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PORTFOLIO OF COMPOSITIONS

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Volume Two

COMPOSITIONS

**A portfolio submitted in partial fulfilment
of requirements for the degree of
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University of Sydney**

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Volume 2 – Compositions

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Strung Metal Lines

for solo violin

by

Alex Pozniak

2007

Strung Metal Lines responded to the request of Sydney violinist Thomas Talmacs for a virtuosic violin work. I have catered the character of the piece to suit Thomas' love of death metal music. Therefore it is a generally intense exploration of the violin as a sounding mechanism, combining trembling figuration, grinding overbowed sounds, accented strokes and extended lines of rifting. The title refers to the anatomy of the violin, with its four strings of wound metal, while also suggesting a musical character of tension, a material nature of density/heaviness, and a strong linear drive.

* * * *

Duration: c. 9'

First performance: 13 December 2007 in 'Chronology' presented by chronology arts, performed by Thomas Talmacs.

Strung Metal Lines

Alex Pozniak

♩ = 66

With Intensity

Violin

(tremolando, III)

fff pesante

fff

molto vib

overbow

(= approx pitch)

(keep finger span constant)

ff

8^{va}

f

(wide vibrato)

3

poco a poco decresc

8^{va}

(port.)

pp

poco a poco cresc

ff

fff

19

3

7

3

p

f

p

SP

(segue into trem.)

22

3

3

3

3

mf

f

ord.

25 *ff*

3

$\text{♩} = 116$
Agitato

28 *fff* *sfz*

3

IV (until m.41)

SP

31 *p* *sfz* *p* *f* *p*

SP

3

34 *f* *p* *f* *p* *poco a poco cresc*
(to m.41)

ord. SP

37 *ord.* *SP* (sempre IV)

ord.

39 *ff*

(sempre IV)

IV III II

42 *sfz* *p* *f* *p*

I *8va*

SP

IV III II I (ord.)

45 *f* *f* *mp*

SP

5

Strung Metal Lines

SP

ord.

48

p poco a poco cresc *f*

50

p

52

pp *p* *pp*

54

jeté *f*

59

ff

63

mf

67

ff *f*

69

mf *ff*

Musical staff 71-73. Treble clef, key signature of one flat. Measure 71 starts with a triplet of eighth notes. Measure 72 has a triplet of eighth notes. Measure 73 has a triplet of eighth notes. Dynamics include *mf* and *ff*. There are accents and slurs throughout.

Musical staff 74-77. Treble clef, key signature of one flat. Measure 74 has a triplet of eighth notes. Measure 75 has a triplet of eighth notes. Measure 76 has a triplet of eighth notes. Measure 77 has a triplet of eighth notes. Dynamics include *mf* and *ff*. There are accents and slurs throughout. Labels include "overbow" and "fast accented strokes".

Musical staff 78-82. Treble clef, key signature of one flat. Measure 78 has a triplet of eighth notes. Measure 79 has a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 has a triplet of eighth notes. Dynamics include *mf* and *ff*. There are accents and slurs throughout. Labels include "8va" and "p".

Musical staff 83-88. Treble clef, key signature of one flat. Measure 83 has a triplet of eighth notes. Measure 84 has a triplet of eighth notes. Measure 85 has a triplet of eighth notes. Measure 86 has a triplet of eighth notes. Measure 87 has a triplet of eighth notes. Measure 88 has a triplet of eighth notes. Dynamics include *mf*, *pp*, and *ff*. There are accents and slurs throughout. Labels include "8va", "smooth gliss.", and "I 8va-1".

Musical staff 89-93. Treble clef, key signature of one flat. Measure 89 has a triplet of eighth notes. Measure 90 has a triplet of eighth notes. Measure 91 has a triplet of eighth notes. Measure 92 has a triplet of eighth notes. Measure 93 has a triplet of eighth notes. Dynamics include *p* and *ff*. There are accents and slurs throughout. Labels include "II III", "SP", "III IV", and "overbow".

Musical staff 94-96. Treble clef, key signature of one flat. Measure 94 has a triplet of eighth notes. Measure 95 has a triplet of eighth notes. Measure 96 has a triplet of eighth notes. Dynamics include *pp*. There are accents and slurs throughout. Label includes "MSP".

Musical staff 97-100. Treble clef, key signature of one flat. Measure 97 has a triplet of eighth notes. Measure 98 has a triplet of eighth notes. Measure 99 has a triplet of eighth notes. Measure 100 has a triplet of eighth notes. Dynamics include *pp* and *poco a poco cresc*. There are accents and slurs throughout. Labels include "MSP", "overbow", and "MSP".

Musical staff 101-104. Treble clef, key signature of one flat. Measure 101 has a triplet of eighth notes. Measure 102 has a triplet of eighth notes. Measure 103 has a triplet of eighth notes. Measure 104 has a triplet of eighth notes. Dynamics include *pp*. There are accents and slurs throughout. Label includes "(sempre IV)".

104 *f* **II** *overbow* *MSP* *p* *ppp*

♩ = 58 (emphasise rising upper line) *p* *mp* *p* *mp* *mf*

5 6 5

110 *p* *mf* *p* *mf* 5 3

111 *f* 3 5

(sempre sul E) *espress.* *mf* 3 5

116 *f* *mf dolce* *poco a poco decresc* *p*

120 *pp* I II III IV

126 IV III *mf*

(vary LH finger pressure randomly, to access both natural harmonics and stopped pitches)

poco a poco accelerando -----

gradually merge from ord. to MSP -----

131

pp

----- $\text{♩} = 116$ -----
MSP -----

137

p *mf*

140

p *pp*

141

p *mf* *A tempo SP* *over-bow*

143

f *p* *over-bow* *SP*

145

mf *mp* *p*

8^{va}-----

147

pp *ff*

$\text{♩} = 66$

149

ff

Strung Metal Lines

152

poco decresc *mf*

♩ = 116

155

ff *overbowl*

158

f *pp* MSP ord.

160

poco a poco cresc SP ord.

163

ff

♩ = 33

accel. ----- ♩ = 66

165

ff *accel.* ----- ♩ = 50

♩ = 50 *accel.* ----- ♩ = 50

168

slow down trem. *ff* ♩ = 66

171

fff 8va 3

174 *p poco a poco cresc* *mf*

176 *poco a poco cresc* *fff*

manic... (C#) (D#) (F) (F#) (G) jeté IV I IV etc.

179 *p ff p pp fff*

I IV 8va₁ 8va₂

Cloud Sketch

for string quartet

by

Alex Pozniak

2008

A short musical sketch on metaphorical clouds, *Cloud Sketch* provides an outline for amorphous sound objects, scored in a relatively flexible manner for string quartet. Opening from a closed-position cluster chord, the musical material is activated incrementally (fades--glissandi--tremolandos--open intervals--arpeggios) to create musical shapes. I liken this piece to the artist's practice of sketching, an outline by which the essence of something is conveyed. In musical terms I'm testing the efficacy of notational fragments and ensemble coordination when these fragments are loosely assembled. The resultant sound draws on my interest in free improvised music and the mutational possibilities of electronic music. Through various degrees of looping, transformation and perspectival shifts, the observance of 'clouds' alternates between moments of density and lightness, harmonic grey and colour, stasis and motion, by turns suspended and fleeting.

Performance Notes:

Cloud Sketch is durationally indeterminate. The tempo - (*Slowly*) – is suggested, but not enforced due to the use of brackets. If 'slowly' is chosen, the degree of how slow is at the discretion of the ensemble. When specific note or rest lengths are used, these are used as a guide to help stagger certain events. Due to the degree of durational indeterminacy in *Cloud Sketch* I have used dashed bar lines rather than conventional bar lines to delineate new bars as I do not want to suggest fixed metrical time. The length of each bar is therefore indeterminate, and the succession of events requires for each performer to follow the score in full to judge their entries or when to progress to new material. The alignment of certain moments, in some cases notationally clear though in others ambiguous, is left to the discretion of the ensemble. In some cases, due to each performer's duration independence, convergence onto vertically aligned moments will occur gradually, as each player arrives at the respective bar in their own time. (Temporal alignment is suggested on the 'downbeat' of m.58 to increase the effectiveness of this climactic gesture).

* * * *

Duration: c. 7'

First performance: 22 June 2008 in 'Counterparts' presented by chronology arts, performed by Victoria Jacono (Vln I), Joanne Toouli (Vln II), Luke Spicer (Vla), Eleanor Betts (Vlc).

Cloud Sketch

Alex Pozniak

(Slowly)
con sord.

(A Little Faster) -----

Violin 1
non vibr.
ff > pp ff ppp f

Violin 2
con sord.
ff non vibr. con sord. ppp ff pp f

Viola
ff non vibr. con sord. ppp ff pp f

Cello
non vibr.
ff pp ff p < f

11 Fade out and in, ad lib, unaligned

alter gliss. speed

sul A

p flautando, no expression

sul D

p gentle

overbow

sf

p gentle

14

sul A

p flautando, no expression

17 Agitato

sul G

gentle

sul G sul D

mf richly etc. p

p < mf >

SP

SP

SP

pp

p < mf >

14

sul G sul D

gentle

port.

SP

pp

SP

pp

p < mf >

25

fast; decel trem. - - - slow *ord.* *Aligned, quasi measured - - -*

p *p* *p* *p* *x3* *x3* *x3* *x3* *ppp* *p*

32

ppp *p* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

molto vib. *molto vib.* *SP* *ord.* *SP* *ord.* *SP* *ord.* *SP* *ord.*

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

38

f *p no expression* *in sync w Vln1* *poco decel. (continue ad lib)* *poco accel. (continue ad lib)* *poco decel.*

molto vib. *molto vib.* *f* *p no expression* *(continue pattern while changing pitch)* *(continue pattern while changing pitch)*

f *mf richly* *p* *mf richly* *p*

44

Richly

f richly

14

48

SP

p

sul A

p

ord.

(moderate speed)

p

ord.

p (moderate speed)

SP

MSP

SP

SP

MSP

SP

ppp

p

14

53

(moderate speed)

mf poco a poco cresc.

f accel, cresc

ff

jeté

Rapidly

SP

pp

poco a poco cresc.

f accel, cresc

ff

jeté

x3

f

pp

poco a poco cresc.

f accel, cresc

ff

jeté

x3

f

pp

poco a poco cresc.

(moderate speed)

ord.

f accel, cresc

ff

jeté

x3

f

pp

ord.

f

pp

ff

**noise content preferable*

14

Aligned

58

jeté

x1

Fade out and in, ad lib, unaligned

slide hand position up/down a semitone, etc

f

p

slide hand position up/down a semitone, etc

x2

jeté

slide hand position up/down a semitone, etc

f

p

in sync w Vln1

x4

jeté

slide hand position up/down a semitone, etc

f

mf richly

x2

jeté

slide hand position up/down a semitone, etc

f

mf richly

ff

64

sul A

(continue during Vlc. solo)

sul A

(continue during Vlc. solo)

sul A

sul C

(continue during Vlc. solo)

p

soloistically - broadly

14

p

(67)

14

mf

cresc.

(once)

f

molto vib.

ff

Dream Space No. 2

for electronics

by

Alex Pozniak

2007

Dream Space No. 2 is a revised version of the electronic work *Dream Space* used for the Triptych '06 Music-Poetry-Art Concert at UNSW in November 2006. The original version was a standalone electronic work in which I included sampled material from Sydney composers Stela Solar and Peggy Polias, also involved in the Triptych concert. The aim of the work was simply to create a 'dream space' (each item in Triptych worked around a certain theme of 'space'). The version of *Dream Space* heard at Triptych was an extension of the original structure, designed for collaboration with the Sydney hip-hop poet Tom Keily who recited poetry during its performance.

For *Dream Space No. 2*, I revisited the structure of the original work, altered and extended it in parts, and dreamt, so to speak, other threads through it. The central part of the original *Dream Space* used a sampled vocal and percussion loop created by Peggy Polias. This extract from reality is used to represent a dream object, or a surreal object – a kind of readymade invested with surreal functionality, processed into a dream-like state. In revisiting the work, I rendered it as a space for further dream, like an open structure to catalog other objects or 'persistent memories' (a la Dali), a waking dream site. Notably I included scraps of discarded source material from the electronic part of another work of mine, *Waveforms* (2007), and briefly joining Peggy in the work's middle is the voice of Brisbane composer Joseph Twist singing from Bach's *Singet dem Herren*. In troping on 'dream', *Dream Space No. 2* explores different speeds and densities of information, which in turn distort, congest and open the flow of time.

