

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/>.



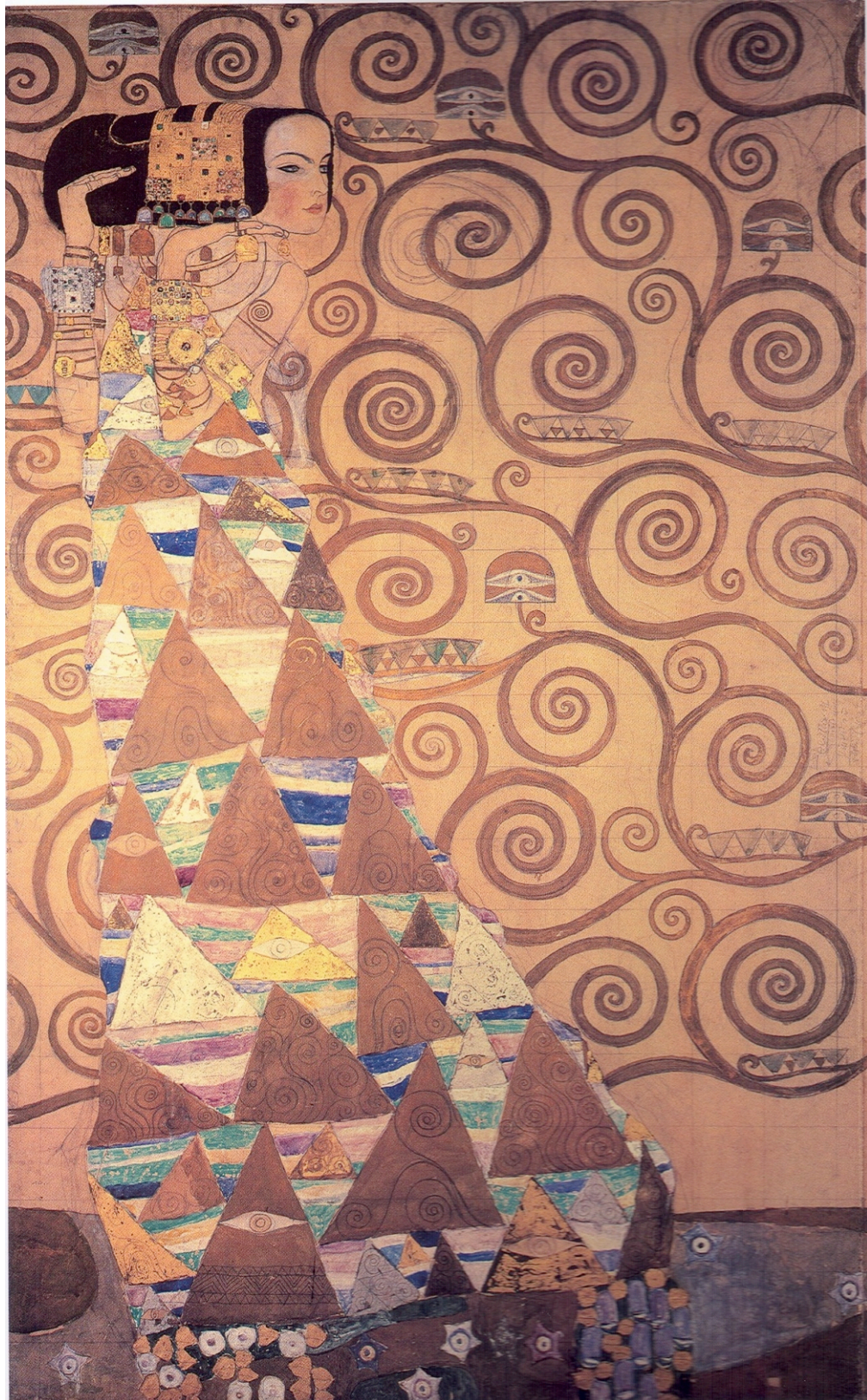
Gustav Klimt
(1862–1918)

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
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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’

