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# TREIZE ETUDES POUR L'ORCHESTRE

By

Maria-Silvia Constantinidis

A THESIS

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Master of Music

Coral Gables, Florida

May 2008

UNIVERSITY OF MIAMI

A thesis submitted in partial fulfillment of
the requirements for the degree of
Master of Music

# TREIZE ETUDES POUR L'ORCHESTRE

Maria-Silvia Constantinidis

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CONSTANTINIDIS, MARIA-SILVIA (M.M., Music Theory and Composition)
Treize Etudes Pour L'Orchestre (May 2008)

Abstract of a thesis at the University of Miami

Thesis supervised by Professor Dennis Kam,
No. of pages in text: (253).

*Treize Etudes Pour L'Orchestre* is a thirteen-movement symphonic work for full contemporary orchestra. The purpose of this work is to develop a sonic exploration of textural possibilities through the orchestral medium. Motivic materials of the whole piece were first utilized in pieces for one piano, piano and cello, and two-piano combinations. These smaller pieces are included in the appendix section. The orchestral work does not represent an orchestration of the smaller pieces, but an expansion of the material into different textural studies.

Preparation for this work includes the study of twelve different bird sounds, first recorded and later musically transcribed to create thematic materials and secondary materials for this work; it also includes the study of production of fabric of sounds representing color spectrums and intensity through sound tapestries, and the sonic representation of water, a starry dark night and the jungle.

*Treize Etudes Pour L'Orchestre* is formally a through-composed work. The different musical materials created as motive unity of the whole work have been developed throughout it by means of using a variety of compositional devices and techniques including Schoenberg's Klangfarbenmelodie, Messiaen's 'Language Musicale', Ives' Quadraphonic Effect, Samuel Adler's Sound Curtain technique, and the use of folk-like materials.

**DEDICATED TO:**

**My Dear Mother**

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## Chapter 1.

## INTRODUCTION

*Treize Etudes Pour L'Orchestre* is a thirteen-movement composition for symphonic orchestra. This paper provides an analytical study of the work. It discusses aesthetic and theoretical elements: formal structure, melody, harmony, rhythm, timbre, instrumentation, and texture.

This work concretizes my interest and studies in texture. It focuses strictly on acoustic sound production and its textural possibilities. The motivic material of the whole piece was first utilized in pieces for one piano, two pianos four-hands, and, piano-cello duets, and later extended to the symphonic orchestra. This motivic material has been utilized in different ways in smaller instrumentations. Consequently, the orchestral etudes for this thesis do not represent an orchestration of the smaller pieces, but an expansion of the material into different textural studies. However, these pieces, for one and two instruments, have been included in appendix sections.

My interest in textures started with the need to create colorful fabrics of sounds representing color spectrums and intensity through sound tapestries. One of the previous studies of the work was the study of bird sounds. Twelve different bird-sounds were recorded and later musically transcribed. They were utilized to create some of the main motivic material of the work, as well as some secondary material. Also, abstract representation of other naturalistic elements like water, a starry dark night, and the jungle are intended in this work.

## Aesthetic Issues

I like to think of a musical composition as embroidered into the persistent dualism of two different aesthetic paradigms. The first paradigm, which I call Socratic, engages the Platonic idea that music arouses passions in the listeners.[1] Perception then becomes the center of this Socratic Paradigm. Perception allows the listeners to re-create and interpret the work of music, influenced by the listener's own unique experience. Under this paradigm, the ontological definition of the composition continuously evolves and is not any more defined by the composer. The second Aesthetic Paradigm is better represented by Schopenhauer's *Die Welt als Wille und Vorstellung*, 1819. This paradigm engages Schopenhauer's idea of the composer's 'absolute will' represented through the composer's abstract interpretation:[2] The composer's experience transformed into musical abstraction, or in classical terms: 'the essence and its representation.' Consequently, in experiencing a work of music, we have the listener's interpretation versus the composer's intention, which could not concur or conflict. Thus, the emotions and ideas intended by the composer are only perceived, as they were intended, by the composer. And, a new musical value and interpretation is unique and exclusive of the listener, perception based on the listener's own experiences and emotions, far removed from the composer's.

In regards to style I will describe my music as a "Nationalist Romantic Texturalism." It is "Nationalist" because of its inspiration in Latin American melodic and rhythmic material, as well as geographic and cultural reminiscences. "Romantic" in its use of driving melodic lines charged with emotional energy. "Texturalism," is used

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[1] Willi Apel. "Harvard Dictionary of Music." Second Edition, Revised and Enlarged. (Cambridge, Massachussetts: The Belknap Press of Harvard University Press, 1972): 14.

[2] Ibid, 14.

because of my search for creating different levels of density with colour and textile qualities, resembling Seurat's pointillist canvas. Inspiration comes from the early artistic concepts of modern art: the atmospheric paintings of impressionist artists like Monet and Manet; Cezanne's unrevealed decomposition of forms; The Fauves' passionate use of strong colors; Gauguin's primitive naïve simplicity.

Another inspiration for my work evolves from the animalistic primitivism found in African inspired works like Matisse's *Red Room*, in its intensity of colors, and, Picasso's *Mademoiselle D'Avignon*, a work that reflects Picasso's obsession with African Masques. My urge to express an animalistic primitive force is evoked in my work as rhythmic barbarism, through percussive texture and intensity of dynamics, taking rhythmic ideas from African elements.

## On Texture

The purpose of this work has been to develop a sonic exploration of textural possibilities through the orchestral medium. With this intent, different musical materials were created with motive unity and developed throughout by means of varied compositional devices and techniques within the parameters of acoustic instrumentation.

## Chapter 2

## ABOUT "THE TREIZE ETUDES POUR L'ORCHETRE"

### Influences

Just as Modern Art is an important inspiration in this work, so is Musical Modernism. Some of the main influences in this work can be drawn from Modernist composers. Among them, is Claude Debussy, perhaps the initiator of Modernism[3]. Claude Debussy's technique of mixed parallelism, tertian chords with added seconds and fourths, quartal and quintal chords in parallel movement[4] and his unique use of compound textures[5] are compositional devices used in the *Treize Etudes Pour L'Orchestre*.

The work and musical language of Olivier Messiaen has also been a tremendous influence in this work. Many elements of my work can be traced to Messiaen's technique: the use of bird sounds[6] transposed into musical material. Messian's bird sounds were used to portray the awakening of birds at dawn. In this work, bird sounds are integrated into a polyphonic context, which creates a dense texture portraying the jungle, its heat, its intensity of colors, and its exuberance.

Messiaen's 'language Musicale' can be detected in this work in the use of rhythmic augmentations and diminutions,[7] retrograde rhythms,[8] rhythmic pedal;[9] running

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[3] Lebrecht, Norman. "The Companion to 20th Century Music" Da Capo Press, 1996: 89-92.

[4] Kostka, Stefan. "Materials and Techniques of Twentieth-Century Music". Third Edition. Upper Saddle River: New Jersey. Pearson Prentice Hall, 2006: 48,50,52.

[5] Ibid, 239.

[6] Olivier Messiaen "Technique de Mon Language Musical" 1er Volume: Texte. Paris: France Alphonse Leduc Edition Musicales. 1944: 27.

[7] Olivier Messiaen "Technique de Mon Language Musical" 1er Volume: Texte. Paris: France Alphonse Leduc Edition Musicales. 1944: 10,11.

[8] Ibid, 12.

[9] Ibid, 14-19.

along in polyrhythmic simultaneity, and also in its use of pedal-groups,[10] harmonic litanies[11] and the superposition of fourths, augmented and perfect and fifths, perfect and diminished.[12]

Another important concept from Messiaen's musical language is the use of melodic lines and their continuity. As Messiaen expresses in his own words:

> "La melodie est point de depart. Qu'elle reste souveraine! Et quelle que soit la complexite de nos rythmes et de nos harmonies, ils ne l'entraineront pas dans leur sillage, mais, au contraire, lui obeiront comme de fideles serviteurs; l'harmonie surtout restera toujours la <<veritable >>, celle qui existe a l'etat latent dans la melodie, est issue d'elle depuis toujours."[13]
>
> (Melody is the starting point. It should reign. Whatever is the rhythmic and harmonic complexity, it will not jeopardize the melody, on the contrary, it will serve the melody, harmony and other elements should depend on the melody.)

Stravinsky' *Rite of Springs* is another work that influenced the *Treize Etudes Pour L'Orchestre*. Still incomparable today, the great innovations of *The Rite of Spring* strongly impressed Stravinsky's older contemporary, Claude Debussy. This work is an interesting piece of study in the search for acoustical textures.

> "Debussy's face was distressed….It showed a grief impossible either to master or to hide: that of the creator before whom opens a world wholly different from his own: the sadness of being left behind, the suffering of the artist in the presence of a new form which reveals his place and his limits"[14]

Some of the rhythmic treatments of *Treize Etudes Pour L'Orchestre* are inspired by Stravinsky's powerful rhythmic procedures, including: simultaneous use of rhythmic

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[10] Ibid, 48.
[11] Ibid, 46.
[12] Ibid, 46-47.
[13] Ibid, 5.
[14] Stravinsky, Igor. "Themes and Conclusions" Berkeley, California. University of California Press, 1972: 177. (comment written by dramatist Lenormand, who was watching Debussy while the composer was listening for first time to Stravinsky's "Sacre du Primptemps")

material augmentation and/or diminution,[15] and of sound-masses; like the ones created by the brutal chords played fortissimo which are successively down-bowed at the beginning *Dance of the Adolescents*.[16]

A great influence in my work is both, the work and ideas of Brazilian composer Heitor Villa-lobos. Celebrated in Paris as the hero of an 'art sauvage', Heitor Villa-lobos's inexhaustible musical output, using folk-like materials from the Amazon, particularly, *Uirupuru* and his five *Piano Concertos*,[17] are works that have provided the main inspiration for the *Treize Etudes Pour L'Orchestre*. Their influence in my work extends to the emotional, nationalistic interest, and most of all to the textural search for descriptive sonic densities that symbolize the landscapes of the Amazon in its different fabrics and colours.

My work also draws from Schoenberg's notion of '*Klangfarbenmelodie*', or 'tone-color melody,' in which progressions of timbres would be equivalent in function to successions of pitches in a melody. Particularly the concept of alternating timbres while sustaining a single chord.[18] From this concept, I use other variants such as the re-orchestration of melodic lines and sonorities as it proceeds through time.[19] Also, one of the etudes is written using serial technique.[20] Italian composer Luigi Dallapiccola is also an influence on this work. Dallapicolla's *Quaderno Musicale di Annalibera* (1952-1953), with its delicate treatment of the 12-tone row, searching sonorities, textural, and dynamic exploration was another source for inspiration in the *Treize Etudes Pour L'Orchestre*,

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[15] Olivier Messiaen "Technique de Mon Language Musical" 1er Volume: Texte. Paris: France Alphonse Leduc Edition Musicales. 1944: 6.

[16] Kostka, Stefan. "Materials and Techniques of Twentieth-Century Music". Third Edition. Upper Saddle River: New Jersey. Pearson Prentice Hall, 2006: 239.

[17] Lebrecht, Norman. "The Companion to 20th Century Music" Da Capo Press, 1996: 370

[18] Kostka, Stefan. "Materials and Techniques of Twentieth-Century Music". Third Edition. Upper Saddle River: New Jersey. Pearson Prentice Hall, 2006: 233

[19] Ibid, 234.

[20] Lebrecht, Norman. "The Companion to 20th Century Music" Da Capo Press, 1996: 308

particularly in my *Etude No. 11* as well as in some of the preliminary piano etudes included in the appendix section of this work.

Another influence in this work is the work of great American Modernist[21], Charles Ives. In the search for textures and acoustic spatial effects, inspiration is drawn from Ives's *The Unanswered Question*,[22] 1906, a work for four flutes, trumpet and strings. From this sonic effect evolved the *Etude No. 9* of this work, which is characterized by the repetition of four motivic materials, one for each section of the orchestra, while dynamic gestures create a quadraphonic effect.

The use of secundal chords, drawn from Charles Ives: *Piano Sonata No. 2*, *Concord*, 1915, II,[23] can be recognized in some of the small pieces as well as in the orchestral work.

Finally, it is necessary to mention the French spectral school of composition, whose compositional ideas in the acoustic paradigm, has been studied and applied in this work.

## Formal Structure

The *Treize Etudes Pour L'Orchestre* is formally a through-composed work. It creates a long arch throughout the different movements inter-related by the use of similar motivic materials. Two dynamically intense climaxes, the first on the sixth etude and the second on the ninth etude, create the axis of the arch that is drawn throughout the composition. The last etude recapitulates the material and intention of the first etude.

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[21] Ibid, 167-168

[22] Kostka, Stefan. "Materials and Techniques of Twentieth-Century Music". Third Edition. Upper Saddle River: New Jersey. Pearson Prentice Hall, 2006: 236.

[23] Ibid, 59-60.

However, it contains aspects of other moments of the work while it elaborates on materials presented in the first etude. In this respect, the thirteenth etude breaks with the sense of simple recapitulation. In addition, the thirteenth etude has the same intention of the first etude, but it ends differently: it also builds into an exuberant final climax, but a sudden pianissimo ends the work "not with a bang but with a whimper."[24]

Movements two and seven are the resting points of the piece. Although they are different in material, these two etudes are similar in mood. They are also similar in intention as they both represent an exploration in colour. However, they are different in style. The second etude is based on Schoenberg's idea of 'tone color melody', *Klangfarbenmelodie*, and also it is built on spectral chords based on overtones. The seventh etude, on the other hand is a through-composed melody supported by a pointillistic string accompaniment, while a polyrhythmic sound-curtain is in the background.

The third and the eleventh etudes are two points of dynamic tension. They assist in subdividing the whole work into five dynamic-mood related waves. However, these two etudes are very different in intention and style. While the third etude is pointillist in style, the eleventh etude is a textural wave: it builds from the lowest registers and softest dynamics into an acme section in the highest register with loud dynamics, returning later to the initial register and dynamic as a recapitulation. The eleventh etude is a twelve-tone composition.

The fourth and the eighth etudes are similar in character. They share the same mood and tranquil pace. Both are built with minimalist but with different material. Also, both etudes produce a hypnotic driving sensation that leads into the next section.

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[24] T.C. Elliot.

The fifth and the twelfth etudes are atmospheric in character with emphasis on the melodic material, which is presented differently in each. *Etude No. 5* presents a melodic line that links different instruments throughout the movement. *Etude No. 12* contains some of the material of the fifth etude in addition to other materials and a second melodic line.

*Etude No. 10* is a 'melting pot' of materials presented throughout previous etudes. It evokes moods of *Etudes No.4 and No. 8*.

The most unique moments of the work are in the sixth and ninth etudes. The ninth recalls several familiar materials, now organized in a new context. The intention is to build a quadraphonic effect. The sixth etude, on the other hand, deeply explores extensively the bird-song transcriptions creating the biggest climax of the work in a very descriptive context that clearly evokes the Amazon.

Many of the musical elements of the work appear, in one form or another throughout the different movements. There is no time separation between the different etudes of this work. They are all interconnected. The form and musical details of each etude will be discussed in Chapter Three.

## Instrumentation and Orchestration

This work is scored for a medium to large orchestra. The following is a list of the required instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
2 Bassoons
Contrabassoon
4 Horns in F
2 Trumpets in Bb
2 Trumpets in C
2 Trombones
Tuba
Timpani
Chimes
Grand Marimba
Cabasa
Gong
Snare Drum
Surdo
Cuica
Clave
Conga Drums
Bass Drum
Harp
Celesta
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

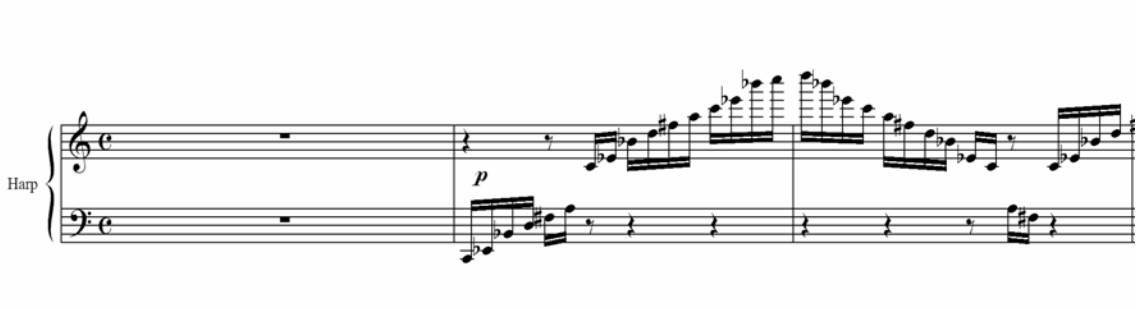
## Chapter 3

## MUSIC MATERIAL OF THE TREIZE ETUDES POUR L'ORCHESTRE

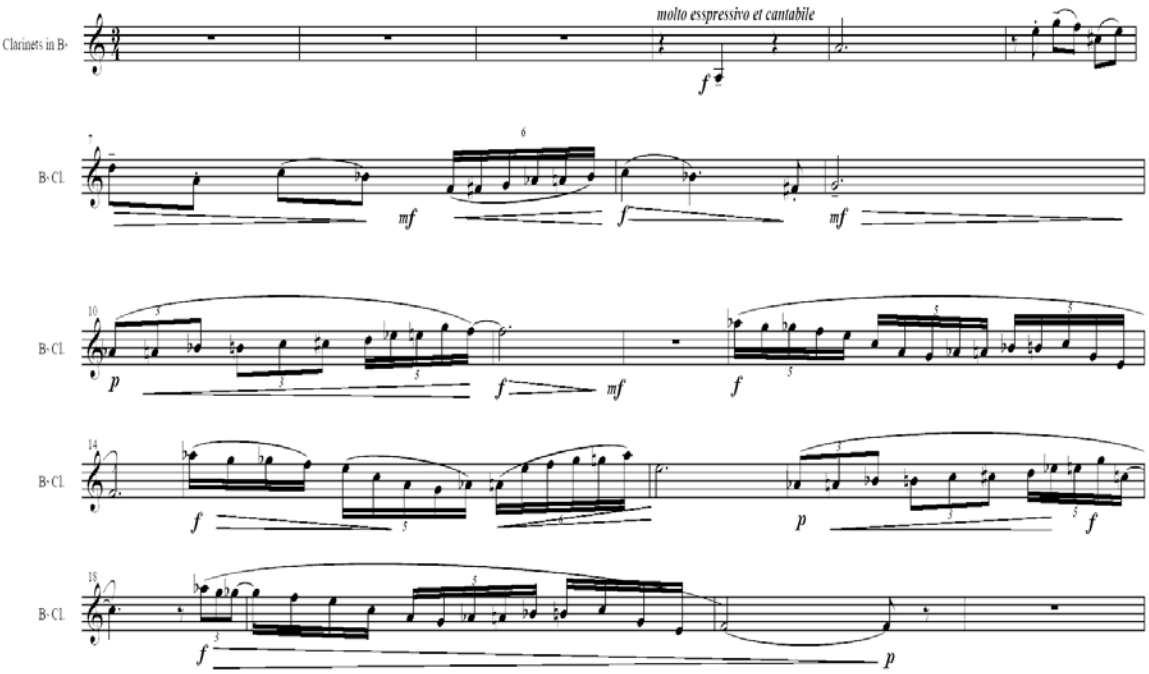
### Melodic Material

The melodic material for this work emerges from different sources. Three long melodic lines, which appear throughout the work, are shown in Examples 1, 2, and 3.

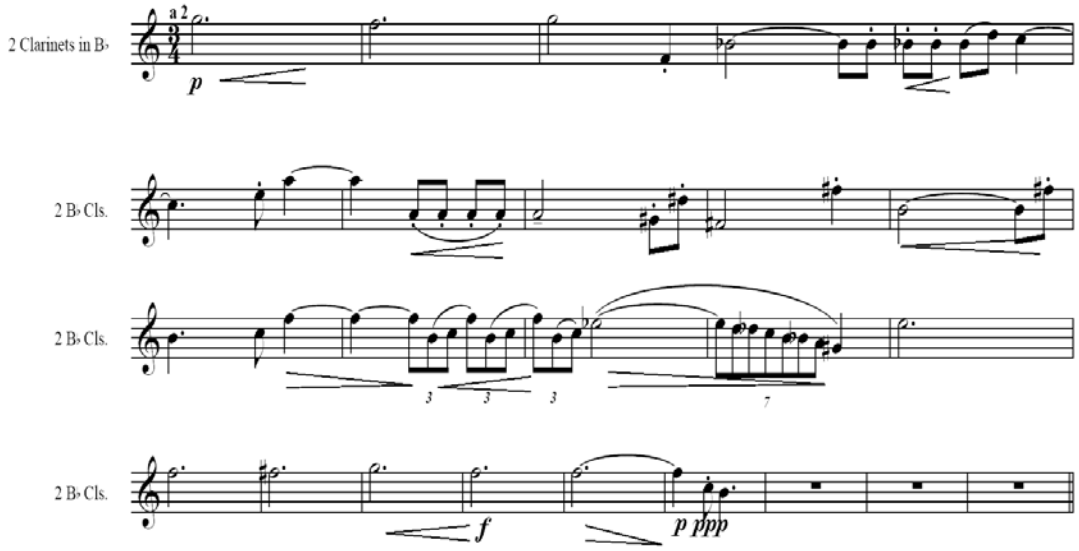
Example 1. Arpeggiated Melody, *Les Etoiles*, mm. 1-3.




Example 2. Clarinet in Bb Melodic Material, *Tendresse*, mm. 1-21.

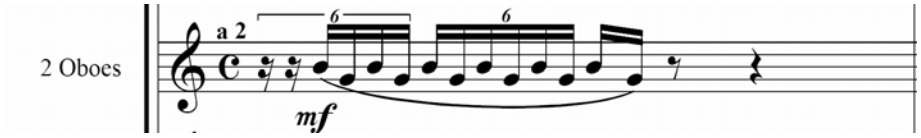


Example 3. Clarinet in Bb Melodic Material, *Raffine*, mm. 1-24.

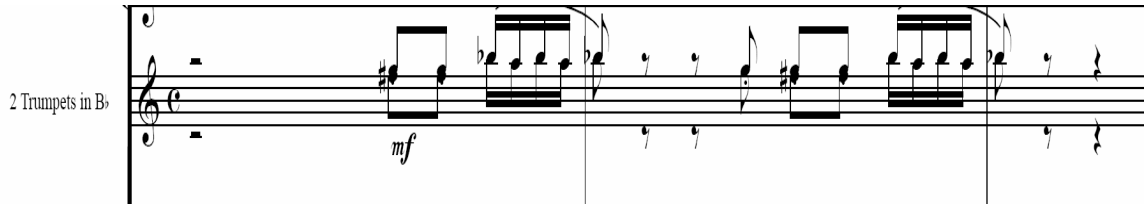



In addition, another very important melodic source of this work was obtained by recording live birds. These recorded sounds were transcribed into musical ideas and used in this work as melodic material (Ex. 4, Ex. 5, Ex. 6, Ex. 7, Ex. 8, Ex. 9, Ex. 10).

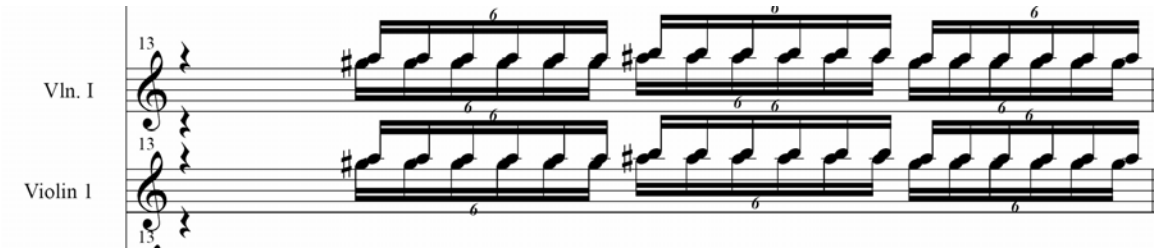
Example 4. From Bird Song Transcription, *Les Oiseaux*, m.1.



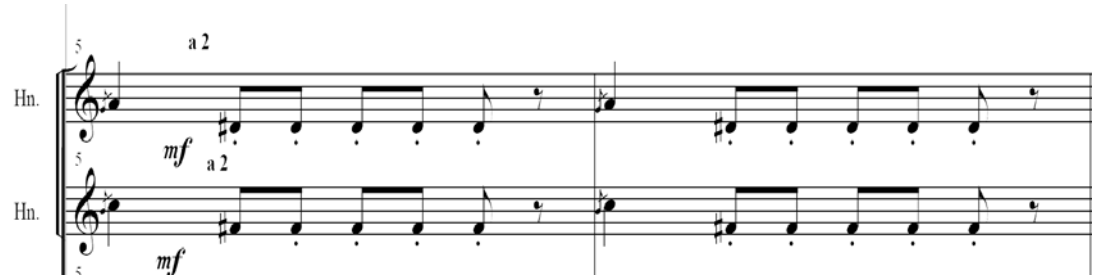

Example 5. From Bird Songs Transcriptions, *Les Oiseaux*, m. 1-2.



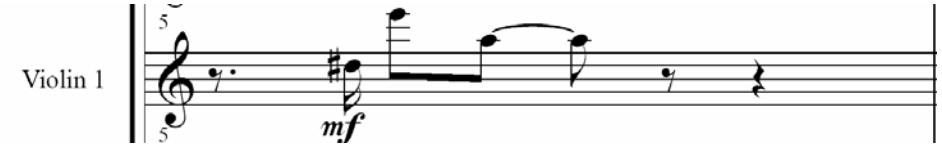
Example 6. From Bird Song Transcription, *Les Oiseaux*, m.13.



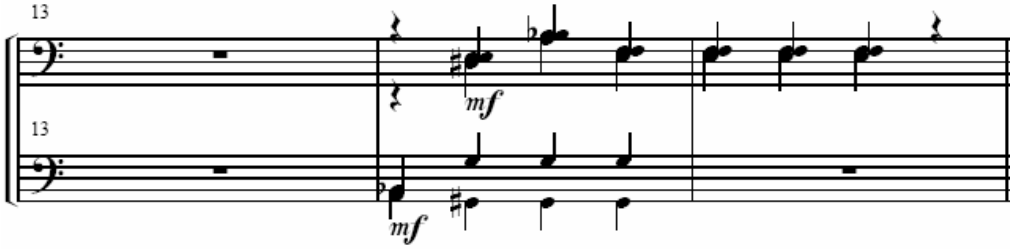

Example 7. From Bird Song Transcription, *Les Oiseaux*, mm. 5-6.



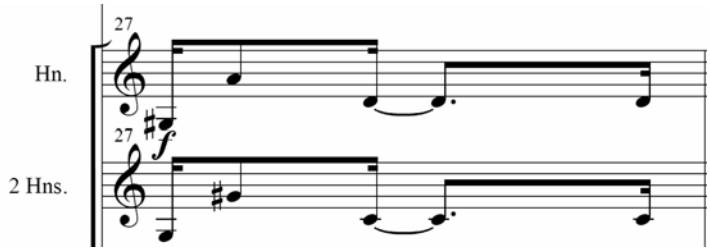

Example 8. From Bird Song Transcription, *Les Oiseaux*, m. 5.




Example 9. From Bird Song Transcription, *Les Oiseaux*, mm.14-15.

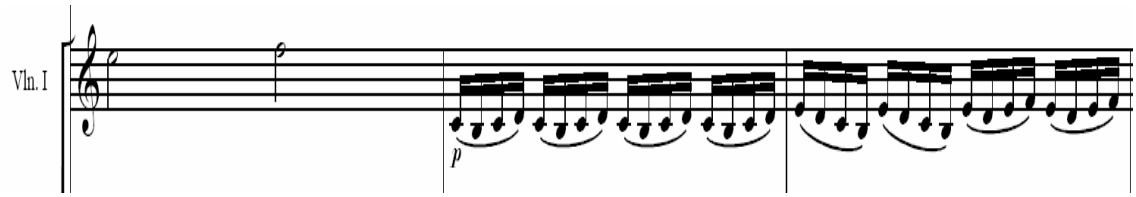



Example 10. From Bird Songs Transcriptions, *Les Oiseaux*, m.37.



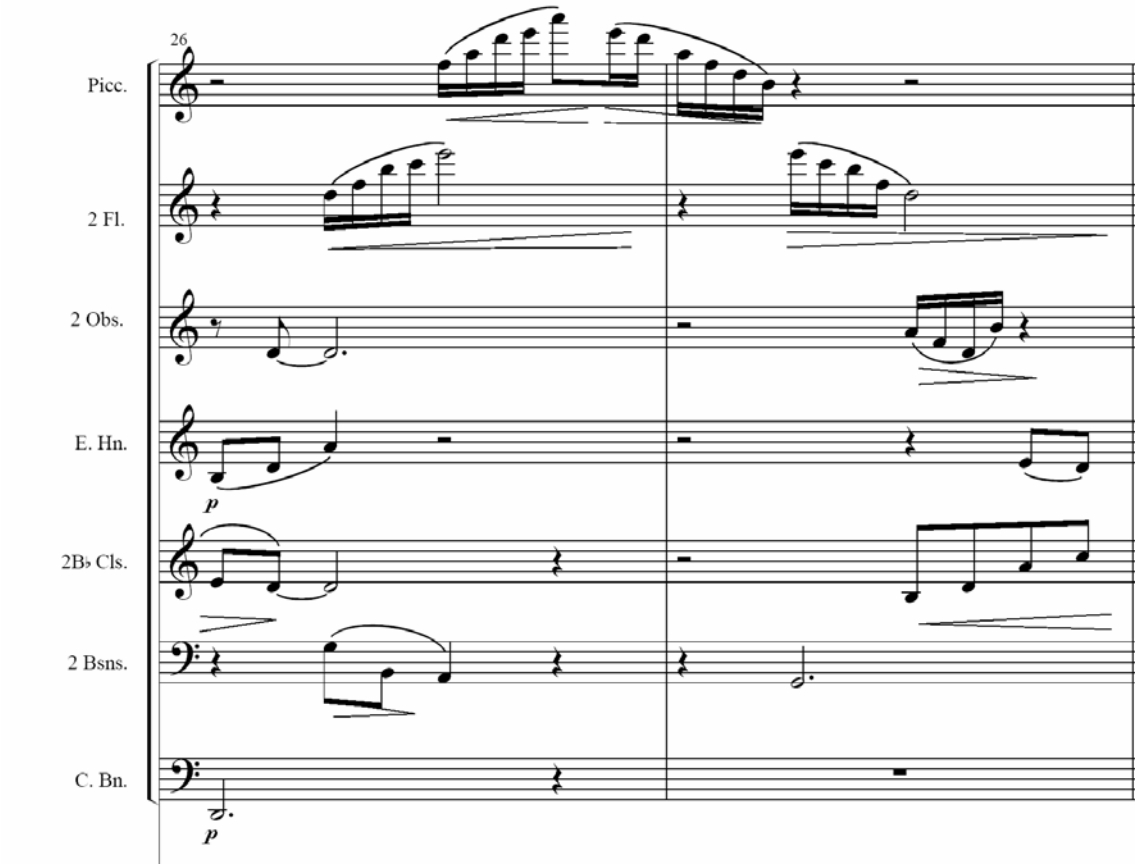
There is also a small minimalist motif (Ex. 11), which is used with variation throughout the work.

Example 11. Minimalist Material, *Prelude*, mm. 16-18.




In addition, there is a melodic design (Ex. 12) created to simulate a sonic wave. This melodic gesture is used with several variations throughout this work.

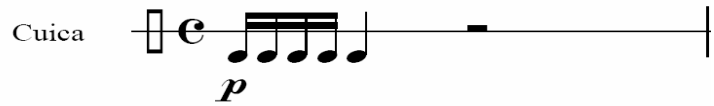
Example 12. Sonic Wave, *Prelude*, mm. 26-27.



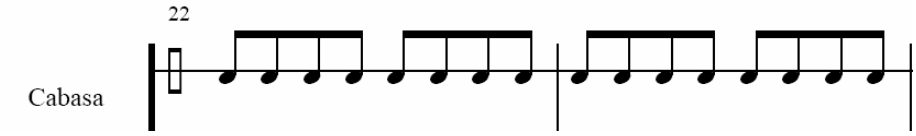
## Rhythmic Material

Rhythm is a very important element of this work. It generates from several sources: minimalist material, variations of bird-song transcriptions (Ex. 13), a rattle-snake sound imitation (Ex. 14), palindromes (Ex. 15), syncopated rhythms (Ex. 16), Latin American music (Ex. 17), rhythmic pedal (Ex. 18).

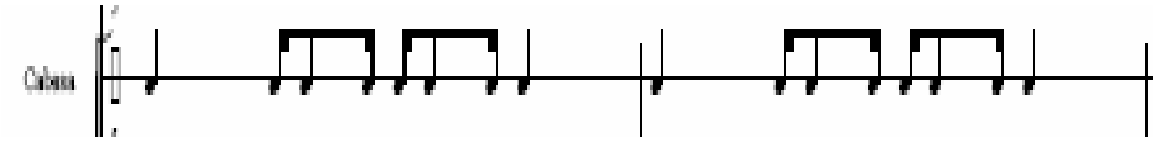
Example 13. From Bird Song Transcription, *Colorer*, m.1.



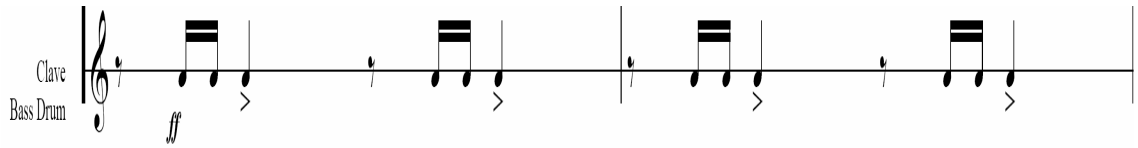

Example 14. Rattle-Snake, *Prelude*, mm. 22-23.



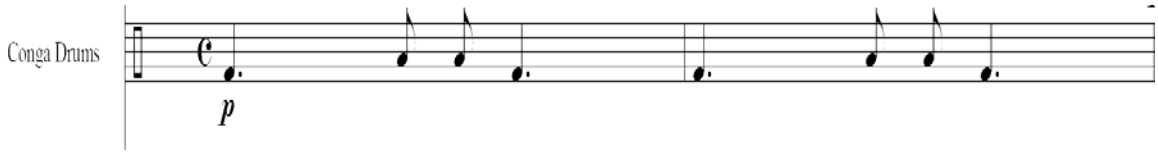

Example 15. Palindrome Rhythm, *Colorer*, mm. 1-2.



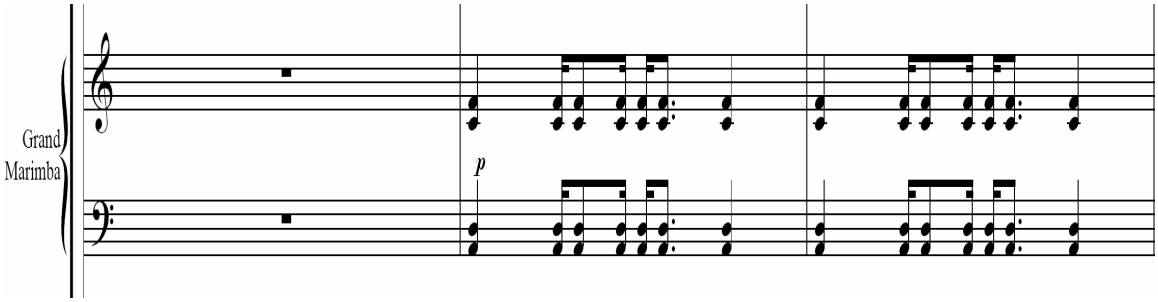

Example 16. Syncopated Rhythm, *Prelude*, mm. 44-45.



Example 17. From Latin American Music, *Colorer*, mm. 1-2.



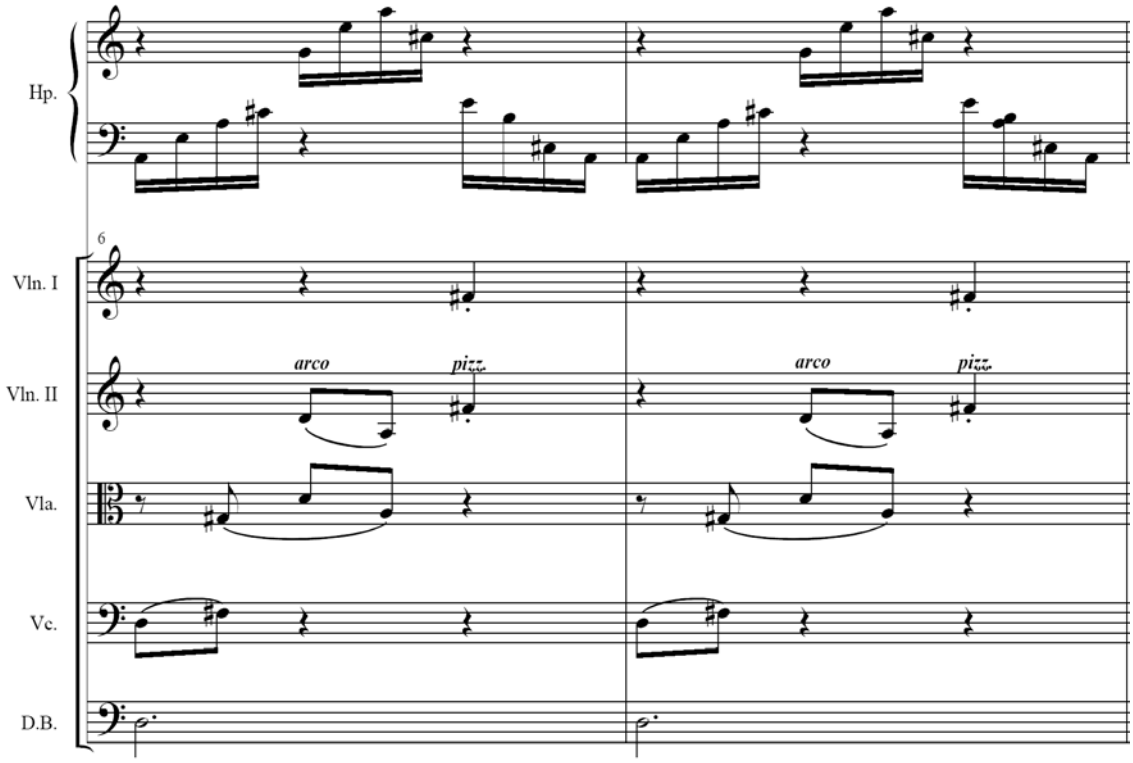

Example 18. Rhythmic Pedal, *Prelude*, mm. 21-23.



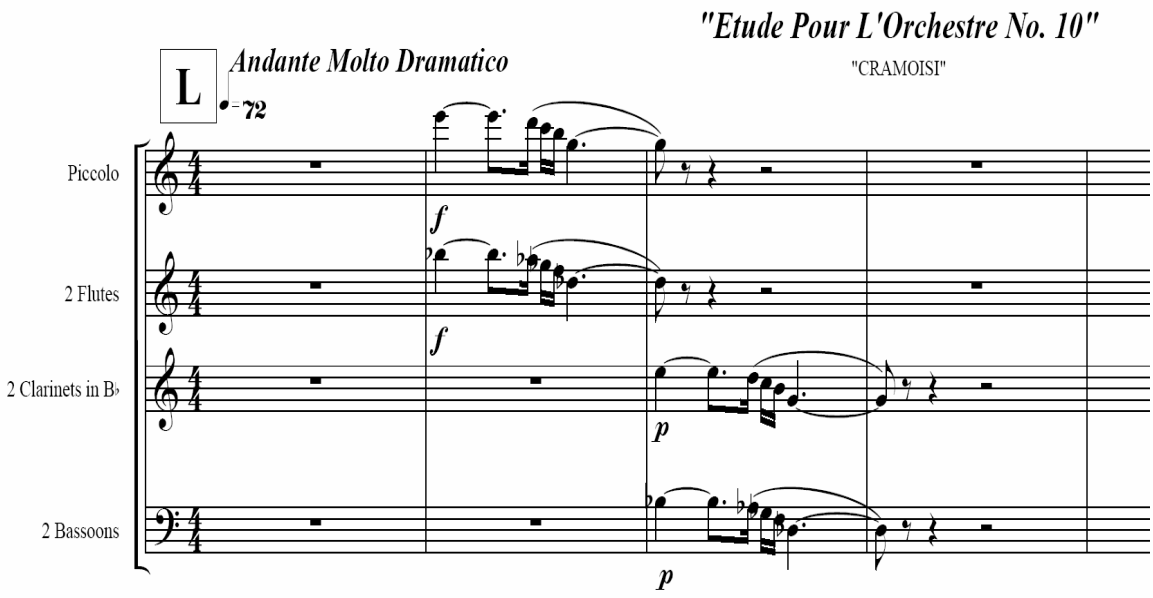

**Harmony**

In general, harmonic language used in this work is essentially eclectic. It incorporates extended tertial chords (Ex. 19), secundal and quartal harmony (Ex. 20), spectral chords (Ex. 21) and clusters (Ex. 22). Progressions of chords even when used in a tonal context, are essentially abstract and do not represent any intent of functional tonal harmony.

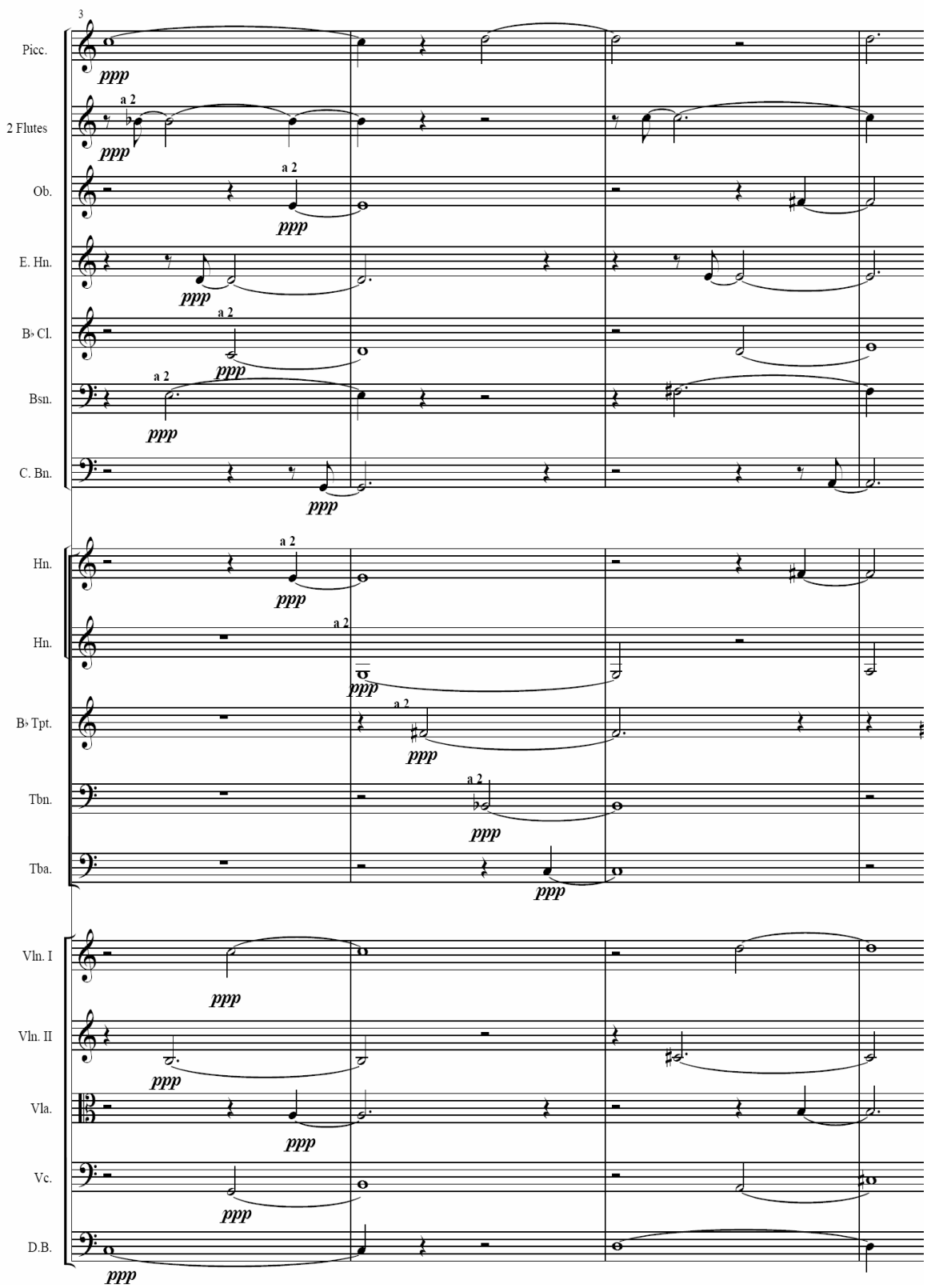
Example 19. Extended Tertial Chords, *Raffine*, mm. 6-8.



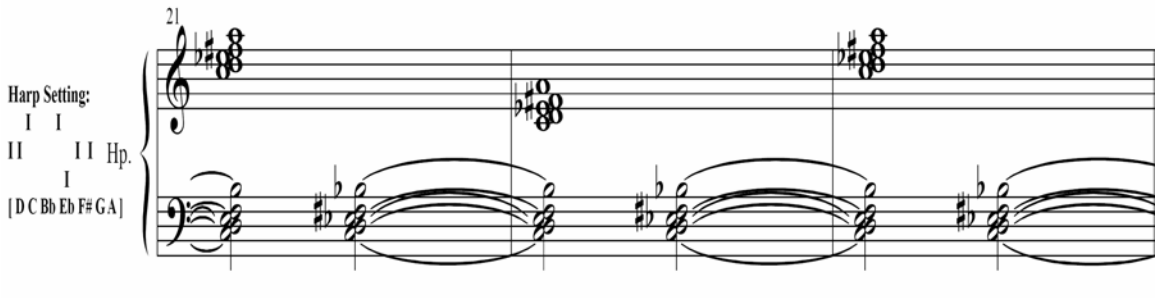

Example 20. Secundal and Quartal Harmonies, *Cramoisi*, mm. 1-5.



Example 21. Spectral Chords, *Colorer*, mm. 3-6.



Example 22. Clusters, *Les Etoiles*, mm.21-23

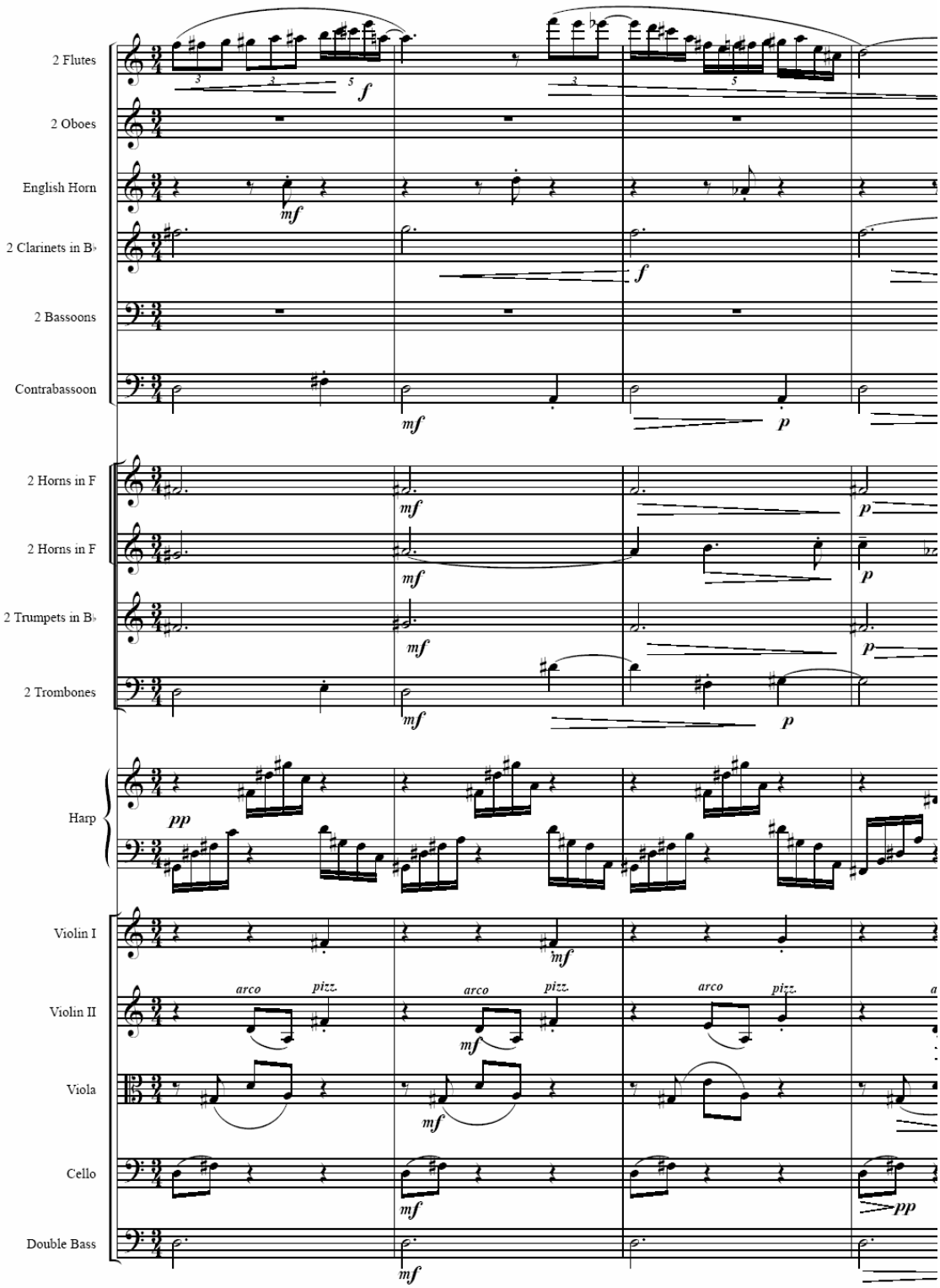



**Dynamics**

Contrasting and extreme dynamics are used to create different spaces in a musical moment by superimposing different dynamics simultaneously, allowing the musical material to be located in the foreground, middle-ground, and background contexts.

Extreme Dynamics are also used in this work to stratify different textural materials from preceding one.

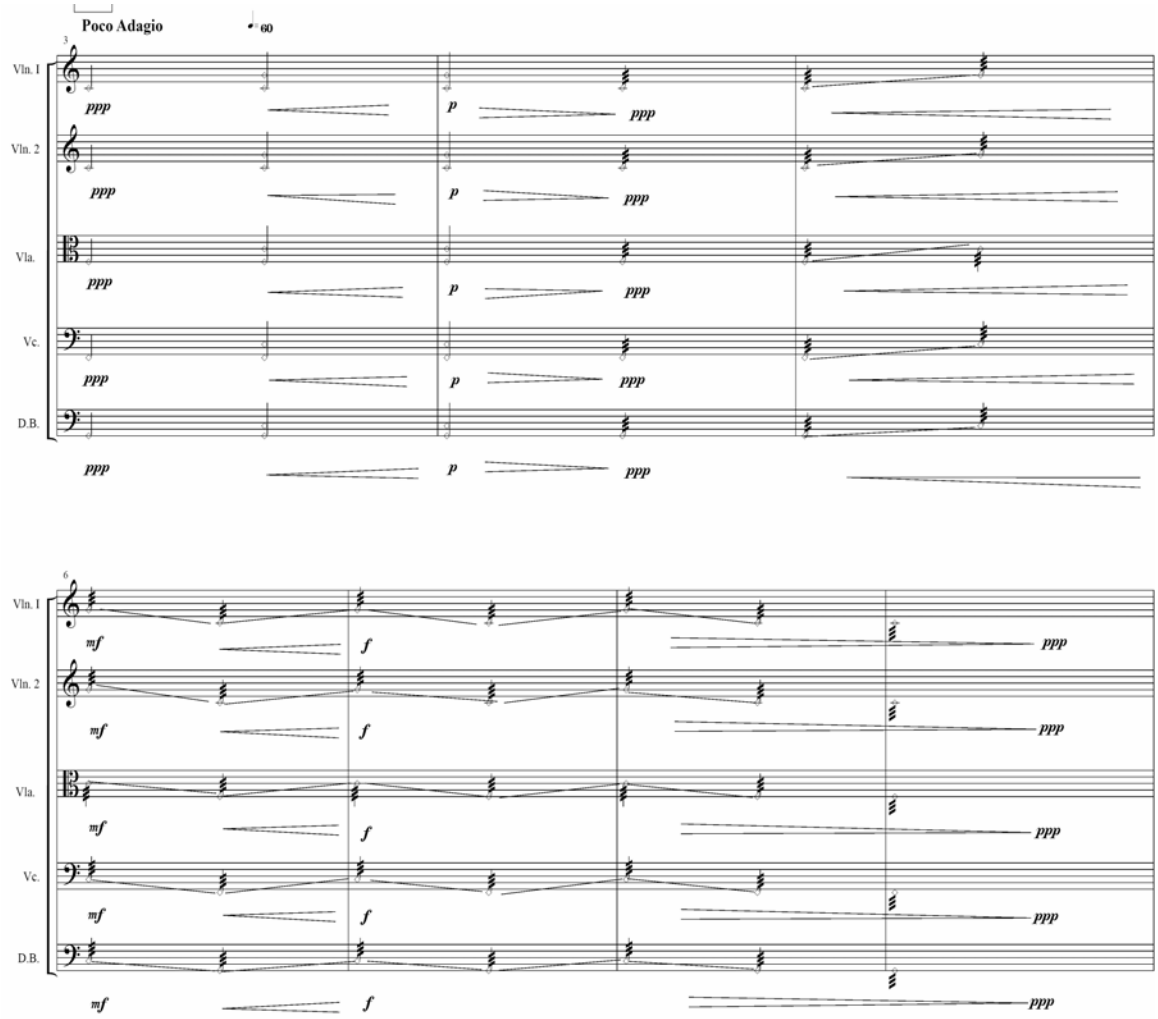
Example 23. Superimposing Different Dynamics Simultaneously, *Raffine*, mm. 17-20.



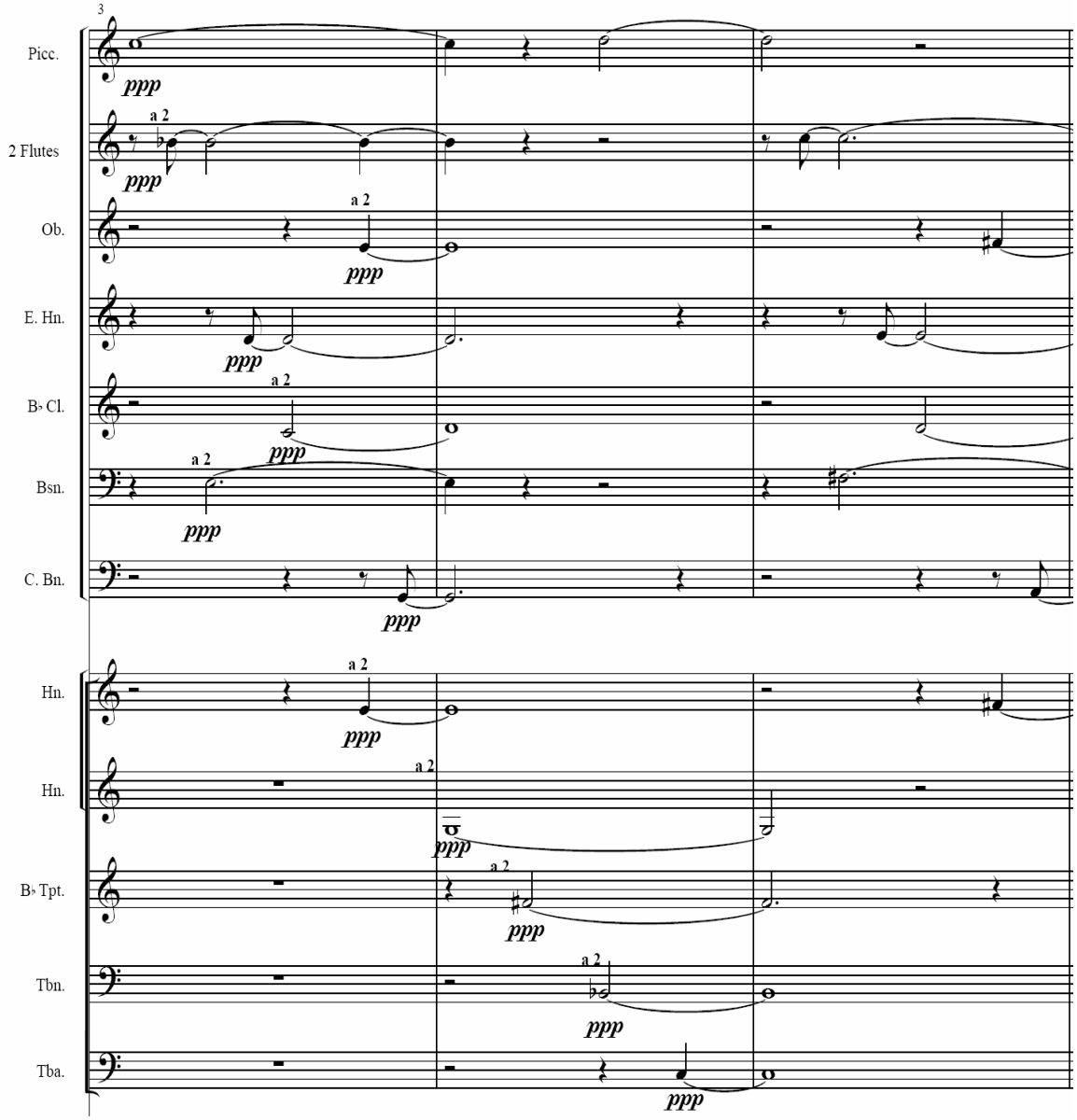
**Timbre and Sonic Effects**

There is an intention of creating timbral variations in instrumentation and performing techniques. One example is the harmonic-glissandi passage (Ex. 24), that appears in the string section throughout the work. Two sonic effects are particularly important in the creation of this work: The use of *Klangfarbenmelodie* (Ex. 25) and the Sound-Curtain effect (Ex.26).

Example 24. String-Section Harmonic-Glissandi Passage, *Prelude,* mm. 3-9.



Example 25, *Klangfarbenmelodie*, mm.3-5.



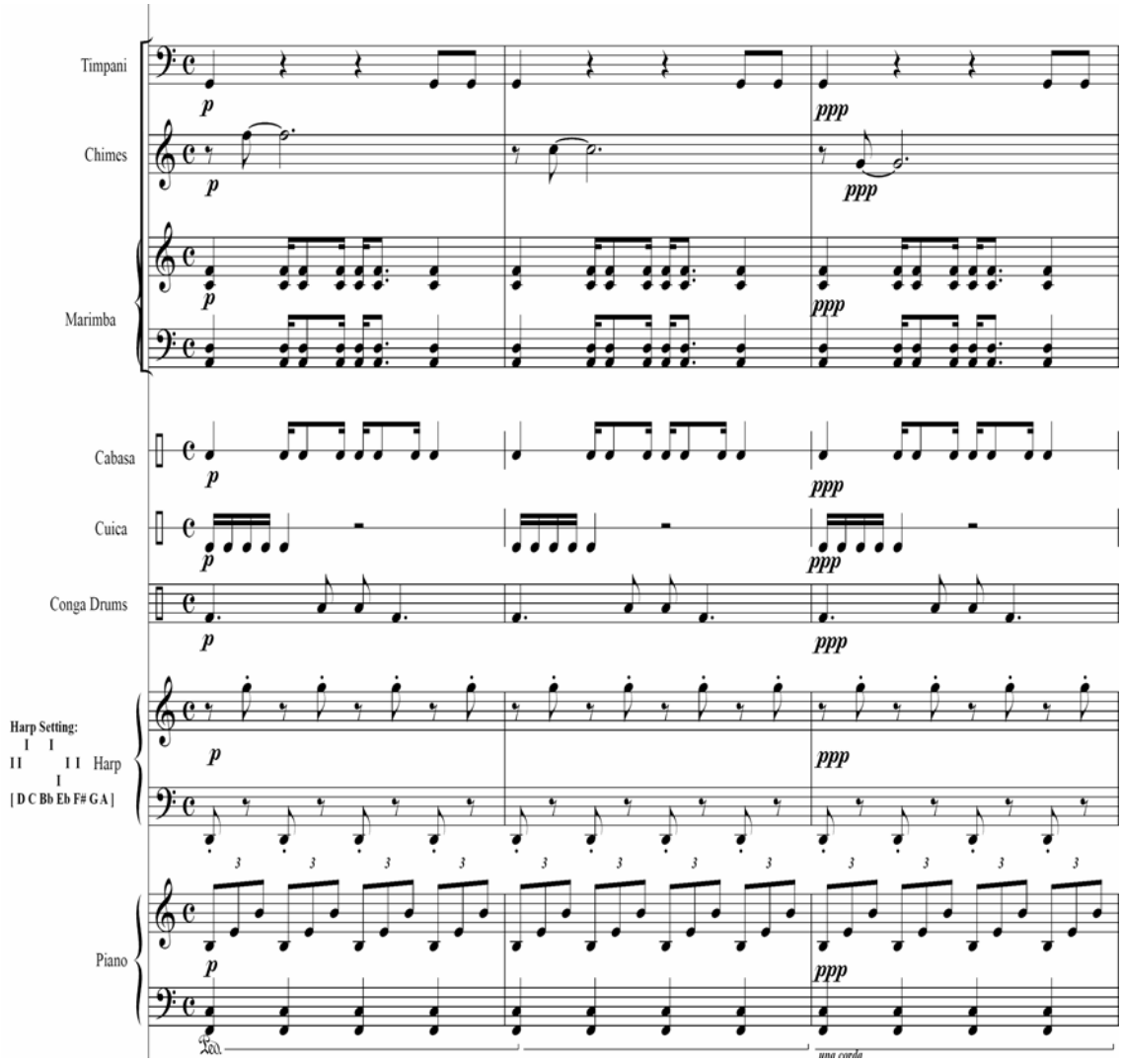

Also, one of the most characteristic effects of this work is the use of 'sound-curtains': sonic material based on a short motif that repeats continuously throughout

while staying always in the background in a very soft dynamic. This concept has been previously used by composer Samuel Adler in his *Concerto for Flute and Orchestra*.

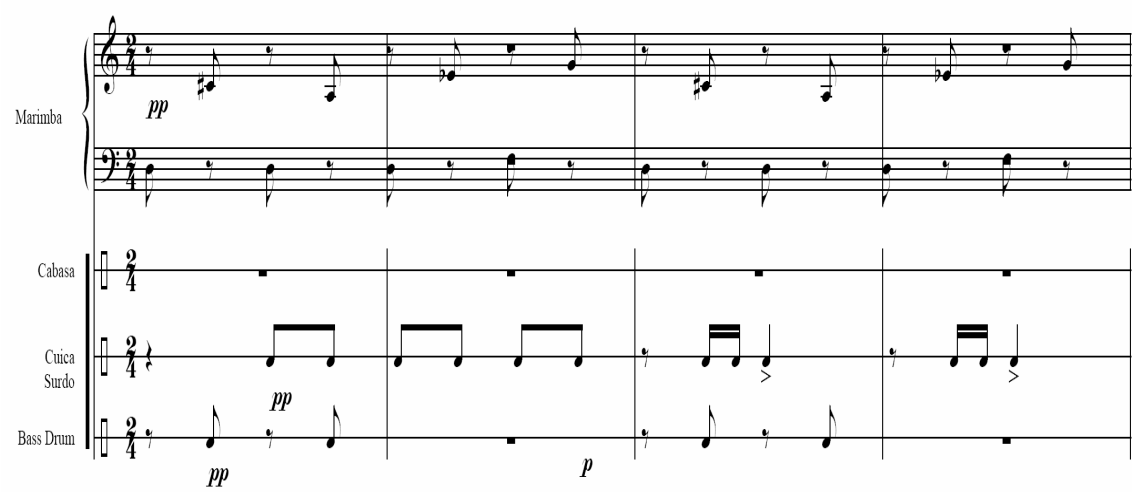
In the case of the *Treize Etudes Pour L'Orchestre*, the sound-curtain material varies from some of the etudes to others. Sometimes, materials that are in the foreground in some of the etudes become the sound-curtain material in another.

The following examples represent the sound-curtain materials utilized in this work (Ex. 26-30):

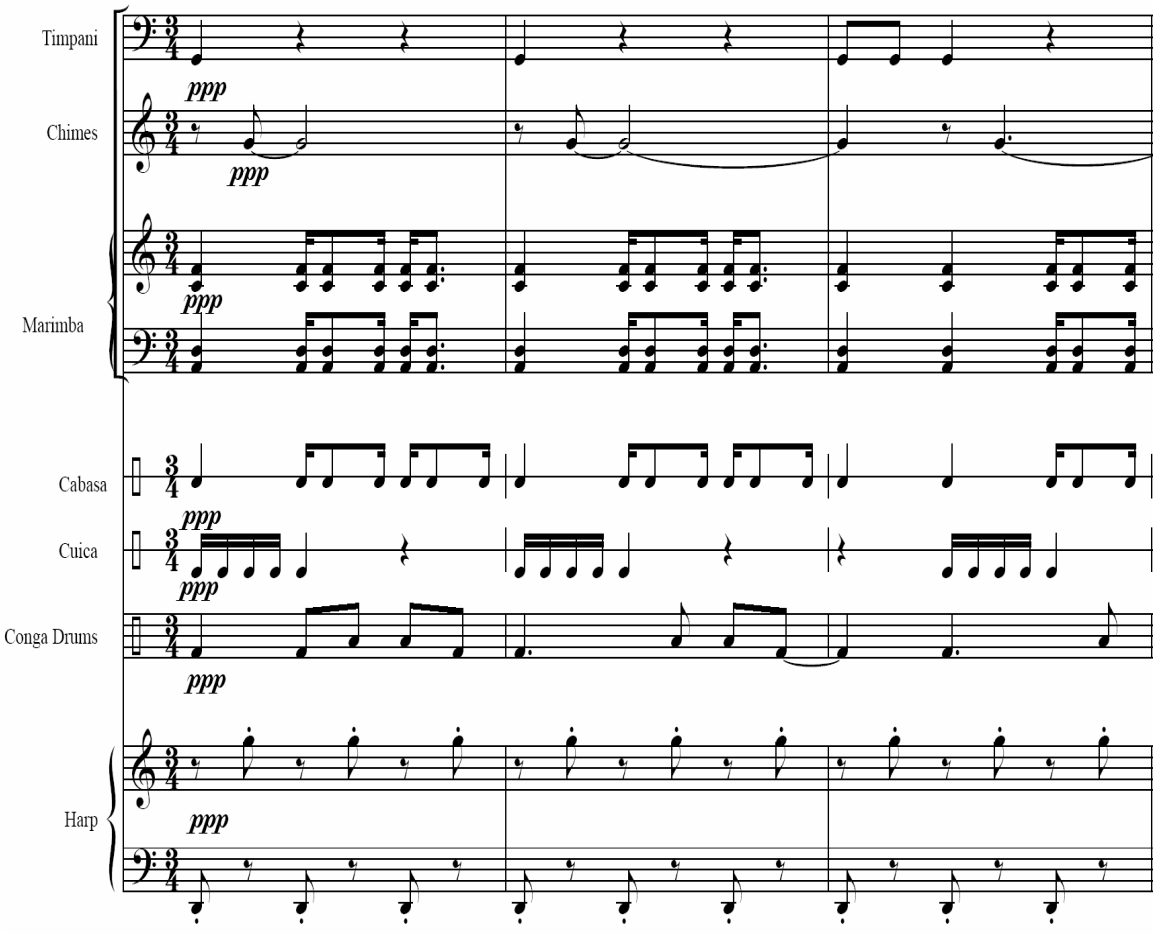
Example 26. Sound-curtain Material, *Colorer*, mm. 1-3.



