SERGIO ROBERTO DE OLIVEIRA

Colors

for flute, two violins, viol, cello, and harpsichord

Op. 56

a casa

Colors

for flute, two violins, viol, cello, and harpsichord

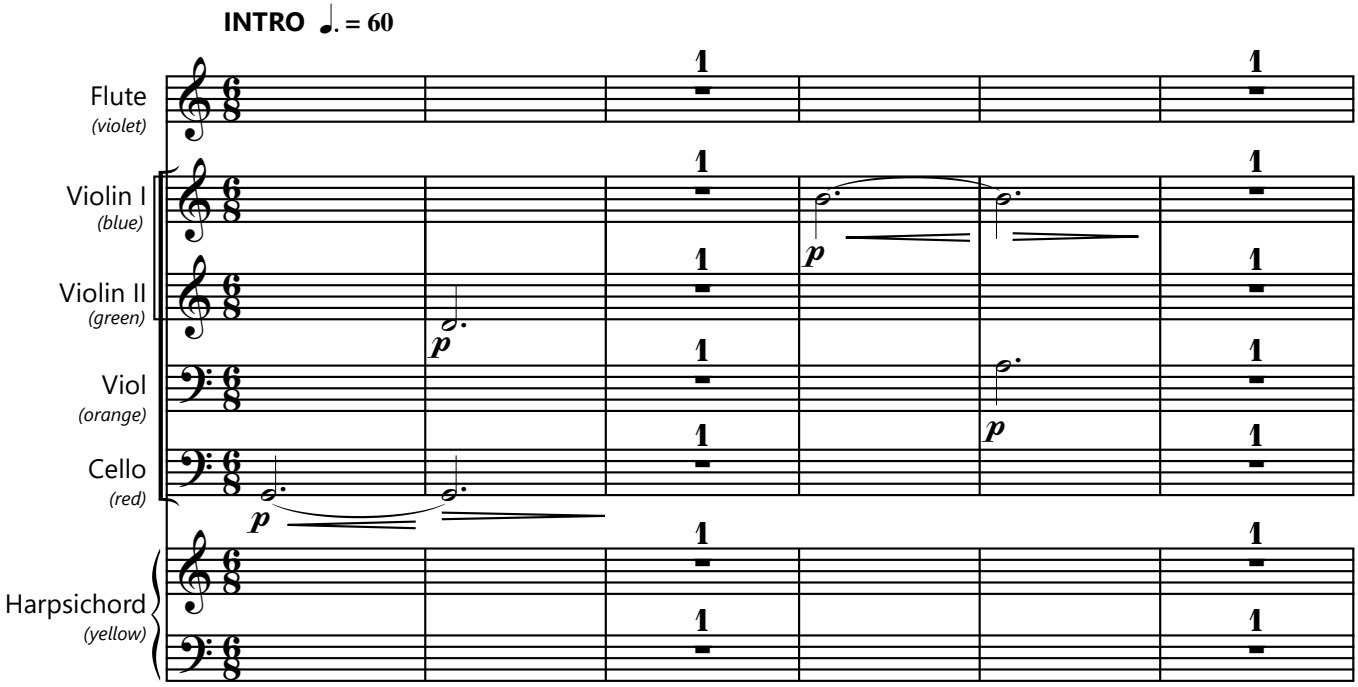
Op. 56

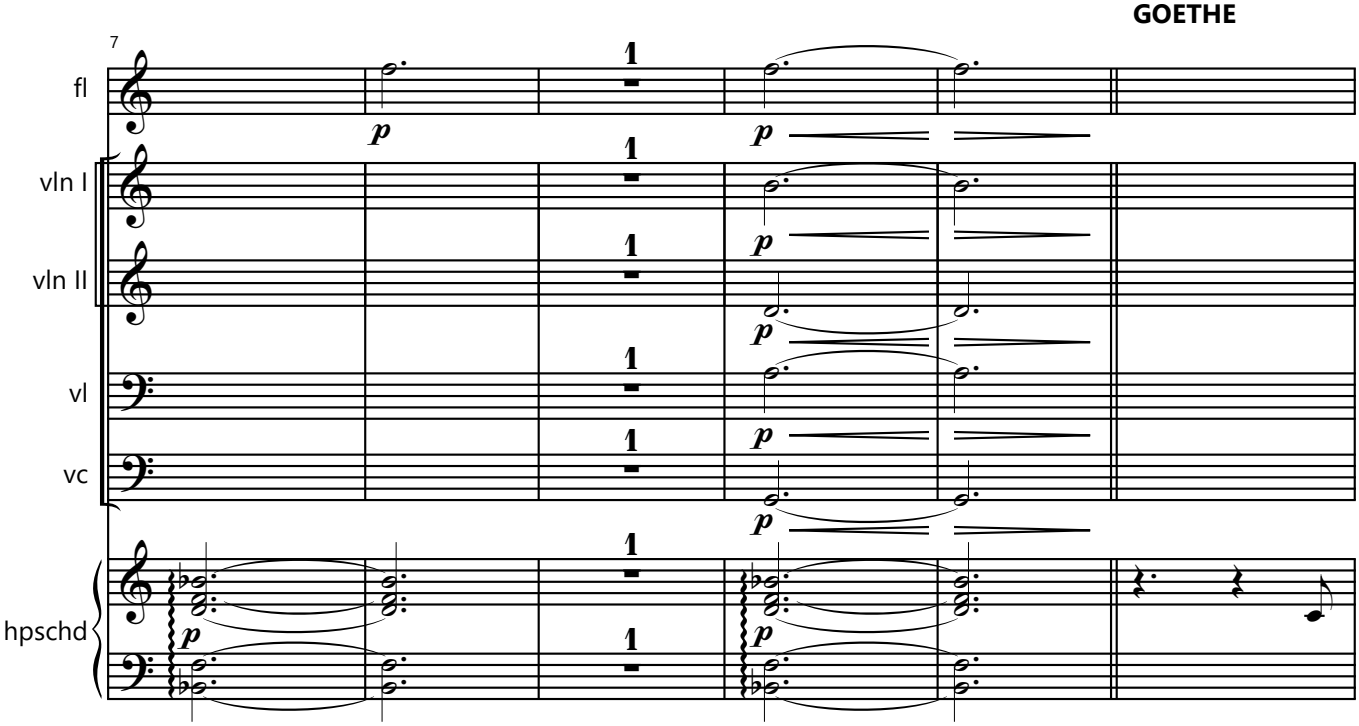
for Mélomanie

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira
Op. 56





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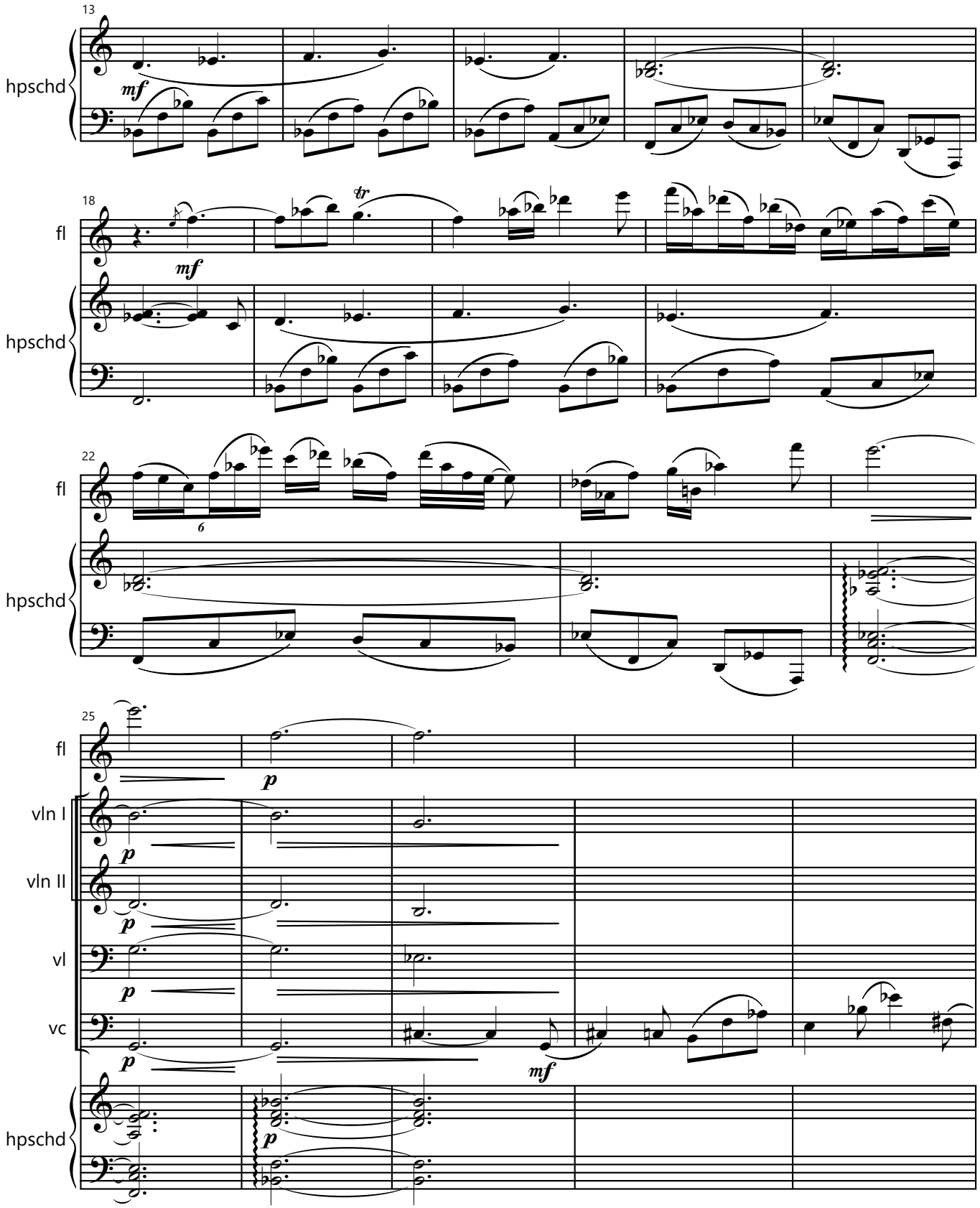
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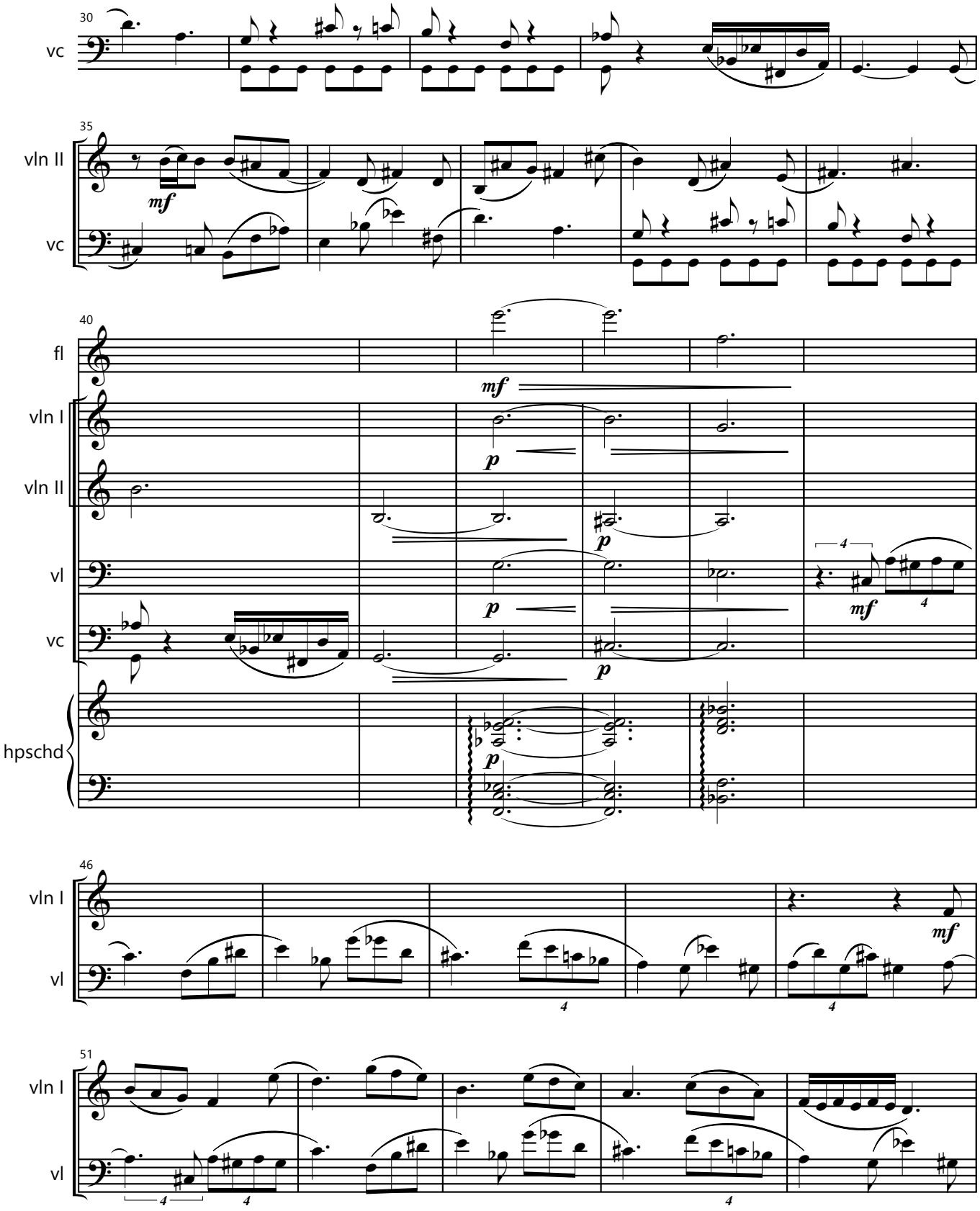
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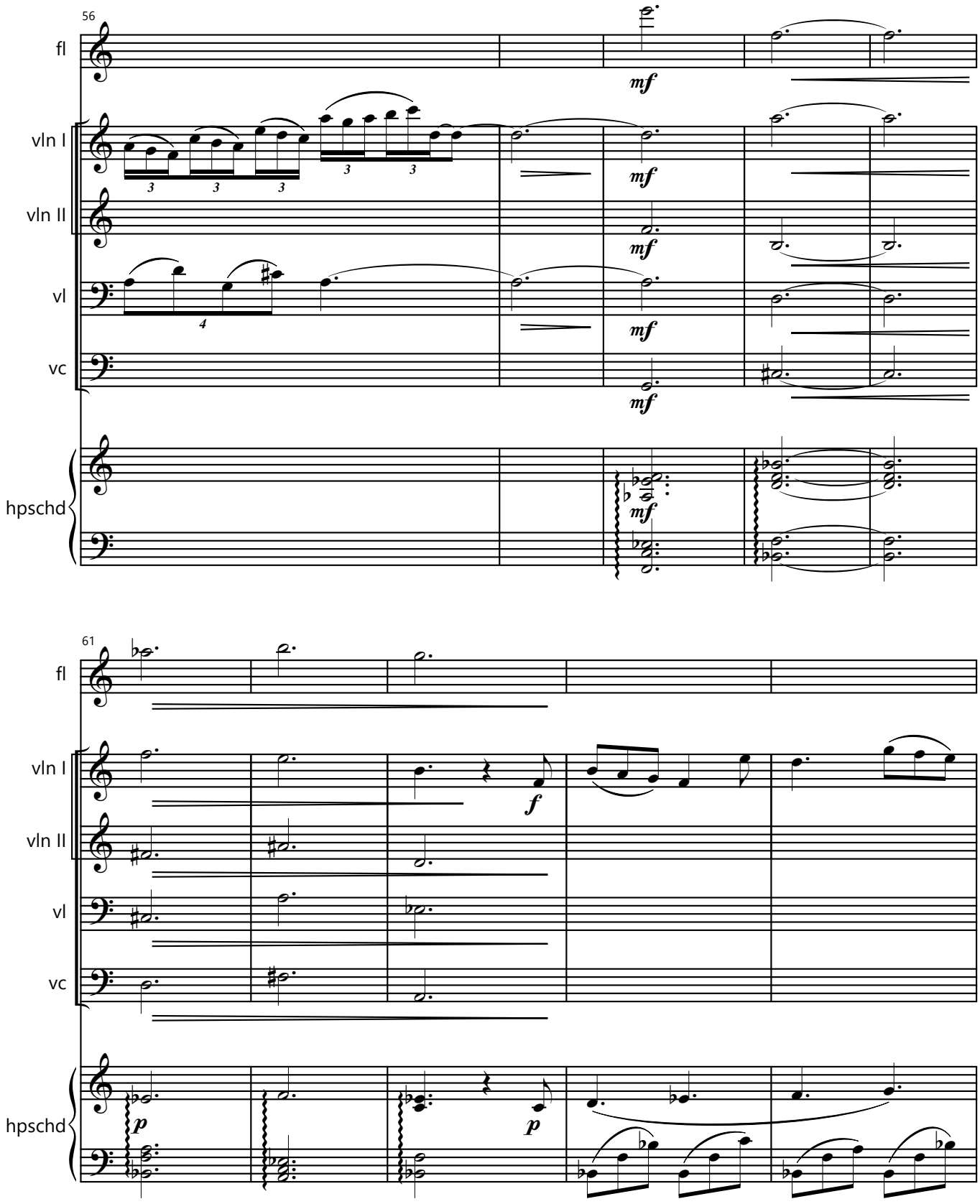
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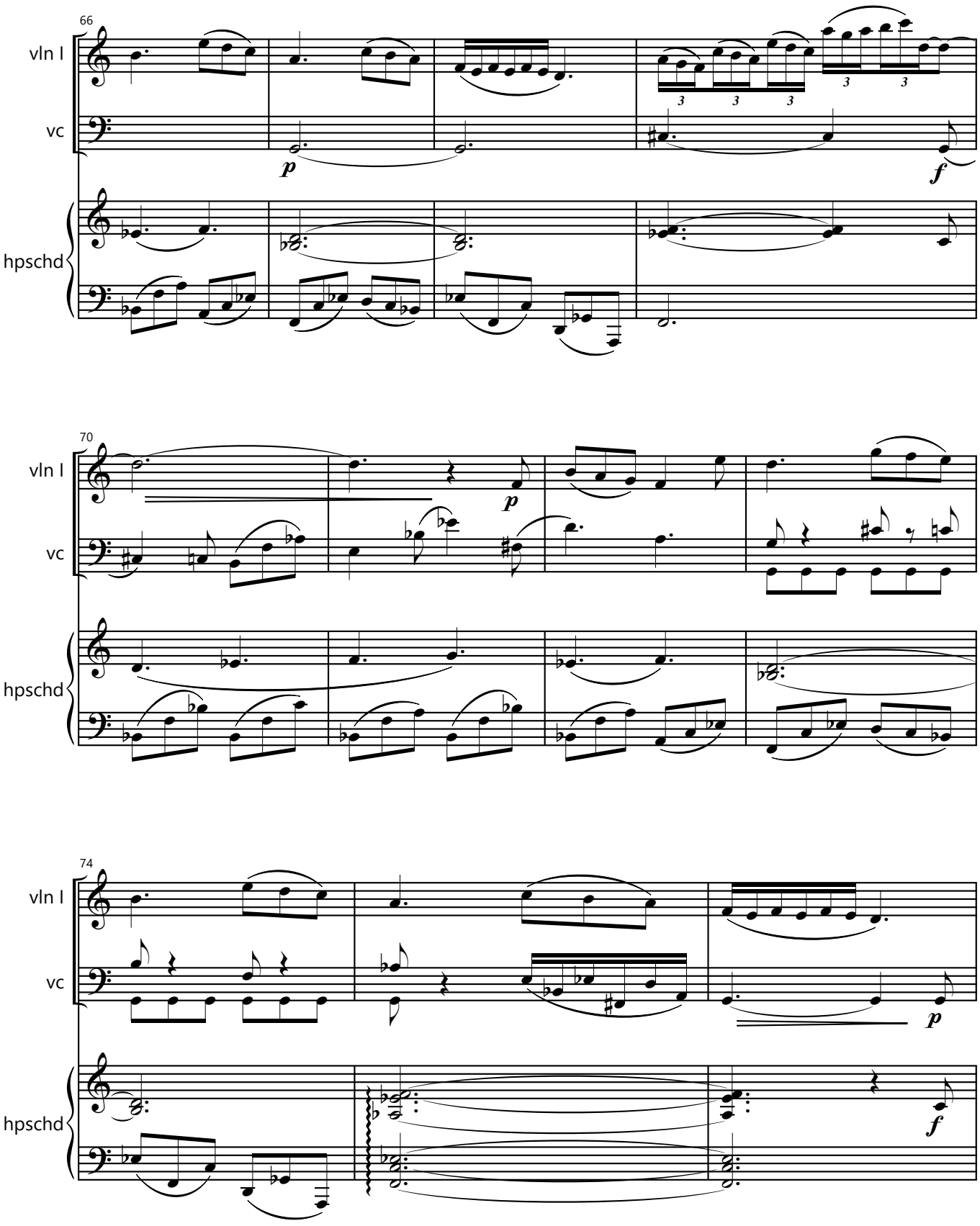
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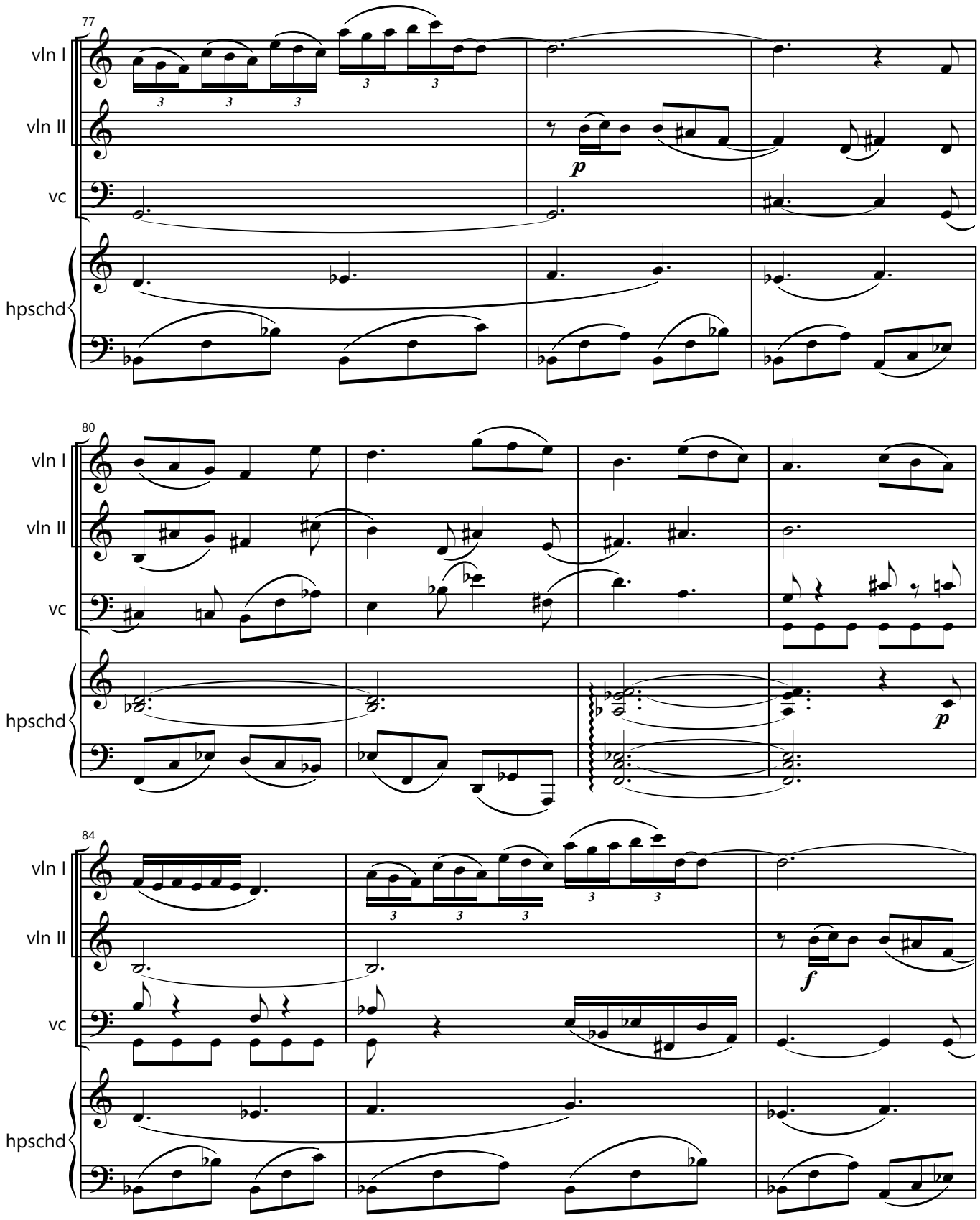
