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.

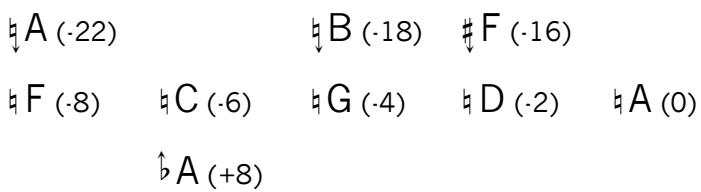
Berlin, 30 March 2009

Marc Sabat : Erbsen
JUST INTONATION LATTICE DIAGRAMS

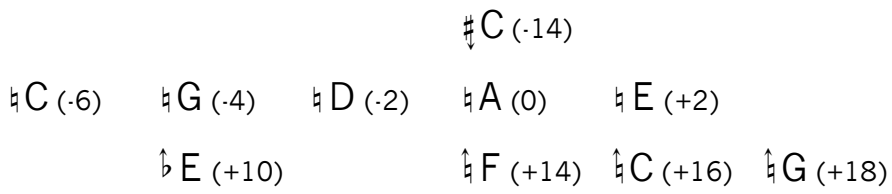
left-to-right = a just perfect fifth (2:3 ratio, 702¢)
down-up = a just major third (4:5 ratio, 386¢)
cents are based on A as a reference (0 ¢) *

* 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.

