

THE UNIVERSITY OF HULL

*PhD in Composition:*

*An exploration of modal, serial, stochastic, electroacoustic and  
computer aided compositional techniques and their application  
into a series of original compositions.*

*being a Thesis submitted for the Degree of  
Doctor of Music (composition)  
in the University of Hull*

*by*

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## A general outline

The text is divided into two parts preceded by an introduction. The introduction focuses on some general issues that relate to musical composition: More specifically, it discusses the motivation of a composer and the goals he tries to achieve. The first section of part I focuses on small-scale technical aspects in relation to the music submitted. More specifically, it deals with aspects relating to melody and harmony, counterpoint, timbre, tempo, rhythm and meter. The second section of the first part focuses on large-scale construction elements like the juxtaposition and development of ideas, the role of numbers and proportions on the submitted music as well as on certain aesthetic issues. In this first part, an overview is given of the techniques that were used in order to create the pieces that are included in this PhD. The goal is not to give a detailed analysis of the techniques but to emphasize the ideas that might interest other composers and facilitate them in their search for their own organisational tools. Consequently, the creation of a 'system' of musical composition is out of the scope of this research. It is also true that there are many aspects of contemporary composition that are not discussed in this text, mainly because of the fact that they were not used in these particular pieces that were submitted with the theoretical part.

Part II focuses on the main subject of the PhD, the submitted pieces themselves. It contains information that relates to the program notes as well as the actual scores of the pieces that can be studied together with the available recordings found on the CD. The opening commentaries of the second part include key structural points of the music as well as issues regarding their aesthetic approach.

Each submitted piece is an ‘amalgamation’ of a series of techniques and thoughts on music so that the reader will be able to trace the evolution of thoughts among the different pieces. The works, however, are presented at random rather than in chronological order. This is because they were not written one after the other, but have undergone changes affecting one another up to the last completion of the entire project. In this sense they do form a larger ‘circle’ of musical pieces while the last one, *Engraving*, which was composed separately at the very end of this ‘circle’, functions as a ‘coda’ to the whole project.

The Epilogue of the theoretical part deals with personal thoughts regarding future ‘musical quests’. The music and the ideas take composers into certain directions regarding future works and professional decisions that relate to the compositional activity as well as to decisions regarding technical and aesthetic issues. These are presented at the end of the text.

# Introduction

Composing is an essential part of my being as breathing or eating; it is one of the essential functions of my living. My constant desire to compose music is actually the urge within me to give tonal expression to my feelings, just as I speak to give utterance to my thoughts <sup>1</sup>...

The motivation to express emotions and feelings and convey them into music is the way that many composers understand their inner need to compose. When this transformation of the esoteric and immaterial forces into music is successful, a feeling of relief and a decrease of inner mental tension follows. In a sense, composition functions as a form of meditation or a 'self – healing' process. This way of thinking might seem as a rather 'romantic' approach to musical composition but of course, it does not express the view of all composers. However, it does reflect the motivation behind the works of a large number of contemporary composers.

Beethoven<sup>2</sup> gives an interesting insight on the 'self – healing' process through composition:

Continue to raise yourself higher and higher into the divine realm of art for there is no more undisturbed, more unalloyed or pure pleasure than that which comes from such an experience. For you, poor Beethoven, no happiness can come from outside. You must create everything in yourself in your own heart; and only in the world of ideas can you find friends.

The experience of composition is part and parcel of the composer's life. It manifests itself at different periods where one would focus on 'writing' a musical piece or a number of pieces. Such experiences are not identical in length or intensity; composing a piece of music could last a few weeks like Leo Janacek's second quartet,

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<sup>1</sup> Rachmaninoff, Sergei, 1997, *Composers in music; eight centuries of Writing*, edited by Josiah Fisk, Josiah, Boston: North Eastern University Press, p 235.

<sup>2</sup> Beethoven, L.v. *The letters of Beethoven*, 1961, edited by Emily Anderson pp. 804, 254. London: Macmillan.



*Intimate letters*<sup>3</sup>, which was composed between the 29<sup>th</sup> of January and the 19<sup>th</sup> of February 1928, or could take a number of years like Berg's unfinished opera: *Lulu*<sup>4</sup>, a project that he has been working on for seven years (1928 –1935). There are cases where a musical composition could be resumed or continued to be worked upon after working on other musical projects. Berg's '*Lulu*' was twice interrupted by the concert aria: *Der Wein*<sup>5</sup>(1929) and the Violin Concerto<sup>6</sup>(1935). The composition periods might be constant as is in most of the cases or could be interrupted by large periods of non – composing like the three year gap between Verdi's completion of the opera: *Un ballo in Maschera*<sup>7</sup>(1958) and the beginning of the: *Forza del Destino*<sup>8</sup> (mid- 1961).

Moving away from the composer's 'inner needs', one might find a further goal which is to be able to communicate this process of 'healing' to an audience, as Vaughan Williams<sup>9</sup> supports:

It is a fallacy that the artist invents for himself alone. No man lives or moves or could do so, even if he wanted to, for himself alone. The actual process of artistic invention, whether it be by voice, verse or brush, presupposes an audience.

It is true that composers who wish to take this route must find a way of communicating, using a musical language that is capable of doing so. Establishing a communicative musical language is an important artistic goal for them. There are

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<sup>3</sup> Janacek, Leo, 1979, *Intimate letters. Second string quartet*, Praha: Supraphone.

<sup>4</sup> Berg, Alban, 1937, *Lulu*, Wien: Universal Edition

<sup>5</sup> Berg, Alban, 1966, *Der Wein*, Vienna: Universal Edition.

<sup>6</sup> Berg, Alban, 1996, *Violikonzert*, (Sämtliche Werke/ Alban Berg. 1 . Abt. , Musikalische Werke. Bd. 5, Konzerte.

<sup>7</sup> Verdi, Giuseppe, 1961, *Un ballo in Maschera*, London: G. Records & Co

<sup>8</sup> Verdi, Giuseppe, 1951, *Forza del Destino*, Milan: Records

<sup>9</sup> Ralph Von Williams, 1987, *National music and other essays*, 2<sup>nd</sup> ed, Oxford: Oxford University Press, p3

many elements that one has to take into consideration when attempting such a task as the issue of balance between innovative and conservative powers in music, as well as the question of defining the audience that one is addressing his music to.

A musical language that makes extensive use of new techniques like the use of stochastic or serial methods of Xenakis or Stockhausen, might not be understood or appreciated by the broader audience of concert goers, who are not accustomed to such techniques. Many composers received a cold reception by audiences in the premieres of their masterpieces due to this reason. For example, the premiere of Stravinsky's: *Rite of Spring* in the 'théâtre des Champs-Élysées' on the 29<sup>th</sup> of May, 1913, under the direction of Monteux, resulted in a riot between the audience concerning the quality of the music as well as that of Nijinsky's choreography<sup>10</sup>. Choosing to write on a more conservative basis so that the music can be understood by a 'wider' audience, one has to be extremely careful in order to remain innovative and original. Successful 'adaptations' of more or less conservative technical elements of music in a modern framework can be found as in the minimalistic works of Philip Glass<sup>11</sup> or Arvo Part<sup>12</sup>.

As this process of communicating becomes successful and supposing that the composer is talented enough and capable of overcoming the difficulties of everyday life, he could be guided to the search for a higher artistic goal:

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<sup>10</sup> We must also consider the view of the whole situation being a trick of the Russian impresario: Sergei Diaghilev, who might have created the upheaval for commercial purposes. In any case, cold receptions of pieces are not limited to this particular instance.

<sup>11</sup> As for example in Philip Glass's *Violin Concerto*: Glass, Philip, 1987, *Violin Concerto*, London: Chester Music

<sup>12</sup> As for example in Arvo Part's *De profundis*: Part, Arvo, 1981, *De Profundis*, Wien: Universal

There is a region of visionary irrationality in which the veiled secrets of art dwell, sensed but not understood, implored but not commanded, imparting but not yielding. He (the composer) can not enter this region, he can only pray to be elected one of his messengers. If his prayers are granted and he, armed with wisdom and gifted with reverence for the unknowable, is the man whom Heaven has blessed with the genius of creation, we may see in him the donor of the precious present we all long for the great music of our time...

This is how Paul Hindemith expressed this ideal at the closing of his book: '*A Composer's World*'.<sup>13</sup> The description of this higher goal has, of course, its deviations from one composer to another.

Nietzsche's '*Die Geburt der Tragödie*'<sup>14</sup> (*The genesis of tragedy*) gives an interesting insight of how music and drama could serve this higher ideal. His thoughts had a great impact on the works of R. Wagner as well as M. Tippett: Apollo (God of harmony and master of the lyra – an equivalent of today's harp) and Dionysus (God of the ecstasy and wine, who is often associated with the instrument of 'avlos' – an equivalent of the oboe). These two ancient Greek gods express the opposing 'poles' of ancient Greek tragedy. The Apollonian, representing harmony and balance, is a symbol of lyricism while the Dionysian, which according to Nietzsche, can only be arrived at through the consideration of the Apollonian. This leads the person, or rather, the hero, who is the representation of will, through its natural, brutal power to destruction but at the same time into contact with the 'whole'.

The metaphysical delight in tragedy is the transformation of the instinctive Dionysian wisdom into images. The hero, the highest manifestation of will, is destroyed, and we assent, since he too is merely a phenomenon, and the eternal life of the will remains unaffected. Tragedy cries, 'We believe that life is eternal' and music is a direct expression of life.

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<sup>13</sup> Hindemith, Paul, 1952, *A Composer's World*, Cambridge Mass: Harvard University Press.

<sup>14</sup> Nietzsche, Friedrich, 1967, *The birth of tragedy*, translated in English by Walter Kaufmann, New York: Vintage Books.

There is a vast amount of issues relating to musical composition. It will be beyond the scope of this research to make a detailed analysis on aesthetic or sociological issues relating to music. An attempt has been made to pinpoint a small number of them in this introduction. Each musician, who wishes to devote time to composition, may find that these 'lists' of questions will have to be answered in order for him to be able to continue his work. It is also true that some composers might choose to ignore them and focus on the technical aspects of music where things can be rather more objective.

# **Part 1:**

## **On technical issues:**

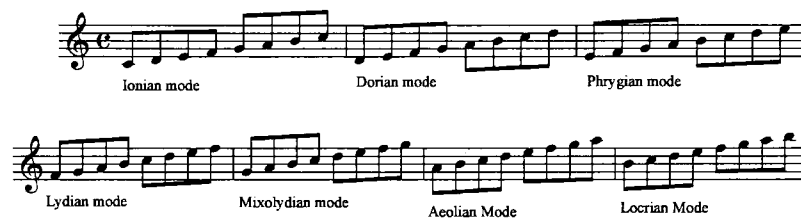
### *I) Small – Scale*

#### Prologue

Moving into the first section of the theoretical part of the PhD, issues that relate to the small - scale structure of the music will be discussed, focusing on melody, harmony, counterpoint, timbre, rhythm, tempo and meter. Certain examples will be compared from the submitted pieces to the works of other composers and certain techniques that were used in order to create the pieces will be associated to their theoretical writings. Finally, certain innovative features that were used will be discussed, always in regard to the small – scale compositional structure.

## a) Melody and Harmony

Melody plays a significant role in large number of the submitted pieces, which form the main part of this PhD. The combination of the seven *Ecclesiastical* modes provides material for the creation of melodic lines:



*Example 1*

Particularly useful are note collections that are derived from the Ecclesiastical modes: For example, the use of certain characteristic trichords or tetrachords is an important structural feature in the submitted pieces as far as melodic treatment is concerned. Here is an example using the Phrygian tetrachord:



*Example 2 from Melancholy*

Here is an example using the harmonic tetrachord which contains an augmented second with a striking ‘oriental’ character:

The image shows a musical score for five instruments: Flute 1-2, Oboe 1-2, Bassoon 1-2, Horn 1-2, and Trumpet 1-2. The score is in 8/8 time and begins at measure 210. The tempo is marked as quarter note = 84. The key signature has one flat. The music features a prominent harmonic tetrachord (G Ab B C) in the flute and oboe parts. Dynamics include *pp* and *p*. Performance instructions include *1mo* and *1mo con sord*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 3 from *The Return to Ithaki*

In the previous example, one can observe the use of the harmonic tetrachord: G Ab B C in the flute and oboe parts. Here is another example using the harmonic tetrachord: D Eb F# G as part of the hijaz mode (D Eb F# G A Bb C# D). The extract is taken from Falla’s: *El Amor Bruño*<sup>15</sup>:

The image shows a musical score for two instruments, with the top part labeled 'Oboe'. The tempo is marked 'Poco Moderato'. The music is in 2/4 time and begins with a forte (*f*) dynamic. It features a prominent harmonic tetrachord (D Eb F# G) as part of the hijaz mode. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'morendo' instruction is present at the bottom of the score.

Example 4 from Manuel de Falla’s: *El Amor Brujo*

<sup>15</sup> Falla, Manuel De, 1942, *El Amor Brujo*, London: Chester Music

The augmented trichord, which has the property of creating ‘disorientation’ in terms of tonality, is particularly useful in the submitted music:



The image shows a musical score for a solo violin (S. Vln.) and piano (Pno.). The violin part is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 3/4. The score starts at measure 45. The violin part features a triplet of eighth notes (F#, G, A) with accents, followed by a quarter note (B) and a quarter note (C). The piano part features a triplet of eighth notes (F#, G, A) in the bass clef, followed by a quarter note (B) and a quarter note (C). The dynamic marking is *ff* for the violin and *f* for the piano.

*Example 5. From Melancholy*

The same effect is achieved by the use of the diminished tetrachord:



The image shows a musical score for a single instrument, likely a violin, in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The score starts at measure 45. The melody features a triplet of eighth notes (F#, G, A) with accents, followed by a quarter note (B) and a quarter note (C). The piano accompaniment features a triplet of eighth notes (F#, G, A) in the bass clef, followed by a quarter note (B) and a quarter note (C). The dynamic marking is *f*.

*Example 6 from Melancholy*

Here is a short example from Krystof Penderecki’s *Concerto for Viola and Orchestra* using the augmented trichord in order to maintain the ambiguity in terms of tonality:



Tam Tam *mf*

*f* Low brass, woodwind, timpani, cello and cb

Solo viola *f*

Upper Strings *ff*

(Chromatic cluster from A to Eb)

(Chromatic cluster from A to Eb)

Example 7. From Krystof Penderecki's: *Concerto for Viola and Orchestra*<sup>16</sup>

Certain note collections that are described by Olivier Messiaen in his book, *Technique de mon langage musical*<sup>17</sup>, as modes of limited transposition are also used in the submitted pieces. The following example contains the seven different modes of limited transposition:

<sup>16</sup> Penderecki, Krystof, 1983, *Concerto for Viola and Orchestra*, London: Schott.

<sup>17</sup> Messiaen, Olivier, 1956, *The technique of my musical language*, translated by John Satterfield, Paris:



The octatonic scale is also present in the works of composers such as Olivier Messiaen as well as Igor Stravinsky:

♩ = 92  
*mf* (cantabile)  
 A  
 E - xau - di o - ra - ti - o - nem me - am,  
*mf*

Example 10 from Stravinsky's: *Symphony of Psalms*<sup>18</sup> Mvt 2.

Here is an example of the use of the whole – tone scale (mode 1):

*mf*  
 στα σκα - λο - πά - τια του Ρό - δου.  
 sta ska - lo - pa - ti - -too rho - dhou.

Example 11 from the *Rose's Gate*

<sup>18</sup> Stravinsky, Igor, 1948, *Symphony of psalms*, London: Boosey and Hawkes

The whole tone scale is often used in the works of Claude Debussy:



Example 12. From Debussy's: *Préludes*<sup>19</sup> (no. 2)

The chromatic scale, although not strictly a mode of limited transposition, has, in fact, some connection to the other modes since it has no possible transposition of itself.

Here is an example from the *Rose's Gate* using a chromatic hexachord as a melodic basis:



Example 13 from: *The Roses Gate*

<sup>19</sup> Debussy, Claude, 1910, *Préludes pour piano (1re livre)*, Paris: Durant

Chromaticism in the submitted pieces is often associated with a twelve – tone or generally serial treatment of pitches:

The image shows two musical staves. The top staff is for Flute (Flute) with a tempo marking of 72. It features a melodic line with dynamic markings *p*, *mf*, *pp*, and *pp*, *mf*, *pp*. The bottom staff is for Flute (Fl.) with a sequence of notes numbered 1 through 12, representing a twelve-tone series.

*Example 14 from Wintering*

Apart from the use of the twelve notes that belong to the equally tempered scale, some pieces make use of smaller divisions, dividing the octave into 24 quartertones.

Microtones of this type have an ‘ornamental’ character, adding colour to harmony and melody. They are used as close ‘deviations’ from ‘tempered’ notes and are associated with particular gestures:

The image shows a musical staff with a melodic line. It includes a 'glis.' (glissando) gesture. Dynamic markings *mf* and *ff* are present.

*Example 15 from the Mood of a day*

Creating and resolving tension in the submitted pieces is often based on chord succession and harmonic progression. Here is an analysis of the harmonic tension of an extract taken from *Melancholy* for violin and piano:

The image displays a musical score for a violin and piano extract from the piece *Melancholy*. The score is divided into two systems, each with a violin (S. Vln) and piano (Pno) part. The first system covers measures 15 to 20. The violin part begins with a dynamic of *p* (piano) and includes the instruction *espressivo*. The piano part starts with a dynamic of *mf* (mezzo-forte). Annotations above the piano part indicate 'Building Harmonic Tension' from measure 15 to 18 and 'Resolving Tension Temporarily' from measure 19 to 20. The second system covers measures 21 to 24. The violin part starts with a dynamic of *f* (forte) and includes a *tr* (trill) marking. The piano part also starts with a dynamic of *f*. Annotations below the piano part indicate 'Building Tension Abruptly' from measure 21 to 22 and 'Maximum point of tension and gradual resolution of it' from measure 23 to 24. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 16 from *Melancholy*

In the following short analysis of an extract from Paul Hindemith's: *Mathis der Maler*<sup>20</sup> the harmonic progression, as is in the case of the previous example, is based on the creation and resolution of tension between the different types of chords that occur in the strong beats of the bar:

<sup>20</sup> Hindemith, Paul, 1970, *Mathis der Maler*, London: Schott

I1      III1    I2      III1    III2    III1      I2    IIb1    I2    IIb2

Tension Graph

*Example 17. Vorspiel from Mathis der Maler*

The classification of the various types of chords according to Hindemith, which were indicated by Roman numerals under the bass clef in the previous example, is demonstrated in the example below. Each successive Roman numeral indicates a higher degree of tension in the chord. The chart is taken from Hindemith's: *The craft of musical composition*<sup>21</sup>.

<sup>21</sup> Hindemith, Paul, 1945, *The craft of Musical Composition*, translated by Mendel Arthur and Ortmann, Otto, London : Schott & Co.

**A. Chords without a tritone**      **B. Chords with tritone(s)**  
 where the tritone does not dominate

**I1**  
The root is the same as the note on the Bass

**I2**  
The root does not coincide with the bass note

**III**  
Chords with maj 2nds, min 7ths or both  
Root on Bass

**V**  
Unidentifiable

**IIa**  
Chords containing only min 7ths (no maj 2nds)

**IIb**  
Chords containing maj 2ds min 7ths or both

**IV**  
Chords with min 2nds, maj 7ths the tritone does not dominate  
Root on Bass

**VI**  
Unidentifiable. The tritone dominates

1      2      3  
Root on bass    Root above bass    More than one tritone

1      2  
Root on Bass    Root above Bass

1      2  
Root above Bass    Root above Bass

*Example 18*

In the submitted pieces, chords that belong to the first categories that have a direct reference to traditional harmony and especially those forming major and minor chords or characteristic seventh chords with strong roots are less frequently used. They serve as ‘colouration’ at occasional cadences into tonal centres or have a passing character. The following example shows a short C minor cadence in *Melancholy*:



The image shows a musical score for two instruments: S. Vln. (Solo Violin) and Pno. (Piano). The score is divided into two systems. The first system shows the S. Vln. part starting at measure 22 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The Pno. part also starts at measure 22 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The S. Vln. part features a melodic line with a triplet and a fermata. The Pno. part features a bass line with a triplet and a fermata.

Example 19 from *Melancholy*

This is a similar example that is taken from Penderecki's: *Stabat Mater*<sup>22</sup> for three choruses showing a tonic cadence in a D major after long periods of chromatic writing:

<sup>22</sup> Penderecki, Krystoph, 1971, *Stabat Mater*, Melville N.Y: Belwin – Mills

23

I

II

III

Example 20. From Penderecki's: *Stabat Mater*<sup>23</sup> for three choruses (1962)

Some types of small – scale formal organization in the submitted pieces are based on the element of harmony: The straight-forward harmonization of a melody, as in the case of *Melancholy* demonstrates such an approach to musical composition:

<sup>23</sup> Penderecki, Krystoph, 1971, *Stabat Mater*, Melville N.Y: Belwin – Mills



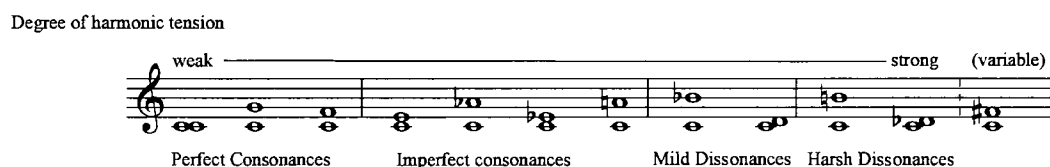
Example 21 from *Melancholy*

The homophonic writing from the cadenza of the submitted piece, *The return to Ithaki*, demonstrates a different type of organization based on the predominance of vertical writing:

Example 22 from *The Return to Ithaki*

## b) Counterpoint

Counterpoint in the submitted pieces also depends on tension, the one created between intervals when combining a number of contrapuntal lines. The interval classification, according to the serial principles, might range from consonances (octaves, fifths, major and minor thirds as well as perfect fourths) to harsh dissonances (minor seconds, major sevenths as well as compound intervals as minor ninths). Major seconds and minor sevenths are used as mild dissonances while the augmented fourth has a variable degree of tension depending on the context:



*Example 23*

In practice, many intervallic relationships depend on the musical context but this particular classification does have a significant importance in the contrapuntal writing of a number of composers and theorists like Ernst Krenek and Reginald Smith Brindle<sup>24</sup>. Here is an example of a gradual build – up, followed by a decrease of intervallic tension. The example is taken from Henze’s Sonata for six players:

---

<sup>24</sup> For further information on the degrees of harmonic tension see: Krenek, Ernst, 1940, *Studies in Counterpoint based on the Twelve-tone technique*, New York: Shirmer. Also Brindle, Reginald Smith, 1966, *Serial Composition*, Oxford: Oxford University Press.

Building up the harmonic tension  
by using consonant intervals mainly (major, minor 3rds)  
and passing dissonances (min 9ths) on weak beats

Violin (con sord.)

Cello

ff

p

Harmonic tension reaching its peak point using sevenths

Slightly decreased at the crescendo leading to maj 6th and aug 4th

Gradually fading away harmonic tension leading from harsh minor 9th and maj 10th dissonances to a perfect fourth

Vln.

Vc.

ff

p

mp

pp

pp

*Example 24 from Henze's Sonata for 6 players<sup>25</sup>*

Here is a similar example taken from the *Return to Ithaki*:

Percussion

204 Glockenspiel

mf

V1

204 Solo

mf

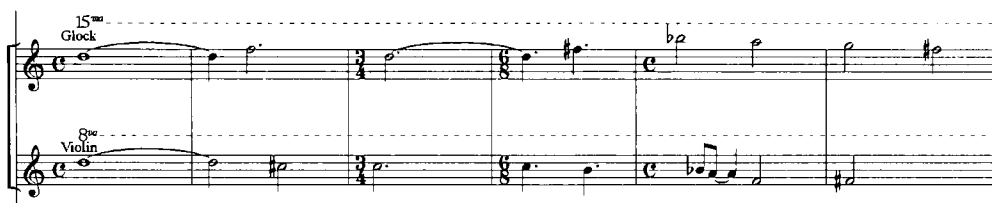
pp

*Example 25 from The Return to Ithaki*

In the analysis that follows there is a gradual increase of tension between the two lines. The opening perfect consonant octave Ds are followed by the mild consonant major third, leading to a mild dissonance of a major second at the 3/4 bar. The passing perfect fifth on the 6/8 bar leads to the harsh dissonance of the minor ninth at the

<sup>25</sup> Henze, Hanz Werner, 1988, *Sonate für sechs Spieler*, London: Schott

following bar (the B $\flat$  - A dyad), which is the peak point as far as the intervallic tension of the fragment is concerned. This peak is reached once again in the following bar (the G - F $\sharp$  minor ninth) after the passing F - A, major third dyad:



Example 26

Counterpoint has a strong formal impact on the music. The use of canonic - imitative ideas, for example, as a small - scale formal principle helps to preserve the consistency of the music writing in certain pieces as in the case of the piece, *From the Rose's Gate*, for voice and piano. In this example taken from the first climax point of the piece, various transpositions, inversions and retrogrades, coupled with augmentations and diminutions of the main motif are present:



Example 27 from the *Rose's Gate*

Here is a short canon in the piano part towards the end of *Melancholy*:

99  
Pno. *p* *f*

Example 28 from *Melancholy*

Traditional rules that apply to contrapuntal writing like the avoidance of extensive parallel motion and the use of motifs play an important role in a large number of contrapuntal sections within the submitted pieces. Here is an example from *Melancholy* using three different motivic ideas:

25 S. Vln. *mf*  
Pno. *mf*

Example 29 from *Melancholy*

Other devices that relate to contrapuntal writing, such as the use of pedals are also present in the music. Here is an example taken from the *Nocturne* for String Quartet:

Example 30 from the Nocturne for String Quartet.

