EXPRESSIONS

on the Paintings of Edvard Munch

(1863–1944)

(Image Music XVII)

for

String Quartet

GREG A STEINKE

SCORE

FRONTISPIECE

"I was out walking with two friends – the sun began to set – suddenly the sky turned blood red – I paused, feeling exhausted, and leaned on the fence – there was blood and tongues of fire above the blue-black fjord and the city – my friends walked on, and I stood there trembling with anxiety – and I sensed an endless scream passing through nature."

"The fact is that at different times you see with different eyes. You see differently in the morning from in the evening. The way in which one sees also depends on one's mood… If, in the morning, you come from a dark bedroom into the living room, then you might see everything in a blue light. Even the deepest shadows have a light atmosphere above them. After a while you get used to the light and the shadows get deeper and you see more sharply. If you are to paint such an atmosphere … you cannot merely sit and stare at everything and paint it 'as accurately as you see it'. You must paint it as it appeared when the motif seized you."

"I do not paint what I see but what I saw."

From
Arne Eggum
EDVARD MUNCH AS A PAINTER
© 1999, Munchmuseet,
Oslo, NORWAY
http://www.museumsnett.no/munchmuseet/english/munch/munch_03.html

Edvard Munch

(1863–1944)

Edvard Munch was a Norwegian artist whose brooding and anguished paintings and graphic works, based on personal grief and obsessions, were instrumental in the development of expressionism.

Born in Løten, Norway, on December 12, 1863, Munch began painting at the age of 17 in Christiania (now Oslo). A state grant, awarded in 1885, enabled him to study briefly in Paris. For 20 years thereafter Munch worked chiefly in Paris and Berlin. At first influenced by impressionism and postimpressionism, he then turned to a highly personal style and content, increasingly concerned with images of illness and death. In 1892, in Berlin, an exhibition of his paintings so shocked the authorities that the show was closed. Undeterred, Munch and his sympathizers worked throughout the 1890s toward the development of German expressionist art. Perhaps the best known of all Munch's work is *The Scream* (1893, Nasjonalgalleriet, Oslo). This, and the harrowing *The Sick Child* (1881-86, Nasjonalgalleriet), reflect Munch's childhood trauma, occasioned by the death of his mother and sister from tuberculosis. Melancholy suffuses paintings such as *The Bridge* —in limp figures with featureless or hidden faces, over which loom the threatening shapes of heavy trees and brooding houses. Reflections of sexual anxieties are seen in his portrayals of women, alternately represented as frail, innocent sufferers or as lurid, life-devouring vampires.

In 1908 Munch's anxiety became acute and he was hospitalized. He returned to Norway in 1909 and died in Oslo on January 23, 1944. The relative tranquillity of the rest of his life is reflected in his murals for the University of Oslo (1910-16), and in his vigorous, brightly colored landscapes. Although his later paintings are not as tortured as his earlier work, a return to introspection marks his late self-portraits, notably *Between Clock and Bed* (1940, Munch Museet, Oslo).

Munch's considerable body of etchings, lithographs, and woodcuts is now considered a significant force in modern graphic art; the work is simple, direct, and vigorous in style, and powerful in subject matter. Few of Munch's paintings are found outside Norway. His own collection is housed in the Munch Museet.

www.museumsnett.no/nasjonalgallereiet
From Encarta '97
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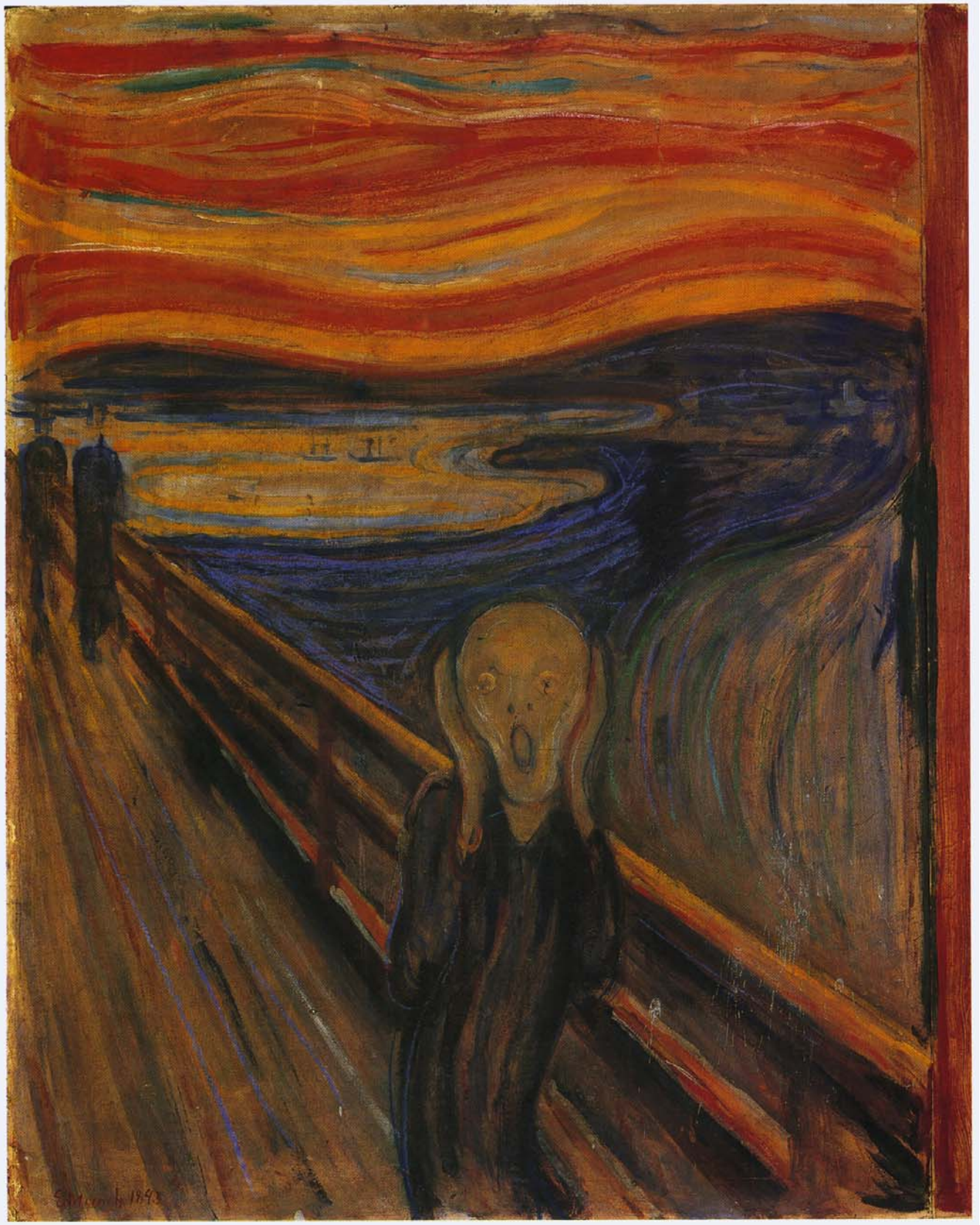
Based upon:

The Scream, 1893



Edvard Munch: The Scream, 1893. Tempera and oil pastel on cardboard
Nasjonalgalleriet, Oslo. Photo: J. Lathion

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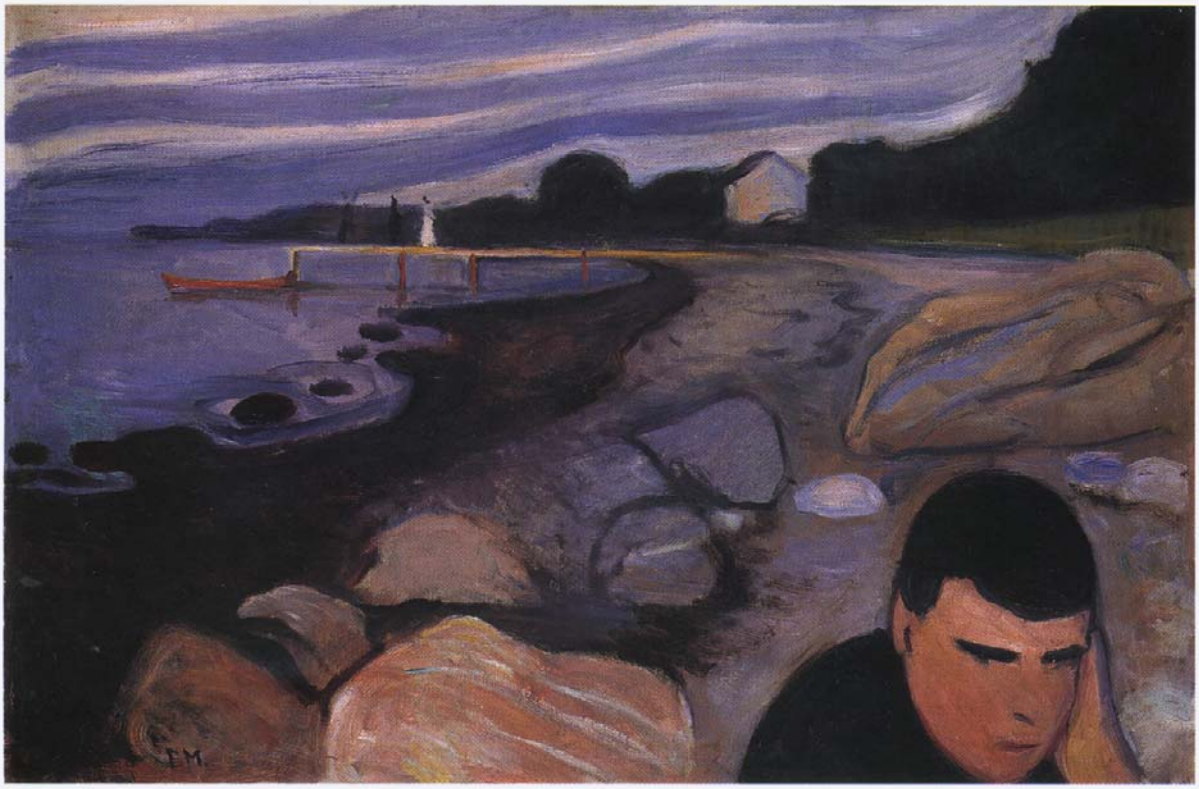
The Dance of Life, 1900

Edvard Munch: The Dance of Life, 1900. Oil on canvas
Nasjonalgalleriet, Oslo. Photo: J. Lathion
© Munch-museet / Munch-Ellingsen gruppen / BONO 1999

Melancholy, 1892



Edvard Munch: Melancholy, 1892. Oil on canvas
Nasjonalgalleriet, Oslo. Photo: J. Lathion
© *Munch-museet / Munch-Ellingsen gruppen / BONO 1999*

Program notes:

As expressed in Munch's Journal: "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. Most of the special string techniques are based on those originally created by the eminent composer Béla Bartók. 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. 15'

Score

EXPRESSIONS

on paintings of

Edvard Munch

1863–1944

for

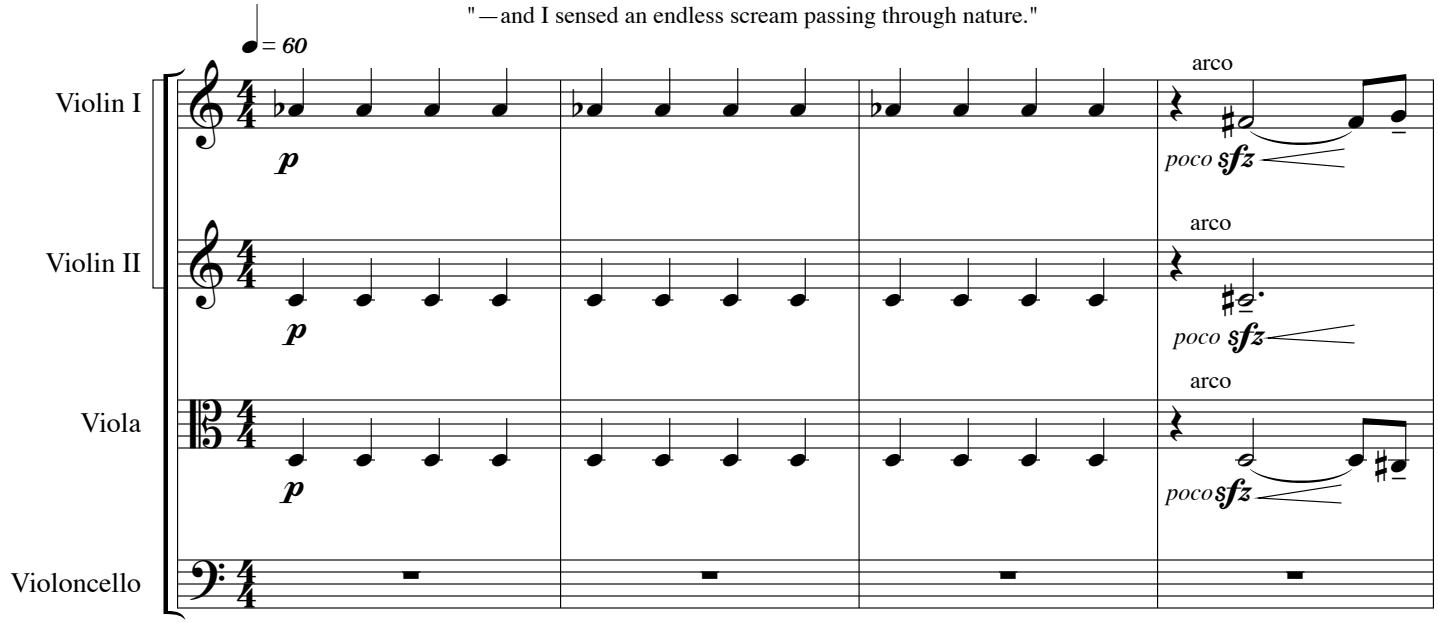
String Quartet

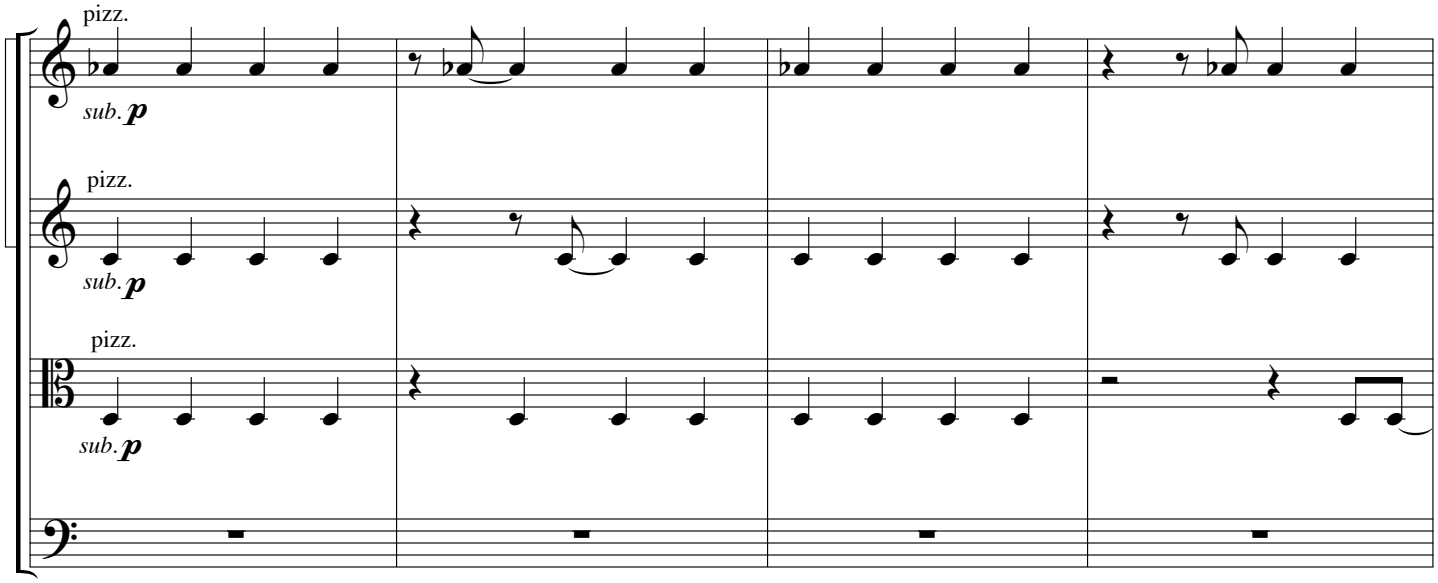
The Scream

1893

" — and I sensed an endless scream passing through nature."