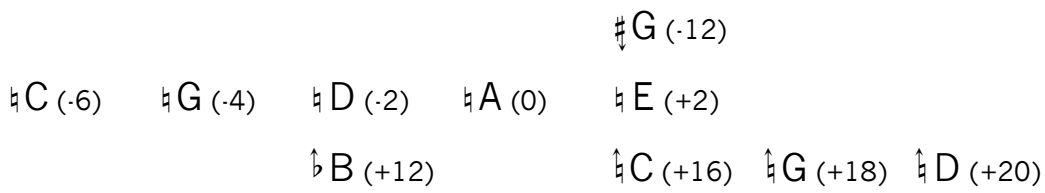
1. Tarantella



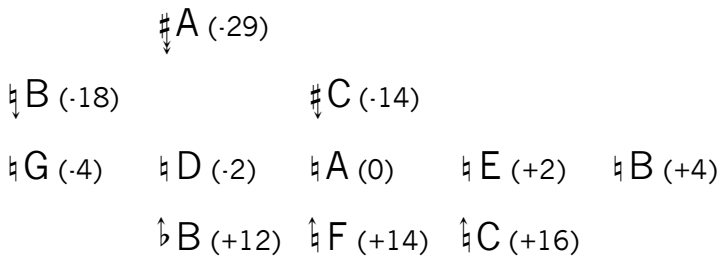
2. Saraband



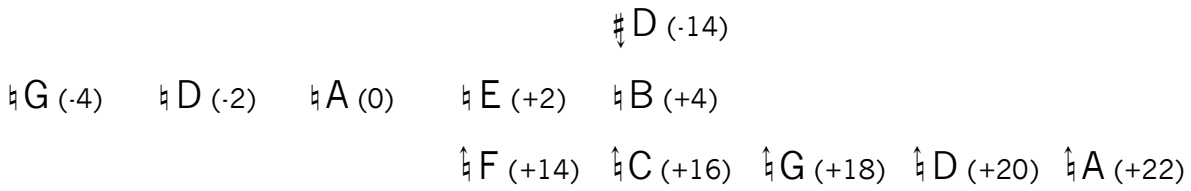
3. Menuet



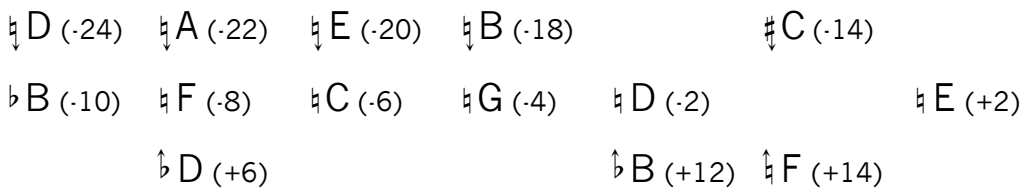
4. Ricercar



5. Anglaise



6. Courante

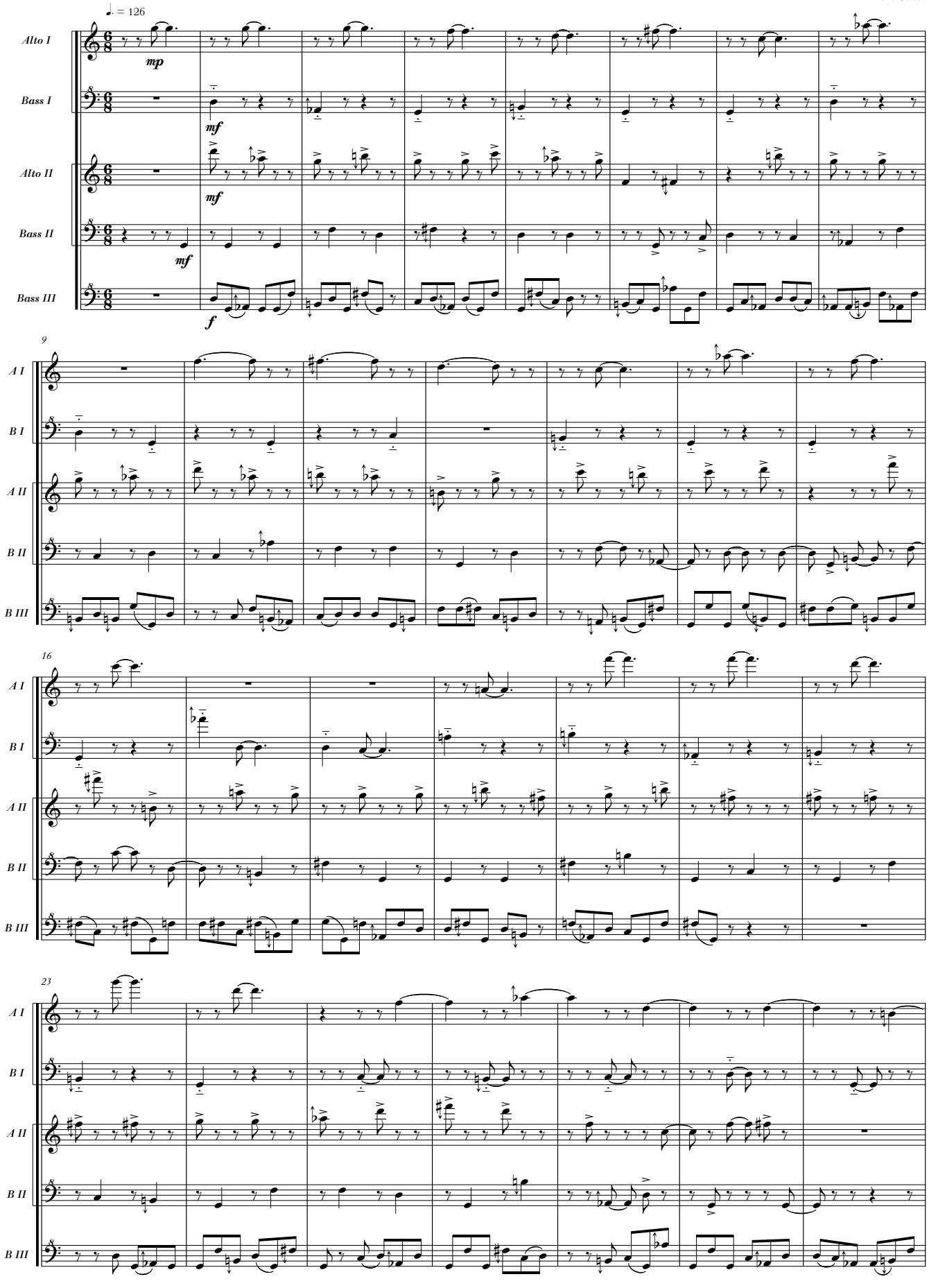


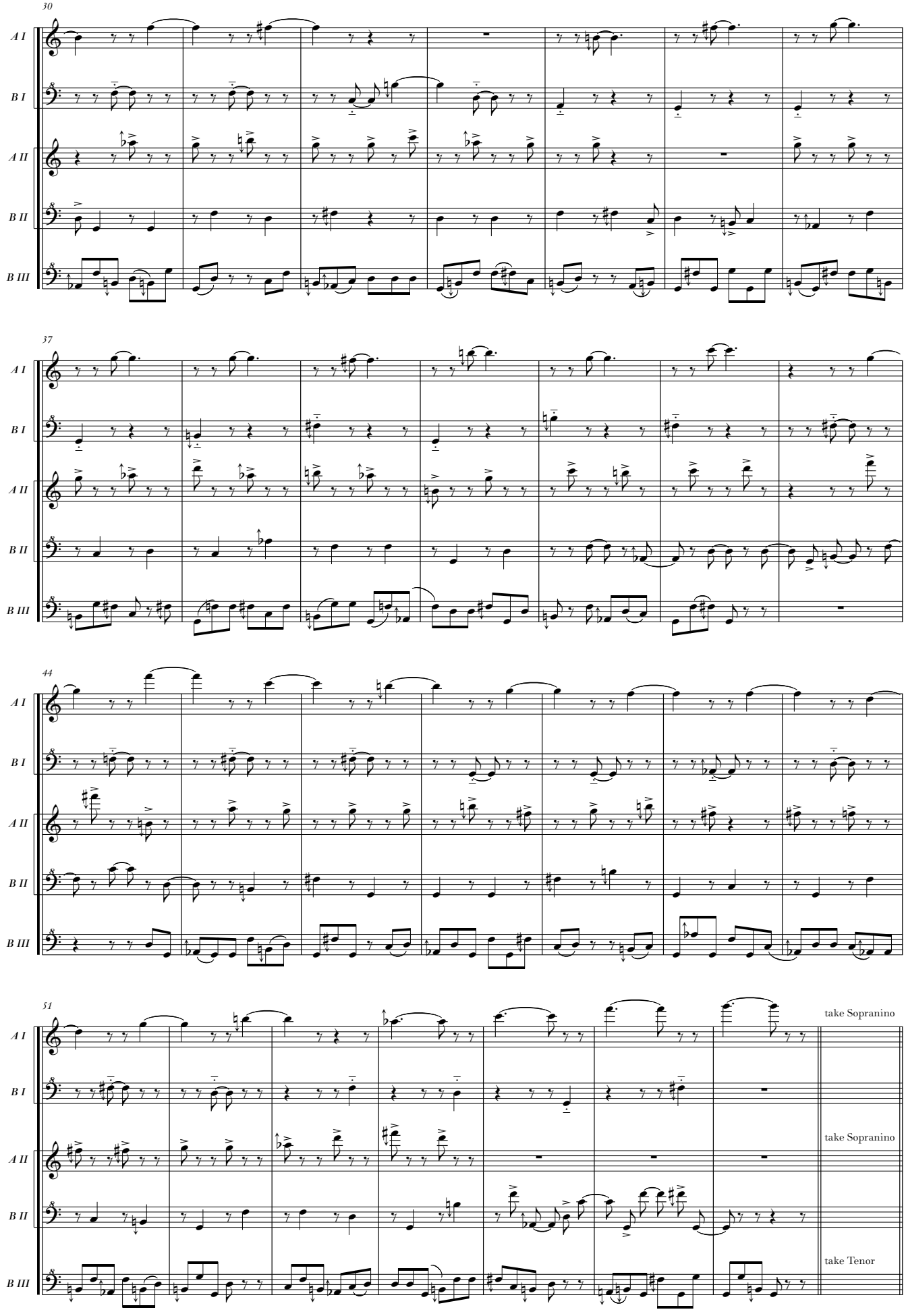
