Written for 2006 Ernest Bloch Composers Symposium

EXPRESSIONS III

on the Paintings of Gustav Klimt

(1862–1918)

(Image Music XXIX)

for

Clarinet, Violin, Violoncello, Percussion

and

Piano

GREG A STEINKE

SCORE

FRONTISPIECE

"*I have the gift of neither the spoken nor the written word, especially if I have to say something about myself or my work. Whoever wants to know something about me -as an artist, the only notable thing- ought to look carefully at my pictures and try and see in them what I am and what I want to do.*"

from Gustav Klimt
http://www.expo-klimt.com/.

Gustav Klimt

(1862–1918)

Gustav Klimt (1862-1918), Viennese painter, who was the founder of the Vienna Secession, the Austrian art nouveau movement. His early work, consisting principally of large murals for theaters, was painted in an unremarkable naturalistic style. After 1898, Klimt's work moved toward greater innovation and imagination, taking on a more decorative, symbolic aspect. He continued to paint murals, but the harsh public criticism of the three murals *Philosophy, Medicine,* and *Jurisprudence* (1900-1902, Vienna University; destroyed 1945) led him to concentrate on panel painting. Klimt's best-known works are his later portraits, such as *Frau Fritsa Reidler* (1906, Österreichische Galerie, Vienna), with their flat, unshadowed surfaces, translucent, mosaic colors and forms, and sinuous, curling background lines and patterns. Among his most admired works is the series of mosaic murals (1905-1909) in the Palais Stoclet, an opulent private mansion in Brussels designed by the architect Josef Hoffmann, who was also a member of the Vienna Secession movement.

"Gustav Klimt," Microsoft® Encarta® Online Encyclopedia 2005
http://encarta.msn.com © 1997-2005 Microsoft Corporation.
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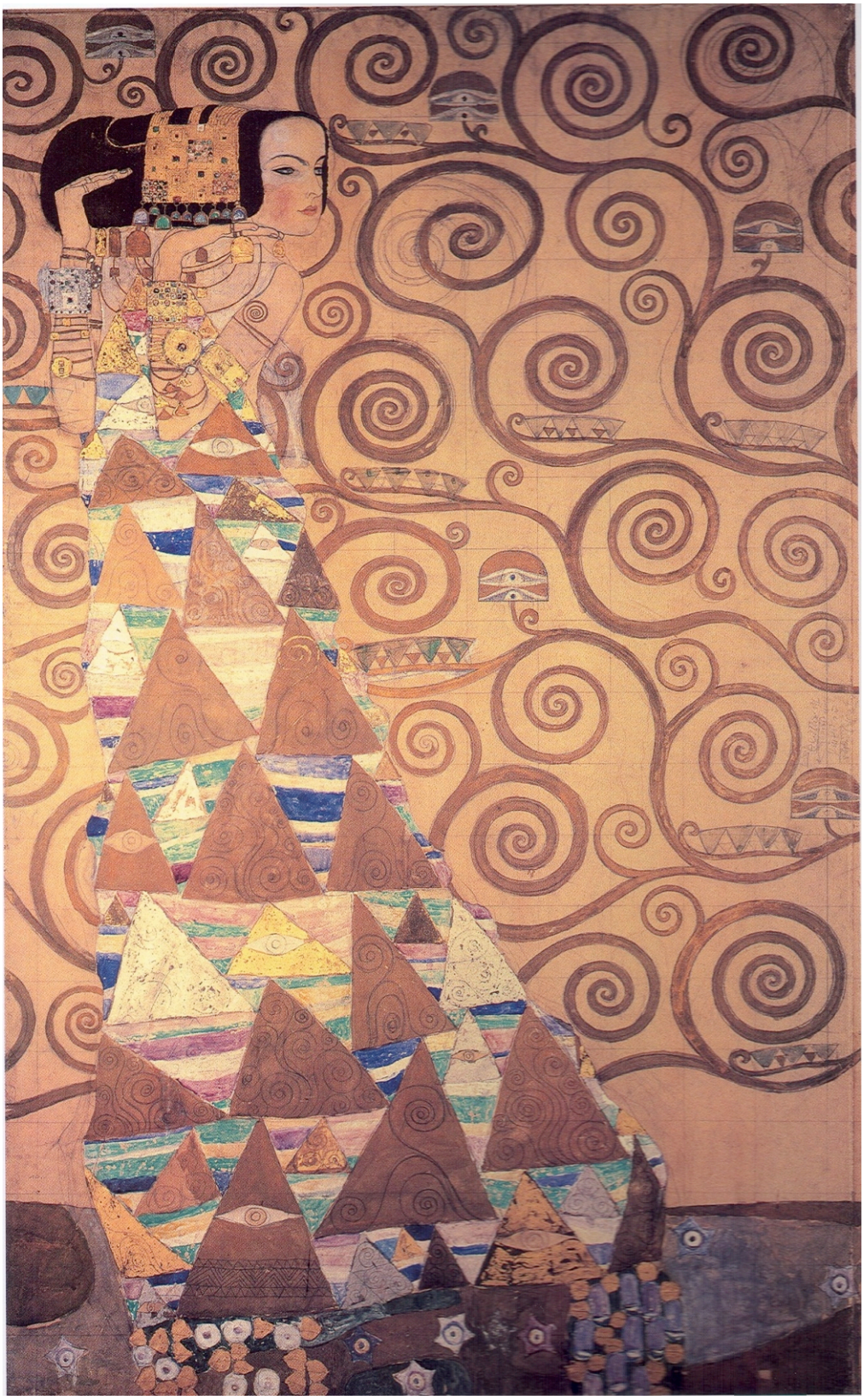
Based upon:

Expectation



Tree of Life

Fulfillment

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. 12’

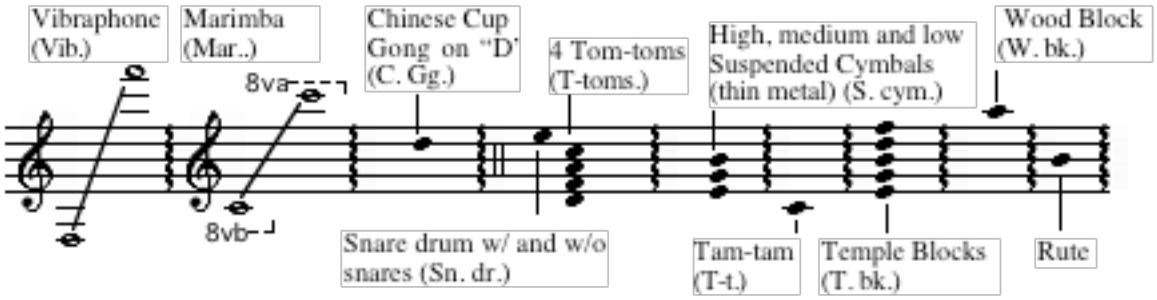
INSTRUMENTATION:

Clarinet

Violin

Violoncello

Percussion:



mal. = medium marimba mallet stk. = snare drum sticks
hd. mal. = hard marimba mallet kn. = with knuckle
btr. = Tam-tam beater

∼ = multibounce ("buzz") ↓ = "dead" stick

Piano

To Kari with love
on her 65th

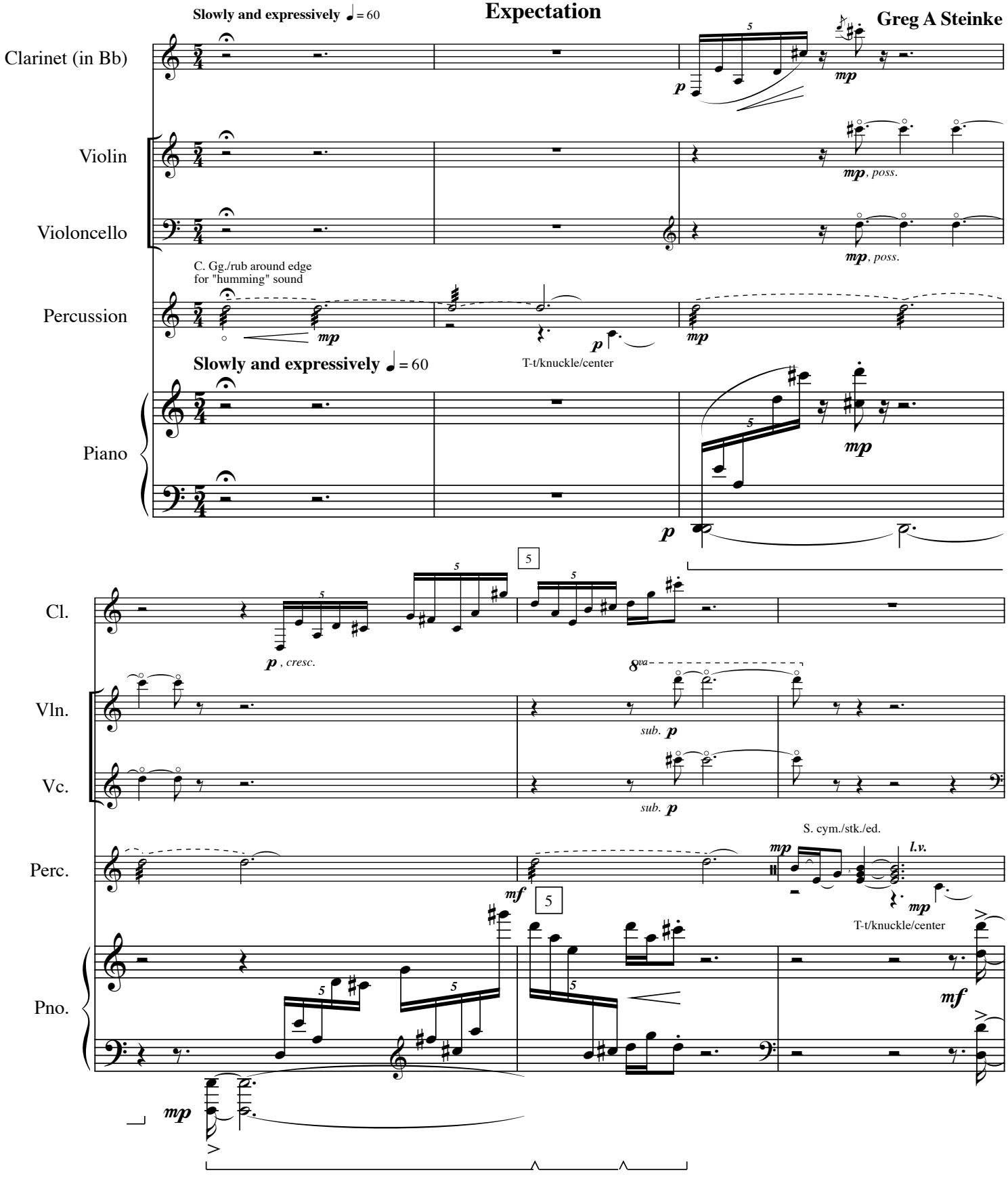
Score
in C

EXPRESSIONS III

for
Clarinet, Violin, Violoncello, Percussion, and Piano

Expectation

Greg A Steinke



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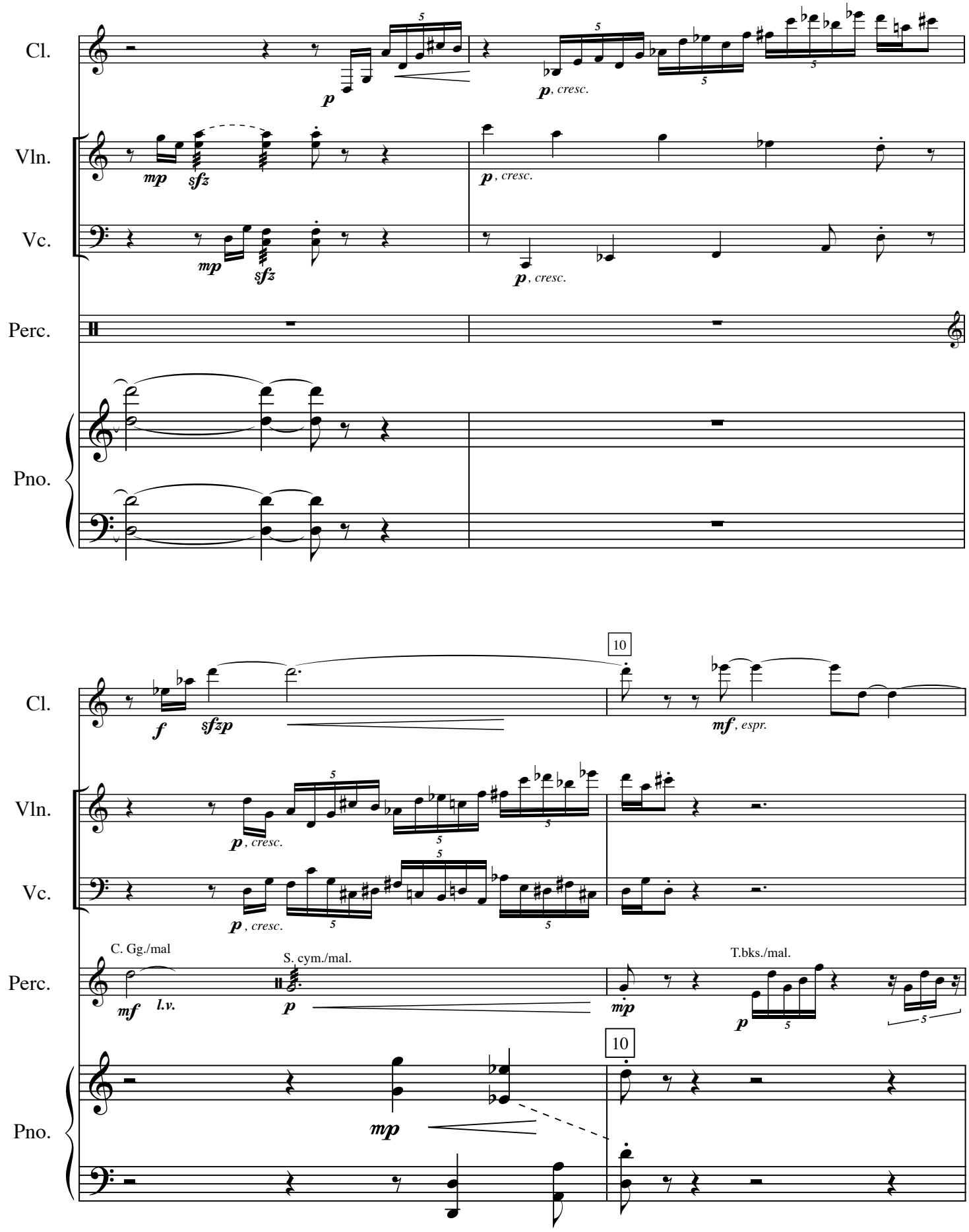
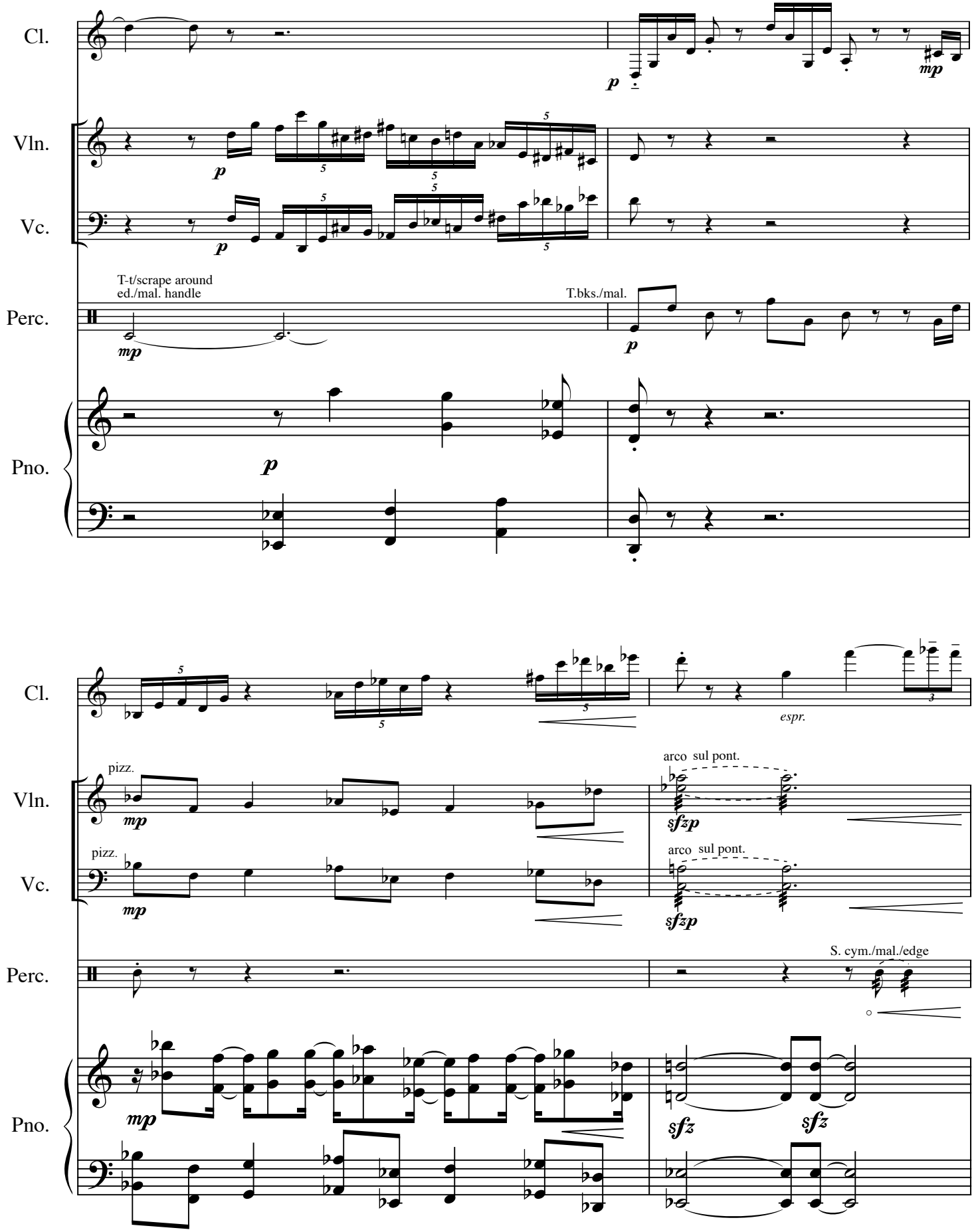
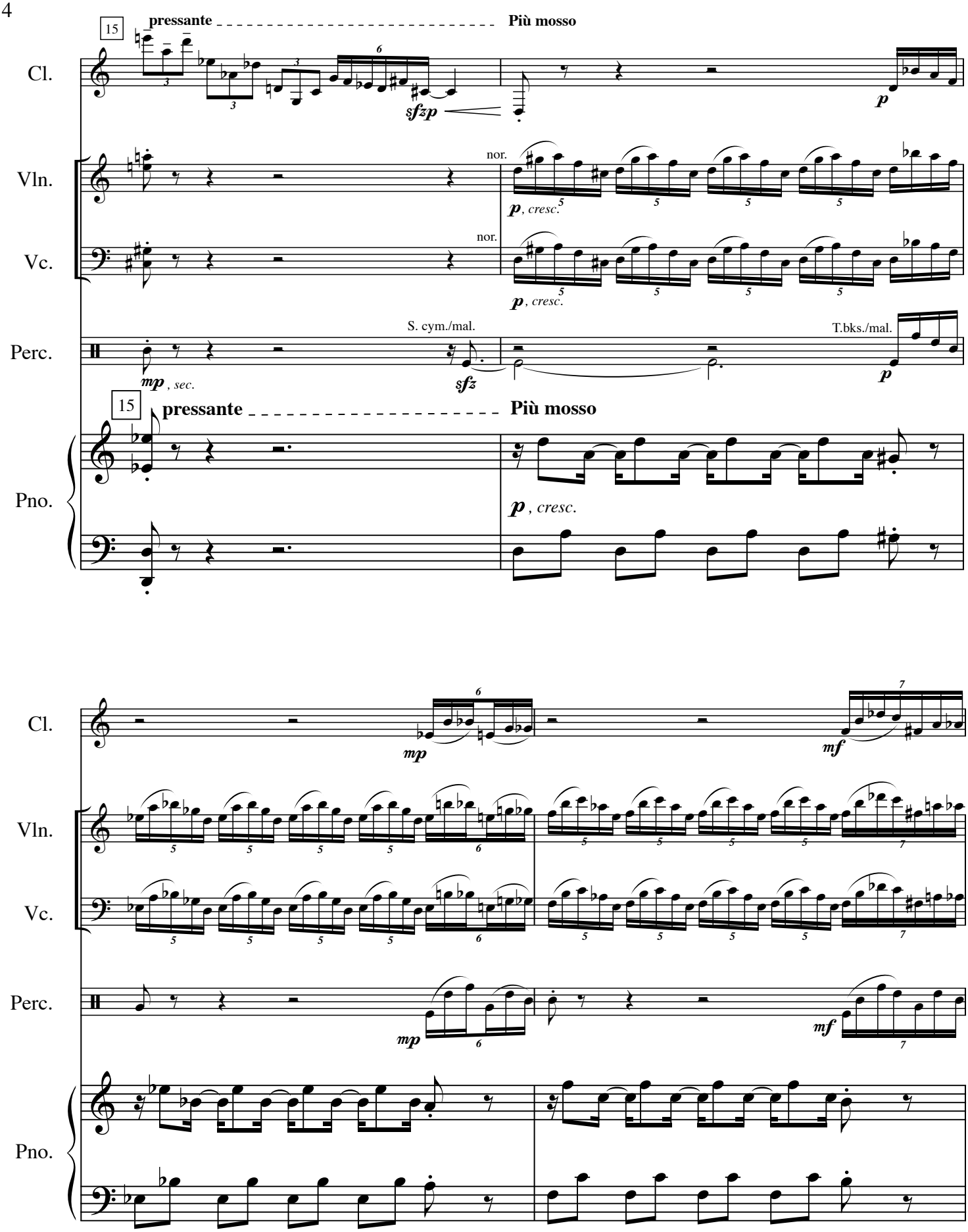
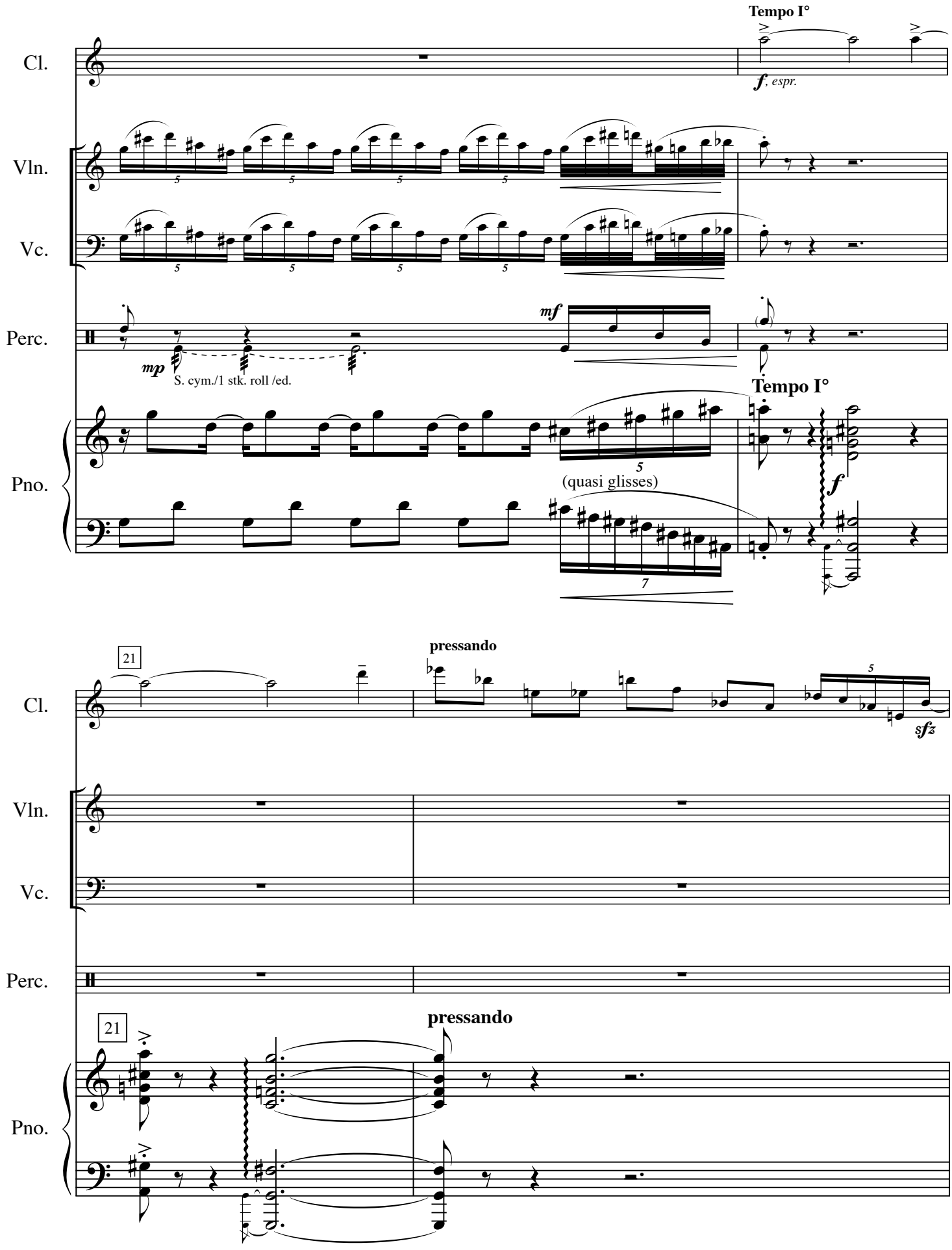
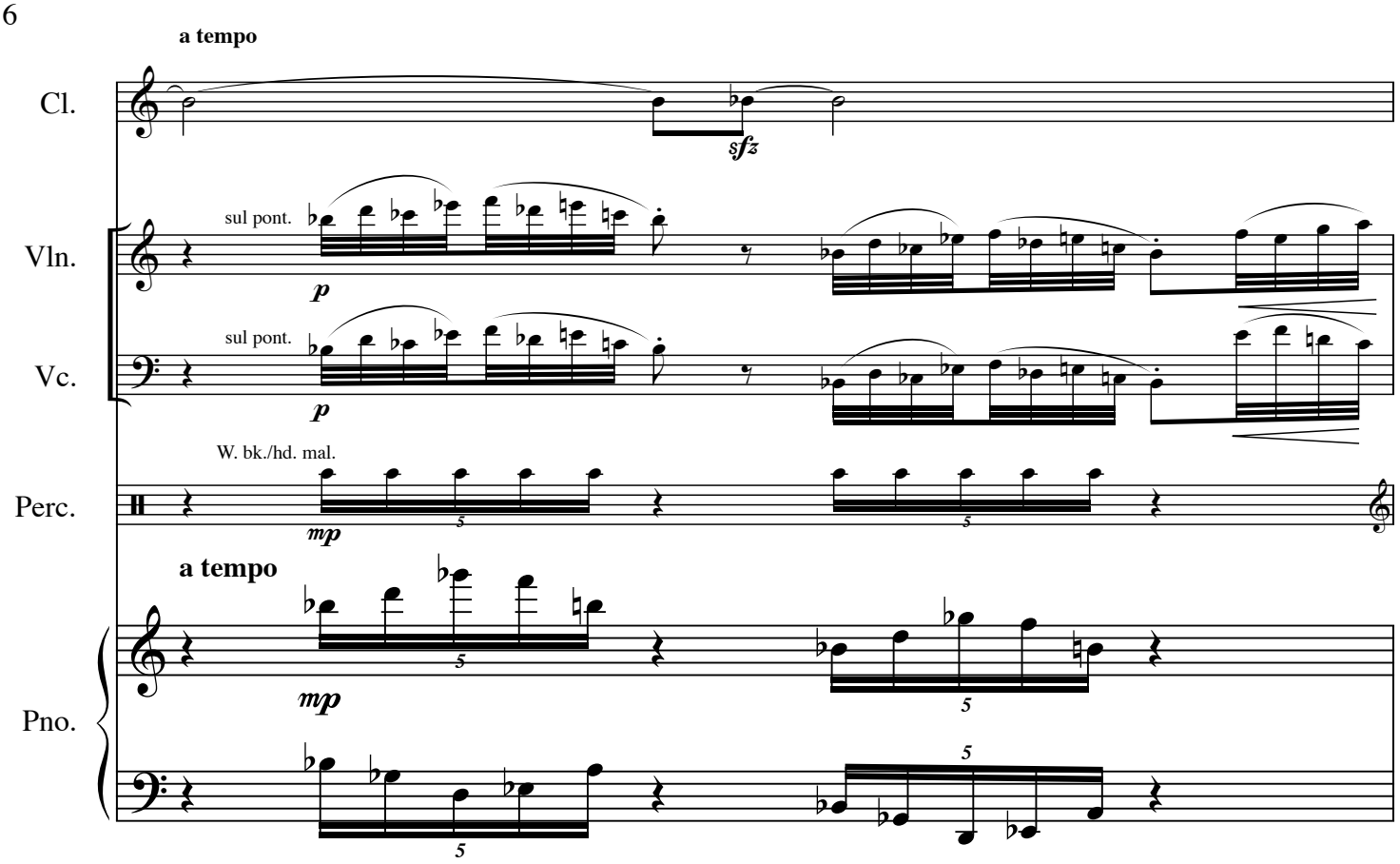
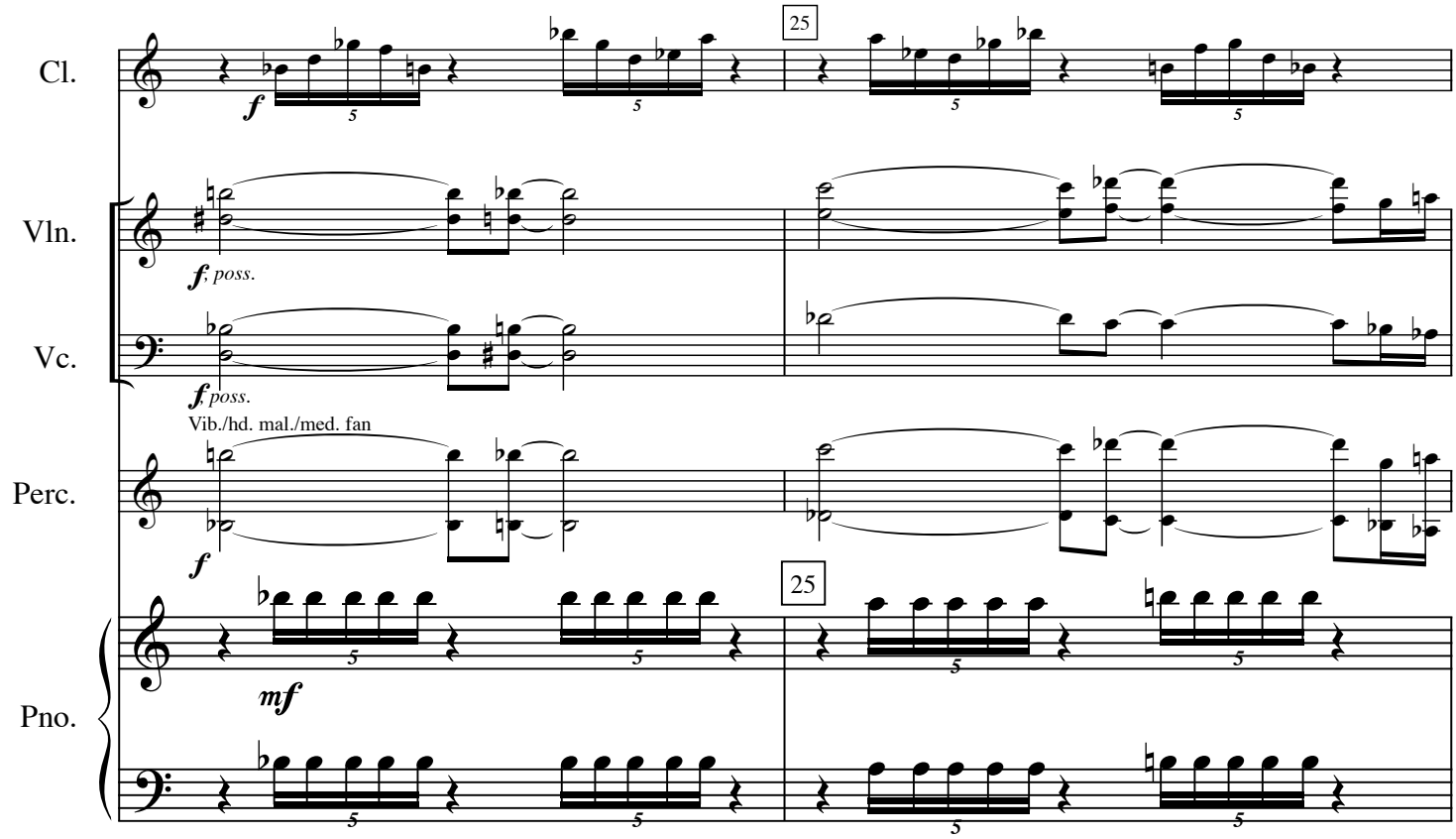