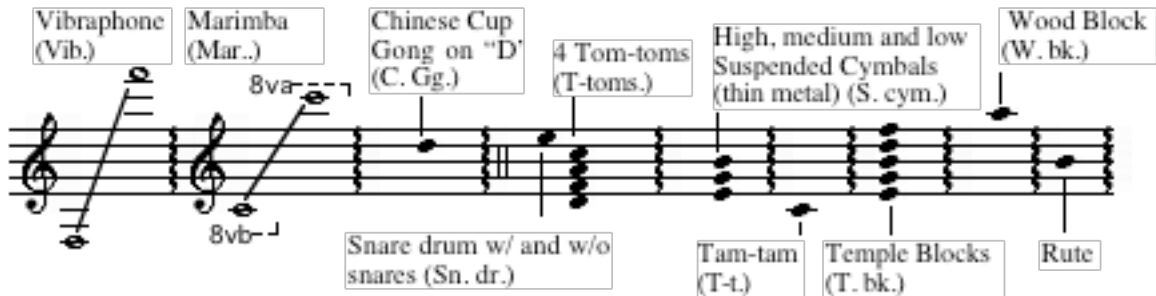
INSTRUMENTATION:

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

Greg A Steinke

Slowly and expressively ♩ = 60

Expectation

Clarinet (in Bb)

Violin

Violoncello

Percussion

Piano

Slowly and expressively ♩ = 60

T-t/knuckle/center

C. Gg./rub around edge
for "humming" sound

Cl.

Vln.

Vc.

Perc.

Pno.

The first system of the score includes staves for Clarinet (in Bb), Violin, Violoncello, Percussion, and Piano. The Clarinet part begins with a rest, followed by a melodic line starting at measure 3 with a dynamic of *p* and a fingering of 5. The Violin and Violoncello parts have rests until measure 3, where they enter with a melodic line and a dynamic of *mp, poss.*. The Percussion part features a complex rhythmic pattern with a dynamic of *mp* and a note marked *p*. The Piano part has rests until measure 3, where it enters with a melodic line and a dynamic of *mp*. A bracket spans the piano part from measure 3 to the end of the system.

The second system of the score includes staves for Clarinet, Violin, Violoncello, Percussion, and Piano. The Clarinet part continues with a melodic line starting at measure 1 with a dynamic of *p, cresc.* and a fingering of 5. The Violin and Violoncello parts have rests until measure 1, where they enter with a melodic line and a dynamic of *sub. p*. The Percussion part features a complex rhythmic pattern with a dynamic of *mp* and a note marked *mf*. The Piano part has rests until measure 1, where it enters with a melodic line and a dynamic of *mf*. A bracket spans the piano part from measure 1 to the end of the system.

Cl. *p* *p, cresc.* 5

Vln. *mp sfz* *p, cresc.*

Vc. *mp sfz* *p, cresc.*

Perc.

Pno.

Cl. *f sfzp* *mf, espr.* 10

Vln. *p, cresc.* 5

Vc. *p, cresc.* 5

Perc. C. Gg./mal. *mf l.v.* S. cym./mal. *p* T.bks./mal. *mp* *p* 5

Pno. *mp* 10

Cl. *p* *mp*

Vln. *p* 5

Vc. *p* 5

Perc. T-t/scrape around ed./mal. handle *mp* T.bks./mal. *p*

Pno. *p*

Cl. 5 *espr.*

Vln. pizz. *mp* arco sul pont. *sfzp*

Vc. pizz. *mp* arco sul pont. *sfzp*

Perc. S. cym./mal./edge

Pno. *mp* *sfz* *sfz*

15 *pressante* ----- *Più mosso*

Cl. *sfz p* *p*

Vln. *nor.* *p, cresc.* 5 5 5 5

Vc. *nor.* *p, cresc.* 5 5 5 5

Perc. *mp, sec.* *sfz* *p*
S. cym./mal. T. bks./mal.

Pno. 15 *pressante* ----- *Più mosso*
p, cresc.

Cl. *mp* *mf*

Vln. 5 5 5 5 6 5 5 5 5 7

Vc. 5 5 5 5 6 5 5 5 5 7

Perc. *mp* 6 *mf* 7

Pno.

Tempo I°

Cl. *f, espr.*

Vln. *5*

Vc. *5*

Perc. *mp* S. cym./1 stk. roll /ed. *mf*

Pno. *5* (quasi glisses) *7* *f*

Tempo I°

Cl. *21* *pressando* *sfz* *5*

Vln. *5*

Vc. *5*

Perc.

Pno. *21* *pressando*

a tempo

Cl. *sfz*

Vln. *p* sul pont.

Vc. *p* sul pont.

Perc. W. bk./hd. mal. *mp*

Pno. *mp* a tempo

Cl. *f* 25

Vln. *f poss.*

Vc. *f poss.*

Perc. Vib./hd. mal./med. fan *f* 25

Pno. *mf* 25

Cl.

