Wolfgang von Schweinitz

“64 : 57 : 51 : 48”
Waltz for Walter

for piano in Equal Temperament

op. 51
2009

PLAINSOUND MUSIC EDITION

PERFORMANCE NOTES

The right hand plays all notes in the treble and bass register (notated in the lower two staves) on the keyboard, and the left hand plays inside the piano, producing the multiphonic sound aggregates of natural harmonics which are notated in the upper two staves. This is done by always briefly touching the bass strings at the particular nodes specified in the score with the appropriate amound of pressure with one of the fingers in the moment when they are struck by the hammer and then letting them ring freely. The points at which the bass strings should be touched are notated in the manner of cello or double bass flageolets, and they are also defined by their ratios: 1/5, 4/15, 1/4, 4/15, 5/17, 5/16, and 1/3 of the overall lenght of the string. They can best be found by carefully listening to the upper register of the sound spectrum and trying to maximize the relative loudness of the particular harmonic that is notated in the highest or second highest voice with a slighty larger note. The desired degree of precision can be assured by always using the same fingerings (as suggested in the score) and by marking the seven nodes with woolen threads on some of the twelve bass strings (for example on the C#, E, G, and B flat string). The flageolett aggregates should sound louder than the treble and bass notes played in the normal way.

The pitches of the natural harmonics – as well as the nodes on the bass strings – are notated (always with reference to the tuning of the respective fundamental bass note) with the microtonal accidentals of the 'Extended Helmholtz-Ellis J I Pitch Notation' devised in collaboration with Marc Sabat. The attatched arrows notate the Syntonic Comma (81:80 or 21.5 cents) for the pure major thirds, and

- is used to notate the natural seventh, lowering the pitch by a Septimal Comma (64:63 or 27.3 cents),
- is used to notate the 11th harmonic, raising the pitch by an 11-limit Quartertone (33:32 or 53.3 cents),
- is lowering the pitch by the same amount of an 11-limit Quartertone (33:32 or 53.3 cents),
- is used to notate the 13th harmonic, lowering the pitch by a 13-limit Third-tone (27:26 or 65.3 cents),
- is used to notate the 17th harmonic, lowering the pitch by a 17-limit Schisma (256:255 or 6.8 cents),
- is used to notate the 19th harmonic, raising the pitch by a 19-limit Schisma (256:255 or 3.4 cents).

DURATION: circa 2 minutes

This piece was composed in Southern California on March 1, 2009 for Heather O'Donnell and for a concert at UdK Berlin celebrating Walter Zimmermann's 60th birthday on April 15, 2009.

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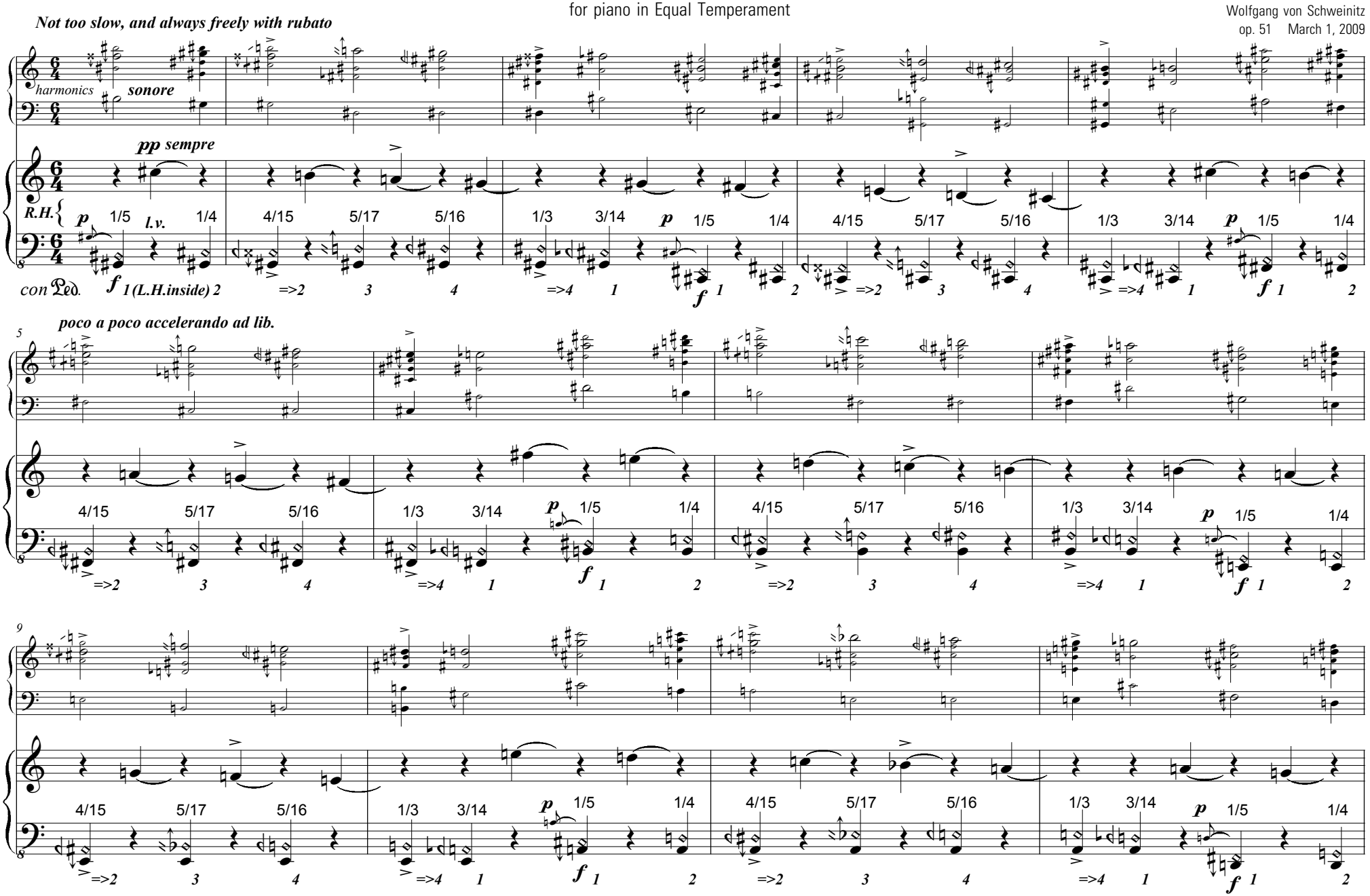

