

Barbara Kaszuba

„Thousand voices in the sky”
the piece inspired of the poem „Seasons” by Manfred Fischbeck
for accordion and string quartet

Grand Prix – International Composition Competition, Sanok, Poland 2010

recording: <https://www.youtube.com/watch?v=C4mKwsmP8S0>

Explanations of symbols

(english, polish)

Objaśnienia

 raise the sound by 1/4 tone
podwyższyć dźwięk o 1/4 tonu

 lower the sound by 1/4 tone
obniżyć dźwięk o 1/4 tonu

 play behind the bridge
grać za podstawkiem
uderzać w miech akordeonu
hit the accordion bellow with hand according to the given rhythm in the score

 hold sound, exact length - ad libitum
linia oznacza trzymanie dźwięku - czas trwania - ad libitum

 very short, sharp staccato
bardzo krótkie, ostre staccato

 crescendo from the quietest possible dynamics
narastanie dźwięku od możliwie najcichszej dynamiki

 sound fading
zanikanie dźwięku

 quickly rubbing your hand against the bellow
szybkie pocieranie ręką o miech

 lowering the sound
obniżenie dźwięku

wszystkie znaki chromatyczne obowiązują w ramach jednego taktu
w części I i V długość trwania nut wyznaczają wykonawcy,
w cz. III relacje czasowe w partii akordeonu - ad libitum
regracja w miejscach nieoznaczonych - ad libitum

all accidentals are valid within one bar
in parts I and V, the duration of the notes is determined by the performers,
in part III, time relations in the accordion part - ad libitum
registration in unmarked places - ad libitum

"A thousand voices in the sky"

the piece inspired of the poem "Seasons" by Manfred Fischbeck
for accordion and string quartet

I

⊕ Misterioso

Barbara Kaszuba (2009)

Musical score for the first system, measures 1-6. The score is for Accordion and String Quartet (Violin I, Violin II, Viola, Violoncello). The tempo is *Misterioso*. The Accordion part starts with a *p* dynamic, playing a sustained chord in the right hand and a single note in the left hand. The Violin I and II parts enter in measure 4 with a sustained chord. The Viola and Violoncello parts are silent in this system.

Musical score for the second system, measures 7-12. The score is for Accordion and String Quartet (Violin I, Violin II, Viola, Violoncello). The Accordion part continues with a sustained chord in the right hand and a single note in the left hand, with a *f* dynamic marking in measure 10. The Violin I part enters in measure 7 with a sustained chord and a *mp* dynamic marking. The Violin II part enters in measure 8 with a sustained chord. The Viola and Violoncello parts are silent in this system.

9  loco

Acc. *mf*

Vln I

Vln II

Vla

Vc.



