

SAM ANNAND

FOR THE

MACROTONAL ENSEMBLE

RGB

CONDUCTOR'S SCORE

2026





INSTRUMENTATION

Bass Clarinets	Bass Clarinet 1, Bs Cl 2 (4th Down), Bs Cl 3 (2 Oct Down), Bs Cl 4 (2 Oct Down), Bs Cl 5 (2 Oct Down)
Harp	Harp
Strings	Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Blue Viola 1, Blue Viola 2, Blue Viola 3, Red Cello 1, Red Cello 2, Low Cello 1, Low Cello 2

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*

HARP TUNING

The harp part is engraved in black, so its tuning is set in the strings: pedals stay as below throughout, and each string listed is retuned before playing and keeps that tuning for the whole piece (octaves as in the score: middle C = C4).

Pedals D♭ C♭ B♭ | E♭ F♯ G♭ A♭

F♯4 B4	*+25 cents*
E4 A4 D5 G5 C6	*−25 cents*
F♯5	*−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.
- 90 bpm · 3/4 · 196 bars · duration c. 6½ minutes
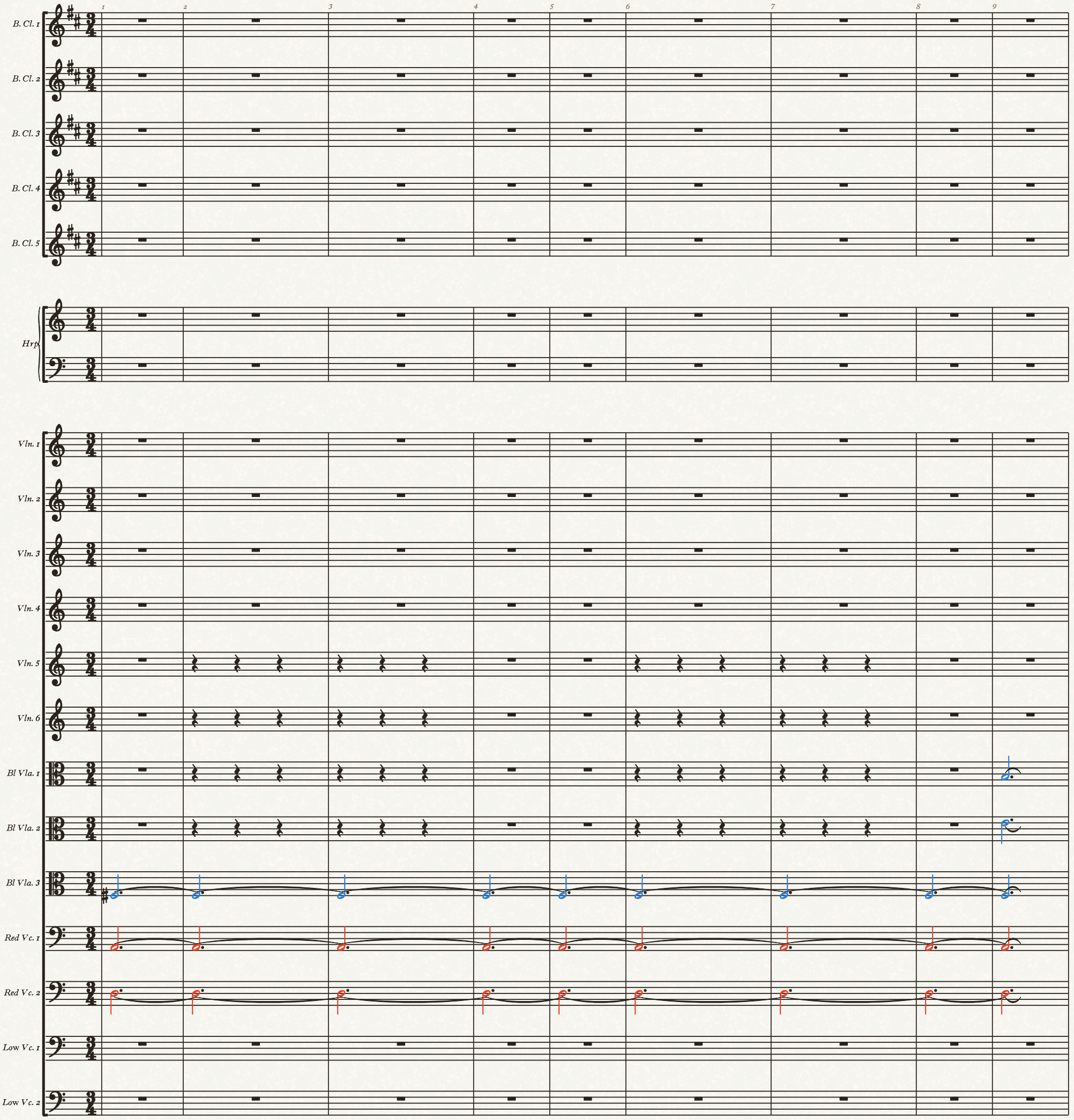
PROGRAMME NOTE
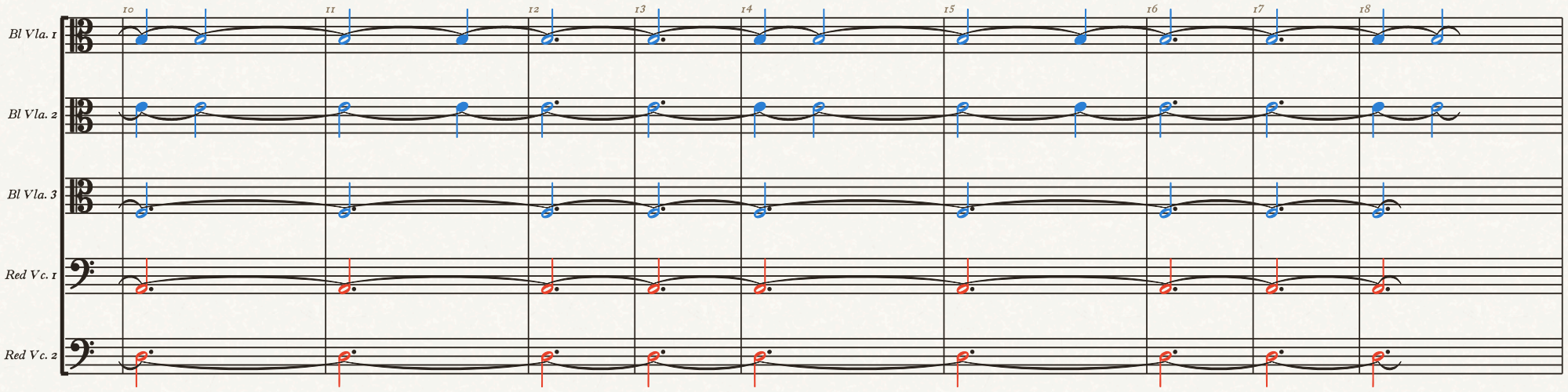
RGB approaches the tuning system from the opposite direction to Golden Hour. Rather than beginning from a familiar harmonic centre, the piece constructs its opening sonorities from different regions of the tuning simultaneously, layering red, green, and blue note groupings against one another to create a shifting, luminous harmonic field. The work takes direct inspiration from light itself - both in the visual colour coding of the tuning system and in the way separate harmonic identities can combine into something unified, much like coloured light forming white light.

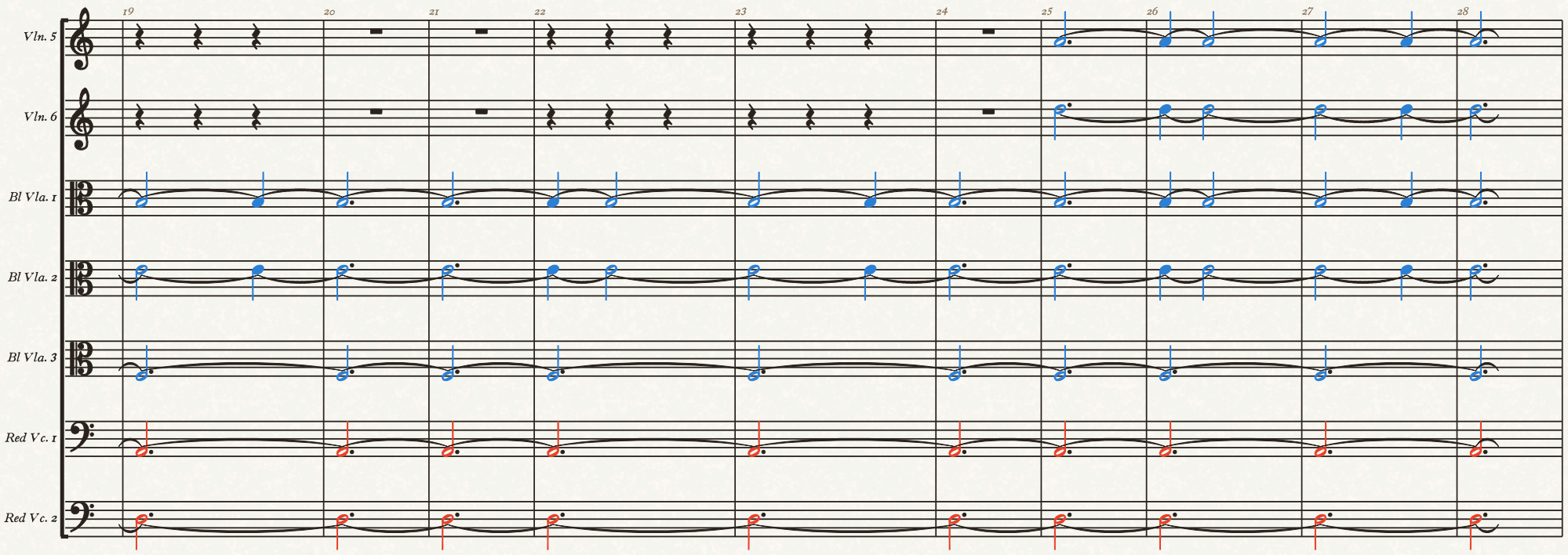
As a companion to the spring atmosphere of Golden Hour, RGB inhabits the height of summer. The harp writing is intended to evoke sunlight moving through leaves, reflections across water, and the soft instability of heat and air in motion. Throughout the piece there is a dreamlike, ornamental quality inspired by Art Nouveau imagery and the atmosphere of *A Midsummer Night's Dream*: overgrown gardens, glowing foliage, and moments where beauty feels almost suspended in time. When the violin melody emerges, it leans into the slight lilt within the tuning system itself, producing an emotional ambiguity that sits somewhere between joy and ache.

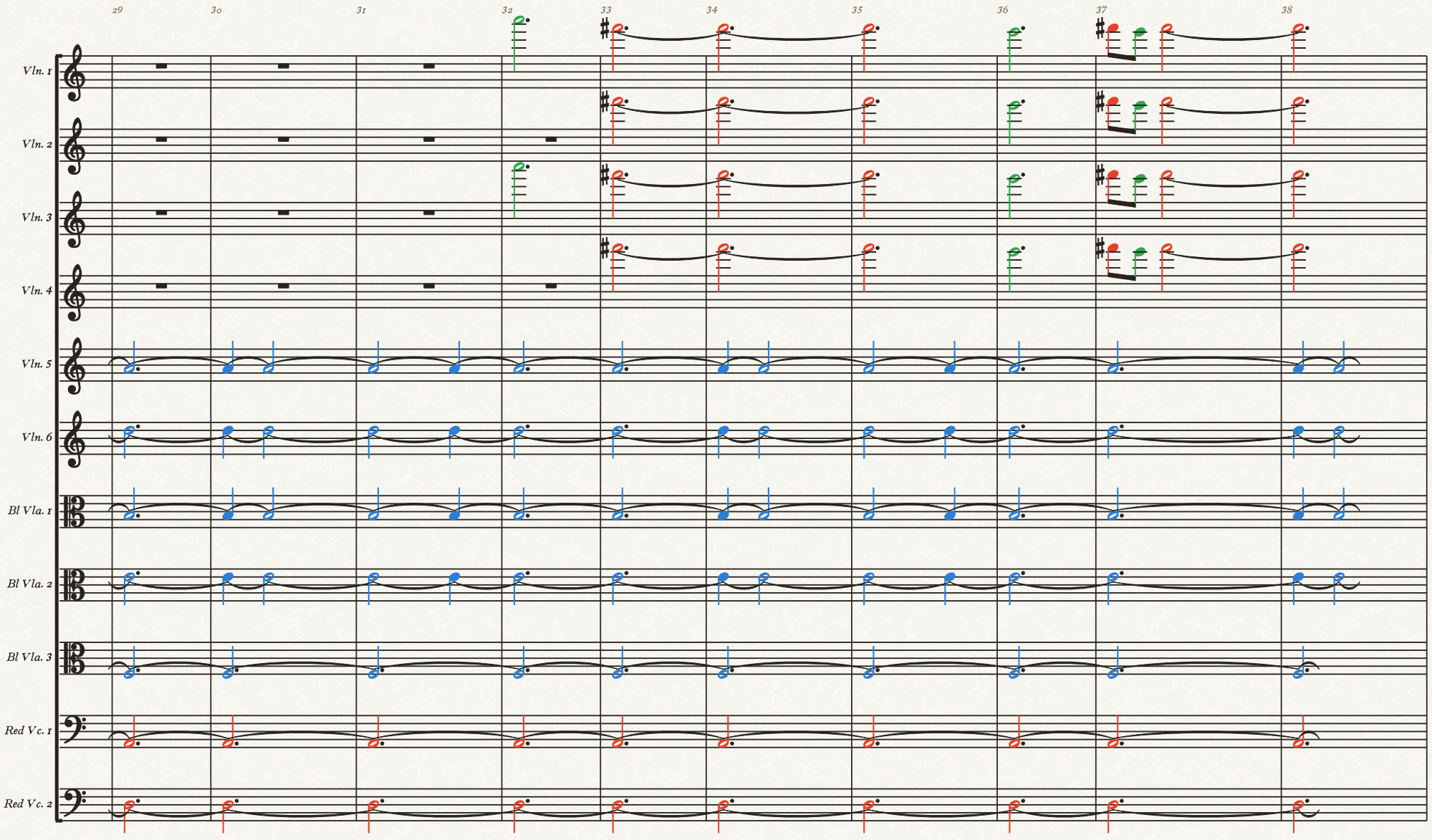
As the composition develops, the clarinets gradually pull the music into a more rhythmic and playful space, introducing a loose groove that contrasts with the floating textures of the opening. By the final section, the music becomes almost celebratory, with repeating figures and interlocking gestures that feel closer to a communal pulse than a fixed melody. The bass clarinet acts as a final release within the piece, arriving as a kind of payoff that grounds the surrounding shimmer into something warm, physical, and deeply satisfying.
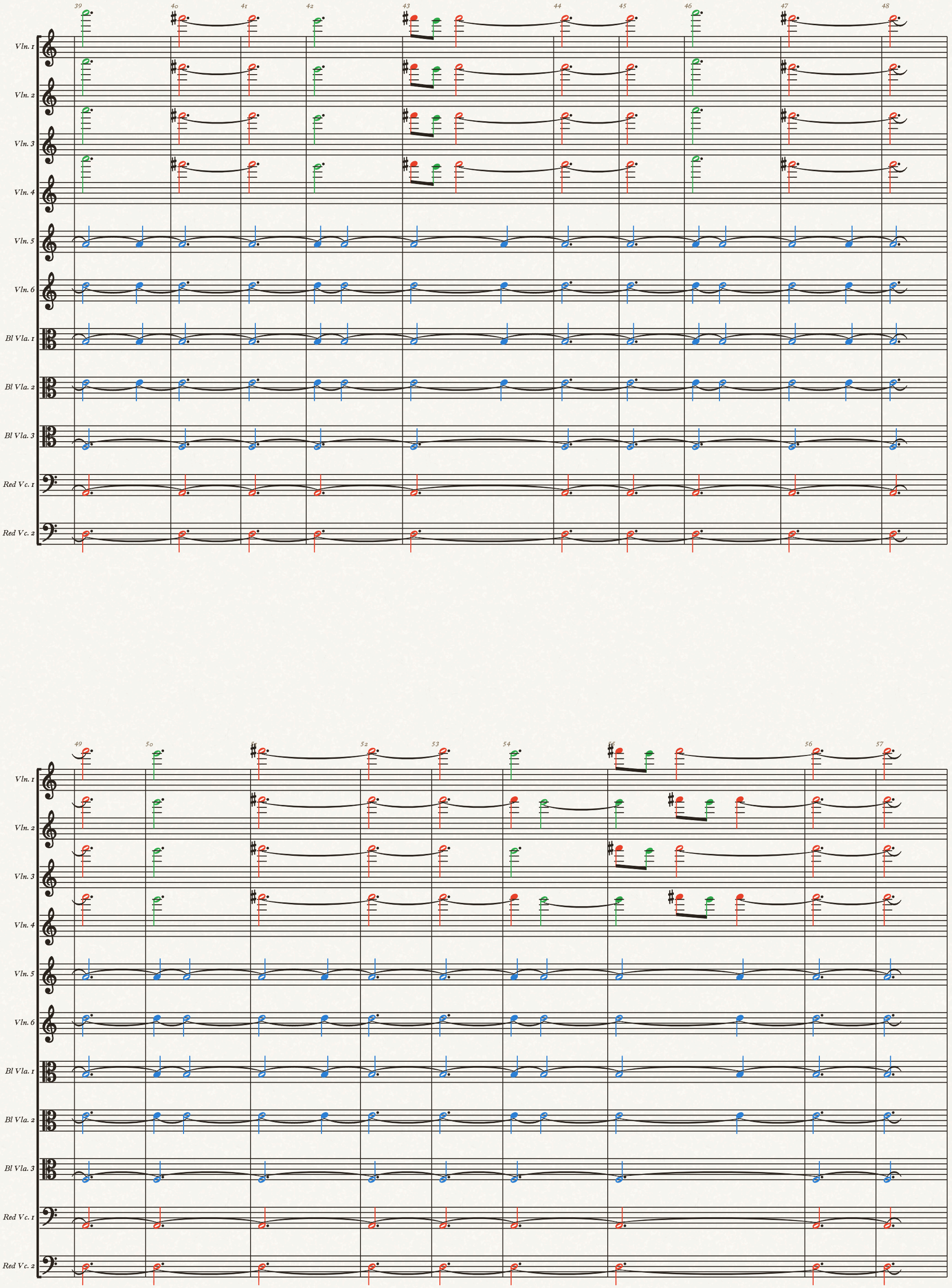
Sam Annand