Another technique related to pedals is used in the pieces. In this technique, the main line is being shared between instruments while some notes of the line are sustained as the melody progresses. Dividing a monophonic line into different instruments leads to the creation of *Klangfarbenmelodie*<sup>26</sup>. Here is an example taken from *The Mood of a Day*:

<sup>26</sup> A term used by Schoenberg in his *Harmonielehre* (Schoenberg, Arnold, 1978, *Theory of Harmony*, translated by Roy E. Carter, London: Faber : Faber Music.) to refer to the possibility of a succession of tone-colours related to one another in a way analogous to a relationship between the pitches in a melody. Also look at the New Grove Dictionary of Music and Musicians (Rushton, Julian, *Klangfarbenmelodie*, Grove Music Online, ed. L. Macy (accessed 20 January 2006), grovemusic.com.



Example 31

The idea of the *Klangfarbenmelodie* was inspired by the composers of the Second Viennese School and especially by works like Webern's Concerto for nine instruments<sup>27</sup> op. 24. At the opening of the first movement, we can see a simple melodic line divided between different instruments. The last note of the one instrument coincides with the first of the next:

Example 32

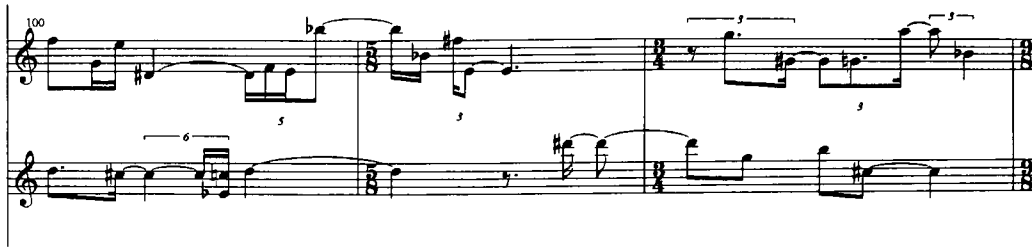
An extension of this technique is based on combining two - part contrapuntal writing and the use of *Klangfarbenmelodie*:

<sup>27</sup> Webern, Anton, 1948, *Concerto op.24*, Liège: Editions Dynamo

The musical score for Example 33 from 'The mood of a day' is presented in two systems. The upper system includes staves for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Cornet/Trombone (C Tpt.), Vibraphone (VIBRAPHONE), and Percussion (Perc.). The lower system includes staves for Piano (Pno.), String Violin (S. Vln.), String Viola (S. Vla.), and String Violoncello (S. Vlc.). The score is in 3/4 time and features complex counterpoint with various dynamics (pp, p, mf, f) and articulations (pizz., arco, etc.).

Example 33 from *The mood of a day*

In the analysis of the previous example, the woodwind, brass, piano and percussion are presented on the upper stave, whereas the strings are presented on the lower stave, forming two different strands of counterpoint. The notes are, of course, 'embellished' in the final version with different instrumental effects and divided into different instruments:



Example 34

Some other extensions of traditional techniques that are associated with contrapuntal writing are also used in the submitted pieces. In the following extract from *The Return to Ithaki*, the interaction of a large number of contrapuntal lines creates a thick texture resembling micropolyphony, a technique that Ligeti used in order to create large masses of sound based on the interaction of a large number of contrapuntal lines:

Example 35 from *The Return to Ithaki*

Here is a demonstration of the original idea of *micropolyphony*, taken from an extract from Ligeti's *Ten pieces for wind quintet*<sup>28</sup>:

<sup>28</sup> Ligeti, György, 1977, *Zehn Stücke für Bläserquintett*, Mainz: Schott.

The image shows a musical score for five instruments: Fl. Sol., C. Ing., Cl. Si b, Cor. Fa, and Fag. The score is divided into three measures, numbered 8, 9, and 10. Each instrument part features complex rhythmic patterns and dynamic markings. The Fl. Sol. part starts with a *pp* dynamic and includes a *mf* dynamic. The C. Ing. part starts with a *pp* dynamic and includes a *mf* dynamic. The Cl. Si b part starts with a *mf* dynamic and includes a *pp* dynamic. The Cor. Fa part starts with a *pp* dynamic and includes a *mf* dynamic. The Fag. part starts with a *mf* dynamic and includes a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 36 from Ligeti's: Ten pieces for Wind quintet

## c) Timbre

The approach to timbre in the pieces is empirically rather than scientifically and mathematically orientated, as in the cases of melody and harmony. That has to do primarily with the fact that mathematical classifications of timbral characteristics in acoustic pieces have not yet become universally standardised and codified to the same extent as in the case of melody and harmony. They depend upon the instrumental players to a great extent who treat the issue of timbre in a different way according to their own training and performance practice. Getting an analogous classification of timbres by acoustic instruments as in the case of scales or chords would be very difficult and could also require a new, extended type of notation. This was not a priority in this particular PhD.

The most striking uses of timbre in the submitted pieces have to do with its associations to textures and gestures, as well as the use of certain extended playing techniques. We should also mention the idea of textural juxtaposition, variation and development as well as the association of timbre with particular sounds of nature. An example of development through the use of textural blocks is given later in this chapter while the issue is also examined in the chapter dealing with large scale construction.

Using a multitude of lines that bear distinctive timbral characteristics, within limited bandwidths, gives rise to the issue of textures. Textures often determine the character of whole sections in many pieces of the contemporary repertoire. They are, as in the case of the submitted pieces, sometimes influenced by sounds like human speech and singing, sounds of natural phenomena like whistling winds and the sounds

of animals and birds. Here is an example demonstrating this approach. It is taken from Xenakis's *Eonta* for piano and brass. The interaction of the piano and brass parts in the first part of the piece forms a complex texture described by Xenakis in one of his pre-compositional sketches for the piece as: 'Reflections in water'<sup>29</sup>. The element of water is associated with the piano instrument itself. Here is an extract from the opening of the piece:

Example 37 from Xenakis's 'Eonta'.

In the following example taken from the *Nocturne* for string quartet, one can see a texture based on interlocking glissando string harmonics creating an atmosphere of mystery which is conceptual related to the image of a night scene in the forest.

<sup>29</sup> Matossian, Nouritza, *Xenakis*, London: Kahn and Averill, p. 117

*Example 38 from the Nocturne for string quartet*

The next textural idea is taken from the submitted piece: *Mood of a day*. It consists of key clicks on the woodwind, col legno ricochet - glissandi in the strings and a sustained sonority on the percussion (ride cymbal roll). The square notes on the clarinet and trumpet part indicate that the performers are simply blowing through the tubes of their instruments producing an 'airy' effect:



The image displays a musical score for Example 39 from Xenakis's *Eonta*. The score is arranged in a system with eight staves. The instruments and their parts are as follows:

- Flute (Fl.):** Labeled "Random key clicks" with a dynamic marking of *mf*.
- Oboe (Ob.):** Labeled "Random key clicks" with dynamic markings of *f* and *mf*.
- Clarinet (A Cl.):** Labeled "Random key clicks" with a dynamic marking of *f*.
- Trumpet (C Tpt.):** Labeled "Fluttertongue" with a dynamic marking of *f*.
- Percussion (Perc.):** Labeled "RIDE CYMBAL (soft mallets)" with a dynamic marking of *p*.
- String Instruments (S.Vln., S.Vla., S.Vlc., S.Cb.):** The string parts feature dynamic markings of *f* and are marked with asterisks (\*\*\*\*\*) above the notes, indicating specific performance techniques or accents.

The score is written in a key signature of two flats and a 4/4 time signature. The music is characterized by complex textures and dynamic contrasts.

Example 39 from the *Mood of a Day*

The combination of a number of different textures gives the opportunity to the composer to create interesting relationships between them. Composers like Witold Lutoslawski created a number of works that explored the interaction of various complex textural layers<sup>30</sup>. Here is another example from Xenakis's *Eonta* for brass and piano that uses two different textures simultaneously. The piano texture is based on the register extremes while the brass texture is based on sudden crescendos on held notes in the middle register.

<sup>30</sup> As for example in Lutoslawski's *Les Espaces du Sommeil*: Lutoslawski, Witold, 1978, *Les Espaces du Sommeil*, London: Chester Music.

Example 40

In the following example taken from *Ithaki*, we can see a technique of additive textural blocks that gradually creates a complex texture. In the middle section of *Ithaki*, a low bassoon solo is interrupted by a cluster idea which gradually becomes thicker by the addition of further instruments. The instruments are arranged in three blocks. The first block consists of strings that play low tremolli, pizzicati and col legno.

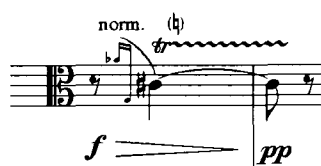


The image displays a musical score for Example 42, organized into two main sections, A and B. Section B (top) includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn 1 & 2 (with a 'Hand-stopped Horn' instruction), Timpani 1 & 2, Trombone, Percussion, and Piano. Section A (bottom) includes parts for Violin 1 & 2, Viola, Violoncello, and Contrabass. The score is written in a complex rhythmic style with various dynamics such as *p*, *mf*, and *f*. Section B features a prominent melodic line in the woodwinds, while Section A shows more intricate rhythmic patterns in the strings.

Example 42

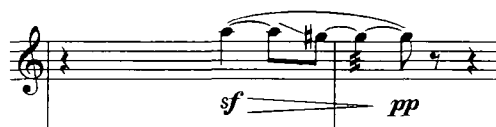
A different approach when working with timbre is to focus on the elaboration of a single line, creating a micro – counterpoint of different performance elements. Single lines in the submitted pieces are often structured around this principle using short cells of activity which are referred to as gestures in this text. Gestures are formed by short melodic and rhythmic motifs combined with the use of characteristic

playing techniques. Individual gestures, in the submitted pieces, normally have a relatively small duration and are separated by contrasting material, rests or other gestures. Sometimes they can be very detailed when notated. The variation, development and juxtaposition of these gestures contribute to the creation of interest in the pieces. Here are some characteristic gestures taken from the *Mood of a Day*. The first one is based on grace notes and a trill in the viola:



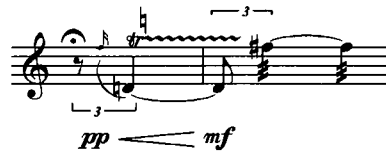
*Example 43 from the Mood of a Day*

The second one is based on a semitone glissando and fluttertongue on the flute part:



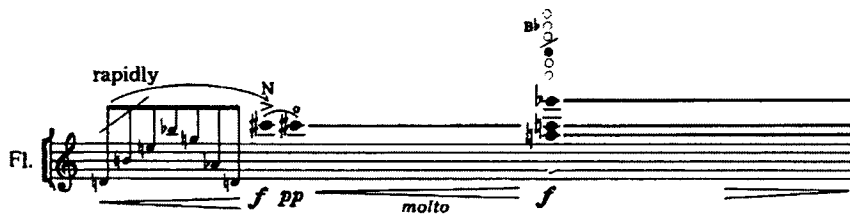
*Example 44 from the Mood of a Day*

Apart from the use of different playing techniques, such as fluttertongue, multiphonics, col legno or harmonics, another way to create interest within a gesture is to change the dynamics abruptly within it or to employ large crescendos or diminuendos, transforming the envelope of the sound and therefore its timbre. This is very effective in sounds that start from a very soft dynamic and build up abruptly. These sounds give the impression of a retrograde of a recorded attack of a sound:



Example 45 from *Wintering*

This is a similar example taken from Toru Takemitsu's *Rain Spell*:



Example 46 from Toru Takemitsu's *Rain Spell*.

Gestures can be treated in many ways. Here is an example of gestural stretti taken from *Engraving*:

A multi-staff musical score. The top staff is for Clarinet in A (Cl. in A), the middle staff is for Percussion (Perc.), and the bottom staff is for Violoncello (Vc.). The score includes various dynamics such as *mf*, *p*, *pp*, and *f*. Performance instructions include 'take marimba mallets', 'MARIMBA (with mallets)', '(senza pedale)', 'l.v.', 'pizz.', and 'arco'. There are also some markings like '3' and '5' above notes, and a 'Z' marking above a note in the percussion part.

Example 47 from *Engraving*

Finally, this is a similar example taken from Toru Takemitsu's *Rain Spell* based on a dialogue of gestures between the flute and clarinet parts:

The image shows a musical score for Flute (Fl.) and Clarinet (Cla.) parts. The Flute part is on the top staff and the Clarinet part is on the bottom staff. Both parts are marked with 'Freely' and 'p' (piano). The Flute part includes a 'CFCt' marking above a specific note. The Clarinet part includes a 'poco sf' marking. Both parts end with 'd.a.' (diminuendo ad libitum). The score is written in treble clef with a key signature of one sharp (F#).

Example 48 from Takemitsu's *Rain Spell*<sup>31</sup>

<sup>31</sup> Takemitsu, Toru, 1983, *Rain Spell*, Japan: Schott

## d) Rhythm, Meter and Tempo

The rhythmic motifs that are used in the lines, gestures and textures as well as their various transformations, remain the key issue as far as the rhythmic structure of the pieces is concerned. Augmentations, diminutions, variations and retrogrades of those rhythmic motifs are very often present, playing a very important role in the development of this music. Here is an example from *Ithaki* containing a characteristic rhythmic motif presented in the first bar of the cello which is then used in retrograde form at the final bar of the phrase:

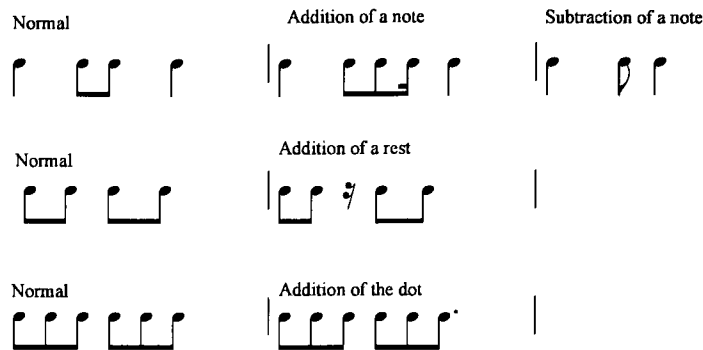


Example 49 from *The Return to Ithaki*

Rhythmic changes are often affected by the addition and subtraction of values and rests as well as the addition of the dot in particular rhythmic motifs (a compositional technique described in Messiaen's *Book: On my musical Language*<sup>32</sup>). The following example shows various transformations of three different rhythmic cells when these techniques are applied:

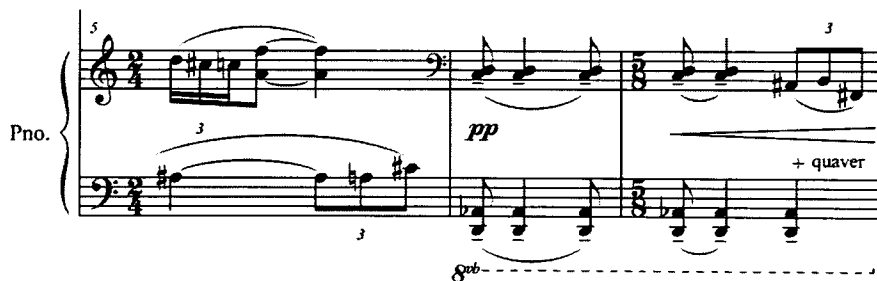
<sup>32</sup> Messiaen, Olivier, 1956, *The technique of my musical language*, translated by John Satterfield, Paris:





Example 50

Here is an example of the addition of a quaver value in a syncopated 2/4 meter. It is taken from the submitted piece, *From the Rose's Gate*. As we can see, this procedure has an effect on the metrical structure changing the 2/4 meter to 5/8:



Example 51 from the Rose's gate

It is not rare to see many time signature changes in the submitted pieces signifying meter changes. In the following example, taken from the piece, *From the Rose's Gate*, each motivic cell is almost exclusively 'contained' within a bar which bears a specific meter:

Example 52 from the submitted piece: 'From the Rose's Gate'.

Metric organization can become more complicated making simultaneous use of two different meters. In the following example from *The Return to Ithaki*, the double bass part as well as the violin part moves in groups of five semiquavers, whereas the main line which is played by the cello moves in groups of four + six + six:

Example 53 from *The Return to Ithaki*

Here is a similar example by Gyorgy Ligeti using two meters simultaneously. The example is taken from the opening of the fifth movement of Ligeti's *Six Bagatelles* for Wind quintet<sup>33</sup>. Notice the  $\frac{3}{4}$  organization of the meter (there is a crotchet attack every three beats) in the oboe, clarinet and bassoon going against the  $\frac{4}{4}$  organization of the main line (flute):

<sup>33</sup> Ligeti, György, 1973, *Sechs Bagatellen für Bläserquintett*, London: Schott

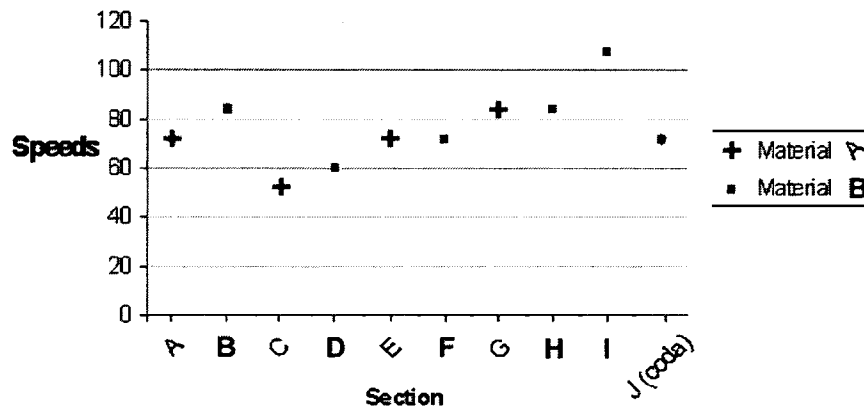
**Adagio. Mesto**  
♩ = 50

The musical score is for a wind quintet and is divided into two systems. The first system contains five staves: Flute grande (top), Oboe, Clarinet, Cor, and Bassoon (bottom). The Flute staff has a circled '5' above it in the fourth measure. Performance markings include 'pp possible simile' for the Oboe and Bassoon, 'ppp con sord.' for the Clarinet, and 'ppp espr.' for the Flute. The second system continues the piece with similar textures and markings.

*Example 54 from Ligeti's Six Bagatelles for Wind Quintet*

Finally, another important compositional element related to the issues of rhythm and meter is that of tempo. Apart from the common uses of tempo, as for example, in order to create antitheses between sections or in order to create gradual changes of speed through the use of accelerandos and ritenutos, tempo is also used as a large - scale constructive element in many of the submitted pieces. The following graph demonstrates the different tempi of the sections of *Wintering*. The crosses and

the small squares indicate the two different types of material that are developed in sections 1-3-5-7 and 2-4-6-8-9 respectively. Material A is based on the opening solo flute idea whereas Material B is based on the opening harp chords and a phrase that appears later on the flute. Notice that after the initial drop of the tempo in both ideas, a gradual acceleration follows leading to the slower tempo of the final coda (J). The whole pre – compositional planning of tempi served as means of creating the feeling of a rise and a gradual acceleration.



*Example 55 from Wintering*

## Summary

A number of critical points concerning the small – scale construction of the pieces have been examined. Starting from the issue of melody, one can see the ways that the *Ecclesiastical* modes and the modes of limited transposition, especially the octatonic and whole – tone scale, are incorporated into the music. The use of the harmonic tetrachord in terms of its ‘exotic’ character as well as the function of the diminished tetrachords and the augmented trichords as means of creating tonal ‘ambiguity’ has been examined. The use of chromaticism and twelve – tone ideas in the music as well as the ornamental use of microtones has also been examined. The issue of harmonic tension was then presented in association to Hindemith’s theories on chord tensions leading to a discussion on some types of small – scale organization in the submitted pieces that are based on the element of harmony.

The next section focused on counterpoint, starting with the issue of intervallic tension and leading to the presentation of various traditional and non - traditional forms of contrapuntal writing like the use of imitation, canon, Klangfarbenmelodie and micropolyphony. Then the issue of timbre focusing on the combination of various textures was discussed. This was juxtaposed to the principle of working on various parameters within a single instrumental line creating and combining individual gestures.

The final section of the first part focused on Rhythm, Metre and Tempo, starting from the use of particular rhythmic motifs and the addition and subtraction of durational values from them. This led to a discussion regarding metric changes and the combination of different metres. Finally, the first part ended with the presentation

of an example from *Wintering* as regards larger scale tempo associations between the various sections of the piece.

## *II) Large – Scale*

### Prologue

In the second half of the first part of the PhD, issues that make up the large – scale structures of the submitted pieces will be discussed in relationship to traditional concepts of formal organization, comparing them to the work of other contemporary composers. We will also focus on certain ‘extra – musical’ formal aspects that were used in order to create the pieces such as the use of numbers, visual sketches and the influence of place and culture in the music. The second half of the first part concludes with a brief aesthetic discussion on the pieces.

#### a) Elements of ‘traditional’ morphology and their extensions

It is often the case in these submitted pieces that the music is dominated by two or more contrasting ideas with one idea interrupting the other, in the form of individual ‘blocks’ that are juxtaposed to one another; a technique which is also used

by contemporary composers such as Messiaen and Stravinsky<sup>34</sup>. It resembles an antiphonal or a concerto grosso arrangement<sup>35</sup>. A characteristic example is the piece, *Mood of a Day*, which is based on a collage of music for two different ensembles; the quintet consisting of flute, clarinet, percussion, viola and cello, and the ensemble of eleven instruments consisting of flute, clarinet, oboe, trumpet, percussion, piano, guitar and a string quintet. Here is an example of the type of music contained in the first instrumental group (the quintet):

The image shows a musical score for five instruments: Flute (Fl.), Clarinet (A. Cl.), Percussion (Perc.), Viola (S. Vla.), and Cello (S. Vlc.). The score is written in 2/4 time and begins at measure 16. The Flute part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Clarinet part has a half note G3, followed by a quarter note A3, and then a half note B3. The Percussion part has a half note G3, followed by a quarter note A3, and then a half note B3. The Viola part has a half note G3, followed by a quarter note A3, and then a half note B3. The Cello part has a half note G2, followed by a quarter note A2, and then a half note B2. The score includes various dynamic markings such as *mf*, *sf*, *pp*, and *p*, along with articulation marks like accents and slurs.

Example 56

This is an example of the type of music contained in the second group:

<sup>34</sup> Some works which are characteristic of their use of the 'block' form are: Messiaen's *Turangalila* Symphony (Messiaen, Olivier, 1969, *Turangalila Symphony*, Paris : Durand ) also Stravinsky's: *Rite of Spring* (Stravinsky, Igor, 1989, *The Rite of Spring*, New York: Dover)

<sup>35</sup> The antiphonal form was used by composers such as Giovanni Gabrieli (1554 – 1612) in works like his *Sacrae Symphoniae* (Gabrieli, Giovanni, *Sacrae Symphoniae 1o libro*, 1969, Mainz: Universal). It is based on the alteration of different instrumental or vocal groups. In a similar manner, the concerto grosso is based on the alteration of tutti (ripieno) and concertino instrumental sections. The concerto grosso form was used by composers such as Arcangelo Corelli (1653 – 1713) in his *Christmas Concerto no. 8* (Corelli, Archangelo, 1936, *Christmas Concerto*, London: Oxford University Press)

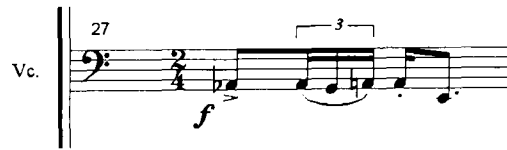


Musical score for Example 57, featuring woodwinds, brass, percussion, strings, and piano. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Trumpet (C Tpt.), Vibraphone (Perc.), Guitar (Gtr.), and Piano (Pno.). The second system includes Violin I (S.Vln.), Violin II (S.Vla.), Viola (S.Vlc.), and Double Bass (S.Cb.). The score includes various dynamics such as *p*, *ppp*, *mf*, *f*, *sf*, and *pp*, as well as performance instructions like "con sord.", "senza ped.", "poco", "sul pont.", and "Normal". The tempo marking "(start slow and accel.)" is present above the piano part. The score is written in 3/4 time and changes to 7/8 time at the end of the first system.

Example 57

Formal elements relating to the classical era, like the use of variations, play an important role in pieces like the *The Return to Ithaki*, where certain ideas are explored





Example 60

Here is another variation that appears later on in the piece:



Example 61

In Gyorgy Ligeti's first string quartet, entitled: '*Metamorphoses Nocturnes*' the variations of the main idea follow a similar pattern although they are somehow more 'distant' to each other. Ligeti uses the word '*metamorphoses*' instead of variations in order to describe these transformations<sup>36</sup> which shape the overall form of the piece.

Here is the basic idea as presented at the opening of the piece. It is based on a tetrachord consisting of interlocking seconds:

<sup>36</sup> Information taken from the booklet of the LP: Ligeti, Gyorgy, 1973, *Quartets, Strings no. 2*,

Hamburg: Deutsche Grammophone [2530392] in the section: Annotations of the individual works.