10

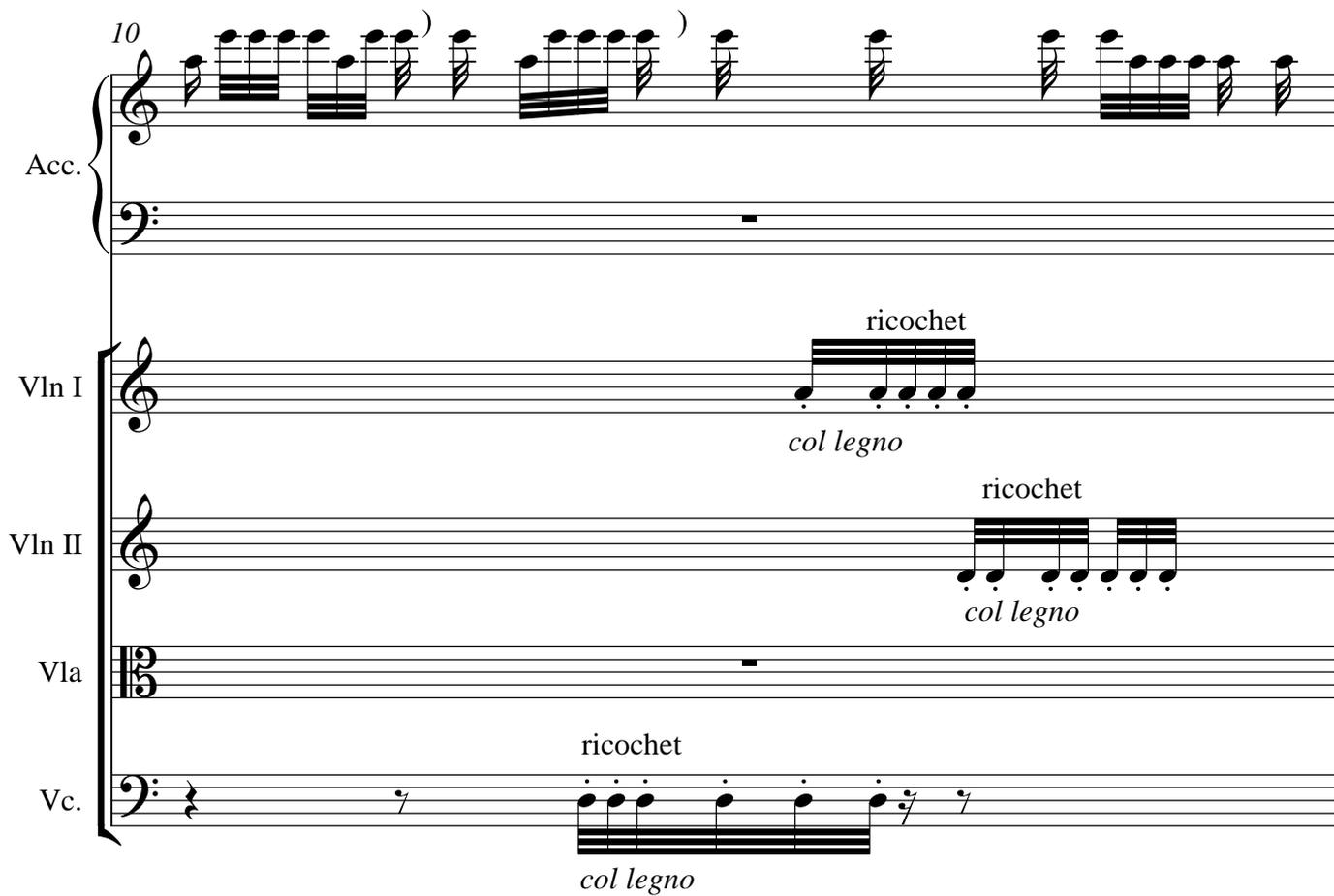
Acc.

Vln I *ricochet*
col legno

Vln II *ricochet*
col legno

Vla

Vc. *ricochet*
col legno



11

Acc.

Vln I

Vln II

Vla

Vc.

12

Acc.

loco

loco

Vln I

Vln II

Vla

Vc.

17

Acc. *p* *

Vln I * *slow vibrato*

Vln II *slow vibrato*

Vla *slow vibrato*

Vc. *mf*

24

Vln I *gliss.* *tr.*

Vla *gliss.*

Vc.

* slow vibrato with changes the pitch of sound

loco

28

Acc.

Vln I

Vln II

Vla

Vc.

tr

gliss.

tr

mf

33

Acc.

Vln I

Vln II

Vla

Vc.

fff

8)

con sordino

con sordino

37

Acc. *f*

Vln I *p*

Vln II *pizz.*

Vla *f*

Vc. *p*

40

Acc.

Vln I *f animato*

Vln II *f*

Vla *f*

Vc.

42 *animato*

Acc. *fff*

Vln I *pizz.* *fff* **** *sf*

Vln II *fff* *sf*

Vla *sf*

Vc.

45

Acc.

Vln I *poco a poco ritardando*

Vln II

Vla

Vc.

** the material in the frame play rallentando and diminuendo; coordination vertically - ad libitum

47

Acc.

MB

Vln I

Vln II

Vla

Vc.

Bartok pizz.

The musical score consists of five staves. The top staff is for the Accordion (Acc.), the second for Violin I (Vln I), the third for Violin II (Vln II), the fourth for Viola (Vla), and the bottom for Violoncello (Vc.). Measures 47, 48, and 49 are grouped together in a rectangular box. In measure 50, the Accordion part has a single note marked 'MB' and the Violoncello part has a single note marked 'Bartok pizz.'.

