

Lavender

For Saxophone Quartet and Video

Ethan Isaac
2026

Lavender (2026)

Written for ~Nois Saxophone Quartet

Instrumentation:

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Video Projection and PA System Required.

Performed to a Click-Track via Logic Pro

Program Note:

It is a piece about memory, place, friendship, the stresses of american society, difference, and insects. (I'll write a more substatial note once the film is done.)

Performance Notes:

Accents: on the ends of phrases or within phrases are breath accents, increasing the force used.

Staccatos: Long notes (quarters, and eighths when sixteenthns are in surrounding context) are written to simplify reading, usually resulting in a note half the written length.

Slap-tone: Essentially, slap on the initial attack, then continue playing the note ord. as written. Ordinary Slap-tongue is marked with X noteheads, slap-tone with dashed noteheads.

Glissandi: Begins on the start of the note, unless otherwise noted.

Harmonic Trills: Marked with white diamond noteheads. Occurs in "**Mad, Murcurial, Manic**" they are small changes in pitch/timbre to give the impression of multiple attacks at a speed where true attacks would be unfeasible.

Tuning:

The tunings are provided beneath the relevant notes. The C score (in HEJI notation) can be reviewed to see if the notes are beyond 7-limit just intonation, but most often the music is limited to 7 and could be facilitated by ear if one is familiar with them. 40-60, 70-88, 130-160 and briefly at 232-234 contain tonality outside of 7-limit. Playing as a group will clarify the relational nature of the tuning.

If no tuning is provided, then play with minimizing beating (playing justly by ear). These notes will often be a part of typical major/minor chords.

Multiphonics:

In order of appearance; if notated as the lower dynamic version it is as such. glissing between versions implies as smooth a transition between versions as possible.

Scanning/Spectral Multiphonics:

Marked once for the Baritone Sax, it is a method of forcing multiphonics out of lower notes on the instrument, due to the nature of tubes. They ascend the harmonic series.

② B/B $\flat$ -7

D/B
mp < ff >

①6 A/C -4

C C E D/B
< mf > pp mp < ff >

⑥3 T/C# -6 + c2

E Da
< p > p < ff >

⑨4 S/C -4 + c3

E Da Da
< mf > < f > < f >

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Lavender

A Video Piece, in Just Intonation

Ethan Isaac

Small, Young, Quiet ♩ = 84

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

pp *sempre pp* *pp* *sempre pp* *pp* *sempre pp*

10

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

pp *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *mf* *pp* *p*

sparse key clicks
matching nature sounds

18

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

pp *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *mf* *pp* *p*

sim.

25

S. Sax. *p* *pp* *pp* *p*

A. Sax. *p* *pp* *pp* *p*

T. Sax. *p* *pp* *pp* *p*

Bar. Sax. *p* *pp* *pp* *p*

31

S. Sax. *p* *pp* *p* *p*

A. Sax. *p* *p* *p* *mf*

T. Sax. *p* *p* *p* *p*

Bar. Sax. *p* *pp* *p* *p*

38 rit. a tempo

S. Sax. *sempre p* *mf* *sub. mp* *f* *mf*

A. Sax. *p* *mf* *sub. mp* *f* *mf*

T. Sax. *sempre p* *mf* *sub. mp* *f* *mf*

Bar. Sax. *sempre p* *mf* *sub. mp* *f* *mf*

44 poco accel.....

S. Sax. *p* *f* *sub. mp* *pp*

A. Sax. *p* *f* *sub. mp* *p*

T. Sax. *p* *f* *sub. mp* *pp*

Bar. Sax. *p* *f* *sub. mp* *pp*

50

S. Sax. *f* *sub. mp* *f* *p* *f* *ff*

A. Sax. *f* *sub. mp* *f* *p* *f* *ff*

T. Sax. *f* *sub. mp* *f* *p* *f* *ff*

Bar. Sax. *f* *sub. mp* *f* *p* *f* *ff*

54 ♩ = 96

S. Sax. *sub. p* *f* *p* *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp*

A. Sax. *sub. p* *f* *p* *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp*

T. Sax. *sub. p* *f* *p* *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp*

Bar. Sax. *sub. p* *f* *p* *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp*

58

S. Sax. *p* *f* *ff* *fff* slap-tongue

A. Sax. *p* *f* *ff* *fff* slap-tongue

T. Sax. *p* *f* *ff* *fff* slap-tongue

Bar. Sax. *p* *ff* *sub. fff* *mp*

A ♩ = 120

62

S. Sax. *p* *f sub. p* *f*

A. Sax. *p* *f sub. p*

T. Sax. *p* *f sub. p*

Bar. Sax. *p* *f sub. p* *f*

[64] slur not a tie*

S. Sax. *pp* *sub. p* *f* *f sub. p* *f* *pp*

A. Sax. *f* *pp* *f* *sub. p* *f* *pp*

T. Sax. *f* *pp* *f* *sub. p* *f* *pp*

Bar. Sax. *pp* *sub. p* *f* *f sub. p* *f* *pp*

Honey or Blood?

