

Marc Sabat

'Hope'

music for 2 voices and 6 instruments

PLAINSOUND MUSIC EDITION

Score

‘Hope’

music for

a female voice and a male voice

bass flute

clarinet in Bb

piano

violin

viola

cello

on words by

Philostratus (the elder)

in an English literal translation by

Christian Wolff

Marc Sabat

2000

for Kerstin

Notes:

The music to be played at a soft but comfortable dynamic throughout (*p - mp*), connecting the notes as smoothly as possible. Both the stepwise chromatic line (voices), and the slow melody of longer sustained tones (piano) should be equally balanced, so that there is no distinction between 'foreground' and 'background'.

The vocal lines are written in relatively extreme registers of both voices - nonetheless the two voices should match volume as much as possible and attempt to produce as even a legato line (between them) as is possible. The very lowest tones in the female voice may have to be intoned quietly, in which case the male voice should adjust his tone to match, and conversely the highest tones of the male voice may require a gentle falsetto tone.

The piano plays (alternately) normal tones (on the keyboard) and tones plucked (using the fleshy part of the fingers) inside the piano, the pedal remaining depressed throughout the piece. When the same note is plucked twice in near succession, different strings should be used to avoid damping the previously vibrating tone (i.e. thumb on the rightmost string, 3rd finger on the leftmost string). When the same note is first played on the keyboard, and plucked shortly thereafter, it is suggested to have the plucking finger already touching one of the strings before striking the key. Thus only two strings are struck into vibration by the hammer, allowing the third to be plucked without first damping it. At the end of the piece, the remaining resonance sustains for the full duration of the bar, and then the pedal is slowly lifted to damp the sound, over approximately 2-3 beats.

The other instruments play at a slightly softer volume throughout, to blend with the tones of the voices and piano, producing a shared timbre that does not foreground either individual tone. Longer tones in the instruments to be fully sustained (without decay in volume) until the next piano note, producing a connected melody. The string instruments require distinctly different muted timbres: rubber (violin), wood (viola), a heavy metal (brass/lead) practice mute (cello).

The bass flute and clarinet parts in the score are transposing (octave higher and in Bb, respectively).

Words:

‘Xenia’
(‘guest-gift’ - ‘still life’)

(It is) a fine (good, beautiful) thing both to gather-figs and not go by these (figs) as speechless (pictures). Figs black (dark) with juice dripping are heaped on vine leaves, and depicted (drawn, written) with breaks of the skin. Some have just cracked open (gaped) disgorging (spitting-dribbling) their honey, some just split on account of such ripeness. Near them a branch has dropped, by Zeus, not bare or empty of fruit, but shadowed are figs, some raw (unripe) and still ‘green’ (left under leaves to ripen, maybe), some wrinkled and over-ripe, and some about to turn (go rotten) revealing the flower of their liquid, and on the end of the branch a sparrow digs through to what seems the very sweetest of the figs. All the ground is strewn with chestnuts, some of which are rubbed free of the burr, others lie quite shut up, and others show the burr breaking at the lines of division. See, too, the pears on pears, apples on apples, both heaps of them and piles of tens, all fragrant and golden. You will say that their redness has not been put on from the outside, but has bloomed from within. Here are gifts of the cherry tree, here is fruit a very harvest-bounty in clusters in a basket, and the basket is woven, not from alien twigs, but from branches of the plant itself. If you were to look at the binding-together of the vine-branches and at the grape-clusters hanging from them and at how there are gaps (between the clusters) one by one, you’ll sing Dionysos, I know, and speak of the vine as ‘Lady Giver of the Grapes’. You’d say that the grapes too in the picture are for eating and ready-for-wine. And this is the sweetest thing: on a leafy branch is yellow honey already within the comb and ripe to stream forth if the comb is pressed and on another leaf is cheese new curdled and quivering and there are bowls of milk, not merely white but gleaming for the cream floating upon it makes it seem to gleam (‘cream’ strictly means ‘fat’).

