Written for and Dedicated to
Joseph and Anna Wytko

EXPRESSIONS II

on the Paintings of Wassily Kandinsky

(1866–1944)

(Image Music XXIII)

for

Two Saxophones
(Sopranos and Altos)

with

Piano and Two Percussion

GREG A STEINKE

SCORE

FRONTISPIECE

"To each spiritual epoch corresponds a new spiritual content, which that epoch expresses by forms that are new, unexpected, surprising and in this way aggressive."

"Nature creates its form according to its ends; art creates its forms according to its own."

(Nina Kandinsky quoting Wassily Kandinsky)

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"The artist is a king, . . . not only because he has great powers, but also because he has great obligations."

"If the artist be guardian of beauty, beauty can be measured only by the yardstick of internal greatness and necessity."

"That is beautiful which is produced by internal necessity, which springs from the soul."

from Wassily Kandinsky
Concerning the Spiritual in Art
New York: George Wittenborn, Inc., 1947, 11; 75.

Program Notes:

As has been expressed in a journal of the painter, Edvard Munch: "at times you see with different eyes," a composer "at times [hears] with different [ears.]" And so it is here of "hearing" these paintings at this moment in time. Another moment might produce a different "hearing," or "hearing" impression. I've attempted to create my "hearing' of these paintings and even create different possible hearings within the "hearing" through passages of structured improvisation, which in turn produce different hearings for the listener. So I've composed what I heard, to paraphrase Munch, at this moment in time.

GAS

Performance Notes:

In general, special performance techniques are indicated in the score and parts at the places where they occur. The various "free" sections, which involve a kind of "structured improvisation," all have specific instructions where they occur; the musical events specified should be performed within the durational, timbral and dynamic parameters indicated but also allow for artistic license and interpretational freedom for the performer, which the composer is very willing to accept. This approach may result in different readings in various performances, perhaps different readings by the same performers in subsequent performances. Again, the composer is comfortable with this.

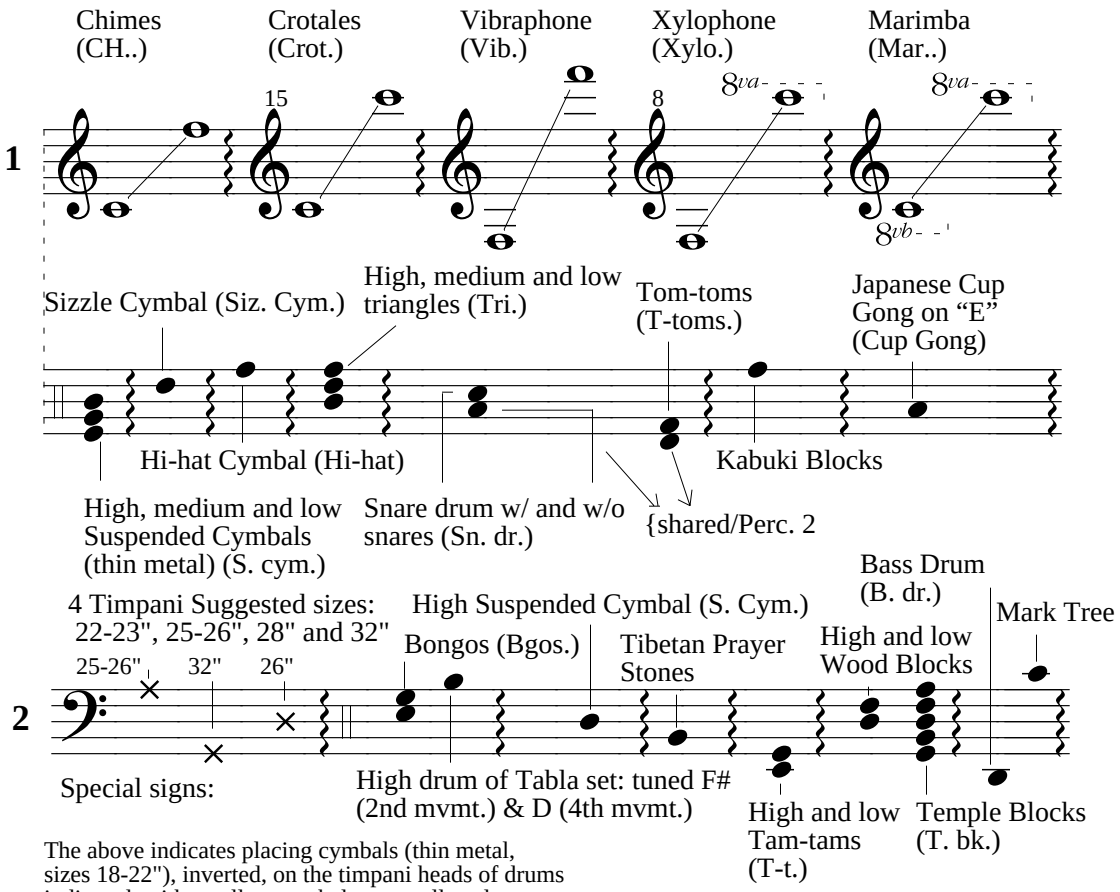
Duration: c. 20'

INSTRUMENTATION:

Two Saxophones
(Each doubling on Soprano and Alto Saxophones)

Piano/Celeste

Two Percussion:



The above indicates placing cymbals (thin metal, sizes 18-22"), inverted, on the timpani heads of drums indicated, with smallest cymbals on smallest drum, etc. They are played by striking cymbal on edge and letting drum resonate while operating pedal as indicated, starting always with pedal in middle position unless otherwise indicated.

mal. = medium marimba mallet
stk. = snare drum sticks
hd. mal. = hard timpani mallet
ham. = chime hammer
hd. = with hands
met. btr. = medium metal beaters

Score

EXPRESSIONS II

on Paintings of Wassily Kandinsky

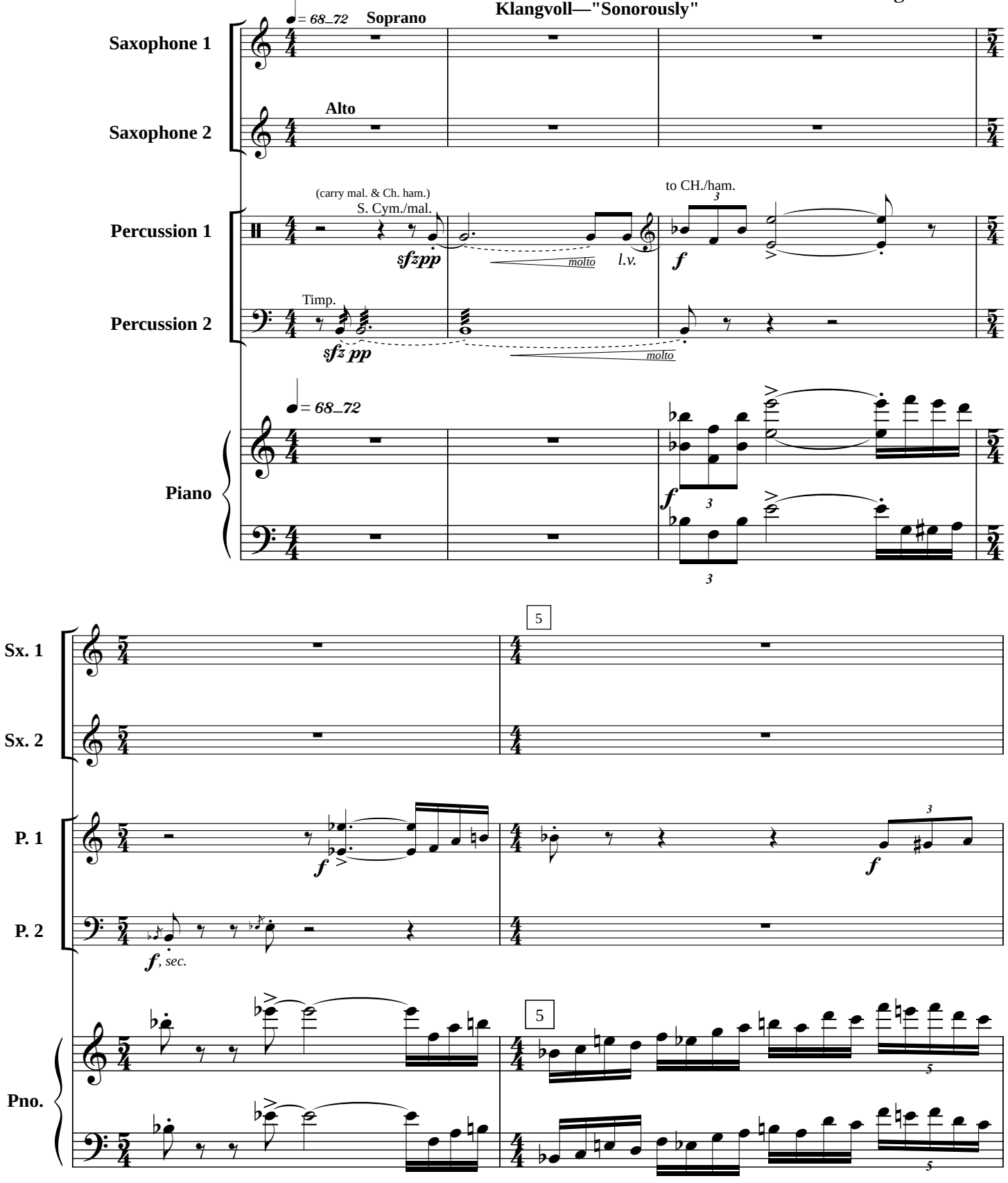
(Image Music XXIII)

for

Two Saxophones (Sop./Alto), Piano, and Percussion

Greg A Steinke

Klangvoll—"Sonorously"



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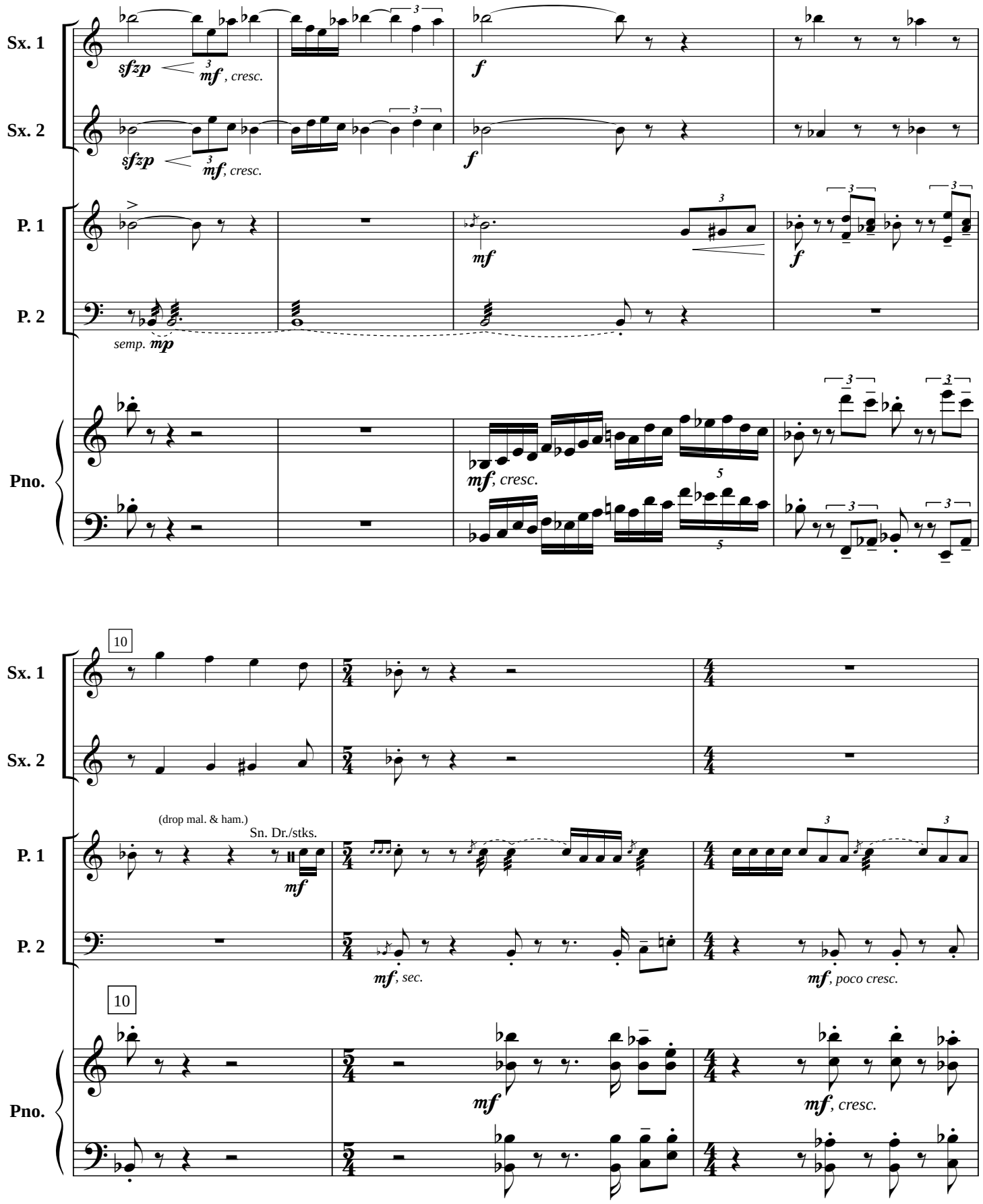
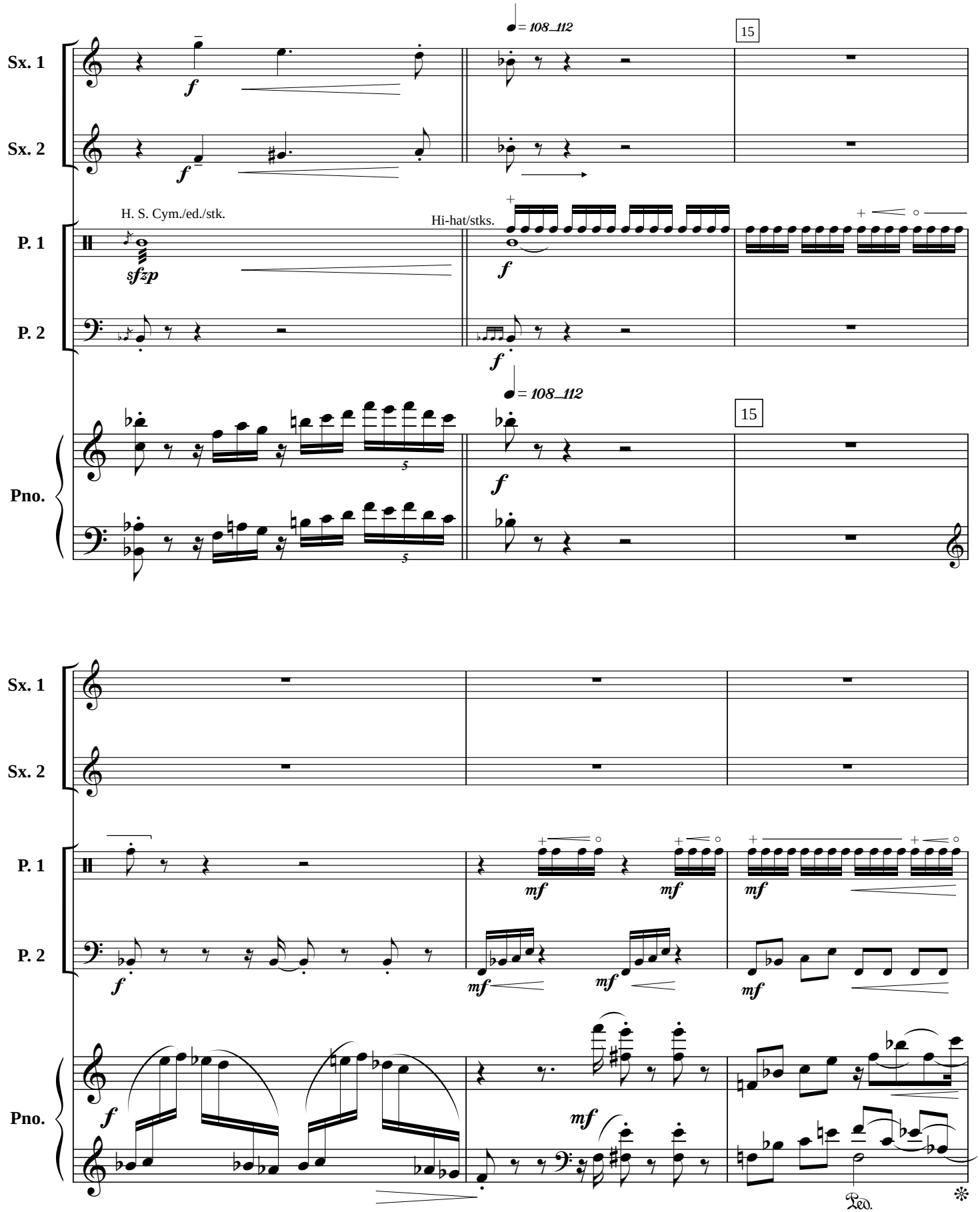
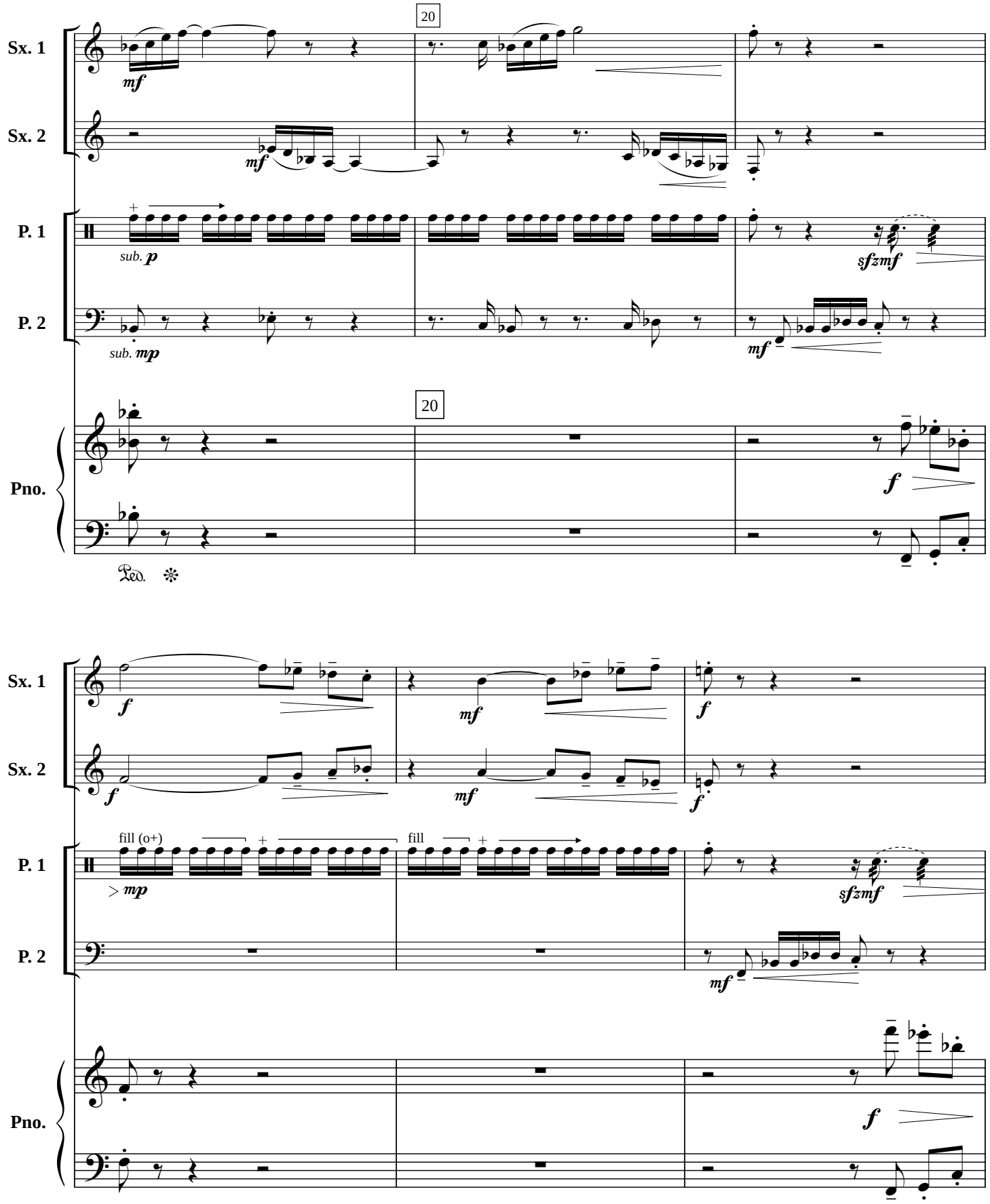
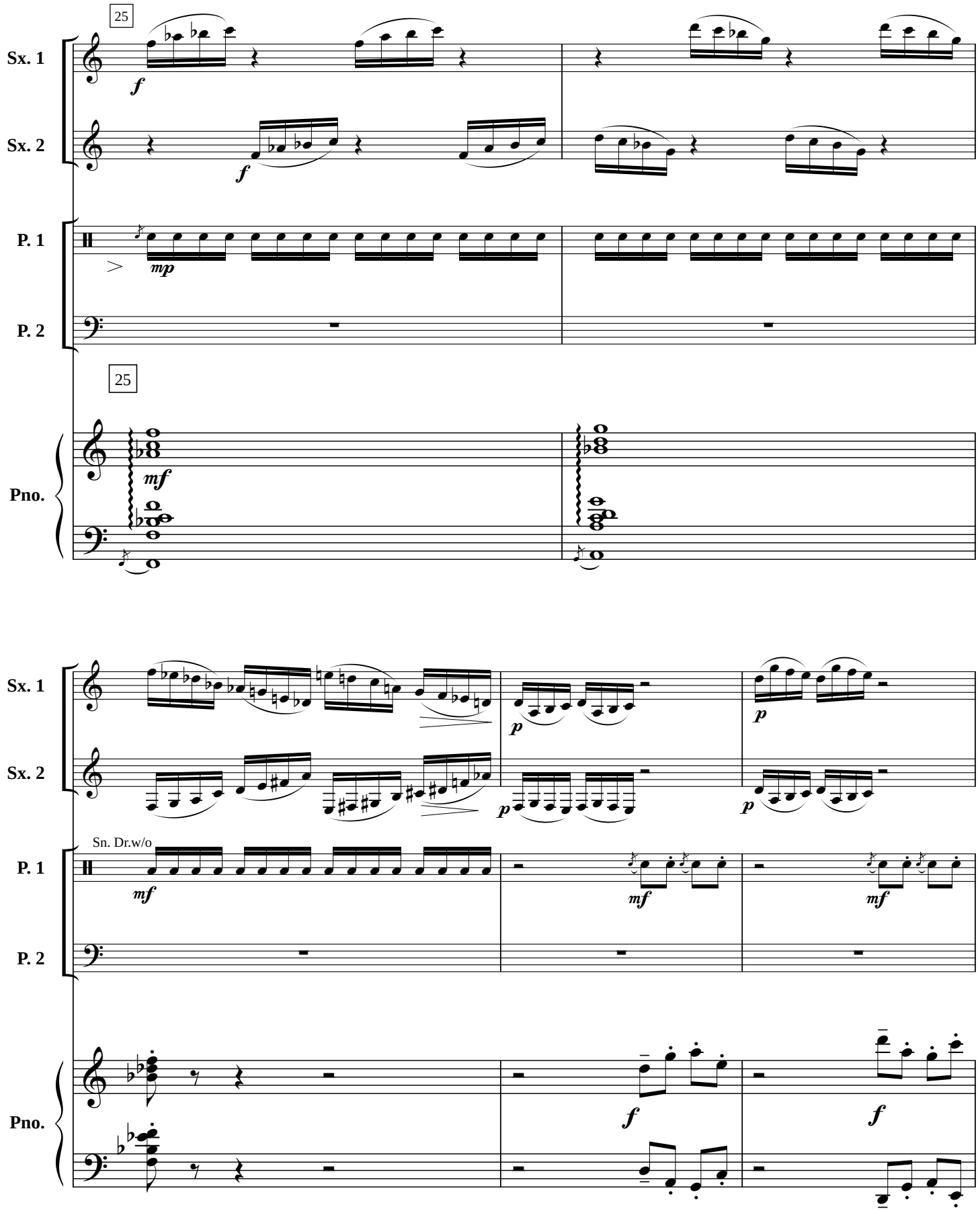
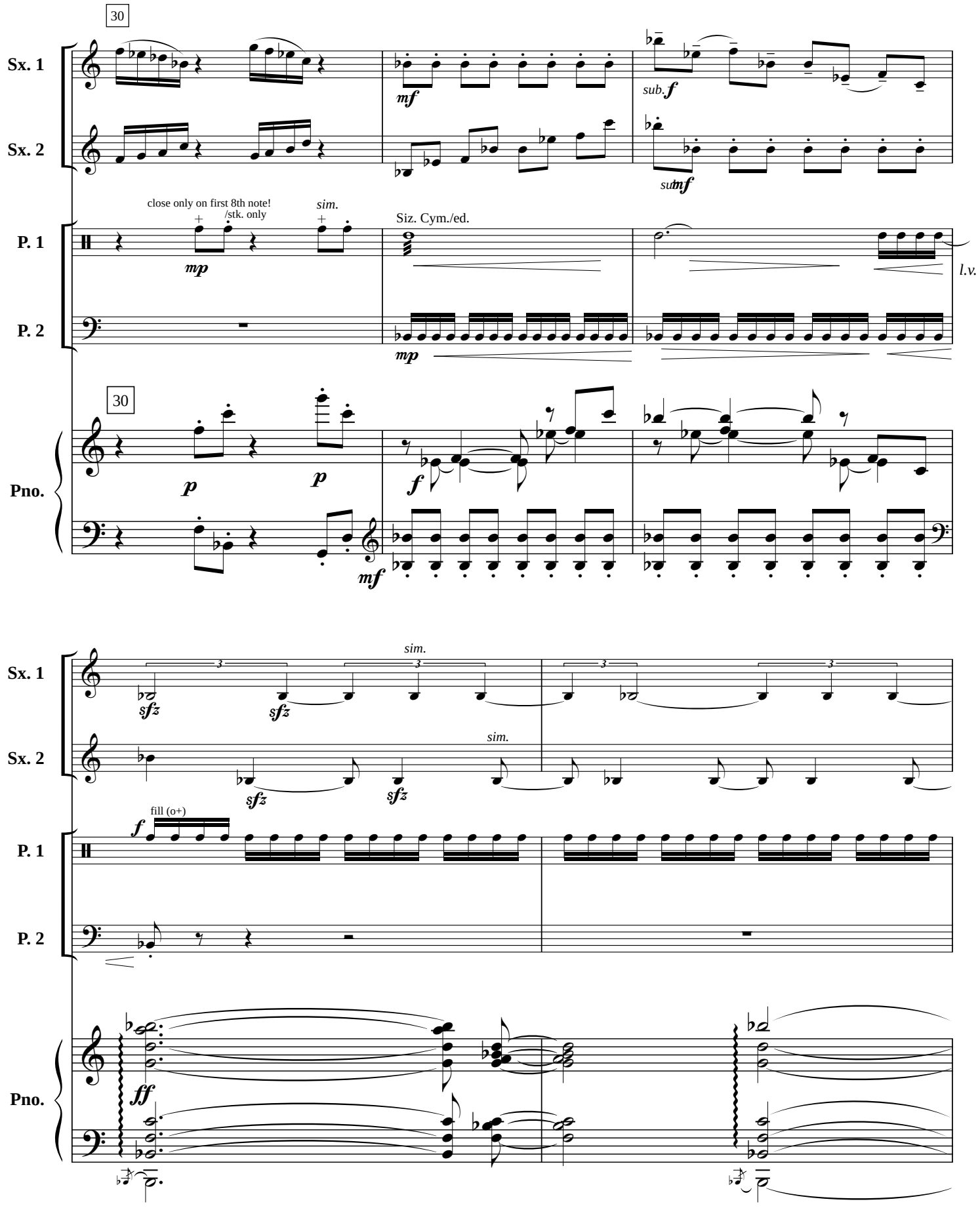
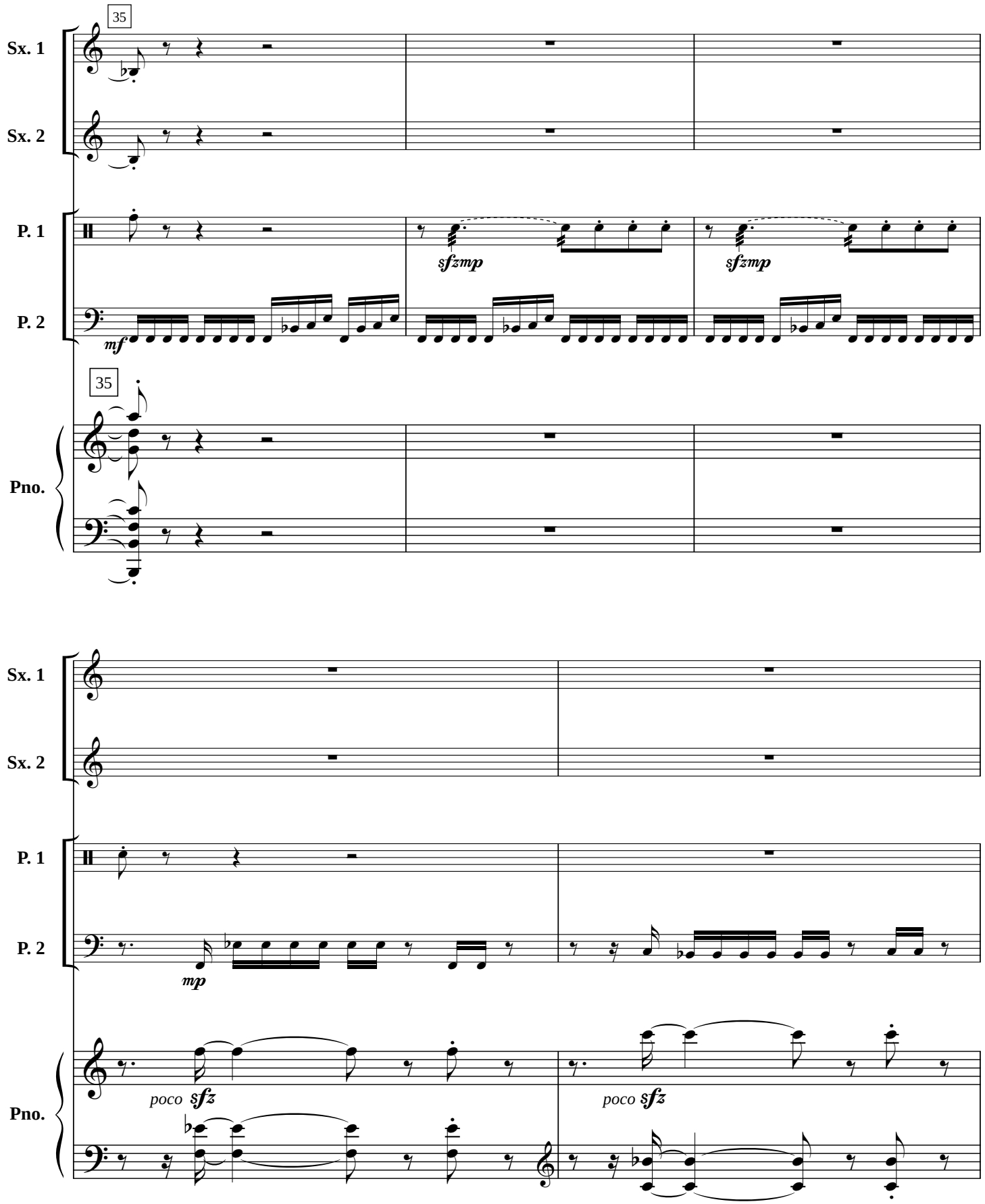

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
sfzp
mf, cresc.
f
mf
semp. mp
mf, cresc.
10
(drop mal. & ham.)
Sn. Dr./stks.
mf, sec.
mf, poco cresc.
mf, cresc.

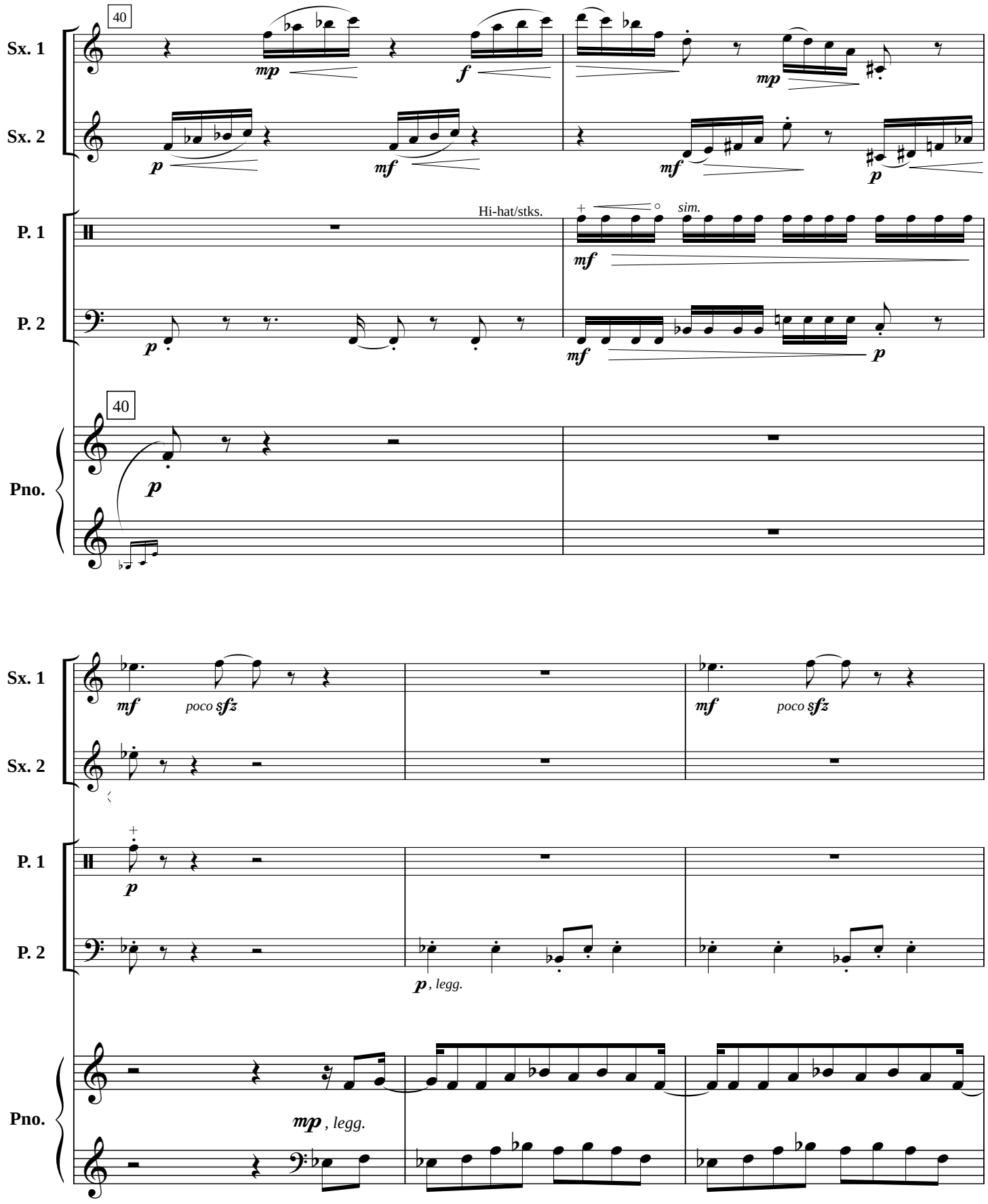

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
H. S. Cym./ed./stk.
Hi-hat/stks.
= 108–112
15
sfzp
f
mf
Ped.

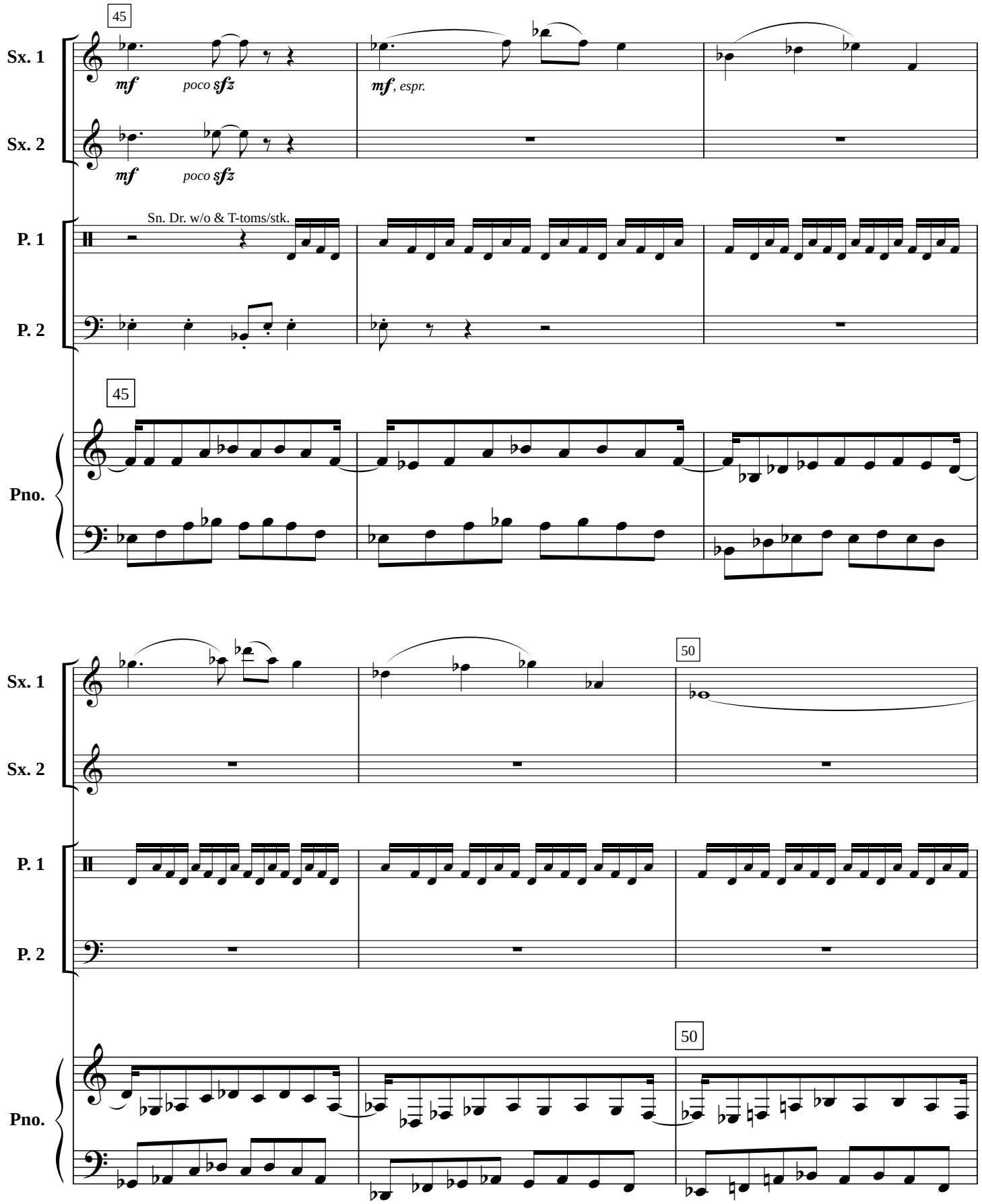

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
20
mf
sub. p
sub. mp
sfzmf
mf
f
Ped.
fill (o+)
fill
> mp

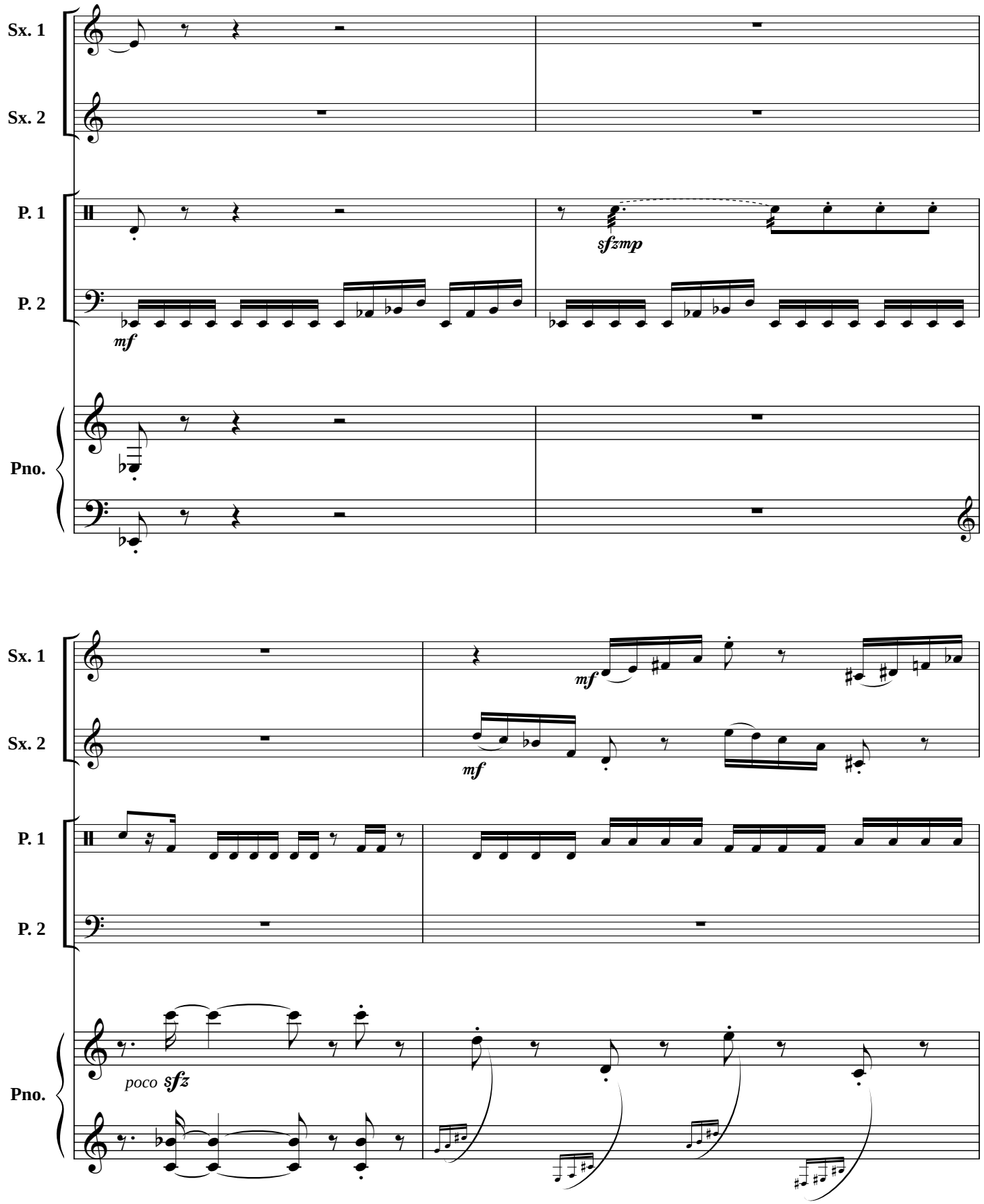

25
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
mp
mf
p
Sn. Dr.w/o

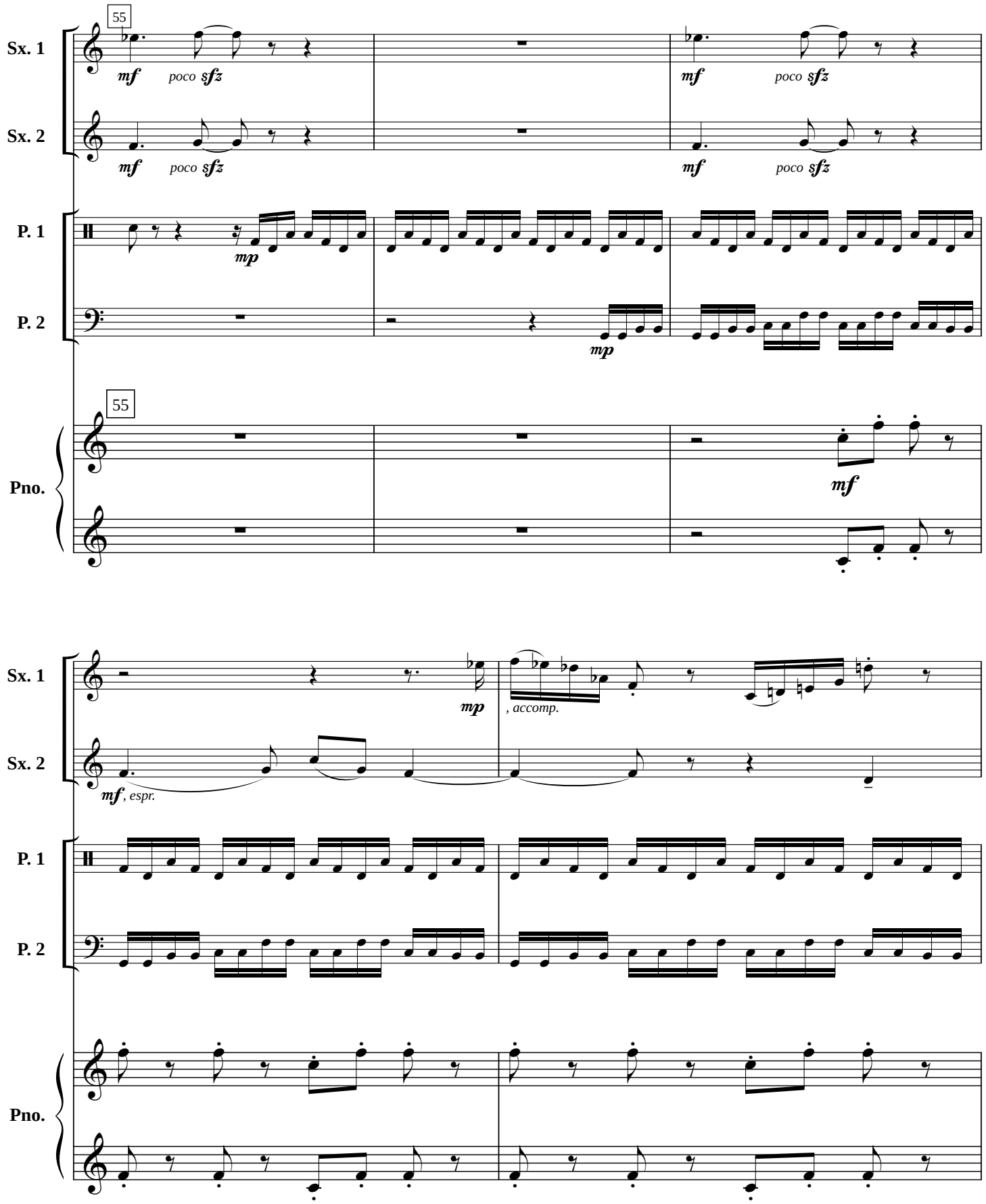

30
Sx. 1
Sx. 2
mf
sub. f
sub mf
close only on first 8th note!
/stk. only
sim.
Siz. Cym./ed.
P. 1
P. 2
mp
l.v.
30
Pno.
p
p
f
mf
sim.
sfz
sfz
sfz
sfz
sim.
fill (o+)
f
ff

