Dick Visser

TONOI

2007 - 2011

Geschreven na het inspirerende
UK MicroFest 2
2-4 maart 2007 en
opgedragen aan Wim Hoogewerf

Het oude Griekse toonsysteem gaf een belangrijk fundament aan o.m. de ontwikkeling van de Europese kunstmuziek. Binnen de zgn. « harmonia », het middelste octaaf e - e', werd wisselend gebruik gemaakt van diatonische, chromatische, maar ook « enharmonische » (kwarttoons-) afstanden. De zo beschikbare modi, uitgebreid met een onder- en een bovenoctaaf, betekenden in de praktijk een toonvoorraad die ongeveer overeenkwam met de omvang van de klassieke *kithara* en die van onze eigentijdse concertgitaar.

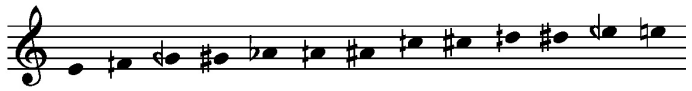
De in dit stuk voorgeschreven scordatura van de snaren ⑤, ③ en ① - door een microtonale verlaging van een kwarttoon van die drie snaren - geeft alle mogelijkheden die men destijds vond met de zgn. getransponeerde toonladders of *tonoi*. En die dus nu inzetbaar zijn in nieuwe microtonale composities.

Written after the inspiring
UK Microfest 2
2-4 March 2007 and
dedicated to Wim Hoogewerf

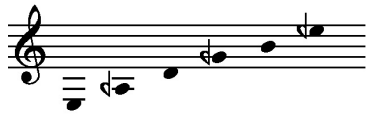
The ancient Greek tonal system provided an important fundament to e.g. the development of the european art music. Within the so-called « harmonia », the middle octave e - e', variably diatonic, chromatic, but also « enharmonic » (quarter tone) intervals were used.The thus available modi, extended with a lower and upper octave, practically signified a « stock » of different tones that was comparable to the range of the classical kithara *and our own contemporary concert guitar.*

The microtonal scordatura of string ⑤, ③ and ① in this piece - by tuning these three strings a quarter tone lower - gives all possibilities which one found in that time with the so-called transposed scales or tonoi. *And which from now on are available in new microtonal compositions.*

The harmonia :



Scordatura :

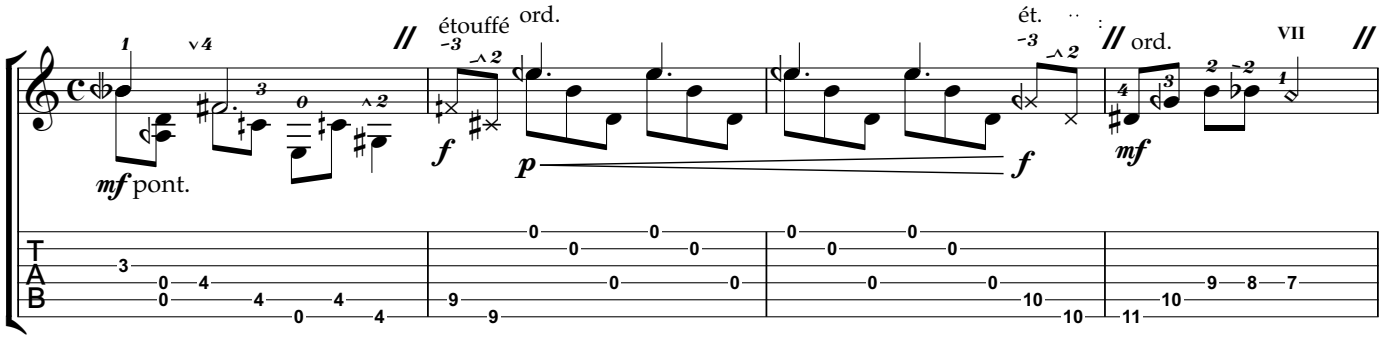


TONOI

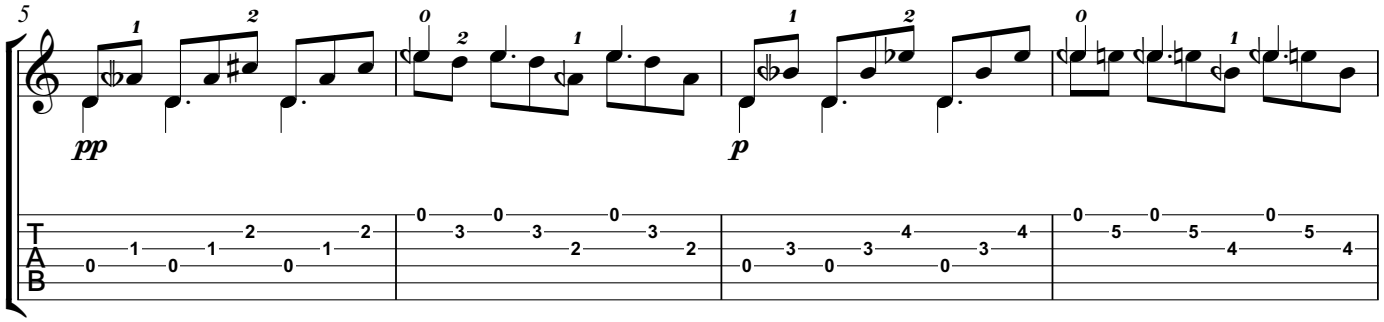
I

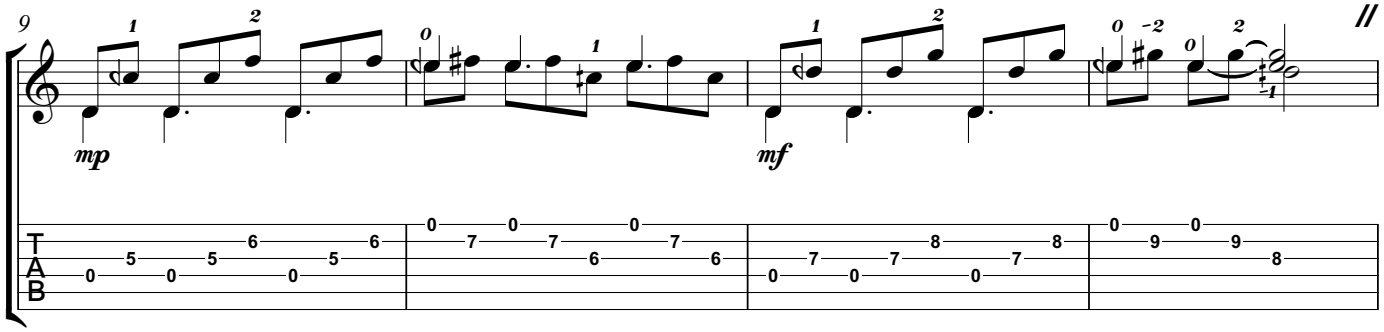
Dick Visser
(2007-2011)