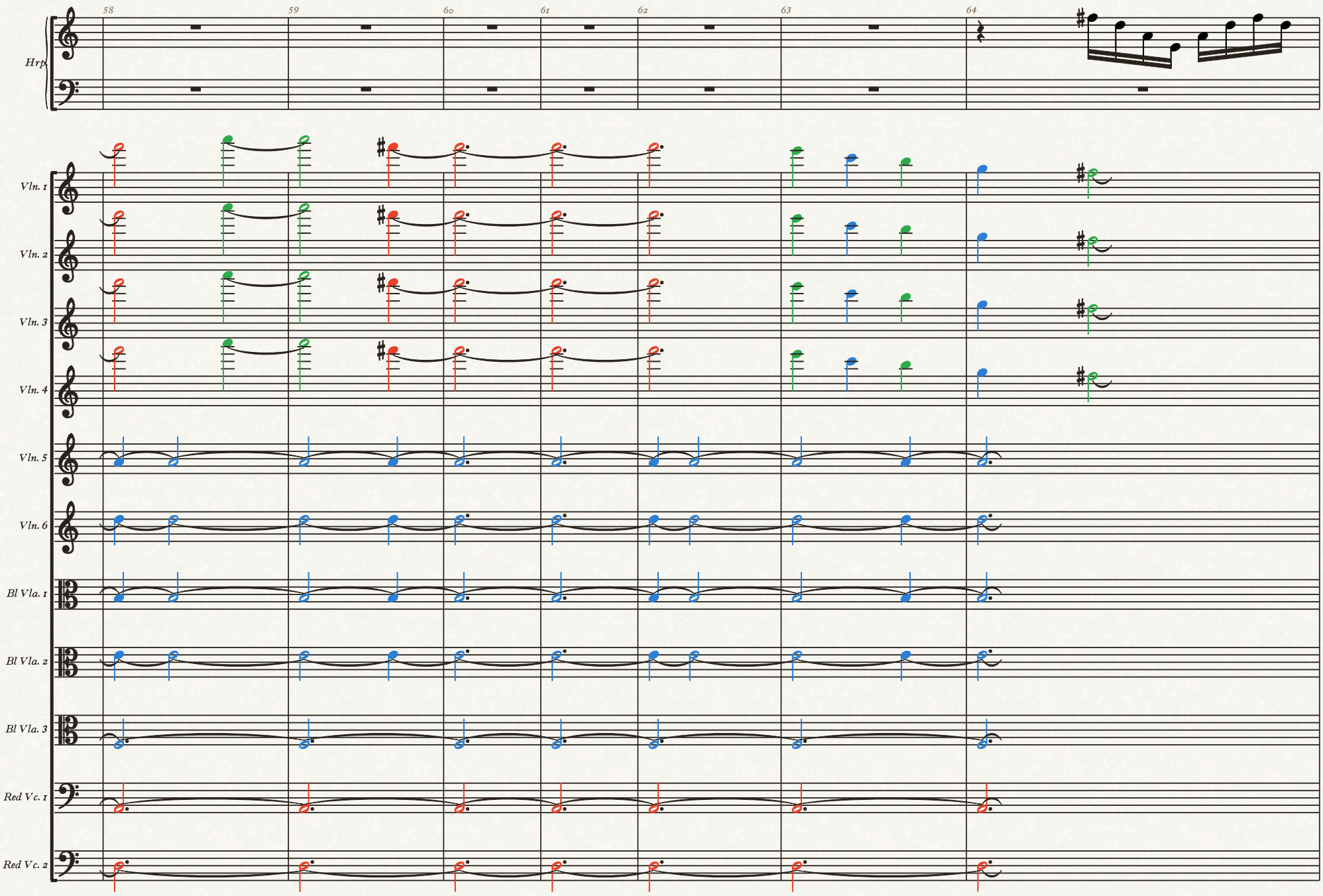

1
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B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
B. Cl. 5
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
Low Vc. 1
Low Vc. 2
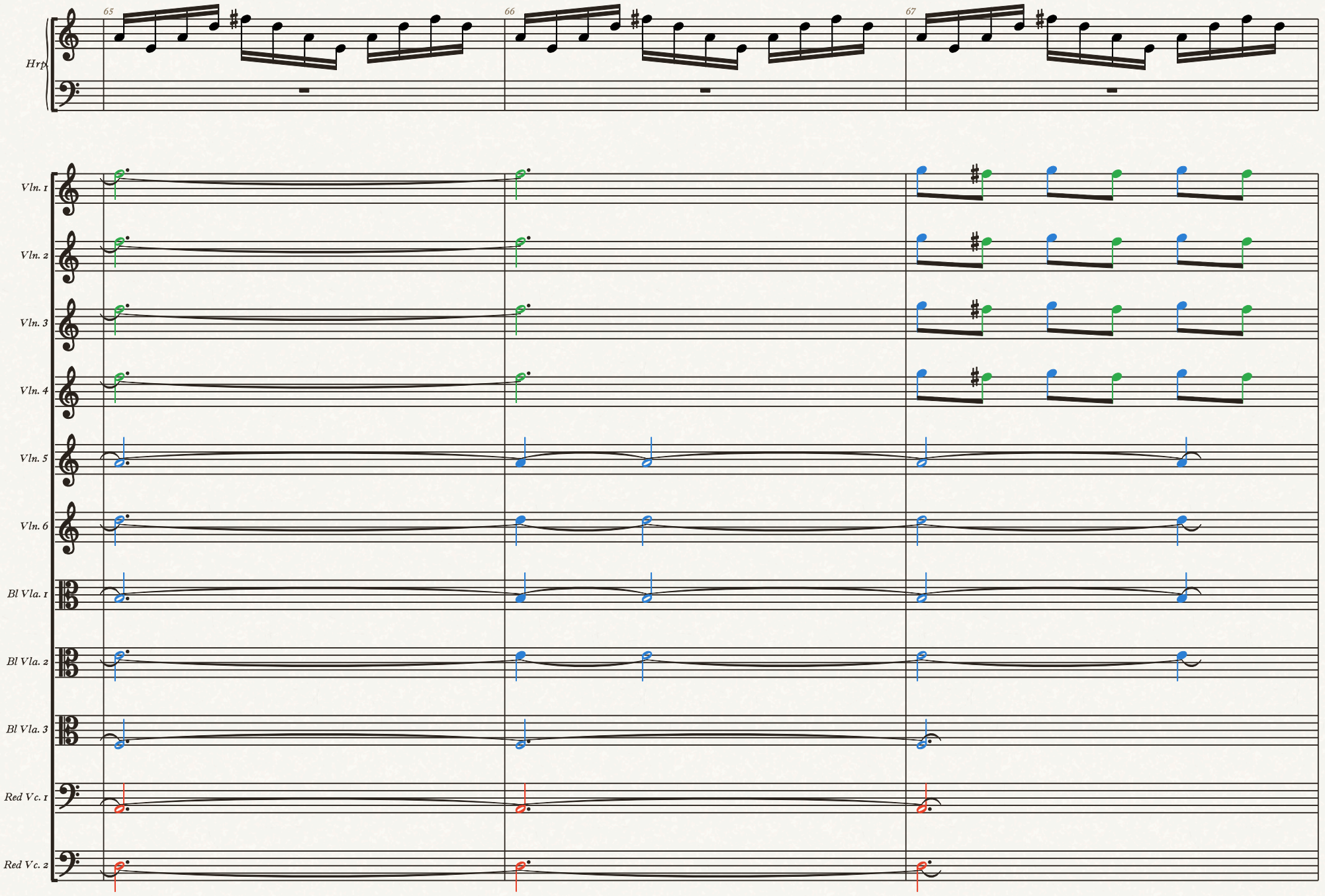

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Bl Vla. 3
Red Vc. 1
Red Vc. 2
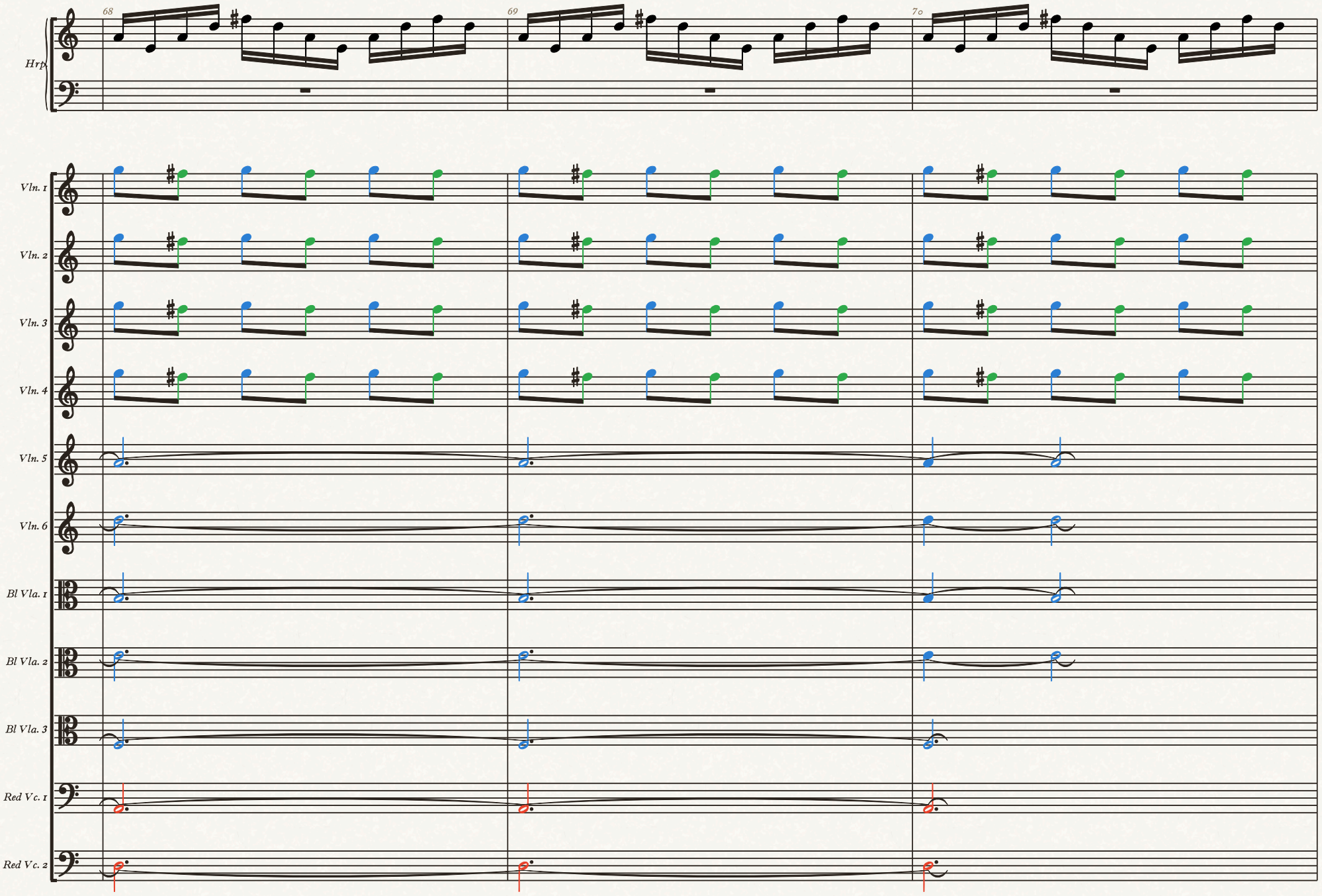

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Red Vc. 1
Red Vc. 2
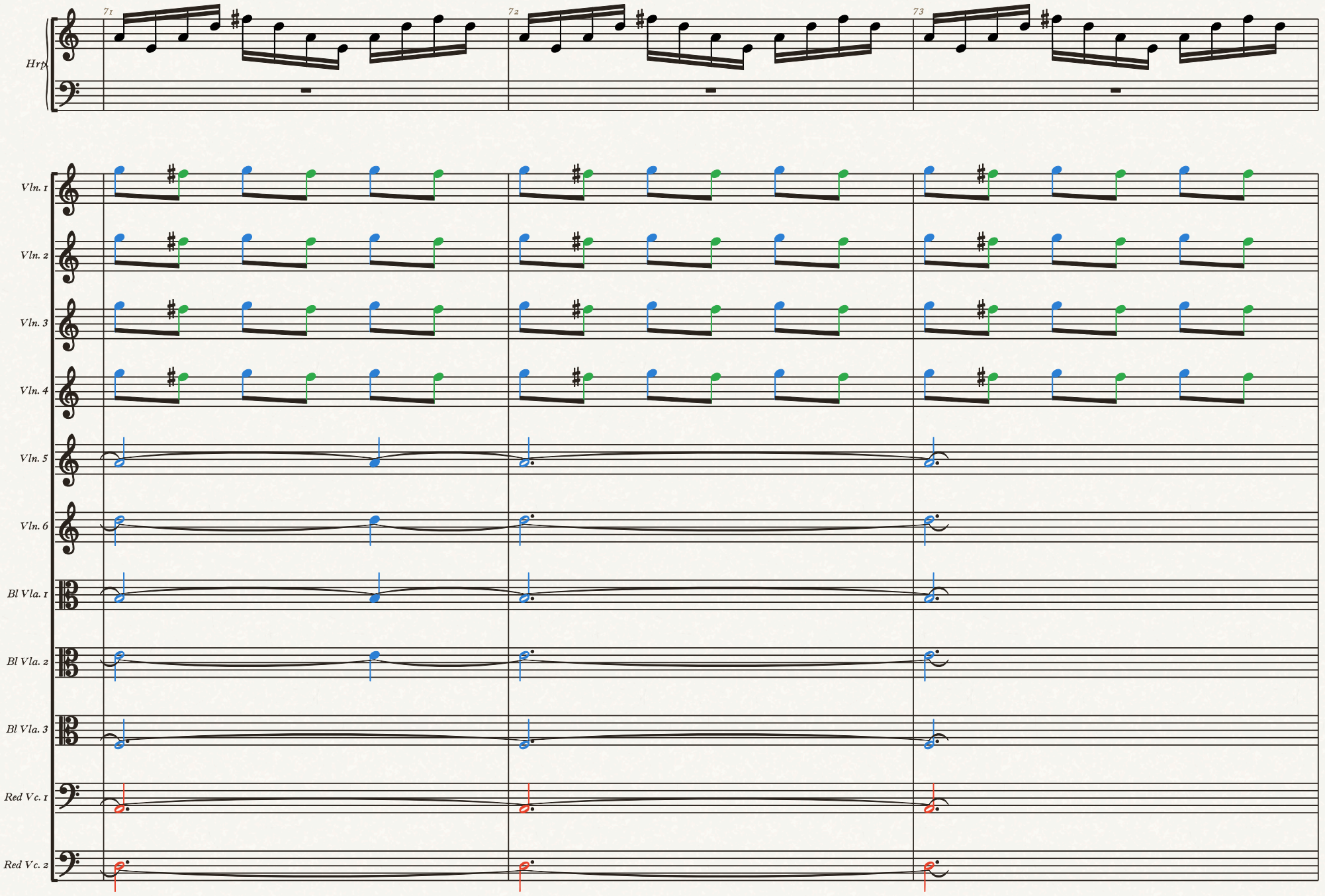

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Red Vc. 1
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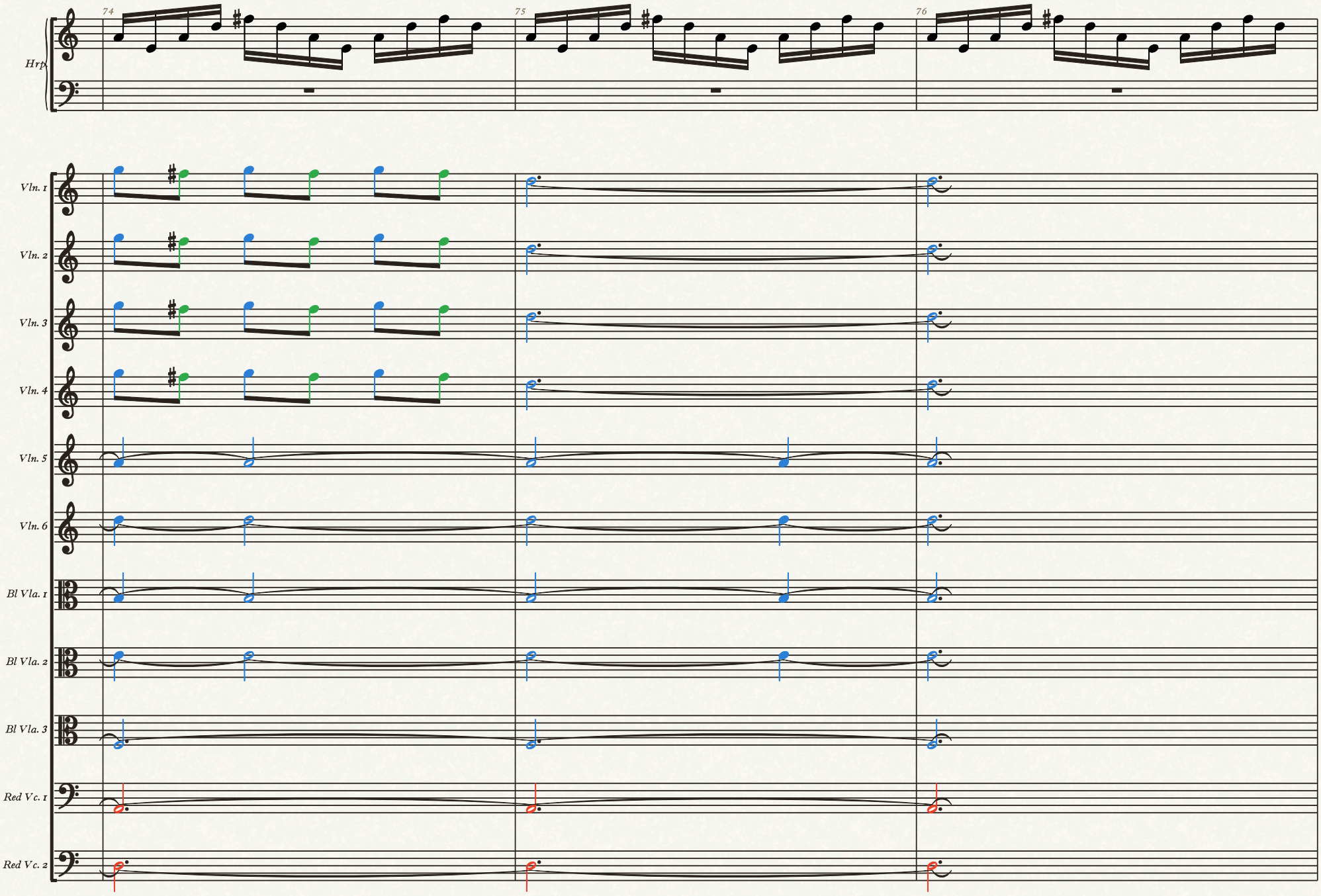

