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Faging Tune in G

Lauri Polansky

For my father: Arnold Joseph Polansky
Performance Notes

1. (\(\ldots \langle \ldots \rangle\)): cres, and decres. slowly and slightly over the duration of the held note.

2. ↓ indicates that the note is to be played shorter in some cases, or the difference between the two (\(\text{G}^{\#}\)) major third and the sharpened one. The (\(\downarrow\)) is used exclusively in conjunction with \(\text{B}^{\#}\) and \(\text{C}^{\#}\) a perfect (\(\text{G}^{\#}\)) fifth away. In relation to the tonic, \(\text{C}^{\#}\), this \(\text{F}^{\#}\) is actually, \(\text{F}^{\#}\) (or some flat), but as long as one is able to tune to the \(\text{G}^{\#}\) character, both this extra \(\text{F}^{\#}\) forms will not be problematic. Note that when played pitches occur as harmonics (as on \(\text{G}^{\#}\) and \(\text{G}^{\#}\) strings), they are automatically at start and remain as given.

3. (\(\text{\textbf{5}}\)): (Supernatural harmonics without stems): let harmonic occur and one randomly and gradually through duration of held pitch.

4. Staccato notes indicated by \(\text{5}\) or \(\text{55}\).

Flutes

Fr.: Boehm tone
Br.: Conical, Br.
W.T.: Whistle tone
(Abrm.): Conical W.T.
Note or no vibrato otherwise, except when indicated.

Gissando should be as smooth as possible, open-hole finger gissando are best, lip gissando for small intervals.

Strings

+ left hand piece, b: snap piece.

1) Harmonics indicated as follows:

\[ \begin{array}{c}
\text{1st (fundamental)} \quad \text{2nd (fingering)} \quad \text{3rd (node)} \\
\text{1\#(string)} \quad \text{2\#(string)} \quad \text{3\#(string)}
\end{array} \]

If no note is given a natural harmonic is desired (usually second or third harmonic), and the player should find the appropriate pitch for himself or herself to play the piece.

2) In general, less notes are given for the bass; the performer should select those positions most comfortable for him or her.

3) Percussive harmonics should be played with very little finger pressure and an immediate left-hand follow.

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Percussion

1) Drum; Tam-Tam; Cymbals; Triangle; Harmonics (in C).

(\(\text{\textbf{5}}\), \(\text{\textbf{55}}\))

2) A muted tone (snare off) or cymbal drum should be used. A cloth should be placed across the hand. When the snare is indicated, it should be quite soft, not precise.

3) The cymbal (ride) should be damped as well, to produce a soft, airy-like sound. A heavy hand brick should be used.

4) The percussionist should use a rock-type harmonica holder.
"Oh! I never could sing a high class thing,
Good music I never knew.
But I can Whoa, Whoa, Whoa!"
(Bill Boyd and His
Cowboy Band)
* Try to match the timbre of this note to that of the harmonics preceding and following it.
* this may be played as an arisificial, e.g. \[ \left\{ \right\} \], or even faster and uneven, but not crooked.

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* If the transition from the previous double-stop cannot be made smoothly, Strings I and II may be used for Grand 3 respectively. ** Glissandi must be understood (!!!)
* Until double bar, no dynamic should be static but should fluctuate within the levels indicated. Poco vib; all instruments.
* ossia: \( \text{natural} \) or as an artificial, e.g. \( \text{natural} \)
**If this F* can't be played
PPPP, ossia 8va basso.**

\[ \text{\( \approx 45 \) (Rubato)} \]

**\( \approx 90-100 \) (strict time)**

*Until \( \text{\textit{mm}. 111} \), all notes marked > to be played 2-3 times louder than those not marked. The dynamic level is in general, pp-mp. Other dynamics modify these comments. All instruments play viols ad lib unless otherwise indicated. All B* and F##, just major thirds above G and D respectively. All other pitches and numbers in cycle of just fifths: (C)-G-D-A-E.*
*(decresc. poco a poco)*

*All instruments decrescendo to original dynamic level.*
"From this time forth I make you hear new things, hidden things which you have not known."

- Isaiah 48:6