

Paul POSTON

Picasso Dreams of
Drawing Squares

For Mixed Ensemble

Seltsam EDITIONS

Program Notes

When visiting Spain last year, it was an essential that I go see the Reina Sofia museum of art, which mainly features modern paintings, photography, and installations of Spanish artists. When I first looked upon *Monument aux espagnols morts pour la France*, I knew that I wanted to write a response to the paintings of Pablo Picasso.

Mainly incorporating works from Picasso's cubism period, the series of short movements provides a glimpse into my thoughts when looking at and contemplating the works. These include:

1. Girl before a Mirror

This piece begins and closes the work, because there are two wildly contrasting, yet eerily similar, images in this work. The girl staring at herself in the mirror is strong, vibrant, happy, and full of life, yet in her eyes there is a hint of pure apathy as she considers her image in the mirror.

2. Le Pigeon Aux Petit Pois

Humorously pictures a group of pigeons fighting for food at a standard café.

3. Mounment aux espagnols morts pour la France

Picasso was an ardent communist, not necessarily a follow of Soviet interests, especially after Party criticism of his portrait of Stalin. He

strongly opposed United Nations interventionism and war in general. Here he paints a memorial for Spanish soldiers who died in France.

4. Les Demoiselles d'Avignon

A work portraying five nude female prostitutes on Carrer D'Aviyno in Barcelona. Each figure is presented in a very confrontational manner, seemingly attempting to entice a passerby to engage in her services.

5. Girl before a Mirror

A refrain of the first movement that highlights the ugliness, dying, and darkened color of the girl's mirror image. Nearly identical to the first, the dissonance in the strings exposes the girls innermost thoughts as she confronts herself in the mirror.

Performance Notes

Snare drum legend:

x – a notehead with an x indicates hitting on the rim.

Bowed Cymbal

When the cymbal is bowed, it should be allowed to vibrate until the sound naturally fades on its own.

Picasso Dreams of Drawing Squares

I. Girl Before a Mirror

Paul Poston

Lively but with uncertainty $\text{♩} = 68$

Flute

Clarinet in B \flat

Crash Cymbal

slowly but always getting louder
always legato

Violin

pppp cresc.

Cello

Double Bass

Vln.

3

ppp cresc.

Vln.

5

pp cresc.

Fl.

p (possible)

B \flat Cl.

p

Vln.

p

Vc.

p

9

Fl.

B♭ Cl.

Vln.

Vc.

3

3

11 always bowed

Cym.

11

mp

Vln.

cresc.

Vc.

\leq mp

D.B.

mp

3

3

13

Fl.

B♭ Cl.

13

mf

mf

Vln.

mf

3

3

15

Fl.

B♭ Cl.

Vln.

Vc.

15

3

3

mf

17

Fl.
B♭ Cl.

Vln.
Vc.

Flute and Bassoon Clarinet parts. The Flute has sustained notes at the beginning of the measure. The Bassoon Clarinet enters with eighth-note chords. Measures 17 and 18 show this pattern.

19

Cym
Vln.
Vc.
D.B.

Cymbal, Violin, Bassoon Clarinet, and Double Bass parts. The Cymbal and Double Bass provide harmonic support. The Violin and Bassoon Clarinet play eighth-note patterns. Measures 19 and 20 show this pattern.

21

Fl.
B♭ Cl.
Vln.

Flute, Bassoon Clarinet, and Violin parts. The Flute and Bassoon Clarinet play sustained notes. The Violin plays eighth-note patterns. Measures 21 and 22 show this pattern.

23

Fl.
B♭ Cl.
Vln.

Flute, Bassoon Clarinet, and Violin parts. The Flute and Bassoon Clarinet play sustained notes. The Violin plays eighth-note patterns. Measures 23 and 24 show this pattern.

25

Fl.

B♭ Cl.

Vln.

Vc.

D.B.

f

f



27

Fl.

B♭ Cl.

Cym.

Vln.

Vc.

D.B.

f

f

29

Fl.

B♭ Cl.

Vln.

Vc.

D.B.

f

f

Fl.

B♭ Cl.

Cym

Vln.

Vc.

D.B.

31

f

ff

3

3

Fl.

B♭ Cl.

Cym

Vln.

Vc.

D.B.

33

ff

3

3

Fl.

B♭ Cl.

Cym

Vln.

Vc.

D.B.

35

ff

3

3

6

37

Cym

Vln.

Vc.

D.B.

37

3

3



39

Cym

Vln.

Vc.

D.B.

39

3

3



41

Cym

Vln.

Vc.

D.B.

41

41

II. Le Pigeon Aux Petits Pois

Ethereal, Short, Flighty $\text{♩} = 80$

Flute p

Clarinet in B \flat p

Ride Cymbal

Snare Drum p

Violin pizz.