Erbsen

für Lucia Mense

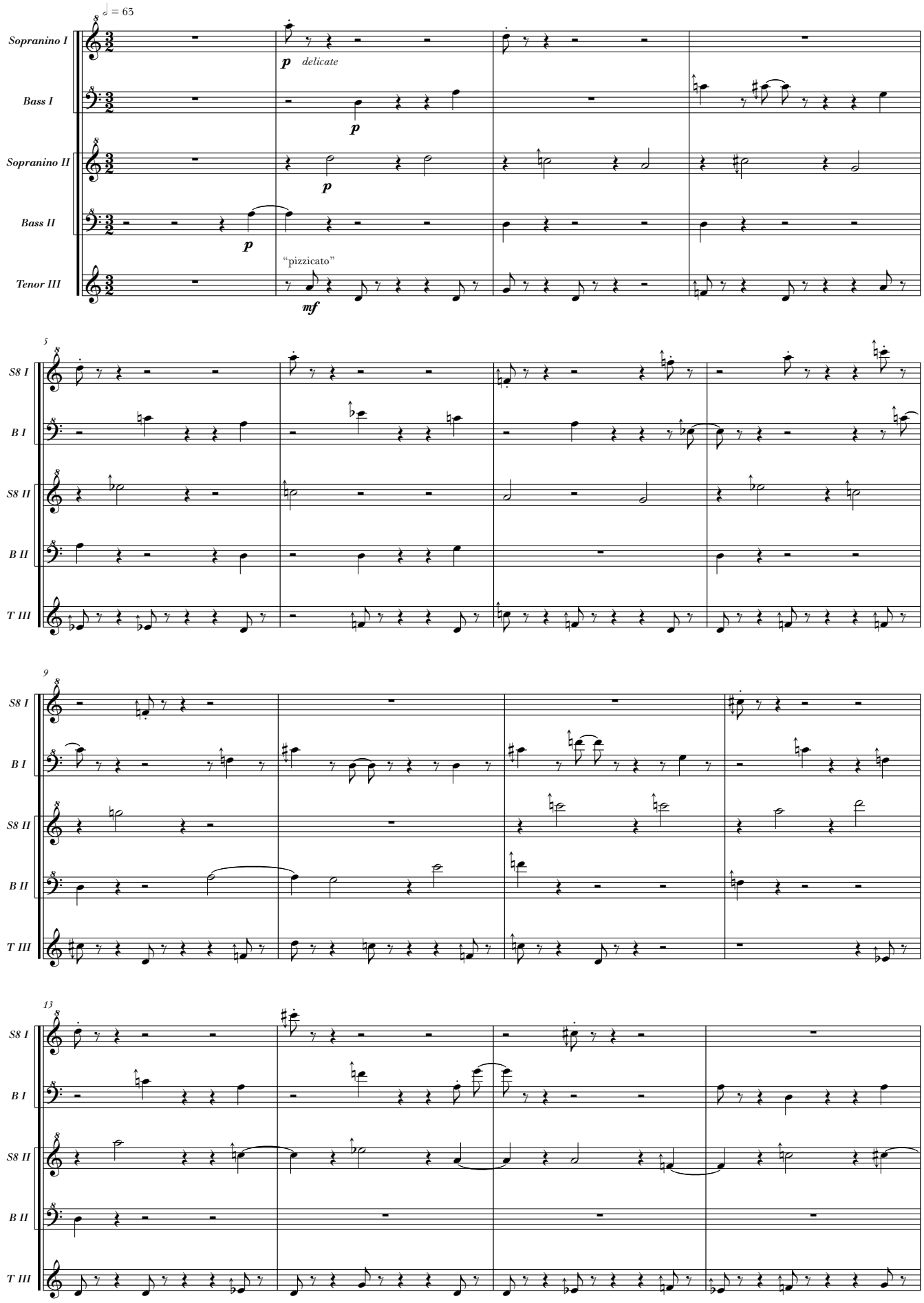
1. Tarantella

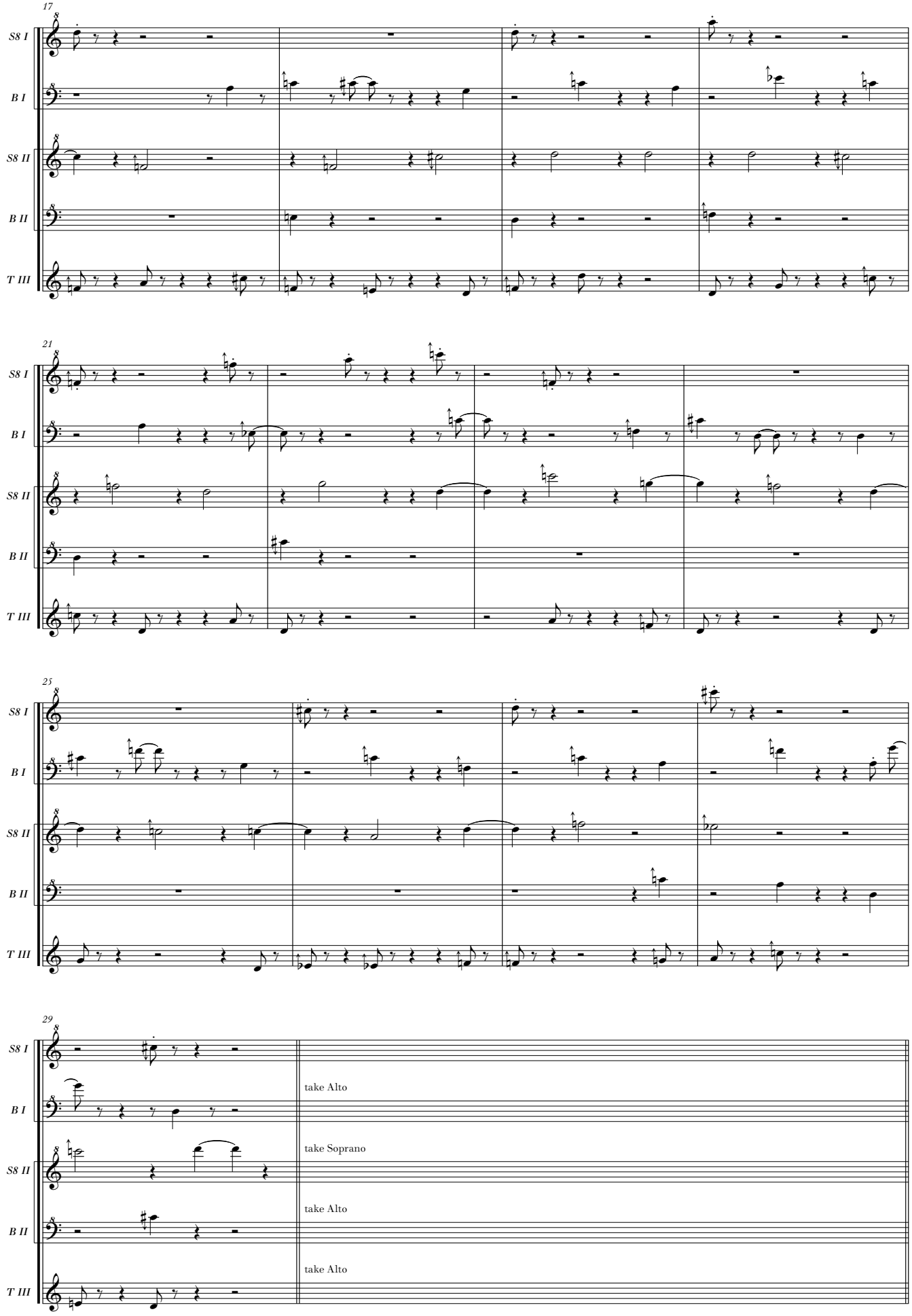
Marc Sabat



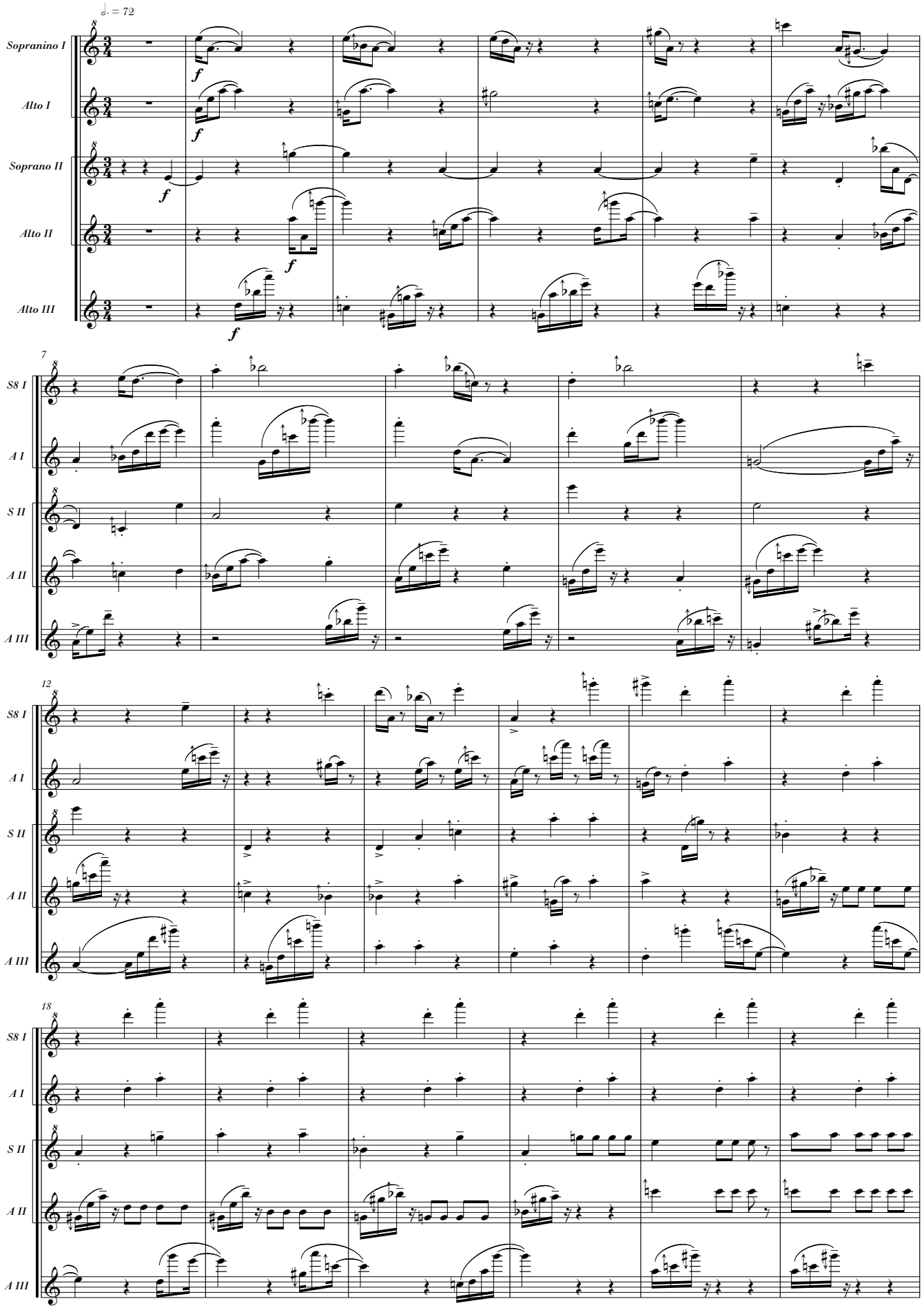

30
A I
B I
A II
B II
B III
37
A I
B I
A II
B II
B III
44
A I
B I
A II
B II
B III
51
A I
B I
A II
B II
B III
take Sopranino
take Sopranino
take Tenor