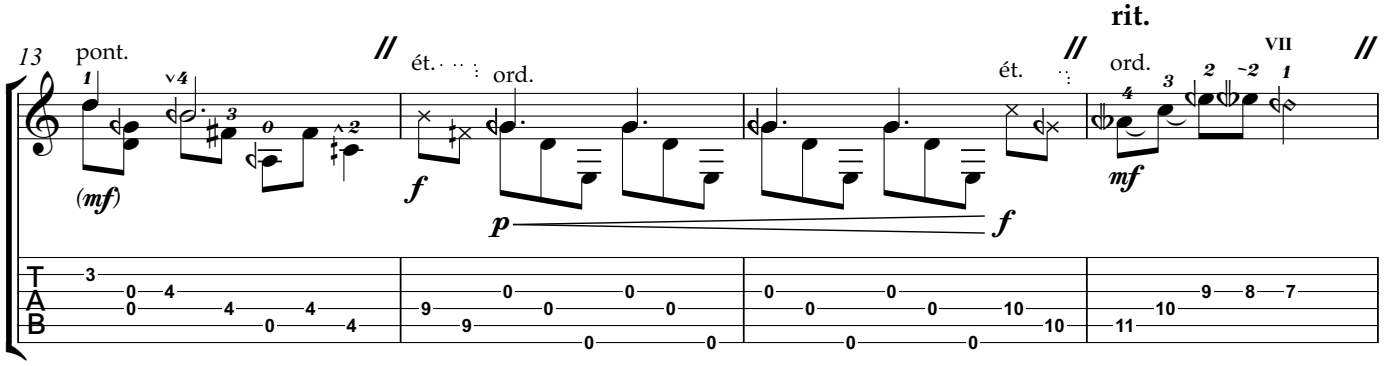
Andante con moto ♩ ≈ 96

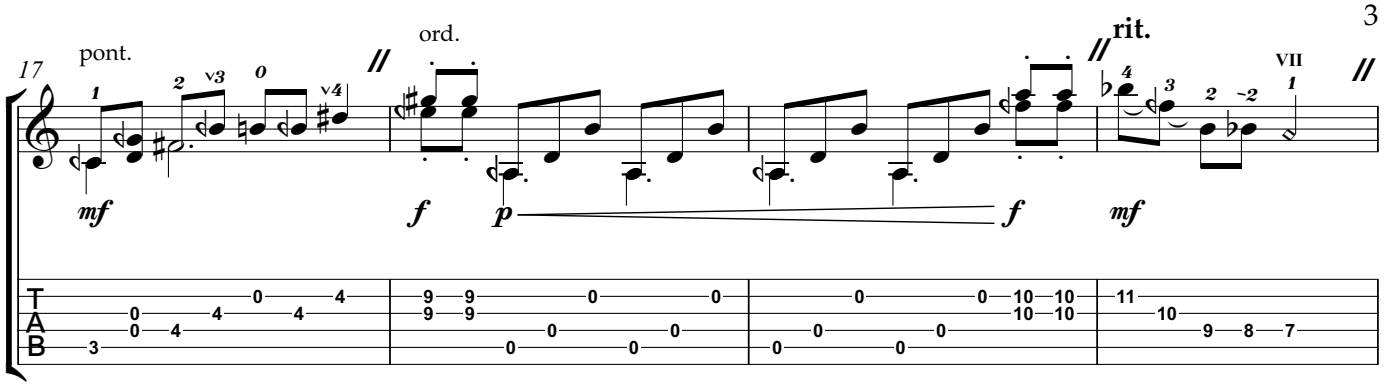


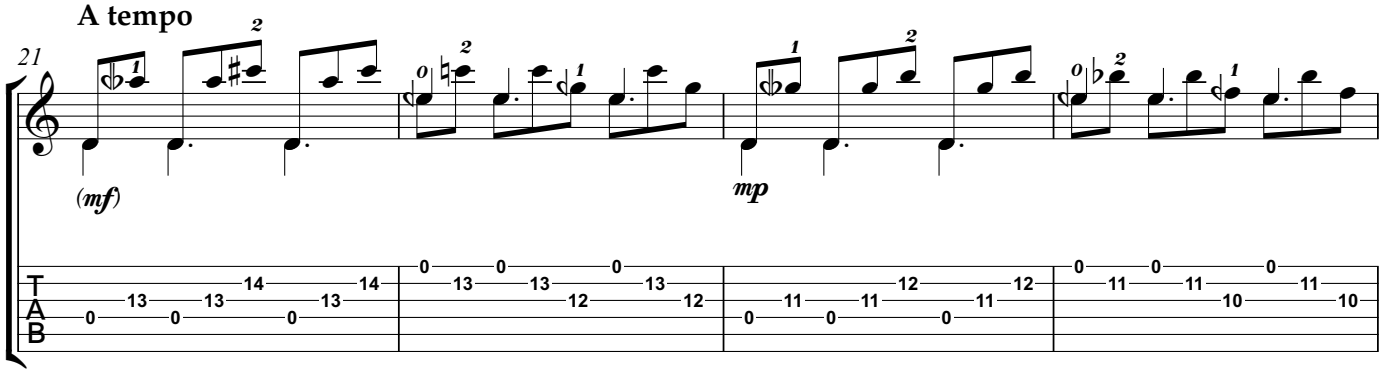
A tempo

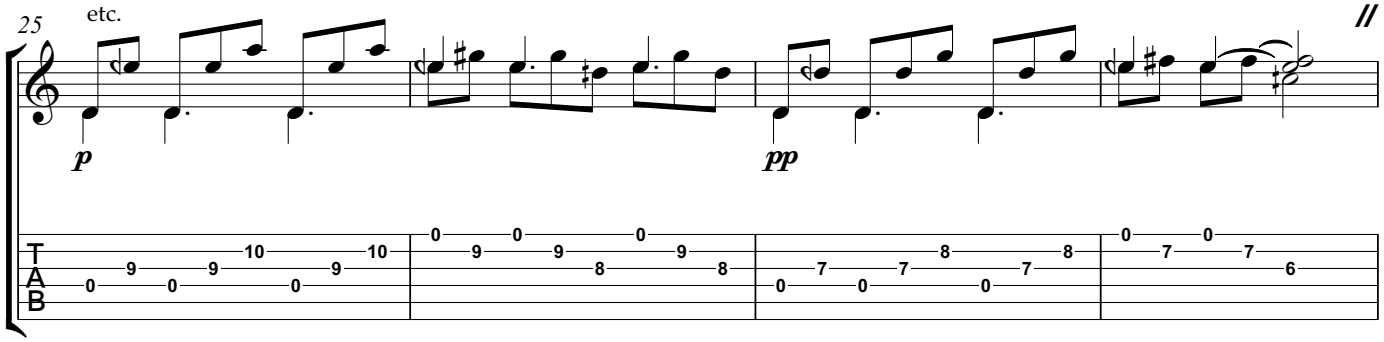


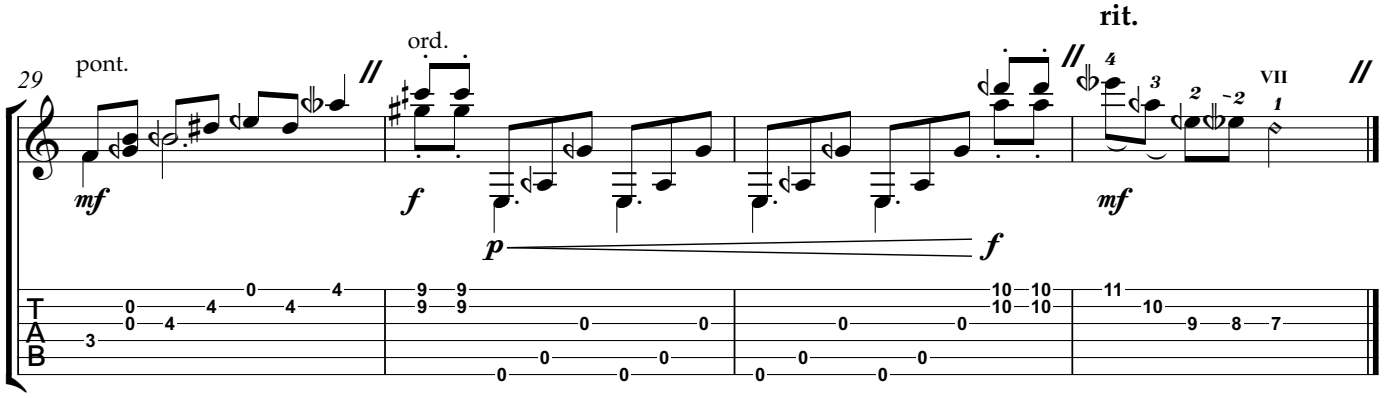




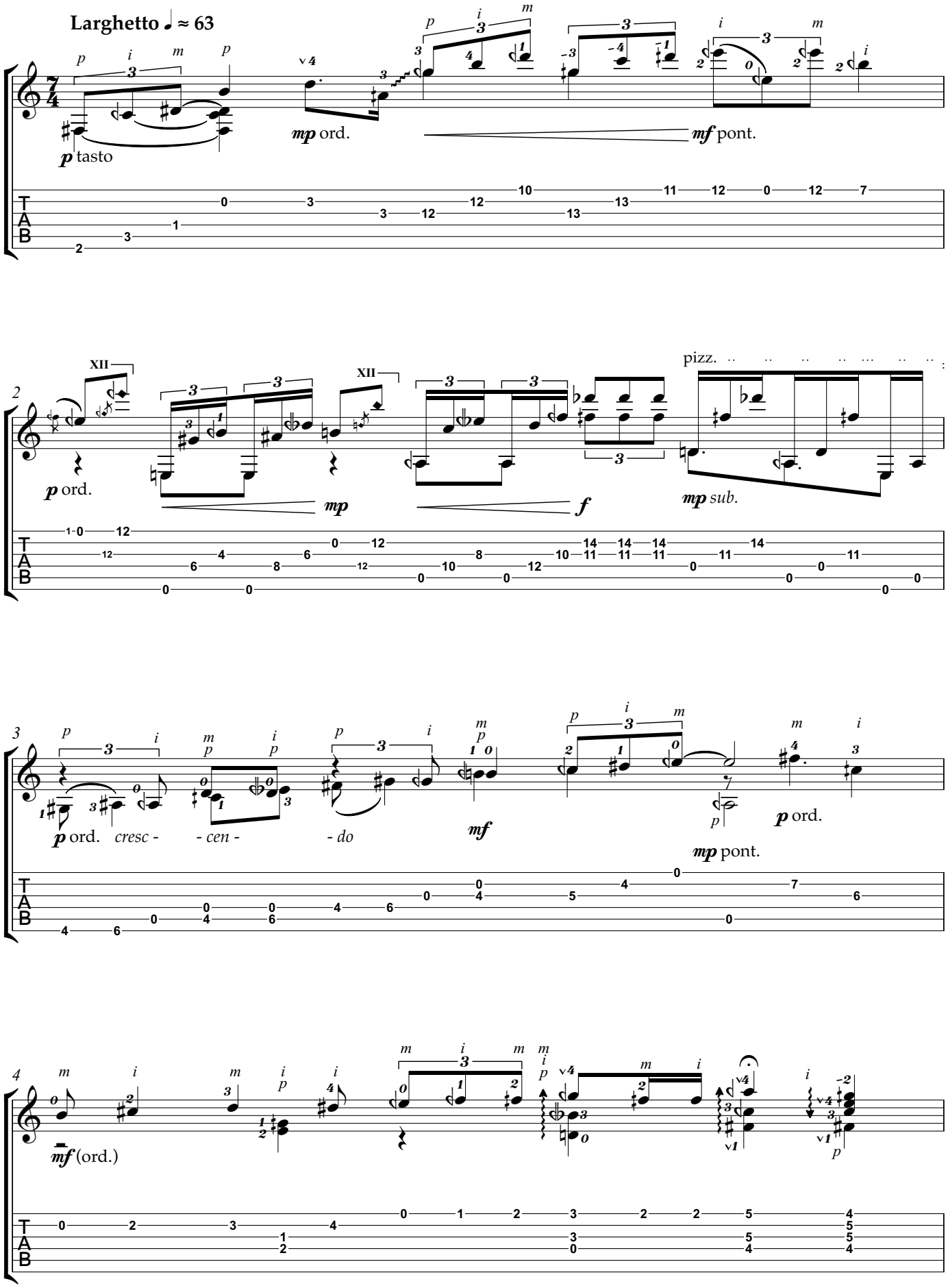

17
pont.
ord.
rit.