Cl.
Vln.
Vc.
Perc.
Pno.
p
p, cresc.
mp
sfz
10
f
sfzp
mf, espr.
C. Gg./mal
S. cym./mal.
T.bks./mal.
mf
l.v.
mp

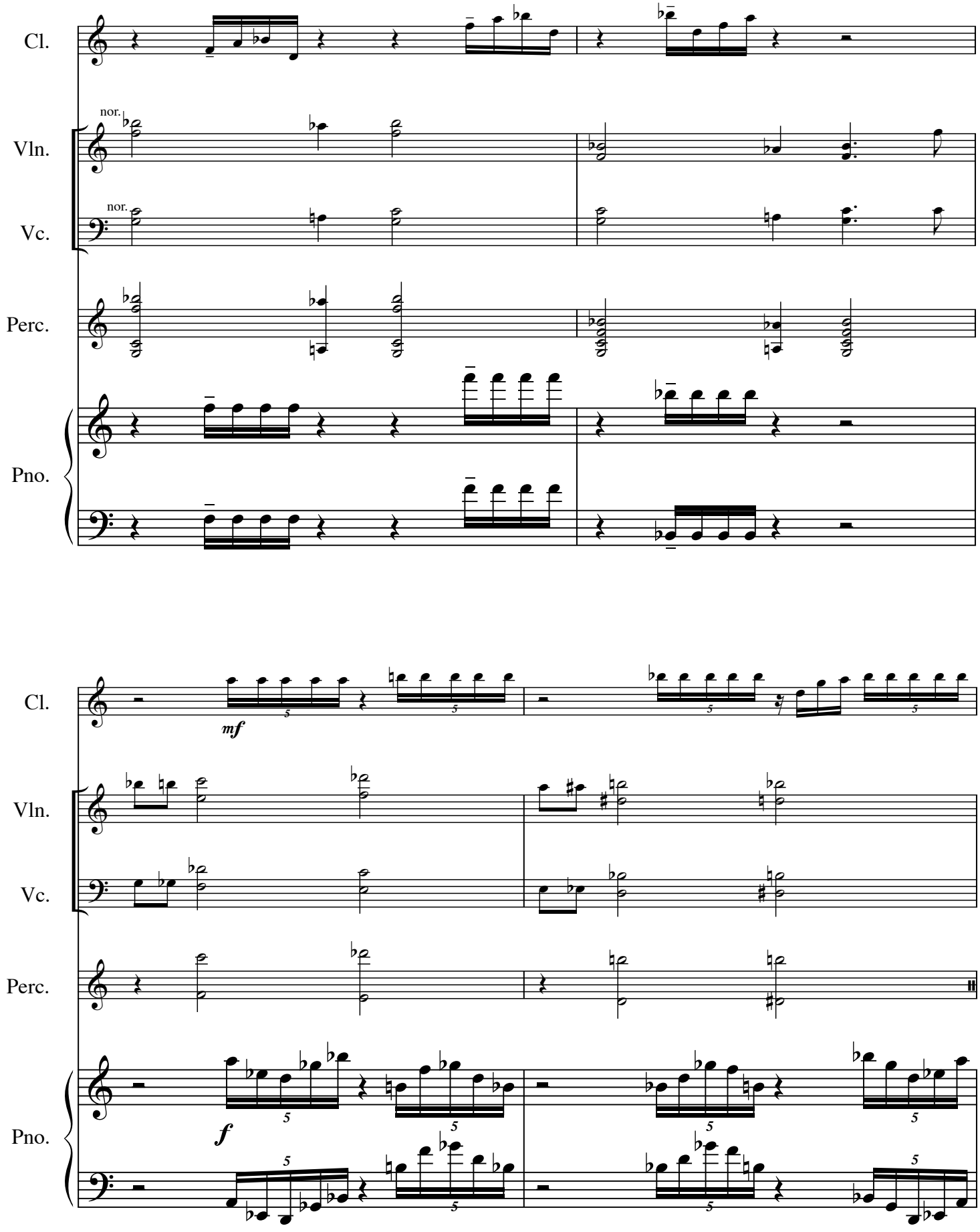

Cl.
Vln.
Vc.
Perc.
Pno.
T-t/scrape around ed./mal. handle
T.bks./mal.
p
mp
espr.
pizz.
arco sul pont.
sfzp
S. cym./mal./edge
sfz

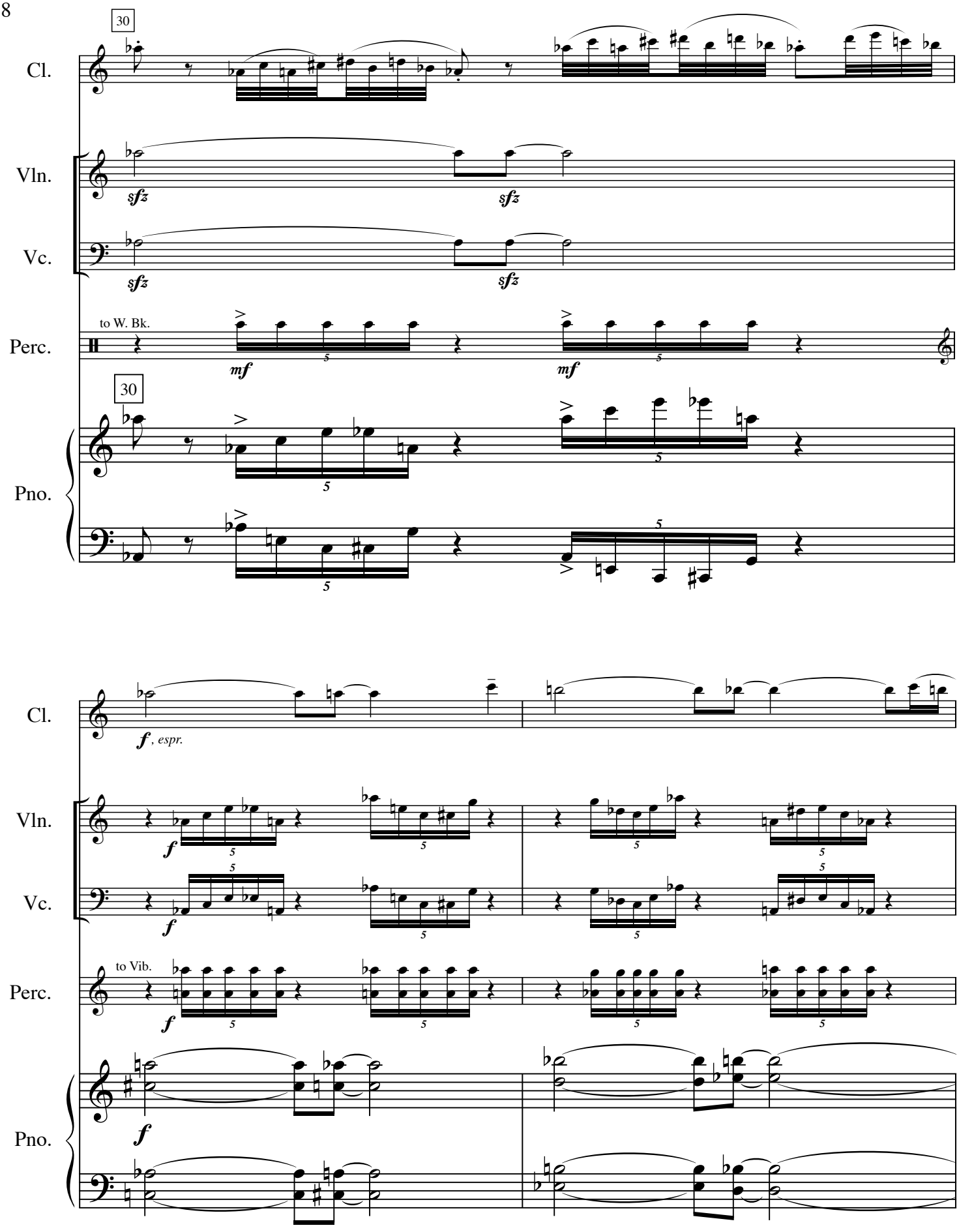

15
pressante
Più mosso
Cl.
sfzp
p
Vln.
nor.
p, cresc.
Vc.
nor.
p, cresc.
Perc.
S. cym./mal.
mp, sec.
sfz
T.bks./mal.
p
15
pressante
Più mosso
Pno.
p, cresc.
Cl.
mp
mf
Vln.
Vc.
Perc.
mp
mf
Pno.

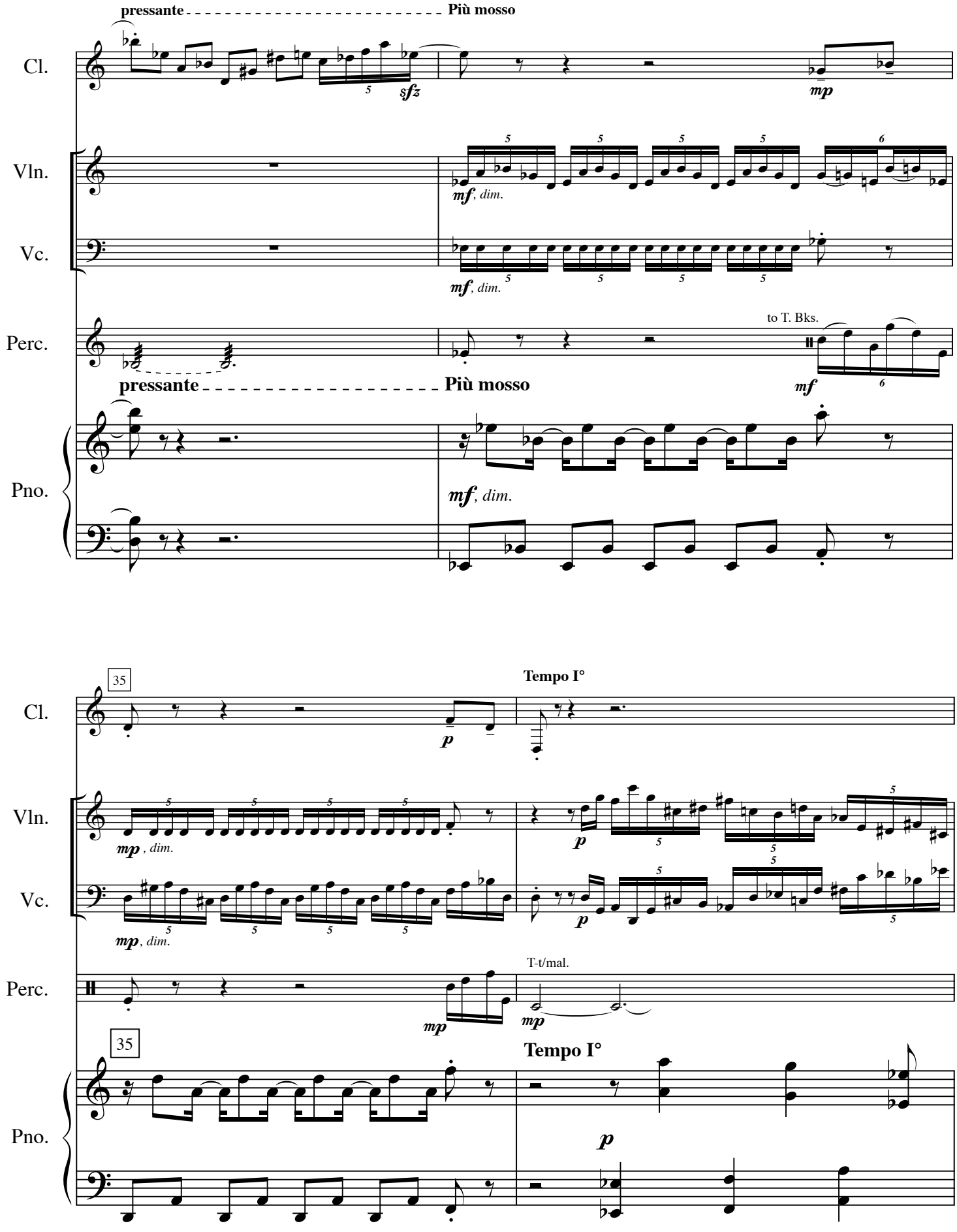

Tempo I°
Cl.
f, espr.
Vln.
Vc.
Perc.
mp
S. cym./1 stk. roll /ed.
mf
Tempo I°
Pno.
(quasi glisses)
f
21
pressando
Cl.
sfz
Vln.
Vc.
Perc.
21
pressando
Pno.