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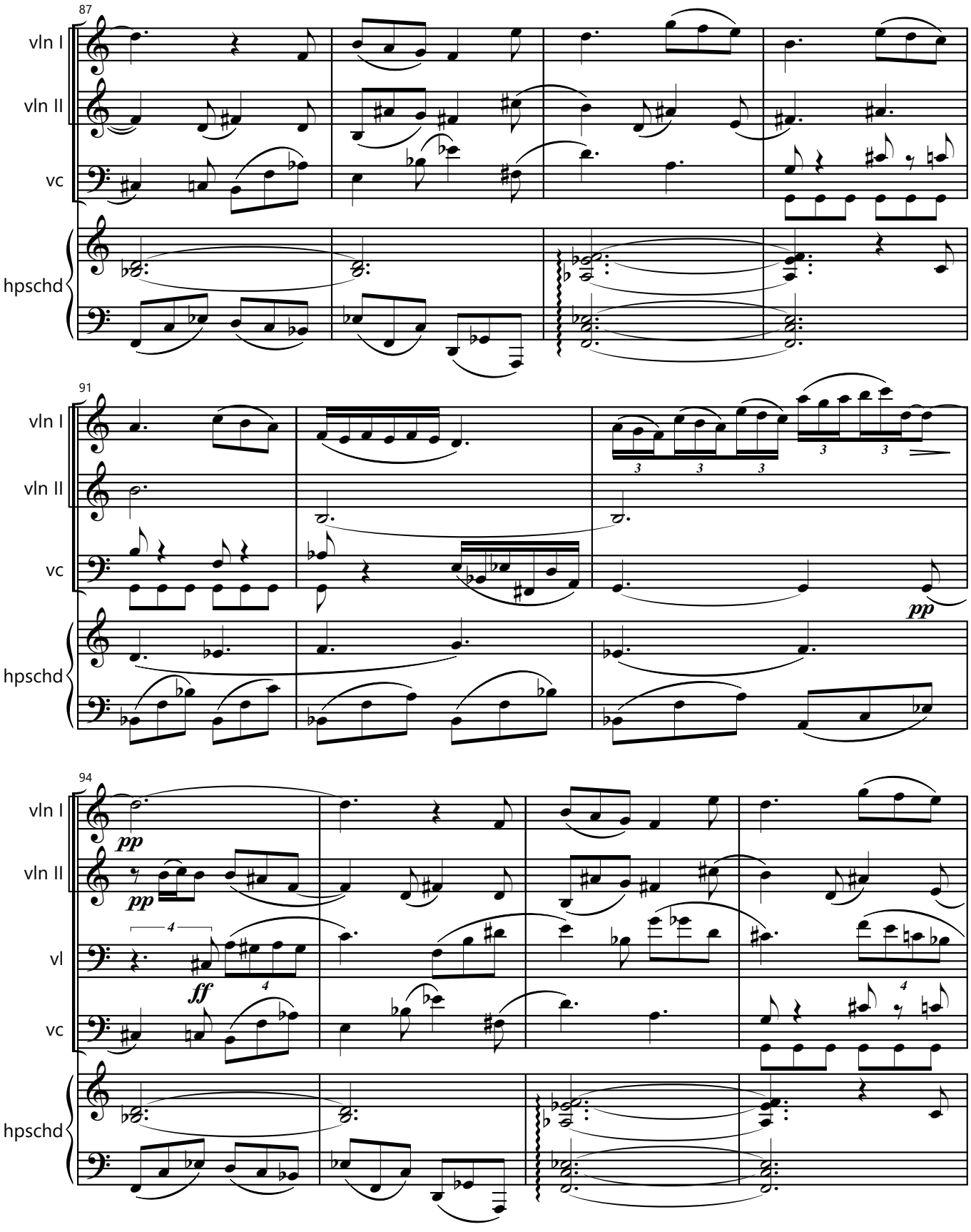
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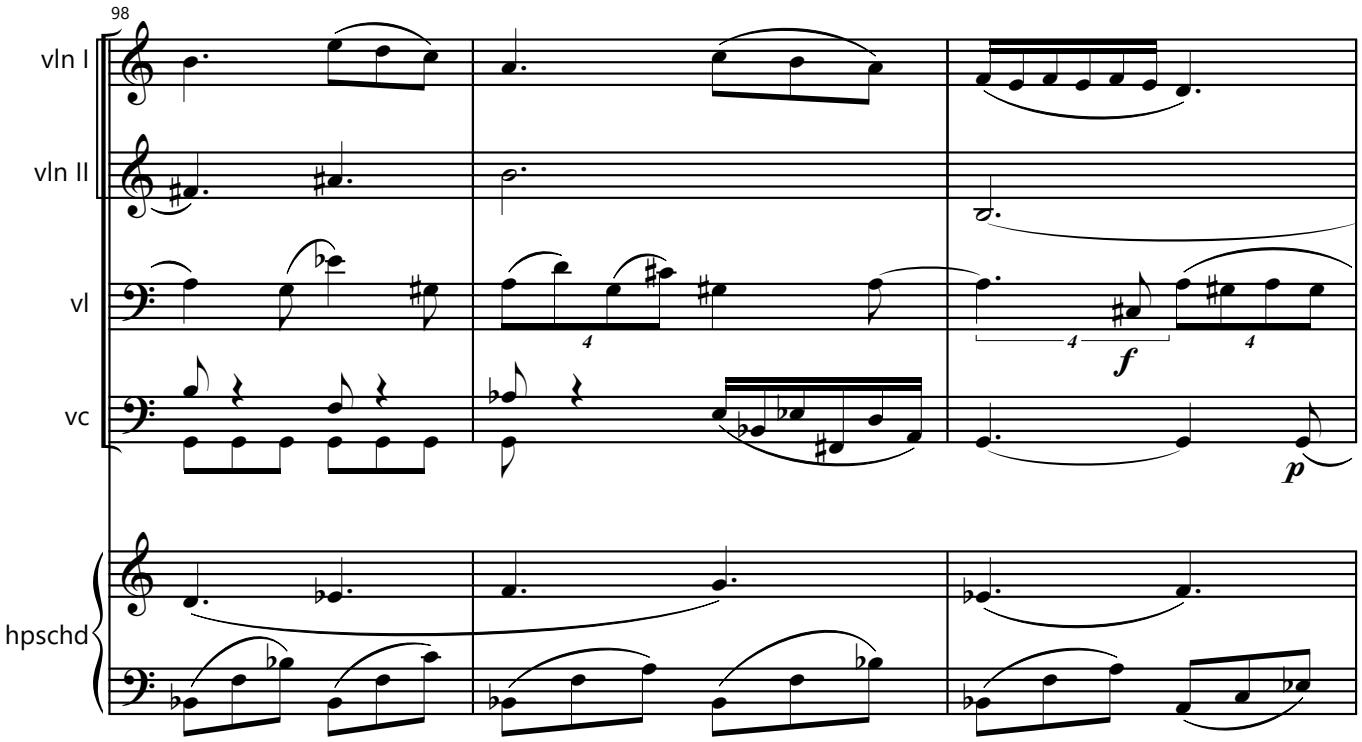
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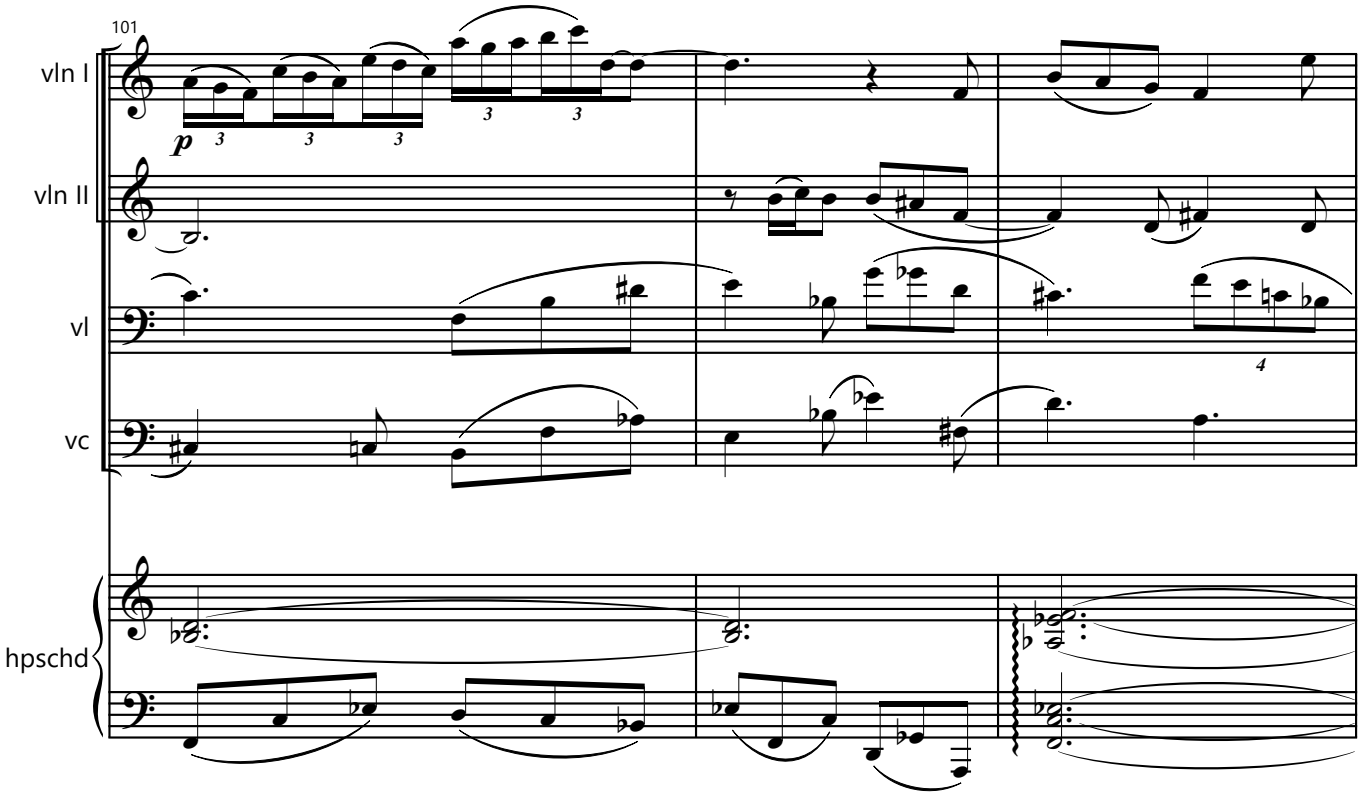
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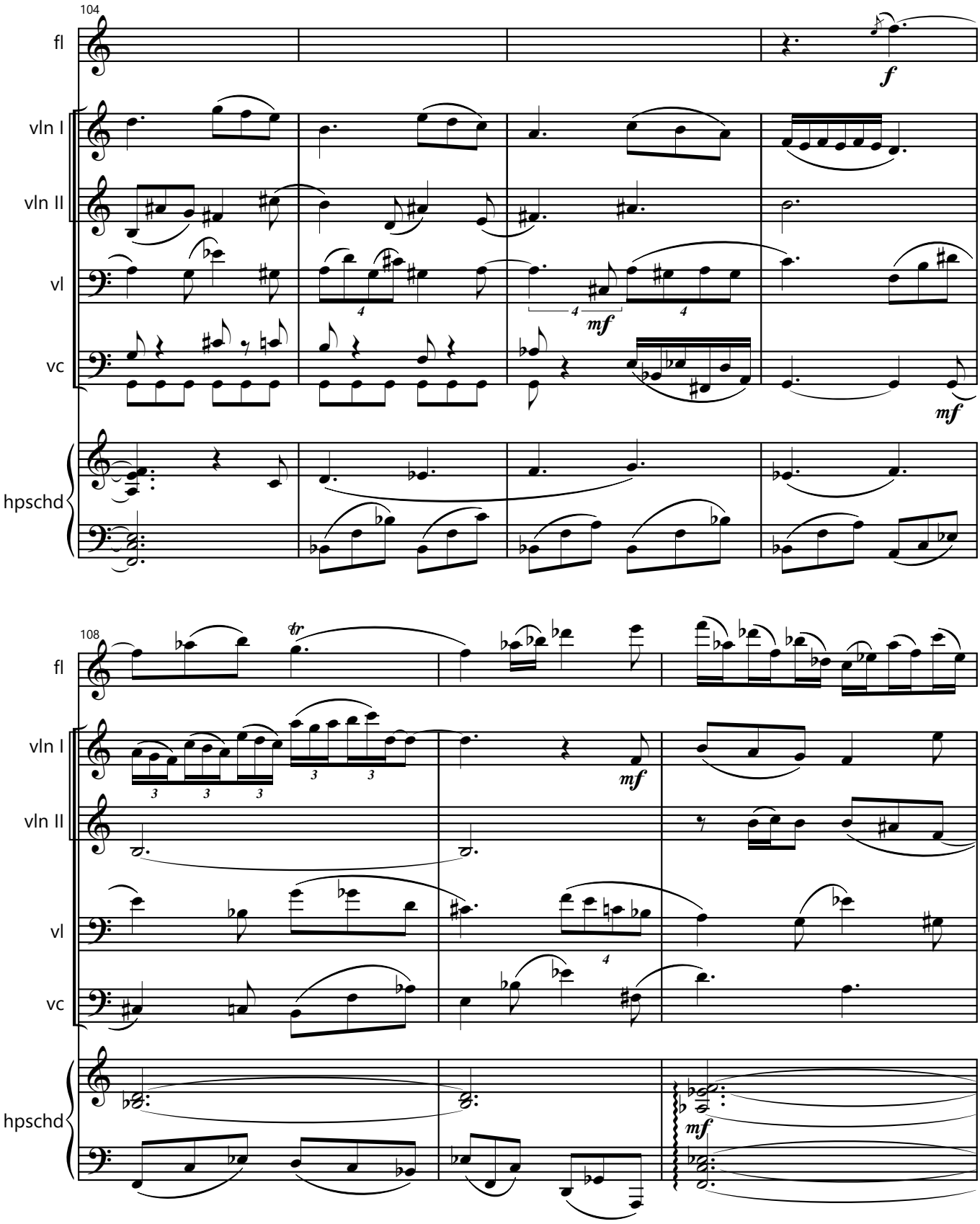
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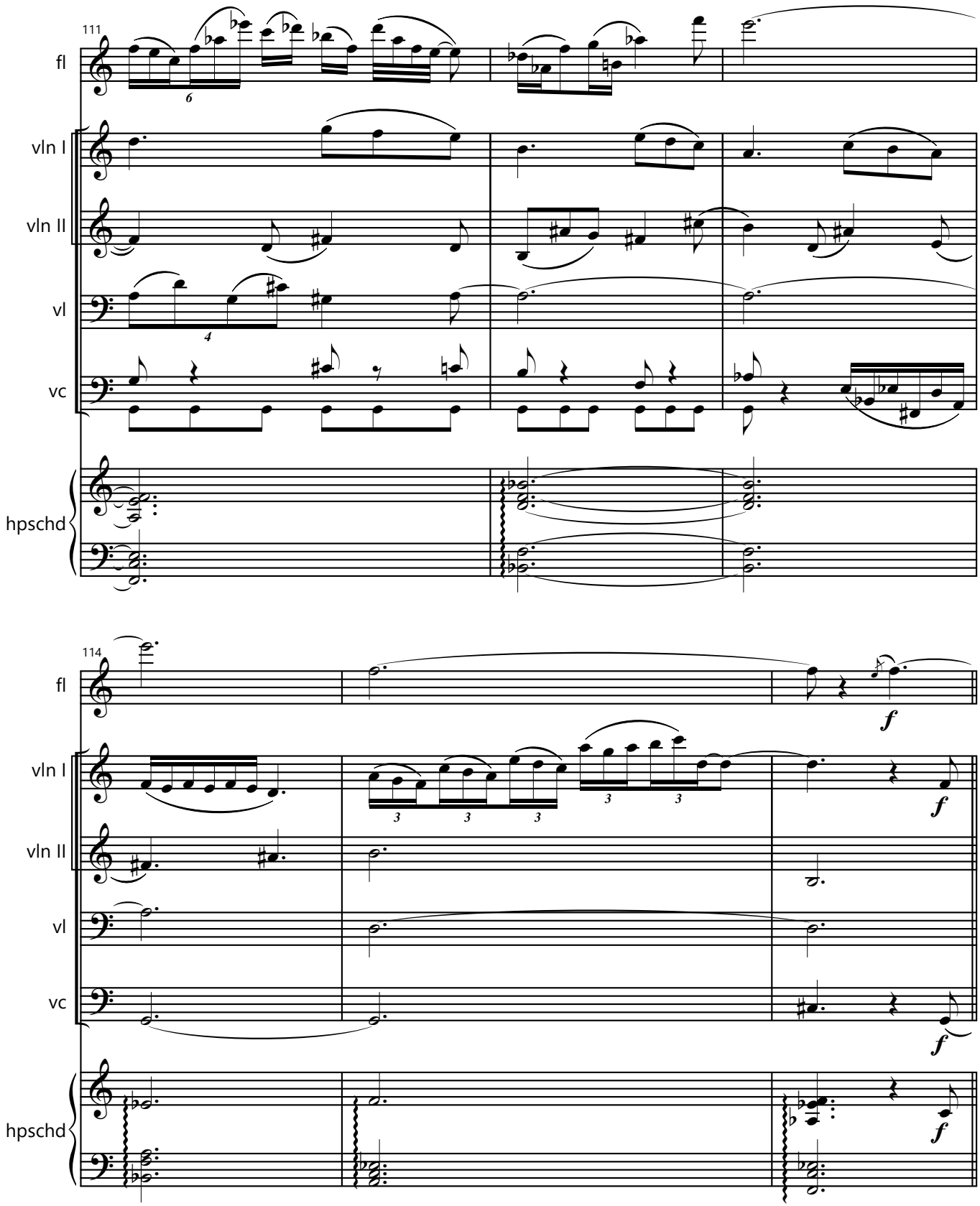
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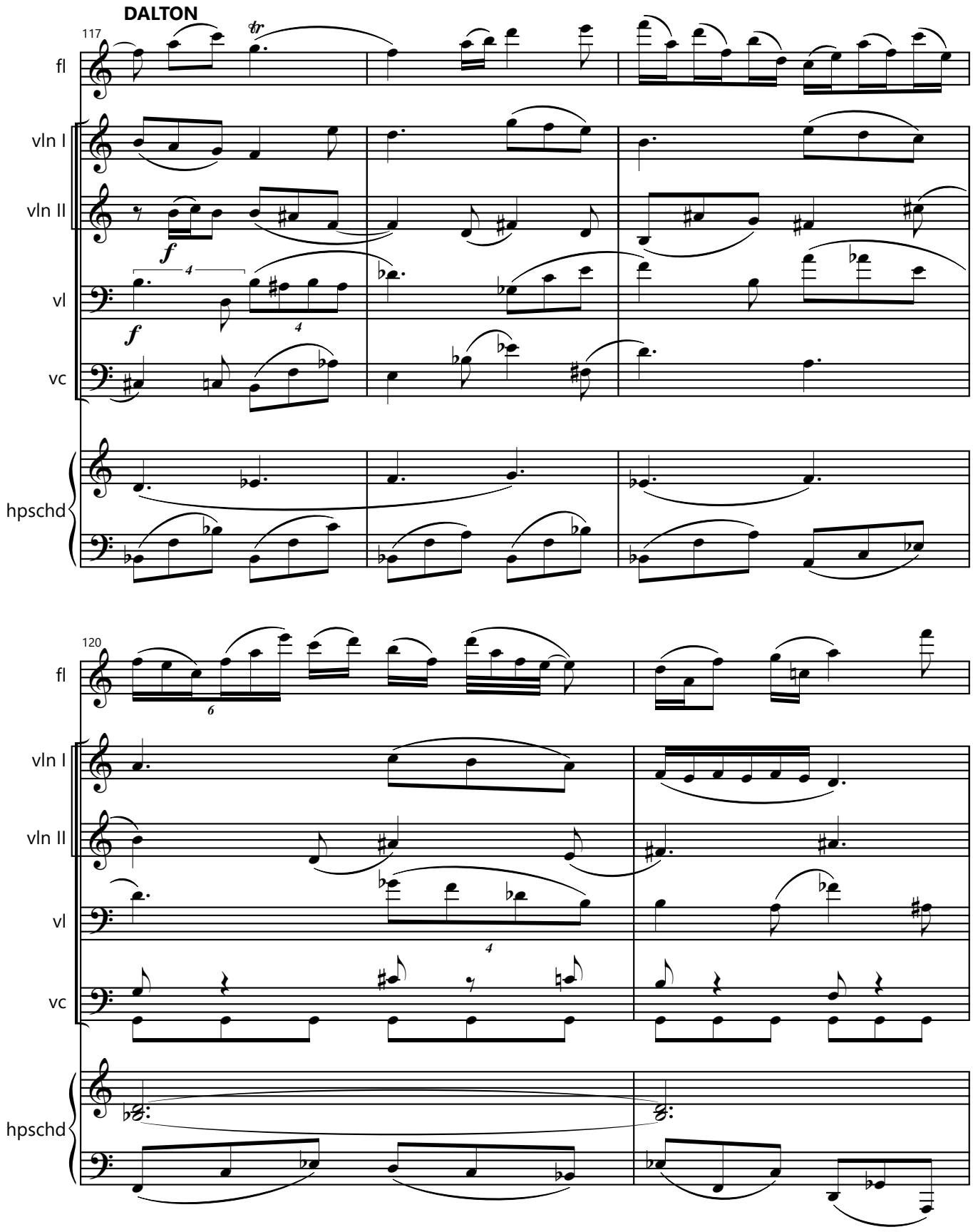
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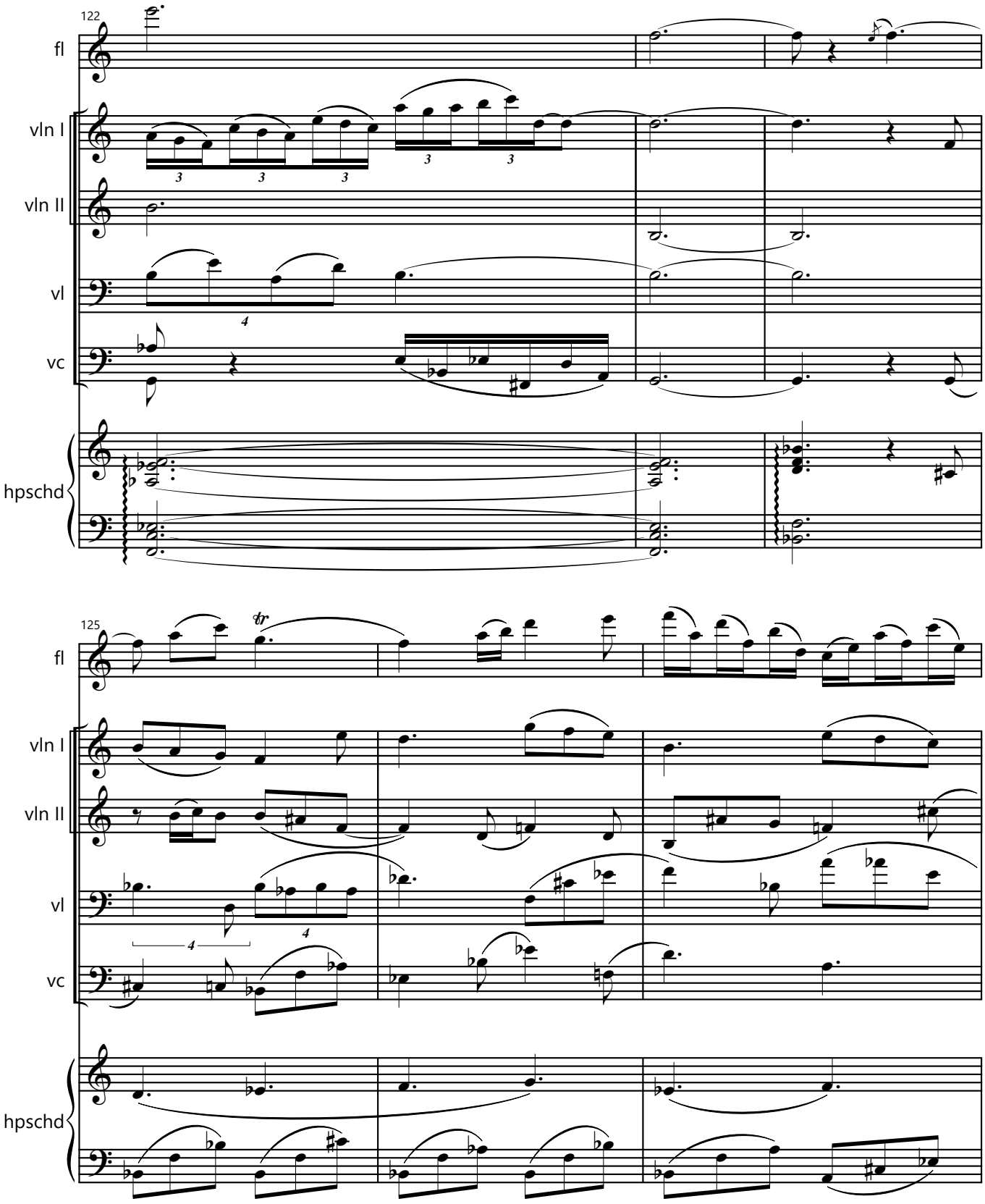
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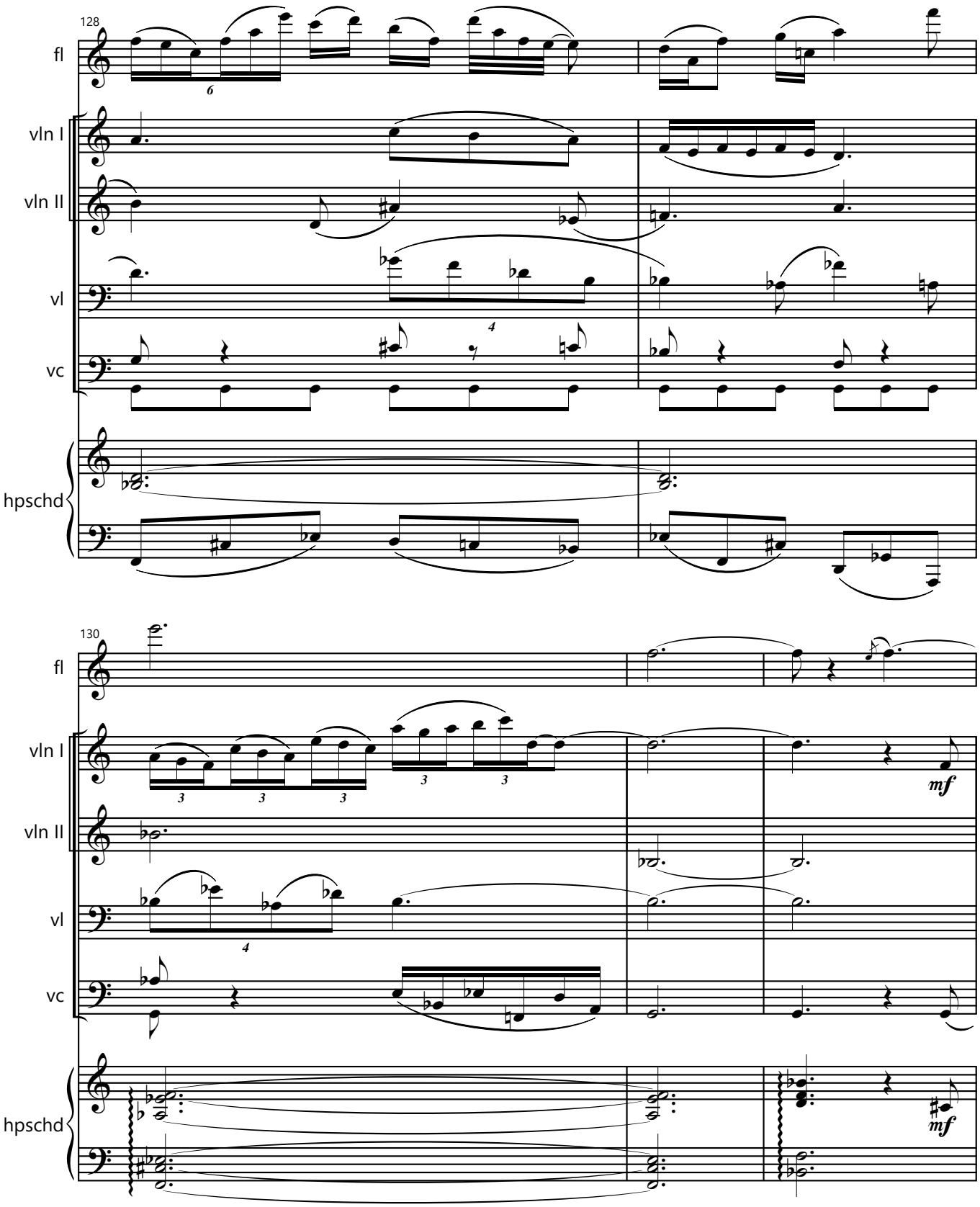
