Explorations in Polytonality and other Musical Wonders, Volume 5

Matthew Shlomowitz

Explorations in Polytonality and other Musical Wonders, Volume 5

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Quintet for clarinet, cello, bass guitar, synthesiser and drum-kit

Composed in 2024

Duration: ca. 16 minutes

In five movements:

(1) I – vi – IV – V
(2) Polytonal Organum
(3) Timeless Interlude
(4) Call & Answer (co-composed)
(5) Rounded Binary

Written for Klart Ensemble for New Music

performance notes

Score in C

Accidentals apply throughout bar.

Note: between 3rd and 4th movements, percussionsit moves from drum-kit to another location (see next page for more).

bass guitar

Sustain pedal required for *Timeless Interlude*

Bass sound for each movement is left to the player's discretion.

synthesiser

88-note touch sensitive synthesiser, with sustain pedal.

Several synth sound settings are used across the work, indicated in the score in text boxes. The specific synth sound is left to the player's discretion.

(1) I – vi – IV – V
electric piano

(2) Polytonal Organum
fuzzy saw wave synth

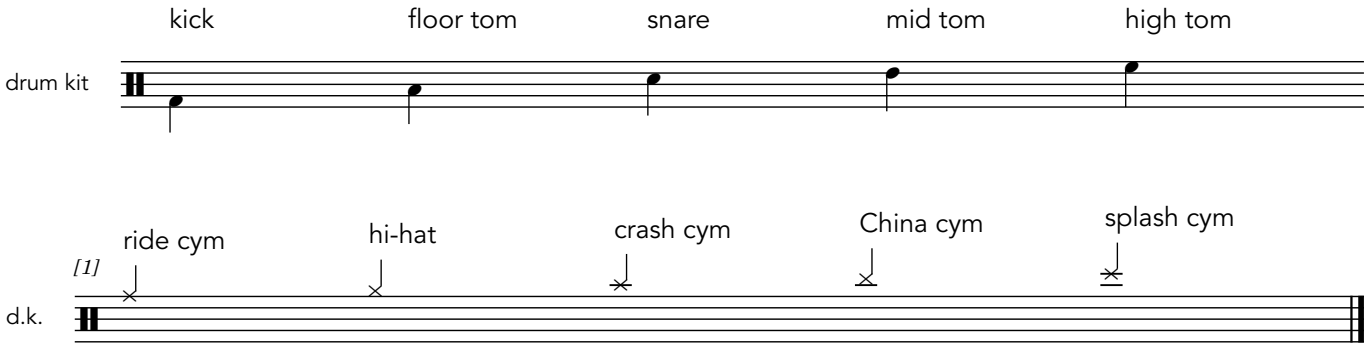
(3) Timeless Interlude
reedy organ

(4) Call & Answer (co-composed)
bright electric rock organ

(5) Rounded Binary
warm analogue brass pad
nasty electric organ

drum-kit

Instrumentation and key



Drum sticks and soft mallets needed

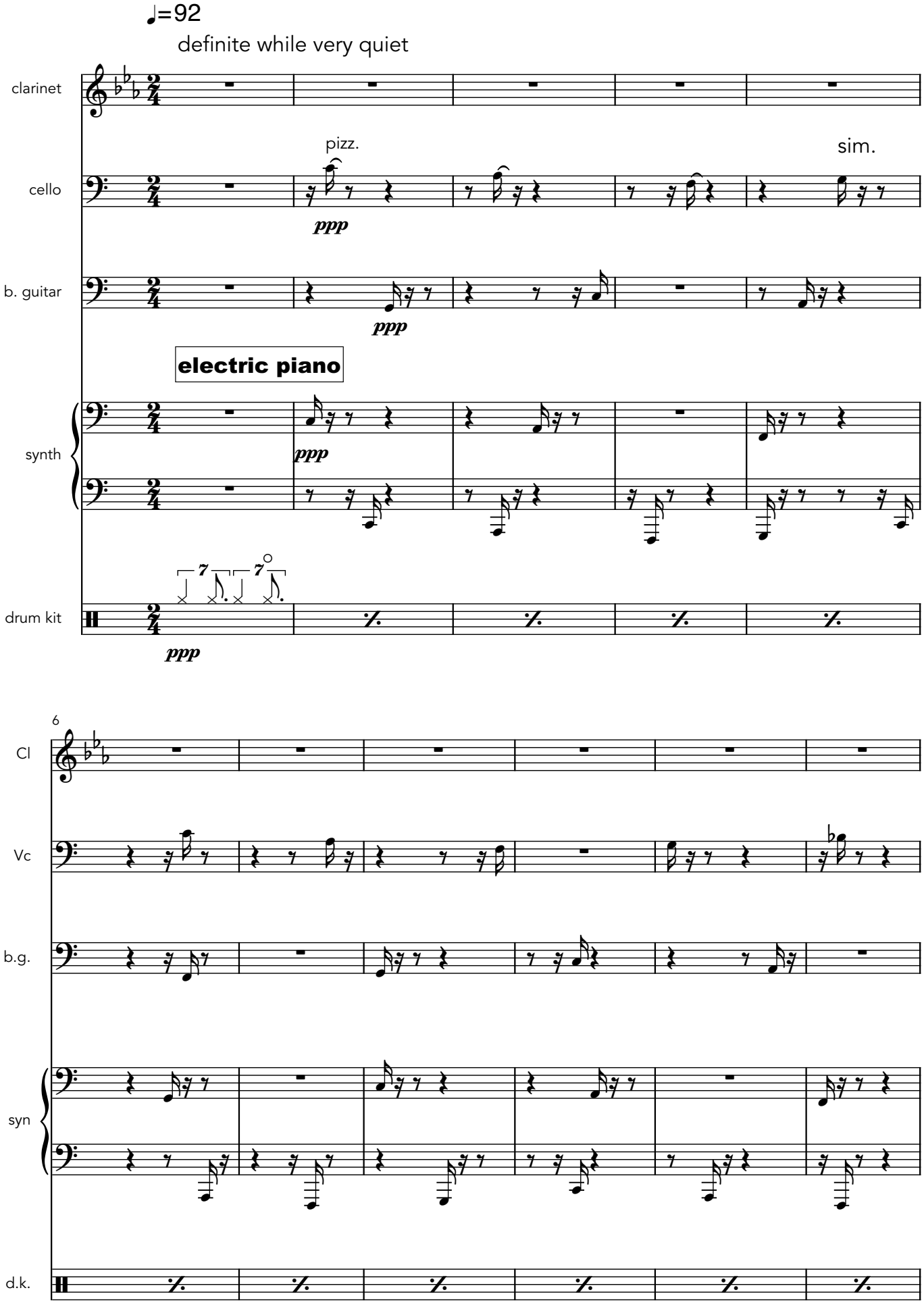
MESSAGE TO PERCUSSIONIST

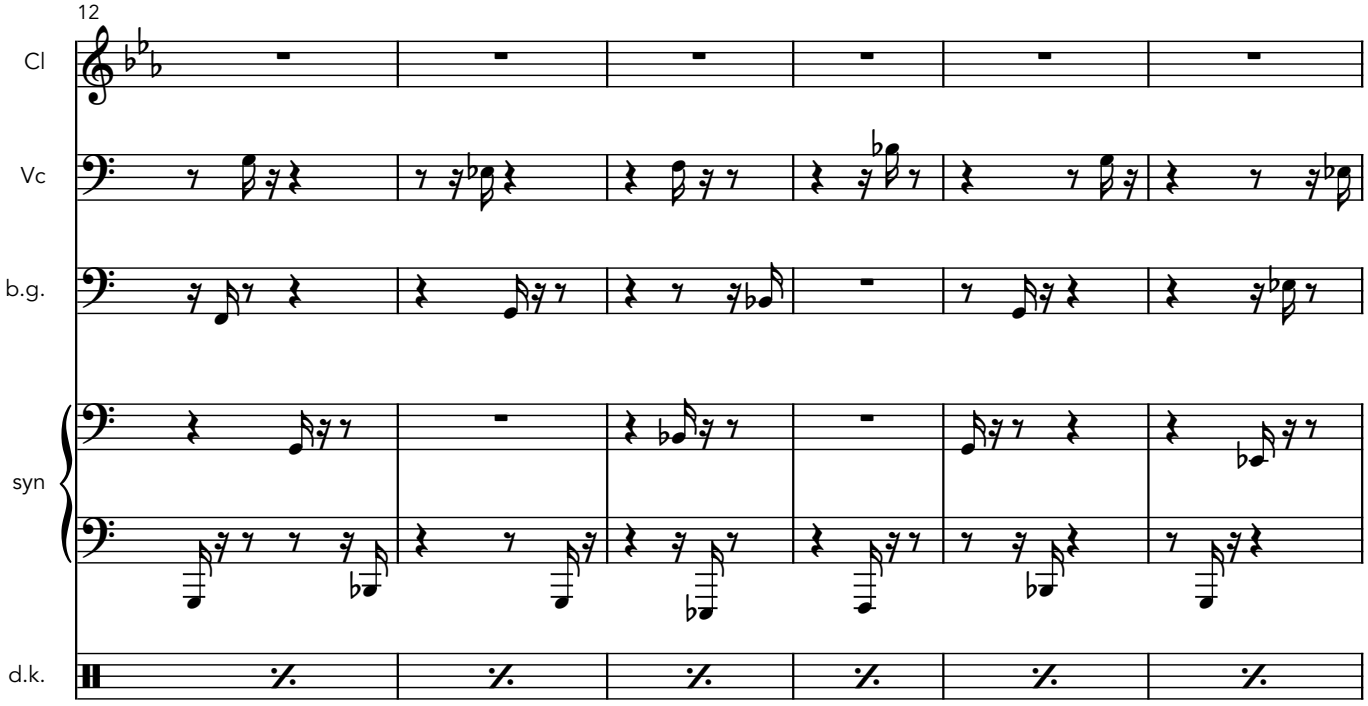
You compose your own part for the 4th movement, *Call and Answer (co-composed)*. I have composed the calls played by the other four instrumentalists, and you compose the answers for yourself to play. The 5 places you play are marked on the score with the word 'solo' and a squiggly line.

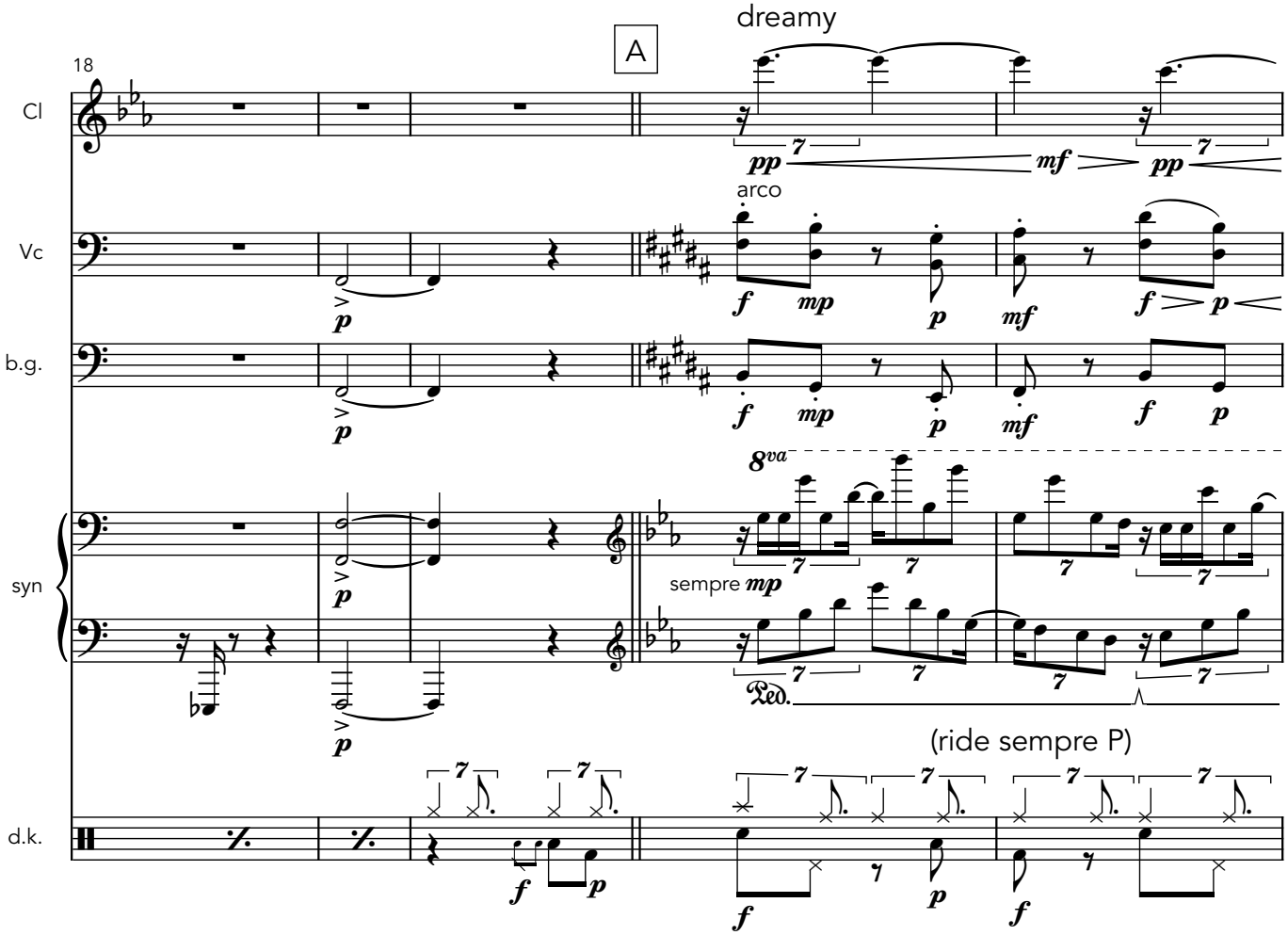
Perform this movement away from the drum-kit on an intrument not used in the rest of the work, ideally some distance from the rest of the group to enhance the sense of call and answer. The choice of instrument(s) is up to you, but I suggest something contasting with the drum-kit . Your answers don't need to have any musical connection with the calls. Indeed the relationship between the calls and answer can be odd or absurd. For example, your answers could be played on a thundersheet.

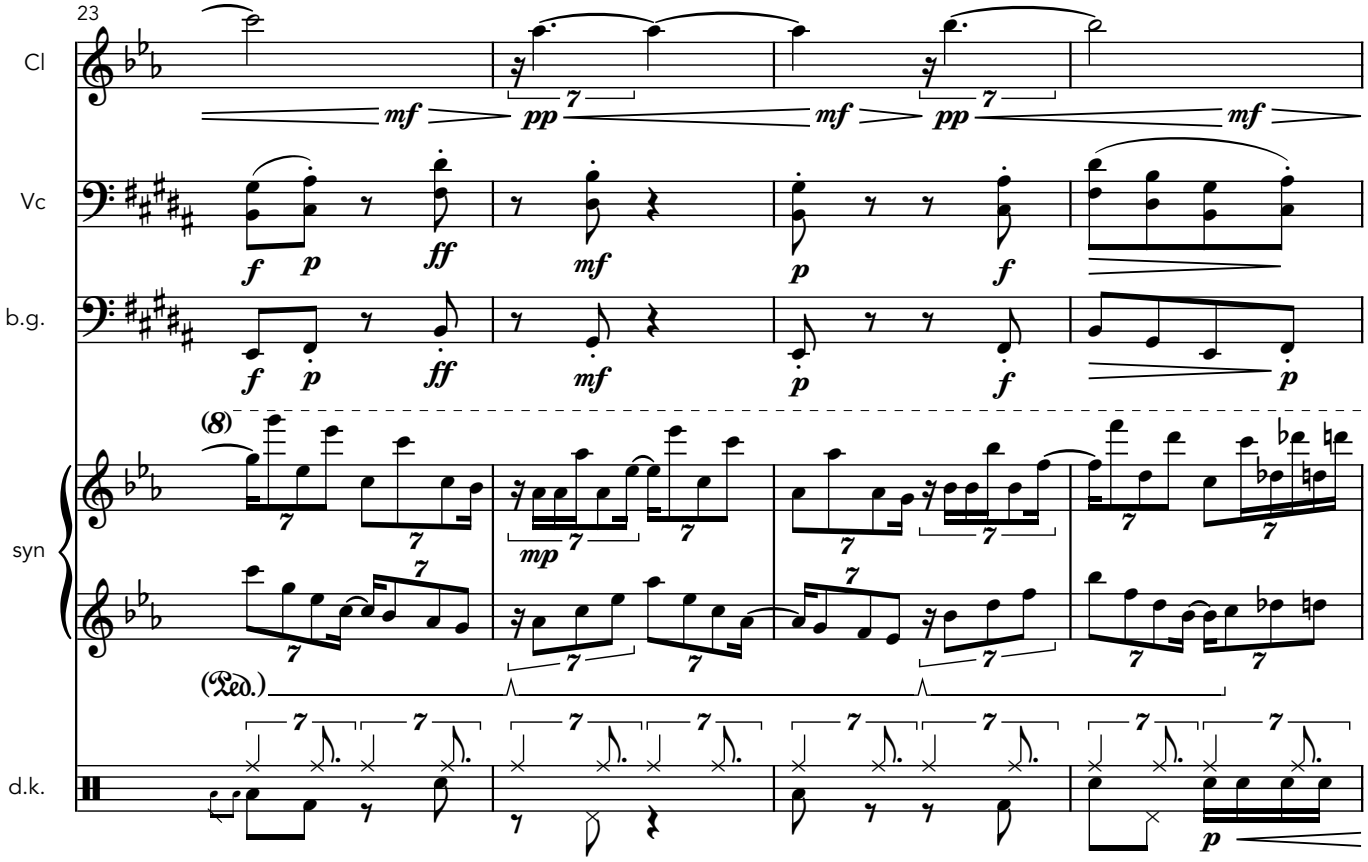
The rest of the group is silent when you play aside from your fourth 'answer', where a soft synth chord is held during your solo. The length of each answer is left to your discetion, although the fourth should be considerably longer (e.g., generally 5-15 seconds, but the fourth one a minute long). You can work out with the group whether there should be silence between the call and answers, or if there should be moments of overlap (e.g. you begin on the final note, or just before the final note of a given call).

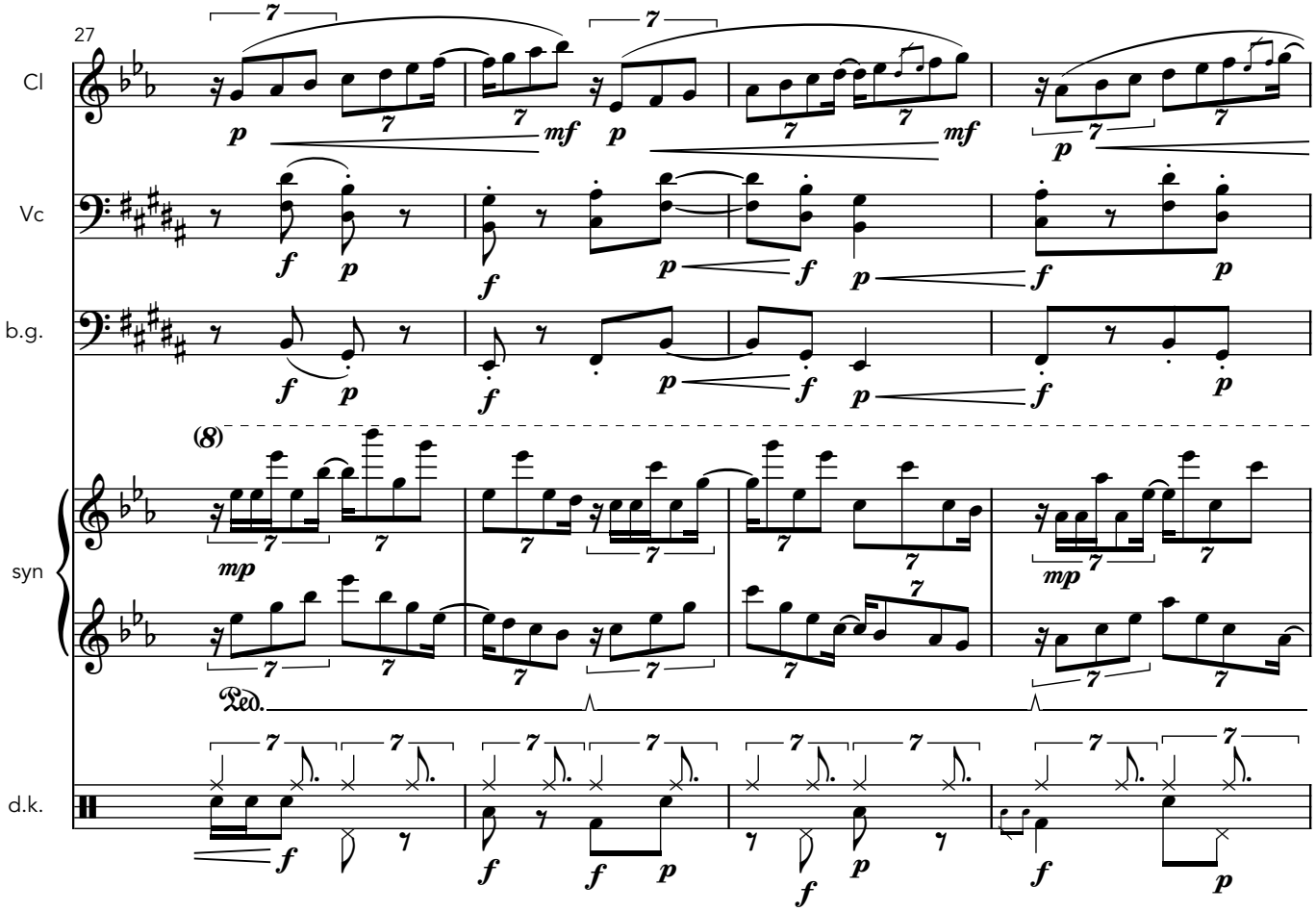
(1) I - vi - IV - V

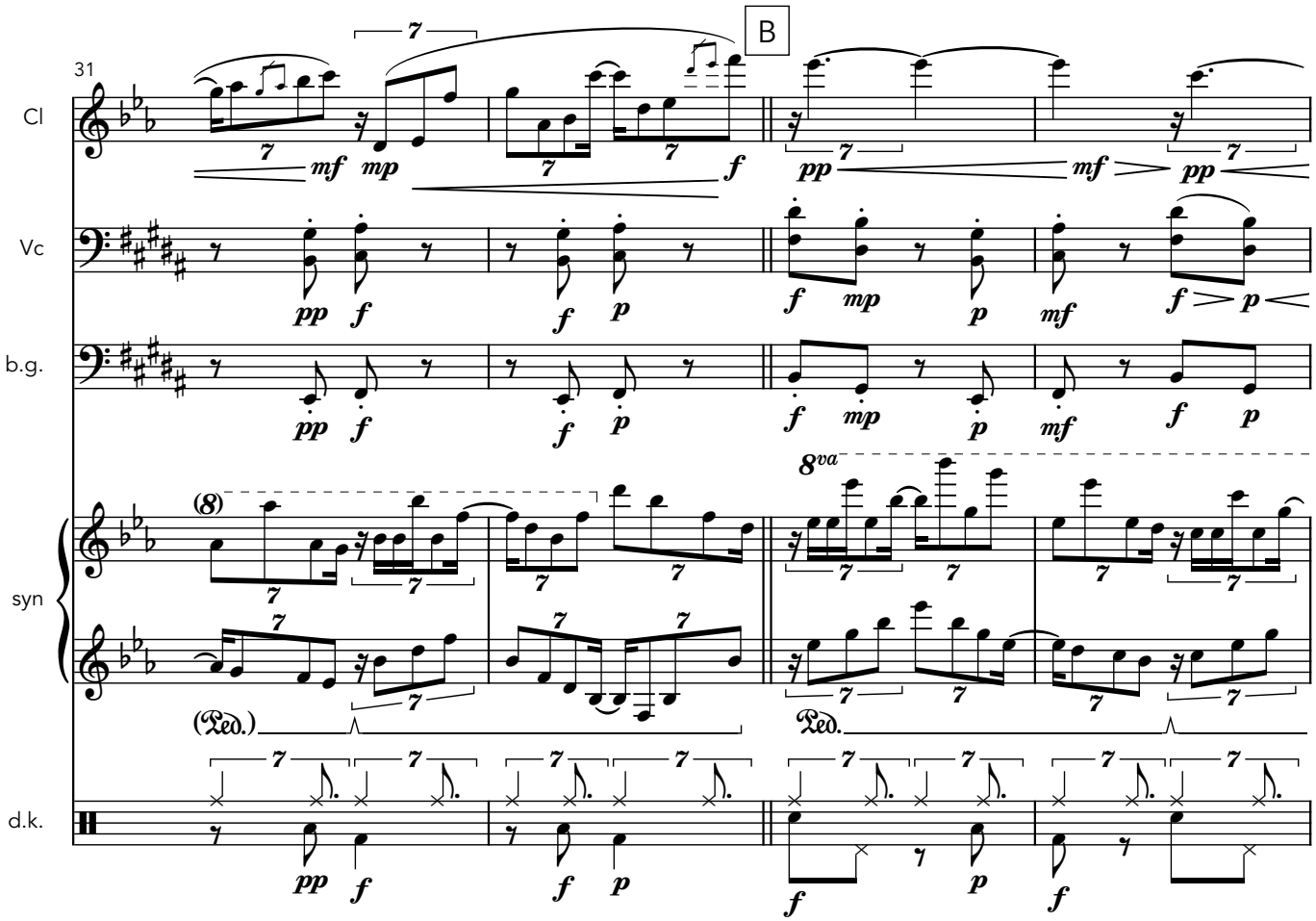

♩=92
definite while very quiet
clarinet
cello
pizz.
sim.
ppp
b. guitar
ppp
electric piano
synth
ppp
drum kit
ppp
6
Cl
Vc
b.g.
syn
d.k.

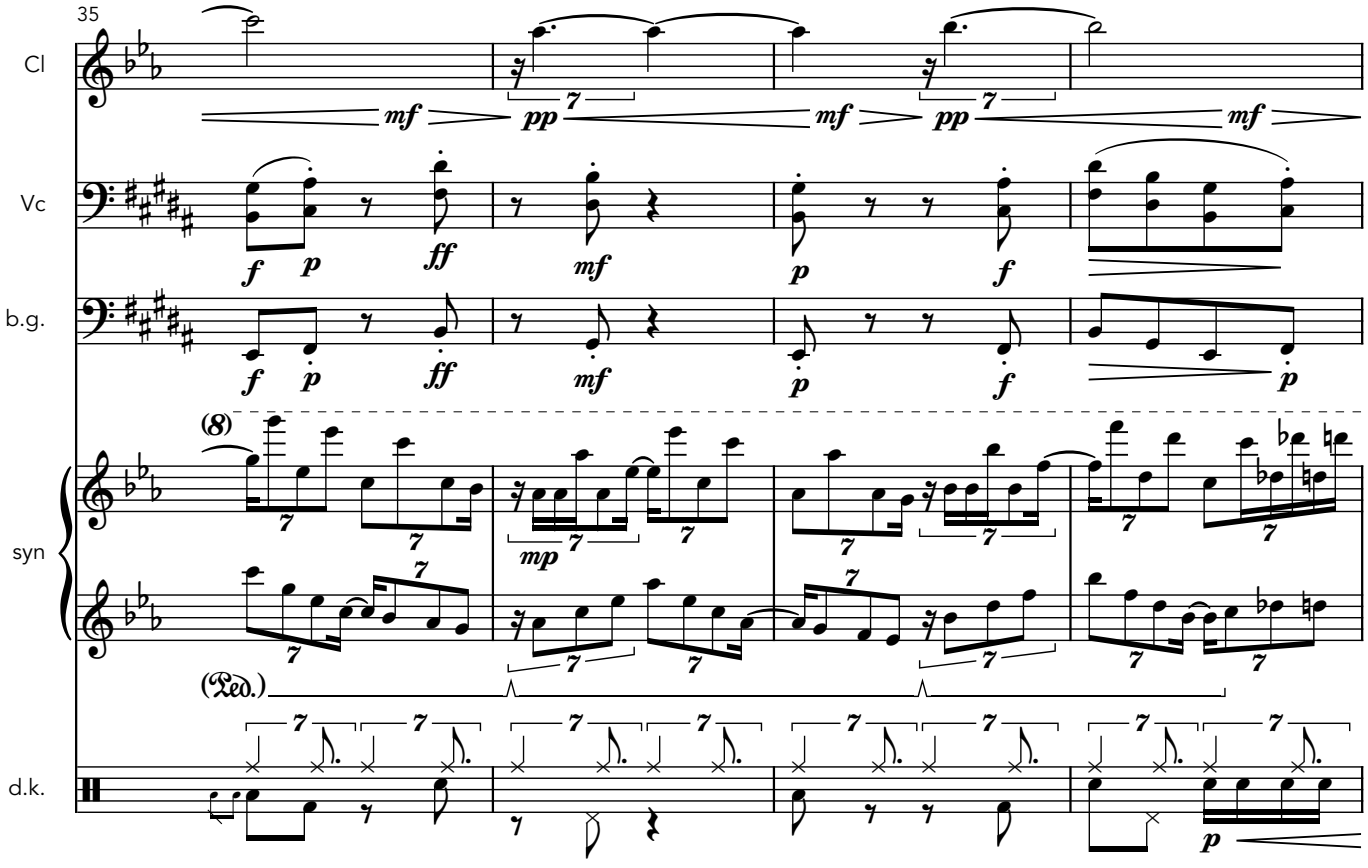

12
Cl
Vc
b.g.
syn
d.k.

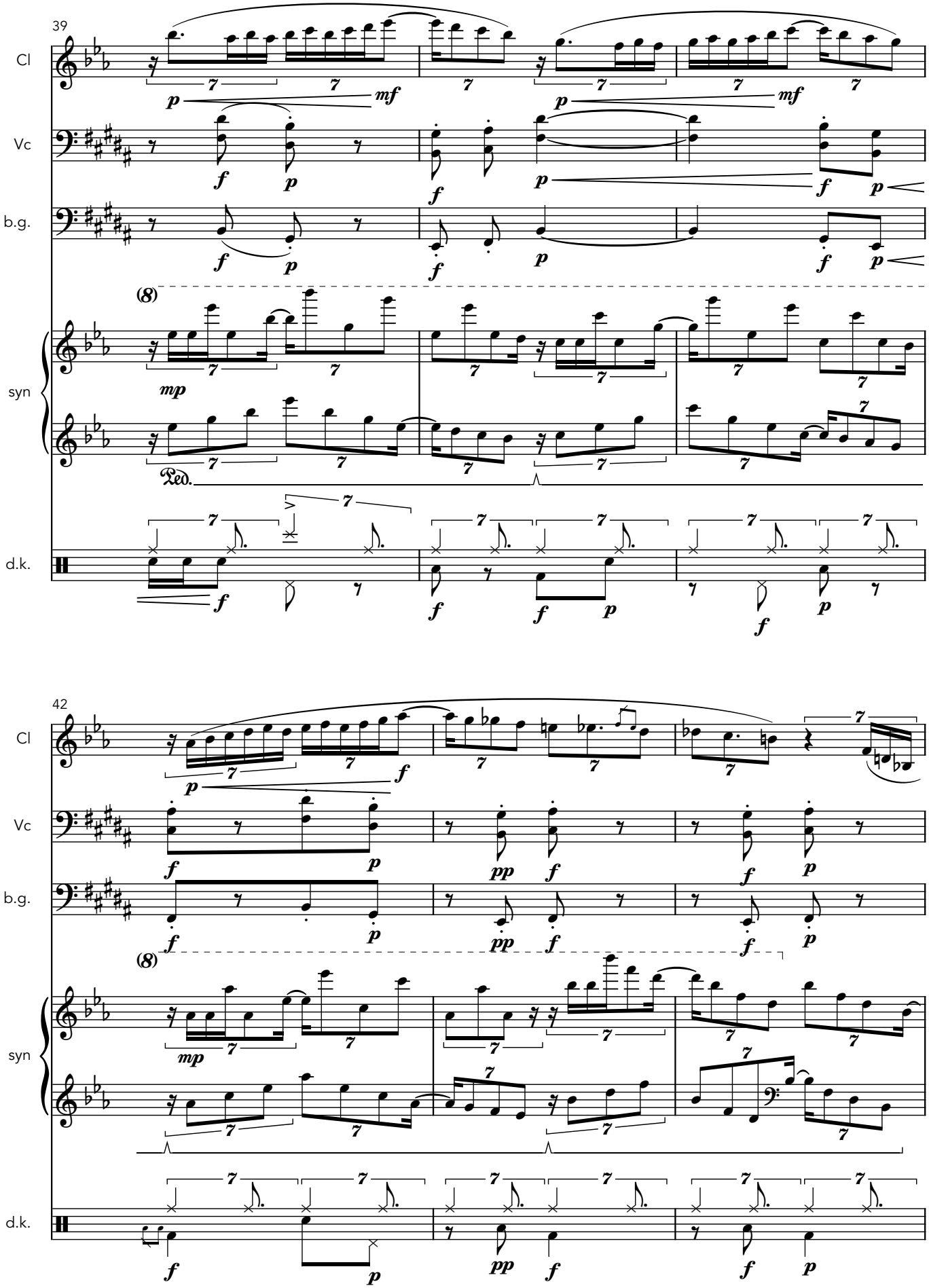

A
dreamy
18
Cl
Vc
b.g.
syn
d.k.
arco
8va
sempre mp
Ped.
(ride sempre P)

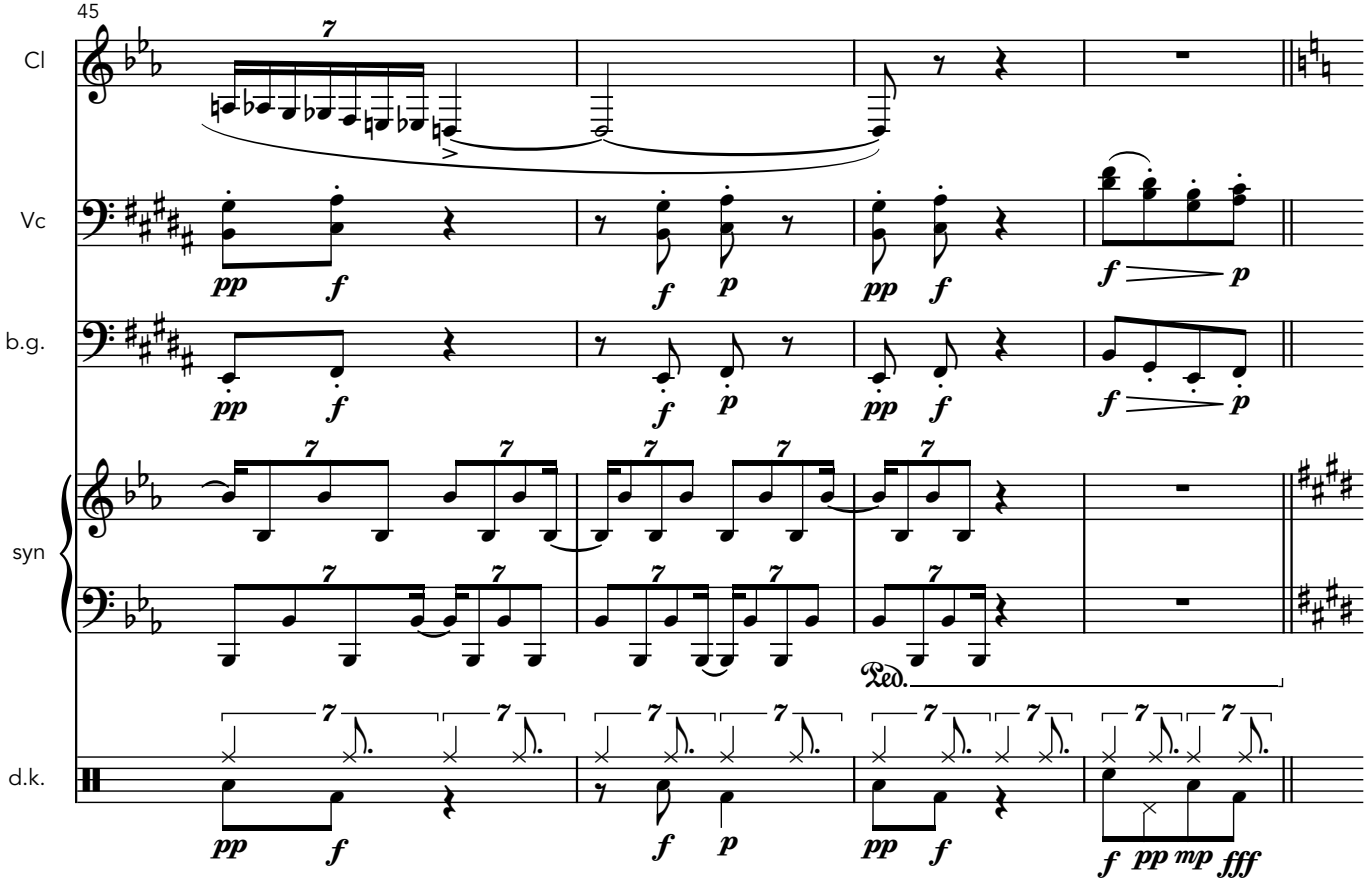

23
Cl
Vc
b.g.
syn
d.k.
(Ped.)


27
Cl
Vc
b.g.
syn
d.k.
Ped.


B
31
Cl
Vc
b.g.
syn
d.k.
8va
(Ped.)
Ped.

