

**stray from the path but a little,
and all is lost
(2009)**

for solo violin

***Andrew
Nathaniel
McIntosh***

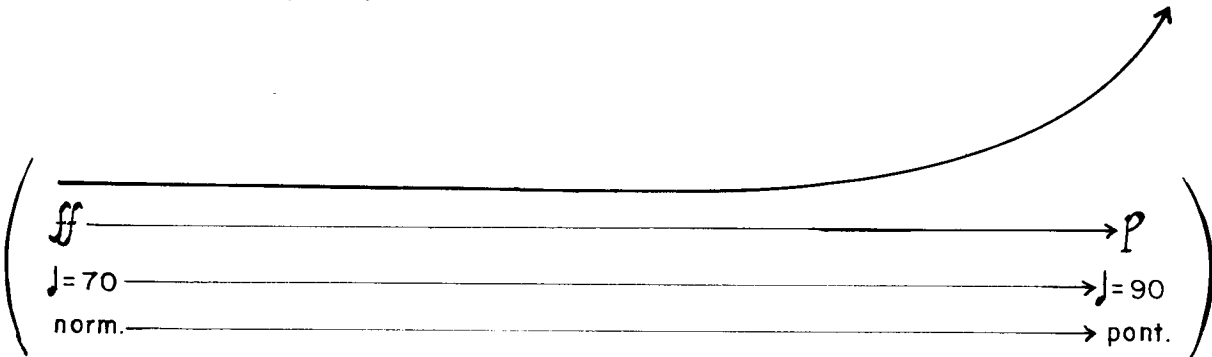
PLAINSOUND MUSIC EDITION

for Andrew Tholl

duration circa 5 minutes

performance notes:

The dynamics, tempo, and bow placement should all take same general shape throughout the piece, as follows:



On a smaller level, dynamics and tone color should fluctuate and swell, creating little phrases.

When you reach the end for the first time go back to measure 2 and play to the end. Then go to measure 3 and do the same. Continue this process until you play the last measure twice and the piece is finished.

The Extended Helmholtz-Ellis JI Pitch Notation

microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

3-LIMIT (PYTHAGOREAN) INTERVALS

♭♭ ♭ ♮ ♯ ×

FUNCTION OF THE ACCIDENTALS

notate 35 pitches from the series of untempered perfect fifths
(3/2) ≈ ± 702.0 cents;
perfect fifth (3/2); perfect fourth (4/3); major wholetone (9/8)

5-LIMIT (PTOLEMAIC) INTERVALS

♭♭↓ ♭↓ ♮↓ ♯↓ ×↓ ♭♭↑ ♭↑ ♮↑ ♯↑ ×↑

notate an alteration by one syntonic comma (81/80) ≈ ± 21.5 cents;
major third (5/4); minor third (6/5); major sixth (5/3); minor sixth (8/5);
minor wholetone (10/9)

♭♭↓↓ ♭↓↓ ♮↓↓ ♯↓↓ ×↓↓ ♭♭↑↑ ♭↑↑ ♮↑↑ ♯↑↑ ×↑↑

notate an alteration by two syntonic commas
(81/80)·(81/80) ≈ ± 43.0 cents;
augmented fifth (25/16); diminished fourth (32/25)

♭♭↓↓↓ ♭↓↓↓ ♮↓↓↓ ♯↓↓↓ ×↓↓↓ ♭♭↑↑↑ ♭↑↑↑ ♮↑↑↑ ♯↑↑↑ ×↑↑↑

notate an alteration by three syntonic commas
(81/80)·(81/80)·(81/80) ≈ ± 64.5 cents;
minor diesis (128/125)

7-LIMIT (SEPTIMAL) INTERVALS

♭ ♮ ♯
♭ or ♭♭ ♮ or ♯

notate an alteration by one septimal comma (64/63) ≈ ± 27.3 cents;
natural seventh (7/4); septimal wholetone (8/7);
septimal diminished fifth (7/5); septimal tritone (10/7);
septimal minor third (7/6); septimal quartertone (36/35)

notate an alteration by two septimal commas
(64/63)·(64/63) ≈ ± 54.5 cents;
septimal sixthtone (49/48)

11-LIMIT (UNDECIMAL) INTERVALS

† †

notate an alteration by one undecimal quartertone
(33/32) ≈ ± 53.3 cents;
undecimal augmented fourth (11/8); undecimal diminished fifth (16/11)

13-LIMIT (TRIDECIMAL) INTERVALS

‡ ‡

notate an alteration by one tridecimal thirdtone (27/26) ≈ ± 65.3 cents;
tridecimal neutral sixth (13/8); tridecimal neutral third (16/13)

PRIMES IN THE HARMONIC SERIES OCTAVE 16 - 32 (5-limit signs are given here relative to "A")

⊖♭ ⊖♯

notate an alteration of the 5-limit accidental by one 17-limit schisma
(16/17)·(16/15) = (256/255) ≈ ± 6.8 cents;
Galileo's "equal-tempered" semitone (18/17);
17-limit diminished seventh chord 10:12:14:17

⊖♮ ⊖♮

notate an alteration by one 19-limit schisma
(19/16)·(27/32) = (513/512) ≈ ± 3.4 cents;
19-limit minor third (19/16); 19-limit minor triad 16:19:24

↑♯ ↓♭

notate an alteration by one 23-limit comma
(23/16)·(8/9)·(8/9)·(8/9) ≈ ± 16.5 cents;
raised leading tone (23/12)

for Andrew Tholl

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Andrew Nathaniel McIntosh

solo violin

The musical score for solo violin consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with two 4:3 time signature changes. The second staff continues the melody with a 3/4 time signature, including a triplet of eighth notes and a 5:4 time signature change. The third staff has a treble clef and a 3/4 time signature, with a 5:3 time signature change and fingering numbers II, II, and III. The fourth staff has a treble clef and a 3/4 time signature, with a 5:3 time signature change, a 7:6 time signature change, and fingering numbers III, II, II, III, III, II, III, and II. The fifth staff has a treble clef and a 3/4 time signature, with a 7:6 time signature change, a 4:3 time signature change, and fingering numbers II, III, III, and II. The score concludes with a double bar line.

5/16/09
La Jolla, CA