Marc Sabat

Inner voice

for electric guitar, string quartet, and computer-generated electronic tones
commissioned by Seth Josel with the assistance of the Canada Council for the Arts
premiered by Seth Josel and the Bozzini Quartet in La Sala Rossa, Montréal, 17 March 2022

performances and recordings of this work are exclusively held by Seth Josel and the Bozzini Quartet until 2027
Libero, senza tempo

1. tighten

very subtle bend
with bar

retune the string, repeat ad lib.
until there is no more beating,
then sound the string

in addition to standard HEJI notation: accidentals with a small horizontal line refer to the 12EDO system,
from which cents deviations are measured; large accidentals in boxes over the top staff represent shifts
to the Kammerton (1/1) affecting the offset of all pitches in a section; boxed numbers like 10° refer to
partials; numbers separated by semicolons represent melodic (successively sounded) intervals; fractions
represent harmonic intervals (simultaneously sounded or vertical)

strings: steady, even bowing with hidden bow changes, blend timbrally and dynamically within the synth sound, minimising beating and seeking fusion

Marc Sabat

cc 2021 Plainsound Music Edition
Inner voice

1/1 = B♭

Synth

E Gtr

Vl1

Vl2

Vla

Vlc

bend up with finger

1/1 = B♭
Inner voice

sim. F♯

14 6

Synth

bend up with bar

bend back to open

E Gtr

VI1

VI2

Vla

Vlc
Inner voice

Synth

E Gtr

VI1

VI2

Vla

Vlc
Libero, inégal \( \text{\textdagger} \) ca. 112

3 \( \text{\textdagger} \)

L.v. sempre

1-fade

sonore

Guitar scordatura (from high to low): E\(^4\)+0 B\(^3\)+33 F\(^\#\)+33 D\(^3\)+33 A\(^3\)+33 E\(^2\)+0

Notes on string 3 are written as fingered, in most cases sounding a half-step lower.

String bends are indicated by arrows and cents showing deviation from open string.

Sounding pitches are indicated by tempered accidentals with cents annotations nearby.

Libero, inégal \( \text{\textdagger} \) ca. 112

3 \( \text{\textdagger} \)

L.v. possibile, sostenuto, a piacere

All pitches are written as nearest tempered accidental (flat line) ± cents deviation, or (when possible) in HEJI with cents.

Use a Pythagorean tuning of the open strings in pure fifths.

E +2 A +0 D -2 G -4 C -6 (please note guitar E’s are tuned tempered).

Tuning within each harmony is just, with occasional blurrings.

Inner voice

2. widen
Inner voice

Synth

-14 15 : 16

E Gtr

3 : 5 5 : 12
match tuning in Synth

VI1

5°/III transition gradually from harmonic to open string

VI2

5°/IV transition gradually from harmonic to stopped

Vla

3°/III 2°/IV
tune u7 below VI2 poco vib

Vlc

6

on strings 6 and 1 bend and cents are the same!

match tuning in Synth

with Vlc
tune a pure M6, first B
is a little higher than Synth

match Vla, bend down to
major triad
below VI1, Vlc

bend down
almost matching Gtr

parallel interval with Vlc
ratios indicate
intervals to Synth

major triad
match Synth, a P5 higher:
reach unison with VI1

double-node harmonic

Inner voice
Inner voice

Vlc

Vl2

Vl1

Inner voice

A♯ (pure m3) below Synth

bend up and tune a 6/5

94m −3

j

13:12

match Synth

match Gtr/Vlc

12° 3/2

neutral triad (24:32:39)

match Vl2

very slight correction, bend up and tune a 6/5 (pure m3) below Synth

26-fade
tune to Vl2

intervals to Vlc:

1/1

5/4

3/2

13°

poco vib

intervals to Vla

13:12

(36/3)

poco vib

to VI2 (same pitch)

poco f

(hold through fermata)

p

poco f

p

(2.28)^2

13°

senza vib

26-fade

neutral triad (24:32:39)

13°

poco f

p

3°/III

senza vib

26-fade

neutral triad (24:32:39)

13°

poco f

p

3°/III

senza vib

26-fade

neutral triad (24:32:39)

13°

poco f

p

3°/III

senza vib

26-fade

neutral triad (24:32:39)
In the next bars all pitches are raised by one u13-u11 half-comma written as 3 upward strokes (143 : 144 = 12c)

interval to VI2, fine-tune by raising slightly above open G

Synth

E Gtr

VI1

poco f cantando

VI2

P8 above VI1

Vla

from the string

Vlc

Inner voice
Inner voice

49 30 15 : 16 : 18
31 20 : 21 : 24
32 40 : 45 : 48
33 35 : 40 : 42
34 55 : 60 : 66

Synth

E Gtr

VI1

VI2

Vla

Vlc

intervals to Vla

match VI2

below Vlc

quasi vibrato:
roll finger

below Vlc

port.
In the next bars all pitches are raised by u49 quarter-tone = +55c

Vla

match Vla

above Vc

match Gtr

tune major third below Vlc

below Vla

coordinate with Synth

Vlc

below VI2

(poco vib)

(same note)
the same pitches as before, enharmonically rewritten:
~ indicates raising by one schisma = 2 cents

Inner voice

ff cantando

match VI2

match Gtr

match Vlc

A−37 ff cantando

ff cantando
Inner voice

Synth

<table>
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<th>104</th>
<th>65</th>
<th>12 : 15 : 16</th>
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<tbody>
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<td>+14</td>
<td>0</td>
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<td>+12</td>
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<tr>
<td></td>
<td>66</td>
<td>21 : 24 : 28</td>
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<td>68</td>
<td>9 : 11 : 12</td>
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<tr>
<td></td>
<td>+14</td>
<td>+12</td>
</tr>
</tbody>
</table>

E Gtr

|     | +14| 3 |
|     | +14| +14 |
|     | 3  |

V11

|     | +14| +10 |
|     | +12|    |

V12

|     | +14| +14 |
|     | +25| +29 |

V1a

|     | +14| +3 |
|     | +10|    |
|     | +3 |

V1c

|     | +14| +4 |
|     | +3 |

V10

|     | +14| +14 |
|     | +12|    |

V9

|     | +14| +3 |
|     | +14|    |

Slightly beating!

Slightly lower than Gtr

Under-glide

(glide with initial finger, then change once position is acquired) +12 vib

Below V11 6/7

7 : 6
= -267c
36 : 35
= -49c

9°
= -12°

Inner voice

Below V11 6/7

| 31 |

35 : 36
= -49c

63c

5/6
= -4

104

31

35 : 36
= -49c

63c

5/6
= -4

104

31

35 : 36
= -49c

63c

5/6
= -4

104

31

35 : 36
= -49c

63c

5/6
= -4
Adagio, inégal \( \text{ca. 48} \)

3. still
Inner voice
Inner voice

Synth cues

E Gtr

V11

V12

Vla

Vlc