II

B.Kaszuba

⊕

Animato ♩ ~ 126

mf

Accordion

Violin I

Violin II

Viola

Violoncello

3

Acc.

Vln I

Vln II

Vla

Vc.

pizz.

p

5

Acc. *ff*

Vln I *ff* pizz. *8va*

Vln II *ff* pizz.

Vla

Vc.

Detailed description: This system covers measures 5 and 6. The Accordion (Acc.) plays a rhythmic pattern of eighth notes in the right hand, while the left hand is silent. The Violin I (Vln I) and Violin II (Vln II) parts are marked *ff* and *pizz.* (pizzicato). Vln I has an *8va* (octave up) marking over its notes. The Viola (Vla) part is silent. The Violoncello (Vc.) part plays a melodic line in the bass clef.

7

Acc. *f*

Vln I

Vln II *8va*

Vla *sul ponticello*

Vc.

Detailed description: This system covers measures 7 and 8. The Accordion (Acc.) continues its rhythmic pattern, now marked *f* (forte). The Violin I (Vln I) part is silent. The Violin II (Vln II) part has an *8va* marking over its notes. The Viola (Vla) part plays a melodic line marked *sul ponticello* (sul ponticello). The Violoncello (Vc.) part continues its melodic line.

9

Acc.

Vln I

Vln II

Vla

Vc.

10

Acc.

Vln I

Vln II

Vla

Vc.

pizz.

ff sul ponticello

11

Acc.

Vln I

Vln II

Vla

Vc.

ff

8va

Detailed description: This system contains measures 11 and the first six measures of the next system. The Accordion (Acc.) part features a complex rhythmic pattern with eighth and sixteenth notes. The Violin I (Vln I) and Violin II (Vln II) parts play a melodic line with eighth notes and rests. The Viola (Vla) part has a few notes with a dynamic hairpin. The Violoncello (Vc.) part plays a steady eighth-note bass line. The dynamic marking *ff* is at the bottom left. An *8va* marking is above the Vln I and Vln II staves.

12

Acc.

Vln I

Vln II

Vla

Vc.

ff

8va

ordinario

Detailed description: This system contains measures 12 and 13, and the last six measures of the previous system. The Accordion (Acc.) part continues with its rhythmic pattern. The Violin I (Vln I) and Violin II (Vln II) parts play a melodic line. The Viola (Vla) part has a few notes with a dynamic hairpin. The Violoncello (Vc.) part plays a steady eighth-note bass line. The dynamic marking *ff* is at the bottom left. An *8va* marking is above the Vln I and Vln II staves. The word *ordinario* is written in the Vc. staff in the second measure of this system.

14

Acc.

mf

Vln I *arco*

Vln II *sul ponticello* *arco*

Vla *pizz.* *mf*

Vc. *p*

16

Acc.

f

Vln I *ord.* *col legno*

Vln II *ord.* *col legno*

Vla *ordinario*

Vc.

* stopniowo przesuwając smyczek z za podstawką na drugą stronę
gradually move the bow from behind the bridge to the other side

18

Acc.

cluster

cluster

Vln I

Vln II

Vla

Vc.

20

Acc.

ff

Vln I

pizz. + arco + pizz. + arco

Vln II

pizz.

Vla

ff

Vc.

uderzać ręką w miech akordeonu wg podanego rytmu

hit the accordion bellow with your hand according to the given rhythm

22

Acc. *mp*

Vln I *arco mf sul ponticello*

Vln II *mf sul ponticello*

Vla *pizz.*

Vc. *mp misteriso*

26

Acc.

Vln I *pizz.*

Vln II *arco*

Vla

Vc. *arco*

32

Acc.

Vln I arco

Vln II arco

Vla arco

Vc.

37

Acc.

Vln I *con legno*

Vln II *col legno*

Vla

Vc.