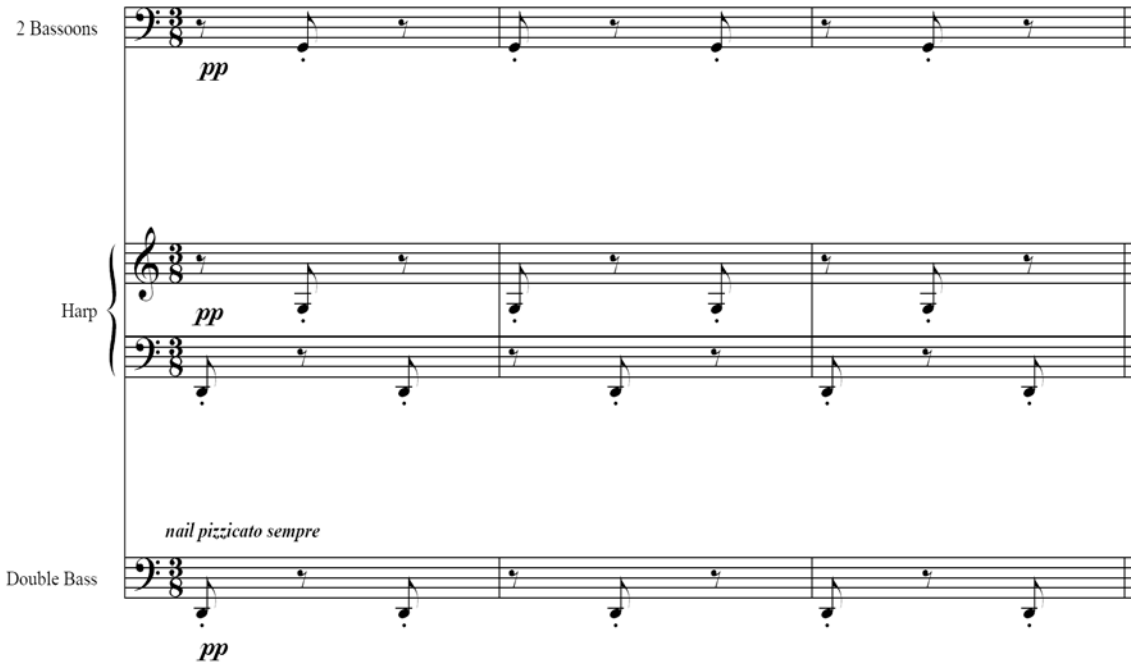
Example 27. Percussion Sound-Curtain, *Ondes*, mm. 1-4.



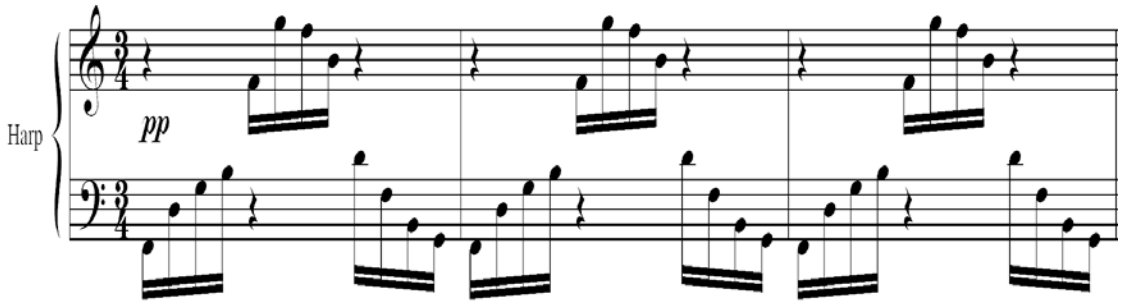

Example 28. Sound-curtain, *Tendresse*, mm. 1-3.



Example 29. Sound-curtain, *L'Hiver: Clear et Sombre*, mm. 1-4




Example 30. Sound-curtain, *Raffine*, mm. 1-3.



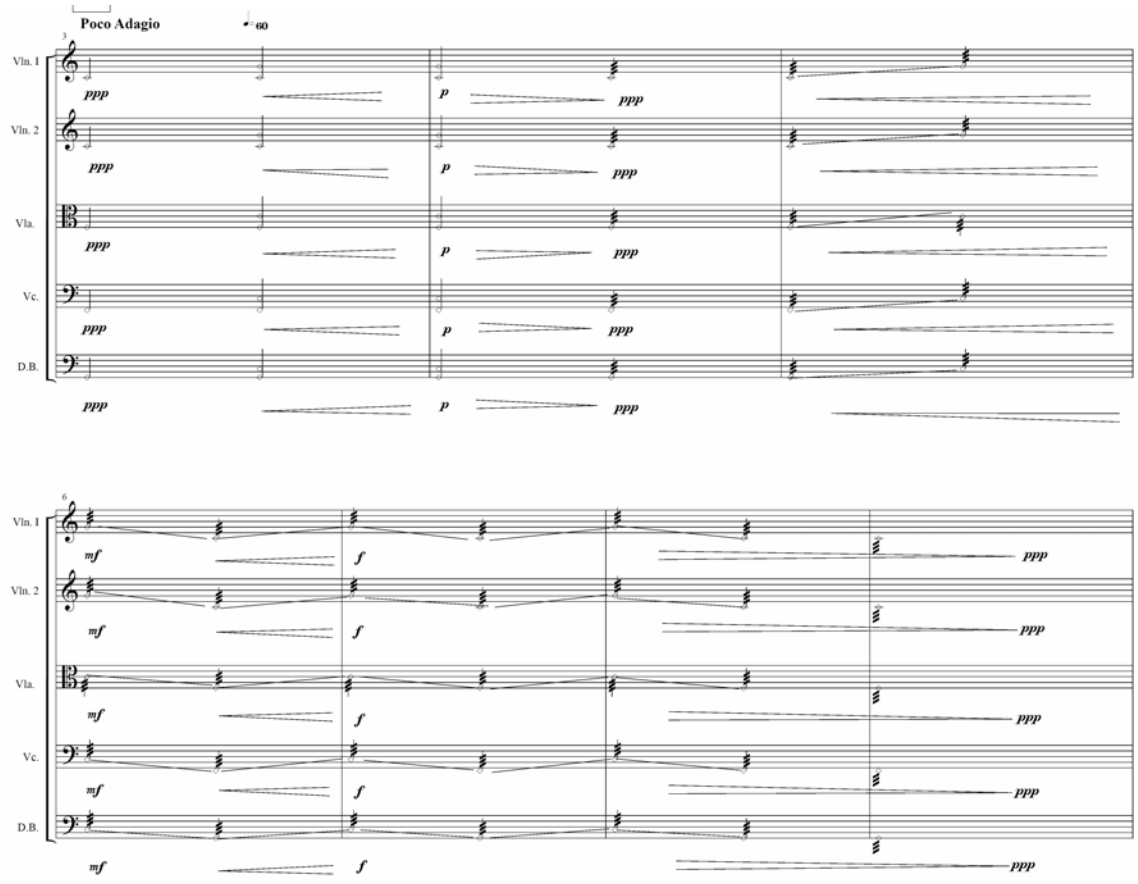
## Chapter 4

## TREIZE ETUDES POUR L'ORCHESTRE: ANALYSIS

### 1. "*Prelude*"

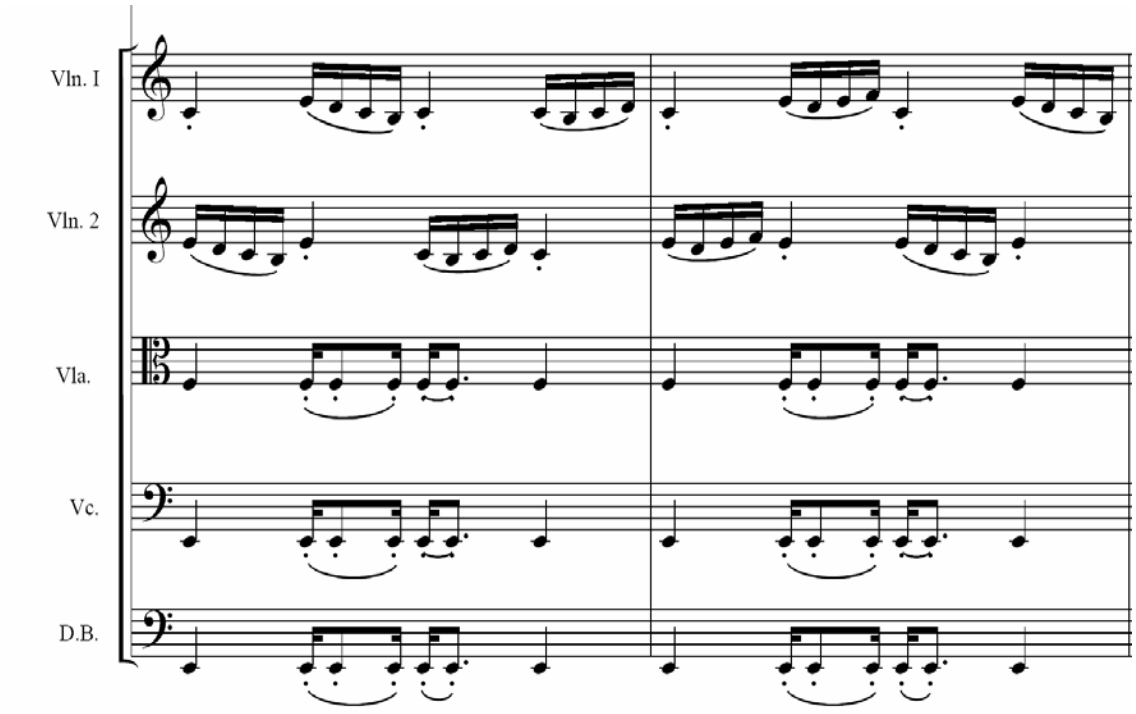
*Treize Etudes Pour l'Orchestre* starts with a striking short Tutti. This orchestral gesture ends in the second bar with a decrescendo into a pianissimo in the third measure. This pianissimo prepares the following timbral effect (Ex. 31) created by harmonics in the string section combined with ascending and descending glissandi. This gesture is one of the characteristic materials of the whole work and initiates a dramatic change of texture announcing the character of the whole work.

Example 31. String-Section Harmonics-Glissandi Effect, *Prelude*, mm. 3-9.



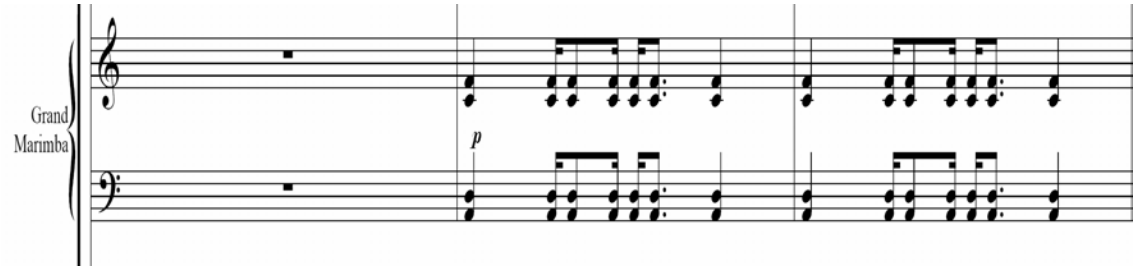
From the ashes of the closing pianissimo that ends the harmonic section of the strings, the piece builds into a long crescendo that extends to the end of this first etude. This crescendo section initiates minimalist material (Ex. 32), repeated continuously with variations in the string section, and later in the wind section. Subsequently, all other orchestral instruments will be incorporated while a dynamic crescendo will continue to build into the fortissimo climax at the end of the movement.

Example 32. Minimalist Material, *Prelude*, mm. 11-12.



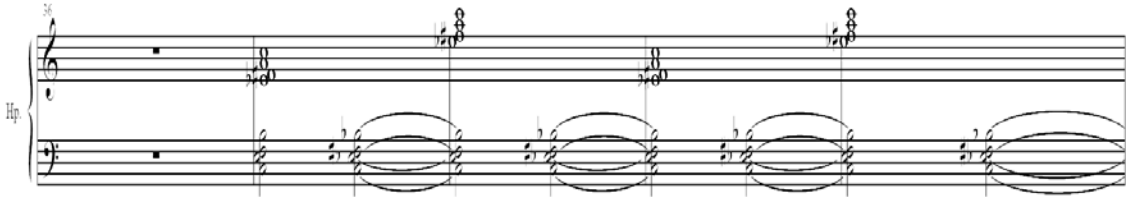

Some of the motivic materials used at different moments of the *Treize Etudes Pour l'Orchestre* appear for first time in this movement (Ex.33, 34, 35):

Example 33. Rhythmic Material Grand-Marimba, *Prelude*, mm. 21-23.




Example 34. Bass Drum Rhythmic Material, *Prelude*, m.38.

Example 35. Harp Chords, *Prelude*, mm.36-40.

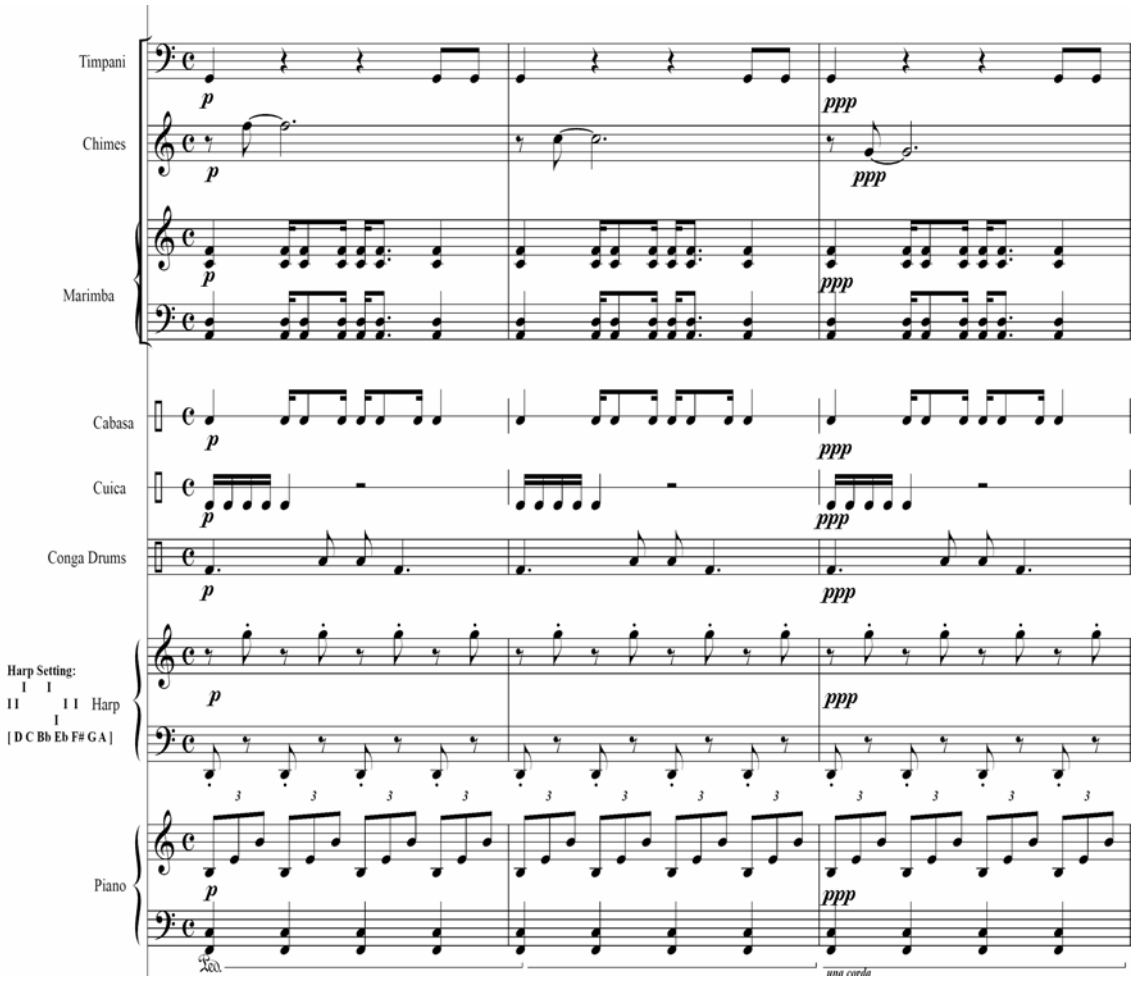



**2. "*Colorer*"**

*Etude No. 2* is based on some of the concepts of spectral music. The whole movement is the melodic development of a pentatonic C scale supported by spectral chords built with harmonics. The chords move very slowly, trying to create the sense of no movement at all. The etude is an exploration for color through the continuous use of *Klangfarbenmelodie*s in between the different voices. The piece is supported by continuous percussion material that remains pianissimo in the background creating the feeling of a sound-curtain.

This sound-curtain (Ex.36) is formed by several layers of rhythmic material: some of the material first presented in the *Prelude*, for example the material performed by the marimba. In addition, there is some new rhythmic material performed by piano, harp, conga drums, *cabasa*, timpani and chimes. The material performed by the *cuica* is a variation on the rhythmic material presented by the bass drums in the *Prelude*. In addition, the *cabasa* and the *conga drums* rhythms are palindromes.

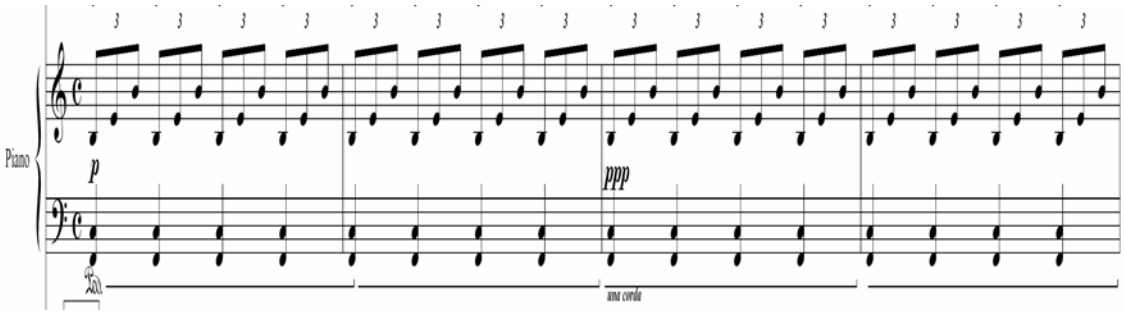
Example 36. Sound-curtain Material, *Colorer*, mm. 1-3.



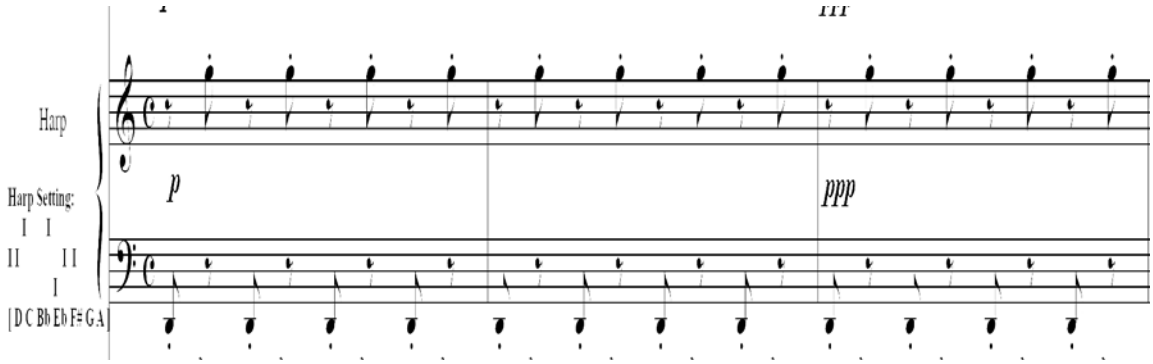
A stratified change of texture is produced in the center of the piece by introducing the harmonics material of the string section first presented in the *Prelude*. The sudden change is remarked by the thinning of the sound-curtain. After this very brief interlude, the spectral material accompanied by the thicker sound-curtain returns. It completes the development of the pentatonic melody as the etude ends.

Two more rhythmic materials that will appear throughout the work are first presented in "*Colorer*" as part of the sound-curtain material (Ex. 37 and Ex. 38).

Example 37. Marimba, *Colorer*, mm. 1-4.




Example 38. Harp, *Colorer*, mm.1-4.

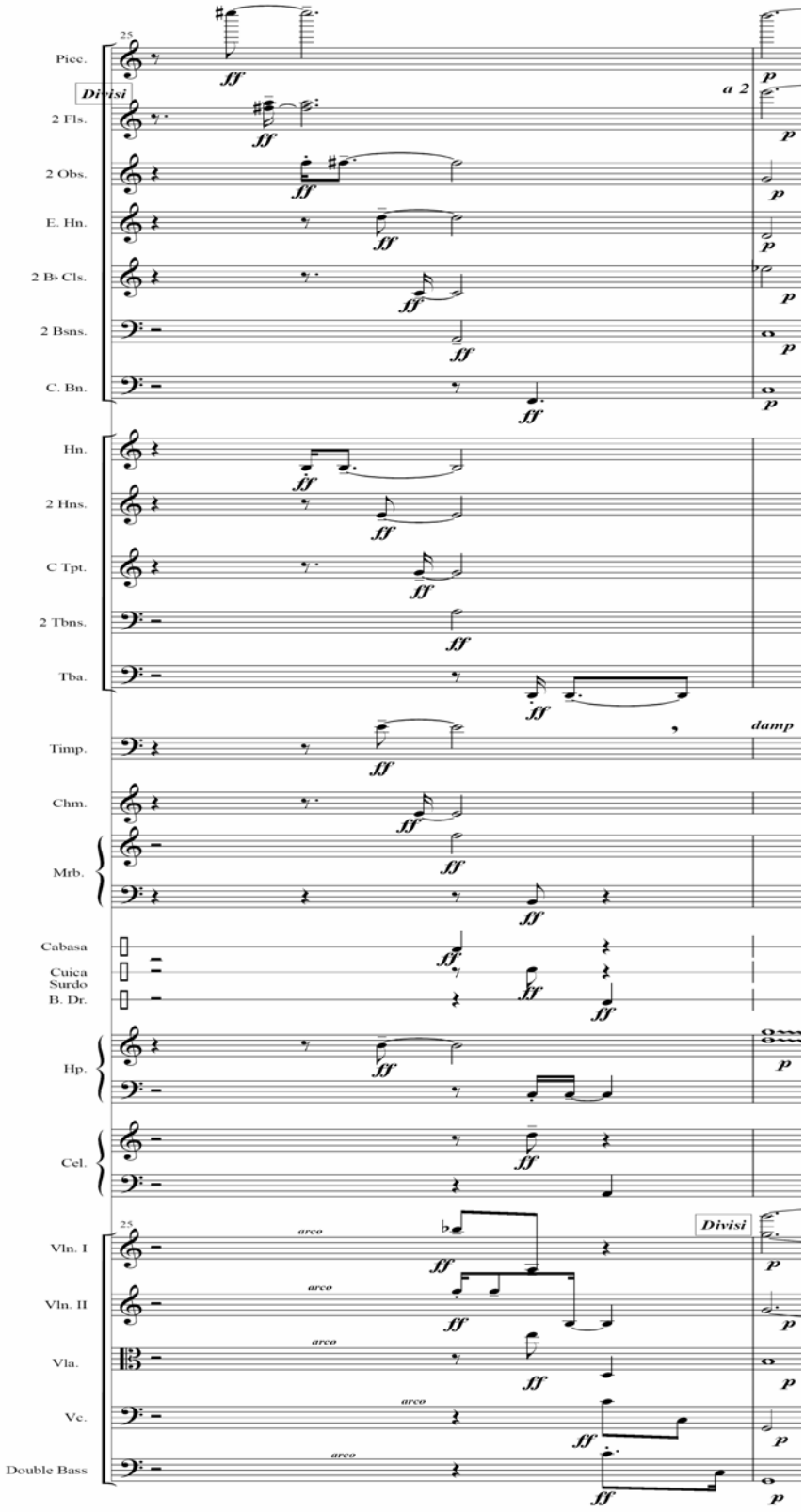


### 3. "*L'Eau*"

*Etude No. 3* has six short sections, each of them presenting different textural characteristics. The first section presents a mass of sound built with continuous glissandi in the strings. Sounds change one at a time creating a variation on the *Klangfarbenmelodie* technique. The section ends in measure five where a chord expands from piano to fortissimo, preparing for the next coming section while creating the first climax.

The second section (mm. 6-11) starts with an abrupt pointillist descending material that progresses in six bars throughout the whole orchestral range (Ex. 39): from the highest register to the lowest, while executing a continuous decrescendo ending in a pianissimo. From here, the third section starts building, ending with the next fortissimo climax. In this section (mm. 12-17) two different strata form a counterpoint: a percussion layer built with the ostinato material performed by the string section, harp, bass drum, grand marimba, timpani and lower brass section; the second strata built by the woven melodic material performed by the trumpets, horns, and woodwind section. In a way, this section presents a complex homophonic texture where the two strata act as melody and accompaniment.

Example 39. Descending Orchestral Gesture, *L'Eau*, m. 26.



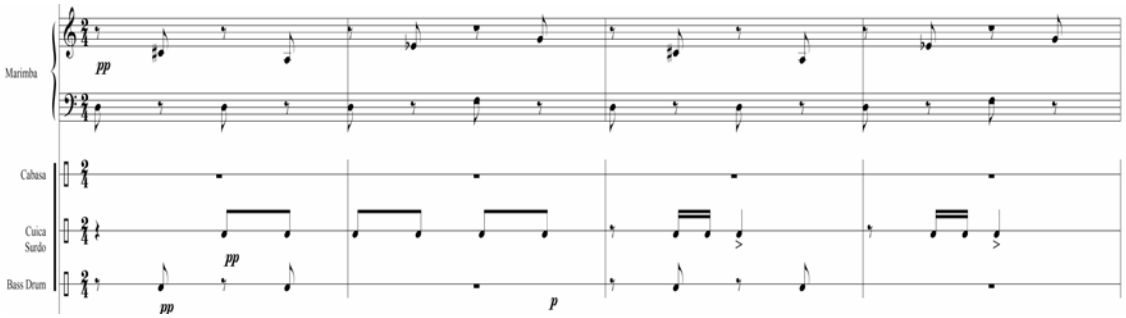
The fourth section, mm. 18-26, is built on four layers creating a complex polyphony: a pointillist strata on the string section; ostinato material in the marimba (an inverted variation on the material first presented in the second etude (Ex 40); long-sounds-material of the brass section; and melodic counterpoint of the woodwind section. The section builds to a fortissimo climax ending abruptly with a gesture characterized by a descending broken chord that travels from the highest to the lowest register of the orchestra, as a pointillist tutti. This new material (Ex. 39) will reappear later.

The last section of this movement (mm. 27-40) is basically monophonic in texture. However, it is complemented by an ostinato on the timpani and a glissandi on the harp. The melodic line progresses into a fortissimo then regresses to progressively retrieve back to the pianissimo until it disappears.

### 4. "*Ondes*"

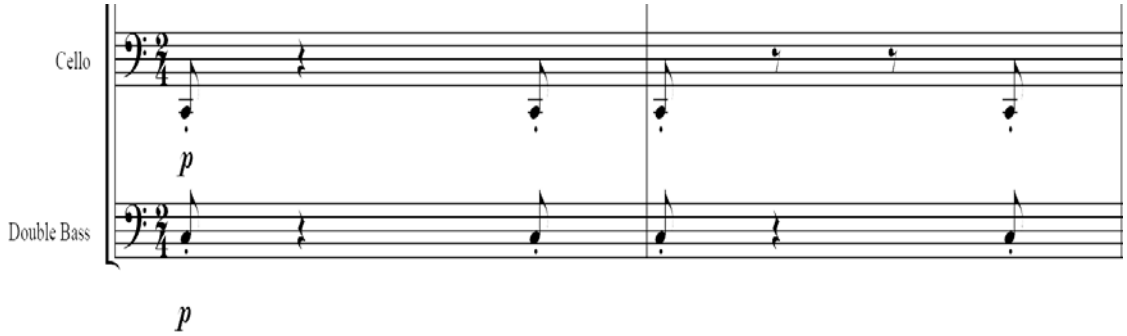
*Ondes* has a hypnotic mood created by the use of several minimalist materials that develop with small variations throughout the movement. This etude is organized in sound layers. First, there is a thin percussion sound-curtain (Ex. 40): marimba, *cabasa* and *cuica* that provides as background material by remaining at a pianissimo dynamic.

Example 40. Percussion Sound-Curtain, *Ondes*, mm. 1-4.

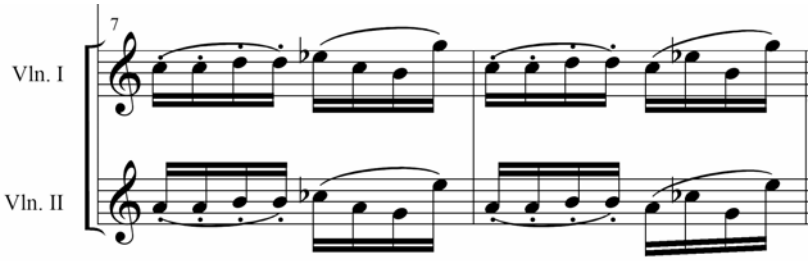


In addition, there is an ostinato line performed by the cello and the double bass (Ex. 41). Also, there are two melodic lines, violins 1 and 2 (Ex.42), and the other on the clarinet (Ex. 43), both built on minimalist material. They engage in a counterpoint while contrasting material appears (as accompaniment) in the brass section, flute, oboe, and bassoon.

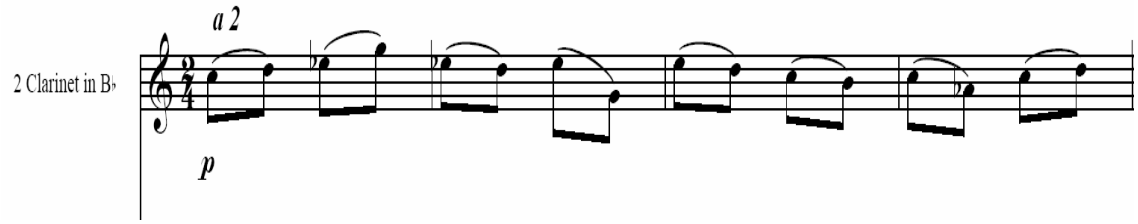
Example 41. Ostinato in the Cello and Double Bass, *Ondes*, mm.1-2.




Example 42. Violins 1 and 2, Melodic Lines, *Ondes*, mm. 7-8.



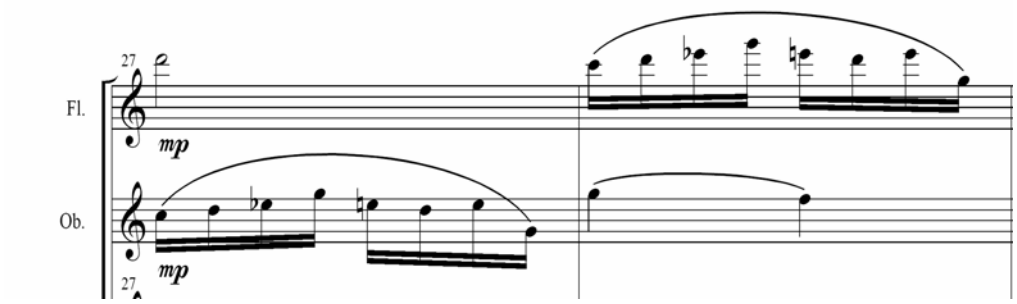

Example 43. Clarinet in Bb, Minimalist Material, *Ondes*, mm. 1-4.



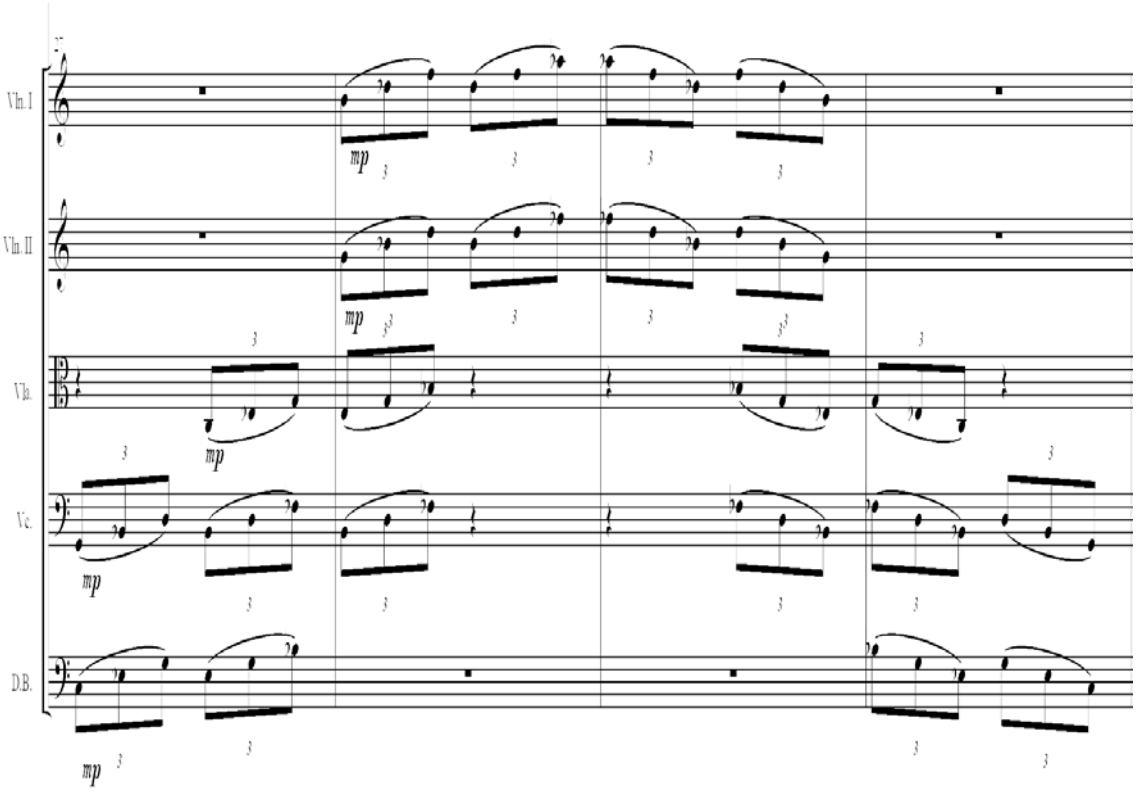

After the cadential moment in measure 25, new minimalist melodic material carried by the flutes and oboes (Ex. 44) is counterpoint with a melodic sonic wave

developed by the strings (Ex. 45). After the climax in measure 47, strata unifies creating a homophonic movement that alternates with a monophonic texture built by the woodwind *Klangfarbenmelodie*-movement against a homophonic brass and string accompaniment.

Example 44. Melodic Material, *Ondes*, mm. 27-28.

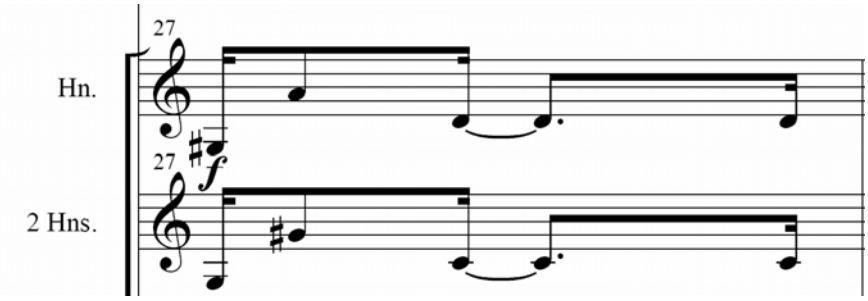



Example 45. Melodic Sonic Wave, *Ondes*, mm. 27-30.




During this movement one of the bird sound transcriptions is presented (Ex. 46).

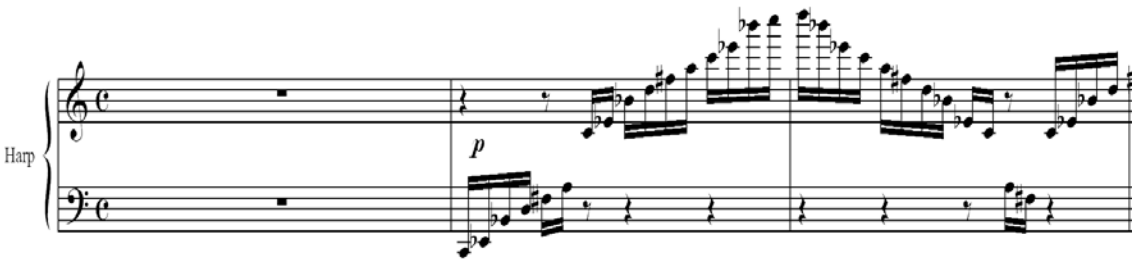
Example 46. Bird Song Transcription, *Ondes*, m.37.



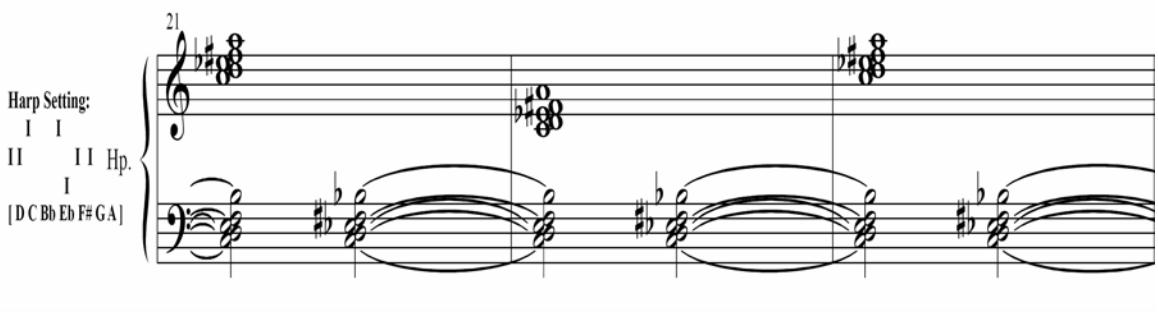

**5. "*Les Etoiles*"**

The fifth etude is characterized by a very transparent texture. It initiates with an orchestral gesture in which a sustained striking chromatic cluster transforms from fortissimo to pianissimo. At the conclusion of this chord the melodic material emerges carried by the harp. The harp melody is characterized by the alternation throughout the piece between an arpeggiated melody (Ex. 47), and long clusters alternating in register, (Ex. 48).

Example 47. Harp Arppegiated Melody, *Les Etoiles*, mm. 1-3.



Example 48. Melodic Material, Long Cluster, *Les Etoiles*, mm. 21-23.

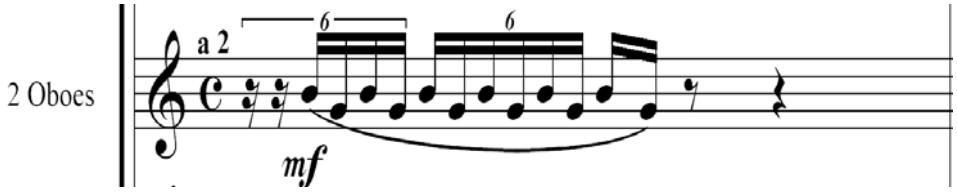



The dominating melody in the harp will be carefully accompanied by long sustained chords in the winds, at times, by a syncopated pointillist material first on the strings and later on the winds, and by the string-harmonics material presented earlier in the *Prelude* (Ex. 40). The movement concludes with a delicate pianissimo sonority.

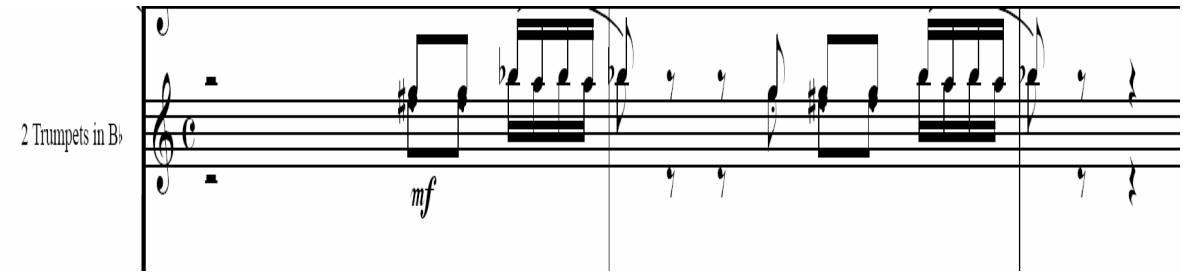
### 6. "*Les Oiseaux*"

The sixth etude is an orchestration of all the different bird sounds used as melodic material for this work. They are presented with different instrumentations. In addition, the motif presented by the *cabasa* is a reproduction of a rattle snake, in this way enriching the remembrance of the Amazon. All of these different materials create a dense polyphonic texture (Examples 49-57).

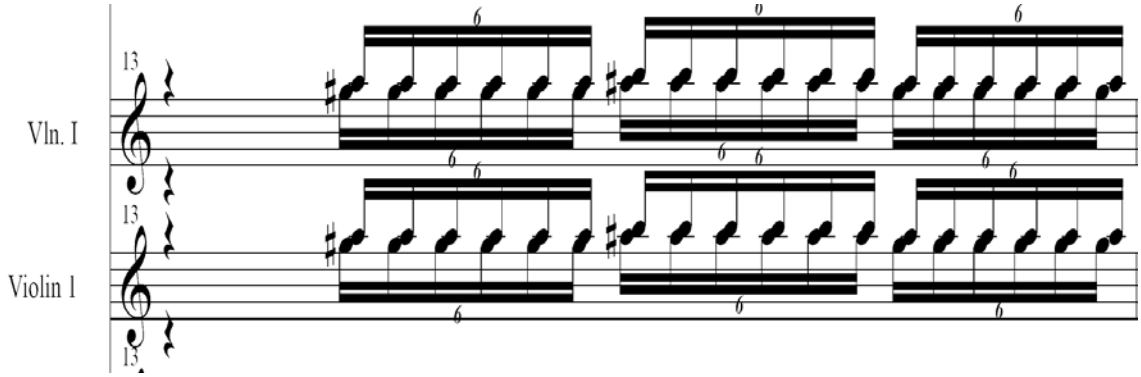
Example 49. Bird Song Transcription, *Les Oiseaux*, m. 1.



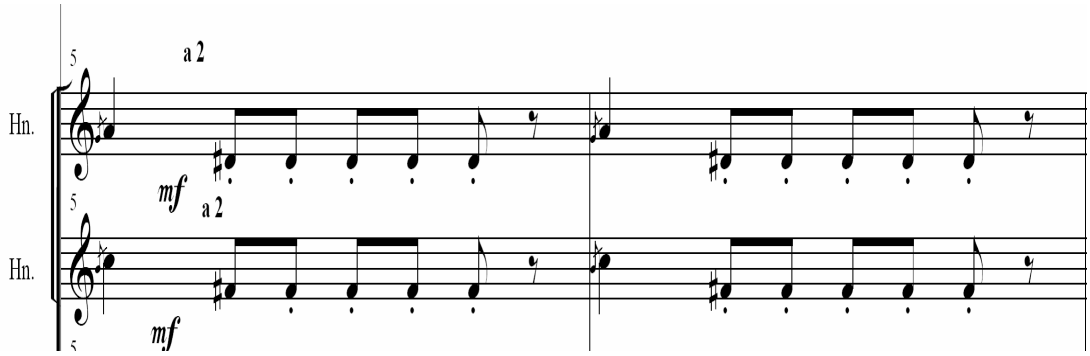
Example 50. Bird Song Transcription. *Les Oiseaux*, mm. 1-2.



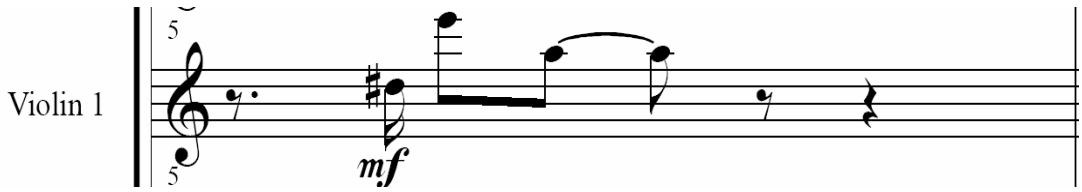

Example 51. From Bird Song Transcription, *Les Oiseaux*, m.13



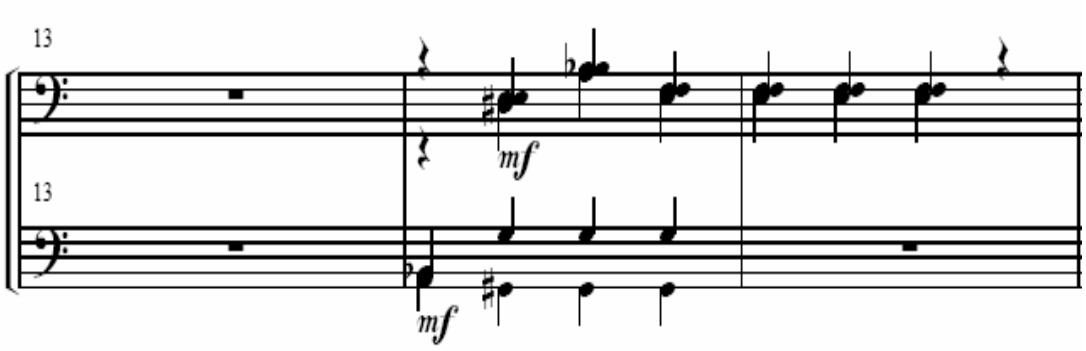

Example 52. From Bird Song Transcription, *Les Oiseaux*, mm. 5-6.



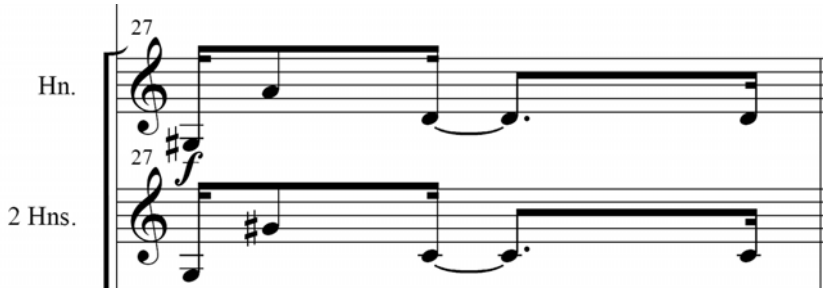

Example 53. From Bird Song Transcription, *Les Oiseaux*, m. 5.



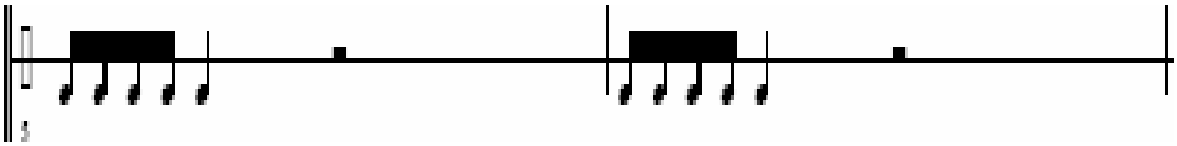
Example 54. From Bird Song Transcription, *Les Oiseaux*, mm. 14-15.



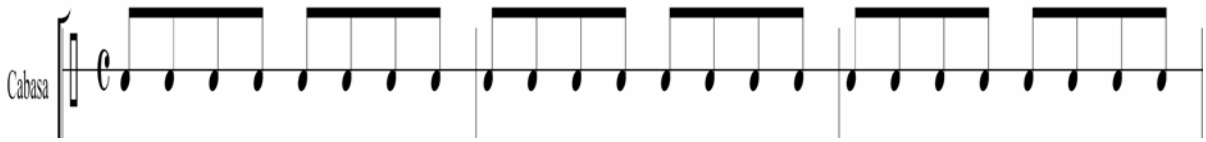

Example 55. From Bird Song Transcription, *Les Oiseaux*, m. 37.




Example 56. From Bird Song Transcription, *Les Oiseaux*, mm. 5-6.



Example 57. Ratle-Snake Like Transcription, *Les Oiseaux*, mm. 17-19.



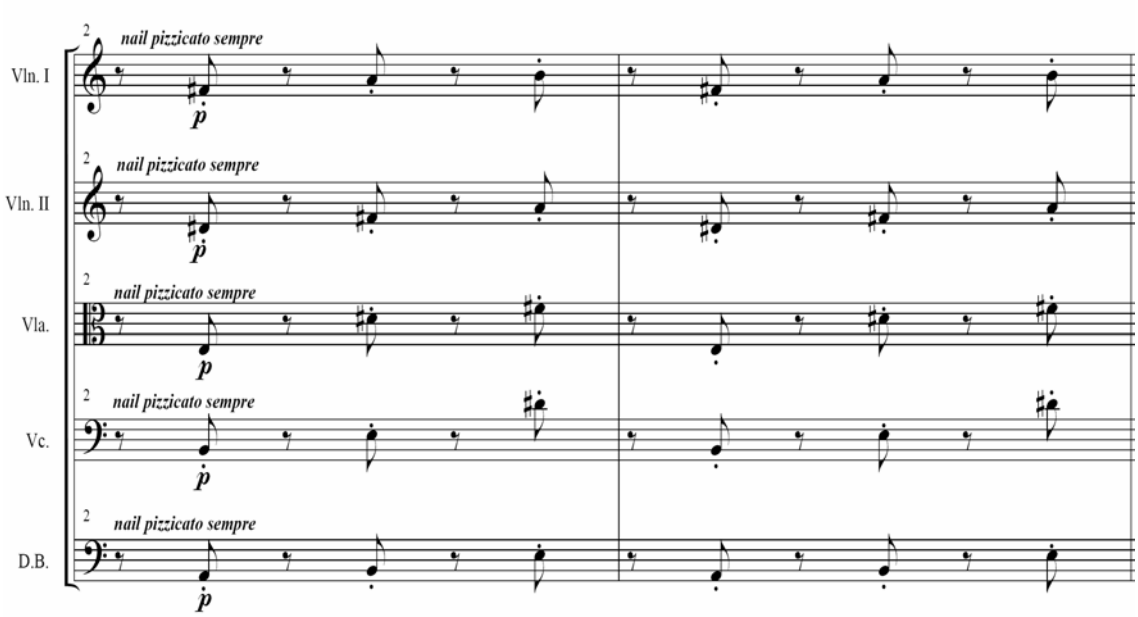

The marimba ostinato material first presented in the *Prelude* (Ex. 33), is also present in this movement.

### 7. "*Tendresse*"

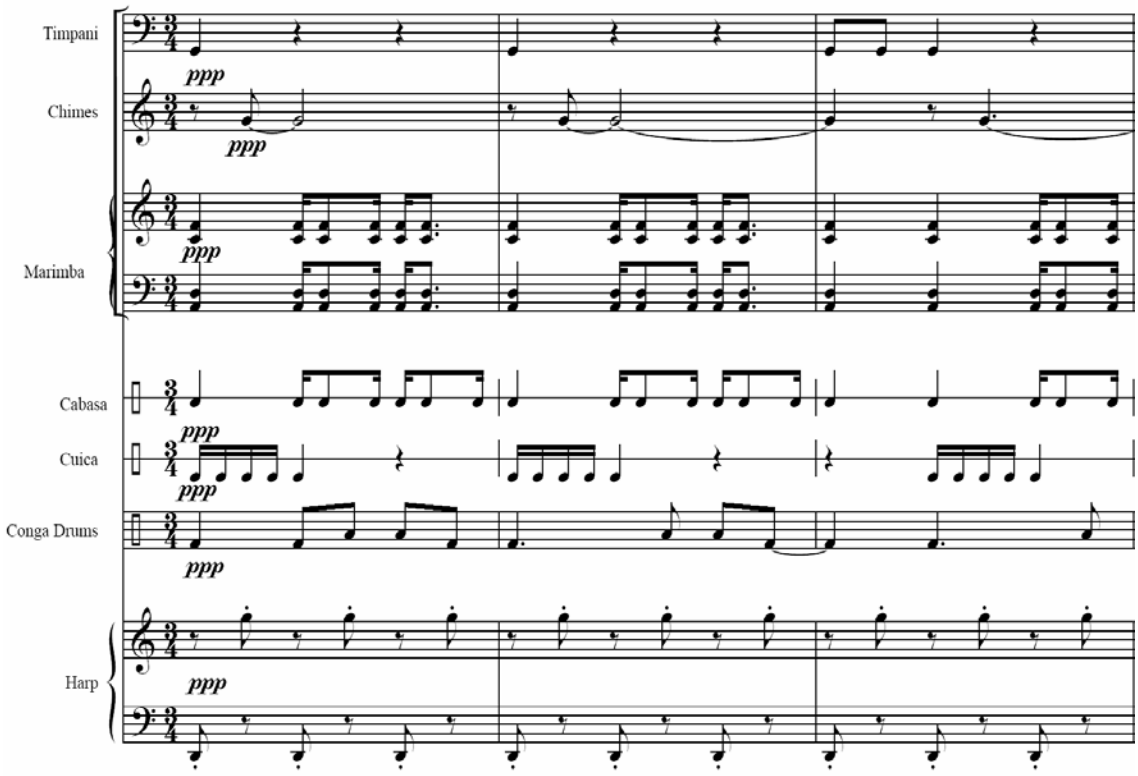
The seventh etude presents a delicate sonority organized in three perceptible layers. The foreground is a melodic line performed by the clarinets (Ex. 58). In the middle-ground there is a delicate pointillist syncopated accompaniment material carried by pizzicato strings (Ex. 59). The background is a sound-curtain containing several percussion instruments and harp (Ex. 60). The whole movement is through-composed.

Example 58. Foreground Melodic Line, *Tendresse*, mm. 1-21.

Example 59. Middle-Ground, Accompaniment, *Tendresse*, mm. 2-3.



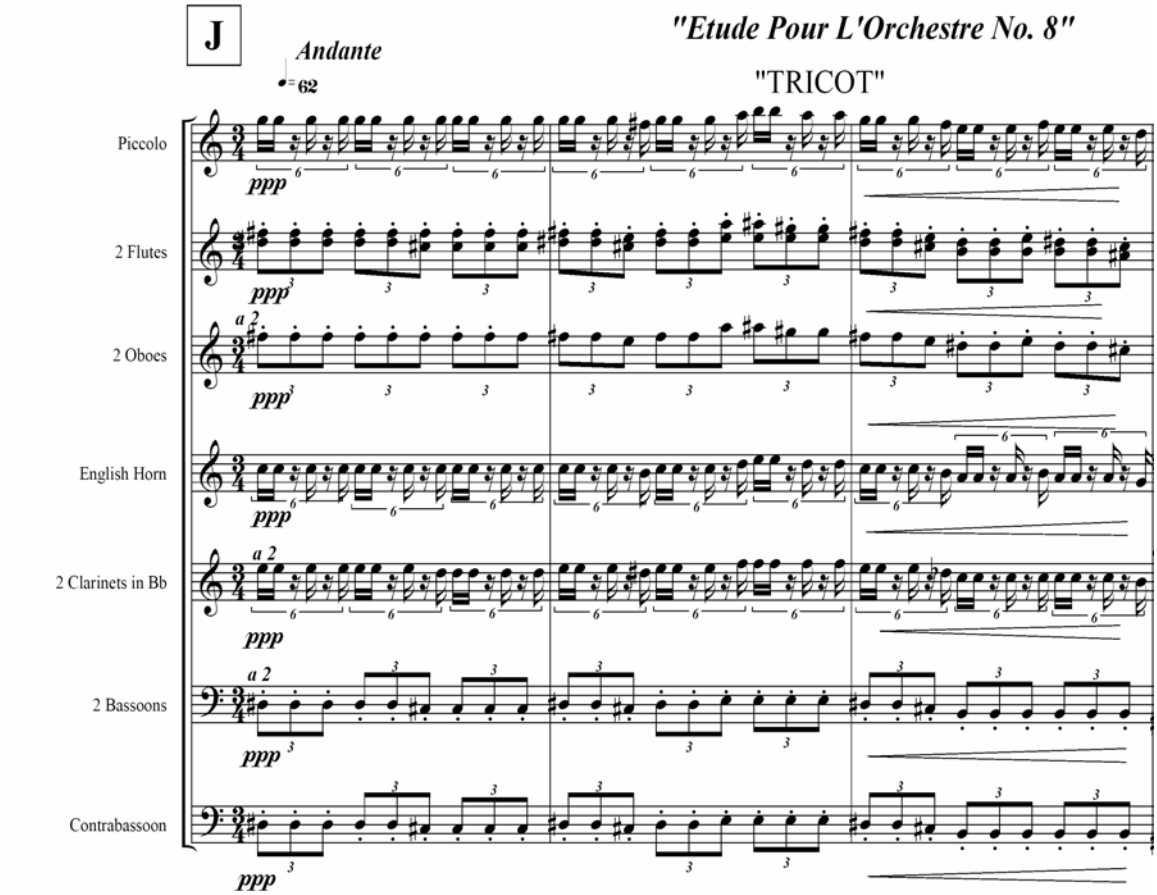

Example 60. Sound-curtain, *Tendresse*, mm. 1-3.



## 8. "*Tricot*"

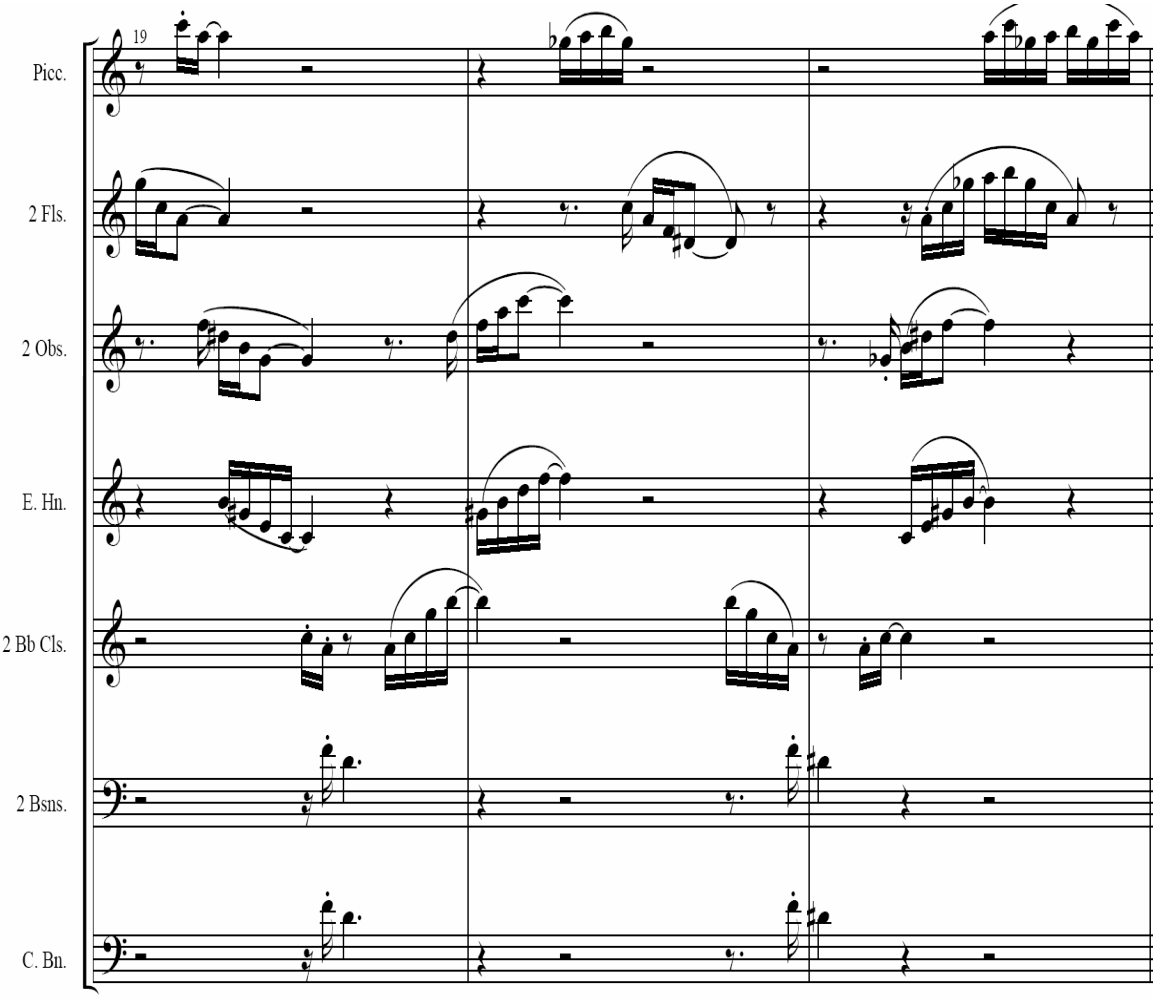
This etude is composed of two sections of contrasting textures. In the first section, the woodwinds carry minimalist material built by different musical lines weaving a unique texture (Ex.61). The effect of the section is hypnotic in character. Three other layers remain in the background: an ostinato in the marimba, presented previously in other movements (Ex. 37); long clusters played by the harp, reminiscent of the fifth Etude (Ex. 48); and homophonic long chords in the string section reminiscent of harmonics material previously presented in some of the other movements (Ex 30).

Example 61. Woodwinds Fabric, *Tricot*, mm. 1-3



After the climax, a continuously ascending and descending sonic wave (Ex. 62), drives the movement into a crescendo while long-held blocks of sound create supporting material in the string section. The sonic waves are a variation on the material used by the woodwinds during the crescendo in the *Prelude*.

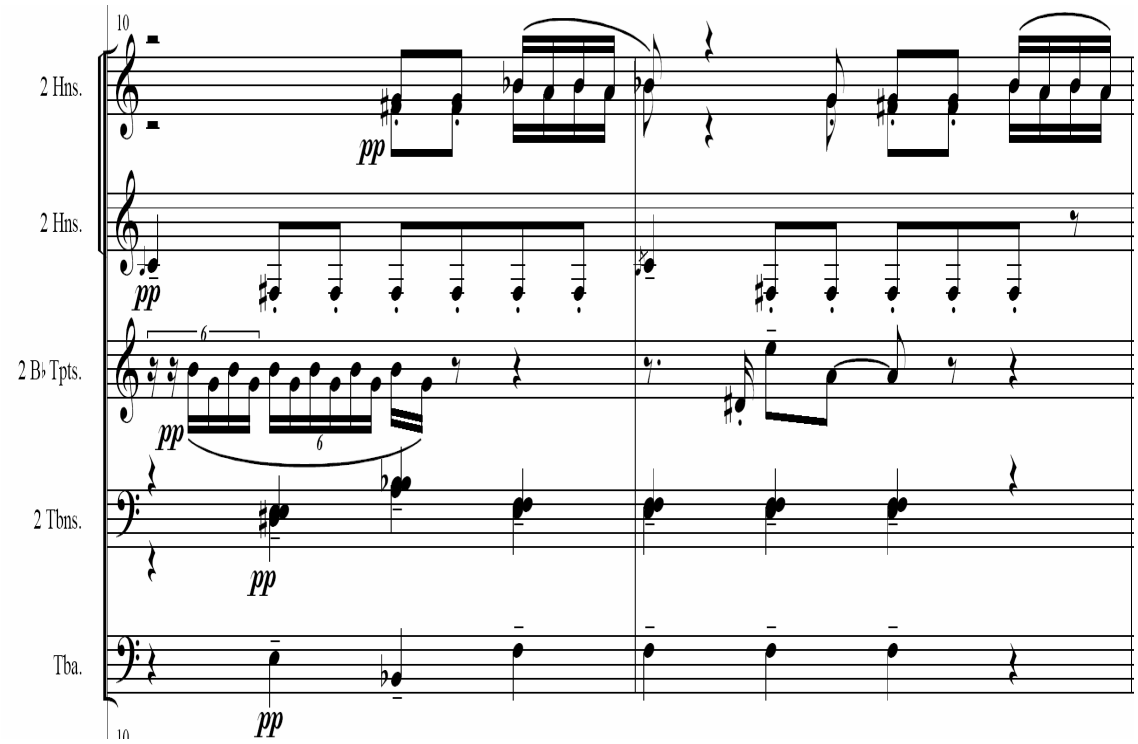
Example 62. Woodwinds Sonic Wave, *Tricot*, mm. 19-21.



