

ANTHROPUS PANANTHROPUS

BY

EMMANOUELIDES

*A THESIS SUBMITTED TO THE
FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF*

MASTER OF MUSIC

**MCGILL UNIVERSITY
MONTREAL, CANADA**

JUNE 1993

TABLE OF CONTENTS

Abstract

Resumé

Acknowledgements

i

Preface

ii

Introduction

vi

1. ORCHESTRATION

1.1	The Symphony Orchestra	p.1
1.2	Set-up and Spacial Effects	p.2
1.3	The use of Percussion	p.5
1.4	The off-stage instruments	p.6
1.5	The representative roles of the instruments	p.8

2. THE MUSICAL ELEMENTS

2.1	The Cantus Firmus	p.10
2.2	Improvisation	p.16
2.3	Sacred and Secular Elements	p.19

3. FORMAL ANALYSIS

3.1	The Three Continuous Movements	p.23
3.2	1st Movement	p.25
3.3	2nd Movement	p.37
3.4	3rd Movement	p.44

Conclusion (<i>A personal note to the conductor</i>)	p.55
--	------

(cont'd...)

(TABLE OF CONTENTS)

FIGURES

Fig. 1	The Cantus Firmus
Fig. 2	The Cantus Firmus Cycle (original)
Fig. 3	The Cantus Firmus Cycle (revised)
Fig. 4	Symphonia Sacra (The Betrayal)
Fig. 5	Symphonia Sacra (Stabat Mater)
Fig. 6	Theme of The Resurrection I
Fig. 7	Theme of The Resurrection II
Fig. 8	The <i>Rebetiko</i> Modes

APPENDIX I: THE EASTERN ELEMENTS

1. BYZANTINE MUSIC

1.1	Notation	p.1
1.2	Modes (Oktoechos)	p.4
1.3	Style	p.5
1.4	Music and the Holy Liturgy	p.8

2. GREEK FOLK MUSIC

2.1	Introduction	p.11
2.2	The difficulty of Classification	p.12
2.3	Folk song and Dance	p.13
2.4	Dimotiki Mousiki v.s. Laiki Mousiki	p.16
2.5	Laiki Mousiki	p.17

3. REBETIKO MUSIC

3.1	Introduction	p.19
3.2	The Rebetiko Orchestra	p.20
3.3	The Rebetiko Tradition	p.22
3.4	The Zeimbekiko	p.24
3.5	The Bouzouki and Baglama	p.27

Bibliography (Complete)

Bibliography (Sources on Byzantine and Greek music)

Bibliography (Sources on Jazz and Blues)

Université McGill
FACULTÉ DES ETUDES SUPERIEURES ET DE LA RECHERCHE

NOM DE L'AUTEUR _____

DÉPARTEMENT _____ GRADE _____

TITRE DE LA THESE _____

Par la présente, l'auteur accorde à l'université McGill l'autorisation de mettre cette thèse à la disposition des lecteurs dans une bibliothèque de McGill ou une autre bibliothèque, soit sous la forme actuelle, soit sous forme d'une reproduction. L'auteur détient cependant les autres droits de publications. Il est entendu, par ailleurs, que ni la thèse, ni les longs extraits de cette thèse ne pourront être imprimés ou reproduits par d'autres moyens sans l'autorisation écrite de l'auteur. La présente autorisation entre en vigueur à la date indiquée ci-dessous à moins que l'auteur demande un délai d'une année lors de la soumission de la thèse.

Adresse permanente de l'auteur

Signature de l'auteur _____

Date _____

ACKNOWLEDGMENTS

The creation of a musical work, or any work of art, cannot occur in a vacuum. The contemporary artist, whether a composer, painter, sculptor, writer or dancer, must have a point of reference from which he¹ extrapolates, expands and thus creates a unique language, a unique and personal vehicle of expression.

In the present case I feel an even greater need to acknowledge the vast contribution that has been made by countless individuals, a contribution that has inspired and enabled me to compose Anthropus Pananthropus.

To the "Rebetes" and "Jazzmen" of past and present, the composers, the poets, the Eastern Orthodox priests, the Byzantine musicians, the psalters, the academics, and of course my colleagues and fellow musicians, who by their works, their playing, or their informal discussions, have taken the time and made the effort to educate me on their music: I am truly grateful.

Without financial support it becomes difficult, if not all together impossible, for one to devote the time exclusively to composition. In this respect I am most grateful to the people of the CANADA COUNCIL for their generous contribution and for their patience.

¹ *Wherever the masculine form is used without reference to a specific individual, it will be understood to include both genders and shall designate persons of the male and the female sex.*

The one individual whom I shall never be able to thank is the one responsible for starting this whole project. A most respected artist, composer, teacher, and musicologist, who by his caring nature, his understanding, his sincerity, and his honest criticism has supported me and my work through all the difficult moments. He is the hero of "Anonymous XX" and my debt to him will never be repaid.

PREFACE

How does one go about discussing a composition? Which aspects of the work are relevant only to the composer and which aspects may be of interest to others: colleagues, scholars, performers, the "average" concert going public? Judging from past experience, there seems to be a consensus that presentations of a musical work - whether in a formal paper such as a thesis, or in a more informal setting of a colloquium - are centred around the technical aspects of the work: procedures, structures, vertical sonorities and other such elements. The reason for this approach may rest in the fact that these matters can be presented and discussed most objectively without the need to involve more complex idioms such as personal style, inspiration and artistic expression. What happens when the above mentioned objective elements are given paramount importance and become the central focus of a presentation? Perhaps a theorist would be very content with such a scenario as it presents endless possibilities for papers and dissertations but what of the artist?

Recently I had the pleasure of listening to a colleague present one of his works. As he explained his harmonic language, form, structure, orchestration and other such aspects of his craft, I could not help but feeling a certain affinity to the music he was describing. The elements were very familiar to me and many of the techniques used in his work could be found in my own music. However when a recording of the work was played, the music I heard was so different from my own that any technical liaisons between his work and mine would be irrelevant yet this was a music so filled with emotion, with beauty that I wanted to hear it again. As the presentation continued on matters of craft - the expansion of the harmonic series, the superimposition of fundamentals a tritone apart, and the simultaneous chords from each harmonic set - I found myself growing tired of hearing how this music was written and eagerly awaiting to listen to the work once more. During the question period following the presentation, my colleague was inundated with a

series of questions on the notes, the orchestration, the procedures, the superimpositions of the harmonic fundamentals and other such matters. He was also asked about influences from other composers: Mahler, Bruckner, Beethoven; but not once did anyone inquire about the raison d'être of the composition nor did anyone from the audience volunteer any comments which would reveal how this work was received on an emotional level.

After the colloquium came to an official end, I remained behind to ask my colleague more relevant questions about his work. To my surprise, he confessed a tremendous reluctance to speak publicly about certain aspects of his composition - the inspiration, the creative process, the emotional communication - because these elements are, in his words, "too abstract and too subjective".

I am not advocating that a composer needs to explain every artistic decision nor are his personal feelings always relevant or necessary for the listener. The other extreme to the above mentioned scenario is the composer who insists on explaining everything in the score by bestowing upon it some esoteric or mystical significance.² If there is objection to a presentation that is too "technical" and at the same time an objection to one that is too "esoteric", how then should one proceed with the task of "discussing" one's work? Perhaps the answer lies somewhere between these two extremes.

In the formal discussion that follows I will endeavour in earnest to find this equilibrium and reveal to the reader the artistic motivation of the work without too much self-indulgence. A relatively small amount of

² *It is often the case with such esoteric references, that they are music only for the printed score and not for the listener. Consider a passage where the fourth oboe part is marked pp e con molto vibrato and is doubling at the unison the other three in the section playing ff e senza vibrato and the whole against a fortissimo orchestral tutti. Even though the fourth oboe is lost in the mass of sound, the composer adamantly insists that lost vibrato represents the "serenity and lyricism of nature" in conflict with the "chaos of modern society"*

self-indulgence or subjective input should be expected and hopefully tolerated but for the most part I do believe that the composer's personal feelings, motivation, or inspiration, are often not relevant for the listener. A wise and learned colleague has taught me that above all else, an artist must be honest and sincere. "There will be many to judge and criticize your work," he told me, "some will find favour, others will express displeasure over this you have no control. After all is written and the last note sounded, what remains is an artist's integrity." In the spirit of this philosophy I present my work Anthropus Pananthropus, the purpose being to capture the essence of these "musics" and present them in a coherent musical composition for orchestra. If the title suggests something on a grand scale, encompassing all of mankind, I wish to assure the reader that this is not my intent. My composition is not the work to "end all works" nor is it intended as the pinnacle of "World Music": At best, it can be considered to be a starting point from which other works may follow.

INTRODUCTION

The dissertation which follows is presented in three sections. The first section describes the orchestra, the set-up and spacial effects, the off-stage instruments and the representative role that the instruments assume. The second section is a detailed account of the principal musical elements in the work - the cantus firmus, the improvisation, sacred and secular elements - and the third section is the formal analysis of the composition.

Although there are specific references to the score throughout the dissertation, the description of the various subjects in the first two sections of the paper is made in general terms as the said elements are taken out of their orchestral context for the purposes of analysis. The third, and main section of this dissertation (3 Formal Analysis) takes the reader through the score, passage by passage, where the elements previously described are understood within the context of the work as a whole.

Footnotes are used exclusively, instead of end-notes, enabling the reader to obtain the necessary editorial information on the same page that the reference is made (*or the preceding page*) without the need to consult a separate part of the thesis. There are three sets of footnote and each is numbered sequentially starting from number one (1) in the preliminary part of the dissertation (*Acknowledgements, Preface, Introduction*); in the main body of the work (*Sections 1,2,3*); and in the appendix (*Appendix I*).

Given the direct relevance of certain topics which are not usually considered to be common knowledge, it has become necessary to incorporate a description of these elements into this dissertation. To do so in the main body of the text would prove tiring for the reader learned in these subjects and would render the text too disjunct for the reader who is not. In order to avoid constant reference to external sources - some of which may not be readily available - and to make this

dissertation as complete as possible without too much digression from the thesis, all supplementary descriptions are dealt with in an extensive appendix.³

The information contained in appendix I is by no means a complete or authoritative description of the subjects. The purpose here is not to present the reader a "*thesis within a thesis*" but to provide an easy reference for elements which have a direct relation to the score. Although extensive references to the appendix are made throughout the entire dissertation, the author would suggest that the reader begin with the appendix before proceeding to the main sections of the thesis.

The usual function of a concluding section in a dissertation is to provide the reader with a retrospective synopsis of the thesis: a summary of the key elements. The concluding section in this dissertation takes certain liberties with the "*traditional*" format as it deals with a subject that, for the most part, has not been directly discussed in the main body of the text, namely the performance of Anthropus Pananthropus, and this discussion takes the form of a Personal note to the conductor.

Although it would be possible to incorporate the topic of performance practice within the main text and in a more formal setting, the author feels that such a presentation would eclipse the paramount importance that this element represents to the musical existence of the work. Also, it seems most appropriate that after an extended, *formal* discussion on how this work is constructed to conclude with a personal statement on how the composer envisions the work.

³ Appendix I: The Eastern Elements

1. ORCHESTRATION

1.1 The Symphony Orchestra

Anthropus Pananthropus is a work in Three Continuous Movements for Symphony Orchestra with Rebetiko Trio, Alto Saxophone and Double Bass. Although the instrumentation of a musical work is often viewed as a given parameter (a matter of personal preference) the valid question may be asked of the composer: "Why this ensemble?" With regard to a commission, the answer is obvious but for the work presently under study, this is not the case.

The decision to write for symphony orchestra is based on the necessity of the musical forces that are required to express the music. Only with an orchestra does a composer have at his disposal such a wide range of colours, sound masses, distinct voices and the possibility for spacial effects. It is possible to employ different instrumental forces (eg. large chamber ensemble) and to alter performance practice technic in order to imitate the orchestra but with the orchestra these characteristics are inherent in the ensemble. To create a stereophonic effect between two identical instruments, consider as an example two pianos, the composer may ask the musicians to sit sixty feet apart on the stage. This however is unusual for the instrumentalists and contrary to the established performance practice of

a *piano duo* which may present technical problems thus affecting the performance. After many hours of rehearsal and diligent effort on the part of the musicians, the desired effect can be achieved but for two groups of violins, such effort is not necessary since the last stand of the firsts is accustomed to playing sixty feet away from the last stand of the seconds.

1.2 Set-up and Spacial Effects

The score calls for the violins to be set-up in such a manner as to produce a natural stereophonic effect. The first violins are seated to the conductor's left and the second violins to the conductor's right. Between these two groups is the remainder of the strings with the cellos next to the first violins and the violas next to the cellos. The double basses are placed behind the cellos so that the lowest register of the string ensemble is heard from the same location and the wind instruments are elevated and seated behind the strings. The stereophonic set-up of the violins is further enhanced by that of the percussion instruments via the placement of the three percussion stations including the two timpani: timpani I, to the back of the stage, extreme left, behind the first violins; timpani II, to the back of the stage, extreme right, behind the second violins; percussion 1, to the back of the stage, left of timpani I, behind the cellos; percussion 2, to the back centre of the stage, elevated, left of percussion 1, behind the winds;

and percussion 3, to the back of the stage, right of timpani I, behind the second violins.

The off-stage ensemble consists of 1 alto saxophone, 1 baglama, 1 bouzouki, 1 classical guitar, and 1 double bass.¹ This group of instruments remains off-stage for the duration of the work and the sound emanating from this ensemble is perceived by the audience as coming from afar: removed from the music that is heard coming from the stage. Depending on the acoustics of the hall, it may or may not be necessary to amplify these instruments but if it becomes necessary to do so, the speakers must be set up in such a manner as to preserve the spacial effect.

A similar effect, one of music emanating from a distance, is used with the brass choir. Beginning in m.49 of the second movement and continuing until m.21 of the third, the brass instruments² are heard from off-stage, to the conductor's right, and opposite the other off-stage ensemble (*alto sax, bouzouki, baglama, guitar, bass*) which is situated to the conductor's left.

The orchestration is conceived in such a way as to exploit the musical possibilities of the particular set-up. The stereophonic placement of the violins is conducive to the execution of contrapuntal passages where the separation of distinct parts or the separation of heterophonic parts is desired.

¹ see Appendix I, Section 3.5

² 1 trumpets in C, 4 horns in F, 3 tenor trombones, 1 bass trombone

Consider the passage in the first movement starting at m.41. The second violins, taking up the melody from the violas, are joined by the first violins in m.43 leading into the statement of a principal motive in m.46 and then again in m.50. A more obvious example can be drawn from a totally contrapuntal texture as seen in the first movement at m.161 where the first entry is heard in the second violins and repeated three bars later by the firsts or in the fugal exposition at the beginning of the third movement, where the subject presented by the second violins in m.20 is answered by the firsts in m.27.

Even when the first and second violins are playing the same material, the stereophonic set-up allows for the a spacial variation of the sound. An example of this heterophonic separation of parts, is the passage beginning in m.61 of the first movement. Here the tremolo of the second violins is articulated by the thirty-second notes in the arpeggio figure played by the first violins. In essence both groups of violins are sounding the same material and there are no independent parts yet this passage, and others like it, provide variation through a type of stereophonic articulation where the tremolo harmonies can be described as the canvas upon which the thirty-second note "brush strokes" are placed.

1.3 The use of Percussion

The role of percussion in this work is perhaps remarkable due to its prominence and relative simplicity. The total number of distinct percussion instruments is eight (*percussion 1,2,3, and timpani I, II*) and these instruments are placed at five different stations (locations) on the stage. Taking the intersection of the instrumental forces of all five percussion stations, one discovers a relatively small amount of diversity on the timbral scale: *tubular bells, tam tam, cymbals, snare, tom tom, bass drum, Grand Symphonic Marimba, and timpani*. Given the almost endless variety of sounds and colouristic effects that this group of instruments is capable of producing, its use in the work can be described as very restrictive, limited or even primitive.

In Anthropus Pananthropus, the principal role of the percussion instruments is to express rhythmic ideas and not to provide colouristic effects.³ With this in mind, the composer uses a small number of percussion instruments and employs a set-up where the articulation of these rhythmic ideas are given a spacial context.

This spacial treatment of the percussion instruments is best illustrated by the two timpani stations, timpani I on the extreme left of the stage and timpani II on the extreme right. In the opening measures of the work, a single chromatic fragment (*f-natural > f-sharp > g-natural*) is shared

³ A notable exception is the use tubular bells and the extended passages for Grand Symphonic Marimba, the latter occurring in the 1st movement, m 127 - m 153 and in the 3rd movement, m 180 - m 223

between the two players. Here, the timpani is providing a percussive articulation of the cantus firmus melody, an element that is present throughout the entire score.⁴ In essence there is a single part for timpani which is shared by two players and at times the orchestration is such where an echo effect is created while at others, through the use of tremolo or contrasting articulation, one timpani part is supporting the other.

1.4 The off-stage instruments

A prominent compositional feature of Anthropus Pananthropus is the principle of *multiple layers* where the music is perceived on several dimensions at the same time. In a manner of speaking this is a form of superimposition but unlike a collage where elements are placed together, the different musical layers in this work are independent entities and can "*stand alone*" if they are removed from the score. This characteristic of the musical fabric is paralleled in the instrumentation by the use of the off-stage instruments. The baglama, bouzouki, and classical guitar, namely the Rebetiko Trio, form the basis of the Rebetiko Orchestra and are representative of a performance practice that is derived from Greek folk music, Laiki Mousiki, and Rebetiko music.⁵ The alto saxophone, guitar, and

⁴ see Section 2.1

⁵ see Appendix I, Section 2, and Section 3

bass may be considered to be a *Saxophone Combo* and represent a performance practice that is derived from a totally different source: *Jazz*, *Blues* music. In combination, the two trios which share the guitar as a common instrument, become a *Rebeticombo Quintet*. The nomenclature is unimportant as this ensemble is not intended to be an authentic representation of the *Rebetiko* or the *Blues* style of music but is intended as an amalgamation of both.

In the second movement of the work the brass instruments move off-stage where they form the third main layer in the instrumental forces: the orchestra (now only strings), on-stage; the quintet, off-stage to the left; and the brass choir, off-stage to the right. The idea of having off-stage instruments is by no means original. Many composers have used this technic to create a purely spacial effect or to express musical events which are considered to be apart from the main musical material heard on-stage.⁶ In *Anthropus Pananthropus* the off-stage instruments do not merely create a spacial effect but also express different musical layers in the compositional fabric.

⁶ Ex. Mahler's Symphony No.2, 5th movement rehearsal number 22, where the 'popular march' is heard off-stage.

1.5 The representative roles of the instruments

On a very basic level, the instrumental forces can be categorized into two main groups: one representing the *East* and the other, the *West*. For the most part, the orchestra as a whole represents the music and performance practices of what may be termed "*western contemporary concert music*" where the off-stage Rebetiko Trio is representative of an Eastern style with its roots in Greek folk music. The off-stage *Saxophone Combo* then is a subset of the western branch and represents a performance practice derived from "*The Blues*" and *Jazz* music. It must be stressed that these classifications are not intended to be authentic, absolute, or exclusive. By placing the instrumental forces into the above mentioned roles the composer does not imply a rigid mould but rather a suggestion of different musical elements which may be represented instrumentally. On the subject of authenticity, no claims are made to this effect for if this were the purpose of the work, then the instrumentation would include an "*authentic*" *Blues* band, and an "*authentic*" Rebetiko ensemble, where the music heard from these groups would, by definition, be "*authentic*" as well.

Although the above mentioned instrumental groups may be representative of the different musical styles exemplified in this work, they

are not employed in an exclusive manner where for example, the Rebetiko Trio expresses nothing else but Rebetiko music or the orchestra plays only "*western contemporary concert music*". The different instrumental groups share the musical elements of all styles and in expressing these ideas, the resultant music is a composite of several performance practices.

2. THE MUSICAL ELEMENTS

2.1 The Cantus Firmus

A cantus firmus is an existing melody that becomes the basis of a polyphonic composition through the addition of contrapuntal voices. This existing melody is often derived from plainsong melodies, chorales, or even secular melodies. In Anthropus Pananthropus the cantus firmus is not used in a "traditional" manner and although it forms the basis for the composition, this base structure is only the first layer of a multi-layered musical fabric.

The cantus firmus is derived from a seven note pitch set spanning the range of a perfect fifth: (*e-natural* > *f-natural* > *f-sharp* > *g-natural* > *a-flat* > *a-natural* > *b-natural*). These pitches are arranged, with the repetition of one note, to form an eight note cantus firmus melody: (*f-natural* > *g-natural* > *a-flat* > *b-natural* > *f-sharp* > *a-natural* > *g-sharp* > *e-natural*).⁷ Starting on the second *f-natural* below middle *c* and proceeding chromatically through the twelve tones, the cantus firmus melody is repeated a total of twelve times - each repetition transposed by one semitone - to form a cycle consisting of twelve reiterations of the same

⁷ see Figure 1

melodic line with a total of ninety-six notes.⁸ This description may suggest a sectional or rhapsodic perception of the cantus firmus melody but the opposite is true. The cantus firmus cycle (*all 12 repetitions*) is perceived as a single entity and as a melody without any apparent beginning or end.

This sense of perpetual motion is the result of three principal characteristics of the line: pitch focus, intervallic content, and duration. Since the line lacks strong cadential properties, there is an inherent absence of any melodic closure which would suggest an established key or mode. When this is combined with a lack of rhythmic identity (*each note lasts 2 seconds*) the result is an endless series of pitches, a procession going nowhere yet moving in time. These two elements, pitch focus and duration, are not able in themselves, to define the character of the cantus firmus. Another parameter is required: intervallic content.

Consider a line with all the properties discussed so far but with a different intervallic structure. It would be possible to avoid any sense of pitch focus and to sustain a slow moving series of notes but if the interval between adjacent notes were to be changed, (*ex. leaps of the 4th, 5th, 6th, 7th*) then line could be made to sound like a random series of pitches: the more angular the line the more random the effect. The eight note cantus firmus melody has a maximum ambitus of a perfect fifth where the largest interval between any two adjacent notes is a perfect fourth. In their

⁸ see Figure 2

melodic context these intervals form a line which is predominantly in stepwise movement and demonstrates a balance between upward and downward motion.

With respect to duration, there are two points to consider: the relative duration of each note and the absolute duration measured in units of time. If the cantus firmus were composed with notes of different durations, the line would possess a rhythmic profile. This rhythmic identity would adversely affect the *perpetuum mobile* character of the cantus firmus and could also, depending upon the orchestral context, direct attention away from other musical material. Even with notes of equal length, the actual duration becomes an important factor.

If the tempo were changed such that each note did not last for one second but for a shorter length of time, (eg. *0.5 seconds*) the slow moving line would become a fragment of four pulses and the sectional structure of the transposed repetitions would be more pronounced. Increasing the tempo even further (eg. *8 notes per second*) would result in a more pronounced sectional perception of the cantus firmus where it would be heard as an embellished chromatic ascent from the first note (*f-natural*) to the octave above. It is the combination of equal note values, intervallic make-up, and absolute duration that bestow the cantus firmus with its *perpetual mobile* character and define the first layer of the musical composition.

From this basic structure is derived the actual cantus firmus melody which is implemented into the work. For each of the twelve transposed

repetitions of the original melody, notes are added and removed to expand and alter the melodic structure yet without changing its musical role.⁹ The original structure was composed of twelve transpositions of an eight note melody but in its final form, the number of notes in each section (*numbered CF1...CF12*) follows a symmetrical progression from eight to nineteen and from nineteen to nine. From the first statement of the cantus firmus (CF1) until the seventh (CF7), notes are progressively added (*starting with CF2*) such that there is an increase of total notes per cantus firmus statement until CF7 followed by a proportional decrease from CF8 to CF12:

<u>Original</u>		<u>Final</u>	
CF1	= 8 notes	CF1	= 8 notes
CF2	= 8 notes	CF2	= 9 notes
CF3	= 8 notes	CF3	= 11 notes
CF4	= 8 notes	CF4	= 13 notes
CF5	= 8 notes	CF5	= 15 notes
CF6	= 8 notes	CF6	= 17 notes
CF7	= 8 notes	CF7	= 19 notes
CF8	= 8 notes	CF8	= 17 notes
CF9	= 8 notes	CF9	= 15 notes
CF10	= 8 notes	CF10	= 13 notes
CF11	= 8 notes	CF11	= 11 notes
CF12	= 8 notes	CF12	= 9 notes

These alterations give the cantus firmus a dynamic quality which would otherwise not be present. The added notes slowly change the contour of the line, firstly by filling in the steps between the original notes and

⁹ see Figure 3

secondly by expanding the ambitus and stretching the contour, until the original statement (CF1) bears little melodic resemblance to its altered form (CF7). As the repetitions continue from CF8 to CF12, so does the process but now in reverse, bringing back the original statement and concluding a complete cantus firmus cycle.

The work begins with the cantus firmus, articulated by the cellos. From m.1 until the first note of m.23, where the cantus firmus cycle disappears from the foreground, the progression has gone through four repetitions (CF1, CF2, CF3, CF4) and the first four notes of CF5, in the first cycle (*CF1...CF12*). The next appearance of the cantus firmus in the foreground material does not occur until the beginning of the second movement where it is heard off-stage and articulated by the bouzouki (*second movement m.1 - m.11*). The suggestion is that this event has been continuing without interruption from the beginning of the work and now it is joined *in progress* on the fourth note (*f-sharp*) of the eleventh repetition (*CF11*) in the fifth complete cycle. From the end of m.11 until m.116 the cantus firmus disappears from the foreground once again and returns in m.117 (*third note, d-natural; seventh repetition, CF7; of the ninth complete cycle*) where it is heard in the violas/cellos and continues into the third movement (m.19) where it acts as a transitional passage linking the second and final movements of the work. From this point onwards, the cantus firmus disappears from the foreground material and does not return for the remainder of the work.

After the preceding description, the reader may be surprised to discover that the cantus firmus, an element that has been given such significance, is only heard on three separate occasions. Furthermore, in the latter two occurrences, the cantus firmus is altered such that the tempo is twice that of the original presentation¹⁰ and in the second passage (*with cellos and violas, second movement m.117 - m.144*) the "hocket like" articulation of the melody suggests an even faster tempo. To understand these apparent incongruities one must consider the spirit of the cantus firmus and its function in the work.

The cantus firmus is a musical element that has an important extra-musical significance. It represents the abstract concept of continuity and is derived from a performance practice that is rooted in sacred music. The technical parameters (*itches, duration, intervals*) define the cantus firmus in a rigid manner but its implementation does not adhere to a predetermined theoretical procedure. It is the seed from which the work has been born and in fact this melodic structure was the first element of the musical fabric that was composed.

The most important characteristic of the cantus firmus is its representative role. Without bearing any direct resemblance to Byzantine music or to music of the Western Church, symbolically it represents both. The original idea for the cantus firmus along with the seven note pitch set

¹⁰ The original statement of the cantus firmus is at one half the actual tempo. See Figure 3 for the cantus firmus in its final (revised) form and Section 3.1 for a description of the cantus firmus with respect to the definition of form

have been inspired by and derived from a modern work by Bengt Hambraeus, entitled Symphonica Sacra in Tempore Passionis.¹¹

In setting the opening line of text,¹² Hambraeus uses a five note pitch set (*f-natural* > *g-flat* > *a-flat* > *c-flat* > *b-double flat*) with the *a-flat* being repeated three times, to form an eight note melody.¹³ By retaining the intervallic content of this melodic fragment and changing the pulse, it is transformed into the cantus firmus melody of the Stabat Mater.¹⁴

2.2 Improvisation

The *Rebeticombo Quintet*¹⁵ represents a performance practice and a style of music that when compared to "*contemporary concert music*" may be described as being "*improvisational*" or "*spontaneous*". In the most basic terms and if one were to consider only the extremes, on a scale of 1 to 10 (*1 representing the least amount of improvisation and 10 the most*) the symphony orchestra would be placed on level 1 and the *Rebeticombo*

¹¹ The work was commissioned under a grant from The Canada Council, by Fred Stoltzfus for the McGill Chamber Singers, Montréal, and was completed on August 16, 1986. It is scored for wind ensemble with choir and soloists and the text is a compilation, by the composer, from the Lenten Liturgy; the Requiem Mass; the Stabat Mater; and the Prosarium ms Glastoniense saec 12 (published in *Analecta Hymnica medii aevi*, vol. X, #24, Leipzig 1891).

¹² TRADITIO (The Betrayal)
Salve, crux, vitale lignum/.

¹³ see Figure 4

¹⁴ see Figure 5

¹⁵ see Section 1.4

Quintet on level 10. As a matter of established performance practice, orchestral musicians are trained to faithfully execute the written score, whereas in the case of *Blues* or *Rebetiko* music the score (if any exists) is considered a sketch or point of departure.¹⁶

Through the technic of improvisation and a musical content derived from the *Blues* and from a Greek folk idiom, this off-stage ensemble brings to the work a unique musical element. At times the group interacts with the material sounded by the orchestra and at other times the off-stage ensemble acts independently. The degree of interaction is regulated by three factors: the score, the conductor, and the musicians. The score, by the degree to which the music is either "*written out*" or "*improvised*" and by the relative dynamic balance according to the orchestration; the conductor, by the control of this dynamic balance; and thirdly by the musicians, and their ability to improvise on given material and to place their parts in a musical context with the rest of the orchestra or to contrast their parts with musical material occurring on-stage.

The element of improvisation, provided by the off-stage ensemble, brings to the work a certain level of indeterminacy within a very determinate frame work. The duration of these improvisation sessions is regulated by the score which defines the beginning and end of the events and thus an appropriate term may be windows of improvisation. Referring

¹⁶ It would be most unusual to provide a "lead sheet" for an orchestral musician but this practice is quite common for the Jazz musician

to the layering principle of the work and to the function of the cantus firmus in this respect, the windows of improvisation provide a glimpse into a parallel musical phenomena which is occurring throughout the composition. When the window closes, the ensemble leaves the foreground but continues on a different dimension (not heard by the audience) such that if one were to connect all twelve passages in the work with intervening material, the result would be a work for *Rebeticombo Quintet* within a composition for orchestra.

When called upon to improvise, the musicians must not have prepared in advance what they are to perform. Such an approach would be contrary to the performance practices that are being exemplified and would also be contrary to the spirit of this piece. The process of improvisation is a series of learning sessions where the Rebetiko style and the *Blues* style are expressed and allowed to influence one another. At times the bouzouki, representing Rebetiko music, is the teacher and the other musicians are the students. Later the alto saxophone, sounding musical idioms from a *Blues* tradition, assumes the lead role where the rest follow. Each instrumentalist interprets the given material according to his musical background but at the same time incorporating elements from a different source, a new language. The language analogy seems most appropriate for as one speaks (plays), his language is being taught; as one listens to a foreign language, one learns; when two or more have a discussion (ensemble playing), communication and understanding are the result.

The notational indications for each instrument are representative of the distinct performance practices. The *Jazz* musician knows instinctively the meaning of "*Blow*", "*Solo improv*", much in the same way that the *Rebetiko* musician understands *topi*, *heejazz*, and *ousak*. Part of the above mentioned learning process involves the responsibility of communicating not only the literal meaning of these terms but their connotative meaning within the style.¹⁷

2.3 Sacred and Secular Elements

Beside the different musical styles that form the compositional fabric of *Anthropus Pananthropus*, there are elements that are derived from sacred and secular music. The incorporation of such elements into the work is achieved through direct means such as the quotation of various rhythmic, harmonic and melodic ideas, or through a more subtle manner such as instrumental representation and paraphrase.

The cantus firmus is an example of how a an element derived from sacred music is incorporated into the work. The melodic structure and its harmonic implications bear no direct resemblance to any form of Byzantine music or music from the Western Church yet the idea of the cantus firmus,

¹⁷ see Section 3 for a detailed analysis of the twelve *improvisation windows*.

1st mov't m 29-m 33, m: 93-m 104, m 112-m 115, m 126-m 161, m 172-m 176, m 236-m 252, m 266-m 273,

2nd mov't m 1-m 11, m 41-m 97,

3rd mov't m 153-m 225, m 257-m 280, m 319,

and its implementation in a single melodic entity, represents them both.

A more direct example can be found in the two Themes of The Resurrection. The first¹⁸ is a paraphrase and combination of different melodic fragments from Mahler's Symphony No.2 and the second¹⁹ is a fragmentation and paraphrase of the Byzantine hymn Christos Anesti (Christ is risen!). Although the two Themes of The Resurrection are transformations of the originals, the listener who is familiar with the sources will recognize this material and its symbolic significance.

The secular elements, drawn from *Blues* music, Dimotiki Mousiki, Laiki Mousiki, and Rebetiko music, are paraphrases, partial quotations, of the original sources and are used allegorically to suggest a different musical style without necessarily being "authentic". Consider the four note theme heard in the brass at m.61 of the first movement. The principal theme is nothing more than a descending line (*g-natural* > *f-natural* > *e-flat* > *d-natural*) which is also the bass line,²⁰ and outlines the first tetrachord of the Rebetiko mode Ousak.²¹ The transitional material which is heard between

¹⁸ see Figure 6 Theme of The Resurrection I

¹⁹ see Figure 7 Theme of The Resurrection II

²⁰ see Appendix I, Section 3.2

²¹ see Figure 4

The Rebetiko modes listed in Figure 4 are derived from the empirical field research of Vassili Hadjinicolaou, in his study of "Rebetiko Bouzouki Music" [1987, unpublished] where the nomenclature and structure of the said modes, as illustrated, were given by various instrumentalists and the listing is an intersection, or general consensus. The difficulty in providing an authoritative description of the modes rests in oral tradition of this music, where knowledge is passed from student to teacher. [see Appendix I, Section 3.3]

various statements of this four note theme (strings/ woodwinds: m.63 - m.64, and m.67 - m.68) is an articulation, through scale passages of two modes - *Ousak/ Heejazz* - which together with the characteristic rhythm of the *zeimbekiko*²² form a composite of this style without being an authentic representation. This entire passage from m.61 to m.92 of the first movement, is composed of elements that are found in almost every *zeimbekiko* song but not in any one specific work.²³

Apart from performance practices, instrumentation, and other such references, the incorporation of *Blues* music into the score can be regarded in a similar fashion. The main theme, sounded by the alto saxophone and beginning at m.153 of the third movement, is an example of what may be termed standard *Classic Blues*. The structure of the melody along with the harmonic accompaniment of the guitar, supporting bass line and pizzicato articulation, is typical of many early *Blues* instrumentals. Even with the implied improvisation that is provided by the instrumentalist, the part for the saxophone, as written, is less a theme and more a generic melody. It is *Blues* music in its most basic form, yet contextually it is sufficient to suggest the *Blues* style without actually being *Blues* music.²⁴

²² see Appendix I, Section 3.4

²³ A good analogy is a medical study where the principal patient being exemplified is not an actual person but a composite of several case studies.

