Marc Sabat

Bob Gilmore, Elisabeth Smalt

for violin and viola

PLAINSOUND MUSIC EDITION

Bob Gilmore, Elisabeth Smalt (2015)

for violin and viola

The first and second parts of this duo (an intonation of the open strings in perfect untempered fifths followed by a fleeting ritornello) were written in January 2015 and premiered on 6 June by Elisabeth Smalt and Diamanda Dramm at Splendor (Amsterdam) as part of an evening of tributes celebrating the life and work of Bob Gilmore.

At the time the piece seemed to me so brief, and I found myself wishing for a more generous and lingering music. Some months later, in November, the third part (cantando) was added. It opens a warmer, singing tone which took me by surprise with its expressive gentleness.

The music was written in memory of Bob, a remarkable musician, with heartfelt remembrance of his joyous and intense belief in music, his love of the beautiful worlds it could embrace, and especially of his wonderful musician partner Elisabeth.

Berlin, 17 February 2016

VORZEICHEN

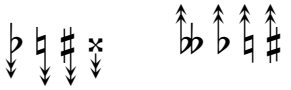
EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

für die natürliche Stimmung
konzipiert von Marc Sabat und Wolfgang von Schweinitz

Die Stimmung jedes Tons ist mit folgenden harmonisch definierten Vorzeichen ausnotiert:

Pythagoreische Quintenreihe der leeren Streicher-Saiten
(… c g d a e …)

Erniedrigung / Erhöhung um ein Syntonisches Terzkomma
81 : 80 = ***circa 21.5 cents***



Erniedrigung / Erhöhung um zwei Syntonische Terzkommas
circa 43 cents

Erniedrigung / Erhöhung um ein Septimenkomma
64 : 63 = ***circa 27.3 cents***

Erniedrigung / Erhöhung um zwei Septimenkommas
circa 54.5 cents

Erhöhung / Erniedrigung um den undezimalen Viertelton der 11er-Relation
33 : 32 = ***circa 53.3 cents***

Erniedrigung / Erhöhung um den tridezimalen Drittelton der 13er-Relation
27 : 26 = ***circa 65.3 cents***

Erniedrigung / Erhöhung um ein Siebzehner-Schisma
256 : 255 = ***circa 6.8 cents***

Erhöhung / Erniedrigung um ein Neunzehner-Schisma
513 : 512 = ***circa 3.4 cents***

Erhöhung / Erniedrigung um ein Dreiundzwanziger-Komma
736 : 729 = ***circa 16.5 cents***

Zusätzlich zu der harmonischen Definition der Tonhöhe durch das Vorzeichen für jeden Ton ist auch der Cents-Wert der Abweichung der gewünschten Stimmung von der Tonhöhe des jeweils bezeichneten chromatischen Tons der gleichstufig temperierten Zwölfton-Skala angegeben.

Die attachierten Pfeile für die Alteration um ein Syntonisches Terzkomma sind eine bloße Transkription der Notation, die Hermann von Helmholtz in seinem Buch "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863) verwendet hat. Die kommentierte englische Übersetzung "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1875/1885) stammt von Alexander J. Ellis, der auch eine enorme Verfeinerung der Tonhöhendefinition innerhalb des Zwölftonsystems der gleichstufig temperierten Stimmung durch die Unterteilung der Oktave in 1200 Cents eingeführt hat. – Das Vorzeichen für die Alteration um ein Septimenkomma wurde von Giuseppe Tartini (1692-1770) erfunden, der als Komponist, Geiger und Wissenschaftler die durch Doppelgriffe erzeugten Differenztöne untersucht hat.

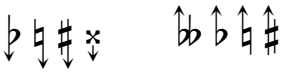
ACCIDENTALS

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

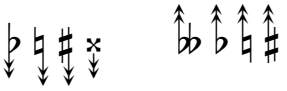
for Just Intonation
designed by Marc Sabat and Wolfgang von Schweinitz

The exact intonation of each pitch may be written out by means of the following harmonically-defined signs:

