Marc Sabat

Sei Bach-Intonazioni per Violino Solo Ia IIa IIIa

version in just intonation
for violin solo with violin bordun counterpoint

PLAINSOUND MUSIC EDITION

Sei Bach-Intonazioni per Violino Solo Ia IIa IIIa (2010/19)

version in just intonation for violin solo with violin bordun counterpoint

for Sara Cubarsi-Fernandez

Contemplation of composing just intonation interpretations from Johann Sebastian Bach's *Sei Solo a Violino senza Basso accompagnato* has fascinated me ever since the inception of the Extended Helmholtz-Ellis JI Pitch Notation, devised in collaboration with Wolfgang von Schweinitz in the years 2000-2004.

In 2001, I prepared a demonstration of the *Adagio* from BWV 1001 in three different versions: Pythagorean, Ptolemaic, and 19-limit extended JI; in the same year Wolfgang and I co-composed an intonation of the 3-part *Ricercar* from *Musikalisches Opfer*. Over the following years, from time to time I returned to the *Sei Solo*, pencilling in possible tunings of a movement here and there, without pursuing the project to completion. By 2010, I was sketching a sustaining second violin part for some of the movements, primarily made from open strings and harmonics, providing a subtle framework to more accurately tune the just intonation harmonies by ear.

It was finally an encounter with violinist Sara Cubarsi-Fernandez at Catherine Lamb's flat in Berlin, during which we sight-read my two-part sketches, that inspired this version of the three Sonatas, completed in 2019. Sara's keen interest in researching precise intonations and her ability to fully realise the detailed colours of different harmonic intervals motivated me to compose an intonation of Bach's music which establishes some of the implied Pythagorean, Ptolemaic and Septimal harmonies suggested to me by his tonal contexts, and which may be accurately, exactly tuned by ear.

The necessary second violin bordun part has been elaborated, evolving from its original role as a minimal drone-accompaniment into an experimental, slow-motion counterpoint in its own right, sometimes suggesting a bass line, at other times a discant or inner voice. I hope that its gentle tracery might be appreciated in the context of enabling a very special realisation of some of Bach's harmonic explorations, which to my ears are suggestive of a future music only now coming into being, created with conscious awareness and explicit notation of microtonal just intonation.

For her invaluable advice, musical experience and patient, relentless criticisms guiding my often unorthodox exploration of voice-leading in a Baroque context I am indebted with warmest thanks to Natalie Pfeiffer.

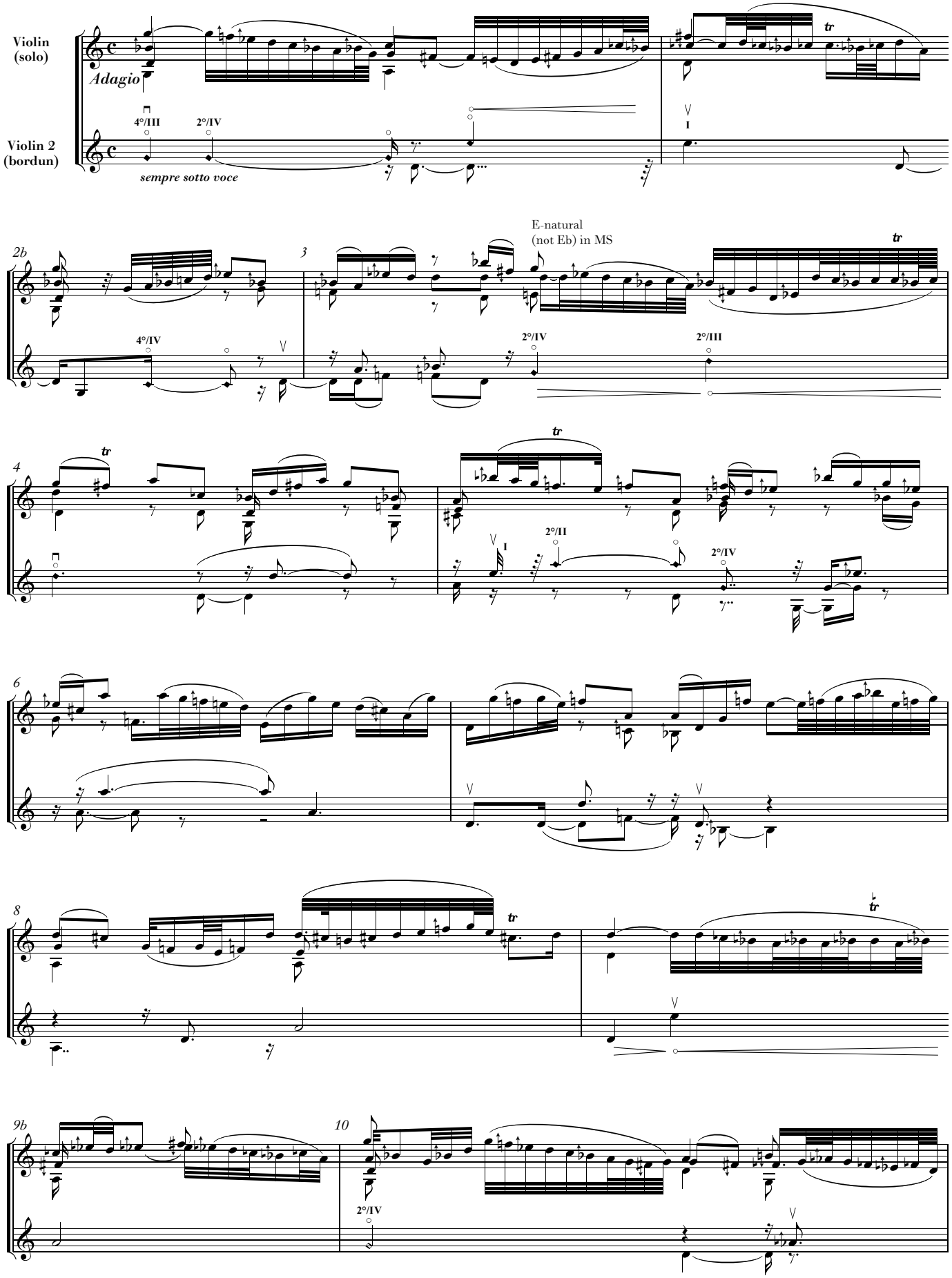
Berlin, 26 December 2017 / 17 March 2019