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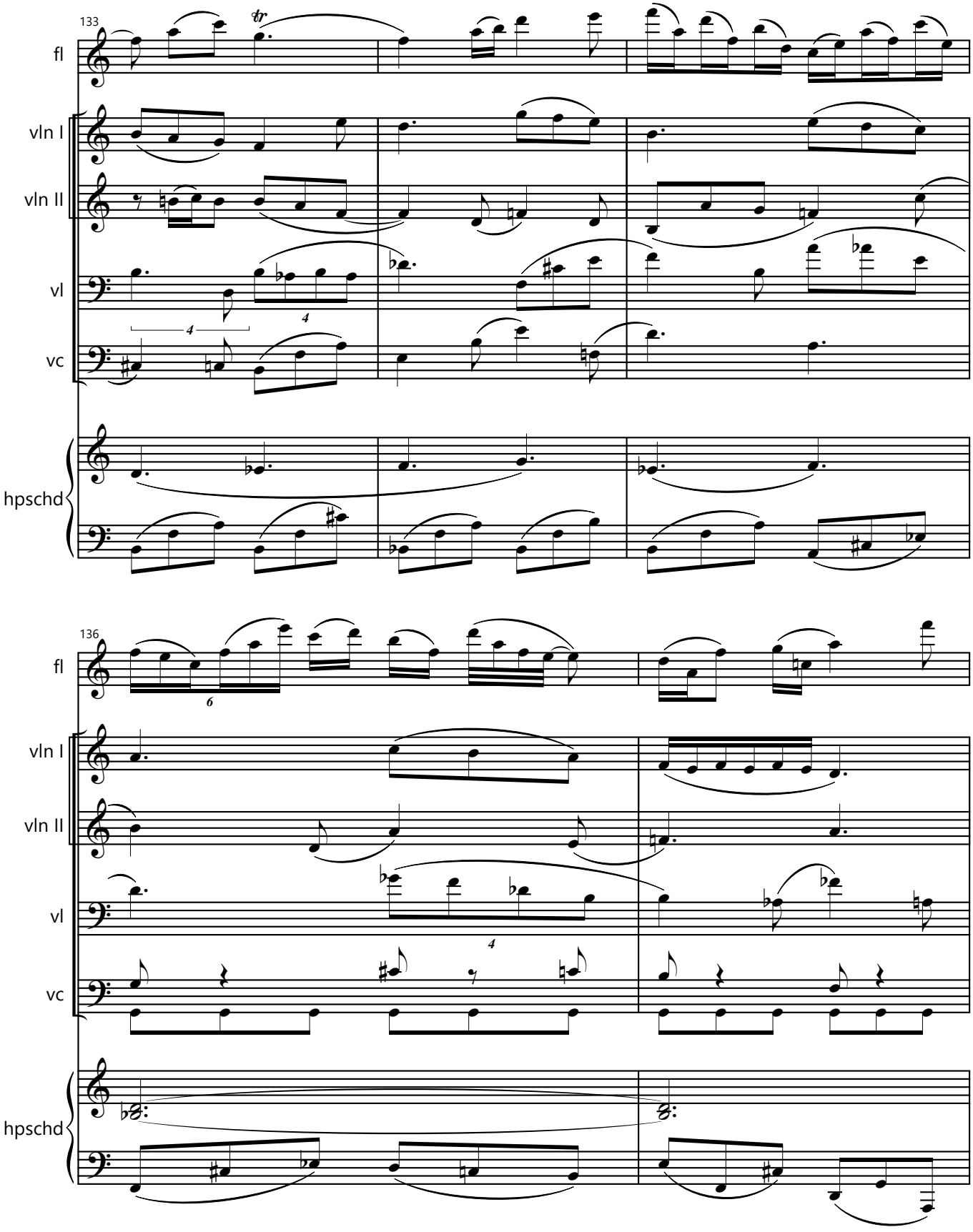
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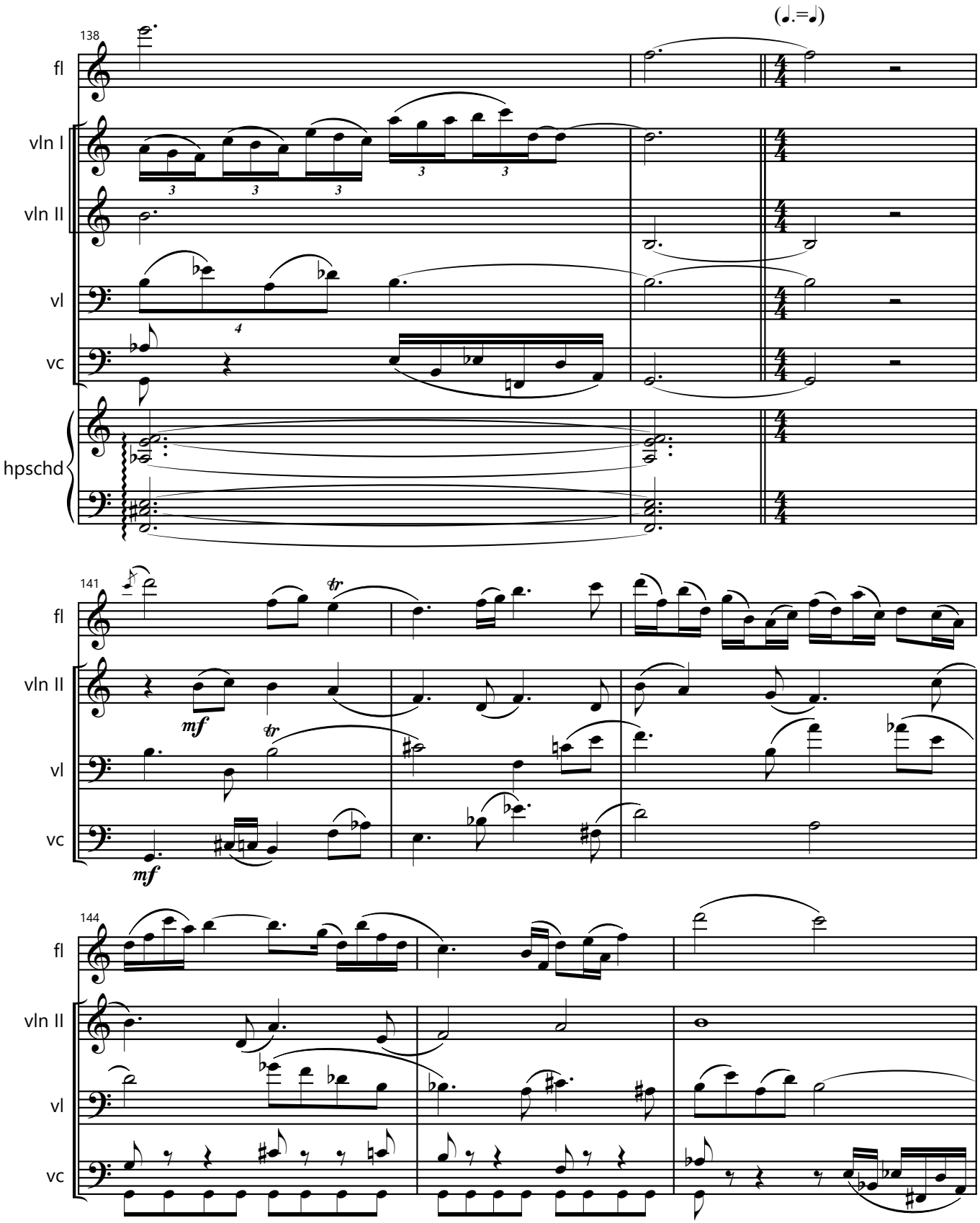
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mf
tr
mf
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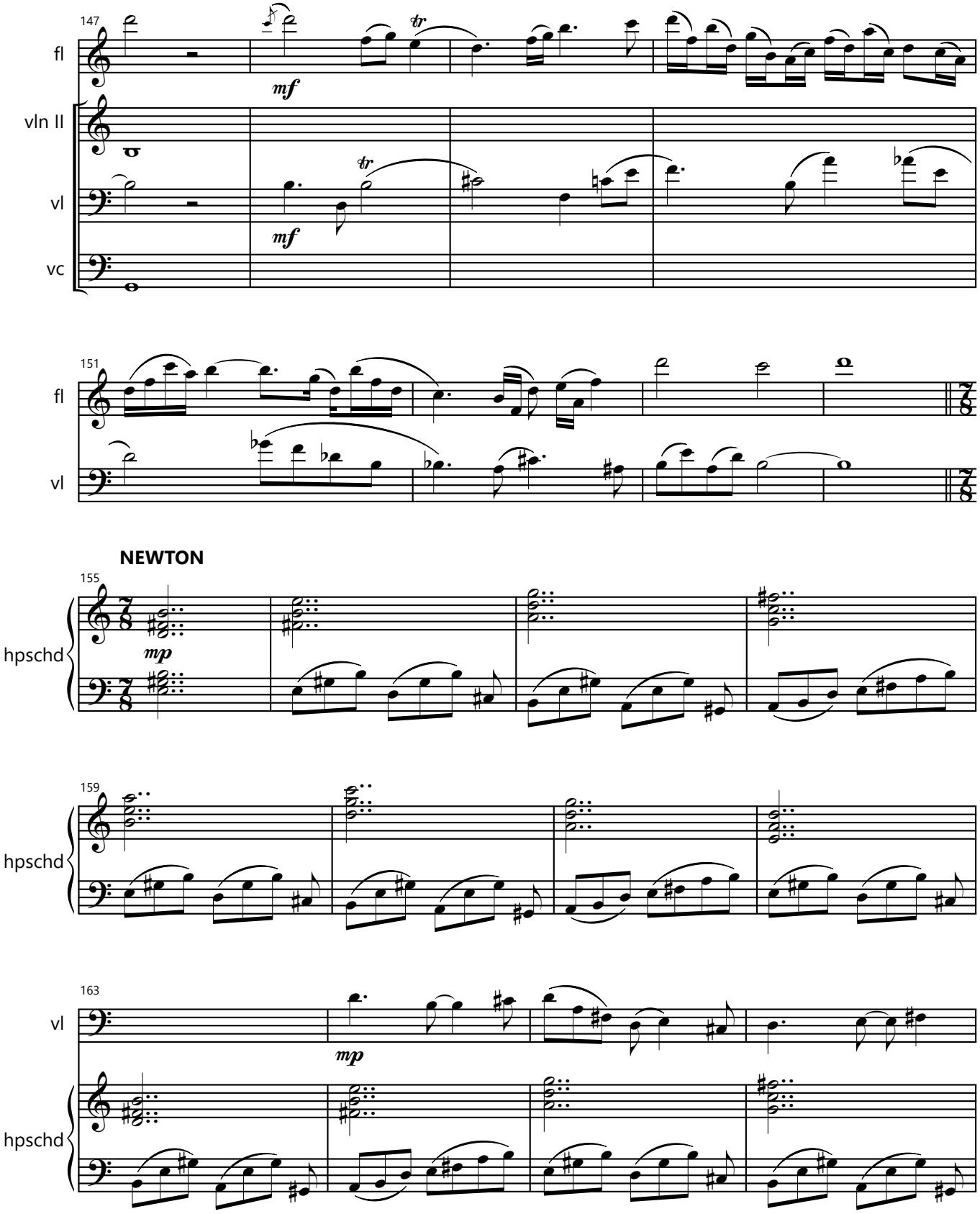
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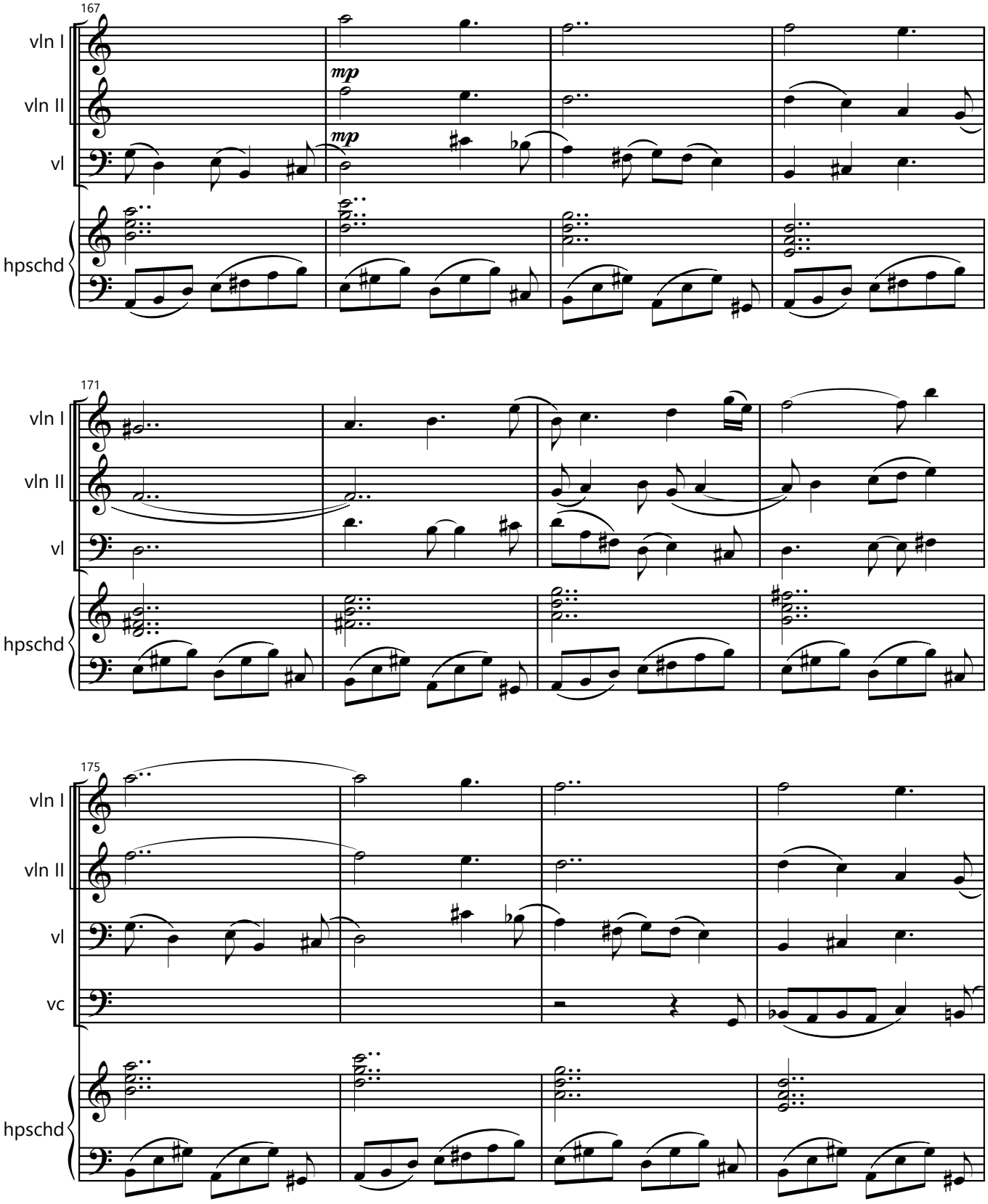
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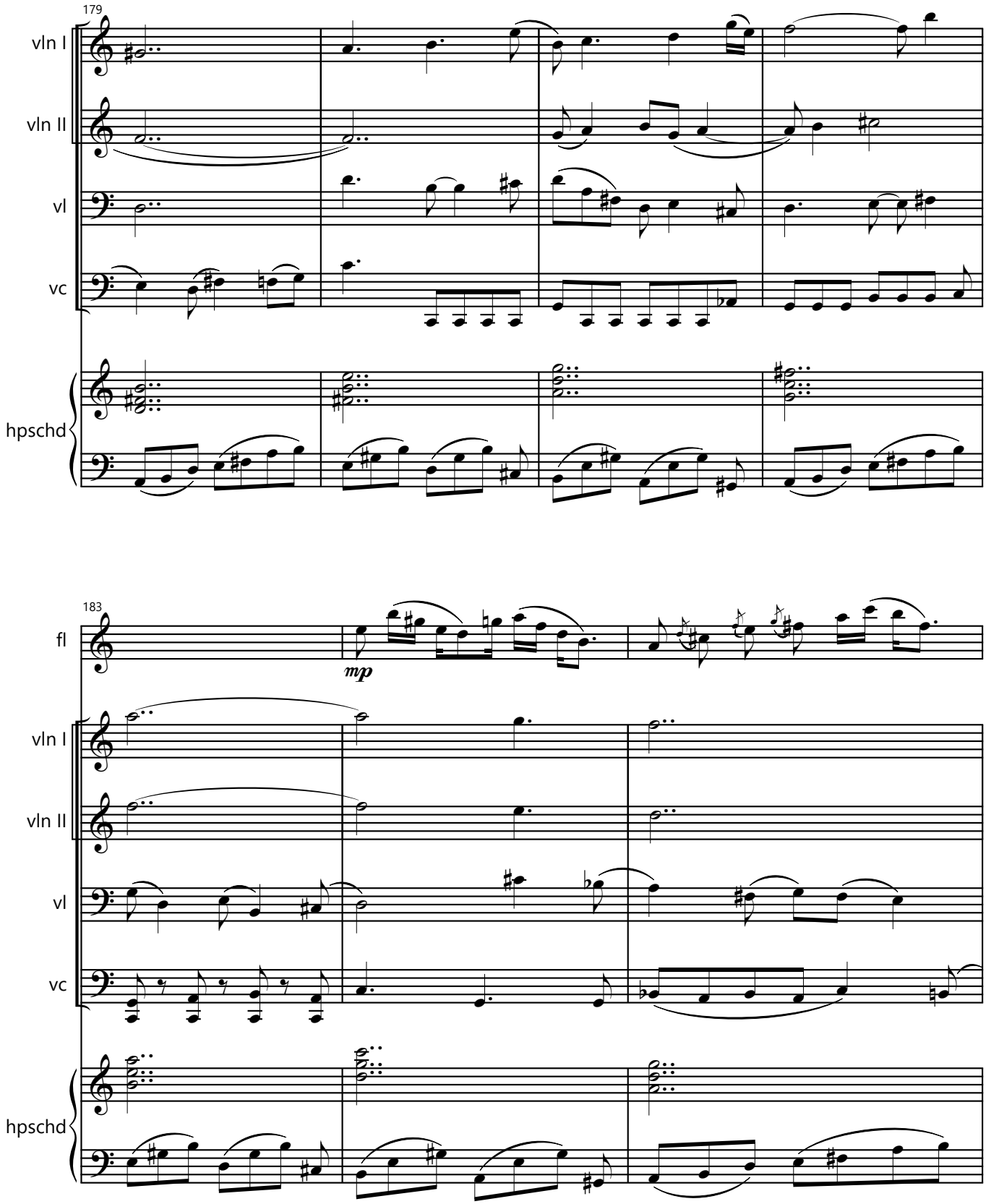
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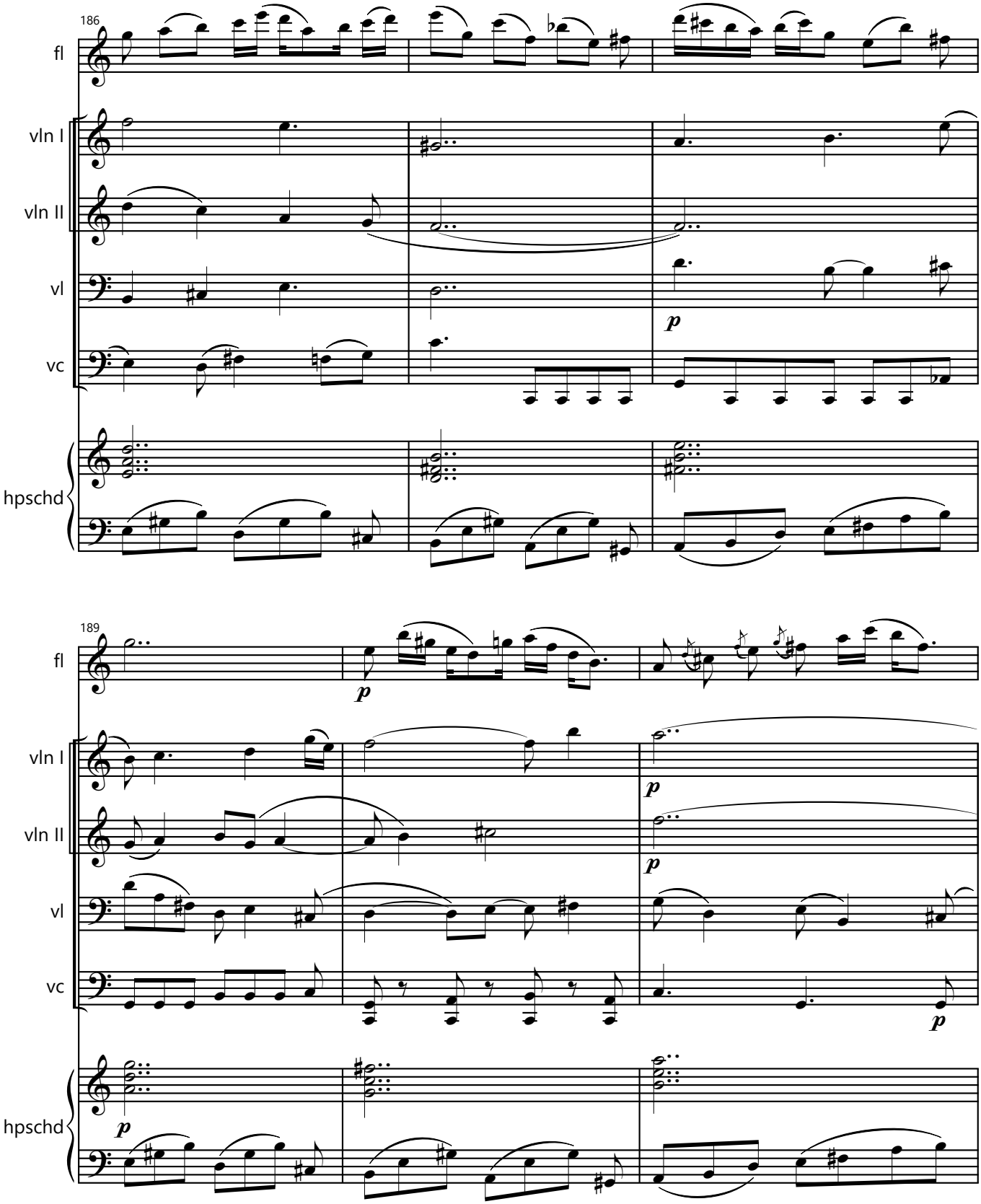
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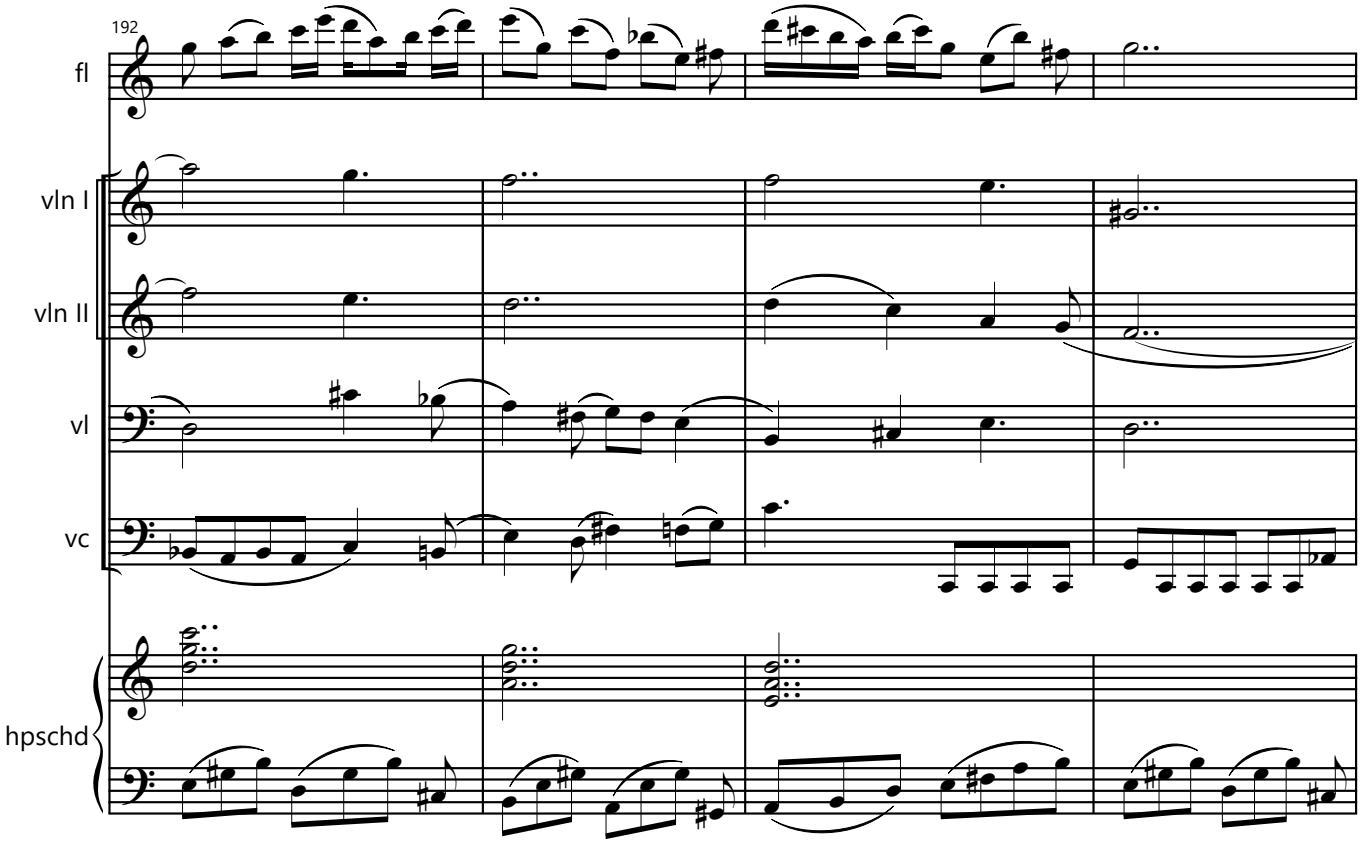
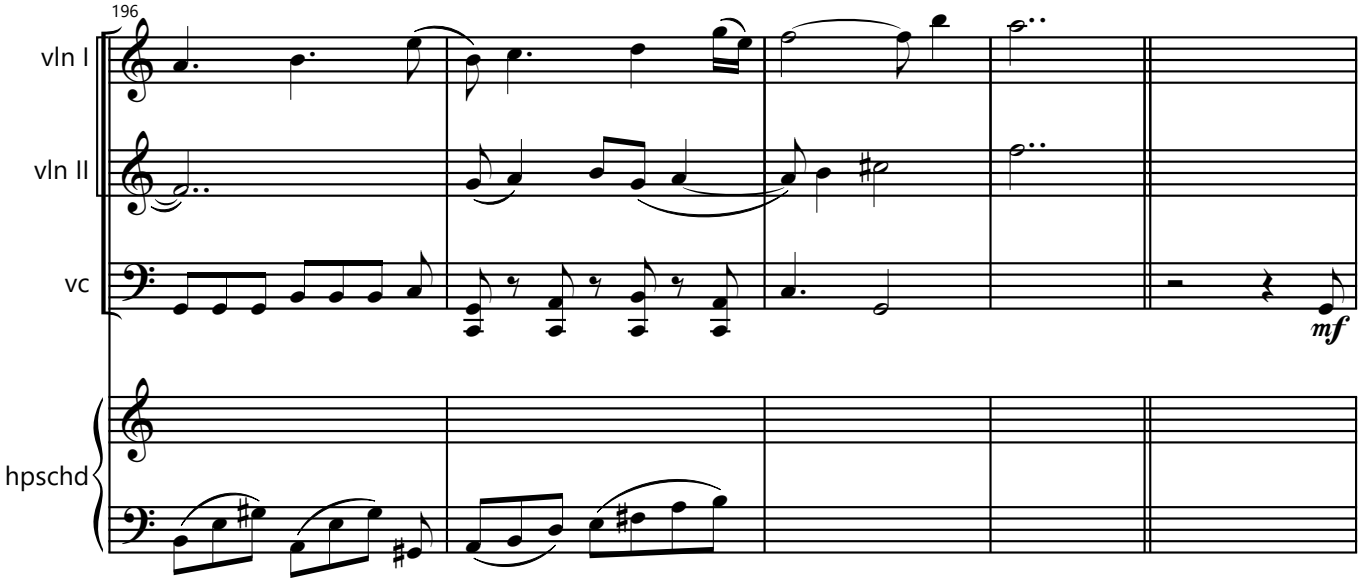
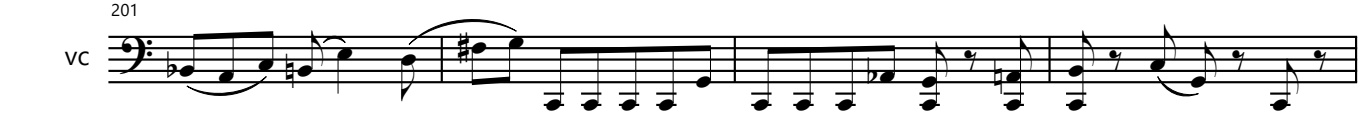
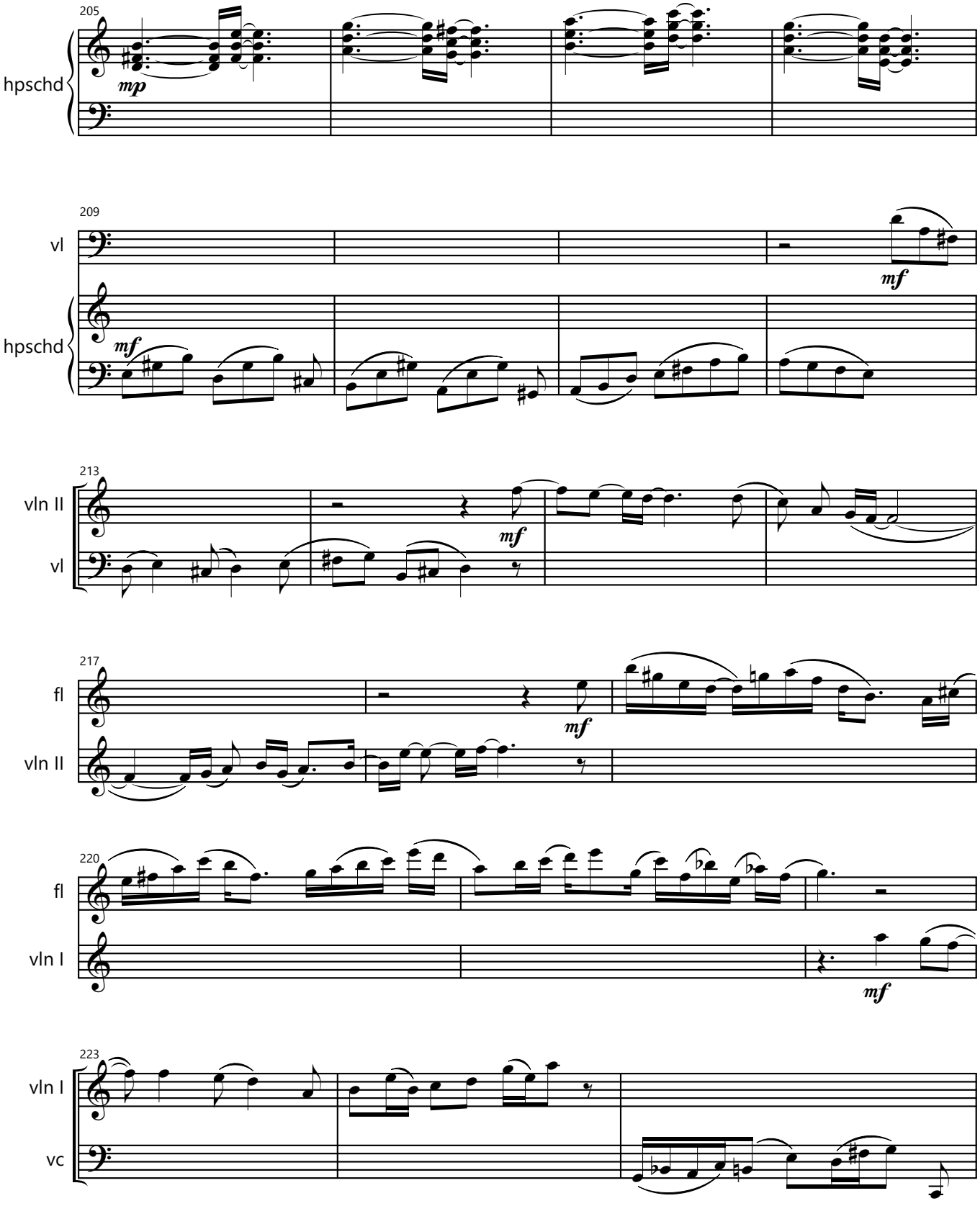