Pythagorean series of fifths – the open strings
(… c g d a e …)



lowers / raises by a syntonic comma
81 : 80 = ***circa 21.5 cents***



lowers / raises by two syntonic commas
circa 43 cents

lowers / raises by a septimal comma
64 : 63 = ***circa 27.3 cents***

lowers / raises by two septimal commas
circa 54.5 cents

raises / lowers by an 11-limit undecimal quarter-tone
33 : 32 = ***circa 53.3 cents***

lowers / raises by a 13-limit tridecimal third-tone
27 : 26 = ***circa 65.3 cents***

lowers / raises by a 17-limit schisma
256 : 255 = ***circa 6.8 cents***

raises / lowerss by a 19-limit schisma
513 : 512 = ***circa 3.4 cents***

raises / lowers by a 23-limit comma
736 : 729 = ***circa 16.5 cents***

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863). The annotated English translation "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1875/1885) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. The sign for a septimal comma was devised by Giuseppe Tartini (1692-1770) – the composer, violinist and researcher who first studied the production of difference tones by means of double stops.

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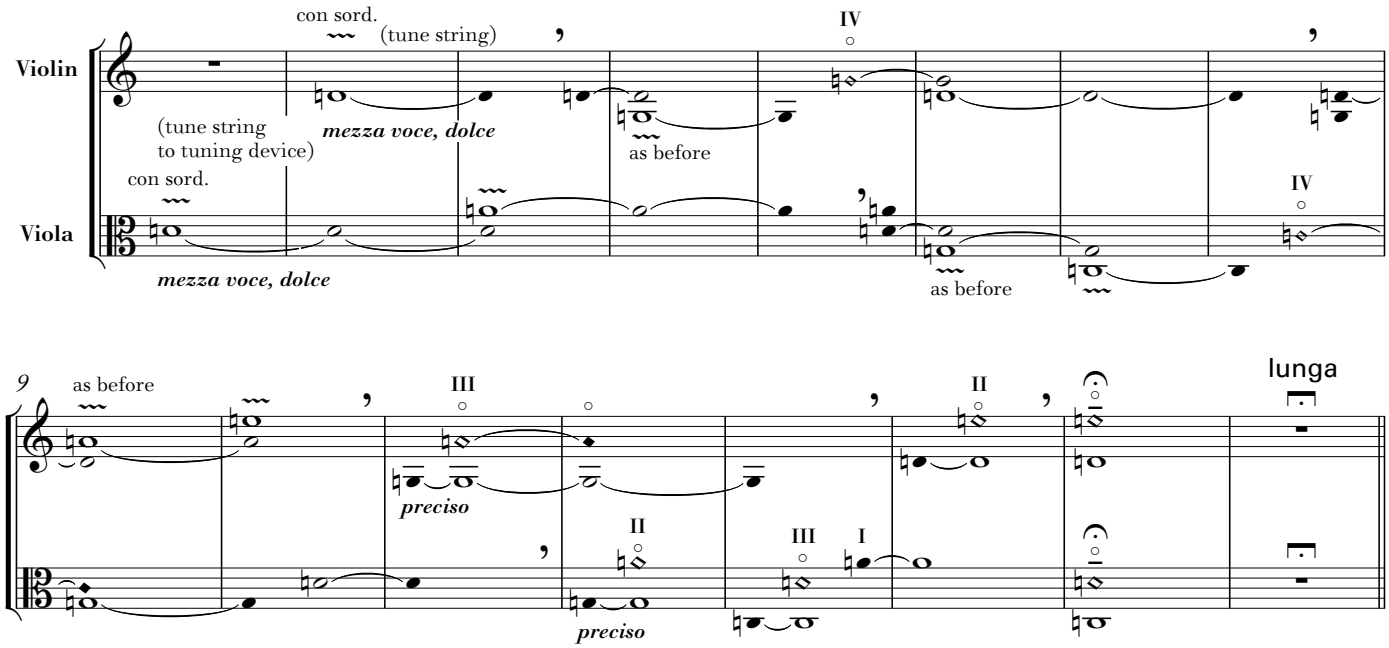
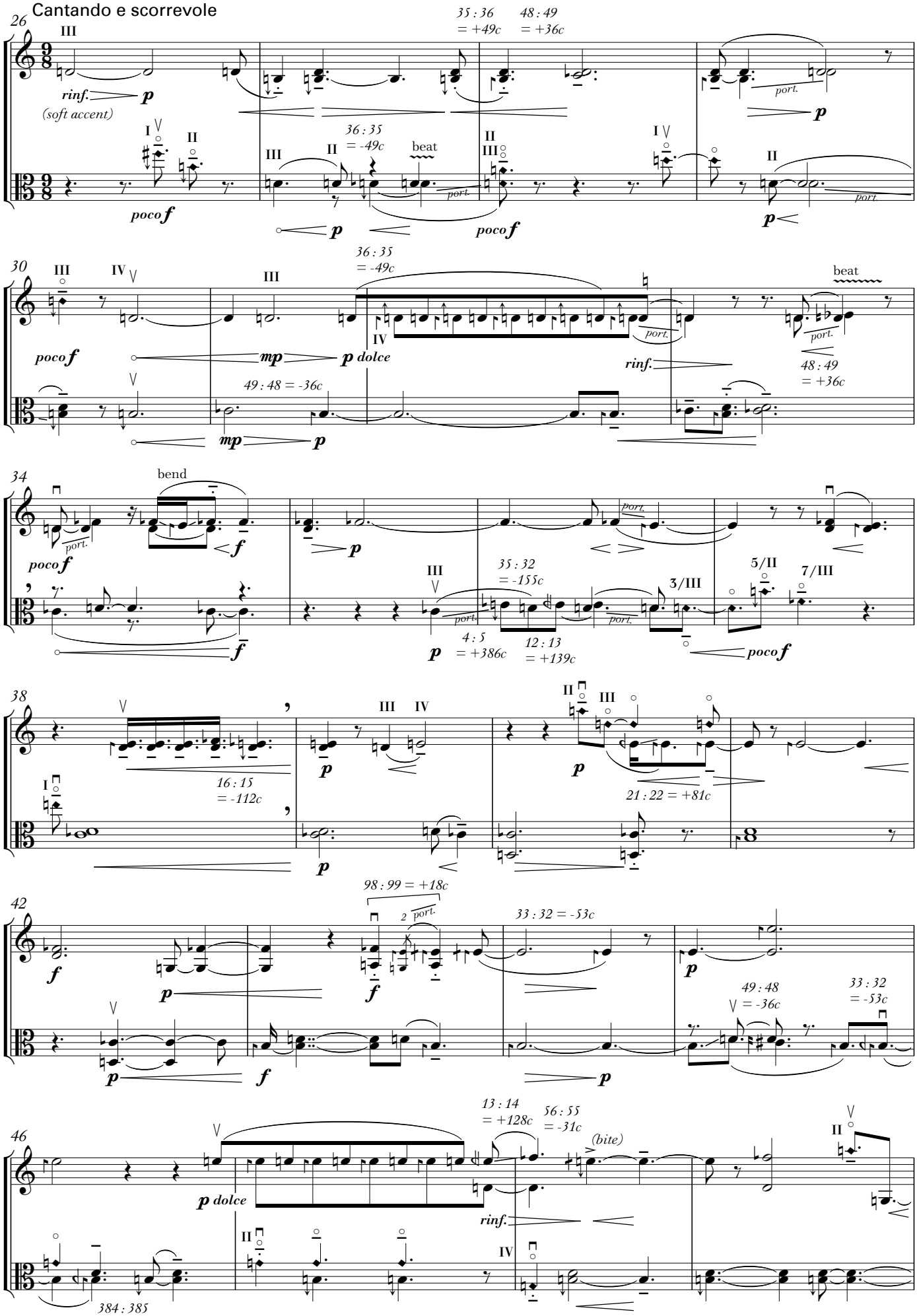
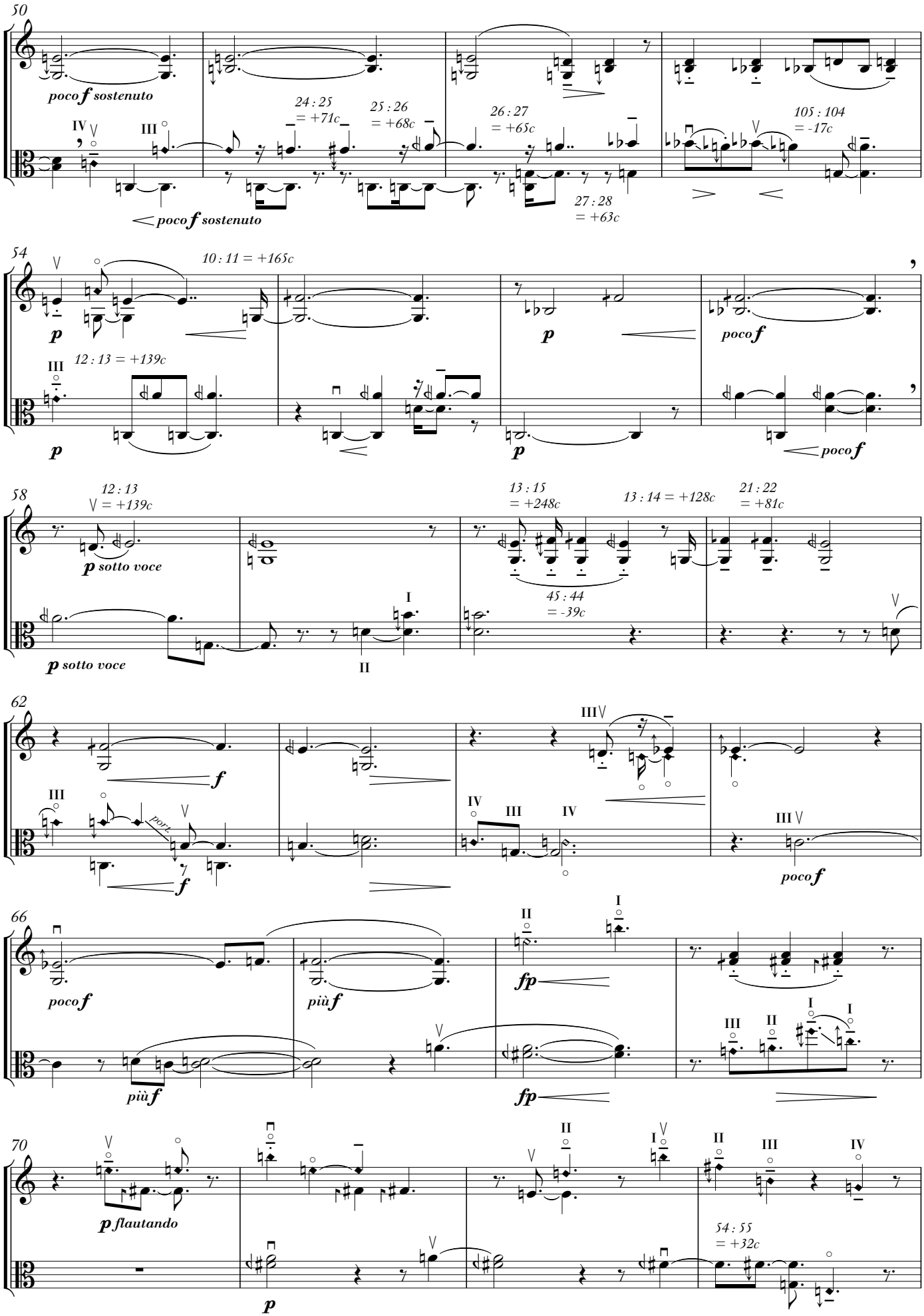
Tempo Libero