Example 62

The first 'metamorphosis' of the piece transforms the intervallic content of the idea so that the interlocking major seconds become minor sevenths:



Example 63

This new 'metamorphosis' that appears later on in the piece is a free variation of the opening idea which is based on an inexact inversion:



Example 64

Here is another ‘metamorphosis’ of the main idea:



Example 65

The return to a basic idea also signifies the use of elements of a quasi – rondo form as in the case of the *Ithaki* tetrachord. Although not a Rondo in the strict sense of the word, this periodical return to an idea that was previously stated serves as a point of reference after periods of development. Here is a relevant example taken from the *Nocturne*. The main idea that is used in variation is longer and has a stronger ‘thematic character’ than in the case of *Ithaki*. It is first presented in its original form at the opening of the piece:



Example 66

Here is its first re – statement at bar 60:



Example 67

This is a second, varied restatement, which appears at bar 88:



Example 68

This is a ‘Klangfarbenmelodie’ version, which is presented at bar 112:

Musical notation for Vln. I, Vln. II, and Vla., Example 69. The score shows three staves. Vln. I starts with *col legno* and *pp*. Vln. II starts with *norm.* and *p*. Vla. starts with *pp*. The dynamics are marked *pp*, *mf*, and *p*. The time signature is 3/4.

Example 69

The following version is based on imitative stretto entries:

Example 70 is a musical score for three staves: Vln. I, Vln. II, and Vla. The score begins at measure 128. Vln. I starts with a *ppp* dynamic, playing a melodic line with a triplet of eighth notes. It then moves to *pizz.* (pizzicato), followed by *arco* (arco) with a triplet of eighth notes. Vln. II enters with a *norm.* (normal) dynamic, playing a similar melodic line. Vla. enters with a *norm.* dynamic, playing a bass line. The score concludes with a *p* (piano) dynamic and a *sul A* (sul ponticello) instruction.

Example 70

The final version, which is exactly the same as the first one, appears at the very end of the piece:

Example 71 is a musical score for a single staff: Vln. II. The score begins with a *p* (piano) dynamic, playing a melodic line. It then moves to *arco* (arco) and continues with a similar melodic line. The score concludes with a *p* dynamic.

Example 71

Let us now observe a different type of formal setting which is used in the submitted pieces and also relates to the morphological devices of the classical era. This formal setting is based on the gradual development - variation of material. In the first section of *Ithaki*, we can observe this idea which takes the form of a gradual transition from a melody – answer layout to a layout consisting of several strands of counterpoint, using the opening material as means of generating the additional lines. At the opening of the piece, the main line is given to the celli with the woodwind ‘supplying’ the answers:





The melody- answer relationship of the strings and the woodwind gradually becomes a unified, shared line. A secondary line, using the motivic material of the opening melodic line, is then introduced in the double bass:

The image displays a page of a musical score, labeled 'Example 73'. It features multiple staves for various instruments, including Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets in A (Cl. in A 1-2), Basses (Bas. 1-2), Horns (Hrn. 1-2), Timpani (Timp. 1-2), Trombones (Tromb.), Percussion (Tam-Tam), and a full string section (Violins I and II, Viola, Violoncello, and Contrabasso). The score is written in a common time signature and includes dynamic markings such as *p*, *mp*, *mf*, and *f*. Performance instructions like 'Non Div.', 'pizz.', 'Arco', and 'Senza pedali' are present. The music shows a complex interplay of melodic lines across the instruments, with a focus on the relationship between the woodwinds and strings.

Example 73

A third line is introduced in the brass in the form of a homophonic variation of the main motif while the bassoon provides support to the double bass secondary line. The main line remains on the higher strings and is supported by the woodwind. The initial melody – answer idea has gradually transformed into a multi – layered contrapuntal arrangement:

The image displays a page of a musical score, labeled "Example 74". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl. 1-2, Ob. 1-2, Cl. in A 1-2, Bas. 1-2, Hrn. 1-2, Tmp. 1-2, Trmb., Percussion, Pno., V1, V2, Vla., Vc., and Cb. The score begins at measure 22. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Contrabass) play sustained notes, with dynamic markings of *f* and *ff*. The brass section (Horns, Trumpets, Trombones) plays rhythmic patterns with accents and dynamic markings of *f* and *ff*. The Percussion part is marked *mf*. The Piano part features a complex rhythmic pattern with a dynamic marking of *f*. A specific instruction for the Piano part reads: "Glissando on black and white notes (both hands)". The score concludes with a double bar line and a fermata over the final notes.

Example 74

Gradual developments from an initial formal setting to a different one using techniques like developing variation are found in a number of contemporary

composers. Alban Berg, for example, uses developing variation in the final adagio of his Violin Concerto<sup>37</sup>(bar 136) to move from a stable tonal environment to a large tutti atonal climax by gradually introducing atonal elements into three successive variations of Bach's Chorale: *Es ist genug*. The first appearance of Bach's Chorale using the original harmonization, takes place at bar 139 (the final adagio) in a dialogue between the solo violin and the clarinets. Here we can see the opening of the harmonised version of the chorale played by the clarinets (bar 142):

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<sup>37</sup> Berg, Alban, 1996, *Violikonzert* (Sämtliche Werke/ Alban Berg. 1. Abt. , Musikalische Werke. Bd. 5, Konzerte), Wien: Universal Edition



The first development – variation that follows uses extracts from the chorale in an imitative form as well as material from the opening of the piece consisting of chordal formations on second violin:

**A tempo**  
*misterioso*  
(m. D.)

160

rall. - - - -

1. *pp* *ma poco cresc.* *Def. ab.*

3. *pp* *ma poco cresc.*

4 Brn m.B. *pp* *cresc.*

4. *pp*

1 Paar Beck *pp*

g1 Tr *pp*

Hr. *pp* *deciso* *colorato* *delic.*

**A tempo**  
*misterioso*

160

rall. - - - -

Solo Vi *pp* *ma poco cresc.*

2. Vi *pp* *non vibrato, flautando* *pp* *ma poco cresc.*

Solo *pp* *ma poco cresc.*

flc *pp* *ma poco cresc.*

4te abr. *pp* *deciso* *colorato* *delic.*

Example 76

The second development - variation starts at bar 172 and leads to a tutti climax which begins with the *ff* at bar 186 as seen in the above example. Traces of the inverted melody of the chorale can still be found in the bass parts (celli, double basses, harp, tuba and contra bassoon) while the music surface is dominated by thick atonal writing:





Another form that is used in the submitted pieces relating to the previous ones, is the cadenza. In the following cadenza taken from *Ithaki*, we can see a three – part ‘freely’ composed section consisting of a violin, a flute and a trumpet line:

The musical score for Example 78 from *Ithaki* consists of three staves: Cl. in A 1-2, Trmp. 1-2, and V1. The tempo is marked as ♩ = 60. The Cl. part starts at measure 105 with a dynamic of *p* and includes instructions: "Freely (sounding Improvisatory)", "lmo senza vib.", "increase vibrato speed and width", "molto vib.", and "(Normal vib.)". The Trmp. part also starts at measure 105 with a dynamic of *p* and includes "lmo con sord.". The V1 part starts at measure 105 with a dynamic of *mf* and includes "pizz" and "Arco Ricochet". The score concludes with a dynamic of *mf* and a final measure marked with a '6'.

Example 78 from *Ithaki*

The passage was created by recording three ‘improvised’ tracks, one - by – one, into a sequencer. Two tracks were recorded using a violin and one using voice. Later, the music was transcribed into notes and was transformed in order to ‘fit’ the new instruments - the clarinet, the trumpet and the violin. The improvisation was based on the opening motif of ‘*Ithaki*’ and several variations of it:

The musical score for Example 79 is a single staff labeled "SOLO" with a bass clef. It begins with a dynamic of *f* (Arco) and features a triplet of notes. The score is presented as a short excerpt of a larger piece.

Example 79

'Freely' composed sections in the submitted pieces appear almost exclusively after 'structured' ones and draw upon the material that they have developed. Their function is similar to the classical cadenzas where the structural aspects 'loosen up' and the performer is allowed to 'play' with the material. A major difference between the cadenza passage in *Ithaki* and the concerto cadenzas is the use of more than one improvising instruments in counterpoint. It is important to stress that there are very different approaches to the large issue of improvisation like the practices of jazz improvisation or the use of vague – aleatoric notation. Such is the case of the cadenza passages in the submitted pieces.

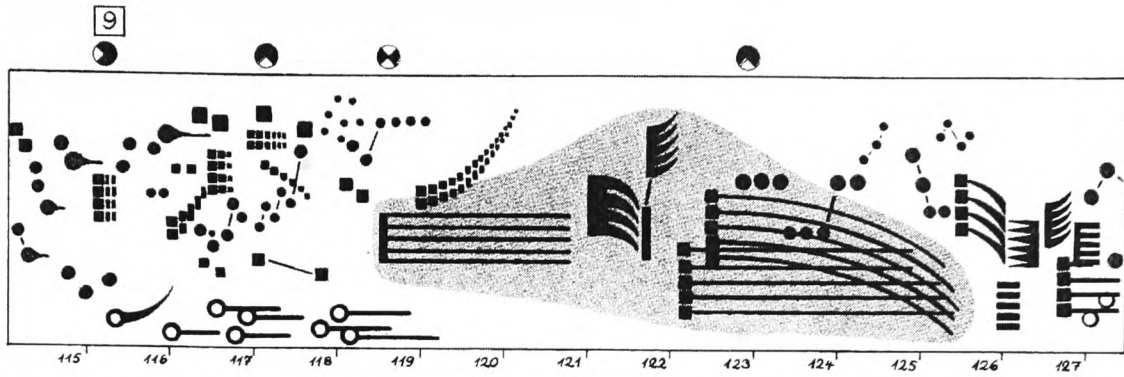
We have analysed a number of different devices that are used in the submitted pieces and relate to 'traditional' morphological aspects. These devices help to define the overall shape of the works and influence the treatment of their musical material. Let us now move on to examine certain 'extra – musical' formal issues relating to the pieces.

## a) 'Extra – musical' morphological issues

By the expression, extra – musical, we refer to formal techniques relating to other arts or sciences apart from the 'traditional' morphological techniques that were described in the previous section. The use of graphical sketches as compositional aids for example, is such a case. It started to acquire an increased significance in the music of the 20<sup>th</sup> century partly, due to, the reliance to textures and gestures which sometimes could better be described through graphical means. Graphical sketches can be very useful as general 'outlines' before the actual note-by-note composition of a section. It is necessary here to mention that there are no strict rules about the way such sketches are designed and that each composer uses his own personalized 'code' for their creation. Here is an extract from the pre – compositional sketch of Ligeti's electronic piece: *Articulation*<sup>38</sup>. In the sketch, one can see the placement of the individual events - gestures and textures within the horizontal time axis as well as the vertical pitch axis:

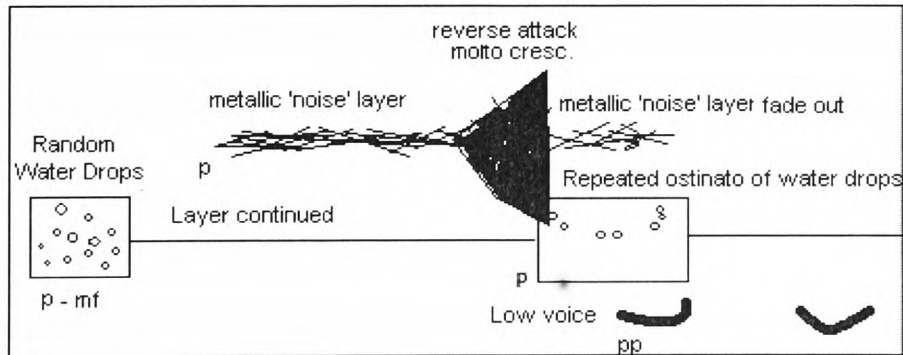
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<sup>38</sup> Ligeti, Gyorgy, 1970, *Articulation: An Aural Score by Rainer Wehinger*, Mainz: Schott



Example 80

The following example is a similar graphical sketch of the opening of the submitted electroacoustic composition, *Meditation*.



Example 81.

Apart from the use of graphical sketches, there are also other ‘extra – musical’ means of shaping the overall form of the submitted pieces. The use of numbers as well as proportions as a means of controlling the musical material or defining the lengths of sections is another way of shaping the overall form. Of course, one could argue about considering mathematics as an ‘extra – musical’ factor since it has always had a close relationship to music as early as the 5<sup>th</sup> century BC and to the teachings of the Greek philosopher and mathematician, *Pythagoras*, concerning the ‘so-called’ Pythagorean Scale<sup>39</sup>. Among the many explanations given for the use of numbers in the arts in general, we can pinpoint the attempt of the ancient Greeks to find specific proportions that would express beauty and symmetry in the natural world using logic. This led to many ideas about proportionalism and the natural phenomena, like the idea of the Golden Number, which was coined by *Meton* the Athenian in 432 BC, describing the 19 year lunar circle. It was later used to calculate the Ecclesiastical Paschal full moon. The term, golden mean, was later used by the mathematician *Martin Ohm*<sup>40</sup> in a new context describing the unequal division of a line such that the ratio of the smaller part to the larger is the same as that of the larger to the original whole. This ratio is approximately 1:1.618, and in mathematics is described as the ‘division in extreme and mean ratio’.

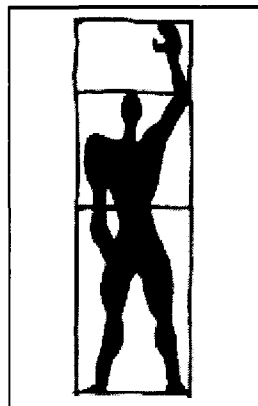
Much later in European history, after the end of the Second World War, architects like Le Corbusier used the golden mean formula in their architectural plans in order to facilitate the mass creation of buildings that were required to be

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<sup>39</sup> An early attempt to construct a musical scale based on mathematical proportions. The work is attributed to the (verbal) teaching of *Pythagoras* (580 – 500 BC).

<sup>40</sup> Information taken from: New Grove Dictionary of Music and Musicians (TATLOW, Ruth, *Golden Number*, Grove Music Online, ed. L. Macy (accessed 3<sup>rd</sup> of February 2006), grovemusic.com.

reconstructed after the destruction caused by the war. Le Corbusier's search for a standardized proportion culminated in the introduction of a new proportional system called the *Modulor*, which was supposed to provide a harmonic measure to the human scale, universally applicable to architecture and mechanics based on human proportions. The following figure represents the proportions that were used in the *Modulor* in the form of a man who is 1 metre and 83 centimetres tall. When he raises his arms, his height is 2 meters and 26 cm. The ratio of the height of the man to the height of his navel (at the mid – point of 113cm) was taken precisely in a golden ratio.



*Example 82. The Modulor*

The resulting sequence of numbers when applying the golden mean principle into a series is called *Fibonacci*. The *Fibonacci* series, in which each successive number is the sum of the previous two numbers (1 2 3 5 8 13 ...) has also been used in a number of contemporary musical works like Luigi Nono's: *Il canto soproso*<sup>41</sup> and

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<sup>41</sup> Nono, Luigi, 1957, *Il canto soproso*, Mainz: Ars Viva.

Stockhausen's *Mixtur*<sup>42</sup>. The Fibonacci series is present in the submitted pieces; for example, it is used in order to define the lengths of the sub-sections in the middle section from *Return to Ithaki*, dividing the cluster material into groups of 2 – 2 – 5 – 8 bars respectively which are separated by short Bassoon – Bass Drum phrases. In the following example, we can see the first two groups and the beginning of the third:

The image shows a page of a musical score for Karlheinz Stockhausen's *Mixtur*, measures 87 through 90. The score is arranged in a standard orchestral format with the following parts from top to bottom: Bassoon 1-2, Percussion (Bass Drum), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 78. The key signature has one sharp (F#). The score includes various performance instructions and dynamic markings. For example, the Violin 1 part has 'pizz.' and 'pizz. to the end' markings. The Violin 2 part has the instruction 'Let the wooden part of the bow bounce naturally on the string' and 'col legno (ricordiet)'. The Viola part also has 'pizz. to the end' markings. The Violoncello part has 'Div. a3' and 'Div.' markings. The Contrabass part has 'Div.' markings. Dynamic markings include 'pp' (pianissimo) and 'p' (piano). The score is divided into measures by vertical bar lines, and there are some slurs and phrasing marks throughout.

<sup>42</sup> Stockhausen, Karlheinz, 1967, *Mixtur*, London: Universal Edition

The image displays a complex musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left side of the score are: Fl. 1-2, Ob. 1-2, cl A 1-2, Bas. 1-2, Hrn. 1-2 (with a note for 'Hand-stopped Horn'), mp. 1-2, Trbn. (with a note for 'con sord.'), Trombone, Pno. (Piano), Vn. (Violins), Vc. (Violas), and Cb. (Cellos). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). There are also performance instructions like 'Ricochet (with the hair of the bow)' for the Violins and 'con sord.' for the Trumpets. The score is divided into measures, with some measures containing multiple notes and rests.

Example 83 from the Return to Ithaki

The influence of single 'symbolic' numbers that are sometimes derived from the *Fibonacci Series* is also evident in the submitted pieces. This can be seen in the triple



division of the accelerating passage of 'Melancholy', leading to the middle part of the piece:

The image displays a musical score for a section of 'Melancholy', featuring a Solo Violin (S. Vln.) and Piano (Pno.) parts. The score is divided into three systems, each with a tempo marking and a measure number.

- System 1 (Measures 57-60):** The tempo is marked as  $\bullet = 80$ . The S. Vln. part begins with a long note in measure 57. The Pno. part features a series of chords in the right hand and a single note in the left hand, with a *pp* dynamic marking in measure 60.
- System 2 (Measures 61-64):** The tempo is marked as  $\bullet = 80$ . The S. Vln. part has a *mf* dynamic. The Pno. part includes triplets and a *p* dynamic marking in measure 64.
- System 3 (Measures 65-88):** The tempo is marked as  $\bullet = 88$ . The S. Vln. part starts with a *f* dynamic. The Pno. part features multiple triplets and a *mf* dynamic marking in measure 88.

Example 84 from Melancholy

S. Vln. <sup>69</sup>

Pno.

*mf*

*f*

S. Vln. <sup>71</sup>

Pno. <sup>71</sup>

*< f*

*mf*

$\bullet = 96$

S. Vln. <sup>73</sup>

Pno. <sup>73</sup>

*ff*

*f*

*ff*

*f*

Example 85

Triple division occurs in a variety of places within the submitted works as well as the works of many other composers<sup>43</sup> and has an increased structural importance. This can be found in the six sections of the *Mood of a day* and in the three main sections of *Melancholy* and *Meditation*.

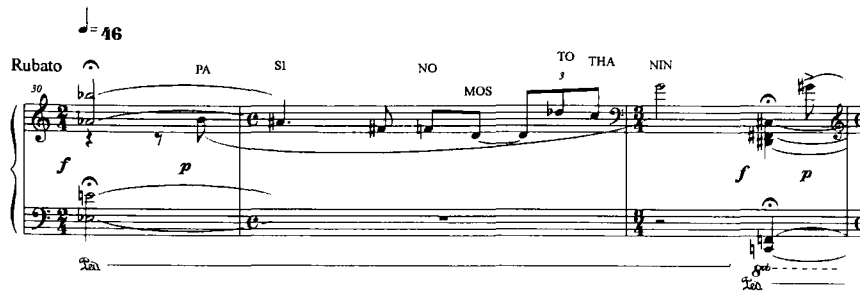
Another interesting point that influences the structure of the pieces as well as their aesthetics is the connection of the submitted pieces to Greek artistic and cultural background. For example, both *Ithaki* and *The Mood of a Day* were inspired by Greek poetry, Homer's *Odyssey*<sup>44</sup> and Seferis's, *To yfos mias meras*<sup>45</sup>. These pieces draw elements from the poetry such as the concept of the constant return to a basic structural idea seen in *Ithaki* and the general 'esoteric' character of the *Mood of a Day*, reflecting the mood of the poem that it was based on. Furthermore, in the *Epigrams*, the text is used as an actual structural element for the construction of certain melodic phrases. Here is an extract taken from the fourth *Epigram* where the first melodic line is based on the words: ' ΠΑΣΙ ΝΟΜΟΣ ΤΟ ΘΑΝΕΙΝ' which could be translated as 'It is the law of nature that everything must end'.

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<sup>43</sup> We must not forget that forms like the classical sonata are based on a triple division of the musical discussion (Exposition – Development – Recapitulation). This is also found in the 'symbolic' triple division of many literature masterpieces such as Dante's, *Divine comedy*, which, according to the Greek author Nikos Kazantzakis, in the introduction of his translation of Nietzsche's *Divine Comedy* in Greek: (Dante, Alighieri, 1998, *Divine Comedy*, trans. Nikos Kazantzakis, Athens: Kazantzakis Editions) '... governs the whole poem with its three sections (Inferno – Purgatorio – Paradiso) and the 33 songs of each section' considering the first of the 34 songs of the Inferno as a general introduction to the work'.

<sup>44</sup> Homer (ed. Murray A.T.), 1984, *The Odyssey*, Cambridge Mass: Harvard University Press

<sup>45</sup> Seferis, George (ed. Edmund Keeley), 1969, *Collected Poems*, Princeton: Princeton University Press



Example 86

The clear monophonic structure of this *Epigram* resembles the character of Ancient Greek music and the latter Byzantine chant that favoured small divisions of the scale using microtones. It also demonstrates an organic connection between *logos* (text) and music. The relationship of the submitted music to the Greek folk tradition and rituals is evident in pieces like the *Rose's Gate*, where the singer is in fact a mourner and the whole setting resembles the mourning around the coffin of a dead person, as it is done in the traditional Greek burial service, with women crying – singing around the coffin, waving their heads and hair. Similar practices are found in the other pieces as well: like the slow March of the opening of *Melancholy* which resembles a ceremonial military parade.

The connection with particular cultures is also linked with the connection to particular places, influencing the nature of the music as in the case of *Melancholy* where the music, which is associated with the landscape of the island of Rhodes draws upon local folk material (mainly modes and rhythms), elements of the local soundscape (birdmotifs) and a simple formal organization (melody – accompaniment) resembling the local music tradition. Other pieces, like *Meditation*, make specific references to places by using recorded sounds from these places (like the sounds of the water drops recorded at the village Haraki, Rhodes) or references to past

memories that are conceptually related to places visited or lived in the past (like in the case of the *Mood of a Day*, which reflects the mood of the composer during the time spent in Manchester), taking an almost autobiographical nature. It is important, however, to stress the idea of a place serves in most cases as means of inspiration rather than a formal or narrative principle.

We have examined in this section certain issues that influence the overall structure of the pieces but are not associated with 'traditional' musical morphology: more specifically, we have talked about the use of graphical sketches, the issue of proportionality in relation to the Golden Section and the Fibonacci series and also about the connection of the submitted pieces to Greek cultural background as well as the idea of a place. Let us now focus on certain aesthetic issues regarding the pieces.

## Epilogue to the first part:

### **The connection of the whole to its parts: A few more points on aesthetics.**

The individual techniques and formal settings that were described in the previous chapters are important elements of the music of this PhD. Combining those into a coherent whole raise some further questions as far as the aesthetics of the submitted pieces are concerned. We have already pinpointed some personal views in the introduction about the composer's need to create and communicate as the key motivational issues regarding this series of pieces which relate to the issue of aesthetics. We must now move on to the justification of the use of contrasting techniques within a single piece or across the whole series of the submitted pieces.

From the first part, it became obvious that the underlying aesthetics in the submitted pieces are influenced by an eclectic use of techniques originating from different compositional genres, including minimalism, serialism, modality and stochastic music. There is a clear connection in the abrupt changes of language of works as the *Nocturne* for String Quartet and *Ithaki* with works like Schnittke's first *Concerto Grosso* where he makes use of a polystylistic technique. Such practices are also carried out in pieces like *Engraving* and *Wintering*, where tonal and modal melodies still exist in the background covered by a dissonant surface. The choice of a compositional technique in the submitted pieces depends on a large extent to the specific structural properties of a given composition as well as on the composer's intentions. The most common form of juxtaposition of different techniques has to do with the fusing of material originating from different musical idioms such as tonal melodies with atonal gestures, textures, or symmetrical, simple constructions with asymmetrical complex rhythms. By placing such elements on the musical canvas,

there comes an immediate compositional reaction that has to do with the need of creating the necessary transitional space between the two ideas or creating extra harmonic and timbral layers that would enable a smoother connection of the two individual ideas without excluding the possible need for an abrupt, unconnected change. Taking into consideration that some musical material, structures and instrumentation draw upon expectations or traditions that are related to the teaching or performance practices of various diverse cultures like the British academic – intellectual or the Greek rural – folk tradition, an attempt was made to view the piece from different perspectives, taking into consideration the assumed perspective of the listener. For example, a listener accustomed to specific microtonal scale models of Eastern Europe would immediately associate the microtones in pieces like *Engraving* to particular folk scales, whereas, if viewed from a Western European perspective, the microtonal passages might have an ornamental timbral rather than harmonic function for certain listeners. This approach gives rise to the issue of a multicultural aesthetic that has the potential of maintaining the individuality and the different priorities of the techniques that are involved in it without necessarily resolving into one dominating system of perception and categorization of the musical phenomena.

Some of the basic concepts of the Gestalt psychology theory would be useful in describing and understanding the connection of the parts to the whole work in the submitted pieces. For example, the idea of the emergence of a melodic line out of the connection of notes that have a similar timbre, harmonic background and a relatively close range (bandwidth) is very obvious in the opening lines of *The Mood of a Day*, whereas pieces like the *Nocturne* for String quartet make direct references to the concept of multistability. This is achieved through the idea of a dual perception of the form which either conceived as a simple melodic form with atonal - asymmetrical

insertions or a complex form with occasional, simple tonal references. The invariance principle is also explored through the various transformations of a single idea that governs the whole piece in cases like the opening motif of *Ithaki*. Reification is achieved by the placement of similarly constructed material in the correct perspective so as to give the impression of a three dimensional object blending in a single object. In this meta-object, the individual lines and timbres, the rhythms and the harmony are transformed into a complex sound mass as in the textural blocks described earlier in *Ithaki*.