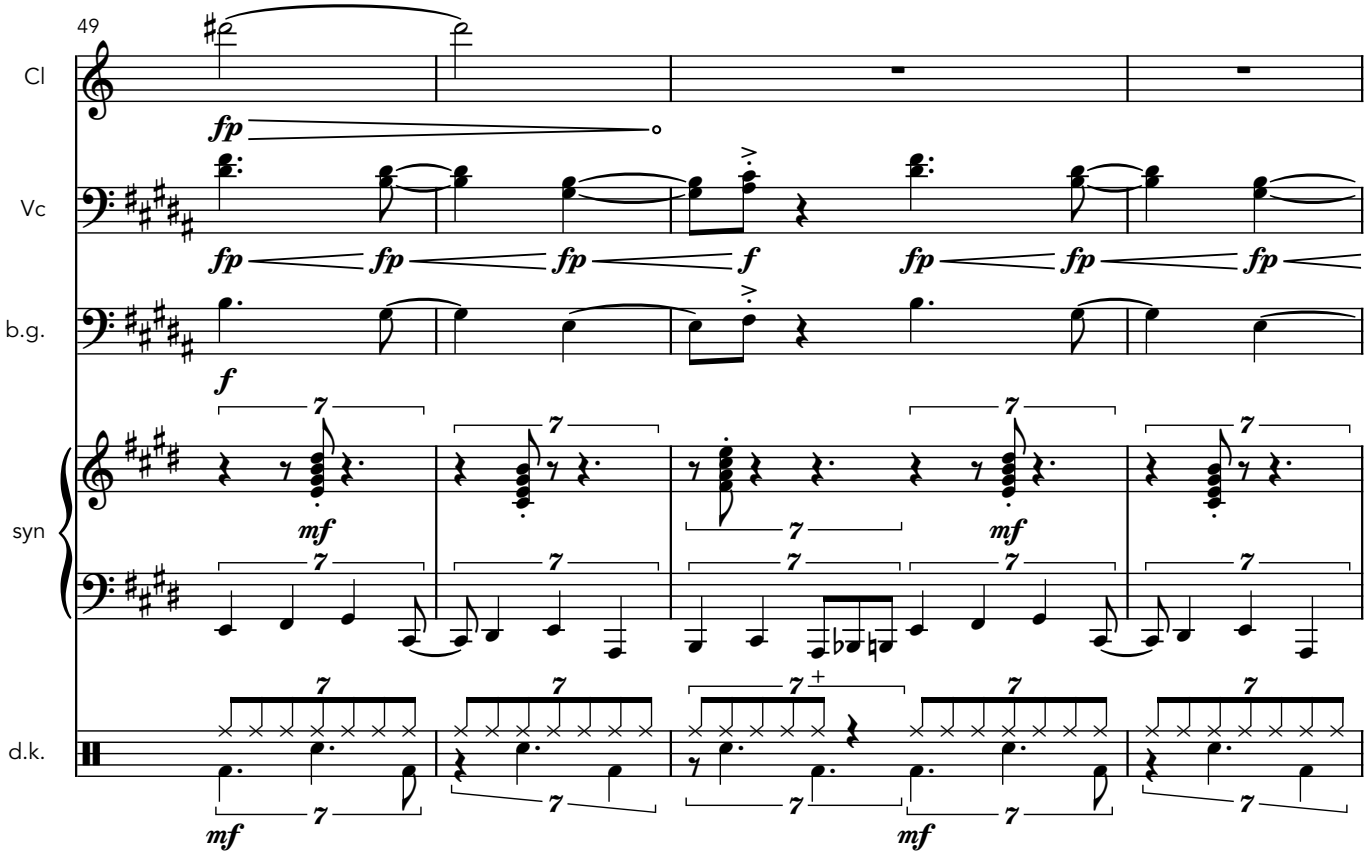

35
Cl
Vc
b.g.
syn
d.k.
(Ped.)

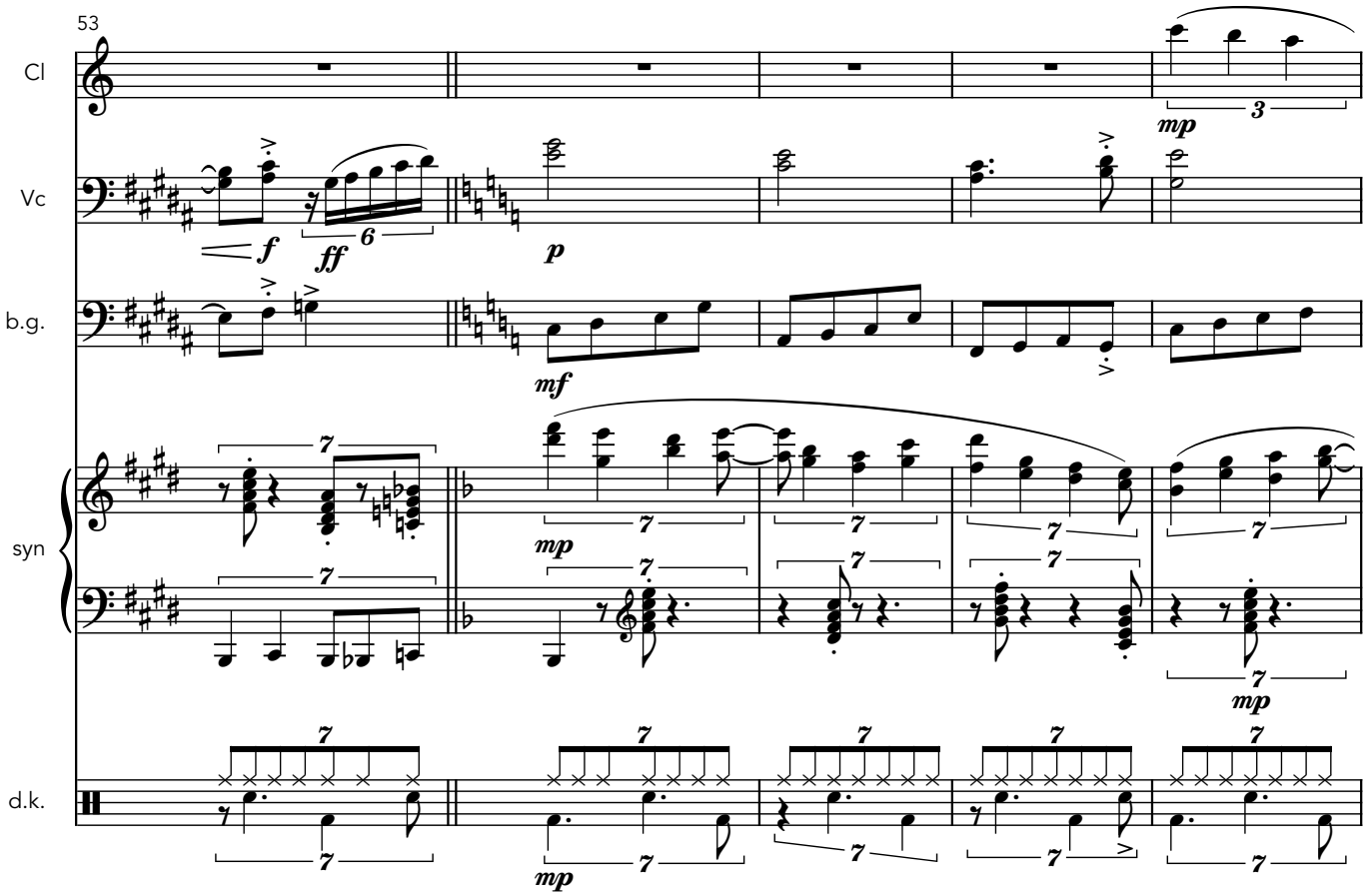

39
Cl
Vc
b.g.
syn
d.k.
Ped.
42
Cl
Vc
b.g.
syn
d.k.

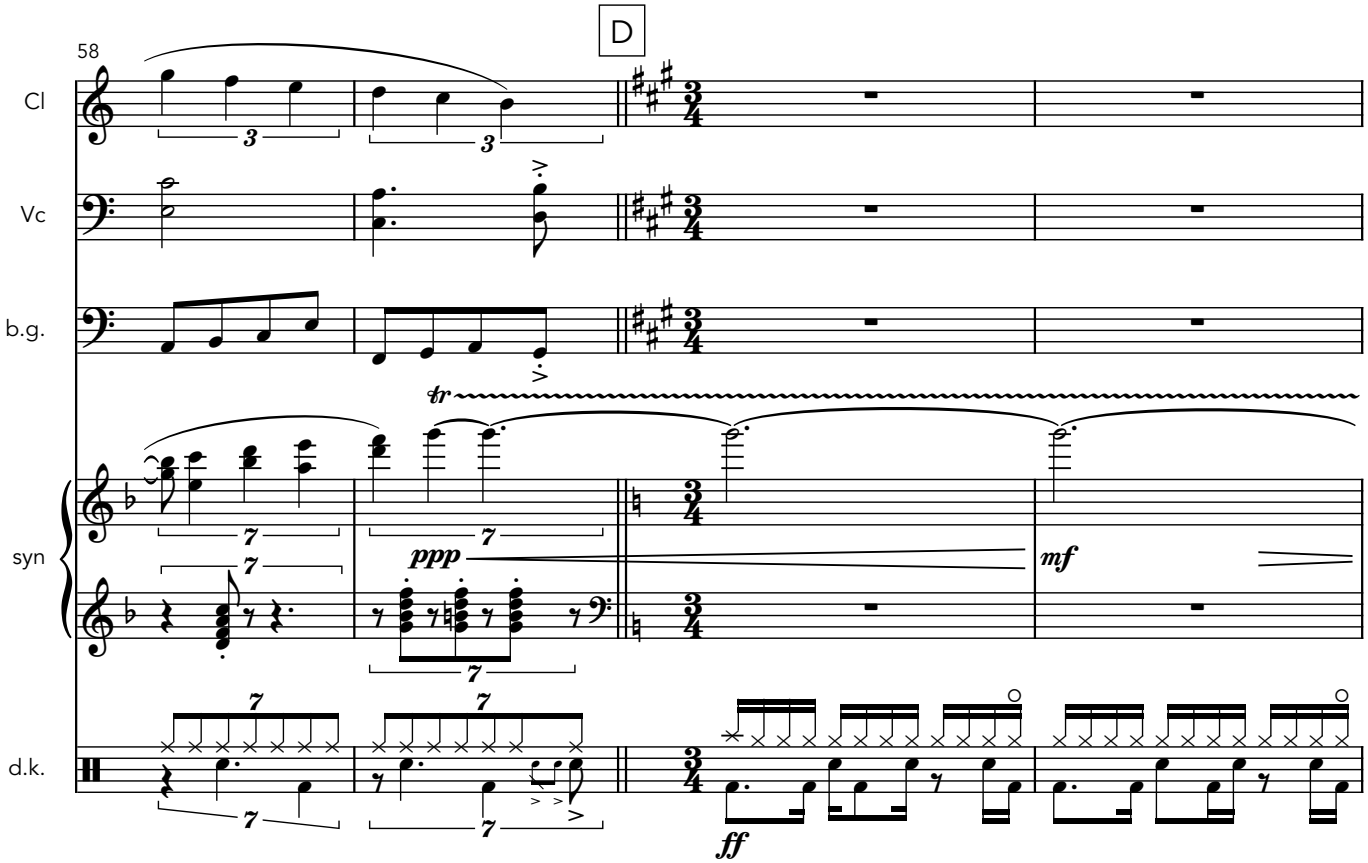


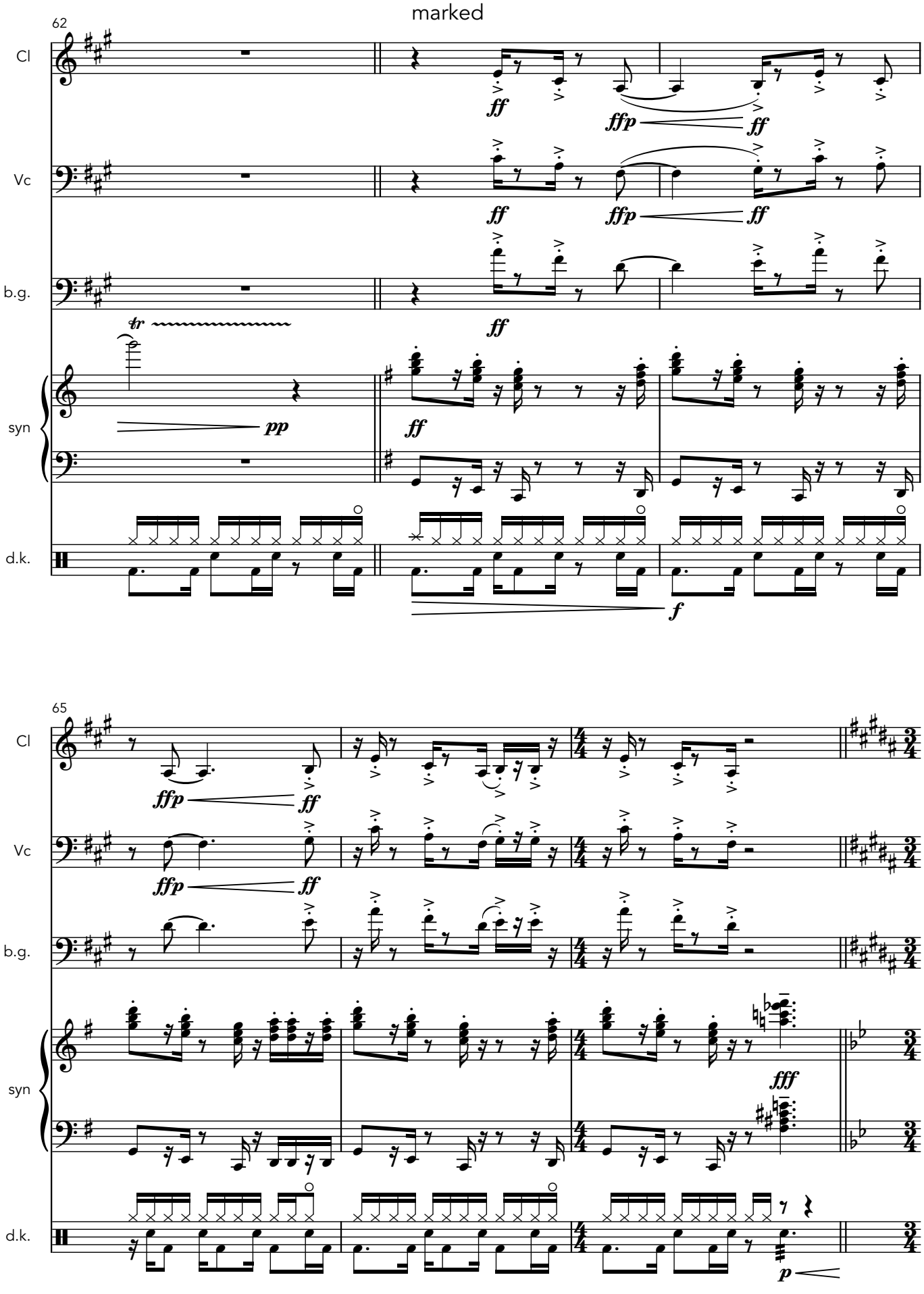
C

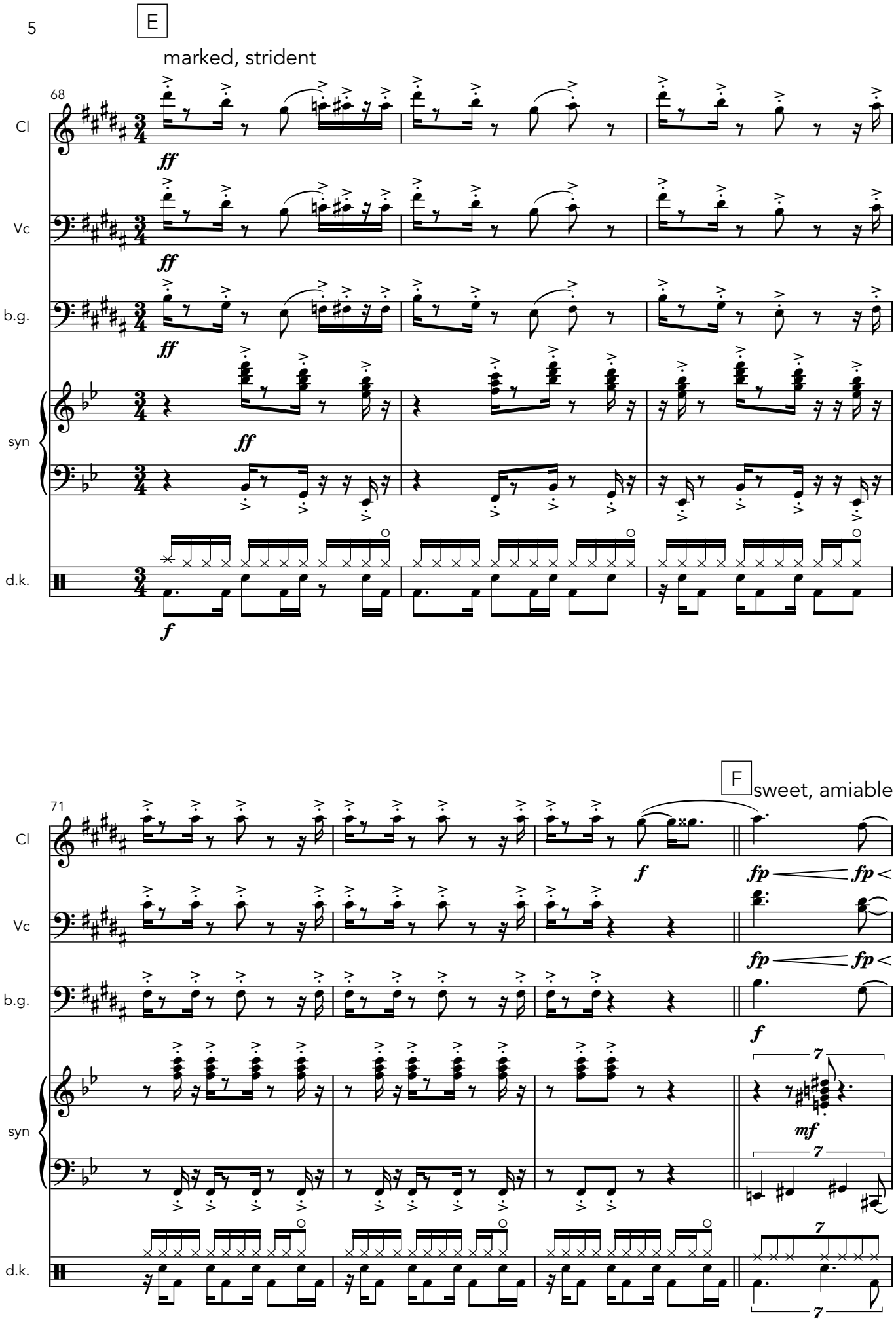
sweet, amiable

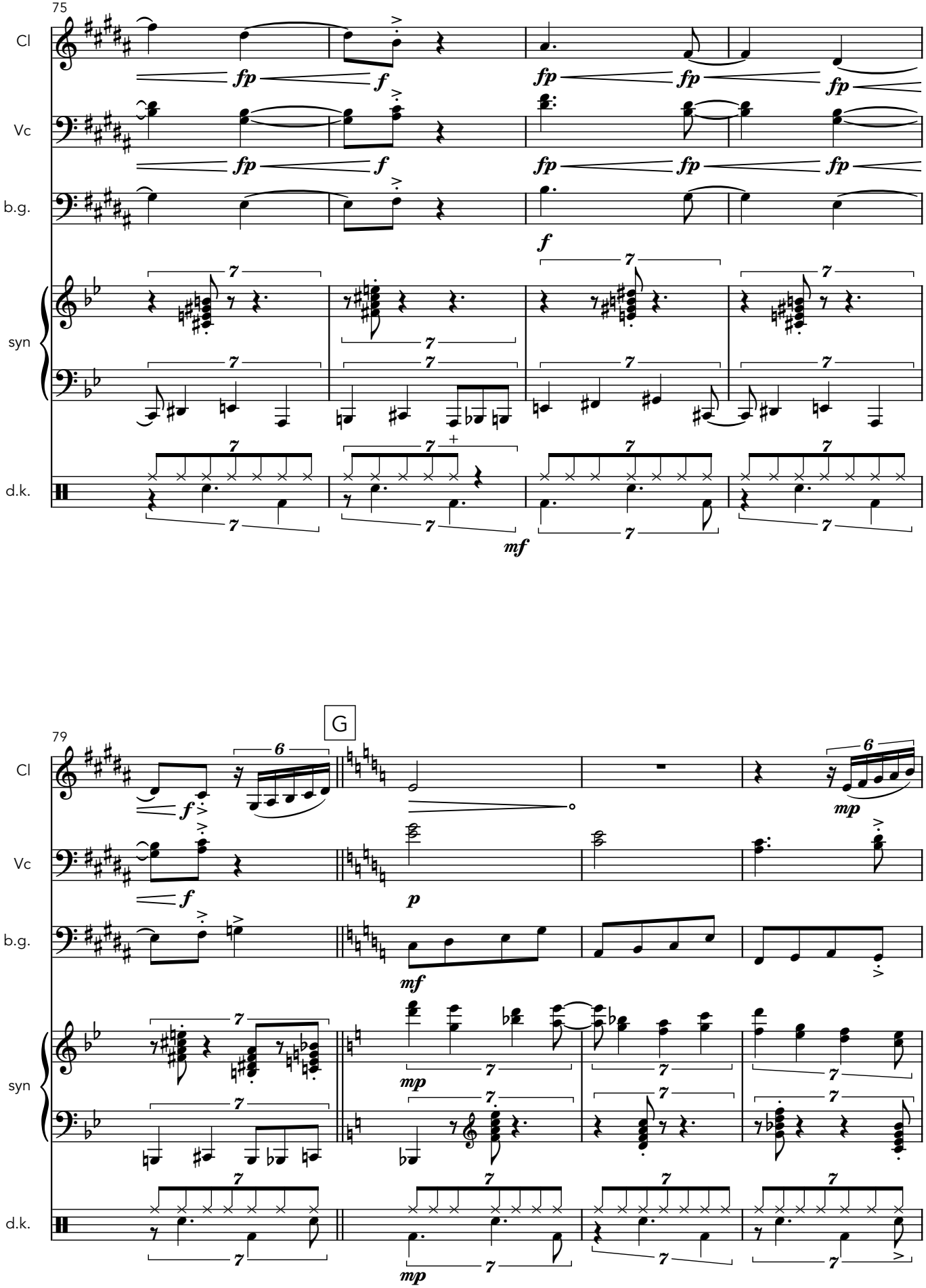


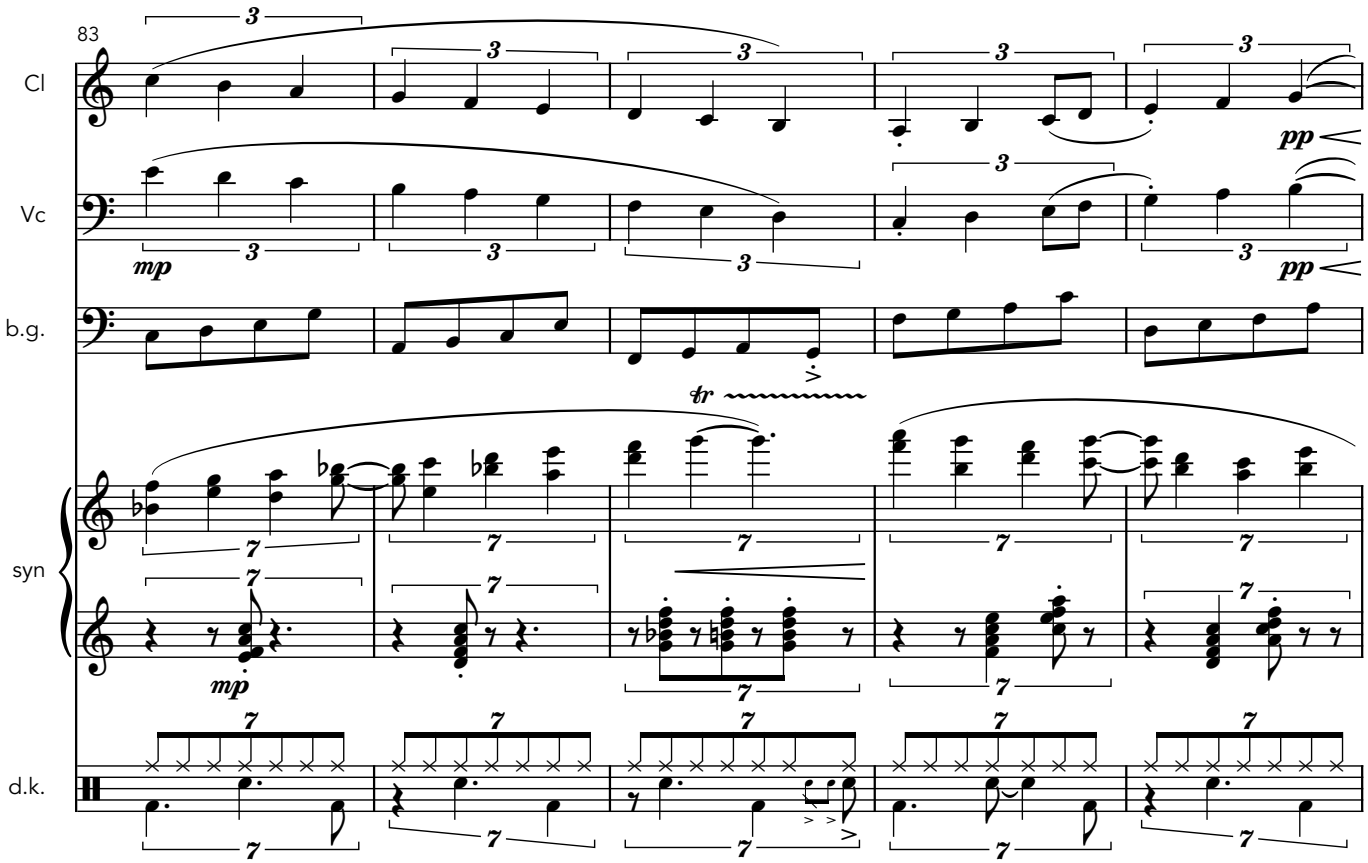

53
Cl
Vc
b.g.
syn
d.k.
mp
3
f
ff
6
p
mf
7
mp

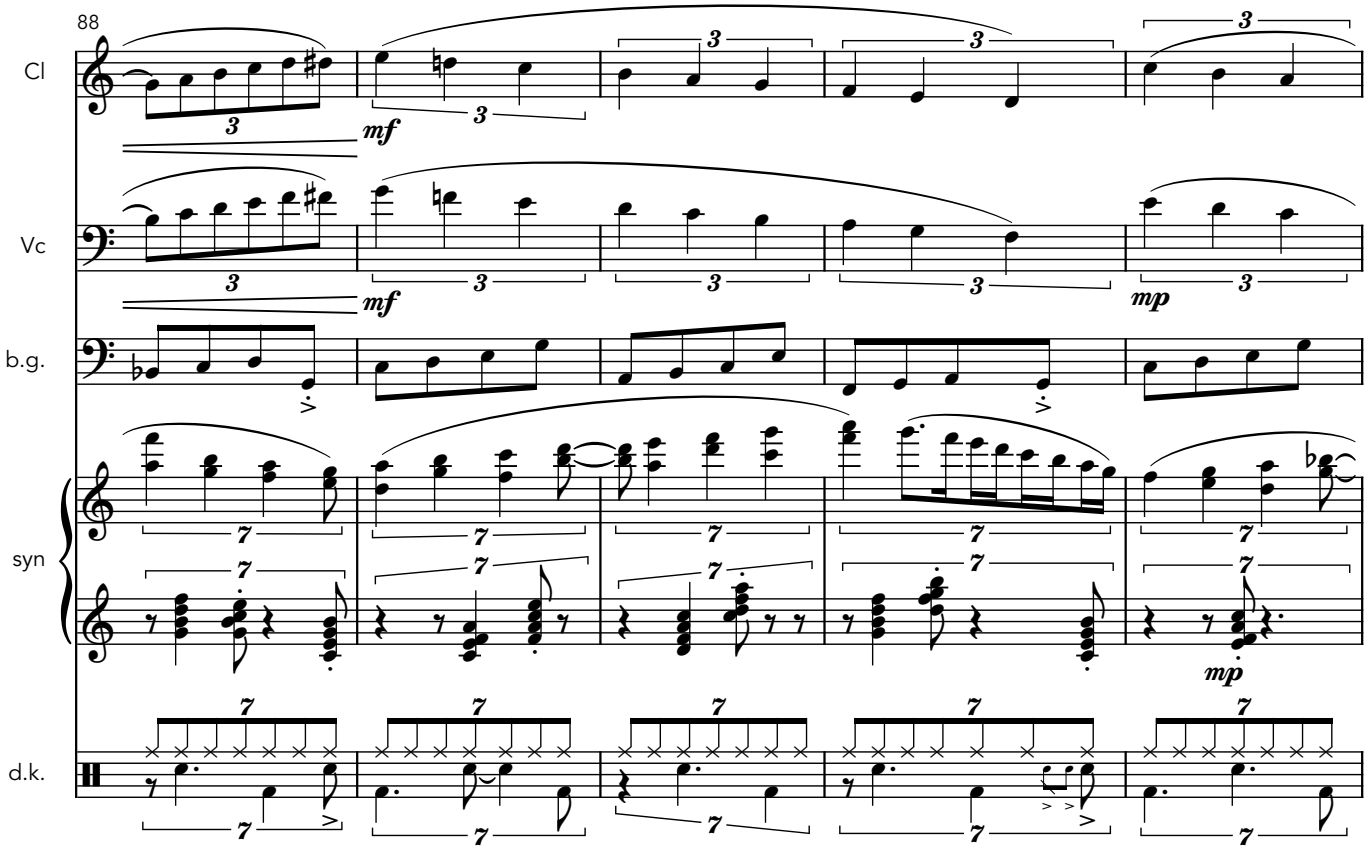

58
D
Cl
Vc
b.g.
syn
d.k.
3
tr
ppp
mf
7
ff

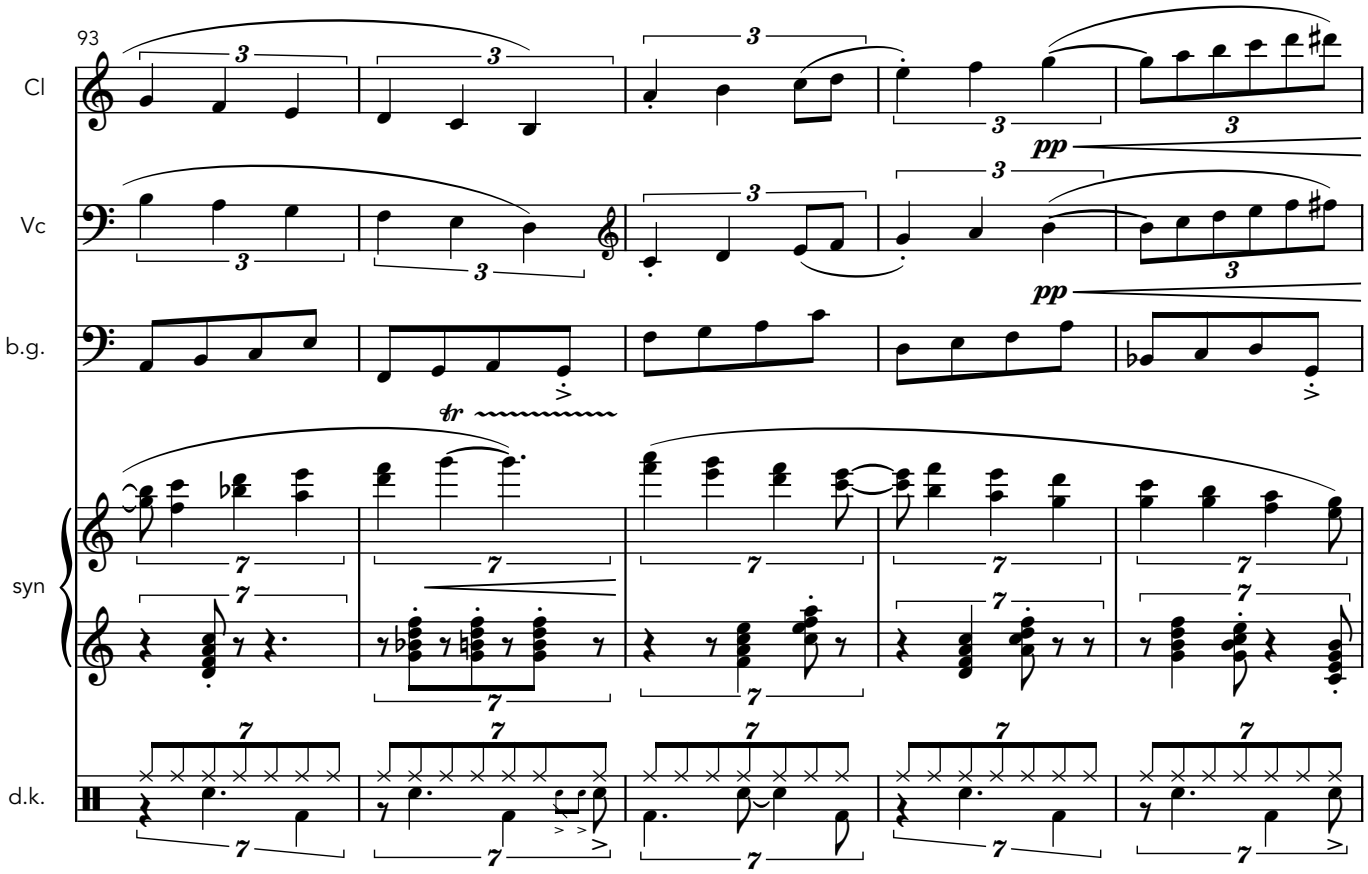

marked
62
Cl
Vc
b.g.
syn
d.k.
tr
pp
ff
ffp
f
65
fff
p

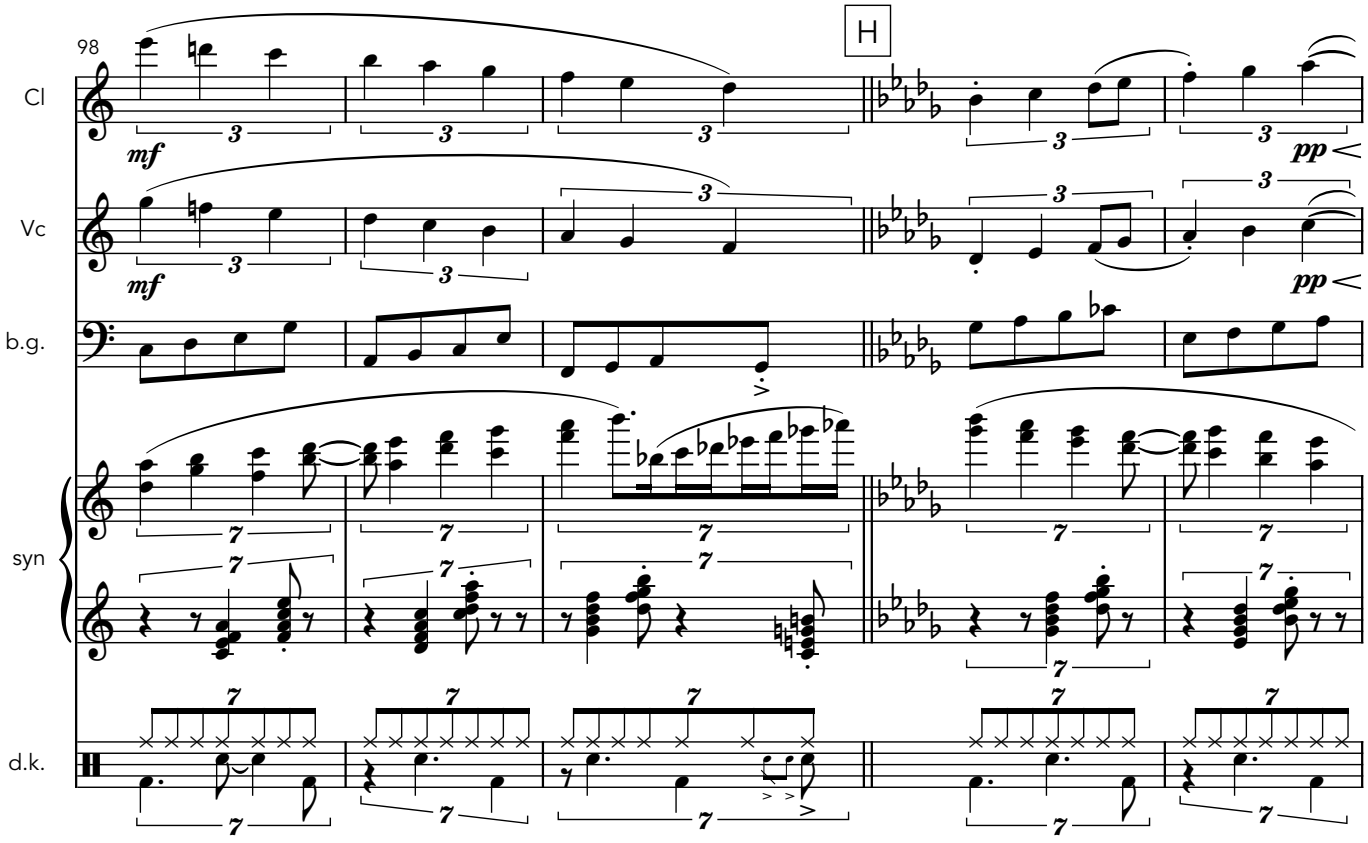

E
marked, strident
68
Cl
Vc
b.g.
syn
d.k.
ff
f
F
sweet, amiable
71
fp
mf
7

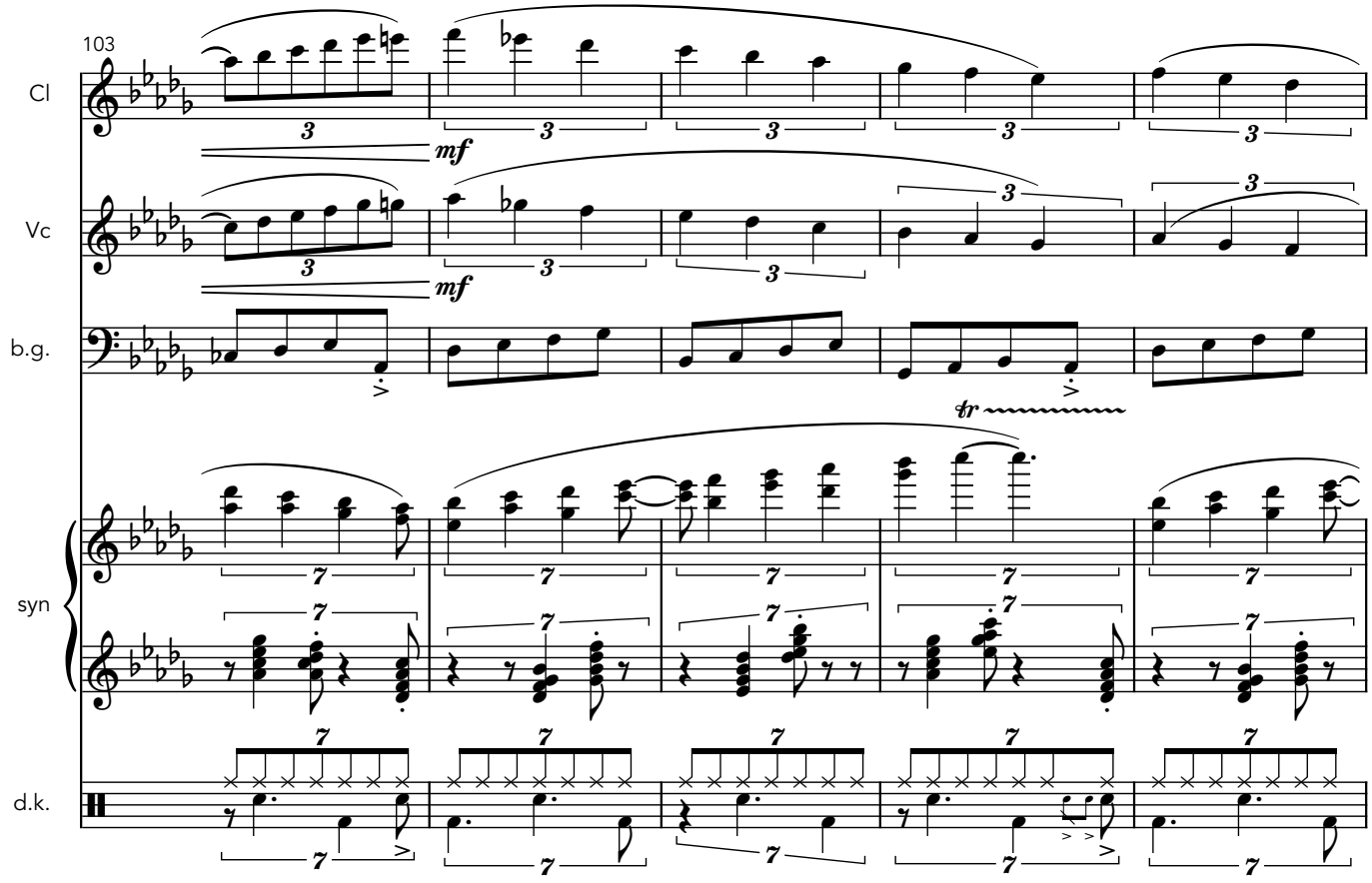

75
Cl
Vc
b.g.
syn
d.k.
fp
f
mf
79
G
mp
p

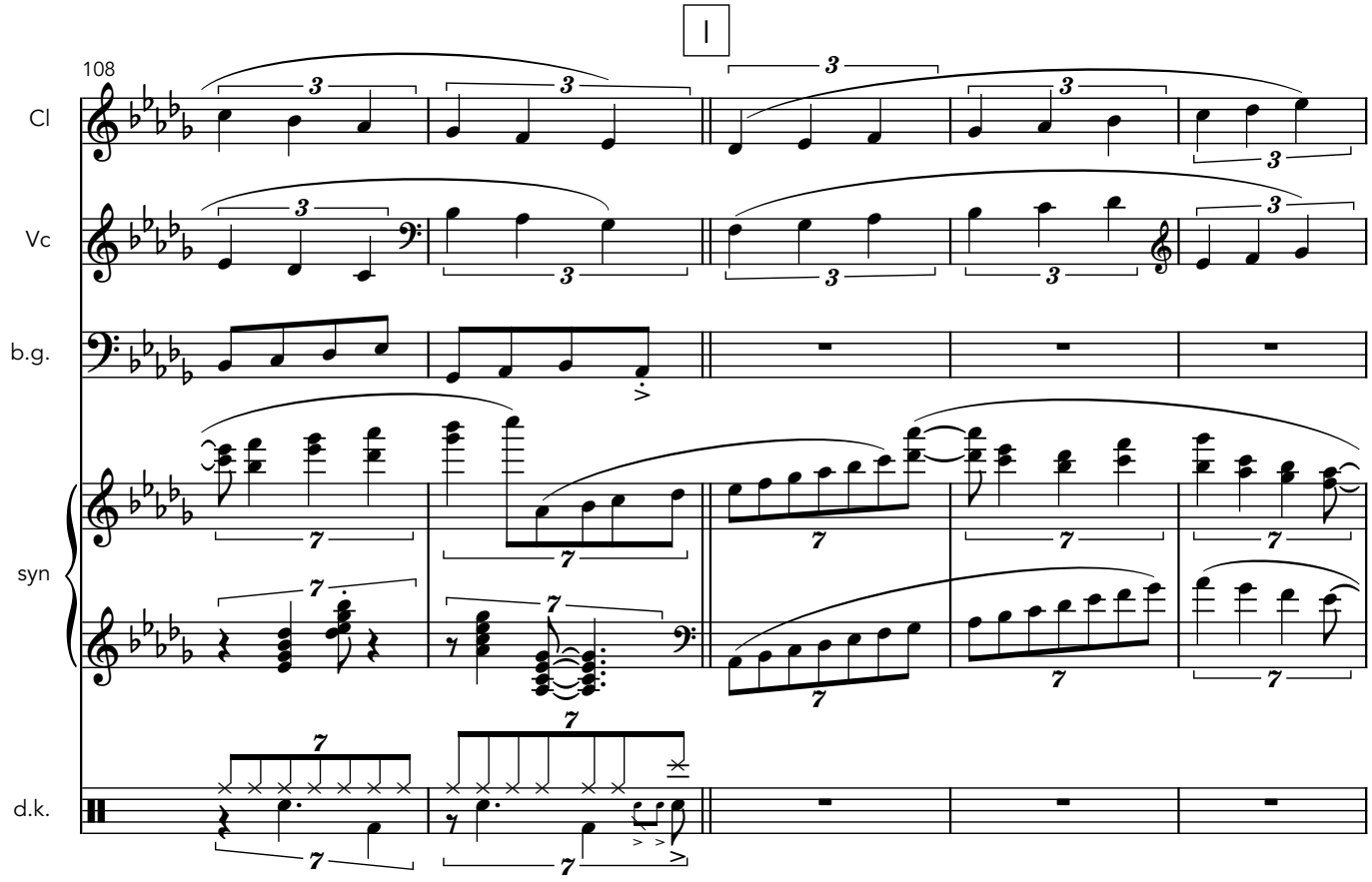

83
Cl
Vc
b.g.
syn
d.k.
pp
mp
tr

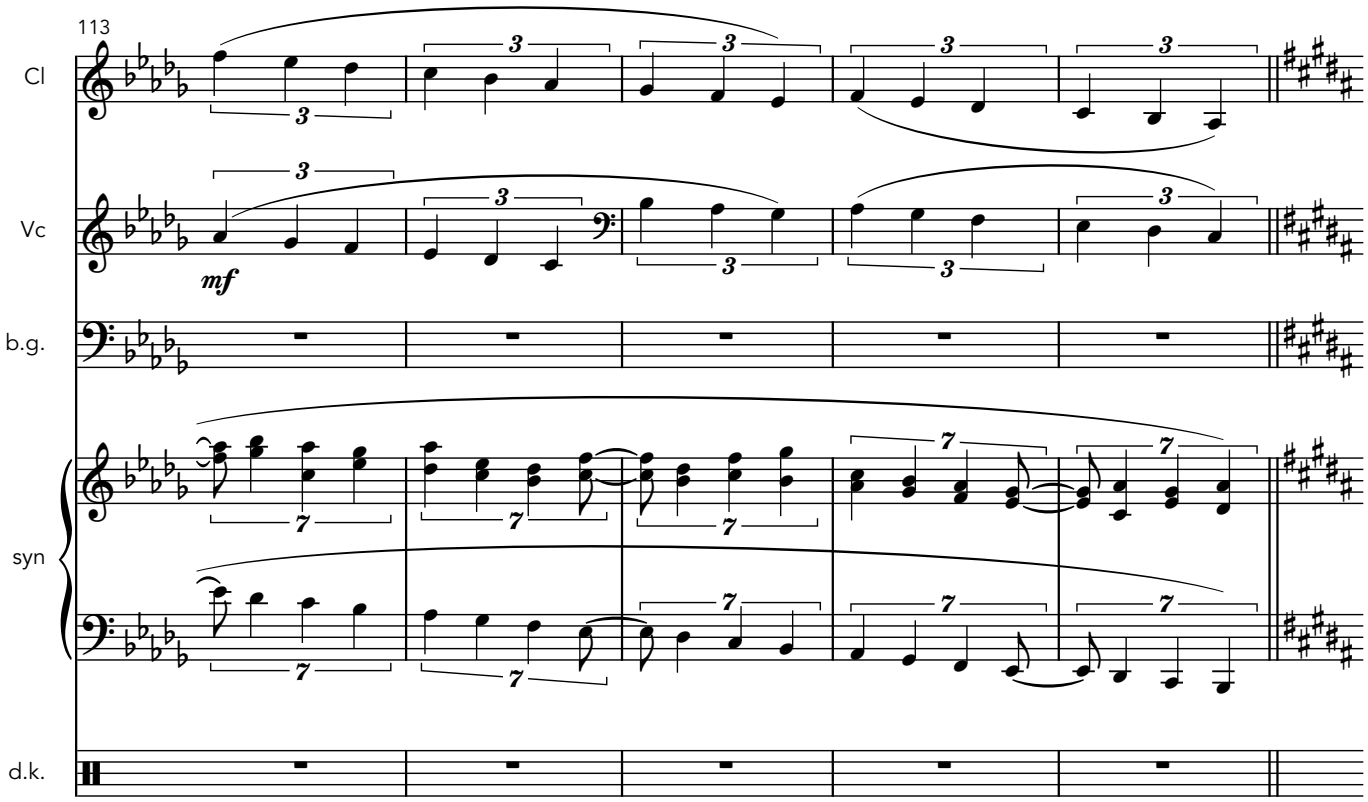

88
Cl
Vc
b.g.
syn
d.k.
mf
mp

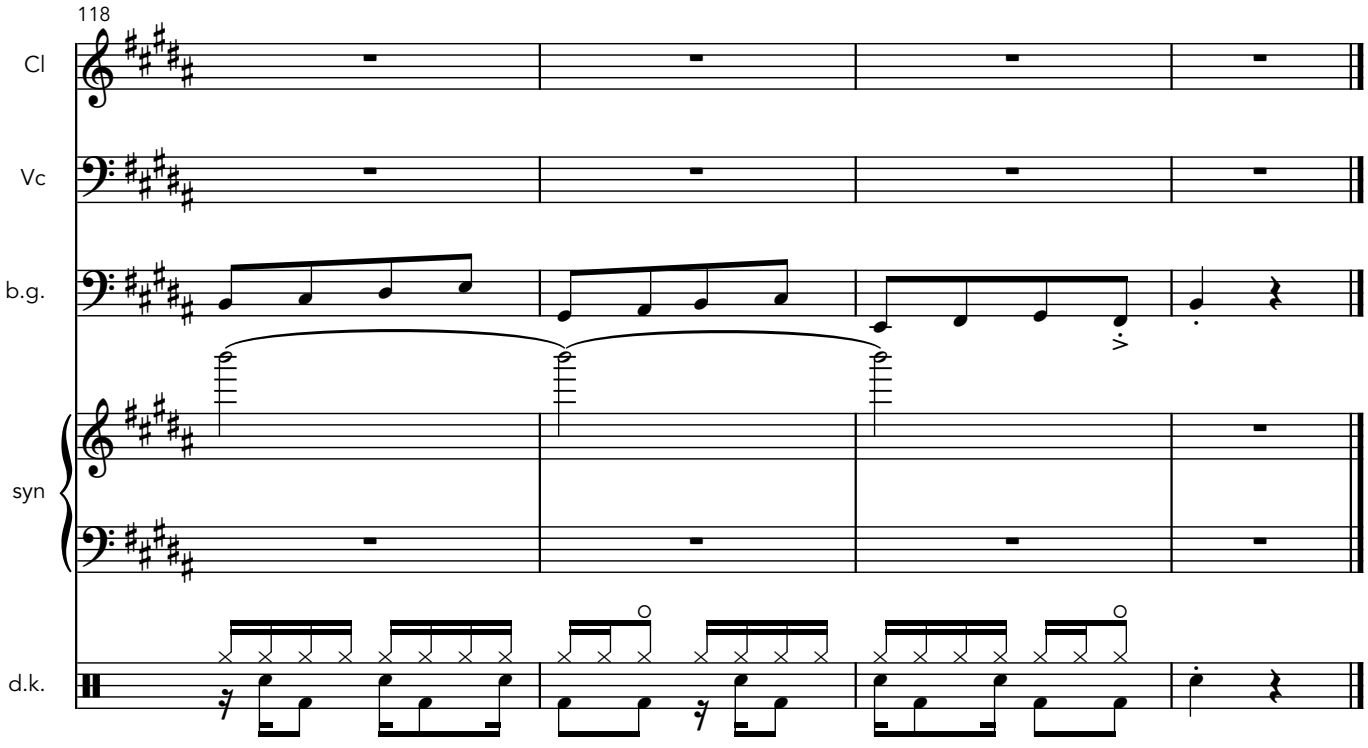

93
Cl
Vc
b.g.
syn
d.k.
pp
tr


98
H
Cl
Vc
b.g.
syn
d.k.
mf
pp

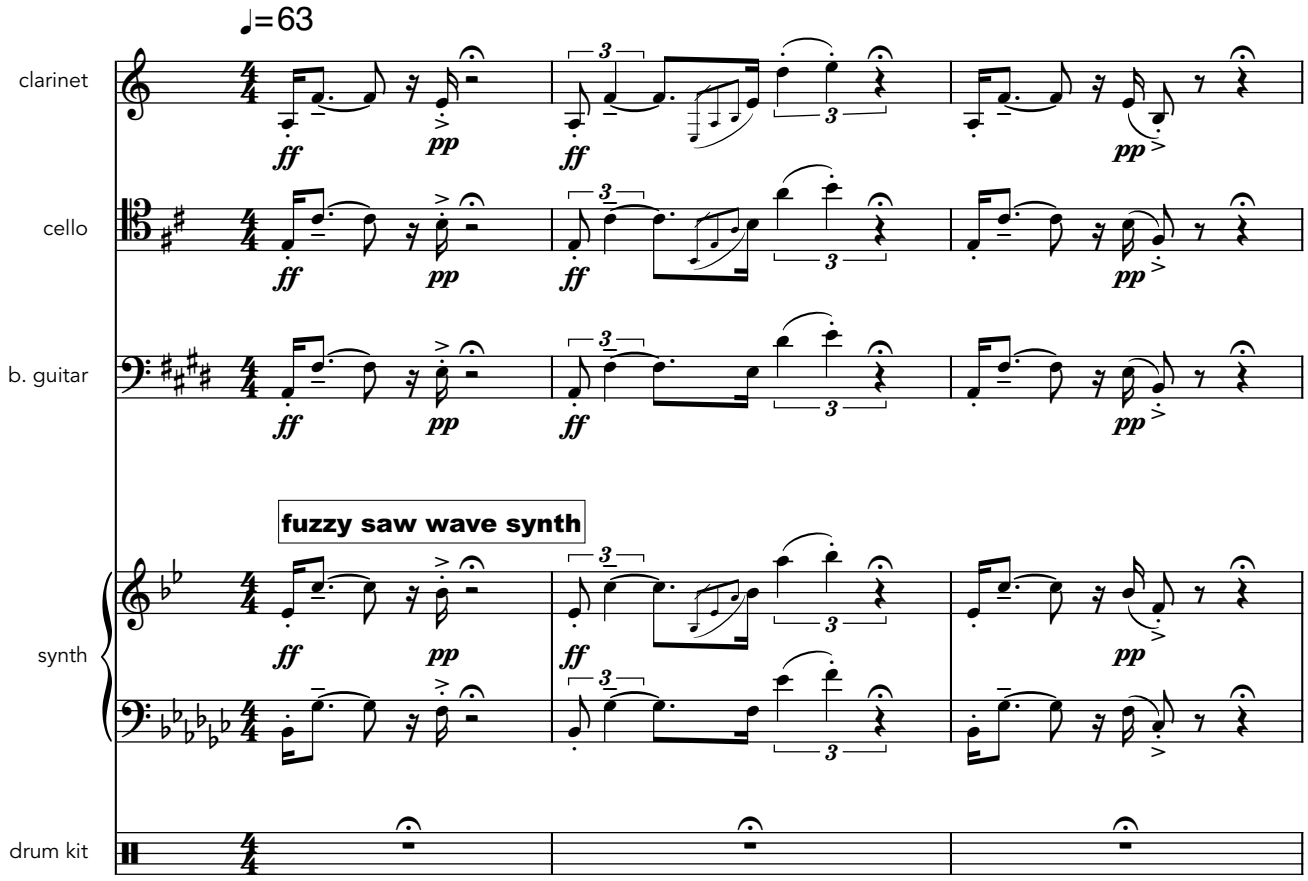

103
Cl
Vc
b.g.
syn
d.k.
mf
mf
tr

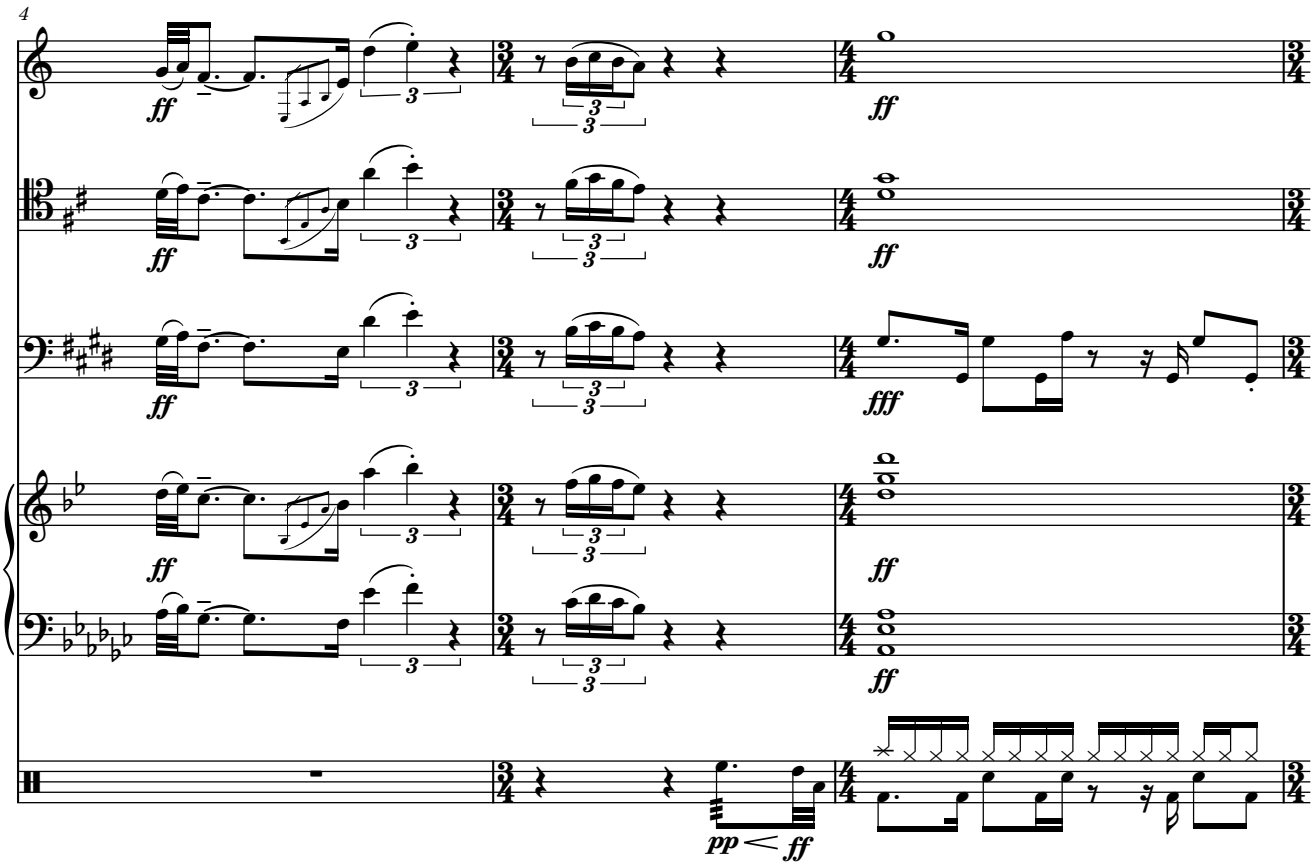

I
108
Cl
Vc
b.g.
syn
d.k.

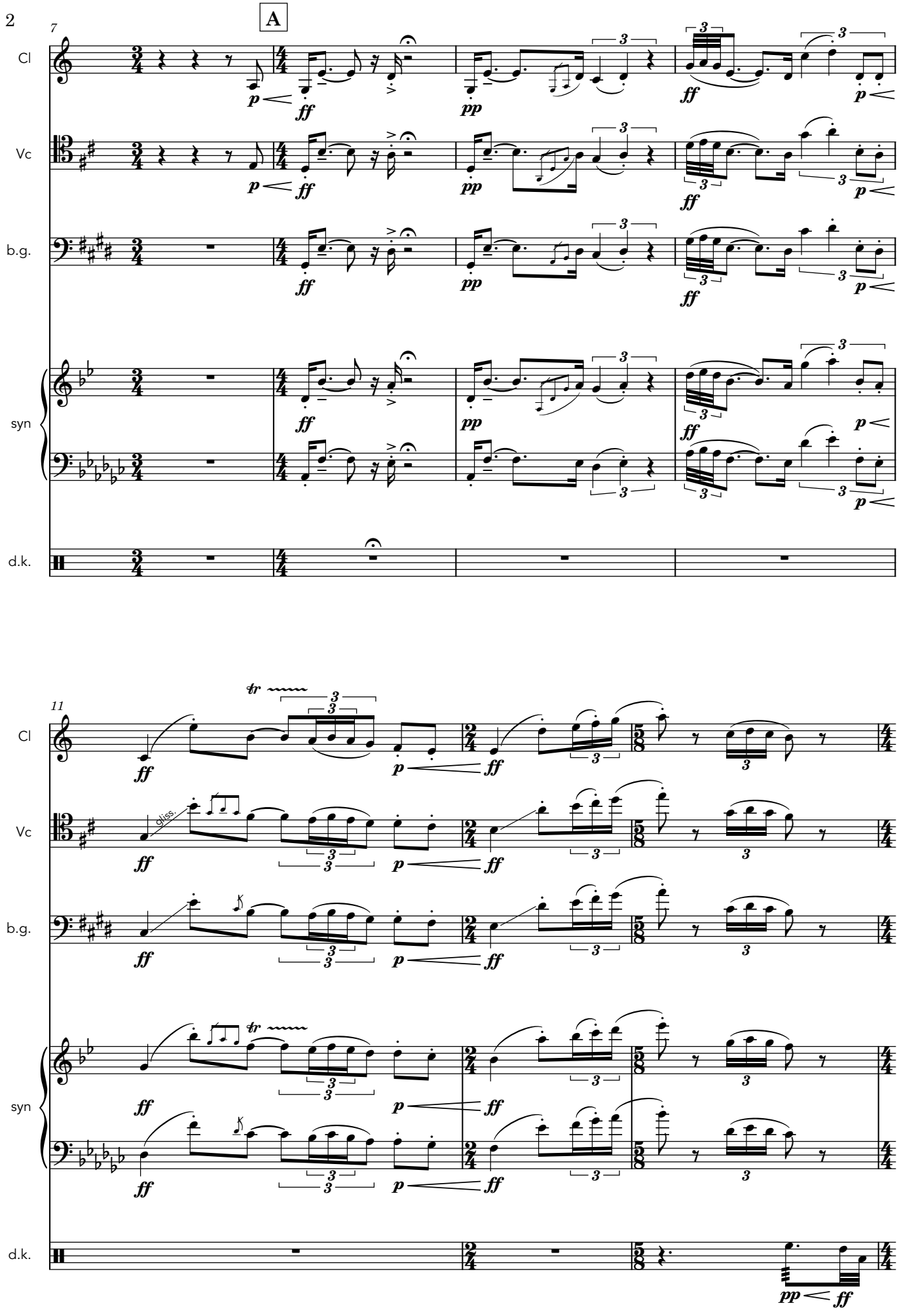

113
Cl
Vc
b.g.
syn
d.k.
mf

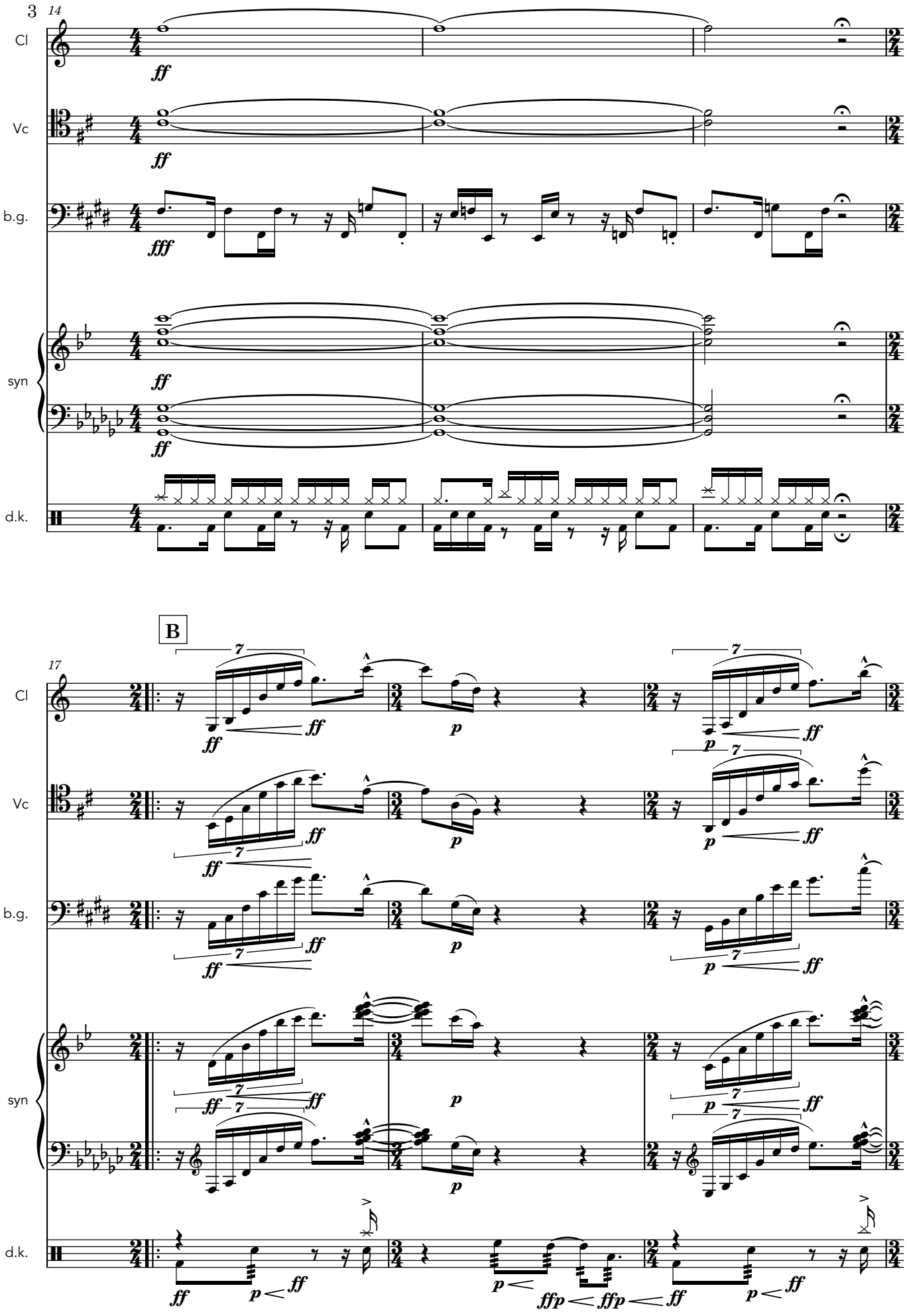

118
Cl
Vc
b.g.
syn
d.k.

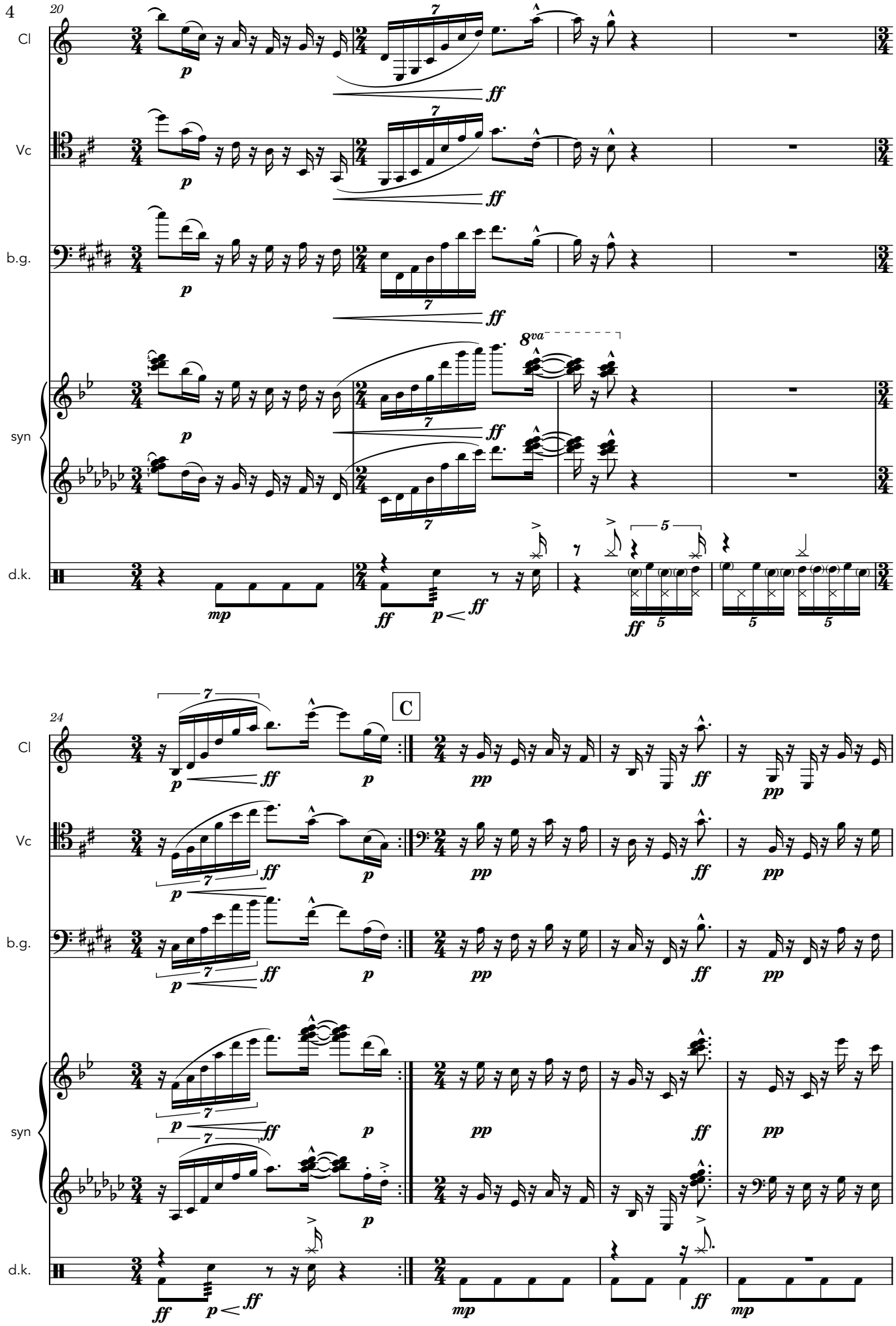
(2) Polytonal organum

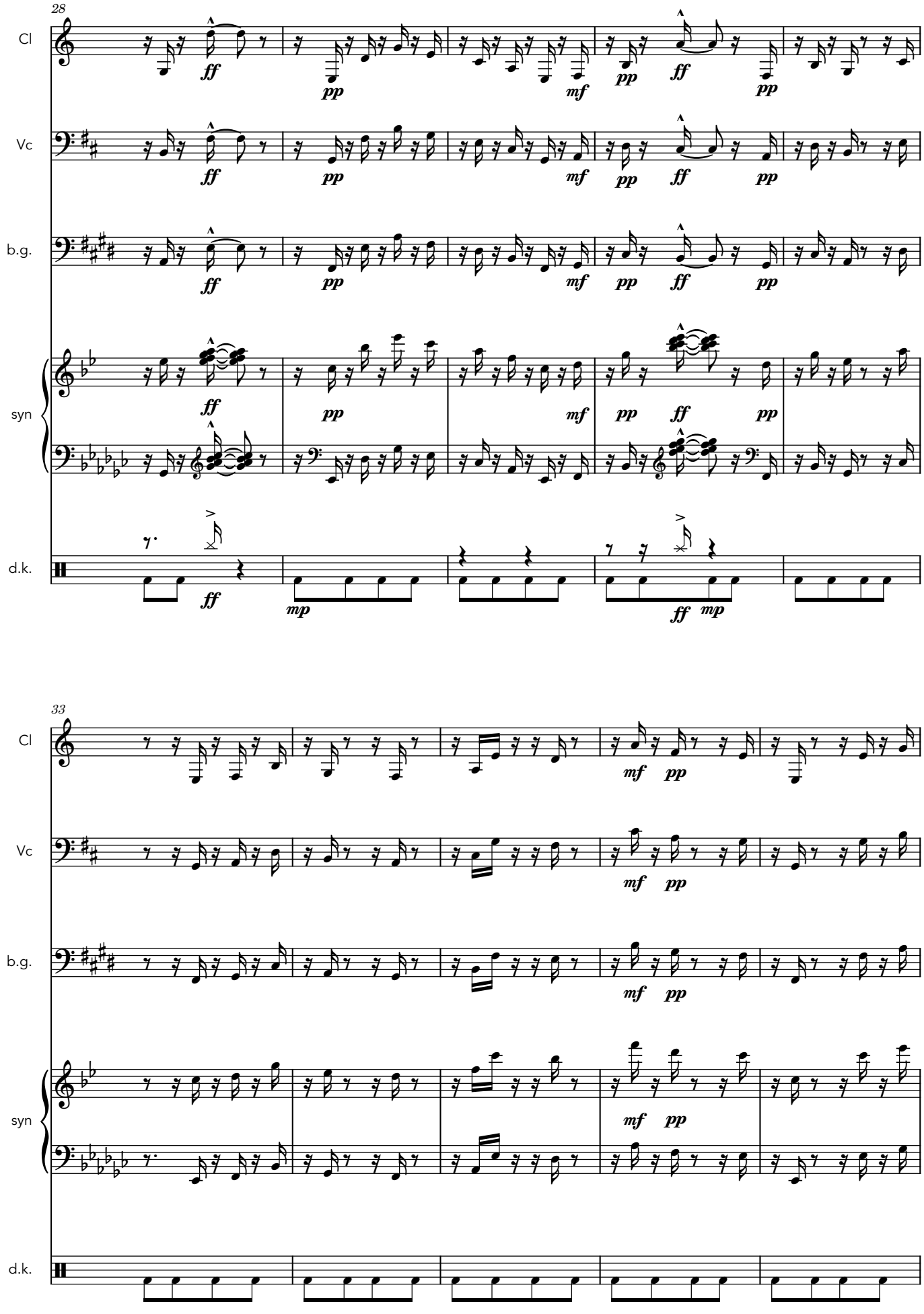


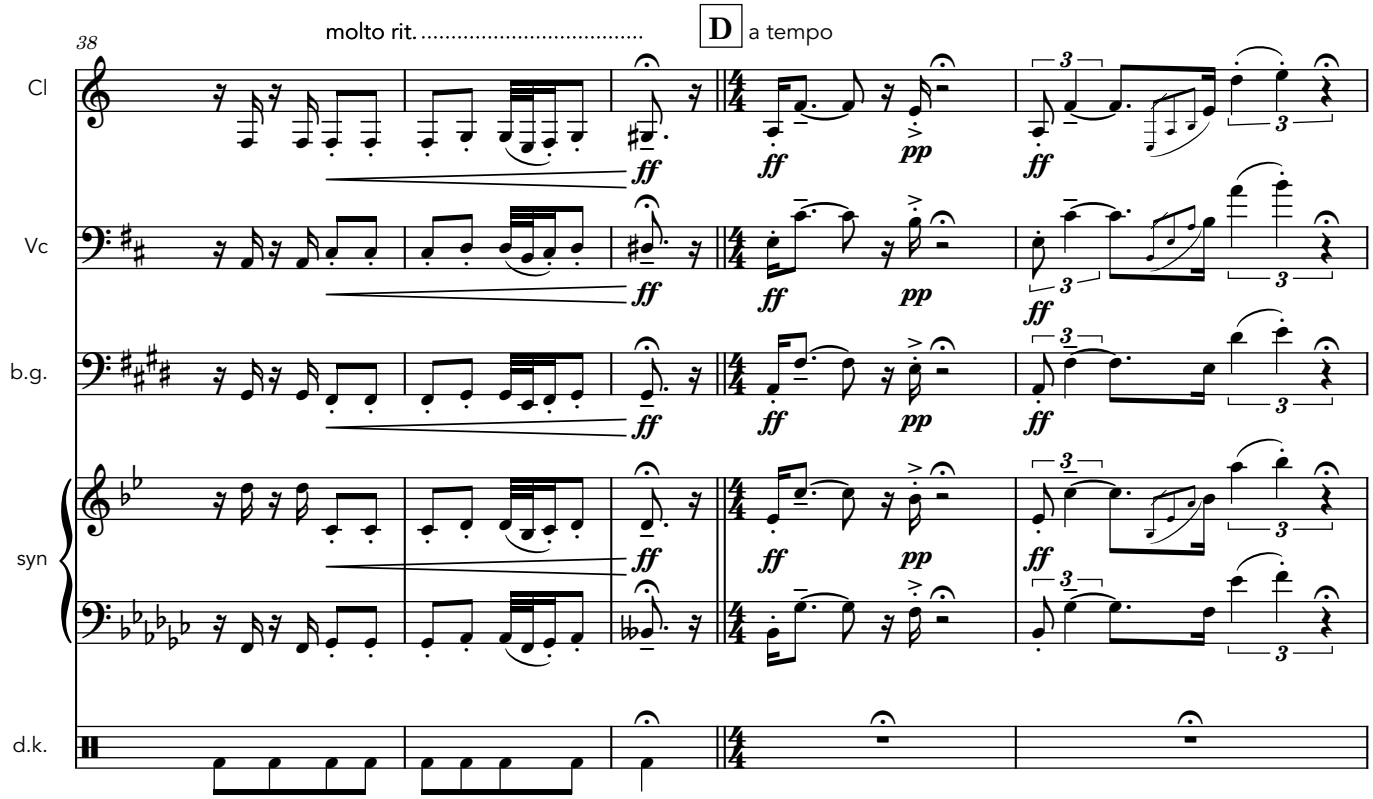


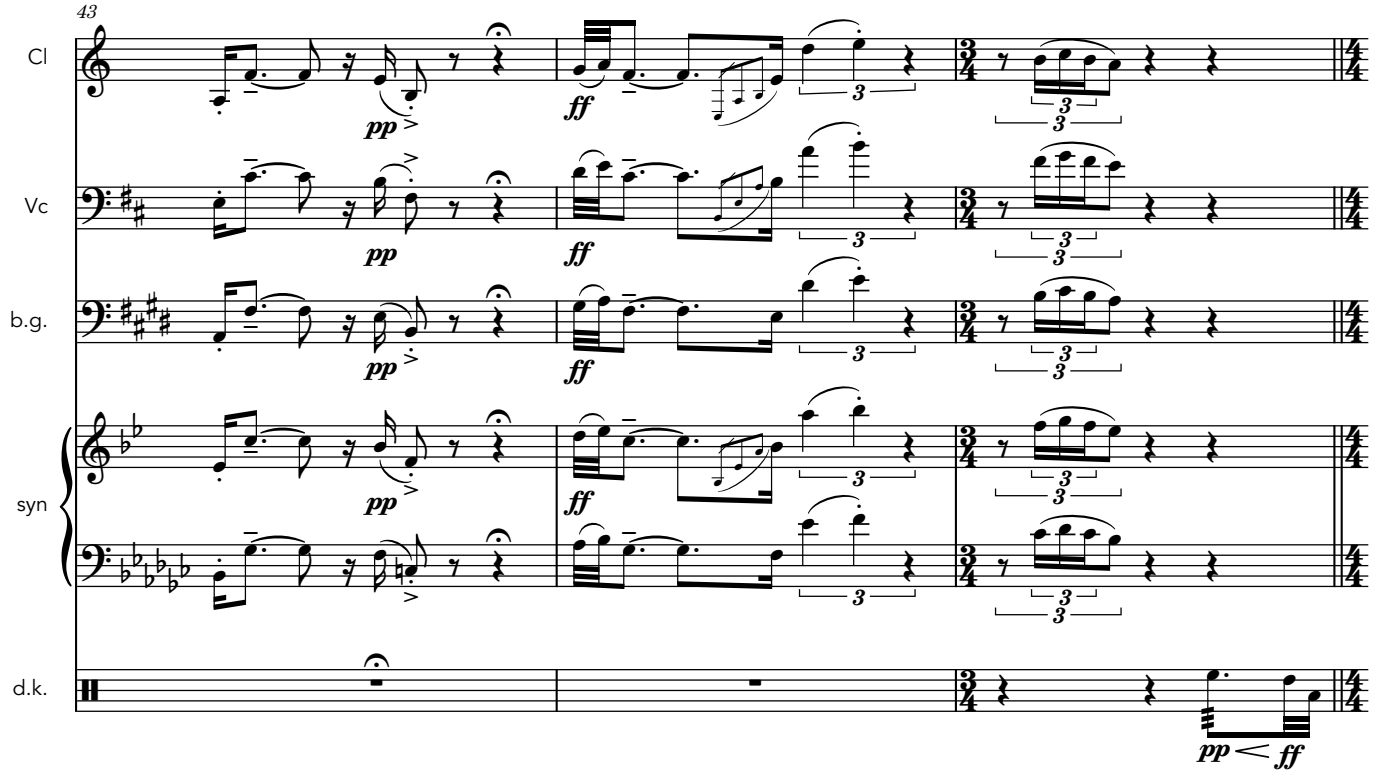

A
7
Cl
Vc
b.g.
syn
d.k.
11
gliss.