* * * *

Duration: 7'22"

Waveforms

for quintet and electronics

by

Alex Pozniak

2008

The main inspiration for *Waveforms* stems from the world of electronic music, where the music's sound world is a constantly flexible parameter, able to be shaded and manipulated. With this in mind, I structured *Waveforms* as an interplay between the ensemble and electronics, using both to compliment each other and embellish each other's trajectory.

The work begins by exploring the notion of proliferation, the outward growth of sound from a single source, whereby a single sustained pitch gives rise to an active harmonic field. Throughout the piece I have drawn upon the metaphor of the wave, it's rising and falling motion represented on various levels of the musical surface. These range from the trilled figures in the instrumental parts (rising and falling on the micro-level), to the moments of accumulation and surging that emulate a wave's path at sea. All the while we hear the oscillating sound waves of the electronic part. This electronic part was forged from the sound waves of single pitches which are combined together and to which I have at times applied processes such as pitch bending, vibrato, distortion and granulation. Aside from these purely electronic sounds, towards the end of the work I draw upon some actual recordings I made using various metal objects, including a toy glockenspiel and a teaspoon in a glass jar (though these are used as subtle textural elements rather than emphasised by any means in the mix).

The music gravitates towards a harmonic field grounded by the 'C'-pitch, and a coda of immersive electronic sound actualises the metaphor of the 'sea', into which these sound waves ostensibly flow.

Performance Note:

Waveforms is to be performed through using a click track, and preferably a conductor, to align the ensemble to the electronics track. The electronic track begins on the downbeat of bar 1 and the ensemble waits in silence at the end of the work until the electronics fade out.

* * * *

Duration: 9'40"

Commissioned by Father Arthur Bridge for Ars Musica Australis.

First performance of original 2007 version: 16 June 2007 in 'Second Viennese School Meets Modern Australian' by Kammer. Lisa Osmiałowski (Fl), John Lewis (Cl), Scott Taggart (Vln), Daniel Yeadon (Vlc), Alan Hicks (Pno).

First performance of current 2008 version: 9 May 2008 in 'Sui Generis' presented by the Fellowship of Australian Composers, performed by Jennifer Bradstreet (Fl), Toby Armstrong (Cl), Christina Morris (Vln), Eleanor Betts (Vlc), Ying Ho (Pno), conducted by David Griffin.

Waveforms

Alex Pozniak

A ♩ = 76

Flute

Clarinet in Bb (transposed)

Piano

Violin

Cello

ppp *pp*

pppp *pp*

pp

sul tasto *ppp* *poco a poco cresc.*

pp *poco a poco cresc.*

3 5 6 7

Fl.

Bb Cl.

Pno.

Vln.

Vlc.

p *mf* (*pitch bend*)

pp *poco cresc.* *p*

poco a poco cresc. *ppp*

ord. *ord.* *(Bb)*

5 7 7 6 5

7

Fl. *ff* *pp* *pp* *senza vib.*

Bb Cl. *flz.* *mf* (pitch bend) *f* *p* *pp* (breath sound can replace the pitched sound)

Pno. *f* *p* *slow*

Vln. *f* *p* *cresc.* *sul pont.*

Vlc. *f* *p* *cresc.* *3* *3*

(B) *decel. trill*

natural harm. gliss. Sul A *8va*

10

Fl. *p* *mf*

Bb Cl. *p* *poco a poco cresc.*

Pno. *fast* *p poco a poco cresc.*

Vln. *p* *cresc.* *f tremolo: slow - fast - slow* *3* *mf* *ord.*

Vlc. *3* *5* *f* *3* *3* *3*

(C) *slow - fast*

(C) *slow - fast*

(C)

Musical score for measures 13-15. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measure 13 starts with a *p* dynamic, followed by a crescendo to *f*. Measure 15 features a *ff* dynamic and a trill marked with a circled *G*.
- Bass Clarinet (Bb Cl.):** Measure 13 has a *ff* dynamic. Measure 15 includes a trill marked with a circled *G*.
- Piano (Pno.):** Measure 13 starts with *mf*. Measure 14 has a *f* dynamic. Measure 15 features a trill marked with a circled *B*.
- Violin (Vln.):** Measure 13 has a *f* dynamic. Measure 15 includes a *ff* dynamic and a *8va* marking.
- Viola (Vlc.):** Measure 15 features a *ff* dynamic.

Musical score for measures 16-19. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measure 16 starts with *mf*. Measure 17 has a *f* dynamic. Measure 18 has *mp* and *f*. Measure 19 features a trill marked with a circled *C*.
- Bass Clarinet (Bb Cl.):** Measure 16 has *poco a poco decresc.* with fingerings 7, 6, 5, 3. Measure 17 has *mf*. Measure 18 has *p* with fingerings 3, 5. Measure 19 has a trill marked with a circled *C*.
- Piano (Pno.):** Measure 16 has *ff* and *poco decresc.*. Measure 17 has *f*. Measure 18 has *f*. Measure 19 has *f*.
- Violin (Vln.):** Measure 16 has *mf* and *f*. Measure 17 has *mf* and *f*. Measure 18 has *mf* and *f*. Measure 19 has a trill marked with a circled *C*.
- Viola (Vlc.):** Measure 16 has *ff*. Measure 17 has *f* and *ff*. Measure 18 has *f* and *ff*. Measure 19 has *mf*.

D

Musical score for measures 20-22. The score includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 has a half note G4 with a *p* dynamic.
- Bb Cl.:** Measure 20: *f*. Measure 21: *p* (triplets of eighth notes). Measure 22: *mf* (triplets of eighth notes), then *p*.
- Pno.:** Measure 20: *mf* (left hand), *(let resonate)* (right hand). Measure 21: *p* (left hand), *mf* (right hand). Measure 22: *mp* (right hand).
- Vln.:** Measure 20: *mf*. Measure 21: *mf poco a poco decresc.* (triplets of eighth notes). Measure 22: *p* (triplets of eighth notes).
- Vlc.:** Measure 20: *poco decresc.* (triplets of eighth notes). Measure 21: *poco decresc.* (triplets of eighth notes). Measure 22: *p* (triplets of eighth notes), then *mf*.

Musical score for measures 23-25. The score includes parts for Flute (Fl.), Bb Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 23: *mf*. Measure 24: *poco decresc.* (triplets of eighth notes). Measure 25: *mp* (triplets of eighth notes), then *poco rit.*
- Bb Cl.:** Measure 23: *mf*. Measure 24: *poco decresc.* (triplets of eighth notes). Measure 25: *mp* (triplets of eighth notes), then *poco rit.*
- Pno.:** Measure 23: *mf* (left hand), *mf* (right hand). Measure 24: *poco decresc.* (left hand), *mf* (right hand). Measure 25: *mp* (right hand).
- Vln.:** Measure 23: *mf* (*sul tasto*). Measure 24: *mf* (*sul tasto*). Measure 25: *mp* (*sul tasto*), then *poco rit.*
- Vlc.:** Measure 23: *p*. Measure 24: *mf* (*sul C*). Measure 25: *mp* (*sul C*), then *poco rit.*

26 $\text{♩} = 66$

Fl. *flz.*

Bb Cl. *pp* *mf*

Pno. *mf* *ff* *pp* *freely*

Vln. *sul pont.* *p* *f*

Vlc. *sul pont. tremolo: fast - - slow* *mf* *f*

A little faster

28 $\text{♩} = 92$

Fl.

Bb Cl.

Pno. *f* *p* *5*

Vln.

Vlc. *ord.* *sul C* *p*

32

Fl. *poco flz.* (use lips to bend pitch between C & C#) *pp* *p*

Bb Cl. *ppp* *pp*

Pno. *poco cresc.* *mf* (let resonate)

Vln. *ord. sul G* *p* *poco decresc.* *pp*

Vlc. *mp* *natural harm. gliss. Sul C*

37

Fl. (overblow ad lib. to sound harmonics)

Bb Cl. *gliss. (sotto voce)*

Pno. *pp*

Vln. (move bw highest poss. nat. harmonics) *p*

Vlc. *pp*

E

Musical score for measures 44-47, featuring Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 44 with *pp*. A trill (C) is marked above the staff. Dynamics include *pp* and *mf*.
- Bb Cl.:** Starts at measure 44 with *pp*. Trills (B) and (C) are marked above the staff. Dynamics include *pp* and *mf*.
- Pno.:** Starts at measure 44 with *mf*. Includes a 5-measure phrase and a 3-measure phrase. Dynamics include *mf* and *poco decresc.*
- Vln.:** Starts at measure 44 with *p*. Includes *sul C* and *sul G* markings. Dynamics include *p* and *mf*.
- Vlc.:** Starts at measure 44 with *p*. Dynamics include *p* and *mf*.

Musical score for measures 48-51, featuring Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 48 with *p*. Dynamics include *p*.
- Bb Cl.:** Starts at measure 48 with *p*. Dynamics include *p*.
- Pno.:** Starts at measure 48 with *p*. Includes a 3-measure phrase and a 5-measure phrase. Dynamics include *p* and *poco a poco cresc.*
- Vln.:** Starts at measure 48 with *p*. Includes *(Bb) sul pont.*, *decel. trill*, and *ord.* markings. Dynamics include *p*.
- Vlc.:** Starts at measure 48 with *p*. Dynamics include *p*.

Musical score for measures 52-55. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 52-53 are rests. Measure 54 has a triplet of eighth notes (G4, A4, B4) marked *p*. Measure 55 has a triplet of eighth notes (A4, B4, C5) marked *p*.
- Bb Cl.:** Measures 52-53 are rests. Measure 54 has a triplet of eighth notes (G3, A3, B3) marked *p*. Measure 55 has a triplet of eighth notes (A3, B3, C4) marked *p*.
- Pno.:** Measures 52-53 feature sixteenth-note runs in both hands, marked *ff*. Measure 54 has sustained chords in both hands. Measure 55 has sustained chords in both hands.
- Vln.:** Measures 52-53 are rests. Measure 54 has a sustained note (G4) marked *poco*. Measure 55 has a sixteenth-note run (G4, A4, B4, C5) marked *poco*.
- Vlc.:** Measures 52-53 are rests. Measure 54 has a triplet of eighth notes (G3, A3, B3) marked *p*. Measure 55 has a triplet of eighth notes (A3, B3, C4) marked *p*.

Musical score for measures 56-59. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 56 is a rest. Measure 57 has a glissando marked *p*. Measure 58 has a sustained note (C5) marked *p*. Measure 59 has a sustained note (C5) marked *p*.
- Bb Cl.:** Measure 56 is a rest. Measure 57 has a sustained note (C#4) marked *p*. Measure 58 has a sustained note (C4) marked *pp*. Measure 59 has a sustained note (C#4) marked *pp*.
- Pno.:** Measure 56 has a sustained chord marked *pp*. Measure 57 has a sustained chord marked *pp*. Measure 58 has a sustained chord marked *pp*. Measure 59 has a sustained chord marked *pp*. A dashed line indicates an 8^{va} (octave up) for the right hand in measure 57.
- Vln.:** Measure 56 has a sustained note (C5) marked *pp*. Measure 57 has a sustained note (C5) marked *mp*. Measure 58 has a sustained note (C5) marked *pp*. Measure 59 has a sustained note (C5) marked *pp*.
- Vlc.:** Measure 56 has a sustained note (C4) marked *pp*. Measure 57 has a sustained note (C4) marked *mp*. Measure 58 has a sustained note (C4) marked *pp*. Measure 59 has a sustained note (C4) marked *pp*.

Dynamic markings: *pp*, *p*, *mp*, *pp*. Performance instructions: *gliss.*, *sul tasto*, *8^{va}*.

G ♩ = 76

Musical score for measures 60-62. The score is in 4/4 time with a tempo of ♩ = 76. It features five staves: Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).
- Flute: Starts at measure 60 with a *mp* dynamic, playing a melodic line with triplets. Dynamics change to *pp* and then *p*.
- Bass Clarinet: Mirrors the flute's melodic line with a *mp* dynamic, changing to *pp* and then *p*.
- Piano: Features a complex accompaniment with triplets and sixteenth-note patterns. Dynamics range from *p* to *mf* to *p*.
- Violin: Plays a melodic line starting at measure 60 with a *mp* dynamic, changing to *pp*.
- Viola: Provides a bass line starting at measure 60 with a *mp* dynamic, changing to *p*. It includes the instruction "ord. sul G".

