SAM ANNAND

FOR THE

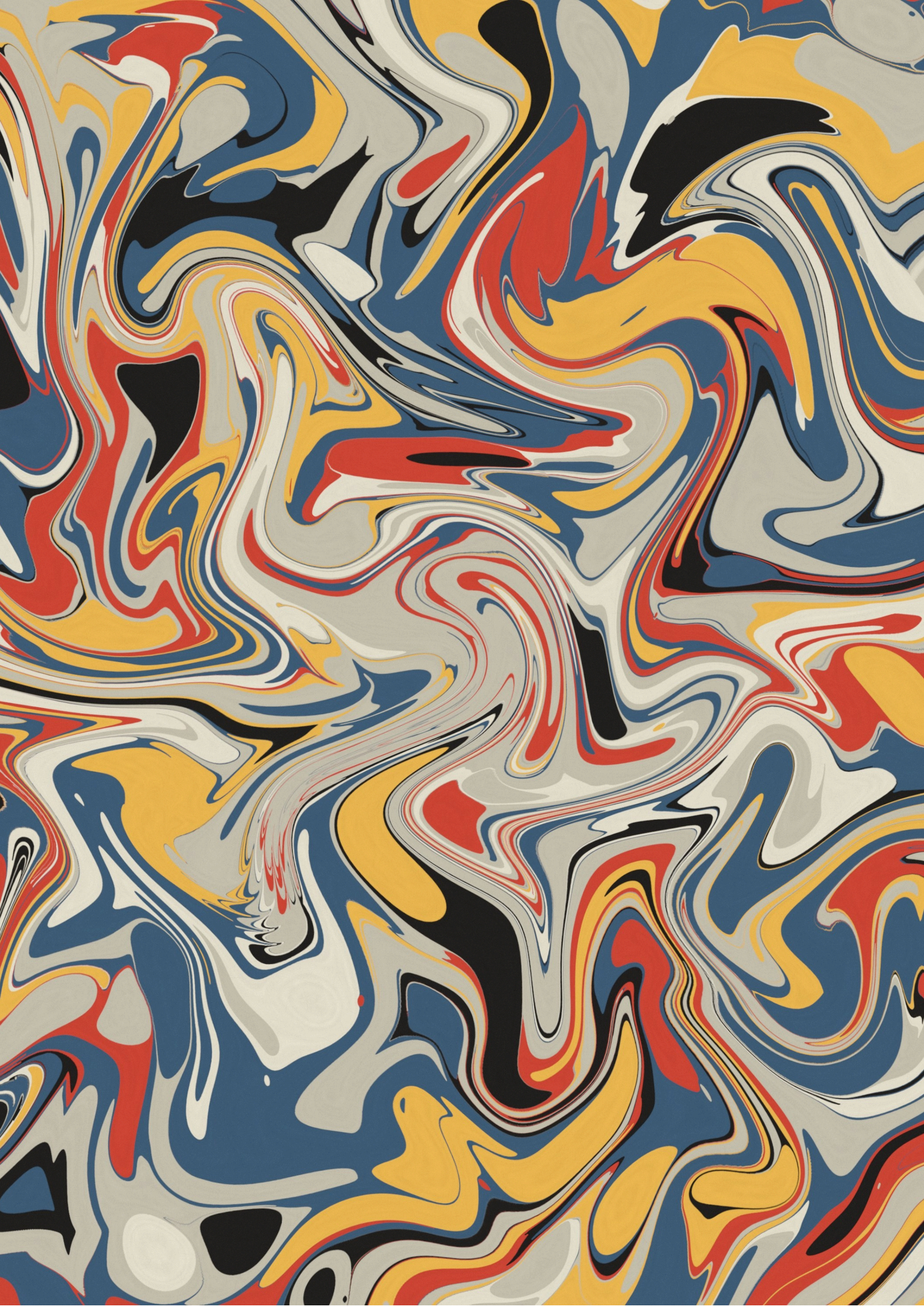
MACROTONAL ENSEMBLE

MOONLIT EUCALYPTUS

CONDUCTOR'S SCORE

2026





INSTRUMENTATION

Clarinets	Clarinet 1, Clarinet 2, Clarinet 3
Saxophones	Alto Sax 1, Alto Sax 2, Alto Sax 3, Sax Arp 1, Sax Arp 2
Strings	Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Cello 3, Cello 4

TUNING AND COLOUR

The music is written in the macrotonal system: 125 cents to a degree, twelve degrees to a 1500-cent cycle. Each notehead's colour gives its tuning against the written note:

Red	*no adjustment*	Yellow	*+25 cents*
Blue	*−25 cents*	Green	*−50 cents*

READING THIS SCORE

- Transposed score: clarinets and saxophones are shown at written pitch.
- An instrument's staff appears only where it plays; the opening system shows the full ensemble.
- Every bar is numbered.
- 96 bpm · 4/4 · 104 bars · duration c. 4½ minutes

PROGRAMME NOTE

Moonlit Eucalyptus was the first composition written using the tuning system, created before its structures and relationships had been fully systematised. It emerged from the earliest intuitive experiments with implementing the tuning inside digital instruments and samplers, allowing strings, saxophones, and sustained acoustic textures to inhabit the harmonic world for the first time. Because of this, the piece carries a sense of discovery throughout: an attempt to feel out the emotional and tonal character of the system intuitively, before any formal framework had been established around it.

