

Marc Sabat

Everlasting sweet peas

for three violins

PLAINSOUND MUSIC EDITION

Everlasting sweet peas (1998/2009)

for three violins

commissioned by NUMUS concerts

premiered by Jerzy Kaplanek, Annalee Patipatanakoon, Stephen Sitariski

at the Clay and Glass Museum, Kitchener, Ontario, Canada on 5 October 1998

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.

for my father Jerome (1932 - 1998)

Everlasting Sweet Peas

1. Tarantella

Marc Sabat

♩ = 126 balance dynamics between the three voices so that all registers are perceived equally !

Violin 1

f "mp" *simile*

Violin 2

"mf" *f* *simile*

Violin 3

f

8

V1

V2

V3

15

V1

V2

V3

22

V1

V2

V3

29

Musical score for measures 29-35, featuring three staves (V1, V2, V3). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. V1 contains a melodic line with eighth and quarter notes, some with slurs. V2 provides harmonic support with chords and moving lines. V3 features a steady eighth-note accompaniment.

36

Musical score for measures 36-42. The melodic line in V1 continues with similar rhythmic patterns. V2 and V3 maintain their respective parts, with some changes in dynamics and articulation.

43

Musical score for measures 43-49. The V1 part shows a more active melodic line with slurs. V2 and V3 continue to provide harmonic and rhythmic support.

50

Musical score for measures 50-56. The V1 part concludes with a final melodic phrase. V2 and V3 provide the final accompaniment for this section.

2. Saraband

$\text{♩} = 65$

Violin 1 *p*
pizz.

Violin 2 *mf*

Violin 3 *p*
bowing simile

5

10

15

20

25

Detailed description: This is a musical score for three violins in 3/4 time, marked with a tempo of quarter note = 65. The score is divided into five systems, each containing four measures. The first system (measures 1-4) features Violin 1 with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction, Violin 2 with a mezzo-forte (*mf*) dynamic, and Violin 3 with a piano (*p*) dynamic and a 'bowing simile' instruction. The second system (measures 5-8) continues the patterns, with Violin 1 playing a melodic line and Violin 3 providing harmonic support. The third system (measures 9-12) shows Violin 1 with a more active melodic role. The fourth system (measures 13-16) maintains the established textures. The fifth system (measures 17-20) concludes the first section. The final system (measures 21-24) shows the beginning of a new section, with Violin 1 playing a melodic phrase and Violin 3 providing accompaniment. The score uses standard musical notation with treble clefs and various dynamics and articulations.

3. Menuet

$\text{♩} = 84$

Violin 1 *f*

Violin 2 *f*

Violin 3 *f*

10

V1

V2

V3

19

V1

V2

V3

Fine

1. time only

26

V1

V2

V3

bowing simile

34

V1
V2
V3

43

V1
V2
V3

52

V1
V2
V3

60

V1
V2
V3

Menuet D.C.
al fine

4. Ricercar

$\text{♩} = 63$
pizz. l.v. sempre
mp

Violin 1

pizz. l.v. sempre
mp

Violin 2

pizz. l.v. sempre
mp

Violin 3

5

V1

V2

V3

IV

9

V1

V2

V3

13

V1

V2

V3

16

VI1

VI2

VI3

This system contains measures 16 through 19. It features three staves: VI1 (top), VI2 (middle), and VI3 (bottom). The music is in a key with one flat and a 3/4 time signature. Measure 16 shows a complex rhythmic pattern in VI1 and VI2, with VI3 starting in measure 17. The piece concludes with a final chord in measure 19.

20

VI1

VI2

VI3

This system contains measures 20 through 23. The VI1 staff continues with a melodic line, while VI2 and VI3 provide harmonic support. Measure 20 begins with a rest in VI1, followed by a melodic entry in measure 21. The system ends with a final chord in measure 23.

24

VI1

VI2

VI3

This system contains measures 24 through 27. The VI1 staff features a more active melodic line with eighth notes. VI2 and VI3 continue their harmonic accompaniment. The system concludes with a final chord in measure 27.

28

VI1

VI2

VI3

This system contains measures 28 through 30. The VI1 staff has a melodic line with some rests. VI2 and VI3 provide a steady harmonic accompaniment. The system ends with a final chord in measure 30.

31

VI1

VI2

VI3

This system contains measures 31 through 34. The VI1 staff has a melodic line with some rests. VI2 and VI3 provide a steady harmonic accompaniment. The system ends with a final chord in measure 34.