Greg A Steinke





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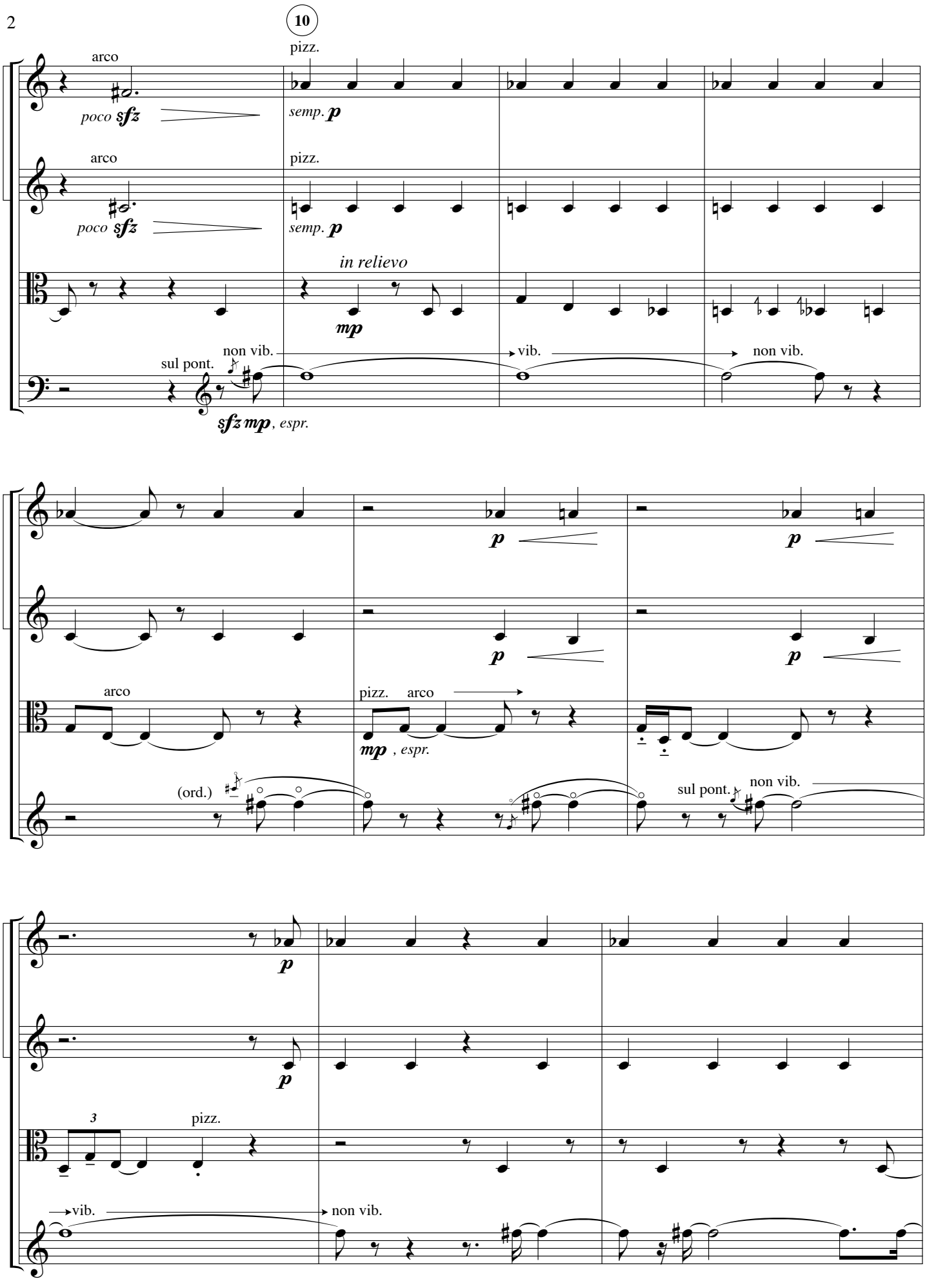
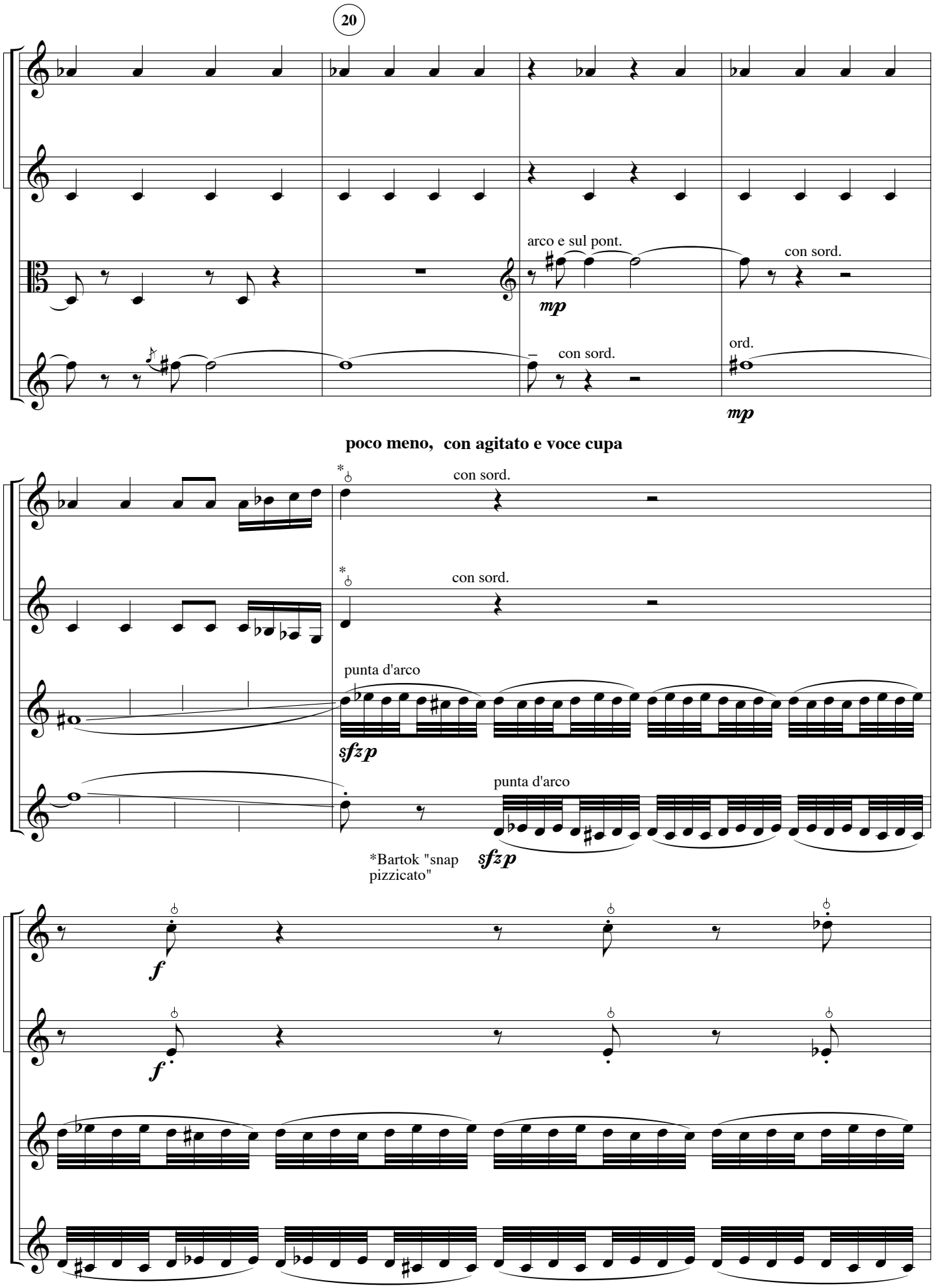
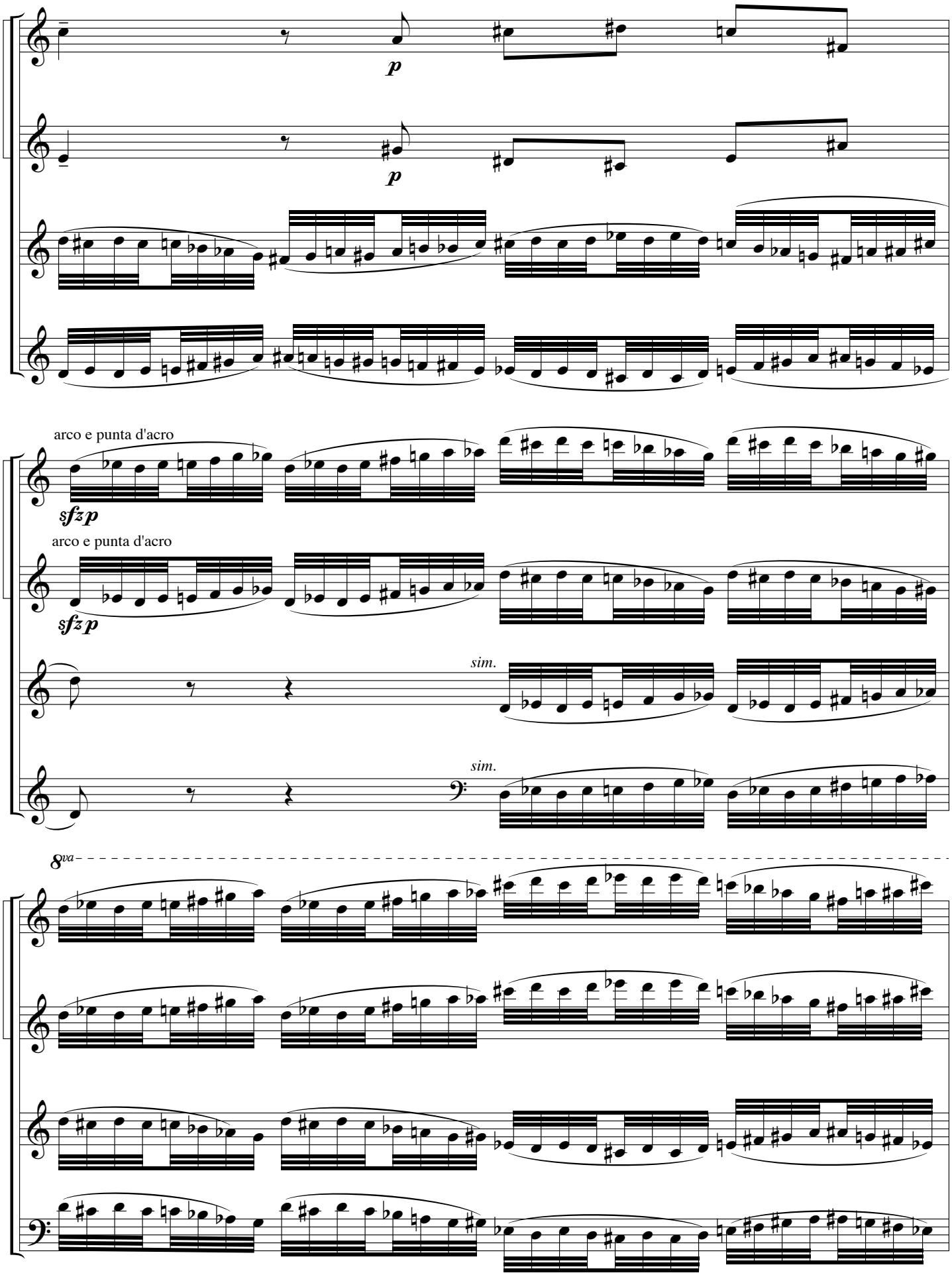
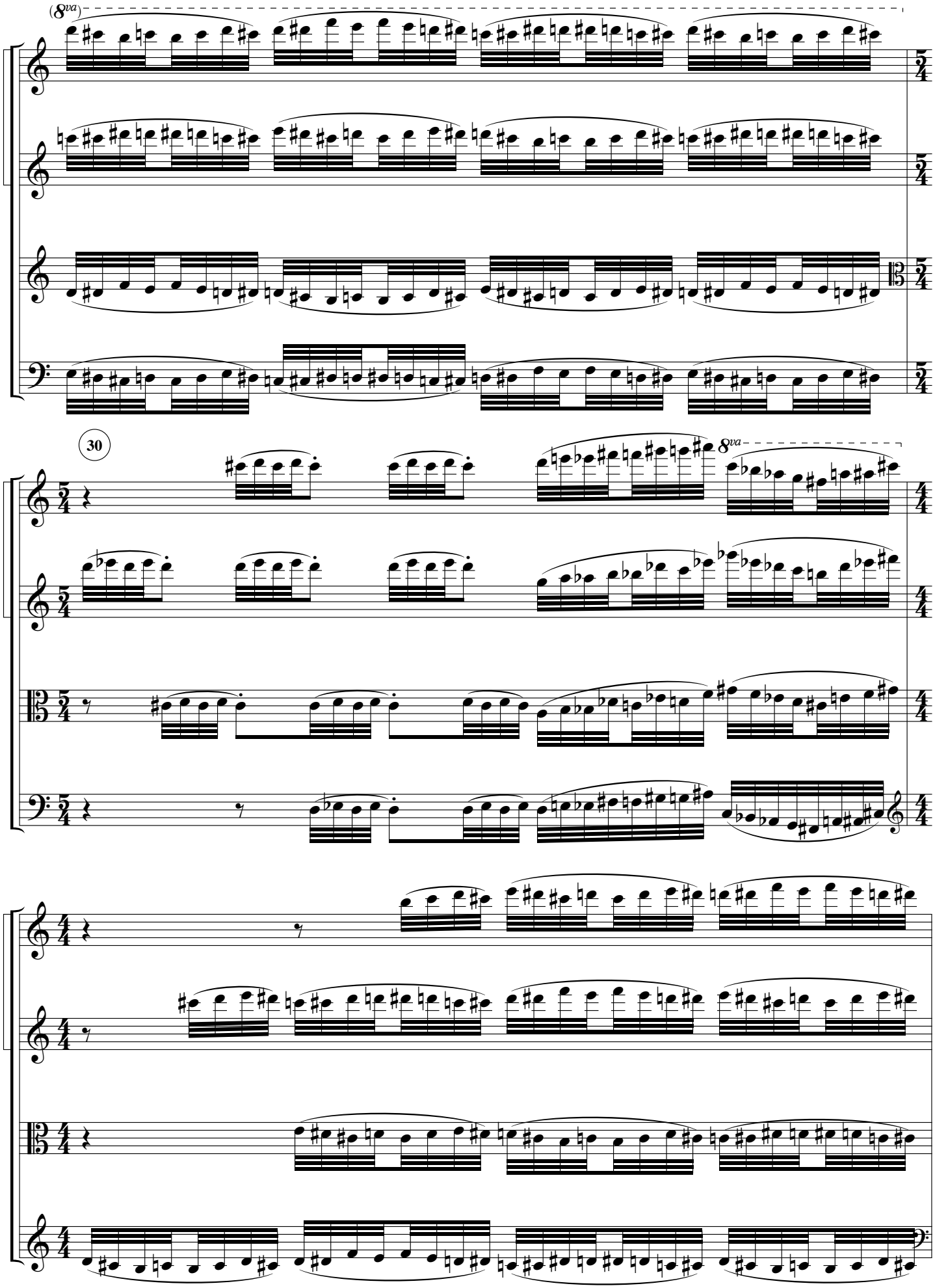
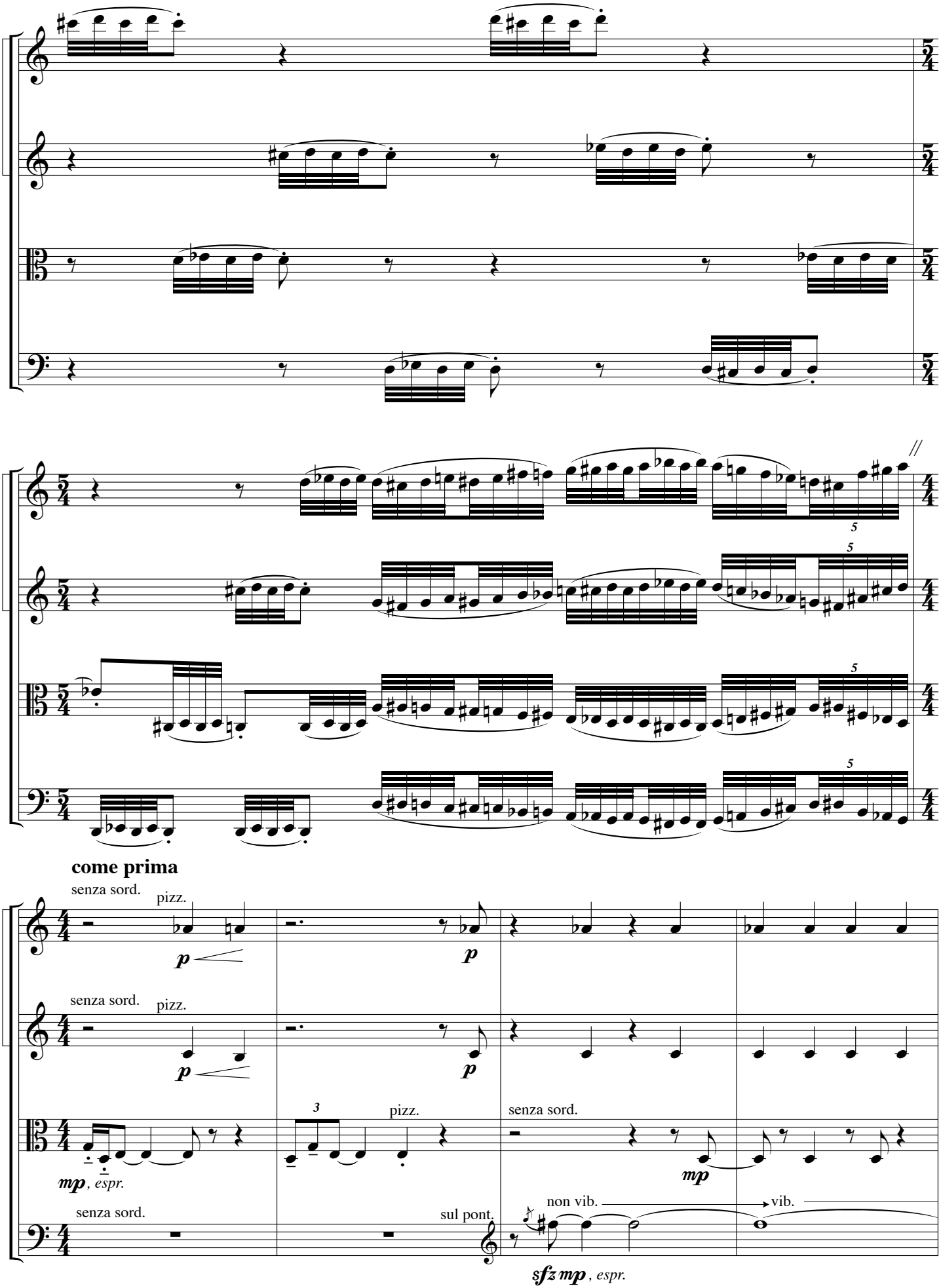

10
arco
poco sfz
pizz.
semp. p
arco
poco sfz
pizz.
semp. p
in relievo
mp
non vib.
sul pont.
vib.
non vib.
sfz mp, espr.
p
p
p
p
arco
pizz. arco
mp , espr.
(ord.)
sul pont.
non vib.
p
p
3
pizz.
vib.
non vib.