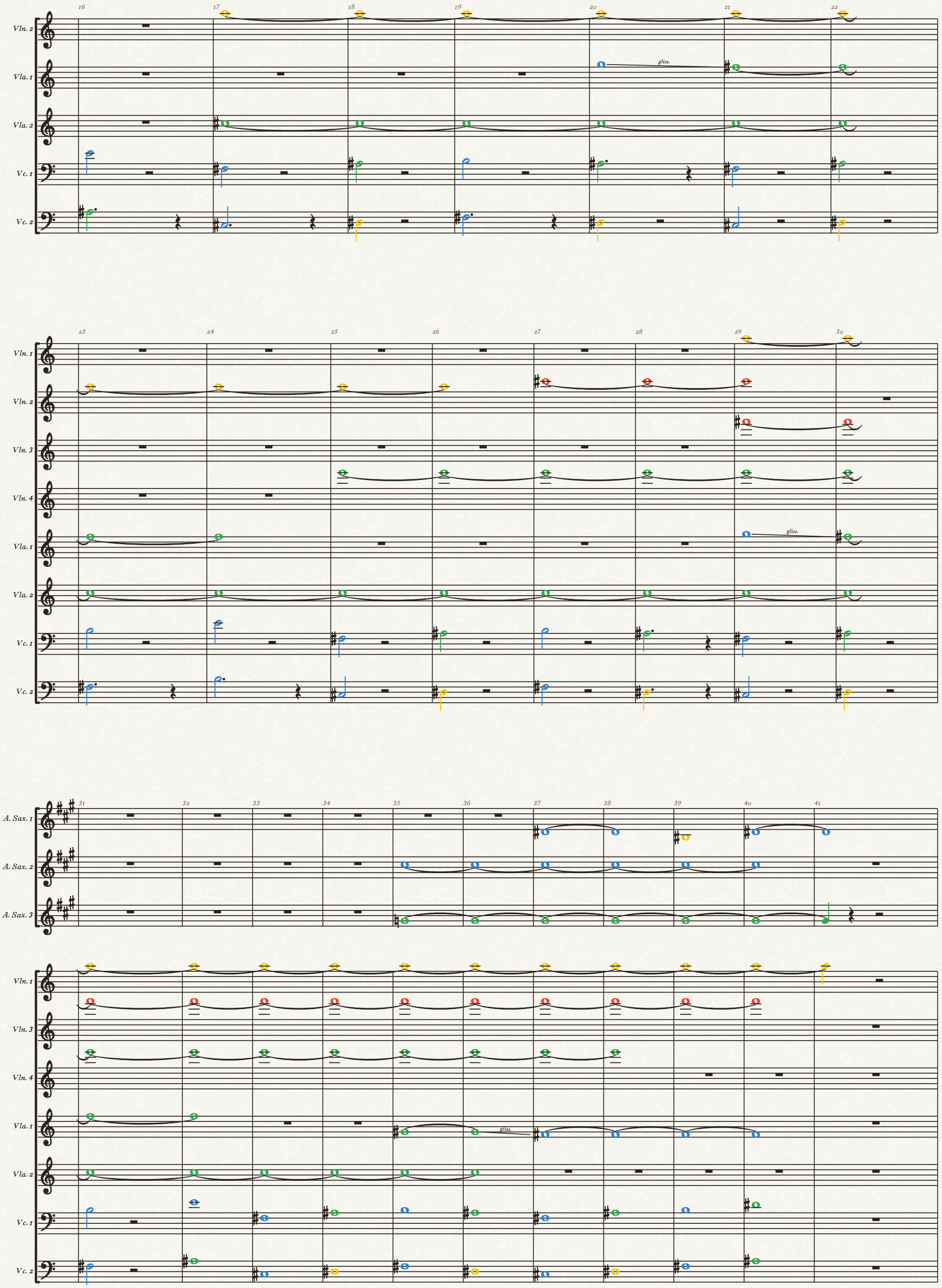
The composition opens with slowly shifting cello figures that seem to emerge gradually out of silence, before violins introduce a more unsettled and ambiguous harmonic language. Much of the first half explores what felt intuitively like the tuning system's "minor" quality: dark, eerie, and slightly alien, with emotional relationships that do not map cleanly onto conventional Western harmony. The piece was strongly shaped by the atmosphere of moonlight itself, particularly the strange duality of the moon as something both beautiful and unknowable.

