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images, hommages

fl./picc., cl./b.cl., vl, vlc, pno

1. Kazimir Malevitch
2. Italo Calvino
3. Piet Mondrian
4. Milan Kundera
5. Josef Albers
6. Franz Kafka
7. Wassily Kandinsky
8. Jorge Luis Borges
9. Jackson Pollock
10. Daniil Kharms
11. Mark Rothko

12 '

2010-11

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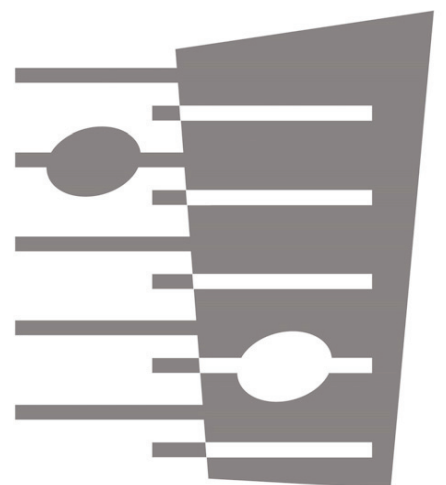


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1. Kazimir Malevitch

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1 ≈ 56 Sostenuto

Fl. *p* *pp*

Cl. in B \flat *p* *pp* *mp*

VI. *p* *pp*

Vlc. *p* *pp* *p*

Pf. *p* *pp*

7

Fl. *pp* *p* *mf* *pp*

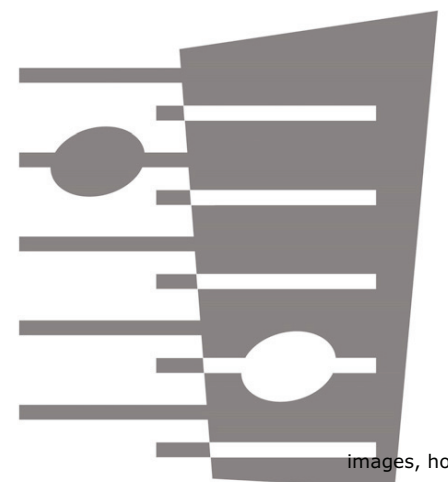
Cl. in B \flat *p* *mf* *pp*

VI. *pp* *ord.* *p* *mf* *pp*

Vlc. *p* *mf* *pp*

Pf. *pp* *pp* *pp* *p*

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2. Italo Calvino

1 $\text{♩} \approx 54$ Adagio

Fl. *f* *fp* *fp* *fp* *fp* *f*

Cl. in B \flat *f* *fp* *fp* *fp* *fp* *f*

VI. *f* *fp* *fp* *fp* *fp* *f*

Vlc. *f* *fp* *fp* *fp* *fp* *f*

sul C, G *sul D, A*

Pf. *f* *fp* *pp* *f* *pp* *f*

con Flauto

6 $\text{♩} \approx 144$ Allegro energico

Fl. *fp* (3+3+2) (3+2) (3+2+2)

Cl. in B \flat *fp*

VI. *fp*

Vlc. *fp*

Pf. *f* *p* *p* *f* *f*

con Flauto

11 $\text{♩} \approx 108$

Fl. *f* *sfz* *p* *f* *sfpp* *sfz*

Cl. in B \flat *f* *sfz* *p* *f* *sfpp* *sfz*

VI. *f* *sfz* *p* *f* *sfpp* *sfz*

Vlc. *f* *sfz* *mf* *f* *sfpp* *sfz*

pizz. *arco*

Pf. *f* *sfz* *pp* *f* *sfz*

4. Milan Kundera

♩ ≈ 72
whistle tones ad. lib.