39

Acc. *sf*

Vln I *arco*

Vln II *pizz.* *8^{va}*

Vla *pizz.*

Vc. *pizz.* *p*

Detailed description: This musical score page contains five staves for measures 39 and 40. The top staff is for the Accordion (Acc.), with a treble clef and a bass line. It features a melodic line in the treble clef and a bass line with rests and a dynamic marking of *sf* at the end. The second staff is for Violin I (Vln I), with a treble clef and a melodic line starting in measure 39, marked *arco*. The third staff is for Violin II (Vln II), with a treble clef and a melodic line starting in measure 39, marked *pizz.* and *8^{va}*, with a dashed line indicating the octave. The fourth staff is for Viola (Vla), with an alto clef and a melodic line starting in measure 39, marked *pizz.*. The fifth staff is for Violoncello (Vc.), with a bass clef and a melodic line starting in measure 39, marked *pizz.* and *p*. The score concludes with a double bar line at the end of measure 40.

III

Moderato cantabile loco

Accordion

Violin I

Violin II *mp*

Viola

Violoncello

5 *

Acc.

Vln I

Vln II

Vla

Vc.

* let out the tone very slowly until to the effect to the rumble of the tone - this effect hold very long

* powolne wypuszczanie guzika aż do uzyskania efektu dudnienia;
dudnienie zatrzymać jak najdłużej

9 **

Acc.

Vln I

Vln II

Vla

Vc.

12

Acc.

Vln I

Vln II

Vla

Vc.

mf

mf

sul ponticello mf

mf

mf

** vide page 1

15

Acc.

Vln I

Vln II

Vla

Vc.

18 ***

Acc.

Vln I

Vln II

Vla

Vc.

*** vide page 1 - the rumble sound effect refer to the tones in the right hand

21

Acc.

Vln I

Vln II

Vla

Vc.

mf

3

24

Acc.

Vln I

Vln II

Vla

Vc.

f

ordinario

3

28

Acc. *mf*

Vln I

Vln II *gliss. #*

Vla

Vc.