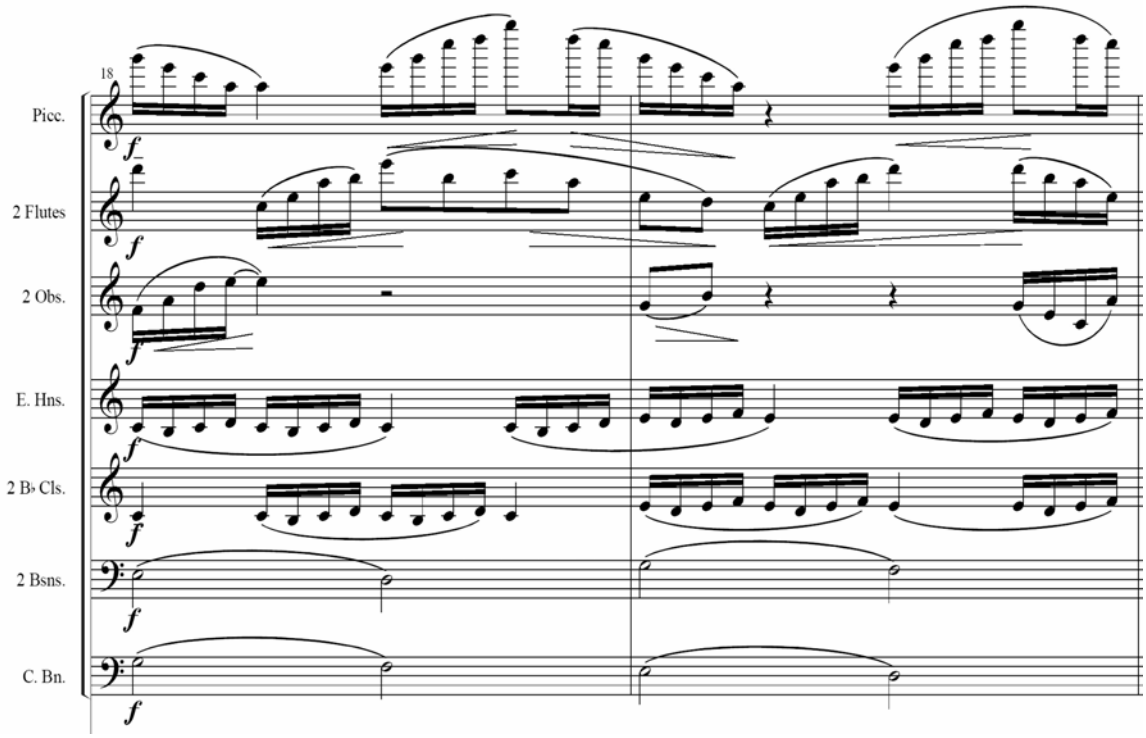
### 9. "*Quadruple*"

This etude is inspired by Charles Ives' *The Unanswered Question* and Xenakis' *Polytopes*. In *Quadruple*, the concept of stereophonic sound is explored by presenting four thematic materials (Examples 63-66), one per orchestra section. These materials are presented in all possible combinations as if they were controlled by four synthesizer volume controls that allow the material in each section to be moved to the auditory foreground or to completely disappear. The climax of the piece is reached in the center of the piece, where all four materials are presented simultaneously. Linear continuity is achieved by the ostinato pizzicato line (Ex. 67), presented by the harp throughout the whole piece.

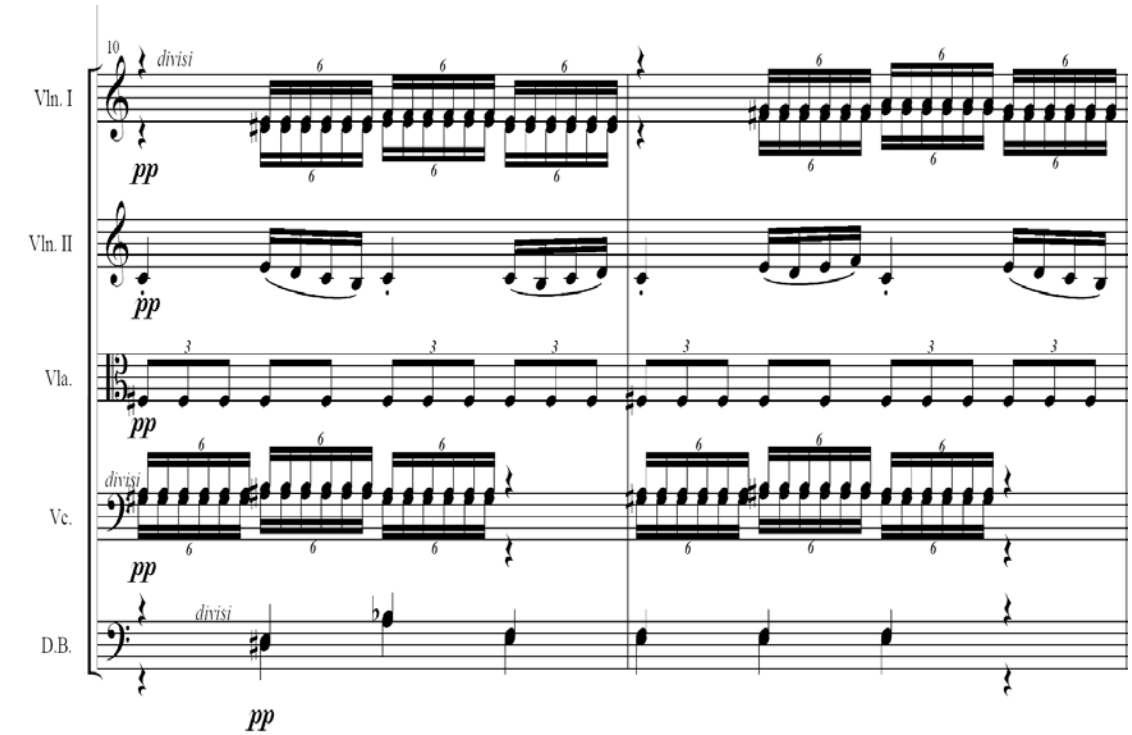
Example 63. Brass Material, Evoked from *Etude No. 6*, mm. 10-11.



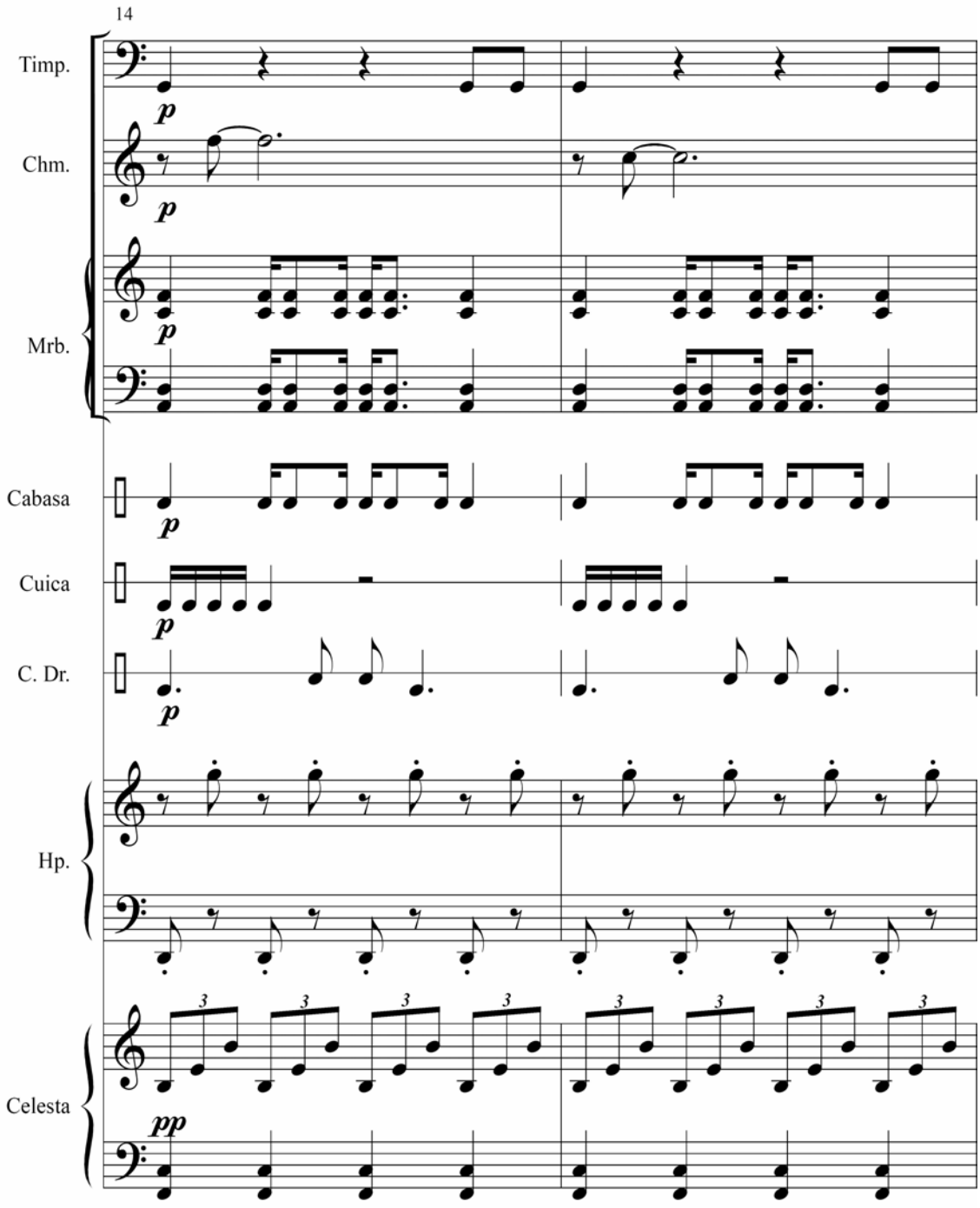
Example 64. Woodwinds Material, Evoked from *Etude No. 1*, mm. 12-13.



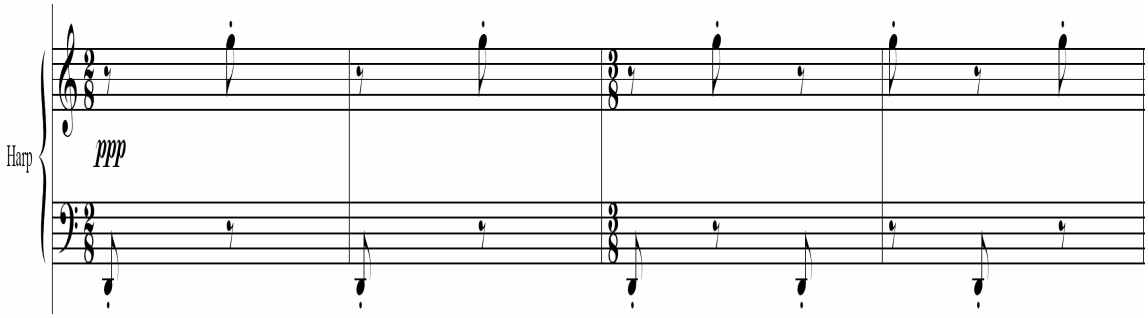

Example 65. String Material, Evoked from *Etude No. 6*, mm. 10-11.



Example 66. Percussion Material, Evoked from *Etude No. 2*, mm. 14-15.



Example 67. Ostinato, *Quadruple*, mm. 1-4.




**10. "*Cramoisi*"**

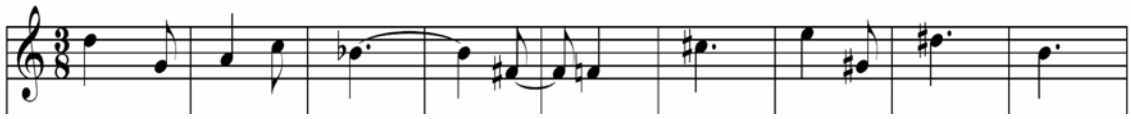
*Etude No. 10* is through-composed, building into a loud climax while evoking some of the materials introduced previously: bird sounds, marimba ostinato material, and sonic waves. In a way, this etude is the beginning of the recapitulation of the work. Several materials are presented simultaneously, creating a polyphonic layer. The movement ends abruptly by recalling the closing gesture used in *Etude No. 3*.

**11. "*Hiver: Clair et Sombre*"**

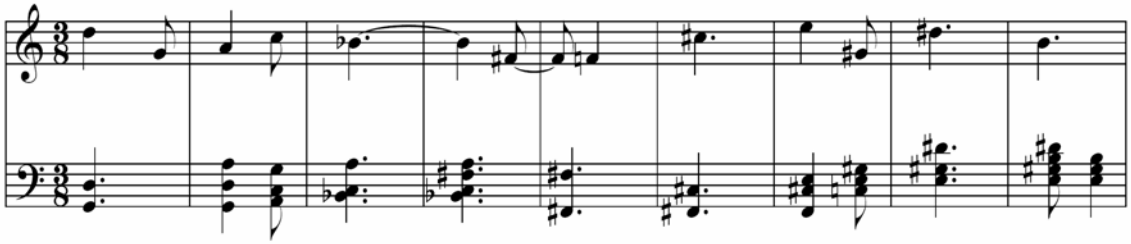
*Etude No. 11* is built with a twelve-note row (Ex. 68). The twelve-tone row was built in a way that tertial blocks resembling tonality could emerge from it (Ex. 69). The movement has an A-B-A' form. The material is organized such that the etude starts at the lowest register of the orchestral range with a dynamic pianissimo. It progresses smoothly into the highest register of the orchestra as a continuous crescendo leads to a climax. After the climax, the material smoothly returns to the lowest register of the orchestra as a decrescendo develops, closing the piece in the same way that it starts. The melodic material used in this movement evokes musical ideas presented before but which

are now developed with the twelve-tone row material. The other important characteristic of this movement is the presence of the sound-curtain (Ex. 70) that changes on instrumentation throughout the etude.

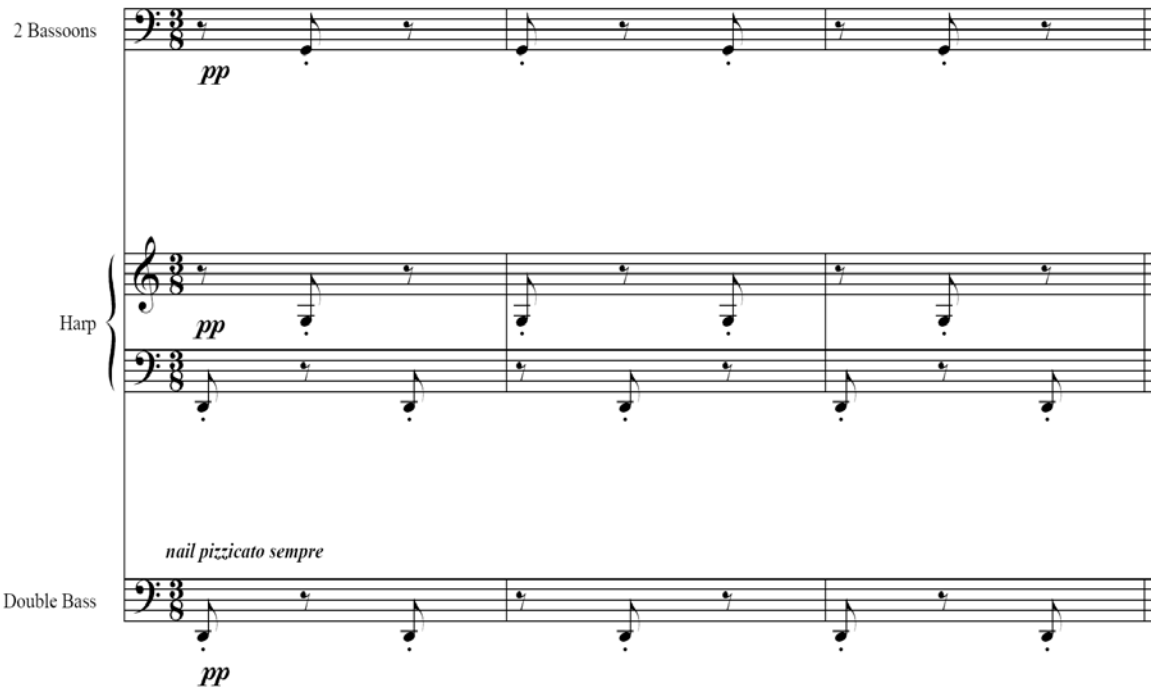
Example 68. Twelve-tone row, *L'Hiver: Clair et Sombre*.



Example 69. Tertial blocks emerging from the 12-tone row.



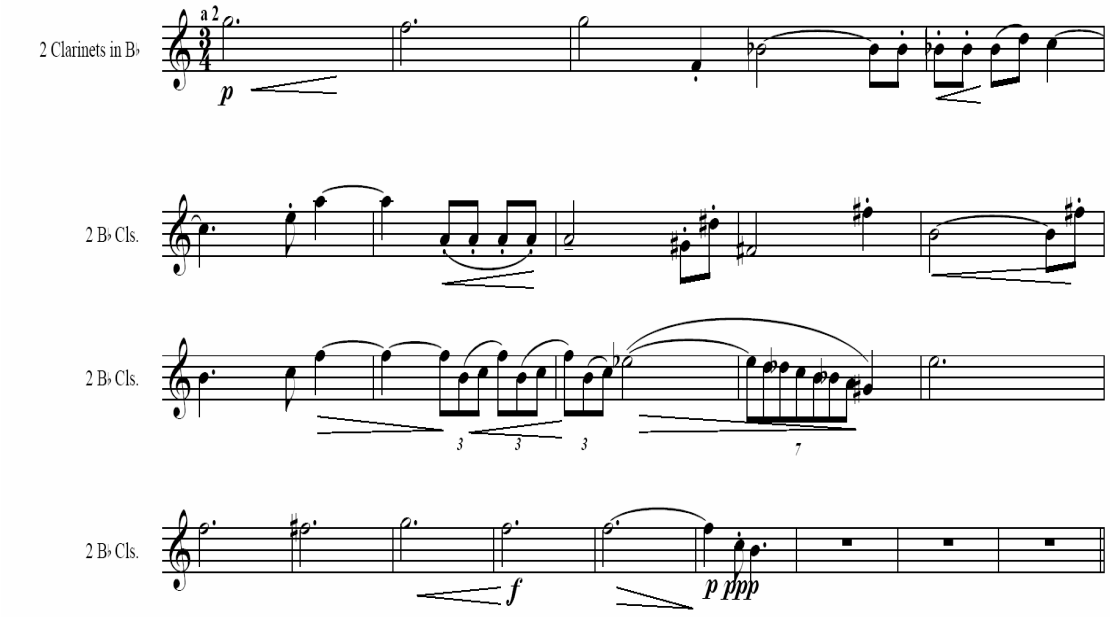
Example 70. Sound-curtain, *L'Hiver: Clear et Sombre*, mm. 1-3.



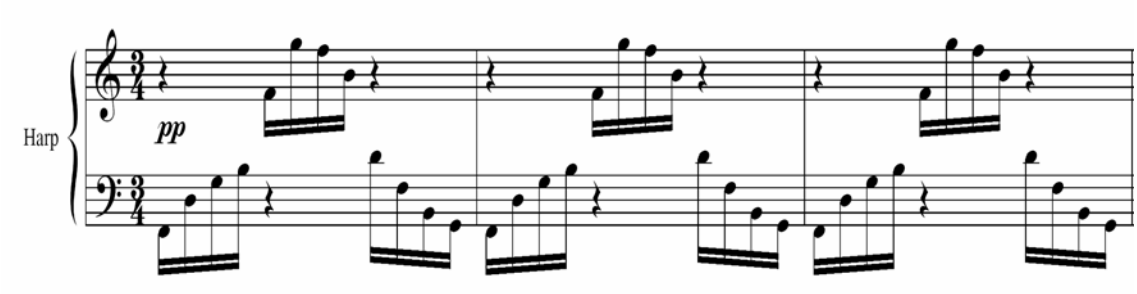
## 12. "*Raffine*"

*Etude No. 12* is built with three strata. The first strata, which exists in the foreground, is formed by two melodic lines which are presented by the flutes and the clarinets, engaging in free counterpoint. One of these two melodies was previously introduced in *Etude No. 7* (Ex. 58). The second melody is completely new material (Ex. 71). The second strata in the middle ground, is the accompaniment material formed by two layers: pointillist minimalist material in the strings, and sustained harmonic blocks in the brass section. In the background there is a sound-curtain created with the arpeggiated melody that served as main melodic material in *Etude No. 5*. This is a calm, lyrical through-composed movement that prepares for the final recapitulation that will follow in the next etude

Example 71. New Melodic Material, *Raffine*, mm. 1-24.



Example 72. Sound-curtain, *Raffine*, mm. 1-3.




**13. "*Crepuscule*"**

*Etude No. 13* is the final recapitulation of the work, which reviews many of the main ideas of the work as it builds into a climax which, while different, evokes the first apex of the work. A pianissimo occurs suddenly after the climax, ending the work unexpectedly with a vanishing pianissimo.

## Chapter 5

## CONCLUSION

The creation of *Treize Etudes Pour L'Orchestra,* has been a great long and fulfilling musical experience undertaken by this composer. The idea of this project emerged more than a year ago. It is the product of personal musical growth that demanded a search for new sounds and textures. Some of the ideas of this work were conceived last year as a product of many musical experiences, readings, and listening. Several of the etudes were conceived last year during my stay in Prague, Czech Republic, and the consecutive stay in Vienna, which included several visits to the Schoenberg Institute and several museums. Some of the other etudes were conceived later. In essence, the work was all completed during this year 2007, as many reviews of the material, have taken me back and forth on many musical ideas, sketches and changes.

The work is descriptive at times, vague at others, but always atmospheric. Colors and textures are a constant exploration throughout the piece. The thirteen etudes have been conceived as a unity. However each of the etudes is a unit in itself: allowing for the performance of one, a few, a suite generated from the grouping of some of the etudes, and/or the performance of the full work.

This work in its intensity, persistence of certain elements, variety and change, and colorfulness well represents my musical interest and ideas, and my orientation that comes from a personal array of unique life experiences.

From the composer's point of view, there is an aesthetic duality that separates the interpretation of the work of art from the realm of the artist conception. In this context,

every listening experience is a recreation of the work based on the listener's unique perception and interpretation. Under this premise, this composer will not try to justify this work itself but just under the parameters of 'Art for Art Sake'

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## APPENDIX A:

## LIST OF QUOTATIONS

### ETUDES POUR LE PIANO

Let that be called beauty, the every perception of which pleases.
Saint Thomas Aquinas

### ETUDES POUR VIOLONCELLO ET PIANO

I was working on the proof of one of my poems all the morning, and took out a comma. In the afternoon I put it back again.
Oscar Wilde

### ETUDES POUR DEAUX PIANO

Music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time.
Igor Stravinsky

### TREIZE ETUDES POUR L'ORCHESTRE

The desire of beauty, the love of art for its own sake…For art comes to you, proposing frankly to give nothing but the highest quality to your moments as they pass.
Walter Pater

Ecoutez les oiseaux, ce sont de grands maitres.
Paul Dukas

## APPENDIX B:

## LIST OF PAINTINGS REFERRED TO IN THIS WORK

-Claude Monet. "Impression: Sunrise, 1872. Oil on Canvas, 19 ½"x14 ½" (50x62cm). Musee Marmottan, Paris.[25]

-Claude Monet "Red Boats at Argenteuil, 1875. Oil on canvas, 24"x32 3/8" (61.9x82.4cm), at the Harvard University Art Museum. Fogg Art Museum (bequest – Collection of Maurice Wertheim, Class of 1906).[26]

-Georges Seurat. "A Sunday on La Grande Jatte", 1884-1886. Oil on canvas, 6'9"x10' 3/8" (207.5x308cm). The Art Institute of Chicago (Helen Birch Bartlett Memorial Collection), 1926.224.[27]

-Paul Cezanne. "Mont Sainte-Victoire", 1904-1906. Oil on canvas, 28 7/8"x36 ¼" (73x92 cm). Philadelphia Museum of Art (George W. Elkins Collection).[28]

-Henry Matisse. "The Joy of Life", 1905-1906. Oil on canvas, 5'8"x7'9 ¾" (1.74x2.38 cm). Barnes Foundation, BF No. 719, Merion Station. Pennsylvania.[29]

-Henry Matisse. "The Red Studio", Issy-Les-Molineaux, 1911. Oil on Canvas, 71 ¼"x7'2 ¼" (1.81x2.19 m). Collection, The Museum of Modern Art, New York.[30]

-Pablo Picasso. "Les Demoiselles d'Avignon", Paris (begun May, reworked July 1907). Oil canvas, 8'x7'8' (243.9X233.7 cm). Collection, The Museum of Modern Art, New York.[31]

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**APPENDIX C:**

# ETUDES POUR LE PIANO

## by

## MARIA-SYLVIA CONSTANTINIDIS

Let that be called beauty, the every perception of which pleases
Saint Thomas Aquinas

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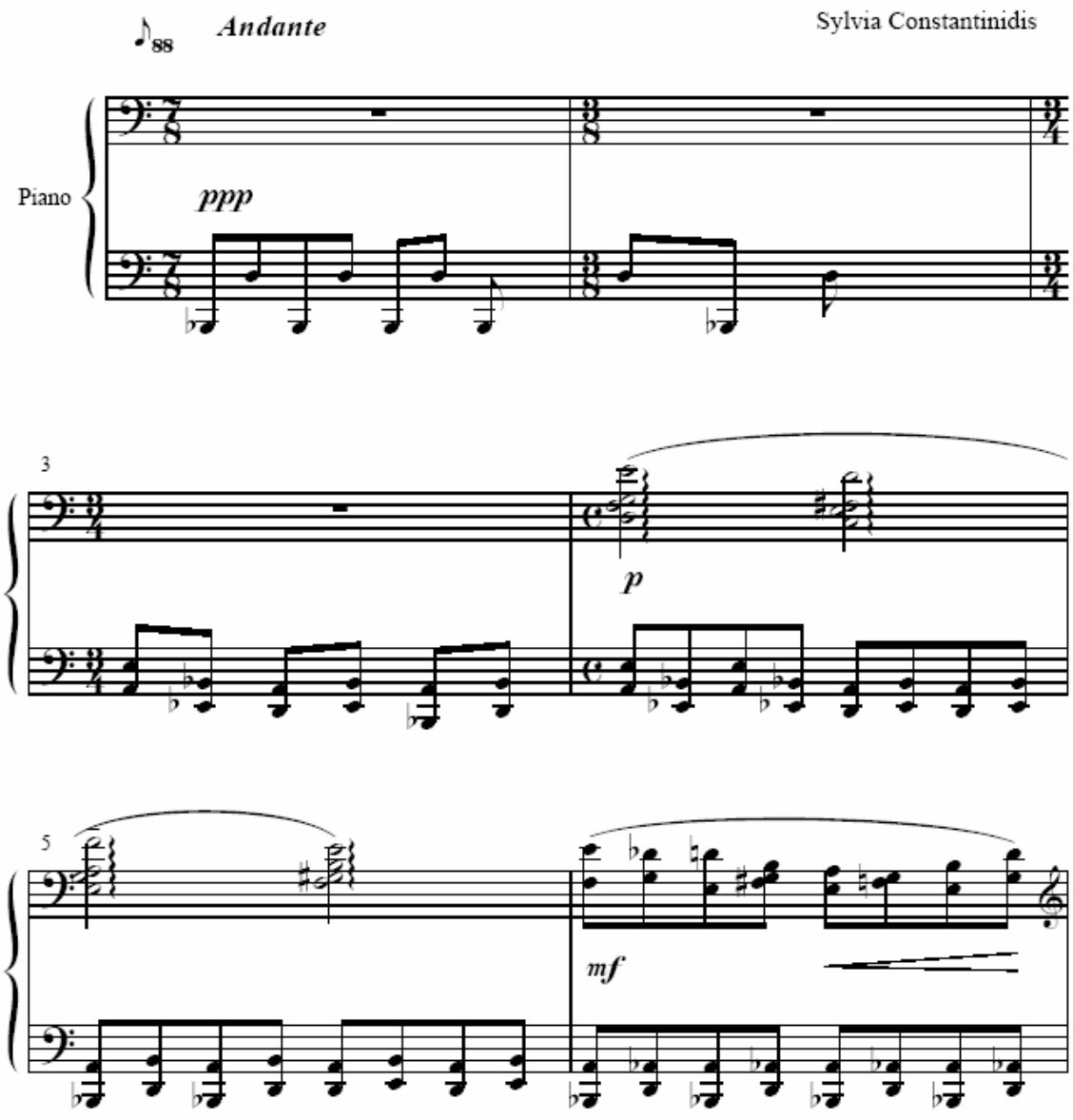
# Etude Pour Le Piano

I

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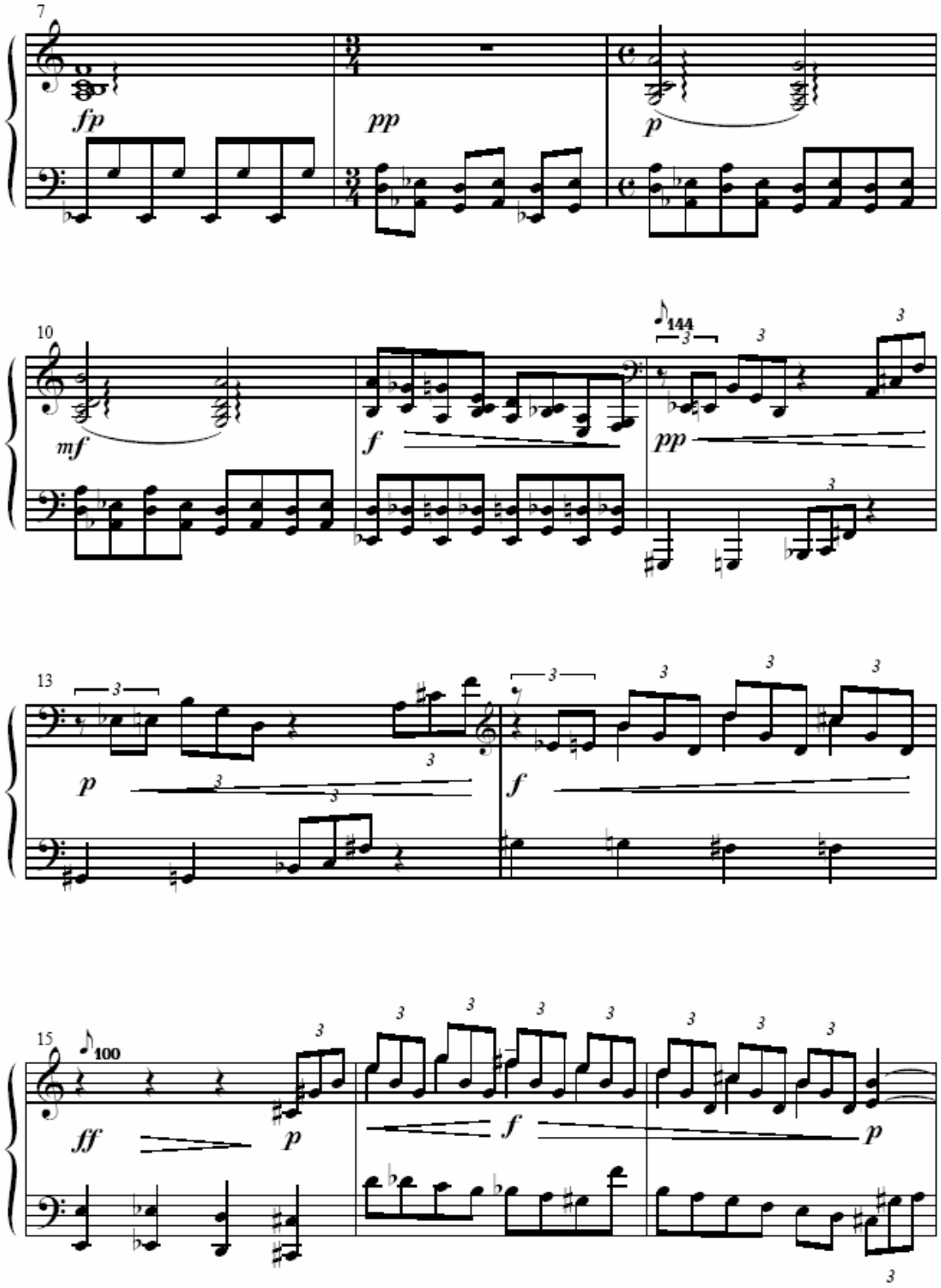


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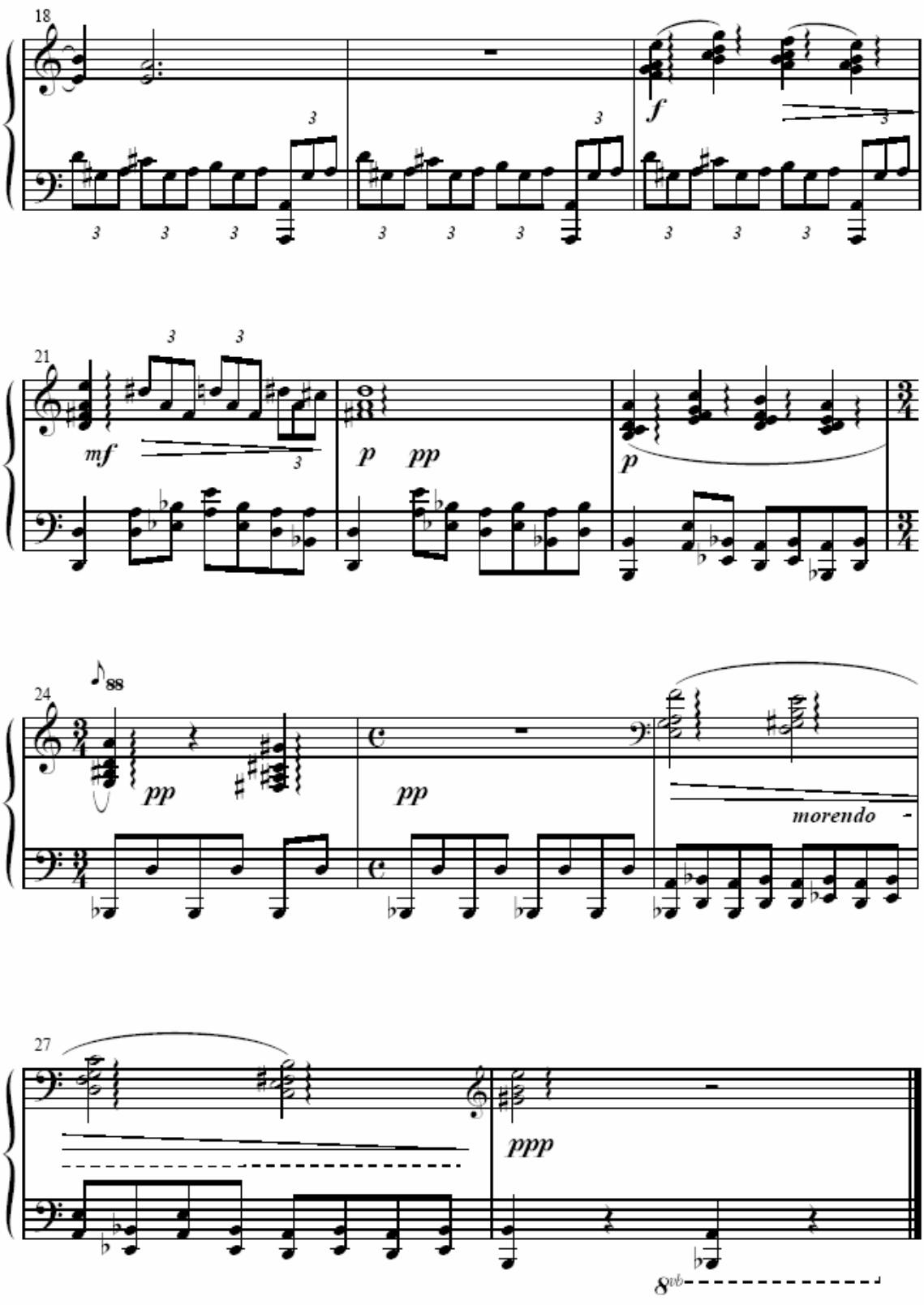


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# "Etude Pour Le Piano"

II

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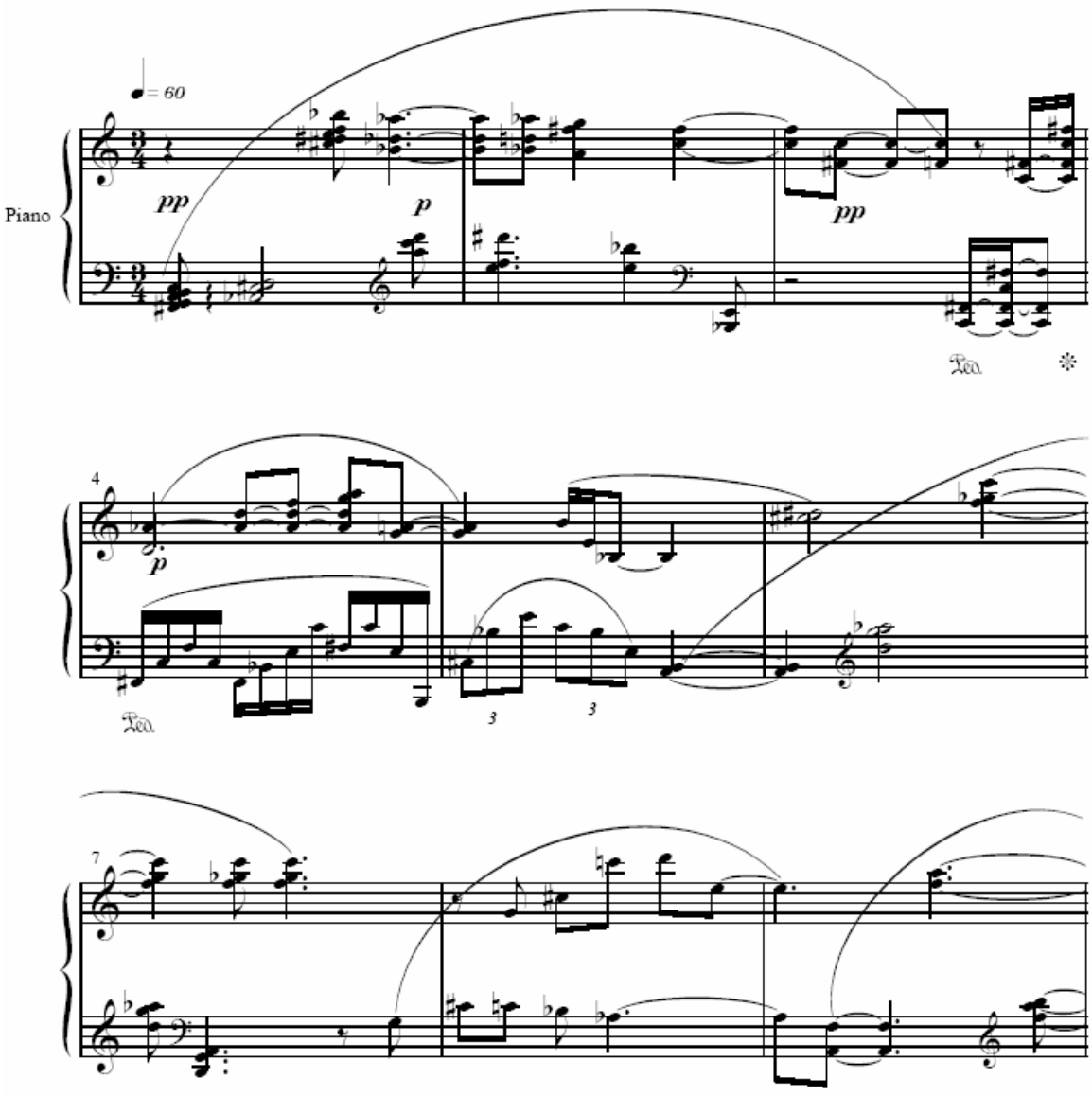


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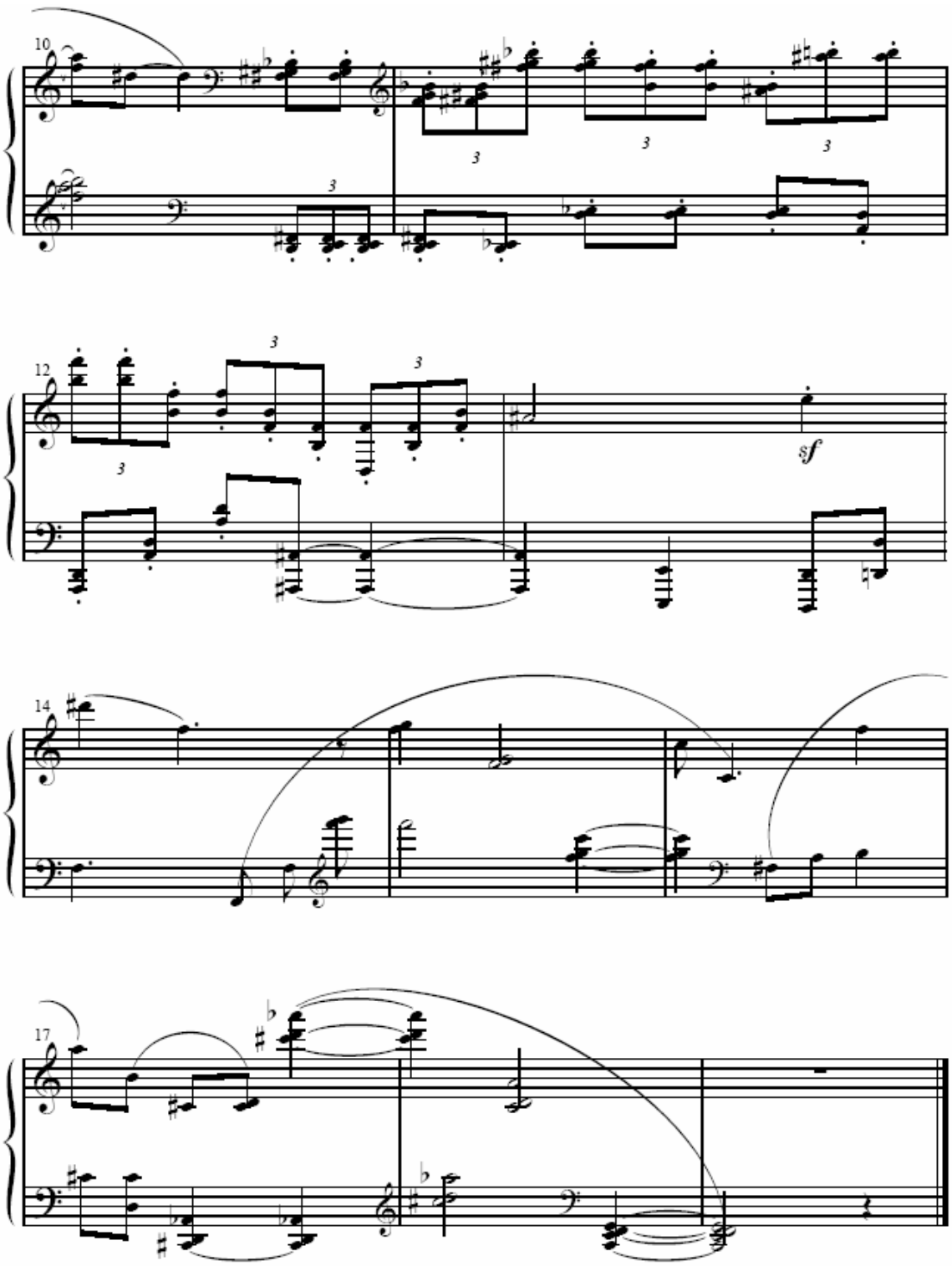


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# Etude Pour Piano

III

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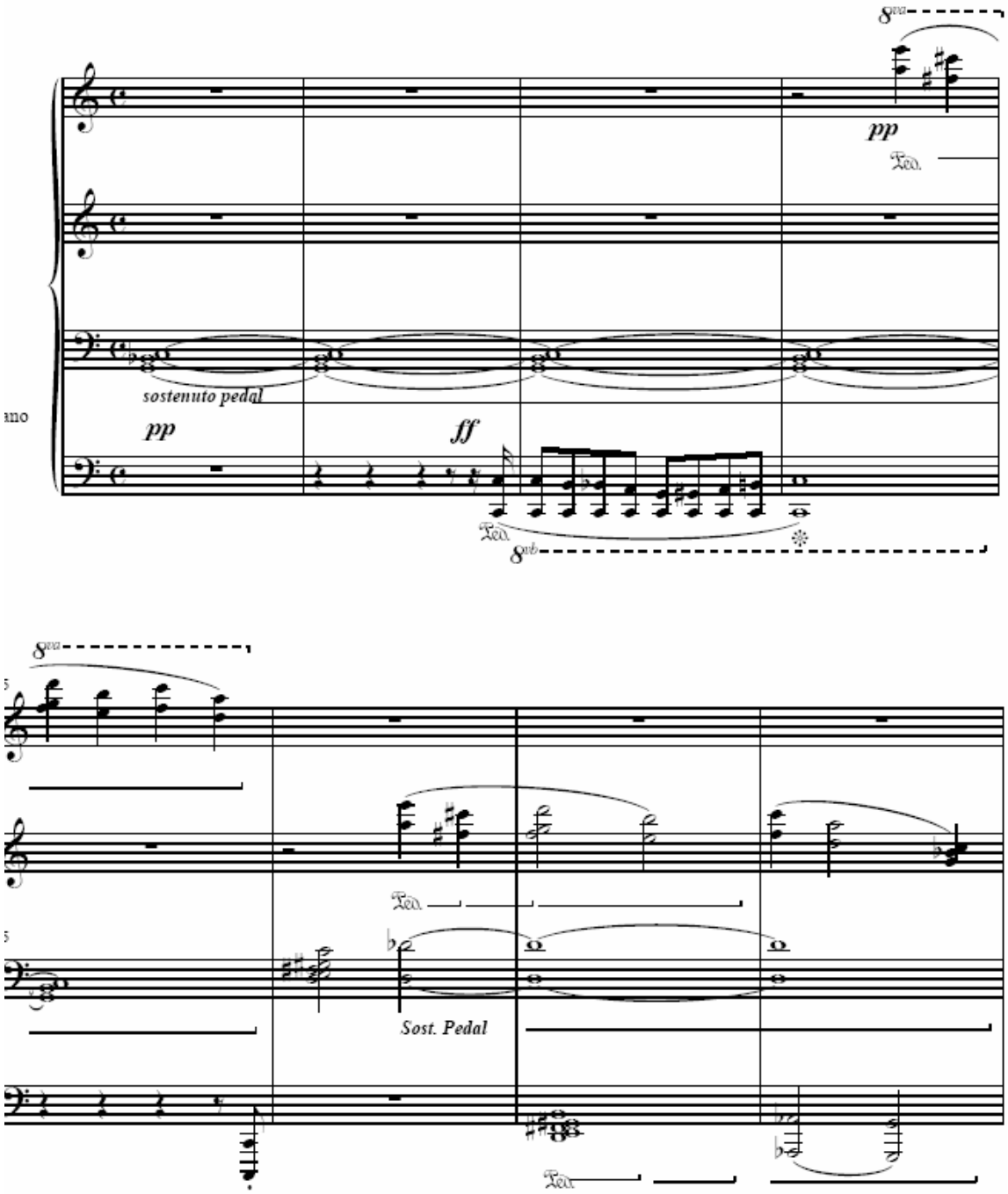


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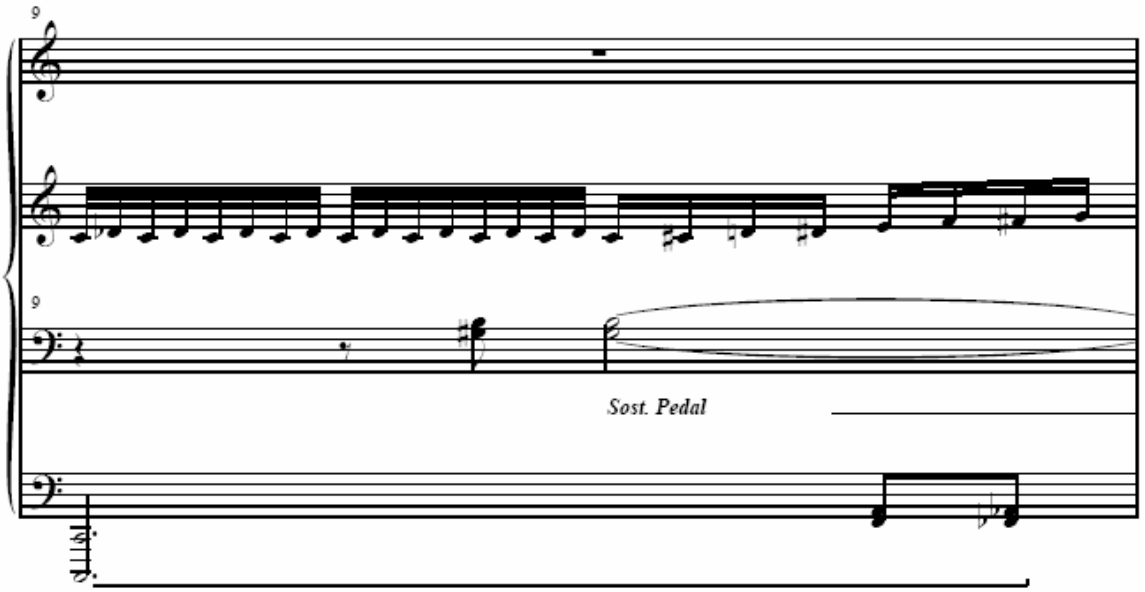


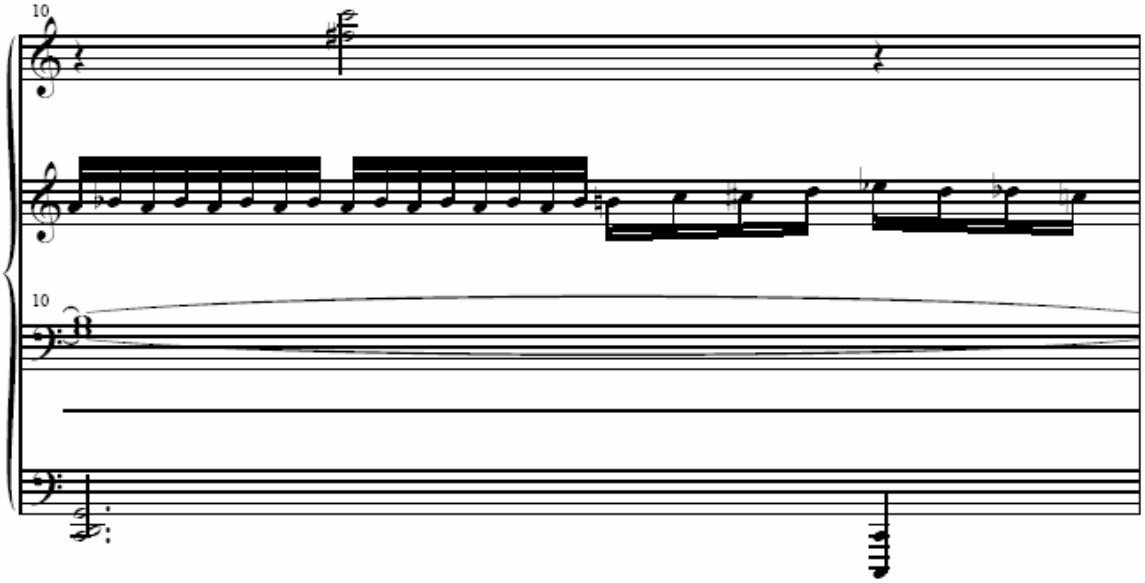


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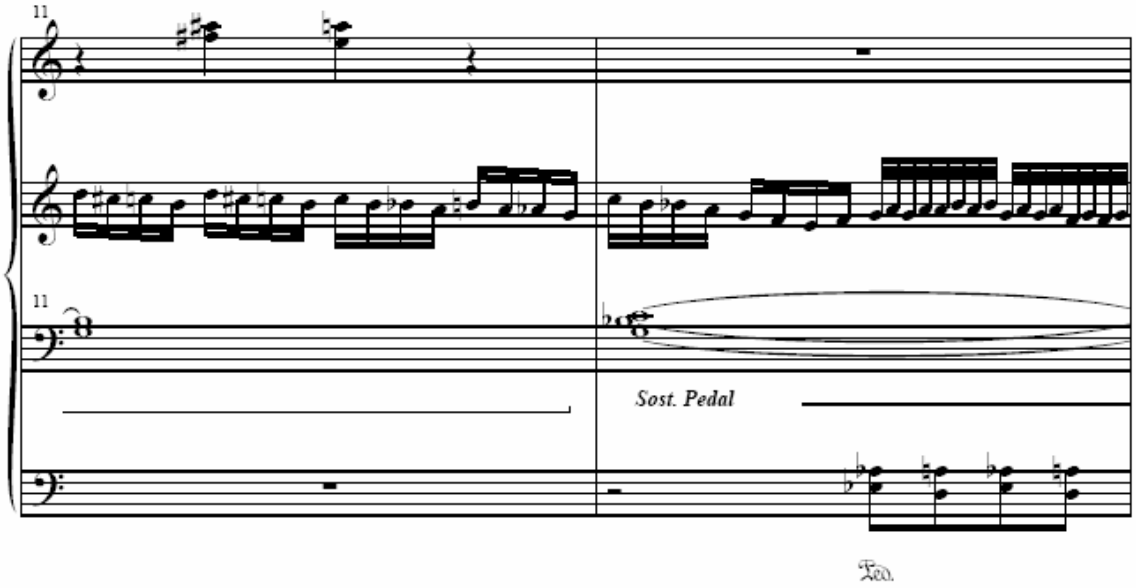


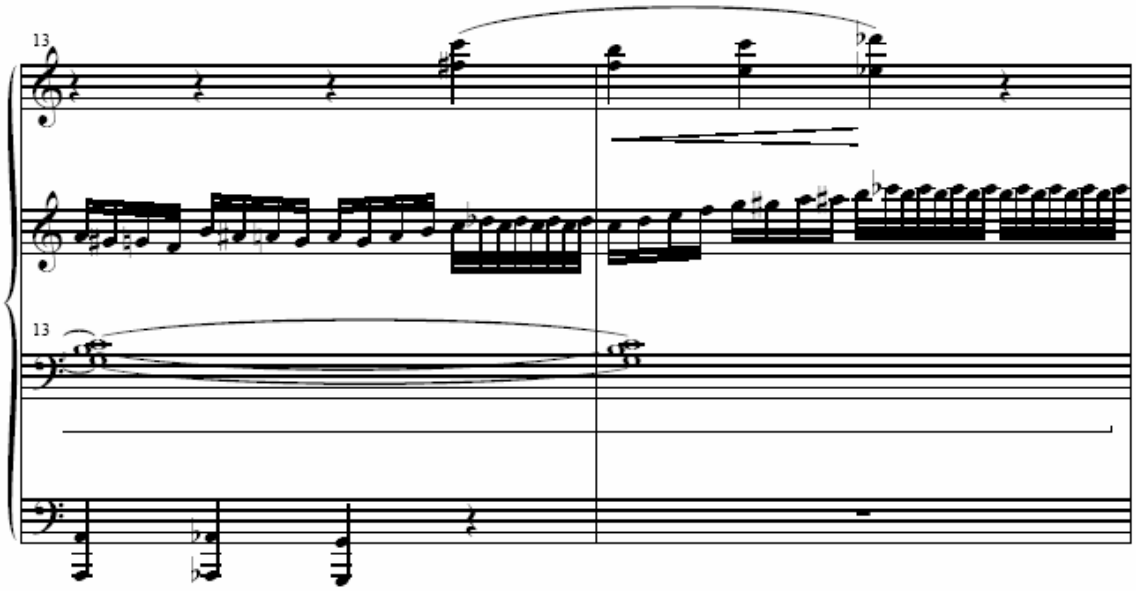


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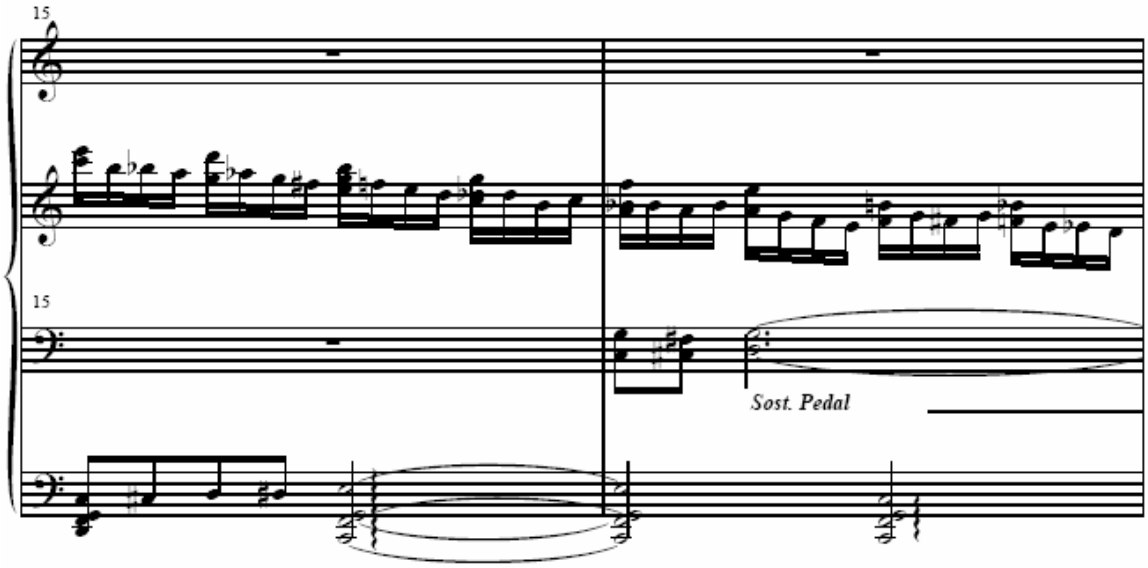


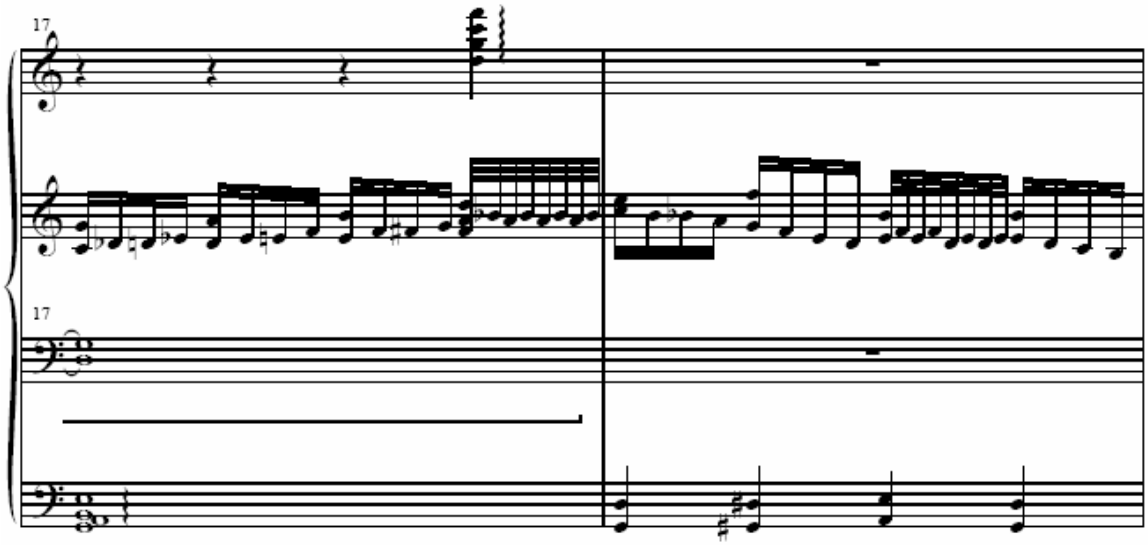


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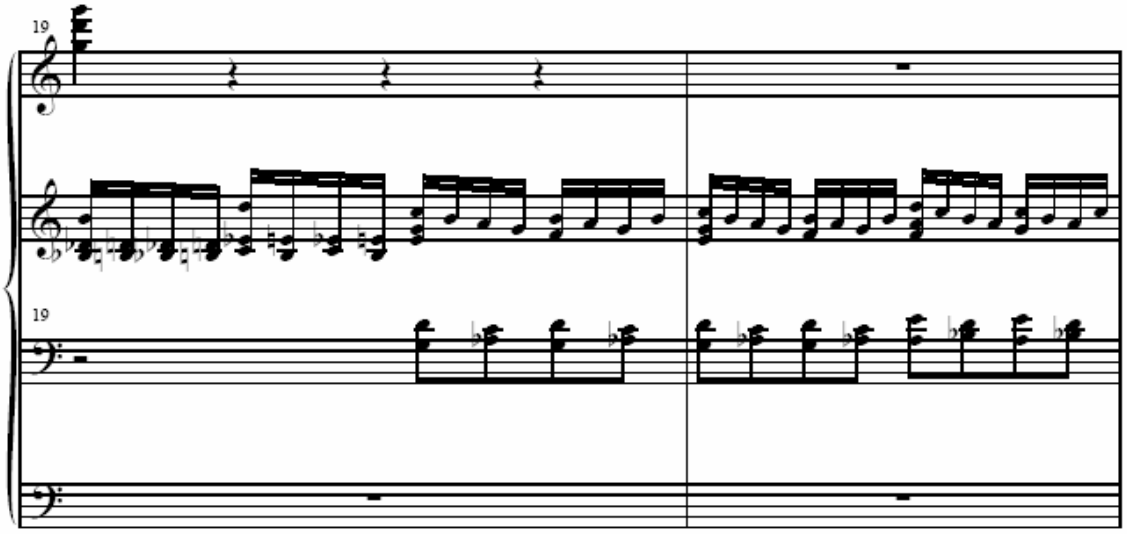


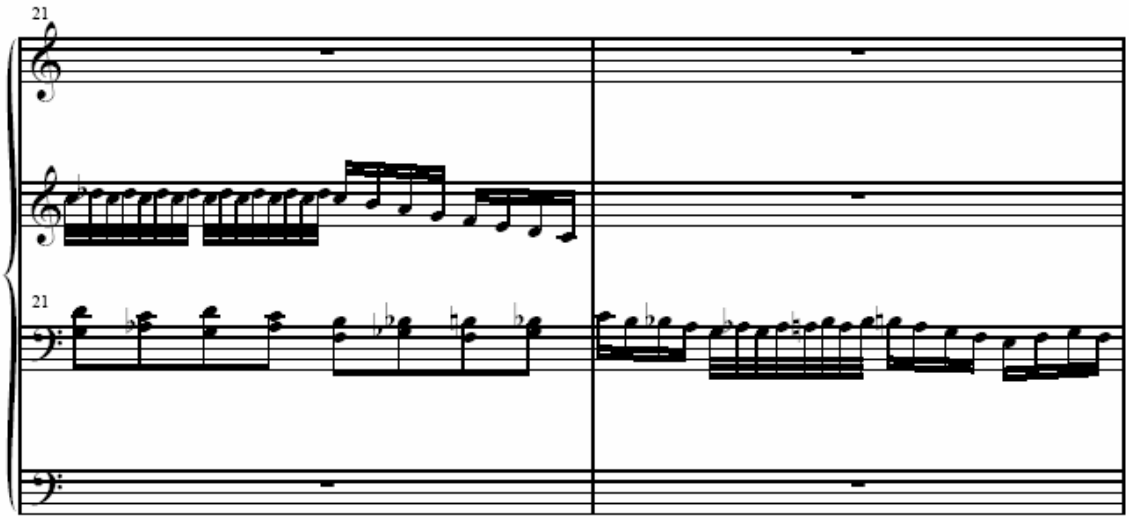


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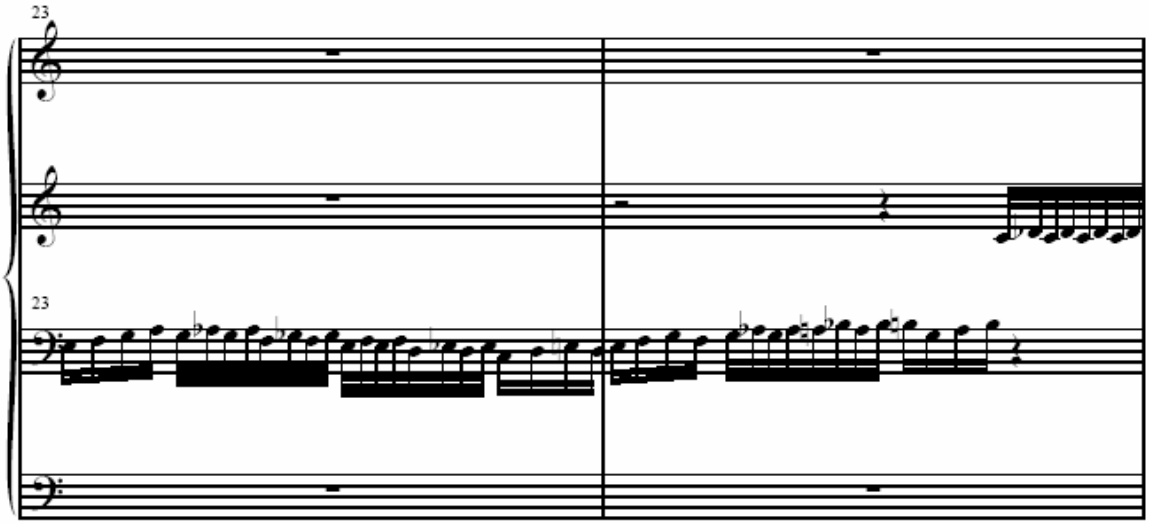


