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PORTFOLIO OF COMPOSITIONS

Alex Pozniak

Volume Two

COMPOSITIONS

A portfolio submitted in partial fulfilment
of requirements for the degree of
Master of Music (Composition)

Sydney Conservatorium of Music
University of Sydney
2008

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 riffing. 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***

molto vib

overbow **overbow**

(= approx pitch) (= approx pitch)

(keep finger span constant) *(keep finger span constant)*

ff

8va

f *(wide vibrato)* *poco a poco decresc*

(8va) *(port.)*

pp *poco a poco cresc* ***ff*** ***fff***

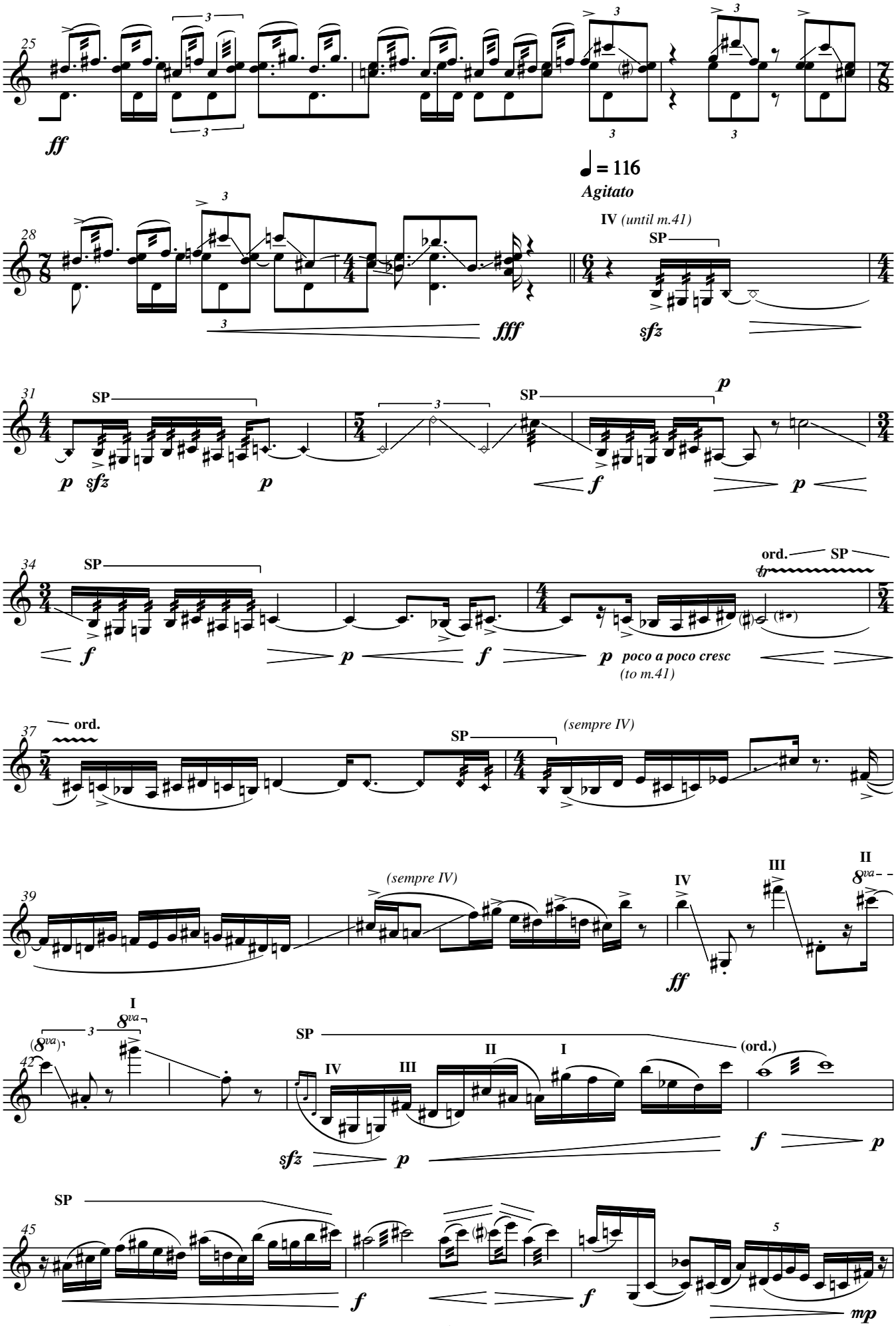
SP

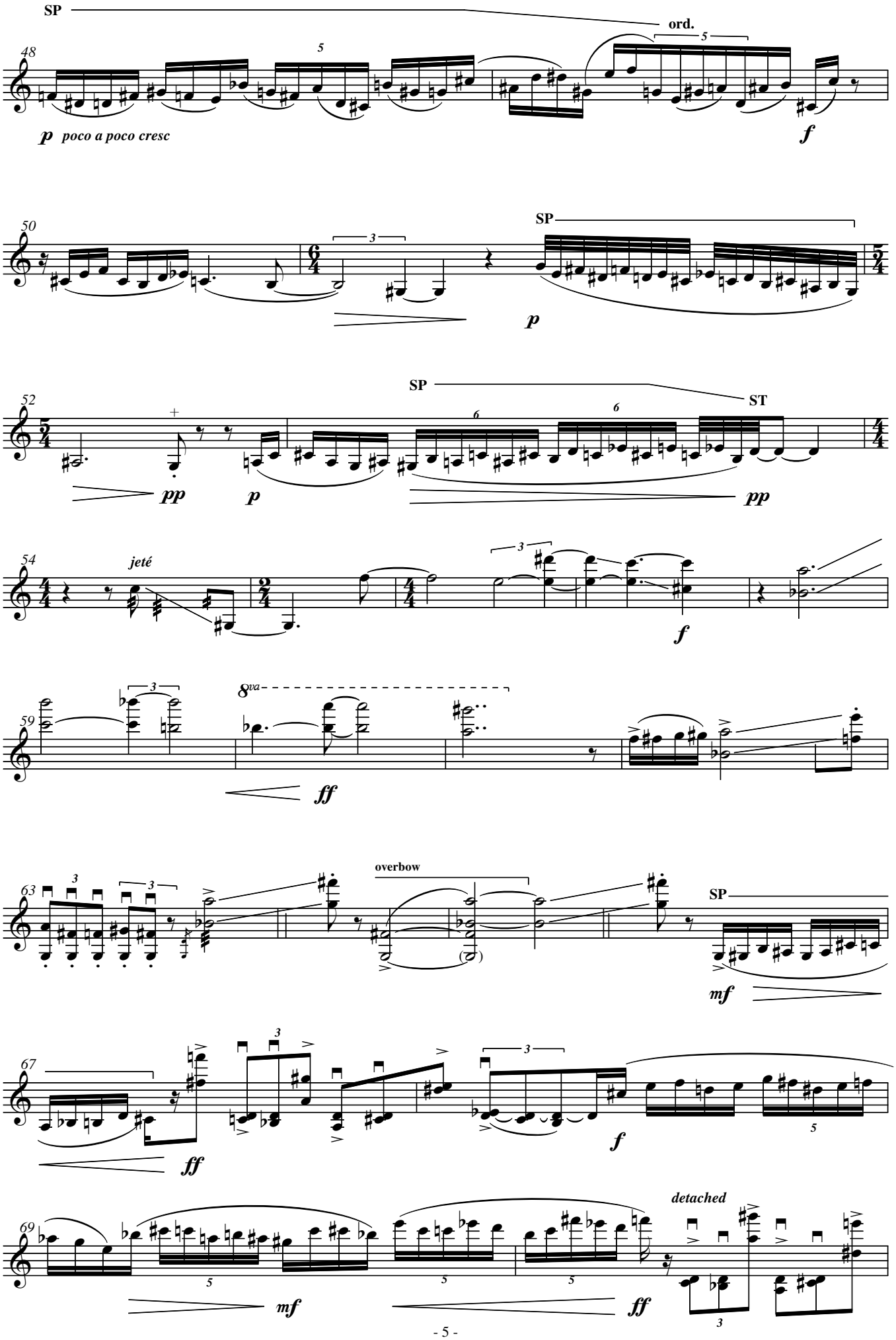
(segue into trem.)

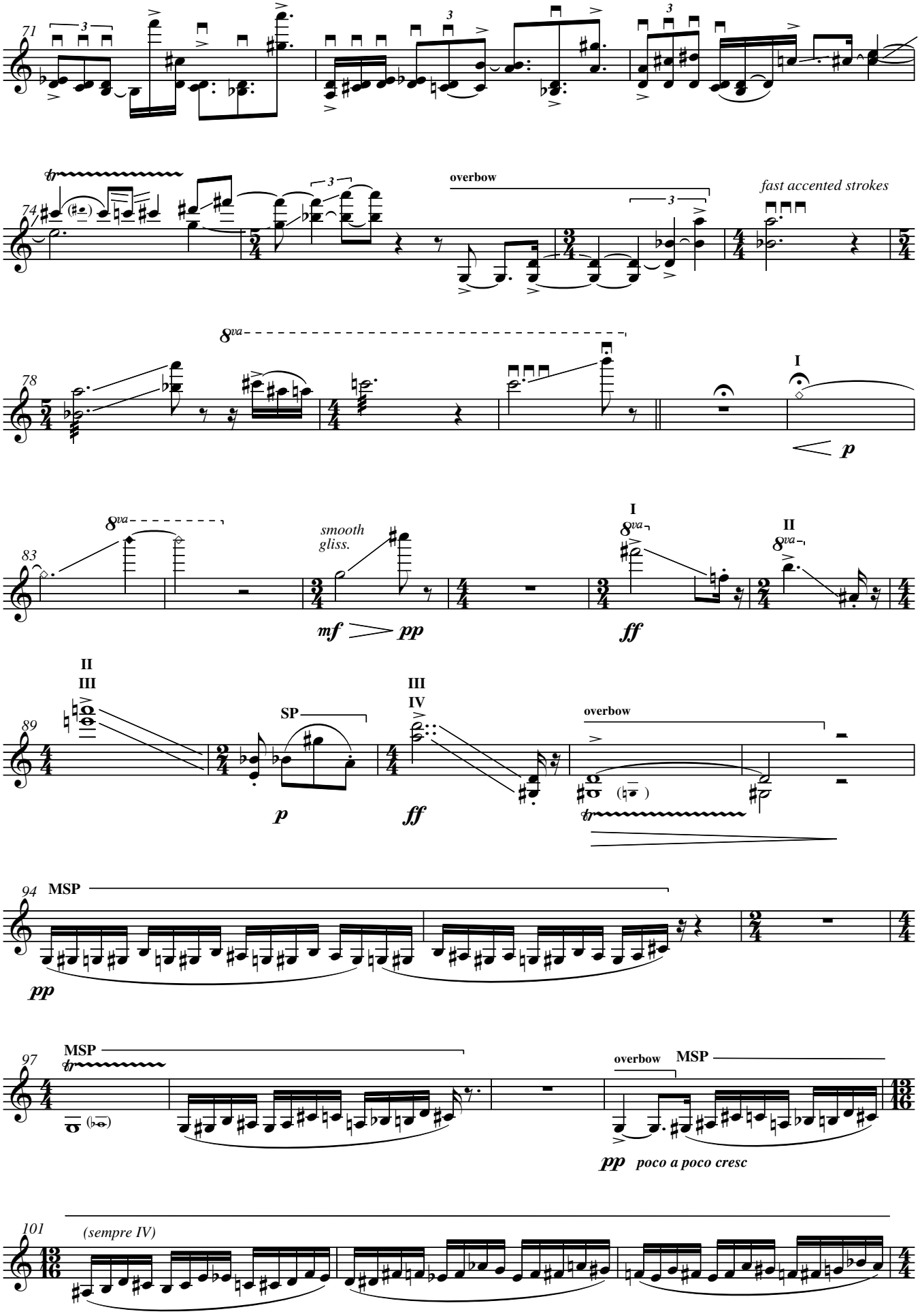
p ***f*** ***p***

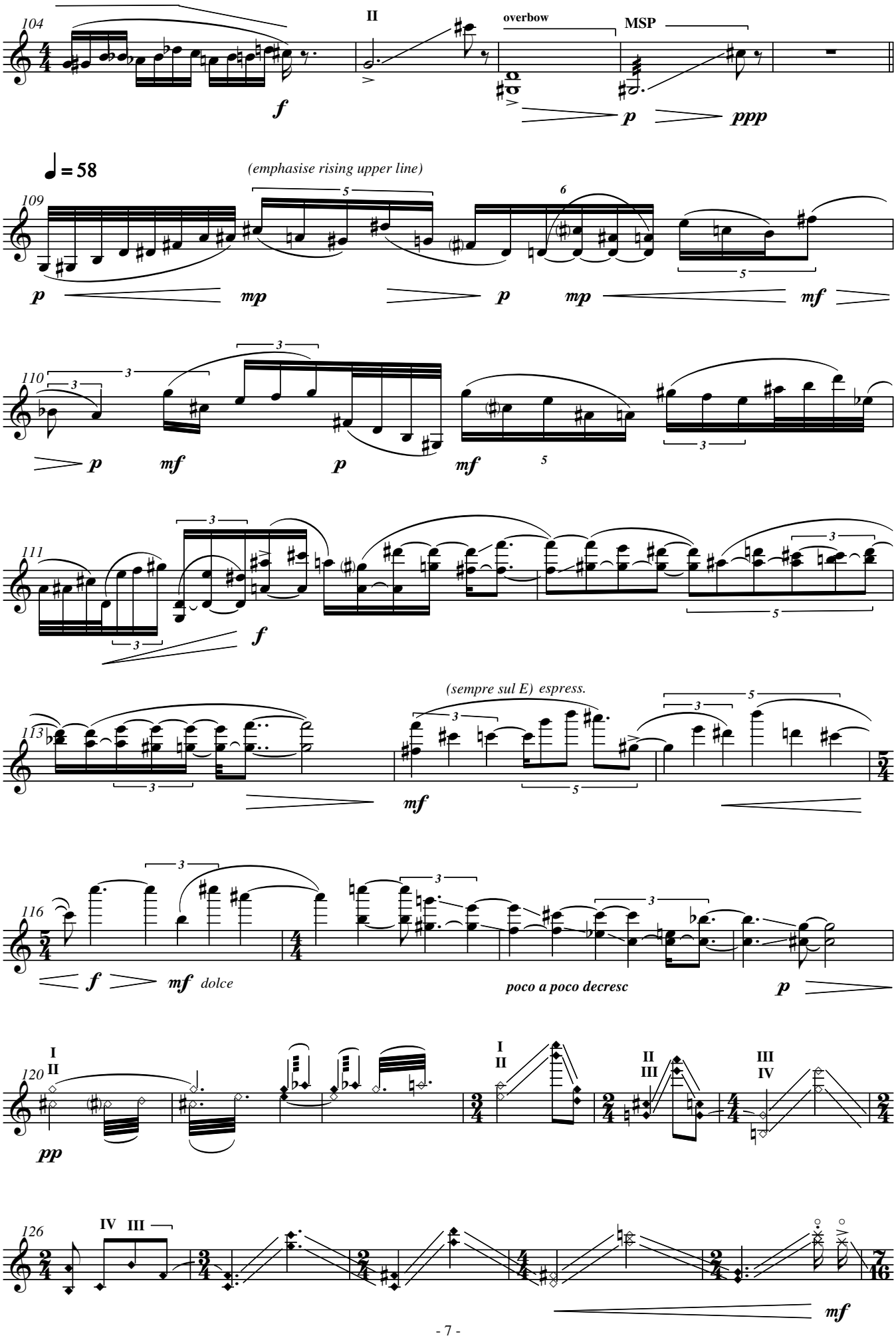
ord.

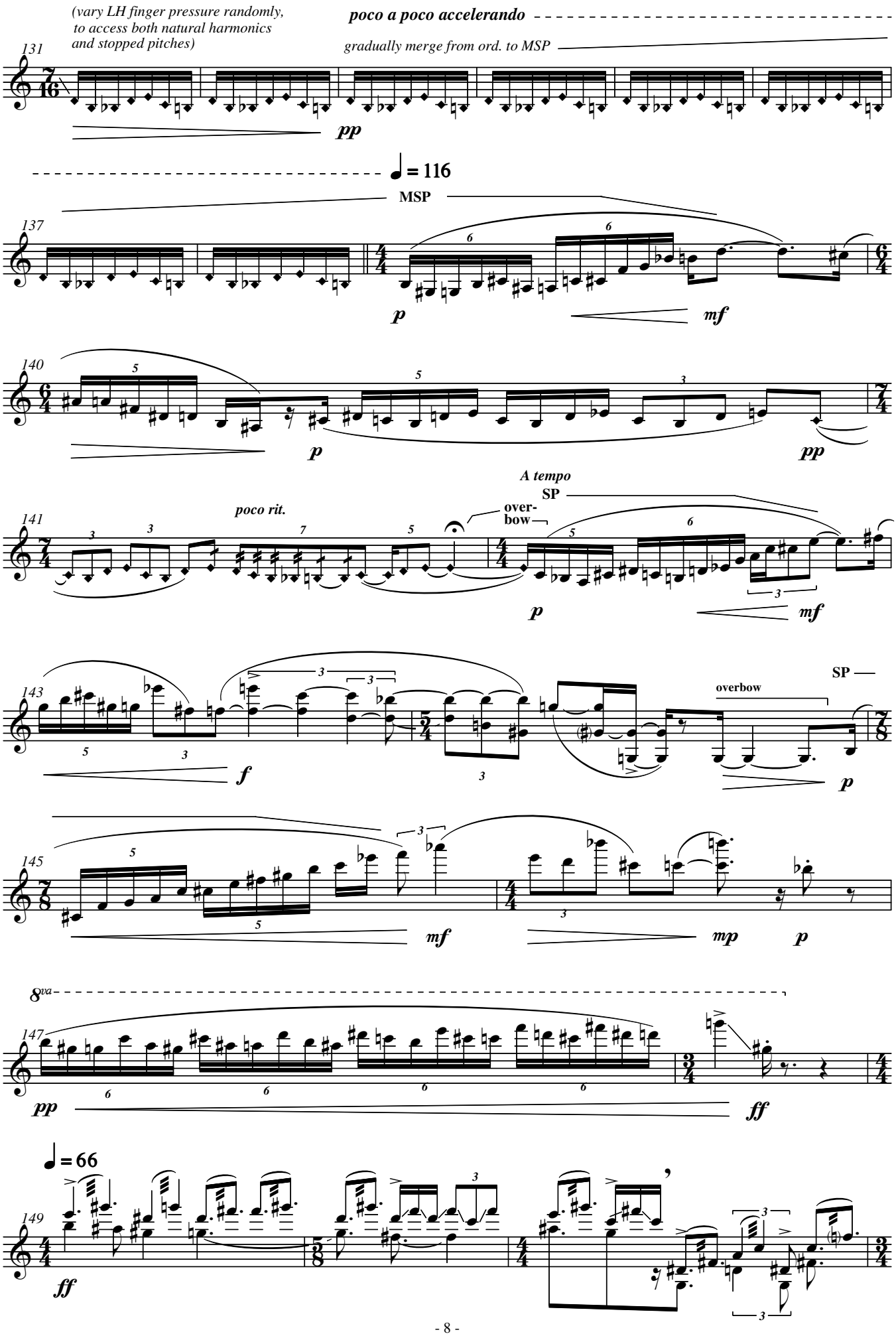
mf ***f***

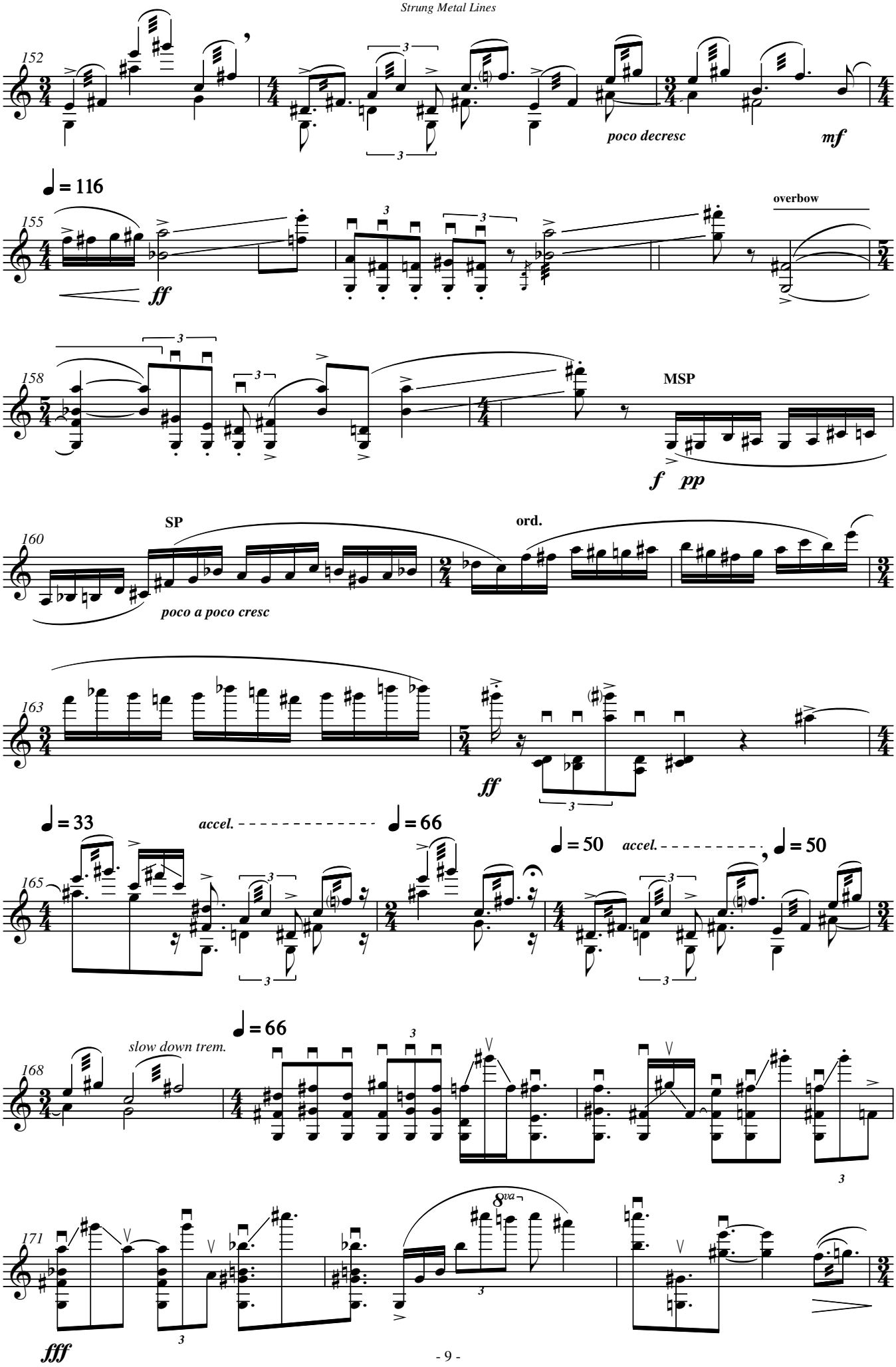

25
ff
♩ = 116
Agitato
28
IV (until m.41)
SP
fff
sfz
31
SP
p
sfz
f
34
ord.
SP
poco a poco cresc
(to m.41)
37
ord.
SP
(sempre IV)
39
(sempre IV)
IV
III
II
ff
42
I
(ord.)
sfz
45
mp

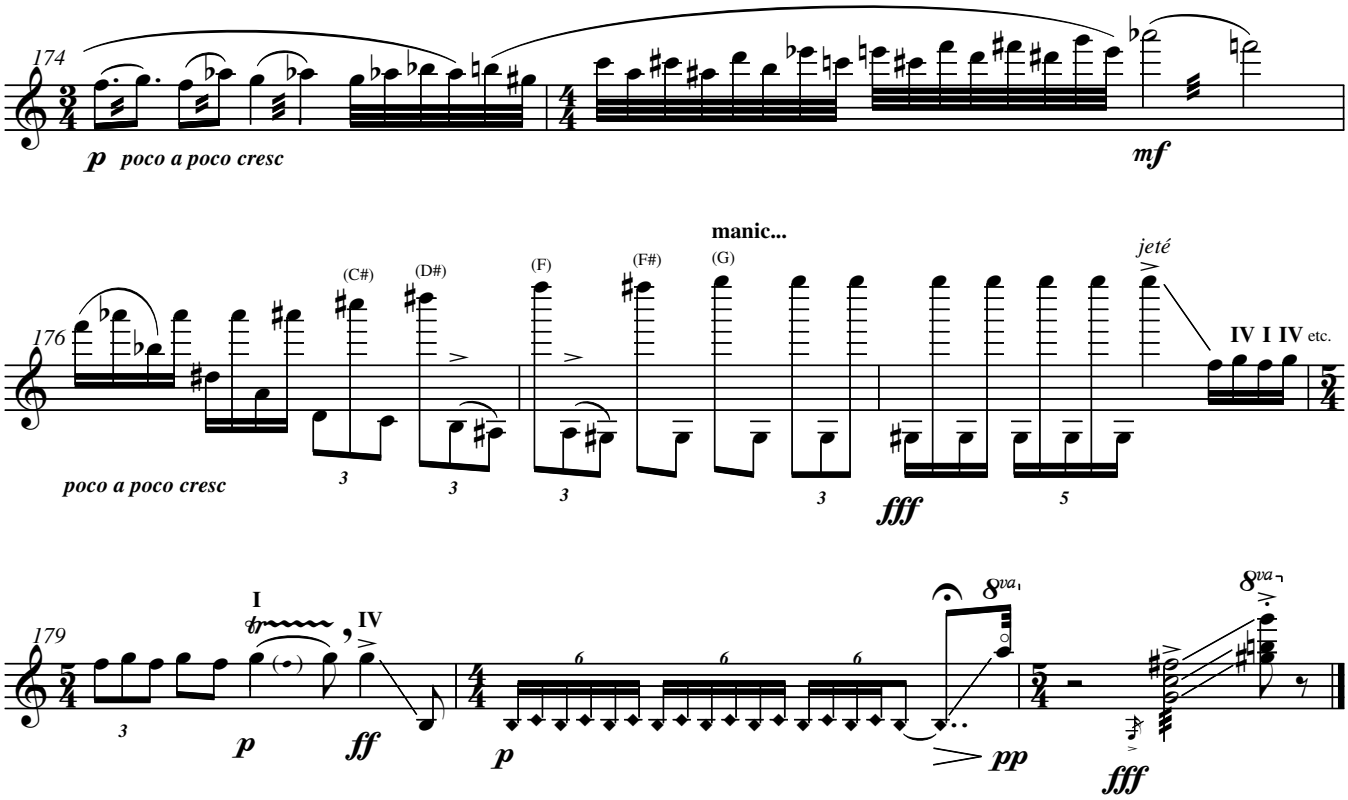

SP
ord.
48
p poco a poco cresc
f
50
SP
p
52
SP
ST
pp
p
pp
54
jeté
f
59
8va
ff
63
overbow
SP
mf
67
ff
f
69
detached
mf
ff


71
74
overbow
fast accented strokes
78
I
p
83
smooth
gliss.
mf
pp
ff
II
89
III
IV
SP
p
ff
overbow
94
MSP
pp
97
MSP
overbow
MSP
pp
poco a poco cresc
101
(sempre IV)


104
II
overbow
MSP
f
p
ppp
♩ = 58
(emphasise rising upper line)
109
p
mp
p
mp
mf
110
p
mf
p
mf
111
f
(sempre sul E) espress.
113
mf
116
f
mf dolce
poco a poco decresc
p
120
I
II
pp
I
II
II
III
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
♩ = 116
MSP
137
p
mf
140
p
pp
A tempo
SP
poco rit.
141
over-bow
p
mf
143
f
overbow
SP
p
145
mf
mp
p
8va
147
pp
ff
♩ = 66
149
ff


152
poco decresc
mf
♩ = 116
155
ff
overbow
158
MSP
f pp
SP
ord.
160
poco a poco cresc
163
ff
♩ = 33
accel.
♩ = 66
165
♩ = 50
accel.
♩ = 50
♩ = 66
slow down trem.
168
8va
171
fff


174
p poco a poco cresc
mf
manic...
176
(C#)
(D#)
(F)
(F#)
(G)
jeté
IV I IV etc.
poco a poco cresc
fff
179
I
IV
p
ff
p
8va
pp
8va
fff

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).

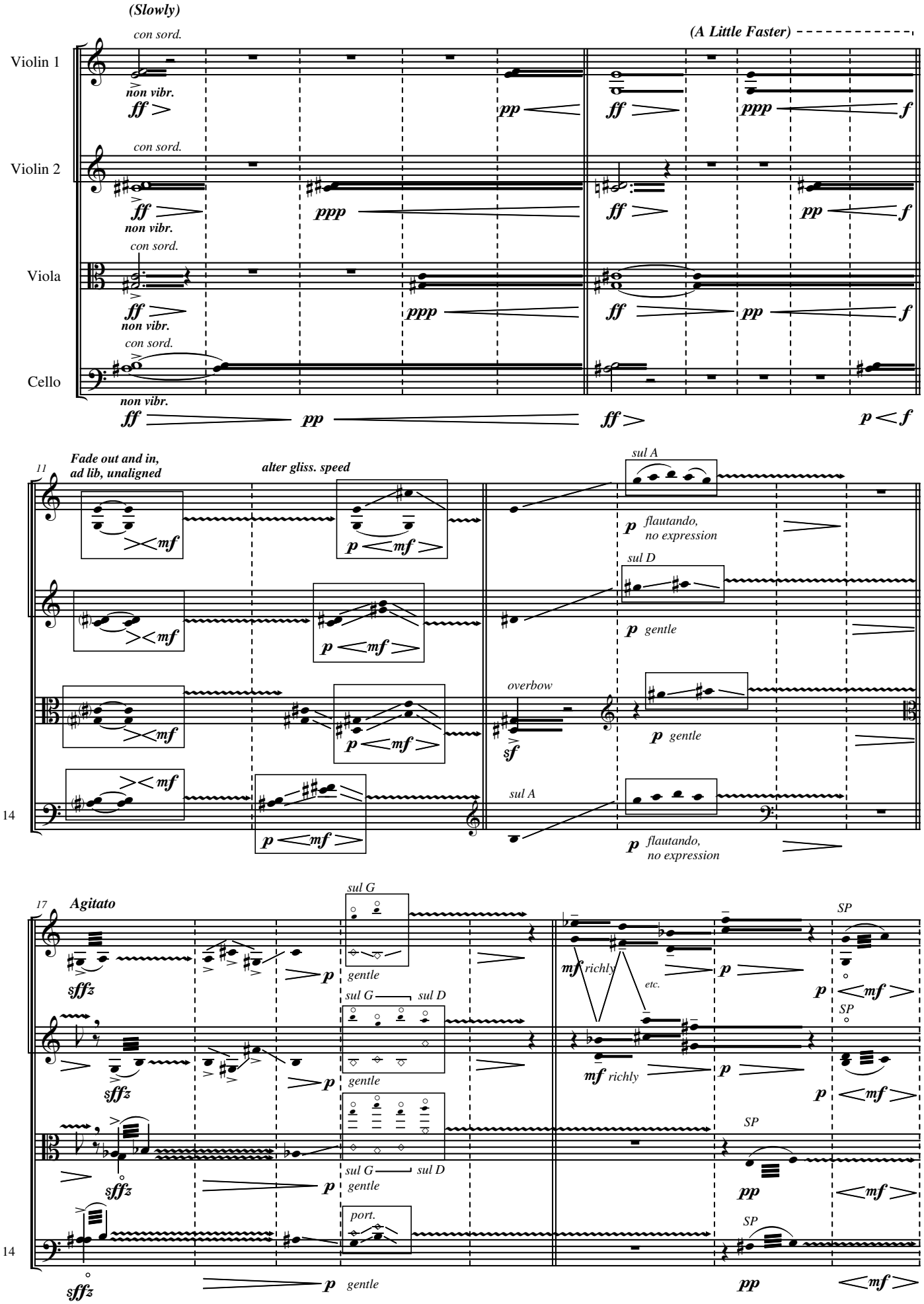
* * * *

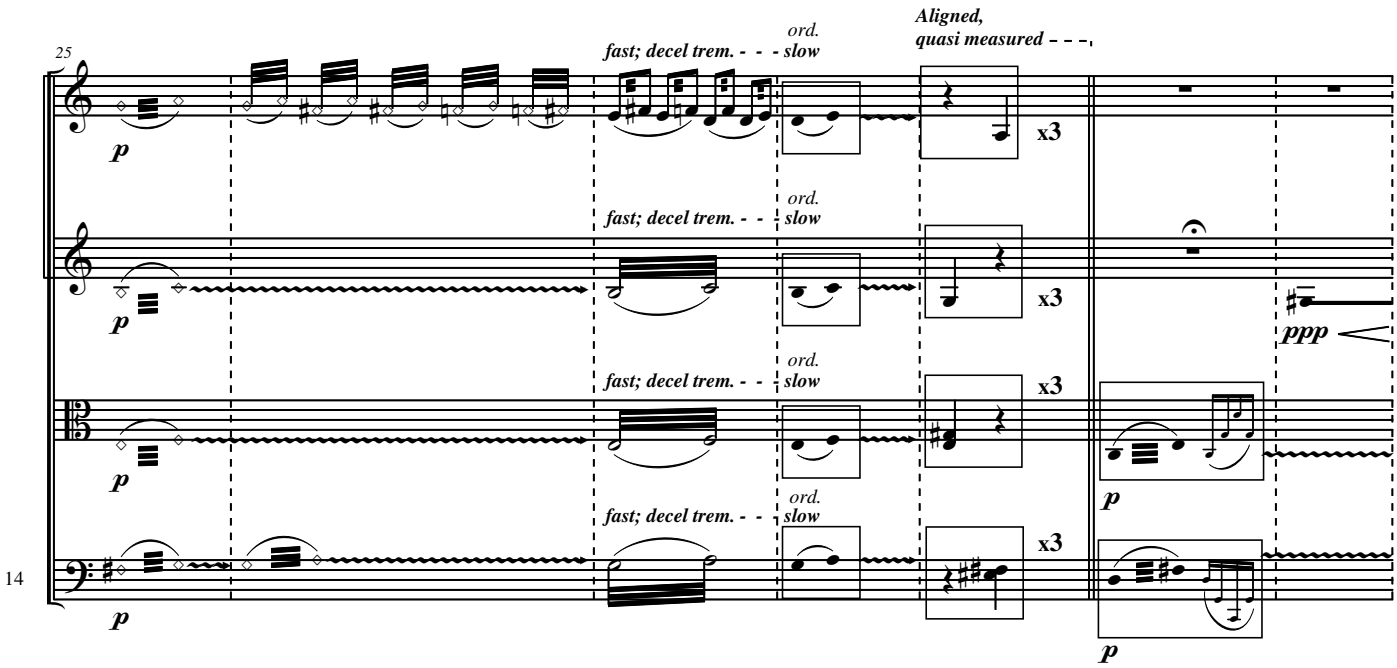
Duration: c. 7'

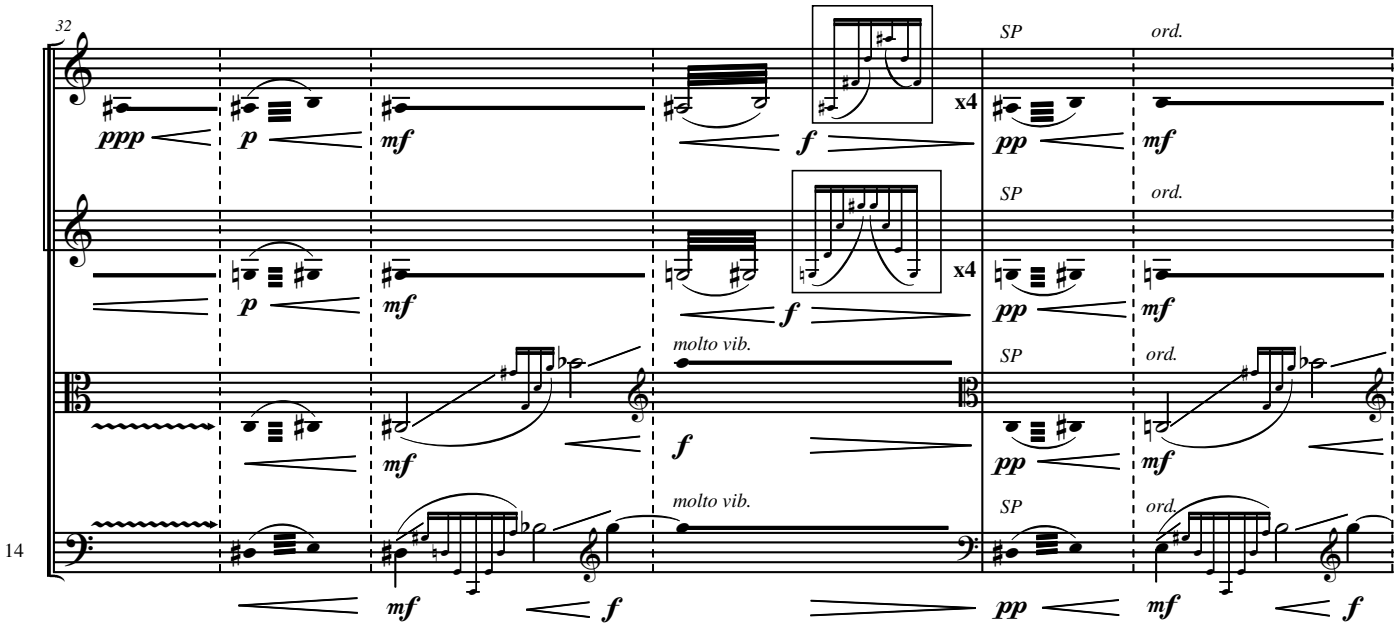
First performance: 22 June 2008 in 'Counterparts' presented by chronology arts, performed by Victoria Jacono (Vln I), Joanne Toouli (Vln II), Luke Spicer (Vla), Eleanor Betts (Vlc).

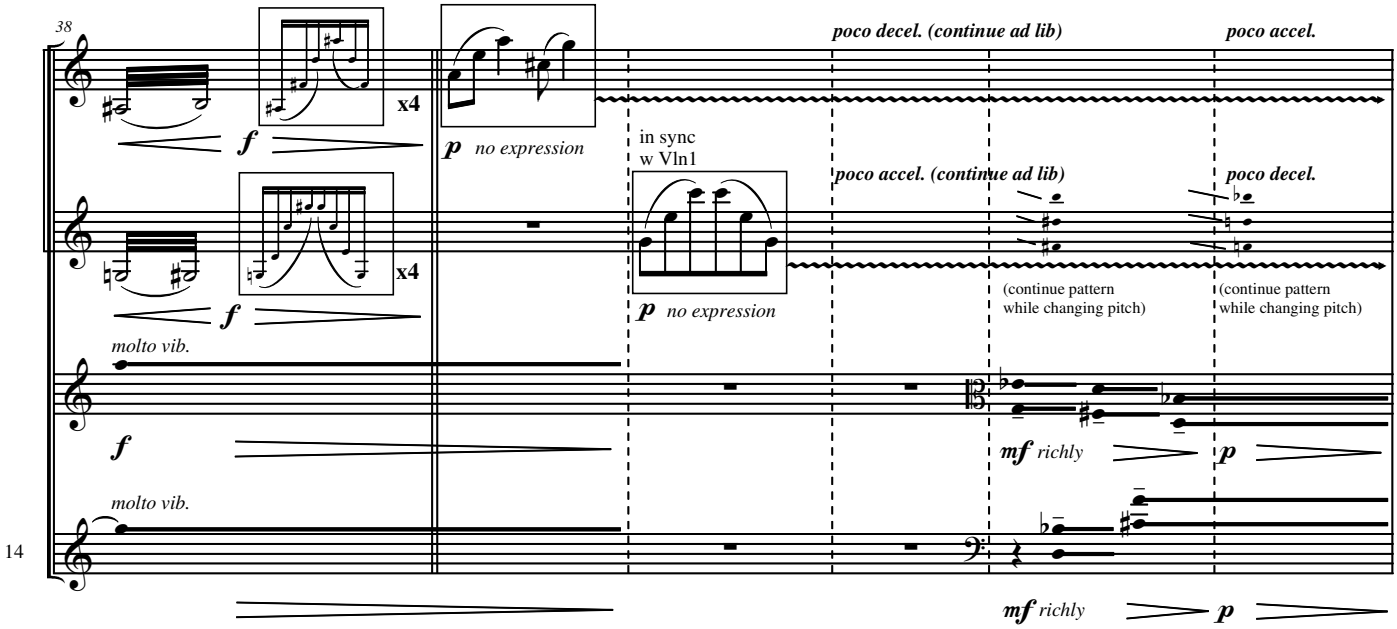
Cloud Sketch

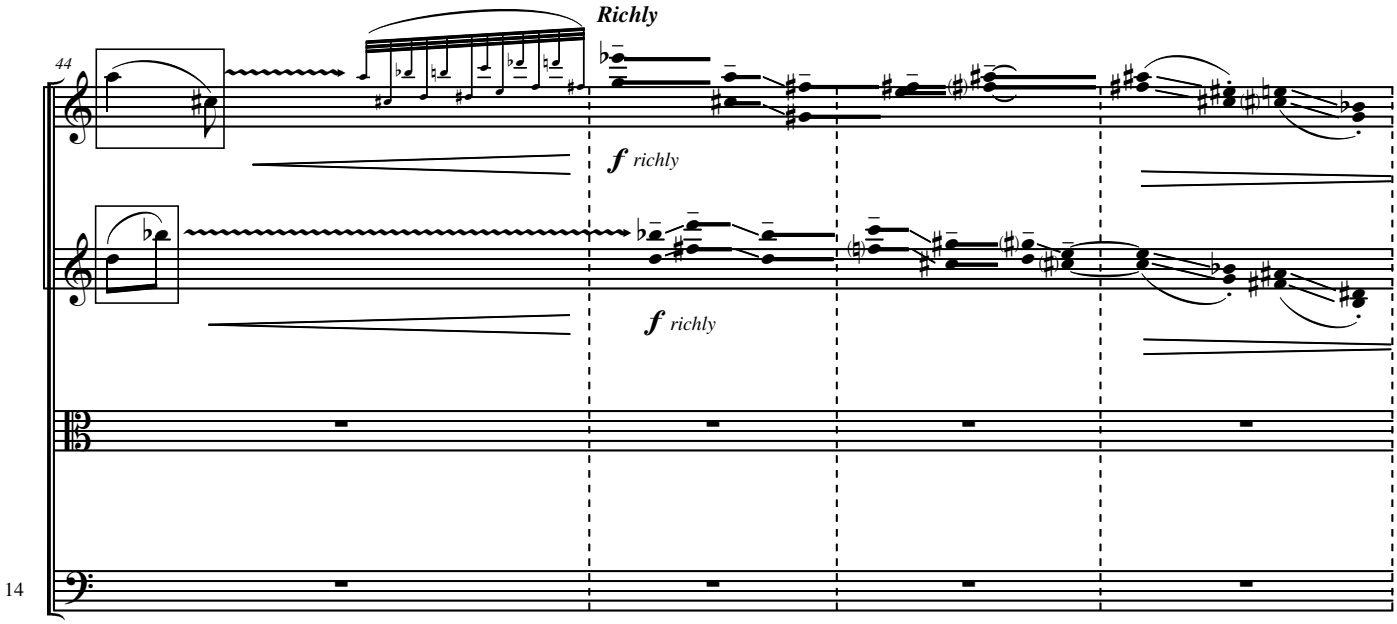
Alex Pozniak

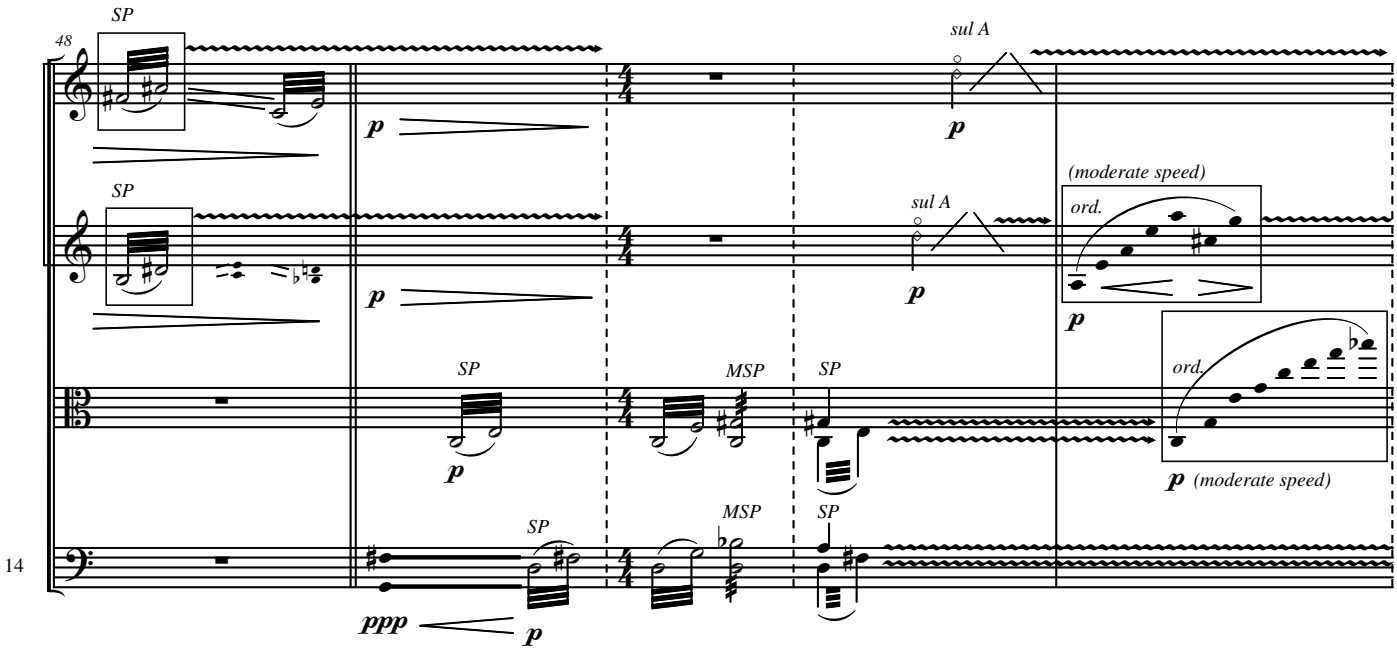


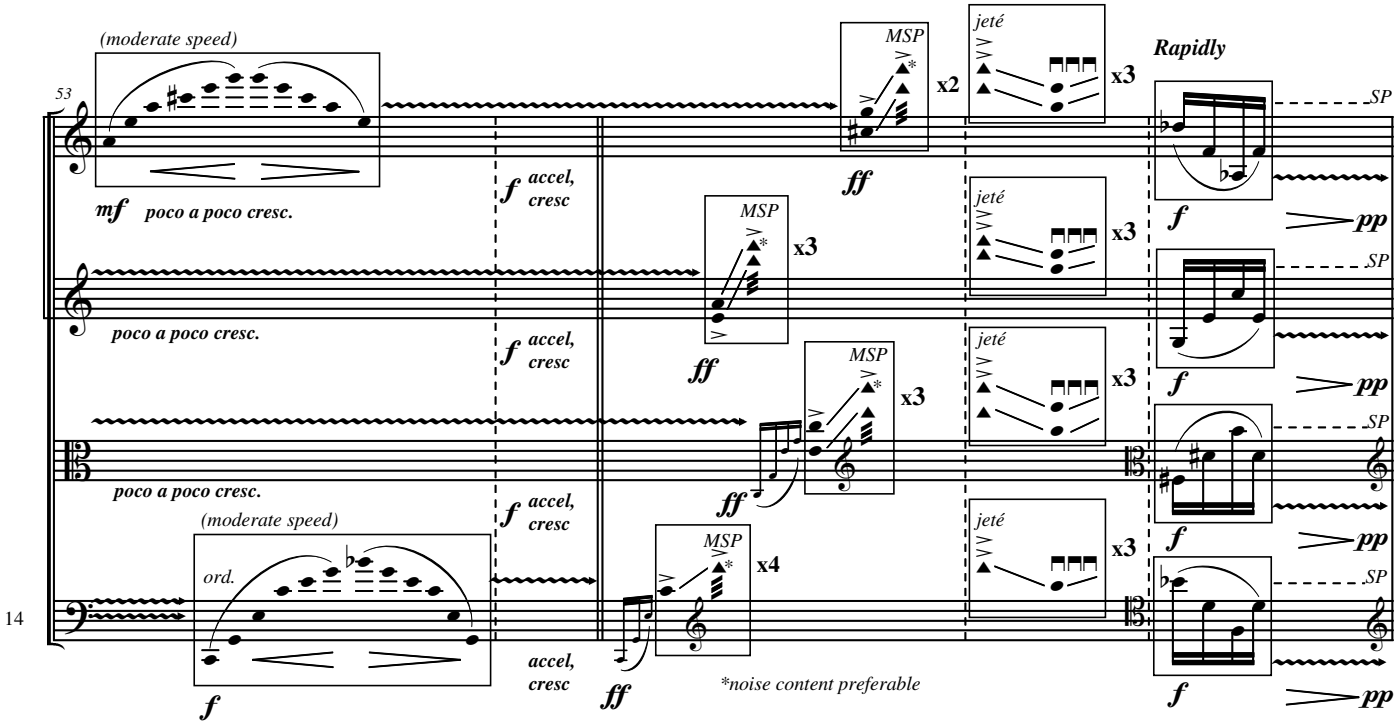

25
fast; decel trem. - - - slow
ord.
Aligned,
quasi measured - - -
x3
p
ppp
14

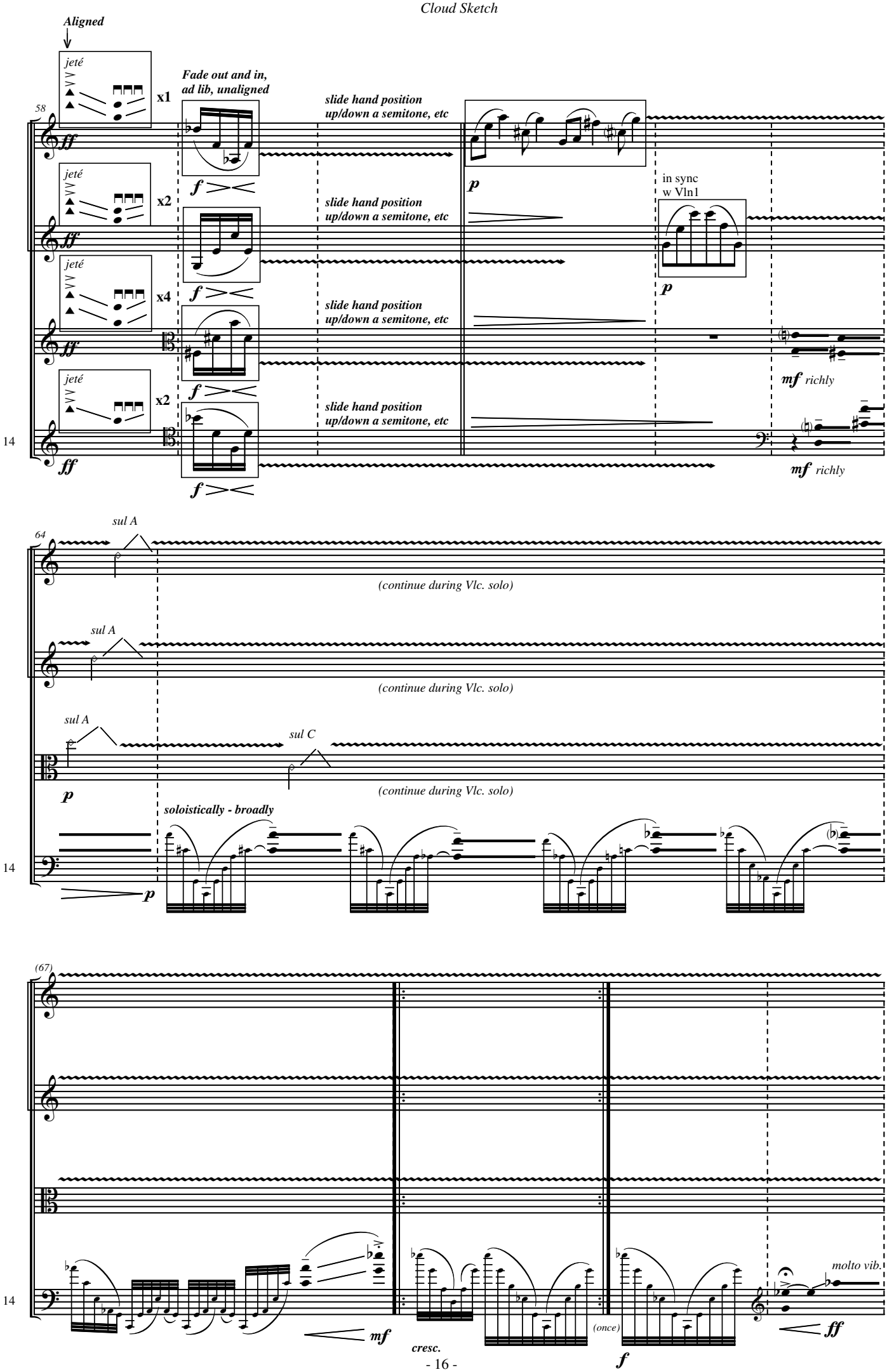

32
SP
ord.
x4
ppp
p
mf
f
pp
molto vib.
14

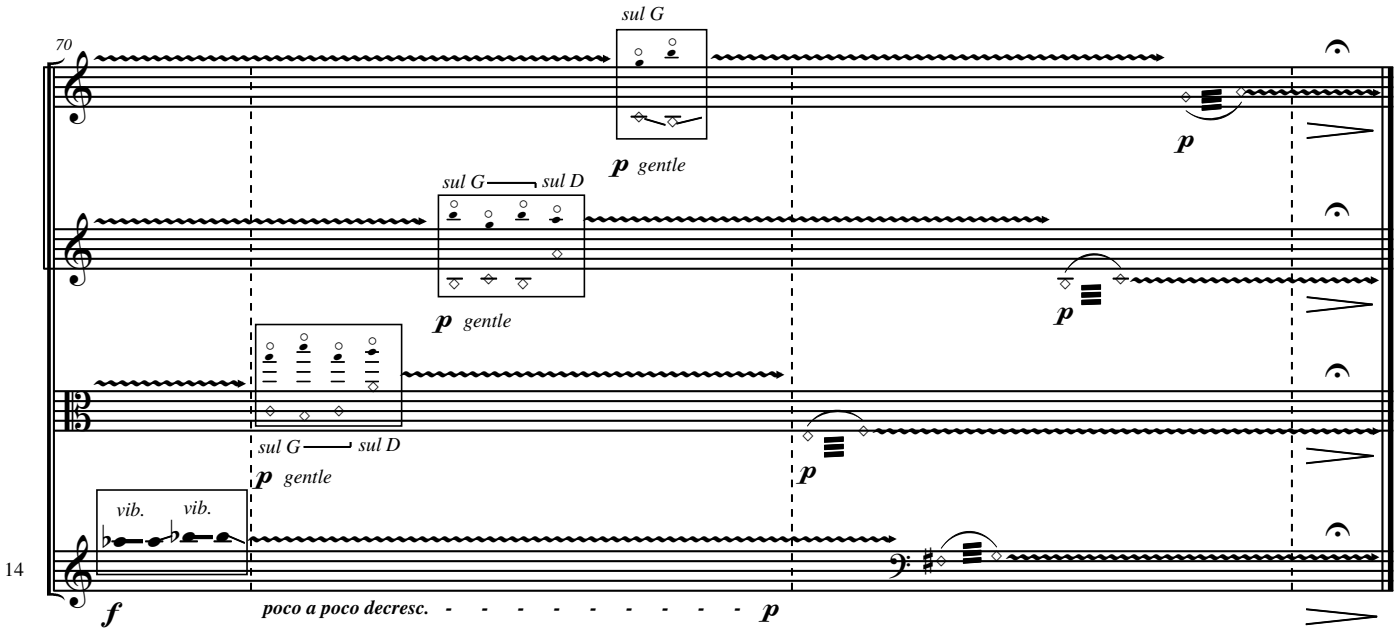

38
x4
f
p
no expression
in sync
w Vln1
poco decel. (continue ad lib)
poco accel.
poco accel. (continue ad lib)
poco decel.
(continue pattern
while changing pitch)
molto vib.
mf
richly
14


Richly
44
f richly
f richly
14


48
SP
p
sul A
p
SP
p
sul A
p
(moderate speed)
ord.
p
SP
p
MSP
SP
ord.
p (moderate speed)
SP
MSP
SP
ppp
p
14


(moderate speed)
53
mf poco a poco cresc.
f accel, cresc
MSP
x2
ff
jeté
x3
Rapidly
SP
f
pp
poco a poco cresc.
f accel, cresc
MSP
x3
ff
jeté
x3
SP
f
pp
poco a poco cresc.
f accel, cresc
MSP
x3
ff
jeté
x3
SP
f
pp
(moderate speed)
ord.
f
accel, cresc
MSP
x4
ff
jeté
x3
SP
f
pp
14
*noise content preferable


Aligned
jeté
x1
Fade out and in,
ad lib, unaligned
slide hand position
up/down a semitone, etc
58
ff
f
p
jeté
x2
in sync
w Vln1
jeté
x4
mf richly
jeté
x2
14
sul A
64
(continue during Vlc. solo)
sul A
(continue during Vlc. solo)
sul A
sul C
(continue during Vlc. solo)
soloistically - broadly
(67)
molto vib.
(once)
cresc.


