

Marc Sabat
John Jenkins

*music for 2-manual harpsichord and six instruments
in 5-limit Just Intonation
based on Johann Sebastian Bach's
Ricercar a 6 from *Musikalisches Opfer*, BWV 1079*

PLAIN SOUND MUSIC EDITION

*to Wolfgang von Schweinitz
with greatest appreciation and friendship*

John Jenkins (2001/2011)

*music for 2-manual harpsichord and six instruments in 5-limit Just Intonation
based on Johann Sebastian Bach's Ricercar a 6 from Musikalisches Opfer, BWV 1079*

*commissioned with the assistance of the Canada Council
by Continuum (Toronto) & Evenings of New Music (Bratislava)*

The musical material has been taken from Johann Sebastian Bach's Ricercar a 6 in *Musikalisches Opfer*, BWV 1079 (1747), mm. 29-103 (all but the exposition). Bach's original pitches and durations remain for the most part unaltered, but their vertical relations have been disturbed by presenting the individual notes largely in sequential (rather than simultaneous) order. Like an unfolded architectural diagram, the resulting melodic material retraces Bach's harmonic and motivic constructions as a kind of projection onto two dimensions. This music (contained in its entirety in the keyboard part) undergoes a second projection back into the six non-keyboard instrumental parts, which may be realised by any six appropriately registered instruments of flexible tuning. Each of these parts largely retains its original pitches from the Bach, separated by silences, producing a new music in hocketed correlation with the other five parts.

This transformation of Bach's music has been notated in 5-limit Just Intonation based on a lattice of interlocking pure fifths and thirds, allowing all intervals between pitches to be exactly tuned by ear. This intonation is written up using the Extended Helmholtz-Ellis JI Pitch Notation, developed by Marc Sabat and Wolfgang von Schweinitz. A diagram of the pitches used, and a legend of the notation, are provided below. In the 2011 revised version, an additional "sotto voce" shadow music of sustained tones has been composed to facilitate the tuning of pitches by mostly simple JI consonances. The instruments should shift as smoothly as possible between the playing of foreground and background pitches (indicated by small noteheads), helping each other play as a purely tuned consort.

John Jenkins (1592-1678) was an English composer who wrote primarily instrumental consort music, often originally intended for home performances by amateur musicians. Unlike many other composers, who were in the employ of royal courts and/or the Church, Jenkins spent much of his life working privately for various families in remote country houses of eastern England. He is also known as the inventor of the "lyra consort", an exotic mixed ensemble consisting of violin, lyra viol, bass viol, theorbo, and harpsichord.

The melody is to be expressively phrased, with an abundance of local detail. The general sensibility is ornate and Baroque, with great attention to the collectively created phrases. Vibrato should be used very sparingly. Tones connected by slurs are to be played as a single connected gesture. A comma just before a note indicates the beginning of a new phrase; immediately after a note, or before a rest, it indicates the end of a phrase. Dynamics and articulations have been written to suggest and facilitate the natural flow of phrases, and may be interpreted freely by agreement of the performers.

John Jenkins was written at the request of Jennifer Waring (for Continuum, Toronto) and Daniel Matej (for Musica Aeterna, performing at the 2000 Bratislava Evenings of New Music). It was commissioned with the assistance of the Canada Council for the Arts.

Berlin, 24 January 2011

Full Score (in C)

John Jenkins

Flowing and precise, exactly tuned and sweetly phrased

Marc Sabat

$\text{d}=84$

mezza voce,
cantabile

* see note

mezza voce,
cantabile

s.v. subito
ma dolce

* see note

mezza voce,
cantabile

s.v. subito ma dolce

ord.

* see note

mezza voce,
cantabile

s.v. subito ma dolce

ord.

s.v.

Clavecin

* see note

s.v. subito
ma dolce

ord.

ord. < s.v. ord

* see note

s.v. subito
ma dolce

* see note

s.v. subito
ma dolce

< s.v.

s.v.

s.v.

Clav.

