

## **No Pressure to be a Giraffe...**

after the Chris Silva painting:

"There is ofter no pressure to be a giraffe when one isn't one"  
*for the Amos Gillespie Quartet concert "Paintings Composed"*

for Flute, Clarinet, Alto Saxophone and Cello

**Don Freund**

## **No Pressure to be a Giraffe...**

after the Chris Silva painting:

"There is often no pressure to be a giraffe when one isn't one"

*for the Amos Gillespie Quartet concert and CD "Paintings Composed"*

*<http://www.amosgillespie.com/paintings-composed/>*

*Duration: ca. 7 minutes*

Flute

B $\flat$  Clarinet

E $\flat$  Alto Saxophone

Cello

Program Notes from the composer:

When I first saw Chris Silva's painting "There Is Often No Pressure To Be A Giraffe When You Are Not One," I was immediately struck by its mix of abstract expressionist explosion and the geometric lines and circles, the kinds of intrusions I relish in Klee and Kandisky. All this is very closely related to the dichotomy between the mathematical relationships inevitable in music and the freely expressive shapes one really hears and remembers. Then there is the giraffe! Incongruous, absurd, a little silly, jaunty, beguiling and so evidently happy to be itself. That's the kind of thing I love to hear in music, so I hope my compositional reflection of this character and its surroundings carries something of the same impact.

To see the painting at Chris Silva's website:

<http://chrissilva.com/43481/17283/realization/painting>





# No Pressure to be a Giraffe...

20

Fl. *pp* *p* *pp*

B. Cl. *pp* *pp* *p* *pp*

A. Sx. *pp* *pp* *p* *pp*

Ve. *legato* *mf, rough*

20 21 22 23 24 25 26 27

Detailed description: This system contains measures 20 through 27. The Flute part features a melodic line with dynamics *pp*, *p*, and *pp*. The Clarinet and Saxophone parts have similar dynamics. The Violoncello part is marked *legato* and *mf, rough*, with a 5-measure rest at the end of measure 27.

28  $\text{♩} = 100$

Fl. *f* *f*

B. Cl. *f* *pp* *f* *pp* *f* *pp*

A. Sx. *f* *pp* *f* *pp* *f* *pp*

Ve. *f* *pp* *f* *pp* *f* *pp*

28 29 30 31 32

Detailed description: This system contains measures 28 through 32. The tempo is marked  $\text{♩} = 100$ . The Flute part has dynamics *f*. The Clarinet and Saxophone parts alternate between *f* and *pp*. The Violoncello part also alternates between *f* and *pp*.

33

Fl. *mf, solid*

B. Cl. *f* *pp* *f* *pp* *f* *pp* *mf, solid*

A. Sx. *f* *pp* *f* *pp* *f* *pp* *mf, solid*

Ve. *f* *pp* *f* *pp* *mf, solid*

33 34 35 36 37

Detailed description: This system contains measures 33 through 37. The Flute part is marked *mf, solid*. The Clarinet and Saxophone parts alternate between *f*, *pp*, and *mf, solid*. The Violoncello part alternates between *f*, *pp*, and *mf, solid*.

38  $\text{♩} = 80$

Fl. *f* *p, airy* *mf* *mf*

B. Cl. *p < f* *p, airy* *mf* *mf*

A. Sx. *p < f* *p, airy* *mf* *mf*

Ve. *p < f* *mf* *f* *f*

38 39 40 41 42 43 44

Detailed description: This system contains measures 38 through 44. The tempo is marked  $\text{♩} = 80$ . The Flute part has dynamics *f*, *p, airy*, *mf*, and *mf*. The Clarinet and Saxophone parts alternate between *p < f*, *p, airy*, and *mf*. The Violoncello part alternates between *p < f*, *mf*, and *f*.

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45

Fl. *f*

B. Cl. *f*

A. Sx. *f*

Vc. *f*

45 46 47

48

Fl.

B. Cl.

A. Sx.

Vc. *f*

48 49 50

51

Fl. *f; heavy*

B. Cl. *f; heavy*

A. Sx. *f; heavy*

Vc. *f*

51 52

53

Fl.