Musical score for measures 63-66. The score is in 4/4 time with a tempo of ♩ = 120. It features five staves: Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).
- Flute: Starts at measure 63 with a *pp sotto voce* dynamic. The tempo changes to 3/4 for measures 63-64, then back to 4/4. Dynamics include *pp* and *pp sotto voce*.
- Bass Clarinet: Mirrors the flute's melodic line with a *pp* dynamic.
- Piano: Features a complex accompaniment with triplets and sixteenth-note patterns. Dynamics range from *p* to *ppoco cresc.* to *mf*.
- Violin: Plays a melodic line starting at measure 63 with a *p* dynamic, changing to *p cresc.* and then *mf*. It includes the instruction "ord. sul G".
- Viola: Provides a bass line starting at measure 63 with a *p* dynamic, changing to *pp sotto voce*. It includes the instruction "sul tasto".

♩ = 92

Fl. *p* *mf* *p* *f*

Bb Cl. *mf* *mp* *p* *mf*

Pno. *mf* *mf* *p* *f ma non troppo*

Vln. *sul G* *mf* *Sul D*

Vlc. *ord.* *mf* *p* *sul G* *mf*

H

Fl. *mp* *5*

Bb Cl. *5*

Pno. *3* *mf* *p poco a poco cresc.*

Vln. *sul G* *p* *mf* *lightly* *6* *3*

Vlc. *p* *p poco a poco cresc.*

Musical score for measures 74-78. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 74 with a *p* dynamic. The instruction *poco a poco cresc.* is written above the staff. The dynamic reaches *f* by measure 78.
- Bb Cl.:** Starts at measure 74 with a *p* dynamic and *poco a poco cresc.* instruction.
- Pno.:** Features a complex texture with chords and arpeggios. Chords are labeled with letters: (B), (C), (Bb), (C), and (B). Dynamics range from *f* to *ff*. An *8^{va}* marking is present in the right hand.
- Vln.:** Starts at measure 74 with a *p* dynamic and *poco a poco cresc.* instruction, reaching *ff* by measure 78.
- Vlc.:** Starts at measure 74 with a *p* dynamic and *poco a poco cresc.* instruction, reaching *ff* by measure 78.

Musical score for measures 79-83. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 79 with a *f* dynamic. Chords are labeled (D) and (D#). Dynamics include *f* and *mf*. Fingerings 3, 6, and 5 are indicated.
- Bb Cl.:** Starts at measure 79 with a *f* dynamic. Dynamics include *f* and *mf*. Fingerings 3 and 5 are indicated.
- Pno.:** Features complex textures with chords and arpeggios. Dynamics range from *f* to *ff*. Fingerings 6, 5, 3, 5, and 3 are indicated. An *8^{va}* marking is present in the right hand.
- Vln.:** Starts at measure 79 with a *mf* dynamic. Dynamics include *mf*.
- Vlc.:** Starts at measure 79 with a *mf* dynamic. Dynamics include *mf*.

Tempo marking: $\text{♩} = 76$

Musical score for measures 81-84, featuring Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 81-84. Dynamics: *ff* (measures 81-82), *mf* (measures 83-84), *p* (measures 84-85). Includes a triplet in measure 84.
- Bb Cl.:** Measures 81-84. Dynamics: *ff* (measures 81-82), *mf* (measures 83-84), *p* (measures 84-85).
- Pno.:** Measures 81-84. Dynamics: *f* (measures 81-82), *mf* (measures 83-84), *f* (measures 84-85). Includes triplets and sextuplets.
- Vln.:** Measures 81-84. Dynamics: *fff* (measures 81-82), *f* (measures 83-84), *pizz.* (measures 84-85). Includes a triplet in measure 84.
- Vlc.:** Measures 81-84. Dynamics: *fff* (measures 81-82), *f* (measures 83-84), *pizz.* (measures 84-85). Includes a triplet in measure 84.

Musical score for measures 85-88, featuring Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 85-88. Dynamics: *mf* (measures 85-86), *p* (measures 87-88).
- Bb Cl.:** Measures 85-88. Dynamics: *mp* (measures 85-86), *p* (measures 87-88). Includes a triplet in measure 85.
- Pno.:** Measures 85-88. Dynamics: *mp* (measures 85-86), *p* (measures 87-88), *poco cresc.* (measures 88-89). Includes sextuplets and quintuplets.
- Vln.:** Measures 85-88. Dynamics: *p* (measures 85-86), *arco* (measures 87-88). Includes a triplet in measure 86.
- Vlc.:** Measures 85-88. Dynamics: *p* (measures 85-86), *arco* (measures 87-88).

I

88

Fl.

Bb Cl.

Pno.

Vln.

Vlc.

mf *p* *mf* *mf*

rit. - - - - -

90

Fl.

Bb Cl.

Pno.

Vln.

Vlc.

mf *p* *mf* *f* *p* *mf* *f* *mp* *f*

slow - - - - - fast
(B)

decel. trem. - - - - -

$\text{♩} = 52$ *poco rit.* $\text{♩} = 46$

Fl. *mp* *f* *ff*

Bb Cl. *mp poco a poco cresc.* *f*

Pno. *p* *mf* *f*

Vln. *mp cresc.* *f* *ff*

Vlc. *p* *mp* *f*

slow (C) fast

gliss. *8va* *sul E*

J $\text{♩} = 92$

Fl. *pp* *f* *pp*

Bb Cl. *p* *pp* *mf* *p*

Pno. *mf* *p* *mf*

Vln. *pp* *p cresc.* *f* *p* *pp*

Vlc. *mf* *p* *pp* *mf*

flz. *fast (C#) slow*

sul C *ord.* *sul C*

sul tasto senza vibr. (until m.111)

Musical score for measures 99-102, featuring Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 99 with *pp*. Measure 100 has a *p* dynamic with a triplet. Measure 101 has a *mf* dynamic with a triplet. Measure 102 has a *mf* dynamic with a triplet and a note marked (E).
- Bb Cl.:** Starts at measure 99 with *pp*. Measure 100 has a *p* dynamic with a quintuplet. Measure 101 has a *p* dynamic with a quintuplet. Measure 102 has a *mf* dynamic with a quintuplet.
- Pno.:** Starts at measure 99 with *p*. Measure 100 has a *p* dynamic with a quintuplet. Measure 101 has a *poco a poco cresc.* marking with a quintuplet. Measure 102 has a *mf* dynamic with a quintuplet.
- Vln.:** Starts at measure 99 with *p*. Measure 100 has a *p* dynamic with a triplet and *sul tasto* marking. Measure 101 has a *mf* dynamic with a triplet and *ord.* marking. Measure 102 has a *mf* dynamic with a triplet and *ord.* marking.
- Vlc.:** Starts at measure 99 with *ppp*. Measure 100 has a *p* dynamic with a triplet. Measure 101 has a *mf* dynamic with a triplet. Measure 102 has a *mf* dynamic with a triplet.

Musical score for measures 103-106, featuring Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 103 with *p*. Measure 104 has a *p* dynamic. Measure 105 has a *mf* dynamic. Measure 106 has a *mf* dynamic.
- Bb Cl.:** Starts at measure 103 with *p*. Measure 104 has a *p* dynamic with a triplet. Measure 105 has a *mp* dynamic with a triplet. Measure 106 has a *pp* dynamic with a triplet.
- Pno.:** Starts at measure 103 with *p*. Measure 104 has a *poco cresc.* marking with a quintuplet. Measure 105 has a *mf* dynamic with a quintuplet. Measure 106 has a *p* dynamic with a quintuplet.
- Vln.:** Starts at measure 103 with *p*. Measure 104 has a *p* dynamic with a triplet. Measure 105 has a *pp* dynamic with a triplet. Measure 106 has a *pp* dynamic with a triplet.
- Vlc.:** Starts at measure 103 with *p*. Measure 104 has a *pp* dynamic with a triplet. Measure 105 has a *p* dynamic with a triplet. Measure 106 has a *p* dynamic with a triplet.

Musical score for measures 106-110, featuring Flute (Fl.), Bb Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

Flute (Fl.): Measures 106-110. Dynamics: *mf*, *pp*, *p*. Includes a slur over measures 106-108.

Bb Clarinet (Bb Cl.): Measures 106-110. Dynamics: *mf*, *p*. Includes a slur over measures 106-108.

Piano (Pno.): Measures 106-110. Dynamics: *poco cresc.*, *mf*, *poco decresc.*, *p*. Includes a slur over measures 106-108. Performance markings: *fast* (measures 106-107), *slow* (measures 108-109), *slow* (measure 110). Fingerings: 5, 3, 3, 5, 3.

Violin (Vln.): Measures 106-110. Dynamics: *mf*, *mf*, *p*. Includes a slur over measures 106-108. Performance markings: *gliss.* (measure 106), *sul tasto* (measures 106-107), *sul pont. (C)* (measures 108-109), *ord.* (measure 110). Waveform markings: (A#), (B), (C).

Viola (Vlc.): Measures 106-110. Dynamics: *mf*, *p*, *poco a poco cresc.*. Includes a slur over measures 106-108. Performance marking: *ord.* (measure 110).

Musical score for measures 110-114, featuring Flute (Fl.), Bb Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

Flute (Fl.): Measures 110-114. Dynamics: *mf*, *p*, *poco a poco cresc.*. Includes a slur over measures 110-112. Performance marking: *6* (measures 110-111).

Bb Clarinet (Bb Cl.): Measures 110-114. Dynamics: *mf*, *p*, *f*. Includes a slur over measures 110-112. Performance markings: *3* (measures 110-111), *6* (measures 110-111), *5* (measures 112-113).

Piano (Pno.): Measures 110-114. Dynamics: *f*, *ff*. Includes a slur over measures 110-112. Performance markings: *3* (measures 110-111), *3* (measures 111-112), *8^{vb}* (measure 112).

Violin (Vln.): Measures 110-114. Dynamics: *mf*, *f*. Includes a slur over measures 110-112. Performance markings: *ord.* (measure 110), *espress.* (measures 111-112), *4:3* (measures 111-112).

Viola (Vlc.): Measures 110-114. Dynamics: *mf*, *p*, *f*. Includes a slur over measures 110-112. Performance markings: *3* (measures 111-112), *5* (measures 112-113).

Musical score for measures 113 to 117. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 113-117. Dynamics: *f*, *ff*, *mf*. Includes trills on Eb and E.
- Bb Cl.:** Measures 113-117. Dynamics: *mf*, *ff*, *mf*. Includes a trill on F#.
- Pno.:** Measures 113-117. Dynamics: *f*. Includes a trill on G#.
- Vln.:** Measures 113-117. Dynamics: *ff*, *mf*. Includes a trill on G#.
- Vlc.:** Measures 113-117. Dynamics: *mf*, *f*, *ff*, *mf*. Includes trills on 3 and 5.

(Electronics solo) K

Musical score for measures 118 to 122, marked as an Electronics solo. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 118-122. Dynamics: *p neutral tone*.
- Bb Cl.:** Measures 118-122. Dynamics: *p neutral tone*.
- Pno.:** Measures 118-122. Dynamics: *p*. Includes trills on 5 and 6.
- Vln.:** Measures 118-122. Dynamics: *pp*. Includes the instruction *con sord. sul tasto*.
- Vlc.:** Measures 118-122. Dynamics: *p*, *mf*. Includes the instruction *sul C*.

132

Fl. *mp*

Bb Cl. *mp*

Pno. *mp* *p*

Vln. *mp* *p* *mf*

Vlc. *mp* *p poco cresc.* *mf*

136

Fl.

Bb Cl.

Pno. *p*

Vln. *mp* *mf*

Vlc. *p* *mf* *p*

Musical score for measures 139-142. The score is for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 139 with a *p* dynamic. The music features a melodic line with a *poco a poco cresc.* leading to a *f* dynamic. Includes a triplet of eighth notes.
- Bb Cl.:** Starts at measure 139 with a *p* dynamic. Features a *poco a poco cresc.* and a *gliss.* (glissando) over a triplet of eighth notes. Ends with a *f* dynamic.
- Pno.:** Features a *mp* dynamic in the right hand and a *mf* dynamic in the left hand. Includes a sextuplet of sixteenth notes in the right hand.
- Vln.:** Starts at measure 139 with a *p* dynamic. Includes the instruction *sul tasto* and *ord.* (ordine). Ends with a *mf* dynamic and a *decresc.* (decrescendo).
- Vlc.:** Starts at measure 139 with a *mf* dynamic. Includes a triplet of eighth notes and ends with a *mf* dynamic.