* small notes always sotto voce, like shadows, connected smoothly

11

I
II
III
IV
V
VI
Clav.

ord — *s.v.*

s.v.,
ord

ord — *s.v.* *ord* — *s.v.* *ord*

ord

ord *s.v.*

15

I
II
III
IV
V
VI
Clav.

, > —

ord

s.v. *ord* *ord* —

ord — *s.v.* *ord* —

s.v. *ord* *ord* — *s.v.*

19

I

II

III

IV

V

VI

Clav.

24

I

II

III

IV

V

VI

Clav.

28

I

II ord >

III s.v. ord >

IV s.v. ord >

V s.v. ord >

VI s.v. ord >

Clav.

=

32

I

II s.v. ord s.v. ord

III ord s.v. ord < s.v. ord s.v.

IV s.v. ord < s.v. ord s.v.

V s.v. ord s.v. ord

VI s.v. ord s.v. ord

Clav.

37

I

II

III

IV

V

VI

Clav.

41

I

II

III

IV

V

VI

Clav.

A

45

I < s.w. >

II = s.w. >

III , >

IV b , >

V >

VI >

Clav.

4' stop

4' stop

50

I

II

III

IV

V

VI

Clav.

ord. *s.v.*

V *V>*

s.v.

s.v.

54

I

II

III

IV

V

VI

Clav.

s.v.

ord.

8' stop

8' stop

62

二

B

67

I

II

III

IV

V

VI

Clav.

70

I
II
III
IV
V
VI
Clav.

74

I

II

III

IV

V

VI

Clav.

78

I
II
III
IV
V
VI
Clav.

2

86

I

II

III

IV

V

VI

Clav.

=

89

I

II

III

IV

V

VI

Clav.

92

I
II
III
IV
V
VI
Clav.

C

96

I
II
III
IV
V
VI
Clav.

100

I

II

III

s.v.

IV

ord.

V

VI

Clav.

=

103

I

ord.

II

ord.

III

s.v.

ord.

IV

ord.

V

s.v.

VI

ord.

Clav.

106

I II III IV V VI

Clav.

f

ord. *s.v.* *ord.*

s.v. *ord.* *>*

4' stop

4' stop

=

110

I II III IV V VI

Clav.

s.v.

ord.

s.v. *s.v.*

(*s.v.*)

113

ord.

s.v.

ord.

s.v.

s.v.

8' stop

Clav.

8' stop

2

119

I

II

III

IV

V

VI

Clav.

二

125

I
II
III
IV
V
VI
Clav.

128 E

I
II
III
IV
V
VI
Clav.

131

I

II

III

IV

V

VI

Clav.

s.v.

ord.

s.v.

ord.

s.v.

ord.

s.v.

ord.

4' stop

4' stop

2

134

I
ord.

II

III
s.v.

IV
ord.

V
s.v.

VI

Clav.

137

This musical score page contains six staves of music for different instruments, numbered I through VI, and a piano part labeled "Clav.". The music is in common time and includes various dynamics such as "s.v.", "ord.", and "p". The piano part (Clav.) features a bass line and harmonic support. Measure 137 concludes with a double bar line.

=

140

This musical score page continues from the previous page, starting at measure 140. The instrumentation remains the same: staves I through VI and a piano part labeled "Clav.". The music continues with dynamic markings like "s.v.", "ord.", and "p". The piano part (Clav.) provides harmonic support throughout the measures.

143

I

II

III

IV

V

VI

Clav.

=

146

I

II

III

IV

V

VI

Clav.

149

I

II

III

IV

V

VI

Clav.

152

I

II

III

IV

V

VI

Clav.

2

F

157

This musical score page features six staves for the orchestra (I, II, III, IV, V, VI) and two staves for the organ (Clav. 8' stop and Clav. 8' stop). The score is in common time and F major. The first section of the page shows measures 157 through 161. Measures 157-158 feature woodwind entries with grace notes and slurs. Measures 159-160 show sustained notes with grace notes. Measure 161 concludes with a melodic line in the bassoon and organ. The second section begins at measure 162, indicated by a comma and a repeat sign. It consists of measures 162-166, which are identical for both the orchestra and organ parts, featuring sustained notes with grace notes.

