

Marc Sabat

'Hope'

music for 2 voices and 6 instruments

PLAINSOUND MUSIC EDITION

Score

'Hope'

music for

a female voice and a male voice

bass flute

clarinet in Bb

piano

violin

viola

cello

on words by

Philostratus (the elder)

in an English literal translation by

Christian Wolff

Marc Sabat

2000

for Kerstin

Notes:

The music to be played at a soft but comfortable dynamic throughout (*p - mp*), connecting the notes as smoothly as possible. Both the stepwise chromatic line (voices), and the slow melody of longer sustained tones (piano) should be equally balanced, so that there is no distinction between 'foreground' and 'background'.

The vocal lines are written in relatively extreme registers of both voices - nonetheless the two voices should match volume as much as possible and attempt to produce as even a legato line (between them) as is possible. The very lowest tones in the female voice may have to be intoned quietly, in which case the male voice should adjust his tone to match, and conversely the highest tones of the male voice may require a gentle falsetto tone.

The piano plays (alternately) normal tones (on the keyboard) and tones plucked (using the fleshy part of the fingers) inside the piano, the pedal remaining depressed throughout the piece. When the same note is plucked twice in near succession, different strings should be used to avoid damping the previously vibrating tone (i.e. thumb on the rightmost string, 3rd finger on the leftmost string). When the same note is first played on the keyboard, and plucked shortly thereafter, it is suggested to have the plucking finger already touching one of the strings before striking the key. Thus only two strings are struck into vibration by the hammer, allowing the third to be plucked without first damping it. At the end of the piece, the remaining resonance sustains for the full duration of the bar, and then the pedal is slowly lifted to damp the sound, over approximately 2-3 beats.

The other instruments play at a slightly softer volume throughout, to blend with the tones of the voices and piano, producing a shared timbre that does not foreground either individual tone. Longer tones in the instruments to be fully sustained (without decay in volume) until the next piano note, producing a connected melody. The string instruments require distinctly different muted timbres: rubber (violin), wood (viola), a heavy metal (brass/lead) practice mute (cello).

The bass flute and clarinet parts in the score are transposing (octave higher and in Bb, respectively).

Words:

‘Xenia’
(‘guest-gift’ - ‘still life’)

(It is) a fine (good, beautiful) thing both to gather-figs and not go by these (figs) as speechless (pictures). Figs black (dark) with juice dripping are heaped on vine leaves, and depicted (drawn, written) with breaks of the skin. Some have just cracked open (gaped) disgorging (spitting-dribbling) their honey, some just split on account of such ripeness. Near them a branch has dropped, by Zeus, not bare or empty of fruit, but shadowed are figs, some raw (unripe) and still ‘green’ (left under leaves to ripen, maybe), some wrinkled and over-ripe, and some about to turn (go rotten) revealing the flower of their liquid, and on the end of the branch a sparrow digs through to what seems the very sweetest of the figs. All the ground is strewn with chestnuts, some of which are rubbed free of the burr, others lie quite shut up, and others show the burr breaking at the lines of division. See, too, the pears on pears, apples on apples, both heaps of them and piles of tens, all fragrant and golden. You will say that their redness has not been put on from the outside, but has bloomed from within. Here are gifts of the cherry tree, here is fruit a very harvest-bounty in clusters in a basket, and the basket is woven, not from alien twigs, but from branches of the plant itself. If you were to look at the binding-together of the vine-branches and at the grape-clusters hanging from them and at how there are gaps (between the clusters) one by one, you’ll sing Dionysos, I know, and speak of the vine as ‘Lady Giver of the Grapes’. You’d say that the grapes too in the picture are for eating and ready-for-wine. And this is the sweetest thing: on a leafy branch is yellow honey already within the comb and ripe to stream forth if the comb is pressed and on another leaf is cheese new curdled and quivering and there are bowls of milk, not merely white but gleaming for the cream floating upon it makes it seem to gleam (‘cream’ strictly means ‘fat’).

from
‘Imagines’ (‘Eikones’) book I, #31

written by
Philostratus (the elder)

literal English translation from the original Greek (with variants) by
Christian Wolff, after Fairbanks

'Hope'