B. Cl.

A. Sx.

Vc. *f*

53 54 55

No Pressure to be a Giraffe...

56

Fl. *f*

B. Cl. *f*

A. Sax. *f*

Ve. *f*

56 57

Detailed description: This system contains measures 56 and 57. The Flute, Clarinet, and Saxophone parts feature melodic lines with accents and slurs. The Violoncello part has a complex rhythmic pattern with triplets and a forte dynamic.

58

Fl.

B. Cl.

A. Sax.

Ve.

58 59 60

Detailed description: This system contains measures 58, 59, and 60. The woodwind parts continue with melodic development. The Violoncello part features a prominent triplet pattern.

61  $\text{♩} = 100$  (faster)

Fl. *pp f pp f pp f pp pp f pp f pp f pp*

B. Cl. *pp f pp f pp f pp pp f pp f pp f pp*

A. Sax. *pp f pp f pp f pp f pp f pp*

Ve. *p, solo mf p f pp f*

61 62 63 64 65 66

Detailed description: This system contains measures 61 through 66. The tempo is marked as 100 beats per minute, faster. The woodwind parts have a rhythmic, repetitive character with dynamic markings ranging from pianissimo to forte. The Violoncello part is marked 'p, solo' and includes dynamic markings like 'mf', 'p', 'f', and 'pp'.

67

Fl. *mf*

B. Cl. *mf*

A. Sax. *mf*

Ve. *f*

67 68 69 70

Detailed description: This system contains measures 67, 68, 69, and 70. The woodwind parts have a melodic line with a mezzo-forte dynamic. The Violoncello part features a rhythmic pattern with a forte dynamic.

No Pressure to be a Giraffe...

♩ = 112 (faster)

71

Fl. *f, explosive*

B. Cl. *f, explosive*

A. Sx. *f, heavy*

Vc. *f, heavy*

71 72 73 74 75

*mf* *f*

76

Fl. *mf*

B. Cl. *f*

A. Sx. *mf*

Vc. *f*

76 77 78 79

*mf* *f*

80

Fl. *f*

B. Cl. *p*

A. Sx. *p*

Vc. *mf*

80 81 82 83

*f* *mf* *f*

♩ = 69, edgy ♩s

♩ = 112 (faster)

84

Fl. *f*

B. Cl. *f*

A. Sx. *mf*

Vc. *f*

84 85 86 87

*mf* *mp* *p*



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88  $\text{♩} = 69, \text{edgy } \text{♩s}$

Fl. *f* *f*

B. Cl. *mf* *f*

A. Sx. *mf* *p* *mf*

Ve. *ff* *f* *mf*

88 89 90 91

92

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

B. Cl. *f* *f* *f* *f* *p subito* *f p*

A. Sx. *f* *f* *f* *f* *f fp* *f fp* *f p*

Ve. *p* *f* *f* *f* *f* *p subito* *f* *p subito* *f p*

92 93 94 95 96

97

Fl. *f* *ff* *fp* *ff* *ff* *p* *ff* *p*

B. Cl. *f p* *f* *f* *ff* *ff* *ff* *p* *ff*

A. Sx. *f p* *f* *f* *ff* *ff* *ff* *p* *ff*

Ve. *f p* *f* *f* *ff* *ff* *ff* *p* *ff*

97 98 99 100 101 102

103

Fl. *ff* *ff* *ff* *f*

B. Cl. *p* *f* *p* *mf* *ff* *ff* *f* *mf*

A. Sx. *p* *f* *fp* *ff* *ff* *f* *mf*

Ve. *ff* *ff* *ff* *f* *mf* *mf*

103 104 105 106

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107  
Fl. *mp* 5 *p* *p* 5 5 3 3  
B. Cl. *mp* *p* *p* 3 5  
A. Sx. *mp* 5 *p* 5 3 5  
Vc. *mp* 3 *p* *p*

107 108 109 110

111  
Fl. *p* 5 3 3  
B. Cl. *p* 5 5 5 3  
A. Sx. *p* 3 5 *p* 3 3  
Vc. - -

111 112

113  
Fl. *p* 5 *f* 3 *p*  
B. Cl. *p* 3 *f* 3 *f* 3 *p*  
A. Sx. *p* 3 *f* 3 5 3  
Vc. *p* *p* *p* *f* *p*

113 114 115 116

117  
Fl. *f* 3 *f* 3 *ff* 5 5  
B. Cl. *f* 3 3 5 5 *ff* 5  
A. Sx. *f* 3 5 3 5 *f* 5  
Vc. *f* 3 *ff* 5

117 118 119 120

♩ = 112

♩ = 132

No Pressure to be a Giraffe...