Musical score for measures 143-146. The score is for Flute (Fl.) and Bass Clarinet (Bb Cl.).

- Fl.:** Starts at measure 143 with a *mp* dynamic. Features a quintuplet of eighth notes and ends with a *mp* dynamic.
- Bb Cl.:** Starts at measure 143 with a *p* dynamic. Includes a triplet of eighth notes and ends with a *p* dynamic.

Musical score for measures 143-146. The score is for Piano (Pno.).

- Pno.:** Features a quintuplet of eighth notes in the right hand and a sextuplet of sixteenth notes in the left hand. Includes a triplet of eighth notes in the right hand.

Musical score for measures 143-146. The score is for Violin (Vln.) and Viola (Vlc.).

- Vln.:** Starts at measure 143 with a *p* dynamic. Includes the instruction *(Bb)* and *tr* (trill). Ends with a *p* dynamic.
- Vlc.:** Starts at measure 143 with a *poco decresc.* (poco decrescendo) and a triplet of eighth notes. Ends with a *mf* dynamic and the instruction *sul C*.

Musical score for measures 147-150. The score is for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 147 with a trill (C) and a dynamic of *p*. It continues with a melodic line, changing dynamics to *p* and then *mf*.
- Bb Cl.:** Starts at measure 147 with a dynamic of *mf* and a triplet. It continues with a melodic line, changing dynamics to *p* and then *mp*. It includes trills (B) and (C).
- Pno.:** Starts at measure 147 with a dynamic of *mf*. It features complex arpeggiated patterns with fingerings 3, 5, 3, and 5.
- Vln.:** Starts at measure 147 with a dynamic of *mf*. It includes the instruction "senza sord. sul G" and a trill (Bb) sul pont. in measure 150.
- Vlc.:** Starts at measure 147 with a dynamic of *mf*. It features a long, sustained note.

Musical score for measures 151-154. The score is for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 151 with a dynamic of *mf*. It continues with a melodic line.
- Bb Cl.:** Starts at measure 151 with a dynamic of *p* and a trill (F#). It continues with a melodic line, changing dynamics to *mf*.
- Pno.:** Starts at measure 151 with a dynamic of *poco a poco cresc.*. It features complex arpeggiated patterns with fingerings 3, 5, 6, and 5. It reaches a dynamic of *ff* in measure 154.
- Vln.:** Starts at measure 151 with a dynamic of *p*. It includes the instruction "decel. trill" and "ord.". It continues with a melodic line, changing dynamics to *poco cresc.*, *mf*, and *p*.
- Vlc.:** Starts at measure 151 with a dynamic of *p*. It continues with a melodic line, changing dynamics to *mf* and *poco a poco decresc.*

155

Fl. *p*

Bb Cl. *p*

Pno. *f* *p* *mf*

Vln. *p* *mp* *p* *pp* *sul tasto*

Vlc. *p* *mp* *p* *pp* *sul tasto*

160

Fl. *pp*

Bb Cl. *pp*

Pno. *p* *poco cresc.* *mf*

Vln. *p* *mf* *mp* *ord.*

Vlc. *p* *mf* *mp* *ord.* *sul tasto*

slow ----- fast ----- slow

163

Fl. *p* *p* *poco a poco cresc.*

Bb Cl. *p* *poco cresc.* *mp*

Pno. *mf* *p* *mf* *mp*

Vln. *p* *pp* *p*

Vlc. *p* *pp* *p*

ord. ----- sul pont.

(Gb)

3 5 3 5 3

166

Fl. *mf* *pp* *p* *cresc.* *mf*

Bb Cl. *p* *mf* *p* *poco cresc.*

Pno. *mf* *p* *poco cresc.* *mf*

Vln. *mf* *pp* *mf*

Vlc. *mf* *p* *mf*

ord. sul pont. ord.

(F) (A) (B) (C)

(G#) (A#)

3 5 5 3

slow ----- fast ----- slow
(C#)

slow ----- fast
(F)

Fl. *p* *mf* *f* *mf*

Bb Cl. *mf* *mp*³ *f* *mf*

Pno. *mp* *f* *mf* *f*

Vln. *p* *f*

Vlc. *p* (gliss. Sul C) *f*

Fl. *ff* (C#)

Bb Cl. *f* *gliss.* *ff* *f* (D)

Pno. *ff*

Vln. *ff* portamento

Vlc. *ff* pesante (any high note, sul C)

(Electronics solo)

174 *f* 5 3 *ff* 7

174 *f* 5 *ff* 7

174 *f* *ff* 7

174 *port.* *gliss.* *forcefully* 7

174 *f* *ff* 7

L *Richly*

183 *pp* *p* 7

183 *pp* 6 6 *p* *(C)* 7

183 *f* *sotto voce* 7

183 *sul pont.* *ord.* *f* *mp* 7

Musical score for measures 188-194. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 188 with a *p* dynamic. A triplet of eighth notes is marked with a '3' above it. The dynamic increases to *mf* by measure 194.
- Bb Cl.:** Starts at measure 188 with a *p* dynamic. A *pp* dynamic is indicated in measure 190. The dynamic increases to *mf* by measure 194.
- Pno.:** Features a complex texture with tremolos and sustained notes. Dynamics range from *p* to *mf*. A triplet of eighth notes is marked with a '3' above it in measure 194. A *8va* marking is present in measure 194.
- Vln.:** Starts at measure 188 with a *p* dynamic. A *mf* dynamic is indicated in measure 194. Includes the instruction: "natural harm. gliss. Sul C ad lib." in measure 188.
- Vlc.:** Starts at measure 188 with a *mf* dynamic. A *mf* dynamic is indicated in measure 194.

(Segue into electronics solo)

Musical score for measures 195-201. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Starts at measure 195 with a *p* dynamic. The dynamic increases to *mf* by measure 201.
- Bb Cl.:** Starts at measure 195 with a *p* dynamic. The dynamic increases to *mf* by measure 201.
- Pno.:** Starts at measure 195 with a *f* dynamic. A *8va* marking is present in measure 195. A triplet of eighth notes is marked with a '3' above it in measure 195.
- Vln.:** Starts at measure 195 with a *p* dynamic. The dynamic increases to *mf* by measure 201.
- Vlc.:** Starts at measure 195 with a *p* dynamic. The dynamic increases to *mf* by measure 201.

Construction

for five a cappella voices

by

Alex Pozniak

2007

Construction is a five part a cappella vocal setting of a poem by the same name by Blaise Cendrars written in 1919, the final poem from Cendrars' *Dix-Neuf Poèmes Élastique* (Nineteen Elastic Poems). Cendrars' *Construction* encapsulates the excitement of the early twentieth century Parisian artistic circles, which included the rise of abstract art, the birth of cinema and of the burgeoning machine age. The terse visual language of the poem illustrates the fragmentary and simultaneist aspects of Cubist art, as well as the techniques of close up and montage from film. Specifically, Cendrars takes as his subject the Cubist artist Fernand Léger and projects through the poem the painting of a portrait.

I have treated the poem in two halves, the first of which presents the material nature of paint and colour, and the process of paint in flux as it dries. In the second half, the painting suddenly comes to life, infused with the locomotive energy of 'la machine'. The reference to a 75mm. cannon recalls the recent memory of the war in which both Cendrars and Léger fought. As Léger noted with keen hyperbole, 'the breech-block of a 75mm. cannon lying out in the sun did more for my development as a painter than have all the museums in the world'. A musical setting seemed a fitting supplement to a poem whose subject matter is visual art: a way of constructing through the cross-pollination of aesthetic lines.

Construction by Blaise Cendrars

*De la couleur, de la couleur et des couleurs . . .
Voici Léger qui grandit comme le soleil de l'époque tertiaire
Et qui durcit
Et qui fixe
La nature morte
La croûte terrestre
Le liquide
Le brumeux
Tout ce qui se ternit
La géométrie nuageuse
Le fil à plomb qui se résorbe
Ossification.
Locomotion.
Tout grouille
L'esprit s'anime soudain et s'habille à son tour comme les
animaux et les plantes
Prodigieusement
Et voici
La peinture deviant cette chose énorme qui bouge
La roue
La vie
La machine
L'âme humaine
Une culasse de 75
Mon portrait*

* * * *

Duration: 8'

First performance: 29 September 2007 in Modart07 by the Song Company.

Construction

Text: Blaise Cendrars

Alex Pozniak

Senza Tempo - Slowly
Dry; Freely

Soprano 1: *p. spoken* leur (hmm) *pppp*

Soprano 2: *p. spoken* leur cou leur

Tenor: *p. spoken* cou - leur cou la cou

Baritone: *p. spoken* la la De la

Bass: *p. spoken* De De (hmm) *pppp* De

♩ = c. 96

Still with rhythmic freedom
(not strictly metrical yet)

poco rit. - - - - *A tempo; accel.* - - - -

5

Soprano 1: De la cou leur *p* *pp*

Soprano 2: De la cou *pp*

Tenor: leur De De la *p*

Baritone: cou leur (hmm) De la *pppp* *p*

Bass: la cou leur (hmm) *mf* *p* *pppp*



♩ = 66

♩ = 132

9

p De, leur, la, et, cou - - - leurs,

pp leur, *p* leur, leur, cou - leurs,

p cou, cou, De, cou - leurs,

la, - - - - - la, *mf* cou, des,

p De cou - leur, et des cou - leurs

13

mf comme le so -

mf comme le so - leil,

p voi - ci Le - ger qui gran - dit comme le so - leil le

p voi - ci Le - ger qui gran - dit comme le so - leil

17

leil et qui dur - cit,
comme le so - leil et qui dur - cit,
so - leil et qui dur - cit,
de l'e-poque ter - - tiaire et qui
ter - tiaire et qui

20

poco a poco cresc.
et qui dur - cit, et qui dur - cit, qui dur - cit,
poco a poco cresc.
et qui dur - cit, et qui dur - cit, qui dur - cit,
poco a poco cresc.
et qui dur - cit, et qui dur - cit, qui dur - cit,
poco a poco cresc.
dur - cit, et qui dur - - cit, qui dur - cit, et qui
poco a poco cresc.
dur - cit, et qui dur - - cit, qui dur - cit, et qui

poco accel.

A tempo

♩ = 44

22

f *pp* *mf*

dur - cit, et qui fi - xe la na - ture mor - te

dur - cit, et qui fi - xe la na - ture mor - te

dur - cit, et - - - qui fi - xe la na - ture mor - te

dur - cit, et qui dur - cit, et qui fi - xe la na - ture mor, mor -

dur - cit, et qui dur - cit, et qui fi - xe la na - ture mor, mor -

♩ = 56

25

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

la croute ter - re - - - stre la,

la croute ter - re - - - stre, le, le li - quide, le li - quide la

la croute ter - re - - stre le, le li - quide, le li - qui - de

te ter - - - restre

te ter - - - restre

28 *mp* *p* *p*

la na-ture mor - te la croue ter - restre le quide, li -

na-ture mor - te la croue ter - restre le li-quide, li - quide,

mp *p*

la na-ture mor - te, ter - restre li-quide, li - qui-de,

mf *mf*

morte ter - restre

morte ter-restre

31 *pp* *pp* *p* *pp* *p* *pp*

quide, le bru - - - eux

le bru - - - eux - - - se ter -

le bru - - - eux tout c'qui se ter - nit la,

le bru - - - eux tout c'qui se ter - nit la,

le bru - - - eux

34 *p* 3

la ge - o - me - trie nua - geu - - - - - se (zz)

nit la ge - o - me - trie nua - geu - - - - - se (zz)

la ge - o - me - trie nua - geu - - - - - se (zz)

la ge - o - me - trie nua - geu - se (zz)

la ge - o - me - trie nua - geu - se (zz)

poco a poco rit. - - - - -

37

ss o - - - - - ss,

ss o - - - - -

ss o - - - - -

le fil a plomb qui se re - sor - be o -

le fil a plomb qui se re - sor - be o -

Senza misura, senza tempo
Ab Lib., exaggerated, non-aligned
descending in pitch, into croaking