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Vln. 2
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Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
49
50
52
53
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57
Vln. 1
Vln. 2
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Vln. 4
Vln. 5
Vln. 6
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Red Vc. 2
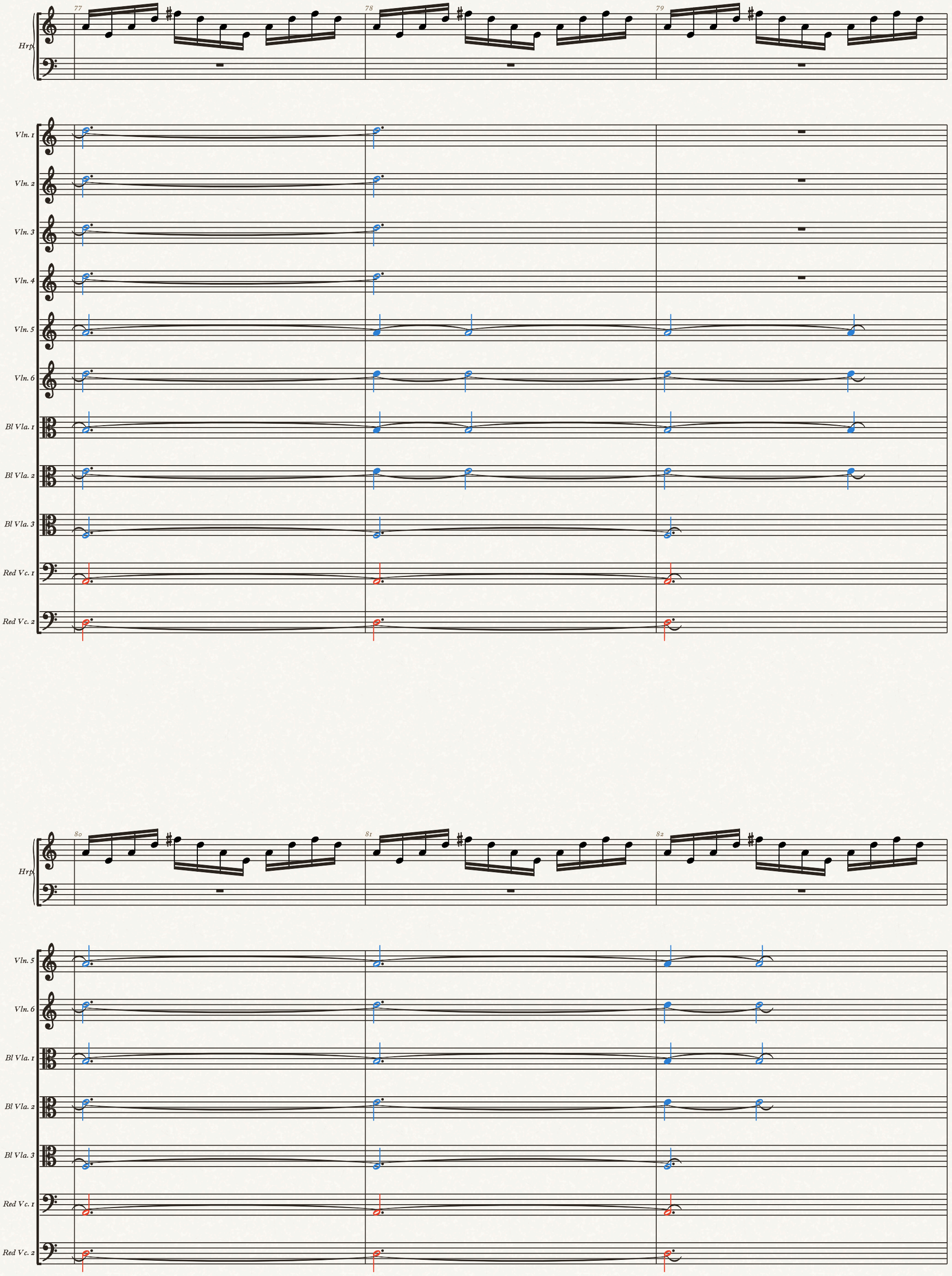

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Hrp.
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Vln. 6
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Red Vc. 2
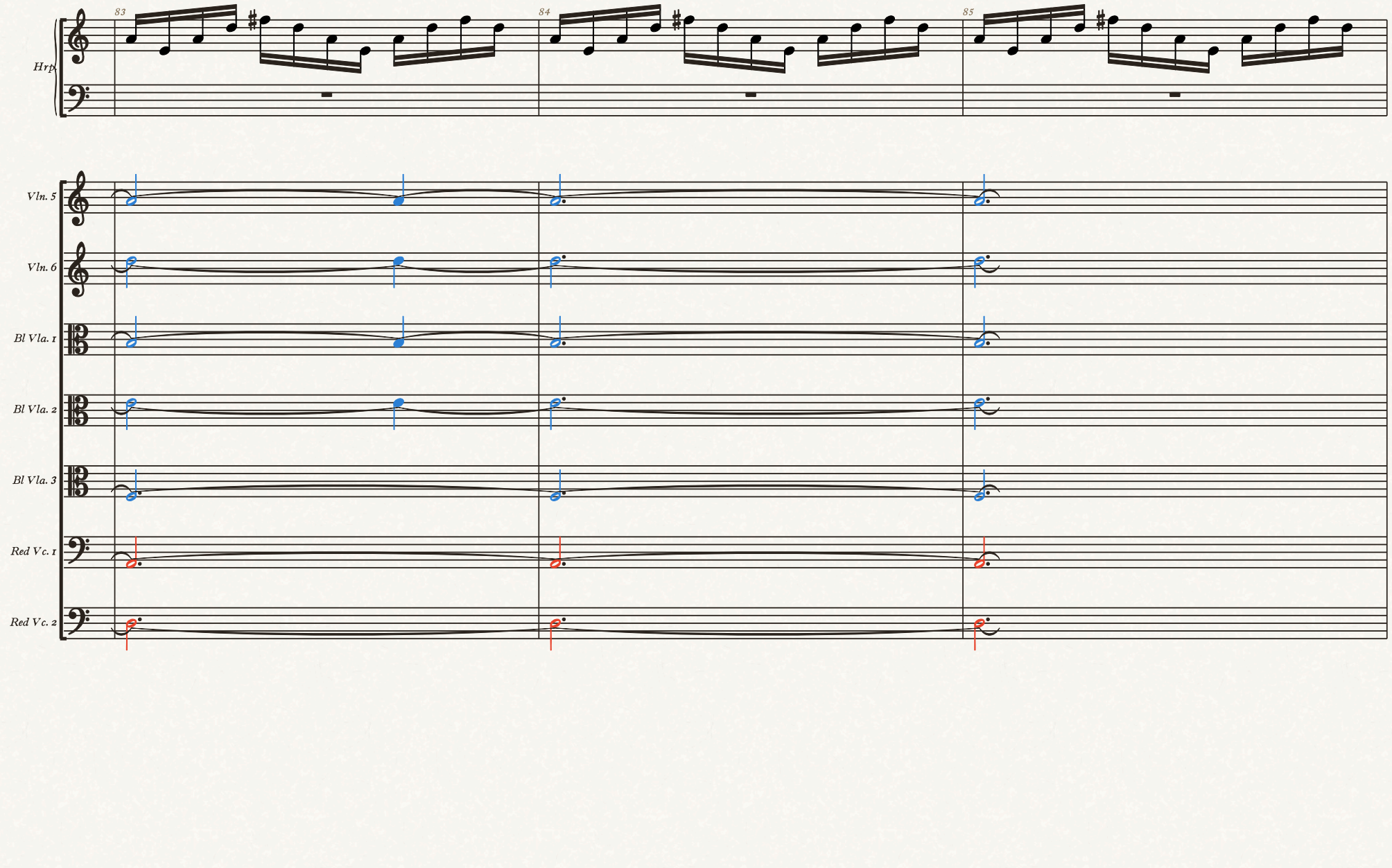

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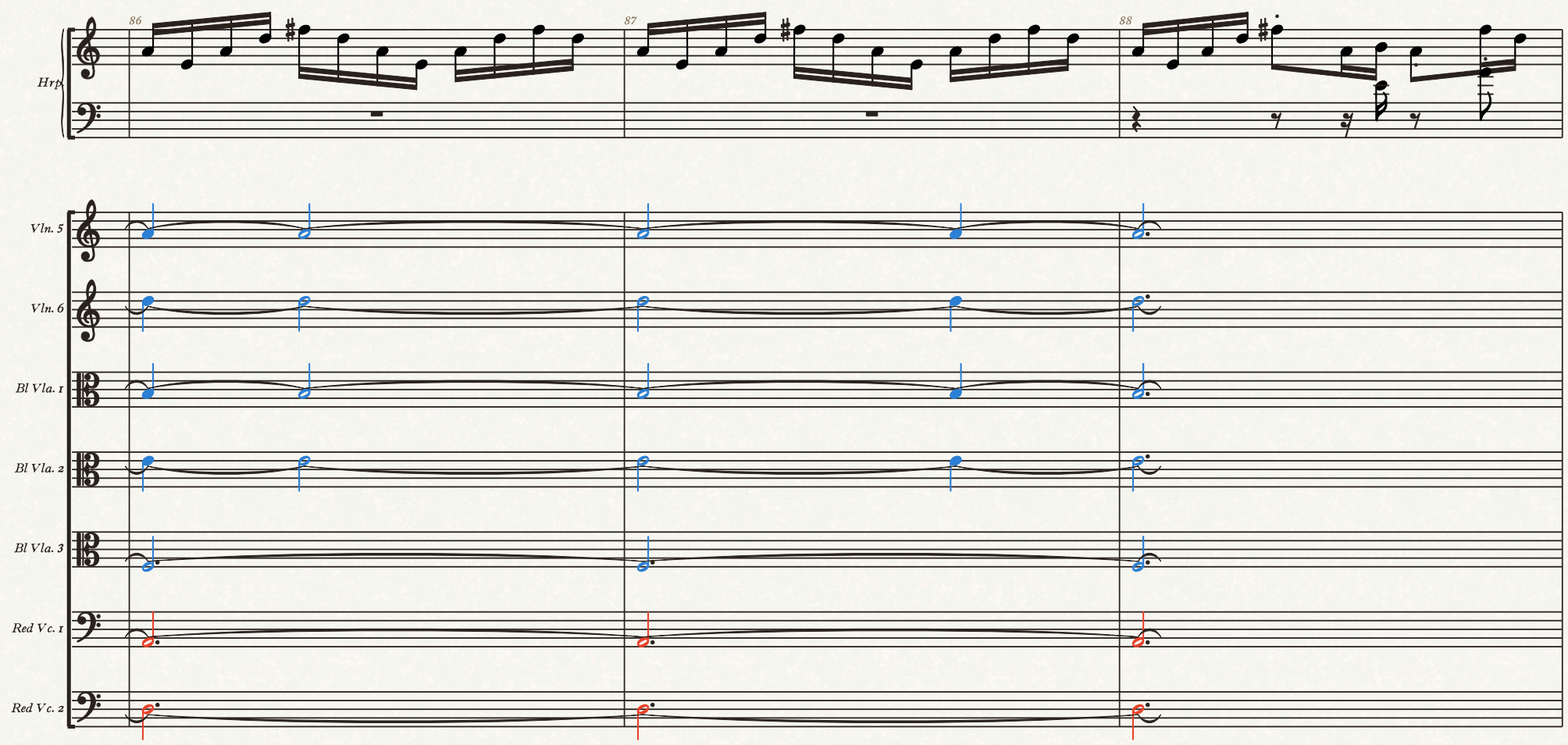

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Red Vc. 2
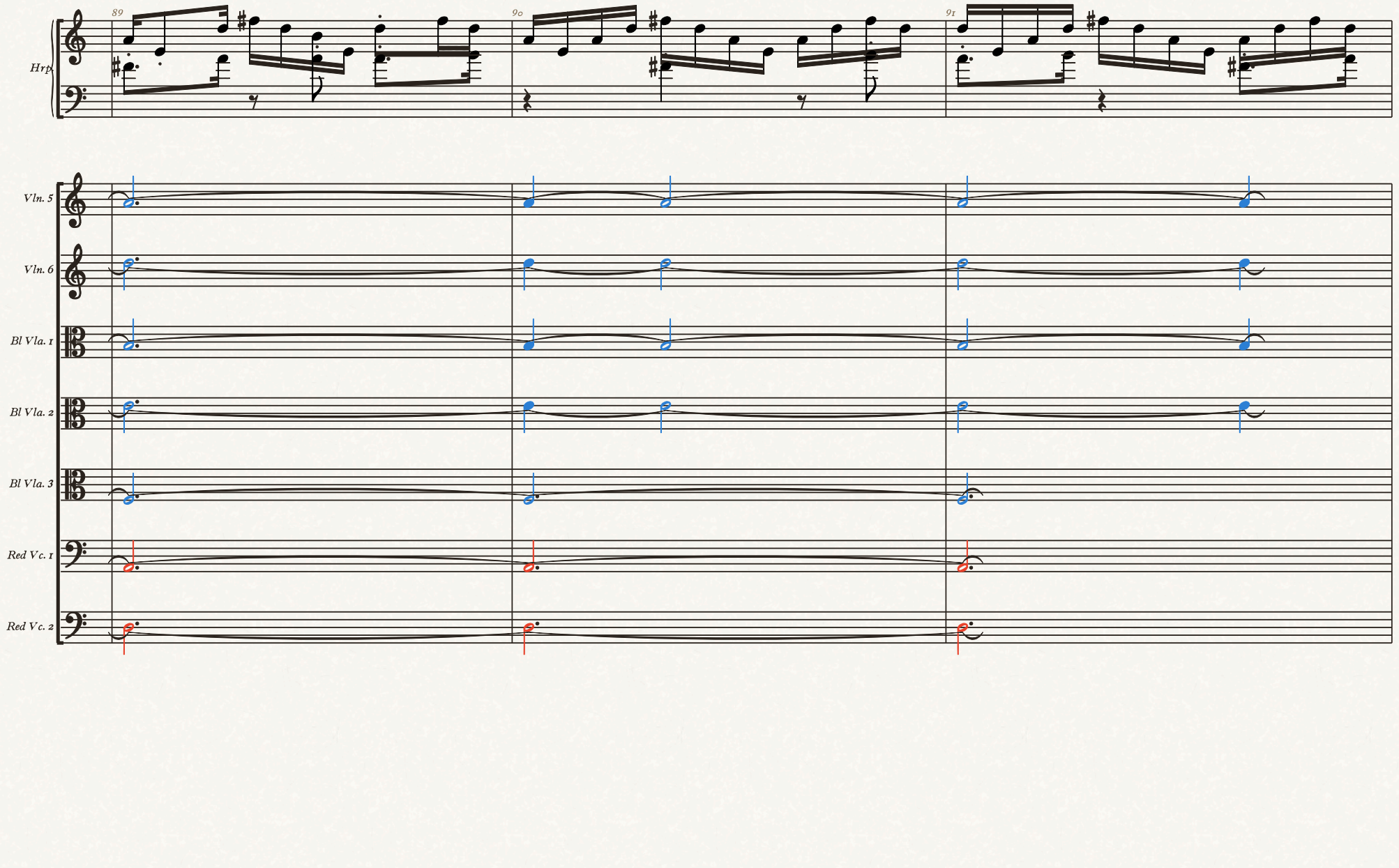

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Bl Vla. 3
Red Vc. 1
Red Vc. 2
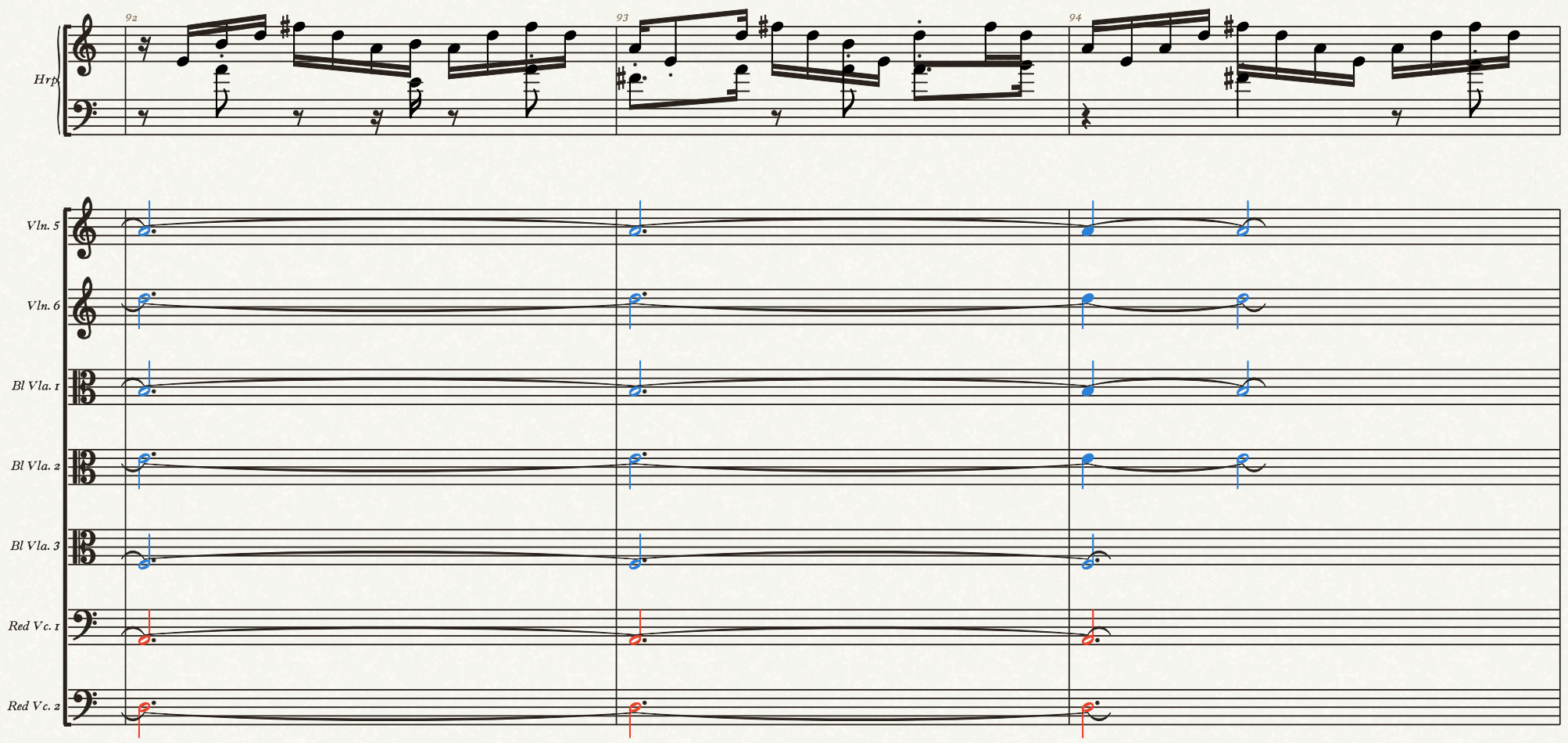