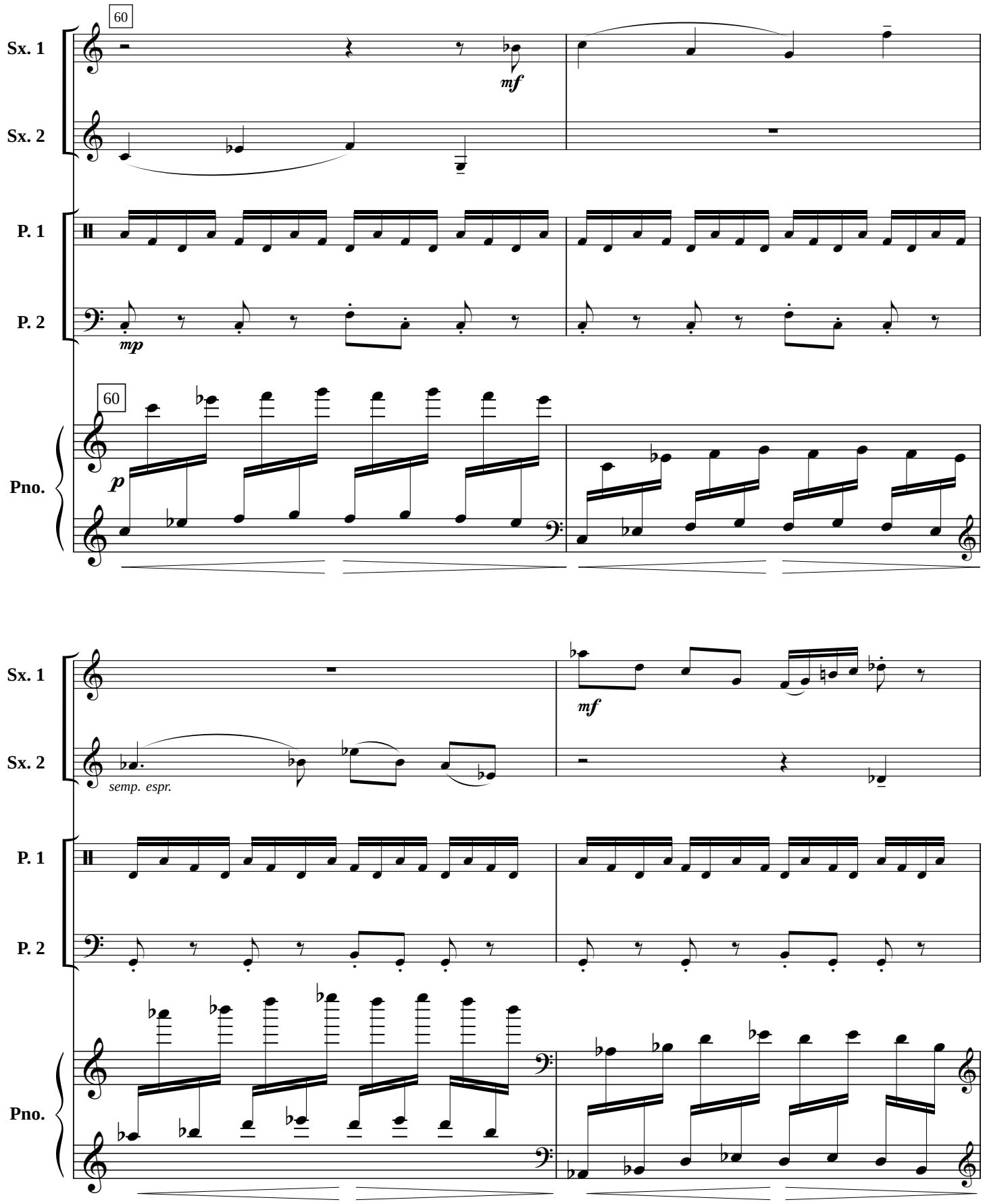

35
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
sfzmp
sfzmp
mf
35
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mp
poco sfz
poco sfz

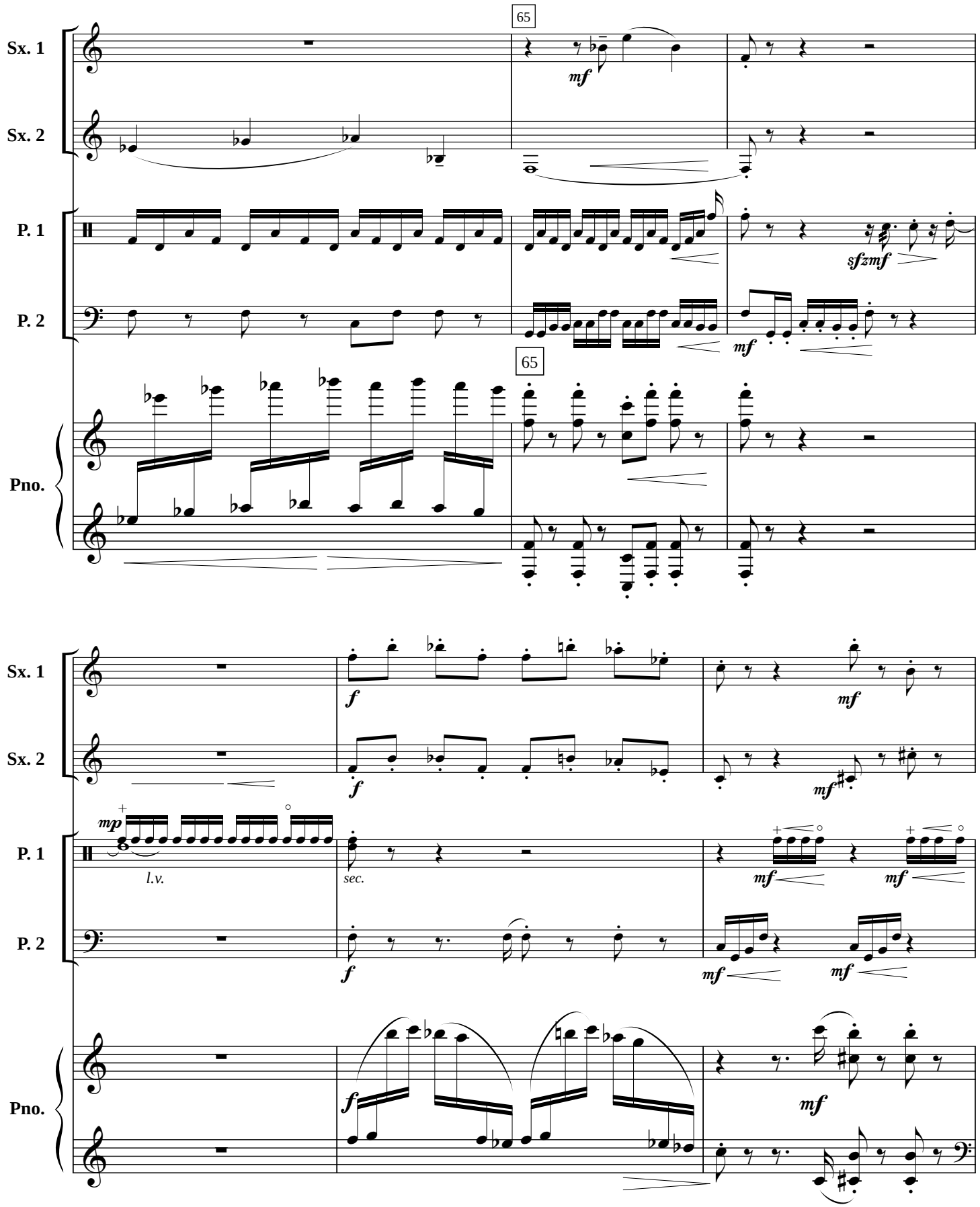

40
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mp
f
mp
p
mf
mf
Hi-hat/stks.
sim.
mf
p
mf
p
40
p
mf
poco sfz
mf
poco sfz
p
p, legg.
mp, legg.

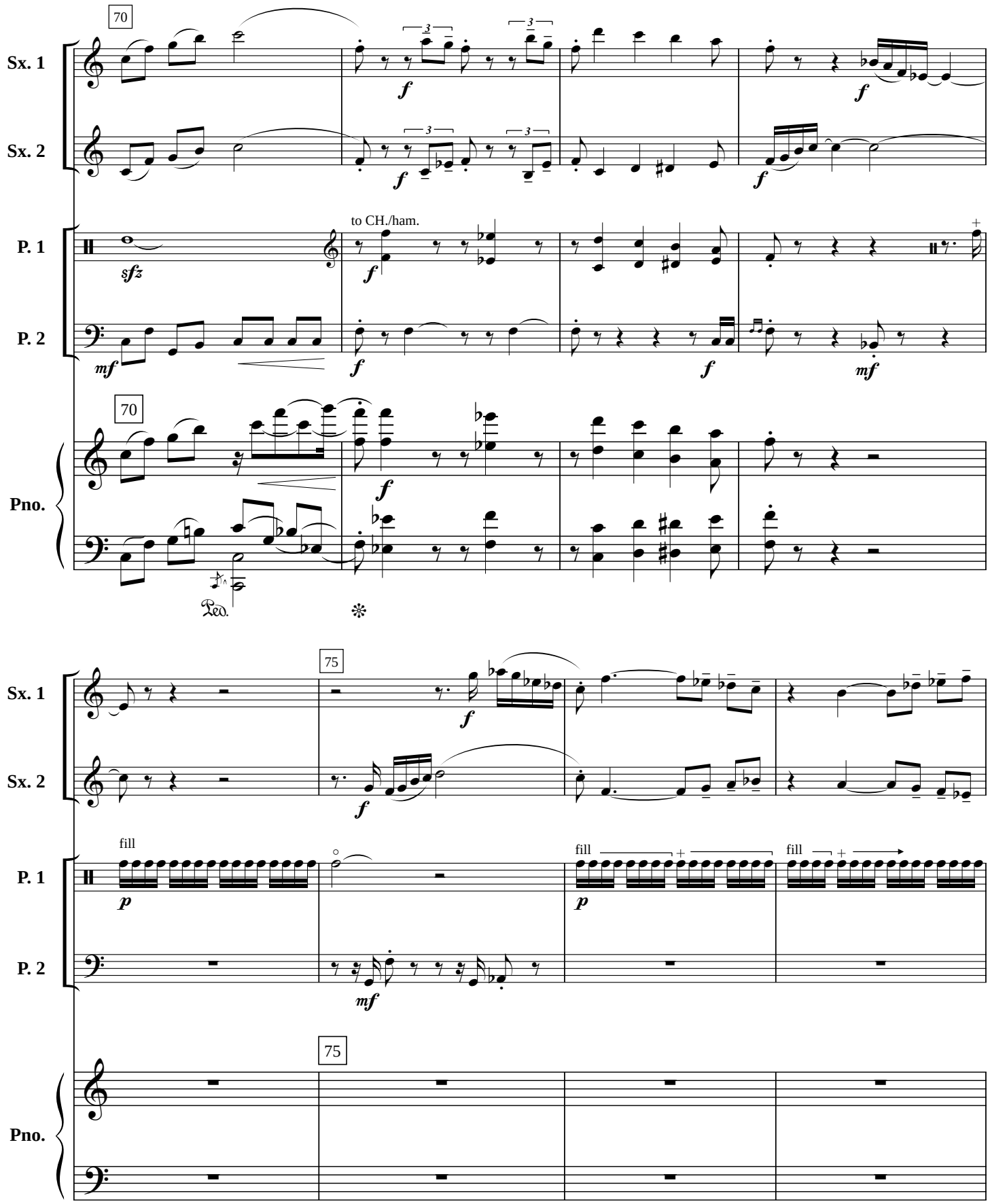

45
Sx. 1
Sx. 2
mf
poco sfz
mf, espr.
Sn. Dr. w/o & T-toms/stk.
P. 1
P. 2
Pno.
50

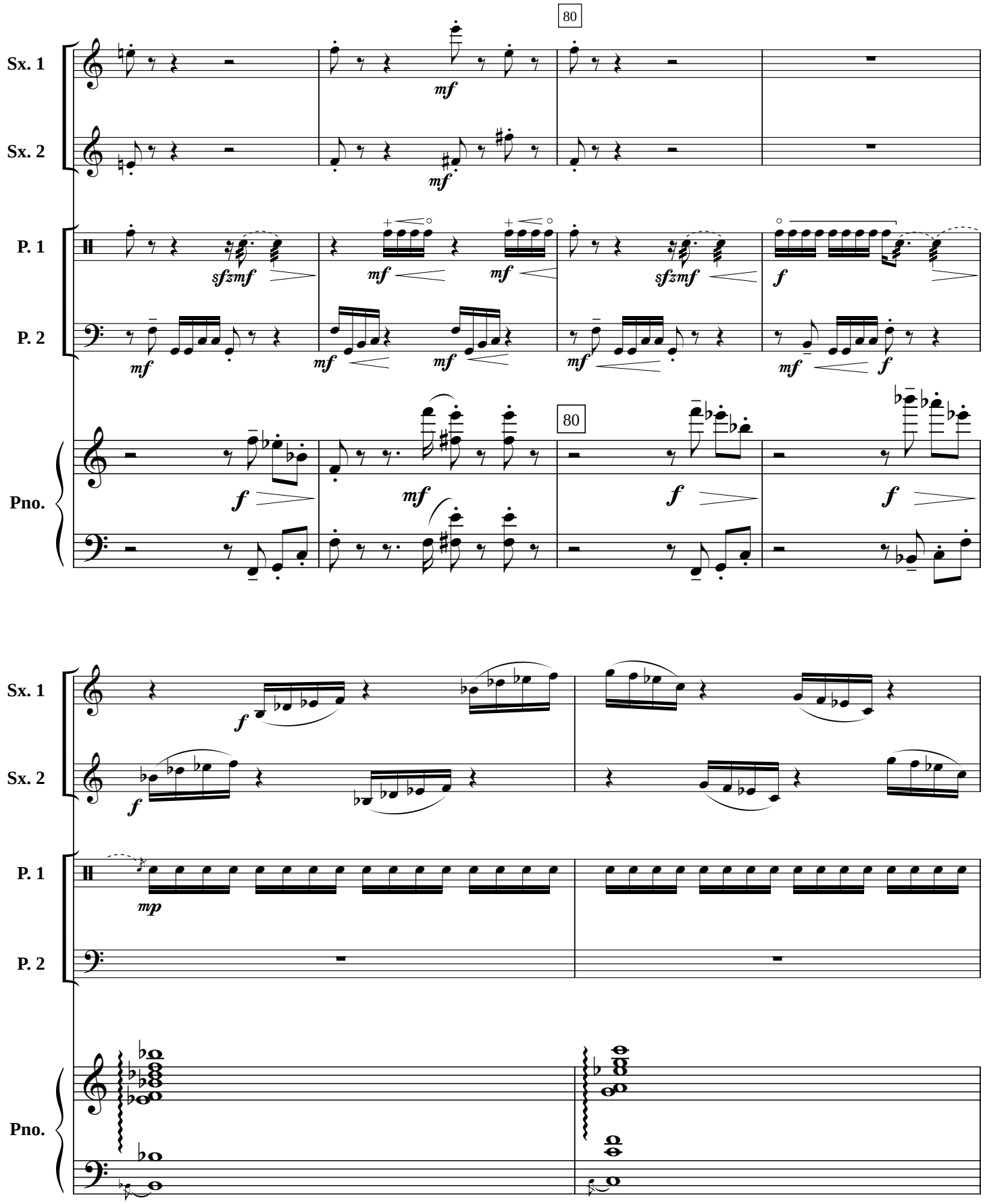

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
sfzmp
mf
mf
mf
poco sfz

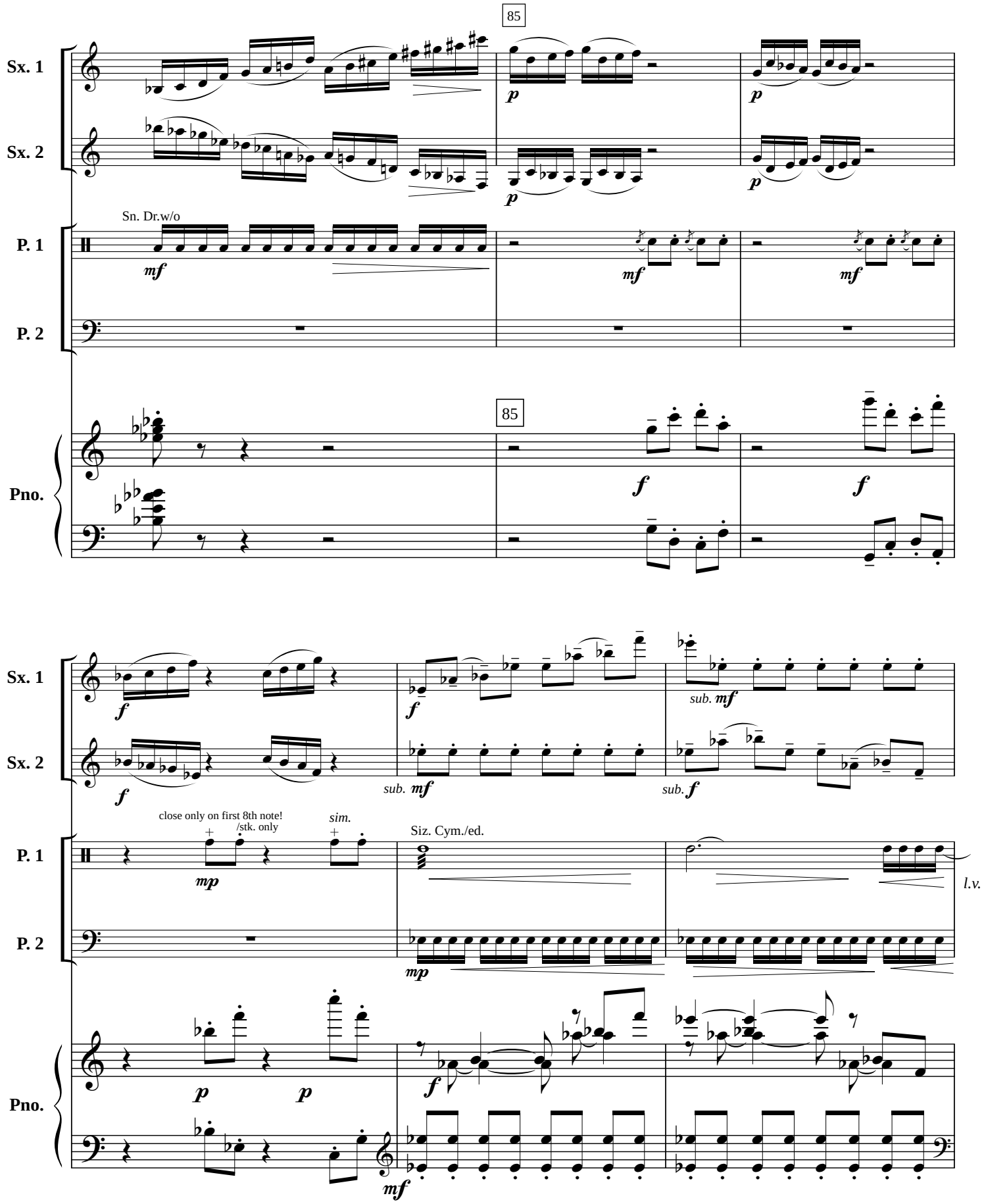

55
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
poco sfz
mp
55
mf
mp
, accomp.
mf, espr.

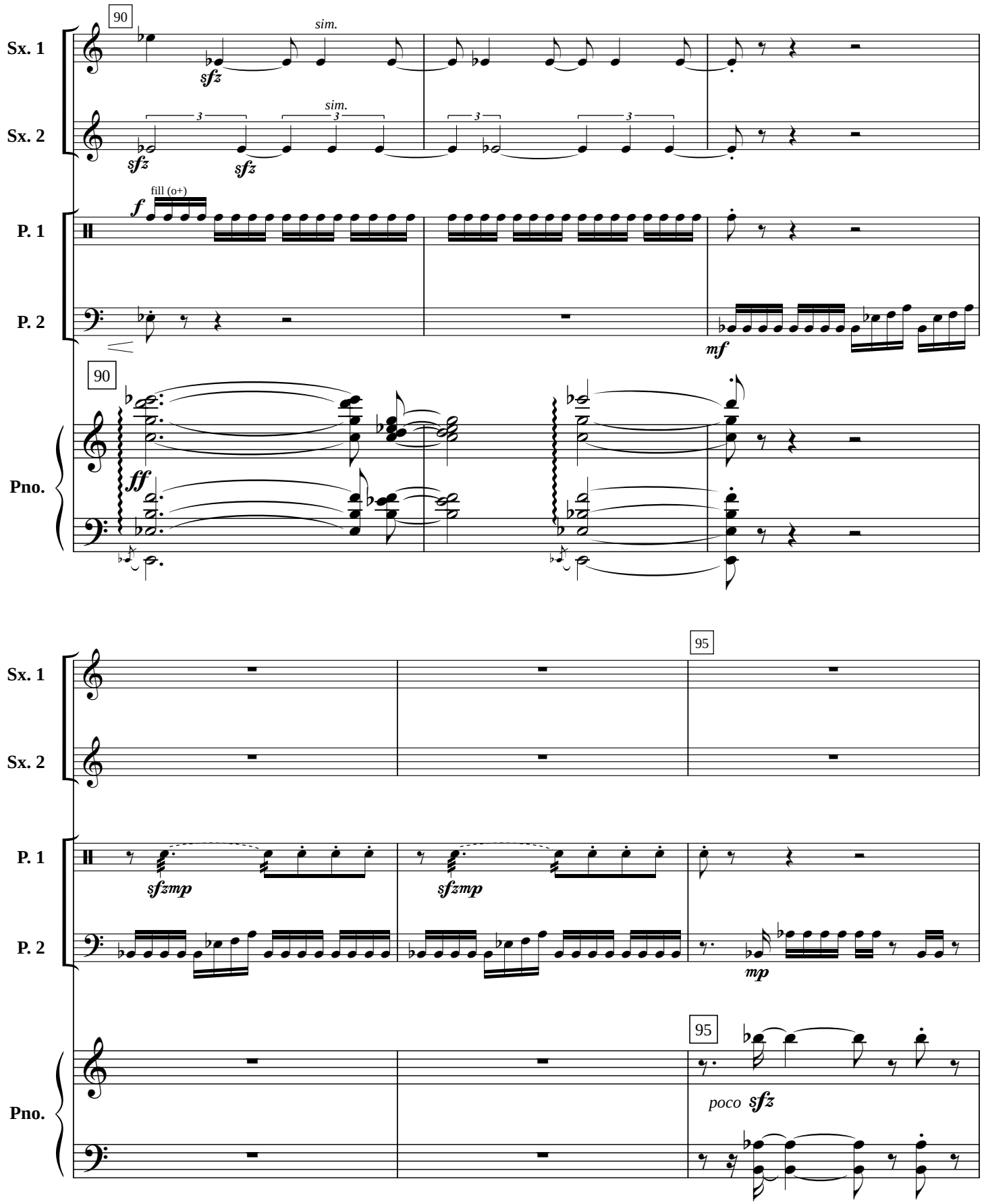

60
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
mp
p
60
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
semp. espr.

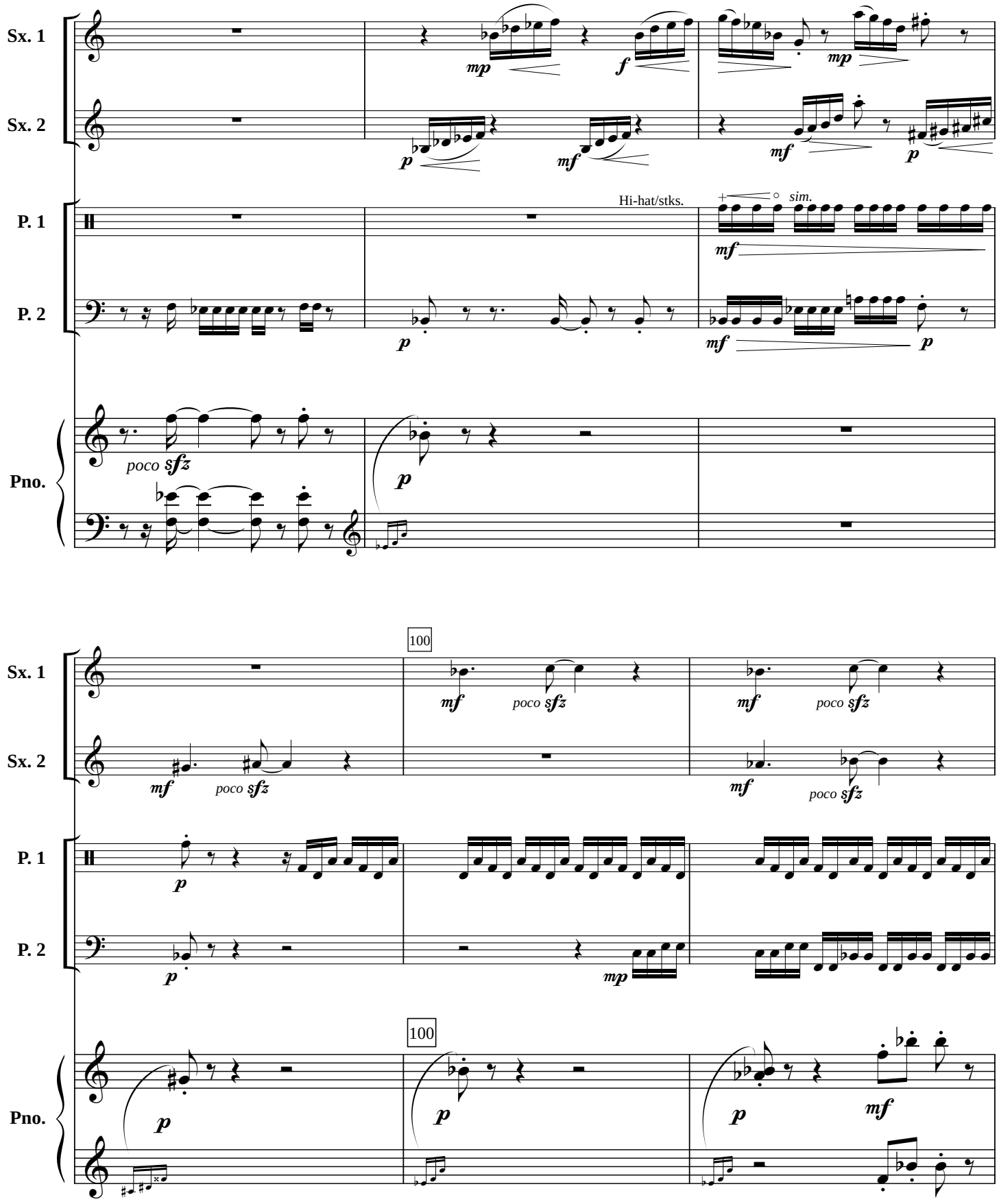

65
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
sfzmf
65
f
mp
l.v.
sec.

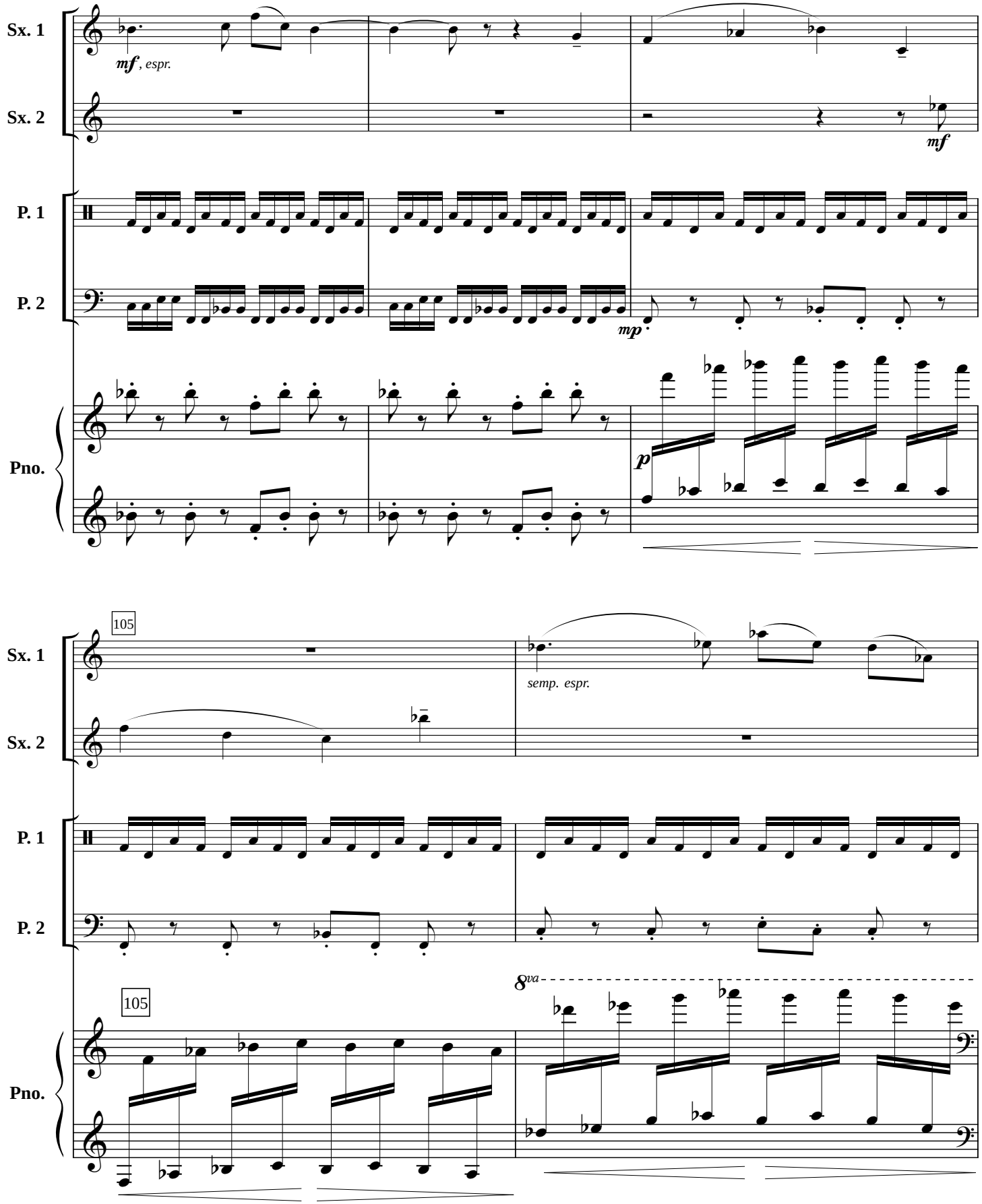

70
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
to CH./ham.
sfz
f
mf
Ped.
75
fill
p

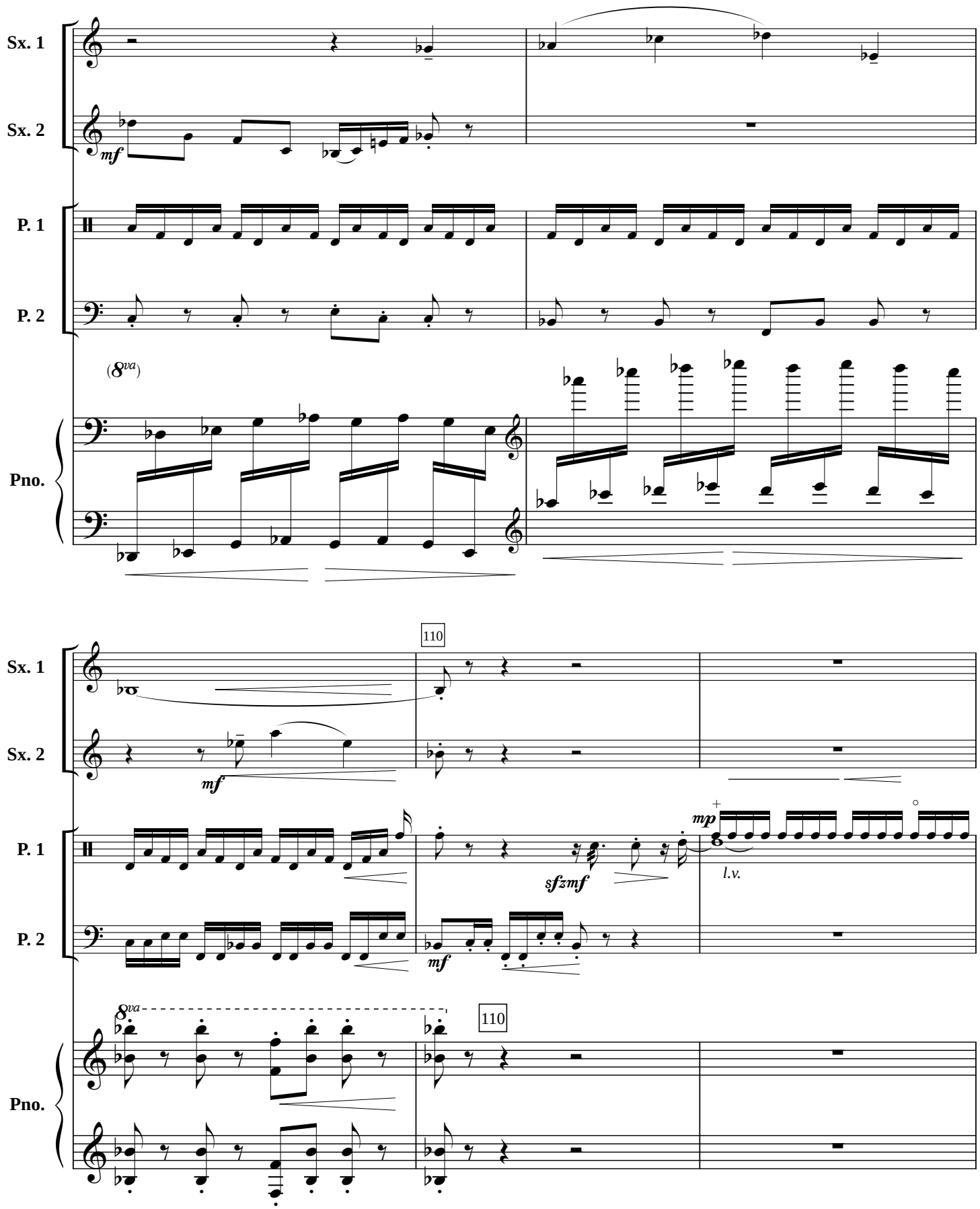

80
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
sfzmf
f
80
mp

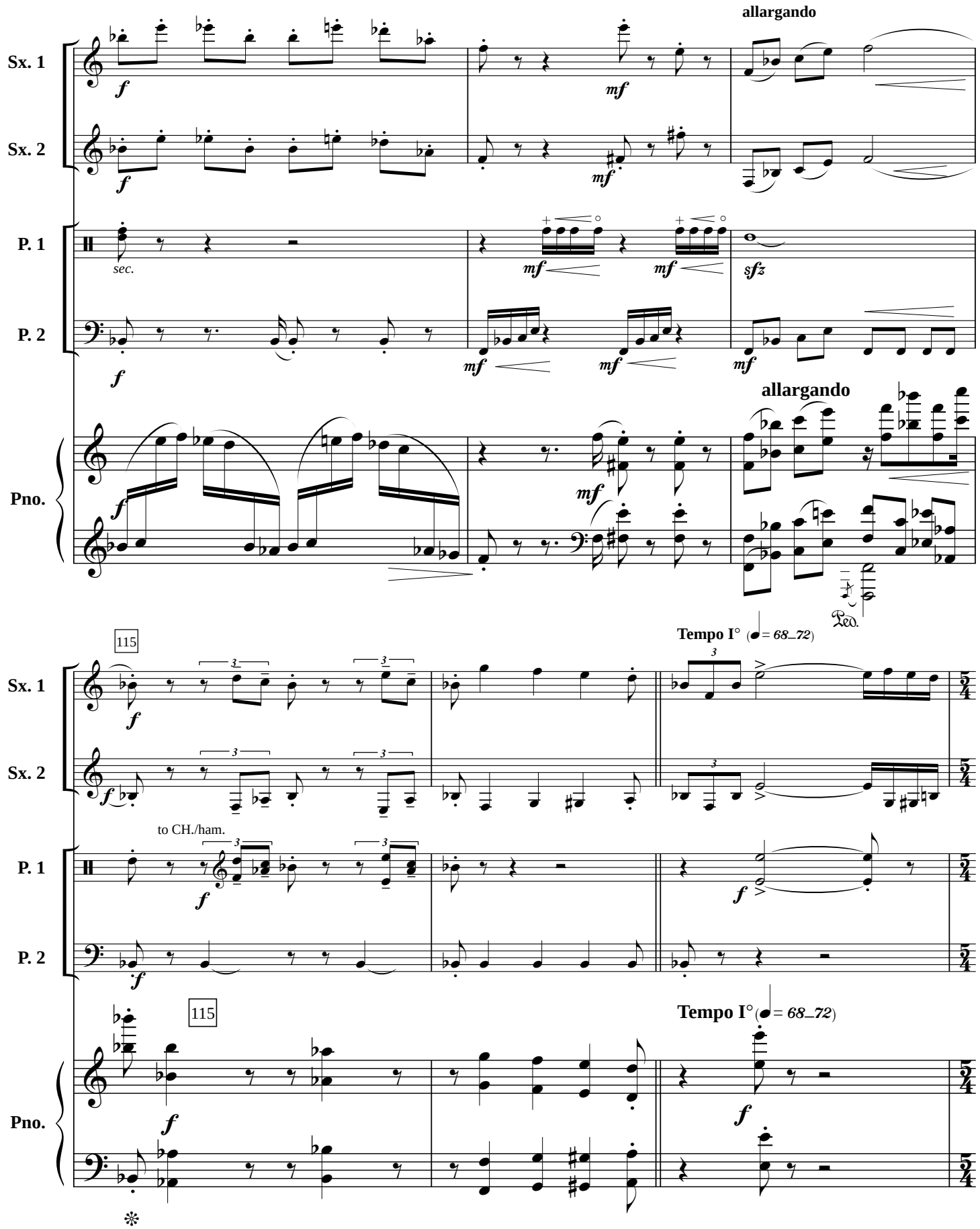

85
Sx. 1
Sx. 2
Sn. Dr.w/o
P. 1
P. 2
Pno.
85
close only on first 8th note!
/stk. only
sim.
Siz. Cym./ed.
l.v.

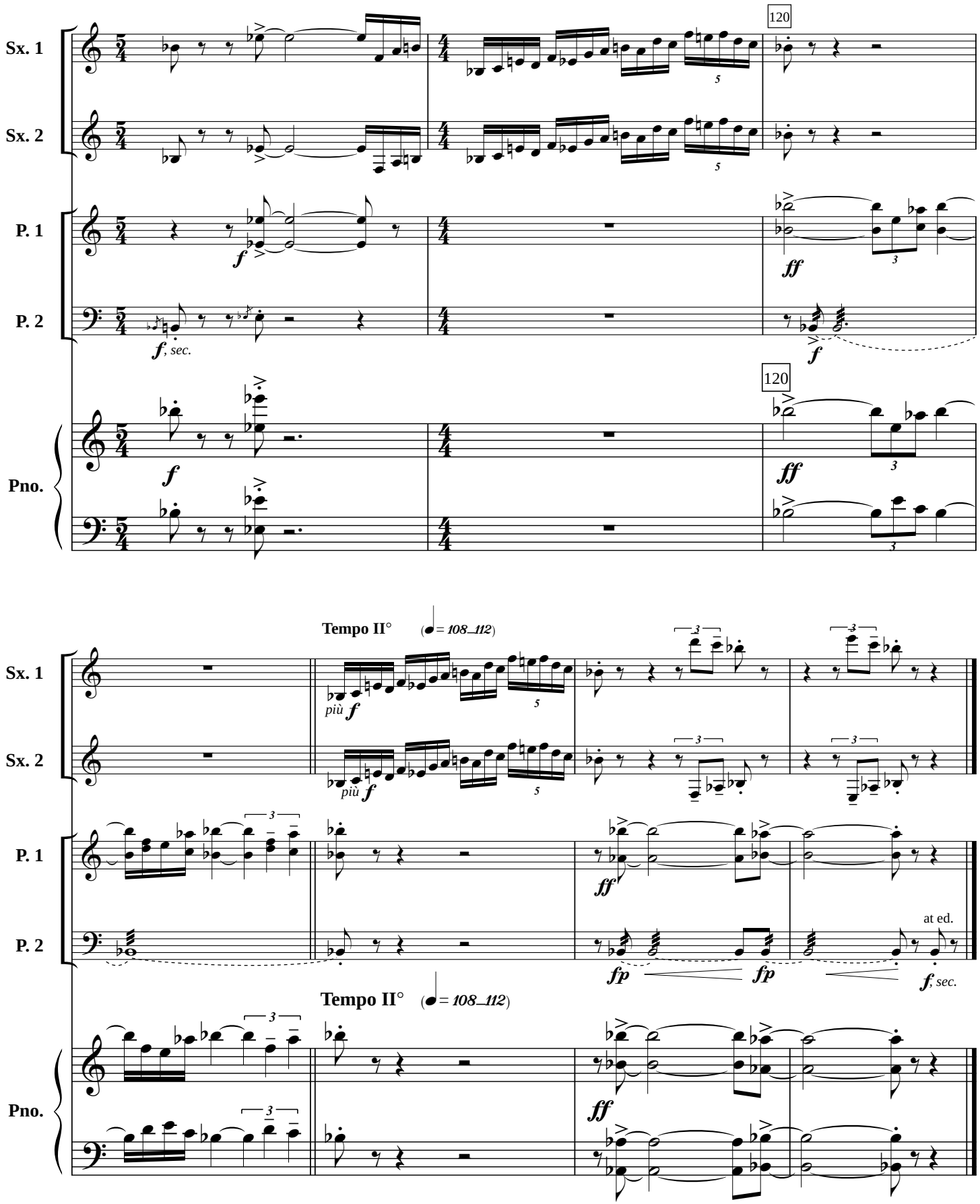

90
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
sim.
sfz
fill (o+)
f
mf
ff
95
sfzmp
mp
poco sfz