Even Slower;
Deathly

repeat syllable,
three times, ad lib.,
non-aligned,
croaking x3

41

o - ssi - fi - ca - ti - on, oss, oss

ss, o - ssi - fi - ca - ti - on, - - - si, si

ss, o - ssi - fi - ca - ti - on, - fi, fi

ss, o - ssi - fi - ca - ti - on, ca, ca

ss, o - ssi - fi - ca - tion, tion

G.P. x3

G.P. x3

G.P. x3

G.P. x3

G.P. x3

Agitato; With Precision

$\text{♩} = 108$

46

lo - co - mo - tion o lo - co -

lo - co - mo - tion o lo - co -

lo - co - mo - tion o loc - co -

lo - co - mo - tion o lo - co -

lo - co - mo - tion o lo - co -

ff pp ff

ff p ff

ff pp ff

ff pp ff

ff pp ff

52

f *pp* *poco a poco cresc.* *ff* *pp*

co-mo-tion, lo co mo tion, lo co mo, lo - co - mo - tion,

f *pp* *poco a poco cresc.* *ff*

co-mo-tion, lo co mo tion, lo co mo, lo - co - mo - tion,

f *pp* *poco a poco cresc.* *ff*

lo - co - mo, lo - co - mo, lo - co - mo, lo co mo, lo - co - mo - tion,

f *pp* *poco a poco cresc.* *ff*

tion, lo - co - mo - tion, lo - co, lo co mo, lo - co - mo - tion,

f *pp* *poco a poco cresc.* *ff*

tion, lo - co - mo - tion, lo - co, lo co mo, lo - co - mo - tion,

55

p *espress.* (D) *mf* *p*

tout gr - - - ou - ille, ou - - - -

pp *p* *espress.* (C) *mf* *p*

lo - co - mo - tion tou gr - - - ou - ille, ou - - - -

pp *p*

lo - co - mo - tion ou - - - -

pp *pp* *gliss. w exagg. vibrato*

lo - co - mo - tion, ou, gr - ou,

pp (whispered) *pp* *gliss. w exagg. vibrato* *poco a poco cresc.*

lo - co - mo - tion, ou, gr - ou, gr -

59 *ff*

ille, lo-co - mo-tion tout - grr - ou - ille,

ille, lo-co - mo-tion tout - grr - ou - ille,

ff ouille, lo-co-mo-tion, tout gr - - - - ou-ille
(rolled R)

ff grr - - ouille, lo-co-mo-tion, tout - grr - - - - ou-ille,
(rolled R)

ouille, lo-co-mo-tion, tout gr - - - - ou-ille
(rolled R)

Slower
♩ = 96

62 *pp*

ge - rr - - - - ou tout grou - *p espress.* (Ab)

pp ge - - - rr - - - - ou tout grou - *p espress.* (Gb)

pp ge - - - rr - - - - ou

pp gr - rr - - - - ouille, - - - -

ge - rr - - - - ouille,

65

mf *f*

ille tout grou - - - - - ille,

gliss. w exagg. vibrato *mf*

ille,

p

lo - co - mo - tion, mo - tion,

p

lo - co, lo - co - mo - tion, lo - co,

p

mo - tion, lo - co, mo - tion,

67

poco a poco cresc.

mo - tion, lo - co - mo - tion, - lo - co - mo - tion, lo - co - mo - tion lo - co -

poco a poco cresc.

lo - co, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion,

poco cresc.

lo - co, mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co -

69 *pp* *f* *mf*

tout gr-ou-ille tout gr-ou-ille

pp *f* *mf* *mp*

tout gr-ou-ille tout gr-ou-ille

mf *f* *f*

mo-tion, lo-co-mo-tion

mf *p* *f* *p* *f* *p cresc.*

lo-co-mo-tion, lo-co-mo-tion, grr - - ou, grr - ou, grr - - -

mf *p* *f* *p* *f* *p cresc.*

mo-tion, lo-co-mo-tion, grr - - ou, grr - ou, gr - - -

72 *mf* *ff* *pp* *ff*

(gradually change vowel)

i - - - a, mm, sou-dain

mf *ff* *pp* *ff*

(gradually change vowel)

i - - - a, - mm, sou-dain

mf *f* *ff* *ff* *ff* *f* *soloistic*

(change vowel)

ou - (ou) - ille s'a-nime sou-dain l'e -

f *ff* *ff* *ff*

ou, s'a-nime sou-dain

f *ff*

ou, sou-dain

Broadly

ppp ♩ = 72

77

mm

mf

p

sprit s'a-nime sou-dai-n et et s'ha-bille a son

p nasal

(change vowel)

a - - - - ou

p nasal

(change vowel)

i - - - a - - - - - ou

80

mf *f* *ppp*

comme les a-ni-maux o o

p *mf* *ppp*

tour o

poco cresc.

(et) - - -

mf *p* *f* *ppp*

a son tour comme, et, et les plan -

mp *p* *f*

tour co - mme, et, et les plan -

poco a poco rit.

♩ = 96

87 *mf*

pro - di - gi - euse - ment, pro - di - gi - euse - ment, pro - di, voi - ci

ment, *ff* pro - di - gi - euse - ment, et *mf* voi, et voi -

88 *ff* prr - - - o - - - di - gi, voi - ci, *mp*

prr - - - o - - - di - gi, et voi -

rr - - - o - - - di,

Broadly

♩ = 72

90 *pp* *mf* *f*

e - - - norme qui bouge

p *mf* *f*

ci, cette chose e - norme qui bouge

pp *mp*

8 *p* *mf* *mp*

ci, de - vient cette chose, e, e - -

mf *mp* *f*

la pein - ture de - - - vient, e - norme,

Precise; Machinic

♩ = 96

93

Musical score for measures 93-94. The score consists of five staves. The first two staves are empty. The third staff is a vocal line starting with a forte (*f*) dynamic and a slur over the first two notes. The lyrics are: "norme la ma - chine la ma -". The fourth staff is a vocal line with the same lyrics: "norme la ma - chine la ma -". The fifth staff is a bass line with a forte (*f*) dynamic and a slur over the first two notes. The lyrics are: "ma - chine, la ma - chine, la - ma - chine, la roue, la ma -".

95

Musical score for measures 95-96. The score consists of five staves. The first staff is a vocal line with the lyrics: "la, la ma - chine,". The second staff is a vocal line with the lyrics: "la ma, la ma - chine,". The third staff is a vocal line with the lyrics: "chine la, la - ma - chine, chine,". The fourth staff is a vocal line with the lyrics: "chine la ma - chine, ma - - - chine,". The fifth staff is a bass line with the lyrics: "chine, la ma - chine, la roue, la ma - - - chine,".

101

chine, l'ame hu

l'ame hu

ma - chine la ma - chine la roue la ma - chine la roue

ma - chine la ma - chine la roue la ma - chine la roue

ma - chine la ma - chine la ma - chine - - - -

103

maine, la,

maine, la,

la ma - chine la - vie,

la ma - chine la - vie,

111

lo-co-mo-tion, lo-co-mo - tion, lo-co-mo-tion,

la ma-shh,

chine, la ma - shh, la ma - chine, -

ma-chine, la ma-chine, la ma-chine, la ma - chine, la ma - chine, la machine, la ma - chine, - - - la

113

lo-co-mo - tion, lo-co-motion, lo-co-mo - tion, lo-co-motion, lo-co-mo -

lo-co-motion, lo-co-mo - tion, lo-co-mo - tion, lo-co - mo - tion, lo-co-mo - tion, lo-co -

shh, shh - shh, shh -

la ma-chine, - - - la ma - chine, - - - la ma - chine, ma - chine, ma -

machine, - - - la ma-chine, - - - la machine, la machine, la ma - chine, la ma - chine, la

115

tion, ss, ss - ss, ss - ss, ss - ss, ss - ss,

mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co -

shh, shh - shh, shh - shh, - shh - - - shh, shh - shh, shh -

chine, ma - chine, ma - chine, ma - - - chine, ma - chine, ma -

ma - chine, la ma - chine, la ma - chine, - - - - -

117

ss - ss, shh - shh, ss - - - ss,

mo - tion, ss - ss shh - shh,

shh, shh - shh, ss - ss, lo - co - mo - tion

chine, shh - shh, ss - ss, lo - co - mo -

shh - shh, ss - ss,

120 *pp poco a poco cresc.*

lo - co - mo - tion, lo - co - mo - tion, lo -

lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion,

ss - - ss, la ma - chine, la ma -

tion ss - - ss,

lo - co - mo - tion ss - - - ss,

122 *f ff*

co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, la

lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, la

chine, la ma - chine, la ma - chine, la ma - chine, la ma - chine,

la ma - chine, la ma - chine, la ma - chine, la ma - chine,

la ma - chine, la ma - chine, la ma - chine,

124

ma - chine, la ma - chine, de soi-xante
 ma - chine, la ma - chine, de soi-xante
 la - ma - chine, la ma - chine, ma - chine, une cu - la - sse,
 la ma - chine, la ma - chine, ma - chine, cu - la - sse,
 la ma - chine, la ma - chine, ma - chine, cu - la - sse,

127

nze, - - - de soi-xante quinze cu - la - - - sse, de
 nze, - - - de soi-xante quinze cu - las - - - sse, de
 une cu - la - - - sse, une cu - la - - - sse, de
 cu - la - - - sse, cu - la - - - sse, de
 cu - la - - - sse, cu - la - - - sse, de

131 *p* *f*

soi-xante quin de soi-xante quin - - - ze

p *f*

soi-xante quin de soi-xante quinze, de soi-xante quin - ze

p *f*

soi-xante quin - - - - - cu-lasse de soi-xante quin - ze

p *f*

soi-xante quin - - - - - cu - la - - - sse de soi-xante quin -

p *f*

soi-xante quin - - - - - une cu - la - - - - - sse de soi-xante

134 *ff*

mon por - - - trait

ff

mon por - - - trait

ff

mon por - - - trait

ff

ze mon por - - - trait

ff

quin - ze mon por - - - trait

Crush

for solo piano

by

Alex Pozniak

2008

Crush, written for Zubin Kanga, is a virtuosic work for solo piano whose short and sharp title and flamboyantly complex music both convey a crushing force. The title however also suggests the other type of ‘crush’, an intense though short-lived romantic infatuation. The work therefore takes on, musically and metaphorically, those large and inexplicable issues of passion, desire and love in the face of musical abstraction. Contrasting the opening’s impulse towards the more violent aspect of passion, a ‘love serenade’ emerges where the two hands, presenting unrelated material, float around one another’s trajectories, in perhaps a more peacefully negotiated coexistence. This tendency towards counterpoint motivates all aspects of the work, presenting dense textures that maximise the piano’s wide range, treating the instrument to some extent like a noisemaker of immense crushing power.

* * * *

Duration: c. 9’

Recorded by Zubin Kanga on 27 August 2008.

Crush

for Zubin Kanga

Intense, violent

Alex Pozniak

♩ = 80

15^{ma}

fff

4:3

5

3

5

3

8^{vb}

3

f

3

6

8^{va}

8^{vb}

fff

(8^{va})

5

ff

5

5

6

8^{vb}

(8^{va})

6

poco decres.

5

5

6

f

8^{vb}

(8^{va})

7

3

5

5

poco a poco cresc.

5

8^{vb}

(8^{va})

15^{ma}

5 5 5 5

3 3 5

(8^{vb})

(15^{ma})

4:3 5 3

fff

4:3 3

(8^{vb})

(15^{ma})

15^{ma}

6 5

6

8^{vb}

(15^{ma})

15^{ma}

8^{va}

5 6 6 5

3 5

(8^{va})

8^{va}

mf

6 6 6 6

3

pp

17

6 6 6 6

6 6 6 6

3

pp

Crush

19

Musical score for measures 19-20. The right hand features a melodic line with sixteenth-note runs, each marked with a '6' (sixteenth notes). The left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

20

Musical score for measures 20-21. The right hand continues the melodic line, ending with a glissando over white keys. The left hand continues the eighth-note accompaniment. A dynamic marking of *f* is present. The key signature has one sharp (F#) and the time signature is 3/4.

15^{ma}-----
21

Musical score for measures 21-22. The right hand features a melodic line with a trill and a triplet. The left hand has a bass line with triplets. A dynamic marking of *fff* is present. The key signature has one sharp (F#) and the time signature is 3/4.

22

Musical score for measures 22-23. The right hand features a melodic line with a triplet. The left hand has a bass line with triplets. A dynamic marking of *f* and the instruction *poco decresc.* are present. The key signature has one sharp (F#) and the time signature is 3/4.