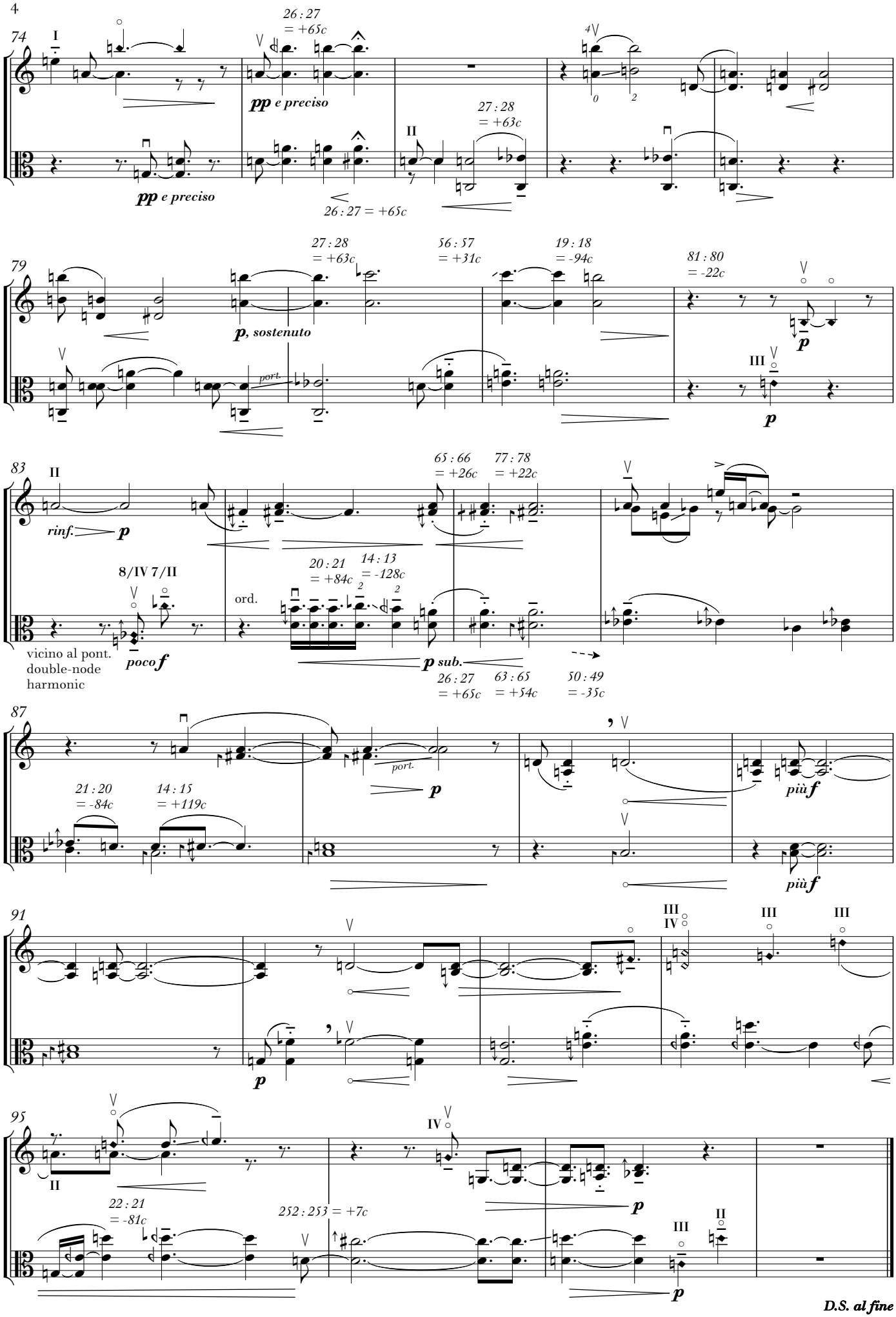


Berlin 3.-4. January 2015 / November 2015

Cantando e scorrevole




50
poco f sostenuto
IV
III
24 : 25
= +71c
25 : 26
= +68c
26 : 27
= +65c
27 : 28
= +63c
105 : 104
= -17c
poco f sostenuto
54
10 : 11 = +165c
p
12 : 13 = +139c
III
p
p
poco f
poco f
58
12 : 13
= +139c
p sotto voce
13 : 15
= +248c
13 : 14 = +128c
21 : 22
= +81c
45 : 44
= -39c
I
II
p sotto voce
62
f
III
port.
f
IV
III
IV
III
poco f
66
poco f
più f
II
I
fp
III
II
I
I
più f
fp
70
p flautando
II
I
II
III
IV
54 : 55
= +32c
p


74
I
26 : 27
= +65c
pp e preciso
pp e preciso
II
27 : 28
= +63c
26 : 27 = +65c
79
27 : 28
= +63c
56 : 57
= +31c
19 : 18
= -94c
81 : 80
= -22c
p, sostenuto
port.
p
III
p
83
II
rinf.
p
65 : 66
= +26c
77 : 78
= +22c
8/IV 7/II
20 : 21
= +84c
14 : 13
= -128c
ord.
vicino al pont.
double-node
harmonic
poco f
p sub.
26 : 27
= +65c
63 : 65
= +54c
50 : 49
= -35c
87
21 : 20
= -84c
14 : 15
= +119c
port.
p
più f
più f
91
III
IV
III
III
p
95
II
IV
22 : 21
= -81c
252 : 253 = +7c
p
III
II
p
D.S. al fine