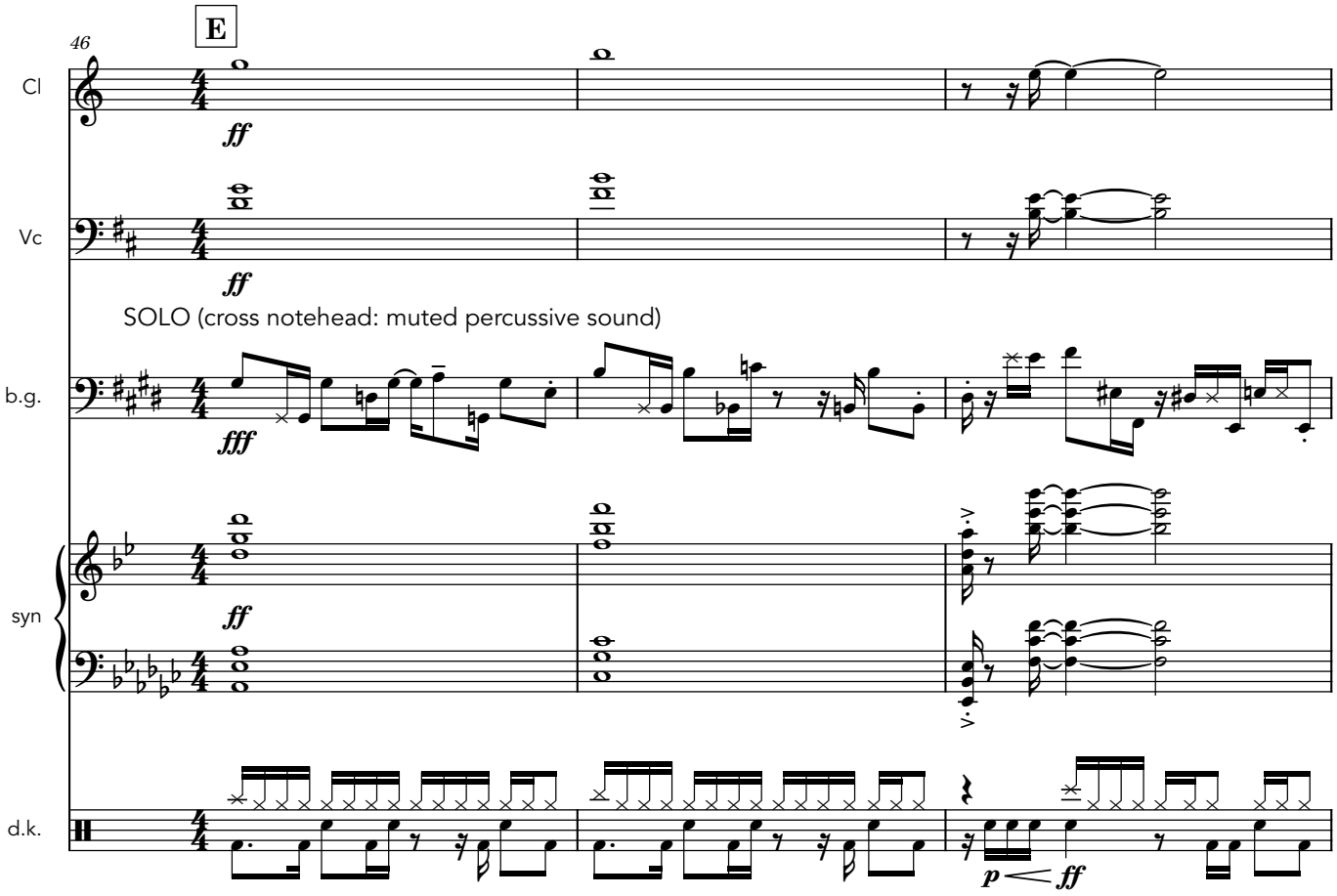

14
Cl
Vc
b.g.
syn
d.k.
ff
fff
B
17
7
p
ffp

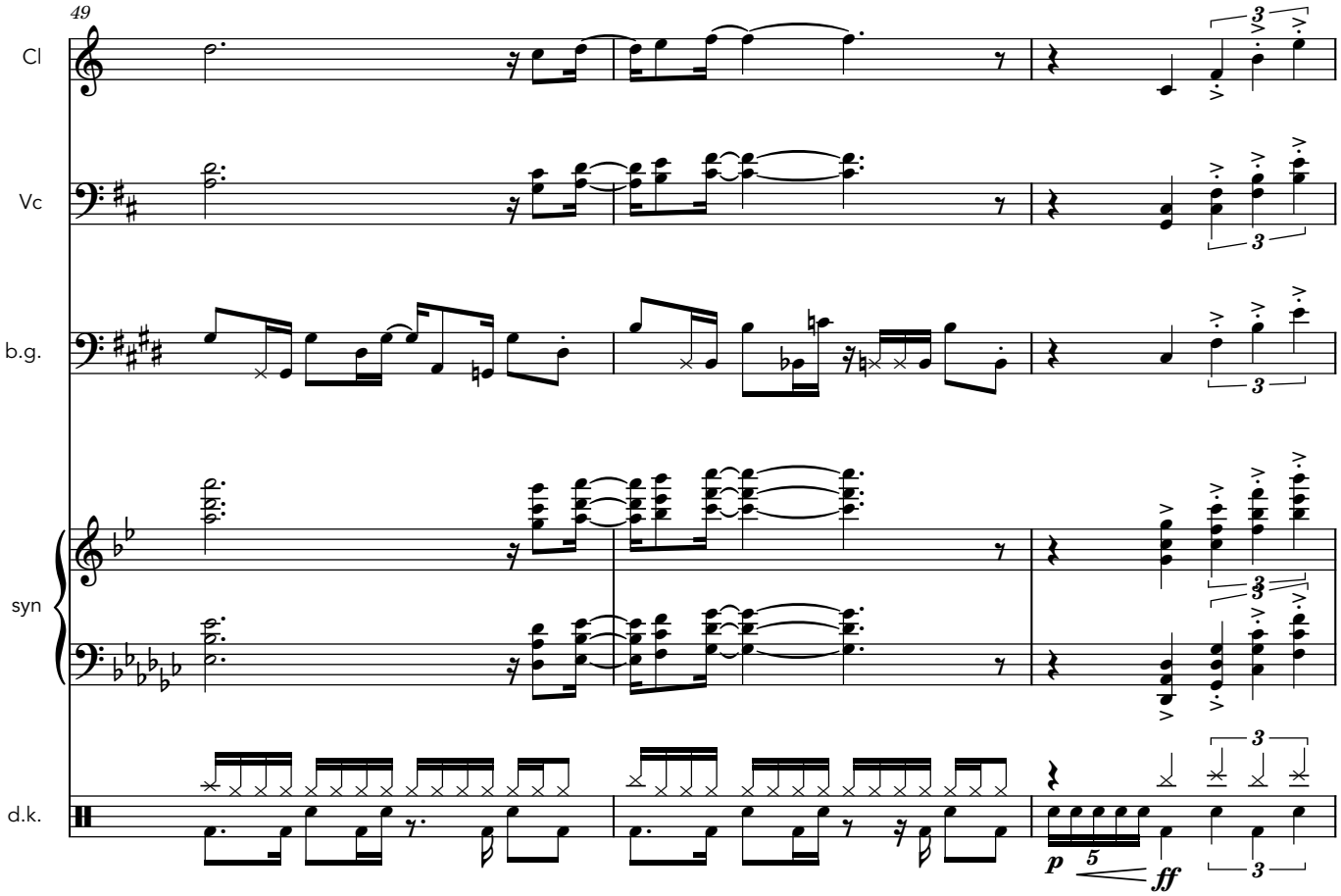

20
Cl
Vc
b.g.
syn
d.k.
8va
24
C

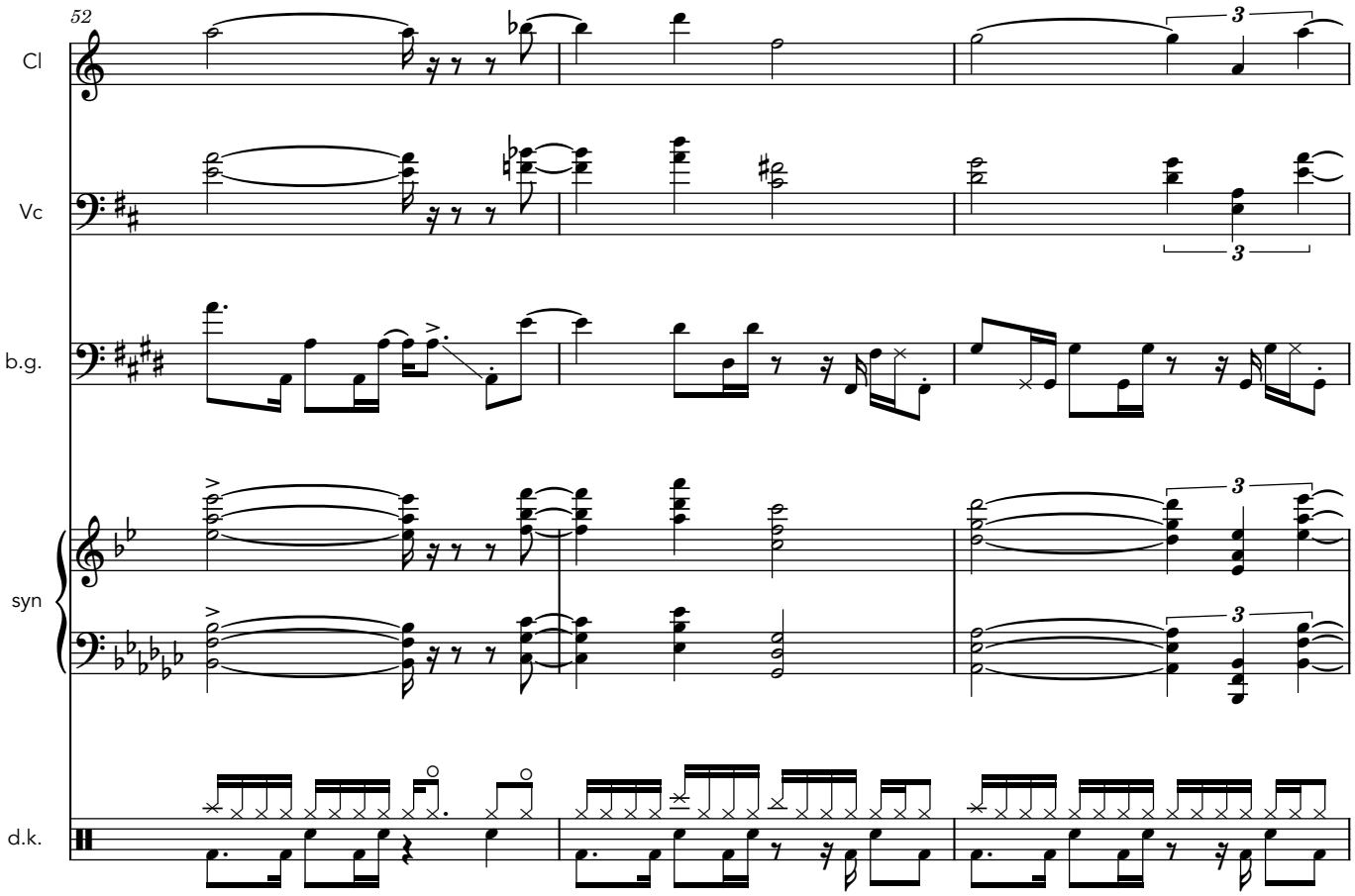

28
Cl
Vc
b.g.
syn
d.k.
ff
pp
mf
mp
33
Cl
Vc
b.g.
syn
d.k.
mf
pp

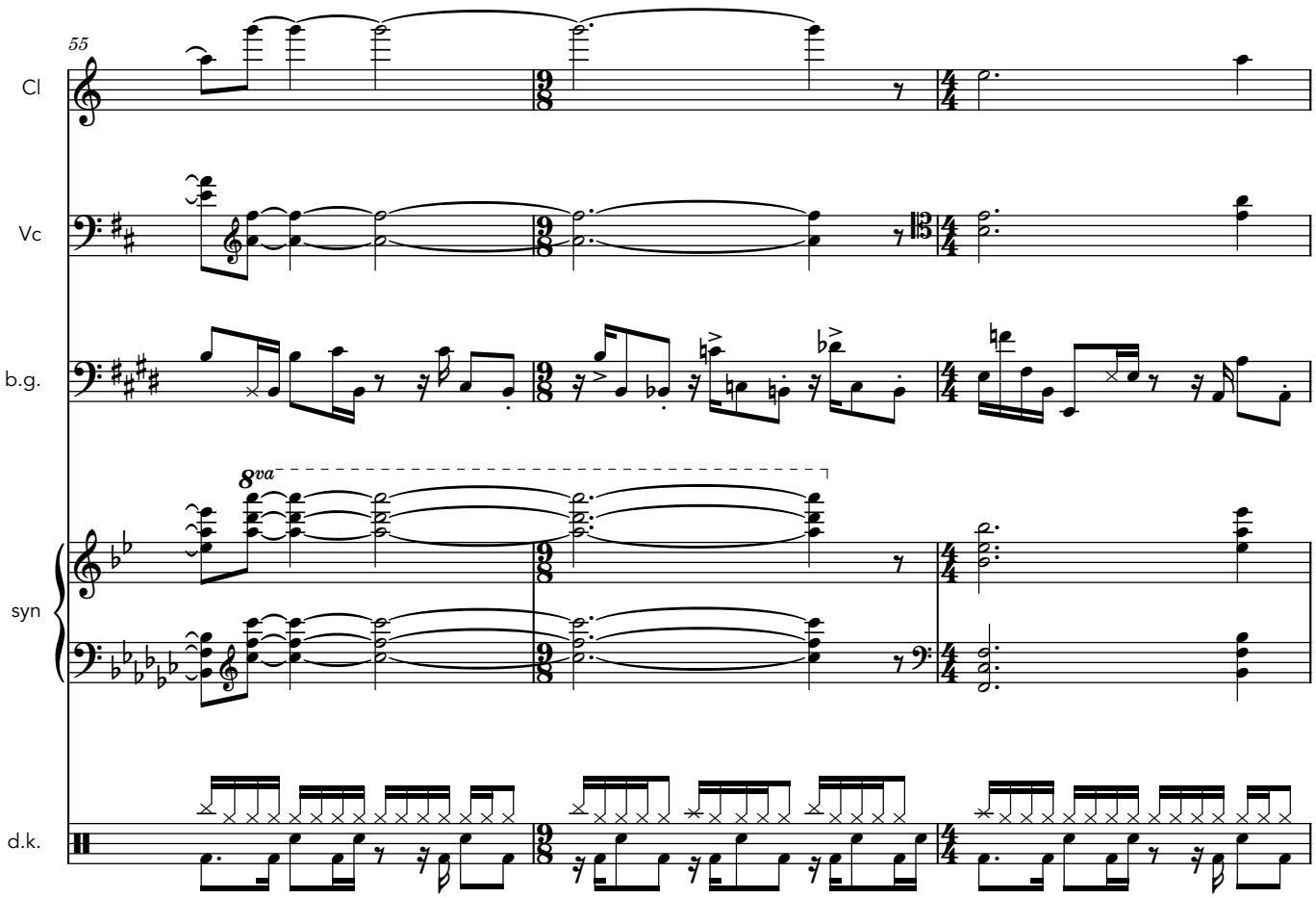

38
molto rit. .....
D a tempo
Cl
Vc
b.g.
syn
d.k.
ff
pp

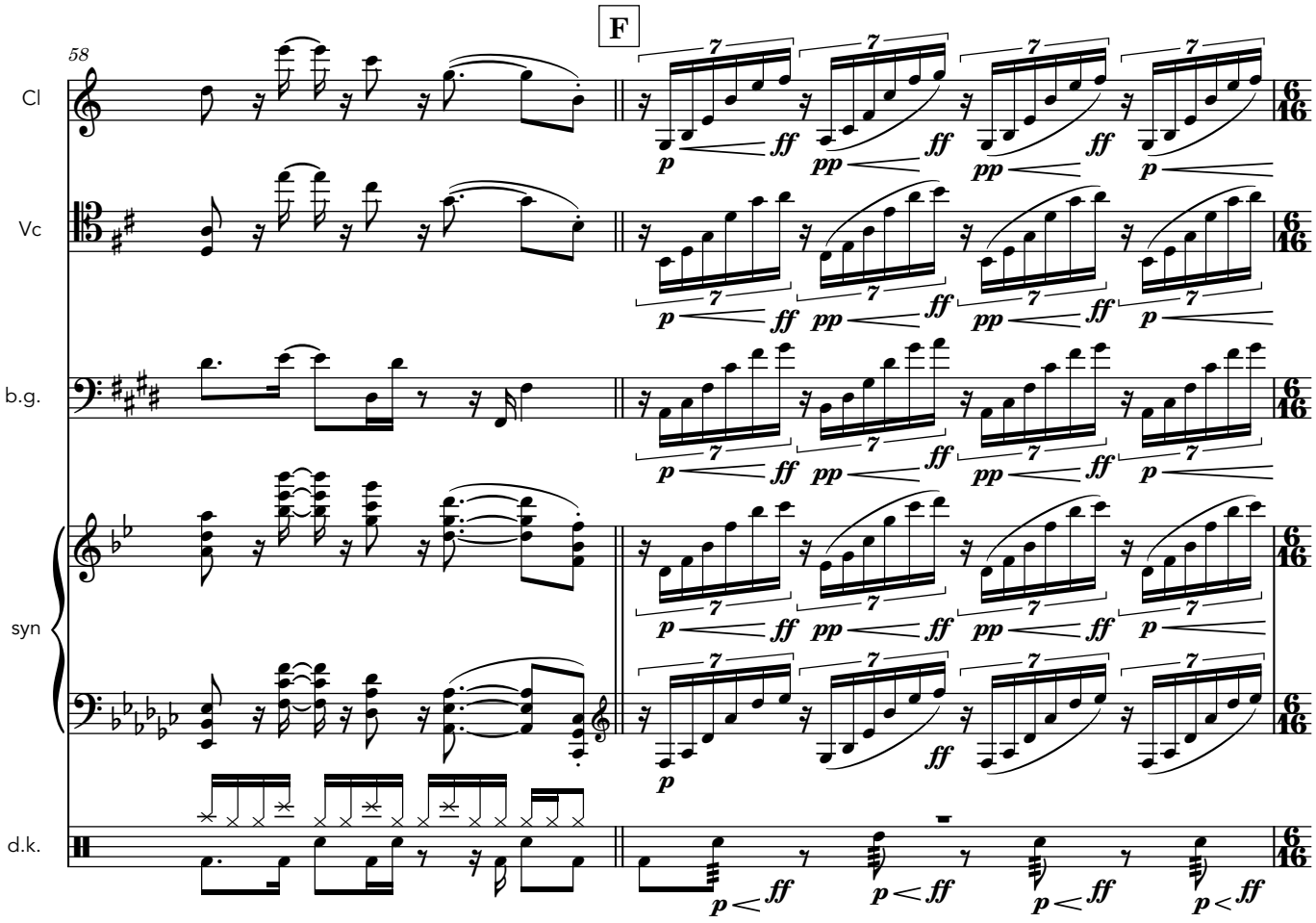

43
Cl
Vc
b.g.
syn
d.k.
pp
ff
pp < ff

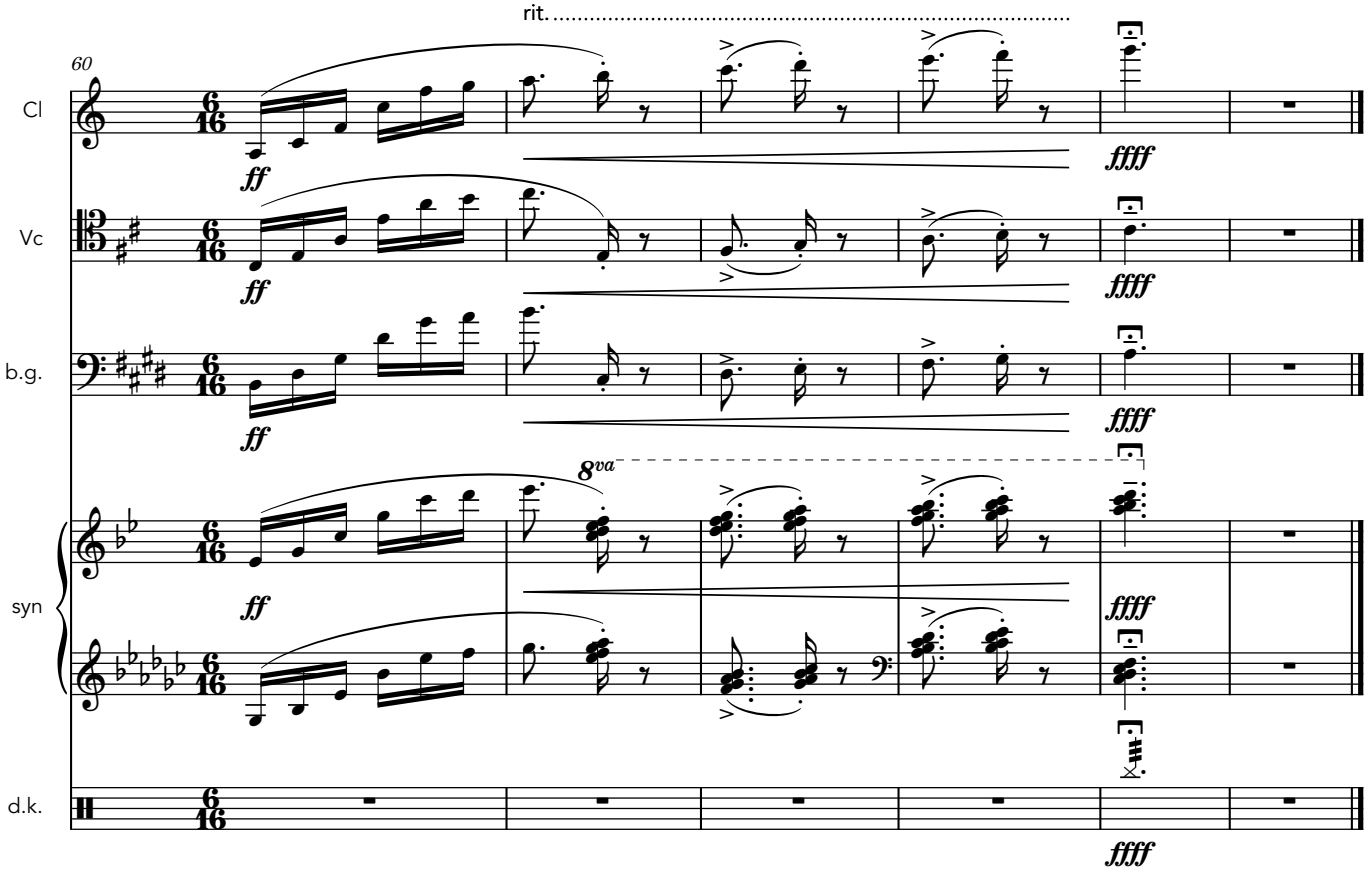

E
46
Cl
Vc
b.g.
syn
d.k.
ff
fff
SOLO (cross notehead: muted percussive sound)
p
ff