²⁴ see Section 3.4

The incorporation of sacred and secular musical elements in Anthropus Pananthropus has a dual purpose. With respect to the technical aspect - the concrete, that which can undergo analysis - it is an illustration of how different musical elements which are usually not associated can co-exist in a single work to produce a new entity, a music that is representative of both but at the same time is neither. The second purpose is one which satisfies an emotional need in the creative process. It is the expression of something spiritual, something which cannot be explained through analysis, or by technical means. This is the subjective matter which defines any work of art be it a painting, a sculpture, a play, or a musical composition.

Often a composer is asked to explain this aspect of his work in order to reveal a message, or spiritual purpose for his creation. In reference to the composer introduced in the preface of this dissertation, such discussion is "too abstract and too subjective". This is a case where the composer's personal feelings are totally irrelevant for the listener and may in fact, influence the perception of the music in such a way that would diminish the emotional experience for the listener by imposing the composer's extra-musical ideas. Ultimately, music cannot express intellectual concepts, but only feelings. What we all respond to, and each one of us in a unique way, is the feeling of inspiration in the music, regardless of whether or not we are convinced of the intellectual concepts (*the technical parameters*) which are the object of these feelings.

3. FORMAL ANALYSIS

3.1 The Three Continuous Movements

The three movements which comprise the work are easily discernable by their musical content and orchestration. The outer two are scored for full orchestra while the middle movement employs percussion, strings, and the off-stage instruments, making for a remarkable absence of woodwind and brass. Essentially, it is a movement for string orchestra with accompaniment from the percussion section where the off-stage instruments are heard as a distinct and separate musical entity. The slow moving harmonic texture of the surface material in the middle movement provides an interlude and contrast, as does the harmonic language which is totally foreign to the harmonic language of the first and third movements. Given this description, the indication in the score to execute each movement without interruption (*attacca*) seems to contradict the implied sectionalism. From the listener's perspective, Anthropus Pananthropus is a single movement work with three sections where the contrasting second movement and the recurrent elements in the third (*originally heard in the opening movement*) make for a ternary form: ABA'.

The duration of each movement, or section, is determined by the cycles of the cantus firmus. One complete cycle of the cantus firmus²⁵ has a duration of 157 seconds (2'37") and the duration of each of the three movements is determined by a whole number multiple of the cycle:

1st Mov't:	5 cycles	=	785"	13'05"
2nd Mov't:	4 cycles	=	628"	10'28"
3rd Mov't:	3 cycles	=	471"	7'31"
	<u>12</u>		<u>1884"</u>	<u>31'24"</u>

Apart from a symbolic meaning, the numerology of the cycles has no significance²⁶ and that which is perceived by the listener, therefore of significance, is the change of duration of the movements which constitute a linear acceleration of the form with the ratio 5:4:3.²⁷

Throughout the work there is a process by which elements are introduced, developed and later amalgamated into a new form. Although the developmental process does not exclude a "traditional" approach with respect to melodic or harmonic manipulation of the elements, it is more a matter of unveiling where a musical idea is revealed slowly, over a period of time. Also, the exposition of the material may be fragmented where the

²⁵ see Figure 3

²⁶ N.B. the actual durations of the movements and the duration of the entire work differs from these indications. The model is an approximation of relative durations and is not an exact representation of the real time continuum. In actuality, the first and third movements are longer than the theoretical model and the second is shorter.

²⁷ The author wishes to discourage extended discussion on the subject of numerology and the significance of certain recurring numbers or ratios in this work. The number of repetitions, the proportion of the movements, the notes in the cantus firmus, and other numerical relationships which may be derived, implied or inferred should be regarded with respect to their musical significance and not their symbolic representation. For example, the ratio of the duration of the three movements 5 4 3 forms the three sides of a perfect right angle triangle (according to Pythagoras, 5 squared is equal to the sum of 4 squared and 3 squared) but this perhaps symbolic significance is not relevant to the purpose which is the construction of three movements where each is successively shorter in duration.

first part of a musical idea is introduced in one part of the work, without development or expansion, to be continued later on in another.²⁸ This process creates a "jigsaw puzzle" effect where the context of certain themes or ideas does not become relevant until all the pieces of the puzzle are in place: something heard in the first movement may sound incomplete until it is reiterated and expanded in the third movement. To a certain degree, this diminishes the surface sectionalism of the work by making the movements more interdependent; however due to the layered construction of the musical fabric it is possible to perceive the work as three distinct modules or as a single movement composition. A prime example of how the layering principle works is illustrated by the string orchestra part in the second movement. Taken out of its compositional context with the outer two movements, this whole passage can stand alone as a work for string orchestra.

3.2 *The First Movement*

The work begins with the cantus firmus melody heard in the cellos. The tubular bells mark the initiation of this event and the bass clarinet, timpani, bass drum, tam tam and double basses support the cantus firmus by articulating the beginning of the repetitions of the cantus firmus melody

²⁸ ex. Compare m.6 - m.23 of the first movement and m 84 - m 101 of the second movement

in the first cycle.

CF1	f-natural	m.1	bells/ basses/ b.cl/ timpani
CF2	f-sharp	m.5	basses/ b.cl/ timpani/ tam
CF3	g-natural	m.9	basses/ b.cl/ timpani
CF4	g-sharp	m.15	basses/ b.cl/ bass drum
CF5	a-natural	m.21	basses/ b.cl

In the initial presentation of the cantus firmus, the tempo is one half the original speed²⁹ as heard in the cellos. The growth and decay of the number of notes in each repetition of the cantus firmus melody is defined by the ratio 8:9:11:13:15:17:19:17:15:13:11:9 while that of the bass drum ostinato figure has a much shorter period (5 steps per cycle) and is defined by the ratio 4:5:6:5. The two ratios are not proportionally related nor is there any significance to the actual numbers. Musically, the cantus firmus cycle has been divided into two parts: the melodic and the rhythmic. The ostinato of the bass drum, retaining the original tempo and with a different periodic pulse, expresses the rhythmic aspect of the line while the cello part, retaining the original melody but with a change in tempo, expresses the melodic component of the line. The separation of the cantus firmus into two structural components allows for the possibility to suggest the presence of the cantus firmus with only one of its constructive elements.³⁰

Against the first layer of the work, (the cantus firmus) a fragment of the material heard in the second movement is introduced in the strings

²⁹ see Figure 3

³⁰ see Section 3.3

starting at m.6 and continues until m.24. Toward the end of this passage, a portion of the first theme of The Resurrection is heard from the brass choir in m.23 which leads to the introduction of the first musical element drawn from Rebetiko music at m.24. This takes the form of transitional scale passages heard in succession from the flutes, oboes, clarinets, and bassoons. The two passages are connected melodically by the implied pitch focus on *d-natural* as suggested by the resolution of the augmented sixth (*c-flat* > *c-sharp*) to the octave *d-natural* at m.24. The emphasis on *d-natural* as a point of melodic closure, accented by the tubular bells, marks the introduction of the mode *Ousak* into the harmonic structure.³¹

While the *d-natural* is sustained in the strings (*the residue of the previous gesture*) a rhythmic motive announces the beginning of the transitional passage at m.27 which is expanded and developed (m.27 - m.60) until it leads into the *zeimbekiko* dance at m.61. This motive, presented in three stages (m.27, m.28, m.29-30) is based on the combination of three Rebetiko modes: *Ousak*, *Heejazz*, *Peraiotikos* resulting in a mode with a pitch focus on *d-natural* and an intervallic structure derived from the superimposition of two identical tetrachords: *d-natural* > *e-flat* > *f-sharp* > *g-natural* and *a-natural* > *b-flat* > *c-sharp* > *d-natural*. The alteration of the seventh degree (*c-natural*/ *c-sharp*) gives a certain ambiguity to the harmonic structure as it vacillates between *Heejazz* and

³¹ see Figure 8

Peraiotikos.

In m.27, the first of the twelve windows of improvisation opens to reveal a taximi³² for the bouzouki where the beginning and end are marked by the arpeggiated chords of the baglama. Here the instrumentalist is given a choice of modes upon which he can base his solo: Heejazz or Ousak. At this point in the score, the harmonic language of the main material heard on-stage and that of the off-stage instruments is similar in structure but quite different in a gestural context. The orchestration, the rhythmic character of the lines and the articulation of the mode as expressed by the orchestra, are far removed from the sound of Rebetiko music which is heard from the bouzouki.

As the passage develops and moves even further away from its harmonic source, the part of the bouzouki is heard retrospectively as an intrusion. By m.39 the rhythmic motive which introduced the mode in m.27, maintains its harmonic fingerprint but is has now evolved into new thematic material: a march like theme which begins at m.39 (violas, second violins) and continues, over a general accelerando, until the arrival of the zeimbekiko dance at m.61. This arrival is foreshadowed by the articulation of the zeimbekiko dance rhythm at twice the normal speed. At m.52-54 the off-stage instruments (doubled by the cellos and basses: pizzicato; and the bassoons) present one statement of the syncopated 9/8 zeimbekiko

³² taximi is a term of Turkish origin and designates a musical solo, usually improvised, on a given mode. see Appendix I, Section 3

rhythm against the orchestral 4/4 duple metre, ending at m.54. The cellos, basses, and bassoons repeat the pattern three more times (m.54 - m.60) until both rhythmic strata culminate in the zeimbekiko dance at m.61, where it is now heard in the usual tempo: *eighth note tactus equals 54 beats per minute*.

The section beginning at m.61 and ending at m.117 is a complete statement of the zeimbekiko dance form with certain deviations from the traditional model.³³ There is an absence of an introduction and the passage begins with the main theme, stated twice, (*A: m.61 - m.68*) followed by a short contrasting section (*B: m.69 - m.76*). In this case, the invariable part (*the refrain*) is actually the theme which is stated first and the variable portion (*the verse*) is the contrasting section. This is followed by a return of the theme (*A: m.77 - m.84*) and a continuation of the **B** section (*B': m.85 - m.92*). At m.93 the orchestra is abruptly cut-off and the zeimbekiko rhythm is continued by the off-stage ensemble as it accompanies the bouzouki in a taximi from m.93 to m.104. At this point, the bouzouki ends the improvisation and plays the written passage, exemplifying the diploenia technique,³⁴ which is then immediately echoed by the orchestra (m.109 - m.111) and leads into a recapitulation of initial four note theme: (*A: m.112 - m.117*).

³³ see Appendix I, Section 3.4

³⁴ see Appendix I, Section 3.5

A	(four note theme)	m.61 - m.68
B	(contrasting material)	m.69 - m.76
A		m.77 - m.84
B'	(continuation of B)	m.85 - m.92
TAXIMI		m.93 - m.111
A'	(with alto sax)	m.112- m.115

The return of **A** (m.112 - m.117) is marked by the appearance of the third window of improvisation where the alto saxophone "*blows*" on the given notes (boundary points) within an established rhythmic context. Essentially, the saxophone "fills in the gaps" between the written notes (the four note theme) and thus is bound to the musical material heard from the stage. Even though the boundary points may seem restrictive, the instrumentalist has the freedom to either support the main material by blending his part into the musical line or to contrast his part with the thematic material.

As mentioned previously in this dissertation, the principal theme (**A**) is a descending line (*g-natural* > *f-natural* > *e-flat* > *d-natural*) which outlines the first tetrachord of the *Rebetiko* mode *Ousak*.³⁵ This *generic* thematic material possesses all the characteristics of the *zeimbekiko* style without being an authentic representation of any one particular composition. What is perhaps most interesting about the components of this passage is how the transitional material, heard between statements of the theme,³⁶ is more extended, more elaborate and in fact has a greater musical interest than the actual theme.

³⁵ see Section 2.3

³⁶ ex. m 67 - m 68, m 72; m 76,

To understand this, one must consider the original context: a dance song. By incorporating the zeimbekiko in an orchestral composition two major elements of the work are removed: the theatrical aspect of the dance and the music/text relationship, which ultimately is the *raison d'être* of the zeimbekiko. Here one finds an interesting similarity between *Blues* music, Rebetiko music, and Byzantine chant. Considering *Blues* and Rebetiko music for the moment and acknowledging the fact that purely instrumental forms exist in both styles, the music/text relationship is of paramount importance. The singer "*sings the blues*", whether in Greek or in English and the instrumentalists respond and interact with the singer between verses, between vocal fragments (*licks*) or in a more extended manner during *improvised solos* or taximi. The relationship between music and text becomes a central feature of both styles and this is paralleled in Byzantine chant where there is no word without music and no music without word.³⁷

Following the last statement of the zeimbekiko theme (A': m.112 - m.115) a two measure transitional passage (m.116 - m.117) ending with the expanding augmented sixth (*b-flat* > *g-sharp*) resolves to the octave *a-natural* and the rhythmic motive of m.27 returns at m.118, transposed down by a perfect fourth. The two passages are similar in gesture and content but here, the triplet figure that was part of an embellished descending line (*ex. m.36 - m.38*) becomes part of the thematic material as played by the

³⁷ Department of Liturgical Music..., Sacred Music, Tract I, p 4
see Appendix I, Section 1.4

basses and cellos (m.124 - m.153). During this time (m.126 - m.161) the off-stage ensemble is playing in 7/8 (3+2+2) and is contrasted by the 6/8 duple metre of the orchestra. For both rhythmic strata the eighth-note tactus remains the same. Absolute co-ordination between the cellos/basses and the offstage ensemble is almost impossible to achieve and it is not required. The off-stage ensemble must enter as indicated at m.129 and the two groups must be "*in sync*" by m.154. Even though the score suggests an absence of improvisation from the off-stage ensemble, this very element is implied by the style: Greek folk music. With the exception of the accompanying instruments which sustain the characteristic dance rhythm of the Kalamatiano,³⁸ the lead instruments (alto saxophone, bouzouki) are free to elaborate and ornament the given part during this, the fourth window of improvisation.

The melodic and harmonic material of the off-stage ensemble is derived from Greek folk music and is a paraphrase of the famous Dance of Zalogou.³⁹ The actual melody is a combination of two different Kalamatiano dances - Dance of Zalogou and Psaropoula⁴⁰ - which are musically very similar. The contrast between the two sources lies within their programmatic context. The Dance of Zalogou is derived from

³⁸ see Appendix I, Section 2.3

³⁹ see Appendix I, Section 2.3

⁴⁰ *a young girl from a fishing village*

Dimotiki Mousiki, and has a historical text describing the heroic efforts and ultimate sacrifice of a group of women during the War of Independence while Psaropoula comes from Laiki Mousiki and is a dance about a young maiden in a fishing village who goes out in her little boat to bring home a catch for her family.⁴¹

To the listener who is familiar with this repertoire, the symbolic meaning of the musical combination of these two themes will inevitably present an enigma. This is more a matter of speculation and personal reflection since prior knowledge of the material is not a prerequisite to understanding the music. Here, and throughout the work, perception of the music and the interpretation of its meaning occurs on different levels. For most listeners, this passage represents a duality between the statement of the off-stage ensemble and the material occurring on-stage but for others, it could represent a duality within a duality.

The accelerando on the unison *d-natural* (m.157 - m.160) brings the work to the new tempo at m.161 (quarter = mm.90) and here the march theme that was introduced at m.39 is now presented in the foreground layer. The nature of the accompaniment (eg. cellos/basses, timpani) and the "*tempo di marcia*" cause the theme to be heard as a genuine march. Against this march, beginning at m.172, the bouzouki (doubled by the tenor trombone, violas) echoes the theme of the Dance of Zalogou that was heard

⁴¹ see Appendix I, Section 2.3 and Section 2.4

in the previous passage. During this fifth window of improvisation, the bouzouki is free to embellish or ornament the given line. At the second statement of this theme, the violas are joined by the cellos and horns (m.179) while the intensity of the march, heard from the rest of the orchestra, continues to grow. At m.184 the basses, bassoons, brass join the cellos with the Dance of Zalogou theme and throughout this passage there is a transition from the march theme to the Dance of Zalogou ending at m.188 - m.189 with a return of the characteristic scale passages of the zeimbekiko, first heard at m.63. At this point one expects to hear the return of the zeimbekiko but instead the march theme is continued by a solo oboe (m.190) against a rhythmic accompaniment which foreshadows the fugue of the third movement.

As the march continues, the violins intrude (m.210) with material from the tail end of the rhythmic motive (compare m.210 and m.30) suggesting a sort of recapitulation. Instead, the march theme is picked up by the violas (m.214) passed on to the second violins (m.219) and then to the firsts (m.227). During the continuation of the march theme, the first part of the theme (*ex.: m.215*) is dominated by the second part until the latter portion with the triplet figure (*ex.: m.228*) becomes more prominent. At m.236 the off-stage ensemble is heard as it articulates the zeimbekiko rhythm (m.236 - m.240) against the triplet figures in the woodwinds and strings. Following immediately, the zeimbekiko rhythm is taken over by the percussion section, cellos/basses, and continues until m.266.

By the beginning of the sixth window of improvisation (m.240 - m.252), the march theme has disappeared and the triplet figure has become the thematic material against which the zeimbekiko rhythm is sustained. During this window, the alto saxophone is free to improvise (*"Blow on the given mode"*) and although the mode is given there is much freedom in the choice of harmonic language as well as in the choice of a rhythmic structure. The saxophonist can choose to follow the surface rhythm heard from the stage or he can decide to ignore this and provide a different rhythmic framework. Also, there is a certain amount of indeterminacy with respect to the harmonic language as the indication in the part does not suggest a tonal (modal) centre. It is possible for the pitch class (mode) to be interpreted such that there is a different pitch focus than the one implied or a total absence of any central pitch focus.

As the window closes at m.252, the scale passages associated with the zeimbekiko return in the strings and for the second time, the listener expects to hear a recapitulation of this dance form. Instead, the crescendo and rallentando lead into an orchestral tutti where elements of the zeimbekiko heard in the first presentation at m.61 - tempo, rhythm, orchestration, figuration - are now used to express a totally different thematic content.

The prominent theme in the brass (m.254) is an amalgamation of the two Themes of the Resurrection and represents a musical as well as a symbolic fusion of these seemingly unrelated elements. Beside the

difference in harmonic structure of the two Resurrection themes, there is a third element involved which contributes a unique layer to the musical fabric: the zeimbekiko rhythm. The resultant sonic mass, is a coherent combination of two elements which are derived from sacred music - one Eastern, one from the West - and an element of Rebetiko music. Before the whole passage is repeated (m.276 - m.287), the march theme returns where it is now heard from the off-stage instruments (m.266 - m.273) and acts as a retrospective interlude between the repetition.

During this interlude (*the seventh window of improvisation*) the alto saxophone and bouzouki share the march theme. Even though the parts are "*written out*" there is an implied element of improvisation with respect to an elasticity of rhythm (*rubato*) as well as a certain inherent freedom with the ornamentation. This is then contrast with the statement of the march theme by the oboe and violins beginning at m.269 and followed by the scale passages which bring a return of the combined Resurrection themes at m.276.

The movement ends with a partial repetition of the zeimbekiko (m.304 - m.319) followed by a short coda (m.320 - m.342) which is a recapitulation, in *stretto* fashion, of several elements that have been heard throughout the movement. The rhythmic character of the coda (duple 6/8 - dotted eighth + sixteenth) foreshadows the rhythmic texture of the fugue in the third movement which was first heard in association with the march theme in m.190. Elements of the zeimbekiko (*ex.: scale passages in m.323;*

m.336 - m.337; m.340 - m.342) and the march (*ex.: violin II, m.328 - m.333*) in combination with the triplet figure - now disassociated from the march and regarded as an independent gesture - combine to form an energetic and dramatic closing section which further serves to provide a greater contrast with the next movement.

3.3 The Second Movement

The "*adagio*" like quality of the central movement suggests a pensive, introspective mood, in contrast to the energetic and dramatic character of the first. It is in this part of the work where the listener is given time: time to think, to assimilate, to understand, to react emotionally to that which he has heard and that which is to follow.

The movement begins with the *continuation* of the cantus firmus,⁴² now heard off-stage and played by the bouzouki. Simultaneously, on a different musical layer, the cellos sound the main theme of the movement in three stages, similar in gesture to the presentation of the rhythmic motive of the first movement: The first three notes, m.1 - m.3; the next three, m.4 - m.6; and the last five, m.7 - m.9. The basses enter in m.7 and prolong the theme by reiterating the last five notes until the whole statement is completed on the downbeat at m.12. This event is marked by the tubular

⁴² see Section 2.1

bells and the entry of the bass drum which articulates the rhythmic ostinato of the cantus firmus.⁴³

The second movement is the foremost example of the layering principle which characterizes the whole work. Taken out of context, the movement can be an independent work for string orchestra. Within its compositional framework it is an interlude between two continuous movements where the ending of the first movement can be followed by the beginning of the third. To understand the compositional fabric one must examine the different layers and the manner in which they are related and interact with one another.

The harmonic structure of the music for the string orchestra in the second movement has the same modal source as the harmonic material for the entire work. There is unity of harmonic language with respect to melodic formulae, intervallic content, and pitch focus but this is more an issue of compositional style. On a microscopic level, the harmonic language of the entire work can be derived from a single modal pitch set but the perception of harmony has more to do with the manner in which the pitches are used and less with the theoretical pitch class model. The harmony of the second movement is remarkably different and easily discernable from the rest of the work because of other factors such as orchestration, texture, and melodic motion.

⁴³ see Section 2.1

On a macro-level, the bass line structure has two distinct movements: from *d-natural* (m.1) to *c-natural* (m.66) and back to *d-natural* (m.115) and these arrival points (*pillars or boundaries*) are conspicuously announced by the tubular bells. Any harmonies between these pillars are incidental and give the impression of harmonic motion when in fact none exists. The sense of chromatic tension and resolution is an illusion created by the linear motion of the parts during a voice exchange or a change of register.

Harmonically and thematically the form of the movement can be described as ternary (*A B A*) where the principle theme returns toward the end of the movement (m.106). However, with respect to register - a prominent feature of the movement - the form becomes unidirectional and demonstrates an ascent from the lowest register to the highest. The climax in register of the movement occurs at m.84 where for a duration of eighteen measures (*ca. 10% of the total duration of the movement*) the cellos and basses remain silent thus creating a noticeable void in the lower register. This tension is released when the bass returns at m.102.

The melodic portion of the cantus firmus makes two appearances: at the very beginning of the movement (*houzouki, m.1 - m.11*) and toward the end (*violas/cellos, m.117 - m.144 - with the violas continuing into m.19 of the third movement*). Even though it is not heard again, the cantus firmus is suggested by two techniques. The first is representational where the

sustained bass notes characterize the *isocratima*⁴⁴ of Byzantine chant and the other is illustrated by the continuous ostinato of the bass drum (m.12 - m.101; m.115 - m.135; m.144) - as was the case in the first movement - which articulates the rhythmic part of the cantus firmus cycle. Unlike the occurrence in the first movement, here the rhythmic portion is more extensive covering the almost the entire time frame of the movement but having a shorter period consisting of a single invariable cycle of nine notes. (*ex.: m.12 - onwards*) The same gesture in the first movement has a longer period of twenty notes and is composed of four variable cycles of **4+5+6+5** notes. In both instances the cycles which make up the periods are articulated orchestrally by an accent on the first note followed by a even diminuendo over the remaining notes in the cycle. The rhythmic climax of the cantus firmus corresponds to the above mentioned climax in register which occurs at m.102 where the bass register returns and the cantus firmus is no longer heard.

When the principal theme of the movement returns at m.106 (A') it is an exact repetition of the opening measures but this time it is framed by a sustained note (*c-natural*) held by the basses (*second c below "middle c"*) and five octaves above by the first violins. With the last note of the theme (*3rd beat of m.115*) the rhythmic part of the cantus firmus is heard once again from the bass drum followed at m.117 by the melodic portion. At

⁴⁴ see Appendix I, Section 1.3

this appearance, the cantus firmus is joined in the third note (*d-natural*) of the seventh repetition (CF7) in the ninth cycle⁴⁵ and is shared between the violas, which maintain the melodic and rhythmic properties, and the cellos which create a sort of hocket by echoing the viola line at a time interval of one eighth-note.

According to the cycles of the cantus firmus,⁴⁶ the second movement ends on the third beat of m.137 with the first note (*f-natural*) of the first repetition (CF1) in the tenth cycle.⁴⁷ This *theoretical* boundary is marked by the *mf* accent in the bass drum part and the cessation of the rhythmic part of the cantus firmus. Formally, the second movement ends with the complete statement of the theme (m.144) and the last note (*d-natural*) is carried over into the third and final movement.

Beside the two layers already mentioned - *the part for string orchestra and the cantus firmus* - another two strata complete the four layers that comprise the second movement: the Themes of the Resurrection and the ninth window of improvisation. During the presentation of this material the instruments are not seen by the audience but are heard off-stage. Starting at m.49, trombone 1 sounds the opening of Resurrection Theme I where it is joined (m.52) by a muted trumpet sounding

⁴⁵ see Figure 3

⁴⁶ see Section 2.1

⁴⁷ see Figure 3

Resurrection Theme II. Shortly thereafter (m.63) the latter part of Resurrection Theme I is heard from the trombone and completed by the trumpet at m.65 - m.67. After an extended silence, the trombone returns with a complete statement of Resurrection Theme I (m.94 - m.102), this time accompanied by the rest of the brass section (m.99 - m.105) with the exception of a the lone muted trumpet which simultaneously sounds Resurrection Theme II (m.98 - m.100). Immediately following this statement and coinciding with the registral/ rhythmic climax at m.102, the four note zeimbekiko motive returns and is sounded by the trumpet (m.102 - m.105). In the closing measures of the movement, the trombone returns with the last notes of Resurrection Theme I where it is joined by the trumpet and the off-stage brass choir, ending the movement and introducing the chorale which begins at m.6 of the third movement.

The fourth and final layer is the ninth window of improvisation and the most extended passage of its kind in the entire work. Given the orchestral setting, the off-stage instruments become prominent and are perceived as a work within a work. The indications in the score are for the two lead instruments (alto saxophone, bouzouki) to improvise freely and for the others (baglama, guitar, bass) to provide an accompaniment "non obbligato". if the remainder of the ensemble chooses to participate in the improvisation session, its role must be limited to accompaniment.

The possibilities for the execution of the passage are limited only by the imagination and technical ability of the musicians. Without implying

favour for any one scenario, a few possibilities are offered for consideration: an adversarial environment where one instrument literally plays against the other; a reversal of roles where there is an exchange of performance practices (*the bouzouki playing elements of Blues music while the alto saxophone echoes characteristic runs and elements of Rebetiko music*); an interaction with the material heard on-stage or a complete disassociation from the *orchestral influence*.

This extended passage provides for the possibility of a whole creative process, a musical renaissance, within an establish structure. The other elements and parameters of the movement (*cantus firmus; recurrent themes and motives;*) define boundaries, control durations, and provide a musical coherence with the rest of the work but the improvisation session, defined by the bouzouki and alto saxophone, can give the work a unique fingerprint. This idea parallels the performance practice of *Blues* and Rebetiko music where the execution of a composition, the actual performance version, becomes more important than the work itself and thus a "tune" becomes associated not with its composer but with a specific performer or a specific rendition. The whole movement is an example of how different musical entities, performance practices, and spacial perceptions, can co-exist in a coherent musical framework.

3.4 The Third Movement

The perception of a third movement, or contrasting section following the second, does not occur until m.20 with the fugal subject, heard in the second violins. The first six measures are a continuation of the second movement and form an interlude or introduction to the brass chorale which begins at m.7. This chorale marks the end of a musical amalgamation between the two Themes of the Resurrection. Here, elements of both are fused together such that the mixture yields a homogenous texture where the individuality of the elements is no longer recognizable. With regard to this layer of the compositional fabric, the work ends with the completion of this process at m.21 and all future occurrences involving either of the two Resurrection themes (m.280 - m.306; m.322 - m.327) are merely nostalgic reminders of the original forms.

As the last note of the brass chorale is sustained in the violas, the fugue begins at m.20 where the subject is sounded by the second violins. The melodic structure of the subject is not derived from any modal set or pitch class but is built on the superimposition of minor thirds. The resulting harmonic language differs both in content and design from that of the rest of the work and represents a new harmonic layer in the composition.

The fugue is the sole new element of the movement, bearing only a slight intervallic resemblance to the triplet note figure which is part of the rhythmic motive introduced at m.36 of the first movement and the driving

rhythm of the subject is derived from this triplet note figure and was first heard at m.189 of the opening movement.

After the complete statement of the subject (m.20 - m.26) by the second violins, the first violins answer at the fifth above (*a-natural*) at m.27 while the seconds sound the counter-subject. The second appearance of the subject (violas, m.47) is preceded by an extended episode (m.34 - m.46) which is based on the triplet note figure and on the counter-subject. The return of the subject at m.47 is marked by the tubular bells (*compare m.20 and m.47*) and by the pizzicato accents from the cellos and basses. The counter-subject is sounded by the first violins while the seconds provide a second counter-subject which becomes the main thematic material later on in the movement. Immediately following the second appearance of the subject in the violas (m.47 - m.53) is the answer in the cellos at the fourth below (m.54 - m.60) with a continuation of the pizzicato accompaniment from the basses. The forty-one measures, from m.20 to m.60, constitute the first exposition of the fugue.

m.20-26	Subject	(violin II)
m.27-33	Answer	(violin I)
	Counter-subject	(violin II)
m.34-46	Episode	(violin I/II)
m.47-53	Subject	(violas)
	Counter-subject I	(violin I)
	Counter-subject II	(violin II)
m.54-60	Answer	(cellos)
	Counter-subject I	(violas)

Following the exposition, a two measure transitional passage expressing the characteristic dotted rhythm of the fugue, leads into an orchestral tutti where the primary melodic material is derived from the second counter-subject and set against an harmonic progression. This harmonic progression can be heard as the combination of two lines, one starting on *a-natural* the other on *c-natural*, which follow a progression in ascending perfect fifths. The resulting progression, a non-tonal version of the circle of fifths progression, is based both melodically and harmonically on the fugal subject:

a-natural	c-natural	m.63
e-natural	g-natural	m.64
b-natural	d-natural	m.65
f-sharp	a-natural	m.66
c-sharp	e-natural	m.67

At m.68 the subject returns - on *d-sharp*, in the *bassoons, horns, cellos, basses* - and introduces the triplet note figure first heard in the first movement, which now becomes the thematic material. The presence of the subject in this context is not part of the fugal form and this is enforced by the absence of the *tail-end* characteristic three quarter note figure⁴⁸ which is a sort of a *flag* marking the end of the subject in its fugal context.

⁴⁸ see m 26

The new theme - *actually a repetition and expansion of the triplet note figure of the first movement* - is heard from the oboe at m.75 where it is accompanied by the rhythmic accents from the strings and percussion as the flute and clarinets provide a melodic accompaniment in a heterophonic texture. The theme is then repeated, in an orchestral tutti beginning at m.84 and continuing until the return of the fugal subject at m.122.

This entire episode (m.75 - m.121) consists of melodic and harmonic fragments from different themes and motives that have been previously heard in the first two movements. These elements are combined with the driving dotted rhythm of the fugal subject and the melodic sequences of the two countersubjects as well as with new thematic material (*ex.: first violins doubled by clarinets, at m.97 - m.104*). During the presentation of this new thematic material, the trumpet sounds the characteristic motive of the march theme (m.93 - m.96) while the harmonic figuration of the zimbekiko which was first heard from the strings in the opening movement, is now heard from the flutes (m.97 - m.104). At the same time, the antiphonal second counter-subject is shared by the second violins and violas (m.97 - m.104) which is followed by the non-tonal circle of fifths progression (m.109 - m.112) leading into a return of the march theme motive, this time in the first violins, doubled by the first horn (m.121 - m.123). The articulation of the horn (stopped tones [+]) creates a spacial effect and gives the impression that the sound is coming from far away (*di lontano*).

The fugal subject returns at m.122 in the first trombone (*c-natural*) against the descending scale passage that was initially heard in the opening movement. At the end of this statement of the subject, the violas assume the counter-subject while the first trumpet enters at m.129 with the answer at the fifth above. The episodic material which separated the fugal subjects in the first exposition is not heard and the second entry of the subject, sounded by the cellos, follows immediately at m.136. Without interruption the second entry of the subject is answered by the basses (m.143) but instead of the real answer, what follows the subject is the non-tonal circle of fifths progression (m.143 - m.147) and a seven measure articulation of the upper and lower neighbouring tones of *d-natural* which end the passage and mark the appearance of the tenth window of improvisation at m.153.

During this extended window of improvisation, the central element of the movement (the fugue), while maintaining its rhythmic and harmonic character, assumes a secondary role and serves as the accompaniment to the material heard from the off-stage ensemble. Throughout the greater portion of this passage (m.153 - m.224) the subject is not heard and the accompanying material is based primarily on: the rhythm of the subject; the melodic contour of the counter-subject; the non-tonal circle of fifths progression; and other thematic/ motivic fragments that have been heard in the previous movements.⁴⁹

⁴⁹ ex . the theme of the Dance of Zalogou, m.191 - m.211, flute

The displacement of the fugue from the foreground to the background occurs gradually as the emphasis shifts to the off-stage ensemble. This is supported technically by a reduction of woodwind, brass, and percussion instruments as well as a diminished dynamic level for the orchestra. The fugue is ever present but in a state of *musical stasis* distinguished by an absence of development and an abundance of repetition: scale passages, rhythmic ostinato.

The off-stage instruments play in a "*Slow Blues*" style, 2/4 with the quarter note tactus at approximately 72 beats per minute against the 6/8 duple metre of the orchestra where the dotted quarter note tactus is approximately 108 beats per minute. As before, absolute co-ordination between the two groups is not essential and only a relative synchronization must be maintained (2 bars of 2/4 equalling 3 bars of 6/8) without hindering the musical flow. The boundary points are determined by the score but within these borders the intention is that the music be elastic. The placement of natural rubato, the instinctive rallentando at the end of phrases and accelerando/ crescendo with fast moving passages is implied by the performance practices that are being exemplified. The passage presents certain technical difficulties for the conductor but if the musicians, both on-stage and off, are *in-tune* with the music around them, then the technical difficulties are greatly reduced.

Although the score may suggest a total polarization of the two groups given the rhythmic context, it also provides for an harmonic and gestural

cohesion at certain key points.⁵⁰ The part of the alto saxophone is only a bare minimum of what should actually be sounded and must be considered as a sort of lead sheet. The same is true but to a lesser degree, of the other parts in the ensemble. The most important element of this passage is the combination of styles exemplified by the "runs" of the bouzouki which occur between the melodic statements of the alto saxophone.