15^{ma}-----
23

Musical score for measures 23-24. The right hand features a melodic line with triplets. The left hand has a steady eighth-note accompaniment. Dynamic markings of *fff* and *f* are present. The key signature has one sharp (F#) and the time signature is 3/4.

(15^{ma})-----
24

Musical score for measures 24-25. The right hand features a melodic line with triplets and a dynamic marking of *ff*. The left hand has a steady eighth-note accompaniment. A dynamic marking of *ff sempre* is present. The key signature has one sharp (F#) and the time signature is 3/4.

Crush

Musical score for measures 26-27. The piece is in 4/4 time. Measure 26 features a treble clef with a sequence of eighth notes grouped in threes, and a bass clef with a similar sequence. Both hands have a 'Crush' dynamic marking. Measure 27 continues with more eighth notes and includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A 'Crush' dynamic marking is also present in measure 27.

Musical score for measures 28-29. The piece is in 4/4 time. Measure 28 features a treble clef with a sequence of eighth notes grouped in threes, and a bass clef with a similar sequence. Measure 29 continues with more eighth notes and includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A 'Crush' dynamic marking is also present in measure 29.

Musical score for measures 30-31. The piece is in 4/4 time. Measure 30 features a treble clef with a sequence of eighth notes grouped in threes, and a bass clef with a similar sequence. Measure 31 continues with more eighth notes and includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A 'Crush' dynamic marking is also present in measure 31.

RH slower than left

Musical score for measures 32-33. The piece is in 4/4 time. Measure 32 features a treble clef with a sequence of eighth notes grouped in threes, and a bass clef with a similar sequence. Measure 33 continues with more eighth notes and includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A 'Crush' dynamic marking is also present in measure 33.

a series of crushed 2nds
(both black and white notes)

Musical score for measures 34-35. The piece is in 4/4 time. Measure 34 features a treble clef with a sequence of eighth notes grouped in threes, and a bass clef with a similar sequence. Measure 35 continues with more eighth notes and includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A 'Crush' dynamic marking is also present in measure 35.

Musical score for measures 36-37. The piece is in 4/4 time. Measure 36 features a treble clef with a sequence of eighth notes grouped in threes, and a bass clef with a similar sequence. Measure 37 continues with more eighth notes and includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. A 'Crush' dynamic marking is also present in measure 37.

Crush

40 *fff* *pp* *fff* *hold resonance until m. 48*

8^{va} (white + black keys)

8^{vb}

Measures 40-48: This system shows measures 40 through 48. Measure 40 features a triplet of chords in the bass clef. The right hand has a single note, marked with *pp* and a dynamic hairpin. A trill in the right hand is marked with *fff*. A dashed line labeled 8^{va} indicates an octave transposition for the trill, with a note for '(white + black keys)'. A trill in the bass clef is marked with *fff*. A bracket labeled 'hold resonance until m. 48' spans from measure 40 to 48. A dashed line labeled 8^{vb} is at the bottom.

Eerily; somewhat expressive

♩ = 80

44 *pp* resonant use of pedal

Measures 44-45: This system shows measures 44 and 45. Measure 44 has a trill in the right hand marked with *pp* and 'resonant use of pedal'. The bass clef has a trill marked with *tr* and '(C)'. Measure 45 has a trill in the right hand marked with *tr* and '(C#)'. The bass clef has a trill marked with *tr* and '(C#)'. There are various fingering numbers (3, 5) and slurs throughout.

46

Measures 46-47: This system shows measures 46 and 47. Measure 46 has a trill in the right hand marked with *tr* and '(C#)'. The bass clef has a trill marked with *tr* and '(C#)'. Measure 47 has a trill in the right hand marked with *tr* and '(C#)'. The bass clef has a trill marked with *tr* and '(C#)'. There are various fingering numbers (3, 5) and slurs throughout.

Expressively

♩ = 60

48 *p* *8^{va}* (C#)

(roll chord prior to rhythmic value)

Measures 48-49: This system shows measures 48 and 49. Measure 48 has a trill in the right hand marked with *tr* and '(C)'. The bass clef has a trill marked with *tr* and '(C)'. Measure 49 has a trill in the right hand marked with *tr* and '(C#)'. The bass clef has a trill marked with *tr* and '(C#)'. There are various fingering numbers (3, 5) and slurs throughout.

50 *8^{va}* (B)

Measures 50-51: This system shows measures 50 and 51. Measure 50 has a trill in the right hand marked with *tr* and '(B)'. The bass clef has a trill marked with *tr* and '(B)'. Measure 51 has a trill in the right hand marked with *tr* and '(B)'. The bass clef has a trill marked with *tr* and '(B)'. There are various fingering numbers (3, 5) and slurs throughout.

52 *8^{va}* (C#) *poco*

Measures 52-53: This system shows measures 52 and 53. Measure 52 has a trill in the right hand marked with *tr* and '(C#)'. The bass clef has a trill marked with *tr* and '(C#)'. Measure 53 has a trill in the right hand marked with *tr* and '(C#)'. The bass clef has a trill marked with *tr* and '(C#)'. There are various fingering numbers (3, 5) and slurs throughout.

Impulsive ♩=80

(8^{va})-----
15^{ma}-----
54
pp
4:3
5
3
5
3

(15^{ma})-----
56
p poco cresc. mf
5
3
5
3
5
3
f
8^{vb}-----
mf

(15^{ma})-----
58
3
5
3
3
5
3
8^{vb}-----

8^{va}-----
59
poco decresc. p
3
3
3
3
8^{vb}-----

8^{va}-----
60
poco a poco cresc. (F)
5
3
3
8^{vb}-----
15^{ma}-----

(15^{ma})-----
61
3
5
3
8

Crush

(15^{ma})

62

ff

5 5

tr

mp *ff*

3

5

8^{vb}

Detailed description: This system covers measures 62 and 63. The right hand starts with a fortissimo (*ff*) chord and then plays a series of sixteenth-note chords, some with a trill (*tr*) and a decrescendo to mezzo-piano (*mp*) before a final fortissimo (*ff*) flourish. The left hand features a steady eighth-note accompaniment with a five-finger pattern (5) and a triplet (3). An 8va line is indicated at the bottom.

(15^{ma})

64

5 3 5

3

8^{vb}

Detailed description: This system covers measures 64 and 65. The right hand continues with sixteenth-note chords, featuring a triplet (3) and a five-finger pattern (5). The left hand has a similar eighth-note accompaniment with a triplet (3) and a five-finger pattern (5). An 8va line is indicated at the bottom.

(15^{ma})

65

5 3 5

f

5

8^{vb}

Detailed description: This system covers measures 65 and 66. The right hand features sixteenth-note chords with a triplet (3) and a five-finger pattern (5), reaching a fortissimo (*f*) dynamic. The left hand has an eighth-note accompaniment with a five-finger pattern (5). An 8va line is indicated at the bottom.

(15^{ma})

66

6 6

poco decresc.

7 7

mf

(white + black keys)

8^{vb}

Detailed description: This system covers measures 66 and 67. The right hand plays sixteenth-note chords with a six-finger pattern (6) and a seven-finger pattern (7), with a decrescendo (*poco decresc.*) and a mezzo-forte (*mf*) dynamic. The left hand has an eighth-note accompaniment with a six-finger pattern (6) and a seven-finger pattern (7). An 8va line is indicated at the bottom.

(8^{va})

67

5 5

poco a poco cresc.

5 6 6 6

ff *mf*

5 6 6

Detailed description: This system covers measures 67 and 68. The right hand features sixteenth-note chords with a five-finger pattern (5) and a six-finger pattern (6), with a crescendo (*poco a poco cresc.*) and dynamics from fortissimo (*ff*) to mezzo-forte (*mf*). The left hand has an eighth-note accompaniment with a five-finger pattern (5) and a six-finger pattern (6). An 8va line is indicated at the bottom.

(8^{va})

68

5

Detailed description: This system covers measures 68 and 69. The right hand continues with sixteenth-note chords, featuring a five-finger pattern (5). The left hand has an eighth-note accompaniment with a five-finger pattern (5). An 8va line is indicated at the bottom.

Crush

Musical score for measures 69-70. The piece is in 3/8 time. Measure 69 features a piano introduction with a *fff* dynamic and a *Crush* effect. The right hand has a melodic line with a *f* dynamic, and the left hand has a rhythmic accompaniment. Measure 70 continues with a *fff* dynamic in the right hand and a *mf* dynamic in the left hand. Fingerings 5, 6, and 7 are indicated for the right hand, and 3, 3, 5, 3 for the left hand. An 8va octave sign is present.

Musical score for measures 71-72. Measure 71 has a *mf* dynamic. The right hand has a melodic line with a *mf* dynamic, and the left hand has a rhythmic accompaniment. Measure 72 continues with a *fff* dynamic in the right hand and a *mf* dynamic in the left hand. Fingerings 5, 6, 7, 5, 5, 6 are indicated. An 8va octave sign is present.

Musical score for measures 72-73. Measure 72 has a *fff* dynamic. The right hand has a melodic line with a *fff* dynamic, and the left hand has a rhythmic accompaniment. Measure 73 continues with a *fff* dynamic in the right hand and a *p* dynamic in the left hand. Fingerings 5, 6, 7, 5, 5, 5 are indicated. An 8va octave sign is present.

Musical score for measures 73-74. Measure 73 has a *fff* dynamic. The right hand has a melodic line with a *fff* dynamic, and the left hand has a rhythmic accompaniment. Measure 74 continues with a *p* dynamic in the right hand and a *p* dynamic in the left hand. Fingerings 5, 5, 5 are indicated. An 8va octave sign is present.

♩ = 120

decel. - - - - -

ppp

Musical score for measures 75-76. Measure 75 has a *ppp* dynamic. The right hand has a melodic line with a *ppp* dynamic, and the left hand has a rhythmic accompaniment. Measure 76 continues with a *mf* dynamic in the right hand and a *mf* dynamic in the left hand. The right hand is marked *mf lyrically*. An 8va octave sign is present.

♩ = 80

♩ = 120

mf

pp

Musical score for measures 77-78. Measure 77 has a *mf* dynamic. The right hand has a melodic line with a *mf* dynamic, and the left hand has a rhythmic accompaniment. Measure 78 continues with a *pp* dynamic in the right hand and a *pp* dynamic in the left hand. An 8va octave sign is present.

Crush

decel. - - -

78

(8^{va})

79

(8^{va})

poco decresc. *p*

80

$\text{♩} = 80$

(8^{va})

p *mf*

2:3

81

accel. - - - - - $\text{♩} = 120$

(8^{va})

15^{ma}

ff

3 3 3 3 3 3 3 3 3 3

8^{vb}

83

$\text{♩} = 80$

Deathly still, strange

(15^{ma})

(8^{va})

f *mf* *p*

87

(8^{va})

pp

8^{vb}

15^{ma} - - - - - 8^{va} - - - - -

5 *poco cresc.* 7

(8^{vb}) 3

8^{va} - - - - -

90 *mf* 3 *poco decres.* 5 *p* 3

(B)

Expressively *decel.* - - - - - ♩ = 30 ♩ = 40 *poco a poco decel.*

♩ = 40

94 *p* 5 3 5

(C) (C#) (G) (F#)

♩ = 30

96 *mf* 3 7 3 *pp* 3 5

(G) (F#)

97 (A#) *cresc.* 3 5 *mf* 3 *decresc.* 3 *p* 3 (C#)

8^{va} - - - - -

98 *lyrically* 5 3 3 7 3 3

8^{vb} - - - - -
(all notes on bass staff 8vb)

Crush

Musical score for measures 100-101. The piece is in 4/4 time. Measure 100 starts with a treble clef and a dynamic marking of 100. The right hand features a melodic line with slurs and ties, while the left hand plays a complex bass line with triplets and sixteenth notes. Measure 101 continues the melodic and bass patterns. Octave markings include 8^{va} and (8^{vb}).

♩ = 60

Musical score for measures 102-104. Measure 102 begins with a treble clef and a dynamic marking of 102. The right hand has a melodic line with slurs and ties, and the left hand plays a bass line with triplets. Measure 103 features a change in time signature to 5/4 and a dynamic marking of *p*. Measure 104 returns to 4/4 time. Octave markings include 8^{va} and (8^{vb}).