160

163

166 ,

I

II

III

IV

V

VI

Clav.

169 ,

I

II

III

IV

V

VI

Clav.

173

This page contains six staves of musical notation. The top five staves are labeled I, II, III, IV, and V from top to bottom. The bottom staff is labeled 'Clav.'. The music consists of measures separated by vertical bar lines. Measure 1 starts with a rest followed by eighth-note patterns. Measures 2 and 3 show more complex patterns with grace notes and slurs. Measure 4 begins with a bass note. Measures 5 and 6 continue the melodic line. The piano part, 'Clav.', is shown in the bottom staff, featuring bass notes and some harmonic notes.

176

This page contains six staves of musical notation. The top five staves are labeled I, II, III, IV, and V from top to bottom. The bottom staff is labeled 'Clav.'. The music consists of measures separated by vertical bar lines. Measure 1 starts with a bass note. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 continue the melodic line. Measures 6 and 7 show more complex patterns with grace notes and slurs. The piano part, 'Clav.', is shown in the bottom staff, featuring bass notes and some harmonic notes.

179



182

I

II

III

IV

V

VI

s.v.

ord.

s.v.

Clav.

186

I

II

s. o.

III

IV

V

ord

VI

Clav.

189

I

ord

II

III

IV

V

VI

Clav.

b

4' stop

4' stop

G

192

I

II ord.

III

IV

V s.v.

VI ord. s.v.

Clav.

=

195

I

II

III

IV s.v. ord.

V ord.

VI ord.

Clav.

198

I
II
III
IV
V
VI
Clav.



205

H

I

II

III

IV

V

VI

Clav.

Clav.

8' stop

8' stop

=

209

I

II

III

IV

V

VI

Clav.

Clav.

ord

s.v.

ord

s.v. ord

212

I
II
III
IV
V
VI
Clav.
Clav.

215

I
II
III
IV
V
VI
Clav.
Clav.

218

I

II

III

IV

V

VI

Clav.

220

I

II

III

IV

V

VI

Clav.

222

I
II
III
IV
V
VI
Clav.

225

I
II
III
IV
V
VI
Clav.

228

I

II

III

IV

V

VI

Clav.

230

I

II

III

s.v.

ord.

III

s.v.

ord.

IV

V

s.v.

VI

s.v.

ord.

Clav.

I
233

This musical score page contains six staves of music. Staff I starts with a rest followed by a melodic line. Staff II has a melodic line with dynamics "s.v." and "ord.". Staff III has a melodic line with dynamics "s.v.", "ord.", and "s.v.". Staff IV has a melodic line with dynamics "ord.". Staff V has a melodic line with dynamics "ord.". Staff VI has a melodic line with dynamics "ord.". The piano part (Clav.) is shown below, featuring a continuous bass line with various chords and notes.

237

This musical score page contains six staves of music. Staff I has a melodic line with dynamics "ord.". Staff II has a melodic line with dynamics "s.v." and "ord.". Staff III has a melodic line with dynamics "s.v.". Staff IV has a melodic line with dynamics "s.v.", "ord.", and "s.v.". Staff V has a melodic line with dynamics "ord.". Staff VI has a melodic line with dynamics "ord.". The piano part (Clav.) is shown below, featuring a continuous bass line with various chords and notes.

240

I

II

III

IV

V

VI

Clav.

2



J

253

I

II

III

s.v.

ord.

IV

V

s.v.

ord.

VI

ord.

Clav.

Bass

=

257

I

II

III

IV

V

VI

Clav.

Bass

261

I
II
III
IV
V
VI
Clav.

265

I

II

III

IV

ord.

s.v.

ord.

V

s.v.

ord.

s.v.

VI

s.v.

ord.

s.v.

Clav.

269

I

II

III

IV

V

VI

Clav.

273

I

II

III

IV

V

VI

Clav.