Kristofer Svensson

Marc (Sabat)

(2017)

for trumpet and two violins

Copy for perusal. This music is copyright protected.

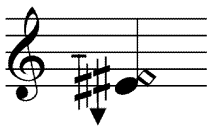
Program note:

This piece was written for a project by the Arcus Collective where they commissioned new short pieces to be played in concert alongside selections from Luciano Berio's *Duetti per Due Violini*. Each of Berio's short 34 *duetti* are dedicated to and bears the name of a single person, such as "Maja (Pliseckaja)" or "Marcello (Panni)". Together they paint a picture of Berio's personal and artistic connections in it the world of music; and the new commissioned pieces were similarly written and dedicated to people in the composer's circles.
Marc Sabat is himself no stranger to give his pieces titles that are the given names of other artists. Pieces such as *John Jenkins* (2001/11), *Jean-Philippe Rameau* (2012), *Gioseffo Zarlino* (2015), and *Claudius Ptolemy* (2008) outlines a unique lineage of composers, theorists and composer-theorists that Marc Sabat rightfully belongs to. In addition, Sabat's achievement of an archaic beauty deserves upon him the title 'the new Willaert' as much as the 'new Zarlino' (and here it can be remembered as well that it was Willaert that was crowned the 'new Pythagoras' by Zarlino).

Notation:

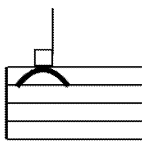
The piece is written in Just Intonation. Pitches without accidentals or with conventional accidentals are Pythagorean (3-limit Just Intonation). A simple arrow attached to a conventional accidental means an additional lowering/rising of the (Pythagorean) pitch with the ratio 81/80 (a syntonic comma, circa 21.5 cents) - thus making it a 5-limit interval.
Two arrows means two such commas.

All the trumpet air sounds are to be tuned by extending the tuning slides (either 1 or 3 depending on fingered pitch) approximately a quarter tone (un-tuned air sounds will sound approximately a neutral seventh below the second buzzed partial of each valve position).

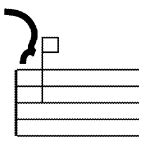


"Minor second half-harmonics": What may look like artificial harmonics to be produced a minor second above the stopped note are not harmonics, but creates a mixture of noise and pitch. Adjust left-hand pressure so that it is the lightly touched pitch that is the audible core of the sound. To do this, one has to press the finger more firmly than that of a harmonic. The sound has to be produced close to the bridge, where one would normally place the bow in order to play harmonics. Although noisy, it is very important that this pitch is tuned pure. Since the intonation of the lower of these two pitches is irrelevant, and does not have to be tuned to any system in Just Intonation, it is notated with conventional accidentals with a horizontal line on top.

The entire piece is notated in 'sounding' dynamics and does not make use of 'action dynamics'. The action associated with producing the toneless sounds described below will, however, be performed with a force and intensity that in the classical repertoire would be associated with louder dynamics. In other words, the action might be "louder" than the resulting sound.

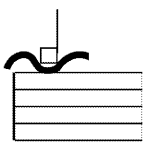


Toneless bowing directly on the bridge. This is notated with a square note head on top of a curved line ⌒, symbolizing the bridge. In order to obtain an intensive result, the bow pressure and the speed of the bowing must be sensitively balanced. It should produce a soft, dark, toneless white noise.