49
Cl
Vc
b.g.
syn
d.k.
3
5
p
ff

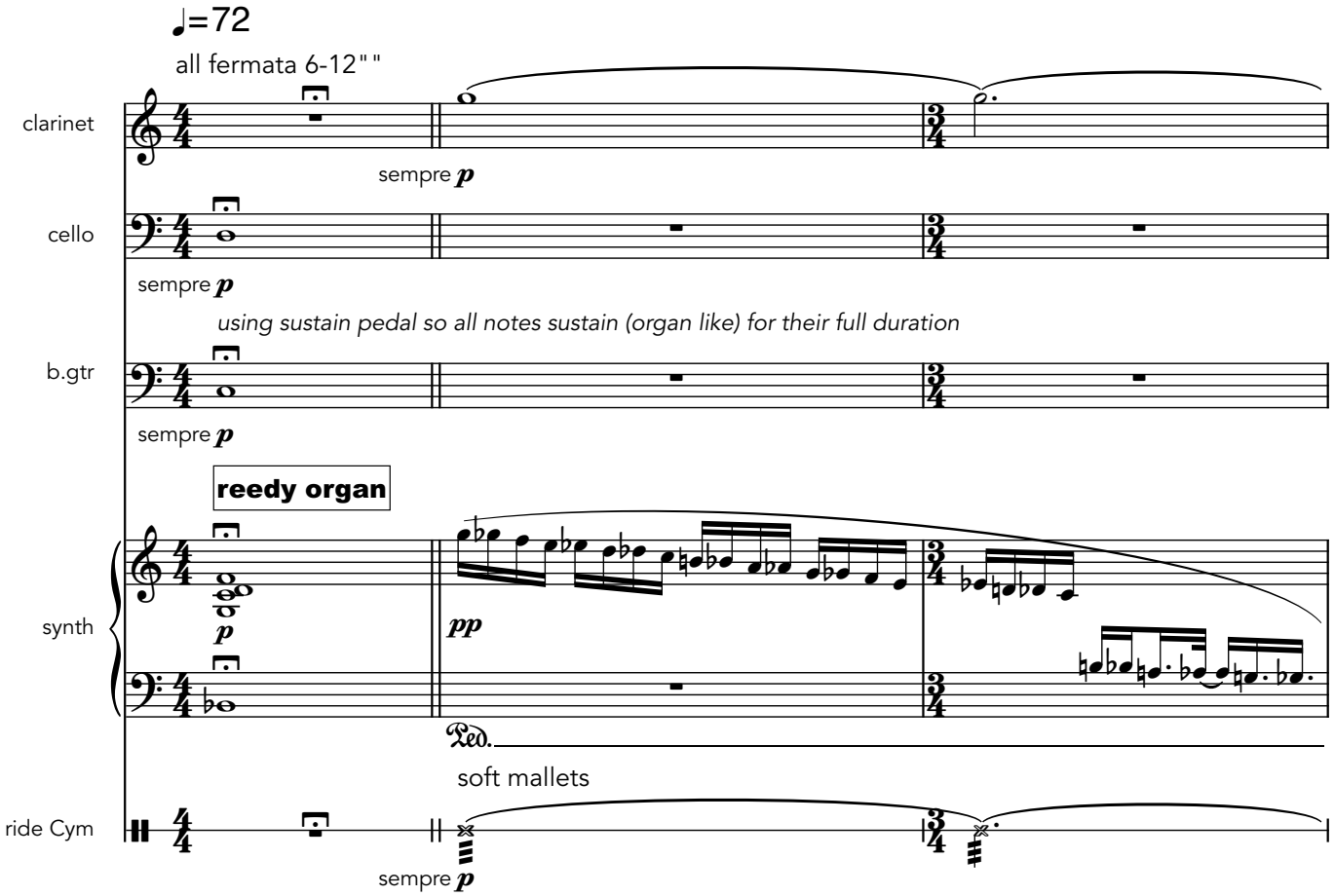

52
Cl
Vc
b.g.
syn
d.k.
3

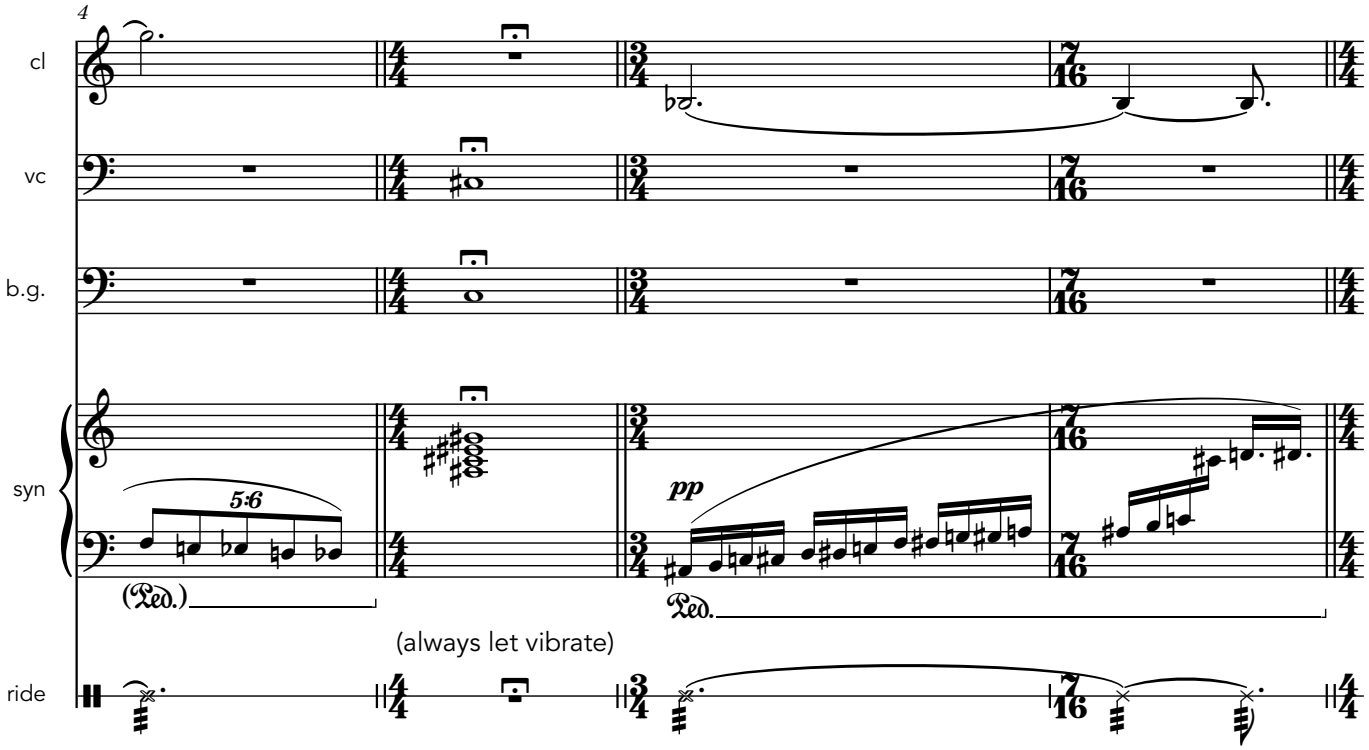

55
Cl
Vc
b.g.
syn
d.k.
8va

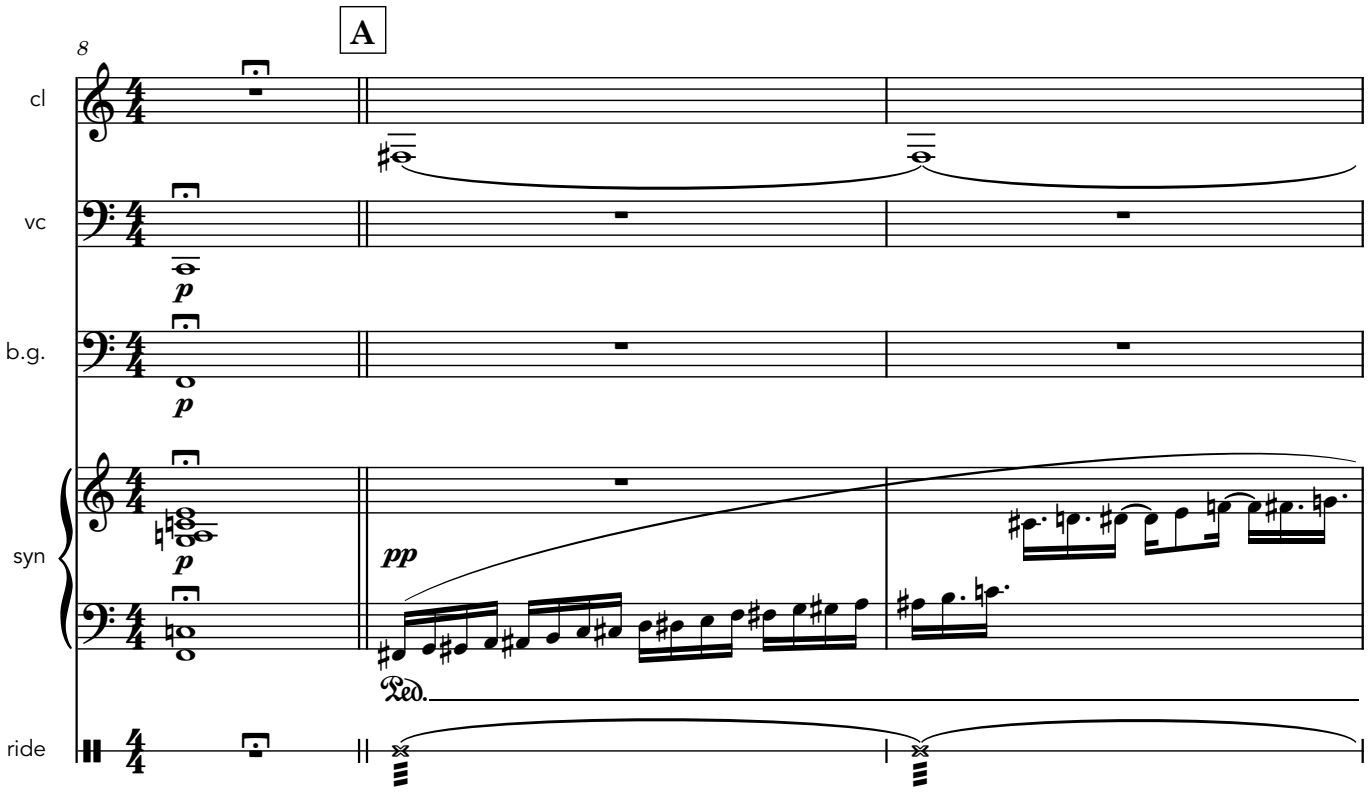

F
58
Cl
Vc
b.g.
syn
d.k.
p
ff
pp
7
6/16

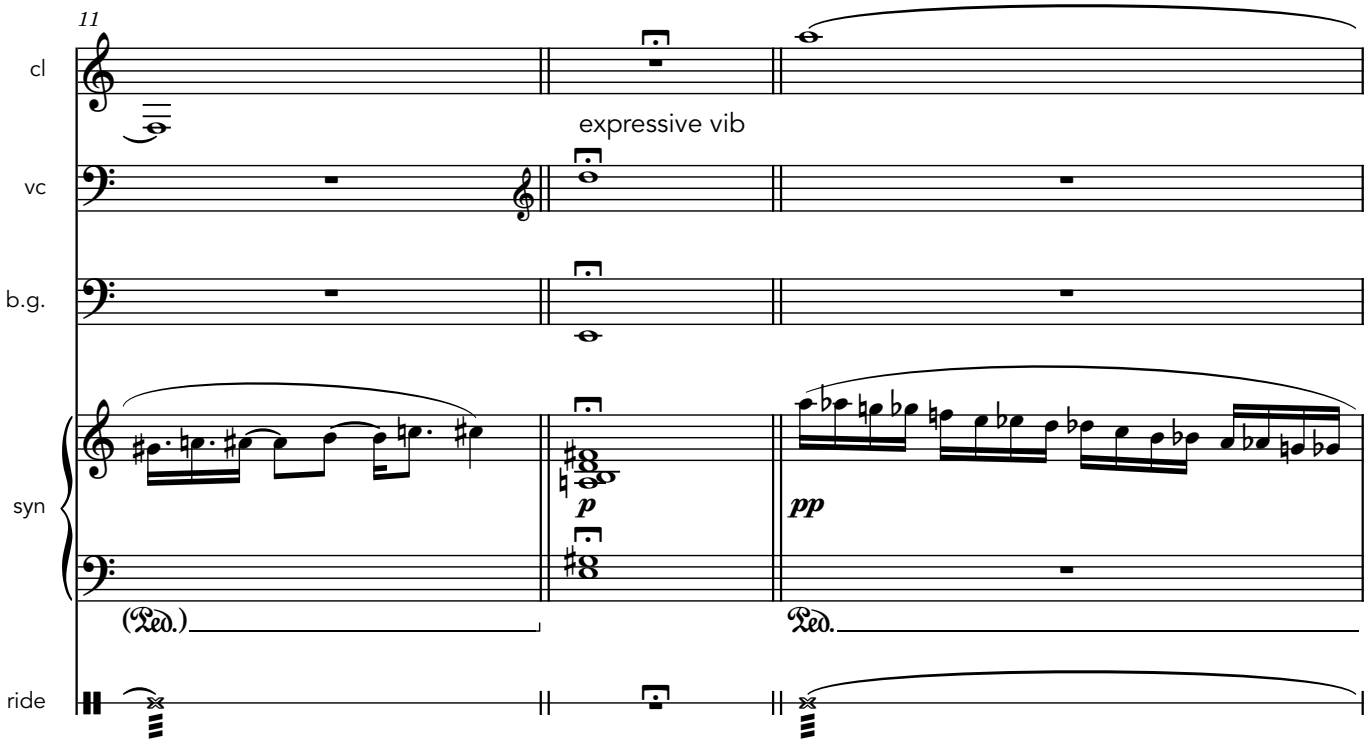

rit.
60
Cl
Vc
b.g.
syn
d.k.
ff
8va
ffff
6/16

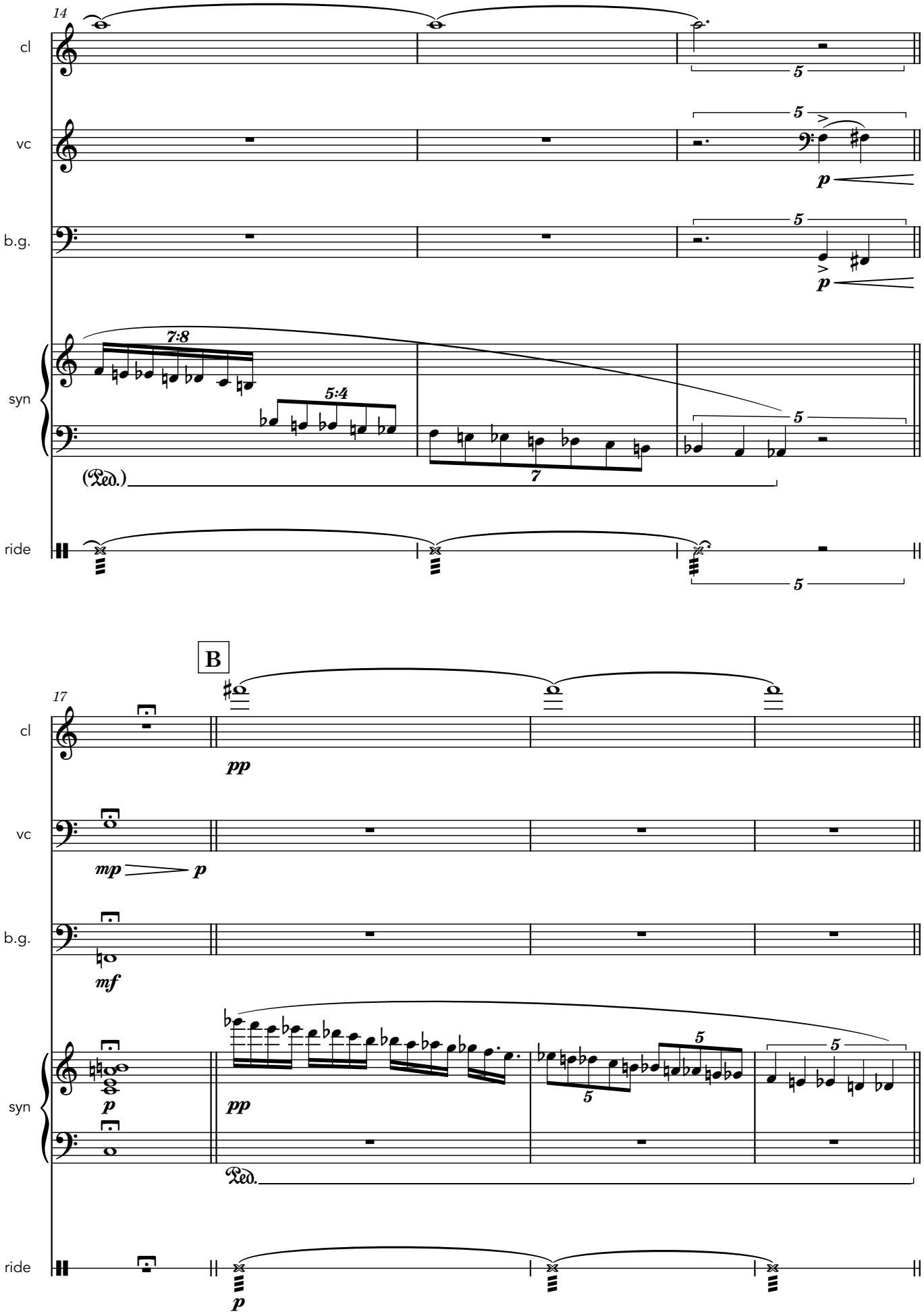
(3) Timeless interlude

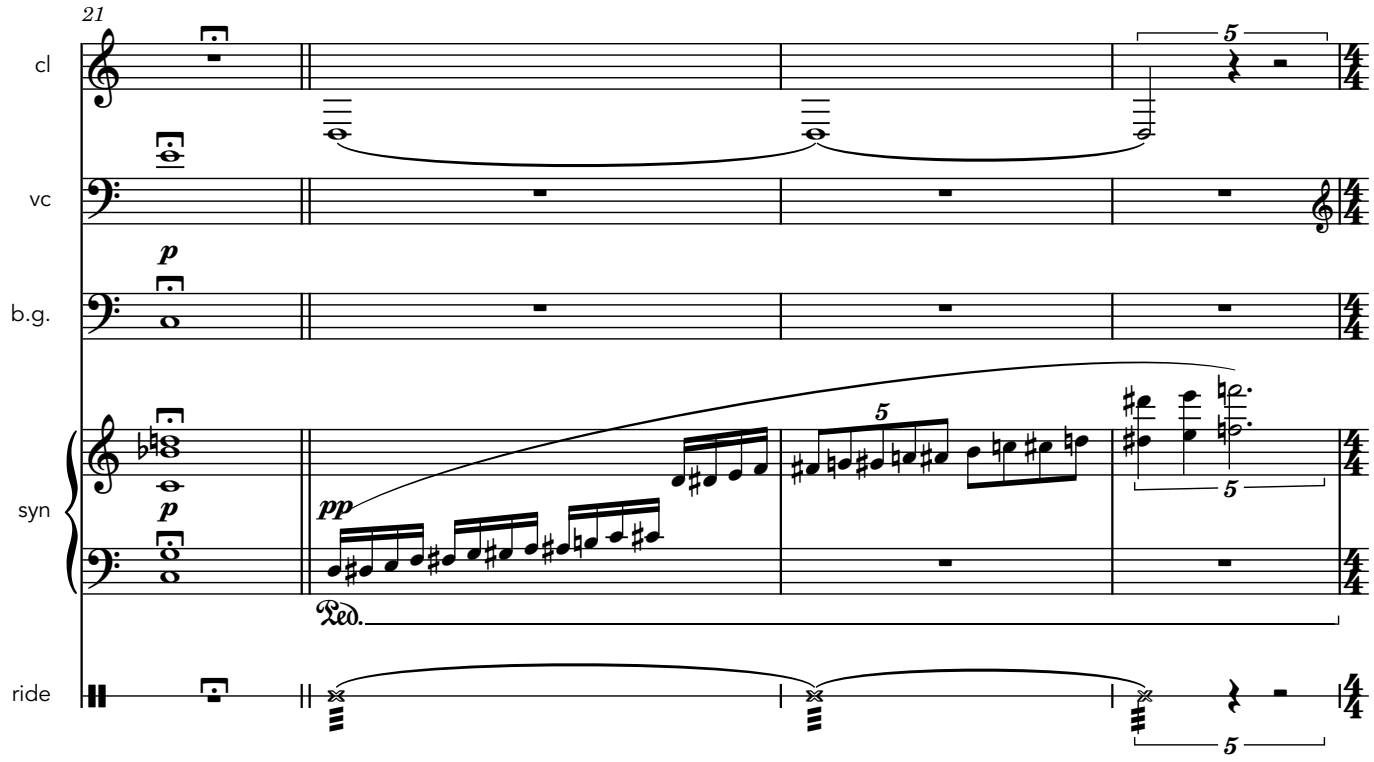


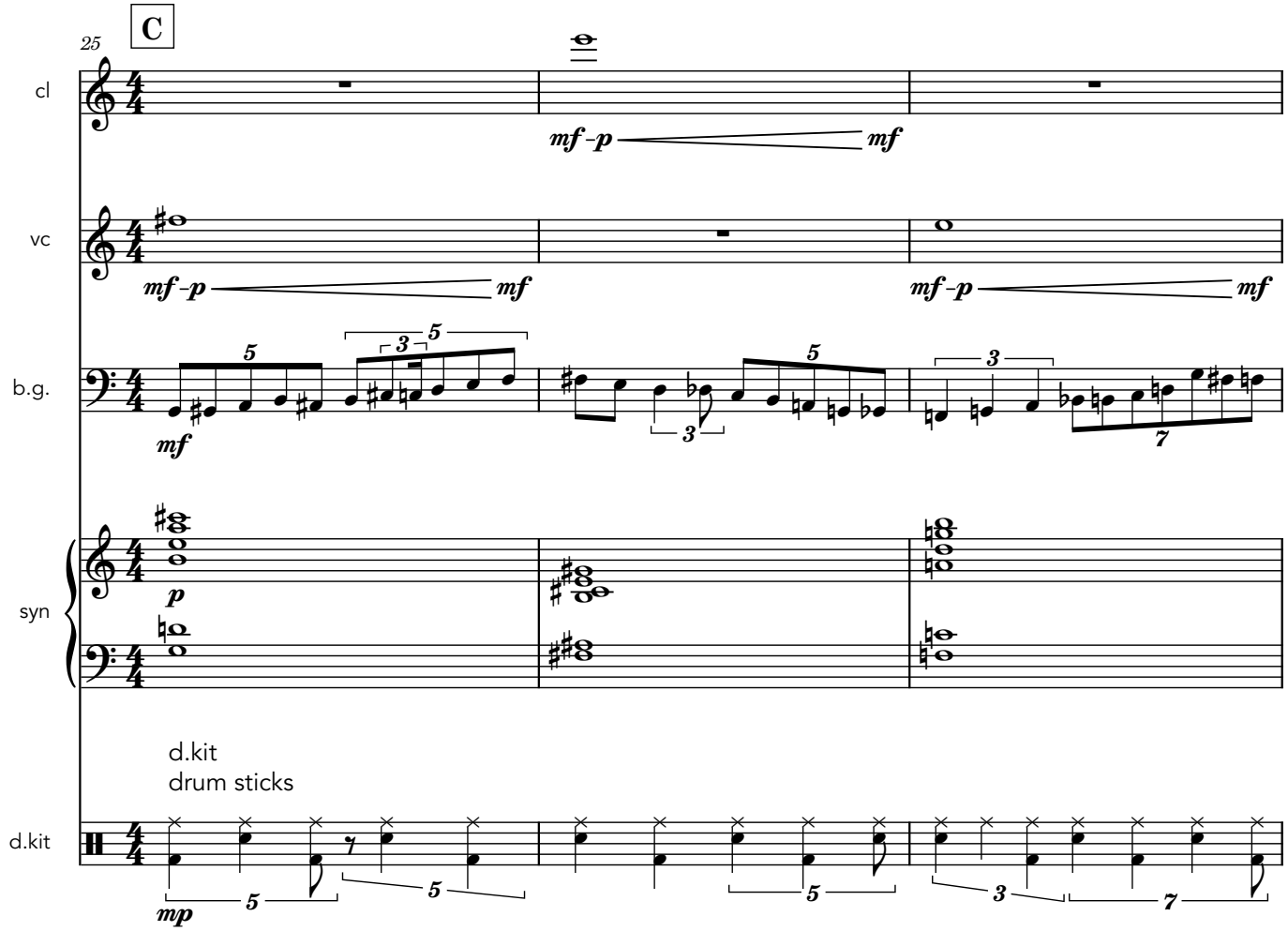


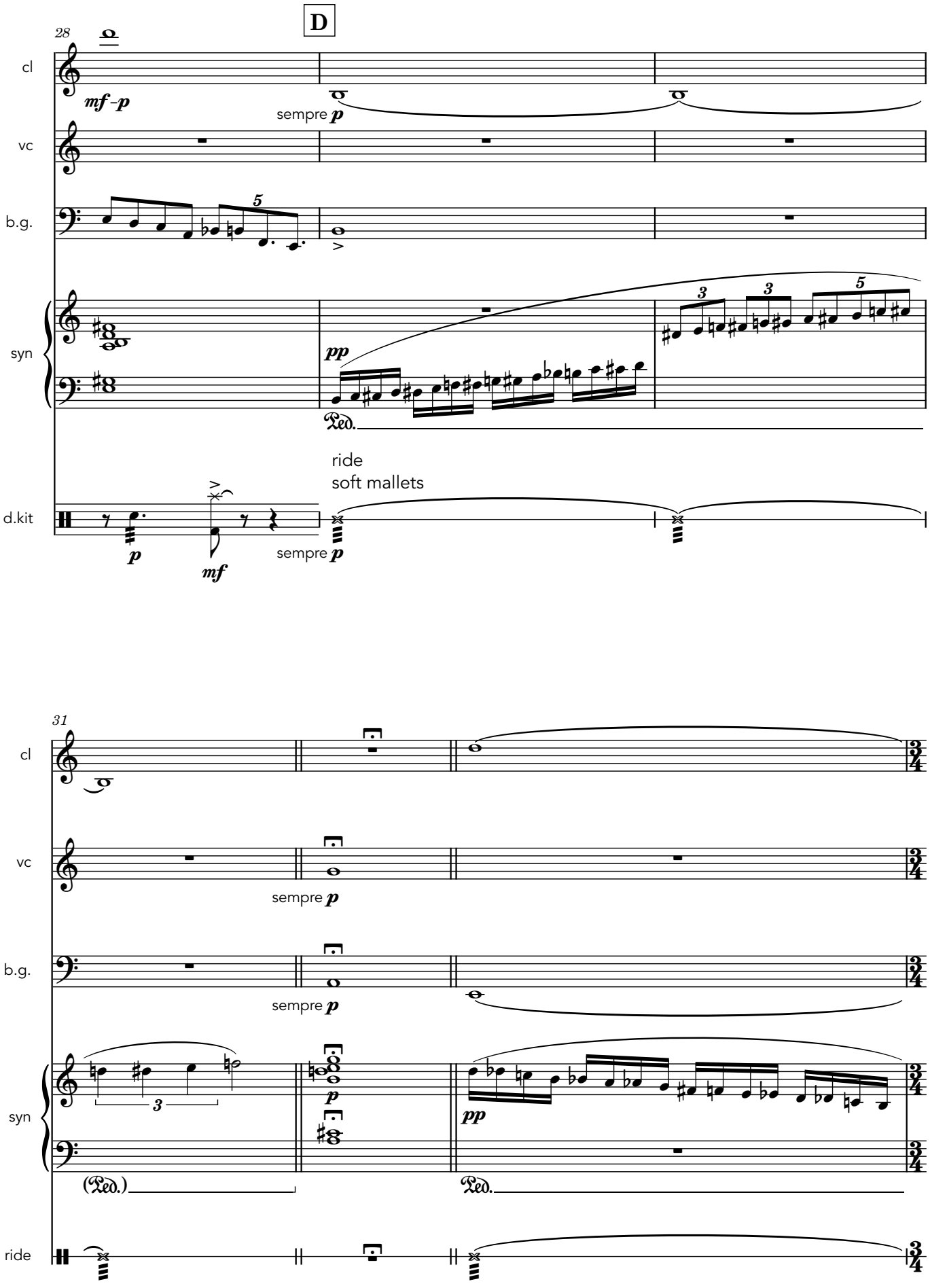

A
8
cl
vc
b.g.
syn
ride
p
pp
Ped.

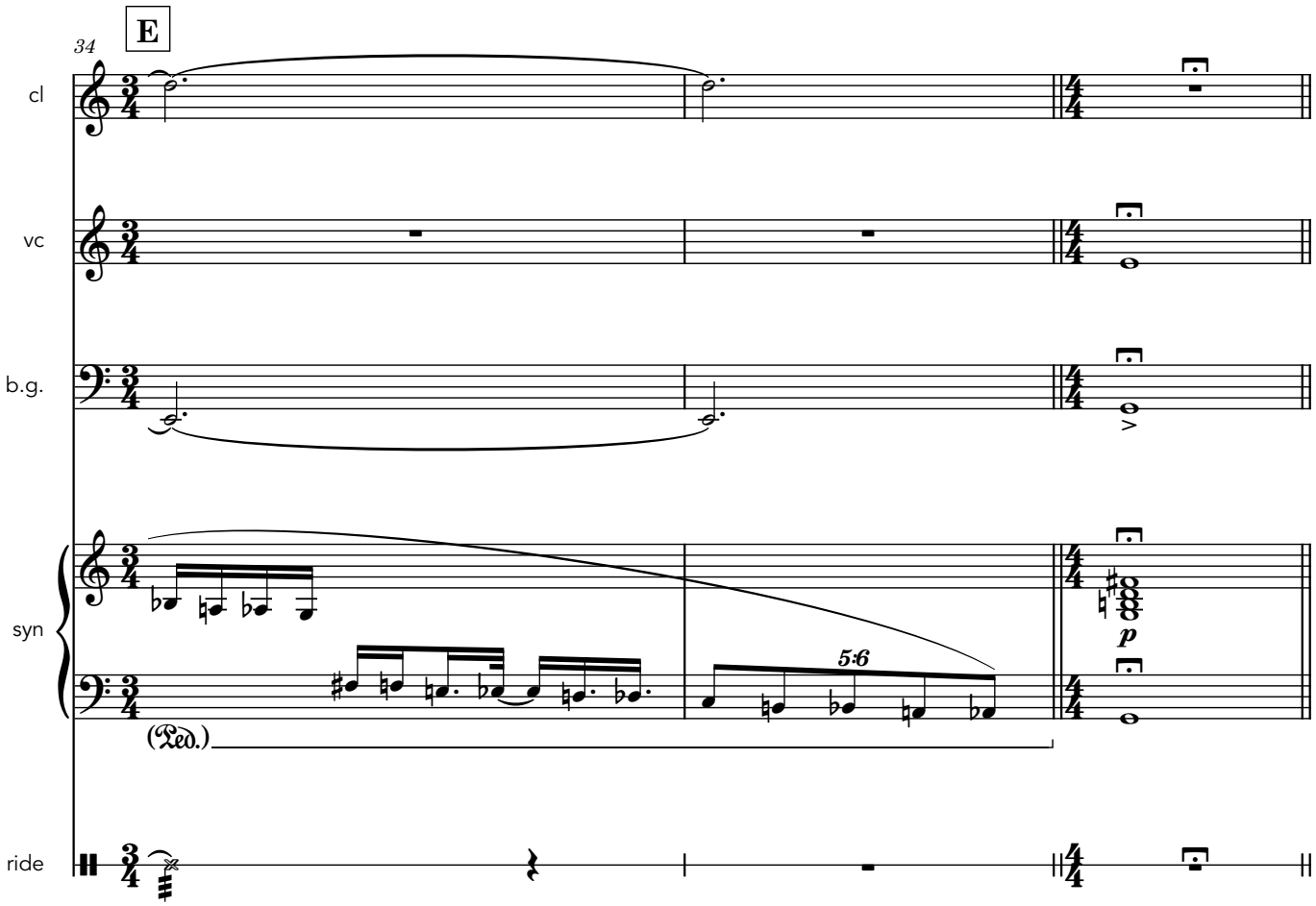

11
cl
vc
b.g.
syn
ride
expressive vib
p
pp
(Ped.)
Ped.

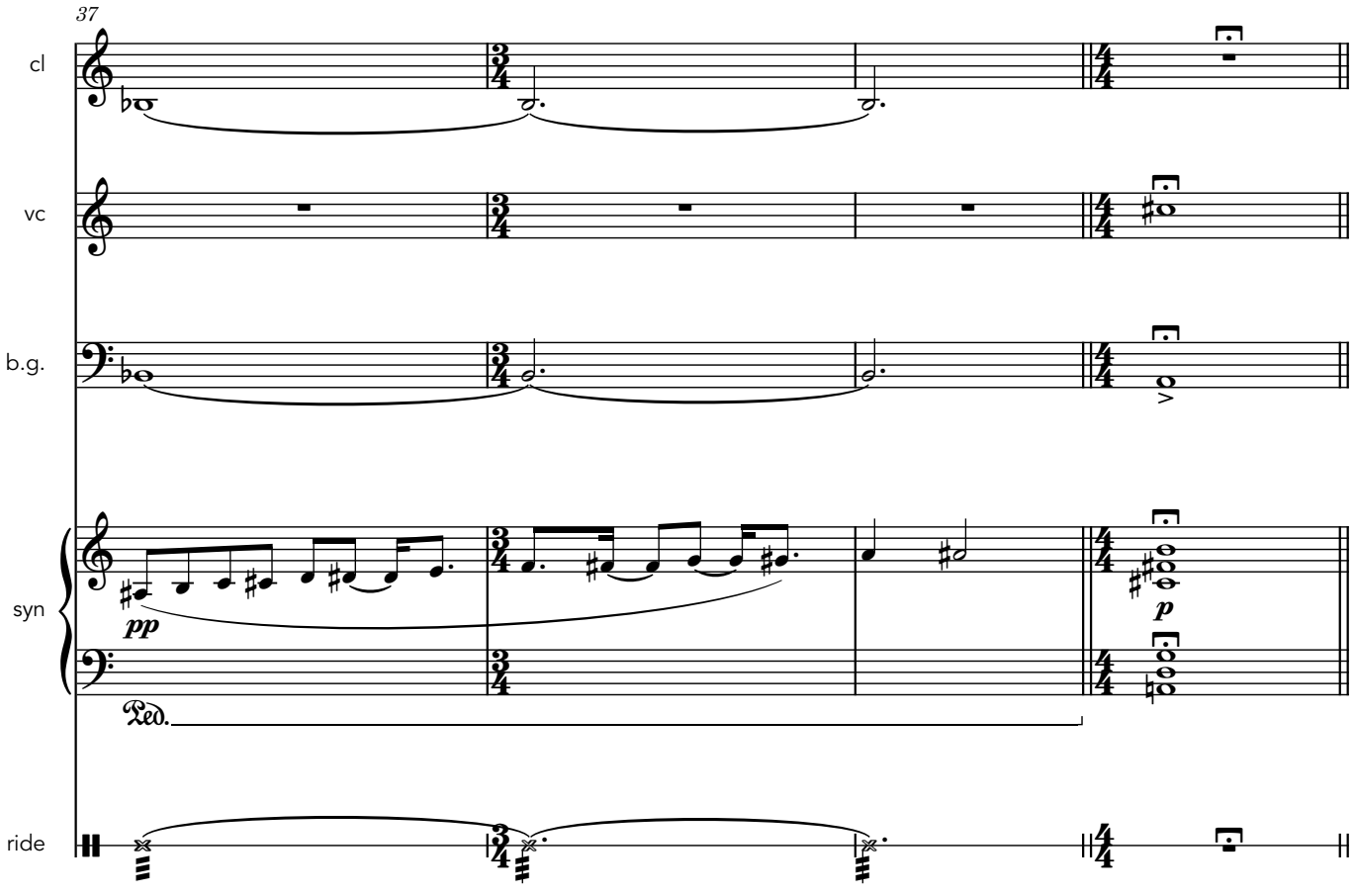

14
cl
vc
b.g.
syn
ride
7:8
5:4
(Ped.)
B
17
pp
mp
p
mf
Ped.

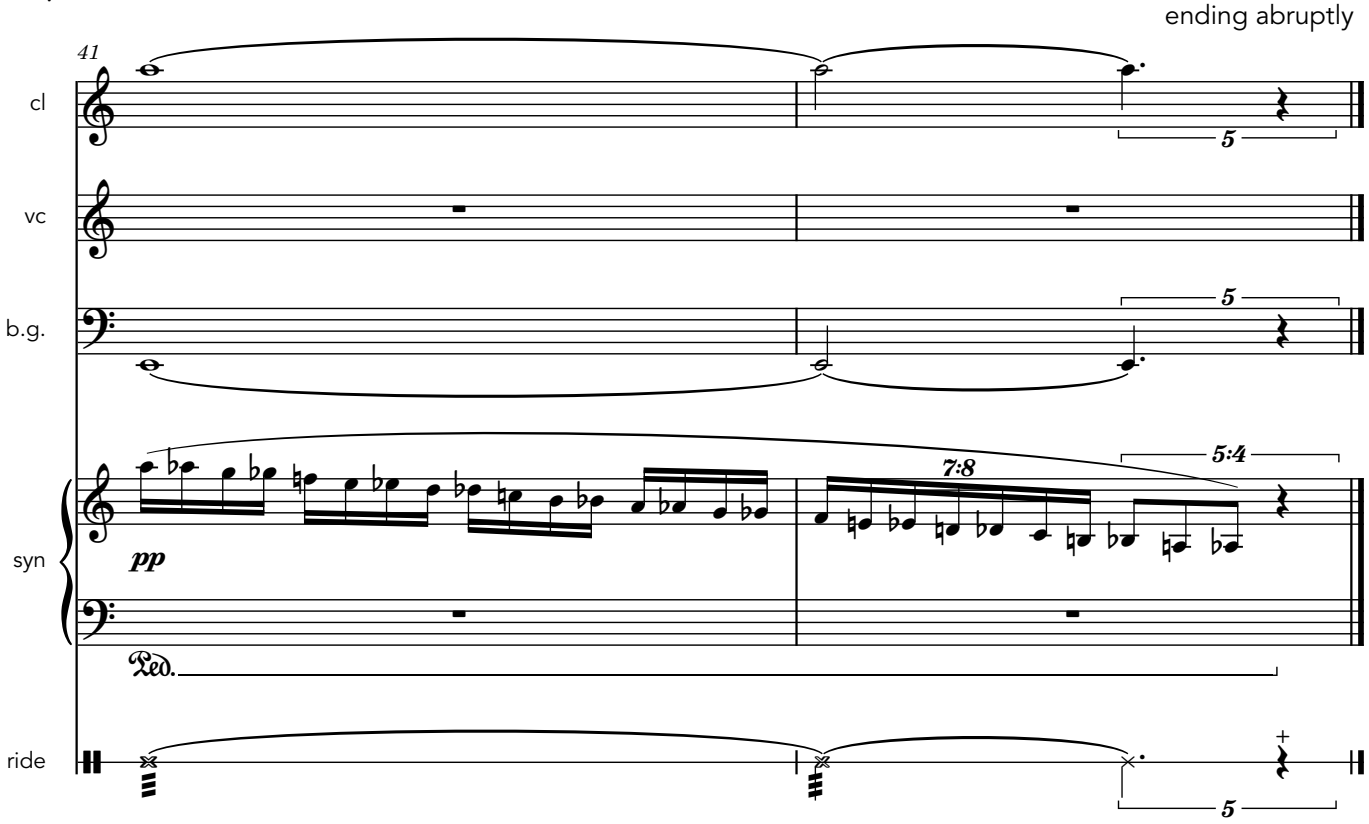

21
cl
vc
b.g.
syn
ride
p
pp
Ped.
5


C
25
cl
vc
b.g.
syn
d.kit
drum sticks
mf-p
mf
mp
3
5
7


D
28
cl
vc
b.g.
syn
d.kit
mf–p
sempre p
pp
Ped.
ride
soft mallets
p
mf
sempre p
31
cl
vc
b.g.
syn
ride
sempre p
sempre p
p
pp
(Ped.)
Ped.


E
34
cl
vc
b.g.
syn
ride
5:6
p
(Ped.)


37
cl
vc
b.g.
syn
ride
pp
p
Ped.


ending abruptly
41
cl
vc
b.g.
syn
ride
5
5
5:4
7:8
pp
Ped.
5

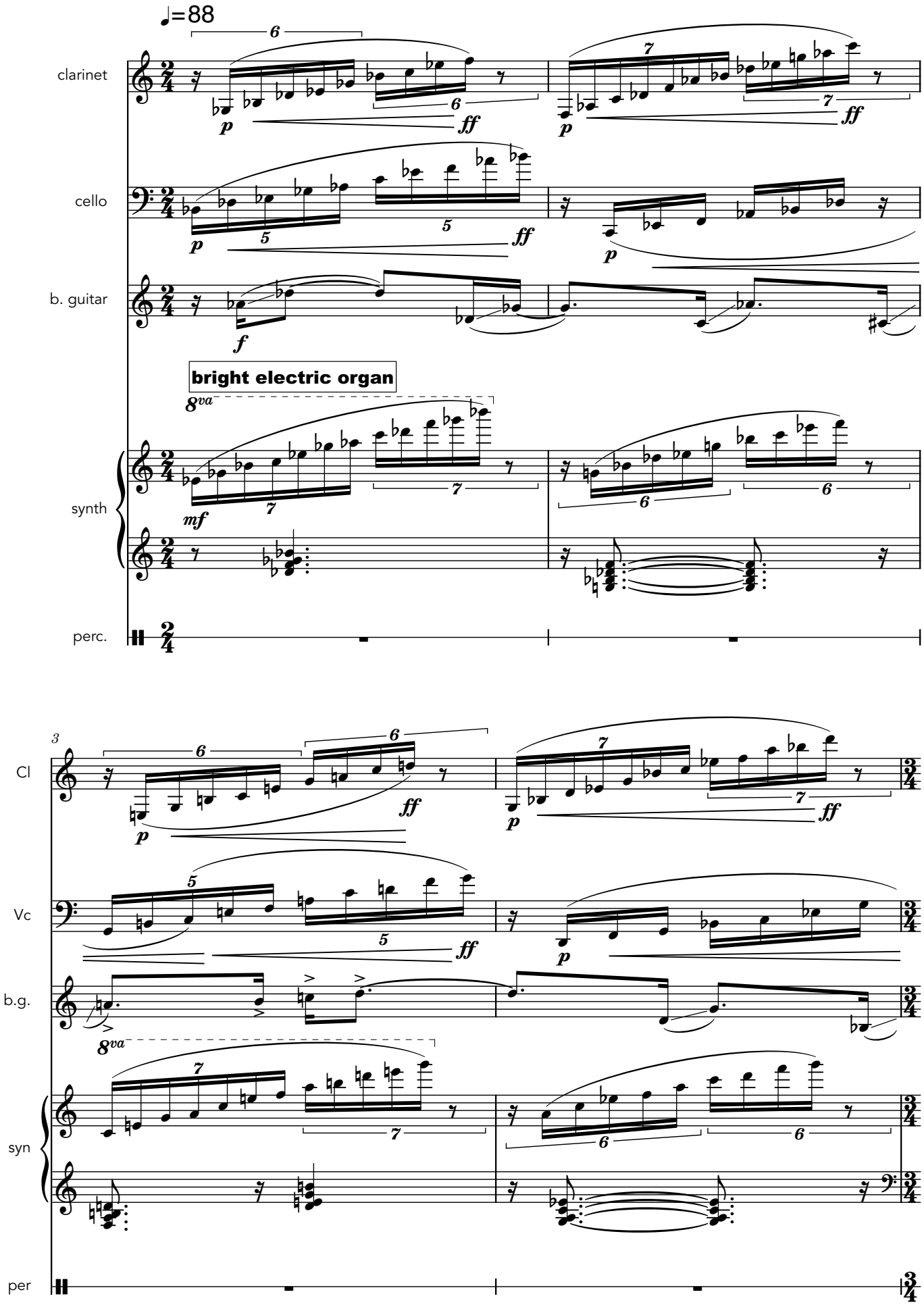
MESSAGE TO PERCUSSIONIST

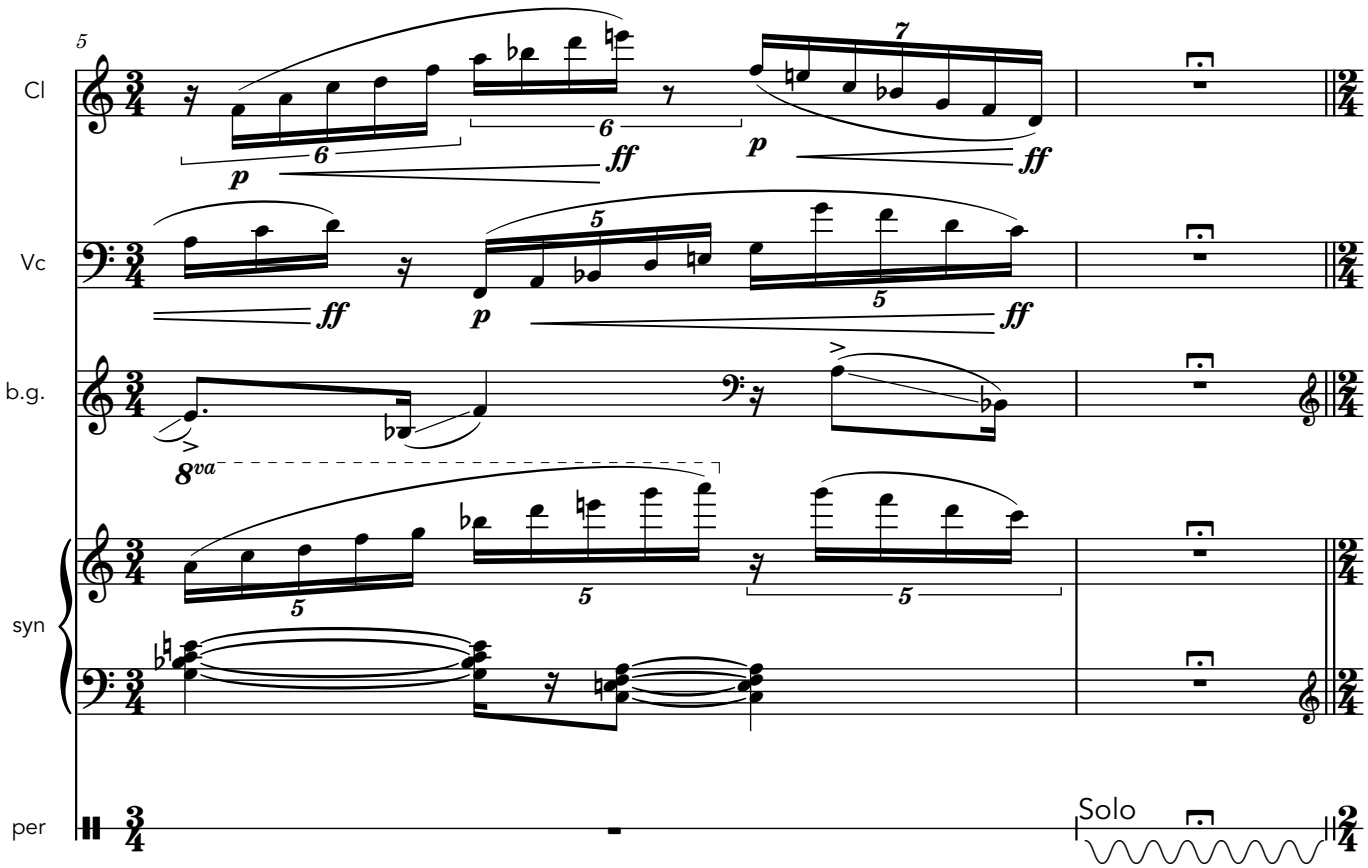
You compose your own part for the next movement, *Call and Answer (co-composed).* I have composed the **calls** played by the other four instrumentalists, and you compose the **answers** for yourself to play. The 5 places you play are marked on the score with the word '**solo'** and a squiggly line.

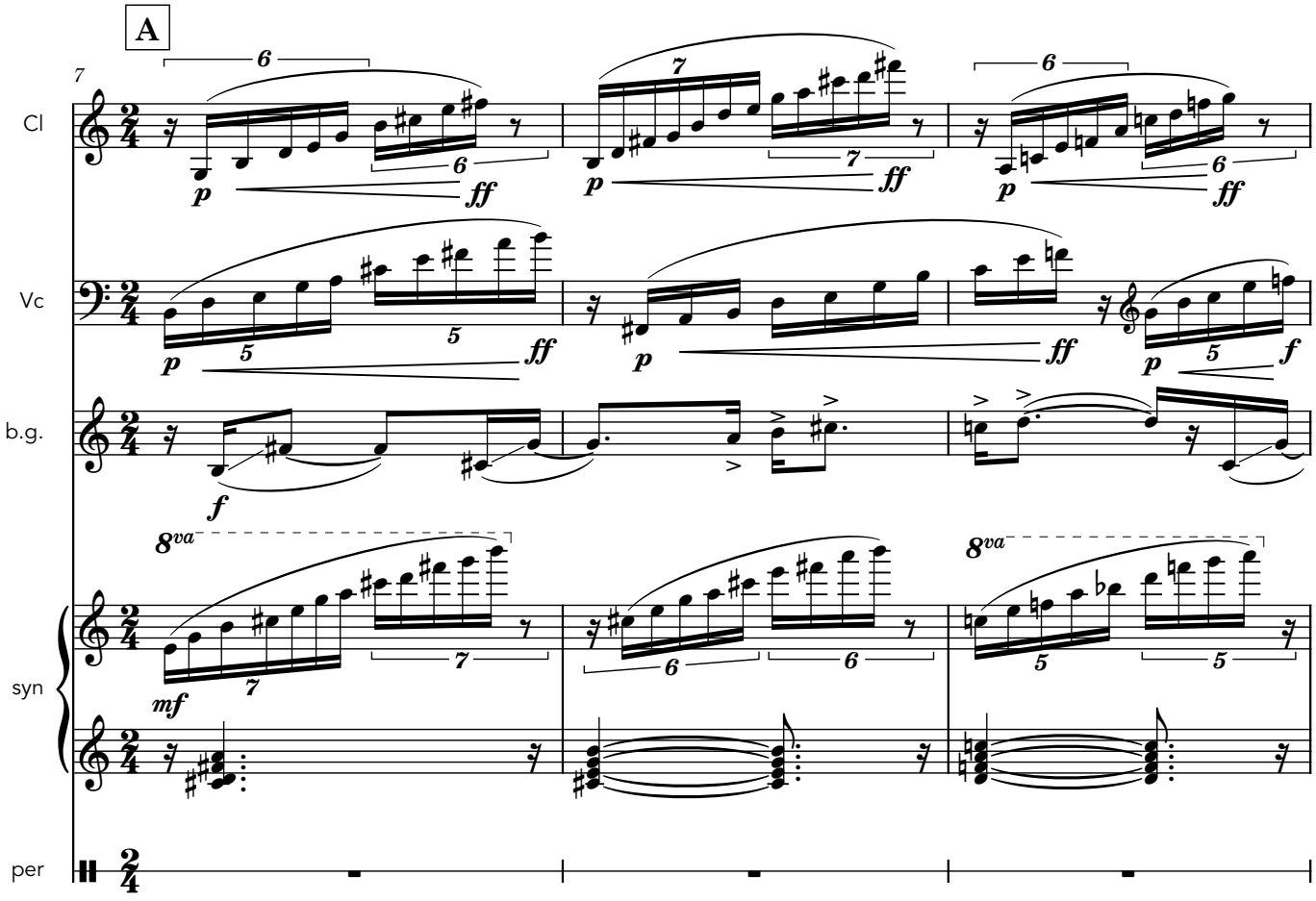
You might like to perform this movement away from the drum-kit on an intrument not used in the rest of the work, some distance from the rest of the group to enhance the sense of call and answer. The choice of instrument(s) is up to you, but I suggest something the contasts with the drum-kit . Your *answers* don't need to have any musical connection with the *calls*. Indeed the relationship between the calls and answer can be odd or absurd. For example, your answers could be played on a thundersheet.

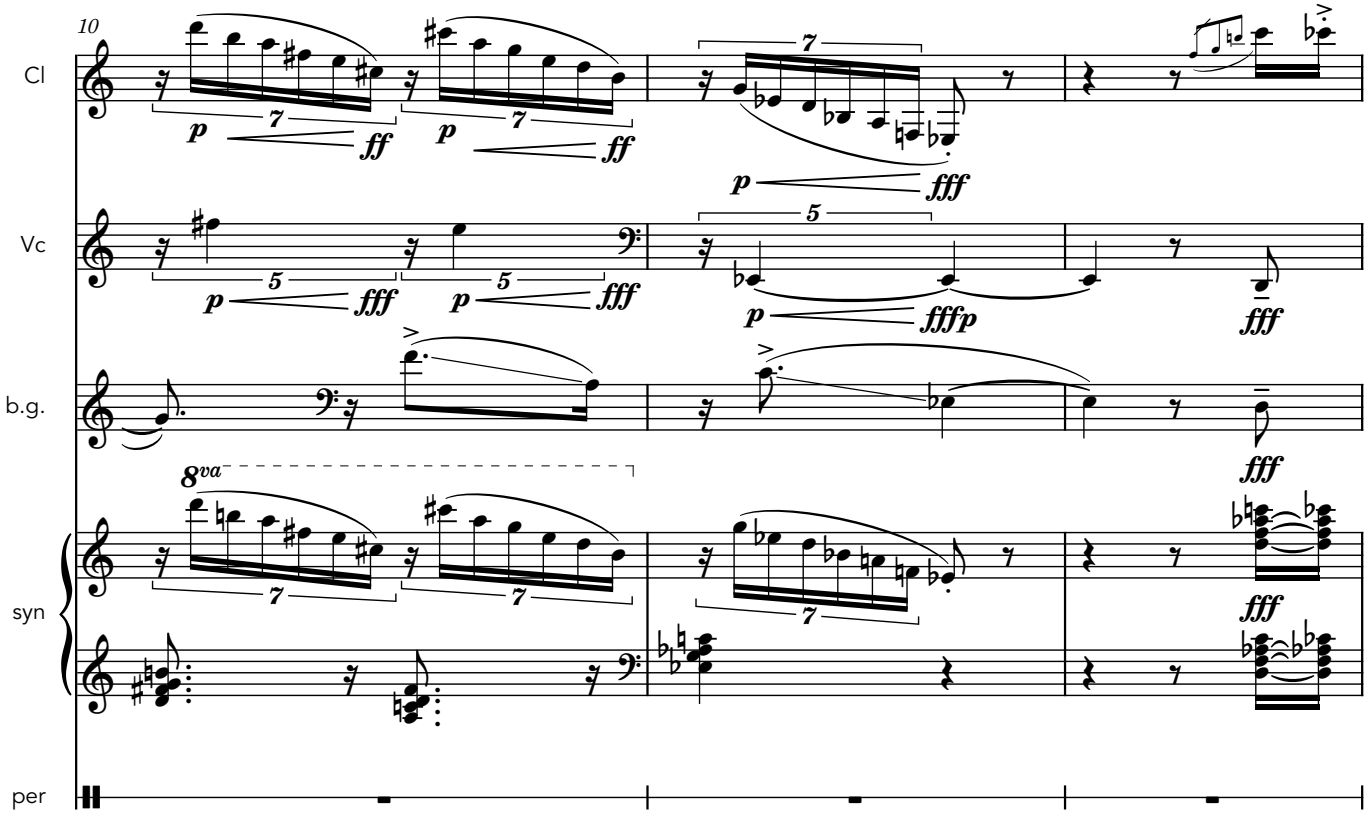
The rest of the group is silent when you play aside from your fourth 'answer', where a soft synth chord is held during your solo. The length of each answer is left to your discetion, although the fourth should be considerably longer (e.g., generally 5-15 seconds, but the fourth one a minute). You can work out with the group whether there should be silence between the call and answers, or if there should be moments of overlap (e.g. you begin on the final note, or just before the final note of a given call).