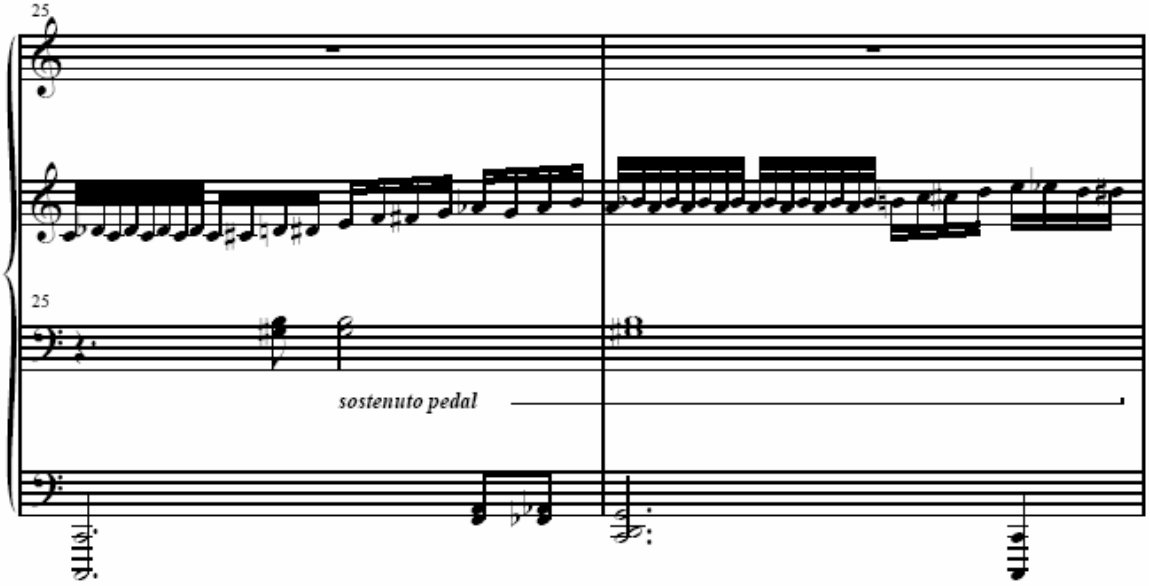


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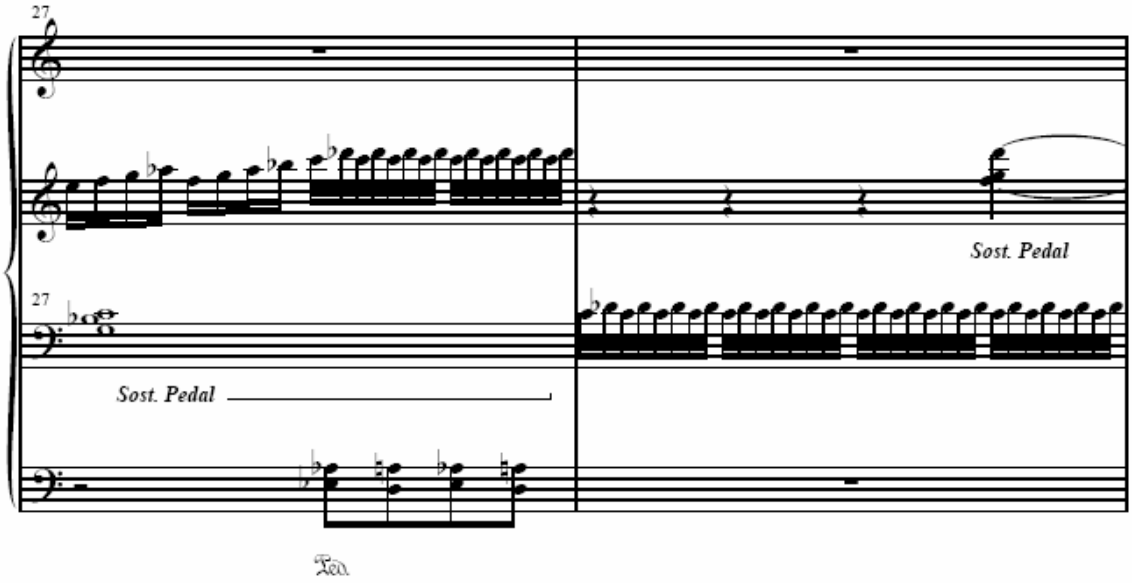


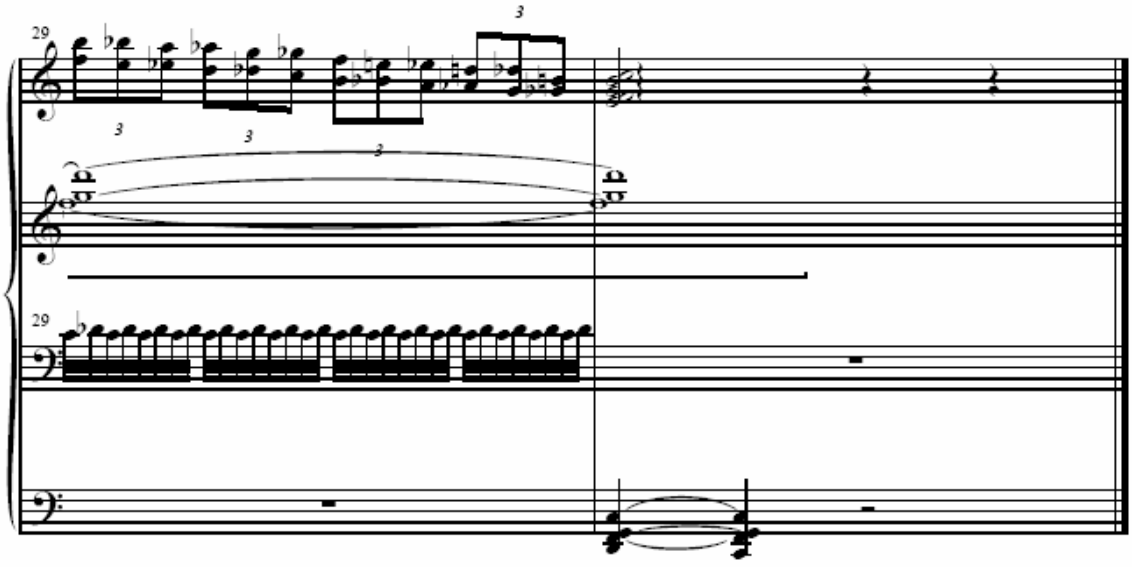


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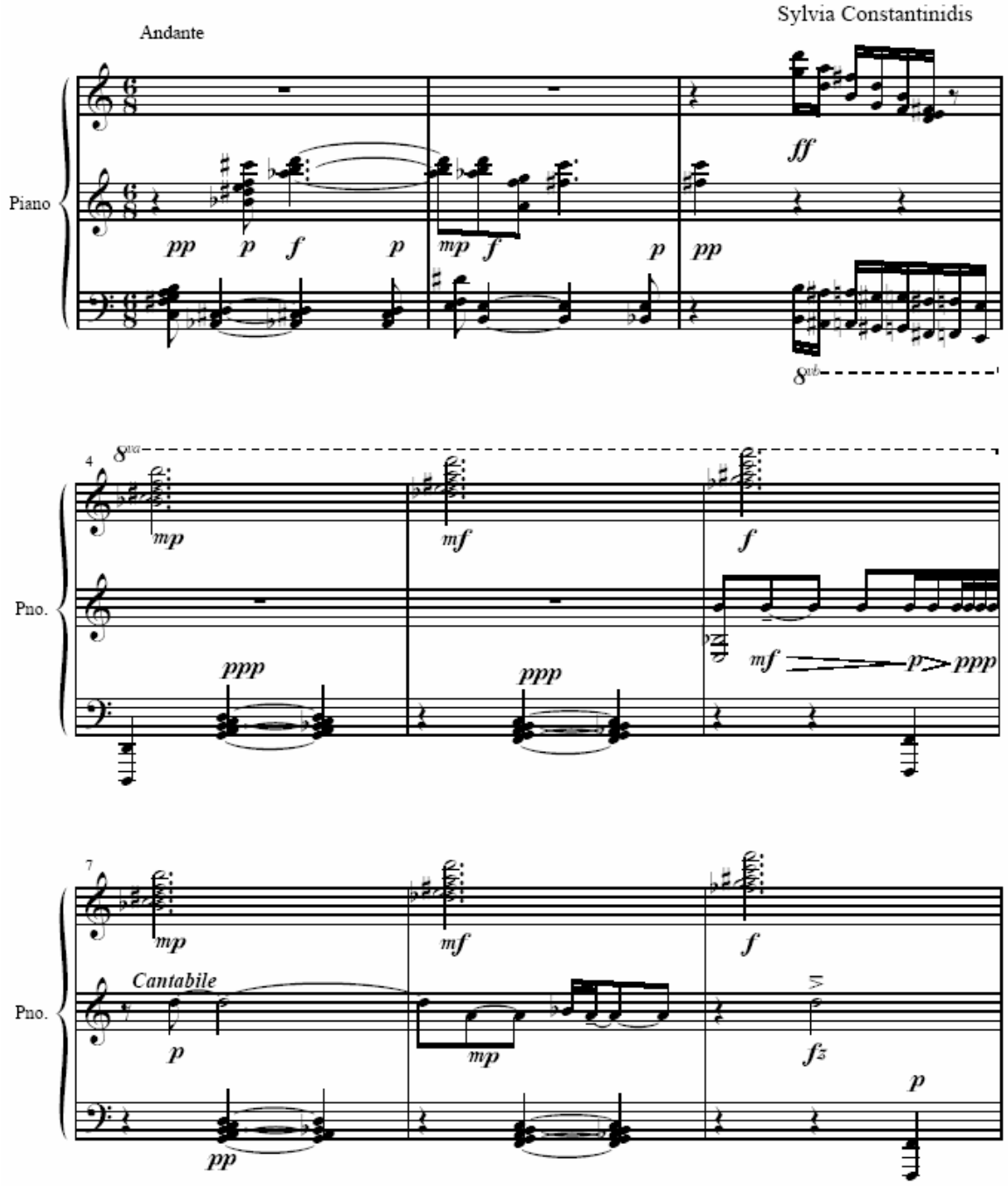
# "Etude Pour Le Piano"

**IV**

Sylvia Constantinidis

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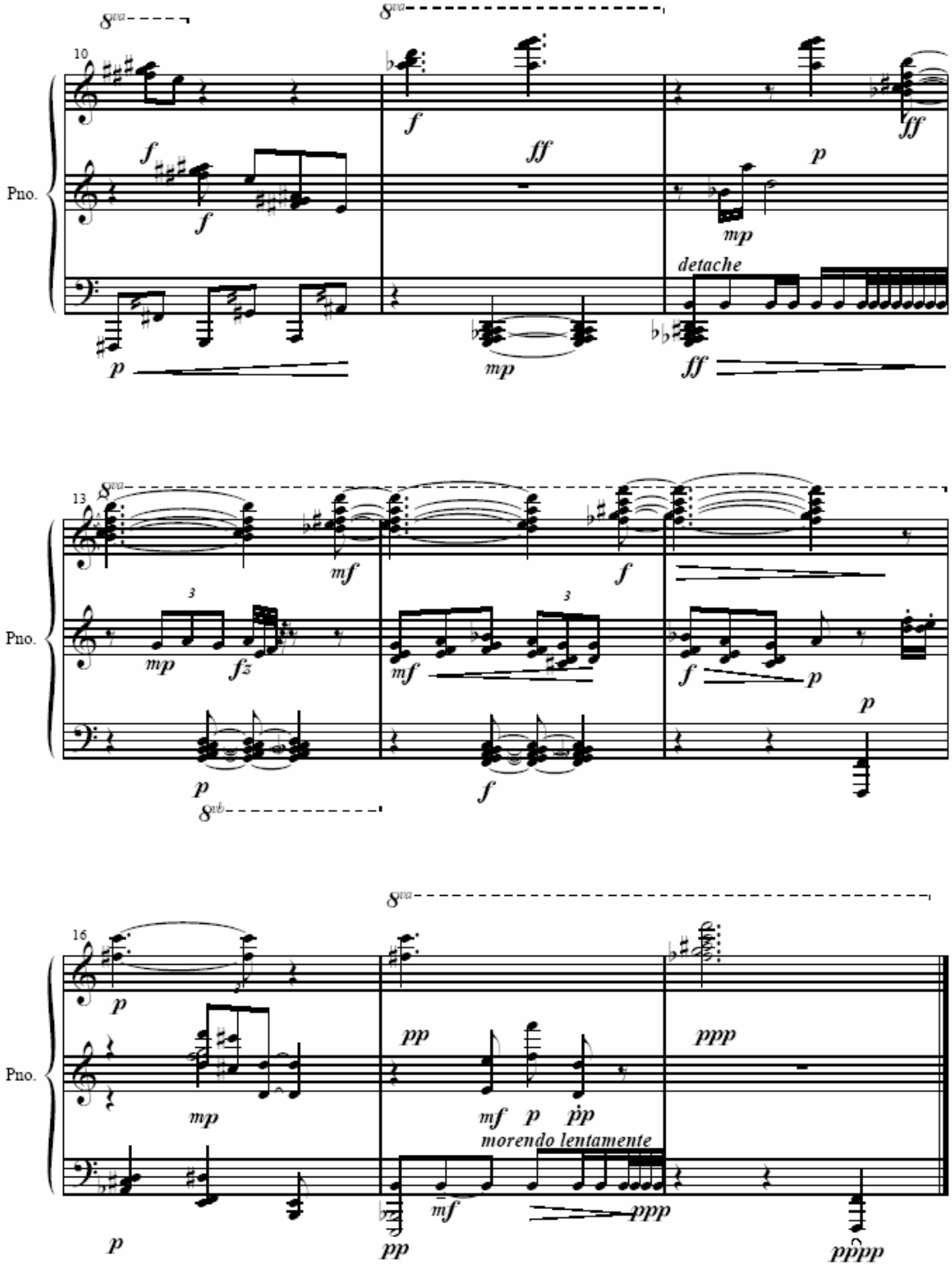


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**APPENDIX D:**

# ETUDES POUR VIOLONCELLO ET PIANO

## by

## MARIA-SYLVIA CONSTANTINIDIS

I was working on the proof of one of my poems all the morning, and took out a comma. In the afternoon I put it back again.

Oscar Wilde

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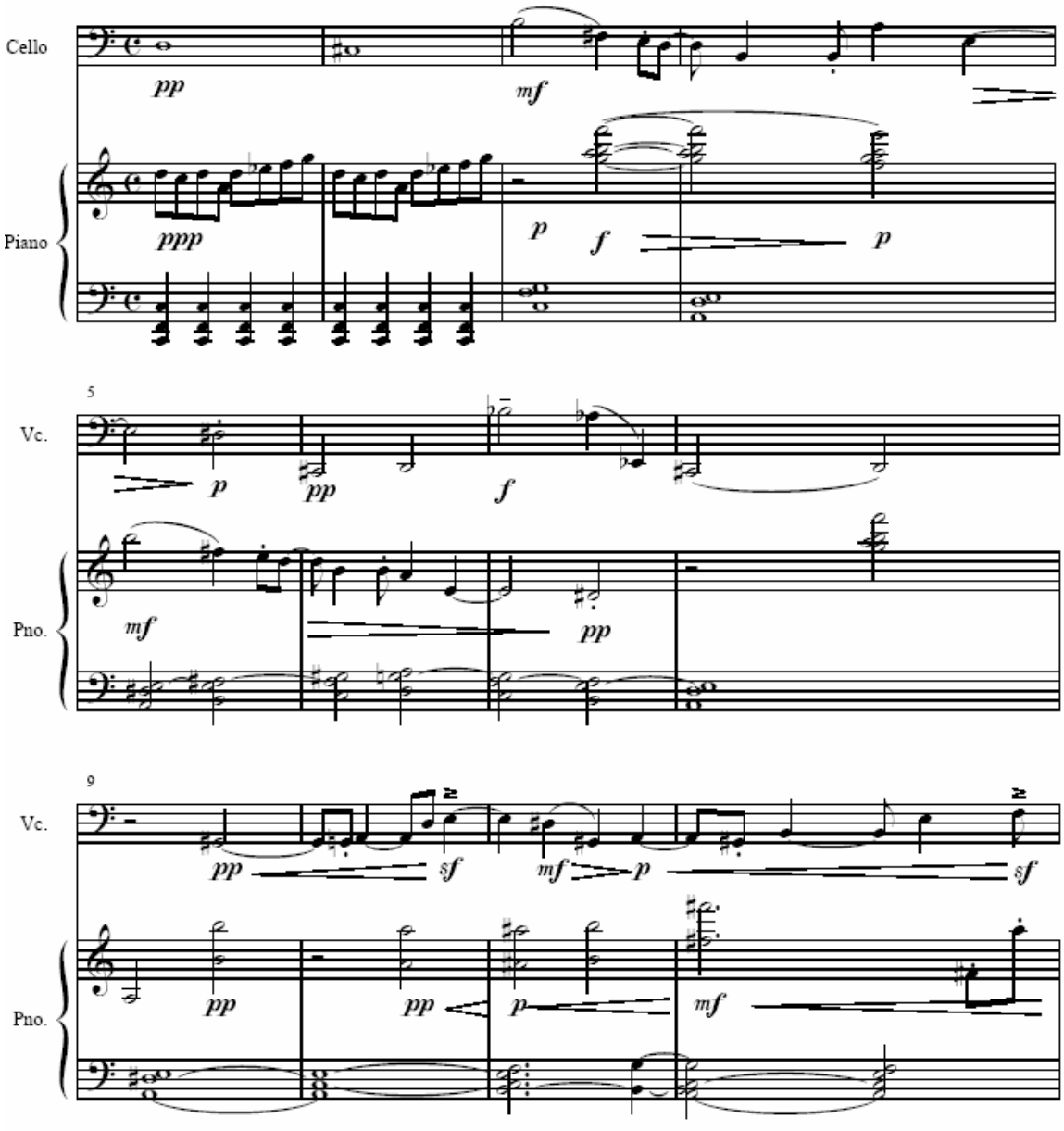
# "Etude Pour Le Violoncello et Le Piano"

I

Sylvia Constantinidis

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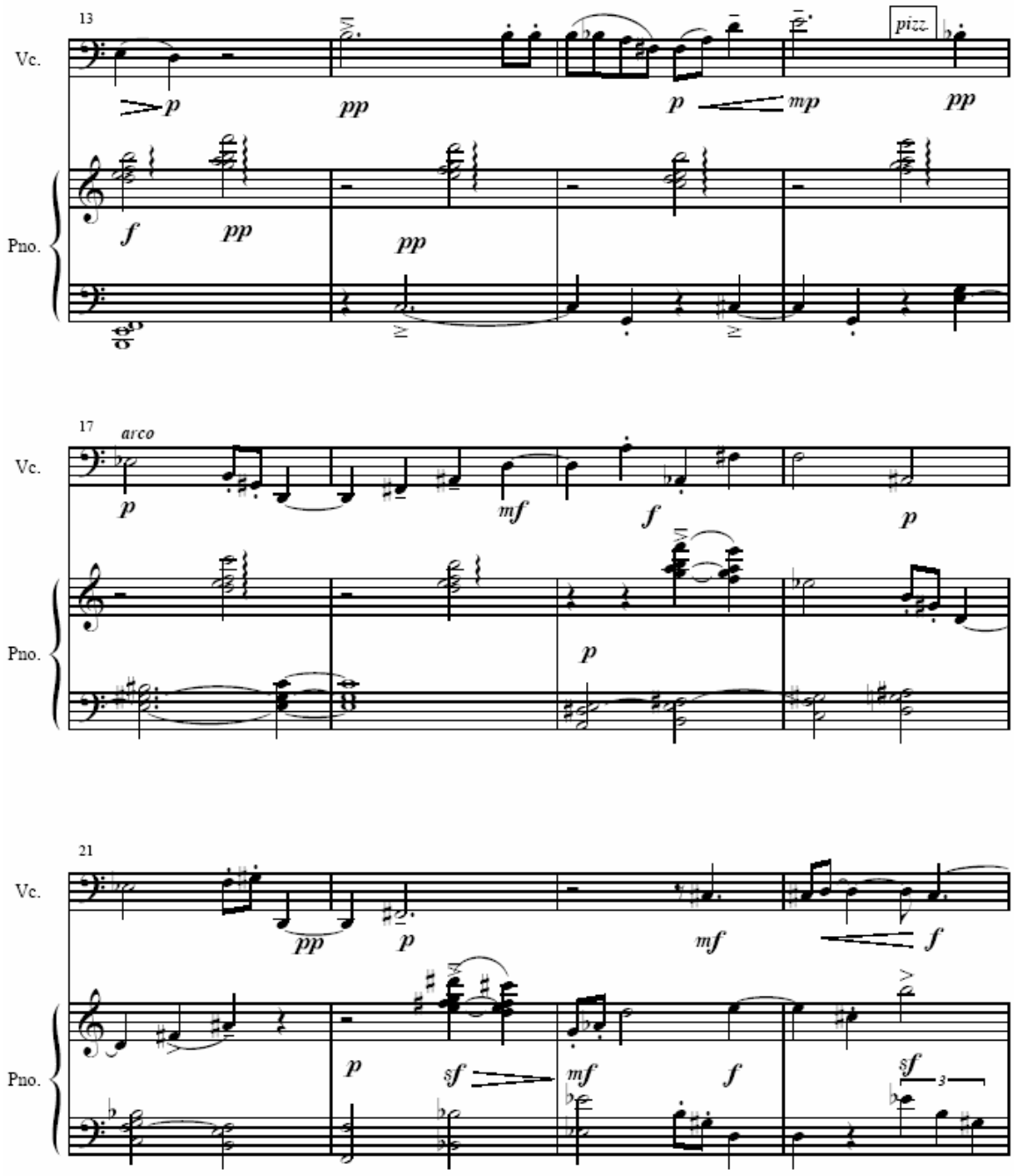


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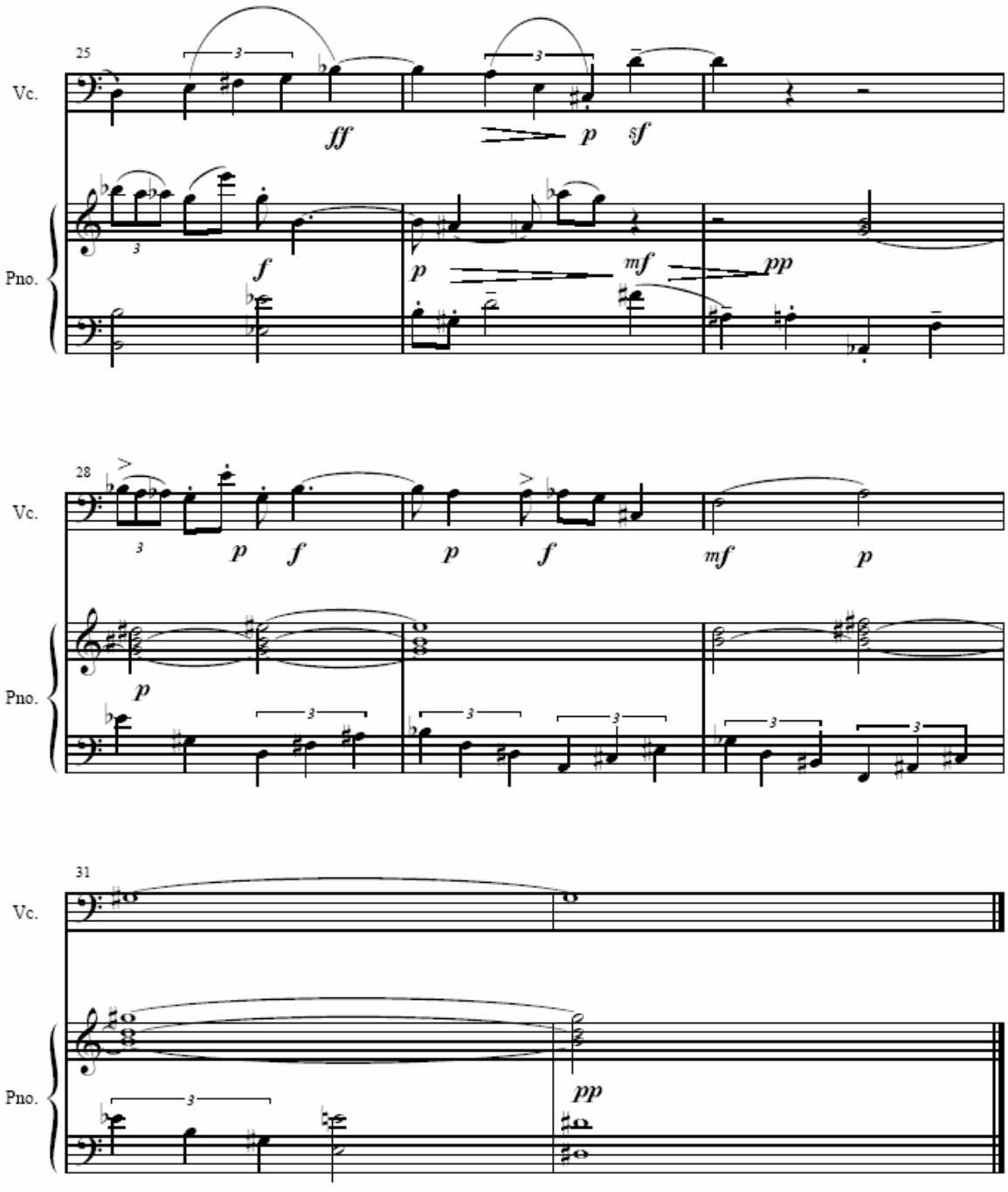


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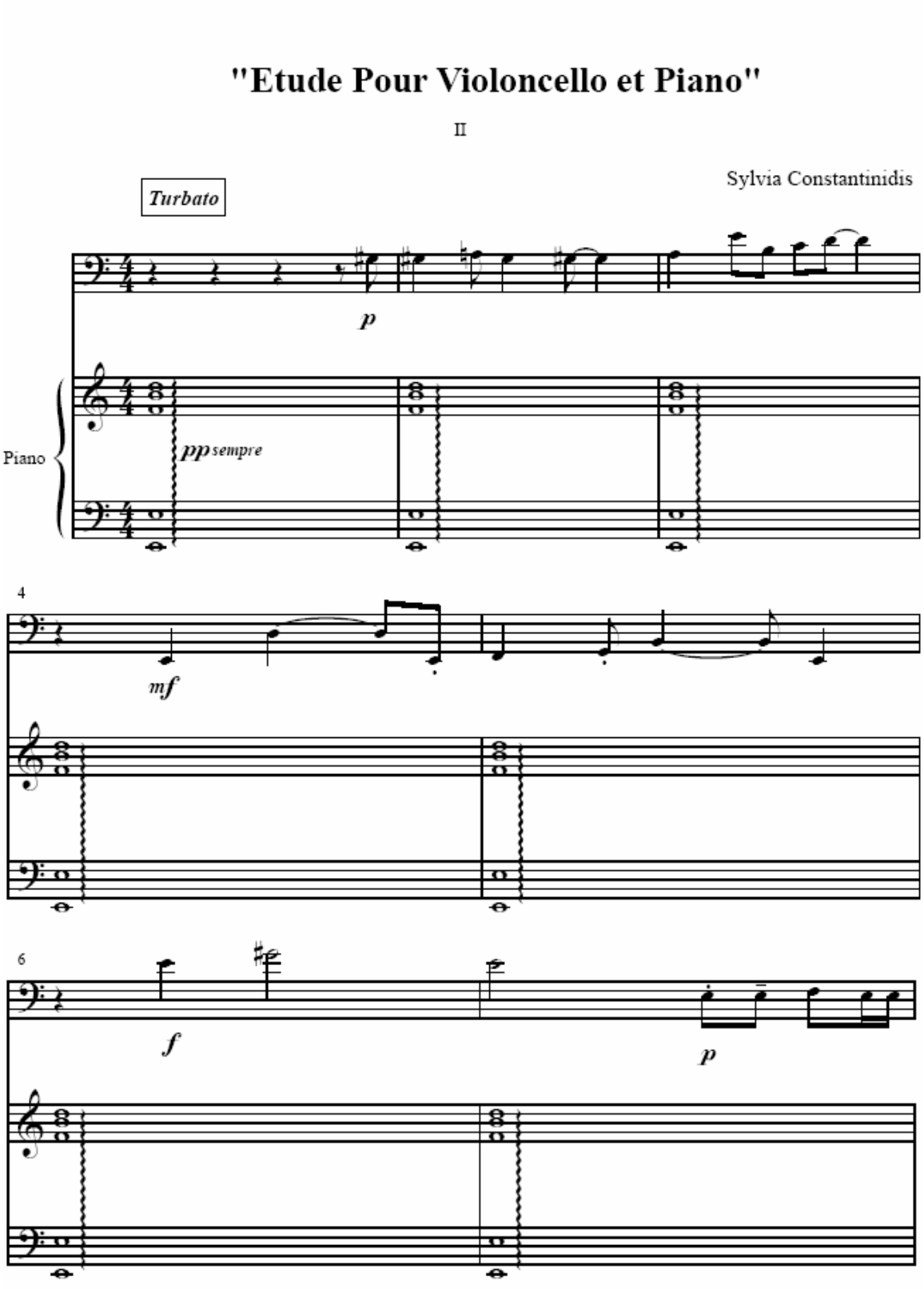


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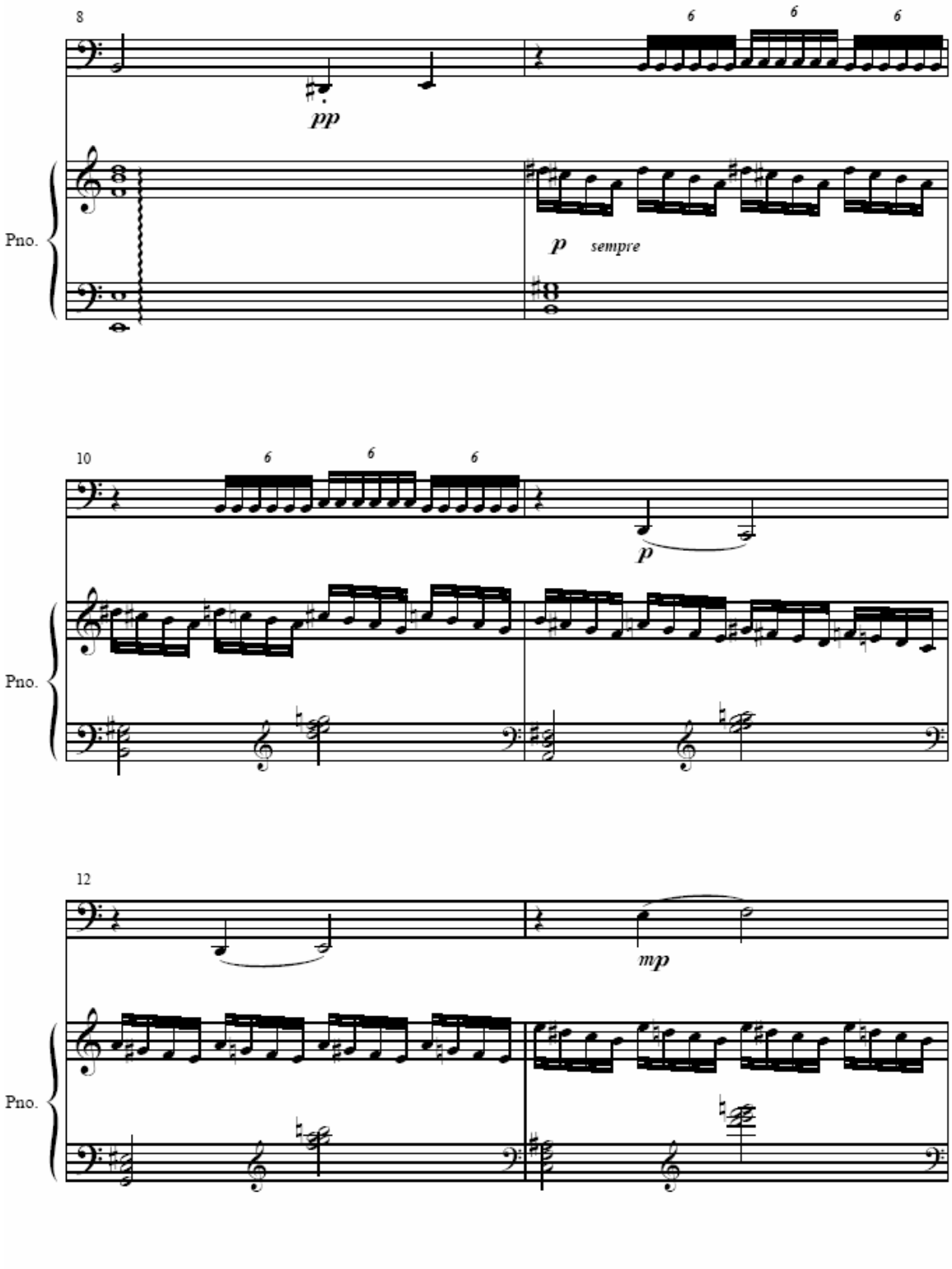


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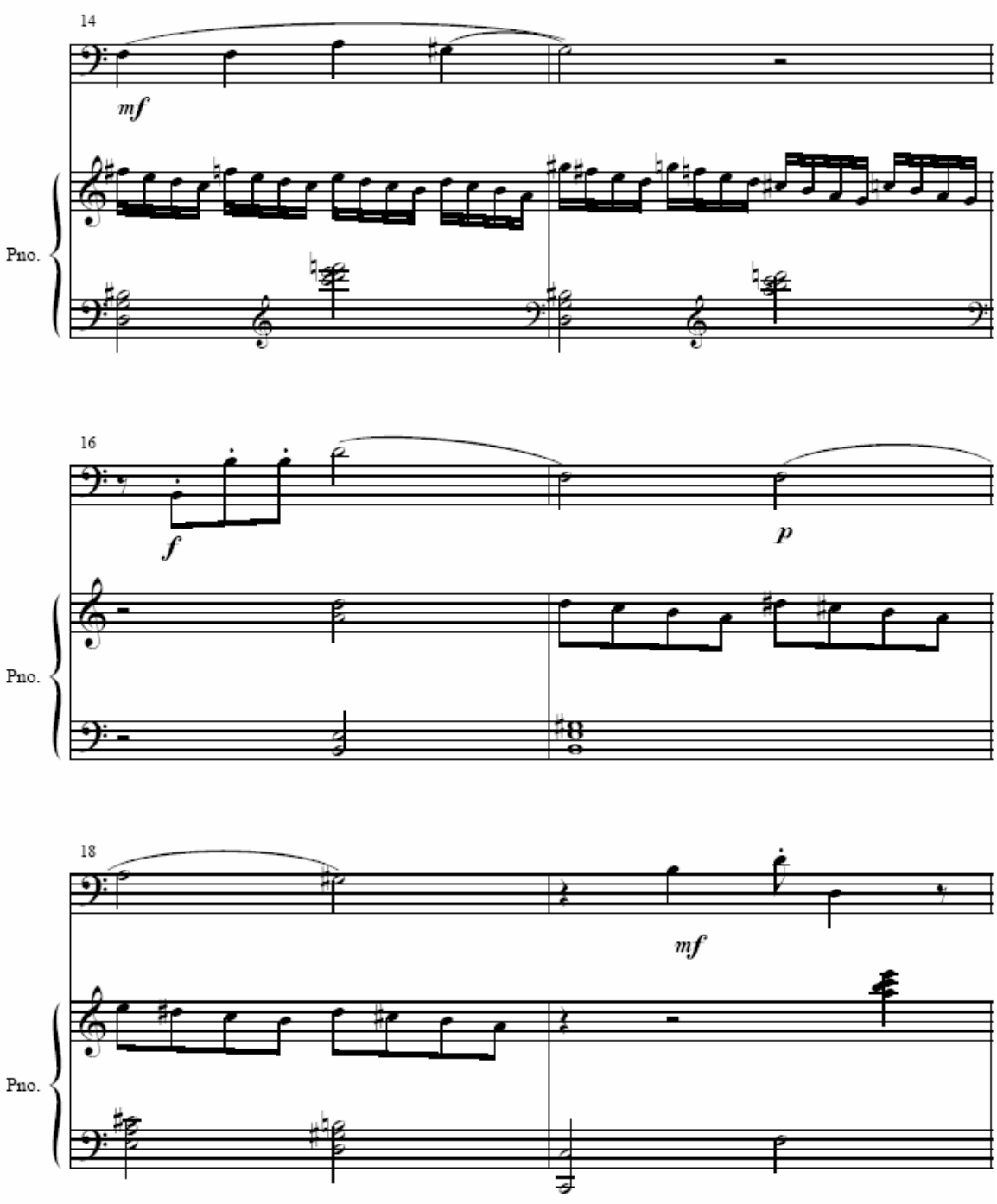


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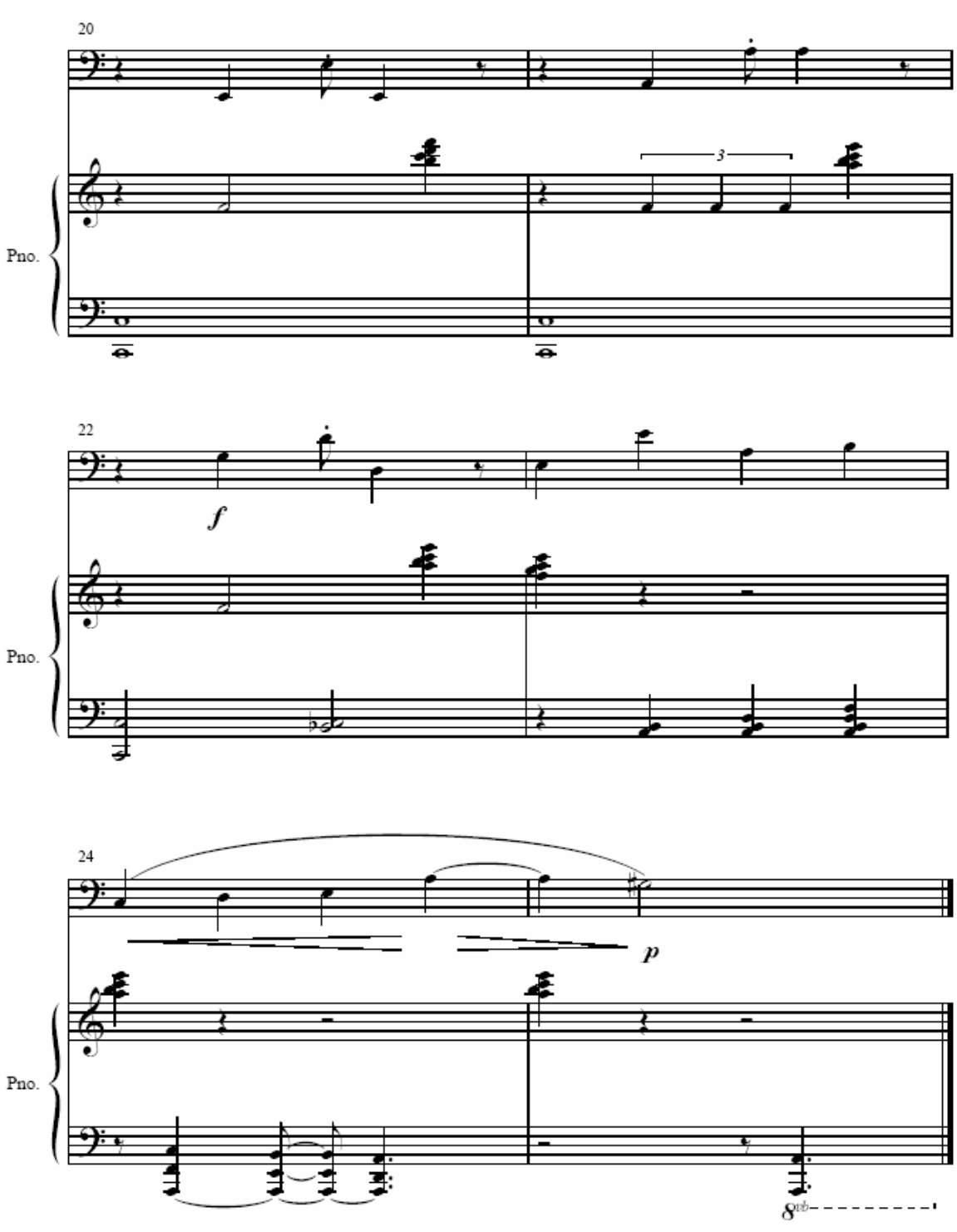


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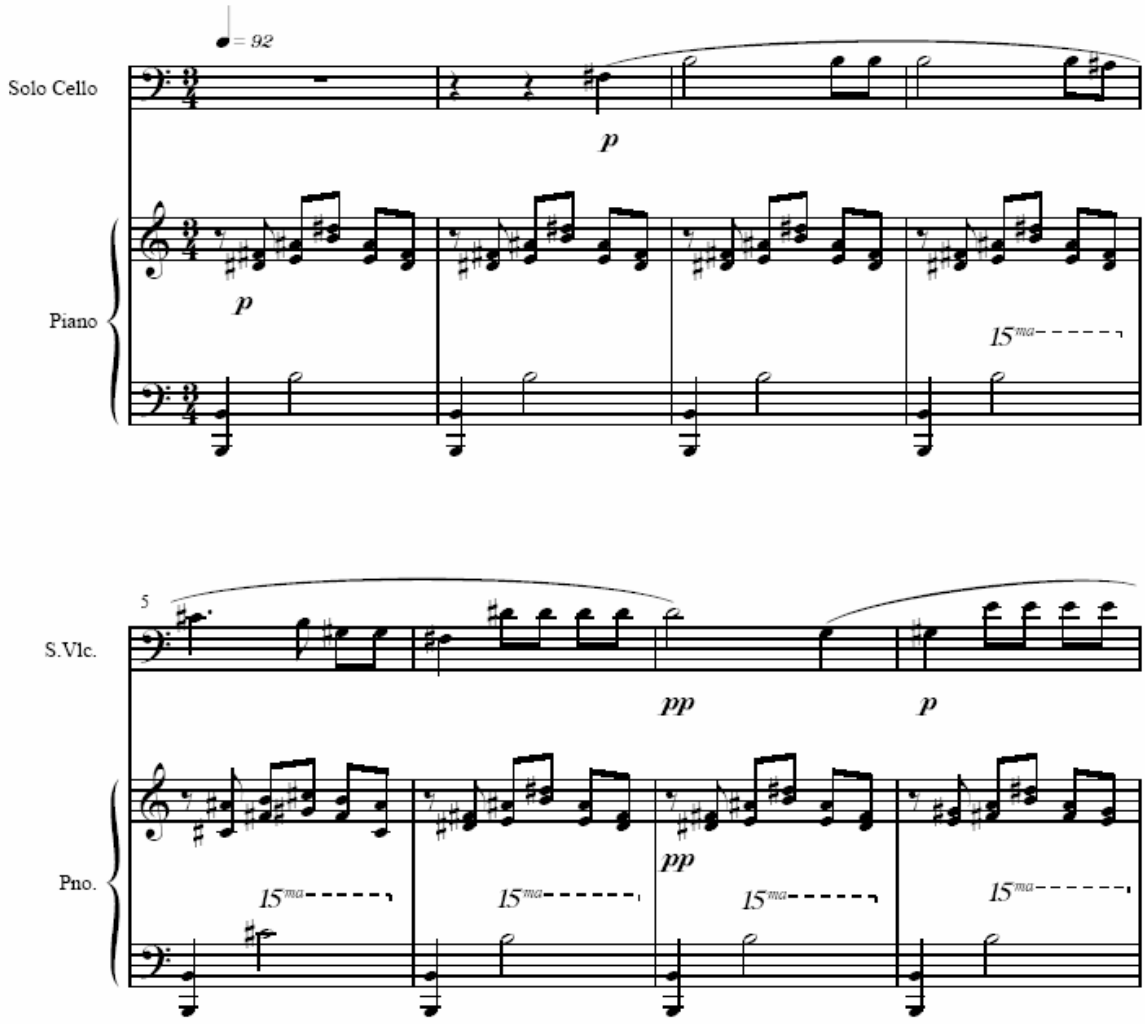
# "Etude Pour Violoncello at Piano "

III

Sylvia Constantinidis

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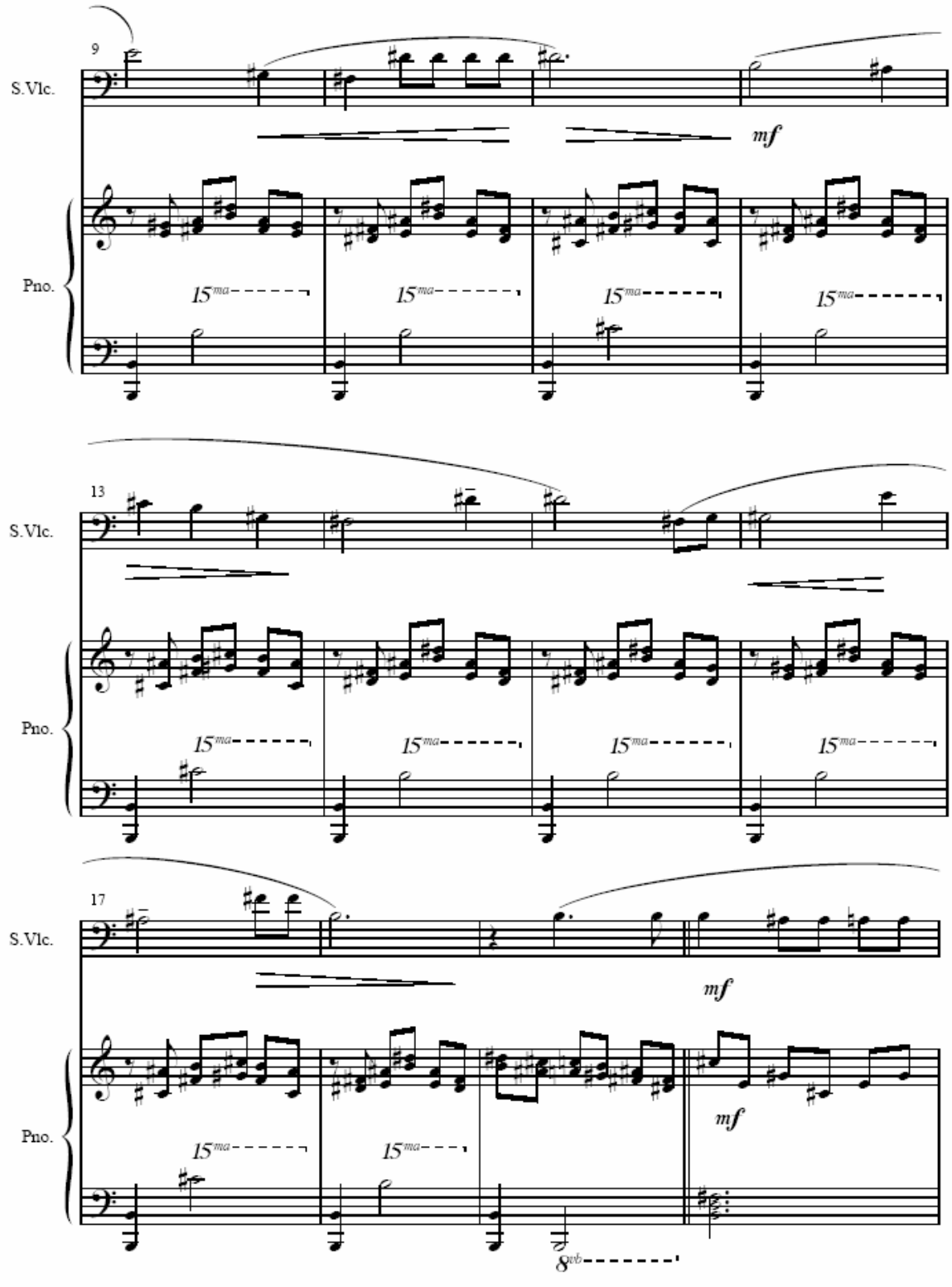


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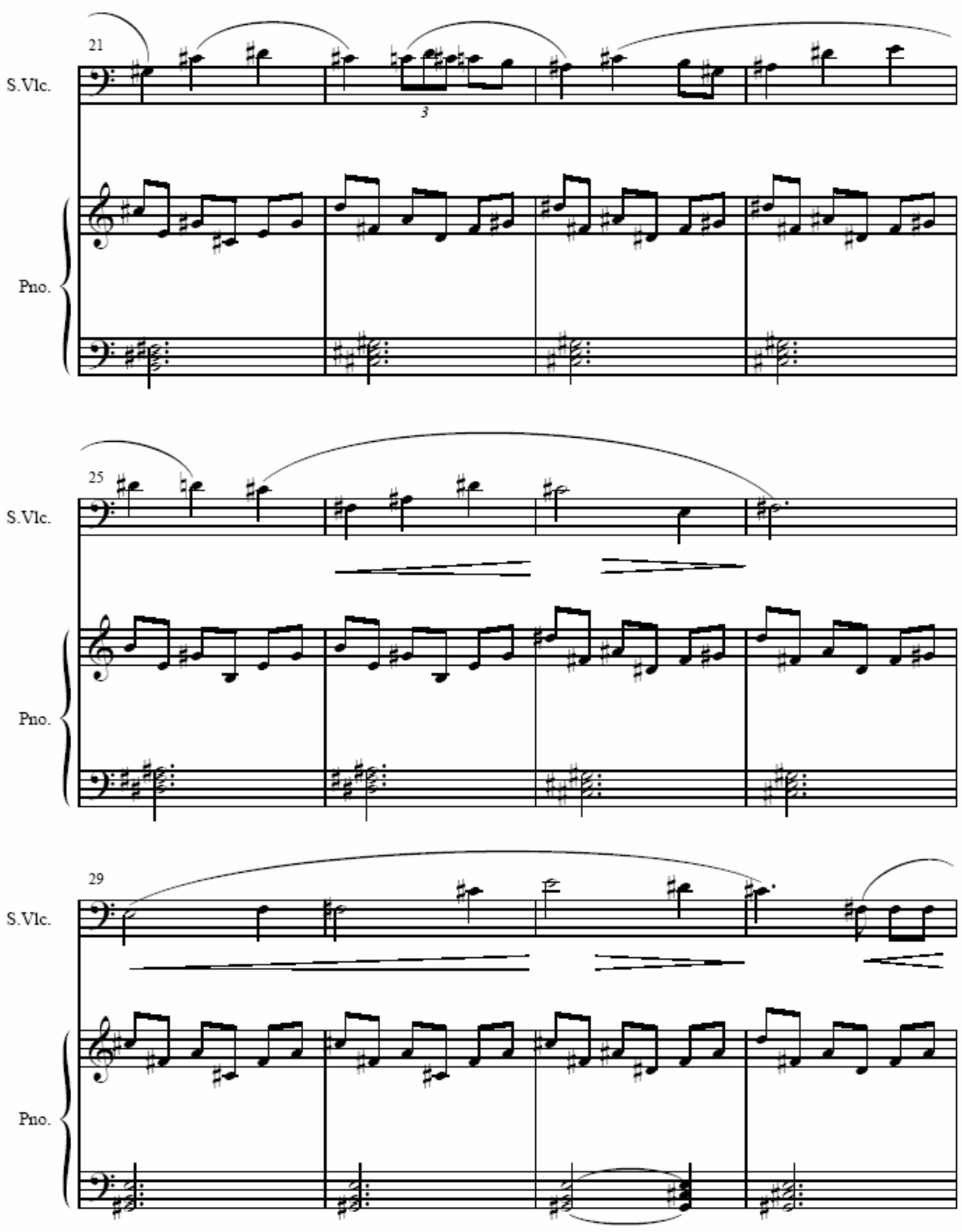


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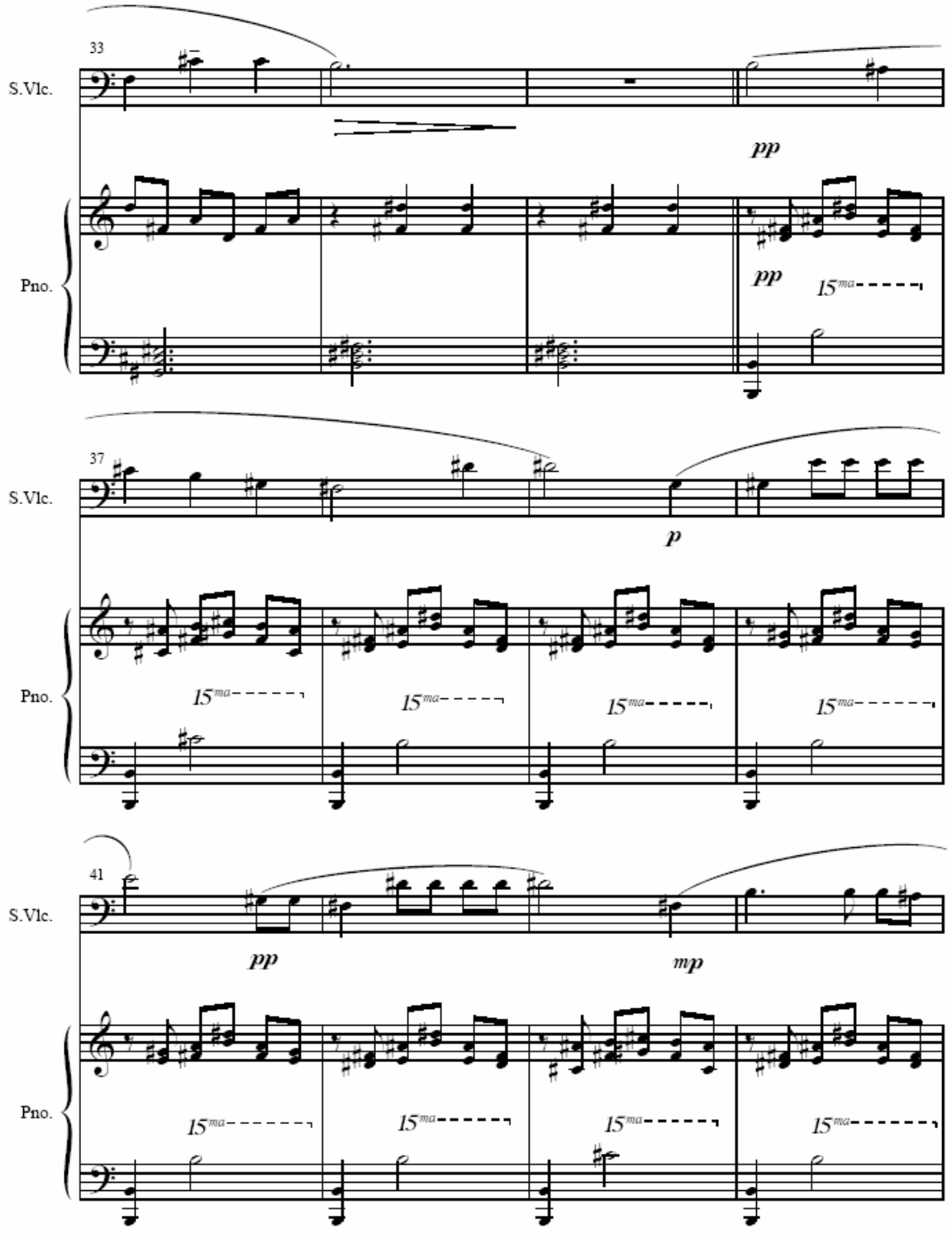


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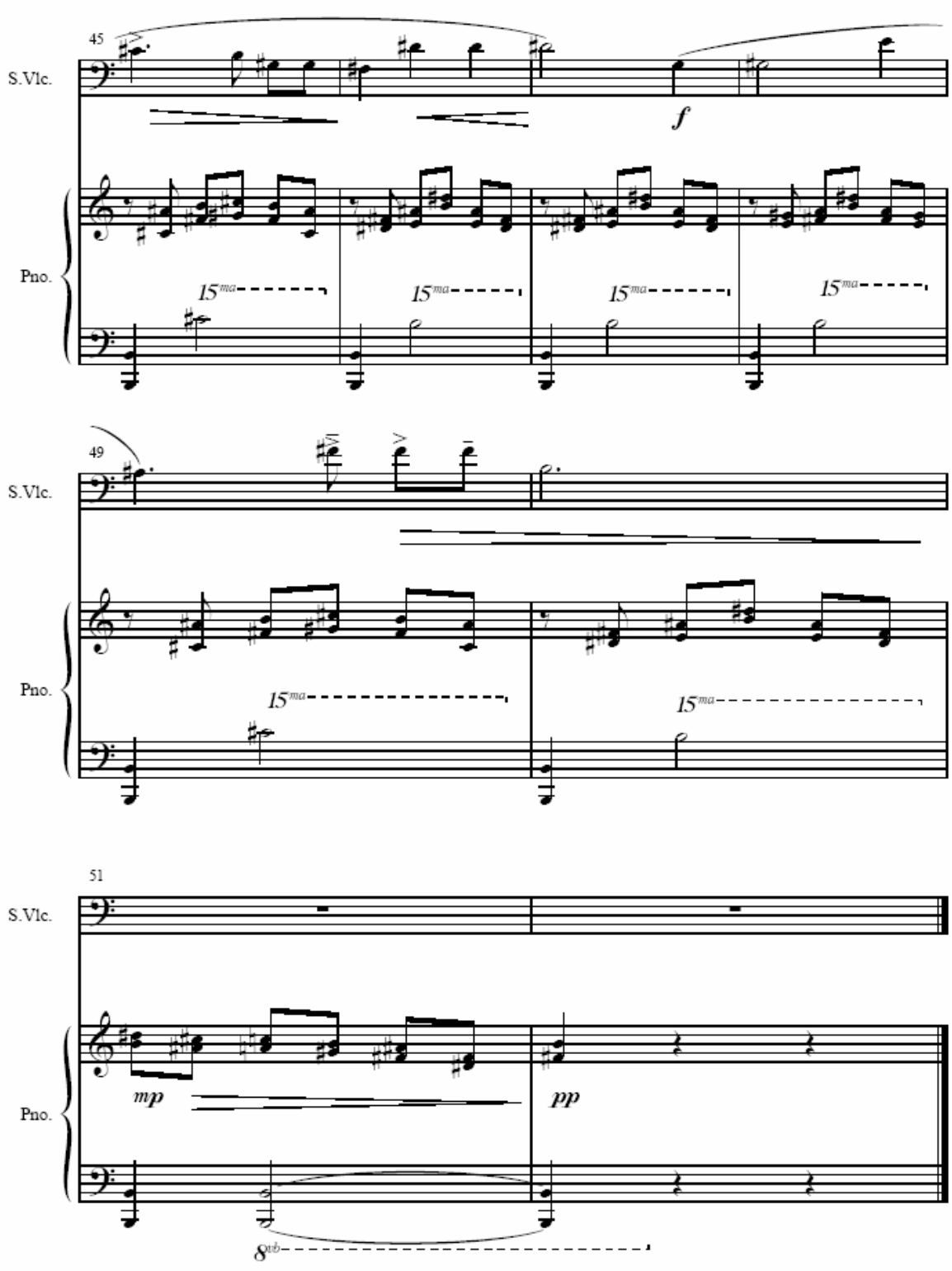


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**APPENDIX E:**

# ETUDES POUR DEAUX PIANO

## by

## MARIA-SYLVIA CONSTANTINIDIS

Music is given to us with the sole purpose of establishing an order in things, including, and particularly, the coordination between man and time.

