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…

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"There is ofter 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♭ Clarinet
E♭ 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

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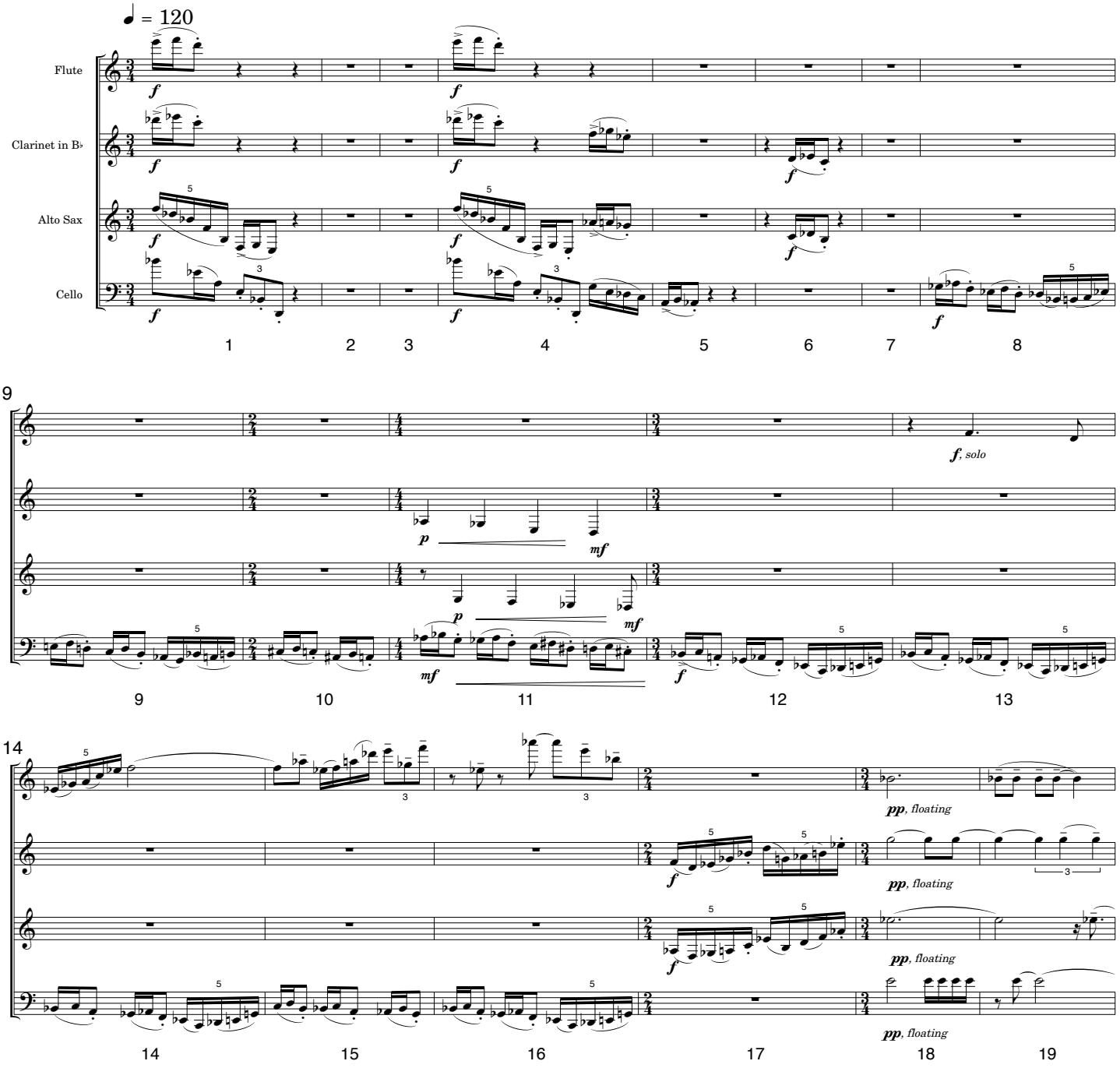
Don Freund

for the Amos Gillespie Quartet concert "Paintings Composed"

(2014)