Sx. 1
Sx. 2
P. 1
P. 2
Pno.
Hi-hat/stks.
sim.
100
100

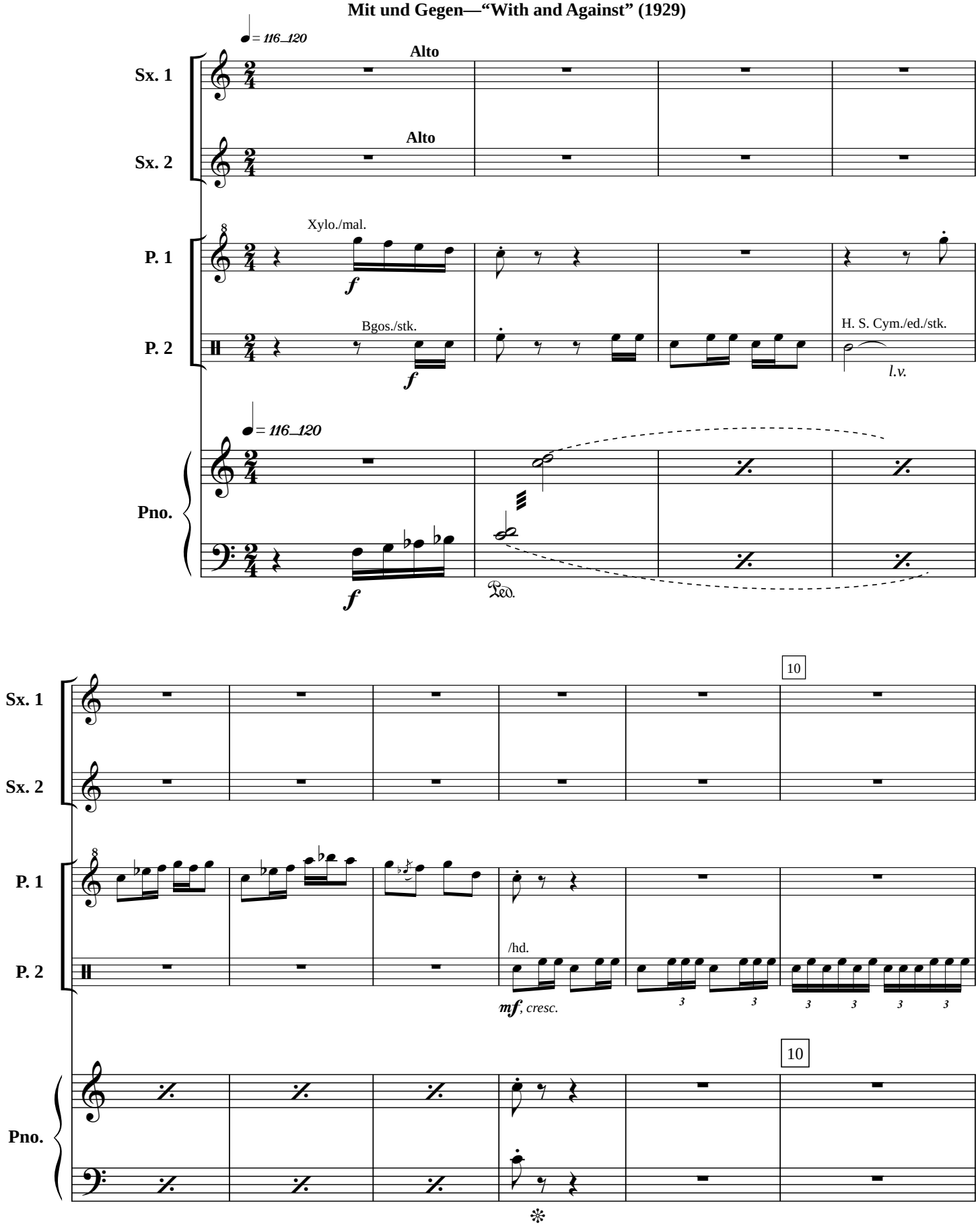

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf, espr.
mf
mp
p
105
semp. espr.
8va

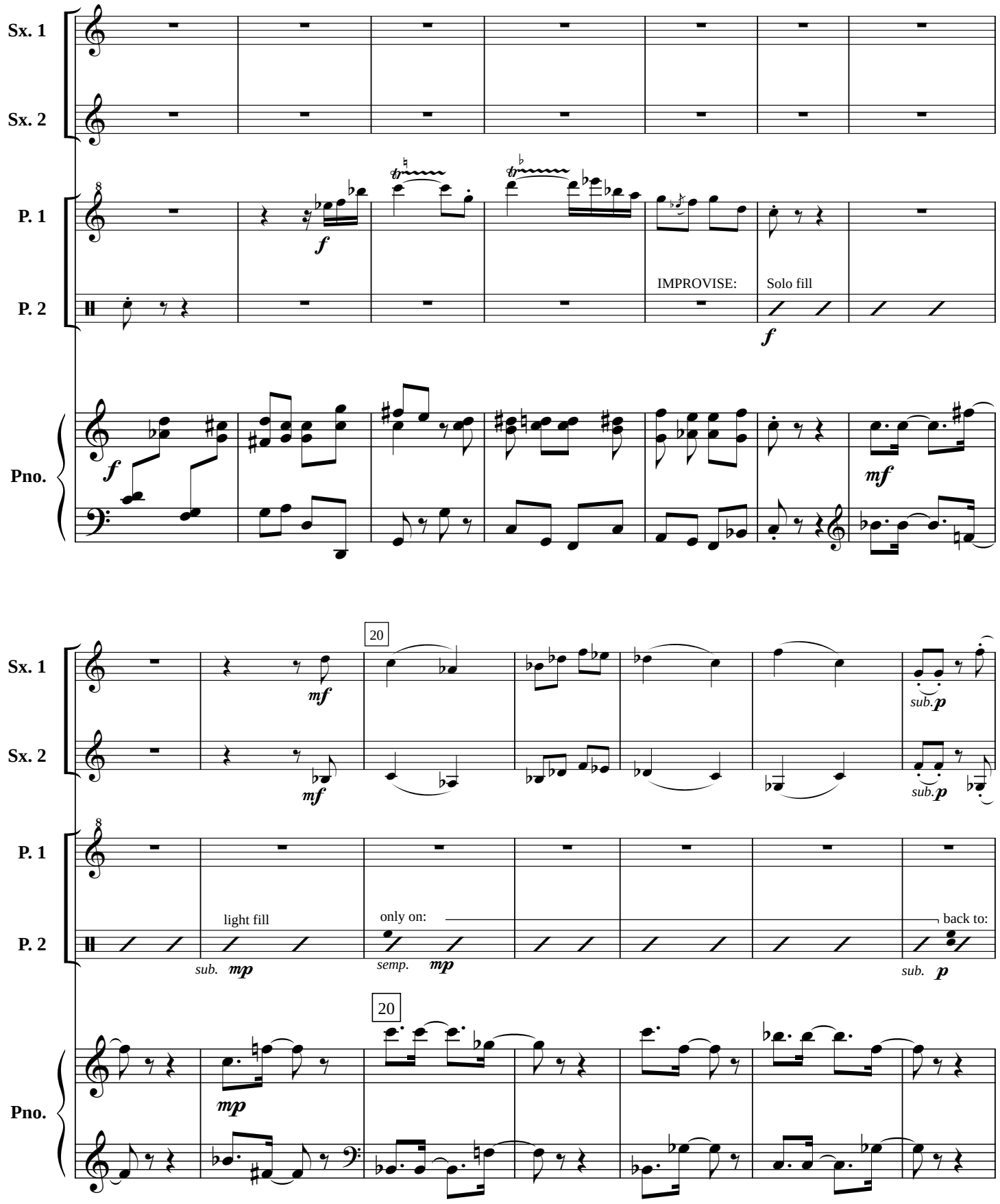

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
(8va)
110
mp
sfzmf
l.v.
8va

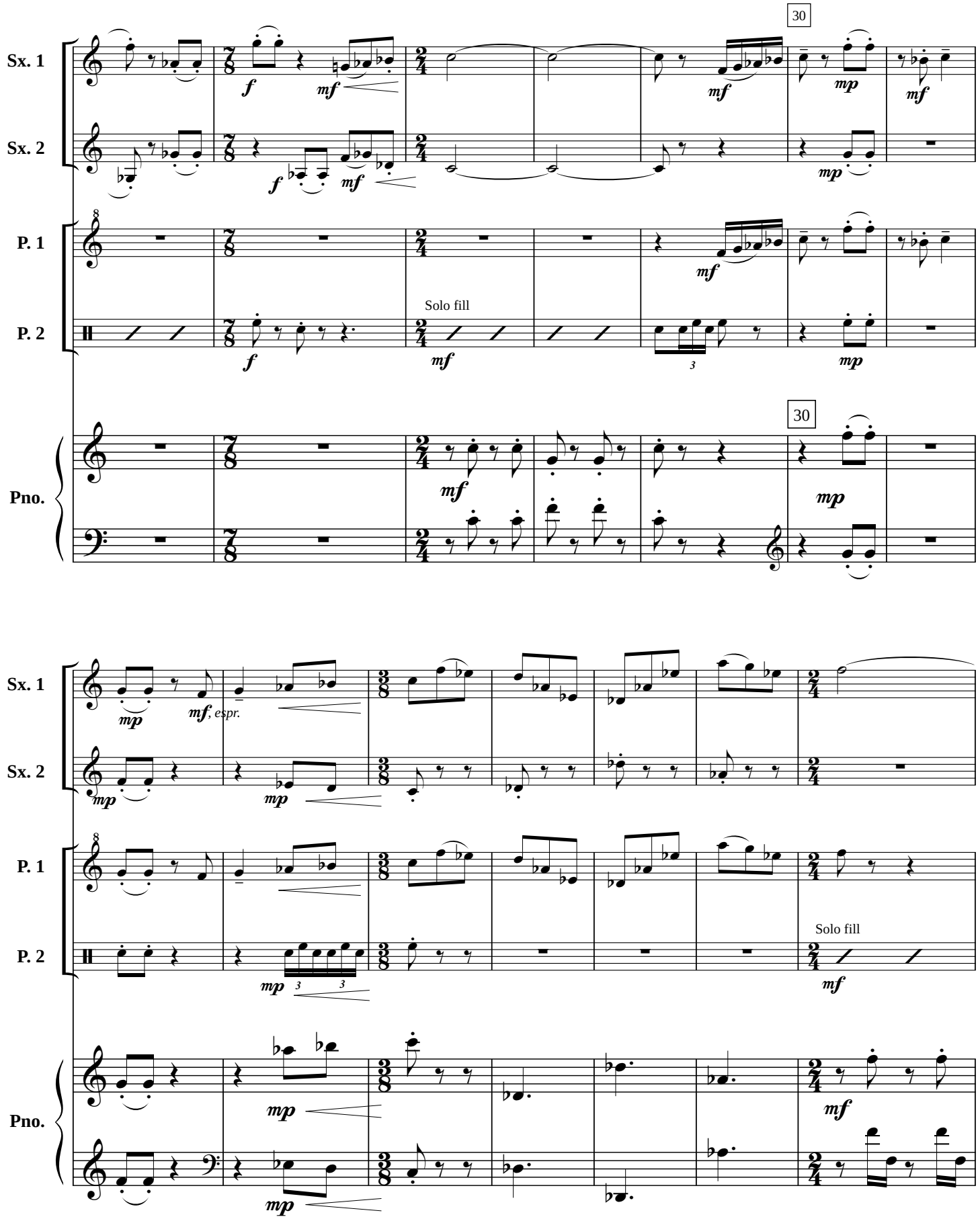

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
allargando
sec.
sfz
Ped.
115
Tempo I° (♩= 68–72)
to CH./ham.

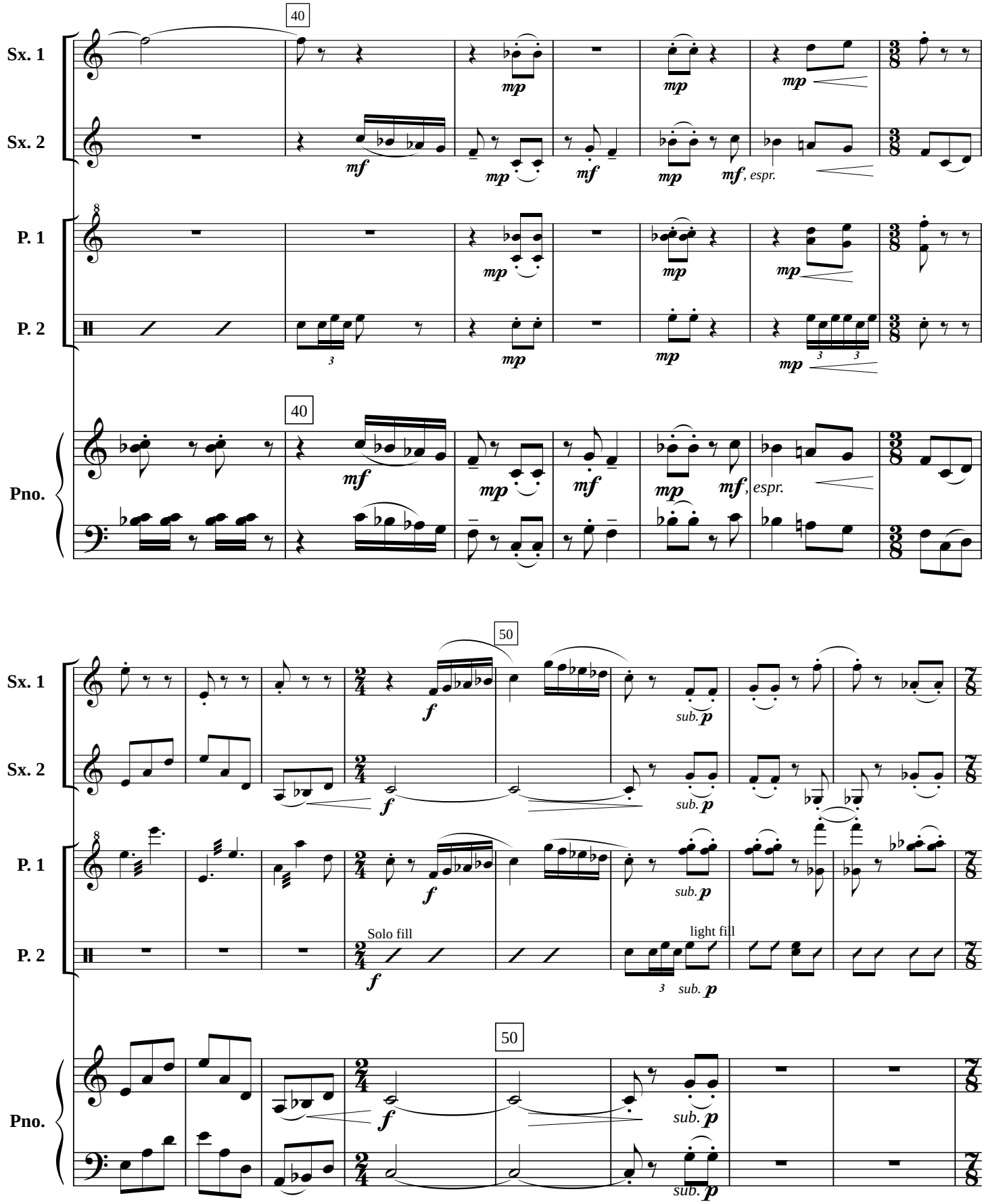

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
120
f
ff
f, sec.
Tempo II°
(♩= 108–112)
più f
fp
at ed.

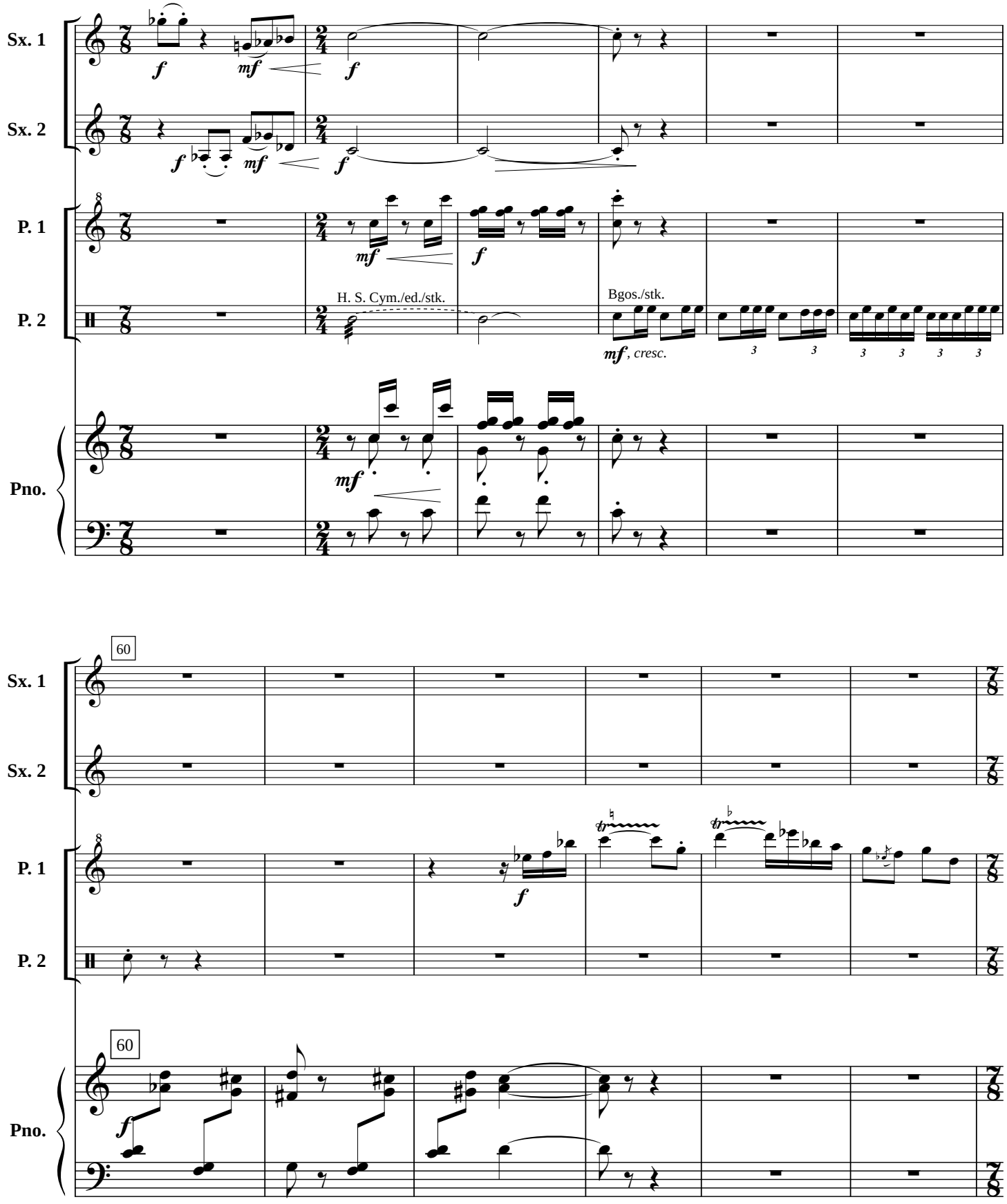
Mit und Gegen—"With and Against" (1929)

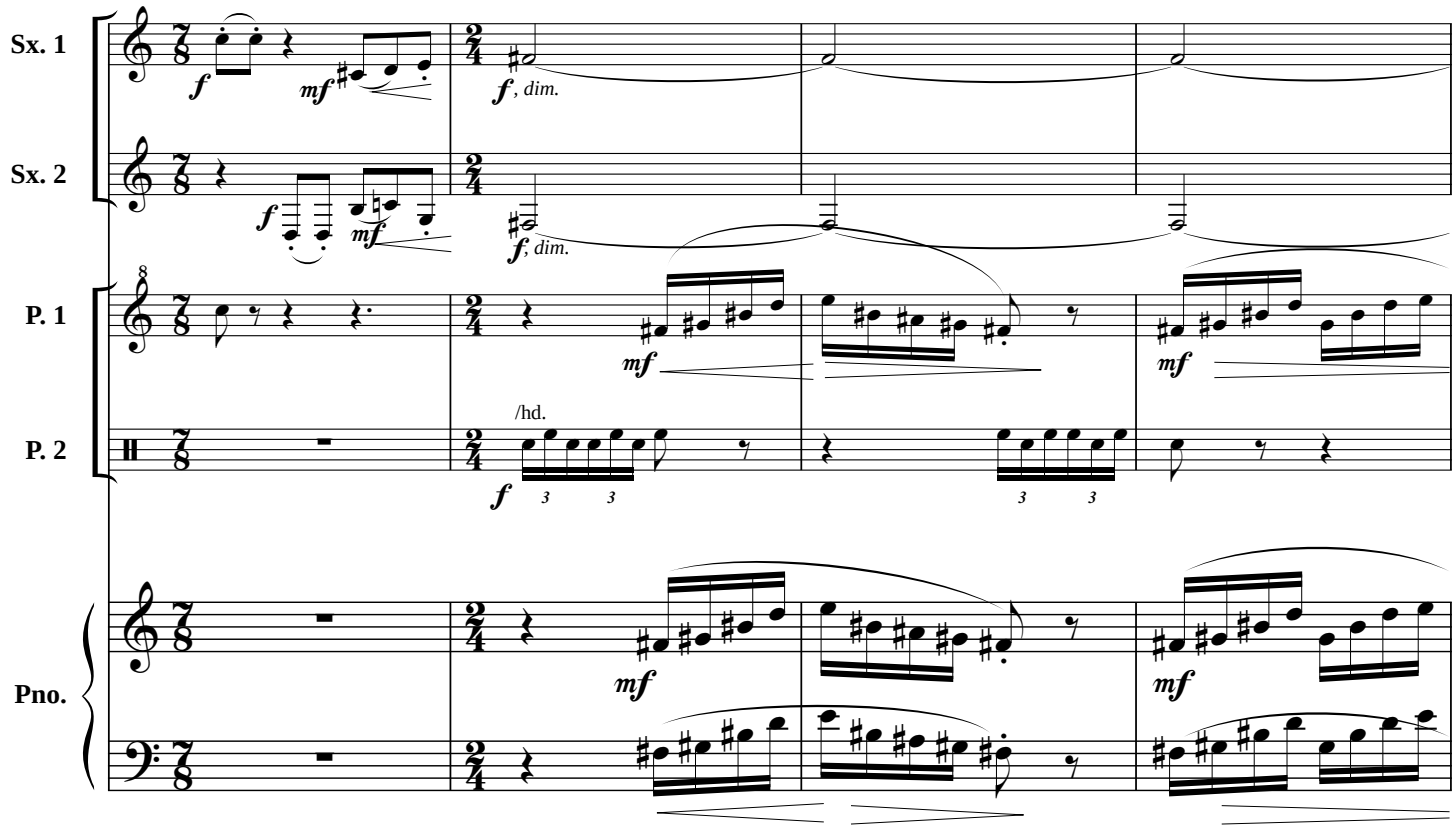



Sx. 1
Sx. 2
P. 1
P. 2
Pno.
IMPROVISE:
Solo fill
20
light fill
only on:
back to:
sub.
semp.

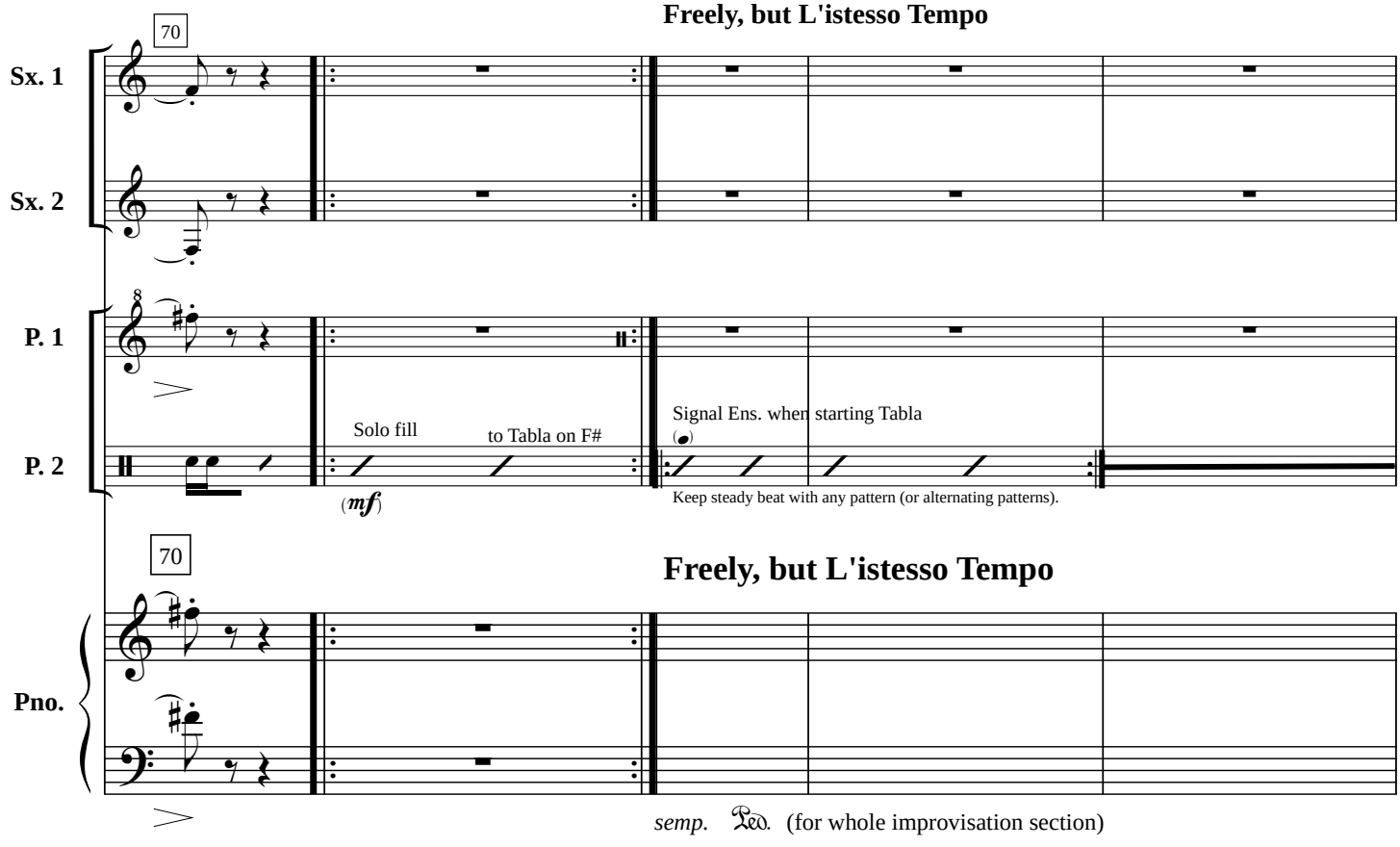

30
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
Solo fill
30
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
Solo fill

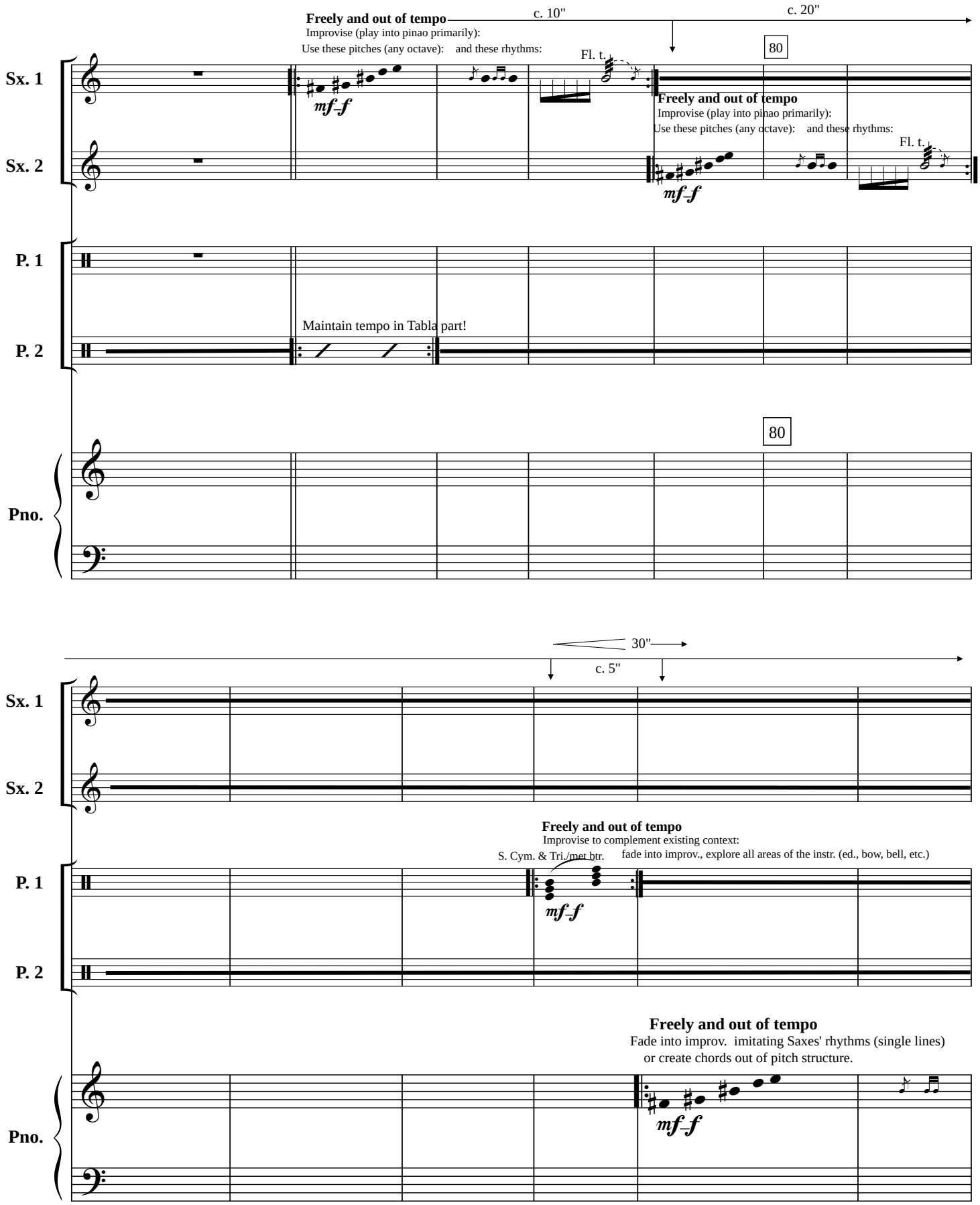

40
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mp
mf
mf, espr.
40
50
f
sub. p
Solo fill
light fill
50

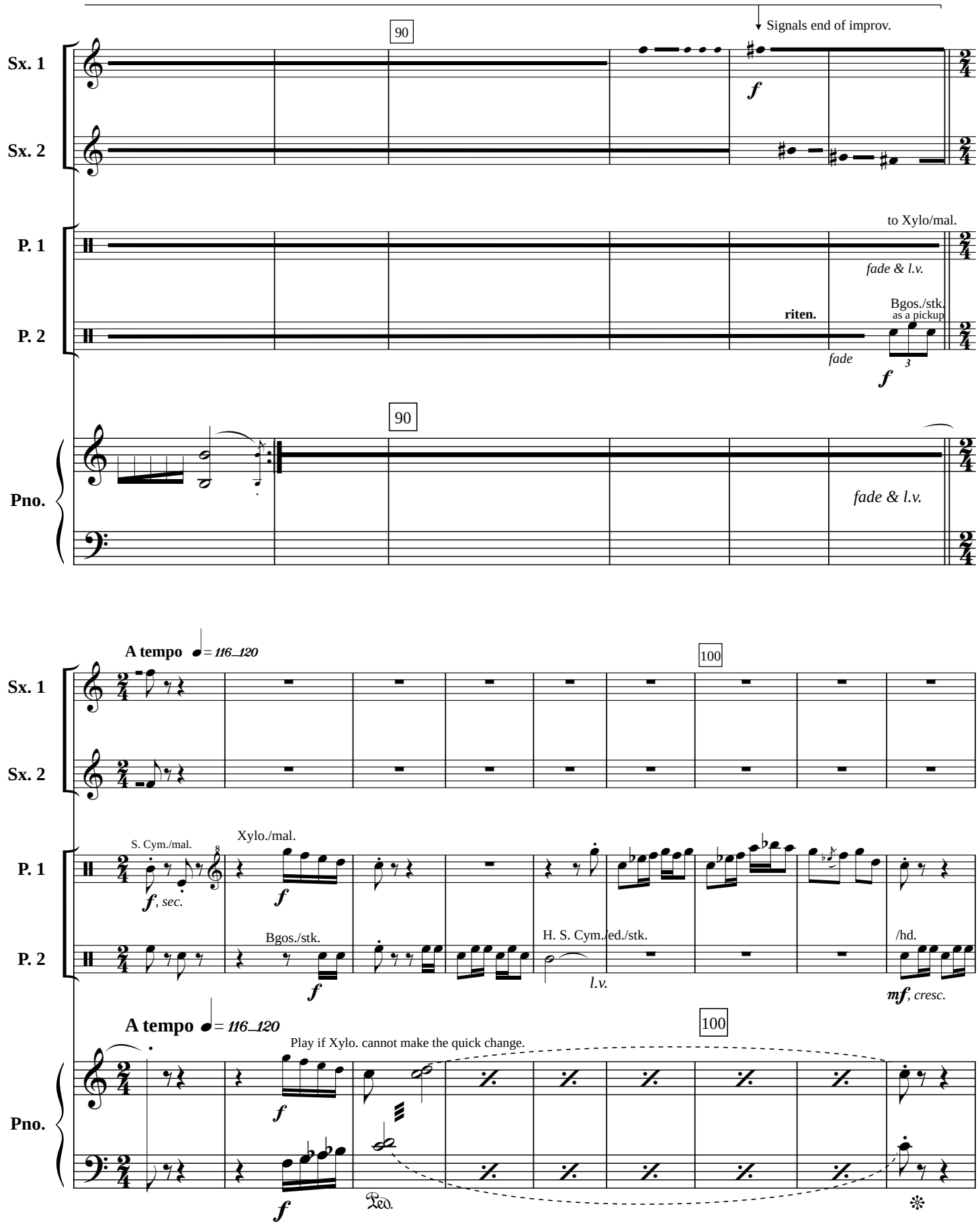

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
H. S. Cym./ed./stk.
Bgos./stk.
mf, cresc.
60
60

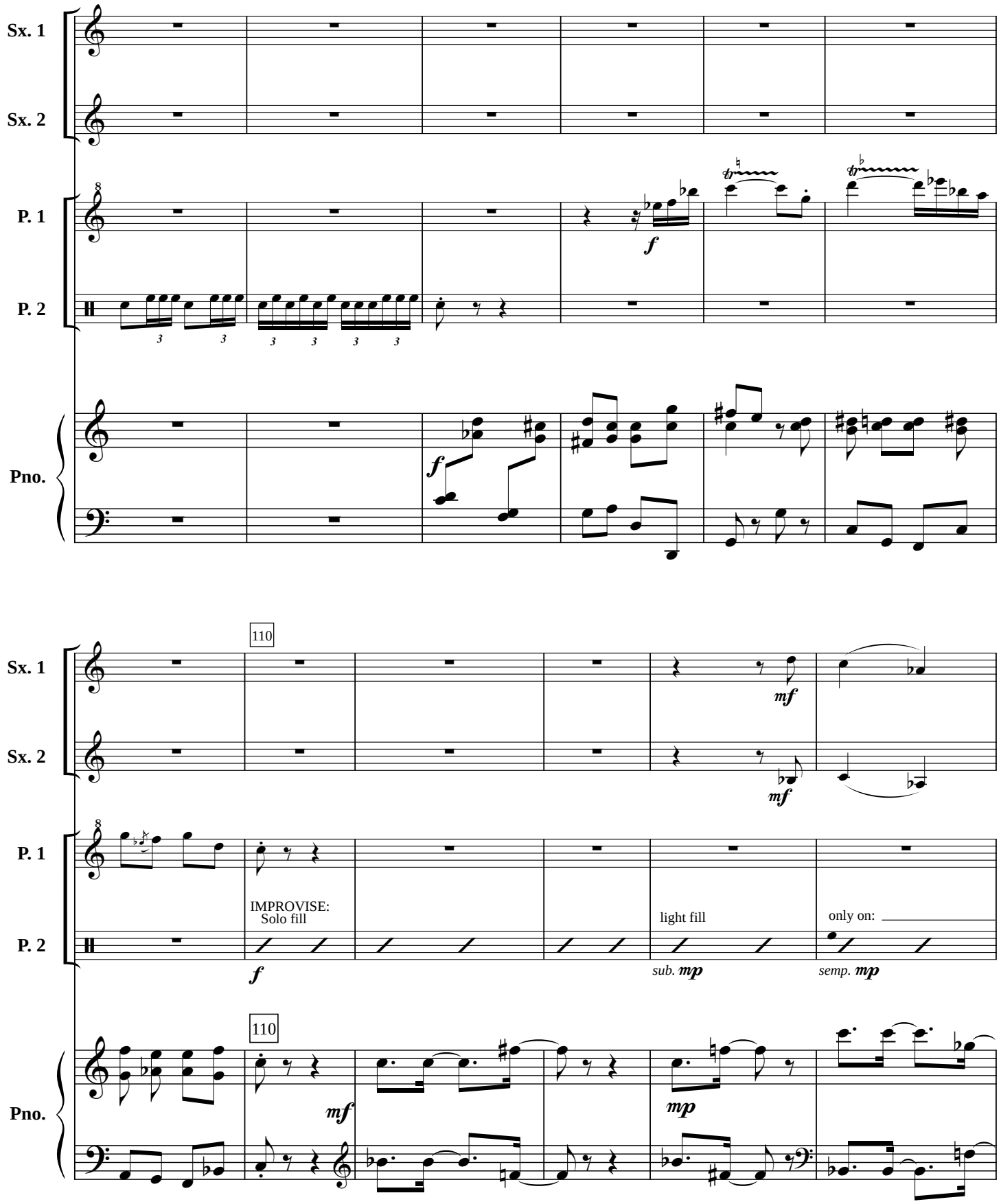


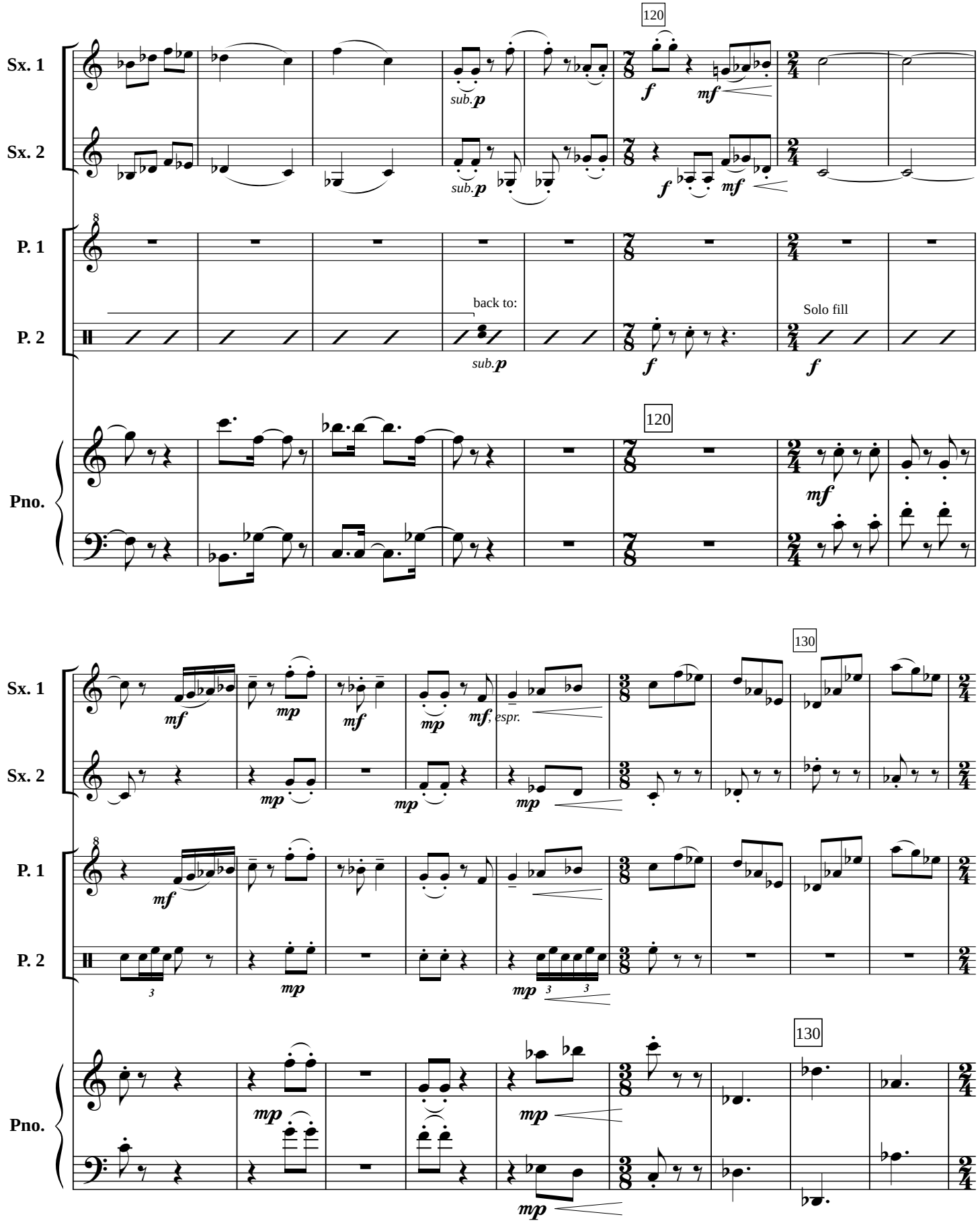
Freely, but L'istesso Tempo

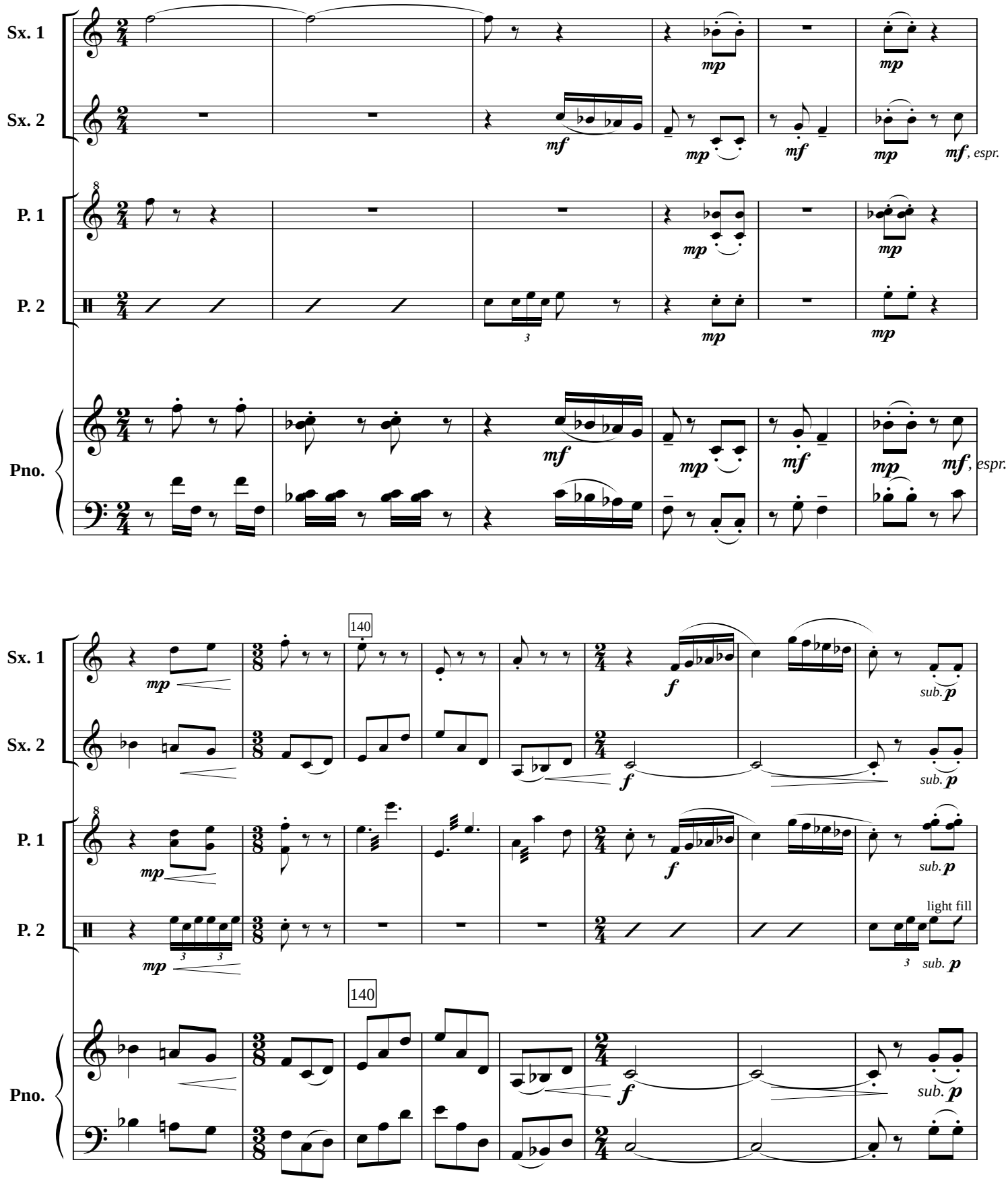


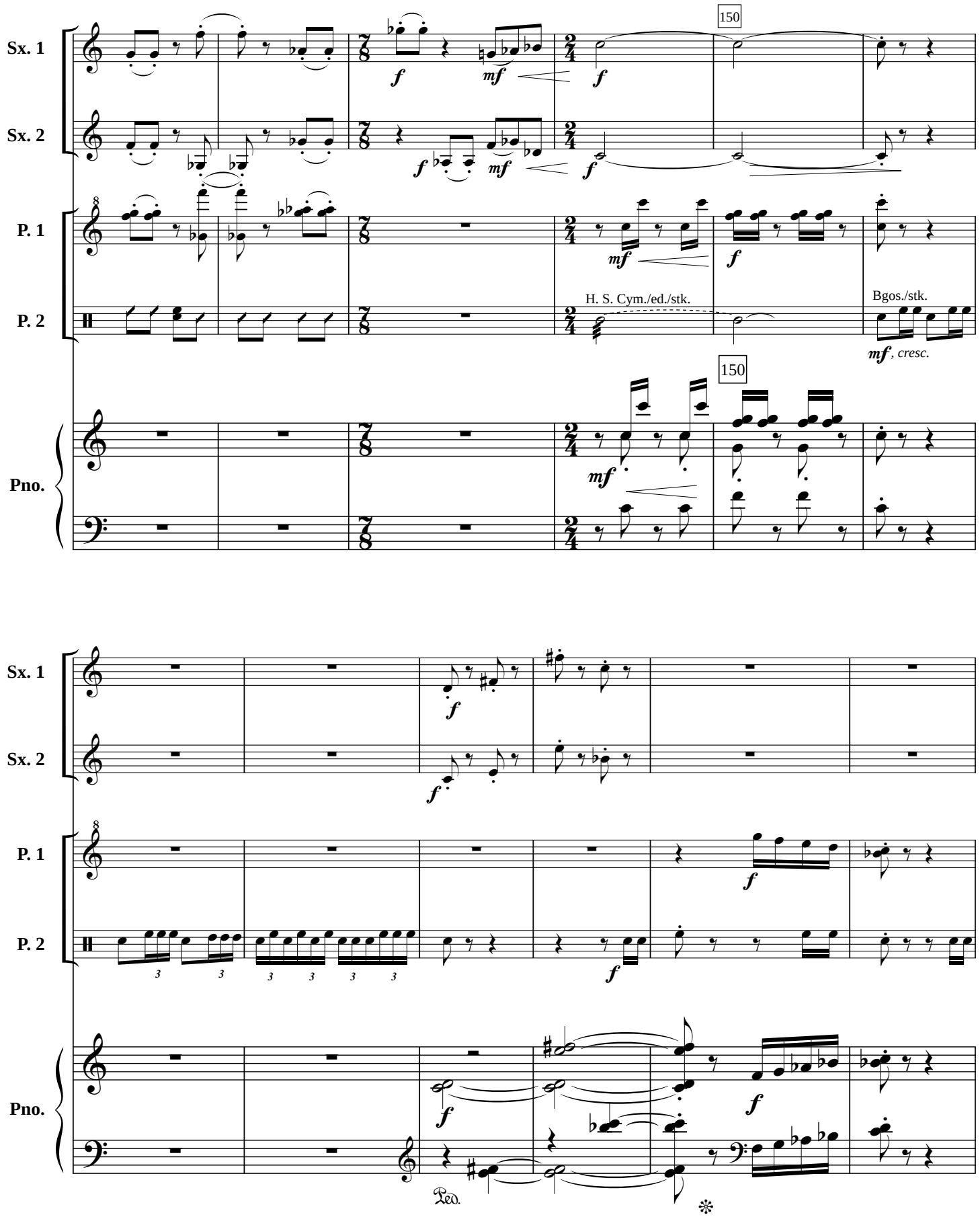

Freely and out of tempo
Improvise (play into pinao primarily):
Use these pitches (any octave): and these rhythms:
c. 10"
c. 20"
80
Fl. t.
Sx. 1
Sx. 2
mf–f
Freely and out of tempo
Improvise (play into pinao primarily):
Use these pitches (any octave): and these rhythms:
Fl. t.
mf–f
P. 1
P. 2
Maintain tempo in Tabla part!
80
Pno.
30"
c. 5"
Sx. 1
Sx. 2
Freely and out of tempo
Improvise to complement existing context:
S. Cym. & Tri./met btr.
fade into improv., explore all areas of the instr. (ed., bow, bell, etc.)
mf–f
P. 1
P. 2
Freely and out of tempo
Fade into improv. imitating Saxes' rhythms (single lines)
or create chords out of pitch structure.
mf–f
Pno.