Vln. *nor.*

Vc. *nor.*

Perc.

Pno.

Cl.

Vln.

Vc.

Perc.

Pno. *f*

30

Cl.

Vln.

Vc.

Perc.

Pno.

to W. Bk.

sfz

mf

30

Cl.

Vln.

Vc.

Perc.

Pno.

f, espr.

f

to Vib.

f

32

pressante ----- Più mosso

Cl. *sfz* *mp*

Vln. *mf, dim.*

Vc. *mf, dim.*

Perc. *mf* to T. Bks.

Pno. *mf, dim.*

35 **Tempo I°**

Cl. *p*

Vln. *mp, dim.* *p*

Vc. *mp, dim.* *p*

Perc. *mp* T-t/mal.

Pno. *p*

Cl. *mp* *sfz*

Vln. *p, cresc.*

Vc. *p, cresc.*

Perc. *p* *mf* *p*
 to T. Bks. C. Gg./mal *l.v.* S. cym./mal./edge

Pno. *mp*

Cl. *mf, espr.* *mf, dim.*

Vln. *mp, poss.*

Vc. *mp, poss.*

Perc. *mp* *p* *mp*
 to T. Bks. C. Gg./rub around edge for "humming" sound

Pno. *sfz*

40

40

Cl. *mp* **poco riten.**

Vln. *mp, poss.*

Vc. *mp, poss.*

Perc.

Pno. *sfz* **poco riten.**

Cl. **a tempo** (subtone) 45

Vln. *mp* *pizz.* *p*

Vc. *mp* *pizz.* *p*

Perc. *mp* *p*

Pno. *mp* *mp* *p* *p*

T-t/knuckle/center **a tempo** *8va* 45

Cl. **attacca**

Vln.

Vc.

Perc. T-t/btr. if poss. *p*

Pno. **attacca**

Tree of Life

Allegro ♩ = 112-116

Cl. *f* 5

Vln. arco *f*

Vc. pizz. *f* arco *mf*

Perc. Sn. Dr. w/sn. *sfzp* 5

Pno. Allegro ♩ = 112-116 *f* 5

Cl. 10

Vln. *mf* *f*

Vc. *mf*

Perc. *sfz* *sfz* *sfz* *sfz*

Pno. 10 *mf* *mf* *mf* *mf*

Cl. *f* 15 *f*

Vln. *f* *f*

Vc. *f* *f*

Perc. *mf* *mf*

Pno. 15 *mf* *f* *mf*

20

Cl. *f* *mf*

Vln. *f*

Vc. *f* *mp*

Perc. *mf*

Pno. *mf* *mp*

25

Cl. *mf* *mf* *mp* *mp, cresc.*

Vln. *f* *mp* *mf* *mp* *mp, cresc.*

Vc. *f* *mp* *mp* *mp, cresc.*

Perc. *p* *mp*

Pno. *f* *mp* *mp* *mp, cresc.*

Cl. 30 35

Vln. arco *mf* *f*

Vc. arco *mf* *f*

Perc. Sn. Dr. w/o sn. *mf* *mf* *f*

Pno. 30 35 *f* *f*

Poco meno ♩ = 108-110

Cl. 40 *mp*

Vln.

Vc.

Perc. *mf* *f, dim.* *p* to Rute

Pno. 40 *Poco meno ♩ = 108-110*

Cl. 45

Vln. *mp*

Vc. *mp*

Perc.

Pno. *p* 45 *p*

Cl. 50 *mp*

Vln. *mp*

Vc. *mp*

Perc. (shake) *f* *f, dim.* *p*

Pno. 50 *mf, cresc.* *p*

55

Cl. *mp*

Vln.

Vc.

Perc. (shake) *f*

Pno. *p*

60

Cl. *mp*

Vln. *mp*

Vc. *mp*

Perc. *p*

Pno. *mp*

65 Subito a tempo ♩ = 112-116

Cl. *f* fl. t.

Vln.

Vc.

Perc. (shake) *f* (shake) *mf*

Pno. 65 Subito a tempo ♩ = 112-116 *mf*

Cl. 70 *p*

Vln. *p*

Vc. *p*

Perc. *f*

Pno. 70 *p*

75

Cl. *mf, cresc.*

Vln. *mf, cresc.*

Vc. *mf, cresc.*

Perc. *mf* *cresc.*
to Drs./stk.