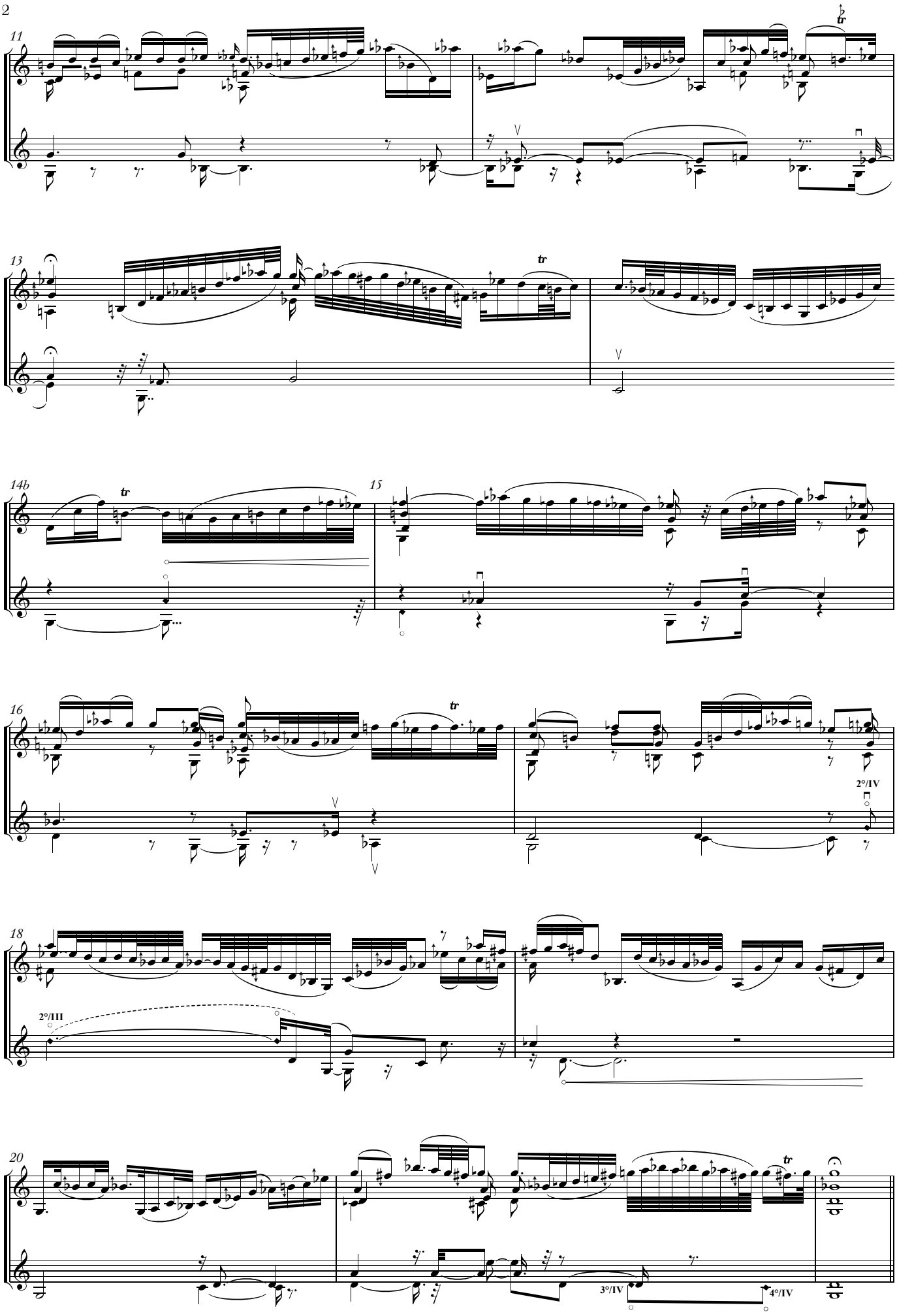
Sonata Prima a Violino Solo senza Basso

Sei Bach-Intonazioni per Violino Solo, Ia

Johann Sebastian Bach

intonation and 2nd voice composed by Marc Sabat

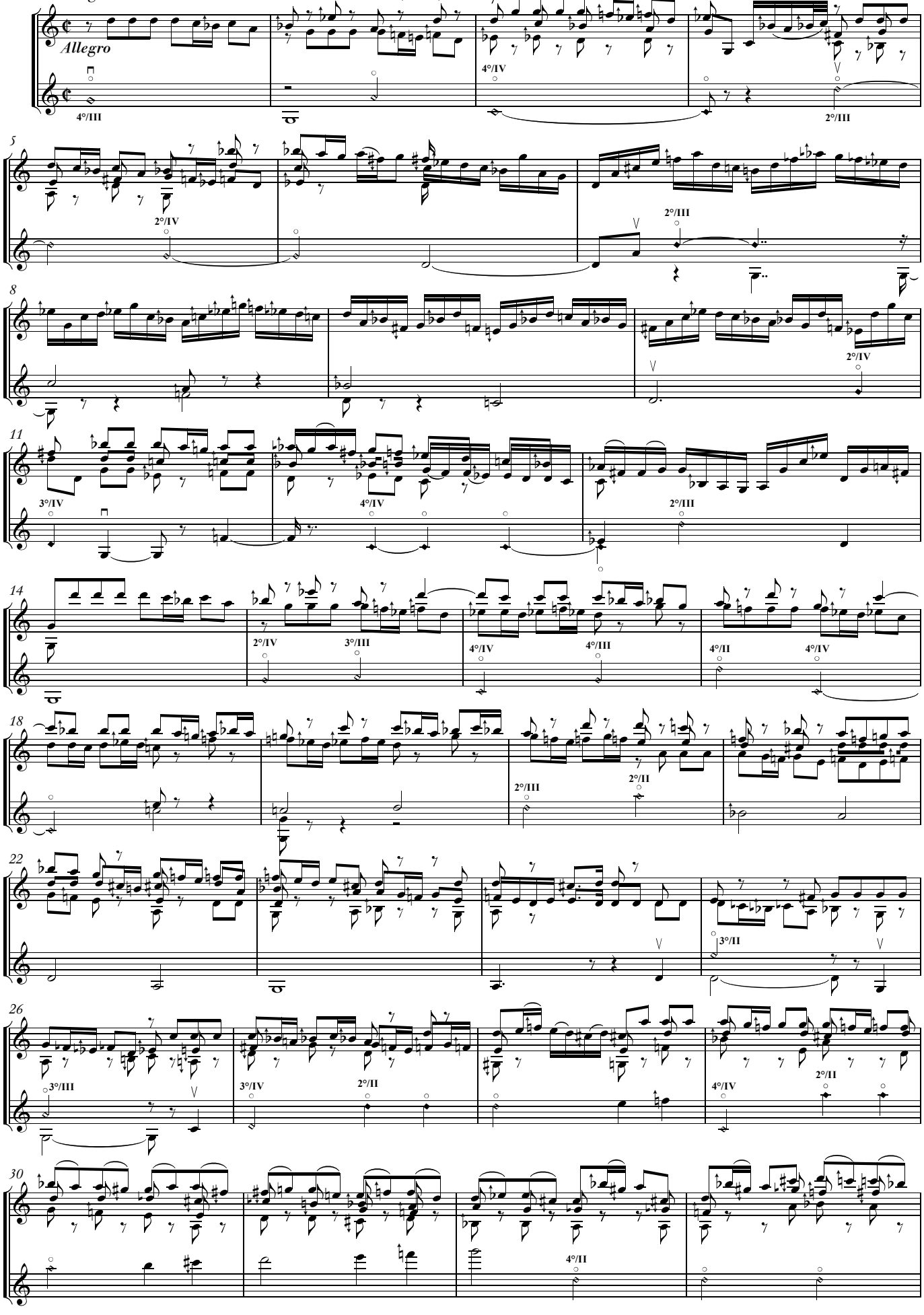


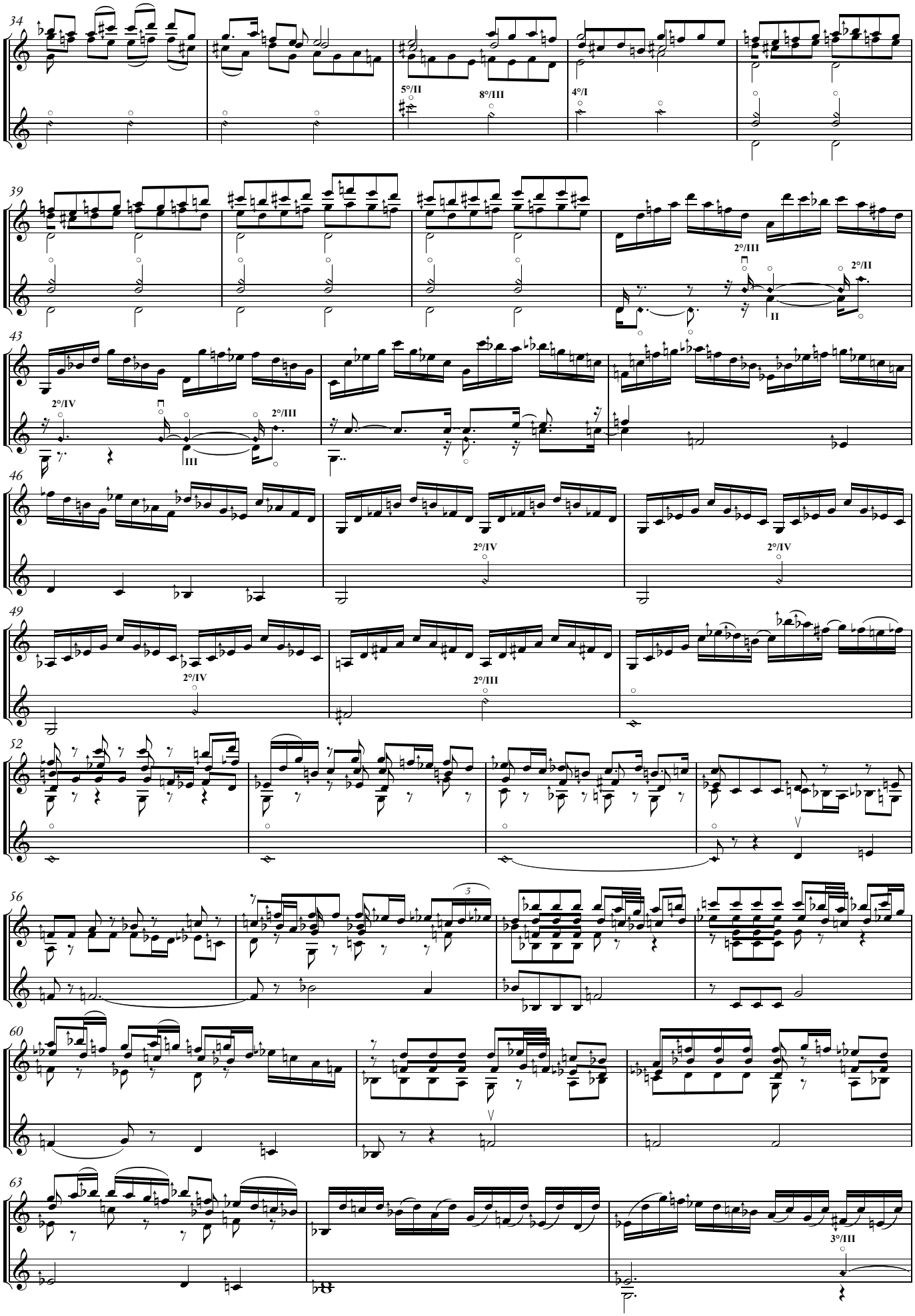

11
13
14b
15
16
18
20
2°/III
2°/IV
3°/IV
4°/IV

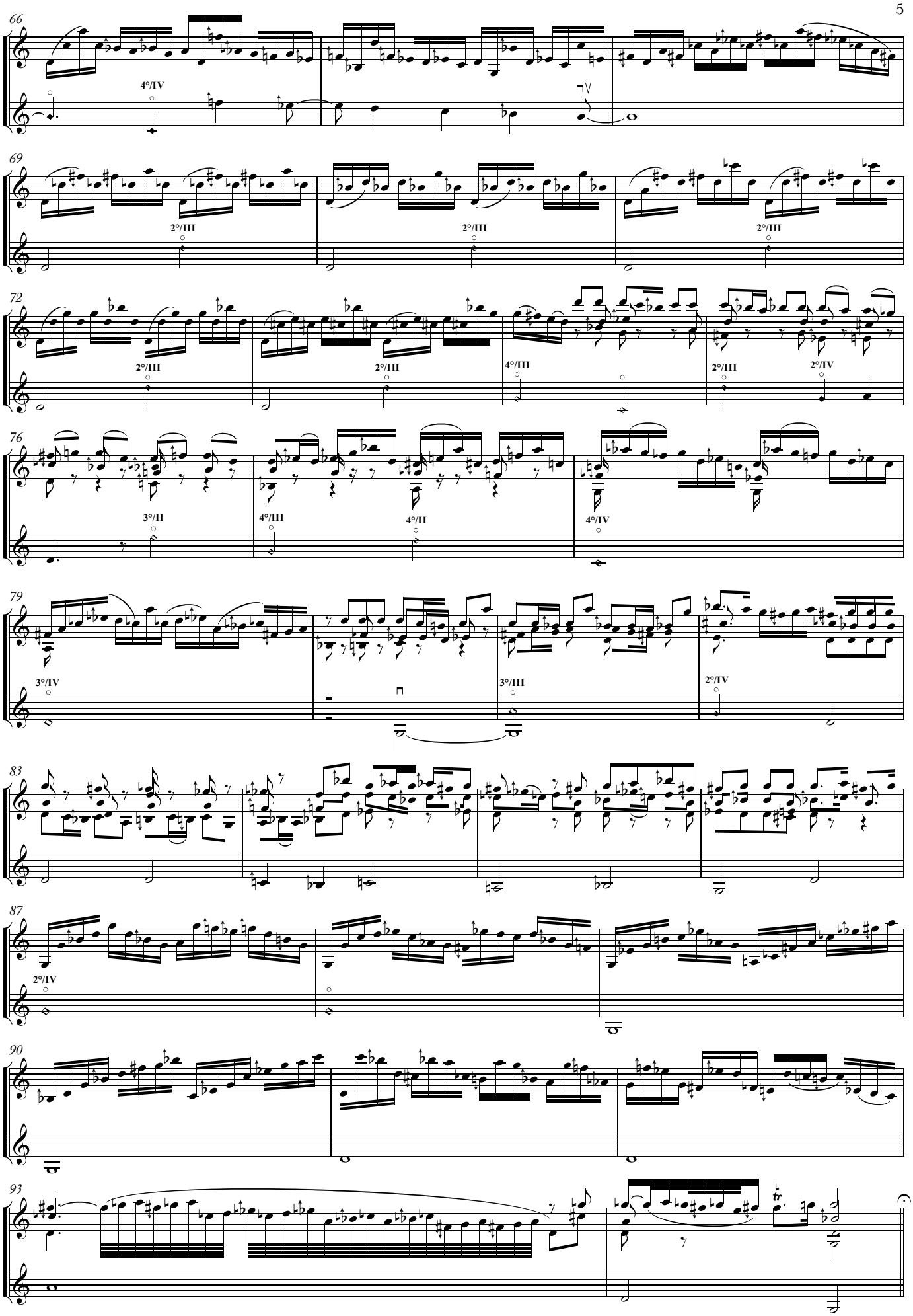
E-natural
(not Eb) in MS

Fuga

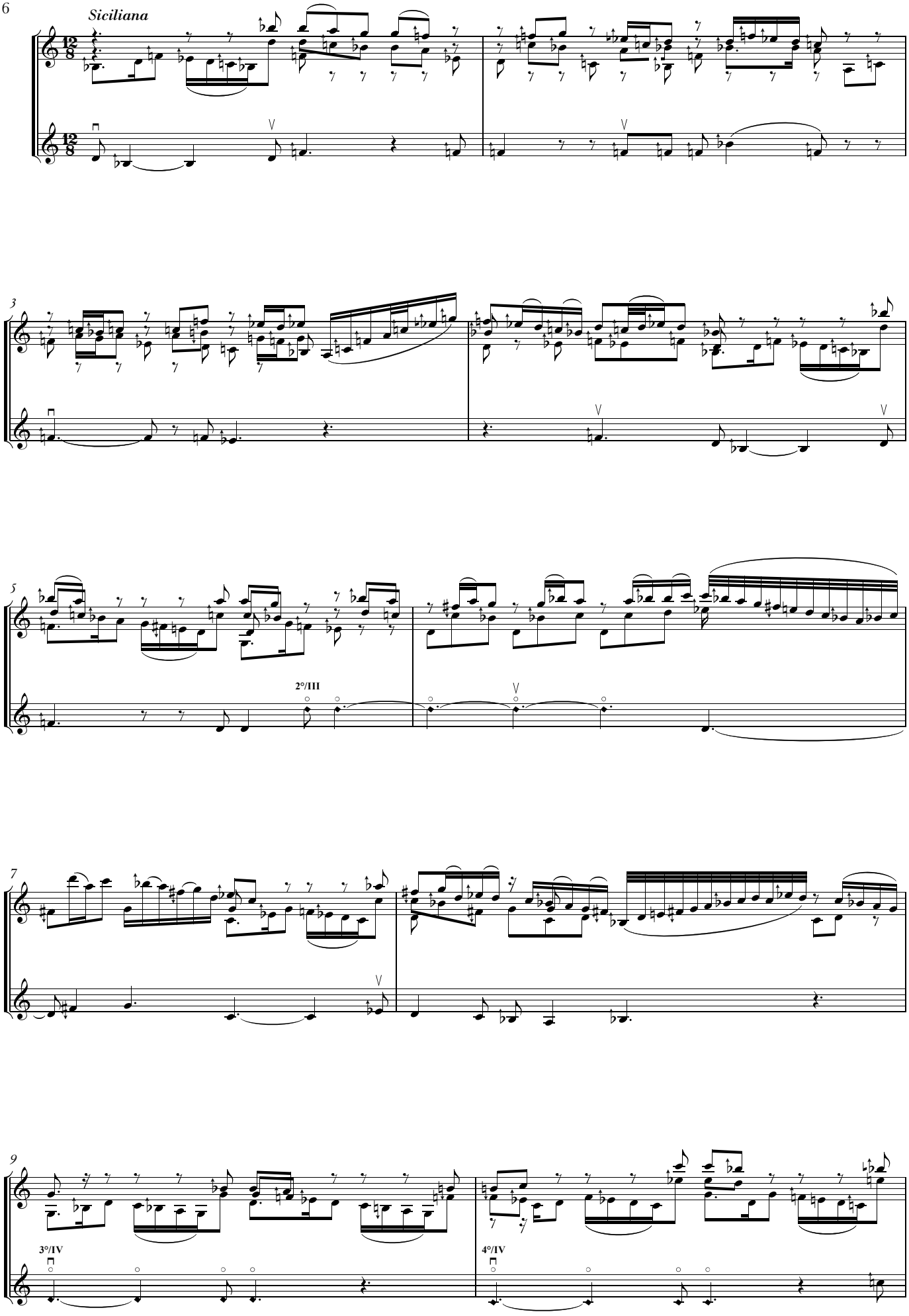
Allegro

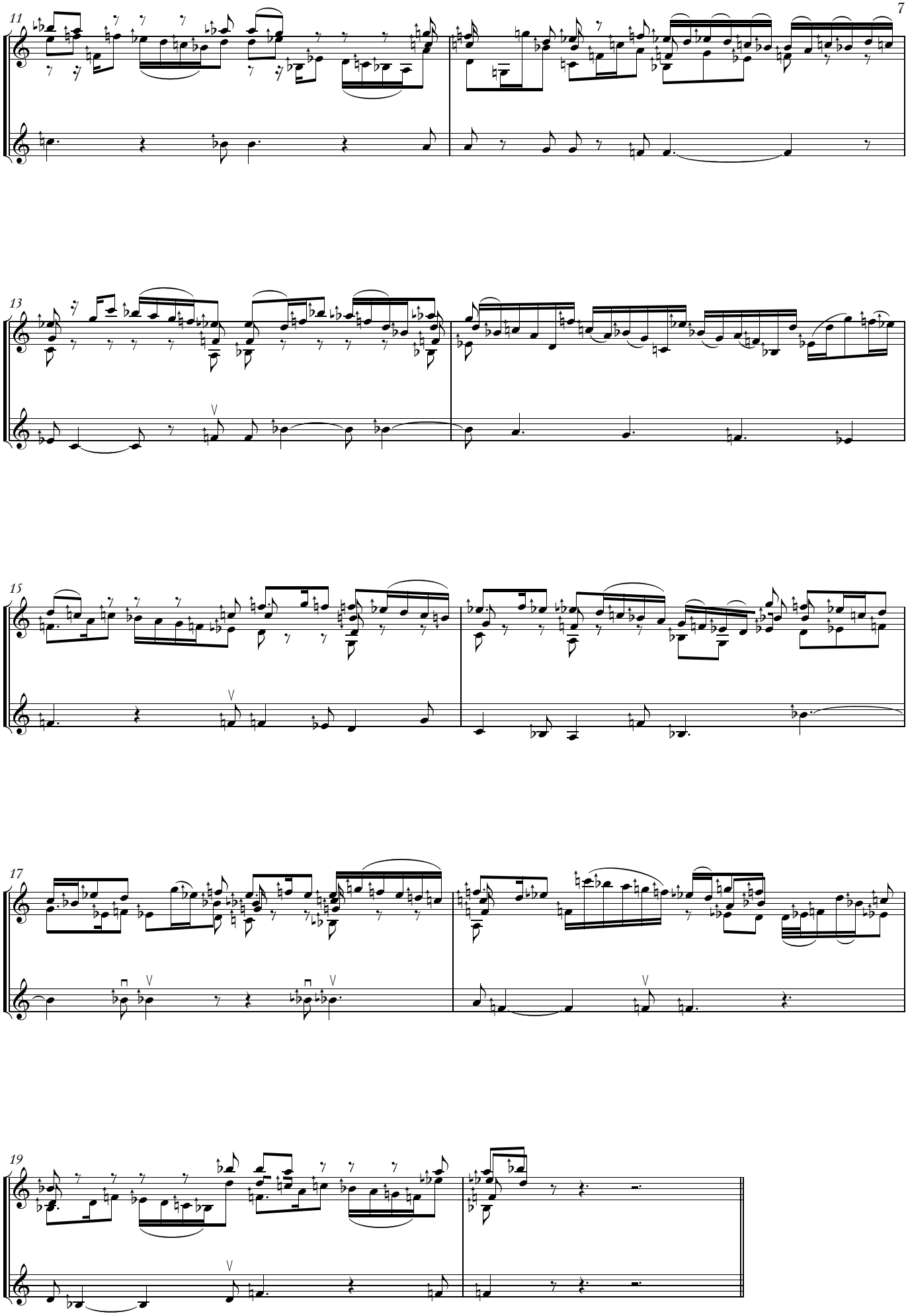


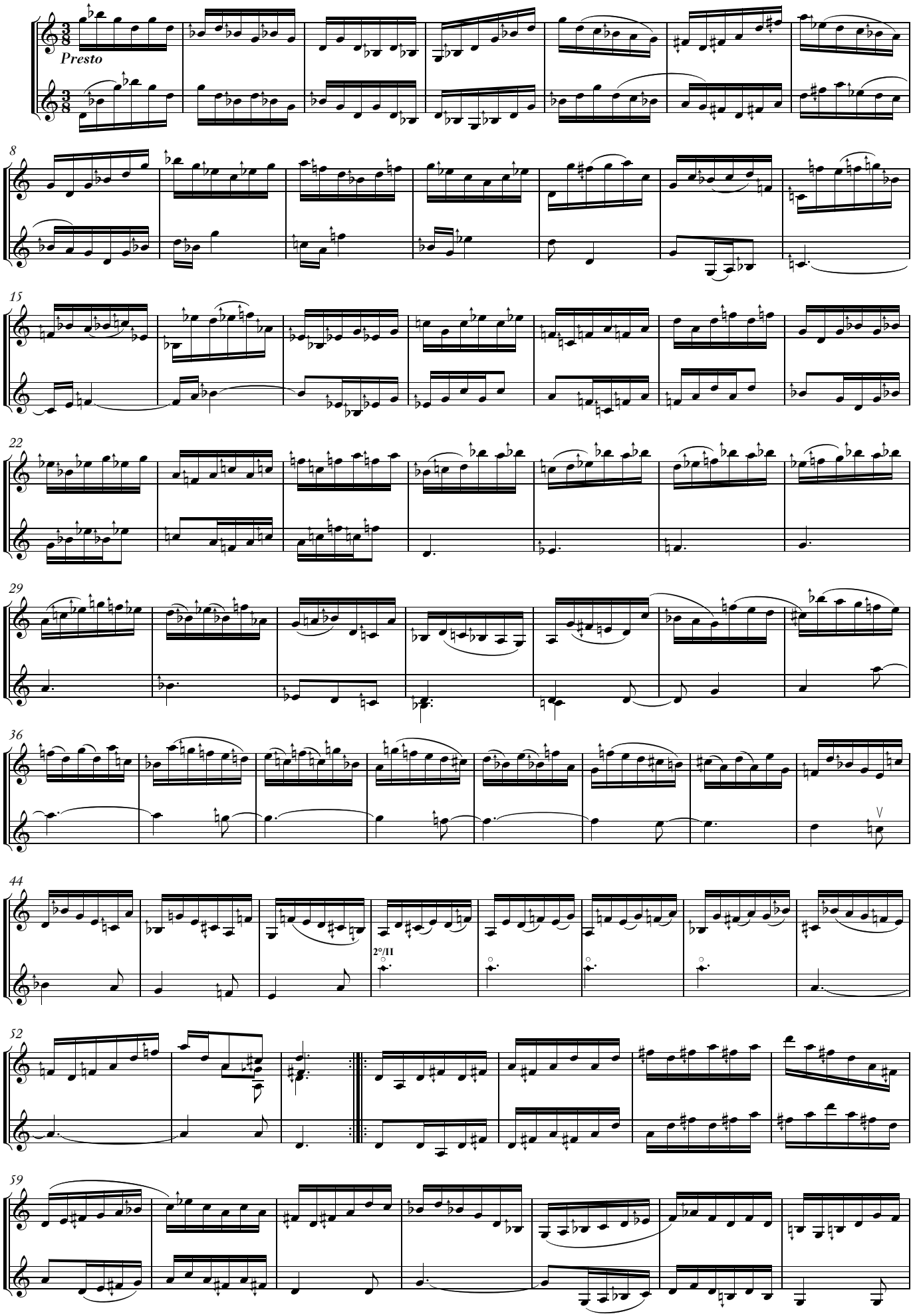

34
5°/II
8°/III
4°/I
39
2°/III
2°/II
II
43
