

SCORE

**50** for  
the **future**  
The **KRONOS** Learning Repertoire

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# Trey Spruance

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## Séraphîta (2016)

- I. Séraphîta
- II. Le Baphomet
- III. Séraphîtüs

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Trey Spruance's *Séraphîta* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

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# Notation Anomalies

$\Delta$  = 1/3 tone (33 cents) up from a corresponding (natural) chromatic note

$\hat{b}$  = 1/3 tone (33 cents) up from a corresponding (flat) chromatic note.

$\times$  = foot stomp. With Ankle bells for Violin II and Viola.

## Understanding the Intonation

All scales here are built from diatonic tetrachords. The intonation system is mostly familiar western tonality.

When western equal temperament is departed from, which happens a little bit in Movements I and III, and quite a bit in Movement II, the system remains strictly diatonic with seven fixed notes (with a couple of exceptions). Life is made easier in practice by the fact that the two tetrachords making up the scale used here are similar, and mirror most interval relationships one fifth apart from each other. This makes hands positions and movements from string to string much simpler.

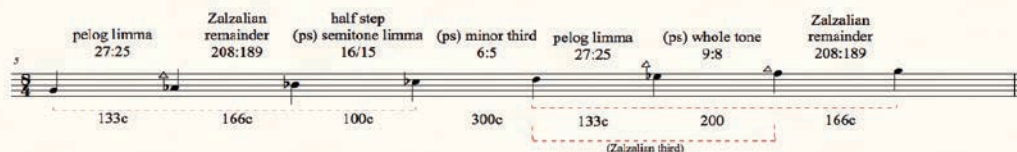
The two non-standard intervals used in this piece are obtained very easily. Since we are not engaging in "microtonality" but rather in diatonic temperament that includes the most familiar intervals (P4, P5, M2 etc), most of the mathy guesswork of applying esoteric-seeming ratios to instruments can be avoided. (We'll leave theoretical details on this aspect for another time).

In general, most non-western diatonic intervals can be found by tuning a mid-tone division of any minor third in a specific way. In this case, taking the minor third between G and B $\hat{b}$ , with the first finger at G and third finger at B $\hat{b}$ , *put the second finger down one third of the distance between a chromatic A $\hat{b}$  and A natural*. We now have BOTH of our intervals, the "Pelog limma" between the first and second fingers, and the "Zalzalian remainder" tone between the second and third. Below you can see more details on what these intervals are, but don't needlessly confuse yourself with that. To find these intervals again just maintain your minor third, don't let anything slip, and get used to the sound of the intervals around the second note.

In the score and parts I simply wrote these accidentals as  $\hat{b}$  on flats or  $\Delta$  for naturals. In both cases you may simply read the associated note as up 1/3 a tone, or 33 cents. As there are only seven notes in the diatonic scale, and only three of these are altered from western chromaticism here, there is no need to feel overwhelmed by a mountain of chromatic "microtones". With only three such "accidentals" in this otherwise familiar diatonic system, it should only seem daunting at first.

I *will* warn that the whole tone that happens (rarely) between the sixth and seventh degrees is probably the trickiest interval in this system to get perfect. Mercifully, it doesn't happen all that much in the piece.

## Practical rationale for acquiring these tones (purely technical aspect)



The "Pelog limma", first and fifth interval of our lower tetrachord (occupying the spaces from G to A $\hat{b}$  and D to E $\hat{b}$ ) is simply one unit of an equal temperament system of 9 units within an octave. Technically 133 1/3 cents. Similarly, the "Zalzalian remainder" tone, second and seventh interval of our tetrachord (occupying the spaces from A $\hat{b}$  to B $\hat{b}$  and F $\Delta$  to G) is simply one third of a perfect fourth (166 2/3 cents). Ibn Sena obtained his Zalzalian (neutral) third by calculating two thirds of a P4. We use the "remainder" tone here.

The upper tetrachord is in fact Ibn Sena's Perfect fourth. There is a Zalzalian (neutral) third from D to F $\Delta$ , and our familiar remainder from F $\Delta$  to the upper G. It just so happens that a "Pelog limma" + a whole tone = Zalzalian third (!)

## Practical considerations on fingerings

In the upper tetrachord beginning on D our 6th degree E $\hat{b}$  is spaced exactly as our 2nd degree A $\hat{b}$ . One fifth apart, convenient! But beware that the familiar whole tone between the 6th and 7th degrees is actually not so familiar, since it begins on a 1/3 tone-raised E $\hat{b}$ . Going up one whole step from there produces a 1/3 raised F ( $\Delta$ ). To locate the precise fingering for this occasional F $\Delta$  it can either be learned as a whole step up from the pelog limma at E $\hat{b}$ , or alternately, if you'd rather divide the upper tetrachord P4 between D and upper G into equal-tempered thirds that's fine too. That could get a little tricky with the Pelog limma on the 6th degree in there too, but not too bad. Remember, if any uncertainty lingers, the F $\Delta$  can always be found as a mid-tone division in a minor third as we did before, i.e. coming down from the upper G to E natural and then going up one Pelog limma to find your F $\Delta$  between E natural and the upper G.

# Séraphîta

Trey Spruance

$\text{♩} = 50$

Violin 1  
*p placid*

Violin 2  
*p placid*  
*sul tasto*  
*placid drone*  
*ppp*

Viola  
*ppp* < *p placid, airy drone*  
*pp* *mp solo (espress.)*

Cello  
*pppp*  
*ppp* < *pp*  
*III drone*

7 *III sul tasto placid drone*

Violin 1  
*ppp* < *p* > *pp* < *p* > *ppp*  
*III*

Violin 2  
*pp* < *p* > *pp* < *p* > *pp*

Viola  
*ppp* < *p* > *pp* < *p* > *ppp*  
*III*

Cello  
*p* < *pp* >

# Séraphita

13 *(sul tasto) placid*

*p* *mp* *p*  
(very slight <>)

13 *(sul tasto) placid*

*ppp* *p* *mp* *p* *pp*  
(*ppp < p*) (very slight <>)

13 *sul tasto*

*ppp* *p* *pppp*

13 *a bit airy* *let ring* *espress.*

*ppp* *p* *pp* *p*

19 *legato*

*pp < p*

19 *legato*

*p* *ppp*

19 *legato*

*pp < p < mp* *mf* *p* *sul tasto*

19 *solo (espress.)* *drone placid*

*p < mp* *mf* *mp > pp <*

24 *sul tasto placid* (apply slowly, gently) *espress.*

*p* *mp*

24 *sul tasto placid* (apply slowly, gently)

*p* *pp* *p*

24 *placid, airy drone*

*ppp* *pp*

24 *sul pont* III

*p* *ppp* *pp* *p* *ppp*

*placid (normal)*

(8va) -----

30 *(w/bow-edge, airy)* *fuller sul tasto*

*pp* *mf*

30 *accompaniment to V1 melody* *fuller sul tasto*

*mp* *pp* *mf*

30 IV ----- *dramatic*

*p* *mp* *f*

30 *dramatic*

*f*

35

35

35

35

35

*p* *mf* *p* *mf*

*p* *mf* *p* *mf*

*mp* *f* *mp* *mf* *f*

*mp* *f* *mp* *mf* *f*

III

dramatic 3

solo (espress.)

41

IV

to fingered

41

41

41

41

41

espress.

*mf* *f* *mp* *ppp*

III

IV

*mf* *f* *mp* *ppp*

*ff* *mp*

47 *fuller sul tasto*

47 *resolute*

47 *f* *confident, final*

47 *f* *confident, final*