2. Saraband

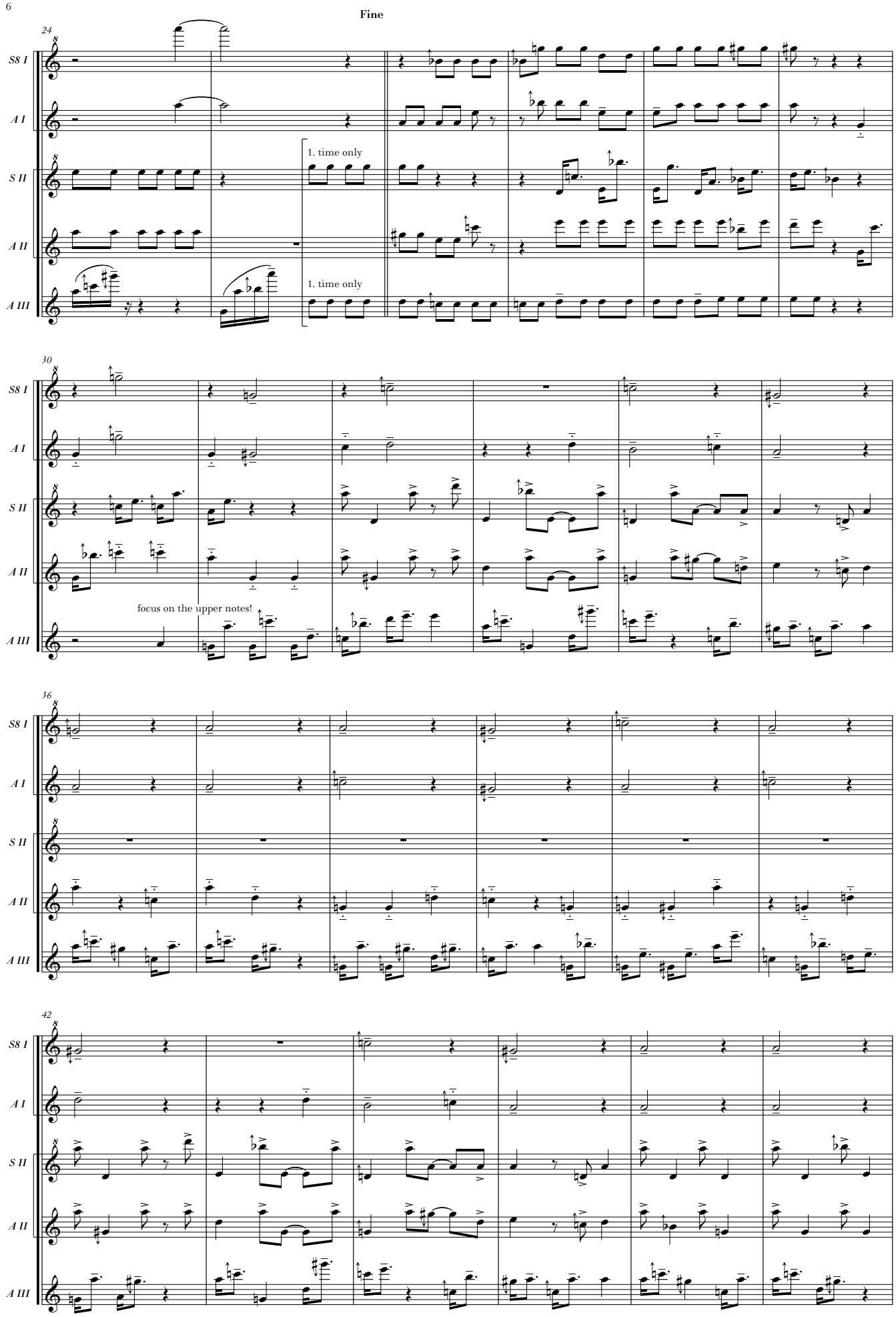

♩ = 63
Sopranino I
Bass I
Sopranino II
Bass II
Tenor III
p delicate
p
p
p
"pizzicato"
mf
5
S8 I
B I
S8 II
B II
T III
9
S8 I
B I
S8 II
B II
T III
13
S8 I
B I
S8 II
B II
T III

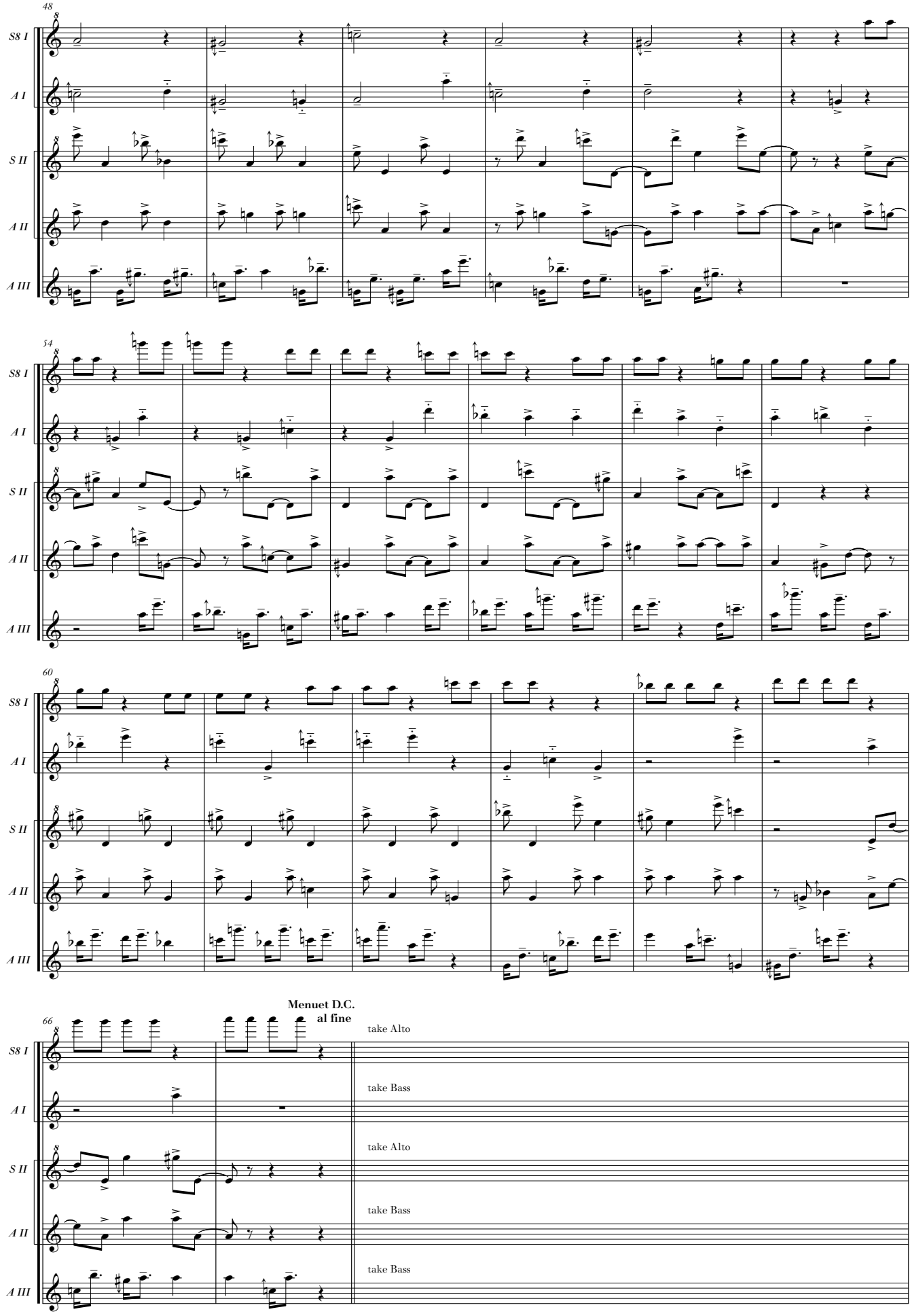

17
S8 I
B I
S8 II
B II
T III
21
S8 I
B I
S8 II
B II
T III
25
S8 I
B I
S8 II
B II
T III
29
S8 I
B I
S8 II
B II
T III
take Alto
take Soprano
take Alto
take Alto