Pno. *p* *mf* *cresc.*

80

Cl. *ff*

Vln. *ff* *pizz.*

Vc. *ff* *pizz.* *arco*

Perc. *sfzp*
to snares on!

Pno. *ff*

85

Cl. *f*

Vln. arco *f* *mf* *f*

Vc. arco *mf* *mf* *pizz.* *p*

Perc. *mf* *sfz* *sfz*

Pno. *mf* *mf*

90

Cl. *mf* *mp* *mp, cresc.*

Vln. pizz. *mf* *mp* *mp, cresc.*

Vc. *mp* *mp, cresc.*

Perc. *p* *mp* *mf* *mf* Sn. Dr. w/o sn.

Pno. *mp* *mp, cresc.*

90

Cl. *f* 95

Vln. arco *mf* *f*

Vc. arco *mf* *f*

Perc. *f* *mf*

Pno. *f* 95

Cl. *Molto meno* ♩ = 68-72 100 *espr.*

Vln.

Vc. *mp*

Perc. C. Gg./mal *f*

Pno. *Molto meno* ♩ = 68-72 100

Cl. 105

Vln.

Vc. *mf, espr.*

Perc. *mf* to Mj./mal.

Pno. *mf*

Cl.

Vln.

Vc.

Perc. *mf*

Pno. *mf*

110

Cl. *f, espr.*

Vln. *f, espr.*

Vc. *f, espr.*

Perc.

Pno. 110

Cl. *dim.*

Vln. *dim.*

Vc. *dim.*

Perc. *f, dim.* *mf*

Pno. *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.*

115 *mp* **Freely* (c. ♩ = 60)** // Any octave; any order; own tempo: *p, cresc.*

Pno. *mp*

* 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 *mp* to Mar./mal. *mp*

Cl.

Vln.

Vc.

Perc.

Pno.

espr. *p, cresc.*

non vib. *p* Sul A *p, cresc.*

non vib. *p* Sul A *p, cresc.*

p, cresc.

p, cresc.

3 3 3

135

Cl.

Vln.

Vc.

Perc.

Pno.

141

Cl.

Vln.

Vc.

Perc.

Pno.

Subito allegro ♩ = 112-116

Sn. Dr. w/sn.

f

mf

mf

sfz

mf

145

Cl. *f*

Vln. *f*

Vc. *mf* *f*

Perc. *sfz* *mf*

Pno. *mf* *mf* *mf*

150

Cl. *f*

Vln. *f*

Vc. *f*

Perc. *mf*

Pno. *f* *mf* *mf*

155

Cl. *mf* *mf*

Vln. *f*

Vc. *mp* *f*

Perc.

Pno. *mp* *f*

160

Cl. *mf* *mp* *mp, cresc.*

Vln. *mp* *mf* *mp* *mp, cresc.*

Vc. *mp* *mp* *mp, cresc.*

Perc. *p* *mp* *mf* *mf*

160

Pno. *mp* *mp* *mp, cresc.*

165

Poco meno ♩ = 108-110

170

Cl. *mp*

Vln. arco *mp*

Vc. arco *mp*

Perc. to Sn. dr./Rute as btr. *f, dim.* *p*

Pno. *p* *p* *p*

175

Cl.

Vln. *mp*

Vc. *mp*

Perc. to Rute (shake) *f* to Sn. dr./Rute as btr. *f, dim.* *p*

Pno. 175 *mf, cresc.*

180 *mp* *mp* 185

Cl. *mp* *mp*

Vln.

Vc.

Perc.

180 *p* *p* 185

Pno.

190 *mp* *mp*

Cl. *mp* *mp*

Vln.

Vc.

Perc. (shake) *f* *p*

190 *mp* *mp*

Pno.

Detailed description: This page of a musical score contains five systems of staves. The first system (measures 180-185) includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Cl. part has a melodic line with dynamics *mp*. The Vln. and Vc. parts have sustained chords. The Perc. part has a steady eighth-note accompaniment. The Pno. part has a rhythmic accompaniment with dynamics *p*. The second system (measures 190-195) continues these parts. The Cl. part has dynamics *mp*. The Vln. and Vc. parts have sustained chords. The Perc. part has dynamics *f* and *p*. The Pno. part has dynamics *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Subito a tempo ♩ = 112-116

Cl. *fl. t.* *f* 195

Vln.

Vc.