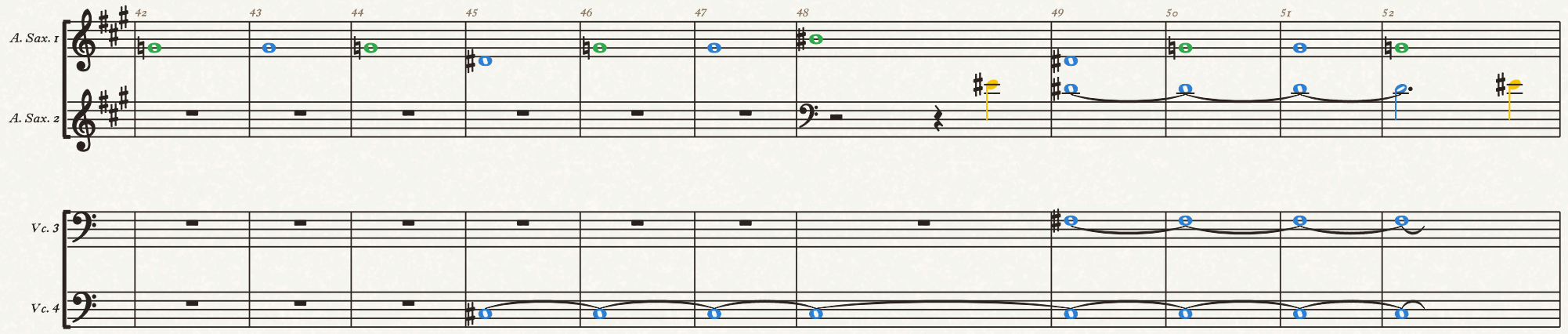
As the work progresses, the harmony gradually resolves into what felt like the tuning system's "major" counterpart, though this shift is less triumphant than dreamlike. The brighter sonorities retain a softness and ambiguity, as if the music never fully settles into certainty. Written beneath a full autumn moon and inspired by the sight of moonlight illuminating a eucalyptus tree in the garden outside my old cottage, the piece became an attempt to capture both the visual atmosphere of that moment and the emotional attachment tied to the tree itself. After eight years living underneath it, the eucalyptus later became a symbol of loss when it was cut down shortly before I was forced to leave the cottage. In this sense, Moonlit Eucalyptus also functions as a quiet dedication to that tree: its shifting bark textures, luminous greens and turquoise tones, and the memory of a place transformed by moonlight.