Igor Stravinsky

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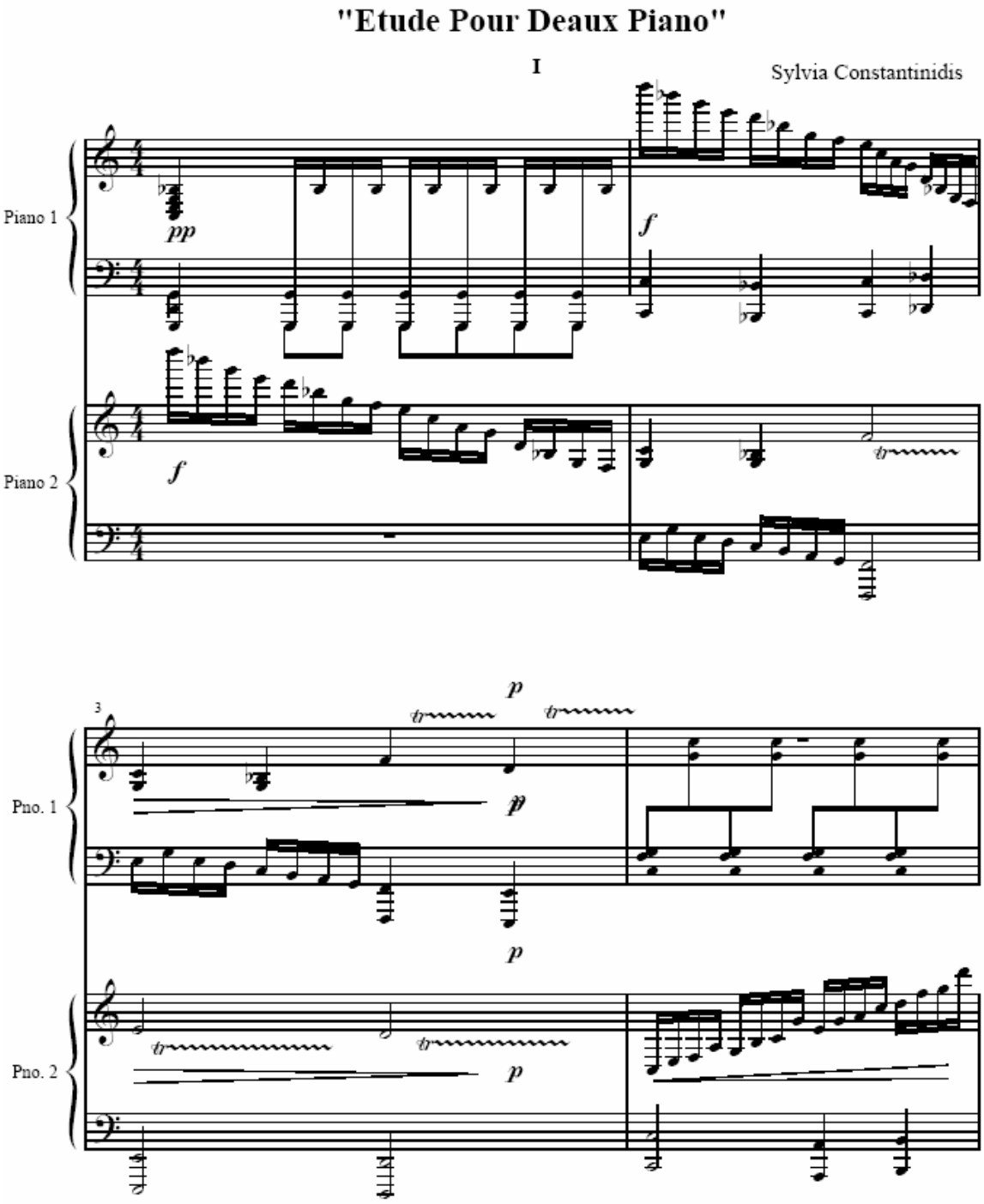


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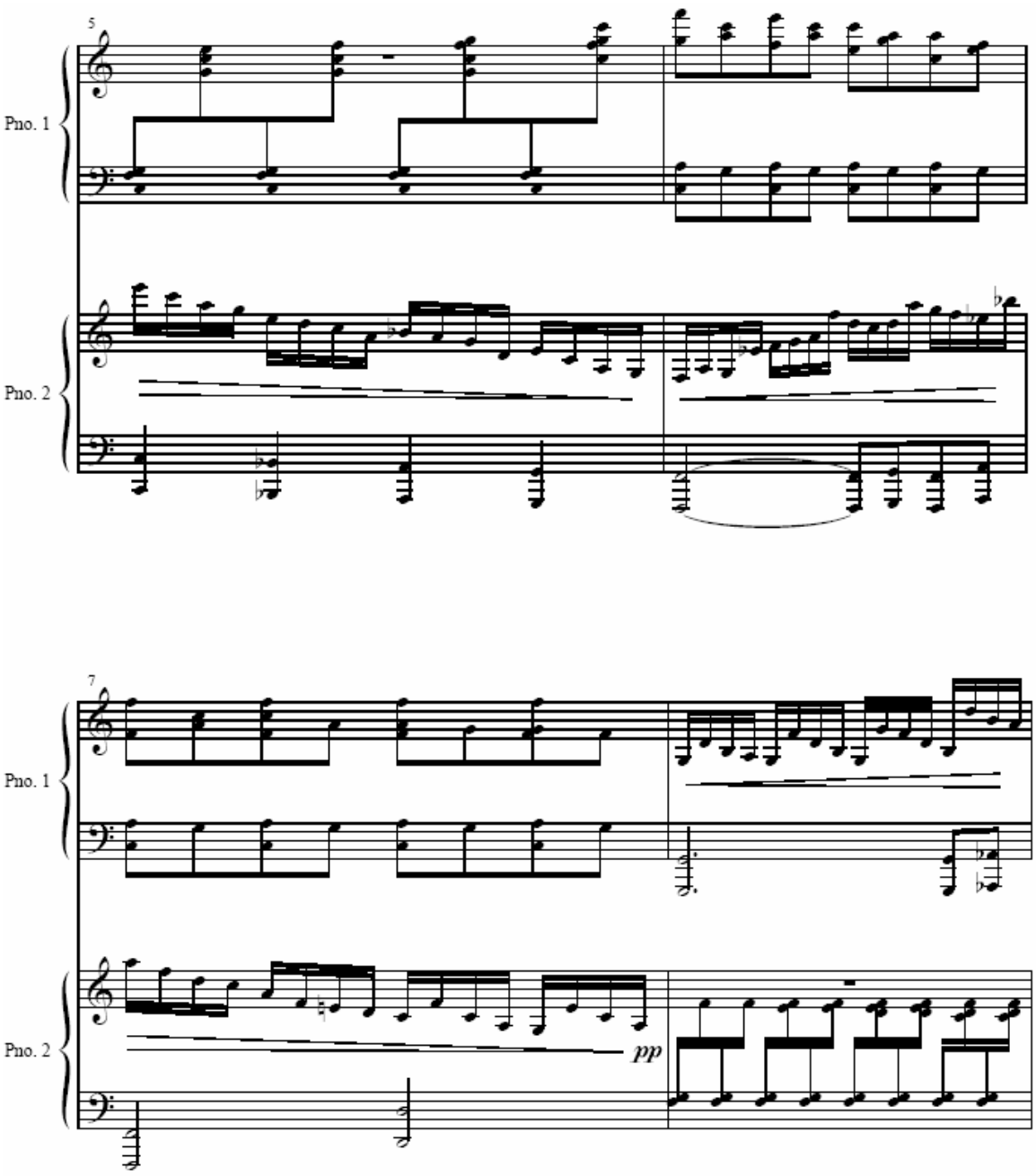


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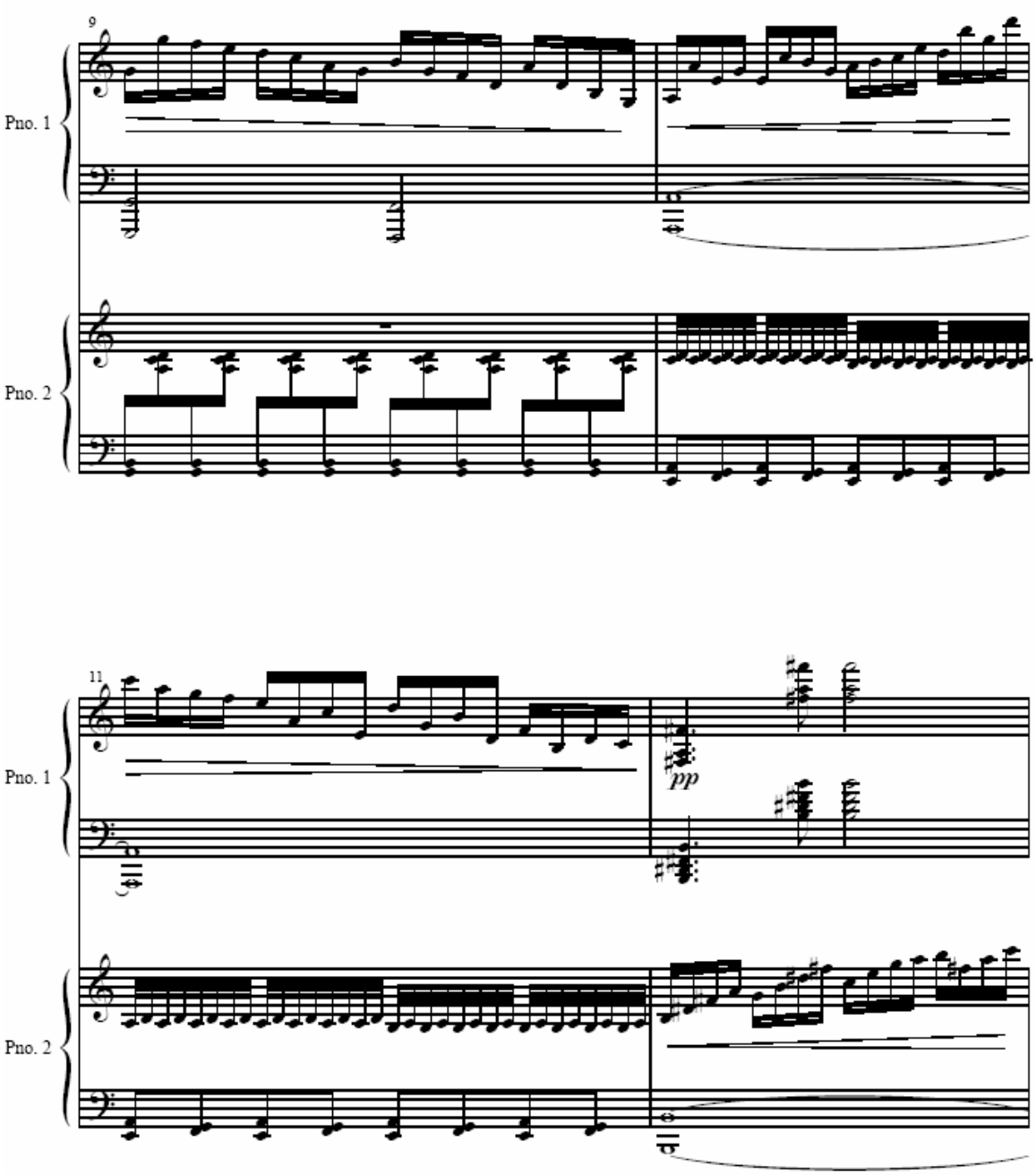


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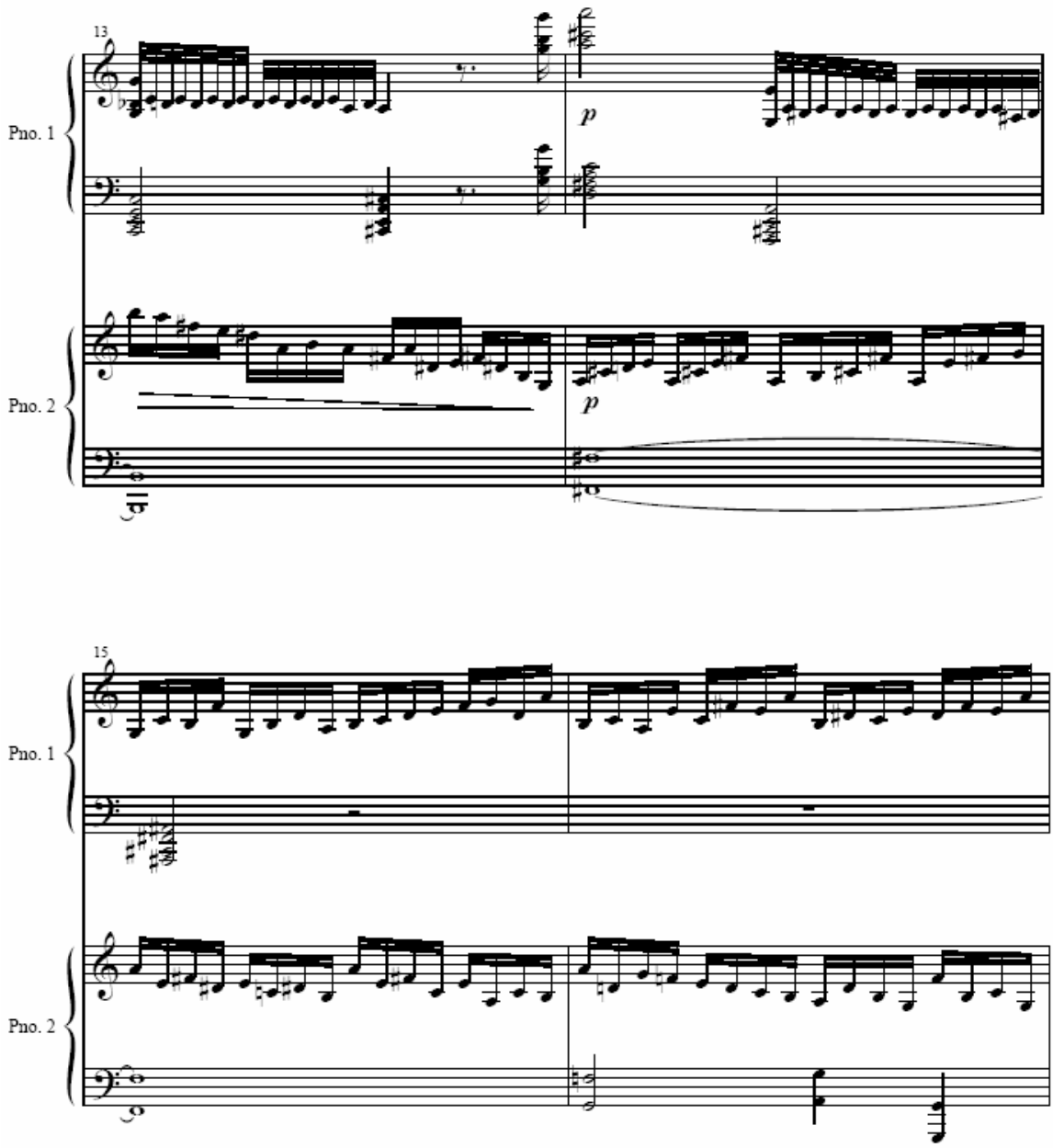


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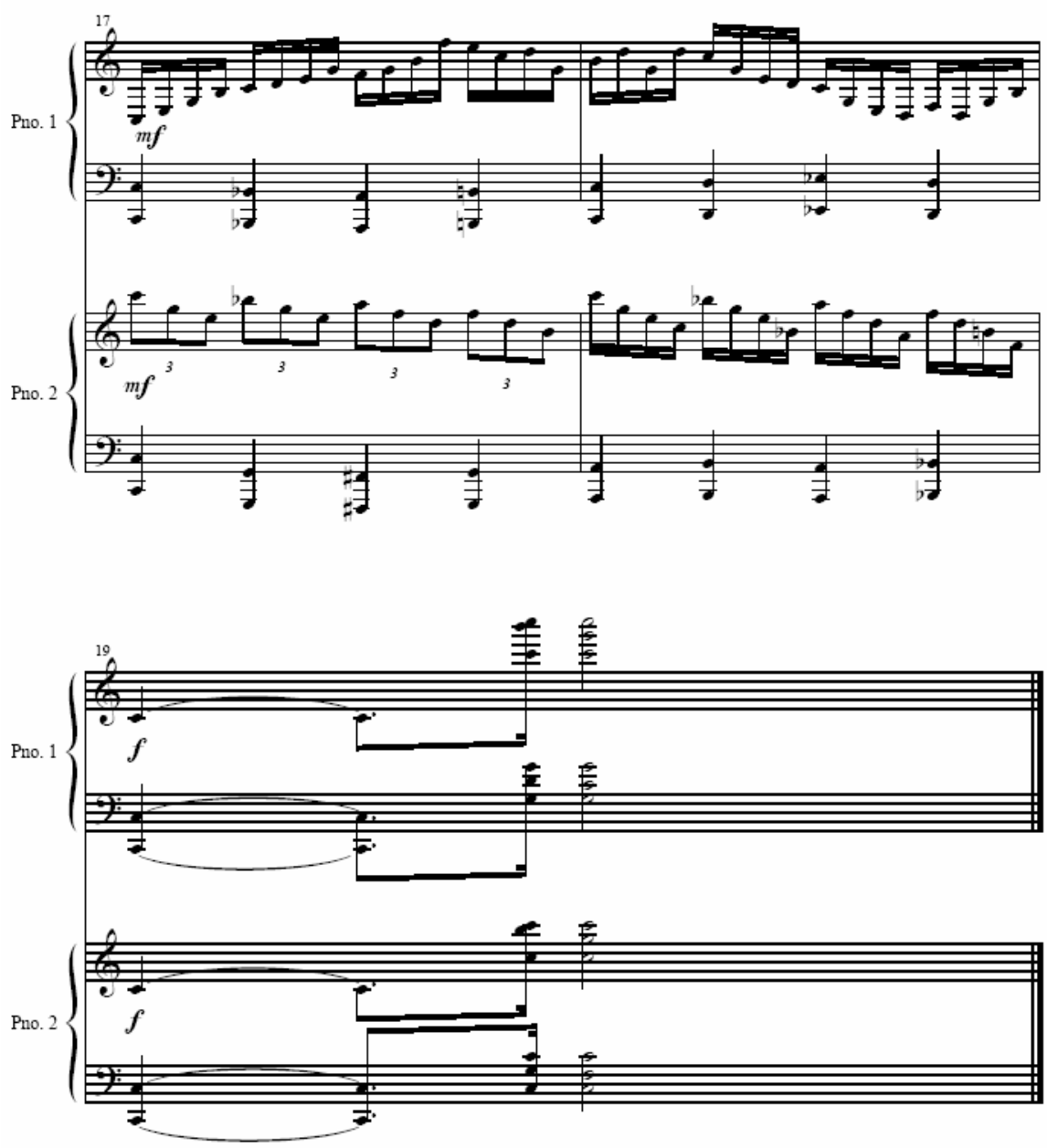


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# "Etude Pour Deaux Piano"

II

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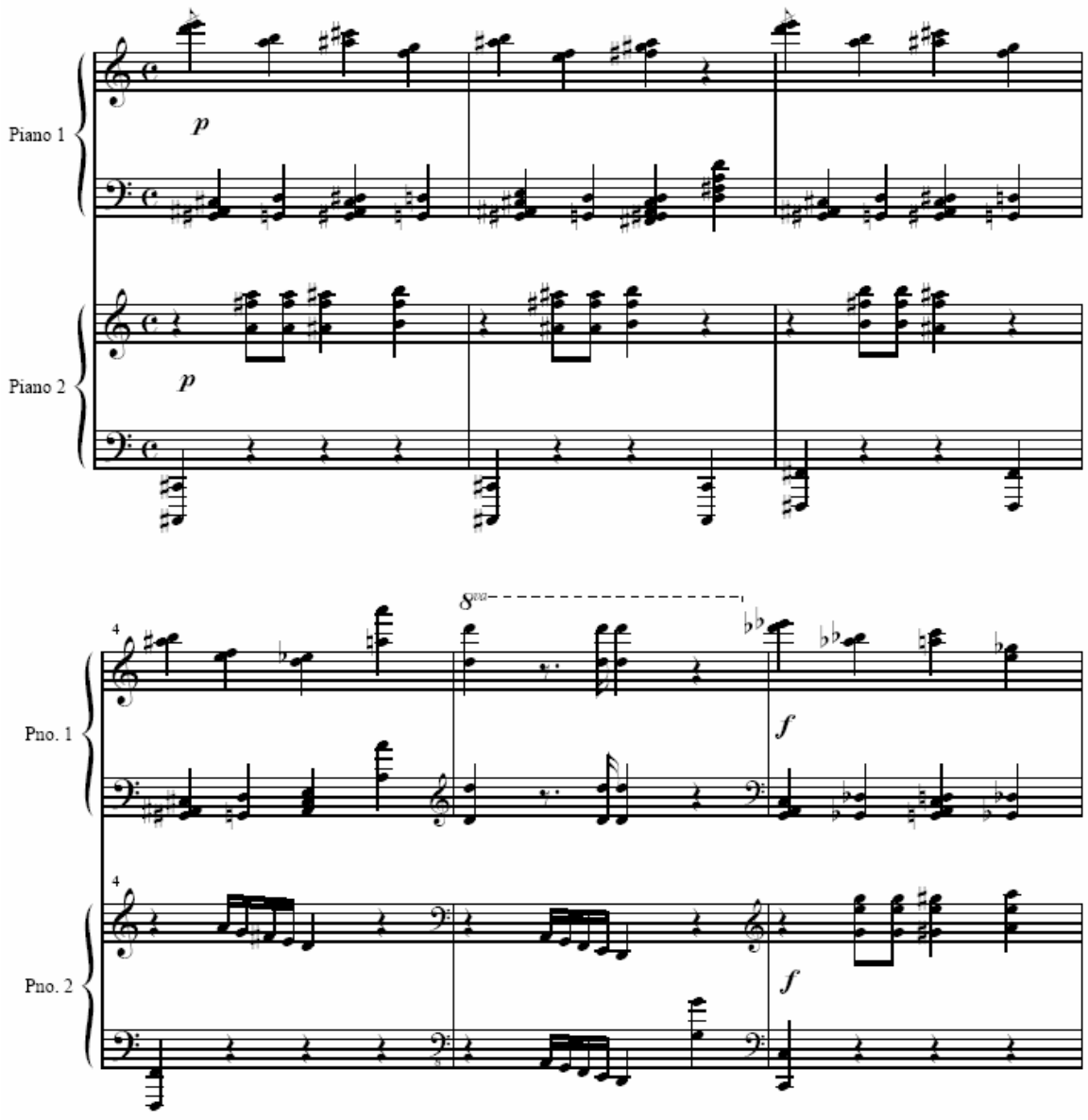


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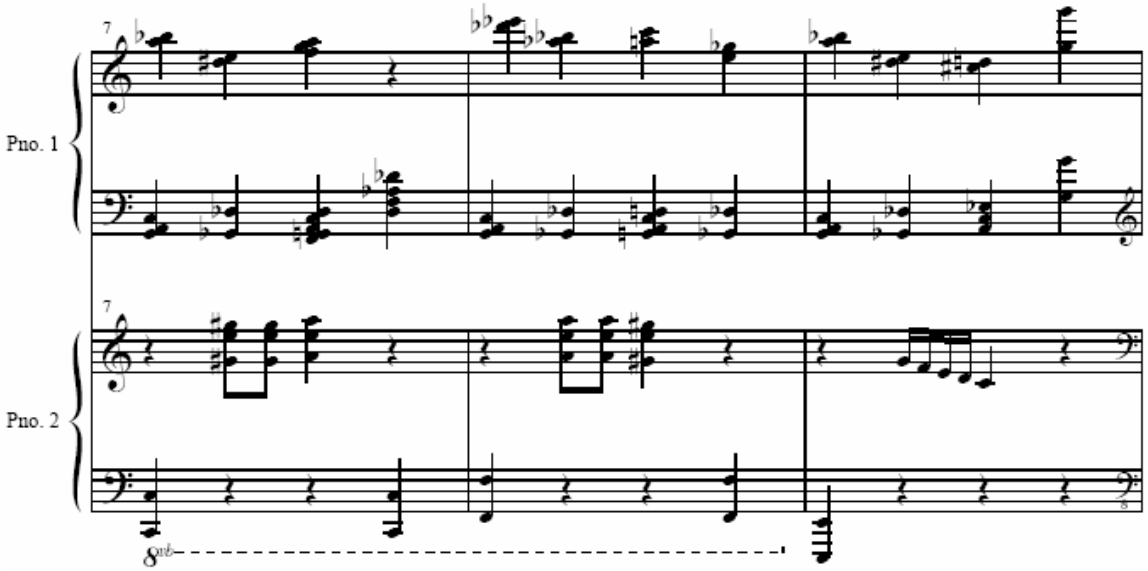


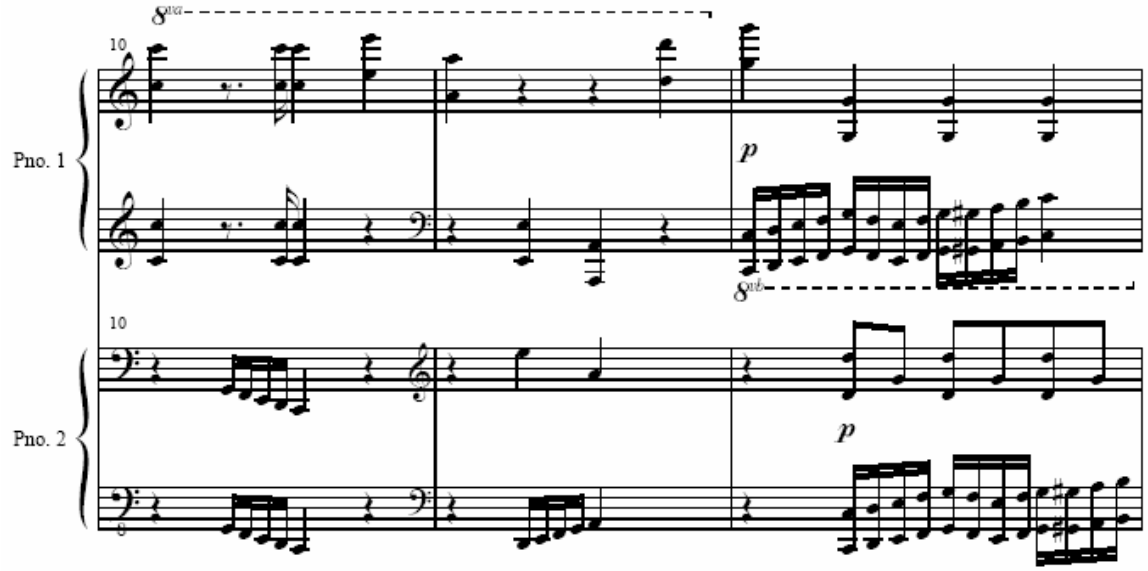


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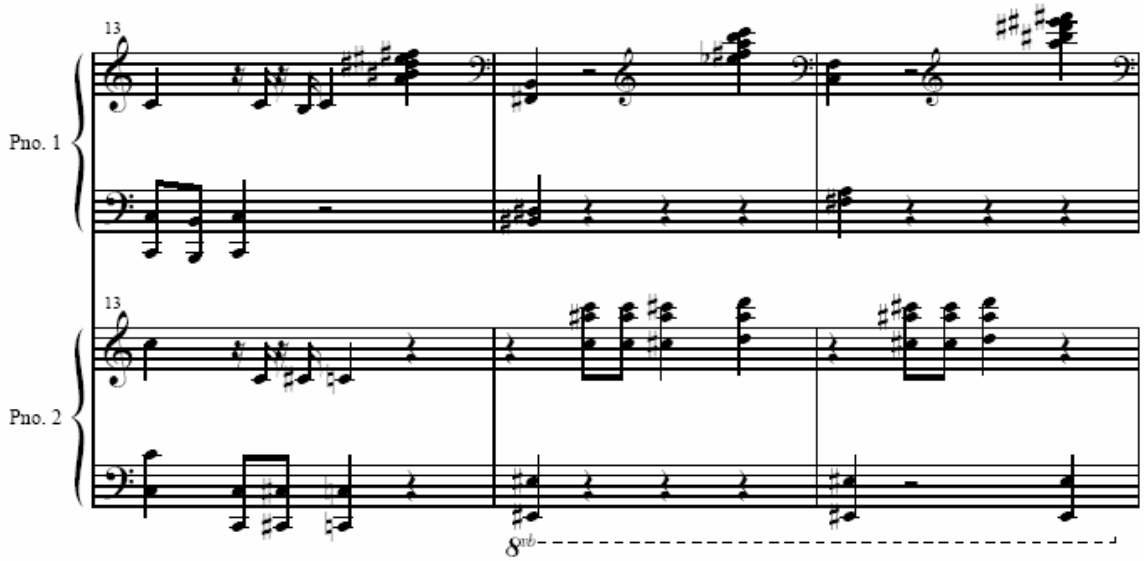


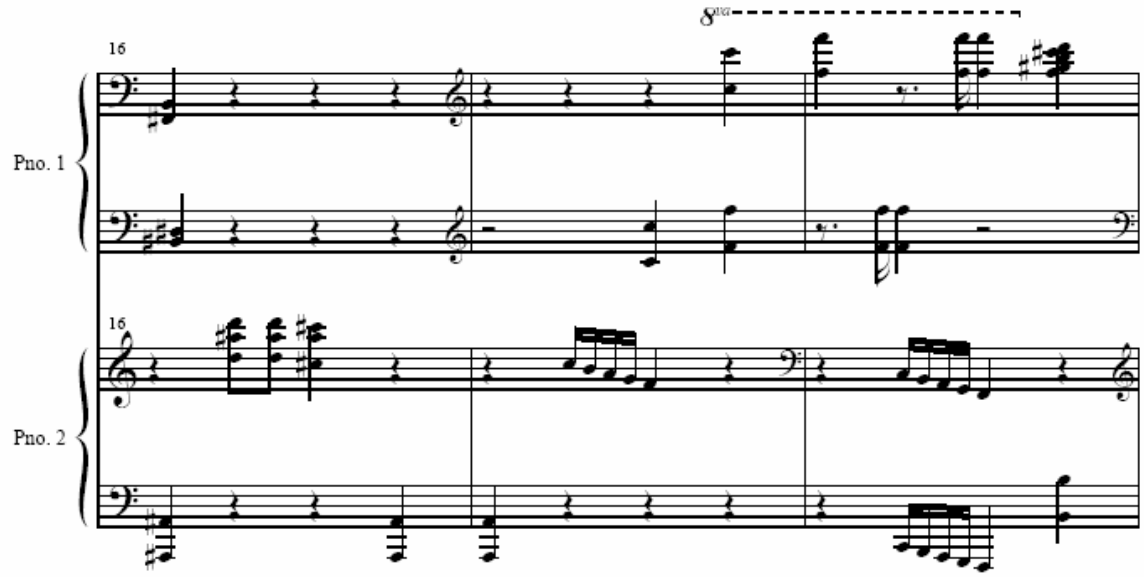


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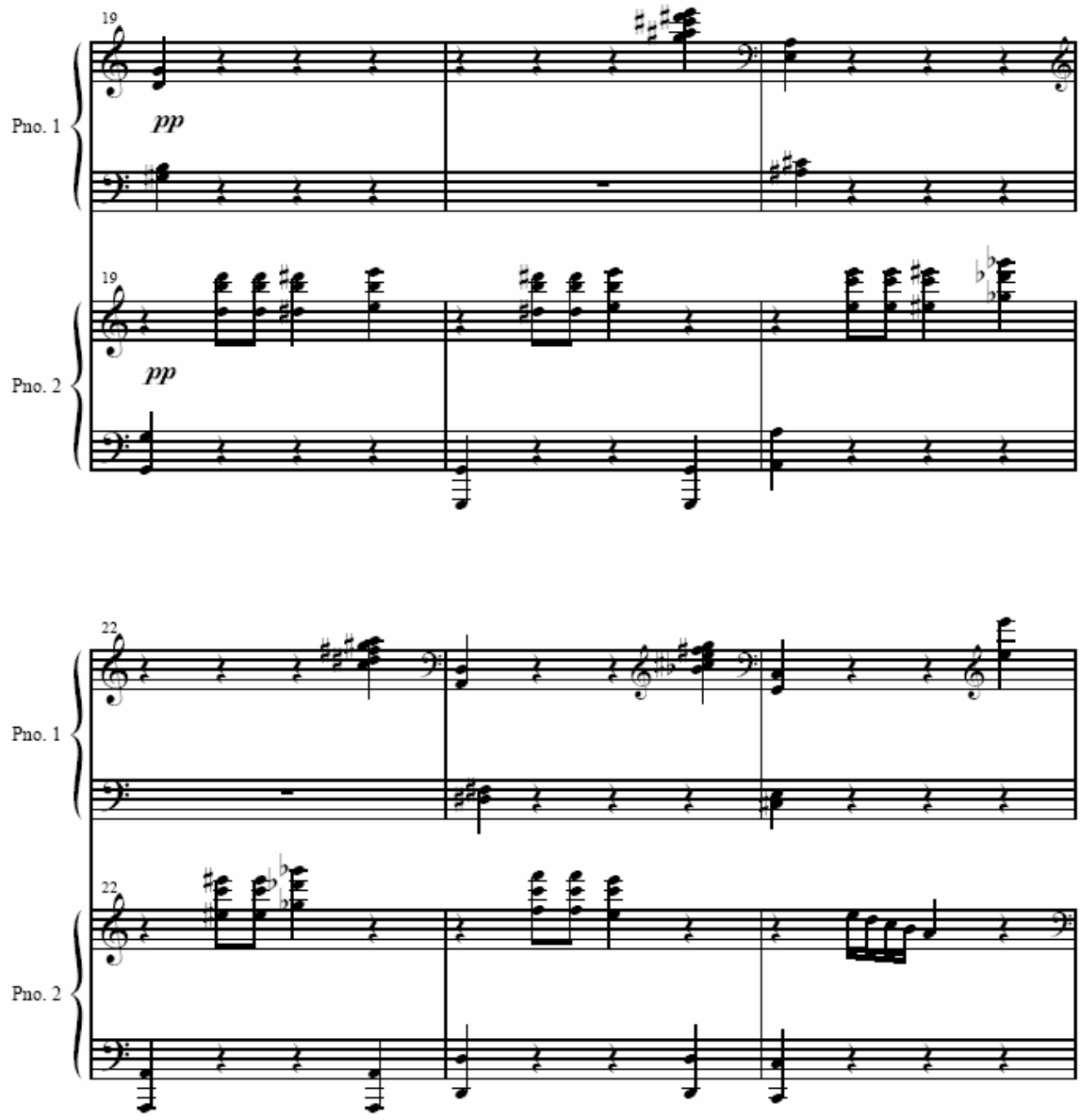


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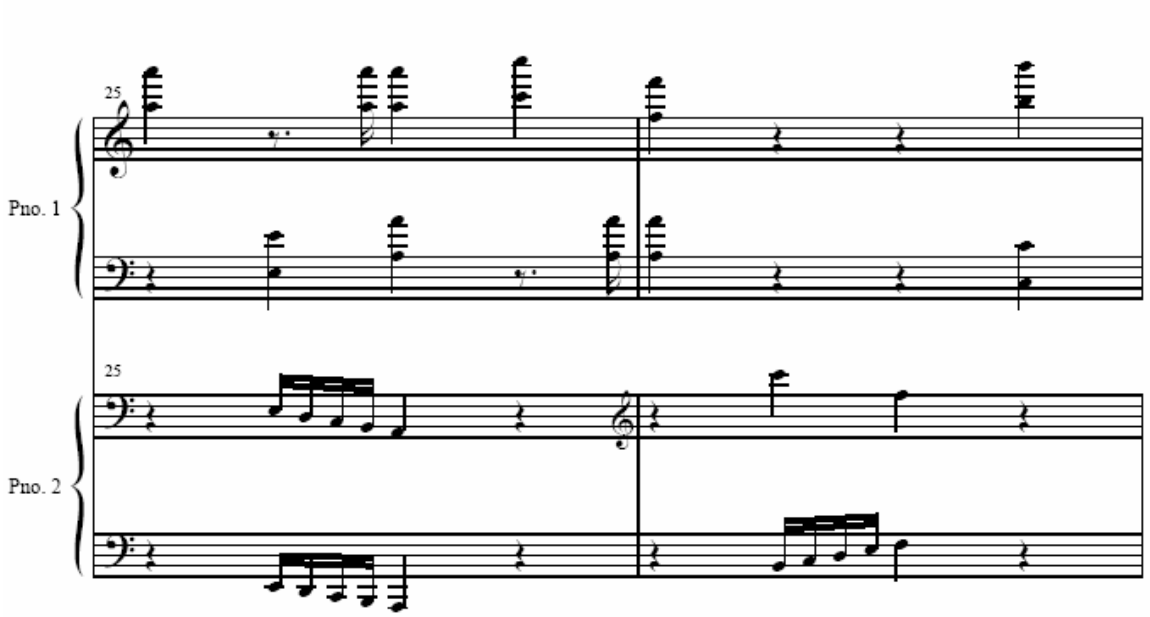


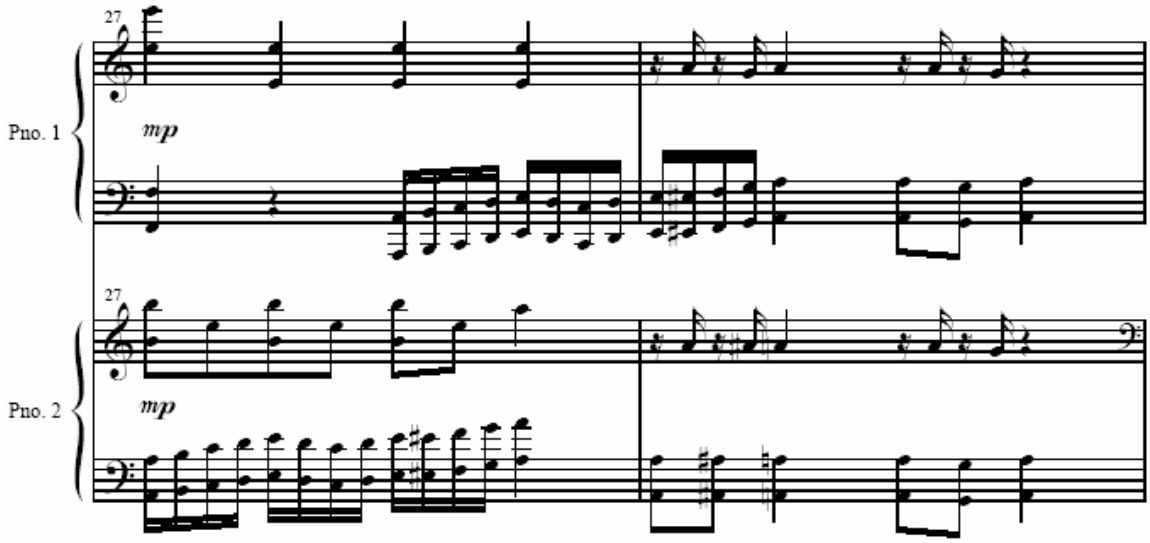


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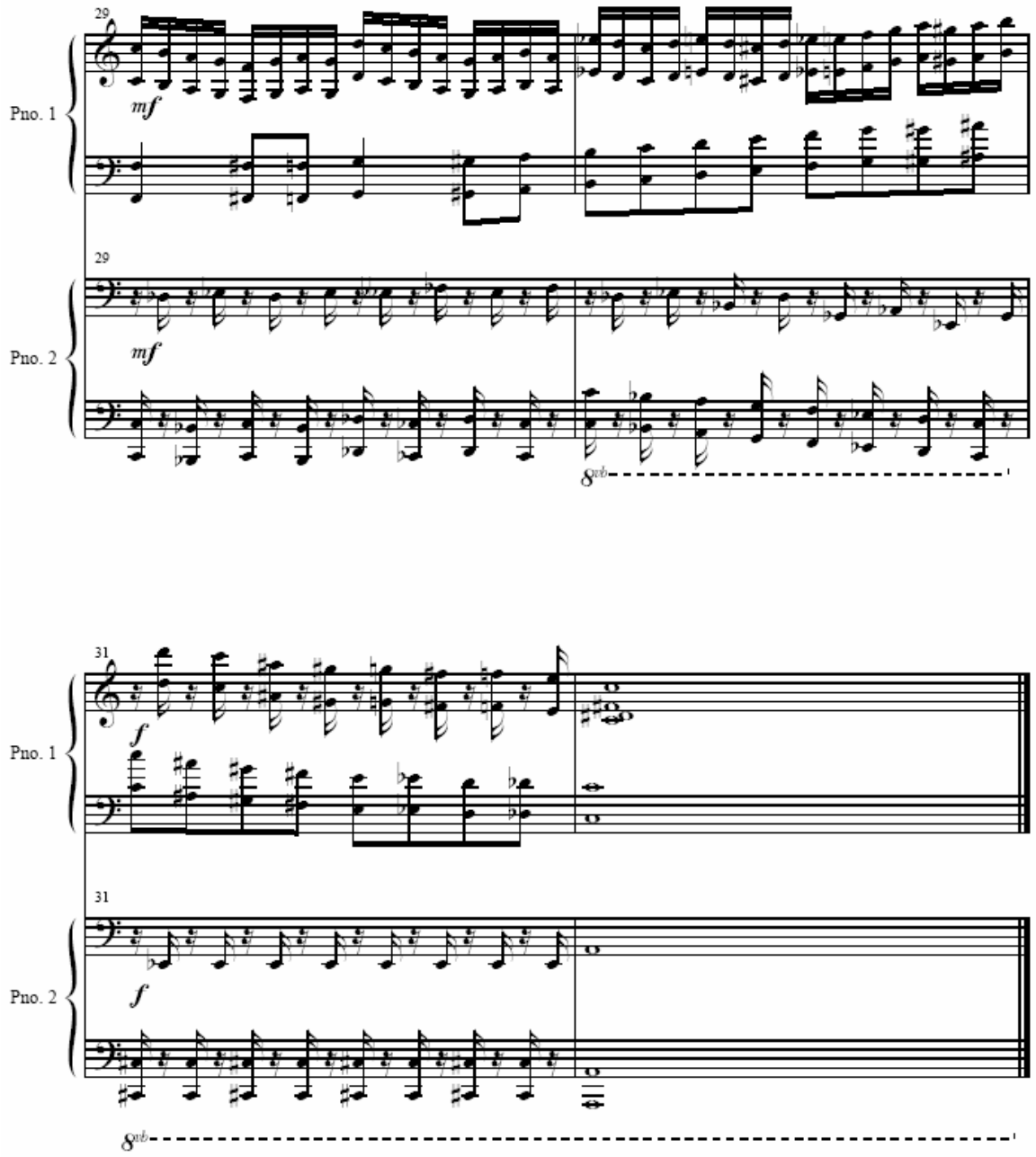


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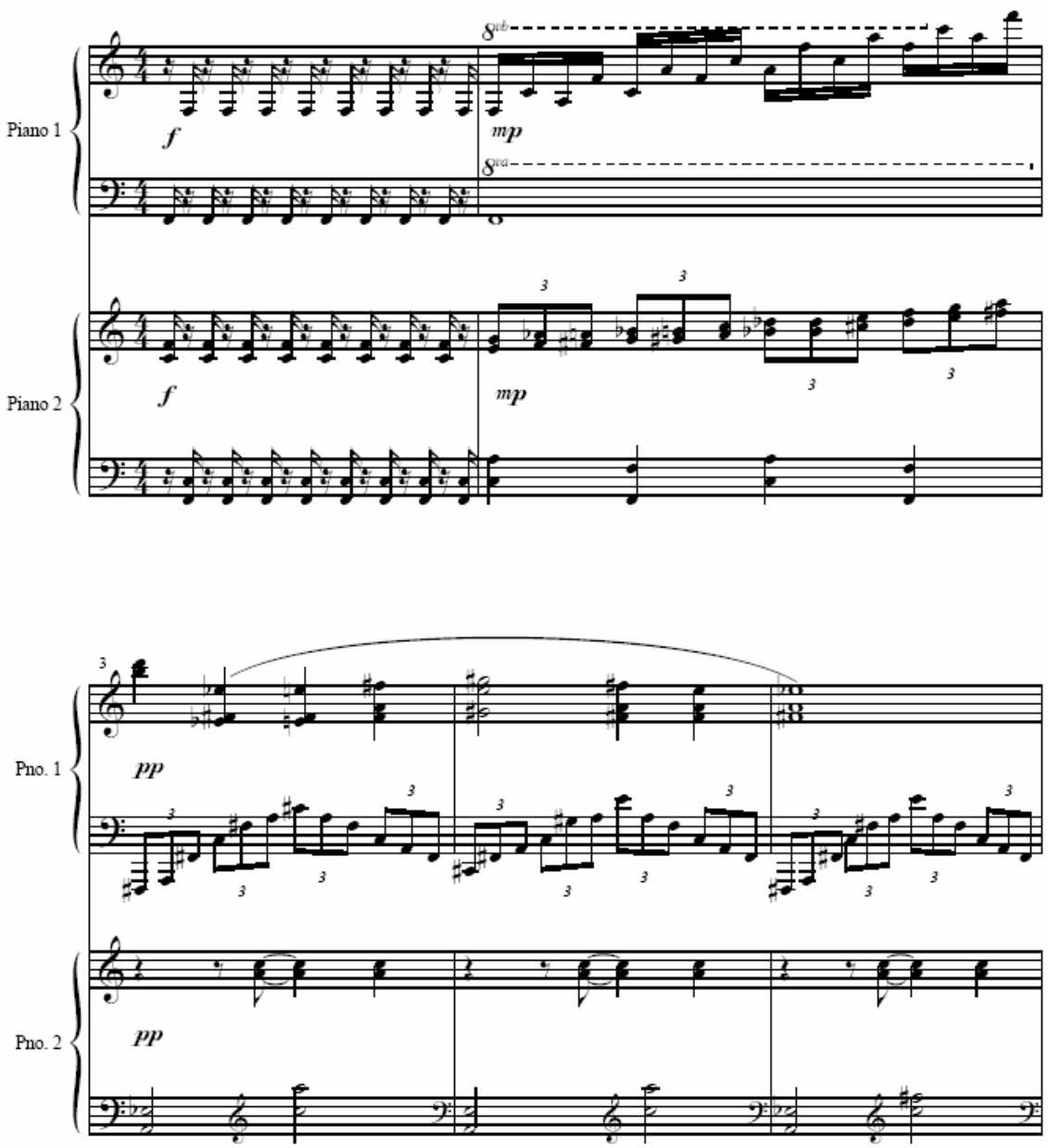
# "Etude Pour Deaux Piano"

III

Sylvia Constantinidis

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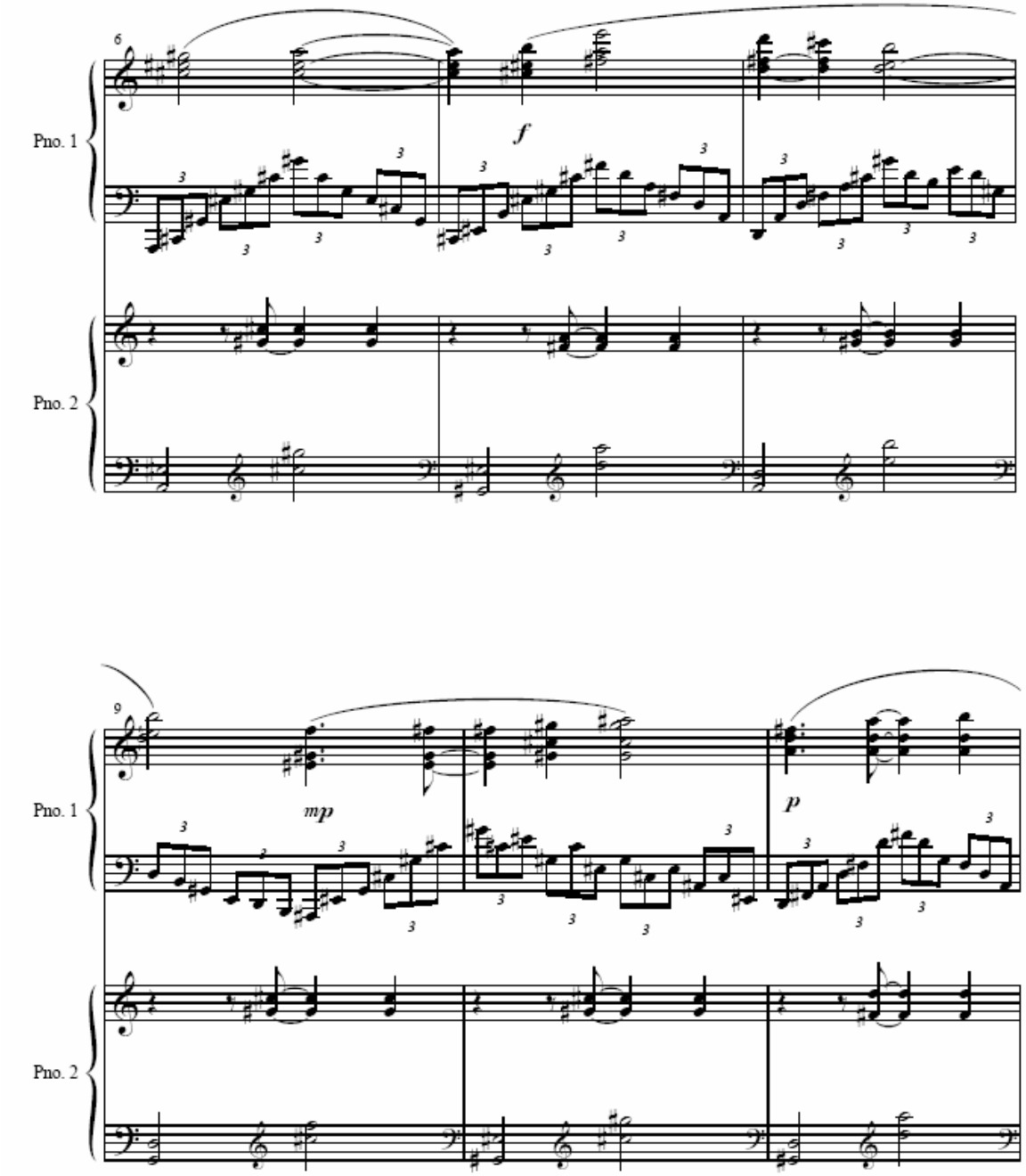


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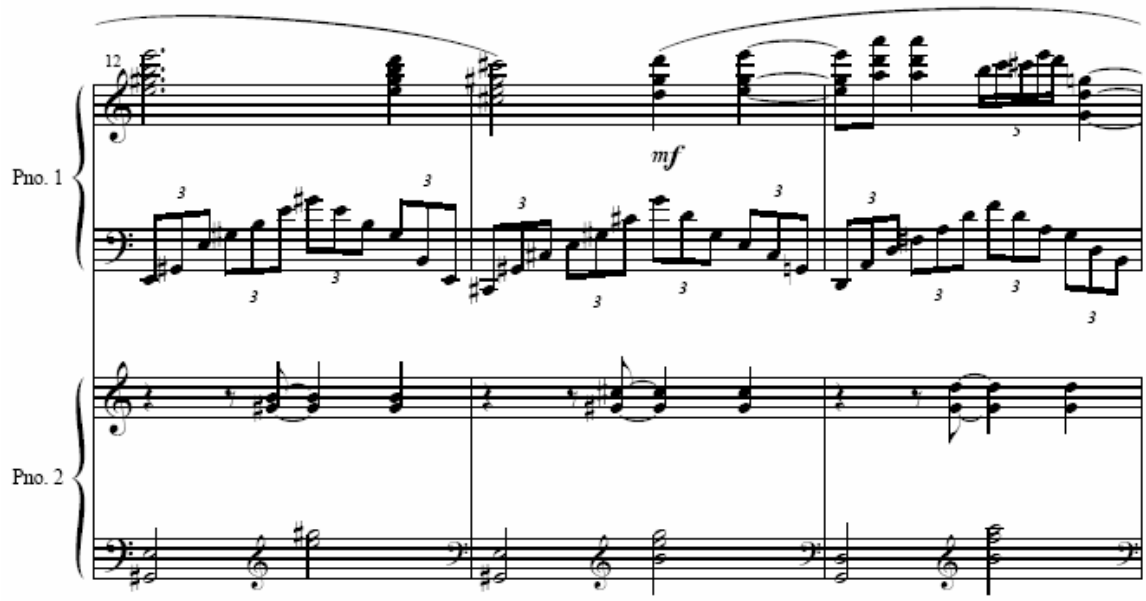


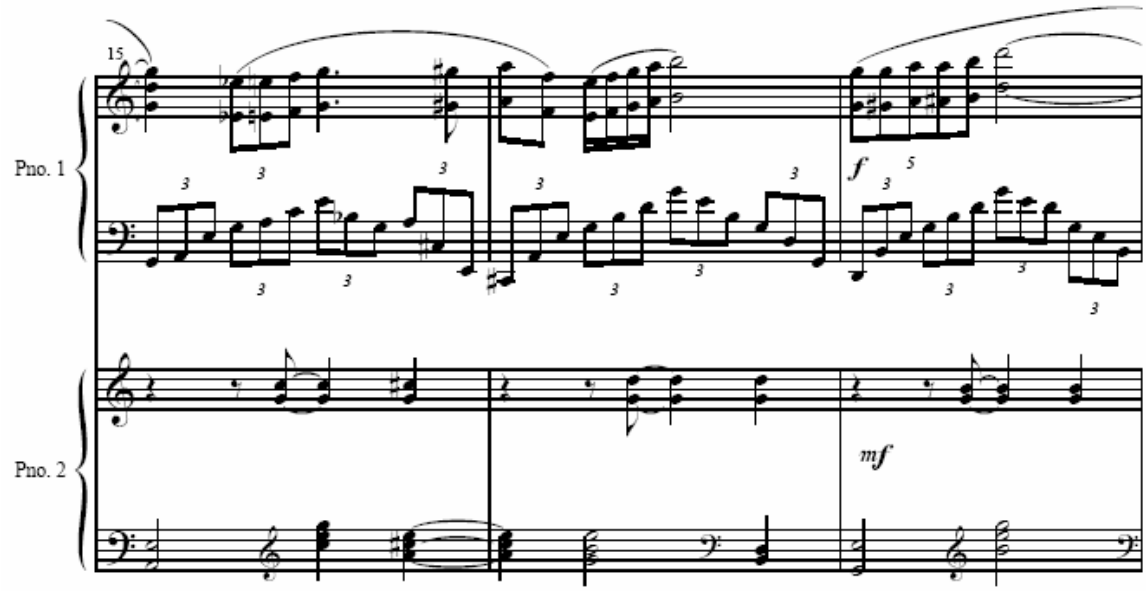


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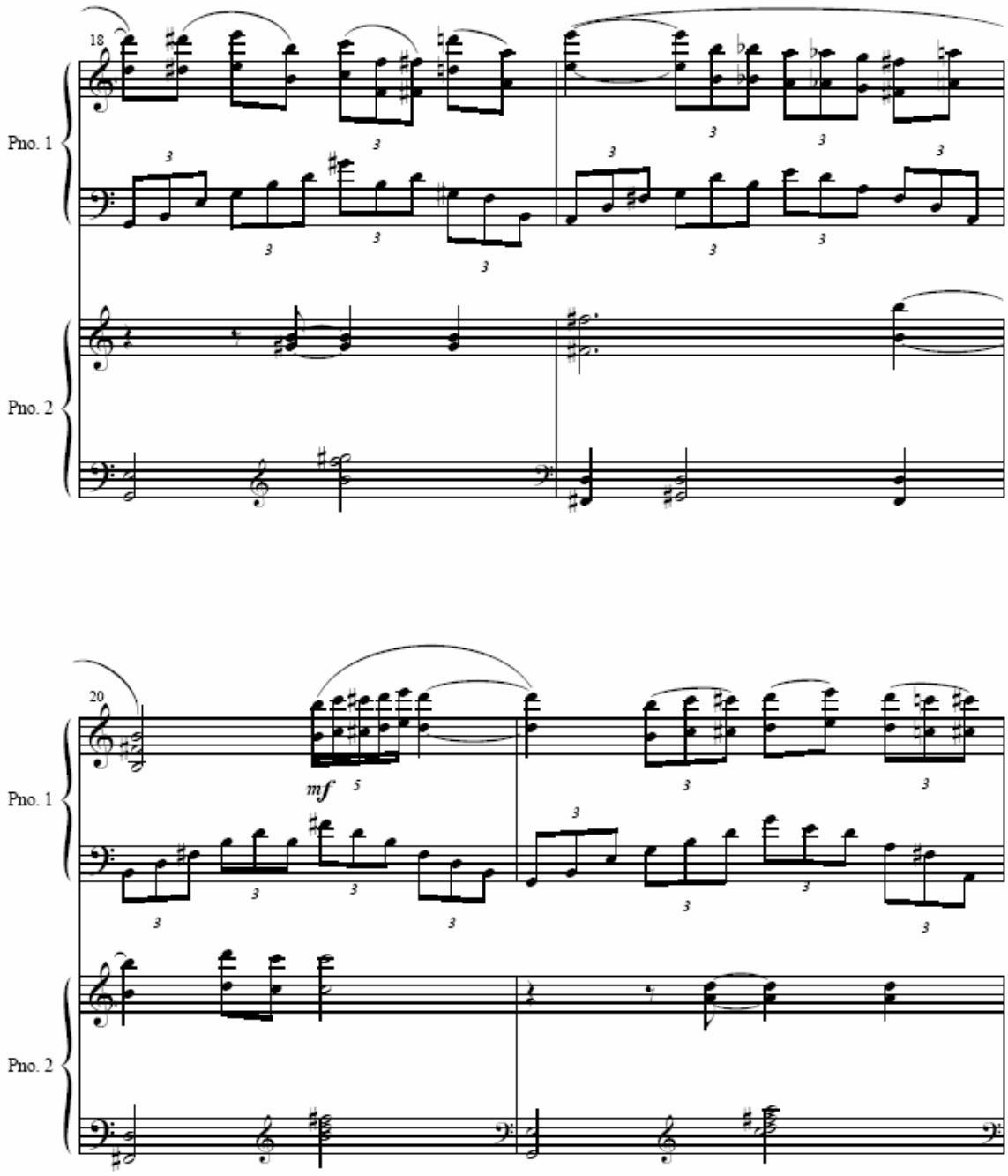


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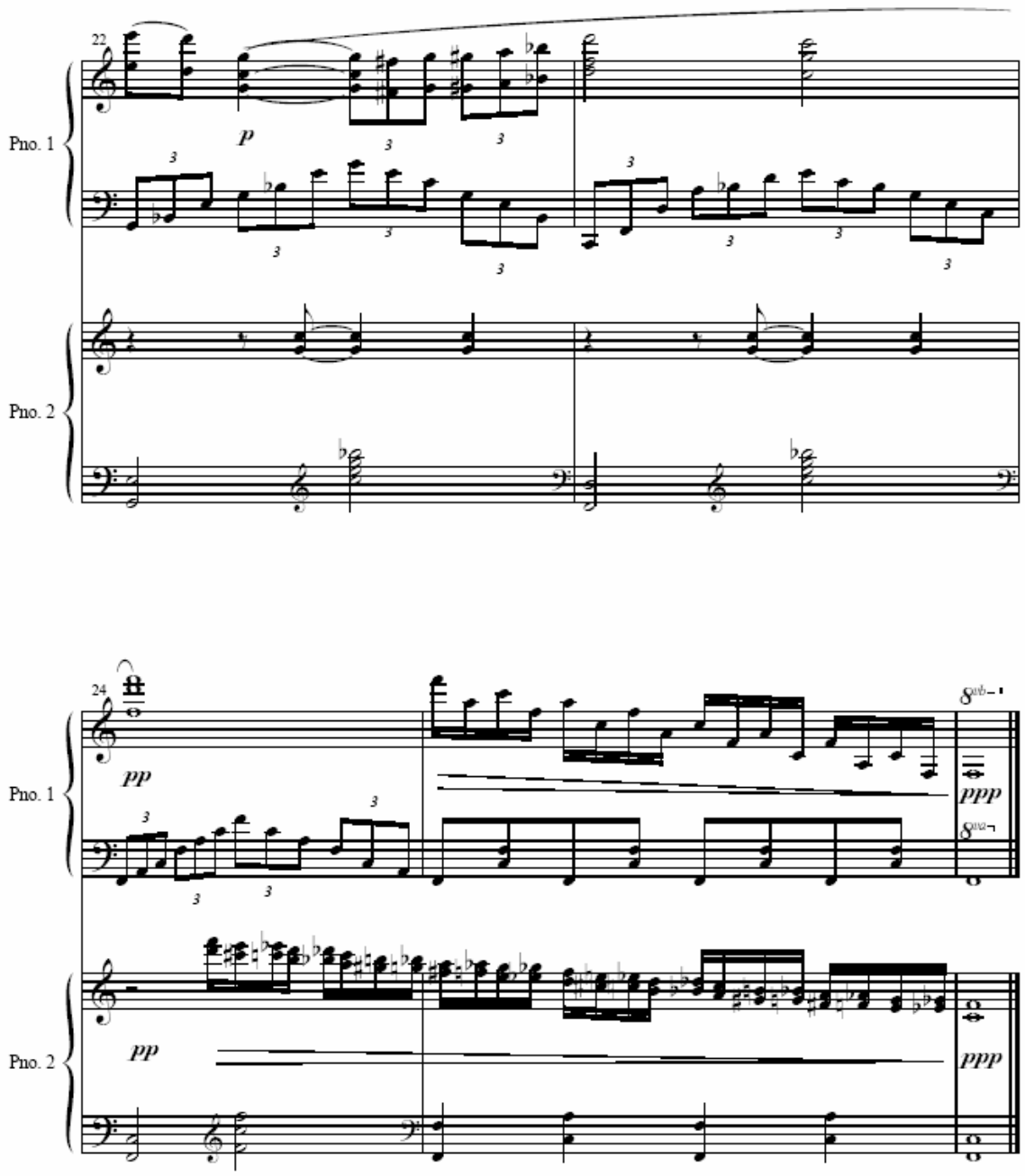


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# "Etude Pour Deaux Piano"

IV

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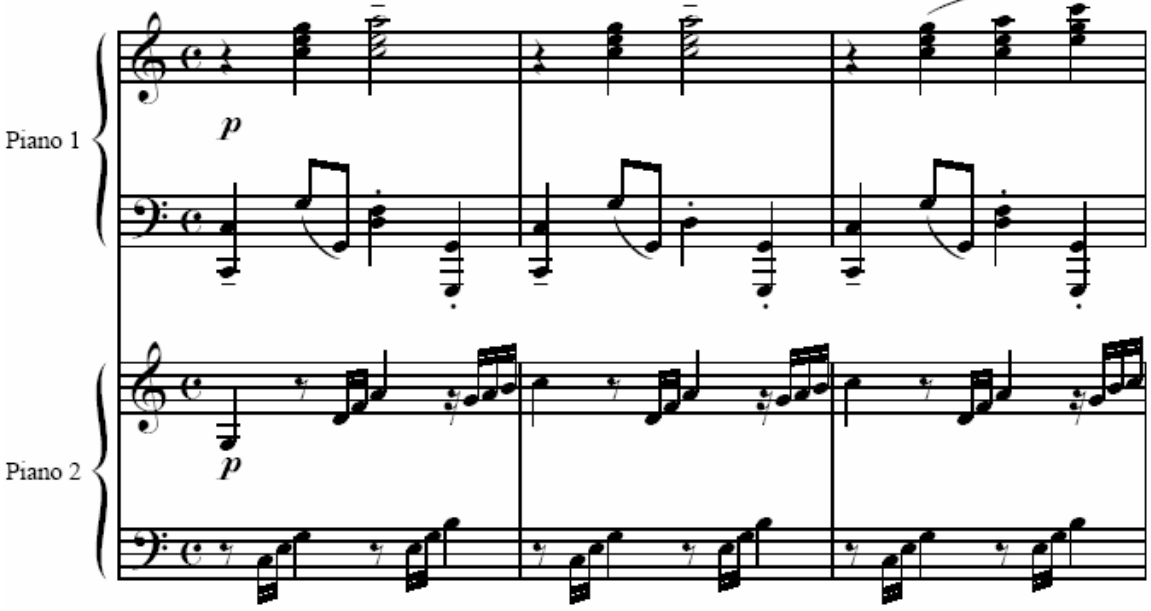


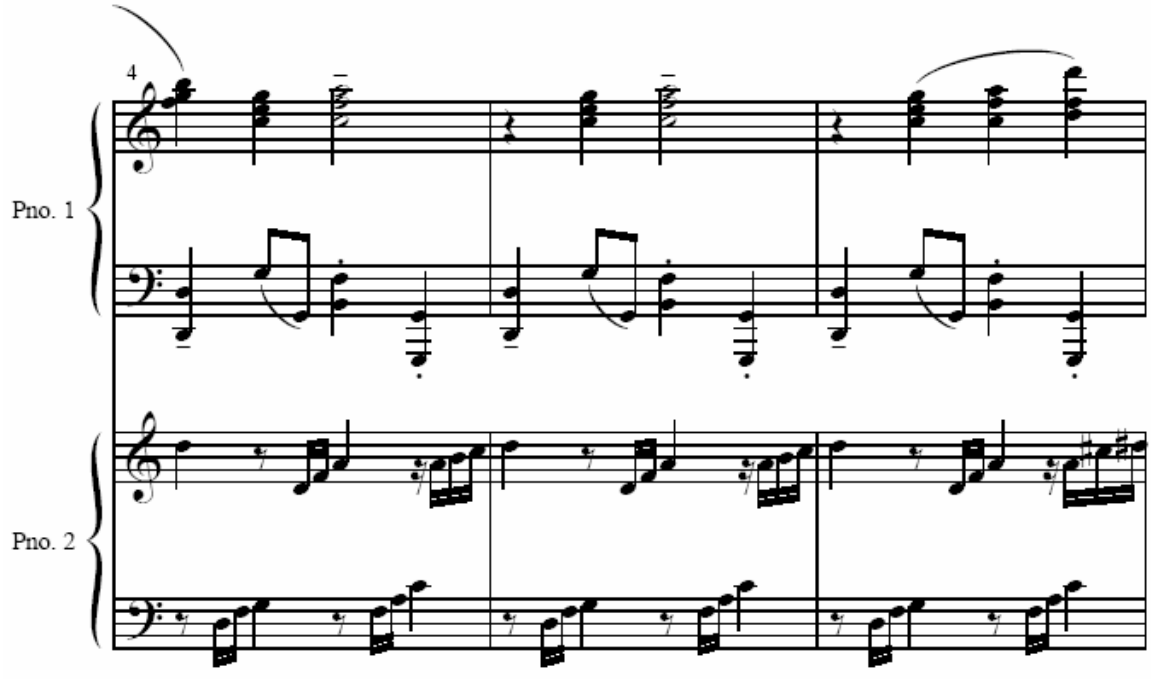


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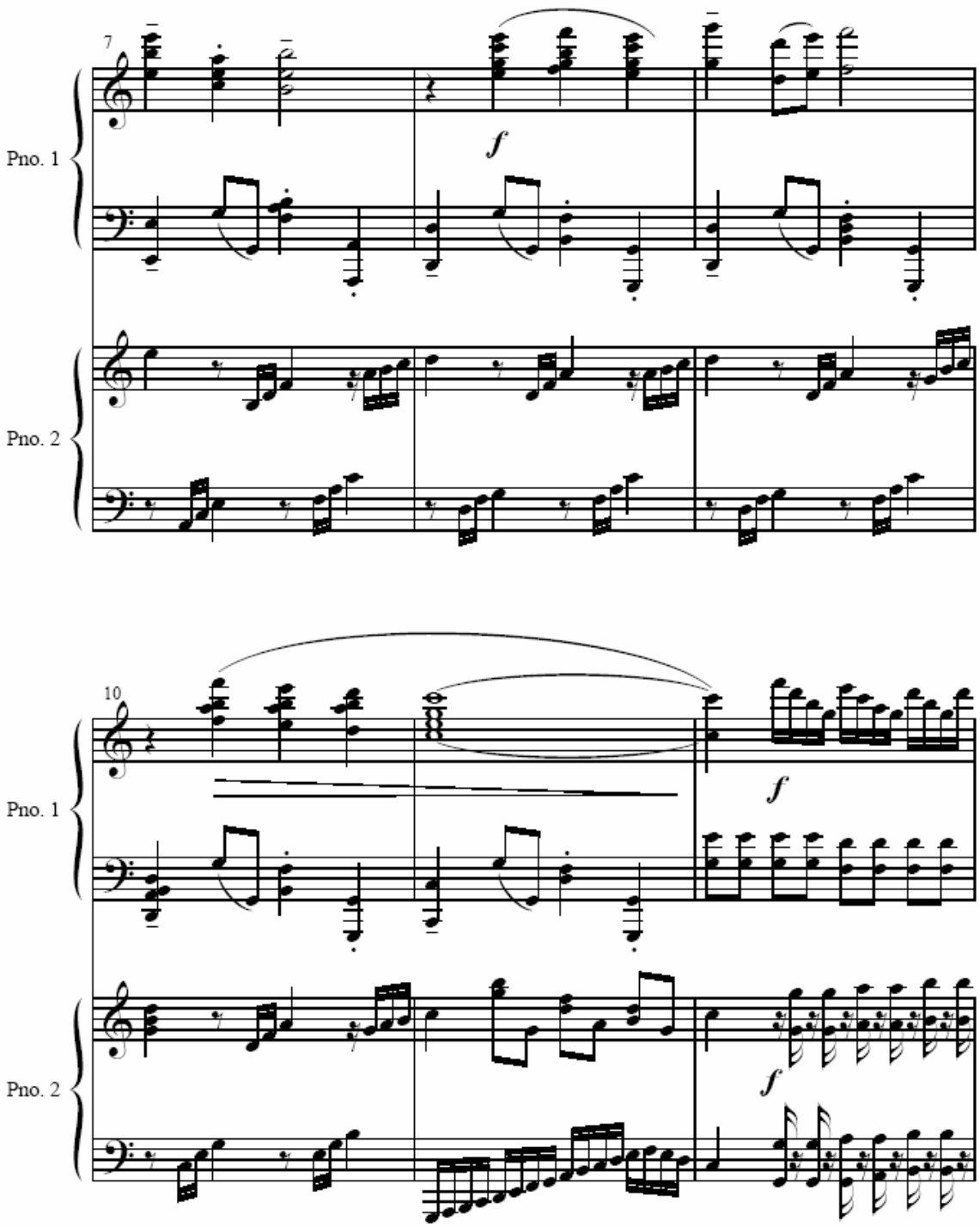


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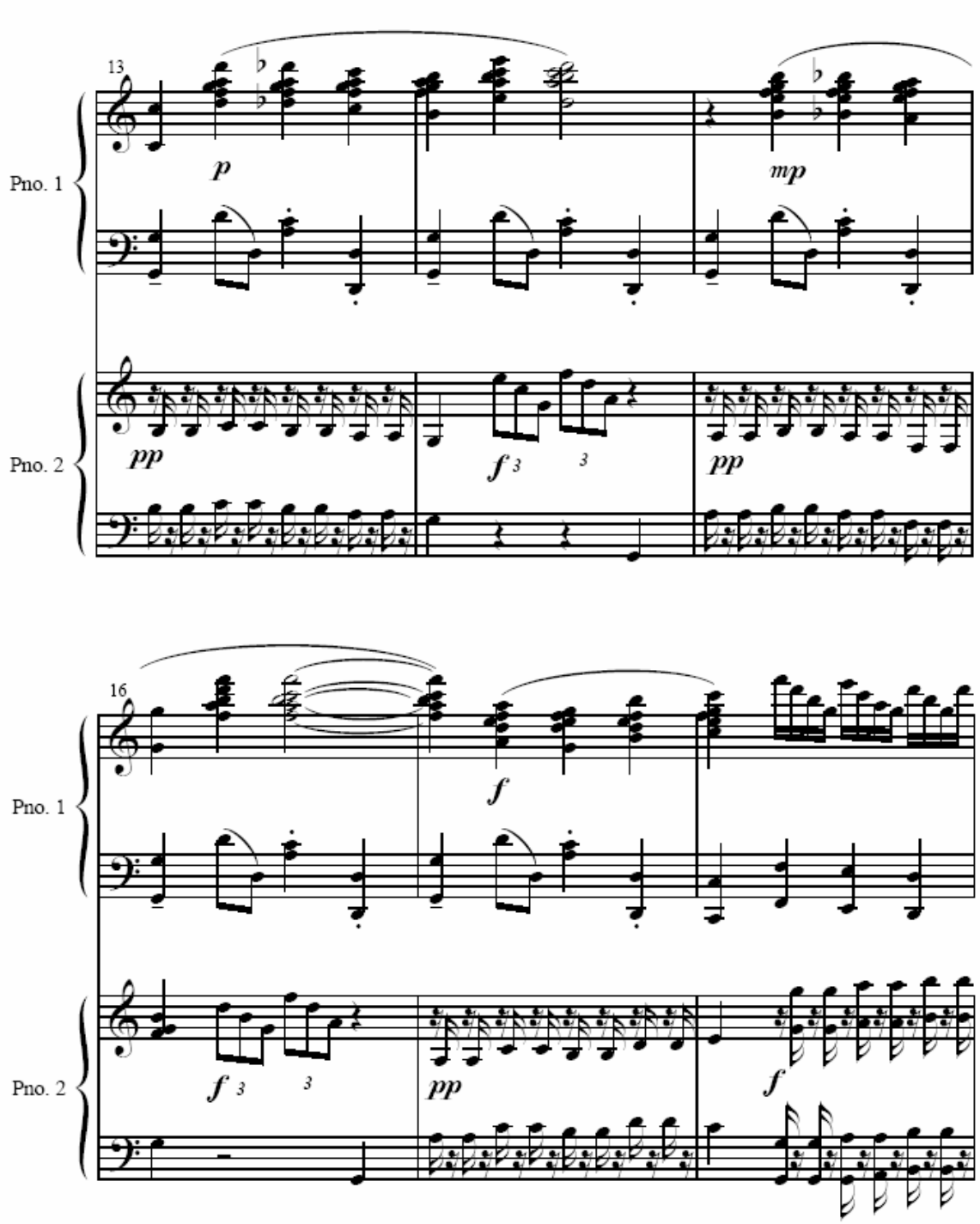


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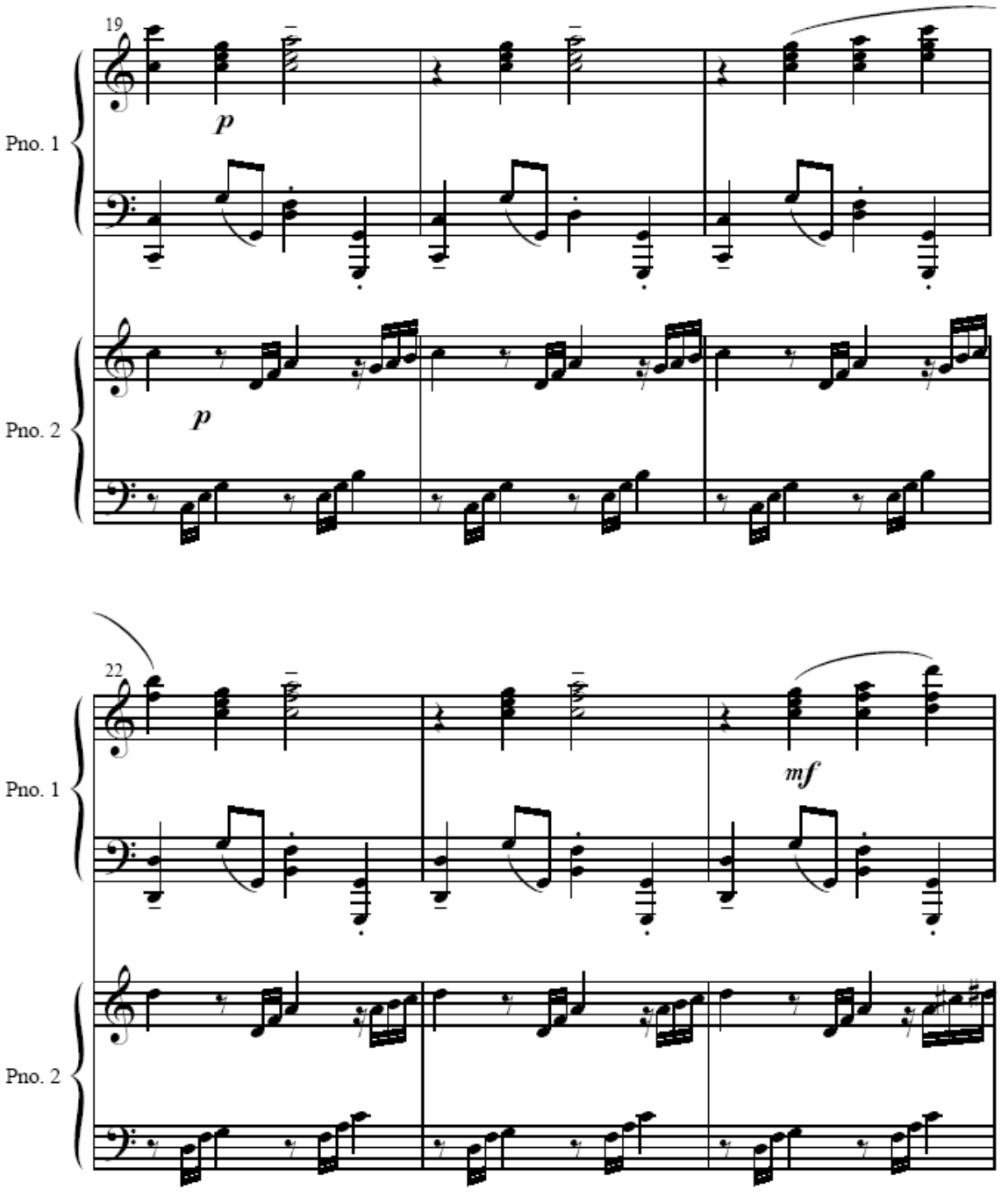


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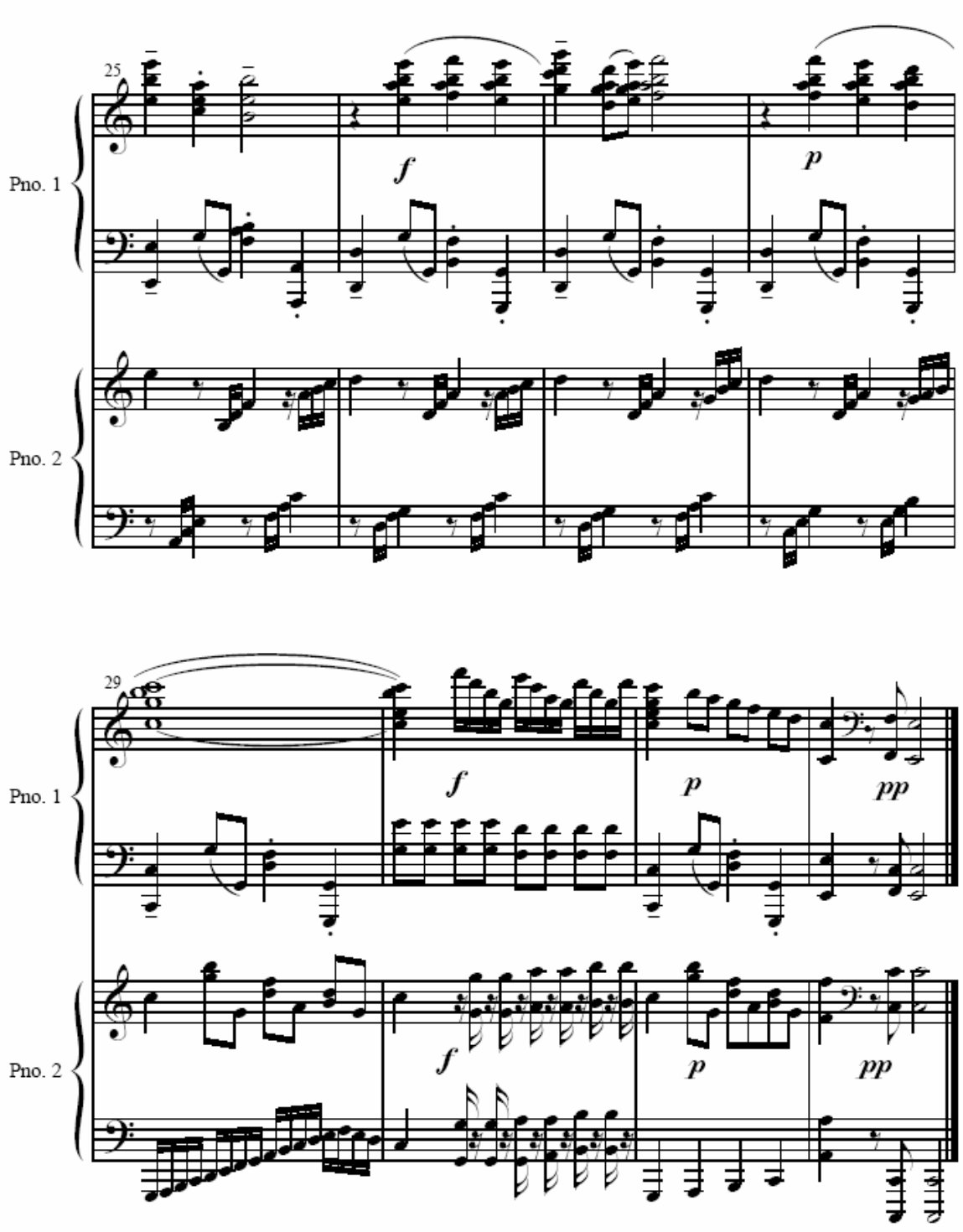


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# MARIA-SYLVIA CONSTANTINIDIS

# TREIZE ETUDES POUR L'ORCHESTRE

## FOR SYMPHONIC ORCHESTRA

The desire of beauty, the love of art for its own sake…For art comes to you, proposing frankly to give nothing but the highest quality to your moments as they pass.