Viewing the piece as a totality, the importance of natural growth must be stressed. Focusing mainly on the creation process, especially in pieces where extended fragmentation exists, such as in *Engraving*, we can trace the evolution of the musical materials through its various expansions and reworkings so that a single cell of activity can be expanded, orchestrated and contrasted. This contributes to the growth of the music from 'within'. Various associations could also be made with Shenker's idea of prolonging a chord, a scale or a pattern in general as means of generating a coherent form. This also happens with the medieval use of the tropes as means of renewing the liturgical music by interpolating non - liturgical music, ornamenting the existing music and changing it in various other ways.

Western classical forms play a very important role in the submitted pieces although they lose, in practice, some of their structural functions by often being displaced or remain uncompleted in the classical sense. For example, there are clear references to the sonata form in *Ithaki* but this structure does not have a recapitulation. In pieces like the *Nocturne*, the asmatic function could resemble a slow movement of a sonata or a symphonic form, but also makes references to a ritornello concept through the repeated use of the varied melodic fragment of the opening. The



gradual anastasis of *Wintering* hints a tendency towards a finale of a Symphonic form, while the various fast and rhythmical fragments of *Melancholy* for violin and piano, provide a sense of a scherzo. The ambient – like function of *Meditation* completes the circle, giving rise to a metaform, which consists of various types of clearly recognizable forms that are presented either simultaneously by interrupting one another or are used separately in different pieces. In any case, the use of these well known forms is not as rigid and there have been cases where a part that was written first will later become the middle of a composition. By doing this, we often hear the development of the material before listening to its actual exposition.

## PART 2:

### Preface to the submitted pieces

### Musical Scores:

#### Prologue

In the second and final part of the text we will focus on the submitted pieces themselves, providing a commentary on certain important aesthetic or technical ideas that are present in each one of them. This is closely related to the issues that were discussed in the previous chapters.

#### *a) The Return to Ithaki* for Chamber Orchestra

The *Return to Ithaki*<sup>46</sup> was inspired by Homer's *Odyssey*. The form of the music is conceptually related to the idea of the return of Ulysses to his homeland. However, the music is not programmatic in the sense that it does not intend to describe the

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<sup>46</sup> The recording of the first part of the piece which is included with the accompanying CD of the PhD refers to an earlier version of the piece. It was performed by the BBC Philharmonic in February, 2001 and conducted by James Mc Milan.

actual story of the *Odyssey*. *The Return to Ithaki* is a piece of larger proportions employing a chamber orchestra. The whole work is strongly based on the opening four - note idea, which is later transformed into various new versions:



*Example 87*

The monothematic character of the music offers the opportunity for exploration of the variation techniques that would ‘break’ the monotony of the repetition of the idea. Canonic versions, different instrumentations, augmentations and diminutions, counterpoint, fragmentation, are some of the techniques used to achieve this variety. The form of the piece is based on a large, but not exact palindrome. The piece starts with a loud, full orchestration and gradually leads to a flute, trumpet and clarinet coda, while the instrumental forces are reduced to a chamber music setting. From this point onwards, as the second part of the work begins, the music starts to ‘grow’ once again and becomes more ‘symphonic’ with the addition of instruments and the creation of larger and fuller sonorities. At this point, after the climax of the second half where triple stop strings, loud brass attacks and a version of the theme in the high strings, bar 224, are used, the musical growth is forced to a sudden stop, without reaching the expected ‘peak’ as in the first section. The work concludes with a distant variation of the opening idea that functions as a coda.

A more detailed analysis of the piece would reveal a principal motif that first appears in the first bar of the score in the cello part. This motif is used in different

variations. There are also four secondary ideas. These are the fragmented scale idea first presented by the flutes in bar 2, the arpeggio idea presented by the flutes in bar 5, the accelerando, staccato 'bursts' idea of bar 54 in the second violins and a distant variation of the opening idea presented as a countersubject in bar 204. This distant variation is later developed into an unexpected melodic coda over a crotchet-minim ostinato on the double basses at the very end of the piece.

The first part of the music focuses on the presentation of the main melodic idea which is accompanied by the scale and arpeggio fragments. Gradually the primary idea is developed into homophonic blocks, while the secondary ones become attached to the first, leaving the accompaniment role to the newly introduced fourth idea which is based on staccato, accelerating 'bursts' of quavers. The middle section starting at bar 87, gives a clear predominance to timbre, shifting the focus from thematic development and contrast by using the secondary material in textural blocks and later the primary material in characteristic gestures. This is found at the 'freely' composed sections for trio (bar 105) and duet (bar 124). The final part attempts a 'restoration' of the thematic character of the music and is based on contrasting blocks of thematic material. The secondary ideas, like the scale and arpeggio fragments are now developed to some extent but are soon contrasted by the main idea which is presented in a 'rigid' form in the tubular bells and used in imitative canonic entries in the violins. A countersubject of this primary idea, first presented at bar 204, eventually becomes the distant variation of the main theme as well as the 'amalgamation' of the development of the main secondary, scale and arpeggio ideas, and is finally presented as the coda of the whole work bringing the ideas of the work together on a single melodic line.

# *The Return to Ithaki*

*for Chamber Orchestra*

*Leonidas Sakellarides*

## *Program Note*

*Focusing on a single idea, first presented by the opening solo cello line, a short musical story unfolds. The music itself does not intend to develop or to reach a certain structural climax but return in an almost spiral motion to its initial point. The piece has no ending. In fact, another section could be added to the end of the piece to represent one more chapter in Ulysses' journey to Ithaki.*

*Dedicated to Efi Gianniou with all my love and devotion.*

*Approximate Duration 15 minutes*

## *Instrumentation*

*2 Flutes*

*2 Oboes*

*2 Clarinets in A*

*2 Bassoons*

*2 Horns in F*

*2 Trumpets in C*

*2 Tenor Trombones*

*1 or 2 Percussionist(s) (2 Timpani, Triangle, Snare Drum, Tam – Tam, Bass Drum, Tubular Bells, Glockenspiel)*

*String section (6,5,4,3,2)*









This page of a musical score contains measures 18 through 24. The score is arranged in systems, with measures 18, 19, and 20 marked at the beginning of each system. The instruments and parts include:

- 1-2:** First and second violins, playing in unison.
- 1-2:** First and second violas, playing in unison.
- 1-2:** First and second violas (labeled as such in the score).
- 1-2:** First and second cellos, playing in unison.
- 1-2:** First and second double basses, playing in unison.
- 1mo:** First oboe.
- 2mo:** Second oboe.
- 3mo:** Third oboe.
- Cl.** Clarinet.
- Fl.** Flute.
- Pno.** Piano.
- Str.** String section (Violins, Violas, Cellos, Double Basses).

Key performance instructions and dynamics include:

- 1-2:** *p* (piano), *f* (forte).
- 1-2:** *mf* (mezzo-forte), *f* (forte).
- 1-2:** *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte).
- 1-2:** *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte).
- 1-2:** *mf* (mezzo-forte), *f* (forte).
- 1mo:** *mf* (mezzo-forte).
- 2mo:** *1mo* (first oboe), *mf* (mezzo-forte).
- 3mo:** *mf* (mezzo-forte).
- Cl.** *mf* (mezzo-forte), *f* (forte).
- Fl.** *mf* (mezzo-forte), *f* (forte).
- Pno.** *f* (forte), *Senza pedal* (without pedal).
- Str.** *mp* (mezzo-piano), *pizz.* (pizzicato), *Arco* (arco), *f* (forte).
- Vla.** *mp* (mezzo-piano), *pizz.* (pizzicato), *Arco* (arco), *mf* (mezzo-forte), *f* (forte).
- Vc.** *f* (forte).
- Cl.** *mf* (mezzo-forte), *f* (forte).

Other markings include *cresc. poco a poco* (crescendo little by little) and various articulation marks like slurs and accents.





♩ = 108

Fl. 1-2: *f*, (flut) *pp*, *p*

Ob. 1-2: *f*, (flut) *pp*, *p*

Cl. in A 1-2: *f*, (flut) *lmo* *pp*

Bas. 1-2: *f*

Hrn. 1-2: *p*, *ppp*, *pp*, *p*, *pp*, *mf*

Trmp. 1-2: *p*, *ppp*, *pp*, *p*, *pp*, *mf*

Tromb.: *p*, *ppp*, *pp*, *p*, *mf*

Percussion: (Tub. Bella)

Pno.: *p* Senza Pedal

V1: *col legno* Div. *pp*

V2: *col legno* Div. *pp*

Vc.: *f*, *plie*

Cb.: *pizz* Div. *p*, *ff*

31  
Fl. 1-2 *mf*

31  
Ob. 1-2

31  
Cl. in A 1-2 *p*

31  
Bas. 1-2 *p*

31  
Hrn. 1-2 *p* *ppp* *p* *mo* *p*

31  
Trmp. 1-2 *p* *ppp* *p* *p* *mf*

31  
Tromb. *p* *p* *mf*

31  
Pno. *mf*

31  
8<sup>va</sup>

31  
V1 *p*

31  
V2 *p*

31  
Via *f* *gliss.*

31  
Vc. *ff* *gliss.*

31  
Cb. *mf*

This page of a musical score contains measures 35 through 47. The instruments and parts are arranged as follows:

- Fl. 1-2:** Flute parts, starting at measure 35 with a *mf* dynamic.
- Ob. 1-2:** Oboe parts, starting at measure 35 with a *mf* dynamic.
- Cl. in A 1-2:** Clarinet parts, starting at measure 35 with a *mf* dynamic.
- Bas. 1-2:** Bassoon parts, starting at measure 35 with a *mf* dynamic.
- Hrn. 1-2:** Horn parts, starting at measure 35 with a *mf* dynamic.
- Trmp. 1-2:** Trumpet parts, starting at measure 35 with a *mf* dynamic.
- Tromb.:** Trombone parts, starting at measure 35 with a *mf* dynamic.
- Pao.:** Percussion parts, starting at measure 35 with a *f* dynamic.
- V1, V2, Via, Vc., Cb.:** String parts (Violin I, Violin II, Viola, Violoncello, and Contrabass).
  - Violin I and II: Start at measure 35 with *mf*, then *f* and *ff* dynamics. Includes markings for *Arco* and *Div.*
  - Viola: Starts at measure 35 with *mf*, then *ff*.
  - Violoncello: Starts at measure 35 with *p*, then *ff*. Includes marking for *Tutu*.
  - Contrabass: Starts at measure 35 with *f*, then *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *f*, *ff*, *p*). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Musical score for orchestra, measures 38-41. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet in A 1-2, Bass 1-2, Horn 1-2, Trumpet 1-2, Trombone, Percussion (SNARE DRUM), Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various dynamics and articulations.

Measures 38-41:

- Fl. 1-2:** *pp*, *p*, *pp*
- Ob. 1-2:** *pp*, *p*, *pp*
- Cl. in A 1-2:** *p*, *mf*
- Bas. 1-2:** *mf*
- Hrn. 1-2:** *f*
- Trmp. 1-2:** *pp*, *p*, *mf*
- Tromb.:** *p*, *mf*
- Percussion (SNARE DRUM):** *p*
- Pno.:** *f*
- VI:** *col legno*, *Arco*, *col legno*, *8va*
- V2:** *col legno*, *Arco*, *col legno*
- Via:** *f*, *glis.*
- Vc.:** *pizz.*, *mf*, *snap pizz*, *(pizz)*
- Cb.:** *f*



42

Fl. 1-2 *mf* *p* *mf* *f*

Ob. 1-2 *mf* *p* *mf* *f*

Cl. in A 1-2 *f* *mf* (a2)

Bas. 1-2 *f* (a2)

Hrn. 1-2 *f* (a2)

Trmp. 1-2 *f* *mf* *mo*

Tromb. *f*

Percussion *mf*

Pno.

V1 *Arco* *p* *mf* *col legno*

V2 *Arco* *p* *mf* *col legno*

Vla. *ff*

Vc.

Cb.

Musical score for page 12, measures 46-49. The score includes parts for Flute 1-2, Oboe 1-2, Clarinet in A 1-2, Bassoon 1-2, Horn 1-2, Trumpet 1-2, Trombone, Percussion, Piano, Violin 1-2, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*f*).

Key features of the score include:

- Flute 1-2:** Starts with *mf*, then *p*, and ends with *f*. Includes a second ending marked (a2).
- Oboe 1-2:** Starts with *mf*, then *p*, and ends with *f*. Includes a second ending marked (a2).
- Clarinet in A 1-2:** Starts with *f*, then *mf*, and ends with *f*. Includes a second ending marked (a2).
- Bassoon 1-2:** Starts with *mf*, then *f*.
- Horn 1-2:** Starts with *mf*, then *f*.
- Trumpet 1-2:** Starts with *f*, then *mf*. Includes a first ending marked *lmo*.
- Trombone:** Starts with *f*, then *mf*.
- Percussion:** Starts with *mf*.
- Piano:** Starts with *f*, then *mf*.
- Violin 1-2:** Starts with *p*, then *mf*, and ends with *f*. Includes a *Tutti* marking.
- Viola:** Starts with *f*, then *mf*. Includes a *Div* marking.
- Violoncello:** Starts with *f*, then *mf*.
- Contrabass:** Starts with *f*, then *mf*.

50

Fl. 1-2

Ob. 1-2  
1mo  
*mf*

Cl. in A 1-2  
*mf*

Bas. 1-2

Hrn. 1-2

Trump. 1-2  
*mf*  
a2

Tromb.

V1

V2  
snap pizz (pizz)  
*ff*

Vla  
snap pizz (pizz)  
*ff*

Vc.  
a3

Cb.



Fl. 1-2  
Crescendo

Ob. 1-2  
Crescendo

Cl. in A 1-2  
Crescendo

Bas. 1-2  
Crescendo

Hrn. 1-2  
Crescendo

Trmp. 1-2  
Crescendo

Tromb.  
Crescendo

Pao.  
Crescendo

V1  
Crescendo

V2  
Crescendo

Vla.  
Crescendo

Vc.  
ff Arco f Crescendo

Cb.  
Crescendo



Fl. 1-2  
Ob. 1-2  
Cl. in A 1-2  
Bas. 1-2  
Hrn. 1-2  
Trmp. 1-2  
Tromb.  
Percussion  
Pos.  
V1  
V2  
Via  
Vc  
Cb

*f*  
*f*  
*f*  
*f*  
*f* *p* *f*  
*f* *p* *f*  
*f* *p* *f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

72

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Cl. in A 1-2

Bas. 1-2 *mf*

Hrn. 1-2 *ppp*

Trmp. 1-2 *ppp*

Troub. *ppp*

Percussion *ppp*

Pno. *mf*

Vl. *mf*

V2 *mf*

Vla.

Vc. *mf*

Co. *mf*



75

Fl. 1-2 *pp*

Ob. 1-2 *p*

Bas. 1-2 *p*

Pno. *p*

V1 *pp*

V2 *p*

Vc. *p*

Cb. *p*

80

Ob. 1-2 *pp*

Bas. 1-2 *pp*

V2 *p*

Vc. *pp*

Cb. *pp*

83 Poco Rit. (to crotchet = 78) *mo*

Bas. 1-2 *p*

Cb. *p*





Fl. 1-2 *pp* *mf* *mf* (2ndo)

Ob. 1-2 *pp* *mf*

Cl. in A 1-2 *pp* *mf*

Bas. 1-2 *mf* *mf* *pp*

Hrn. 1-2 *mf* *pp*

Percussion (Bass Drum) *p* *mf* *lv*

Pno. *f* *pp* *mf*

V1 *f* *pp* *mf*

V2 *p* *mf*

Vla. *f* *pp* *mf*

Vc. *f* *pp* *mf*

Cb. *f* *pp* *mf*

(8<sup>va</sup>)

Fl. 1-2

Ob. 1-2

Cl. in A 1-2

Bas. 1-2

Hru. 1-2  
(band-stopped horn)

Trump. 1-2

Tromb.

Percussion  
TAM-TAM  
Clear, sharp attacks (Long, thin metal beater)

Puo.

V1

V2

Vla

Vc

Cb

102

Fl. 1-2 *f* *pp*

Ob. 1-2 *f* *pp*

Cl. in A 1-2 *f* *pp*

Bas. 1-2

Hrn. 1-2 *p*

Trmp. 1-2 *p*

Tromb. *p*

Percussion *mf* *p* l.v. Stop Tam-Tam. at the end of the bar

Pno. *f* *p* *b*(b)

V1 *f* *p* *pp* Solo Arco *p* *pp*

V2 *p* *pp*

Vla. *f* *pp*

Vc. *f* *pp* con sord.

Cb. *f* *pp* con sord.

♩ = 60 Freely (sounding Improvisatory)

Cl. in A 1-2: *lmo senza vib.* *increase vibrato speed and width* *molto vib.* (Normal vib.)

Trmp. 1-2: *lmo con sord.*

V1: *Arco Ricochet*

105 *p* *mf* *p*

Cl. in A 1-2: *mf* *mf* *p* *glis.*

Trmp. 1-2: *mf* *p*

V1: (Normal) *f pizz.* *f* *p* *SUI G-D* *Gliss sul G*

109 *mf* *mf* *p*

Cl. in A 1-2: *p* *mf* *p* *f* *p*

Trmp. 1-2: *p* *f* *p*

V1: *Arco Ricochet* *f*

112 *p* *mf* *p* *f* *p*

Cl. in A 1-2: *f* *p* *ppp*

Trmp. 1-2: *p* *pp* *ppp* *glis.*

V1: *Arco glis.* *mf* *p* *pp* *ppp*

116 *f* *p* *ppp*

(Silence)

V1: *col legno (ricochet)* *p*

V2: *col legno (ricochet)* *p*

Vc.: (con sord.) Div. a3 *pp* *p*

Cb.: (con sord.) Div. *pp* *p*

120 *pp* *p*

(Silence)

Cl. in A 1-2: (Sounding Improvisatory) *Senza Vib.* *Molto Vib.* (Normal Vib.)

V1: *Senza Vib.* *Molto Vib.* Solo (Normal Vib.)

123 *p* *mf* *f*

127 Cl. in A 1-2 *p* *mf*

V1 *mf* *f* *pp* *f* Arco (Ricochet)

129 Cl. in A 1-2 *ppp*

Percussion TRIANGLE *mf*

V1 Arco *p* *ppp*

131 Percussion *p*

V1 Solo (senza sord.) *pp* *mf* *subpp*

Vc. (Tutti) con sord. *ppp*

Cb. (Tutti) con sord. *ppp*

135 Percussion *p*

V1 *pp* *mf*

V2 Solo (senza sord.) *pp*

Vc. *ppp* *p*

Cb. *ppp* *p*

140 Percussion BASS DRUM *p* *f*

V2

Vc. *pp*

Cb. *pp*



145 Tutti Div.

V2 *pp*

Via 145 Div. *pp*

Vc. 145 (senza sord.) *ppp*

Cb. 145 (senza sord.) *ppp*

149 TRIANGLE *p* BASS DRUM *f*

V1 change bow on the glis. if needed *ppp* *p* glis glis *sfz* *f* Tutti

V2 *f* Tutti

Via 149 (senza sord.) *mf*

Vc. 149 (senza sord.)

Cb. 149

153

Percussion *pp* *p* *f*

V1 Solo *ppp* *p* *f*

V2 *ppp*

Via 153 *ppp*

Vc. 153 *ppp*

157  $\text{♩} = 60$  TUBULAR BELLS *mf*

Percussion *mf*

Pno. 157 *p*

V2 157 *sfz* *p* *pp*

181

Percussion

Pno.

V2

Vc. arco con sord. *pp*

165  $\text{♩} = 68$

Hrn. 1-2 *Imo senza sord.* *p*

Vc. *sfz*  $\rightarrow$  *p*

168

Hrn. 1-2 *ff* *mf*  $\leftarrow$  *f*  $\rightarrow$  *mf* *f*

VI (Solo) *sfz* *p*

172  $\text{♩} = 84$  *Imo*

Fl. 1-2 *p* (h) (h)

Hrn. 1-2 *sfz*  $\rightarrow$  *pp* *pp*

Percussion *mf* *p* *pp*

Pno. *pp* *pp*

VI *mf*

V2 *ppp*

Vc. *pp*



Musical score for measures 186-190. The score includes parts for Fl. 1-2, Ob. 1-2, Hrn. 1-2, V1, V2, Vla, Vc., and Cb. The key signature has one flat and the time signature is 3/4. Measure 186 is marked with a first ending bracket (1mo) and a dynamic of *mf*. Measure 187 has a dynamic of *mf*. Measure 188 has dynamics of *p*, *mf*, and *pp*. Measure 189 has a dynamic of *p*. Measure 190 has a dynamic of *p*. The V2 part has the instruction "Solo Senza sord. sul D".

Musical score for measures 191-195. The score includes parts for Fl. 1-2, Ob. 1-2, Hrn. 1-2, V2, Vla, Vc., and Cb. The key signature has one flat and the time signature is 3/4. Measure 191 has a dynamic of *p*. Measure 192 has a dynamic of *p*. Measure 193 has a dynamic of *p*. Measure 194 has dynamics of *p* and *mf*. Measure 195 has dynamics of *p* and *mf*. The Hrn. 1-2 part has the instruction "2ndo". The V2 part has the instruction "Tutti con sord.". The Vc. part has a dynamic of *p*.

195

Fl. 1-2 *mf*

Ob. 1-2 *p*

Hrn. 1-2 *p*

Trmp. 1-2 *lmo con sord.* *p*

V1 *pp* *p*

V2 *pp* *p*

Vla. *pp*

Vc. *pp*

Cb. *pp*

199

Fl. 1-2 *Poco accel.* *f* *96*

Ob. 1-2 *f*

Hrn. 1-2 *pp*

Trmp. 1-2 *lmo senza sord.* *pp* *mf*

V1 *senza sord.* *f*

V2 *senza sord.* *f*

Vla. *senza sord.* *f*

Vc. *senza sord.* *f*

Cb. *senza sord.* *f*



215 *Rall.* *a tempo*

Bas. 1-2

Hrn. 1-2

Percussion

V1

V2

Vla

Vc

Fl. 1-2

Ob. 1-2

Cl. in A 1-2

Bas. 1-2

Hrn. 1-2

Trmp. 1-2

Tromb.

V1

V2

Vla

Vc

Cb.

*Solo* *mf*

*alt.*

*pizz.* *p* *arco* *pp*

*a2* *p* *mf* *poco a poco cresc.*

*a2* *p* *mf* *poco a poco cresc.*

*a2* *p* *mf* *poco a poco cresc.*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*arco* *mf* *poco a poco cresc.*

*arco* *p* *poco a poco cresc.*

*arco* *p* *poco a poco cresc.*

*poco a poco cresc.*

*arco* *mf* *poco a poco cresc.*

*Tutti arco div.*

224

Fl. 1-2 *f* *ff*

Ob. 1-2 *f* *ff*

Cl. in A 1-2 *f* *ff*

Bas. 1-2 *f* *ff*

Hrn. 1-2 *f* *p* *mf*

Trup. 1-2 *p* *mf*

Tromb. *p* *mf*

Percussion TIMPANI *p* *sfz*

V1 *f* *tr* *(b)*

V2 *f* *sfz* *mf* *tr* *(b)* *mf*

Vla. *f* *sfz* *mf* *tr* *(b)* *mf*

Vc. *f* *sfz* *mf* *tr* *(b)* *sfz* *mf*

Cb. *f* *ff* *f*

Detailed description: This page of a musical score covers measures 224 to 227. It features a full orchestral ensemble including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones), Percussion (Timpani), and strings (Violins I & II, Viola, Violoncello, Contrabass). The score is written in a common time signature (C) and includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), *sfz* (sforzando), and *tr* (trill). The woodwinds and strings play sustained notes with some melodic movement, while the brass and percussion provide harmonic support and rhythmic accents. The score is divided into four measures, with a key signature change occurring between measures 225 and 226.





236

Fl. 1-2 *Imo*  
*p*

Hrn. 1-2 *Imo con sord.*  
*pp*

V1 *arco solo*  
*p* *col legno* *\*\*\*\*\**

V2 *arco solo*  
*p* *col legno* *\*\*\*\*\**

Vla *p*

Cb. *p* *pizz.*

241 *♩ = 52*

Cl. in A 1-2 *Imo*  
*pp* *mf*

Percussion  
Glock. *mf*

Triangle

V1 *tutti*  
*pp* *mf*

V2 *tutti*  
*pp* *mf*

Vla *tutti*  
*pp* *mf*

Vc. *tutti*  
*p* *mf*

Cl. in A 1-2

Percussion

V1

V2

Vla

Vc.

245

*pp*

*mf*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

(Triangle)

*p*

*mf*

*pp*

*pp*

Percussion

Vc.

250

*p*

*p*

Percussion

V1

Vla

Vc.

255

Solo con sord. pizz.

*pp*

Solo arco con sord.

*pp*

2 vc. soli arco son sord.

*pp*

*pp*

Percussion

V1

V2

Vla

Vc.

259

*pp*

*pp*

Arco sul D

*mf*

(sul D)

*p*

*mf*

*pp*

*p*

271

V1

V2

Vla

Vc.

Musical score for measures 271-274. The score is for four string parts: Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc.). Measure 271 starts with a treble clef and a key signature of one flat. The dynamics are *mf* for V1 and V2, and *mf* for Vc. Measure 272 continues with *mf* dynamics. Measure 273 has *f* for V1 and *mf* for V2. Measure 274 has *mf* for V1 and *mf* for V2. A double bar line is present at the end of measure 274.