mf
f
p
f
mf
VII

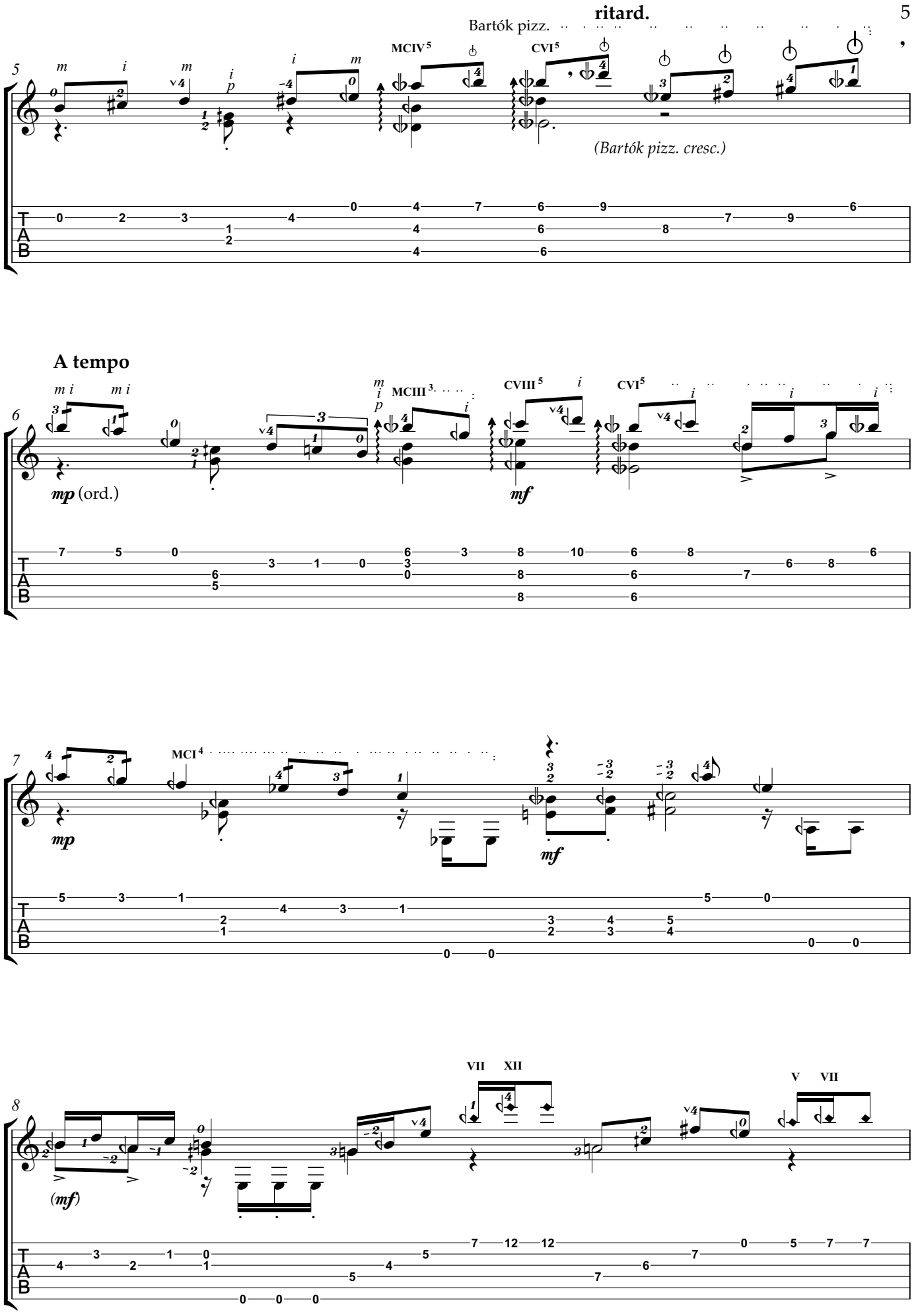

A tempo
21
(mf)
mp

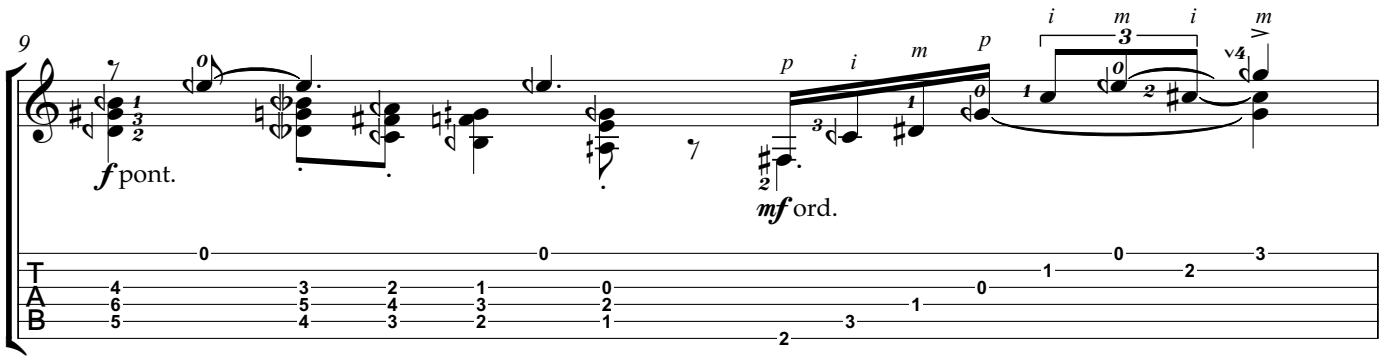

25
etc.
p
pp

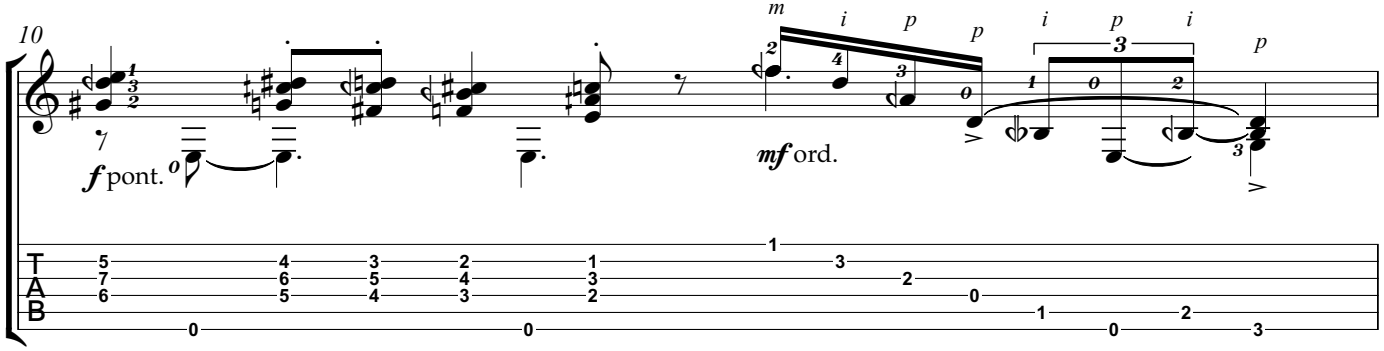

29
pont.
ord.
rit.
mf
f
p
f
mf
VII

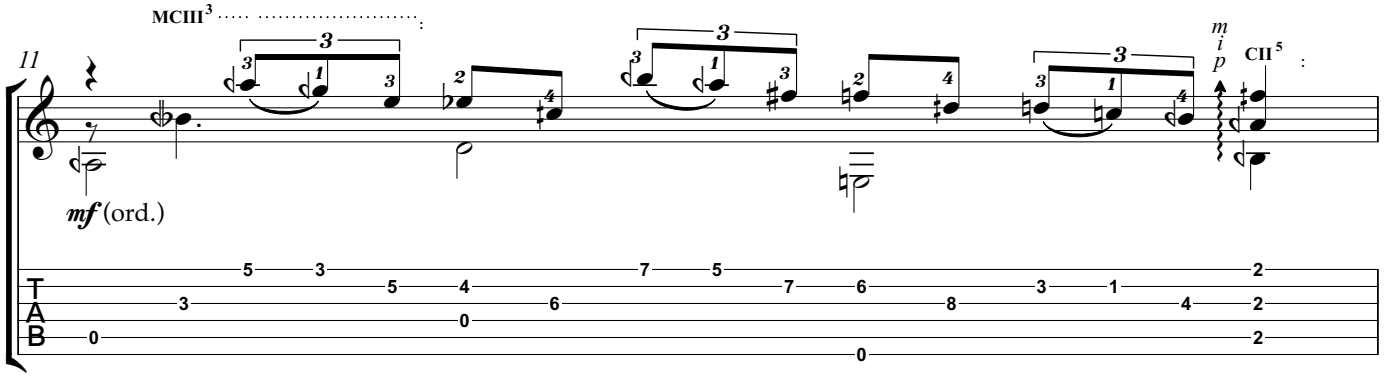
11

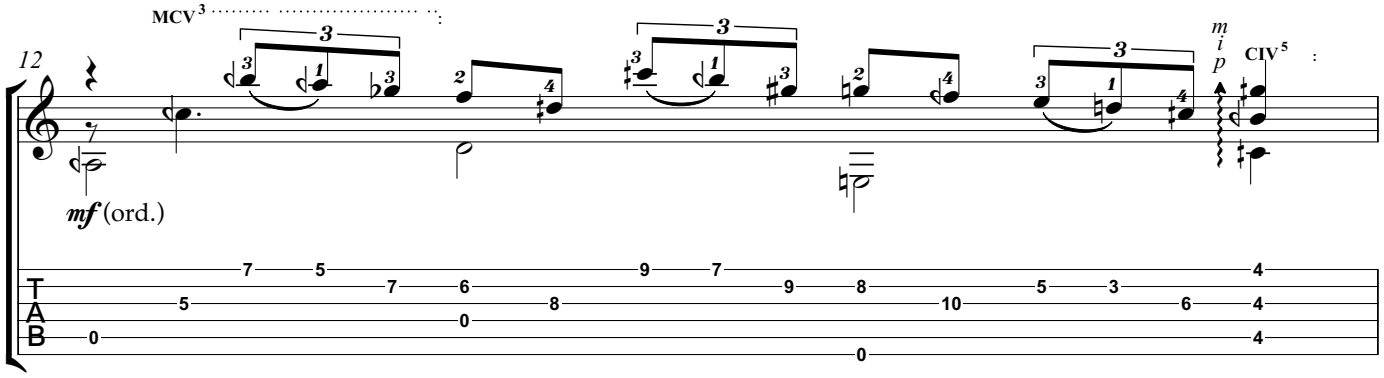