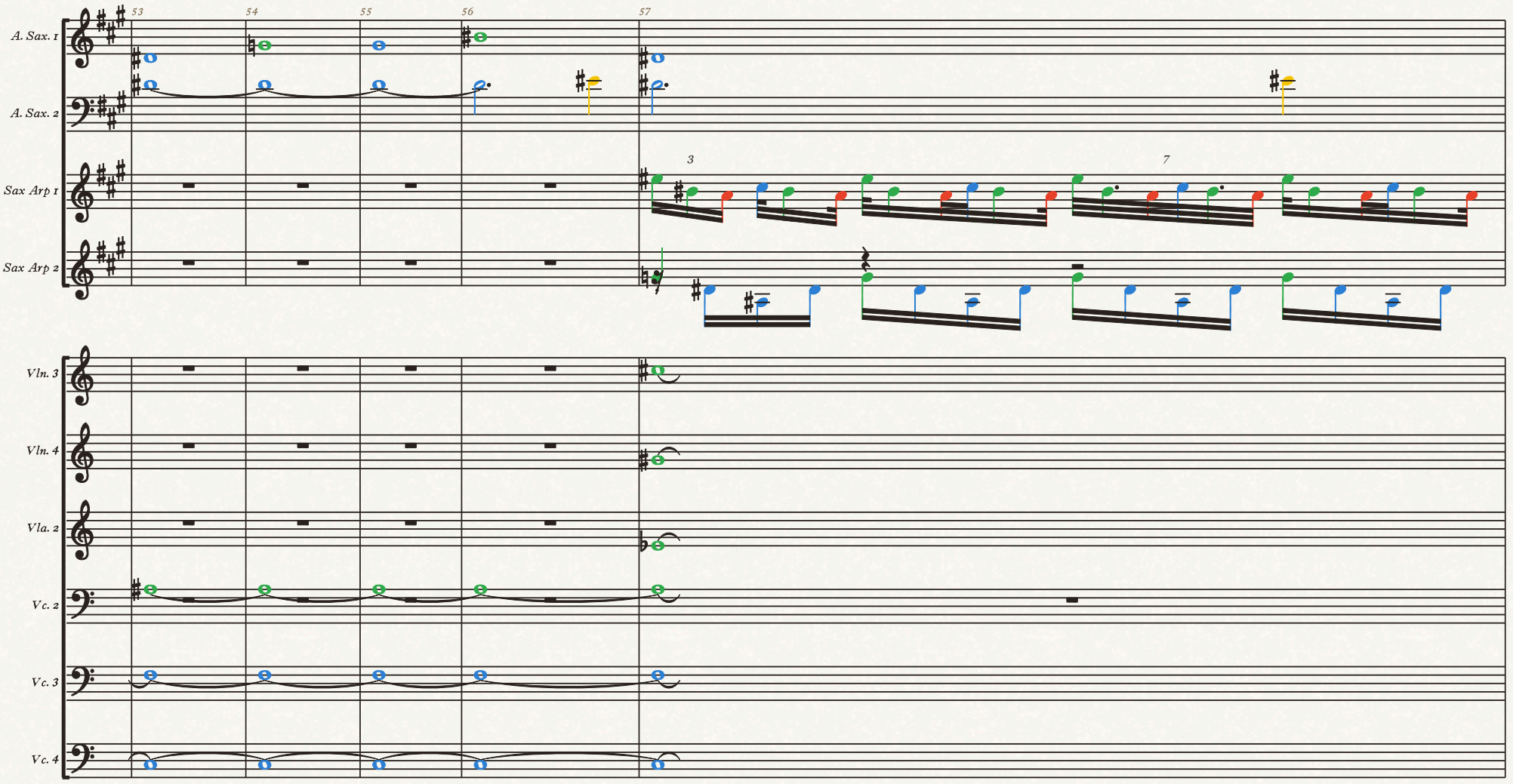
Sam Annand


1
2
3
4
5
6
7
8
Cl. 1
Cl. 2
Cl. 3
A. Sax. 1
A. Sax. 2
A. Sax. 3
Sax Arp 1
Sax Arp 2
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Vc. 4


9
10
11
12
13
14
15
Vc. 1
Vc. 2


16
17
18
19
20
21
22
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
gliss.
23
24
25
26
27
28
29
30
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
gliss.
31
32
33
34
35
36
37
38
39
40
41
A. Sax. 1
A. Sax. 2
A. Sax. 3
Vln. 1
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. 1
Vc. 2
gliss.