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Hrp.
Vln. 1
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Vln. 6
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Red Vc. 1
Red Vc. 2
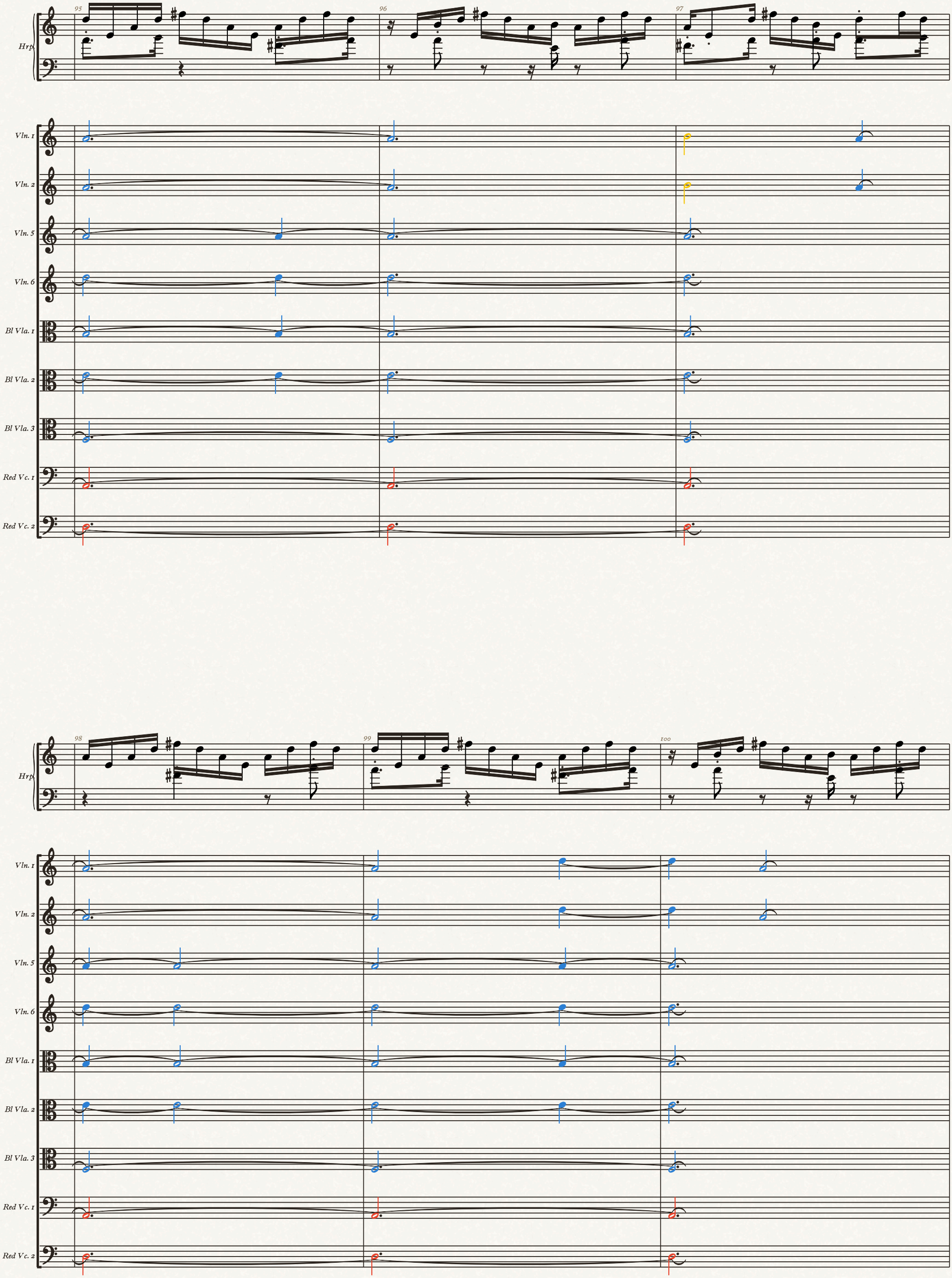

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Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
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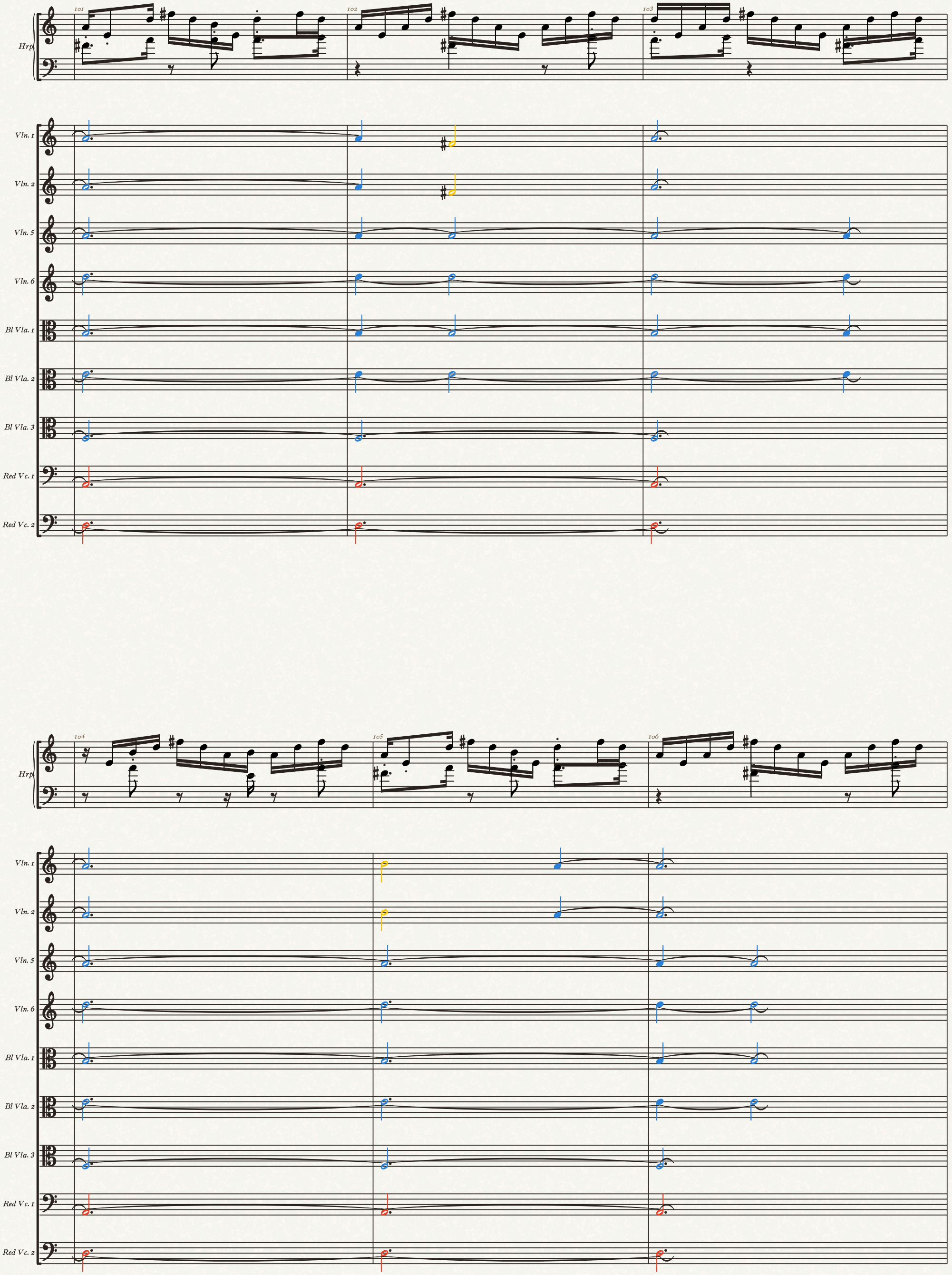

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Red Vc. 2

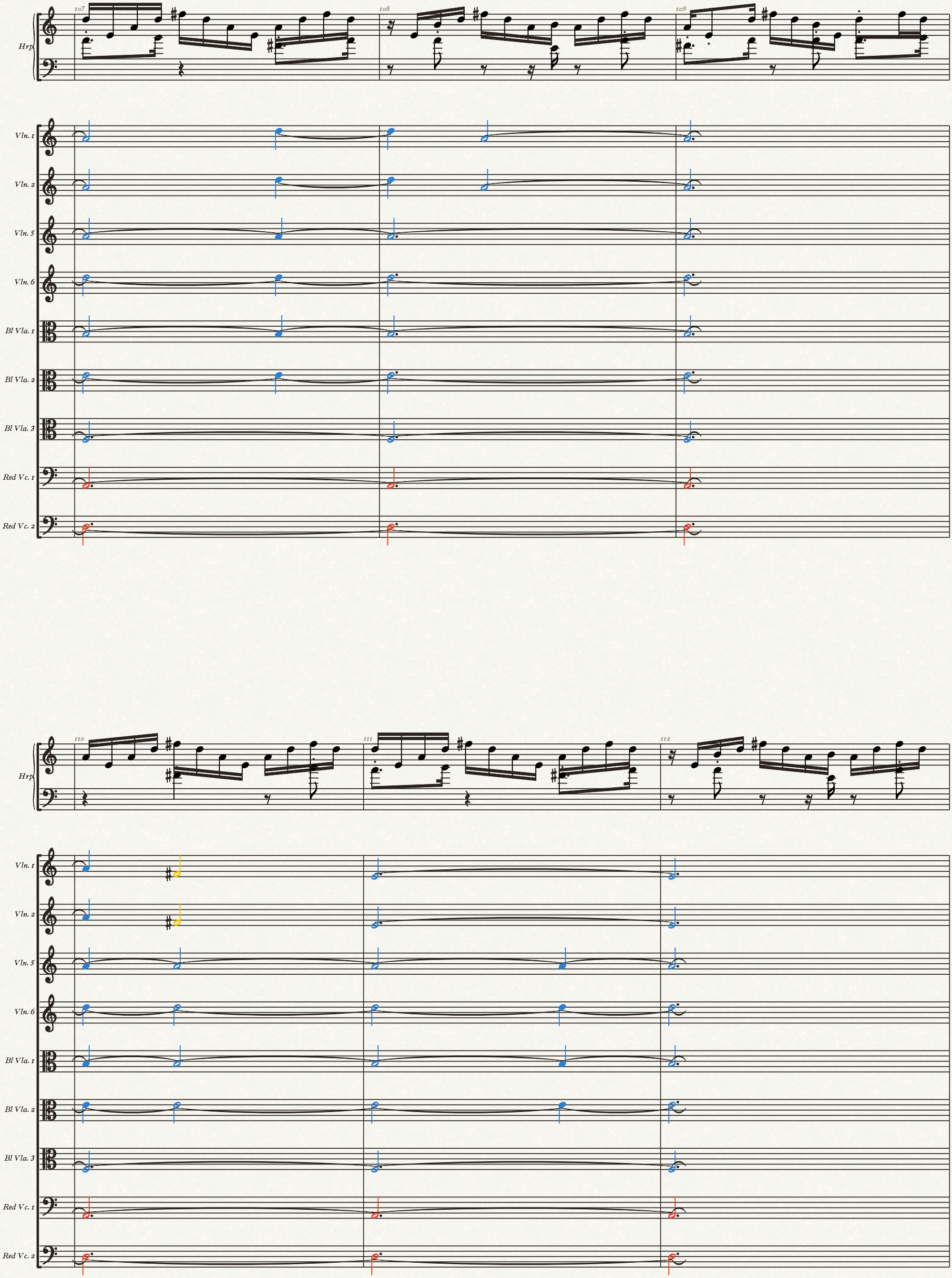

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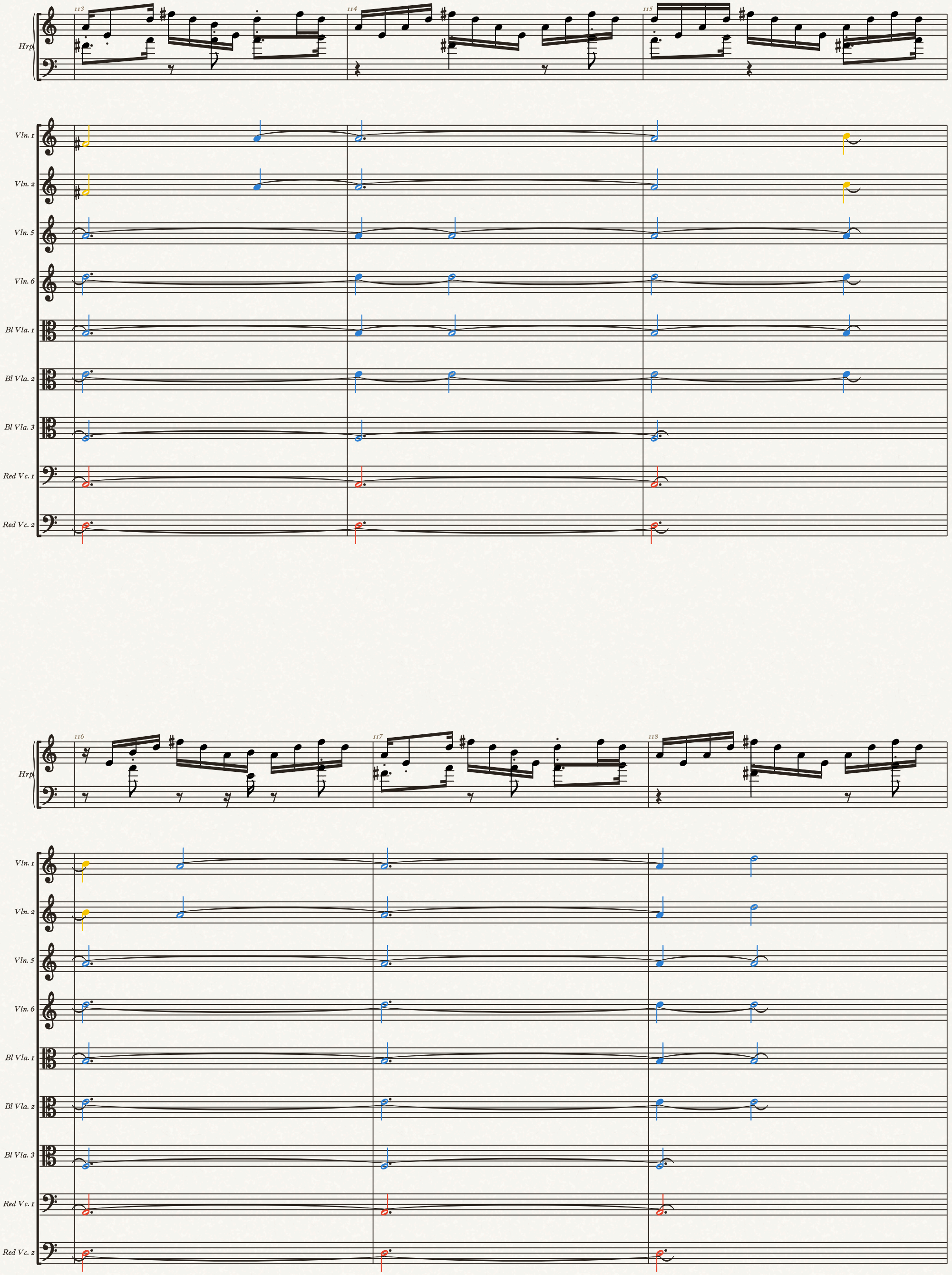

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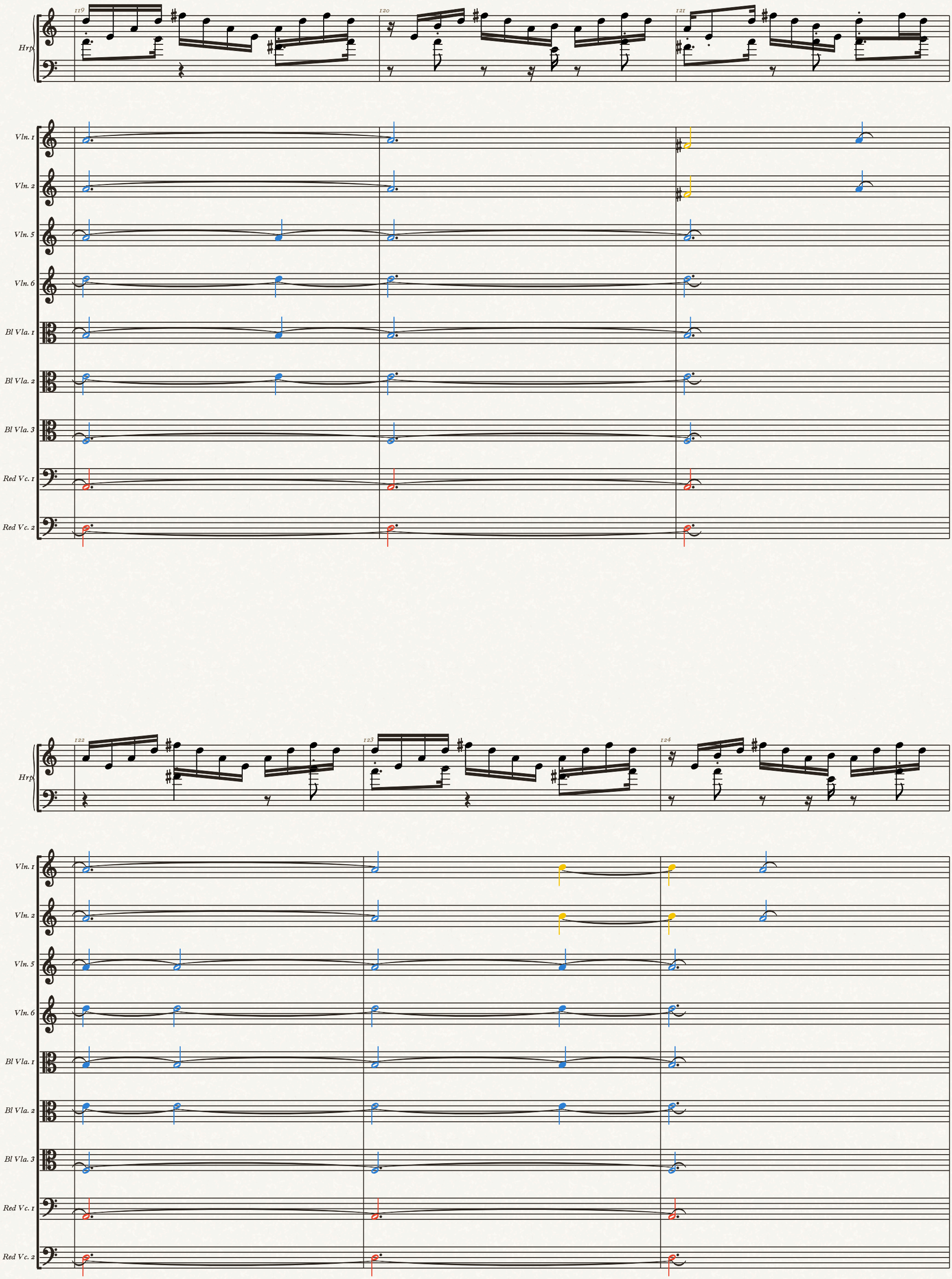