Perc. (shake) *f* (shake) *mf*

Pno. *mf* 195

Cl. *p* 200

Vln. *p* *p*

Vc. *p* *p*

Perc. *f*

Pno. *p* 200 3

Cl. *mf, cresc.*

Vln. *mf, cresc.*

Vc. *mf, cresc.*

Perc. *mf* *cresc.*
to Drs./stk.

Pno. *p* *mf* *cresc.*

Cl. **205** *f*

Vln. *f* *mf*

Vc. *pizz.* *f* *arco* *mf*

Perc. *to snares on!* *sfz* *p*

Pno. **205** *f*

210

Cl.

Vln.

Vc.

Perc.

Pno.

f

f

mf

f

210

Fulfillment

Slowly and expressively ♩ = 60

Cl.

Vln.

Vc.

Perc.

Pno.

mf

mp, espr.

mf

mf

f

mf

p

to C. Gg./stk.

S. cym./stk./bell

Slowly and expressively ♩ = 60

f

mf

mp

Cl. *poco pressante* 5 *sten.*

Vln. *mp, espr.*

Vc. *mp, espr.* *sfzp*

Perc. *on bow* *sec.* *T-t/knuckle/center* *mp*

Pno. *poco pressante* 5 *sten.*

Cl. *a tempo* *p*

Vln. *p* *pizz.* *mp*

Vc. *pizz.* *arco* *p* *mp* *pizz.*

Perc. *Vib./mal./slow fan* *mp* *mp*

Pno. *a tempo* *p* *(quasi pizz.)* *p* *sim.* *p*

Cl. pressando

10 *f* *sfzp*

Vln. arco *sub. f, espr.*

Vc.

Perc.

Pno. pressando

10 *f*

a tempo

Cl. *sfz*

Vln. sul pont. *p*

Vc. arco sul pont. *p*

Perc. W. bk./hd. mal. *mp*

a tempo

Pno. *mp*

5

Cl. *f* ₅

Vln. *f, poss.*

Vc. *f, poss.*
Vib./hd. mal./med. fan

Perc. *f*

Pno. *mf*

Cl. 15 *f*

Vln. *nor.* *f*

Vc. *nor.* *f*

Perc. C. Gg./mal *f* to Vib.

Pno. 15 *f*

Cl.

Vln.

Vc.

Perc.

Pno.

6/4

Cl.

Vln.

Vc.

Perc.

Pno.

6/4

20

Più mosso

Cl. *semp. f* 5 5 5 5 6

Vln. *semp. f* 5 5 5 5 6

Vc. *semp. f* 5 5 5 5 6

Perc. T.bks./mal. *mf* 6

Pno. **Più mosso** 20 *semp. f* 7

Cl. 5 5 5 5

Vln. 5 5 5 5

Vc. 5 5 5 5

Perc. *mf*

Pno.

Cl. *Tempo I°* (subtone) *p*

Vln. *p* *5* *5* *5* *mp*

Vc. *p* *5* *5* *5*

Perc. T-t/mal. *mp* T-t/knuckle/center *p* C. Gg./rub around edge for "humming" sound *mp*

Pno. *Tempo I°* *p* *mp*

Cl. 25 *Subito a tempo* ♩ = 112-116 *mf, cresc.*

Vln. *pizz.* *p* *arco* *mf, cresc.*

Vc. *mp* *pizz.* *p* *arco* *mf, cresc.*

Perc. *mf* to C. Gg. & Drs./stk.

Pno. *mp* 25 *p* *p* *Subito a tempo* ♩ = 112-116 *p* *mf*

Cl. Vln. Vc. Perc. Pno.

cresc.

cresc.

Detailed description: This block contains the musical notation for measures 25 through 29. It features five staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Clarinet part has a melodic line with various accidentals. The Violin and Viola parts play a rhythmic accompaniment with slurs. The Percussion part has a simple rhythmic pattern with a *cresc.* marking. The Piano part has a complex accompaniment with a *cresc.* marking.

Cl. Vln. Vc. Perc. Pno.

30

pizz.

pizz.

30

8vb

Detailed description: This block contains the musical notation for measures 30 and 31. It features five staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). Measure 30 is marked with a box containing the number 30. The Clarinet part has a melodic line. The Violin and Viola parts have a rhythmic accompaniment with *pizz.* markings. The Percussion part has a rhythmic pattern. The Piano part has a complex accompaniment with a *8vb* marking. Measure 31 is marked with a box containing the number 30.