In the traditional form of the zeimbekiko, the bouzouki (or other lead instrument) answers the singer during rests in the melody. This answer takes the form of the characteristic runs and often it is here that the ultimate performance version of the piece is established. Although these passages are not considered solos (taximi) they reflect the musical expression and technical proficiency of the instrumentalist. During this window of improvisation the alto saxophone assumes the role of the *Blues* singer who is accompanied by a Rebetiko ensemble, represented by the bouzouki. Even though the music is "*written out*" to a greater degree than in the second movement, the possibility for improvisation and embellishment is inherent in the musical context.

In a symbolic and theatrical gesture, beginning at m.189, the representative of the orchestra (concertmaster) stands and proceeds to leave the stage while playing the music that is heard from the off-stage ensemble. In effect, he is leaving his own musical heritage to seek something that he

⁵⁰ examples m 156, m 168, m 174, m 192, m 222

has been hearing since the beginning of the work but has not been able to fully comprehend. The continuation of this gesture occurs at m.257 through m.280, the penultimate window of improvisation, where the indication in the score is "Vln: Improvisare sul modo ad lib. ma non obbligato". Here the decision to execute or to omit the passage is made by the concertmaster. If following the initiation, represented by the exit from the stage, he believes himself ready to "*solo*" then he can choose to do so, otherwise he waits until the final window, m.319, where the improvisation for the violin is "*written out*" and incorporates elements that have been previously echoed by the other instruments of the ensemble.

The improvisation session of m.319 is intended to be a summary of musical elements in capsule form and not to be an extended cadenza (as in the cadenza of a concerto) for any one instrument. The duration of the entire passage must be long enough to establish a new and contrasting gesture to what has come before but it must also be short enough so that the musical link between m.318 and m.320 is maintained.⁵¹ The last statement by the violin, the *c-natural* under fermata, brings the passage to a close and leads directly into the final bars of the work.

Following the tenth window of improvisation (m.153 - m.225) the zeimbekiko returns with a dual rhythmic profile: the characteristic syncopated rhythm of the zeimbekiko as heard from the percussion and

⁵¹ The suggested duration is between 50 and 60 seconds

brass; and the rhythmic figure of the fugal subject, heard from the clarinets, bassoons, cellos, and basses (m.225 - m.255). The initial presentation of the zeimbekiko in the first movement was followed by a taximi for the bouzouki (*1st mov't. m.93*) but in this, the final presentation of the complete dance form, the bouzouki is replaced by the off-stage violin (*concertmaster, m.257*). The improvisation by the violin begins one measure after the return of the fugal subject sounded by the bassoon (m.256) and continues throughout the subsequent entries of the subject, suggestive of a stretto.

m.256 d-natural	bassoon 1
m.258 b-natural	horn 1
m.265 d-natural	trumpet 2
m.267 b-natural	trumpet 1

After the last entry of this stretto like section, the fugue seems to disappear completely from the work. The subject and counter-subject are not restated in whole or in part, nor is the dotted rhythm present. To understand this apparent compositional inconsistency one must regard the fugue within a certain context. Although the term is used to describe a "*traditional*" model, the implementation does not adhere to the "*text book*" principles of the such a form. The purpose of the fugue in Anthropus Pananthropus is to provide a means through which musical ideas are expressed. To this end, certain elements of the "*text book*" model are used (*subject, counter-subject, episodes*) while others are suggested (*stretto*) and

still others omitted entirely (*pedal, recapitulation*).

A valid question may be asked regarding the use of the term fugue. If the implementation does not follow the standard definition then why use the term? This is a theoretical question which, admittedly, has absolutely no effect on the interpretation, performance, or perception of the music since these elements are not dependent upon nomenclature. The term fugue has a symbolic meaning beside its technical function as it represents a polyphonic texture where several voices speak at once yet all are heard and understood. In a work which is characterized by the incorporation and exemplification of different voices, (*musical styles*) it seems that the fugal form with its implied connotation is a most appropriate compositional symbol.

As the stretto like section begins at m.256 against the high *a-natural* in the violins, so does the rhythm of the zeimbekiko articulated by the bass and tenor tom toms of percussion 2. Throughout the stretto and beyond the end of the fugue material (m.271) this rhythm continues and with the scale passages in the strings and woodwinds (m.279 - m.280) there is an implied return to the zeimbekiko at m.281. Instead, what follows is the figuration of the zeimbekiko in the upper strings which accompanies a three note fragment of Resurrection Theme I⁵² leading into a partial statement of Resurrection Theme II by the brass, cellos, and basses.

⁵² see Figure 6, m 9 - m.10

The work ends at m.318 but this ending is prolonged by the twelfth and final window of improvisation where the off-stage ensemble, now joined by the concertmaster, makes a final statement in the form of a recapitulation of the representative elements in the work. In dramatic fashion with a full orchestral tutti including the off-stage ensemble, all instruments sound together, the final words of Anthropus Pananthropus: Aufersteh'n!

CONCLUSION

A personal note to the conductor

The ultimate performance of a musical work is the end result of a multi-part process which begins with the composer and ends with the listener. Every intervening stage of the journey is an equal, integral, and essential part of the whole musical experience involving communication, interpretation, and implementation of the creative process. After reading this paper you may be more informed about the technical elements of the score and their artistic goals but the creative process does not end with the score. This document is merely a blue print, a sketch, a map, of a musical journey that has only just begun.

In an honest attempt to express the wishes of the composer, many conductors may go to extremes in order to ensure that every indication in the score, every nuance, every dynamic marking, every slur is executed precisely as written. There are times however when the notation is itself a hinderance to the expression of the musical idea. Composers try to be as precise as possible in their notational practices but often there appear to be contradictions and inconsistencies between traditional notational practices and modern notational practices. Ultimately it is your task to decipher the notation and somehow understand the meaning of the music.

Please do not regard any indications in this score as absolute. Everything is relative and subject to your musical interpretation. If you can understand the spirit of the work then you will find that the music itself will dictate the correct tempi, dynamics and orchestral balance.

With respect to tempo, consider the passage in m.27 - m.35 of the 1st movement as an example. If this were to be played exactly as written, (disregarding the acc./tempo indication), the result would be ludicrous. The whole passage would be void of any tension and release of tension that is generated by the correct placement of an acceleration and deceleration. The indication in the score gives you an idea of the musical intent but the balance between acceleration and return to the tempo as well as the amount of crescendo/ decrescendo is a matter of interpretation.

The entire second movement is an example of the tremendous freedom that you have in the execution of the work. It would be impossible to indicate every rubato, every accelerando, every hair pin crescendo/ diminuendo that should be heard with almost every note in every part. If one were to make such an attempt then the score would be cluttered with explanations.

If you are not already familiar with the different musical styles that form an integral part of this work you could do extensive reading which is always beneficial but I would suggest that you consult as well, the primary sources: the musicians, especially those instrumentalists whose background is based in a more "spontaneous" or "improvisational" style. While composing this work, I have repeatedly turned to this resource not only for technical and stylistic guidance but for artistic inspiration as well.

Above all, trust your instincts, consider the score a point of departure and allow the music to guide your choices.

FIGURES

Figure 1: The 8-note Cantus Firmus Melody

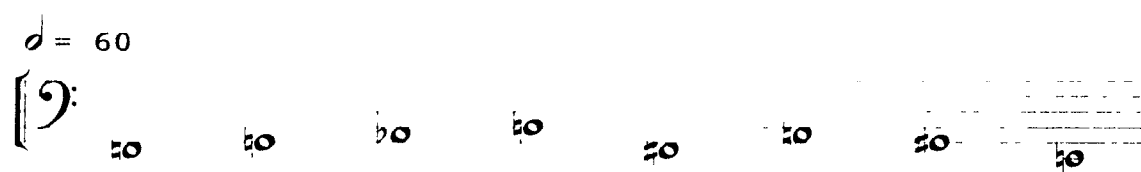


Figure 2: The Cantus Firmus Cycle (original)

$\text{♩} = 60$

<p>CF1</p>	<p>CF2</p>
<p>CF3</p>	<p>CF4</p>
<p>CF5</p>	<p>CF6</p>
<p>CF7</p>	<p>CF8</p>
<p>CF9</p>	<p>CF10</p>
<p>CF11</p>	<p>CF12</p>

Figure 3: The Cantus Firmus Cycle (revised)

○ = ● = 30 (white notes = original Cantus Firmus
black notes = alterations)

The figure displays 12 staves of musical notation, each representing a different Cantus Firmus (CF1 to CF12). The notation is written on a five-line staff with a bass clef. The notes are represented by circles, with white circles indicating the original Cantus Firmus and black circles indicating alterations. The staves are arranged vertically, with CF1 at the top and CF12 at the bottom. The notation includes various accidentals (sharps, flats, naturals) and rests, indicating the specific alterations for each Cantus Firmus. The cycle concludes with a double bar line at the end of CF12.

CF1

CF2

CF3

CF4

CF5

CF6

CF7

CF8

CF9

CF10

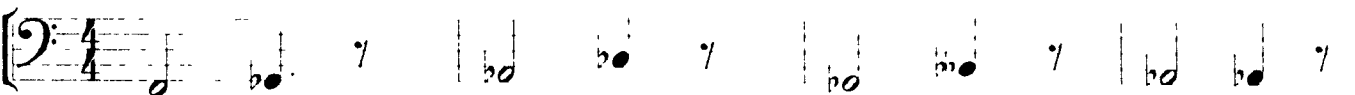
CF11

CF12

Figure 4: The Betrayal
 (Symphonia Sacra, Bengt Hambraeus)
 [1st Mov't, m.13]

♩ = 69-72

Bassi



Sal - ve, Crux, vi - ta - le lig - nu

sempre *p*

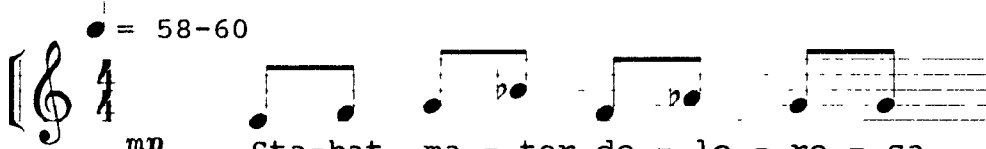
Copyright 1991 AB NORDISKA MUSIKFÖRLAGET
 STOCKHOLM, SWEDEN NMS-10680
 (used by permission)

Figure 5: Stabat Mater
(Symphonia Sacra, Bengt Hambraeus)
[2nd Mov't, m.410)

Contralti

$\bullet = 58-60$

mp



Sta-bat ma - ter do - lo - ro - sa

Copyright 1991 AB NORDISKA MUSIKFÖRLAGET
STOCKHOLM, SWEDEN NMS-10680
(used by permission)

Figure 6: Theme of The Resurrection I
(Symphony No.2, Gustav Mahler)
[5th Mov't, Rehearsal #10]

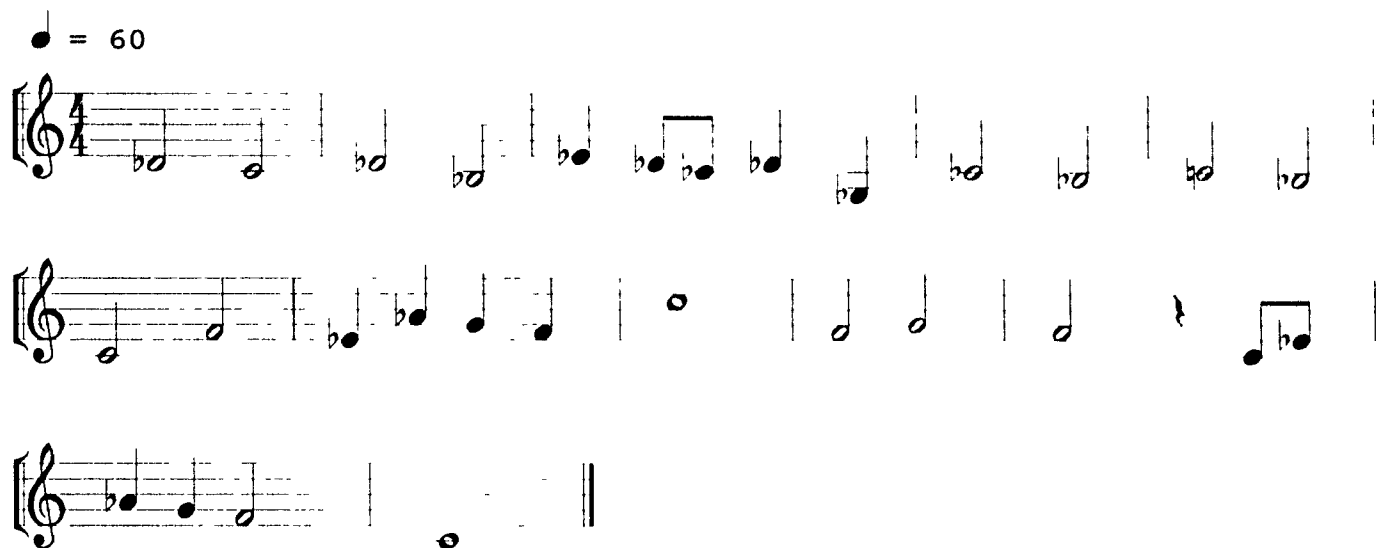




Figure 8: The Rebetiko Modes

<p>Ousak</p>	<p>Heejazz</p>
<p>Peraiotikos</p>	<p>Heejazzkar (I)</p>
<p>Heejazzkar (II)</p>	<p>Sambah</p>
<p>Navendis</p>	<p>Minore</p>
<p>Giourdi</p>	<p>Rast</p>
<p>Houzam</p>	

APPENDIX

APPENDIX I

THE EASTERN ELEMENTS

1. BYZANTINE MUSIC

1.1 Notation

Byzantine Music, (Music of the Byzantine rite), is the term used to describe the liturgical music of the Christian Roman Empire of the east from the time of the establishment of Constantinople in the early 4th century (330 AD) until the fall of the great city by the Ottoman conquest in 1453.¹ Our present day knowledge of this music is based on three groups of sources:

- (1) Manuscripts containing collections of ecclesiastical hymns, chants from the Ordinary of the Liturgy, and other liturgical melodies; acclamations and Polychronia, sung by alternating choirs in honour of the Emperor, the Empress, and high dignitaries of the State and of the Church.
- (2) Treatises on musical theory and notation.
- (3) Descriptions of secular and ecclesiastical ceremonies and feasts accompanied by hymns, chants and instrumental music.²

Byzantine chant did not reach its full development until the 12th century but preceding this, during the previous four hundred years, there was much evolution both in the style of the chant and in the notational

¹ Dimitri E. Conomos, Byzantine Hymnography and Byzantine Chant, p. 30.

² Egon Wellesz, Byzantine Music and Hymnography, p. 1.

(APPENDIX I)

practices.³ J.B. Thibault, the first scholar to make a systematic investigation of Byzantine musical notation, gave the following classification:

- (1) "Notation Constantinopolitaine" (11th century)
- (2) "Notation Hagiopolite" (13th century)
- (3) "Notation de Koukouzélès" (13th - 19th century)⁴

Another classification derived by H. Riemann gives five distinct notational periods:⁵

- (1) Oldest Notation (ca. AD 1000)
- (2) Transitional Notation (11th - 12th century)
- (3) Stroke-Dot Notation (12th -13th century)
- (4) Round Notation without hypostases (13th -14th century)
- (5) Round Notation with hypostases (1300 onwards)

As Wellesz points out, Riemann's schemes are not fully satisfactory because knowledge of the earliest phase was restricted to a small number of manuscripts and the names given to the different phases of notation were inconsistent. Instead he proposes three distinct notational periods: the first, an early stage, where the signs have no distinct interval value; the second, a later stage, where the signs give clear indication of the size of the intervals; and a final development in which subsidiary signs in red ink are added to the musical notation in black ink.

- (1) Early Byzantine Notation (palaeo-byzantine, stroke-dot, or linear: 9th - 12th century)
- (2) Middle Byzantine Notation (hagiopolite, or round: 12th - 14th century)
- (3) Late Byzantine Notation (koukouzelean, or hagiopolite-psaltique: 14th - 19th century)⁶

³ Dimitri E. Conomos, Byzantine Hymnography and Byzantine Chant, p. 30.

⁴ J.B. Thibault, "Origine byzantine de la notation neumatique de l'église latine", (Paris: 1907) as cited in Egon Wellesz, Byzantine Music and Hymnography, p. 261.

⁵ H. Riemann, Die byzantinische Notenschrift, (Leipzig, 1909) as cited in Egon Wellesz, Byzantine Music and Hymnography, p. 261

⁶ Egon Wellesz, Byzantine Music and Hymnography, p. 261.

(APPENDIX I)

Since his death in 1974, the work of Egon Wellesz has been continued by several respected scholars⁷ which has yielded a refinement of the above mentioned classifications. Kenneth Levy makes a further division of the Early Byzantine Notation into two parts: "Lectionary (Ekphonic) Notation" and "Melodic Notation".⁸ According to Levy, 12,000 to 15,000 Greek manuscripts dating from before the fall of the empire survive, of which an estimated 10% (1200 to 1500) contain melodic notation. Judging from the dates cited, 9th - 15th century, Levy is referring to Wellesz's Middle Byzantine Notation which is fully diastematic⁹ and makes complete transcriptions of the chants into modern notation possible.

Differences in nomenclature notwithstanding, it is safe to assume that the earlier forms of notation were purely mnemonic: the singers knew the modes and all symbols were merely a memory aid indicating a rise or fall in pitch. (This is consistent with early notation in Gregorian Chant)¹⁰ Later, in the second period with the development of "round notation", came the production of new music books; the Psaltikon for soloists, the

⁷ Milos Velimirovic, Studies in Eastern Chant, volume IV, p. 1
"In Memoriam Egon Wellesz (1885-1974). The long and fruitful life of a great scholar and an inspiring teacher has come to its inevitable end. We mourn the passing of Egon Wellesz, one of the founders of modern studies in the field of Byzantine music. His teachings and influence remain, however, very much alive. The results of his intensive studies are going to stay with us for a long time to inspire the younger generations of scholars and to serve as starting points for further investigations...We can best honour his memory by carrying on and expanding our studies, basing ourselves on the foundation of the scholarly knowledge with which he has provided us."

⁸ Kenneth Levy, "Music of the Byzantine Rite", in New Grove Dictionary of Music and Musicians, p. 554

Lectionary or ekphonic notation was used for biblical lessons and had come into use by the 8th or 9th century and continued in use until the 12th or 13th century, Melodic notation was employed from the 10th century

⁹ Willi Apel [ed]. "Neumes" in Harvard Dictionary of Music, p. 571

¹⁰ Piero Weiss and Richard Taruskin, Music in the Western World (A History in Documents), p. 49.

(APPENDIX I)

Asmatikon for choristers, and the Akolouthia for soloists and choristers;¹¹ and in its most sophisticated form, Late Byzantine Notation, the emergence of neumes that represented various expressive devices such as: accents (bareia), vibrato (homalon), lively notes (psifiston), legato (heteron), and trills (antikenoma).¹²

Perhaps the most significant difference between the "heighted" neumes of Gregorian chant and Late Byzantine Notation is that the former can be described as a "graphic" notation - relative pitch being represented by relative height on the staff - and the latter as a notation where conventional signs designate the number of steps up or down in the modal system between each note and each successive note.¹³

1.2* Modes (Oktoechos)

Byzantine Music employs a system of eight modes (Oktoechos) which can be related to the eight western modes. Both systems have the four finals on D, E, F, G, with an authentic (higher-range) form and a plagal (lower-range) form.¹⁴ This system of eight modes (Oktoechos) is ascribed to John Damascene, born towards the end of the 7th century, but in fact goes back to the Oktoechos of Severus, the Monophysite Patriarch of Antioch (512-519).¹⁵ It can be compared to "moveable doh" on a set of

¹¹ Dimitri E. Conomos, Byzantine Hymnography and Byzantine Chant, p. 35.

¹² Savas I. Savas, Byzantine Music in Theory and in Practice, p. 40.

¹³ Kenneth Levy, "Music of the Byzantine Rite" in New Grove Dictionary of Music and Musicians, p. 554

¹⁴ ibid., p. 555.

¹⁵ Dom J. Jeannin and Dom J. Puyade, "L'Oktoechos syrien", O.C., N.S. iii (1913), p. 87., as cited in Egon Wellesz, Byzantine Music and Hymnography, p. 44.

seven relative notes - PA BOU GA DI KE ZO NI - corresponding approximately to the western notes RE MI FA SOL LA SI DO.¹⁶ The western equivalent is really an approximation since Byzantine music is not well tempered. The intervals between these adjacent notes are dependent upon the mode which is being used and as such the actual intervals will change from mode to mode and through use of chromatic alterations, (*diesis*: sharp; *hyphesis*: flat) even within a mode¹⁷ With respect to the interval between two adjacent notes - a tone or a semi-tone in the well tempered system - Byzantine chant has three such intervals of the "second". The largest is the *meizon*, the smallest the *elachistos*, and in between is the *elasson*. The absolute size of each of these intervals of the second is based on the division of the octave into two tetrachords, the base tetrachord and the acute tetrachord - as well as a division of the octave into seventy-two *moria* or *kommata*.¹⁸ With this subdivision, the intervals of the *meizon*, *elasson* and *elachistos* contain twelve, ten, and eight *moria* respectively. These values are not absolute and may be changed through the use of chromatic alterations. All in all there are eight symbols representing sharps and flats which can be used to change the given interval between two and eight *moria*.

1.3 Style

In the most basic terms, Byzantine music can be characterized as monophonic with an *isokratima* (held tone). Within this frame work one can make a further classification of style with direct parallels to Gregorian

¹⁶ Dr. Simon Karas, "Byzantine Music Palaeographic Research in Greece" [presented at the International Conference on Byzantine Music, held in London, England on April 1975], p. 25.

¹⁷ Savas I Savas, Byzantine Music in Theory and in Practice, p. 40

¹⁸ ibid.

(APPENDIX I)

chant: syllabic, neumatic, and melismatic.¹⁹ In the western Church, hymns have had a relatively restricted role. They were practically excluded from Mass and at Rome they were accepted for the Office only in the 11th century but in the eastern Church the growth of hymnody far exceeded that of the psalmodic chants.²⁰

The troparion were short hymns of one stanza - or of a series of stanzas - that formed part of the Matins and Vespers in churches and monasteries around the 4th - 5th century. The earlier troparion had no music notated but they are assumed to have been syllabic and not ornamented.²¹ The last period of Byzantine hymnography began towards the end of the 7th century with the introduction of the kanon which is an extension and elaboration of the earlier troparion. The kanon is composed of nine odes and each ode in turn is made up of three or four metrically identical stanzas (irmoi). The nine odes were originally attached to the nine biblical canticles as follows:²²

¹⁹ J.B. Thibault, Monuments de la notation ekphonétique et hagiopolite de l'église grecque, as cited in Egon Wellesz, Byzantine Music and Hymnography, p. 271

syllabic: melodies of the Hirmologian where the notation consists of a few signs and is rhythmically simple neumatic melodies of the sticherarion, more expressive and ornamented with a greater number of signs and combination of signs. melismatic, liturgical chants and melodies for soloists, developed from the middle of the 13th century; also called psaltic or kalophonic

²⁰ Kenneth Levy, Music of the Byzantine rite, p. 557.

²¹ Savas I. Savas, Byzantine Music in Theory and in Practice, p. 53.

²² Constance J. Tarasac, Poets and Hymnographers of the Church, p. 46.

(APPENDIX I)

- Ode 1: The Song of Moses, after crossing the Red Sea (Exodus 15: 1-19, 21)
- Ode 2: The Song of Moses, before his death (Deuteronomy 32 1-43)
- Ode 3: The Prayer of Hannah (1 Samuel 2: 1-10)
- Ode 4: The Prayer of Habakkuk (Habakkuk 3: 1-19)
- Ode 5: The Prayer of Isaiah (Isaiah 26: 9-19)
- Ode 6: The Prayer of Jonah (Jonah 2: 1-9)
- Ode 7: The Prayer of Azariah (Apoc. Daniel 3: 26-51a)
- Ode 8: The Song of Three Children (Apoc. Daniel 3: 51a-88)
- Ode 9: The Prayer of Mary the Theotokos [The Magnificat] (Luke 1: 46-55) or The Prayer of Zechariah (Luke 1: 68-79)

The most elaborate of the poetical forms is the kontakion which had its origins in the 6th -7th century. It is a poetic narrative with elaboration on biblical texts 20-30 long stanzas (otkoi) with corresponding lines of each stanza being identical in structure.²³ There is little evidence to determine the exact date when the kontakion was first received into the liturgy but Saint Romanos (flourished ca. 540) is the chief representative of this poetic form.²⁴ A Hellenized Syrian Jew who converted to Christianity, he was

²³ Dimitri E. Conomos, Byzantine Hymnography and Byzantine Chant, p 10

²⁴ Constance J. Tarasac, Poets and Hymnographers of the Church, *St. Romanos the Melodist, as he is known, was said to be a very poor singer who would struggle to raise his voice in praise but alas, what came out of his mouth was nothing more than cacophony. In a dream, the Mother of God came to him and placed in his mouth a scroll. Upon awakening, he sensed a sweet taste in his mouth and when he later sang at the liturgy, all were surprised to hear the most beautiful and melodious tone [ed.: There seems to be a similar legend with Pope Gregory and the bird of divine inspiration whispering the chant in his ear]*

(APPENDIX I)

the greatest poet of the Greek Middle Ages, with eighty-five surviving *kontakia* being attributed to him.²⁵ Unfortunately all music to these poems has been lost but his name as a great hymnographer of the church survives along with the other saints who contributed to the wealth of Byzantine poetry.²⁶

1.4 Music and the Holy Liturgy

During the Seven Ecumenical Councils (4th - 8th century) the Fathers of the Church formulated guidelines to establish the role of music in the worship of God. There could be no word without music and no music without word.²⁷ The belief is that instrumental music has no function in the liturgy and that the spoken word cannot alone convey the written word. This tradition, for the most part, has continued to the present day where everything in the Orthodox service - The Divine Liturgy, Vespers, Requiem Mass - is chanted with the notable exception being certain readings from the Old Testament.

Although there are no distinct rules pertaining to the use of music in the Ordo, there are indications in the scriptures that singing was used

²⁵ Dimitri E. Conomos, Byzantine Music and Byzantine Chant, p. 16.

²⁶ Constance J. Tarasar, Poets and Hymnographers of the Church, pp. 5-41.
Nicetas of Remesiana (b. 335) commemorated on June 24; Ephrem the Syrian (306-373) commemorated on January 28; St. Auxentius of Bithynia (400-470) commemorated on February 14, St. Andrew of Crete (b 660) commemorated on July 4, St. John of Damascus (675-749) commemorated on December 4; St. Theodore the Studite (759-826) commemorated on November 11

²⁷ Department of Liturgical Music . , Sacred Music, Tract I, p. 4.

(APPENDIX I)

in the worship of God²⁸ and the extant writings of the religious leaders give a clear indication of how the role of music was regarded:²⁹

"Nothing uplifts the soul so much and gives it wings and liberates it from the earth and releases it from the fetters of the body and makes it aspire after wisdom and deride all the cares of this life as the melody of unison and rhythm-possessing sacred songs."

St. John Chrysostom

"...those whose office it is to chant in the churches...offer the psalmody to God, who is the observer of secrets, with great attention and contrition. Forced and unduly loud chanting is condemned. We will that those whose office it is to psalmodize in the churches do not use disorderly vociferations, nor force nature to shouting."

Synod in Trullo (691-692), ruled in the 75th Canon

Even though there existed in tandem with the sacred Byzantine chant a secular form of this music, instrumental as well as vocal, it was discouraged, even condemned by the Church. St. Gregory the Theologian (325-391) exclaimed: "...let us take up hymns instead of drums...and theatrical sounds." One cannot overlook the important role that secular music played in the Byzantine civilization. The Eastern Empire had inherited from the west and from the Hellenistic world, many of the pagan feasts which were connected with processions, dances, pantomimes,

²⁸ "Be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all our heart" Ephesians (5 18-19) "And when they had sung an hymn, they went out into the mount of Olives" (Matthew 26 30, Mark 14 26)

²⁹ Department of Liturgical Music..., Sacred Music, Tract I, p. 4.

(APPENDIX I)

and other theatrical performances.³⁰ The polemic attitude of the Church toward instrumental music is certainly understandable given these secular influences and many Christian writers raised their voices against the "theatre of the Devil" which destroyed the modesty of family life.³¹

³⁰ Egon Wellesz, Byzantine Music and Hymnography, p. 79.

³¹ St. John Chrysostom Homiliae in Matth. (7th Hom., c.7) Bibl. Patr. i. 100, 1. I, ed. F. Field, as cited in Egon Wellesz, Byzantine Chant and Hymnography, p. 79.

2. GREEK FOLK MUSIC

2.1 Introduction

In a country with a history that goes back more than three thousand years and where 98% of the people speak the same language (Greek) and are members of the same church³² one may expect to find a single and unique form of folk music.

"In a description of Greek music and the numerous traditions surrounding it one cannot isolate a specific type or style of folk music which can be considered common to the whole of Greece. Several stylistically distinct music types have developed as a result of the geographical position of Greece in relation to the other Balkan nations and to those bordering the eastern Mediterranean Sea. Other factors contributing to the complexity of musical styles are the influx of ethnic groups such as the Blachs, Sarakatsans, Arvanitovlachs and Koutsovlachs; the enforced immigration to Greece in 1922 of Greeks living in Asia Minor, and the numerous physical and social barriers that tend to isolate villages and entire regions from one another."³³

From the numerous and distinct musical styles exhibited in Greek folk music it is possible to classify this music under two main headings: the music of the mainland and that of the islands. Epirus, Macedonia, Thrace, Thessaly, Roumeli and the Peloponnesus, representing the mainland, and the Ionian Islands (Corfu, Leukas, Kefallinia, Zakynthos), the Aegean Islands (Lesbos, Chios, Samos), the Dodecanese Islands, and the island of Crete, are areas that on the basis of regional customs, dialects, folk dances, modes, accompanying rhythms, musical and poetic metres,

³² Harold Courlander, [ed] "Historical Background" in Folk Music of Greece, Folkways Records and Service Corporation, 1955.

³³ Sotirios Chianis, "Greece" in The New Grove Dictionary of Music and Musicians, p. 675.

(APPENDIX I)

forms, melody, melodic ornamentation and instrumentation, can be considered distinctive stylistic areas.³¹

It must be emphasized that even within a given region, remarkable differences are present in the music. A comparative example can be made with the subtle differences in language, or more precisely, the differences in certain aspects of the same dialect: *words, pronunciation*. Hence in a unity of language, religion, and descent, scarcely paralleled in all of Europe, Greece has many genres of folk music.³⁵

2.2 The difficulty of Classification

This may present a difficulty to a reader who is perhaps unfamiliar with Greek folk music as a whole and less so with the specific genres that will be mentioned in this essay. An example to illustrate the difficulty in classifying this vast and diverse musical "database" can be drawn from the implied meaning of the term "popular music". Even when one confines discussion to a time period spanning 1900 to the present and considers only this term with respect to the music of the United States and Canada, the term, without specific reference, almost has no meaning. "Rock n' Roll", "Jazz", "Blues", "Soul", "Disco", "Hard Rock", "Progressive Rock", "Old Blues", "Urban Blues", "Elevator Music", "Barber Shop Quartet", "R&B", "Punk Rock", ... the list is almost endless. Each of the above mentioned terms has an associated connotation, but without a point of reference it is difficult, if not altogether impossible, for one to understand the music. Technical information can be useful in achieving a better understanding

³¹ ibid.

³⁵ G.A. Megas, "Historical Background" in Folk Music of Greece, Harold Courlander [ed], Folkway Records and Service Corporation, 1955

(APPENDIX I)

(modes, orchestration, form, melodic language, poetry) but even this at times, is insufficient.³⁶

The language of music is one filled with rhetoric, analogy, comparison: it is a language of the spirit where the same words (notes) have different meanings to different peoples. If a young lady were asked how she felt after her return from a school dance and if she were to respond: "Like Juliet on the balcony", we would immediately comprehend her emotional reaction. Our understanding of the situation is based on a prior knowledge of the narrative from which this metaphor is drawn: Shakespeare's Romeo and Juliet. Without this prior knowledge, it is possible to understand the words (notes) but not their collective meaning.

This essay is not intended as an authoritative or complete description of Greek folk music. The purpose here is to provide the reader with a general background in as far as is required to provide him with a better insight to the score.

2.3 Folk song and Dance

In spite of the evident differences in style and construction, there are elements of Greek folk music that can be called Panhellenic: characteristics that are present in almost all genres. Folk songs with texts about historical events and songs of lament, represent a large percentage of the repertory and these can be found in the music of almost every region. A notable example is the Song of Exile of Northern Epirus "I forget and am glad". The music, in the form of a muroloyio (song of

³⁶ Consider the old anecdote about the three blind men and the elephant

(APPENDIX I)

lament)³⁷, is totally different in sound from the songs of the rest of Greece but the text echoes sentiments of every patriot, not only the one departed for his home but also the anguish of those left or about to be left behind. The musical construction is antiphonal where a soloist (the exiled youth) is answered by a chorus (the villagers he leaves behind) and uses elements of Byzantine chant, the isocratima (drone), in the part of the chorus.

*I can be glad when I forget but grieve when I remember...
I'm thinking back to foreign lands and now I want to go there.
So rise up, Mother, bake the bread, the wheaten rusk now bake me
Let all your anguish knead the dough, your sorrow pour the water,
your bitter rage set fire to the branches in the oven.*

*Oh oven walls, don't heat too fast, Oh bread, don't bake too
quickly,
so that the caravan may pass and leave my son behind here.*³⁸

Songs, especially those with historical text, are often closely associated with dance. Of the many Greek folk dances, two main categories can be considered: the sirtos (trailing) and the pidiktos, (leaping). The names of these dances are usually derived from their place of origin, from the names of individuals, or from the choreography³⁹ and as is the

³⁷ Sotirios Chianis, "Greece" in The New Grove Dictionary of Music and Musicians, p. 677.

In most miroloyia (plural, laments for the dead) the singers are exclusively women. The melodies are short and repetitive, the metres are never asymmetric and the 15-syllable text lines are usually improvised. The present example is not, strictly speaking, a miroloyio, but it is indicative of the spirit of this genre.

³⁸ Dr Simon Karas, "I forget and am glad" (Song of Exile of Northern Epirus), in Songs of Epirus, Recording SDNM 111 by the Society for the Dissemination of National Music, 1975

³⁹ Spyros Pensteres, "Folk Music, Instruments and Dances" in Folk Music of Greece, Harold Courlander [ed], Folkways Records and Service Corporation, 1955

examples. Kalamatianos (originated in Kalamata in the Peloponnesus), Samiotikos (in Samos), Khaniotikos (in Khania in Crete), named after individuals (historical figures in Greek History) are the dances: Manouses, Rovas, Kosta Tase, named after the choreography of the dances are the Pentozale (5 steps), Syngathistos (sitting position),

(APPENDIX I)

case with the music, certain dances can be called Panhellenic. These are the *Kalamatiano*, *syrto*, and *tsamiko*, which today are danced all across Greece.