3. Menuet

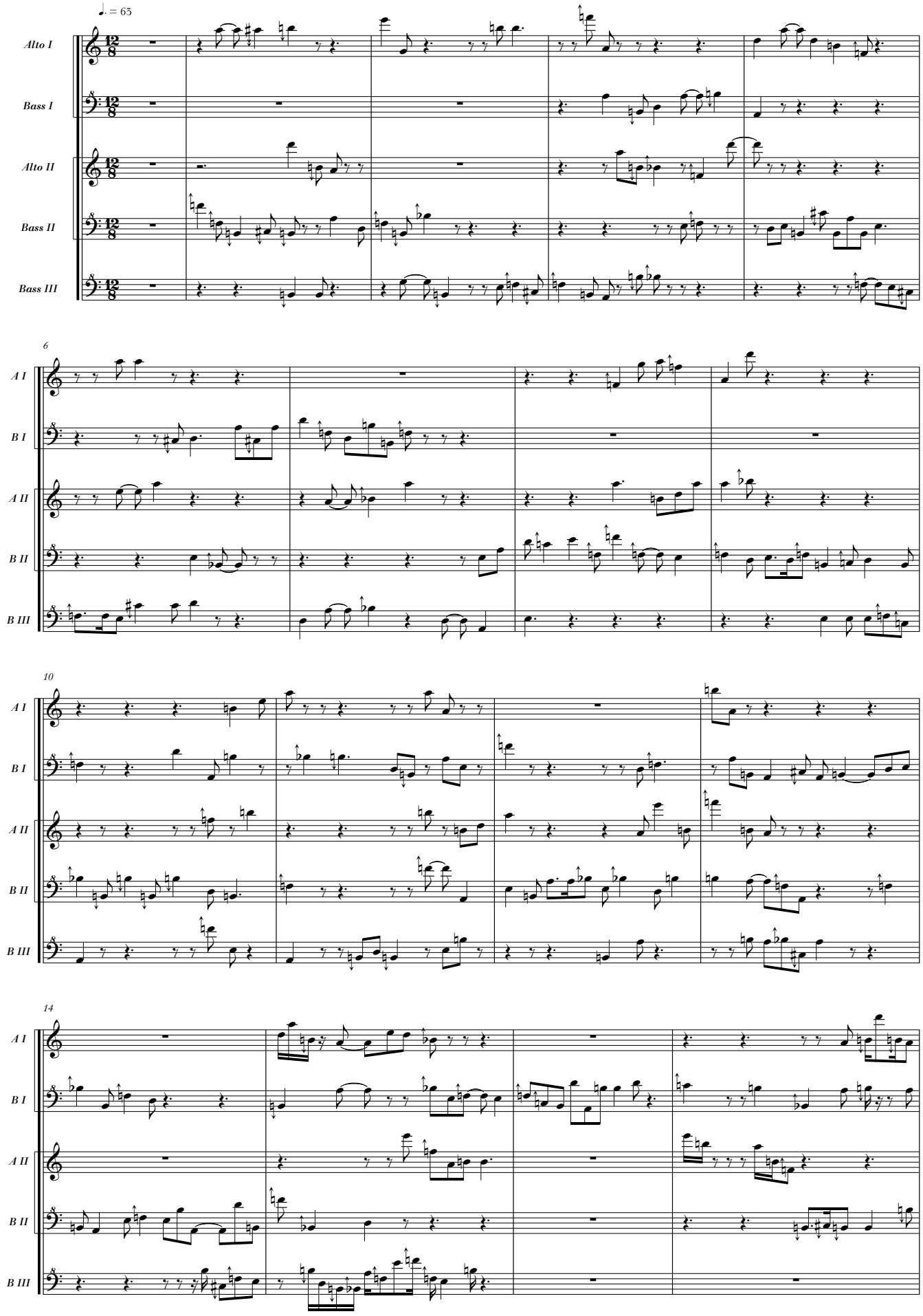

♩. = 72
Sopranino I
Alto I
Soprano II
Alto II
Alto III
S8 I
A I
S II
A II
A III
7
12
18
f