2°/IV
2°/III
III
46
2°/IV
2°/IV
49
2°/IV
2°/III
52
V
56
3
60
V
63
3°/III

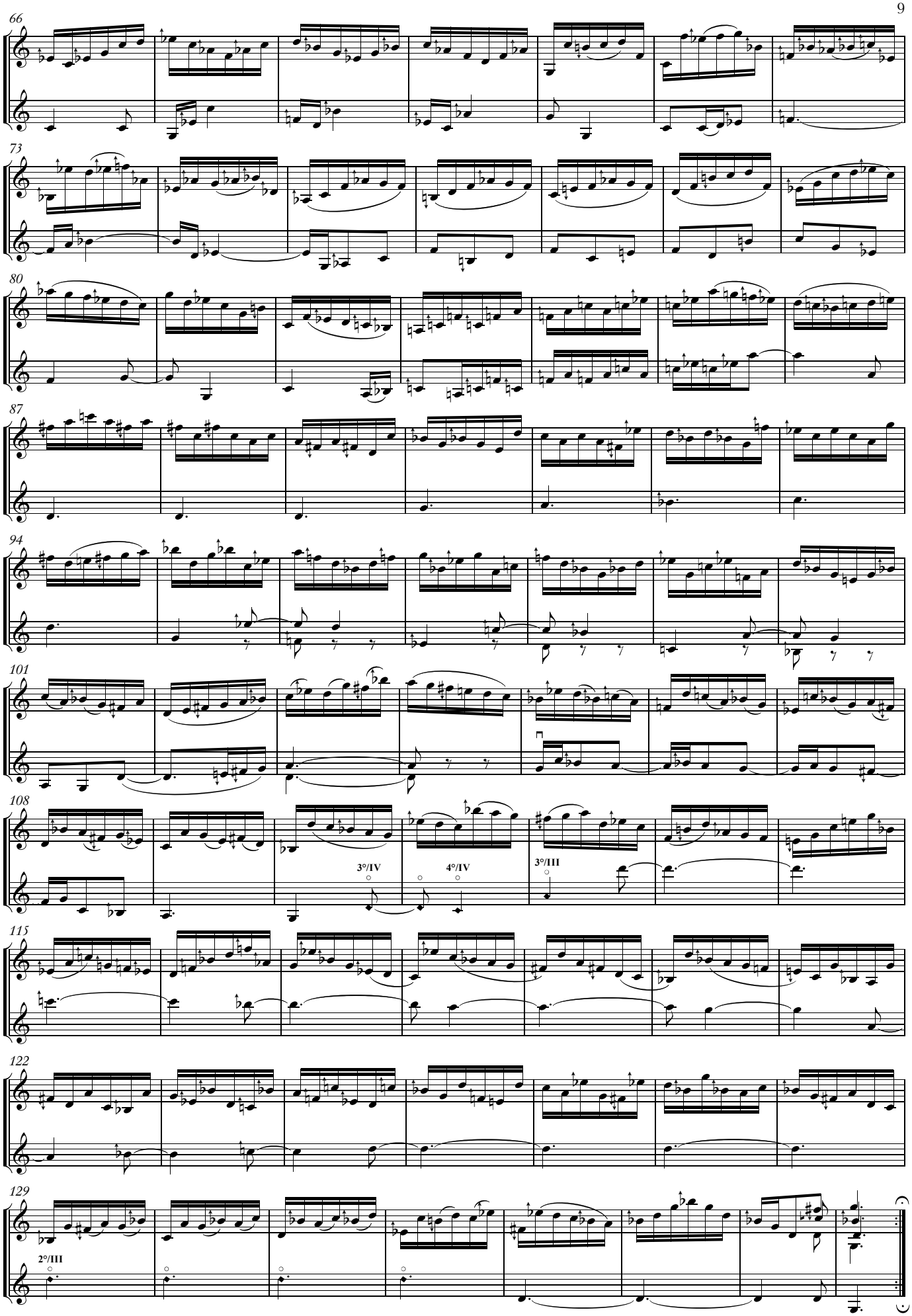

66
4°/IV
69
2°/III
2°/III
2°/III
72
2°/III
2°/III
4°/III
2°/III
2°/IV
76
3°/II
4°/III
4°/II
4°/IV
79
3°/IV
3°/III
2°/IV
83
87
2°/IV
90
93

Siciliana




11
13
15
17
19


Presto
8
15
22
29
36
44
2°/II
52
59



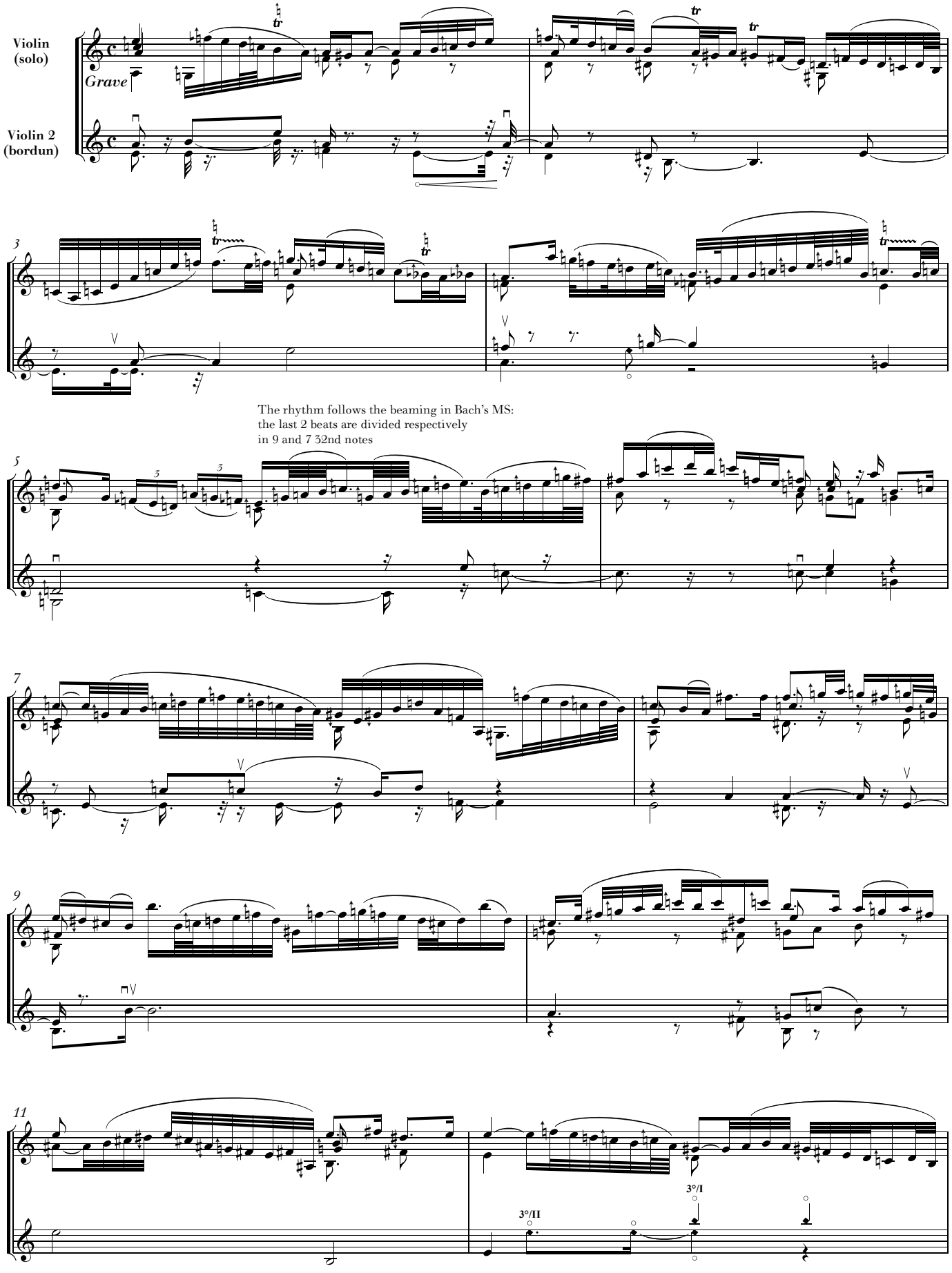
2. Sept 2010 / 26. March 2017 - Seidmar / Berlin

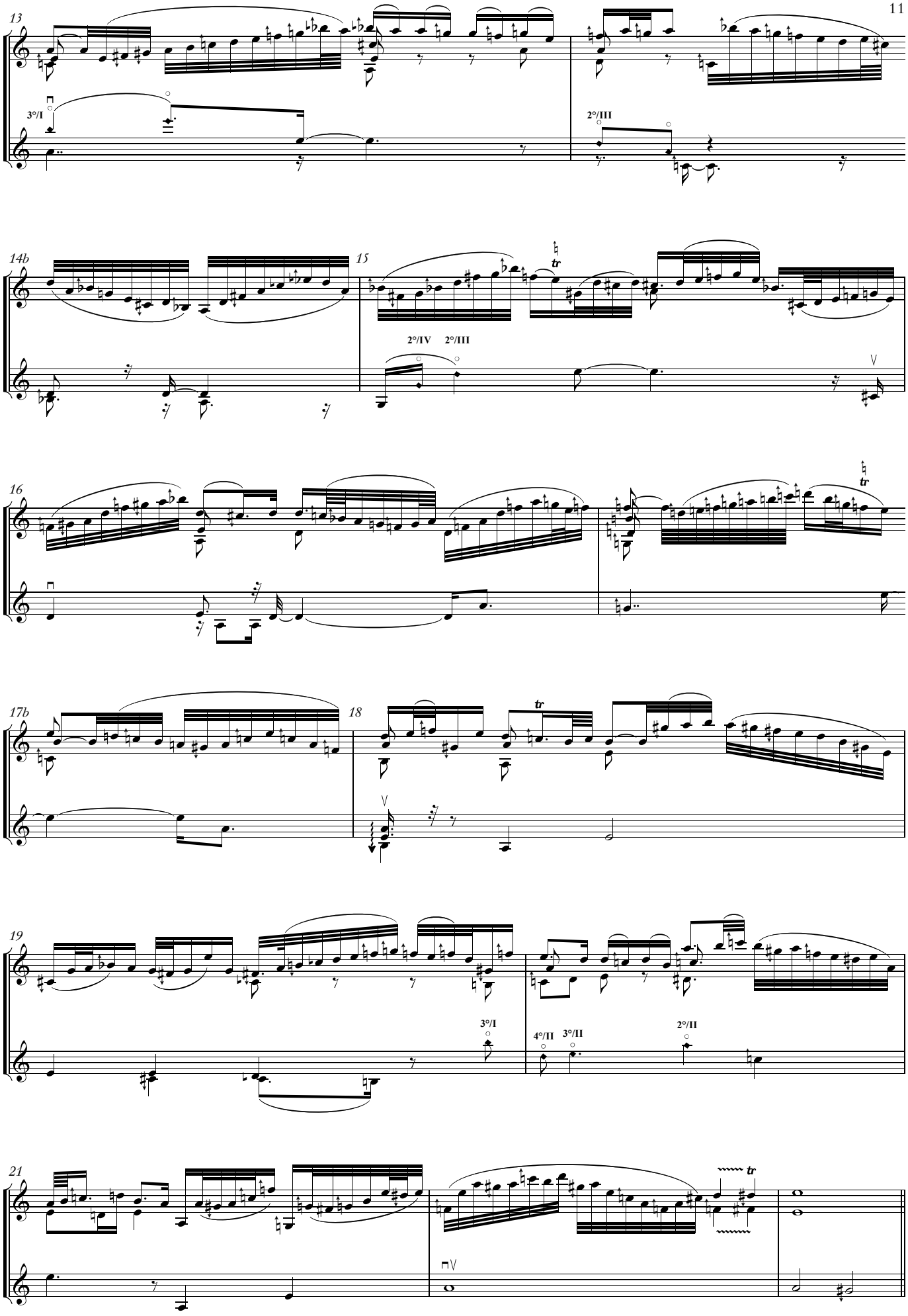
Sonata Seconda a Violino Solo senza Basso

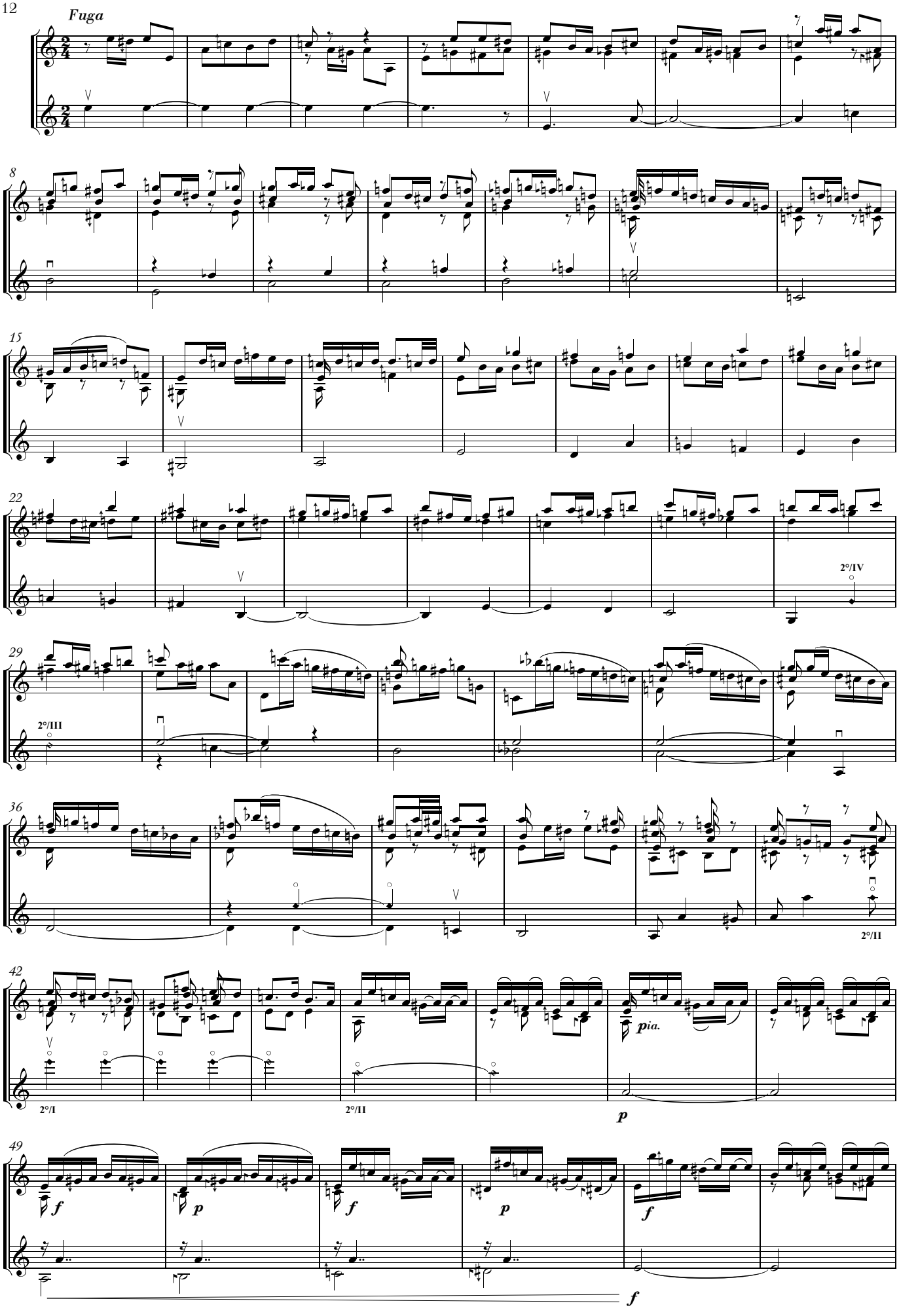
Sei Bach-Intonazioni per Violino Solo, IIa

