

Olli Virtaperko

Multikolor

for Baritone Saxophone and Ensemble

Baritone Saxophone solo
(in E \flat)

MULTIKOLOR

Notation:

General

Trills are diatonic, if not otherwise specified (the altered tone is the closest upward unaccented tone)

On microtonal notation

The microtonalism in the piece is predominantly motivated by the microtonal harmonies of the multiphones of the baritone saxophone. Due to the complex nature of how the saxophone multiphones are formulated (e.g. partials from several overtone series sounding simultaneously), exact definition of the sounding frequencies would result a complex notation. Consequently, for the practical reasons, the used microtonal notation intends to give just a rough indication of the deviations from the standard equal tuning and the final judgement is left to the musicians' ears (which – though undoubtedly being challenging – should not be impossible in music, where each musician has an independent part and unisono doublings are exceptions).

The approximate realizations for the microtonal accidentals are:

↓ ↑ slightly lower/higher (5-15 cents); can be used in combination with other accidentals

↓ ♭ ↑ ♮ ↓ ♯ ↑ approximately a quarter semitone lower/higher (15-35 cents)

↓ ♮ ↓ ♯ ♯ approximately a half semitone lower/higher (35-50 cents)

Baritone Saxophone solo
(in E_b)

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♩ = 75

8^{va}-----

(p-mp)

flute mp

clarinet

bassoon mp

6

bend

narrow trill

vibr.

mp

clarinet

(Sax. solo, others tacet)

11 (2+3+4)

5

play

3

sing

17

rubato

5

voice fade-out (mp)

> p

1
2
3 A
4
5 C3
7

2
3
5
6

23

1
2
3
5 Ta

solo, dynamics ad lib.

semi-tone trills

mp

27

slow down

(in tempo)

light slapping

rapid bursts (tempo ad lib)

repeat pattern

light slapping

tapping with light blowing support

31 *rapid bursts* *light slapping*

tapping with light blowing support

35 *as before* *ord. → mostly air → ord.* *(vary the sound color ad lib.)* *slap* *ord.*

(p) *mp*

40 *light slapping* *rit.* *M* *slow glissando, as smooth as possible*

♩ = 50 *subtone*

45 *light slapping* *10* *ord.* *search partials from that area*

x
2
3 B \flat
4
5
6
E \flat

Add pulsative rhythm patterns by altering embouchure. Apply patterns every here and there, not constantly!

49 *similarly, freely* *ord.*

56 *M* *M* *3* *3* *(mp-mf)*

1
2
3
4
5
7

1
2
3
4
5
6
7
E \flat

60

(with bassoon)

pp subito *mp*

bassoon

expressive

mf *mp*

bisbigliando

simile

3 5 6 5

66

bisbigliando (with C# key)

bisbigliando intensity

1
2
4
5
6
E \flat

crescendo, focus on f

70

1
2
3 G#

expressive

fl. + ob.

hn. + fg.

mf

expressive, with cello

bend

$\text{♩} = 75$

74

79 *f* 3 3 6 *(mf-f)*

83 $\frac{1}{3} A$ $\frac{5}{6} C5$ $\frac{7}{7}$ x $\frac{1}{6} C3$ $\frac{5}{6} C5$

87 $\text{♩} = 100$

92 *flute* *f* *intensively, a bit faster* 3 3 6 6 6

95 *(rhythm with winds)* $\frac{1}{6} C2$ $\frac{5}{6} C1$ *<mf* *(mp)*

100 *(rhythm with winds)* *mf*

106

f *mf* *mp*

calming down

(with winds)

2
3
5
6

111

clarinet

mp

[page turn]

6

mf

3

2
3
5
6

118

mp

1

124

flute

p

X
2
3
4

129

bassoon

mf

intensively

136

mf

f

3

5

3

3

6

3

8va

(8va)

140

(rhythm with horn)

144

5:3

3

3

6

3

3

3

3

3

7:4

solo

147 *trm*

fl. *py* ob. hn. #

151

bassoon *mp* ————— *mf*

- 1
- 2
- 3 A
- 5
- 6
- 7

155

- C2
- C1
- C3

- ou
- x | C2
- 1 | C1
- 2 | C4
- C3 | C3
- C5 | C5

oboe *mp*

160

clarinet *mf*

167

172

x
C3
C5

moderate bisbigl. more intense

(rhythm with horn)

178

C2 C2
C1 C1
C4 C4
C3 C3
C5

fast multifonic figuration, freely

(mf-ff)

accelerando

179

bisbigliando, freely

(scale gesture together with horn, independent rhythm)
multiphonic, descending chromatic scale

search A-overtone, freely

ord. M

bassoon

f

8va--

broken tones (distracted with voice)

8va--

184

(broken tone)

1Ta
C5
(+ oct. key)
quasi gliss.

[page turn]

187

A-overtones (continue this rhythm & overtones freely, but play also the notated slaps)

clarinet *f*

bassoon *mf*

slap

fp

M

190

use this scale in rapid bursts

Subtone (Sbt.) → Ord.

→ Sbt. ord.

similarly

fff

p

(maximum air pressure) (same pressure, released)

M

192

similarly

flute

4+8

6

M

195

use this scale

ord. → Sbt.

fff

197

Ord. → Sbt.

fff

199

tempo a little bit more relaxed, freely

CADENZA

Ord. → Sbt.

slap

f

202

Ord.

(fingering as before, Sbt.)

find overtones M

$f > p$ $< f >$ alter trills, non-regular rhythmic patterns $< f >$ as before

206

tempo & meter freely, notated rhythm values are suggestive

M trill/bisbigliando

210

+ violin harmonics

va

1
2
3 A
5
6
7

213

focus on f

gliss ad lib.

play feast with differential tones!

sing

218

ou
x | C2
| C1
2 | C4
C3 | C3
C5 | C5

C2
C1
C3

slap tongue (use the fingering of the multiphone)

(similarly)

222

play

sing (glissandos with voice)

(END OF CADENZA)

bassoon

$\bullet = 50$

227

play with neck + mouthpiece only

mp

mf

affectively

(vibrato)

ad lib. (solo, others tacet)

+ voice

fl. + ob.

mp

flute

mf

oboe

mp

mp

231

play

231

connect the neck back to the body of the instrument and remove the mouthpiece

-----> play with mouthpiece only

fade in ad lib.

sing

(solo, others tacet)

freely, rhythm values suggestive

236

ad lib, possibly with voice

flute

1
2
3 A
4
5 C3
7

241

play (no singing)

connect the mouthpiece
-> normal construction

(on beat)

1
2
3
4
5
6
7

246

$\text{musical note} = \text{musical note}$ (double tempo)

x
P
C3
C5

pick up the partials

252

1
2
3 A
5
6
7

focus on f

$\text{♩} = \text{♩}$ (previous tempo)

258

x
2
3
4
(7)

1
2
3 B \flat
4
5
6

bisbigliando ad lib
with E \flat key --->

(pp-p)

(pp-mp)

263

1
2
3 A
4
5 C3

(pp-p)

cello

S.P. → N.

pp

268

275

1
(8)
3
4
5

+ (pizz.)

+ bass

280

quasi slap,
secco

pp