

Athanasios Zlikas

# Homage to Anton Webern

for Clarinet in B $\flat$  and Bass Clarinet

York, 2007



### Composer's note

I was deeply influenced by Anton Webern's work when I decided to compose *Homage*. At that time I had just begun my studies at York, and I was very interested in creating the proper technical tools in order to develop a mature personal style. Impressed by Webern's unique ability to derive a maximum of music from a minimal of structural elements, I tried to focus mainly on formal construction and experiment with its inherent potential. Mostly, I sought to find a balance between unstrained expressivity and coherent construction. Hence, Webern's musical idiom was used as a starting point, as a motivation for me to explore the bounds between rigidity and expressivity.

# Homage to Anton Webern

## I. Invention

Athanasios Zlikas  
(2007)

*♩. = 45*

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Cl.

B. Cl.

Cl.

B. Cl.

Cl.

B. Cl.

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

*ff* *ppp* *pp* *mp* *f* *mp* *pp* *ppp* *ff* *p* *mf*

*ff* *f* *p* *mp* *f*

*-sffz* *sffz* *mf* *p* *ff* *ppp* *pp* *f* *mp*

*pp* *ppp* *ff* *p* *f* *mf* *ff* *mf*

*ff* *mf* *f* *mp* *p* *ff* *mf* *ff*

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

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

poco rit. . . . . accel. . . . . A tempo

43 Cl. *ff* *f* *ff* *fff* *ff* *f* *ff*

B. Cl. *f* *mf* *ff* *fff* *ff* *mf* *f* *ff*

48 Cl. *f* *mf* *ff* *p* *mp* *mf* *f* *ff* *p* *ff* *mf*

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

55 Cl. *p* *mf* *ff* *mp* *p* *f* *ff* *ppp* *ff* *f*

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

65 Cl. *pp* *pp* *mp* *p* *f* *ff*

B. Cl. *pp* *f* *ff* *ppp* *p* *mf* *<sfz* *sfz=*

77 Cl. *f* *p* *mp* *ppp* *f* *ppp* *mp*

B. Cl. *>mf* *p* *ppp* *ff* *mp* *>pp* *mp* *f* *mp* *pp* *<mp* *ff* *ppp*

# II. Canon

5

## Presto e burlesco

(♩ = 135)

Cl.  
*pp*  
legatissimo e senza vibrato sempre

B. Cl.  
*pp* legatissimo e senza vibrato sempre *sfz*

10  
Cl.  
*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*  
(the non-sforzando notes should retain the previous dynamic level) *p*

B. Cl.  
*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz p*

19  
Cl.  
*sfz sfz*

B. Cl.  
*sfz sfz*

28  
Cl.  
*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz p ff*

B. Cl.  
*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz ff p*

36  
Cl.  
*p ff p ff p ff p ff p ff p*

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

44  
Cl.  
*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*

B. Cl.  
*sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz*

52

Cl. *sfz sfz ff sfz sfz sfz ff sfz sfz ff sfz sfz ff sfz sfz ff*

B. Cl. *sfz sfz*

60

Cl. *ff sfz*

B. Cl. *sfz sfz*

### III. Passacaglia

♩ = 60

Cl. *sfffz* *fff* *sfffz* *sfffz* *sfffz*

B. Cl. *sfffz* *sfffz* *sfffz* *fff* *sfffz pp*

6 Cl. *pp* *fff* *sfffz pp* *sfffz pp* *sfffz p*

B. Cl. *sfffz* *pp* *sfffz* *fff* *p* *sfffz* *p*

10 Cl. *fff* *p* *sfffz* *p* *sfffz p*

B. Cl. *sfffz p* *sfffz sfffz p* *fff*

13 Cl. *mf* *sfffz* *mf* *sfffz mf* *fff*

B. Cl. *mf* *sfffz* *mf* *sfffz* *mf*



15

Cl.

B. Cl.

*sffz sffz mf*

*sffz mf*

*sffz sffz mf*

*sffz mf fff*

17

Cl. fltz.

B. Cl.

*f sffz f*

*f sffz f*

*sffz sffz f fff*

*sffz f*

19

Cl.

B. Cl.

*f sffz f*

*sffz f*

*sffz f*

*sffz f fff*

21

Cl. fltz.

B. Cl.

*mf sffz mf*

*mf sffz mf*

*fff*

*sffz mf*

23

Cl. *mf* *sfffz* *mf* *sfffz mf*

B. Cl. *sfffz mf* *fff*

25

Cl. *p* *sfffz p* *fff* *p* *sfffz* *p*

B. Cl. *p* *sfffz* *p* *sfffz p* *sfffz* *sfffz p*

28

Cl. *sfffz* *p* *sfffz* *pp* *fff* *pp* *sfffz pp*

B. Cl. *fff* *sfffz pp* *sfffz* *pp* *sfffz*

32

Cl. *sfffz pp* *sfffz* *fff* *sfffz* *sfffz*

B. Cl. *fff* *sfffz* *sfffz* *sfffz* *fff*

Duration: ca. 5'  
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