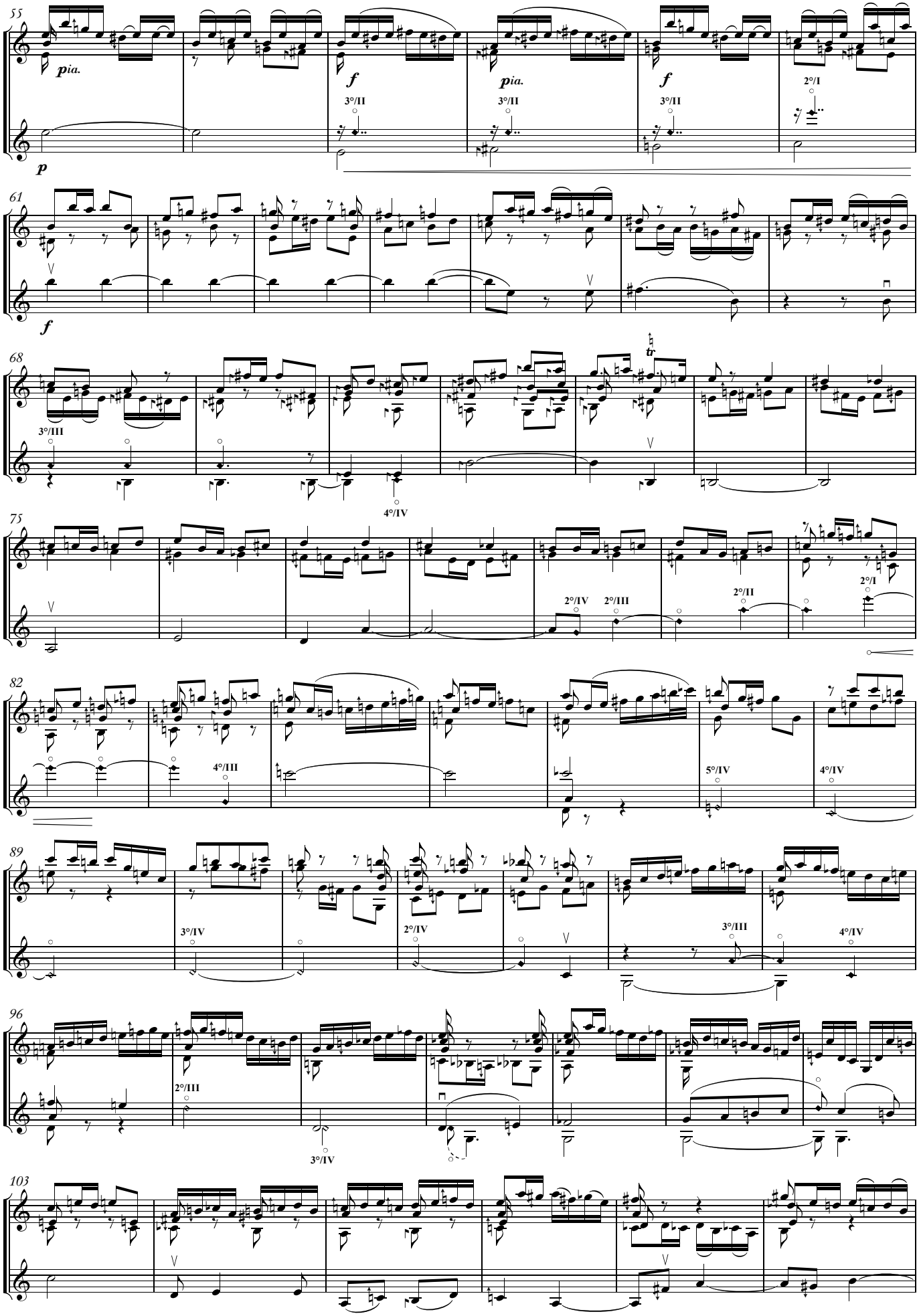
Johann Sebastian Bach

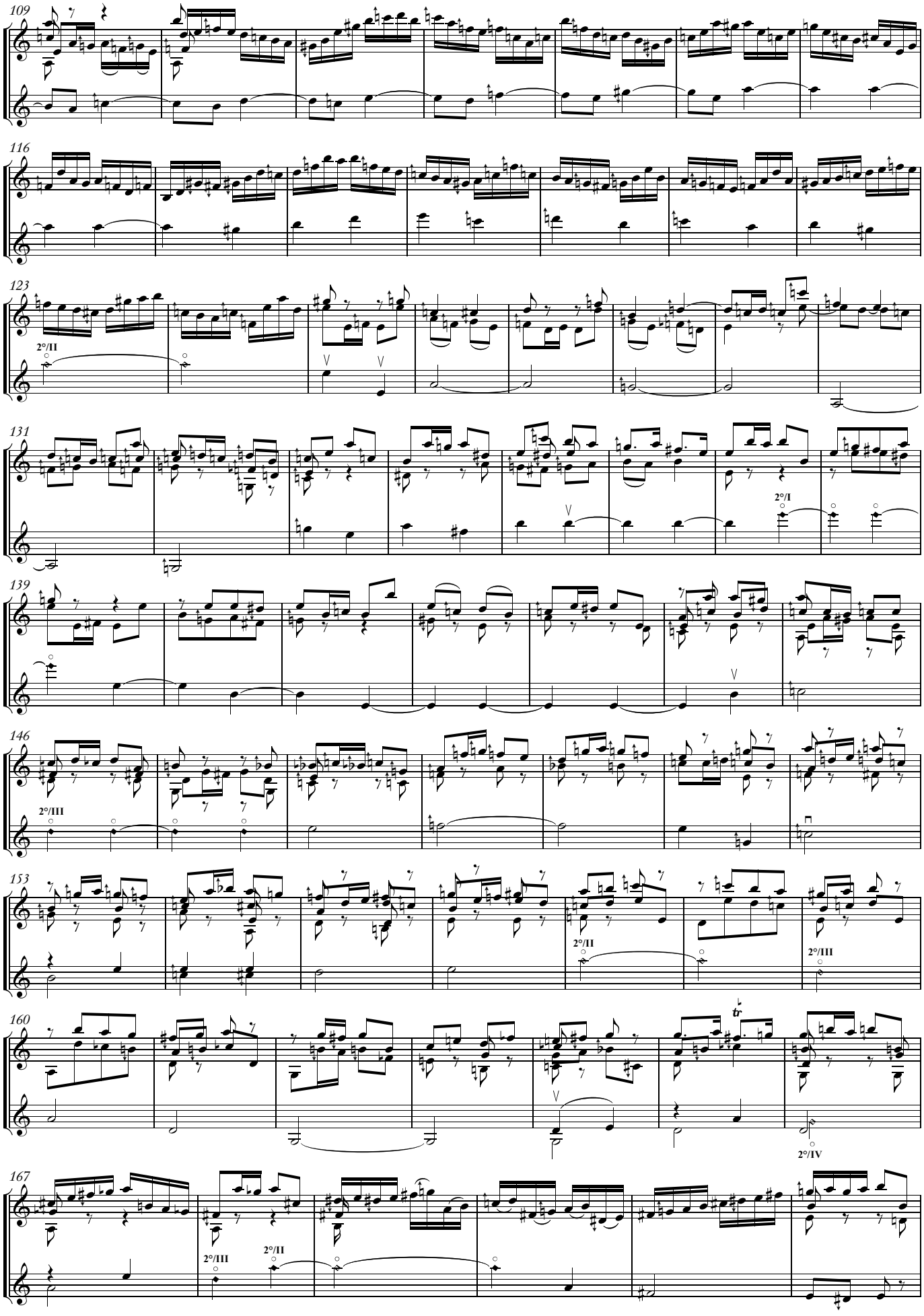
intonation and 2nd voice composed by Marc Sabat

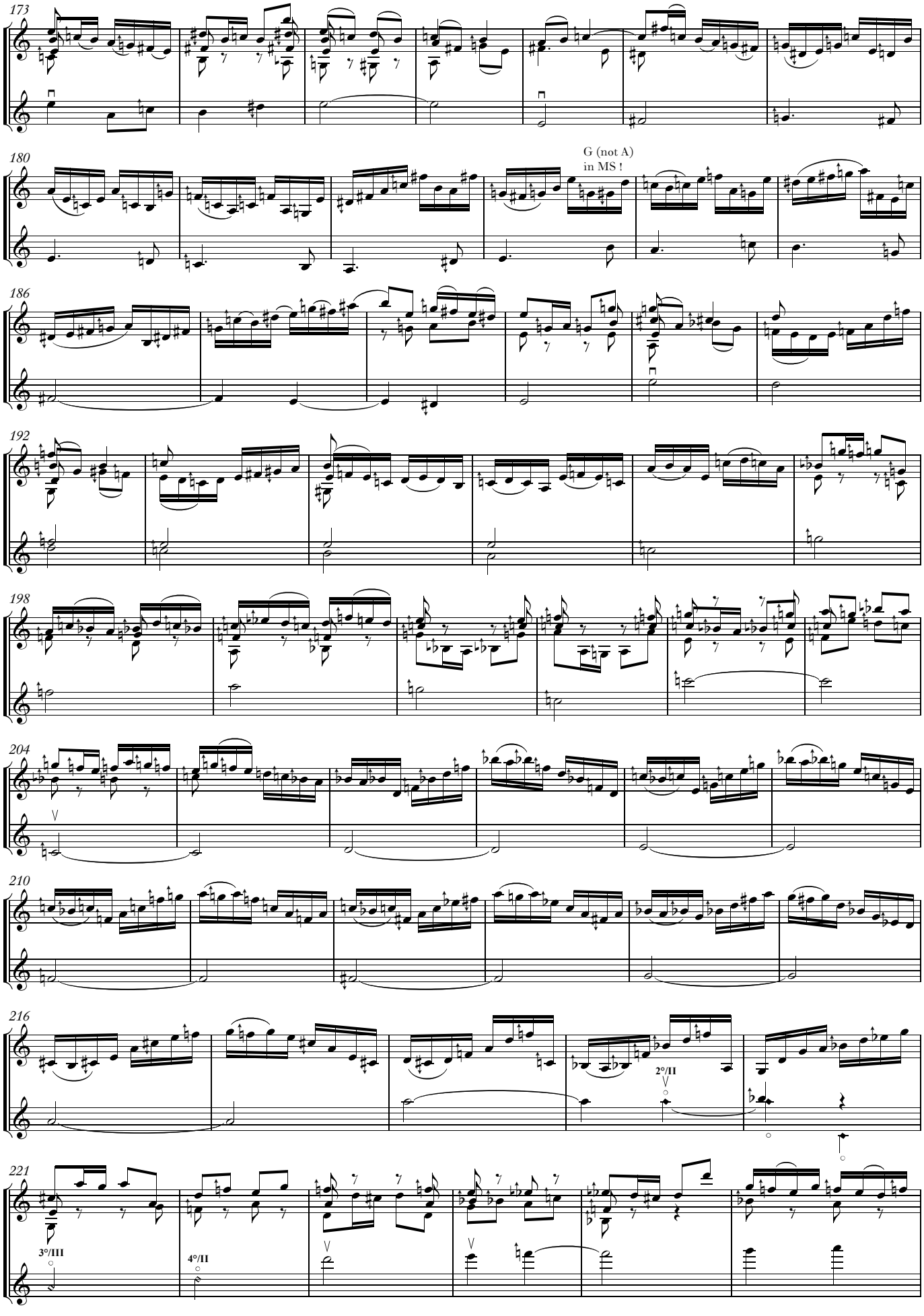


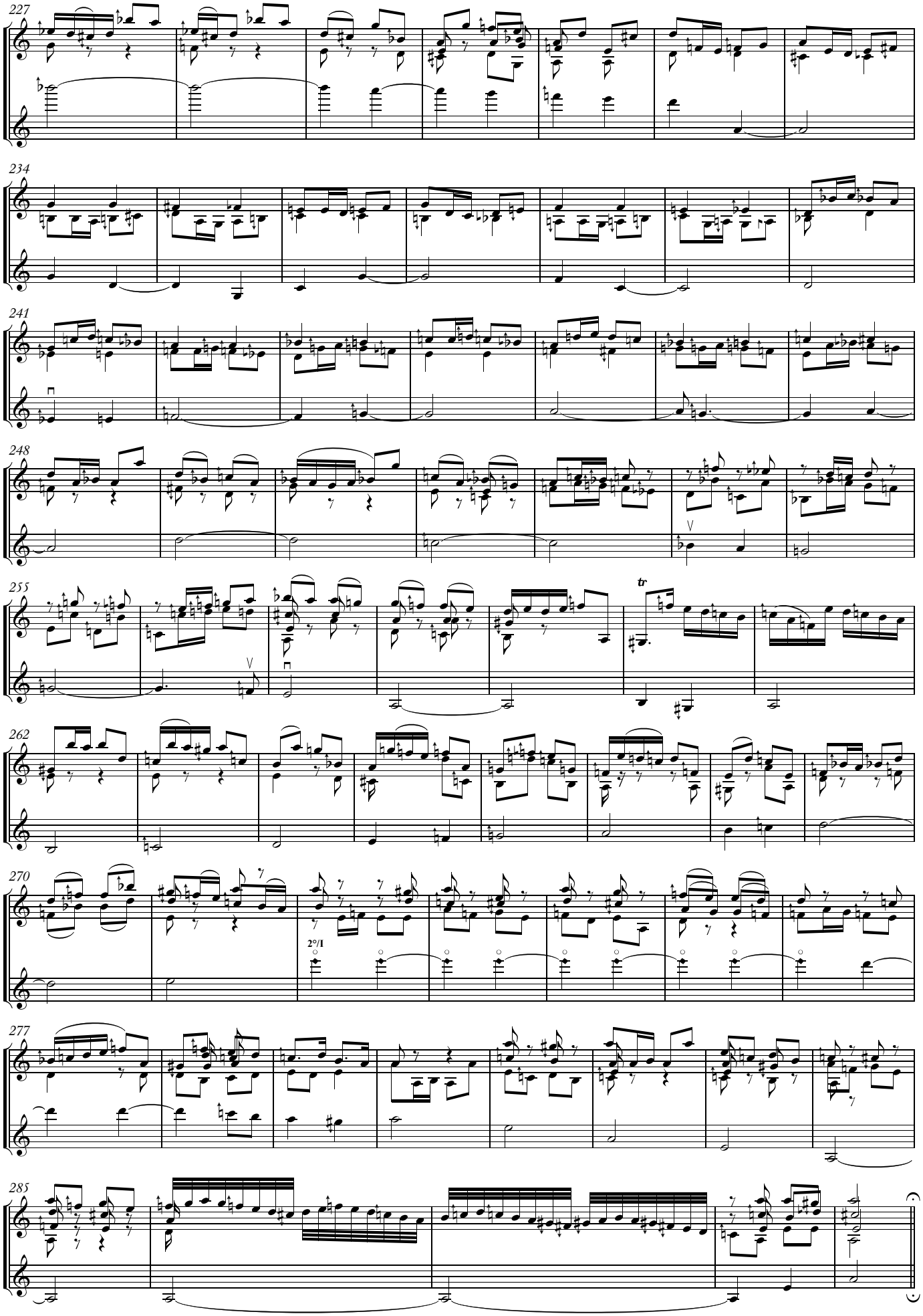

13
3°/I
2°/III
14b
15
tr
2°/IV
2°/III
V
16
tr
17b
18
tr
V
19
3°/I
4°/II
3°/II
2°/II
21
tr
V

