

Hannu Pohjannoro

images, hommages

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

1. Kazimir Malevitch
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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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1. Kazimir Malevitch

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1.  $\approx 56$  Sostenuto

Musical score for measures 1-6. The score is for five instruments: Flute (Fl.), Clarinet in B-flat (Cl. in B $\flat$ ), Viola (VI.), Violoncello (Vlc.), and Piano (Pf.). The tempo is marked  $\approx 56$  Sostenuto. The key signature has one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *p*, *pp*, and *mp*, and articulation like accents and slurs. There are also performance instructions like *5:3* and *3* (triplets).

7.

Musical score for measures 7-10. The score continues for the same five instruments. The tempo remains  $\approx 56$  Sostenuto. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. The score includes dynamic markings such as *pp*, *p*, *mf*, and *ppp*, and articulation like accents and slurs. There are also performance instructions like *5*, *3*, and *6* (sixteenth notes).

## 2. Italo Calvino

1  $\approx 54$  Adagio

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

Cl. in B. *f* *fp* *fp* *fp* *fp* *f*

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

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

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

*con Sca*

6  $\approx 144$  Allegro energico

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

Cl. in B. *fp*

VI. *fp*

Vlc. *fp*

Pf. *f* *p* *p* (3+3+2) (3+2) (3+2+2)

11  $\approx 108$

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

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

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

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

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

*con Sca*

### 3. Piet Mondrian

*♩* ≈ 72 Preciso

Fl. *mf* *p*

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

VI. *mf* *p*

Vlc. *mf* *p*

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

*loco* *loco* *loco* *loco*

*loco* *m.s.* *pp*

# 4. Milan Kundera

♩ ≈ 72

whistle tones ad. lib.

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

Cl. in B<sub>♭</sub> *pp* *mp* *pp*

Vi. *pp* *mp* *pp* *p*

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

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

*sul A* *molto flaut.* *col legno batt.*

*(sul A)*

(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<sub>♭</sub> *f* *p* *pp* *mf* *f* *mf*

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

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

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

*arco* *sul E*

Fl. *f* *ff* *pp*

Cl. in B<sub>♭</sub> *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 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.

# 5. Josef Albers

*♩* ≈ 48 Chiaro

1

Fl. *pp* sempre non vibr.

Cl. in B<sub>♭</sub> *pp* sempre non vibr.

VI. *pp* sempre non vibr.

Vlc. *pp* sempre non vibr.

Pf. (tacet)

10

Fl.

Cl. in B<sub>♭</sub>

VI.

Vlc.

Pf.

19

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

Cl. in B<sub>♭</sub> *ppp* *Muta in clarinetto basso in Si<sub>b</sub>*

VI. *ppp*

Vlc. *ppp*

Pf.



# 7. Wassily Kandinsky

♩ ≈ 72

1

Fl. *pp* < *mf* > *pp* < *mp* > *pp* < *mfp* >

Cl. in B<sub>♭</sub> *mf* *mfp* < *mf* > *pp* < *mp* > *pp* < *mfp* >

VI. *pp* < *mf* > *pp* < *mp* > *pp* < *mfp* >

Vlc. *pp* < *mf* > *pp* < *mp* > *pp* < *mfp* >

Pf. *mf* *p*

*con Sca*

6

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

Cl. in B<sub>♭</sub> *mf p* *mf p* *mfp* *pp*

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

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

Pf. *mf* *p*

9

Fl. *f* > *p* *mf* > *p* *fp* > *pp* *p* > *ppp* *pp* <sup>3</sup>

Cl. in B<sub>♭</sub> *non vibr.* *ppp* < *p* > *ppp* *fp* > *pp* < *p* > *ppp* *pp* <sup>3</sup>

VI. *pizz.* *mf* *p* *non vibr. arco* *ppp* < *p* > *ppp* *fp* > *pp* < *p* > *ppp* *pp* <sup>3</sup> *con vibr.* *ppp* < *p* > *ppp*

Vlc. *pizz.* *mf* *p* *arco* *ppp* < *p* > *ppp* *fp* > *pp* < *p* > *ppp* *pp* <sup>3</sup>

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

# 8. Jorge Luis Borges

♩ ≈ 116 Vivace

1

Fl.

Cl. in B $\flat$

VI.

Vlc.

Pf.

*p* *f* *p* *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<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup>

Molto sostenuto, ad lib. Tempo I

13

Fl.

Cl. in B $\flat$

VI.

Vlc.

Pf.

*f* *p* *ppp*

*ppp* *mp* *ppp*

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

*pp* *l.v.* *f* *sub.p* *mf* *p*

Molto sostenuto, ad lib. Tempo I

13

*ppp* *ppp*

8<sup>va</sup> 8<sup>va</sup>

# 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 $\flat$   
VI.  
Vlc. *sul pont. (flageolet glissando starting from as near the nut as possible)*  
Pf. *ppp non legato*

Fl. *whistle tones ad. lib.* *Multiphonic, chosen by the player*  
Cl. in B $\flat$   
VI.  
Vlc.  
Pf.

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

# 10. Daniil Kharms

*♩ ≈ 92 Robusto*

Fl. *(tacet)*

Cl. in B $\flat$

VI.

Vlc. *pizz.*

Pf. *p non legato*

Meno mosso

Tempo I

Fl.

Cl. in B $\flat$  *molto vibrato con molto sentimento*

VI. *molto vibrato con molto sentimento*

Vlc. *arco*

Pf. *pp*

*port.*

*sub. p < >*

*ff*

*ff*

*p secco 5*

*loco*