70
sul G
p gentle
sul G sul D
p gentle
p
p
sul G sul D
p gentle
p
vib. vib.
14
f
poco a poco decresc.
p

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"

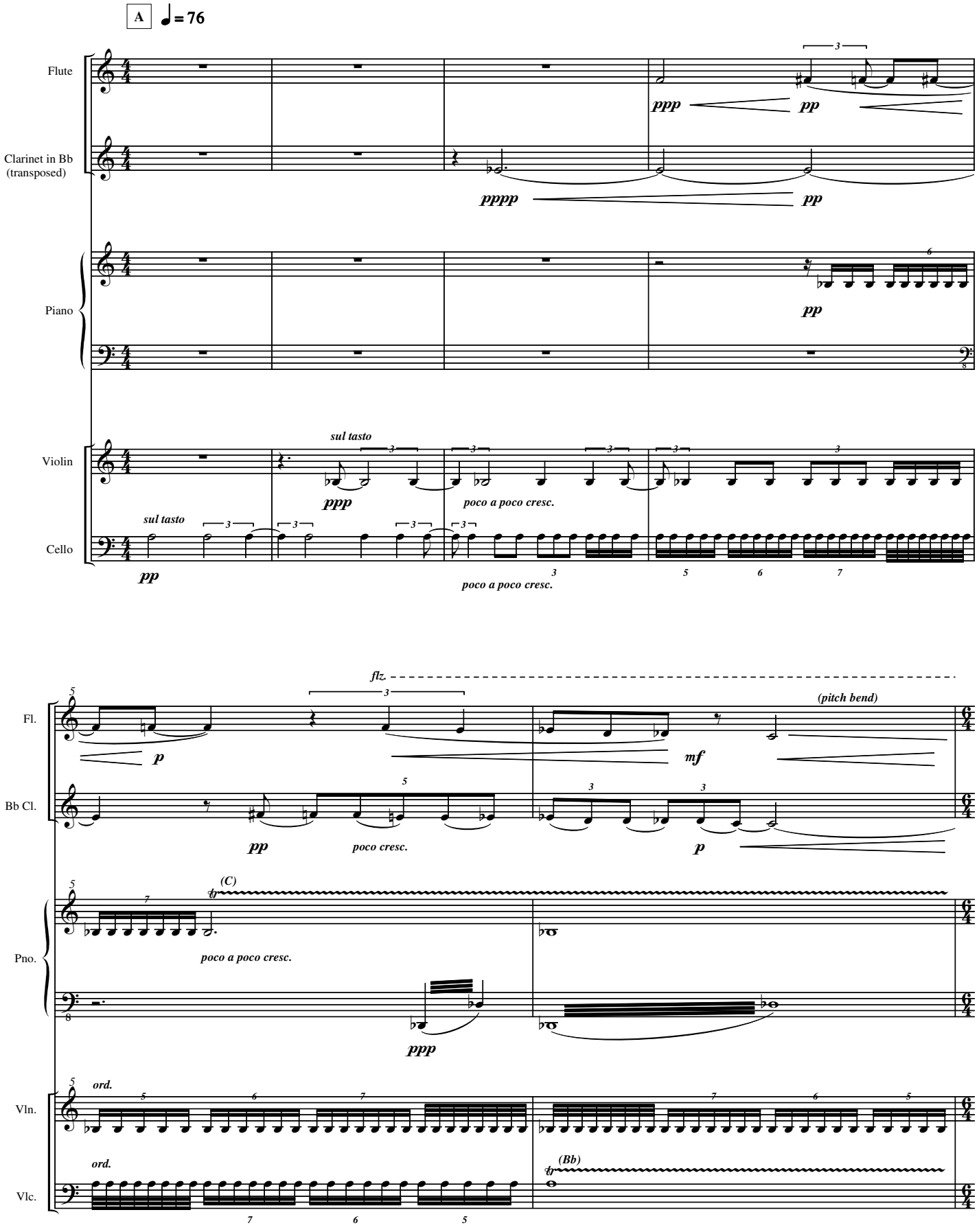
Commissioned by Father Arthur Bridge for Ars Musica Australis.

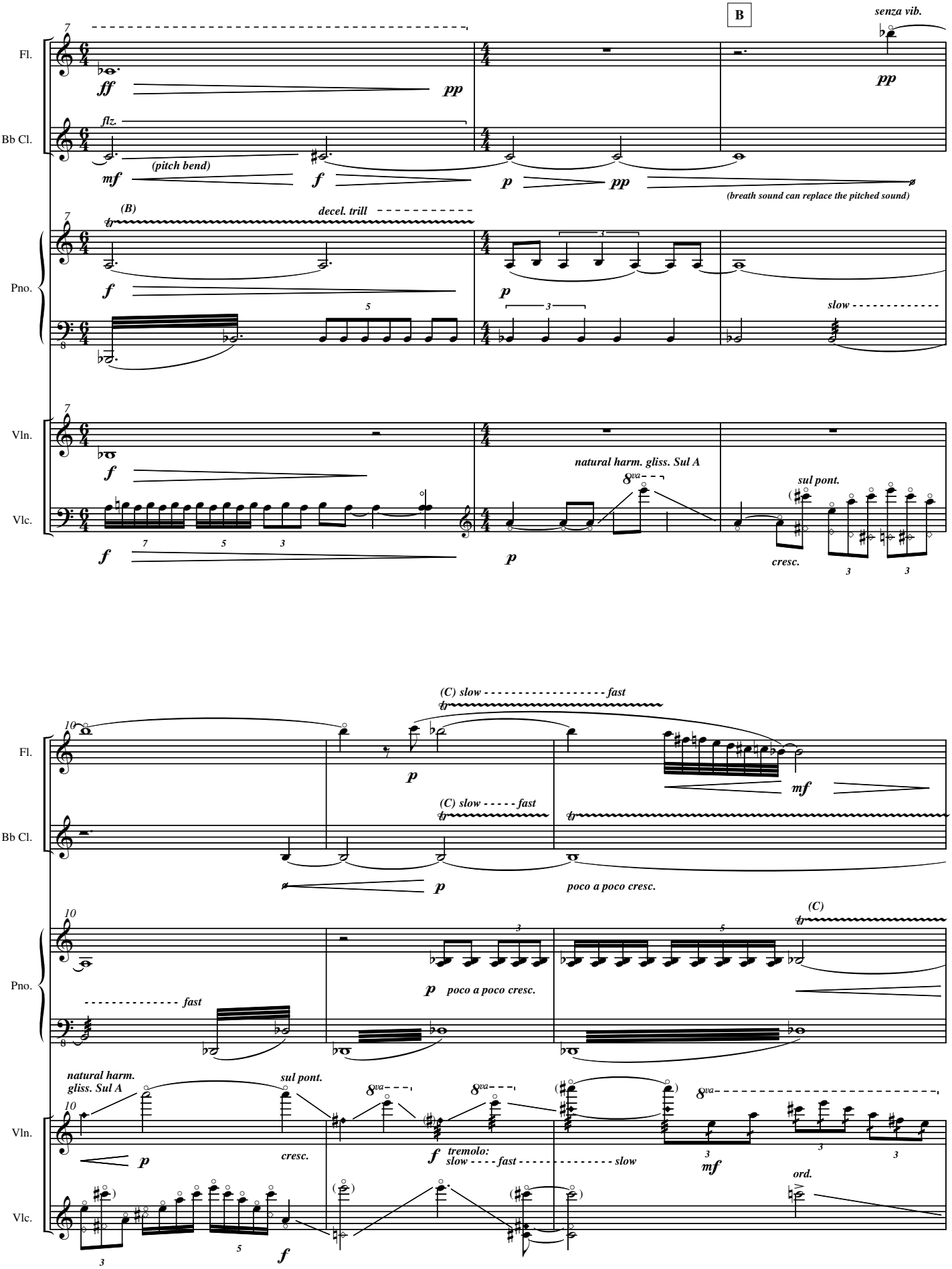
First performance of original 2007 version: 16 June 2007 in 'Second Viennese School Meets Modern Australian' by Kammer. Lisa Osmiałowski (Fl), John Lewis (Cl), Scott Taggart (Vln), Daniel Yeadon (Vlc), Alan Hicks (Pno).

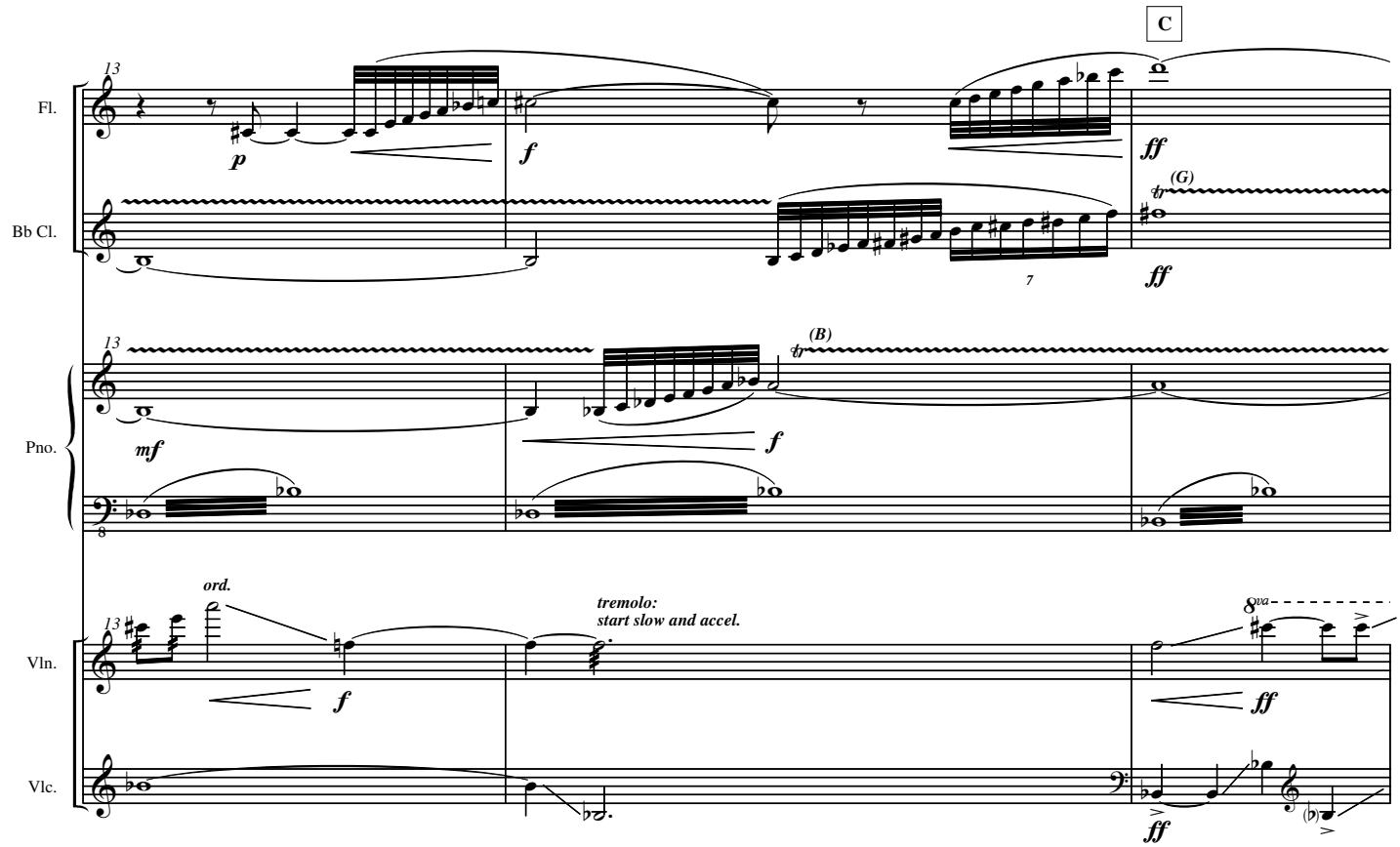
First performance of current 2008 version: 9 May 2008 in 'Sui Generis' presented by the Fellowship of Australian Composers, performed by Jennifer Bradstreet (Fl), Toby Armstrong (Cl), Christina Morris (Vln), Eleanor Betts (Vlc), Ying Ho (Pno), conducted by David Griffin.

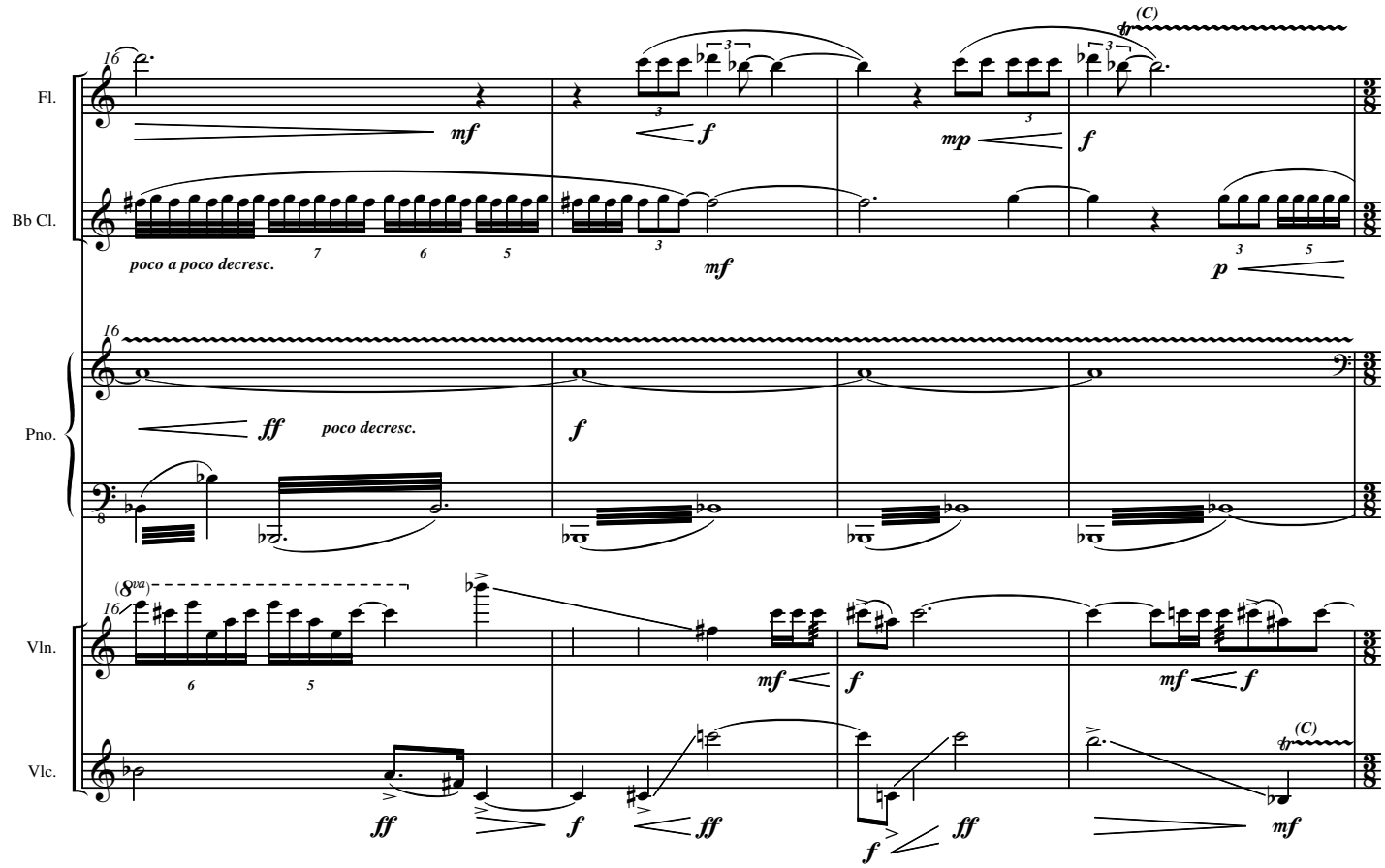
Waveforms

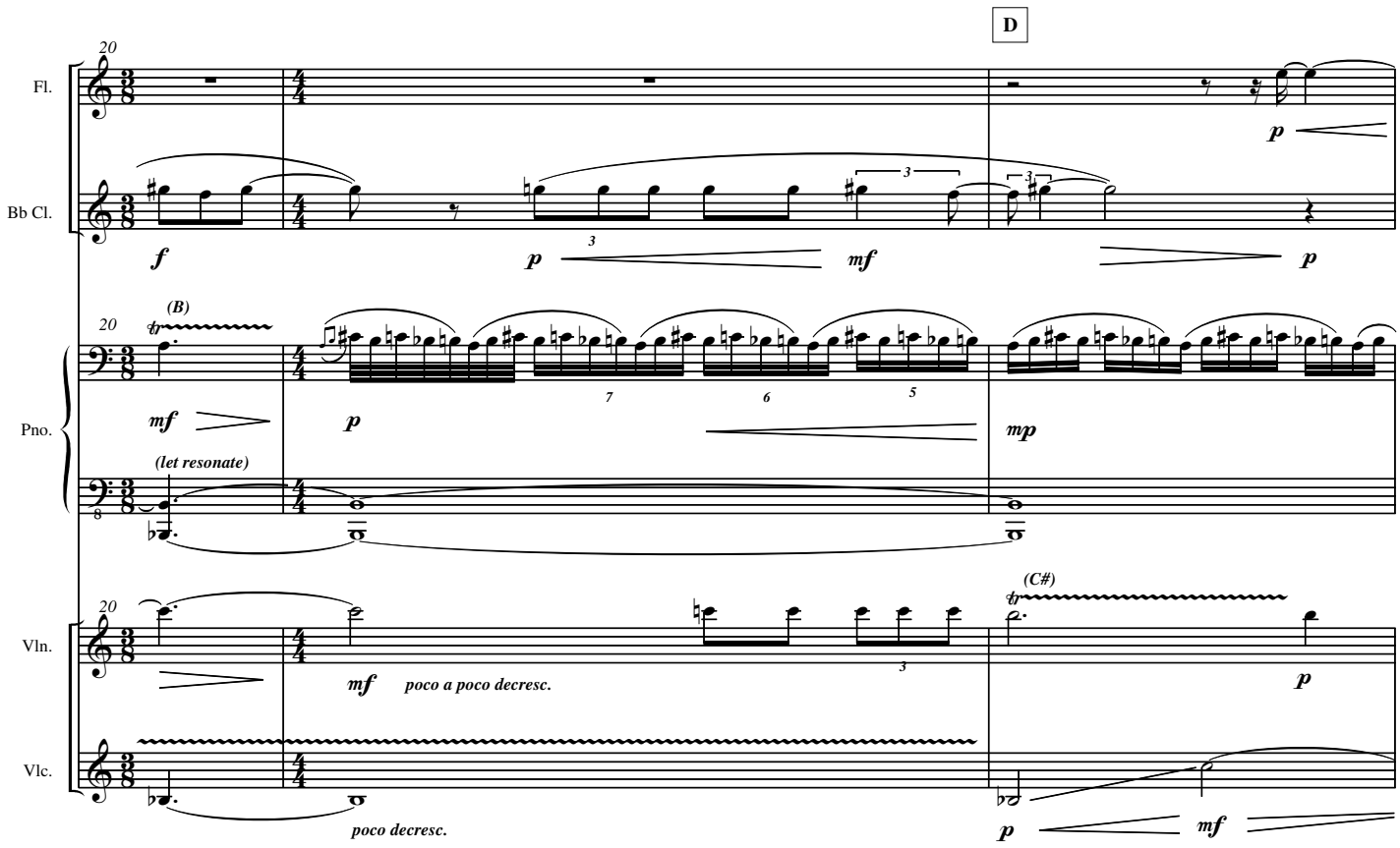
Alex Pozniak

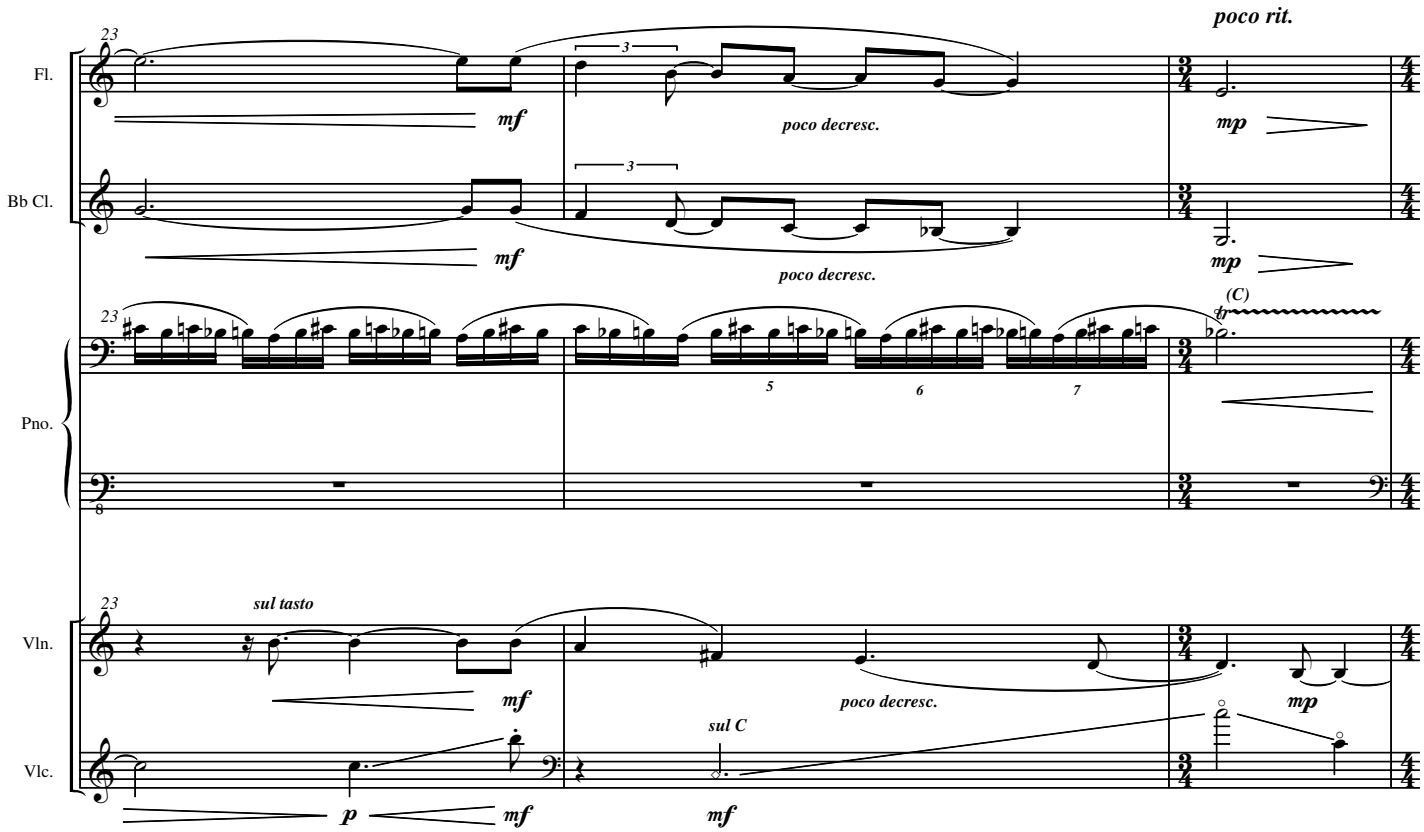


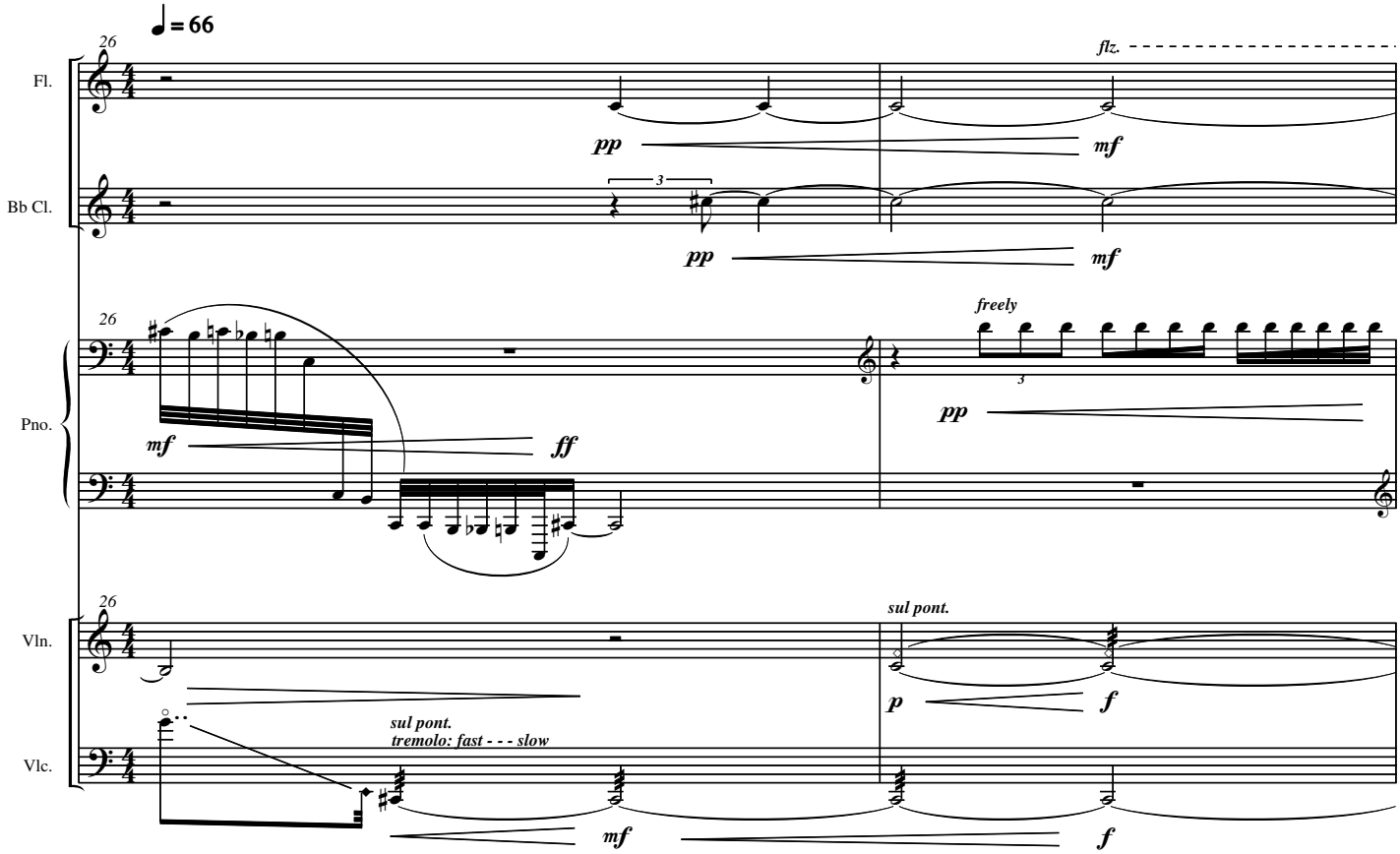

B
senza vib.
Fl.
Bb Cl.
flz.
(pitch bend)
(breath sound can replace the pitched sound)
(B)
decel. trill
Pno.
slow
Vln.
Vlc.
natural harm. gliss. Sul A
sul pont.
cresc.
(C) slow fast
poco a poco cresc.
(C)
natural harm. gliss. Sul A
sul pont.
cresc.
tremolo: slow fast slow
ord.

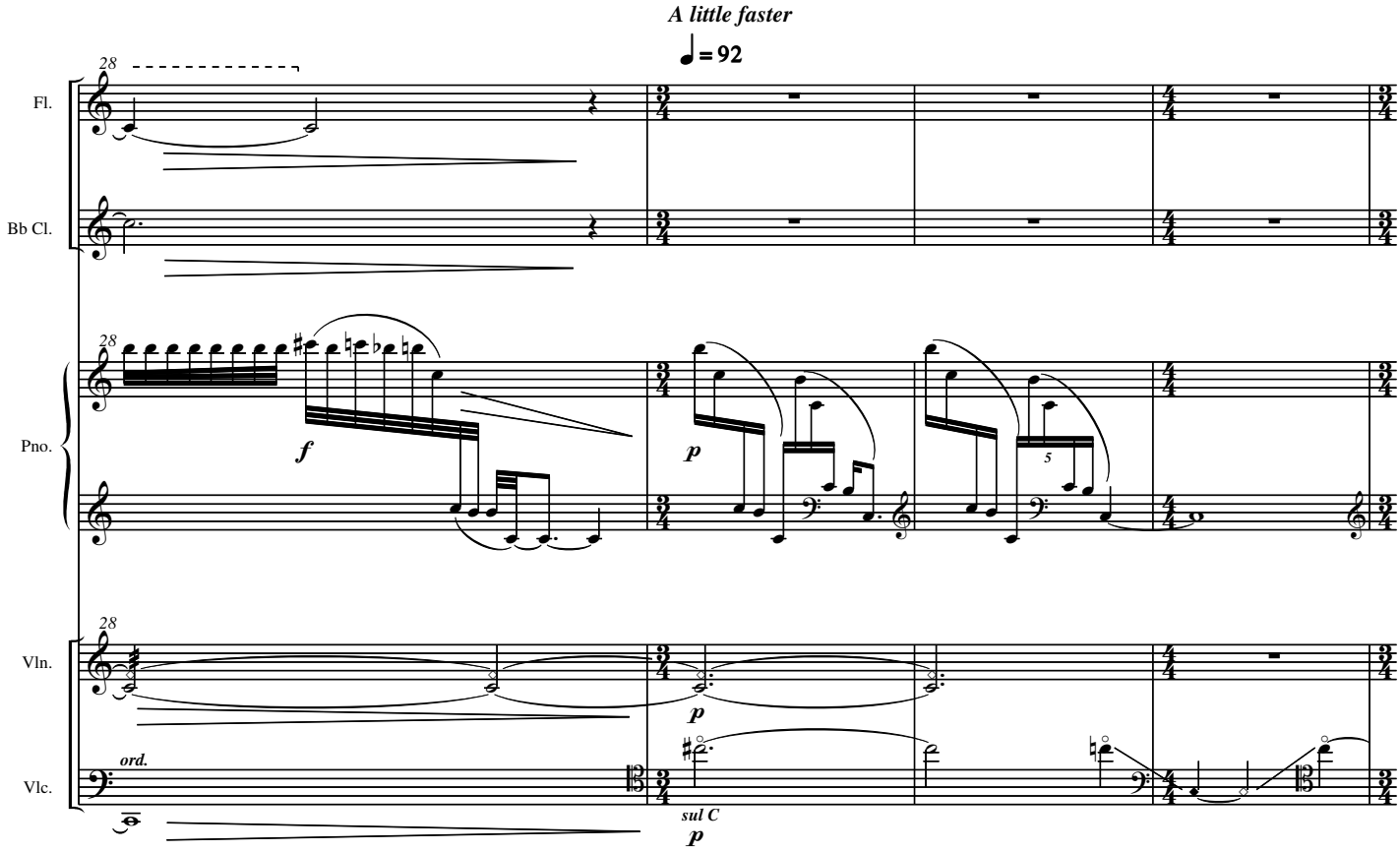

C
13
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
f
ff
(G)
(B)
mf
ord.
tremolo:
start slow and accel.
8va

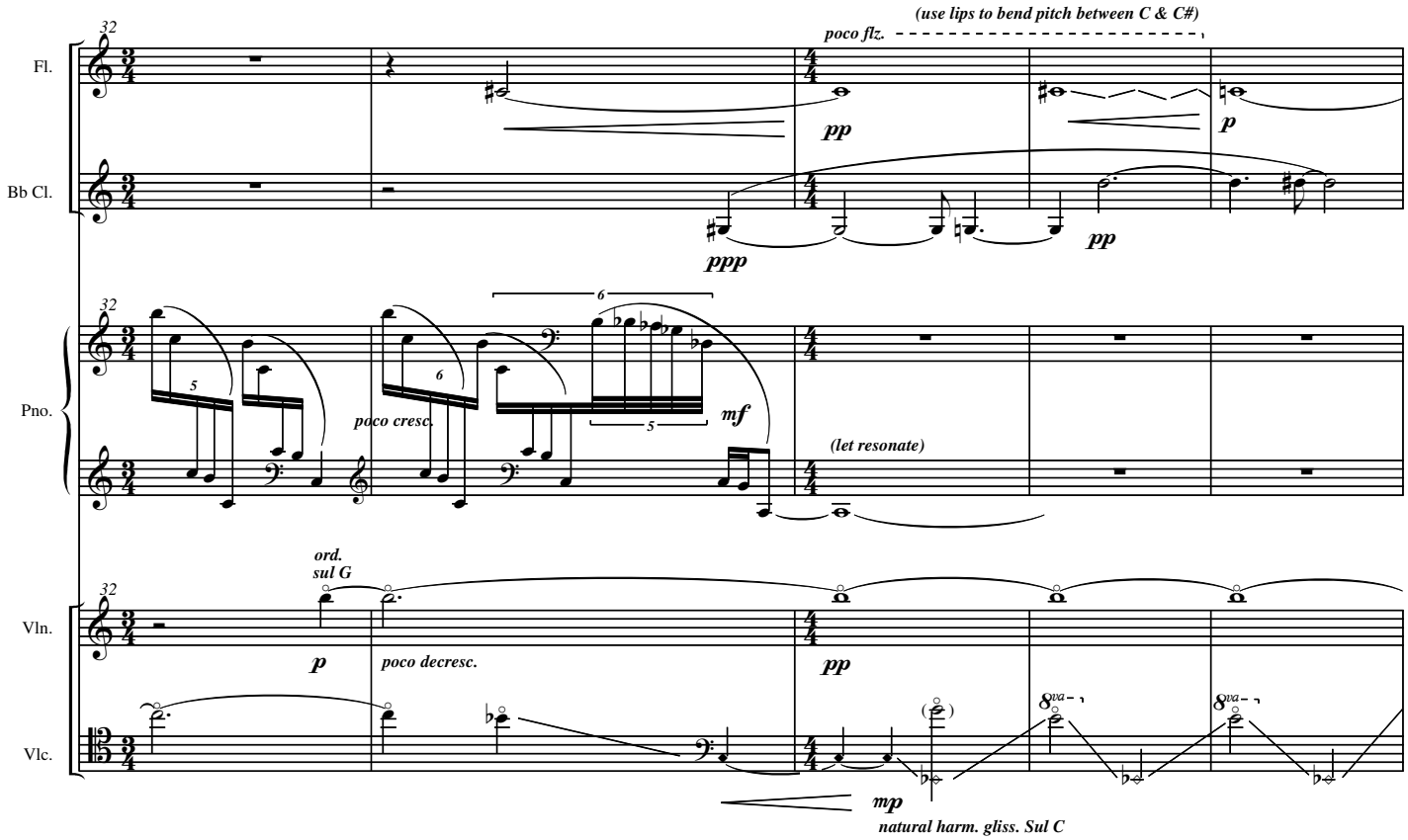

16
(C)
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mf
f
mp
p
poco a poco decresc.
ff
poco decresc.
(8va)

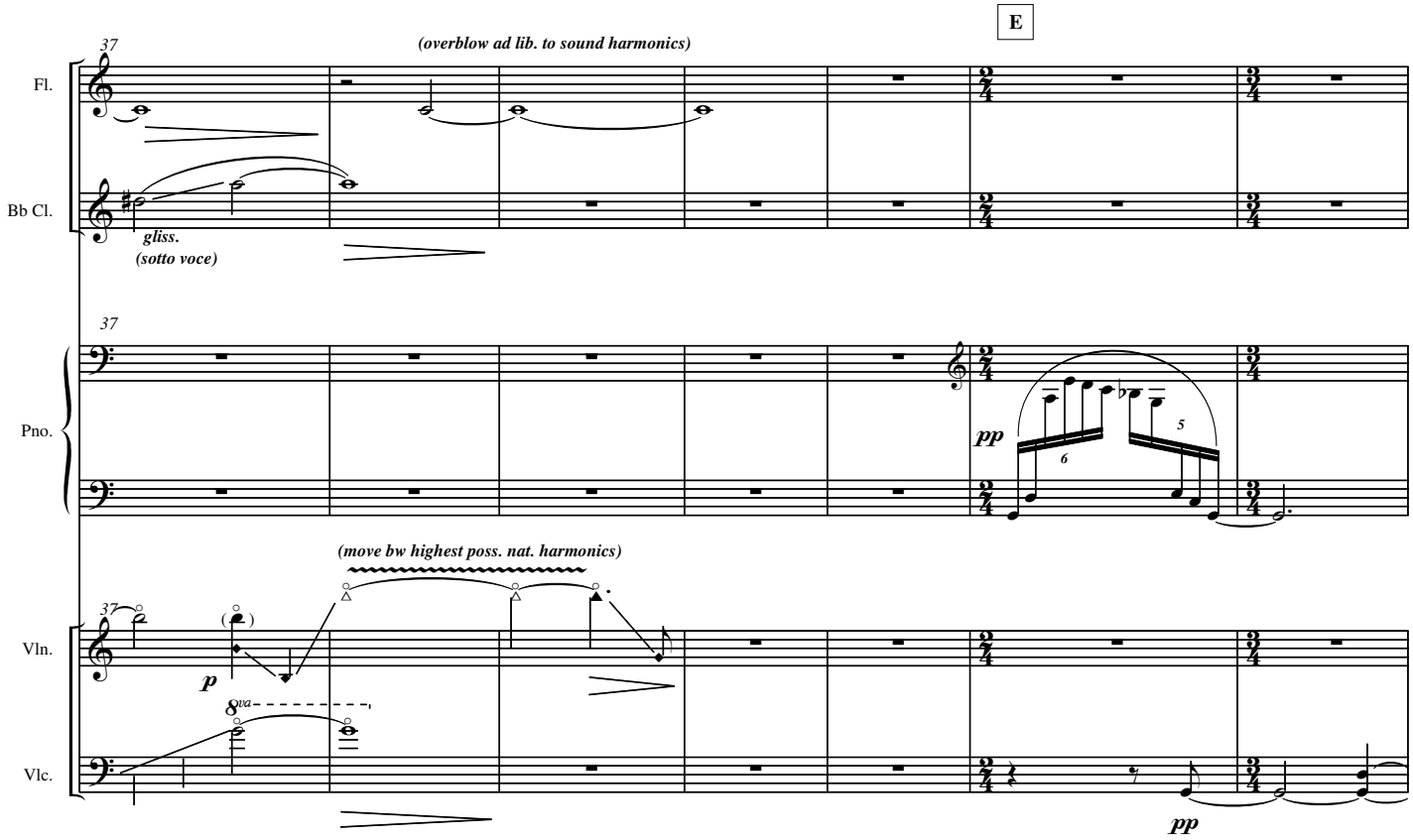

D
20
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(B)
(let resonate)
(C#)
poco a poco decresc.
poco decresc.

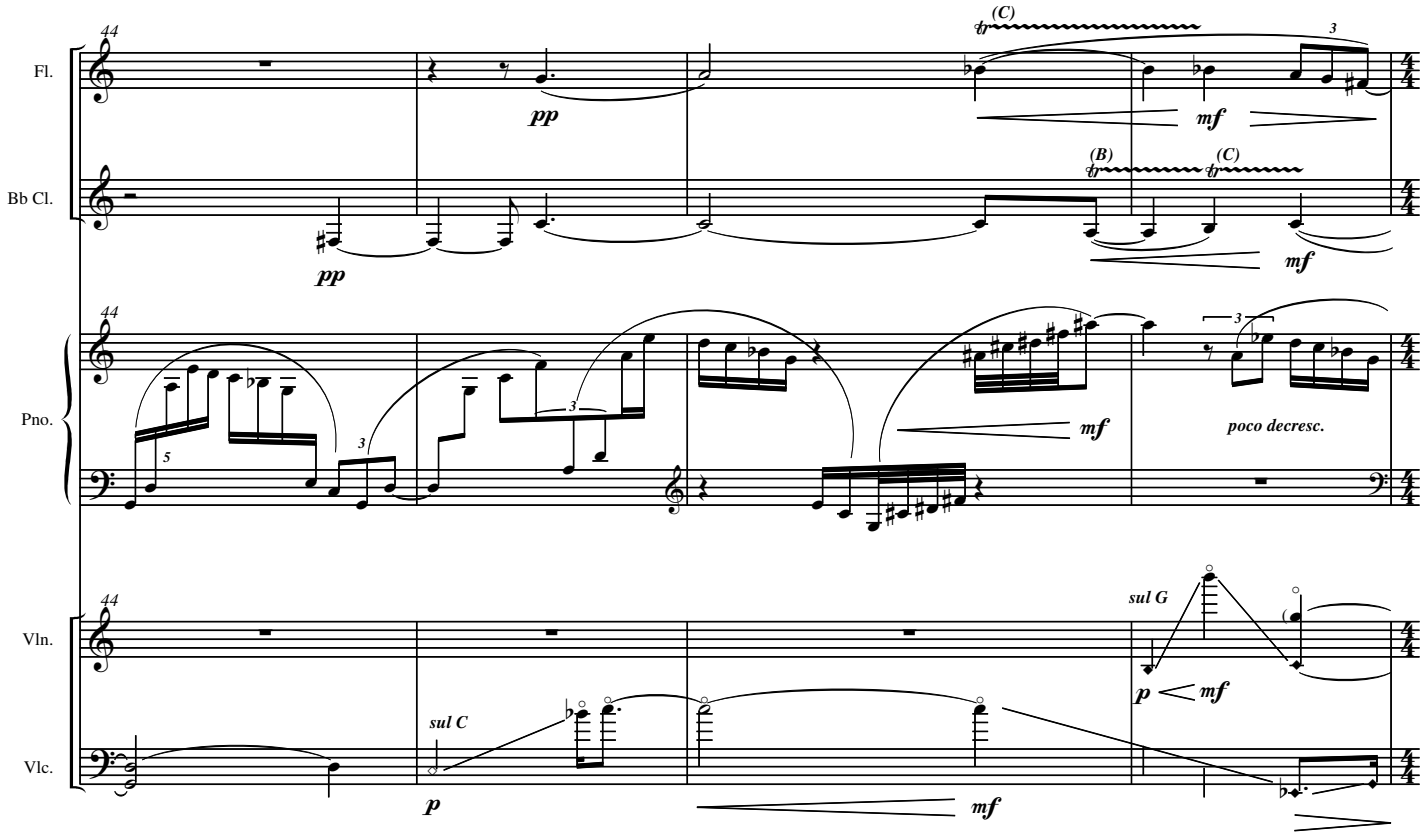

poco rit.
23
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
poco decresc.
(C)
sul tasto
sul C

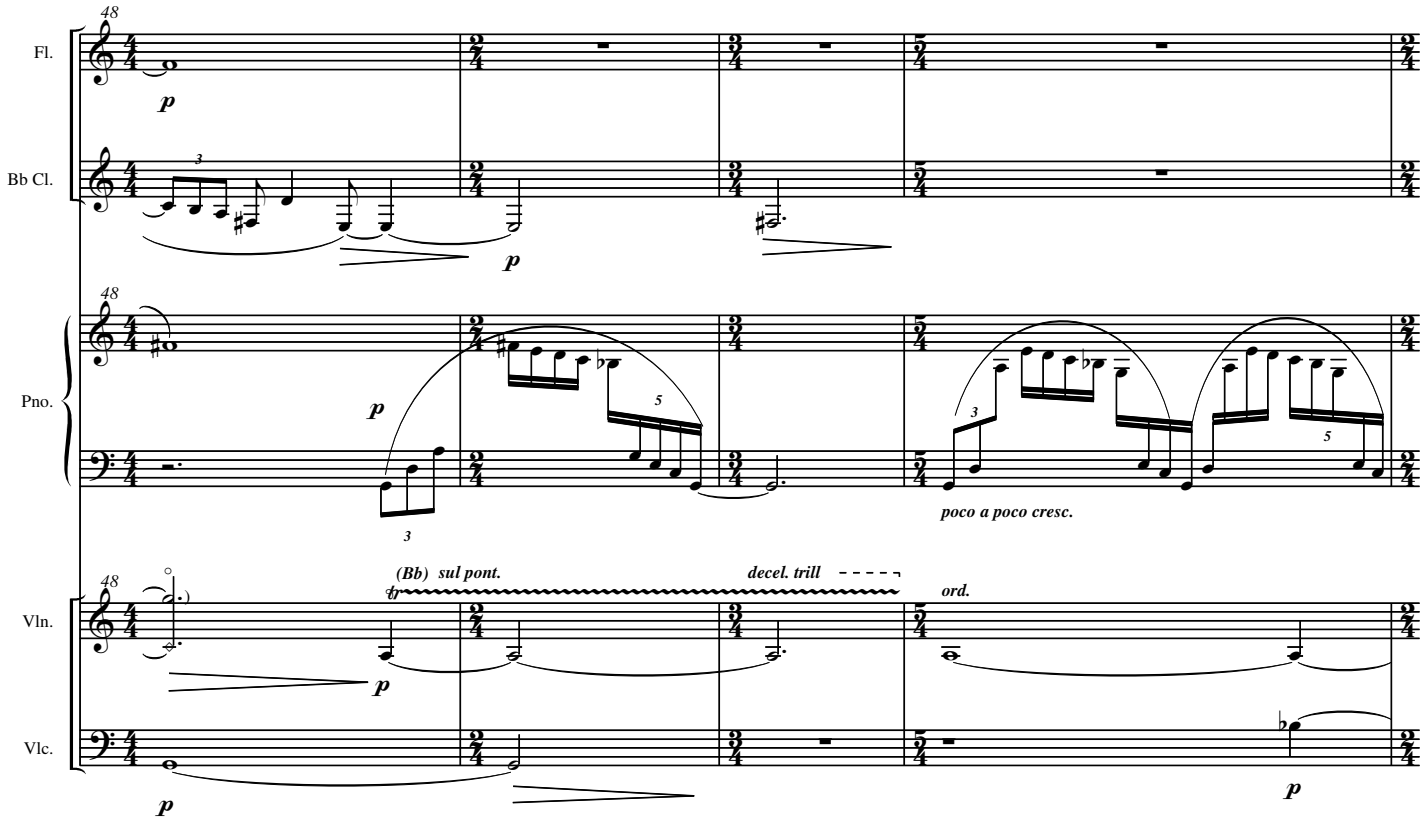

♩= 66
26
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
flz.
pp
mf
3
freely
ff
sul pont.
tremolo: fast - - - slow
p
f

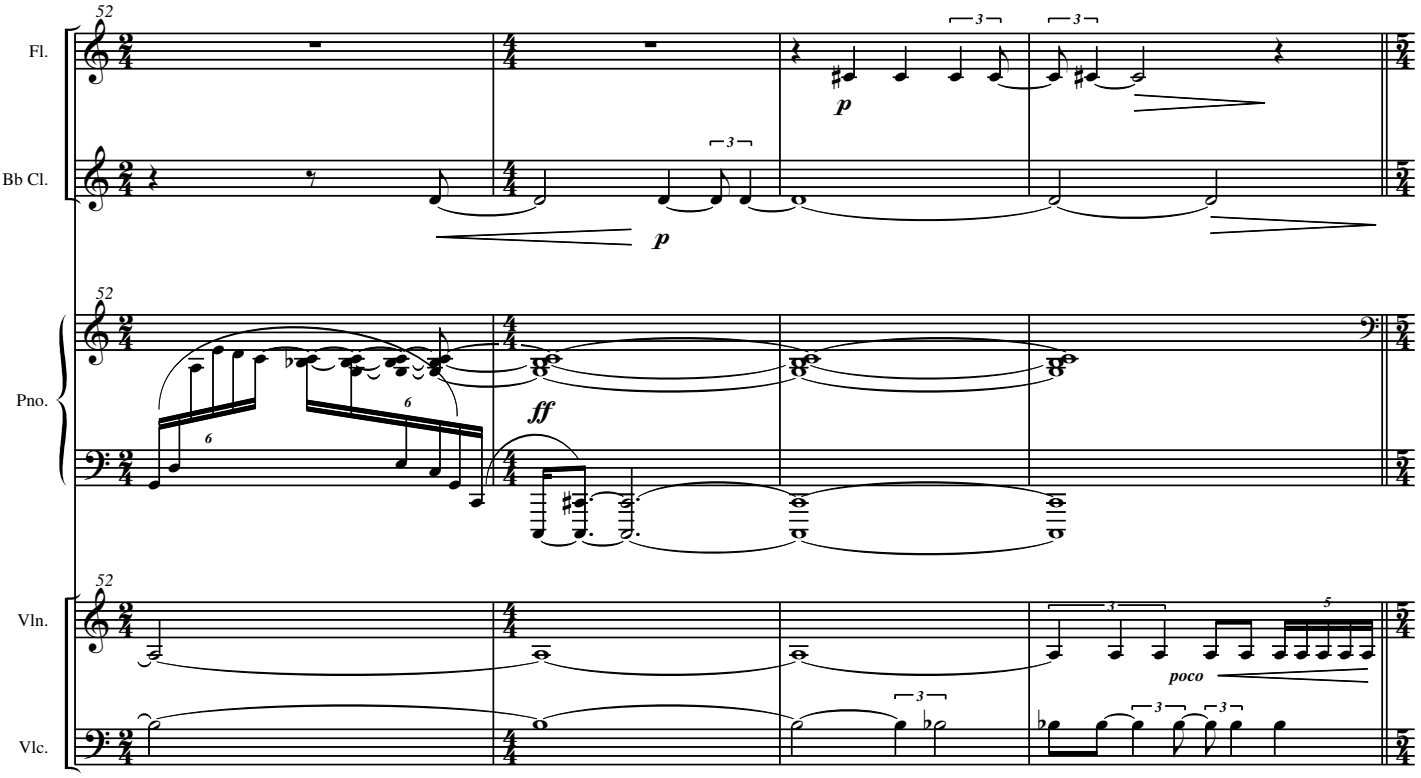

A little faster
♩= 92
28
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
f
p
5
ord.
sul C

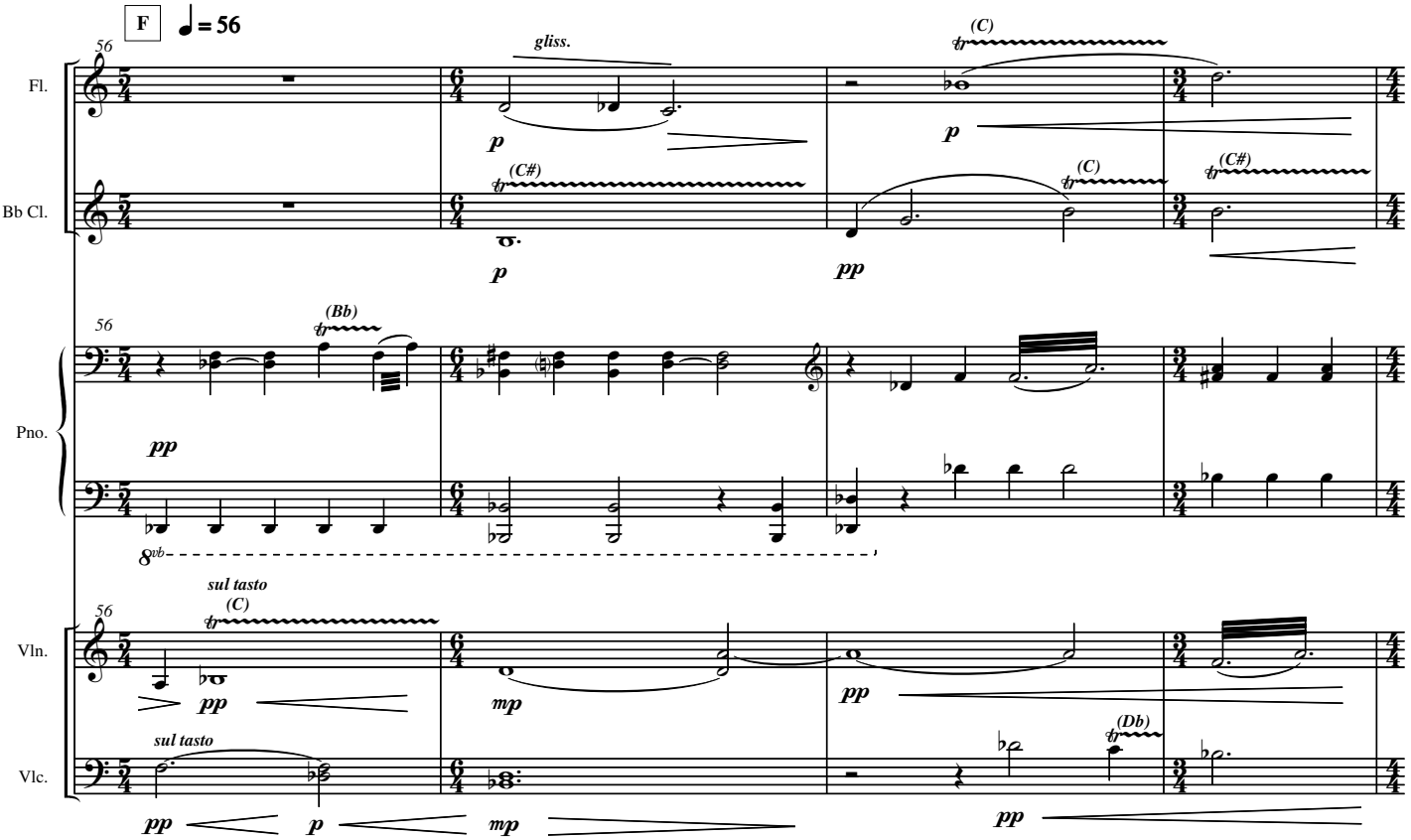

(use lips to bend pitch between C & C#)
poco flz.
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
32
pp
p
ppp
poco cresc.
mf
(let resonate)
ord.
sul G
poco decresc.
mp
natural harm. gliss. Sul C