Larghetto ♩ ≈ 63
p tasto
mp ord.
mf pont.
pizz.
p ord.
mp
f
mp sub.
p ord. cresc - - cen - - do
mf
mp pont.
mf (ord.)

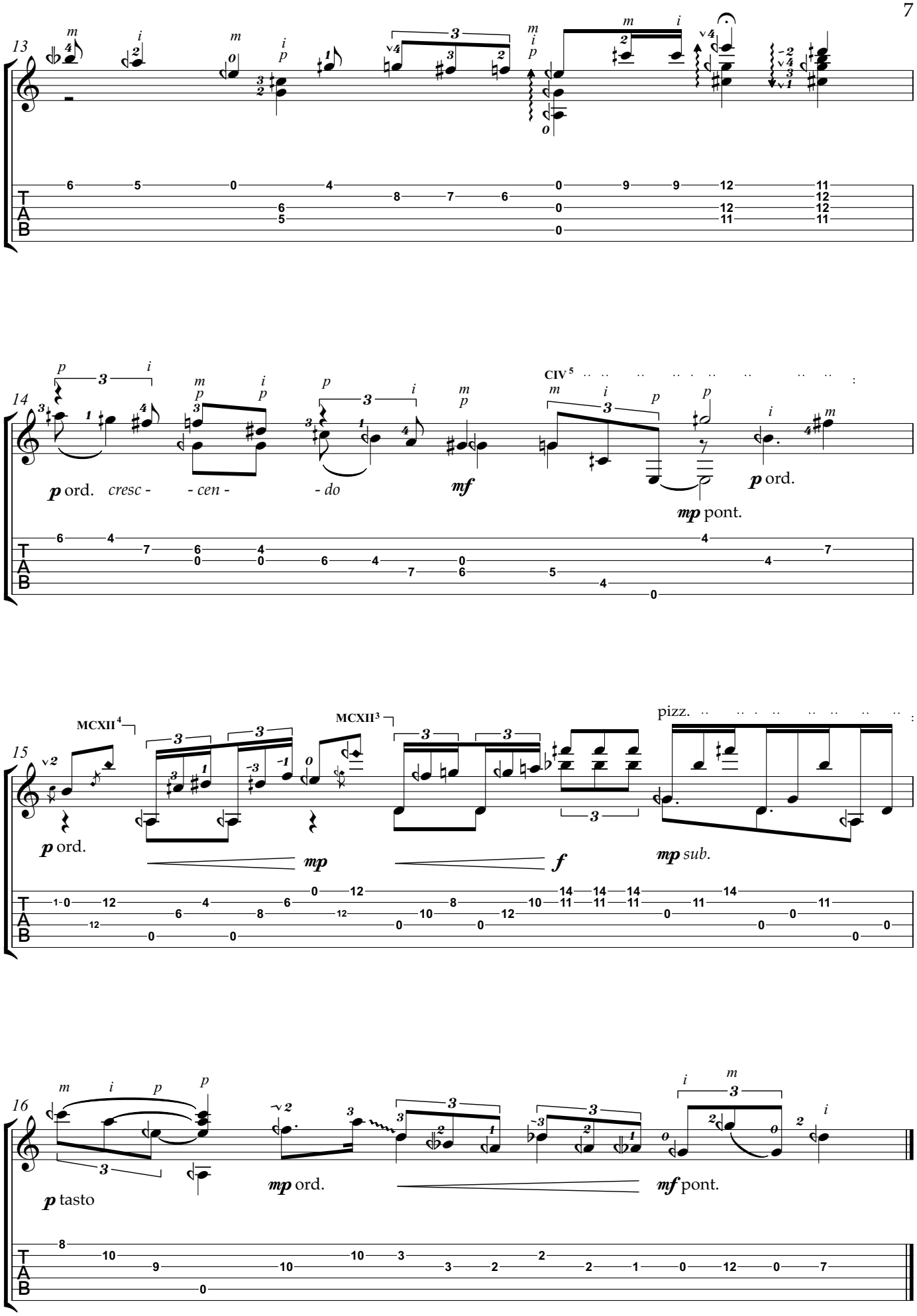

ritard.
Bartók pizz.
MCIV 5
CVI 5
(Bartók pizz. cresc.)
A tempo
mp (ord.)
MCIII 3
CVIII 5
CVI 5
mf
MCI 4
mp
mf
VII XII
V VII
(mf)


9
f pont.
mf ord.