68

S. Sax. *mf* *sub. ff* *mf* *ff*

A. Sax. *mf* *sub. ff* *mf* *ff*

T. Sax. *mf* *ff* *mf* *ff*

Bar. Sax. *mf* *ff* *mf* *ff*

72

S. Sax. *sub. p* *sub. f* *mf* *f*

A. Sax. *sub. p* *sub. f* *mf* *f*

T. Sax. *sub. p* *sub. f* *sub. ff* *mf* *f*

Bar. Sax. *sub. p* *sub. f* *sub. ff* *mf* *f*

Emphasize Beating

77

S. Sax. *p* *mp* *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *mp* *p* *f*

82

S. Sax. *ff* *sub. p* *ff* *mp*

A. Sax. *ff* *sub. p* *f* *sub. ff* *mp*

T. Sax. *ff* *sub. p* *f* *sub. ff* *mp*

Bar. Sax. *ff* *sub. p* *ff* *mp*

86

B $\text{♩} = 96$

S. Sax. *ff* *mf* *f* *mp* *mf*

A. Sax. *ff* *mf* *f* *mp* *mf*

T. Sax. *ff* *mf* *f* *mp* *mf*

Bar. Sax. *ff* *mf* *f* *mp* *mf*

90

S. Sax. *mf* *sub. p* *pp* *mf* *sub. p* *f sub. mf*

A. Sax. *mf* *sub. p* *pp* *mf* *sub. p* *f sub. mf*

T. Sax. *mf* *sub. p* *pp* *mf* *sub. p* *f sub. mf*

Bar. Sax. *mf* *sub. p* *pp* *mf* *sub. p* *f sub. mf*

94

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mf

f *mf*

98

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f

f

f

♩ = 136

102

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mp *f* *mp* *f* *mp*

ff *f*

f *ff*

f *ff*

(essentially finish the previous line at previous tempo)

106

S. Sax. *f* *ff* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *ff* *mp*

Bar. Sax. *f* *mp*

110

S. Sax. *f* *mp* *cresc.*

A. Sax. *f* *ff* *mp sub.f* *ff*

T. Sax. *sub.f* *ff* *mp sub.f*

Bar. Sax. *sub.f* *ff* *mp* *ff* *fff*

115

S. Sax. *ff*

A. Sax. *mf* *mp sub.f*

T. Sax. *mp sub.f* *f* *mp sub.f*

Bar. Sax. *mf sub.f* *mp*

119

S. Sax. *mf* *sub. ff* *mp*

A. Sax. *sub. ff* *f* *mp*

T. Sax. *sub. f* *sub. ff* *f*

Bar. Sax. *f* *mf* *mp* *ff*

123

S. Sax. *ff*

A. Sax.

T. Sax.

Bar. Sax.

♩ = 80 *accel.*.....

Become Nasty

126

S. Sax. *fff*

A. Sax. *3*

T. Sax. *f* *fff*

Bar. Sax. *f* *fff*

slap-tone* (slap into ord.)

130 ♩ = 120 ♩ = 92

S. Sax. *fff* *sub. ppp*

A. Sax. *fff* *sub. ppp* MP. 16 MP. 63

T. Sax. *fff* *sub. ppp* *p*

Bar. Sax. *fff* *sub. ppp*

MP. 94

135

S. Sax. *fff* *mf < f* *sub. pp* *sub. fff*

A. Sax. *fff* *sub. pp* *sub. fff*

T. Sax. *fff* *sub. ppp* *sub. fff*

Bar. Sax. *fff* *sub. ppp* *sub. fff*

MP. 94

140

S. Sax. *sub. mp* *f*

A. Sax. *sub. p* *sub. f*

T. Sax. *sub. p* gentle with these grace notes *f*

Bar. Sax. *sub. p* *f*

145

S. Sax. *ff* *p*

A. Sax. *ff* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p*

poco accel.....