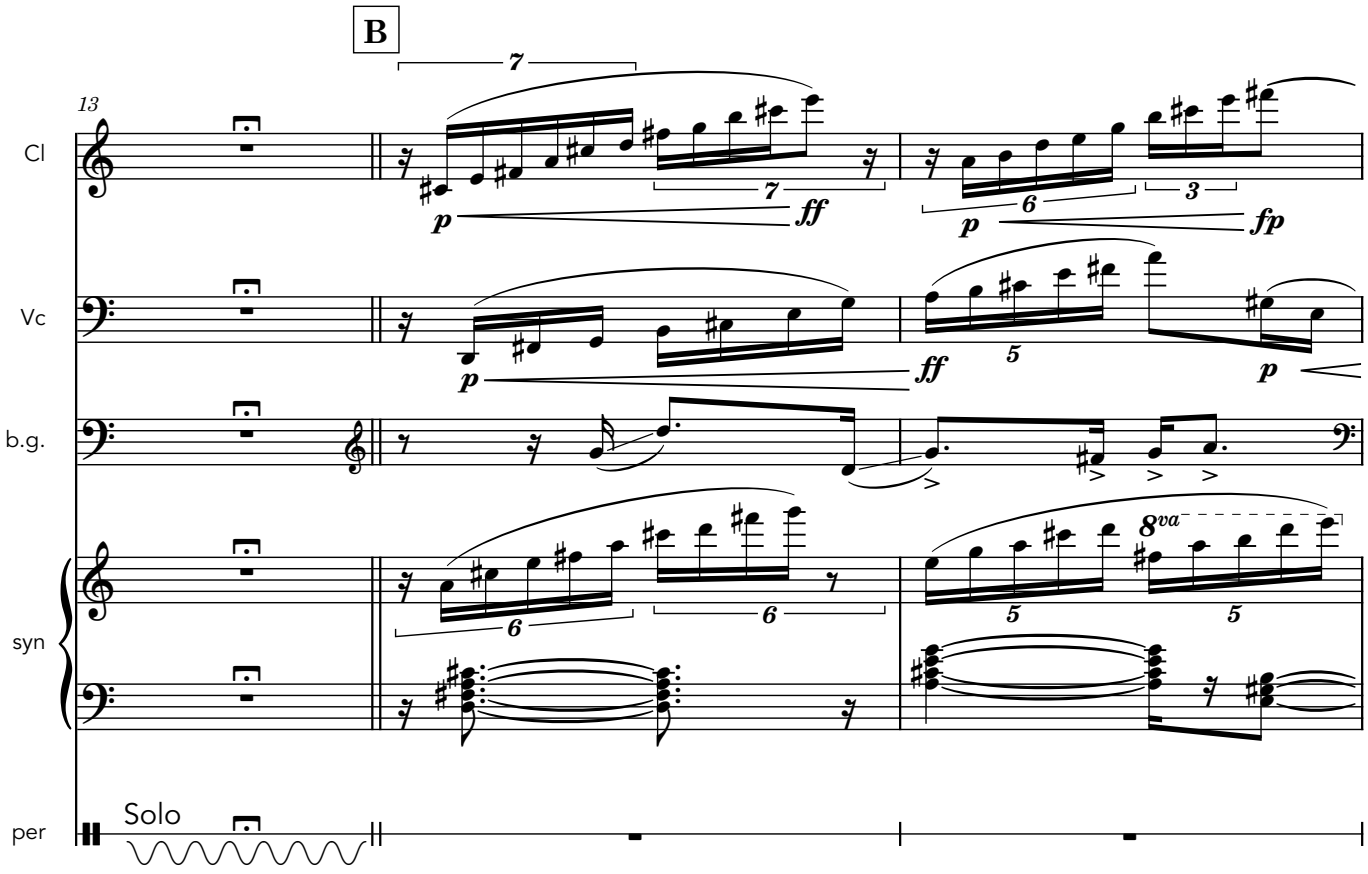
(4) Call and Answer (co-composed)

