

ANDREW LOVETT

THE COLOUR OF SADNESS

for soprano saxophone and electroacoustic music

2003

THE COLOUR OF SADNESS

for soprano saxophone and electroacoustic music (2003)

'a little deeper than the colour of the deep blue sea' - Shiko Munakata

2 performers:

- 1) soprano saxophone
- 2) sampler/computer and sound-projection

The sampler/computer cues (soundfiles) are tuned to A=440

Duration: 16 minutes

The score is notated in C.

A separate saxophone part is available in Bb

Composed for Damien Royannais

Performance materials are available from the composer: andrew.lovett@ntlworld.com

Performance instructions:

Amplification:

The solo saxophone should be amplified with the electroacoustic music.

soundfiles:

There are 25 soundfiles, indicated by circled numbers in the score. These can be triggered via a MIDI sampler or using a computer with MAX/MSP. Precise timing is essential for the beginning of each soundfile which then plays through to its conclusion. Most of the soundfiles overlap, beginning as the previous one fades out. This allows some flexibility for the soloist. Full details and materials available from the composer.

CD:

A CD is available containing the soundfiles (as audio) and demonstration versions of the piece. This is primarily intended for rehearsal purposes. Square-enclosed numbers ('CD rehearsal #') refer to the first 14 tracks on the CD:

Reverberation effects:

The overall reverb time and level must be carefully adjusted for the performing space. In a relatively dry acoustic, a reverb time of 4 - 6 seconds should be appropriate. However, more reverberation should be applied to the solo saxophone than to the electroacoustic music (in some spaces, little or no reverb will be required for the soundfiles). The overall level should change over the course of the piece: roughly speaking, the reverb level should be greater when the music is slow, less when it is fast. However these changes should be gradual. There are directions in the score for guidance. The reverb level may be particularly exaggerated towards the end of the piece (section VIII).

Scales and Microtones:

Microtonal inflections are used extensively.

An arrow before a note indicates a pitch deviation of roughly 1/4 tone and a half arrow indicates a deviation of roughly 1/8 tone. These markings correspond, approximately, to a scale-structure in the pre-composed material, based on a harmonic series with a C root. It is not essential that every note in the solo part is precisely in tune with this schema, though the performer should be aware of the resulting harmonic 'anchor-points'. For the most part, the inflections in the performer's part may be regarded as expressive deviations.

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Programme note

'The Colour of Sadness' is the title of a woodcut, from a suite called 'Roaming Far from Home' (1953) by the Japanese artist, Shiko Munakata.

Munakata's image features strange gaunt birds and figures against washes of moody colours: blue, green mauve and touches of yellow. What particularly fascinated me was the paradoxical suggestion of both restless movement and melancholy stillness in the image.

The piece uses extensive microtonal tuning in both the saxophone and prerecorded material. It lasts for sixteen minutes.

Andrew Lovett's work has been performed by The London Sinfonietta, Gemini, Aquarius, Marimolin, the Endymion Ensemble, Metanoia, the California EAR Unit and VOCEM electric voice theatre. His music has been broadcast on BBC Radio 3, BBC Radio 4, Swedish Radio, BBC 2 and Channel 4.

THE COLOUR OF SADNESS

ANDREW LOVETT

I : melancholy

soprano sax.

♩ = 48

mf *f* *p* *p* *f*

REVERB LEVEL: high medium (4-6s)

sax.

p *f*

sax. *ff* *mf*

cmprtr ① ②

rehearsal CD: track 1

repeated notes (part of cue 1) breath-sounds (cue 2 upbeat) bass 'hit' long drone

sax. *ff* *ff*

cmprtr ③

rehearsal CD: track 2

intensify

upbeat... harmonic arpeggios percussive hit then bass drone

sax. *f* *p*

cmprtr

arpeggios fade drone fades gradually to nothing

sax. 40 *mp* *p*

cmpttr ④ synthesised metallic percussive upbeat

rehearsal CD: track 3

REVERB LEVEL: slight increase to end of section

REVERB LEVEL: down to lowest level

*adjust this pause so that the sounding B natural at the end of SF3 is clearly audible (taking over from solo note).

II : energetic

$\text{♩} = 112$

sax. 46 furtive, cheeky *mf* *sfz* *mf* *sf* *pp* *mf*

cmpttr deep percussive 'hit' 'hit' percussive 'hit'

⑤

sax. 54 *f* *sfz* *mf*

cmprtr 6 7 'hit' rehearsal CD: track 4 'hit'

sax. 63 *f* 10 *f*

cmprtr 8 breath-sounds multiphonic chord

sax. 75 *ff* *fff* *sf* *sf*

cmprtr 9 repeated synth sax chords (fade-in gradually) rehearsal CD: track 5 loud 'hit' plus multiphonic chord / breath sounds

light - gradually losing energy
in free time - gentle accel...