The most important of the dance songs that contain historical text are the *Kleftic* songs (*kelftika*, *tou trapeziou*, *vrasta*) which describe the heroic efforts of the *Klefts* (pronounced kléi-tes) in their battle against the Turks during the War of Independence (1821-1829).⁴⁰ Perhaps the most famous of all dance songs is the Dance of Zalogou ("O Choros tou Zalogou") a dance in a slow *syrto/ Kalamatiano* style (7/8) which embodies the spirit of the people as they fought for independence

During this difficult period in Greek history, the women and children of Zalogou were alone as the men of the village were off in battle. A young maiden, who has escaped the destruction of a neighbouring town, brings word that the enemy forces are approaching and that capture is imminent. In panic, the women of Zalogou gather their children and make haste toward the cliffs overlooking their homes. As they see the enemy forces approaching they reminisce about their lives and how this will now change. They will no longer be free, they will be doomed to a life of slavery. In the spirit of the now immortal words of Rigas⁴¹ they decide that the only escape from such a fate is death. Thus, they gather the children and all join hands to dance and sing their song of sorrow as one by one, they jump from the cliff to death and freedom.

and the *Varis* (heavy).

⁴⁰ Vassili Papachristos, *Elliniki Chori*, (trans "Greek Dances"), p. 23

⁴¹ "Kalitera mias oras elefteri zoi, para saranda cronia sklavia ke filaki" (It is better to live one hour in freedom than forty years in slavery)

(APPENDIX I)

*Have health O! mournful souls/ Have health sweet life/ and you, O!
destitute country have eternal life/...a fish cannot live on the
dryness of land nor a flower bloom on the sea shore/ nor can the
Souliotises (women of Zalogue) live without freedom/...as they go to
the festival/ ...like the flower's resurrection.../ there is song, there is
joy, in their hearts.../*

2.4 Dimotiki Mousiki vs. Laiki Mousiki

Although the adjectives dimotiki and laiki can be translated to mean the same thing, the two are distinct.¹² The term Dimotiki Mousiki is used to describe music that is traditional and that has been passed down from generation to generation. This includes the previously mentioned songs and dances of the Klefts, and the miroloyia. The description Laiki Mousiki is used to denote music of the "common man". Also, where the former Dimotiki Mousiki is often associated with rural Greece, the origins of Laiki Mousiki are to be found in an urban setting. The instrumentation is also remarkably different as is the use of modes, dance forms, and text.

In Dimotiki Mousiki the instruments include the lyra or kementzes (lyre), violi (violin), lauto (lute), guitar, santouri (stringed instrument struck with cotton covered mallets), clarino (clarinet), gaida/ tzambouna/ pipiza (bag-pipes), as well as different types of wind instruments made of reed, metal or bones of such large birds as the eagle or vulture.¹³ The instruments used in Laiki Mousiki also include the violin and clarinet, but the lute, lyre, bag-pipes, and instruments made from the bones of animals, are not part of the orchestration.

¹² "dimotiki" from the root "dimos" means of the community, or of the citizens. The word "laiki" from the word "laos" can also refer to the community, or the citizens of a community. The subtle difference is in the common usage of the terms where the latter, "Laiki Mousiki" has a different connotation which may be described as popular, familiar, common, or even vulgar.

¹³ Spyros Petsteres, "Folk Music, Instruments and Dances", in Folk Music of Greece, Harold Courlander [ed], Folkways Records and Service Corporation, 1955.

2.5 Laiki Mousiki

In contrast, Laiki Mousiki can be described more as an urban than a rural folk art form. Here the bag-pipes, lyre, lute, and wind instruments made from animal bones, are no longer part of the orchestration practice. Although the violin, clarinet, guitar, are still to be found, the bouzouki¹⁴, baglama, tzouras, are added making for a distinctively different sound. Some of the dance forms are maintained, but now in a different context. A song may have the rhythm of the Kalamatiano but without the express purpose of being a dance song.¹⁵ Other differences include the text: the heroic songs about war, freedom, and national subject matter are replaced by laika themata.¹⁶ There are songs of love, songs of protest, songs of bravado, but the poetic descriptions are often less "refined" than in the songs which are categorized as being Dimotiki Mousiki. Consider the following excerpt. Here a man is singing about "Ta mata pou agapo" (The eyes that I love) and how in spite of his true love, these eyes have deceived and scorned him.

¹⁴ see Appendix I, Section 3.5

¹⁵ A remote comparison may be the *bourée*, *gigue*, and *sarabande*: these forms were originally dances but later evolved into purely musical forms.

¹⁶ The word "laika" (plural, neuter form of the adjective "laikos") is used to describe the "themata" (themes, subject matter) of the text. These themes deal more with what may be described as the conflict, toils and troubles of the "common man". At times harsh, crude, and even vulgar, the words are direct and sincere without the poetic rhetoric of the songs that comprise "Dimotiki Mousiki".

(APPENDIX I)

*Daybreak comes and dusk leaves, always with the same old song/
bring me to drink the most expensive ale you have for I pay gladly/
the eyes that I love/ . When you see me, O! bartender, babbling to
myself do not condemn me for it is because of the eyes that I
love.../ my heart is clouding over, my tears like rain / surely now
it's over and the only course I see/ is you in the ground and me in
prison.¹⁷*

In these few lines, we are told the story of a man who discovers his woman is cheating on him. In a drunken stupor he contemplates her demise and accepts his fate, a life in prison, all for the eyes he loves.

¹⁷ Gia ta Matia pou Agapo, words and music by Vasilis Tsitsanis

3. REBETIKO MUSIC

3.1 Introduction

An important part of Laiki Mousiki and one which is most relevant to the score under study, is Rebetiko music. This music is born from the depths of man's sorrow, his joy, his every human emotion. It is a music of the people for the people without regard to formality or pretence. In many ways it is the Greek equivalent of "The Blues". The modes, instruments, language, and structure may differ, but the spirit of the music and genesis of the music is the same. So much so, that the following description by Frank Tirro of "The Blues" can be applied word for word to Rebetiko Music.

*"The blues can differ in mood, theme, approach, or style of delivery. Blues are not intrinsically pessimistic even though they often tell of defeat and downheartedness, for in expressing the problems of poverty, migration, family disputes, and oppression, the blues provides a catharsis which enables the participants to return to their environment with resignation, if not optimism. There is an expressive sensuality in the blues that is almost exultant in its affirmation of life, and the music eases the pain, providing an outlet for the frustration, hurt, and anger the blues singer and his audience feel"*¹⁸

Since the turn of the century¹⁹, Rebetiko music was emerging and becoming a vehicle for this "expressive sensuality" especially in the urban areas. Although the description "a kind of low-life music" may seem demeaning and condescending, it is the strong association between Rebetiko music

¹⁸ Frank Tirro, Jazz (a History), p. 115.

¹⁹ Sources vary as to the origins of Rebetiko Music: George Dalaras in his introduction to Fifty Years of Rebetiko Song states 1918, Conway Morris, "Bouzouki" in The New Grove Dictionary of Musical Instruments, gives an earlier date "the first half of the 20th century";

and the underworld that led to official disapproval and often to the persecution of the instrumentalists."⁵⁰

3.2 The Rebetiko Orchestra

The instrumentation of the Rebetiko orchestra varies and one cannot speak of a "standard" Rebetiko Orchestra as one can described a "standard classical orchestra". The role of the instruments that comprise the Rebetiko sound can be divided into three groups: lead, harmonic accompaniment, and melodic and/or harmonic embellishment.

Beside the singer, the lead instrument is almost always the bouzouki.⁵¹ In larger ensembles it was not uncommon to have the bouzouki with violin or clarinet or both. In such instances each lead instrument would alternate solos and rarely would both be playing at the same time. When two bouzouki were used, (*this was quite common with the larger ensembles*) the function of bouzouki II would be to compliment and support the leading role of bouzouki I by providing a chordal accompaniment or most often, by doubling the principal line in parallel 3rds. Due to the absence of any contrapuntal texture in this music - the predominant texture being homophonic or heterophonic - the use of two bouzouki was more an enhancement of a single lead instrument. The role of the second bouzouki was often given to the tzoura⁵², which like the second bouzouki could provide a chordal accompaniment and double in

⁵⁰ Conway Morris, "Bouzouki" in The New Grove Dictionary of Musical Instruments, p. 255.

⁵¹ see Appendix I, Section 3.5

⁵² The tzoura is an instrument of Turkish descent which resembles the bouzouki in construction and design. It has three double course strings tuned an octave below the baglama (D-a-d')

(APPENDIX I)

the characteristic parallel thirds, but because of its different timbre, it could also be called upon for solo passages.

The chordal accompaniment would normally be provided by the guitar,⁵¹ less often by the accordion. When the accordion was used, it would be heard in instrumental introductions and echoing lines (short "licks") between principal melodic statements of the bouzouki.

The baglama is another instrument that was a staple of the *Rebetiko* sound.⁵¹ It was used almost exclusively for colouristic effects and chordal arpeggio. Tremolo, especially on prolonged notes, was a favourite technique used by the instrumentalists. Due to its small size and the closeness of the frets, even in the first five positions, fast solo passages were awkward and thus avoided. Often however, the baglama would be called upon to double the bouzouki much in the same way that a piccolo would double a flute.

The bouzouki, baglama, tsoura, and guitar, distinguish the *Rebetiko* sound as being one of plucked strings. This is contrast by the sound of the violin and clarinet which are used exclusively as lead instruments. Perhaps remarkable, is the absence of certain instruments which today may be regarded as basic instrumental forces: the piano and bass. The reason for this is based on practical considerations. All instruments of the *Rebetiko* Orchestra can be easily transported by the instrumentalist and although it would be possible to incorporate many other instruments into the ensemble without destroying its characteristic sound, this was

⁵¹ The guitar most commonly used in *Rebetiko* ensembles was the acoustic model, played with a plectrum. The modern classical guitar, with nylon as opposed to metal strings, was also used but it too was played with a plectrum.

⁵¹ see Appendix I, Section 3.5

(APPENDIX I)

probably avoided simply on the grounds of practicality. The *Rebetes* " would travel from tavern to tavern, from coffee house to coffee house and get together - often informally - to perform their music. This gypsy like existence is a contributing factor in the obvious spontaneity of the musical style and also in its instrumental make up.

The absence of a bass⁵⁶ in the ensemble can be attributed partly to the need for mobility but also to the inherent structure of the music. In this style, one that is non contrapuntal in nature, an independent bass line is unheard of. The bass is simply the lowest note and this is almost always the root of the chord being sounded. When the melody outlines the roots of the supporting harmonies, the result is parallel octaves between the outer parts and such motion is very common in the style.⁵⁷ This "bass line" is usually played by the guitar and sometimes, although much less often, by the second bouzouki or accordion.

3.3 The Rebetiko Tradition

The social structure of a *Rebetiko* ensemble is based on seniority and on a tradition of apprenticeship: master and pupil. The older and more experienced players hold the prestigious chairs - first bouzouki, first violin, first clarinet - and their students begin as seconds in the ensemble. This tradition has its roots in *Dimotiki Mousiki* where the style is very different but the practice of obtaining a musical education is similar.

⁵⁵ *musicians who played Rebetiko Music*

⁵⁶ *acoustic 4 string bass - electric basses were not as yet invented.*

⁵⁷ *see the score: 1st Movement, m.61 - m.64*

(APPENDIX I)

*"The professional folk musician is considered a professional only after years of apprenticeship and study. Most of the instruction, given orally by a master teacher (performer), consists of teaching methods of ornamenting a given skeletal melodic structure with melodic, rhythmic and cadential ornamental formulae characteristic of the stylistic traditions. Little emphasis is placed on the development of the musician's repertory "*⁵⁸

This practice of learning the craft was the only means through which a young instrumentalist could "move up the ranks" and obtain public recognition. The process was rigid and severe where any breach of protocol or any sign of disrespect for the master was met with serious reprimand.⁵⁹ The same tradition of master/ student has been maintained in the teaching of Byzantine chant.

After having completed his formal musical studies at the monastery, a young psalter assumes a subservient role under the guidance of the arch-psalter (*archipsaltes*). For as long as the master deems necessary, the student does little else than maintain the *isokratima* (drone) during the liturgy and on rare occasions is he allowed to chant a *troparion*, or other hymn. Only when he has proven himself worthy to his teacher is he permitted a place of honour in the chanting of the Holy Liturgy.

In 1975, George Dalaras⁶⁰ published a recording which is considered to be an authoritative anthology of *Rebetiko* music. In collaboration with

⁵⁸ Sotirios Chianis, "Greece" in The New Grove Dictionary of Music and Musicians, p. 677.

⁵⁹ Several years ago, I was given the opportunity to perform with a group of local Rebetes when their guitarist became unavailable for an upcoming gig. In spite of my academic credentials and professional experience the other musicians - most of them in their forties and fifties, I was twenty-four at the time - refused to play with me unless I auditioned for them. Even when they recognized my ability to faithfully execute this music, I was nevertheless considered the "baby" of the group - the actual term they used is unprintable - and I was expected to fetch cigarettes, drinks, carry equipment, and above all not to speak unless spoken to. The experience was enriching and at the same time very humbling.

⁶⁰ a prominent composer and singer in the field of contemporary Laiki Mousiki

the few surviving "original" Rebetes of the turn of the century and with their students and followers, he recorded many of the songs that capture the spirit of this music and express the Rebetiko way of life. Although critically acclaimed as an outstanding and authentic tribute to Rebetiko music, Dalaras mentions in the prologue that since the end of the Rebetiko era (ca. 1955) it is not possible to "resuscitate" the magic of this music and thus his goal in the re-recording of this music is to be as authentic as possible in the renditions and to come as close as possible to the original.

"I did not begin this project for financial gain and it would hurt me terribly if anyone were to think so. My only compensation would be for the old Rebetes to listen to the recordings and to tell me that I did not betray them and that I did not destroy their music.

I would seek out the fathers of this music, sit beside them and listen carefully to everything they told me: Stellakis Perpiniadis told me of old songs and old memories; Tourkakis taught me the bouzouki; Kalfopoulos taught me the modes and the way of the taximi. To all of them I am grateful." ⁶¹

Since the release of these recordings, other artists have paid homage to the legendary musicians of Rebetiko music, through documentaries⁶² and through the incorporation of the Rebetiko sound into their own music.

3.4 The Zeimbekiko

It has been said that for every human emotion, for every situation for every type of grief, sorrow and joy, there is a song. This could not be

⁶¹ George Dalaras, Fifty Years of Rebetiko Song, prologue

⁶² A notable example is the televised series *To Minor tis Avgis*, a multi part documentary/ drama based on the lives of the famous Rebetes produced by The National Greek Broadcast

(APPENDIX I)

more true for Rebetiko Song. Although the form of Rebetiko song is varied,⁶¹ the most famous has to be the zeimbekiko, a dance in a slow 9/8 (2+2+2+3) where the eighth-note tactus is between mm.54-66, and the first and third groups of 2 eighth-notes are syncopated. It is a free dance, improvisational in nature, where a single male dancer, assumably in a drunken stupor, moves to the music and with stumbling motions, expresses his grief. Quite often his anguish is a matter of a love gone wrong, a woman who has left him for another, or just a general expression of sorrow at his misfortune. There are many songs (Zeimbekika Tragoudia) where the Rebeti⁶² sings of his love for his music and for the Rebetiko way of life

*When I die, don't bury me/ place me in a corner with my bouzouki
at my side to console me/ I don't want anyone to light a candle in
my memory nor for anyone to shed a tear/ even the one that says
she loves me/ When I die, don't bury me/ place me in the corner
with two cannabis trees so when the wind blows I shall find
comfort in their shade.*⁶³

Traditionally, the dancer, in his moment of grief, would be accompanied by his friends who would kneel in a circle around him and clap to the rhythm of the dance. Then one by one, they would throw money (hartoura) and break plates and glasses in a symbolic expression of their empathy for his destitute emotional state. The greater the pain, the greater the amount of hartoura, which would be divided equally among the musicians.⁶⁴

⁶¹ musical forms derived from dances include the tsifteteli, hasapiko, and hasaposerviko.

⁶² singular form of Rebetes

⁶³ composer/ lyricist unknown

⁶⁴ After the store owner would take a predetermined percentage, the remaining funds would be divided up between the musicians. In spite of the established hierarchy, every musician would receive an equal share. Any bills that remained would be given to the musician with the greater economic need. This

The form of most zembekiko songs follows a predictable binary structure. The earlier models consisted of an instrumental introduction, usually executed by the bouzouki or other lead instrument, followed by the vocal part. Each verse was set to the same music and the introduction was used as a refrain between the verses. The number of verses was usually two or three, sometimes four but rarely more than five. Later zembekiko songs expanded this structure by setting words to the instrumental introduction thus creating a vocal refrain and still later forms incorporated the taximi during which the bouzouki or other lead instrument would improvise freely.

Early Form:

A	[instrumental introduction]
B	[verse 1]
A	[instrumental interlude]
B	[verse 2]
A	[instrumental interlude]
B	[verse 3]

Later Form:

A	[instrumental introduction]
B	[verse 1]
A	[vocal refrain]
B	[verse 2]
A	[vocal refrain]
B	[verse 3]
A	[vocal refrain]

Elaborate Form:

A	[instrumental <intro>]
B	[verse 1]
C	[vocal refrain]
A'	[instrumental <interlude>]
B	[verse 2]
C	[vocal refrain]
TAXIMI	
A	[instrumental <interlude>]
B	[verse 3]
C	[vocal refrain]

was determined by the number of his dependants

3.5 The Bouzouki and Baglama

The modern bouzouki, developed since World War II, is carved-built with fixed metal frets and metal machine tuning-heads. It has four double courses of metal strings which are tuned as follows:

string 1a	d	(d above middle c)
string 1b	d	(d above middle c)
string 2a	A	(a below middle c)
string 2b	A	(a below middle c)
string 3a	f	(f above middle c)
string 3b	F	(f below middle c)
string 4a	c	(middle c)
string 4b	C	(c one octave below middle c) ⁶⁷

The instrument is played with a plectrum and supported by a chord in the shape of a noose with a plastic hook on the end not unlike the strap that is used by saxophonists. The bouzouki player places the hook on the bottom part of the sound hole and pulls the chord behind the instrument, placing the noose around his neck. This is sufficient to support and position the instrument such that the hands are free and unencumbered. The use of the *noose-strap* is a relatively new invention (*probably in common use after 1955*). In pictures taken of bouzouki players from 1920 to 1955, the musicians are seen supporting the instrument with the right forearm and playing in a cross-legged position.

⁶⁷ In his article "Bouzouki" in the *New Grove Dictionary of Musical Instruments*, Conway Morris erroneously states the tuning as d-g-b'-e' for the four course instrument and e-b'-e' as the tuning for the three course instrument. In the case of the latter he is probably referring to the *tzoura*, a relative of the bouzouki which is tuned one octave below the baglama D-a-d'.

(APPENDIX I)

The baglama⁶⁸ is similar in construction to the bouzouki, the modern version with fixed metal frets, machine tuning-heads, and metal strings, but it is much smaller than the bouzouki and usually has three double courses of strings tuned as follows:

string 1a	d'	(second d above middle c)
string 1b	d'	(second d above middle c)
string 2a	a	(a above middle c)
string 2b	a	(a above middle c)
string 3a	d'	(second d above middle c)
string 3b	d	(d above middle c) ⁶⁹

Both the bouzouki and baglama are instruments of Turkish origin. The 19th-century bouzouki was indistinguishable from the Turkish *bouzouk*, an instrument with a carved wood or carvel-built resonator, movable gut frets and wooden tuning-pegs. The baglama was a long-necked Turkish lute with a pear-shaped bowl resonator that was carved (*oyma*) or carvel-built (*yapraklı*). It had a sound-table made of wood, usually coniferous, a neck with a variable number of movable frets which were traditionally made of sheepgut or copper wire. The instrument's name, dating from the 17th century, derives from these "tied" frets (bag 'fret', 'knot'; baglamak: 'to tie, knot').⁷⁰

The bouzouki and baglama that are used in Greek music today, bear little resemblance to their Turkish ancestors much in the same way that the modern cello has evolved beyond the Vielle, the Lira da braccio and the Viola d'amore. Both the bouzouki and baglama have become

⁶⁸ The description refers to the Greek baglama and not to the Turkish baglama, the latter being a long-necked Turkish lute also called saz.

⁶⁹ In recent years a new form of the baglama has emerged which is the soprano version of the bouzouki with four double courses of metal strings tuned exactly one octave below the bouzouki

⁷⁰ Conway Morris, "Bouzouki", "Baglama" in The New Grove Dictionary of Musical Instruments, p. 255, p. 97

(APPENDIX I)

part of the Greek culture but certain aspects of performance practice and nomenclature have remained close to their Turkish origins. The practice of improvisation is derived from the Turkish modal system (*makam*) and the melodic repertory draws extensively on the traditional music of Asia Minor.⁷¹ Even today, instrumentalists speak of the modes with reference to Turkish names *Ousak*, *Heejazz*, *Giourdi*, *Houzani*⁷² and the similarities in the music is very pronounced.

The sound of these instruments can be described as an amalgamation of the harpsicord, the steel string guitar, and the mandolin. In spite of its small size, the baglama has a very distinctive and penetrating sound especially in the upper register. The closeness of the frets in this register make fingering awkward and difficult thus fast virtuosotic solo passages are avoided. Instead, the baglama is used to provide a rhythmic and harmonic accompaniment playing three note chords and sometimes doubling the bouzouki at the upper octave.

Although the bouzouki is more versatile throughout its register, the lower ambitus is seldom used in solo playing and when the fourth string is employed, it is to complete a four note arpeggio in an harmonic accompaniment figure. The double strings make the instrument very agile and enable the player to sustain a prolonged tremolo without difficulty. Such tremolo passages are very common in the repertoire, in fact so common that the natural reaction of most instrumentalists when given a lyrical line to perform will execute the passage with tremolo and with a natural doubling in thirds on the first and second strings. Another

⁷¹ *ibid*

⁷² *see figure 4*

(APPENDIX II)

common technic used by instrumentalists is called *diplopegma*⁷³ where a note is reiterated equally over its duration⁷⁴

Given the design and inherent musical possibilities these instruments possess, it is perhaps remarkable that bouzouki players, in general and specifically the ones from the old school of *Rebetes*, have not felt the need to exploit the potential of their instruments. The nature of the double strings allows for the possibility of different tunings or even for microtonal music. The construction of the bridge and back plate is such that notes can be played behind the bridge which produce sounds way beyond the usual range of the instrument. Effects such as pizzicato, natural harmonics, artificial harmonics, muffled tones - quite common in contemporary guitar repertoire - are foreign to the average bouzouki player illustrating perhaps, that necessity is indeed the mother of invention and to use a colloquialism "...if it ain't broke, don't fix it!"⁷⁵

⁷³ literally translated it means double-picking

⁷⁴ ex. in a melodic passage comprised of quarter notes each quarter would be played as four equal sixteenth notes. (see the score, 1st movement m 105 - m 106, m 109 - m 111)

⁷⁵ During an interview with a local bouzouki player, I brought up the subject of different performance technics and proceeded to demonstrate by playing complete melodies by combining both natural and artificial harmonics. When I had finished, the bewildered instrumentalist sat quietly and seemed to be contemplating what he had just heard. After a long silence, he shook his head, lit a cigarette, took his instrument from me and after playing a few notes to ensure that I had not caused any damage, with total affirmation and with words not suitable to print, he exclaimed "Why would anyone ever do that!"

BIBLIOGRAPHY

BIBLIOGRAPHY

- Andreou, Matheos. The Holy Liturgy of the Greek Orthodox Church St Georges Greek Orthodox Cathedral, Montreal, Canada 1989
[Transcribed from the original Byzantine notation and arranged for three and four part choir with additional hymns and troparia]
- Antonowycz, Myroslaw. The Chants from Ukrainian Hermologia. A.B. Cryeghton/Bilthoven, The Netherlands 1974
ML3060.A69
- Apel, Willi. [ed] "Neumes" in Harvard Dictionary of Music. [2nd ed.] The Belknap Press of Harvard University Press, Cambridge, Massachusetts, U.S.A.: 1982. [orig.: 1944 by the President and Fellows of Harvard College],
Library of Congress Catalog Card Number 68-21970
ISBN 0-674-37501-7
- Basie, Count. Good Morning Blues. [as told to Albert Murray] Random House, New York, U.S.A.: 1985.
ML422.B25A3
ISBN 0-394-54864-7
- Budds, Michael J. Jazz in the Sixties. University of Iowa Press, Iowa City, U.S.A.: 1978.
ML3561.J3B88
ISBN 0-87745-086-2
- Cabasillas, Nicholas. A Commentary on the Divine Liturgy. Translated by J.M. Hussey and P.A. McNulty with an introduction by R.M. French. William Clowes & Sons Ltd., Great Britain: 1960.
ISBN 0-281-03593-8
- Callinicos, Rev. Constantine N. The Greek Orthodox Catechism / a manual of instruction on Faith, Morals and Worship. Published under the auspices of the Greek Archdiocese of North and South America, New York, U.S.A.: 1960.
- Cavarnos, Constantine. Byzantine Sacred Music: The Traditional Music of the Orthodox Church, Its Nature, Purpose and Execution Institute for Byzantine and Modern Greek Studies, Belmont, Mass., U.S.A. 1974.
ISBN 0-914744-23-2
- Charters, Samuel B. The Country Blues Da Capo Press, New York, U.S.A.: 1975. [orig.: 1959]
ML3556.C475C7
ISBN 0-306-70678-4
- Chianis, Sotirios; Conomos, Dimitri; Leotsakos, George S.; Winnington-Ingram, R.P.; "Greece" in The New Grove Dictionary of Music and Musicians. Macmillan Publishers Ltd.: 1980.

- Chrysostom, St. John. The Divine Liturgy according to John Chrysostom. English translation approved for liturgical use by the Great Council of Bishops, Russian Orthodox Greek Catholic Church of America. St. Tikhon's Seminary Press, U.S.A.: 1977
Library of Congress Catalog Card Number: 67-28479
- Conomos, Dimitri E. Byzantine Hymnography and Byzantine Chant. Hellenic College Press, Boston, Mass., U.S.A.: 1984.
ML3060.C67
ISBN 0-917653-04-1
- Conomos, Dimitri E. The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music. Dumbarton Oaks Research Library and Collection, Trustees for Harvard University, Washington DC, U.S.A.: 1985.
ML3060.C69
ISBN 0-88402-134-3
- Courlander, Harold [ed.] Folk Music of Greece. Folkways Records and Service Corporation, New York, U.S.A.: 1955. [Recording AFE 4454, with extensive editorial and biography by: G. A. Megas, Director of Folklore Archives, Academy of Athens; Spyros Peristeres, Director of Music Section, Folklore Archives, Academy of Athens; James A. Notopoulos, Hobart Professor of Classics, Trinity College Hartford.]
- Dalaras, George. Fifty Years of Rembetiko Song. [recording with an historical introduction, Athens, Greece: 1975.
- Department of Liturgical Music in Orthodox Church in America. Sacred Music: Tract I, Its Nature and Function, Tract II, The Choir. 1977.
- Ellis, Chris. Classic Blues. EMI Music Publishing, London, England.: 1985.
[An anthology of Blues Music with an introduction and historical information]
ISBN 0-86175-363-1
- Evans, David. Big Road Blues (Tradition and Creativity in the Folk Blues). University of California Press, California, U.S.A.: 1982.
ML3521.E9
ISBN 0-520-03484-8
- Gardner, Johann von. Russian Church Singing, Volume 1: Orthodox Worship and Hymnography. Translated by Vladimir Morosan. St. Vladimir's Seminary Press, New York, U.S.A.: 1980.
ML3060.G22
ISBN 0-91-3836-56-7
- Goa, David J. "Orthodoxy in Canada" in The Sign of The Theotokos Orthodox Church. Hurtig Publishers Ltd., Montreal, Canada: 1985.

Grout, Donald J. A History of Western Music. [3rd edition with Claude V. Palisca, Yale University], W.W. Norton & Company, New York, U.S.A.: 1980. [orig.: 1960]
ML160.G87
ISBN 0-393-95136-7

Hadjinicolaou, Dr. John. "Blessed Sojourn" in The Sign of The Theotokos Orthodox Church. Hurtig Publishers Ltd., Montreal, Canada: 1985.

Hadjinicolaou, Vassili. Byzantine Music in the New World [recording and editorial] Sign of the Theotokos, Montreal, Canada. 1986

Harrison, Max. "Jazz" in The New Grove Dictionary of Music and Musicians. Stanley Sadie, editor. Macmillan Publishers Ltd.: 1980.

Hodeir, André. Jazz, its evolution and essence. Translation of Hommes et problèmes du jazz. Grove Press Inc., New York, U.S.A.: 1975. [orig.: 1956]
ML3561.J3H6383
ISBN 0-306-70682-2

Hodes, Art and Hansen, Chadwick [editors]. Selections from the Gutter. University of California Press Ltd., California, U.S.A.: 1977.
ML3561.J3S39
ISBN 0-520-02999-2

Horricks, Raymond. Count Basie and his Orchestra, its music and musicians. with discography by Alun Morgan. Negro University Press, Westport, Conn., U.S.A.: 1971. [orig.: published in 1957 by Victor Gallancz Ltd., London, England]
ML422.B25H6
ISBN 0-8371-5656-4

Hutcheon, Cyprian. "The Icon of The Sign of The Theotokos" in The Sign of The Theotokos Orthodox Church. Hurtig Publishers Ltd., Montreal, Canada: 1985.

Huyghe, René [ed.] Larousse Encyclopedia of Byzantine and Medieval Art. English language edition by The Hamlyn Publishing Group Ltd., New York, U.S.A.: 1981. [orig.: 1963, revised 1968]
ISBN 0-600-02378-8

James, Burnett. Essays on Jazz. Da Capo Press, New York, U.S.A.: 1990. [orig.: 1961.
ML3507.J3
ISBN 0-306-76268-4

Kapsaskis, S. Hymnodia. [The Holy Liturgy of the Greek Orthodox Church: transcribed from the original Byzantine notation, harmonized and arranged] Athens, Greece.

- Karas, Dr. Simon. "Byzantine Music Paleographic Research in Greece". [presented at the International Conference on Byzantine Music, held in London, England on April 1975] Athens, Greece: 1976.
- Karas, Dr. Simon. Songs of Epirus [Recording SDNM 111 by the Society for the Dissemination of National Music, Athens, Greece: 1975]
- Kucharek, Casimir The Byzantine-Slav Liturgy of St. John Chrysostom its origin and evolution Alleluia Press, Ontario, Canada: 1971.
ISBN 0-911726-06-3
- Lee, Dr. William F. Stan Kenton: Artistry in Rhythm. edited by Audree Coke., Creative Press of Los Angeles, Los Angeles, California, U.S.A.: 1980.
ML422 K35L43
- Levy, Kenneth. "Music of the Byzantine Rite" in The New Grove Encyclopedia of Music and Musicians. MacMillan Publishers Ltd., 1980.
- Lomax, Alan The Folk Songs of North America. Doubleday and Company Inc., Garden City, New York, U.S.A.: 1960.
Library of Congress Catalog Card Number: 60-15185
- Lossky, Vladimir. The Mystical Theology of the Eastern Orthodox Church. James Clarke & Company Ltd., Cambridge & London, Great Britain: 1957. [First published in Paris, 1944 under the title "Essai sur la Theologie Mystique de l'Eglise d'Orient. It has been translated by a small group of members of The Fellowship of St. Alban and St. Serguis, an unofficial body which exists to promote understanding between Eastern and Western Christians.]
- Meyendorff, John. Byzantine Theology, Historical Trends and Doctrinal Themes. Fordham University Press, [2nd edition with corrections], New York, U.S.A.: 1979. [orig.: 1974]
ISBN 0-8232-0967-9
- Monks of the Brotherhood of St. Francis Inc. A Prayer Book. Cambridge, New York, U.S.A.: 1976.
- Morris, Conway R. "Baglama" in The New Grove Dictionary of Musical Instruments. [ed Stanley Sadie]. Macmillan Press Ltd., New York, U.S.A.: 1984.
ML102.I5N48
ISBN 0-333-37878-4
- Morris, Conway R. "Bouzouki" in The New Grove Dictionary of Musical Instruments. [ed. Stanley Sadie]. Macmillan Press Ltd., New York, U.S.A.: 1984.
ML102.I5N48
ISBN 0-333-37878-4

- Oakley, Giles. The Devil's Music (A History of the Blues). Taplinger Publishing Company, New York, U.S.A : 1977. [orig.: B.B.C., London, England: 1976]
ML3556.O2X
- Oliver, Paul. Screening the Blues: Aspects of Blues Tradition. Da Capo Press Inc., New York, U.S.A : 1989. [orig.: 1968]
ML3521.O45
ISBN 0-306-80344-5
- Osgood, Henry (1879-1927). So this is Jazz. Da Capo Press Inc., New York, U.S.A.: 1978. [orig.: 1926]
- Ostransky, Leroy. Understanding Jazz. Prentice Hall Inc., Englewood Cliffs, N.J., U.S.A.: 1977
ML3561.J3903
ISBN 0-13-936542-7
- Papchristos, Vassil. Elliniki Chori. (trans. "Greek Dances") Thessaloniki, Greece: 1979.
- Pollatos, Dionysios. The Holy Liturgy of the Greek Orthodox Church. [harmonized and arranged] The Greek Orthodox Church of the Archangels Michael and Gabriel, Montreal, Canada 1991
- Savas, Savas I. Byzantine Music, in Theory and in Practice. [translated by Nicholas Dufault] Hercules Press, Mass., U.S.A : 1965.
- Schmemmann, Alexander. Introduction to Liturgical Theology. American Orthodox Press, Portland, Maine, U.S.A.: 1966. [The last in a series of four publications by The Library of Orthodox Theology Translated by Asheleigh E. Moorhouse]
- Schuller, Gunther. Early Jazz (Its Roots and Musical Development) Oxford University Press, New York, U.S.A.: 1968
ML3561.J3S3295
Library of Congress Card Number: 68-17610
- Tachiaos, Anthony-Emil N. The Slavonic Manuscripts of Saint Panteleimon Monastery (Rossikon) on Mount Athos. Hellenic Association for Slavic Studies, Thessaloniki Center for Russian and East European Studies, University of California, Los Angeles 1981.
- Tarasar, Constance J. Poets and Hymnographers of the Church. Department of Religious Studies, Orthodox Church in America, Syosset, New York, U.S.A.: 1982.
ISBN 0-86642-008-8
- Tirro, Frank Jazz (a History). W.W. Norton & Company Inc., New York, U.S.A.: 1977.
ML3561.J3T5
ISBN 0-393-02194-7

Titon, Jeff Todd. Early Downhome Blues (A Musical and Cultural Analysis).
University of Illinois Press, U.S.A.: 1977.
ML3561.B63T58
ISBN 0-252-00187-7

Ulanov, Barry. A handbook of Jazz. Greenwood Press, U.S.A.: 1975. [orig.:
Viking Press, New York, U.S.A.: 1957]
ML3561 J3U38
ISBN 0-8371-7659-X

Vinogradov, Alexis. "The Life and Faith of Orthodox Christians" in The Sign of
The Theotokos Orthodox Church. Hertig Publishers Ltd., Montreal,
Canada: 1985.