121

Fl. *f*

B. Cl. *f*

A. Sax. *f*

Ve. *f*

121 122 123 124 125 126 127

Detailed description: This system contains measures 121 through 127. The Flute part starts with a melodic line in 6/8 time, moving to 4/4 at measure 125, and ending with a forte (*f*) dynamic. The Bass Clarinet, Alto Saxophone, and Violoncello parts provide harmonic support with similar rhythmic patterns. Measure numbers 121-127 are printed below the staves.

128

Fl. *f* *mf*

B. Cl. *f*

A. Sax. *f*

Ve. *f*

128 129 130 131 132 133 134

Detailed description: This system contains measures 128 through 134. The Flute part features a melodic line with a dynamic shift from *f* to *mf* and includes a quintuplet in measure 132. The Bass Clarinet part has a quintuplet in measure 130. The Alto Saxophone and Violoncello parts continue the harmonic texture. Measure numbers 128-134 are printed below the staves.

135

Fl. *f*

B. Cl. *f*

A. Sax. *f* *legato*

Ve. *f*

135 136 137 138 139

Detailed description: This system contains measures 135 through 139. The Flute and Bass Clarinet parts play a melodic line with a forte (*f*) dynamic. The Alto Saxophone part features a melodic line with a *legato* marking. The Violoncello part has a complex rhythmic accompaniment with triplets. Measure numbers 135-139 are printed below the staves.

140

Fl. *f* *legato*

B. Cl. *f* *legato*

A. Sax. *f* *legato*

Ve. *f* *legato*

140 141 142 143

Detailed description: This system contains measures 140 through 143. All four instruments (Flute, Bass Clarinet, Alto Saxophone, and Violoncello) play melodic lines with a forte (*f*) dynamic and a *legato* marking. The parts are highly synchronized, featuring many triplets. Measure numbers 140-143 are printed below the staves.

No Pressure to be a Giraffe...

144

Fl. *f* *ff*

B. Cl. *f* *ff*

A. Sx. *f legato*

Vc. *f legato* *ff*

144 145 146

$\text{♩} = 88$

147  $\text{♩} = 60, \textit{wheezy}$

Fl. *mf*

B. Cl. *mp*

A. Sx. *ff* *p*

Vc. *p*

147 148 149 150

151  $\text{♩} = 52$   $\text{♩} = 80$   $\text{♩} = 132$

Fl. *f* *p, but bright*

B. Cl. *mf* *p* *p, but bright*

A. Sx. *mp* *p* *p, but bright*

Vc. *f*

151 152 153 154 155 156 157 158

At this point, all the winds stand up (not completely together) and slowly parade (loosely) to off-stage (may be in different directions). "Tutti" and "Solo" licks may be played in any octave. "Solo" assignments are not pre-determined; consequently, two or even three players may inadvertently play the "solo", or possibly no one will immediately begin it, forcing one (or more) of the players to jump in a bit erratically. The ensemble at the beginning of "Tuttis" may (should) be a little uncertain. Measures 120 - 134 are a written-out version of the tentative ensemble of this call and response. Beginning with m. 161, there should be a total of 6 pairs of tutti-solo alternations.

159

Fl.

B. Cl.

A. Sx.

Vc.

159 160 161 162 163 164 165

The "tutti/solo" call and response parade is cued in the part of the cellist, who should attempt to align with it, in spite of the tempo and meter irregularities that may ensue.

Fl  
Cl  
Sx

Vc.

166 167 168 169 170 171 172

173

Fl.

B. Cl.

A. Sx.

Vc.

173 174 175 176 177 178