275

Percussion

V1

V2

Vla

Vc.

Musical score for measures 275-278. The score includes Percussion, Violin 1 (V1), Violin 2 (V2), Viola (Vla), and Violoncello (Vc.). Measure 275 starts with a treble clef and a key signature of one flat. The Percussion part has dynamics *p* and *ppp*. Measure 276 has *f* for V1 and *f* for V2. Measure 277 has *pp* for V1 and *f* for V2. Measure 278 has *f* for V1 and *f* for V2. A double bar line is present at the end of measure 278.

## b) *Epigrams* for Solo Piano

The pieces were inspired by the book *Epitafios Logos*<sup>47</sup>, which contained epigrams, short phrases or poems, engraved on ancient Greek tombstones. These epigrams expressed the attitudes and feelings of people concerning life and death and some of them seemed to be ‘charged’ with expressive energy. Four of the epigrams were selected in order to be set to music which reflected their mood and meaning. The work consists of five miniature pieces which altogether last three minutes. Each piece has a distinctive character. The first and last pieces are similar but not identical. The last one is a repetition of the first but it is cut short. The way that the pianist treats the piano, in general, resembles that of a percussion instrument: the marimba for example.

In this brief work, the intention was to create an atonal environment that would be essentially monophonic with a few exceptions and also a piece that would be strongly based on a text. The five miniatures that form the basis of the work were created in a random sequence before being placed in their final order. The concise form of the piece has the advantage that it can be easily memorized by the performer and be executed as a series of isolated body gestures resembling a ‘musical choreography’.

The first and last of the five miniatures are based on the following epigram, ‘ΟΙΗ ΠΕΡ ΦΥΛΛΩΝ ΓΕΝΕΗ ΤΟΙΗ Κ’ ΑΝΔΡΩΝ’, (li per fillon gheni tii k’ andhron) which is translated as ‘The life of leaves and the life of humans is similar’.

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<sup>47</sup> Roques, Denis (ed.), 1999, *Epitafios Logos*, Athens: Agra Editions

The rhythmic structure of the text forms the main motif of the music. The first part of the piece is based on the first part of the epigram, ΟΙΗ ΠΕΡ ΦΥΛΛΩΝ ΓΕΝΕΗ.

Example 88 is a musical score for piano and voice. The piano part is in 2/4 time, starting with a tempo marking of 52. The first system shows the piano accompaniment with dynamics *mf* and *sf*, and a triplet of eighth notes. The vocal line has lyrics: "li Per Fi Lon Ghe Neh i" and "li Pe - r Fil - - Lon Ghe - Neh". The second system continues the piano accompaniment with dynamics *p*, *mf*, *p*, *sf*, and *p*, and the vocal line with lyrics: "I li Per Fil lon Ghe Neh I".

Example 88

The second half is based on the second part of the epigram (ΤΟΙΗ Κ' ΑΝΔΡΩΝ):

Example 89 is a musical score for piano and voice. The piano part is in 2/4 time, starting with a tempo marking of 7. The first system shows the piano accompaniment with dynamics *p*, *sf*, and *pp*, and a triplet of eighth notes. The vocal line has lyrics: "Ti i K'a Ndrohn" and "Ti i K'a - Ndrohn".

Example 89

The tonal language of the first piece tends to lean towards dodecaphony. The use of wide octave jumps and the monophonic character of the first epigram contribute to an environment of solitude and melancholy which expresses the mood of the text.

The second miniature is more energetic and vigorous:

Example 90

It is based on a fast – slow – fast tempo curve although the last ‘acceleration’ is cut short. The music is now freely atonal and simply expresses the aggressiveness and irony of the text, ΜΑΝΗΣ ΟΥΤΟΣ ΑΝΗΡ ΗΝ ΖΩΝ ΠΟΤΕ. ΝΥΝ ΔΕ ΤΕΘΝΗΚΩΣ ΙΣΟΝ ΔΑΡΕΙΩ ΤΩ ΜΕΓΑΛΩ ΔΥΝΑΤΑΙ. This is translated as ‘This man is called Manis and never lived an important life. Now that he is dead, he is considered to be as important as Darius the Great’. Darius was a great Persian king. The notes of the second epigram are once again grouped into small phrases which are clearly separated from one another creating a speech – like feeling to the music. The main aim is to create a contrast to the first section.

Epigram no. 3 is once again slow and lyrical in character, leading to an ABA structure.

Example 91

The melody – accompaniment relationship is reversed in bar 27, in the second part of the miniature which is smaller than the first. The text, ΕΚ ΤΩΝ ΕΜΩΝ ΠΑΝΤΩΝ ‘ΛΕΛΑΕΠΤΑΙ’ ΤΟΥΤ’ ΕΜΟΝ, (Aek ton aemon pandon ‘laelaepatae’ tout aemon) is translated in English as, ‘from everything I had in this life, this is what I give to you....’

Epigram no. 4 consists of a series of loud chords which later become arpeggios and are followed by a monophonic line. In a sense, these two different ideas function as two contrasting strands of musical material signifying a duality which is to be resolved at the final epigram.



Example 92

Although the melodic line follows the text of the first Epigram, the music is influenced by the mood of the following Epigram, ΠΑΣΙ ΝΟΜΟΣ ΤΟ ΘΑΝΕΙΝ. ΜΟΙΡΩΝ ΑΤΡΕΙΤΩΣ ΑΝΑΓΚΗ ΤΙΚΤΟΜΕΝΗΣ, ΟΤΕ ΝΗΣΑΝ ΕΠΙ ΚΛΩΣΤΗΡΕΙΝ ΑΤΡΑΚΤΟΝ ‘It is the law that everyone must die. The will of the goddesses of fate is unchangeable. They hold the spindle and spin life’s thread.’

The use of staccato quavers at the end of fourth miniature gives a very characteristic fading out effect which is followed by the octave Es. This leads to a recapitulation of the first part of the first miniature which is cut short at the middle point and the final chord is spread out with pauses in the final two notes.

It is well worth the effort to focus on the programmatic – narrative issues behind the music. The character of the austere proverb of the first epigram, ‘*the life of leaves ...*’, gives way to the outburst of the violent human emotion of MANIS, ‘*this*

*man that lived an unimportant life...*’, the arrogant man of epigram number 2. Then, the lyrical line represents the man’s own disappointment and compromises with the idea of death ‘*this is what I give to you...*’ leading to the new austere proverb ‘*It is the law of nature that everyone must die...*’ and the unfinished repetition of the first epigram, resembling the leaf still hanging on the tree, ready to fall. This is a picture of a living man close to death.

# *Epigrams*

*for Solo Piano*

*Leonidas Sakellarides*

## *Program Note*

*The 'epigrams' are miniature pieces for piano inspired by poems written on Ancient Greek tombstones. The music has a monophonic quality reflecting a particular text and imitating its metric pulse.*

*Approximate duration 3 minutes.*

# Epigrams

for Piano solo

Leonidas Sakellarides

I

Piano

♩ = 52

*mf* *sf* *p* *mf* *p* *sf* *pp*

3 3 7

8va

4

7

10

# II

♩ = 94

Musical score for piano, measures 11-18. The score is written for two staves (treble and bass clef) and includes dynamic markings, articulation, and fingering.

Measures 11-12: Treble clef starts with a piano (*p*) dynamic and a five-finger (*5*) fingering. Bass clef has a *ped* marking. Dynamics change to *sfz* and *f*. A six-finger (*6*) fingering is shown in the bass clef.

Measures 13-14: Treble clef has a piano (*p*) dynamic and a three-finger (*3*) fingering. Bass clef has a *ped* marking. Dynamics change to *pp*, *p*, and *ff*. A *grz* marking is present in the treble clef.

Measures 15-17: Treble clef has a piano (*p*) dynamic. Bass clef has a *ped* marking. Dynamics change to *f* and *pp*. A *grz* marking is present in the treble clef.

Measure 18: Treble clef has a *sf* dynamic. Bass clef has a *ped* marking. Dynamics change to *f* and *pp*. A five-finger (*5*) fingering is shown in the bass clef. The piece concludes with a *sf* dynamic.

# III

♩ = 46

Musical score for measures 21-23. Measure 21 starts in 2/4 time with a piano (*p*) dynamic. Measure 22 changes to 3/4 time. Measure 23 changes to 6/8 time with dynamics *mf* and *pp*. The bass line includes a *ped* (pedal) marking.

Musical score for measures 24-26. Measure 24 is in 2/4 time. Measure 25 changes to 3/8 time with a forte (*f*) dynamic. Measure 26 changes to 2/4 time.

Musical score for measures 27-28. Measure 27 is in 3/4 time with a piano (*p*) dynamic. Measure 28 changes to 2/4 time with a mezzo-forte (*mf*) dynamic. The bass line includes a *ped* (pedal) marking.

Musical score for measures 29-30. Measure 29 is in 3/4 time. Measure 30 is in 2/4 time. The bass line includes a *ped* (pedal) marking.

# IV

♩ = 46

Rubato

Musical score for measures 30-32. The piece is in 3/4 time. Measure 30 starts with a forte (*f*) dynamic and a piano (*p*) dynamic. Measure 31 features a piano (*p*) dynamic. Measure 32 has a forte (*f*) dynamic and a piano (*p*) dynamic. The right hand contains a triplet of eighth notes in measure 31. The left hand has a sustained bass line. A *Ped* (pedal) line is shown below the bass staff, with a dashed line indicating a pedal change in measure 32.

Musical score for measures 33-35. The piece is in 3/4 time. Measure 33 starts with a forte (*f*) dynamic and a piano (*p*) dynamic. Measure 34 features a mezzo-forte (*mf*) dynamic. Measure 35 has a mezzo-forte (*mf*) dynamic. The right hand contains a quintuplet of eighth notes in measure 33. The left hand has a sustained bass line. A *Ped* (pedal) line is shown below the bass staff, with a dashed line indicating a pedal change in measure 35.

Musical score for measures 36-38. The piece is in 6/4 time. Measure 36 starts with a piano (*p*) dynamic. Measure 37 features a piano (*p*) dynamic. Measure 38 has a piano (*p*) dynamic. The right hand contains a melodic line with a slur over measures 36-37. The left hand has a sustained bass line. A *Ped* (pedal) line is shown below the bass staff, with a dashed line indicating a pedal change in measure 38.



# V

♩ = 52

Musical score for measures 39-41. The piece is in 3/4 time. Measure 39 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a triplet of eighth notes. Measure 40 continues with a slur over the first two measures and a dynamic marking of *sf*. Measure 41 includes a triplet of eighth notes and a dynamic marking of *sf*. A fermata is placed over the final note of measure 41. A bracket below the bass staff indicates a 3-measure triplet and a 7-measure phrase.

Musical score for measures 42-44. The piece is in 3/4 time. Measure 42 starts with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *p*. It features a triplet of eighth notes. Measure 43 continues with a slur over the first two measures and a dynamic marking of *mf*. Measure 44 includes a triplet of eighth notes and a dynamic marking of *p*. A fermata is placed over the final note of measure 44. A bracket below the bass staff indicates a 3-measure triplet and a 7-measure phrase.

### c) *The Mood of a Day* for Chamber Ensemble

The title is from a poem by the Greek poet, Giorgios Seferis<sup>48</sup>. The work is divided into six clearly distinct sections. Sections two, four and six were written first and they were scored for the full ensemble. Sections one, three and five were scored for quintet (flute, clarinet, percussion, viola and cello) and were composed later. The two groups do form two complete distinctive pieces that blend together into a larger one. The work could be described as rather 'esoteric' and 'lyrical'. The overall form makes circles returning to some ideas which are based around prominent gestures such as the accelerating quaver – semiquaver gesture, the ascending pair of interlocking seconds and the grace note 'jumps'. These gestures are also very much dependent on small -scale dynamic alterations, as well as articulation changes, that effect the timbre of the instruments involved. The sections are clearly distinctive and each one of them is somehow a complete self - sufficient piece. This is also true about the two groups of sections that were discussed earlier, full ensemble and quintet. Diversity is achieved by the different treatment of material in each section ranging from single line presentations to complete fragmentation of lines. It is also achieved through the different orchestration and timbral effects that are used. The changes regarding the tempo and harmony are, in essence, of secondary importance as a structural feature, although the preference to whole tone and diminished chords should be mentioned here. This helps to preserve the atonal character of the piece.

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<sup>48</sup> Contained in the following collection of poems: Seferis, George (ed. Edmund Keeley), 1969, *Collected Poems*, Princeton: Princeton University Press

The compositional process of the piece involves a gradual transformation of single instrument gestural phrases to continuous shared melodic lines is interrupted by a parallel transformation of static states that takes different forms. The first part of section A , bars 1 – 26, is where the individual gestures unfold, either on the principal flute line or the accompanying quartet. The gestures here are well separated and clearly heard. This is interrupted by the second part of the section, bar 17, presenting a homogenous mass of sound which is, in fact, the second important pole used frequently, each time with a different metamorphosis, as a means of creating a stasis in the piece. Section B focuses on the elaboration of a single contrapuntal line which is shared between the instruments. This line retains its clear cut phrase structure which is distorted in the later sections. Part 3 resembles the second subsection of part 1, stasis, by focusing on the rhythmic elements of the material and on a homogenous mass of staccato sounds leading to an shared presentation of a two part counterpoint idea at bar 98. This idea is once again shared between instruments and relies much less upon phrasing since the process of the dismantling of the gestural and phrase material has progressed. This is interrupted at bar 123 by a new ‘homogenous’ idea, but this time it concerns vertical chords which are continued and extended into section six. The shared lines become melodic phrases once again while a series of violent dynamic climaxes lead to a final textural stasis idea that fades out.

# *The Mood of a Day*

*for Chamber ensemble*

*Leonidas Sakellarides*

## Program Note

Based on a poem by the Greek poet : G. Seferis the poet describes a fading away impression of a memory of the past...  
Approximate duration 11 minutes.

## Instrumentation

Flute, oboe, clarinet in A, trumpet in C,  
percussion (1 player, 2 woodblocks, triangle, vibraphone with cello bow,  
2 timpani, ride cymbal with bow),  
guitar, piano played inside at certain points, violin, viola, cello,  
contrabass.

## Performance Note

Explanation of various less common musical signs that appear in the score:

 col legno battuto.

Let the wooden part of the bow bounce on the string. Use your right wrist to produce a similar effect as the arco bounce.

‡

quarter tone sharper



pizz on nat harmonic (A octave on A string)



snap (bartok) pizz



Harmonic on woodwinds produced by overblowing the octave or the 12th

# The mood of a day

Leonidas Sakellarides

$\text{♩} = 60$

Flute

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

Fl.

*p* *pp* *mf* *p* glis.

A Cl.

*pp*

Perc.

MARIMBA

*pp*

S.Vla.

sul pont. *pp* norm. *pp* *mf* glis. ricochet

S.Vlc.

*pp*

12

Fl. *p* *pp* *f*

A Cl. *pp*

Perc. *pp*

S.Vla. *p* *f* *sfp* *f* *pp*  
*sul pont.* *norm. (4)*

S.Vlc.

16

Fl. *mf* *sf* *pp* *pp* *mf*

A Cl. *p* *gl.* *p*

Perc. *pp*

S.Vla. *p* *f* *sf* *pp*

S.Vlc. *pp* *p* *sf* *pp* *pp* *mf*  
*arco*

22

Fl. *f* *f*

A Cl. *mf* *f* *mf* (b)

Perc. *f*

S.Vla. *f* *sf* *p* *f*

S.Vlc. *p* *f* *f*

sul pont. norm.

25

Fl. *mf* *f*

A Cl. any multiph on Db *f*

Perc. TAM TAM *pp* *mf*

S.Vla. *p* *f*

S.Vlc. *p* *f*



27

Fl. *mf* *> pp* *mf* *> pp* *mf*

A Cl. *mf* *> pp* *mf* *> pp*

Perc. 27 l.v. BOWED RIDE CYMBAL *pp*

S.Vla. *pp* con sord.

S.Vlc. con sord. *pp*

30

Fl. *pp* *pp*

A Cl. *p* *pp* *pp*

Perc. 30 l.v.

S.Vla.

S.Vlc.

33

FL. *pp*

A Cl.

Perc. *pp* *mf*

S.Vla. *pp* sul pont.

S.Vlc.

36

FL.

S.Vla. *pp* sul pont.

S.Vlc. *pp* sul pont.

$\text{♩} = 72$

Fl. *Blow through the instrument* *sf ppp* *Random Key clicks (Normal)* *mf mf* *ff* *glis.*

Ob. *Blow through the instrument* *sf ppp* *Random Key clicks* *mf*

A Cl. *Blow through the instrument* *sf ppp* *Random Key clicks* *mf*

C Tpt. *Blow through the tube* *sf mf*

Perc. *WOODBLOCKS (medium rubber beaters) TRIANGLE (metal beaters)* *p* *3* *l.v.* *ppp* *pp* *pp* *WOODBLOCKS* *3*

Gtr. *f*

S.Vla. *senza sord.* *f* *sul pont.*

S.Vlc.



46

Fl. *p* *ppp*

Ob. *pp* *ppp*

A Cl. *p* *ppp*

C Tpt. *f* con sord. >

Perc. VIBRAPHONE (normal beaters) *mf* *ppp* *sf* \* senza ped.

Gtr. *f* *p*

Pno. (start slow and accel.) *poco* *mf*

S.Vln. *ppp* *mf* *f* sul pont. Normal > (h)

S.Vla. *ppp* *mf* *ppp* *sf* *p* sul pont. Normal 3

S.Vlc. *ppp* *sf*

S.Cb.



50

Fl. *mp* *pp*

A Cl. *mp* glis. glis.

C Tpt. (con sord.) *p* *mf* *sfz pp* *mf*

Pno. TRE CORDE *mf* 6

S.Vln. *pp* *mf* (ricochet) \* *sffz p* *f* sul pont. — Normal

S.Vla. *pp* *mf* *f* *sf* (b) ricochet 5 marc 3

S.Vlc. sul pont. — Normal *sffz p* *f*

S.Cb. con sord. *ppp* 3





55

Fl. *glis.* *mf* — *f*

Ob. *sfp* — *mf* — *pp*

A Cl. *pp* — *mf* — *pp* *p* — *mf*

Perc. *mf* TRIANGLE

Gtr. *mf*

S.Vln. *sfp* — *mf*

S.Vla.

S.Vlc. *mf* *ricochet* *sfp* — *mf*



Fl. *p* *pp* *p* *glis.*  
 Ob. *ppp*  
 A Cl. *pp* *p*  
 C Tpt. *p*  
 Perc. VIBRAPHONE (Normal beaters) *mf*  
 Gtr. *f*  
 Pno. *p* *mf*  
 S. Vln. *mf* *con sord.* *glis.* *sul A*  
 S. Vla. *f* *con sord.* *pizz. natural harmonics*  
 S. Vlc. *f* *pizz.* *glis.*

61

Fl. *glis.* 3

A Cl. *f* *p*

C Tpt. 3 *mf*

Perc. RIDE CYMBAL (normal sticks) *f*

Gtr. *f*

Pno. *UNA CORDA* *pp* *f*

S. Vln. *pp* *f* *con sord.* *pp* *f* *snap pizz.* *f*

S. Vla. *pp* *f*

S. Vlc. *pp* *f*

S. Cb. *f*

*Sea* ----- \*

63

Fl. *p* *pp*

Ob. *pp*

A. Cl. *pp*

Perc. TRIANGLE *p*

Gtr. *mf* sul pont.

Pno. *mf* pizz. inside the piano

S. Vln. *pp* Arco

S. Vla. *f* pizz.

S. Vlc. *pp*

20 \*

Detailed description of the musical score: The score is for measures 63 and 64. Measure 63 is in 7/8 time. The Flute part has a melodic line with a triplet of eighth notes and a dynamic of *p*. The Oboe and Clarinet parts have a triplet of eighth notes with a dynamic of *pp*. The Percussion part has a triangle playing a triplet of eighth notes with a dynamic of *p*. The Guitar part has a triplet of eighth notes with a dynamic of *mf* and the instruction 'sul pont.'. The Piano part has a triplet of eighth notes with a dynamic of *mf* and the instruction 'pizz. inside the piano'. The Violin part has a triplet of eighth notes with a dynamic of *pp* and the instruction 'Arco'. The Viola part has a triplet of eighth notes with a dynamic of *f* and the instruction 'pizz.'. The Violoncello part has a triplet of eighth notes with a dynamic of *pp*. Measure 64 is in common time (C). The Flute part has a melodic line with a dynamic of *pp*. The Oboe and Clarinet parts are silent. The Percussion part has a melodic line with a dynamic of *p*. The Guitar part has a melodic line with a dynamic of *mf*. The Piano part has a melodic line with a dynamic of *mf*. The Violin part is silent. The Viola part is silent. The Violoncello part is silent. There are hairpins and accents throughout the score.

$\text{♩} = 60$

65

FL

A Cl.

Perc. TAM - TAM (strike with long thin metal beater)

S.Vla.

S.Vlc.

70

FL

A Cl.

Perc. VIBRAPHONE (senza ped.) TAM - TAM (thin metal beater)

S.Vla.

S.Vlc.

75

Fl. *fp* *ff*

A Cl. *f*

Perc. normal beater *pp* *mf*

S.Vla. senza sord. col legno battuto *f*

S.Vlc. senza sord. pizz. *f*

78

Fl. *mf*

A Cl. *p*

Perc. BASS DRUM *mf* *f*

S.Vla. *f* *p*

S.Vlc. *f*

80

Fl.

A Cl.

Perc.

S.Vla.

S.Vlc.

*f* *mf*

*f* *p*

*p*

82

Fl.

A Cl.

Perc.

S.Vla.

S.Vlc.

*f* *sf*

*mf* *sf* *ff*

*f* *sf*



84

Fl. *f sf*

A Cl.

Perc. *f* *mf* *p* *pp*

S.Vla.

S.Vlc. *f sf*

90

Perc. *p*

S.Vla. tap with finger near the fingerboard *p*

S.Vlc. tap with finger near the fingerboard *p*

94

Perc. *pp* *p*

S.Vla. *pp*

S.Vlc. *pp*

♩ = 46

Fl. 98

Ob. 98

A. Cl. 98

S. Vln. 98

*mf* 3

*p* < *mf* > *p*

*p* *pp*

*pp* *p*

senza sord.

*mf* 3 *sf p* 3

100

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

Ob. *p* *pp*

A Cl.

C Tpt. *pp* *pp*

Perc. VIBRAPHONE *p* *pp*

Pno. UNA CORDA *pp* *p*

S. Vln. *f*

S. Vla. *mf* *mf* *p*

S. Vlc. *p*

Musical score for orchestral instruments, measures 103-105. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (A Cl.), Trumpet (C Tpt.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), Violin (S.Vln.), Viola (S.Vla.), Violoncello (S.Vlc.), and Double Bass (S.Cb.).

**Flute (Fl.):** Measure 103 starts with a rest. Measure 104 features a melodic line starting on G4, moving to A4, B4, and C5, marked *mf*. Measure 105 has a whole rest.

**Oboe (Ob.):** Measure 103 has a rest. Measure 104 features a melodic line starting on G4, moving to A4, B4, and C5, marked *p*. Measure 105 features a melodic line starting on G4, moving to A4, B4, and C5, marked *p*.

**Clarinet (A Cl.):** Measure 103 features a melodic line starting on G3, moving to A3, B3, and C4, marked *pp*. Measure 104 features a melodic line starting on G3, moving to A3, B3, and C4, marked *f > p*. Measure 105 has a whole rest.

**Trumpet (C Tpt.):** Measure 103 has a whole rest. Measure 104 has a whole rest. Measure 105 features a melodic line starting on G4, moving to A4, B4, and C5, marked *p*.

**Percussion (Perc.):** Measure 103 has a whole rest. Measure 104 features a rhythmic pattern marked *p* and **TIMPANI**. Measure 105 features a rhythmic pattern marked *mf* and **VIBRAPHONE**.

**Guitar (Gtr.):** Measure 103 features a melodic line starting on G3, moving to A3, B3, and C4, marked *mf*. Measure 104 has a whole rest. Measure 105 features a melodic line starting on G3, moving to A3, B3, and C4, marked *f*.

**Piano (Pno.):** Measure 103 has a whole rest. Measure 104 has a whole rest. Measure 105 features a melodic line starting on G4, moving to A4, B4, and C5, marked *p* and **TRE CORDE**.

**Violin (S.Vln.):** Measure 103 has a whole rest. Measure 104 features a melodic line starting on G4, moving to A4, B4, and C5, marked *mf*. Measure 105 has a whole rest.

**Viola (S.Vla.):** Measure 103 features a melodic line starting on G4, moving to A4, B4, and C5, marked *p*. Measure 104 has a whole rest. Measure 105 features a melodic line starting on G4, moving to A4, B4, and C5, marked *mf*.

**Violoncello (S.Vlc.):** Measure 103 features a melodic line starting on G3, moving to A3, B3, and C4, marked *p*. Measure 104 features a melodic line starting on G3, moving to A3, B3, and C4, marked *p*. Measure 105 features a melodic line starting on G3, moving to A3, B3, and C4, marked *pp* and *mf*.

**Double Bass (S.Cb.):** Measure 103 has a whole rest. Measure 104 features a melodic line starting on G2, moving to A2, B2, and C3, marked *p*. Measure 105 has a whole rest.