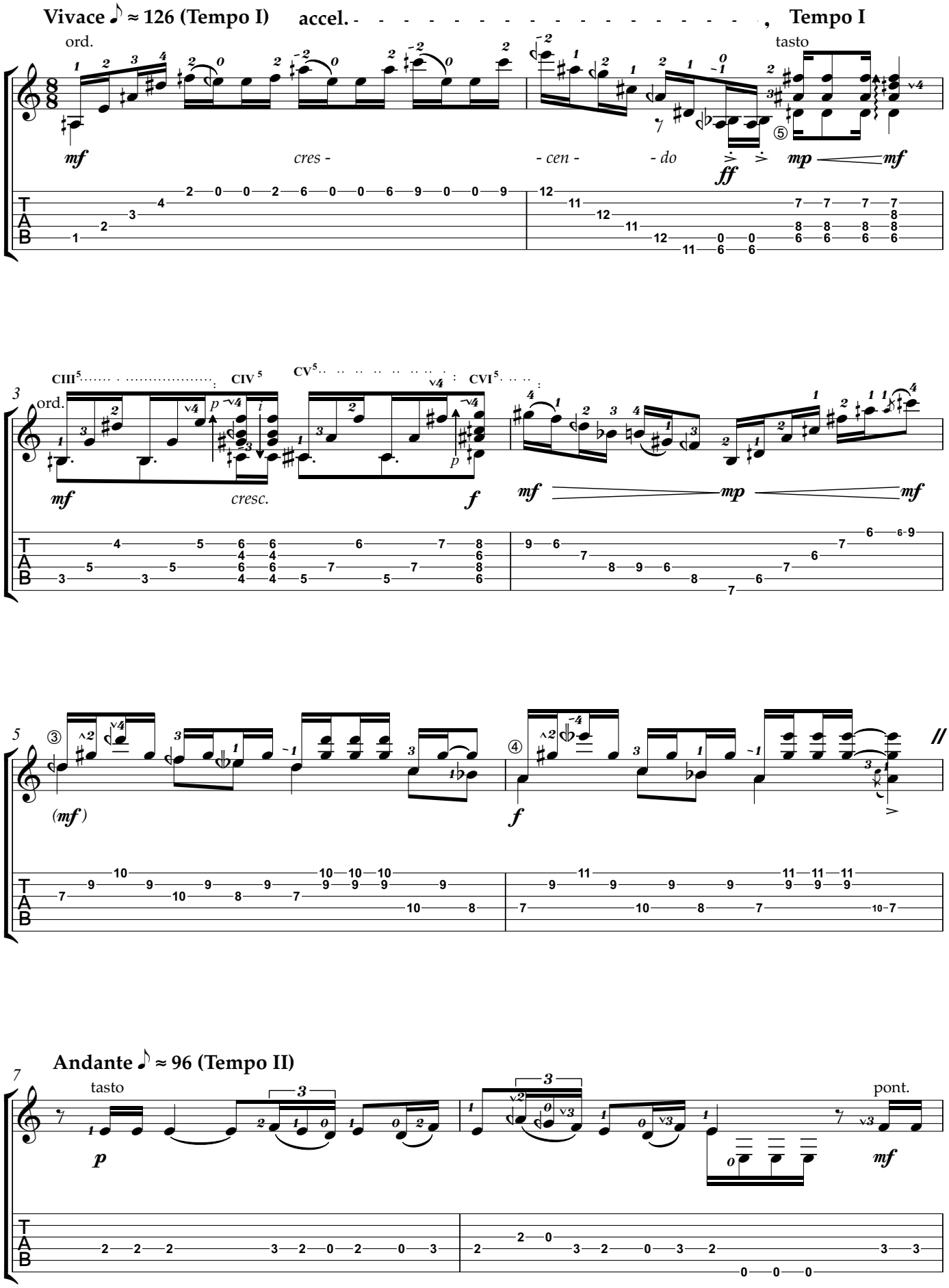

10
f pont.
mf ord.

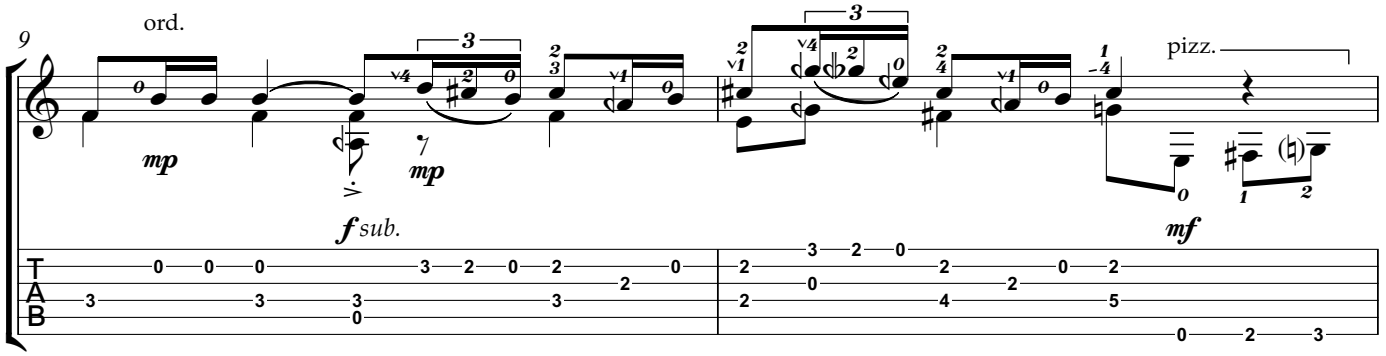

MCIII3
11
mf (ord.)
CII5

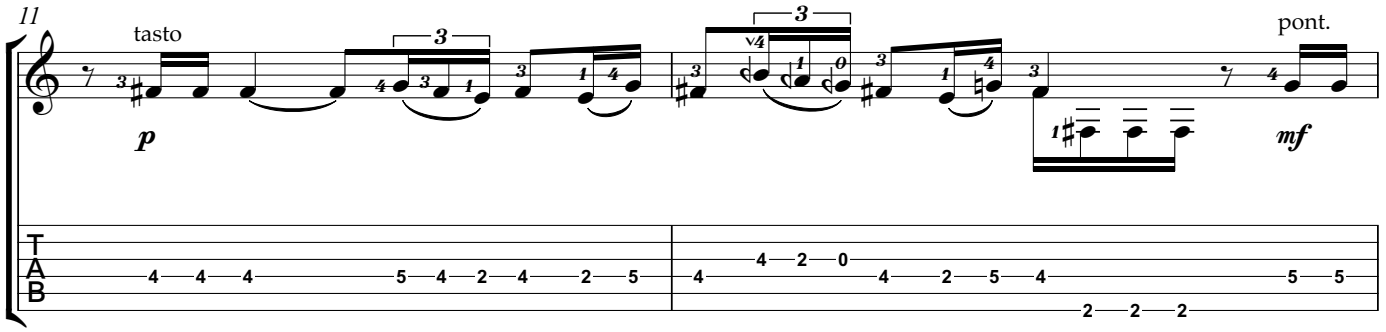

MCV3
12
mf (ord.)
CIV5

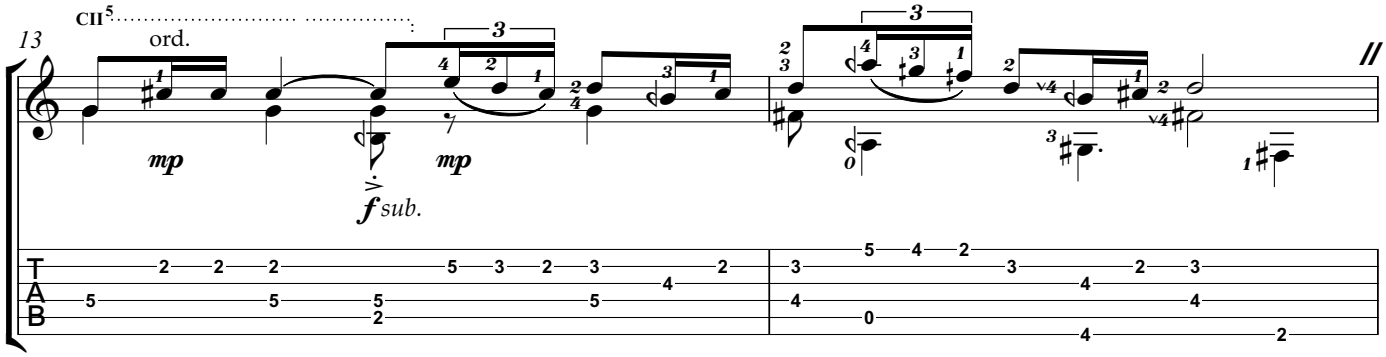

13
14
15
16
p ord. cresc - - cen - - do
mf
CIV 5
mp pont.
p ord.
MCXII 4
MCXII 3
mp
f
pizz.
mp sub.
p tasto
mp ord.
mf pont.