f

31 animato

Acc. *f*

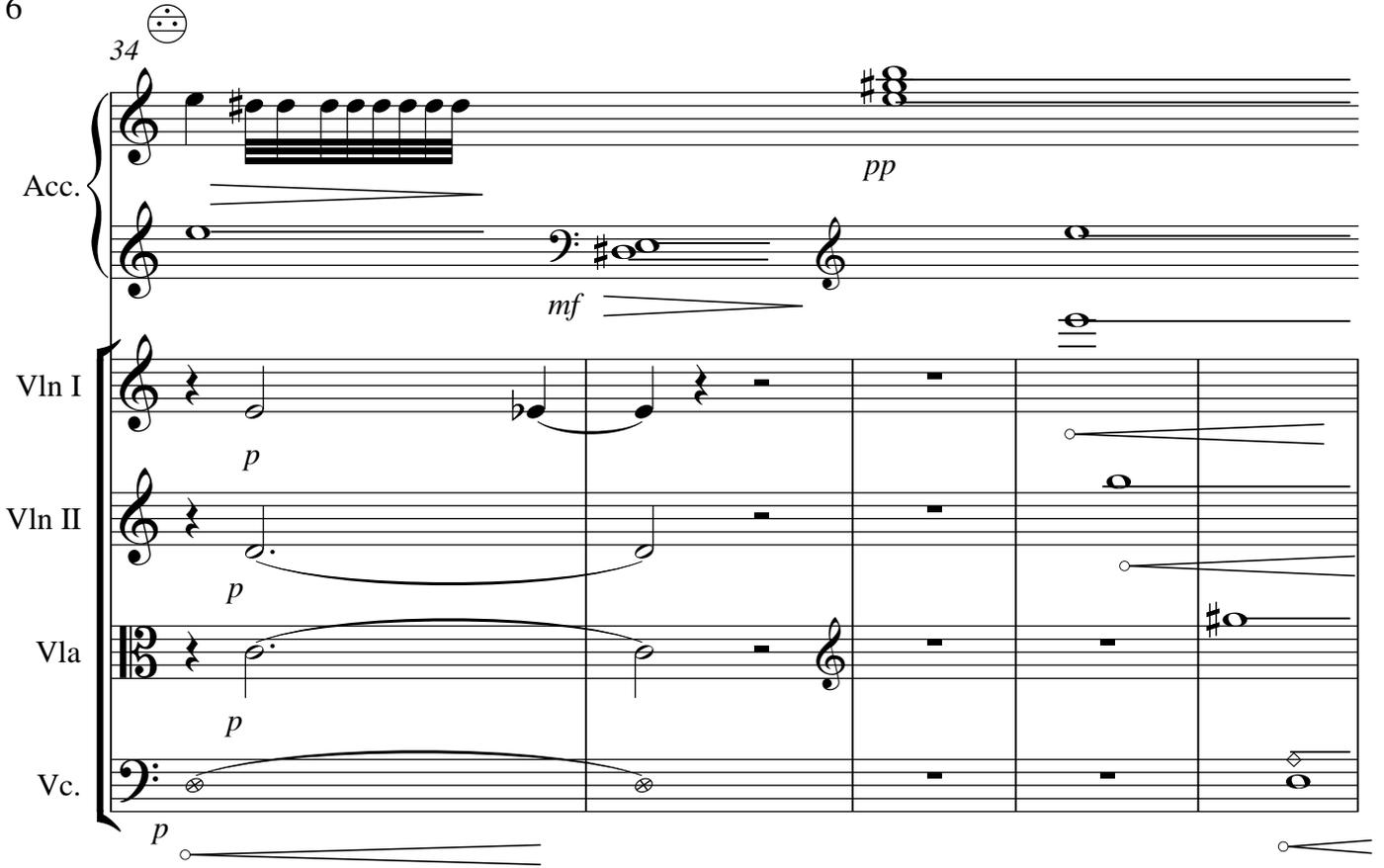
Vln I

Vln II *f*

Vla

Vc. *f*

34 



Acc. *pp*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

39 *****



Acc.

Vln I *f*

Vln II *f* *mp*

Vla *f* *mp*

Vc.

let out the E tone until the effect of rumble - this effect to leave very long 

44

Acc.

Vln I

Vln II

Vla

Vc.

47

attaca

Acc.

Vln I

Vln II

Vla

Vc.

rise the tone by a 1/2 of tone; the effect is similar to the lowering the tone in the accordion

f

IV

B.Kaszuba

Allegretto ~ 104

cluster

Accordion

MB (SB)

Violin I

Violin II

Viola

Violoncello

4

Acc.

Vln I

Vln II

Vla

Vc.

7 cluster

Acc.

Vln I

Vln II

Vla

Vc.

10

Acc.

FB (free bass)

MM *f*

Vln I

Vln II

Vla

Vc.

sf

f

ff

f

ff

pizz.

pizz.

12

Acc.

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 12 and 13. The Accordion part features a melodic line in the right hand and a bass line in the left hand. The Violin I part has a fast, sixteenth-note melodic line. The Violin II part plays a similar but slower melodic line. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a simple bass line. The key signature has one sharp (F#) and the time signature is 3/4.

13

Acc.

Vln I

Vln II

Vla

Vc.

MB C (SB)

sf

c + c7

d + d7

Detailed description: This system contains measures 13 and 14. The Accordion part continues its melodic and bass lines. In measure 14, the right hand has a chord marked *c + c7* and the left hand has a chord marked *d + d7*. The Violin I part continues its fast melodic line. The Violin II part continues its melodic line. The Viola part continues its eighth-note accompaniment. The Violoncello part continues its bass line. The key signature has one sharp (F#) and the time signature is 3/4.

15

Acc.

Vln I

Vln II

Vla

Vc.

pizz.

b

18

Acc.

Vln I

Vln II

Vla

Vc.

mf

mf

pizz.

mf

20

Acc.

Vln I *mf*

Vln II

Vla *pizz.*

Vc.

e m

pizz.