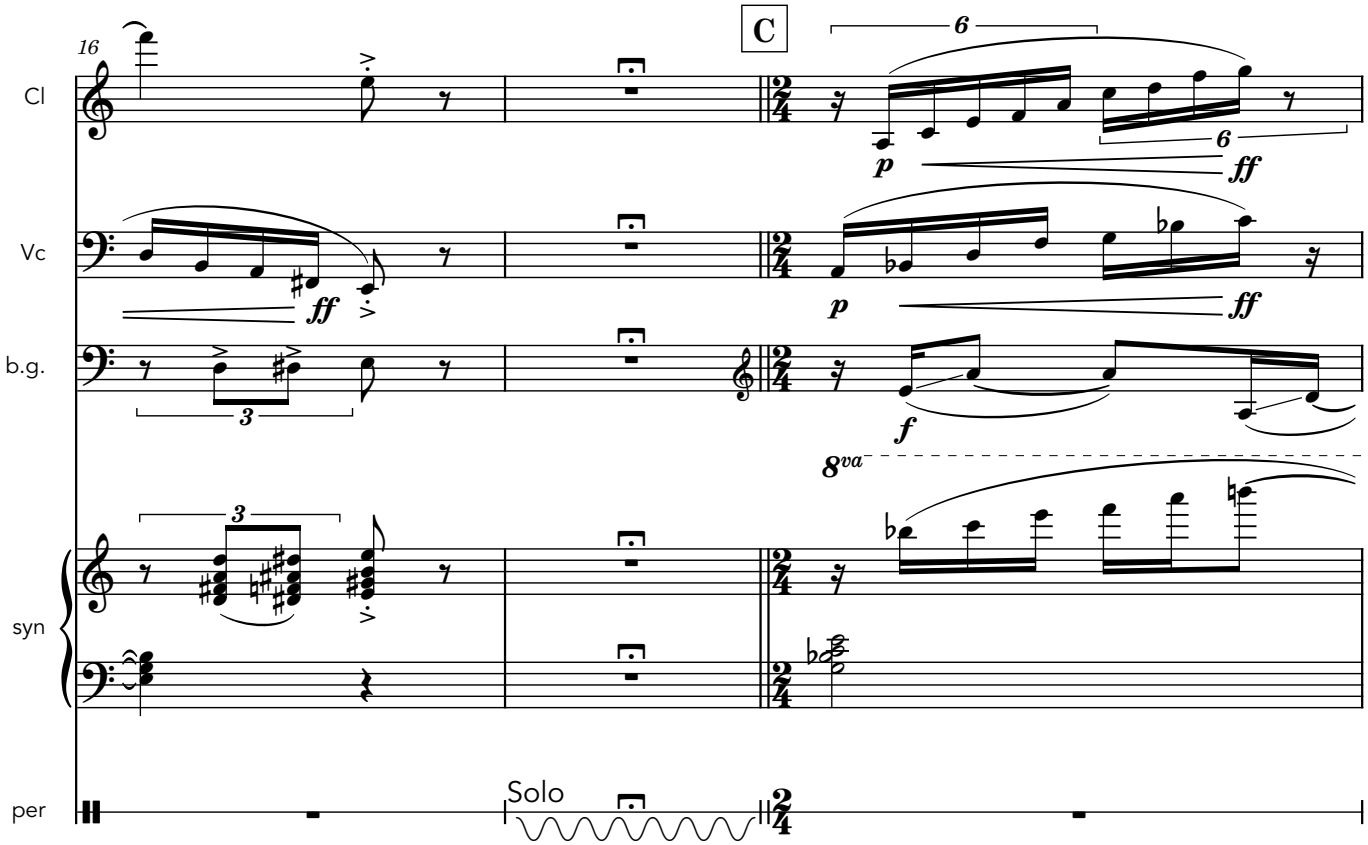


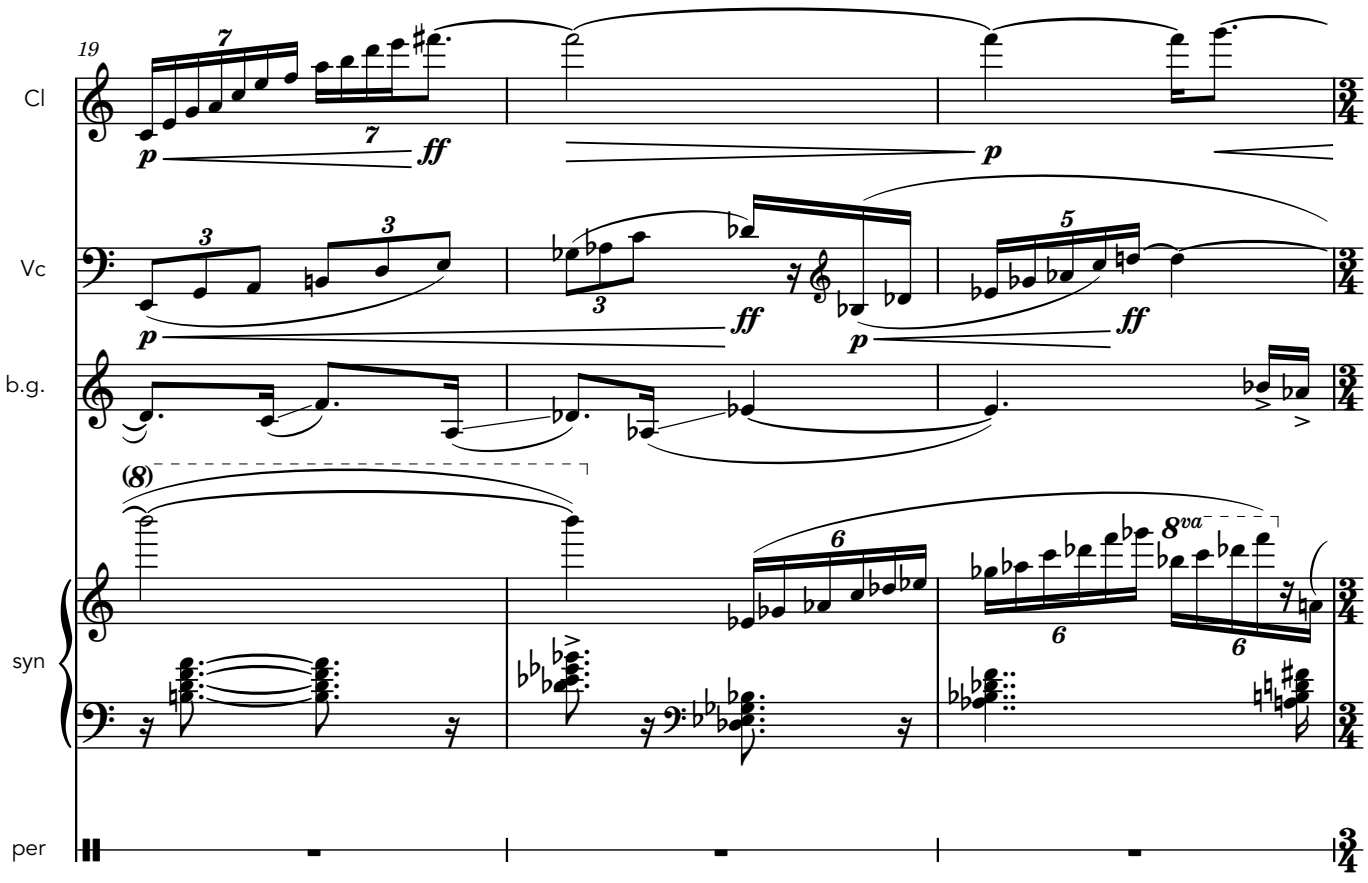

5
Cl
Vc
b.g.
syn
per
Solo

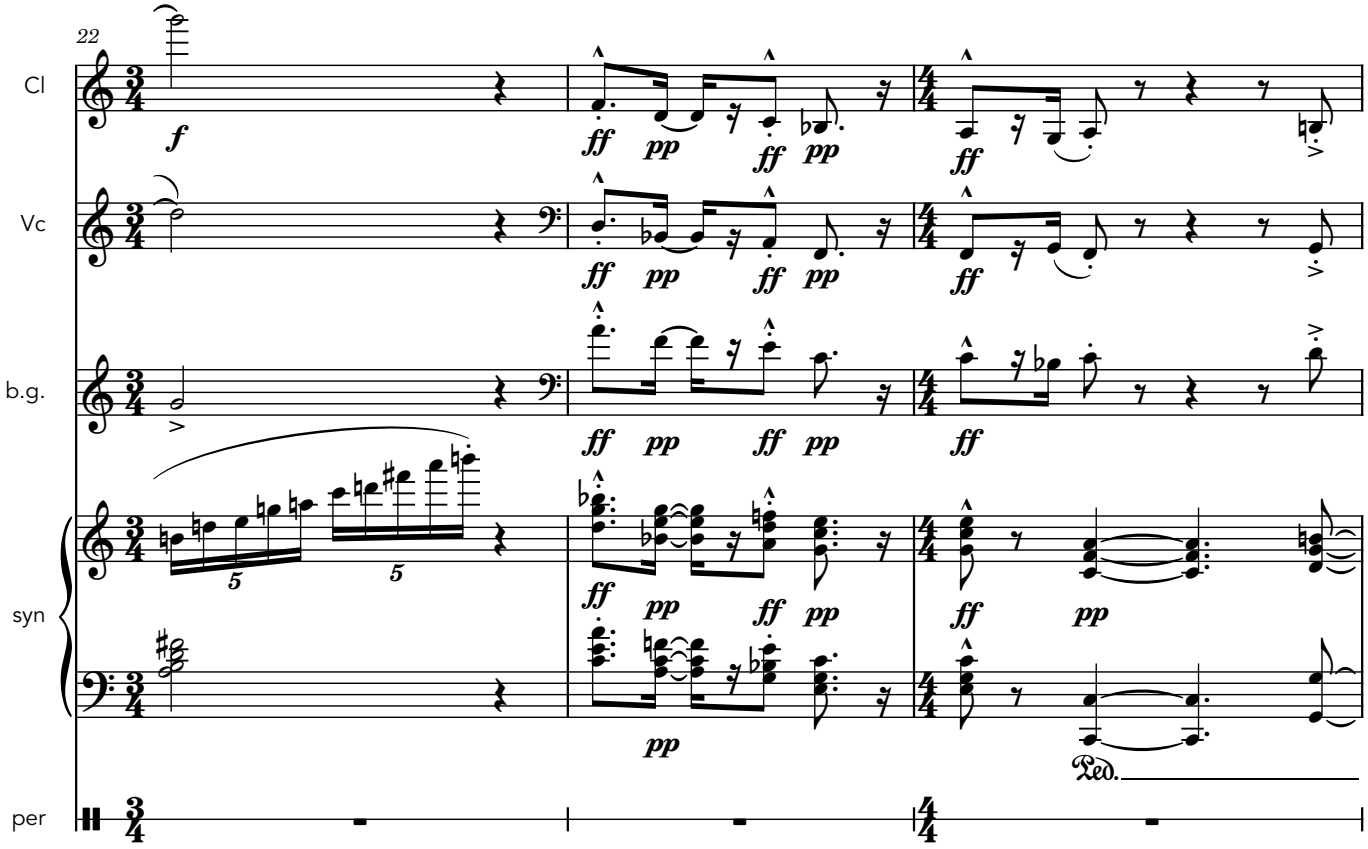

A
7
Cl
Vc
b.g.
syn
per

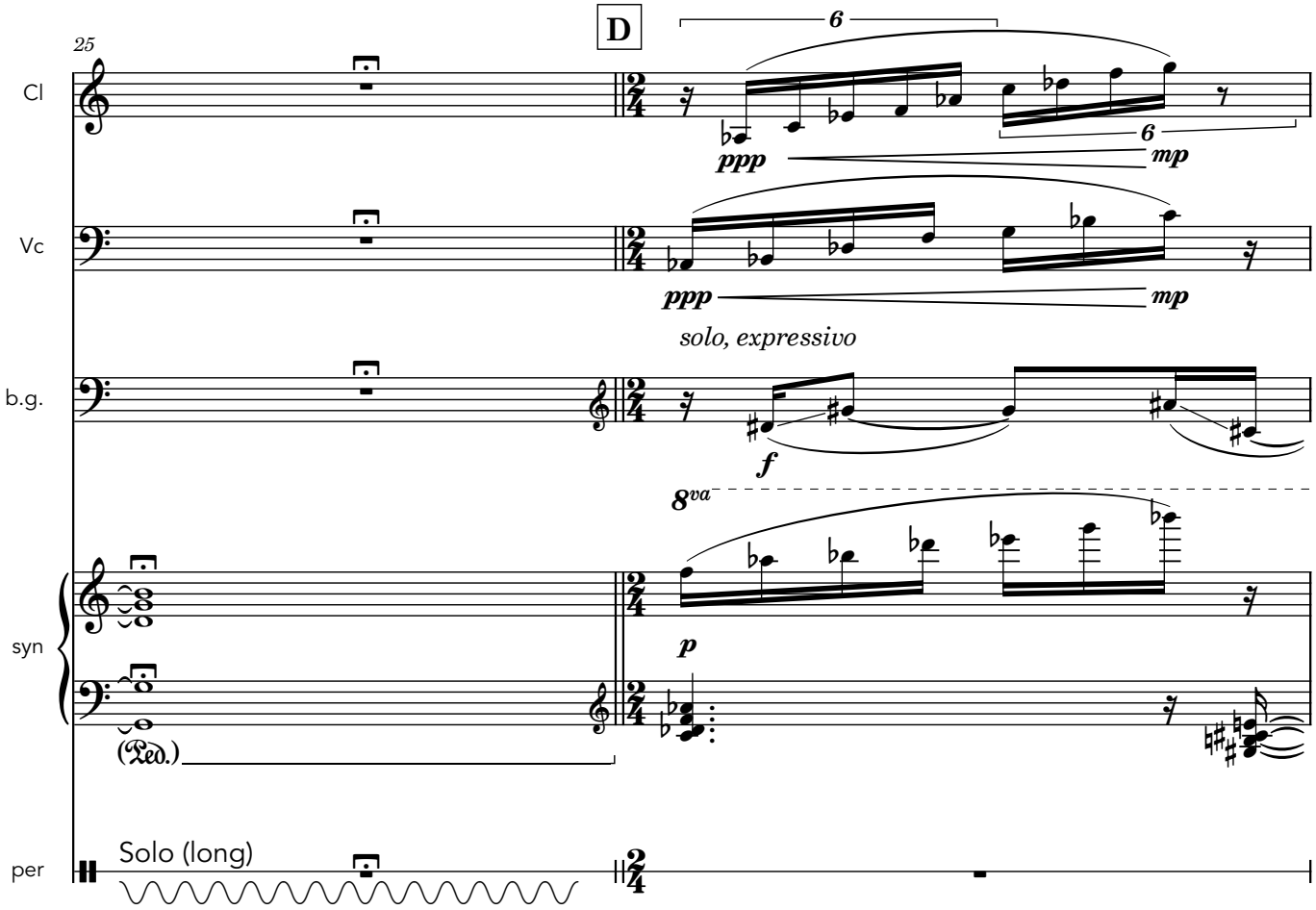

10
Cl
Vc
b.g.
syn
per
8va

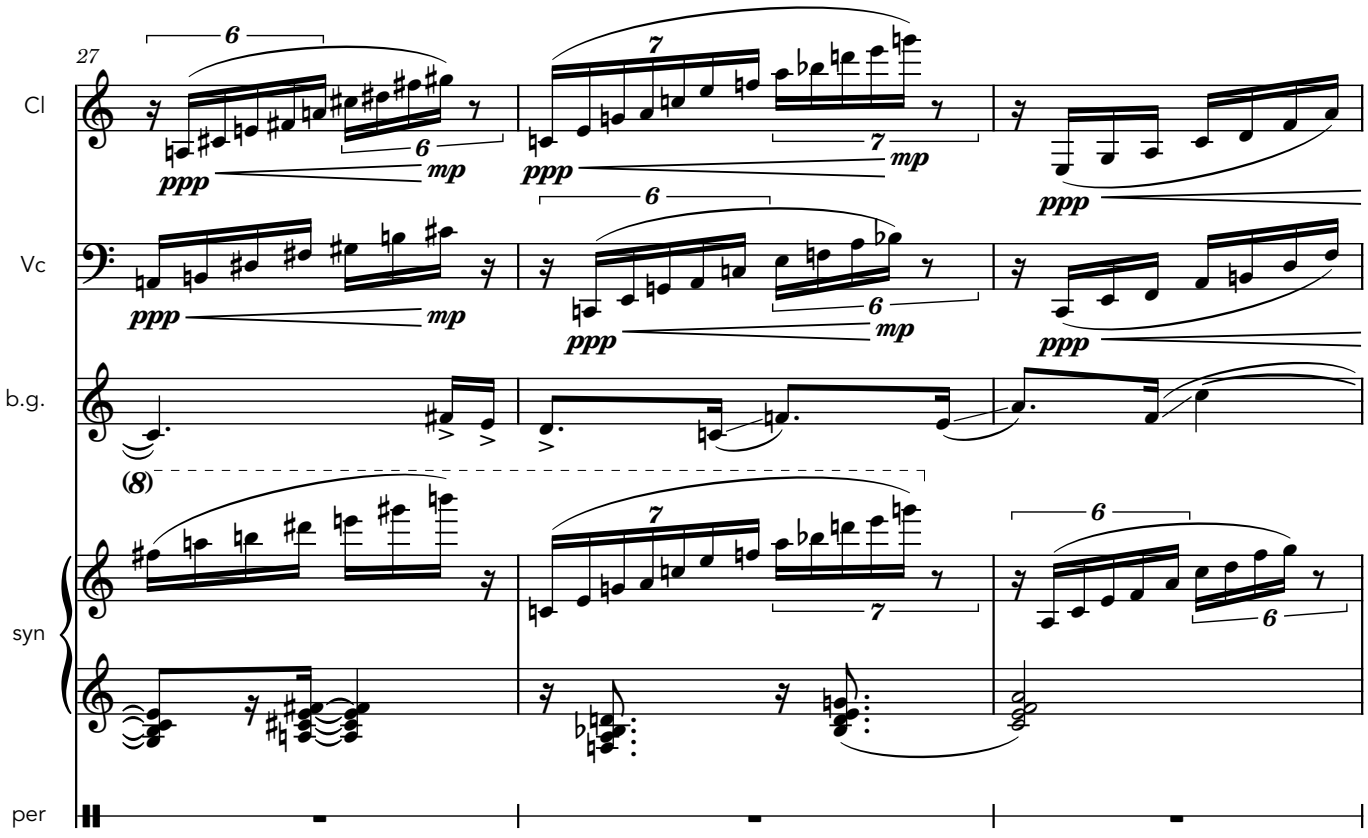

B
13
Cl
Vc
b.g.
syn
per
Solo
8va

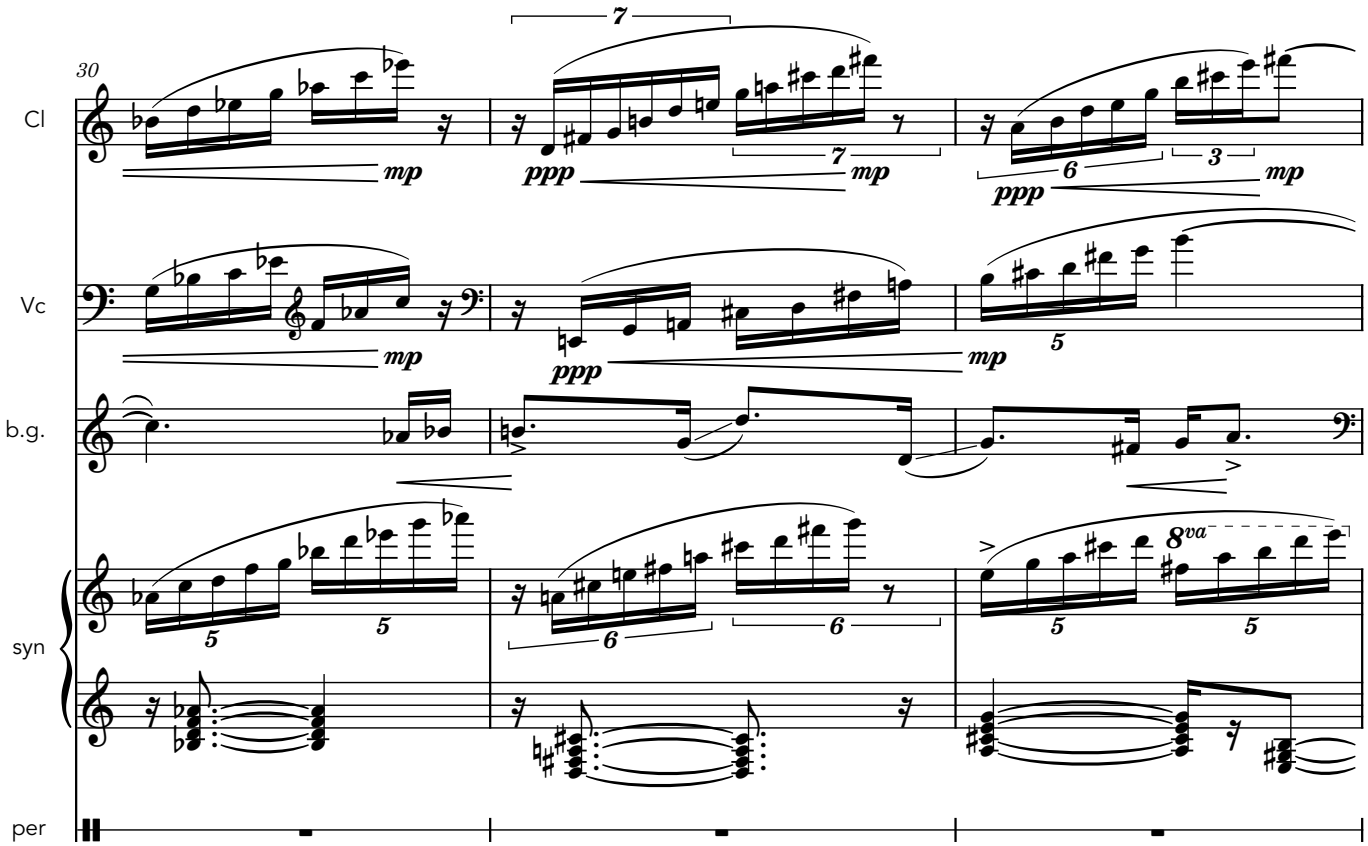

16
C
Cl
Vc
b.g.
syn
per
Solo
8va

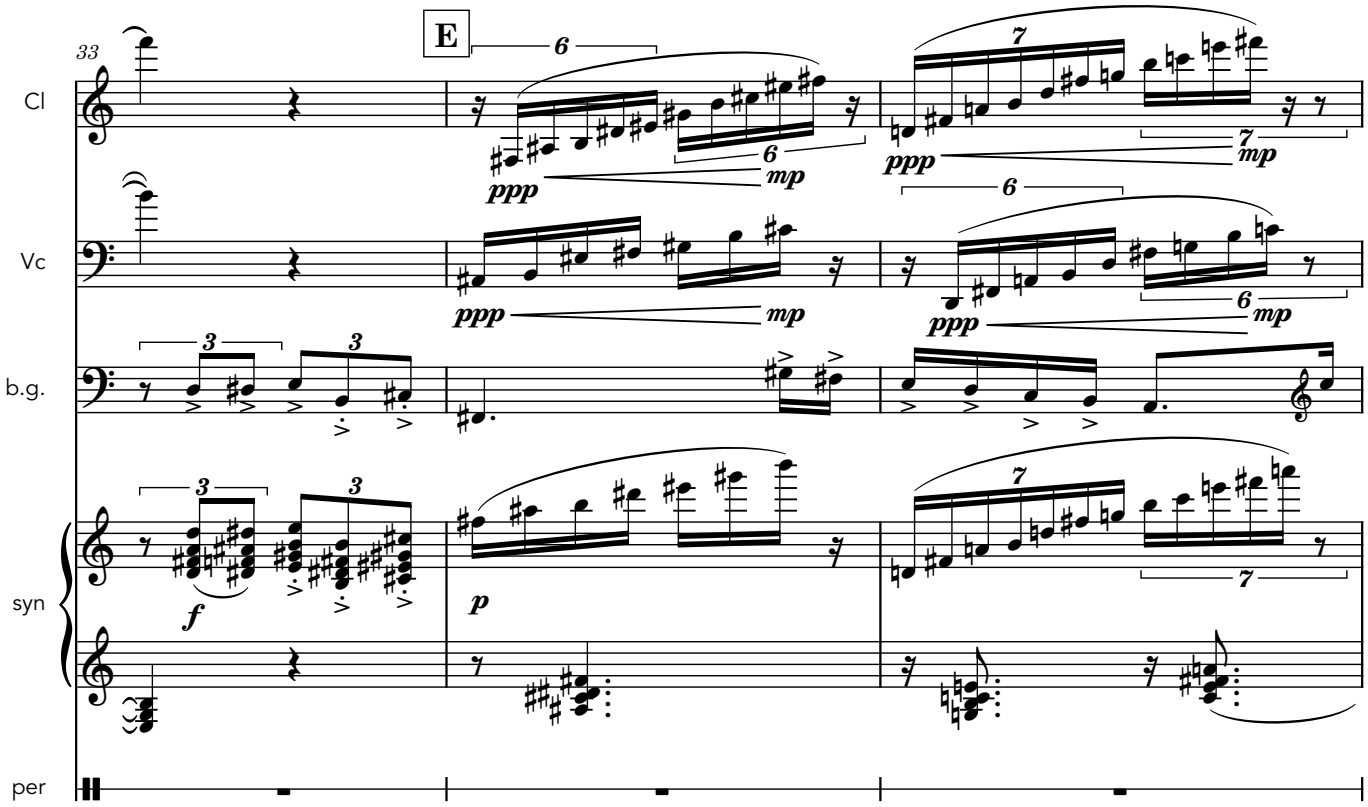

19
Cl
Vc
b.g.
syn
per
(8)
8va

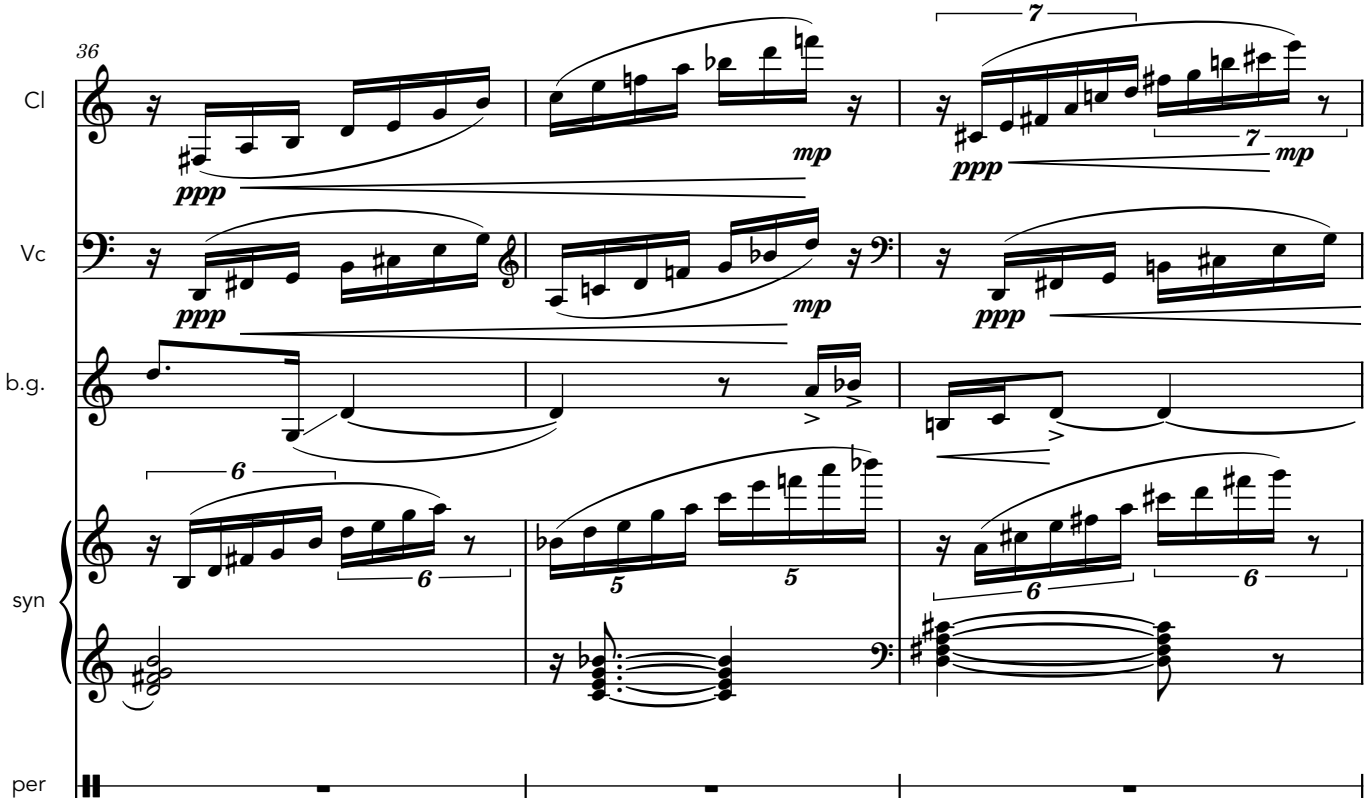

22
Cl
Vc
b.g.
syn
per
f
ff
pp
Ped.

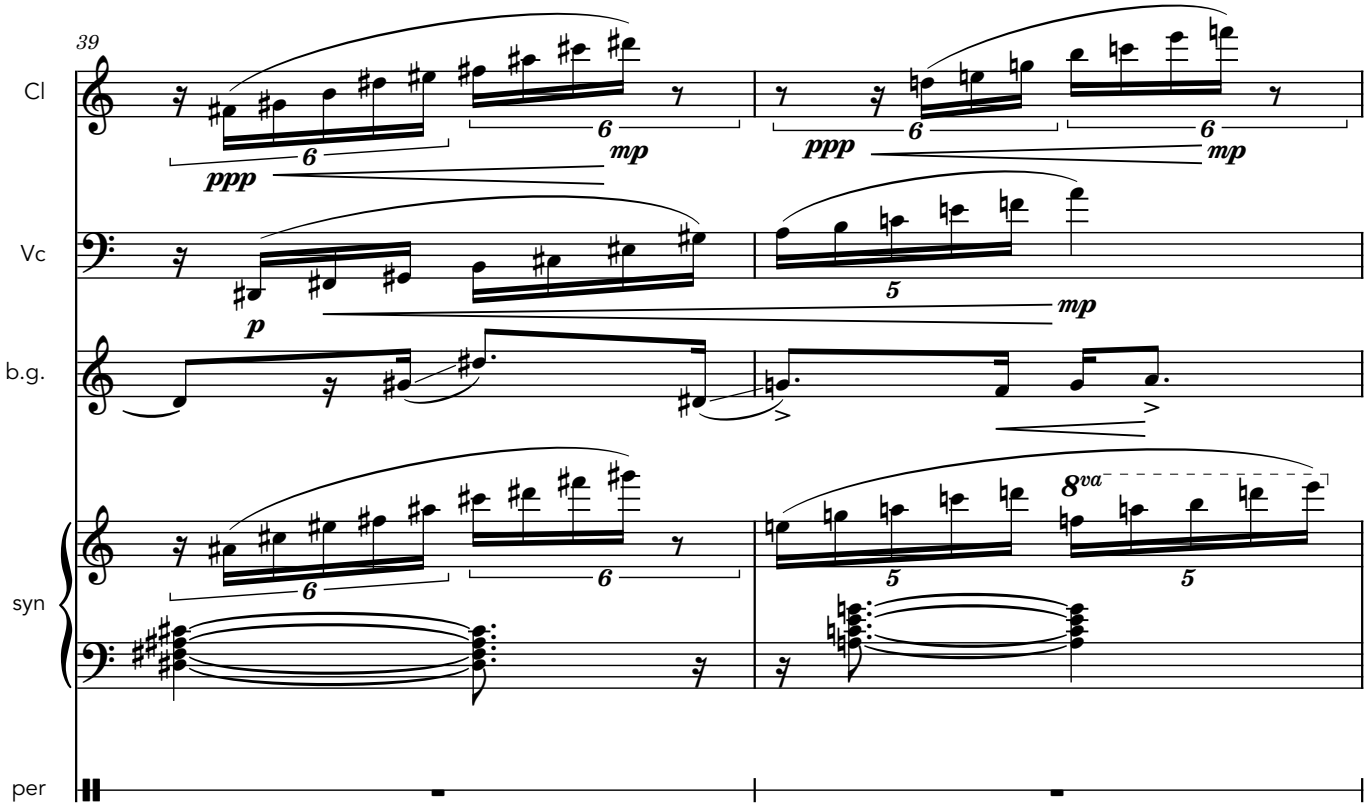

25
D
Cl
Vc
b.g.
syn
per
ppp
mp
solo, expressivo
8va
p
(Ped.)
Solo (long)

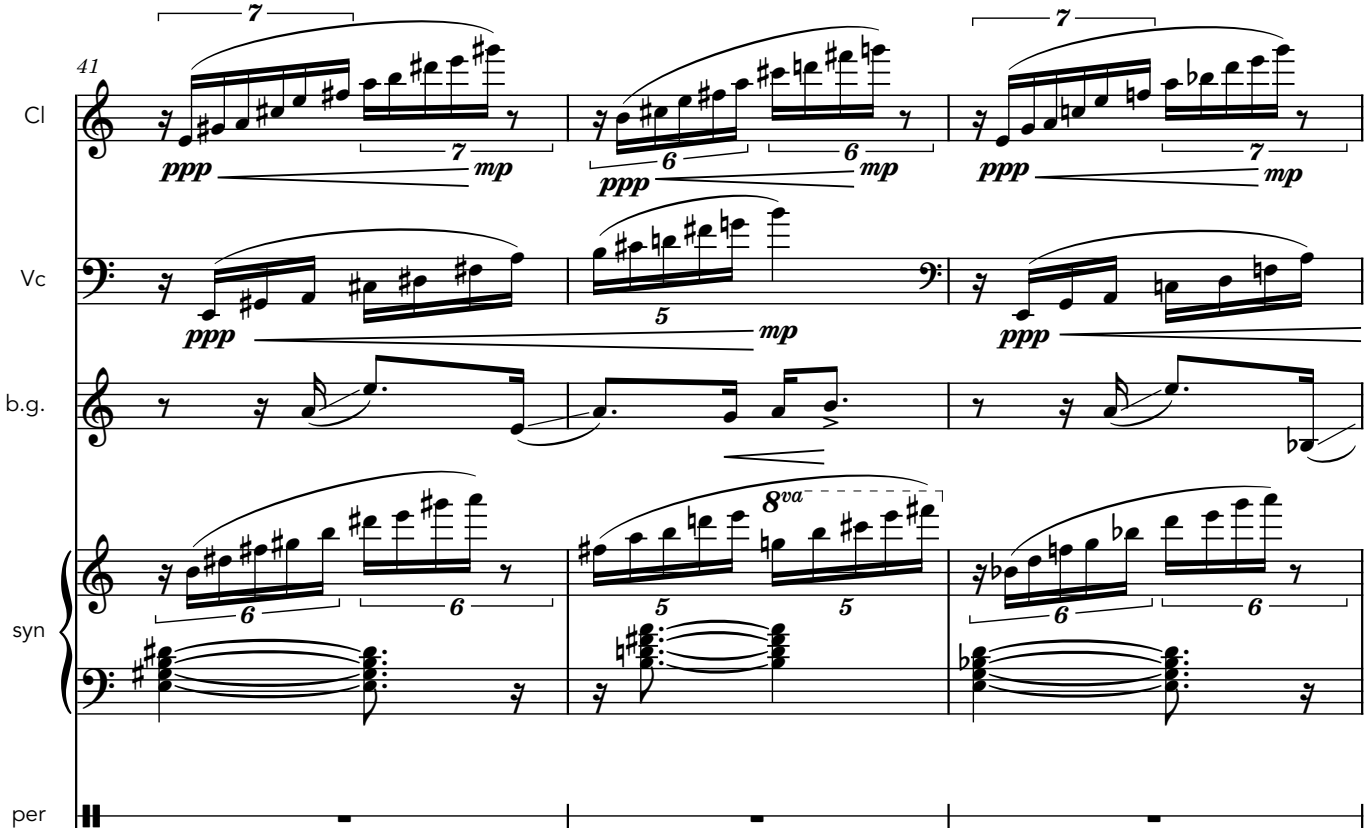

27
Cl
Vc
b.g.
syn
per
ppp
mp
(8)

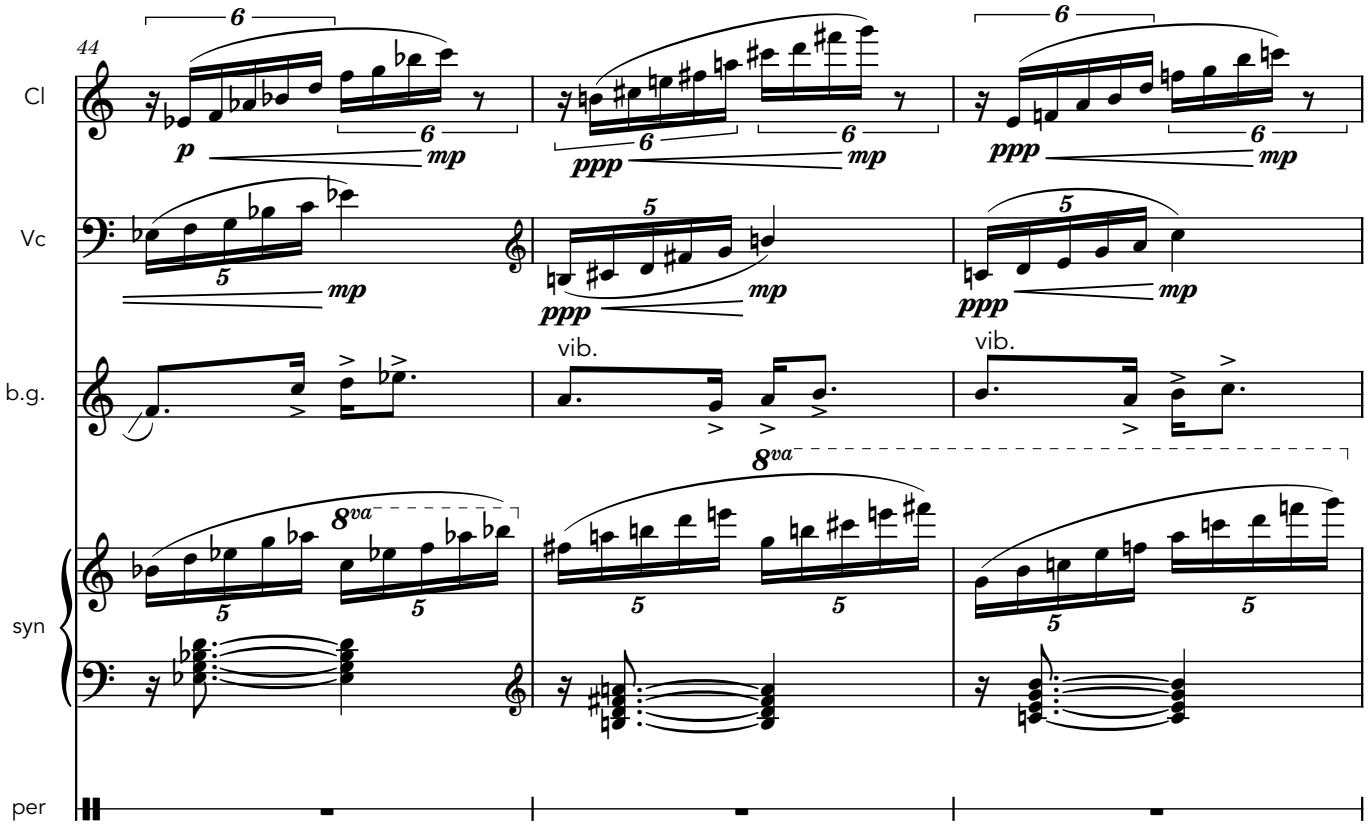

30
Cl
Vc
b.g.
syn
per
ppp
mp
8va

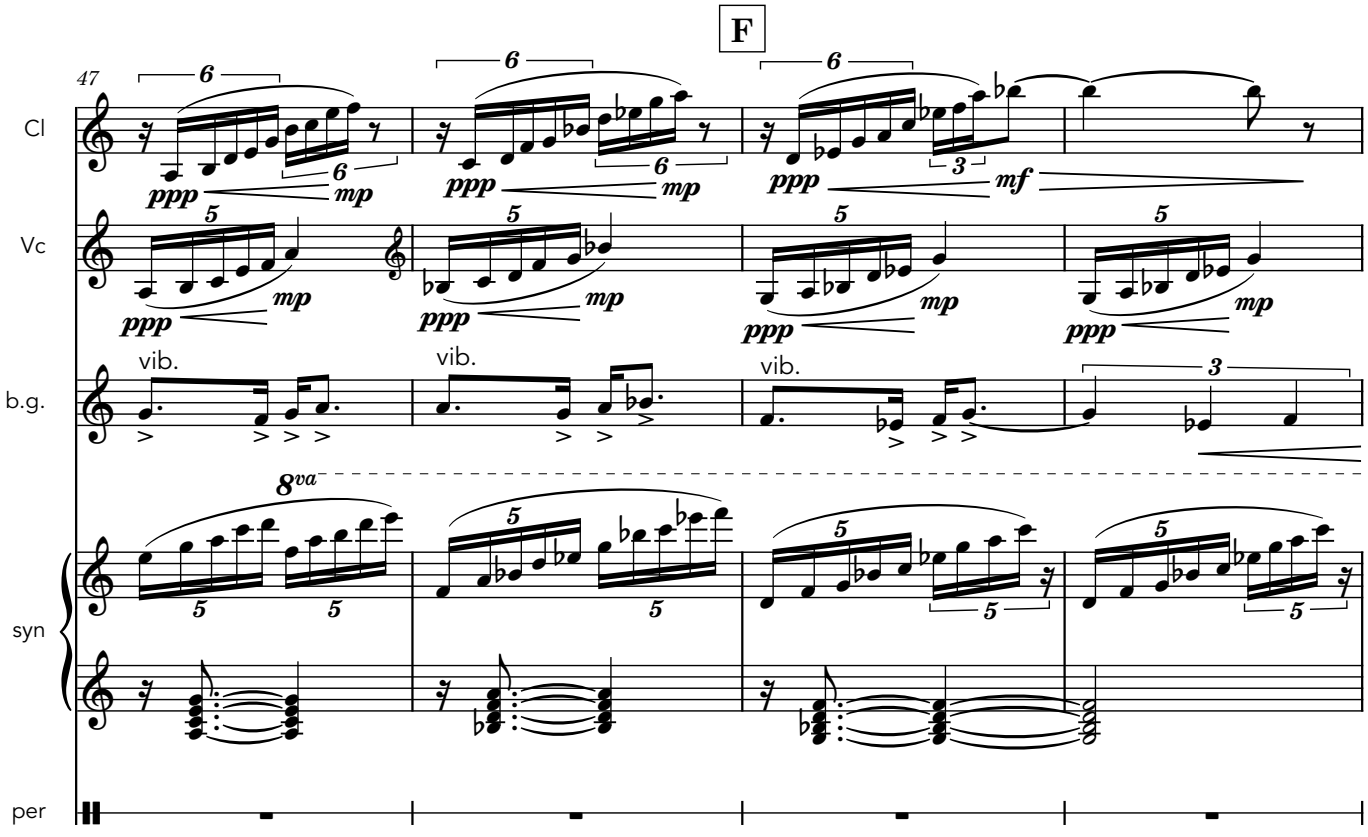

33
E
Cl
Vc
b.g.
syn
per
ppp
mp
p
f

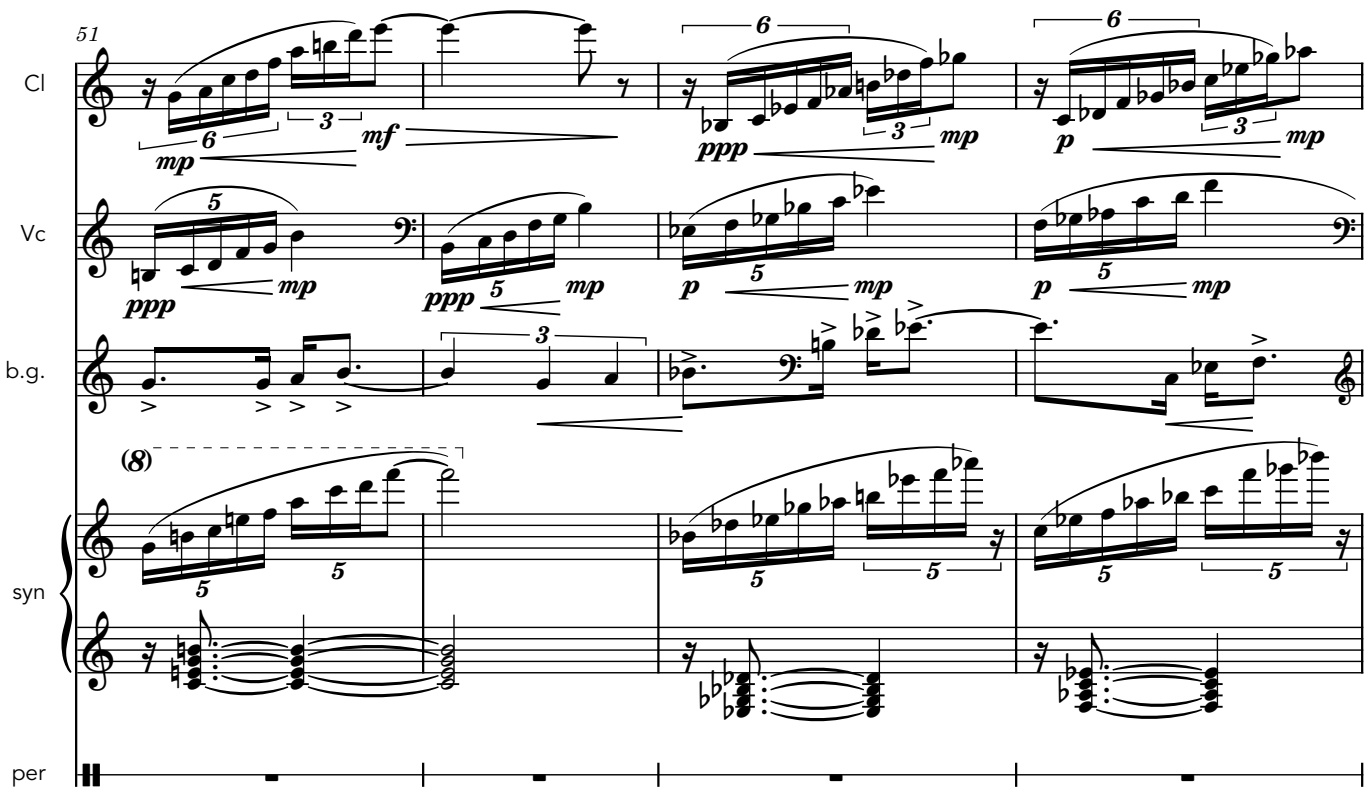

36
Cl
Vc
b.g.
syn
per
ppp
mp

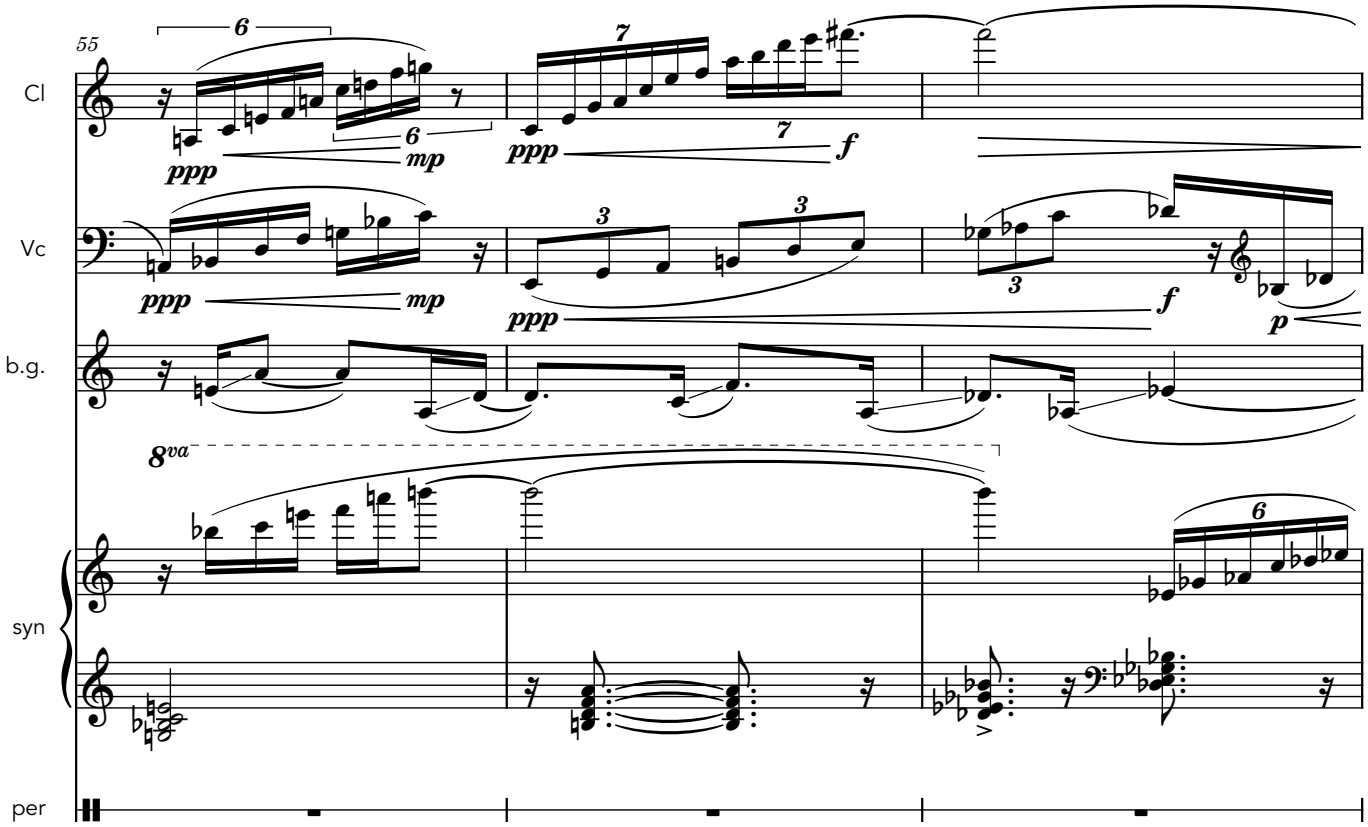