20
arco e sul pont.
mp
con sord.
con sord.
ord.
mp
poco meno, con agitato e voce cupa
con sord.
con sord.
punta d'arco
sfzp
punta d'arco
sfzp
*Bartok "snap pizzicato"
f
f


p
p
arco e punta d'acro
sfzp
arco e punta d'acro
sfzp
sim.
sim.
8va


(8va)
30
8va

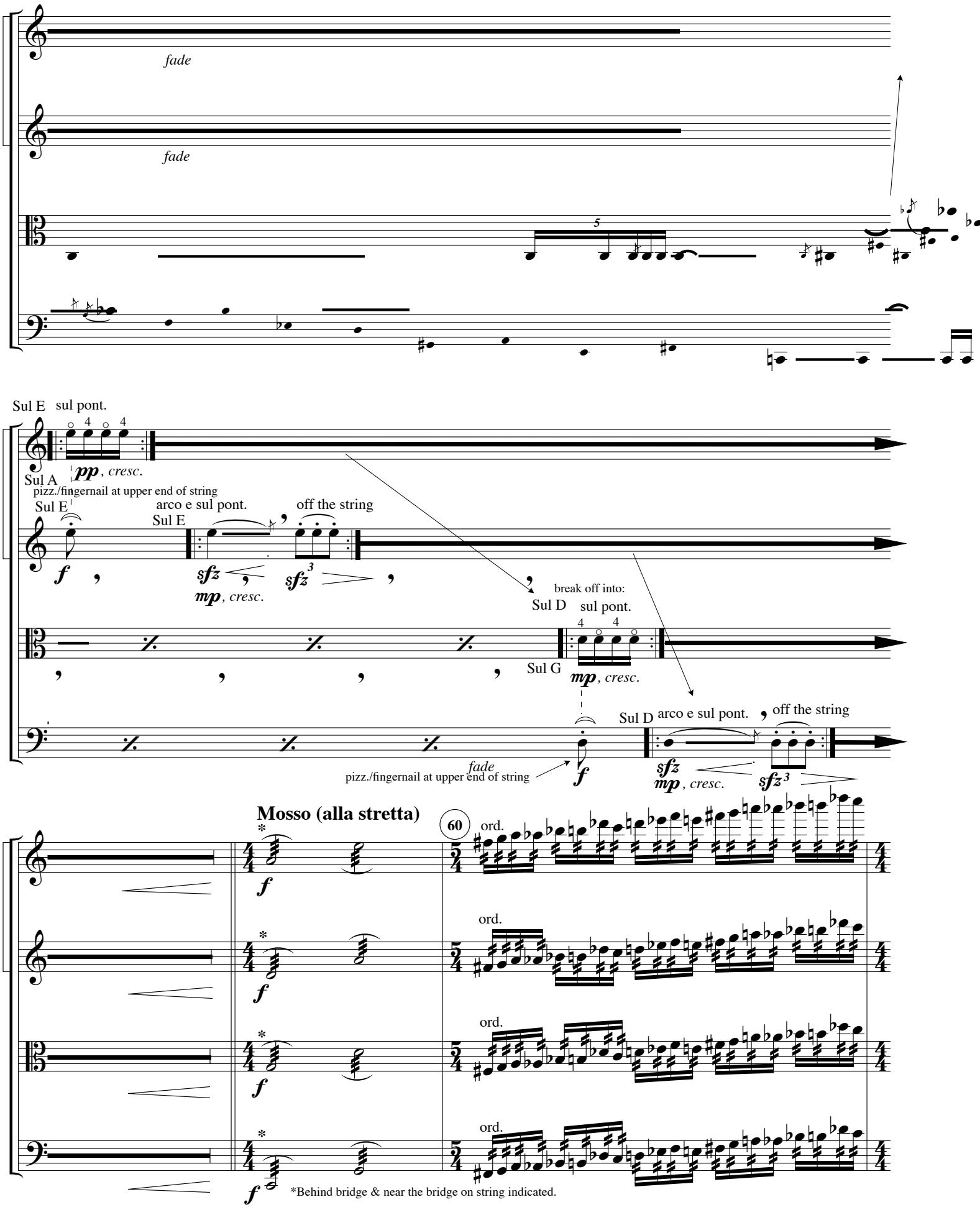

come prima
senza sord.
pizz.
p
senza sord.
pizz.
p
3
pizz.
mp, espr.
senza sord.
mp
senza sord.
sul pont.
non vib.
vib.
sfz mp, espr.

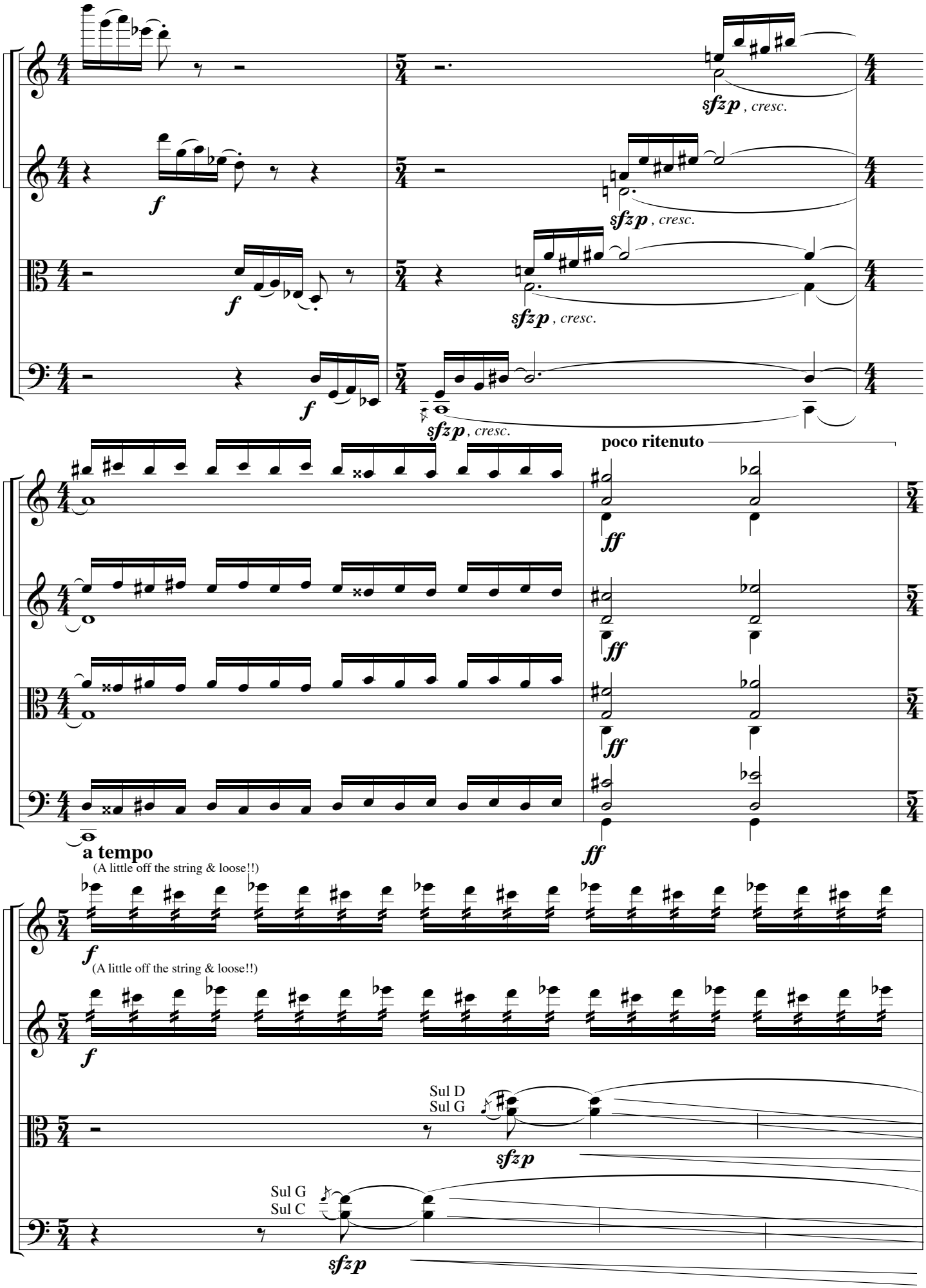
40

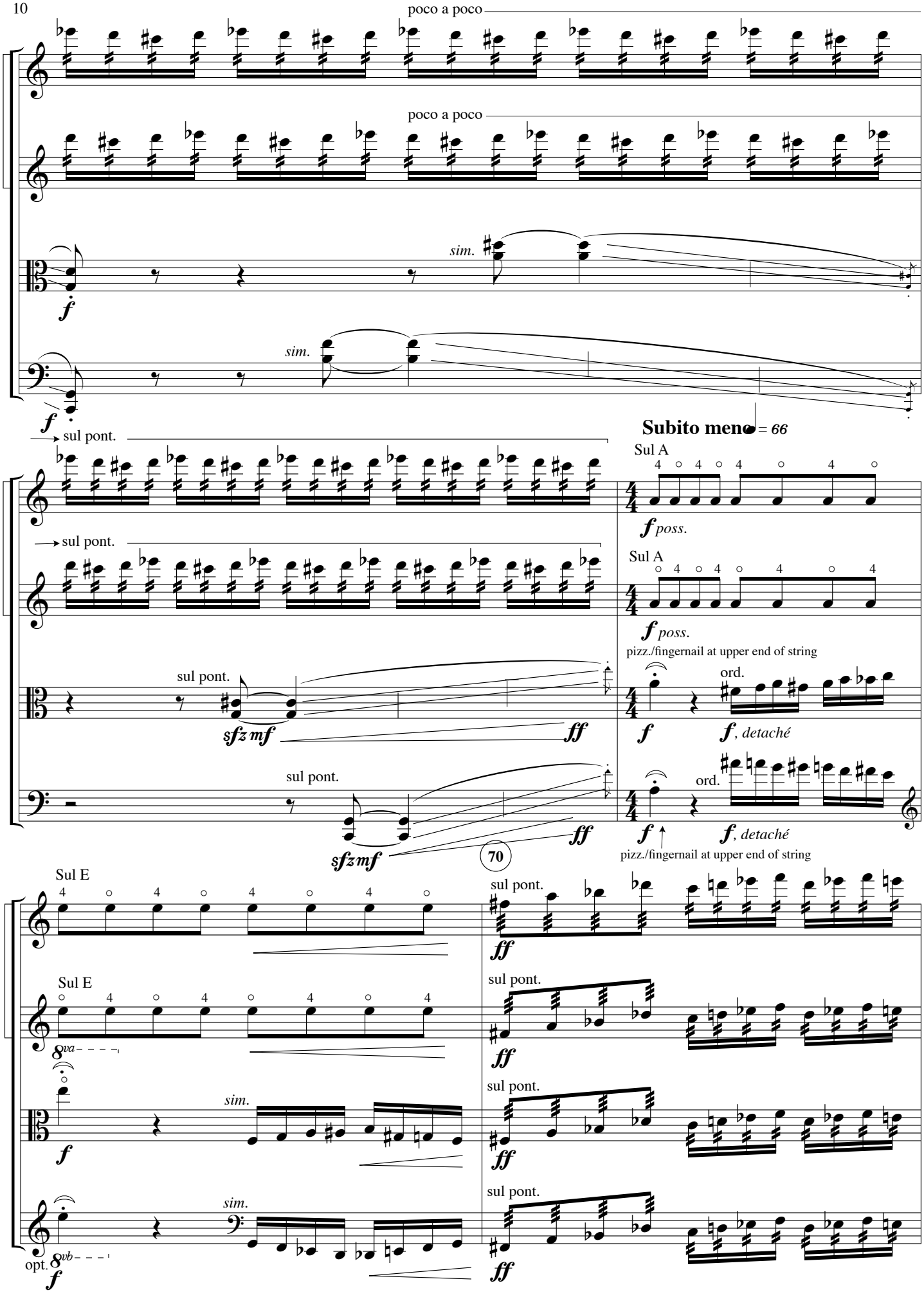
arco e sul pont.
non vib.
mp
vib.
mp
non vib.
non vib.
mp
vib.

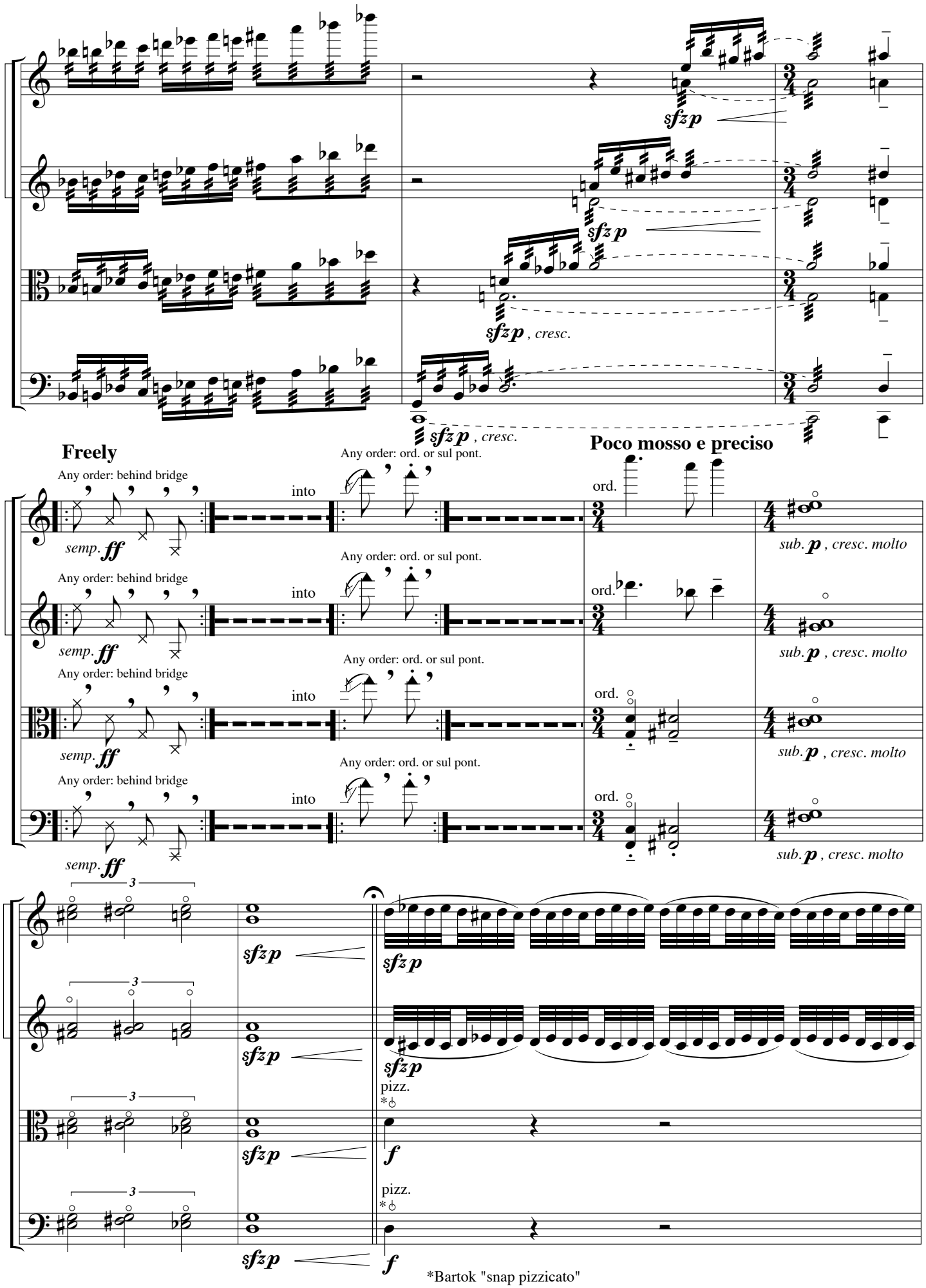
Freely ♩= 60

IMPROVISE: intermittantly & conversationally/Vln. II
Pitches: any order or 8ve; Rhythms: any order
arco
p
pp
IMPROVISE: intermittantly & conversationally/Vln. I
Pitches: any order or 8ve; Rhythms: any order
arco
p
pp
non vib.
Note: keep Vln. I & II coord./ Vla. & Cello but don't try to keep exactly together.
non vib.
(Quasi tempo)
Quasi canon (as if in a conversation; imitate more stylistically than exactly.)
enter any time after Vln. I & II start pizz.
mf, espr.
mf, espr.
5


fade
fade
5
Sul E sul pont.
Sul A
pp, cresc.
pizz./fingernail at upper end of string
Sul E
arco e sul pont.
Sul E
off the string
f
sfz
mp, cresc.
sfz 3
break off into:
Sul D sul pont.
Sul G
mp, cresc.
Sul D arco e sul pont.
off the string
fade
pizz./fingernail at upper end of string
f
sfz
mp, cresc.
sfz 3
Mosso (alla stretta)
60
ord.
f
*Behind bridge & near the bridge on string indicated.


sfzp , cresc.
f
poco ritenuto
ff
a tempo
(A little off the string & loose!!)
Sul D
Sul G
Sul G
Sul C


poco a poco
poco a poco
sim.
sim.
Subito meno = 66
sul pont.
Sul A
poss.
sul pont.
Sul A
poss.
pizz./fingernail at upper end of string
sul pont.
ord.
sfzmf
ff
f
f, detaché
sul pont.
ord.
sfzmf
ff
f
f, detaché
pizz./fingernail at upper end of string
70
Sul E
sul pont.
ff
Sul E
sul pont.
ff
8va
sim.
sul pont.
f
ff
sim.
sul pont.
opt. 8vb
f
ff


sfzp
sfzp
sfzp , cresc.
sfzp , cresc.
Freely
Poco mosso e preciso
Any order: behind bridge
Any order: ord. or sul pont.
into
semp. ff
ord.
sub. p , cresc. molto
3
sfzp
pizz.
f
*Bartok "snap pizzicato"

80

f

f

p

p

f

f

arco

arco

f

sfzp

f

sfzp

f

Freely

Sul tasto (opt. col legno tratto)

opt.

pp

Sul tasto (opt. col legno tratto)

opt.

pp

Sul tasto (opt. col legno tratto)

pp

a piacere*

slow gliss.

mf

trem. pizz.**

slow gliss.

come prima

pizz.

p

pizz.

p

mp, *espr.*

*Touch string lightly as indicated; hold hand in same position while performing slow descending gliss.; irregular articulations of various harmonic modes should produce "seagull" effect.

