

Andrew McIntosh

Tertia Deficiens

for baroque violin and harpsichord

(2024)

PLAINSOUND MUSIC EDITION

„Tertia deficiens ist ein Intervall so noch nicht gar eine Tertia minor ist, und bestehet in folgenden clavibus:“



Christoph Bernhard, from *Tractatus compositionis augmentatus*, ca. 1657

commissioned by I&I Foundation and dedicated to Ilya Gringolts

Violin

The piece uses a scordatura on the violin as written below, with each string tuned in unison with the harpsichord. If the harpsichord is in 1/4-comma meantone temperament, then the 7th partial harmonic of the G-string will produce a unison with the 4th partial harmonic of the A-string. The same effect is true of the D and E strings.

The image shows a musical score for violin scordatura. It consists of two staves. The top staff is labeled "(sounding)" and shows the pitches that are heard. The bottom staff is labeled "Violin" and shows the pitches that are actually played on the strings. The notation includes fingerings (IV, II, III, I) and harmonic markings (7^o, 4^o) for the lower staff. Above the top staff, there are notes with accidentals and a "8va" marking with a dashed line, indicating an octave shift.

The violin is notated on two staves. The bottom staff shows the playing pitches, and the top staff shows the sounding pitches.

At the beginning of the piece there is a technique where the left hand rhythmically mutes sympathetic resonance on an adjacent ringing string. Only one string is bowed (the sustained pitch), and the harmonics notated on the other string are for the left hand only, lightly stopping the resonance at or near the written pitch with harmonic pressure. This effect should be as rhythmically clear as possible and can change speeds subtly each time it is employed, although it should never be fast.

Dynamics throughout the piece can be quite free.

for Ilya Gringolts
Tertia Deficiens

Andrew McIntosh

(sounding)

Violin

IV (III, l.h. only) etc.]

(change bow as needed, with slight variations in dynamic and color)

III ord -----> msp

2°

Harpisichord

f

with aluminum pipe, bending slowly to focus intonation and maximize resonance of harmonic

4° 4°

lift pipe

with pipe, as before

4° 4°

4

(sounding)

Vln

sim.

III (IV, l.h. only) etc.]

2°

with pipe, as before (leave pipe in position, roll to gliss into harmonic)

sim.

Hpsd

lift pipe

4° 4°

4°

4° 4° 4° 4°

7

(sounding)

Vln

III II

2° 2°

III IV

2° 3°

sim.

Hpsd

4° 4°

lift pipe

~10" ~20" ~30"

~40" ~50" ~1'00"

~1'10" ~1'20" ~1'30"

♩ = 95

19

(sounding)

Vln

Hpsd

25

(sounding)

Vln

Hpsd

33

(sounding)

Vln

Hpsd

41

(sounding)

Vln

II
III
IV

sim.

III

II
III

III

2°
2°

3°

2°

2°

2°

2°

Hpsd

48

(sounding)

Vln

II

III

II

sim.

2°

2°

2°

on two manuals, if available (no pipe)

with pipe

2°

Hpsd

57

(sounding)

Vln

III

as before

2°

on two manuals, if available (no pipe)

Hpsd

♩ = 76

67

(sounding)

Vln

Hpsd

with pipe (lower octave only)

75

(sounding)

Vln

Hpsd

I
II
IV
III

mp *mp* *sim.* *2°*

80

(sounding)

Vln

Hpsd

II
I
II
II

2° *3°* *3°* *2°*

86

(sounding)

Vln

Hpsd

f resonant

legatissimo

(no pipe)

91

(sounding)

Vln

Hpsd

on two manuals, if available

95

(sounding)

Vln

Hpsd

with pipe

99 (sounding)

Vln

Hpsd

with pipe

(no pipe)

104 (sounding)

Vln

Hpsd

mf dim. al fine

sim.

110 (sounding)

Vln

Hpsd

sim.

p

pp

1. 2.

fine