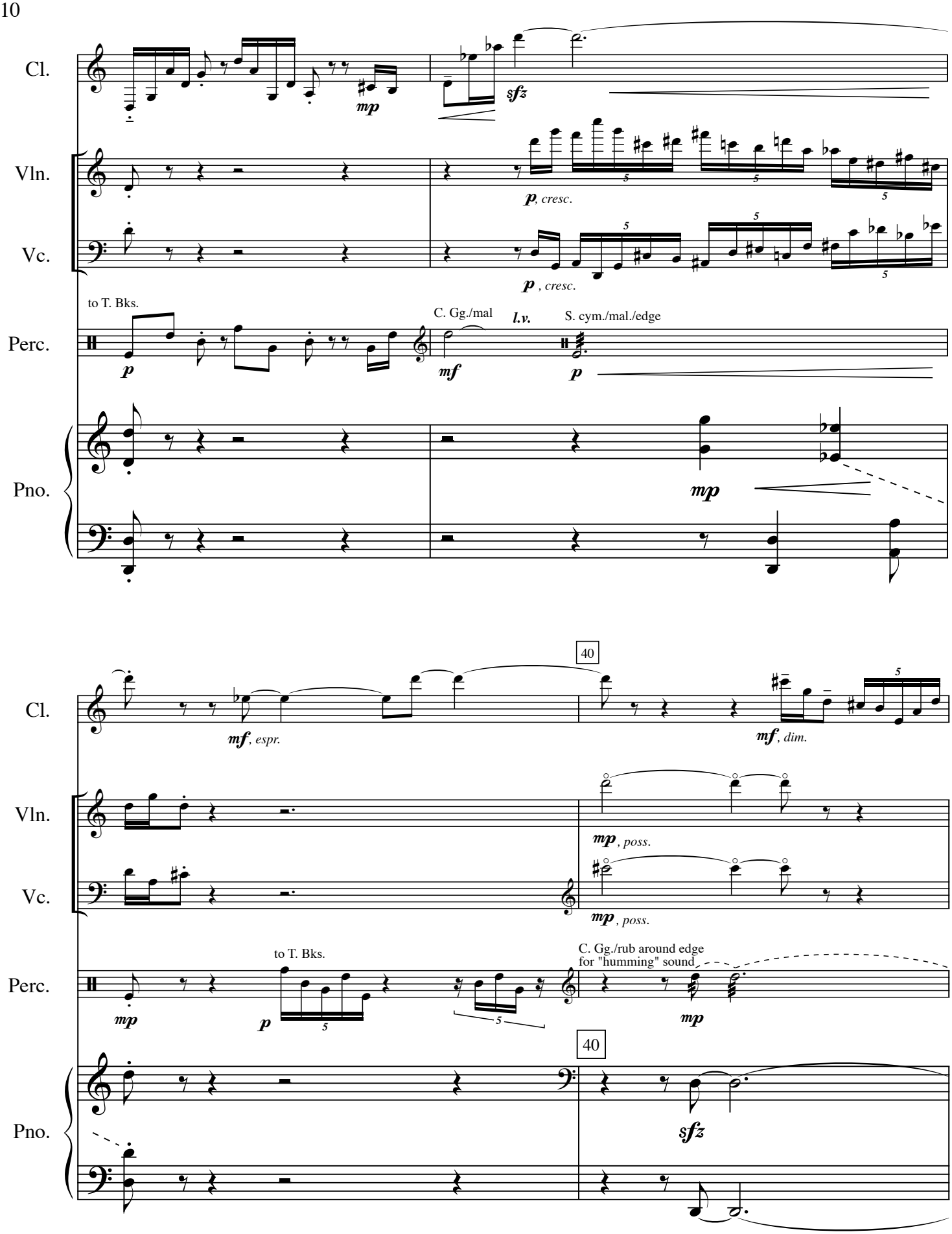

a tempo
Cl.
sfz
Vln.
sul pont.
p
Vc.
sul pont.
p
W. bk./hd. mal.
Perc.
mp
a tempo
Pno.
mp

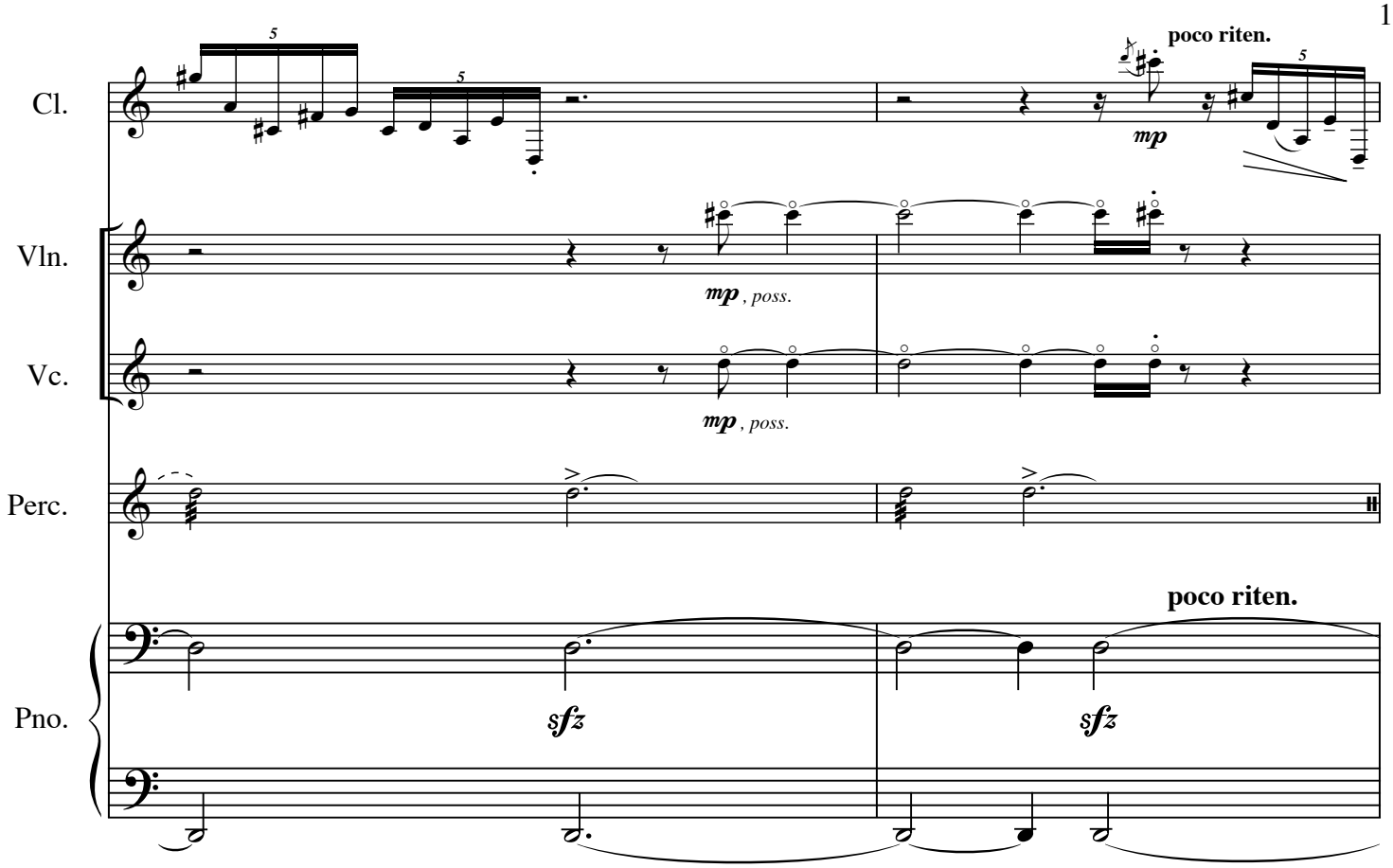

25
Cl.
f
Vln.
f, poss.
Vc.
f poss.
Vib./hd. mal./med. fan
Perc.
f
25
Pno.
mf

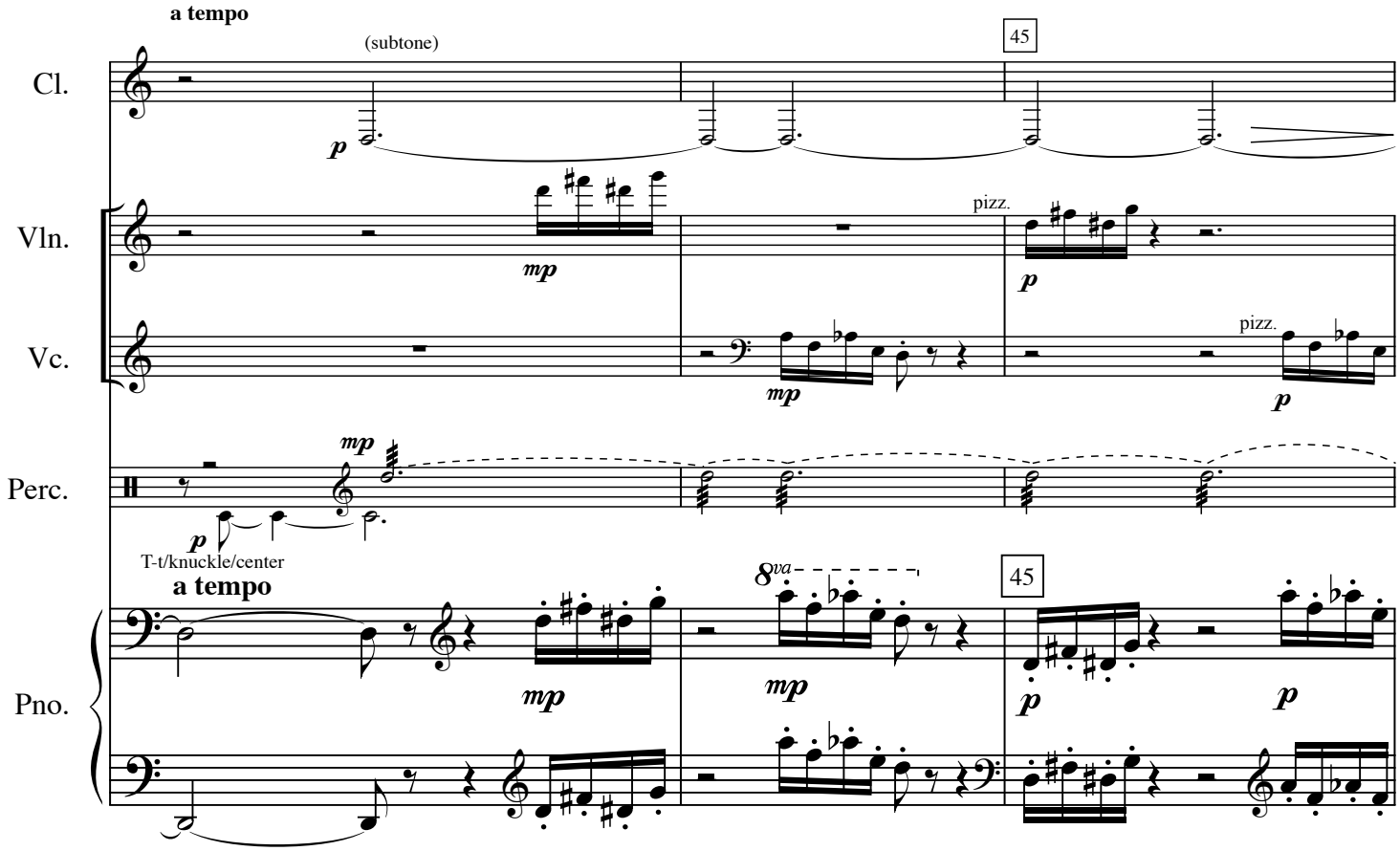

Cl.
Vln.
nor.
Vc.
nor.
Perc.
Pno.
Cl.
mf
Vln.
Vc.
Perc.
Pno.
f

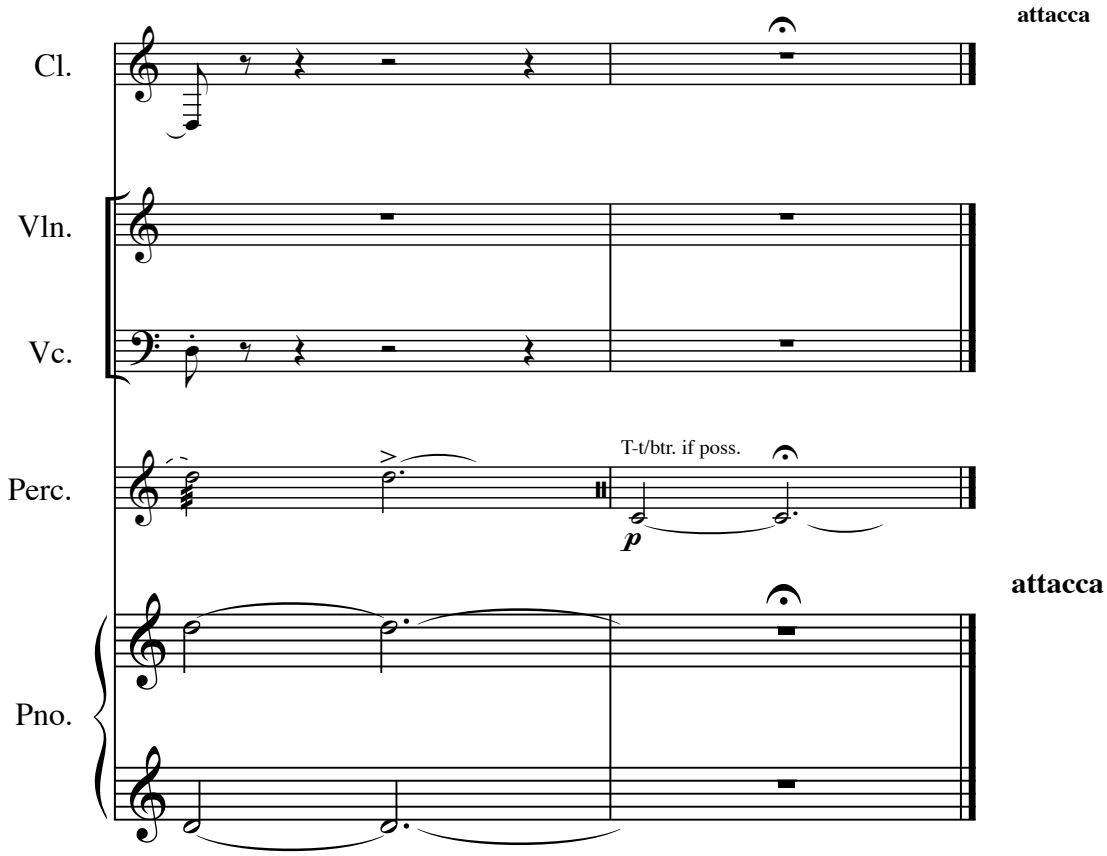

30
Cl.
Vln.
sfz
sfz
Vc.
sfz
sfz
to W. Bk.
Perc.
mf
mf
30
Pno.
Cl.
f, espr.
Vln.
f
Vc.
f
to Vib.
Perc.
f
Pno.
f


pressante
Più mosso
Cl.
sfz
mp
Vln.
mf, dim.
Vc.
mf, dim.
Perc.
to T. Bks.
mf
pressante
Più mosso
Pno.
mf, dim.
35
Tempo I°
Cl.
p
Vln.
mp, dim.
p
Vc.
mp, dim.
p
Perc.
T-t/mal.
mp
mp
35
Tempo I°
Pno.
p

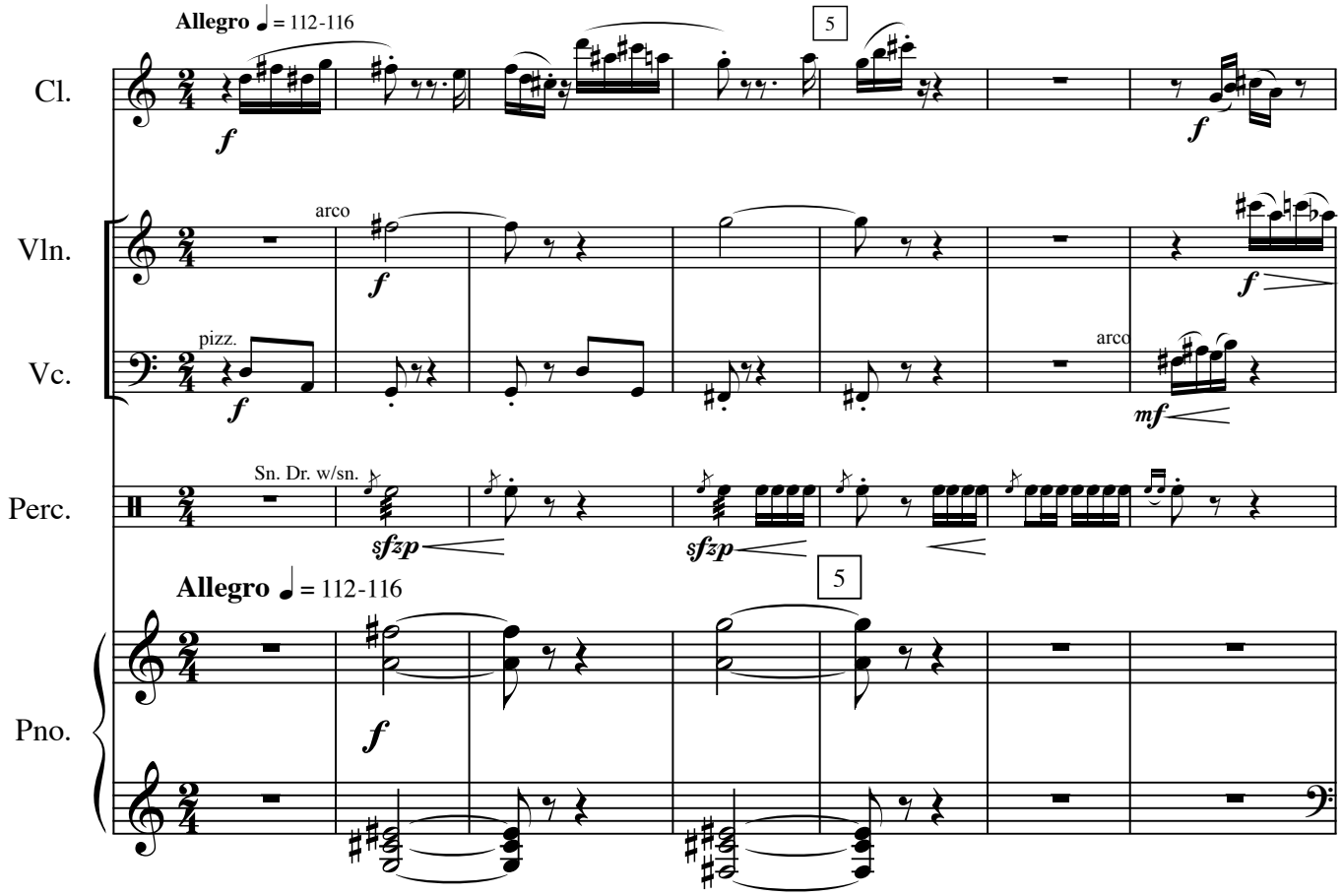

Cl.
Vln.
Vc.
Perc.
Pno.
mp
sfz
p, cresc.
p , cresc.
to T. Bks.
C. Gg./mal
l.v.
S. cym./mal./edge
p
mf
p
mp
40
mf, espr.
mf, dim.
mp, poss.
mp, poss.
to T. Bks.
C. Gg./rub around edge
for "humming" sound
mp
p
mp
40
sfz

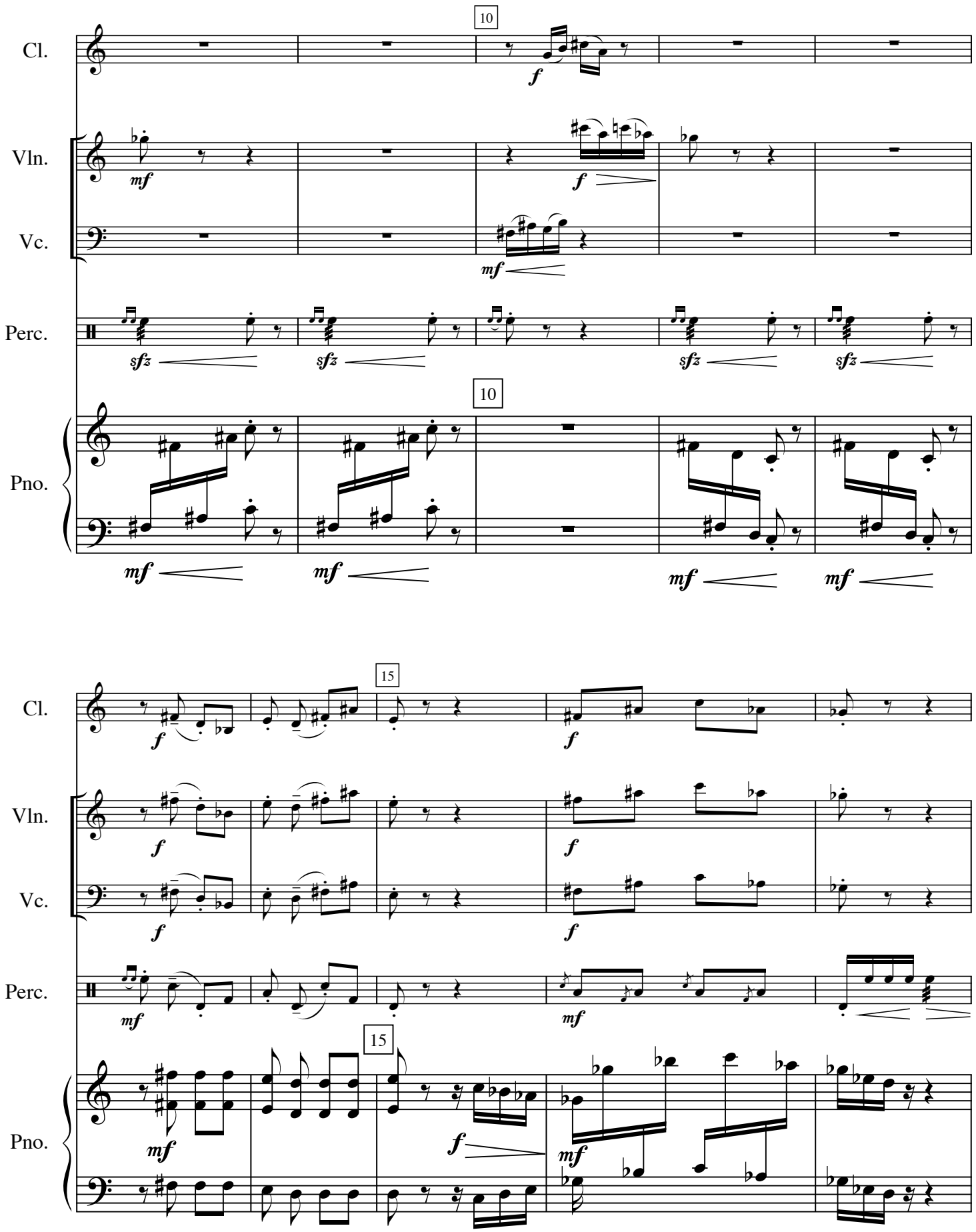

Cl.
Vln.
Vc.
Perc.
Pno.
poco riten.
mp
mp , poss.
mp , poss.
poco riten.
sfz
sfz

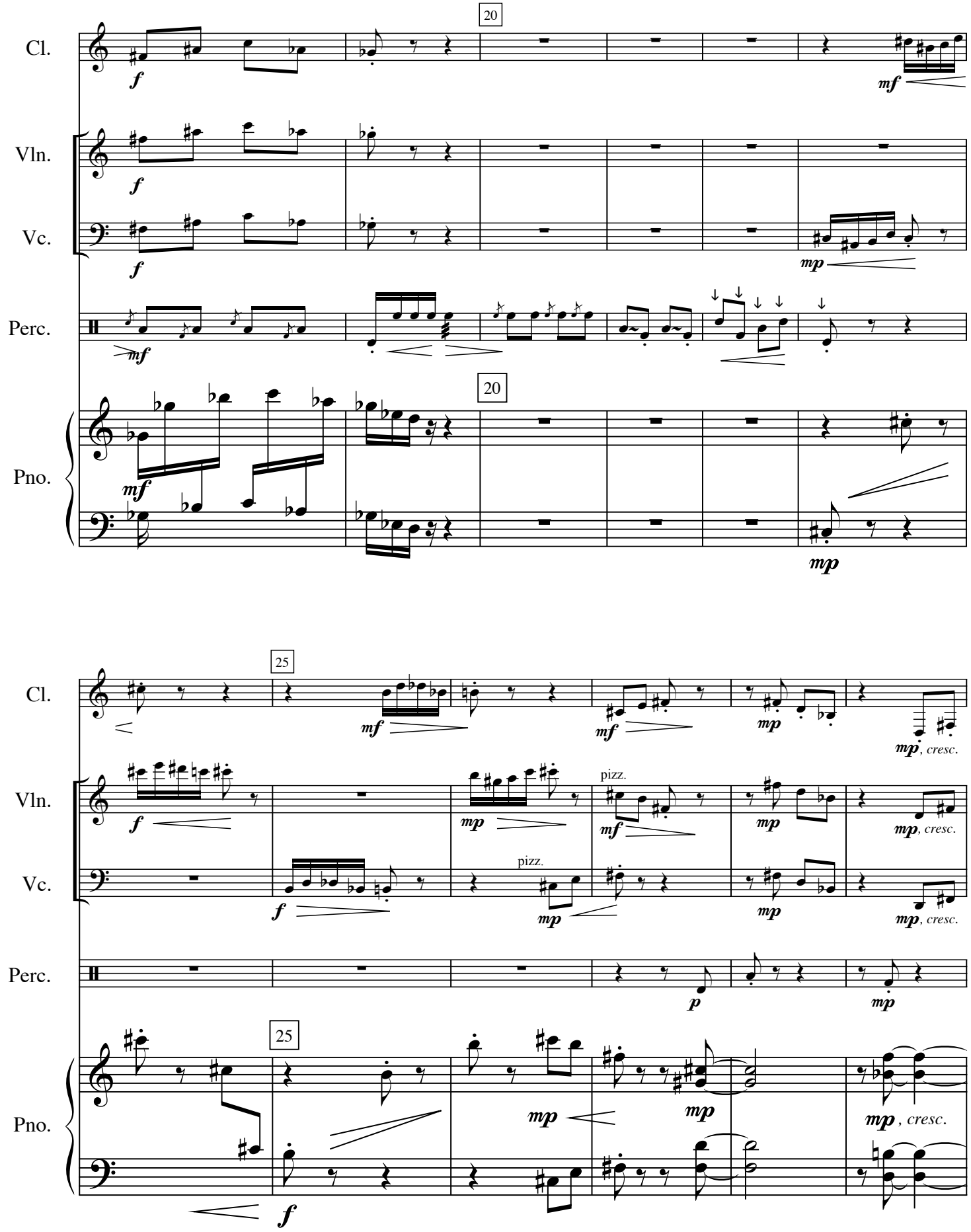

a tempo
(subtone)
45
Cl.
Vln.
Vc.
Perc.
Pno.
p
mp
pizz.
p
mp
pizz.
p
mp
p
T-t/knuckle/center
a tempo
8va
45
mp
mp
p
p