**Bi-tone gliss.- stop string as indicated/l.h. and "pizz. trem." with two fingers of r.h. on either side of stopping finger and slowly gliss.

p

p

3

pizz.

mp

90

arco

f

arco

f

arco

sfzp

pizz.

arco

sfz mf

ff

ord.

sfzp

pizz.

arco

sfz mf

ff

f

f, detaché

f poss.

f poss.

f

f, detaché

8va

f poss.

pizz.

f

pizz.

f

f poss.

pizz.

f

pizz.

f

come retro

Any order: ord. or sul pont.

a tempo ♩ = 76

sul pont.

sfzp

sub. p, molto cresc.

ord.

sub. mf, cresc.

sul pont.

sfzp

sub. p, molto cresc.

ord.

sub. mf, cresc.

sul pont.

sfzp, cresc.

sub. p, molto cresc.

ord.

sub. mf, cresc.

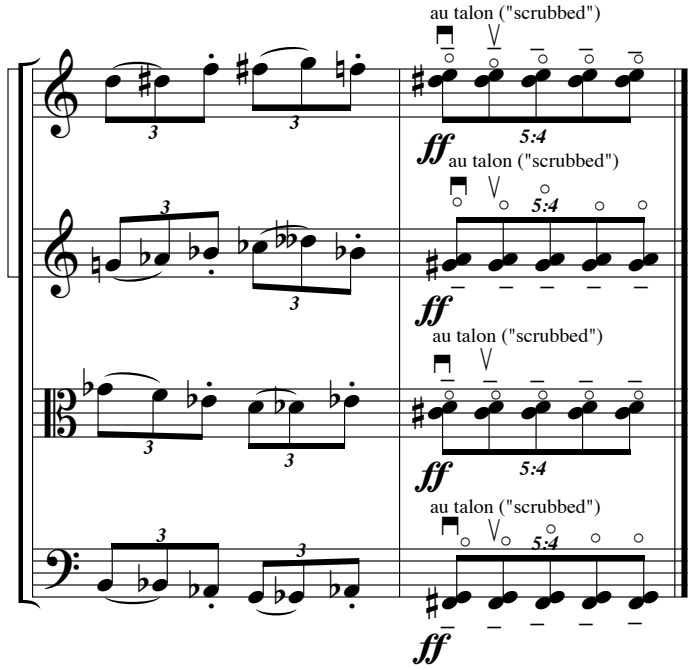
sul pont.

sfzp, cresc.

sub. p, molto cresc.

ord.

sub. mf, cresc.

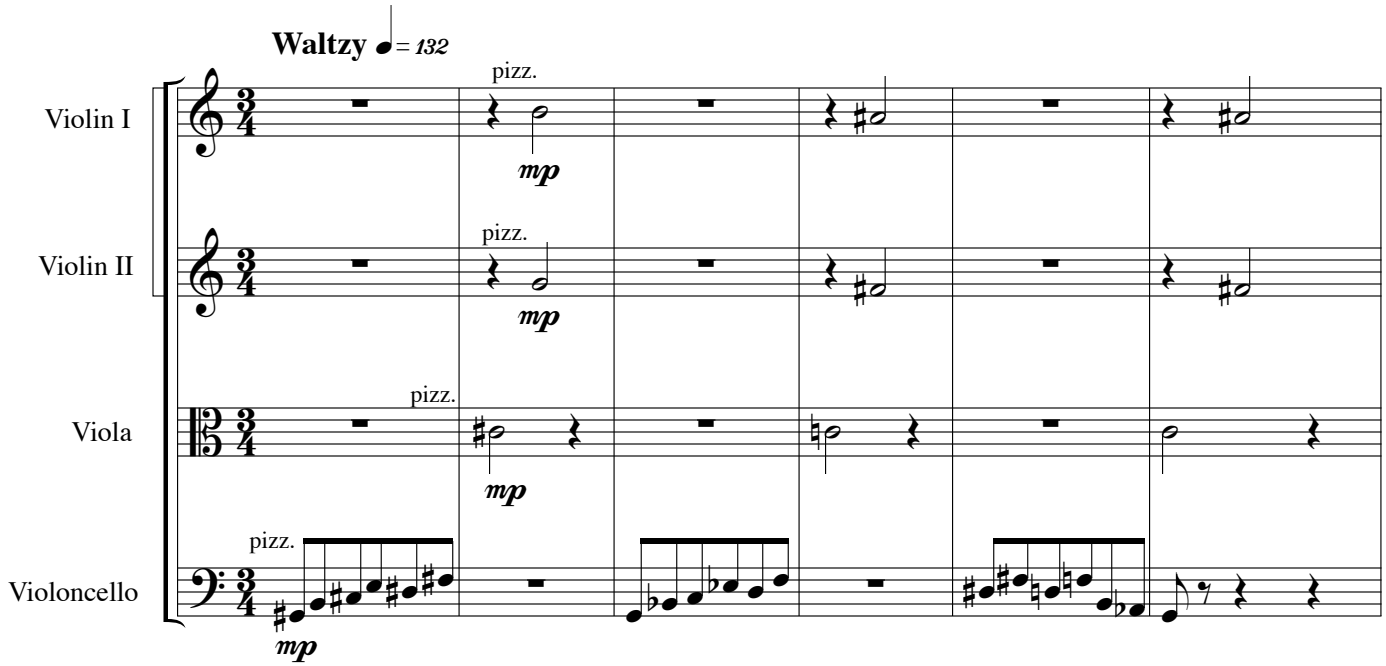


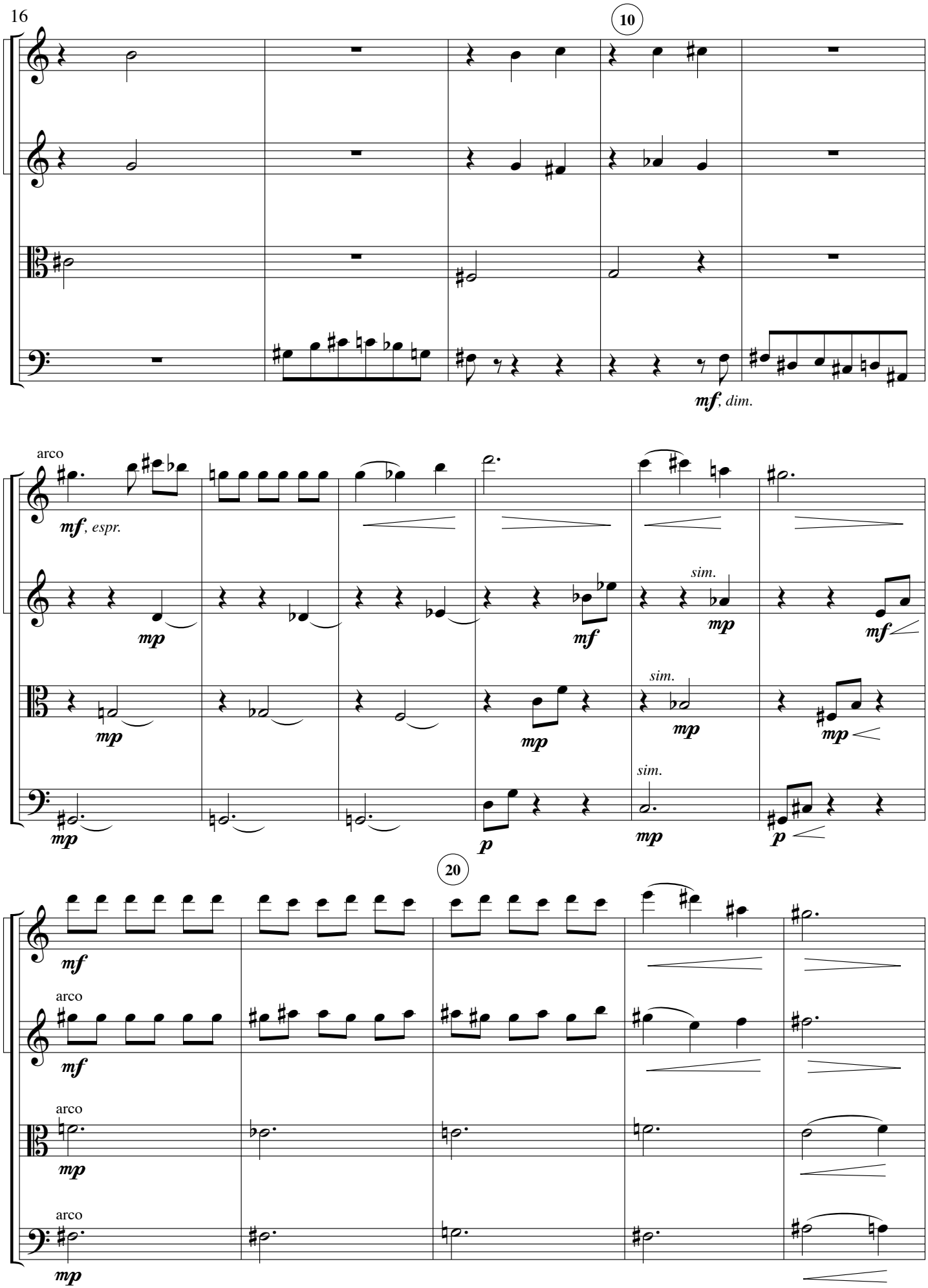
2/23/00

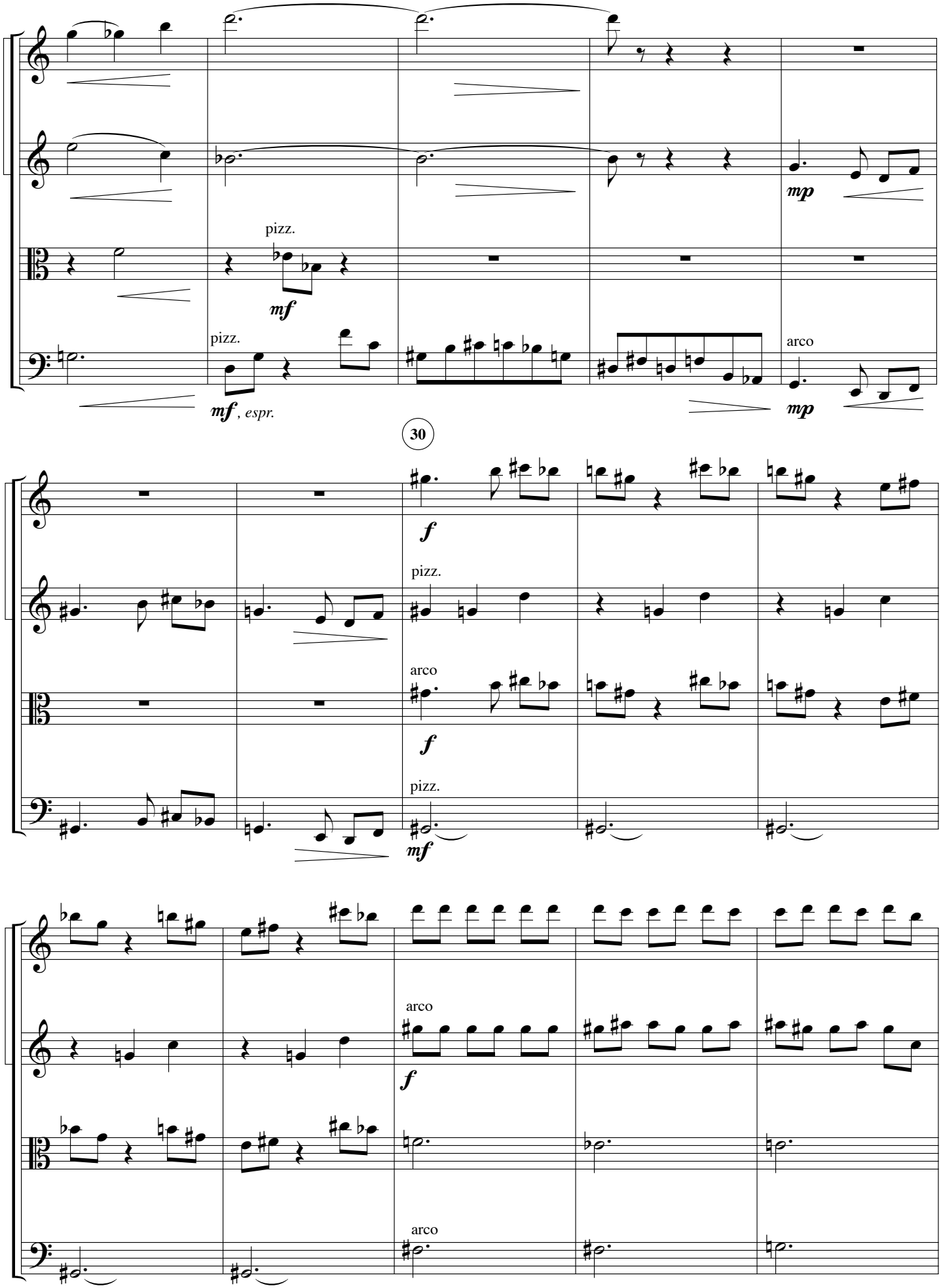
The Dance of Life

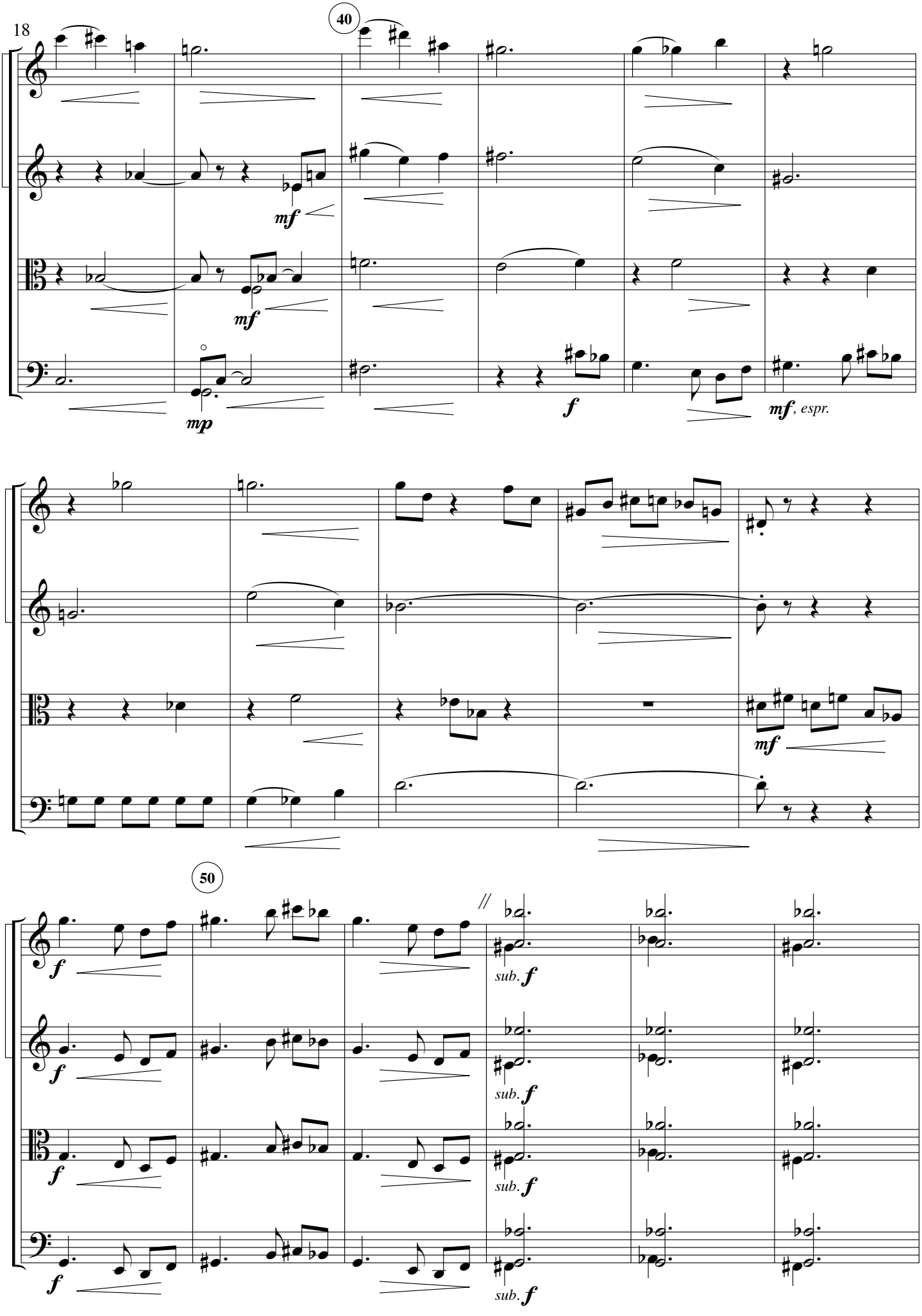
1900

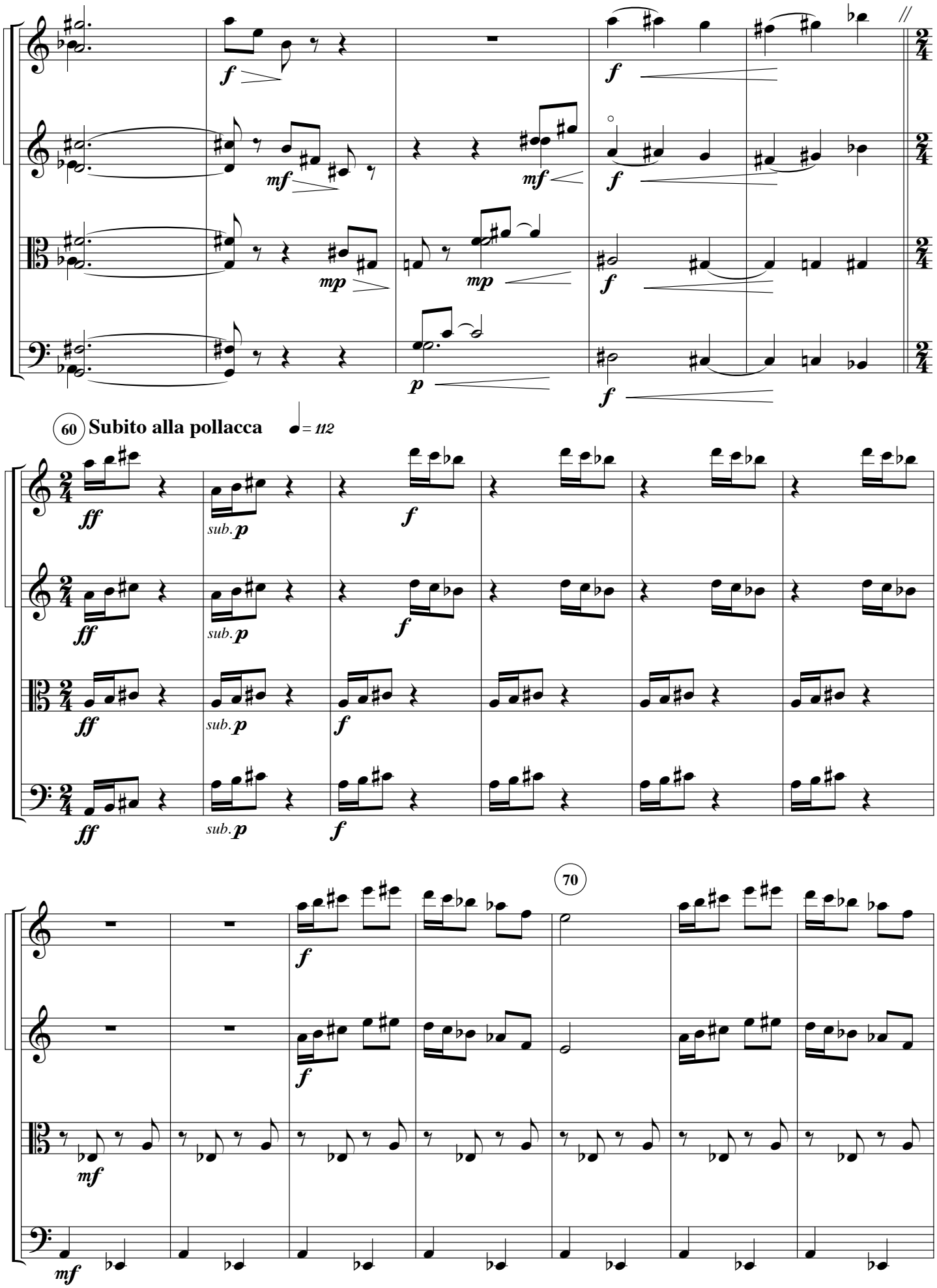
"I do not paint what I see but what I saw."