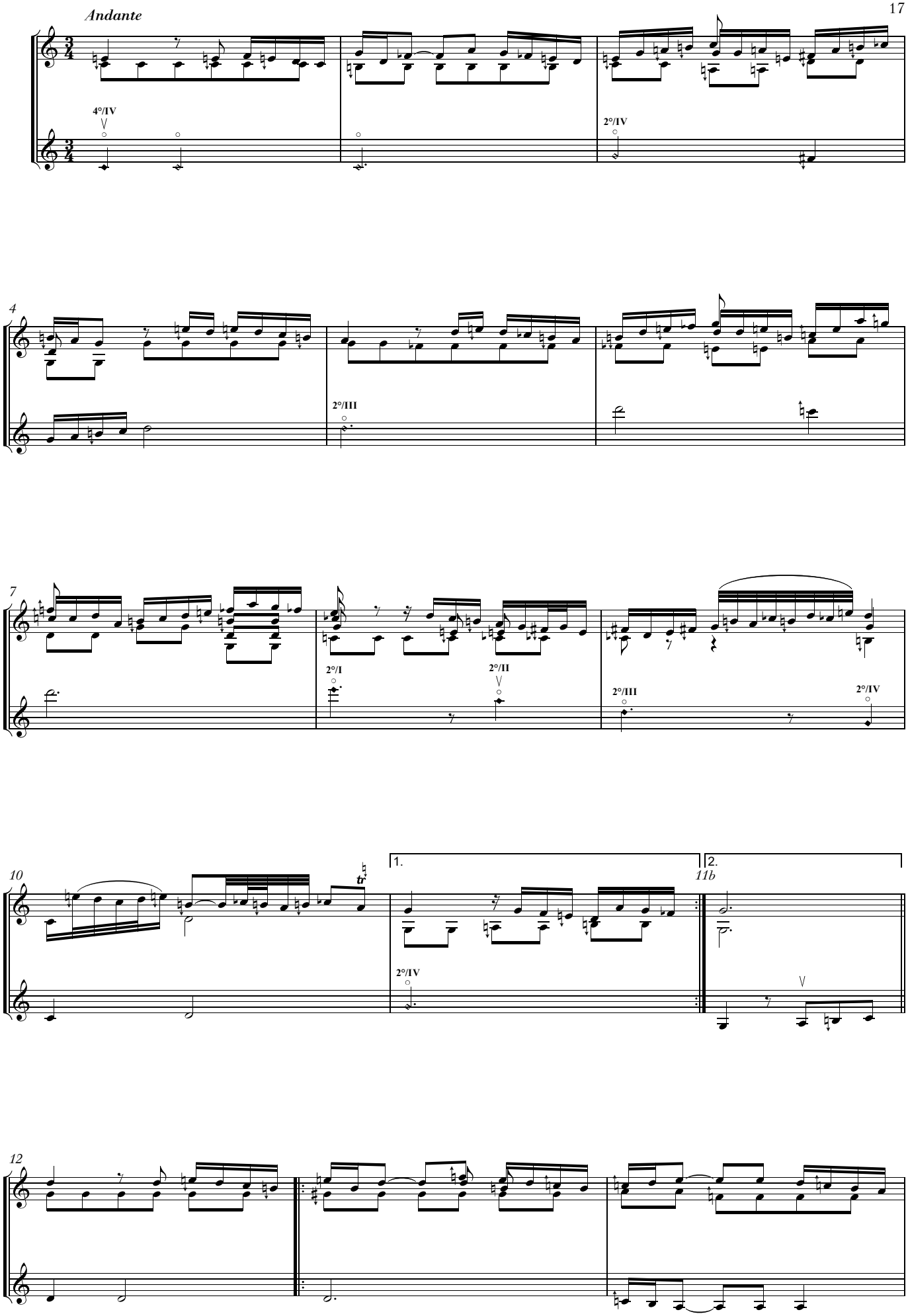

Fuga
8
15
22
2°/IV
29
2°/III
36
2°/II
42
2°/I
2°/II
pia.
p
49
f
p
f
p
f
f

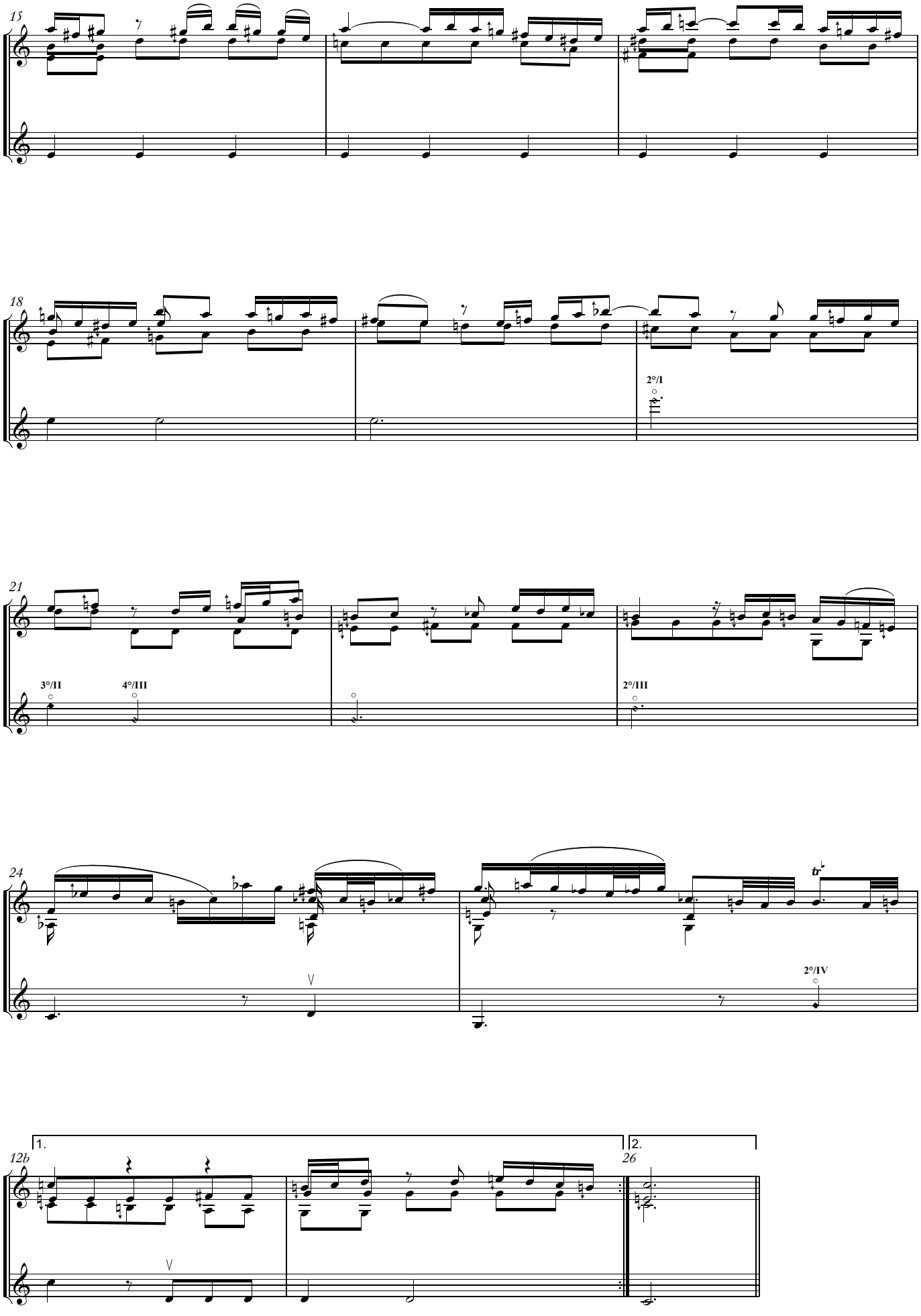

55
pia.
p
f
3°/II
pia.
3°/II
f
3°/II
2°/I
61
f
68
3°/III
4°/IV
tr
75
2°/IV
2°/III
2°/II
2°/I
82
4°/III
5°/IV
4°/IV
89
3°/IV
2°/IV
3°/III
4°/IV
96
2°/III
3°/IV
103