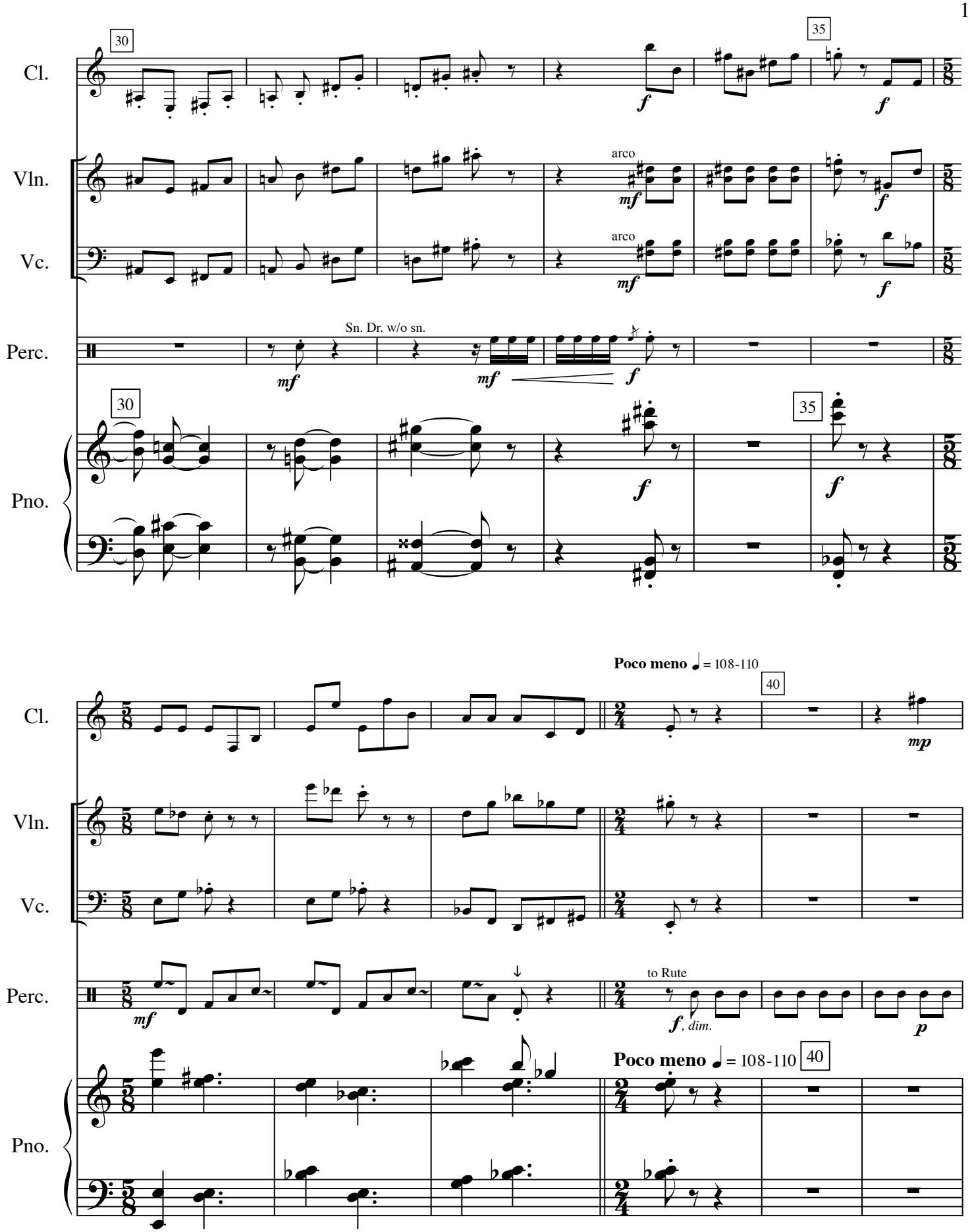

attacca
Cl.
Vln.
Vc.
Perc.
T-t/btr. if poss.
p
attacca
Pno.

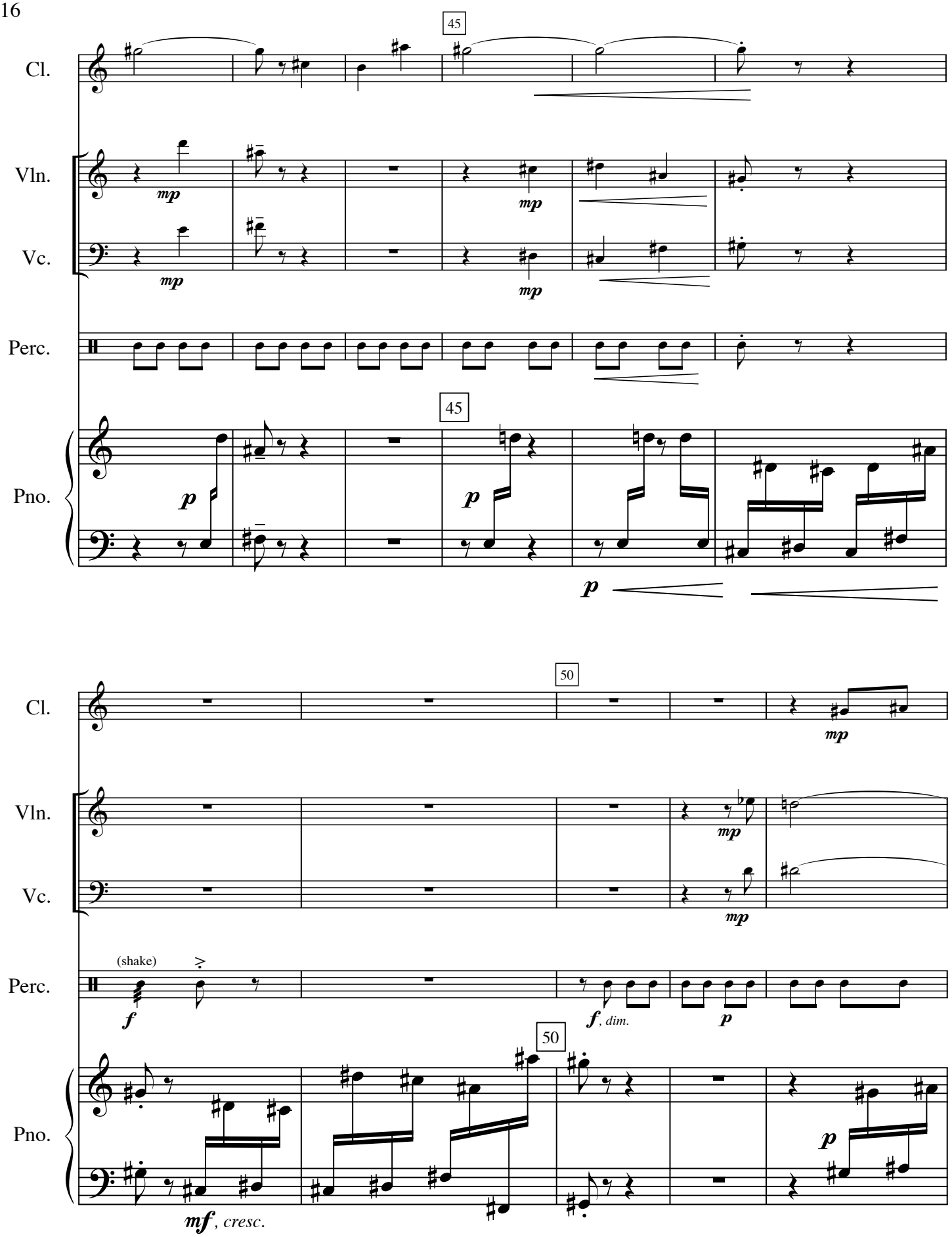
Tree of Life

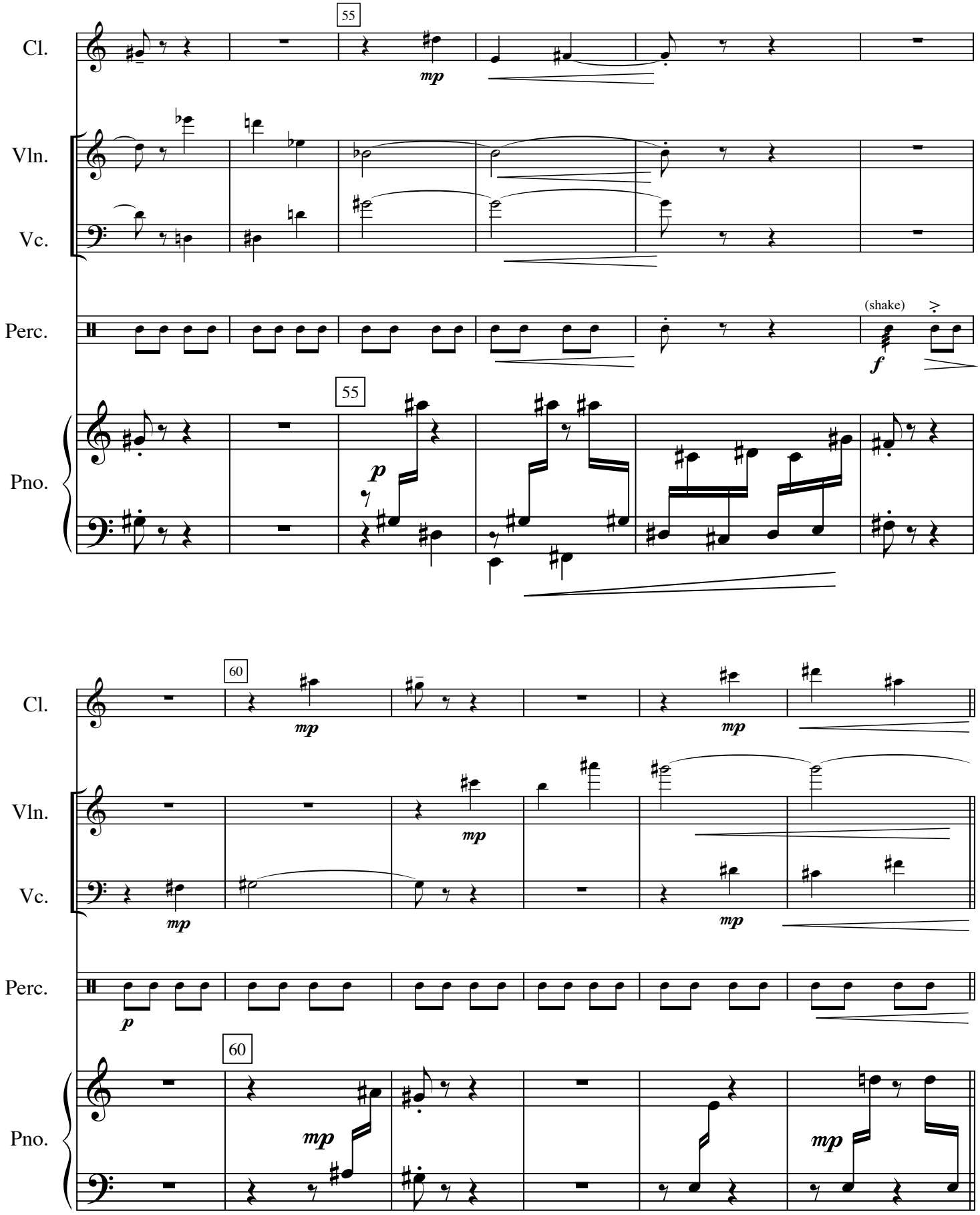

Allegro ♩ = 112-116
5
Cl.
f
f
arco
Vln.
f
f
pizz.
Vc.
f
arco
mf
Sn. Dr. w/sn.
Perc.
sfzp
sfzp
Allegro ♩ = 112-116
5
Pno.
f

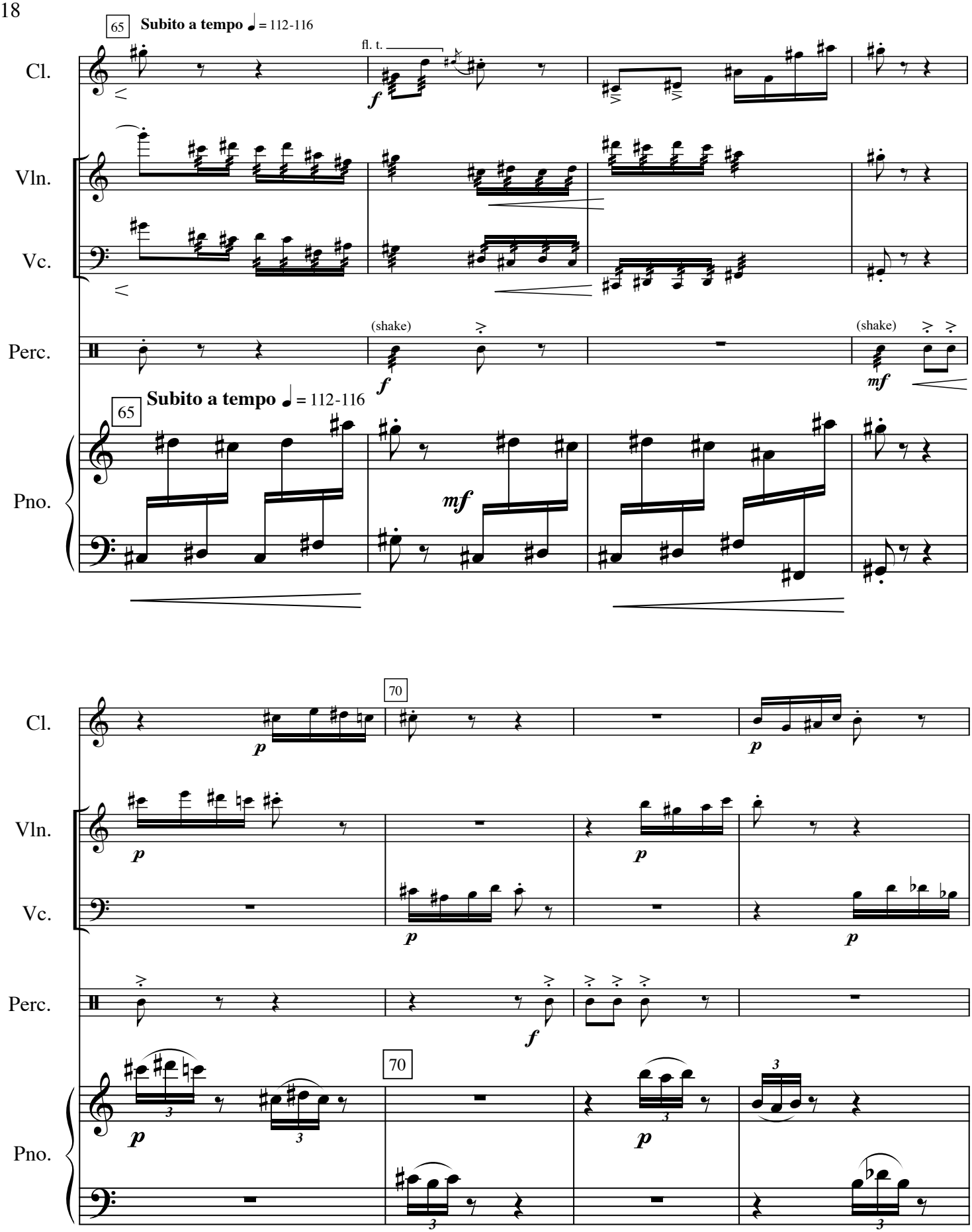

10
Cl.
f
Vln.
mf
f
Vc.
mf
Perc.
sfz
sfz
sfz
sfz
10
Pno.
mf
mf
mf
mf
15
Cl.
f
f
Vln.
f
f
Vc.
f
f
Perc.
mf
mf
15
Pno.
mf
f
mf

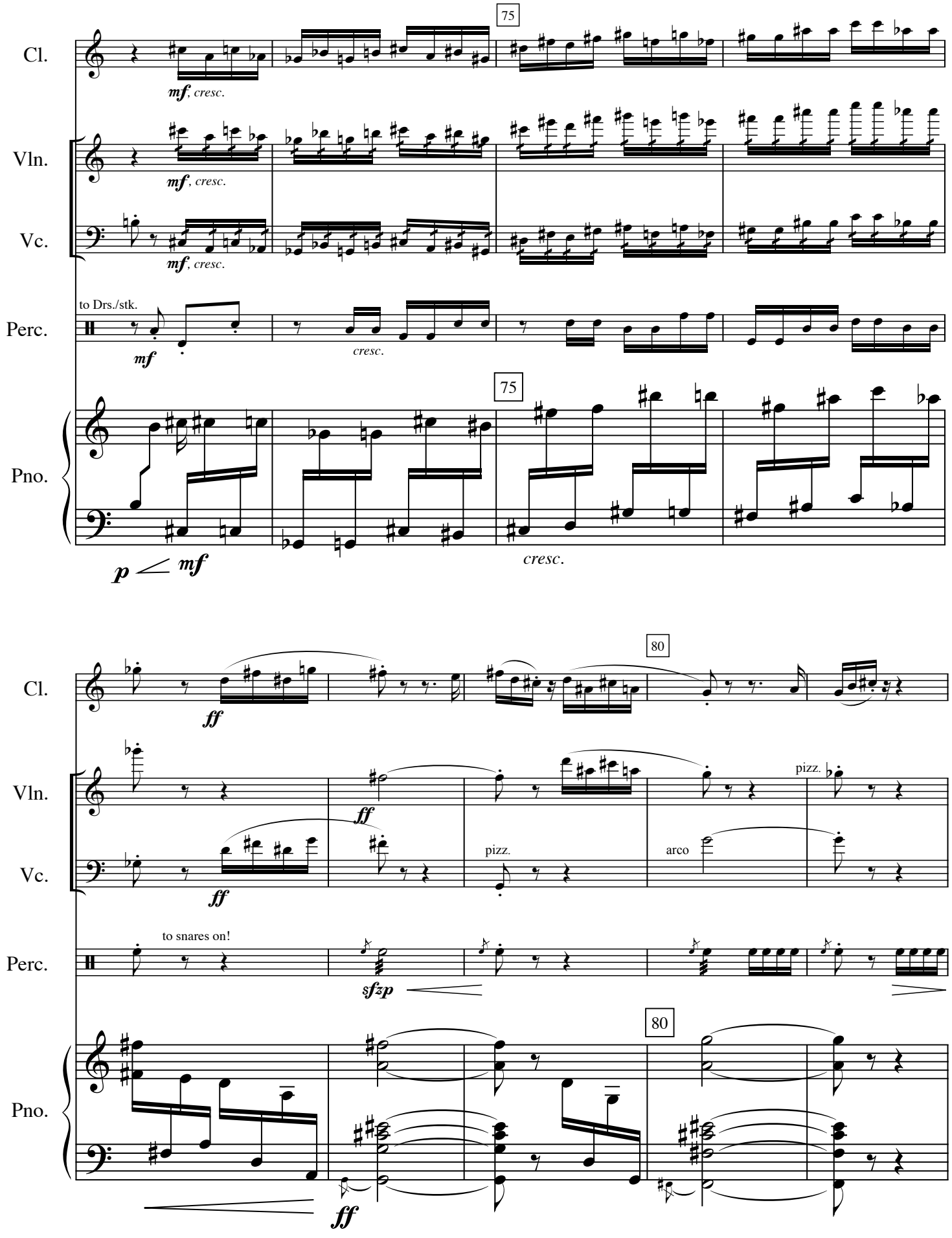

20
Cl.
Vln.
Vc.
Perc.
Pno.
20
25
pizz.
pizz.
25

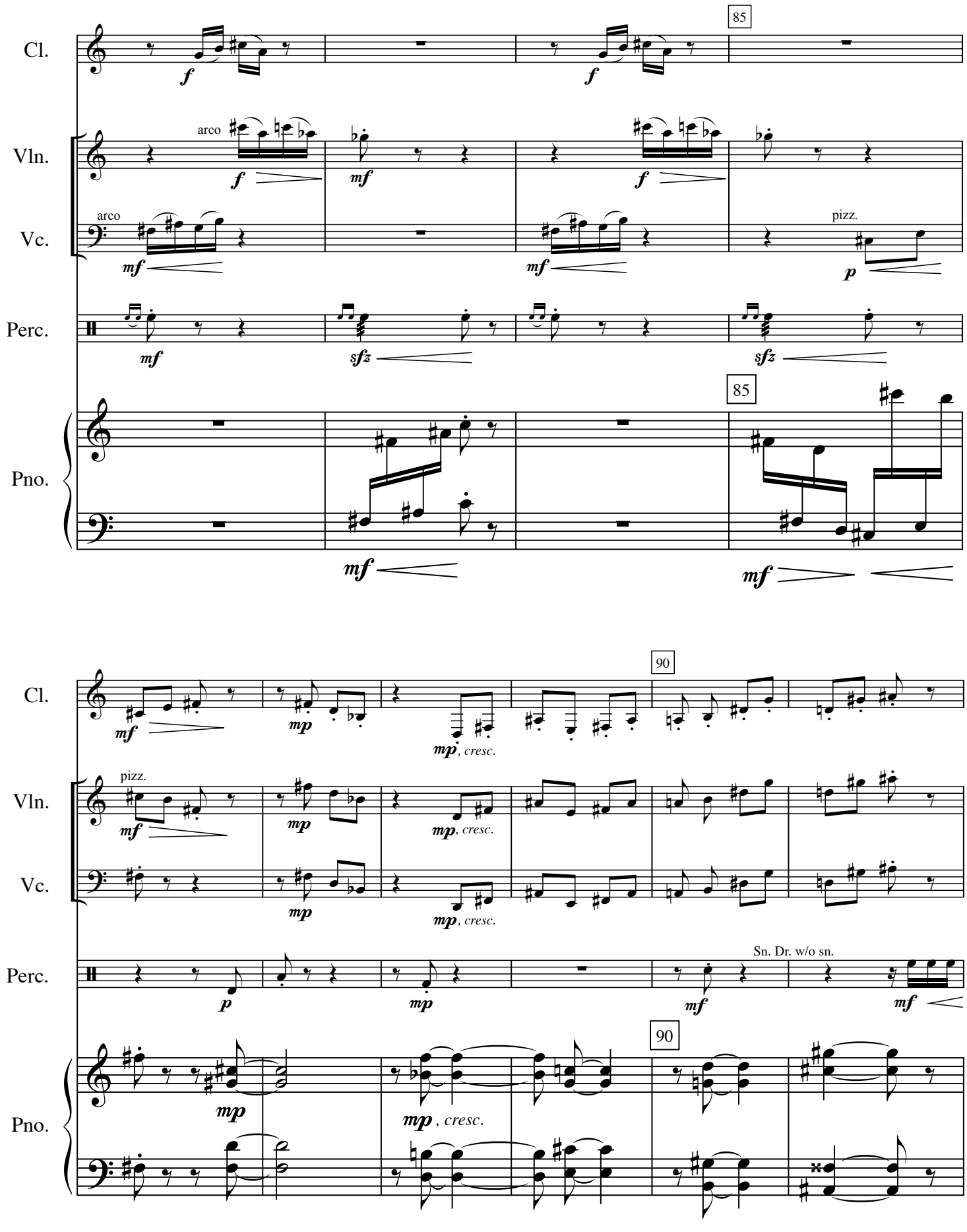

30
35
Cl.
Vln.
arco
Vc.
arco
Perc.
Sn. Dr. w/o sn.
Pno.
Poco meno ♩ = 108-110
40
to Rute
f, dim.