Ware, Timothy. The Orthodox Church. Penguin Books, New York, U.S.A.:
1983. [orig.: 1963]
ISBN 0-14-020592-6

Weiss, Piero and Taruskin, Richard. Music in the Western World (A History in
Documents). [Department of Music, Columbia University], Schirmer
Books, a division of Macmillan Inc., New York, U.S.A.: 1984.
ML160.M865
ISBN 0-02-872900-5

Wellesz, Egon. A History of Byzantine Music and Hymnography. [2nd edition]
Oxford at The Clarendon Press, London, England: 1961 [1st edition: 1948]
ML188.W363

Wellesz, Egon. Studies in Eastern Chant Volume IV. edited by Milos
Velimirovic, St. Vladimir's Seminary Press, Crestwood, New York, U.S.A.:
1979.
ISBN 0-913836-57-5

Wright, Rayburn. Inside the Score ("a detailed analysis of 8 classic jazz
ensemble charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer).
Kendor Music Inc., New York, U.S.A.: 1982.

BIBLIOGRAPHY

SOURCES ON BYZANTINE AND GREEK MUSIC

- Andreou, Matheos. The Holy Liturgy of the Greek Orthodox Church. St. Georges Greek Orthodox Cathedral, Montreal, Canada 1989
[Transcribed from the original Byzantine notation and arranged for three and four part choir with additional hymns and troparia]
- Antonowycz, Myroslaw. The Chants from Ukrainian Hermologia. A.B. Cryeghton/Bilthoven, The Netherlands 1974
ML3060.A69
- Cabasillas, Nicholas. A Commentary on the Divine Liturgy. Translated by J.M. Hussey and P.A. McNulty with an introduction by R.M. French. William Clowes & Sons Ltd., Great Britain 1960
ISBN 0-281-03593-8
- Callinicos, Rev. Constantine N. The Greek Orthodox Catechism / a manual of instruction on Faith, Morals and Worship. Published under the auspices of the Greek Archdiocese of North and South America, New York, U.S.A.: 1960.
- Cavarnos, Constantine. Byzantine Sacred Music: The Traditional Music of the Orthodox Church, Its Nature, Purpose and Execution. Institute for Byzantine and Modern Greek Studies, Belmont, Mass., U.S.A. 1974.
ISBN 0-914744-23-2
- Chianis, Sotirios; Conomos, Dimitri; Leotsakos, George S.; Winnington-Ingram, R.P.; "Greece" in The New Grove Dictionary of Music and Musicians. Macmillan Publishers Ltd.: 1980.
- Chrysostom, St. John. The Divine Liturgy according to John Chrysostom. English translation approved for liturgical use by the Great Council of Bishops, Russian Orthodox Greek Catholic Church of America. St. Tikhon's Seminary Press, U.S.A.. 1977
Library of Congress Catalog Card Number 67-28479
- Conomos, Dimitri E. Byzantine Hymnography and Byzantine Chant. Hellenic College Press, Boston, Mass., U.S.A. 1984
ML3060.C67
ISBN 0-917653-04-1
- Conomos, Dimitri E. The Late Byzantine and Slavonic Communion Cycle. Liturgy and Music. Dumbarton Oaks Research Library and Collection, Trustees for Harvard University, Washington DC, U.S.A.: 1985.
ML3060.C69
ISBN 0-88402-134-3

- Courlander, Harold [ed.] Folk Music of Greece. Folkways Records and Service Corporation, New York, U.S.A.: 1955. [Recording AFE 4454, with extensive editorial and biography by: G. A. Megas, Director of Folklore Archives, Academy of Athens; Spyros Peristeres, Director of Music Section, Folklore Archives, Academy of Athens; James A. Notopoulos, Hobart Professor of Classics, Trinity College Hartford.]
- Dalaras, George. Fifty Years of Rembetiko Song. [recording with an historical introduction, Athens, Greece: 1975.]
- Department of Liturgical Music in Orthodox Church in America. Sacred Music: Tract I, Its Nature and Function, Tract II, The Choir. 1977.
- Gardner, Johann von. Russian Church Singing, Volume 1: Orthodox Worship and Hymnography. Translated by Vladimir Morosan. St. Vladimir's Seminary Press, New York, U.S.A.: 1980.
ML3060.G22
ISBN 0-91-3836-56-7
- Goa, David J. "Orthodoxy in Canada" in The Sign of The Theotokos Orthodox Church. Hurtig Publishers Ltd., Montreal, Canada: 1985.
- Hadjinicolaou, Dr. John "Blessed Sojourn" in The Sign of The Theotokos Orthodox Church. Hurtig Publishers Ltd., Montreal, Canada: 1985.
- Hadjinicolaou, Vassili. Byzantine Music in the New World. [recording and editorial] Sign of the Theotokos, Montreal, Canada: 1986.
- Hutcheon, Cyprian. "The Icon of The Sign of The Theotokos" in The Sign of The Theotokos Orthodox Church. Hurtig Publishers Ltd., Montreal, Canada: 1985.
- Huyghe, René [ed.] Larousse Encyclopedia of Byzantine and Medieval Art. English language edition by The Hamlyn Publishing Group Ltd., New York, U.S.A.: 1981. [orig.: 1963, revised 1968]
ISBN 0-600-02378-8
- Kapsaskis, S. Hymnodia. [The Holy Liturgy of the Greek Orthodox Church: transcribed from the original Byzantine notation, harmonized and arranged] Athens, Greece.
- Karas, Dr. Simon. "Byzantine Music: Paleographic Research in Greece". [presented at the International Conference on Byzantine Music, held in London, England on April 1975] Athens, Greece: 1976.
- Karas, Dr. Simon. Songs of Epirus. [Recording SDNM 111 by the Society for the Dissemination of National Music, Athens, Greece: 1975]
- Kucharek, Casimir. The Byzantine-Slav Liturgy of St. John Chrysostom its origin and evolution. Alleluia Press, Ontario, Canada: 1971.
ISBN 0-911726-06-3

Levy, Kenneth. "Music of the Byzantine Rite" in The New Grove Encyclopedia of Music and Musicians. MacMillan Publishers Ltd., 1980.

Lossky, Vladimir. The Mystical Theology of the Eastern Orthodox Church. James Clarke & Company Ltd., Cambridge & London, Great Britain 1957. [First published in Paris, 1944 under the title "Essai sur la Theologie Mystique de l'Eglise d'Orient. It has been translated by a small group of members of The Fellowship of St. Alban and St Serguis, an unofficial body which exists to promote understanding between Eastern and Western Christians.]

Meyendorff, John. Byzantine Theology, Historical Trends and Doctrinal Themes. Fordham University Press, [2nd edition with corrections], New York, U.S.A.: 1979. [orig.: 1974]
ISBN 0-8232-0967-9

Monks of the Brotherhood of St. Francis Inc. A Prayer Book. Cambridge, New York, U.S.A.: 1976.

Morris, Conway R. "Baglama" in The New Grove Dictionary of Musical Instruments. [ed. Stanley Sadie]. Macmillan Press Ltd., New York, U.S.A.: 1984.
ML102.I5N48
ISBN 0-333-37878-4

Morris, Conway R. "Bouzouki" in The New Grove Dictionary of Musical Instruments. [ed. Stanley Sadie]. Macmillan Press Ltd., New York, U.S.A.: 1984.
ML102.I5N48
ISBN 0-333-37878-4

Papchristos, Vassil. Elliniki Chori. (trans. "Greek Dances") Thessaloniki, Greece: 1979.

Pollatos, Dionysios. The Holy Liturgy of the Greek Orthodox Church. [harmonized and arranged] The Greek Orthodox Church of the Archangels Michael and Gabriel. Montreal, Canada: 1991.

Savas, Savas I. Byzantine Music, in Theory and in Practice. [translated by Nicholas Dufault] Hercules Press, Mass., U.S.A.: 1965.

Schememann, Alexander. Introduction to Liturgical Theology. American Orthodox Press, Portland, Maine, U.S.A.: 1966 [The last in a series of four publications by The Library of Orthodox Theology. Translated by Asheleigh E. Moorhouse]

Tachiaos, Anthony-Emil N. The Slavonic Manuscripts of Saint Panteleimon Monastery (Rossikon) on Mount Athos. Hellenic Association for Slavic Studies, Thessaloniki Center for Russian and East European Studies, University of California, Los Angeles: 1981

- Tarasar, Constance J. Poets and Hymnographers of the Church. Department of Religious Studies, Orthodox Church in America, Syosset, New York, U.S.A.: 1982.
ISBN 0-86642-008-8
- Vinogradov, Alexis. "The Life and Faith of Orthodox Christians" in The Sign of The Theotokos Orthodox Church. Hertig Publishers Ltd., Montreal, Canada: 1985.
- Ware, Timothy. The Orthodox Church. Penguin Books, New York, U.S.A.: 1983. [orig.: 1963]
ISBN 0-14-020592-6
- Wellesz, Egon. A History of Byzantine Music and Hymnography. [2nd edition] Oxford at The Clarendon Press, London, England: 1961 [1st edition: 1948]
ML188.W363
- Wellesz, Egon. Studies in Eastern Chant Volume IV. edited by Milos Velimirovic., St. Vladimir's Seminary Press, Crestwood, New York, U.S.A.: 1979.
ISBN 0-913836-57-5

BIBLIOGRAPHY

SOURCES ON JAZZ AND BLUES

- Basie, Count. Good Morning Blues. [as told to Albert Murray] Random House, New York: 1985.
ML422.B25A3
ISBN 0-394-54864 7
- Budds, Michael J. Jazz in the Sixties. University of Iowa Press, Iowa City, U.S.A.: 1978.
ML3561.J3B88
ISBN 0-87745-086-2
- Charters, Samuel B. The Country Blues. Da Capo Press, New York, U.S.A.: 1975. [orig.: 1959]
ML3556.C475C7
ISBN 0-306-70678-4
- Ellis, Chris. Classic Blues. EMI Music Publishing, London, England.: 1985
[An anthology of Blues Music with an introduction and historical information]
ISBN 0-86175-363-1
- Evans, David. Big Road Blues (Tradition and Creativity in the Folk Blues). University of California Press, California, U.S.A.: 1982.
ML3521.E9
ISBN 0-520-03484-8
- Harrison, Max. "Jazz" in The New Grove Dictionary of Music and Musicians. Stanley Sadie, editor. Macmillan Publishers Ltd.: 1980.
- Hodeir, André. Jazz, its evolution and essence. Translation of Hommes et problèmes du jazz. Grove Press Inc, New York, U.S.A.: 1975. [orig.: 1956]
ML3561.J3H6383
ISBN 0-306-70682-2
- Hodes, Art and Hansen, Chadwick [editors]. Selections from the Gutter. University of California Press Ltd, California, U.S.A.: 1977.
ML3561.J3S39
ISBN 0-520-02999-2
- Horricks, Raymond. Count Basie and his Orchestra, its music and musicians. with discography by Alun Morgan. Negro University Press, Westport, Conn., U.S.A.: 1971. [orig.: published in 1957 by Victor Gallancz Ltd., London, England]
ML422.B25H6
ISBN 0-8371-5656-4

- James, Burnett Essays on Jazz. Da Capo Press, New York, U.S.A.: 1990. [orig.: 1961.
ML3507.J3
ISBN 0-306-76268-4
- Lee, Dr. William F. Stan Kenton: Artistry in Rhythm. edited by Audree Coke., Creative Press of Los Angeles, Los Angeles, California, U.S.A.: 1980.
ML422.K35L43
- Lomax, Alan The Folk Songs of North America. Doubleday and Company Inc, Garden City, New York, U S A.: 1960.
Library of Congress Catalog Card Number: 60-15185
- Oakley, Giles The Devil's Music (A History of the Blues). Taplinger Publishing Company, New York, U.S.A.: 1977. [orig.: B.B.C., London, England: 1976]
ML3556.O2X
- Oliver, Paul. Screening the Blues: Aspects of Blues Tradition. Da Capo Press Inc., New York, U.S.A.: 1989. [orig.: 1968]
ML3521.O45
ISBN 0-306-80344-5
- Osgood, Henry (1879-1927) So this is Jazz. Da Capo Press Inc., New York, U.S.A.: 1978. [orig.: 1926]
- Ostransky, Leroy. Understanding Jazz. Prentice Hall Inc., Englewood Cliffs, N.J., U.S.A.: 1977.
ML3561.J3903
ISBN 0-13-936542-7
- Schuller, Gunther. Early Jazz (Its Roots and Musical Development). Oxford University Press, New York, U.S.A.: 1968
ML3561.J3S3295
Library of Congress Card Number: 68-17610
- Tirro, Frank Jazz (a History). W.W. Norton & Company Inc., New York, U.S.A.: 1977.
ML3561.J3T5
ISBN 0-393-02194-7
- Titon, Jeff Todd. Early Downhome Blues (A Musical and Cultural Analysis). University of Illinois Press, U.S.A.: 1977.
ML3561.B63T58
ISBN 0-252-00187-7
- Ulanov, Barry A handbook of Jazz. Greenwood Press, U.S.A.: 1975. [orig.: Viking Press, New York, U.S.A.: 1957]
ML3561.J3U38
ISBN 0-8371-7659-X

Wright, Rayburn Inside the Score ("a detailed analysis of 8 classic jazz ensemble charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer")
Kendor Music Inc., New York, U.S.A. 1982



ANTHROPUS PANANTHROPUS

a work in
three continuous movements

for

Symphony Orchestra

with

Rebetiko Trio


Alto Saxophone and Double Bass

by

Emmanouelides

(1993)

(Duration ca. 30 minutes)



Aufersteh'n, ja aufersteh'n
Wirst du, mein Herz, in einem Nu!
Was du geschlagen
Zu Gott wird es dich tragen!

(Klopstock/Mahler)

ACKNOWLEDGMENTS

The creation of a musical work, or any work of art, cannot occur in a vacuum. The contemporary artist, whether a composer, painter, sculptor, writer or dancer, must have a point of reference from which he¹ extrapolates, expands and thus creates a unique language, a unique and personal vehicle of expression.

In the present case I feel an even greater need to acknowledge the vast contribution that has been made by countless individuals, a contribution that has inspired and enabled me to compose Anthropus Pananthropus.

To the "Rebetes" and "Jazzmen" of past and present, the composers, the poets, the Eastern Orthodox priests, the Byzantine musicians, the psalters, the academics, and of course my colleagues and fellow musicians, who by their works, their playing, or their informal discussions, have taken the time and made the effort to educate me on their music: I am truly grateful.

Without financial support it becomes difficult, if not all together impossible, for one to devote the time exclusively to composition. In this respect I am most grateful to the people of the CANADA COUNCIL for their generous contribution and for their patience.

The one individual whom I shall never be able to thank is the one responsible for starting this whole project. A most respected artist, composer, teacher, and musicologist, who by his caring nature, his understanding, his sincerity, and his honest criticism has supported me and my work through all the difficult moments. He is the hero of "Anonymous XX" and my debt to him will never be repaid.

¹ Wherever the masculine form is used without reference to a specific individual, it will be understood to include both genders and shall designate persons of the male and the female sex.

ORCHESTRA

Woodwinds:

- 2 Flutes (*2nd also Piccolo*)
- 2 Oboes
- 2 Clarinets in B-flat (*2nd also Bass Clarinet in B-flat*)
- 2 Bassoons (*2nd also Contra Bassoon*)

Brass:

- 2 Trumpets in C
- 4 Horns in F
- 3 Tenor Trombones
- 1 Bass Trombone

Percussion:

- Percussion 1: Tubular Bells
Snare Drum
2 Tam Tams (*medium, small*)
Suspended Cymbal (*large*)
Crash Cymbals
- Percussion 2: Suspended Cymbal (*medium*)
Crash Cymbals
1 Tam Tam (*large*)
2 Tom Toms (*bass, tenor*)
- Percussion 3: Bass Drum (*large, on its side*)
1 Tom Tom (*bass*)
Suspended Cymbal (*large*)
1 Tam Tam (*large*)
Grand Symphonic Marimba
- 2 Timpani: Timpani I, Timpani II

Off-Stage Percussion:

Tubular Bells
Bass Drum (*large, on its side*)

Off-Stage Ensemble:

1 Alto Saxophone
1 Baglama (*6 string, d-a-d*)
1 Bouzouki
1 Classical Guitar
1 Bass (*acoustic*)

Strings:

First Violins	(10 desks)
Second Violins	(8 desks)
Violas	(6 desks)
Cellos	(8 desks)
Basses	(6 desks)

SET-UP

First Violins	to the conductor's LEFT
Second Violins	to the conductor's RIGHT
Cellos	next to the First Violins
Violas	next to the Cellos
Basses	behind the Cellos

The woodwind and brass instruments are to be elevated and seated behind the strings.

Timpani I: To the back of the stage, extreme left, and behind the First Violins.

Timpani II: To the back of the stage, extreme right, and behind the Second Violins.

Percussion 1: To the back of the stage, left of Timpani I and behind the Cellos.

Percussion 2: To the back centre of the stage, elevated, left of Percussion 1 and behind the winds.

Percussion 3: To the back of the stage, right of Timpani I and behind the Second Violins.

The alto saxophone, baglama, bouzouki, classical guitar, and bass, are to be seated off-stage to the conductor's left.

AMPLIFICATION

The alto saxophone, baglama, bouzouki, classical guitar and bass remain off-stage for the duration of the work. Depending upon the acoustics of the hall, it may or may not be necessary to amplify these instruments. If amplification is required then it is imperative that the speakers be placed in a manner such that the sound is perceived by the audience to be originating from one source which is distant from the music that is being heard on-stage.

The brass choir which moves off-stage for the second movement of the work and the off-stage percussion should not be amplified.

NOTATION

- Accidentals function in the traditional manner.
- With the exception of the following, all other instruments sound as written.

Piccolo	1 8va higher than written
Clarinets in B-flat	major 2nd lower than written
Bass Clarinet in B-flat	major 9th lower than written
Contra Bassoon	1 8va lower than written
Horns in F	Perfect 5th lower than written

Alto Saxophone	major 6th lower than written
Bouzouki	1 8va lower than written
Guitar	1 8va lower than written
Basses	1 8va lower than written

- A solid arrow is an indication to continue a given passage for the specified duration. (*for specific examples see Notes on Performance*)

- All dynamic indications are relative:

ppp! as softly as possible

ppp

pp

p

mf


f

ff

fff

fff! as loudly as possible

- L.V. = "Laissez vibrer" (let the sound continue)

-  stop the sound

- + for the Horns is an indication for the notes to be played as "stopped notes"

PROGRAMME NOTES²

Anthropus Pananthropus is a composition for symphony orchestra expressing elements of Byzantine Music, Greek Folk Music, Greek Rebetiko Music, Blues Music, and what is commonly referred to as "contemporary western music". Although this work may be categorized as a form of "Third Stream Music", it is less a rhapsody or mosaic of different musical styles and more an amalgamation of the above mentioned elements. The work will sound familiar to the Orthodox priest learned in Byzantine Chant but perhaps never having heard the blues; it will sound familiar to the bouzouki player in rural Greece who has never heard a symphony orchestra and it will sound familiar to the Jazz musician who has perhaps never heard the sound of the bouzouki and baglama. Even the average concert goer, learned in the "standard" repertoire of the modern symphony orchestra yet without prior knowledge of Eastern music, will hear familiar sounds in a different context.

=====

Anthropus Pananthropus est une oeuvre pour orchestre symphonique où l'on retrouve différents éléments de la musique byzantine, du folklore grec, du rebetiko, du blues, et de certains autres apparentés à la musique contemporaine occidentale. L'oeuvre est moins une rapsodie (une mosaïque de différents styles musicaux) qu'un amalgame des éléments ci-haut mentionnés. Elle semblera familière au prêtre orthodoxe éduqué dans la tradition du chant byzantin mais qui, cependant, n'aura peut-être jamais entendu du blues; elle semblera aussi familière au joueur de bouzouki de la Grèce rurale mais qui n'aura probablement jamais entendu un orchestre symphonique, et enfin, elle pourra aussi sembler familière au musicien de jazz, qui lui, pourrait ne jamais avoir entendu le bouzouki et le baglama. Même le public de la salle de concert, les habitués du répertoire symphonique moderne, mais toutefois sans grande connaissance de la musique du Moyen-Orient, retrouveront des sonorités qui leur sont familières et cela dans différents contextes.

² It is preferable that programme notes not be used but should it be absolutely necessary, this passage, as is and in its entirety, can serve as a programme to the work.

NOTES ON PERFORMANCE

The Rebetiko Trio

The baglama, bouzouki, classical guitar, and bass, constitute the *Rebetiko Trio*.³ The orchestration can vary,⁴ but in essence this group of instruments represents the basis of the *Rebetiko Orchestra*. In *Anthropus Pananthropus* the *Rebetiko Trio* is expanded with a *Saxophone Combo* (alto saxophone, guitar, bass) to form what may be term a *Rebeticombo Quintet*. The nomenclature is unimportant since this ensemble is not intended to be an authentic representation of either the *Rebetiko Style* or the *Blues Style* but an amalgamation of both. Given the different musical styles that this off-stage ensemble represents, there is a common factor that bonds the group and at the same time sets the ensemble apart from the rest of the orchestra: improvisation.

Improvisation

Although one can successfully argue the contrary, in the most basic terms and if one were to consider only the extremes, then on a scale of 1 to 10 (1 representing the least amount of improvisation and 10 the most) the orchestra would be placed on level 1 and the off-stage ensemble on level 10. As a matter of established performance practice, orchestral musicians are trained to faithfully execute the written score where as in the case of Blues, or Rebetiko Music, the score (if any exists) is considered a sketch or point of departure.⁵

At times the off-stage ensemble interacts with the material sounded by the orchestra and at other times the off-stage ensemble acts independently. The degree of interaction is regulated by three factors: the score, the conductor, and the musicians. The score, by the degree to which

³ Although *Rebetiko Trio* accurately describes the ensemble, the term itself is borrowed from classical music (eg Piano Trio) and would not be found in any formal description of this music.

⁴ Depending on the availability of instrumentalists, the *Rebetiko Orchestra* had many variants. Beside the singer, the orchestra was made up of 1 bouzouki (sometimes with the addition of the violin or clarinet), 1 baglama; and 1 guitar. In larger ensembles the instrumental forces could include: 2 bouzouki, 1 tzoura, 1 baglama, 2 guitars, 1 violin, 1 accordion. Due to the unavailability of an acoustic bass (most bass players of the time were *classical musicians*) the bass part was almost always played by the guitar providing both bass and chordal accompaniment. The only percussion instrument sometimes employed was the tambourine (*defi*) which was played by the singer.

⁵ It would be most unusual to provide a "lead sheet" for an orchestral musician but this practice is quite common for the Jazz musician.

the music is either "written out" or "improvised" and by the relative dynamic balance according to the orchestration; the conductor, by the control of this dynamic balance; and thirdly by the musicians, and their ability to improvise on given material and to place their parts in a musical context with the rest of the orchestra or to contrast their parts with the musical material occurring on-stage.

When called upon to improvise, musicians must not have prepared in advance what they are to perform. Such an approach would be contrary to the performance practices that are being exemplified and would also be contrary to the spirit of this work. The process of improvisation should be a series of learning sessions. At times the bouzouki is the teacher and the other musicians are the students. Later, the alto saxophone assumes the lead role where the rest follow. Each instrumentalist is expected to interpret the given material according to his musical background but at the same time to incorporate elements from a different source (a new language) into his own musical style. The language analogy seems most appropriate: As one speaks (plays), his language is being taught. As one listens to a foreign language, one learns. When two or more have a discussion, (ensemble playing), communication and understanding are the result.

The notational indications for each instrument are representative of the distinct performance practices. The Jazz musician knows instinctively the meaning of "Blow", "Solo Improv", much in the same way that the *Rebetiko* musician understands *τόπι* (*topi*), *λετζάζ* (*leejazz*), *αουζάκ* (*ousak*). Part of the above mentioned learning process involves the task of communicating not only the literal meaning of these terms to all the musicians but communicating the spirit of the style as well.

Improvisation Windows

In all cases, the solid arrow is an indication to continue a given passage and does not necessarily imply that the instrumentalist is playing for the entire duration of the passage. The time frame outlined by the arrow is only a set of boundary points: a beginning and an ending.

1st Movement, m.29 - m.33

Short *taximi* for the bouzouki in the given mode ending on d-natural with an attack by the baglama.

1st Movement, m.93 - m.104

Short *taximi* for the bouzouki on the given mode against the ostinato *zeimbekiko* rhythm of the accompanying instruments, acting as an introduction to the passage which follows in

m.105

1st Movement, m.112 - m.115

The alto saxophone *blows* on the given notes (boundary points) within an established rhythmic context and essentially "fills in the gaps" between the written notes. Given the orchestration of this passage, the off-stage ensemble is bound to the musical material heard from the stage but the saxophonist is free to follow or not follow the other musicians in as far as the score permits.

1st Movement, m.126 - m.161

The off-stage ensemble playing in 7/8 (3+2+2) is contrasted by the 6/8 duple metre of the orchestra where the eighth-note tactus is the same for both groups. Absolute co-ordination between the two groups is almost impossible to achieve and it is not required. The off-stage ensemble must enter as indicated in m.129 and the two groups must be synchronized in m.154. Even though the score suggests an absence of "improvisation" from the off-stage ensemble, this very element is implied by the given style: Greek Folk Music. With the exception of the accompanying instruments which sustain the characteristic dance rhythm of the Kalamatiano, the lead instruments (alto sax, bouzouki) are free to elaborate and ornament the given part.

1st Movement, m.172 - m.176

The bouzouki is doubling the tenor trombone which is echoing the melody that was heard in the previous passage. Here the bouzouki is free to embellish or ornament the given line.

1st Movement, m.236 - m.252

Following a four measure introduction where the off-stage ensemble is doubling the orchestra, the alto saxophone is free to improvise on the given mode. Even though the mode is given there is much freedom in the choice of harmonic language as well as in the choice of a rhythmic structure.

1st Movement, m.266 - m.273

In this passage the off-stage instruments are heard to be echoing the material on-stage but within the written part there is some freedom of ornamentation and elaboration by the lead instruments: at first the alto saxophone followed by the bouzouki.

2nd Movement, m.1 - m.11

The bouzouki is sounding the Cantus Firmus which is the opening gesture of the work and an element that runs throughout the entire composition. Here the part is to be played as written.

2nd Movement, m.41 - m.97

This is the most extended passage of improvisation in the entire work. Given the orchestral setting, the off-stage instruments become prominent and are perceived as a work within a work. The indications in the score are for the two lead instruments (alto saxophone, bouzouki) to improvise freely and for the others to provide and accompaniment "non obbligato". If the remainder of the ensemble chooses to participate in the improvisation session, its role must be that of an accompaniment.

The possibilities for the execution of this passage are limited only by the imagination and technical ability of the musicians. Without implying favour for any one scenario, a few possibilities are offered for consideration: an adversarial environment where one instrument literally plays against the other; a reversal of roles where there is an exchange of performance practices (*the bouzouki playing elements of Blues Music while the alto saxophone echoes characteristic runs and elements of Greek Rebetiko Music*); an interaction with the material heard on-stage or a complete disassociation from the *orchestral influence*.

3rd Movement, m.153 - m.225

In this passage the off-stage instruments play in a "*Slow Blues*" style, 2/4 with the quarter note tactus at approximately mm.72 against the 6/8 duple metre of the orchestra where the dotted quarter note tactus is approximately mm.108. As before, absolute co-ordination between the two groups is not essential. A relative synchronization should be maintained (2 bars of 2/4 equalling 3 bars of 6/8) but this must not be permitted to hinder the natural musical flow. In other words, it would be musically undesirable if metronomes were set and the musicians proceeded to play with electronic precision in order to achieve absolute synchronization. The boundary points are set by the score but within these borders the music should be elastic. The placement of natural rubato, the instinctive rallentando at the end of phrases and accelerando/ crescendo with fast moving passages should not be discouraged in favour absolute co-ordination. The passage presents certain technical difficulties for the conductor but if the musicians, both on-stage

and off, are *in-tune* with the music around them, then the technical difficulties are greatly reduced. Although the score may suggest a total polarization of the two groups given the rhythmic context, it also provides for an harmonic and gestural cohesion at certain key points.⁶

The part of the alto saxophone is only a bare minimum of what should actually be sounded and must be considered as a sort of lead sheet. The same is true but to a lesser degree, of the other parts in the ensemble. The most important element of this passage is the combination of styles exemplified by the "runs" of the bouzouki which occur between the melodic statements of the alto saxophone.

In a symbolic and theatrical gesture, beginning in m.189, the concertmaster, representing the orchestra, stands and proceeds to leave the stage while playing the music that is heard by the off-stage ensemble. In effect leaving his own musical heritage to experience something that he has been hearing since the beginning of the work but has not been able to fully comprehend.

3rd Movement, m.257 -m.280

The indication in the score is "Vln: IMPROVISARE SUL MODO AD LIB. MA NON OBBLIGATO." The decision to execute or to omit the passage should be made by the concertmaster. If following the initiation he believes himself ready to "solo" then he can choose to do so otherwise he waits until the end of the work.

3rd Movement, m.319

A written out improvisation for the violin using elements that have been previously echoed by the other instruments in the ensemble. The passage is intended to be a summary of musical elements in capsule form and not to be an extended cadenza (as in the cadenza of a concerto) for any one instrument. The duration of the entire passage (m.319) must be long enough to establish a new and contrasting gesture to what has come before but it must also be short enough so that the musical link between m.318 and m.320 is maintained. A suggested duration is between 50 and 60 seconds.

⁶ examples: m.156, m.168, m 174, m 192, m 222

The last statement by the violin, the c-natural under fermata, brings the passage to a close and leads directly into the final bars of the work.

Preparation

As previously mentioned, the improvised sections of this work must not be prepared in advance. This however, does not imply that the instrumentalists should approach the score without preparation. The key to a successful improvisation, regardless of the style, is a musical language and vocabulary from which ideas are derived. Thus a musician can *work out* certain passages, creating for himself a musical scratch pad, much in the same way that a painter sets out his colours on a palette before beginning to paint, and in this manner the instrumentalist can have at his disposal a catalogue of sketches. It is the spontaneous combination, alteration, and transfiguration of these sketches that constitutes the art of improvisation.

A PERSONAL NOTE TO THE CONDUCTOR

In an honest attempt to express the wishes of the composer, many conductors may go to extremes in order to ensure that every indication in the score, every nuance, every dynamic marking, every slur is executed precisely as written. There are times however when the notation is itself a hinderance to the expression of the musical idea. Composers try to be as precise as possible in their notational practices but often there appear to be contradictions and inconsistencies between traditional notational practices and modern notational practices. Ultimately it is your task to decipher the notation and somehow understand the meaning of the music.

Please do not regard any indications in this score as absolute. Everything is relative and subject to your musical interpretation. If you can understand the spirit of the work then you will find that the music itself will dictate the correct tempo, dynamics and orchestral balance.

With respect to tempo, consider the passage in m.27 - m.35 of the 1st movement as an example. If this were to be played exactly as written, (disregarding the acc./tempo indication), the result would be ludicrous. The whole passage would be void of any tension and release of tension that is generated by the correct placement of an acceleration and deceleration. The indication in the score gives you an idea of the musical intent but the balance between acceleration and return to the tempo as well as the amount of crescendo/ decrescendo is a matter of interpretation.

The entire second movement is an example of the tremendous freedom that you have in the execution of the work. It would be impossible to indicate every rubato, every accelerando, every hair pin crescendo/ diminuendo that should be heard with almost every note in every part. If one were to make such an attempt then the score would be cluttered with explanations.

If you are not already familiar with the different musical styles that form an integral part of this work you could do extensive reading which is always beneficial but I would suggest that you consult as well, the primary sources: the musicians, especially those instrumentalists whose background is based in a more "spontaneous" or "improvisational" style. While composing this work, I have repeatedly turned to this resource not only for technical and stylistic guidance but for artistic inspiration as well.

Above all, trust your instincts, consider the score a point of departure and allow the music to guide your choices.

ANTHROPUS PANANTHROPUS

Eminanovelides (1993)

I

2 FLUTES
(2° ALSO PICE.)

2 OBOES

2 CLARINETS [B^b]
(2° ALSO B. CL.)

2 BASSOONS
(2° ALSO C. BASS)

2 TRUMPETS [C]

4 HORNS [F]

3 TENOR
TRUMPETS

1 BASS TRUMPET

PERCUSSION I

" 2 (O)

" 3 BD

TIMPANI I
(EXTREME LEFT)

TIMPANI II
(EXTREME RIGHT)

1 ALTO SAX

1 BAGLAMA
(D-A-D)

1 BOUZOUKI

1 GUITAR

1 BASS

OFF STAGE / LEFT

VIOLINS I
(LEFT)

VIOLINS II
(RIGHT)

VIOLAS

CELLOS

BASSES

Ⓟ

Fl. 1.

Ob. 1.

Bcl.

Bsn. 1.

Trp. 1.

Hr. 1.

Hr. 2.

Trn. 1.

Trn. 2.

B. Trn.

⌂

人

B.D.

TIMP I

TIMP II

A. Sax.

Bj.

Bz.

Gt.

Cb.

Vcl. I

Vcl. II

Vla.

Vc.

Cb.

Musical score for woodwinds and percussion. The staves are arranged vertically. The woodwinds include Flute 1, Oboe 1, Bassoon, Bassoon 1, Trumpet 1, Horn 1, Horn 2, Trombone 1, Trombone 2, and Baritone Trombone. The percussion includes a snare drum (人), a bass drum (B.D.), two timpani (TIMP I, TIMP II), and a variety of other instruments (A. Sax., Bj., Bz., Gt., Cb.). The score is written in 2/4 time. The woodwinds and strings are mostly silent, while the percussion is active. The bass drum has a melodic line. The timpani have a rhythmic pattern. The other instruments have various notes and rests.