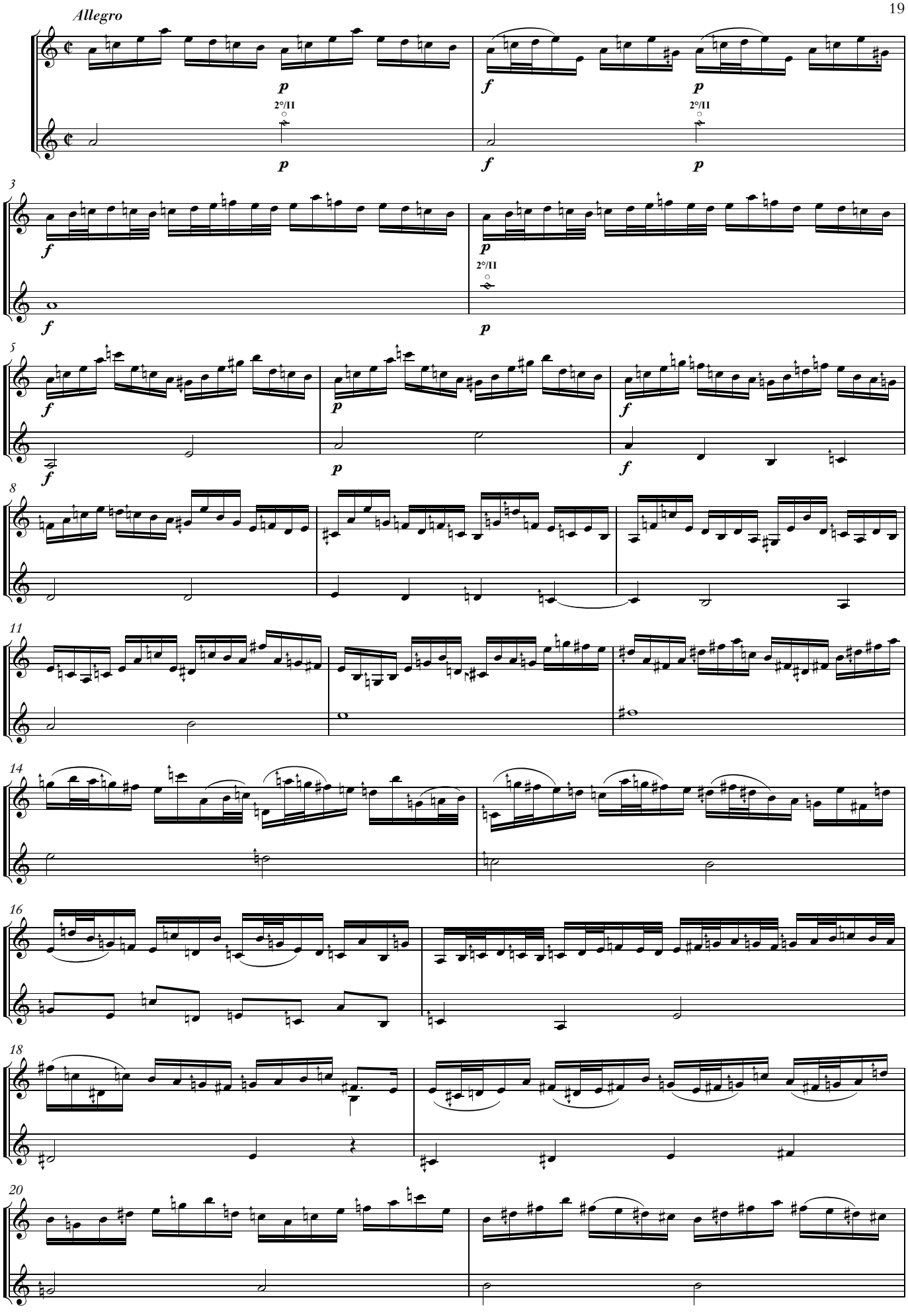

109
116
123
2°/II
131
2°/I
139
146
2°/III
153
2°/II
2°/III
160
tr
2°/IV
167
2°/III
2°/II

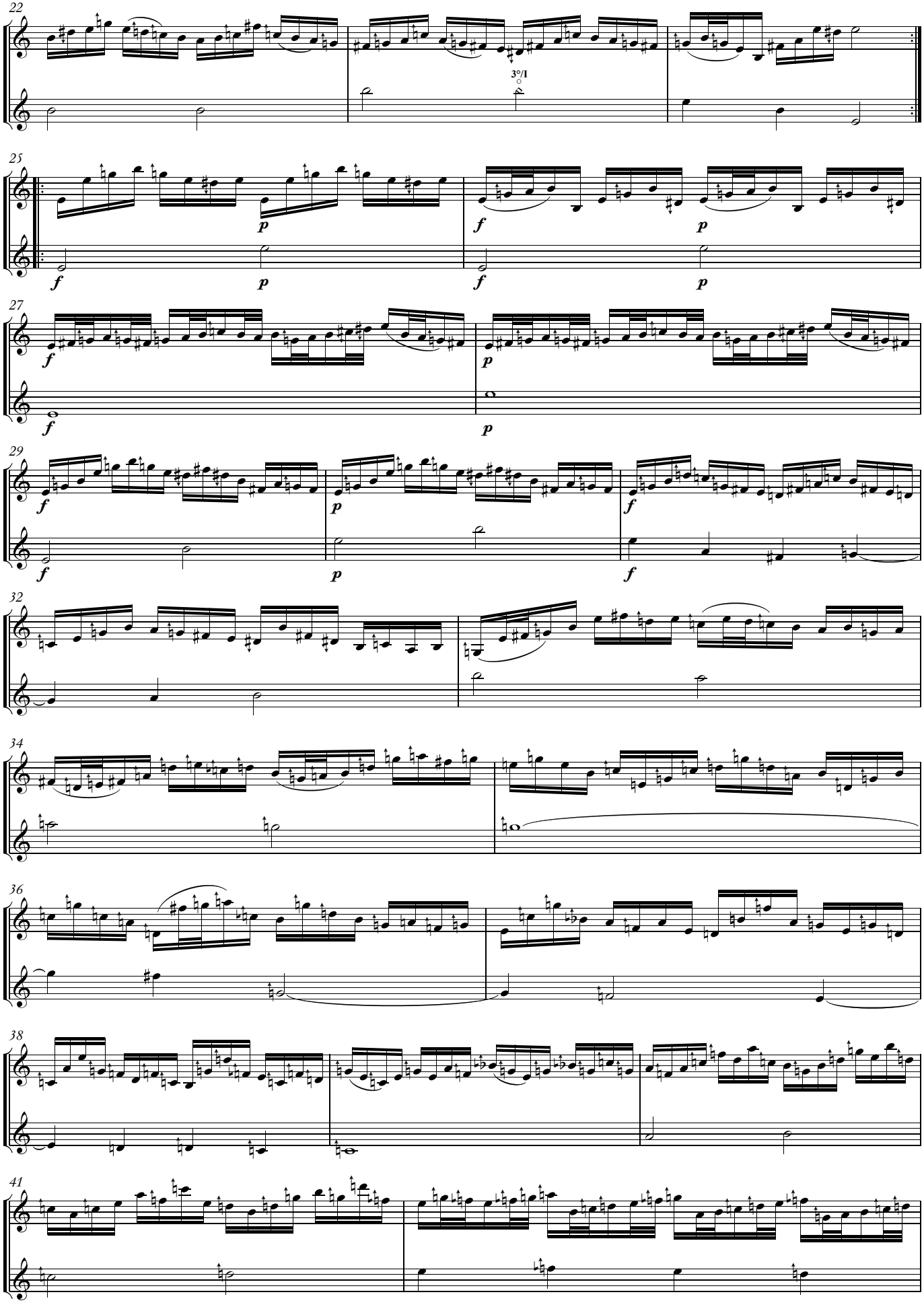

173
180
G (not A)
in MS !
186
192
198
204
210
216
2°/II
221
3°/III
4°/II

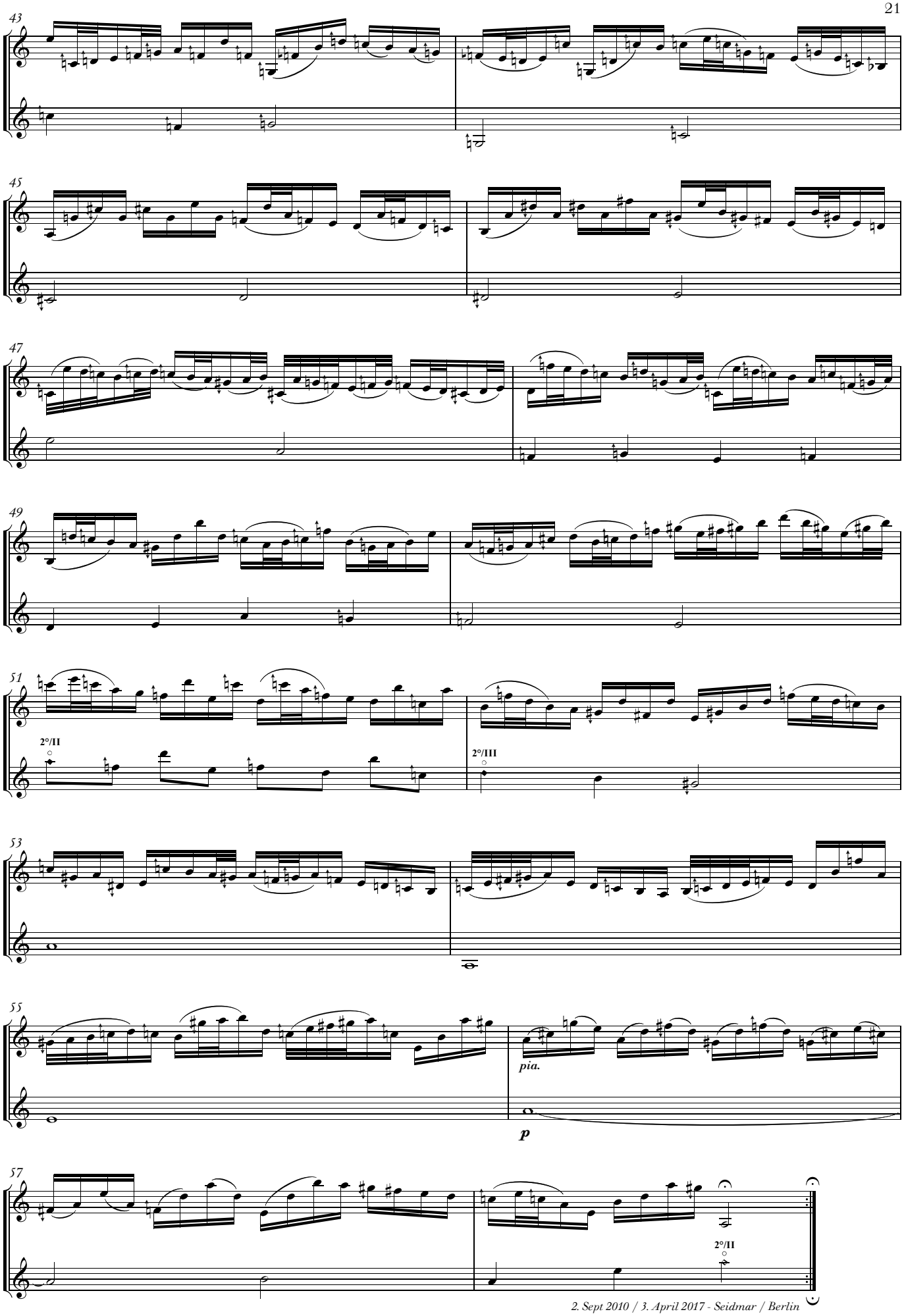

227
234
241
248
255
tr
262
270
2°/I
277
285


Andante
4°/IV
2°/IV
4
2°/III
7
2°/I
2°/II
2°/III
2°/IV
10
1.
2.
11b
2°/IV
12


15
18
2°/I
21
3°/II
4°/III
2°/III
24
tr
2°/IV
12b
1.
2.
26


Allegro
p
2°/II
p
f
p
2°/II
p
3
f
f
p
2°/II
p
5
f
f
p
f
f
8
11
14
16
18
20


22
3°/I
25
f
p
27
29
32
34
36
38
41



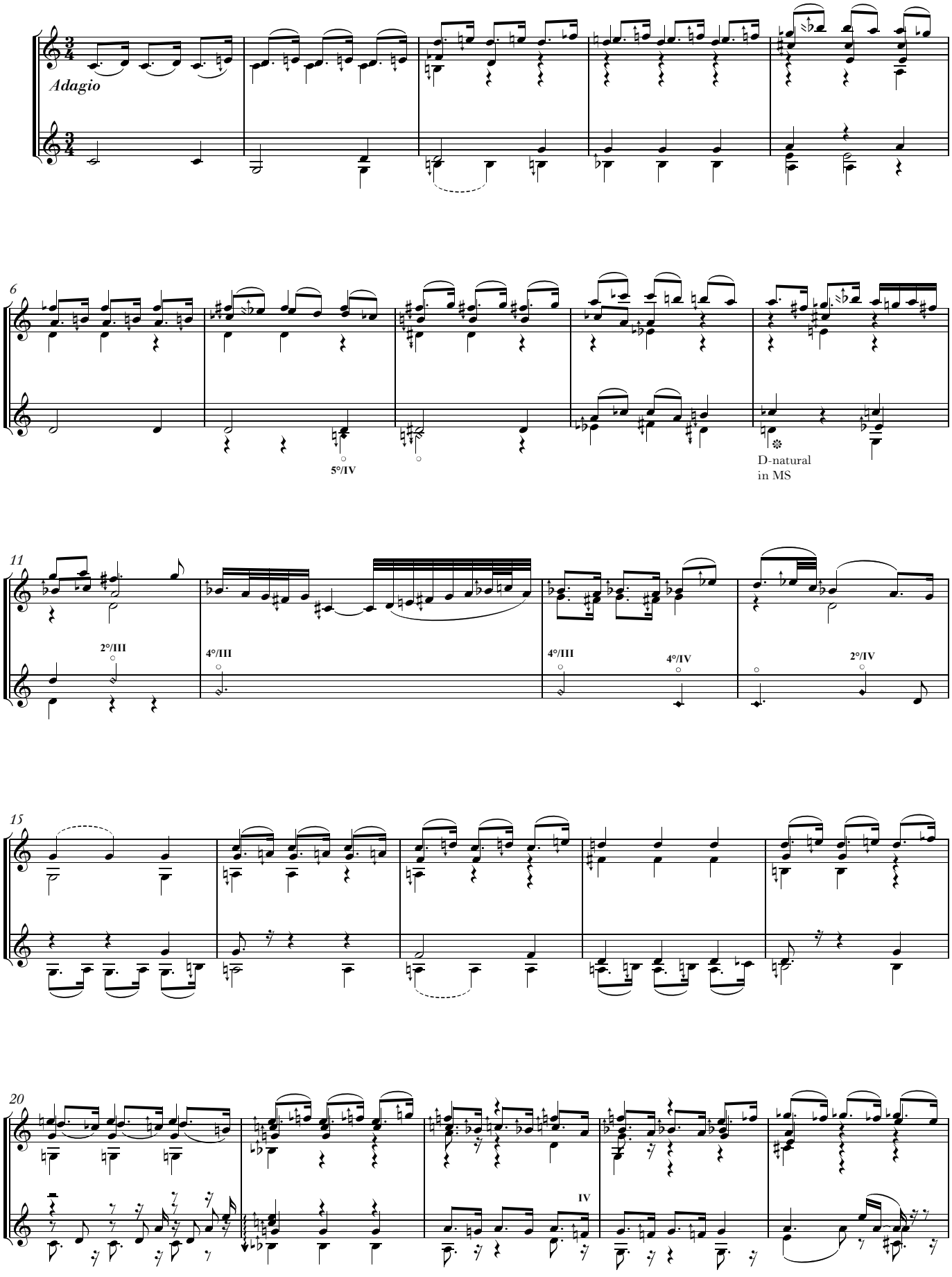
2. Sept 2010 / 3. April 2017 - Seidmar / Berlin

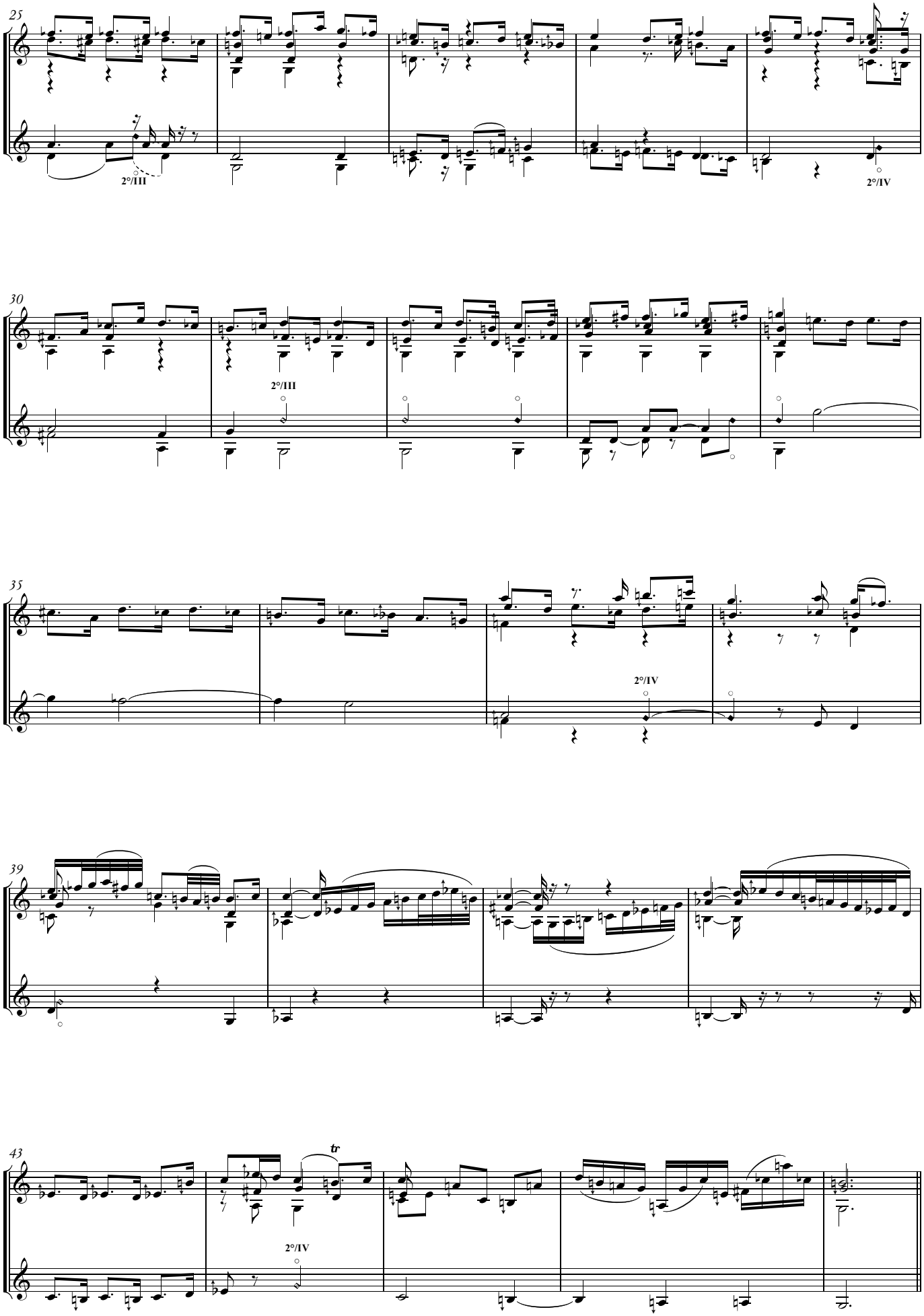
Sonata Terza a Violino Solo senza Basso

Sei Bach-Intonazioni per Violino Solo, IIIa

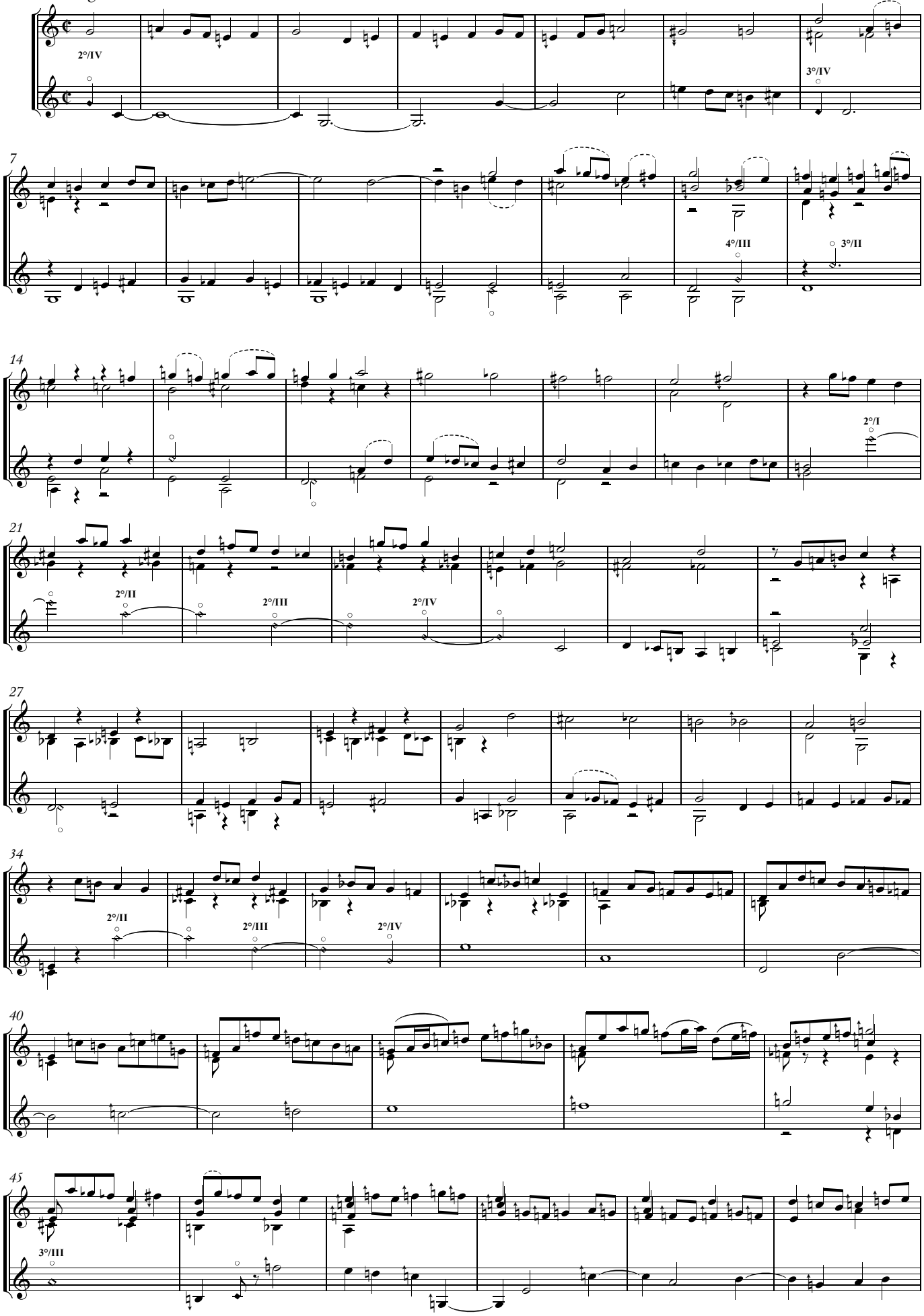
Johann Sebastian Bach

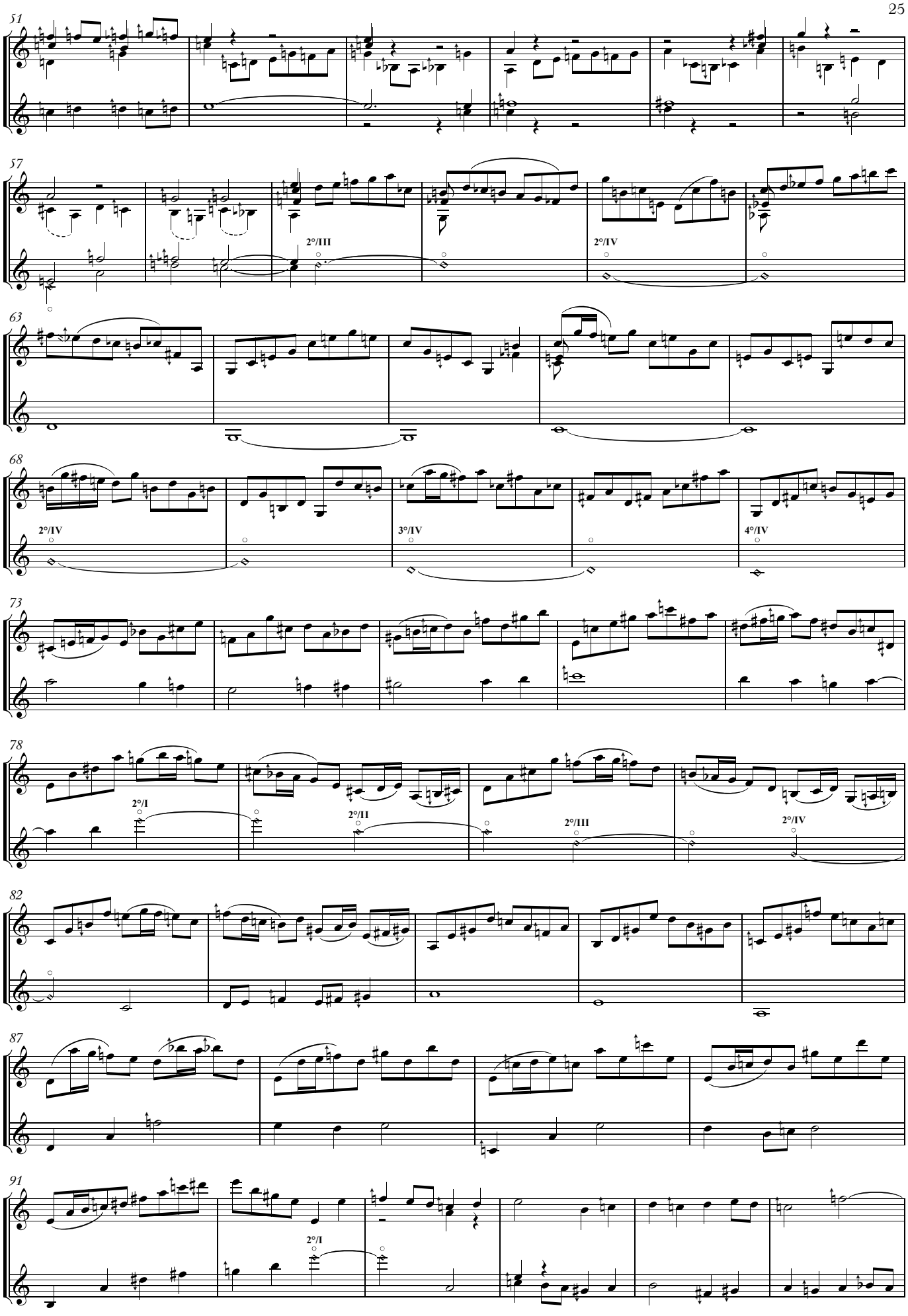
intonation and 2nd voice composed by Marc Sabat