Musical score for measures 105-106. Measure 105 starts with a treble clef and a dynamic marking of 105. The right hand has a melodic line with slurs and ties, and the left hand plays a bass line with triplets. Measure 106 continues the melodic and bass patterns. Octave markings include (8^{va}) and (8^{vb}).

Musical score for measures 106-107. Measure 106 begins with a treble clef and a dynamic marking of 106. The right hand has a melodic line with slurs and ties, and the left hand plays a bass line with triplets. Measure 107 continues the melodic and bass patterns. Octave markings include 15^{ma} and (8^{vb}).

Musical score for measures 107-108. Measure 107 starts with a treble clef and a dynamic marking of 107. The right hand has a melodic line with slurs and ties, and the left hand plays a bass line with triplets. Measure 108 continues the melodic and bass patterns. Octave markings include (15^{ma}) and 8^{va}.

Crush

108 *8va*

111 *8va*

114 *8va*

117 *8va*

$\text{♩} = 80$

119 *8va*

121 *8va*

Crush

Musical score for measures 123-124. The piece is in 4/4 time. Measure 123 starts with a treble clef and a bass clef. The treble staff has a triplet of eighth notes (3) and a quarter note. The bass staff has a half note with a '5' below it. Measure 124 has a treble clef and a bass clef. The treble staff has a quarter note, a half note, and a quarter note. The bass staff has a quarter note, a half note, and a quarter note. There are various fingerings and articulations throughout.

Musical score for measures 125-126. The piece is in 7/8 time. Measure 125 has a treble clef and a bass clef. The treble staff has a quarter note, a quarter note, and a quarter note. The bass staff has a quarter note, a quarter note, and a quarter note. There are various fingerings and articulations throughout. The word 'decresc.' is written in the treble staff, and 'p' is written in the bass staff.

Musical score for measures 126-127. The piece is in 4/4 time. Measure 126 has a treble clef and a bass clef. The treble staff has a quarter note, a quarter note, and a quarter note. The bass staff has a quarter note, a quarter note, and a quarter note. There are various fingerings and articulations throughout. The word 'cresc.' is written in the treble staff.

Musical score for measures 127-128. The piece is in 4/4 time. Measure 127 has a treble clef and a bass clef. The treble staff has a quarter note, a quarter note, and a quarter note. The bass staff has a quarter note, a quarter note, and a quarter note. There are various fingerings and articulations throughout. The word 'f' is written in the treble staff, and 'poco a poco cresc.' is written in the bass staff. The tempo marking 'accel.' is written above the staff, and the tempo is set to 120 (♩ = 120).

Musical score for measures 129-130. The piece is in 4/4 time. Measure 129 has a treble clef and a bass clef. The treble staff has a quarter note, a quarter note, and a quarter note. The bass staff has a quarter note, a quarter note, and a quarter note. There are various fingerings and articulations throughout. The word '8va' is written above the treble staff, and '8va' is written below the bass staff.

Musical score for measures 130-131. The piece is in 4/4 time. Measure 130 has a treble clef and a bass clef. The treble staff has a quarter note, a quarter note, and a quarter note. The bass staff has a quarter note, a quarter note, and a quarter note. There are various fingerings and articulations throughout. The word 'fff' is written in the treble staff, and 'ff' is written in the bass staff. The tempo marking '♩ = 80' is written above the staff, and '15ma' is written above the treble staff.

Crush

Musical score for measures 133-140. The piece is in 4/4 time. Measure 133 starts with a treble clef and a key signature of one flat. The right hand features a 15^{ma} interval and a 7th interval. The left hand has an 8^{va} interval. A tempo marking of 120 is present. The score includes dynamic markings like *mf* and *ff*. A note in measure 140 is marked with a wavy line and the instruction "(clusters in closer pitch proximity)".

Musical score for measures 137-140. The piece is in 4/4 time. Measure 137 starts with a treble clef and a key signature of one flat. The right hand features a 5th interval and a 5th interval. The left hand has an 8^{va} interval. A tempo marking of 120 is present. The score includes dynamic markings like *mf* and *ff*.

Musical score for measures 141-148. The piece is in 4/4 time. Measure 141 starts with a treble clef and a key signature of one flat. The right hand features a 5th interval, a 6th interval, and a 7th interval. The left hand has an 8^{va} interval. A tempo marking of 80 is present. The score includes dynamic markings like *mf* and *ff*.

Musical score for measures 143-148. The piece is in 4/4 time. Measure 143 starts with a bass clef and a key signature of one flat. The right hand features a 5th interval, a 6th interval, and a 3rd interval. The left hand has an 8^{va} interval. A tempo marking of 80 is present. The score includes dynamic markings like *mf* and *ff*. A note in measure 148 is marked with a wavy line and the instruction "(continue w LH)".

Musical score for measures 147-148. The piece is in 2/4 time. Measure 147 starts with a treble clef and a key signature of one flat. The right hand features a 5th interval. The left hand has an 8^{va} interval. The score includes dynamic markings like *mf* and *ff*.

Musical score for measures 148-155. The piece is in 3/8 time. Measure 148 starts with a treble clef and a key signature of one flat. The right hand features a 5th interval, a 6th interval, and a 6th interval. The left hand has an 8^{va} interval. The score includes dynamic markings like *mf* and *ff*.

Senza Misura

use swivelling palm motion to gradually move to middle of keyboard

Polychroma

for five keyboards

by

Alex Pozniak

2008

Polychroma written at the end of my Masters candidature is something of a retrospective piece engaging with a number of my earlier musical interests. In this mode of representation and within a hybrid musical context, the idea of portraiture came to mind while preparing the piece and furthermore the analogy of painting, of engaging with many colours and painterly effects on a canvas. Motivating the musical material then were notions such as the subject of a portrait (the opening's direct statement of musical cells, deriving from three adjacent chromatic pitches), sketching (lines rapidly executed in the exchanges between harpsichord and piano), impasto (the thick application of paint on a canvas), and chiaroscuro (the contrast of light and dark in broader structural terms).

Through the limited number of musical cells which generate much of the work's material, *Polychroma* is a study of the presentation of material in various guises, governed at different times by alternate musical impulses – ie. rhythm, melody, harmony, texture. The hybrid musical context includes influences from rock music (rhythmically syncopated riffs), improvised music (quasi-improvised gestures), ambient synth/drone music, and in a less direct manner the accumulation of texture and looping of material found in Noise music. Scored for the unusual combination of piano, harpsichord, accordion, organ and synthesiser – keyboards drawn from across the centuries - *Polychroma* presents a surreal musical landscape where musical shapes are given to hyperbole, vivid colours and a range of intensities and affects.

Instrumentation:

- **Piano** (preferably grand piano)
- **Harpsichord** (or electric keyboard with a preset harpsichord sound). Registration of harpsichord remains uniform throughout.
- **Accordion** (chromatic button accordion). Registration is up to the discretion of the performer.
- **Organ** (or electric keyboard with a preset organ sound). Registration (or different electric organ timbres) is up to the discretion of the performer. A single organ timbre may be used for the entirety of the work.
- **Synthesiser** (an electric keyboard with two different synthesiser sounds: a more strident 'lead' sound and a softer 'pad' sound. The alternation between these two sounds is specified in the score with the type of sound appearing in a rectangular box. The exact nature of these two sounds is up to the discretion of the performer).

* * * *

Duration: 18'30"

First performance: 19 September 2008 in 'Quintessential' presented by chronology arts, performed by Nathan Carruthers (Pno), Alex Pozniak (E.Hpschd), Elizabeth Jones (Acc.), Bethany Cook (E.Org), Elias Constantopedos (Synth), conducted by David Griffin.

(A note of the first performance/recording: The harpsichord part was performed on an electric keyboard with a preset harpsichord sound. Though not preferable, this is an option for performing *Polychroma* should a harpsichord or harpsichordist be not available.)

Polychroma

Alex Pozniak

Percussive, Precise

♩ = 82

Piano *f* *etc.*

Harpischord *f*

Accordion *f* *p* *f*

E.Organ *f*

Synthesizer *f* *p* *f* *p*

lead

Pno. *p* *poco a poco cresc.* *f*

Hpschd.

Acc. *lyrically* *p* *poco a poco cresc.* *f*

Org. *p* *poco a poco cresc.* *f*

Synth *pp* *p*

Polychroma

A

13

Pno.

Hpschd.

Acc.

Org.

Synth

f *p* *f* *p cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

8^{va}-----

8^{vb}-----

8^{va}-----

8^{vb}-----

A

19

Pno.

Hpschd.

Acc.

Org.

Synth

ff *mf* (LH) *mp*

mf (LH) *mp*

mf (LH) *mp*

mf (LH) *mp*

mf (LH) *mp*

8^{va}-----

8^{vb}-----

B Lyrally

B Lyrally

B Lyrally

B Lyrally

Polychroma

Piano score for measures 26-31. The score is divided into five systems, each with a grand staff (treble and bass clefs).

- Piano (Pno.):** Measures 26-31. Dynamics include *p* and *(slightly detached)*.
- Hammond Organ (Hpschd.):** Measures 26-31. Dynamics include *p*.
- Accordions (Acc.):** Measures 26-31. Dynamics include *p* and *espress.*
- Organ (Org.):** Measures 26-31. Dynamics include *p*.
- Synthesizer (Synth):** Measures 26-31. Dynamics include *pp* and a *pad* marking.

Piano score for measures 32-36. The score is divided into five systems, each with a grand staff (treble and bass clefs).

- Piano (Pno.):** Measures 32-36.
- Hammond Organ (Hpschd.):** Measures 32-36.
- Accordions (Acc.):** Measures 32-36.
- Organ (Org.):** Measures 32-36. Dynamics include *8^{va}*.
- Synthesizer (Synth):** Measures 32-36.

37

Pno. *f* *p* **C**

Hpschd. *f*

Acc. *f* *p* **C**

Org. *f* *p* **C**

Synth *f* *p* **C** 'lead' 'pad'

43

Pno. *mf with warmth* *poco a poco cresc.*

Hpschd. *poco a poco cresc.*

Acc. *poco a poco cresc.*

Org. *poco a poco cresc.*

Synth *p* *poco a poco cresc.*

Piano score for measures 50-54. The score is divided into five systems for Pno., Hpschd., Acc., Org., and Synth. Each system contains a grand staff (treble and bass clefs). Measure 50 features a dynamic marking of *f* and a 'D' in a box above the staff. A 'D' with a wavy line is also present above the Pno. staff in measure 53. The music is in 4/4 time and includes various musical notations such as slurs, ties, and accidentals.

Piano score for measures 54-58. The Pno. staff begins with a boxed 'D' and the instruction 'Mechanically' above it, followed by a dynamic marking of *f*. The grand staff continues with complex rhythmic patterns and melodic lines.

Piano score for measures 54-58. The Hpschd. staff begins with a boxed 'D' and the instruction 'Mechanically' above it, followed by a dynamic marking of *f*. The grand staff continues with complex rhythmic patterns and melodic lines.

Piano score for measures 54-58. The Acc. staff begins with a boxed 'D' and the instruction 'Mechanically' above it, followed by a dynamic marking of *f*. The grand staff continues with complex rhythmic patterns and melodic lines.

Piano score for measures 54-58. The Org. staff begins with a boxed 'D' and the instruction 'Mechanically' above it, followed by a dynamic marking of *f*. The grand staff continues with complex rhythmic patterns and melodic lines.

Piano score for measures 54-58. The Synth staff begins with a boxed 'D' and the instruction 'Mechanically' above it, followed by a dynamic marking of *f* and the word 'lead' in a box. The grand staff continues with complex rhythmic patterns and melodic lines.

60

Pno.

Hpschd.

Acc.

Org.

Synth

This system of musical notation covers measures 60 to 65. It includes five staves: Piano (Pno.), Harpsichord (Hpschd.), Accordion (Acc.), Organ (Org.), and Synthesizer (Synth). The Piano and Harpsichord parts feature complex, multi-measure rests in measures 60 and 61, indicated by large circles. The Organ part also has a similar multi-measure rest in measure 60. The Synthesizer part is mostly silent in measures 60 and 61. The music resumes in measure 62 with various rhythmic patterns and articulation marks.

66

Pno.

Hpschd.

Acc.

Org.