C Score



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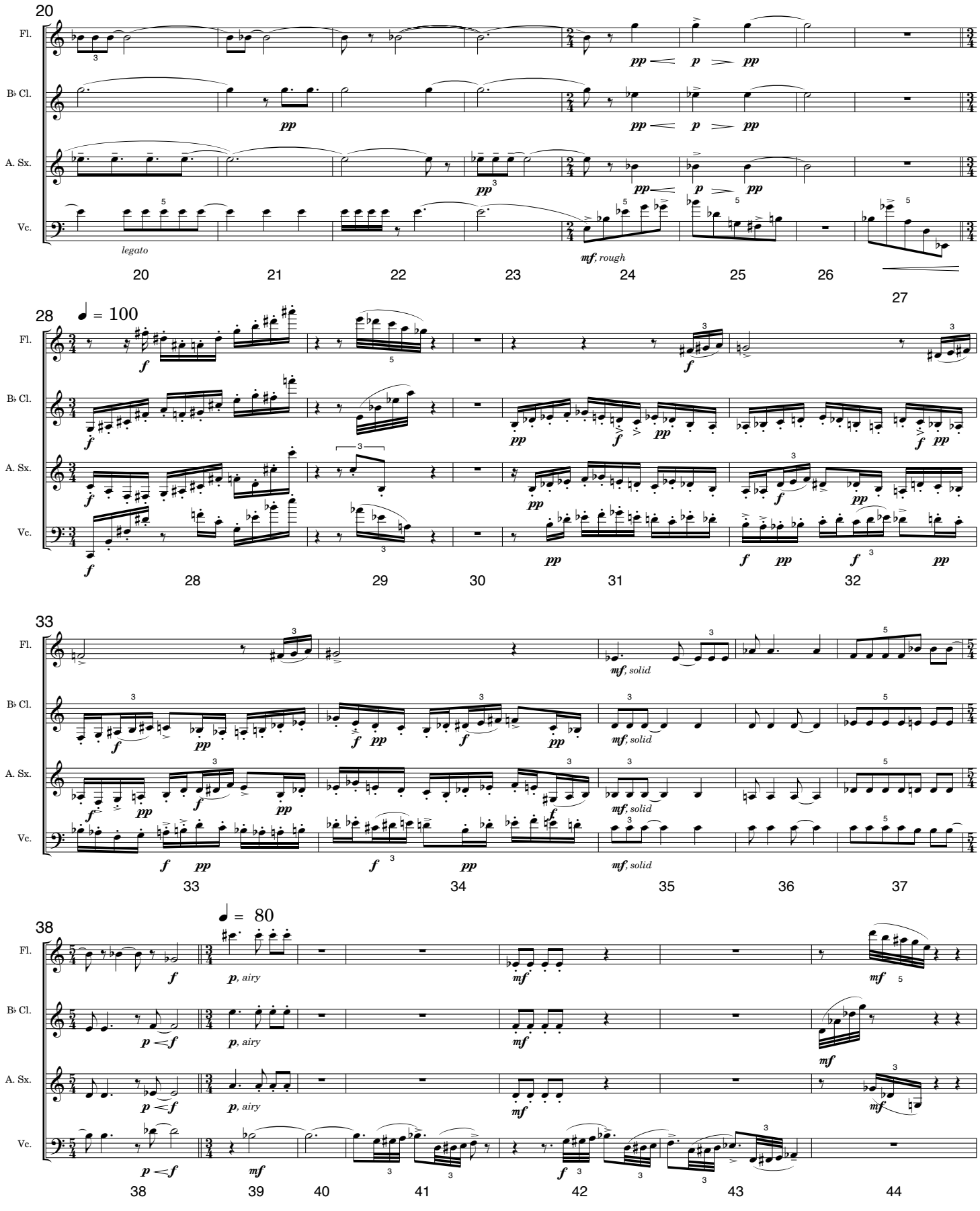
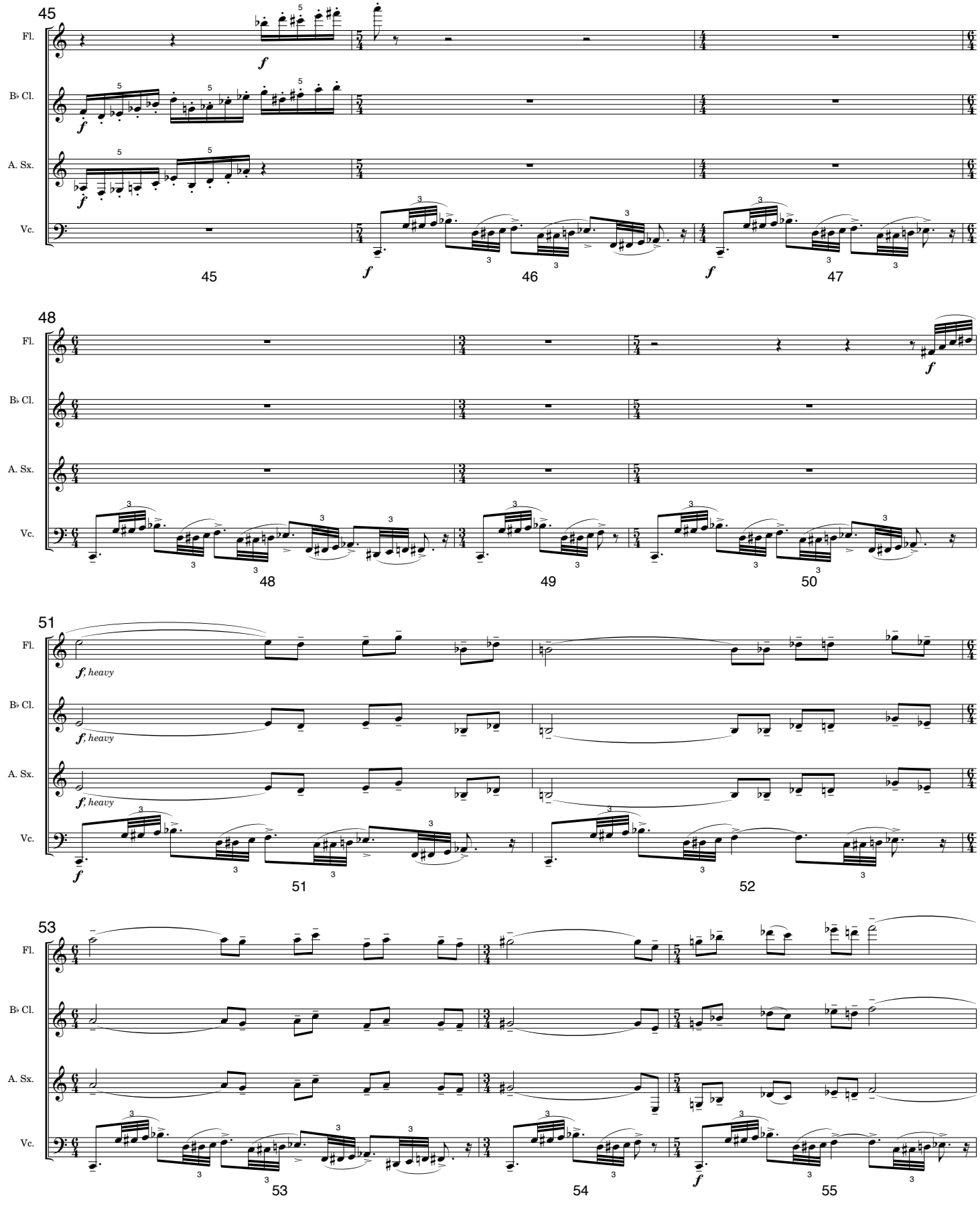
