Another You

17 variations for solo harp

Larry Polansky
Another You

(17 Variations for Solo Harp)

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The loop should be returned as shown, all pitches in just intonation. From the harmonic series on C (C%), note that most pitches are tunable easily from simpler pitches either as harmonics or by ear. Thus D, F, can be gotten easily from G (C%) which is itself derived from C(6%). The higher prime pitches (11/8, 13/8, 17/8) may be tuned from a monochord or other tuning device.

No pedals are used, except briefly in the final variation, and the pedals may be set and left in either middle or lower position throughout, depending on which allows the various harmonics to sound easier.

Harmonics are notated with a diamond note indicating the string (in parenthesis) and the sounding pitch above with a small circle. Nearly all of all second (octave), or third (twelfth) harmonics, although a few fourth (double octave) and 17/8 (two octaves and major third) are used as well. These higher ones are equally noted when they occur.

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"There'll be other songs to sing,
another love, another spring,
but there will never, never be
another you."
Notes on tuning the harp

There are a number of ways to tune the harp for this piece, including the use of a tuning tape (generated by some simple computer music device), a tuner with accurate cents measurements of deviation from 12-tone equal temperament, or a monochord. However, the harp may be tuned simply and quickly by ear from itself in the following way:

Strings: C, G, E, D, A, B

(Perfect fifth and major third relationships)
1) Tune all C strings to some reference C, and repeatedly check them carefully over the course of tuning the rest of the harp
2) Tune all 3/2’s (perfect fifths, G strings) to be equal to the third harmonic (or some octave) of those C strings
3) Tune all 5/4’s (major thirds, E strings) to be equal to the fifth harmonic (or some octave) of those C strings
4) Tune all 9/8’s (major second) to be equal to the third harmonic (or some octave) of those G strings (3/2’s)
5) Tune the three 15/8’s to be equal to the third harmonic (or some octave) of the E strings (5/4’s), or to be equal to the fifth harmonic (or some octave) of the G strings (3/2’s). These two pitches should be the same (fifth harmonic of 3/2 = third harmonic of 5/4, again, allowing for octave equivalence)
6) Tune the one 27/16 (lowest A string) to be two octaves below the third harmonic (perfect fifth) of the 9/8 which is the D string in the second lowest octave, or some octave below the third harmonic of any of the 9/8 (D) strings

Strings: D, F, A, B

(Higher prime relationships: 7, 11, 13, and 17)
8) The “Bb” (7/4) strings must be tuned to the 7th harmonic of any of the C strings. This will be easily available on the low strings. The 7/4 is about a sixth of a tone flat of the 12-ET Bb.
9) The “F” (11/8) strings, notated as F#, must be tuned to the 11th harmonic of any of the C strings. This will be available, if quiet, on the low strings. The 11/8 is almost exactly a quarter-tone between the 12-ET F and F#.
10) Similarly, the A string “Ab” (13/8) must be tuned to the 13th harmonic of any of the C strings. This will still be available, if even quieter than the 11th harmonic, on the low strings. The 13/8 is a little less than a quarter-tone higher than the 12-ET minor sixth.

The two Db’s (17/8’s, on the D strings) must be tuned by ear if no tuning machine, tape, or monochord is used, since it will not be possible to adequately sound the 17th harmonic on the low C string. It should be just slightly (5 cents, or 1/20th of a semitone) sharp of the 12-ET C#, available through pedalling any of the C strings. Although it would be preferable to have this pitch tuned exactly, when tuning the harp by ear in this manner it is mainly important that it be “just distinguishably sharp” from the pedalled C#’s that occur in Variation XVII.
The cents values for all the pitches, given as deviations from 12-ET (even 100 cents divisions of 1200) are given below, for those using an electronic tuner:

C (1/1) +0       G (3/2) +2
Db (17/8) +5     Ab (13/8) +51
D (9/8) +4       A (27/16) +6
E (5/4) -14      Bb (7/4/) -31
F# (11/8) -49    B (15/8) -12

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Lebanon 7/94
Slog Again

\( \text{(3:5-7 sec.)} \) - \( \text{Slog (8 sec.)} \)

Poco

\( \text{mp} \)

\( \text{p} \)

S.B.: Your soundboard
Quietly and Steadily. (1 ms. = 2½ - 3½ seconds)

(Don't allow notes to ring very long)
(1 measure: 3sec.) Free time. Gently, Pianissimo, from a distance.
*This is a 5th harmonic.*