Cello pizz.

Double Bass p

Fl. mfp

B \flat Cl. mf

S.Dr. f

Vln. mf

Vc.

D.B. f

arco sul pont

pizz.

pizz.

mf

Musical score for orchestra, page 11, measures 11-12. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Bass Drum (II), Snare Drum (II), Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). The music features various rhythmic patterns and dynamics, including *mf*, *p*, *pizz.*, and *arco*. Measure 11 starts with a rest for Flute and B♭ Cl., followed by eighth-note patterns on B♭ Cl. and Vln. Measure 12 begins with a bass drum roll, followed by eighth-note patterns on Snare Drum and Vln. The score concludes with a dynamic *f* for Double Bass.

Musical score for orchestra, page 15. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Snare Drum (S.Dr.), Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). The score shows various musical markings such as dynamic changes (p, mf, p), articulations (pizz., sul pont arco), and performance instructions (3). Measure numbers 15, 15, and 15 are indicated above the staves.

19

Fl.

B♭ Cl.

19

S. Dr.

19

Vln.

arco **p**

mf 3

mf pizz. **p**

Vc.

arco **p**

mf 3

D.B.

p pizz.

mf 3

22

Fl.

p

mf 3

mf 3

mf 3

f

B♭ Cl.

mf 3

f

S. Dr.

mf 3

f

Vln.

arco

f

Vc.

arco

mf 3

D.B.

f

Fl. 26

B♭ Cl.

S. Dr.

Vln. 26

Vc.

D.B.

p

p

pizz.

p

mf

Fl. 30

B♭ Cl. 30

S. Dr. 30

Vln. 30

Vc.

D.B.

Musical score for orchestra, page 11, measures 35-38.

Fl. (Flute) plays a sixteenth-note pattern with grace notes, dynamic *3*, followed by a sustained note with dynamic *mf*.

B♭ Cl. (B-flat Clarinet) plays a sixteenth-note pattern with grace notes, dynamic *3*, followed by a sustained note with dynamic *mf*.

S.Dr. (Snare Drum) plays a rhythmic pattern of eighth and sixteenth notes.

Vln. (Violin) plays a sixteenth-note pattern with grace notes, dynamic *3*, followed by a sustained note with dynamic *f*.

Vc. (Cello) plays eighth-note patterns with dynamic *mf*.

D.B. (Double Bass) rests throughout the entire section.

III. Monument aux espagnols morts pour la France

Slow and Somberly ♩ = 50

Flute

Clarinet in B \flat

Snare Drum

without vibrato throughout
sul tasto

Violin

Cello

Double Bass

Marching Tempo

Marching Tempo

Fl.

B♭ Cl.

S.Dr.

Vln.

Vc.

D.B.

far away

far away

far away

pp

p — *pp*

mf — *ppp*

mf — *ppp*

mf — *ppp*

15

Fl.

B♭ Cl.

S.Dr.

Vln.

Vc.

D.B.

Tempo I

sul tasto

pp *sul tasto*

pp *sul tasto*

pp

20

Fl.

B♭ Cl.

S.Dr.

Vln.

Vc.

D.B.

Marching Tempo

> pppp

> pppp

ppp further away, breathy in tone

ppp further away, breathy in tone

further away

p *pp*

mf *ppp*

mf *ppp*

mf

Fl. 25 stagger breathing (when necessary)

B♭ Cl. stagger breathing (when necessary)

S. Dr. 25 *ppp*

Vln. 25

Vc. 25

D.B. 25

Tempo I

Fl. 30 *pppp*

B♭ Cl. *pppp*

S. Dr. 30

Vln. 30 *ppp*

Vc. *ppp*

D.B. *ppp*

34

Fl.

B♭ Cl.

S.Dr.

34

Vln.

Vc.

D.B.

This musical score page contains five staves of music. The top two staves are for Flute (Fl.) and Bassoon/B♭ Clarinet (B♭ Cl.), both in treble clef. They play eighth-note patterns with sustained notes. The third staff is for Snare Drum (S.Dr.), indicated by a double bar line and a vertical stick pattern. The fourth staff is for Violin (Vln.) in treble clef, and the fifth staff is for Cello/Violoncello (Vc.) in bass clef. Both play eighth-note patterns with dynamic markings: 'pp' (pianissimo) and 'pppp' (pianissississimo). The bottom staff is for Double Bass (D.B.) in bass clef, also playing eighth-note patterns with dynamic markings: 'pp' and 'pppp'. Measures are numbered 34 above each staff.