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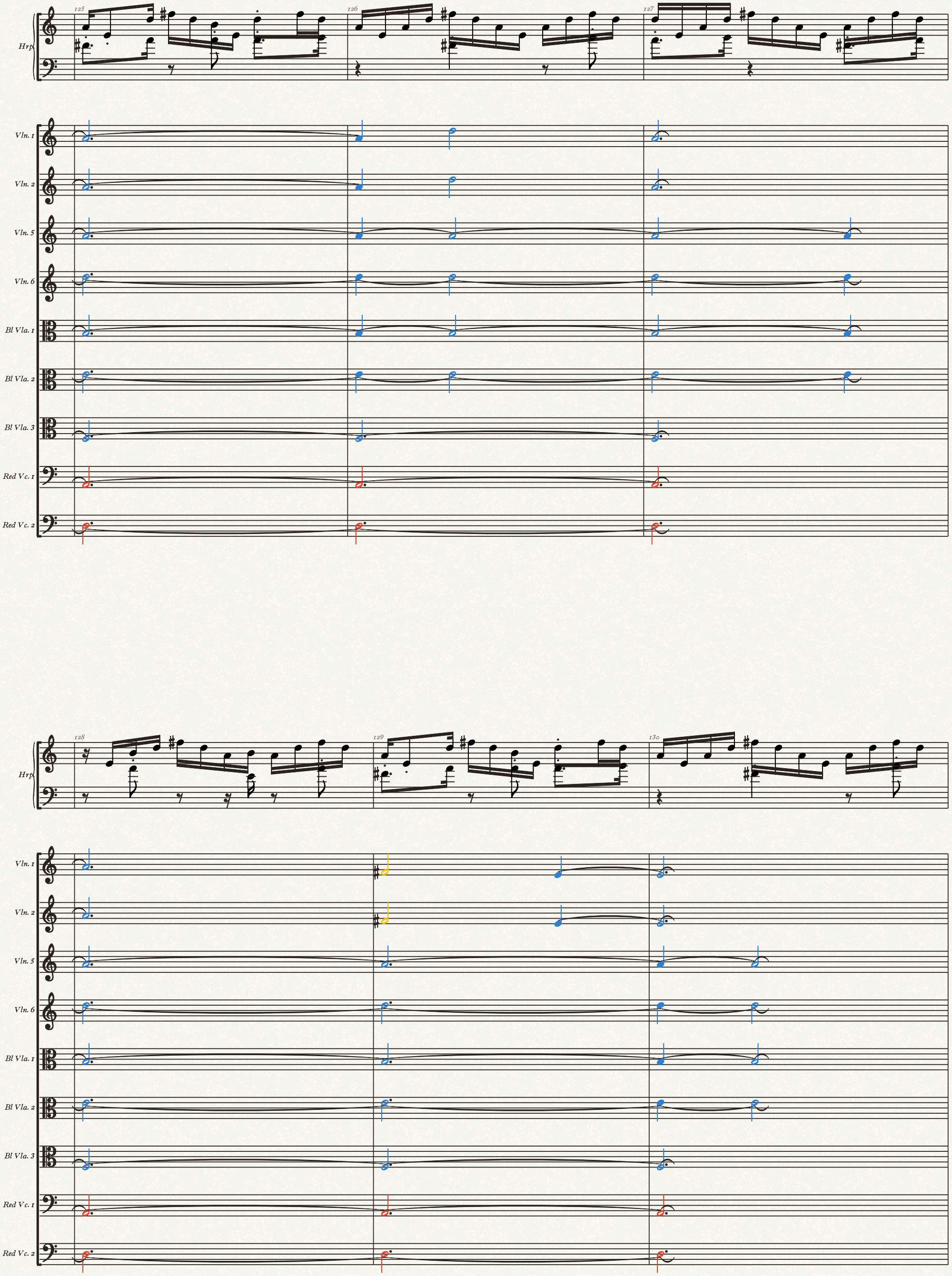

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Red Vc. 2
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Hrp.
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Red Vc. 2

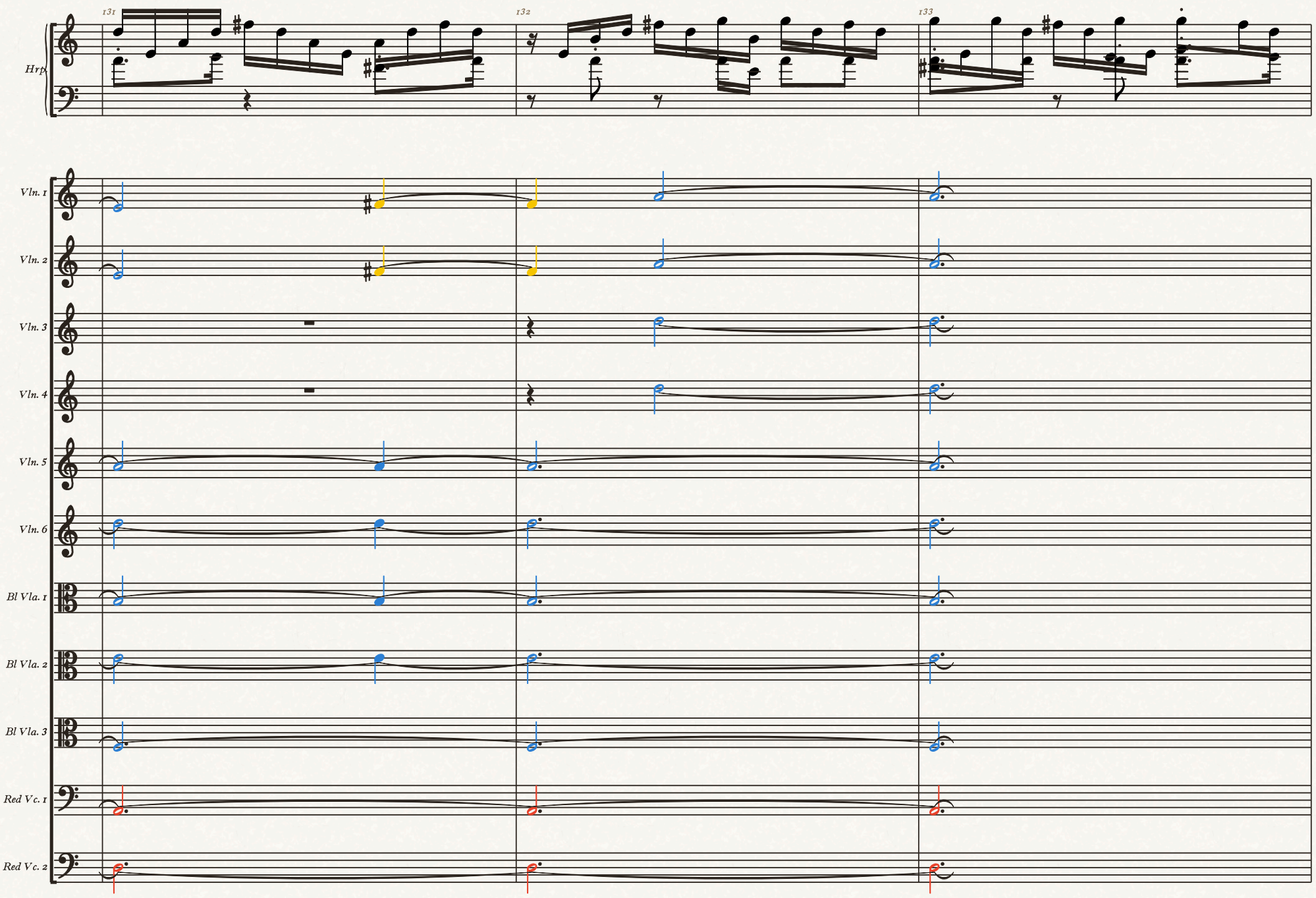

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Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
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105
106
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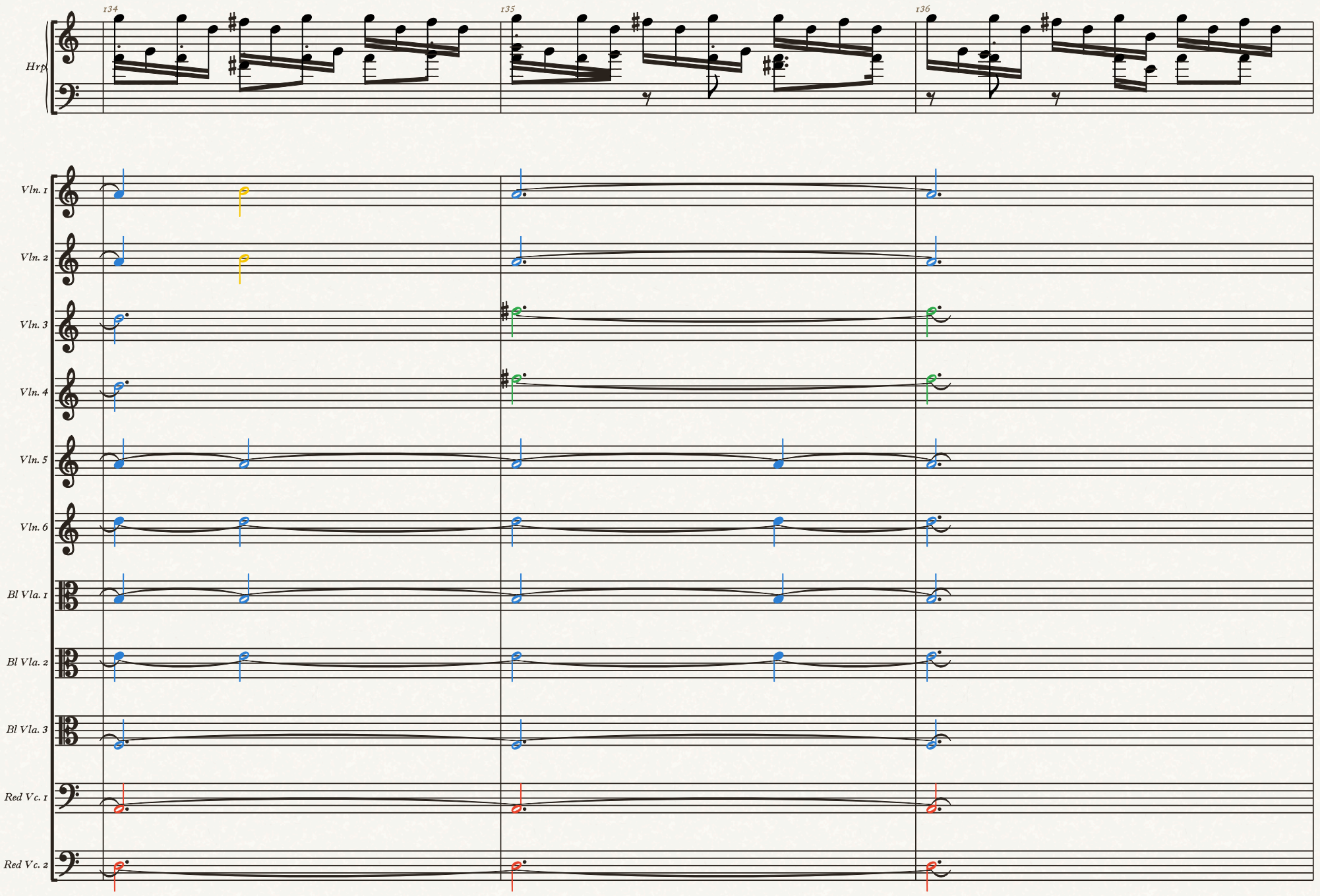

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Red Vc. 2
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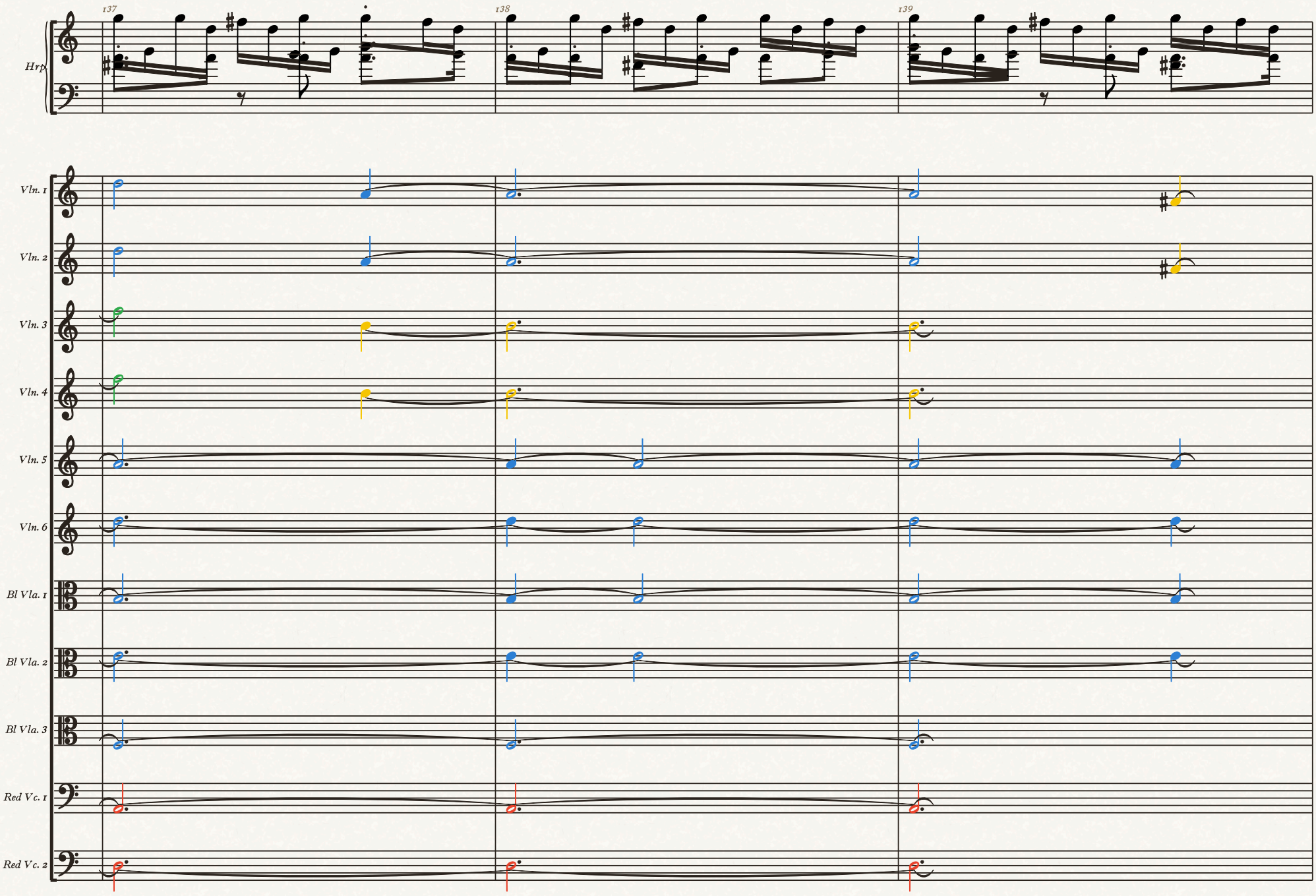

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Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
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117
118
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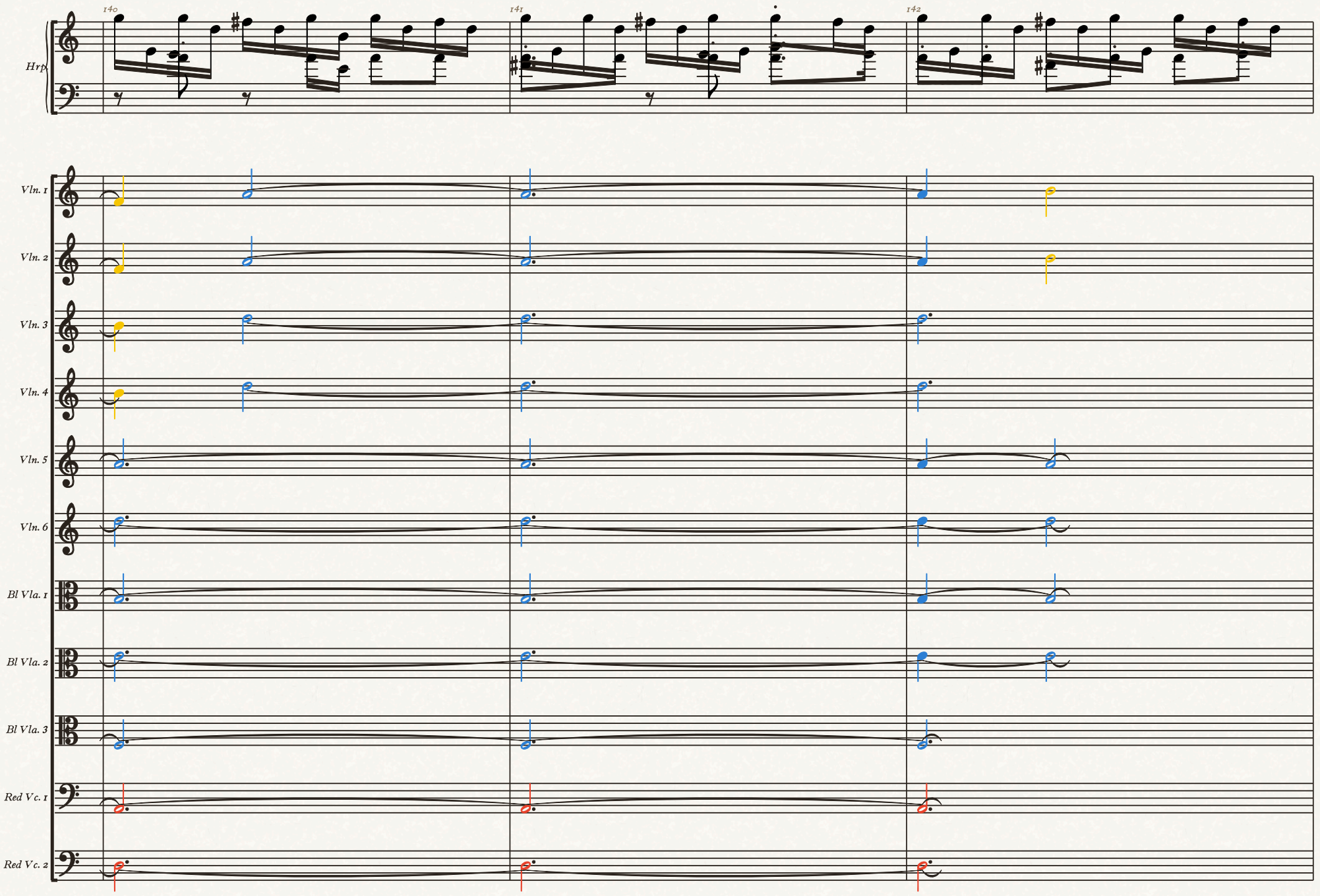