34

VI1

VI2

VI3

II, I

Detailed description: This system contains measures 34 through 37. It features three staves labeled VI1, VI2, and VI3. Measure 34 starts with a treble clef and a key signature of one flat. VI1 has a melodic line with a grace note and a fermata. VI2 has a rhythmic accompaniment with a 'II, I' marking above the first measure. VI3 has a bass line with a grace note. The system concludes with a double bar line.

38

VI1

VI2

VI3

I II

Detailed description: This system contains measures 38 through 41. VI1 has a melodic line with a grace note and a fermata in measure 38, followed by rests. VI2 has a rhythmic accompaniment with rests in measures 39 and 40. VI3 has a bass line with a grace note. A 'I II' marking is present above the final measure. The system concludes with a double bar line.

42

VI1

VI2

VI3

Detailed description: This system contains measures 42 through 44. VI1 has a melodic line with a grace note and a fermata in measure 42, followed by rests. VI2 has a melodic line with a grace note and a fermata in measure 42, followed by rests. VI3 has a bass line with a grace note. The system concludes with a double bar line.

45

VI1

VI2

VI3

Detailed description: This system contains measures 45 through 47. VI1 has a melodic line with a grace note and a fermata in measure 45, followed by rests. VI2 has a melodic line with a grace note and a fermata in measure 45, followed by rests. VI3 has a bass line with a grace note. The system concludes with a double bar line.

5. Anglaise

$\text{♩} = 100$

Violin 1
mp mf

Violin 2
mp mf

Violin 3
mp mf

11

V1

V2

V3

19

V1

V2

V3

27

V1

V2

V3

36

System 1: Measures 36-43. V1: Treble clef, melodic line with eighth and sixteenth notes, some slurs. V2: Treble clef, accompaniment with quarter and eighth notes. V3: Treble clef, accompaniment with eighth and sixteenth notes, some slurs.

44

System 2: Measures 44-51. V1: Treble clef, melodic line with quarter and eighth notes, some slurs. V2: Treble clef, accompaniment with quarter and eighth notes. V3: Treble clef, accompaniment with eighth and sixteenth notes, some slurs.

52

System 3: Measures 52-59. V1: Treble clef, melodic line with quarter and eighth notes, some slurs. V2: Treble clef, accompaniment with quarter and eighth notes. V3: Treble clef, accompaniment with eighth and sixteenth notes, some slurs.

62

System 4: Measures 62-69. V1: Treble clef, melodic line with quarter and eighth notes, some slurs. V2: Treble clef, accompaniment with quarter and eighth notes. V3: Treble clef, accompaniment with eighth and sixteenth notes, some slurs.

6. Courante

$\text{♩} = 152$
all phrases to begin *sf* otherwise *pp* staccatissimo

Violin 1

Violin 2

Violin 3

11

V1

V2

V3

21

V1

V2

V3

31

V1

V2

V3

41

V1

V2

V3

51

51

51

V1 *sf sf* \rightarrow *pp* *sf* \rightarrow *pp*

V2 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V3 *sf* \rightarrow *pp* *sf* \rightarrow *pp*

61

61

61

V1 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V2 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V3 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

71

71

71

V1 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V2 *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V3 *sf* \rightarrow *pp*

81

81

81

V1 *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V2 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V3 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

91

91

91

V1 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V2 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

V3 *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp* *sf* \rightarrow *pp*

101

101-110

V1: *sf* → *pp*

V2: *sf* → *pp*, *sf* → *pp*, *sf* → *pp*, *sf*

V3: *sf*, *sf* → *pp*, *sf* → *pp*

111

111-120

V1: *sf* → *pp*, *sf*, *sf* → *pp*, *sf*

V2: *pp*, *sf* → *pp*, *sf* → *pp*

V3: *sf* → *pp*

121

121-130

V1: *pp*, *sf* → *pp*, *sf*, *sf* → *pp*

V2: *sf* → *pp*, *sf* → *pp*, *sf* → *pp*, *sf* → *pp*

V3: *sf*, *sf* → *pp*, *sf* → *pp*, *sf*

131

131-140

V1: *sf* → *pp*, *sf* → *pp*

V2: *sf* → *pp*, *sf* → *pp*, *sf* → *pp*, *sf* → *pp*

V3: *sf* → *pp*, *sf*, *sf* → *pp*, *sf* → *pp*

141

141-150

V1: *sf*, *sf* → *pp*, *sf* → *pp*

V2: *sf* → *pp*, *sf* → *pp*, *sf*

V3: *sf*, *sf* → *pp*, *sf* → *pp*