CHROMATIQUE SCALE

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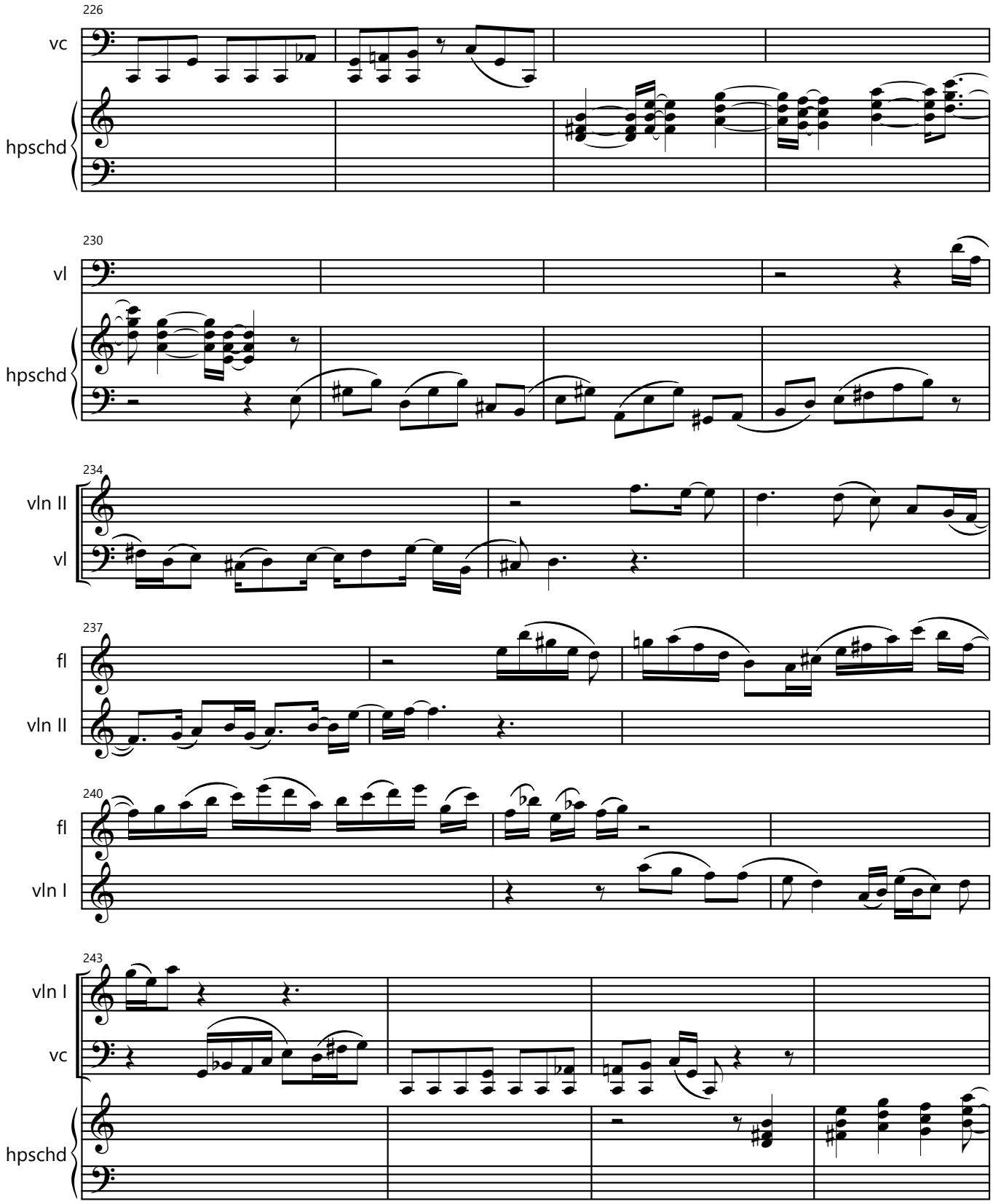
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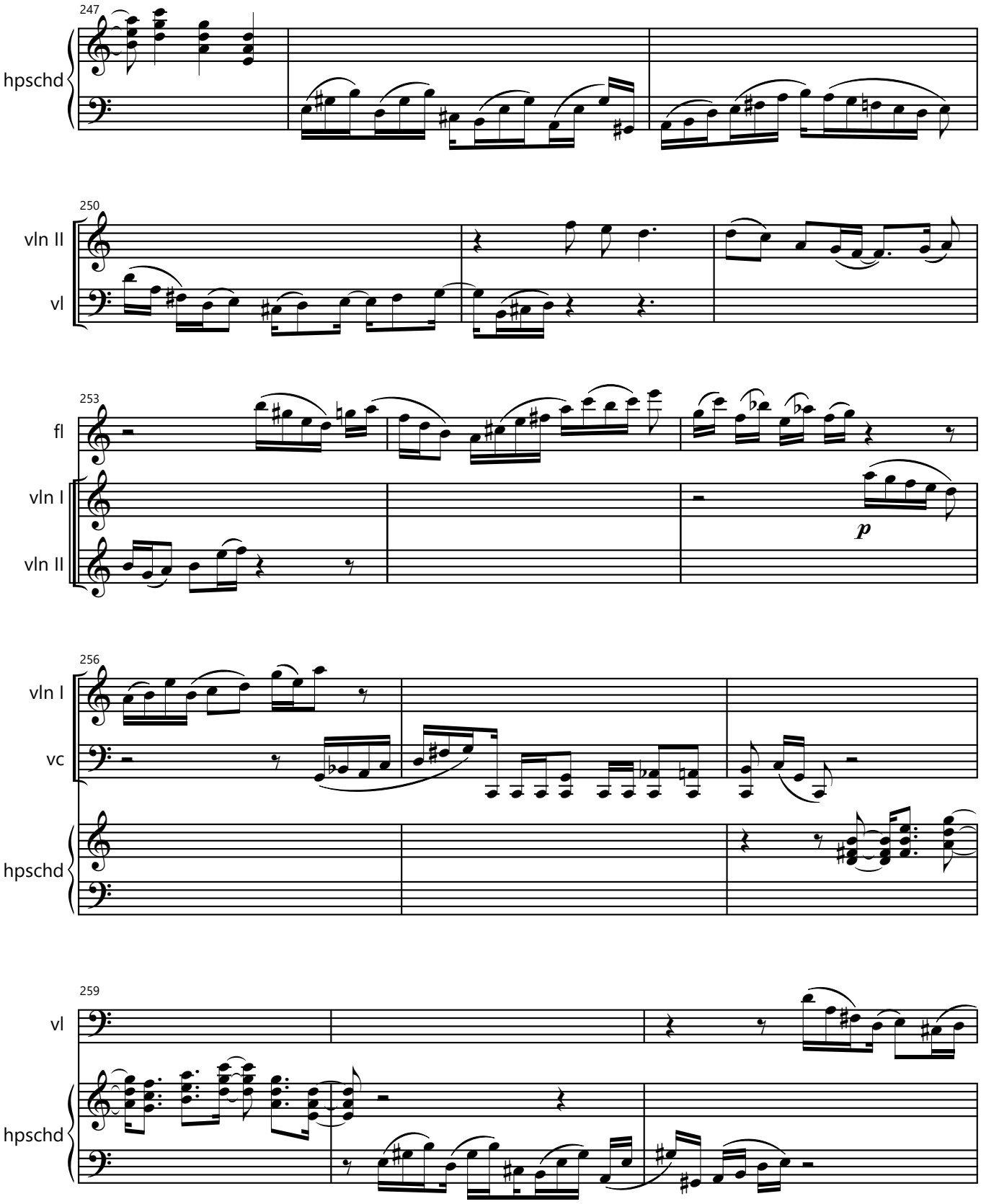
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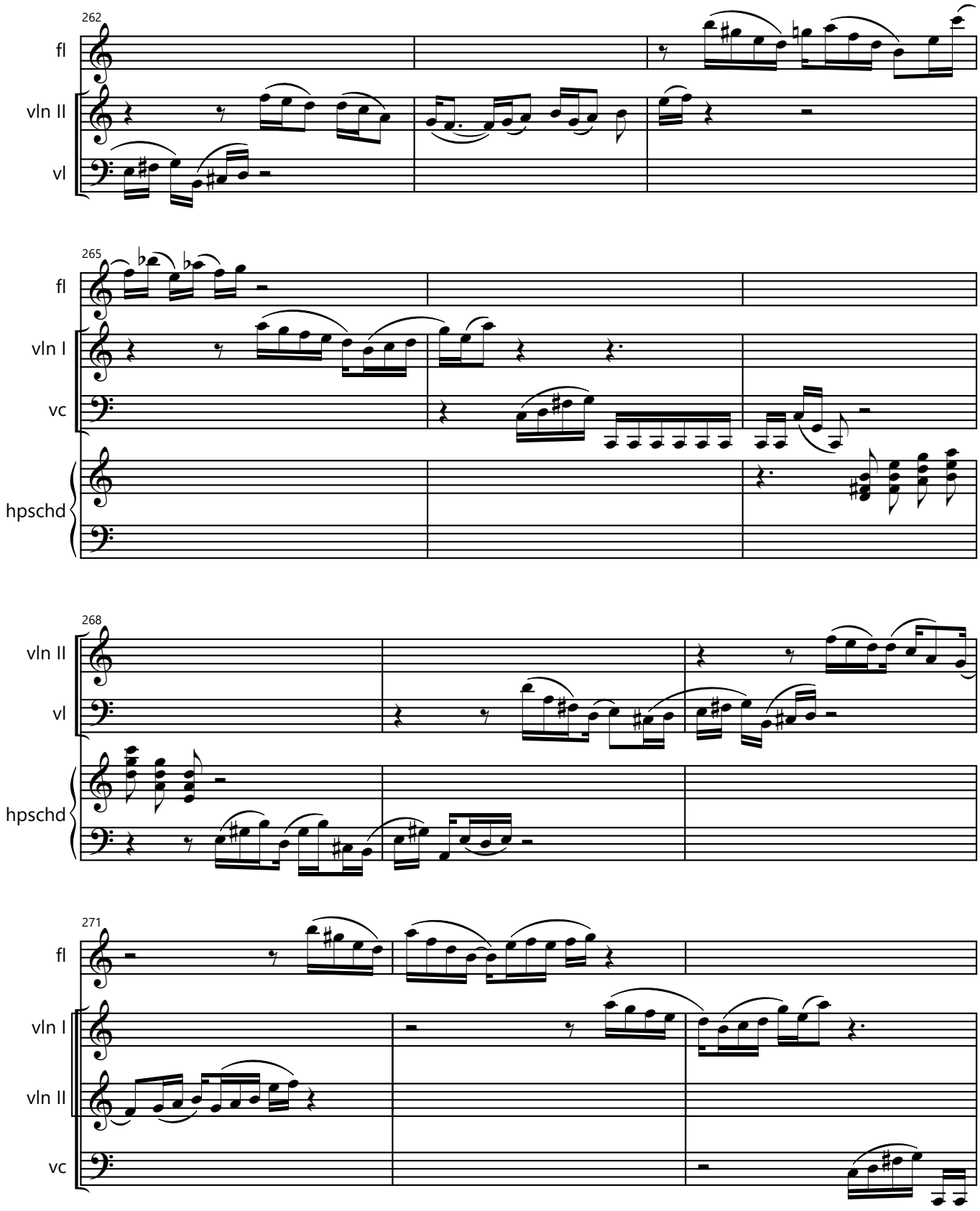
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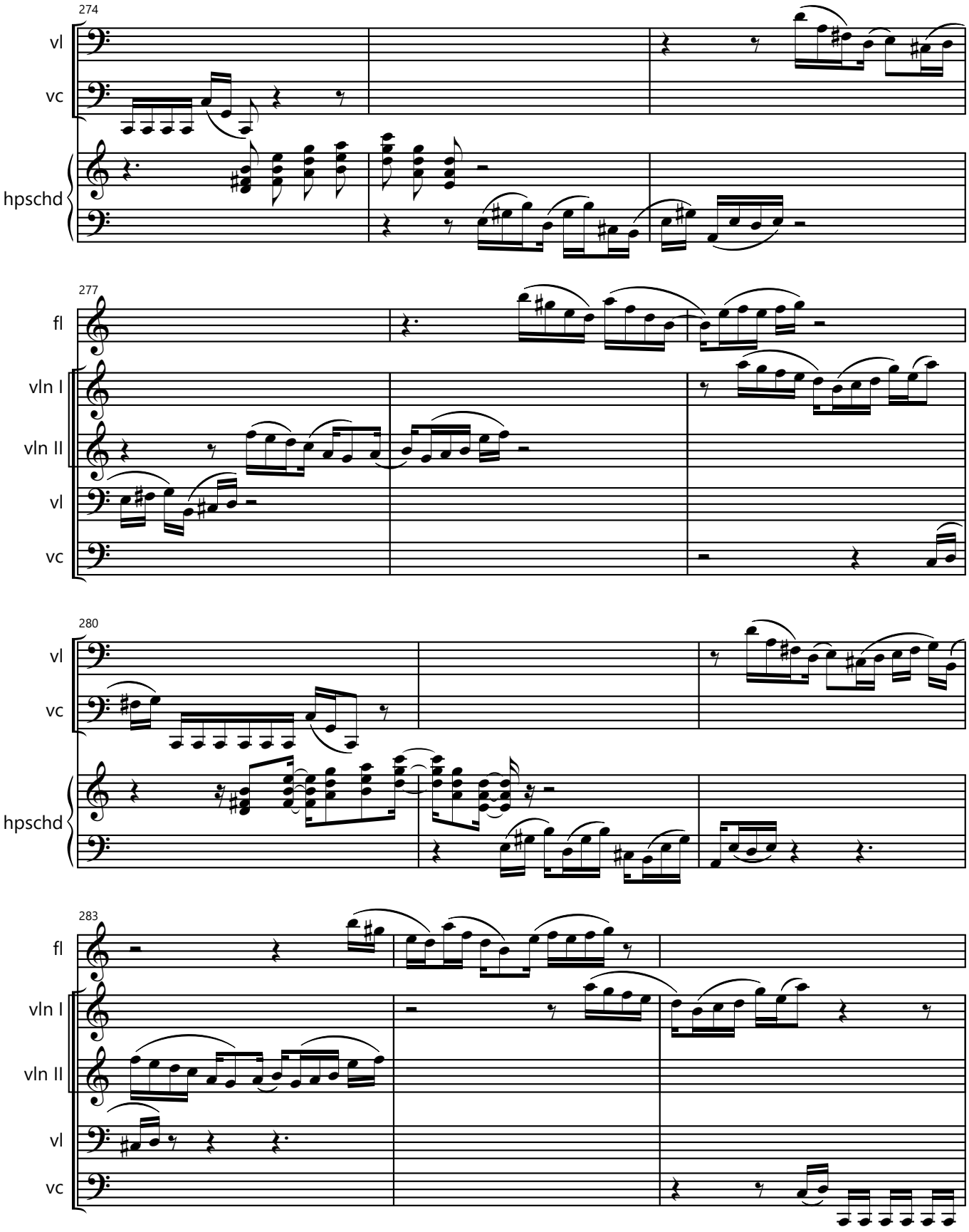
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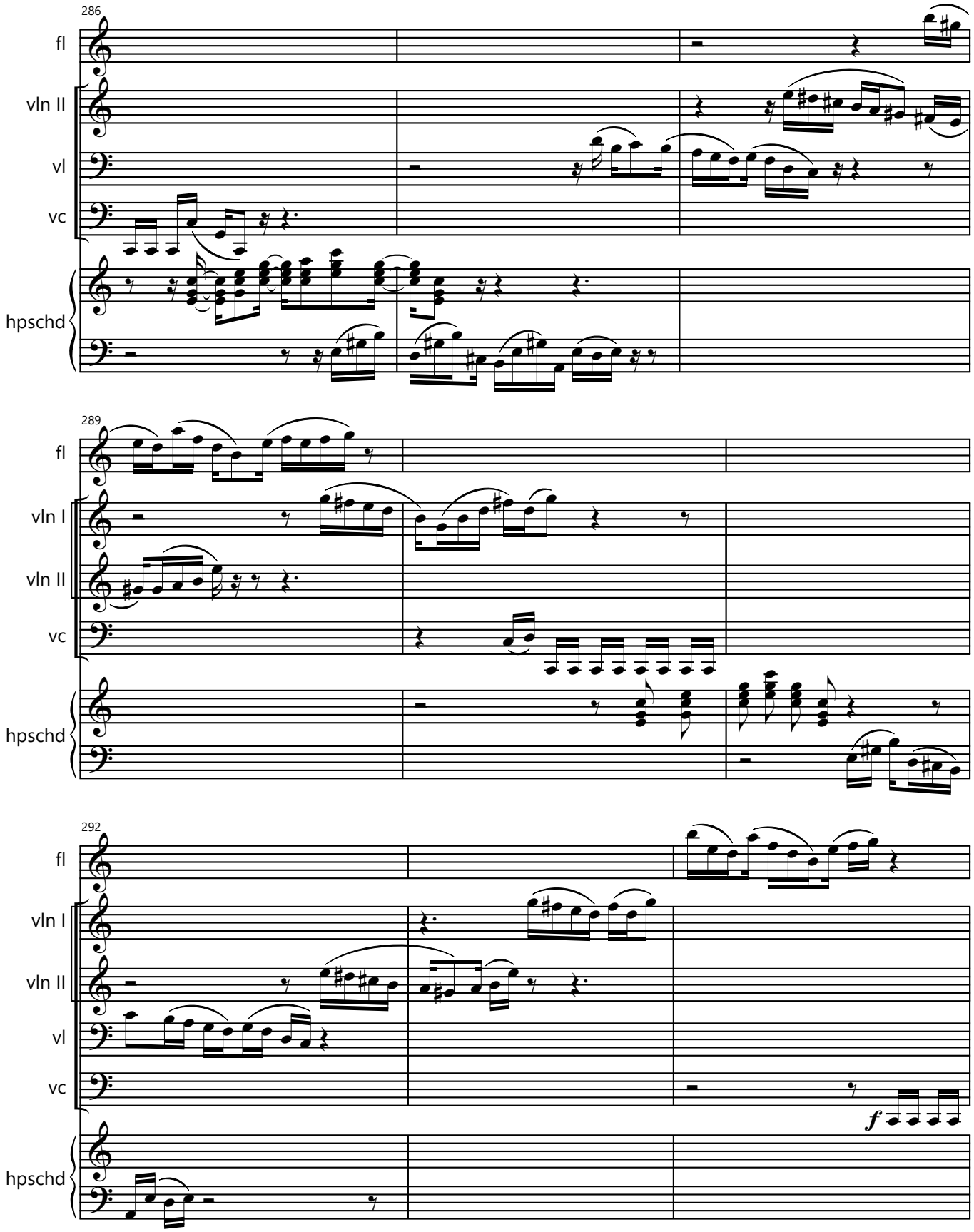
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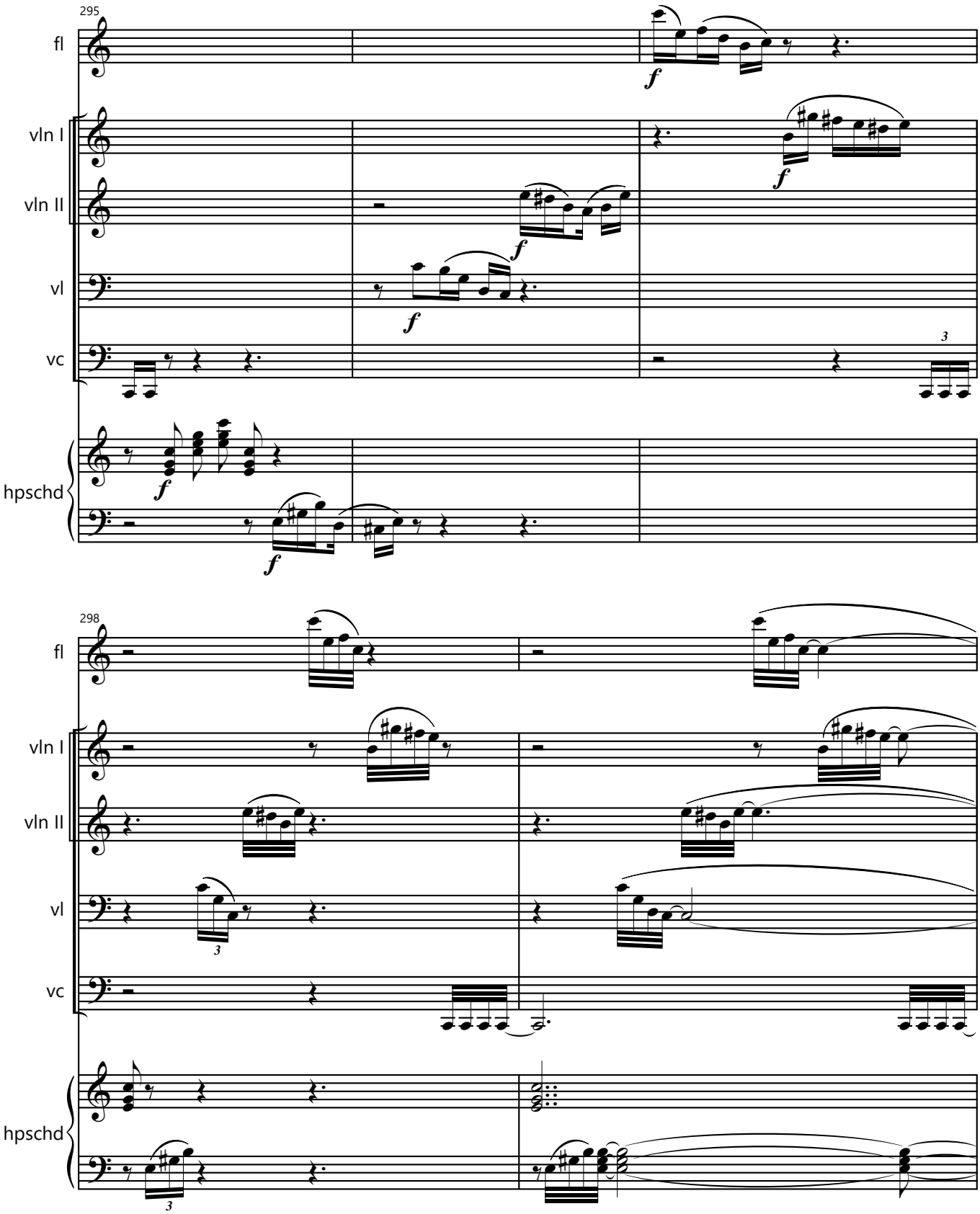
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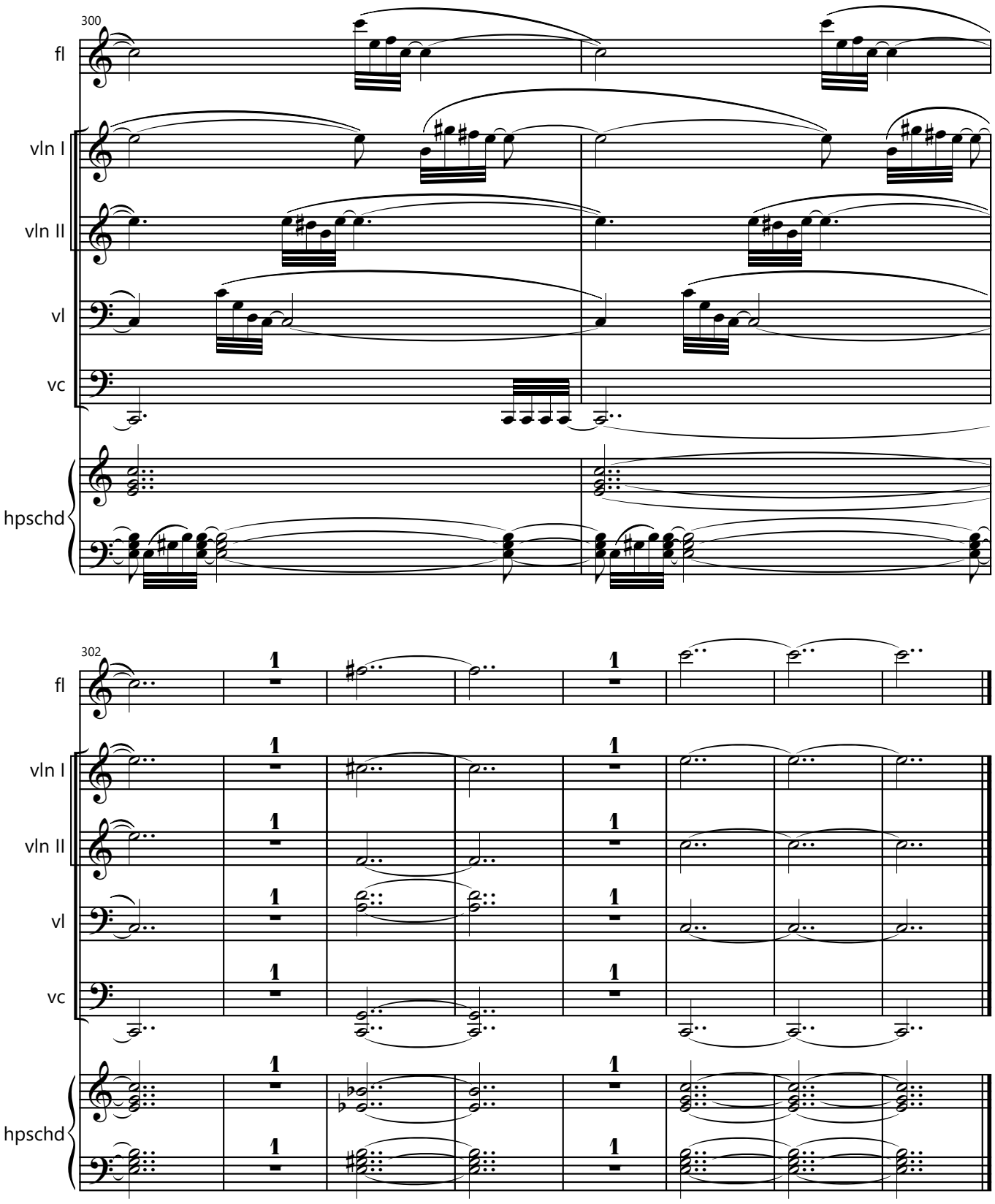
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COLORS

The composer's notes

In this piece, the way in which the musicians are positioned on stage makes reference to a color circle. It also reflects a very particular view of color relationships, since the composer is color-blind.

Colors is structured as an Introduction and two large Parts separated by an Interlude. The piece draws a parallel between musical structure and two theories about the nature of color, those of Goethe and Newton. The two large parts of the piece correspond to the two theories.

Each instrument plays the representation of a single color in Part I, entitled 'Goethe'. In Part II, called 'Newton', the harpsichord plays one color with each hand. Each instrument was chosen according to the typical soundwave length of the notes in its range. The cello plays low notes which have long wavelengths. Since: among the colors, red has the greatest wavelength, the cello plays 'red'. Like Goethe, I work with six basic colors, and I also use 6-beat measures. Goethe's work focused on complimentary colors and he had one belief that was quite different from Newton's. Newton believed that if you combined all the colors, the result would be white. Goethe thought this was wrong. To translate this into music, I made the complimentary colors combine well (at least in my point of view), but when all the colors are put together, the result is not 'harmonic'.

The first section of the piece is an Introduction. I took the wavelength of each color and calculated its frequency. Then, dividing by multiples of 2 many times over, I found the audible frequency (particular musical pitch) to which this would correspond. So, in this part, each instrument (color) plays its basic note. The primary color and its complimentary color (another instrument) are paired.

The first large part is named 'Goethe'. Here, I was thinking about some of the associations of emotion and mood that people make with the different colors in various cultures, and these inspired musical themes which 'describe' each color. Then, like an enlargement of the 'Introduction', each theme appears with that of its complimentary color. It happens again. This time, the colors don't disappear; rather, they pile up on each other, making a big mess of sounds.

Between the two large sections, there is an Interlude that I named 'Dalton'. Dalton discovered color-blindness. In this part, I mix up the notes of each theme just as a person who is colorblind confuses colors.