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Bl Vla. 3
Red Vc. 1
Red Vc. 2
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124
Hrp.
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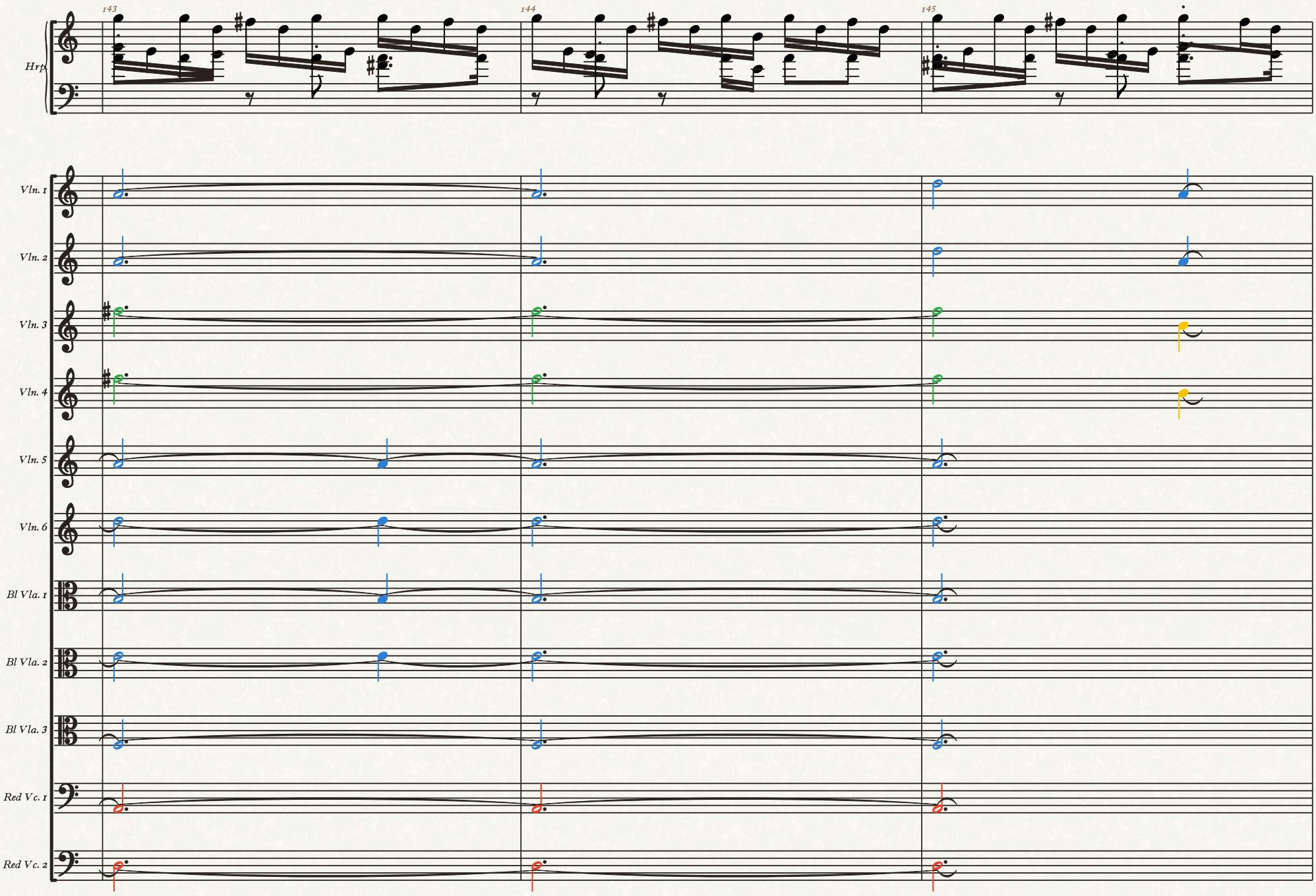

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Red Vc. 2
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129
130
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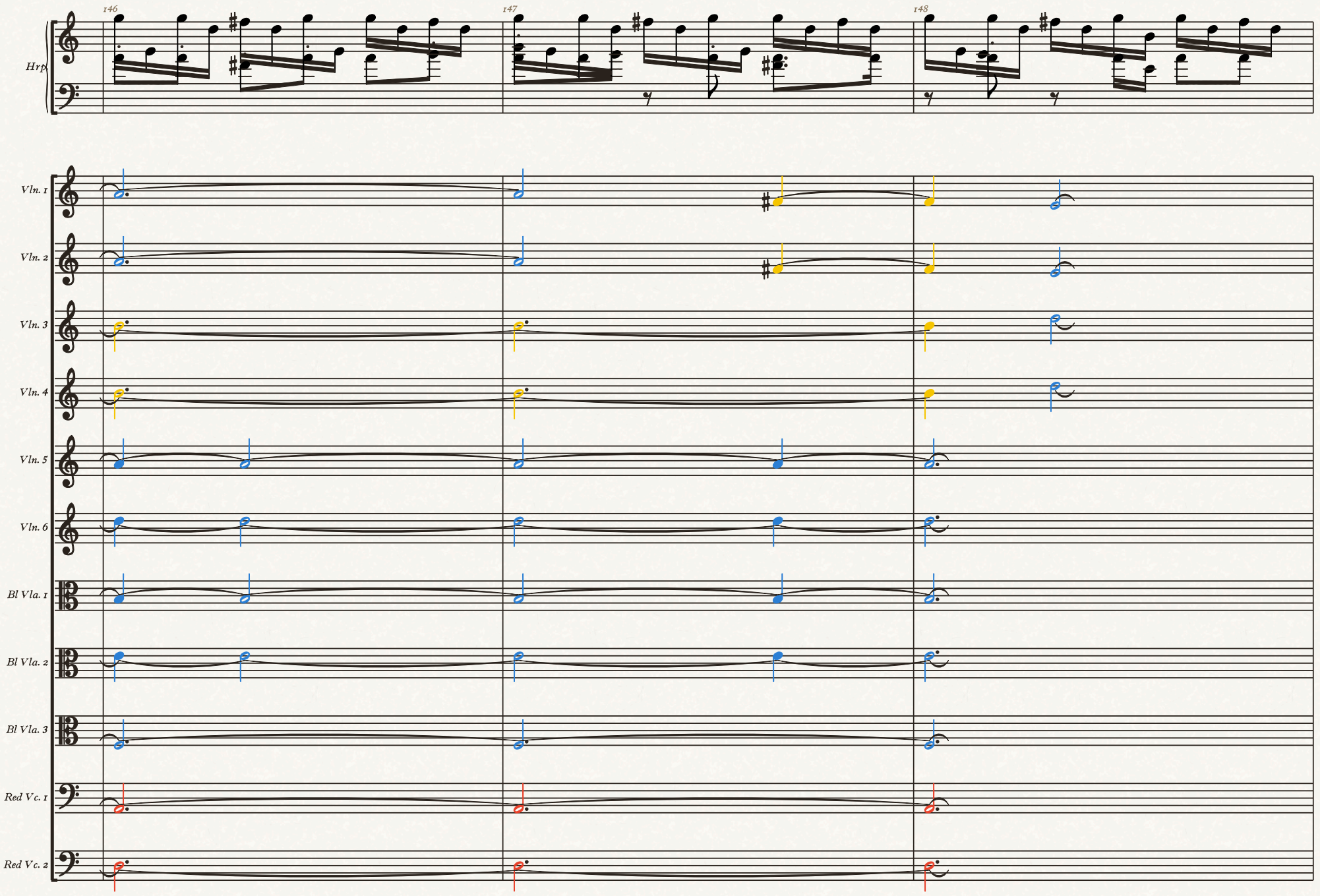

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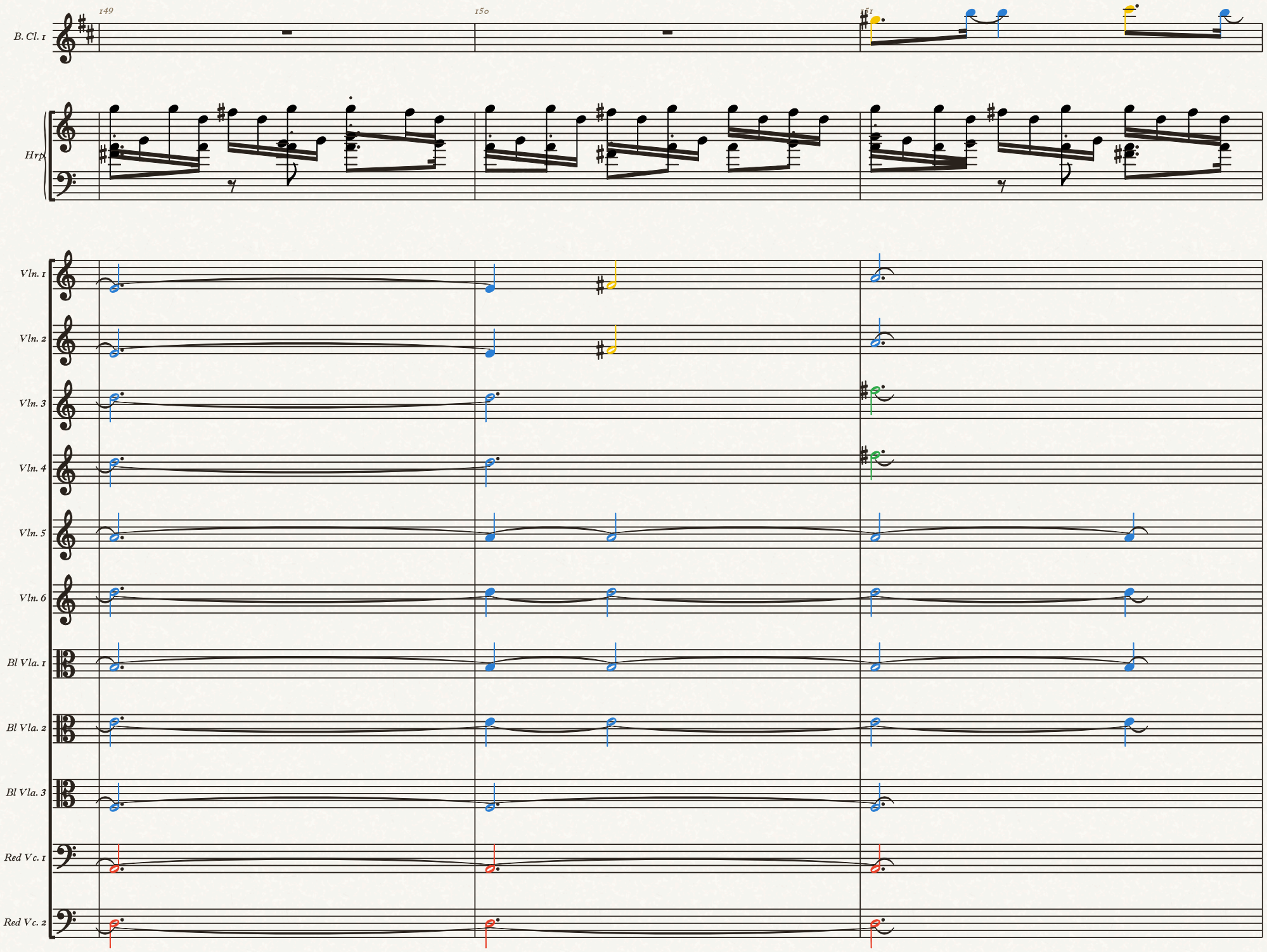

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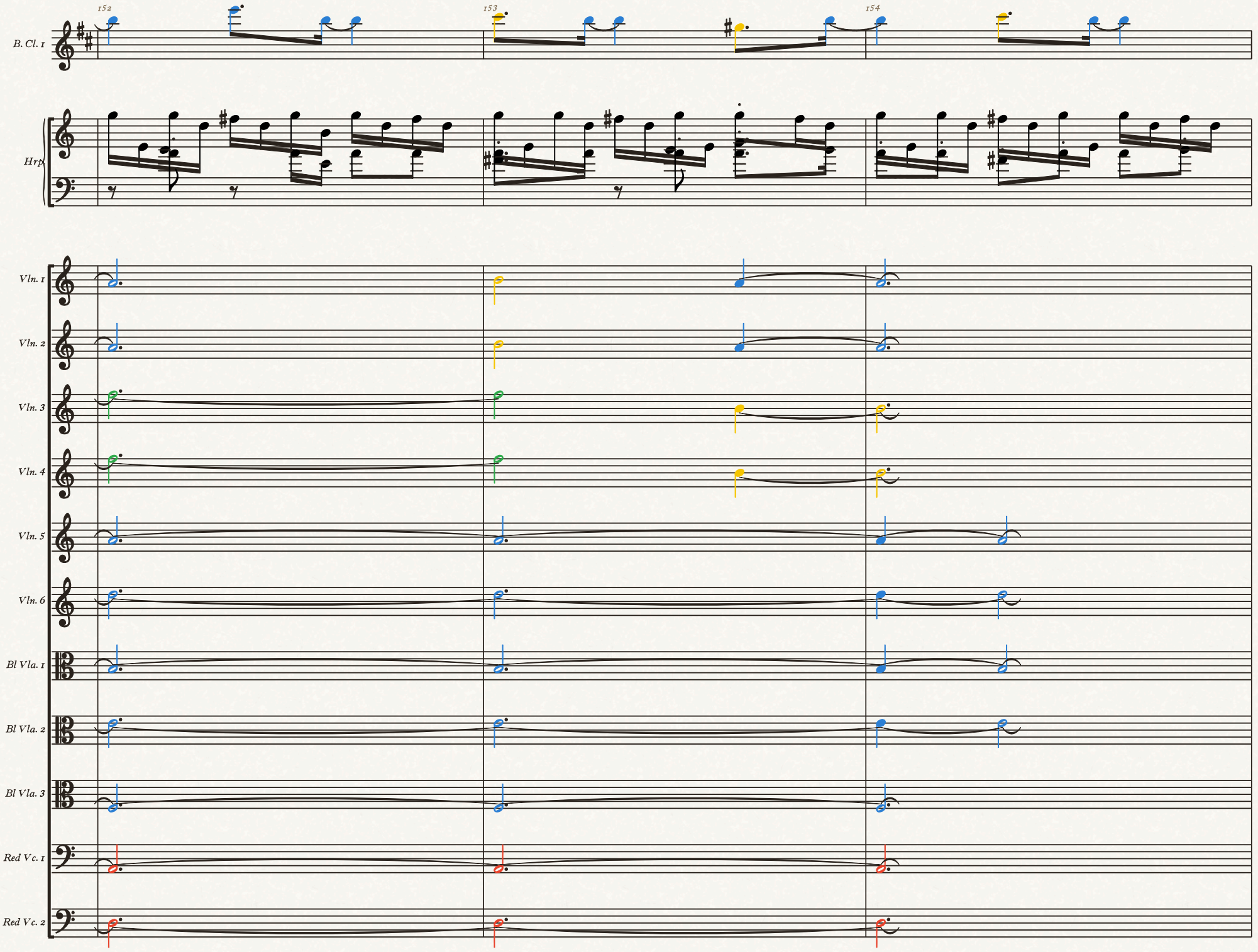

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Hrp
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Red Vc. 1
Red Vc. 2
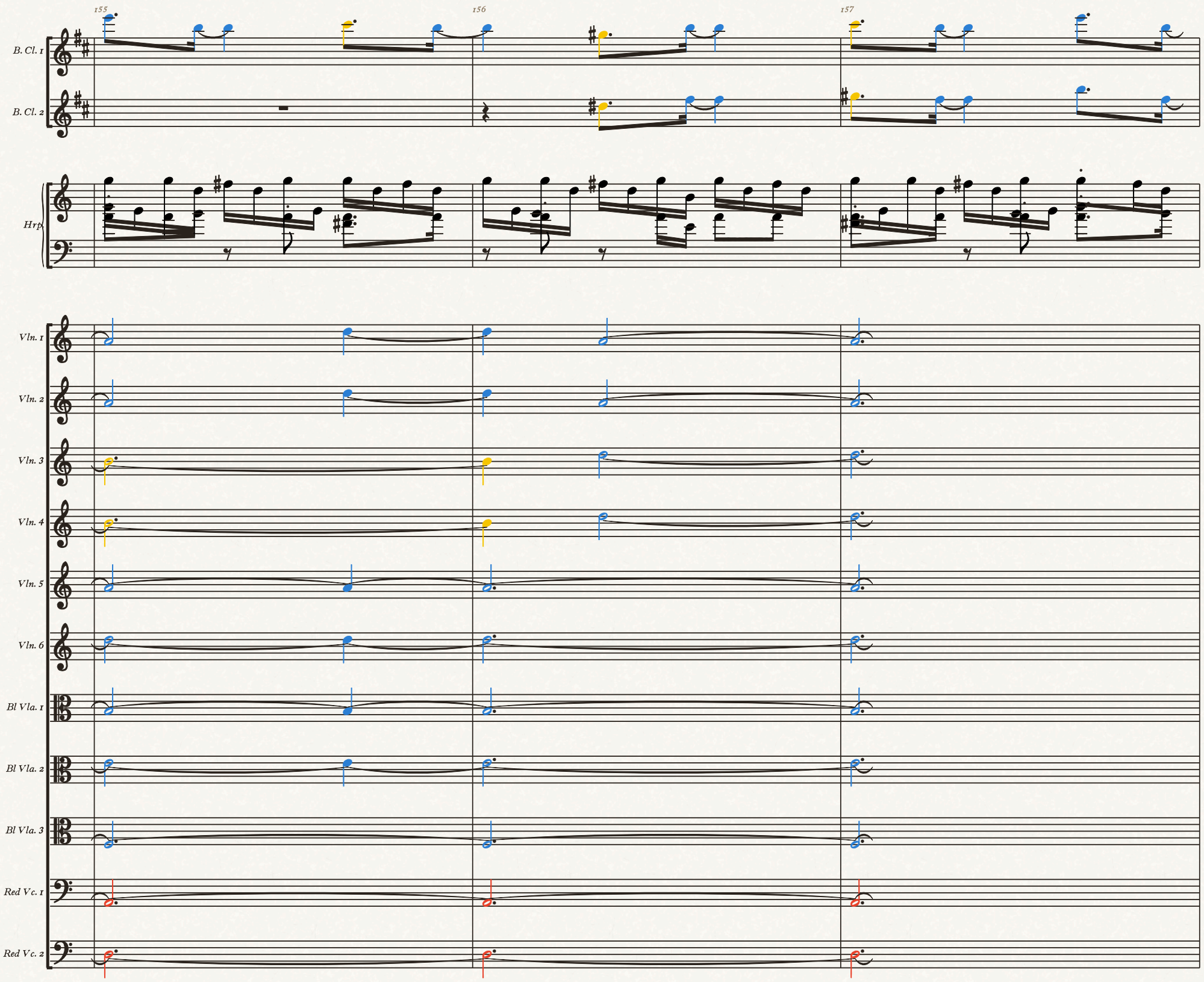