5

5

Detailed description: This system of musical notation covers measures 20 and 21. The Accordion (Acc.) part has a treble clef staff with a melodic line and a bass clef staff with a bass line. The Violin I (Vln I) part has a treble clef staff with a melodic line starting at measure 20 and a five-measure rest at the beginning of measure 21. The Violin II (Vln II) part has a treble clef staff with a melodic line. The Viola (Vla) part has an alto clef staff with a melodic line starting at measure 20 and a five-measure rest at the beginning of measure 21. The Violoncello (Vc.) part has a bass clef staff with a melodic line. Dynamics include *mf* for Vln I and *pizz.* for Vln II and Vla. A specific note in the Acc. bass staff is marked with *e m*. Measure numbers 20 and 22 are indicated at the start of their respective systems.

22

Acc.

Vln I

Vln II

Vla

Vc.

arco

pizz.

ff

5

5

Detailed description: This system of musical notation covers measures 22 and 23. The Accordion (Acc.) part has a treble clef staff with a melodic line and a bass clef staff with a bass line. The Violin I (Vln I) part has a treble clef staff with a melodic line starting at measure 22 and a five-measure rest at the beginning of measure 23. The Violin II (Vln II) part has a treble clef staff with a melodic line. The Viola (Vla) part has an alto clef staff with a melodic line starting at measure 22 and a five-measure rest at the beginning of measure 23. The Violoncello (Vc.) part has a bass clef staff with a melodic line. Dynamics include *arco* for Vln I, *pizz.* for Vln II and Vla, and *ff* for Vc. Measure numbers 22 and 24 are indicated at the start of their respective systems.

24

Acc.

MM

FB

f

mf

Vln I

Vln II

Vla

Vc.

26

Acc.

mf

Vln I

Vln II

Vla

Vc.

28

Acc.

Vln I

Vln II

Vla

Vc.

pizz.

pizz.

30

Acc.

Vln I

Vln II

Vla

Vc.

MB
(SB)

pizz. sul ponticello

sf

sf

arco

pizz.

sf

c dim.
c zm

c + c 7

d + d 7

33

Acc.

Vln I

Vln II

Vla

Vc.

MM
FB

pizz. arco

arco

mf — *ff*

gliss.

gliss.

gliss.

36

Acc.

Vln I

Vln II

Vla

Vc.

ff

(ff)

p

ff

gliss.

gliss.

gliss.

38

Acc.

Vln I

Vln II

Vla

Vc.

ricochet

gliss.

39

Acc.

Vln I

Vln II

Vla

Vc.

ff

p

f

gliss.

41

Acc.

FB

MB
SB

MM

f

Vln I

f

Vln II

pizz.

ff

Vla

5

Vc.

pizz.*f*

ff

43

Acc.

sf

(SB) MB

Vln I

sf arco

Vln II

sf

Vla

sf arco

Vc.

sf

45

Acc. FB MM

Vln I

Vln II

Vla *gliss.*

Vc.

47

Acc. G.P.

Vln I *tr* G.P.

Vln II *tr* G.P.

Vla *gliss.* *tr* G.P.

Vc. G.P.

50

Acc. (SB) MB

Vln I Vln II Vla Vc.

sf *sf* *sf* *sf*

sul ponticello

53

Acc.

Vln I Vln II Vla Vc.

sf *sf* *sf* *sf*

56

Acc. *ff*

Vln I *sf ord.* *sf ord.* *ff*

Vln II *sf ord.* *ff*

Vla *sf ord.* *ff*

Vc. *sf* *ff*

poco a poco accelerando e crescendo

V

Misterioso

Accordion *p*

Violin I

Violin II

Viola

Violoncello

Detailed description: This system contains the first three measures of the score. The accordion part begins with a piano (*p*) dynamic, playing a sustained chord in the right hand and a single note in the left hand. The string quartet (Violin I, Violin II, Viola, and Violoncello) is in a state of rest, indicated by short horizontal lines on their respective staves.

4

Acc. *mf* ∞

Vln I

Vln II

Vla

Vc.

Detailed description: This system contains measures 4, 5, and 6. In measure 4, the accordion part begins a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic. The string quartet remains in a state of rest, indicated by short horizontal lines on their staves. A rehearsal mark consisting of two parallel slanted lines is placed at the beginning of the Violin I staff. The measure number '4' is written above the first staff.

5

Acc. *p*

Vln I

Vln II *p*

Vla

Vc.

6

Acc. *mf*

Vln I

Vln II *p*

Vla

Vc.