39
Cl
Vc
b.g.
syn
per
ppp
mp
p
8va

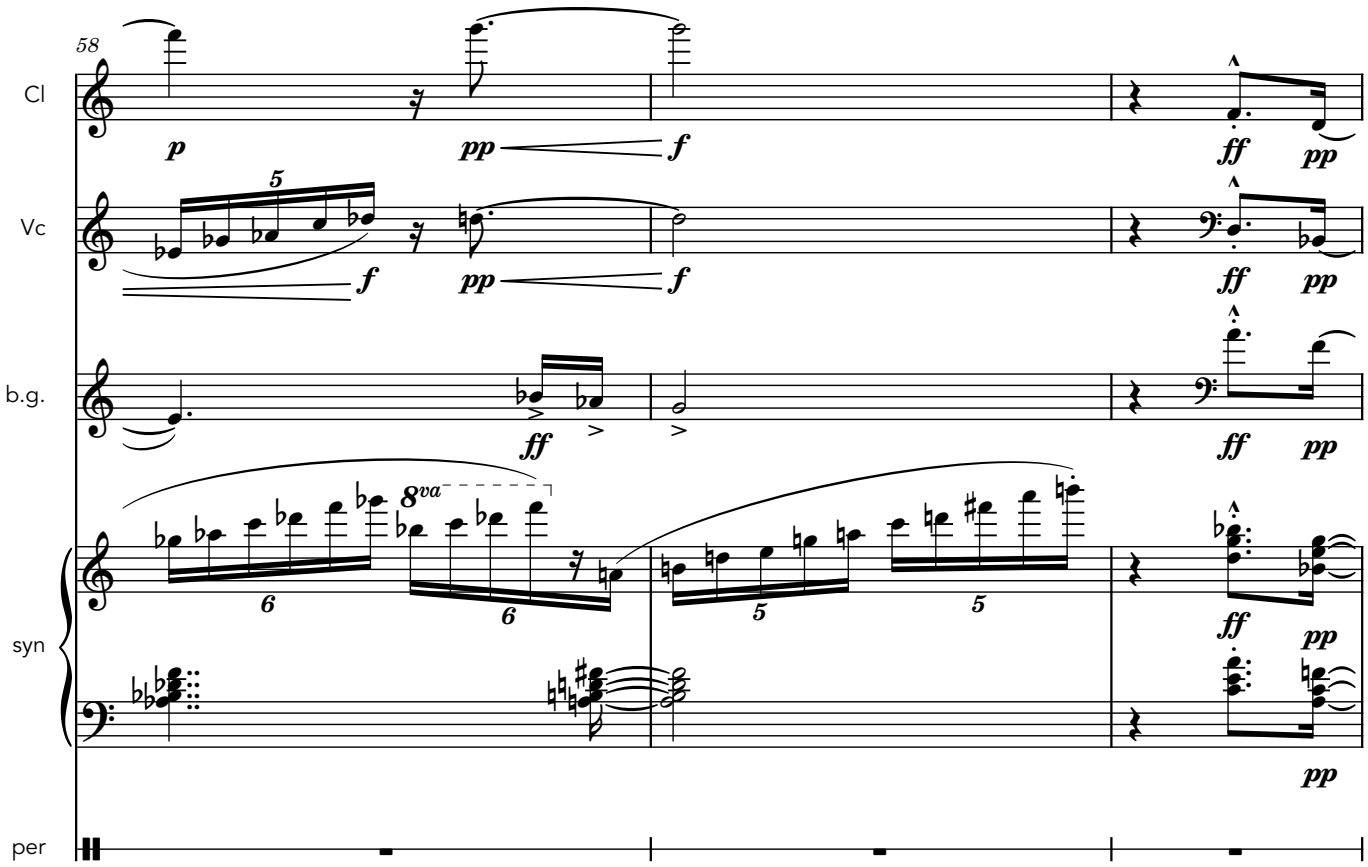

41
Cl
Vc
b.g.
syn
per
ppp
mp
8va

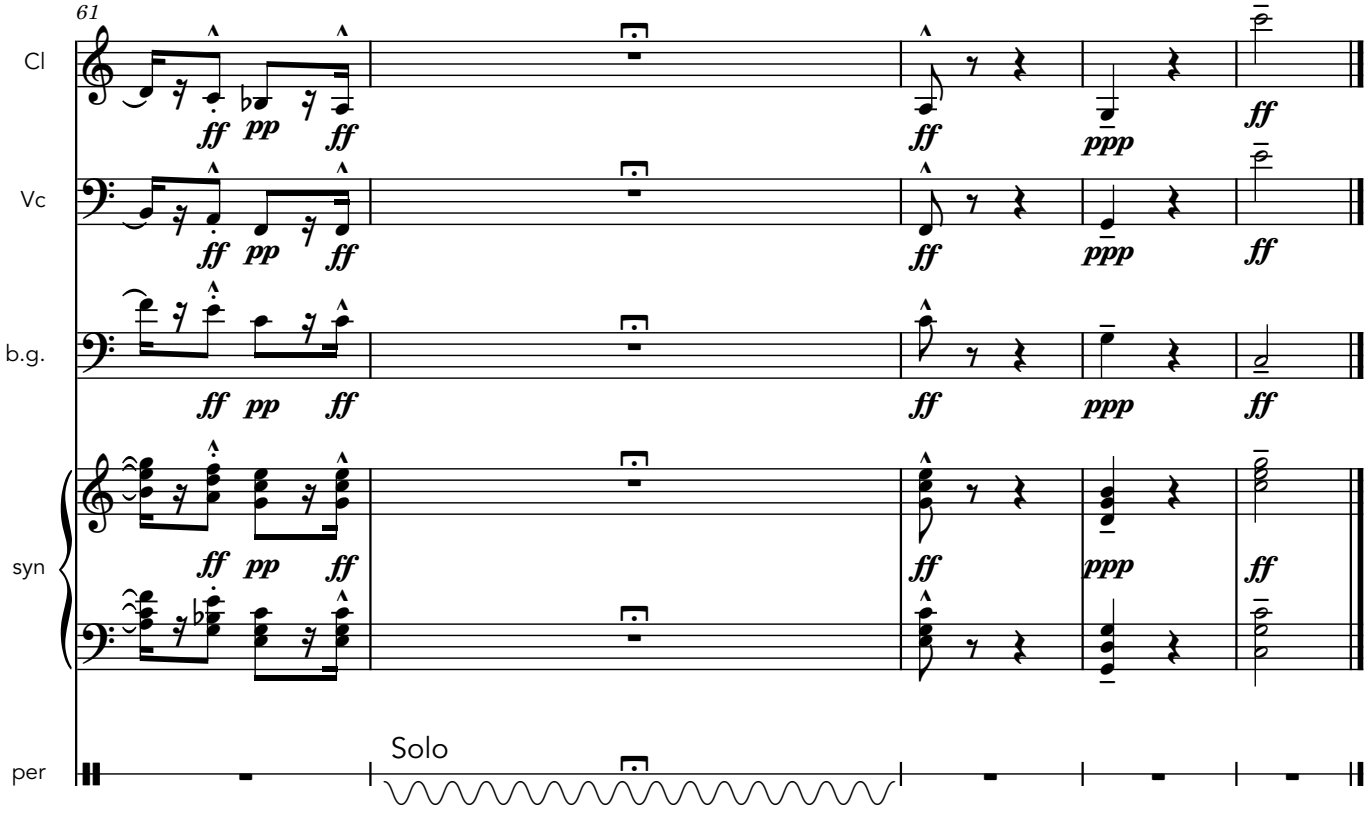

44
Cl
Vc
b.g.
syn
per
p
mp
ppp
vib.
8va


F
47
Cl
Vc
b.g.
syn
per
ppp
mp
mf
vib.
8va

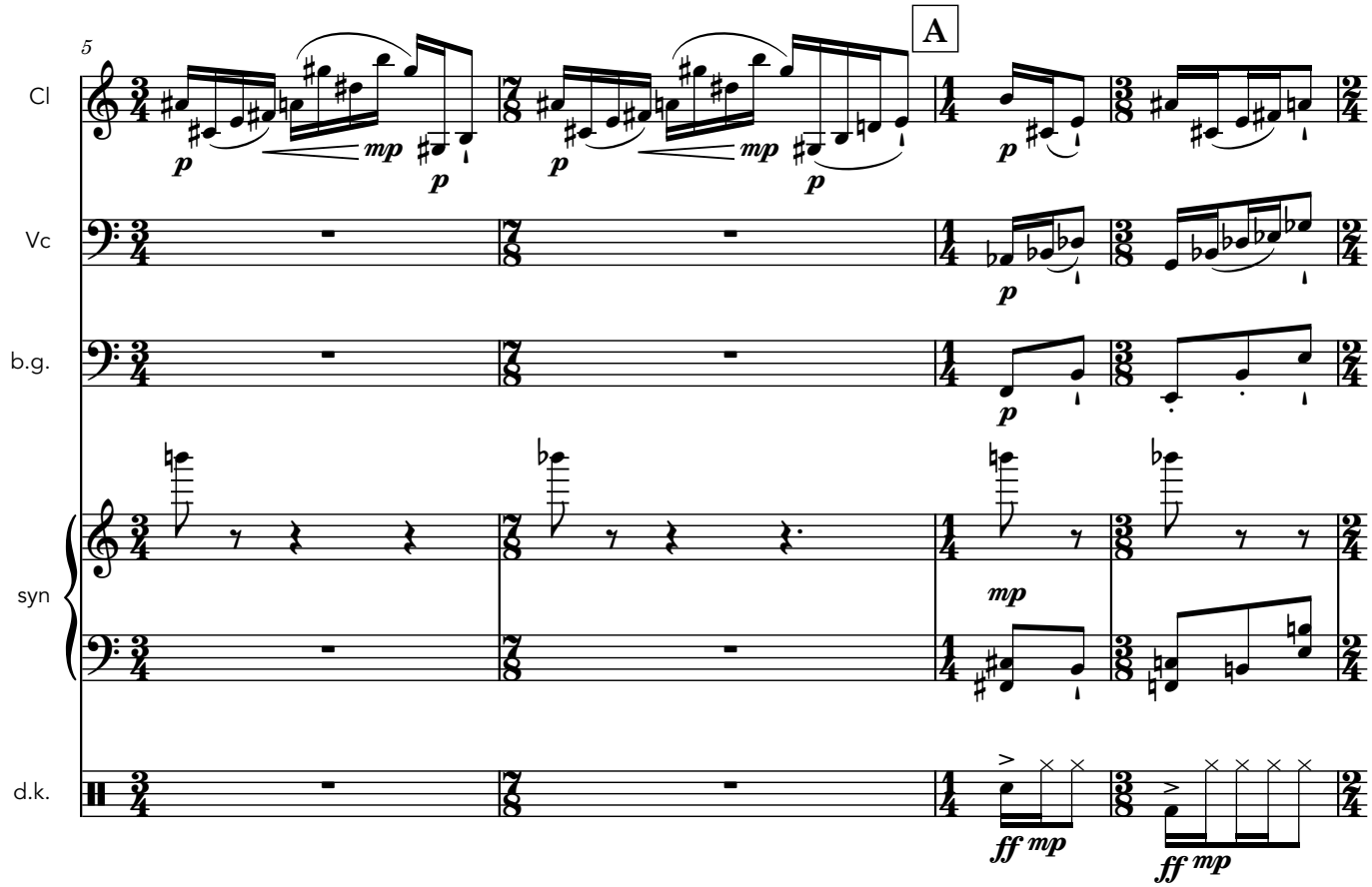

51
Cl
Vc
b.g.
syn
per
mp
mf
ppp
p
(8)

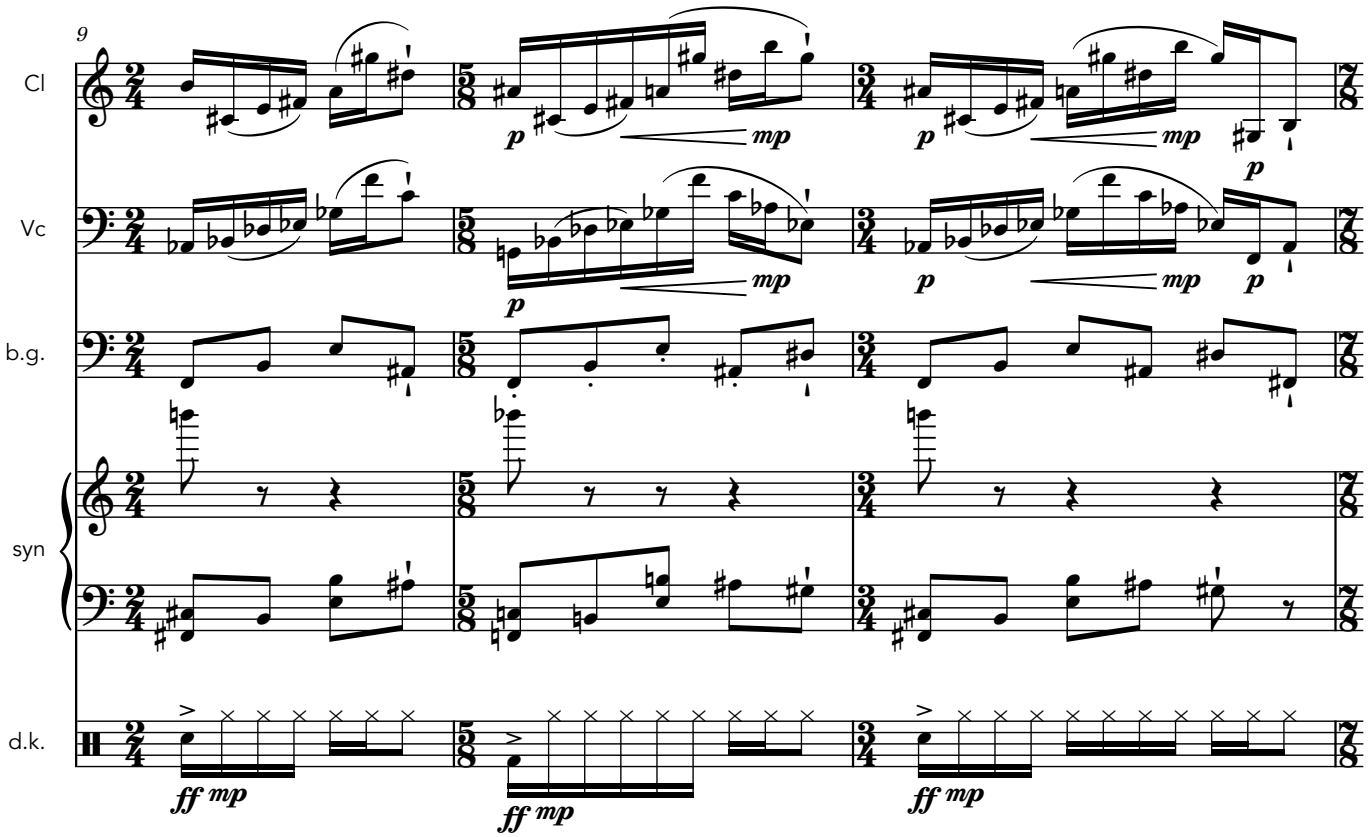

55
Cl
Vc
b.g.
syn
per
ppp
mp
f
p
8va

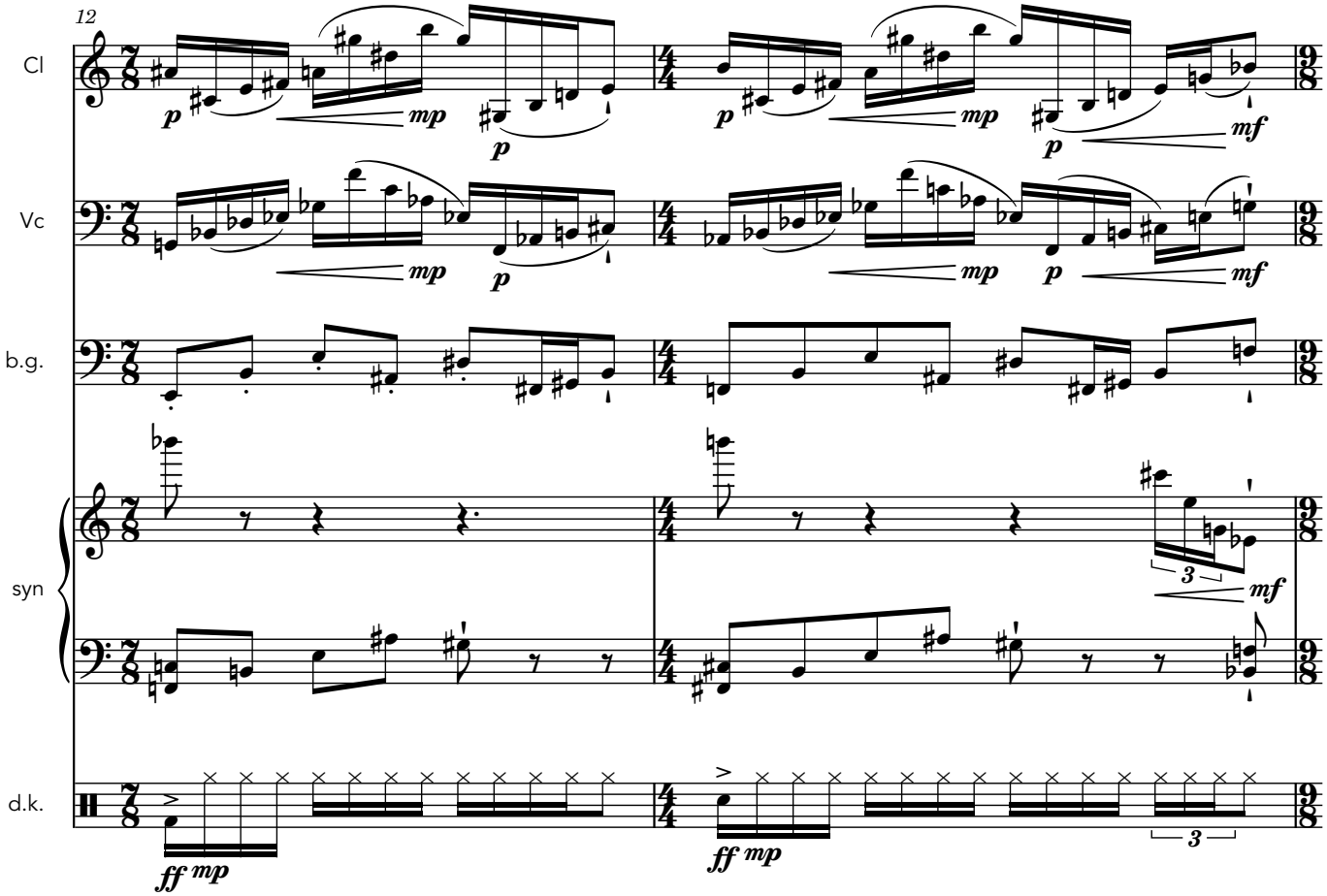

58
Cl
Vc
b.g.
syn
per
p
pp
f
ff
8va

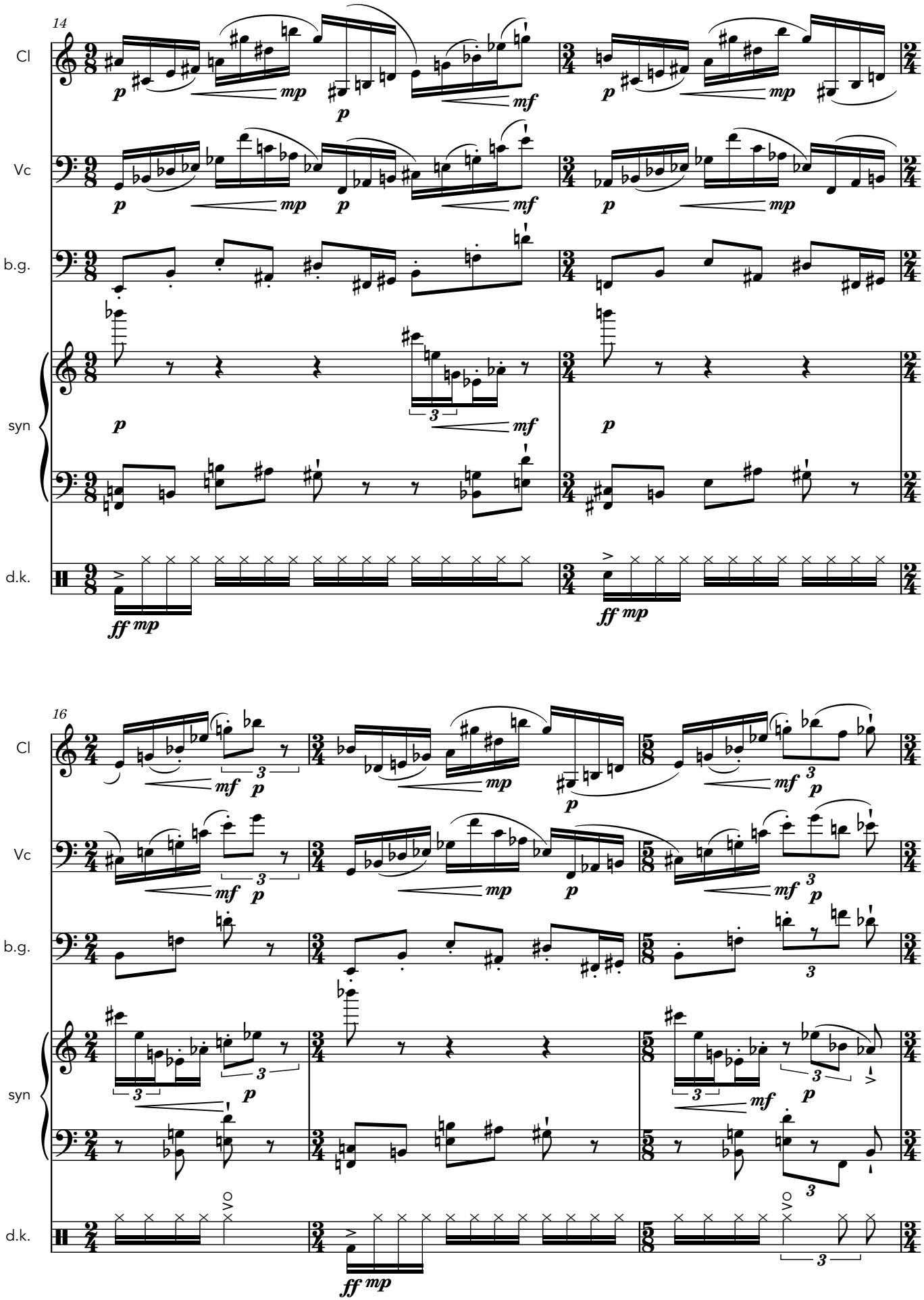

61
Cl
Vc
b.g.
syn
per
ff
pp
ppp
Solo

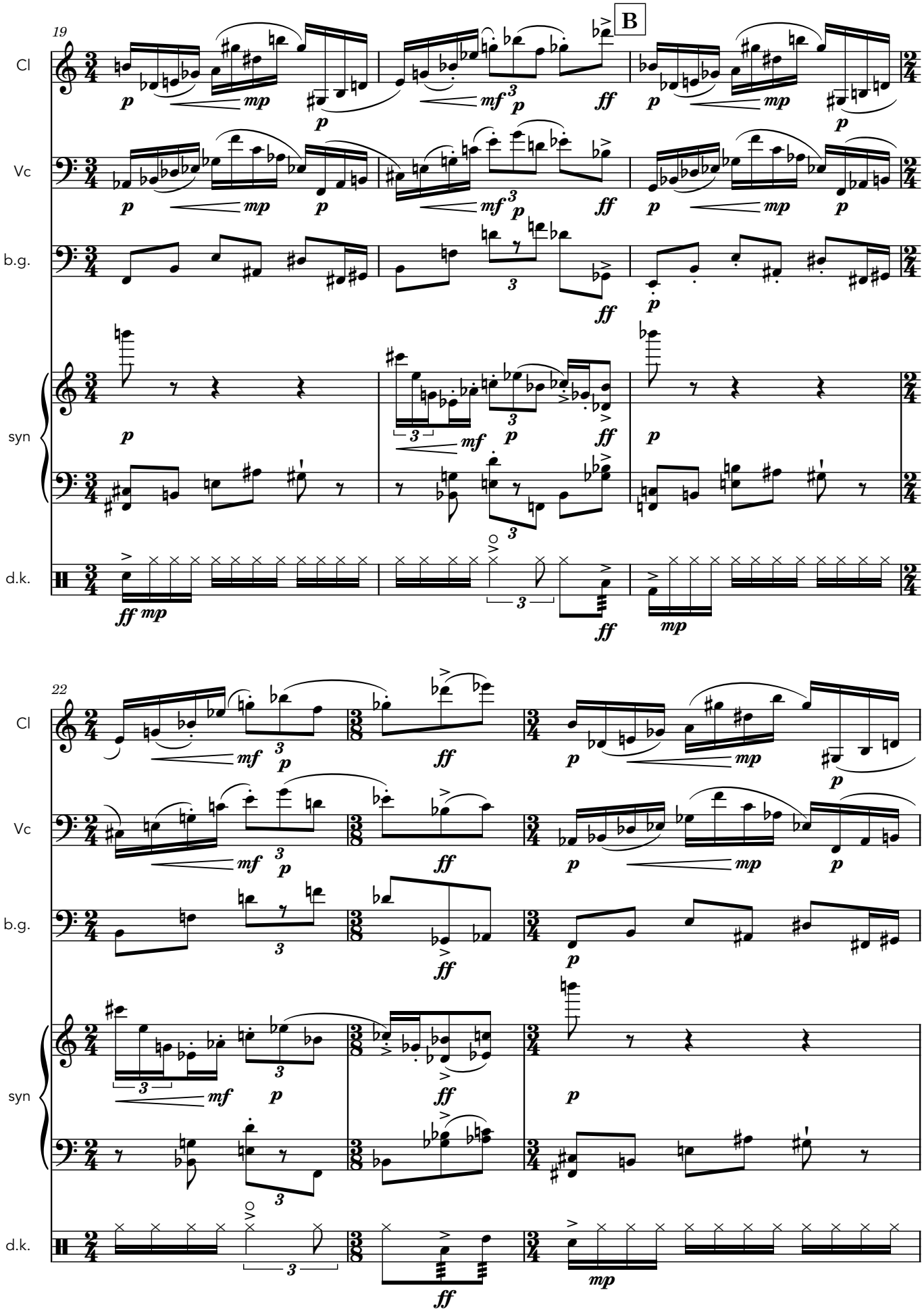
(5) Rounded Binary

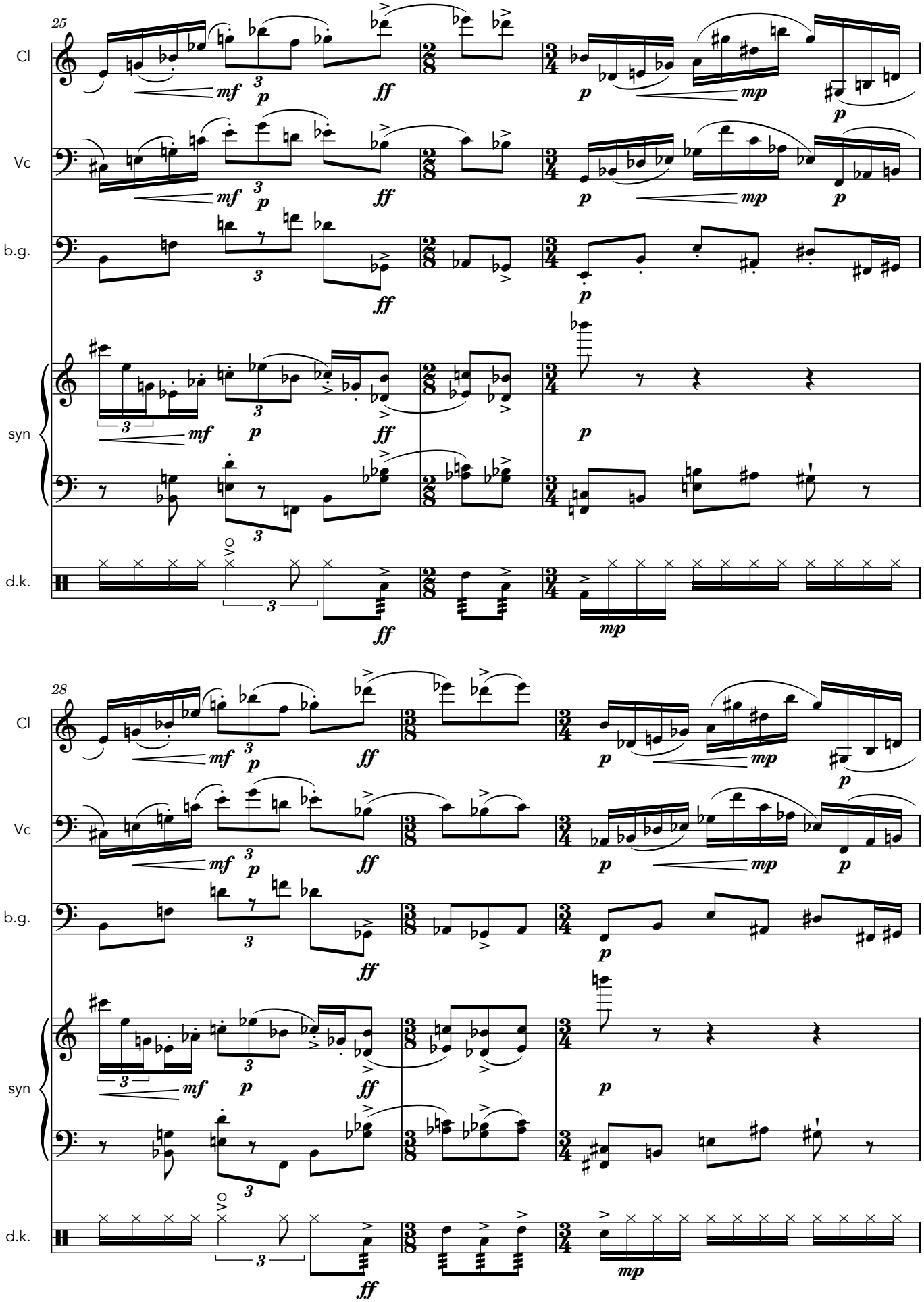


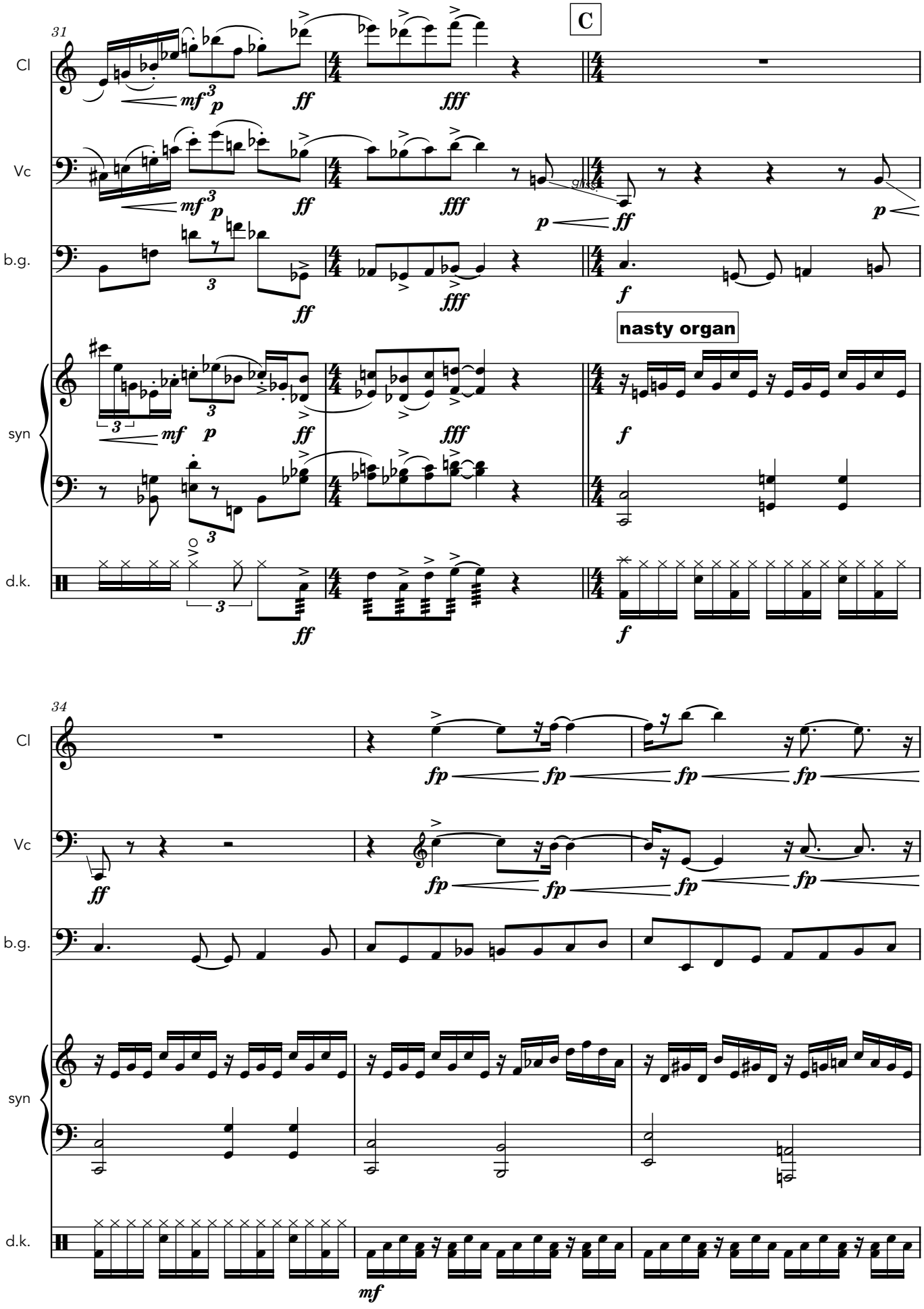

9
Cl
Vc
b.g.
syn
d.k.
p
mp
ff mp

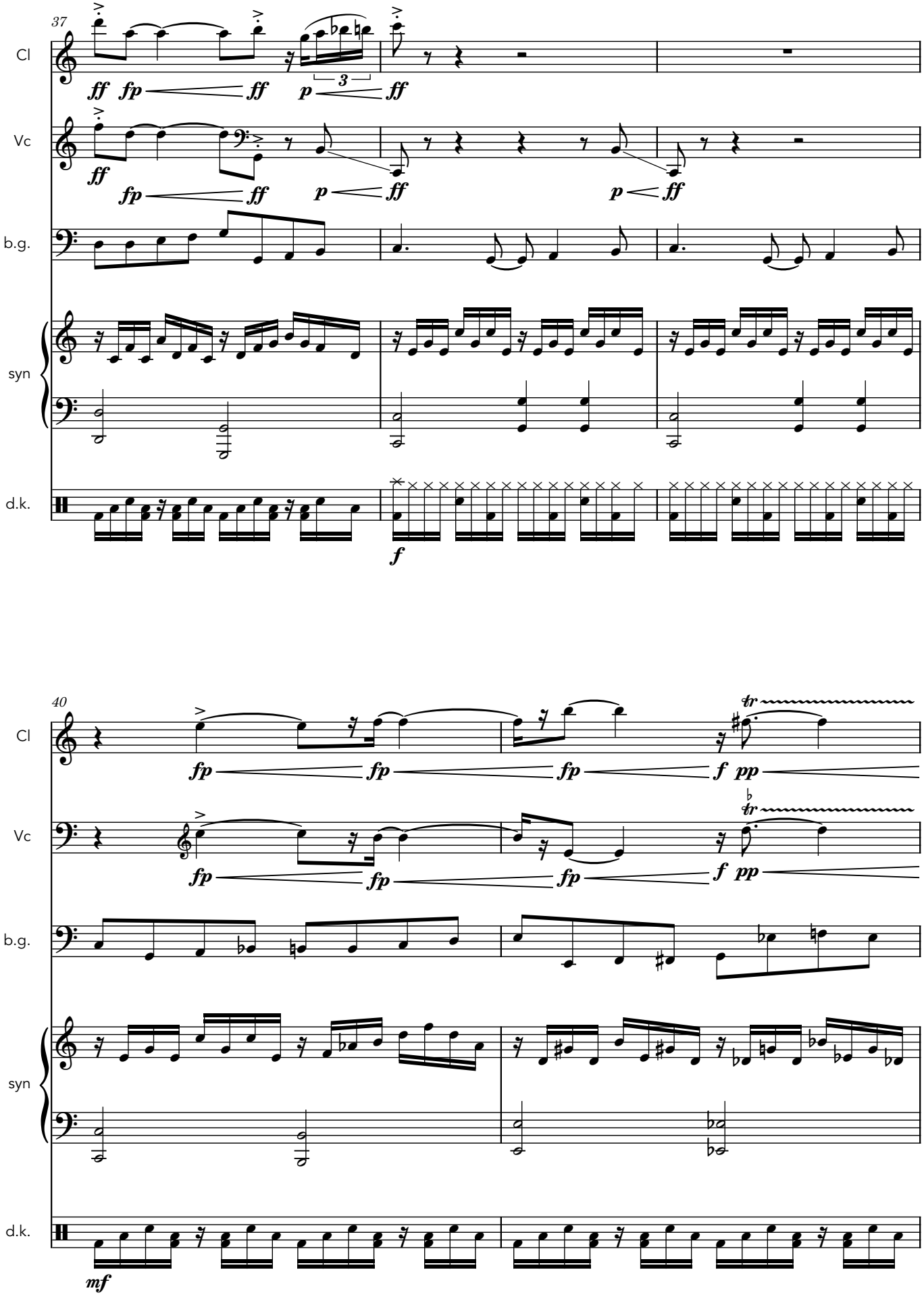

12
Cl
Vc
b.g.
syn
d.k.
p
mp
mf
ff mp
3

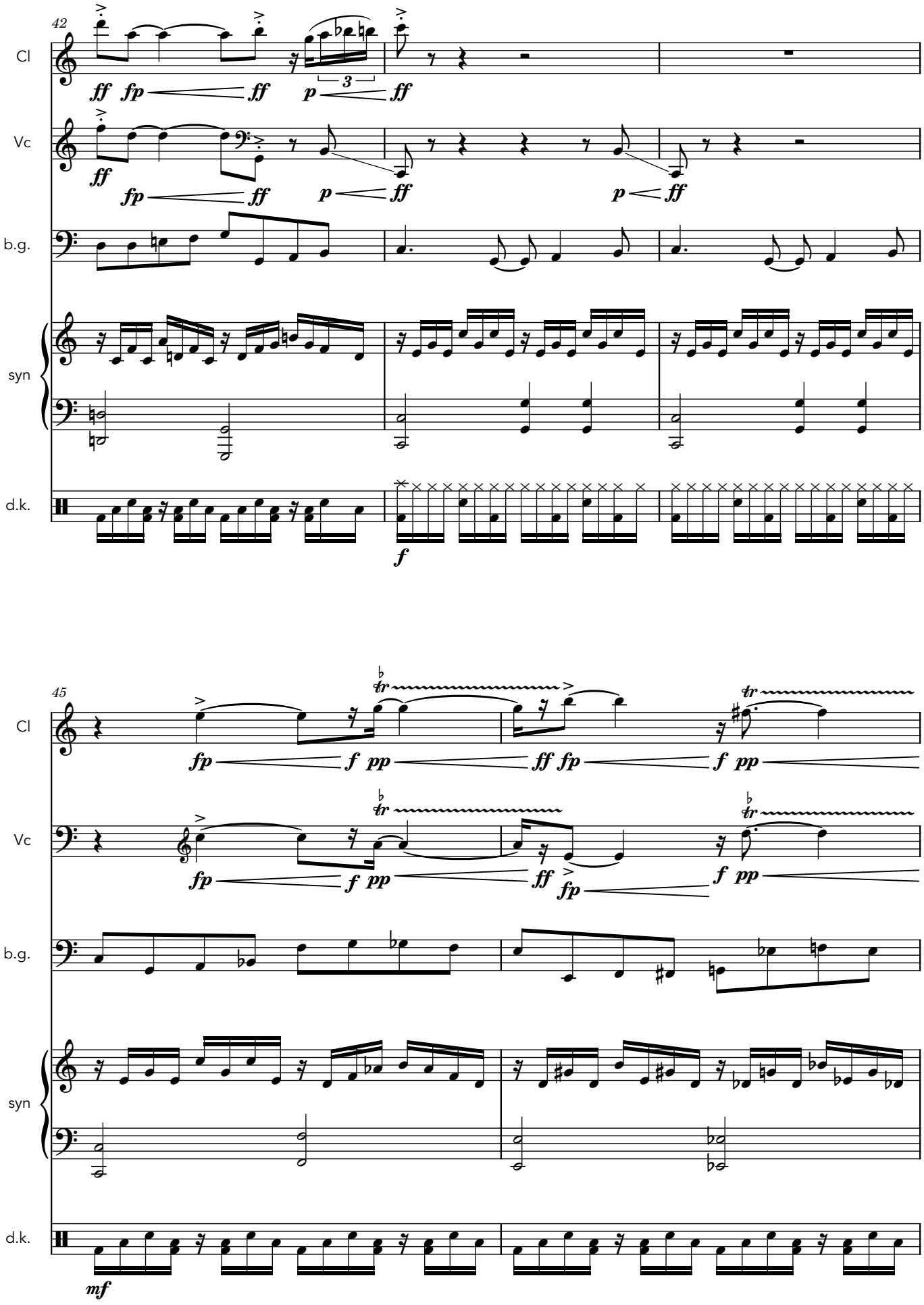

14
Cl
Vc
b.g.
syn
d.k.
16
Cl
Vc
b.g.
syn
d.k.

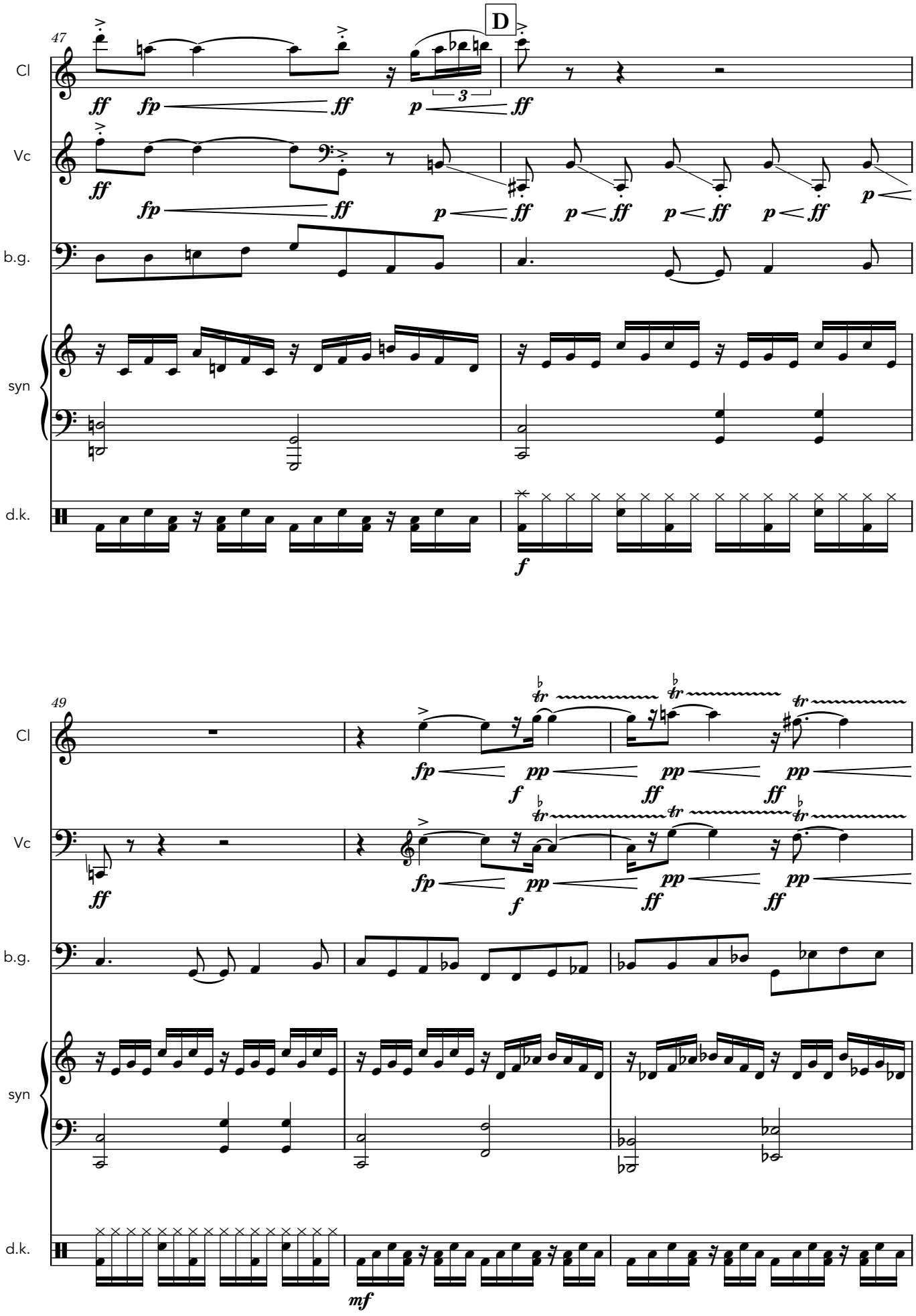

19
B
Cl
Vc
b.g.
syn
d.k.
22
Cl
Vc
b.g.
syn