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142
Hrp
Vln. 1
Vln. 2
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Vln. 5
Vln. 6
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Bl Vla. 3
Red Vc. 1
Red Vc. 2
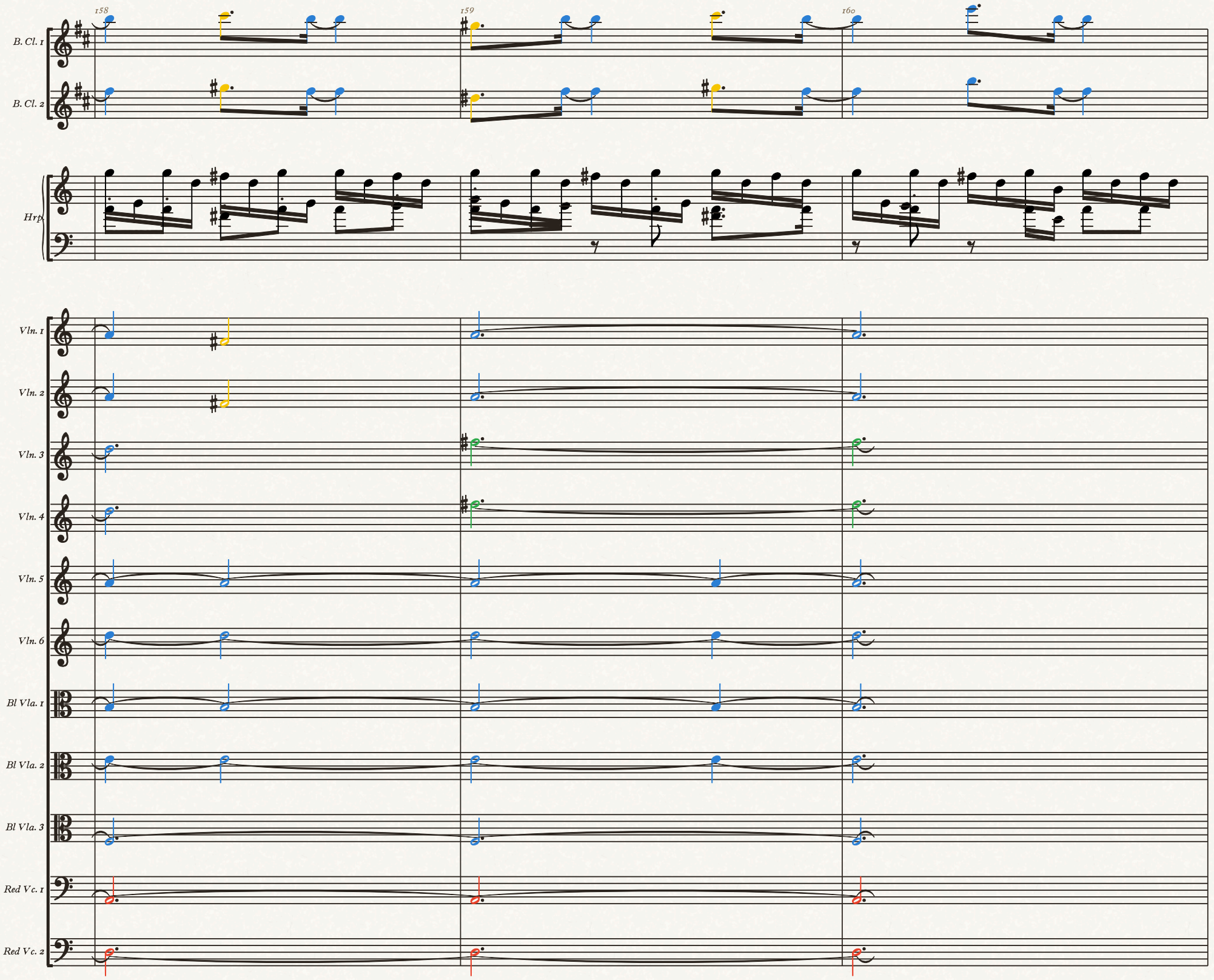

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145
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
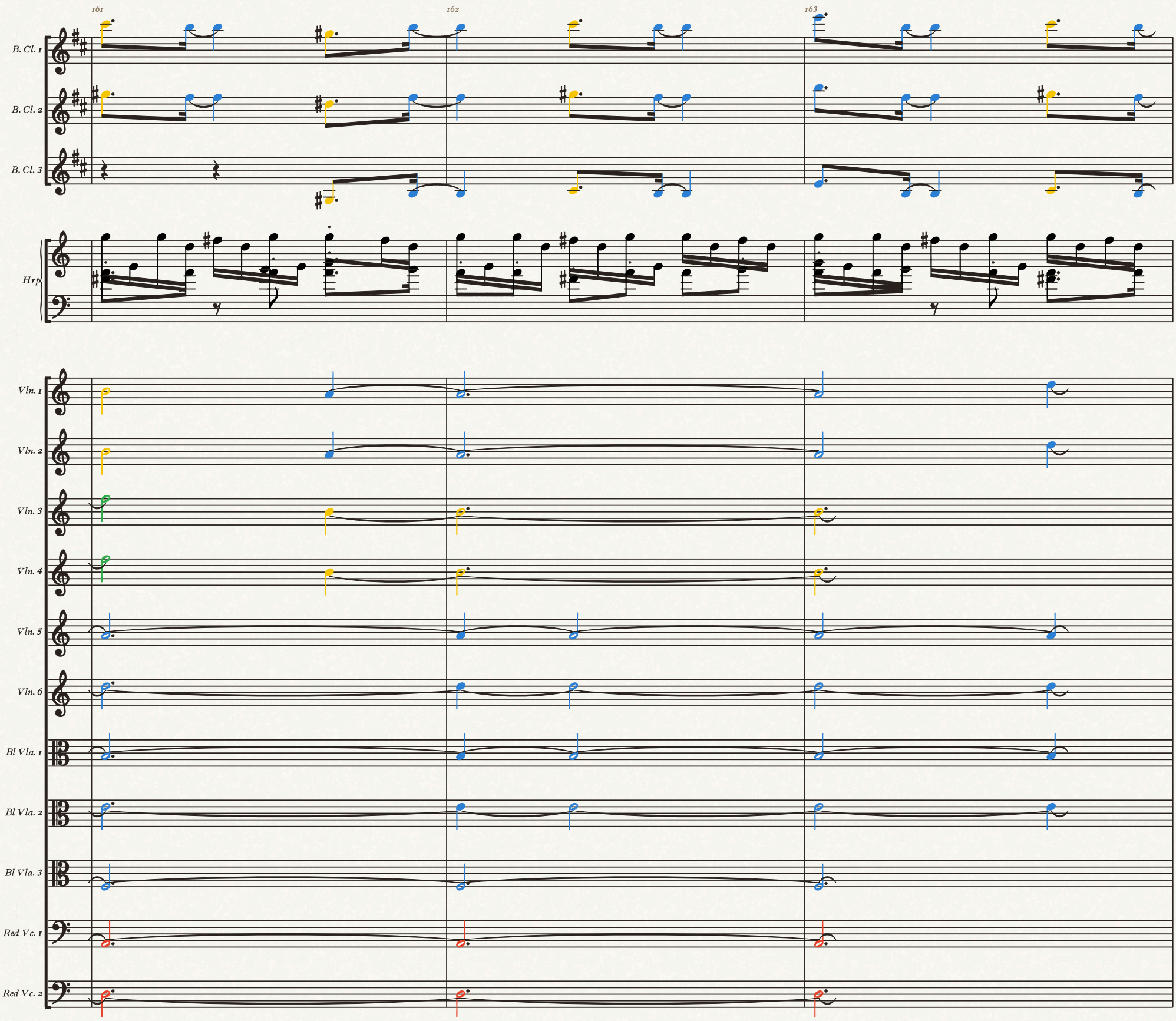

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148
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
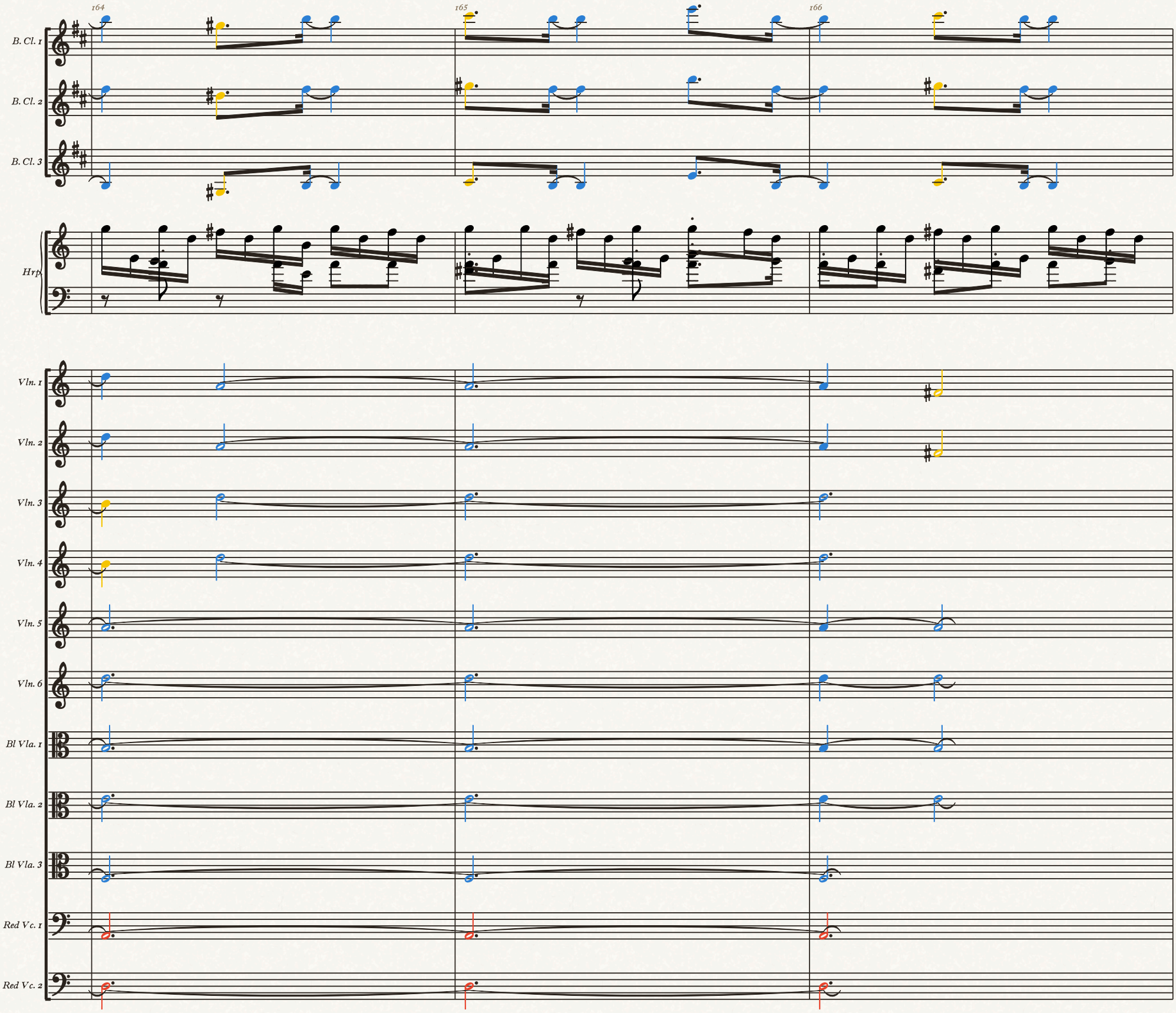

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151
B. Cl. 1
Hrp
Vln. 1
Vln. 2
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Vln. 4
Vln. 5
Vln. 6
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Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
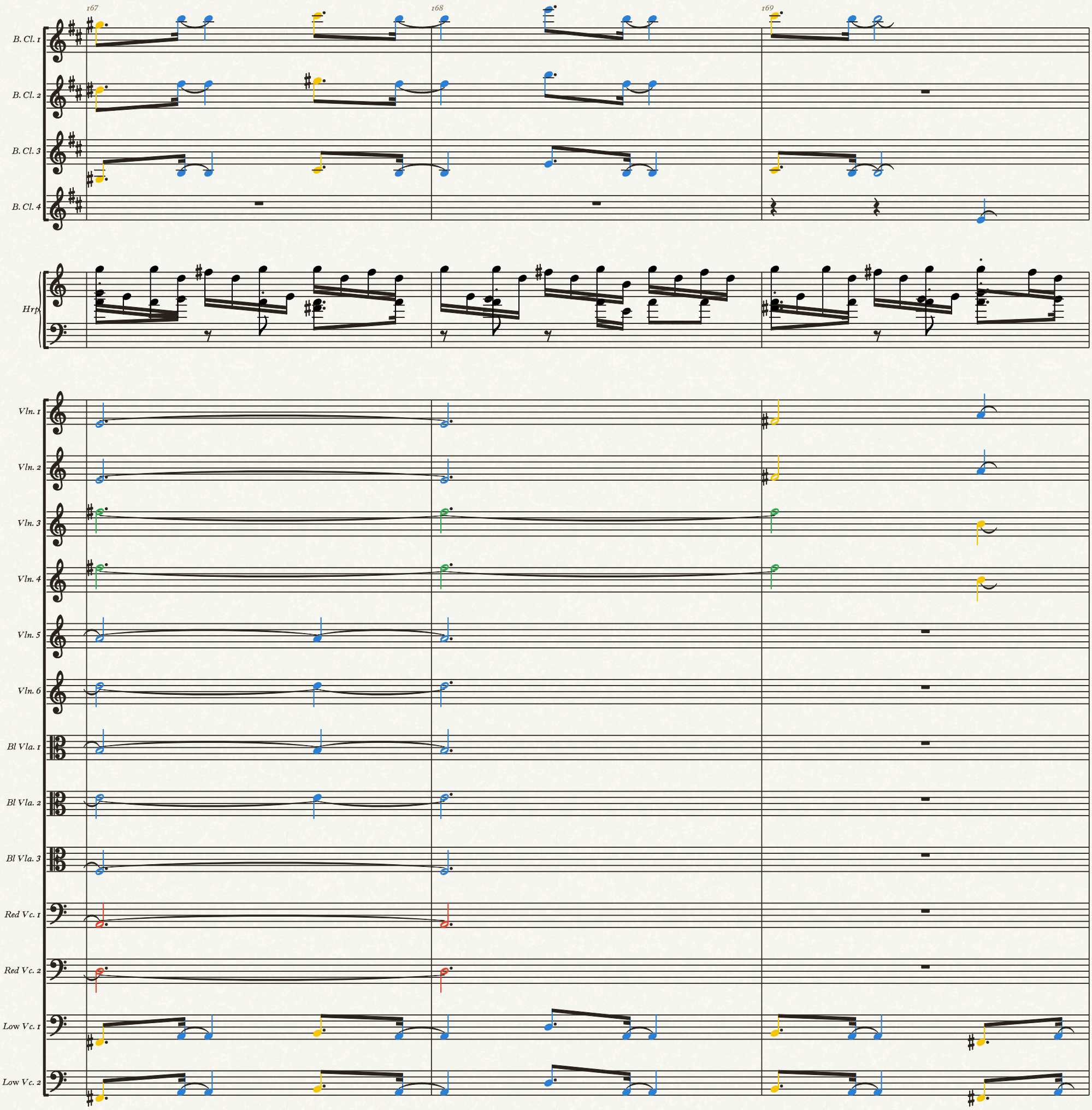

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153
154
B. Cl. 1
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2