106

Fl. *pp* *pp* *glis.* *glis.*

Ob. *pp*

C Tpt. *pp* *ppp*

Perc. *ppp*

Gtr. *mf* *p*  
 Harmonics (sounding at pitch)

S.Vln. *p* *con sord.*

S.Vla. *p* *pp* *con sord.*

S.Vlc. *p* *pp* *con sord.*

S.Cb. *pp* *Arco con sord.*

109

Fl. *ppp* *N* *stacattissimo with loud key clicks* *pp* *N*

A Cl. *ppp* *N*

Perc. *p* *H*

Gtr. *p* *H*

Pno. *pizz. inside the piano* *H* *\** *H* *p*

S.Vln. *col legno battuto (sul G) (constant glissando)* *pp* *N*

S.Vla. *col legno battuto (sul G) (constant glissando)* *pp* *N*

S.Vlc. *ppp* *N*

S.Cb. *p*

♩ = 60

112

Fl.

A Cl.

Perc.

S. Vla.

VIBRAPHONE  
senza ped.

senza sord.  
pizz.

arco

*f* *pp* *f* *pp*

*pp* *mf* *p*

*mf* *sf*

116

A Cl.

Perc.

S. Vla.

S. Vlc.

BASS DRUM

senza sord. arco

*p* *p*

*mf* *sf*

*p* *pp*

121

Fl. *p* *> pp ppp*

A Cl. *p* *ppp*

S.Vla. *pp* *pp*

S.Vlc. *pp*

129

Fl. *sfz* *pp*

A Cl. *sfz* *pp*

Perc. *BASS DRUM* *mf* *pp*

S.Vla. *pp*



137

Fl. Random key clicks *p* Blow through the instrument *mf*

Ob. Random key clicks *p* Blow through the instrument

A Cl. Random key clicks *p* Blow through the instrument

C Tpt. Blow through the instrument *p*

Perc. 137 TIMPANI *mf*

Pno. 137 normal *p*

S.Vln. 137 senza sord. *f* Arco

S.Vla. Arco *mf*

S.Vlc. *f* pizz. glis.

S.Cb. *f* pizz. glis.

139

Fl. *mf*

Ob. *f*

A Cl. *p* *f* *f*

C Tpt. *pp*

Perc. BOWED VIBRAPHONE *p*

Pno. *mf*

S.Vln. *p*

S.Vla. *mf* nat. harmonic

S.Vlc. *p* nat. harmonic glis.

Musical score for measures 141-143, featuring the following instruments and dynamics:

- Flute (Fl.):** Measures 141-143. Dynamics: *p* (141), *pp* (142-143). Includes a trill in measure 141.
- Oboe (Ob.):** Measures 141-143. Dynamics: *pp* (142-143).
- Alto Clarinet (A Cl.):** Measures 141-143. Dynamics: *p* (141).
- Percussion (Perc.):** Measures 141-143. Dynamics: *pp* (142), *p* (143). Includes the instruction "VIBRAPHONE with normal beaters".
- Violin I (S. Vln.):** Measures 141-143. Dynamics: *mf* (141), *pp* (142-143). Includes the instruction "sul pont." in measure 142.
- Violin II (S. Vla.):** Measures 141-143. Dynamics: *mf* (141), *pp* (142-143). Includes the instruction "sul pont." in measure 142.
- Viola (S. Vlc.):** Measures 141-143. Dynamics: *pp* (143). Includes the instruction "sul pont." in measure 143.

52

144

Fl.

Perc.

Pno.

S.Vln.

S.Vla.

S.Vlc.

S.Cb.

*mf*

*p*

*p*

*senza sord. norm.*

*gl.*

*sul pont.*

3

5

\*



A Tempo

148

A Cl. *p* 5 *glis.* *sf > pp*

Pno. *l.v.* *mf* 6 *f*

S.Vla. *f* *pizz.*

S.Vlc. *f* *pizz.*

S.Cb. *f* *pizz.*

\* *Reo*

Detailed description: This page of a musical score covers measures 148 to 150. The top staff is for Alto Clarinet (A Cl.), starting with a piano (*p*) dynamic and a quintuplet of eighth notes marked with a '5' and a glissando (*glis.*). The dynamic shifts to *sf > pp* (sforzando then pianissimo) for a half note. The piano (Pno.) part is in the left hand, marked *l.v.* (left hand), with a *mf* (mezzo-forte) dynamic and a sextuplet of eighth notes marked with a '6'. The right hand of the piano has a *f* (forte) dynamic. The string section (S.Vla., S.Vlc., S.Cb.) is in the bass clef, with a *f* dynamic and a triplet of eighth notes marked with a '3' and *pizz.* (pizzicato). The score includes a rehearsal mark 'H' and a tempo change to 3/4 time. A double bar line is present between measures 149 and 150. A star symbol (\*) and the word 'Reo' are located below the piano part.







156

Fl. *fff* *ff* *p* *mf* 3

Gtr. *mf* 5 6

S.Vln. con sord. *pp*

S.Vla. con sord. *pp* 3

S.Vlc. con sord. *pp* 3

160

Fl. *p* 5

Perc. WOODBLOCKS *f*

Gtr.

S.Vln. pizz. *ff* 3 5 7

S.Vla. pizz. *ff* 3 5

S.Vlc. pizz. *ff* 5 7

162 Blow through the tube

Fl. *pp* *f*

Ob. Blow through the tube *pp* Fluttertongue

A Cl. Blow through the tube *pp* Fluttertongue

C Tpt. Blow through the tube *pp*

Perc. TRIANGLE

Gtr.

Pno. *f* l.v. l.v.

S.Vln. *f* ricochet col legno

S.Vla. *f* ricochet col legno

S.Vlc. *f* ricochet col legno

S.Cb. *f* ricochet col legno

165 Random key clicks

Fl. *mf*

Ob. 165 Random key clicks *f* *mf*

A Cl. Random key clicks *f*

C Tpt. 165 Fluttertongue *f*

Perc. 165 RIDE CYMBAL (soft mallets) *p*

S.Vln. 165 *f*

S.Vla. *f*

S.Vlc. *f*

S.Cb. *f*

168

Fl.

Ob.

A Cl.

Perc.

1.v.

171

Fl.

Ob.

A Cl.

## d) *Melancholy* for Violin and Piano

*Melancholy* for violin and piano originated from an idea that was conceived during the time spent in a village house on the island of Rhodes; the small tourist resort of Haraki where the house was located and completely isolated during the winter month. It proved to be a very good hideaway to focus on inner issues of musical creativity. The landscape and the soundscape of the winter on the island provided inspiration for the creation of an initial sketch which was worked upon many years later in Athens. The character of the music was also influenced by the availability at that time of books and music which included Nietzsche's, *Thus spoke Zarathustra*, Milan Kundera's novel, *Ignorance* as well as Corelli's violin sonatas.

*Melancholy* shows a turn to a simpler type of writing. The necessity for developing a language that was capable of being expressive without using complex technical means was inspired during that winter in Rhodes. There, one had to take into consideration the unfamiliarity of the audience to complex atonal music. Another fact that had to be taken into consideration was that the majority of the music prevalent- music heard on the radio, played at concerts and traditional feasts or sung at the Orthodox Church- was based on the horizontal, melodic axis, using the vertical harmonic axis in various secondary roles such as accompaniment, pedals or homophonic variations of the line. That signified a preference to a monophonic, rather than a polyphonic conception of music by the local audience, which was coupled by an unusually detailed conception of melody making occasional use of microtones. Even though *Melancholy* avoided the use of microtones and incorporated some simple polyphonic techniques into its musical surface, it was written having that particular audience in mind.

Melancholy is based on an arch shape, slow – fast – slow structure. The first section, which is preceded by a short piano introduction, presents the solo violin, accompanied by the piano, in a steady minim - crotchet ostinato that is eventually reversed at the last section of the piece. The violin melody retains an octatonic quality and concludes with a coda at bar 49 that will be the main focus in the final section. The middle section builds up in three successive steps, in terms of tempo and leads to a vigorous solo rhythmic passage at bar 74 and a dynamic climax that concludes the second part of the piece. The final section, as we have already mentioned, is based on the reverse of the opening ostinato and the material of the coda of section 1 in canonic form, thus completing, the arch structure.

# *Melancholy*

*for Violin and Piano*

*Leonidas Sakellarides*

## *Program Note*

*Inspired by the abrupt changes of the weather during the winter period on the island of Rhodes, Greece, this piece has an intense, introvert character. The element of solitude in Melancholy becomes very evident in the music as it progresses towards a static finale.*

*Approximate duration 6 minutes.*



# Melancholy

for violin and piano

$\text{♩} = 72$   
Andante

Leonidas Sakellarides

Solo Violin

Piano

*pp*

*p*

S. Vln.

Pno.

S.Vln.

Pno.

9

3

3

S.Vln.

Pno.

13

espressivo

*p*

13

S.Vln.

Pno.

17

*mf*

17

*mf*

S.Vln. *f* *mf* *p*


Pno. *f* *mf* *p*


S.Vln. *mf*

Pno. *mf*

S.Vln. *p* *mp*

Pno. *p* *mp*

S.Vln. 

Pno. 

S.Vln. 

Pno. 

S.Vln. 

Pno. 

S. Vln.

45

*ff* 3 *f* 3

Pno.

45

*f*

S. Vln.

49

sul G

*mf*

Pno.

49

*mf* *p*

S. Vln.

53

*p* *f* *p*

Pno.

53

*f* *p*

S.Vln. 57

Pno. 57

*pp*

S.Vln. 61  $\bullet = 80$

*mf*

*mf* *p*

S.Vln. 65  $\bullet = 88$

*f*

*f* *mf*

69

S.Vln.

*mf*

Pno.

*f*

71

S.Vln.

*< f*

Pno.

*mf*

♩ = 96

73

S.Vln.

*ff*

*f*

Pno.

*f*

*ff*

*f*

S.Vln. 77

Pno. 77

*p* *f*

S.Vln. 81

Pno. 81

*fp* *f* *p*

S.Vln. 85

Pno. 85

*fff* *f*



88 *Rall.*

S.Vln.

Pno.

*f*

92

S.Vln.

Pno.

*pp*

$\bullet = 72$

96

S.Vln.

Pno.

*p* *mp* *p*

*p* *mp* *p*

3

3

100

S.Vln.

Pno.

104

S.Vln.

*mf*

Pno.

*f*

108

S.Vln.

*pp*

*p*

pizz. 3

Pno.

*pp*

112 *mf* *mf* pizz

S.Vln.

Pno.

116 *pp* *mf*

S.Vln.

Pno.

120 *mf* *mf* Arco

S.Vln.

Pno.

124 pizz. Arco pizz.

S. Vln.

*mf* *p* *p*

Pno.

*pp* *p* *p*

128 sul D (natural harmonic)

S. Vln.

128 *pp*

Pno.

*pp*

## e) *From the Roses Gate* for Voice and Piano

The piece is based on a poem by Pandelis Efthymiou<sup>49</sup>, a Greek poet, who lived most of his life in the village, Gennadi, on the island of Rhodes. His poetry has strong surrealistic influences as well as a unique knowledge and appreciation of the rural landscape. It is full of strong emotional outbursts, eroticism, and has many references to the events of the Second World War. In his work, entitled, *From the Roses Gate*, the poet describes his feelings for the loss of his wife, Polykseni. The title of the piece is referring to one of the gates of the large medieval castle in Rhodes, Greece. This music was initially conceived as a single recitativo line, based on the words. The piano part was added later in order to enhance the harmonic aspects of the melodic line. Here is a free translation of the poem.

I left the Roses's Gate for the first time  
And headed like lightning, into the falling storm  
In quest of a clear sky.

In the hold of the ship I searched for contrition.  
There, I could hear the voices of the injured seas.

Exhausted, I dragged my disillusioned faith,  
into the steps of the Rose's Gate,

Lifting the subsoil of yesterday above the soil of today.  
And both above tomorrow's soil  
transforming the harvested gestures into monuments

I drag the corpses of those who had fallen in wars,  
dying once, for each one of them  
and hoping to free myself from the thought of them.

I carry their ashes, wrapped in white mourning sheets and  
Alas! I'm hurt!

But how can I bear your memory, Polykseni?

---

<sup>49</sup> Efthymiou, Pandelis, 1974, *Apo tin Pyli tou Rhodou*, Rhodes: Vratsalis Editions

You were the one that fluttered with me above seas and skies  
outside the Rose's Gate.

You were the song of life...  
and death's mourning...

How can I extract a tear from my eyes  
When the pain is so pungent,  
That I cannot cry,  
And when my disillusioned soul  
Is still searching the soil...

The music of the piece is heavily based on traditional composition techniques, many of which are derived from Bach's polyphonic music. There is an increased reliance on particular motifs, imitative and stretto entries as well as contrapuntal writing. Ornamentation and timbral differentiations are kept to a minimum unlike the other pieces. The song somehow displays a 'boldness' which is suitable to its character but also reflects a particular music syntax used in sections of other pieces like the opening and the ending of *Ithaki* and the fourth of the *Epigrams* for solo piano.

The introduction of the piece presents the three principle motifs of the music. These are the idea of bars one and two on the upper piano stave, the idea on the lower stave and the motif of bar three on both. The climactic, contrapuntal presentation of the ideas leads to a 'lamentoso' entry of the voice and subsequently to a melodic line in the soprano part that is based on the opening idea of the piece. The second part of the voice line uses the third motif as an accompaniment and a mirror of the second idea in the melody. The section starting at bar 50 is the beginning of the development and is concerned primarily with mirrors of the main ideas in the piano and voice, creating contrast to the first section. After the cadence point of bar 72, the music results in an accompanied recitative followed by a repetition of the opening piano idea

that creates an A-B-A-C-A structure up to this point. This idea leads to a final stretto climax of the opening themes and the concluding unaccompanied recitative and final narration. The recitative is once again an inexact mirror of the previous accompanied one. So, the final structure becomes: **ABAC** [*recit*]**A**[*recit.-mirror*](*narration*) and is based clearly on the interlocking of two symmetrical forms.

# *From the Rose's Gate*

*for High Voice and Piano*

*Text : Pandelis Eftymiou*

*Music : Leonidas Sakellarides*



## *Program Note*

*The poem was written for the death of the poet's wife, Polykseni. It belongs to a collection of poems written for her death. The title of the collection is 'From the Rose's Gate' referring to one of the gates of the large medieval castle in Rhodes, Greece. The atmosphere of the poem is reflected in the music.*

*Approximate duration: 6 minutes*



2  
13

Voice

*p* glis. *mp*

Aaaa...  
Aaaa

Aaaa...  
Aaaa

Pno.

*f* *pp* *f* *pp* *f* *p*

17

Voice

Aaaa...  
Aaaa

Pno.

21

Voice

*f*

Pno.

*mf* *p* *pp*

25

Voice

*p*

Α - πο την πό - λη του Ρό - δου η πρό - τη μου έ - ξο - δος.  
 A - po tin ri - li - tou Rho - dhou i pro - ti mou e - kso - dhos.

Pno.

*pp*

3

29

Voice

Και πο - ρεύ - ο μαι α - στρα - πή μεσ' της πτώ - σης την  
 Keh po - re - vo meh a - stra - pi me - stis pto - sis tin

*mf* *p*

Pno.

29

*p*

3

33

Voice

θύ - ελ - λα για κα - θα - ρό ου - ρα - νο.  
 thi - el - la ghia ka - tha - row - ra - noh

*pp*

Pno.

33

*pp* *mp*

3

4  
37

Voice

*mp* Άλ - λα και στα' μπά - ρια των πλοί - ον για κα -  
 Al - la keh sta - mba - riah ton pli - ohn ghia ka -

Pno.

41

Voice

*p* τά - νυ - ξη που οι φω - νές του πλή - γε - μέ - νου πε -  
 ta - ni - ksi pui fo - nehs too pli - gho - meh - nou peh -

Pno.

45

Voice

λά - γου *mp* Λααα *mf* Λααα...  
 la - ghou Λααα Λααα...

Pno.

49

Voice

*f* *p*

Σέ - ρνω κα - τά - κο - πος,  
 Seh - rno ka - ta - ko - pos

Pno.

53

Voice

*mp* *mf*

αχ - θο - φό - ρος της πλά - νης την πί - στη μου στα σκα - λο - πά - τιο του Ρό - δου.  
 ach - tho - fo - ros tis pla - nis tin pi - sti moo sta ska - lo - pa - tia - too rho - dhou.

Pno.

57

Voice

*f*

Ση - κό - νο το υ - πέ - δα - φος χθές, πα - νο α - πτο έ - δα - φος σή - με - ρα και τα  
 Si - ko - no toi - pe - dha - fos chtes pa - noap - to e - dha - fos si - meh - ra keh tah

Pno.

61

Voice

*mf* *p*

δύο πα - ναπ' - το έ - δα - φος αύ - ρο Ε - κεί  
 dhioh pa - noap - toch - dha - fos a - vrioh E - ki

Pno.

*mf* *sub p*

65

Voice

που για σου ghia συ - γκο - μη - δές χει - ρα - ψι - si - go - mi - dhes chee - ra - psi -

Pno.

69

Voice

*mf* *f* *p*

ών προ - σπα - θώ να στα - ριό - σο μνη - μι - α  
 on pro - spa - tho na steh - rioh - so mni - mi - ah

Pno.

*mf* *f* *pp*

73 5

Voice *pp*  
 Σέ - ρνω πα - ρα - μά - σχα - λα τους νε - κρούς των πο - λέ - μων,  
 Se - rno pa - ra - ma - scha - la tous ne - krous ton po - leh - mon,

Pno. *pp*

8<sup>vb</sup>

77 3

Voice  
 πε - θαι - νο - ντας μια φο - ρά για τον κα - θέ - να, α - πο το  
 pe - the - no - ndas mia fo - rah ghia ton ka - the - na, a - po to

Pno.

8<sup>vb</sup>

81 Poco a poco accel.

Voice  
 βό - ρος τους να  
 va - rhos tous na

Pno. *pp*

8<sup>vb</sup>



8 (Accel) A tempo

Voice

83 *f*

γλο-τώ-σω ε-λί-ζο-νας.  
ghli-to-so eh-lpi-zo-ntas.

Pno.

85 *f* *p*

Voice

89

Pno.

89 *mp*

Voice

93 *f*

Πα-ρα - μά-σα-λα-οι μιν ση-κό-νον την τή - ρα τν-λι-γιέ-νη σε  
Pa-ra - ma-scha-lai mis si-ko-noun tih te - ffa ti-li-ghime-ni seh

Pno.

93 *f*

97

Voice

3

3

*sfz*

*p*

θρή - νων σε - ντό - νια κα - τά - λευ - κα και αγ! πως πο - νού - νε τα  
 three - non se - ndo - nia ka - ta - lef - ka keh ach! Pos po - noo - neh ta

Pno.

7

3

3

*pp*

7

3

Rubato

♩ = 52

101

Voice

*p*

5

νεύ - ρα μου. Αλ - λά ε - σέ - να Πο - λυ - ξέ - νη πώς να ση - κώ - σαι;  
 neh - vrah - moo. Al - la eh - se - na Po - li - kse - ni pos na si - ko - so?

Pno.

101

105

Voice

*p*

5

3

Που α - πο την πό - λη του Ρό - δου και σου - ρα - νό και σε πέ - λα - ο μω - ζι μου φτε -  
 Poo a - po tin pi - li too rho - dhoo keh su - rah - noh keh se pe - la - o ma - zi moo fte -

Pno.

105

10  
108

Voice

*mf* ρού - γι - ζες.  
roo - ghi - zes

*mf* Κι αν σε ζω - ή  
Keh\_an se zo - i

το τρα - γού - δι της  
to tra - ghu - dhi tis

*p* Αν σε  
An seh

Pno.

112

Molto Rall.

Voice

*ppp* θά - να - το ο θρή - νος του  
tha - na toh\_oh three nos too

ΨΙΘΥΡΙΣΤΑ : Πως να σ'αποβάλλω δάκρυ, που ο πόνος αγός και δεν κλάει  
WHISPER: Pos na sarovalo dhakri, pou oh ponos arsis keh dhen klehi  
κι η ψυχή πλανεμένη σκαλίζει τα χώματα  
ki psibi planemeni skalizi tah homata

Pno.

## f) *Meditation*. An Electroacoustic piece.

The electroacoustic piece, *Meditation*, is based on a diverse variety of sound material including recorded voices, a prepared piano, a violin, as well as recorded sounds of fire and water. The piece was intended to be used as background to an installation, avoiding large climaxes and not requiring constant attention from the listener. It was created by using basic electroacoustic effects such as oscillators, FFT filters, reverberators, chorus and flanger effects on a Logic software platform.

*Meditation* provided an opportunity to ‘fuse’ different techniques into a relatively simple piece of electroacoustic music. The use of a prepared piano alongside the electroacoustic equipment contains a paradox, since the techniques of manipulating the sounds of the piano strings have some similarities to *musique concrete* where natural sounds are being manipulated. In the case of *Meditation*, both these techniques are used simultaneously.

An idea that was very much explored in this piece is the immediate reaction of the listener to sounds that are associated to particular psychological states. The dripping water material, for example, gives the ‘feeling’ of tranquility while the fire ‘bursts’ create a sense of stress and tension to the listener. Chrystoph Penderecki also used this aesthetic in his *Threnody for the victims of Hiroshima* where the sounds of the high strings in the first part can be associated with bird cries. It is also worth mentioning that certain parts of the electroacoustic piece were later freely transcribed into notes. The first pages of the harp part in the piece *Wintering* for harp and flute are in fact ‘reflections’ of the dripping water idea of the piece *Meditation*.

The main reason of including an electroacoustic piece in this folio is to demonstrate a variety of working techniques and idioms in composition. Moreover, it also stresses the influence of the computer in these compositions ranging from the use of notation software to engrave, listen, and correct the music and the use of sequencers as devices to capture and then notate music to the use of more advanced processing techniques and various filters in order to transform collected sounds as well as simple mathematical formulæ in programs such as *Excel* in order to generate note and rhythmic patterns.

There are clear connections between the techniques that were used in the electroacoustic piece *Meditation* and the purely 'acoustical' pieces. The development of the material in the electroacoustic piece, *Meditation*, like the one in the idea of dripping water, which was later transcribed into notation and used in the opening of the piece, *Wintering*, clearly resembles the techniques that were used in the acoustic pieces, like the use of similar *pizzicato* textural blocks in *Ithaki* in order to achieve the gradual development of the mass of sound. The various pedal ideas and the exploration of timbral manipulation and development of individual textures, as in the case of the gradual development of the water drops texture in *Meditation* resembles the various dynamically altered and transposed instrumental textures and the various abrupt dynamic changes of gestures in *Mood of a Day* that influence the actual timbre of instruments involved.

*Meditation* is based on an ABA (retrograde) structure, starting with material relating to dripping water samples that develop into slow ostinati and are coupled with low voice samples. The opening fire – tremolo violin idea marks the first important climax of section one and also appears towards the end of section three, which, is in fact, a palindrome of section one, presenting the fire – tremolo idea and the water

drop idea in reverse order. The middle section focuses on the ideas that relate to the prepared piano material, creating pseudo – climaxes by shifting the pitch of the phrases upwards. The final section starts with prepared piano fragments and proceeds by returning to the opening ideas which are presented in reverse order, thus, concluding the A B A (retrograde) structure.

## g) *Nocturne* for String Quartet

The piece was inspired by the poetry of the Greek surrealist poet, Nikos Engonopoulos<sup>50</sup>, as well as from Dante's *Divine Comedy*. It reflects the mood of the night with soft textures based on harmonics, a lyrical serenade melody, and several gestures that sound as bird songs. There are a few outbursts of terror or anguish influenced by Dante's *Inferno* that 'cut through' the tranquil textures but, generally, the music is based on a feeling of 'stasis'.

Working with small blocks of material is a technique that was used in this piece. The great advantage of this technique is that one can create small, autonomous 'blocks' of activity that can later be put together in order to create a larger form. This is the way that *Nocturne* was created. It is also true that the construction of these 'blocks' did not follow the conventional order in terms of time. The piece was composed starting from the middle and working outward. The two 'original' presentations of the melodic line were added at the end and at the beginning of the music.

Achieving the desired diversity between the sections depended mainly on the different treatment of the ideas as well as the development of the timbral qualities of the section. The evolution of a single idea through its different presentations can be noted, for example, with the various developments of the violin motif that first

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<sup>50</sup> Nikos Engonopoulos (1907 - 1985) was born in Athens, Greece and was a surrealist painter and poet. His collection of poems (Engonopoulos, Nikos, 1977, *Poimata*, Athens: Ikaros Editions) inspired the *Nocturne* for string quartet.

appears at bar 39 in the first violin, accompanied by strong attacks in the middle instruments.

Example 94 is a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in 3/4 time with a tempo marking of quarter note = 96. It begins at bar 39. The Violin I part features a prominent motif starting with a forte (*ff*) dynamic, followed by a piano (*pp*) section and another forte (*ff*) section. The Violin II part has a dynamic range from *sf* to *pp* and back to *ff*. The Viola part follows a similar dynamic pattern from *sf* to *pp* and back to *ff*. The Cello part starts with a forte (*f*) dynamic and includes pizzicato (*pizz*) and arco markings. The score includes various performance instructions such as *pizz*, *arco*, and triplet markings (*3*).

Example 94

Later, this motif reappears at bar 75, accompanied by a repeated idea on the second violin and then, on bar 111, shared between the two violins:

Example 95 is a musical score for two instruments: Violin I (Vln. I) and Violin II (Vln. II). The score begins at bar 75. The Violin I part starts with a piano (*p*) dynamic and features a motif with pizzicato (*pizz*) and arco markings. The Violin II part has a dynamic marking of *pp* and plays a repeated idea. The score includes performance instructions such as *pizz*, *arco*, and triplet markings (*3*).

Example 95



A tempo

col legno

arco

3 arco

pizz.

3

Vln. I

*p*

*pp*

*mf*

Vln. II

arco sul D

norm

sul pont.

norm

pizz.

arco

*p*

*pp*

*pp*

*mf*

*p*

Vla.

sul pont.