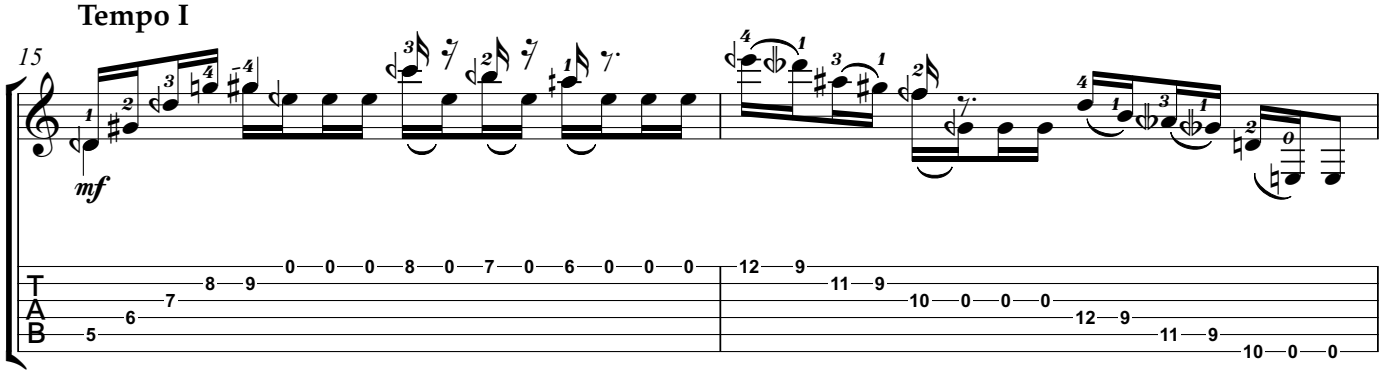
111

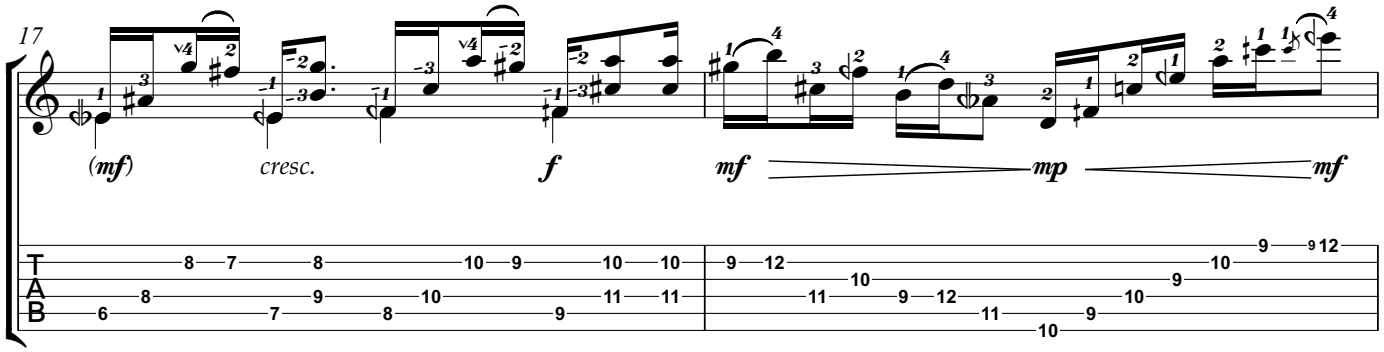

Vivace ♪ ≈ 126 (Tempo I)
accel.
Tempo I
ord.
tasto
mf
cres -
- cen -
- do
ff
mp
mf
CIII5
CIV5
CV5
CVI5
3
ord.
p
cresc.
f
mf
mp
mf
5
(mf)
f
//
Andante ♪ ≈ 96 (Tempo II)
7
tasto
pont.
p
mf
T
A
B