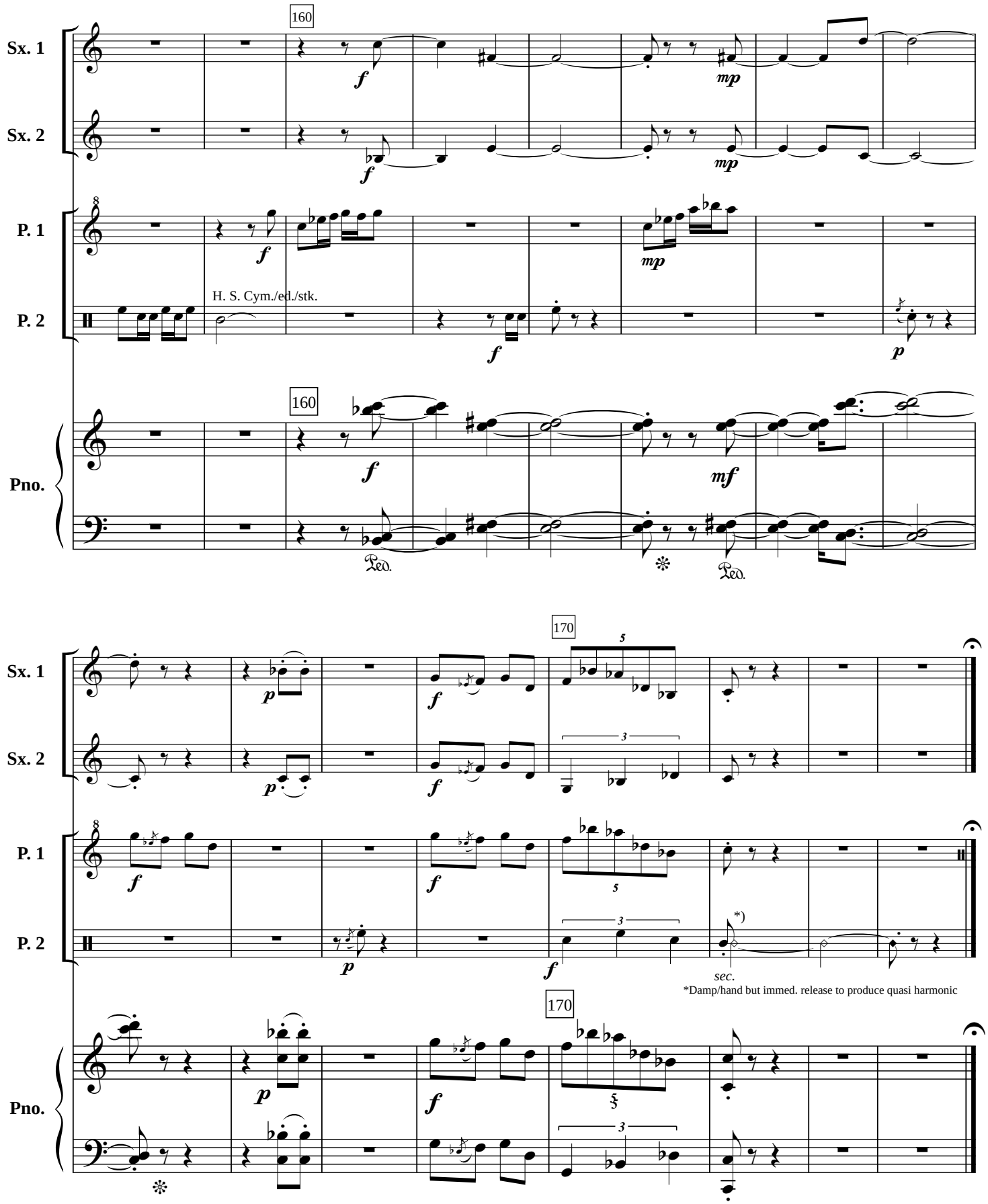

90
Signals end of improv.
Sx. 1
Sx. 2
f
P. 1
P. 2
to Xylo/mal.
fade & l.v.
riten.
Bgos./stk.
as a pickup
fade
3
f
90
Pno.
fade & l.v.
A tempo ♩= 116–120
100
Sx. 1
Sx. 2
S. Cym./mal.
8
Xylo./mal.
f, sec.
f
P. 1
Bgos./stk.
H. S. Cym./ed./stk.
/hd.
f
l.v.
mf, cresc.
P. 2
A tempo ♩= 116–120
100
Play if Xylo. cannot make the quick change.
Pno.
f
f
Ped.
*


Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
110
mf
IMPROVISE:
Solo fill
light fill
only on:
sub. mp
semp. mp
mp

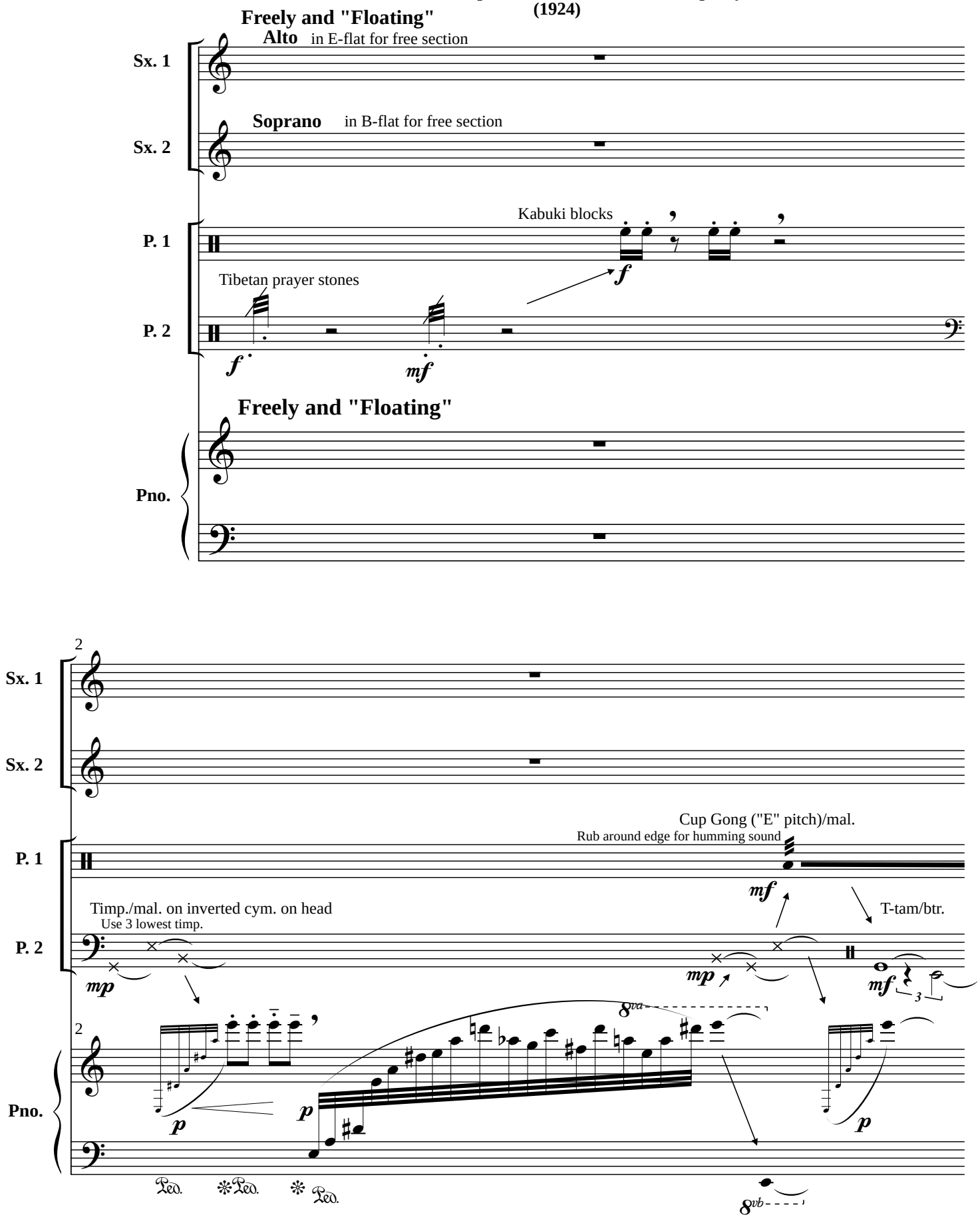

120
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
sub. p
f
mf
back to:
Solo fill
120
130
mp
mf, espr.
130

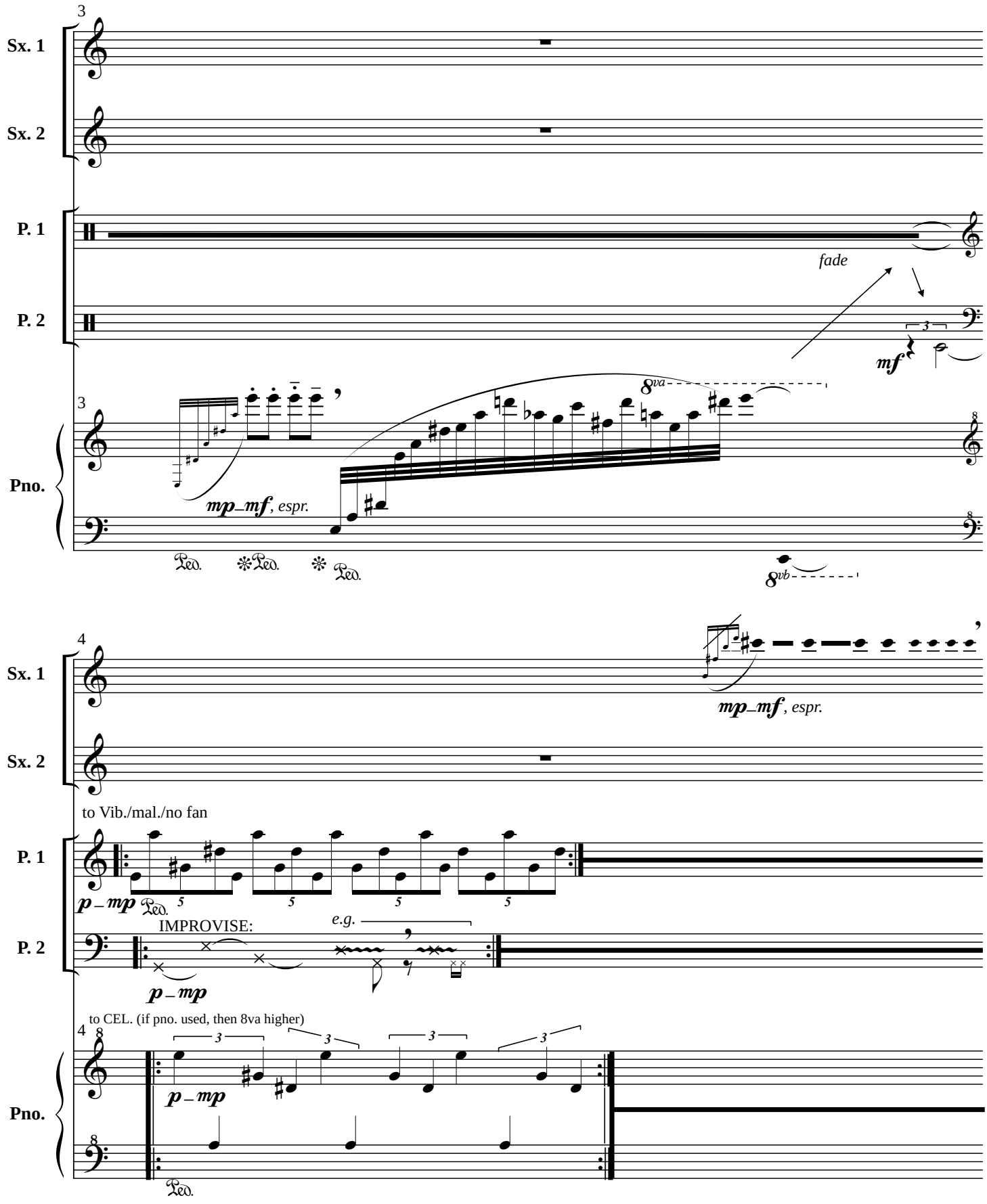

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mp
mf
mf, espr.
140
f
sub. p
light fill

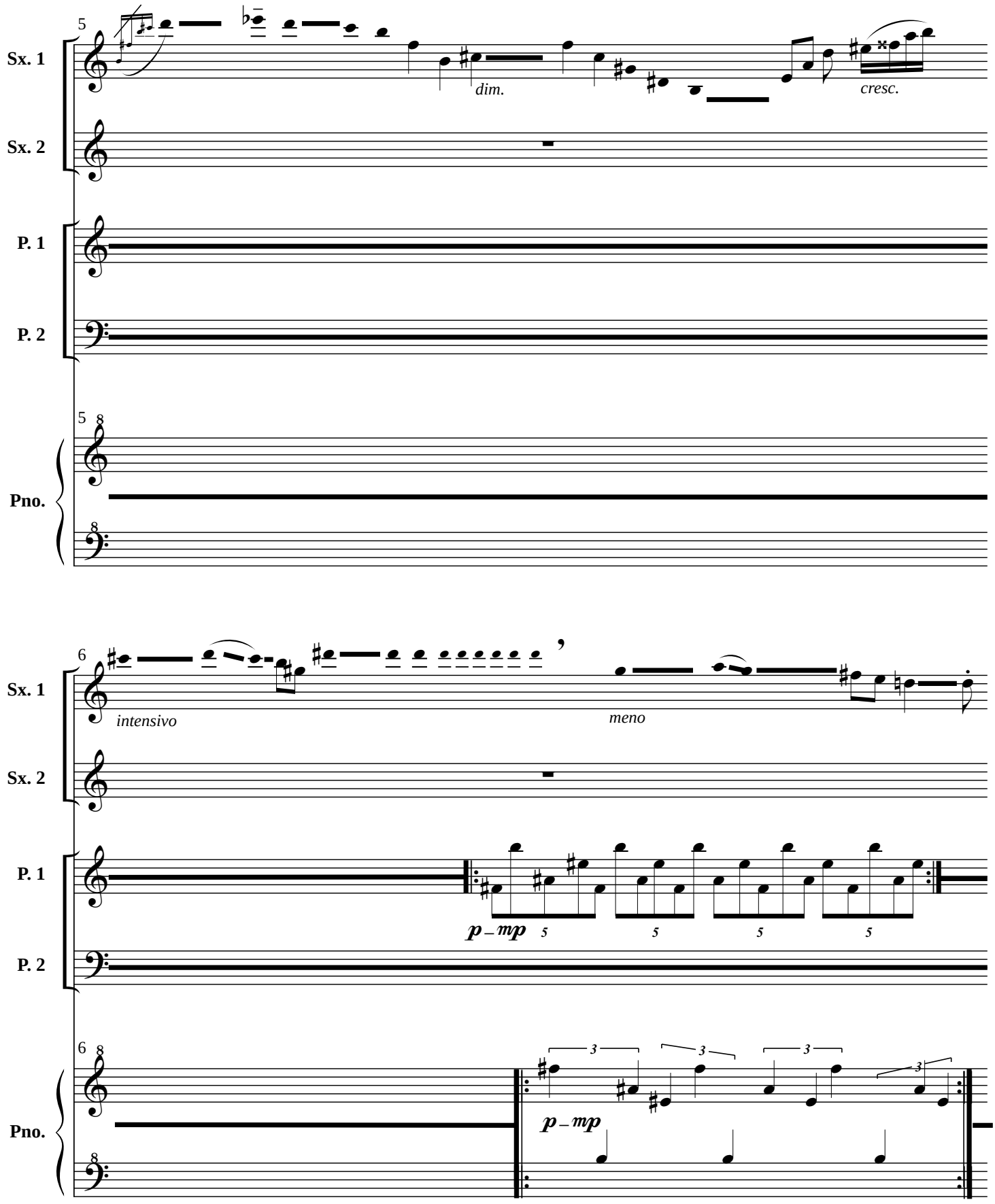

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
150
H. S. Cym./ed./stk.
Bgos./stk.
mf, cresc.
Ped.

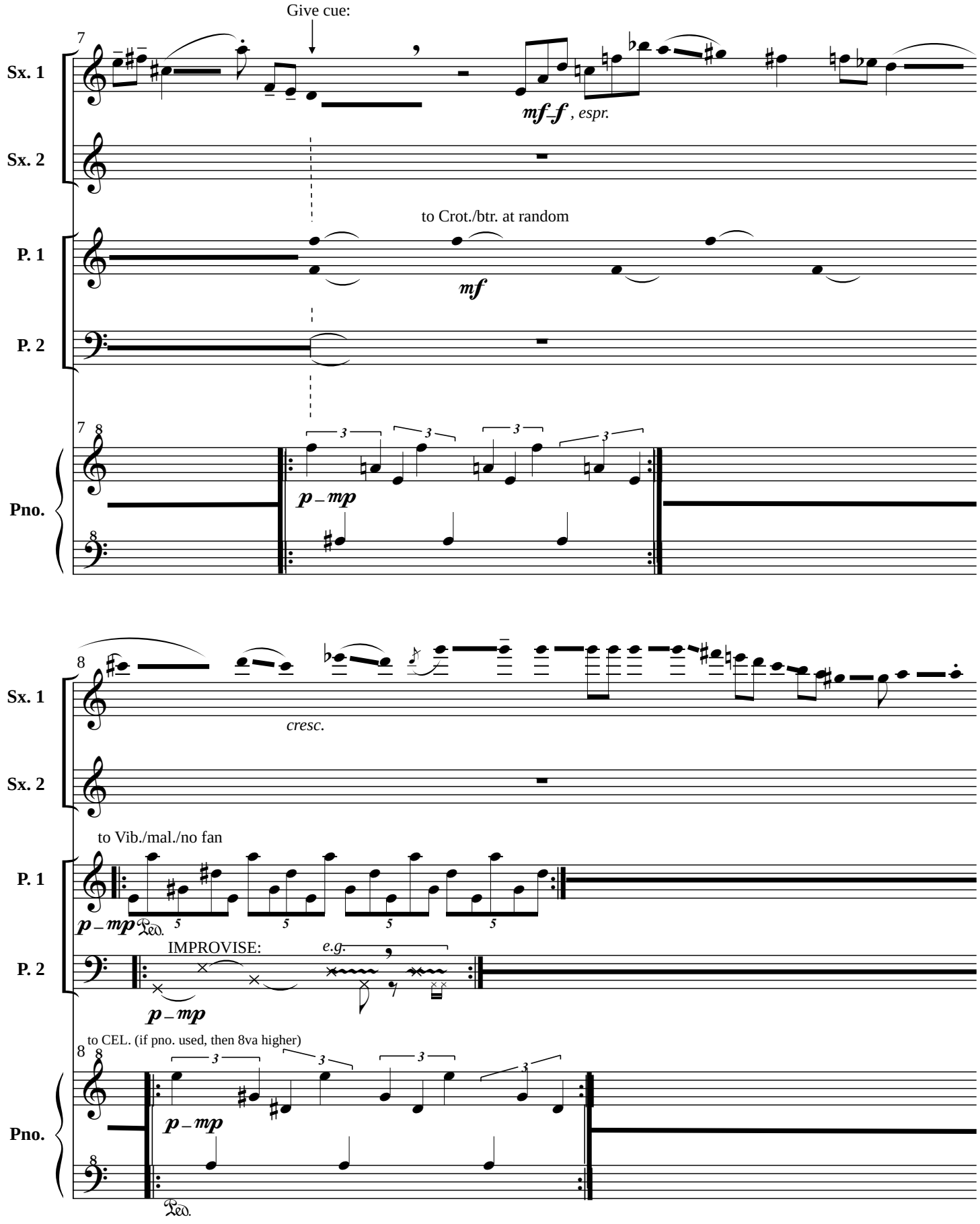

160
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
H. S. Cym./ed./stk.
Ped.
170
*)
sec.
*Damp/hand but immed. release to produce quasi harmonic

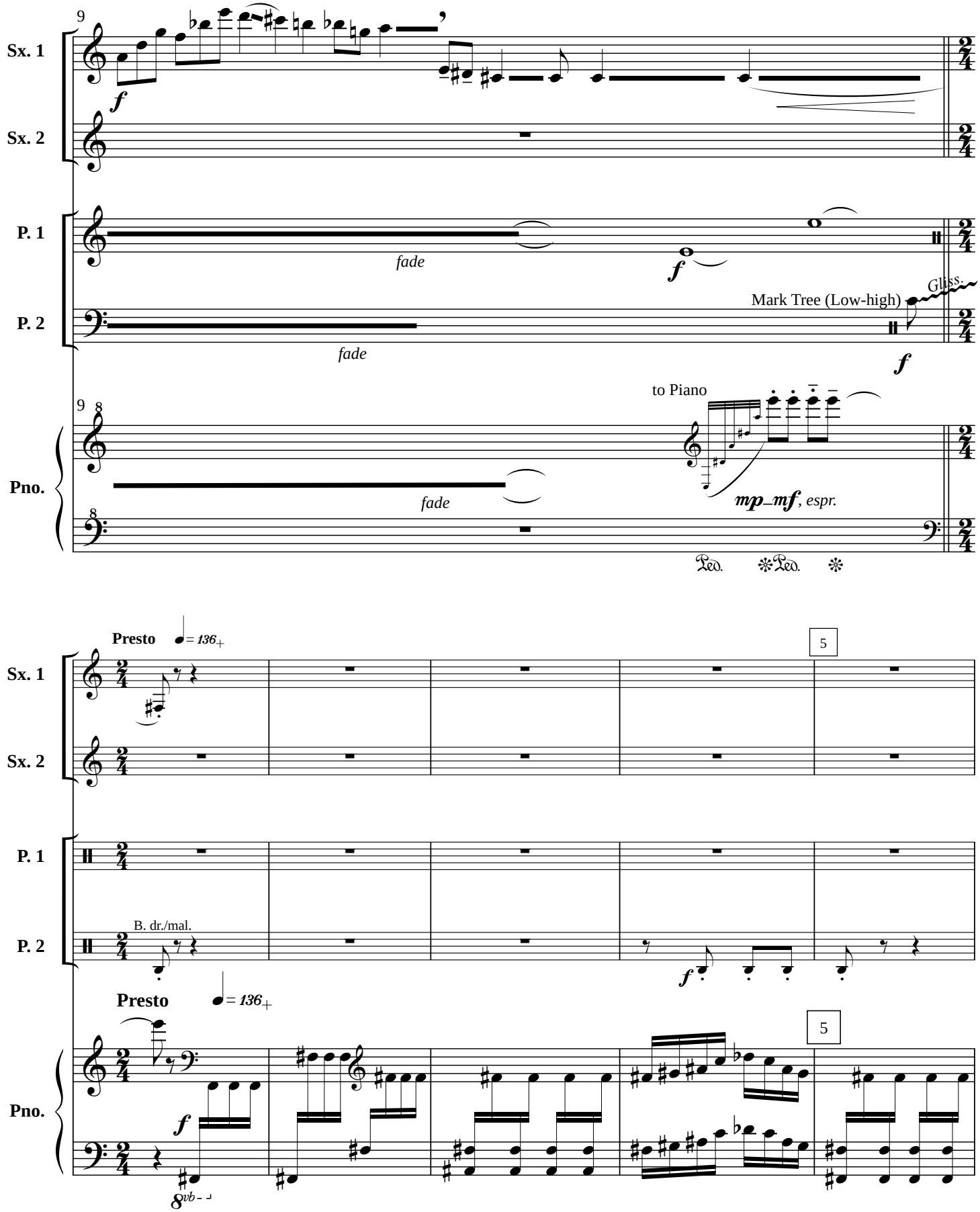
Harmonie Tranquille—"A Harmonious Tranquility"
(1924)

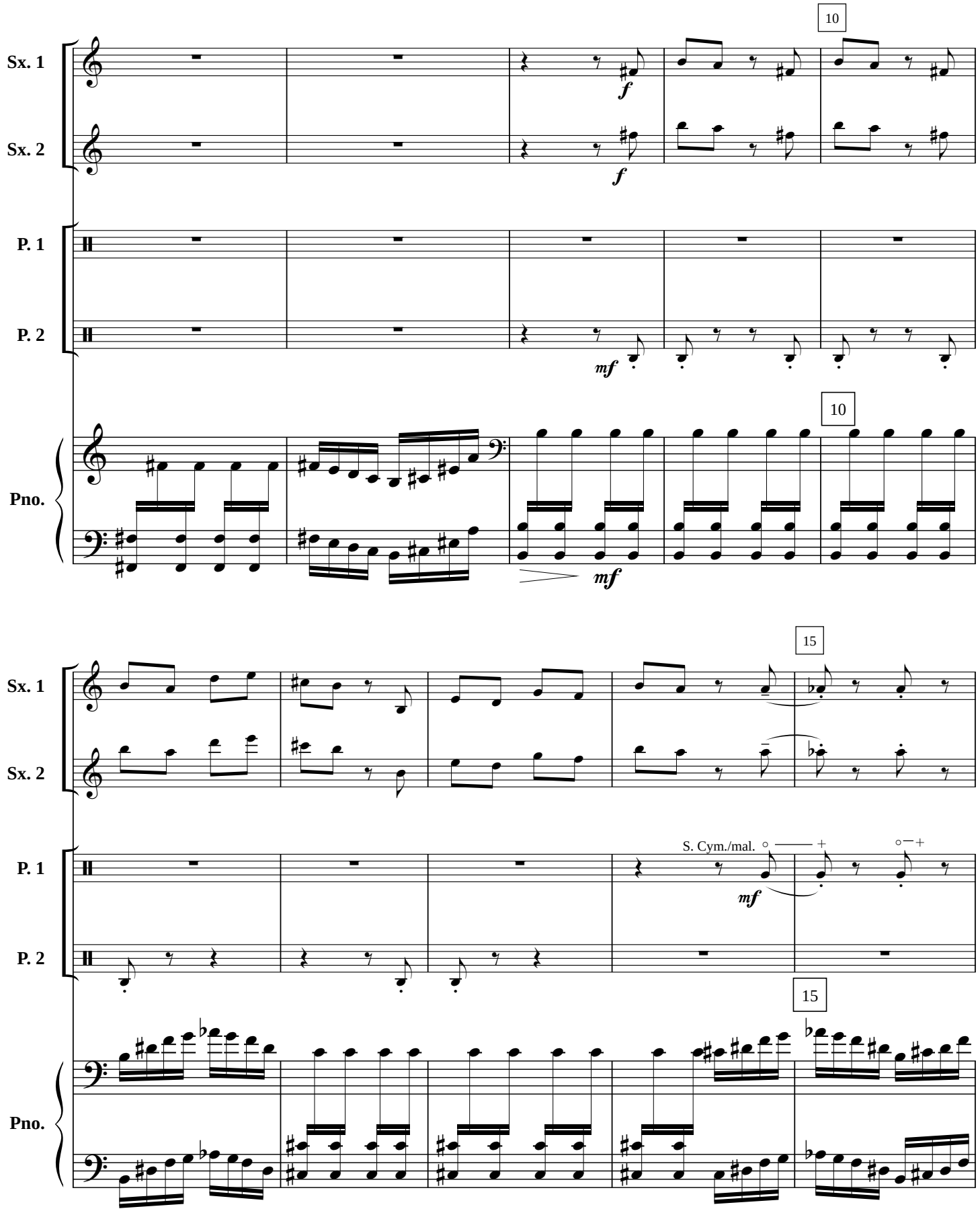


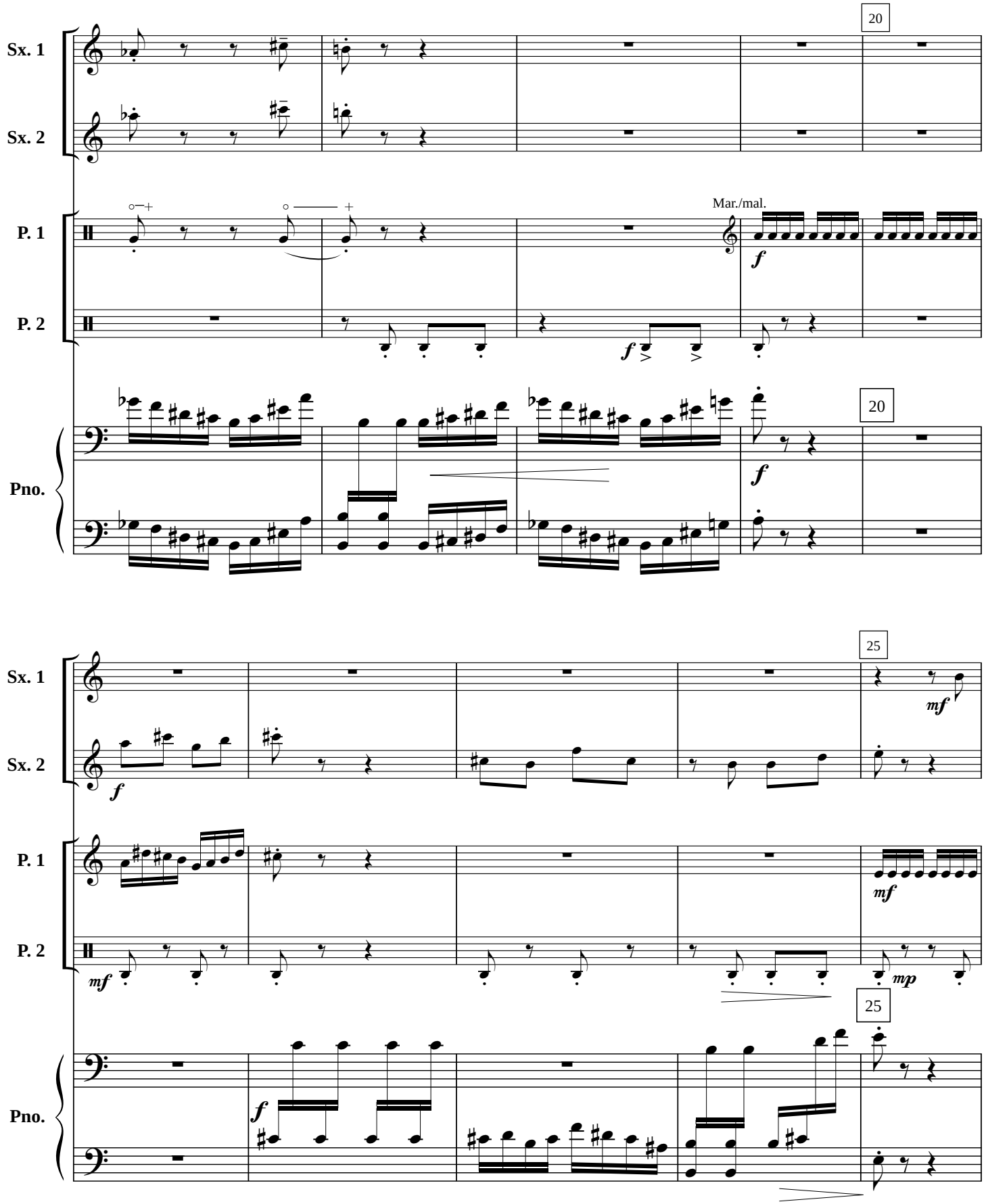

3
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
fade
mf
8va
mp–mf, espr.
Ped.
8vb
4
to Vib./mal./no fan
p – mp
IMPROVISE:
e.g.
to CEL. (if pno. used, then 8va higher)

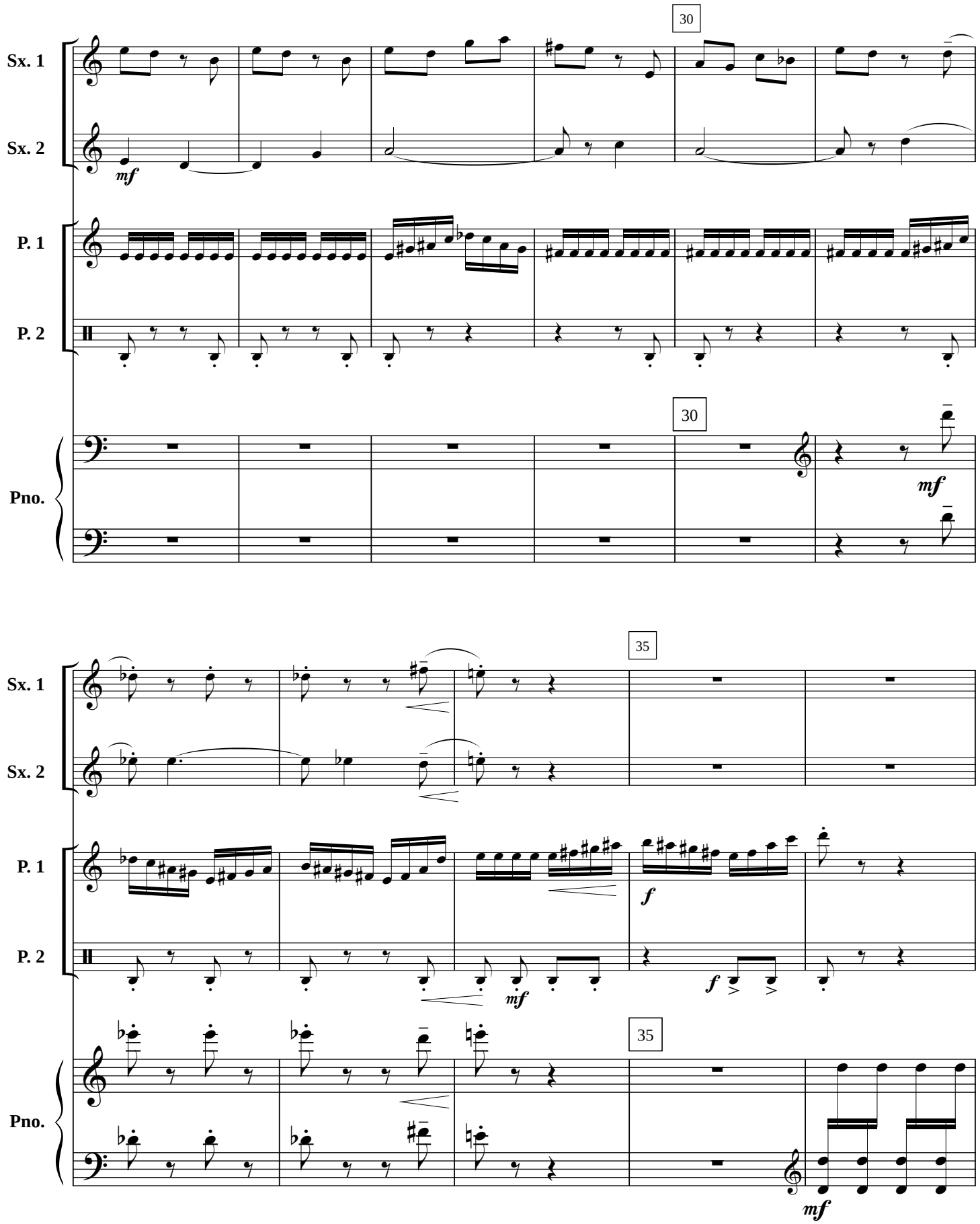

5
Sx. 1
Sx. 2
P. 1
P. 2
5 8
Pno.
dim.
cresc.
6
intensivo
meno
p – mp
5
p – mp
3

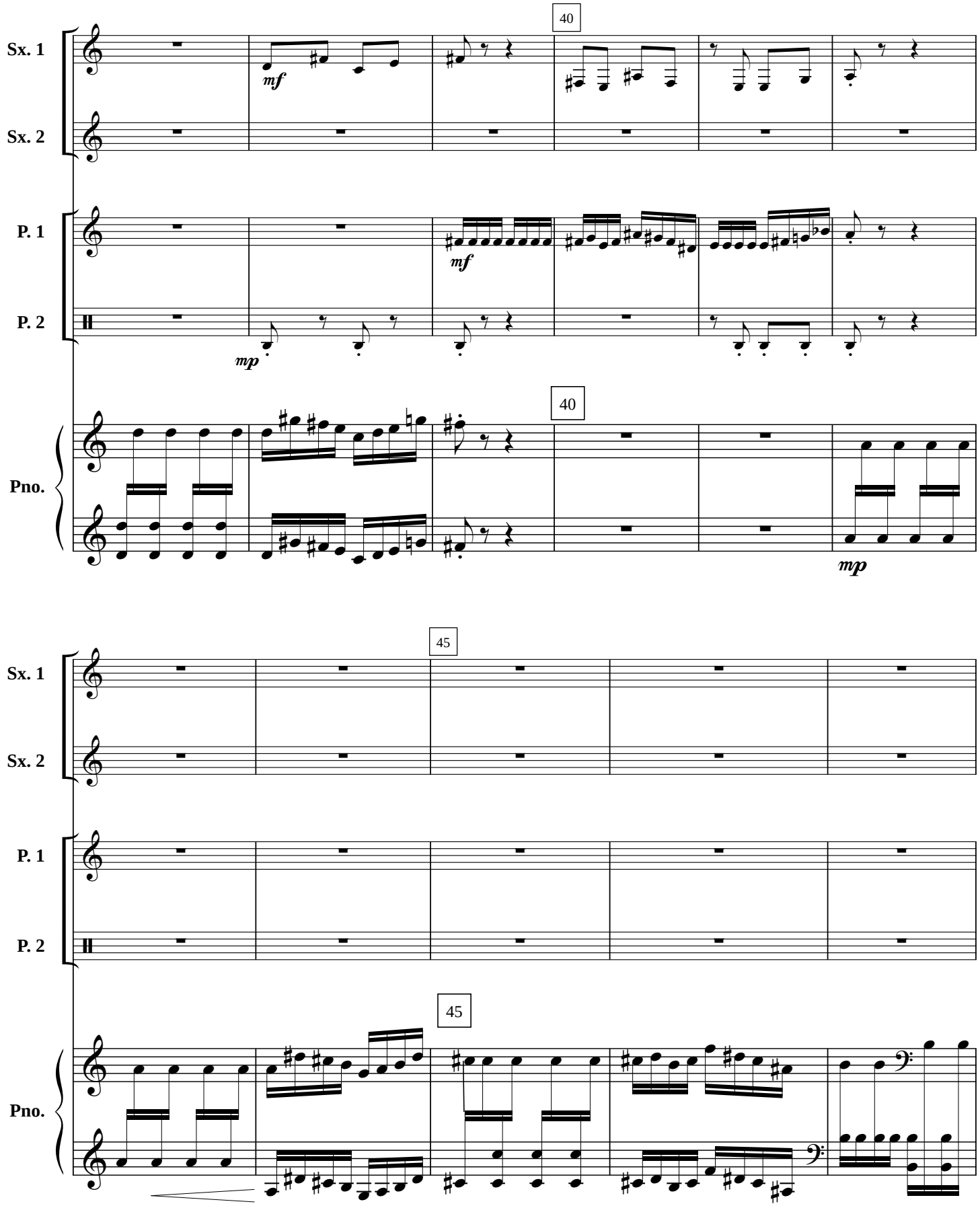

Give cue:
7
Sx. 1
Sx. 2
mf–f , espr.
to Crot./btr. at random
P. 1
mf
P. 2
7 8
Pno.
p – mp
8
Sx. 1
cresc.
Sx. 2
to Vib./mal./no fan
P. 1
p – mp
Ped.
IMPROVISE:
e.g.
P. 2
p – mp
to CEL. (if pno. used, then 8va higher)
8 8
Pno.
p – mp
Ped.