Synth

This system of musical notation covers measures 66 to 71. It includes five staves: Piano (Pno.), Harpsichord (Hpschd.), Accordion (Acc.), Organ (Org.), and Synthesizer (Synth). The Piano part has a multi-measure rest in measure 66. The Harpsichord part has a multi-measure rest in measure 67. The Accordion part has a multi-measure rest in measure 68. The Organ part has a multi-measure rest in measure 69. The Synthesizer part has a multi-measure rest in measure 70. The music resumes in measure 71 with various rhythmic patterns and articulation marks.

Polychroma

Senza Tempo

Pno.

Hpschd.

Acc.

Org.

Synth

accel. to trill independently, ad lib.

Senza Tempo

E Impulsive

A tempo [♩ = 82]

Pno.

Hpschd.

Acc.

Org.

Synth

ff

ff

ff

ff

ff

E Impulsive

A tempo [♩ = 82]

E Impulsive

A tempo [♩ = 82]

80

Pno.

Hpschd.

Acc.

Org.

82

Pno.

Hpschd.

84

Pno.

Hpschd.

87 *8va* *f*

Pno.

Hpschd.

87 *p* *mf* *p* *mf*

Acc.

93 *6* *5* *6* *poco decresc.*

Pno.

Hpschd.

97 *Lv.*

Pno.

Hpschd. *Solo* *B*

104 *6* *3*

Hpschd.

107 *F* *8va*

Pno.

Hpschd.

109

Pno.

Hpschd.

111

Pno.

Hpschd.

113

Pno.

Hpschd.

113

Acc.

113

Org.

113

Synth

G Agitated

G Agitated

G Agitated

pad

Polychroma

116 *L.v.* *p* *poco a poco cresc.*

Pno.

Hpschd.

Acc. *p* *poco a poco cresc.*

Org. *poco a poco cresc.*

Synth *p* *poco a poco cresc.* *f*

120 *ff* *f* *poco a poco decresc.* *E♭*

Pno.

Hpschd.

Acc. *ff* *f* *poco a poco decresc.* *E♭*

Org. *ff* *f* *poco a poco decresc.* *E♭*

Synth *f*

Polychroma *Accel.*

123 *poco a poco decresc.*

Pno.

Hpschd.

123 *decel. tremolo* *p* *Accel.*

123 *p*

Org.

Synth *poco a poco decresc.* *p* *Accel.*

$\text{♩} = 164$ [H] $\text{♩} = 82$ *Poco a poco accel.*

129 *p* *cresc.* *ff* *decresc.*

Pno.

Hpschd. *Db*

129 $\text{♩} = 164$ [H] $\text{♩} = 82$ *Poco a poco accel.*

Acc.

129 *pp*

Org.

129 $\text{♩} = 164$ [H] $\text{♩} = 82$ *Poco a poco accel.*

Synth

Polychroma

134 (15^{ma})

Pno. *p* poco a poco cresc.

Hpschd.

Acc. *pp* *p* poco a poco cresc.

Org. *p* poco a poco cresc.

Synth *pp* *p* poco a poco cresc.

♩ = 164

138 (15^{ma})

Pno.

Hpschd.

Acc. ♩ = 164

Org. (b & w notes)

Synth ♩ = 164

Polychroma

142 *ff* *8va* *15^{ma}*

Pno.

Hpschd.

142 *ff*

Acc.

142 *ff* *(release cluster)*

Org.

Synth

145 *I Intense* *ff* *8va* *♩ = 82*

Pno.

Hpschd.

145 *I Intense* *ff* *8va* *♩ = 82*

Acc.

145 *I Intense* *ff* *8va* *♩ = 82*

Org.

Synth

Polychroma

This musical score page, titled "Polychroma", contains measures 148 through 151. It is arranged for five instruments: Piano (Pno.), Harpsichord (Hpschd.), Accordion (Acc.), Organ (Org.), and Synthesizer (Synth). The score is written in treble and bass clefs with various time signatures (2/4, 3/4, 4/4). It features complex rhythmic patterns, including triplets, sextuplets, and septuplets, as well as dynamic markings like accents and slurs. A dashed line labeled "8va" indicates an octave shift in the Synthesizer part. The notation includes many accidentals (sharps, flats, naturals) and articulation marks.

Polychroma

153

Pno.

Hpschd.

Acc.

Org.

Synth

158

Pno.

Hpschd.

Acc.

Org.

Synth

J Reflective, Brooding

mf

pp

Polychroma

165

Pno. *p*

Hpschd. *p*

Acc. *espress. p*

Org. *8va*

Synth *pp*

172

Pno. *Molto Decel.* $\text{♩} = 26$ *mf* $\text{♩} = 64$ *poco accel. molto rit.* *A tempo* *p*

Hpschd.

Acc. *Molto Decel.* $\text{♩} = 26$ $\text{♩} = 64$ *poco accel. molto rit.* *A tempo* *p espress.* *molto rubato*

Org. *8va* *p*

Synth *Molto Decel.* $\text{♩} = 26$ $\text{♩} = 64$

179 **K** *Accordion Solo* *Accel.* $\text{♩} = 128$ *A tempo* $\text{♩} = 64$ $\text{♩} = 82$ *accel.* $\text{♩} = 112$

179 *Moito espress., molto rubato*

188 $\text{♩} = 82$ *accel.* $\text{♩} = 112$ $\text{♩} = 64$ *A tempo* **L**

188 *poco cresc.* *mf* *p* *pp*

188 *p* *poco a poco cresc.*

188 *p* **L**

194 *lightly* *pp*

194

194 *f* *mf* *p* *mf* *lightly*

194 *mf* *p* *lightly* *pp*

194 *lightly* *pp*

198

Pno.

Hpschd.

Acc.

Org.

Synth

204

M

Pno.

Hpschd.

Acc.

Org.

Synth

Piano score for measures 212-214. The score is divided into five systems for Pno., Hpschd., Acc., Org., and Synth. The Pno. part features a melodic line with triplets and a bass line with a forte (f) dynamic. The Hpschd. part has a melodic line with triplets and a bass line. The Acc. and Org. parts have melodic lines with triplets and a bass line. The Synth part has a melodic line and a bass line. Dynamics include p (piano) and f (forte). There are also markings for 8va and 3.

Piano score for measures 215-218. The score is divided into five systems for Pno., Hpschd., Acc., Org., and Synth. The Pno. part features a melodic line with a forte (f) dynamic and a bass line. The Hpschd. part has a melodic line with a forte (f) dynamic and a bass line. The Acc. part has a melodic line with a mezzo-forte (mf) dynamic and a bass line. The Org. part has a melodic line with a mezzo-forte (mf) dynamic and a bass line. The Synth part has a melodic line with a forte (f) dynamic and a bass line. Dynamics include f (forte) and mf (mezzo-forte). There are also markings for 8va, Percussive, Precise, and a tempo marking of quarter note = 82.

Polychroma

220

Pno.

Hpschd.

Acc.

Org.

Synth

224

Pno.

Hpschd.

Acc.

Org.

Synth

decresc.

p

f

p

f

This musical score page, titled "Polychroma", contains measures 227 through 232. It is arranged for five instruments: Piano (Pno.), Harpsichord (Hpschd.), Accordion (Acc.), Organ (Org.), and Synthesizer (Synth). The score is written in a complex, multi-measure format with frequent changes in time signature (including 2/4, 3/4, 4/4, and 5/4). The Pno. part features a prominent melodic line with a "graz" (grace) note at the beginning of measure 227. The Hpschd. part provides a rhythmic accompaniment with a similar melodic contour. The Acc. part consists of sustained chords and rhythmic patterns. The Org. part features a dense, textured accompaniment with many sixteenth and thirty-second notes. The Synth part provides a low-frequency accompaniment with sustained notes and rhythmic patterns. The score includes various musical notations such as slurs, ties, and dynamic markings. A circled "O" appears above the staff in measures 227, 228, 229, and 230. The page number "- 113 -" is centered at the bottom.

237

Pno. *p* *f* *p* *f*

Hpschd. *f*

Acc. *f* *p* *f*

Org. *p* *f*

Synth *f* *p* *f*

8^{va}-----

240

Pno. *p* *f* *decesc.*

Hpschd. *decesc.*

Acc. *p* *f* *decesc.*

Org. *decesc.*

Synth *decesc.*

8^{vb}-----

245

Pno. *p poco a poco cresc.* *ff* *p*

Hpschd. *p poco a poco cresc.* *ff* *p*

Acc. *p poco a poco cresc.* *ff* *p*

Org. *p poco a poco cresc.* *ff* *p*

Synth *p poco a poco cresc.* *ff* *p*

(8vb)

Q

253

Pno.

Hpschd.

Acc. *'pad'*

Org.

Synth *'pad'*

(8vb)

258 R 8va-----

Pno. *cresc.* *f*

Hpschd. *cresc.* *f*

Acc. R *cresc.* *f*

Org. *cresc.* *f*

Synth R *cresc.* *f* 'lead'

263 8va-----

Pno. *p*

Hpschd. *p*

Acc. *p*

Org. *p*

Synth *p*

Measures 270-275:

- Piano (Pno.):** Starts at measure 270 with *poco a poco cresc.* and *f*. Features a melodic line with a *grace* note in measure 273.
- Harpsichord (Hpschd.):** Starts at measure 270 with *poco a poco cresc.* and *f*. Mirrors the piano's melodic line.
- Accordion (Acc.):** Starts at measure 270 with *poco a poco cresc.* and *f*. Provides harmonic support with sustained chords.
- Organ (Org.):** Starts at measure 270 with *poco a poco cresc.* and *f*. Features a rhythmic accompaniment.
- Synth:** Starts at measure 270 with *f*. Provides a low-frequency accompaniment.

Measures 275-280:

- Piano (Pno.):** Starts at measure 275 with *p* and *ff*. Features a melodic line with a triplet in measure 278.
- Harpsichord (Hpschd.):** Starts at measure 275 with *p* and *ff*. Mirrors the piano's melodic line.
- Accordion (Acc.):** Starts at measure 275 with *p* and *ff*. Provides harmonic support with sustained chords.
- Organ (Org.):** Starts at measure 275 with *p* and *ff*. Features a rhythmic accompaniment.
- Synth:** Starts at measure 275 with *p* and *ff*. Includes dynamic markings for *'pad'* and *'lead'*.

This musical score page, titled "Polychroma", contains measures 283 through 290. It is arranged for five instruments: Piano (Pno.), Harpsichord (Hpschd.), Accordion (Acc.), Organ (Org.), and Synthesizer (Synth). The score is written in 4/4 time and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f* (forte). Measure 283 features a section marked with a box containing the letter "S". The piano part includes complex rhythmic patterns with triplets and sixteenth notes. The harpsichord part has a melodic line with triplets. The accordion part provides harmonic support with sustained chords. The organ part features a steady accompaniment with sustained notes. The synthesizer part has a melodic line with sustained notes. Measures 290-291 show a continuation of these parts, with the piano part featuring a sequence of eighth notes and triplets, and the harpsichord part having a melodic line with triplets. The organ and synthesizer parts continue with sustained accompaniment. The page ends with a page number - 118 - at the bottom.

T

8^{va}

Pno. *p*

Hpschd. *p*

T

Acc. *p*

Org. *pp* *p*

T

'pad'

Synth *p*

U

8^{va}

Pno. *poco cresc.* *mf* *p*

Hpschd.

U

Acc. *poco cresc.* *mf* *p* *espress. with warmth*

Org.

U

Synth

(8^{va})

Pno.

Hpschd.

Acc.

Org.

Synth

(8^{va})

Pno.

Hpschd.

Acc.

Org.

Synth

D

E

320 *8va*

Pno.

Hpschd.

Acc.

Org.

Synth

325 *8va*

Pno.

Hpschd.

Acc.

Org.

Synth

pp

L.v.

p

Solo

p *Molto espress., molto rubato*

333 *Rit.* $\text{V} \text{♩} = 64$

Pno. *p* *poco a poco cresc.*

Hpschd. *poco a poco cresc.*

333 *Rit.* $\text{V} \text{♩} = 64$

Acc. *p* *poco a poco cresc.*

Org. *pp* *p* *poco a poco cresc.*

Synth *p* *poco a poco cresc.*

344 *f* *p* *mf* *p* *W*

Pno. *f* *p* *mf* *p* *W*

Hpschd. *f* *p* *W*

Acc. *f* *p* *mf* *p* *W*

Org. *f* *p* *W*

Synth *f* *p* *W*

353

Pno.

Hpschd.

Acc.

Org.

Synth.

363

Pno.

Hpschd.

363

Acc.

Org.

363

Synth.