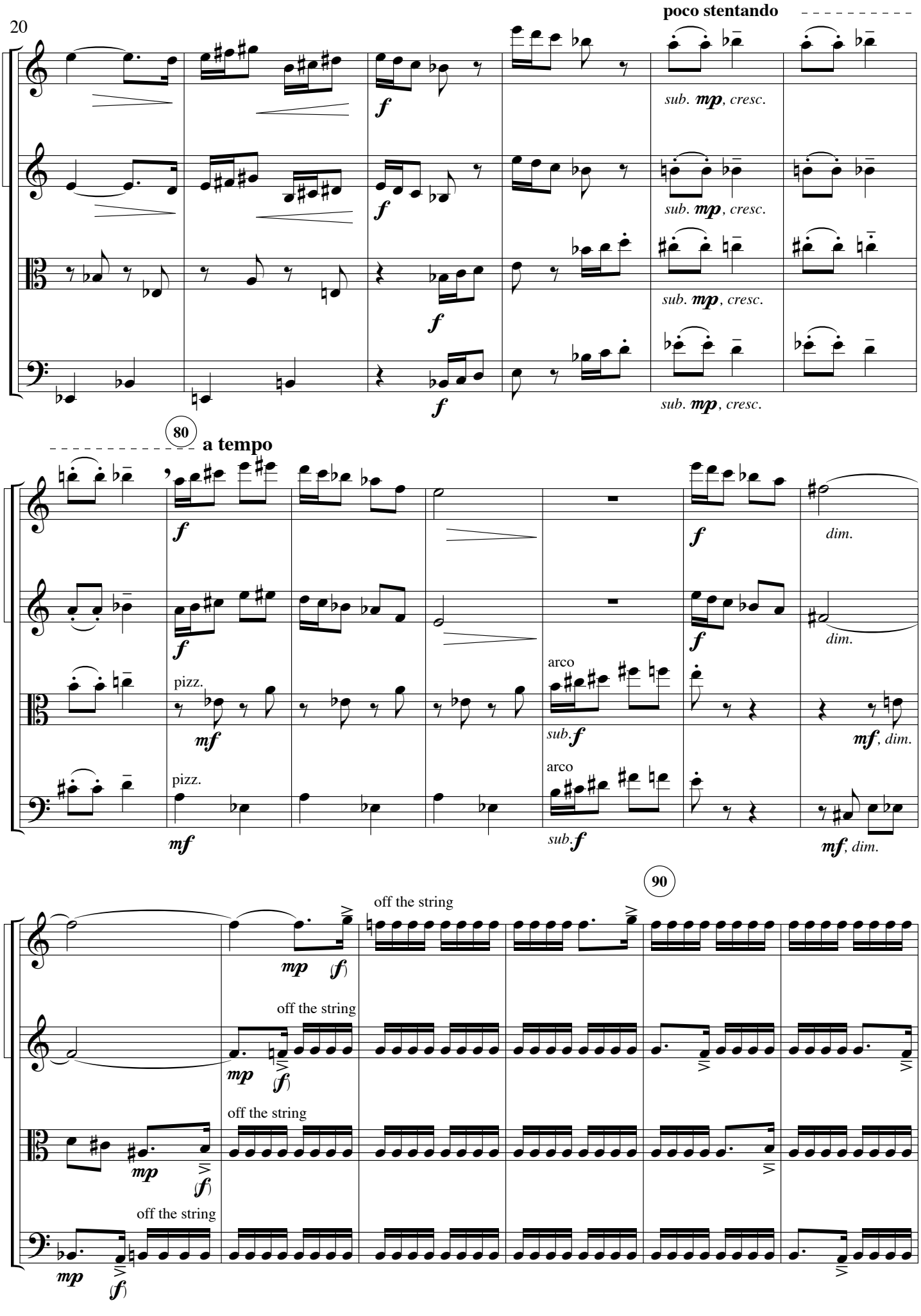


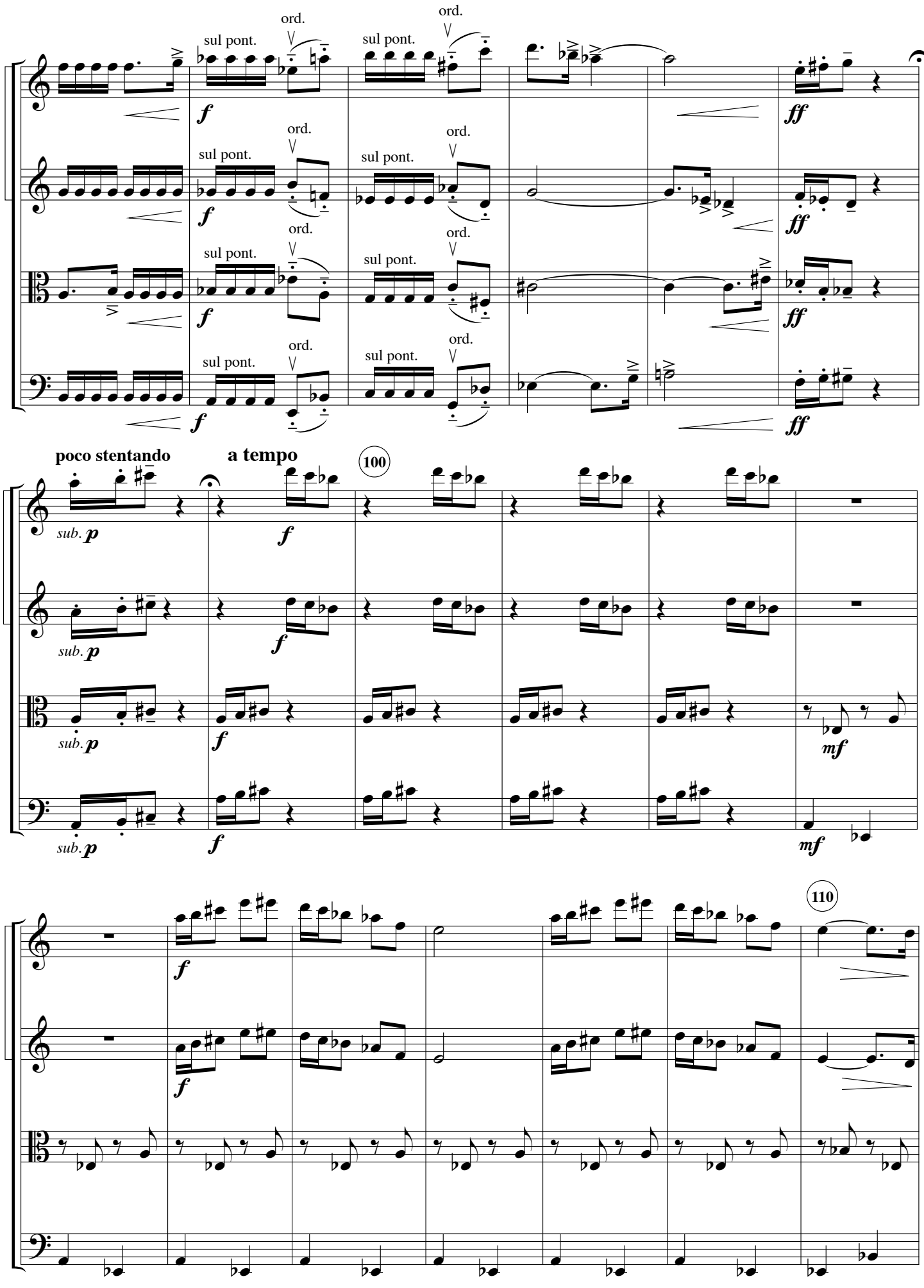

10
mf, dim.
arco
mf, espr.
mp
mf
sim.
mp
mf
sim.
mp
mp
sim.
mp
mp
p
mp
p
20
mf
arco
mf
arco
mp
arco
mp