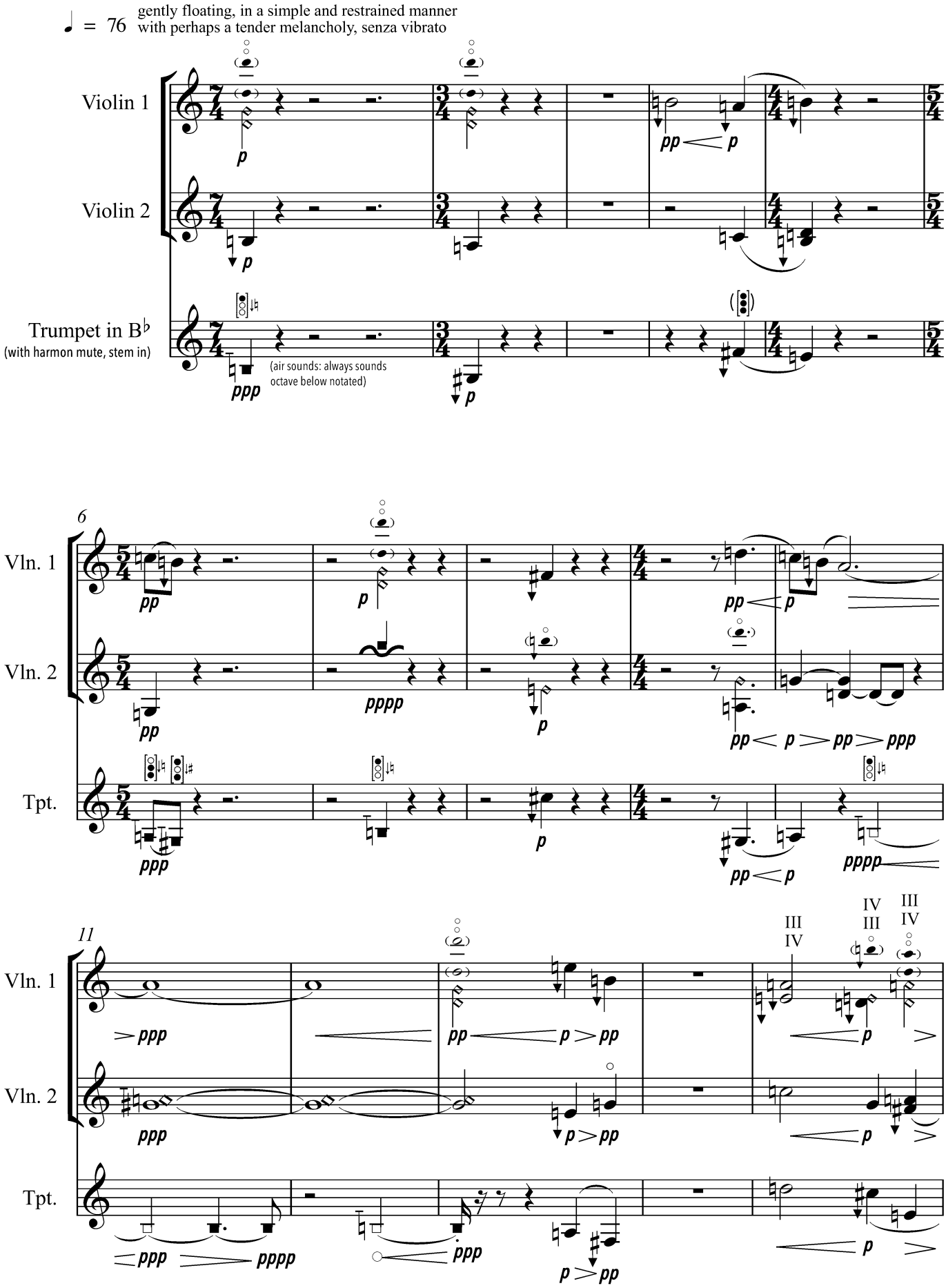
Toneless bowing on the side of the body:

Bowing on the upper side, represented by the curve) in front of a square note head symbolizing the upper bout of the body, produces a higher sound.