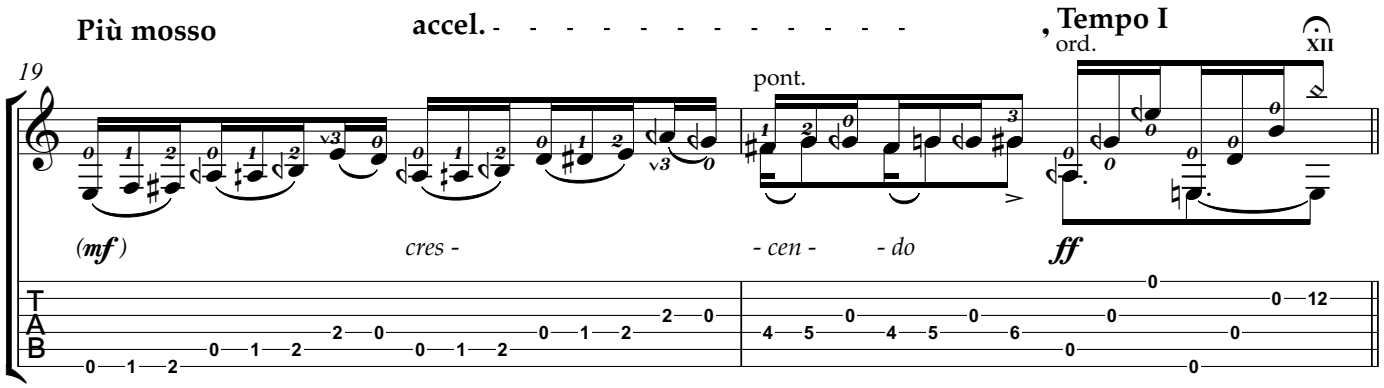

9
ord.
pizz.
mp
mp
f sub.
mf

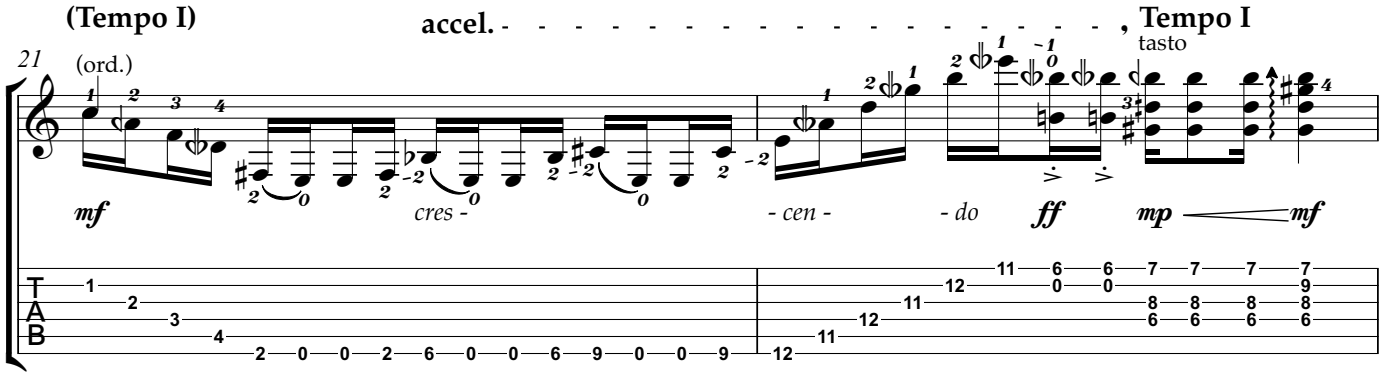

11
tasto
pont.
p
mf

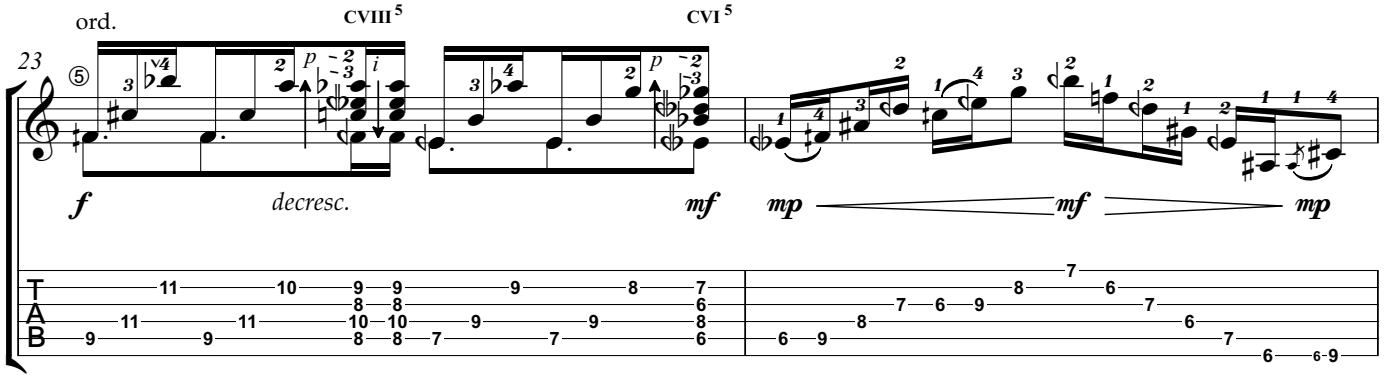

13
CII 5
ord.
mp
mp
f sub.

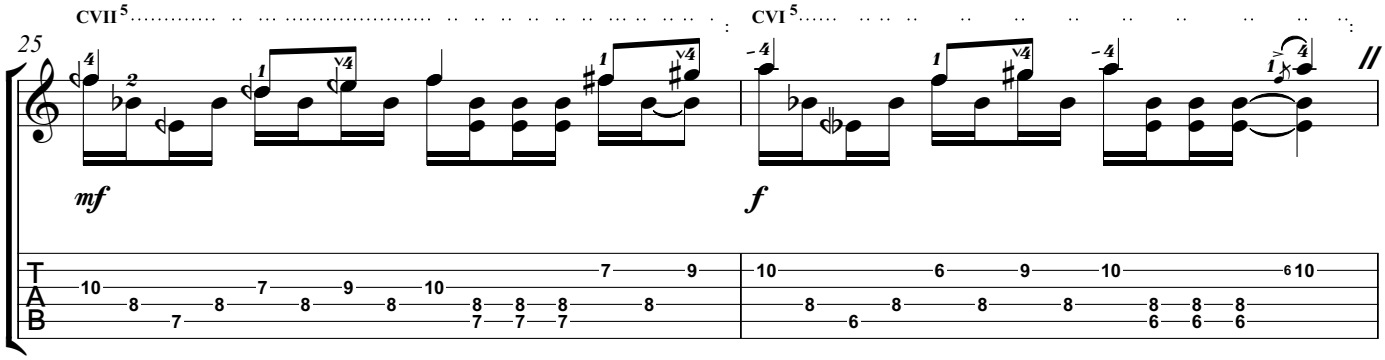

Tempo I
15
mf

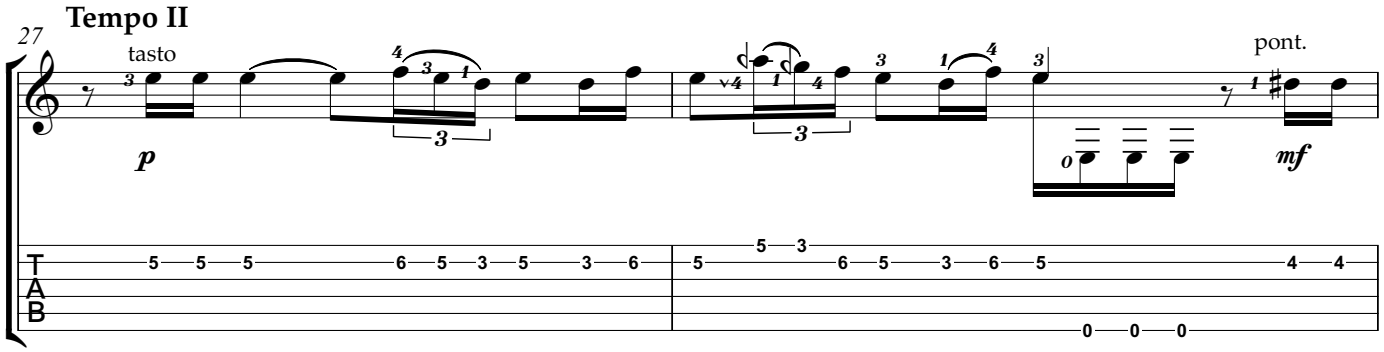

17
(mf)
cresc.
f
mf
mp
mf

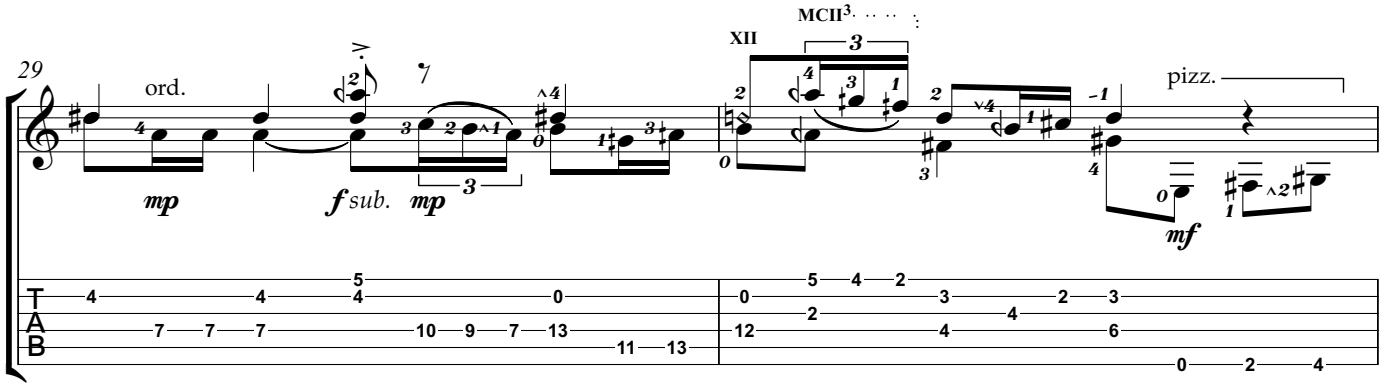

Più mosso
accel.
, Tempo I
ord.
XII
19
pont.
(mf)
cres -
- cen -
- do
ff

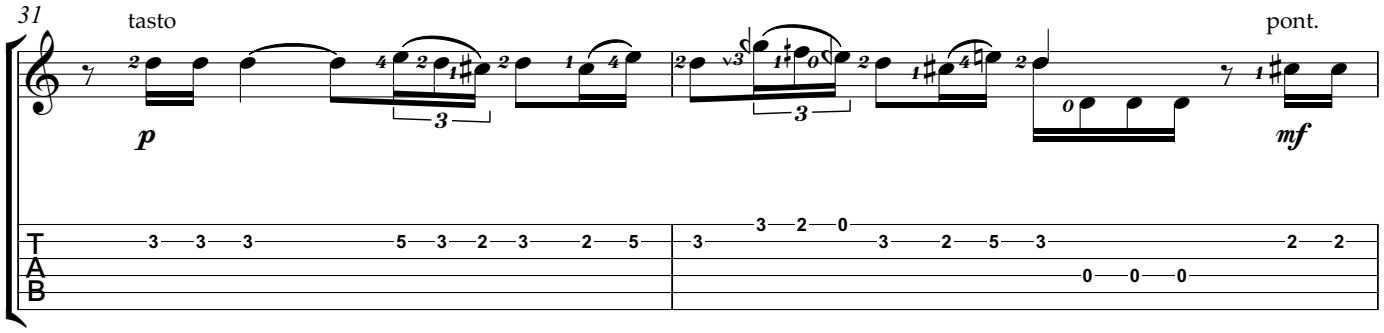

(Tempo I)
accel.
, Tempo I
tasto
21
(ord.)
mf
cres -
- cen -
- do
ff
mp
mf