from
‘Imagines’ (‘Eikones’) book I, #31

written by
Philostratus (the elder)

literal English translation from the original Greek (with variants) by
Christian Wolff, after Fairbanks

'Hope'

Marc Sabat

• = 80

Bass Flute
p sempre quasi legato

Clarinet in Bb
p sempre quasi legato

Piano
norm. *mp* sempre quasi legato
pizz. *ped. al fine (l.v. sempre)*

Female Voice
mp sempre quasi legato
It a good ti thing to ther and go these as less tures. Figs dark juice ping heaped

Male Voice
mp sempre quasi legato
is fine beau ful both ga figs not by figs speech pic black with drip are on

Violin
con sordino (rubber)
p sempre quasi legato

Viola
con sordino (wood)
p sempre quasi legato
con sordino (metal practice mute)

Cello
p sempre quasi legato

9

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

vine and pic drawn ten breaks the Some just o gaped gor spit drib their ney, just on count

leaves, de ted writ with of skin. have cracked pen dis ging ting bling ho some split ac of

16

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

such ness. them branch dropped, Zeus, not or ty fruit, sha are some un and

ripe Near a has by bare emp of but dowed figs, raw ripe

20

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vcl.

green un leaves ri may some kled o ripe some bout turn rot re ing flo of li

still left der to pen be, wrin and ver and a to go ten veal the wer their

25

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

and the of branch spar digs to seems ve sweet of figs. the is with

quid, on end the a row through what the ry est the All ground strewn

10/4

32

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

nuts, of are free the o lie shut and thers the break at lines di sion. too, pears

chest some which rubbed of burr, thers quite up, o show burr ing the of vi See, the

38

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vcl.

pears, ples ap both of and of all grant gol You say their ness not put from out but

on ap on ples, heaps them piles tens, fra and den. will that red has been on the side,

46

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

bloomed with Here gifts the ry here fruit ve har boun in ters a ket, the ket wo not

has from in. are of cher tree, is a ry vest ty clus in bas and bas is ven,

53

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vcl.

a en but bran of plant self. you to at bin to ther the bran and the clus hang

from li twigs, from ches the it If were look the ding ge of vine ches at grape ters ing

Detailed description of the musical score: The score is for measures 53 through 60. It features a variety of time signatures: 7/4, 4/4, 8/4, 3/4, 5/4, and 7/4. The instruments include B. Fl., Bb Cl., Piano (normal and pizzicato), Violin I, Violin II, and Viola. The vocal parts (F and M) have lyrics. The piano part includes a pizzicato section. The woodwinds and strings have specific melodic and harmonic lines.

60

B. Fl.

Bb Cl.

norm.
Pno.

pizz.

F

M

Vln.

Vla.

Vcl.

from and how are be the ters by you'll Di ny I and of vine 'La Gi of Grapes.'

them at there gaps tween clus one one, sing o sos, know, speak the as dy ver the You'd

66

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

say the too the ture for ting rea for And is swee thing: a fy is low ney
 that grapes in pic are ea and dy wine. this the test on lea branch yel ho al

Detailed description of the musical score: The score is for page 11, measures 66-74. It features a vocal line with lyrics and instrumental accompaniment. The vocal line consists of Soprano (F) and Alto (M) parts. The instrumental parts include B. Fl., Bb Cl., Piano (normal and pizzicato), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The tempo and meter change at measure 67 from 12/4 to 11/4, and then to 7/4 at measure 73. The lyrics are: 'say the too the ture for ting rea for And is swee thing: a fy is low ney that grapes in pic are ea and dy wine. this the test on lea branch yel ho al'.

70

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

rea with the and to forth the is and a ther is new dled qui ring there bowls milk mere white

dy in comb ripe stream if comb pressed on no leaf cheese cur and ve and are of not ly

76

B. Fl.

Bb Cl.

norm.

Pno.

pizz.

F

M

Vln.

Vla.

Vlc.

lift pedal gradually over 2-3 beats

Berlin, 01.09.00