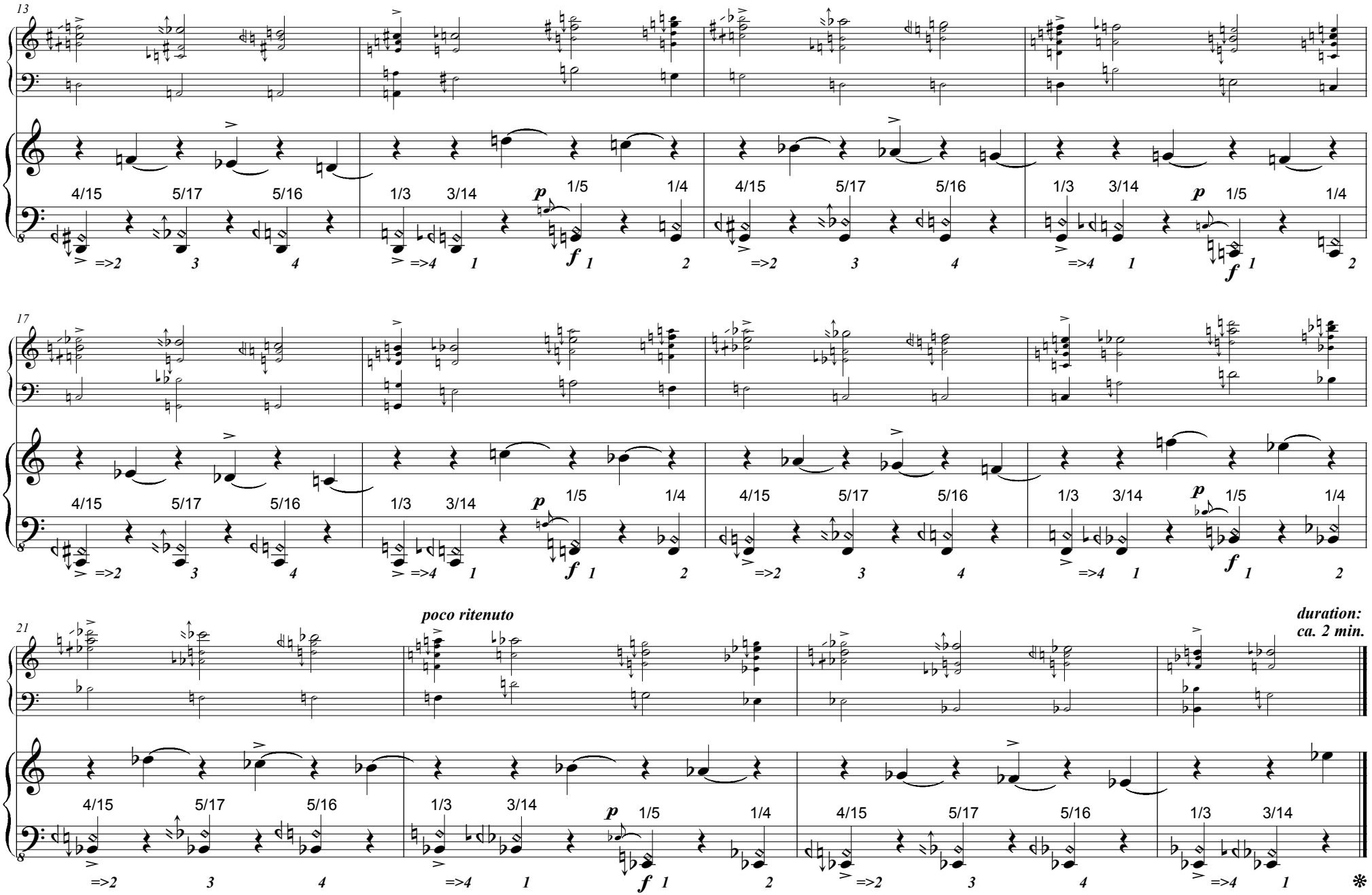
13
4/15
5/17
5/16
1/3
3/14
p
1/5
1/4
f
=>2
=>4
17
poco ritenuto
21
duration:
ca. 2 min.