Marc Sabat
Erbsen
for 5 recorders or solo recorder with prerecorded track
PLAINSOUND MUSIC EDITION
Erbsen (2009)
for 5 recorders or solo recorder with prerecorded track

for Lucia Mense

NOTES ABOUT THE INTERPRETATION

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.

Two versions are possible: one player playing with a prerecorded track of herself playing on the same set of five instruments: bass, tenor, alto, soprano, sopranino - this track may be played back on four speakers spatially distributed or in a stereo pan with the player in the center. Alternately, the piece may be performed live by a consort of five players.

Berlin, 30 March 2009
left-to-right = a just perfect fifth (2:3 ratio, 702¢)
down-up = a just major third (4:5 ratio, 386¢)
cents are based on 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-arrow-down. In such cases, it is important to observe that the arrow is an alteration by one Syntonic Comma: 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

\[ \begin{align*}
\dfrac{\#A}{22} & \quad \dfrac{\#B}{18} & \quad \dfrac{\#F}{16} \\
\dfrac{\#F}{8} & \quad \dfrac{\#C}{6} & \quad \dfrac{\#G}{4} & \quad \dfrac{\#D}{2} & \quad \dfrac{\#A}{0} \\
\dfrac{\#A}{+8} & \\
\end{align*} \]

2. Saraband

\[ \begin{align*}
\dfrac{\#C}{14} \\
\dfrac{\#C}{6} & \quad \dfrac{\#G}{4} & \quad \dfrac{\#D}{2} & \quad \dfrac{\#A}{0} & \quad \dfrac{\#E}{+2} \\
\dfrac{\#E}{+10} & \quad \dfrac{\#F}{+14} & \quad \dfrac{\#C}{+16} & \quad \dfrac{\#G}{+18} \\
\end{align*} \]

3. Menuet

\[ \begin{align*}
\dfrac{\#G}{12} \\
\dfrac{\#C}{6} & \quad \dfrac{\#G}{4} & \quad \dfrac{\#D}{2} & \quad \dfrac{\#A}{0} & \quad \dfrac{\#E}{+2} \\
\dfrac{\#B}{+12} & \quad \dfrac{\#C}{+16} & \quad \dfrac{\#G}{+18} & \quad \dfrac{\#D}{+20} \\
\end{align*} \]
4. Ricercar

\[
\begin{align*}
\sharp A & (29) \\
\sharp B & (18) & \sharp C & (14) \\
\sharp G & (4) & \sharp D & (2) & \sharp A & (0) & \sharp E & (2) & \sharp B & (4) \\
\flat B & (12) & \flat F & (14) & \flat C & (16) \\
\end{align*}
\]

5. Anglaise

\[
\begin{align*}
\sharp D & (14) \\
\sharp G & (4) & \sharp D & (2) & \sharp A & (0) & \sharp E & (2) & \sharp B & (4) \\
\flat F & (14) & \flat C & (16) & \sharp G & (18) & \flat D & (20) & \flat A & (22) \\
\end{align*}
\]

6. Courante

\[
\begin{align*}
\sharp D & (24) & \sharp A & (22) & \sharp E & (20) & \sharp B & (18) & \sharp C & (14) \\
\flat B & (10) & \flat F & (8) & \flat C & (6) & \sharp G & (4) & \sharp D & (2) & \sharp E & (2) \\
\flat D & (6) & \flat B & (12) & \flat F & (14) \\
\end{align*}
\]
5. Anglaise

Alto I

Tenor I

Alto II

Tenor II

Soprano III
6. Courante

\( \frac{1}{4} = 120 \)

all accents and accented slurs \( f \) otherwise \( pp \)