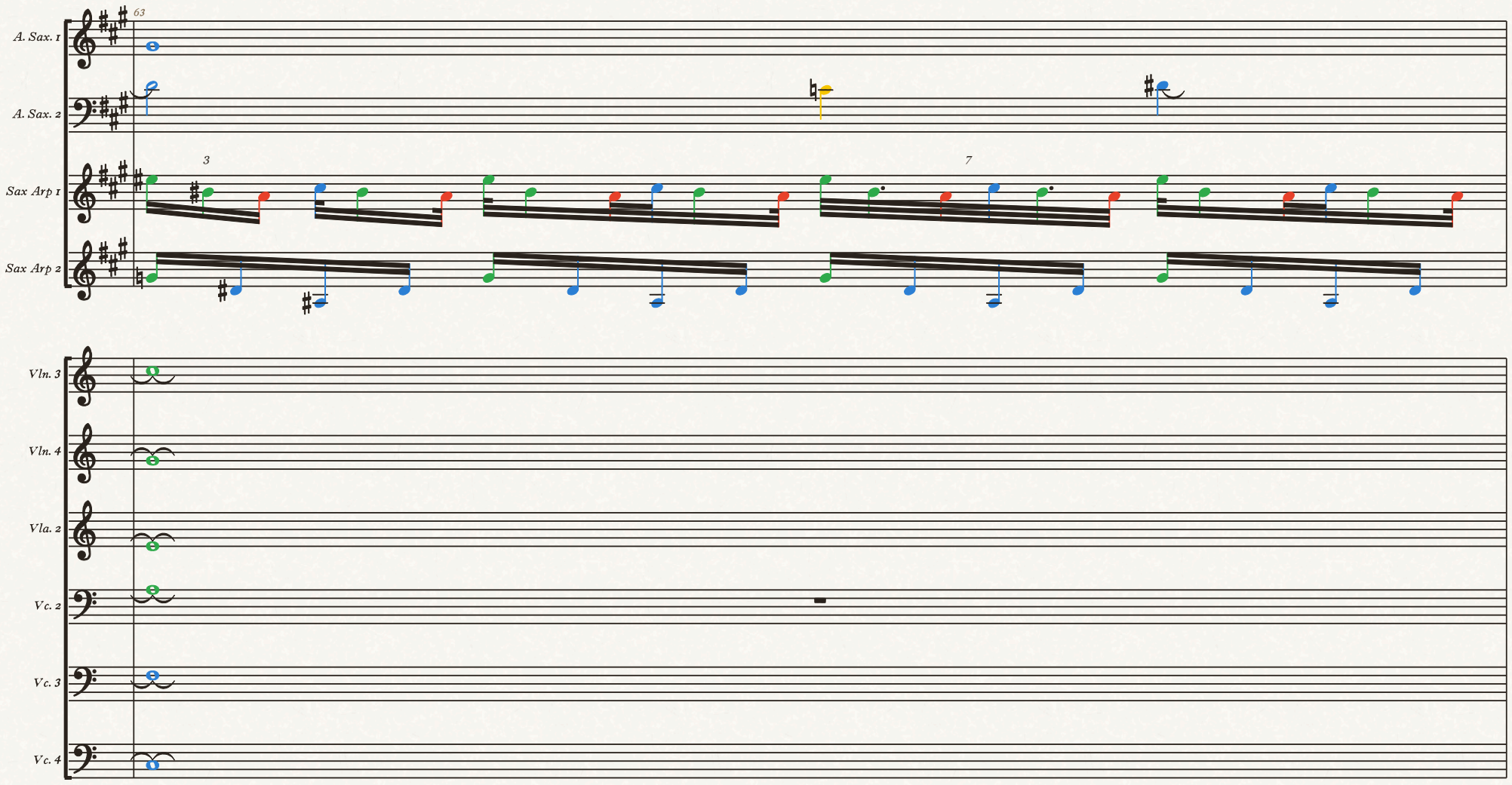

42
43
44
45
46
47
48
49
50
51
52
A. Sax. 1
A. Sax. 2
Vc. 3
Vc. 4

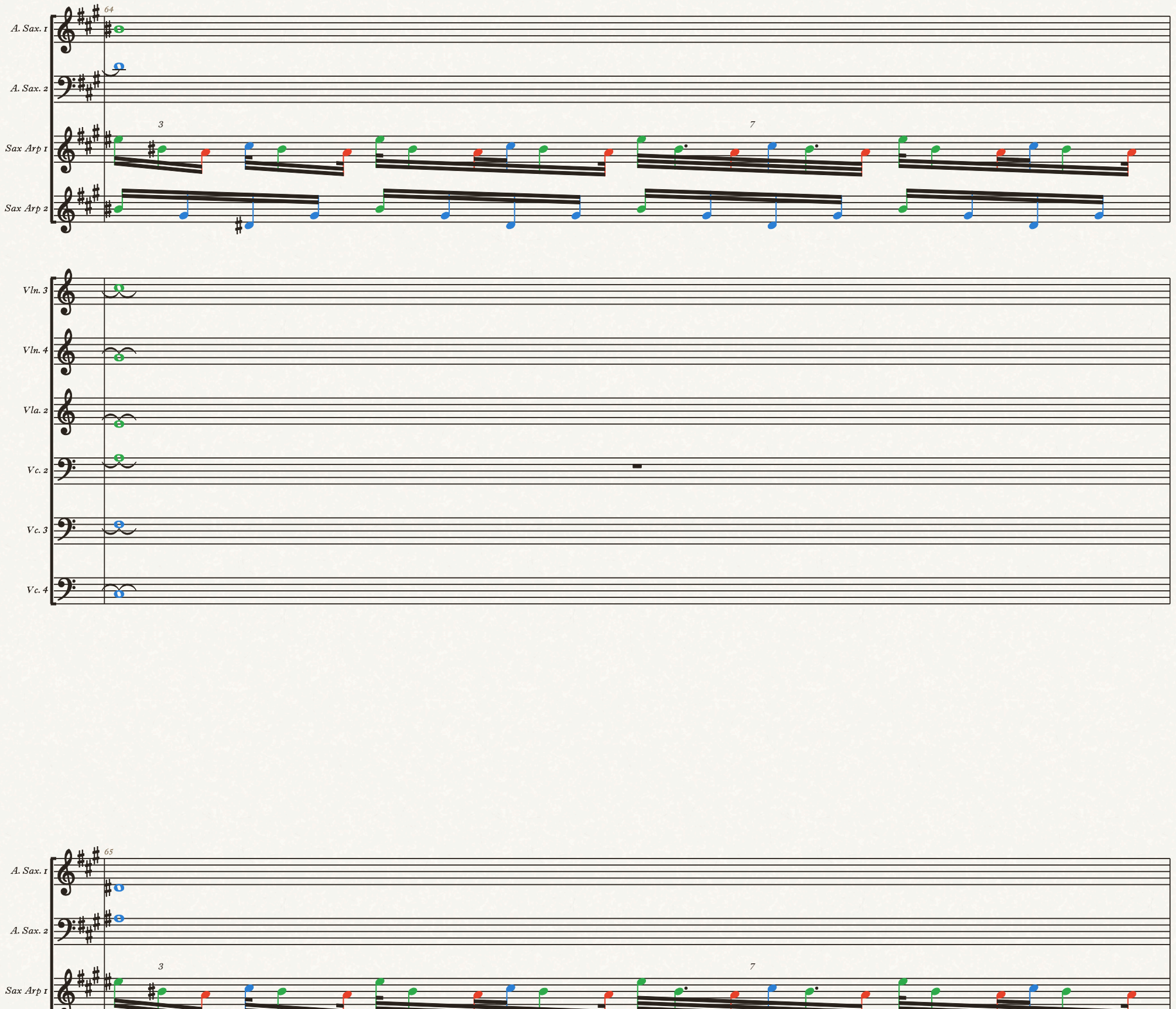

53
54
55
56
57
A. Sax. 1
A. Sax. 2
Sax Arp 1
Sax Arp 2
3
7
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4