Musical score for strings. The staves are arranged vertically. The strings include Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time. The Violin I and Violin II parts have a melodic line. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern. The score is written in 2/4 time. The Violin I and Violin II parts have a melodic line. The Viola part has a rhythmic pattern. The Violoncello and Contrabass parts have a rhythmic pattern.

(PP)

(I-2)

16

Bsn. 1.
C. Bsn. 2.

Bsn. 3.

Flute
Clarinet
Bassoon

Flute
Clarinet
Bassoon

Flute
Clarinet
Bassoon

24

Fl. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 83

Handwritten musical score on page 27, featuring multiple staves and musical notation. The score includes various dynamics such as *ppp*, *f*, *crsc.*, and *LV.*. It also contains tempo markings like *TAZIMI:* and *LOCO*, and performance instructions such as *[XHTZAZ H OYSAK AND TO PP]* and *(I-5)*. The notation includes notes, rests, and slurs across several systems.

(30)

TEMPO

ACC. TEMPO

ACC. TEMPO

Fl. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Handwritten musical score for a large ensemble, including woodwinds, strings, and voices. The score is written in 3/4 time and features various dynamics and articulations.

Woodwinds:

- Flute 1 (Fl. I):** Starts with a melodic line, marked *P cresc.*
- Flute 2 (Fl. II):** Similar melodic line, marked *P cresc.*
- Clarinet (Cl.):** Melodic line, marked *P cresc.*
- Bassoon (Bsn.):** Melodic line, marked *P cresc.*
- Trumpet 1 (Tr. I):** Melodic line, marked *P cresc.*
- Trumpet 2 (Tr. II):** Melodic line, marked *P cresc.*
- Trombone 1 (Tbn. I):** Melodic line, marked *P cresc.*
- Trombone 2 (Tbn. II):** Melodic line, marked *P cresc.*
- Euphonium (Euph.):** Melodic line, marked *P cresc.*
- Tuba (Tuba):** Melodic line, marked *P cresc.*

Strings:

- Violin 1 (Vln. I):** Melodic line, marked *P cresc.*
- Violin 2 (Vln. II):** Melodic line, marked *P cresc.*
- Viola (Vla.):** Melodic line, marked *P cresc.*
- Cello (Vcl.):** Melodic line, marked *P cresc.*
- Double Bass (Cb.):** Melodic line, marked *P cresc.*

Voice Parts:

- Alto (A.):** Melodic line, marked *P cresc.*
- Tenor (T.):** Melodic line, marked *P cresc.*
- Bass (B.):** Melodic line, marked *P cresc.*

Other:

- Harmonica (Hr.):** Melodic line, marked *P cresc.*
- Accordion (Acc.):** Melodic line, marked *P cresc.*

Handwritten musical score for a large ensemble, including woodwinds, strings, and voices. The score is written in 3/4 time and features various dynamics and articulations.

Woodwinds:

- Flute 1 (Fl. I):** Melodic line, marked *P cresc.*
- Flute 2 (Fl. II):** Melodic line, marked *P cresc.*
- Clarinet (Cl.):** Melodic line, marked *P cresc.*
- Bassoon (Bsn.):** Melodic line, marked *P cresc.*
- Trumpet 1 (Tr. I):** Melodic line, marked *P cresc.*
- Trumpet 2 (Tr. II):** Melodic line, marked *P cresc.*
- Trombone 1 (Tbn. I):** Melodic line, marked *P cresc.*
- Trombone 2 (Tbn. II):** Melodic line, marked *P cresc.*
- Euphonium (Euph.):** Melodic line, marked *P cresc.*
- Tuba (Tuba):** Melodic line, marked *P cresc.*

Strings:

- Violin 1 (Vln. I):** Melodic line, marked *P cresc.*
- Violin 2 (Vln. II):** Melodic line, marked *P cresc.*
- Viola (Vla.):** Melodic line, marked *P cresc.*
- Cello (Vcl.):** Melodic line, marked *P cresc.*
- Double Bass (Cb.):** Melodic line, marked *P cresc.*

Voice Parts:

- Alto (A.):** Melodic line, marked *P cresc.*
- Tenor (T.):** Melodic line, marked *P cresc.*
- Bass (B.):** Melodic line, marked *P cresc.*

Other:

- Harmonica (Hr.):** Melodic line, marked *P cresc.*
- Accordion (Acc.):** Melodic line, marked *P cresc.*

ACC. RIT

(I-7)

Fl. 1. $\frac{3}{4}$ *(f) cresc.*

Ob. 1. $\frac{3}{4}$ *(f) cresc.*

Cl. 1. $\frac{3}{4}$ *(f) cresc.*

Bsn. 1. $\frac{3}{4}$ *(f) cresc.*

Coro 2. $\frac{3}{4}$ *(f) cresc.*

Trp. 1. $\frac{3}{4}$ *(f)*

Hr. 1. $\frac{3}{4}$ *(f)*

Hr. 2. $\frac{3}{4}$ *(f)*

Tm. 1. $\frac{3}{4}$ *(f)*

Tm. 2. $\frac{3}{4}$ *(f)*

B.Tm. $\frac{3}{4}$ *(f)*

Perf. 1. $\frac{3}{4}$

Perf. 2. $\frac{3}{4}$

Perf. 3. $\frac{3}{4}$

Timp. I. $\frac{3}{4}$ *(f)*

Timp. II. $\frac{3}{4}$ *(f)*

A. Sax. $\frac{3}{4}$

B♭. $\frac{3}{4}$

Bz. $\frac{3}{4}$

Gt. $\frac{3}{4}$

Cb. $\frac{3}{4}$

ACC. $\frac{3}{4}$ $(\text{♩} = 76)$ $\frac{3}{4}$ $(\text{♩} = 84)$

Vn. I. $\frac{3}{4}$ *(f) cresc.*

Vn. II. $\frac{3}{4}$ *(f) cresc.*

Vla. $\frac{3}{4}$ *(f) cresc.*

Vc. $\frac{3}{4}$ *(f) cresc.*

Cb. $\frac{3}{4}$ *(f) cresc.*

(f) cresc. *mf cresc.* *(I-B)* *mf cresc.* *f*

Fl. $\text{F}^{\#}$ $\text{C}^{\#}$

Ob. $\text{F}^{\#}$ $\text{C}^{\#}$

Cl. $\text{F}^{\#}$ $\text{C}^{\#}$

Bsn. $\text{F}^{\#}$ $\text{C}^{\#}$

Clarinet 2 $\text{F}^{\#}$ $\text{C}^{\#}$

(♩ = 88)

Fl. $\text{F}^{\#}$ $\text{C}^{\#}$

Ob. $\text{F}^{\#}$ $\text{C}^{\#}$

Cl. $\text{F}^{\#}$ $\text{C}^{\#}$

Bsn. $\text{F}^{\#}$ $\text{C}^{\#}$

Clarinet 2 $\text{F}^{\#}$ $\text{C}^{\#}$

Handwritten musical score for "L'Espresso" by Francesco De Gregori. The score is written on ten staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat. The second staff is for the guitar, starting with a treble clef and a key signature of one flat. The third staff is for the bass, starting with a bass clef and a key signature of one flat. The fourth staff is for the drums, starting with a bass clef and a key signature of one flat. The fifth staff is for the piano, starting with a treble clef and a key signature of one flat. The sixth staff is for the double bass, starting with a bass clef and a key signature of one flat. The seventh staff is for the strings, starting with a bass clef and a key signature of one flat. The eighth staff is for the percussion, starting with a bass clef and a key signature of one flat. The ninth staff is for the vocal line, starting with a treble clef and a key signature of one flat. The tenth staff is for the guitar, starting with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "L'Espresso" is written in a stylized font at the top right of the page.

(♩ = 100).

sul IV

ARCHI: *p* subito e cresc.

Bzz

54

$\text{♩} = 120$

Fl. 1. ♩ ff mf cresc. mf cresc. f

Ob. 1. ♩ ff mf cresc. mf cresc. f

Cl. 1. ♩ ff mf cresc. mf cresc. f

Bsn. 1. ♩ ff mf cresc. mf cresc. f

Trp. 1. ♩ - - - - -

Hr. 1. ♩ - - - - -

Hr. 2. ♩ - - - - -

Tm. 1. ♩ - - - - -

Tm. 2. ♩ - - - - -

B.Tm. ♩ - - - - -

Perc. 1. ♩ - - - - -

Perc. 2. ♩ - - - - -

B.D. ♩ mf mf

TMPI. ♩ f mf

TMPII. ♩ f mf

A. SAX ♩ - - - - -

Bg. ♩ f mf

Bz. ♩ f mf

Gt. ♩ f mf

Cb. ♩ f mf

$\text{♩} = 120$

Vln. I ♩ ff mf mf f

Vln. II ♩ ff mf mf f

Vla. ♩ ff mf mf f

Vc. ♩ ff mf mf f

Cb. ♩ ff mf mf f

(I-12)

58

Musical score for measures 58-67. The score is written for multiple staves. Measures 58-61 show a complex texture with multiple staves. Measures 62-67 show a more sparse texture with some staves having rests.

TUTTI: RALL e CRESC DI MOLTO

Musical score for measures 68-73. Measures 68-73 show a complex texture with multiple staves.

(61)

♩ = 54

2nd PICCOLO

2
4

Ob. 1

Cl. 1

E♭ Clar. 1

Trp. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B. Trm.

Perc. 1

Perc. 2

Perc. 3

TRMP. I

TRMP. II

A. Sax

B♭

B♭

Cl.

Cl.

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

h/sn

TTT

B.T.T.

B.D.

[SNARES ON]

8^{va}

8^{va}

(LOCO)

8^{va}

(8^{va})

LOCO

(63)

The musical score is divided into two systems. The first system (measures 63-65) includes staves for woodwinds (flutes, oboes, bassoons, clarinets), strings (violins I & II, violas, cellos, double basses), percussion (snare, triangle, cymbals, tom-toms), and solo instruments (Viola I, Viola II, Viola, Viola/Celli). The second system (measures 66-68) includes staves for woodwinds (flutes, oboes, bassoons, clarinets), strings (violins I & II, violas, cellos, double basses), percussion (snare, triangle, cymbals, tom-toms), and solo instruments (Viola I, Viola II, Viola, Viola/Celli). A large '3' and '4' with a 'da' annotation are present in the upper right section.

65

Pia. 1/2

Ob. 1

Cl. 1

2. Vla. 1

Trp. 1

Ha. 1

Ha. 2

Trm. 1

Trm. 2

B. Trm.

SHAM.

T.T.T.

B.T.T.

B.P.

Tim. I

Tim. II

A. SAX.

Bg.

Bz.

Gt.

Ch.

Vln. I
(div.)

Vln. II
(div.)

Vla.

Vc./Cb.

2
4

Bva

Bva

(Loco)

Bva

(67)

3
4

B.T.T.
B.D.

TUTTI: DIMINUENDO

Vla. I

uni

Vla. II

uni

Vla.

Vc./Cb.

(69)

Fl. 1 2 3 4

Obo. 1 2 3 4

Cl. 1 2 3 4

B. 1 2 3 4

Tr. 1 2 3 4

H. 1 2 3 4

T. 1 2 3 4

S. 1 2 3 4

Sn. 1 2 3 4

T. 1 2 3 4

B. 1 2 3 4

Tim. 1 2 3 4

Asmr 1 2 3 4

Eb 1 2 3 4

Bb 1 2 3 4

Gb 1 2 3 4

Cb 1 2 3 4

Viol. I 1 2 3 4

Viol. II 1 2 3 4

Viola 1 2 3 4

Cello 1 2 3 4

2/4

3/4

TUTTI: CRESCENDO

77

2
4

Fl. 1
Ob. 2
Cl. 1
B. Cl. 1
Trp. 1
Hr. 1
Hr. 2
Tru. 1
Tru. 2
B. Tru.
Prt. 1
Prt. 2
B.D.
Timp.
Tuba
A. Sax
Bj.
B2
Gt.
Cb.

Vln. I

Vln. II

Vla.

Vc. / cb.

Musical score for measures 77 and 78. The score includes staves for woodwinds, brass, percussion, strings, and solo instruments. Measure 77 features a complex woodwind and brass arrangement with various dynamics and articulations. Measure 78 continues the orchestration with a prominent string section and woodwind entries. The score is written in a standard musical notation style with various clefs, key signatures, and time signatures.

(21)

Picc. 1

Ob. 1

Al. 1

Fl. 1

Trp. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B. Tr.

Snare

T.T.

B.T.

B.D.

Tim. I

Tim. II

A. Sax

B₁

B₂

Gt.

Cb.

Vln. I

Vln. II

Vla.

Vc. / Cb.

2
4

Musical score for orchestra and strings, measures 21-22. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems, measures 21 and 22. The woodwinds (Piccolo, Oboe, Alto Saxophone, Flute, Trumpet, Horn, Trombone, Baritone, Snare, T.T., B.T., B.D.) and brass (Trumpet, Horn, Trombone, Baritone, Snare, T.T., B.T., B.D.) parts are written in staves with various musical notations, including notes, rests, and dynamic markings. The percussion parts (Timpani I, Timpani II, A. Sax, B₁, B₂, Gt., Cb.) are written in staves with various musical notations, including notes, rests, and dynamic markings. The string parts (Violin I, Violin II, Viola, Violoncello/Double Bass) are written in staves with various musical notations, including notes, rests, and dynamic markings. The score is marked with a large '2' and '4' in the upper left corner, indicating the time signature. The page number '(I-22)' is written at the bottom center.

(P3)

3
4

TUTTI: DIMINUENDO

Vln. I

Vln. II

Vla.

Vc./Cb.

(85)

FL. 2 4

Ob. 1 4

Cl. 1 4

B. Cl. 1 2

Trp. 1 4

Hr. 1 4

Hr. 2 4

Tm. 1 B3

Tm. 2 2

B. Tm. 2

Snare

T.T.T.

B.T.T.

B.D.

Tim. I

Tim. II

A. SAX.

Bg.

Bz.

Gt.

Ch.

2

3

4

TUTTI: CRESCENDO

Vn. I

Vla. II

Vla.

Vc.

Cb.

Handwritten musical score for a 12-part ensemble. The score is divided into two systems by a double bar line. The first system is in 2/4 time, and the second system is in 3/4 time. The parts are arranged as follows:

- Top System:**
 - Flute 1 (Fl 1): Treble clef, 2/4 time.
 - Flute 2 (Fl 2): Treble clef, 2/4 time.
 - Clarinet (Cl): Treble clef, 2/4 time.
 - Bassoon (Bs): Bass clef, 2/4 time.
 - Trumpet 1 (Tr 1): Treble clef, 2/4 time.
 - Trumpet 2 (Tr 2): Treble clef, 2/4 time.
 - Trombone 1 (Tb 1): Bass clef, 2/4 time.
 - Trombone 2 (Tb 2): Bass clef, 2/4 time.
 - Tuba (Tuba): Bass clef, 2/4 time.
 - Percussion (Perc): Bass clef, 2/4 time.
 - String 1 (Str 1): Treble clef, 2/4 time.
 - String 2 (Str 2): Treble clef, 2/4 time.
 - String 3 (Str 3): Treble clef, 2/4 time.
 - String 4 (Str 4): Treble clef, 2/4 time.
 - String 5 (Str 5): Treble clef, 2/4 time.
 - String 6 (Str 6): Treble clef, 2/4 time.
- Bottom System:**
 - Flute 1 (Fl 1): Treble clef, 3/4 time.
 - Flute 2 (Fl 2): Treble clef, 3/4 time.
 - Clarinet (Cl): Treble clef, 3/4 time.
 - Bassoon (Bs): Bass clef, 3/4 time.
 - Trumpet 1 (Tr 1): Treble clef, 3/4 time.
 - Trumpet 2 (Tr 2): Treble clef, 3/4 time.
 - Trombone 1 (Tb 1): Bass clef, 3/4 time.
 - Trombone 2 (Tb 2): Bass clef, 3/4 time.
 - Tuba (Tuba): Bass clef, 3/4 time.
 - Percussion (Perc): Bass clef, 3/4 time.
 - String 1 (Str 1): Treble clef, 3/4 time.
 - String 2 (Str 2): Treble clef, 3/4 time.
 - String 3 (Str 3): Treble clef, 3/4 time.
 - String 4 (Str 4): Treble clef, 3/4 time.
 - String 5 (Str 5): Treble clef, 3/4 time.
 - String 6 (Str 6): Treble clef, 3/4 time.

The score includes various musical notations such as notes, rests, and dynamic markings. The time signature changes from 2/4 to 3/4 at the double bar line. The parts are labeled with their respective instrument names and clefs.

[illegible]

The musical score is organized into four systems, each corresponding to a time signature change from 3/4 to 2/4. The instruments are listed on the left: Violins I & II, Violas, Cellos, Flutes, Oboes, Bassoons, Trumpets, Trombones, and Timpani. The score includes various musical notations such as notes, rests, and dynamic markings. A large black arrow points from the first system to the second, indicating a section change or rehearsal mark.

FL¹ (NO. 6)

3
4

2
4

p solo voice

p solo voice

OTT

ATT

SOLO

p solo voice

(2° PIVT)

112

R. 1
Pia. 1

(2° PIZZ.)

[SNARES ON]

BLOW

MESURE

UNI

118

♩ = 60 subito!

(à 2 2° Fl)

Handwritten musical score for a woodwind section, measures 118-121. The score is written on 16 staves, organized into four systems of four staves each. The first system (measures 118-119) contains woodwind parts for Flute 1, Flute 2, Oboe, and Clarinet. The second system (measures 120-121) contains parts for Bassoon, Trumpet 1, Trumpet 2, and Trombone. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *cresc*. The key signature has one sharp (F#).

♩ = 60 subito!

Handwritten musical score for strings and woodwinds, measures 122-125. The score is written on 10 staves. The first system (measures 122-123) includes parts for Violin I, Violin II, Viola, and Cello. The second system (measures 124-125) includes parts for Violin I, Violin II, Viola, and Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, *cresc*, and *mp*. The key signature has one sharp (F#). The score includes performance instructions such as *AVG*, *LOCO*, *ACC*, *TRUPO*, and *GLISS*.

(122)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Euph. 1 2
Tpt. 1 2
Hr. 1 2
Hr. 3
Tbn. 1 2
Tbn. 3
B. Tbn.
T.T.T.
B.T.T.
R.D.
Timp. I
Timp. II
A. Sax.
Bb.
Bb.
Gt.
Cb.

ACC POLO PIU MOSSO RIT. TEMPO ACC

Vln. I
Vln. II
Vla.
Vc.
Cb.

(I-32)

$\text{♩} = \text{♩} \rightarrow \approx 68$

6/8

$\text{♩} = \text{♩} \rightarrow \approx 68$

6/8

$\text{♩} = \text{♩} \rightarrow \approx 68$

6/8

CSM

SEMPRE SOTTO VOCE

$\text{♩} = \text{♩} \rightarrow (\text{♩ of } 6/8 = \text{♩ of } 7/8) (7/8 = 3+2+2)$

7/8

$\text{♩} = \text{♩} \rightarrow \approx 68$

6/8

mf

mp



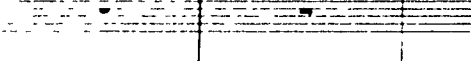
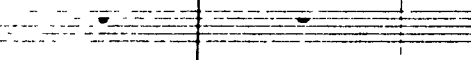
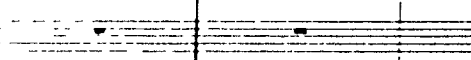
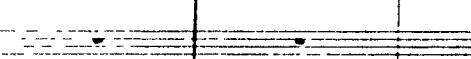
(I-33)

R. 22
3 SOTTO
Vr. mf

mf

(12)

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is for the Soprano (Soprano), the second for the Alto (Alto), the third for the Tenor (Tenor), the fourth for the Bass (Bass), and the fifth for the Piano (Piano). The key signature is one flat (B-flat) and the time signature is 4/4. The music is written in a simple, handwritten style. The lyrics are written below the staves. The score is for a four-part vocal harmony with piano accompaniment.

Trp 1 
 Hrn 2 
 Hrn 3 
 Tuba 
 Trp 3 
 B.Tm 

Handwritten musical score for a 12-measure piece. The score is written on five staves. The first staff is labeled "P" and has a dynamic marking "(pp)". The second staff is labeled "P" and has a dynamic marking "(pp)". The third staff is labeled "P" and has a dynamic marking "(pp)". The fourth staff is labeled "P" and has a dynamic marking "(pp)". The fifth staff is labeled "P" and has a dynamic marking "(pp)". The score includes various musical notations such as notes, rests, and dynamic markings. The first measure is marked with a "P" and a "14" above it. The second measure is marked with a "P" and a "14" above it. The third measure is marked with a "P" and a "14" above it. The fourth measure is marked with a "P" and a "14" above it. The fifth measure is marked with a "P" and a "14" above it. The sixth measure is marked with a "P" and a "14" above it. The seventh measure is marked with a "P" and a "14" above it. The eighth measure is marked with a "P" and a "14" above it. The ninth measure is marked with a "P" and a "14" above it. The tenth measure is marked with a "P" and a "14" above it. The eleventh measure is marked with a "P" and a "14" above it. The twelfth measure is marked with a "P" and a "14" above it.

A musical score for the song "The Rose Tree". The score is written for five parts: A (Alto), B (Bass), C (Chorus), G (Guitar), and Ch (Chorus). The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score consists of five measures. The first measure is marked with a "1" and a "2" above the staff. The second measure is marked with a "3" above the staff. The third measure is marked with a "4" above the staff. The fourth measure is marked with a "5" above the staff. The fifth measure is marked with a "6" above the staff. The score is written in a standard musical notation style, with notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the staff.

First system of the musical score. It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The Viola part is marked with a piano (p) dynamic and includes the instruction "(OTTO VOICE)". The Cello/Double Bass part features a crescendo (cresc) and a dynamic marking of *mf dim*. The system concludes with the rehearsal mark (I-34).

Fl 1 4/4

Ob 1 2/4

Cl 1 2/4

Bsn 1 2/4

(Bsn 2)

Trp 1 2/4

Hrn 1 2/4

Hrn 2 2/4

Tbn 1 2/4

Tbn 2 2/4

P. Tbn 2/4

Voc 1

Voc 2

(SOTTO VOCE)

(SOTTO VOCE)

Temp 1

Temp 2

A. Sax 4/4

Bg 4/4

Bz 4/4

Gt 4/4

Ch 4/4

Vln I 4/4

Vln II 4/4

Vla 4/4

Vcl 4/4

(C)

Handwritten musical score for a large ensemble, featuring multiple staves with various instruments and dynamic markings.

The score is organized into three main systems of staves:

- System 1 (Top):** Includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin, viola, cello, double bass). Dynamic markings include *pp* (pianissimo).
- System 2 (Middle):** Includes staves for brass (trumpet, trombone, tuba) and percussion (snare drum, cymbal, tom-tom). Dynamic markings include *pp* (pianissimo).
- System 3 (Bottom):** Includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin, viola, cello, double bass). Dynamic markings include *pp* (pianissimo).

Key markings and features include:

- Dynamic markings:** *pp* (pianissimo) is used frequently throughout the score.
- Tempo/Character markings:** *ARCO* (arco) is marked above the cello staff in the bottom system.
- Rehearsal Markers:** A large number **68** is written vertically in a box on the right side of the bottom system.
- Instrument Abbreviations:** *uk* (ukulele) and *cb* (contrabass) are marked on the bottom system.

FL. 1. *p*

Ob. 1. *(pp)*

CL. 1.

Bsn. 1.
C. Bsn. 1.

Trp. 1.

Hr. 1.

Hr. 2.

Tbn. 1.

Tbn. 2.

E. Tbn.

Perc. 1.

Perc. 2.

Perc. 3.

TIMP. I.

TIMP. II. *(pp)*

A. SAX.

Bg.

Bz.

Gt.

Ch.

Vln. I.

Vln. II.

Vla.

Vc. *(pp)*

Cb. *(pp)*

TUTTI: ACCELERANDO E CRESCENDO

Handwritten musical score for a 16-measure piece, tempo 90. The score is written on ten staves. The first staff is labeled "161" and "Fl.". The second staff is labeled "Cl. 1." and "B. Cl. 1.". The third staff is labeled "1." and "2.". The fourth staff is labeled "mf" and "(a2 2° Bsn)". The fifth staff is labeled "mf" and "SORD". The sixth staff is labeled "mf" and "SORD". The seventh staff is labeled "mf" and "SORD". The eighth staff is labeled "mf" and "SORD". The ninth staff is labeled "mf" and "SORD". The tenth staff is labeled "mf" and "SORD". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The first system includes a vocal line (soprano) and four piano accompaniment staves (treble and bass clefs). The second system includes a vocal line (alto) and four piano accompaniment staves (treble and bass clefs). The music is in 3/4 time, indicated by the "3" over the first note of the vocal lines. The key signature is one flat (B-flat), indicated by the "Bb" symbol. The tempo is marked "Allegretto", and the dynamics are marked "p" (piano). The score includes various musical notations such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the vocal lines. The score is handwritten on aged paper.

♩ = 90

ACCELERANDO.

SUL IV

mf

mf

mf

mf

(I-31)

mf cresc

cresc

cresc

cresc

cresc

(165) (ACC.) - - - - - ♩ = 108

FL. 1^o

Ob. 1^o

Cl. 1^o
B. Cl. 1^o

Bsn. 1^o

Tpt. 1^o

Hr. 1^o

Hr. 2^o

Trn. 1^o

Trn. 2^o

B. Trn.

Perc. 1.

Perc. 2.

Perc. 3.

TMPI. I.

TMPI. II.

A. SAX.

Bg.

Bz.

Gt.

Ch.

(ACC.) $\text{♩} \approx 108$

Vln. I ♩

Vln. II ♩ (sul II) 1

Vla. ♩

Vc. ♩

Cb. ♩

The musical score on page 169 is divided into two main systems. The first system consists of 12 staves. The first four staves are in treble clef, and the next four are in bass clef. The remaining four staves are empty. The second system also consists of 12 staves, with the first four in treble clef and the next four in bass clef. The notation includes various musical symbols such as notes, rests, and dynamics. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written in a style typical of 20th-century musical notation.

First System:

- Staff 1: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 2: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 3: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 4: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 5: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 6: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 7: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 8: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 9: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 10: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 11: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 12: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.

Second System:

- Staff 1: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 2: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 3: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 4: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 5: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 6: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 7: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 8: Bass clef, starts with a half note G3, followed by a quarter note A3, and a half note B3.
- Staff 9: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 10: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 11: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.
- Staff 12: Treble clef, starts with a half note G4, followed by a quarter note A4, and a half note B4.

Fl. 1. *(f)* *(a2)*

Ob. 1. *(f)* *(a2)*

Cl. 1. *(f)*

Ban. 1. *(f)*

Trp. 1. *(f)*

Hr. 1. *(f)*

Hr. 2. *(f)*

Ten. 1. *(f)*

Ten. 2. *(f)*

B. Ten. *(f)*

Perc. 1. *(f)*

Perc. 2. *(f)*

Perc. 3. *(f)*

Temp. I. *(mf)*

Temp. II. *(mf)*

A Sax. *(f)*

Bg. *(f)*

Bz. *(f)*

Gt. *(f)*

Cb. *(f)*

Uln. I. *(f)*

Vln. II. *(f)*

Vla. *(f)*

Vcl. *(f)*

Cb. *(f)*

(177)

This musical score is for a large ensemble, likely a symphony or concert band, consisting of 18 staves. The notation is as follows:

- Staff 1 (Soprano):** Treble clef, key signature of one flat (B-flat). It begins with a melodic line in the first measure, followed by rests in the second and third measures, and then continues with a melodic line in the fourth measure.
- Staff 2 (Alto):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 3 (Tenor):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 4 (Bass):** Bass clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 5 (Soprano):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 6 (Alto):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 7 (Tenor):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 8 (Bass):** Bass clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 9 (Soprano):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 10 (Alto):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 11 (Tenor):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 12 (Bass):** Bass clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 13 (Soprano):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 14 (Alto):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 15 (Tenor):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 16 (Bass):** Bass clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 17 (Soprano):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.
- Staff 18 (Alto):** Treble clef, key signature of one flat. It begins with a rest in the first measure, followed by a melodic line in the second measure, and then continues with a melodic line in the third measure.

Dynamic markings and performance instructions include:

- MOLTO CANTABILE** (written above the staff in the 17th measure).
- MOLTO CANTABILE** (written below the staff in the 17th measure).
- ff** (written below the staff in the 17th measure).
- * DIV** (written below the staff in the 17th measure).

Fl. 1 *f*
 Ob. 1 *f*
 Cl. 1 *f*
 Bsn 1 *f*
 Trp. 1
 Hn. 1 *f*
 Hn. 2 *mf*
 Trm. 1
 Trm. 2 *f*
 E. Trm.
 T. I. I.
 B. T. I.
 Timp. I. *mf*
 Timp. II. *mf*
 A. Sax
 Bg.
 Bz.
 Ct.
 Cb.
 Vla. I *f*
 Vla. II. *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into two main systems, each with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a section marked 'mp cresc' (mezzo-piano crescendo) and 'mf' (mezzo-forte). The second system features a section marked 'ff' (fortissimo). The score is written in a clear, legible hand, with some corrections and annotations visible. The page number '185' is written in the top left corner.

191

Fl. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 8

(†)

The musical score is written on a grid of lines, with the staves separated by vertical bar lines. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into four systems of three staves each. The first system includes a treble clef and a key signature of one flat. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The second system continues the piece with similar notation. The third system shows a change in the lower staves, possibly indicating a different instrument or a change in the ensemble. The fourth system concludes the piece with a final cadence.

FL. 1

Ob. 1^o (mf)

Cl. 1

Bsn. 1

Trp 1

Hr 1

Hr 2

Trm. 1

Trm. 2

B. Trm.

SNAKE

B.T.T.

B.D.

Timp. I

Timp. II

A. SAX

Bg

Br

GE

Cb

Vln. I

Vln. II

Vla. (L)

Vc. (L)

Cb. (L)

(21)

Handwritten musical score for multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The score is organized into systems, with some staves containing multiple measures of music. The notation is dense and appears to be a professional manuscript.

(2')

1^o SORD

219

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Trp. 1

Hr. 1

Hr. 2

Ten. 1

Ten. 2

B. Trn.

Perc. 1

Perc. 2

Perc. 3

Timp. I

Timp. II

A. SAX.

Bq.

Bz.

Gr.

Cb.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

First system of musical notation, measures 1-8. Includes treble and bass staves with various musical notes and rests.

Second system of musical notation, measures 9-16. Includes treble and bass staves with various musical notes and rests.

Third system of musical notation, measures 17-24. Includes treble and bass staves with various musical notes and rests.

Fourth system of musical notation, measures 25-32. Includes treble and bass staves with various musical notes and rests.

Fifth system of musical notation, measures 33-40. Includes treble and bass staves with various musical notes and rests.

Sixth system of musical notation, measures 41-48. Includes treble and bass staves with various musical notes and rests.

Seventh system of musical notation, measures 49-56. Includes treble and bass staves with various musical notes and rests.

235

Fl. 1 (ff)

Ob. 2 (ff)

Cl. 2

Bsn 3 (ff)

Tip. 2

Hr. 1

Hr. 2

Trn 1

Trn 2

B. Trn.

Barc. 1

T.T.

B.P.

TIMP. I

TIMP. II

A. SAX

Bg.

Bz.

Gl.

Cb.

ACCELERANDO $\text{♩} = 120$

RALL. POLO. TEMPO

Vln. I (ff)

Vln. II (ff)

Vla. (ff)

Vc. (ff)

Cb. (ff)

[illegible]

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is for a 5-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass) and includes piano accompaniment. The music is in 2/4 time and features a simple melody with a descending line in the vocal parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is marked with "f cresc." and "ff" dynamics. The piece ends with a double bar line and the instruction "(I-53)".

[illegible]

RALLENTANDO.....

A musical score for the song "The Rose Tree". The score is written for six parts: Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The key signature has one sharp (F#), indicating D major or B minor. The time signature is 2/4. The music consists of six measures. The first four measures are marked with a repeat sign. The fifth measure includes a "cresc." (crescendo) marking above the strings. The sixth measure also includes a "cresc." marking below the piano part. The melody is primarily carried by the Violins and Viola. The Piano provides harmonic support with chords and single notes.

(254)

Handwritten musical score for multiple instruments. The top staff is labeled *(à 2 2° Picc)*. The second staff is labeled *(à 2 2° C Bsn)*. The third staff is labeled *LV*. The fourth staff is labeled *LV*. The fifth staff is labeled *LV*. The sixth staff is labeled *LV*. The seventh staff is labeled *LV*. The eighth staff is labeled *LV*. The ninth staff is labeled *LV*. The tenth staff is labeled *LV*. The eleventh staff is labeled *LV*. The twelfth staff is labeled *LV*. The thirteenth staff is labeled *LV*. The fourteenth staff is labeled *LV*. The fifteenth staff is labeled *LV*. The sixteenth staff is labeled *LV*. The seventeenth staff is labeled *LV*. The eighteenth staff is labeled *LV*. The nineteenth staff is labeled *LV*. The twentieth staff is labeled *LV*. The twenty-first staff is labeled *LV*. The twenty-second staff is labeled *LV*. The twenty-third staff is labeled *LV*. The twenty-fourth staff is labeled *LV*. The twenty-fifth staff is labeled *LV*. The twenty-sixth staff is labeled *LV*. The twenty-seventh staff is labeled *LV*. The twenty-eighth staff is labeled *LV*. The twenty-ninth staff is labeled *LV*. The thirtieth staff is labeled *LV*. The thirty-first staff is labeled *LV*. The thirty-second staff is labeled *LV*. The thirty-third staff is labeled *LV*. The thirty-fourth staff is labeled *LV*. The thirty-fifth staff is labeled *LV*. The thirty-sixth staff is labeled *LV*. The thirty-seventh staff is labeled *LV*. The thirty-eighth staff is labeled *LV*. The thirty-ninth staff is labeled *LV*. The fortieth staff is labeled *LV*. The forty-first staff is labeled *LV*. The forty-second staff is labeled *LV*. The forty-third staff is labeled *LV*. The forty-fourth staff is labeled *LV*. The forty-fifth staff is labeled *LV*. The forty-sixth staff is labeled *LV*. The forty-seventh staff is labeled *LV*. The forty-eighth staff is labeled *LV*. The forty-ninth staff is labeled *LV*. The fiftieth staff is labeled *LV*. The fifty-first staff is labeled *LV*. The fifty-second staff is labeled *LV*. The fifty-third staff is labeled *LV*. The fifty-fourth staff is labeled *LV*. The fifty-fifth staff is labeled *LV*. The fifty-sixth staff is labeled *LV*. The fifty-seventh staff is labeled *LV*. The fifty-eighth staff is labeled *LV*. The fifty-ninth staff is labeled *LV*. The sixtieth staff is labeled *LV*. The sixty-first staff is labeled *LV*. The sixty-second staff is labeled *LV*. The sixty-third staff is labeled *LV*. The sixty-fourth staff is labeled *LV*. The sixty-fifth staff is labeled *LV*. The sixty-sixth staff is labeled *LV*. The sixty-seventh staff is labeled *LV*. The sixty-eighth staff is labeled *LV*. The sixty-ninth staff is labeled *LV*. The seventieth staff is labeled *LV*. The seventy-first staff is labeled *LV*. The seventy-second staff is labeled *LV*. The seventy-third staff is labeled *LV*. The seventy-fourth staff is labeled *LV*. The seventy-fifth staff is labeled *LV*. The seventy-sixth staff is labeled *LV*. The seventy-seventh staff is labeled *LV*. The seventy-eighth staff is labeled *LV*. The seventy-ninth staff is labeled *LV*. The eightieth staff is labeled *LV*. The eighty-first staff is labeled *LV*. The eighty-second staff is labeled *LV*. The eighty-third staff is labeled *LV*. The eighty-fourth staff is labeled *LV*. The eighty-fifth staff is labeled *LV*. The eighty-sixth staff is labeled *LV*. The eighty-seventh staff is labeled *LV*. The eighty-eighth staff is labeled *LV*. The eighty-ninth staff is labeled *LV*. The ninetieth staff is labeled *LV*. The ninety-first staff is labeled *LV*. The ninety-second staff is labeled *LV*. The ninety-third staff is labeled *LV*. The ninety-fourth staff is labeled *LV*. The ninety-fifth staff is labeled *LV*. The ninety-sixth staff is labeled *LV*. The ninety-seventh staff is labeled *LV*. The ninety-eighth staff is labeled *LV*. The ninety-ninth staff is labeled *LV*. The hundredth staff is labeled *LV*.