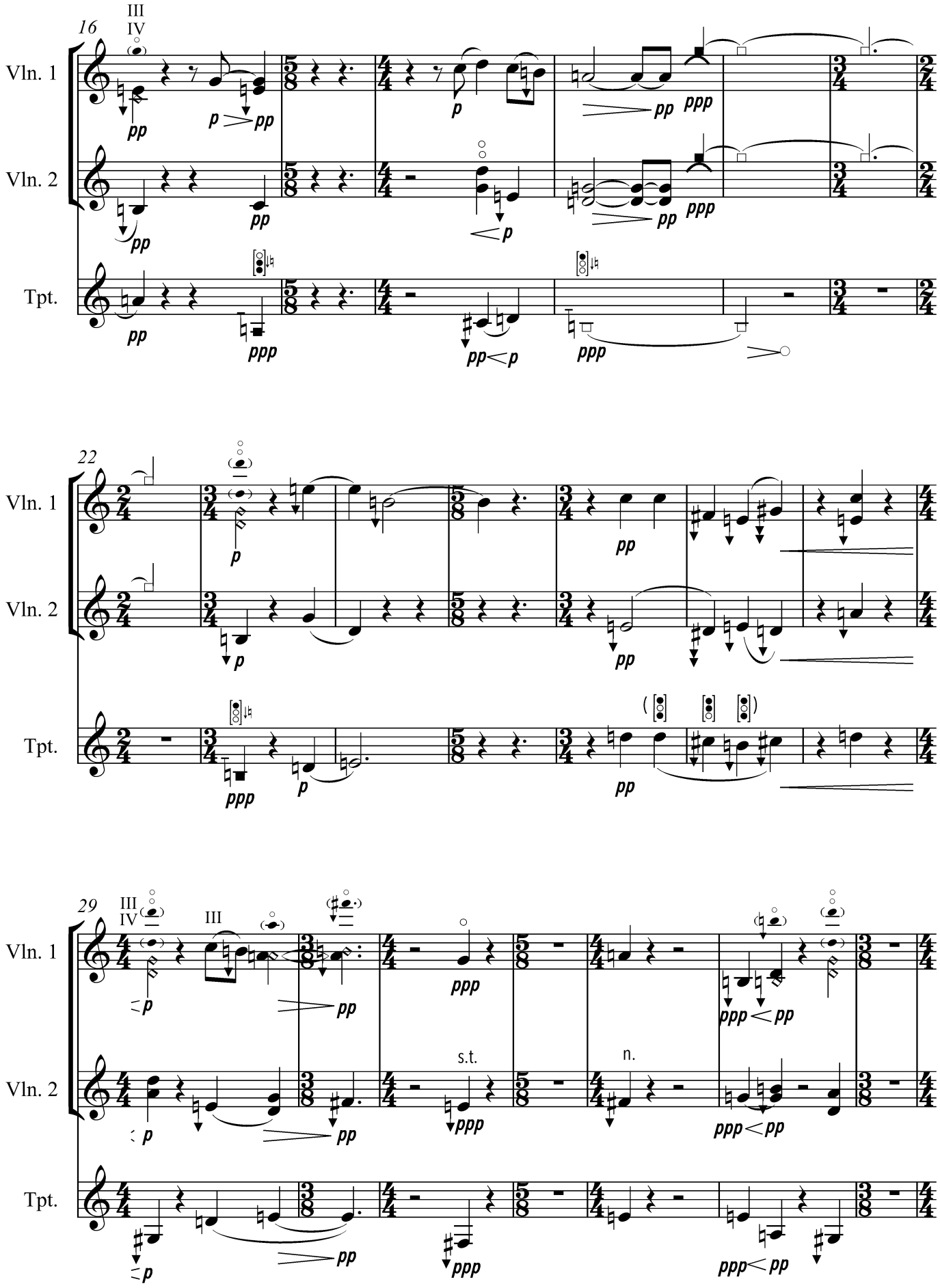


Playing close to the F-hole, in the C-bout or waist of the body, is symbolized by the curve ~ under a square note, and produces a lower, and louder, sound.