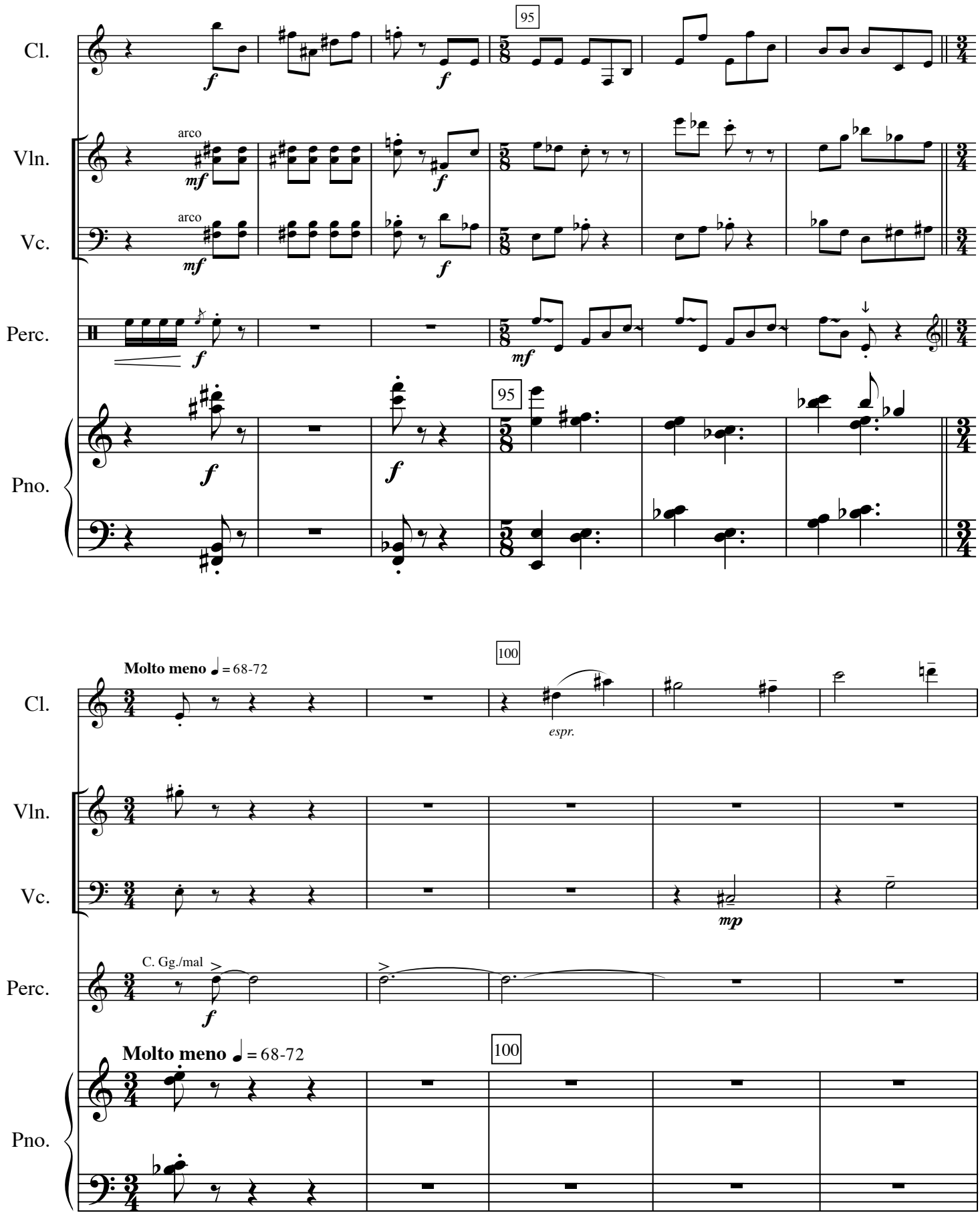

45
Cl.
Vln.
Vc.
Perc.
Pno.
mp
p
50
(shake)
f
f, dim.
mf, cresc.

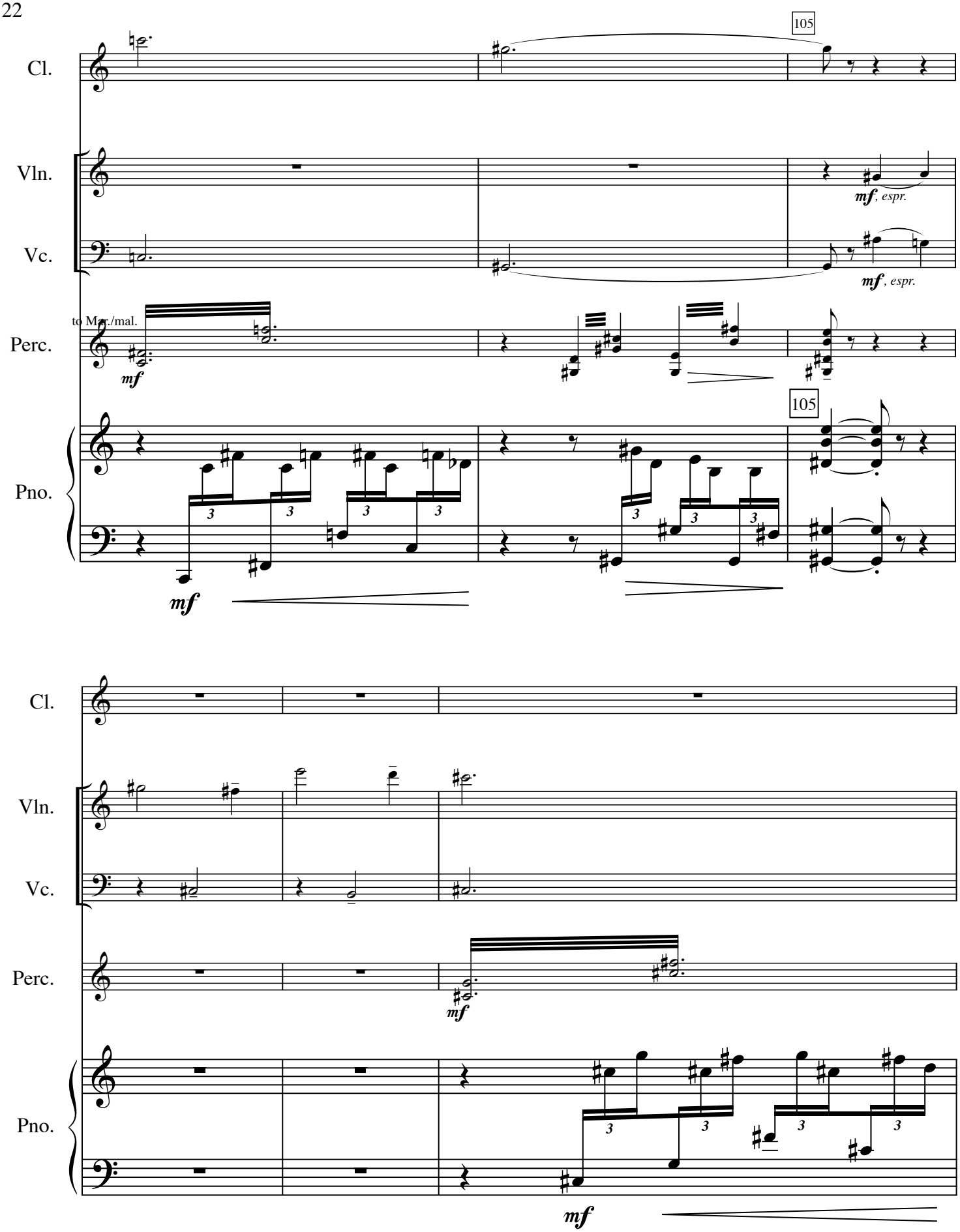

55
Cl.
mp
Vln.
Vc.
Perc.
(shake)
f
55
Pno.
p
60
Cl.
mp
mp
Vln.
mp
Vc.
mp
mp
Perc.
p
60
Pno.
mp
mp

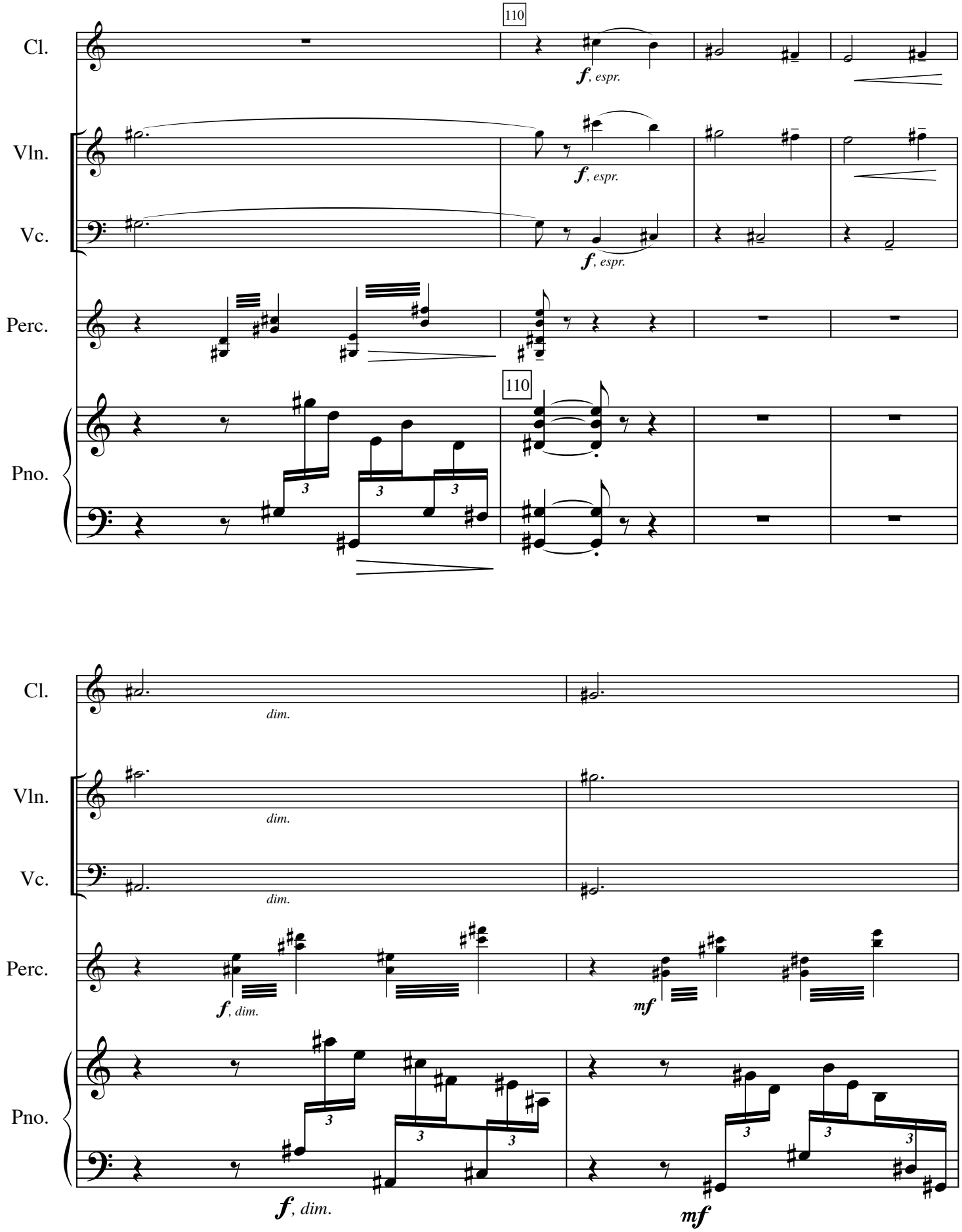

65
Subito a tempo ♩ = 112-116
Cl.
fl. t.
f
Vln.
Vc.
Perc.
(shake)
f
(shake)
mf
65
Subito a tempo ♩ = 112-116
Pno.
mf
70
Cl.
p
p
Vln.
p
p
Vc.
p
p
Perc.
f
70
Pno.
p
3
3
p
3
3
3

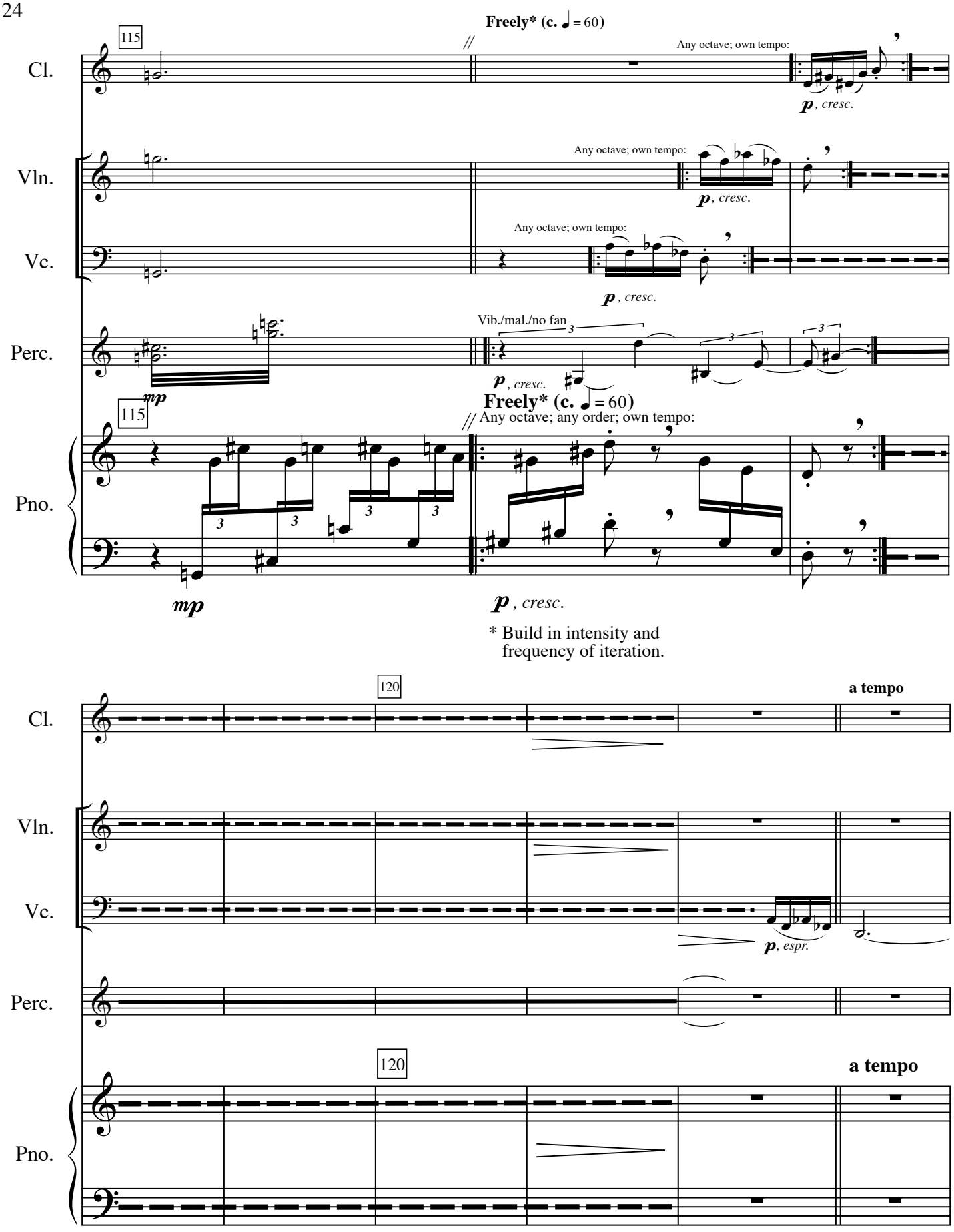

75
Cl.
mf, cresc.
Vln.
mf, cresc.
Vc.
mf, cresc.
to Drs./stk.
Perc.
mf
cresc.
75
Pno.
p mf
cresc.
80
Cl.
ff
Vln.
ff
pizz.
Vc.
ff
pizz.
arco
to snares on!
Perc.
sfzp
80
Pno.
ff

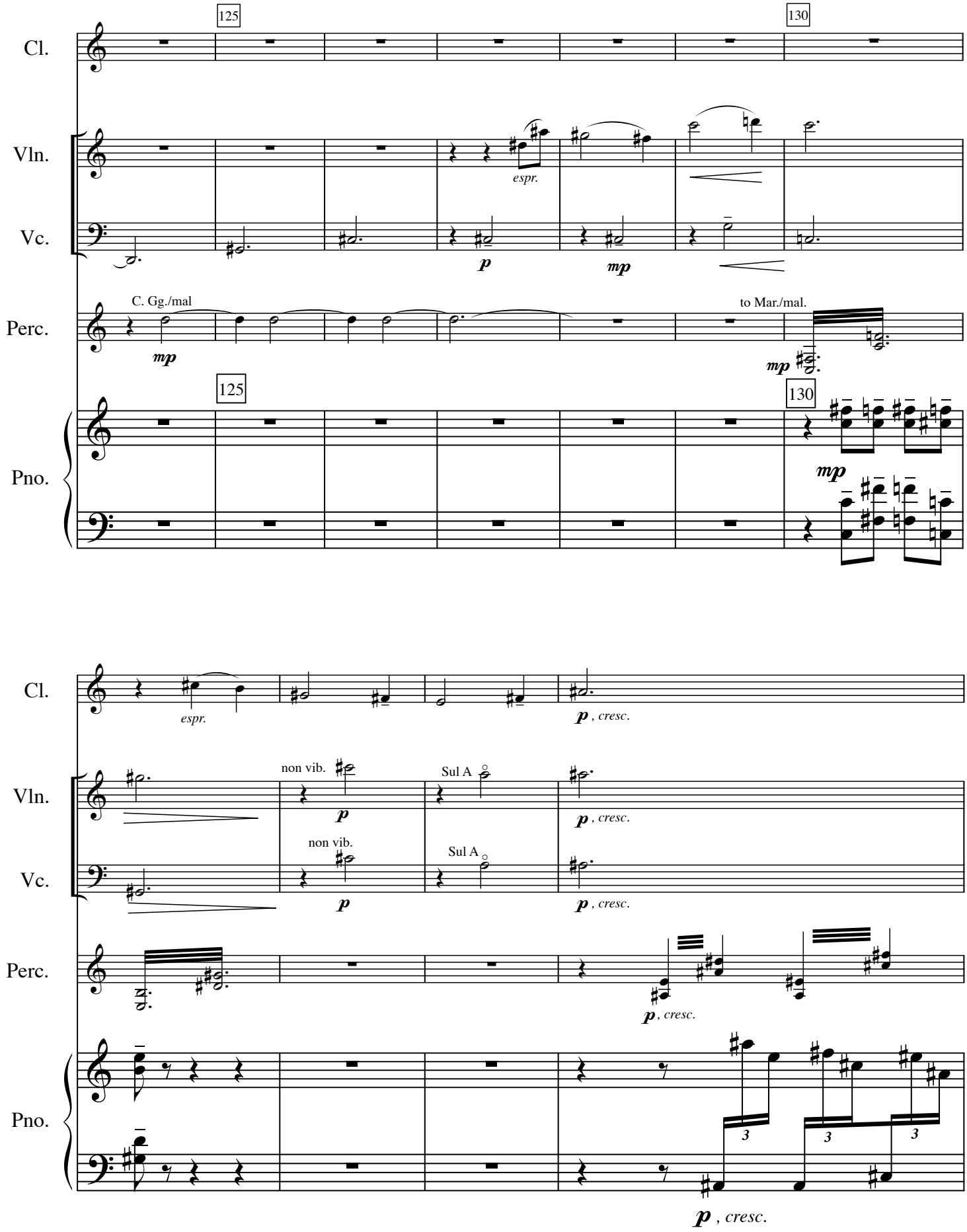

Cl.
Vln.
Vc.
Perc.
Pno.
85
arco
pizz.
90
Sn. Dr. w/o sn.
cresc.