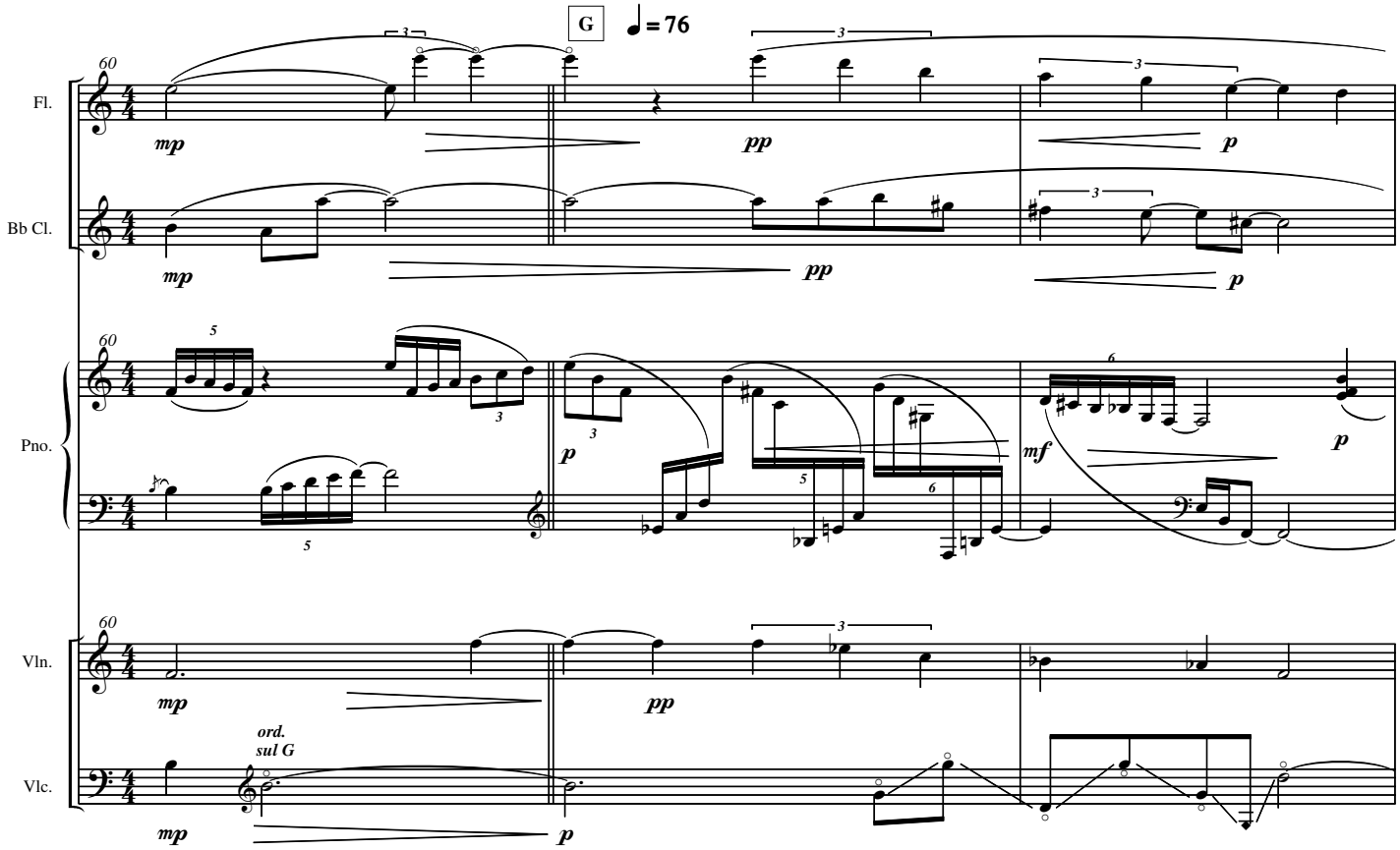

E
(overblow ad lib. to sound harmonics)
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
37
gliss.
(sotto voce)
(move bw highest poss. nat. harmonics)
pp
p

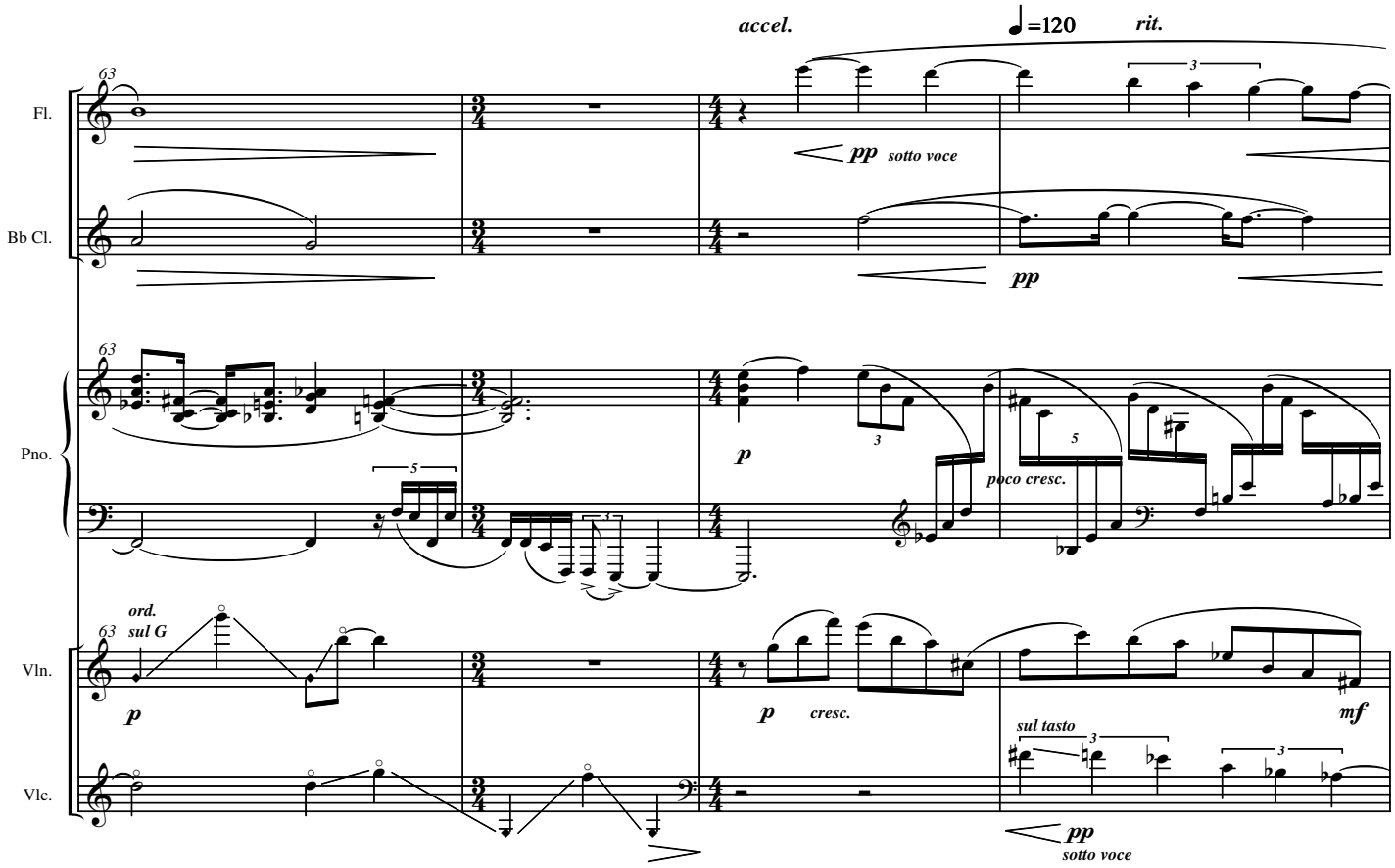

44
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(C)
(B)
(C)
pp
mf
poco decresc.
sul G
sul C
p
mf

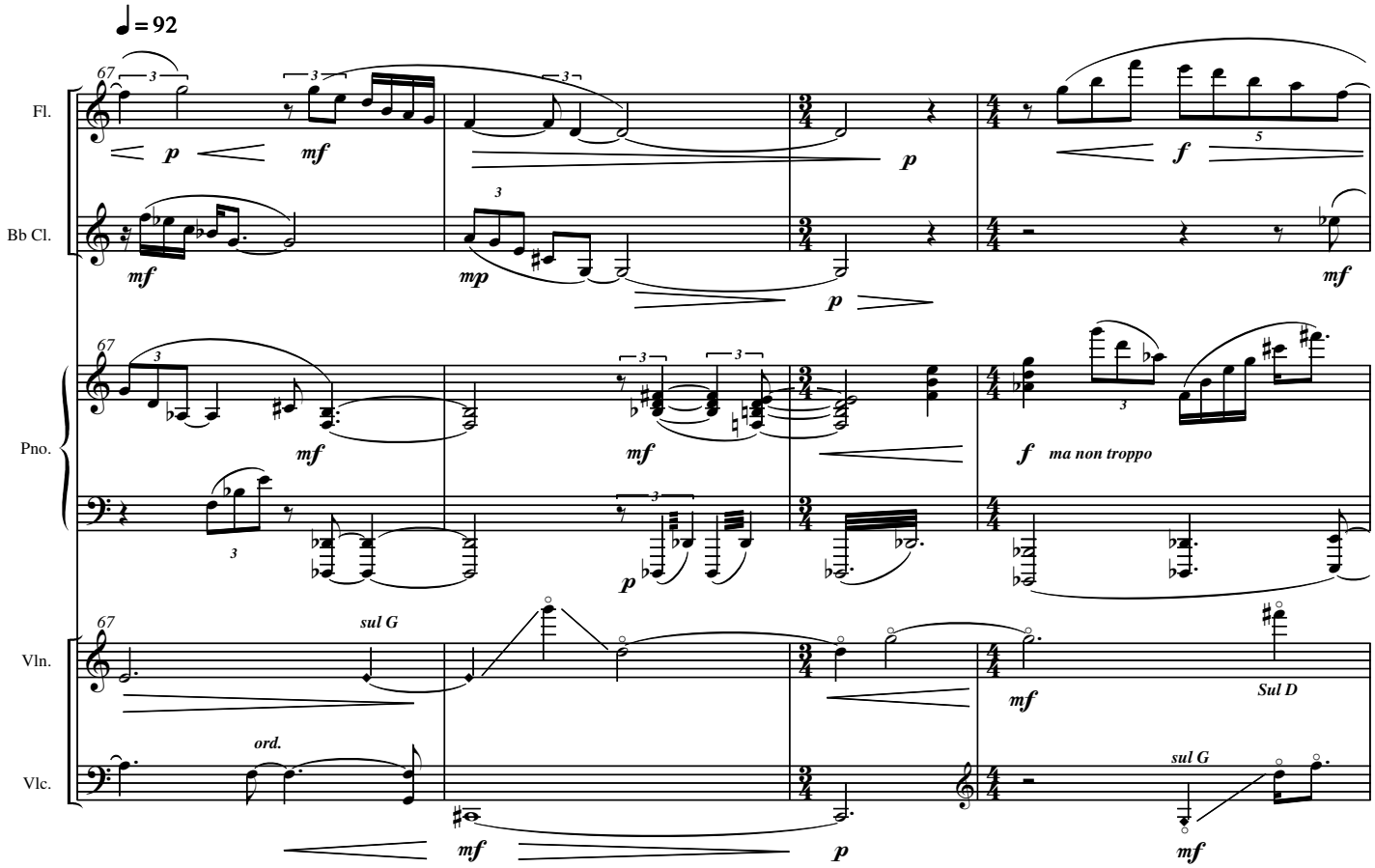

48
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(Bb) sul pont.
decel. trill
ord.
poco a poco cresc.
p

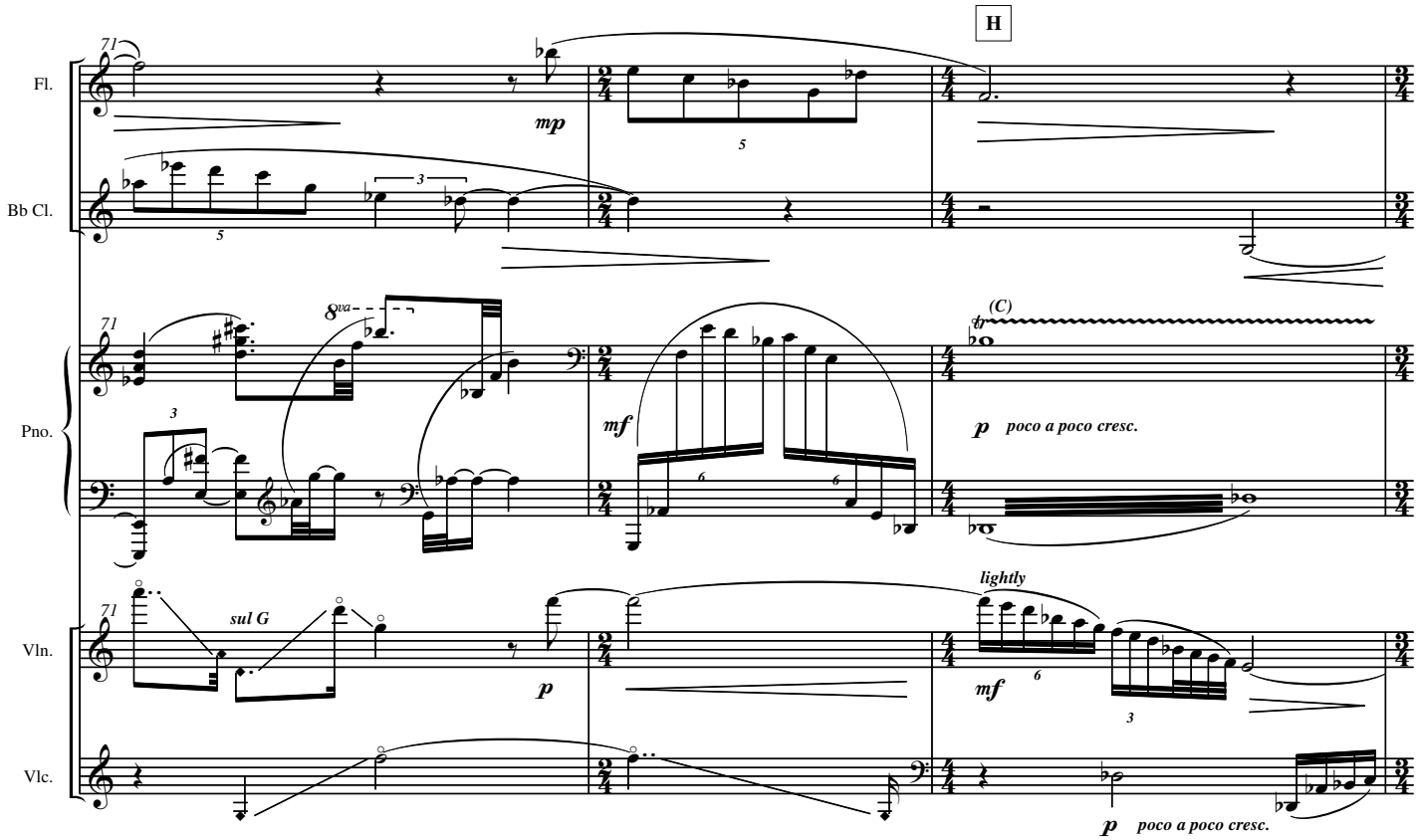

52
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
ff
poco

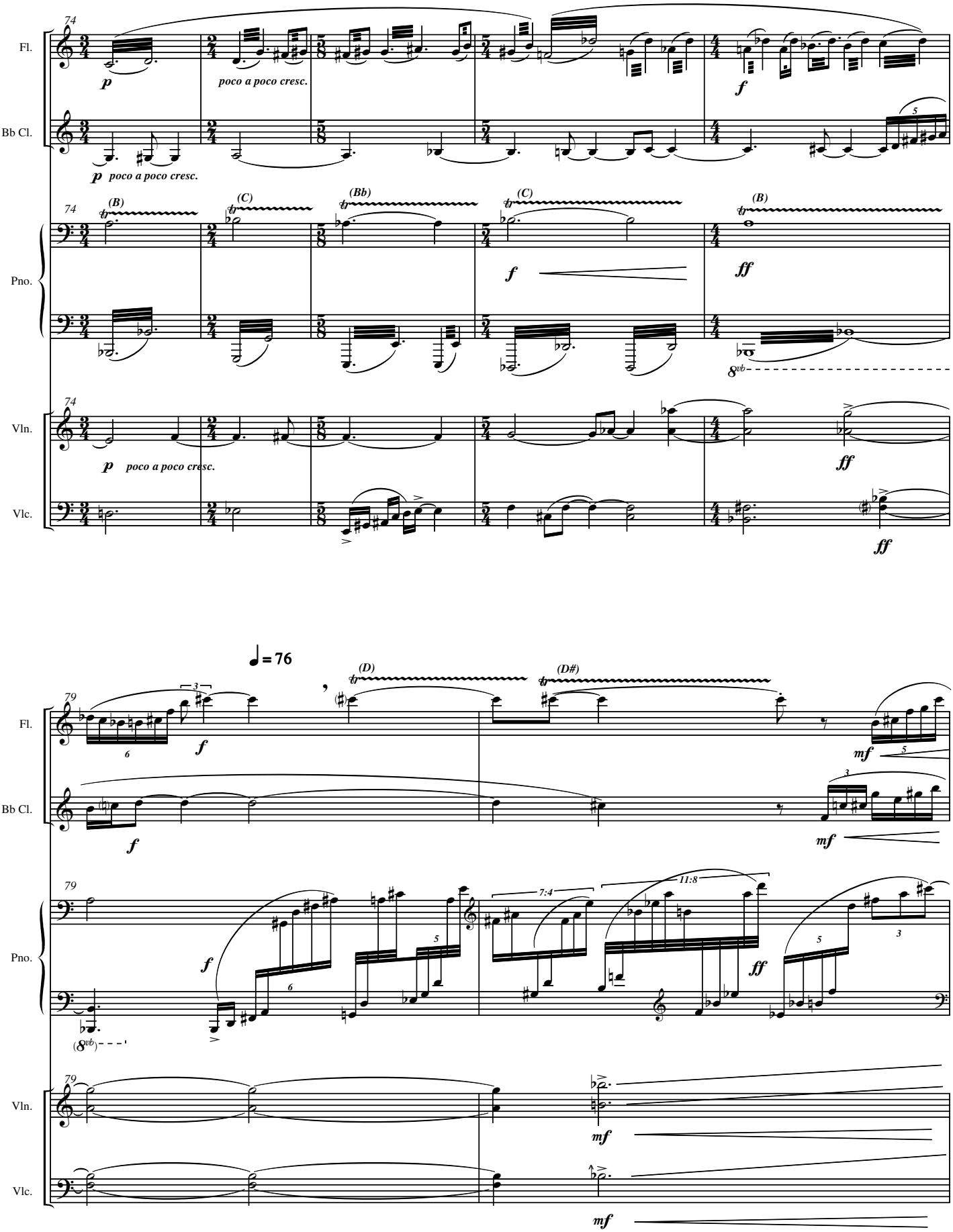

F
♩= 56
56
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
gliss.
(C)
(C#)
(Bb)
(Db)
sul tasto
pp
p
mp

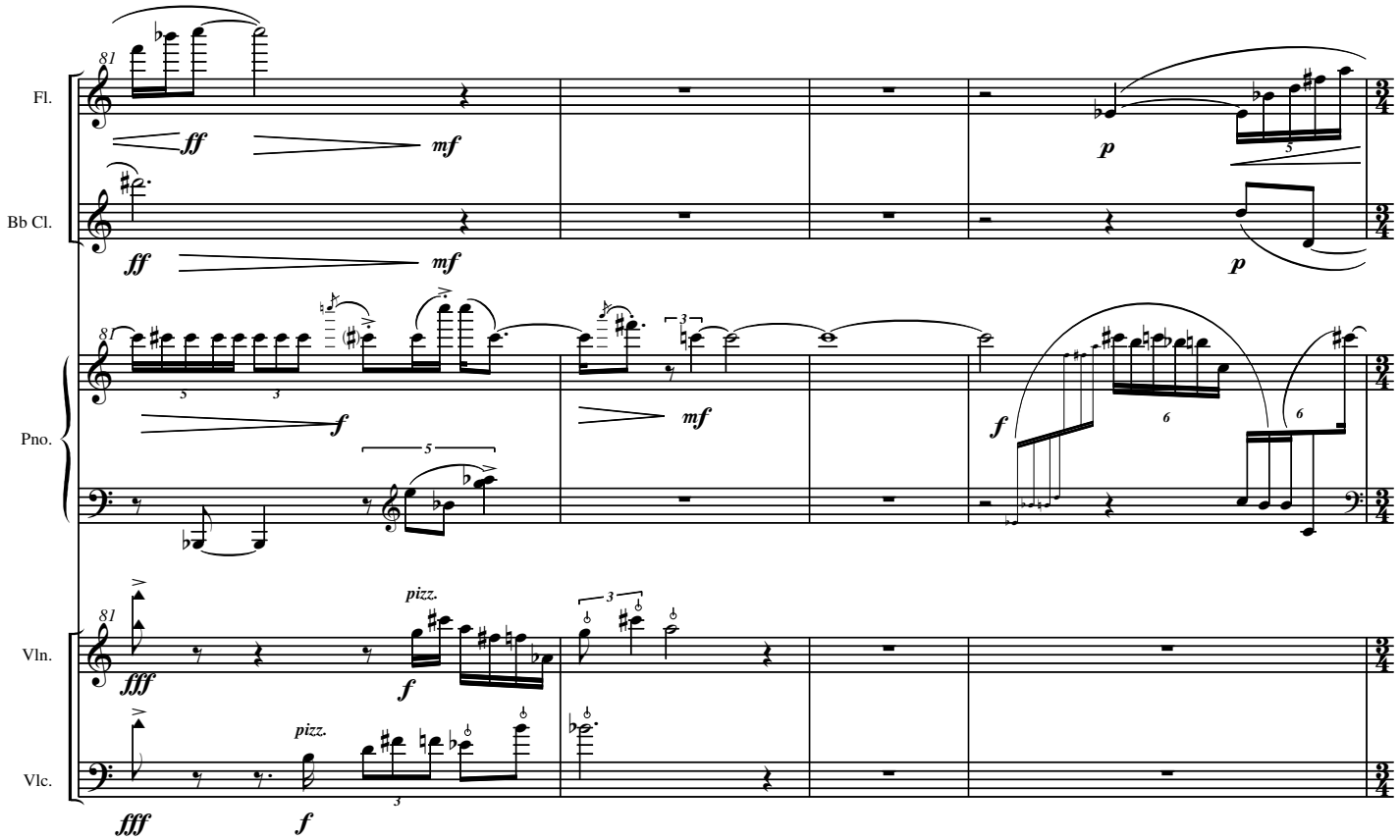

G
♩= 76
60
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mp
pp
p
mf
ord.
sul G

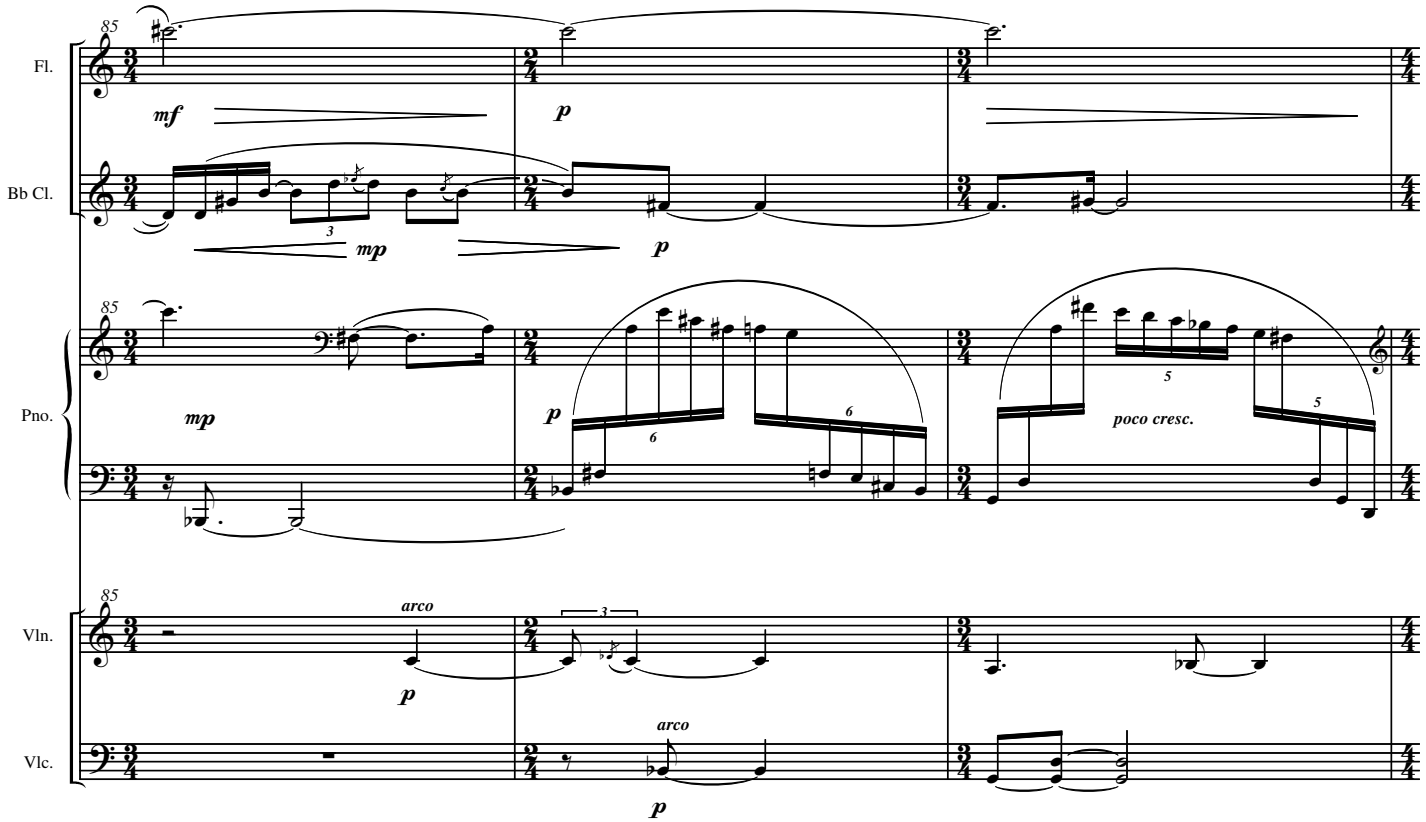

accel.
♩=120
rit.
63
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
pp
sotto voce
p
poco cresc.
ord.
sul G
cresc.
sul tasto
mf

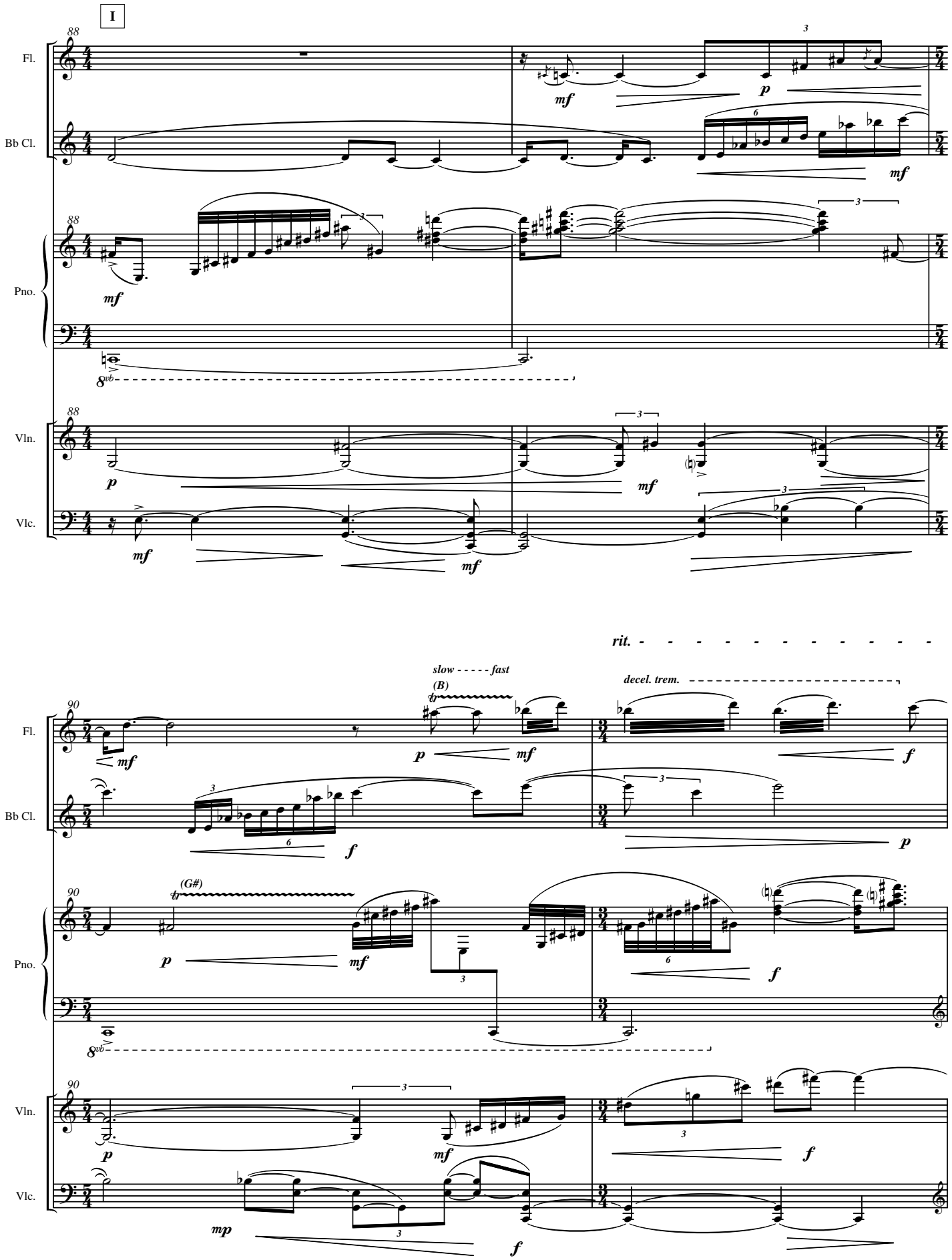

♩= 92
67
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
mf
mp
f
ma non troppo
sul G
ord.
Sul D

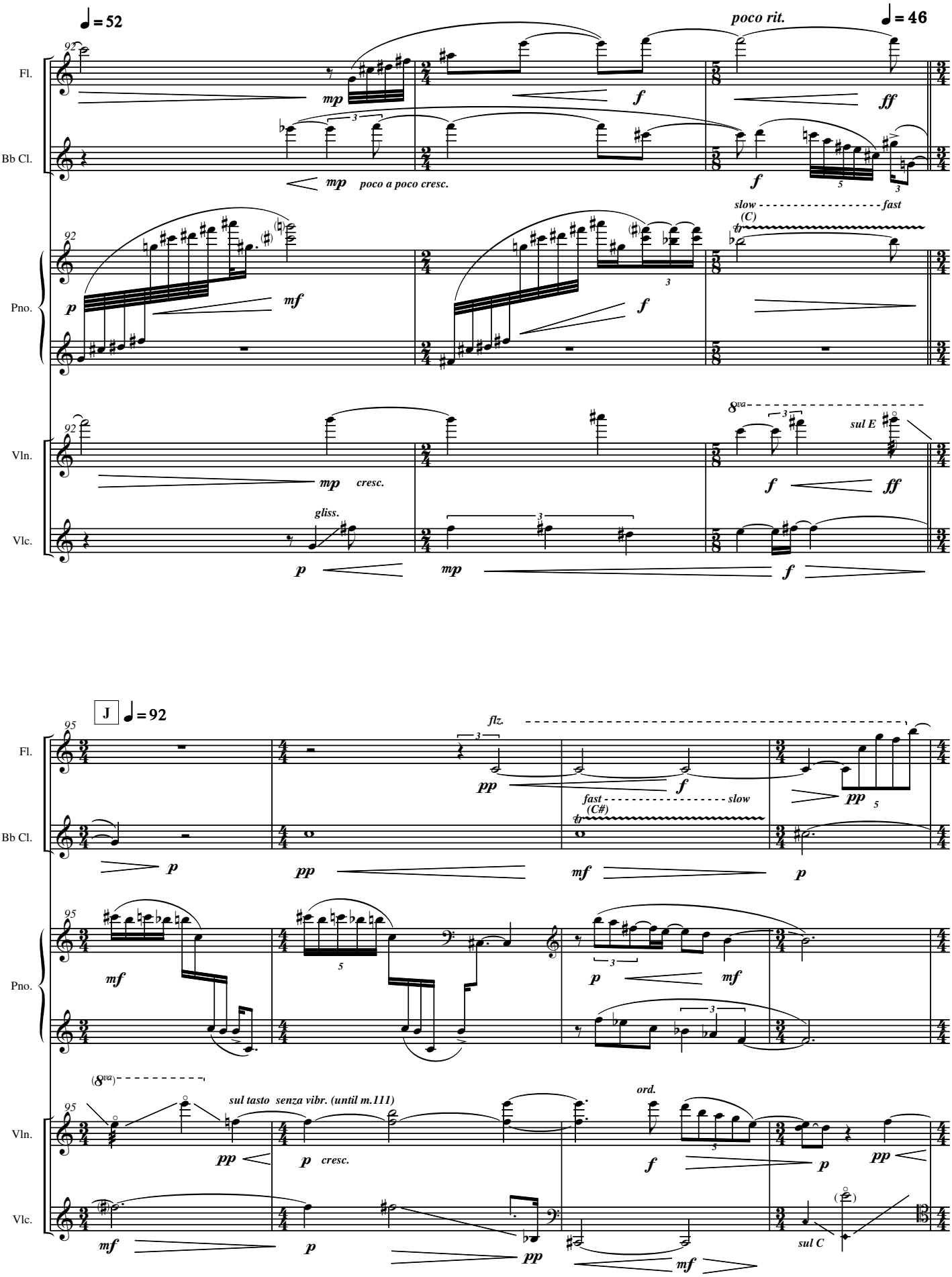

H
71
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mp
mf
p
(C)
poco a poco cresc.
sul G
lightly

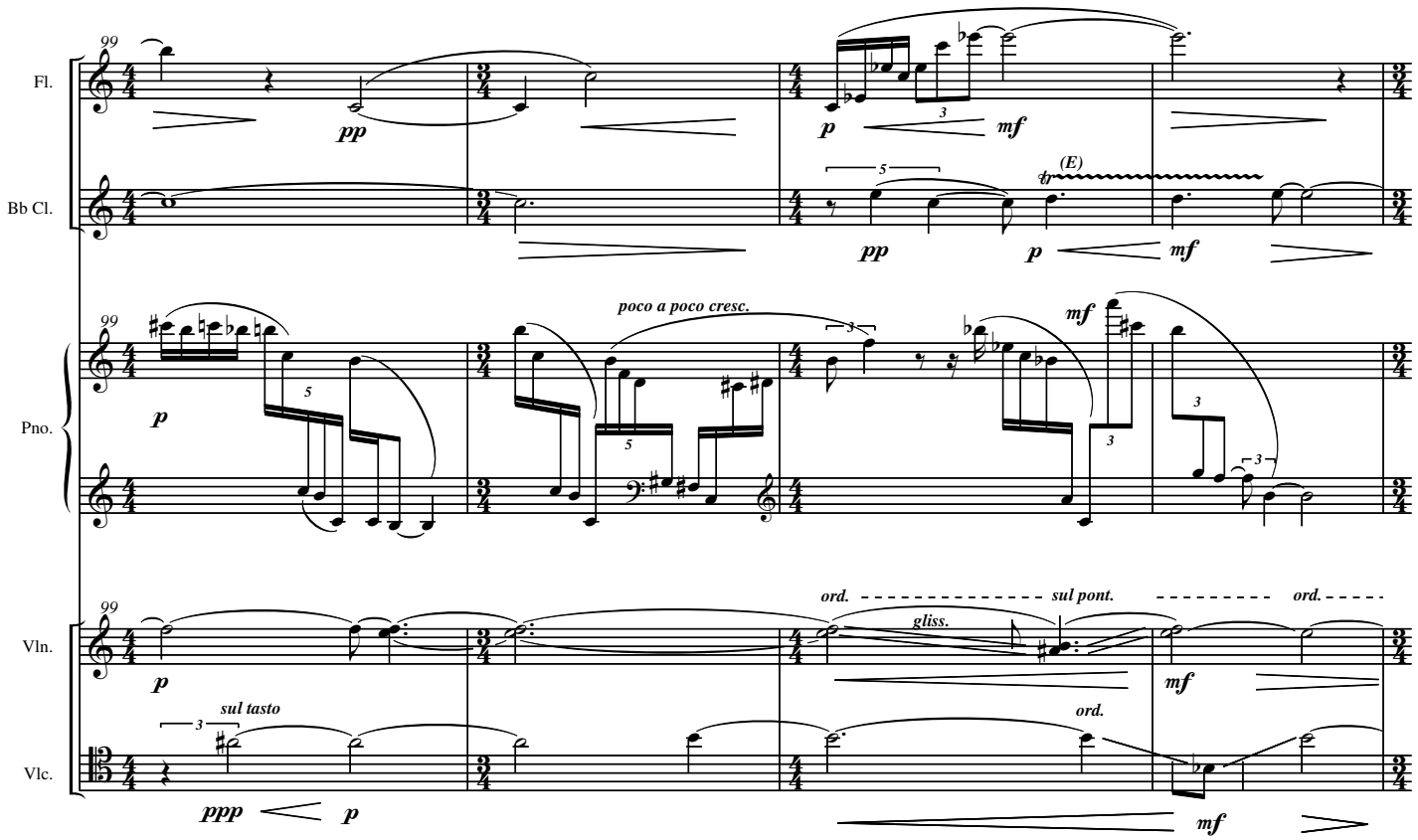

74
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
poco a poco cresc.
f
(B)
(C)
(Bb)
ff
8vb
♩= 76
79
(D)
(D#)
mf
7:4
11:8
(8vb)

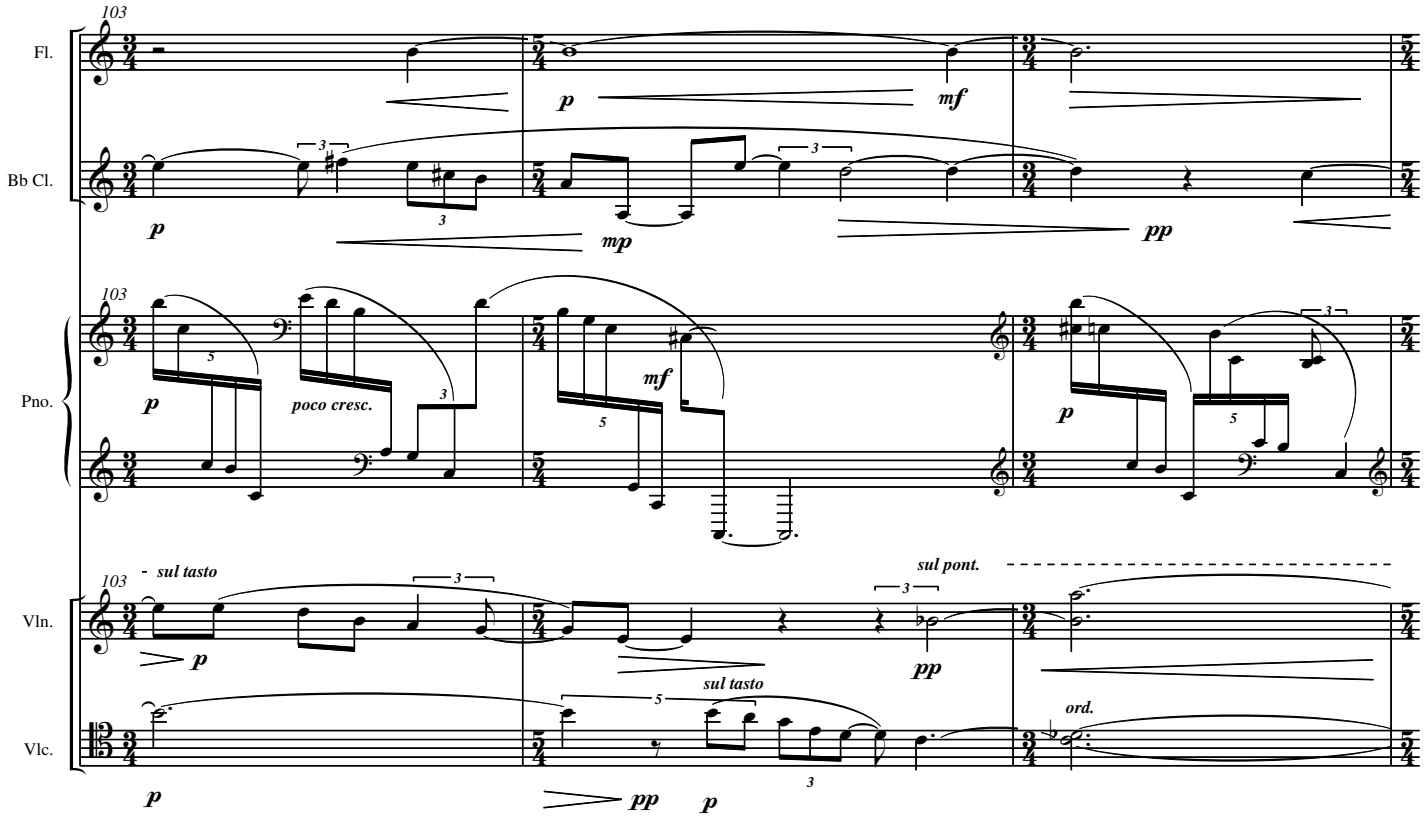

81
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
ff
mf
p
f
mf
fff
pizz.
arco

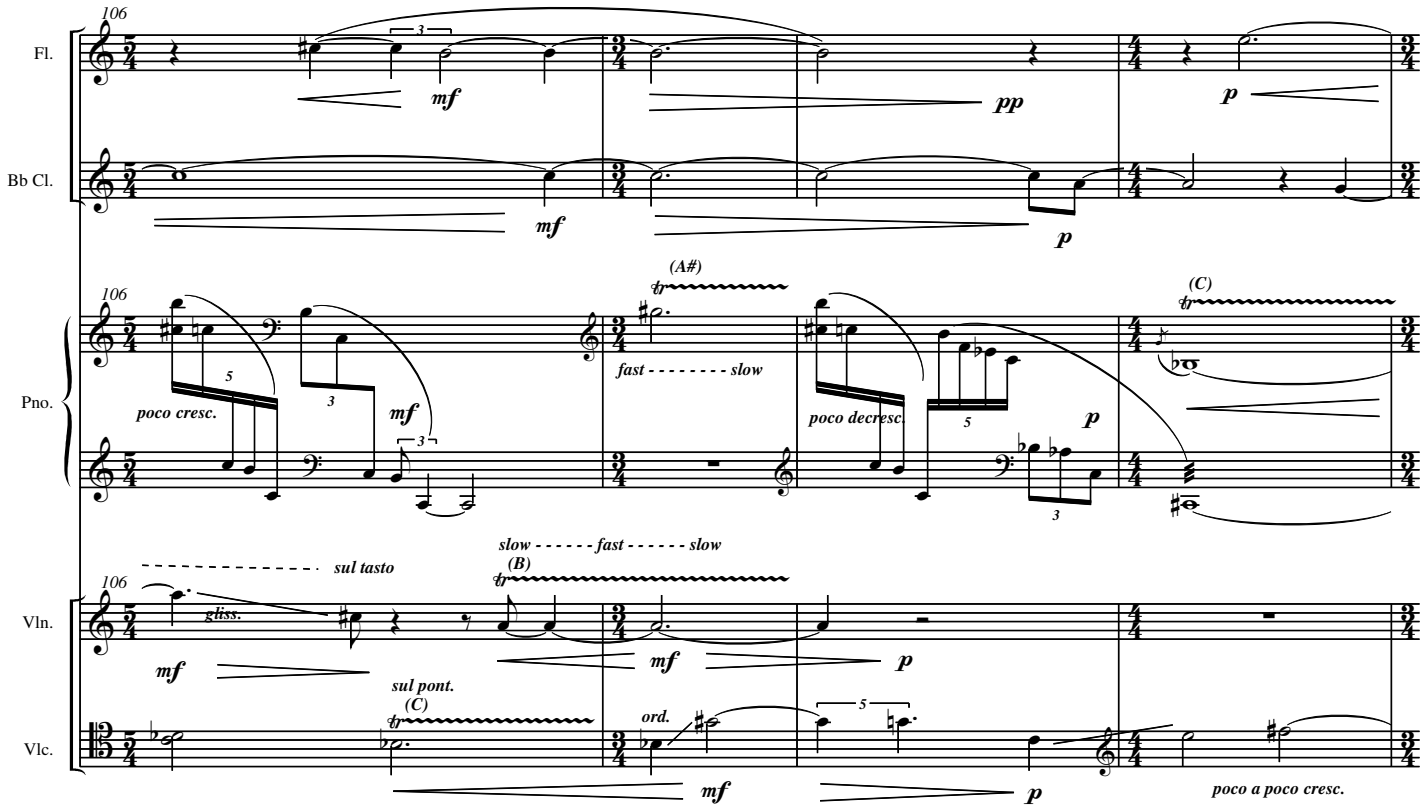

85
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mf
p
mp
poco cresc.
arco

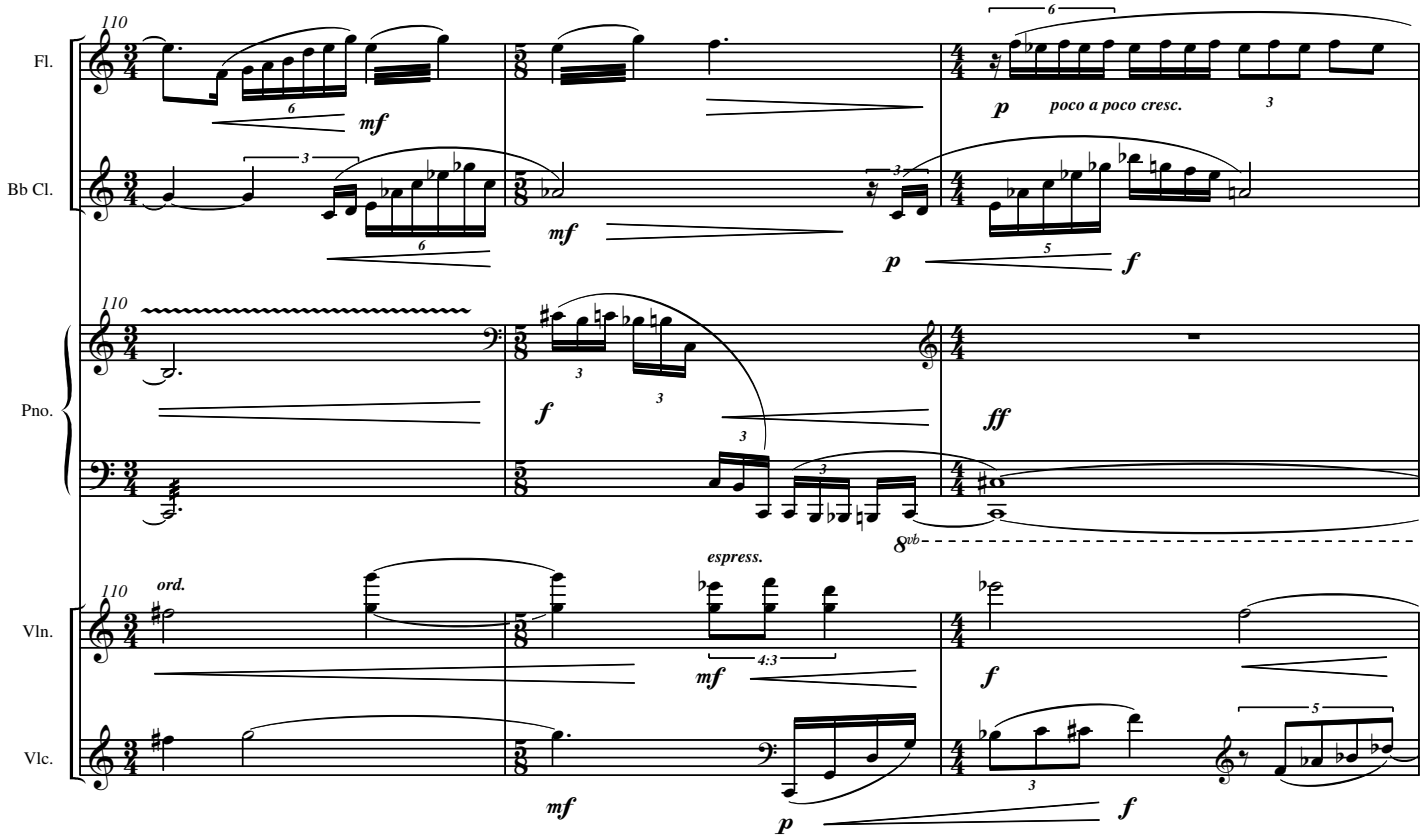

I
88
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mf
p
8vb
rit.
slow - - - - - fast
(B)
decel. trem.
90
(G#)
mp
f

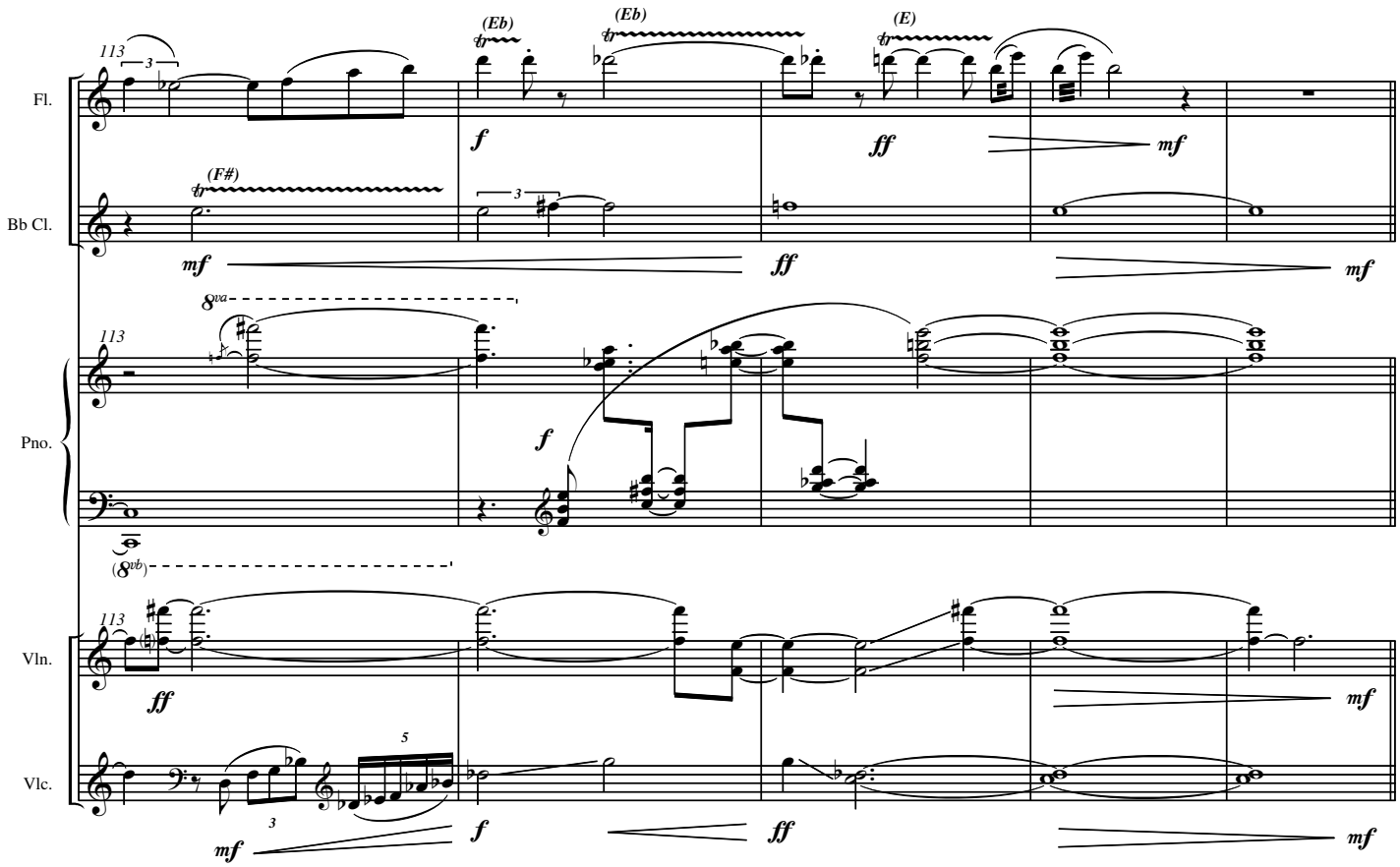

♩= 52
poco rit.
♩= 46
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
poco a poco cresc.
slow
fast
(C)
cresc.
gliss.
sul E
J
♩= 92
flz.
fast
slow
(C#)
sul tasto senza vibr. (until m.111)
ord.
sul C

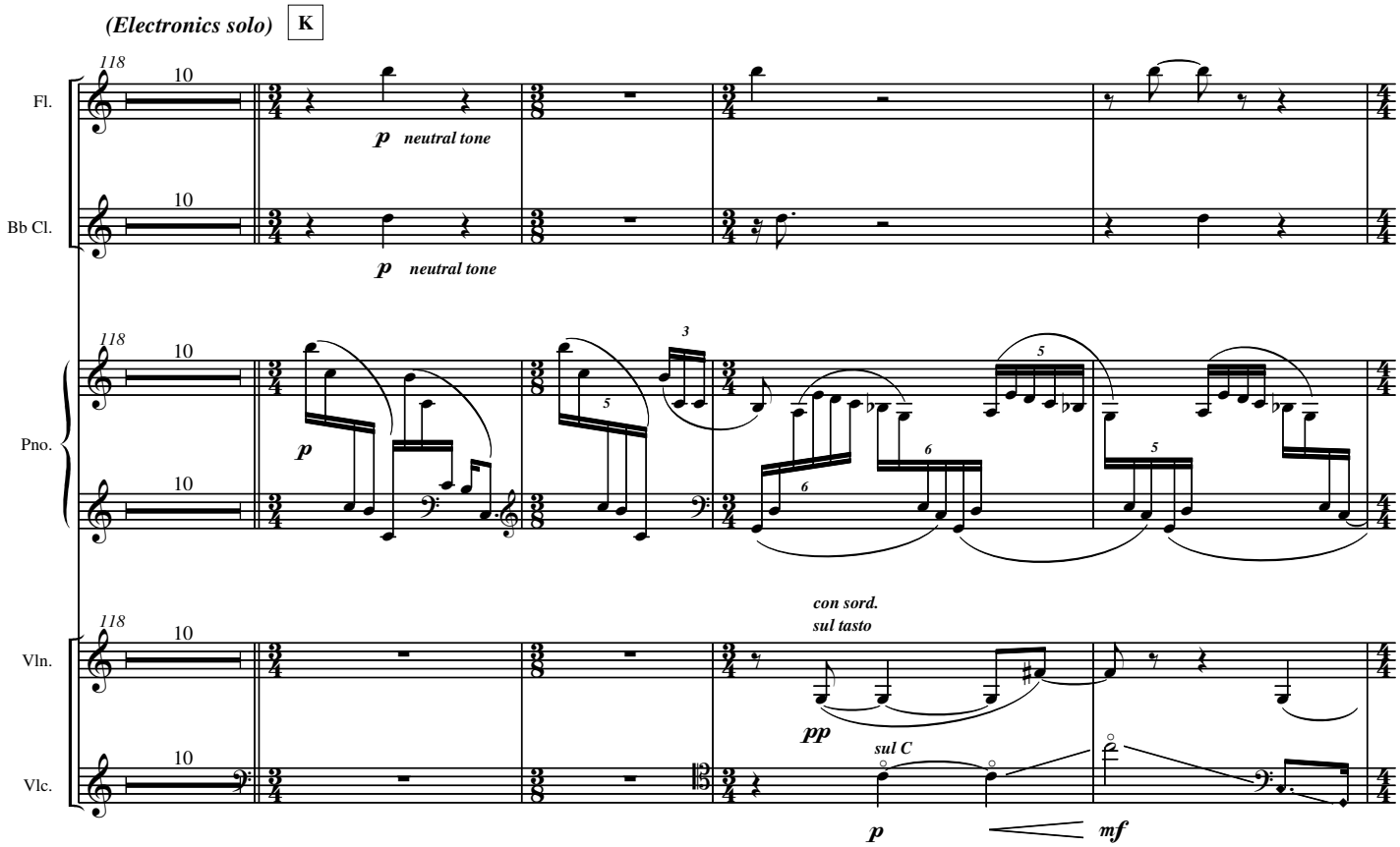

99
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
pp
p
mf
(E)
poco a poco cresc.
ord.
sul pont.
gliss.
sul tasto
ppp

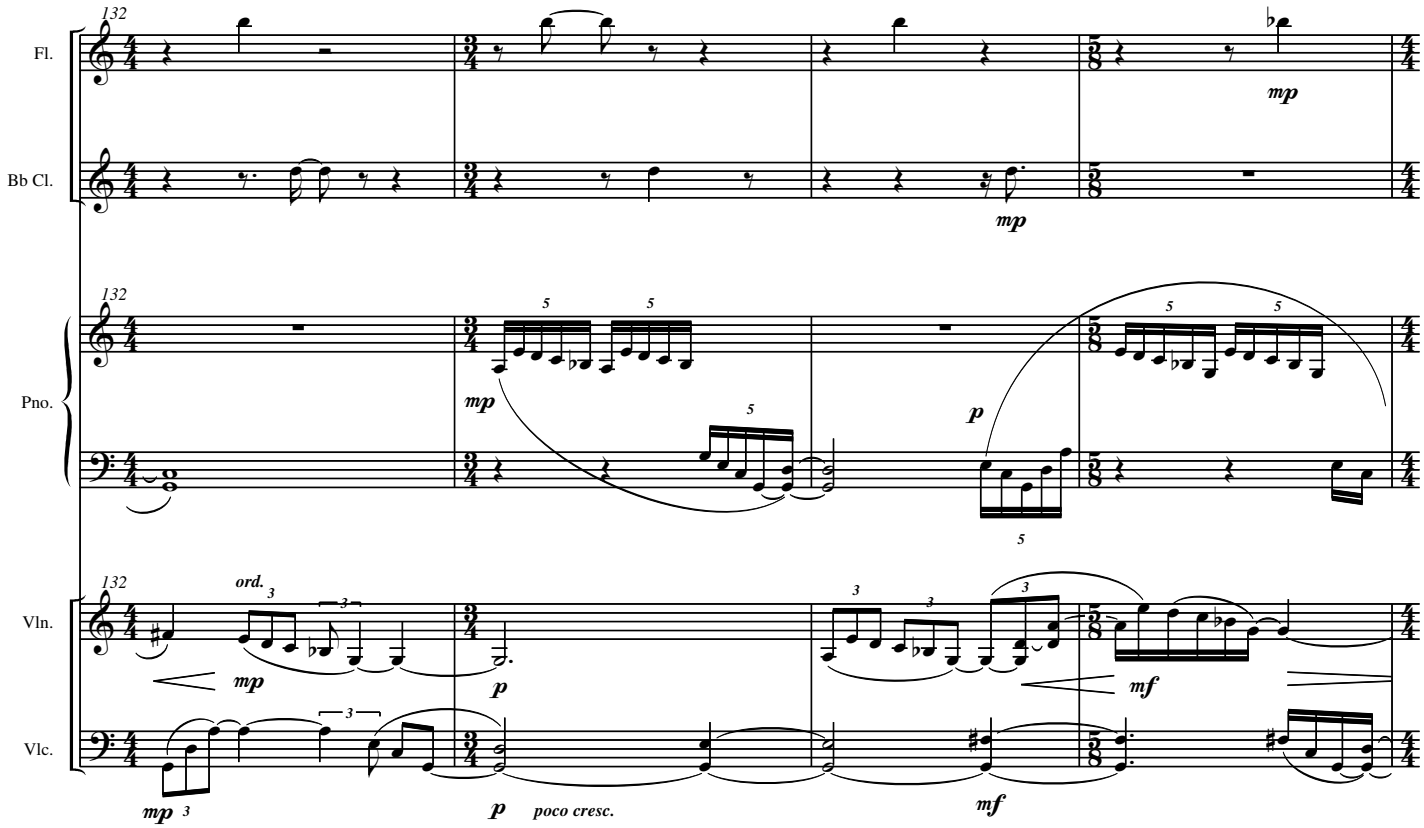

103
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
mf
mp
pp
poco cresc.
sul tasto
sul pont.
ord.