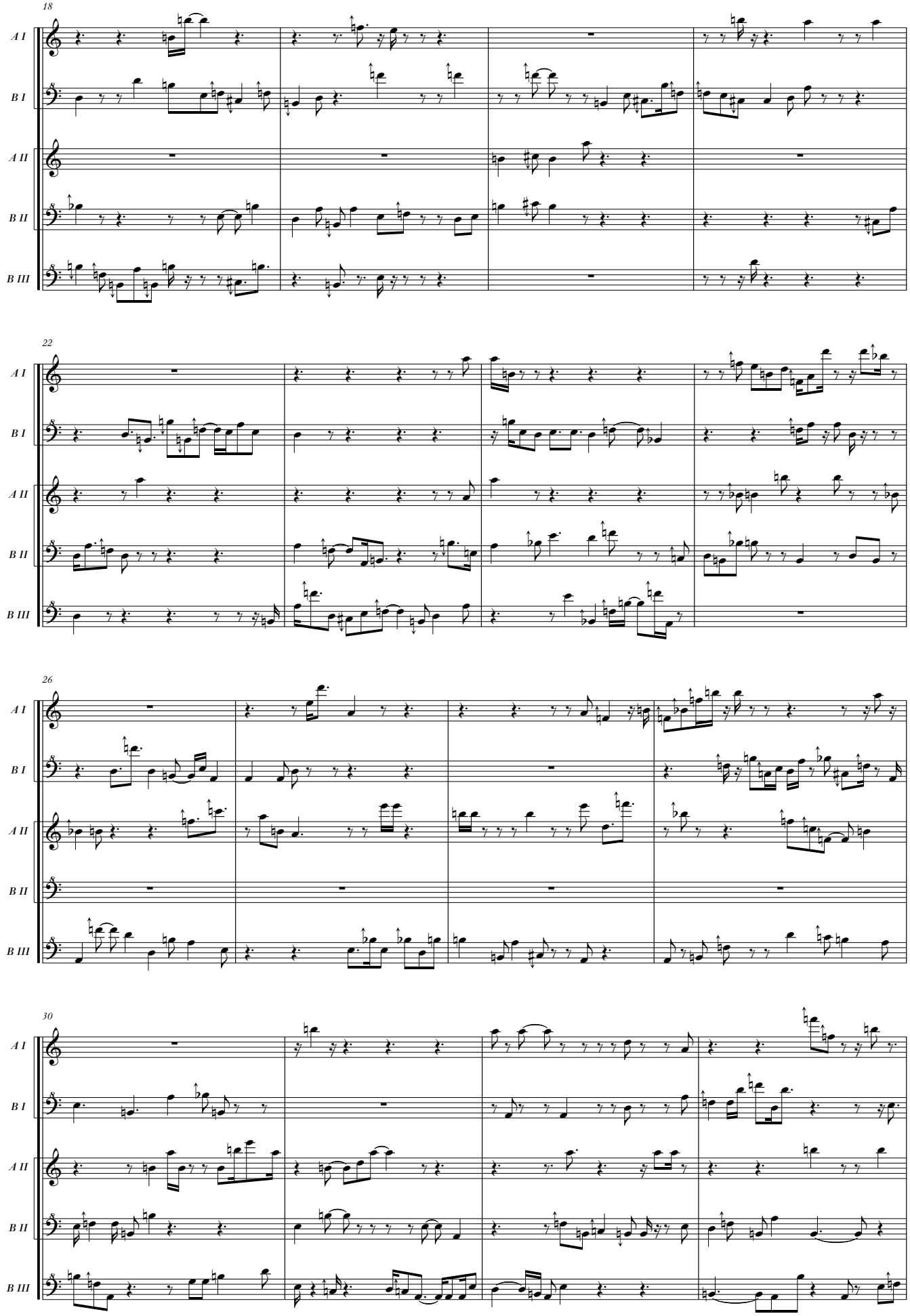
Fine

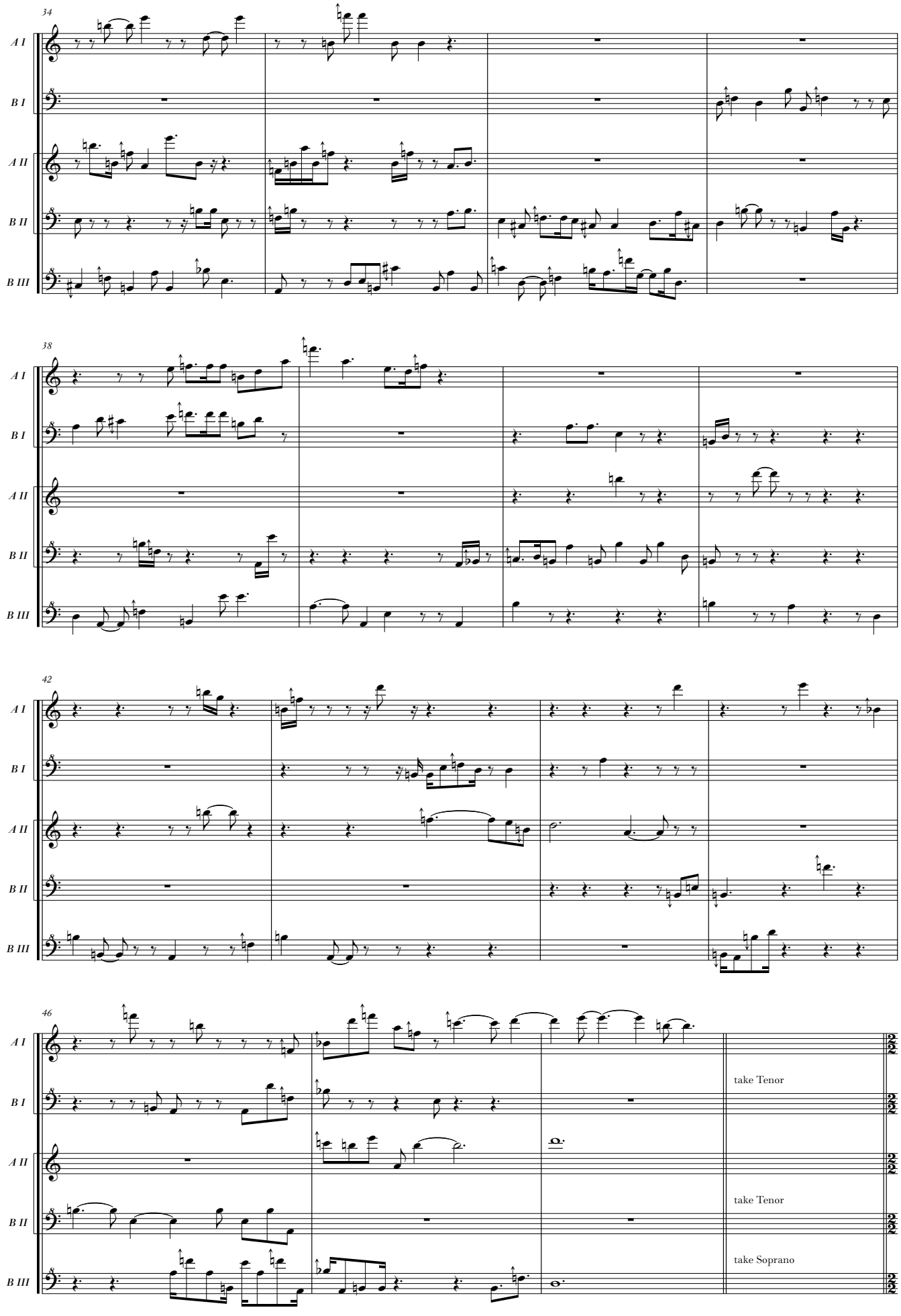

24
S8 I
A I
S II
A II
A III
1. time only
1. time only
30
focus on the upper notes!
36
42


48
S8 I
A I
S II
A II
A III
54
60
66
Menuet D.C.
al fine
take Alto
take Bass
take Alto
take Bass
take Bass

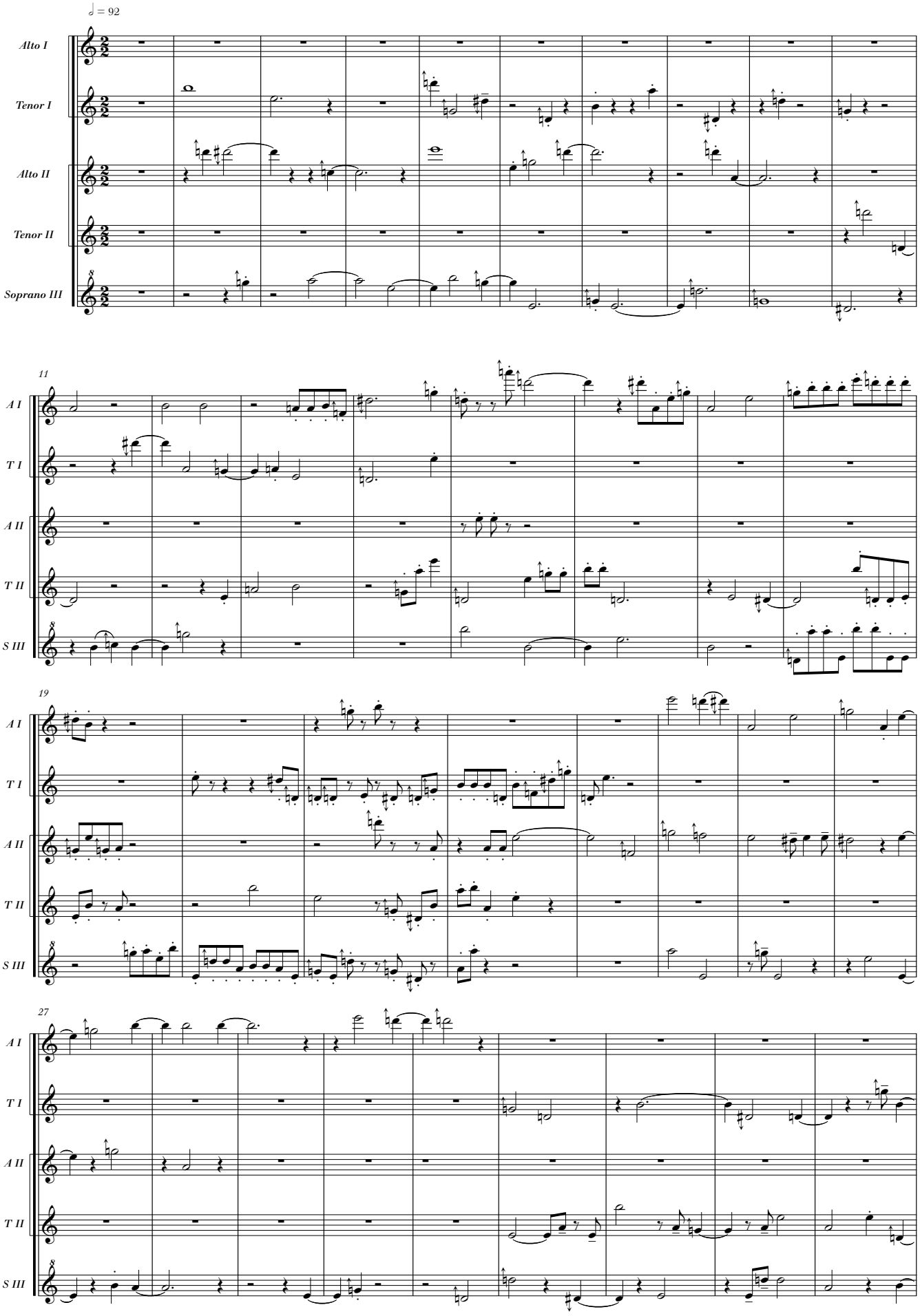
4. Ricercar

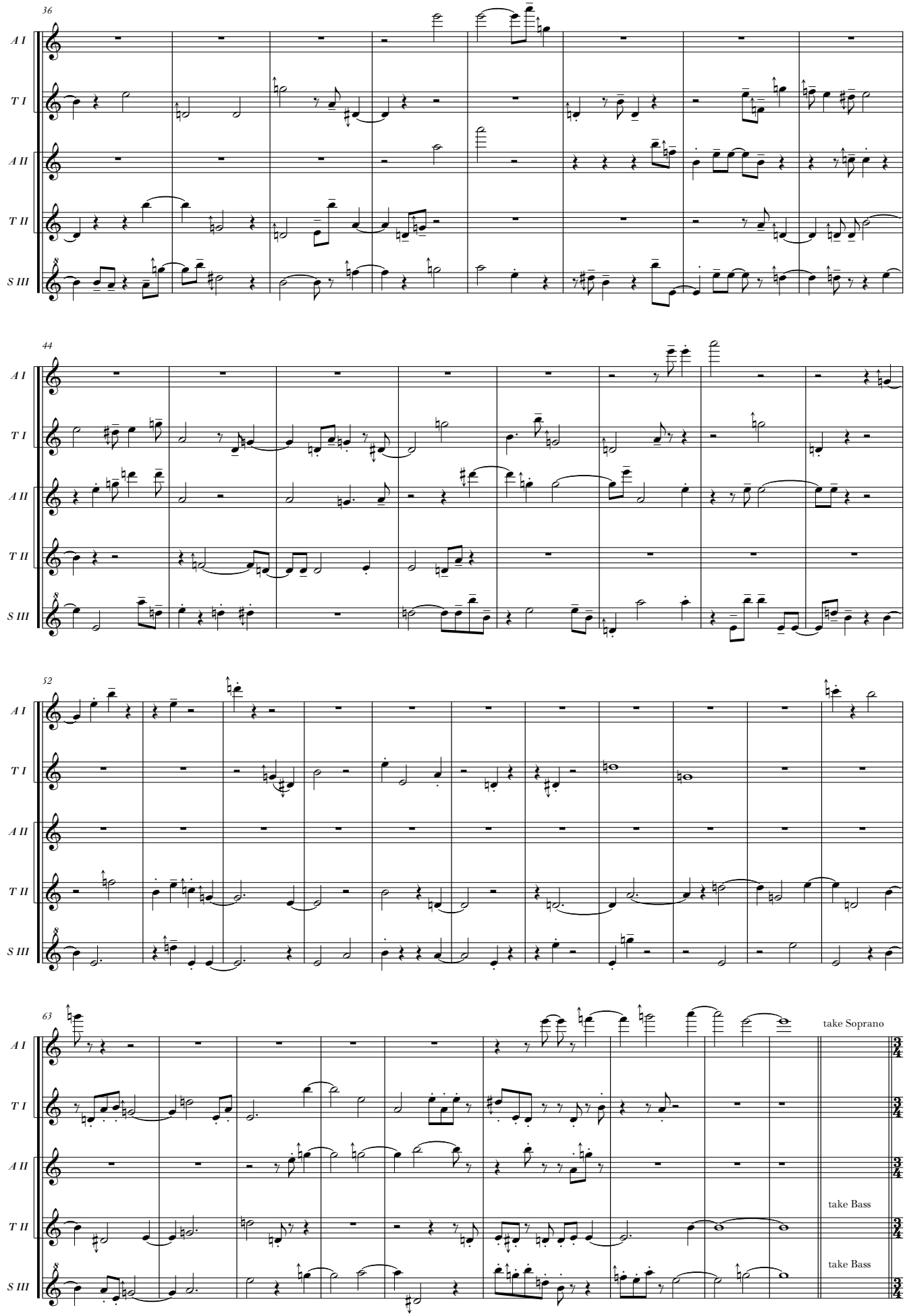

♩. = 63
Alto I
Bass I