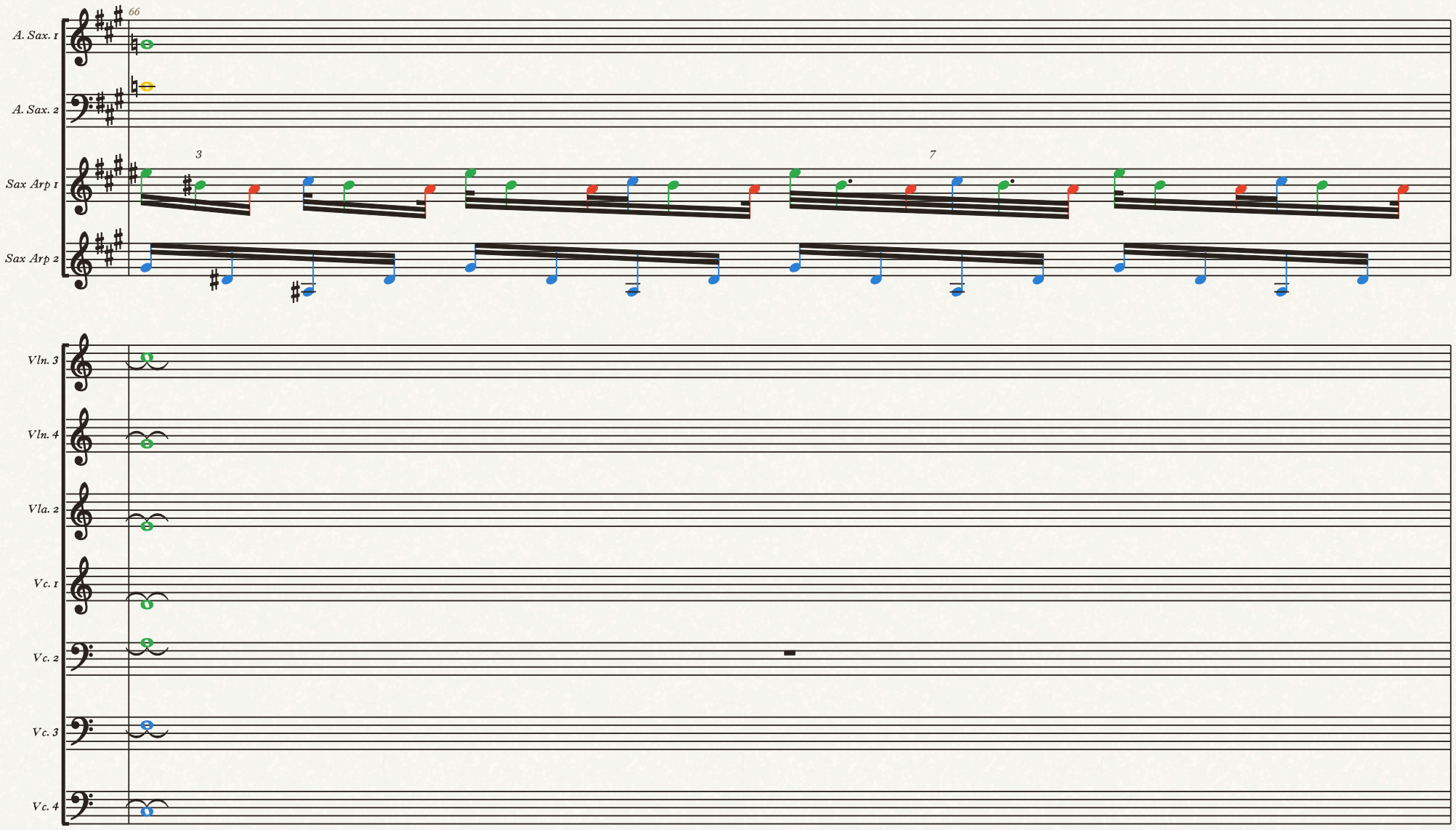

58
A. Sax. 1
A. Sax. 2
Sax Arp 1
Sax Arp 2
7
3
3
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4
59
A. Sax. 1
A. Sax. 2
Sax Arp 1
Sax Arp 2
3
7
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4