The next part is 'Newton'. In this part, the notes for each individual are changed, representing Newton's idea that color frequencies were also related to the movement of planets in the universe. And his 'notes' (frequencies) are different from mine... Anyway, in this part the themes change, but the ideas stay the same. First, I show each theme. Then I place them in Newton's chromatic circle and each musician plays his or her theme faster each time it comes around. As it becomes faster, a theme is more and more abbreviated. Then, Newton says that as speed increases, we finally see only the primary colors: blue, yellow and red. As the complimentary colors disappear, the balance (notion of center) of the remaining colors changes. Then even the blue disappears, and finally, all the elements are together in a 'white' chord. This chord can be a C major chord (red is C and yellow is E) or a 12-tone chord.

flute

[sro1941/1.6]

Colors

for flute, two violins, viol, cello, and harpsichord

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a casa

for Mélomanie

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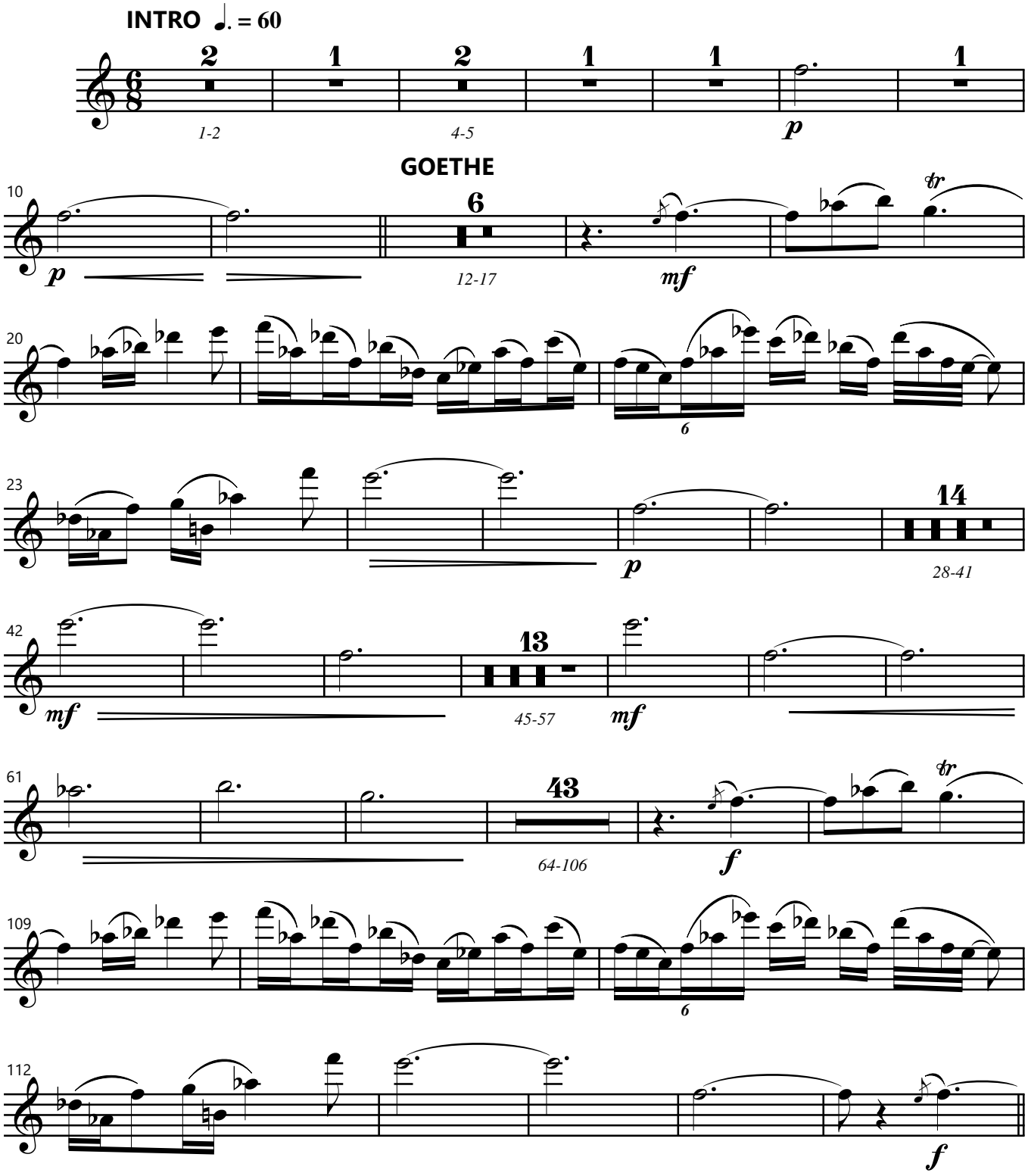
Op. 56



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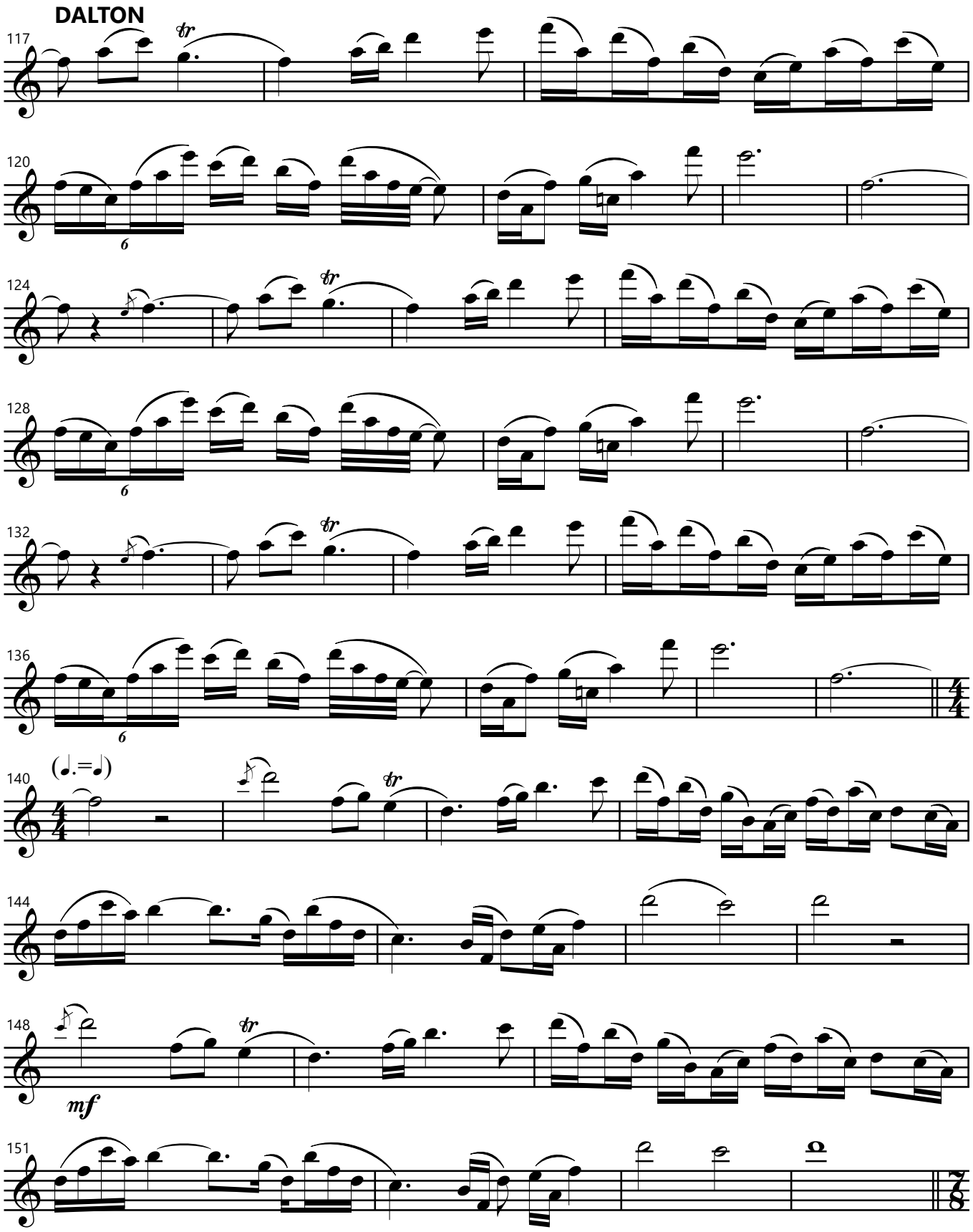
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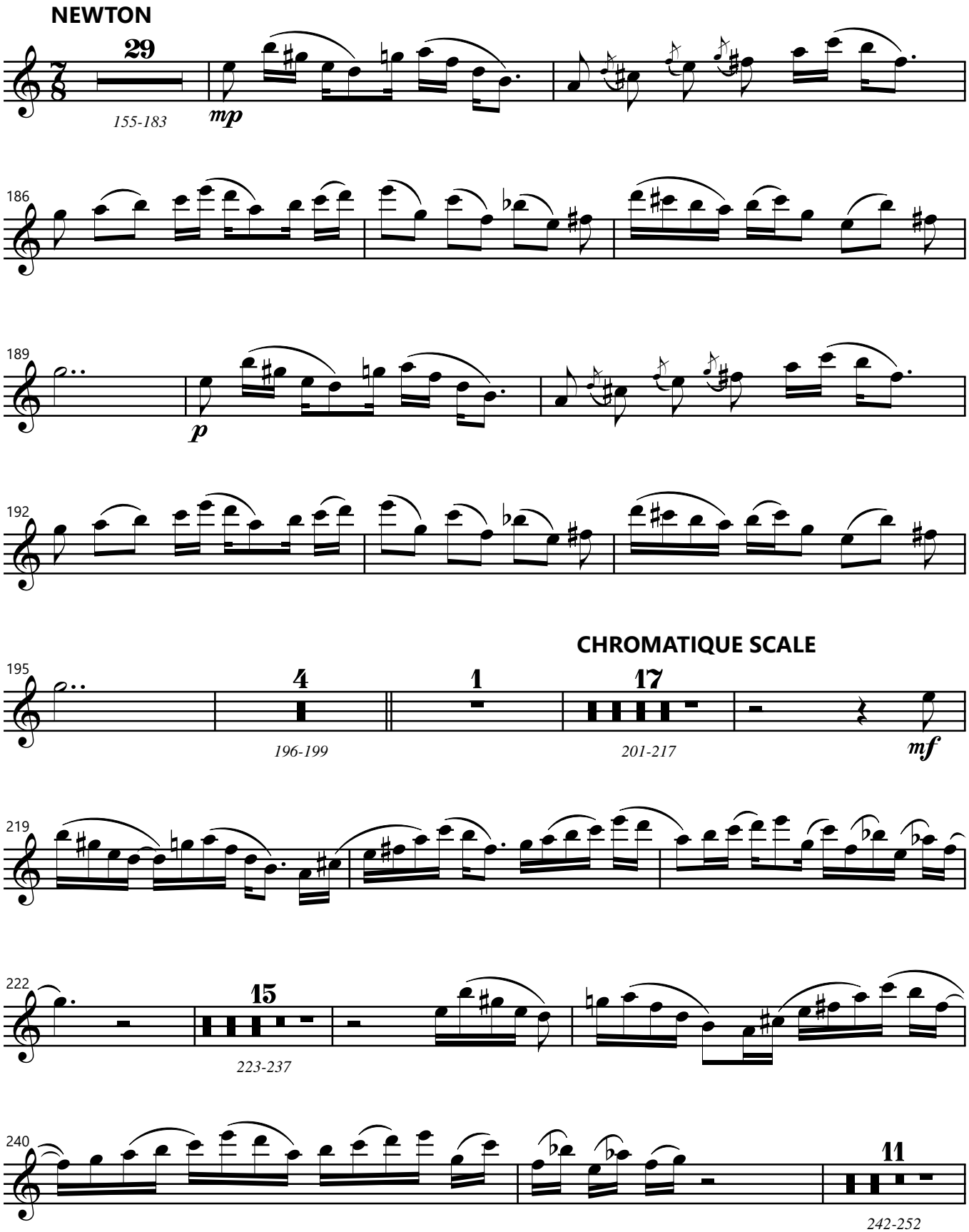
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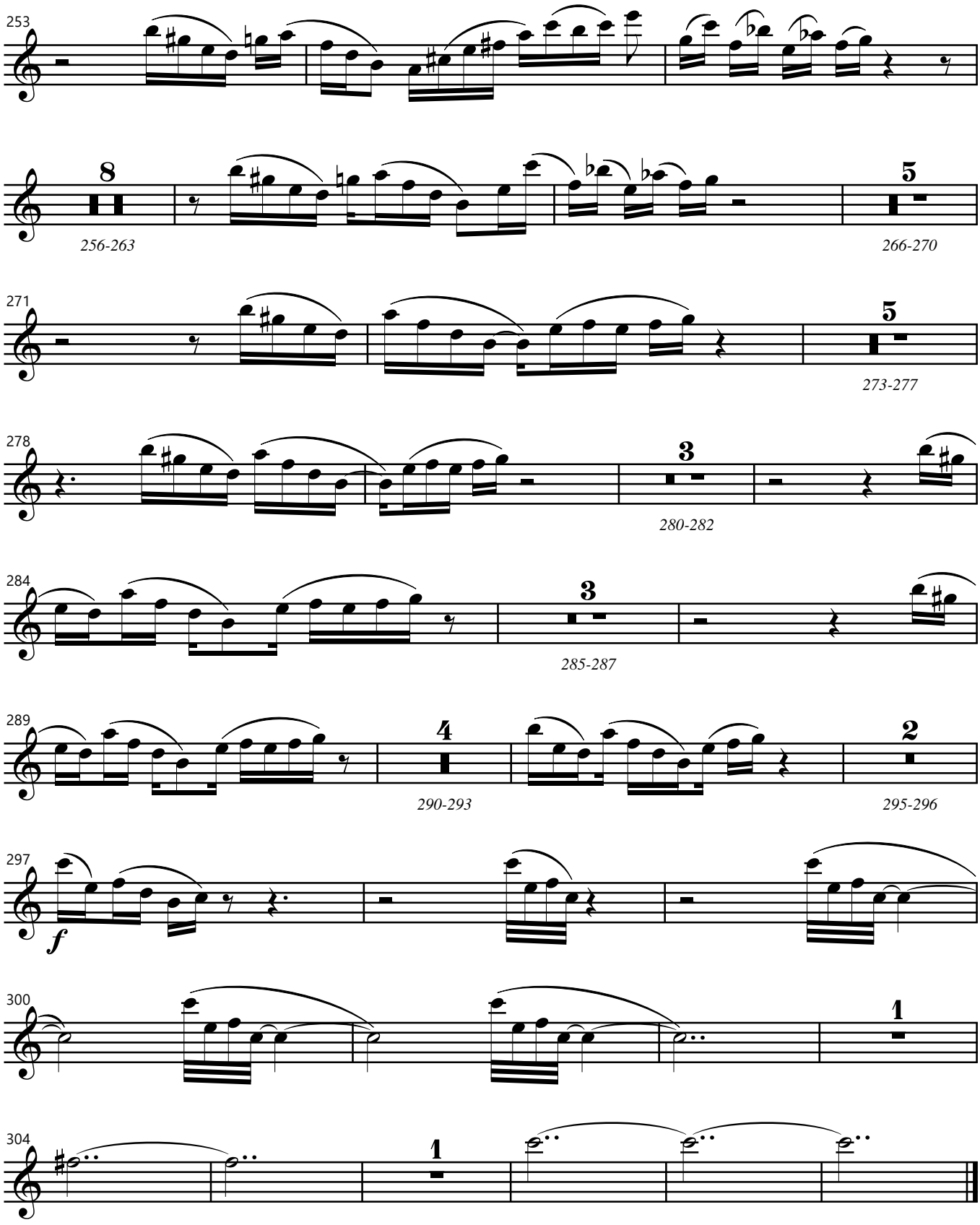
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285-287
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290-293
2
295-296
297
f
300
1
304
1

violin I

[sro1941/2.6]

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira

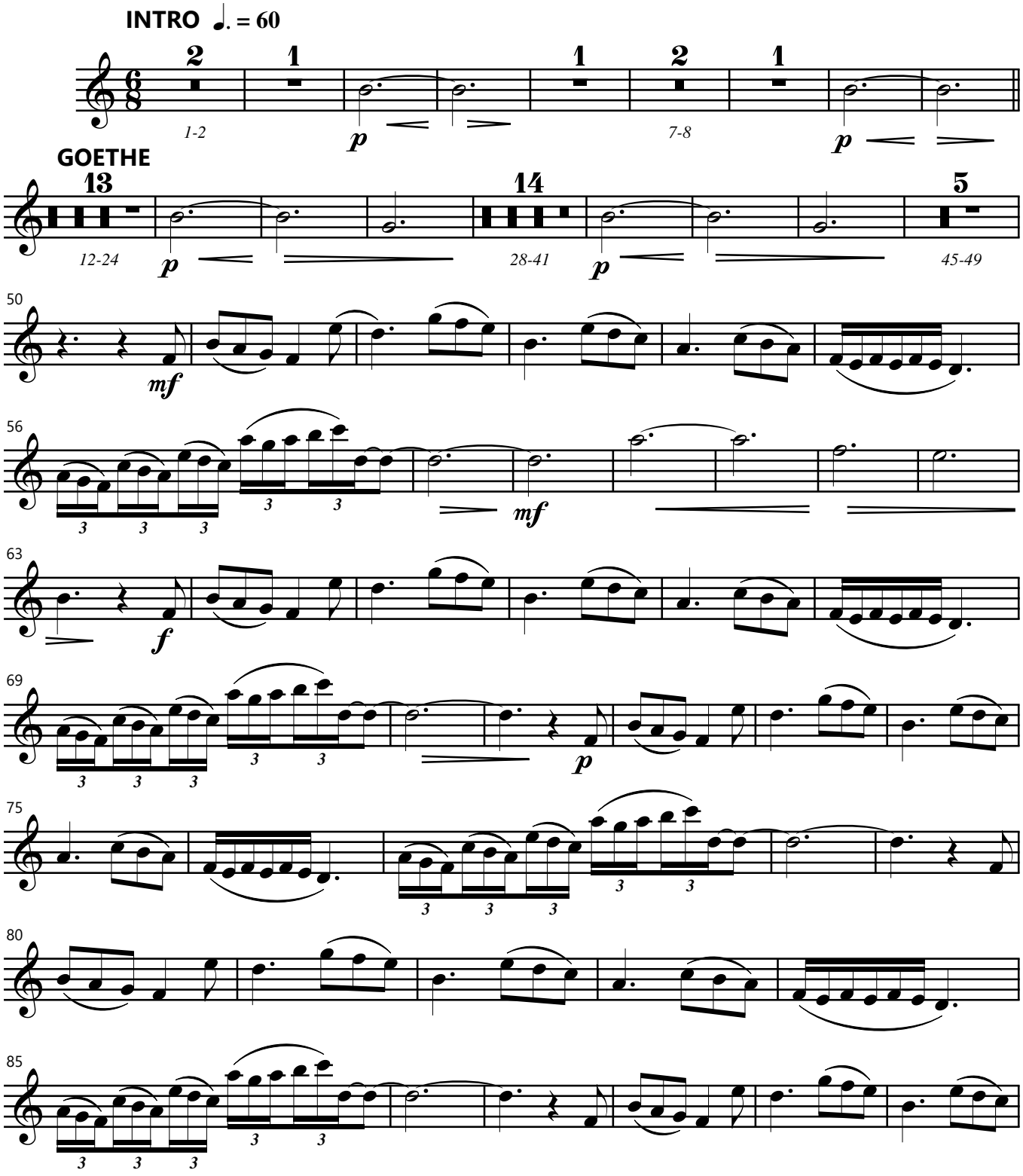
a casa

for Mélomanie

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira
Op. 56



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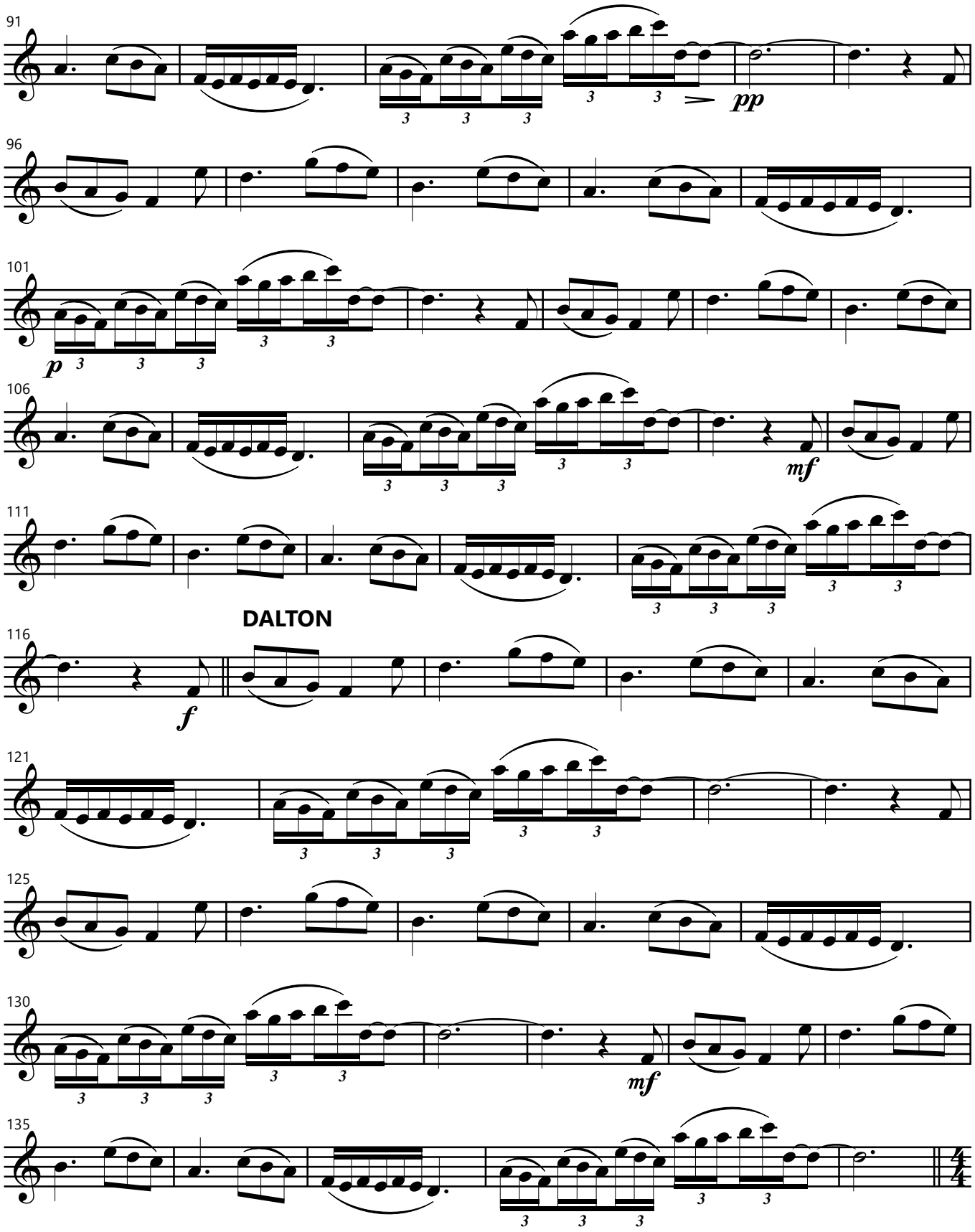
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pp
96
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p
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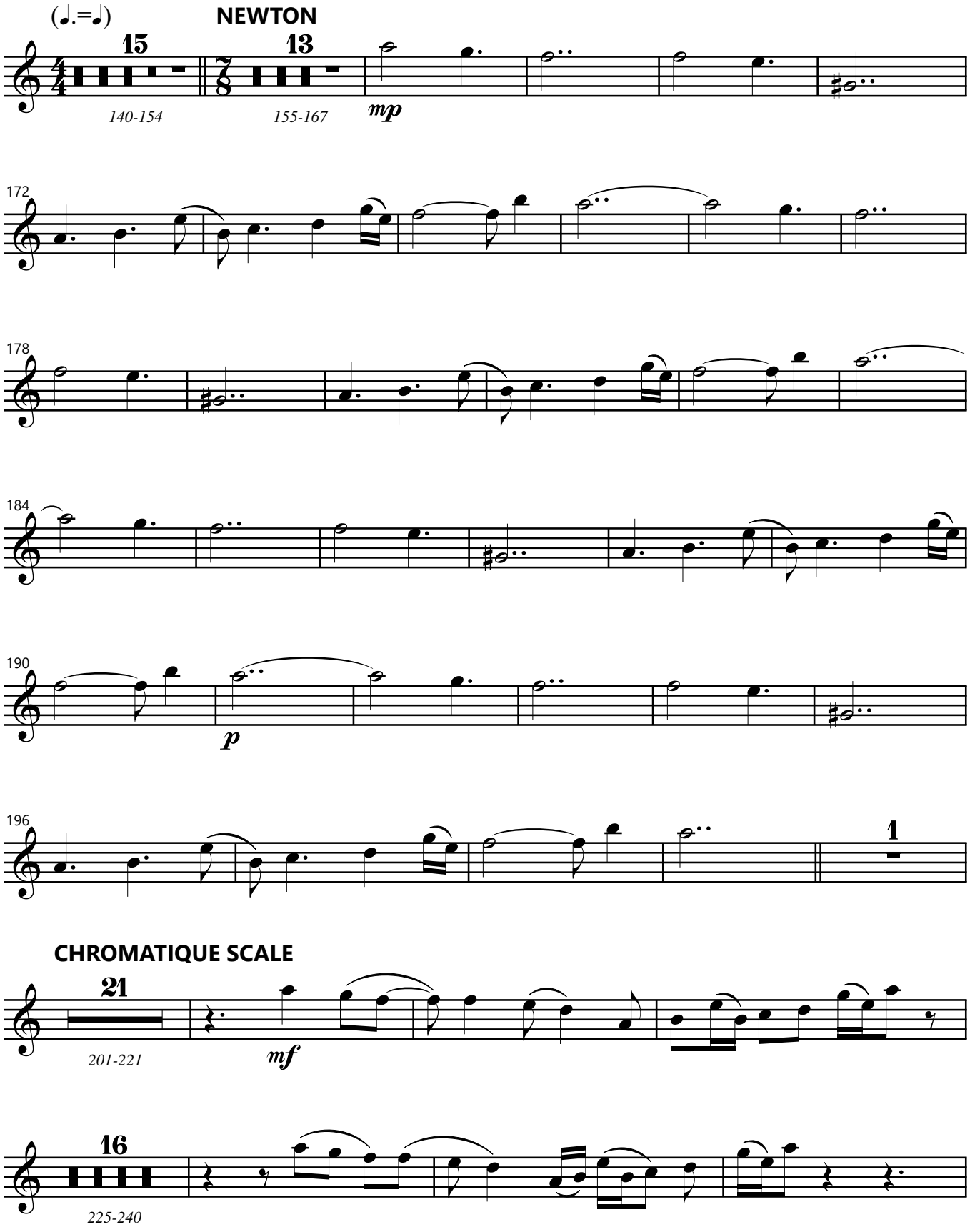
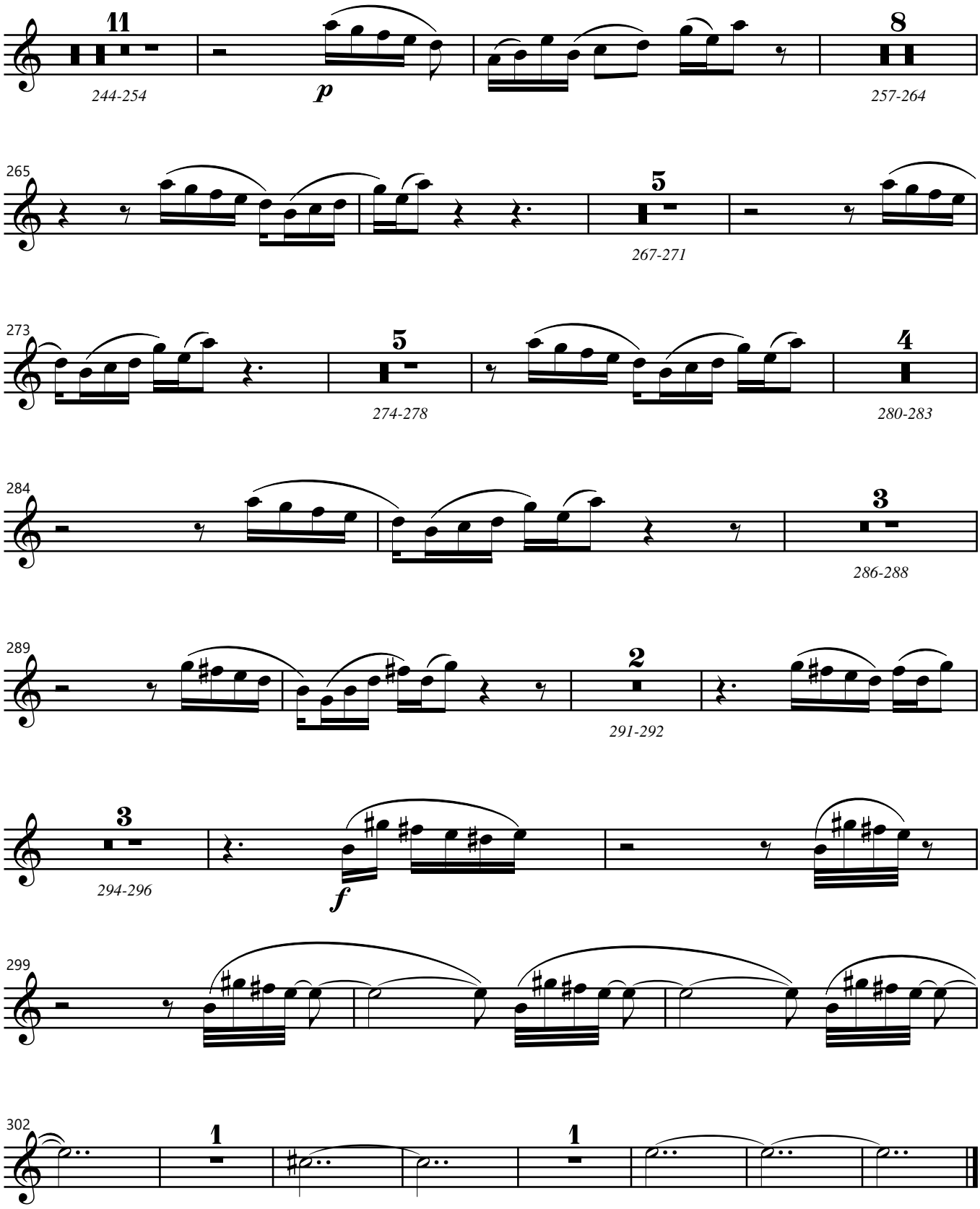
mf
111
DALTON
116
f
121
125
130
mf
135


(♩.=♩)
NEWTON
15
140-154
13
155-167
mp
172
178
184
190
p
196
1
CHROMATIQUE SCALE
21
201-221
mf
16
225-240


11
244-254
p
8
257-264
265
5
267-271
273
5
274-278
4
280-283
284
3
286-288
289
2
291-292
3
294-296
f
299
302
1
1

violin II

[sro1941/3.6]