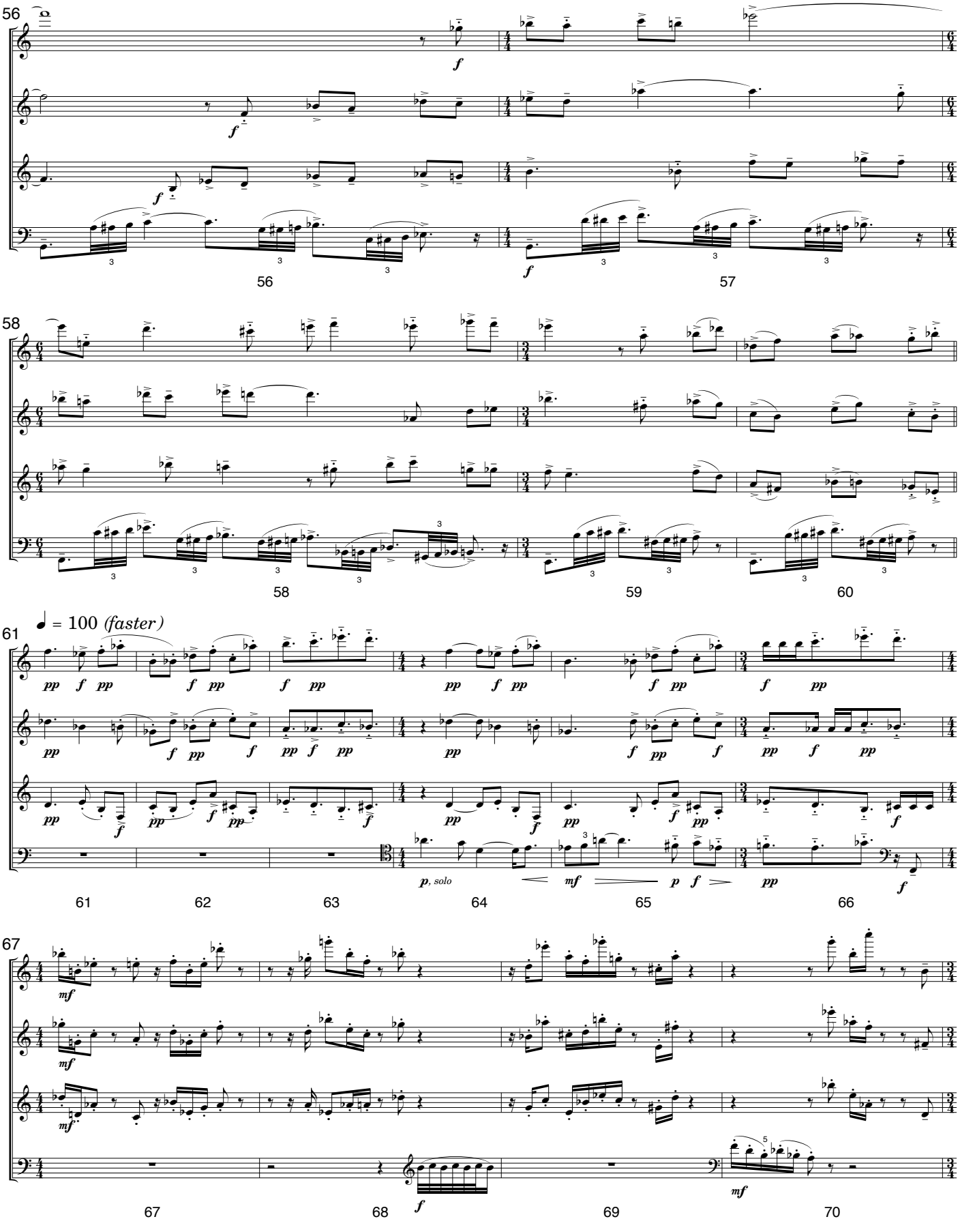
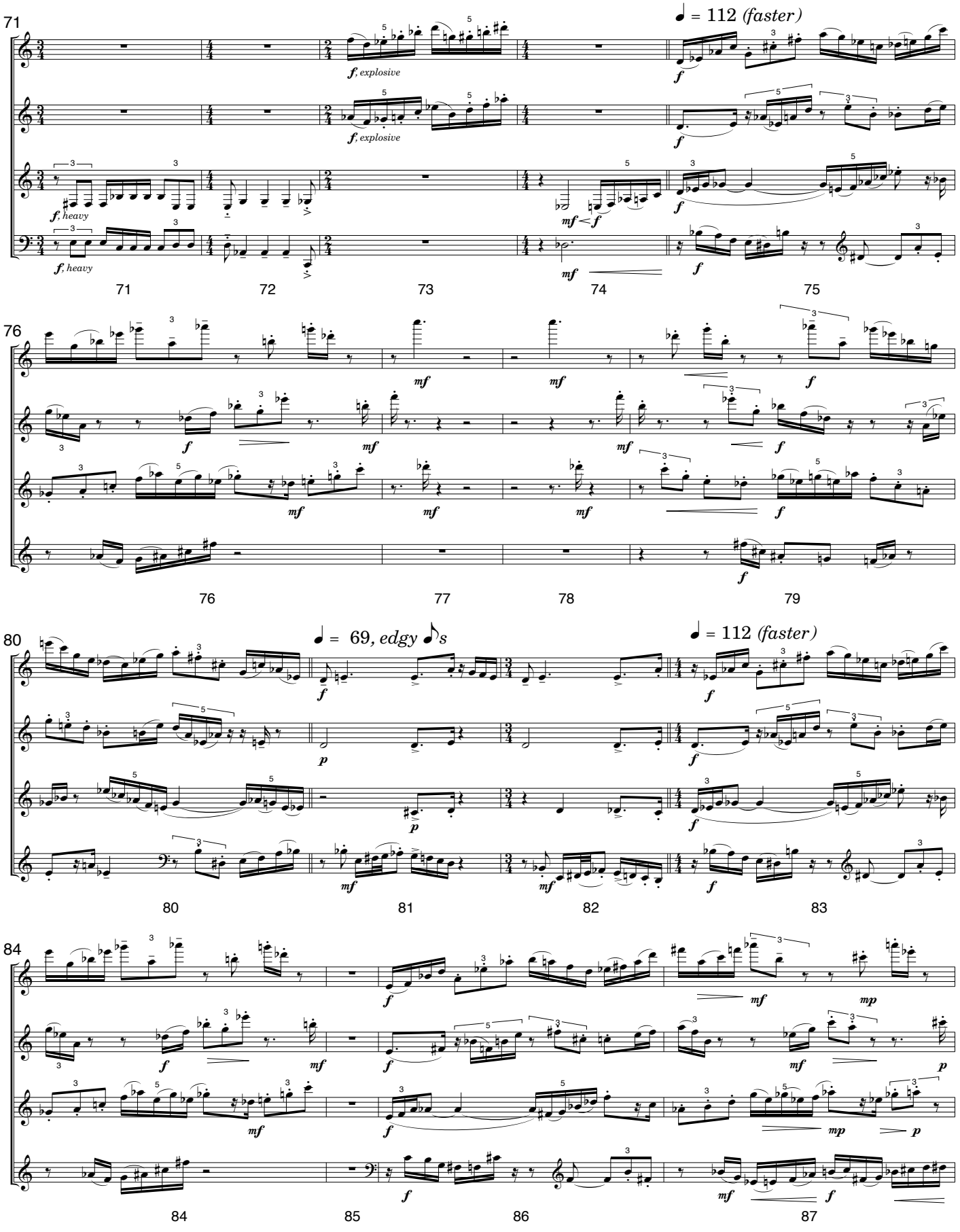