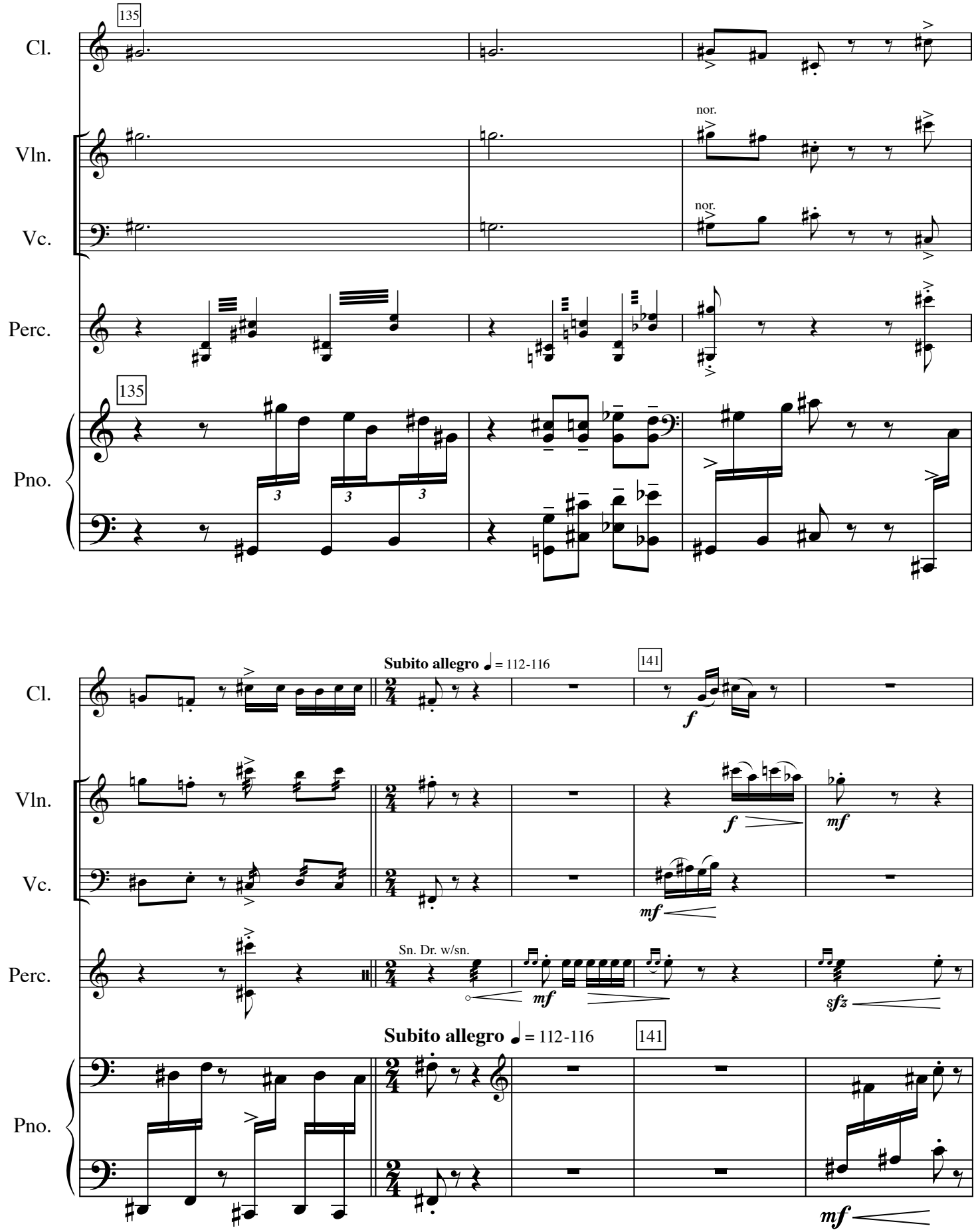

Cl.
Vln.
Vc.
Perc.
Pno.
95
arco
arco
Molto meno ♩= 68-72
100
espr.
C. Gg./mal
Molto meno ♩= 68-72
100

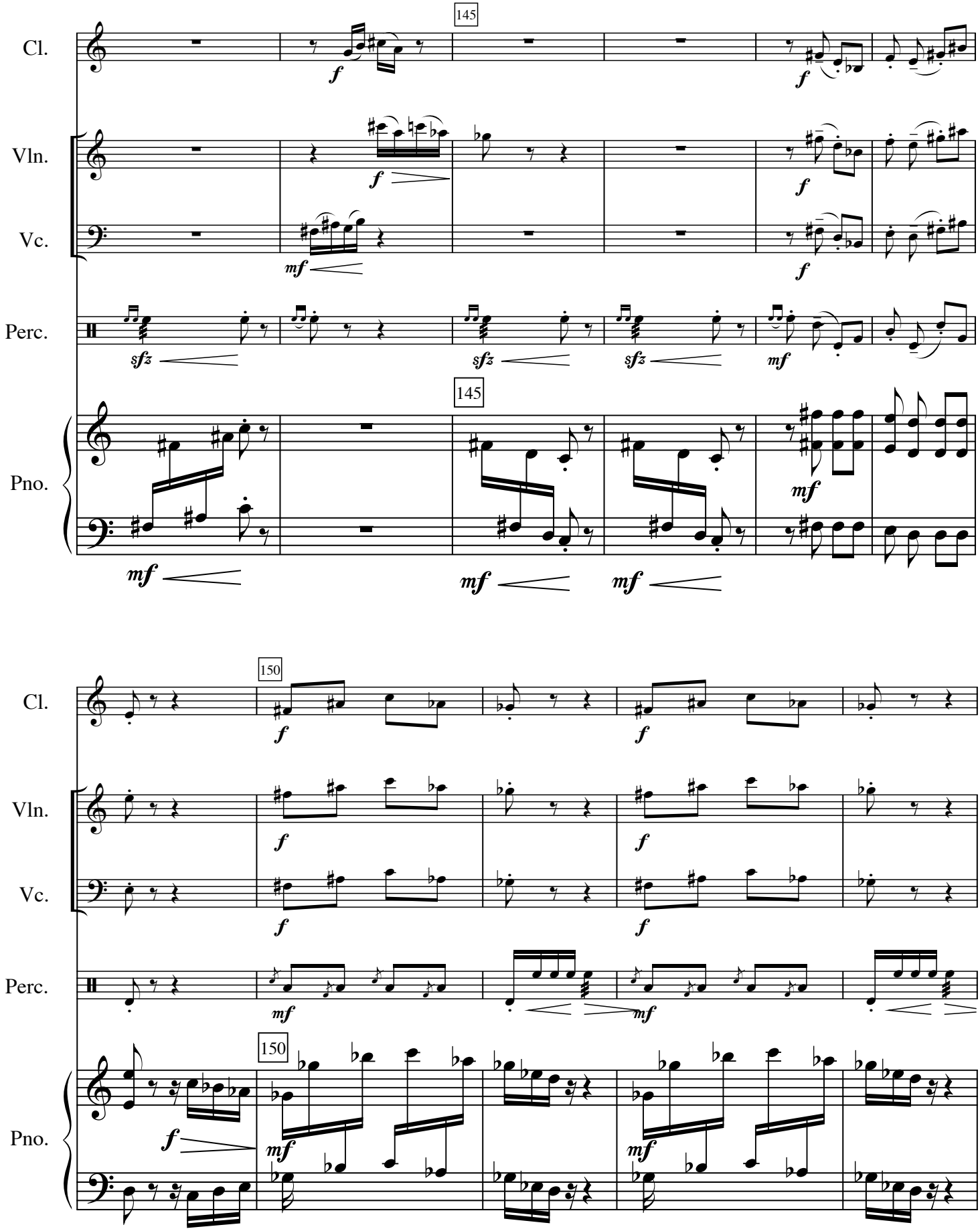

105
Cl.
Vln.
mf, espr.
Vc.
mf, espr.
to Mar./mal.
Perc.
mf
105
Pno.
mf
Cl.
Vln.
Vc.
Perc.
mf
Pno.
mf

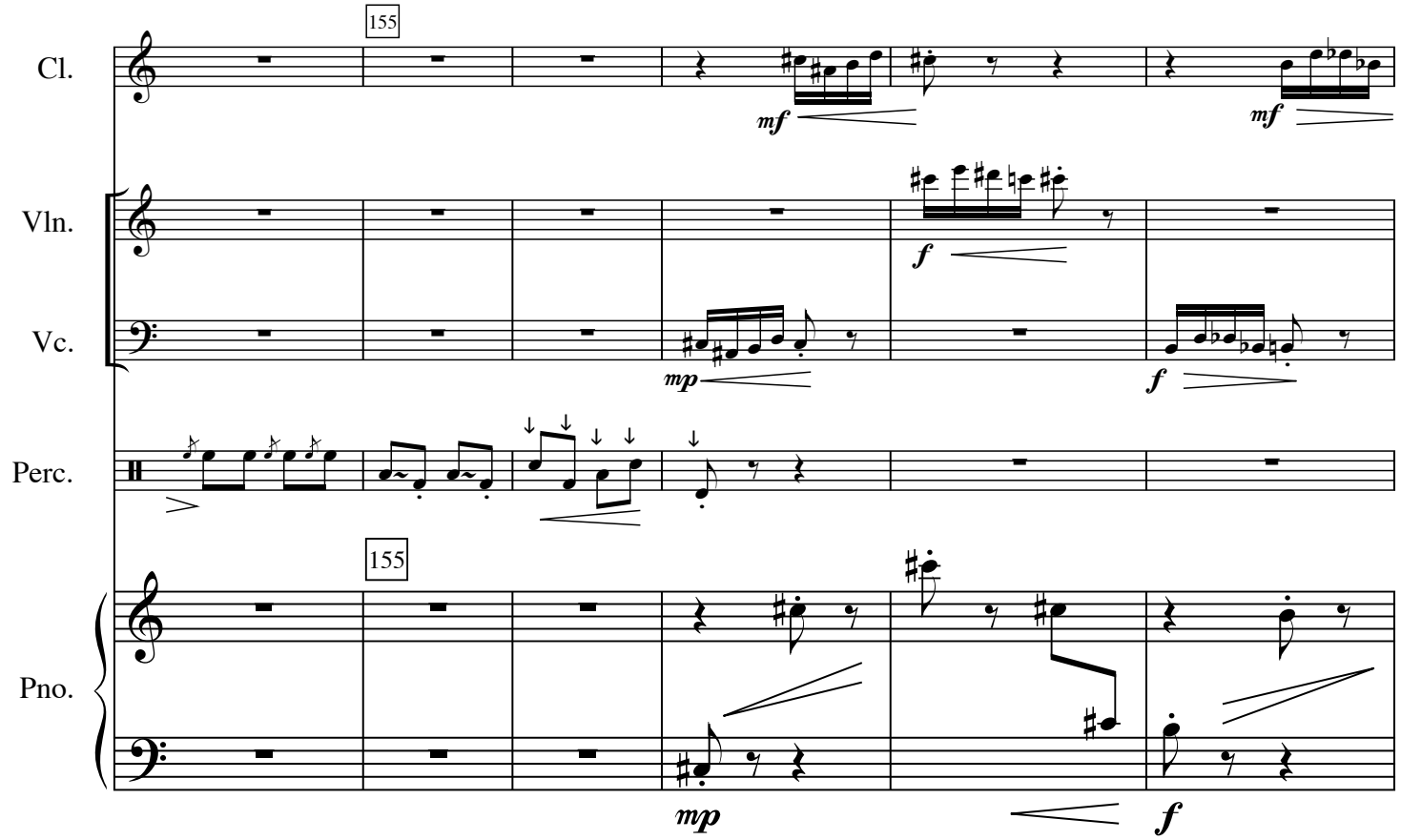

110
Cl.
f, espr.
Vln.
f, espr.
Vc.
f, espr.
Perc.
110
Pno.
3
3
3
Cl.
dim.
Vln.
dim.
Vc.
dim.
Perc.
f, dim.
mf
Pno.
3
3
3
3
3
3
f, dim.
mf

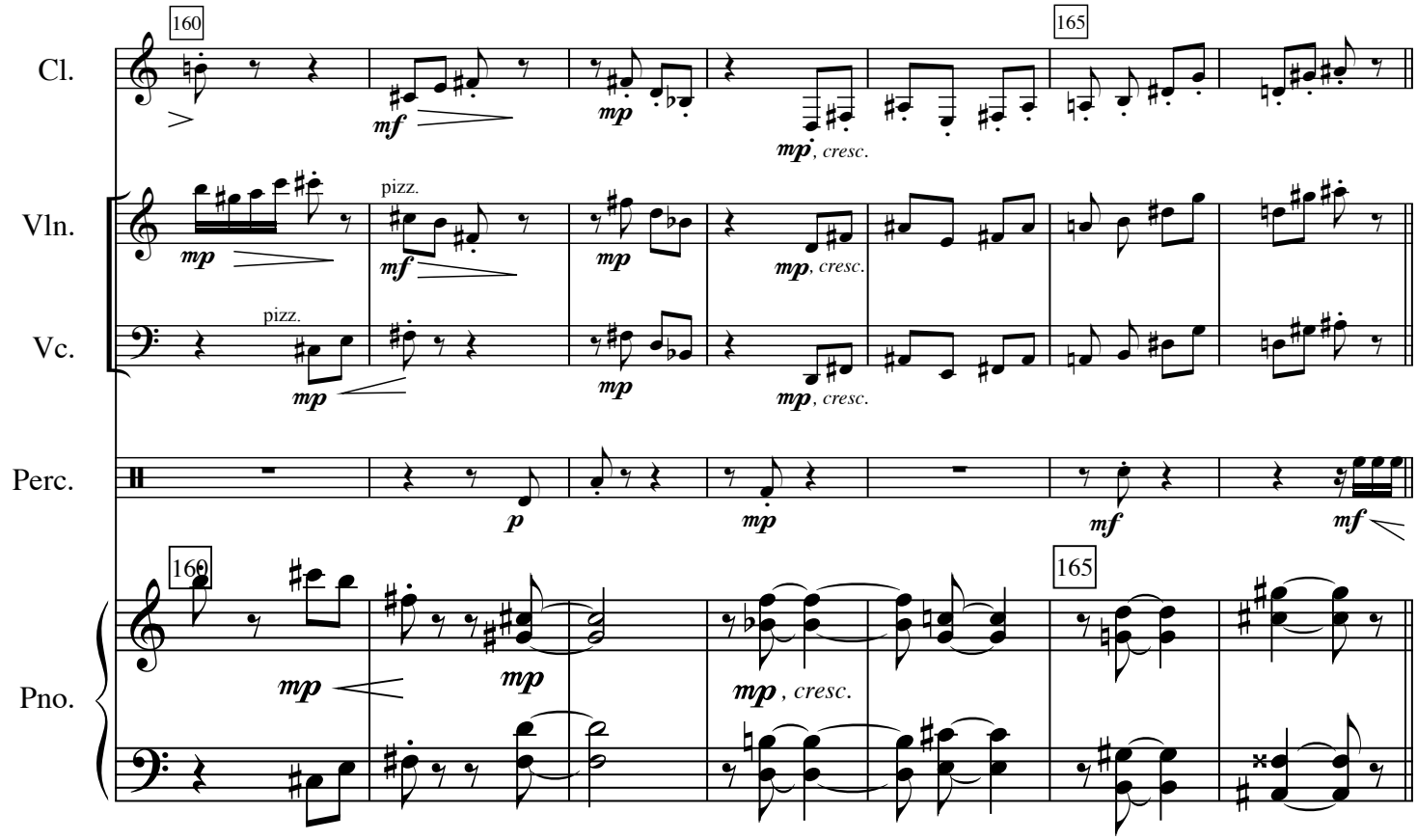

Freely* (c. ♩ = 60)
115
Cl.
Any octave; own tempo:
p, cresc.
Vln.
Any octave; own tempo:
p, cresc.
Vc.
Any octave; own tempo:
p, cresc.
Perc.
Vib./mal./no fan
p, cresc.
mp
Freely* (c. ♩ = 60)
115
Any octave; any order; own tempo:
Pno.
mp
p, cresc.
* Build in intensity and frequency of iteration.
120
a tempo
Cl.
Vln.
Vc.
p, espr.
Perc.
120
a tempo
Pno.

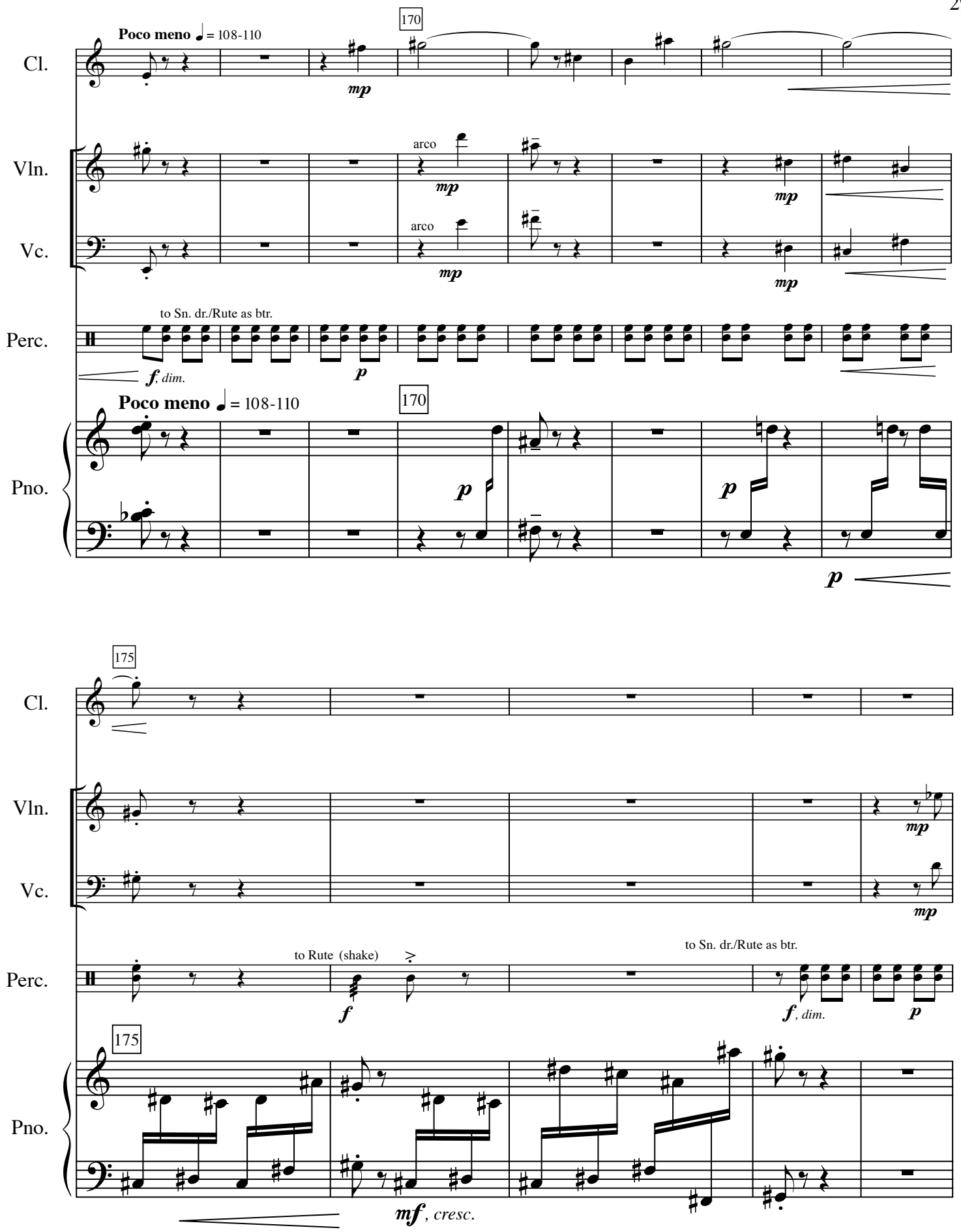

125
130
Cl.
Vln.
Vc.
Perc.
Pno.
espr.
p
mp
C. Gg./mal
to Mar./mal.
mp
mp
125
130
mp
Cl.
espr.
p , cresc.
Vln.
non vib.
p
Sul A
p , cresc.
Vc.
non vib.
p
Sul A
p , cresc.
Perc.
p , cresc.
Pno.
3
3
3
p , cresc.

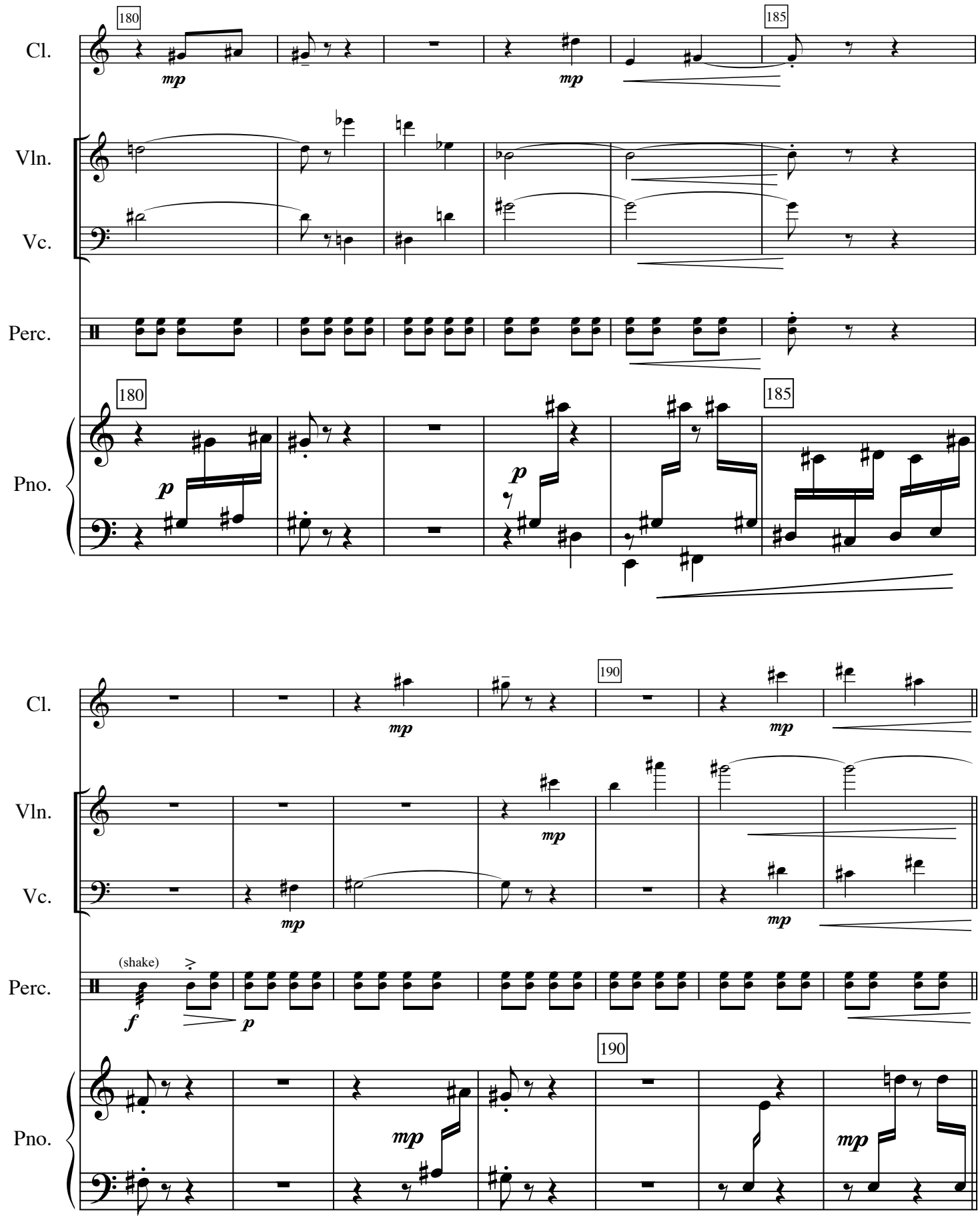

135
Cl.
Vln.
nor.
Vc.
nor.
Perc.
135
Pno.
Subito allegro ♩ = 112-116
141
Cl.
f
Vln.
f
mf
Vc.
mf
Perc.
Sn. Dr. w/sn.
mf
sfz
Subito allegro ♩ = 112-116
141
Pno.
mf