*pp*

*mf*

*pp*

*p*

pizz.

Vc.

arco

*sf*

Example 96

This constant change of the layer's properties (accompaniment, solo, fragmented – non fragmented, elaborated – non elaborated) is important in preserving the interest on the piece. As an example of timbral development, one can trace the gradual evolution of the sonority that appears in violin 2 and the viola at bar 22:

con sord.  
sul pont.

*mf*

*pp*

Vln. II

con sord.  
sul pont.

*mf*

*pp*

Vla.

Example 97

It reappears at bar 50, this time in harmonics and not in tremolo:

Example 98

At bar 142, a similar idea occurs, played col legno:

Example 99

As one can see, the glissando idea has gone through a transformation from high tremolo to non - tremolo harmonics and then to col legno tremolo. These ‘strands’ of timbral development are very important in giving a clear sense of direction to the music. However, there are elements that remain constant in order to preserve the consistency of the music as are the five main ideas that were discussed earlier.

The four strands of activity follow different ‘routes’ in a conventional, horizontal screening of the music. The melodic idea is presented in its original form at the very beginning and the very end of the work. It is subsequently embellished and expanded towards the course of the music, and is finally presented in various imitative – canonic forms before returning to its original state at the very end of the piece. The

process of the nocturnal idea that first appeared in bar 22 has already been discussed. It is, in fact, in a diminishing state as regards the issue of the duration and reliance upon that particular 'block' of activity. The 'birdsong motif' idea that first appeared at bar 39 is gradually expanded and acquires a greater importance as the music progresses. In one instance, it is coupled with the other emerging idea of bar 111. The pizzicato idea of bar 45 and its col legno return of bar 177 are almost symmetrically placed near the beginning and the end of the piece in order to enhance the structural symmetry of the opening and ending poles.

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# *Nocturne*

*for String Quartet*

*Leonidas Sakellarides*


## Program Note

*A lyrical song provided the basis for the piece. It is heard at the beginning and at the end. The original text of this song praises love and women, in particular, for their ability to transform a man's world. The music which spans between the appearances of that lyrical song focuses on the expansion of this song and the exploration of various timbral sonorities that one could extract from its text.*

*Approximate duration 11 minutes.*

## Performance Note

*Explanation of various less common musical signs that appear in the score:*

 arco.

*Let the bow bounce naturally on the string*

 col legno battuto.

*Let the wooden part of the bow bounce on the string. Use your right wrist to produce a similar effect as the arco bounce.*

‡

*quarter tone sharper*



*pizz on nat harmonic (A octave on A string)*



*snap (bartok) pizz*



*Gradual transition from arco sul ponticello and back to normal arco.*

# Nocturne

for string quartet

Leonidas Sakellarides

52

Violin I

Violin II

Viola

Cello

*molto espressivo  
con sord.  
rubato tempo and dynamics*

*p*

5

Vln. I

Vln. II

Vla.

Vc.

3

9

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3 3 3

13

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *pp*

17

Vln. I

Vln. II

Vla.

Vc.

*sfpp*

con sord.

21

Vln. I *sf > p*

Vln. II

Vla.

Vc.

con sord. sul pont.

*mf*

pizz.

*mf*

sul pont.

*pp*

*pp*

25

Vln. I

Vln. II

Vla.

Vc.

norm.

sul pont.

*sf > p*

*mf*

*pp*

pizz.

*mf*

norm. pizz.

sul pont. arco

*f*

arco sul pont.

norm. pizz.

*mf*

29

Vln. I

Vln. II

Vla.

Vc.

*p*

arco sul pont.

*p*

*ff*

*pp*

*mf*

*mf*

*p*



33

Vln. I *mf*

Vln. II *mf*

Vla. *f* sul A *pizz.* *p*

Vc. *pizz.* *p*

35

Vln. I *f*

Vln. II *f*

Vla. *arco* *mf* *f*

Vc. *arco* *mf* *f*

96

30

Vln. I *ff* *pp < ff* *pp < ff*

Vln. II *sf* *pp* *ff* *sf* *pp* *ff* *sf* *sf* *sf*

Vla. *sf* *pp* *ff* *sf* *pp* *ff* *sf* *sf* *sf*

Vc. *f* *pizz.* *arco* *pizz.* *arco*



53

Vln. I

Vln. II

Vla.

Vc.

arco

arco

56

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

pizz.

*pp*

pizz.

*pp*

60

Vln. I

Vln. II

Vla.

Vc.

*p*

smooth bow changes

*sf > pp*

smooth bow changes

sul tasto

*pp*

norm.

*sf p*

66

Vln. I

Vln. II

Vla.

Vc.

3

*sf p*

norm.

3

3

3

*p*

*f pp*

72

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

*p*

sul tasto

*f*

*p*

76

Vln. I

Vln. II

Vla.

Vc.

3

pizz. arco

pizz. arco

arco sul pont.

norm.

*pp*

pizz.

*p*

81

sul pont.

sul tasto

Vln. I

Vln. II

Vla.

Vc.

arco sul pont

*sfp*

*pp*

*pp*

72

85

norm.

Vln. I

Vln. II

Vla.

Vc.

arco con sord.

*pp*

*mf*

*pp*

*f*

*pp*

*ff*

*mf*

*pp*

*f*

*pp*

*ff*

*pp*

*mf*

*pp*

*f*

*mf*

*pp*

*f*

*pp*

*ff*

♩ = 52

88

Vln. I

Vln. II

Vla.

Vc.

*p*

*sf*

*p*

*pp*

sul pont.

*pp*

*pp*

94

Vln. I *sul pont.* *mf* *pp* *norm. (b)* *sfp* *3* *sul pont.* *3 pp* *norm (b)* *mf*

Vln. II *pizz.* *arco norm.* *sul pont.*

Vla.

Vc.

101

Vln. I *pp* *3* *3* *3* *3* *f* *pizz.* *p*

Vln. II *mf* *pp*

Vla.

Vc.

107

Vln. I *arco sul pont.* *norm. sul pont.* *norm.* *poco rall.* *pizz.* *pp*

Vln. II

Vla.

Vc.

A tempo

111

Vln. I *p* *col legno* *arco* *pp* *mf* *p* *mf* *3 arco* *pizz.* *arco* *gl.*

Vln. II *arco sul D* *p* *norm.* *sul pont.* *norm.* *p* *pizz.* *arco* *gl.*

Vla. *sul pont.* *pp* *mf* *pp* *p* *pizz.* *arco* *5*

Vc. *pp* *mf* *pp* *p* *arco* *sf*

117

Vln. I *sf* *sul E* *p* *arco* *pp* *mf* *pp* *accel.* *3*

Vln. II *mf* *pp* *arco* *pp* *mf* *pp* *3*

Vla. *col legno* *arco sul pont.* *arco norm.* *pp* *3*

Vc. *pp* *col legno* *arco* *pp* *mf* *pp* *3*

120

Vln. I *f* *pp* *ff* *pp* *ff* *pp* *ff*

Vln. II *f* *pp* *ff* *pp* *ff* *pp* *ff*

Vla. *f* *pp* *ff* *pp* *sul pont.* *p*

Vc. *pp* *ff* *pp* *ff*

72

122

Vln. I

Vln. II

Vla.

Vc.

*sul pont.*

*p*

*pp*  $\leftarrow$  *mf* *p*

*pp*

*norm.*

*mf*  $>$  *p*

*mf*  $>$  *p*

*sul pont.*

*pp*

128

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pizz.*

*arco*

*sul A*

*p*

*norm.*

*p*

*norm.*

*p*

*col legno*

*arco*

*sul pont.*

*norm. sul D*

*p*

133

Vln. I

Vln. II

Vla.

Vc.

*sul pont.*

*mf*

*pp*

*mf*

*f*

*sul pont.*

*mf*

*f*

*sul pont.*

*mf*

*f*

*pizz.*

*p*

*arco*

*sfp*

*pp*  $\leftarrow$  *sf*



138

norm sul pont. norm col legno tratto

Vln. I *p* *f* *pp* *pp*

Vln. II *sf* *mf* *f* *p* *pp* *f* *mf*

Vla. *f* *sf* *p* *mf* *pp* *pizz* *arco*

Vc. *mf* *pp*

*3* *5* *3*

142

Vln. I *p* *pp*

Vln. II col legno tratto *pp* *p* *pp*

Vla. col legno tratto *pp* *p* *pp*

Vc. col legno tratto *pp* *p* *pp*

*3* *3* *3* *5* *5*

146

Vln. I *pizz* *p* *arco sul pont* *pizz* *arco sul pont*

Vln. II *arco sul g* *pp*

Vla. *arco molto sul pont* *pp* *normal col legno* *pp*

Vc. *norm. col legno battuto* *pp* *pizz* *col legno* *pizz* *col legno* *pp*

*arco sul pont* *3* *3* *3*

151

arco

Vln. I

sul pont.

pp

ppp

Vln. II

p

Vla.

sul pont.

l.h. pizz

arco norm

Vc.

pizz

p

pp

155

Vln. I

ppp

pp

Vln. II

Vla.

ppp

sfp

pp

Vc.

col legno

pizz

col legno

pizz

col legno

pizz

gl.

p

159

Vln. I

Vln. II

Vla.

Vc.

(strike only the first note when slurred)

col legno

pizz.

(strike only the first note when slurred)

pp

162

Vln. I

Vln. II

Vla. *col legno tratto*

Vc. *p* *mf* 3

165

Vln. I

Vln. II

Vla. *col legno tratto* *p* *pp*

Vc. *sf* *mf* *p* *pp* *col legno tratto*

171

$\text{♩} = 84$

Vln. I *arco con sord.* *pp*

Vln. II *arco con sord.* *pp*

Vla. *arco con sord.* *pp*

Vc. *arco con sord.* *pp*

176

Vln. I *p* col legno battuto

Vln. II *p* *pp*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

180

Vln. I *pp* col legno battuto arco *pp* *pizz.*

Vln. II

Vla. *pp* col legno battuto

Vc. *pp* col legno battuto

187

Vln. I *p* col legno battuto

Vln. II *p* col legno battuto

Vla. *p* *pp* arco

Vc. *p* col legno battuto

$\bullet = 84$   $\bullet = 60$

194

*molto espressivo*  
*rubato tempo and dynamics*  
sul G - D arco

*p*

200

204



## h) *Wintering* for Harp and Flute

*Wintering* is a piece that is of particular significance as regards this series of pieces, since it was the first attempt to combine the two languages that seemed very much differentiated in the previous pieces, the ‘solid’ modal and melodic writing of the *Rose’s Gate* and *Melancholy* and the ‘elaborated’ lines of the *Nocturne* and the *Mood of a Day*. It is true that there are instances, in the *Return to Ithaki* where both ‘languages’ are juxtaposed, but in this piece we have two simultaneous strands of activity that bear different characteristics: the ‘solid’ flute writing and the ‘elaborated’ harp part.

Starting with a mysterious character, the music is gradually transformed and led to a brutal and intense ending, which is ‘cut short’ by the final flute entry and a short coda. The music is of a rather expressive and romantic character, which inevitably gave rise to new thoughts about the possible theatrical properties of future pieces, based on the elaboration of melodic lines. The idea of gestural development is a key issue of the piece. In many pieces the elements of development could be traced on the harmonic and the melodic implications of the music. In this case, as in many other contemporary pieces, the development is based on the transformation of the timbres and the gestures. The two main building blocks of the piece are the static flute solo sections that have a clear ABA structure and the developing gestural harp and flute sections that gradually build up to the final climax.

As regards to the actual music, one can observe that the opening flute solo idea is interrupted by the appearance of a set of individual attacks on the harp and then coupled with single accented or staccato notes on the flute. These gestures will soon be developed onto small phrases and tremolos respectively. A new interruption

by the solo flute line will lead to a new transformation of the harp idea, this time featuring *pres de la table* effects. As the flute solo idea returns once more, we are gradually led to a climax, with extended harp lines that disintegrate into large glissandi and long, fast flute runs. The brutal homophonic interruption of bar 168 leads the music back to its original state at the beginning of the piece, where the harp plays harmonic and the flute takes over the staccato notes that are now transformed into grace notes. That leads to the final three dyads on the harp that function as a signal for the end of the piece



# *Wintering*

*for Flute and Harp*

*Leonidas Sakellarides*

## Program Note

*A fading away impression of the city of Manchester... The rain, the mist, the melancholy of the urban landscape expressed in the musical canvas.*

*Approximate duration 13 minutes.*

## Performance Note



*Fluttertongue. (On the flute).*



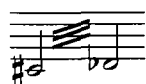
*Ascending quartertone glissando from G to G quartertone.*



*Ascending quartertone glis from D# to D# + one quartertone.*



*Harp harmonic sounding an octave higher.*



*Same note harp tremolo. As fast as possible.*



*Harp tremolo As fast as possible.*



*Any well speaking multiphonic based on the note B.*

- *As a general rule, try to stop the harp from resonating as frequently as possible, unless otherwise indicated.*

# Wintering

for Flute and Harp

Leonidas Sakellarides

Flute

*p* *mf* *pp* *pp*

Fl.

*mf* *pp* *mf* *f* *p* *f* *mf*

Fl.

*pp* *mf* *mf* *mf* *mf*

Fl.

*pp* *pp* *pp* *pp* *f*

Fl.

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

♩ = 84

12

Fl. *f* *pp* *sfz*

Hp. *ff* *p* *ff* *ff*

D C B/ F $\flat$  F G $\sharp$  A C $\sharp$  *mf*

17

Fl. *pp* *sfz*

Hp. *f* *p* *mf* *ff* *p* *pp* *ff*

B $\flat$  C D $\sharp$  E F $\sharp$  B C $\sharp$

22

Fl. *pp* *sfz* *p*

Hp. *f* *p* *mf* *f* *mf* *f* *p*

F B $\flat$  C B D G $\flat$

27

Fl. *pp*

Hp. *ff* *p* *ff* *pp* *p* *ff* *pp* *ff* *p* *f*

D# C# G C G# D C# C Bb

32

Fl. *p* *f* *f*

Hp. *ff* *p* *ff* *p* *pp* *f*

C# F F# F B A# F# E# G

36

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

Hp. *p* *pp* *ff* *p* *pp* *ff* *p*

F BbAb Eb E F# A G#

40

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

Hp. *ff* *p* *f* *p* *p* *f* *p*

*8va*

F# G G# B F Eb

44

Fl. *p* *< f* *f* *p* *< f*

Hp. *p* *sfz* *pp* *<>* *f* *p* *f* *p* *f*

*8va*

C G# E Bb Eb C# F# G

48

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

Hp. *pp* *f* *p* *f* *p*

B F E Gb G Fb C# Ab

51

Fl. *f* *p* *mf* *pp*

Hp. *mf* *p* *f* *p*

Db D F A Gb G#

53

Fl. *f* *p* *f*

Hp. *ff* *pp* *f* *mf*

Bb C# E Fb Eb G C

55

Fl. *p* *mf*

Hp. *pp* *f*

F# C# B#

57

Fl. *f* *mf* *f*

Hp. *f p* *f p* *ff*

B Ab A# C C# Ab C F

59

Fl. *sfp* *f*

Hp. *mf* *f*

A Eb F# C# F F# Ab

61

Fl. *f* *mf* *f*

Hp. *p* *f* *ff*

F Eb B C E



Fl. *f*

Hp. *pp*

D# A B Cb Eb C# Gb C

Fl. *mf*

Hp. *mf* *f*

D A G Ab A= C#

Fl. *ff* *f*

Hp. *sffz* *f* *sffz*

A E# F# G# D# C *sffz*

73

Fl.

52

*p*

*f p*

*f*

glis.

3

3

Hp.

*pp*

*mf*

*pp*

D

78

Fl.

*p* *< mf*

*f p*

*< f* *mf*

*f p*

3

Hp.

*pp*

C# Db

81

Fl.

*f* *p*

*f* *p*

*pp*

gl.

3

Hp.

81

Rubato

Fl. *p*

Fl. *mf*

60

89

Hp. *mf* *f* *mf*

D C Eb Bb G Ab

pdt

Fl.

91

91

Hp. *f* *mf* *f* *mf*

B G Eb Bb

pdt

8<sup>va</sup> 5

93

Fl. *mp* *pp*

Hp. *f* *mf* *f*

pdt F# Cb pdt C B 3 D#

95

Fl. *f* *p*

Hp. *mf* *sfz p*

D 3 Eb A Bb pdt Ab B GbFb

98

Fl. *mf*

Hp. *f* *mf* *f*

pdt Bb E F# G F

101

Fl. *f* *p*

Hp. *sfz* 5 7

B

103

Fl. *f* *p* *p* *mf* *p*

Hp. *sfz* 3

A# F#

106

Fl. *mf*

108

Fl. *pp* *mf* *pp* *mf* *pp* *mf* *sfz* *mf*

111

Fl. *mf* *p*

115

Fl. *mf* *sfz pp*

Hp. *mf* *p*

E♭ F# A Db

120

Fl. *fp* *p*

Hp. *mf* *p*

E B♭ D A# D# E♭

123

Fl. *mf* *f*

Hp. *mf* *f* *sfz* *p*

A B D G# C# G B♭



84

133

Fl. *f* *mf* *p* *pp* *p*

Hp. *p* *mf* *mf*

B F G# E Bb G

137

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

Hp. *p* *sfz* *pp*

Ab G# A

140

Fl. *sfpp*

Hp. *pdt* *pdt*

G D# Gb Ab D F# Eb F



52

Fl. 143

*f p* *f*

glis. glis.

Hp. 143

*p* *mf*

pd

B (8<sup>vb</sup>) A F# Bb

64 72 84

Fl. 145

*p p sfpp f pp*

glis.

acc. acc.

Hp. 145

Fb A B G# C# A# E#

Fl. 149

*pp p*

glis. glis.

Hp. 149

*p* *mf*

F F# E G A Eb

152

Fl. *mf*

Hp. *f*

F D# E Bb F#<sup>3</sup> Db Eb F#

155

Fl. *f* *mf* *f*

Hp. *f* *mf* *f*

E D E C G# F# B

157

Fl. *mf* *f*

Hp. *sfz* *sfz*

D# D E# C#

Fl. 159 *ff*

Hp. 159 *sfz* *gl.*

Fl. 161 *sfp* *ff*

Hp. 161 *pp* *ff*

any well speaking multiphonic based on B

Fl. 163 *ff* *glis.*

Hp. 163 *ff sfz* *sfz* *sfz* *sfz* *sfz* *glis.*

Bb C E

166

Fl. *gl.*

Hp. *sfz* *glis.*

168

Fl. *sfp*

Hp. *sfz*

B C# A#

72

170

Fl. *f* *pp* *ff*

Hp. *f* *p* *p*

F A D#

175

Fl. *mf* *p* *p*

Hp. *f* *p* *pp*

c

181

Fl. *glia.*

Hp. *sfz* *mf* *p*

*8vb*

## i) *Engraving* for Clarinet in A, Percussion and Cello

*Engraving* serves as an epilogue to the whole cycle of the submitted pieces. It was inspired by a collection of poems by Pandelis Efthymiou entitled, *Coloured threads*<sup>51</sup>, where the poet employs the form of haiku<sup>52</sup> in order to describe various landscapes from the islands of the Aegean Sea. *Engraving* uses a free form, which is based on the elaboration of characteristic ideas as well as the displacement and reconnection of various fragments of composed music, so that what was initially conceived as the beginning of a piece might become the middle or the ending. What is also characteristic in the piece in terms of the treatment of the material, is the fact that some sections were initially composed for a larger ensemble group and the material was then re – shaped in order to ‘fit’ the trio. This is the reason why the term *engraving* was used, suggesting an occasional omission of material from an already formed mass of sound leading to a final musical result where this process is evident.

*Engraving* was a step towards a more elaborated type of music. The individual layers of the piece blend together in such a way that the actual structure is suggested rather than presented. For example, unison attacks as in following case are displaced, so that the notes are not heard simultaneously, blurring the musical structure and making it perplexing for the listener.

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<sup>51</sup> Efthymiou, Pandelis, 1992, *Klostes Polychromes*, Rhodes: Tehni Press

<sup>52</sup> A short type of poem that was developed in the 14<sup>th</sup> Century in Japan.

Example 100

What is also characteristic about 'Engraving' is its use of a wide variety of percussion sounds that extend the timbral possibilities of the ensemble as well as the rapid changes of playing techniques, articulation, and dynamics that create a type of polyphony based on a multitude of musical parameters moving towards different directions, as is the case of the following example.

Example 101

It is worth mentioning that *Engraving* took a significant amount of time -six months- in order to be completed and includes most of the techniques that were developed in the previous works of this cycle.

The perceived structural plan for the listener in this piece involves an initial increase and a final decrease of tension and speed, leading from solo sonorities to tutti

passages and back again, in an arch shape structure. The first section of the piece is based on contrapuntal activity between the individual instruments that is either interrupted, as in the case of bar 41, or gradually developed to faster, vigorous passages, as in the case of bar 78. Section 2, beginning at bar 94 with a tutti climax, leads back to solo passages and builds up to a new, even louder climax of bar 161 before fading away. Section 3, beginning at bar 193 leads to an even greater climax 'pushing' the tempo up to the speed of 120 at bar 249. From that moment, the music gradually liquidates to the final long, held notes of bar 427.



# *Engraving*

*for Clarinet in A, Percussion and Cello*

*Leonidas Sakellarides*

## Program Note

Inspired by a collection of poems by Pandelis Efthymiou, entitled: 'Coloured threads', especially the first part of the book: 'Laughter of the water' where the poet uses the form of the haiku poem in order to describe various landscapes from the islands of the Aegean Sea. 'Engraving' uses a free form, which is based on the elaboration of characteristic ideas as well as the displacement and reconnection of various fragments of composed music, so that what was initially conceived as the beginning of a piece might become its middle or ending part.

Approximate duration 16 minutes.

## List of Percussion Instruments

Bass Drum, Triangle, Vibraphone (with bow), 3 Toms (High, Med, Low), Marimba, Xylophone, Glockenspiel, Ride Cymbal, Guiro, 2 Marakas, 2 Timpani, Tubular Bells, 2 Woodblocks (high – med), Sleigh Bells, Snare Drum.

## Performance Note

Explanation of various less common musical signs that appear in the score :

 col legno battuto.

Let the wooden part of the bow bounce on the string. Use your right wrist to produce a similar effect as the arco bounce.

‡

quarter tone sharper



3 quarter – tones sharper (normal sharp + 1 quartertone)



pizz on nat harmonic (A octave on A string)



snap (bartok) pizz

# Engraving

Leo Sakellarides

♩ = 52

Clarnet in A

Percussion

Cello

take 2 bass drum beaters and a metal triangle beater

BASS DRUM

TRIANGLE lv.

leave triangle beater, take 1 medium hard vibraphone mallets, keep the 2 bass drum beaters

*p* *mf* *sub. p* *sub. mf*

col legno battuto

Cl. in A

Perc.

Vc.

BASS DRUM

VIBRAPHONE

(Col legno battuto)

*pp* *mf* *pp* *sf* *pp* *sf* *p*

*pp* *mp* *ppp* *p*

*mf*

Cl. in A

Perc.

Vc.

leave bass drum beaters and vibraphone mallet. Take a cello bow BOWED VIBRAPHONE

(col legno battuto)

*pp* *ppp* *pp* *ppp* *p* *ppp* lv.

*mf*

Cl. in A

Perc.

Vc.

arco

sul pont.

pizz.

gradually increase trill width

*sf* *pp* *ppp* lv.

*sfpp* *mf* *p* *mf* *pp*

13 Perc. leave bow, take 2 bass drum beaters BASS DRUM

col legno battuto (ricochet) arco pizz. sul pont. 5 norm. *pp*

Vc. *mf* *p* *mf* *p* *mf* *sf* *pp*

glis.

16 Perc. *molto mf*

col legno (battuto) arco sul pont. norm.

Vc. *mf* *f* *p*

19 Perc. (BASS DRUM) *p* *mf* *pp*

Vc. sul pont. norm. *mf* *f* *p* *sf* *mf* *pp*

23 Perc. take bow, leave bass drum beaters BOWED VIBRAPHONE *p*

Vc. *sf* *f* *sf*

arco snap pizz.

26 Perc. *mf* *p* *pp* *mf f* *sf p*

pizz. on nat. harmonic (pizz.) arco sul pont. gradually increase trill width (arco ricochet) (arco)

Vc. *mf* *p* *pp* *mf f* *sf p*

28 Cl. in A *p* *pp* *p* *mf* *p*

28 Perc. Leave bass drum beaters. Take 2 medium vibraphone mallets. VIBRAPHONE *pp* *p*

28 Vc. *f* *mf* *mf* *sf* *p* *mf*

sul pont. glis. (sul pont.) pizz. on nat. harm. pizz.

31 Cl. in A *mf* *p* *mf*

31 Perc. *mf* senza ped. *mf*

31 Vc. *mf* sul pont. arco norm. norm. *pp*

glis.

34 Cl. in A *pp* *pp* *sf*

34 Perc. *sfpp* *mf* *pp* *pp* *mf* *pp* *p*

34 Vc. *mf* sul pont. norm. glis. pizz. *mf*

*p* *f*

37

Cl. in A

*pp* *p* *pp* *pp*

Perc.

*pp* *sf* *pp*

Vc.

arco sul pont. pizz. *mf* *p* *mf*

40

Cl. in A

*mf* *mp*

Perc.

*pp* *p*

Vc.

pizz. on nat. harm. *mf* *f* *p* *mf* *p* sul pont.

♩ = 96

43

Cl. in A

*f* *sf* *pp* *mf* *sf* *p* *mf* *mf* *f* *sf*

(senza pedal)

Perc.

*f* *sf* *p* *sf* *pp* *mf* *sf*

Vc.