d.k.

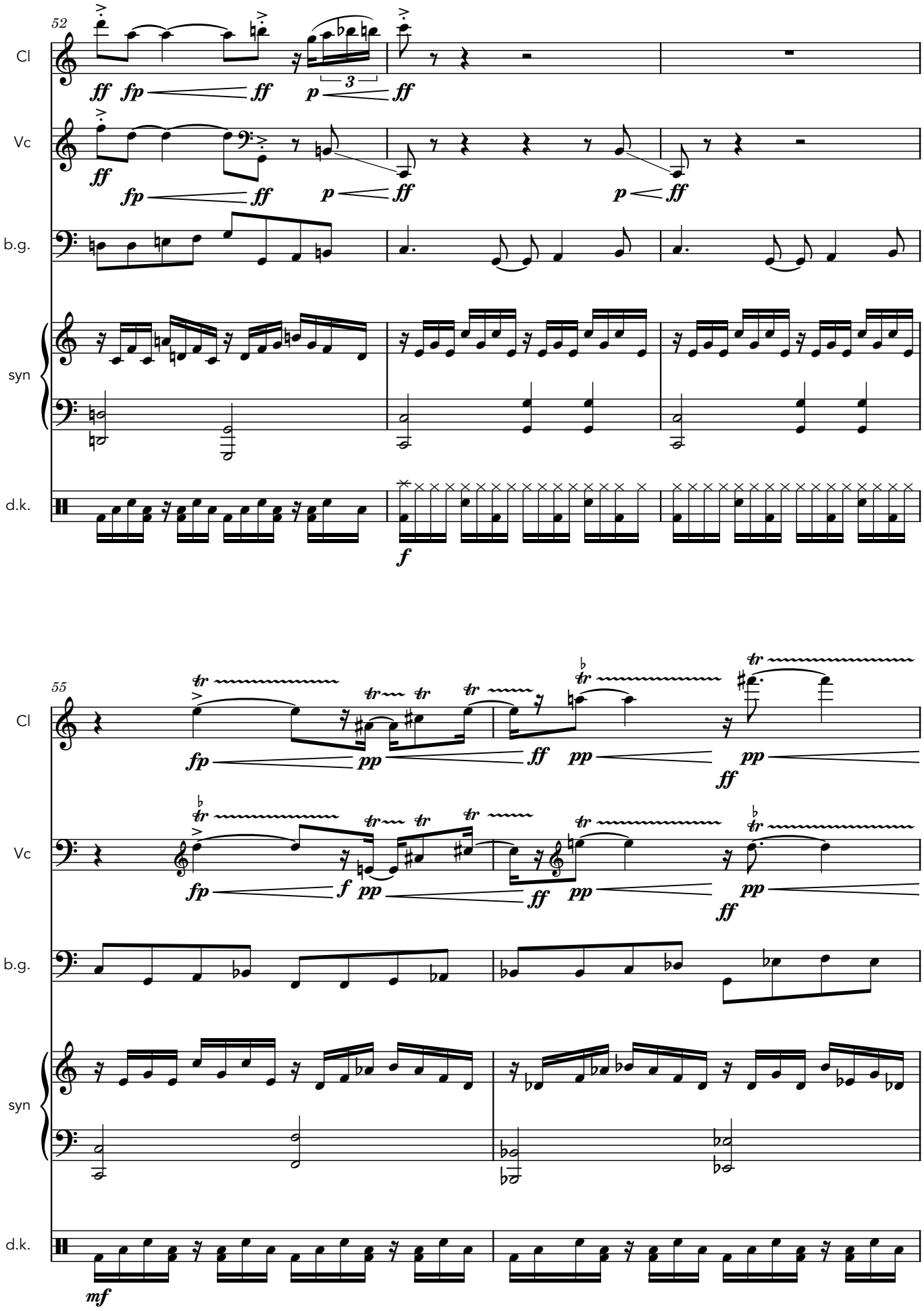

25
Cl
Vc
b.g.
syn
d.k.
28
Cl
Vc
b.g.
syn
d.k.

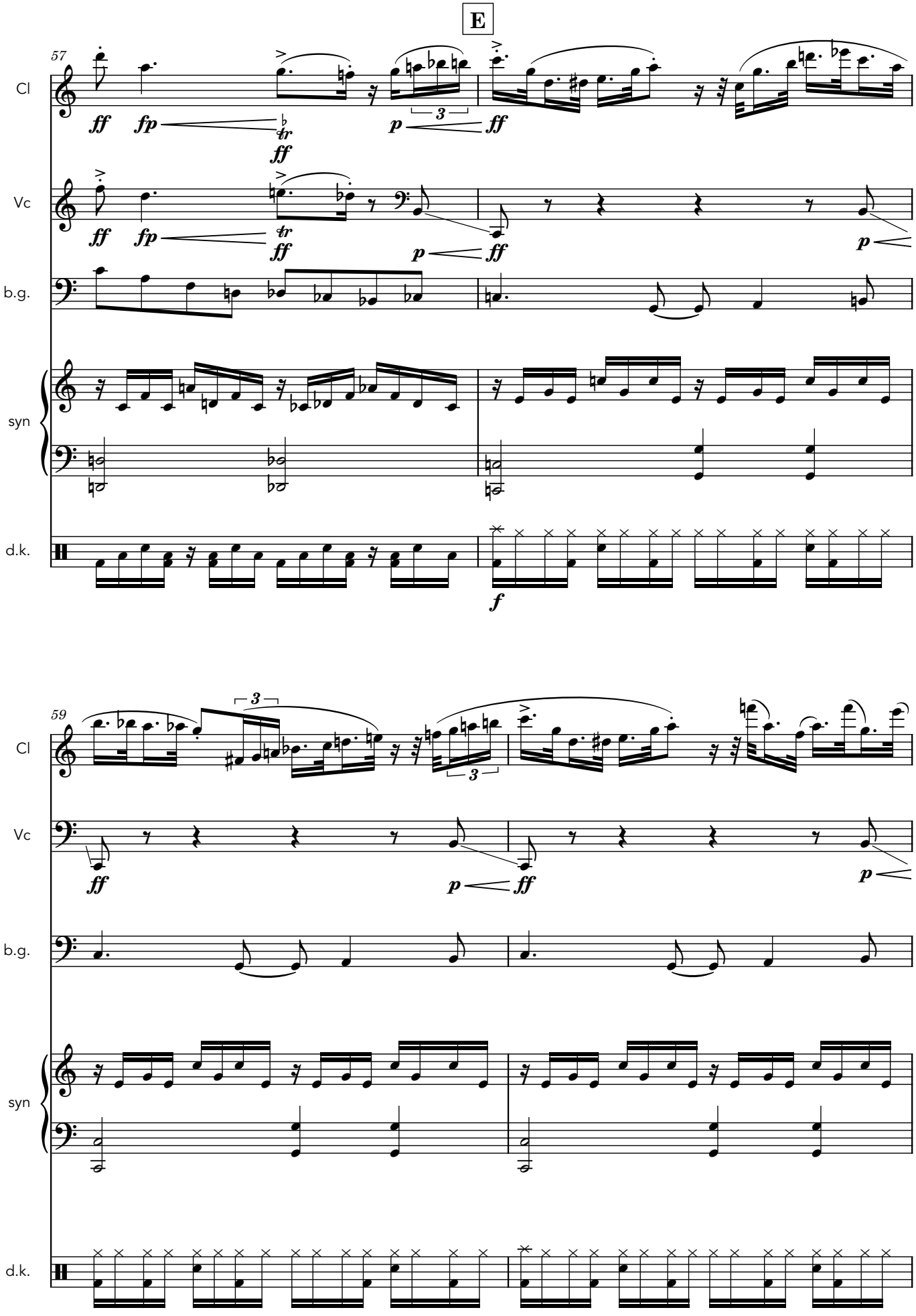

31
C
Cl
Vc
b.g.
syn
d.k.
nasty organ
34

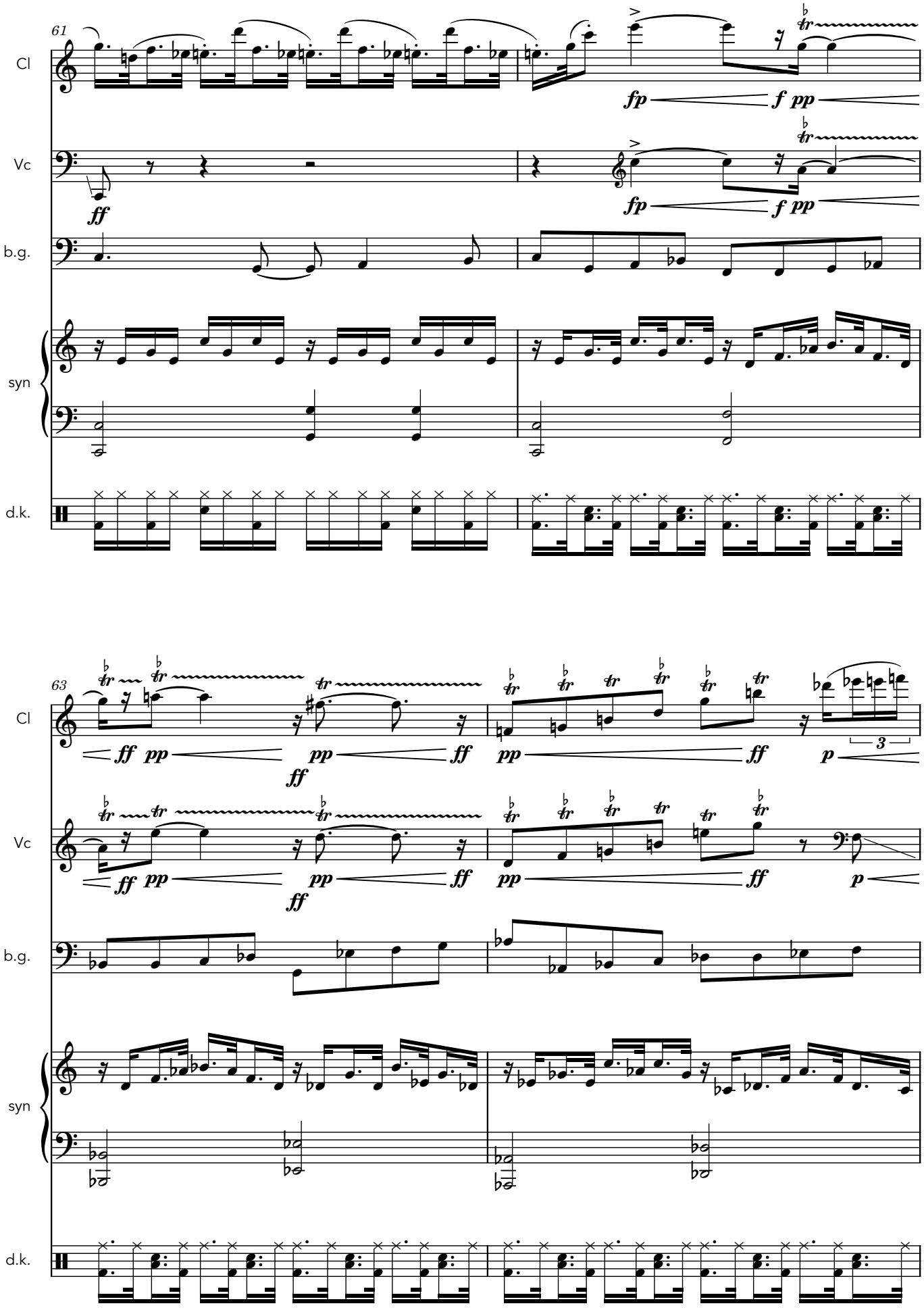

37
Cl
Vc
b.g.
syn
d.k.
40
Cl
Vc
b.g.
syn
d.k.

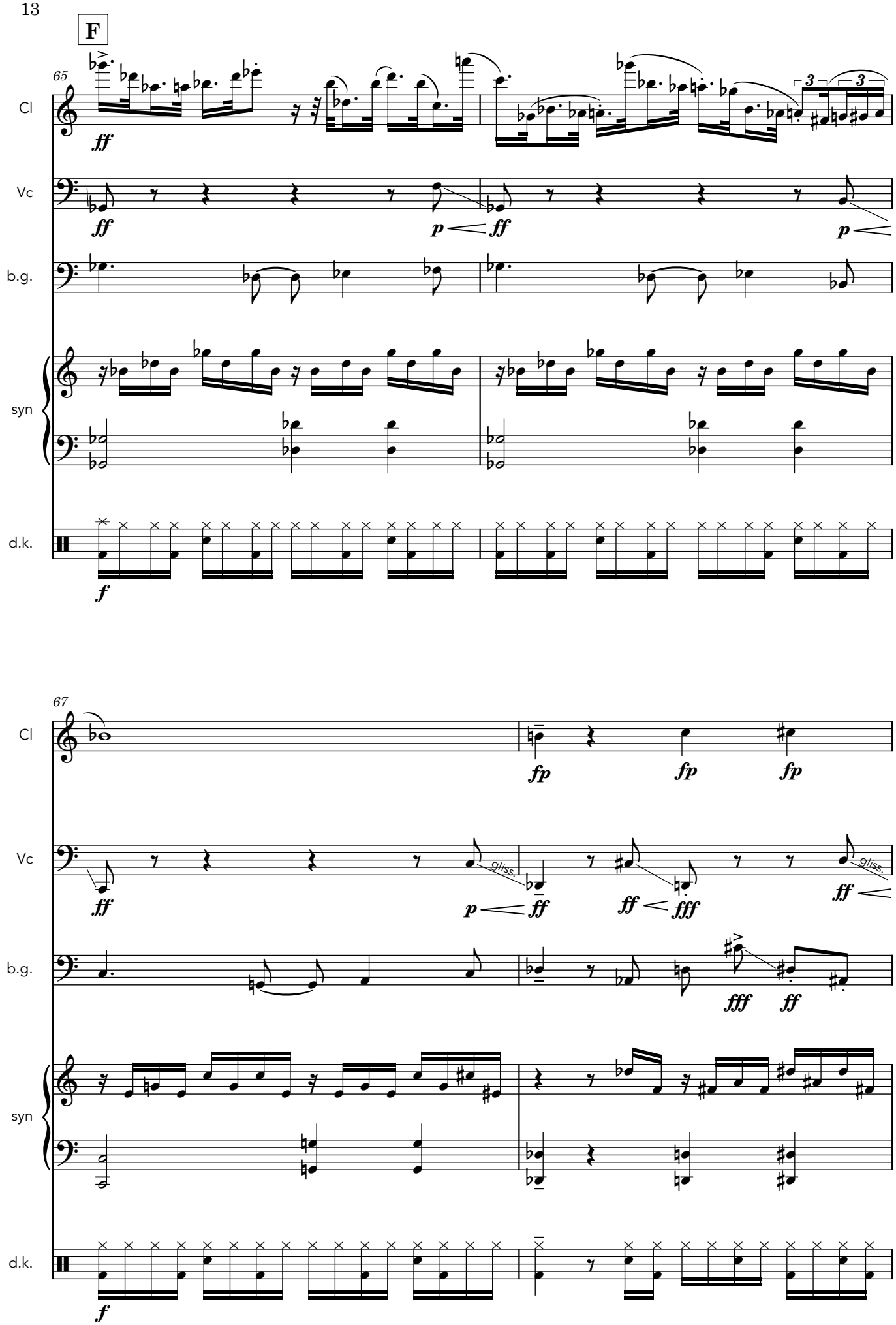

42
Cl
Vc
b.g.
syn
d.k.
ff fp ff
p ff
3
45
fp f pp
ff fp
mf

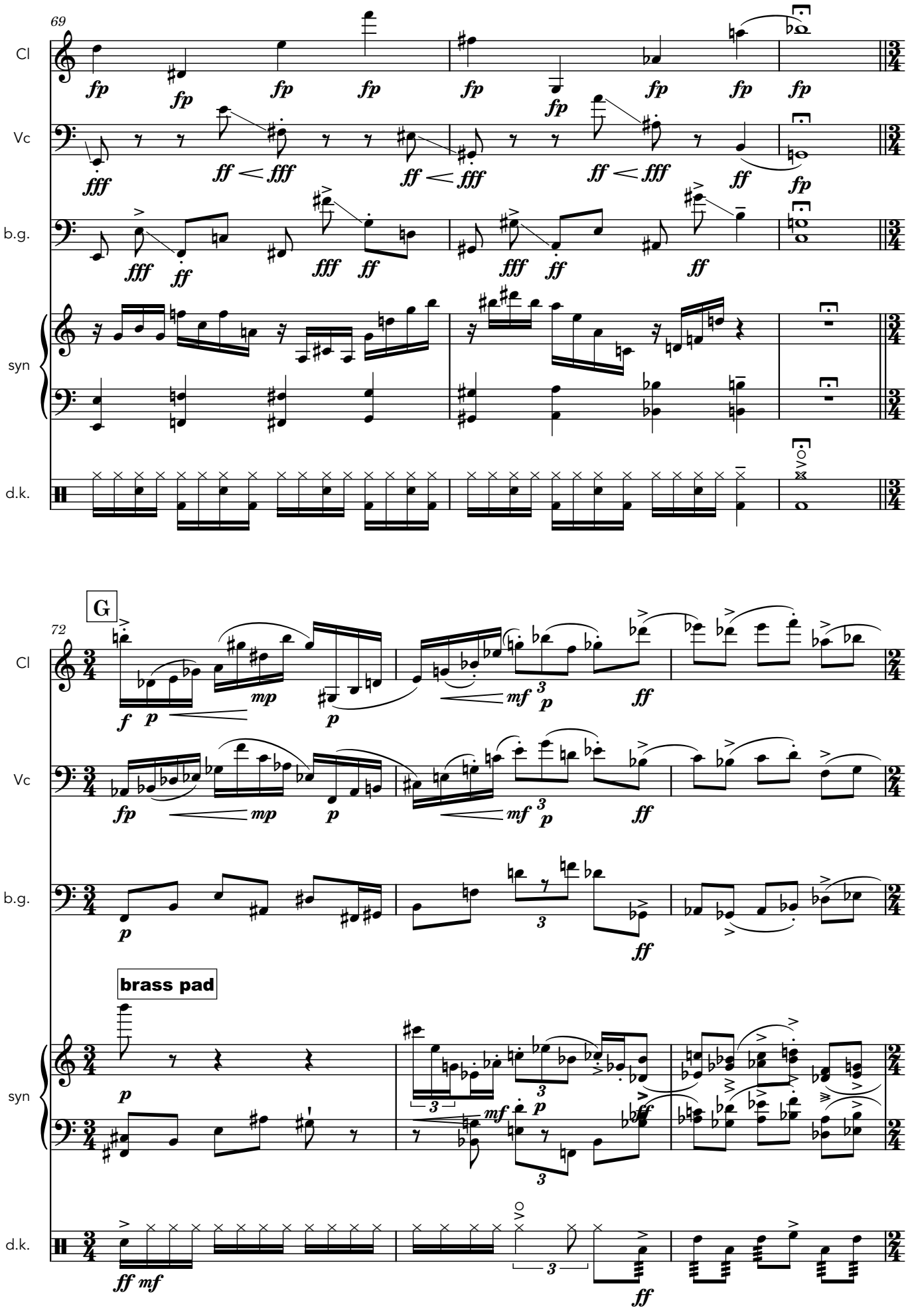

47
D
Cl
Vc
b.g.
syn
d.k.
ff fp ff p 3 ff
ff fp ff p ff p ff p ff p ff p
f
49
Cl
Vc
b.g.
syn
d.k.
fp pp f pp ff pp ff
ff fp pp f pp ff pp ff
mf

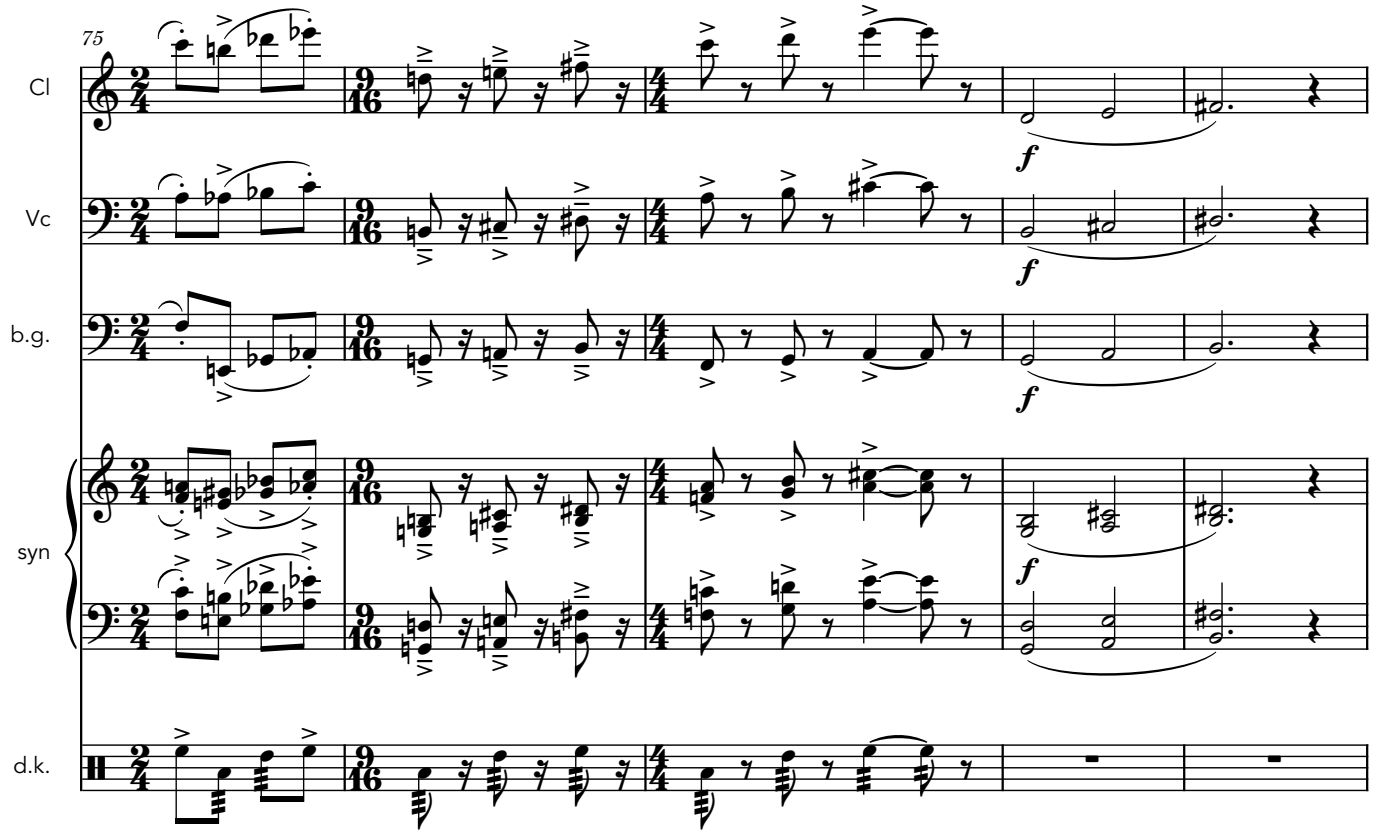

52
Cl
Vc
b.g.
syn
d.k.
55
Cl
Vc
b.g.
syn
d.k.

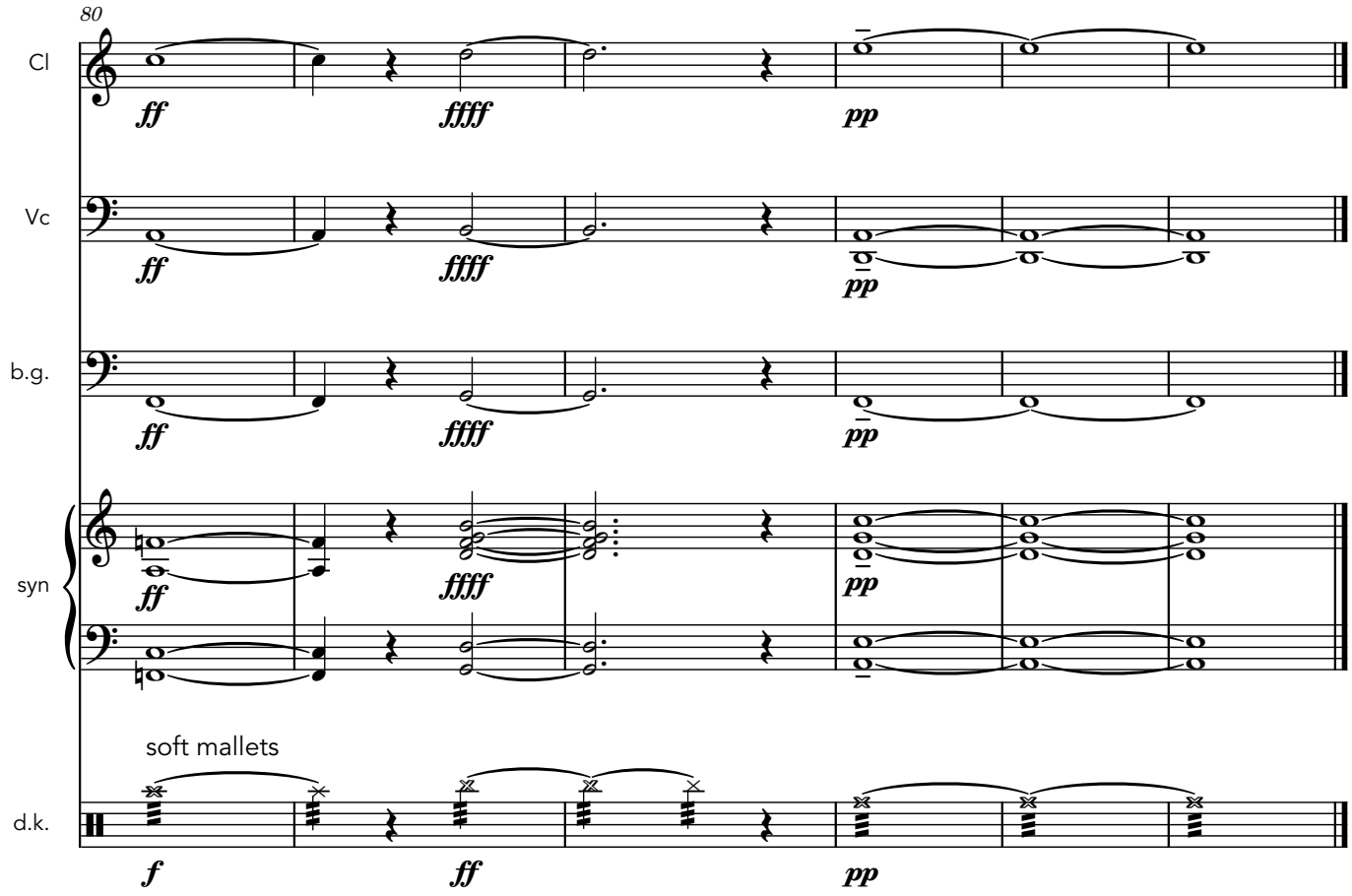

E
57
Cl
Vc
b.g.
syn
d.k.
ff
fp
tr
p
3
59


61
Cl
Vc
b.g.
syn
d.k.
63
Cl
Vc
b.g.
syn
d.k.


F
65
Cl
Vc
b.g.
syn
d.k.
ff
p
ff
p
f
67
Cl
Vc
b.g.
syn
d.k.
fp
fp
fp
ff
p
ff
ff
fff
ff
fff
ff
f
gliss.
gliss.


69
Cl
Vc
b.g.
syn
d.k.
G
72
brass pad


75
Cl
Vc
b.g.
syn
d.k.
f


80
Cl
Vc
b.g.
syn
d.k.
soft mallets
ff
ffff
pp
f