Fl. *pp* *p* *pp* *mp* *pp*

Cl. in B_♭ *pp* *mp* *pp*

Vi. *sul A* *pp* *mp* *pp* *molto flaut.* *col legno batt.* *p*

Vlc. *p* *mp* *pp* *pp* *mp* *pp*

Pf. *f* *p* *pp* *p* *p*

(two different fingerings for the same pitch)
1 2 1 2 1 2 1 2 1 2 1 2

Fl. *p* *f* *pp* *mf* *f* *mf*

Cl. in B_♭ *f* *p* *pp* *mf* *pp* *f* *mf*

Vi. *arco* *pp* *f* *p* *f* *sub. p* *mf* *p* *f* *p*

Vlc. *p* *fp* *f* *p* *f* *p* *f* *p*

Pf. *f* *p* *pp* *p* *mf* *pp*

Fl. *f* *ff* *pp*

Cl. in B_♭ *f* *ff* *pp*

Vi. *f* *ff* *pp*

Vlc. *f* *ff* *pp* *(sul A)*

Pf. *f* *pp* *ff* *p* *ppp*

loco

Fl. *f* *p* *pp* *mp* *pp* (two different fingerings for the same pitch)

Cl. in B \flat *f* *p* *pp* *mf* *pp* *mp*

VI. *f* *pp*

Vlc. *fp* *fpp* *mf* *pp* *ppp*

Pf. *pp* (quasi arp.) *p*

(two different fingerings for the same pitch)
1 2 1 2 1 2 1 2 1 2 1 2 1 2

Fl. *pp* *mf* *p* whistle tones

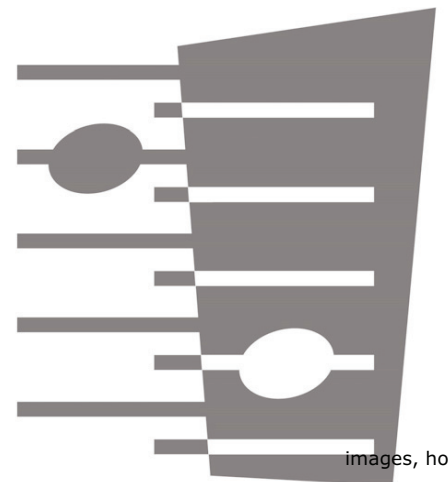
Cl. in B \flat *pp* *mfpp* *mp* *pp*

VI. *mf* *p* *mp* *p* *col legno batt.*

Vlc.

Pf.

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5. Josef Albers

♩ ≈ 48 Chiaro

1

Fl. *pp* sempre non vibr.

Cl. in B_♭ *pp* sempre non vibr.

VI. *pp* sempre non vibr.

Vlc. *pp* sempre non vibr.

Pf. (tacet)

10

Fl.

Cl. in B_♭

VI.

Vlc.

Pf.

19

Fl. *ppp* *Muta in flauto piccolo.*

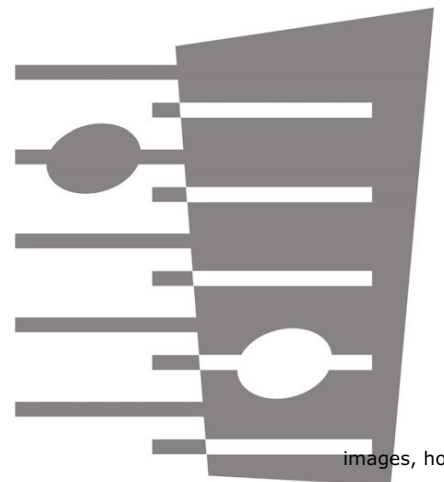
Cl. in B_♭ *ppp* *Muta in clarinetto basso in Si_b*

VI. *ppp*

Vlc. *ppp*

Pf.