89

sax. *sfz* *ffzp* *ff* *f* *diminuendo very gradually*

cmprtr

rehearsal CD: track 6

upbeat

thick multiphonic chord, breath sounds, arpeggios, synth sax drones

percussive 'hit'

REVERB LEVEL: gradually increase to end of section

very gradual ritenuto to end of section..

104

sax. *mp* *p*

cmprtr

120

sax. *pp*

cmprtr

arpeggios fading ----- synth sounds fade almost to nothing

rehearsal CD: track 7

11

III : strong, intense

♩ = 52

140

sax. *sfz* *sfz*

cmprtr

sampled sax - in rhythmic unison

metallic percussion

percussion

percussion

12

REVERB LEVEL: medium

144

sax. *mp* *pp*

cmprtr

percussion

8

13

IV : light and clear

$\text{♩} = 112$

147

sax. *p*

cmpttr

key-clicks - with echoes

key-clicks

breath

breath

155

sax. *mp*

cmpttr

key-clicks

as before

159

sax. *f*

cmpttr

as before

12

sax. ¹⁶³

cmpttr

sax. ¹⁶⁷

stronger

f

cmpttr

sax. ¹⁷¹

cmpttr

175

sax.

cmpr

mp

180

sax.

cmpr

sfz

185

sax.

cmpr

16

synthesised saxophone sound

REVERB LEVEL: increase slightly on SAX only

rehearsal CD: track 9

V : urgent, forceful

$\text{♩} = 112$

193 harsh, abrasive

sax. *f*

cmpttr

REVERB LEVEL: medium on sax, but minimum on soundfiles

201

sax.

cmpttr

crash

loud 'pizzicato' / sustained chord

ff

208

sax. *sf* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

flutter-tongue - intensify

cmpttr

crash

rehearsal CD: track 10

sax. 215

cmpr

sax. 224

cmpr

deep breath-sounds

REVERB LEVEL: increase level on saxophone only

sax. 233

cmpr

16

239

sax.

cmpr

19

rehearsal CD: track 11

This block contains the first system of music. The saxophone part starts at measure 239 with a melodic line. The computer part has a circled measure number 19. A rehearsal CD reference is provided.

VI - exultant

245

sax.

cmpr

fff

fff

This block contains the second system of music. The saxophone part features a melodic line with a forte (fff) dynamic marking. The computer part is mostly silent.

255

sax.

cmpr

fff

high breath sounds

This block contains the third system of music. The saxophone part features a melodic line with a forte (fff) dynamic marking. The computer part includes a 'high breath sounds' effect.

losing energy but not speed

267

sax.

f *mf*

cmprtr

high drones - turning gradually into... filtered partials

loud breath sound

REVERB LEVEL: gradually increase overall level to maximum

very light - without losing tempo (if anything, slightly faster)

277

sax.

p

cmprtr

breath-sound breath sound

very gradual ritenuato to end of section..

285

sax.


mp

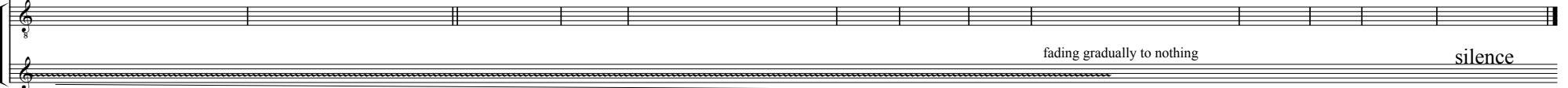
cmprtr

very deep breath sound

18

293

sax. 

cmpr 

deep breath-sound

fading gradually to nothing


silence

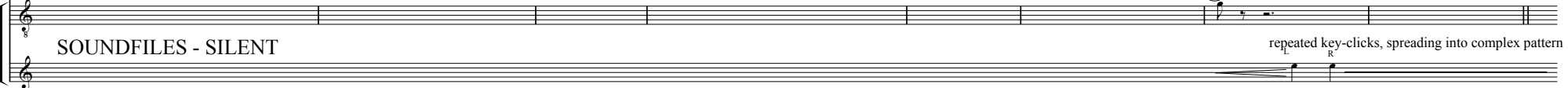
*Pause until the soundfile is completely silent. If necessary, breathe then repeat the finl note.

VII : withdrawn and distant

♩ = 48

306

sax. 

cmpr 

SOUNDFILES - SILENT

repeated key-clicks, spreading into complex pattern

20

REVERB LEVEL: high - very distant sound

rehearsal CD: track 12

sax. *f* *mf* *p* 3

cmpr

'asthmatic breathing' sounds synth tremolo

breath-sounds

rehearsal CD: track 13

21 22 23

VIII : calm

♩ = 48

sax. *f*

cmpr

ff *ff* *ff*

REVERB LEVEL: medium

sax. *f* *f* 9

cmpr

24

sax. 344

mf *p* *f* *p*

cmprtr

rehearsal CD: track 14

(25)

REVERB LEVEL: gradually increase overall level to maximum

sax. 356

mp *p* *pp* fade to nothing very slowly

cmprtr