Walter Pater

Ecoutez les oiseaux, ce sont de grands maitres.

Paul Dukas

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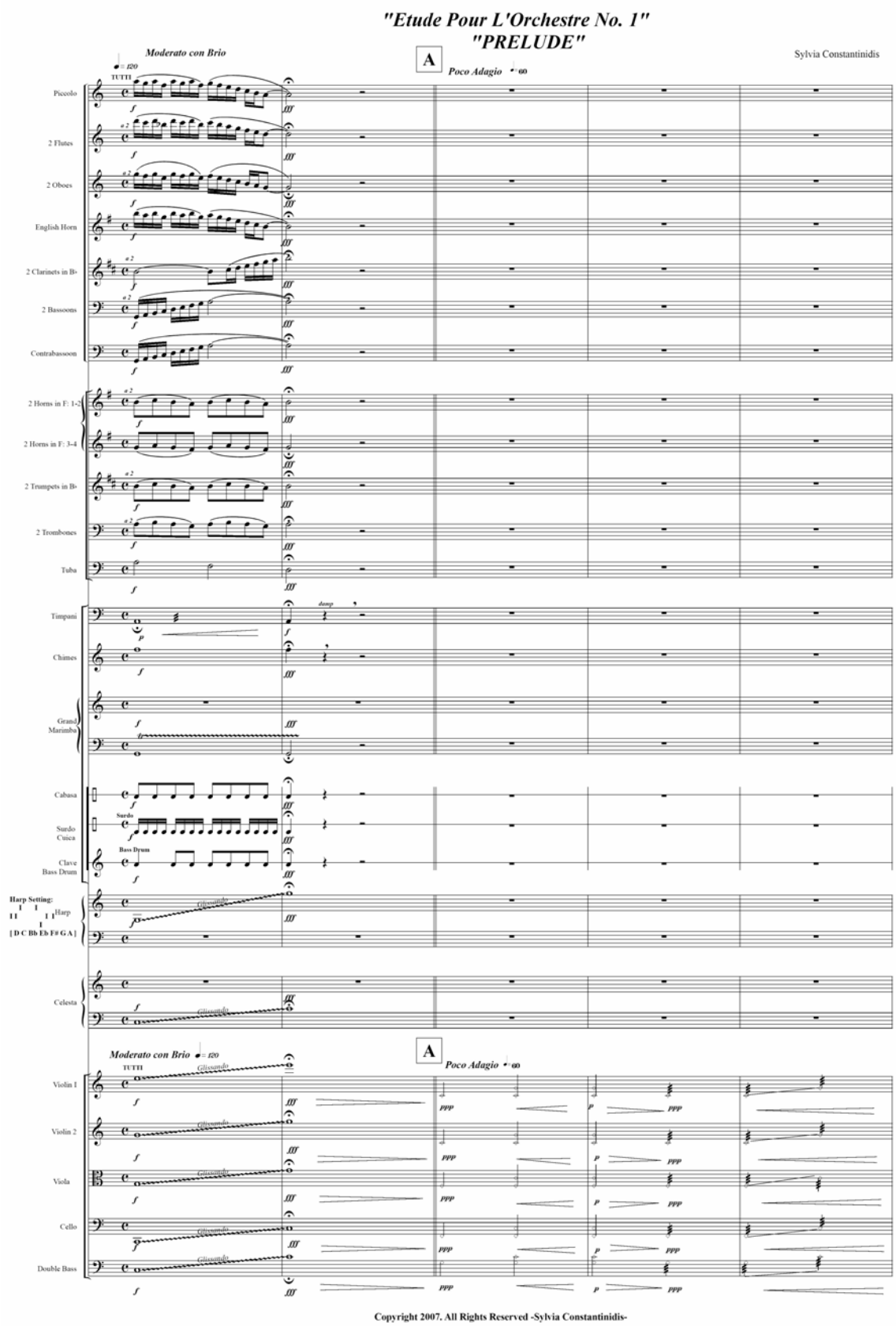
*TREIZE ETUDES POUR L'ORCHESTRE*

**BY**

**MARIA-SYLVIA CONSTANTINIDIS**

## INSTRUMENTATION

**PICCOLO**
**2 FLUTES**
**2 OBOES**
**ENGLISH HORN**
**2 CLARINET IN Bb**
**2 BASSOON**
**CONTRABASSOON**
**4 HORNS IN F**
**2 TRUMPETS IN Bb**
**2 TRUMPETS IN C**
**2 TROMBONES**
**TUBA**
**TIMPANI**
**CHIMES**
**GRAND MARIMBA**
**CABASA**
**GONG**
**SNARE DRUM**
**SURDO**
**CUICA**
**CLAVE**
**CONGA DRUM**
**BASS DRUM**
**HARP**
**CELESTA**
**PIANO**
**VIOLIN I**
**VIOLIN II**
**VIOLA**
**VIOLONCELLO**
**CONTRABASS**


"Etude Pour L'Orchestre No. 1"
"PRELUDE"
Sylvia Constantinidis
Moderato con Brio
♩= 120
TUTTI
A
Poco Adagio
♩= 60
Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B♭
2 Bassoons
Contrabassoon
2 Horns in F: 1-2
2 Horns in F: 3-4
2 Trumpets in B♭
2 Trombones
Tuba
Timpani
Chimes
Grand Marimba
Cabasa
Surdo
Cuica
Clave
Bass Drum
Harp Setting:
[ D C Bb Eb F# G A ]
Harp
Celesta
Violin 1
Violin 2
Viola
Cello
Double Bass
Glissando
dump
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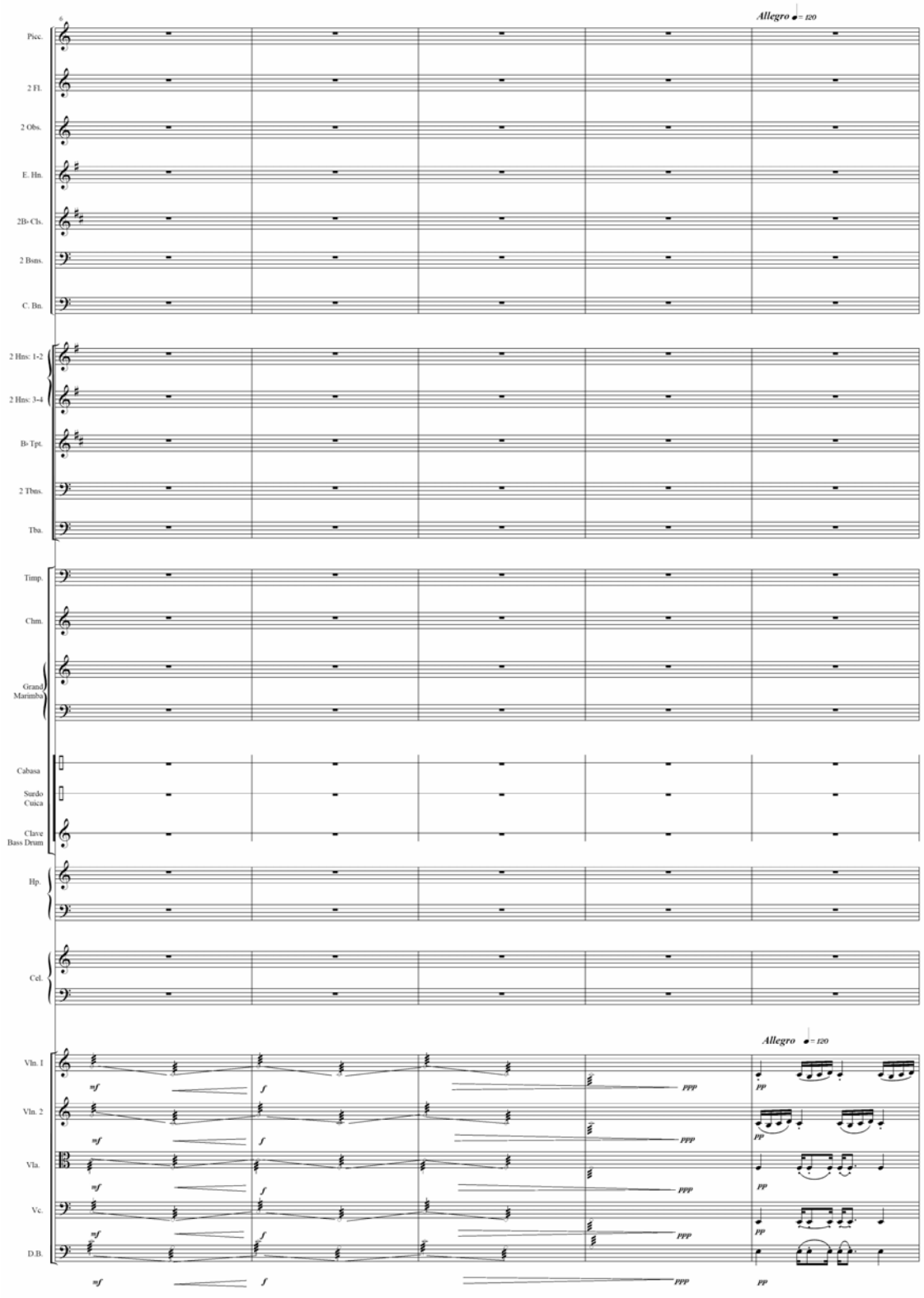


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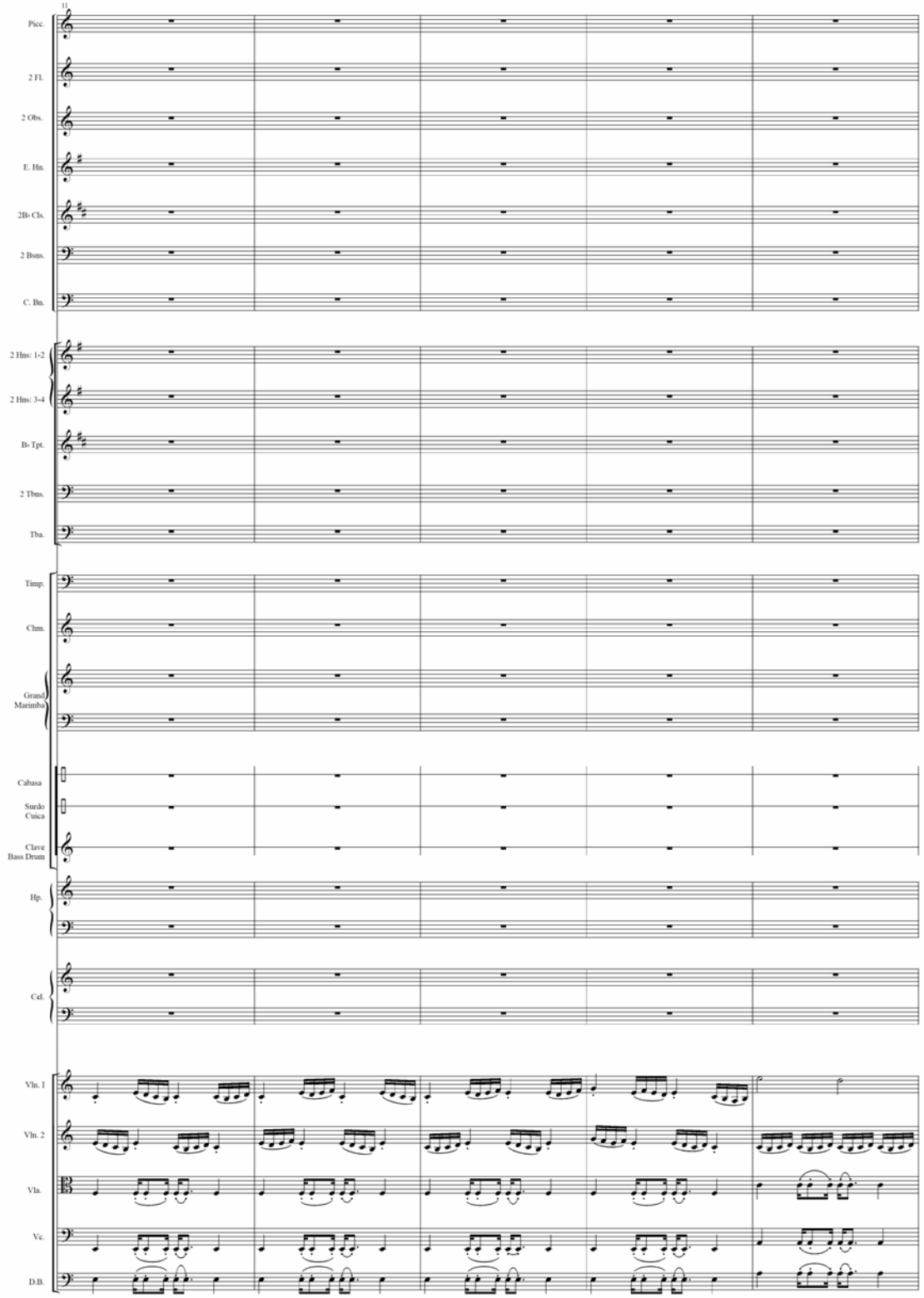


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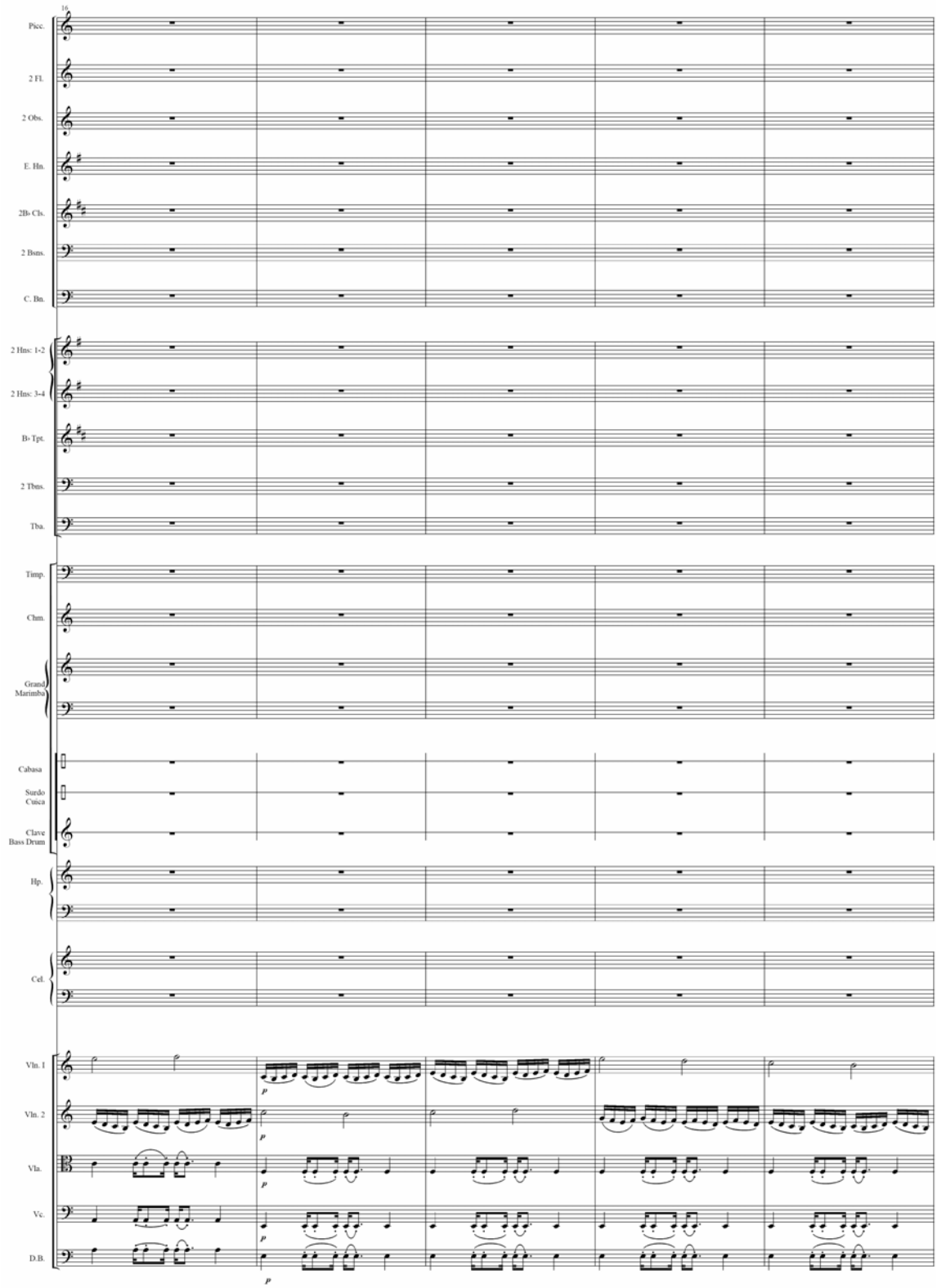


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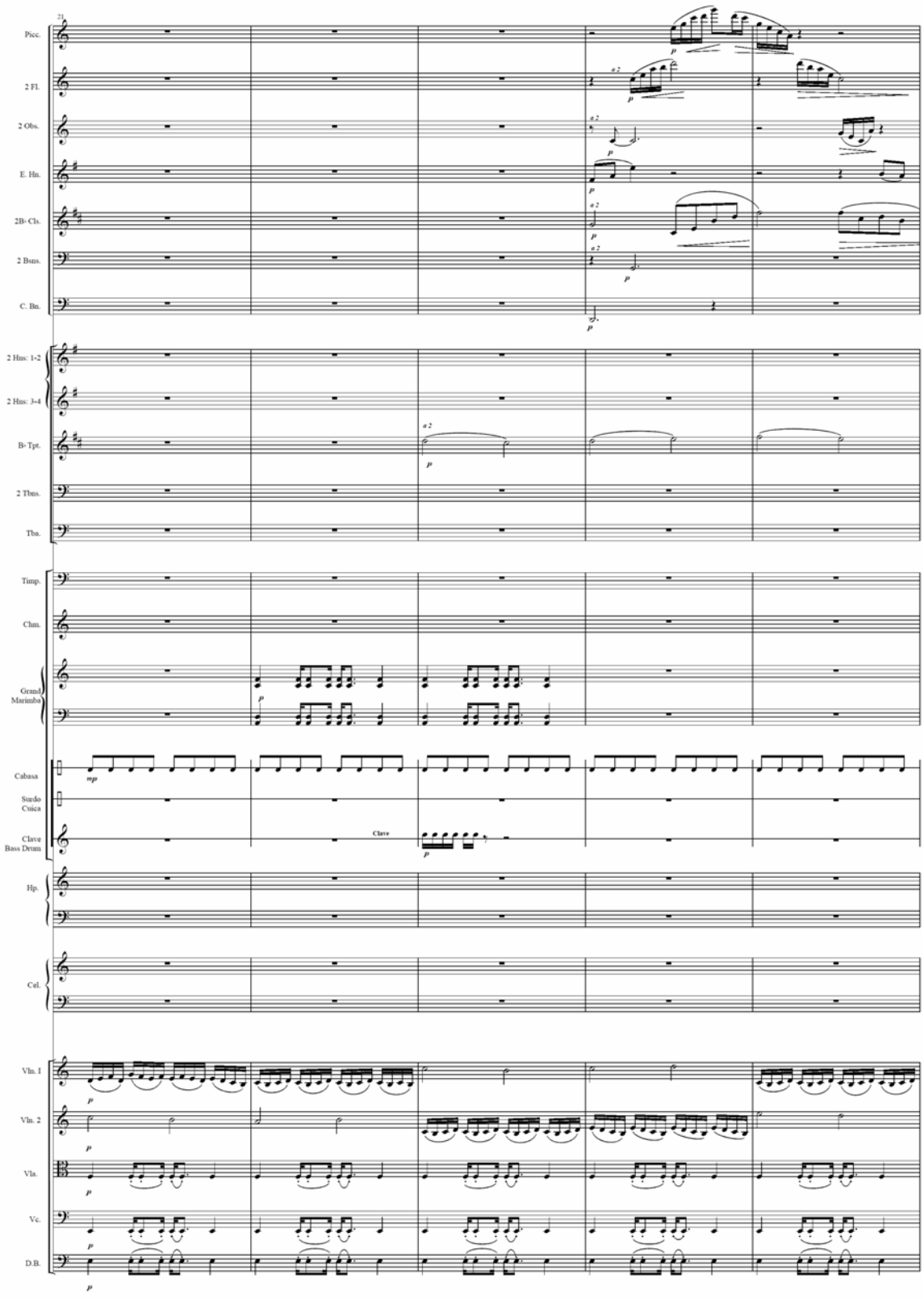


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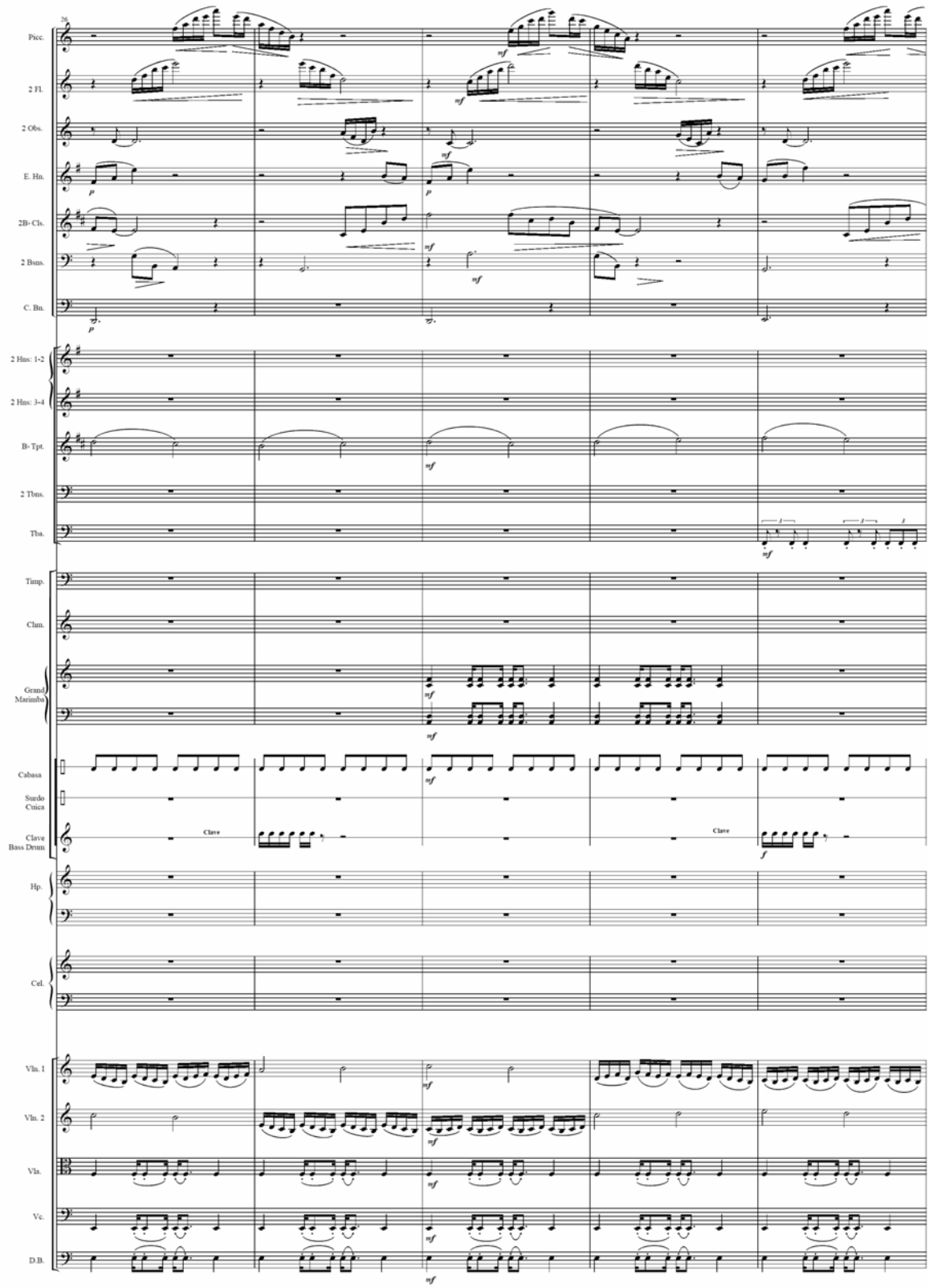


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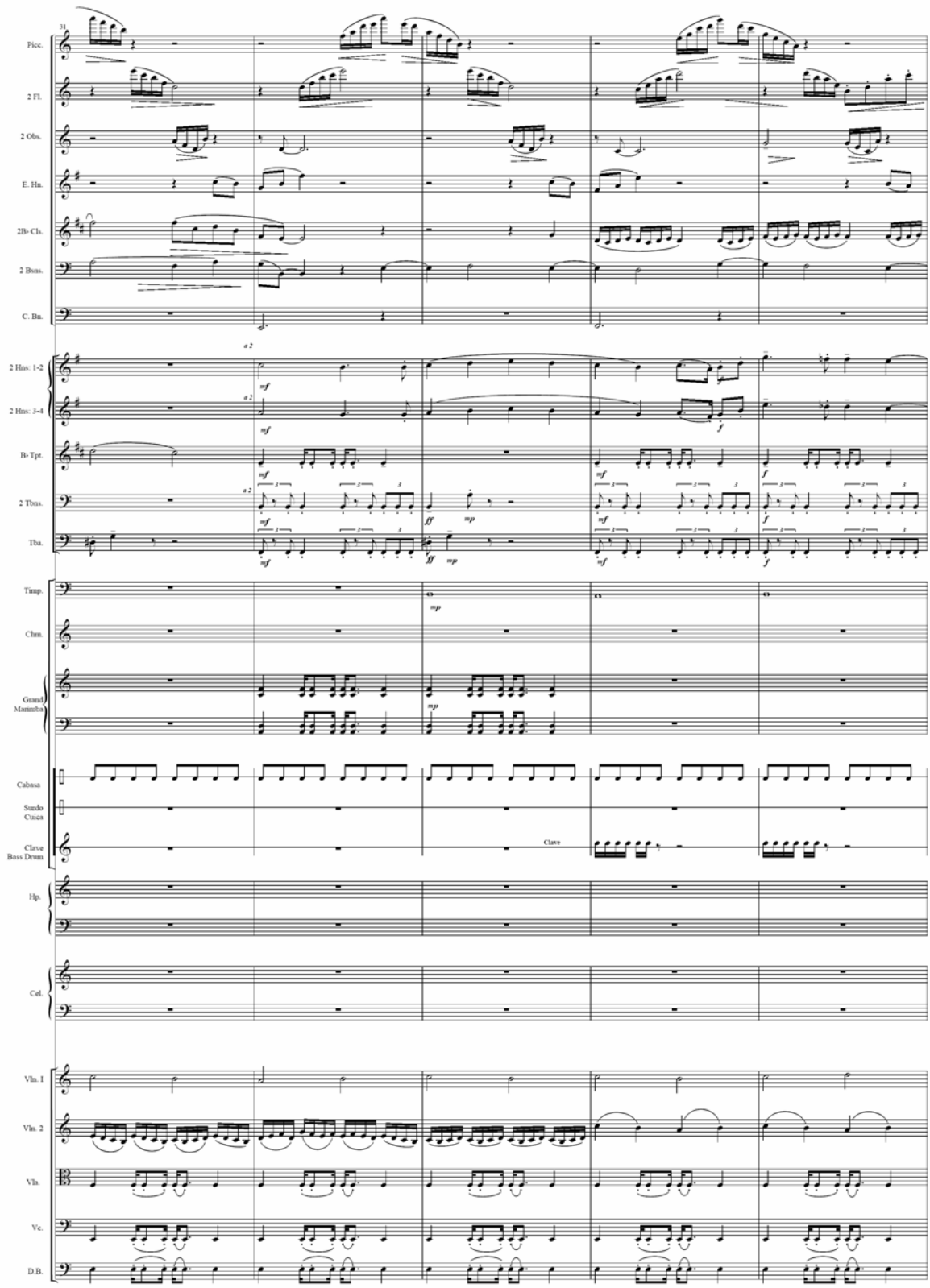


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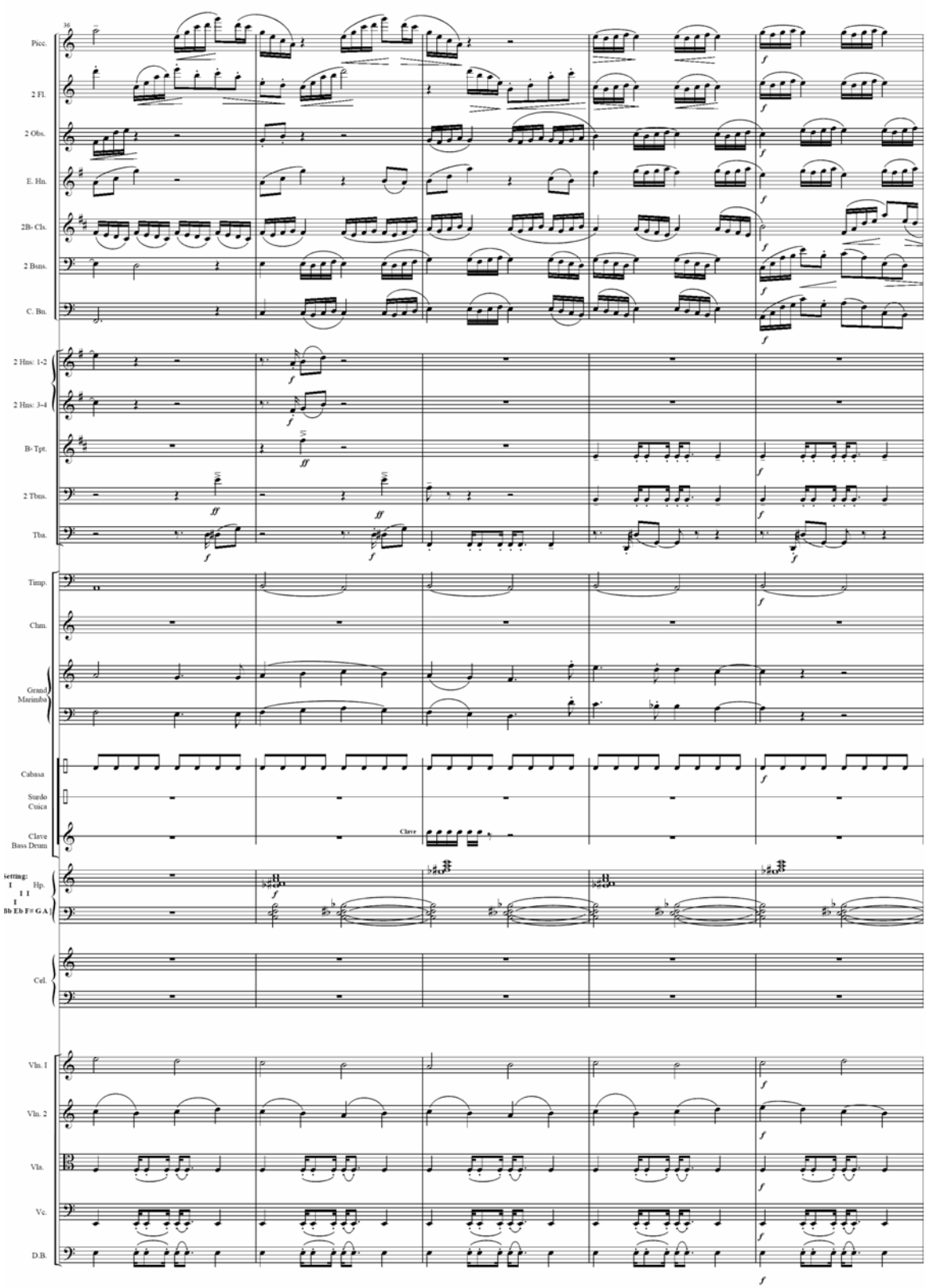


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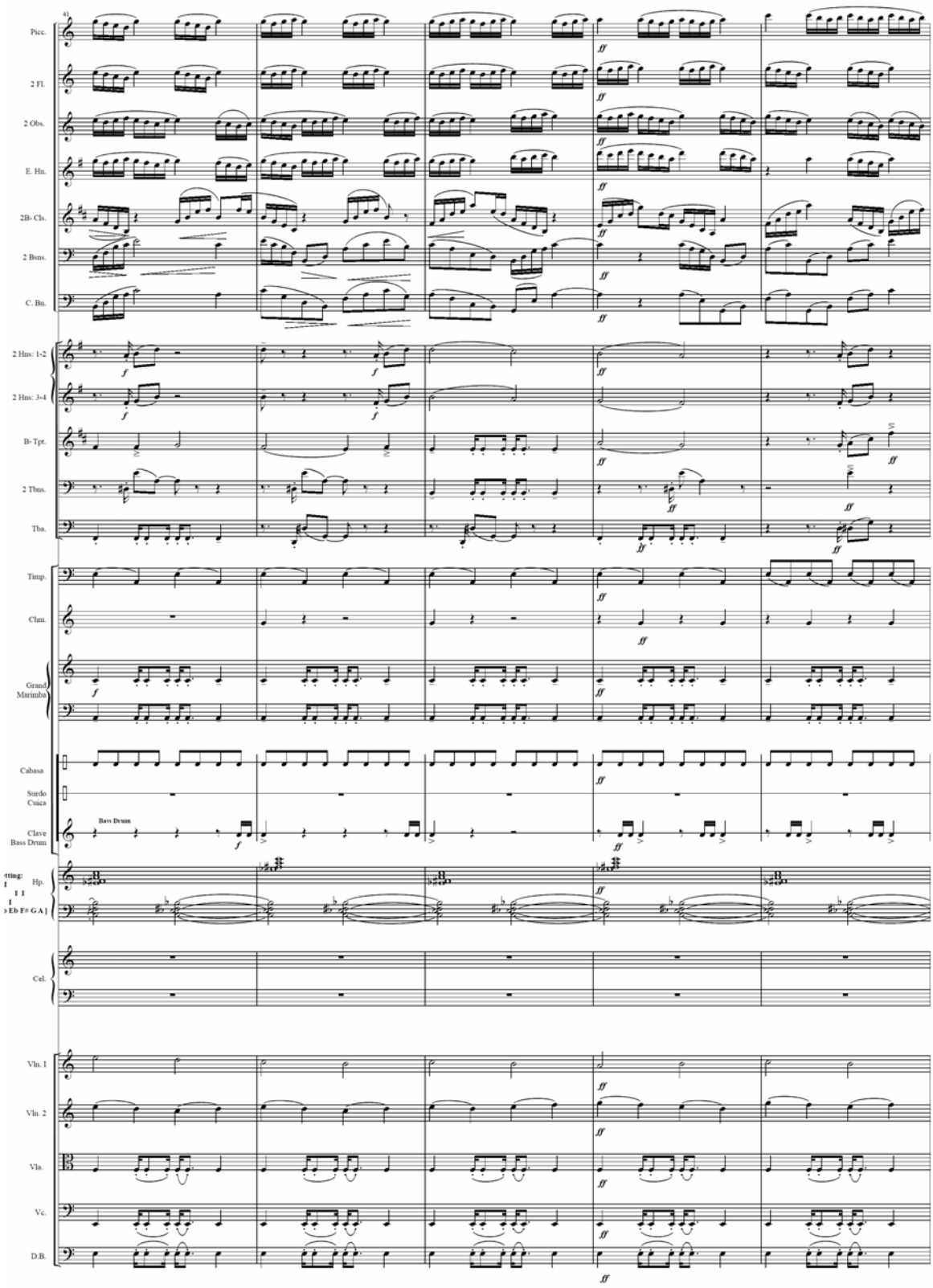


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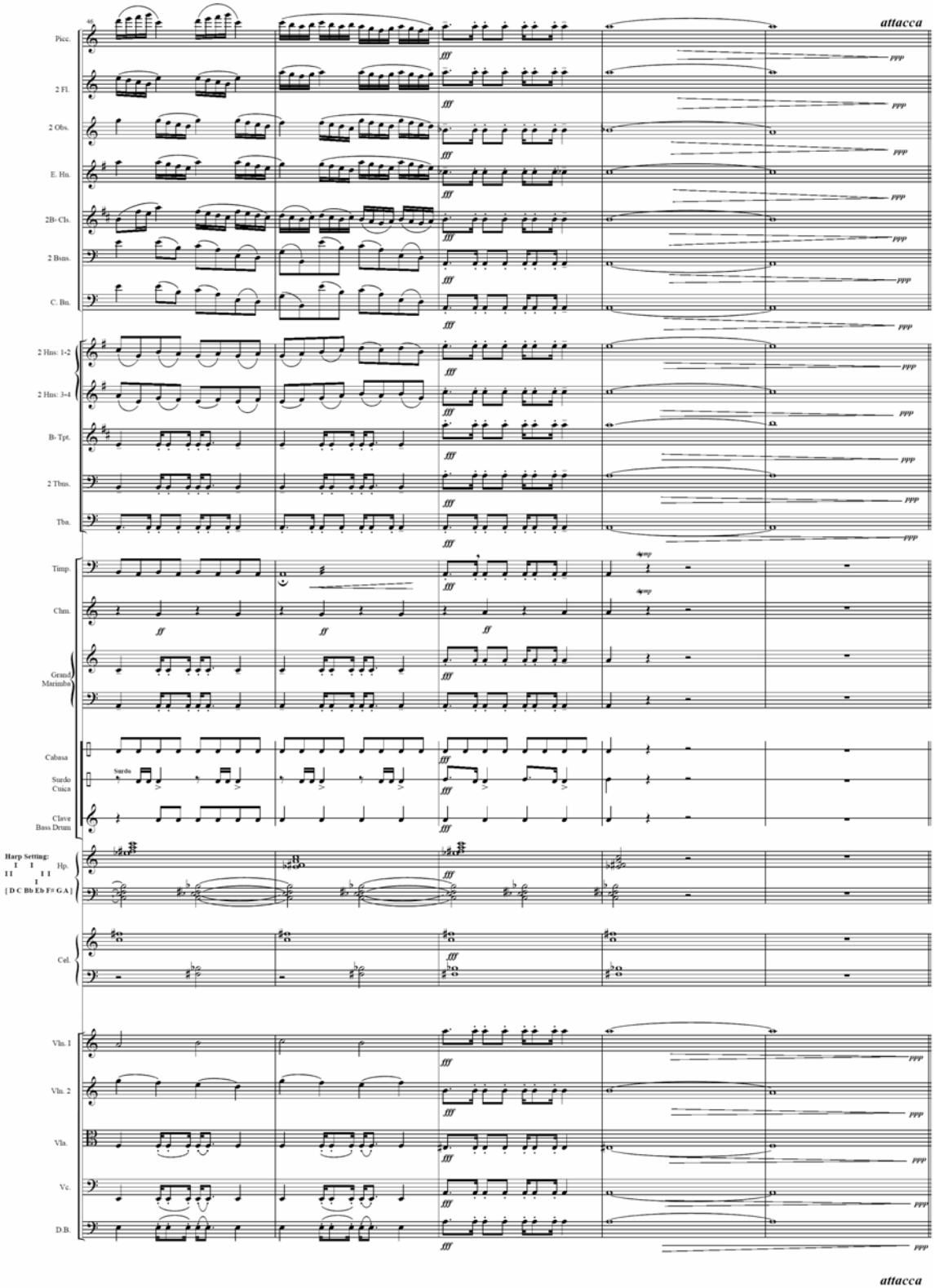


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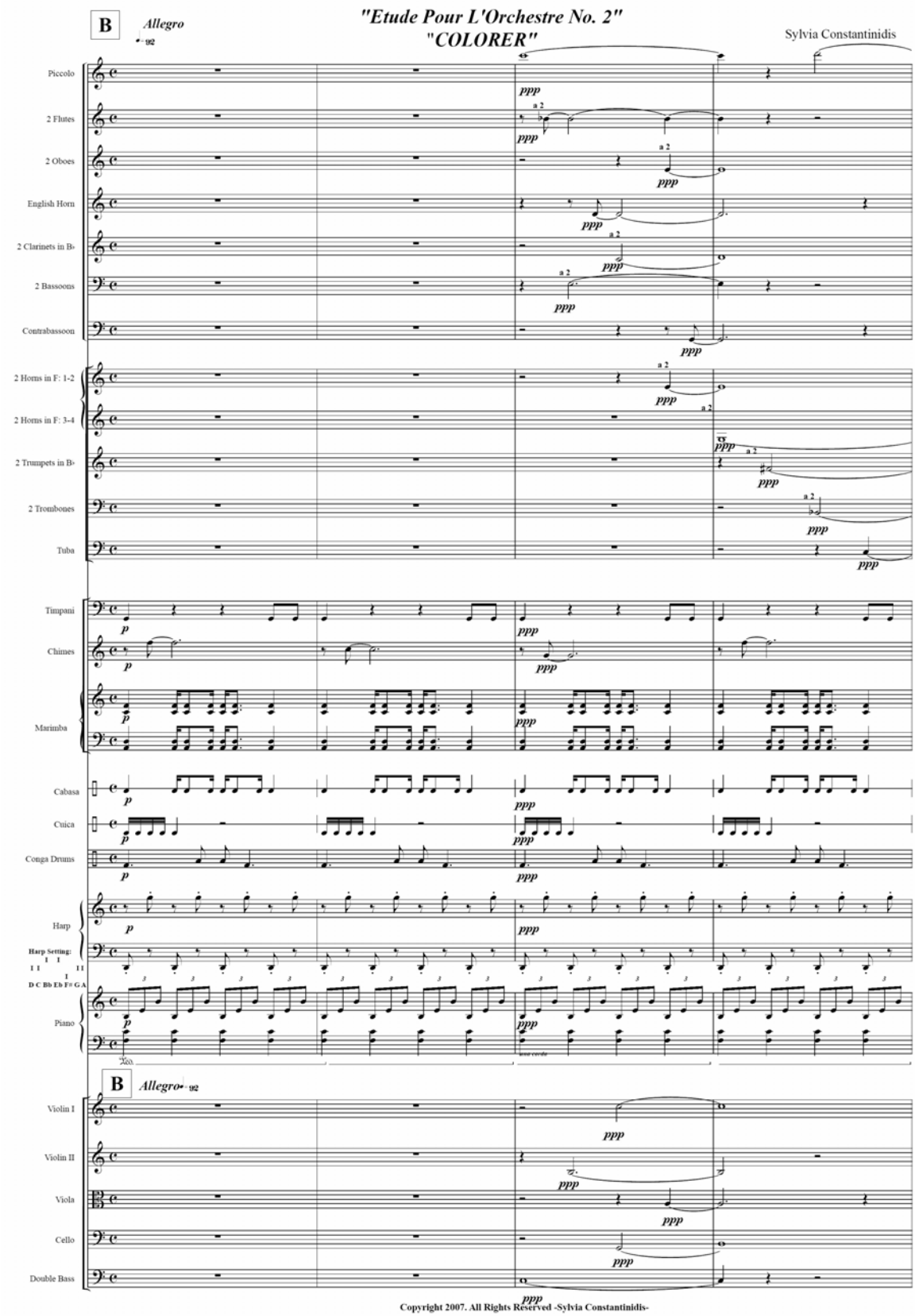


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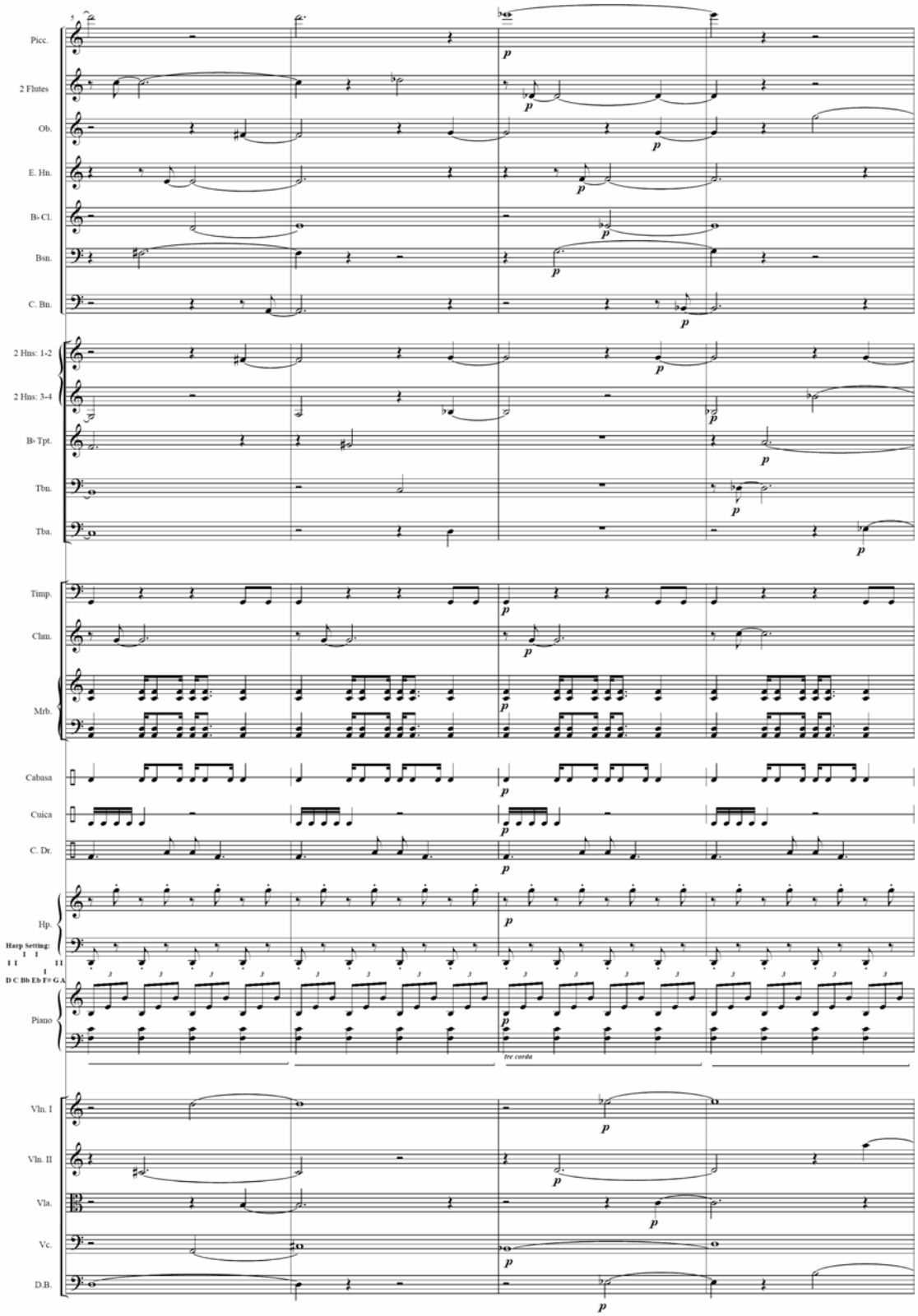


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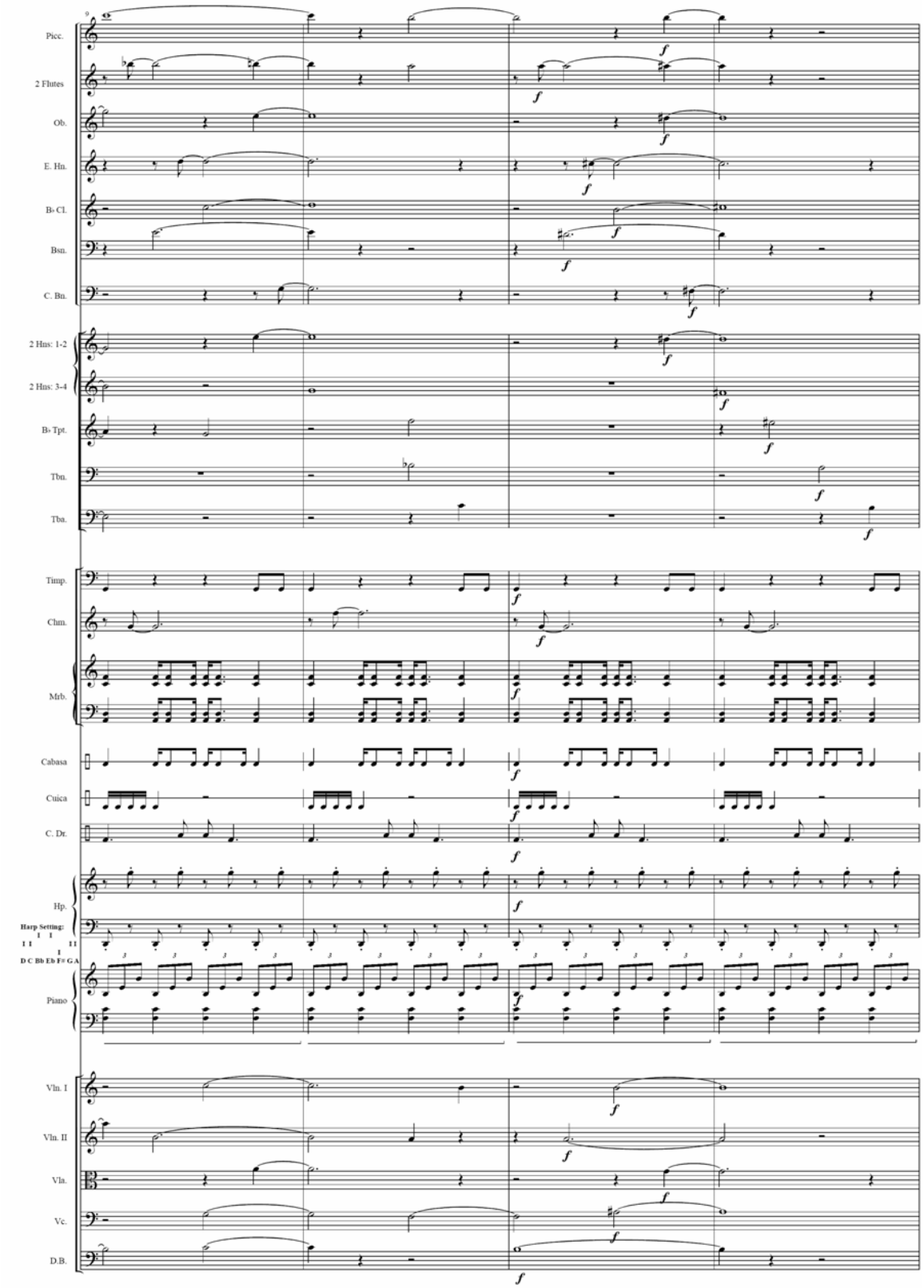


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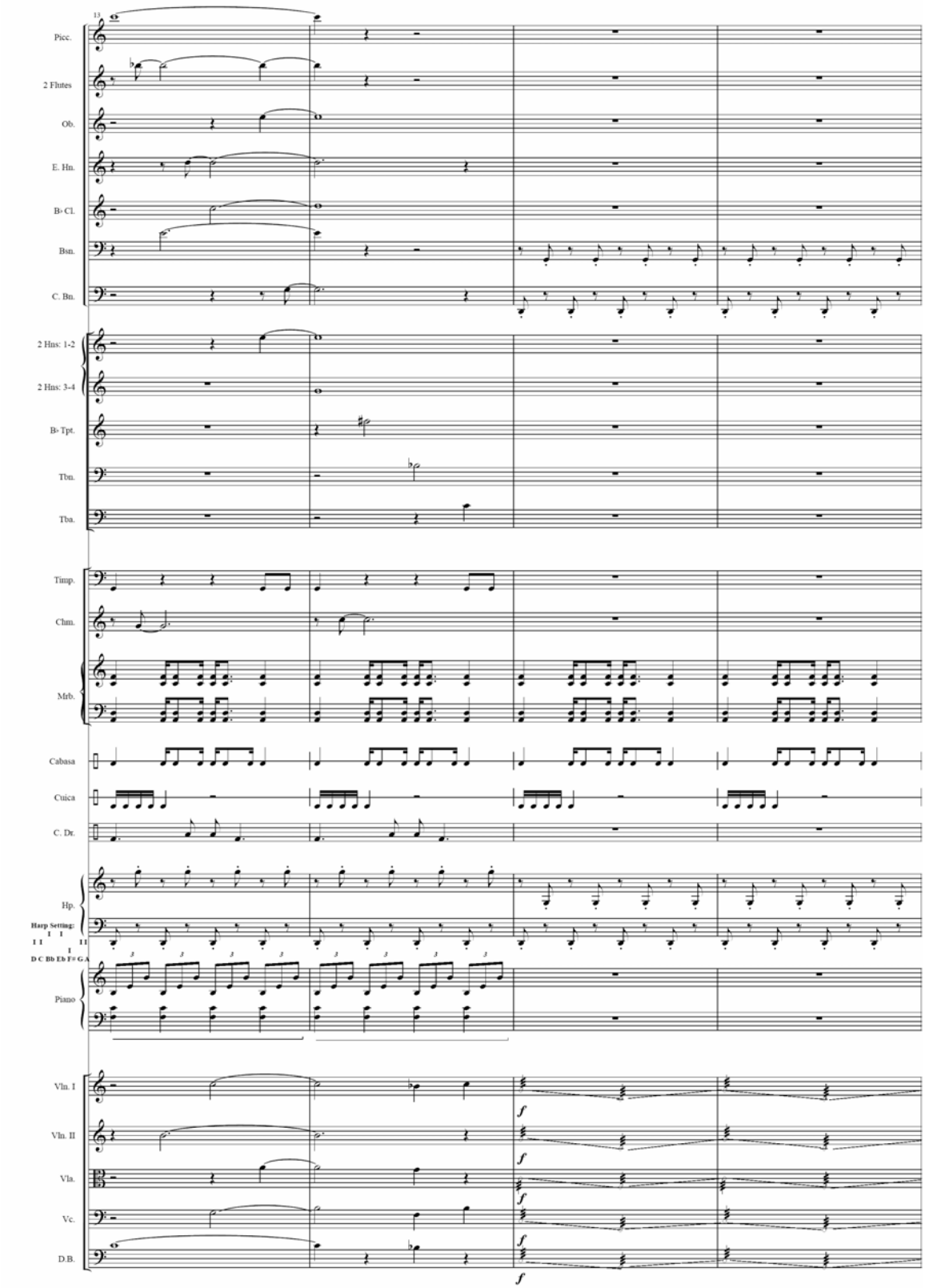


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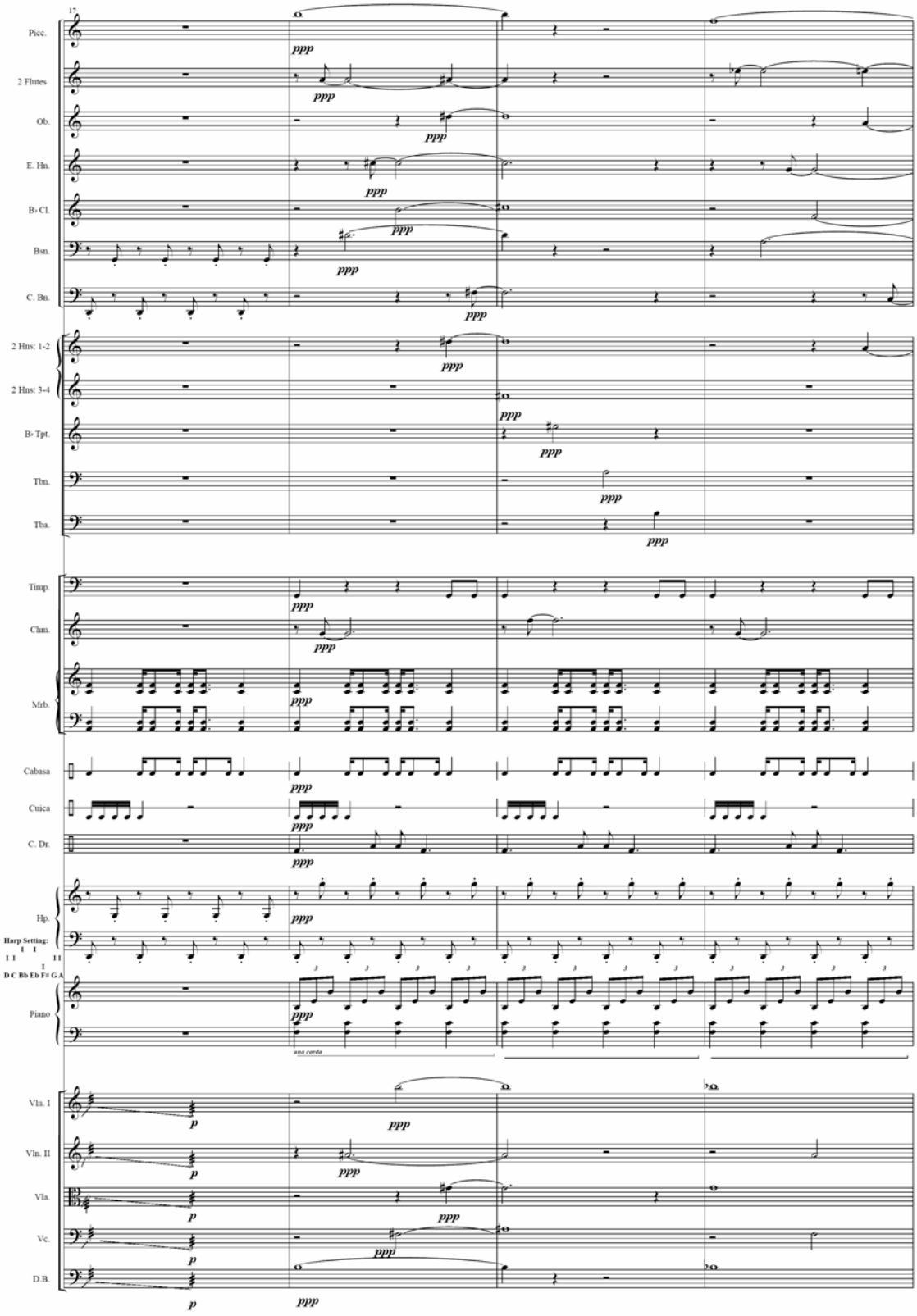