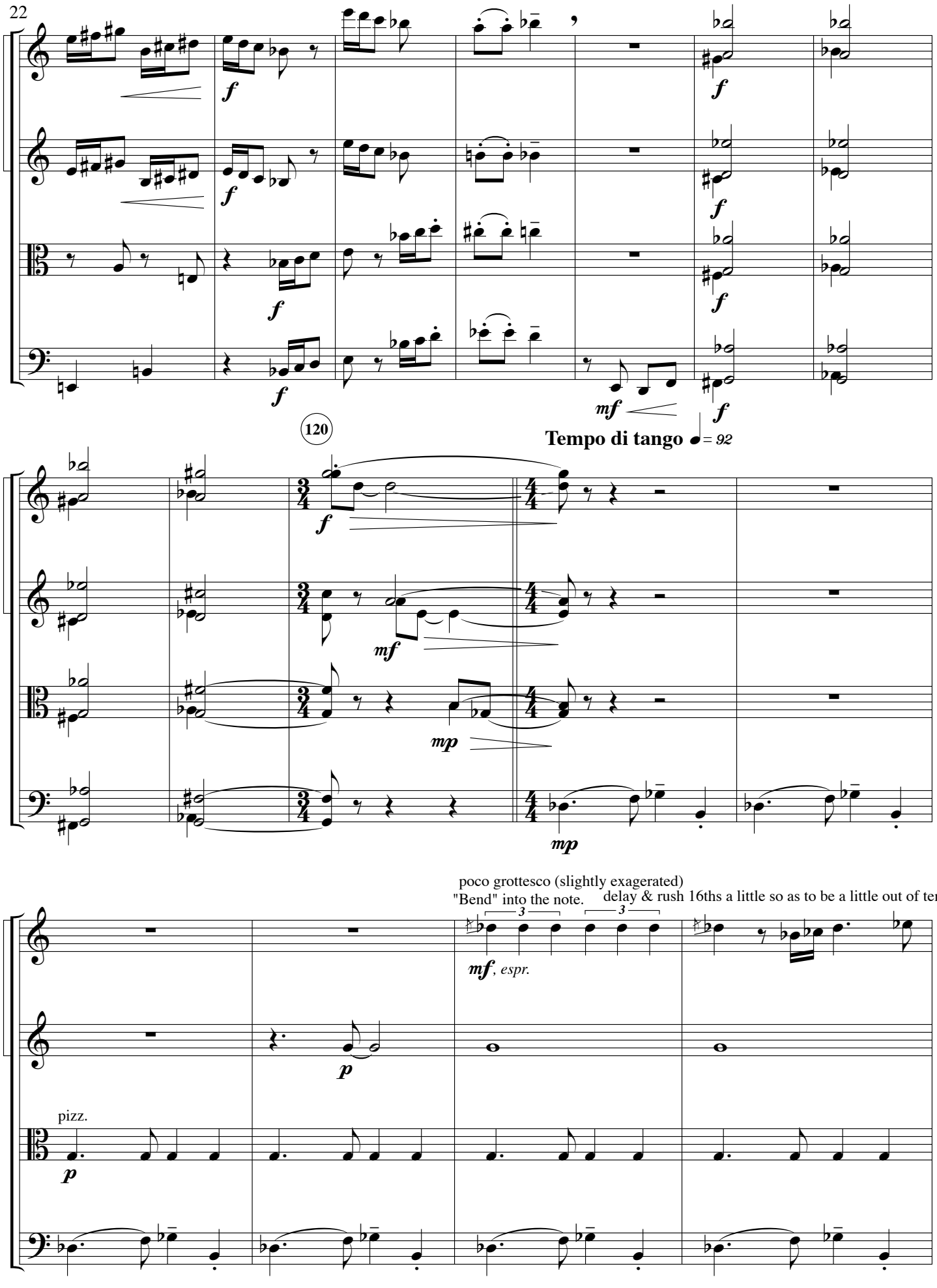

pizz.
mf
pizz.
mf, espr.
mp
arco
mp
30
f
pizz.
arco
f
pizz.
mf
arco
f
arco

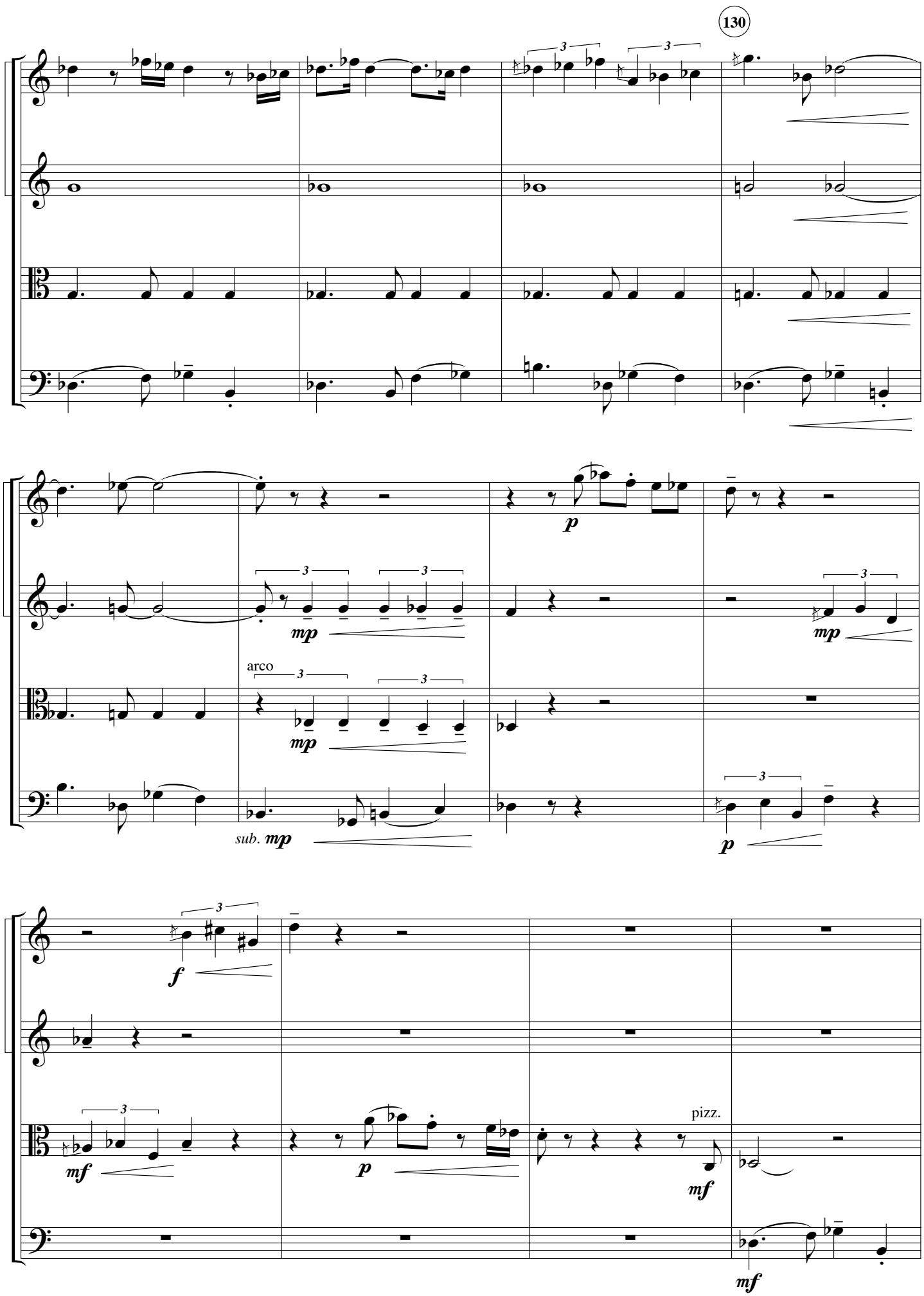

40
mf
mf
mp
f
mf, espr.
mf
50
f
f
f
f
sub. f
sub. f
sub. f
sub. f

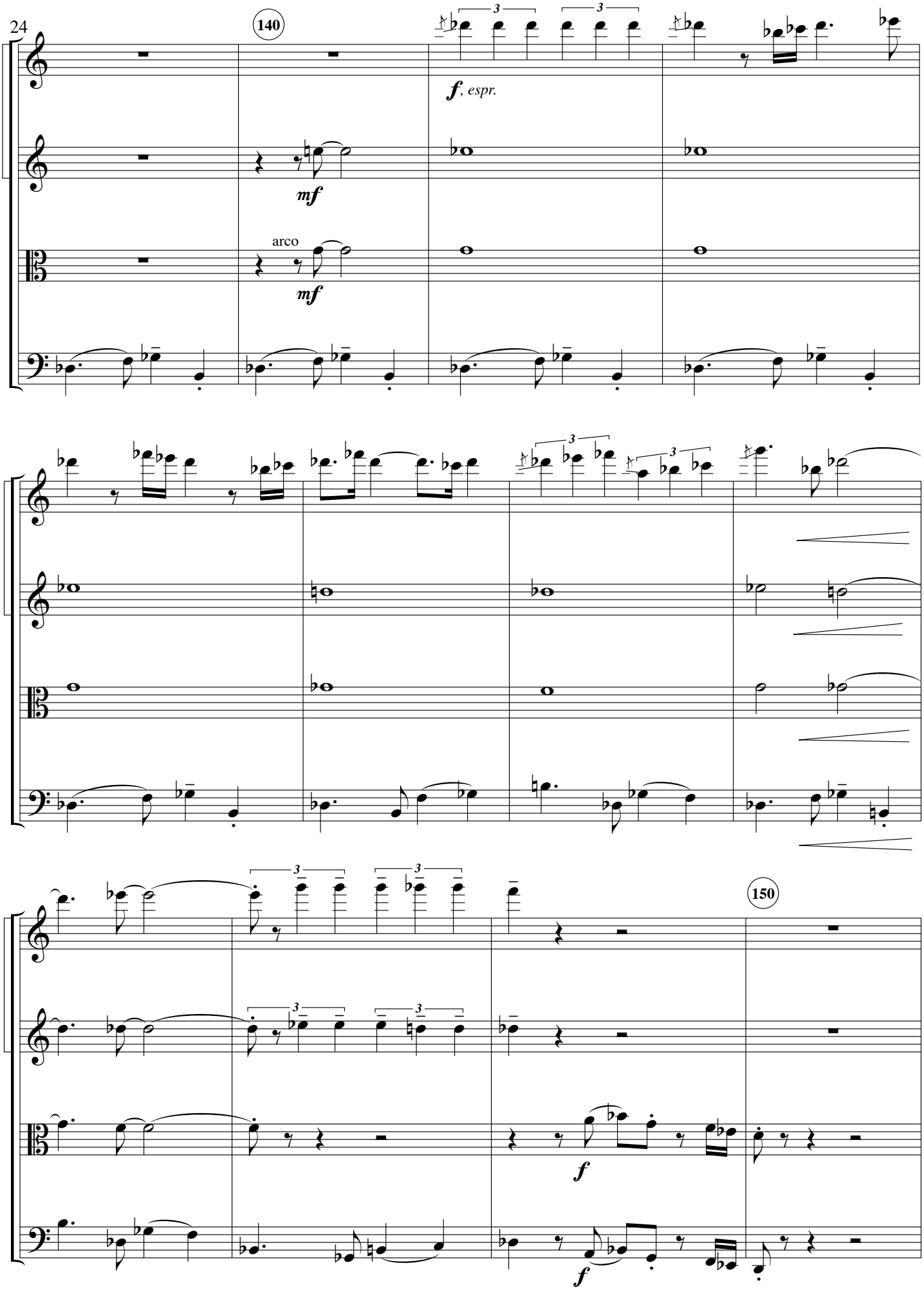

60
Subito alla pollacca
= 112
70

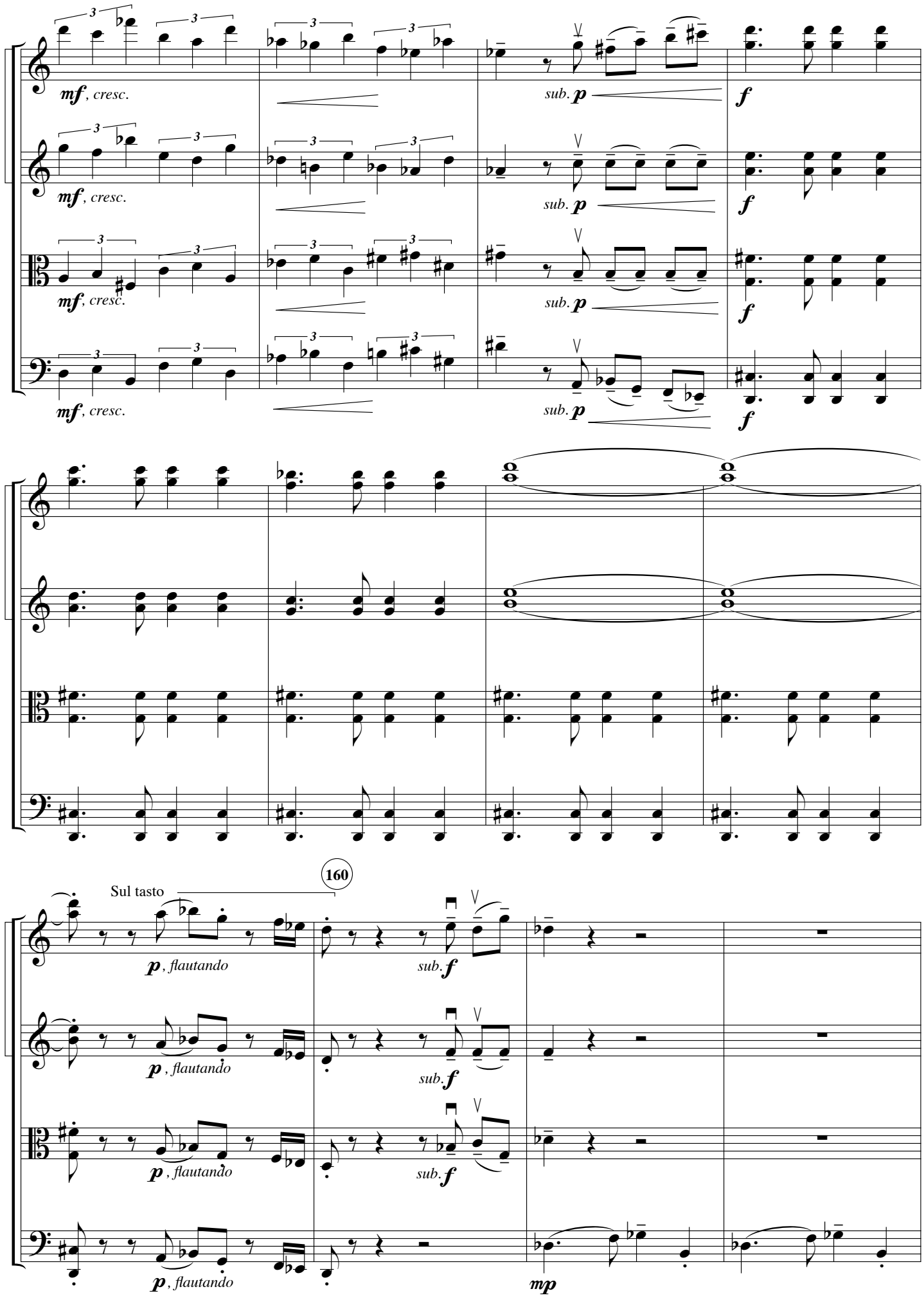

poco stentando
sub. mp, cresc.
sub. mp, cresc.
sub. mp, cresc.
sub. mp, cresc.
80
a tempo
dim.
dim.
pizz.
arco
mf, dim.
pizz.
arco
mf, dim.
90
off the string
off the string
off the string
off the string

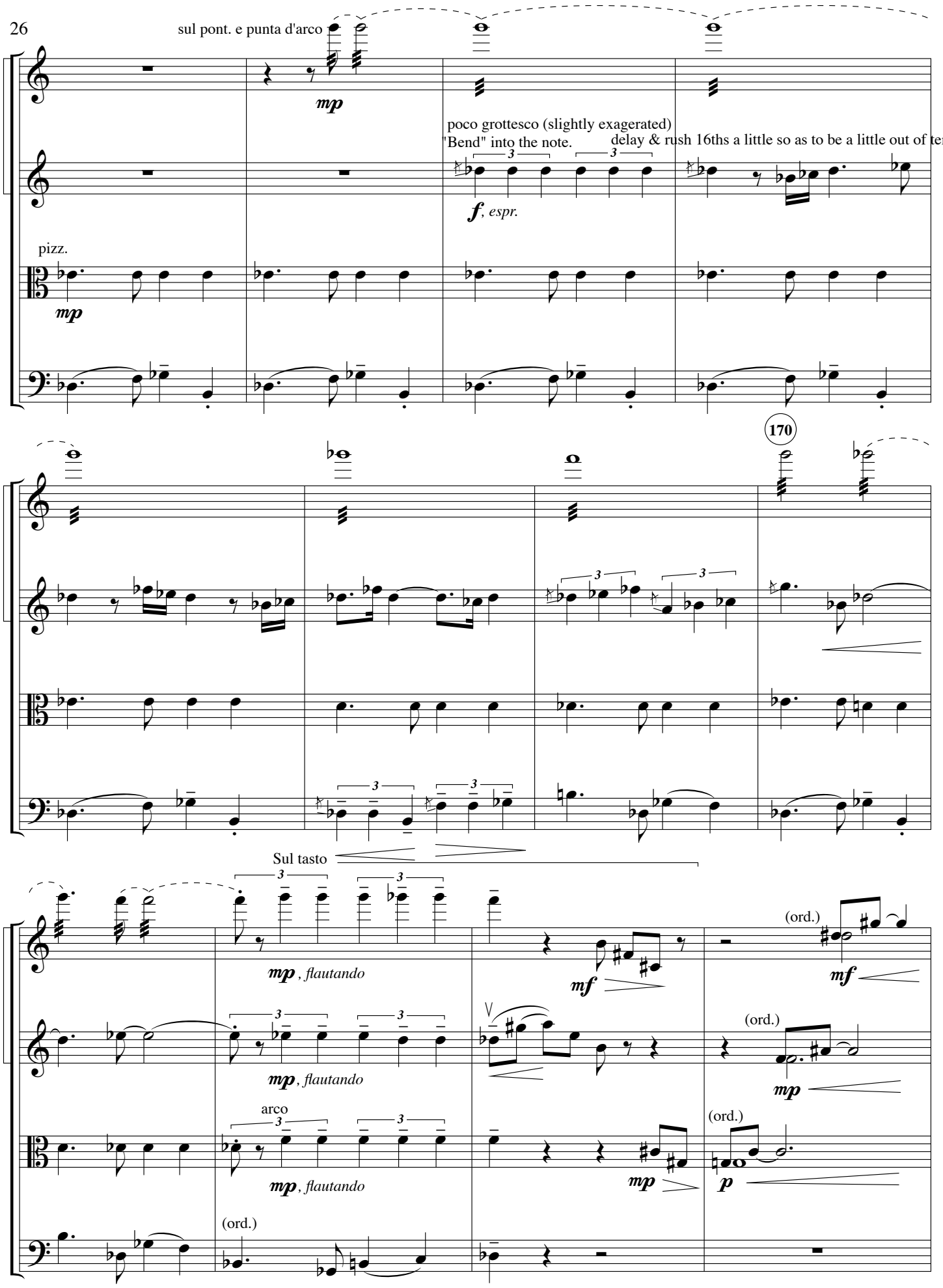

sul pont.
ord.
f
ff
poco stentando
a tempo
100
sub. p
mf
110


120
Tempo di tango ♩= 92
poco grottesco (slightly exagerated)
"Bend" into the note.
delay & rush 16ths a little so as to be a little out of tempo
pizz.


130
arco
pizz.

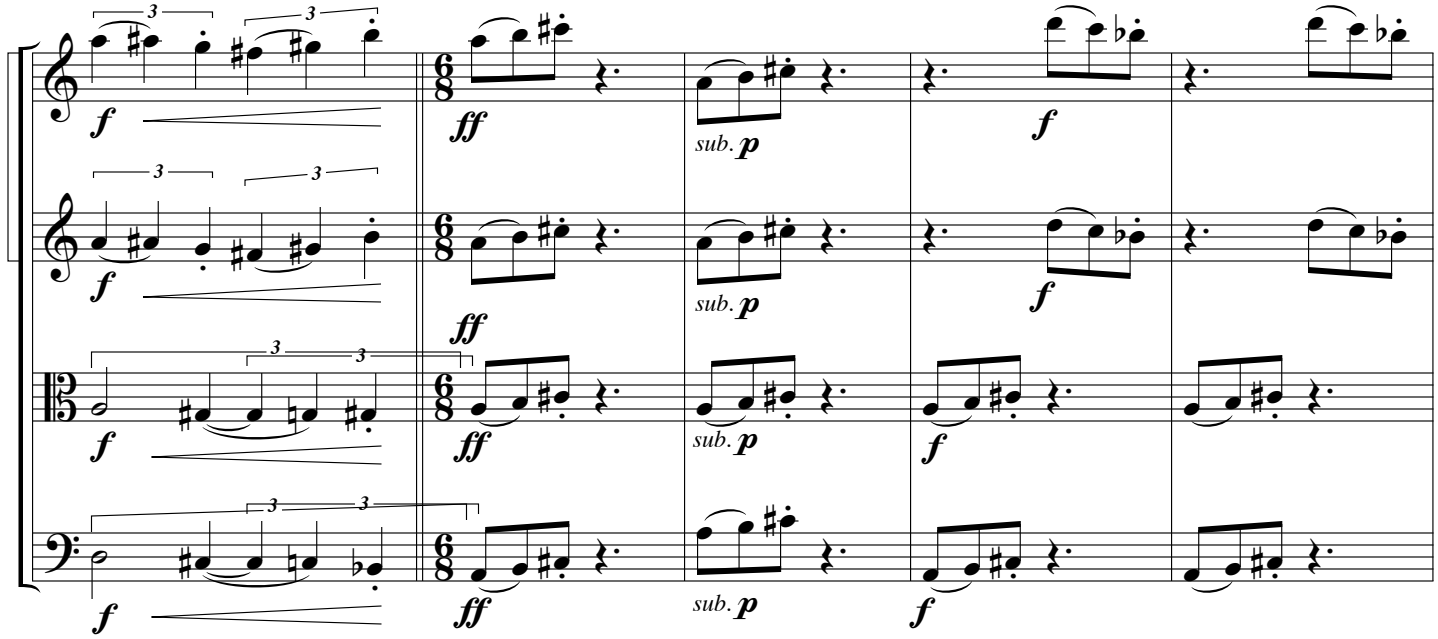

140
f, espr.
mf
arco
mf
150
f
f


mf, cresc.
sub. p
f
160
Sul tasto
p, flautando
sub. f
mp

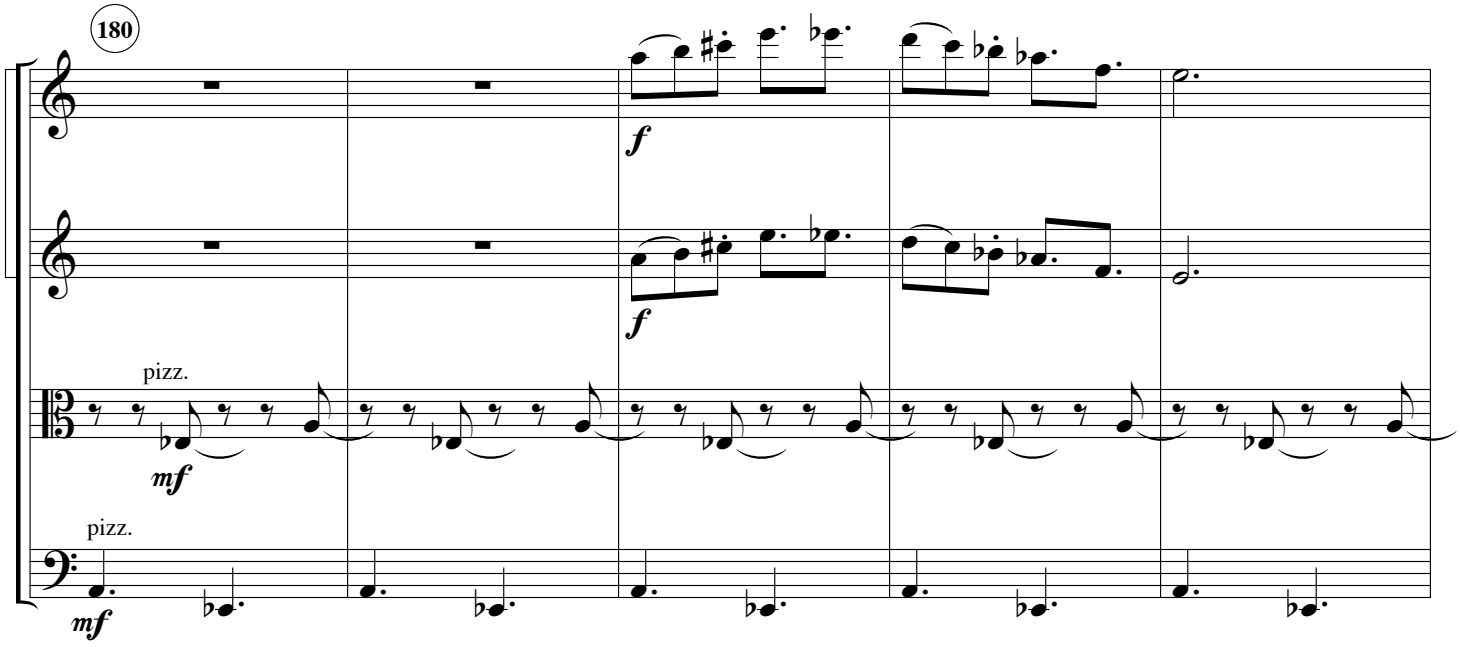

sul pont. e punta d'arco
mp
poco grottesco (slightly exagerated)
"Bend" into the note.
delay & rush 16ths a little so as to be a little out of tempo
f, espr.
pizz.
mp
170
Sul tasto
mp, flautando
mf
(ord.)
mf
mp, flautando
(ord.)
mp
arco
mp, flautando
mp
(ord.)
p
(ord.)