♩ 54

Handwritten musical score for multiple instruments. The top staff is labeled *Vla I*. The second staff is labeled *Vla II*. The third staff is labeled *Vla III*. The fourth staff is labeled *Vla IV*. The fifth staff is labeled *Vla V*. The sixth staff is labeled *Vla VI*. The seventh staff is labeled *Vla VII*. The eighth staff is labeled *Vla VIII*. The ninth staff is labeled *Vla IX*. The tenth staff is labeled *Vla X*. The eleventh staff is labeled *Vla XI*. The twelfth staff is labeled *Vla XII*. The thirteenth staff is labeled *Vla XIII*. The fourteenth staff is labeled *Vla XIV*. The fifteenth staff is labeled *Vla XV*. The sixteenth staff is labeled *Vla XVI*. The seventeenth staff is labeled *Vla XVII*. The eighteenth staff is labeled *Vla XVIII*. The nineteenth staff is labeled *Vla XIX*. The twentieth staff is labeled *Vla XX*. The twenty-first staff is labeled *Vla XXI*. The twenty-second staff is labeled *Vla XXII*. The twenty-third staff is labeled *Vla XXIII*. The twenty-fourth staff is labeled *Vla XXIV*. The twenty-fifth staff is labeled *Vla XXV*. The twenty-sixth staff is labeled *Vla XXVI*. The twenty-seventh staff is labeled *Vla XXVII*. The twenty-eighth staff is labeled *Vla XXVIII*. The twenty-ninth staff is labeled *Vla XXIX*. The thirtieth staff is labeled *Vla XXX*. The thirty-first staff is labeled *Vla XXXI*. The thirty-second staff is labeled *Vla XXXII*. The thirty-third staff is labeled *Vla XXXIII*. The thirty-fourth staff is labeled *Vla XXXIV*. The thirty-fifth staff is labeled *Vla XXXV*. The thirty-sixth staff is labeled *Vla XXXVI*. The thirty-seventh staff is labeled *Vla XXXVII*. The thirty-eighth staff is labeled *Vla XXXVIII*. The thirty-ninth staff is labeled *Vla XXXIX*. The fortieth staff is labeled *Vla XL*. The forty-first staff is labeled *Vla XLI*. The forty-second staff is labeled *Vla XLII*. The forty-third staff is labeled *Vla XLIII*. The forty-fourth staff is labeled *Vla XLIV*. The forty-fifth staff is labeled *Vla XLV*. The forty-sixth staff is labeled *Vla XLVI*. The forty-seventh staff is labeled *Vla XLVII*. The forty-eighth staff is labeled *Vla XLVIII*. The forty-ninth staff is labeled *Vla XLIX*. The fiftieth staff is labeled *Vla L*. The fifty-first staff is labeled *Vla LI*. The fifty-second staff is labeled *Vla LII*. The fifty-third staff is labeled *Vla LIII*. The fifty-fourth staff is labeled *Vla LIV*. The fifty-fifth staff is labeled *Vla LV*. The fifty-sixth staff is labeled *Vla LVI*. The fifty-seventh staff is labeled *Vla LVII*. The fifty-eighth staff is labeled *Vla LVIII*. The fifty-ninth staff is labeled *Vla LIX*. The sixtieth staff is labeled *Vla LX*. The sixty-first staff is labeled *Vla LXI*. The sixty-second staff is labeled *Vla LXII*. The sixty-third staff is labeled *Vla LXIII*. The sixty-fourth staff is labeled *Vla LXIV*. The sixty-fifth staff is labeled *Vla LXV*. The sixty-sixth staff is labeled *Vla LXVI*. The sixty-seventh staff is labeled *Vla LXVII*. The sixty-eighth staff is labeled *Vla LXVIII*. The sixty-ninth staff is labeled *Vla LXIX*. The seventieth staff is labeled *Vla LXX*. The seventy-first staff is labeled *Vla LXXI*. The seventy-second staff is labeled *Vla LXXII*. The seventy-third staff is labeled *Vla LXXIII*. The seventy-fourth staff is labeled *Vla LXXIV*. The seventy-fifth staff is labeled *Vla LXXV*. The seventy-sixth staff is labeled *Vla LXXVI*. The seventy-seventh staff is labeled *Vla LXXVII*. The seventy-eighth staff is labeled *Vla LXXVIII*. The seventy-ninth staff is labeled *Vla LXXIX*. The eightieth staff is labeled *Vla LXXX*. The eighty-first staff is labeled *Vla LXXXI*. The eighty-second staff is labeled *Vla LXXXII*. The eighty-third staff is labeled *Vla LXXXIII*. The eighty-fourth staff is labeled *Vla LXXXIV*. The eighty-fifth staff is labeled *Vla LXXXV*. The eighty-sixth staff is labeled *Vla LXXXVI*. The eighty-seventh staff is labeled *Vla LXXXVII*. The eighty-eighth staff is labeled *Vla LXXXVIII*. The eighty-ninth staff is labeled *Vla LXXXIX*. The ninetieth staff is labeled *Vla LXXXX*. The ninety-first staff is labeled *Vla LXXXXI*. The ninety-second staff is labeled *Vla LXXXXII*. The ninety-third staff is labeled *Vla LXXXXIII*. The ninety-fourth staff is labeled *Vla LXXXXIV*. The ninety-fifth staff is labeled *Vla LXXXXV*. The ninety-sixth staff is labeled *Vla LXXXXVI*. The ninety-seventh staff is labeled *Vla LXXXXVII*. The ninety-eighth staff is labeled *Vla LXXXXVIII*. The ninety-ninth staff is labeled *Vla LXXXXIX*. The hundredth staff is labeled *Vla LXXXXX*.

FL Picc 3 2

Ob 4

Cl 4

Bsn C. Bsn 4

Trp 1

Hr 1

Hr 2

Trm 1

Trm 2

B. Trm

FF

T.T.T.

B.T.T.

B.D.

Temp. I

Temp. II

A. Sax

Bj

Bz

Gl.

Cl.

Vln I

Vln II

Vla

Vc Cb

Vln I (div)

Vln II (div)

(I-56)

(54)

3
4

Vln I

Vln II

Vla

Vc / cb

(261)

FL Picc

Ob

Cl

Bsg.
C.Bsn.

Trp

Hr

Hr

Trn

Trn

B.Trn

≠F

T.L.L.
B.T.T

B.D.

Timb. I

Timb. II

A. SAX

Bg

Bz

Gl

Clb

Vln I
(Tutti)

Vln II

Vln

Vc
Cb

2
4

Div

261

(I-58)

(263)

Handwritten musical score for a string ensemble, measures 263-264. The score is written on 16 staves. The first staff (Violin I) features a complex melodic line with many sixteenth notes. The second staff (Violin II) has a similar but slightly different melodic line. The third staff (Viola) has a melodic line with some rests. The fourth staff (Cello) has a melodic line with some rests. The fifth staff (Double Bass) has a melodic line with some rests. The sixth staff (Violoncello) has a melodic line with some rests. The seventh staff (Double Bass) has a melodic line with some rests. The eighth staff (Violoncello) has a melodic line with some rests. The ninth staff (Double Bass) has a melodic line with some rests. The tenth staff (Violoncello) has a melodic line with some rests. The eleventh staff (Double Bass) has a melodic line with some rests. The twelfth staff (Violoncello) has a melodic line with some rests. The thirteenth staff (Double Bass) has a melodic line with some rests. The fourteenth staff (Violoncello) has a melodic line with some rests. The fifteenth staff (Double Bass) has a melodic line with some rests. The sixteenth staff (Violoncello) has a melodic line with some rests. The time signature is 3/4, indicated by a large handwritten '3' over a '4' on the right side of the page.

Vln I

Vln II

Handwritten musical score for Violin I and Violin II, measures 263-264. The score is written on 10 staves. The first two staves (Violin I and Violin II) feature a complex melodic line with many sixteenth notes. The third staff (Viola) has a melodic line with some rests. The fourth staff (Cello) has a melodic line with some rests. The fifth staff (Double Bass) has a melodic line with some rests. The sixth staff (Violoncello) has a melodic line with some rests. The seventh staff (Double Bass) has a melodic line with some rests. The eighth staff (Violoncello) has a melodic line with some rests. The ninth staff (Double Bass) has a melodic line with some rests. The tenth staff (Violoncello) has a melodic line with some rests.

FL. *f*
Ob. 1
Cl. 1
Bsn.
Tpt. 1
Hr. 1
Hr. 2
Hr. 3
Trn. 1
Trn. 2
B. Trn.
Hr.
B.T.L.
B.D.
T.M.P.I.
T.M.P.II
A. SAX.
Bz.
Bz.
Gt.
Cb.
TUTTI: DIMINUENDO...
Vln. I
Vln. II
Vla.
Vc./Cb.

Flute 1 (1st ending)

Flute 2

Clarinet

Bassoon

Oboe

English Horn

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Baritone

Cello

Violin I

Violin II

Viola

Violoncello

Double Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

FL 1° mf p *cresc*

CL mf p *cresc*

EL

Psn. C.Psn.

Trp 2

Hrn 2

Hrn 3

Tbn 1

Tbn 3

B. Tbn

Pic 1

Pic 2

MA

Tim 1

Tim 2

ASAX

Bg

Gz

GE

CL

2/4

ACC. RALL.

Vln I p *cresc.*

Vln II p *cresc.*

Vln p *cresc.*

Vcl p *cresc.*

CL p *cresc.*

(176)

Handwritten musical score for measures 176-178. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The notation is dense, featuring many beamed sixteenth and thirty-second notes, particularly in the upper staves. A handwritten annotation "(a2 2° piece)" is visible in the first measure. The bottom section of the page shows empty staves for the lower woodwinds and brass instruments.

54

Handwritten musical score for measures 54-56. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The notation is dense, featuring many beamed sixteenth and thirty-second notes, particularly in the upper staves. The bottom section of the page shows empty staves for the lower woodwinds and brass instruments.

(279)

Handwritten musical score for a large ensemble, featuring a 3/4 time signature and a key signature of one flat (B-flat). The score is divided into two systems by a double bar line. The first system includes staves for Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Horn, Flute, Tuba, Euphonium, Trombone, Percussion, T.T.T. (Timpani), B.D. (Bass Drum), TIMP I, TIMP II, A.SAX, Bg., Bz., CL, and Eb. The second system includes staves for Violin I, Violin II, Viola, and Voice/Chorus. The score contains various musical notations, including notes, rests, and dynamic markings. Large handwritten numbers '3' and '4' are present in the first system, and '2' and '4' are present in the second system. The bottom of the page is marked with '(I. 64)'.

3
4

Vln I

Vln II

Vla

Vc / Cb

283

Fl.
Picc

Ob. 1

Cl. 1

Bsn.
C. Bsn.

Trp. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B. Trm.

≠

T.T.T.

B.T.T.

B.D.

TIMP. I

TIMP. II

A. SAX

Bq.

Bz.

GL

Ob.

Vln. I

(Tutti)

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vln. IX

Vln. X

2

4

B.D.

Div

(235)

Musical score for the first system, measures 1-2. The score is written for a large ensemble. The top staff is a grand staff (treble and bass clefs) with a melodic line. Below it are several staves for woodwinds and strings. A large '3/4' time signature is written on the right side of the system. The music features a variety of notes, rests, and dynamic markings.

Musical score for the second system, measures 3-4. This system continues the musical piece. It includes staves for woodwinds and strings. The notation shows a continuation of the melodic and harmonic material from the first system, with some new entries for the lower instruments.

Vla i

Vln II

Musical score for the third system, measures 5-6. This system features a prominent section for the Violin I and Violin II parts, which are playing a fast, rhythmic pattern. The other instruments provide a harmonic and rhythmic accompaniment. The notation includes many beamed notes and rests.

(I-67)

3/4

2/4

Fl. Picc.

Ob.

Cl.

Bsn.
r. Bsn.

Trp.

Hr.

Hr.

Ten.

Trn.

B. Trn.

III

B. III

B.D.

TIMP. I

TIMP. II

A. SAX

Eg.

Bz.

Gr.

Cb.

TUTTI : DIM. ----- CRESC. -----

Vln. I

Vln. II

Vla.

Vc./Cb.

Vln. II
tutti

(I - 68)

(283)

$\text{♩} = 54$

à 2
2^o PICCOLO

2/4

Vln I

Vln II

Vla

Vc/cb

8^{va}

8^{va}

(Loco)

8^{va}

(8^{va})

LOCO

(I-69)

270

PKC

Ob.

Cl.

Bsn
C.Bsn

Trp

Hr.

Hr.

Trm.

Trm.

B.Trm.

SNARE

T.T.T.

B.T.T.

B.T.T.
B.D.

TIMP. I

TIMP. II

A.SAX.

Eg.

Bz.

GE.

Cb.

Vln I

Vln I

Vln I

Vln I

Vln I

Vln I

Vln I

Vln I

Vln I

Vln I

3
4

2
4

Vln I

Vln II

Vla

Vc/cb

8va

8va

(Loco)

8va

29.1

Ft.
Picc.

Ob.

Cl.

Bsn.
C. Bsn.

Trp.

Hr.

Hr.

Trm.

Trm.

B. Trm.

Snare

T. T. T.

B. T. T.

P. T. T.

B. D.

TIMP. I

TIMP. II

A. SAX

Bj.

Bz.

C. b.

C. b.

Vln. I

Vln. II

Vla.

Vc. / Cb.

3
4

TUTTI : DIMINUENDO

Handwritten musical score for orchestra and strings. The score is divided into two systems, each with a double bar line. The first system includes woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), and strings. The second system includes woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), and strings. The score features various dynamics (mf, f, p) and articulations (accents, slurs). The woodwinds and brass parts are written in treble and bass clefs, while the strings are written in treble and bass clefs. The score is written in a single system, with the woodwinds and brass parts grouped together and the strings grouped together. The woodwinds and brass parts are written in treble and bass clefs, while the strings are written in treble and bass clefs. The score is written in a single system, with the woodwinds and brass parts grouped together and the strings grouped together. The woodwinds and brass parts are written in treble and bass clefs, while the strings are written in treble and bass clefs.

Fl Picc 2nd

Cb. 2nd

CL 4

Bsn 4

3

4

Tip 2

Hr 2

Hr 3

Trm 1

Trm 2

B.Trm.

SWR

TTT

B.D.

TIMP I

TIMP II

A.SAX

Bg

Bz

CE

Cb

TUTTI: CRESCENDO

Vln I

Vln II

Vln III

Vln IV

Vcl

Cb

(301)

ob 2

2/4

Tr

Vln. I

Vln. II

Vln
Vi / Cb

B^{va}
B^{va}
(Loco)
B^{va}

(306)

Fl Picc

Ob 2

Cl 2

Bsn
E. Bsn

Trp 2

Hr 2

Hr 3

Trn 1

Trn 2

B. Trn

Δ
snare

TIT
BIT

BIT
BP

TIMP. I

TIMP. II

A. SAX

Bar

Bz

GE

Cb

Vln. I

Vln. II

Vla

Vc / Cb

3
4

Loco (4)

PIV

(2/3)

2
4

Violin I

Violin II

Vla

Vc / cb

(10(0))

(10(0))

(10(0))

8^{va}

(10(0))

(10(0))

(310)

P.
Picc

Ob.

Cl.

Bsn.
E. Bsn.

Trp.

Hr.

Ha.

Trn.

Trn.

B. Trn.

SNARE

T.T.T.
B. Trn.

B.T.T.
B. D.

TIME I

TIME II

A. SAX.

Bg.

Bz.

GL.

CL.

Vln I

(Luo)

(Luo)

(Luo)

(Luo)

(Luo)

(Luo)

Vla

Vc / Cb

3
4

TUTTI: DIMINUENDO

(del)

(Luo)

(Luo)

(Luo)

(Luo)

(Luo)

(Luo)

(Luo)

(Luo)

(I-78)

TUTTI: CRESCENDO

(316)

FL Picc

Ob 1

Ob 2

Bsn - C Bsn

Trp 1

Hr 1

Hr 2

Trm 1

Trm 2

B. Trm

Snare

B. T. T.

B. D.

Trm I

Trm II

A. Sax

Bj

Bz

Cl

Cl

3

4

Vln I

Vln II

Vla

Vcl

Cb

(6/8)

(6/8)

(Loco)

(Loco)

ff

(I-80)

tr

tr

(a2 2° Bsn)

SNARE

TTT

CLV

CLV

Vln I

Vln II

Vla

Vcl

Cb

324

Handwritten musical score for a large ensemble, featuring various instruments and percussion. The score is divided into two systems, each with four measures. The instruments listed on the left include Flute (Fl), Piccolo (Picc), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Trumpet (Trp), Horn (Hn), Trombone (Tbn), Baritone (B-Tbn), Snare (S), Bass Drum (B.D.), Toms (T), Timpani (Timp), Alto Saxophone (A.Sax), Euphonium (Eup), Baritone (Bar), Guitar (Gt), Double Bass (Cb), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (Cb).

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat (Bb) and a time signature of 4/4.

The first system includes measures for Flute, Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Baritone, Snare, Bass Drum, Toms, Timpani, Alto Saxophone, Euphonium, Baritone, Guitar, Double Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass.

The second system includes measures for Violin I, Violin II, Viola, Violoncello, and Double Bass.

(270)

Handwritten musical score for a 12-part ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings. A key signature change to one flat is indicated in the first system. The score is organized into two systems of six staves each, with a vertical line separating them. The notation is dense and includes many accidentals and slurs.

TTT
B-T-T

人

Handwritten musical score for a 5-part ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into a single system of five staves.

Handwritten musical score for a 5-part ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into a single system of five staves.

332

(tr)

Fl.
Pic.
Ob.
Cl.
Bsn.
C. Bsn.
Trp.
Hr.
Hr.
Tm.
Tm.
B.Tm.
=H
T.T.T.
ATT.
A.
T.M.P.
T.M.P.
A. Vox.
Bg.
Bz.
Gt.
Cb.

Vln. I
(ob.)
Vln. II
Vla.
Vc.
Cb.

The musical score is organized into four systems, each containing four measures. The instruments are arranged in three groups of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The first system shows a complex arrangement with many notes and rests. The second system has some staves with rests, indicating a change in the musical texture. The third system continues the complex arrangement. The fourth system shows a different texture with more rests and fewer notes. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

340

FL. Picc. 1/2

Ob. 1/2

Cl. 1

Bsn. C. Bsn.

Trp. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B. Trm.

T.T.T.

B.T.T.

B. b.

TIMP. I

TIMP. II

A. SAX.

B₁

B₂

Gt.

Cb.

TUTTI: CRESCENDO.....**fff!**

Vln. I

Vln. II

Vla.

Vc.

Cb.

(I-86)

ATTACCA

II.

♩ = 60

OFF-STAGE RIGHT

2 TRUMPETS
(C)

4 HORNS
(F)

3 TENOR
TROMBONES

1 BASS TROMBONE

PERCUSSION
TUBULAR
BELLS

BASS DRUM

OFF-STAGE LEFT

1 ALTO SAX

1 BOUZOUKI

**STAGE BLACK EXCEPT FOR LIGHT ON STRINGS.
- ONLY STRINGS ON STAGE -**

VIOLINS I
(LEFT)

VIOLINS II
(RIGHT)

VIOLAS

CELLOS

BASSES

mf

p

pp *mp* *p* *mp*

[illegible]

24

B.D.

Musical score for measures 24-32. The score is for a woodwind section (B.D.) and a string section. The woodwind part starts with a 'Tutti' marking and a series of eighth notes. The string part has a 'cresc. TUTTI' marking and a series of eighth notes. The woodwind part has a 'cresc. TUTTI' marking and a series of eighth notes. The string part has a 'cresc. TUTTI' marking and a series of eighth notes. The woodwind part has a 'cresc. TUTTI' marking and a series of eighth notes. The string part has a 'cresc. TUTTI' marking and a series of eighth notes.

33

B.D.

Musical score for measures 33-40. The score is for a woodwind section (B.D.) and a string section. The woodwind part starts with a 'mf' marking and a series of eighth notes. The string part has a 'dim. ppp' marking and a series of eighth notes. The woodwind part has a 'mf' marking and a series of eighth notes. The string part has a 'dim. ppp' marking and a series of eighth notes. The woodwind part has a 'mf' marking and a series of eighth notes. The string part has a 'dim. ppp' marking and a series of eighth notes.

(55)

Tr. I
Tr. II

Fl.
Bz.

ALTO SAX
Bz.

Vln. I
Vln. II
Vla.
Vc.
Div.
Cb.

(NON DIV.)
cresc
(NON DIV.)
cresc.
cresc
cresc
cresc
cresc.
ff
ff
ff
ff
ff
ff
pp
pp
pp subito
91
(II-5)

(63)

Handwritten musical score for measures 92 and 93 (II-6). The score includes staves for the following instruments:

- Trp. I**: Trumpet I, staff 1.
- Trp. II**: Trumpet II, staff 2.
- B.D.**: Baritone Drum, staff 3.
- ALTO SAX**: Alto Saxophone, staff 4.
- BZ.**: Bassoon, staff 5.
- Vln. I**: Violin I, staff 6.
- Vln. II**: Violin II, staff 7.
- Vla. Div.**: Viola Division, staves 8 and 9.
- Vc. Div.**: Violoncello Division, staves 10 and 11.
- Cb.**: Contrabass, staff 12.

Key markings and dynamics include:

- Trp. I**: Notes in measures 92 and 93.
- Trp. II**: Notes in measures 92 and 93.
- B.D.**: Rhythmic pattern of eighth notes in measures 92 and 93.
- ALTO SAX**: Solid black line indicating sustained sound or breath in measure 93.
- BZ.**: Solid black line indicating sustained sound or breath in measure 93.
- Vln. I**: Notes in measures 92 and 93, with *PPP* marking in measure 93.
- Vln. II**: Notes in measures 92 and 93, with *PPP* marking in measure 93.
- Vla. Div.**: Notes in measures 92 and 93, with *PPP* marking in measure 93.
- Vc. Div.**: Notes in measures 92 and 93, with *cresc.* and *f PPP* markings in measure 93.
- Cb.**: Notes in measures 92 and 93, with *cresc.* and *f PPP* markings in measure 93.

71

Handwritten musical score for measures 71-74. The score includes staves for the following instruments:

- Trp. 1.** (Trumpet 1)
- Trp. 2.** (Trumpet 2)
- B.D.** (Baritone Drum)
- ALTO SAX** (Alto Saxophone)
- Bz.** (Bassoon)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vln. div.** (Violin division)
- Vla. div.** (Viola division)
- Vc. div.** (Violoncello division)
- Cb.** (Contrabass)

The score shows various musical notations including notes, rests, and dynamic markings such as *cresc.* (crescendo). The **ALTO SAX** and **Bz.** staves are marked with thick black lines, indicating they are silent or have a sustained note. The **B.D.** staff shows a rhythmic pattern of eighth notes. The string staves (Vln. I, Vln. II, Vln. div., Vla. div., Vc. div., Cb.) show a melodic line with various intervals and dynamics.

79

Handwritten musical score for measures 79-87. The score includes staves for B.D., ALTO SAX, Bz., Vln. I, Vln. II Div., Vla. Div., Vc. Div., and cb. The music features various dynamics such as *cresc.*, *ff*, and *f*. A *tr* (trill) is marked above the first measure of Vln. I. A *tr* (trill) is also marked above the first measure of Vln. II Div. A *tr* (trill) is marked above the first measure of Vla. Div. A *tr* (trill) is marked above the first measure of Vc. Div. A *tr* (trill) is marked above the first measure of cb. A *tr* (trill) is marked above the first measure of Bz. A *tr* (trill) is marked above the first measure of ALTO SAX. A *tr* (trill) is marked above the first measure of B.D.

87

Handwritten musical score for measures 87-94. The score includes staves for B.D., ALTO SAX, Bz., Vln. I, Vln. II, Vla., Vc., and cb. The music features various dynamics such as *cresc.*, *ff*, and *f*. A *tr* (trill) is marked above the first measure of Vln. I. A *tr* (trill) is marked above the first measure of Vln. II. A *tr* (trill) is marked above the first measure of Vla. A *tr* (trill) is marked above the first measure of Vc. A *tr* (trill) is marked above the first measure of cb. A *tr* (trill) is marked above the first measure of Bz. A *tr* (trill) is marked above the first measure of ALTO SAX. A *tr* (trill) is marked above the first measure of B.D.

74

DI LONTANO
SORD.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds, strings, and brass. The notation includes notes, rests, and dynamic markings such as *p*, *cresc.*, and *ff*. The score is divided into measures, with some measures containing multiple notes or rests. The overall style is that of a handwritten manuscript.

95
(II-9)

(102)

102

Trp. I.

Rn.

Tm. 1.

Tm. 2.

Bass Trp.

B.D.

(Sax.)

Vln. I

Vln. II

Vla.

Vc. Div.

Ch.

dim.

fff

mf

p

ppp

fff! dim.

ppp

fff! dim.

fff! dim.

fff! dim.

fff! dim.

fff! dim.

ppp

(ppp)

Handwritten musical score for measures 110-111. The score includes parts for Flute I, Flute II, Viola, Violoncello, and Contrabasso. Measure 110 shows a crescendo for the strings and a melodic line for the woodwinds. Measure 111 shows a piano fortissimo (pp) dynamic for the woodwinds and a melodic line for the strings.

(117)

B.D. 

(B^{tr}) 

Vla. I (orn) 

Vla. II 

Vla. 

Vc. 

Cb. 

(124)

Handwritten musical score for measures 98-104. The score includes staves for various instruments and voices, with dynamic markings and performance instructions.

Trp. 1. (Staff 1)

Hr. (Staff 2, 3, 4) - Horns 1, 2, 3

Trm. 1. (Staff 5) - Trombone 1

Trm. 2. (Staff 6) - Trombone 2

BAS Trm. (Staff 7) - Bass Trombone

B.D. (Staff 8) - Bass Drum

(8^{va}) (Staff 9) - Violin I, 8va

Vn. I (Staff 10) - Violin I

(8^{va}) (Staff 11) - Violin I, 8va

Vn. II (Staff 12) - Violin II

Vn. (Staff 13) - Violin

Vc. (Staff 14) - Viola

Cb. (Staff 15) - Contrabass

Dynamic markings: *(pp)* (pianissimo) is marked in measures 98-104.

Performance instructions: *(pp)* is written below the Violin I staff in measures 98-104.

(131)

Handwritten musical score for a symphony orchestra, measures 131-136. The score includes staves for:

- Trp. 1.** (Trumpet 1)
- Am.** (Alto Saxophone) in 1, 2, 3, 4 parts
- Trm. 1.** (Trombone 1)
- Trm. 2.** (Trombone 2)
- Trm. 3.** (Trombone 3)
- B.D.** (Baritone Saxophone)
- Vln. I** (Violin I) in 8va and 8va
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

Key markings and dynamics include:

- Loco** (written above the strings and woodwinds)
- cresc.** (crescendo)
- mf** (mezzo-forte)
- pp** (pianissimo)
- 8va** (octave up)
- 8va** (octave up)

The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes.

(138)

(138)

SORD DI LONTANO

Trp. I.

Hr. {
2
3
4

Tm. 1.

Tm. 2.
BSS Tm.

B.D.

Vln. I (Loco)
cresc.

Vln. II (Loco)
cresc.

Vln. III (8va)
cresc.

Vln. IV (8va)
cresc.

Vla.

Vcllo [SENZA CRESC.]

Cb. cresc.

pp dim.

lv

100
(II-14)

ATTACCA

III.

♩ = 80 SUBITO

2 FLUTES
(2nd also Picc.)
2 OBOES
2 CLAR. [B^b]
(2nd also B.C.)
2 BASSOONS
(2nd also C. Bass)

2 TRUMPETS [C]

4 HORNS [F] 1

2

3

3 TENOR 1

TRUMPET

1

2

3

1

2

3

PERC

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

20

Handwritten musical score for orchestra and voices. The score includes staves for various instruments and vocal parts, with dynamic markings and performance instructions.

Top Section (Measures 1-8):

- Flute 1 (Fl. 1):** *p* (piano), *1^o* (first ending).
- Flute 2 (Fl. 2):** *p* (piano), *1^o* (first ending).
- Clarinet (Cl.):** *p* (piano).
- Bassoon (Bsn.):** *p* (piano).
- Trumpet 1 (Trp. 1):** *fff dim* (fortissimo, then diminuendo).
- Horn 1 (Hr. 1):** *fff dim* (fortissimo, then diminuendo).
- Horn 2 (Hr. 2):** *fff dim* (fortissimo, then diminuendo).
- Timpani 1 (Tm. 1):** *fff dim* (fortissimo, then diminuendo).
- Timpani 2 (Tm. 2):** *fff dim* (fortissimo, then diminuendo).
- Bass Drum (B.D.):** *mf* (mezzo-forte).
- Tom-tom (Tom.):** *mf* (mezzo-forte).
- Triangle (Tri.):** *mf* (mezzo-forte).
- Snare Drum (S.D.):** *mf* (mezzo-forte).
- Timpani I (Timp. I):** *f* (forte).
- Timpani II (Timp. II):** *f* (forte).
- Alto Saxophone (A. Sax.):** *f* (forte).
- Oboe (Ob.):** *f* (forte).
- Bassoon (Bsn.):** *f* (forte).
- Guitar (Gt.):** *f* (forte).
- Bass (Bass):** *f* (forte).

Bottom Section (Measures 9-12):

- Violin I (Vla. I):** *mf* (mezzo-forte).
- Violin II (Vla. II):** *mf* (mezzo-forte).
- Viola (Vla.):** *mf* (mezzo-forte).
- Cello (Cb.):** *mf* (mezzo-forte).
- Double Bass (B.):** *mf* (mezzo-forte).

Performance Instructions:

- SOTTO VOCE** (written above the vocal staves).
- BRASS PLAYERS RETURN TO STAGE** (written across the brass staves).

[illegible]

Viol. I (mf) Viol. II (mf) Viola Viol. Cello

36

The image shows a musical score for 16 staves, organized into four systems of four staves each. The first three systems are empty, with only a few notes visible in the first staff of each system. The fourth system contains more detailed notation, including notes, rests, and dynamic markings. The notation is in a single system, with the first staff of the fourth system starting with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *cresc.* and *cresc.* The bottom system is the only one with any notation.

(44)

FL. 1 (1°) p b p p b p p p

Ob. 1 (1°) p p p p p p

Ob. 2 1° p p p p p p

Bsn. 1 (2°) p p p p p p

Trp. 1 p p p p p p

Hrn. 1 p p p p p p

Hrn. 2 p p p p p p

Tbn. 1 p p p p p p

Tbn. 2 p p p p p p

B. Tbn. p p p p p p

M. 1 p p p p p p

Perc. 2. p p p p p p

Perc. 3. p p p p p p

Tim. I p p p p p p

Tim. II p p p p p p

A. SAX. p p p p p p

Bar. p p p p p p

Bz. p p p p p p

Cl. p p p p p p

Cb. p p p p p p

Vln. I (cresc.) p p p p p p

Vln. II (cresc.) p p p p p p

Vla. p p p p p p

Vc. 2m p p p p p p

Cb. 2m p p p p p p

(106) (III-6)

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *lv*.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp dim* and *pp*.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *arco* and *f*.

Handwritten musical score for "The Rose Tree" by J. S. Zerk. The score is for a full orchestra and includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Horn 1 & 2, Trombone 1 & 2, Tuba, Euphonium, Timp, Snare, Bass Drum, Cymbals, Triangle, and Percussion. The music is in 2/4 time and features a melody in the woodwinds and brass, with a prominent bass line in the tuba and euphonium. The score includes dynamic markings such as "cresc.", "p", "f", "pp", "pp cresc.", "f", "p", "lv", and "f".

Handwritten musical score for the first system of 'The Rose Tree'. The score is written for a full orchestra and includes the following parts:

- Vn I** (Violin I): Treble clef, key signature of one flat (B-flat). The first staff has a *cresc.* marking.
- Vn II** (Violin II): Treble clef, key signature of one flat (B-flat). The first staff has a *cresc.* marking.
- Vla** (Viola): Treble clef, key signature of one flat (B-flat). The first staff has a *cresc.* marking.
- Vc** (Violoncello): Bass clef, key signature of one flat (B-flat). The first staff has a *cresc.* marking.
- Cl** (Clarinet): Bass clef, key signature of one flat (B-flat). The first staff has a *cresc.* marking.

The score is written in 2/4 time. The first staff of each part has a *cresc.* marking. The second staff of each part has a *cresc.* marking. The third staff of each part has a *cresc.* marking. The fourth staff of each part has a *cresc.* marking. The fifth staff of each part has a *cresc.* marking. The sixth staff of each part has a *cresc.* marking. The seventh staff of each part has a *cresc.* marking. The eighth staff of each part has a *cresc.* marking. The ninth staff of each part has a *cresc.* marking. The tenth staff of each part has a *cresc.* marking.

68

Handwritten musical score for measures 68-74. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The notation is in treble and bass clefs, with various accidentals and dynamics. A rehearsal mark (a2) is present at the top right.