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira

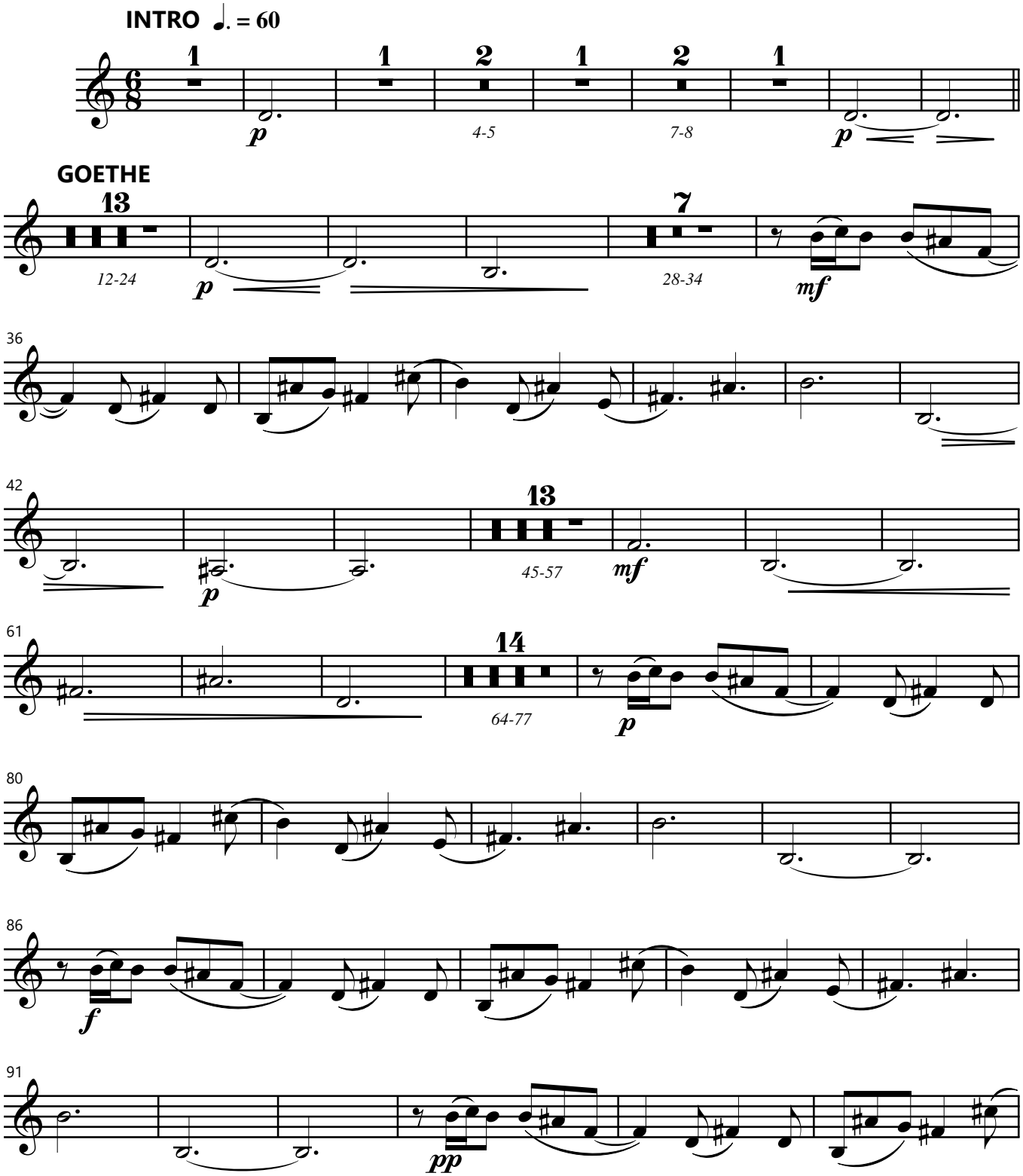
a casa

for Mélomanie

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira
Op. 56



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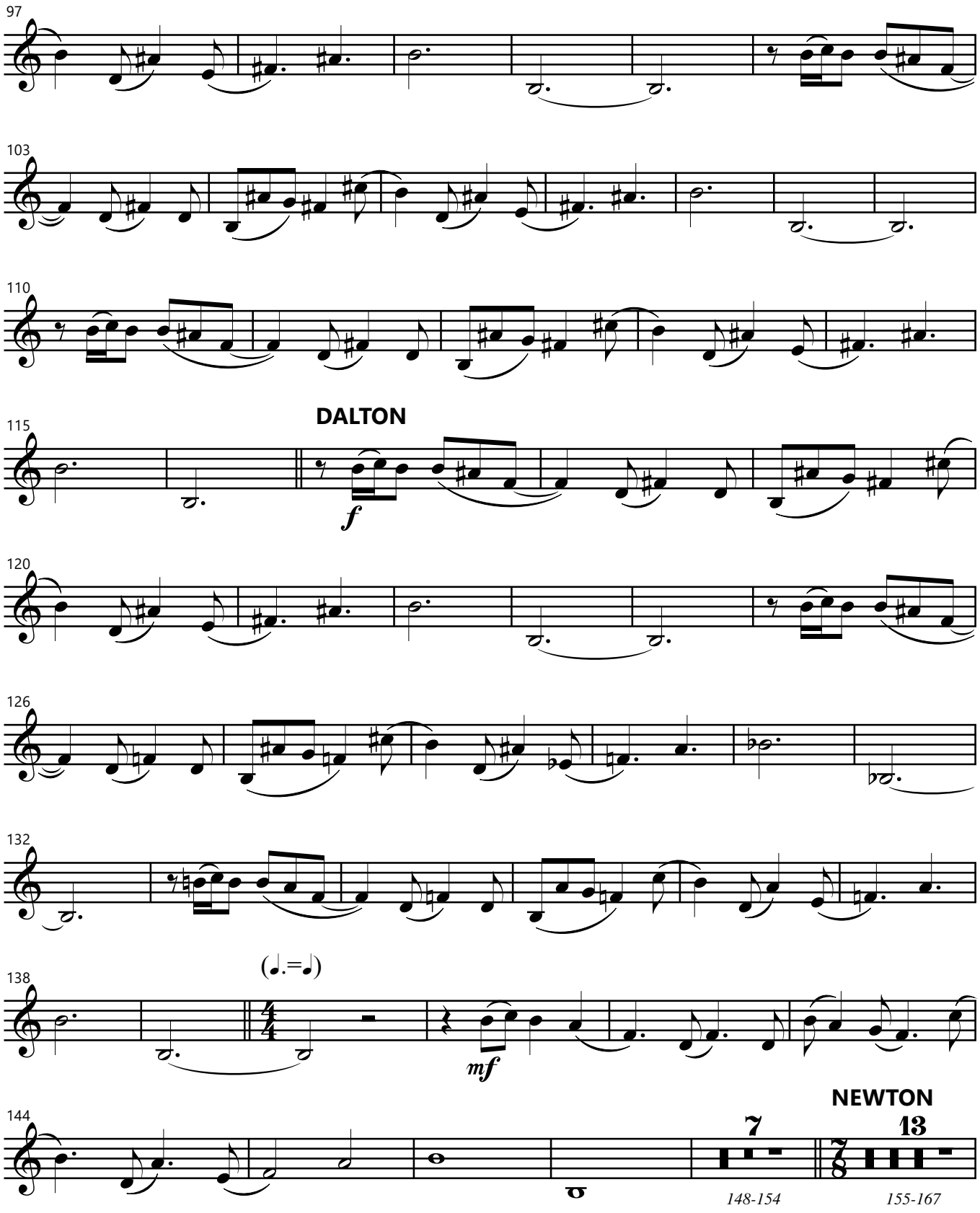
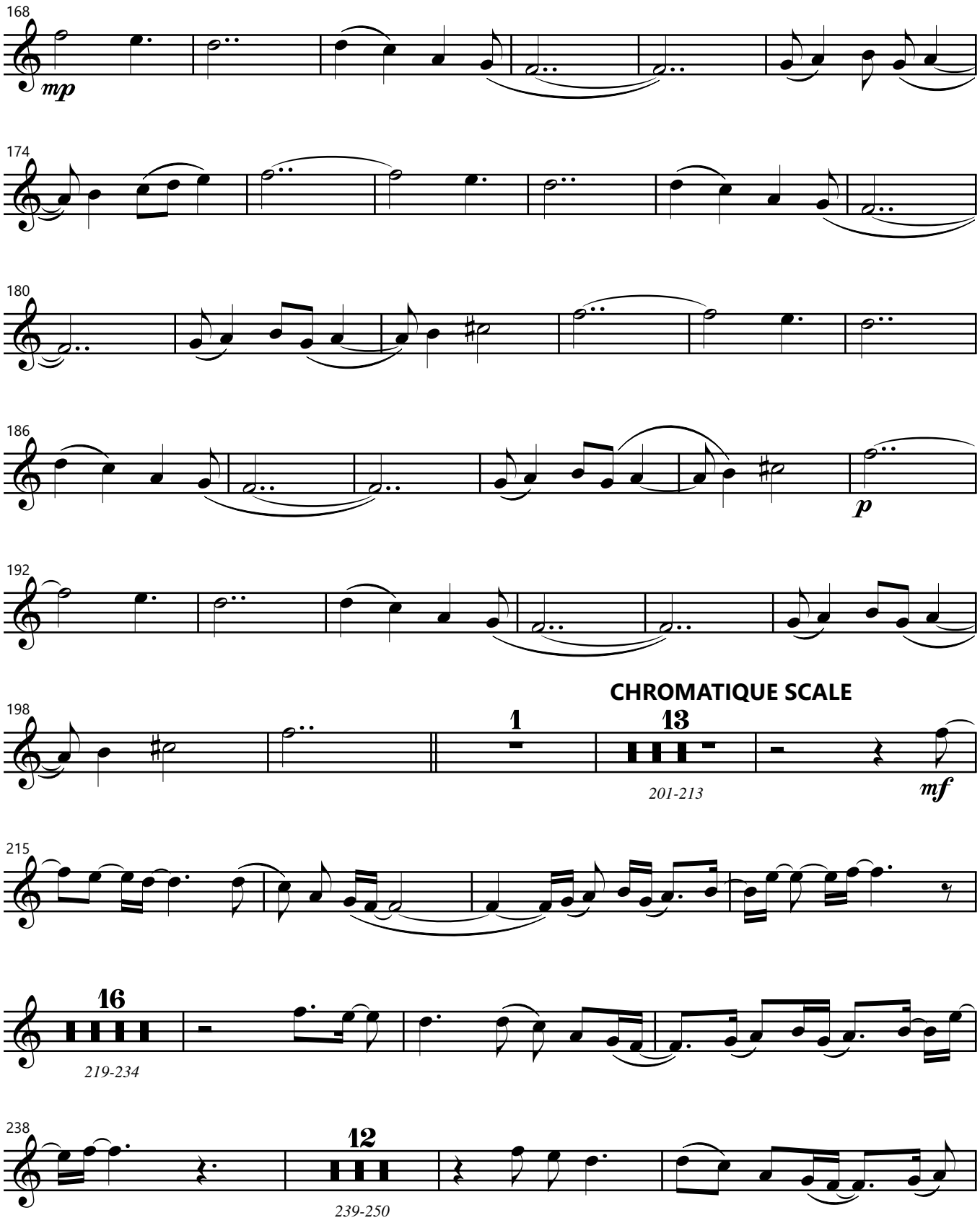
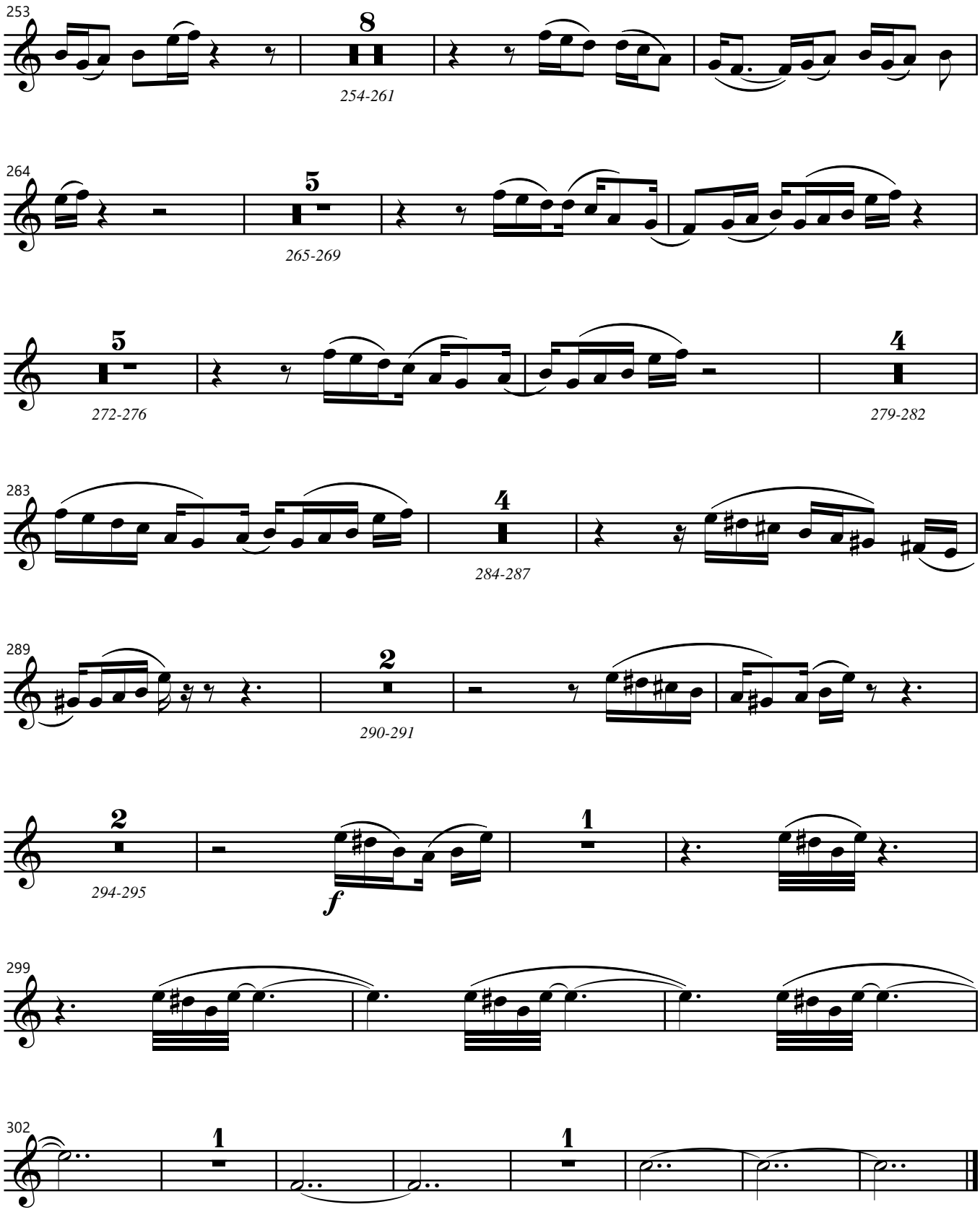

97
103
110
DALTON
115
f
120
126
132
(♩.=♩)
138
mf
NEWTON
144
7
13
148-154
155-167


168
mp
174
180
186
p
192
198
CHROMATIQUE SCALE
1
13
201-213
mf
215
16
219-234
238
12
239-250


253
8
254-261
264
5
265-269
5
272-276
4
279-282
283
4
284-287
289
2
290-291
2
294-295
f
1
299
302
1
1

viol

[sro1941/4.6]

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira

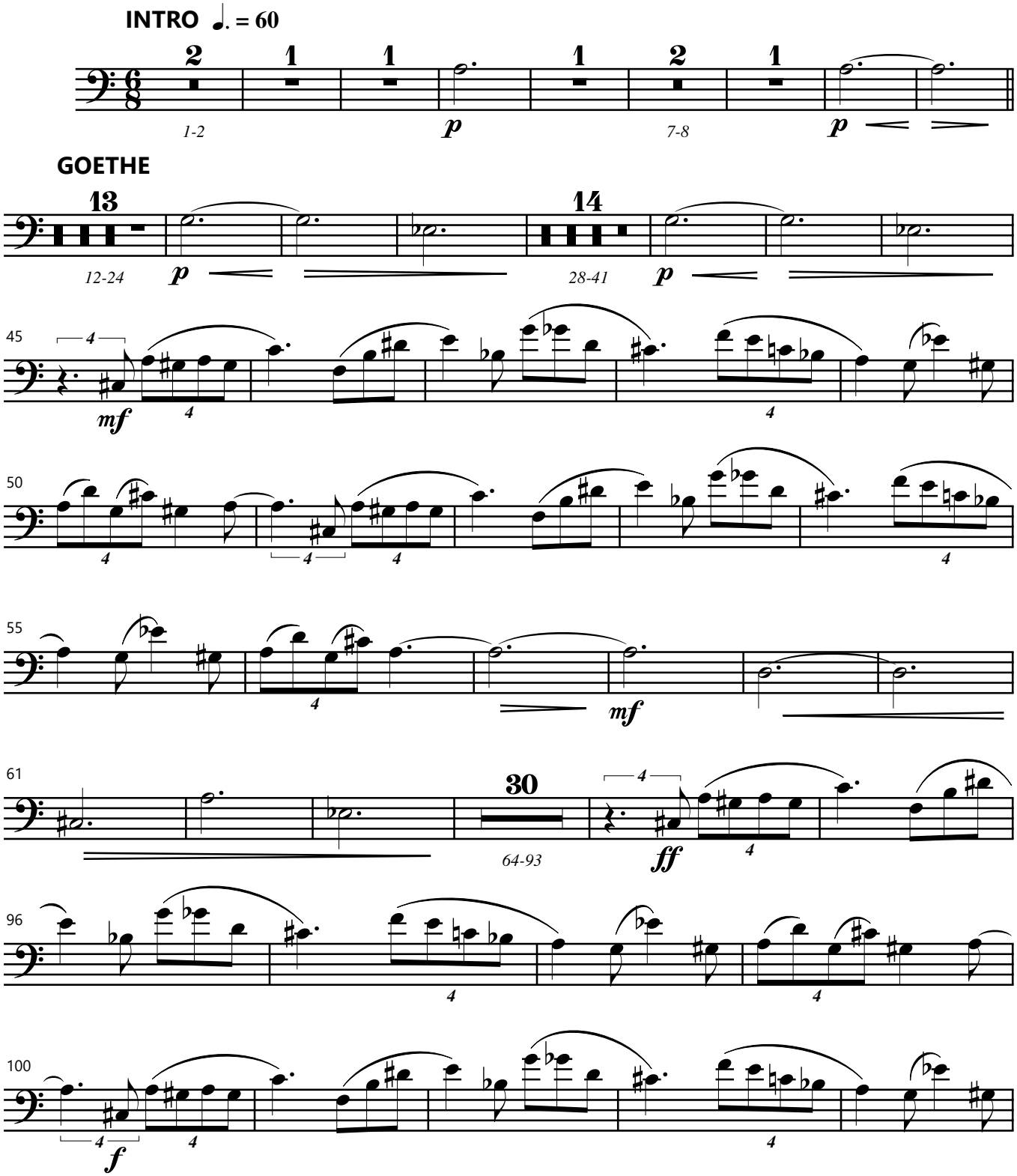
a casa

for Mélomanie

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira
Op. 56



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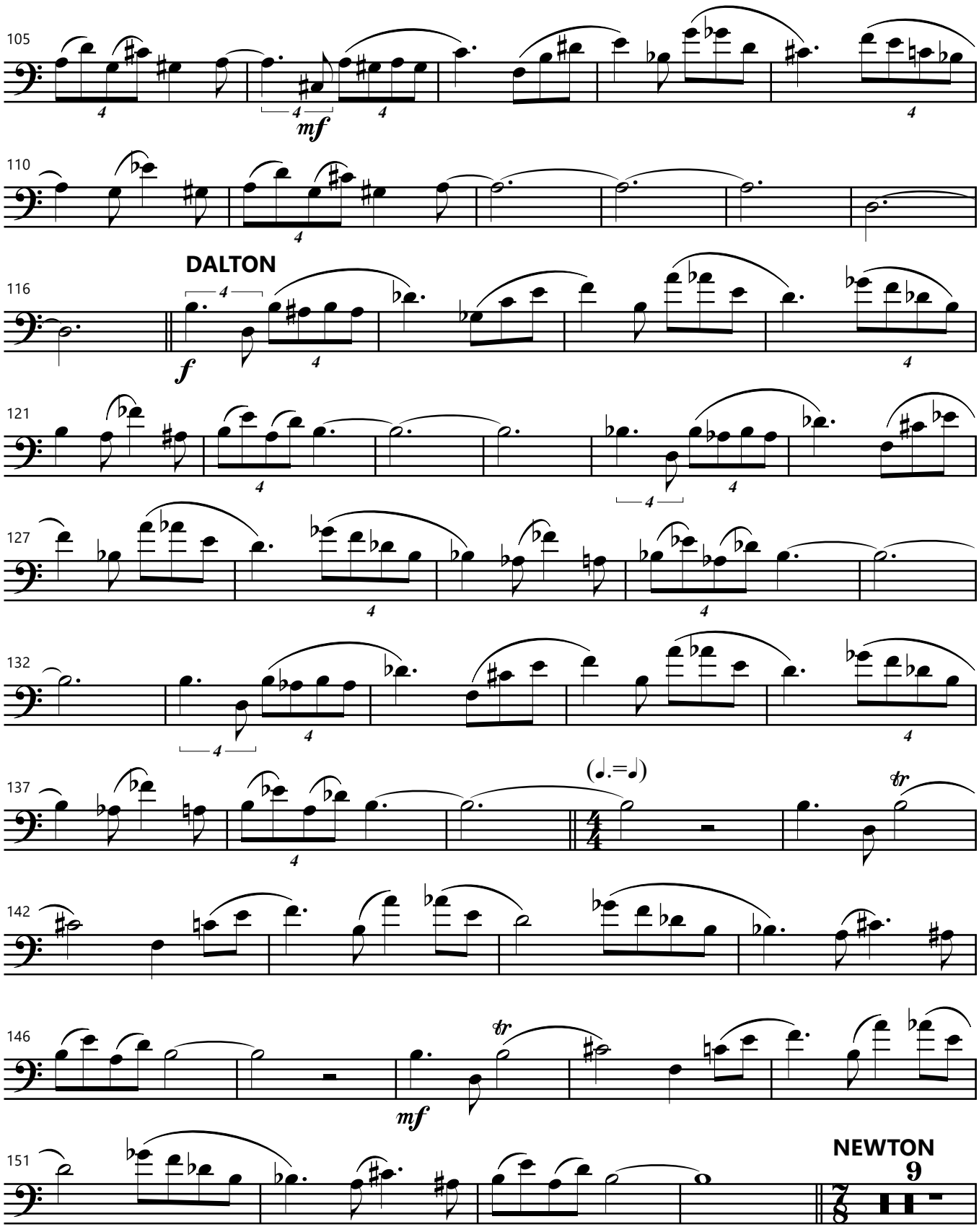
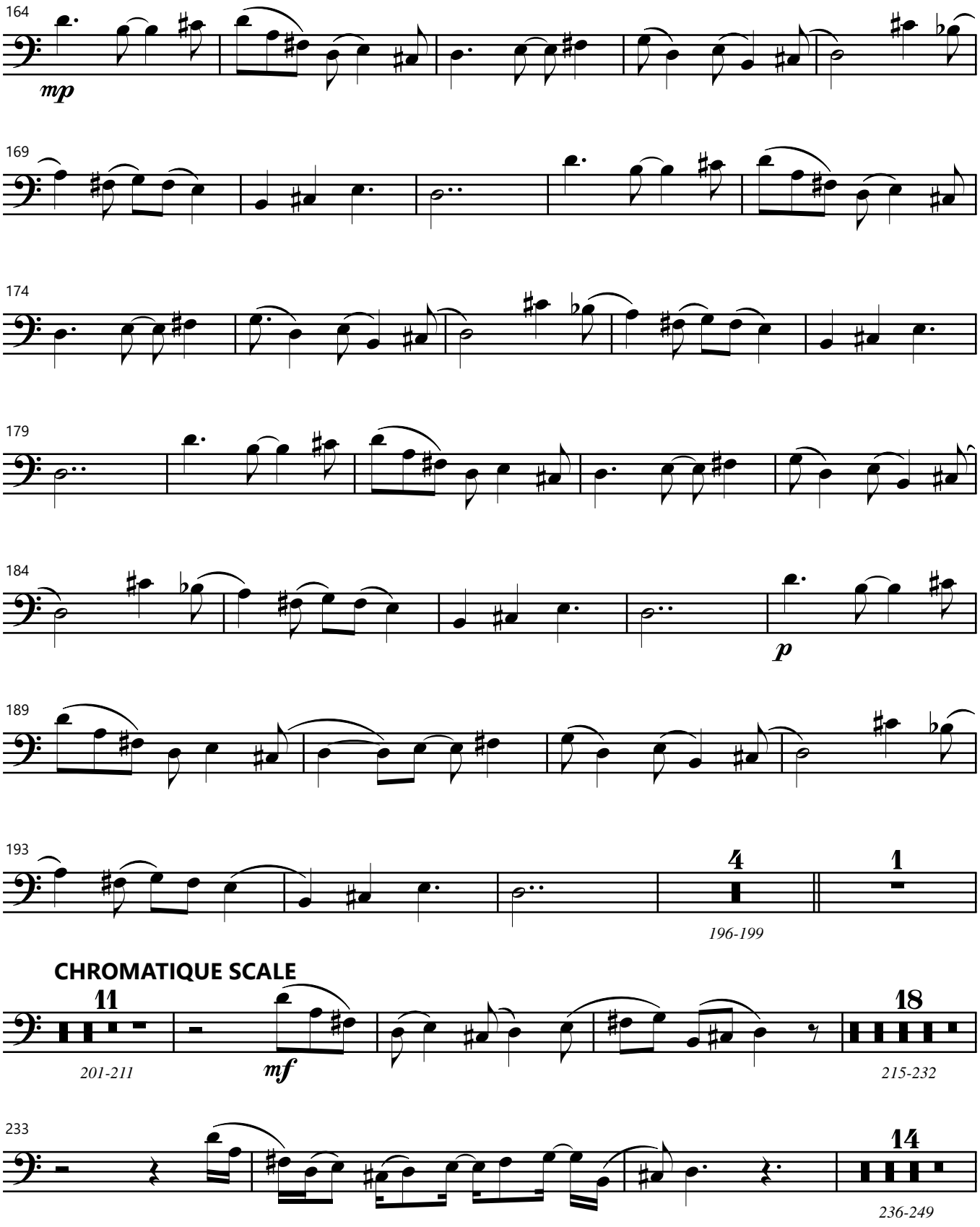
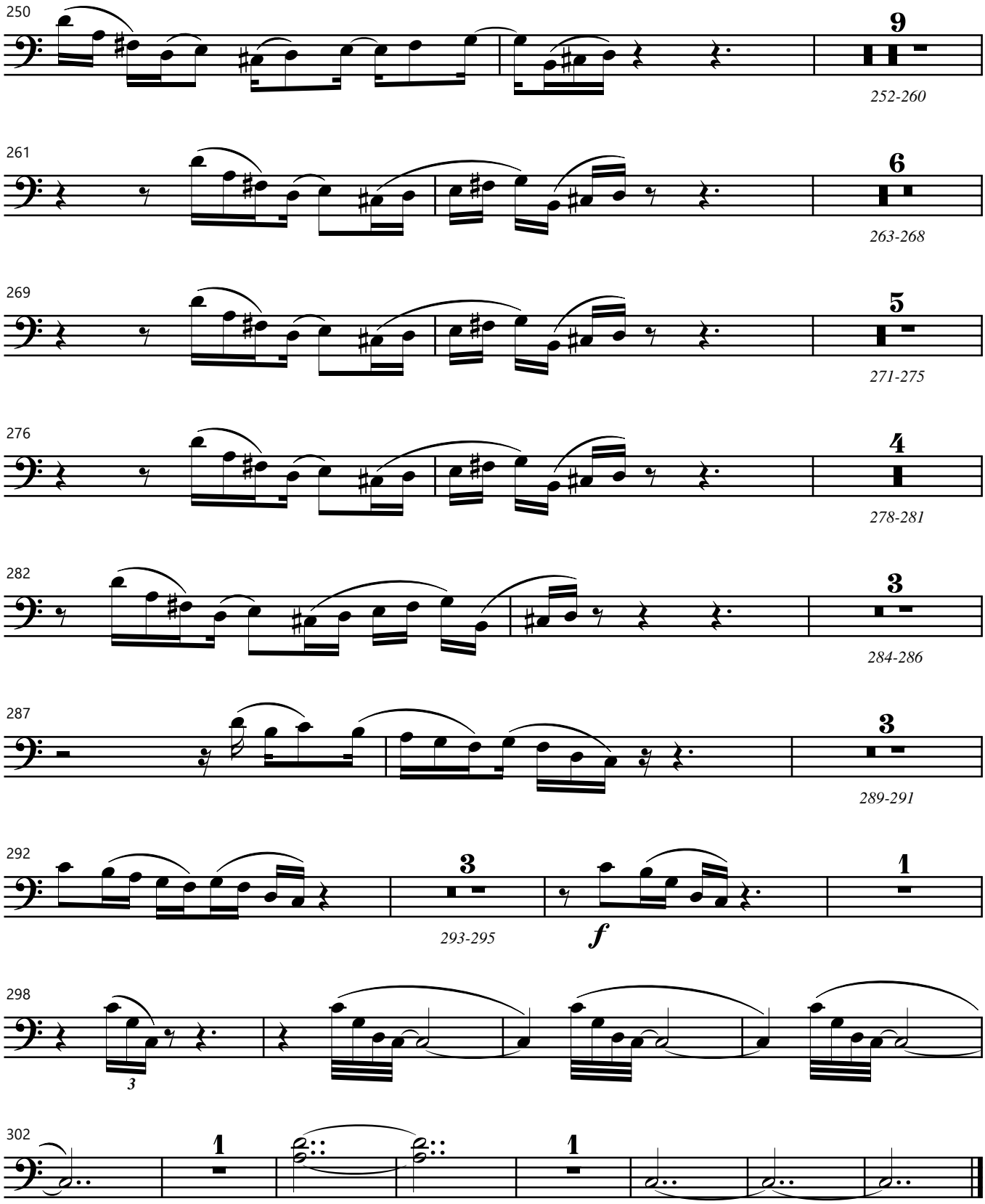

