

*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:

$\flat\flat$ $\flat$ $\natural$ $\sharp$ $\times$	<i>Pythagoreische Quintenreihe der leeren Streicher-Saiten</i> (... c g d a e ...)
$\flat$ $\natural$ $\sharp$ $\times$ $\flat\flat$ $\flat$ $\natural$ $\sharp\sharp$	<i>Erniedrigung / Erhöhung um ein Syntonisches Terzkomma</i> $81 : 80 = \text{circa } 21.5 \text{ cents}$
$\flat$ $\natural$ $\sharp$ $\times$ $\flat\flat$ $\flat$ $\natural$ $\sharp\sharp$	<i>Erniedrigung / Erhöhung um zwei Syntonische Terzkommas</i> <b>circa 43 cents</b>
$\lrcorner$ $\rceil$	<i>Erniedrigung / Erhöhung um ein Septimenkomma</i> $64 : 63 = \text{circa } 27.3 \text{ cents}$
$\llcorner$ $\lrcorner$	<i>Erniedrigung / Erhöhung um zwei Septimenkommas</i> <b>circa 54.5 cents</b>
$\dagger$ $\dagger$	<i>Erhöhung / Erniedrigung um den undezimalen Viertelton der 11er-Relation</i> $33 : 32 = \text{circa } 53.3 \text{ cents}$
$\mathbb{H}$ $\mathbb{H}$	<i>Erniedrigung / Erhöhung um den tridezimalen Drittelton der 13er-Relation</i> $27 : 26 = \text{circa } 65.3 \text{ cents}$
$\approx$ $\approx$	<i>Erniedrigung / Erhöhung um ein Siebzehner-Schisma</i> $256 : 255 = \text{circa } 6.8 \text{ cents}$
$\nearrow$ $\searrow$	<i>Erhöhung / Erniedrigung um ein Neunzehner-Schisma</i> $513 : 512 = \text{circa } 3.4 \text{ cents}$
$\uparrow$ $\downarrow$	<i>Erhöhung / Erniedrigung um ein Dreiundzwanziger-Komma</i> $736 : 729 = \text{circa } 16.5 \text{ cents}$

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:*

$\flat\flat$   $\flat$   $\natural$   $\sharp$   $\times$      *Pythagorean series of fifths – the open strings*  
(... c g d a e ...)

$\flat\downarrow$   $\natural\downarrow$   $\sharp\downarrow$   $\times\downarrow$       $\flat\uparrow$   $\natural\uparrow$   $\sharp\uparrow$   $\times\uparrow$      *lowers / raises by a syntonic comma*  
 $81 : 80 = \text{circa } 21.5 \text{ cents}$

$\flat\downarrow\downarrow$   $\natural\downarrow\downarrow$   $\sharp\downarrow\downarrow$   $\times\downarrow\downarrow$       $\flat\uparrow\uparrow$   $\natural\uparrow\uparrow$   $\sharp\uparrow\uparrow$   $\times\uparrow\uparrow$      *lowers / raises by two syntonic commas*  
 $\text{circa } 43 \text{ cents}$

$\flat\lrcorner$       $\natural\lrcorner$      *lowers / raises by a septimal comma*  
 $64 : 63 = \text{circa } 27.3 \text{ cents}$

$\flat\lrcorner\lrcorner$       $\natural\lrcorner\lrcorner$      *lowers / raises by two septimal commas*  
 $\text{circa } 54.5 \text{ cents}$

$\flat\lrcorner\lrcorner\lrcorner$       $\natural\lrcorner\lrcorner\lrcorner$      *raises / lowers by an 11-limit undecimal quarter-tone*  
 $33 : 32 = \text{circa } 53.3 \text{ cents}$

$\flat\lrcorner\lrcorner\lrcorner\lrcorner$       $\natural\lrcorner\lrcorner\lrcorner\lrcorner$      *lowers / raises by a 13-limit tridecimal third-tone*  
 $27 : 26 = \text{circa } 65.3 \text{ cents}$

$\flat\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner$       $\natural\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner$      *lowers / raises by a 17-limit schisma*  
 $256 : 255 = \text{circa } 6.8 \text{ cents}$

$\flat\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner$       $\natural\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner$      *raises / lowers by a 19-limit schisma*  
 $513 : 512 = \text{circa } 3.4 \text{ cents}$

$\flat\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner$       $\natural\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner\lrcorner$      *raises / lowers by a 23-limit comma*  
 $736 : 729 = \text{circa } 16.5 \text{ cents}$

*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.*

# Bob Gilmore, Elisabeth Smalt

Marc Sabat

Tempo Libero

Violin

con sord. (tune string)

mezza voce, dolce

as before

IV

Viola

con sord.

mezza voce, dolce

as before

IV

9 as before

III

II

lunga

preciso

preciso

I

**♩** Largo e dolce, a piacere

17

I

II

III

II

libero ..... A Tempo

20

I

II

I

II

II

poco

23

f

mezza voce, dolce

p

f

mezza voce

p

*fine*

Cantando e scorrevole

35 : 36 = +49c 48 : 49 = +36c

26 III

*rinf.* **p**  
(soft accent)

*poco f*

36 : 35 = -49c beat

*p* *poco f* *p*

port. *p*

30 III IV V III

*poco f* *mp* *p dolce* *rinf.*

36 : 35 = -49c

49 : 48 = -36c

48 : 49 = +36c

*p* *mp* *p*

beat

port. *p*

34 bend

*poco f* *f* *p*

35 : 32 = -155c

4 : 5 = +386c 12 : 13 = +139c

*p* *poco f*

port. *f*

III V 3/III 5/II 7/III

38 V III IV

*p* *p*

16 : 15 = -112c

21 : 22 = +81c

*p*

42

*f* *p* *f* *p*

98 : 99 = +18c

33 : 32 = -53c

49 : 48 = -36c 33 : 32 = -53c

*p* *f* *p*

port. 2

46 V

*p dolce* *rinf.*

13 : 14 = +128c 56 : 55 = -31c

(bite)

384 : 385 = +5c

*p* *rinf.*

port. *p*

II V

50

*poco f sostenuto*

IV V III

24:25 = +71c    25:26 = +68c    26:27 = +65c    105:104 = -17c

*poco f sostenuto*

27:28 = +63c

54

V

10:11 = +165c

*p*

12:13 = +139c

*p*

*poco f*

*poco f*

58

12:13 V = +139c

*p sotto voce*

13:15 = +248c    13:14 = +128c    21:22 = +81c

45:44 = -39c

*p sotto voce*

I

II

V

62

*f*

III V

IV III IV

III V

*poco f*

66

*poco f*

*più f*

*fp*

*più f*

*fp*

II

I

III II I I

70

V

*p flautando*

*p*

54:55 = +32c

II

I V

II III IV

4  
74

26:27 = +65c

*pp e preciso*

27:28 = +63c

*pp e preciso*

26:27 = +65c

79

27:28 = +63c

*p, sostenuto*

56:57 = +31c

19:18 = -94c

81:80 = -22c

*p*

83

65:66 = +26c

77:78 = +22c

*rinf. p*

8/IV 7/II

ord.

20:21 = +84c

14:13 = -128c

*p sub.*

26:27 = +65c

63:65 = +54c

50:49 = -35c

vicino al pont.  
double-node  
harmonic

87

21:20 = -84c

14:15 = +119c

*p*

*port.*

*più f*

*più f*

91

*p*

III IV

III III

95

22:21 = -81c

252:253 = +7c

*p*

*p*

D.S. al fine