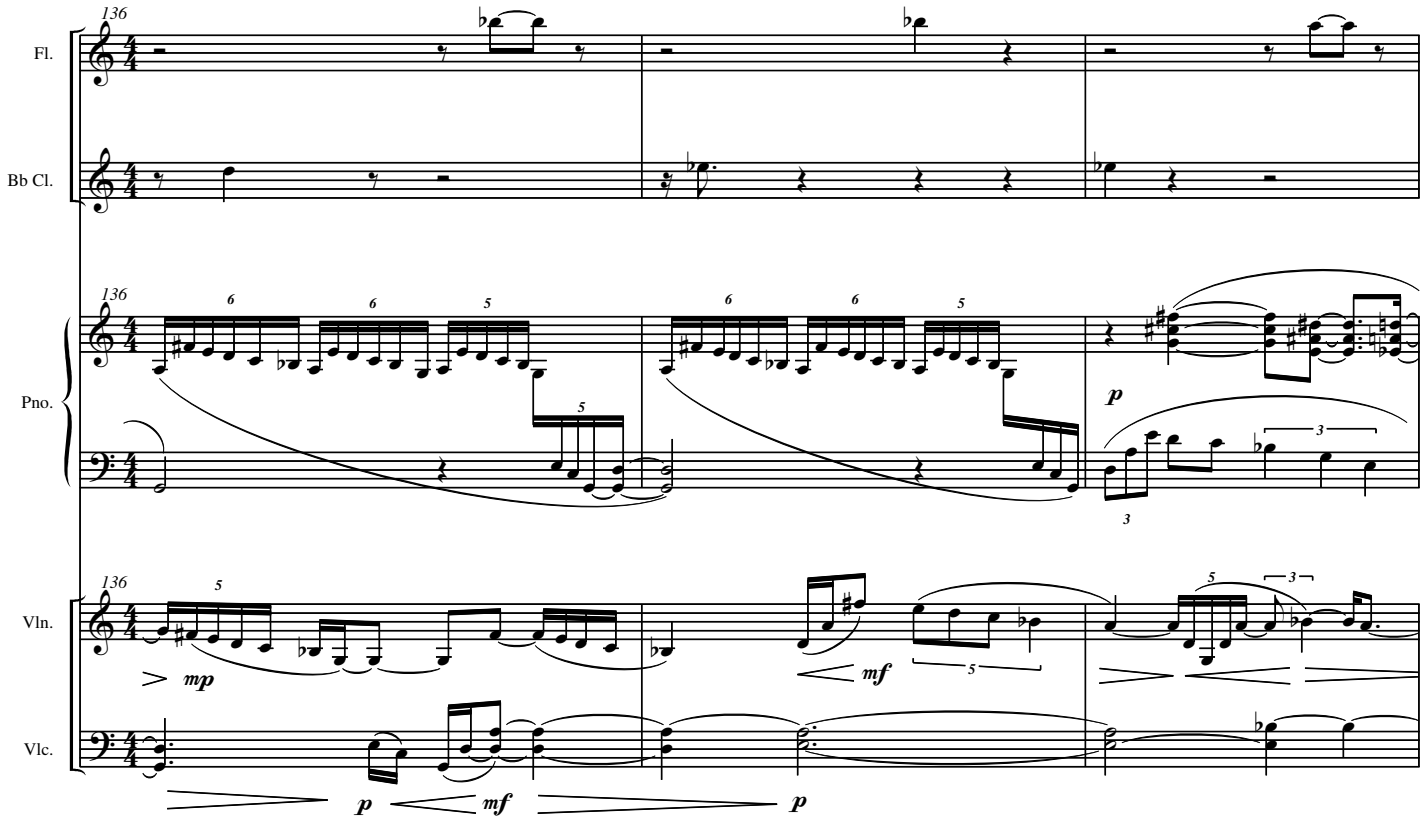

106
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mf
pp
p
poco cresc.
poco decresc.
fast - - - - - - - slow
(A#)
(C)
(B)
sul tasto
gliss.
sul pont.
ord.
slow - - - - - - fast - - - - - - slow
poco a poco cresc.

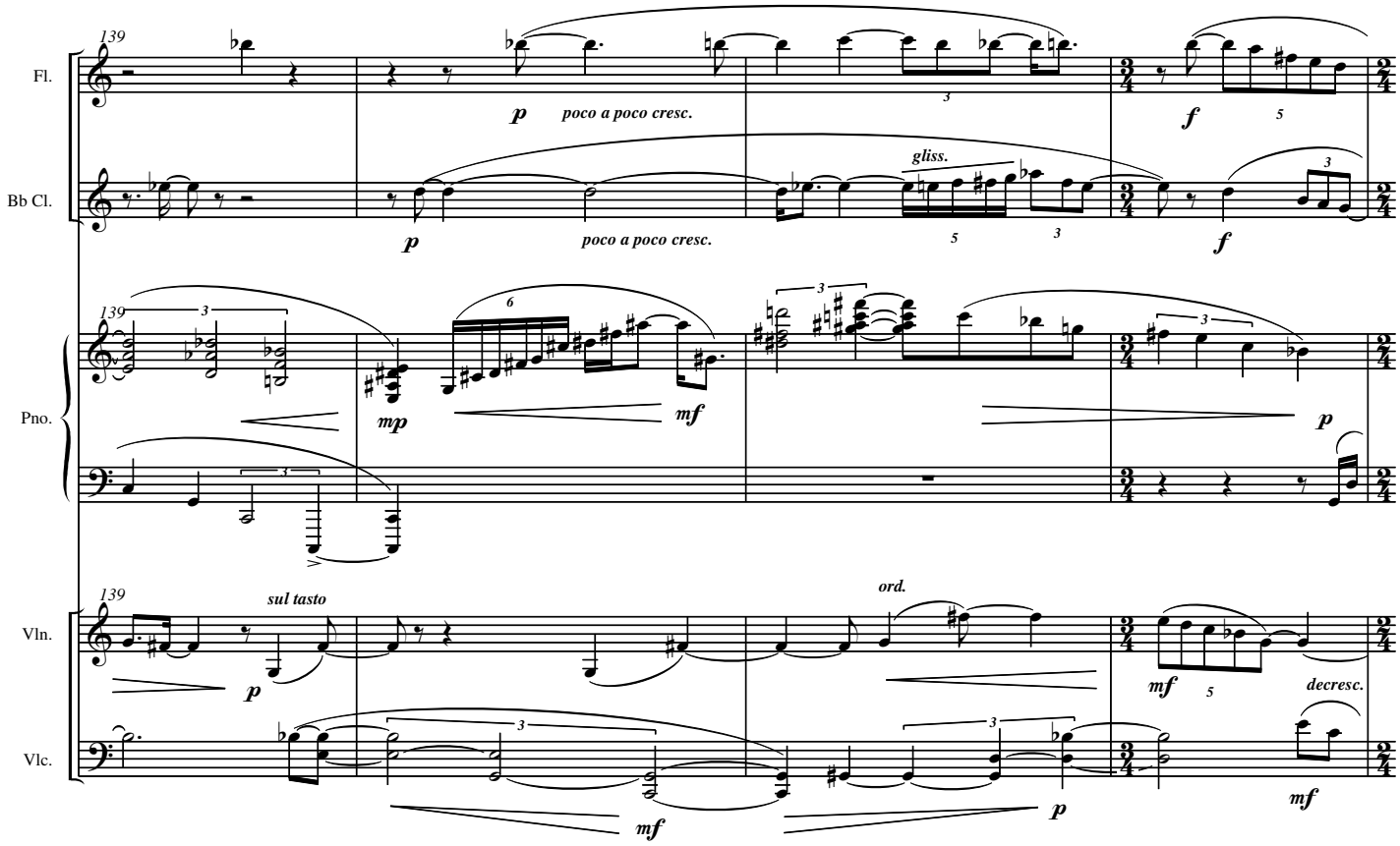

110
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mf
p
f
ff
poco a poco cresc.
espress.
ord.
8vb

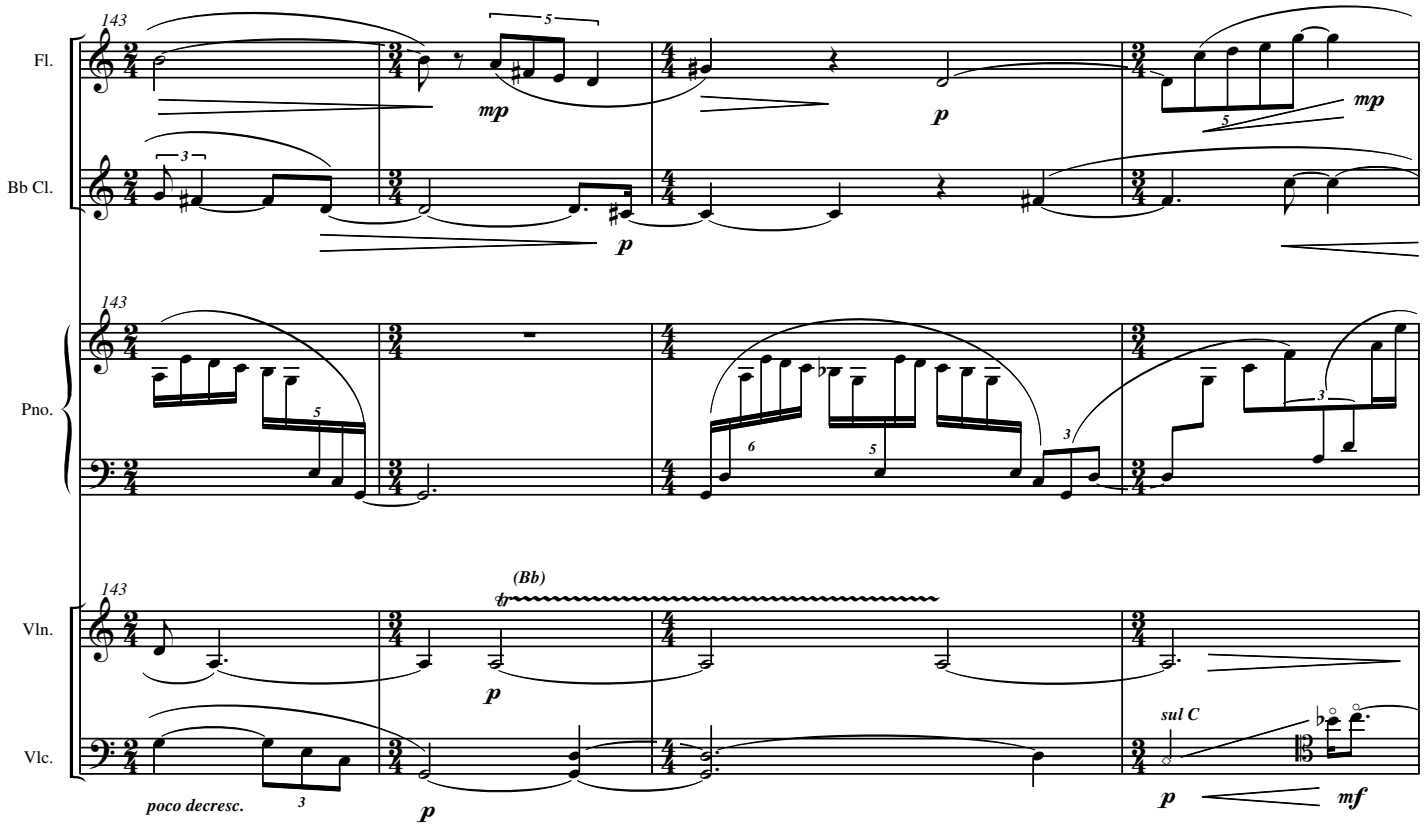

113
(Eb)
(Eb)
(E)
(F#)
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
f
ff
mf
8va
(8vb)

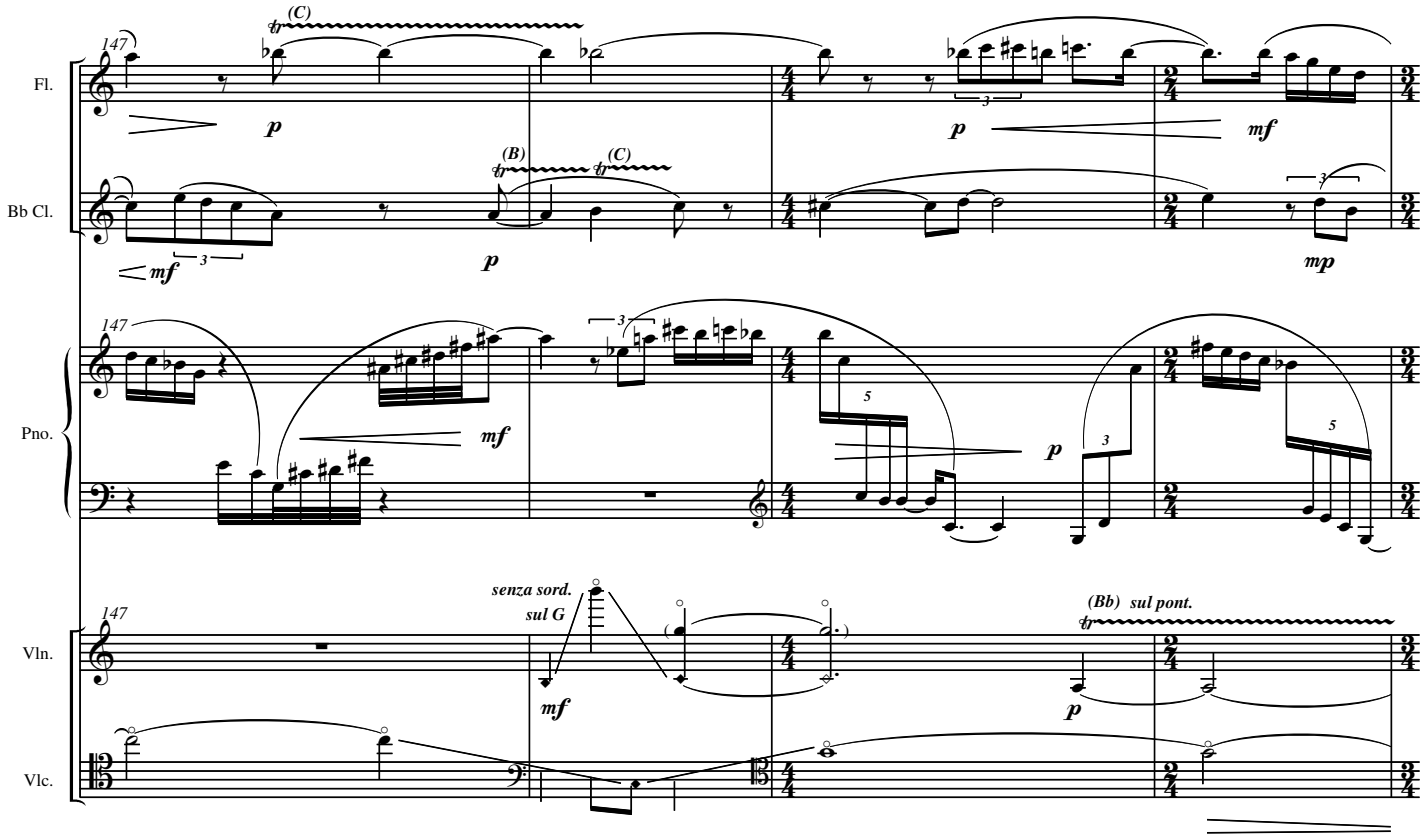

(Electronics solo)
K
118
10
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
neutral tone
con sord.
sul tasto
pp
sul C
mf

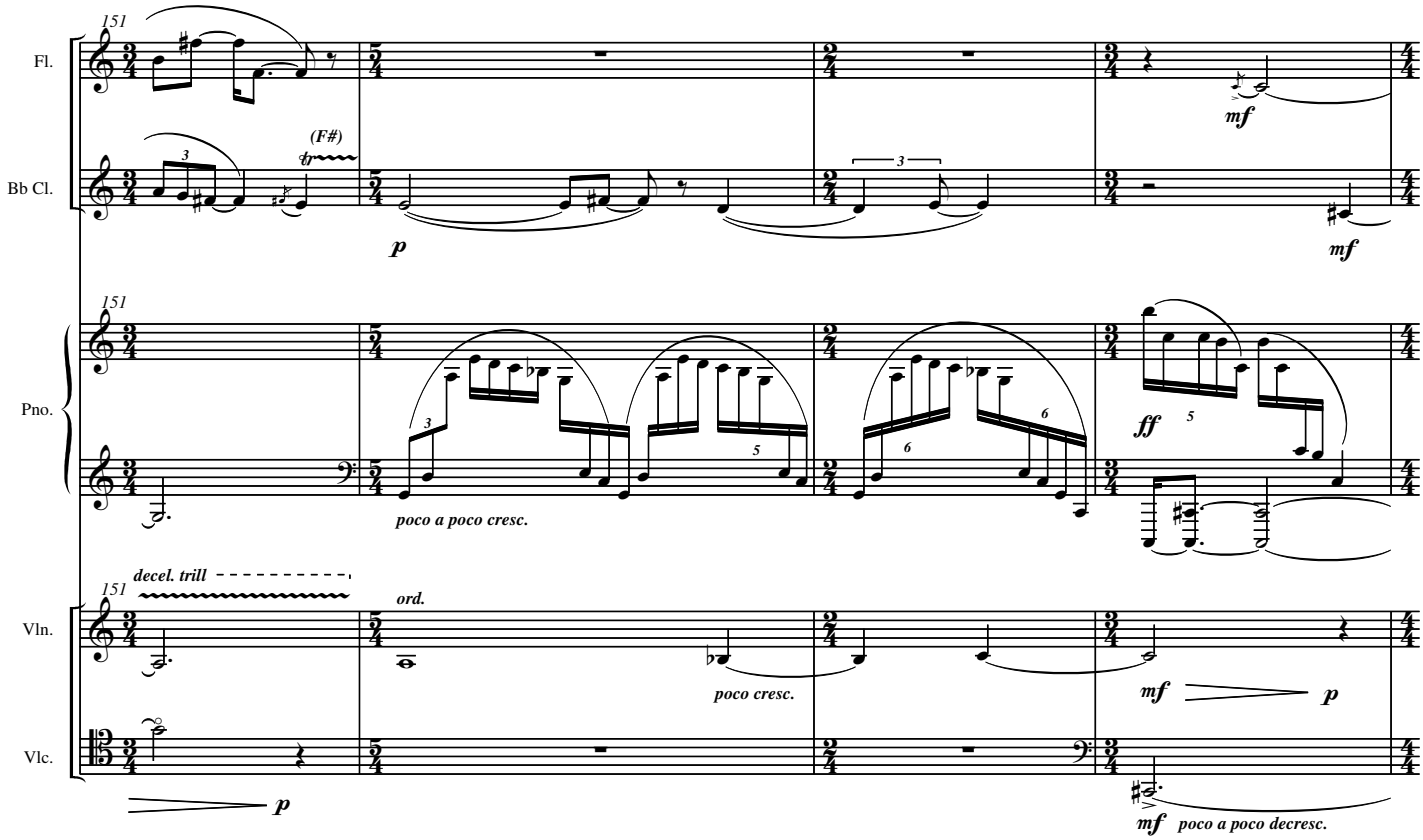

132
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
ord.
mp
p
mf
poco cresc.

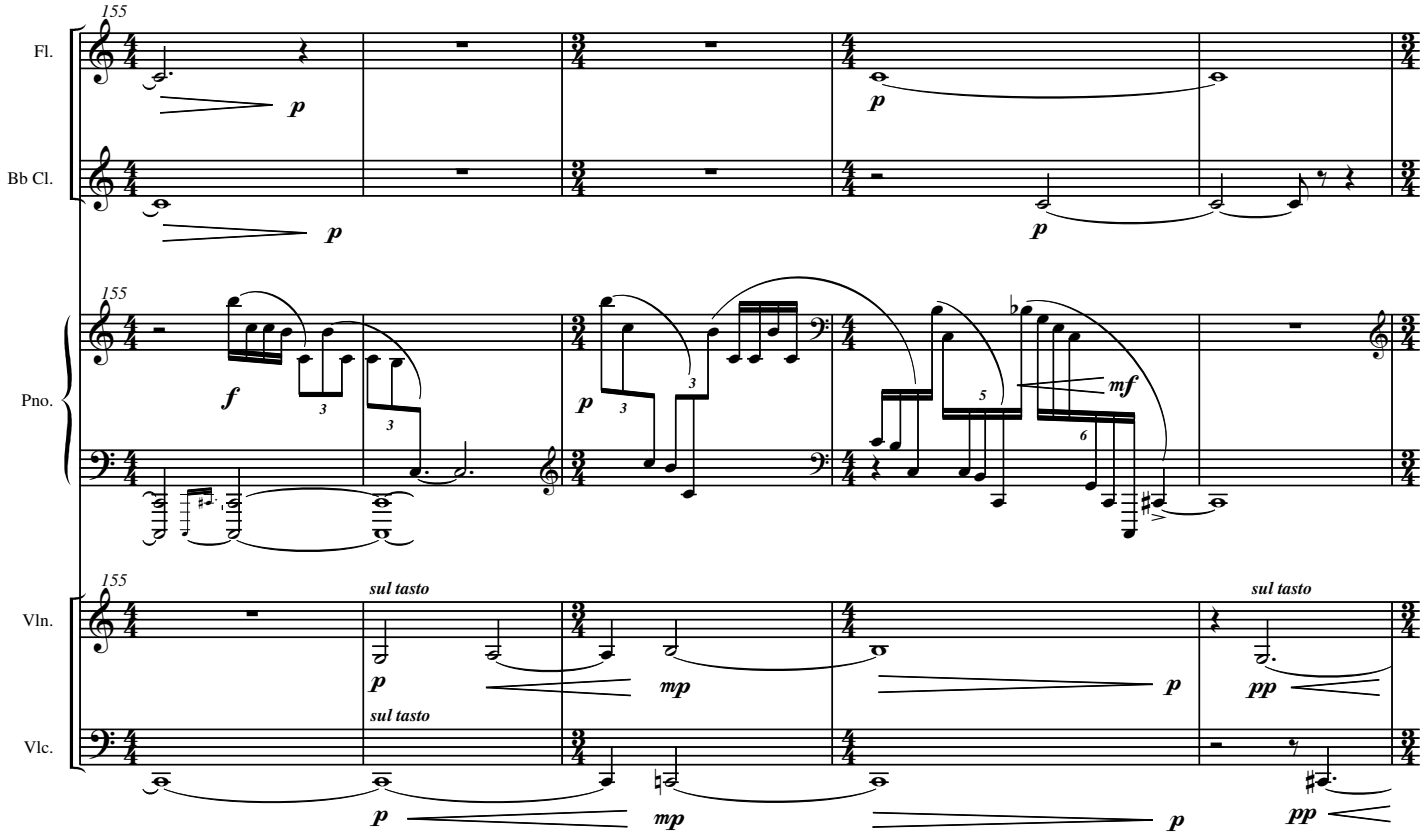

136
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mp
p
mf

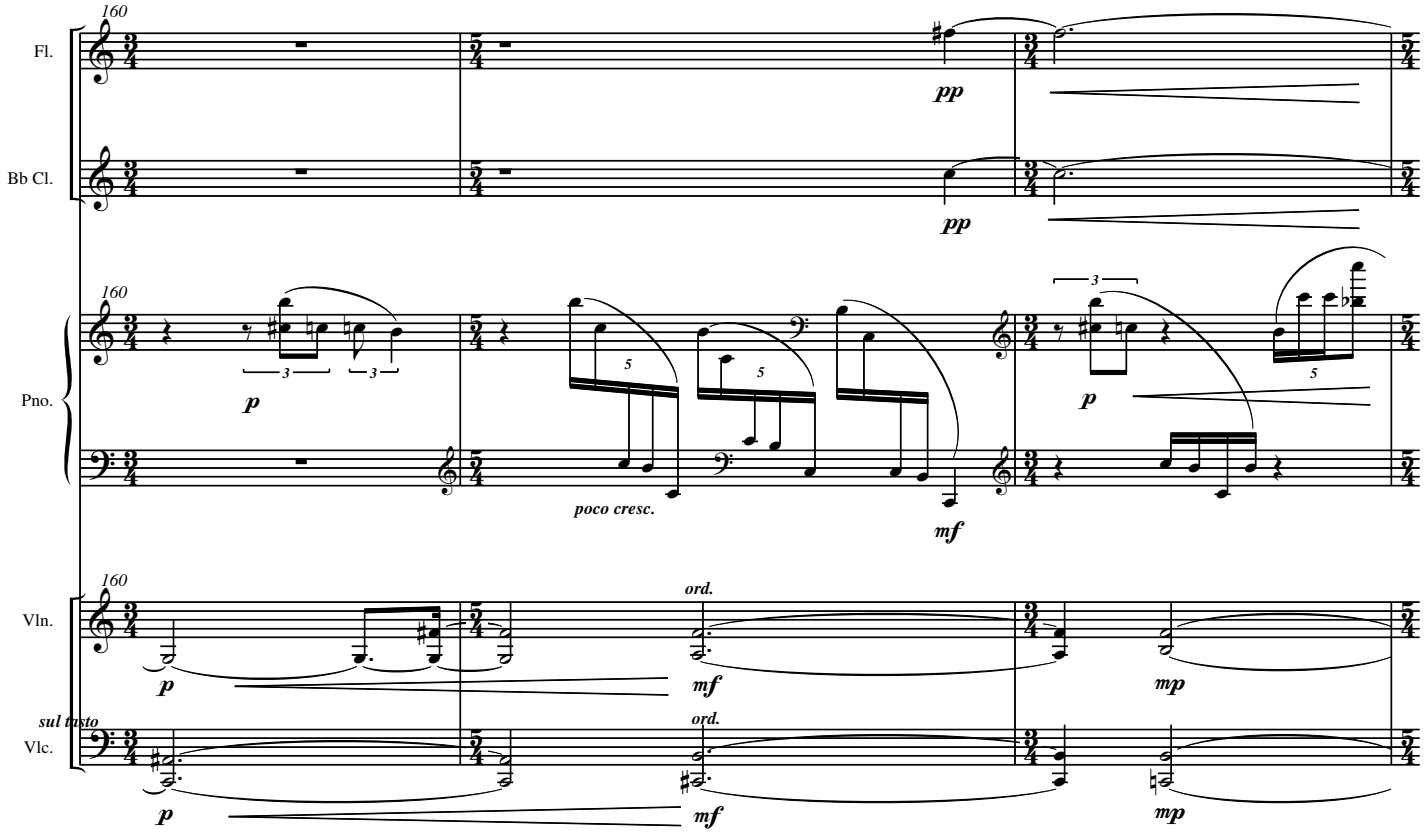

139
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
poco a poco cresc.
f
gliss.
mp
mf
sul tasto
ord.
decresc.

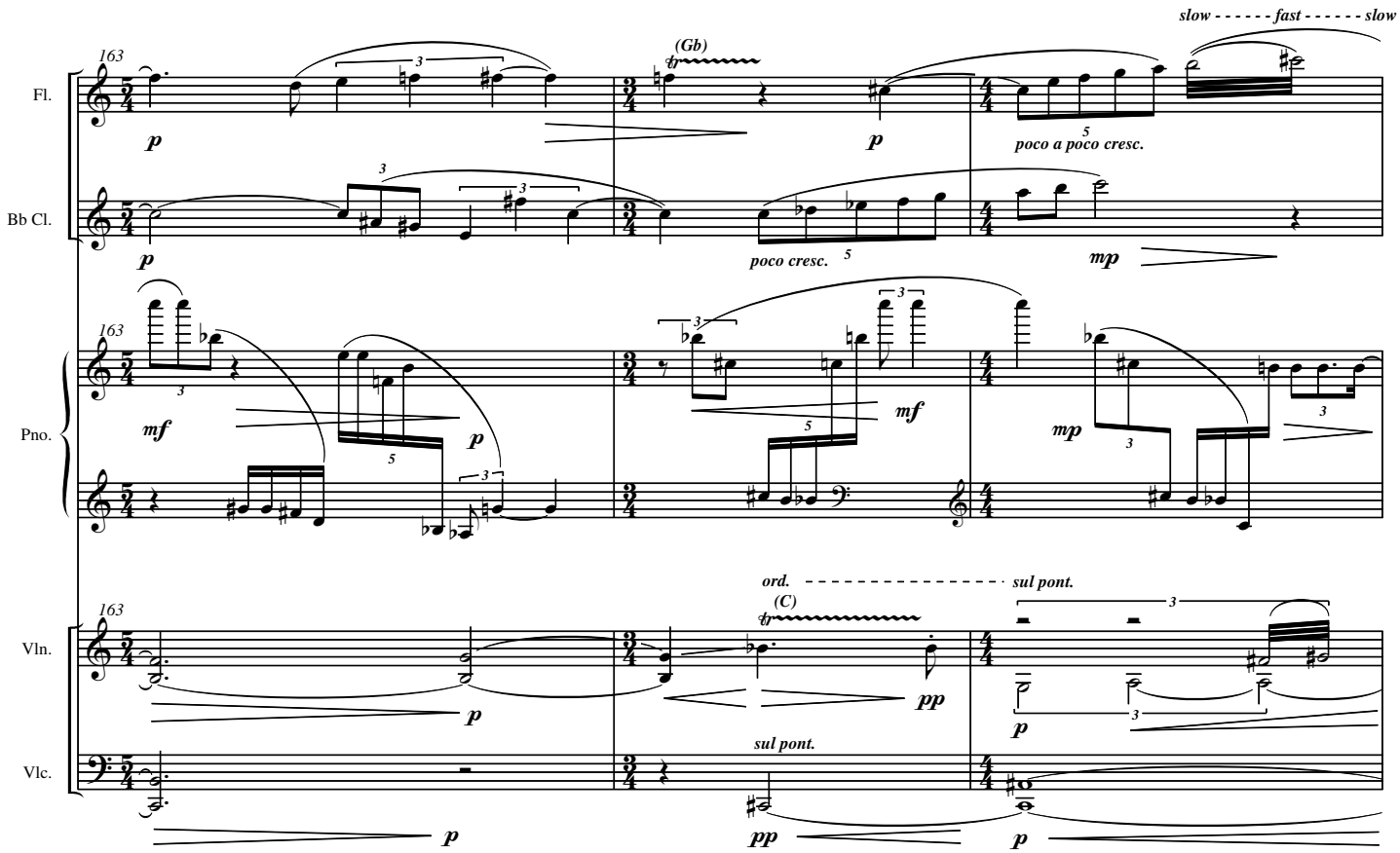

143
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
mp
p
(Bb)
poco decresc.
sul C
mf

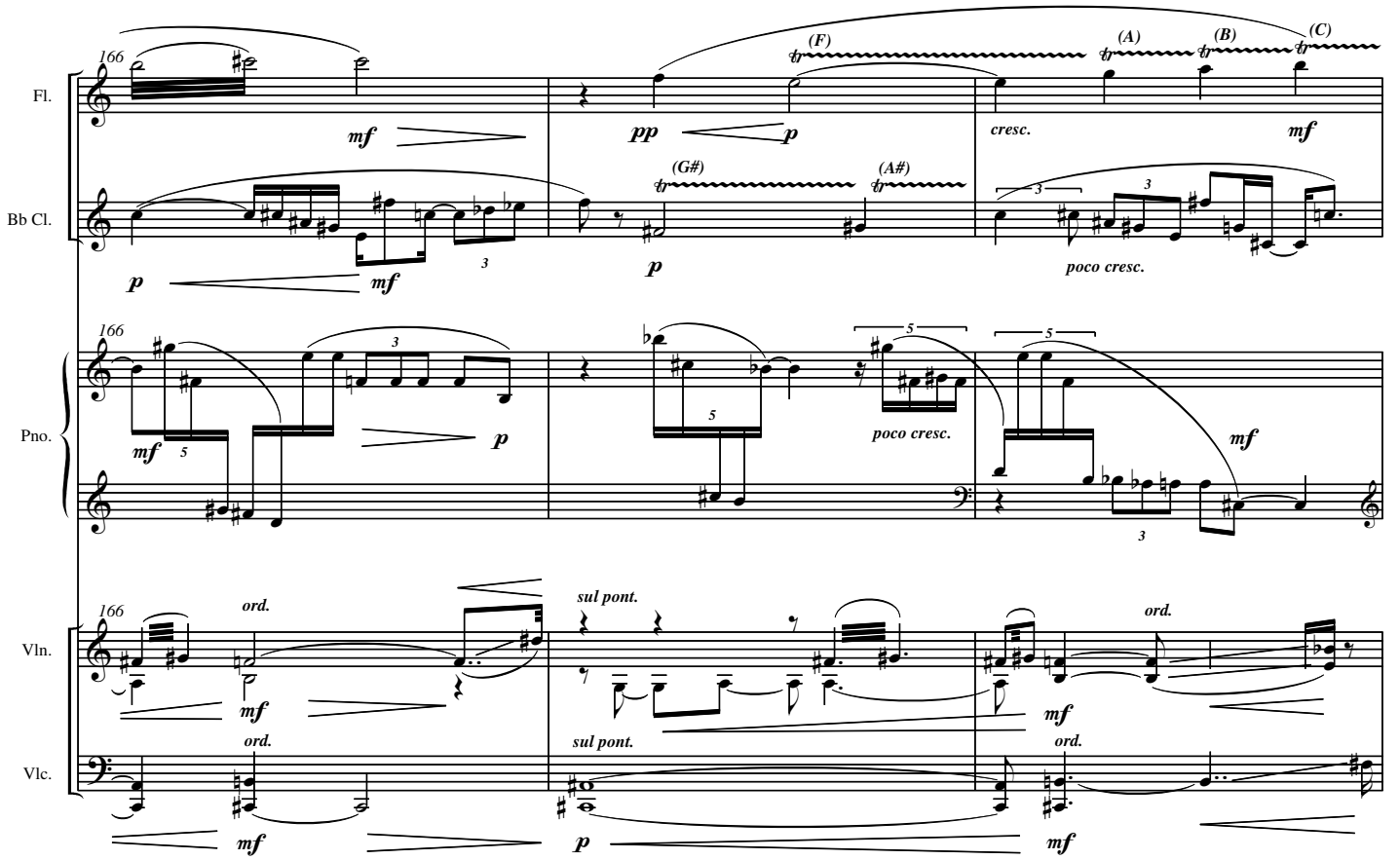

147
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(C)
(B)
(C)
senza sord.
sul G
(Bb) sul pont.
p
mf
mp

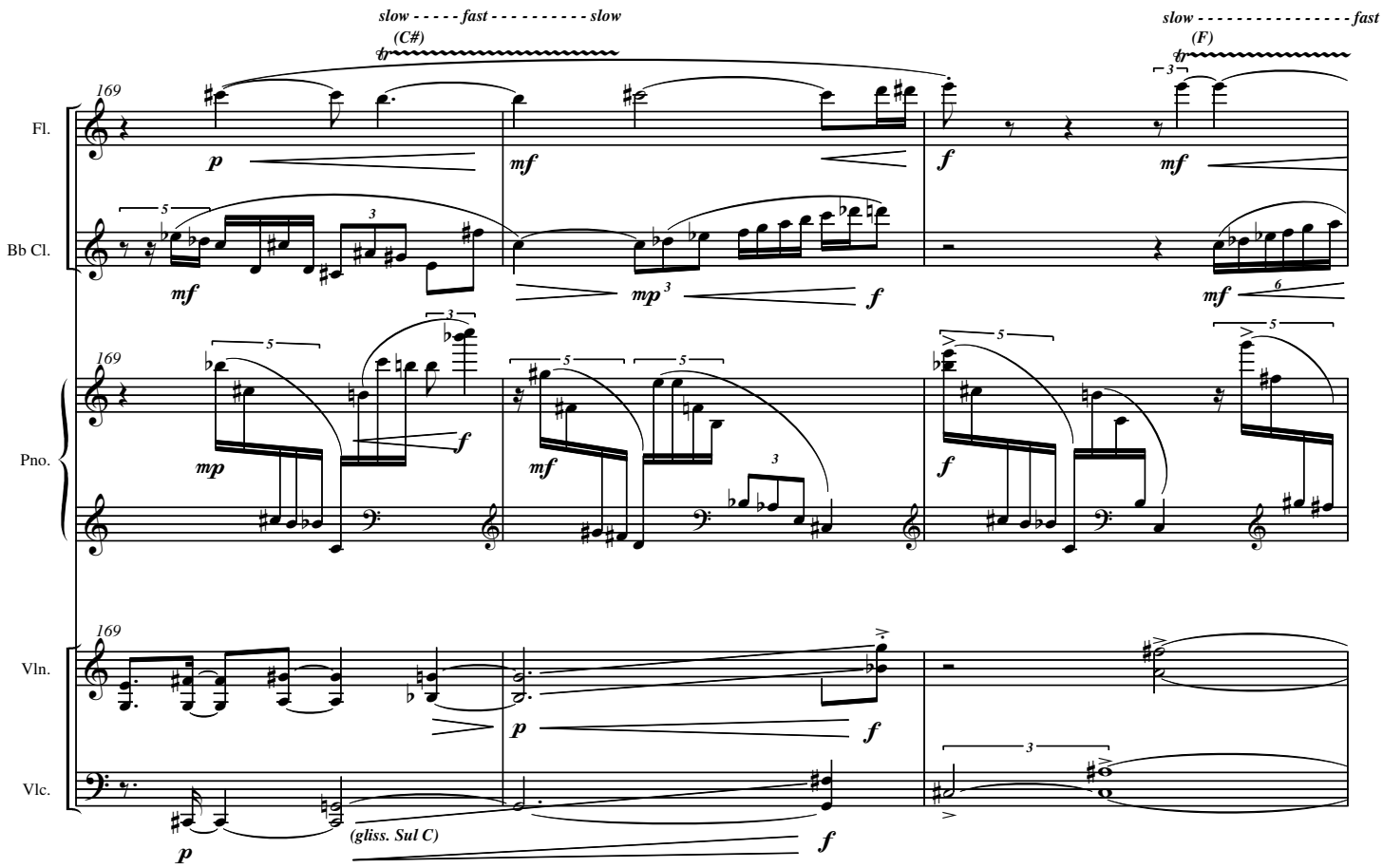

151
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(F#)
decel. trill
ord.
poco a poco cresc.
poco cresc.
poco a poco decresc.
p
mf
ff

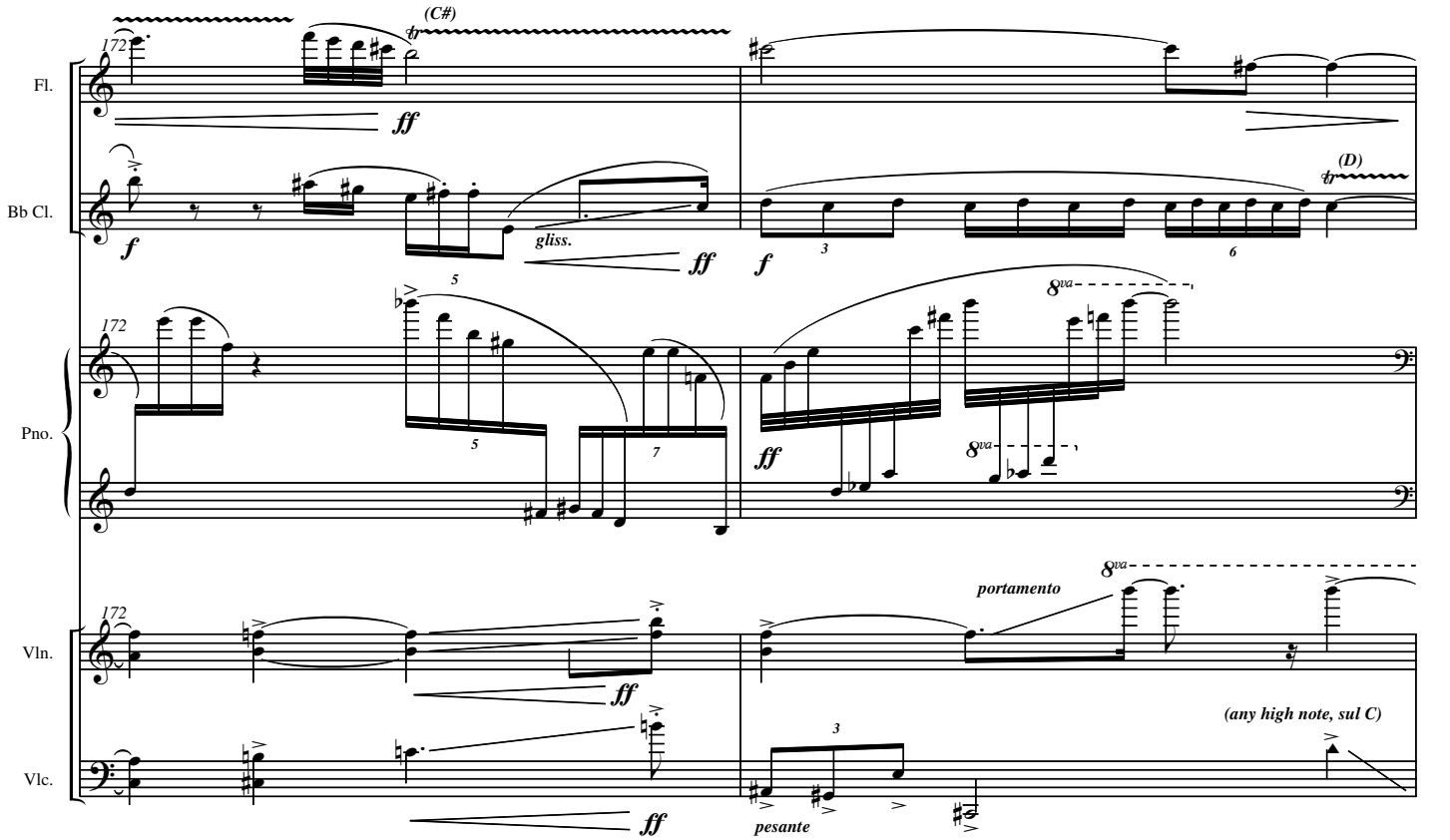

155
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
sul tasto
p
mp
mf
pp

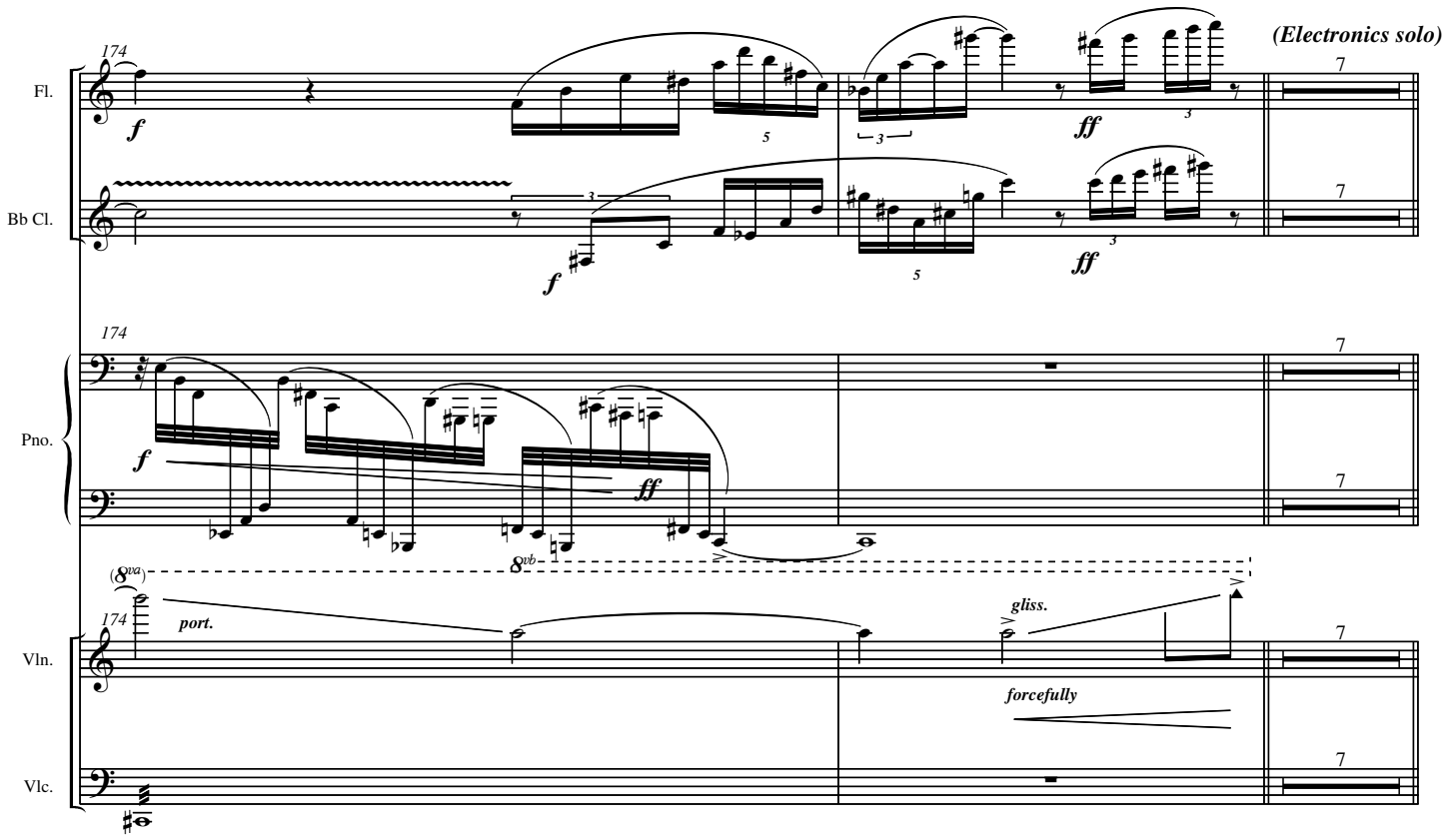

160
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
poco cresc.
ord.
sul tasto
p
mf
mp
pp

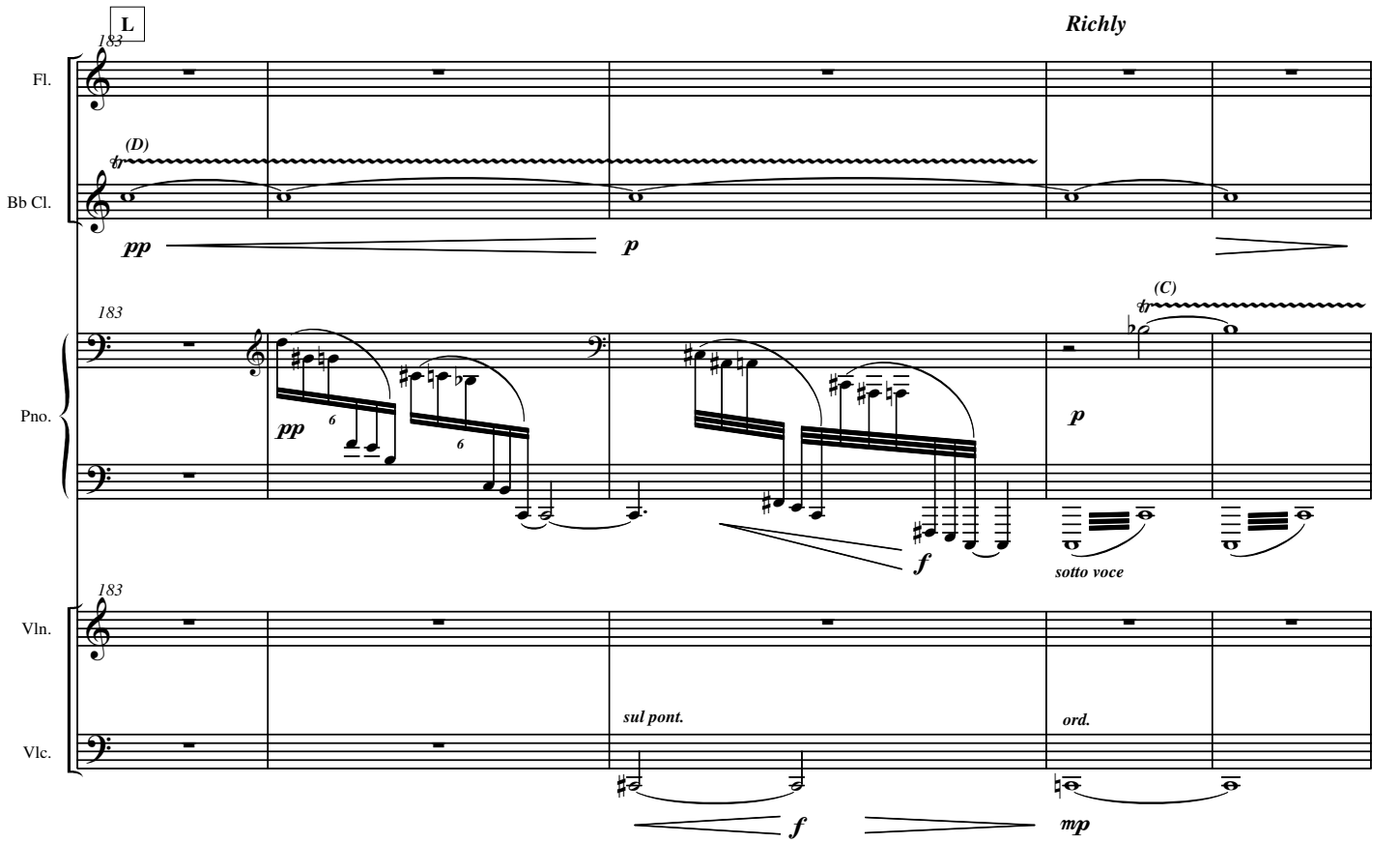

slow - - - - - - fast - - - - - - slow
163
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(Gb)
poco a poco cresc.
poco cresc.
ord.
sul pont.
(C)

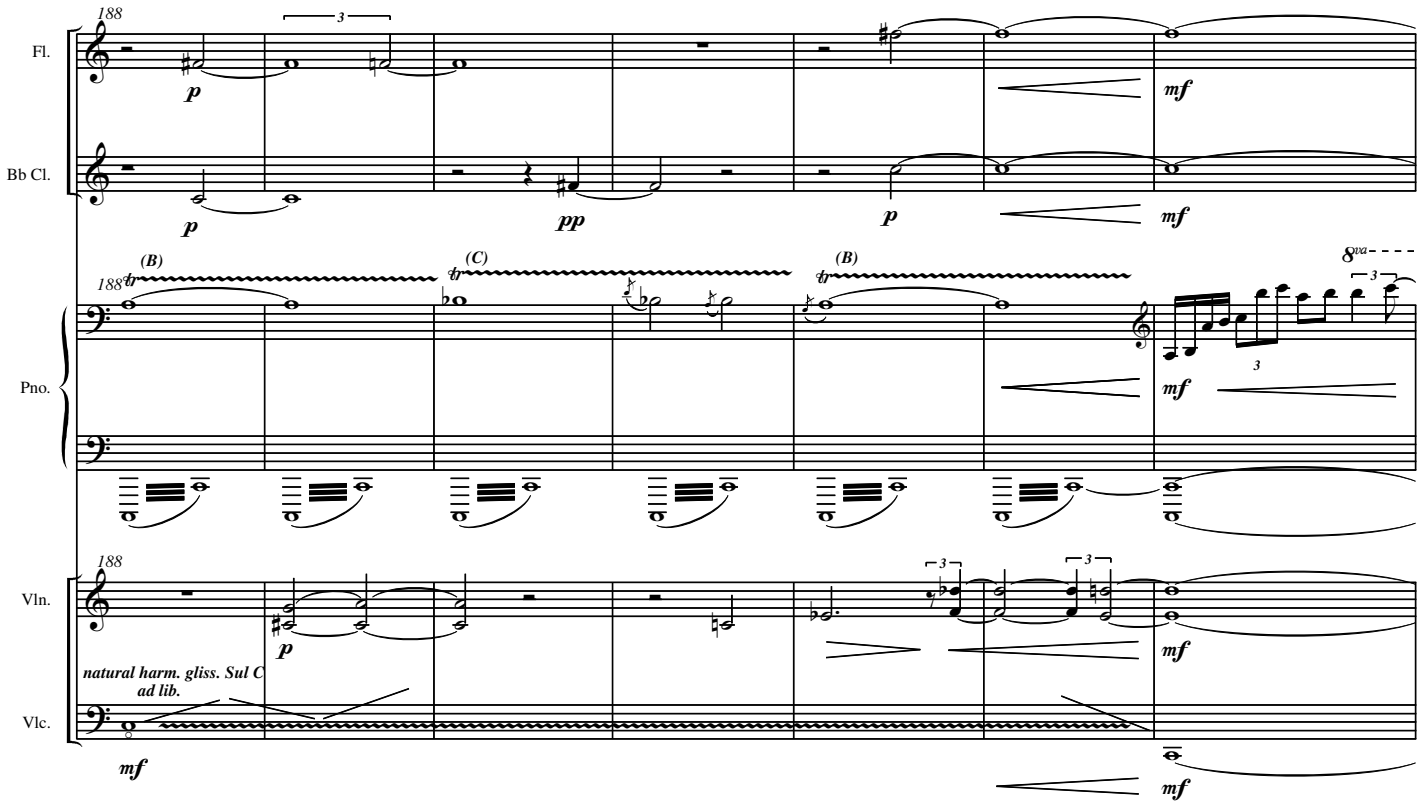

166
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(F)
(A)
(B)
(C)
(G#)
(A#)
cresc.
poco cresc.
ord.
sul pont.