V. Les Demoiselles D'Avignon

Bluesy, with swing $\text{♩} = 120$

Flute

Bass Clarinet

Suspended crash cymbal
Ride Cymbal

Snare Drum

Violin

Cello

Double Bass

Fl.

B. Cl.

Sus C.
Ride C.

S. Dr.

Vln.

Vc.

D.B.

13

Fl.

B. Cl.

Sus C.
Ride C.

S. Dr.

Vln.

Vc.

D.B.

17

Fl.

B. Cl.

Sus C.
Ride C.

S. Dr.

Vln.

Vc.

D.B.

21

Fl.

B. Cl.

Sus C.
Ride C.

S.Dr.

Vln.

Vc.

D.B.

25 *rit.*

Fl.

B. Cl.

Sus C.
Ride C.

S.Dr.

Vln.

Vc.

D.B.

V. Girl Before a Mirror

Uncertain, always more doubtful $\text{♩} = 68$

Flute

Clarinet in B \flat

Crash Cymbal

slowly but always getting louder
always legato

Violin

pppp cresc.

Cello

Double Bass

Vln.

ppp cresc.

Vln.

pp cresc.

Fl.

p (possible)

B \flat Cl.

Vln.

p

Vc.

mp

20

Fl.

B♭ Cl.

Vln.

Vc.

3

II always bowed

Cym

Vln.

Vc.

D.B.

mf

mp cresc.

3

3

mp

13

Fl.

B♭ Cl.

Vln.

mf

3

3

15

Fl.

B♭ Cl.

Vln.

Vc.

mf

3

3

17

Fl.

B♭ Cl.

This section shows two staves. The top staff is for the Flute (Fl.), and the bottom staff is for the Bassoon Clarinet (B♭ Cl.). Both parts are mostly silent, with the Flute having a single note at the beginning of the measure. The bassoon clarinet has a sustained note.

17

Vln.

Vc.

This section shows two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Cello (Vc.). The violin plays a continuous sixteenth-note pattern, while the cello provides harmonic support with sustained notes.

19

Cym

Vln.

Vc.

D.B.

This section shows four staves. The top staff is for the Cymbal (Cym), which has a sustained note. The second staff is for the Violin (Vln.), showing a sixteenth-note pattern. The third staff is for the Cello (Vc.), and the bottom staff is for the Double Bass (D.B.), which also has a sustained note. Measure 19 concludes with a dynamic marking *mf*.

21

Fl.

B♭ Cl.

Vln.

This section shows three staves. The top staff is for the Flute (Fl.), the middle staff for the Bassoon Clarinet (B♭ Cl.), and the bottom staff for the Violin (Vln.). The flute and bassoon clarinet play sustained notes, while the violin continues its sixteenth-note pattern. The dynamic *f* is indicated at the beginning of the section.

23

Fl.

B♭ Cl.

Vln.

This section shows three staves. The top staff is for the Flute (Fl.), the middle staff for the Bassoon Clarinet (B♭ Cl.), and the bottom staff for the Violin (Vln.). The flute and bassoon clarinet play sustained notes, while the violin continues its sixteenth-note pattern. The dynamic *f* is indicated at the beginning of the section.

22

Fl.

B♭ Cl.

Vln.

Vc.

D.B.

25

3

3

Fl.

B♭ Cl.

Cym

Vln.

Vc.

D.B.

27

3

3

Fl.

B♭ Cl.

Vln.

Vc.

D.B.

29

3

3

Fl.

B♭ Cl.

Vln.

Vc.

D.B.

Musical score for measures 31-32. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Cymbal (Cym), Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). Measure 31 starts with sustained notes from Fl., B♭ Cl., and Cym. Vln. plays sixteenth-note patterns. Measure 32 begins with sustained notes from Fl., B♭ Cl., and Cym. Vln. continues its sixteenth-note patterns.

Musical score for measures 33-34. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Cymbal (Cym), Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). Measure 33 features sustained notes from Fl., B♭ Cl., and Cym. Vln. plays sixteenth-note patterns. Measure 34 begins with sustained notes from Fl., B♭ Cl., and Cym. Vln. continues its sixteenth-note patterns.

Musical score for measures 35-36. The score includes parts for Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Cymbal (Cym), Violin (Vln.), Cello (Vc.), and Double Bass (D.B.). Measure 35 starts with sustained notes from Fl., B♭ Cl., and Cym. Vln. plays sixteenth-note patterns. Measure 36 begins with sustained notes from Fl., B♭ Cl., and Cym. Vln. continues its sixteenth-note patterns.

24

37

Cym

37

38

39

Vln.

Vc.

D.B.



39

Cym

39

39

Vln.

Vc.

D.B.



41

Cym

41

41

Vln.

Vc.

D.B.

p