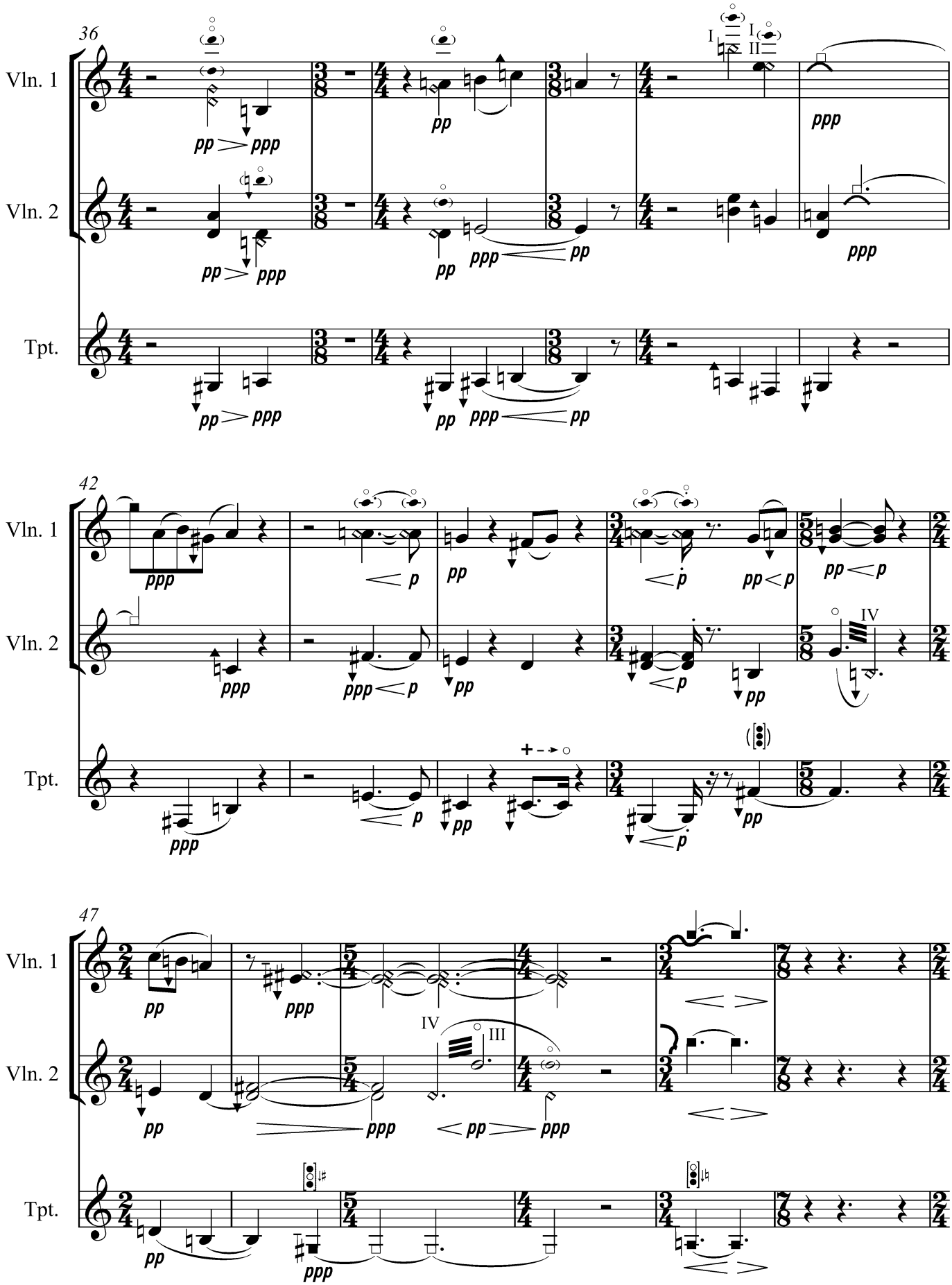
Copy for perusal. This music is copyright protected.