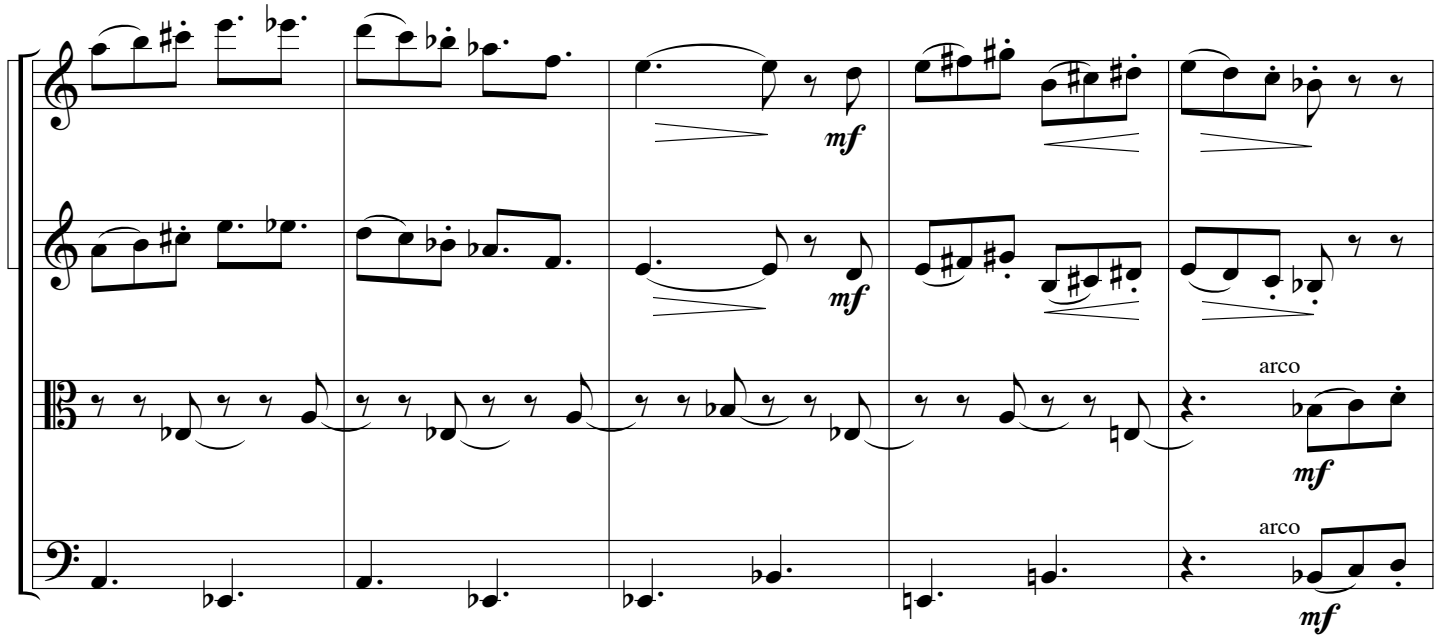
stentando

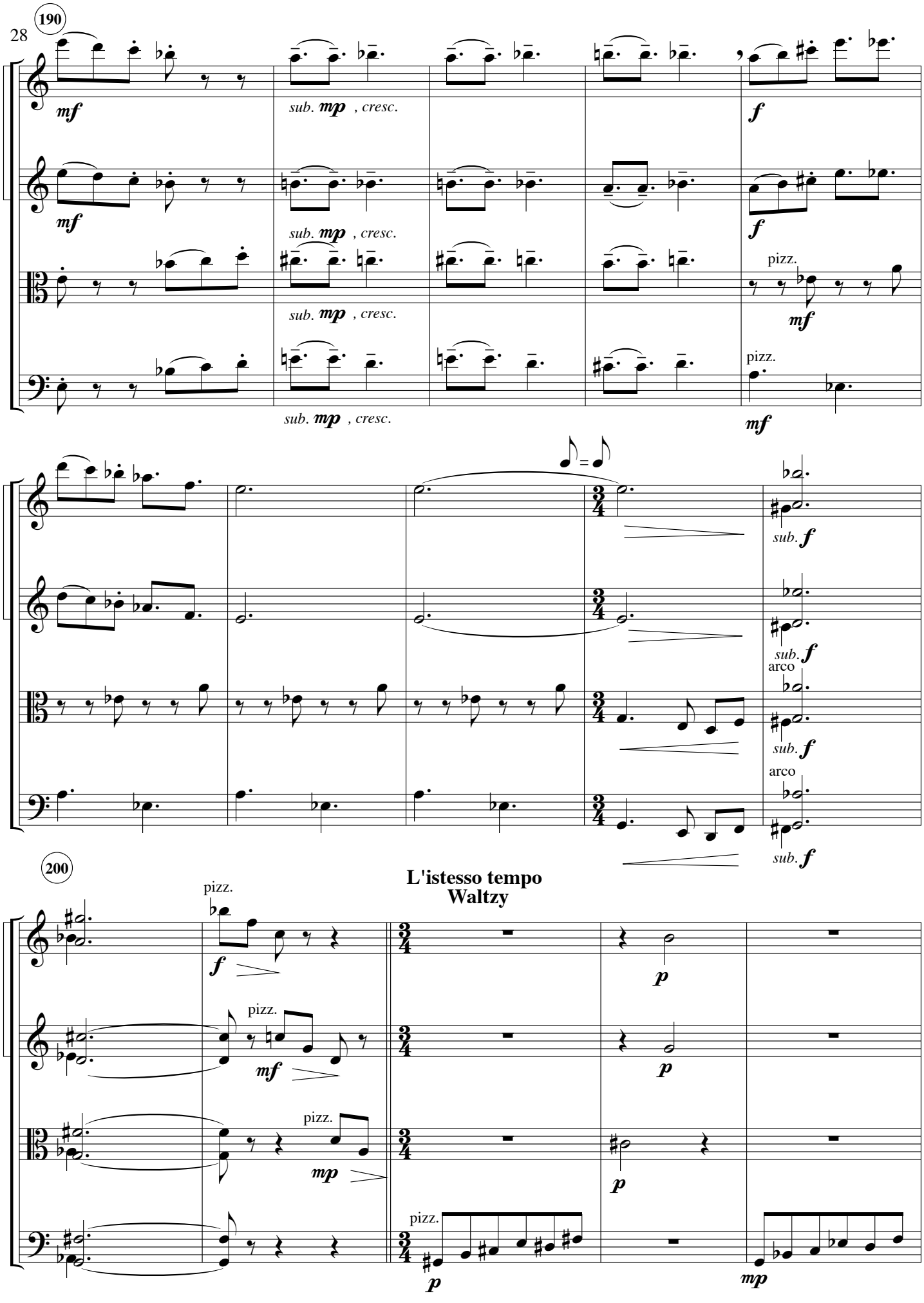
Gigue ♩. = 112

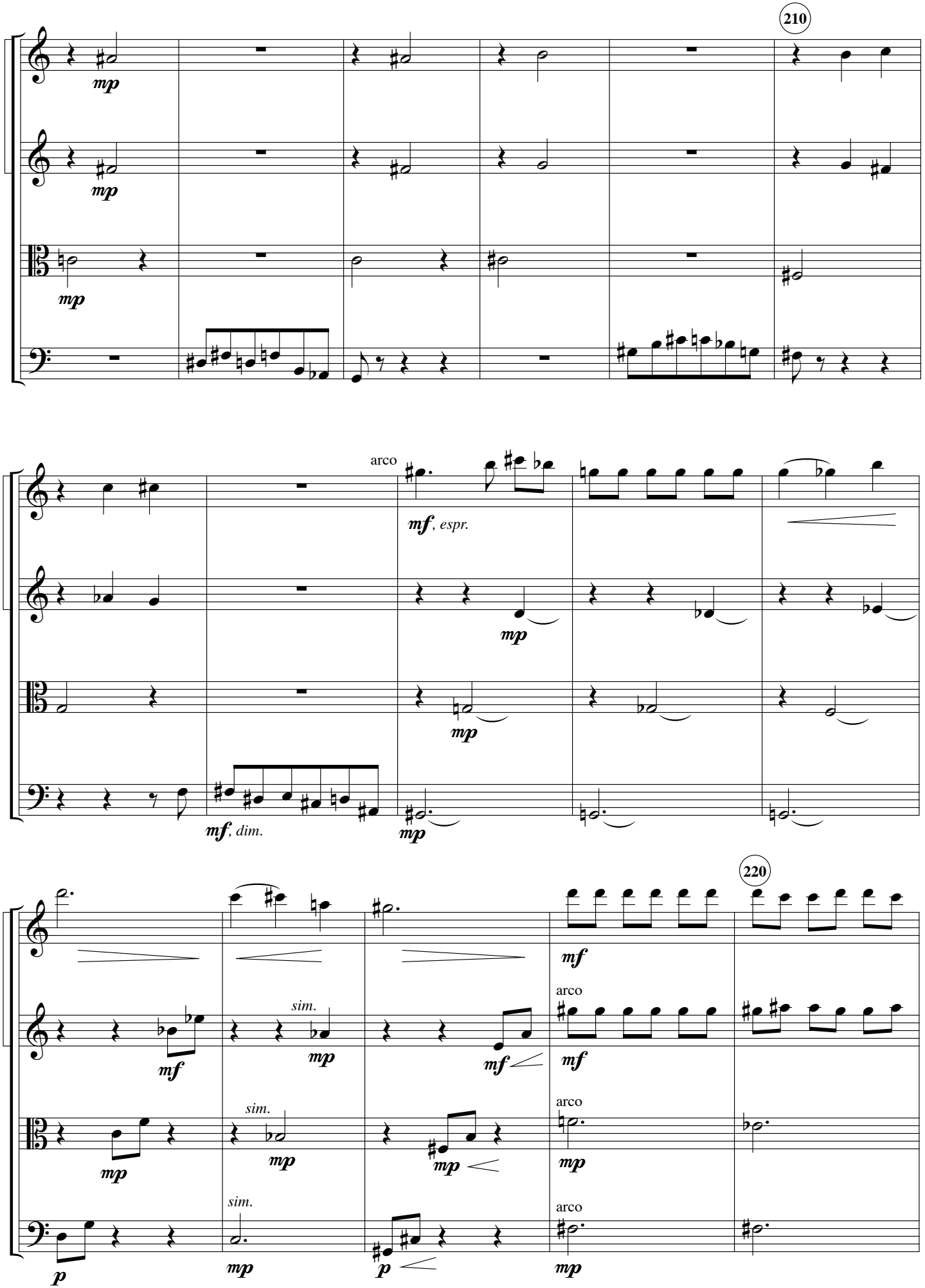


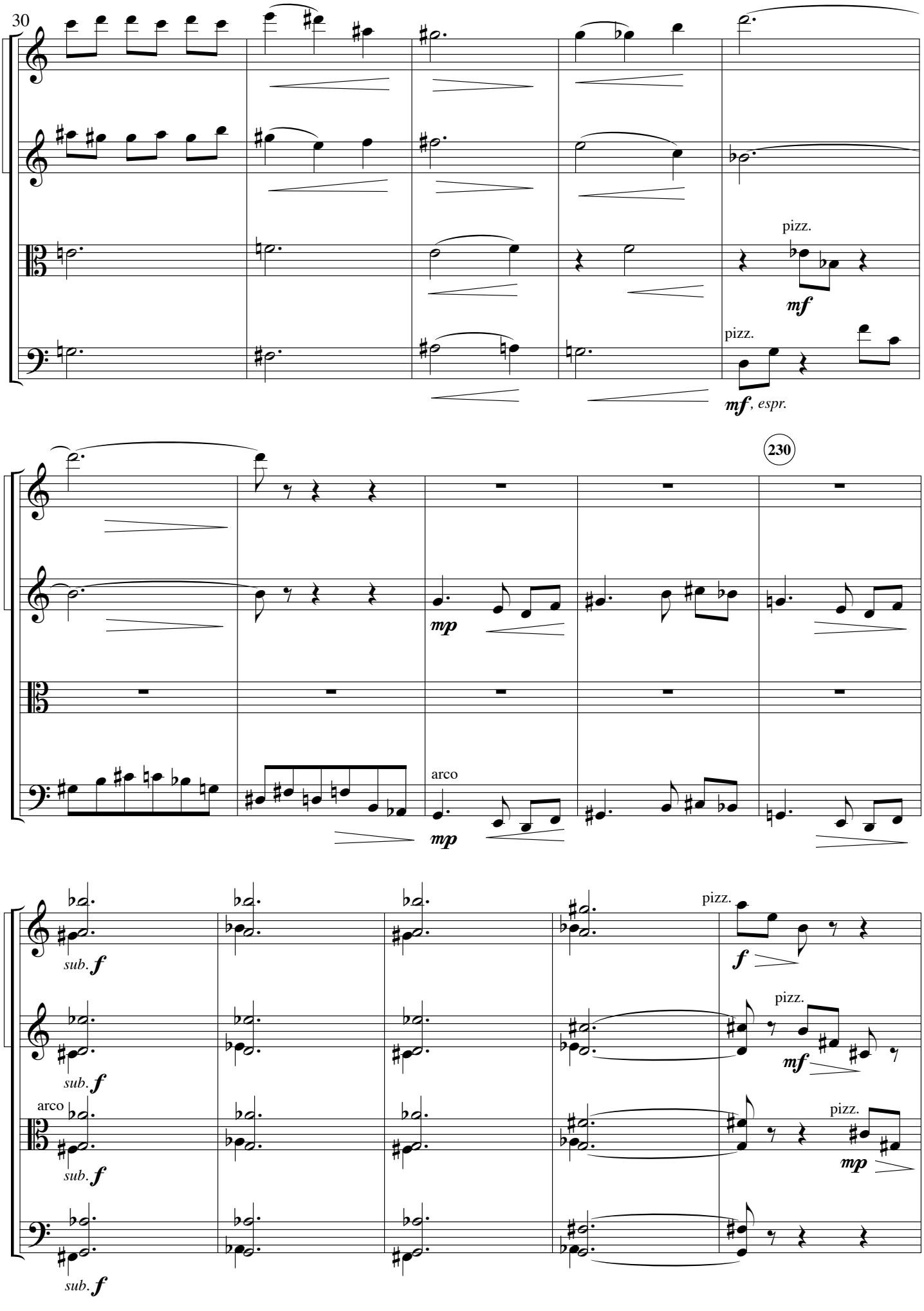
180

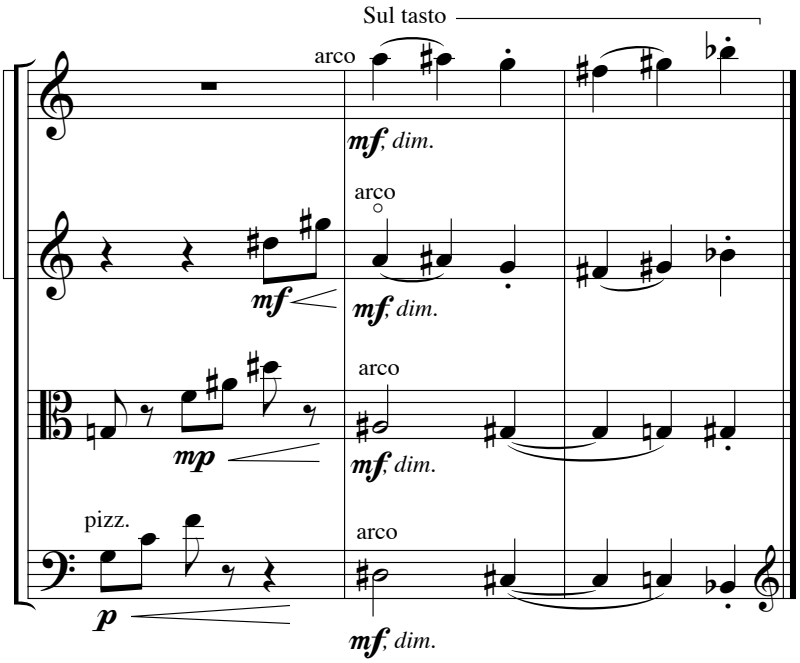





190
mf
sub. mp , cresc.
f
pizz.
200
L'istesso tempo
Waltzy
arco
sub. f
p
mp


210
mp
mp
mp
arco
mf, espr.
mp
mp
mf, dim.
mp
220
mf
arco
mf
sim.
mp
mf
mf
arco
sim.
mp
mp
mp
mp
arco
sim.
p
mp
p
mp
arco