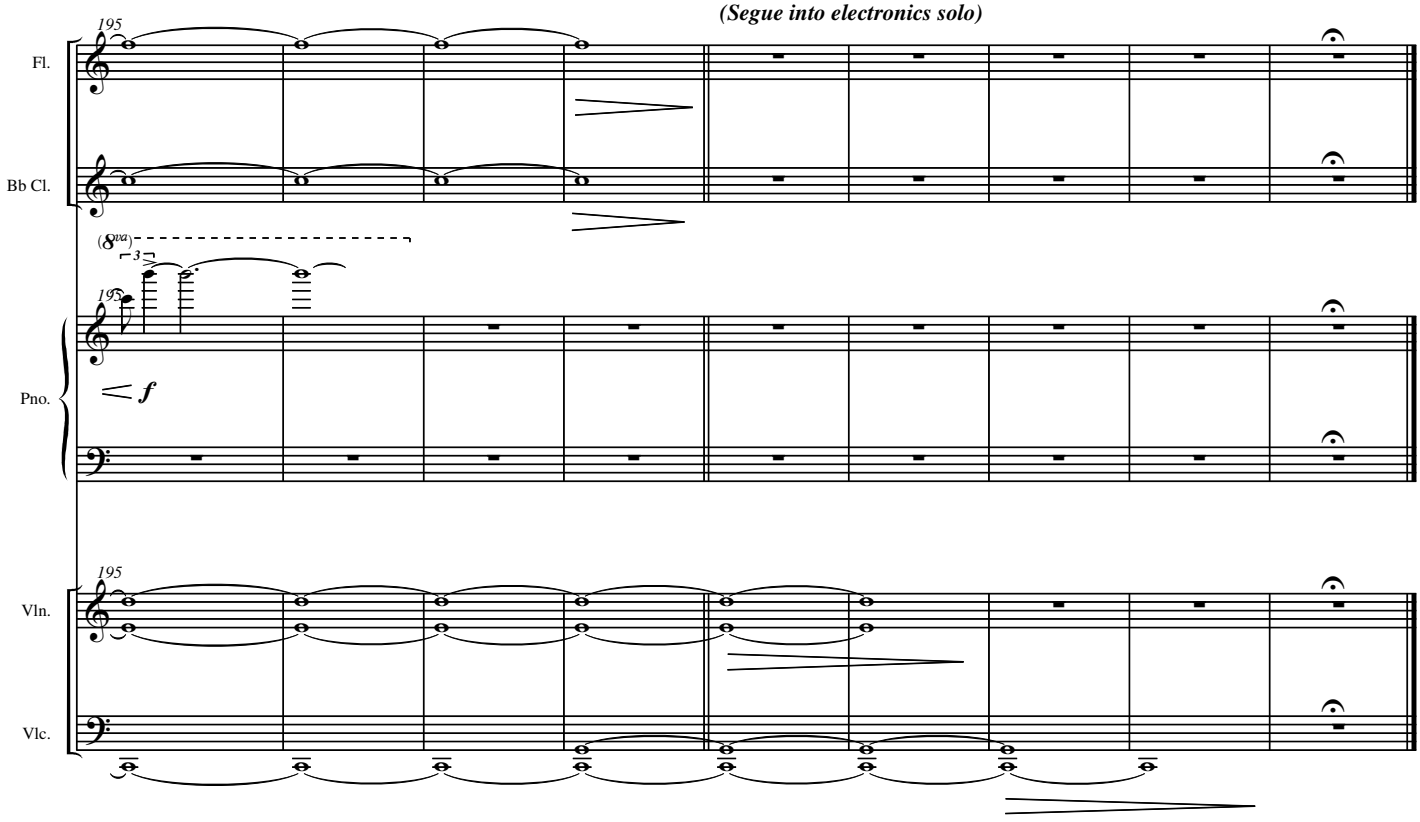

slow - - - - - fast - - - - - - - - - - slow
(C#)
tr
slow - - - - - - - - - - - - - - - - fast
(F)
tr
169
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
mf
f
mf
mf
mp
f
mf
mp
f
mf
f
p
f
p
(gliss. Sul C)
f


(C#)
tr
172
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
ff
f
gliss.
ff
f
(D)
tr
ff
8va
8va
ff
ff
portamento
8va
(any high note, sul C)
ff
pesante


(Electronics solo)
174
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
f
ff
(8va)
8vb
port.
gliss.
forcefully
7


L
Richly
183
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(D)
(C)
pp
p
f
mp
sotto voce
sul pont.
ord.


188
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
p
pp
mf
(B)
(C)
8va
natural harm. gliss. Sul C
ad lib.


(Segue into electronics solo)
195
Fl.
Bb Cl.
Pno.
Vln.
Vlc.
(8va)
f

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 simultanist 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

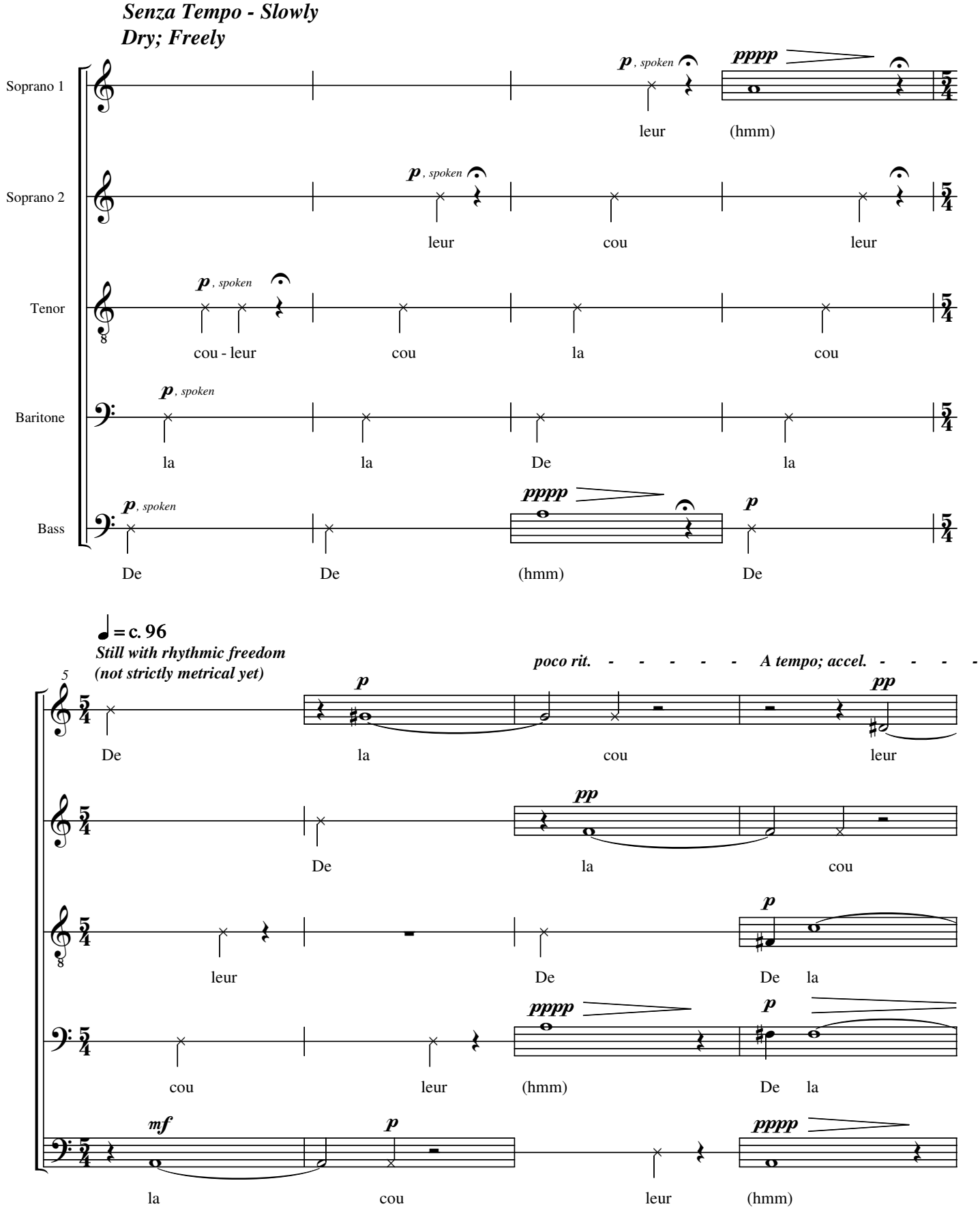
* * * *

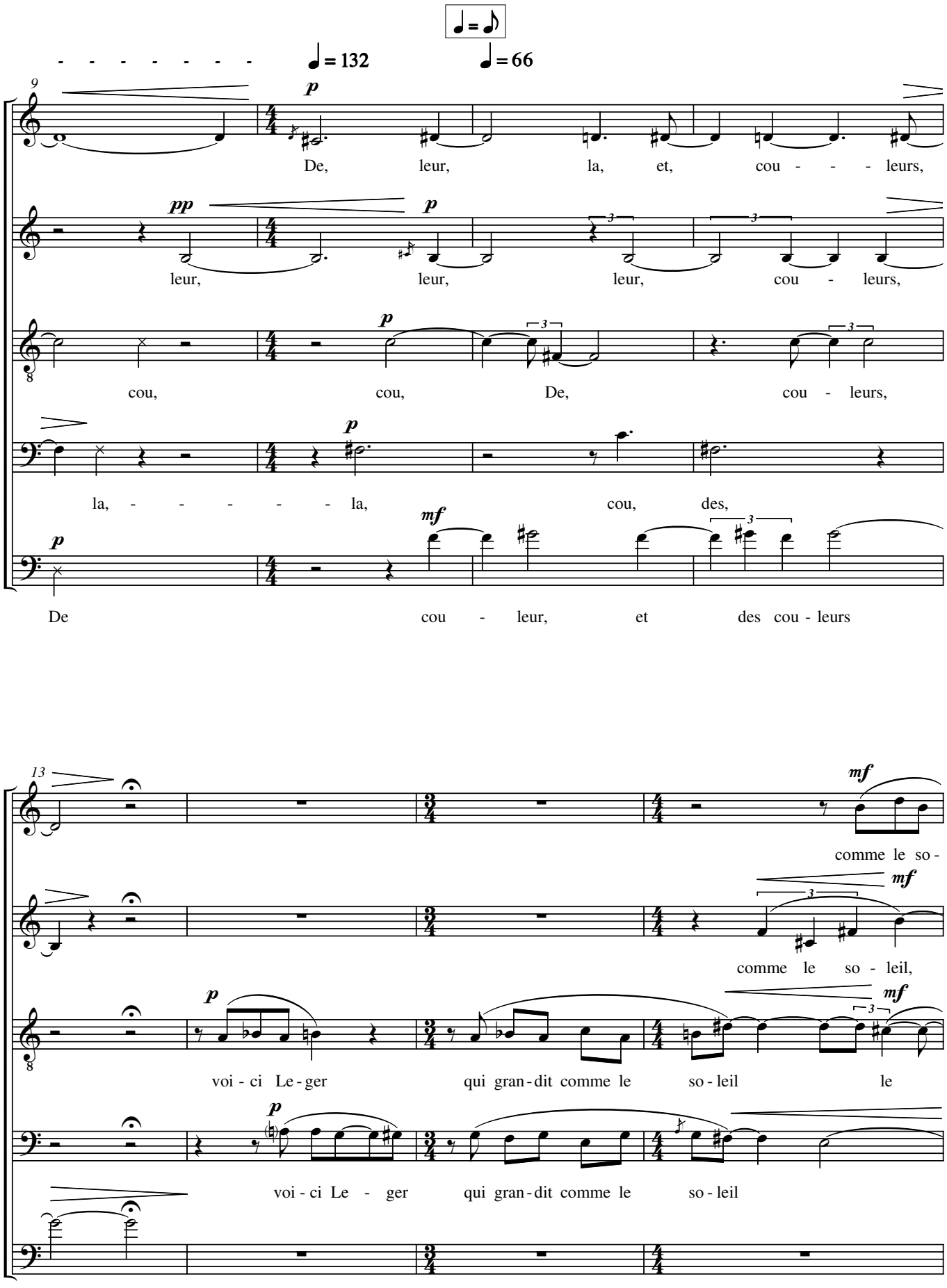
Duration: 8'

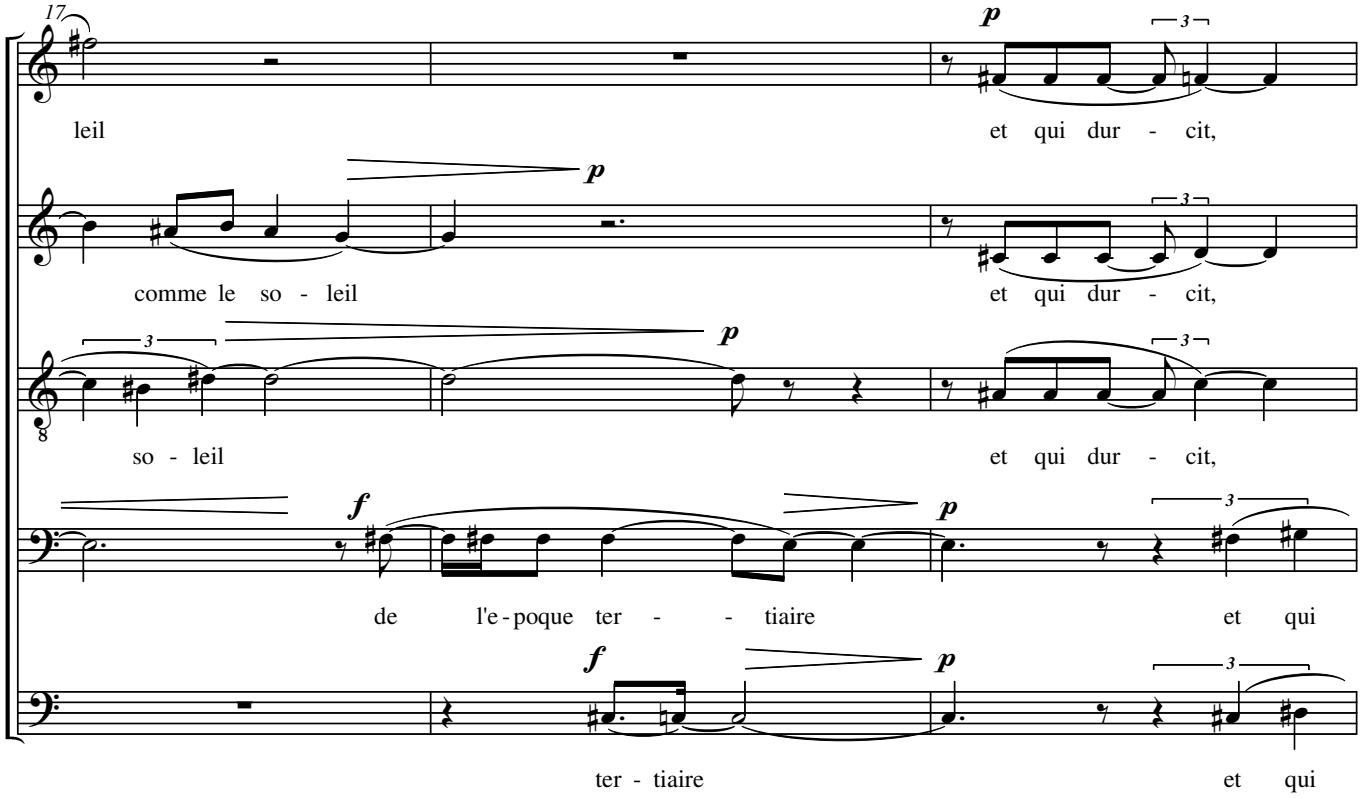
First performance: 29 September 2007 in Modart07 by the Song Company.

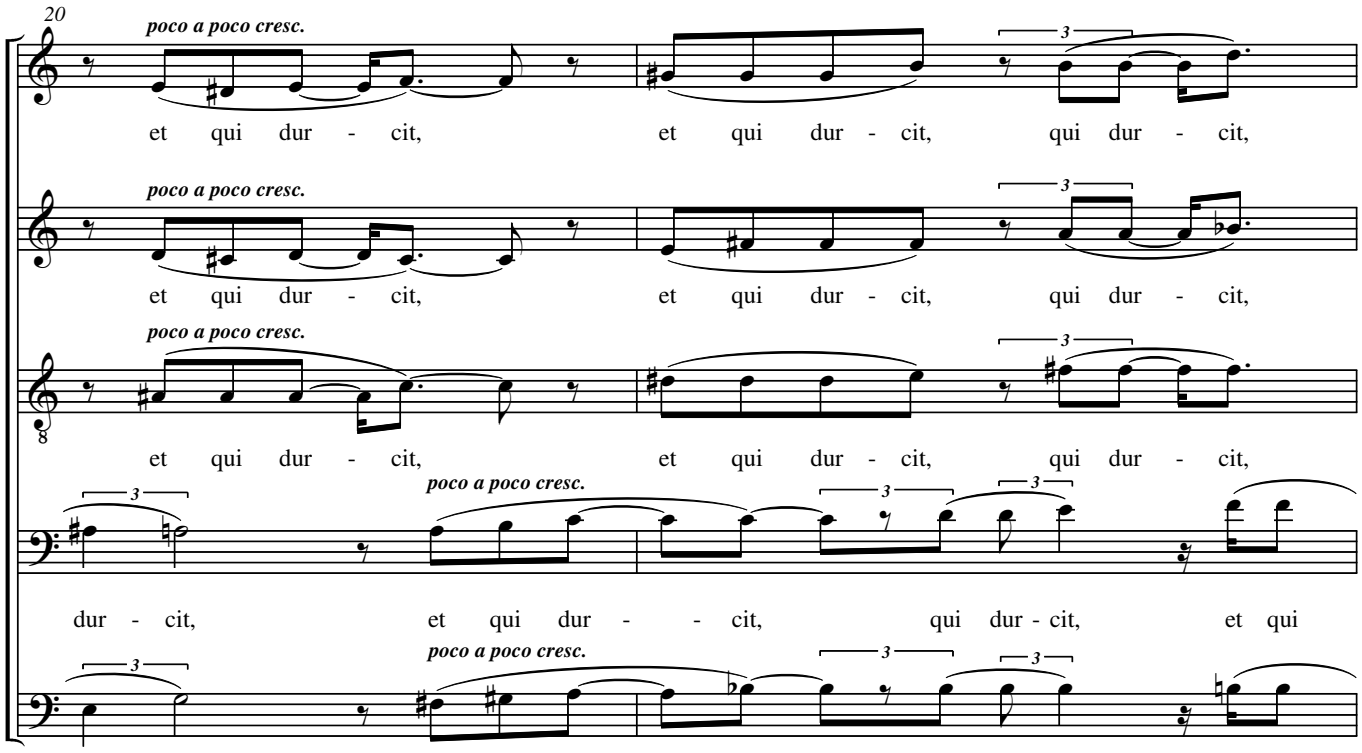
Construction

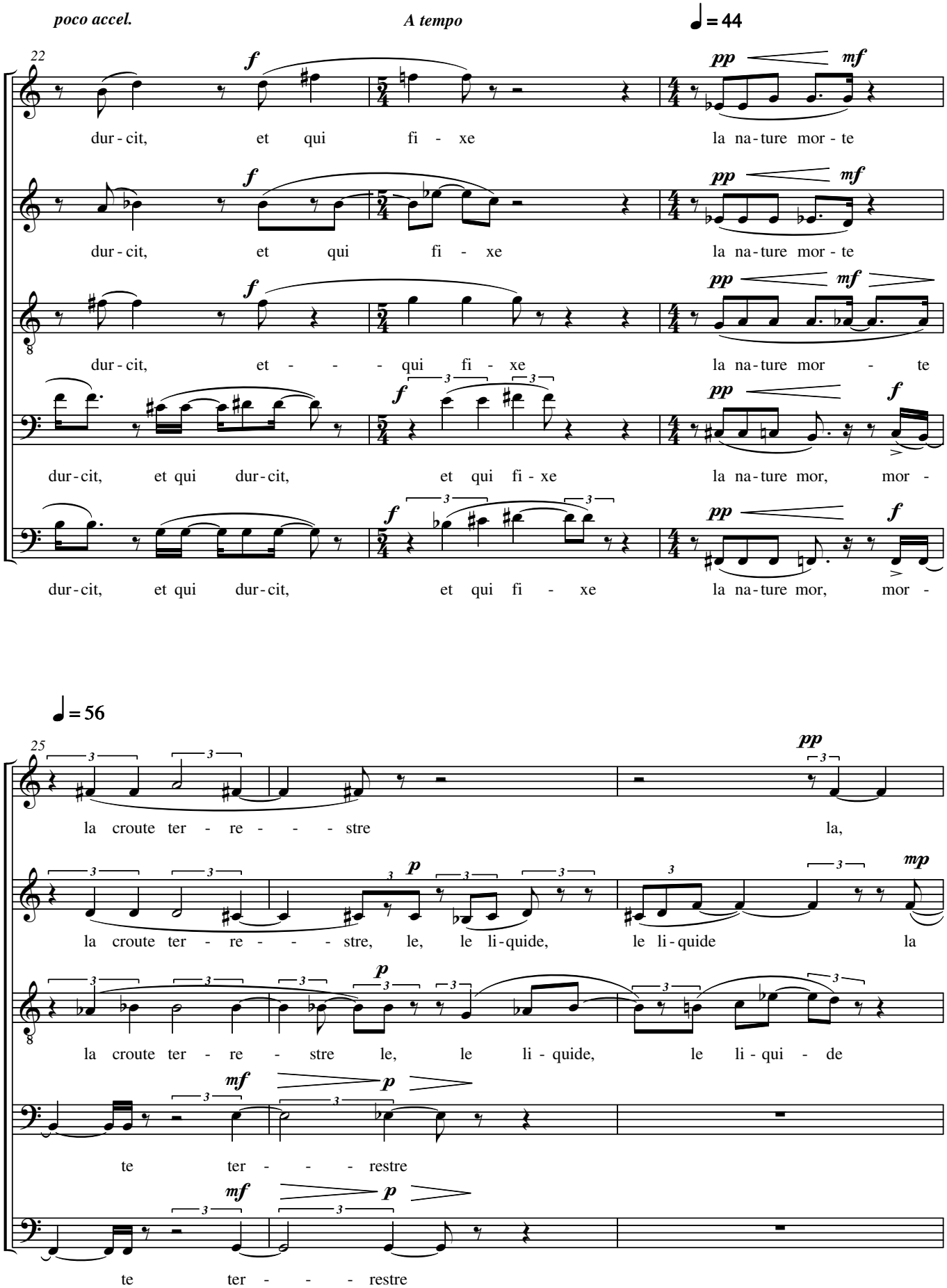
Text: Blaise Cendrars **Alex Pozniak**

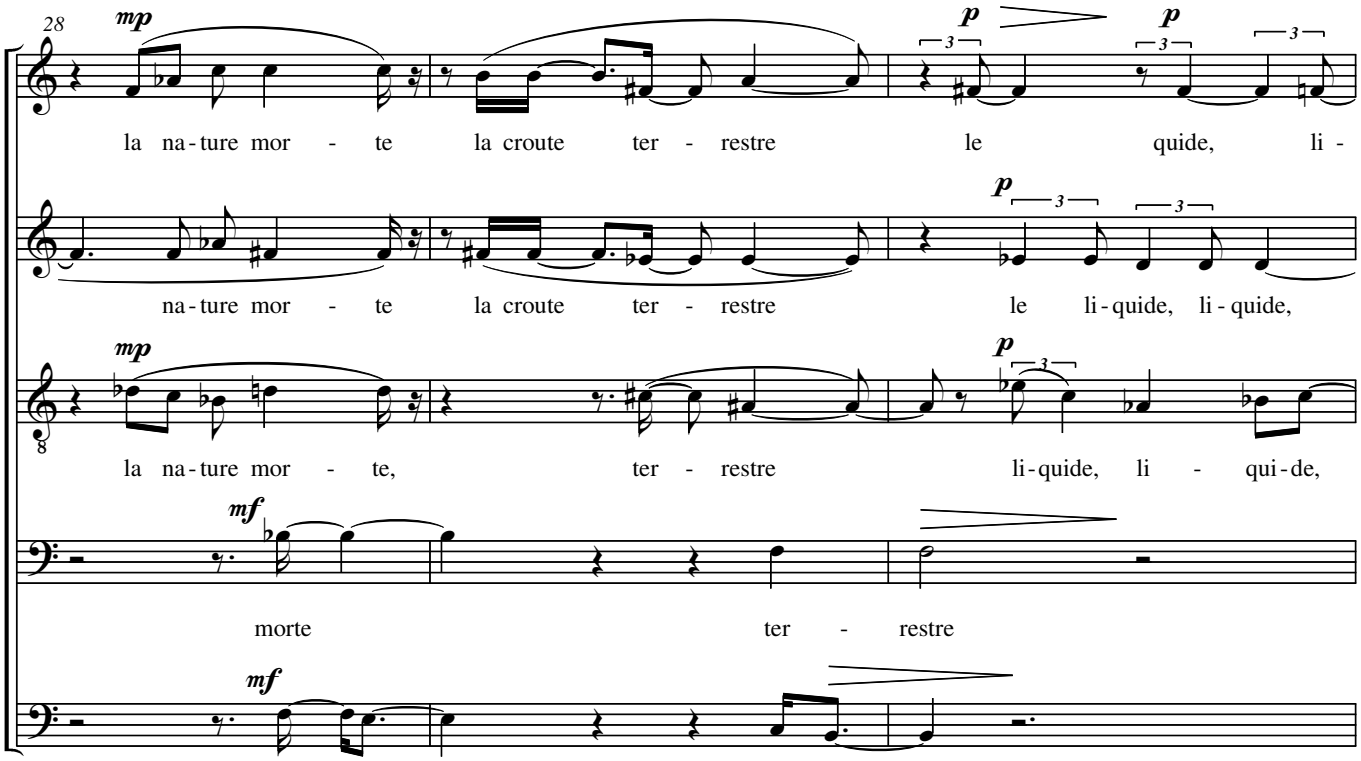


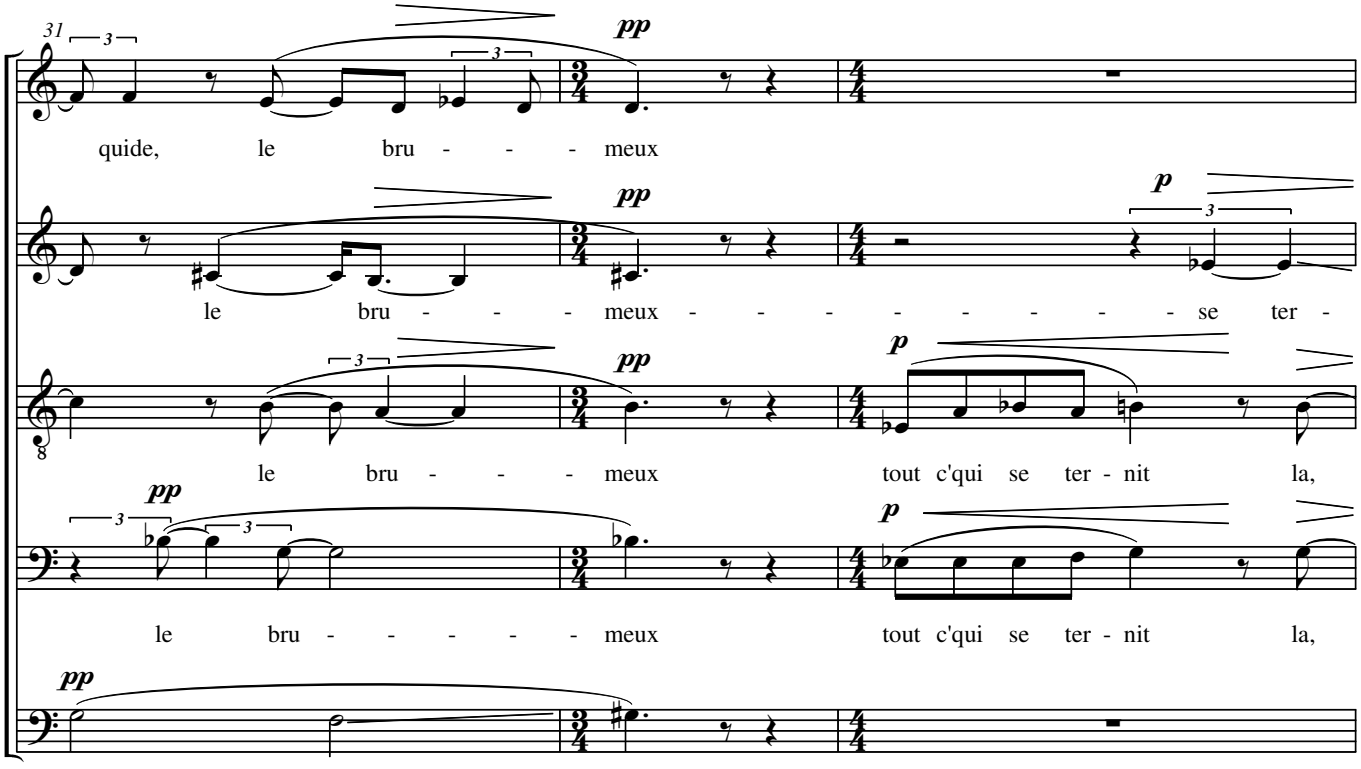

♩ = ♪
♩ = 132
♩ = 66
9
pp
p
De, leur, la, et, cou - - - leurs,
leur, leur, leur, cou - leurs,
cou, cou, De, cou - leurs,
la, - - - - - la, cou, des,
De cou - leur, et des cou - leurs
13
mf
comme le so -
comme le so - leil,
voi - ci Le - ger qui gran - dit comme le so - leil le
voi - ci Le - ger qui gran - dit comme le so - leil

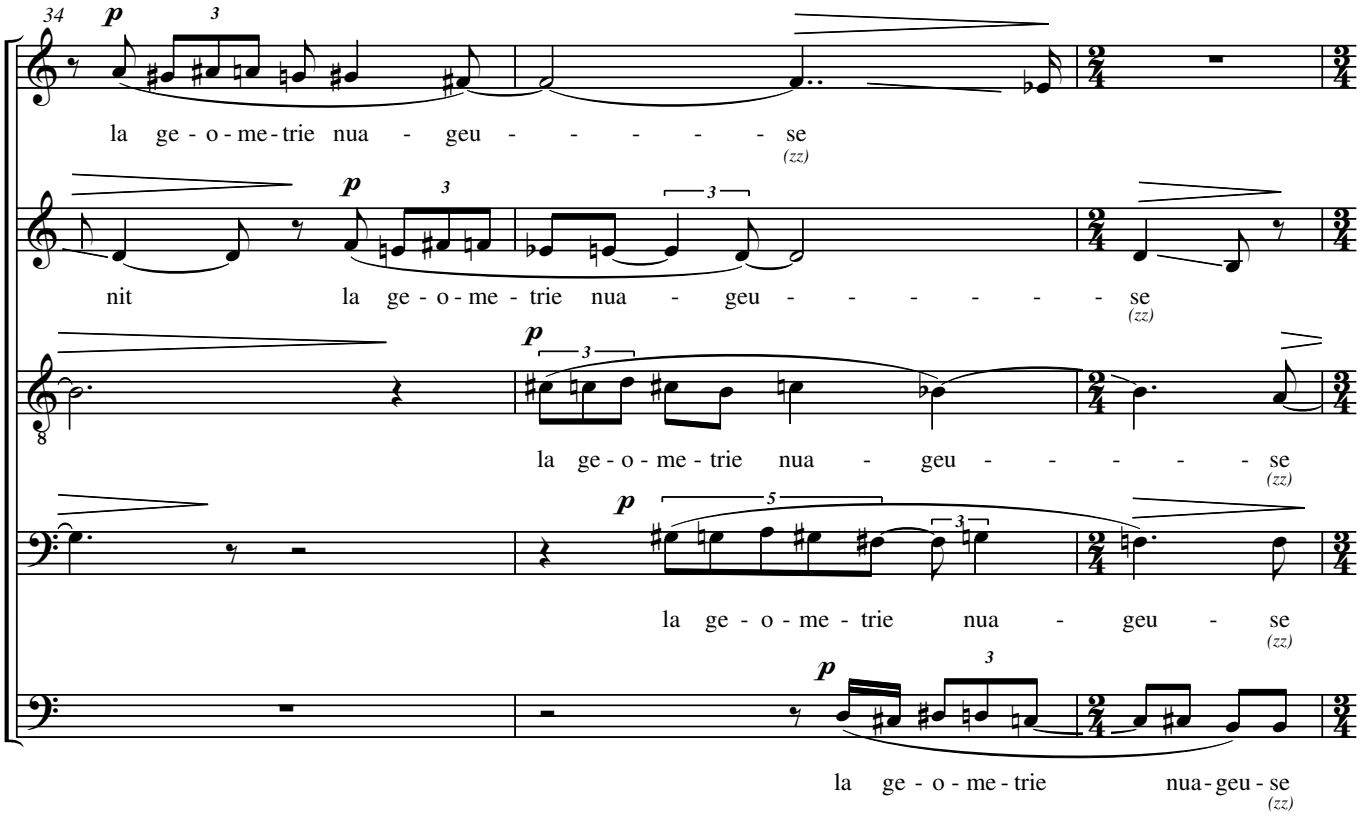

17
leil
et qui dur - cit,
comme le so - leil
et qui dur - cit,
so - leil
et qui dur - cit,
de l'e - poque ter - - tiaire
et qui
ter - tiaire
et qui

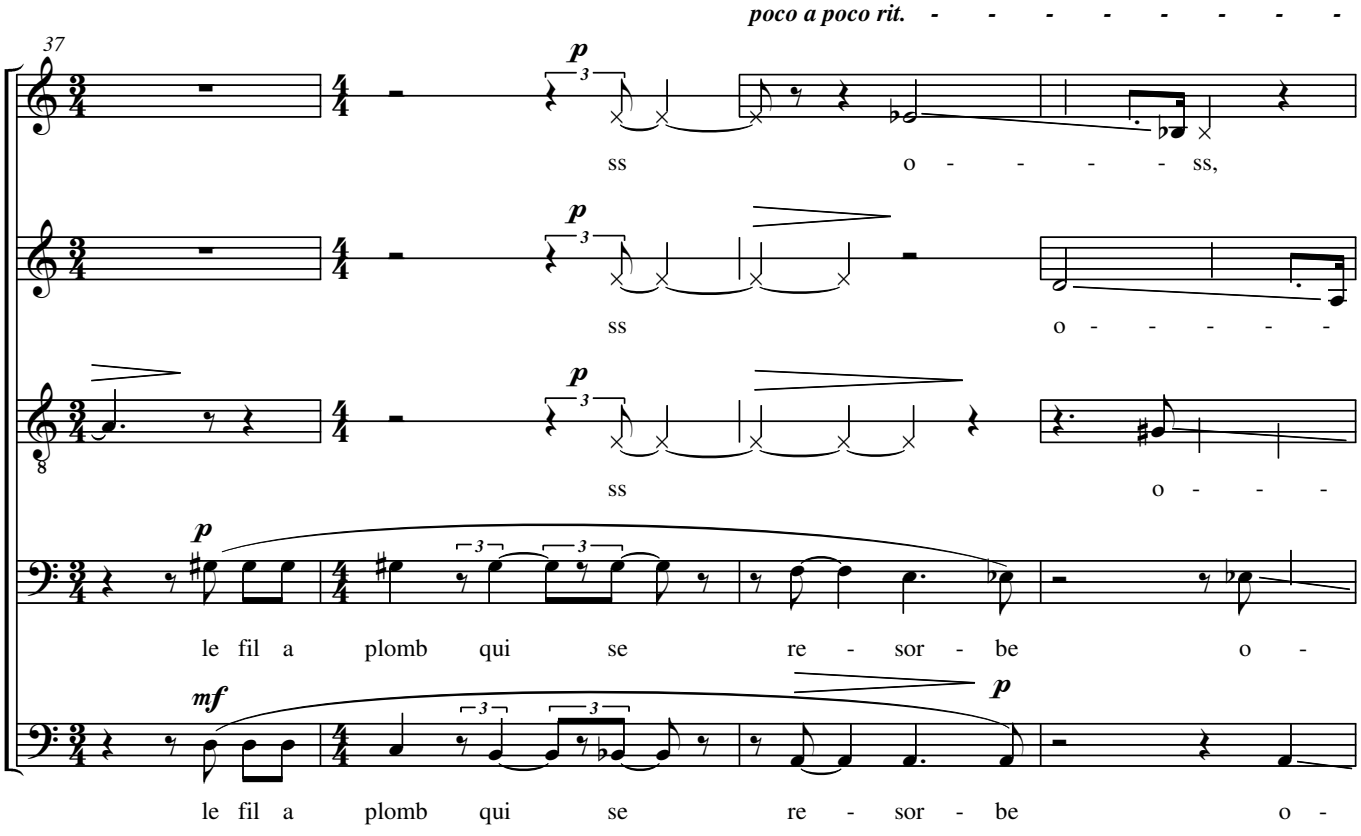

20
poco a poco cresc.
et qui dur - cit, et qui dur - cit, qui dur - cit,
et qui dur - cit, et qui dur - cit, qui dur - cit,
et qui dur - cit, et qui dur - cit, qui dur - cit,
dur - cit, et qui dur - - cit, qui dur - cit, et qui
dur - cit, et qui dur - - cit, qui dur - cit, et qui

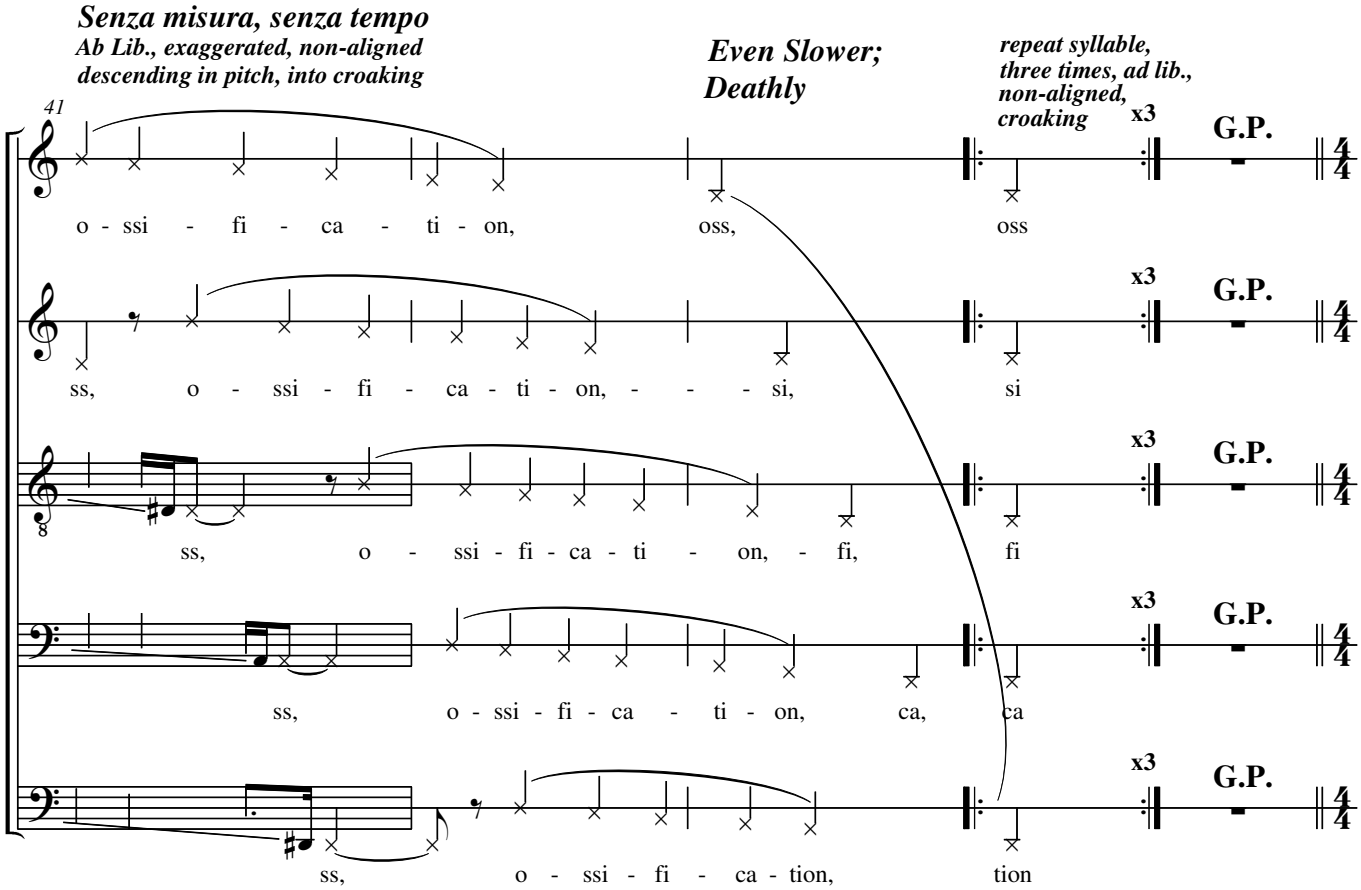

poco accel.
A tempo
♩ = 44
22
dur - cit, et qui fi - xe la na - ture mor - te
dur - cit, et qui fi - xe la na - ture mor - te
dur - cit, et - - - qui fi - xe la na - ture mor - te
dur - cit, et qui dur - cit, et qui fi - xe la na - ture mor, mor -
dur - cit, et qui dur - cit, et qui fi - xe la na - ture mor, mor -
♩ = 56
25
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

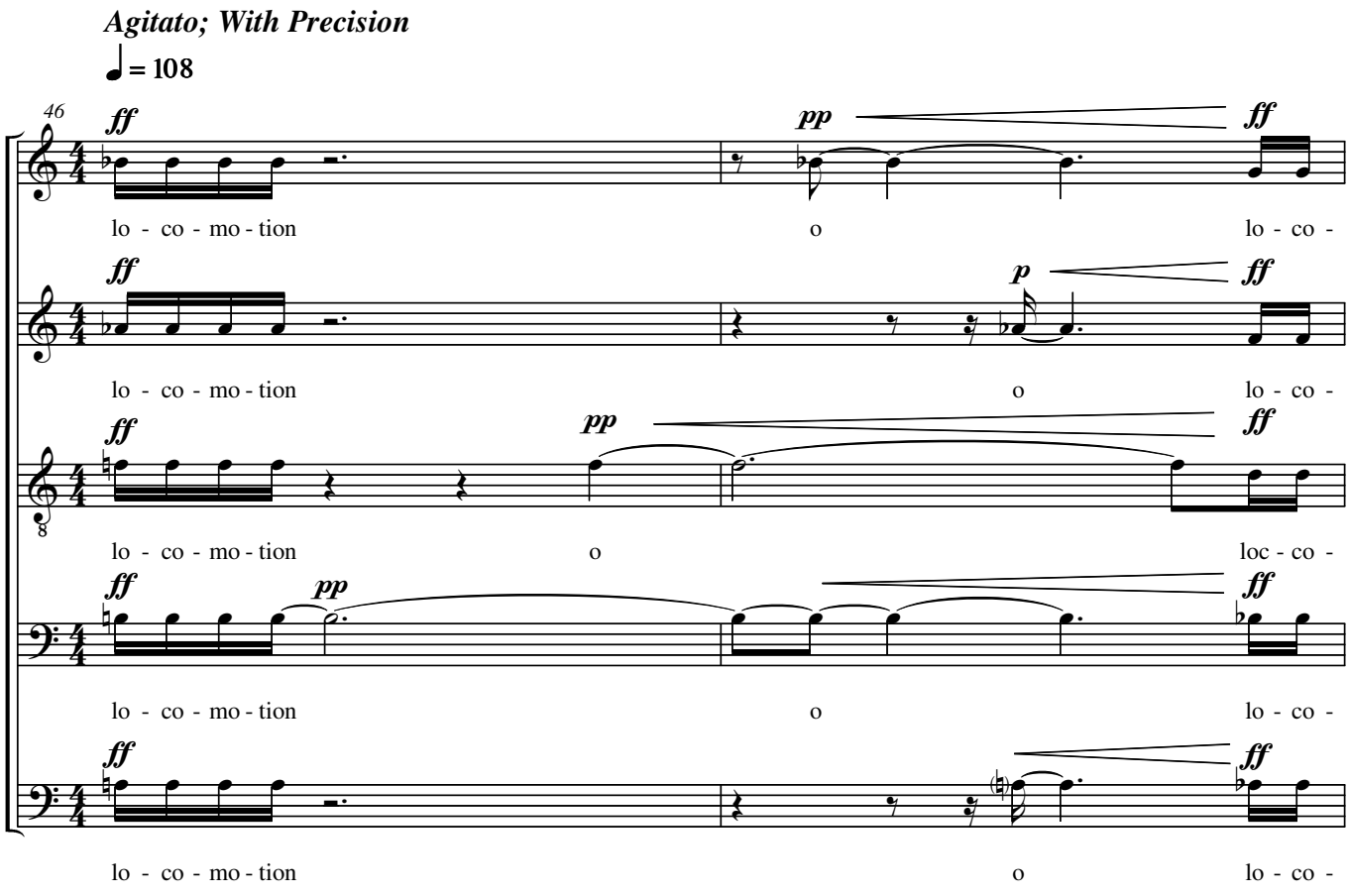

28
mp
la na-ture mor - te
la croute ter - restre
p
le quide, li -
na-ture mor - te
la croute ter - restre
le li-quide, li-quide,
la na-ture mor - te,
ter - restre
li-quide, li - qui-de,
mf
morte
ter - restre
morte
ter-restre

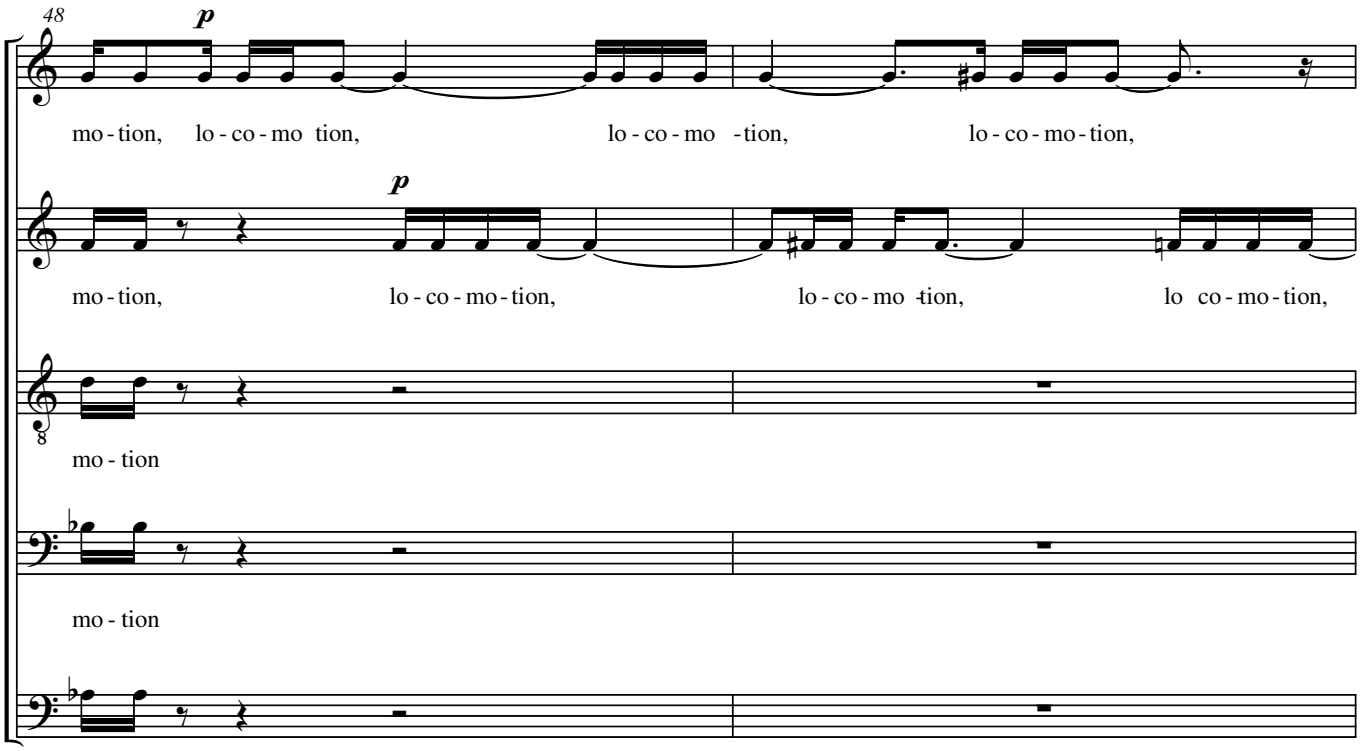

31
pp
quide, le bru - - - meux
le bru - - - meux - - - - - - - - se ter -
le bru - - - meux
tout c'qui se ter - nit la,
le bru - - - - - meux
tout c'qui se ter - nit la,
le bru - - - - meux

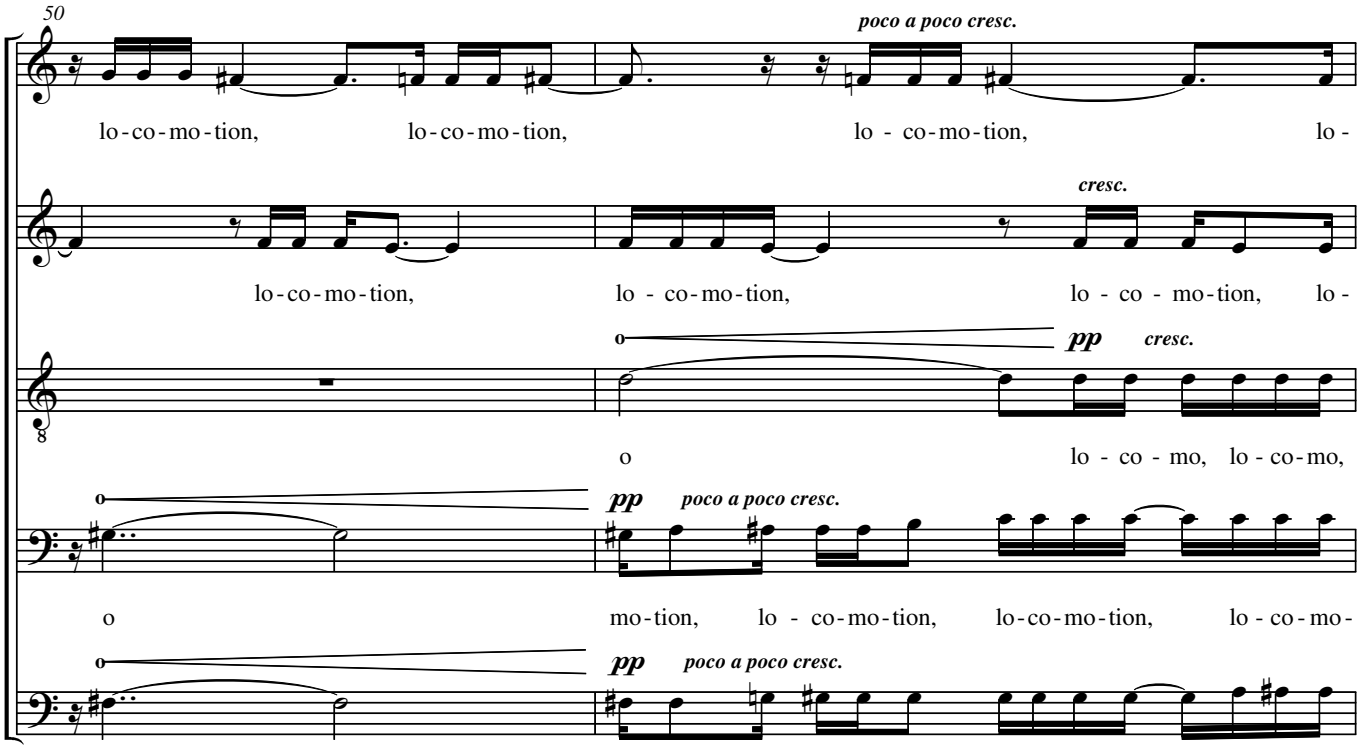

34
la ge - o - me - trie nua - geu - - - - - se
(zz)
nit la ge - o - me - trie nua - geu - - - - - - se
(zz)
la ge - o - me - trie nua - geu - - - - - se
(zz)
la ge - o - me - trie nua - geu - se
(zz)
la ge - o - me - trie nua - geu - se
(zz)

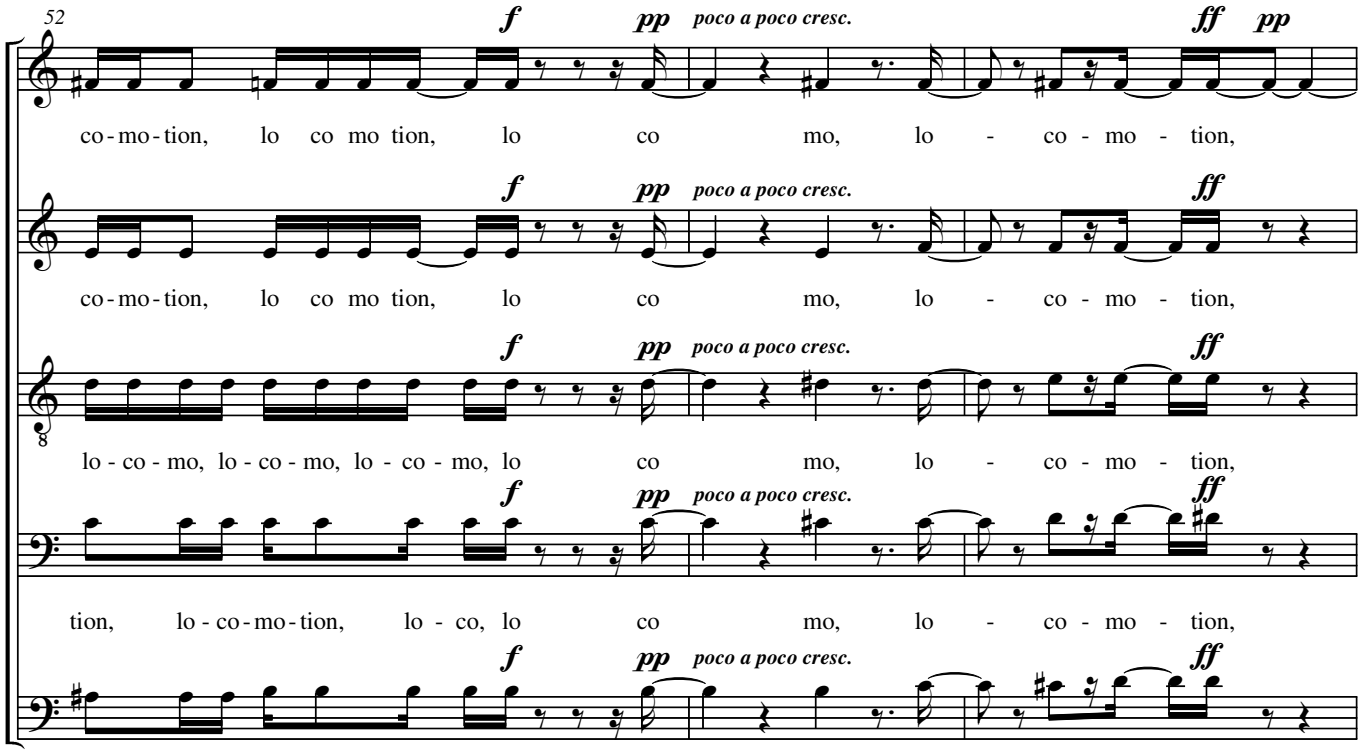

poco a poco rit. - - - - - - - - - -
37
ss o - - - - - ss,
ss o - - - - -
ss o - - -
le fil a plomb qui se re - sor - be o -
le fil a plomb qui se re - sor - be o -