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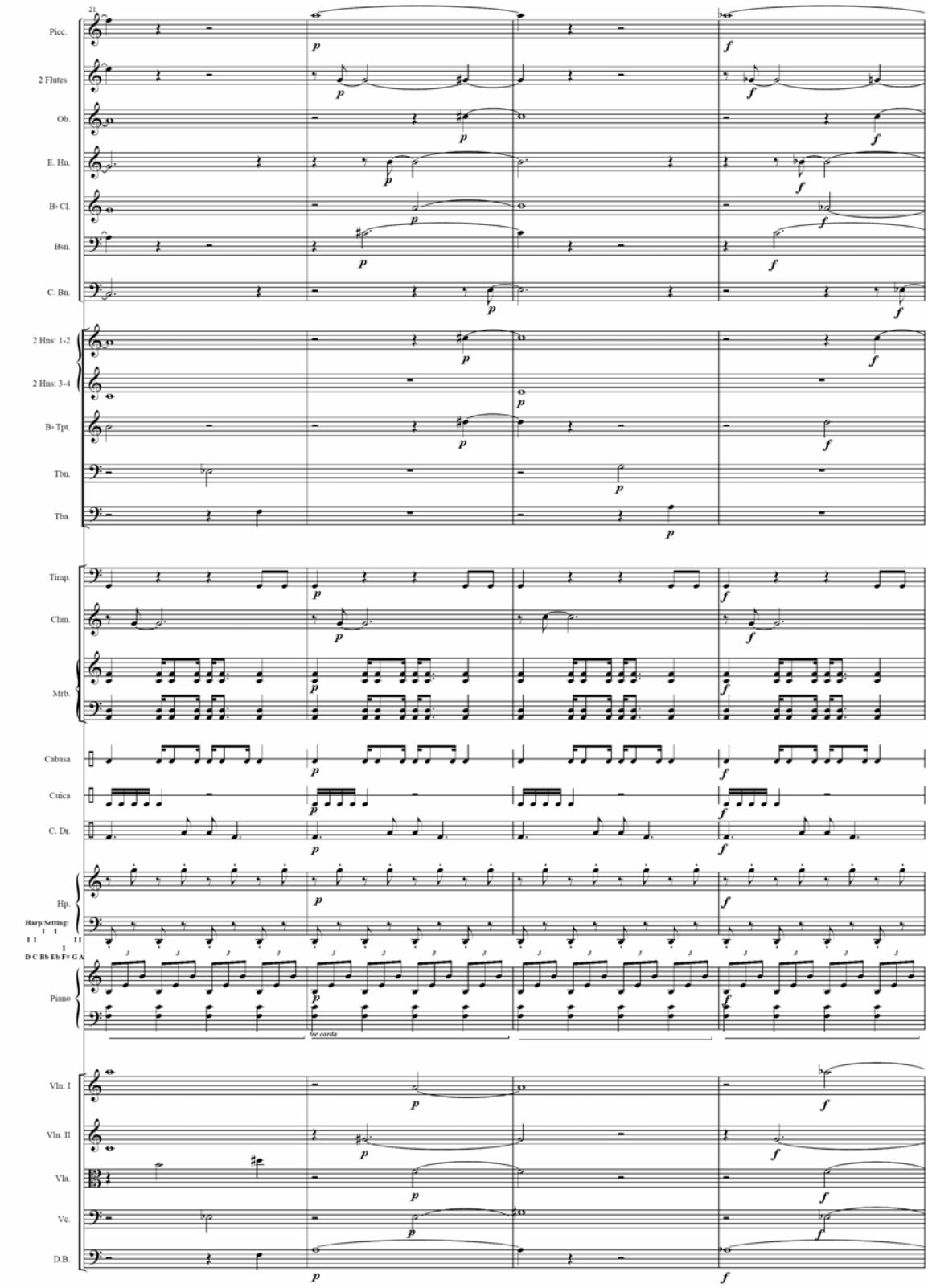


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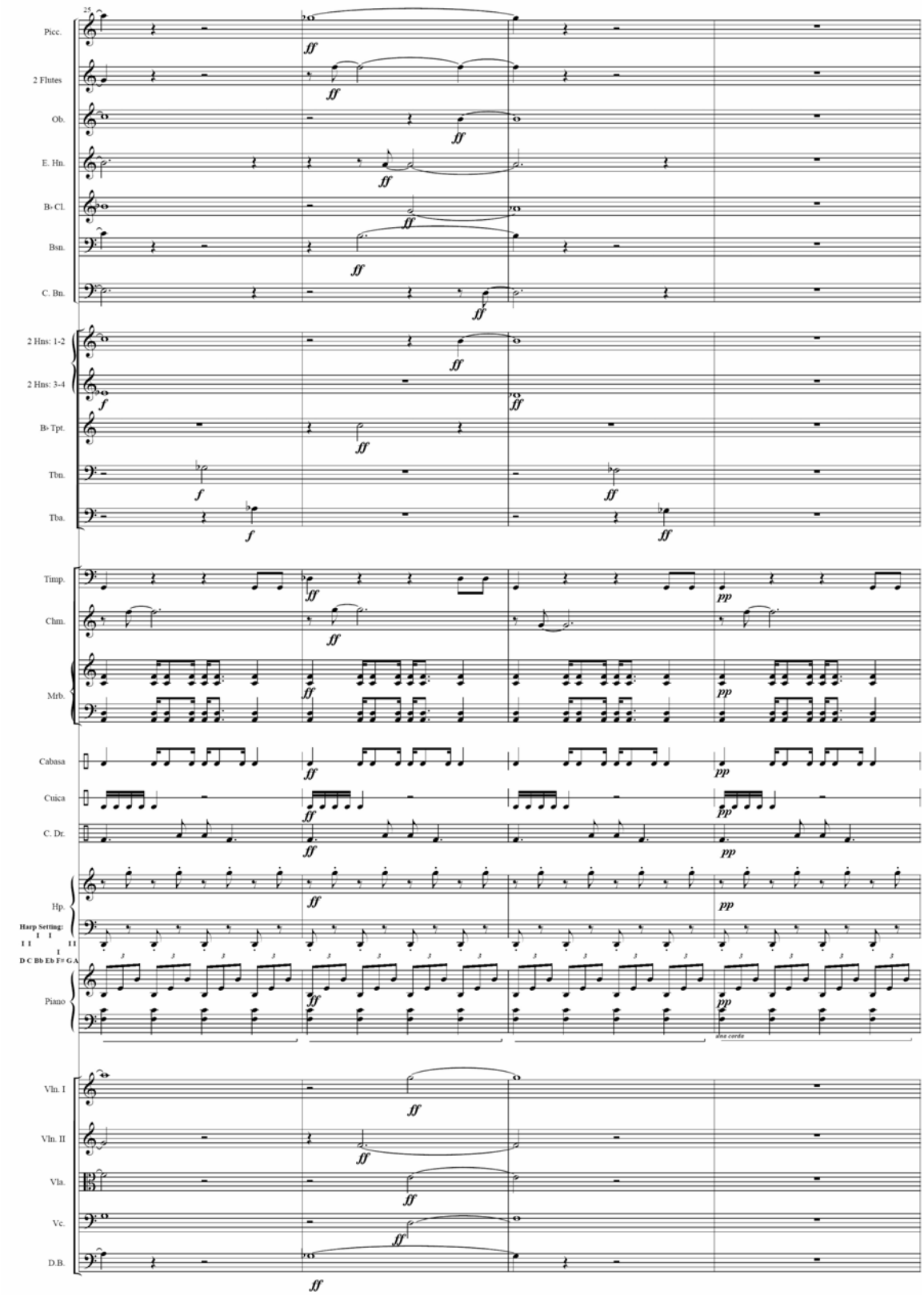


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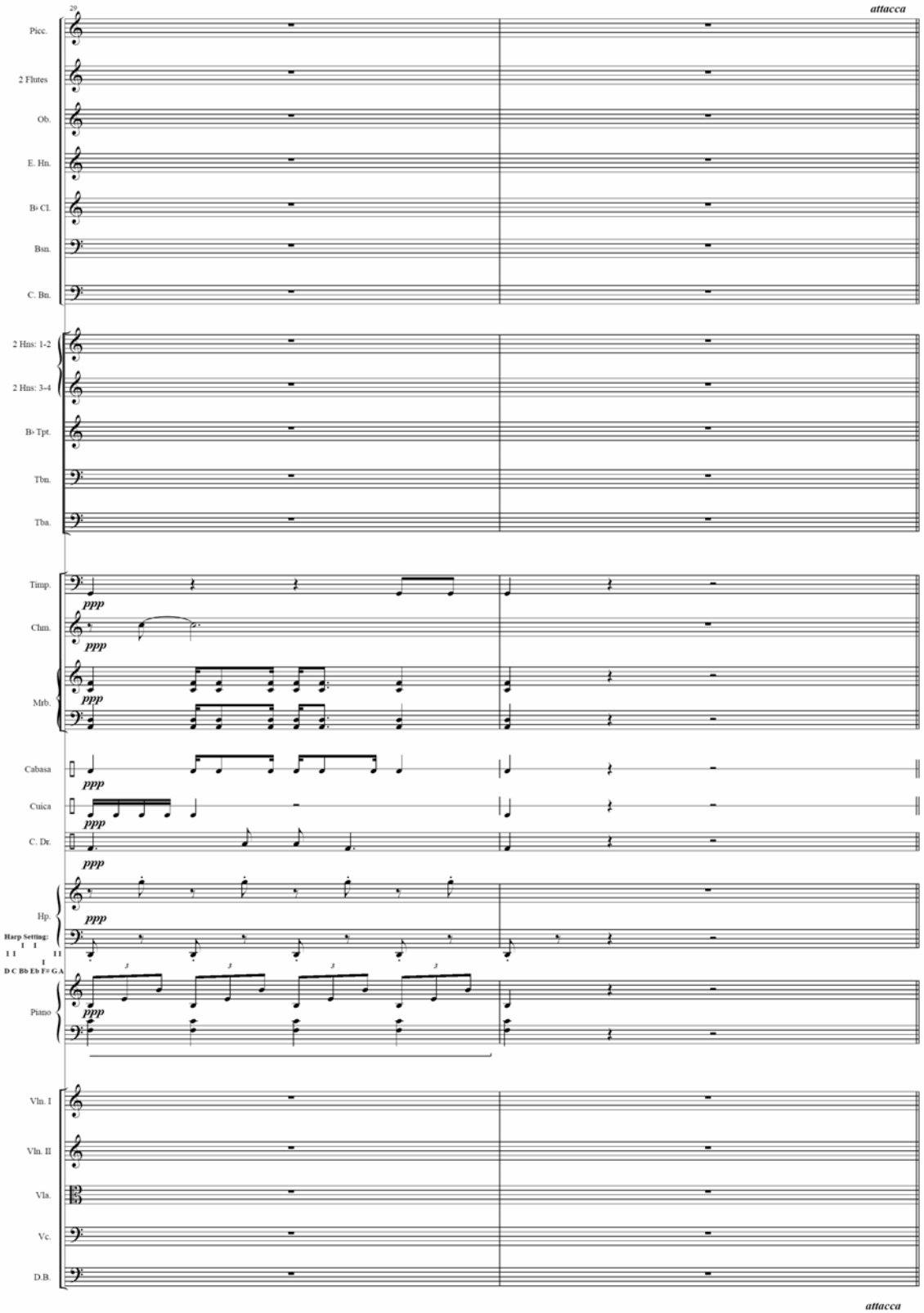


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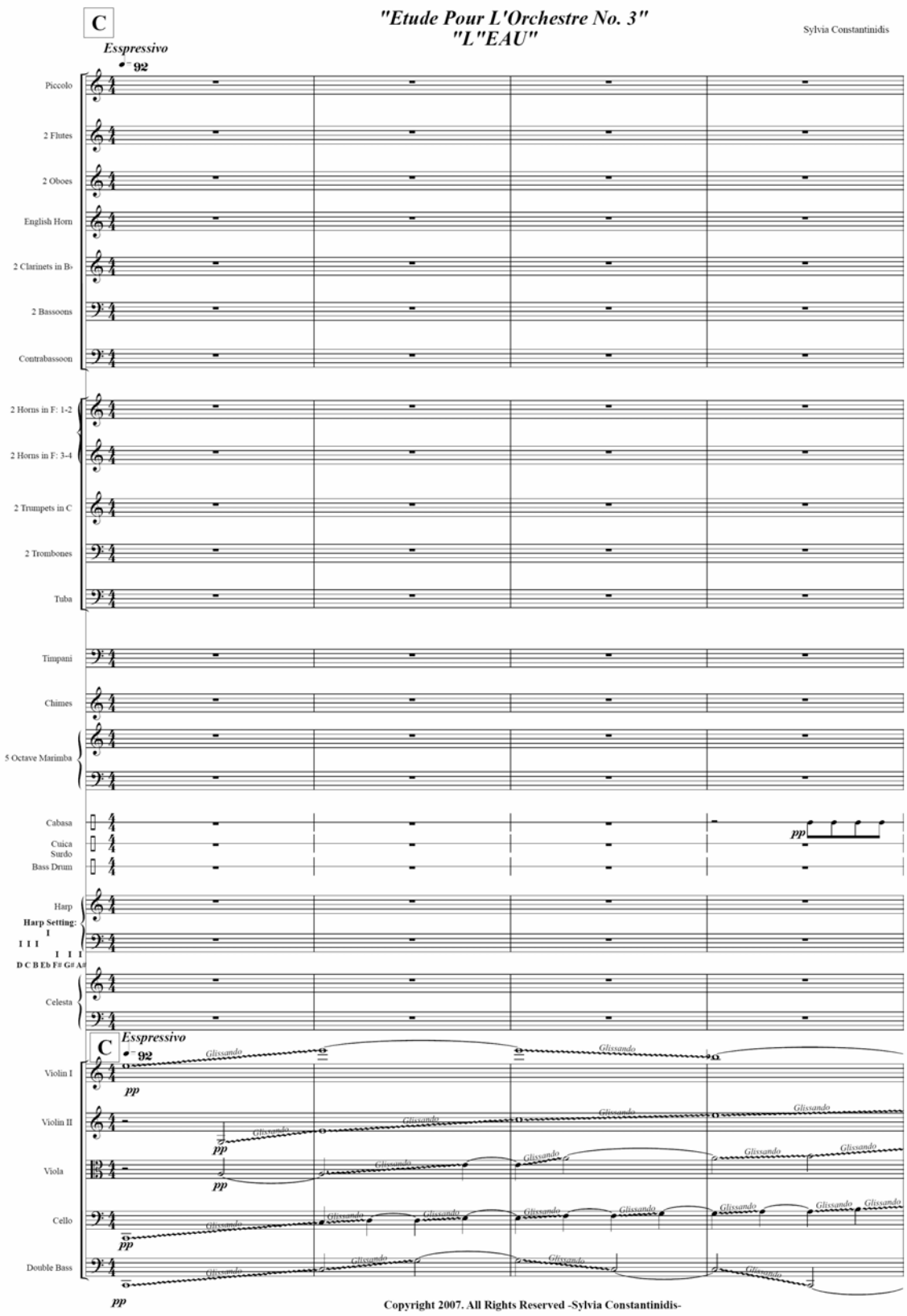
"Etude Pour L'Orchestre No. 3"
"L"EAU"
Sylvia Constantinidis
C
Esspressivo
92
Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B♭
2 Bassoons
Contrabassoon
2 Horns in F: 1-2
2 Horns in F: 3-4
2 Trumpets in C
2 Trombones
Tuba
Timpani
Chimes
5 Octave Marimba
Cabasa
Cuica
Surdo
Bass Drum
pp
Harp
Harp Setting:
I
I I I
I I I
D C B Eb F# G# A#
Celesta
C
Esspressivo
92
Violin I
Violin II
Viola
Cello
Double Bass
pp
Glissando
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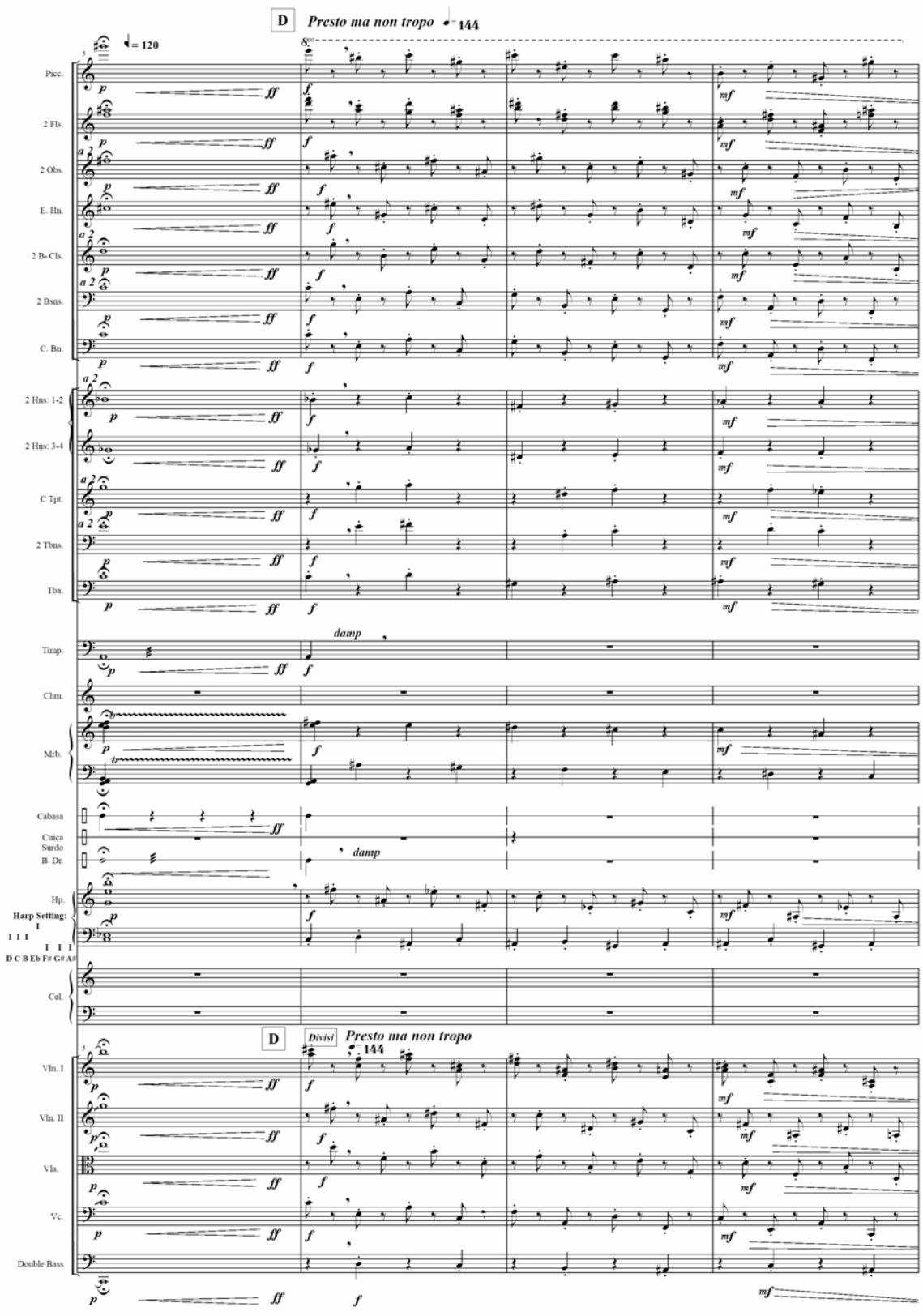


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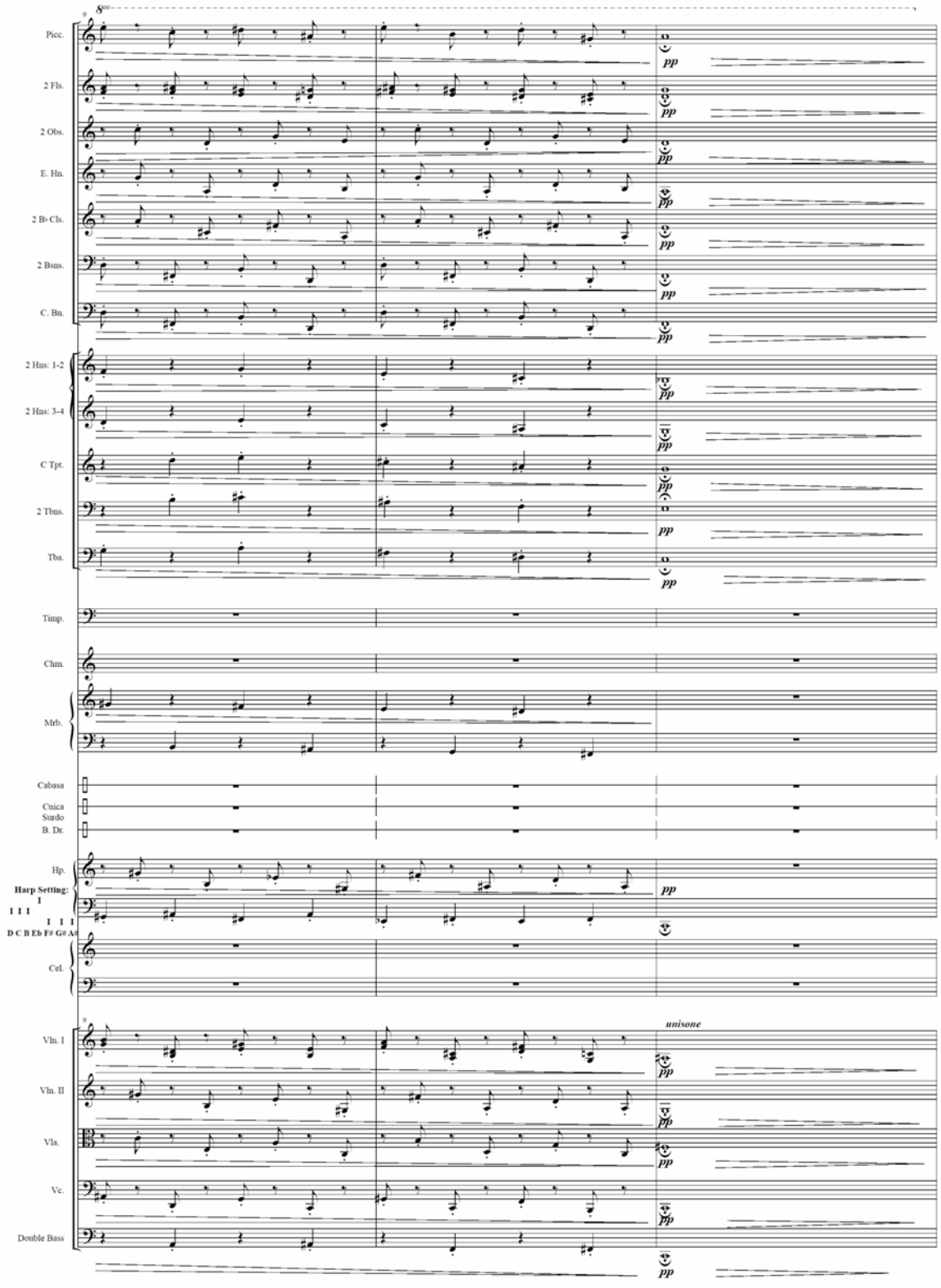


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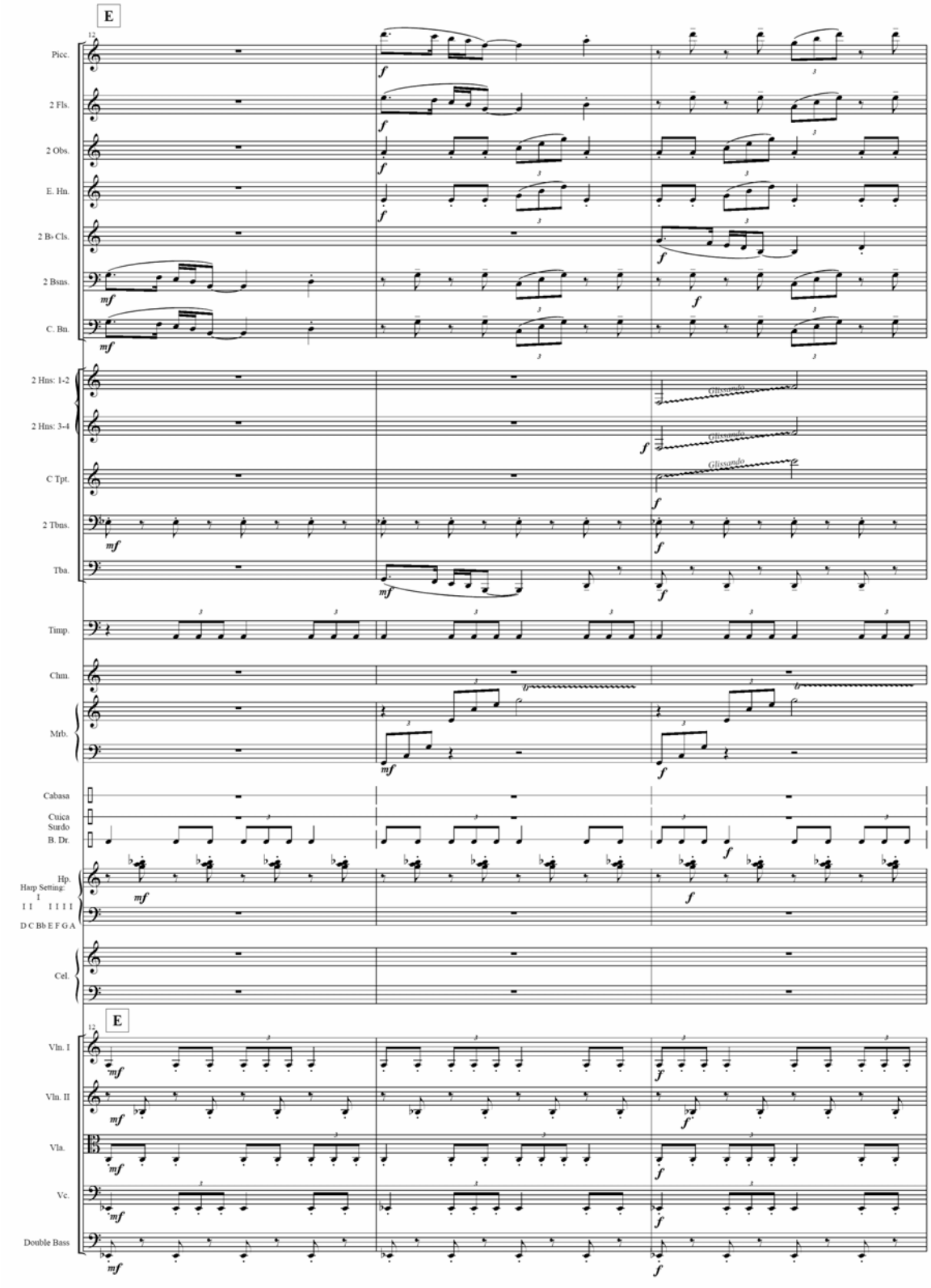


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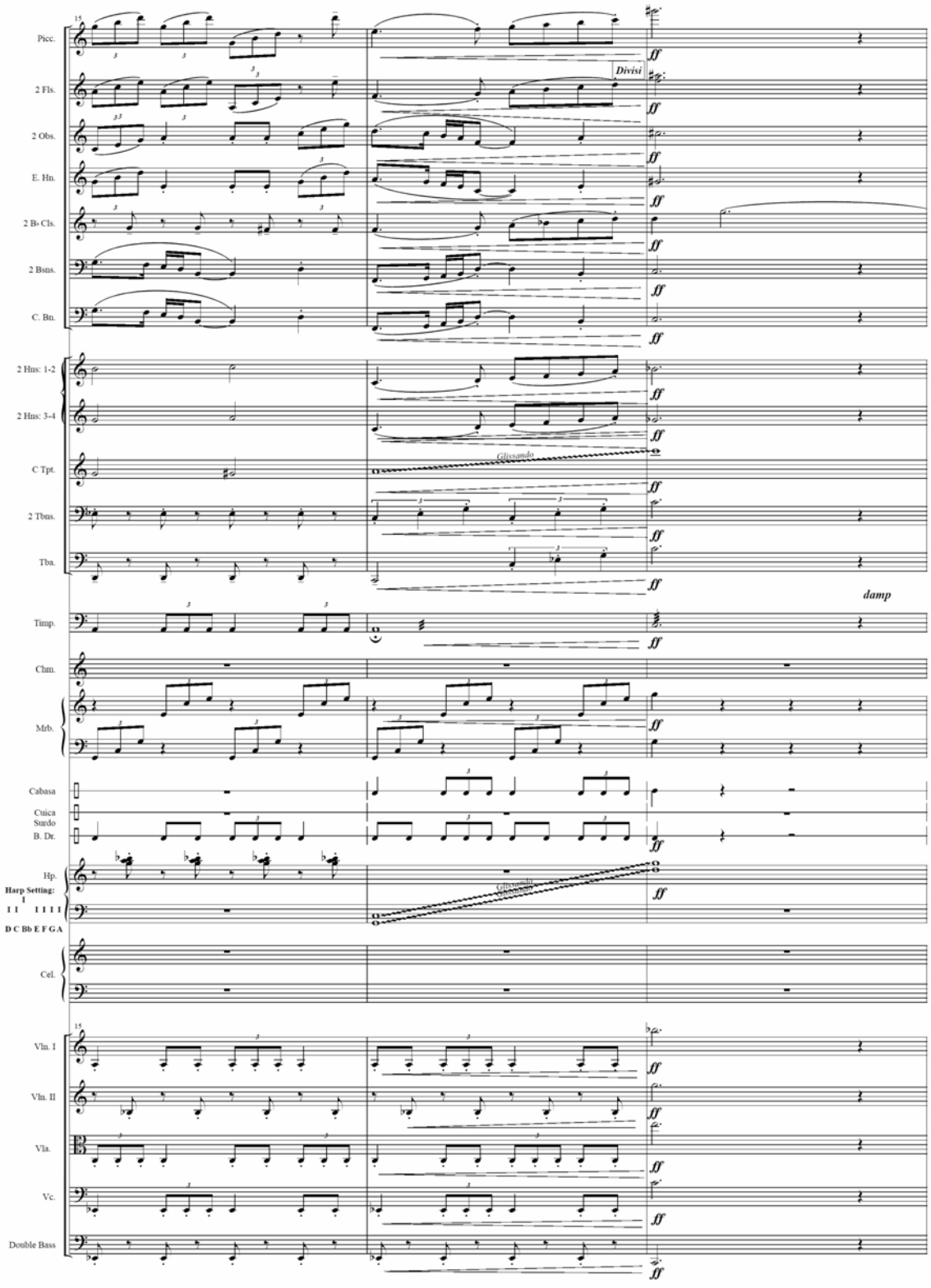


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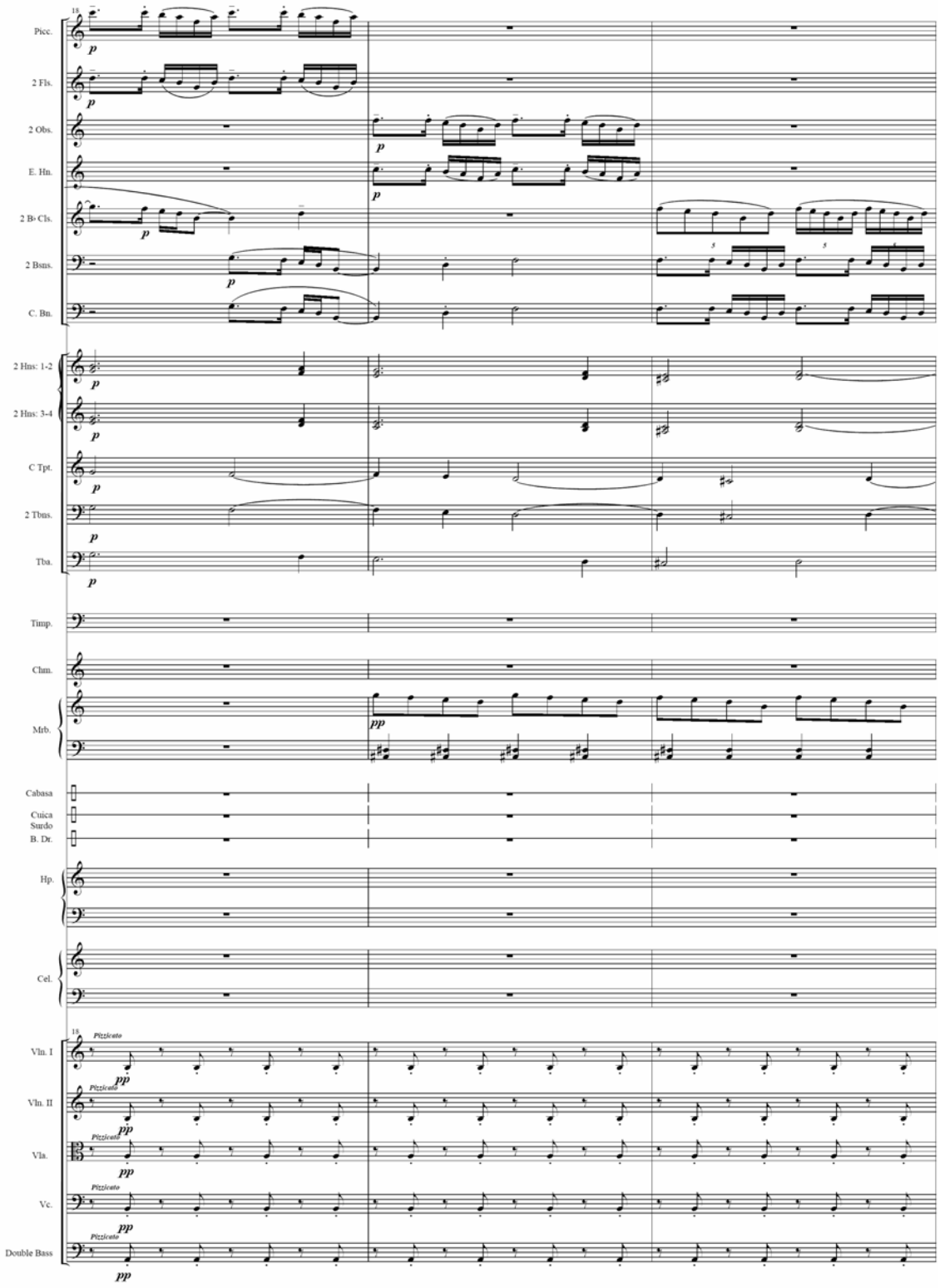


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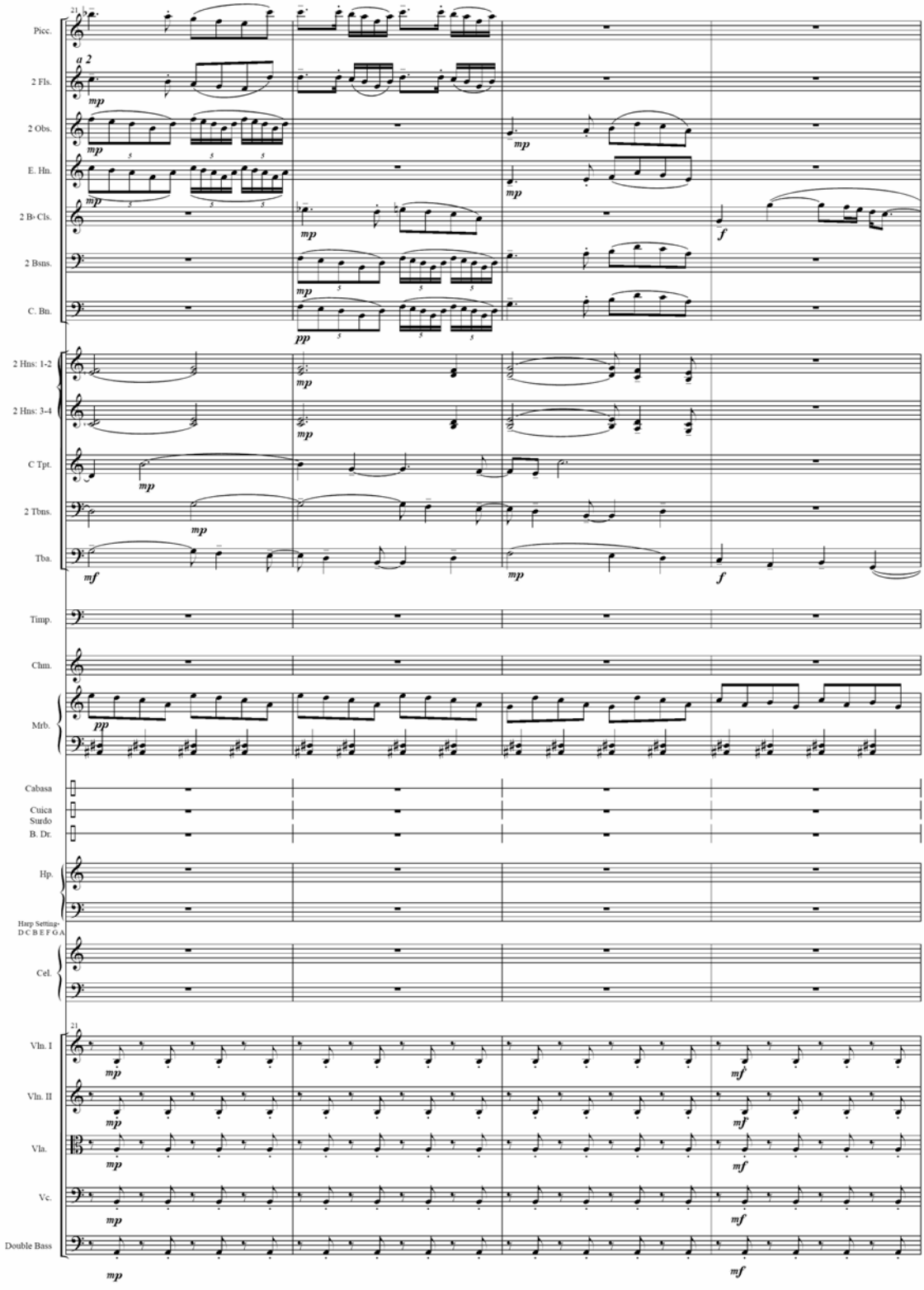


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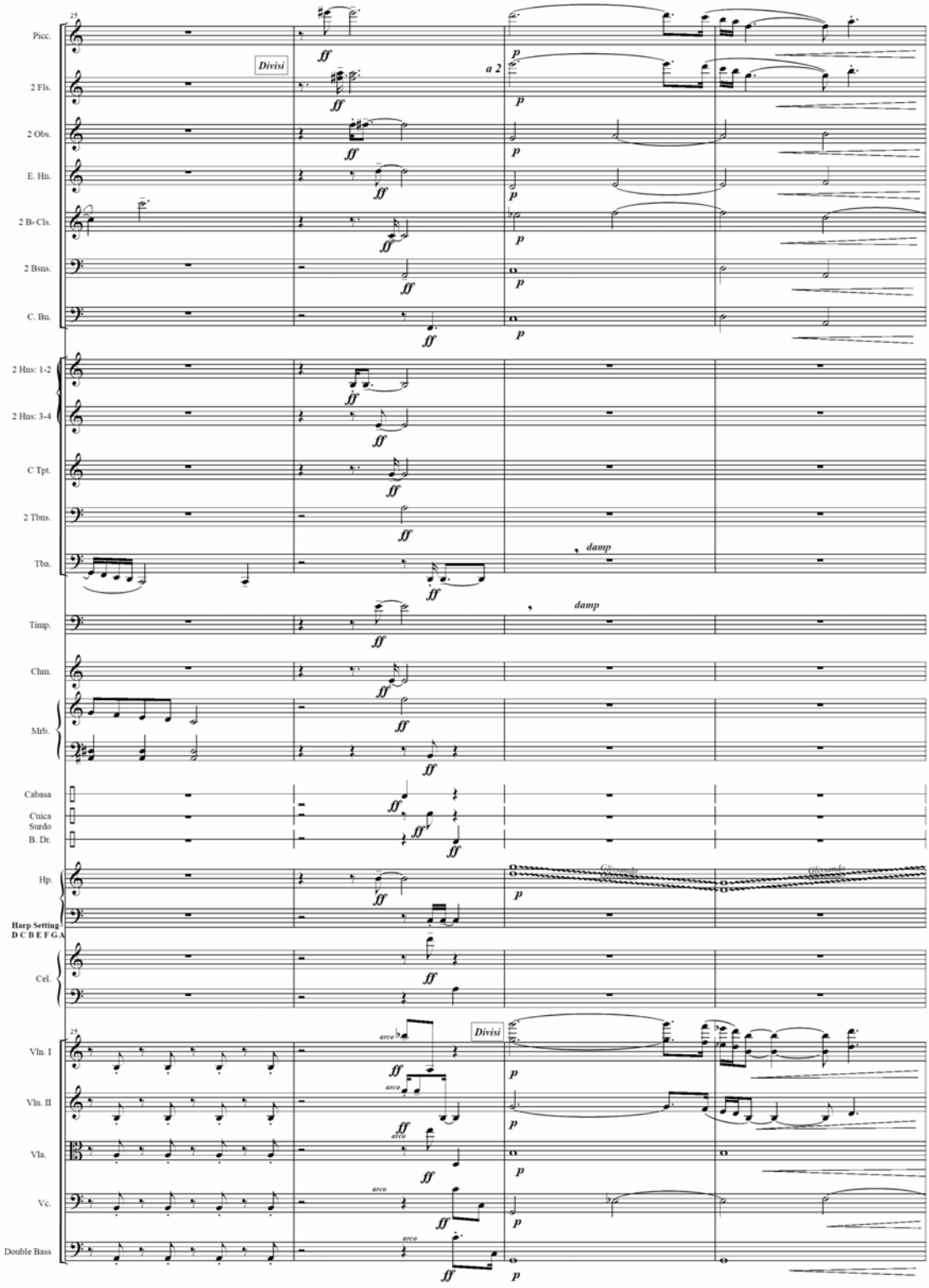


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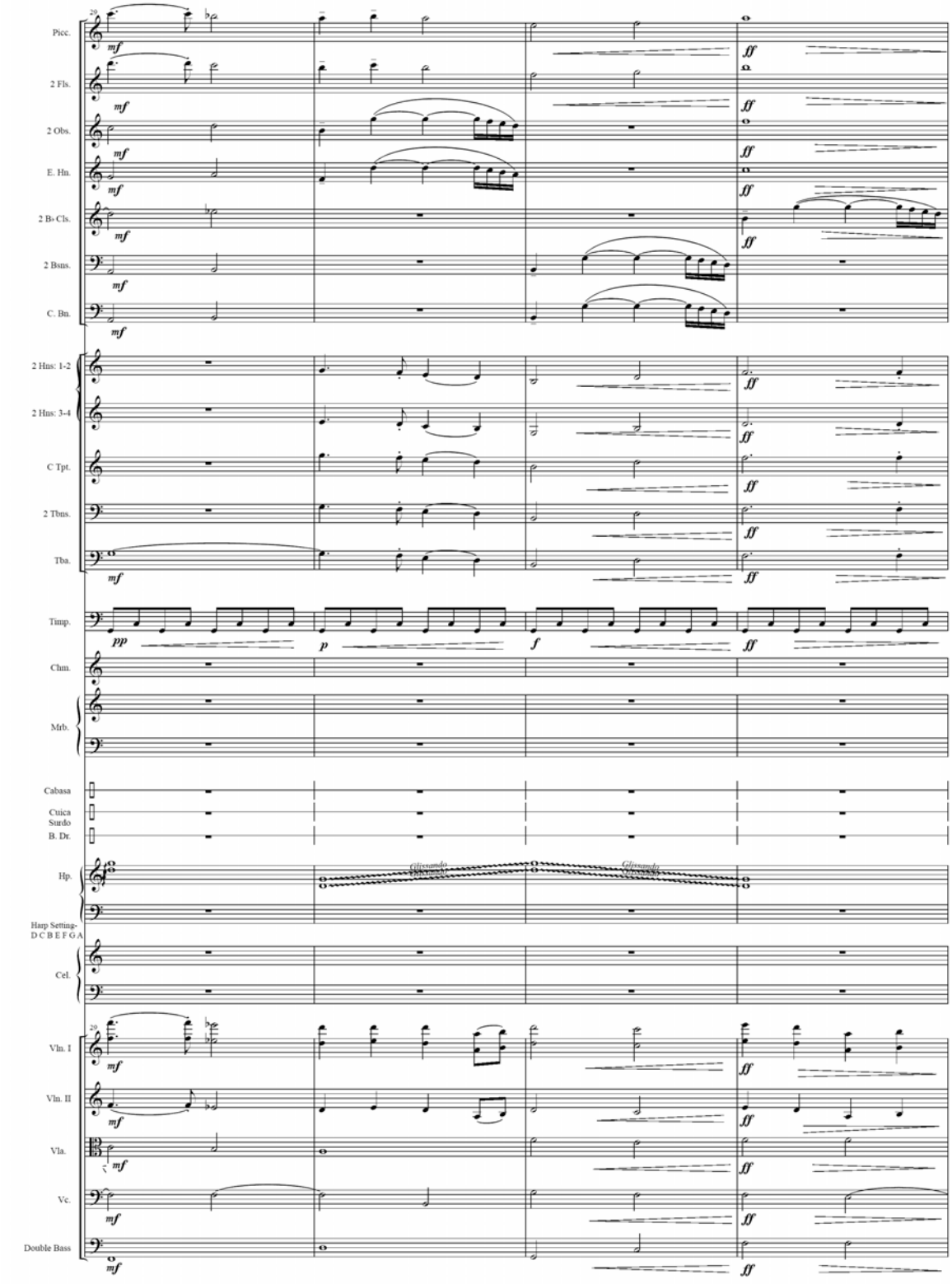


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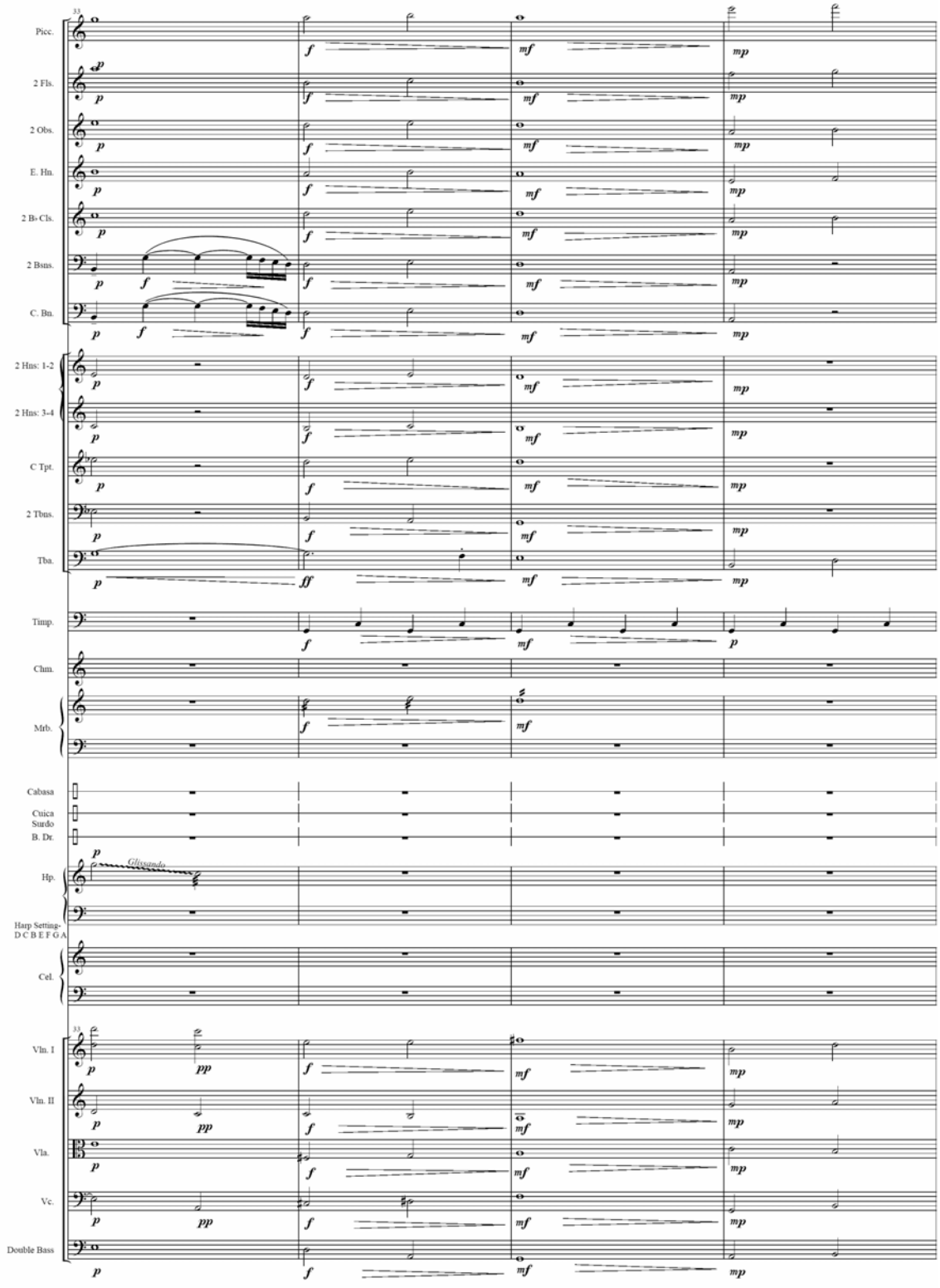


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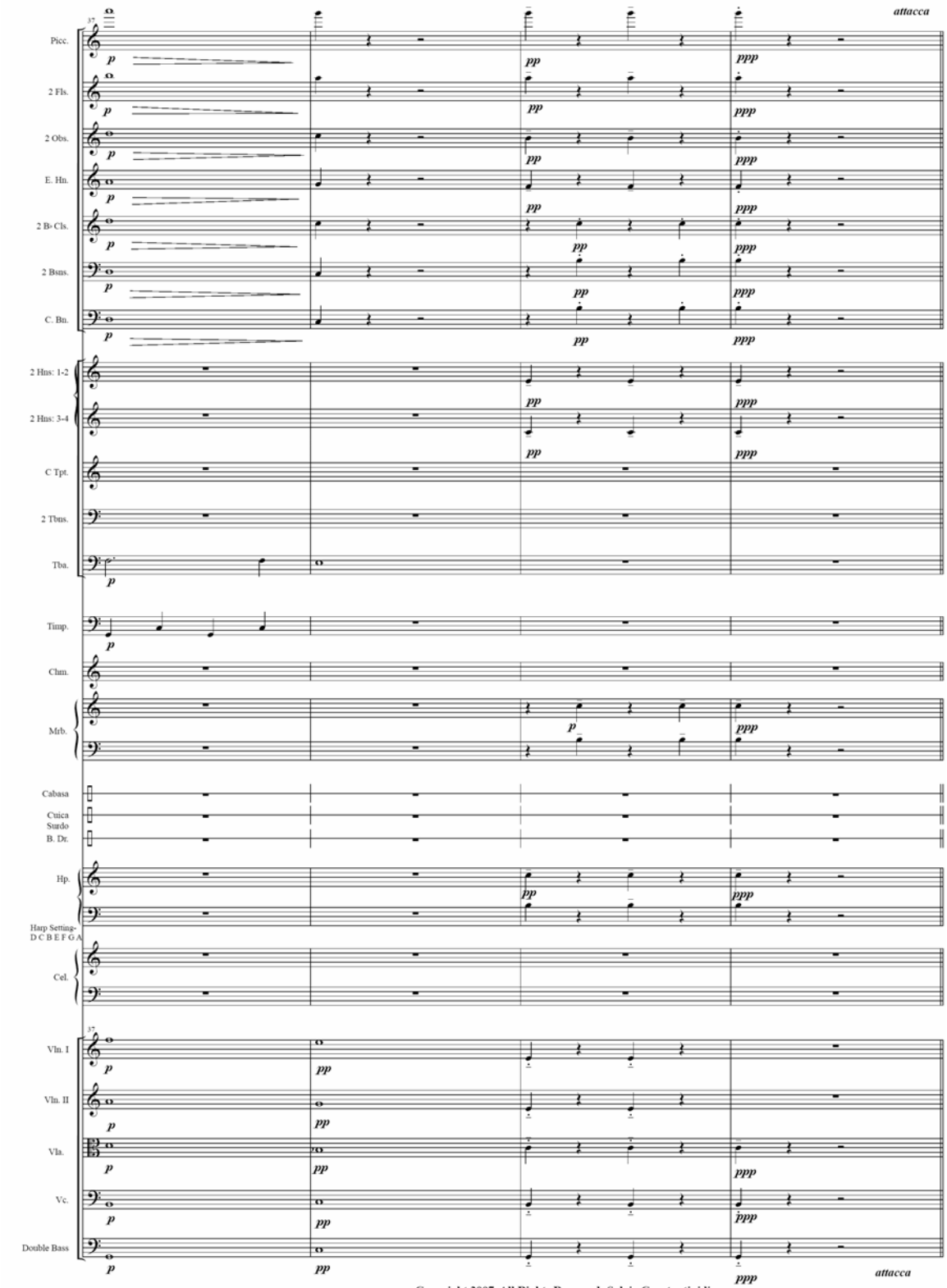


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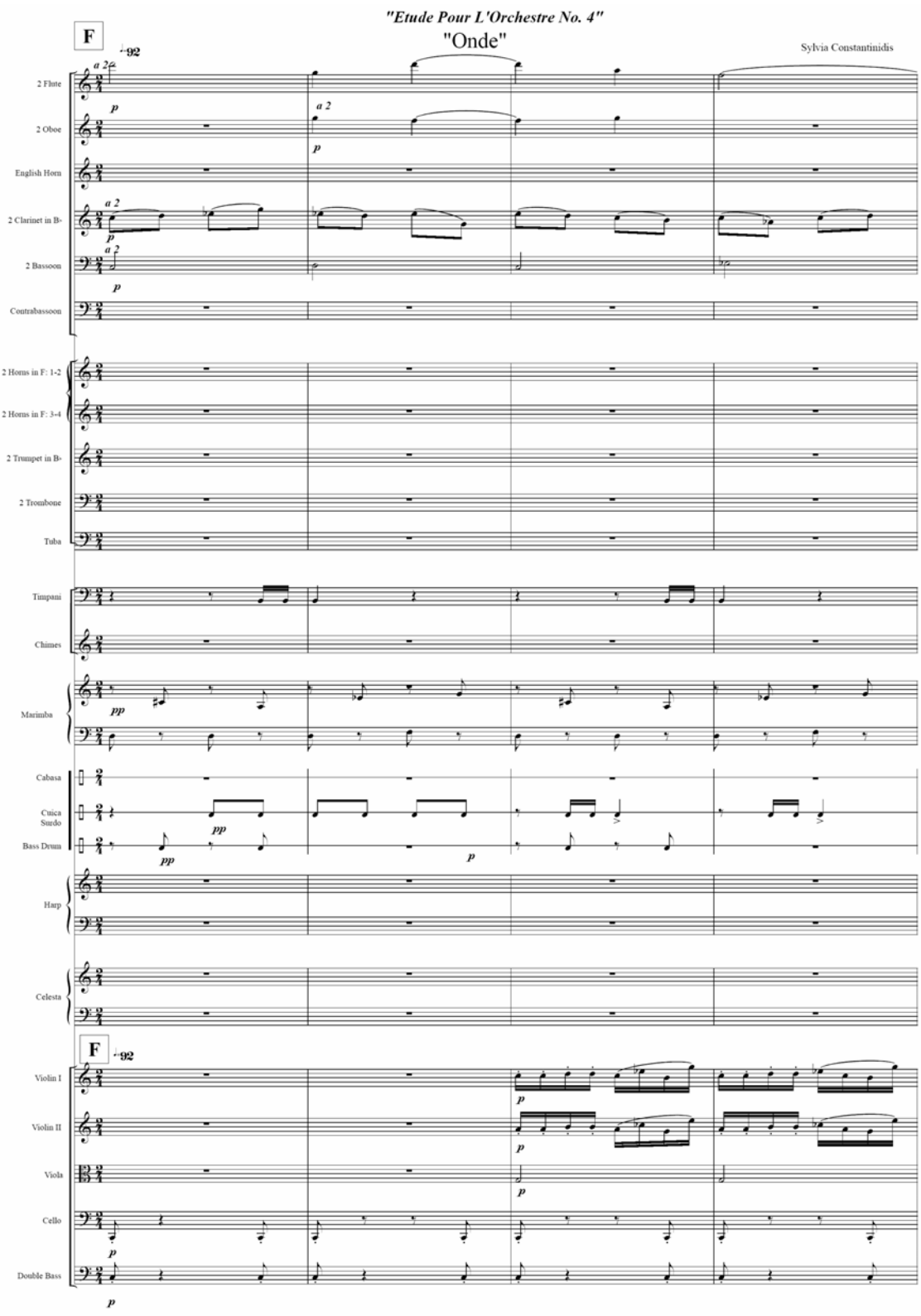


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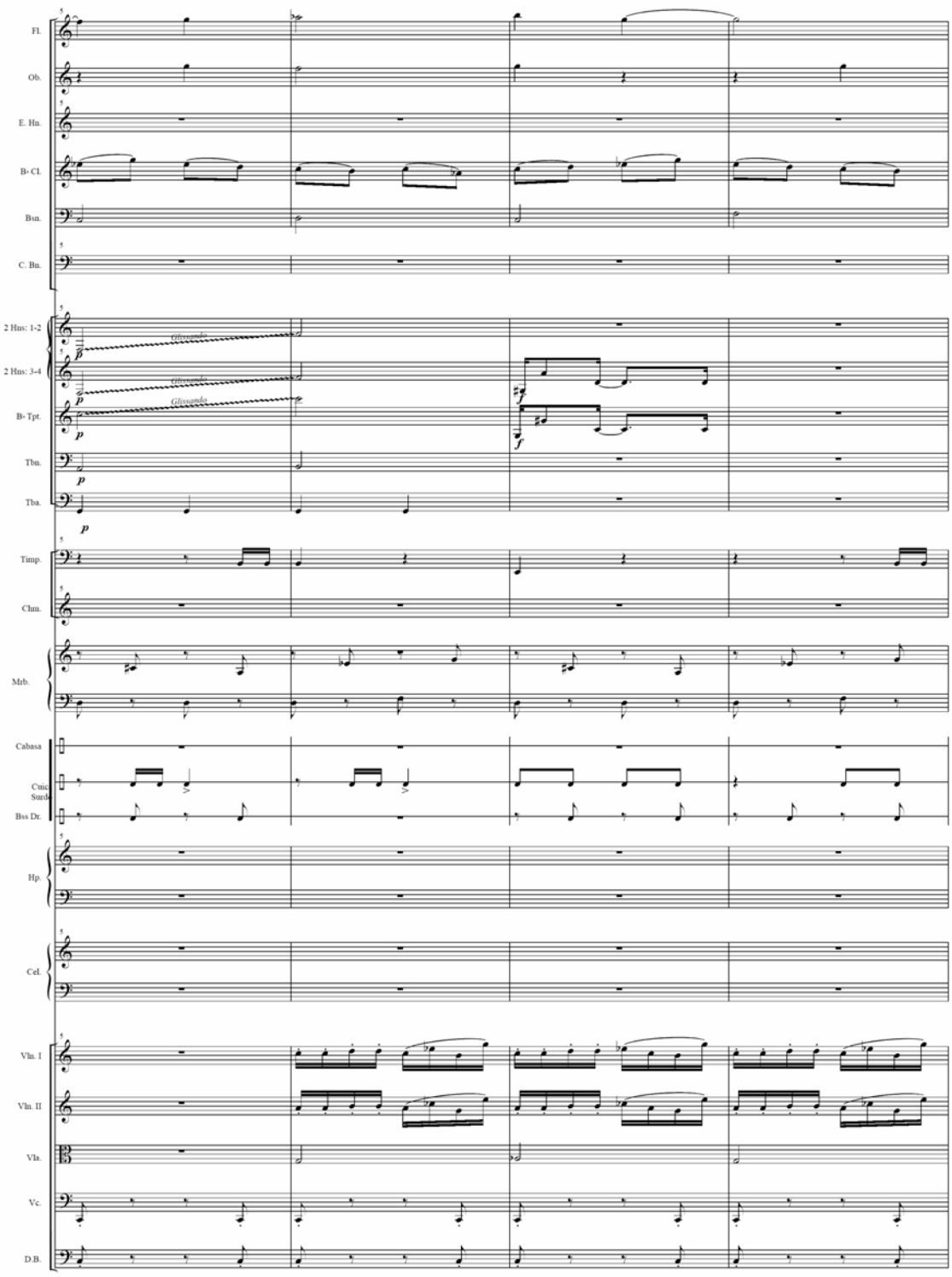


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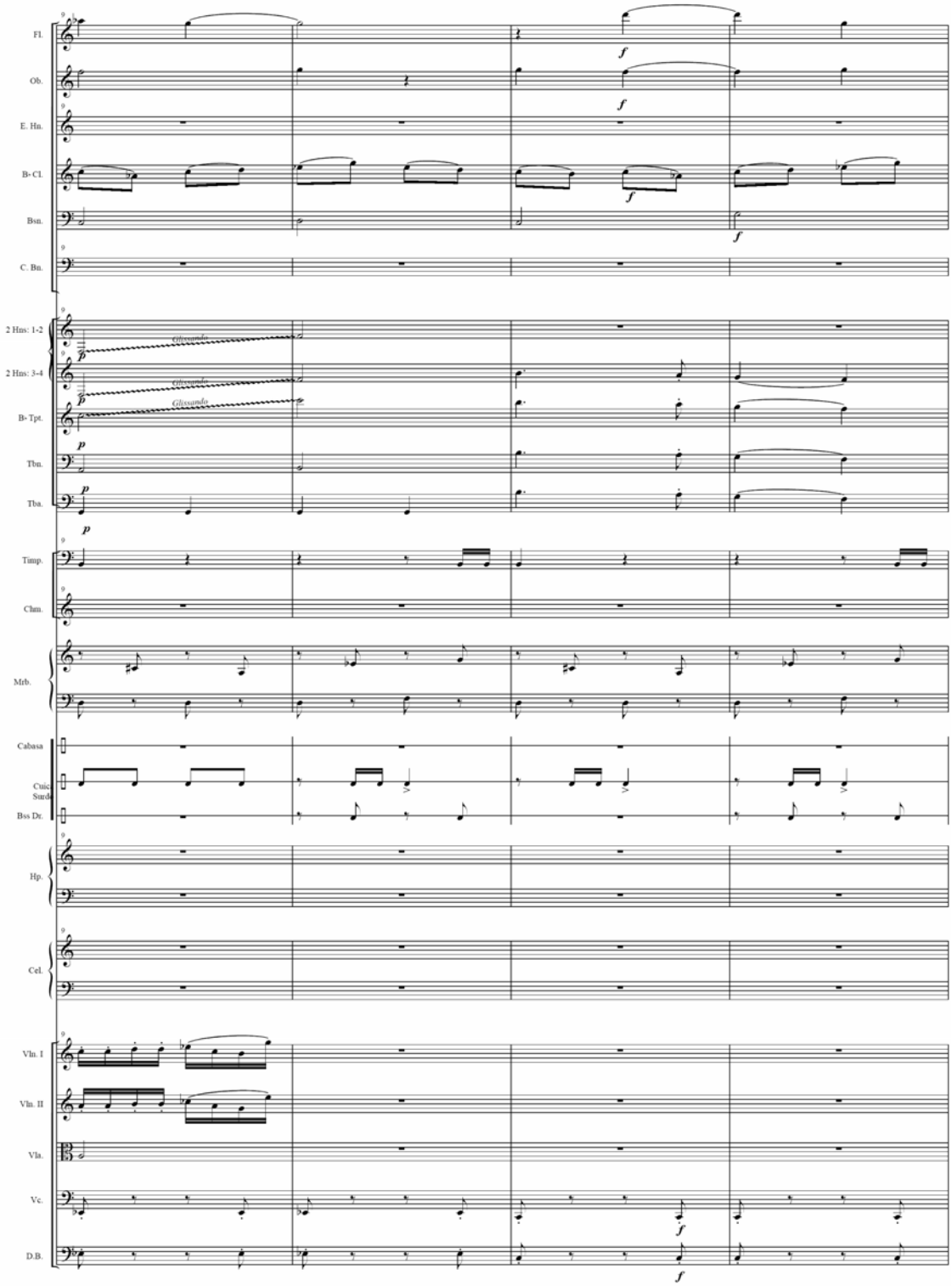


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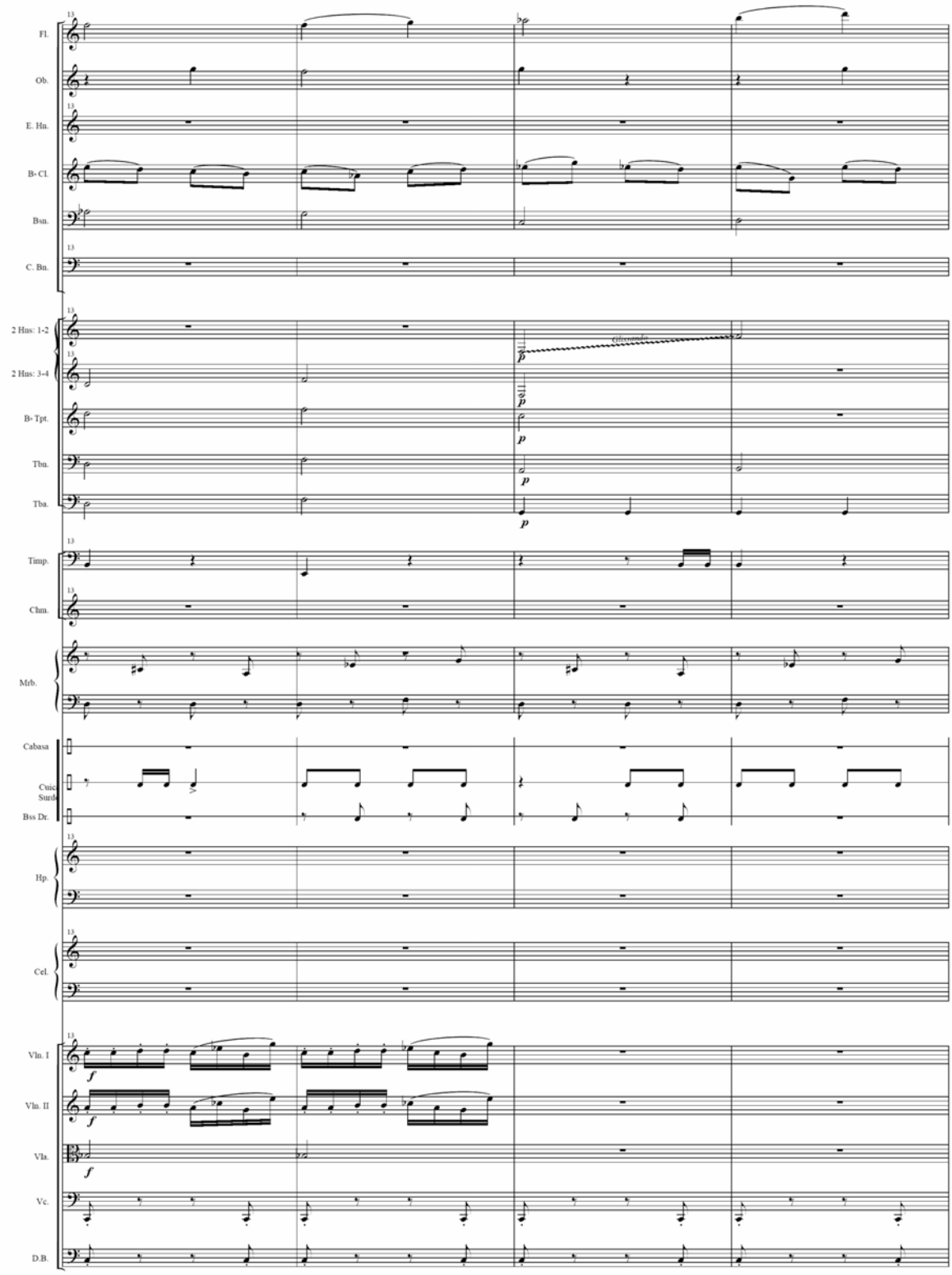