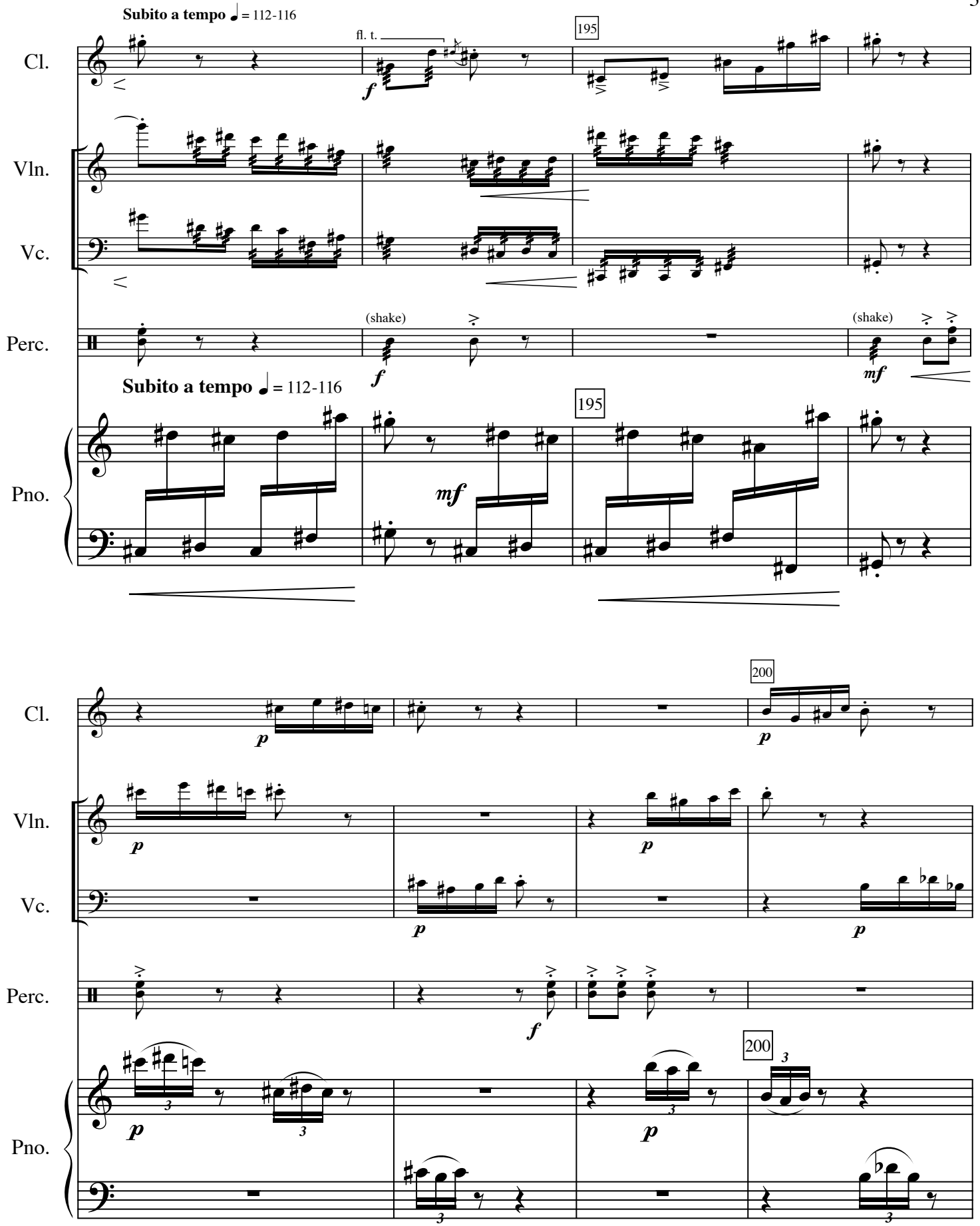

Cl.
Vln.
Vc.
Perc.
Pno.
145
150
f
mf
sfz

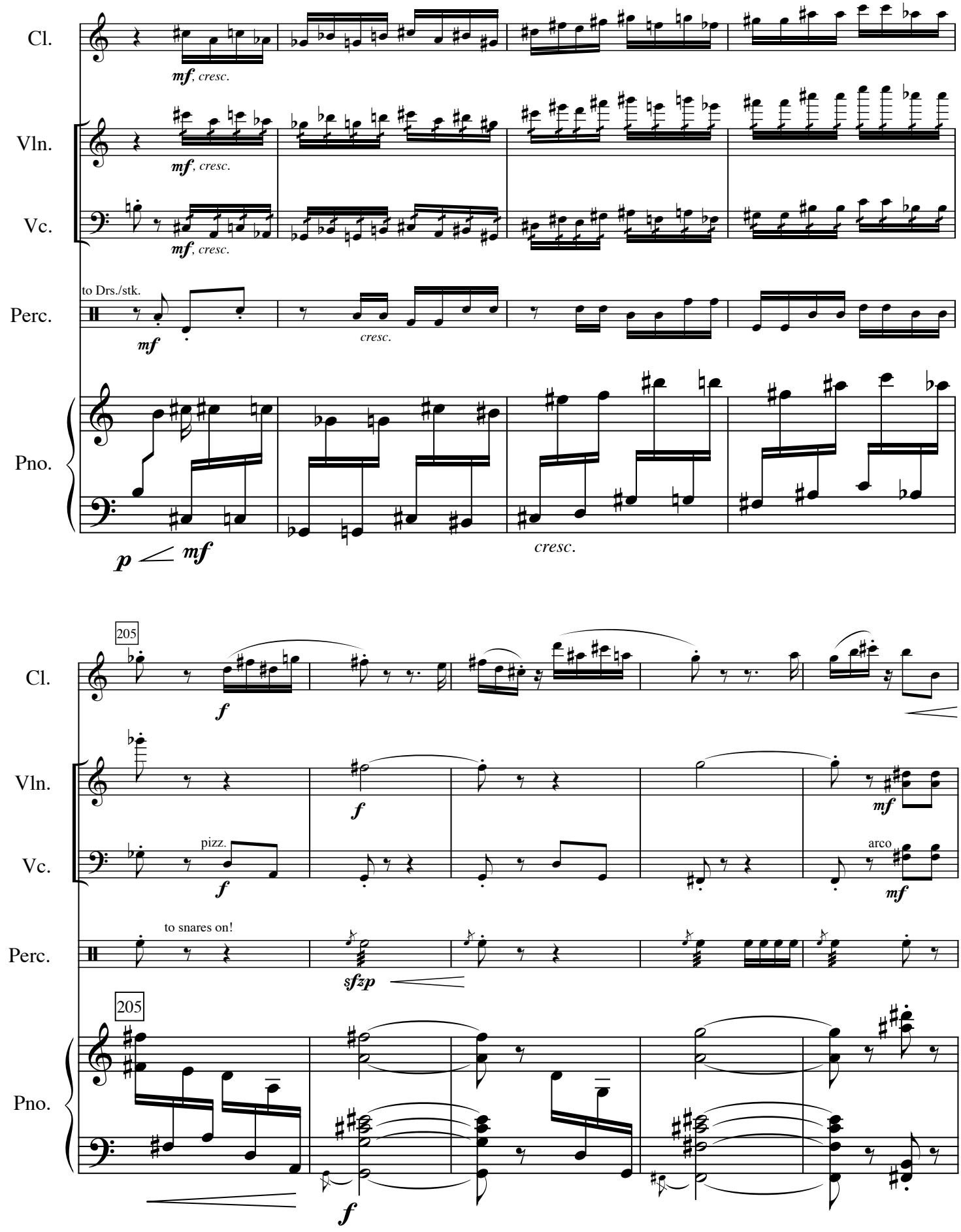

155
Cl.
mf
mf
Vln.
f
Vc.
mp
f
Perc.
155
Pno.
mp
f

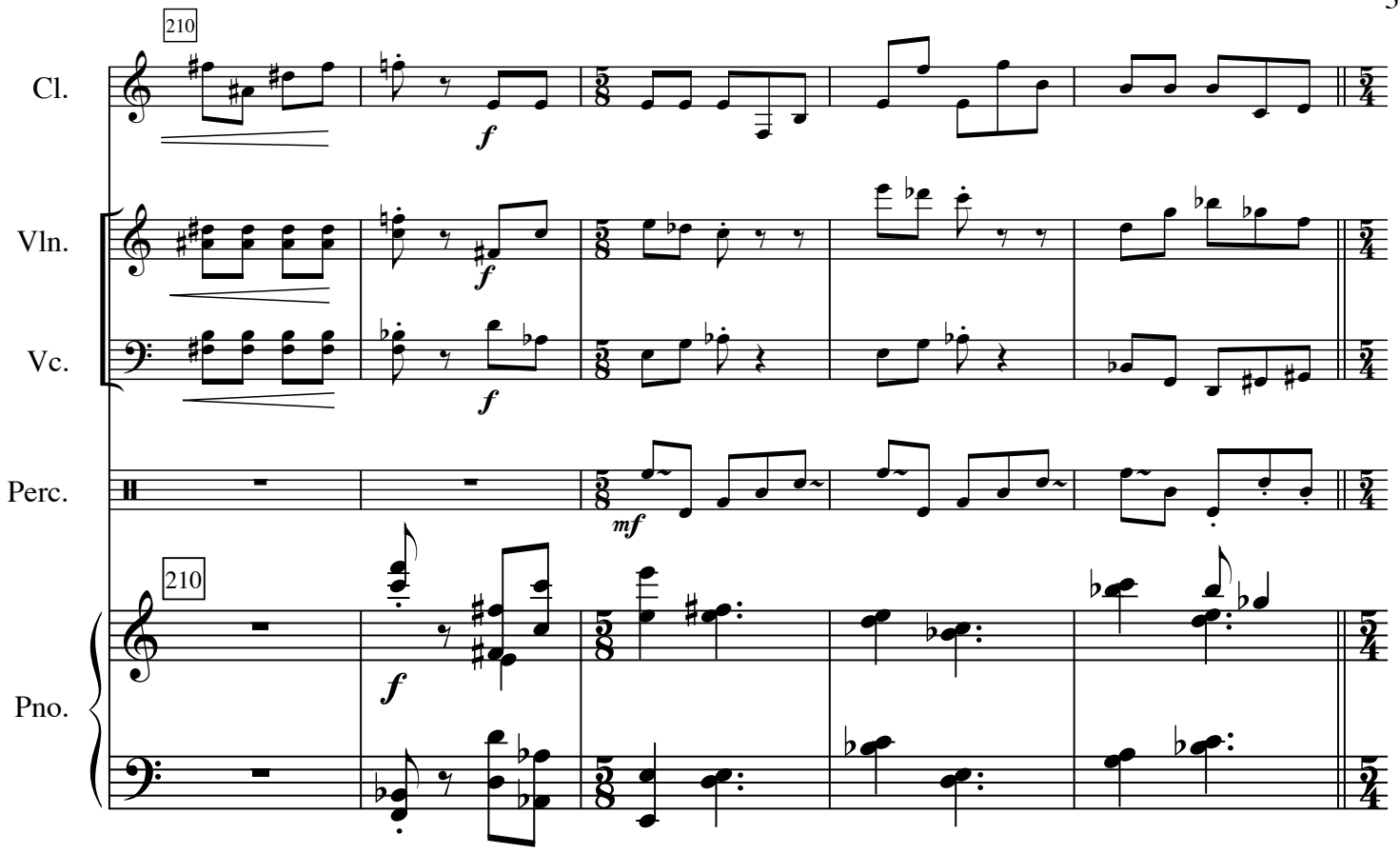

160
165
Cl.
mf
mp
mp, cresc.
Vln.
pizz.
mp
mf
mp
mp, cresc.
Vc.
pizz.
mp
mp
mp, cresc.
Perc.
p
mp
mf
mf
160
165
Pno.
mp
mp
mp, cresc.


Poco meno ♩ = 108-110
170
Cl.
mp
Vln.
arco
mp
mp
Vc.
arco
mp
mp
to Sn. dr./Rute as btr.
Perc.
f, dim.
p
Poco meno ♩ = 108-110
170
Pno.
p
p
p
175
Cl.
Vln.
mp
Vc.
mp
to Rute (shake)
to Sn. dr./Rute as btr.
Perc.
f
f, dim.
p
175
Pno.
mf, cresc.

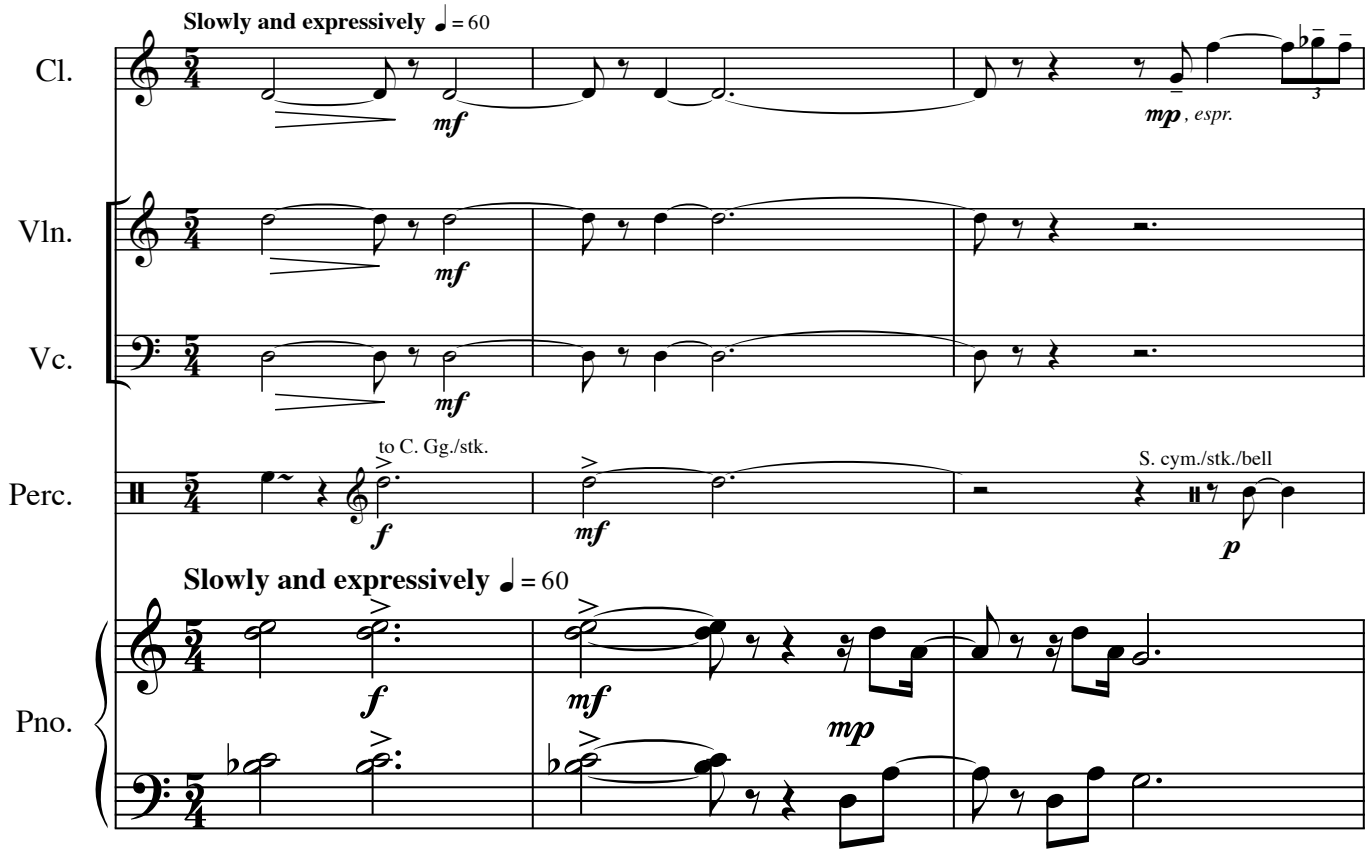

180
185
Cl.
mp
mp
Vln.
Vc.
Perc.
180
185
Pno.
p
p
190
Cl.
mp
mp
Vln.
mp
Vc.
mp
mp
(shake)
Perc.
f
p
190
Pno.
mp
mp

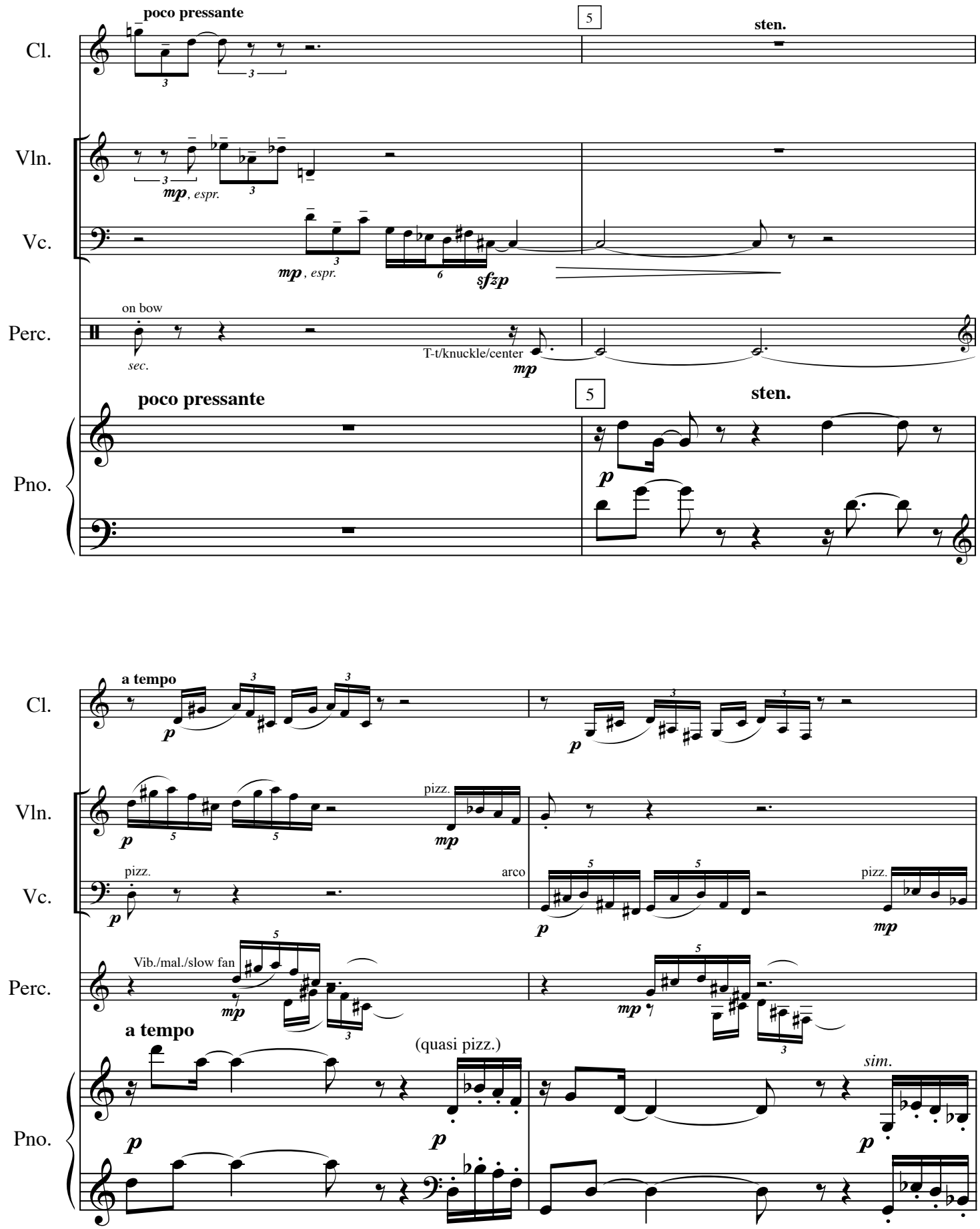

Subito a tempo ♩ = 112-116
fl. t.
195
Cl.
Vln.
Vc.
Perc.
(shake)
(shake)
Subito a tempo ♩ = 112-116
195
Pno.
200
Cl.
Vln.
Vc.
Perc.
200
Pno.

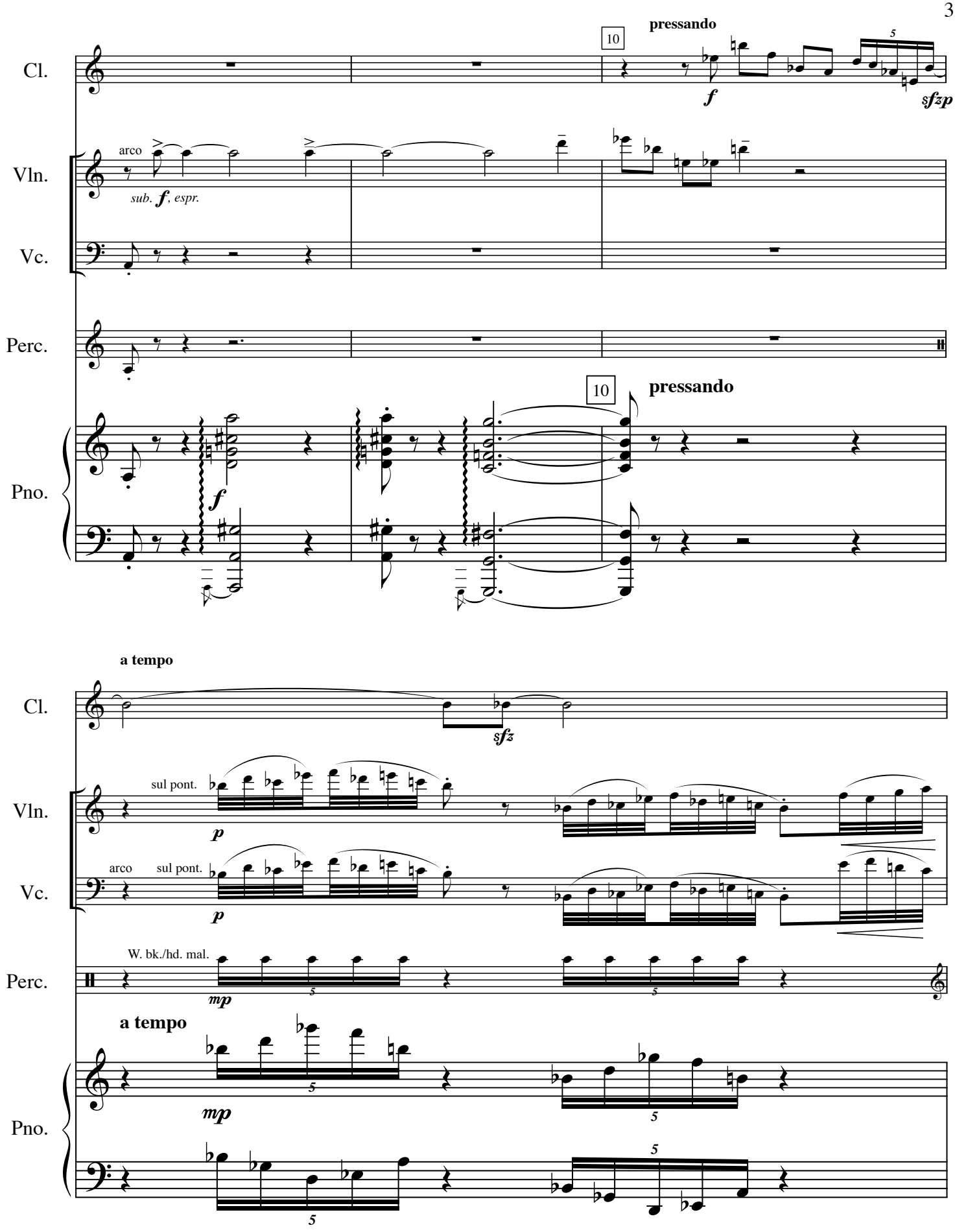

Cl.
mf, cresc.
Vln.
mf, cresc.
Vc.
mf, cresc.
to Drs./stk.
Perc.
mf
cresc.
Pno.
p
mf
cresc.
205
Cl.
f
Vln.
f
mf
Vc.
pizz.
f
arco
mf
to snares on!
Perc.
sfzp
205
Pno.
f