151

S. Sax. *f* *p* *f* *p* *f*

A. Sax. *f* *p* *f* *p* *f*

T. Sax. *f* *p* *f* *p* *f*

Bar. Sax. *f* *p* *f* *p* *f*

156

S. Sax. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

Bar. Sax. *p* *f*

D

Mad, Mercurial, Manic (♩ = 100)

160

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

ff *sub. p* *fp*

ff *sub. p* *fp*

ff *sub. p* *fp*

ff *sub. p* *fp*

163

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f *mp* *f* *ff* *solo*

f *ff*

f *mp* *f*

f *mp* *f*

166

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f *ord.* *f*

mp *f*

mp *f* *mp* *ff* *f*

169

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

ff

ff

ff

ff

172

molto accel......*L'istesso tempo*

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

p

p

p *sub. f*

p *sub. f*

175

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mp *f* *sub. p*

fff

mp

mp *f* *sub. p*

fff

mp

mp *f* *sub. p*

fff

mp

Scanning, wild.

mp *f* *sub. p*

sub. p *fff*

mp

mp *f*

177

S. Sax. *f* *p* *f* *sub. mp*

A. Sax. *f* *p* *f* *sub. mp*

T. Sax. *f* *p* *f* *sub. mp*

Bar. Sax. *f* *p* *f* *sub. mp*

poco accel. $\text{♩} = 110$

179

S. Sax. *f sub. p*

A. Sax. *f sub. p*

T. Sax. *f sub. p*

Bar. Sax. *f sub. p*

182

S. Sax. *sub. f* *sub. p*

A. Sax. *sub. f* *p*

T. Sax. *sub. f*

Bar. Sax. *sub. f* *sub. mp*

184

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f sub. *mp*

p sempre *p*

f sub. *mp*

186

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

solo

f

189

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

ord.

mp *ff* *ff* *sub. p*

rit.

.....L'istesso tempo (♩ = 100) poco accel.

192

S. Sax. *f* *f* *p* *f*

A. Sax. *f* *mf* *p* *f*

T. Sax. *f* *p* *f* *mf* *p* *f*

Bar. Sax. *f* *mf* *p* *f*

♩ = 108

195

S. Sax. *ff* *mf* *fff*

A. Sax. *ff* *mf* *fff*

T. Sax. *ff* *mf* *fff*

Bar. Sax. *ff* *mf* *fff*

Thunk!

Gradually attempt Scanning.

Ad lib. As if Cars were a Swarm of Bees.

198

S. Sax. *mp* *f* *ff* *p* *fff*

A. Sax. *mp* *f* *ff* *p* *fff*

T. Sax. *mp* *f* *ff* *p* *fff*

Bar. Sax. *mp* *f* *ff* *p* *fff*

If scanning doesn't work on T,A or S,
use low multiphonics with morphologies.

Settle on a beating pattern,
close to the rate of 16th notes
in the next passage.

As if it never happened.

206

S. Sax. *f*

A. Sax. *f*
solo

T. Sax. *ff*

Bar. Sax. *f*

Nasty!

210

S. Sax. *sub. fff* *f* *ff*

A. Sax. *sub. fff* *f* *ff*

T. Sax. *sub. fff* *f* *ff*

Bar. Sax. *sub. fff* *f* *ff*

214

S. Sax. *mp* *fff* *sub. p* *fff* *fp*

A. Sax. *mp* *fff* *sub. p* *fff* *fp*

T. Sax. *mp* *fff* *sub. p* *fff* *fp*

Bar. Sax. *mp* *fff* *sub. p* *fff* *fp*

219

S. Sax. *f* *mp* *p cresc.*

A. Sax. *f* *mp* *sub. f* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp* *cresc.*

222

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

224

S. Sax. *sub. mp cresc.*

A. Sax. *f* *mp*

T. Sax. *mp*

Bar. Sax. *mp cresc.*

226

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f

sub. f

229

molto rit......♩ = 72

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

ff

f > *mf* > *p* > *pp*

p

f > *mf* > *p* > *pp*

p

f > *mf* > *p* > *pp*

p

f > *mf* > *p* > *pp*

p

Regrowth, Grounded, Lavender ♩ = 64

236

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

p

pp

p

pp

p

pp

p

pp

240

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

p *p* *p* *p* *mf* *p* *p* *p*

245

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mf *mf* *mf* *mf*

251

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f *pp* *mf* *f* *pp* *mf* *mp* *f* *pp* *mf* *mp*

As if, Whispered on the Wind
solo

Giving Them the Breath You no Longer Have

257

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

gliss.

gliss.

gliss.

262

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

3

gliss.

gliss.

gliss.

266

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

ppp

ppp

ppp

ppp

The speaking voice gives F as the final true cadence, as the nature sounds also mimic the pitches of a just chord as the narrative concludes.