Marc Sabat

• = 80

Bass Flute
p *sempre quasi legato*

Clarinet in Bb
p *sempre quasi legato*

Piano
norm. *mp* *sempre quasi legato*
pizz. *ped. al fine (l.v. sempre)*

Female Voice
mp *sempre quasi legato*
It a good ti thing to ther and go these as less tures. Figs dark juice ping heaped

Male Voice
mp *sempre quasi legato*
is fine beau ful both ga figs not by figs speech pic black with drip are on

Violin
con sordino (rubber)
p *sempre quasi legato*
con sordino (wood)

Viola
p *sempre quasi legato*
con sordino (metal practice mute)

Cello
p *sempre quasi legato*

9

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

vine and pic drawn ten breaks the Some just o gaped gor spit drib their ney, just on count

leaves, de ted writ with of skin. have cracked pen dis ging ting bling ho some split ac of

16

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

such ness. them branch dropped, Zeus, not or ty fruit, sha are some un and

ripe Near a has by bare emp of but dowed figs, raw ripe

20

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vcl.

green un leaves ri may some kled o ripe some bout turn rot re ing flo of li

still left der to pen be, wrin and ver and a to go ten veal the wer their

25

B. Fl.

Bb Cl.

norm.
Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

and the of branch spar digs to seems ve sweet of figs. the is with

quid, on end the a row through what the ry est the All ground strewn

10/4

32

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

nuts, of are free the o lie shut and thers the break at lines di sion. too, pears

chest some which rubbed of burr, thers quite up, o show burr ing the of vi See, the

38

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vcl.

pears, ples ap both of and of all grant gol You say their ness not put from out but

on ap on ples, heaps them piles tens, fra and den. will that red has been on the side,

46

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

bloomed with Here gifts the ry here fruit ve har boun in ters a ket, the ket wo not

has from in. are of cher tree, is a ry vest ty clus in bas and bas is ven,

53

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

a en but bran of plant self. you to at bin to ther the bran and the clus hang

from li twigs, from ches the it If were look the ding ge of vine ches at grape ters ing

Detailed description of the musical score: The score is for measures 53 to 60. It features a variety of time signatures: 7/4, 4/4, 8/4, 3/4, 5/4, and 7/4. The instruments include B. Fl., Bb Cl., Piano (normal and pizzicato), Violin, Viola, and Violoncello. The vocal parts (F and M) have lyrics: 'a en but bran of plant self. you to at bin to ther the bran and the clus hang' for the Soprano and 'from li twigs, from ches the it If were look the ding ge of vine ches at grape ters ing' for the Tenor. The piano part includes a pizzicato section. The woodwinds and strings provide accompaniment with various rests and melodic lines.

60

B. Fl.

Bb Cl.

norm.
Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

from and how are be the ters by you'll Di ny I and of vine 'La Gi of Grapes.'

them at there gaps tween clus one one, sing o sos, know, speak the as dy ver the You'd

66

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

say the too the ture for ting rea for And is swee thing: a fy is low ney

that grapes in pic are ea and dy wine. this the test on lea branch yel ho al

70

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

rea with the and to forth the is and a ther is new dled qui ring there bowls milk mere white

dy in comb ripe stream if comb pressed on no leaf cheese cur and ve and are of not ly

76

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

lift pedal gradually over 2-3 beats

Berlin, 01.09.00

Marc Sabat

Gioseffo Zarlino

for variable instrumentation

PLAINSOUND MUSIC EDITION

Gioseffo Zarlino (2015)

for variable instrumentation

With every new consonance come new possibilities for melodic movement as well as new harmonic complexities, paradoxes and dissonances. Tonal systems evolve, reflecting musical practice, discovering new perceived relationships of sounds.

Inspired by his reading of the remarkable scientist-musician Claudius Ptolemy, in 1558 the Renaissance Italian theorist Gioseffo Zarlino describes a diatonic and chromatic tonal space defined by rational intervals between the numbers 1 through 6 (the *Senario*). This space expands the Pythagorean division of the octave, including consonant thirds and sixths to better describe the contemporary practice of vocal counterpoint. In addition to the major whole tone 8:9, produced by moving between the perfect fourth 3:4 and perfect fifth 2:3, there is a minor whole tone 9:10, between the perfect fifth 2:3 and major sixth 3:5. A singing voice sometimes makes a major tone step, at other times a minor tone step, almost without consciously perceiving the small enharmonic difference of a comma between them.