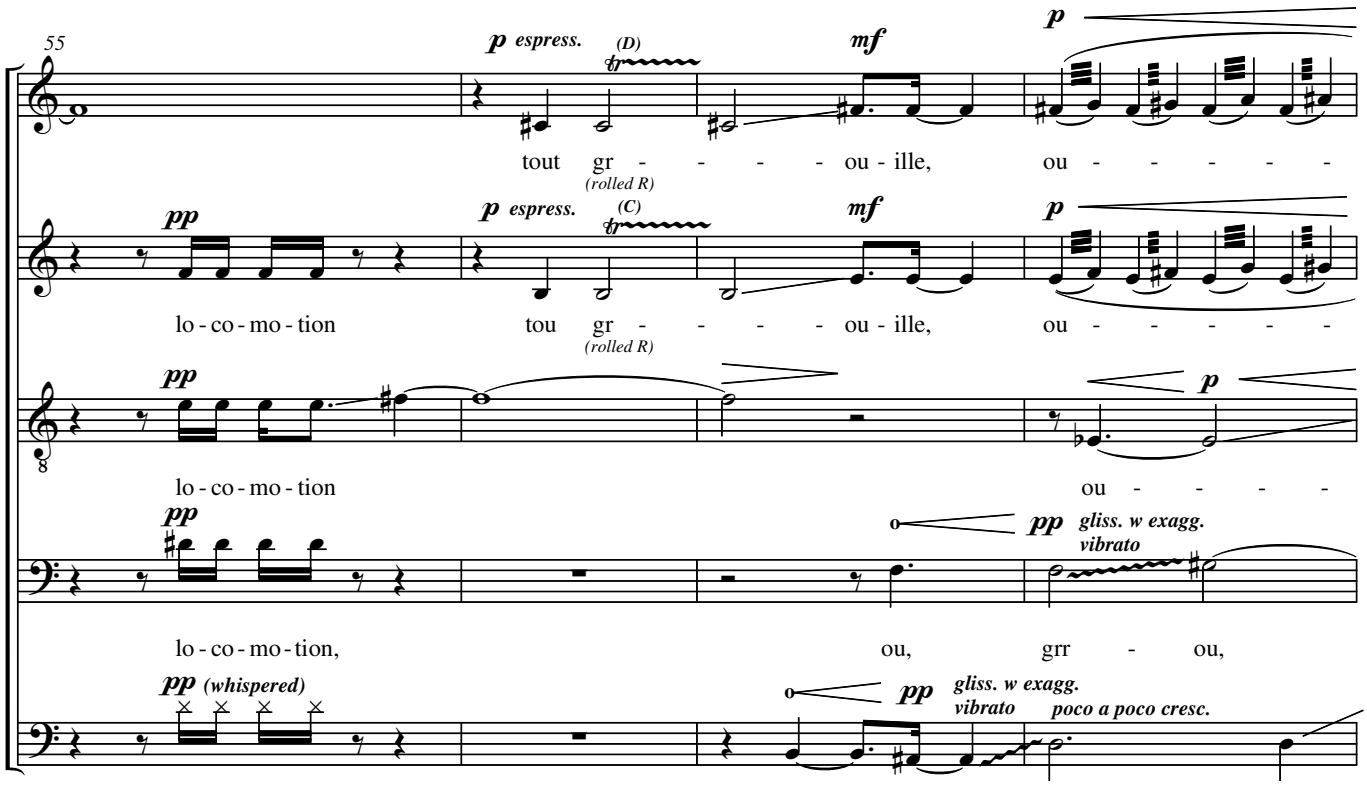

Senza misura, senza tempo
Ab Lib., exaggerated, non-aligned
descending in pitch, into croaking
Even Slower;
Deathly
repeat syllable,
three times, ad lib.,
non-aligned,
croaking
41
x3
G.P.
o - ssi - fi - ca - ti - on,
oss,
oss
ss, o - ssi - fi - ca - ti - on, - - - si,
si
ss, o - ssi - fi - ca - ti - on, - fi,
fi
ss, o - ssi - fi - ca - ti - on,
ca,
ca
ss, o - ssi - fi - ca - tion,
tion

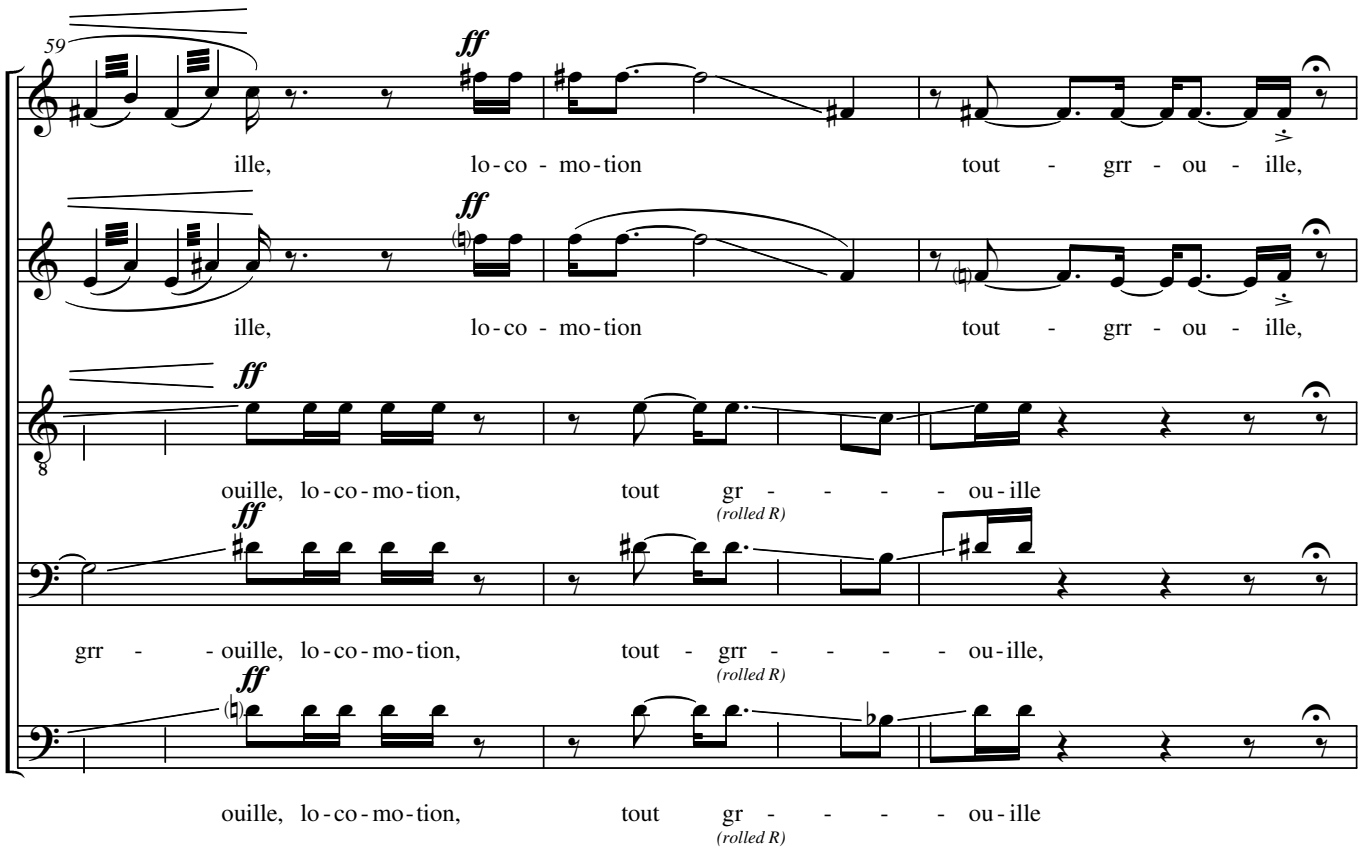

Agitato; With Precision
♩ = 108
46
ff
pp
p
lo - co - mo - tion
o
lo - co -
loc - co -

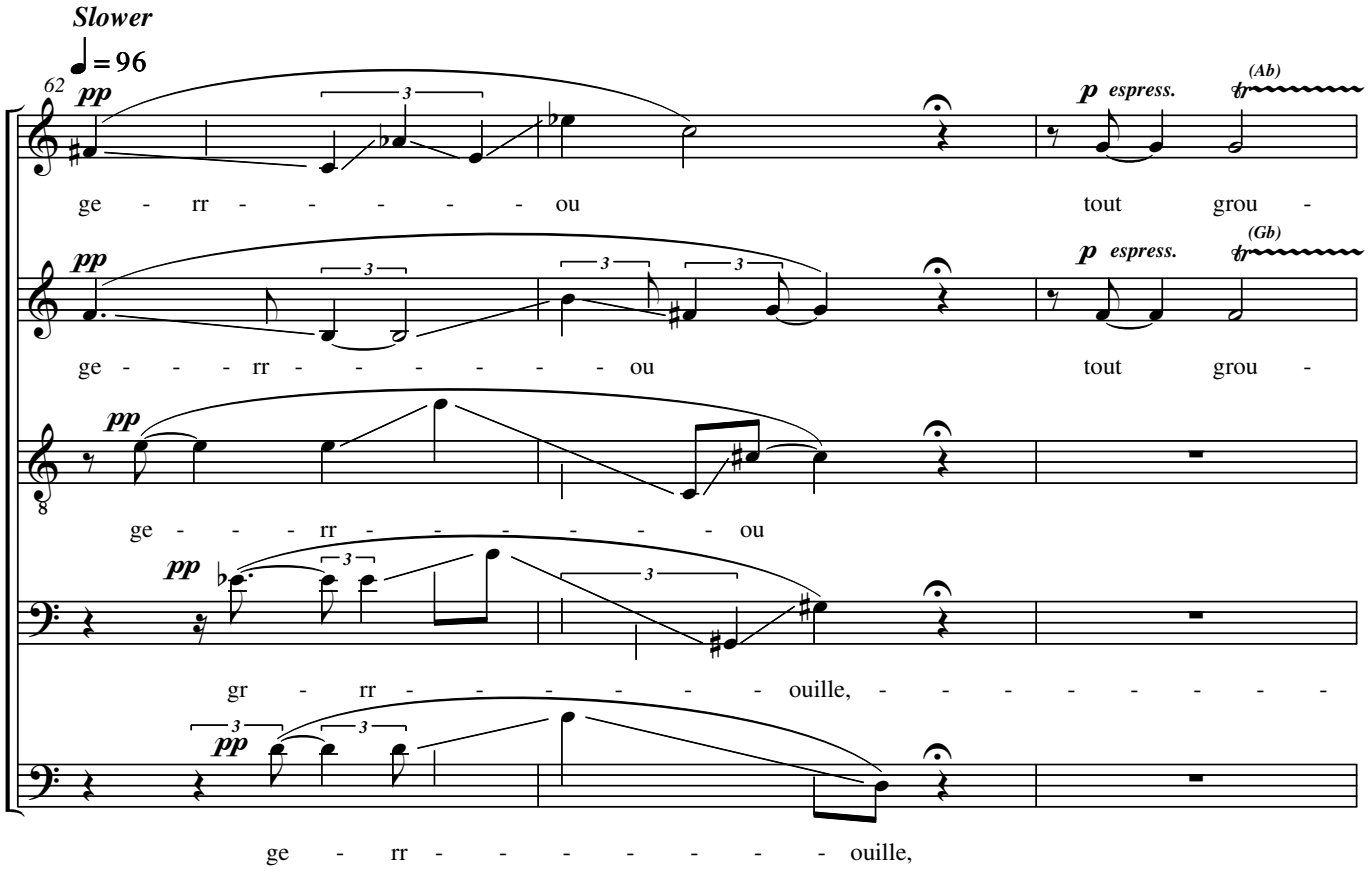

48
p
mo - tion, lo - co - mo tion, lo - co - mo -tion, lo - co - mo - tion,
p
mo - tion, lo - co - mo - tion, lo - co - mo -tion, lo co - mo - tion,
mo - tion
mo - tion
mo - tion

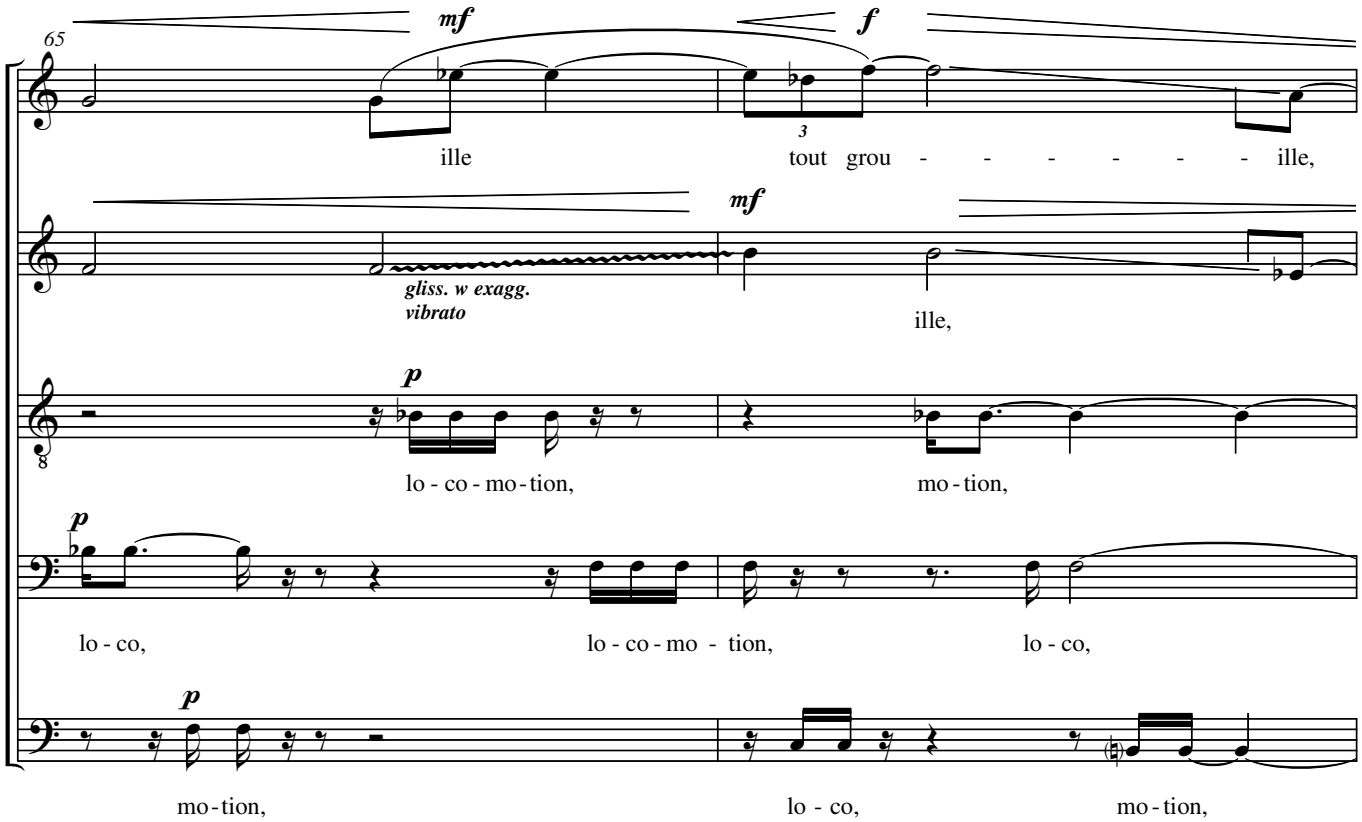

50
poco a poco cresc.
lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo -
cresc.
lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo -
pp cresc.
o lo - co - mo, lo - co - mo,
pp poco a poco cresc.
o mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo -
pp poco a poco cresc.
o mo - tion, lo - co - mo - tion, lo - c - mo - tion, lo - co - mo -

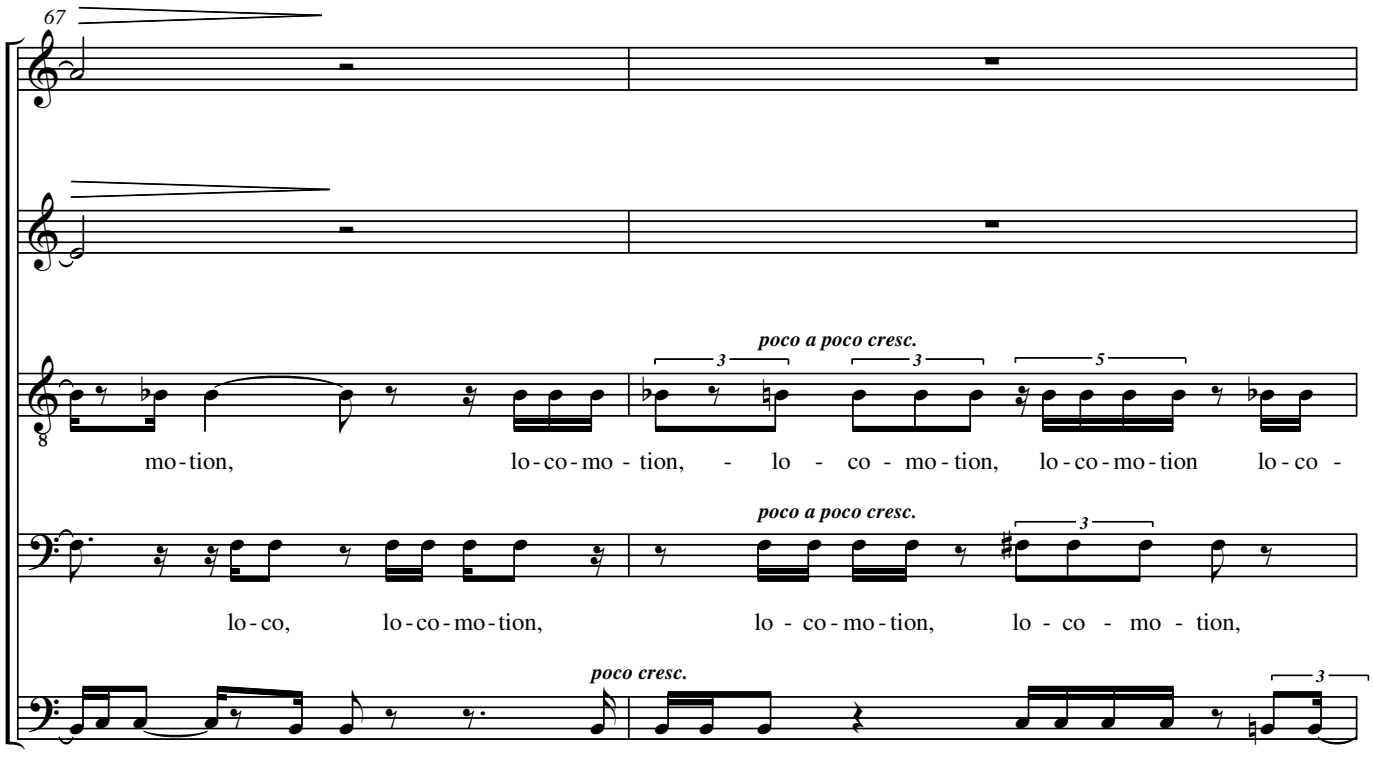

52
f
pp
poco a poco cresc.
ff
pp
co - mo - tion, lo co mo tion, lo co mo, lo - co - mo - tion,
lo - co - mo, lo - co - mo, lo - co - mo, lo co mo, lo - co - mo - tion,
tion, lo - co - mo - tion, lo - co, lo co mo, lo - co - mo - tion,

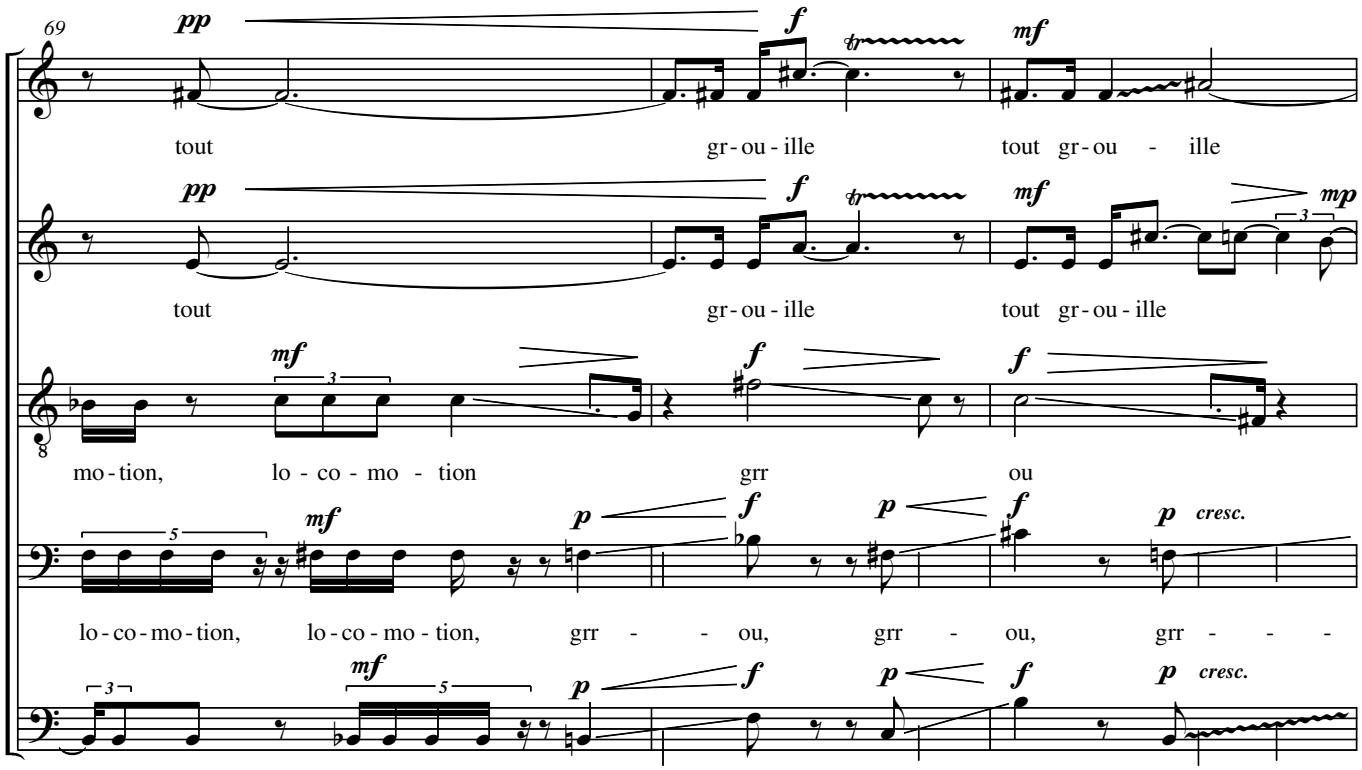

55
p espress.
(D)
mf
p
tout gr - - - - ou - ille, ou - - - - -
(rolled R)
pp
(C)
lo - co - mo - tion tou gr - - - - ou - ille, ou - - - - -
lo - co - mo - tion ou - - - -
pp gliss. w exagg.
vibrato
lo - co - mo - tion, ou, grr - ou,
pp (whispered)
lo - co - mo - tion ou, grr - ou, grr -

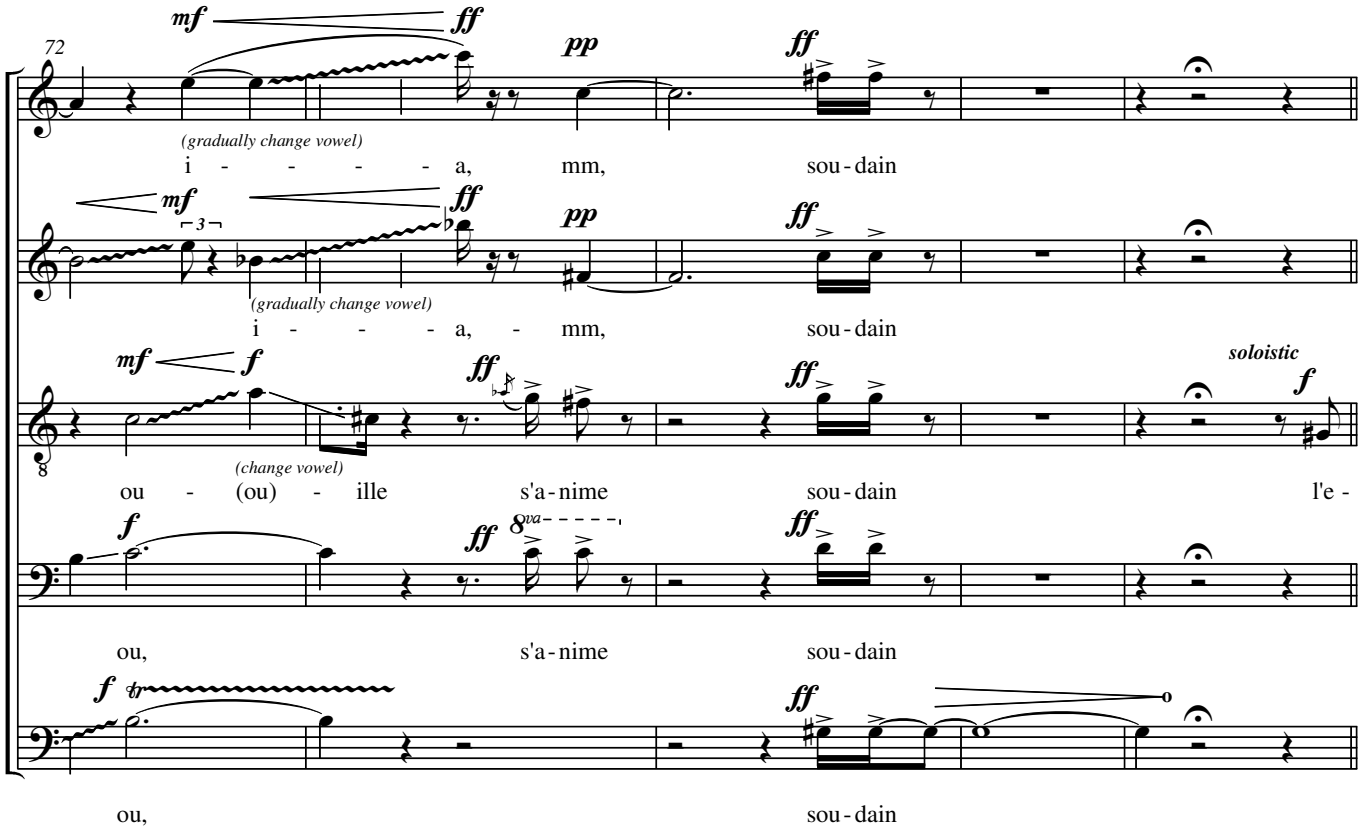

59
ff
ille, lo-co-mo-tion tout - grr - ou - ille,
ff
ille, lo-co-mo-tion tout - grr - ou - ille,
ff
ouille, lo-co-mo-tion, tout gr - - - - ou-ille
ff
(rolled R)
grr - - ouille, lo-co-mo-tion, tout - grr - - - - ou-ille,
ff
(rolled R)
ouille, lo-co-mo-tion, tout gr - - - - ou-ille
(rolled R)

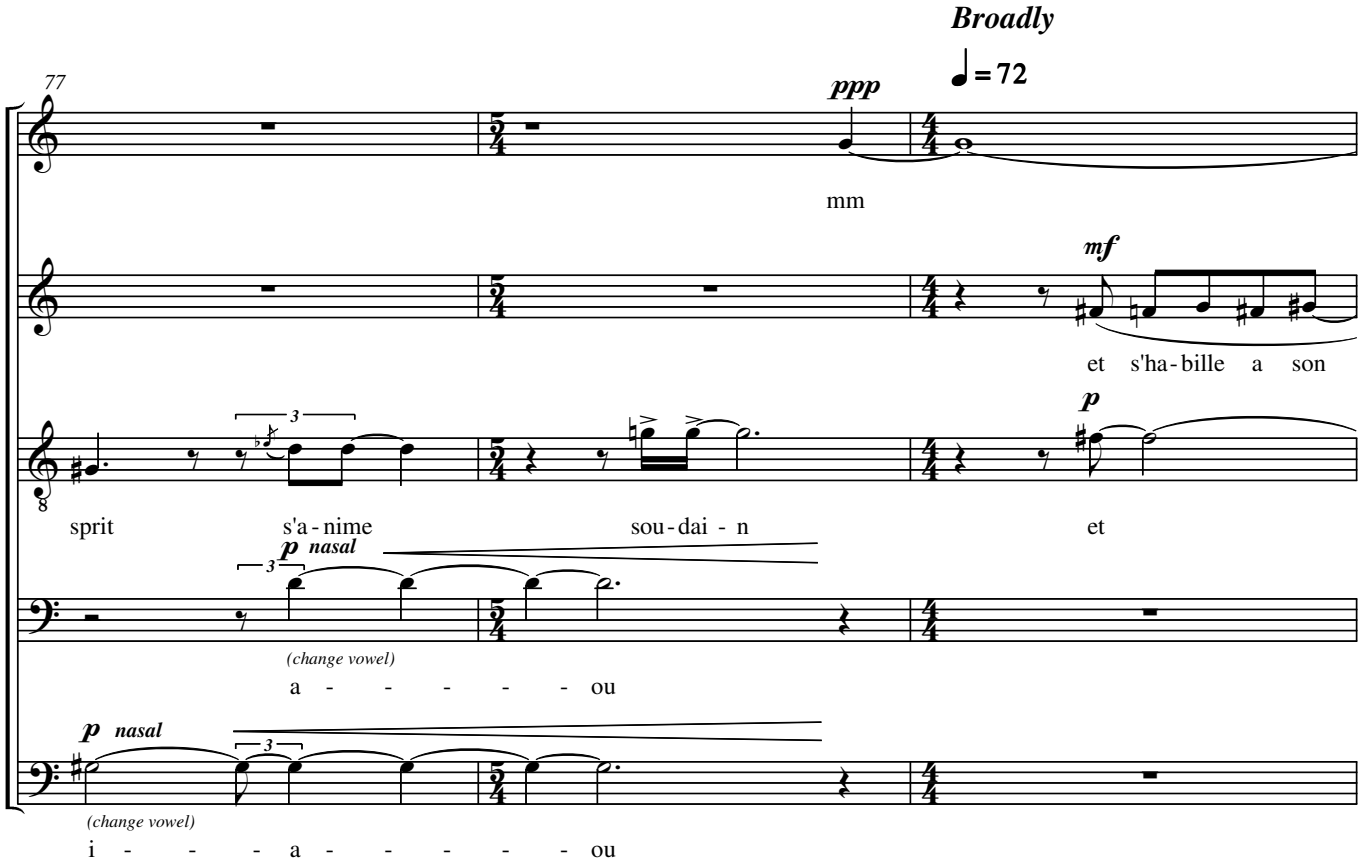

Slower
♩ = 96
62
pp
ge - rr - - - - - - ou
p espress.
(Ab)
tout grou -
pp
ge - - - rr - - - - - - - ou
p espress.
(Gb)
tout grou -
pp
ge - - - rr - - - - - - ou
pp
gr - rr - - - - - - - ouille, - - - - - - - - -
pp
ge - rr - - - - - - - ouille,

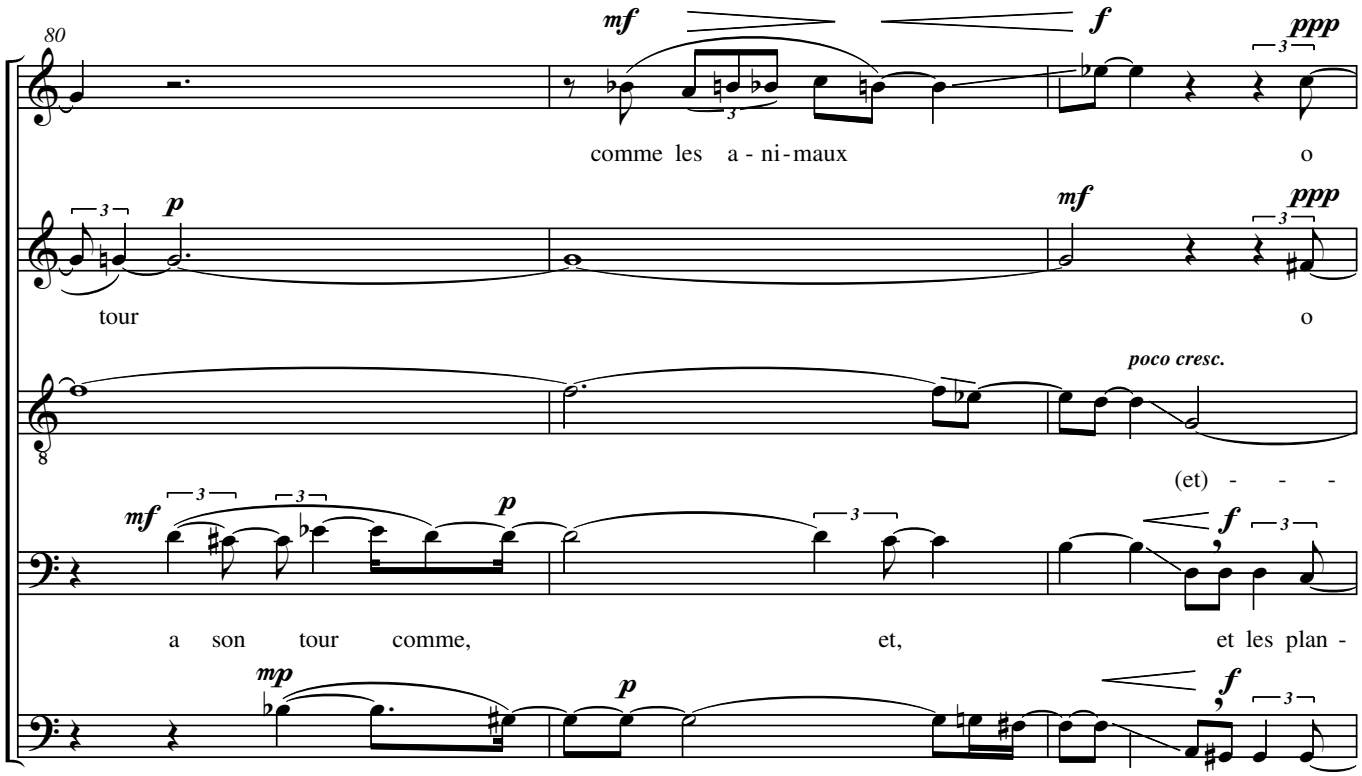

65
mf
f
ille
tout grou - - - - - - ille,
mf
gliss. w exagg.
vibrato
ille,
p
lo - co - mo - tion,
mo - tion,
p
lo - co,
lo - co - mo - tion,
lo - co,
p
mo - tion,
lo - co,
mo - tion,

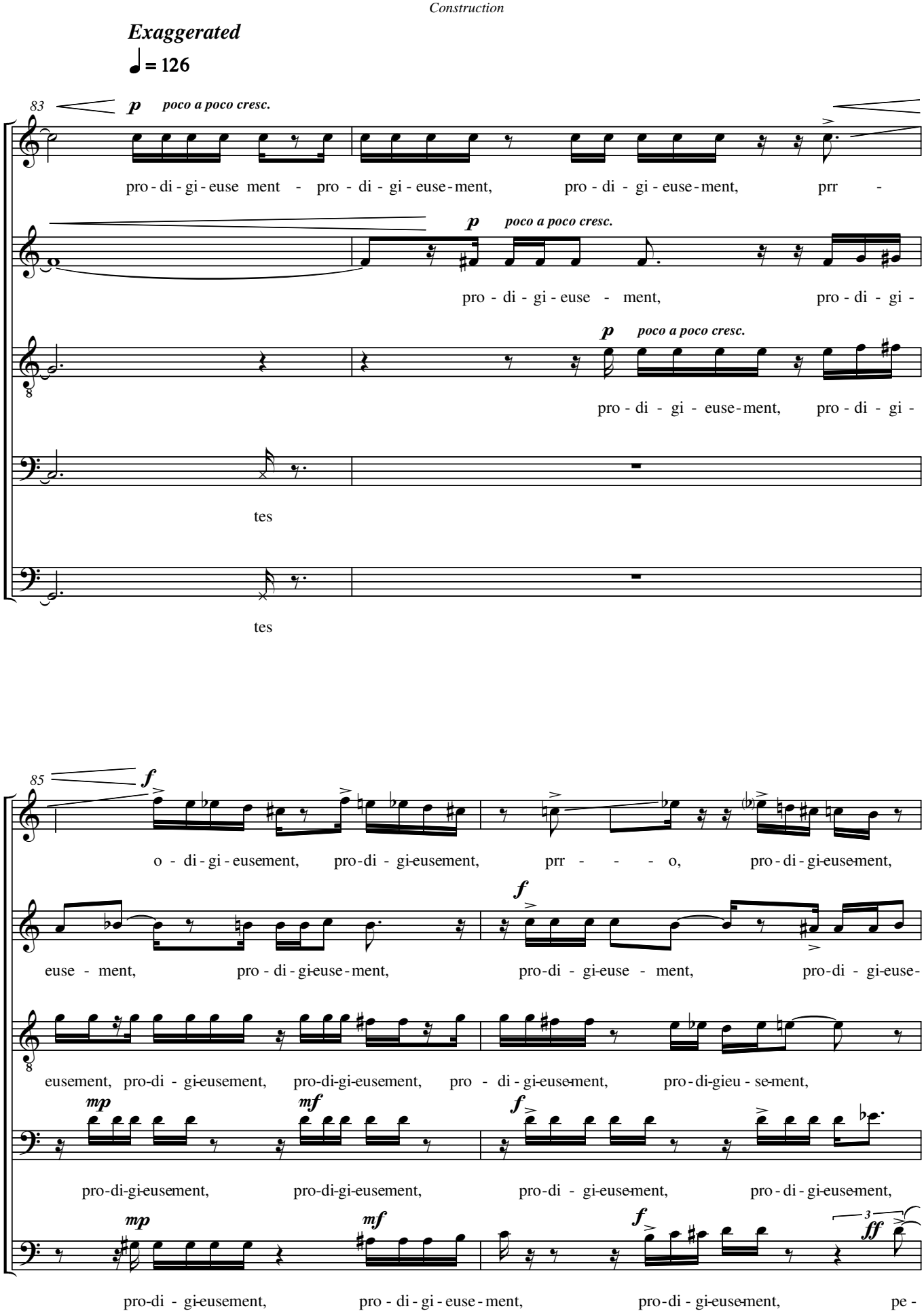

67
poco a poco cresc.
mo - tion,
lo - co - mo - tion,
lo - co - mo - tion,
lo - co - mo - tion
lo - co -
poco a poco cresc.
lo - co,
lo - co - mo - tion,
lo - co - mo - tion,
lo - co - mo - tion,
poco cresc.
lo - co,
mo - tion,
lo - co - mo - tion,
lo - co - mo - tion,
lo - co -

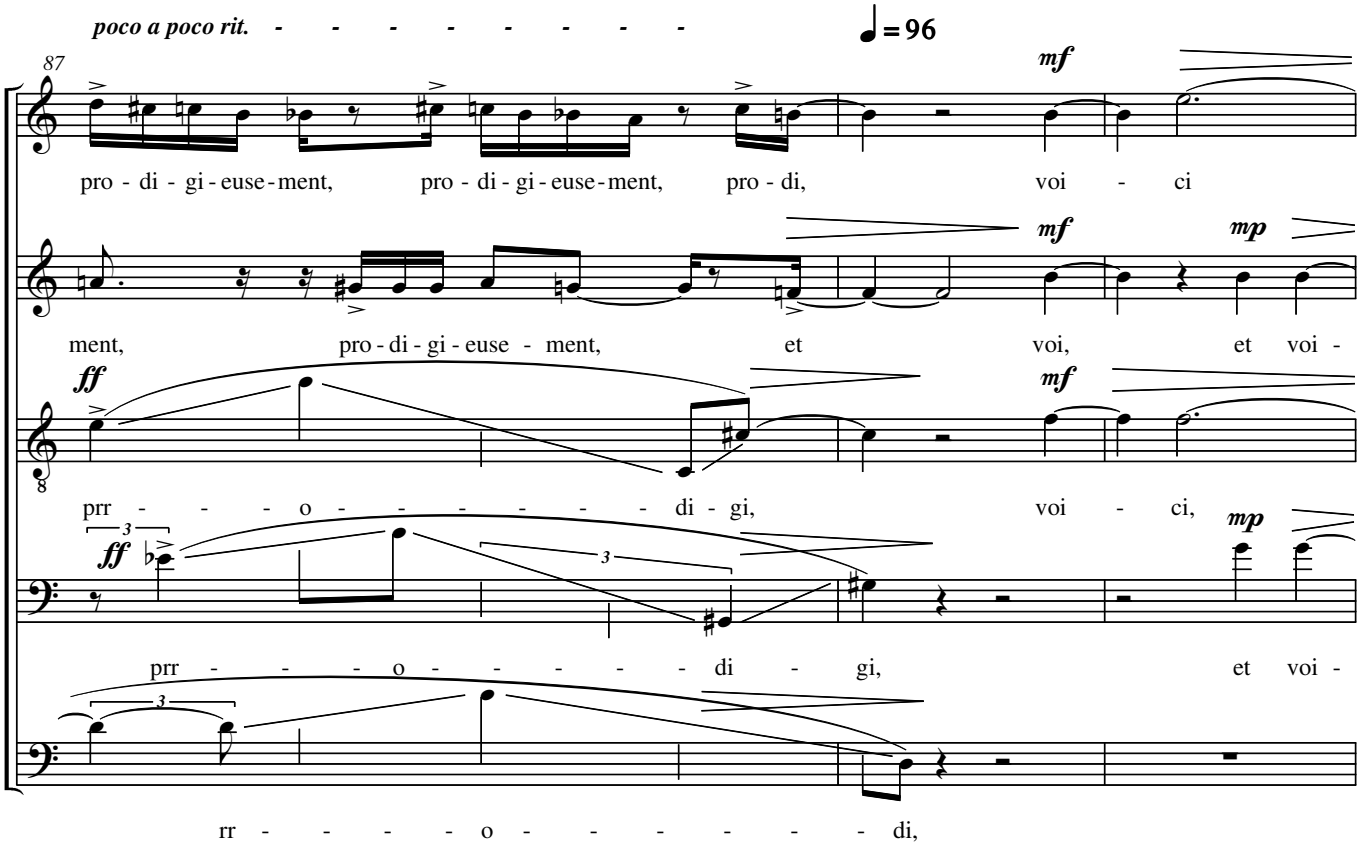

69
pp
f
mf
tout gr-ou-ille tout gr-ou - ille
pp
f
mf
mp
tout gr-ou-ille tout gr-ou-ille
mf
f
f
mo-tion, lo - co - mo - tion grr ou
mf
p
f
p
f
p cresc.
lo-co-mo-tion, lo-co-mo-tion, grr - - ou, grr - ou, grr - - -
mf
p
f
p
f
p cresc.
mo - tion, lo-co-mo-tion, grr - - ou, grr - ou, gr - - -

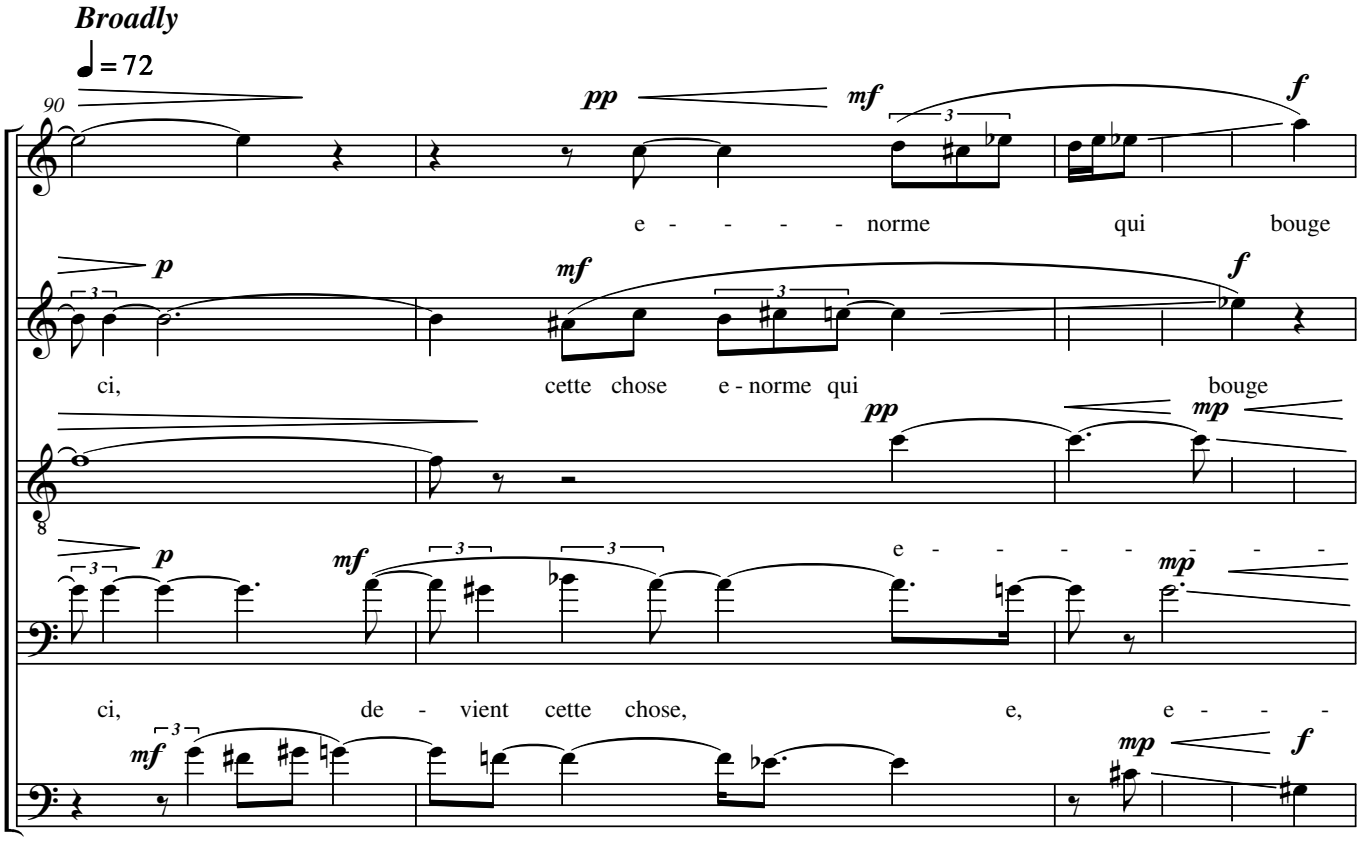

72
mf
ff
pp
ff
(gradually change vowel)
i - - - - - a, mm, sou-dain
mf
ff
pp
ff
(gradually change vowel)
i - - - - a, - mm, sou-dain
mf
f
ff
ff
soloistic
f
(change vowel)
ou - (ou) - ille s'a-nime sou-dain l'e -
f
ff
8va
ff
ou, s'a-nime sou-dain
f
ff
ou, sou-dain

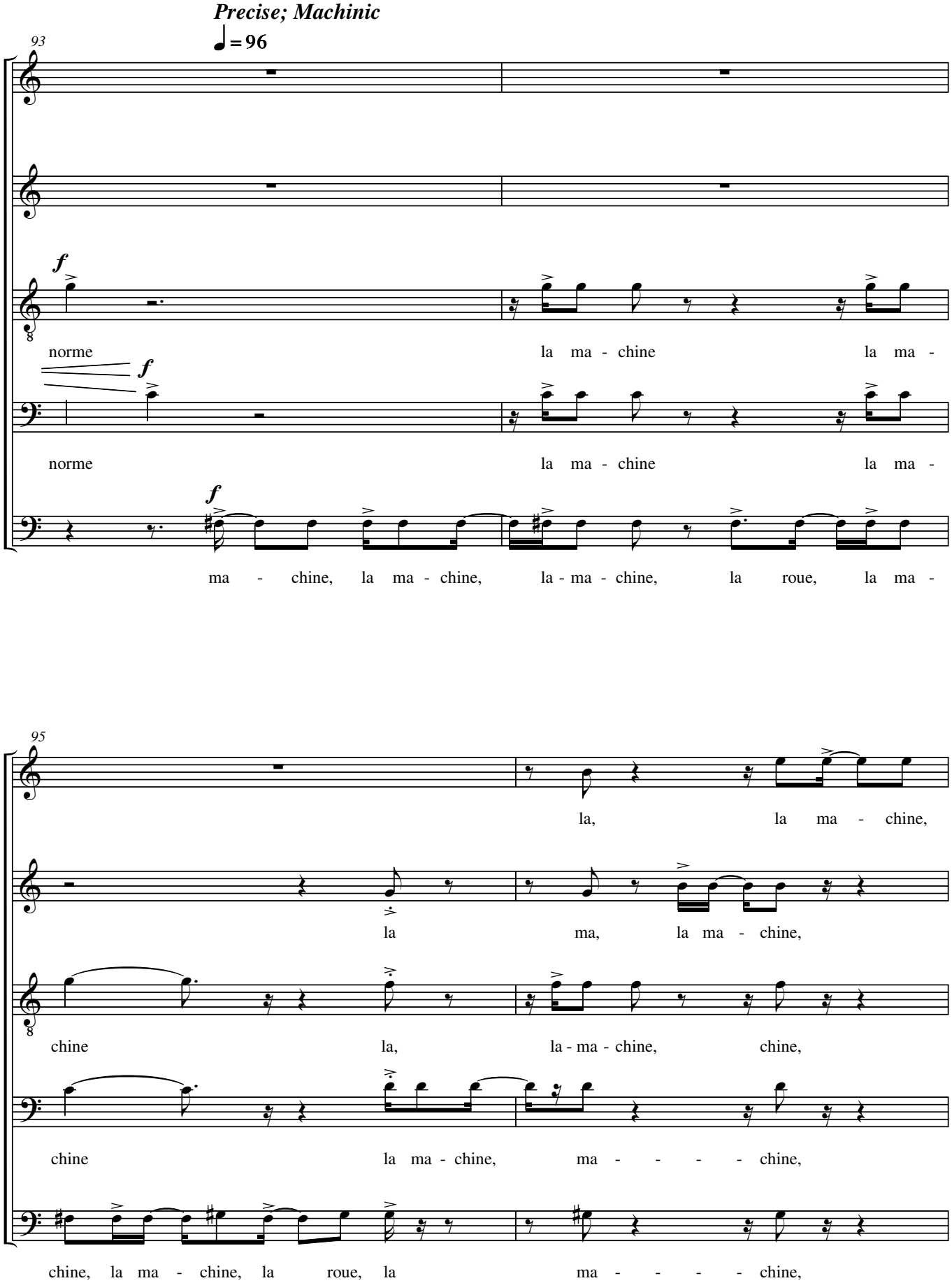

Broadly
♩= 72
77
ppp
mm
mf
et s'ha-bille a son
p
sprit
s'a-nime
sou-dai-n
et
p nasal
(change vowel)
a - - - - - - ou
p nasal
(change vowel)
i - - - - a - - - - - - ou

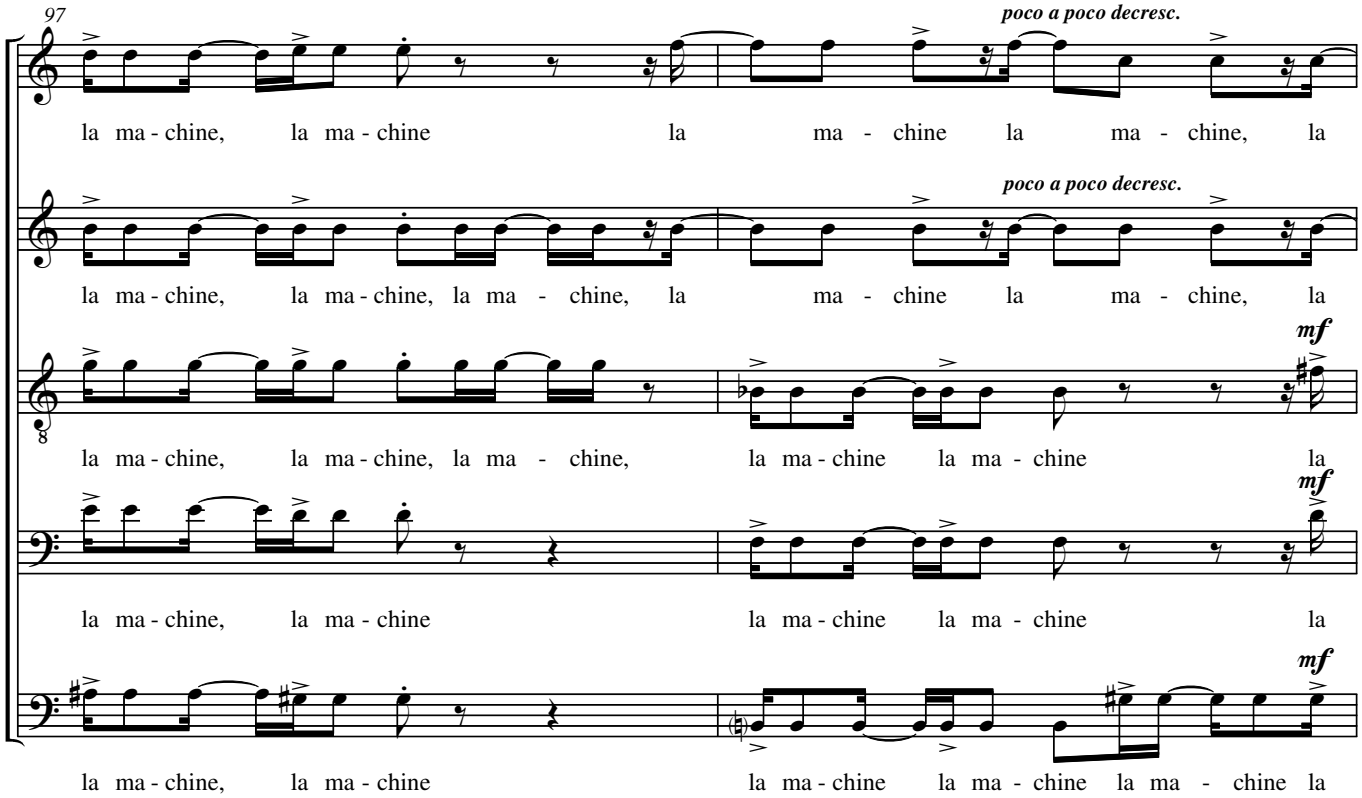

80
mf
f
ppp
comme les a-ni-maux
o
p
mf
ppp
tour
o
poco cresc.
(et) - - -
mf
p
f
a son tour comme,
et,
et les plan -
mp
p
f
tour
co - mme,
et,
et les plan -

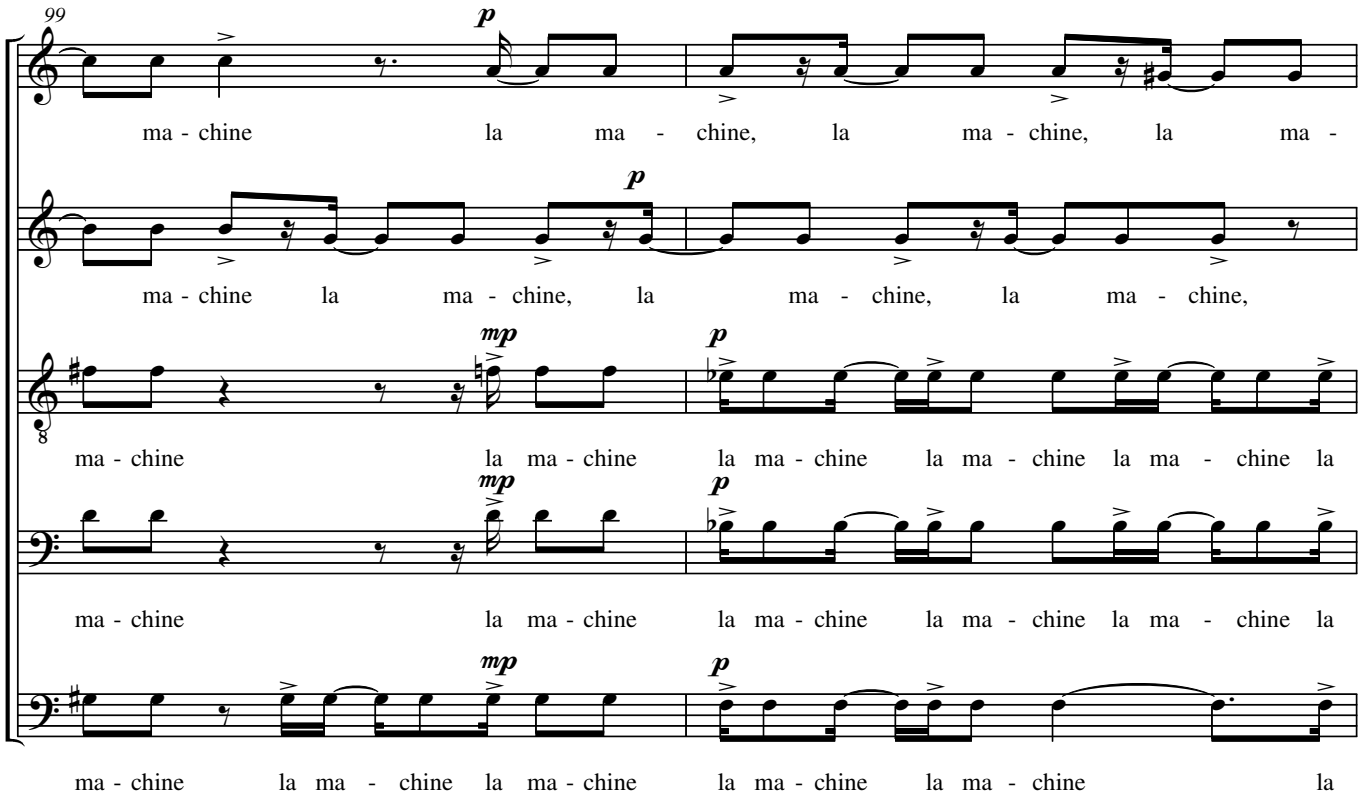

Exaggerated
♩ = 126
83
p poco a poco cresc.
pro - di - gi - euse ment - pro - di - gi - euse - ment, pro - di - gi - euse - ment, prr -
p poco a poco cresc.
pro - di - gi - euse - ment, pro - di - gi -
p poco a poco cresc.
pro - di - gi - euse - ment, pro - di - gi -
tes
tes
85
f
o - di - gi - eusement, pro - di - gi - eusement, prr - - - o, pro - di - gi - euse - ment,
f
euse - ment, pro - di - gi - euse - ment, pro - di - gi - euse - ment, pro - di - gi - euse -
eusement, pro - di - gi - eusement, pro - di - gi - eusement, pro - di - gi - euse - ment, pro - di - gieu - se - ment,
mp mf f
pro - di - gi - eusement, pro - di - gi - eusement, pro - di - gi - euse - ment, pro - di - gi - euse - ment,
mp mf f ff
pro - di - gi - eusement, pro - di - gi - euse - ment, pro - di - gi - euse - ment, pe -

