

שמע

Fuging Tune In G

for flute, alto flute, violin, viola,
cello, bass, and percussion

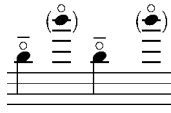
Larry Polansky

Performance Notes

(———— < > ————) Crescendo slowly and slightly over the duration of the held note.



An arrow means that a note should be played slightly flat (14¢), around the difference between a just (5/4) M3rd and a tempered one. The arrow is used in certain places for only two pitches: B and F#. In relation to the “tonic,” G, that means the F# is a just 5th above the just 3rd. When these pitches occur as harmonics, no arrow is used.

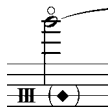


Parenthetical harmonics without stems mean that the harmonic should come in and out, quietly, and as seamlessly as possible over the duration of the note.

Heavy arrows between parts indicate tuning suggestions, usually by 5ths or 3rds. *Slurs* are, in general, phrasing suggestions, not literal bowings or breathing instructions. Unmarked crescendi and decrescendi indicate a change of about half a dynamic level. Parenthetical hairpins are an even subtler change.

Flutes: Little or no vibrato throughout, except when marked. Glissandi should be as smooth as possible. *Br.* = breathy tone, cancelled by strike-through. *W.T* = whistle tone, cancelled by (*norm.*).

Strings: + = LH pizz.



For natural harmonics, the string, node, and sounding pitch are indicated (artificials are notated in the conventional way, with fingering below and sounding pitch above). If no node is given a natural harmonic is usually desired (usually 2nd or 3rd harmonic), and the player may finger it wherever they like on the string. Fewer nodal fingerings are specified for the bass.

Percussion: Bottom line is tam-tam, middle space is drum, top line is cymbal/triangle. Harmonic is notated in treble clef. A muffled snare (snare off) or tenor drum should be used, perhaps with a cloth placed across the head. Where not counter-indicated, the drum should be soft,

yet precise. The cymbal (ride cymbal should be damped as well to produce a soft, anvil-like sound, probably with a heavier stick. The percussionist should use a harmonica neck-holder.

Thanks to Dan Thomas, Pat North, Debra Zae Month, and Ben Johnston for advice during the original composition of this piece.

Originally published in *Soundings 11* (ed. Peter Garland), this score has been recopied and revised slightly, with numerous minor corrections, for this current edition by Dennis Bathory-Kitsz and the composer.

for my father, Arnold Joseph Polansky

Larry Polansky
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