105
mf
110
DALTON
116
f
121
127
132
137
(♩.=♩)
tr
142
146
tr
mf
151
NEWTON
9
155-163


164
mp
169
174
179
184
p
189
193
4
196-199
1
CHROMATIQUE SCALE
11
201-211
mf
18
215-232
233
14
236-249


250
9
252-260
261
6
263-268
269
5
271-275
276
4
278-281
282
3
284-286
287
3
289-291
292
3
293-295
f
1
298
3
302
1
1

violoncelo

[sro1941/5.6]

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira

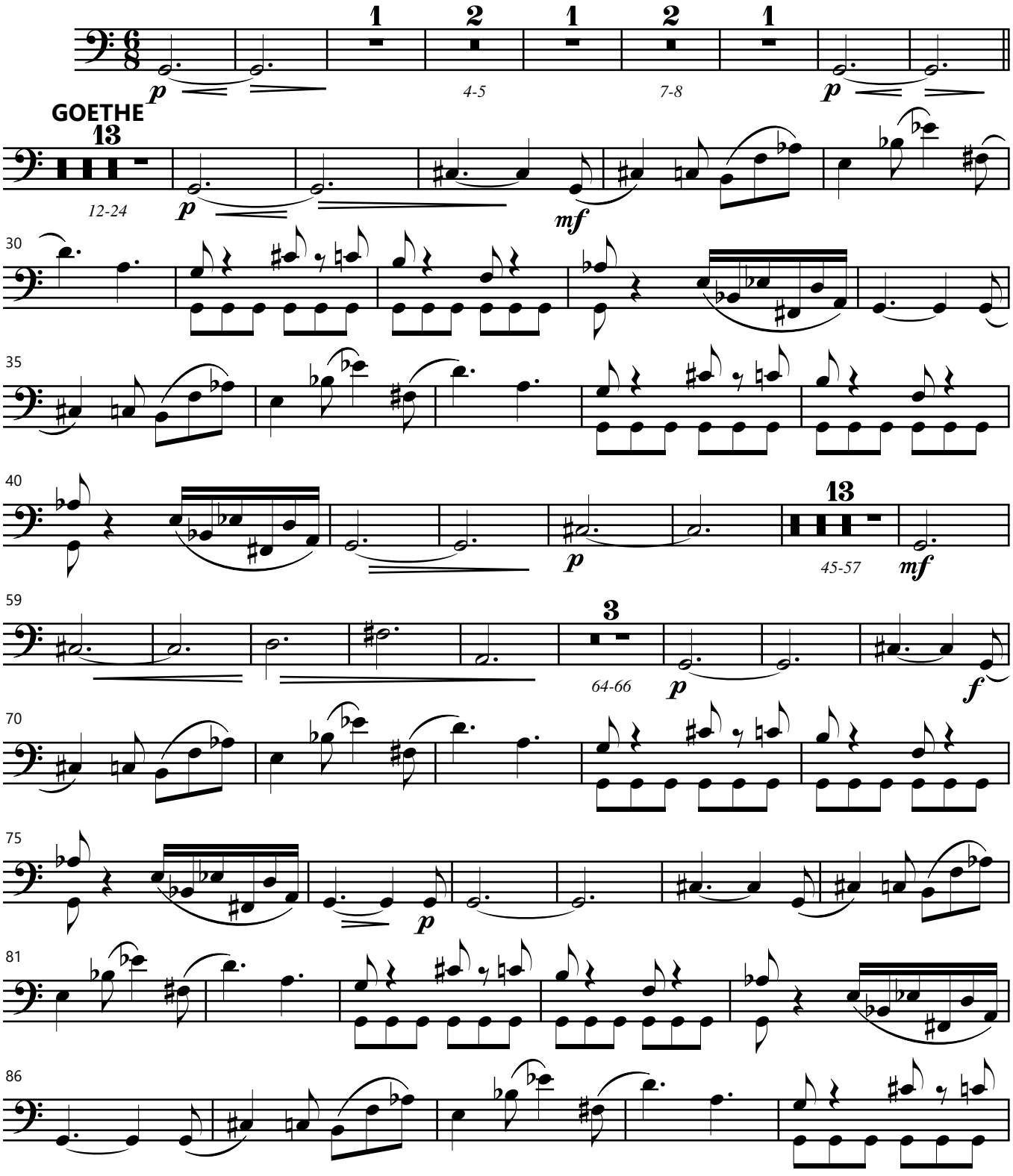
a casa

for Mélomanie

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira
Op. 56



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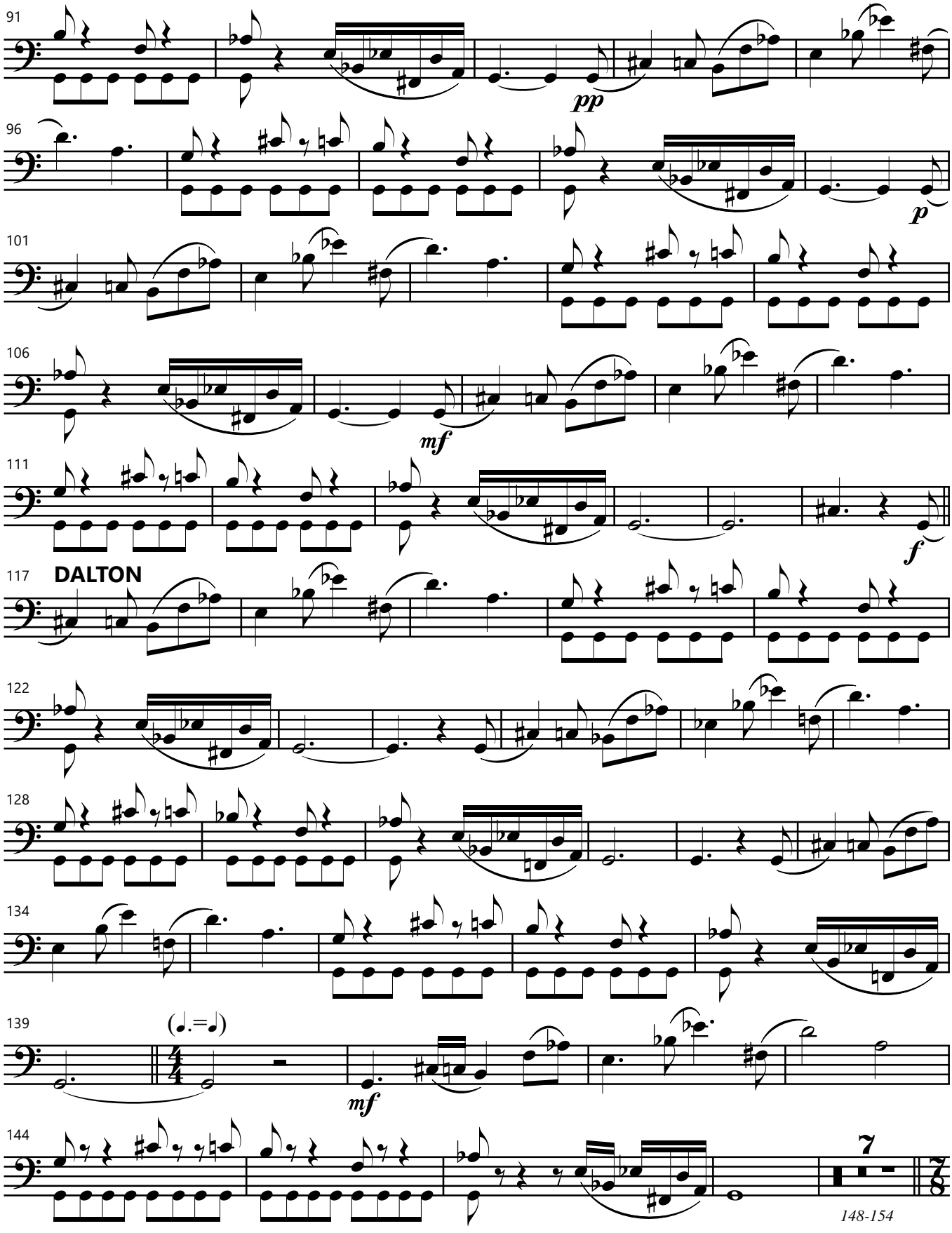
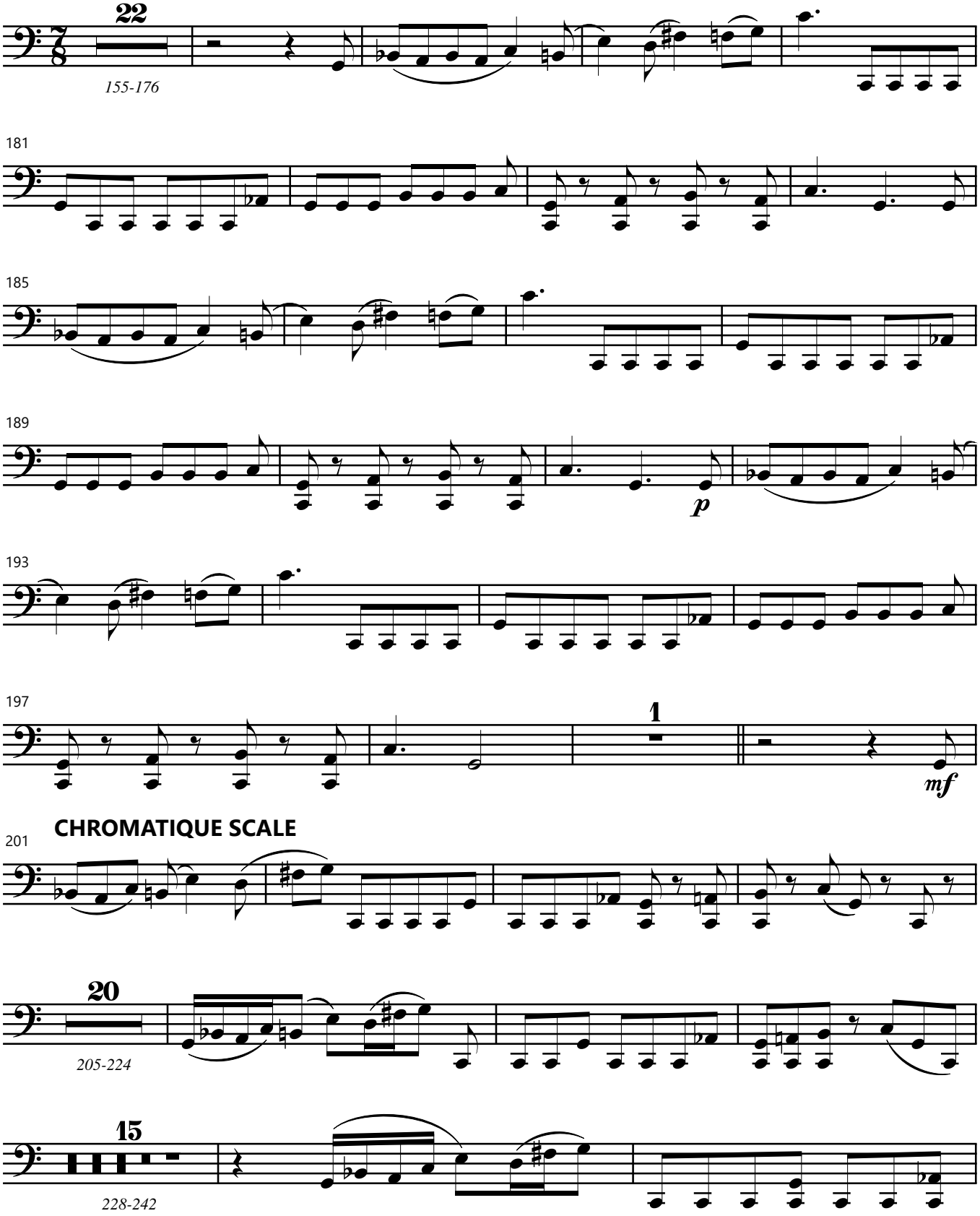
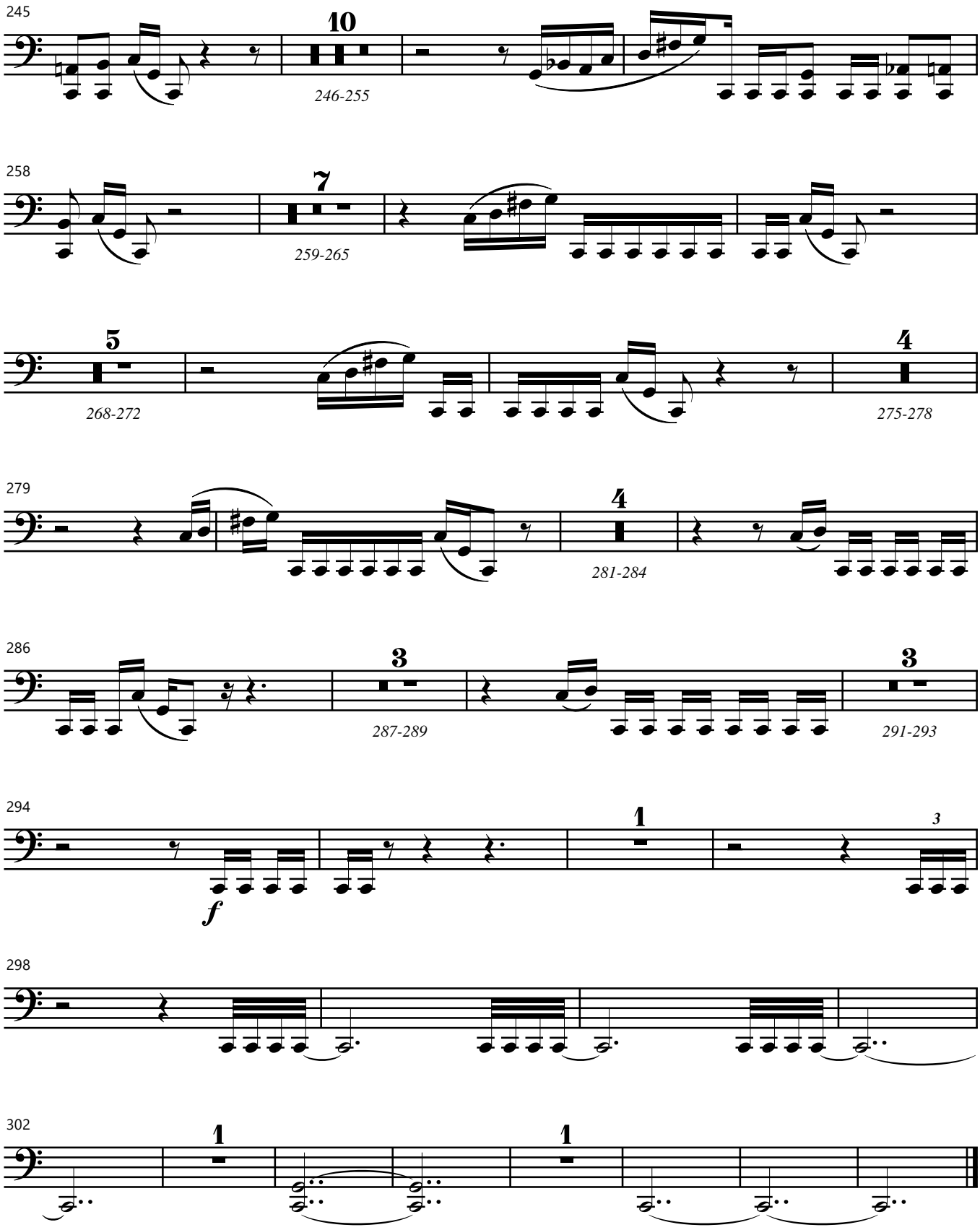

91
pp
96
p
101
106
mf
111
f
117
DALTON
122
128
134
139
(♩.=♩)
mf
144
7
148-154

NEWTON


22
155-176
181
185
189
193
197
1
mf
p
CHROMATIQUE SCALE
201
20
205-224
15
228-242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10
246-255
258
7
259-265
5
268-272
4
275-278
279
4
281-284
286
3
287-289
3
291-293
294
1
3
f
298
302
1
1

harpsichord

[sro1941/6.6]