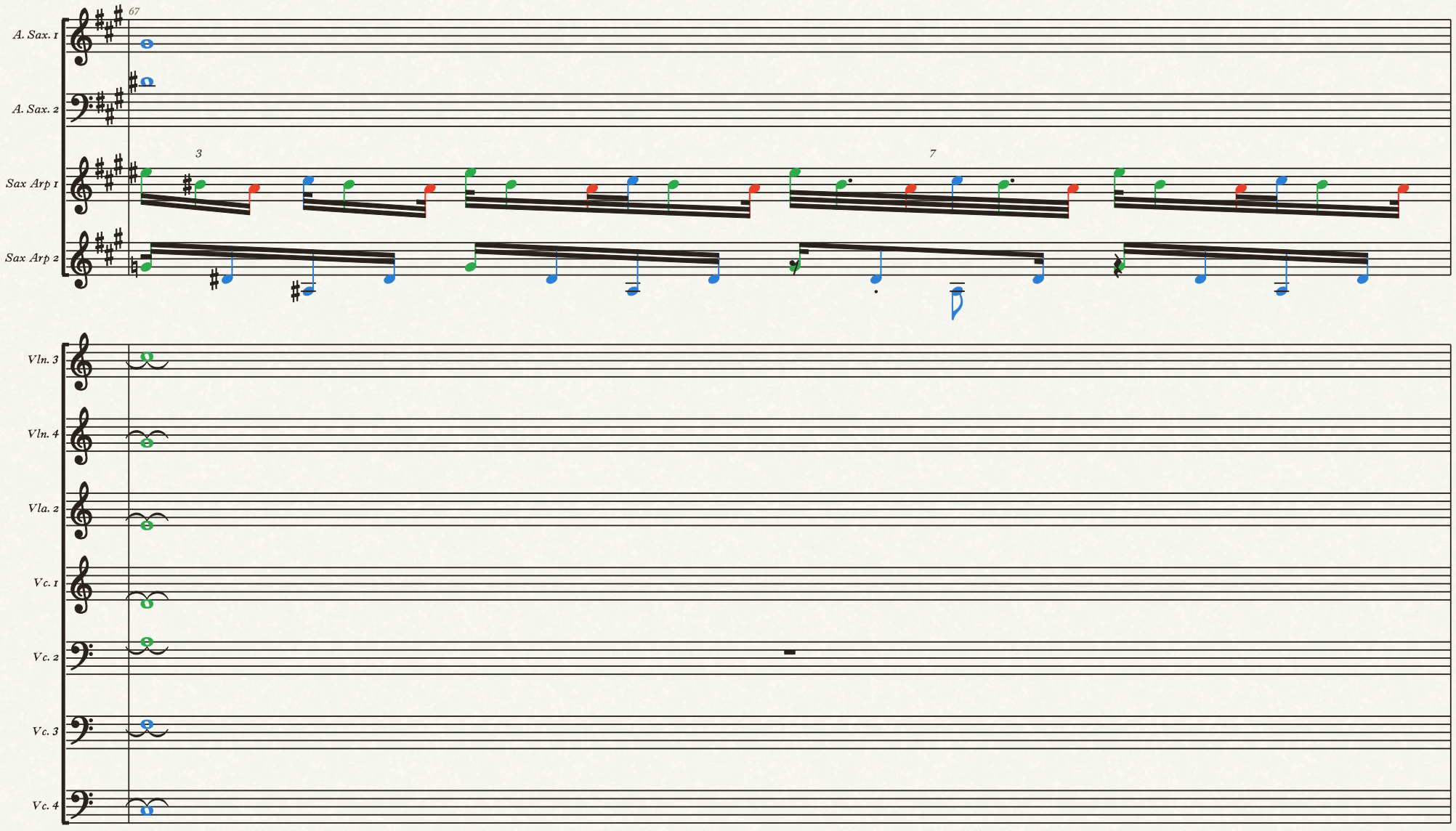

60
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4


62
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4


63
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4


64
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4
65
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Vc. 4


66
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Vc. 4


67
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Vc. 4


68
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Vc. 4
69
A. Sax. 1
A. Sax. 2
3
7
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 1
Vc. 2
Vc. 3
Vc. 4