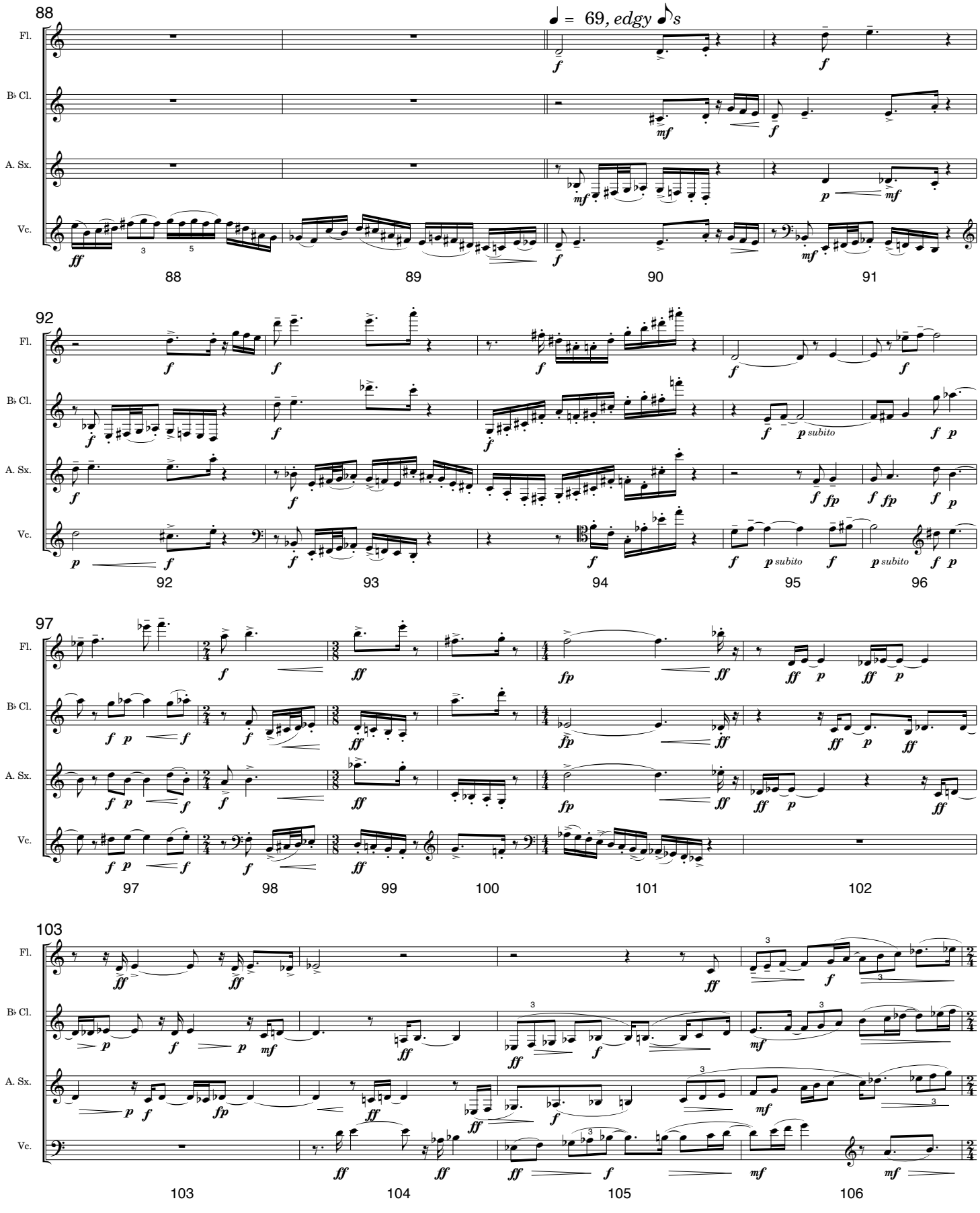
The composer must be notified of all performances.