Alto II
Bass II
Bass III
6
A I
B I
A II
B II
B III
10
A I
B I
A II
B II
B III
14
A I
B I
A II
B II
B III


18
A I
B I
A II
B II
B III
22
A I
B I
A II
B II
B III
26
A I
B I
A II
B II
B III
30
A I
B I
A II
B II
B III

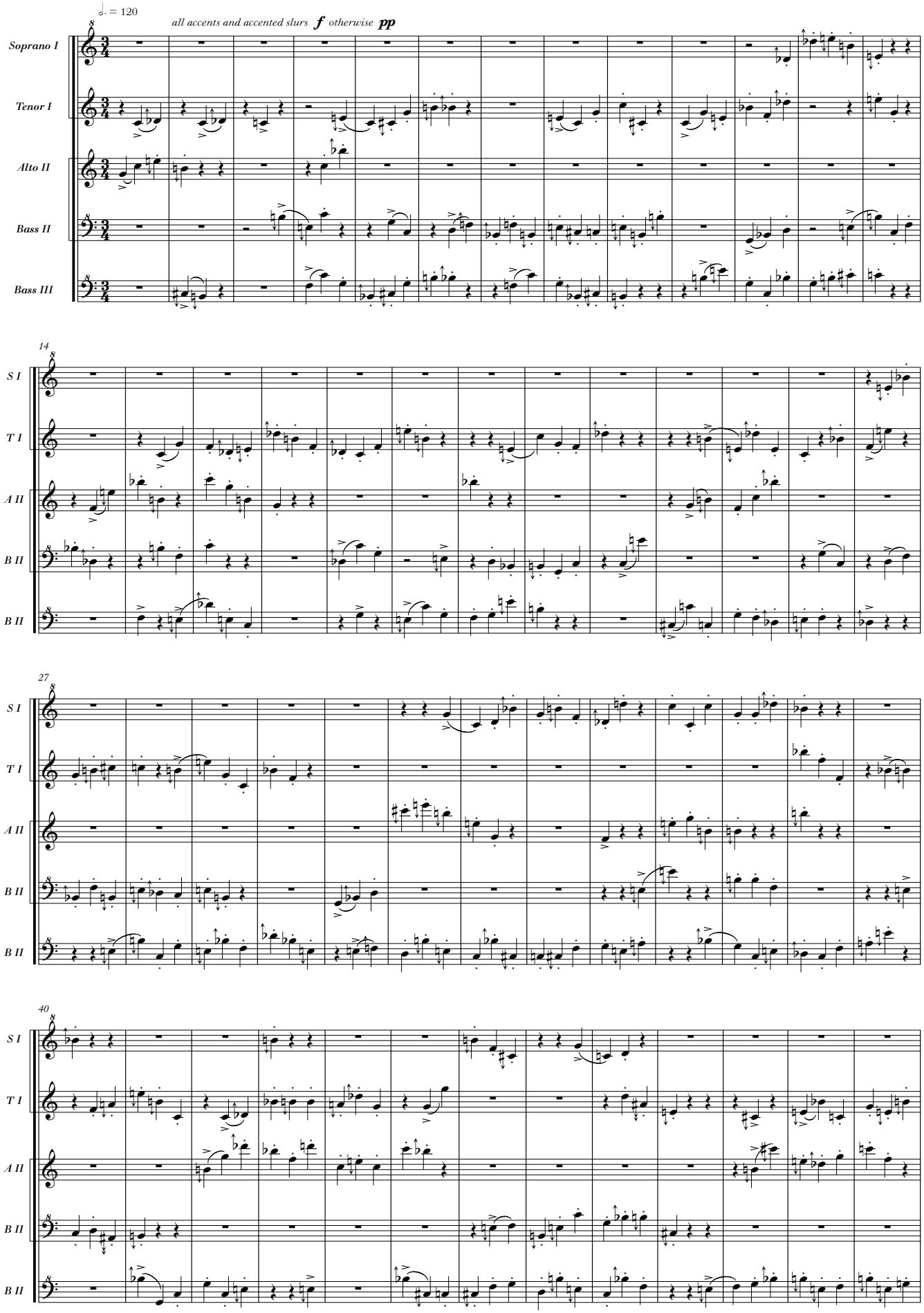

34
A I
B I
A II
B II
B III
38
A I
B I
A II
B II
B III
42
A I
B I
A II
B II
B III
46
A I
B I
A II
B II
B III
take Tenor
take Tenor
take Soprano