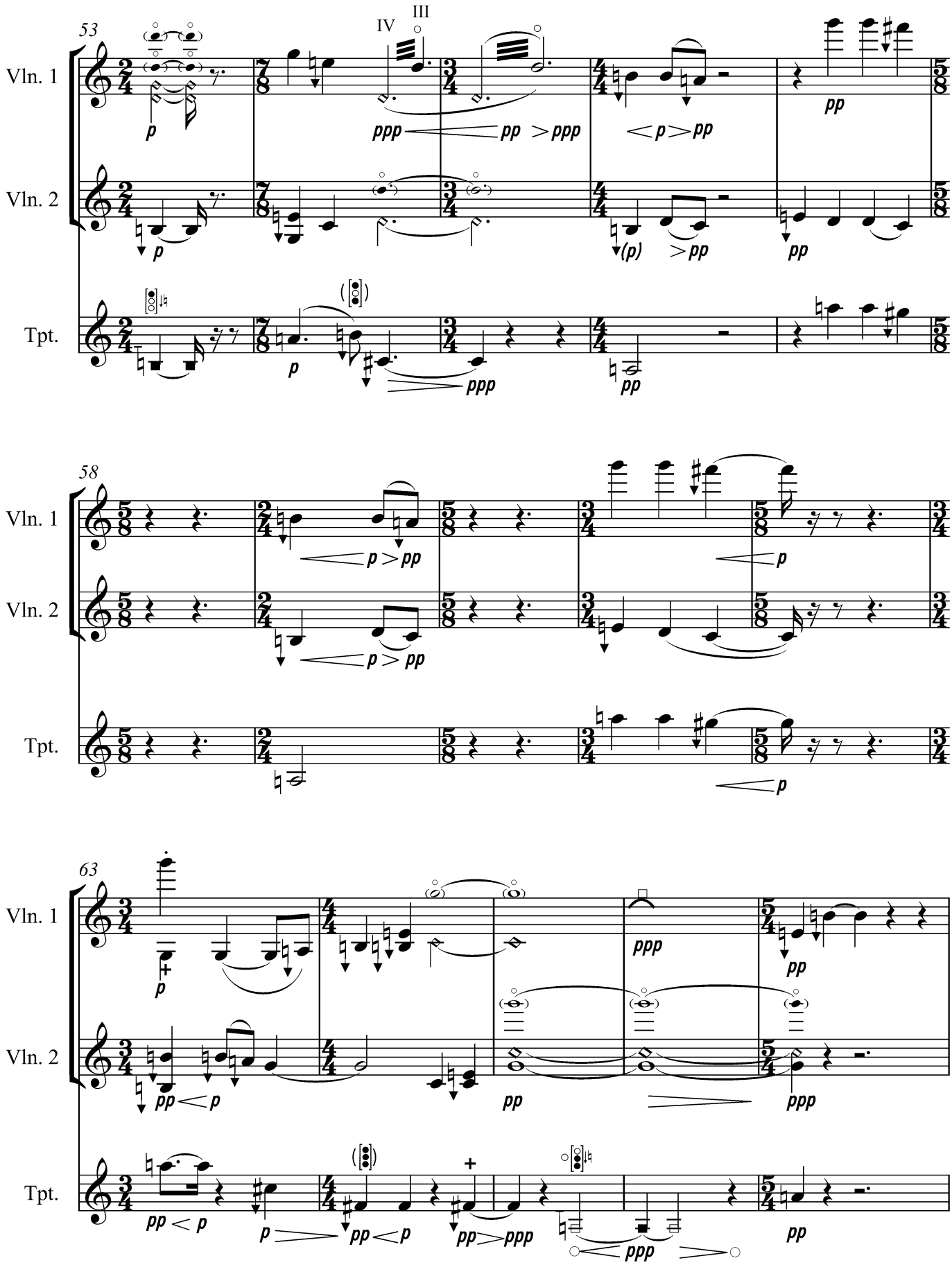
Copy for perusal. This music is copyright protected.