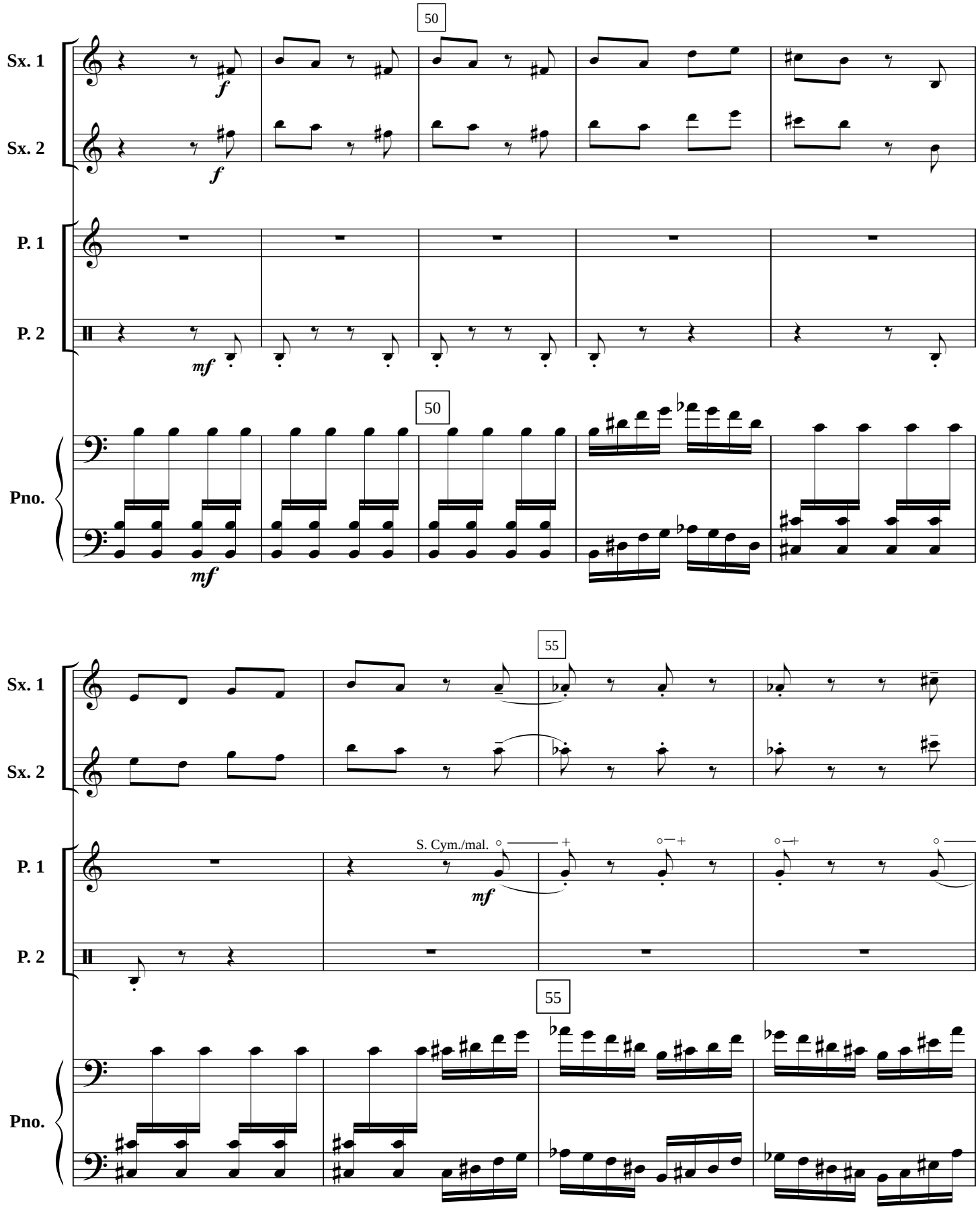

9
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
fade
Gliss.
Mark Tree (Low-high)
to Piano
mp–mf, espr.
Ped.
Presto
= 136+
5
B. dr./mal.
8vb

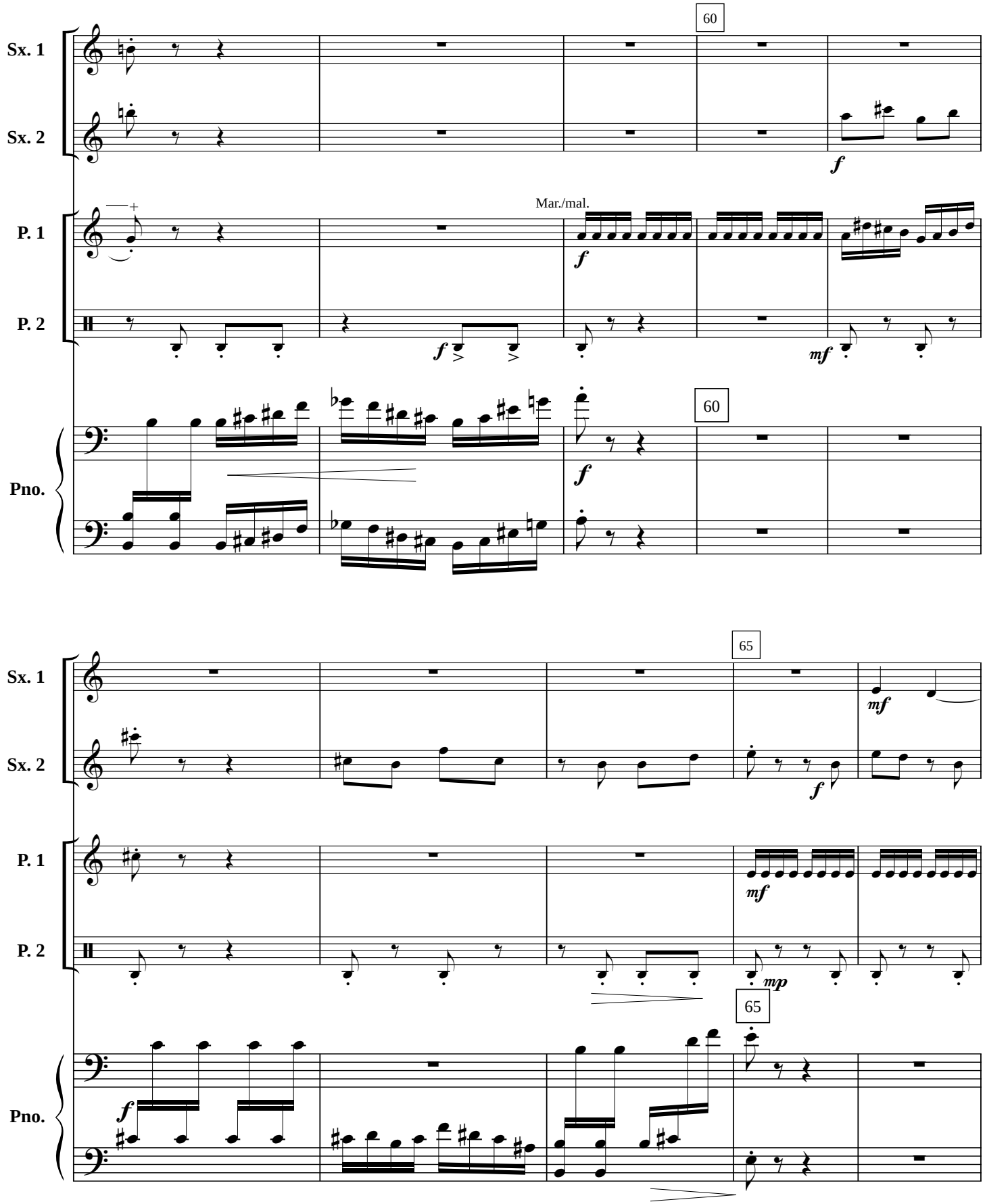

10
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
f
mf
10
mf
15
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
S. Cym./mal.
mf
15

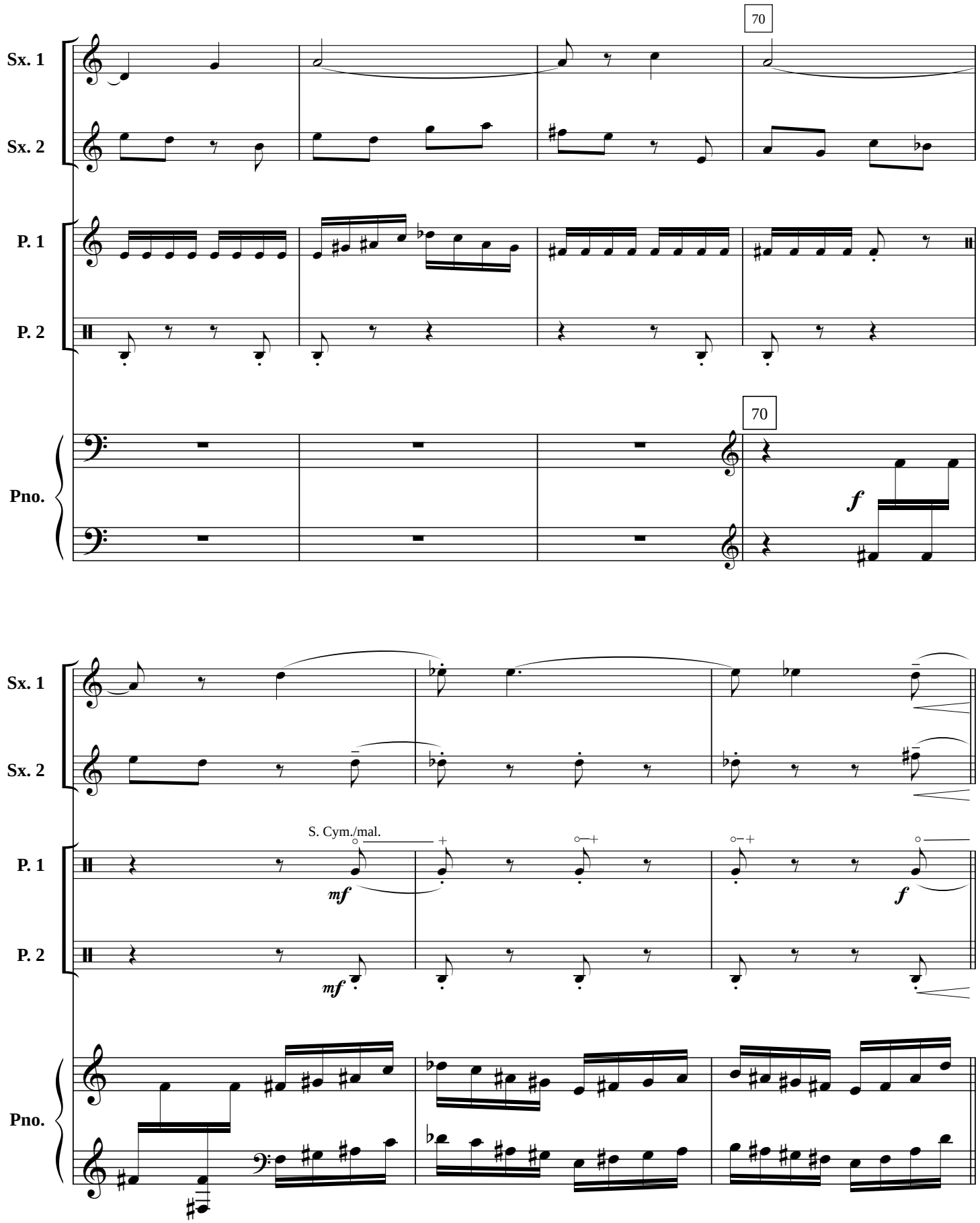

20
Sx. 1
Sx. 2
P. 1
P. 2
Mar./mal.
f
Pno.
20
f
25
Sx. 1
Sx. 2
mf
f
P. 1
mf
P. 2
mf
mp
25
Pno.
f

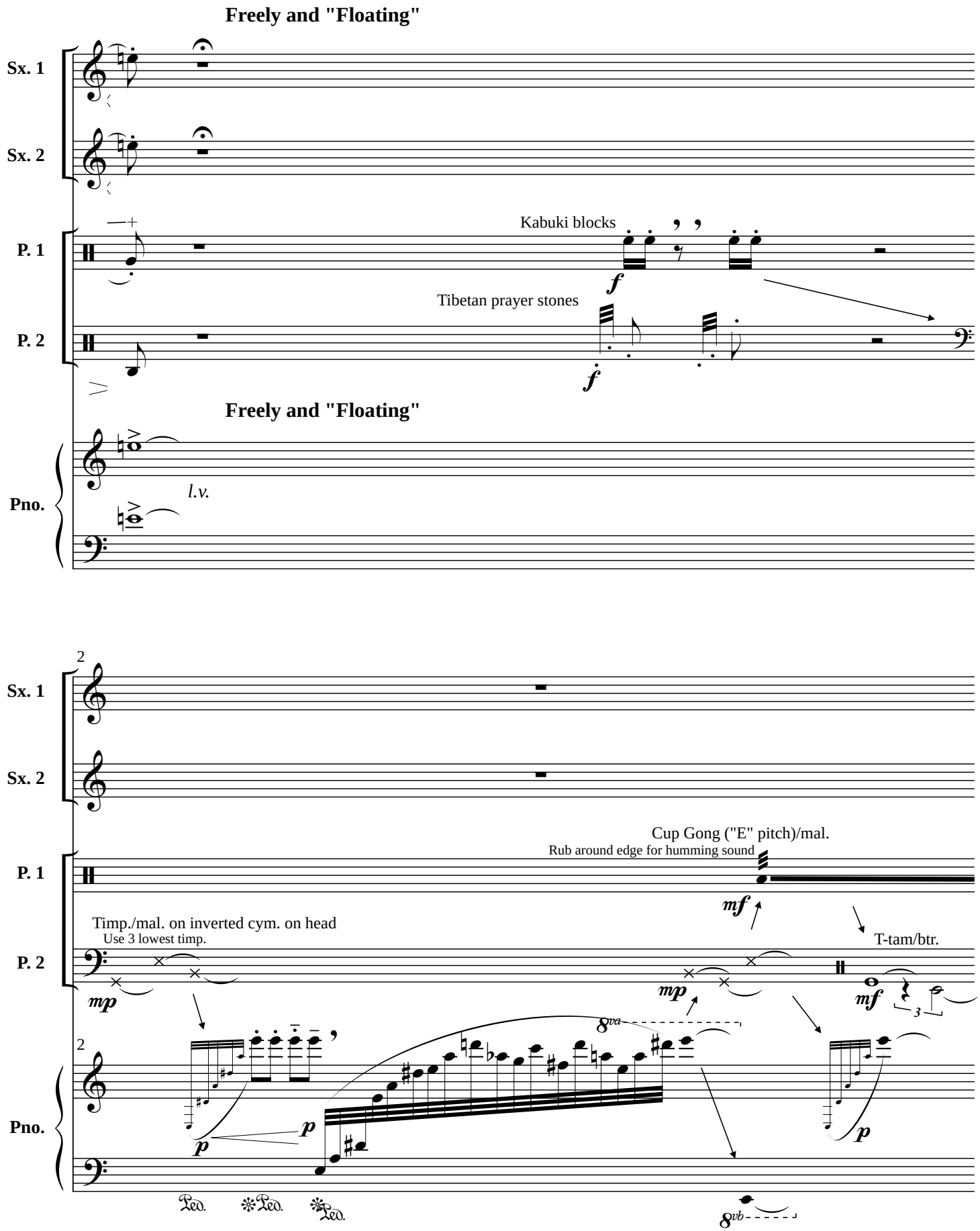

30
Sx. 1
Sx. 2
mf
P. 1
P. 2
30
Pno.
mf
35
Sx. 1
Sx. 2
P. 1
f
P. 2
mf
f
35
Pno.
mf

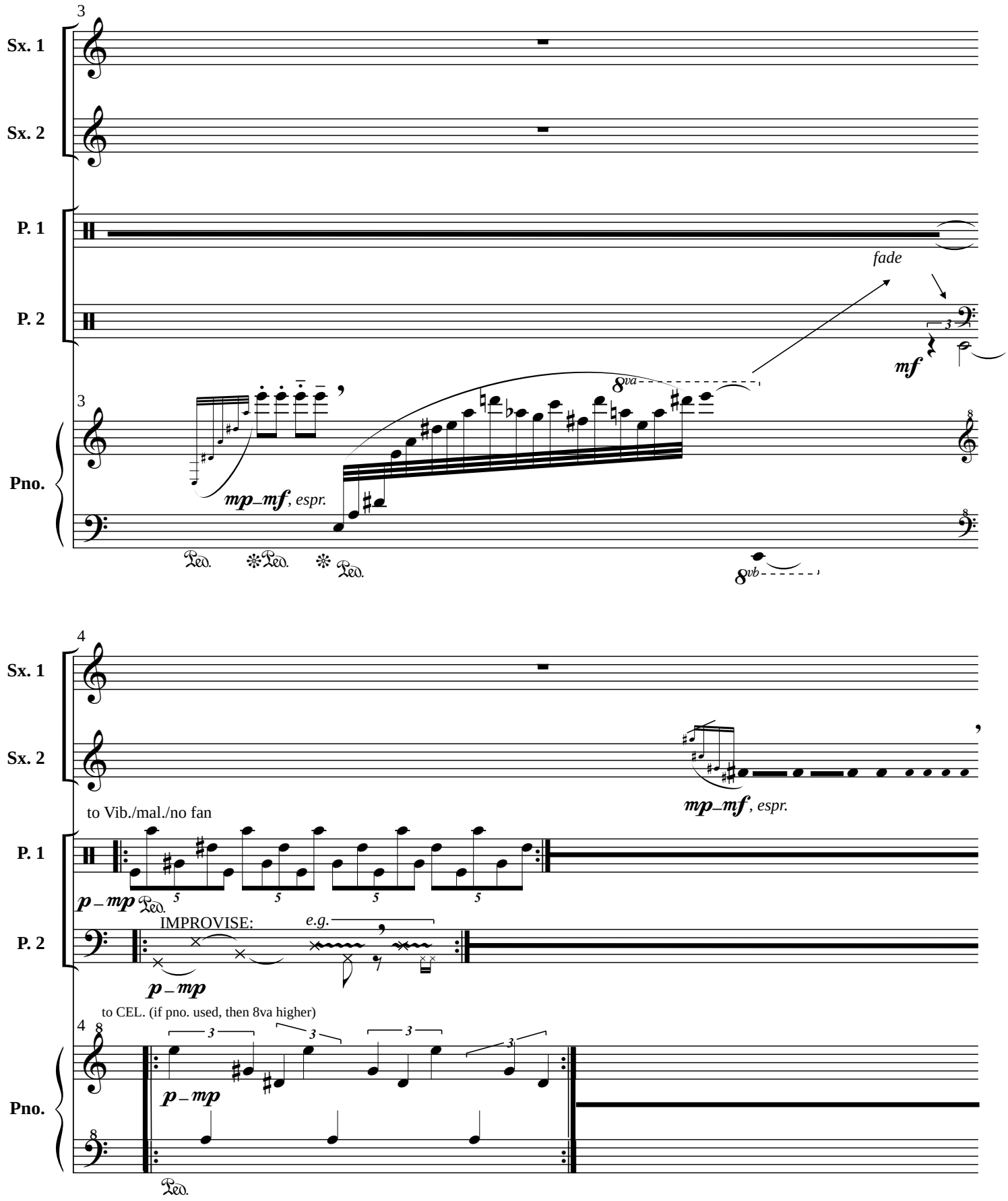

40
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
mp
40
mp
45
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
45

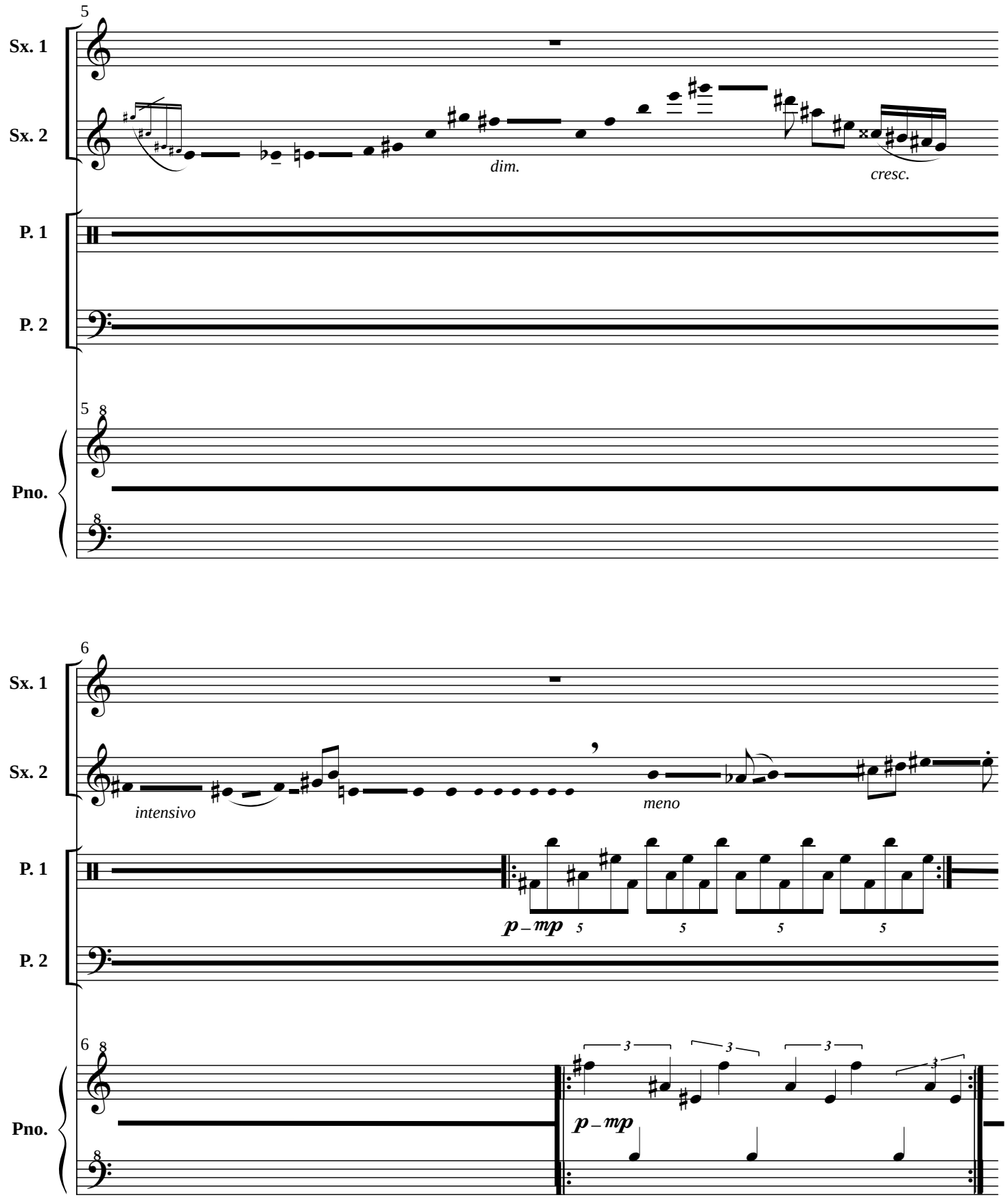

50
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
f
mf
50
mf
55
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
S. Cym./mal.
mf
55

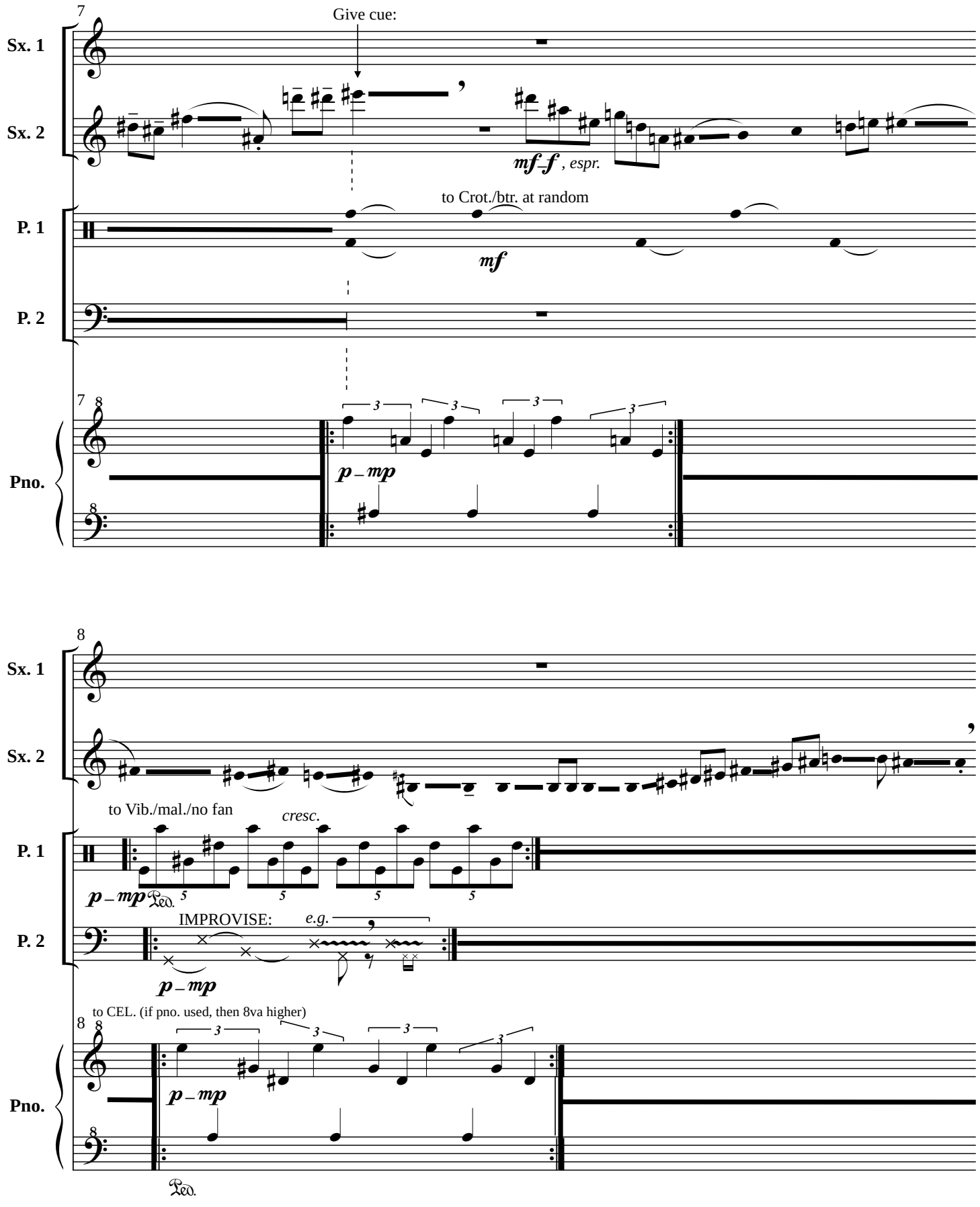

60
Sx. 1
Sx. 2
f
Mar./mal.
P. 1
P. 2
f
f
mf
Pno.
60
f
65
Sx. 1
Sx. 2
mf
f
P. 1
P. 2
mf
mp
65
Pno.
f

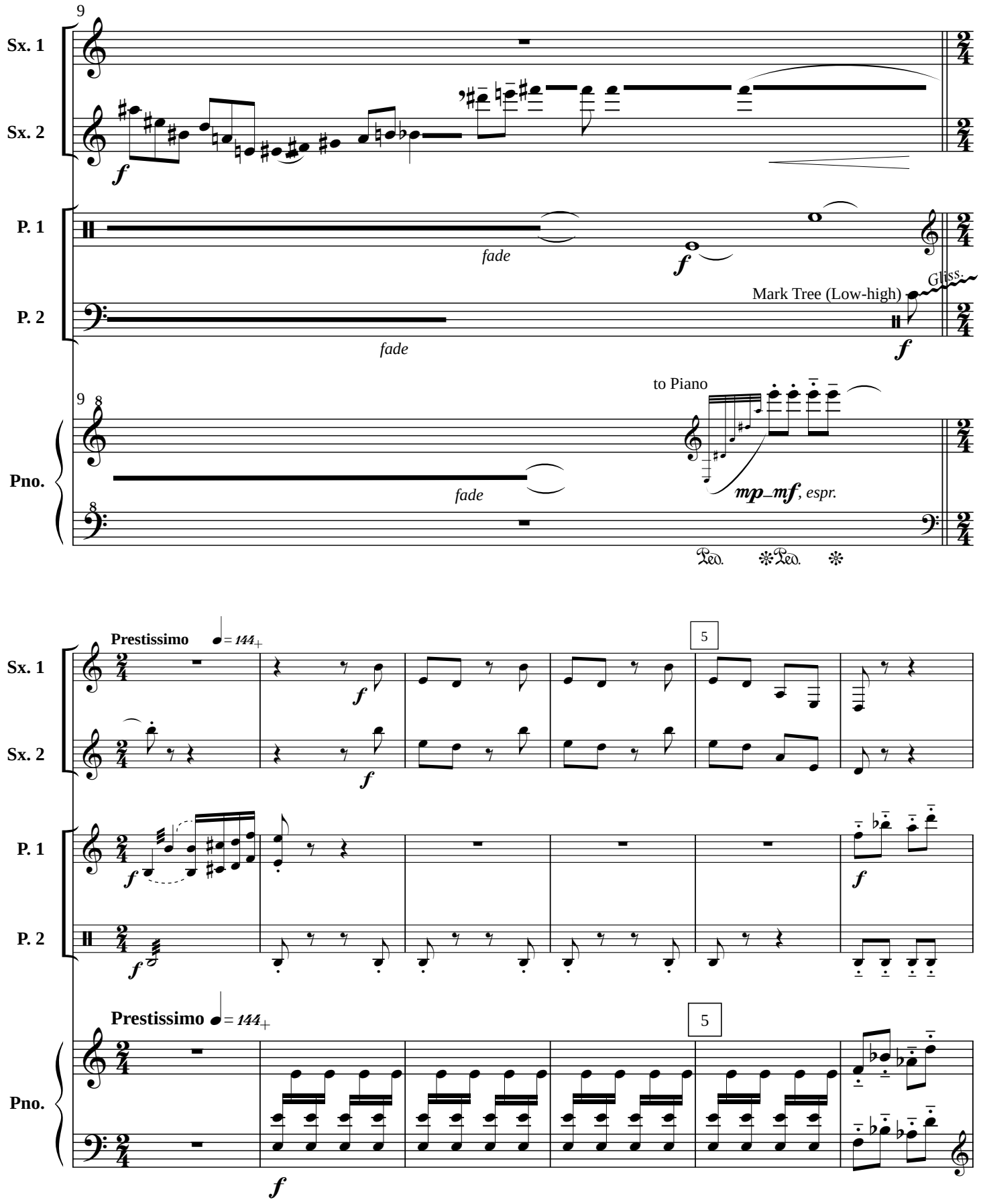

70
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
70
f
S. Cym./mal.
mf
mf
f

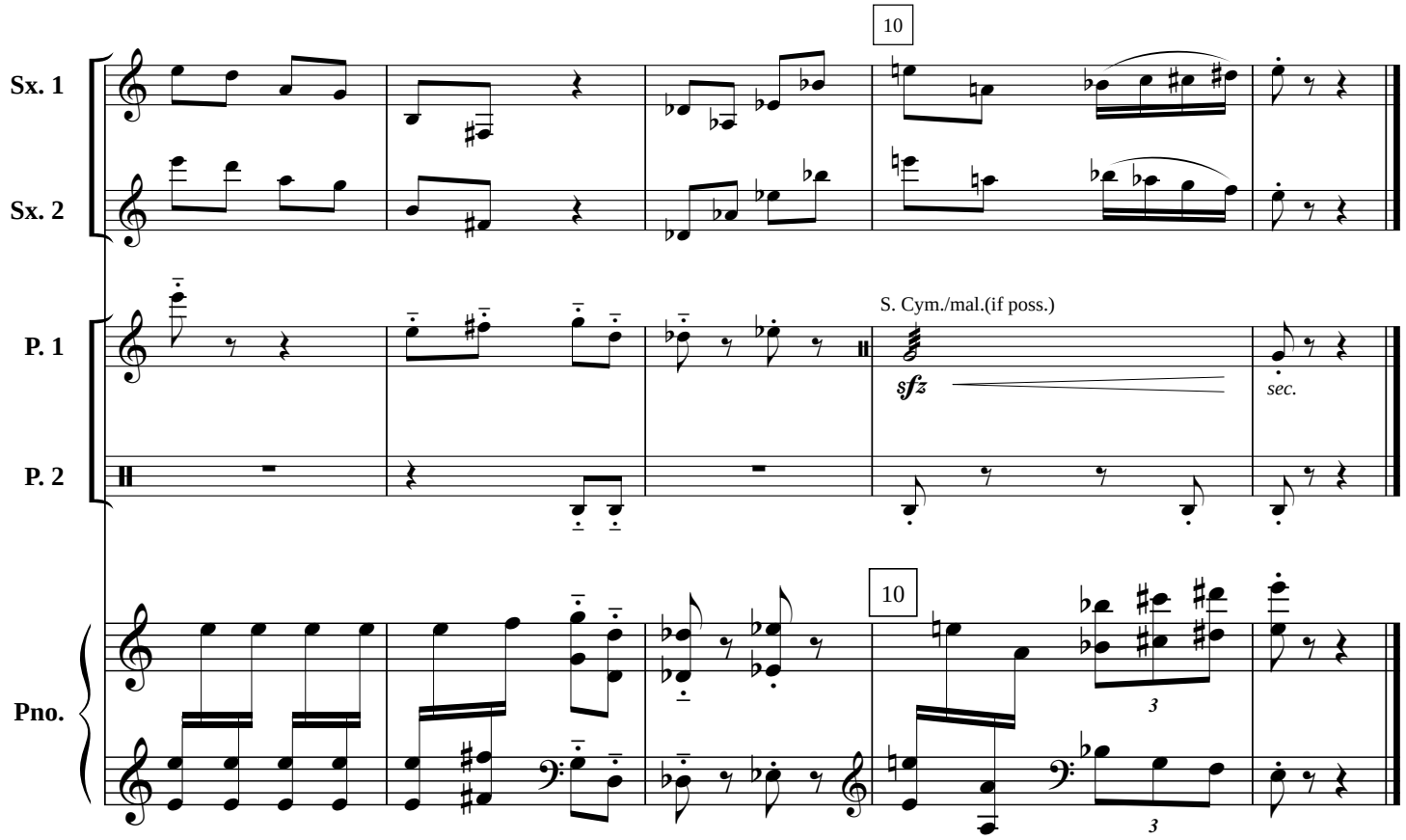

Freely and "Floating"
Sx. 1
Sx. 2
P. 1
P. 2
Kabuki blocks
f
Tibetan prayer stones
f
Freely and "Floating"
Pno.
l.v.
2
Sx. 1
Sx. 2
Cup Gong ("E" pitch)/mal.
Rub around edge for humming sound
P. 1
mf
Timp./mal. on inverted cym. on head
Use 3 lowest timp.
T-tam/btr.
P. 2
mp
mp
mf
3
2
8va
Pno.
p
p
p
Ped.
Ped.
Ped.
8vb


3
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
fade
mf
8va
mp–mf, espr.
8vb
4
to Vib./mal./no fan
mp–mf, espr.
p – mp
IMPROVISE:
e.g.
p – mp
to CEL. (if pno. used, then 8va higher)
p – mp

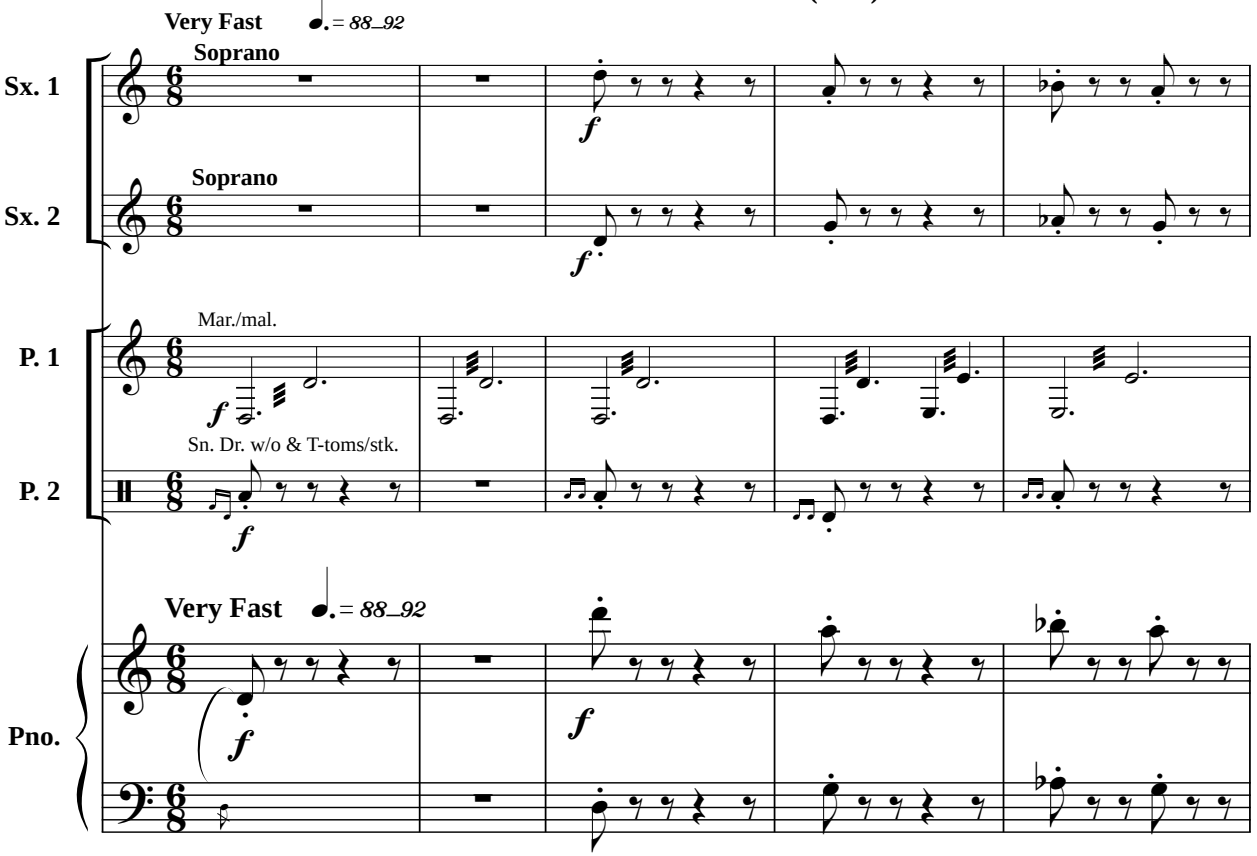

5
Sx. 1
Sx. 2
dim.
cresc.
P. 1
P. 2
5 8
Pno.
8
6
Sx. 1
Sx. 2
intensivo
meno
P. 1
p – mp
5
5
5
5
P. 2
6 8
Pno.
3
3
3
3
p – mp
8

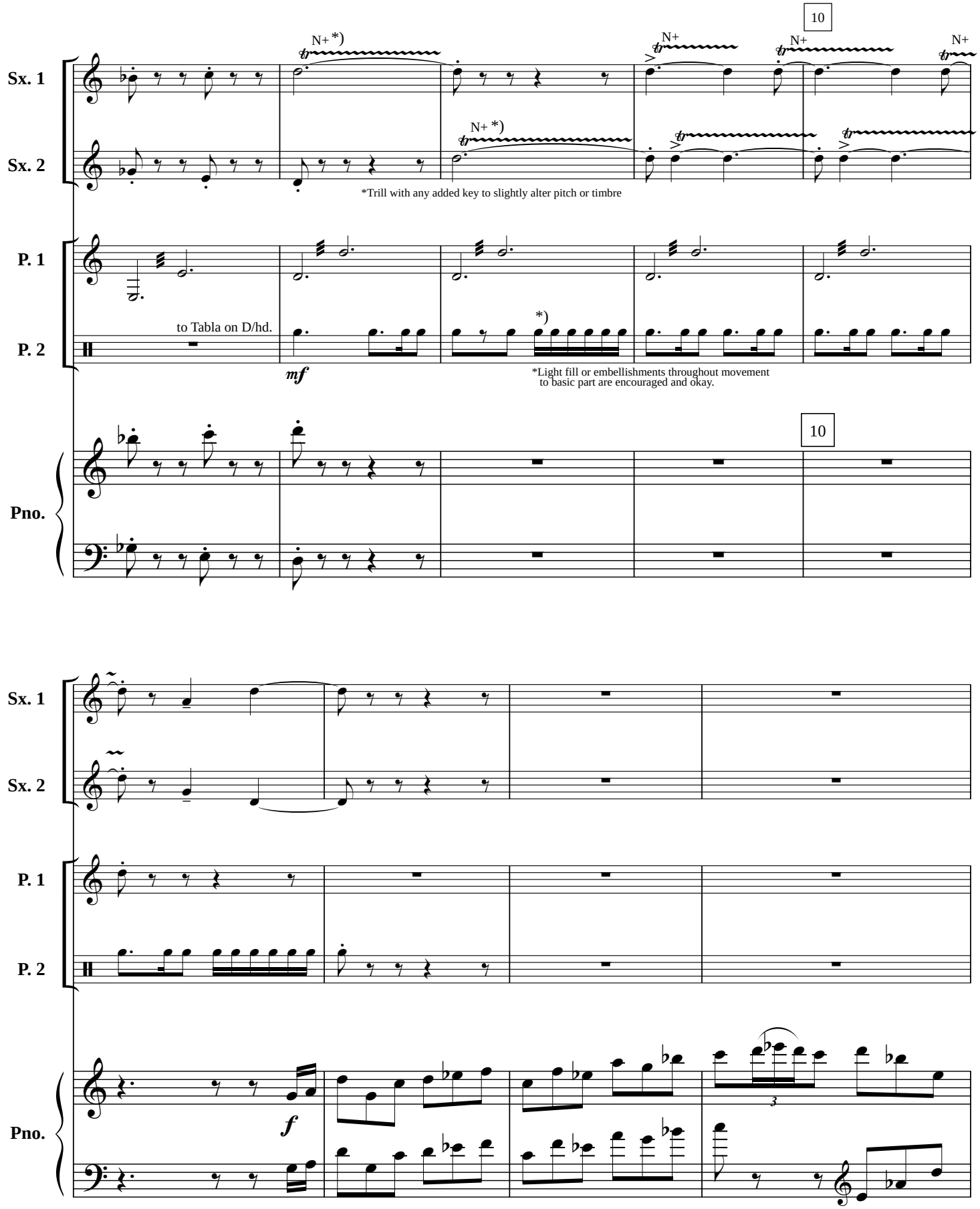

7
Give cue:
Sx. 1
Sx. 2
mf–f , espr.
to Crot./btr. at random
P. 1
mf
P. 2
7 8
Pno.
p – mp
8
Sx. 1
Sx. 2
to Vib./mal./no fan
cresc.
P. 1
p – mp
Ped.
IMPROVISE:
e.g.
P. 2
p – mp
to CEL. (if pno. used, then 8va higher)
8 8
Pno.
p – mp
Ped.