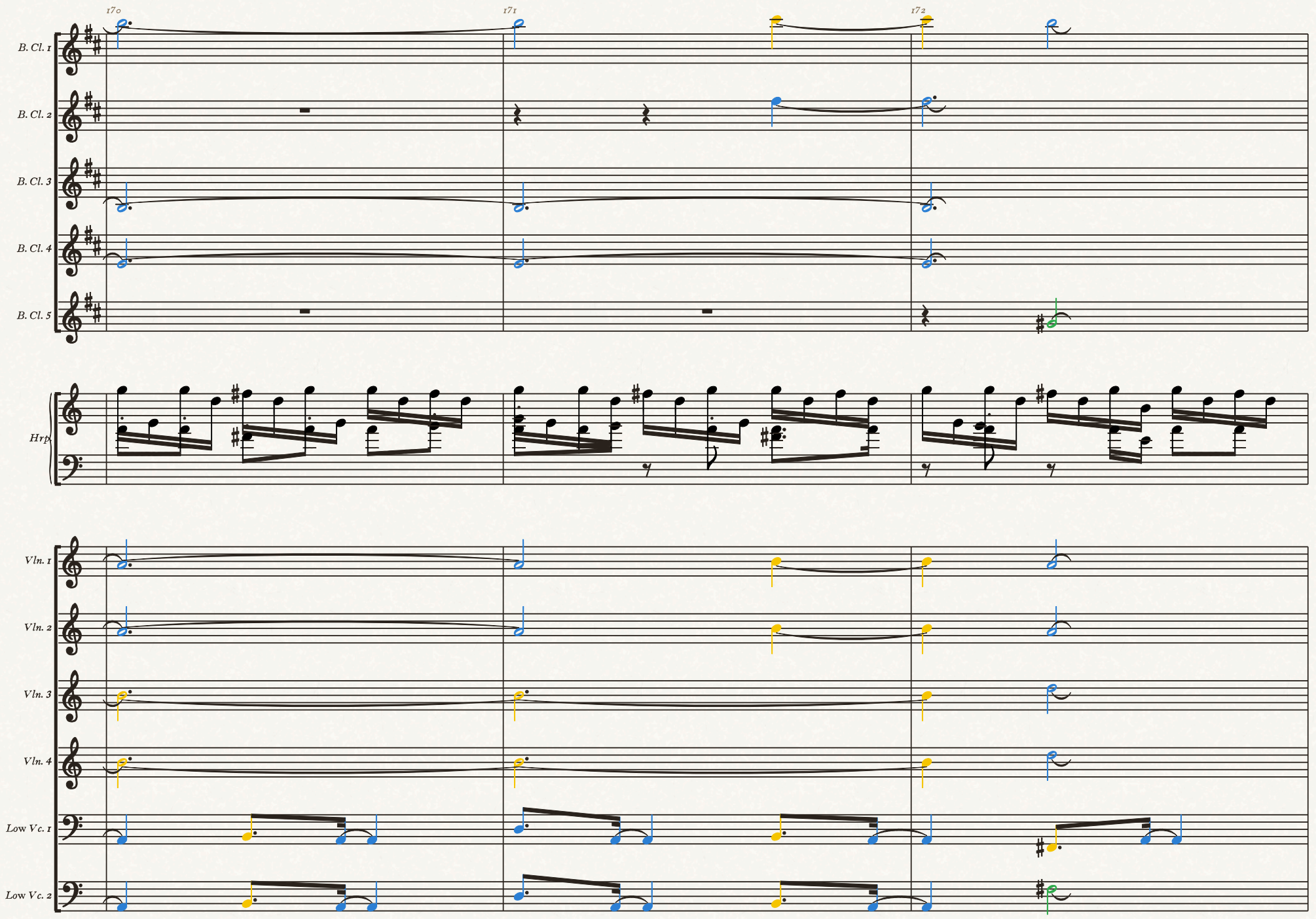

155
156
157
B. Cl. 1
B. Cl. 2
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
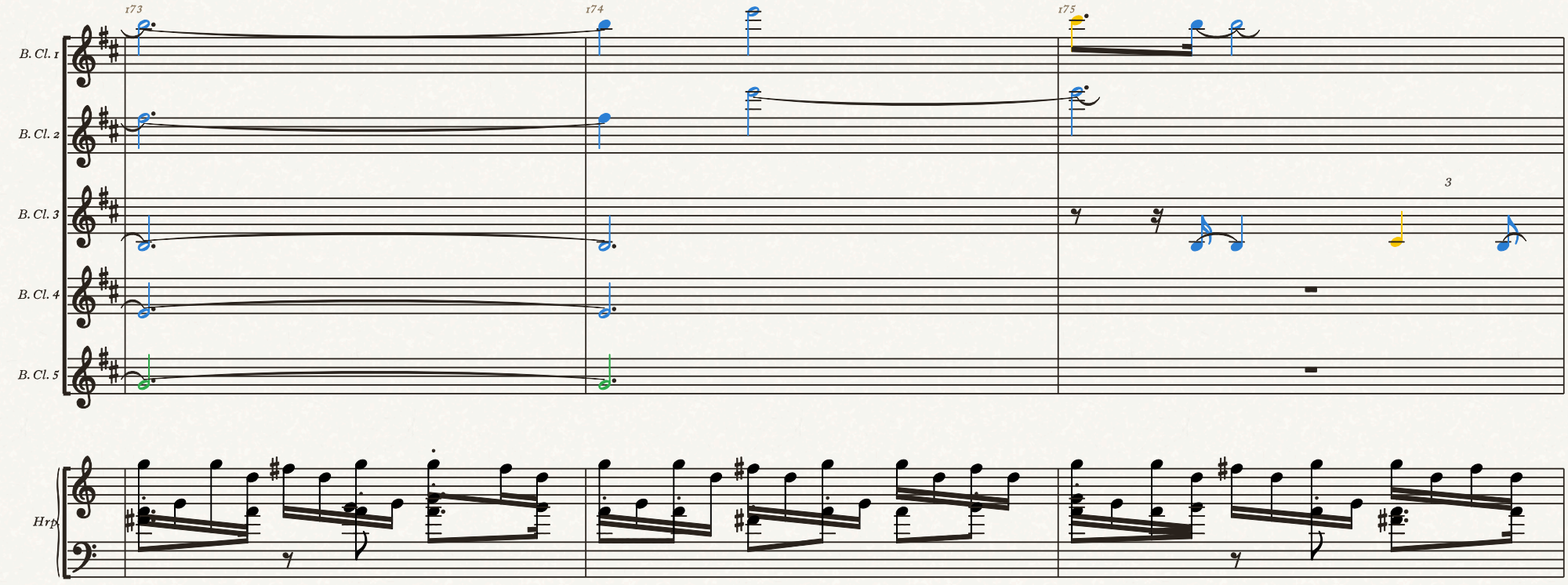

158
159
160
B. Cl. 1
B. Cl. 2
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
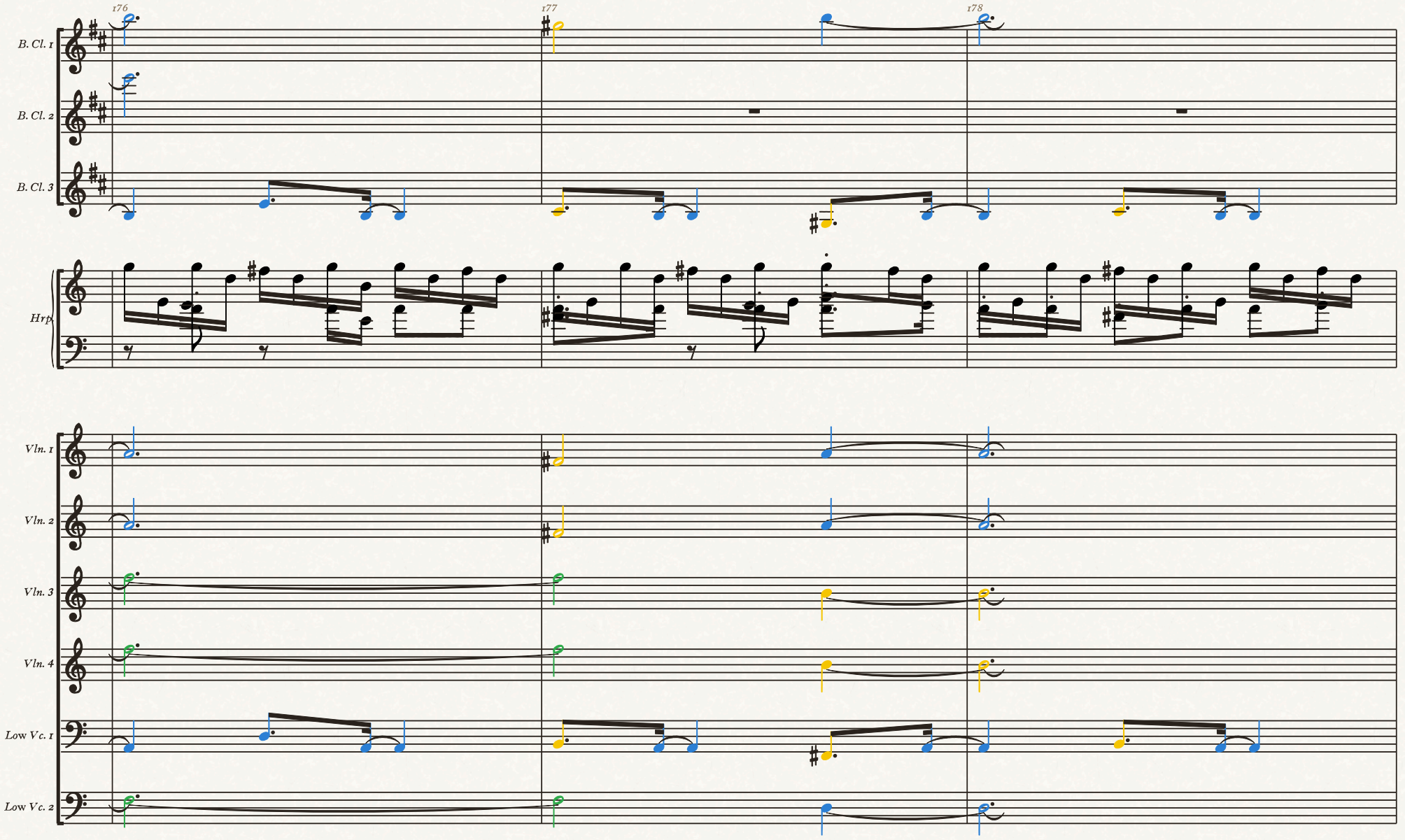

161
162
163
B. Cl. 1
B. Cl. 2
B. Cl. 3
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
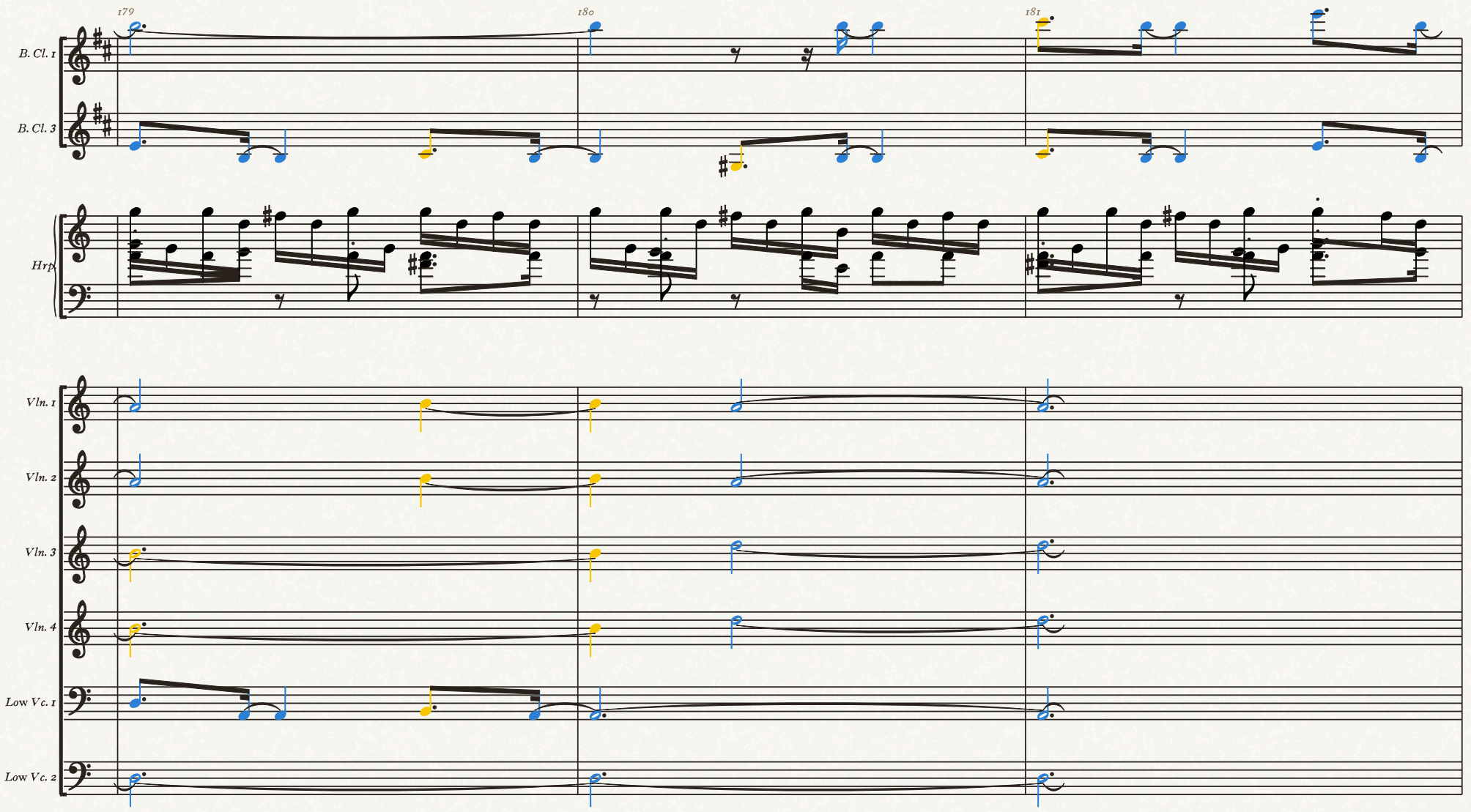

164
165
166
B. Cl. 1
B. Cl. 2
B. Cl. 3
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
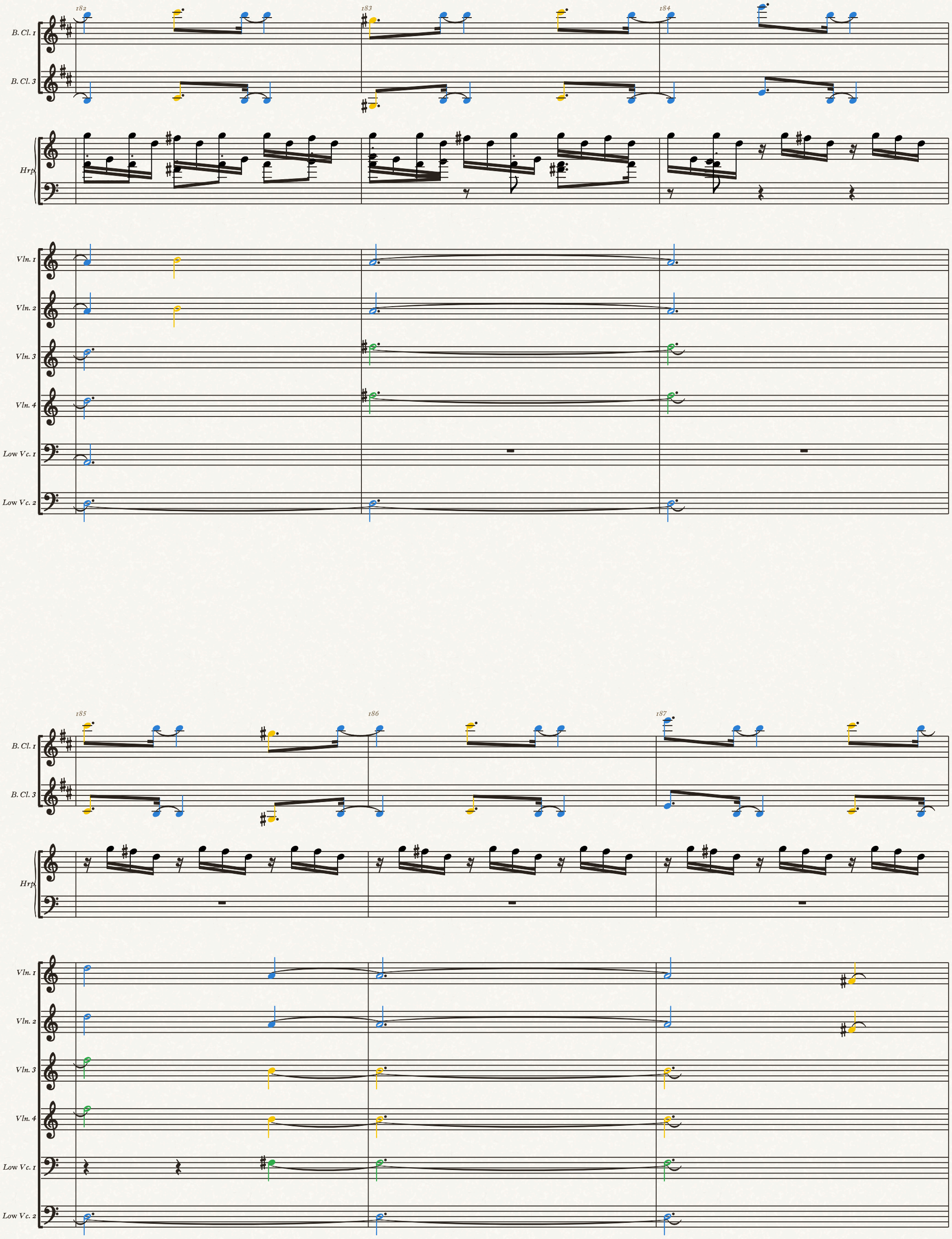

167
168
169
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Bl Vla. 1
Bl Vla. 2
Bl Vla. 3
Red Vc. 1
Red Vc. 2
Low Vc. 1
Low Vc. 2


170
171
172
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
B. Cl. 5
Hrp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2


173
174
175
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
B. Cl. 5
3
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2


176
177
178
B. Cl. 1
B. Cl. 2
B. Cl. 3
Hrp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2


179
180
181
B. Cl. 1
B. Cl. 3
Hrp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2
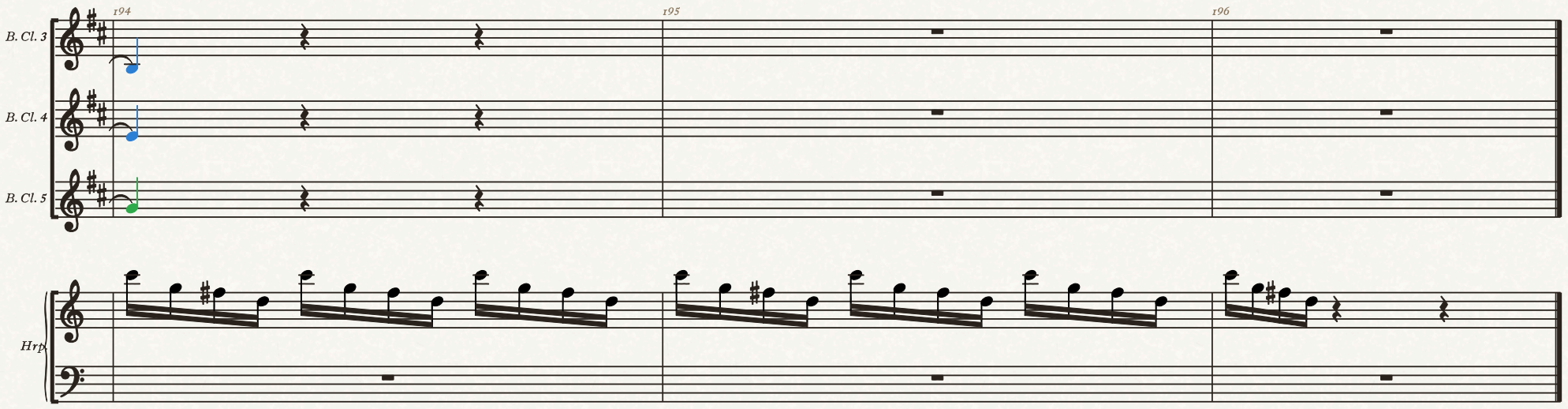

182
183
184
B. Cl. 1
B. Cl. 3
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2
185
186
187
B. Cl. 1
B. Cl. 3
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2

188 189 190

B. Cl. 1
B. Cl. 3
B. Cl. 4
B. Cl. 5
Hrp
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Low Vc. 1
Low Vc. 2

191 192 193

B. Cl. 1
B. Cl. 3
B. Cl. 4
B. Cl. 5
Hrp
Vln. 3
Vln. 4


194
195
196
B. Cl. 3
B. Cl. 4
B. Cl. 5
Hrp