7

Acc. *c + c dim.* *f*

MB
SB

Vln I *p*

Vln II

Vla *mf*

Vc.

8

Acc. *c + c dim.*

Vln I

Vln II

Vla *mf*

Vc. *mf*

9

Acc. *c + c dim.*

Vln I

Vln II

Vla *p*

Vc.

10

Acc. *c + c dim. + d dim.* *f*

Vln I

Vln II *f*

Vla *f*

Vc.

11

Acc.

loco

Vln I

Vln II

Vla

Vc.

13

Acc.

loco

p

Vln I

Vln II

Vla

Vc.

20

Acc.

Vln I

Vln II

Vla

Vc.

slow vibrato

slow vibrato

slow vibrato

mf

26

loco

Acc.

Vln I

Vln II

Vla

Vc.

mf

gliss.

tr.

mf

gliss.

tr.

mf

* slow vibrato with changes of the pitch of tone

29 *tr*

Acc.

Vln I *gliss.* *tr*

Vln II

Vla

Vc. *mf*

34 $\ominus 8'$

Acc. *fff* *f*

Vln I *con sordino* *p*

Vln II *pizz.*

Vla *pizz.*

Vc. *con sordino* *p*

38

Acc. *f*

Vln I pizz.

Vln II arco pizz.

Vla arco

Vc.

41 *animato*

Acc. *fff*

Vln I arco *f* pizz. *fff*

Vln II arco *f* *fff*

Vla *f*

Vc. senza sordino

44 *animato*

Acc.

** senza sordino

Vln I *sf*

Vln II *sf*

Vla *sf*

Vc.

46

Acc.

Vln I

Vln II

Vla

Vc.

** coordination vertically - ad libitum

48

Acc.

Vln I

Vln II

Vla

Vc.

50

Acc.

Vln I

Vln II

Vla

Vc.

play noiselessly on the whole scale of instrument - very fast

52

Acc.

Vln I

Vln II

Vla

Vc.

** rub fast the bellow of accordion

53

Acc.

Vln I

Vln II

Vla

Vc.

54

Acc.

Vln I

Vln II

Vla

Vc.

55

Acc.

Vln I

Vln II

Vla

Vc.

gliss.

gliss.

ff

***move the finger on the whole length of string to receive the scale of natural flageolets

57

Acc.

Vln I

Vln II

Vla

Vc.

gliss.

tr.

gliss.

Detailed description: This block contains the first five staves of a musical system for measures 57 and 58. The Accordion (Acc.) part features a complex rhythmic pattern with many beamed notes. The Violin I (Vln I) part mirrors this pattern. The Violin II (Vln II) part has a melodic line with a glissando and a trill. The Viola (Vla) part consists of a series of slurs with 'x' marks below, indicating a tremolo effect. The Violoncello (Vc.) part has a glissando.

58

Acc.

Vln I

Vln II

Vla

Vc.

gliss.

tr.

gliss.

Detailed description: This block contains the last five staves of a musical system for measures 58 and 59. The Accordion (Acc.) part continues with a similar rhythmic pattern. The Violin I (Vln I) part has a rest. The Violin II (Vln II) part has a melodic line with a glissando and a trill. The Viola (Vla) part continues with tremolo slurs. The Violoncello (Vc.) part has a glissando.

59

Acc.

Vln I

Vln II

Vla

Vc.

gliss.

tr.

gliss.

gliss.

60

Acc.

Vln I

Vln II

Vla

Vc.

gliss.

gliss.

gliss.

65

Acc. *sf*

Vln I *sf*

Vln II *gliss.*

Vla *sf*

Vc. *gliss.*

68

Acc.

Vln I

Vln II

Vla

Vc. *gliss.*

71

Acc. *sf* G.P. *mp*

Vln I *sf* G.P. *mp*

Vln II *gliss.* G.P. *mp*

Vla *sf* G.P. *mp*

Vc. *sf* *gliss.* G.P. *mp*

76

Acc. *ff*

Vln I *f*

Vln II *tr*

Vla *mf* poco a poco accelerando

Vc. *gliss.* *+*

mf *mp* *sf* **Fine**