Zarlino describes how these two whole tones produce two diatonic species of the melodic major third 4:5 (major+minor, minor+major). In my piece, the two main voices move mainly by tones, occasionally by a pure major third, making consonant counterpoint. The comma differences are composed and notated; by intoning simple ratios, the two voices realise different size tones. Their successive combinations outline three different thirds: the Ptolemaic 4:5 (major+minor or minor+major), Pythagorean 64:81 (major+major), and the small third 100:81 (minor+minor) sometimes heard in Byzantine chant.

Zarlino's proposal to sing in 5-limit Just Intonation is part of a century-long exploration of diatonic/chromatic/enharmonic tone systems and music. Unlike his contemporary Nicola Vicentino, who separates genera to seek out the enharmonic, Zarlino sees the greatest subtlety and beauty in diatonic genera mixed with subtle chromatic and enharmonic intervals. Both theorist-composers opened doors to a remarkable universe of microtonal explorations.

My "Zarlino" is the third in a series of pieces inspired by ideas in the history of music theory, which I seek to experience and unfold in a sounding world.

Berlin, 17 February 2016

Gioseffo Zarlino

for a female voice and a male voice, bass flute, clarinet in B \flat , piano, violin, viola and cello
in memoriam Friedemann Weigle

Repeat ad libitum, as precise intonation desires

Marc Sabat

(C only on repeats) Tune the natural pitches F, C, G, D, A, E in pure untempered fifths and intone all intervals as justly as possible.
An arrow notates a correction by one syntonic comma (80:81) to produce pure thirds and sixths.

Bass Flute
p dolce, ma senza vibrato, immacolato

Clarinet in B \flat
p dolce, ma senza vibrato, immacolato

Piano
(E only on repeats)
pp sotto voce, semplice e preciso
senza Ped.

Female Voice
pp sotto voce, semplice e preciso
a - a - e - o - æ - a - c - e - a - æ - o - c - a - a - e - o - e - æ - c - e - a - a - æ - o - c - c - a - e - o - æ - a - c - e - a - i - o - c -

Male Voice
pp sotto voce, semplice e preciso
a - o - æ - u - c - a - a - æ - o - c - u - a - a - o - æ - u - e - e - a - æ - o - c - u - a - a - o - æ - u - c - a - a - æ - o - i - u - a -

Violin
ppp sotto voce, flautando
senza sord.

Viola
ppp sotto voce, flautando
senza sord.

Violoncello
ppp sotto voce, flautando
senza sord.
port.

4

B Fl

Cl

Pf

F

M

Vln

Vla

Vlc

a - a - a - c - z - a - a - a - c - a - a - c - a - a - i - æ - a - a - c - z - a - a - æ - o - a - a - c -

a - o - æ - a - a - a - a - a - æ - o - a - a - o - æ - u - ε - a - a - a - a - æ - o - i - c - o - æ - a - a - a - a - c - u - æ - o - a -

7

B Fl

Cl

Pf

F

M

Vln

Vla

Vlc

(A tied last time only)

o - o - i - a - a - c - a - æ - o - a - a - c - o - o - æ - a - a - c - æ - e - o - a - a - a - o - o - æ - a - a - c - a - æ - o - a - a -

a - u - i - o - æ - a - a - c - u - æ - o - a - a - u - c - o - o - æ - a - a - æ - u - æ - o - a - a - u - c - o - o - æ - a - a - c - u - æ - o - a -

(E tied last time only)

(A tied last time only)

10

B Fl

Cl

Pf
(E 1. time only)

F

M

Vln

Vla

Vlc

o - a - e - o - æ - a - a - z - c - a - e - a - æ - i - a - e - c - a - a - a - e - o - e - a - a - o - a - e - c - a - a - a - z - c - a - e - a - a - a
 a - o - æ - u - c - a - a - e - a - æ - o - c - i - o - æ - a - a - a - a - e - u - æ - o - a - a - o - æ - a - a - a - a - e - a - æ - o - a - a