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira

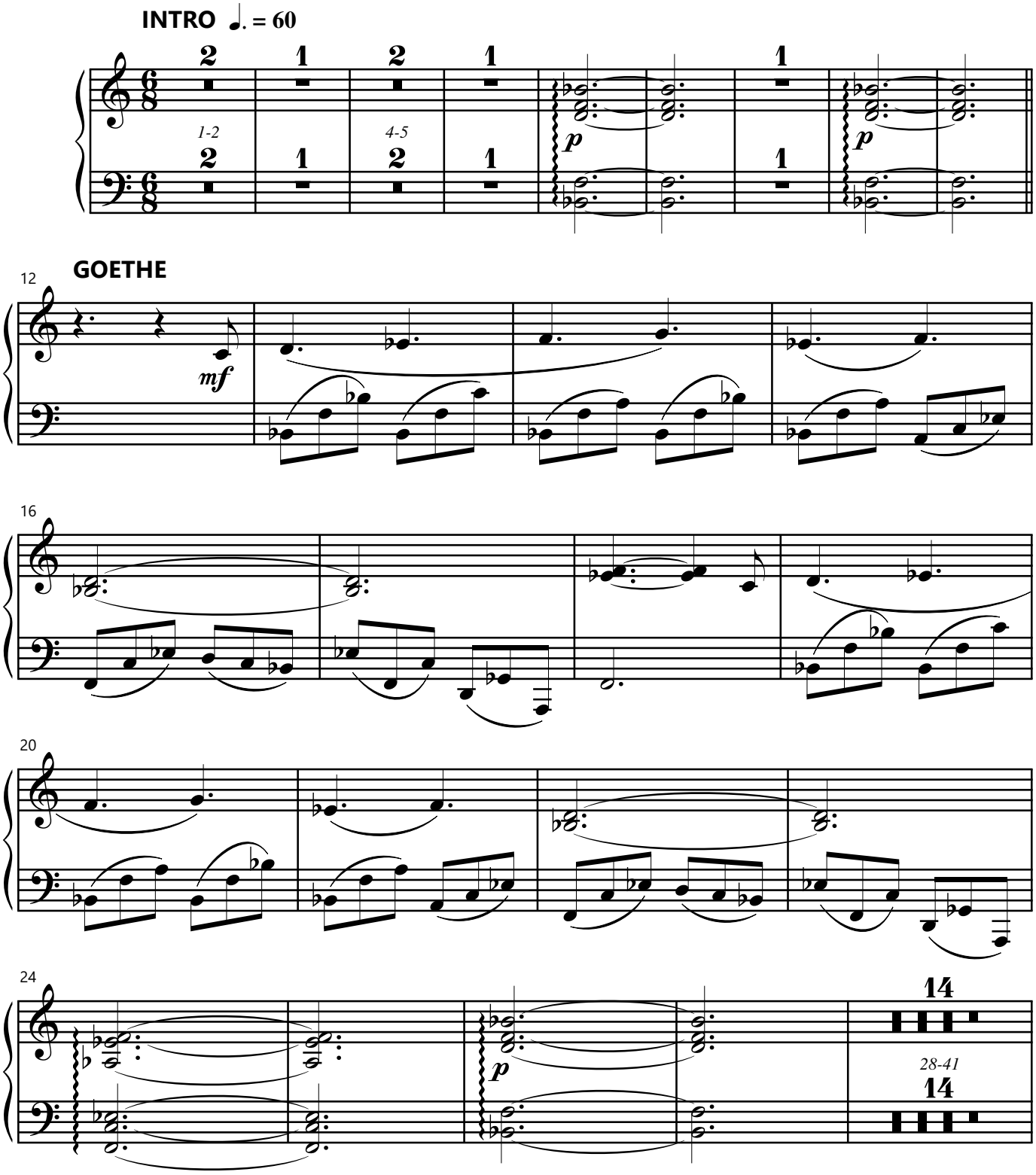
a casa

for Mélomanie

Colors

for flute, two violins, viol, cello, and harpsichord

Sergio Roberto de Oliveira
Op. 56



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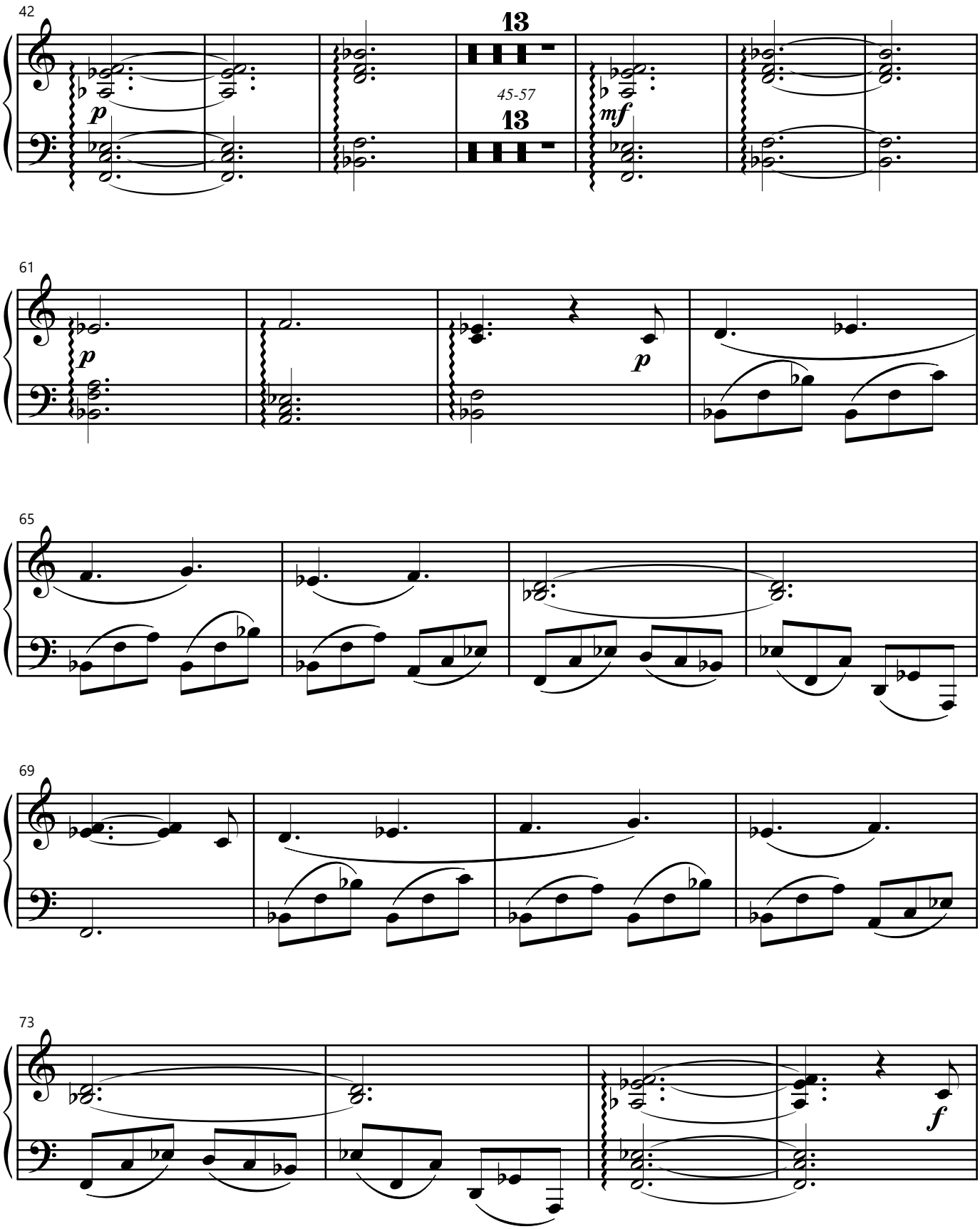
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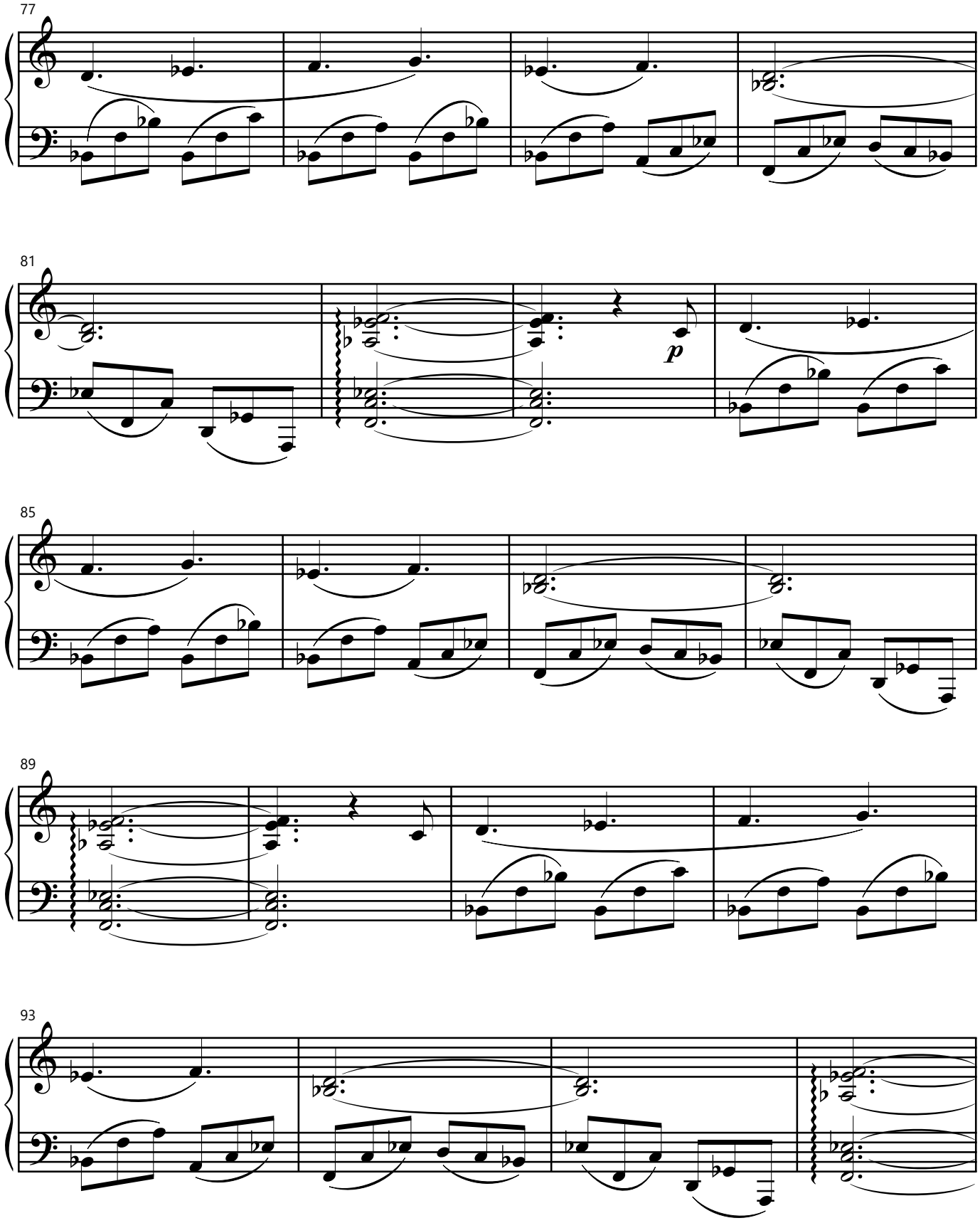
13
45-57
13
p
mf
61
p
p
65
69
73
f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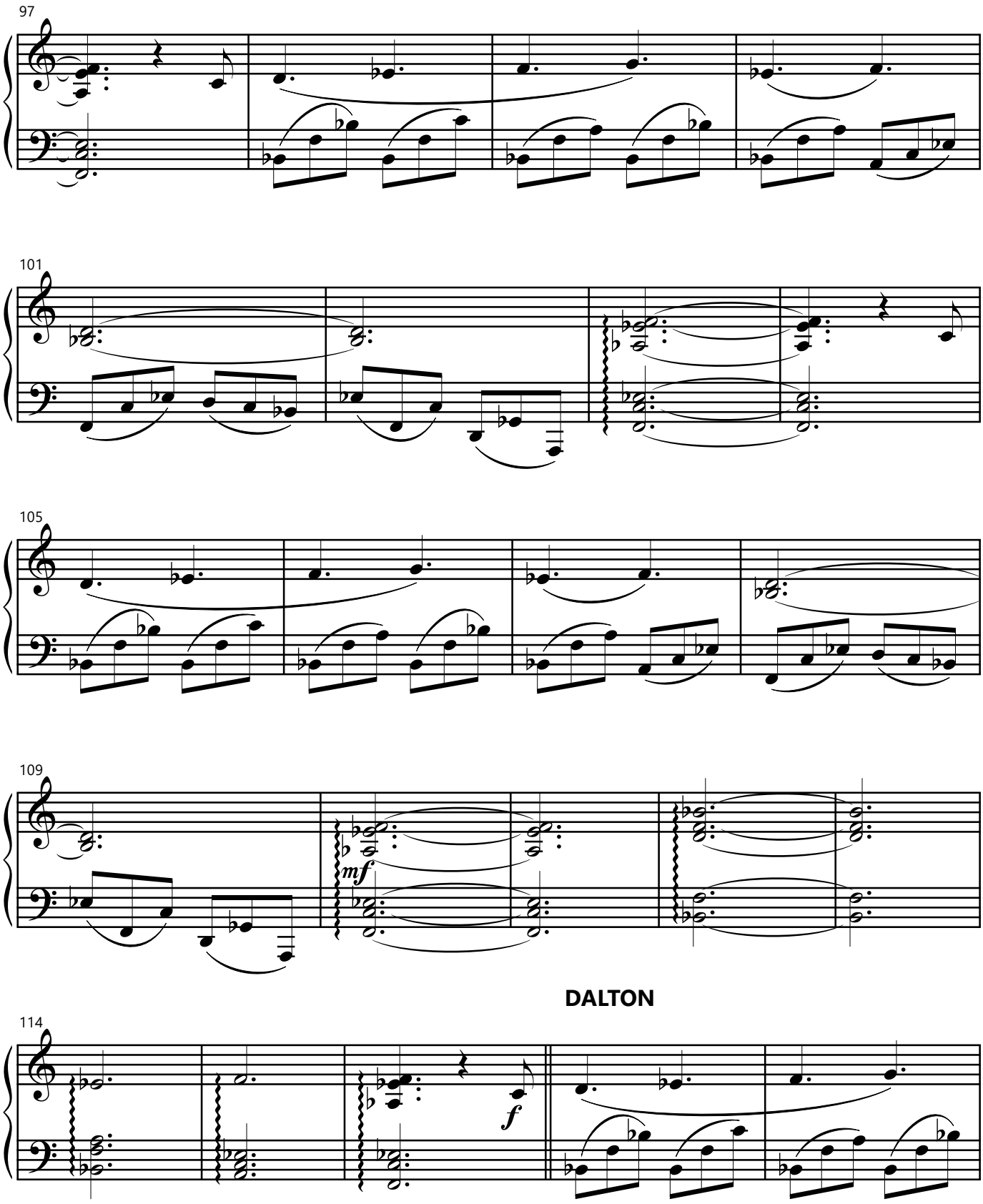
81
p
85
89
93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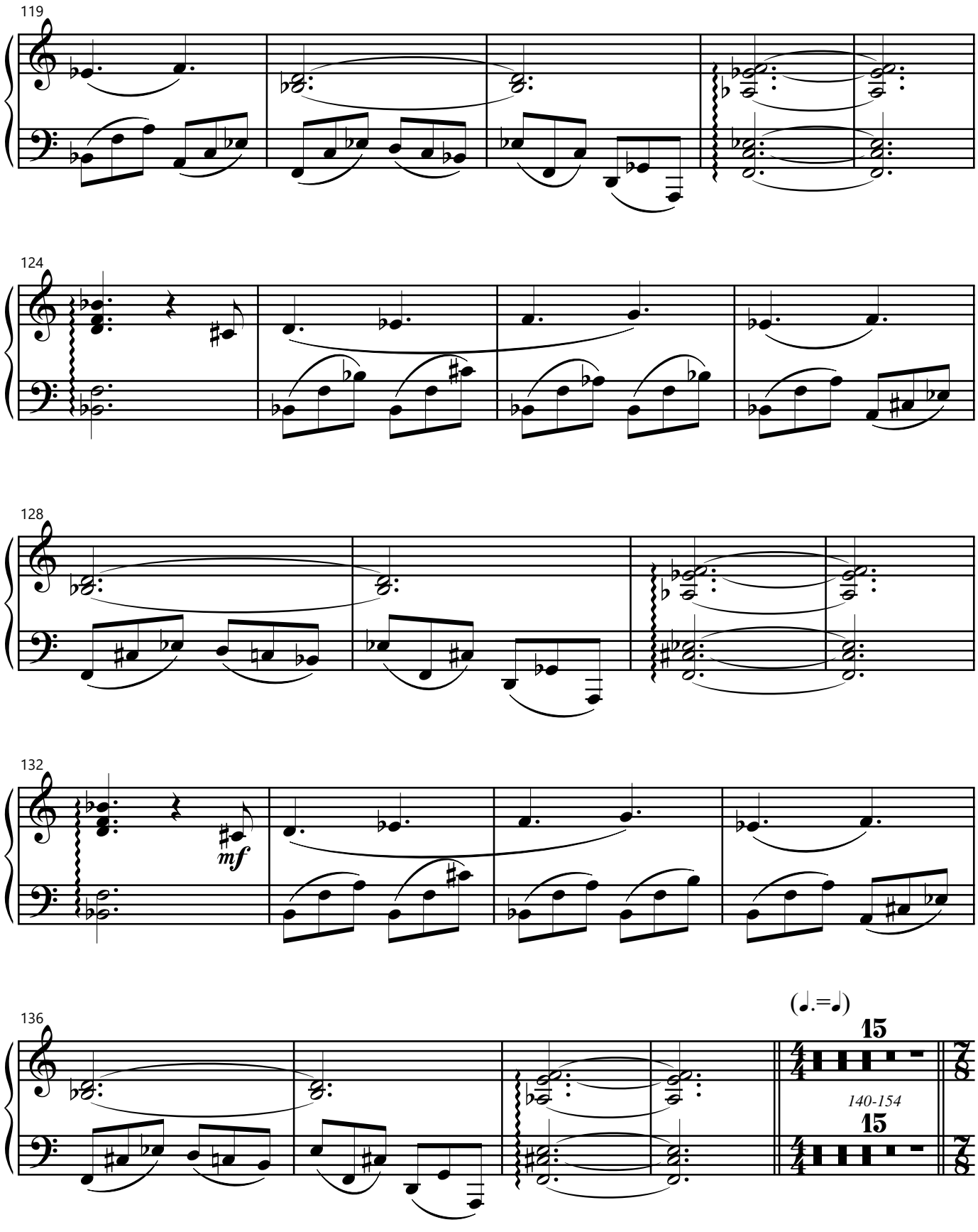
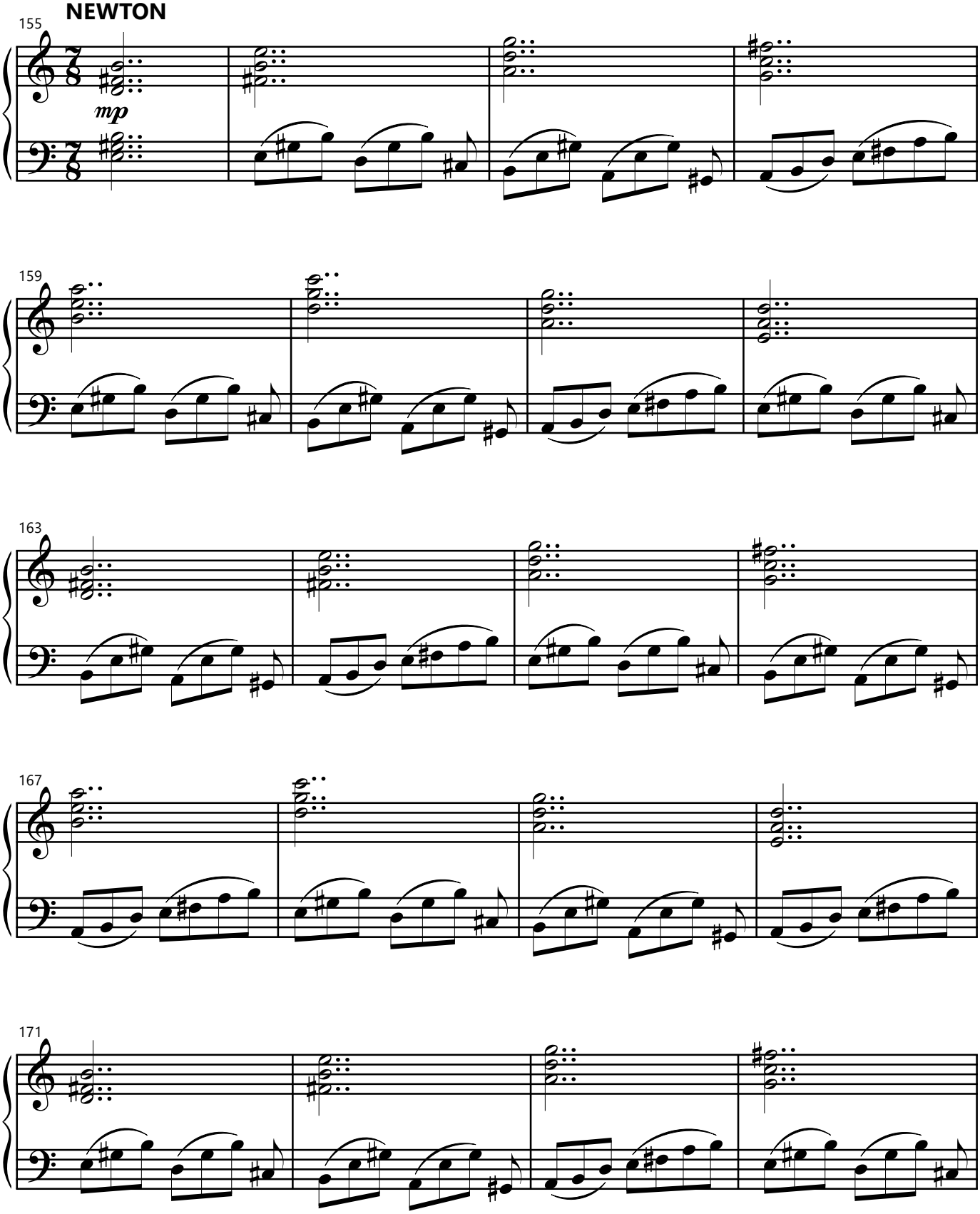
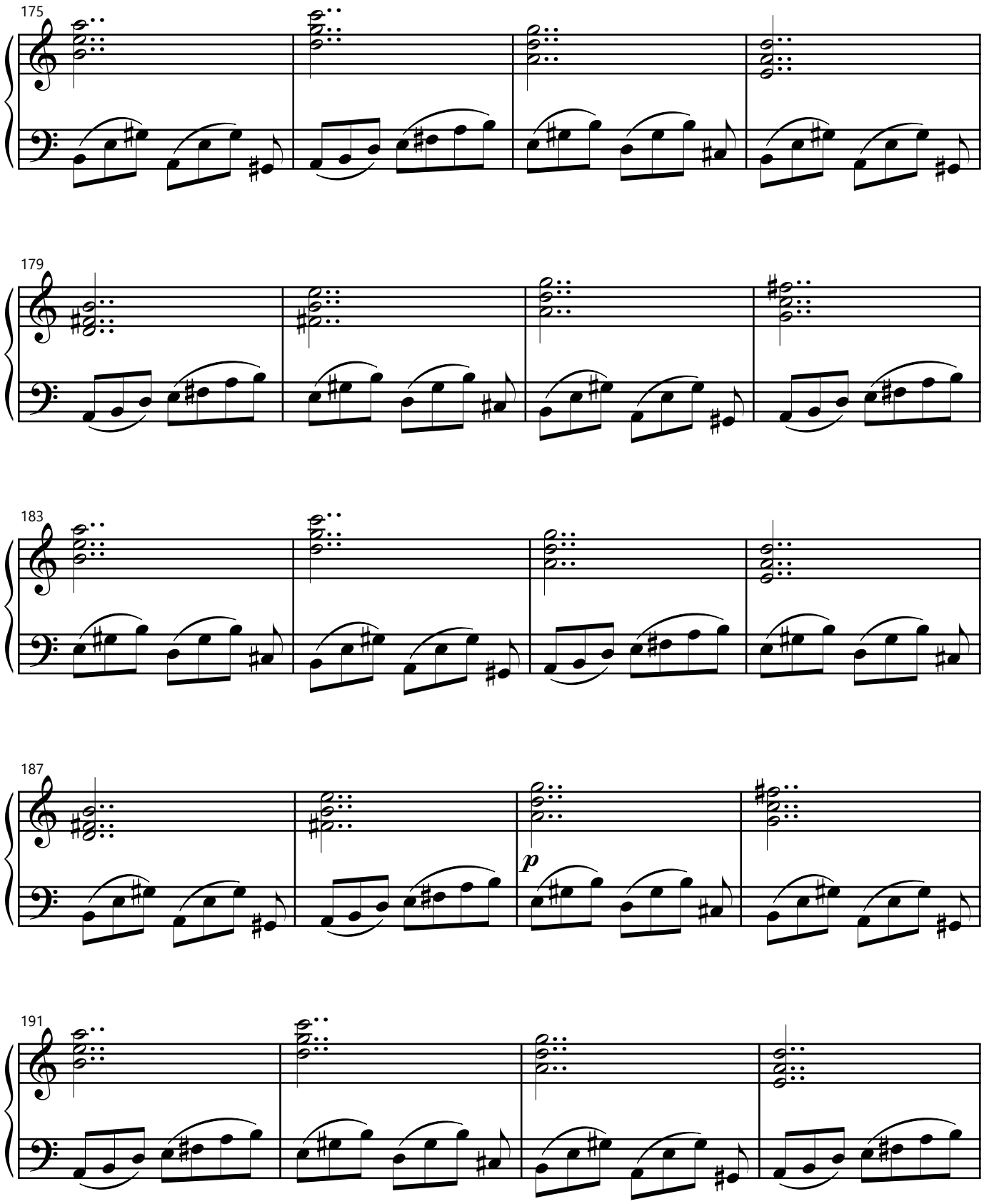
101
105
109
mf
DALTON
114
f


119
124
128
132
mf
136
(♩.=♩)
15
140-154
15

NEWTON

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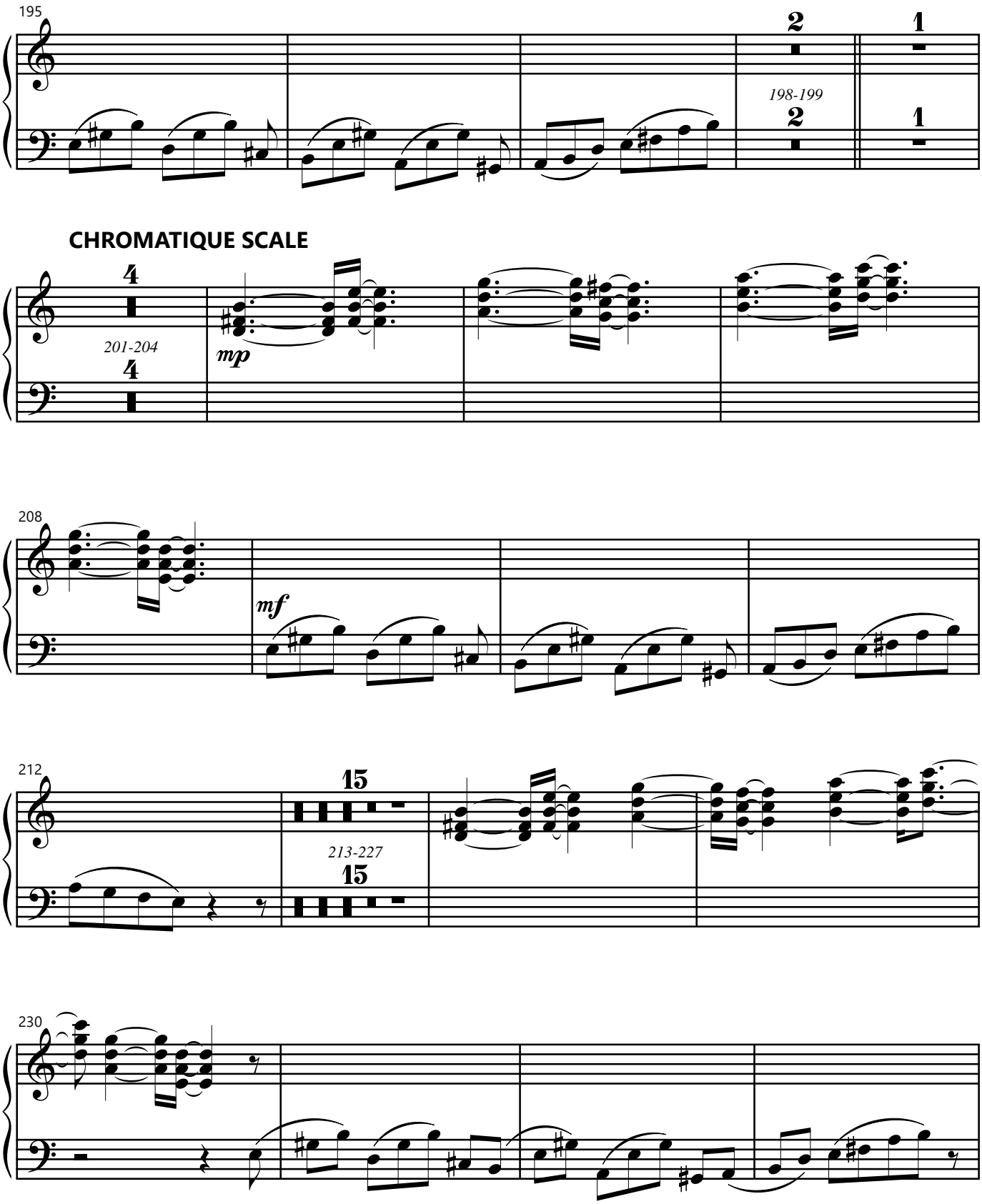
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1
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1
CHROMATIQUE SCALE
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mp
208
mf
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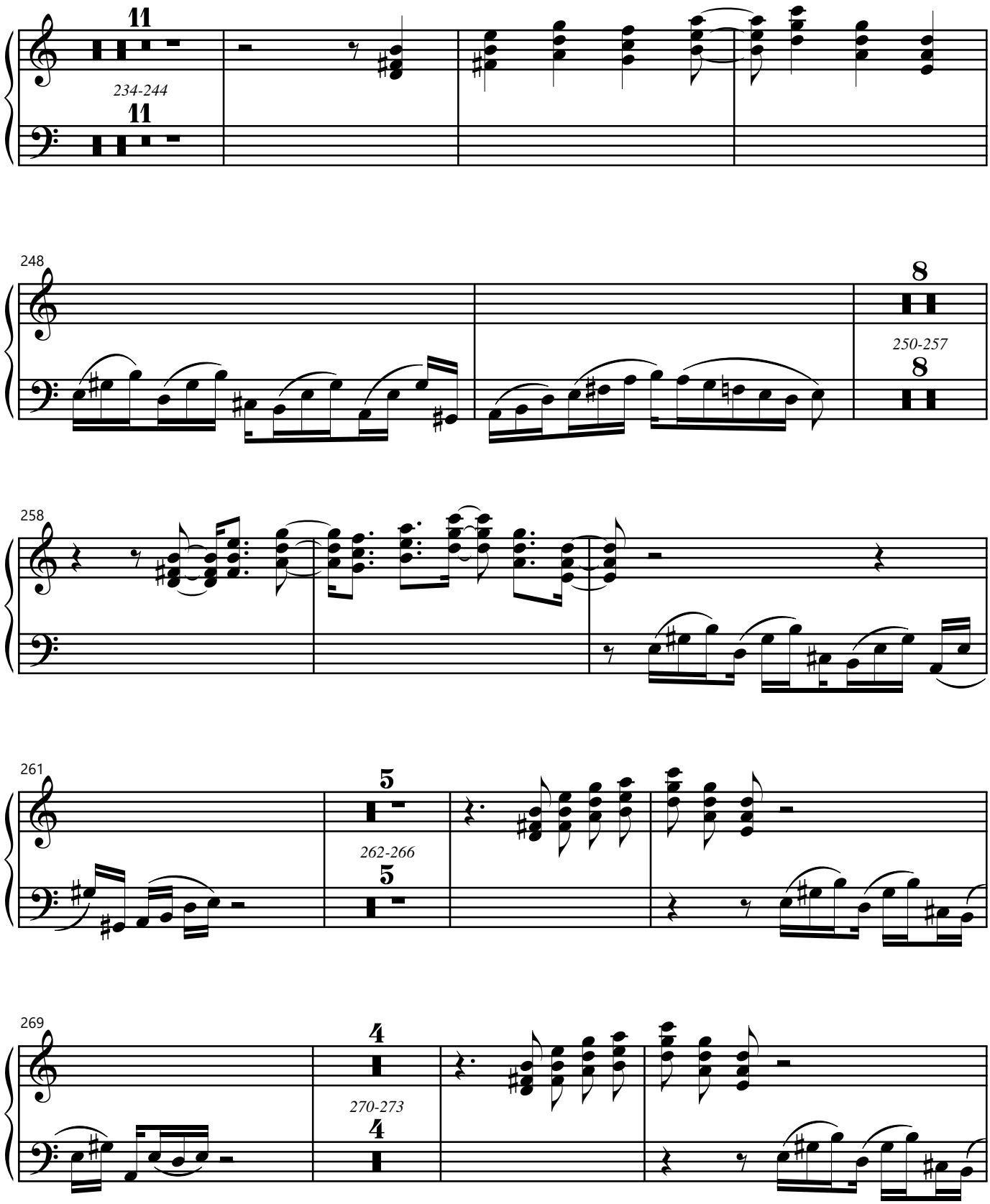
15
213-227
15
230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262-266
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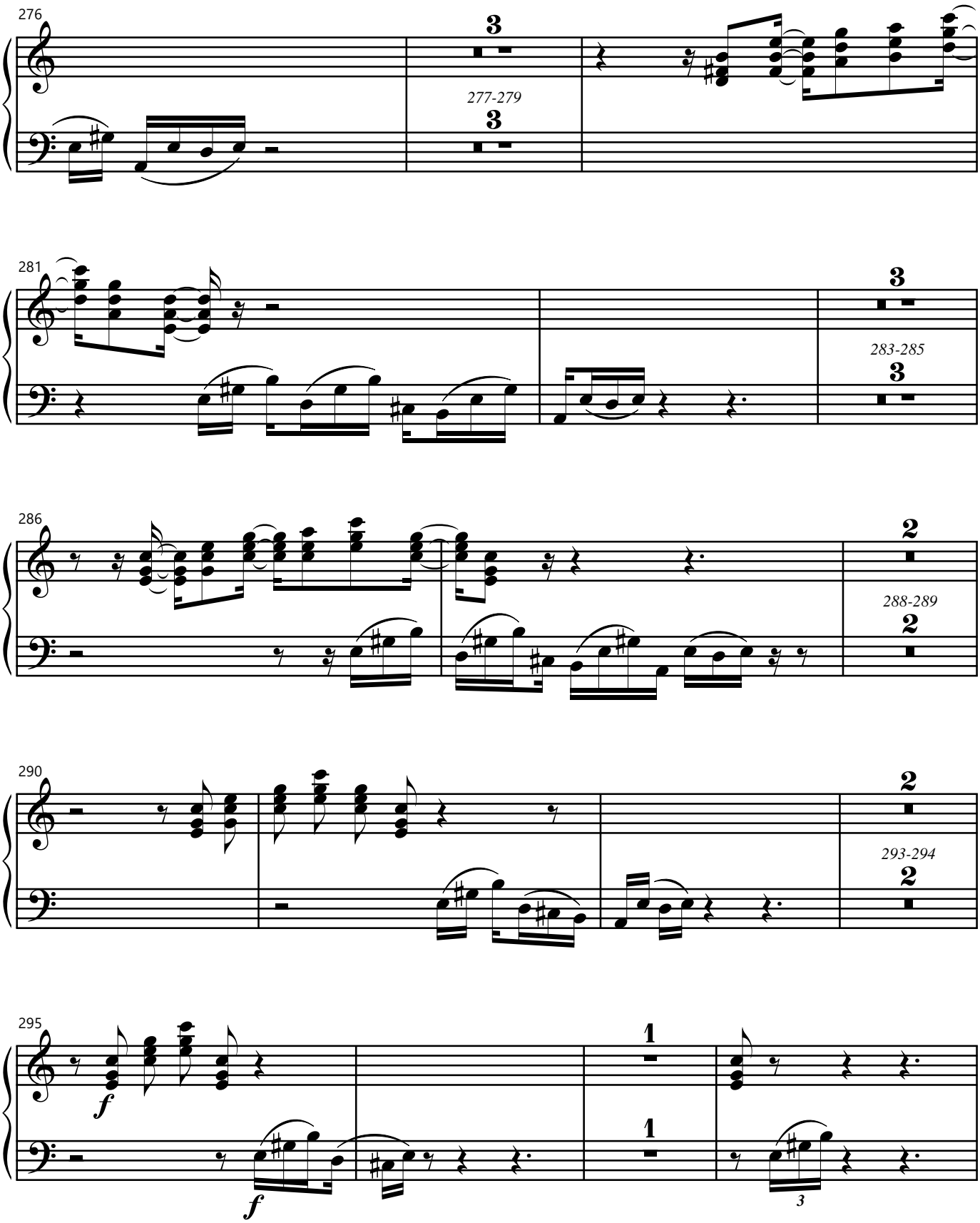
270-273
4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f
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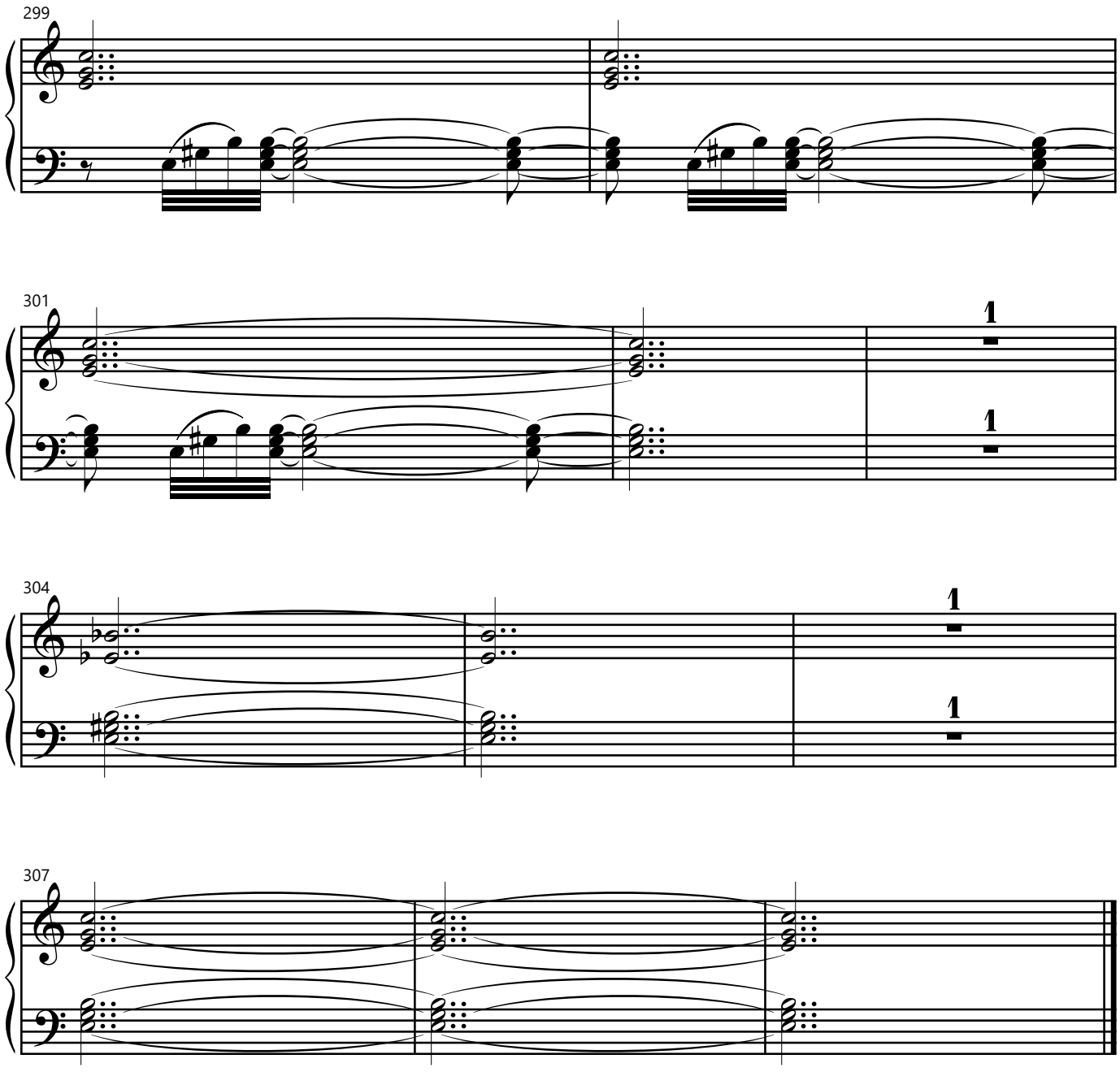
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