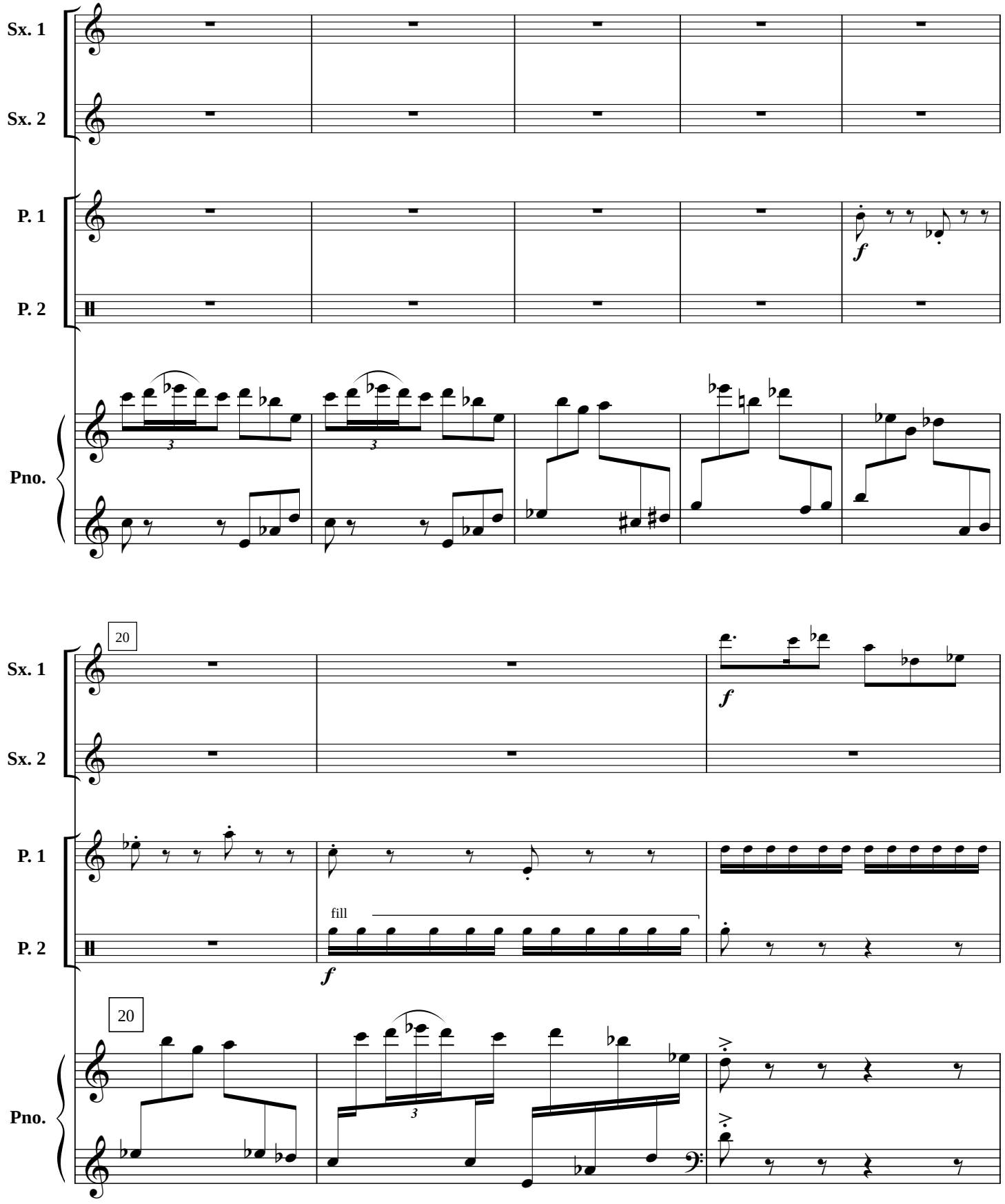

9
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
fade
Gliss.
Mark Tree (Low-high)
to Piano
mp_mf, espr.
Prestissimo
= 144+
5

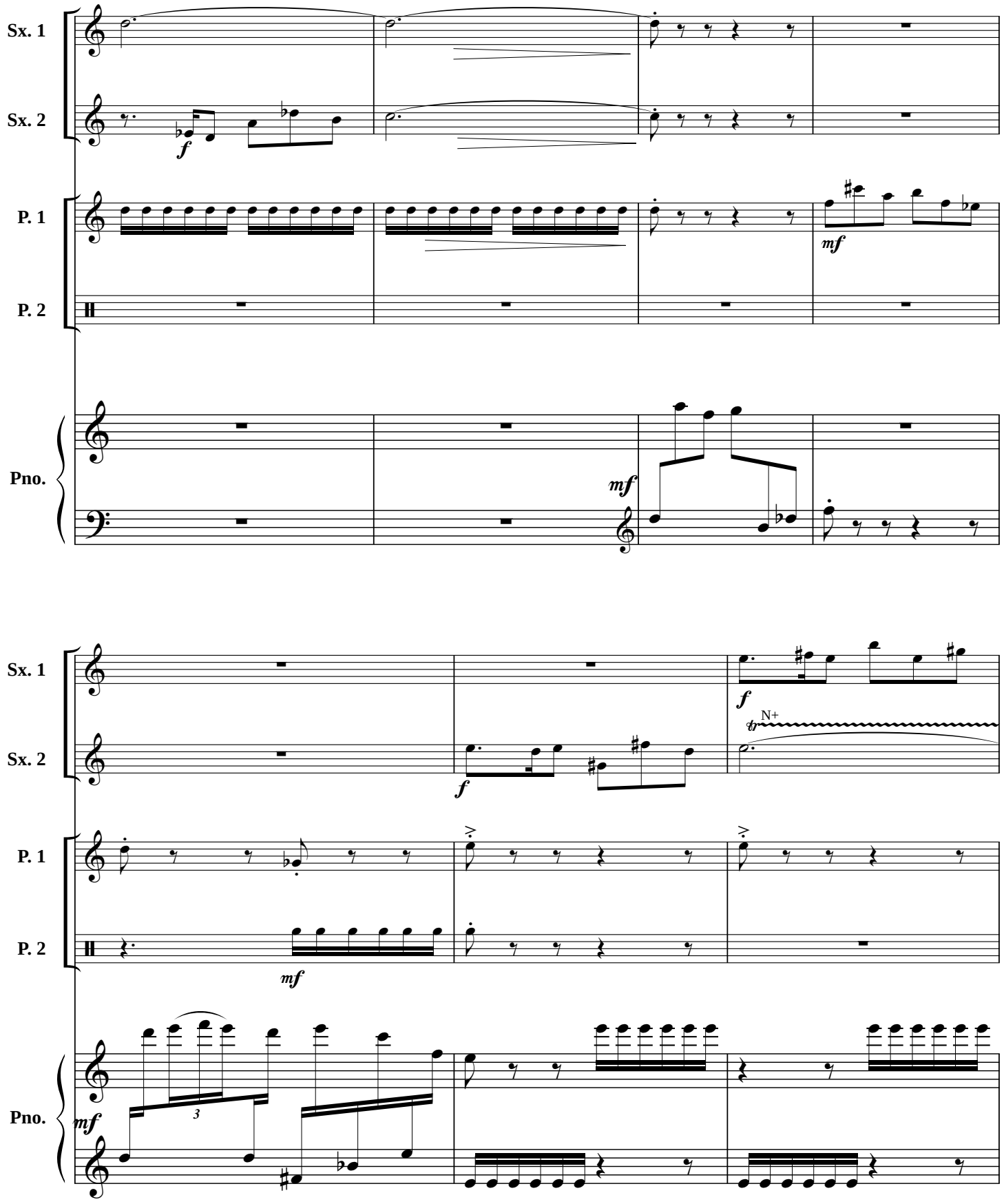


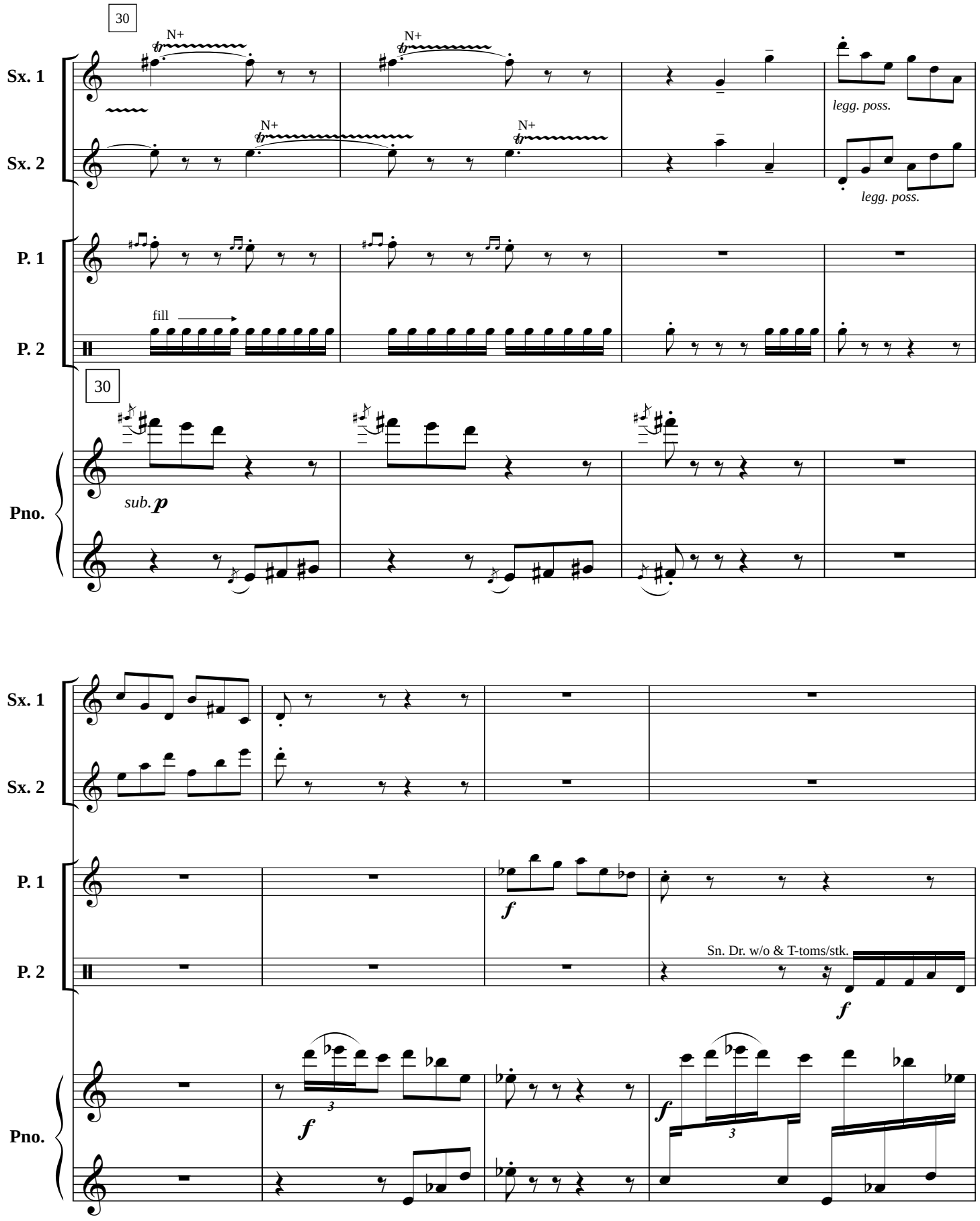
In Einander—"In One another" (1928)

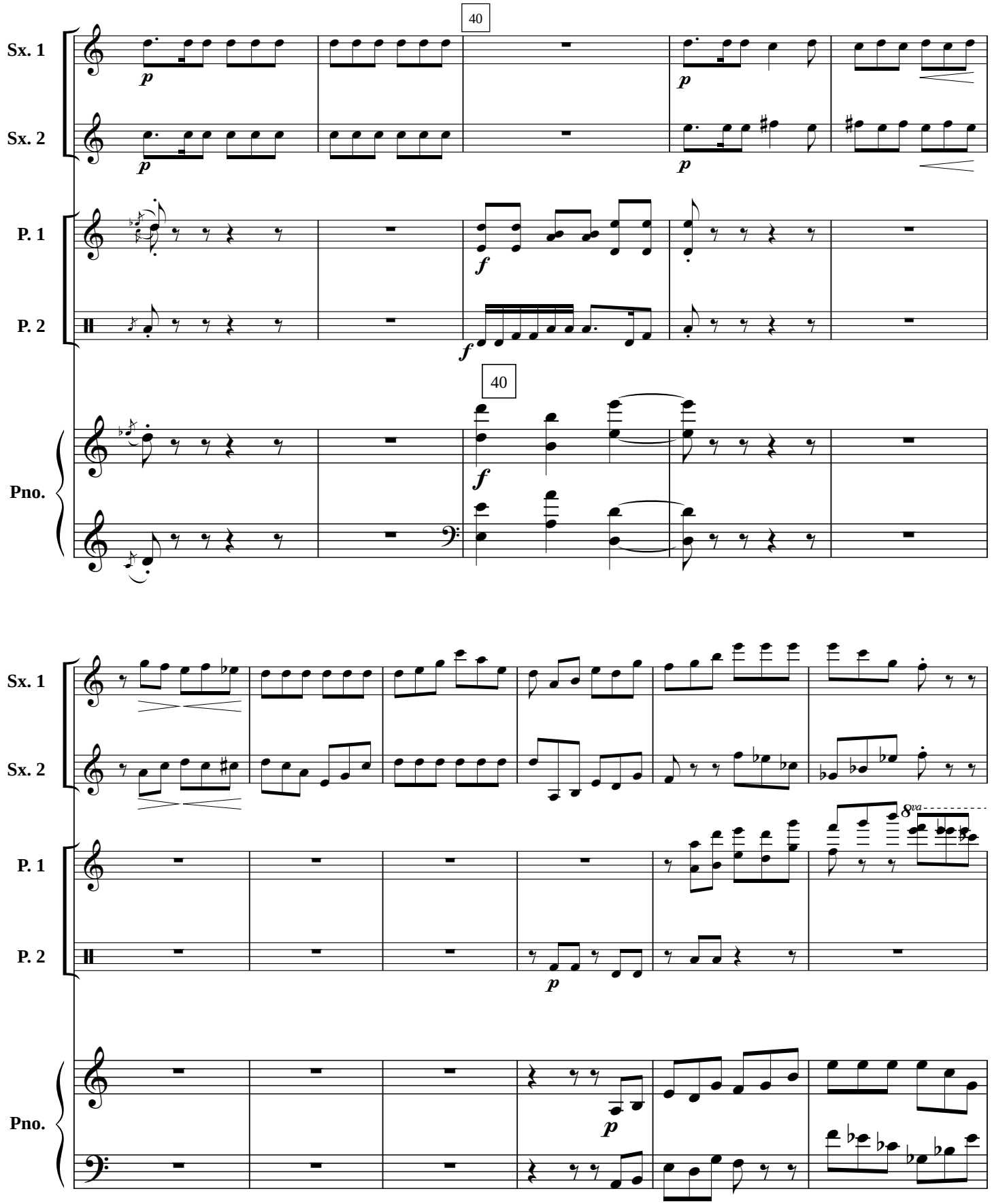


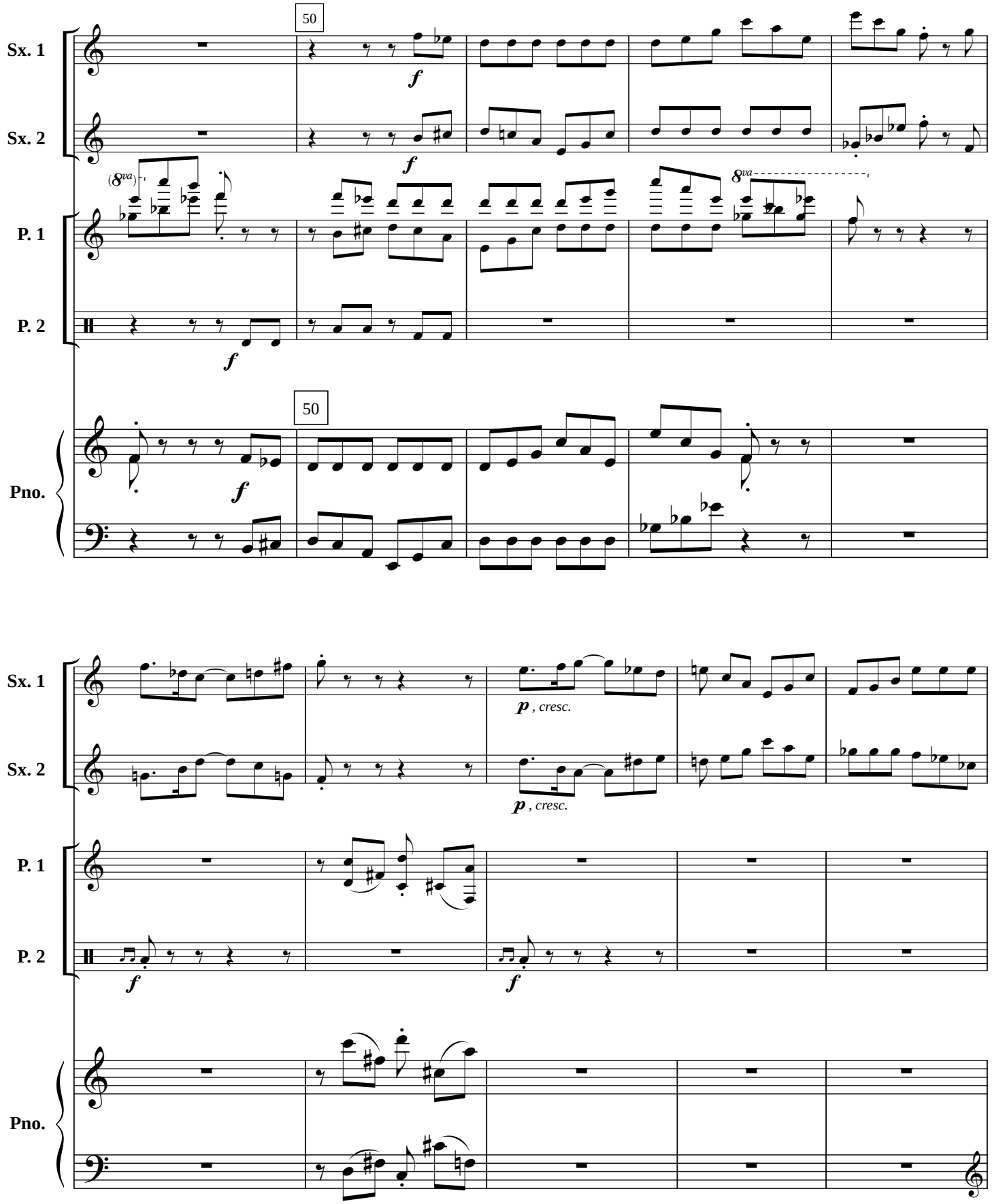

10
Sx. 1
Sx. 2
N+ *)
N+
N+
N+
N+ *)
*Trill with any added key to slightly alter pitch or timbre
P. 1
P. 2
to Tabla on D/hd.
*)
mf
*Light fill or embellishments throughout movement
to basic part are encouraged and okay.
Pno.
10
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
3

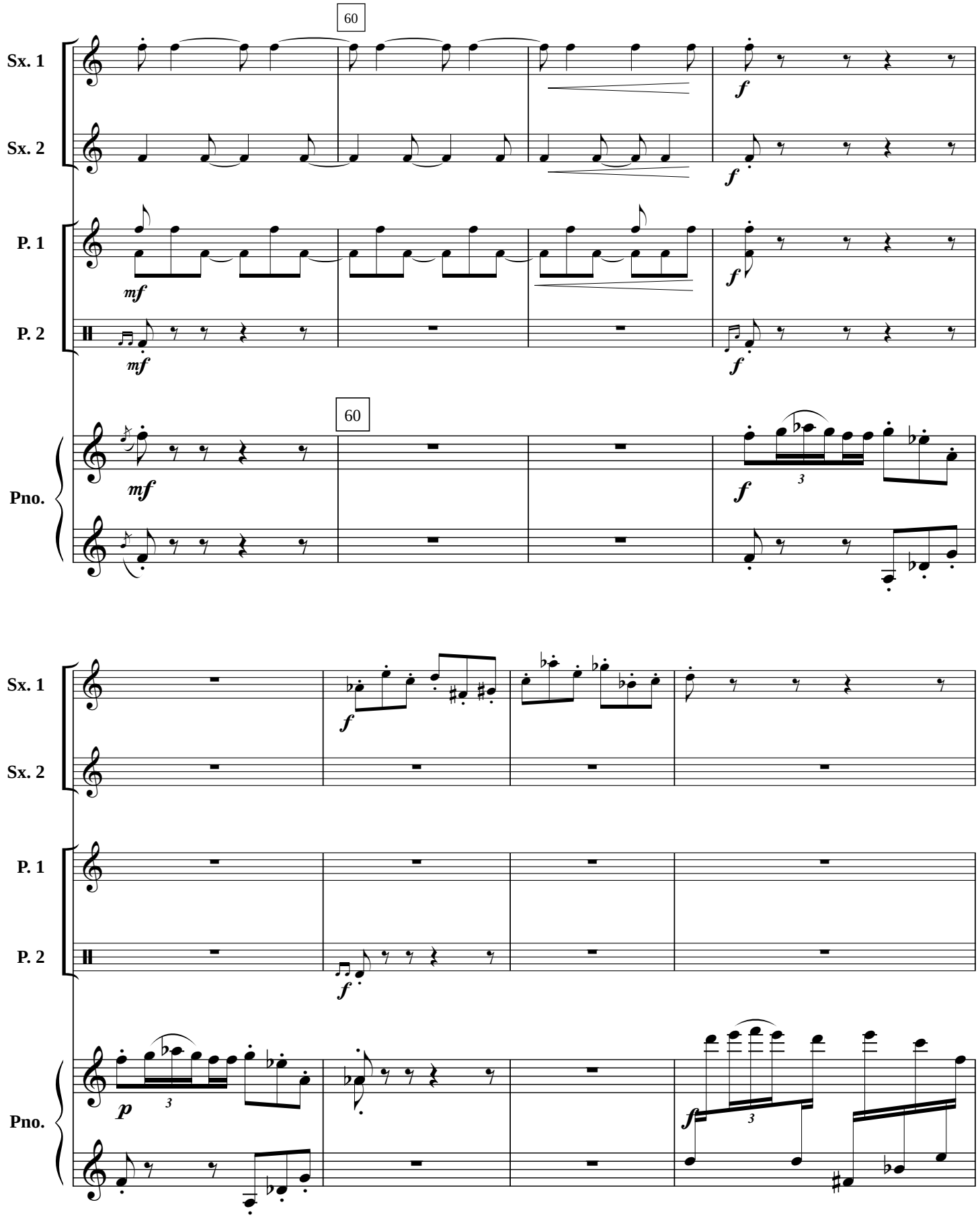

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
20
fill

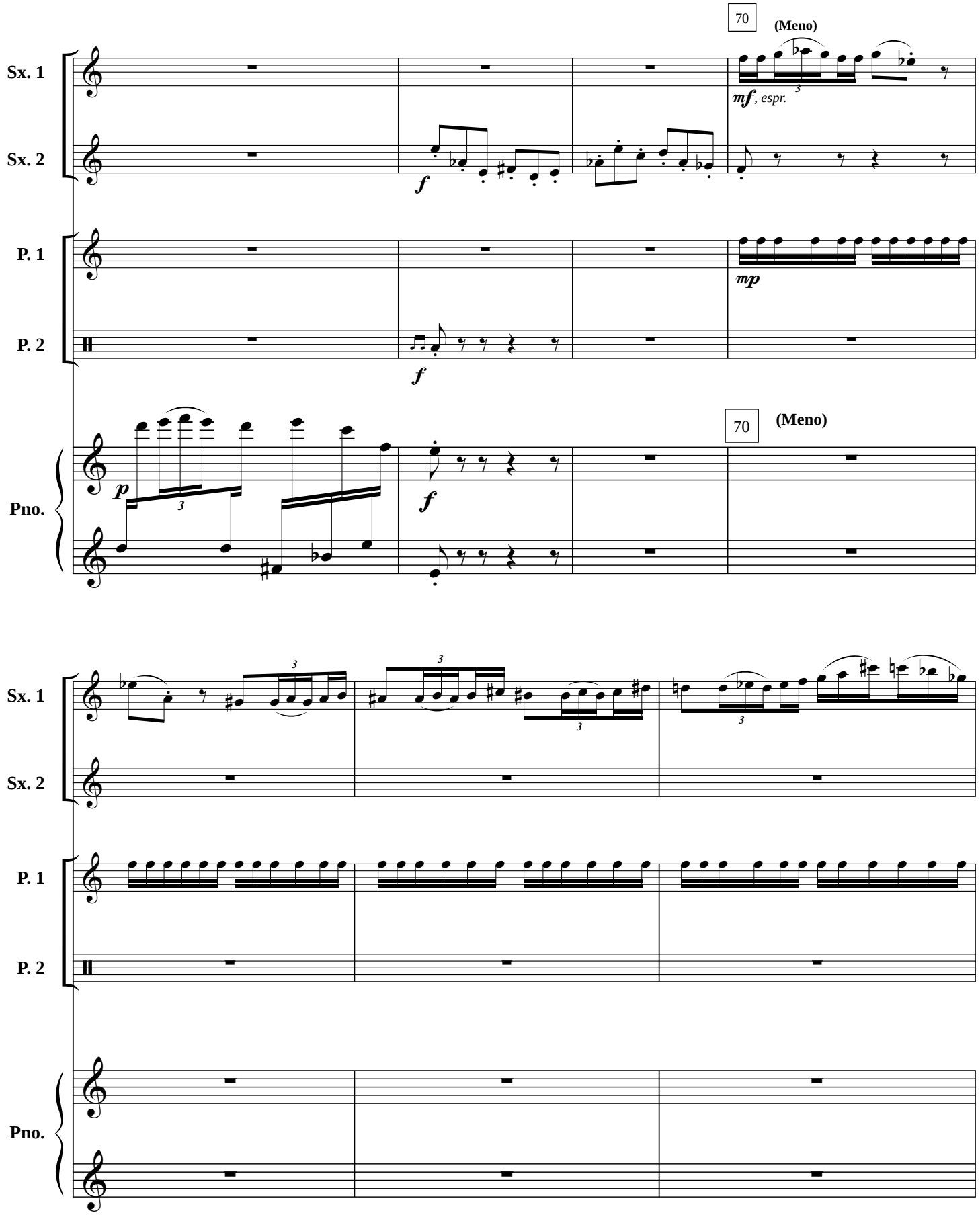

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
mf
N+
tr
3

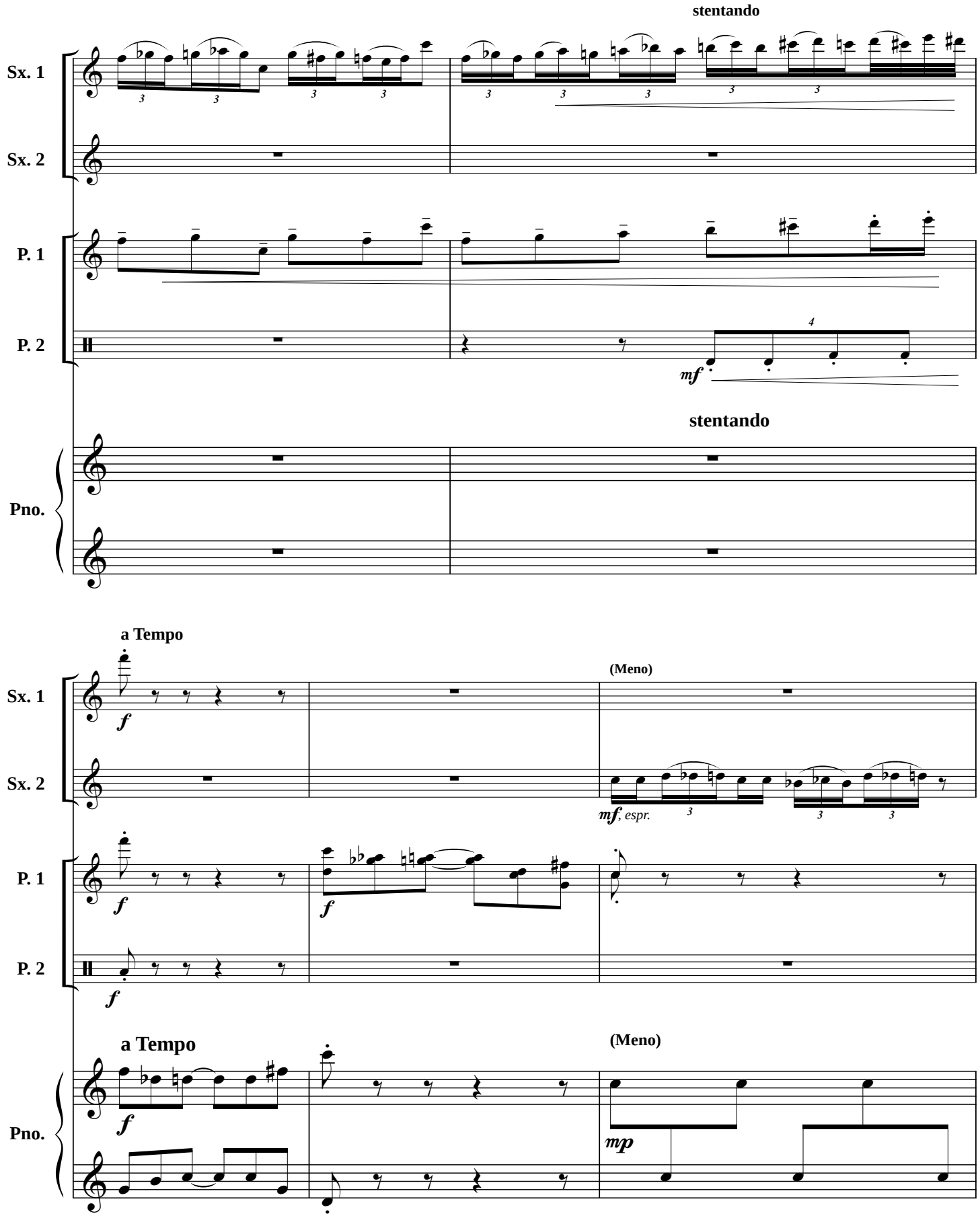

30
Sx. 1
Sx. 2
N+
N+
N+
N+
legg. poss.
legg. poss.
P. 1
P. 2
fill
30
Pno.
sub. p
Sx. 1
Sx. 2
P. 1
P. 2
f
Sn. Dr. w/o & T-toms/stk.
f
Pno.
f
3
f
3

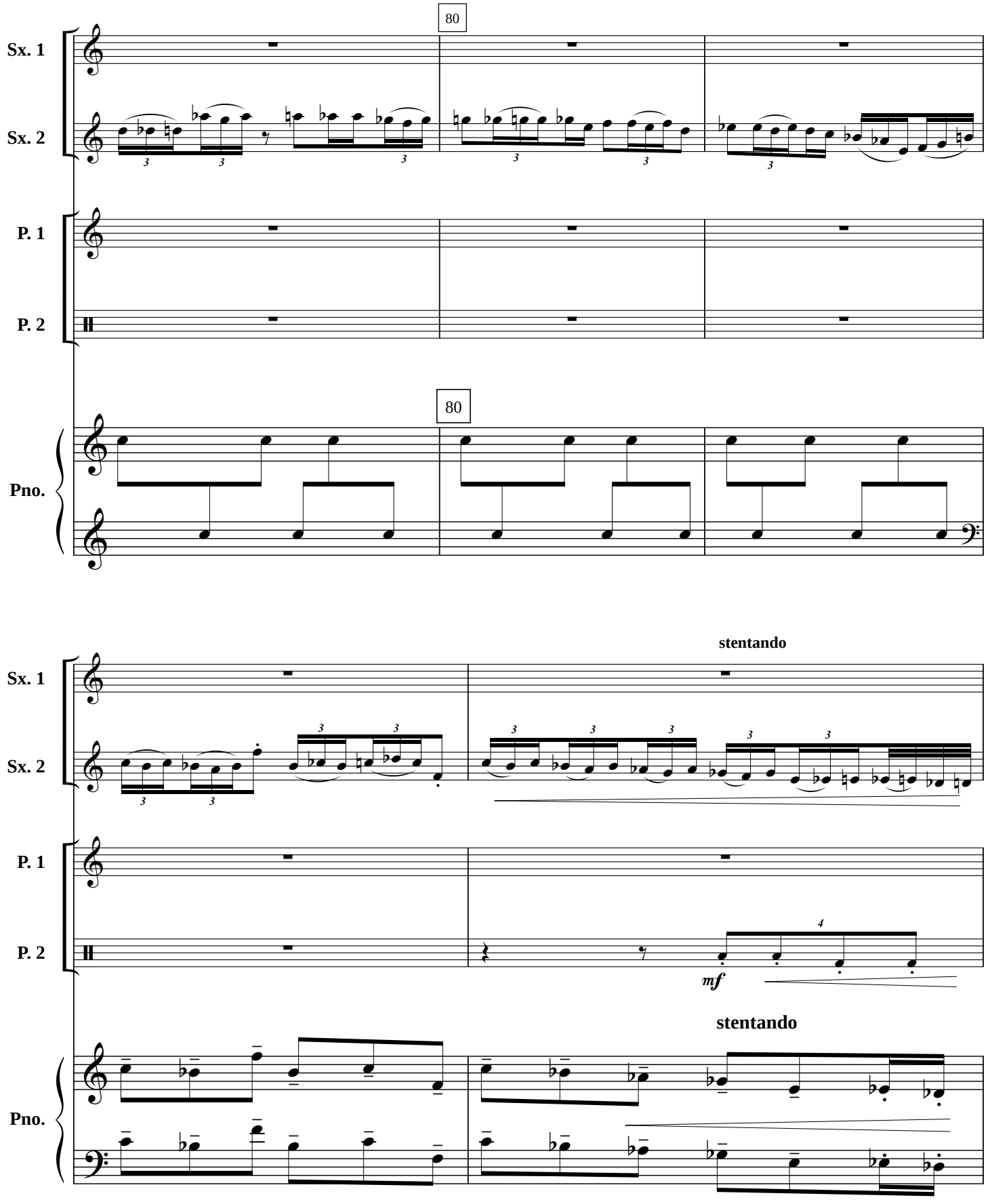

40
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
40
8va

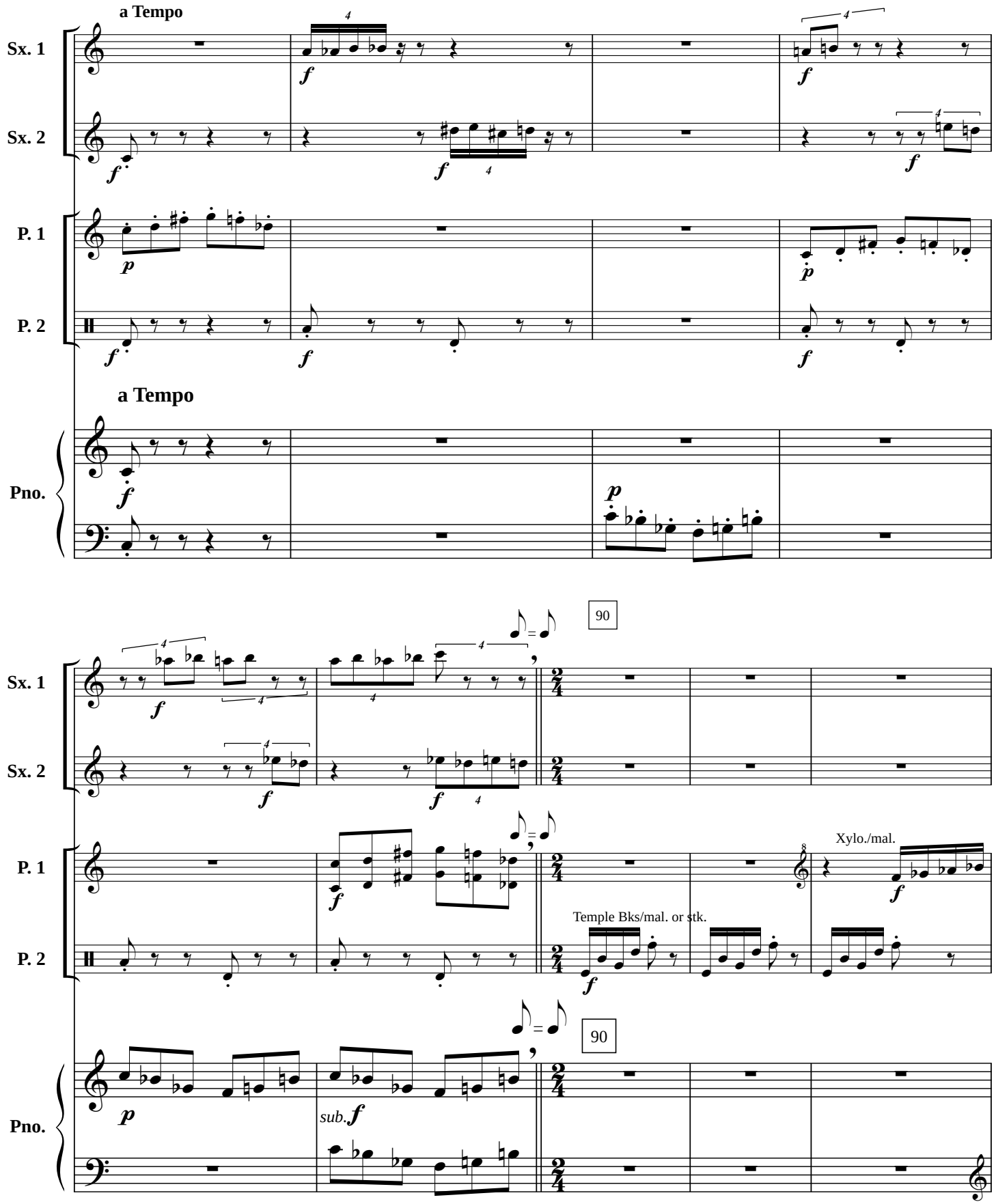

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
50
f
(8va)
8va
p , cresc.

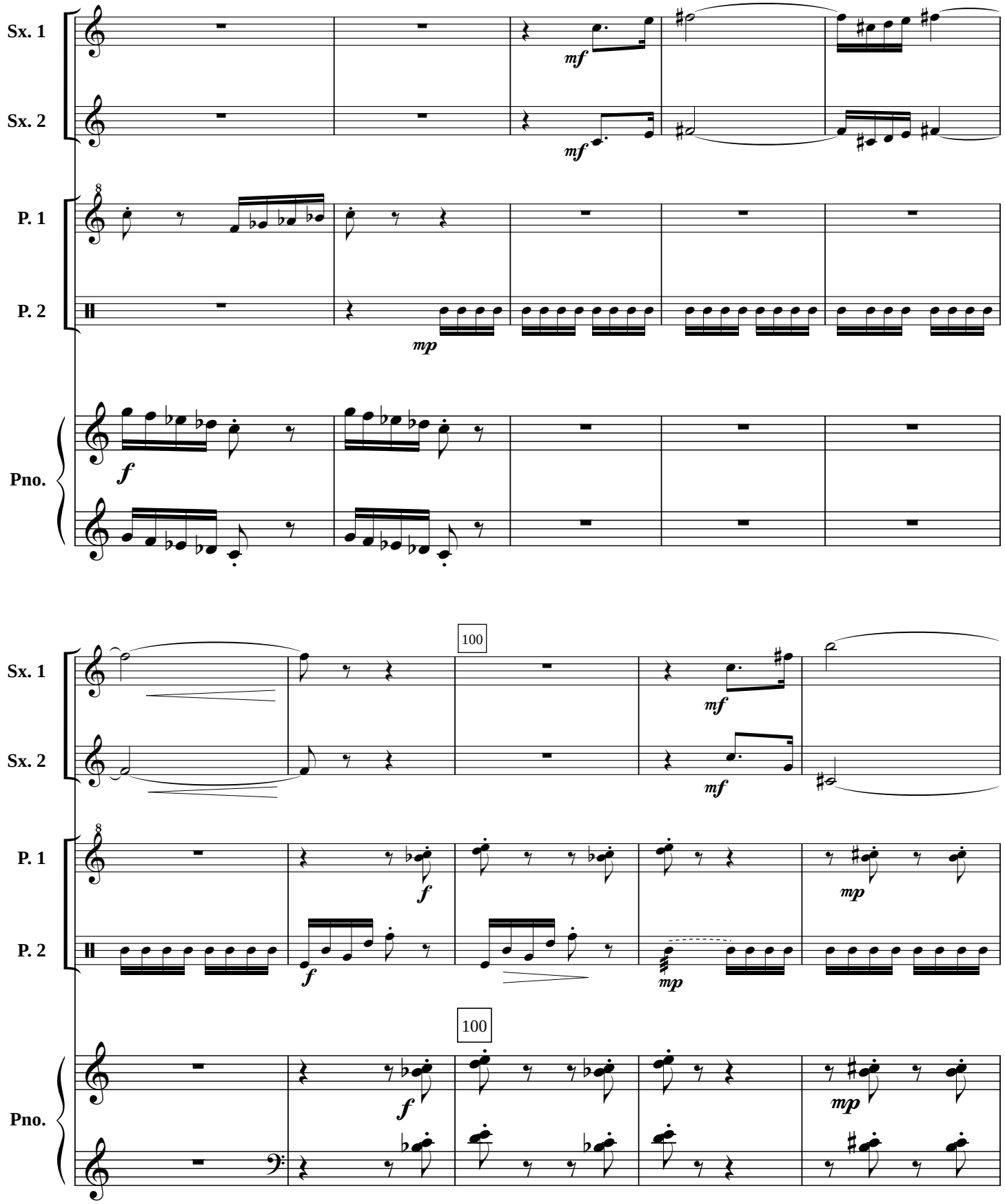

60
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
60
Sx. 1
Sx. 2
P. 1
P. 2
Pno.

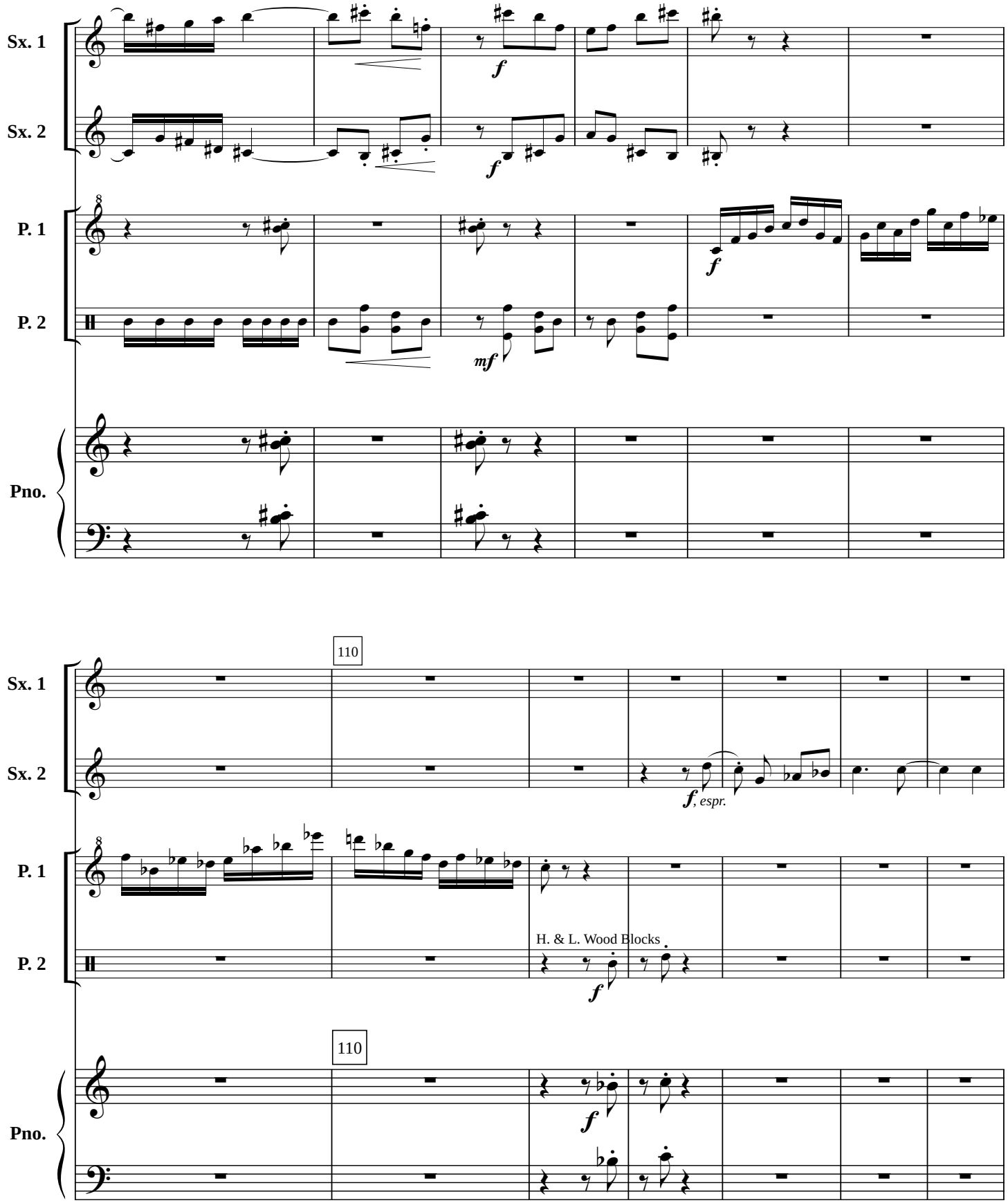

70
(Meno)
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf, espr.
mp
f
p
3

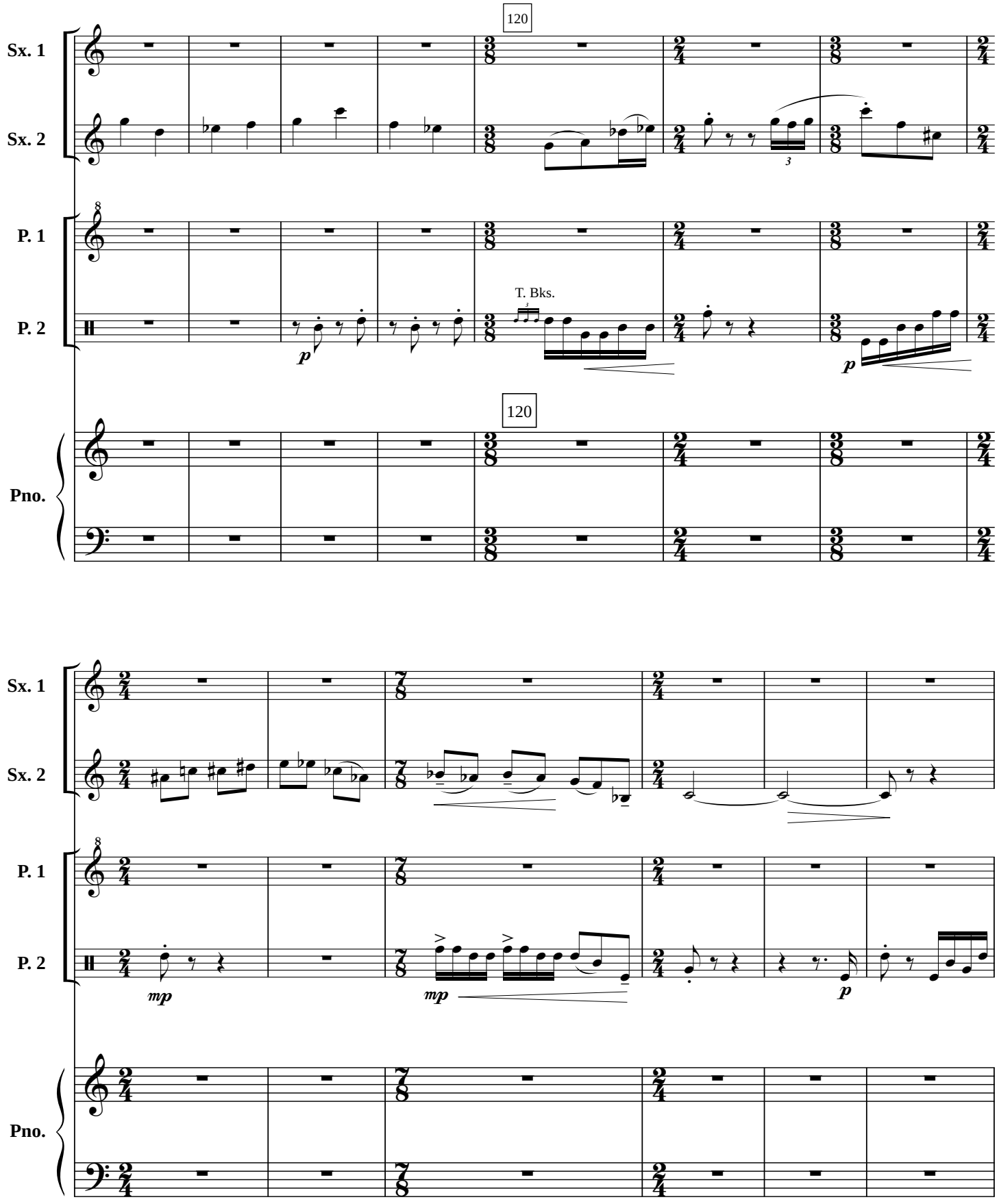

stentando
Sx. 1
Sx. 2
P. 1
P. 2
mf
stentando
Pno.
a Tempo
(Meno)
Sx. 1
Sx. 2
f
mf, espr.
P. 1
P. 2
f
a Tempo
(Meno)
Pno.
f
mp