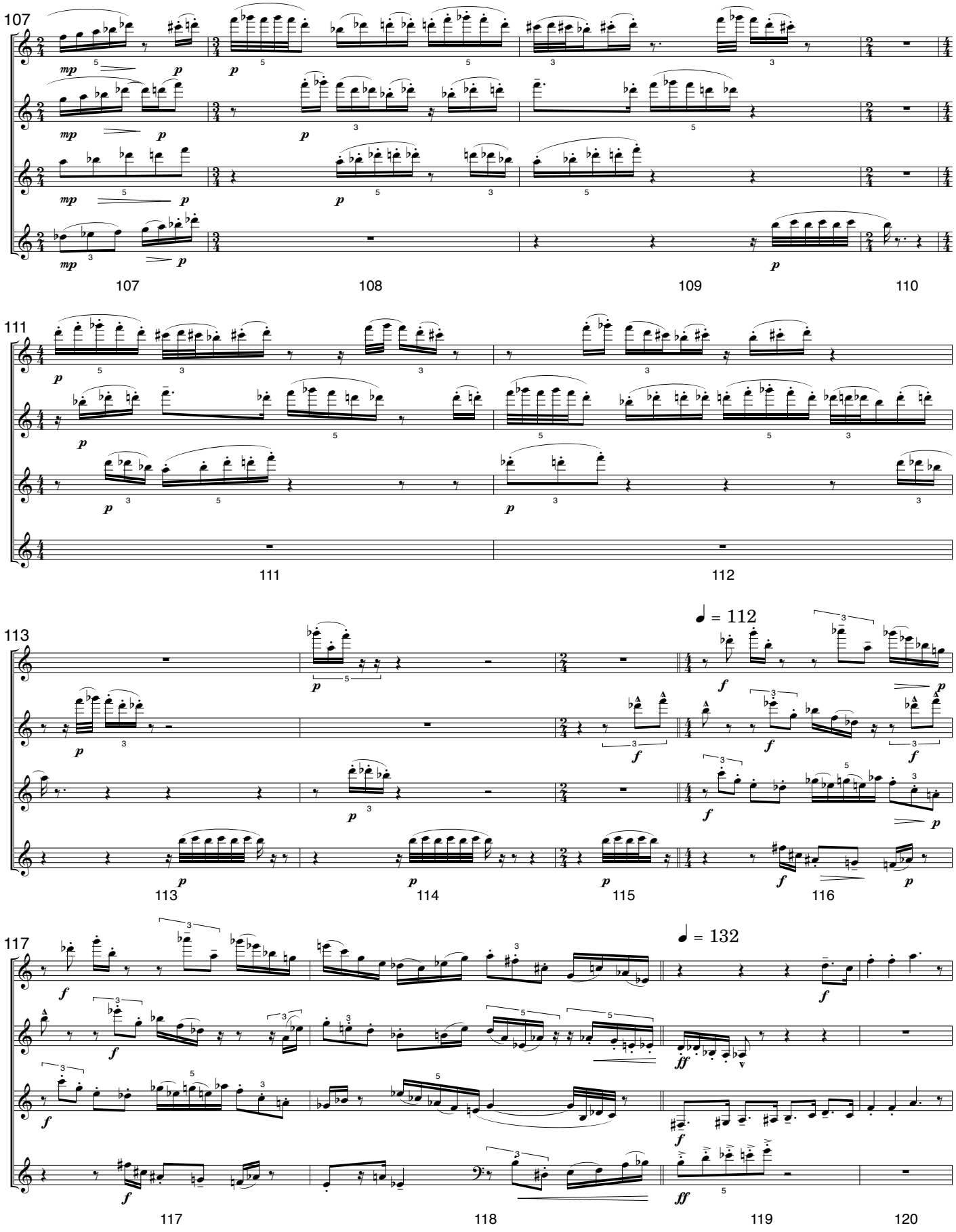

20
Fl.
B♭ Cl.
A. Sx.
Vc.
pp
p
pp
legato
mf, rough
20 21 22 23 24 25 26 27
28
♩ = 100
f
pp
28 29 30 31 32
33
mf, solid
33 34 35 36 37
38
♩ = 80
p, airy
mf
38 39 40 41 42 43 44