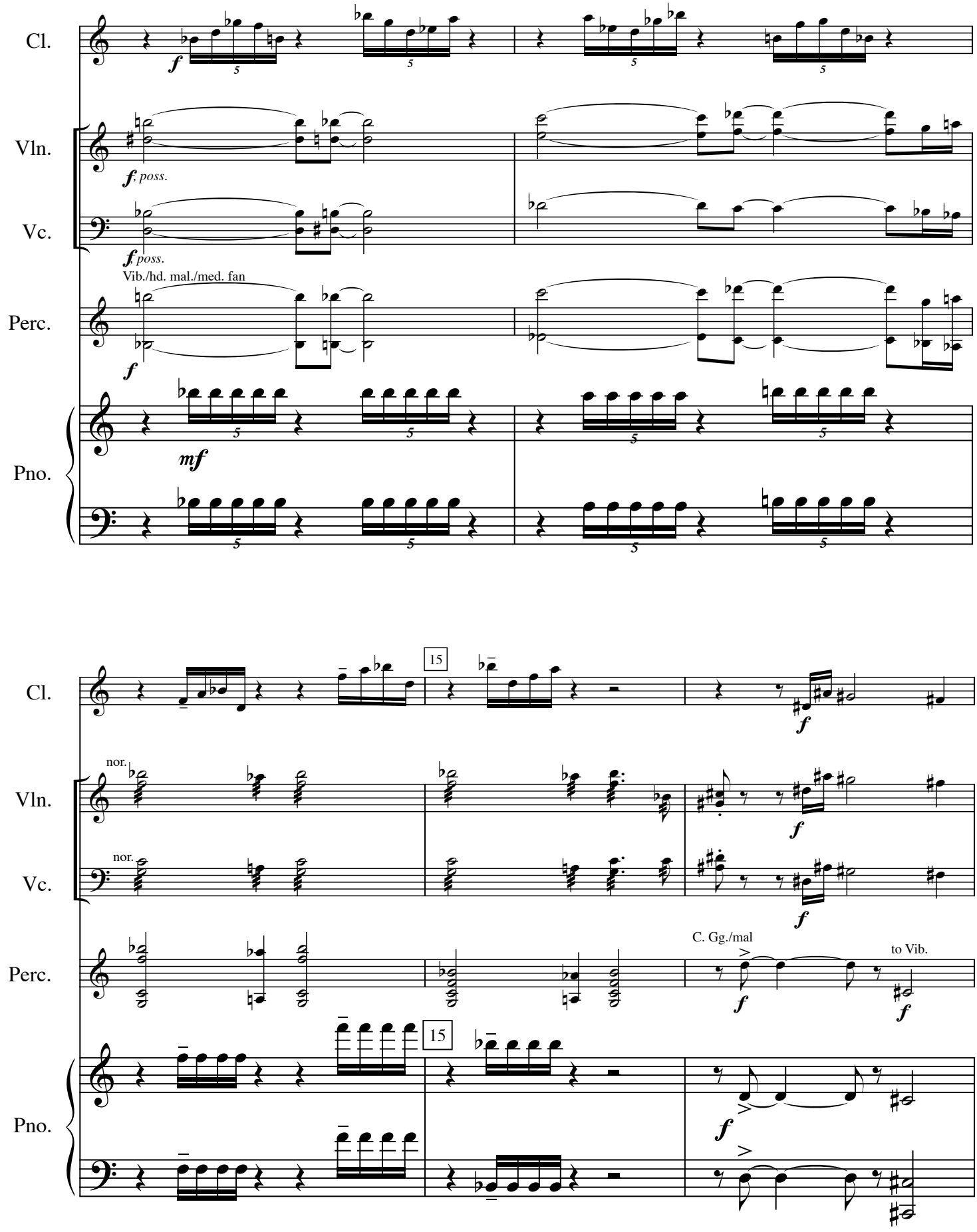


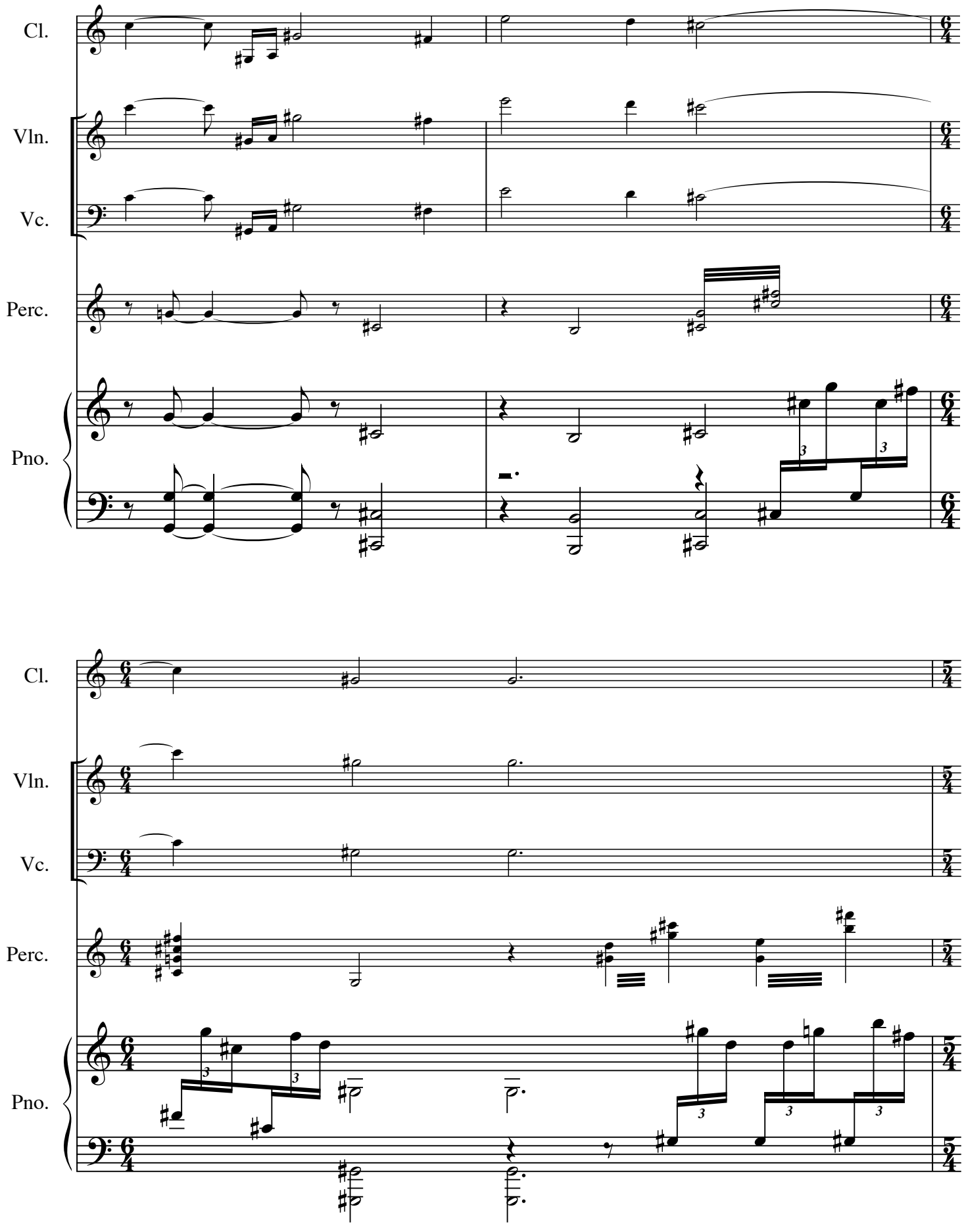
Fulfillment

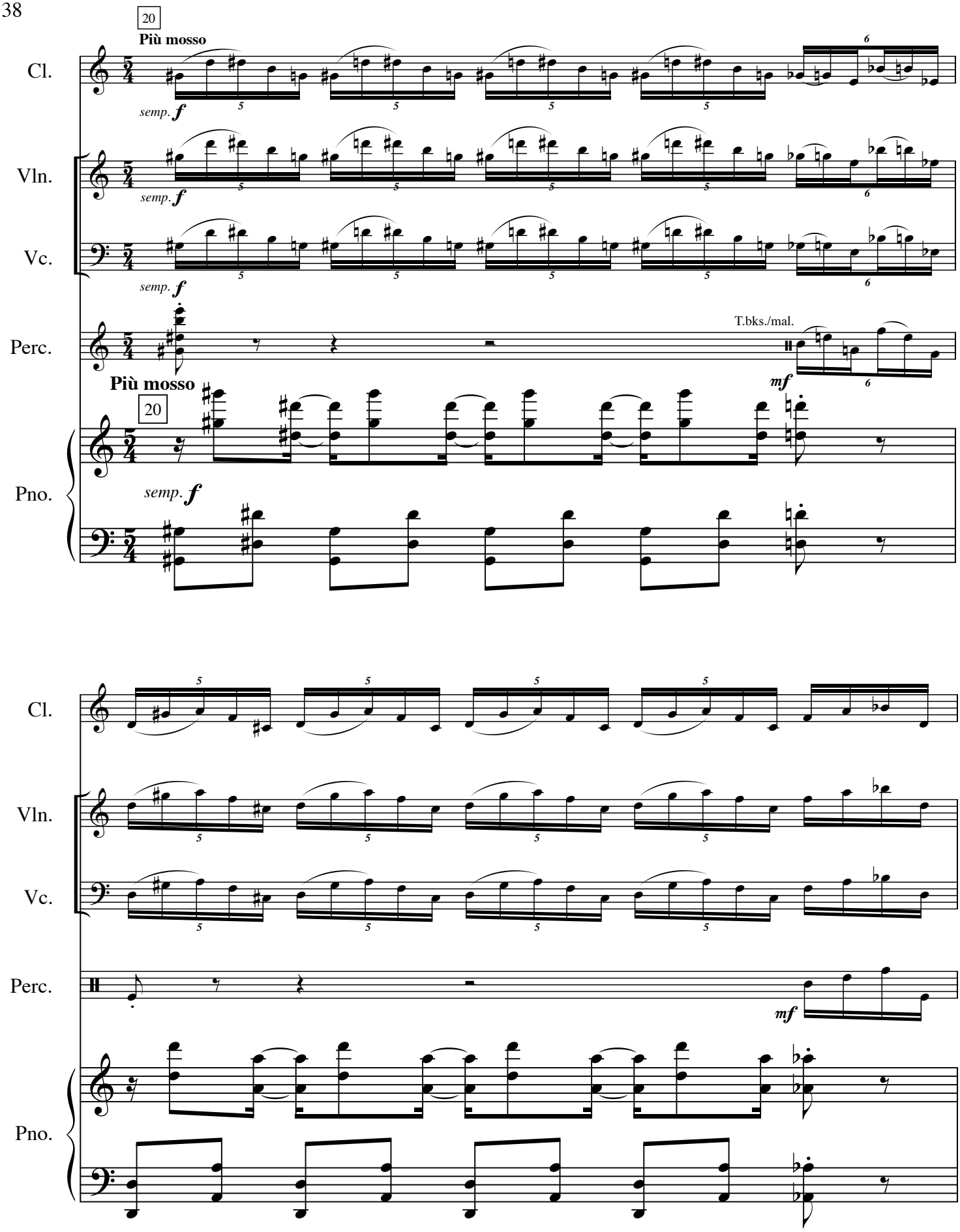


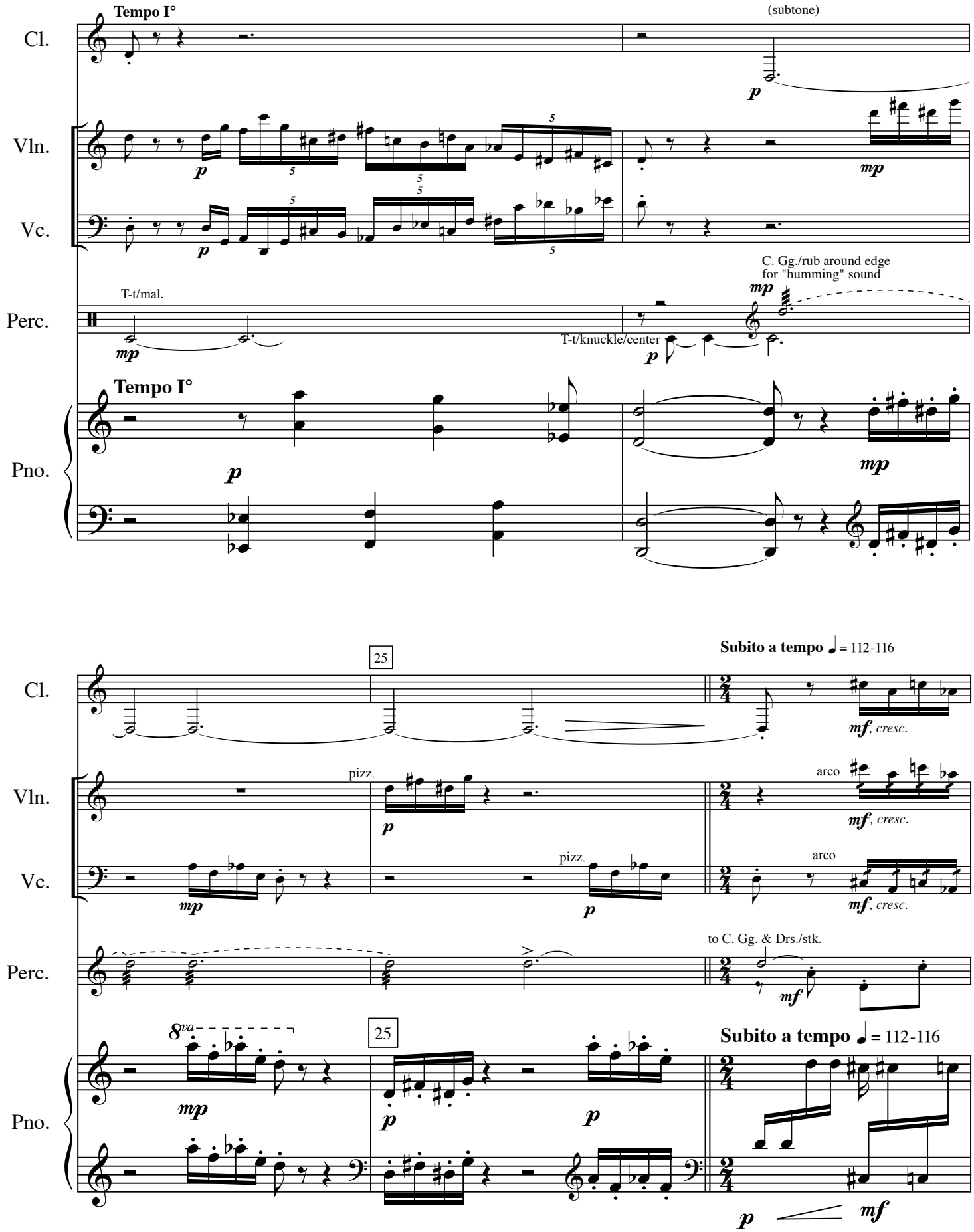

poco pressante
5
sten.
Cl.
Vln.
mp, espr.
Vc.
mp, espr.
sfzp
on bow
Perc.
sec.
T-t/knuckle/center
mp
poco pressante
5
sten.
Pno.
p
a tempo
Cl.
p
p
pizz.
Vln.
p
mp
pizz.
arco
Vc.
p
p
pizz.
mp
Vib./mal./slow fan
Perc.
mp
mp
a tempo
(quasi pizz.)
sim.
Pno.
p
p
p

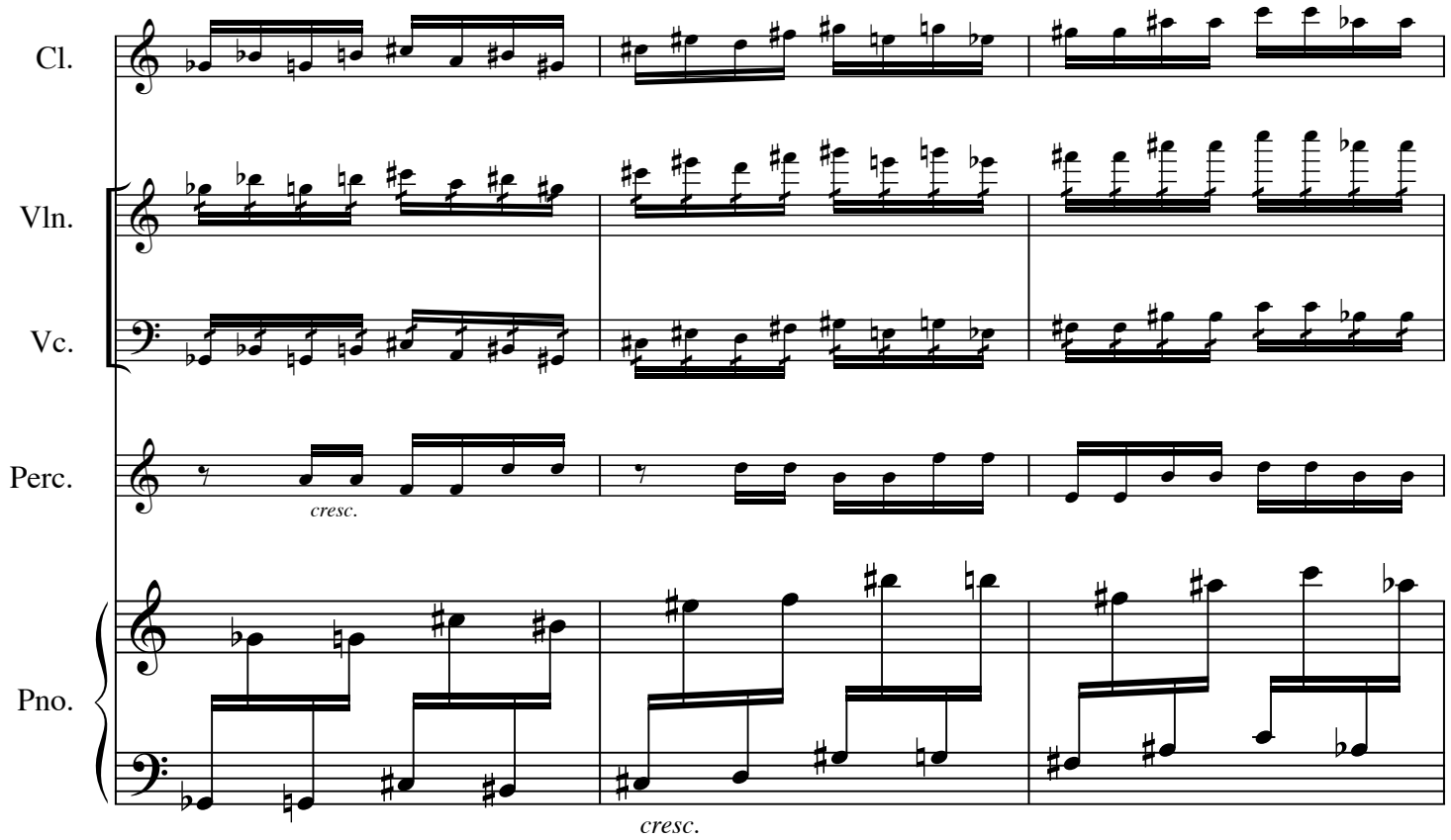

Cl.
Vln.
Vc.
Perc.
Pno.
10
pressando
arco
sub. f, espr.
f
sfzp
10
pressando
f
a tempo
Cl.
sfz
Vln.
sul pont.
p
arco
Vc.
sul pont.
p
Perc.
W. bk./hd. mal.
mp
a tempo
Pno.
mp

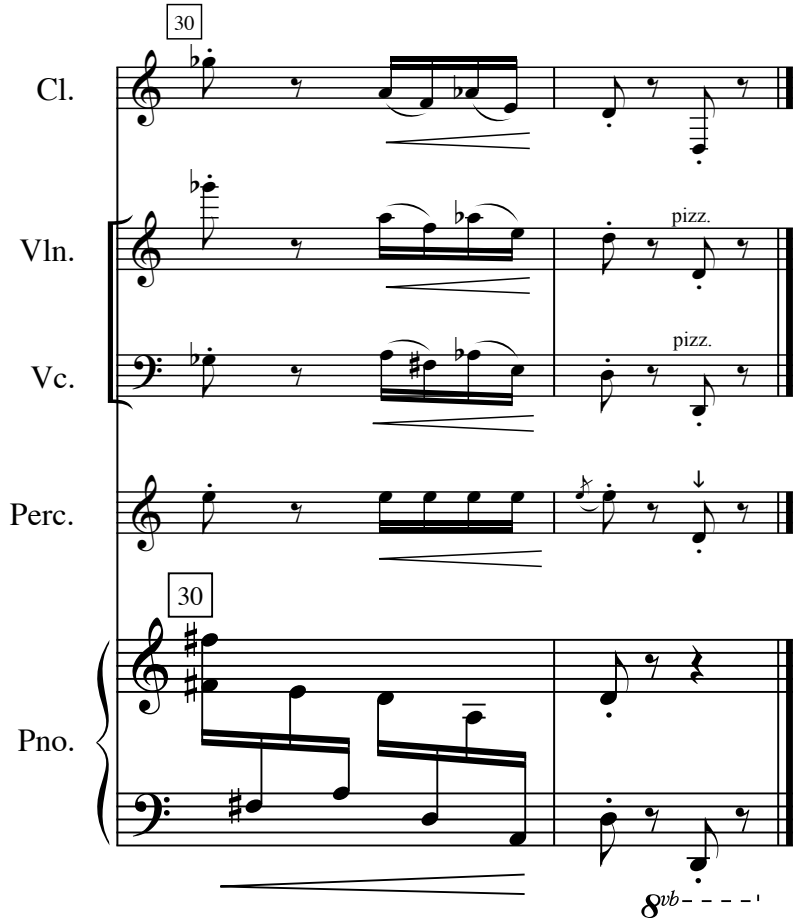

Cl.
Vln.
Vc.
Perc.
Pno.
f
f, poss.
f, poss.
Vib./hd. mal./med. fan
f
mf
15
nor.
nor.
f
f
f
C. Gg./mal
to Vib.
f
15
f


Cl.
Vln.
Vc.
Perc.
Pno.
Cl.
Vln.
Vc.
Perc.
Pno.


20
Più mosso
Cl.
semp. f
Vln.
semp. f
Vc.
semp. f
Perc.
T.bks./mal.
mf
Più mosso
20
Pno.
semp. f
Cl.
Vln.
Vc.
Perc.
mf
Pno.


Tempo I°
(subtone)
Cl.
Vln.
Vc.
C. Gg./rub around edge
for "humming" sound
T-t/mal.
Perc.
T-t/knuckle/center
Tempo I°
Pno.
25
Subito a tempo ♩= 112-116
pizz.
arco
to C. Gg. & Drs./stk.
8va


Cl.
Vln.
Vc.
Perc.
Pno.
cresc.
cresc.


30
Cl.
Vln.
pizz.
Vc.
pizz.
Perc.
30
Pno.
8vb