Marc Sabat

Everlasting sweet peas

for three violins

PLAIN SOUND MUSIC EDITION
Everlasting sweet peas (1998/2009)
for three violins

commissioned by NUMUS concerts
premiered by Jerzy Kaplanek, Annalee Patipatanakoon, Stephen Sitarski
at the Clay and Glass Museum, Kitchener, Ontario, Canada on 5 October 1998

Named after the perennial flowering vegetable. Each mvt given the suggestion of a Baroque dance. Each a transformation of the previous as a ground. The players act as a kind of consort. All the material can only exist together, as a fused texture, not polyphony. A set of bright blocks. Resultant melodies from contrasts in each part – of register, volume, timbre, articulation.

for my father Jerome (1932 – 1998)
Marc Sabat : Everlasting Sweet Peas
JUST INTONATION LATTICE DIAGRAMS

left-to-right means a just perfect fifth (2:3 ratio, 702¢)
down-up means a just major third (4:5 ratio, 386¢)
cents are given based around A as a reference (0 ¢) *

* This A may be tuned to any desired reference frequency – the cents relationships still hold true on a tuning meter.
Either leave the electronic tuner set to Equal Temperament and play the deviations note-by-note, or program the tuner in advance to the various settings below. In each movement, there may well be several notes with TWO occurring intonations, for example A and A-22 cents (almost 1/8-tone). So, if the tuner reads A-natural as 0, then A-arrow-down must read as -22. In other movements, there may be a C-natural and a C-arrow-up. If C-natural (normally tuned -6 in relation to Equal Temperament) is programmed to read as 0, then C-arrow up (normally tuned +16) will read +22.

1. Tarantella

\[
\text{A (22)} \quad \text{B (18)} \quad \text{F (16)} \\
\text{F (8)} \quad \text{C (6)} \quad \text{G (4)} \quad \text{D (2)} \quad \text{A (0)} \\
\text{A (+8)}
\]

2. Saraband

\[
\text{C (14)} \\
\text{C (6)} \quad \text{G (4)} \quad \text{D (2)} \quad \text{A (0)} \quad \text{E (+2)} \\
\text{E (+10)} \quad \text{F (+14)} \quad \text{C (+16)} \quad \text{G (+18)}
\]

3. Menuet

\[
\text{G (12)} \\
\text{C (6)} \quad \text{G (4)} \quad \text{D (2)} \quad \text{A (0)} \quad \text{E (+2)} \\
\text{B (+12)} \quad \text{C (+16)} \quad \text{G (+18)}
\]

4. Ricercar

\[
\text{A (29)} \\
\text{B (18)} \quad \text{C (14)} \\
\text{G (4)} \quad \text{D (2)} \quad \text{A (0)} \quad \text{E (+2)} \quad \text{B (+4)} \\
\text{B (+12)} \quad \text{F (+14)} \quad \text{C (+16)}
\]

5. Anglaise

\[
\text{D (14)} \\
\text{G (4)} \quad \text{D (2)} \quad \text{A (0)} \quad \text{E (+2)} \quad \text{B (+4)} \\
\text{F (+14)} \quad \text{C (+16)} \quad \text{G (+18)} \quad \text{D (+20)} \quad \text{A (+22)}
\]

6. Courante

\[
\text{A (29)} \\
\text{D (24)} \quad \text{A (22)} \quad \text{E (20)} \quad \text{B (18)} \quad \text{C (14)} \\
\text{B (10)} \quad \text{F (8)} \quad \text{C (6)} \quad \text{G (4)} \quad \text{D (2)} \quad \text{E (+2)} \\
\text{D (+6)} \quad \text{B (+12)} \quad \text{F (+14)}
\]
Everlasting Sweet Peas

1. Tarantella

\[ \text{balance dynamics between the three voices so that all registers are perceived equally!} \]

Violin 1

Violin 2

Violin 3
6. Courante

\( \text{\textfrac{1}{\text{\textfrac{4}{4}}} \text{= 132}} \)

all phrases to begin \( \textsf{sf} \) otherwise \( \textsf{pp} \) staccatissimo

Violin 1

Violin 2

Violin 3