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7. Wassily Kandinsky

1 $\text{♩} \approx 72$

Fl. *pp* \langle *mf* \rangle *pp* \langle *mp* \rangle *pp* \langle *mfp* \rangle

Cl. in B \flat *mf* *mfp* \langle *mf* \rangle *pp* \langle *mp* \rangle *pp* \langle *mfp* \rangle

VI. *pp* \langle *mf* \rangle *pp* \langle *mp* \rangle *pp* \langle *mfp* \rangle

Vlc. *pp* \langle *mf* \rangle *pp* \langle *mp* \rangle *pp* \langle *mfp* \rangle

Pf. *mf* *p*

con Sca

6

Fl. *mf p* *mf p* *mfp* *pp* *p*

Cl. in B \flat *mf p* *mf p* *mfp* *pp*

VI. *mf p* *mf p* *mf p* *p* *mf p* *pp*

Vlc. *mf p* *mf p* *mf p* *pp*

Pf. *mf* *p*

9

Fl. *f* \langle *p* \rangle *mf* \langle *p* \rangle *fp* \langle *pp* \rangle *p* \langle *ppp* \rangle *pp*³

Cl. in B \flat *non vibr.* *ppp* \langle *p* \rangle *ppp* *fp* \langle *pp* \rangle *p* \langle *ppp* \rangle *pp*³

VI. *pizz.* *mf* *p* *non vibr. arco* *ppp* \langle *p* \rangle *ppp* *fp* \langle *pp* \rangle *p* \langle *ppp* \rangle *pp*³ *con vibr.* *ppp* \langle *p* \rangle *ppp*

Vlc. *pizz.* *mf* *p* *arco* *ppp* \langle *p* \rangle *ppp* *fp* \langle *pp* \rangle *p* \langle *ppp* \rangle *pp*³

Pf. *p* *p* \langle *f* \rangle *p* *pp*

8. Jorge Luis Borges

$\text{♩} \approx 116$ Vivace

1

Fl.

Cl. in B \flat

VI.

Vlc.

Pf.

p *f* *f*

pp *f*

Reo *Reo* *Reo*

7

Fl.

Cl. in B \flat

VI.

Vlc.

Pf.

p *f* *p* *p* *mf* *p* *mf*

sfp *passionato* *f* *p*

8^{va} *15^{ma}* *8^{va}* *8^{va}*

Molto sostenuto, ad lib. Tempo I

13

Fl.

Cl. in B \flat

VI.

Vlc.

Pf.

f *p* *ppp* *ppp* *ppp*

pp *mf* *p* *p* *ppp* *ppp*

pp *sub.p* *f* *sub.p* *mf* *p* *ppp*

(lunga) *(lunga)* *(lunga)* *(lunga)* *(lunga)* *(lunga)*

(3+3+2) *(3+3+2)* *(3+3+2)* *(3+3+2)* *(3+3+2)* *(3+3+2)*

solo v. (arco) *colla parte pizz.* *l.v.* *arco* *(arco) col legno batt.*

8^{va} *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

9. Jackson Pollock

Rapido, molto energico

Within this movement, exact timing between the musicians is unnecessary except at the beginning and at the end.

Fl. *whistle tones ad. lib.* *key clicks*
Cl. in B \flat *(the trills may break into multiphonics)*
VI. *sul D, A (glissando sempre)*
Vlc. *sul pont. (flageolet glissando starting from as near the nut as possible)* *(glissando sempre)*
Pf. *ppp non legato*

Fl. *whistle tones ad. lib.* *Multiphonic, chosen by the player*
Cl. in B \flat
VI. *f*
Vlc. *pp* *ff* *p* *mp* *pp*
Pf. *p* *ppp* *p* *ppp*

Fl. *M* *whistle tones ad. lib.*
Cl. in B \flat
VI. *f* *p* *f* *p* *f* *p*
Vlc. *(7th harmonics)* *(stop just before reaching the octave)*
Pf. *p* *mp* *ppp*

10. Daniil Kharms

♩ ≈ 92 Robusto

1

Fl. (tacet)

Cl. in B_♭ *f*

VI. *f*

Vlc. *f* pizz.

Pf. *p* non legato

Meno mosso

Tempo I

8

Fl.

Cl. in B_♭ *p* *mf* *sub. p* *ff*

VI. *p* *mf* *sub. p* *ff*

Vlc. *p* *ff*

Pf. *pp* *p* secco 5

loco

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