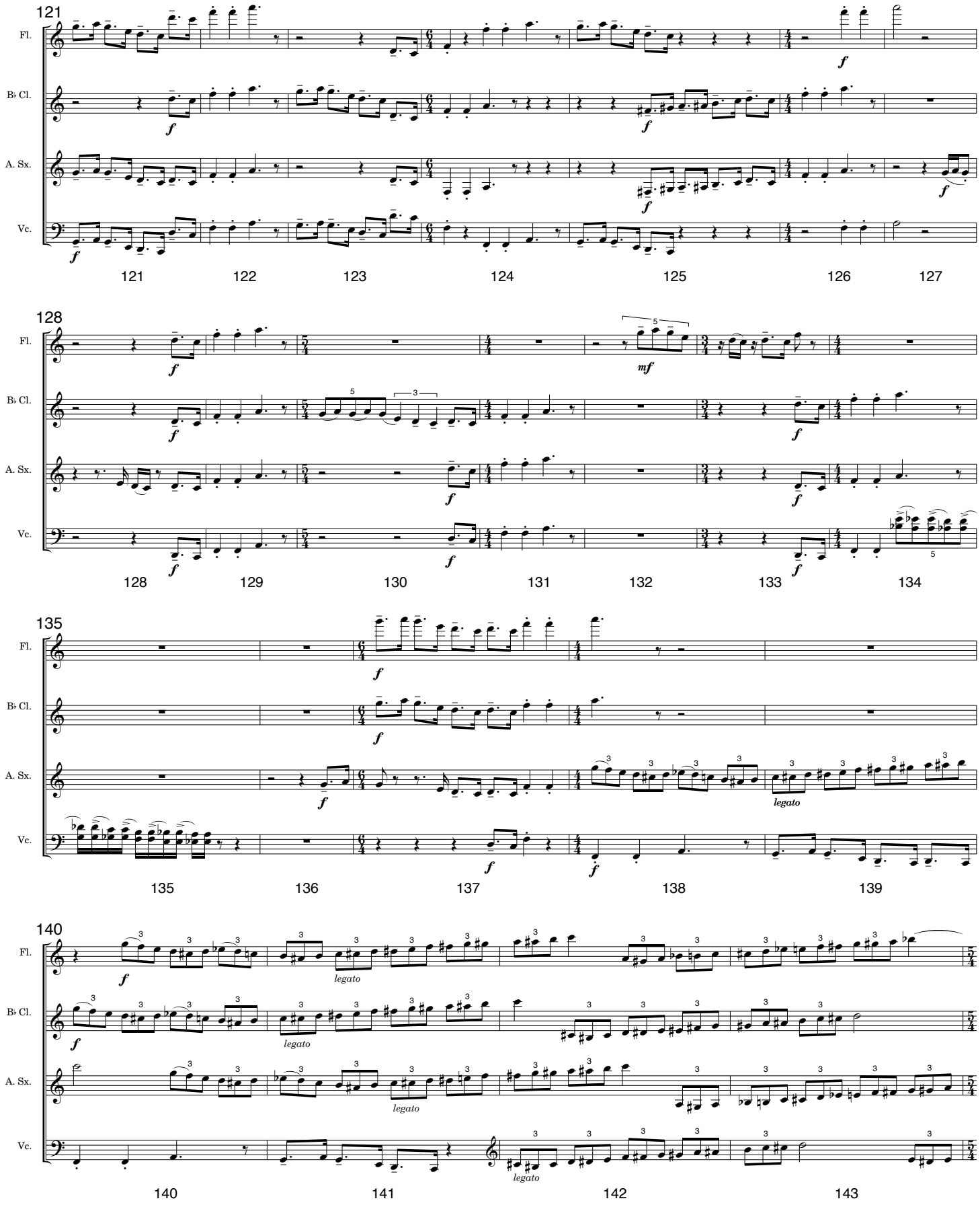

45
Fl.
B♭ Cl.
A. Sx.
Vc.
f
45
46
47
48
f, heavy
48
49
50
51
51
52
53
53
54
55

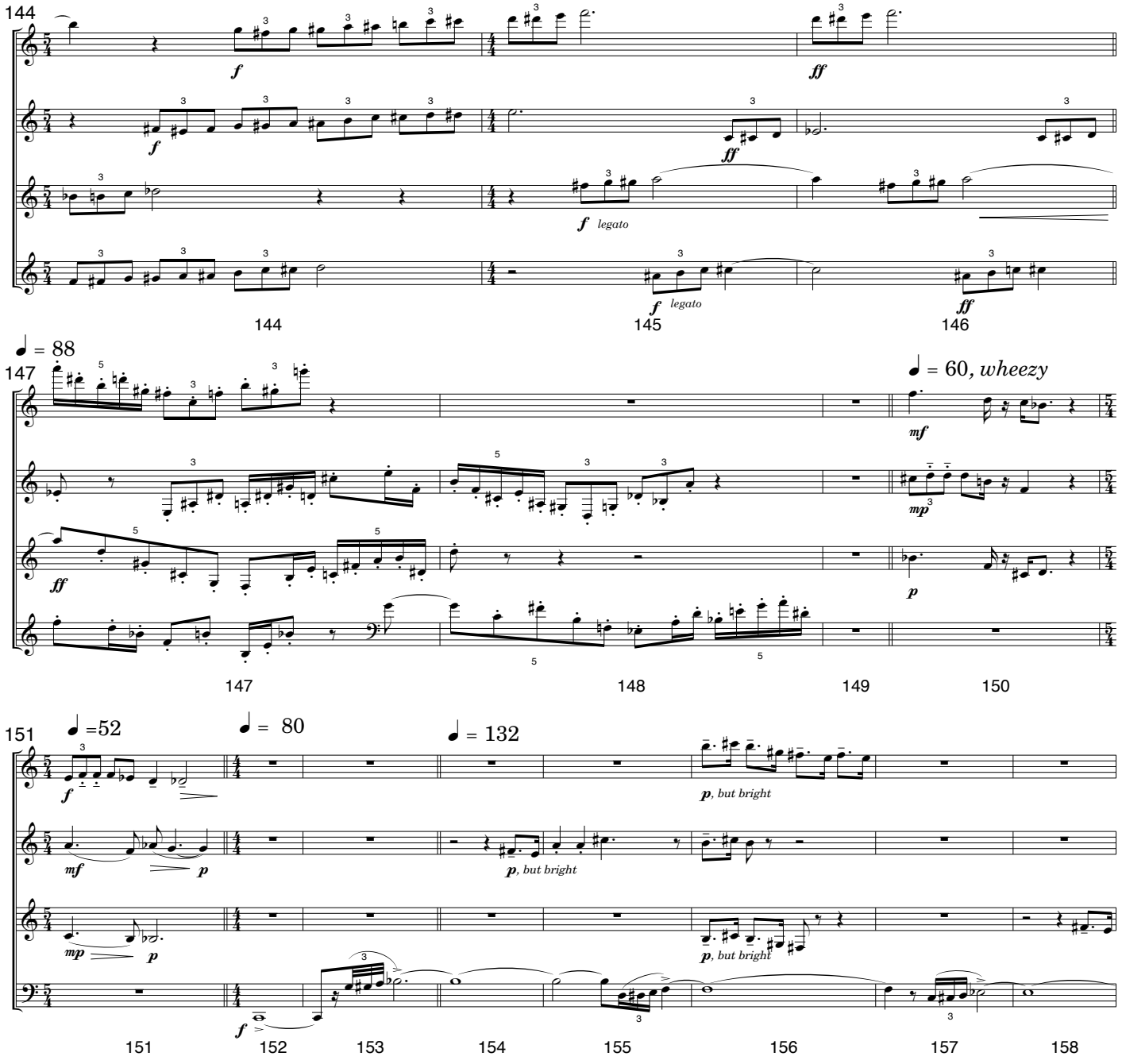

56
Fl.
B♭ Cl.
A. Sx.
Vc.
f
56
57
58
58
59
60
61
♩ = 100 (faster)
pp f pp
p, solo
mf
61
62
63
64
65
66
67
67
68
69
70


71
♩ = 112 (faster)
Fl.
B♭ Cl.
A. Sx.
Vc.
f, explosive
f, heavy
mf < f
mf
71 72 73 74 75
76
mp
77 78 79
80
♩ = 69, edgy 𝅘𝅥𝅯s
p
80 81 82 83
84
87