SNARE

Handwritten musical score for measures 68-74, specifically for the SNARE drum. The notation shows rhythmic patterns with dynamics like *mf* and *cresc*.

Vln I

Handwritten musical score for measures 68-74, specifically for Violin I. The notation shows melodic lines with dynamics like *dim*.

76

FL 1

Cl 1

Cl 2

Bsn 1

Trp 1

Hr 1

Hr 2

Trm 1

Trm 2

B. Trm

TTT

B.T.T

DD

TIMP 1

TIMP 2

A. SAX

Bj

Bz

Gt

Cb

Vln I

Vln II

Vla

Vcl

Cb

84

First system of musical notation, measures 1-8. Includes staves for strings and woodwinds.

Second system of musical notation, measures 9-16. Includes staves for strings and woodwinds.

Third system of musical notation, measures 17-24. Includes staves for strings and woodwinds.

Fourth system of musical notation, measures 25-32. Includes staves for strings and woodwinds.

Fifth system of musical notation, measures 33-40. Includes staves for strings and woodwinds.

Sixth system of musical notation, measures 41-48. Includes staves for strings and woodwinds.

Seventh system of musical notation, measures 49-56. Includes staves for strings and woodwinds.

Eighth system of musical notation, measures 57-64. Includes staves for strings and woodwinds.

101
B.D.

mf (III - II)

FL. 1 2/4

Ob. 1 2/4

Cl. 1 2/4

Bsn. 1 2/4

Trp. 1 2/4

Hr. 1 2/4

Hr. 2 2/4

Trm. 1 1/3

Trm. 2 2/4

B. Trm. 2/4

Perc. 2 1/4

Perc. 3 1/4

TIMP. I 2/4

TIMP. II 2/4

A. SAX 2/4

By 2/4

Bz. 2/4

Cl. 2/4

Cb. 2/4

mf

mf d.m.

ppp

mf

Vln I MOLTO CANTABILE

Vln. I 2/4

Vln. II 2/4

Vln. III 1/3

Vc. 2/4

Cb. 2/4

Musical score for measures 101-105. The first staff (treble clef) features a complex melodic line with many beamed sixteenth notes. The second staff (treble clef) has a simple bass line. The third staff (treble clef) has a simple bass line. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The sixth staff (bass clef) has a simple bass line.

Musical score for measures 106-110. The first staff (treble clef) has a simple bass line. The second staff (treble clef) has a simple bass line. The third staff (treble clef) has a simple bass line. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The sixth staff (bass clef) has a simple bass line.

Musical score for measures 111-115. The first staff (treble clef) has a simple bass line. The second staff (treble clef) has a simple bass line. The third staff (treble clef) has a simple bass line. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The sixth staff (bass clef) has a simple bass line.

Musical score for measures 116-120. The first staff (treble clef) has a simple bass line. The second staff (treble clef) has a simple bass line. The third staff (treble clef) has a simple bass line. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The sixth staff (bass clef) has a simple bass line.

Musical score for measures 121-125. The first staff (treble clef) has a simple bass line. The second staff (treble clef) has a simple bass line. The third staff (treble clef) has a simple bass line. The fourth staff (bass clef) has a simple bass line. The fifth staff (bass clef) has a simple bass line. The sixth staff (bass clef) has a simple bass line.

FL 1 *dim* *mp cresc.*

Ob 1 *dim* *mp cresc.* (a2)

CL 1 *dim* *mp cresc.*

Bsn 1 *dim* *mp*

Trp 1 *dim* *mp*

Hr 1 *dim* *mp*

(a2) Hr 2 *dim* *mp*

Trm 1 *dim* *mp*

(a2) Trm 2 *dim* *mp cresc.*

B Trm *dim* *mp*

SNARE *dim* *mp*

BD (2) *cresc.* *mp* *lv*

TIMP 1 *mp*

TIMP 2 *(mp)* *mp*

A. SAX.

B₁

B₂

Gt.

Cl.

Vln 1 *dim* *mp cresc.*

Vln 2 *dim* *mp cresc.* *div* *uni*

Vla. *dim.* *mp cresc.*

Vc. *dim* *mp cresc.*

Cb. *dim.* *mp cresc.*

Handwritten musical score for the first system, measures 1-4. The score includes staves for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). Dynamics include *dim* (diminuendo) and *mf* (mezzo-forte). The first measure has a 4/6 time signature.

Handwritten musical score for the second system, measures 5-8. The score continues with the same instrumentation. A marking "DI LONTANO" is present above the woodwind staves in measure 6. Dynamics include *mf* and *dim*.

Handwritten musical score for the third system, measures 9-12. The score continues with the same instrumentation. Dynamics include *mf* and *dim*.

Handwritten musical score for the fourth system, measures 13-16. The score continues with the same instrumentation. Dynamics include *mf* and *dim*.

Handwritten musical score for the fifth system, measures 17-20. The score continues with the same instrumentation. Dynamics include *mf* and *dim*. The system concludes with a double bar line and the marking "(111-15)".

124

Handwritten musical score for measures 124 through 126. The score includes staves for Flute 1, Clarinet 1, Clarinet 2, Bassoon, Trumpet 1, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Trombone, Mellophone, Percussion 2, Percussion 3, Timpani I, Timpani II, Alto Saxophone, Eb Saxophone, Baritone Saxophone, Euphonium, and Tuba. The music is written in 3/4 time with a key signature of one flat. Measure 124 features a melodic line in Flute 1 and Clarinet 1, with a dynamic marking of pp . Measure 125 shows a continuation of the melodic line in Flute 1 and Clarinet 1, with a dynamic marking of pp . Measure 126 features a melodic line in Flute 1 and Clarinet 1, with a dynamic marking of pp .

Handwritten musical score for measures 111 through 116. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The music is written in 3/4 time with a key signature of one flat. Measure 111 features a melodic line in Violin I and Violin II, with a dynamic marking of pp . Measure 112 shows a continuation of the melodic line in Violin I and Violin II, with a dynamic marking of pp . Measure 113 features a melodic line in Violin I and Violin II, with a dynamic marking of pp . Measure 114 shows a continuation of the melodic line in Violin I and Violin II, with a dynamic marking of pp . Measure 115 features a melodic line in Violin I and Violin II, with a dynamic marking of pp . Measure 116 shows a continuation of the melodic line in Violin I and Violin II, with a dynamic marking of pp .

116
(111-116)

First system of musical notation. It includes staves for strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, clarinet, bassoon). The music features various dynamics such as *p*, *cresc*, *f*, and *pp*. There are also handwritten notes like *2 3* and *10*.

(1)

Second system of musical notation, continuing the orchestral score. It includes staves for strings and woodwinds. Dynamics include *cresc*, *f*, and *pp*. There are also handwritten notes like *10* and *(a2)*.

III

Third system of musical notation. It includes staves for strings and woodwinds. Dynamics include *mp*, *mp dim*, and *pp*. There are also handwritten notes like *14* and *30*.

Fourth system of musical notation, consisting of empty staves for strings and woodwinds.

Fifth system of musical notation. It includes staves for strings and woodwinds. The music features various dynamics such as *f*, *pp*, and *ppp*. There are also handwritten notes like *117* and *(111-17)*.

FL 1 2 3 4 5 6 7

Ob 1 2 3 4 5 6 7

Cl 1 2 3 4 5 6 7

Bsn 1 2 3 4 5 6 7

Trp 1 2 3 4 5 6 7

Hr 1 2 3 4 5 6 7

Hr 2 3 4 5 6 7

Trn 1 2 3 4 5 6 7

Trn 2 3 4 5 6 7

B Trn 1 2 3 4 5 6 7

TTT 1 2 3 4 5 6 7

BT 1 2 3 4 5 6 7

BD 1 2 3 4 5 6 7

TIMP 1 2 3 4 5 6 7

TIMP 2 3 4 5 6 7

A. SAX 1 2 3 4 5 6 7

Bg 1 2 3 4 5 6 7

Bz 1 2 3 4 5 6 7

Gt 1 2 3 4 5 6 7

Cb 1 2 3 4 5 6 7

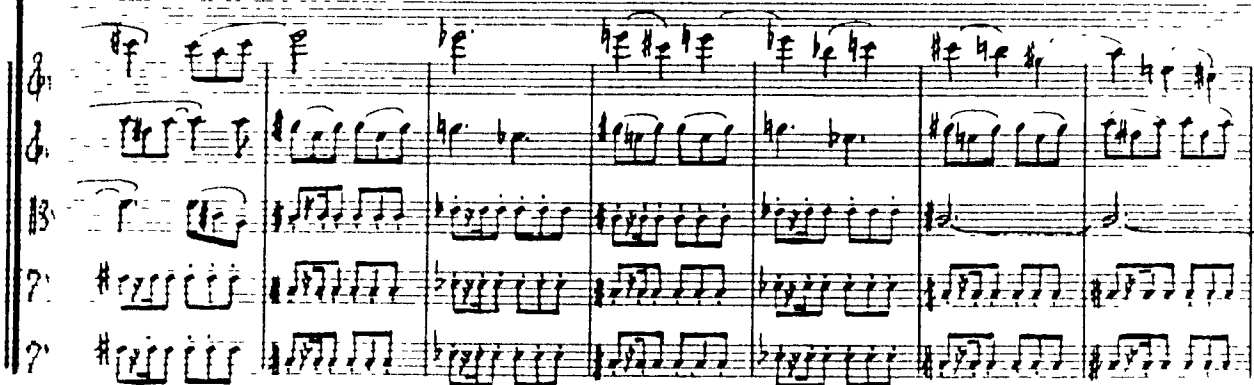
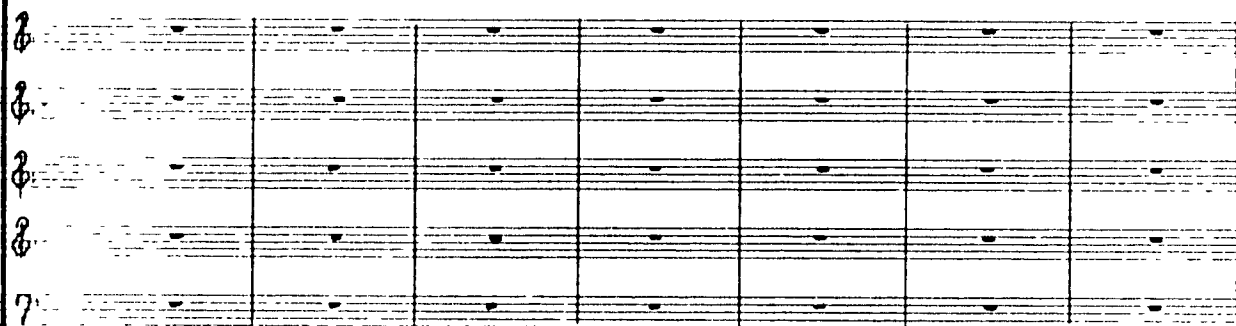
Vla I 1 2 3 4 5 6 7

Vla II 1 2 3 4 5 6 7

Vla 1 2 3 4 5 6 7

Vc 1 2 3 4 5 6 7

Cb 1 2 3 4 5 6 7



153

Fl. 1 8

Fl. 2 8

Cl. 1 8

Bsn. 1 7

Trp. 1 8

Hr. 1 8

Hr. 2 8

Trn. 1 13

Trn. 2 7

B. Trn. 2

Perc. 1 11

Perc. 2 11

Perc. 3 11

TIMP. I 7

TIMP. II 7

A. SAX. 6 $\text{♩} = 72$

B♭ 6

B♭ 6

GE. 6

CL. 7

2

4

SLOW BLUES

Gm⁷

Gm⁷/F

Pizz

ARCHI. *f* ma sotto voce

Vln. I 7

Vln. II 7

Vla. 13

Vc. 7

Cb. 7

dim.

dim.

dim.

dim.

dim.

(III-20)

Rehearsal marks 1 through 10, each consisting of a system of five empty staves. The staves are arranged in two groups of five, with the first group for marks 1-5 and the second group for marks 6-10.

Rehearsal mark 11, consisting of five staves with musical notation. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff has a dynamic marking of *p*. The notation includes various notes, rests, and accidentals. The second staff has a key signature change to two flats (B-flat and E-flat). The third staff has a key signature change to one flat (B-flat). The fourth staff has a key signature change to two flats (B-flat and E-flat). The fifth staff has a key signature change to one flat (B-flat).

Rehearsal mark 12, consisting of five staves with musical notation. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff has a dynamic marking of *p*. The notation includes various notes, rests, and accidentals. The second staff has a key signature change to two flats (B-flat and E-flat). The third staff has a key signature change to one flat (B-flat). The fourth staff has a key signature change to two flats (B-flat and E-flat). The fifth staff has a key signature change to one flat (B-flat).

FL 1 2

Ob 1 2

CL 1 2

Bsn 1 2

Trp 1 2

Hr 1 2

Hr 3 4

Tbn 1 2

Tbn 3 4

B-Tbn

Perc 1

Perc 2

Perc 3

TIMP I

TIMP II

A. SAX

Bg

Bz

Gt

Cb

Gm^b/E^b D^b Gm⁷ Cm⁷ Cm^b Cm⁷/E^b E^bm⁷

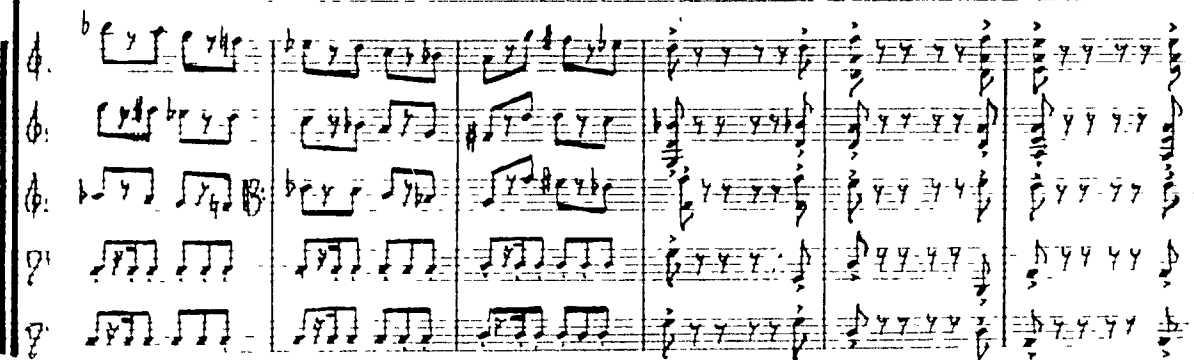
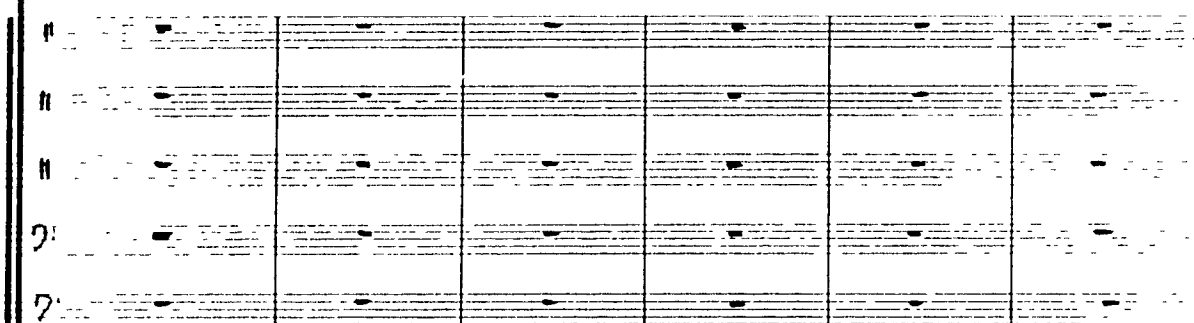
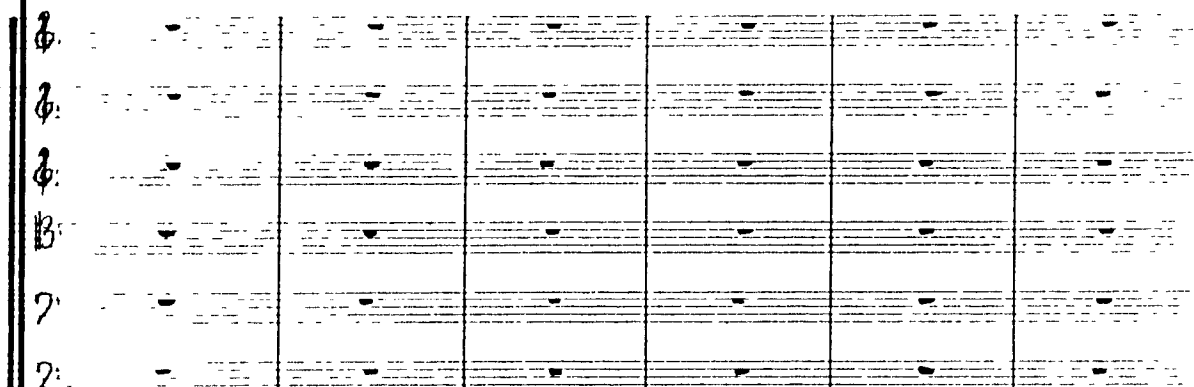
Vln I

Vln II

Vla

Vc

Cb



(177)

FL 1

Ob.

CL 1

Bsn. 1

Tpt. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B.Trm.

PERC 1

PERC 2

GSM

SNAKE

GSM

SOTTO VOCE

mf

SOTTO VOCE

A.SAX

Bg.

Bz.

Gl.

Cb.

SOLO Vln II

LAST STAND

Vln. I

Vln. II

Vla.

Vc.

Cb.

Arco

Rizz

Luzz

Fuz

Juro

ASCO

ARCO

ARCO

ARCO

ARCO

ARCO

ARCO

183

(2° B.C.I.)

1

snare

lv

lv

Solo Vln I
(LAST STAND)

Solo Vln II
(LAST STAND)

Vln I

Vln II

Vla

Vc

cb

(arco)

(arco)

fz

fz

fz

fz

fz

(III-25)

125

Handwritten musical score for measures 189-192. The score includes staves for Flute 1, Oboe, Clarinet, Bassoon, Trumpet, Horns, Trombone, Baritone, Percussion 1 (Snare), Percussion 2 (GSM), Timpani I, Timpani II, Alto Sax, Baritone Sax, Bass Sax, Guitar, and Double Bass. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *mf* and *f*. The percussion parts include specific rhythmic patterns and notes.

CM WALKS OFFSTAGE WHILE CONTINUING TO PLAY

Handwritten musical score for measures 193-196. This section features a solo for the CM (Conductor/Musician) and a full string section (Violins I, Violins II, Violas, and Cellos/Double Basses). The CM part is marked with a tempo of $\text{♩} = 72$ and includes the instruction "CM STANDS". The string section is marked with "ARCO" and includes various musical notations such as slurs, accents, and dynamic markings. The score is written in 4/4 time.

PERC 2
GSM

SOLO VIOLIN
CM

Vln I
(LAST STRAND)

Vln II
(LAST STRAND)

Vln I

Vln II

Vla

Vc / cb

(201) (1°)

FL 2

Ob 1

Cl 1

Bsn 1

Trp 1

Hr 1

Hr 2

Trn 1

Trn 2

B-Trn

Perc 1

GS4

Perc 3

TIAMP 1

TIAMP 2

A-SAX

Bg

Bz

Gt

Cb

SOLO VIOLIN (CM)

Vln I (LAST STAMP)

Vln II (LAST STAMP)

Vln I

Vln II

Vla

Vc/Cb

(207)

Handwritten musical score system 1. It consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with the handwritten note "(2° B.C.)" above it. The fourth and fifth staves have a bass clef and a key signature of one flat. The music is written in a 4/4 time signature.

Handwritten musical score system 2. It consists of five staves, all of which are empty, indicating a rest or a section where the music is not written.

Handwritten musical score system 3. It consists of five staves. The first staff has a treble clef and a key signature of one flat, with the handwritten note "GSM" above it. The second staff has a treble clef and a key signature of one flat, with the handwritten note "Rec. 3." above it. The third, fourth, and fifth staves have a bass clef and a key signature of one flat. The music is written in a 4/4 time signature.

Handwritten musical score system 4. It consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with the handwritten note "Cm7" above it. The fourth staff has a treble clef and a key signature of one flat, with the handwritten note "Cm7" above it. The fifth staff has a treble clef and a key signature of one flat, with the handwritten note "D7" above it. The music is written in a 4/4 time signature.

Handwritten musical score system 5. It consists of seven staves. The first staff has a treble clef and a key signature of one flat, with the handwritten note "Solo Violin (C.M.)" above it. The second staff has a treble clef and a key signature of one flat, with the handwritten note "Vln I (LAST STAND)" above it. The third staff has a treble clef and a key signature of one flat, with the handwritten note "Vln II (LAST STAND)" above it. The fourth staff has a treble clef and a key signature of one flat, with the handwritten note "Vln I" above it. The fifth staff has a treble clef and a key signature of one flat, with the handwritten note "Vln II" above it. The sixth staff has a bass clef and a key signature of one flat, with the handwritten note "Vla" above it. The seventh staff has a bass clef and a key signature of one flat, with the handwritten note "Vc / cb" above it. The music is written in a 4/4 time signature.

FL 1

Ob 1

Cl B.Ce.

Bsn 1

Trp 1

Hr 1

Hr 2

Trm 1

Trm 2

B.Trm.

Pic. 1

GSM

Pan 3

TIMP I

TIMP II

A.SAX

Bg.

Bz

GL

CL

Solo Violin (C.M.)

Vln I

Vln II

Vla

Vc/Cb

1. SNARE

2. B.T.T.

3. GSH

4. TIMP. I

5. TIMP. II

TUTTI: CRESCENDO

225

2^o PICC.

Picc.

Ob.

Bsn 1

C. Bsn. 2

Trp. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B. Trm.

SNARE

T.T.

B.T.

DP.

TIMP 1

TIMP 2

A. SAX

Bj.

Bx.

GL

CL.

Vla. SOLO
(GM)

Vln I
(div)

Vln II
(div)

Vla

Vc / Cb

(229)

Musical score for measures 229-232. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in 4/4 time. The first system (measures 229-232) shows a complex arrangement of notes and rests. The second system (measures 233-236) shows a continuation of the musical material, with some measures containing rests. The third system (measures 237-240) shows a continuation of the musical material, with some measures containing rests. The fourth system (measures 241-244) shows a continuation of the musical material, with some measures containing rests.

SNARE

T.T.T.

O.T.T.

B.T.T.

O.D.

Musical score for measures 245-248. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in 4/4 time. The first system (measures 245-248) shows a continuation of the musical material, with some measures containing rests. The second system (measures 249-252) shows a continuation of the musical material, with some measures containing rests. The third system (measures 253-256) shows a continuation of the musical material, with some measures containing rests. The fourth system (measures 257-260) shows a continuation of the musical material, with some measures containing rests.

(III-33)

233

Pic.

Ob.

Fl.

Bsn.

Trp.

Hr.

Ten.

B. Ten.

TTT

OTT

TIMP.

A. SAX

Bj.

Bz.

GL.

Cb.

Vln. I

Vln. II

Vla.

Vc. / Cb.

Musical score for measures 237-240. The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature has two flats (B-flat and E-flat). The score is divided into four measures, with the first measure containing a key signature change from two flats to one flat (F major/C minor).

TUTTI: DIMINUENDO..

Musical score for measures 241-244. The score continues the ensemble's performance, featuring woodwinds, brass, and strings. The notation includes various rhythmic patterns and rests. The key signature remains one flat (F major/C minor). The score is divided into four measures, with the first measure containing a key signature change from one flat to no flats (C major/F minor).

(241)

FL Picc. 2/4

Ob 2/4

Cl 2/4

Bsn. 2/4

C-Bsn. 2/4

Trp. 2/4

Hr. 2/4

Hr. 2/4

Trm. 2/4

Trm. 2/4

B. Trm. 2/4

SNARE 2/4

TTT 2/4

ATT. 2/4

B.D. 2/4

TIMP I 2/4

TIMP II 2/4

A. SAX. 2/4

Bg. 2/4

Bz. 2/4

GL. 2/4

Cl. 2/4

.. (D.M.)

Wn. I 2/4

Wn. II 2/4

Vla. 2/4

Vc./Cb. 2/4

(III-36)

136

TUTTI: CRESCENDO - - - -

(Pia)

(Loro)

255

FL Picc. *p*

Ob. 1 *p*

CL *p*

B. CL *p*

Bsn. *p*

Trp. 1 *p*

Hr. 1 *p*

Hr. 2 *p*

Trm. 1 *p*

Trm. 2 *p*

B. Trm. *p*

T.T.T. *p*

B.T.T. *p*

B.T.T. *p*

B.D. *p*

TIMP 1 *p*

TIMP 2 *p*

A. SAX. *p*

Bg. *p*

Bz. *p*

Cl. *p*

Cb. *p*

Vln. SOLO (CEL) *p*

Vln I *p*

Vln II *p*

Vla. *p*

Vc/Cb. *p*

VIN: IMPROVISARE SUL MODO AD LIB MA NON OBBLIGATO

(CRESC) - - - *fff* *pp* SUBITO! e CRESCENDO POCO A POCO AL m. 281

SOTTO VOCE AL m. 276 e SENZA CRESC.

47

(111-39)
137

à 2 (2° picc)

Fl. (271) Picc. (10)

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Trp. 1

Hr. 1

Hr. 2

Trm. 1

Trm. 2

B. Trm.

Mus. 1

Mus. 2

Perc. 3

Timb. 1

Timb. 2

A. Sax

Bg.

Bz.

Gt.

Cb.

Vln Solo (C.H.)

(CRESCENDO)

Vln I

Vln II

Vla

Vc

Cb

Handwritten musical score for multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- QUASI AD LIB** (Quasi Ad Libitum)
- IN RITMO RELATIVO** (In Relative Rhythm)
- ff!** (Fortissimo)

The score is organized into systems, with some staves showing complex rhythmic patterns and others showing sustained notes or rests. The notation is in a standard musical format with a key signature of one flat (B-flat) and a time signature of 3/4.

P.T.T.
B.D.

283

Handwritten musical score for a large ensemble, measures 283-286. The score includes staves for Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Trumpet 1 (Trp. 1.), Horn 1 (Hr. 1.), Horn 2 (Hr. 2.), Trombone 1 (Trn. 1.), Trombone 2 (Trn. 2.), Euphonium (Eup.), Tuba (Tuba), Timpani (Timp.), Snare Drum (S.D.), Bass Drum (B.D.), and various woodwinds (A. Sax., Bb., Eb., Gt., Cl.). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Handwritten musical score for strings, measures 283-286. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

287

Musical score for measures 287-290. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one flat (B-flat). The score is divided into four measures. The first measure shows a dense texture with many notes. The second measure has a large rest for the strings. The third and fourth measures show a more active texture with many notes. The percussion part includes a snare drum and a cymbal.

Musical score for measures 291-294. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one flat (B-flat). The score is divided into four measures. The first measure shows a dense texture with many notes. The second measure has a large rest for the strings. The third and fourth measures show a more active texture with many notes. The percussion part includes a snare drum and a cymbal.

291

Picc.
 Ob. 1
 Cl. 1
 Bsn.
 C. Bsn.
 Trp. 1
 Hrn. 1
 Hrn. 2
 Trm. 1
 Trm. 2
 B. Trm.
 Tmp.
 B.T.T.
 Timp. 1
 Timp. 2
 A. Sax
 Bg
 Bz.
 Gt.
 Cl.

Vla. 1
 Vla. 2
 Vla.
 Vc./Cb.

299

Fl. 1
 Ob.
 Cl.
 Bsn.
 Trp.
 Hn. 1
 Hn. 2
 Trm. 1
 Trm. 2
 B. Trm.
 Tmp.
 B.D.
 Tmp. 1
 Tmp. 2
 A. Sax.
 Bb.
 Bz.
 Gt.
 Cl.

This block contains the musical notation for measures 299 through 302. The instruments listed on the left are: Fl. 1, Ob., Cl., Bsn., Trp., Hn. 1, Hn. 2, Trm. 1, Trm. 2, B. Trm., Tmp., B.D., Tmp. 1, Tmp. 2, A. Sax., Bb., Bz., Gt., and Cl. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Vla. 1
 Vla. 2
 Vla.
 Vc./Cb.

This block contains the musical notation for measures 303 through 306. The instruments listed on the left are: Vla. 1, Vla. 2, Vla., and Vc./Cb. The notation includes various musical symbols such as notes, rests, and dynamic markings.

(III-46)

14/10

This is a handwritten musical score for a 12-part ensemble. The score is organized into three main systems, each containing four staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings like 'f' (forte). The first system features complex rhythmic patterns with many beamed notes. The second system shows a more melodic and harmonic approach with longer note values. The third system returns to a more rhythmic style with repeated patterns. The handwriting is clear and professional, typical of a composer's or arranger's manuscript.

307

Handwritten musical score for measures 307-310. The score includes staves for the following instruments:

- Piccolo (Pic.)
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Bassoon (Bsn.)
- Trumpet 1 (Trp. 1)
- Horn 1 (Hr. 1)
- Horn 2 (Hr. 2)
- Trumpet 2 (Trp. 2)
- Trumpet 3 (Trp. 3)
- Bassoon 2 (Bsn. 2)
- Maracas (Mra.)
- Shaker (Shk.)
- Timpani 1 (Timp. 1)
- Timpani 2 (Timp. 2)
- Alto Saxophone (A. Sax.)
- Bassoon (Bsn.)
- Bassoon 2 (Bsn. 2)
- Guitar (Gt.)
- Double Bass (Cb.)

The score is written in 4/4 time. Measures 307-310 show various melodic and harmonic developments across the woodwinds and brass, with percussion providing rhythmic support.

Handwritten musical score for measures 311-314. The score includes staves for the following instruments:

- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Violoncello/Double Bass (Vc./Cb.)

The score is written in 4/4 time. Measures 311-314 show a dense orchestral texture with rapid sixteenth-note passages in the violins and violas, and a steady bass line in the cello and double bass.

311

Handwritten musical score for measures 311-314. The score consists of 11 staves. The first four staves (treble clef) show a rhythmic pattern of eighth notes. The fifth staff (bass clef) has a single note. The sixth staff (treble clef) has a single note. The seventh staff (bass clef) has a single note. The eighth staff (treble clef) has a single note. The ninth staff (bass clef) has a single note. The tenth staff (treble clef) has a single note. The eleventh staff (bass clef) has a single note.

Handwritten musical score for measures 315-318. The score consists of 5 staves, all of which are empty.

(DIV)

Handwritten musical score for measures 319-322. The score consists of 5 staves. The first staff (treble clef) shows a complex rhythmic pattern. The second staff (bass clef) has a single note. The third staff (treble clef) has a single note. The fourth staff (bass clef) has a single note. The fifth staff (treble clef) has a single note.

(III-49)

315

Handwritten musical score for a large ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent horizontal line with an arrow pointing right is drawn across the middle of the page, labeled "AD LIB." above it. The instruments listed on the left include:

- Fl. Picc.
- Ob.
- Cl.
- Bsn.
- Trp.
- Hr.
- Hr.
- Tra.
- Tbn.
- B. Tbn.
- III
- B.T.T.
- B.D.
- TIMP. I
- TIMP. II
- A. SAX.
- Bg.
- Bz.
- Gk.
- Ch.

Handwritten musical score for string and vocal parts. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The instruments listed on the left include:

- Vln. I (Luo)
- Vln. I (Ova)
- Vln.
- Vc./Cb.

(III-50)
150

319

Musical score for measures 150-151. The score includes staves for ALTO SAX, BAGLAMA, BOUZOUKI, GUITAR, BASS, SOLO VIOLIN (CM) [OFFSTAGE], VC ONSTAGE, and CB ONSTAGE. The key signature is one sharp (F#). The tempo/mood is marked "AD LIB". The GUITAR part features a melodic line with a "6.6.6." fingering indication. The SOLO VIOLIN (CM) [OFFSTAGE] part has a melodic line with a "6.6.6." fingering indication. The VC ONSTAGE and CB ONSTAGE parts are marked with a "6.6.6." fingering indication.

Musical score for measures 152-153. The score includes staves for ALTO SAX, BAGLAMA, BOUZOUKI, GUITAR, BASS, SOLO VIOLIN (CM) [OFFSTAGE], VC ONSTAGE, and CB ONSTAGE. The key signature is one sharp (F#). The tempo/mood is marked "AD LIB". The ALTO SAX part features a melodic line with a "6.6.6." fingering indication. The SOLO VIOLIN (CM) [OFFSTAGE] part has a melodic line with a "6.6.6." fingering indication. The VC ONSTAGE and CB ONSTAGE parts are marked with a "6.6.6." fingering indication. A "SOLO" marking is present above the ALTO SAX staff, with arrows pointing to the SOLO VIOLIN (CM) [OFFSTAGE] and GUITAR parts.

...(319)...

ALTO SAX

BAGLAMA

BOUZOUKI

GUITAR

BASS

SOLO VIOLIN (CM)
[OFF STAGE]

Vc

Cb

ALTO SAX

BAGLAMA

BOUZOUKI

GUITAR

BASS

SOLO VLN. (CM)

Vc

Cb

... (319) ...

Handwritten musical score for a section labeled "... (319) ...". The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes various instruments and a solo violin part.

The staves are labeled on the left:

- A SAX
- Bg
- Bz
- Gt
- Cb
- Solo Vln
- Vc
- Ch

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "cresc." and "ff". The Solo Vln part features a complex melodic line with many sixteenth and thirty-second notes. The Ch part has a simple bass line with a few notes. The other instruments (A SAX, Bg, Bz, Gt, Vc) have mostly rests or simple notes.

320

Fl

Ob. 1

Cl. 1

Bsn.
c. Bsn.

Trp. 1

Hr. 1

Hr. 2

Trn. 1

Trn. 2

B. Trn.

B.D.

TM.P. 1

TM.P. 2

A. SAX

Bg

Bz

Gr

Ch

Violon Solo
(C.M.)

Vln I

Vln II

Vla

Vc

Cb

324

Handwritten musical score for a 12-part ensemble, numbered 324. The score is divided into five systems. The first system has four staves, the second and third have six staves each, and the fourth and fifth have eight staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The fifth system includes the instruction '(Loco)' for several staves.

(328)

Handwritten musical score for a large ensemble. The score is organized into systems, with each system containing staves for different instruments. The instruments listed on the left include:

- FL.
- Ob. 1
- Cl. 1
- Bsn.
- Trp. 1
- Hr. 1
- Hr. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- II
- III
- IV
- TIMP. I
- TIMP. II
- A. SAX.
- B♭
- B♭
- Gt.
- Cl.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Cb.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom of the page features the handwritten text "(III-56)" and "156".

Emm