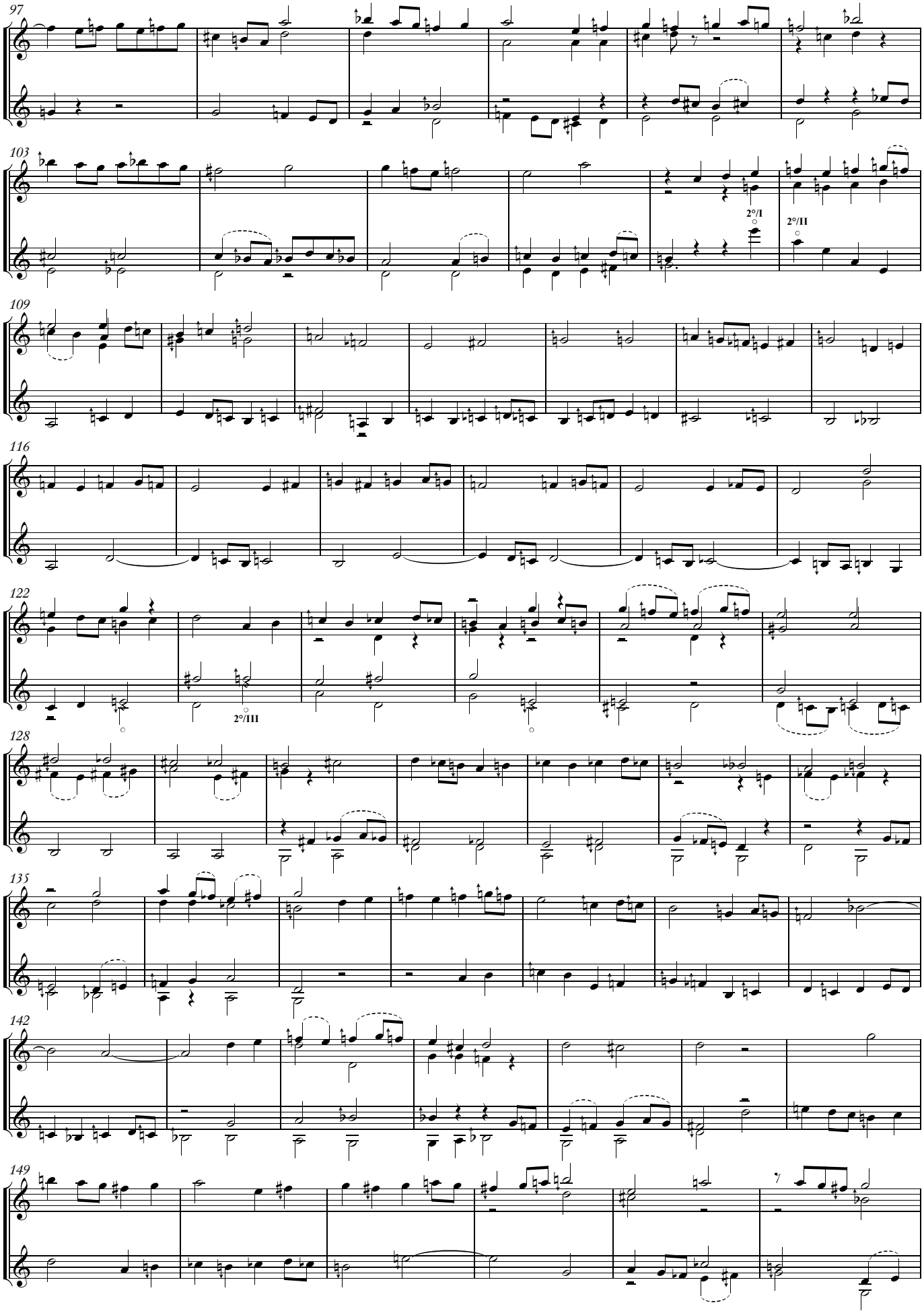


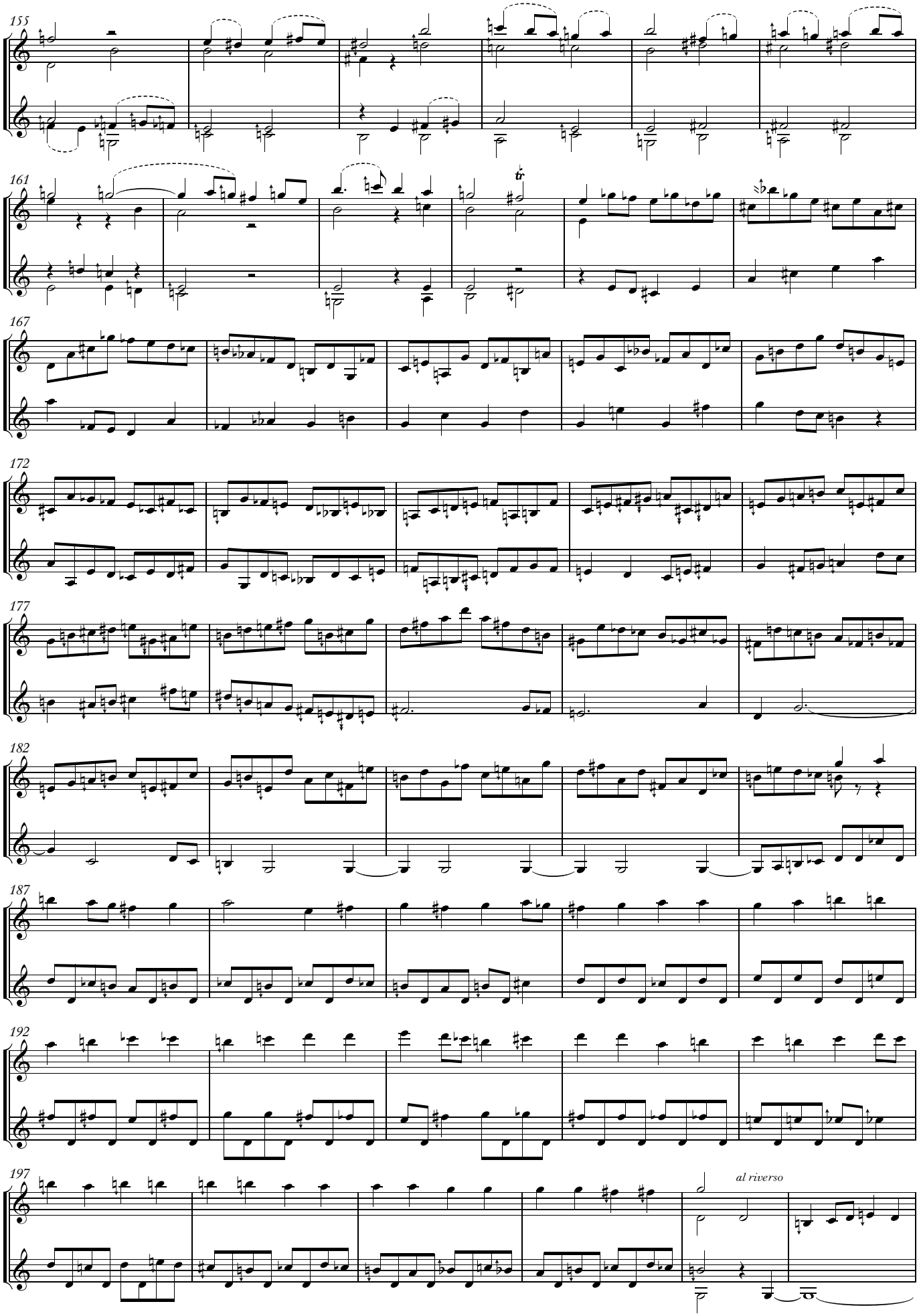

25
2°/III
2°/IV
30
2°/III
35
2°/IV
39
43
tr
2°/IV

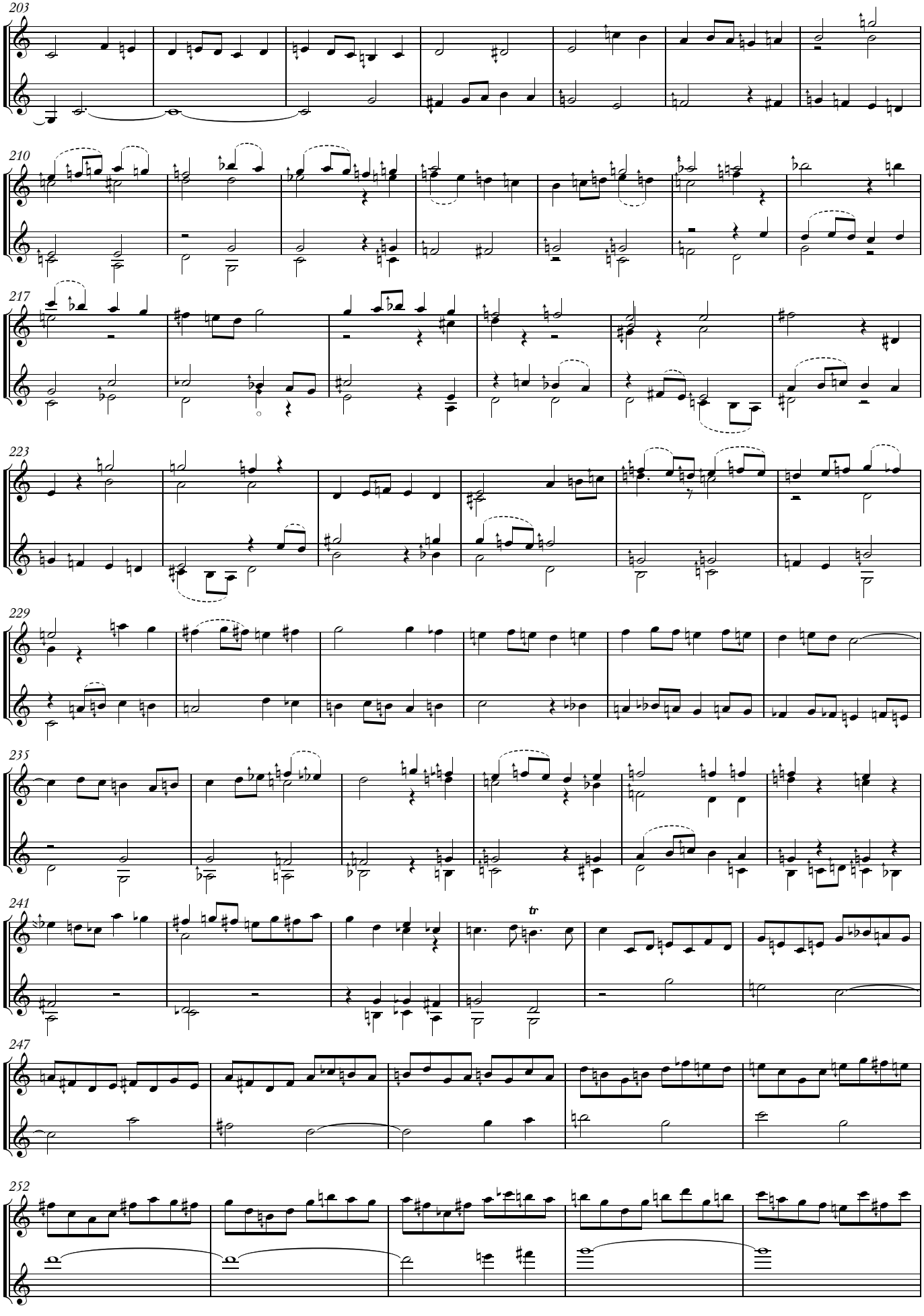
Fuga

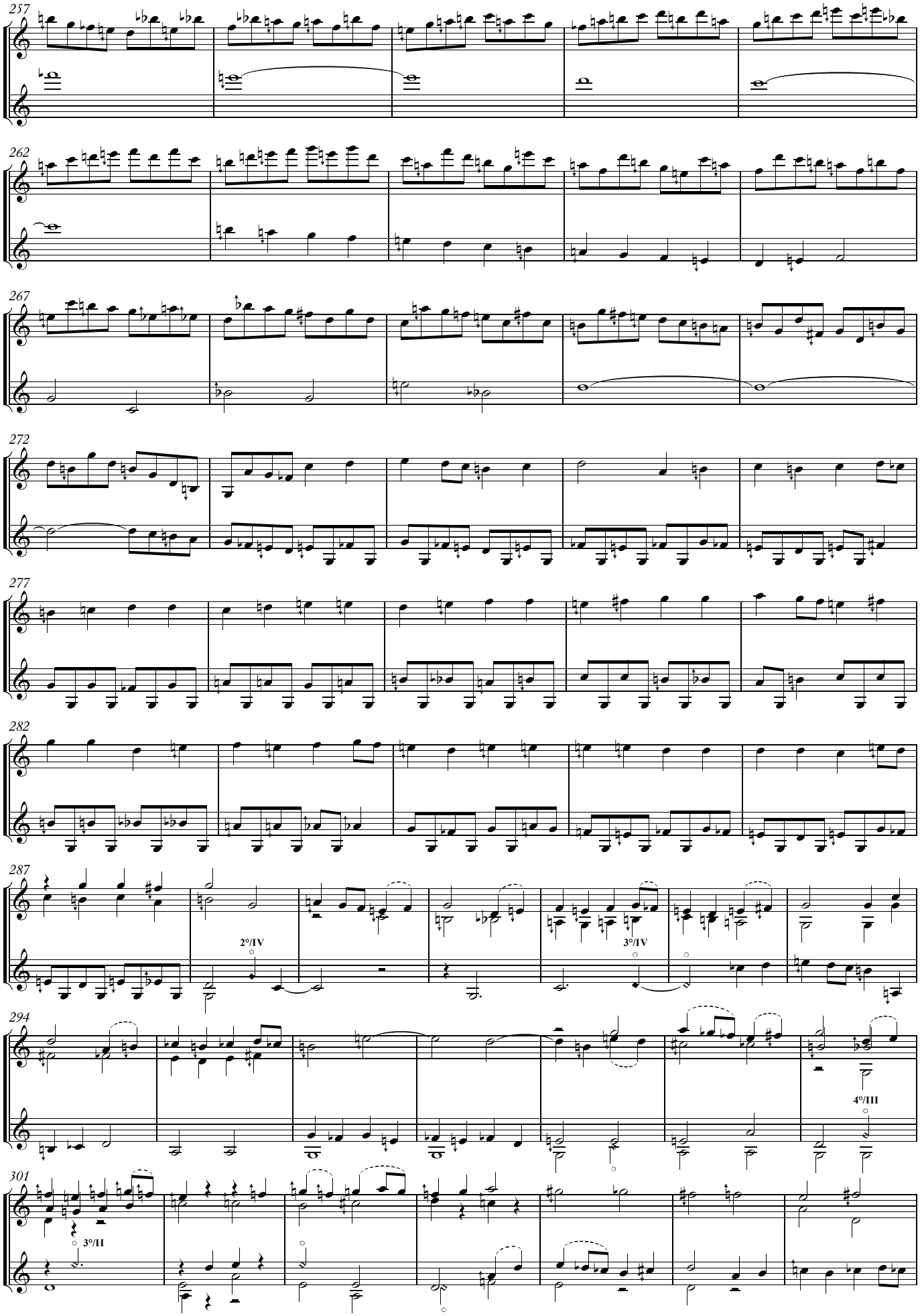

2°/IV
3°/IV
7
4°/III
3°/II
14
2°/I
21
2°/II
2°/III
2°/IV
27
34
2°/II
2°/III
2°/IV
40
45
3°/III

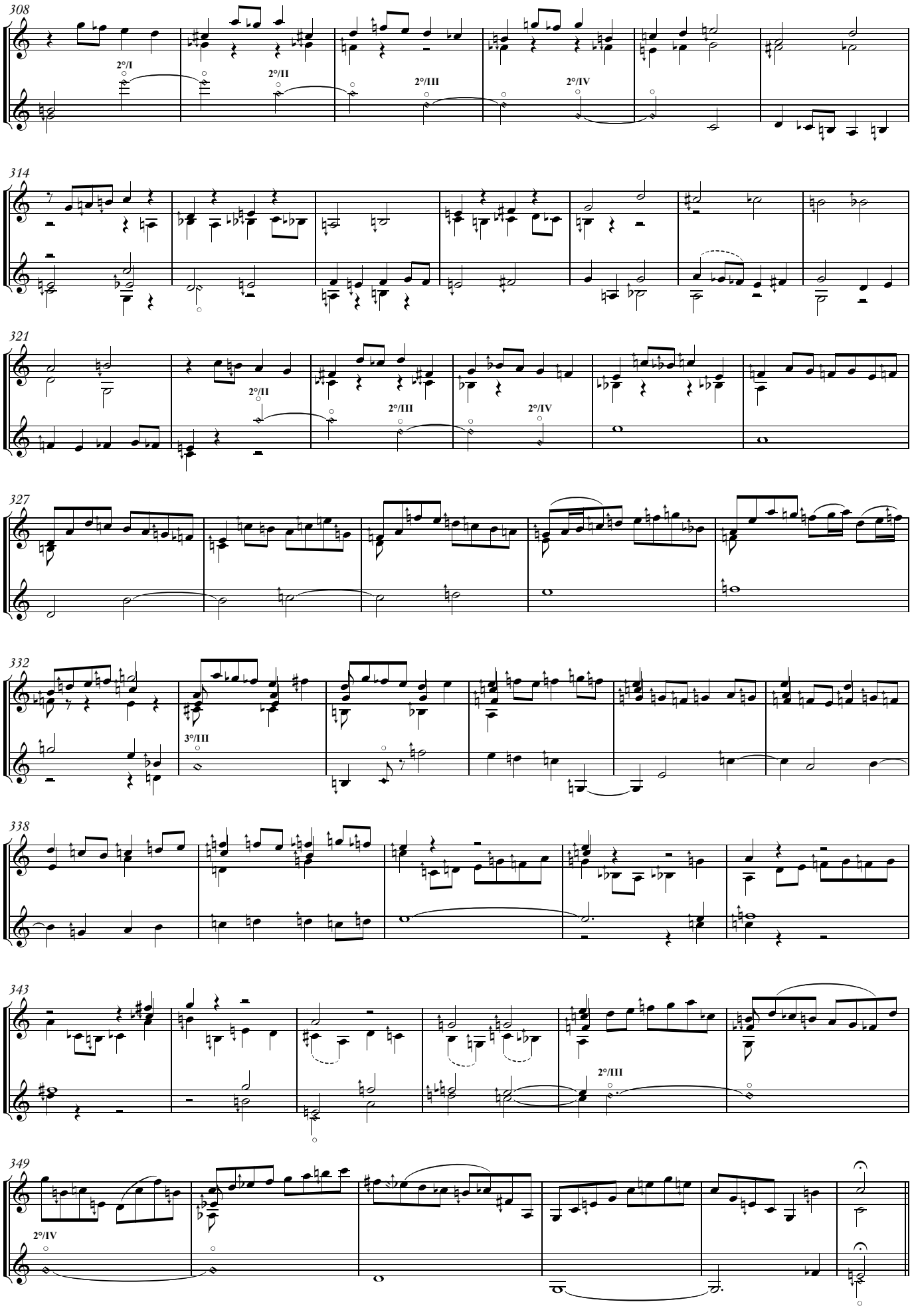

51
57
2°/III
2°/IV
63
68
2°/IV
3°/IV
4°/IV
73
78
2°/I
2°/II
2°/III
2°/IV
82
87
91
2°/I

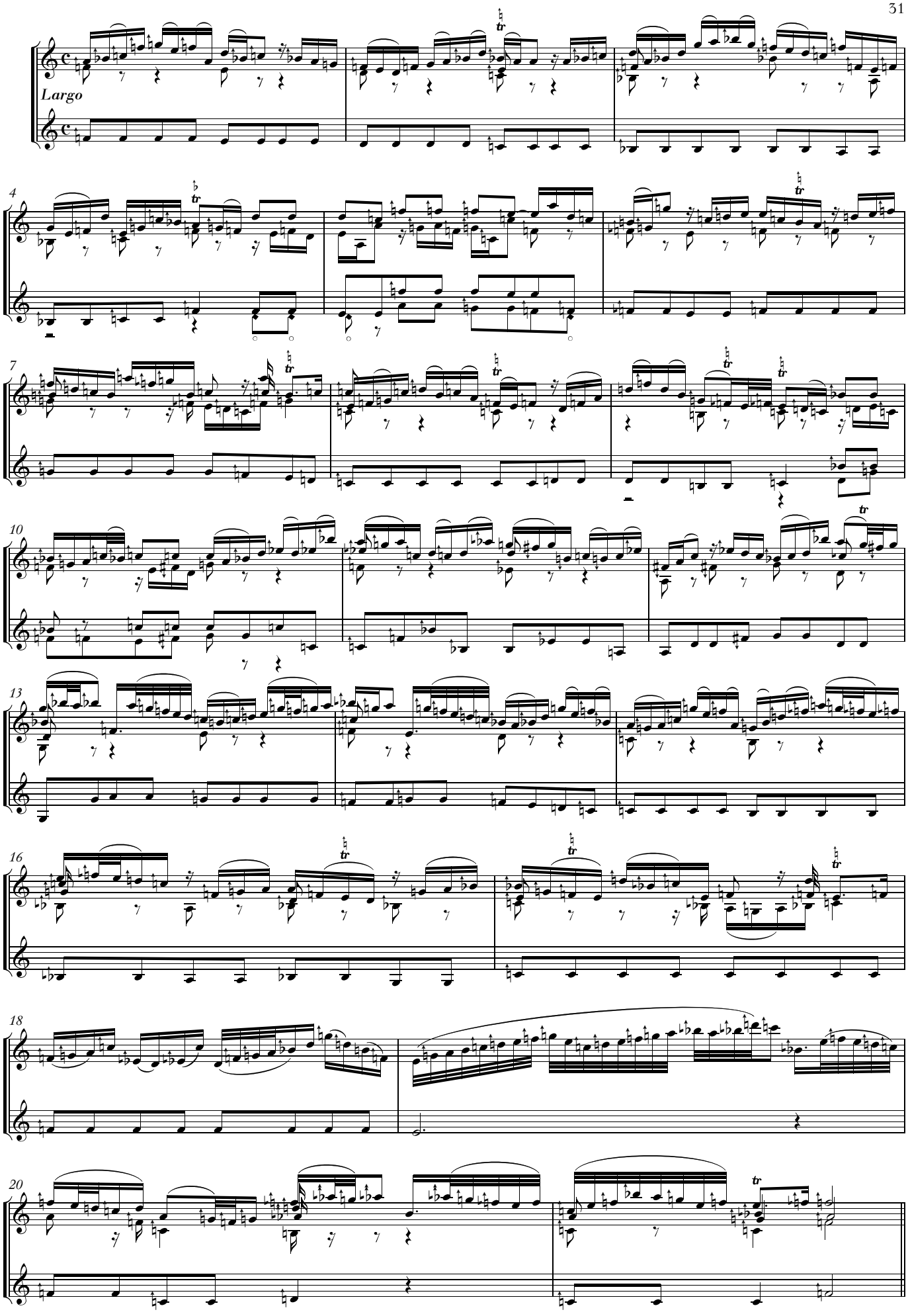

97
103
2°/I
2°/II
109
116
122
2°/III
128
135
142
149


155
161