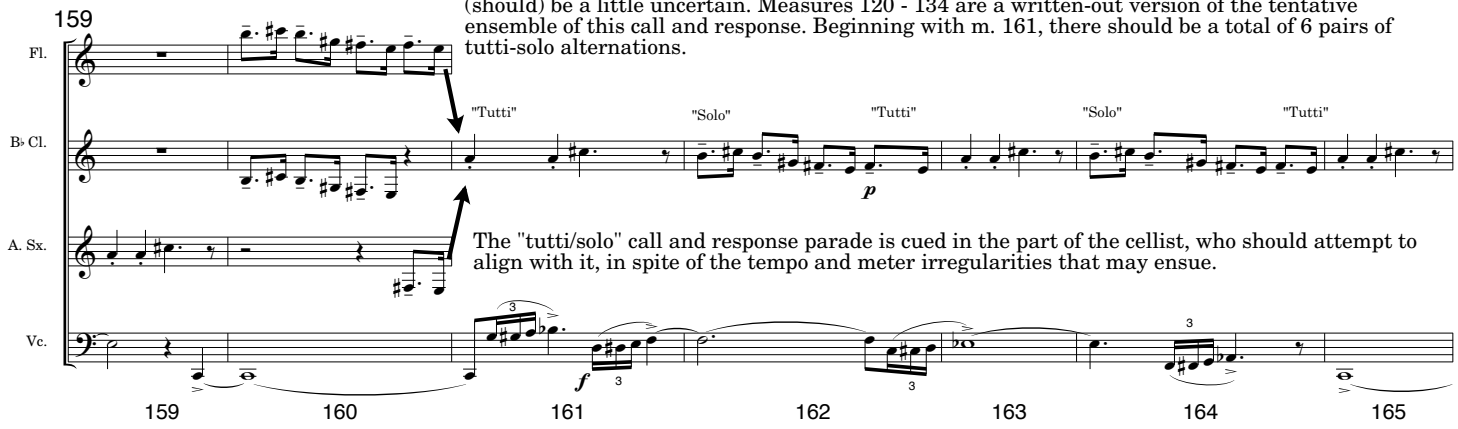

88
♩ = 69, edgy ♪s
Fl.
B♭ Cl.
A. Sx.
Vc.
88 89 90 91
92
93 94 95 96
97
98 99 100 101 102
103
104 105 106


107
Fl.
B♭ Cl.
A. Sx.
Vc.
mp
p
107
108
109
110
111
112
113
114
115
116
♩ = 112
f
117
♩ = 132
ff

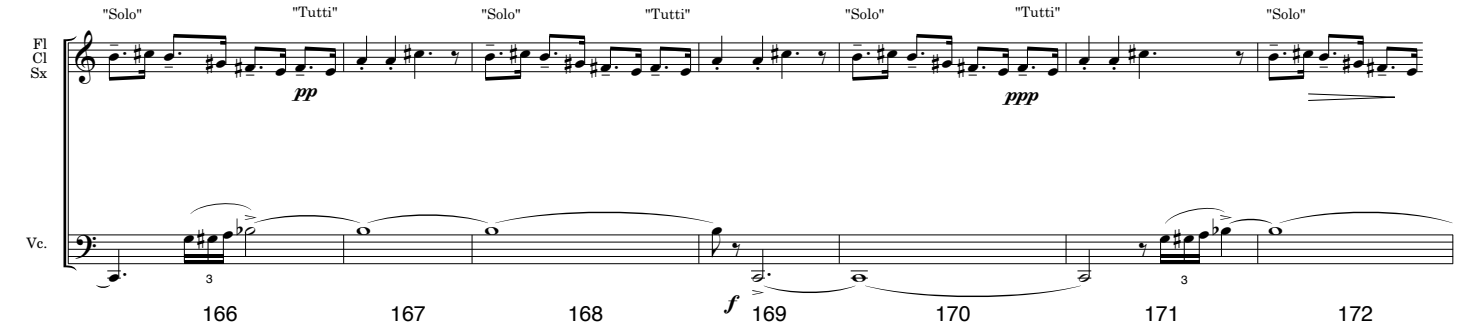

121
Fl.
B♭ Cl.
A. Sx.
Vc.
121 122 123 124 125 126 127
128
128 129 130 131 132 133 134
135
legato
135 136 137 138 139
140
legato
140 141 142 143

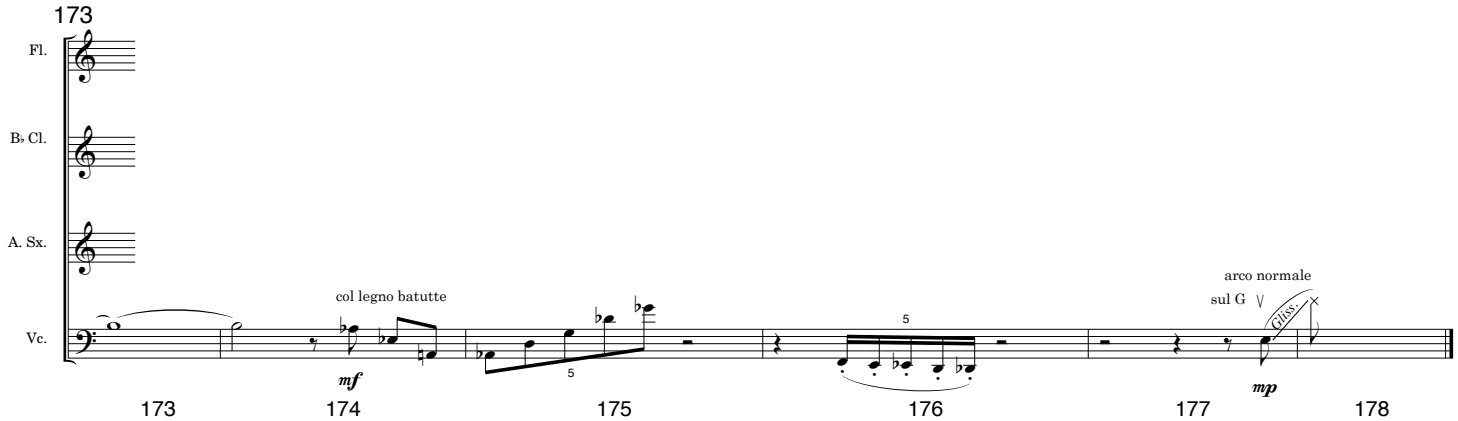

144
Fl.
B♭ Cl.
A. Sx.
Vc.
f
ff
f legato
144
145
146
♩ = 88
147
♩ = 60, wheezy
mf
mp
p
147
148
149
150
151
♩ =52
♩ = 80
♩ = 132
p, but bright
151
152
153
154
155
156
157
158

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 inadvertantly 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.



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.





Bloomington, IN
3/22/14