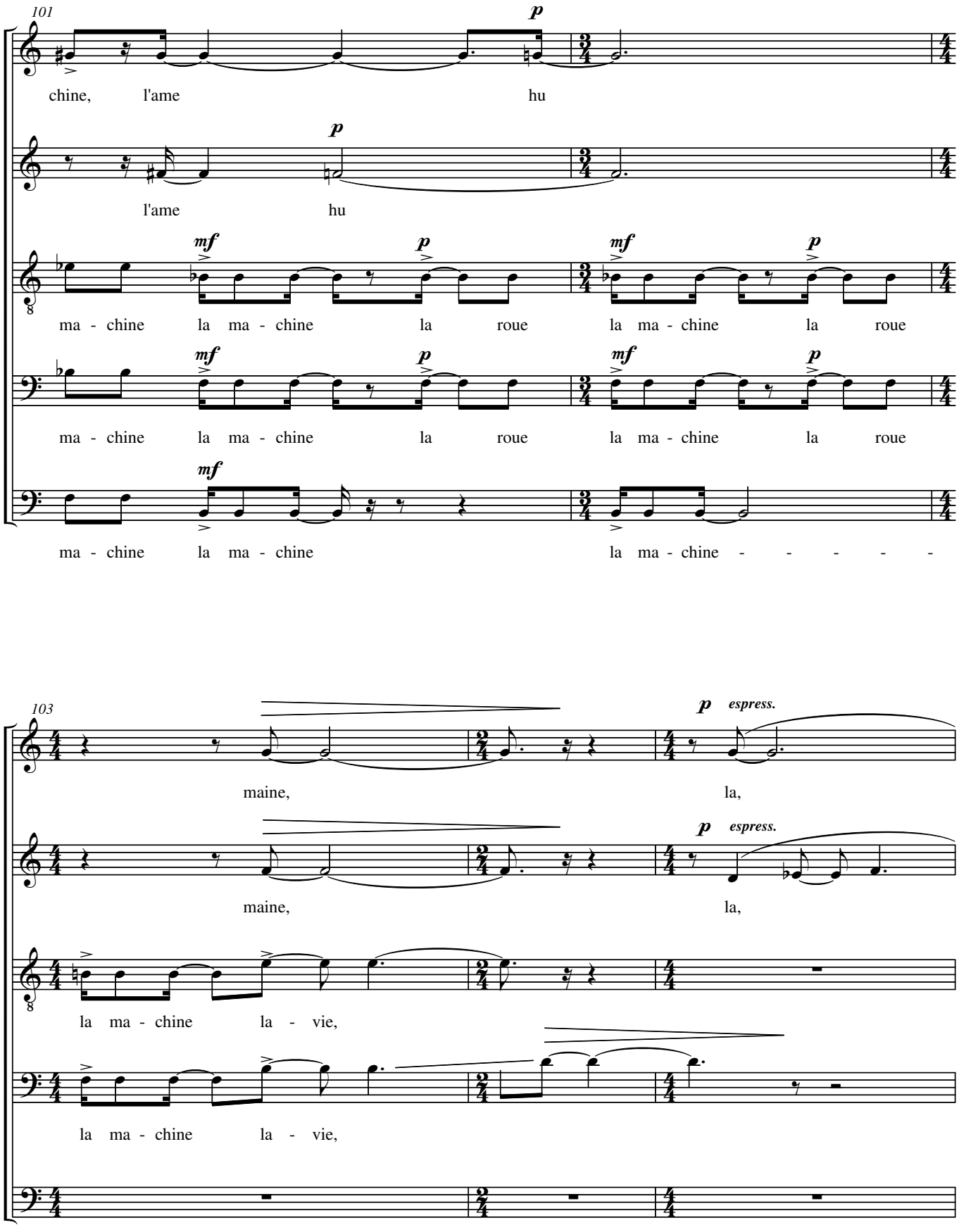

poco a poco rit.
♩= 96
87
mf
pro - di - gi - euse - ment, pro - di - gi - euse - ment, pro - di, voi - ci
ment, pro - di - gi - euse - ment, et voi, et voi -
ff
mf
mp
prr - - - o - - - - - - di - gi, voi - ci,
ff
mp
prr - - - o - - - - - di - gi, et voi -
rr - - - - o - - - - - - di,

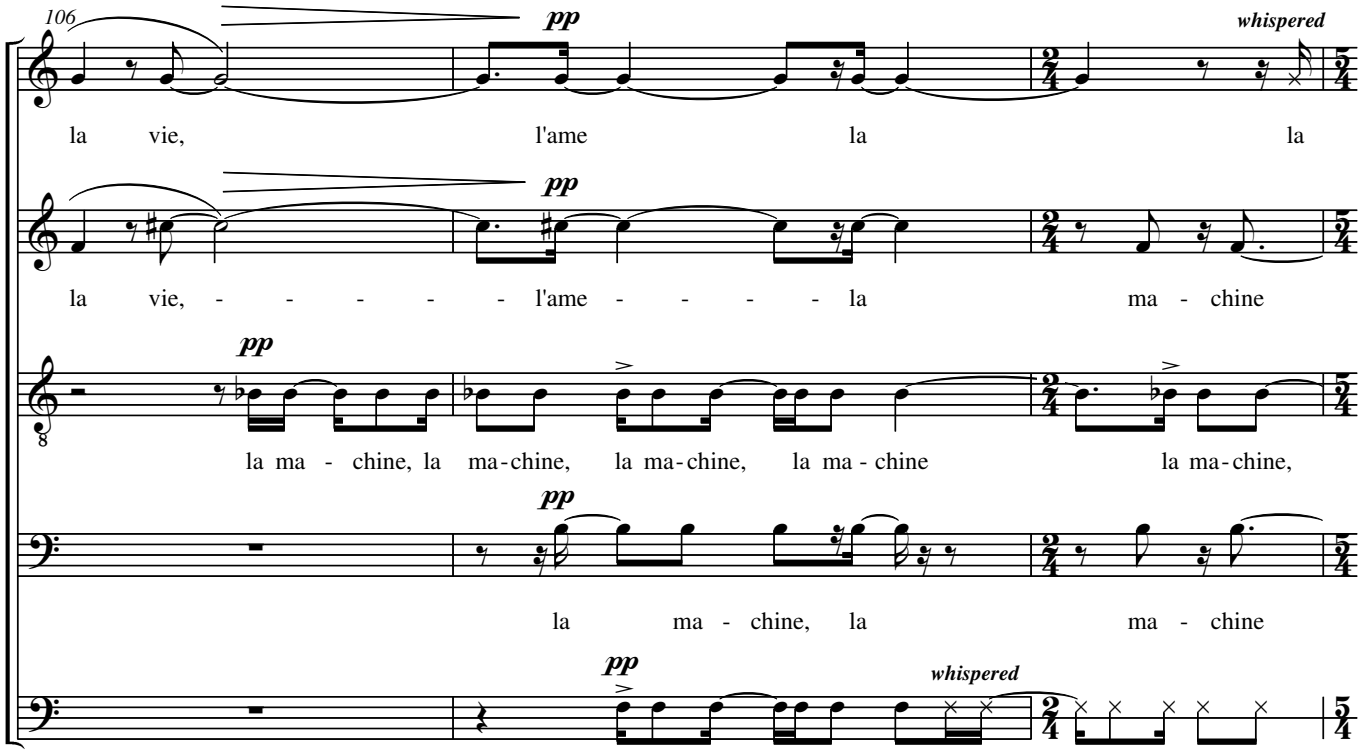

Broadly
♩= 72
90
pp
mf
f
e - - - - norme qui bouge
p
mf
f
ci, cette chose e - norme qui bouge
pp
mp
p
mf
e - - - - - - -
mp
ci, de - vient cette chose, e, e - - -
mf
mp
f
la pein - ture de - - - - vient, e - norme,

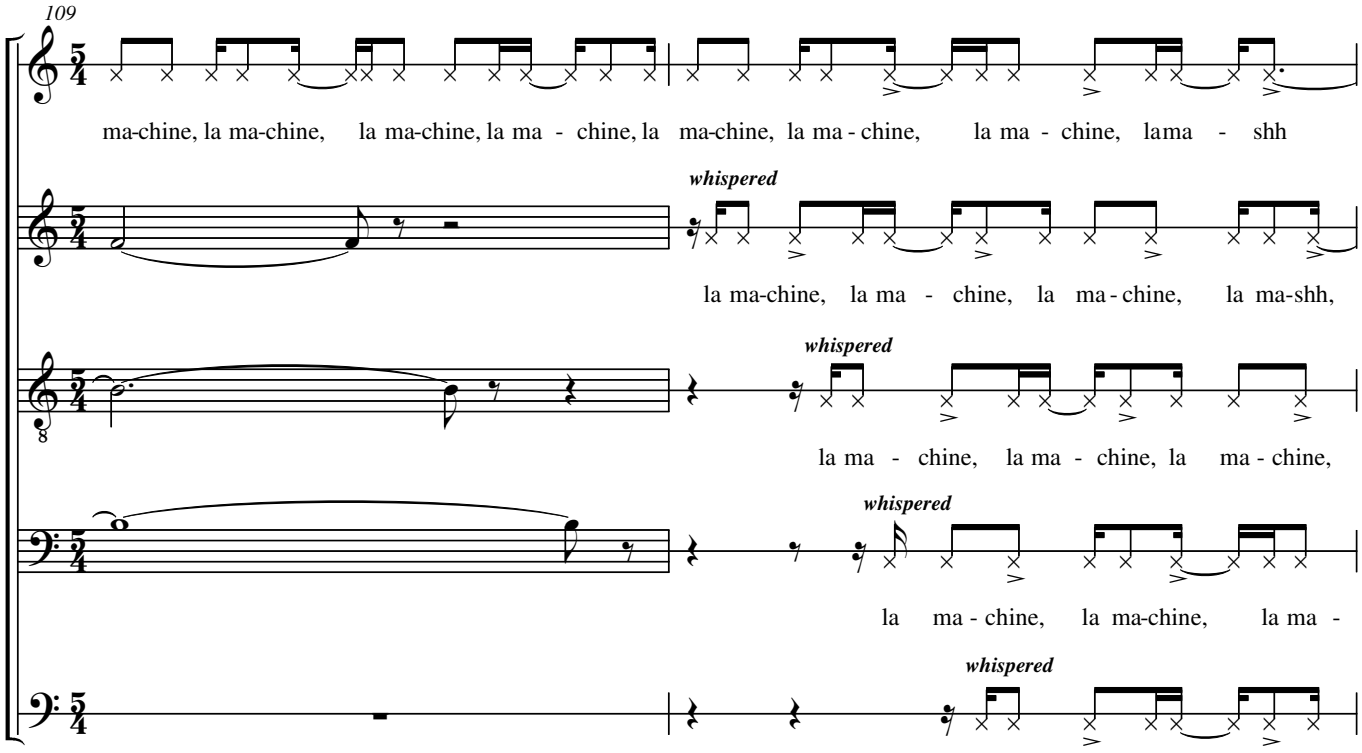

Precise; Machinic
♩ = 96
93
f
norme
la ma - chine
la ma -
f
norme
la ma - chine
la ma -
f
ma - chine, la ma - chine,
la - ma - chine,
la roue,
la ma -
95
la,
la ma - chine,
la
ma,
la ma - chine,
chine
la,
la - ma - chine,
chine,
chine
la ma - chine,
ma - - - - chine,
chine, la ma - chine, la roue, la
ma - - - - chine,

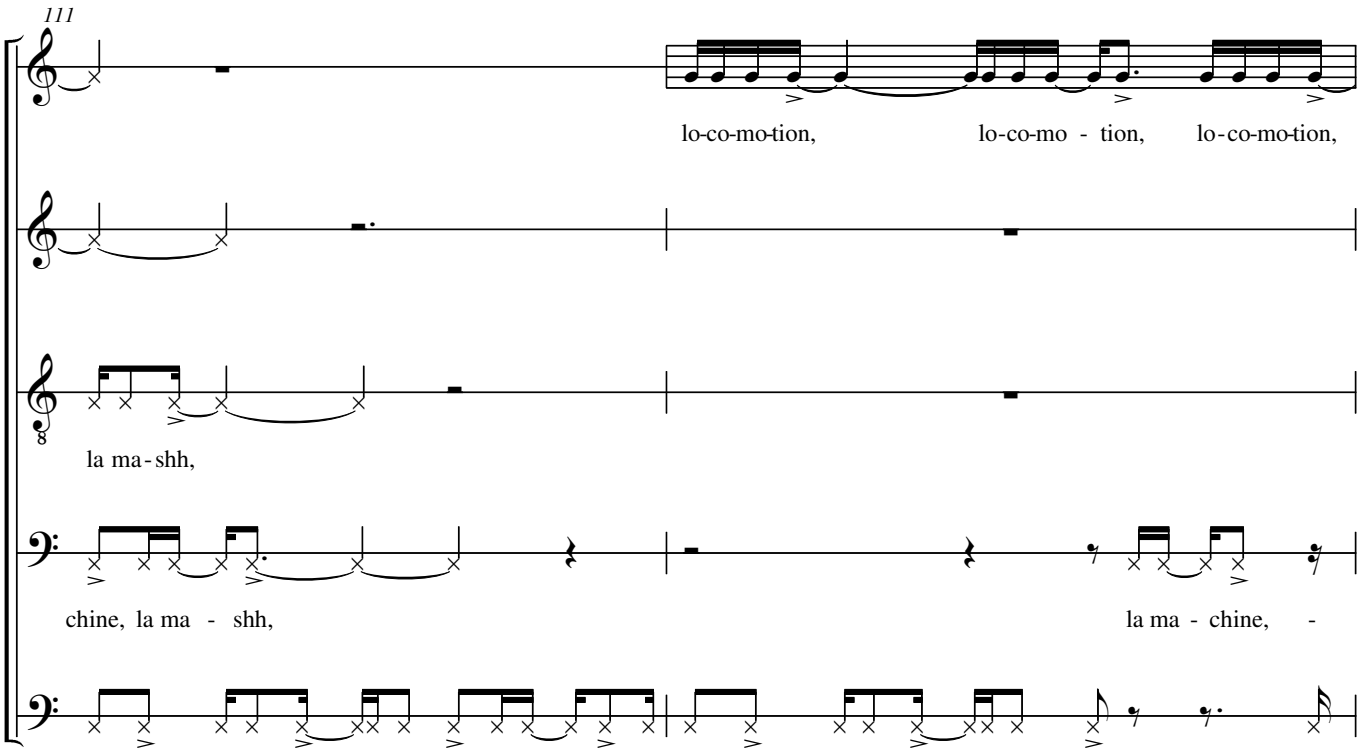

97
poco a poco decresc.
la ma - chine, la ma - chine la ma - chine la ma - chine, la
poco a poco decresc.
la ma - chine, la ma - chine, la ma - chine, la ma - chine la ma - chine, la
mf
la ma - chine, la ma - chine, la ma - chine, la ma - chine la ma - chine la
mf
la ma - chine, la ma - chine la ma - chine la ma - chine la
mf
la ma - chine, la ma - chine la ma - chine la ma - chine la ma - chine la

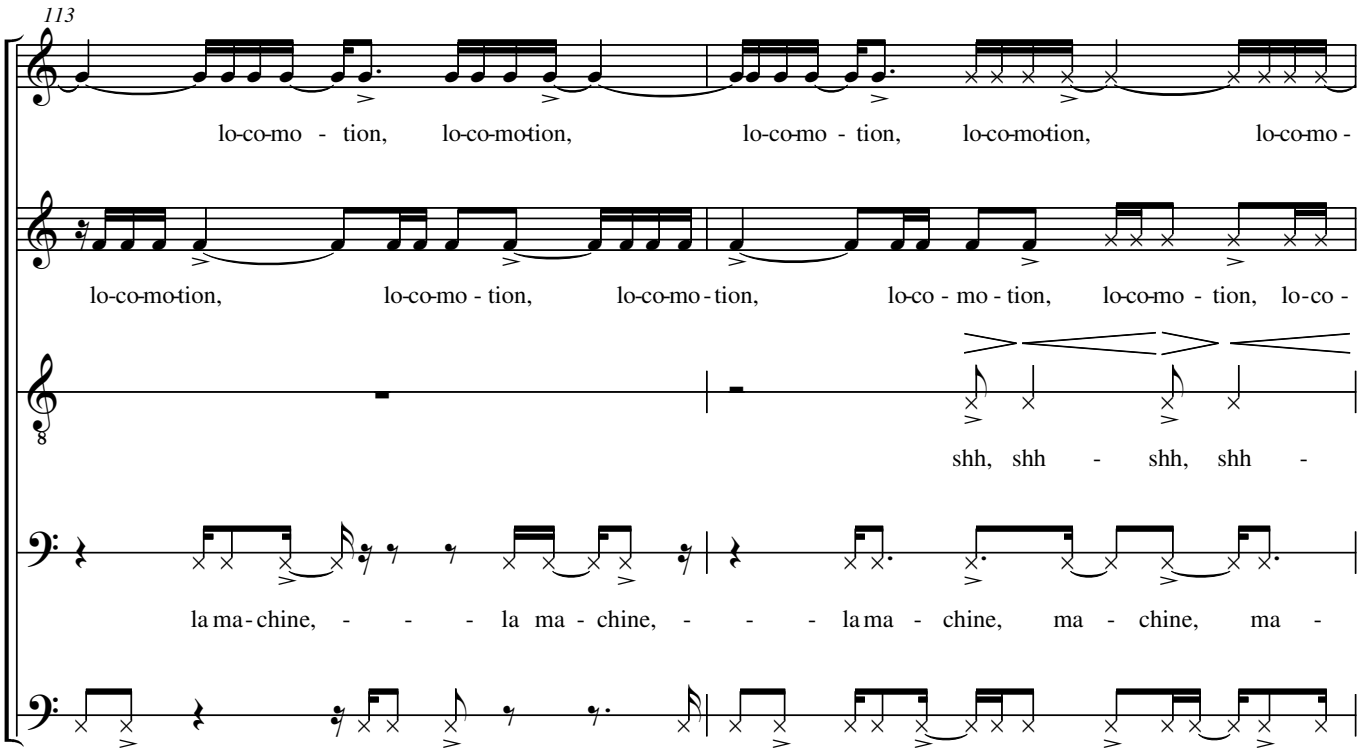

99
p
ma - chine la ma - chine, la ma - chine, la ma -
p
ma - chine la ma - chine, la ma - chine, la ma - chine,
mp
p
ma - chine la ma - chine la ma - chine la ma - chine la ma - chine la
mp
p
ma - chine la ma - chine la ma - chine la ma - chine la ma - chine la
mp
p
ma - chine la ma - chine la ma - chine la ma - chine la ma - chine la

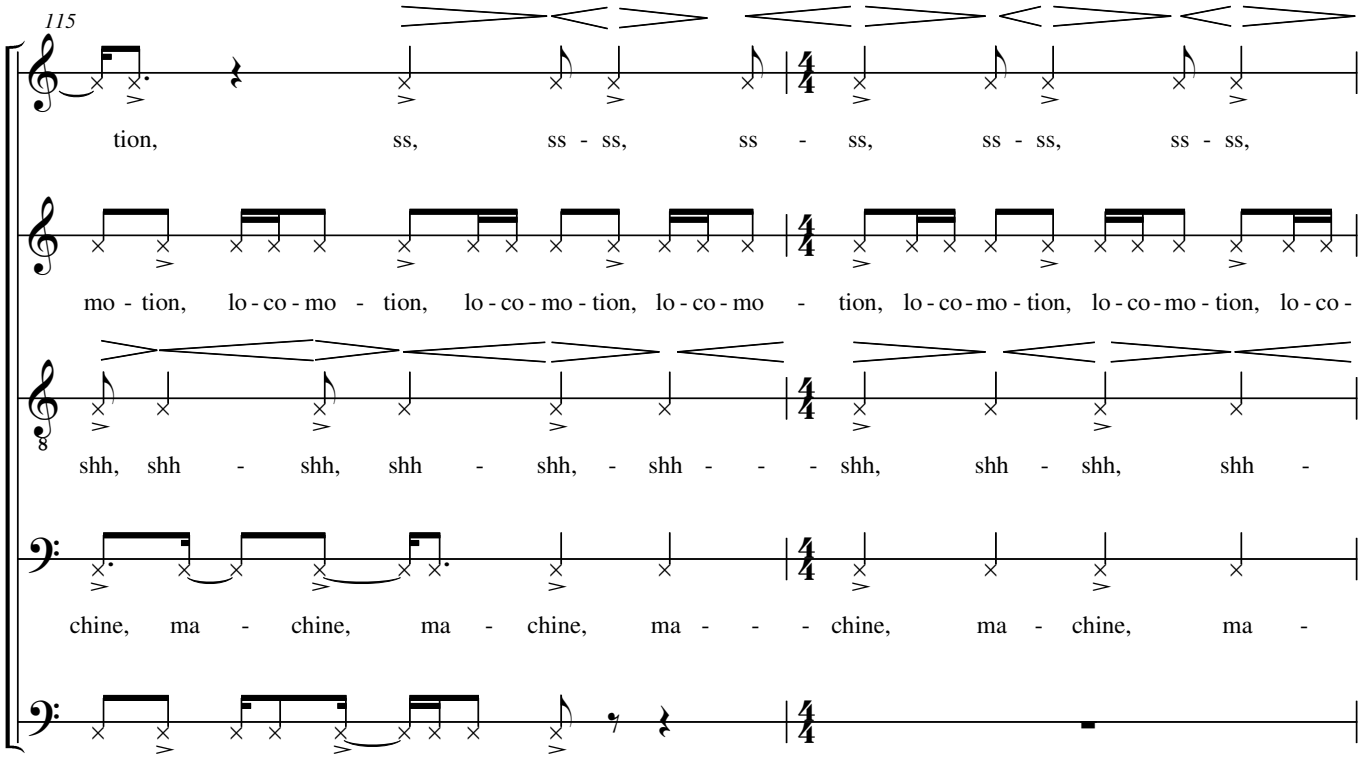

101
p
chine, l'ame hu
p
l'ame hu
mf p mf p
ma - chine la ma - chine la roue la ma - chine la roue
mf p mf p
ma - chine la ma - chine la roue la ma - chine la roue
mf
ma - chine la ma - chine la ma - chine - - - - -
103
p espress.
maine, la,
p espress.
maine, la,
la ma - chine la - vie,
la ma - chine la - vie,

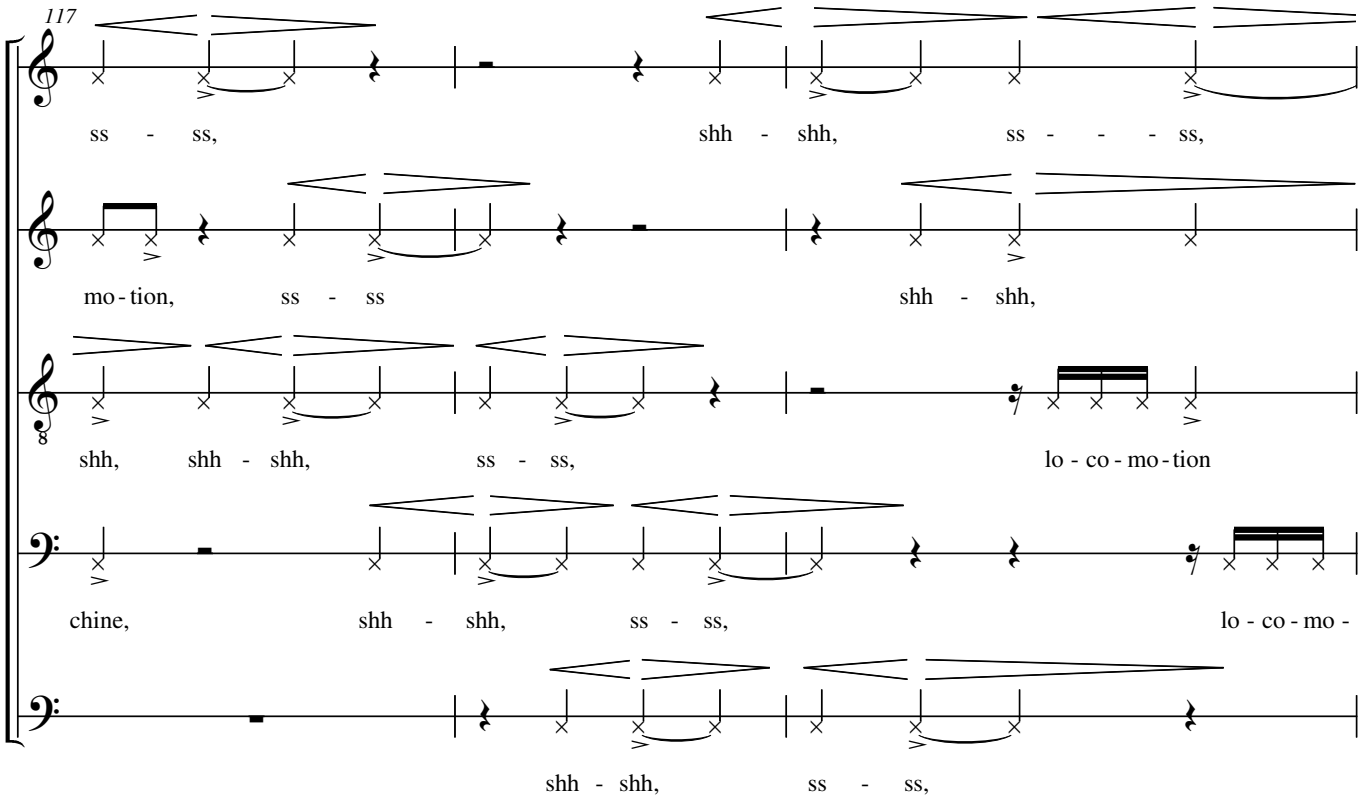

106
pp
whispered
la vie, l'ame la la
pp
la vie, - - - - - l'ame - - - - - la ma - chine
pp
la ma - chine, la ma-chine, la ma-chine, la ma - chine la ma-chine,
pp
la ma - chine, la ma - chine
pp
whispered
la ma-chine, la ma-chine, la ma - chine, la ma-chine,

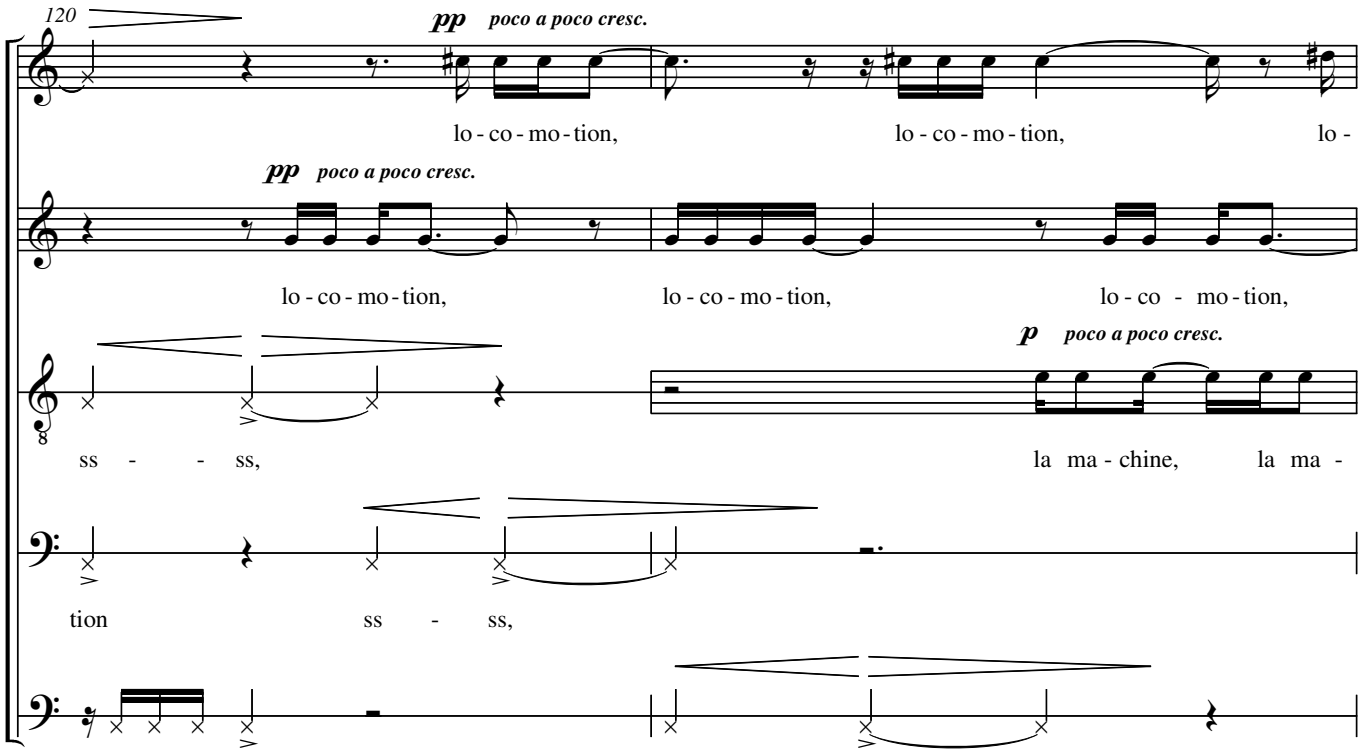

109
ma-chine, la ma-chine, la ma-chine, la ma - chine, la ma-chine, la ma - chine, la ma - chine, lama - shh
whispered
la ma-chine, la ma - chine, la ma - chine, la ma-shh,
whispered
la ma - chine, la ma - chine, la ma - chine,
whispered
la ma - chine, la ma-chine, la ma -
whispered
la ma - chine, lama - chine, la -

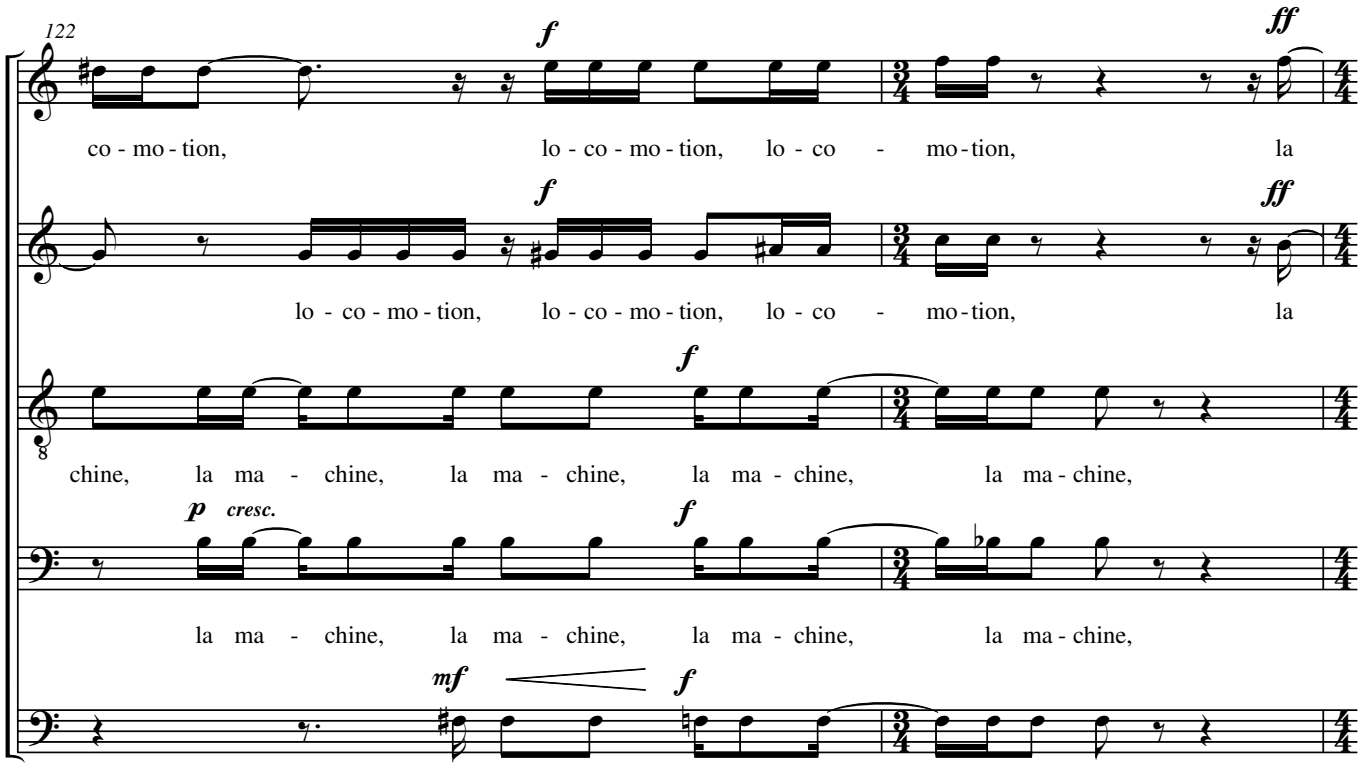

111
lo-co-mo-tion, lo-co-mo - tion, lo-co-mo-tion,
la ma - shh,
chine, la ma - shh, la ma - chine, -
ma-chine, la ma-chine, la ma-chine, la ma - chine, la ma - chine, la ma-chine, la ma - chine, - - - la

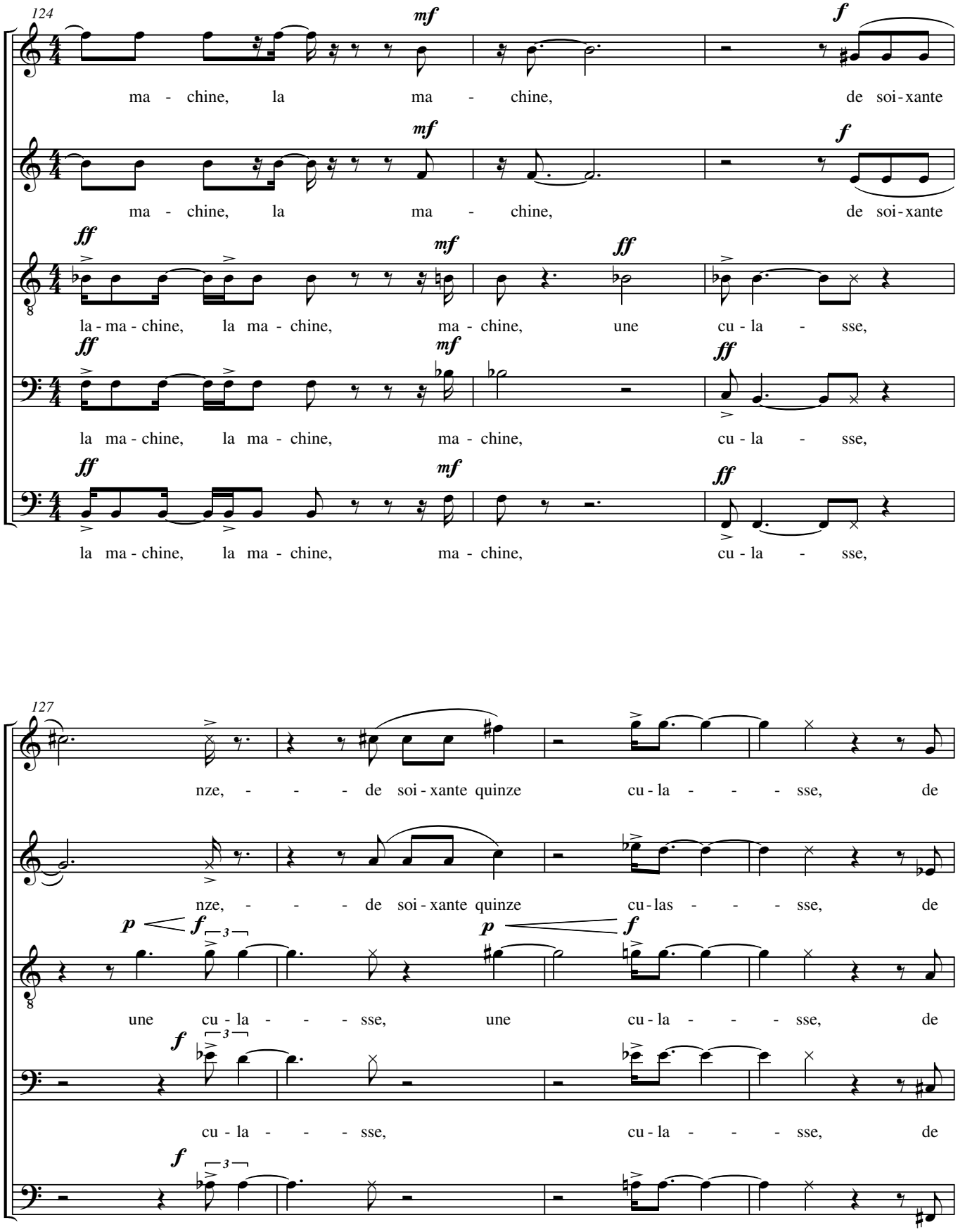

113
lo-co-mo - tion, lo-co-mo-tion, lo-co-mo - tion, lo-co-mo-tion, lo-co-mo -
lo-co-mo-tion, lo-co-mo - tion, lo-co-mo - tion, lo-co - mo - tion, lo-co-mo - tion, lo-co -
shh, shh - shh, shh -
la ma - chine, - - - la ma - chine, - - - la ma - chine, ma - chine, ma -
ma-chine, - - - la ma - chine, - - - la machine, la machine, la ma - chine, la ma - chine, la

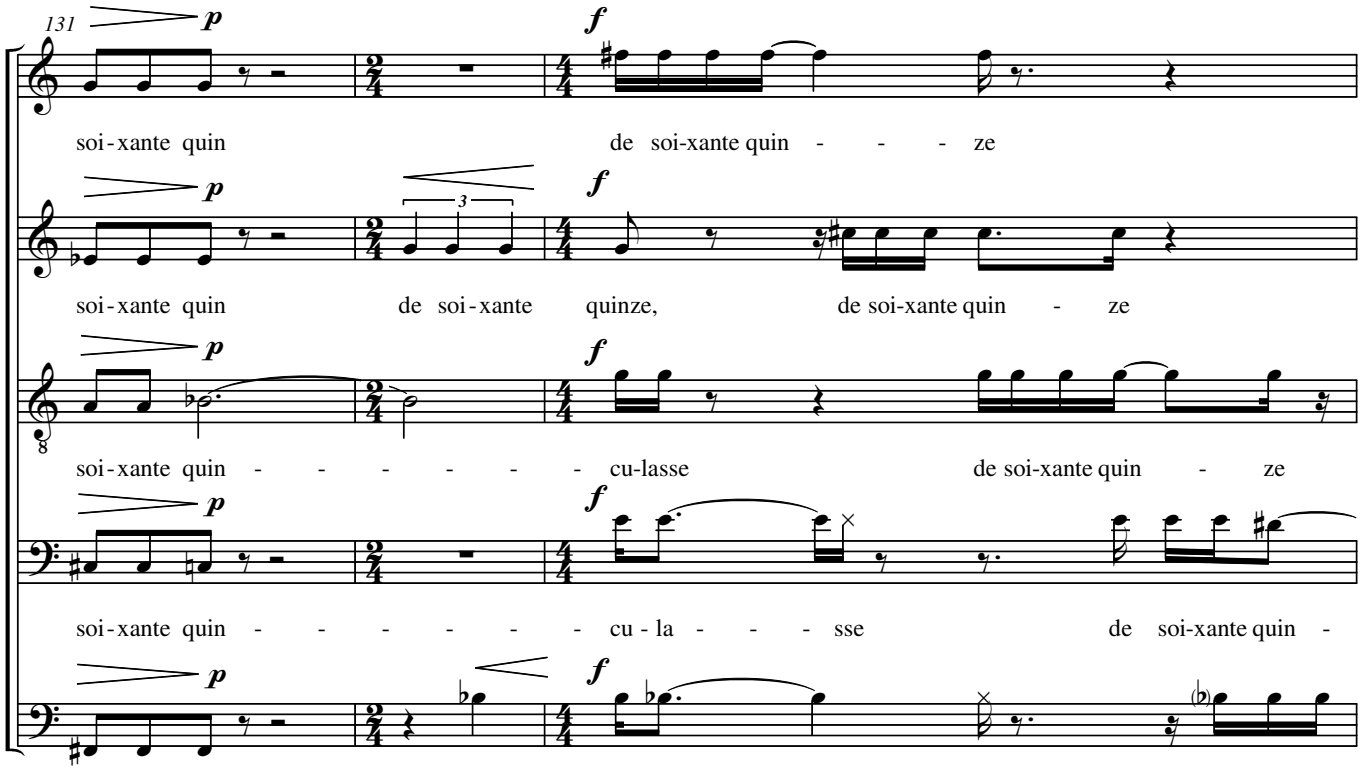

115
tion, ss, ss - ss, ss - ss, ss - ss, ss - ss,
mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, lo - co -
shh, shh - shh, shh - shh, - shh - - - shh, shh - shh, shh -
chine, ma - chine, ma - chine, ma - - - chine, ma - chine, ma -
ma - chine, la ma - chine, la ma - chine, - - - - - - - - - - -

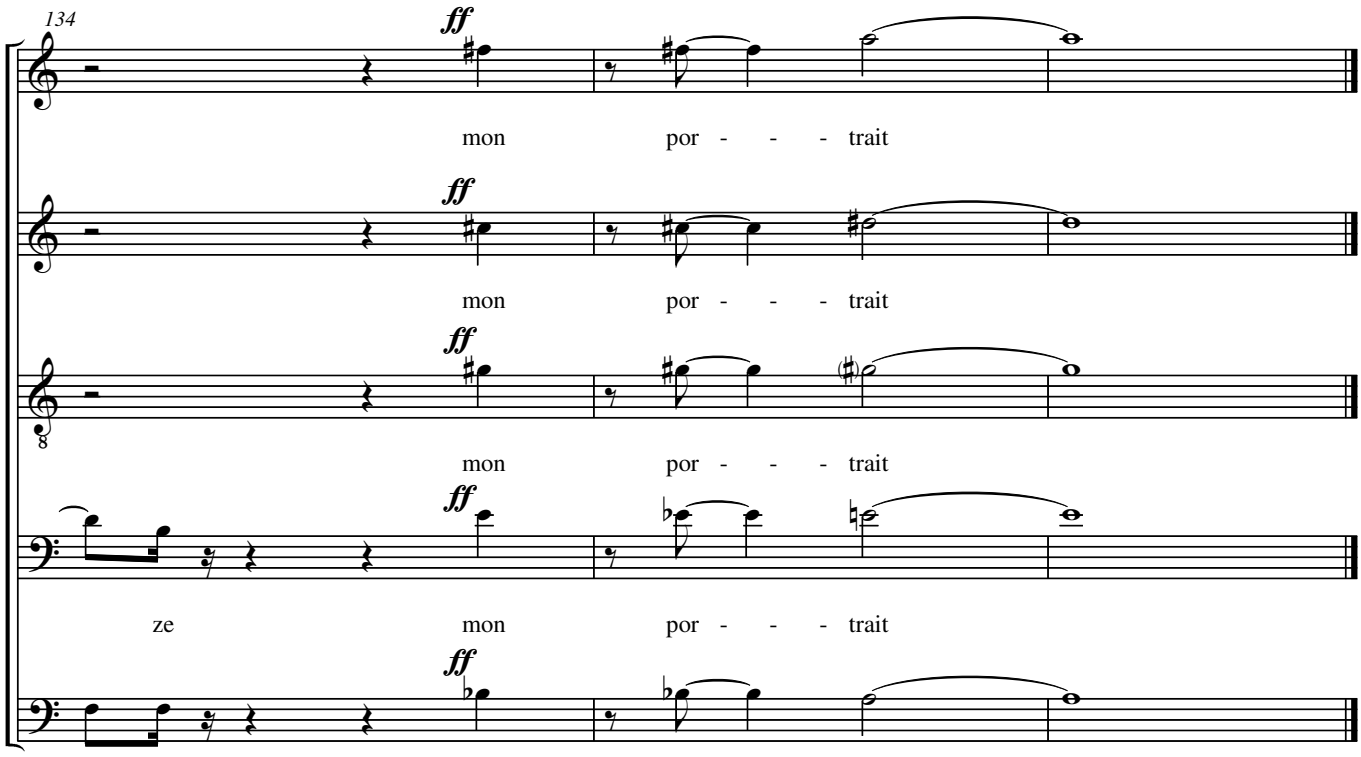

117
ss - ss, shh - shh, ss - - - ss,
mo - tion, ss - ss shh - shh,
shh, shh - shh, ss - ss, lo - co - mo - tion
chine, shh - shh, ss - ss, lo - co - mo -
shh - shh, ss - ss,


120
pp poco a poco cresc.
lo - co - mo - tion, lo - co - mo - tion, lo -
pp poco a poco cresc.
lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion,
p poco a poco cresc.
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
f ff
lo - co - mo - tion, lo - co - mo - tion, lo - co - mo - tion, la
f
chine, la ma - chine, la ma - chine, la ma - chine, la ma - chine, la ma - chine,
p cresc. f
la ma - chine, la ma - chine, la ma - chine, la ma - chine, la ma - chine,
mf f
la ma - chine, la ma - chine, la ma - chine,


124
mf
f
ma - chine, la ma - chine, de soi - xante
ff
mf
ff
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
p
f
une cu - la - - - sse, une cu - la - - - sse, de
cu - la - - - sse, cu - la - - - sse, de
cu - la - - - sse, cu - la - - - sse, de


131
soi-xante quin
de soi-xante quin - - - ze
soi-xante quin
de soi-xante
quinze,
de soi-xante quin - ze
soi-xante quin - - - - - - cu-lasse
de soi-xante quin - ze
soi-xante quin - - - - - - cu-la - - - - sse
de soi-xante quin -
soi-xante quin - - - - une
cu-la - - - - - - sse
de soi-xante


134
mon
por - - - trait
mon
por - - - trait
mon
por - - - trait
ze
mon
por - - - trait
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.