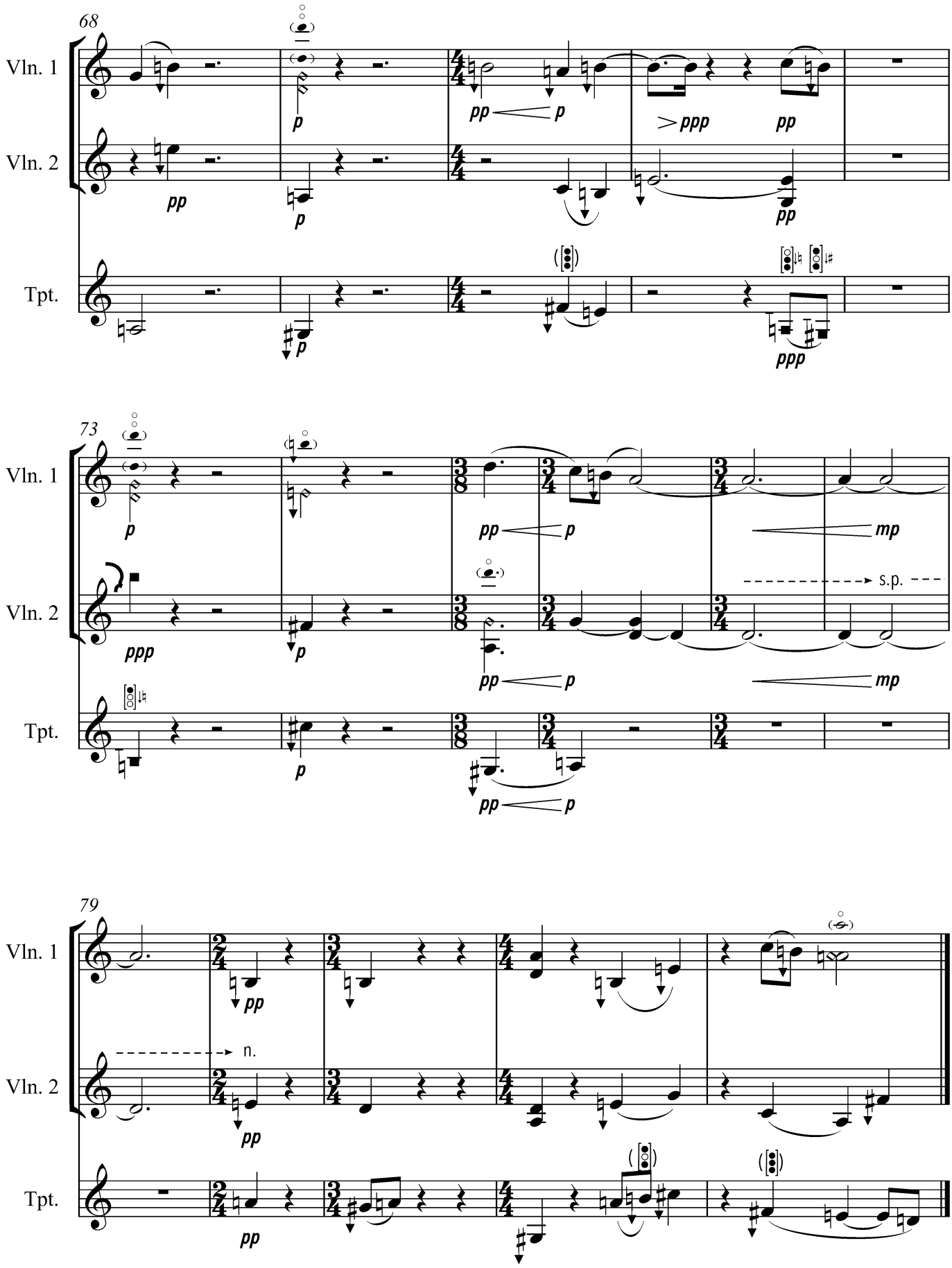
Copy for perusal. This music is copyright protected.



Copy for perusal. This music is copyright protected.



Copy for perusal. This music is copyright protected.



Copy for perusal. This music is copyright protected.