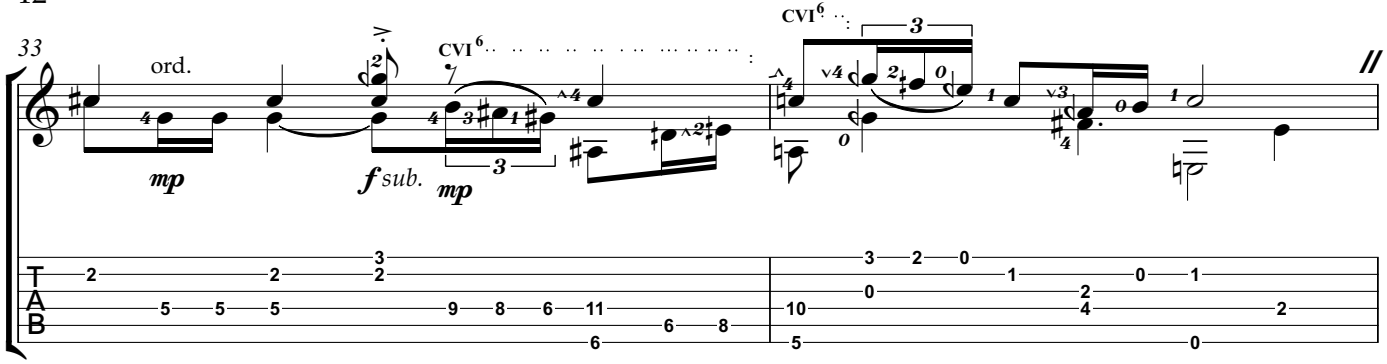

ord.
CVIII 5
CVI 5
23
f
decresc.
mf
mp
mf
mp

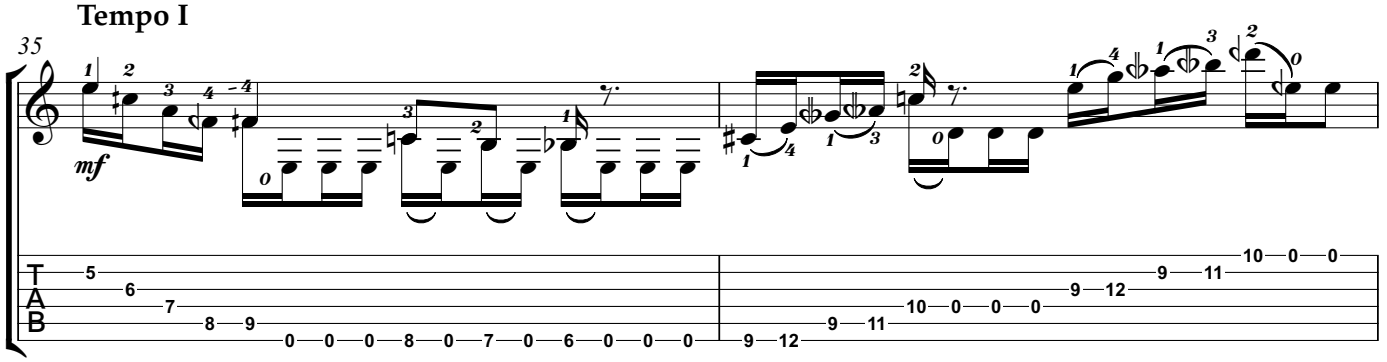

CVII 5
CVI 5
25
mf
f

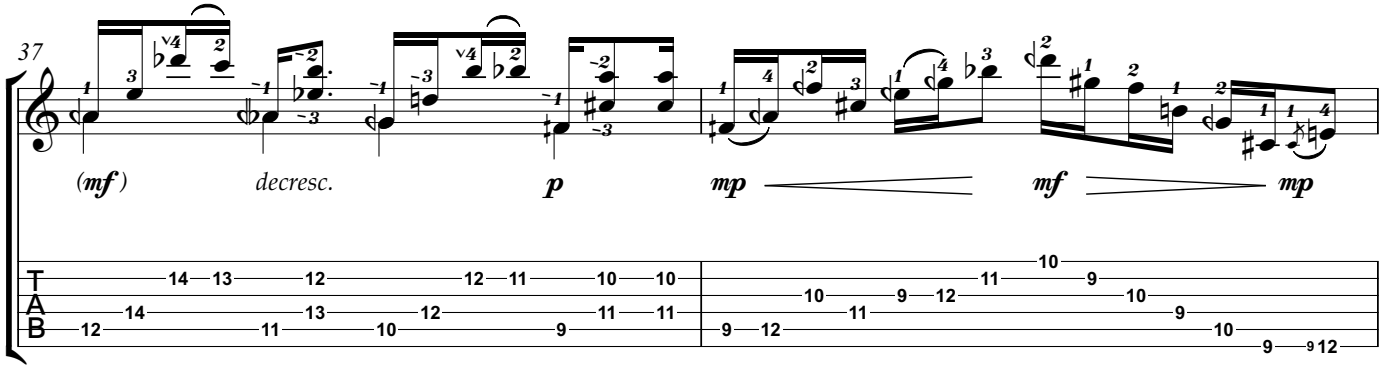

Tempo II
27
tasto
pont.
p
mf

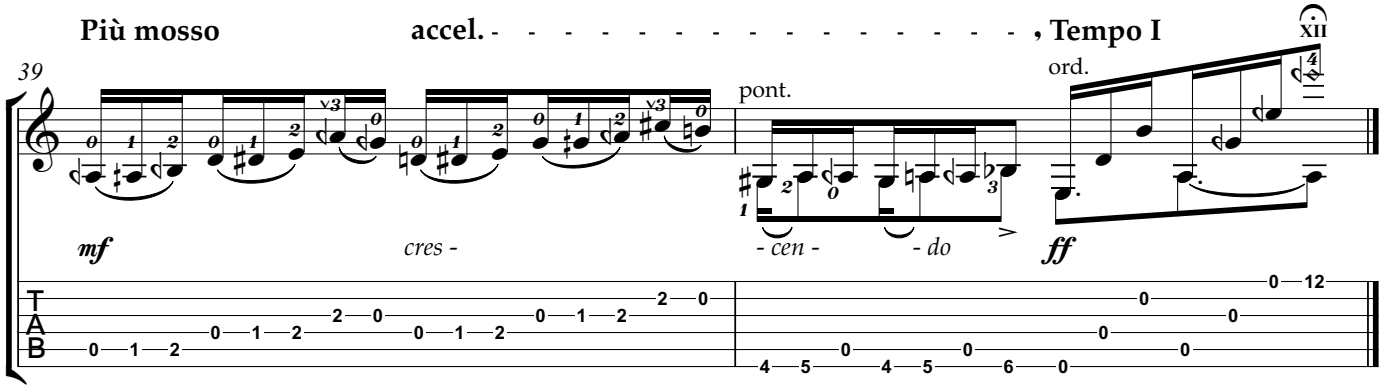

MCII 3
XII
29
ord.
pizz.
mp
f sub.
mp
mf


31
tasto
pont.
p
mf


33
ord.
CVI 6
CVI 6
mp
f sub.
mp

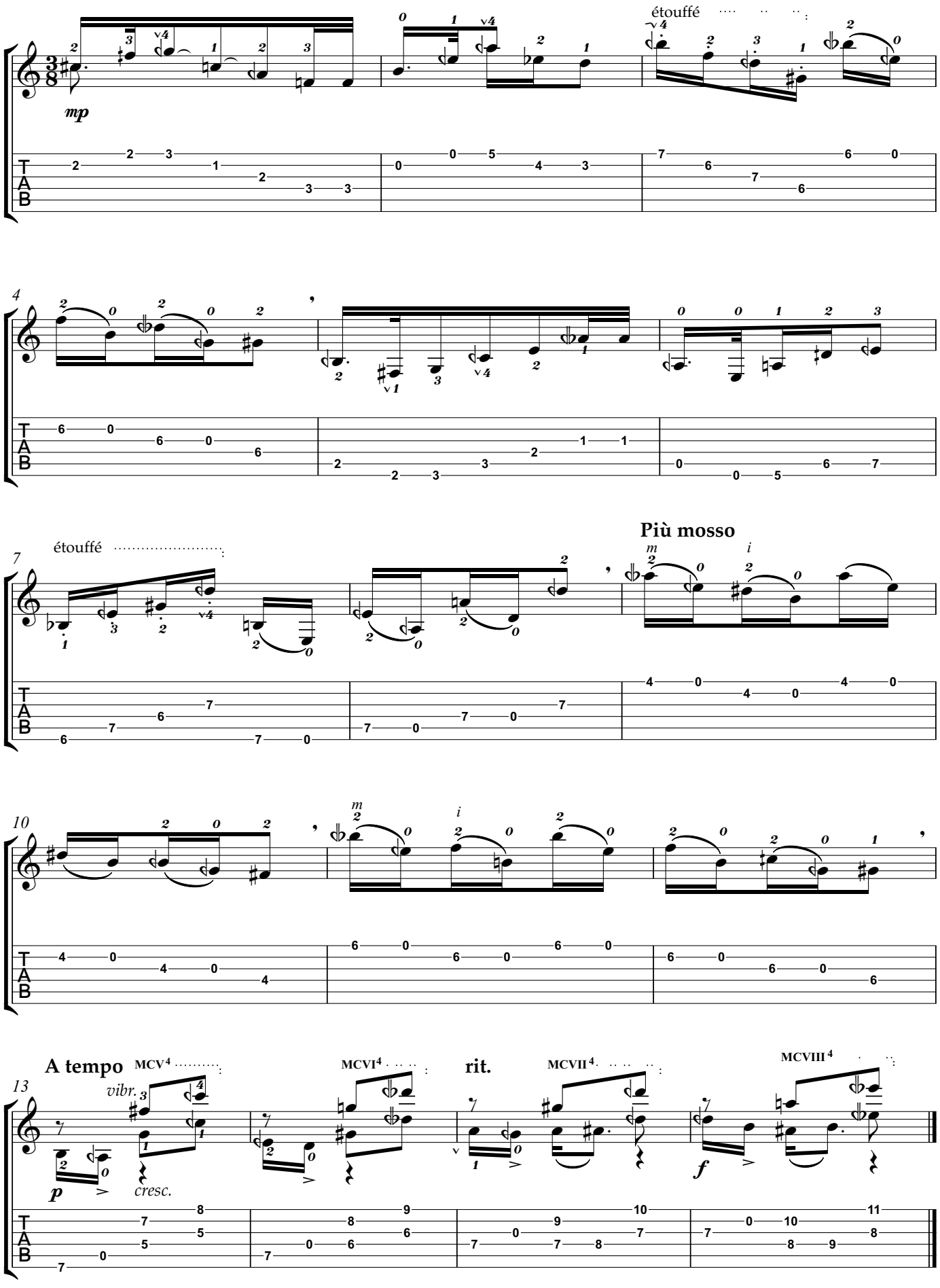

Tempo I
35
mf


37
(mf)
decresc.
p
mp
mf
mp


Più mosso
accel.
, Tempo I
39
ord.
pont.
mf
cres -
- cen -
- do
ff

IV

Allegro moderato ♪ ≈ 112



Engraved by
Wim Hoogewerf
on *Sibelius 7*