70

A. Sax. 1

A. Sax. 2

Sax Arp 1

Sax Arp 2

7 3 3

Vln. 3

Vln. 4

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Vc. 4

71 72

A. Sax. 1

A. Sax. 2

Sax Arp 1

Sax Arp 2

3 3 3 3 3 3 3 3 3 3

Vln. 3

Vln. 4

Vla. 2

Vc. 1

Vc. 2

Vc. 3

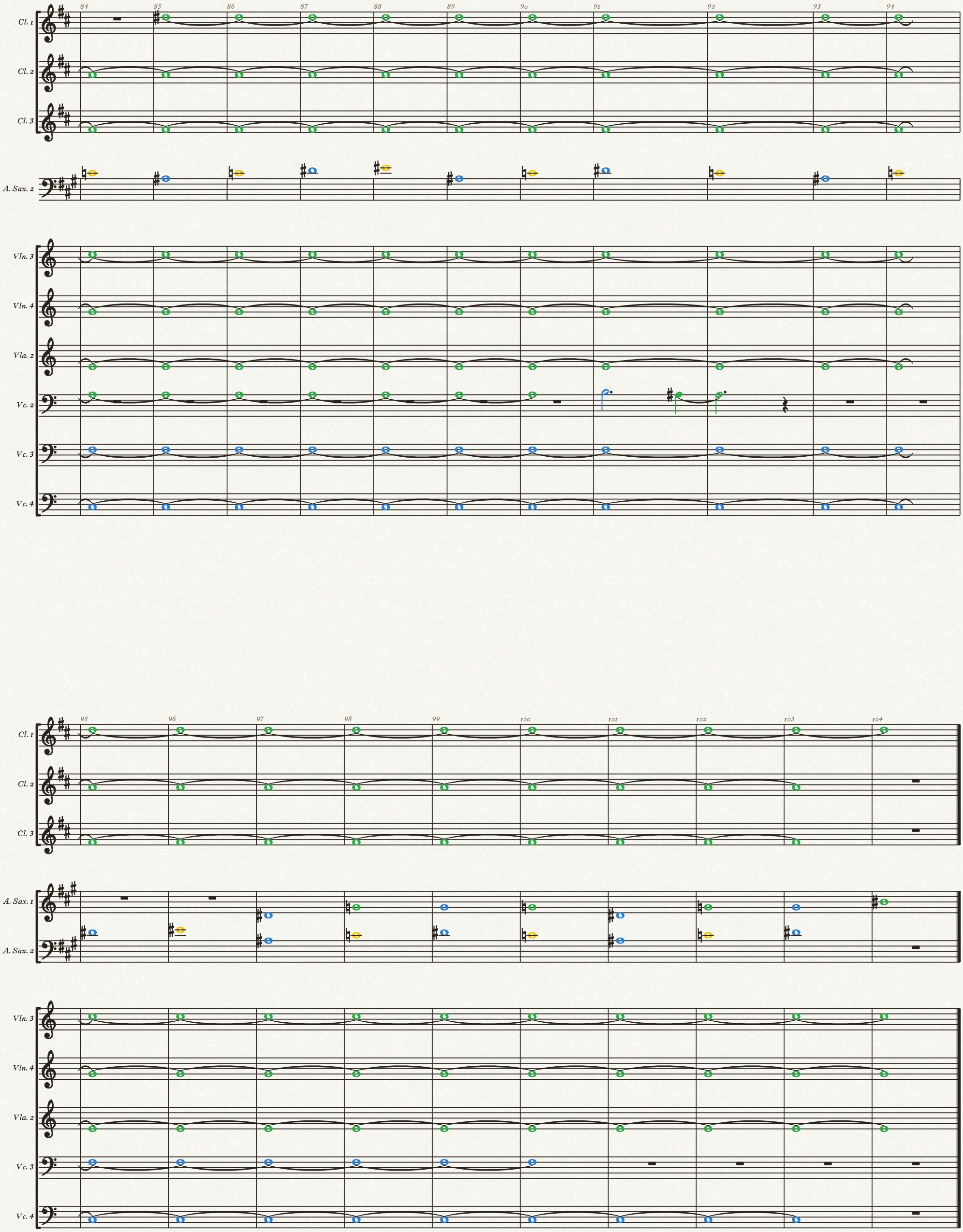
Vc. 4

sul pont poco a poco

sul pont poco a poco

sul pont poco a poco


73
74
75
A. Sax. 2
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4
76
77
78
79
80
81
82
83
Cl. 2
Cl. 3
A. Sax. 2
Sax Arp 1
Sax Arp 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4


84
85
86
87
88
89
90
91
92
93
94
Cl. 1
Cl. 2
Cl. 3
A. Sax. 2
Vln. 3
Vln. 4
Vla. 2
Vc. 2
Vc. 3
Vc. 4
95
96
97
98
99
100
101
102
103
104
Cl. 1
Cl. 2
Cl. 3
A. Sax. 1
A. Sax. 2
Vln. 3
Vln. 4
Vla. 2
Vc. 3
Vc. 4