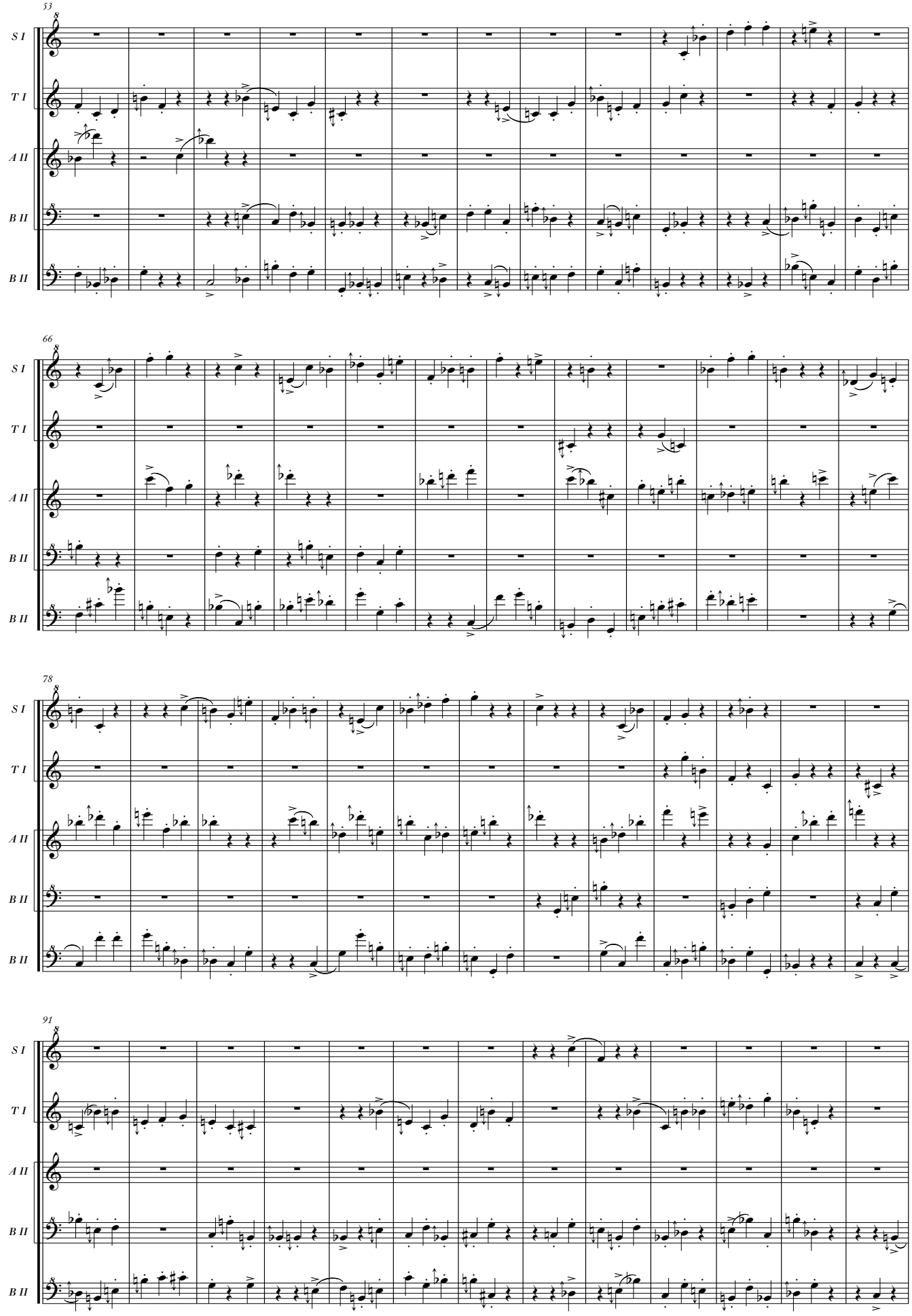
5. Anglaise

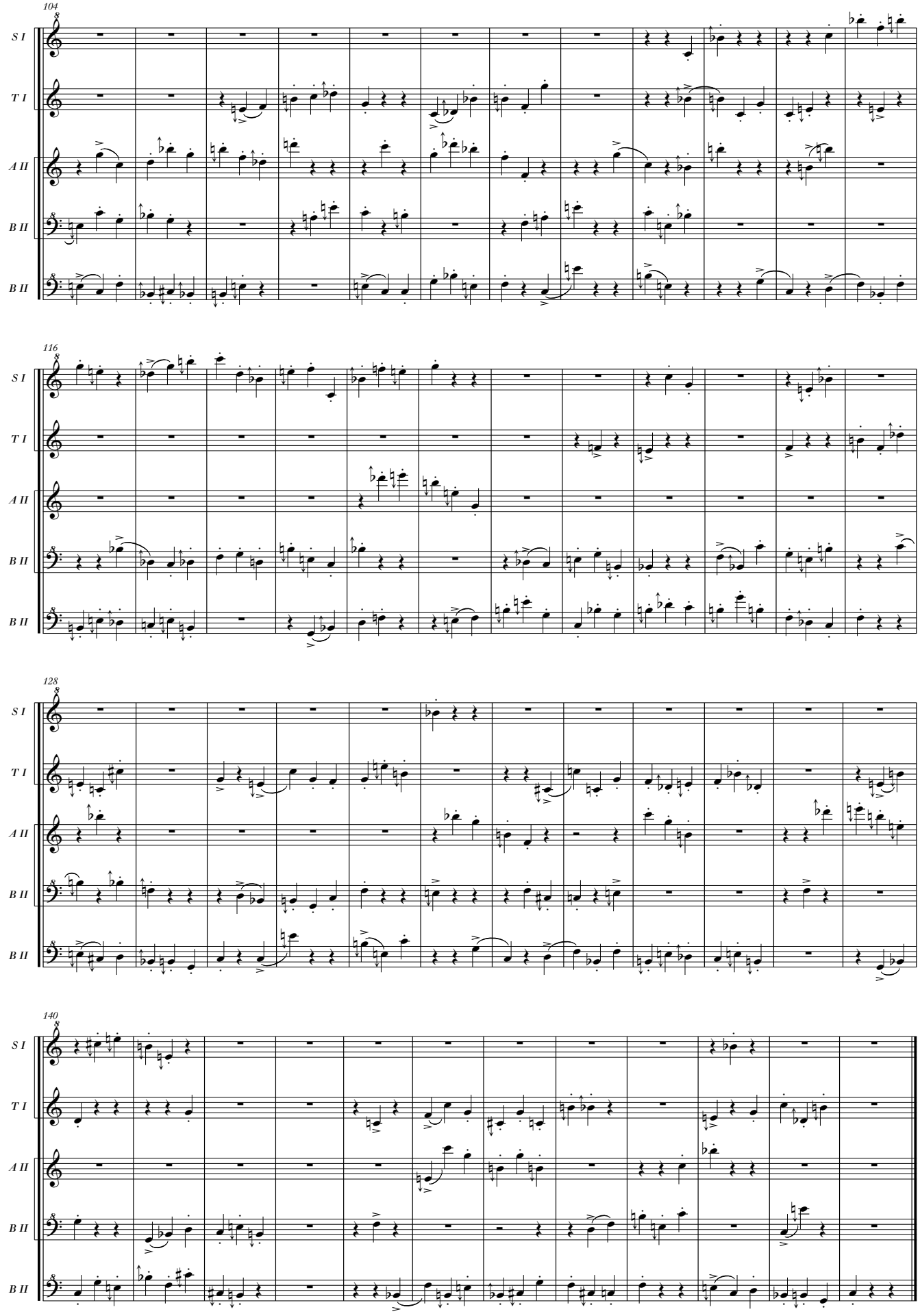

♩ = 92
Alto I
Tenor I
Alto II
Tenor II
Soprano III
11
A I
T I
A II
T II
S III
19
A I
T I
A II
T II
S III
27
A I
T I
A II
T II
S III


36
A I
T I
A II
T II
S III
44
A I
T I
A II
T II
S III
52
A I
T I
A II
T II
S III
63
A I
T I
A II
T II
S III
take Soprano
take Bass
take Bass

6. Courante


♩. = 120
all accents and accented slurs f otherwise pp
Soprano I
Tenor I
Alto II
Bass II
Bass III
14
S I
T I
A II
B II
B II
27
S I
T I
A II
B II
B II
40
S I
T I
A II
B II
B II


53
S I
T I
A II
B II
B II
66
S I
T I
A II
B II
B II
78
S I
T I
A II
B II
B II
91
S I
T I
A II
B II
B II



Berlin, 30. März 2009