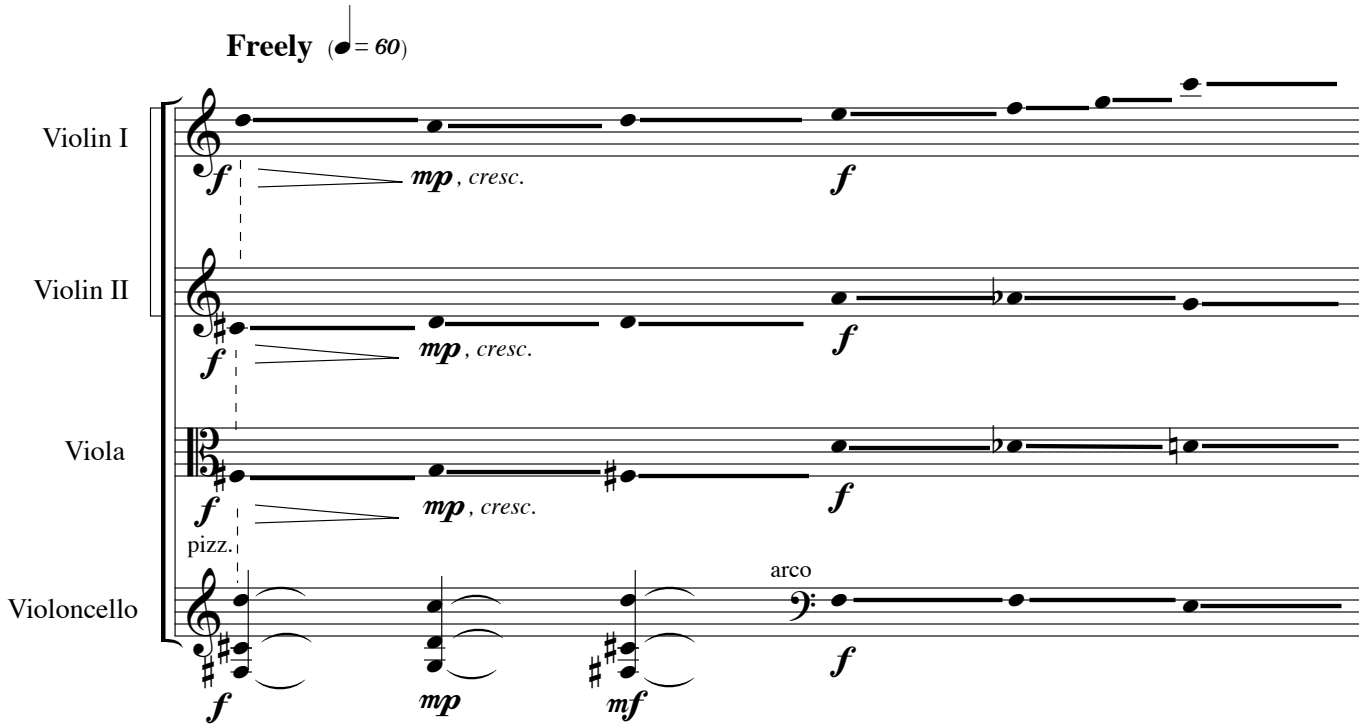

30
pizz.
mf
pizz.
mf, espr.
230
mp
arco
mp
sub. f
sub. f
arco
sub. f
sub. f
pizz.
f
pizz.
mf
pizz.
mp

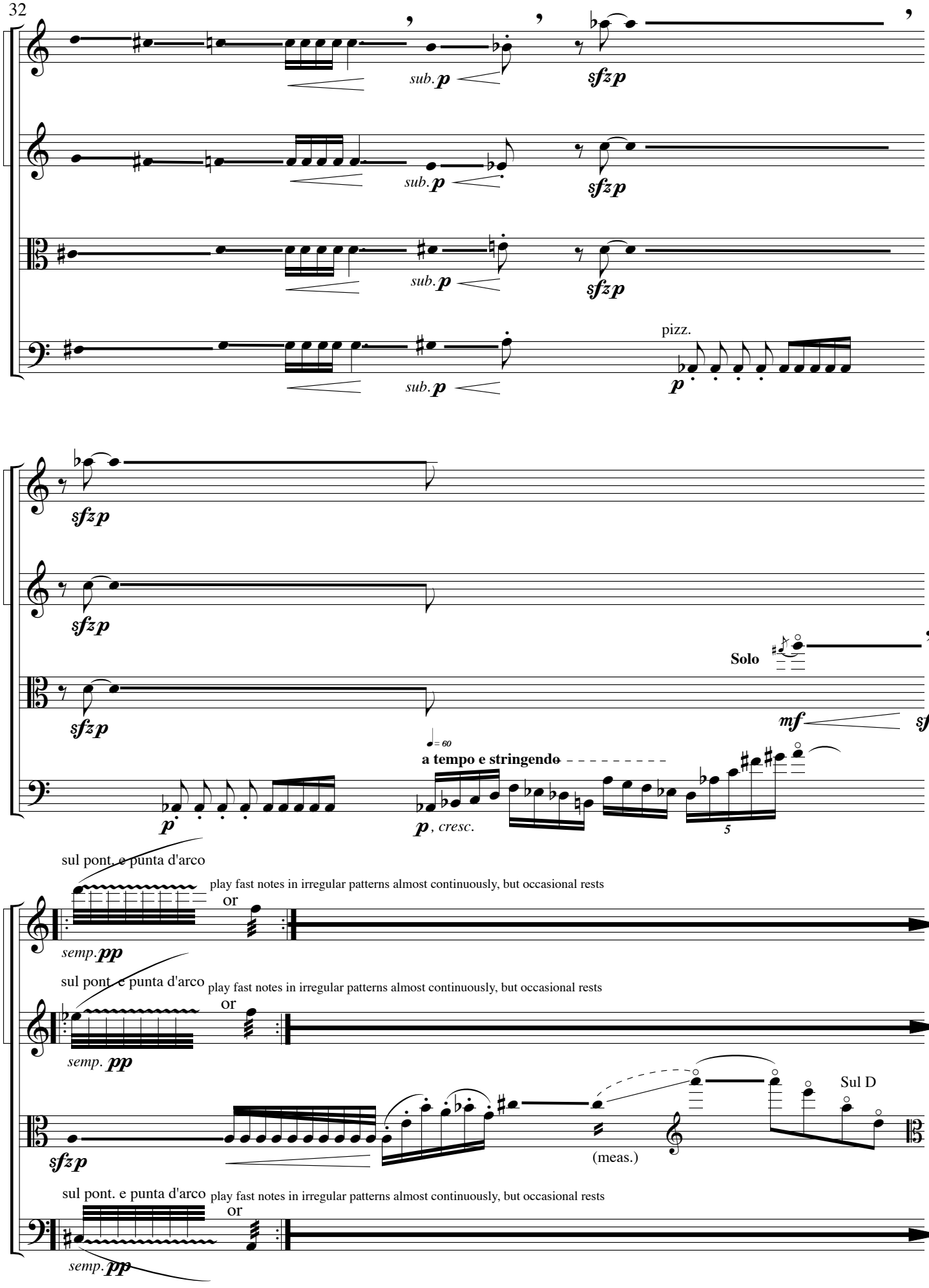


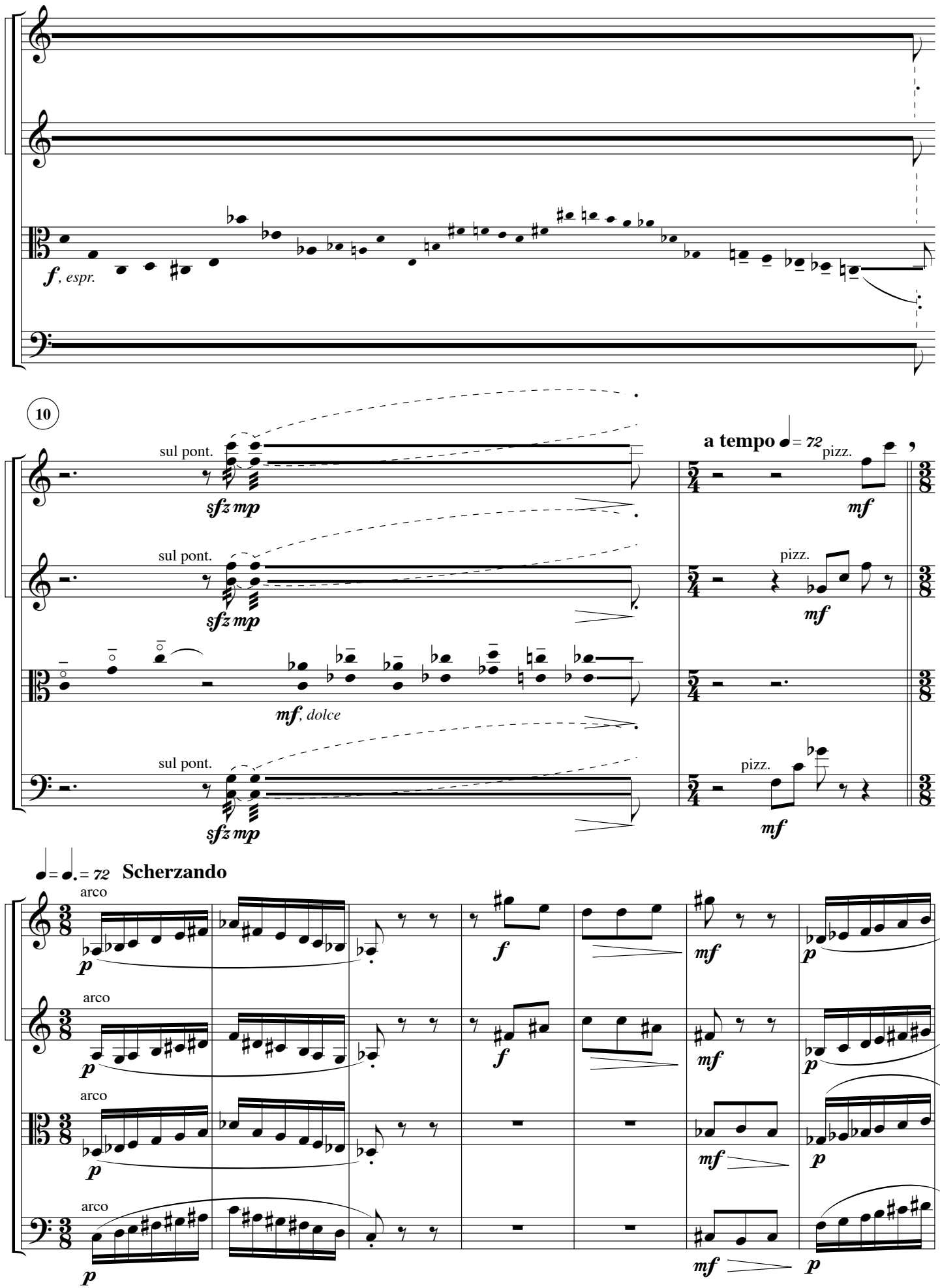
Melancoly

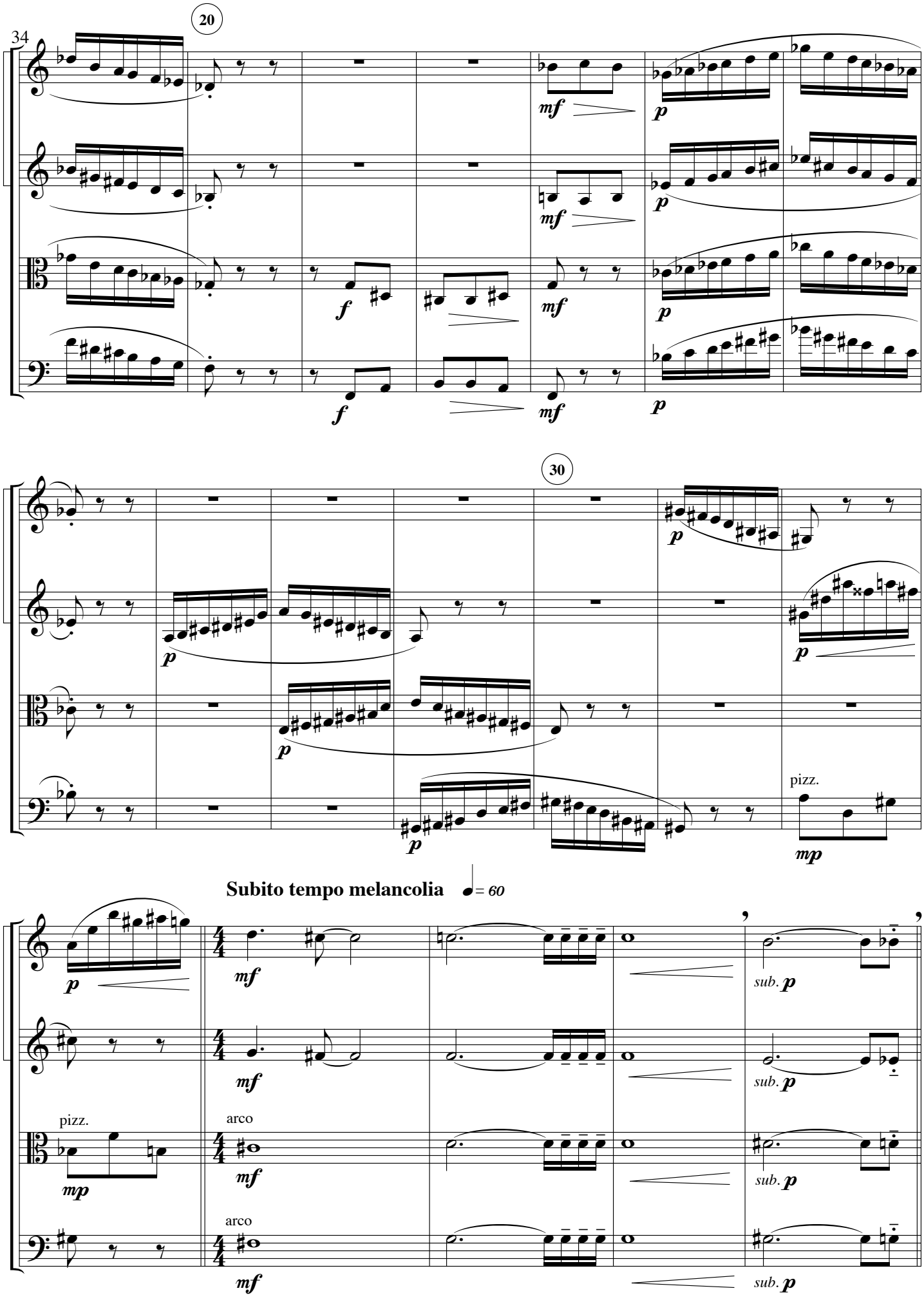
1892

"The fact is that at different times you see with different eyes . . . .
You must paint it as it appeared when the motif seized you."




sub. p
sfzp
pizz.
p
Solo
mf
sfz
= 60
a tempo e stringendo
p, cresc.
5
sul pont. e punta d'arco
play fast notes in irregular patterns almost continuously, but occasional rests
or
semp. pp
Sul D
(meas.)


f, espr.
10
sul pont.
sfz mp
a tempo ♩ = 72
pizz.
mf
mf, dolce
♩ = ♩. = 72
Scherzando
arco
p
f
mf


20
mf
p
f
30
pizz.
mp
Subito tempo melancolia
= 60
arco
sub.

Freely

IMPROVISE: any order.

p – mp

sfz p

sfz p

mf, espr.

Improvisatory-like; relate to idea from first movement & feel free to embroider

fade

fade

fade

fade

40 **Subito scherzando** ♩. = 72

sul pont.

p

p

p

p

Subito tempo melancolia ♩ = 60

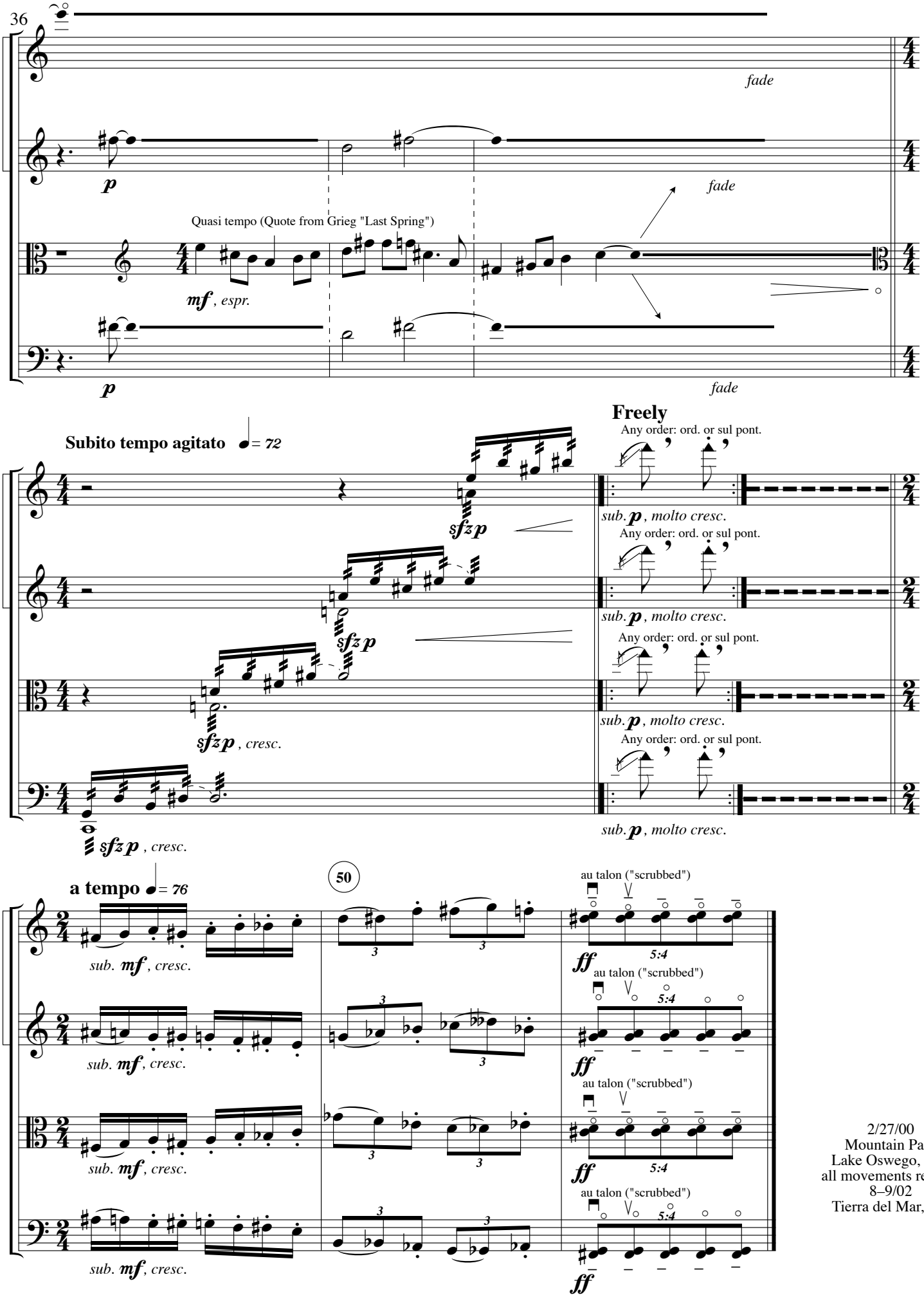
mf, espr.

p

mf, espr.

mf, espr.

mf, espr.



2/27/00
Mountain Park
Lake Oswego, OR;
all movements revised
8–9/02
Tierra del Mar, OR