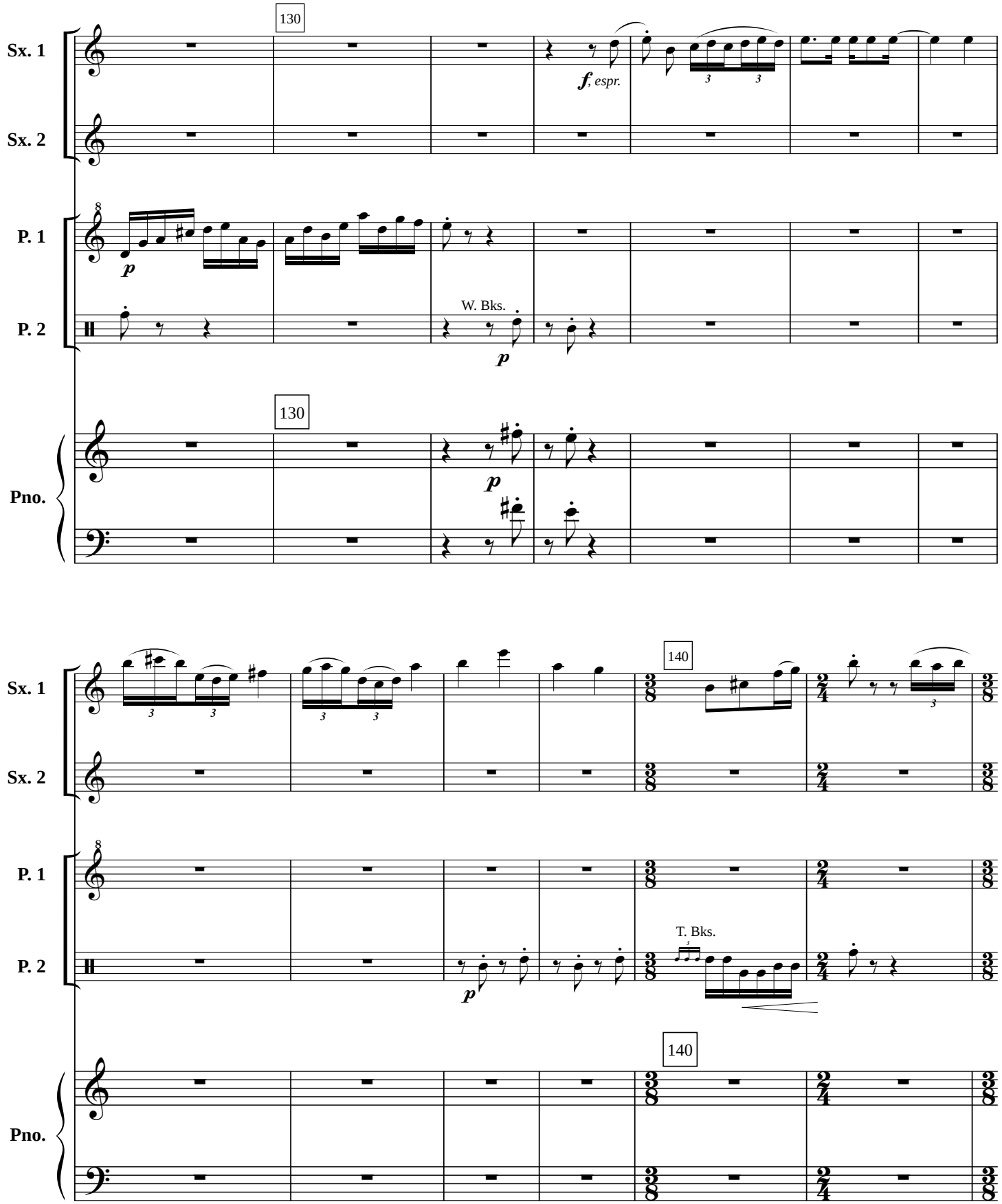

80
Sx. 1
Sx. 2
P. 1
P. 2
80
Pno.
stentando
Sx. 1
Sx. 2
P. 1
P. 2
mf
stentando
Pno.

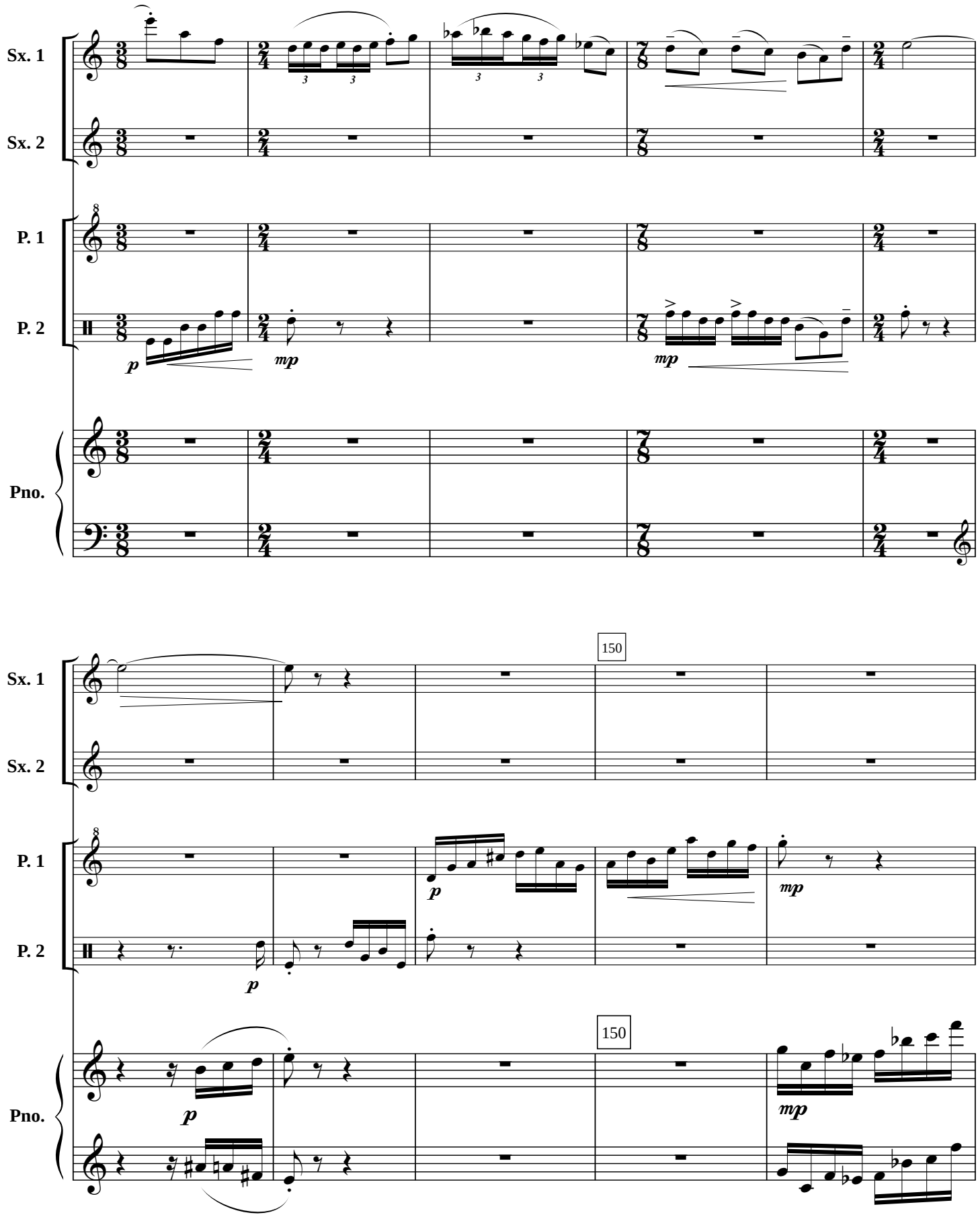

a Tempo
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
a Tempo
90
Xylo./mal.
Temple Bks/mal. or stk.
sub.
90

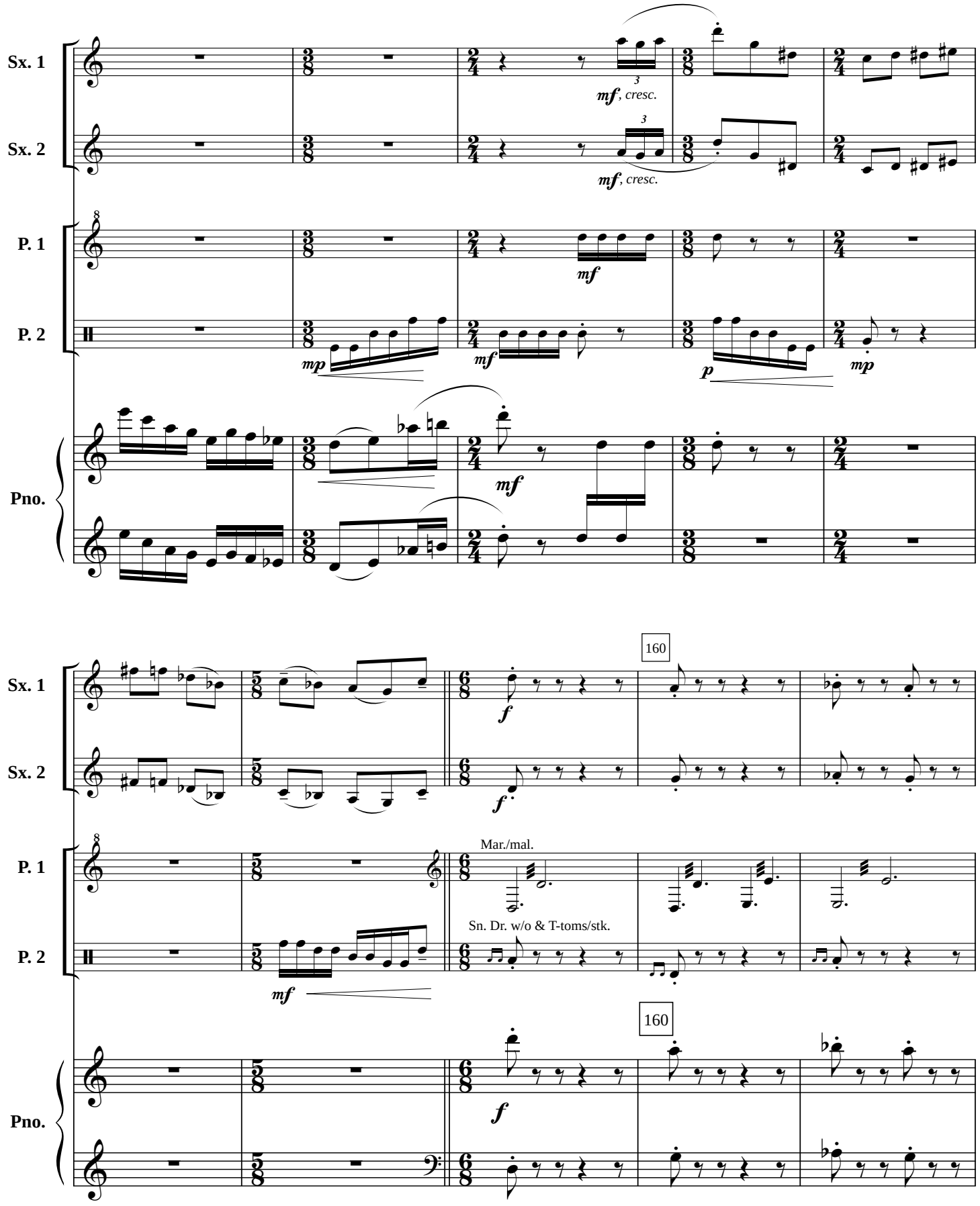

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
mf
mp
f
100
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
mf
f
mp
f
mp
100
f
mp

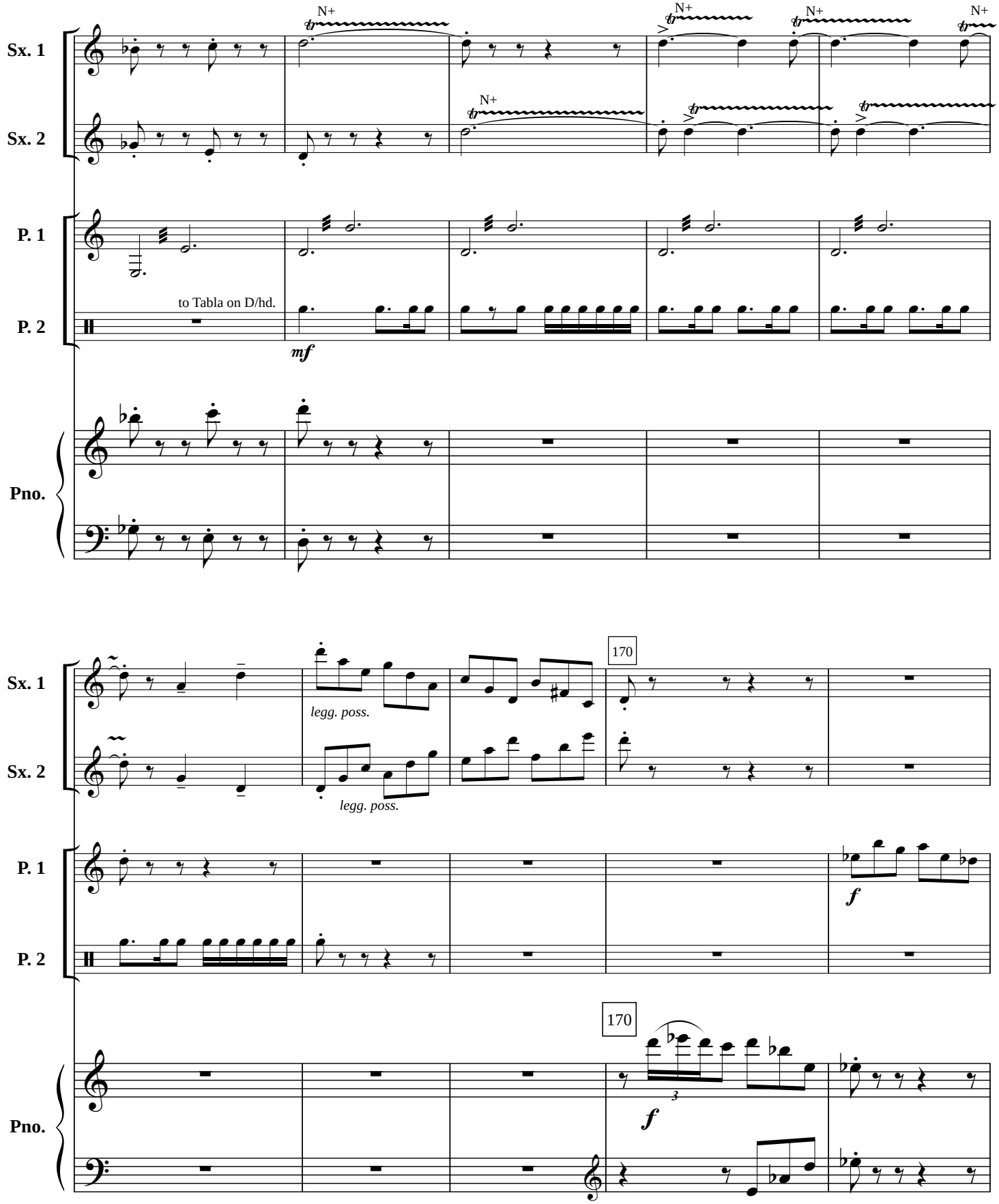

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
f
mf
f
110
f, espr.
H. & L. Wood Blocks
f
110
f

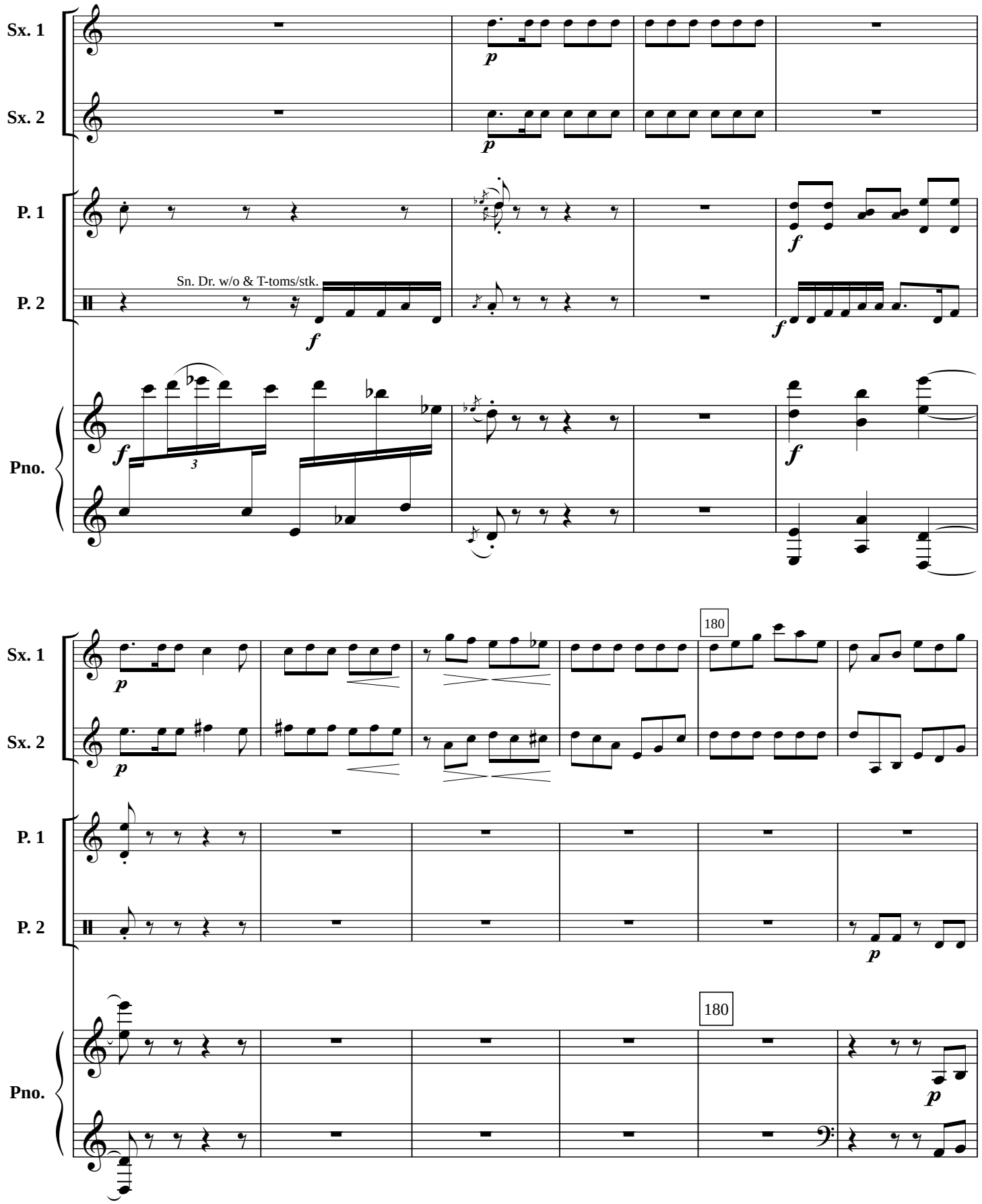

120
Sx. 1
Sx. 2
P. 1
P. 2
T. Bks.
Pno.
120
Sx. 1
Sx. 2
P. 1
P. 2
Pno.

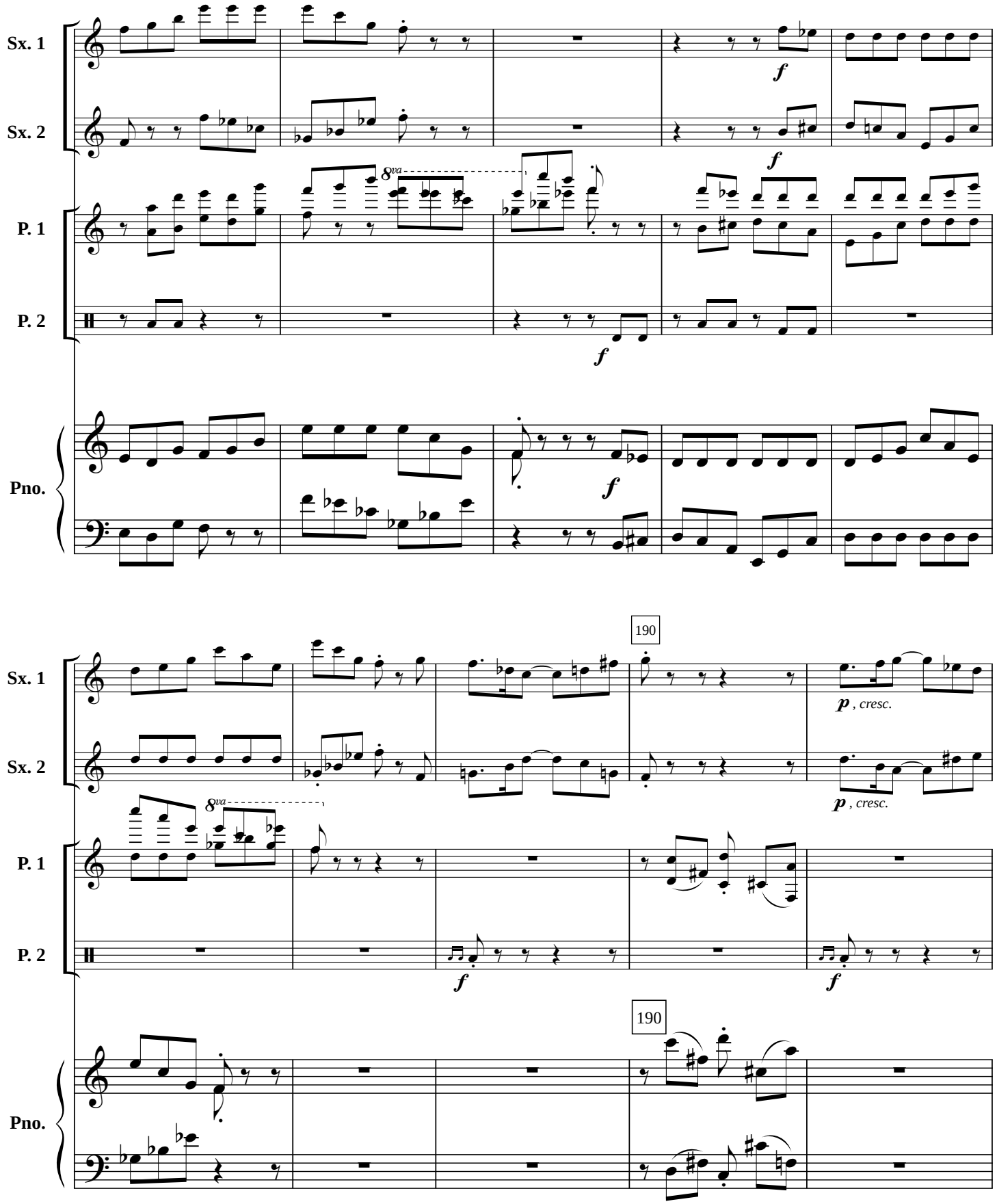

130
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f, espr.
p
W. Bks.
130
140
T. Bks.
140

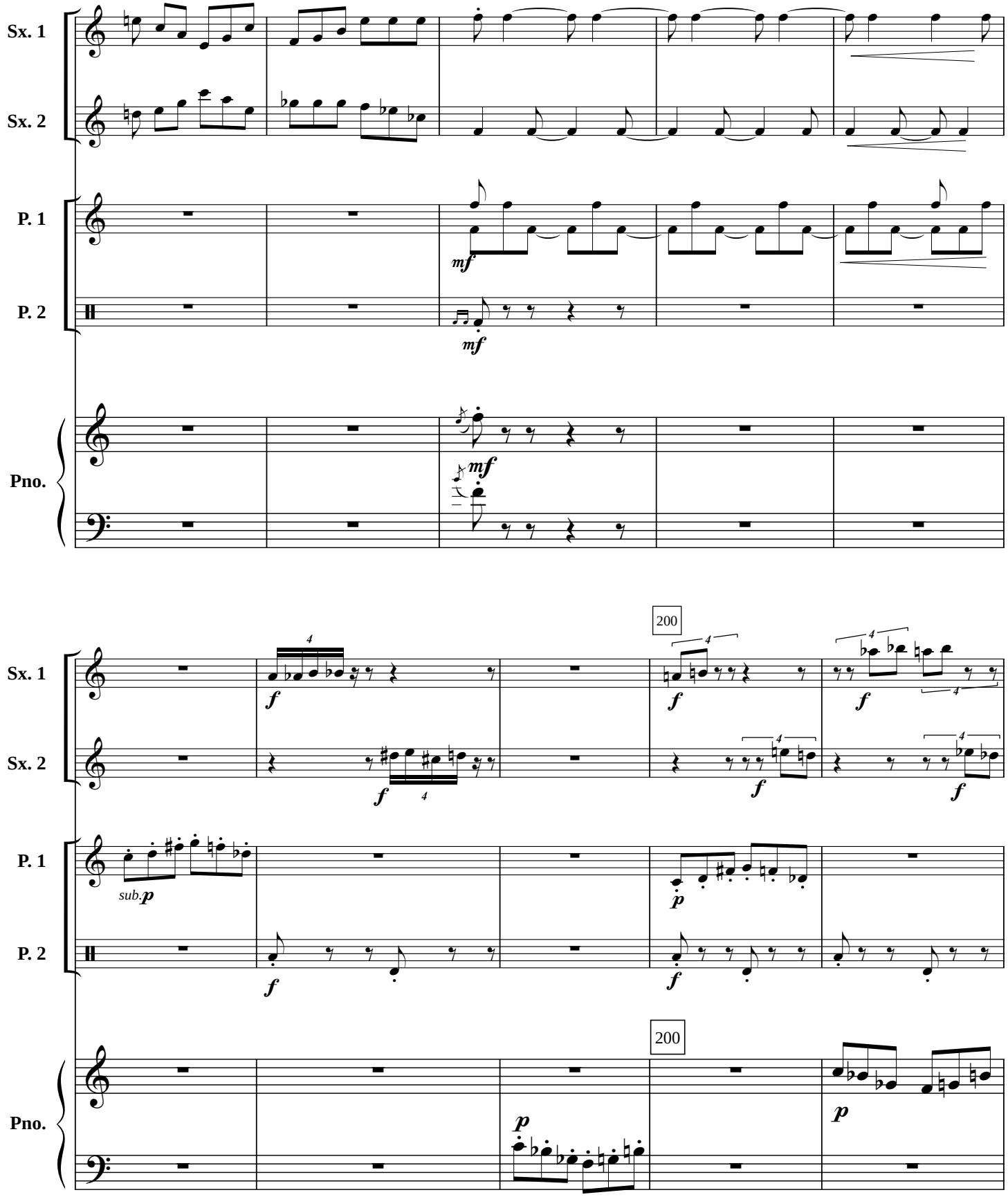

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
p
mp
mp
150
150
p
p
mp
p
mp

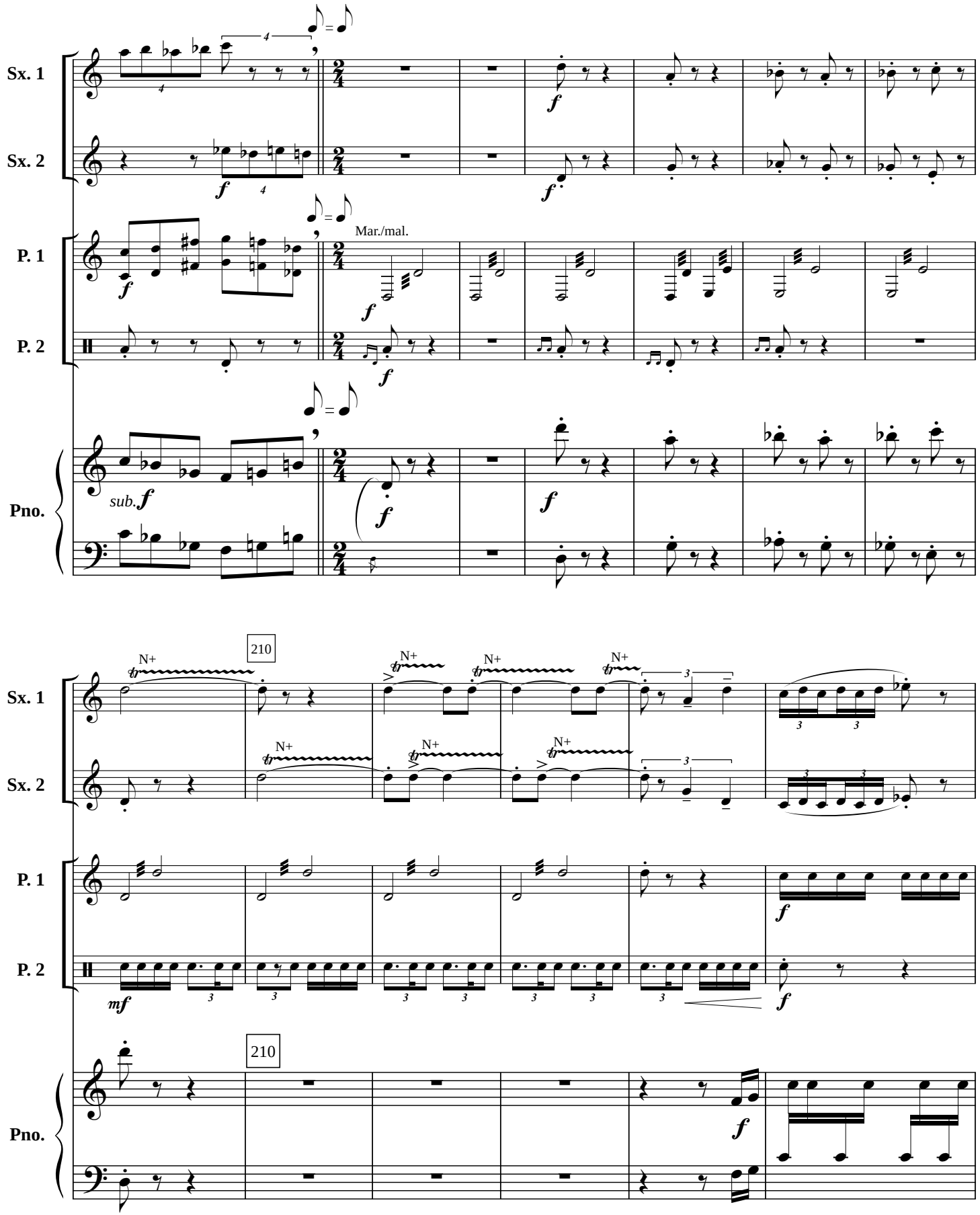

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf, cresc.
mf, cresc.
mf
mp
mf
p
mp
mf
160
f
f
Mar./mal.
Sn. Dr. w/o & T-toms/stk.
mf
160
f

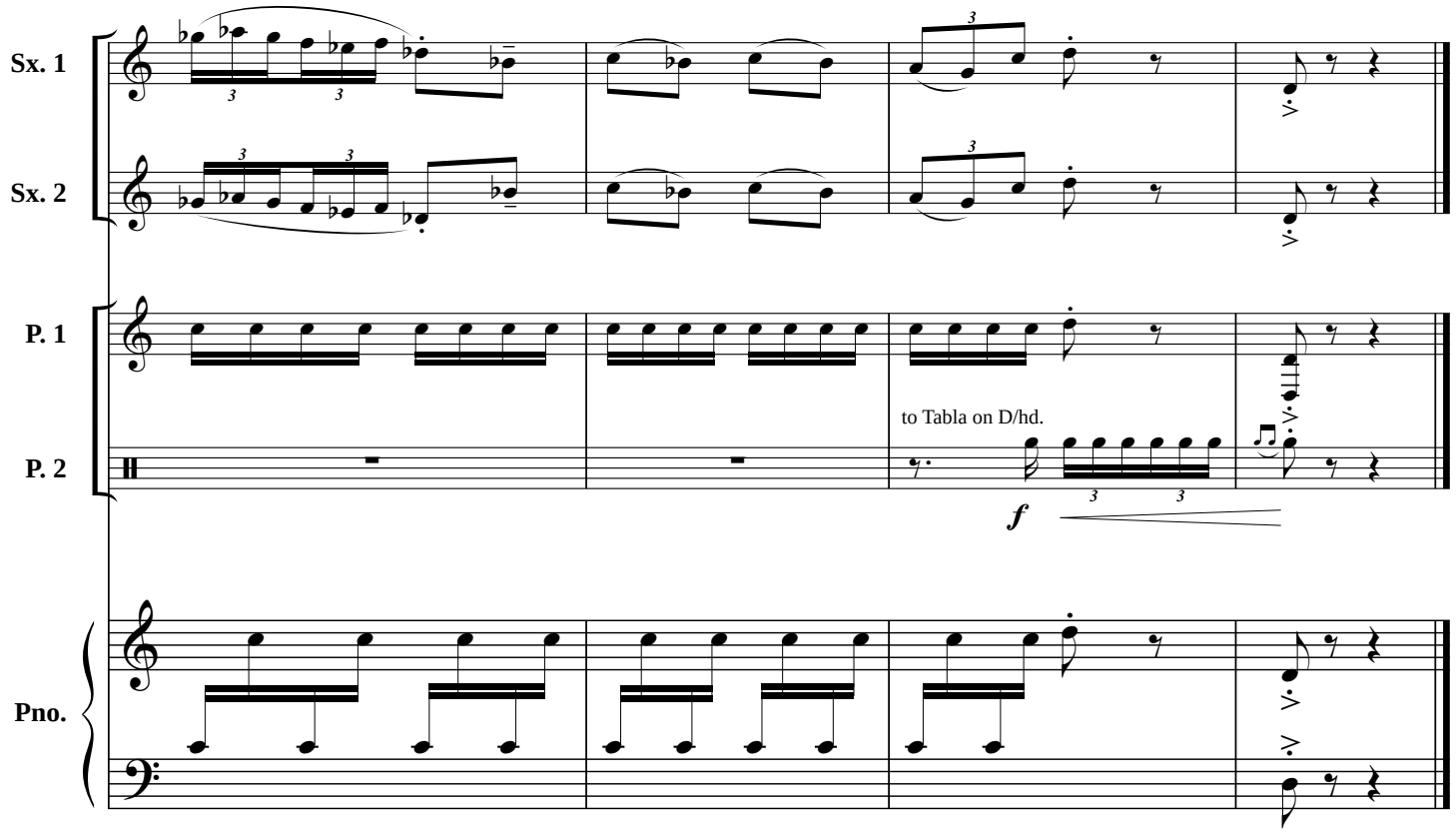

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
N+
to Tabla on D/hd.
mf
legg. poss.
170
f


Sx. 1
Sx. 2
P. 1
P. 2
Pno.
Sn. Dr. w/o & T-toms/stk.
180
180

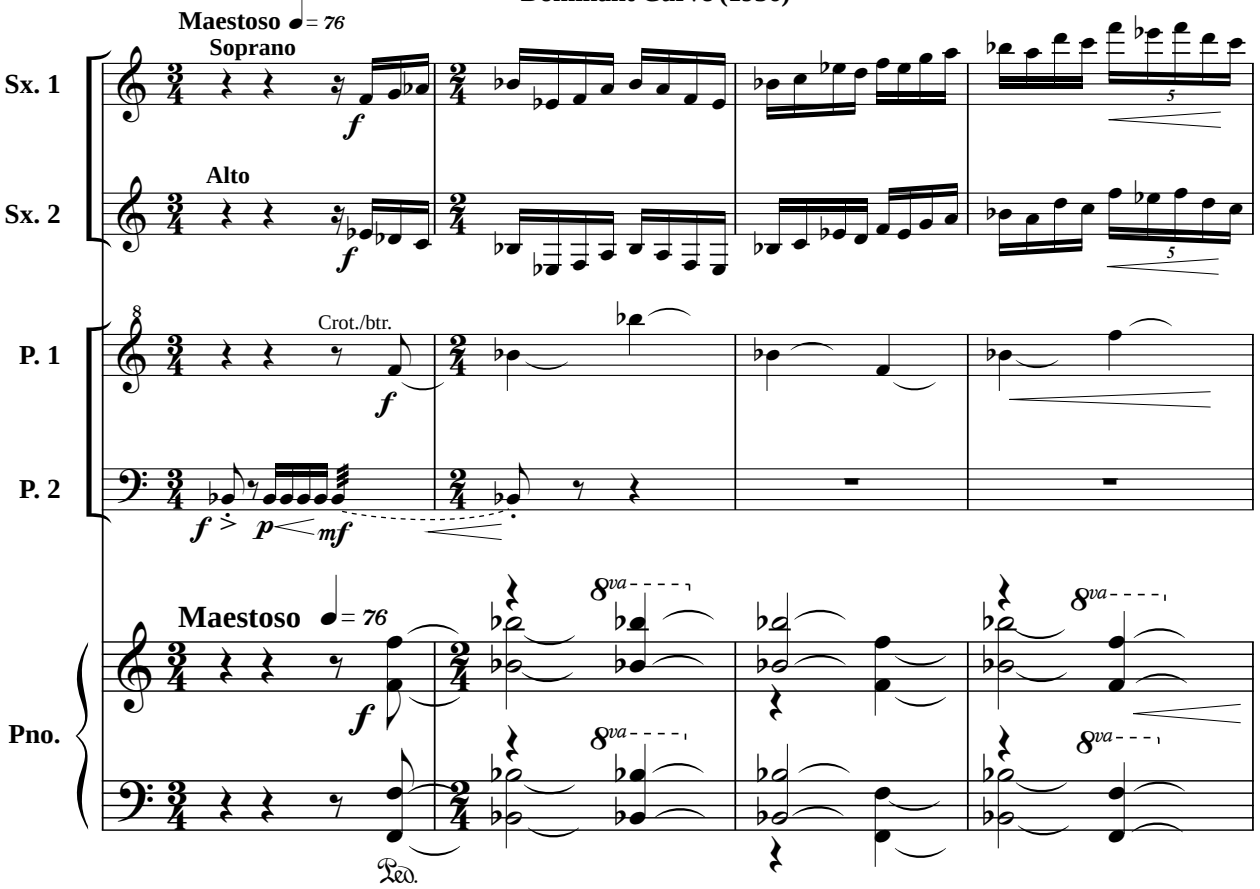

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
8va
f
190
p , cresc.