167
172
177
182
187
192
197
al riverso

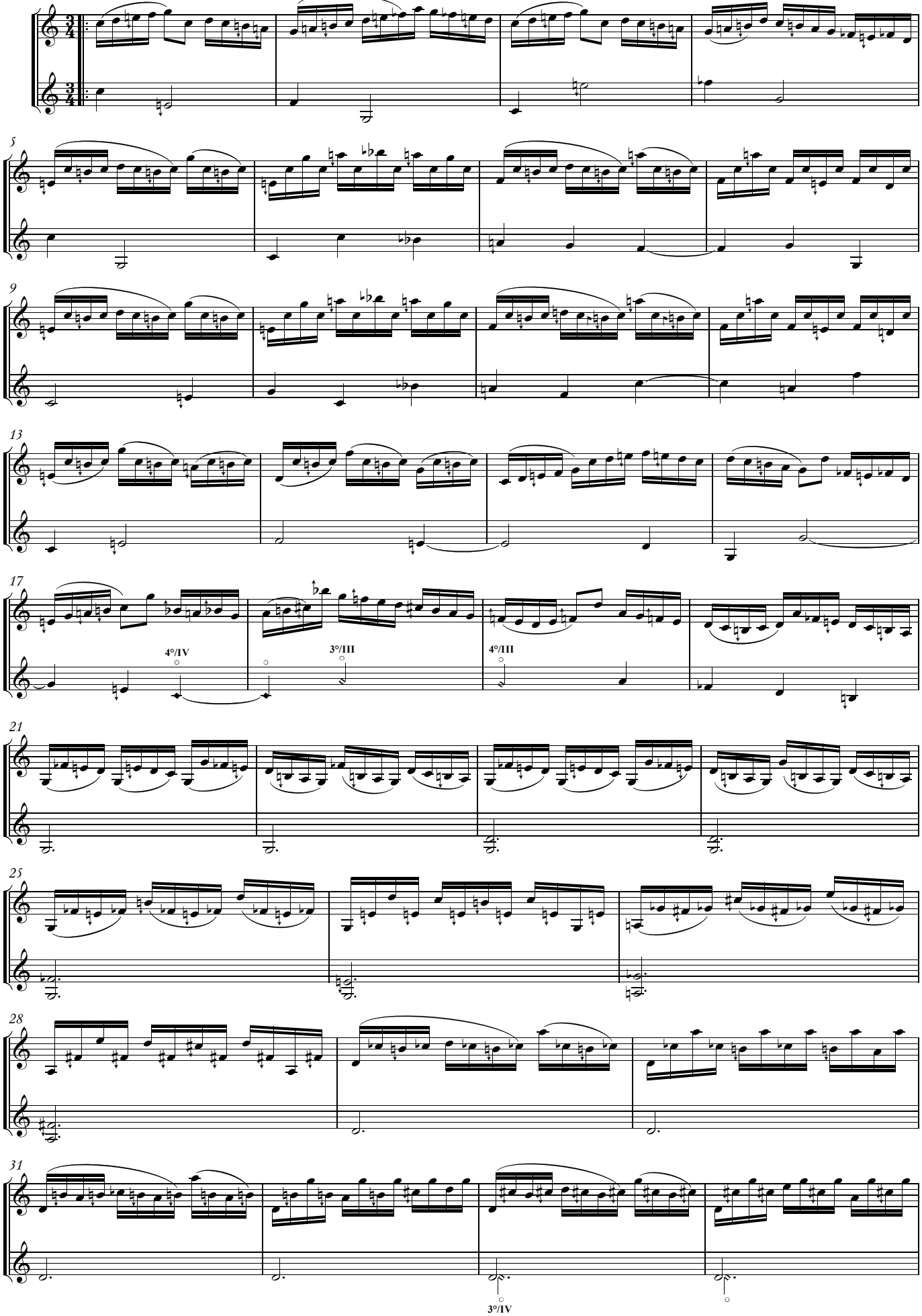

203
210
217
223
229
235
241
tr
247
252

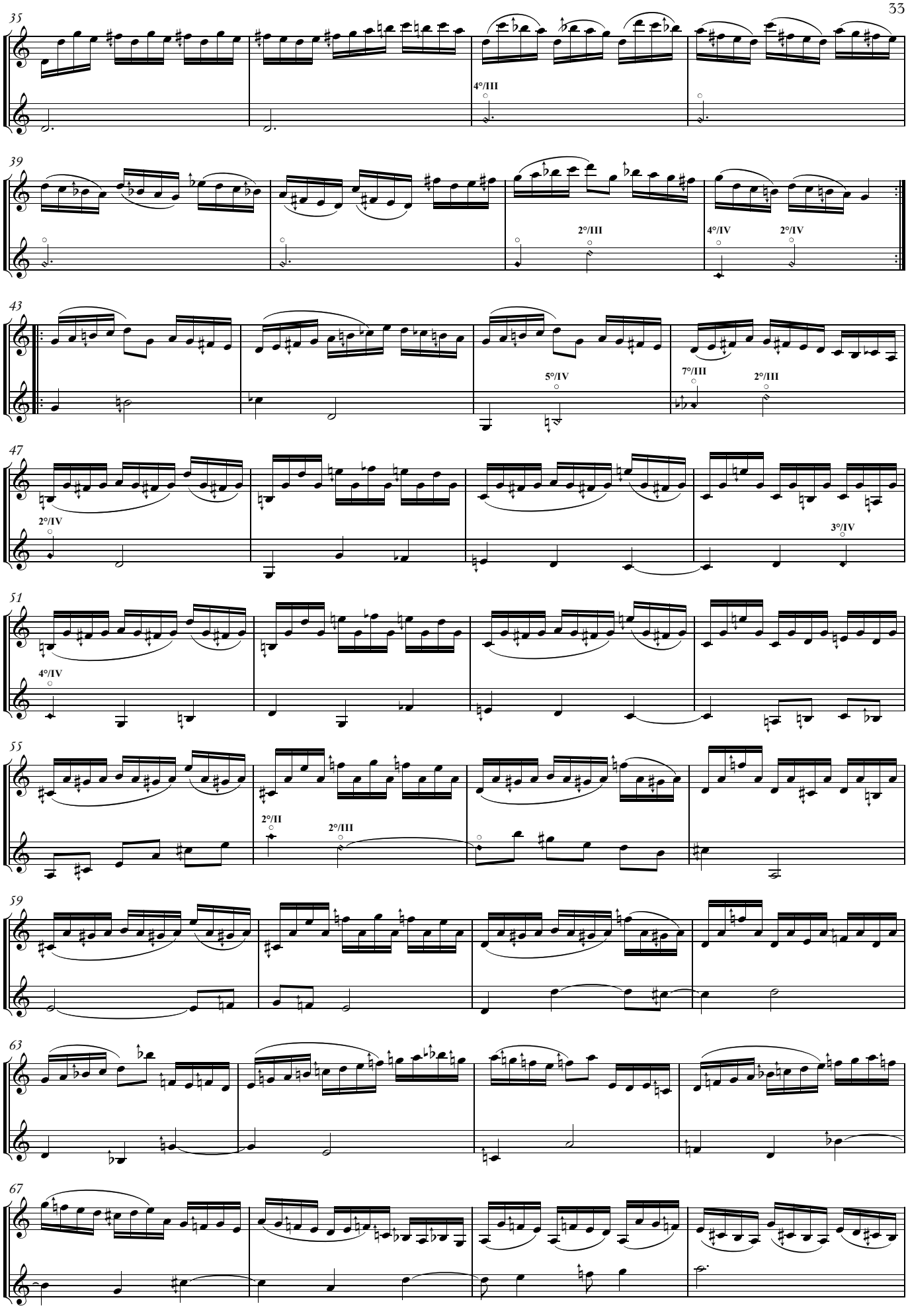

257
262
267
272
277
282
287
2°/IV
3°/IV
294
4°/III
301
3°/II

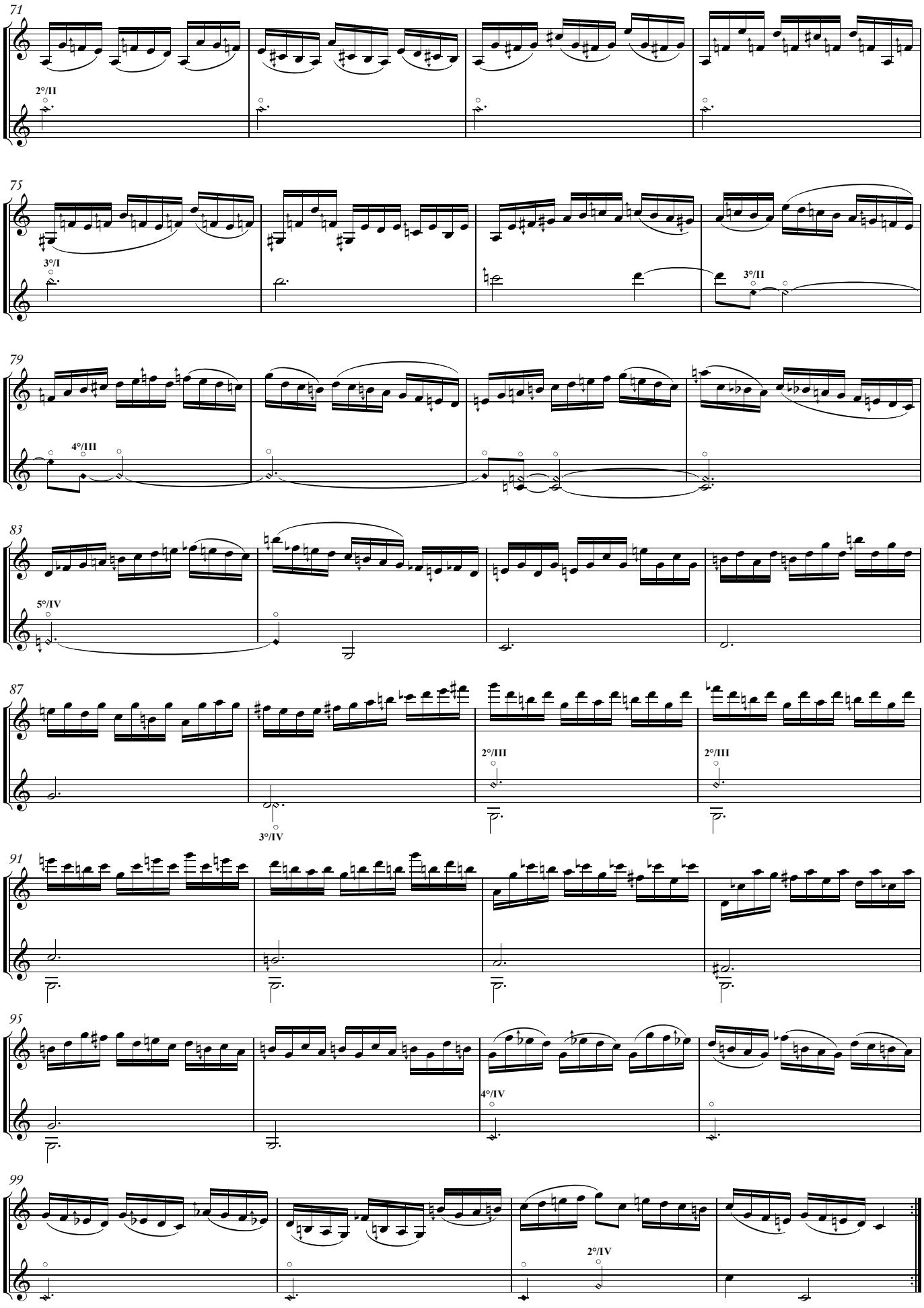

308
2°/I
2°/II
2°/III
2°/IV
314
321
2°/II
2°/III
2°/IV
327
332
3°/III
338
343
2°/III
349
2°/IV


Largo
4
7
10
13
16
18
20

Allegro assai




35
4°/III
39
2°/III
4°/IV
2°/IV
43
5°/IV
7°/III
2°/III
47
2°/IV
3°/IV
51
4°/IV
55
2°/II
2°/III
59
63
67



23. February 2002 / 17. March 2019 - Berlin