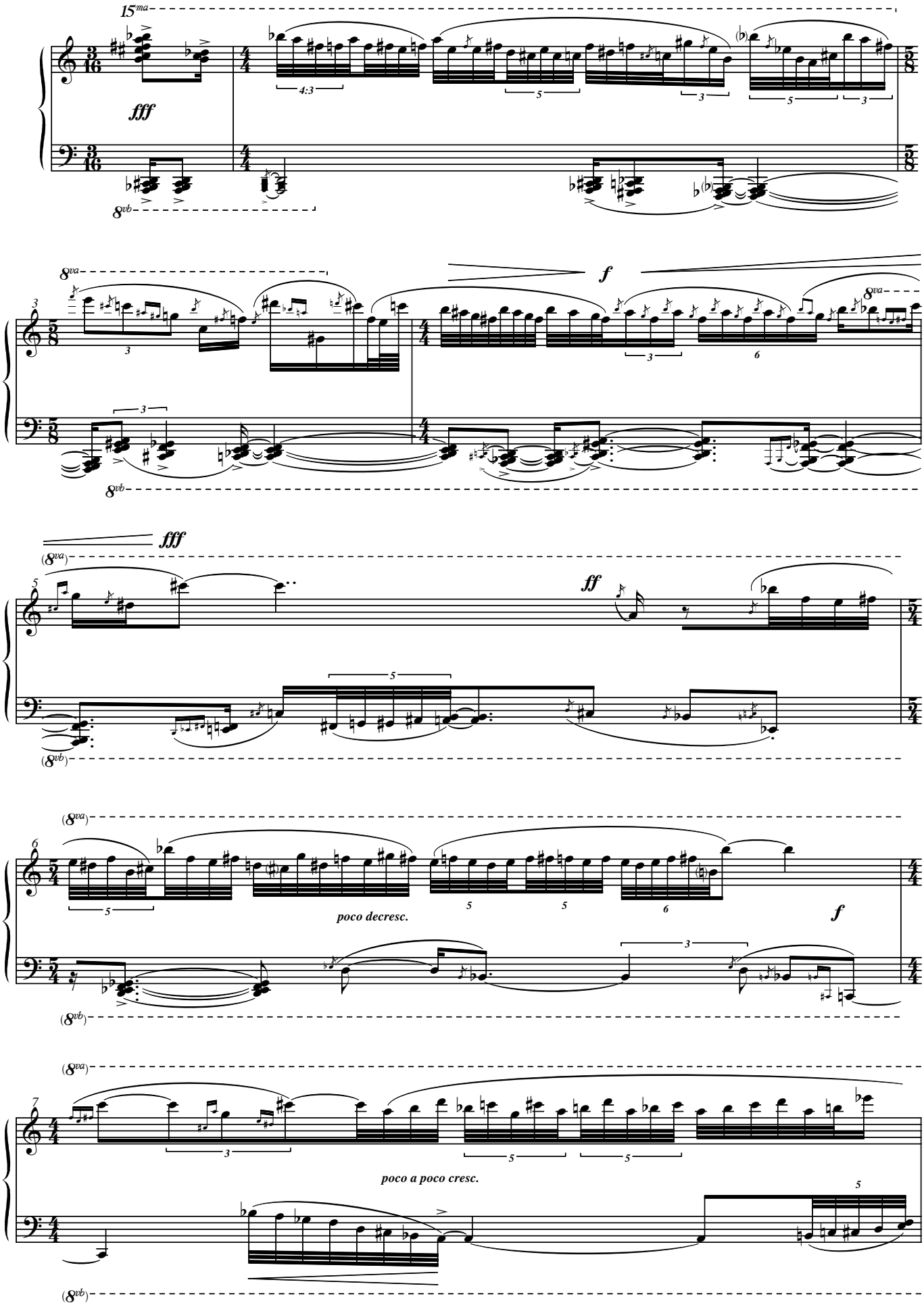
Crush

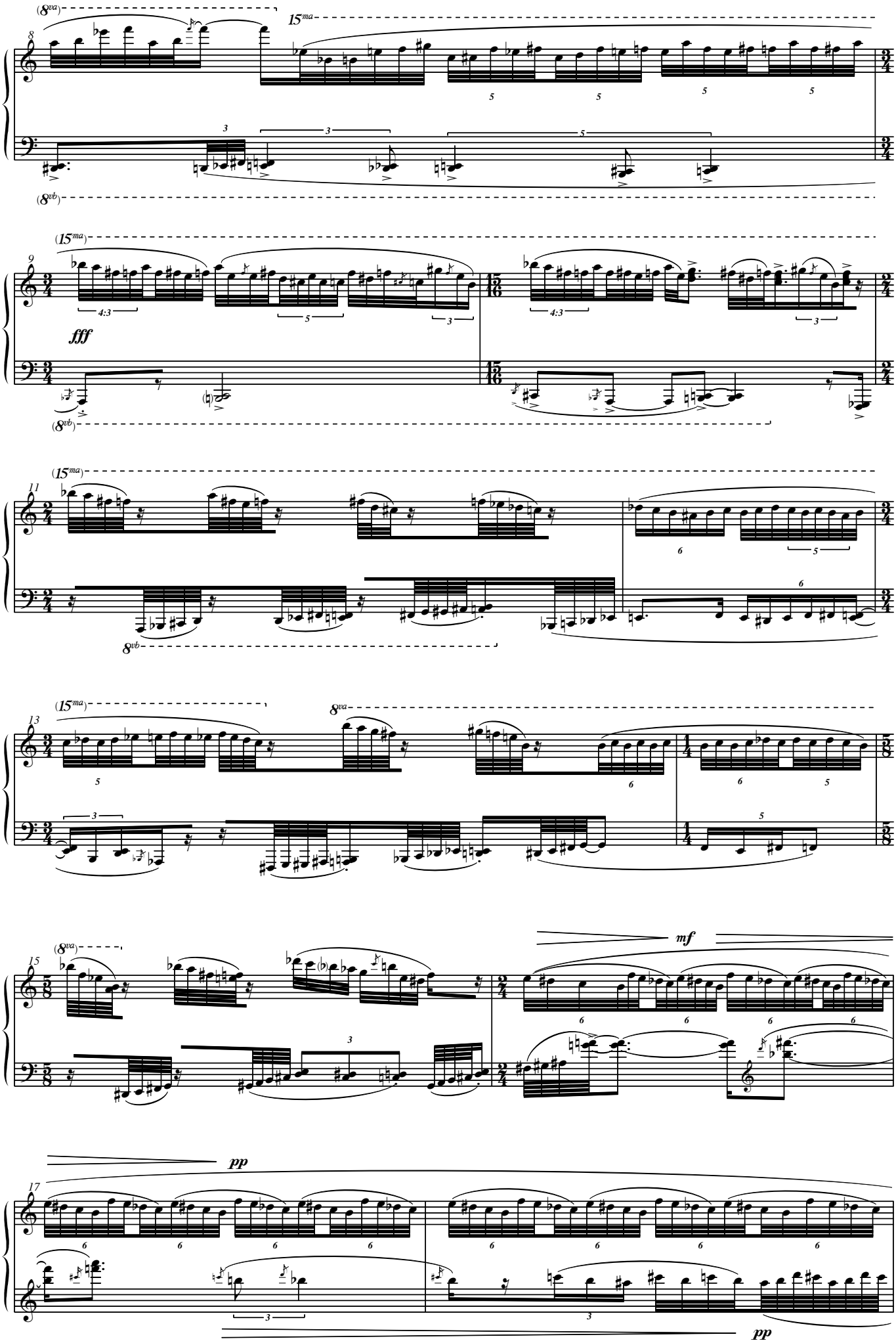
for Zubin Kanga

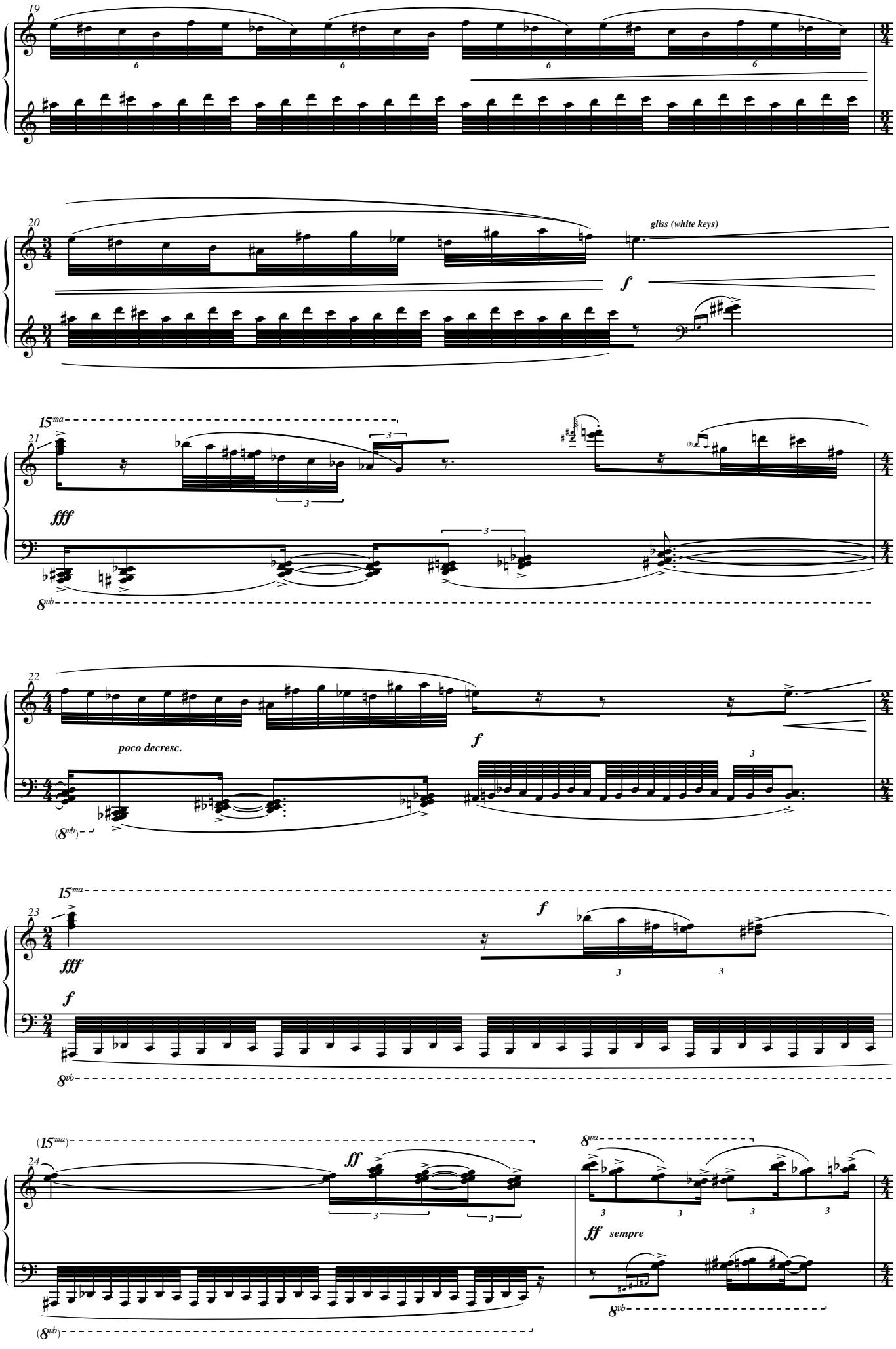
Intense, violent

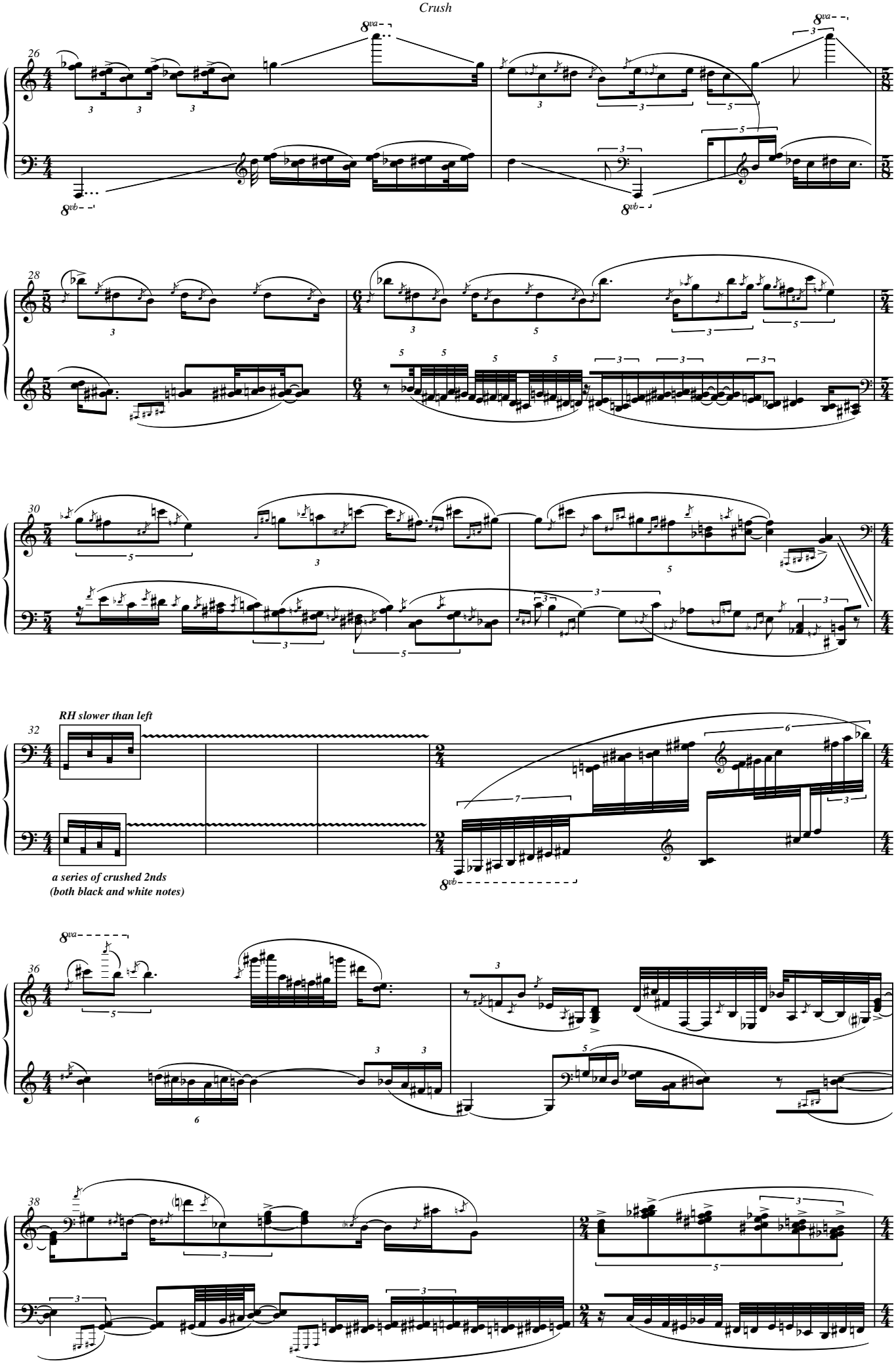
Alex Pozniak

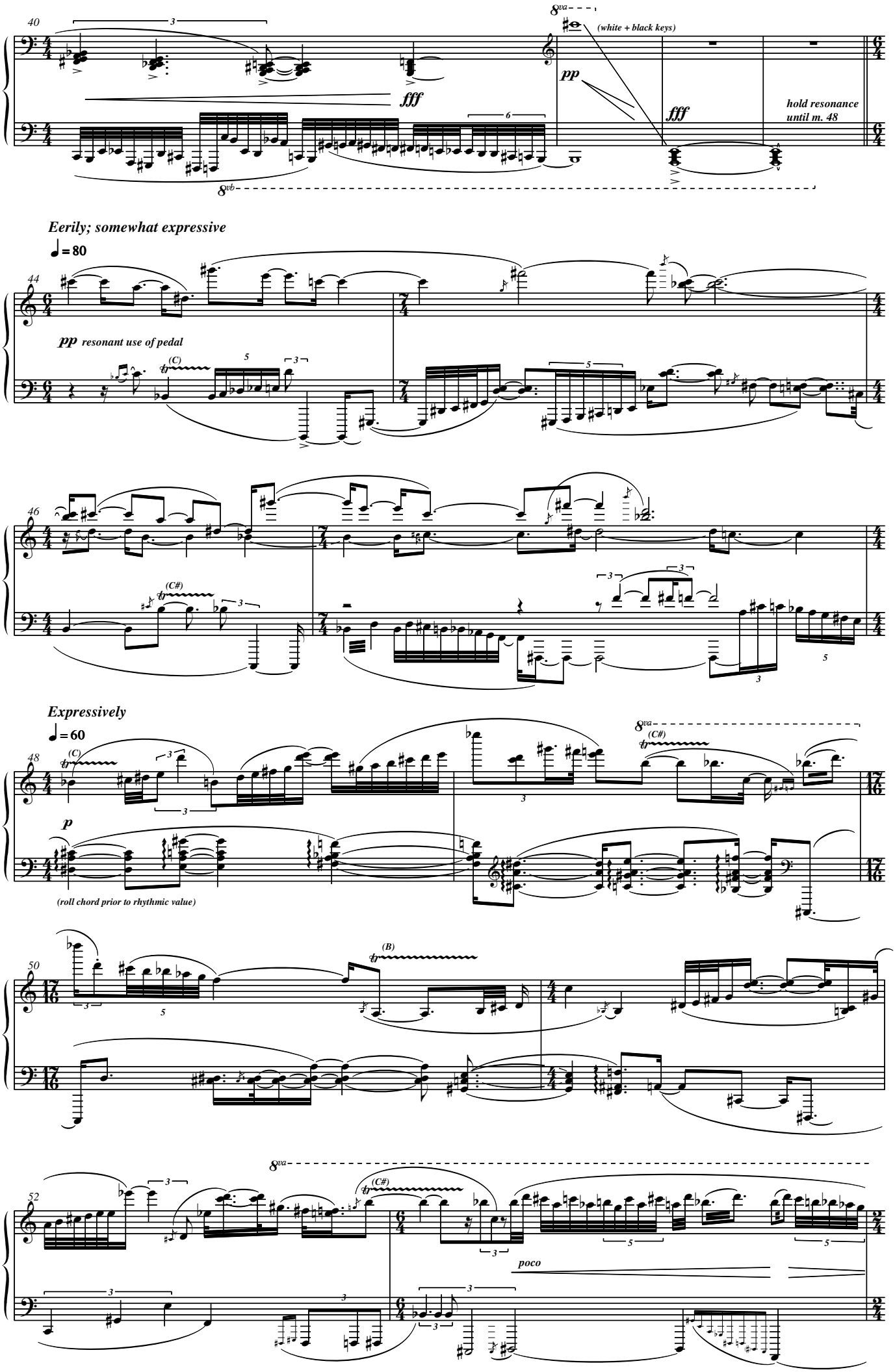
♩ = 80

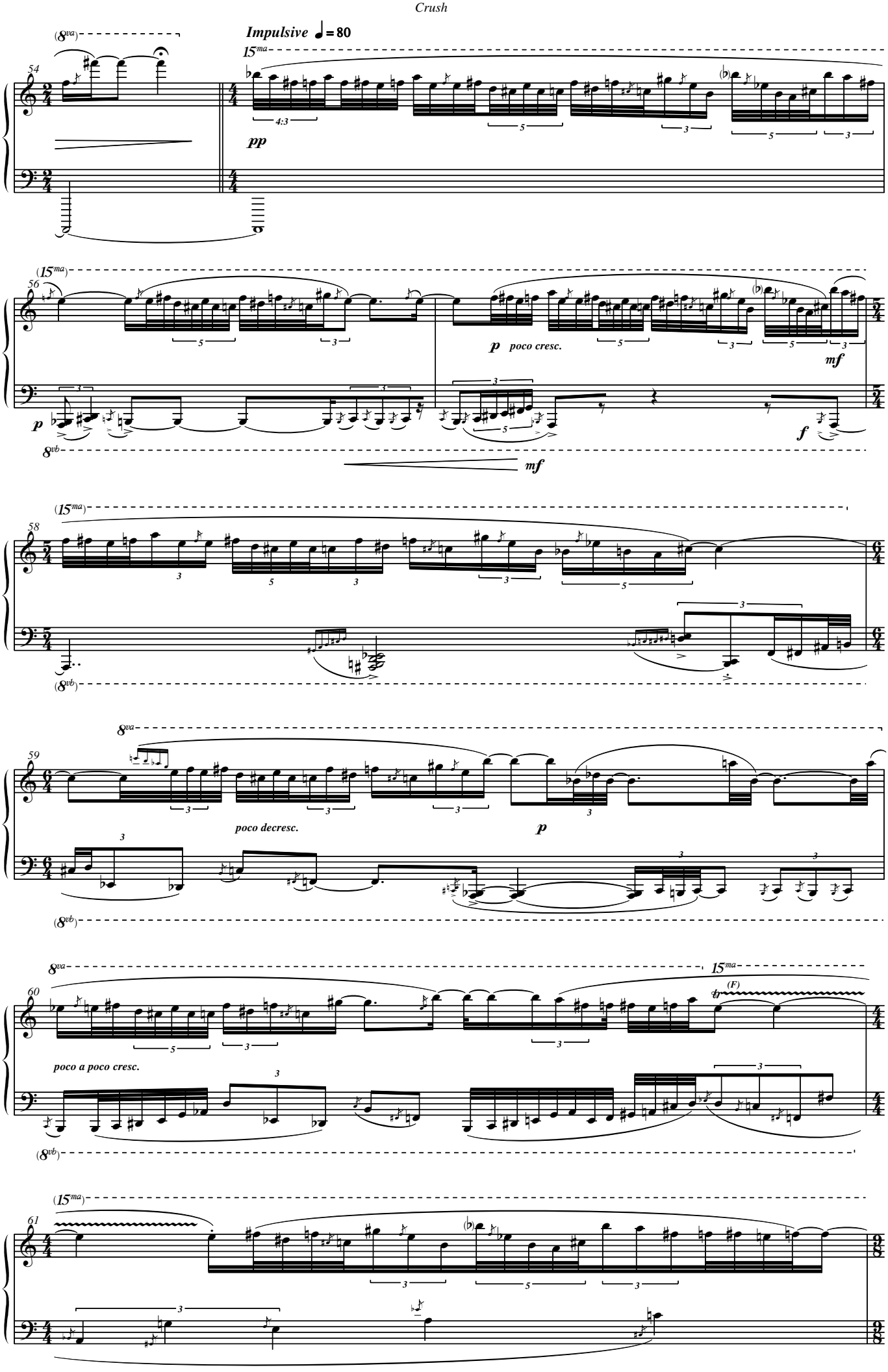


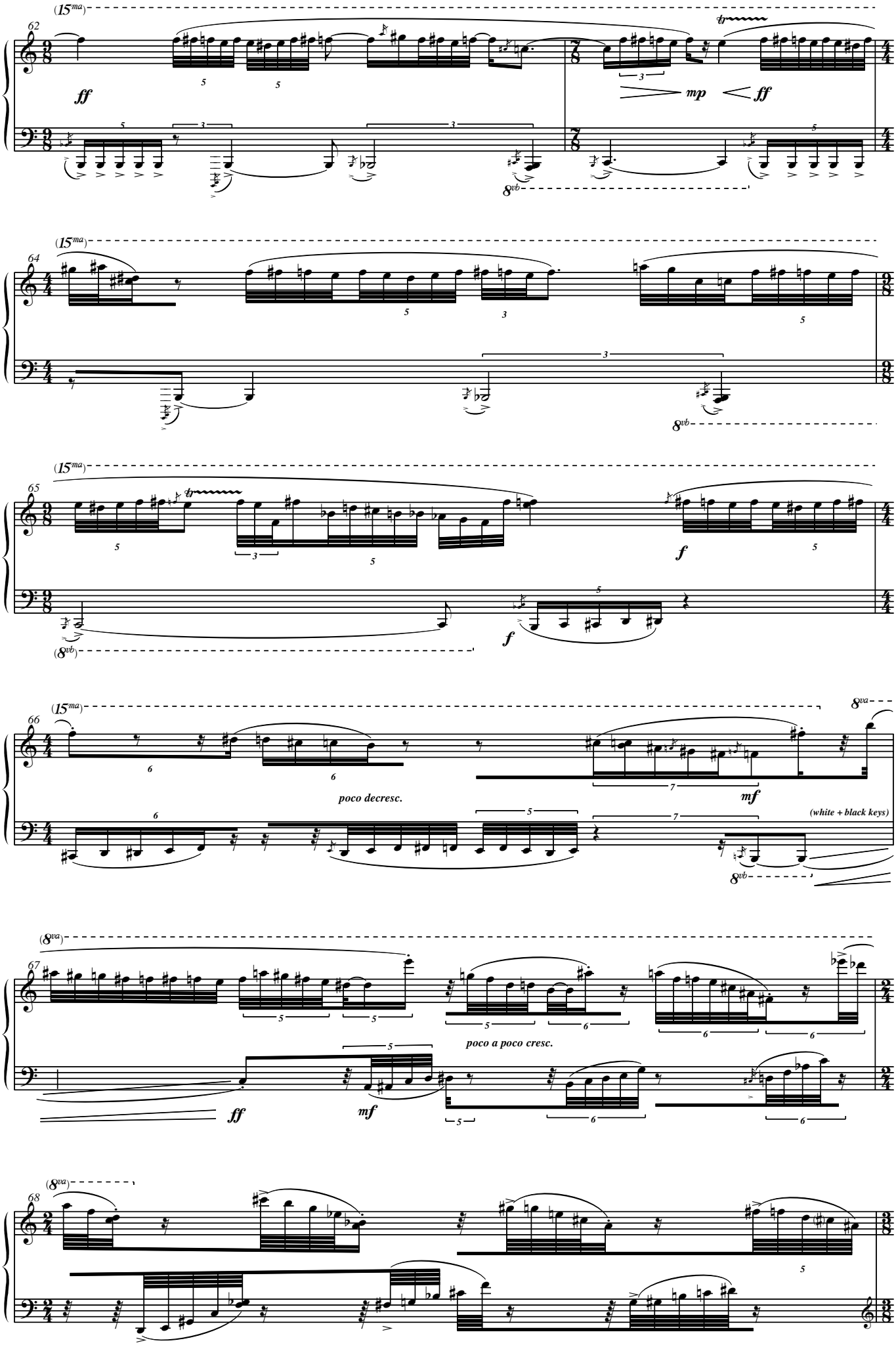

(8va)
15ma
8
(8vb)
(15ma)
9
fff
4:3
(8vb)
(15ma)
11
8vb
(15ma)
8va
13
(8va)
15
mf
pp
17
pp

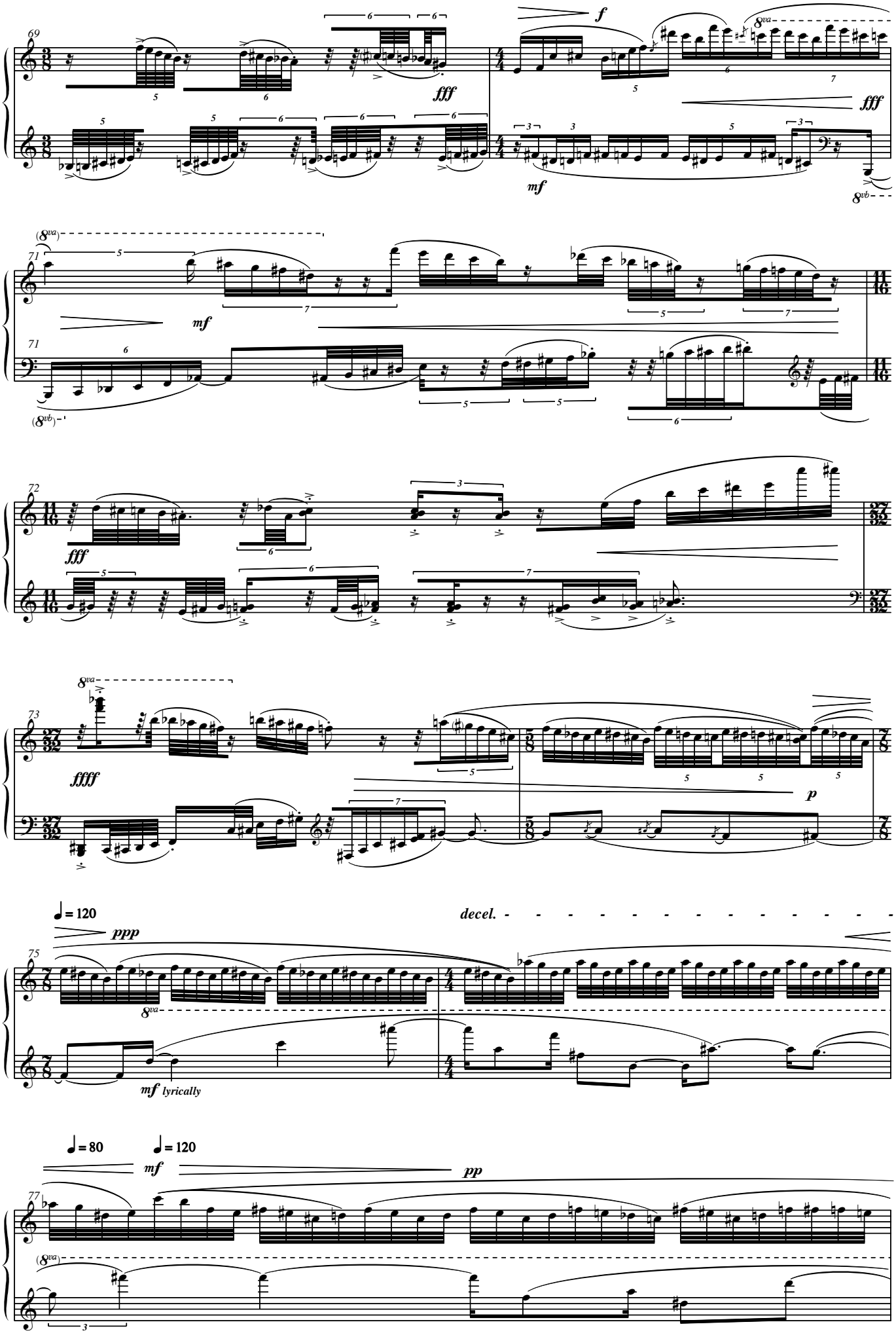

19
20
gliss (white keys)
f
15ma
21
fff
8vb
22
poco decresc.
f
(8vb)
15ma
23
fff
f
8vb
(15ma)
24
ff
8va
ff sempre
(8vb)
8vb

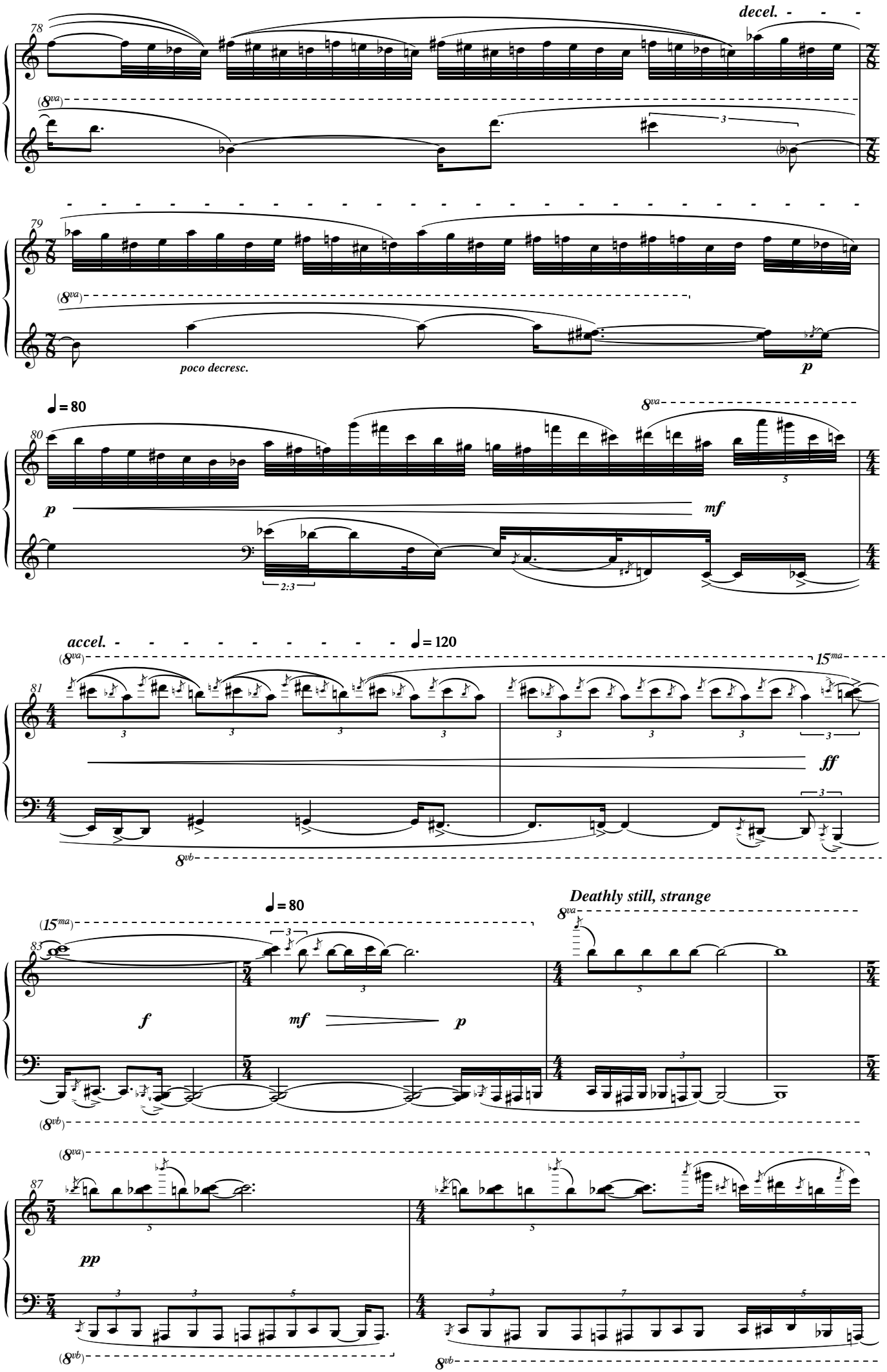

26
8va
8vb
28
30
RH slower than left
32
a series of crushed 2nds
(both black and white notes)
36
38

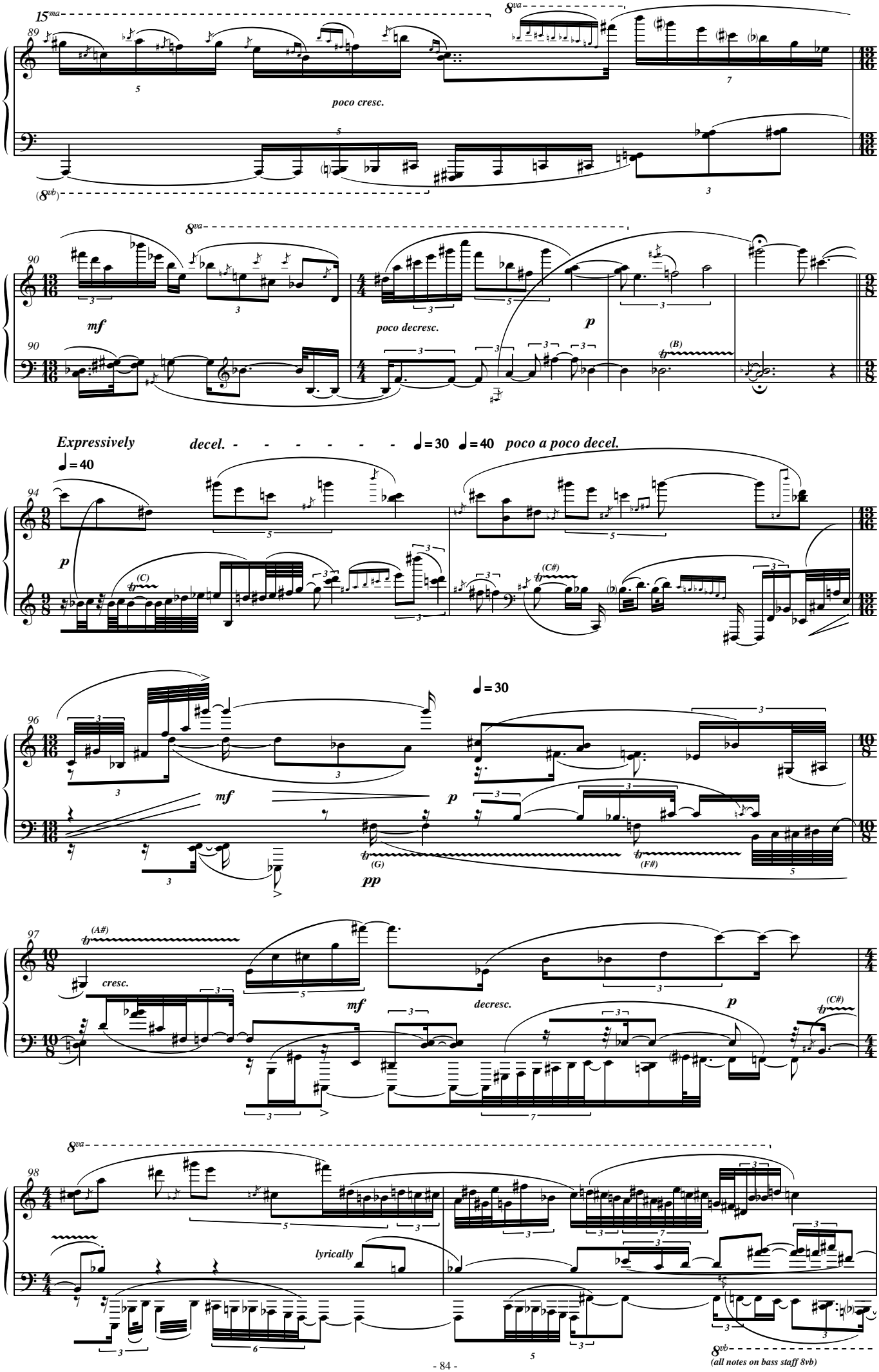

40
8va
(white + black keys)
pp
fff
fff
hold resonance until m. 48
8vb
Eerily; somewhat expressive
♩= 80
44
pp resonant use of pedal
(C)
46
(C#)
Expressively
♩= 60
48
(C)
p
(roll chord prior to rhythmic value)
8va
(C#)
50
(B)
52
8va
(C#)
poco

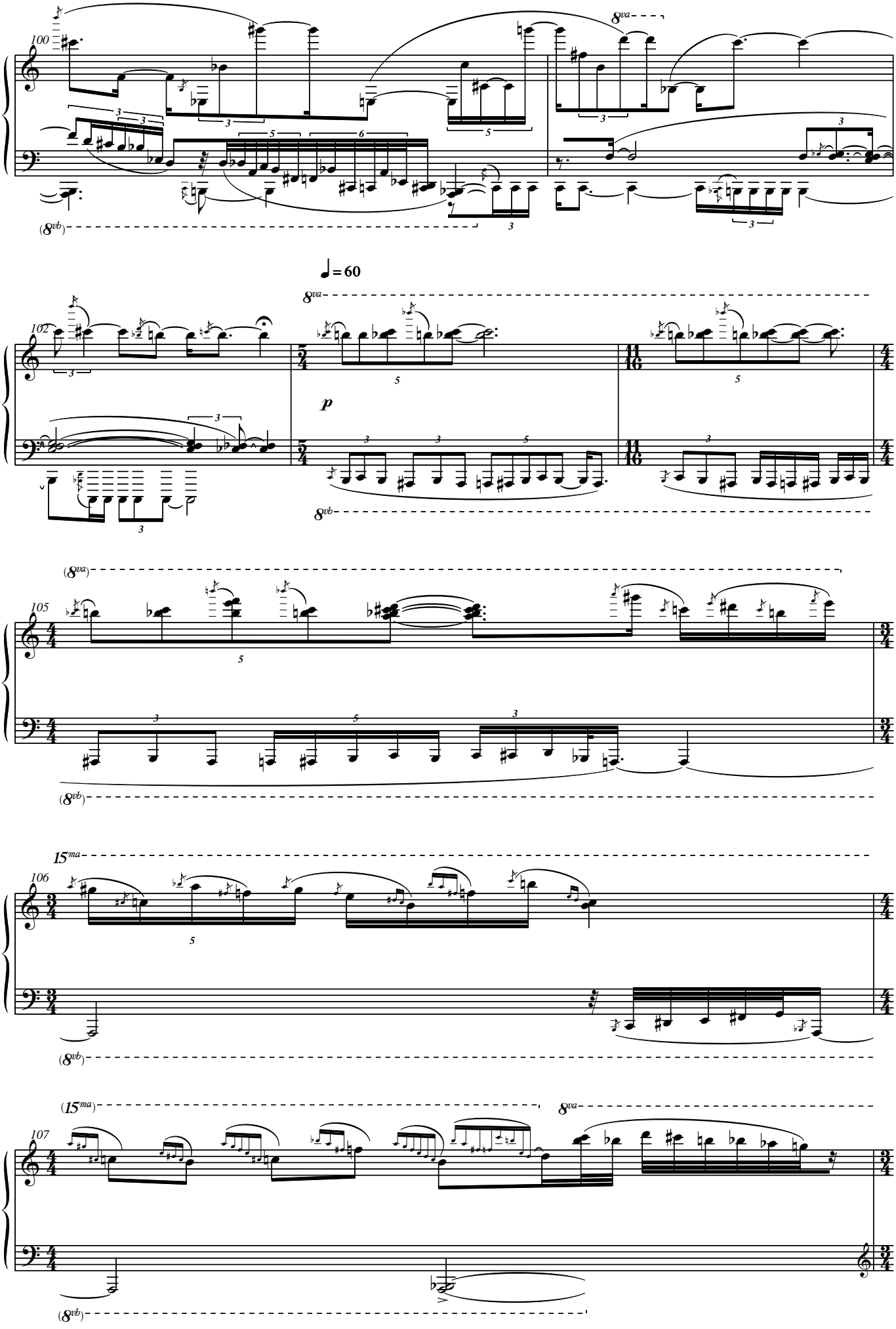

Impulsive ♩= 80
54
56
58
59
60
61
pp
p poco cresc.
mf
p
f
poco decresc.
poco a poco cresc.
(F)

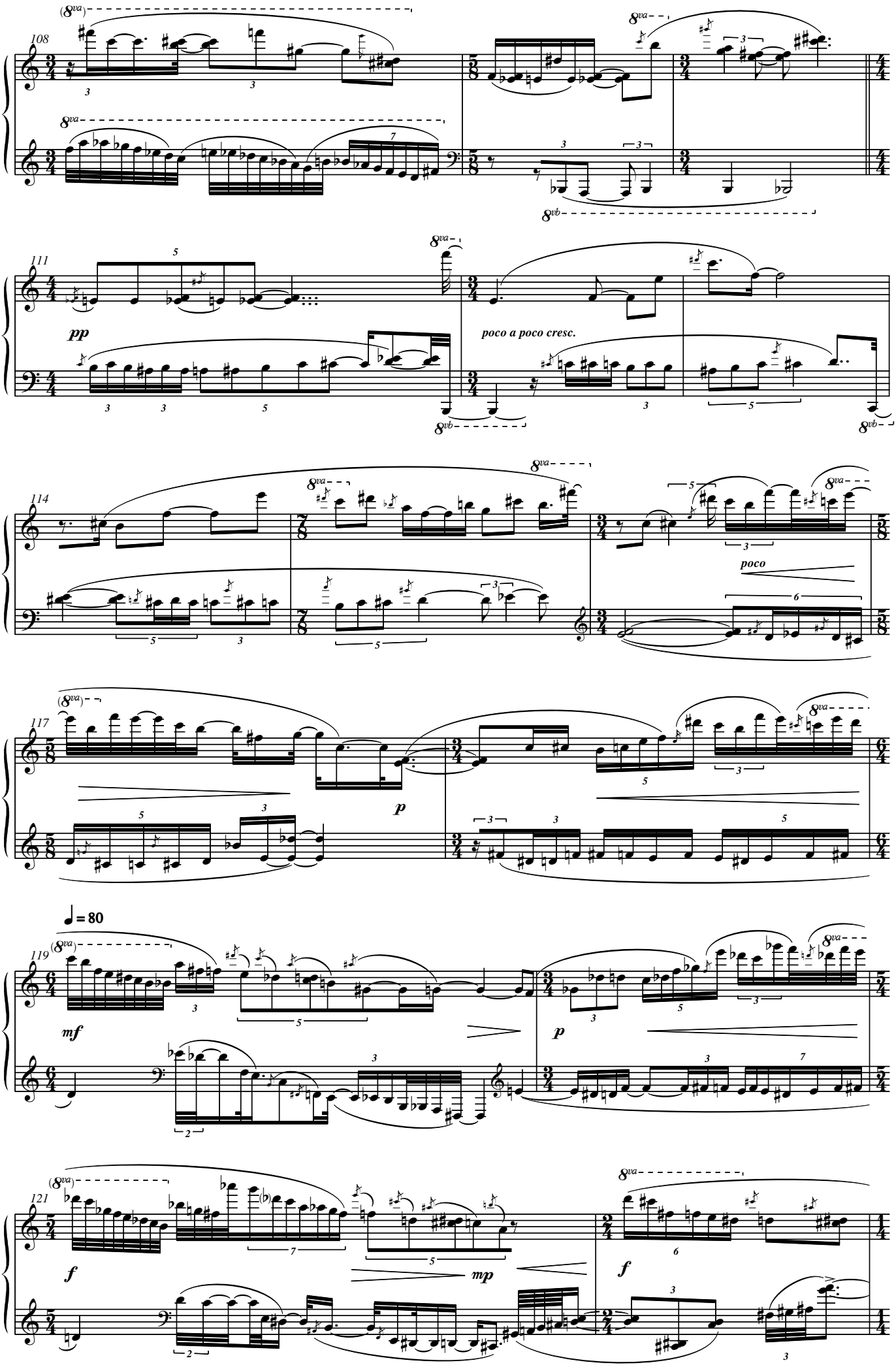

(15ma)
62
ff
mp
ff
8vb
(15ma)
64
8vb
(15ma)
65
f
f
(8vb)
(15ma)
8va
66
poco decresc.
mf
(white + black keys)
8vb
(8va)
67
poco a poco cresc.
ff
mf
(8va)
68

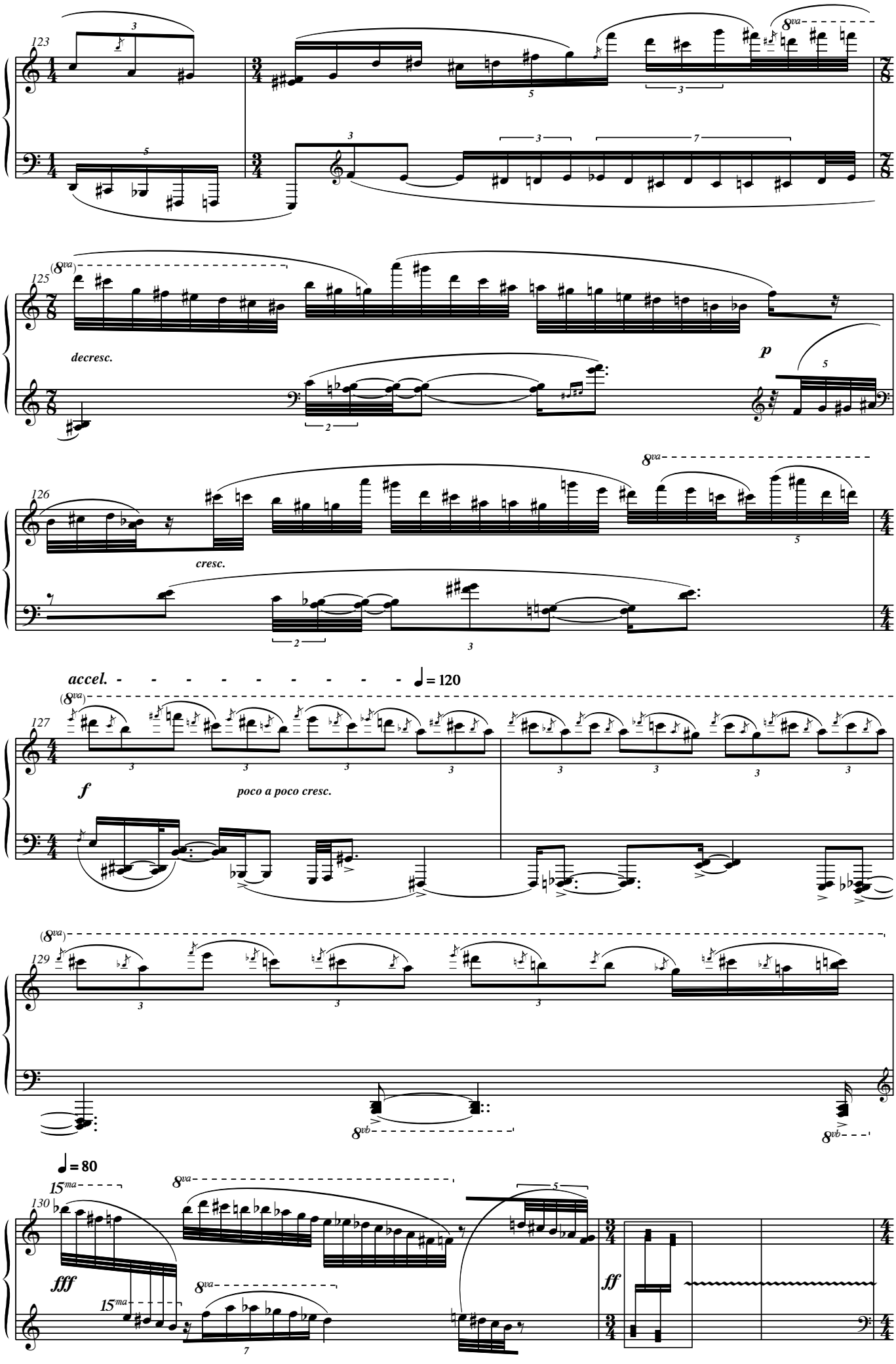

69
f
fff
mf
8va
8vb
71
72
73
ffff
p
75
♩= 120
ppp
decel.
mf lyrically
77
♩= 80
♩= 120
mf
pp

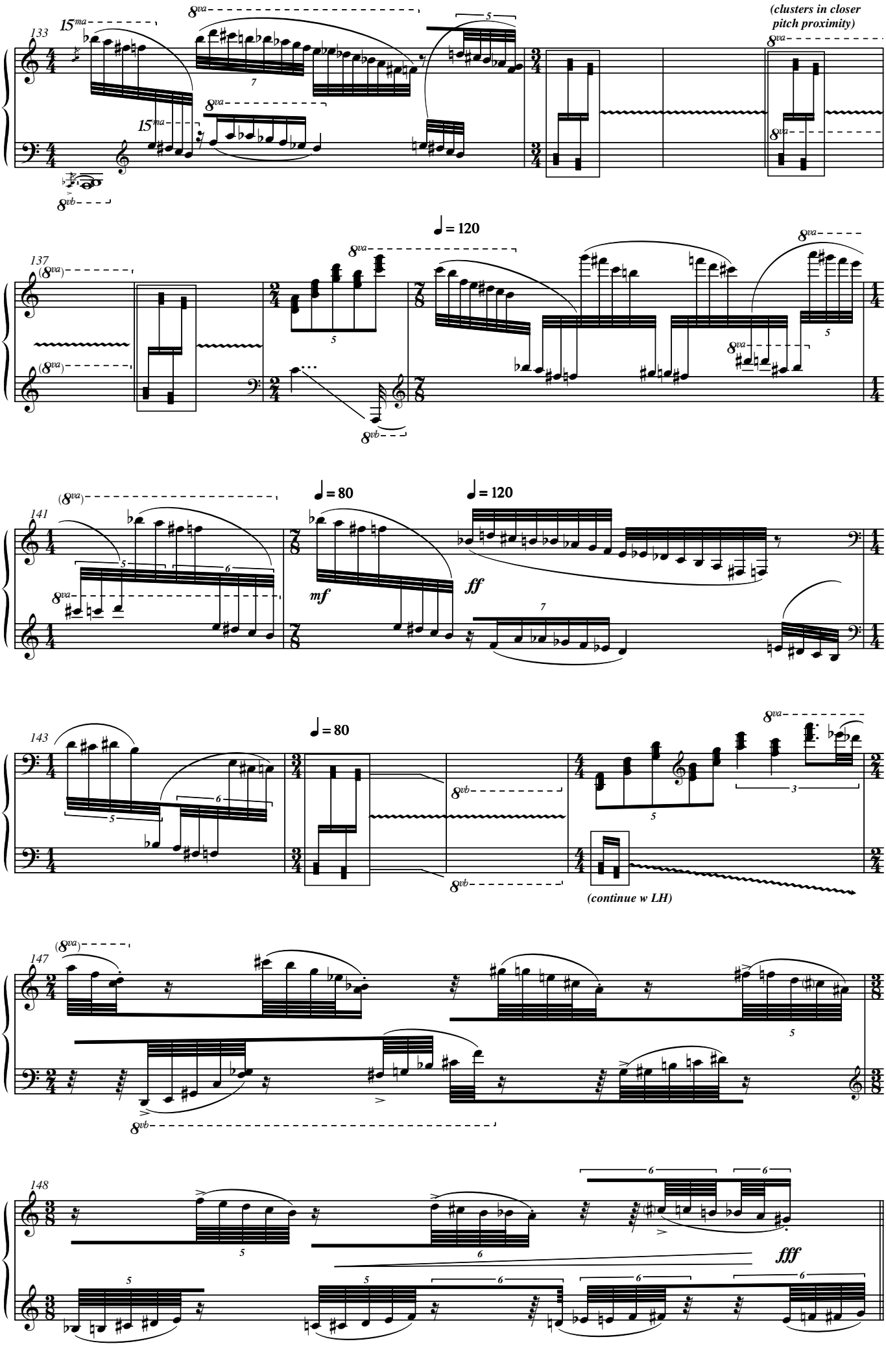

decel.
poco decresc.
p
mf
accel.
ff
Deathly still, strange
pp

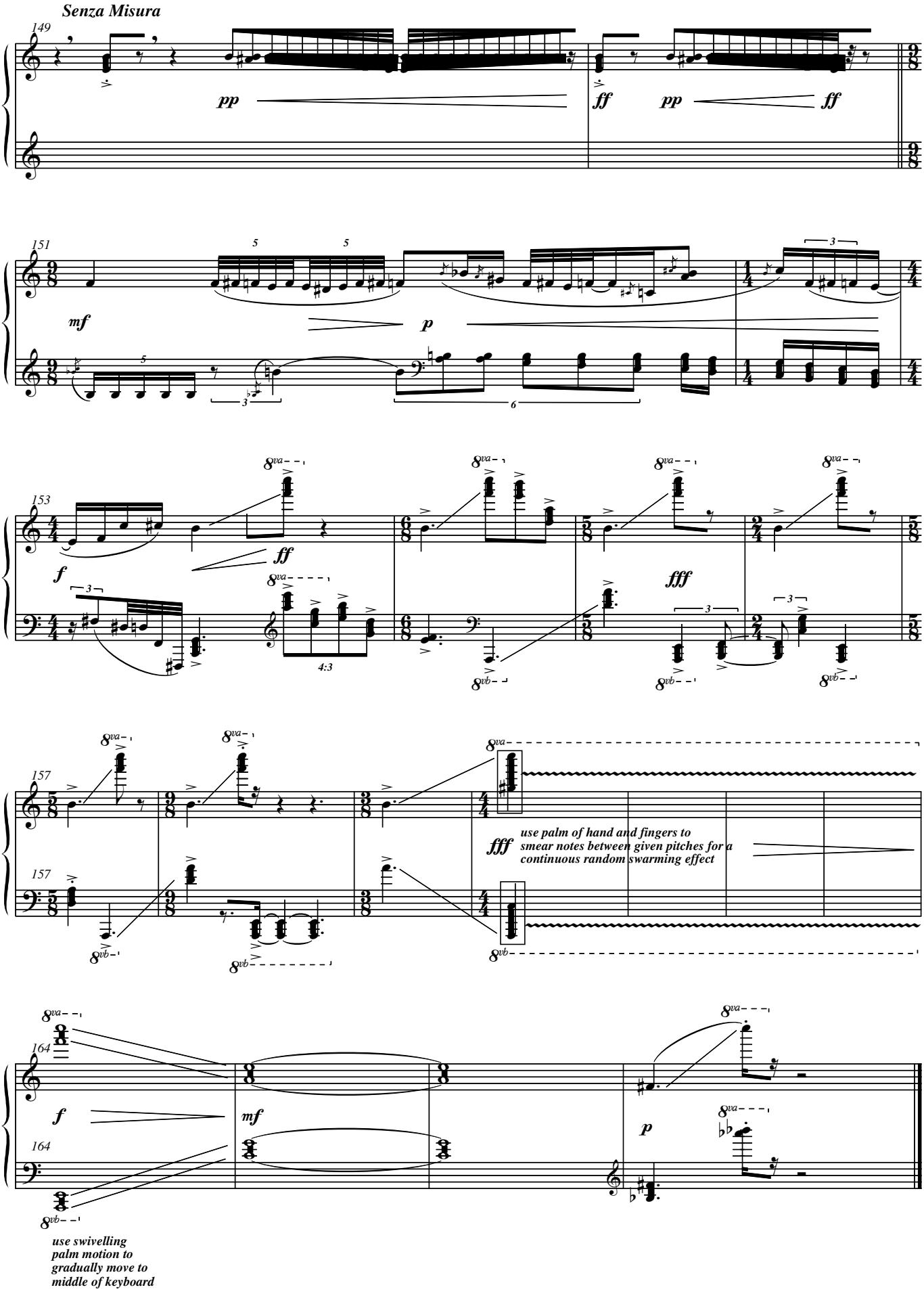

15ma
8va
89
poco cresc.
(8vb)
8va
90
mf
poco decresc.
p
(B)
Expressively
decel. - - - - - - - ♩= 30 ♩= 40 poco a poco decel.
♩= 40
94
p
(C)
(C#)
96
♩= 30
mf
p
pp
(G)
(F#)
97
(A#)
cresc.
mf
decresc.
p
(C#)
8va
98
lyrically
8vb
(all notes on bass staff 8vb)


100
8va
(8vb)
♩ = 60
102
8va
p
8vb
(8va)
105
(8vb)
15ma
106
(8vb)
(15ma)
8va
107
(8vb)


108
111
pp
poco a poco cresc.
114
poco
117
p
119
♩ = 80
mf
p
121
f
mp
f


123
8va
125
(8va)
decresc.
p
126
8va
cresc.
accel.
♩= 120
127
(8va)
f
poco a poco cresc.
129
(8va)
8vb
8vb
♩= 80
15ma
130
8va
fff
15ma
8va
ff


(clusters in closer pitch proximity)
♩ = 120
♩ = 80
♩ = 120
mf
ff
♩ = 80
(continue w LH)
fff


Senza Misura
149
pp
ff
pp
ff
151
mf
p
153
f
ff
fff
4:3
157
157
fff
use palm of hand and fingers to
smear notes between given pitches for a
continuous random swarming effect
164
f
mf
p
164
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

Piano
Harpsichord
Accordion
E.Organ
Synthesizer
Pno.
Hpschd.
Acc.
Org.
Synth

Percussive, Precise
♩ = 82
etc.
lyrically
poco a poco cresc.
'lead'

Pno.

Hpschd.

Acc.

Org.

Synth

A

13

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

8vb

B *Lyrically*

19

ff *mf* (LH) *mp*

8va

8vb

- 93 -

Pno.

Hpschd.

Acc.

Org.

Synth

26

p

(slightly detached)

espress.

p

p

p

'pad'

pp

32

8va

Pno.

Hpschd.

Acc.

Org.

Synth

37

C

f

p

'lead'

'pad'

43

mf with warmth

poco a poco cresc.

Pno.

Hpschd.

Acc.

Org.

Synth

50

D

54

D ***Mechanically***

f

'lead'

8va

60

Pno.

Hpschd.

Acc.

Org.

Synth

66

Pno.

Hpschd.

Acc.

Org.

Synth

72

77

Senza Tempo

accel. to trill independently, ad lib.

E *Impulsive*

A tempo [♩ = 82]

ff

80

Pno.

Hpschd.

Acc.

Org.

82

Pno.

Hpschd.

84

Pno.

Hpschd.

87

Pno.

8va

Hpschd.

Acc.

p *mf*

93

poco decresc.

97

l.v.

Solo

104

107

F

8vb

B

109

Pno.

(8vb)

8vb

109

Hpschd.

3

111

Pno.

3

8vb

111

Hpschd.

3

3

3

5

113

Pno.

8vb

8va

G *Agitated*

113

Hpschd.

3

G *Agitated*

113

Acc.

f

113

Org.

p

f

G *Agitated*

113

Synth

'pad'

f

Pno.

Hpschd.

Acc.

Org.

Synth

116

l.v.

p

poco a poco cresc.

120

ff

f

poco a poco decresc.

Eb

Pno.

123

poco a poco decresc.

Accel.

p

Hpschd.

123

Acc.

123

E

tr

decel. tremolo

p

Accel.

Org.

123

Synth

123

poco a poco decresc.

p

Accel.

Pno.

129

p

cresc.

8va

15ma

♩ = 164

ff

8vb

H ♩ = 82 Poco a poco accel.

decresc.

Hpschd.

129

Db

tr

Acc.

129

Org.

129

pp

Synth

129

Pno.

Hpschd.

Acc.

Org.

Synth

(15ma)

(8va)

134

p

poco a poco cresc.

pp

3

= 164

138

(b & w notes)

5

Pno.

Hpschd.

Acc.

Org.

Synth

142

(15ma)

(8va)

8va

ff

(release cluster)

I Intense

♩= 82

145

Pno.

Hpschd.

Acc.

Org.

Synth

148

151

8va

153

Pno.

Hpschd.

Acc.

Org.

Synth

158

J *Reflective, Brooding*

mf

pp

Pno.

Hpschd.

Acc.

Org.

Synth

165

p

espress.

pp

Molto Decel.

♩ = 26

172

mf

♩ = 64

poco accel. molto rit.

A tempo

molto rubato

8va

K Accordion Solo

Acc.

179

Molto espress., molto rubato

Accel.

♩= 128

A tempo

♩= 64

♩= 82 accel.

♩= 112

188

♩= 82 accel.

poco cresc.

♩= 112

A tempo

♩= 64

mf

p

L

pp

Org.

8va

p

poco a poco cresc.

Synth

p

L

194

lightly

pp

Pno.

Hpschd.

Acc.

f

mf

p

lightly

mf

Org.

p

lightly

pp

Synth

lightly

pp

Pno.

Hpschd.

Acc.

Org.

Synth

M

- 110 -

Pno.

Hpschd.

Acc.

Org.

Synth

212

215

8va

(8va)

N *Percussive, Precise*

♩ = 82

'lead'

Pno.

Hpschd.

Acc.

Org.

Synth

220

(8va)

224

8va

decresc.

p

f

227

Pno.

Hpschd.

Acc.

Org.

Synth

232

Pno.

Hpschd.

Acc.

Org.

Synth

237

240

P

8va

8vb

p

f

decresc.

Pno.

245

Q

p *poco a poco cresc.*

ff

p

(8vb)

Hpschd.

245

p *poco a poco cresc.*

ff

p

Acc.

245

p *poco a poco cresc.*

ff

p

Org.

245

p *poco a poco cresc.*

ff

p

Synth

245

p *poco a poco cresc.*

ff

p

(8vb)

Pno.

253

Hpschd.

253

Acc.

253

Org.

253

Synth

253

'pad'

8va

(8vb)

Pno.

Hpschd.

Acc.

Org.

Synth

258

263

R

8va

(8va)

cresc.

f

p

'lead'

270

Pno.

poco a poco cresc.

f

8va

Hpschd.

poco a poco cresc.

f

Acc.

poco a poco cresc.

f

Org.

poco a poco cresc.

f

Synth

f

275

Pno.

p

ff

Hpschd.

p

ff

Acc.

p

ff

Org.

p

ff

Synth

p

'pad'

'lead'

ff

283

S

Pno.

Hpschd.

Acc.

Org.

Synth

f

290

8va

8vb

l.v.

Pno.

Hpschd.

Acc.

Org.

Synth

T

U

8va

297

304

'pad'

p

pp

mf

poco cresc.

espress.
with warmth

Pno.
Hpschd.
Acc.
Org.
Synth

309

314

D

E

Pno.

Hpschd.

Acc.

Org.

Synth

Pno.

Hpschd.

Acc.

Org.

Synth

(8va)

320

325

8va

3

p

pp

l.v.

Solo

Molto espress., molto rubato

Pno.

Hpschd.

Acc.

Org.

Synth

333

Rit. V ♩ = 64

p *poco a poco cresc.*

pp

344

8va

f *p* *mf*

W

- 122 -

Pno.

Hpschd.

Acc.

Org.

Synth

353

pp

p

363

♩ = 48