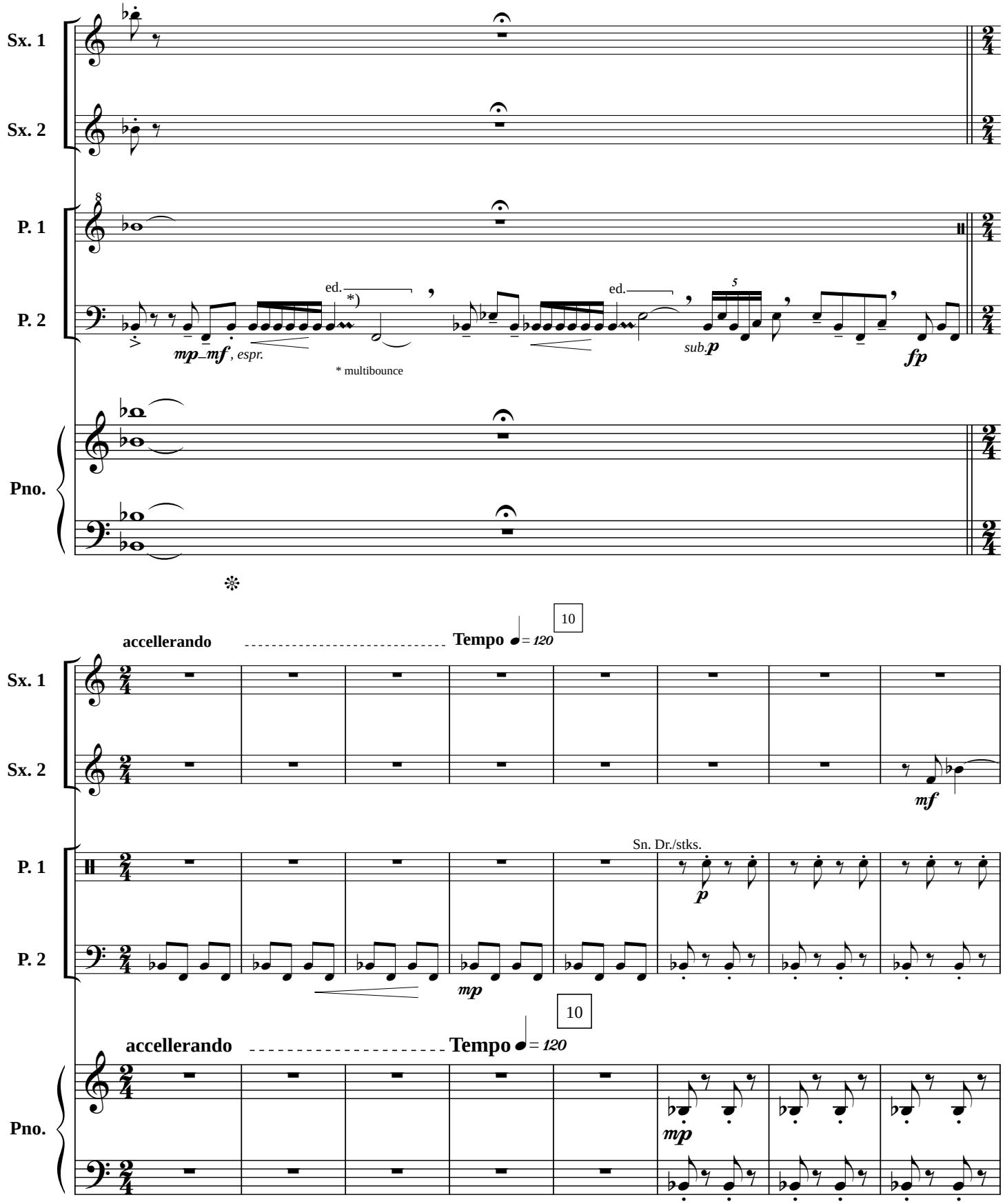

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
mf
mf
200
f
f
f
f
f
f
f
sub.p
p
p
200
p
p

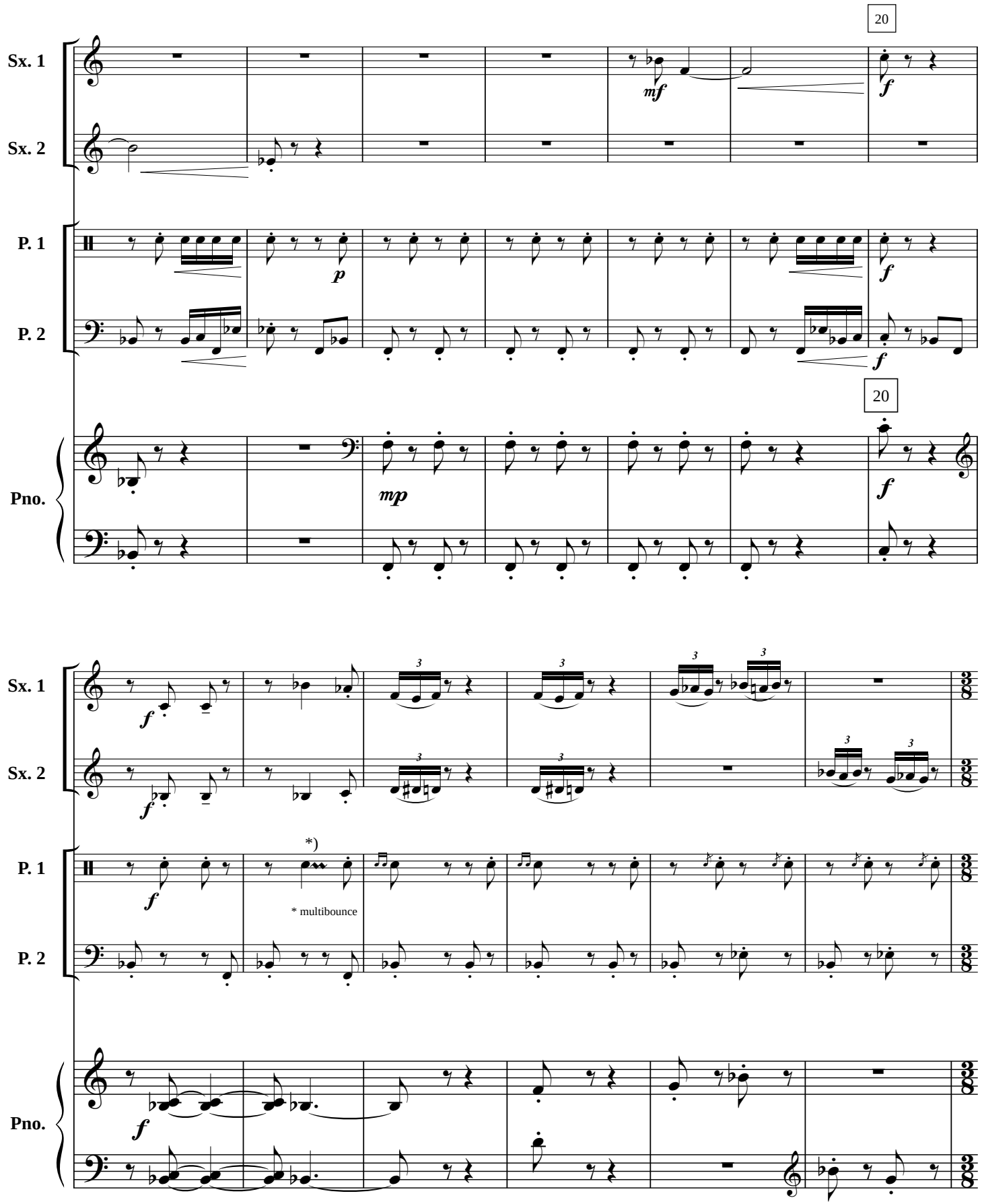

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
Mar./mal.
sub.
210
N+

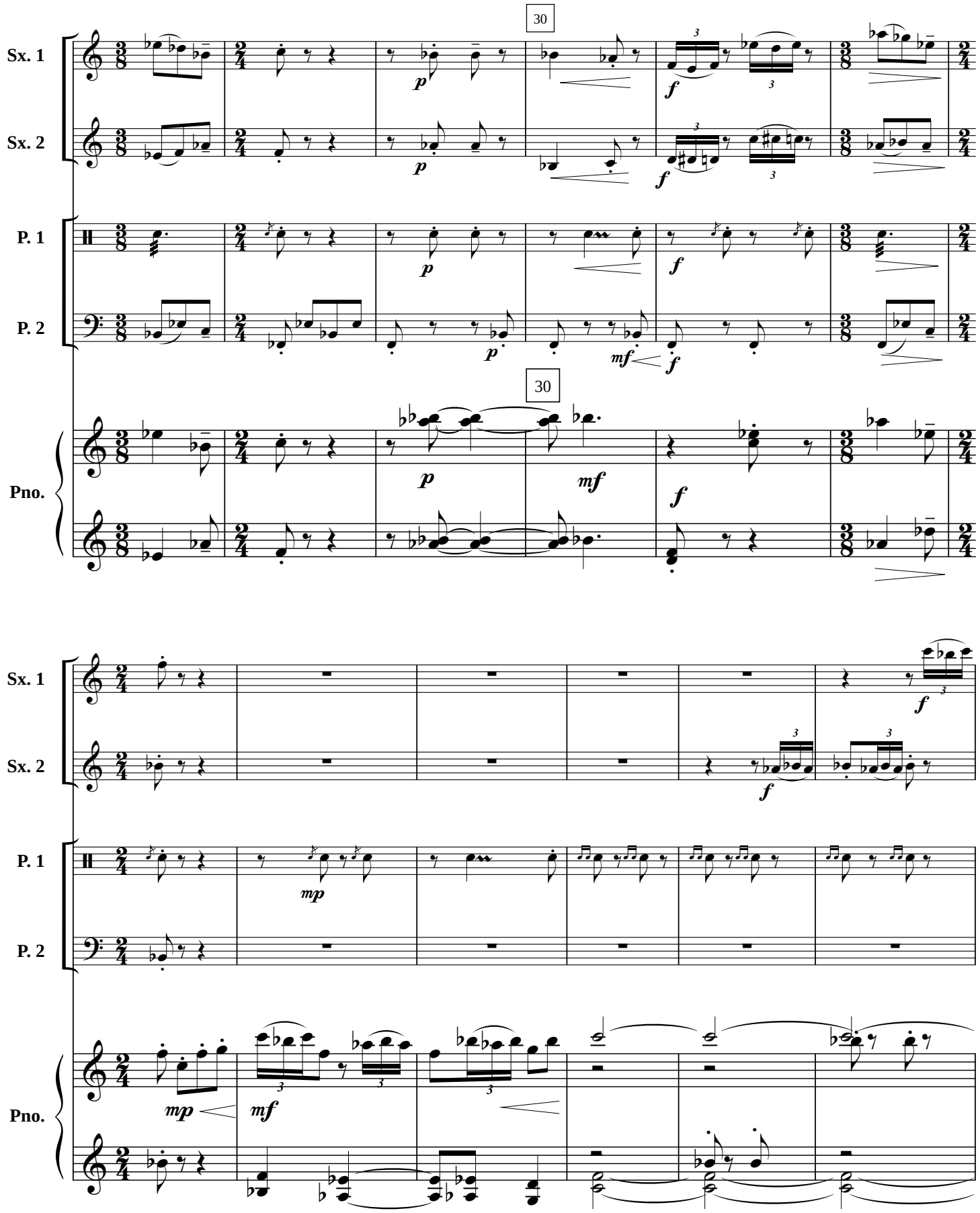


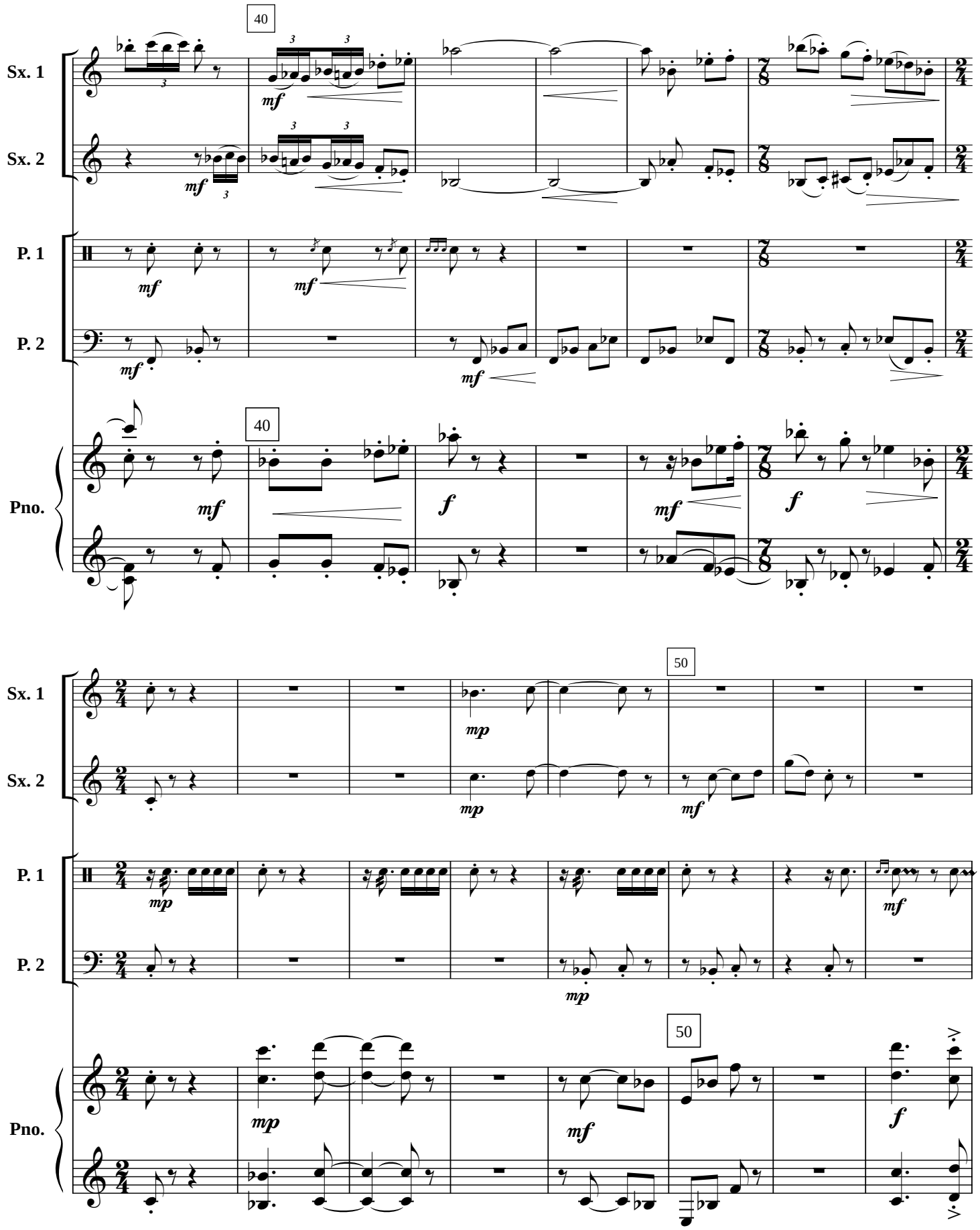
Dominant Curve (1936)

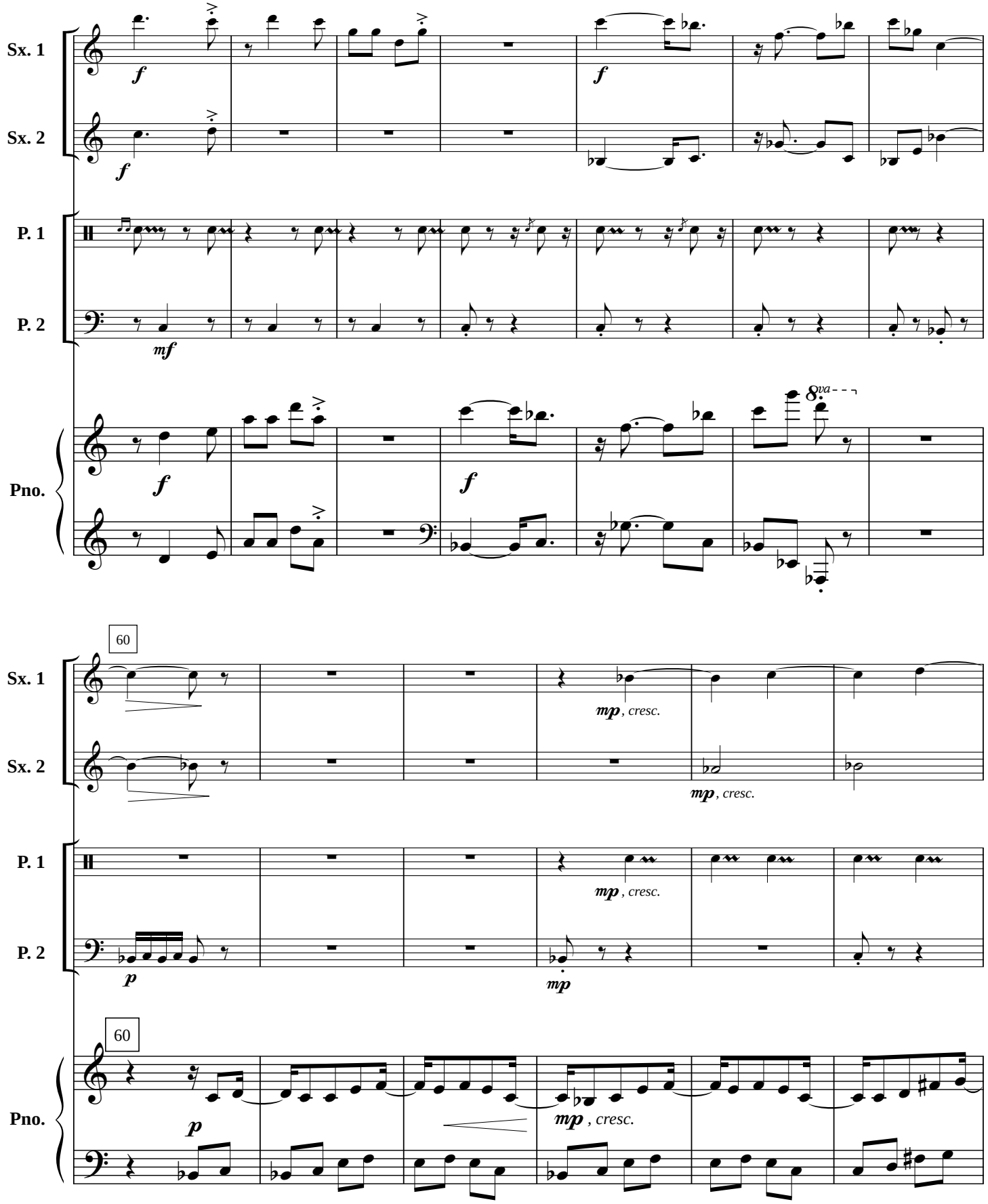


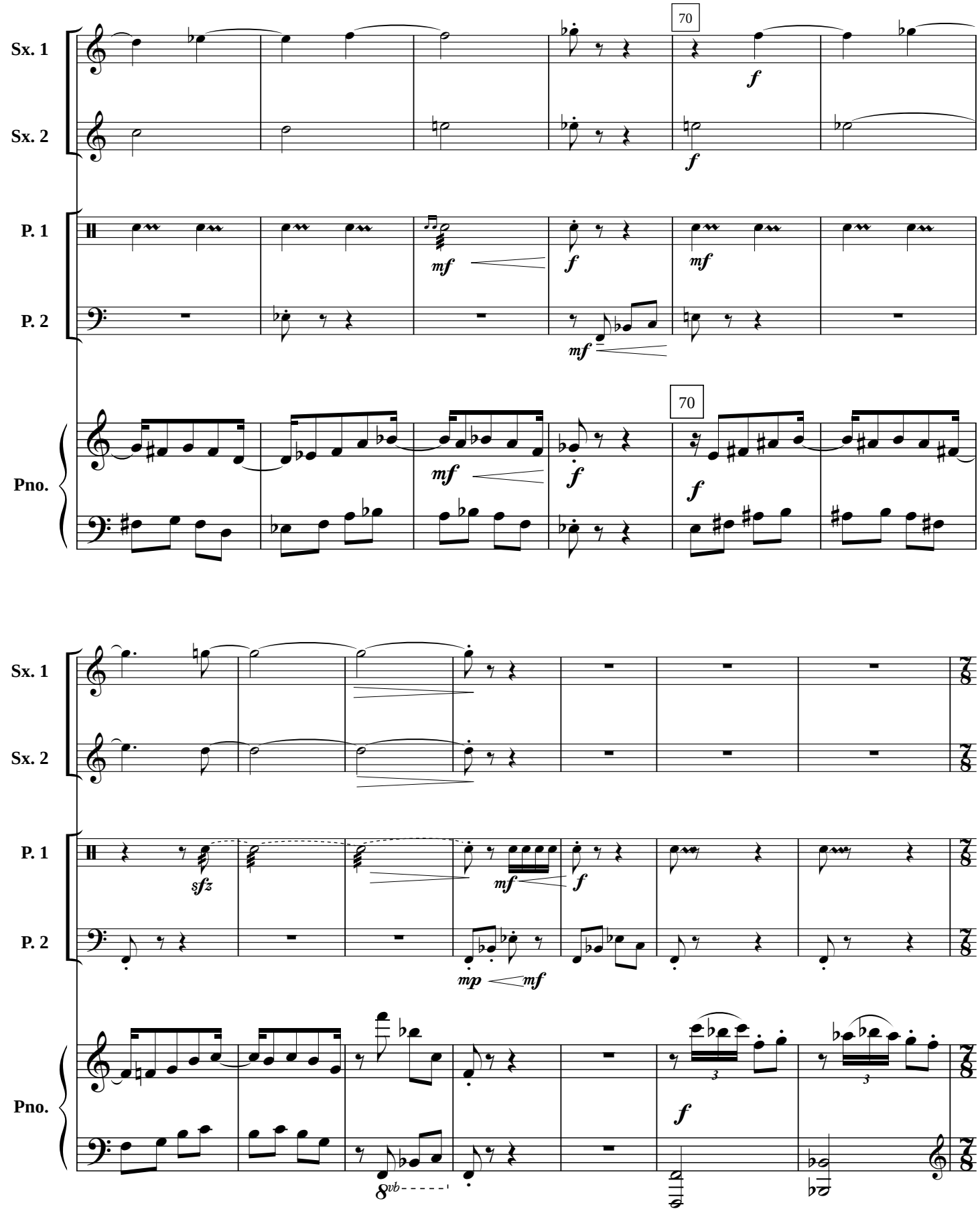

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
ed.
*)
ed.
5
mp–mf, espr.
* multibounce
sub.p
fp
accellerando
Tempo ♩= 120
10
mf
Sn. Dr./stks.
p
mp
10
accellerando
Tempo ♩= 120
mp

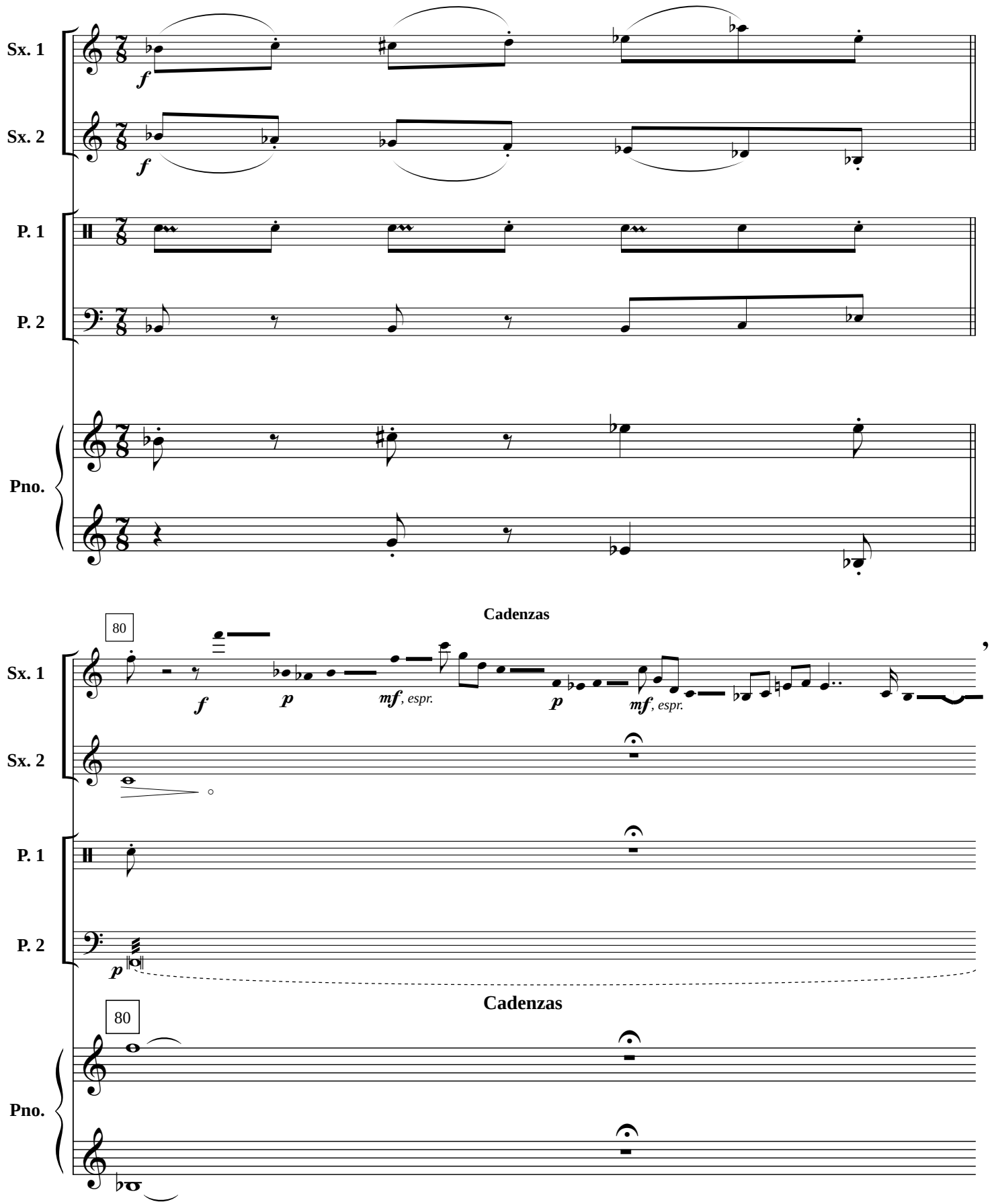

20
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mf
f
p
mp
20
*)
* multibounce

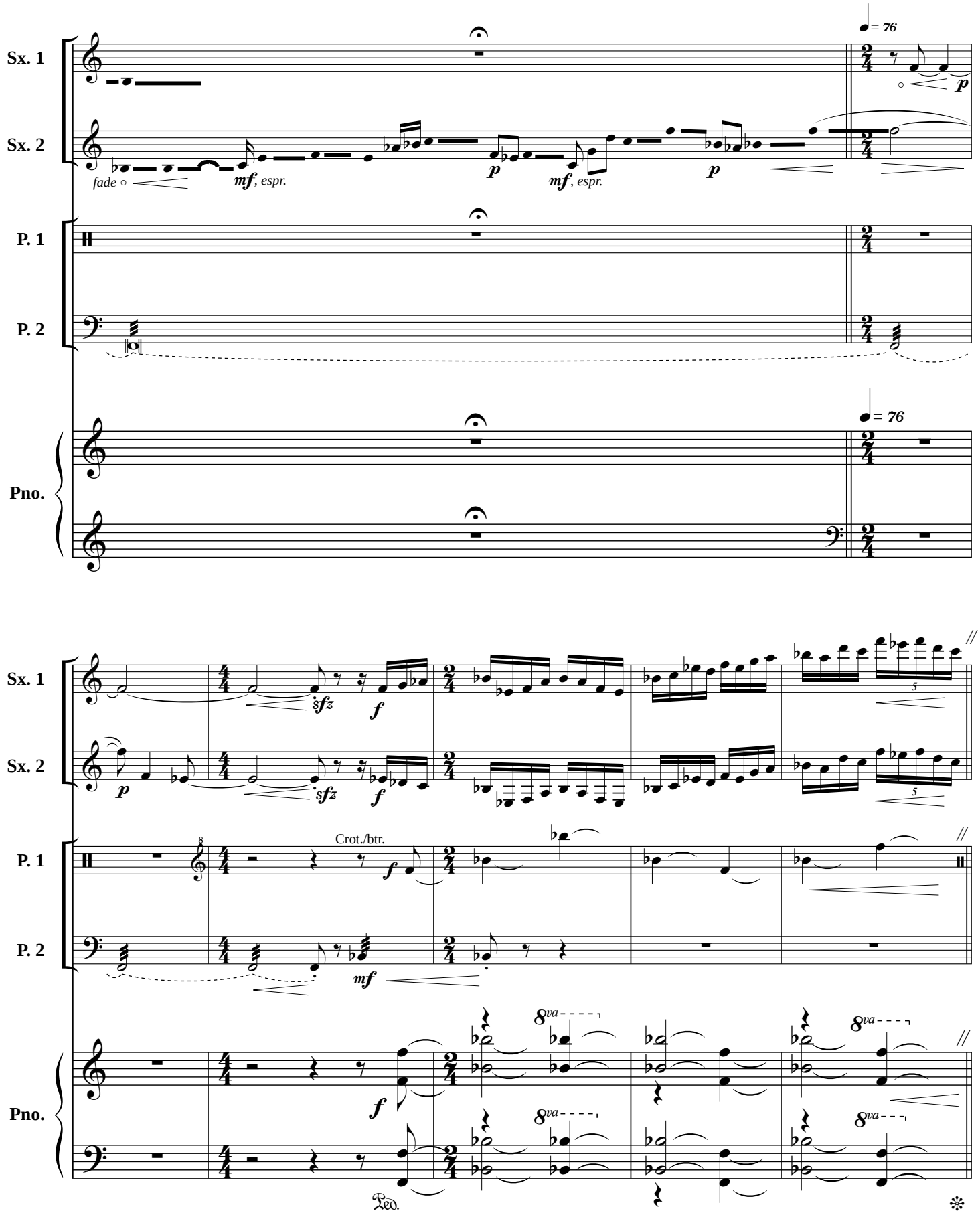

30
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
30
Sx. 1
Sx. 2
P. 1
P. 2
Pno.

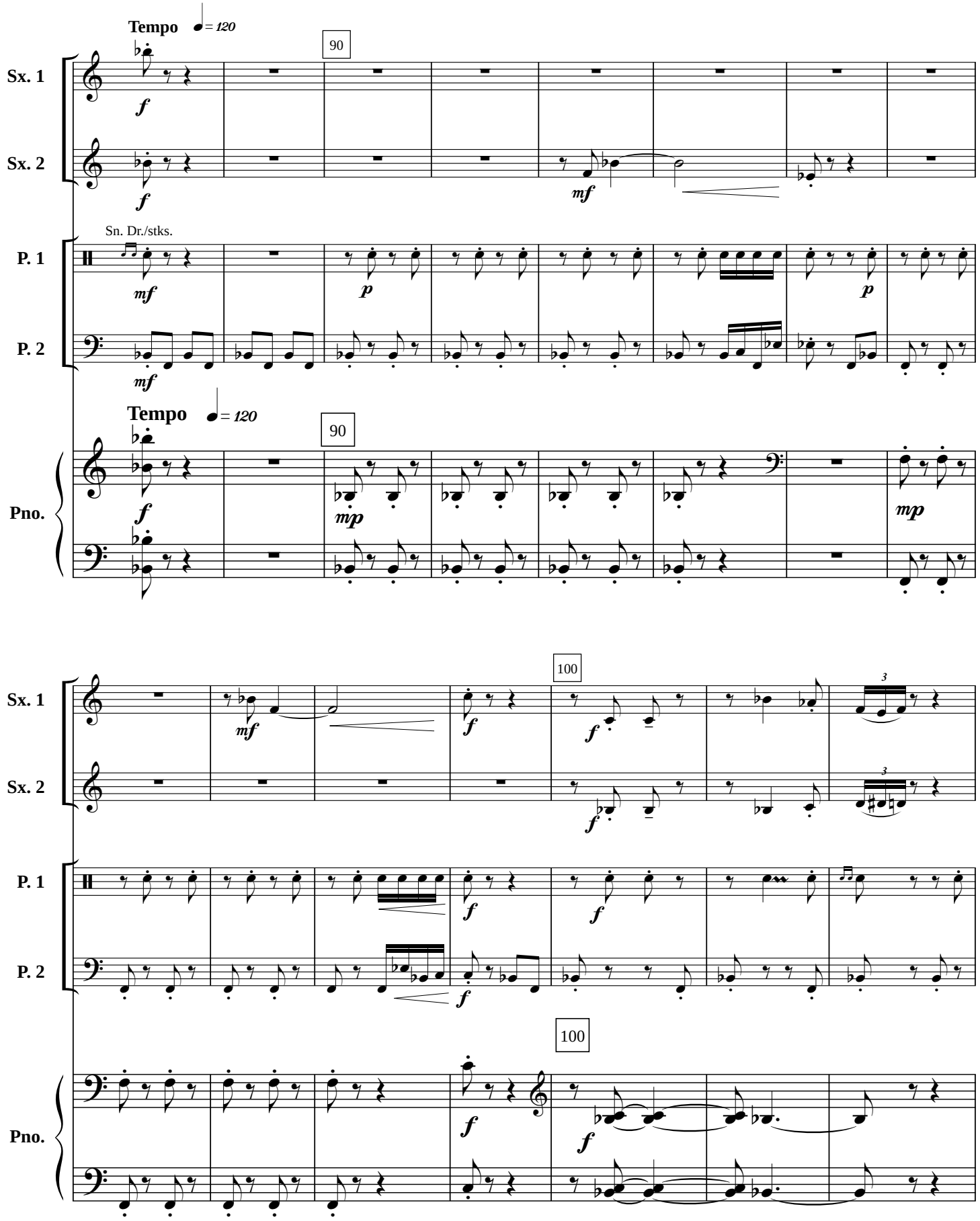

40
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
40
50
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
50

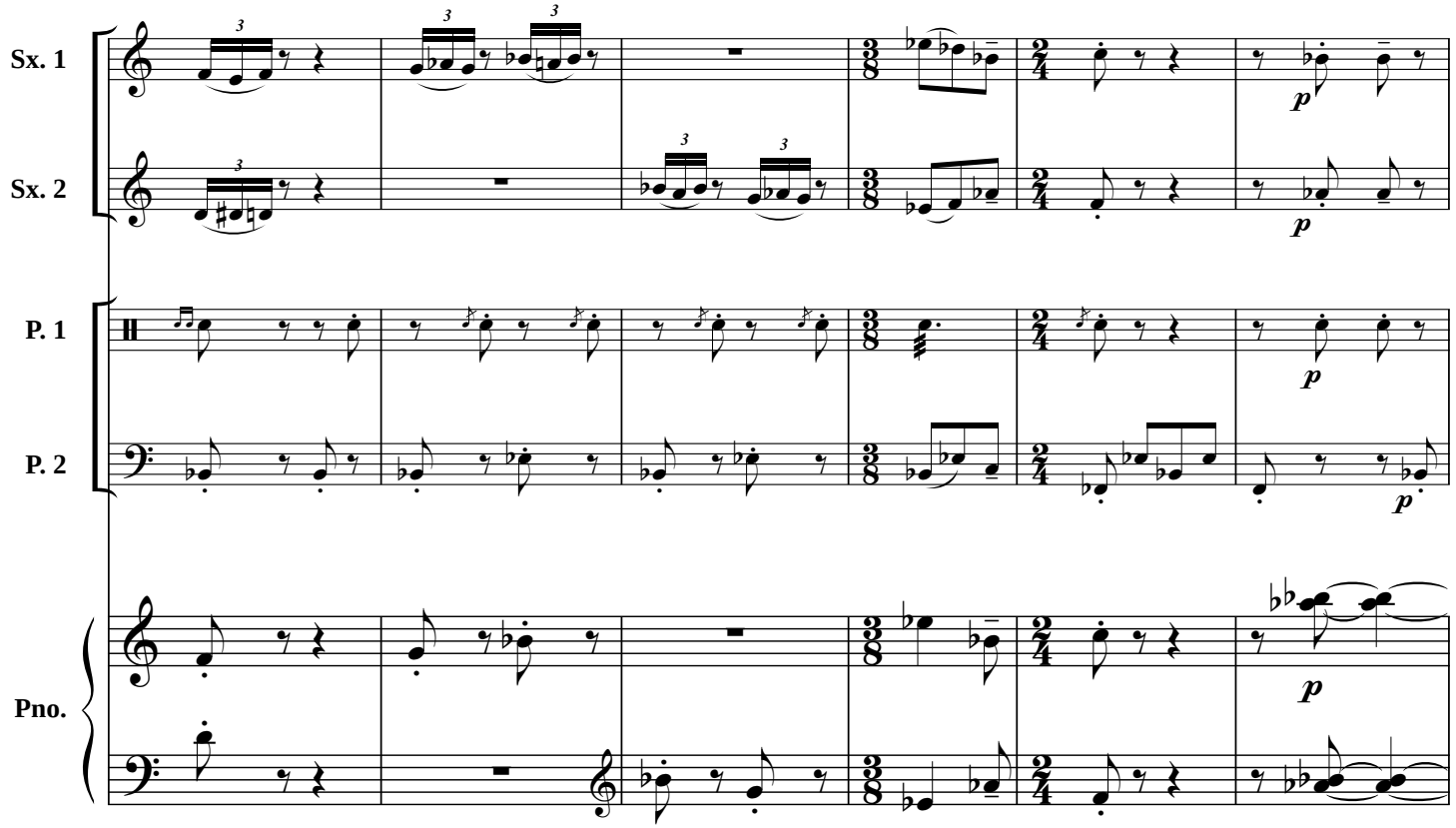

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
mf
8va
60
mp , cresc.
p

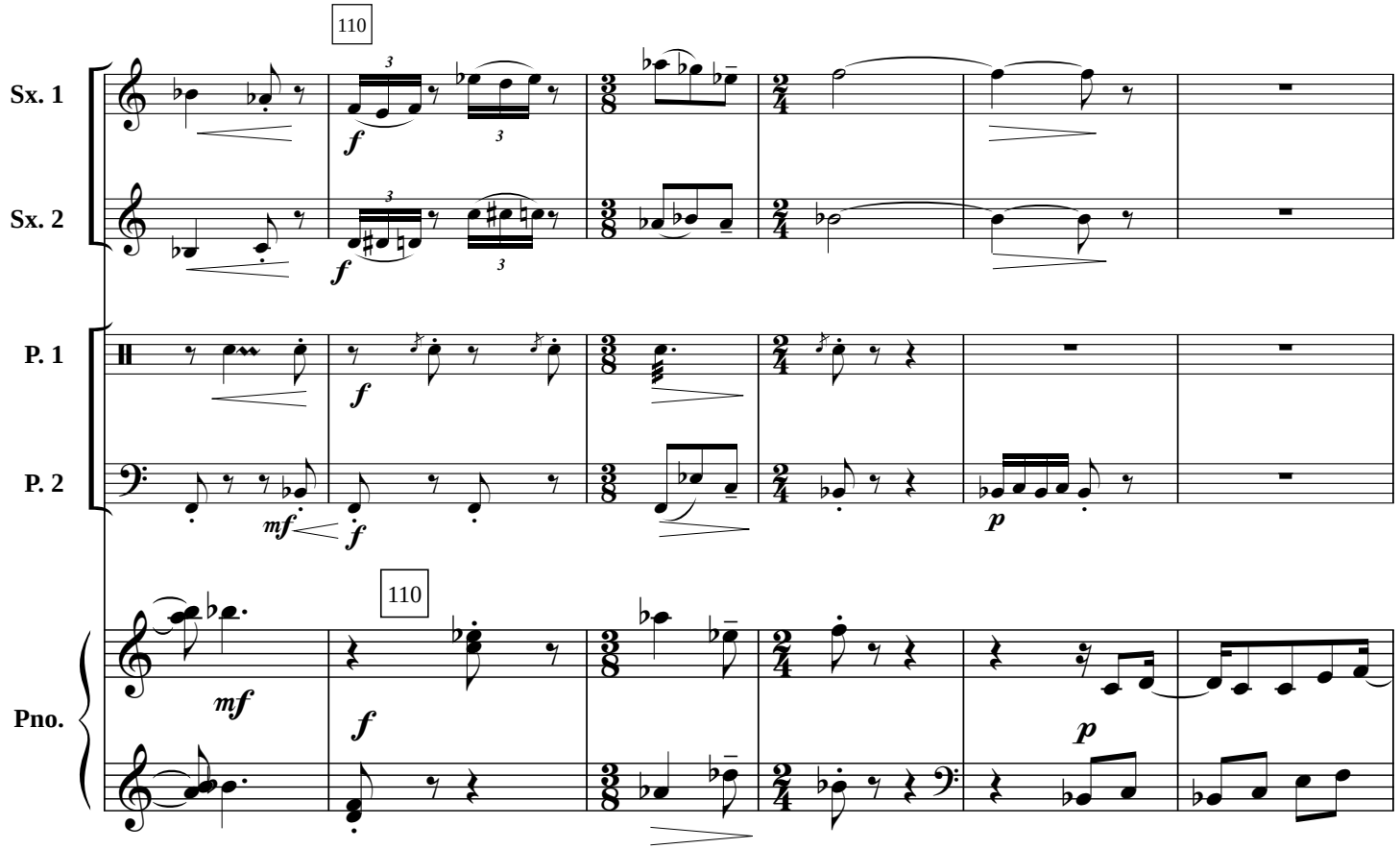

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
70
f
mf
sfz
mp
8vb

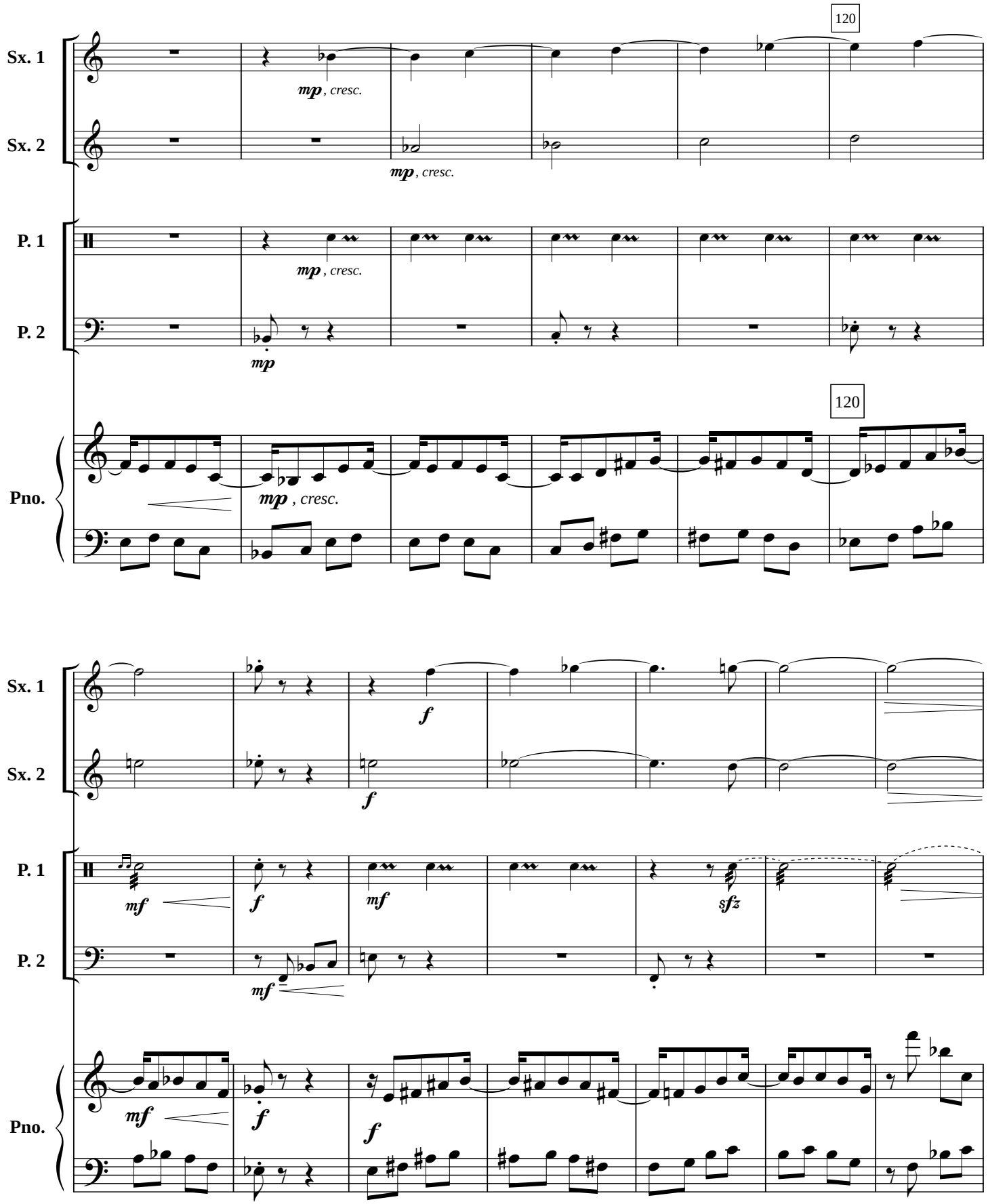

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
f
f
80
Cadenzas
f
p
mf, espr.
p
mf, espr.
Sx. 1
Sx. 2
P. 1
P. 2
p
Cadenzas
80
Pno.

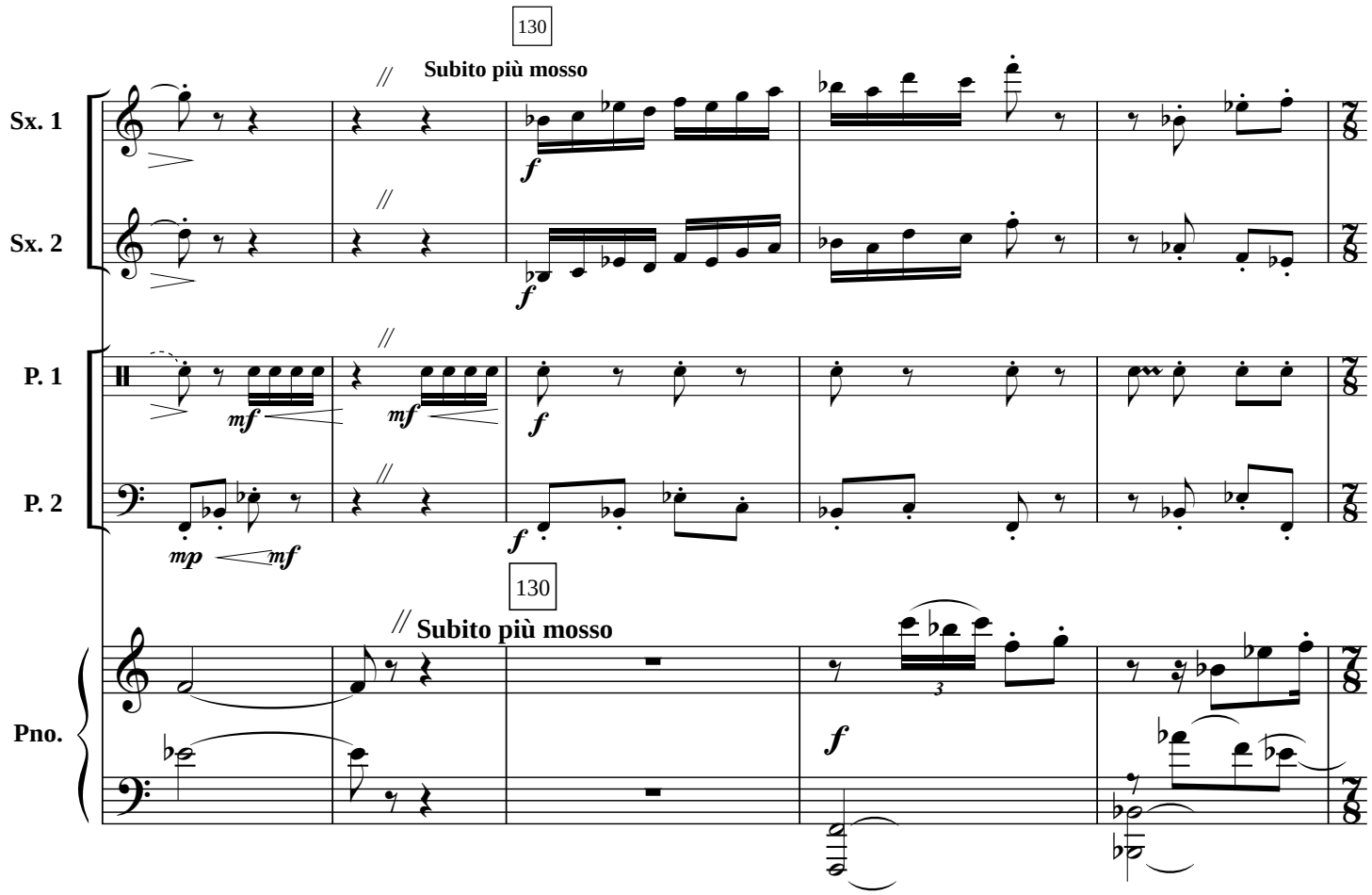

Sx. 1
Sx. 2
P. 1
P. 2
Pno.
♩= 76
fade
mf, espr.
p
mf, espr.
p
♩= 76
p
sfz
f
sfz
f
Crot./btr.
f
mf
8va
8va
8va
8va
Ped.

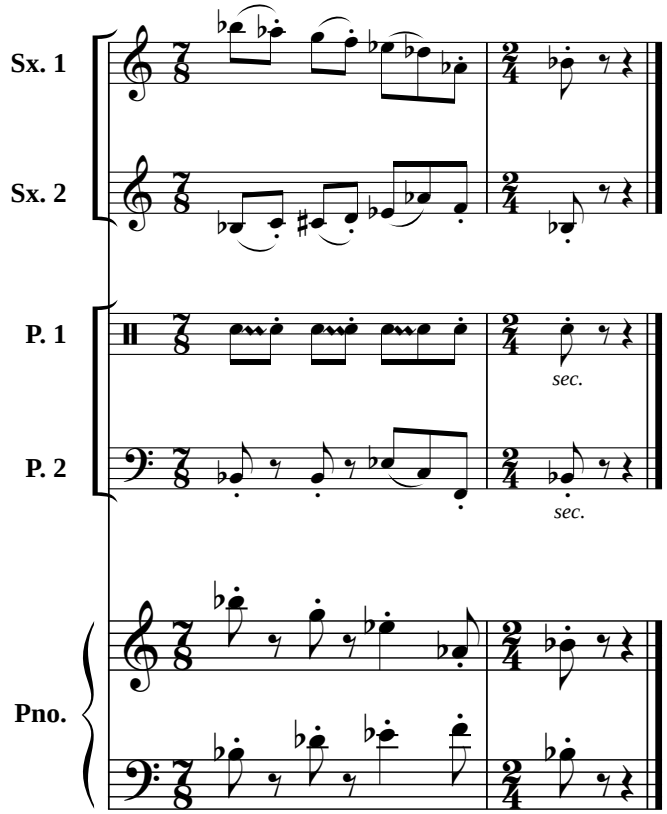

Tempo ♩= 120
90
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
Sn. Dr./stks.
100


Sx. 1
Sx. 2
P. 1
P. 2
Pno.


110
Sx. 1
Sx. 2
P. 1
P. 2
110
Pno.


120
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
mp , cresc.
mp
120
f
mf
sfz


130
Subito più mosso
Sx. 1
Sx. 2
P. 1
P. 2
Pno.
130
Subito più mosso


Sx. 1
Sx. 2
P. 1
P. 2
sec.
sec.
Pno.