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

Poco a poco Rall.

♩ = 72

46

Cl. in A

*sf* *sf* *p*

Perc.

*sfz* *sfz* *mf* *p*

Vc.

*sf* *p*

Cl. in A

Perc.

Vc.

*sf* *p* *mf* *f*

*f*

*glis.* *mf* *sf* *pp*

senza harm.

Cl. in A

Perc.

Vc.

*sf* *pp* *mf* *sf* *f*

*mf* *pp* *mf* *pp* *f*

*pp* *sf* *sf*

norm. sul pont. norm. sul pont. norm.

(use vibraphone mallets) 2 TOMS (High - Medium)

*glis.*

Cl. in A

Perc.

Vc.

*f* *mf* *mp*

*p* *mf*

*arco* *sf* *sf*

Cl. in A

Perc.

Vc.

*sf* *p* *mf* *sf* *mf* *p*

*sf* *mf* *sf* *p* *pp* *p*

*mf* *sf* *p* *gl.* *glis.* *glis.* *gl.*

(use vibraphone mallets) MARIMBA

pizz. (pluck only the 1st note)

62

Cl. in A

Perc.

Vc.

*mp* *pp* *pp*

*mf* *pp*

arco

*pp*

65

Cl. in A

Perc.

Vc.

Poco a poco accel:-----

*p* *mf* *p*

*mf* *pp* *p* *mf*

sul pont. norm.

68

Cl. in A

Perc.

Vc.

*mf* *p* *mf*

*mf* *p* *mf*

pizz. glis. arco

*mf*

♩ = 84

71

Cl. in A

Perc.

Vc.

*f* *mf* *f* *pp* *sf*

leave vibraphone mallets  
take xylophone beaters XYLOPHONE

*f*

*f* *sf > p* *sf* *f*

col legno battuto



Cl. in A

Perc.

Vc.

*f* *p* *mf* *sf* *pp* *pp*

*mf* *pp* *pp* *mf* *pp* *mf* *f* *sf*

*mf* *p* *mf* *pp* *sf*

arco (#) (b) glis.

Cl. in A

Perc.

Vc.

*pp* *mf* *f* *p* *sf*

*p* *f* *sf* *pp* *f* *p* *sf* *mf*

*p* *sf* *pp* *mf* *pp* *f* *p* *f*

snap pizz. arco sul pont. pizz.

Cl. in A

Perc.

Vc.

*mf* *p*

*mf* *p*

*f*

col legno battuto

Cl. in A

Vc.

*pp*

arco sul pont.

85

Cl. in A

*pp* *p* *p*

Perc.

(XYLOPHONE)

*pp* *pp* *p*

Vc.

88

Cl. in A

*mf* *pp* *pp* *mf* *gl.* *mf* *sub p*

Vc.

*pp*

91

Cl. in A

*sf* *pp* *sf* *pp*

Perc.

GLOCKENSPIEL (use Xylophone beaters)

*mf* *p*

Vc.

*pizz.* *mf* *mf* *p*

96

94

Cl. in A

*mf* *p* *mf*

Perc.

XYLOPHONE (Xylophone beaters)

*p* *mf* *p* *mf*

Vc.

*pizz. norm.* *f* *mf* *gl.* *p* *mf*



107

Cl. in A

*pp* *p* *pp*

Perc.

GUITRO (scratch) (strike) RIDE CYMBAL

*f* *p* *mf*

110

Cl. in A

*mf* *sf* *mf* *p*

♩ = 52

113

Cl. in A

*pp* *mf* *pp* *pp*

Perc.

(leave guiro and vibraphone mallets. take bow) BOWED VIBRAPHONE

*p*

Vc.

*mp* *mf*

pizz. arco

♩ = 60

115

Cl. in A

*p*

Perc.

*lv* *lv*

Vc.

*p* *gl.* *pp*

Cl. in A 118

*mf*

Cl. in A 121

*f*

**52**

Cl. in A 124

*sf* *pp*

Perc. 124

(take triangle beater keep bow) (BOWED VIBRAPHONE)

*p* *f* *p*

Vc. 124

*pp* *pp*

Perc. 126

TRIANGLE (use triangle beater)

*mf* *mf*

Vc. 126

*p* *pp* *pp*

♩ = 60

129

Cl. in A

Perc.

Vc.

BOWED VIBRAPHONE

TRIANGLE

*p* *mf* *pp*

*p* *mf*

*p* *pp* *ppp* *pp*

gliss.

sull pont.

lv.

lv.

133

Cl. in A

Perc.

Vc.

VIBRAPHONE (Bowed)

*mf* *pp*

*mf* *p* *mf*

pizz. (norm.)

col legno battuto

normal pizz.

(pizz.)

col legno battuto

lv.

lv.

lv.

lv.

Accel. poco a poco

136

Cl. in A

Perc.

Vc.

leave bow and take 2 normal (medium vibraphone beaters)

(senza pedal)

pizz.

arco

*mf* *pp* *mf*

*p* *mf* *pp*

♩ = 84

138

Cl. in A

Perc.

Vc.

2 MARAKAS (shake)

*f* *mf* *f* *pp* *mf*

*f* *pp*

*f* *mf*

pizz.

141 (dead strokes) (shake) (dead stroke)

Perc. *mf* *pp* *mf*

Vc. sul pont. *pp* *mp* *p* col legno battuto (ricochet) ..... glis.

♩ = 60

143 *pp* *mf* *pp* *mf*

Perc. (dead stroke) (shake) (dead stroke) (shake) *p* *mf* *p* *mf*

Vc. glis. *mp* *pp* *sf*

♩ = 52

146

Cl. in A

Perc. take soft vibraphone mallets leave marakas VIBRAPHONE *pp* *pp* l.v. l.v.

Vc. pizz. *p* arco *mf* pizz. *pp*

149

Cl. in A *ppp* *mf* *pp*

Perc. *p* *mp* *pp* l.v.

Vc. arco *pp* (change bow) *p*

152

Cl. in A *mf* > *p* *ppp* *p*

Perc. *p* *l.v.* take bow BOWED VIBRAPHONE *p*

Vc. *pp* *mf* *p*

Poco a poco accel.

155

Cl. in A *pp* *mf* *p* *mf* *pp* *mf*

Perc. *l.v.*

Vc. *p* *arco* *pizz.* *mf* *mf* *arco* *f*

$\text{♩} = 72$

159

Cl. in A *pp* *mf* *pp* *f* *f*

Perc. take medium marimba beaters MARIMBA *pp* *mf* *pp* *f* *pizz.*

Vc. *p* *mf* *f* *f* *f* *arco* *sul pont.* *norm.* *f*

161

Cl. in A *sfz* *mf* *sfz* *sf* *sf* *f* *sfz* *mf* *pp*

Perc. *sf* *mf* *sf* *sf* *sf* *mf* *sf* *sf* *sf*

Vc. *pizz.* *ff* *pp* *ff* *pp* *ff*





Perc.

Vc.   
*pp*

Cl. in A   
*pp* *ppp* *pp*

Perc.   
TUBULAR BELLS  
*p* *lv.* *lv.* *pp*  
RIDE CYMBAL (use the medium rubber mallets)  
*lv.*

Vc.   
*mf* *p* *pp* *p*  
col legno battuto

Cl. in A

Perc.   
2 WOODBLOCKS (high - med) (use the medium rubber mallets)  
*lv.* *p* *pp* *mp* *pp* *p* *pp*  
RIDE CYMBAL *lv.* 2 WOODBLOCKS

Vc.   
*p* *glis.*

Cl. in A   
*mf* *p* *pp*

Perc.   
GLOCKENSPIEL (use medium rubber mallets)  
*sf* *mp* *p*

Vc.   
col legno battuto *p* *p* *pp* *glis.* *sf* *mf*  
pizz. on nat harm

any multiphonic on Db

Cl. in A

187

*p* *ff*

Perc.

187

take guiro. use medium rubber mallet; GUIRO (scratch) (strike) RIDE CYMBAL l.v.

*mf* *pp* *mf*

Vc.

187

ghis. *f* *ff* arco sul pont. *pp* *molto*

1/2 col legno

Cl. in A

190

*ff* *pp*

Vc.

190

(norm.) glis. *sf* *ff* sul pont. *pp* *sf*

Vc.

193

*pp* *sf* *mf* *pp* *sf*

pizz. norm. arco sul pont.

Cl. in A

195

*pp* *f* *mf* *sf* *mf*

$\text{♩} = 60$

Vc.

195

senza trem. *pp* *sf*

197

Cl. in A *pp* *mf* 3

Perc. RIDE CYMBAL (medium rubber mallets) *pp* *p*

Vc. pizz. norm. on nat. harmonic *mf*

199

Cl. in A *< sf p* 3 *< f sf > pp* *< mf* 3 *p sf pp* *sf p*

Perc. 1.v. VIBRAPHONE (use medium vibraphone mallet) *pp* *pp*

Vc. arco norm. *mf* 3

202

Cl. in A *sf > pp* 5 *pp* *p* *pp*

Perc. *p* *pp* *mf* *p* *norm.*

Vc. *sf > pp* 3 *sf > pp* *p*

207

Cl. in A *mp* *p*

Perc. TUBULAR BELLS (use tubular bells beater) *p* 1.v.

Vc. sul pont. *pp* *norm.* *pizz.* *p* *arco* *p*

Cl. in A

212

*mf* *pp* *mp*

Vc.

212

arco p *sf* *sf pp* *mf* *f*

pizz. arco sul pont. (b) ghs. pizz. snap col legno

Poco a poco accel.

Vc.

214

arco ricochet *pp* *f* *p*

norm. 3 senza harm sul pont.

Perc.

216

♩ = 84

(take marimba mallets) MARIMBA *ppp* <

Vc.

216

arco (norm) ricochet *f* col legno *mf* *pizz.* *p* arco 3 arco sul pont. ghs.

Cl. in A

218

♩ = 52

*sf pp* *mp* *pp sf pp* *mf* *p* *sf pp* *mf*

Perc.

218

*pp* *p* *pp*

Vc.

218

norm. *pp* *p* *pp* *mf*

♩ = 72

227

Cl. in A

sub. *pp*

Perc.

take 1 tubular bells beater and 2 hard glockenspiel beaters

TUBULAR BELLS

GLOCKENSPIEL

*p*

*p*

Vc.

norm.

sul pont. arco

snap

pizz.

arco ricochet norm.

sub. *p*

*pp* *sf*

*mf* *sf* *p* *mf*

glis.

5

223

Cl. in A

glis.

*pp*

Perc.

223

Vc.

sul pont.

norm.

gl.

senza harm.

*sf* *pp* *p* *pp* *pp*

225

Vc.

pizz.

arco

nat. harmonic

nat. harm.

pizz.

arco

*sf* *mf* *mf* *f* *pp* *sf* *mf* *sf* *mf*

228

Perc.

leave beaters, take sleigh bells and 2 drum sticks

SLEIGH BELLS (shake)

*mf* *mf* *pp* *mf* *pp*

Vc.

pizz.

arco

*ff* *mf* *f* *sffz*



♩ = 60

Cl. in A

240

*pp* *mf* *mf* *pp*

Perc.

240

*pp* *pp* *p*

Vc.

240

snap pizz (norm) arco ricochet arco norm. (nat. harm.) sul pont. (sul pont.)

*sf* *mf* *sfp* *pp* *f* *p*

Poco Accel.

Cl. in A

242

*p* *molto*

Perc.

242

*pp* *pp* *mp* *p* *mf*

Vc.

242

*mf*

♩ = 72

Cl. in A

244

*sf* *p* *mf* *p* *mf* *p*

Perc.

244

*f* *mf* *pp* *mf*

Vc.

244

*f* *pp* *mp* *mf*

col legno battuto

Cl. in A

246

*mf* *pp* *mf* *p*

Perc.

246

*sf* *pp* *mf* *pp* *mf* *p*

Vc.

246

arco *p* *mf* *pp* *p*

pizz.



248

Cl. in A *pp* *mf*

Perc. *mf*

Vc. arco *pp* *mf* pizz.

250

Cl. in A *mf*

Perc. 2 TOMS (hi-med) (with marimba mallets) *pp* *sf* *mf* *f* *p* *sf*

Vc. arco *sf* *p* *mf* pizz.

254

Cl. in A *sf*

Perc. 2 TOMS *f* *p* *mf*

Vc. arco *f*

258

Cl. in A *ff* *pp*

Perc. MARIMBA *sf* *f* *pp*

Vc. *sf* *f* *pp* pizz.

260

Cl. in A

Perc. 2 TOMS

Vc.

*sf*

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

*sf*

$\text{♩} = 96$

265

Cl. in A

Perc. MARIMBA

Vc. arco

*f* *glis.* *f* *glis.*

*sfz* *pp* *sf*

*f* *glis.* *p* *f*

268

Cl. in A

Perc.

Vc.

*p* *mf*

*p* *mf* *p* *mf* *pp*

*p* *mf*

271

Cl. in A

Perc.

Vc.

*f* *sf* *sf* *pp* *f* *mf*

*f* *sf* *p* *mf* *f* *mf*

*f* *sf* *mf* *sul pont.* *glis.* *glis.* *mf* *snap pizz.* *pizz. norm.* *mf*

Poco a poco accel. -----

Cl. in A  
Perc.  
Vc.

Musical score for measures 275-277. The Cl. in A part starts with a forte (f) dynamic and includes a triplet. The Percussion part features a triplet of sixteenth notes with a forte (f) dynamic. The Violoncello part begins with a forte (f) dynamic, then switches to pizzicato (pizz) and piano (pp) dynamics, including a triplet.

Cl. in A  
Perc.  
Vc.

Musical score for measures 278-280. The Cl. in A part starts with a piano (p) dynamic, then moves to sf, pp, mp, p, and pp. The Percussion part has a piano (p) dynamic and a quintuplet. The Violoncello part starts with a piano (p) dynamic and includes the instruction "col legno battuto" with a mezzo-forte (mf) dynamic and a triplet.

**-108**

Cl. in A  
Perc.  
Vc.

Musical score for measures 281-284. The Cl. in A part starts with a piano (p) dynamic and includes a triplet, moving to mf and f. The Percussion part includes instructions for XYLOPHONE and SNARE DRUM (with xylophone mallets) with dynamics p, mf, p, and f. The Violoncello part starts with a piano (p) dynamic and includes a glissando, moving to sf, mp, and f.

Cl. in A  
Perc.  
Vc.

Musical score for measures 285-287. The Cl. in A part starts with a mezzo-forte (mf) dynamic and includes a triplet, moving to f and p. The Percussion part starts with a forte (f) dynamic and includes a triplet, moving to mf, f, and sf. The Violoncello part starts with a mezzo-forte (mf) dynamic and includes a triplet, moving to f and p.

288

Cl. in A

Perc.

Vc.

*mf* *sf* *pp* *p*

*pp* *sf* *pp* *p* *mf*

*mf* *sf* *mf* *f*

col legno battuto

292

Cl. in A

Perc.

Vc.

*pp* *f* *mf*

*pp* *f*

*pp* *f*

arco

294

Perc.

Vc.

*mf* *mp* *sf* *mf* *pp* *mf*

*p* *pp*

96

glis.

297

Perc.

Vc.

*pp* *pp* *sf* *mf* *pp* *mf* *pp*

*p* *glis.* *mf*

sul pont. norm.

300

Cl. in A

Vc.

ppp

pizz.

arco

pp

mf

sf

pp

p

glis.

303

Cl. in A

Perc.

Vc.

glis.

glis.

ppp

take marimba mallets MARIMBA

mf

sf

p

pp

305

Cl. in A

Perc.

Vc.

mf

pp

ppp

f

pp

p

mf

pp

mf

pp

mf

pp

pizz.

arco

glis.

pizz.

arco

mf

pp

p

mf

pp

308

Cl. in A

Perc.

Vc.

p

mf

pp

mf

pp

mf

pp

pp

p

pp

mf

pp

mf

pp

pp

mf

pizz.

312

Cl. in A

Perc.

Vc.

*pp* *mf* *pp* *mf* *sf* *pp*

3 TMS  
5

2 TOMS (with marimba mallets) *mf* *p* *pp* *mf*

2 WOODBLOCKS (with marimba mallets)

arco *mf* *sf* *mf* snap pizz. *sf*

315

Cl. in A

Perc.

Vc.

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

TAM TAM (with marimba mallets) *mf* *p* *f* *p* *mf* *p*

2 WOODBLOCKS (marimba mallets)

MEDIUM AND LOW TOM (marimba mallets)

arco *pp* *sf* *mf* *sf* *mf*

pizz.

318

Cl. in A

Perc.

Vc.

*mf* *p* *sf* *mf* *pp* *mf*

gl.

MARIMBA *pp* *mf* *sf* *pp* *mf*

RIDE CYMBAL (marimba mallets) *mf*

lv. lv.

arco *pp* *mf* *mf* *sub. pp*

sul pot.

norm

320

Cl. in A

Perc.

Vc.

*pp* *p* *pp* *mf*

BASS DRUM (marimba mallets) *p* *pp*

take triangle metal beater keep marimba mallets

*mp* *mf*

322

Cl. in A

Perc.

Ve.

MARIMBA (marimba mallets)

TRIANGLE (with metal beater)

*f* *p* *mf*

*pp* *f* *mf* *mf*

*pp* *ff* *sf* *pp* *mf*

325

Cl. in A

Perc.

Ve.

BOWED VIBRAPHONE (take vibraphone bow)

*mf* *p*

*pp* *sf* *pp* *mf*

*mf* *p*

328

Cl. in A

Perc.

Ve.

*p* *pp* *sf* *p*

*mf* *pp* *mf*

*mf*

Poco a poco accel.

330

Cl. in A

Perc.

Ve.

MARIMBA

*pp* *mf*

*mf* *pp* *mf*

*p* *sub. mf*

♩ = 84

Cl. in A  
 Perc.  
 Vc.

Cl. in A  
 Perc.  
 Vc.

Cl. in A  
 Perc.  
 Vc.

Poco Rall.

Cl. in A  
 Perc.  
 Vc.

♩ = 60



341

Cl. in A

*p* *pp* *pp*

glis.

3

Perc.

*p*

3

3

Vc.

*pp* *p*

3

gl.

pizz.

col legno battuto

5

\*\*\*\*\*

344

Cl. in A

*pp* *sfz*

Perc.

*p* *mf*

3

5

3

Vc.

*pp* *sf*

arco

sul pont.

346

Cl. in A

*pp* *sfz*

VIBRAPHONE  
(with marmba mallets)

*mf* *sf* *p* *mf*

5

(senza ped.)

348

Perc.

*sf* *pp* *p* *mf* *pp* *p* *mf*

MARIMBA  
(marmba mallets)

VIBRAPHONE  
(marmba mallets)

(senza ped.)

348

Vc.

col legno battuto

\*\*\*\*\*

*mf*

Cl. in A

351 *mf* *p* *mf*

Perc.

351 (VIBRAPHIONE) *pp*

Vc.

351

72

Perc.

354 *sf* *p* *mf*

(senza ped.)

Cl. in A

356 *mf*

Perc.

356 MARIMBA (marimba mallets) *sf* *p* *mf* *pp* *f* *sf* *p* *mf*

(senza ped.)

Vc.

356 *mf* *p* *f*

pizz. arco pizz. arco pizz. pizz. on nat. harm.

Cl. in A

359 *f* *pp* *mf* *sf*

Perc.

359 *mf*

Vc.

359 *f* *mf*

col legno battuto pizz. e.l. battuto pizz. on nat. harm.

Poco a poco accel.

Cl. in A

Perc.

Vc.

362

*mf* *sf* *sf* *sf* *glis.* *f*

*sf* *mf*

norm. pizz. arco

*sf* *sf* *f*

5

$\text{♩} = 84$

Cl. in A

Perc.

Vc.

368

*f* *f* *f* *f* *f*

*ff* *f* *f*

*ff* *p* *f*

3

5

Cl. in A

Perc.

Vc.

368

*mf* *sfp*

take timpani beaters 2 TIMPANI

*mf* *pp*

368

pizz. *mf* col legno pizz. *mf* col legno pizz.

Cl. in A

Perc.

Vc.

371

*pp* *pp* *sf*

371

*sf* *mf*

371

col legno pizz. *mf* col legno pizz. *sf* *mf*

374

Cl. in A *pp* *mf* *pp* *f* *pp*

Perc. *pp* *mf* *sf pp*

Vc. *p* *f* *sf p*

col legno pizz. 3 arco

377

Cl. in A *mf* *f* *pp*

Perc. take tubular bells beater and marimba mallets TUBULAR BELLS *p*

Vc. *mp*

sul pont. 3 norm.

380

Cl. in A

Perc. l.v. *sc.*

Vc. *sf pp* *sf* *pp* *mf* *pp* *mf*

pizz. arco sul pont. glis. pizz. arco norm.

383

Cl. in A *f* *sf p* *pp* *f*

Perc. VIBRAPIONE (senza pedal) *mf* *f* TUB. BELLS *p* *f* LA VIBRAPIONE (senza ped.)

Vc. *f* *sf p* *f*

pizz. arco

Cl. in A

386

*ff* sub. *pp* *ppp* *pp*

Perc

386

*ff* *ppp* *p* *ppp* *p*

Vc

386

*ff* sub. *p* *pp* *p* *pp* *p*

glis.

Poco a poco rall.

Cl. in A

389

*p* *pp* *p* *pp*

Perc

389

*ppp* *p* *ppp* *p*

Vc

389

*pp* *p* *pp* *p*

$\text{♩} = 60$

Cl. in A

392

*p* *ppp*

Perc.

392

take marimba mallets MARIMBA

*mf*

Vc.

392

*p* pizz. arco pizz. *p*

Cl. in A

395

*p* *pp* *pp*

Perc

395

*pp* *pp*

Vc.

395

*mf* *p* arco



409

Cl. in A

Perc.

Vc.

pp mf p mf pp p

take 2 bass drum beaters BASS DRUM

col legno battuto

mf

412

Cl. in A

Perc.

Vc.

pp mf mf p pp

pizz. col legno

p mf

415

Perc.

Vc.

p

arco sul pont. pizz. on nat. harmonic arco sul pont. glis. norm. (senza harm.) sul pont.

mf pp mf p

418

Perc.

Vc.

mf p pp

norm. sul pont. pizz. norm.

p sfpp mf pp mf p

421 Perc. take triangle beater TRIANGLE *p* l.v. BASS DRUM *mf*

421 Vc. sul pont. (b) sul pont. norm. pizz. *mp* *pp* *mf* *sf* *pp* *mf*

424 Vc. sul pont. (b) norm. nat. harm. norm. sul pont. norm. *sf* *mf* *pp* *p*

427 Perc. TRIANGLE l.v. *p*

427 Vc. sul pont. norm. pizz. arco sul pont. *sf > p* *mf* *p* *mf* *pp*

431 Perc. BASS DRUM *mf* TRIANGLE l.v. *p* *mf* BASS DRUM *p*

431 Vc. norm. sul pont. *sf p* *pp*



434 TRIANGLE  
l.v.

Perc.

*mf*  
arco norm.  
nat. harm

434

Vc.

*pp*

## Epilogue

There is diversity as far as the techniques that were used in order to create the pieces that are included in this PhD. They range from modal, like *Melancholy* to free atonal, like the *Epigrams* and employ conventional instruments as well as electroacoustic means. This diversity ensured that a variety of techniques would be explored during the course of the PhD and different approaches would emerge during the process of composition. Of course, there are elements that create coherence between the pieces, like the use of ‘soundscapes’ and particular gestures. Some of the works, *The Mood of a Day* and *Wintering*, for example, were created by interpolating contrasting blocks of music within an already composed musical piece and others like *Nocturne* and *Engraving*, were worked from the middle so that the initial starting point would become the middle of the piece by adding music before and after it. This way of composing is contrary to the linear approach to musical thinking and the conception of time, leading to a way of composing that had an almost mystical character and came out as a subconscious amalgamation of thoughts and feelings of a previous period of studying and ‘collecting’ material. This experience brought about a realization that there is a limit to the ‘intellectuality’ that a composer can put into his music and that each piece of art has a certain part of its mechanics that remains mystical -even to its creator. He is eventually the one that decides which aspects of his art must be rationalized and which should not. However, it is worth mentioning these ideas are not universally accepted as facts that apply to all composers but only refer to personal experiences.

A very important question that was raised after the completion of the PhD pieces is the need to create a work of even larger proportions, which would combine the forms that were presented in the pieces. One, for example, could think that a form similar to the one used in *Ithaki*, has the potential of becoming a first movement of a larger piece, followed by an ‘adagio’ that would relate to the writing of the *Nocturne* or the *Mood of a Day*. Then, he could go on with a third part that would have the rhythmic character of the fast, middle part of *Melancholy*, leading to a final section resembling the gradual acceleration form, incorporating elements of rondo that was used in *Wintering*. This ‘symphony – like’ form would be explored in future projects in conjunction with the need to orientate the music towards the musical theatre. This idea came about due to the nature of the music itself, the strong reliance upon melody, and the way that feelings, landscapes and motifs became its main focus. The extensive use of the Greek language as a strong reference point in certain pieces, with the need to create a larger form leads to the thought of composing a large scale opera – orientated work.

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## Audio Recordings :

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|--|------------------|
| 1) The Return to Ithaki for Chamber Orchestra (part a) | Duration: 7.40'  |
| 2) The Mood of a Day for Chamber Ensemble              | Duration: 11.23' |
| 3) Epigrams for Solo Piano                             | Duration: 2.49'  |
| 4) Melancholy for Violin and Piano                     | Duration: 5.21'  |
| 5) From the Rose's Gate for Voice and Piano            | Duration: 6.01'  |
| 6) Meditation (Electroacoustic)                        | Duration: 10.06' |