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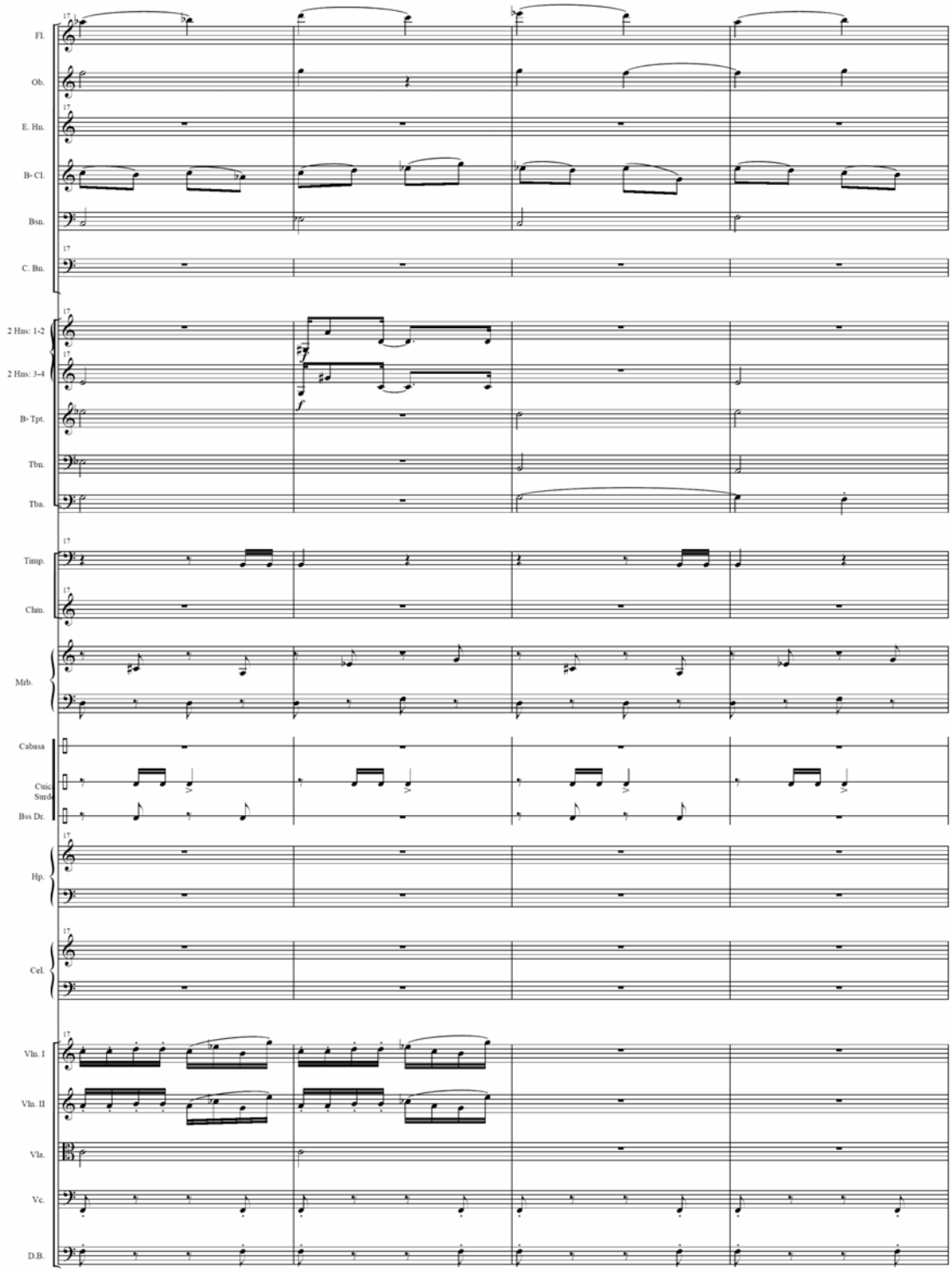


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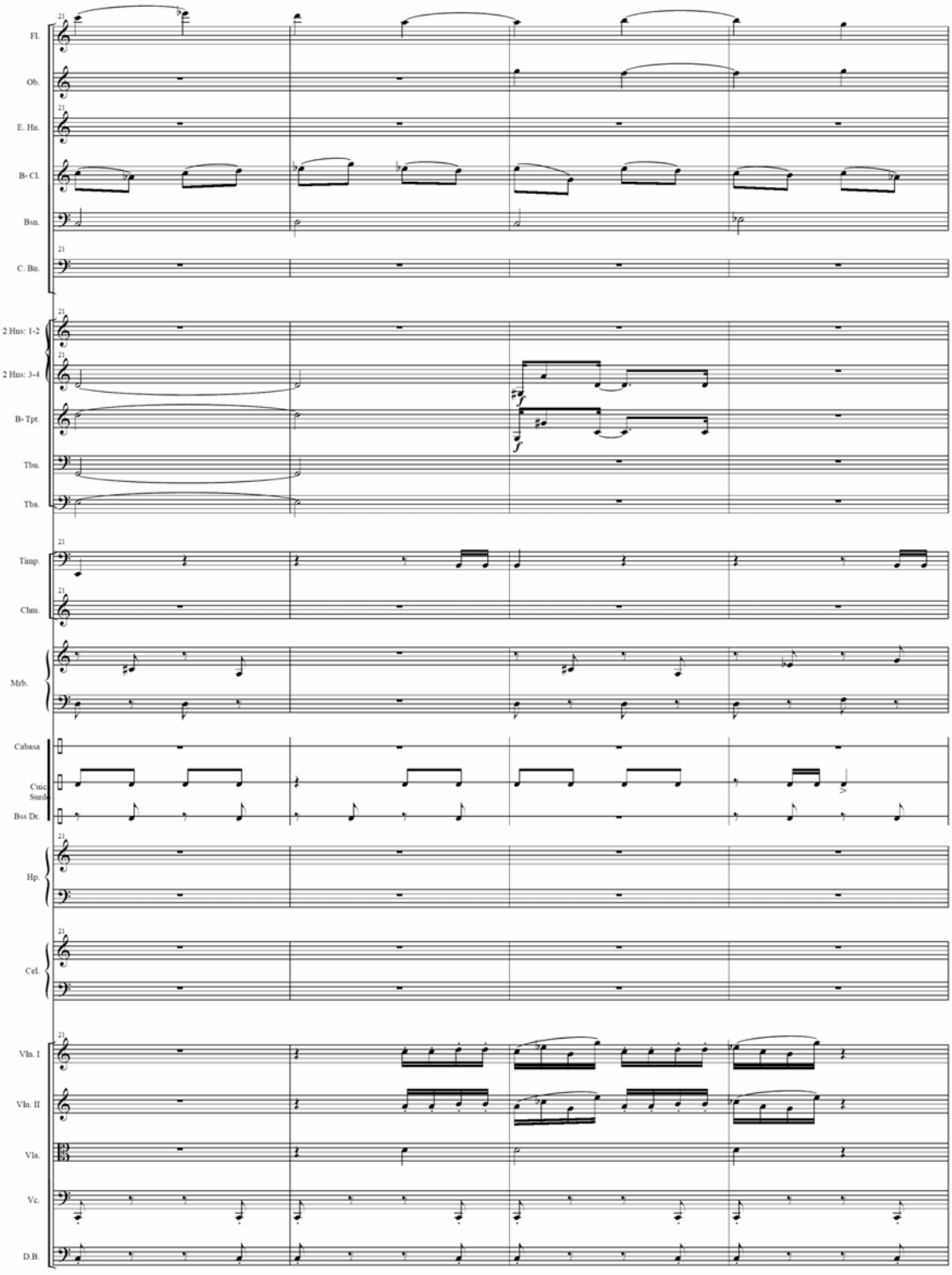


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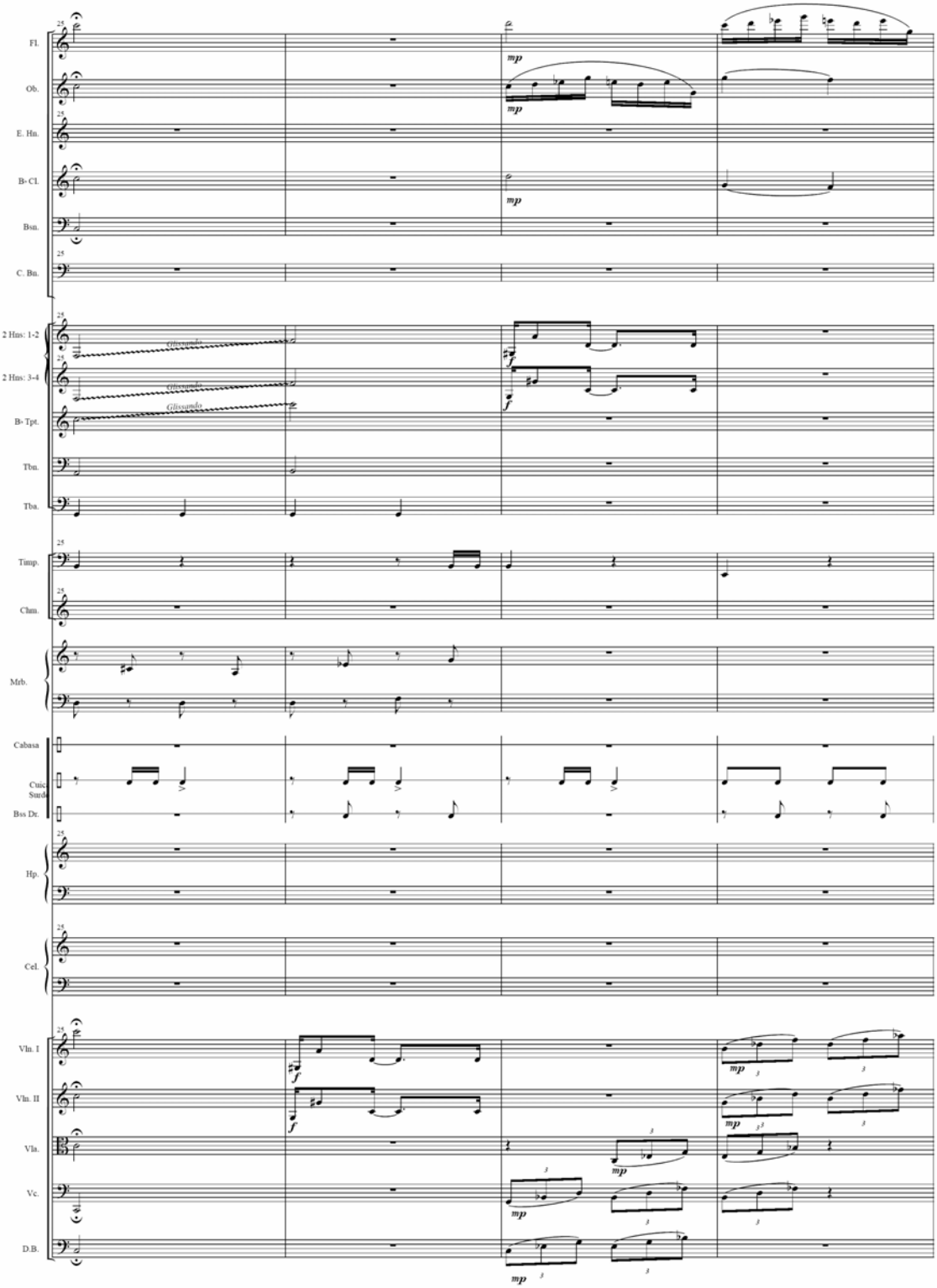


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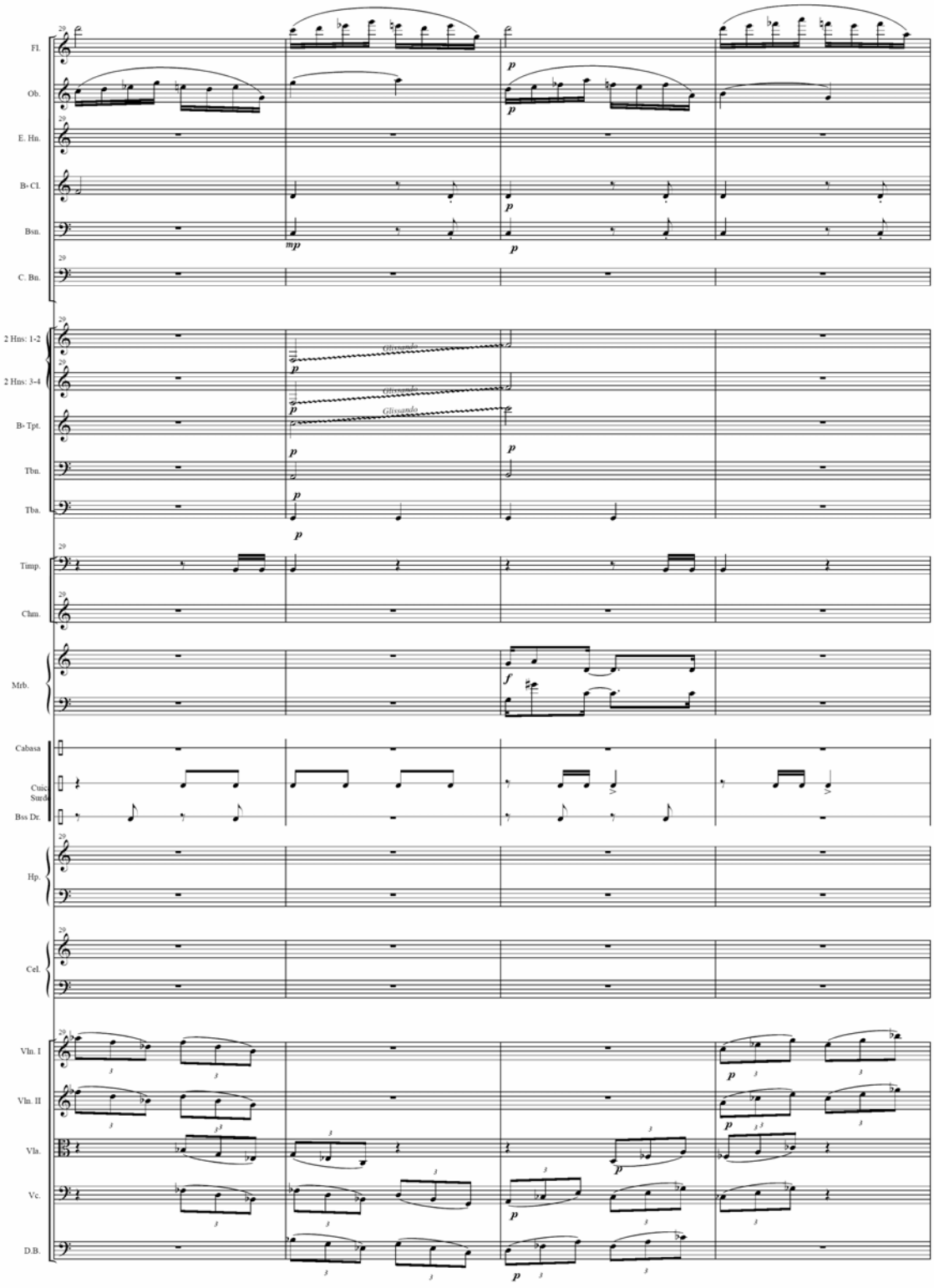


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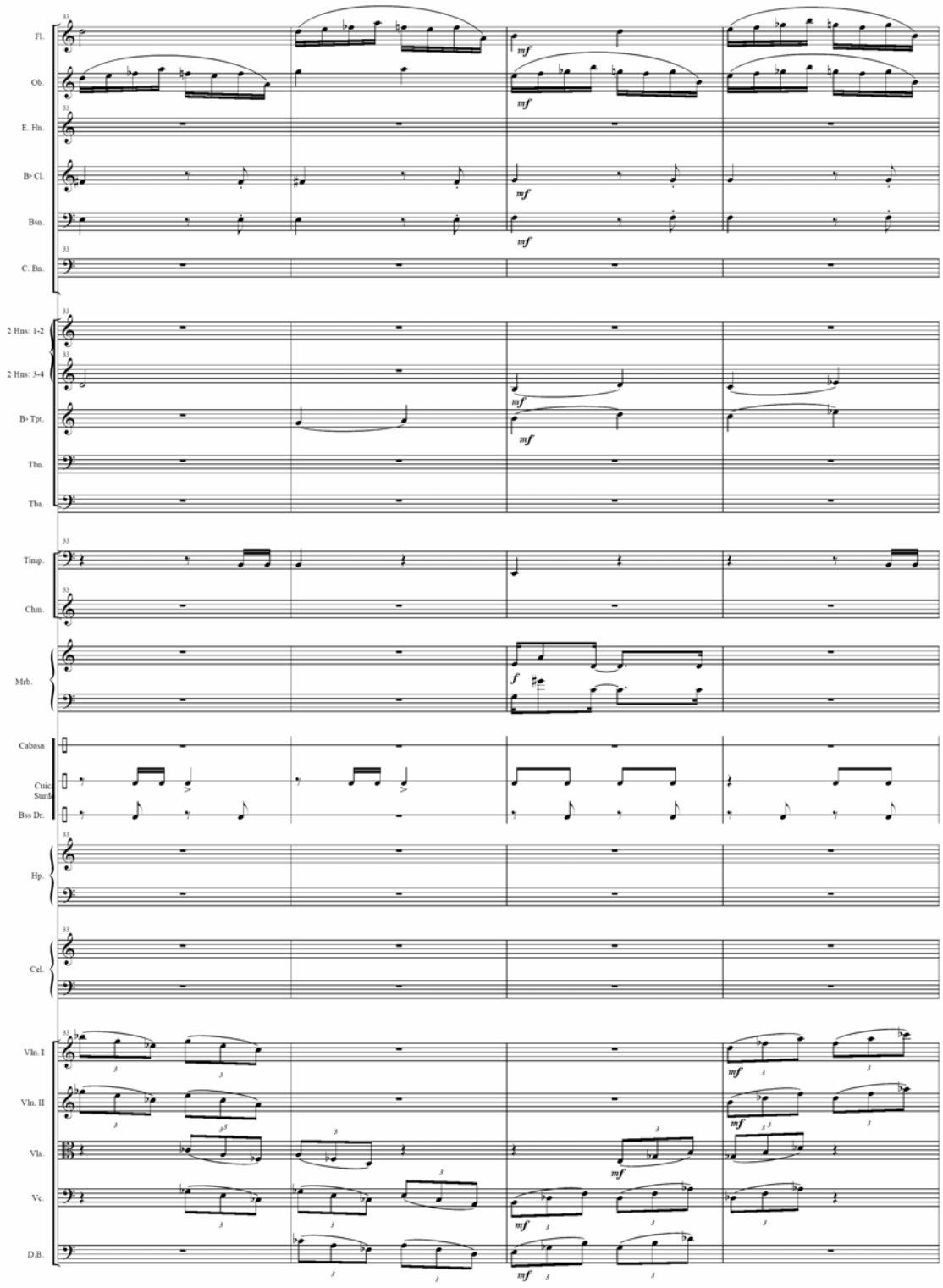


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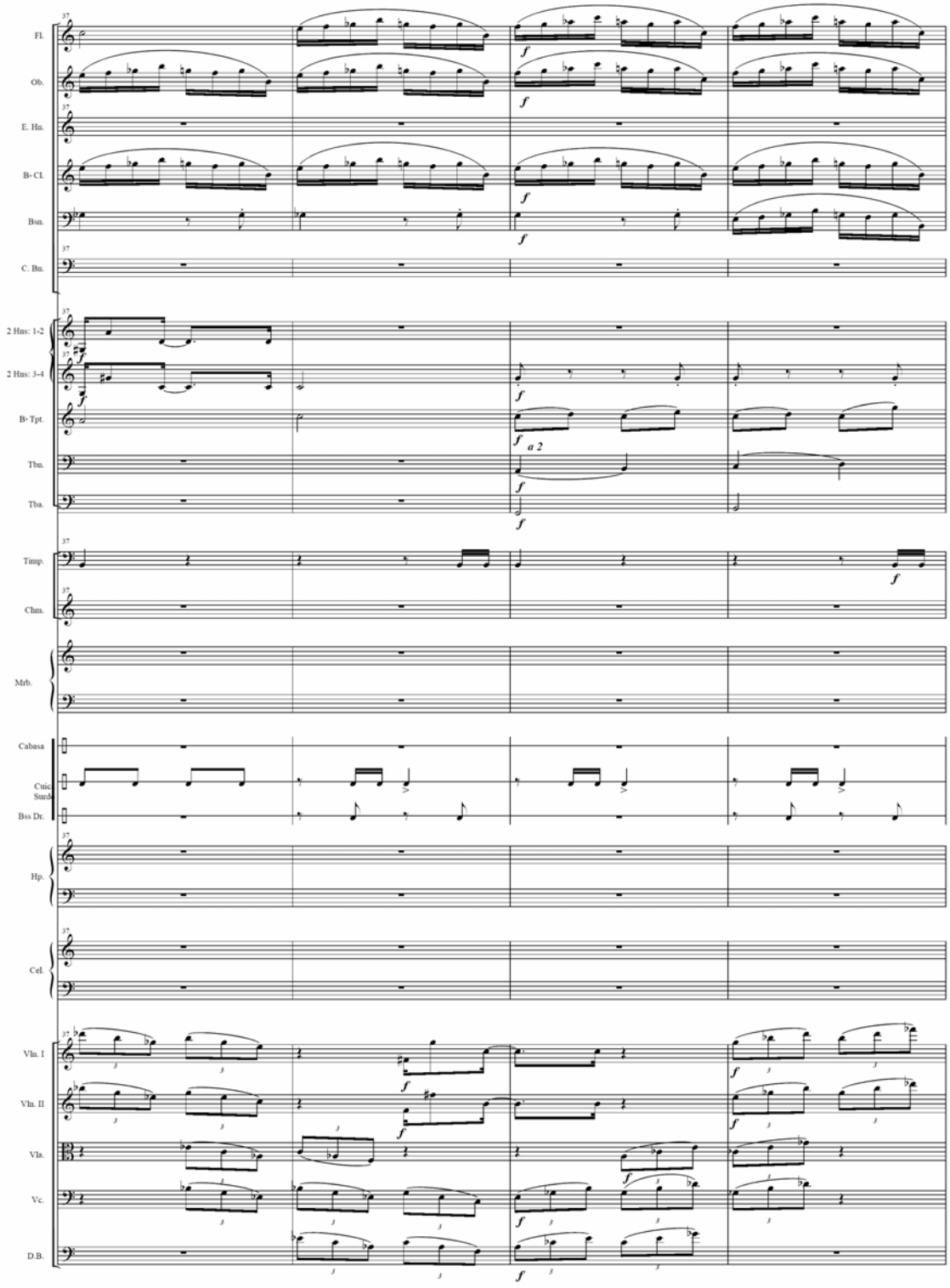


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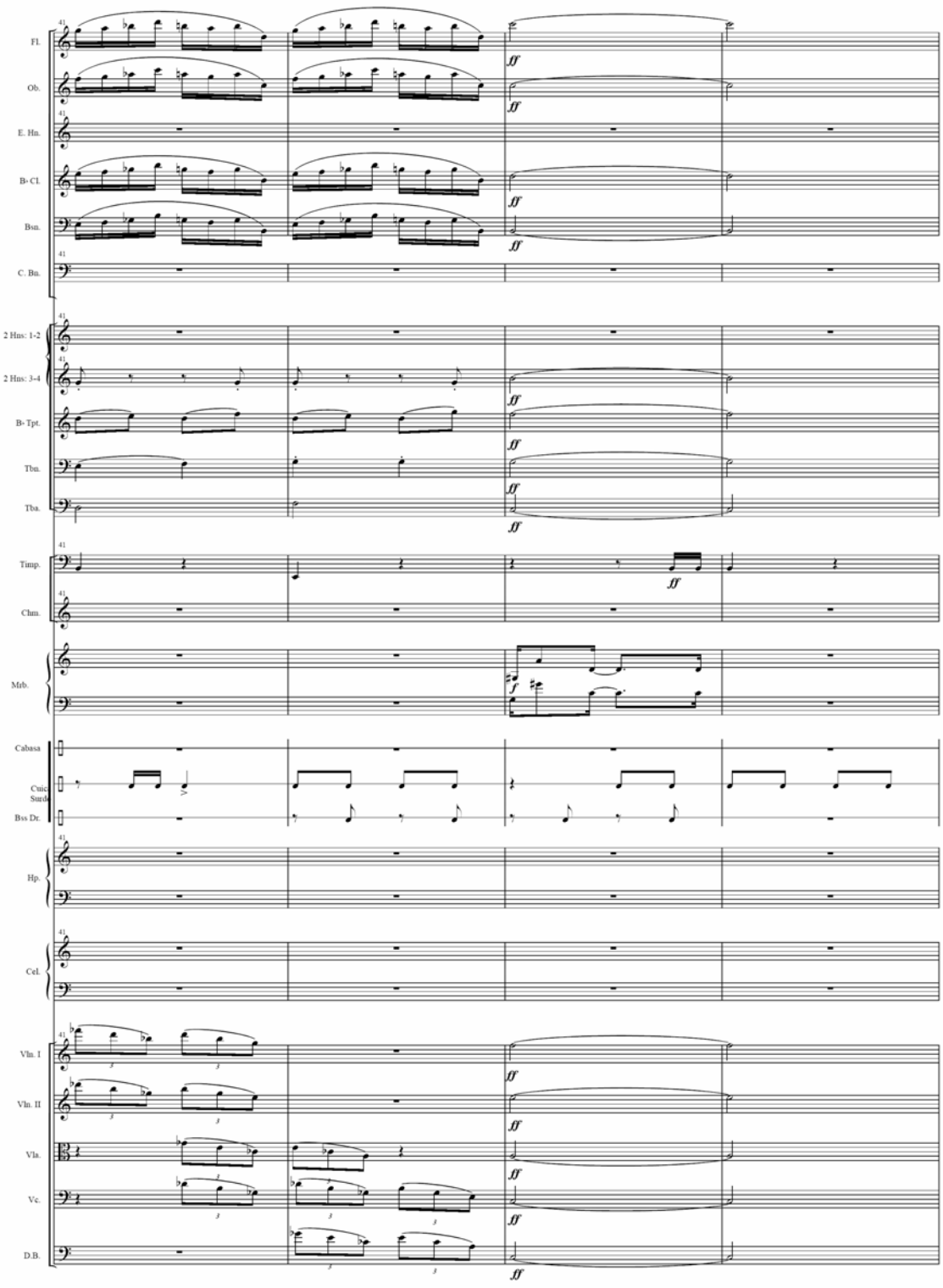


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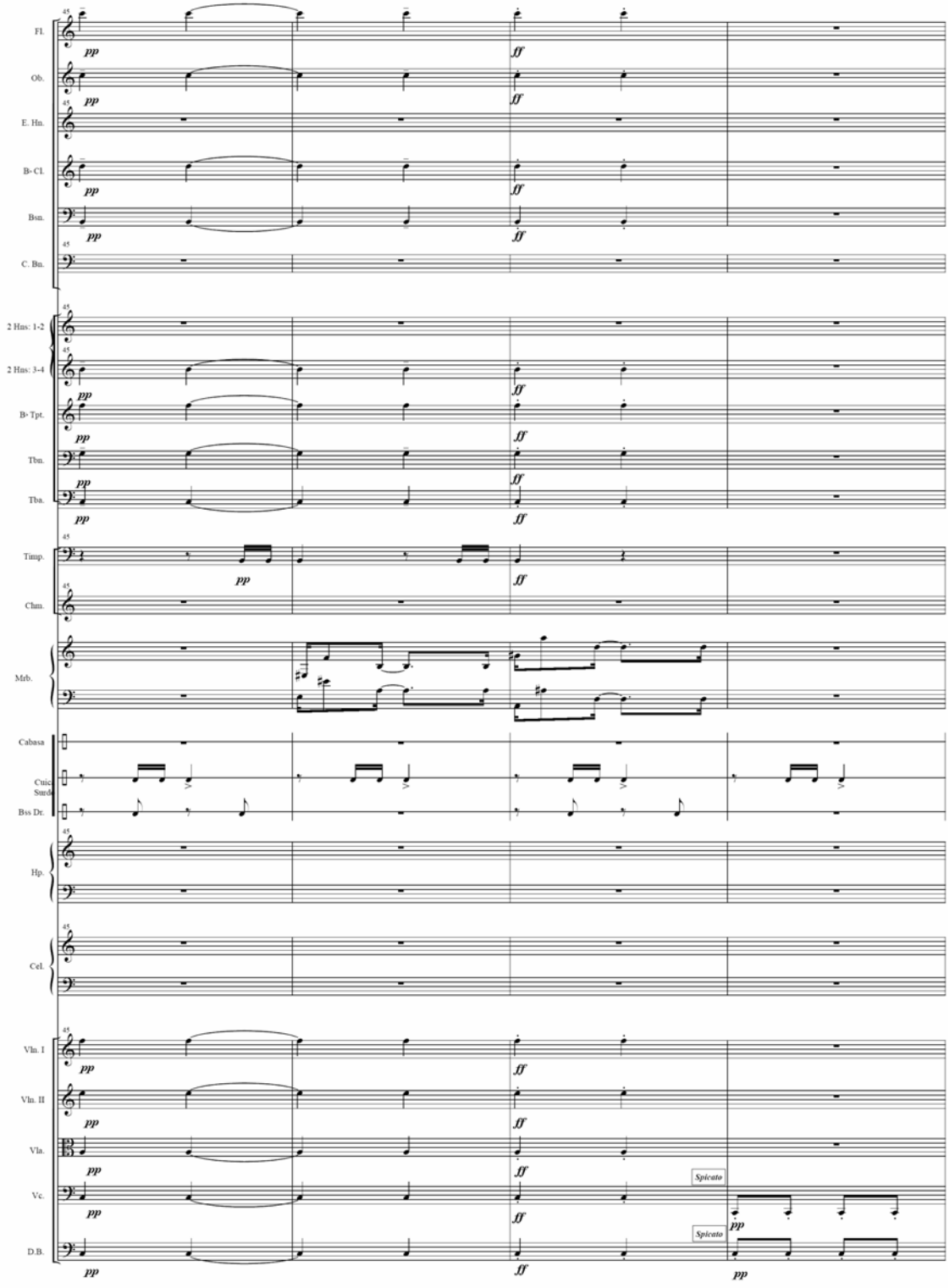


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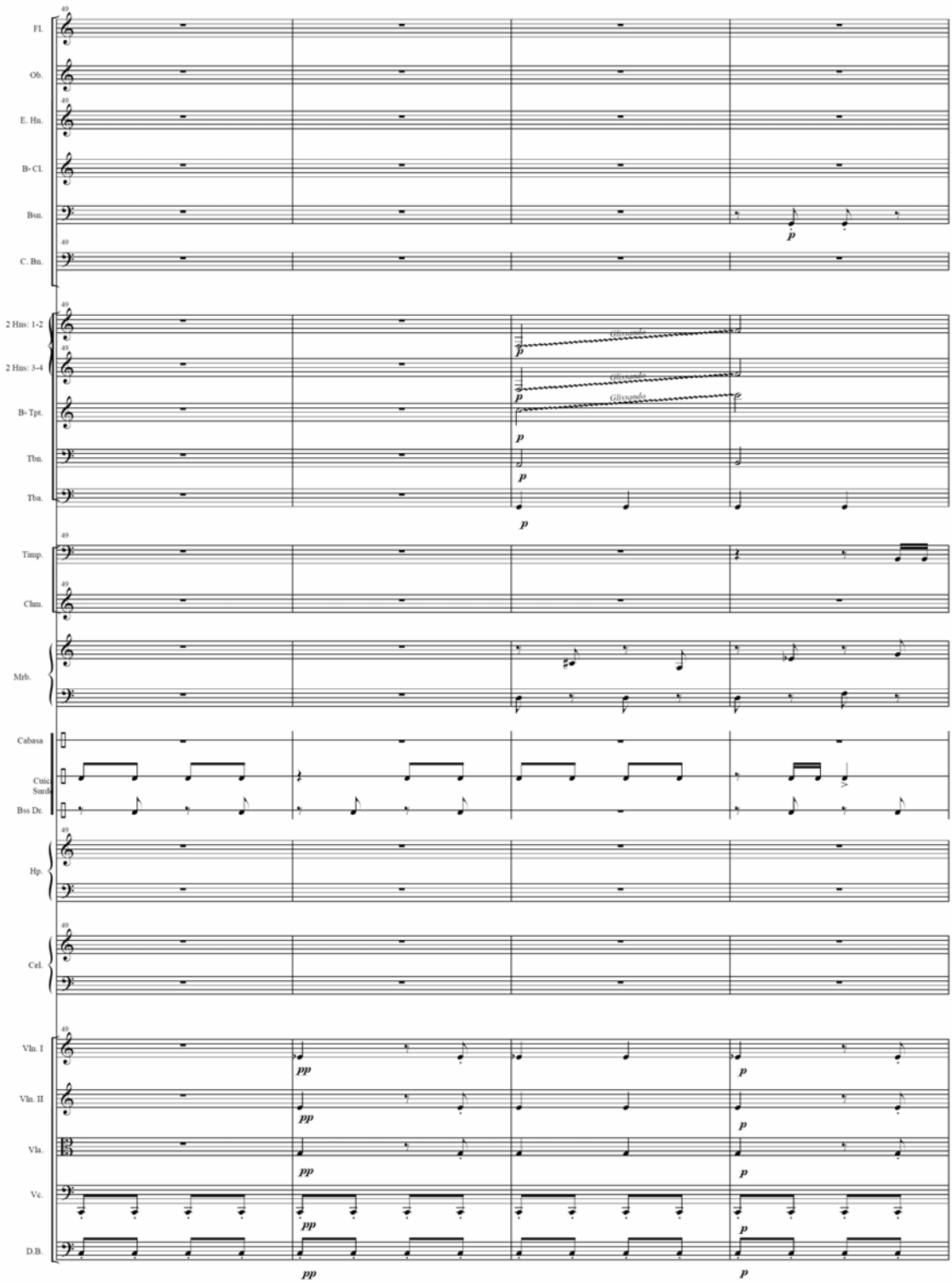


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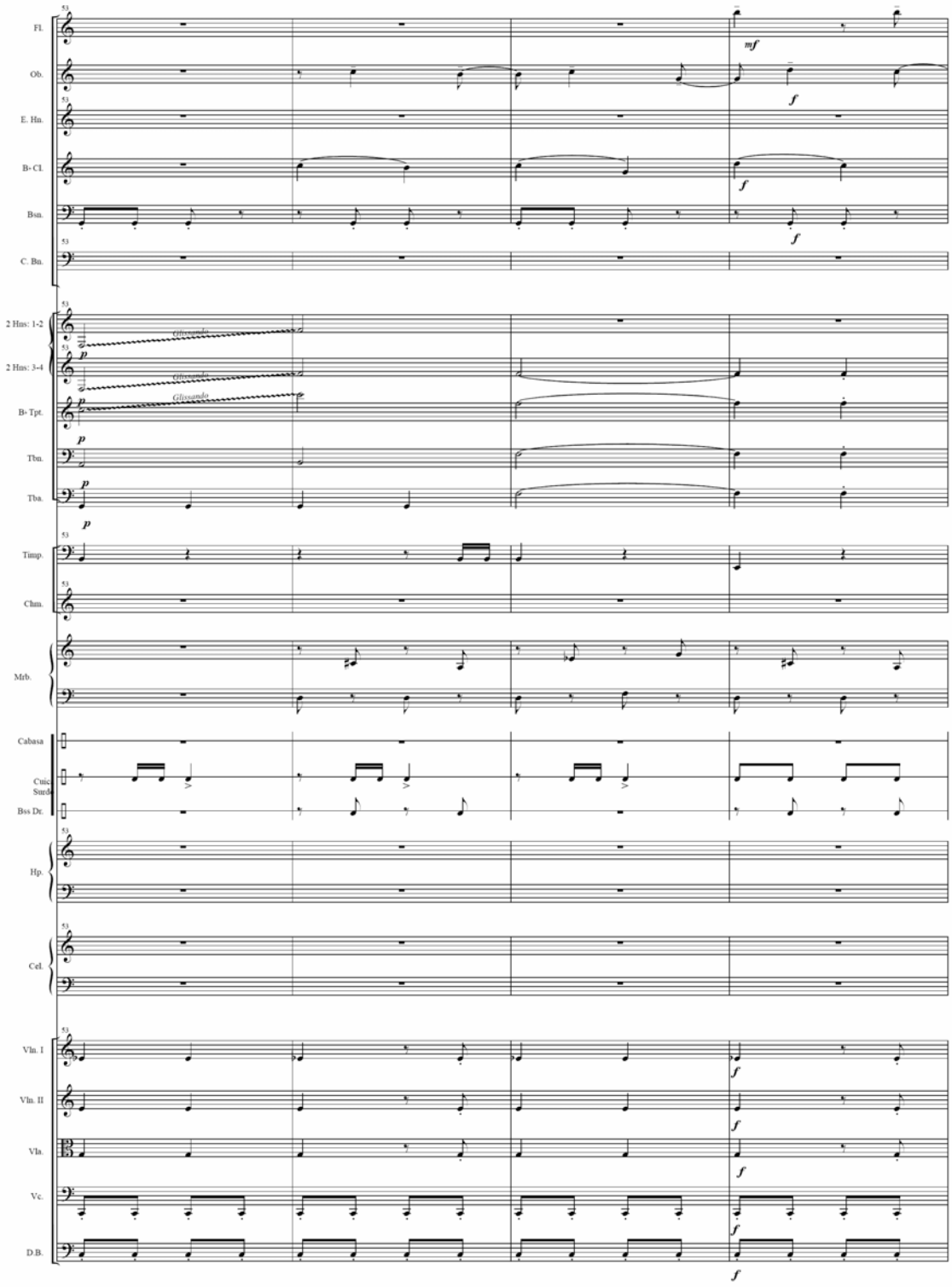


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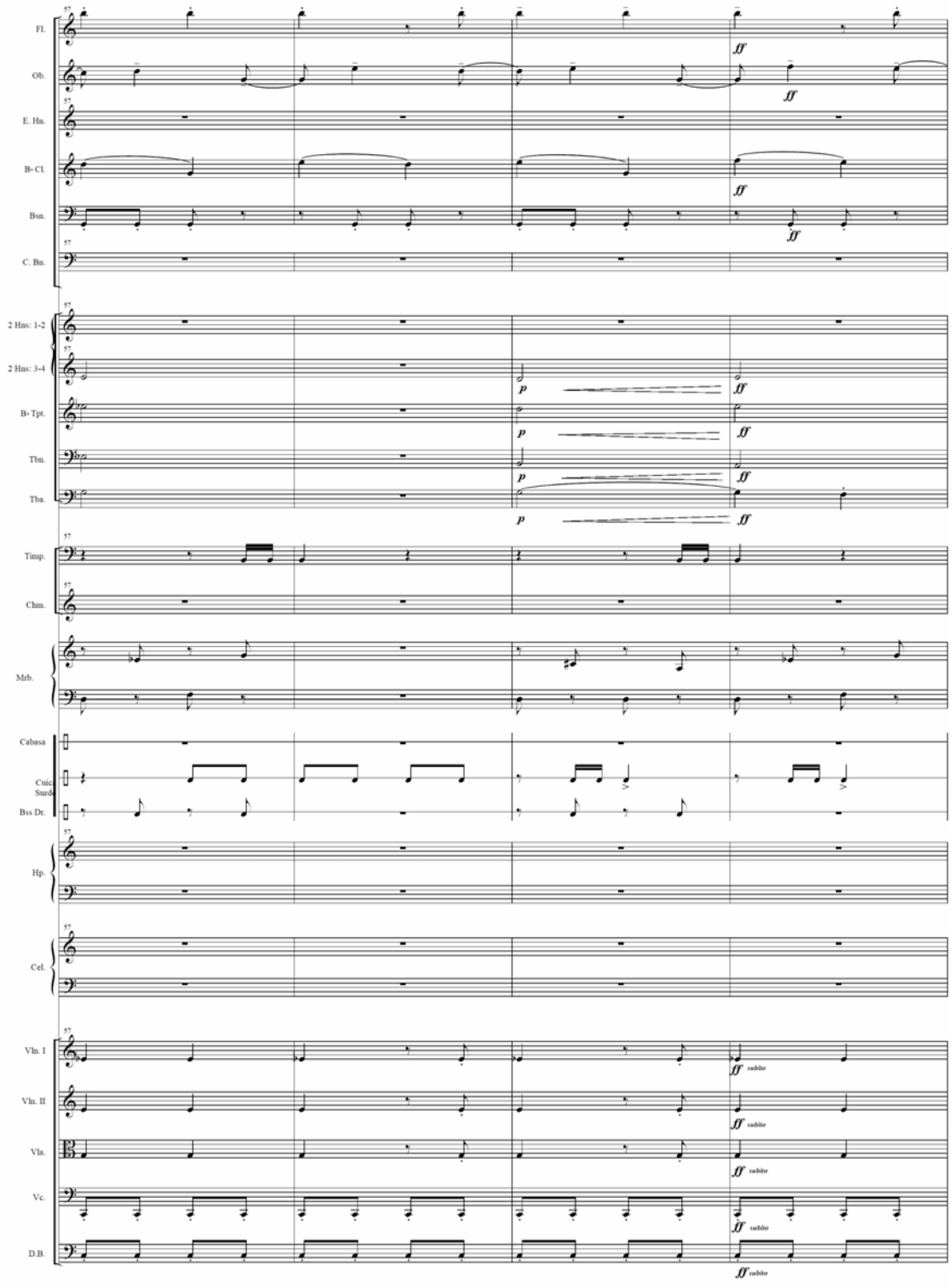


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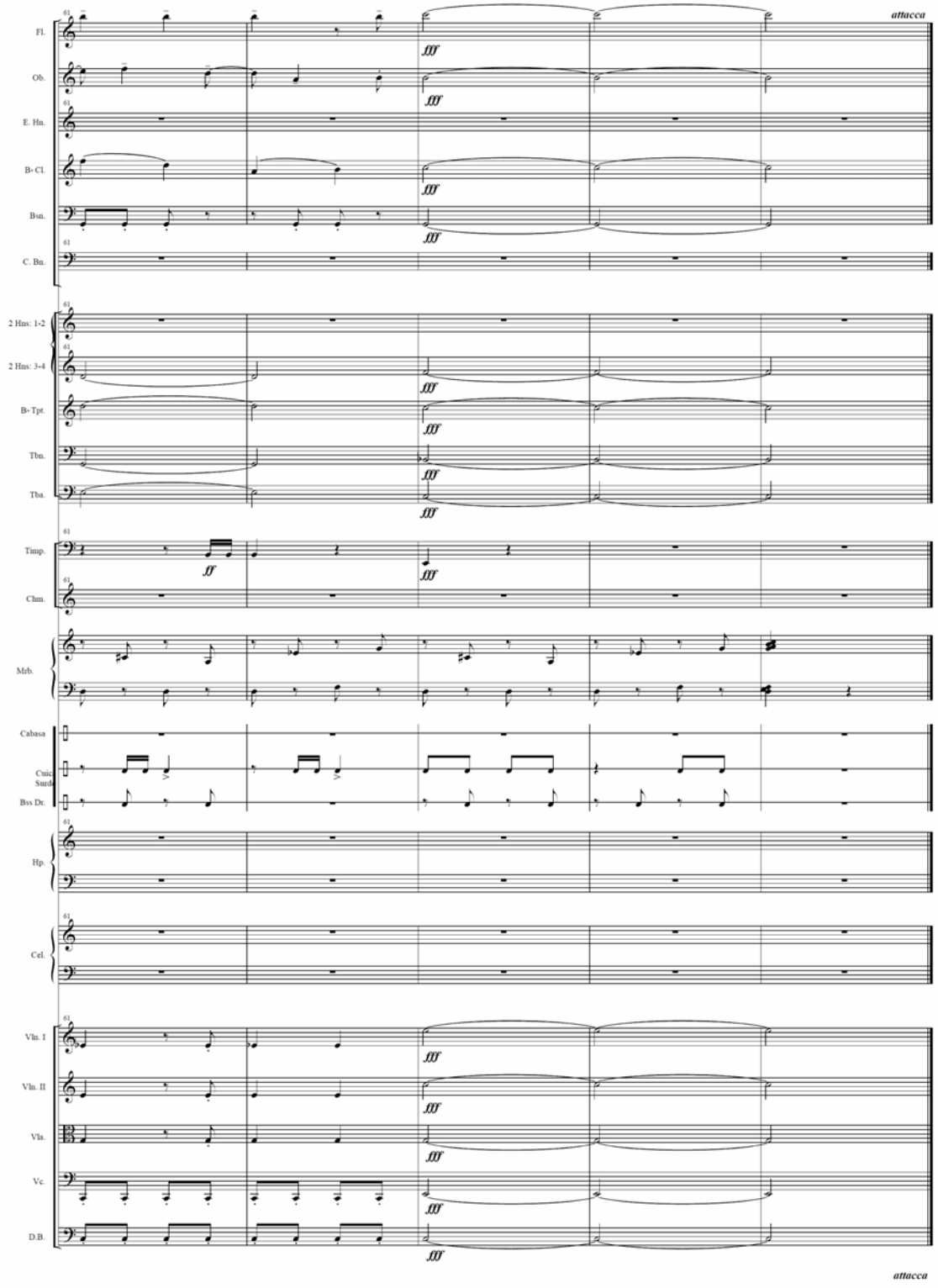


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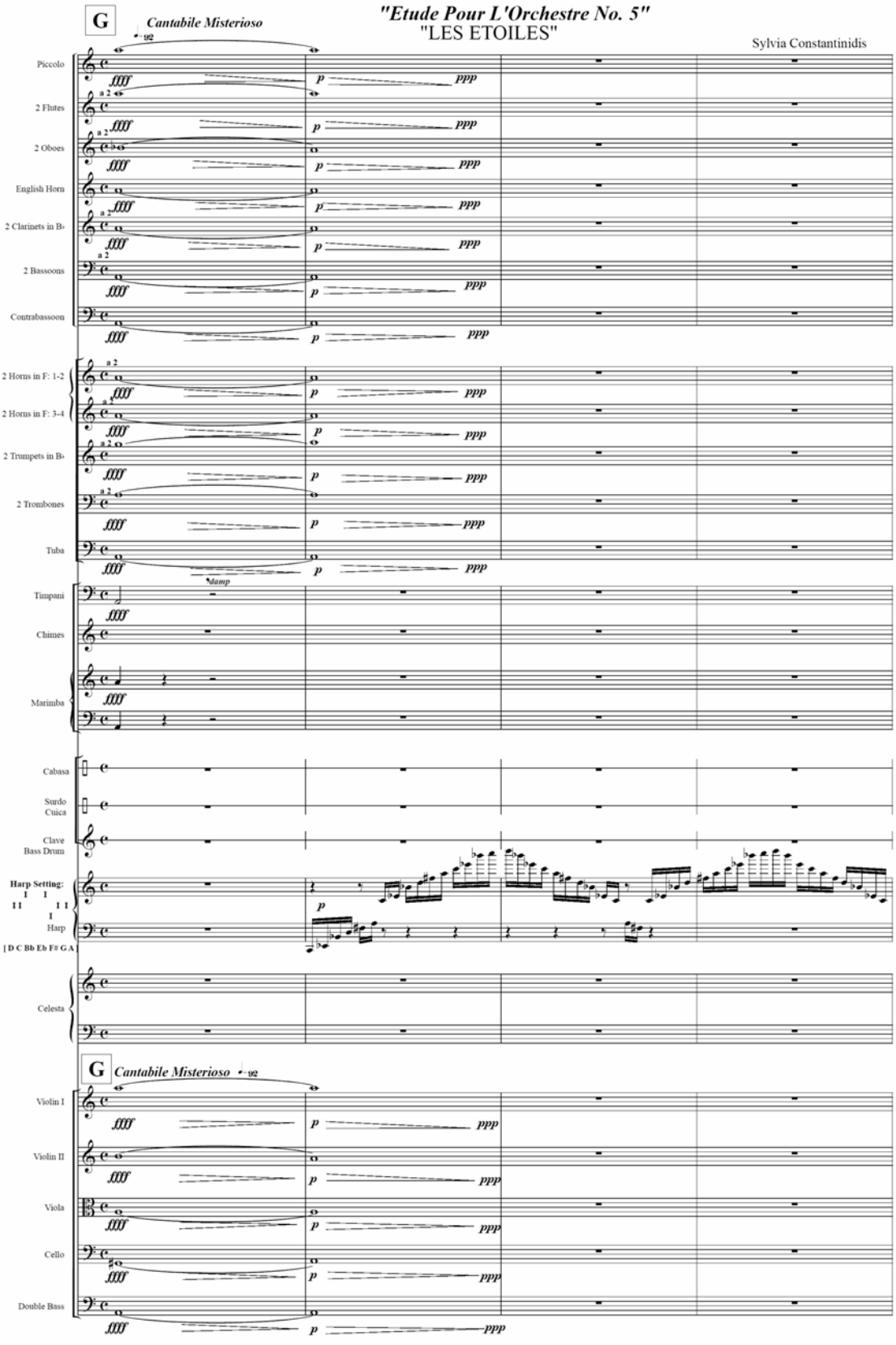
"Etude Pour L'Orchestre No. 5"
"LES ETOILES"
Sylvia Constantinidis
G
Cantabile Misterioso
Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B♭
2 Bassoons
Contrabassoon
2 Horns in F: 1-2
2 Horns in F: 3-4
2 Trumpets in B♭
2 Trombones
Tuba
Timpani
Chimes
Marimba
Cabasa
Surdo
Cuica
Clave
Bass Drum
Harp Setting:
Harp
[ D C Bb Eb F# G A ]
Celesta
Violin I
Violin II
Viola
Cello
Double Bass
fffff
ppp
a 2
*damp
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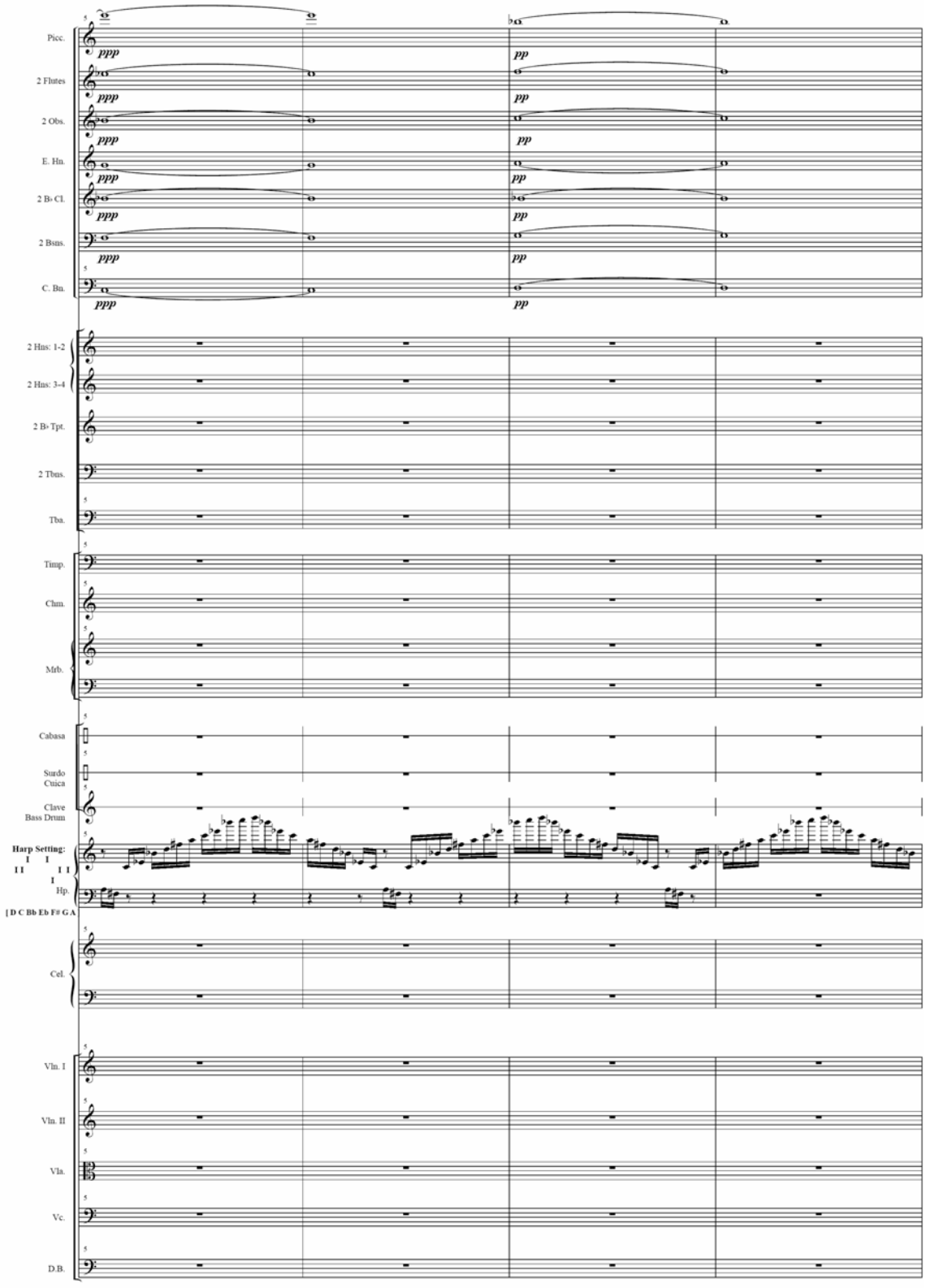


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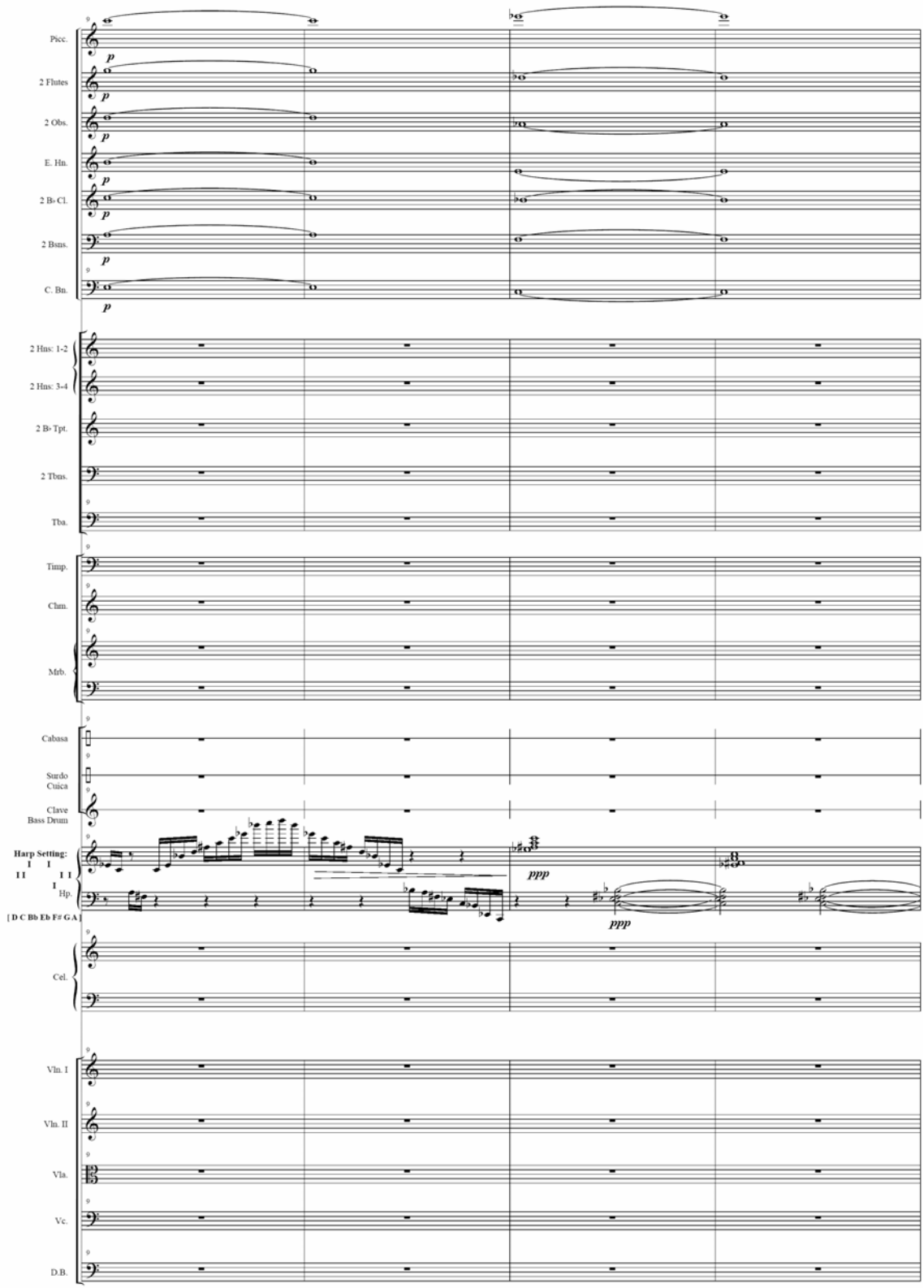


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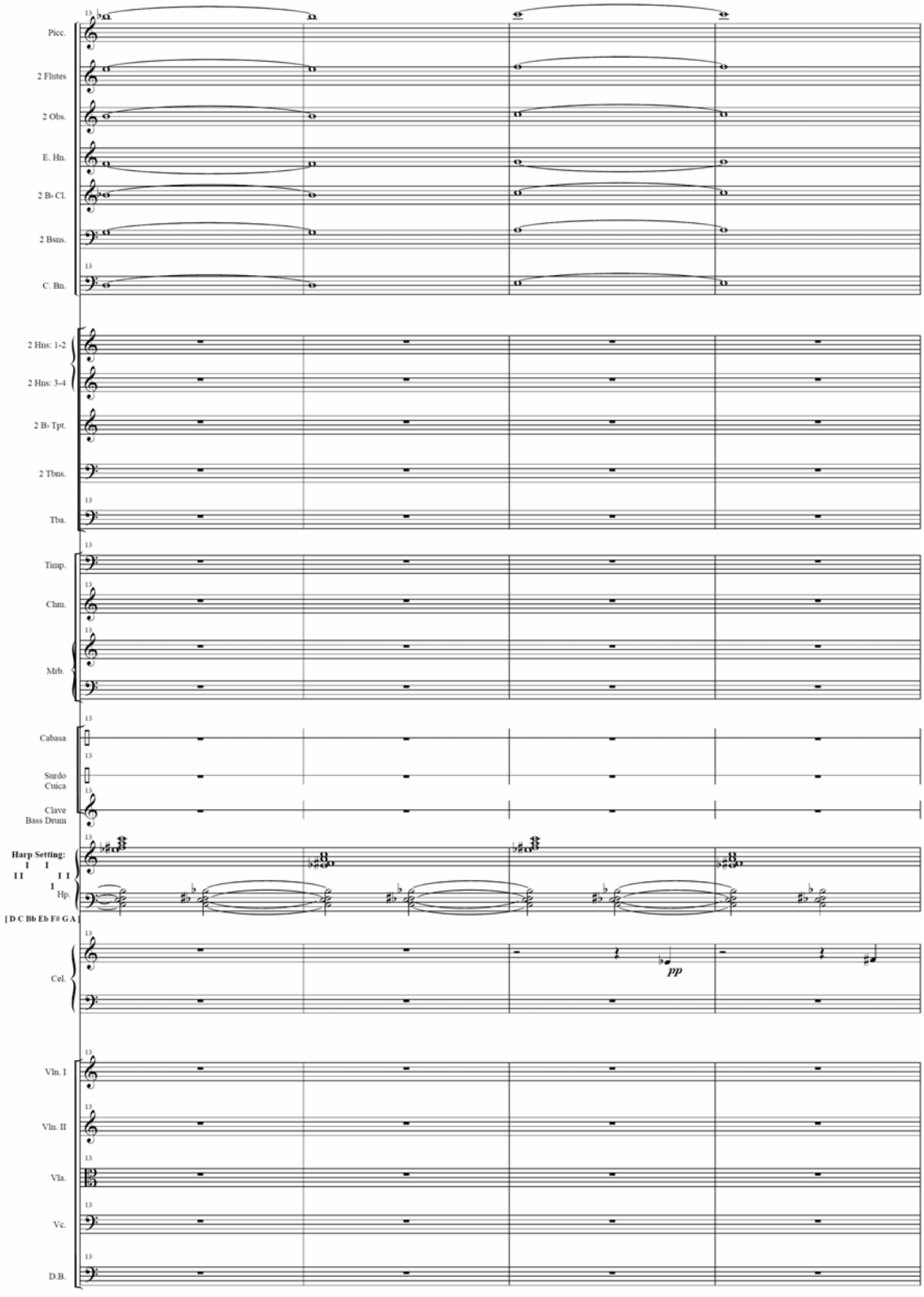


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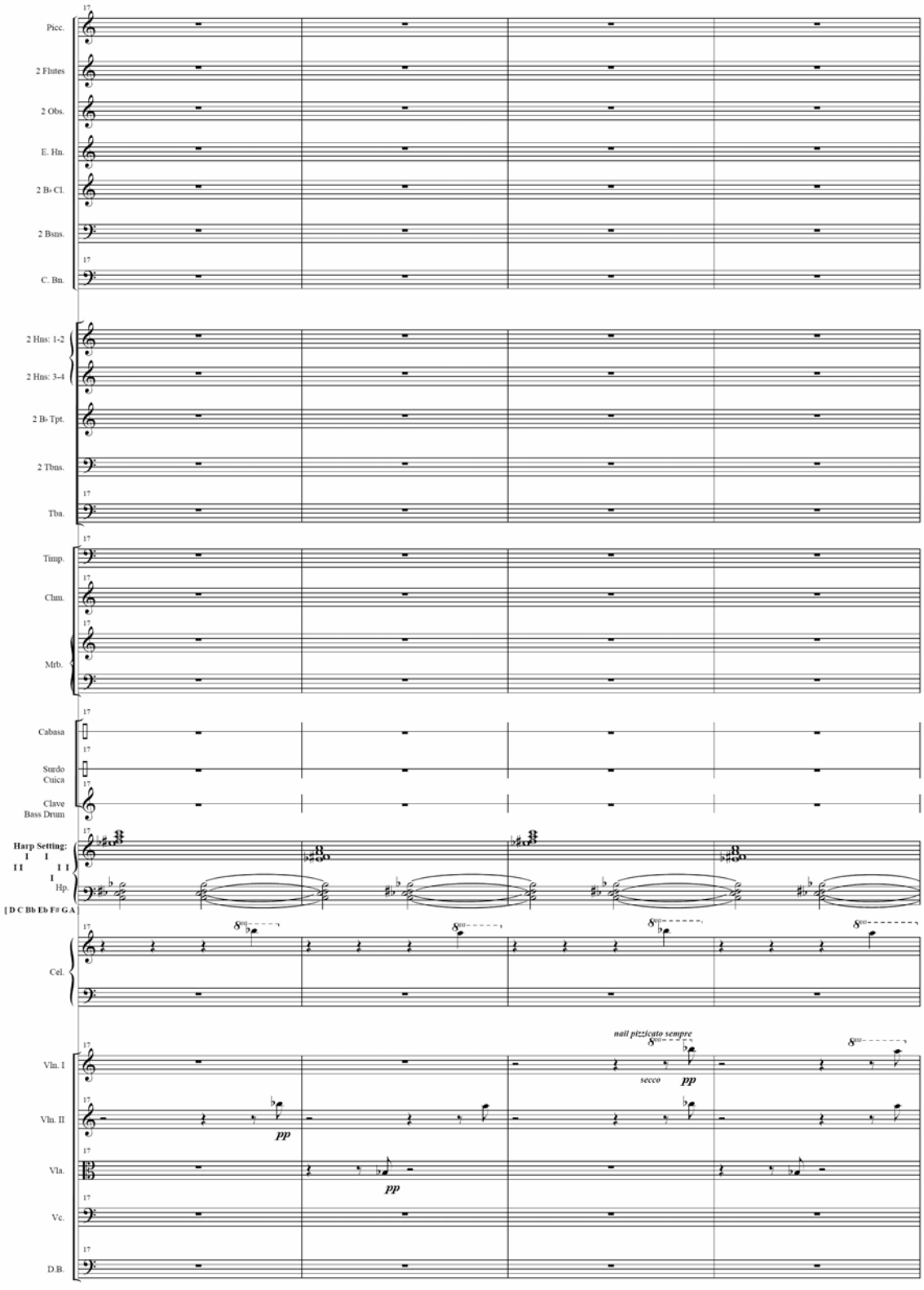


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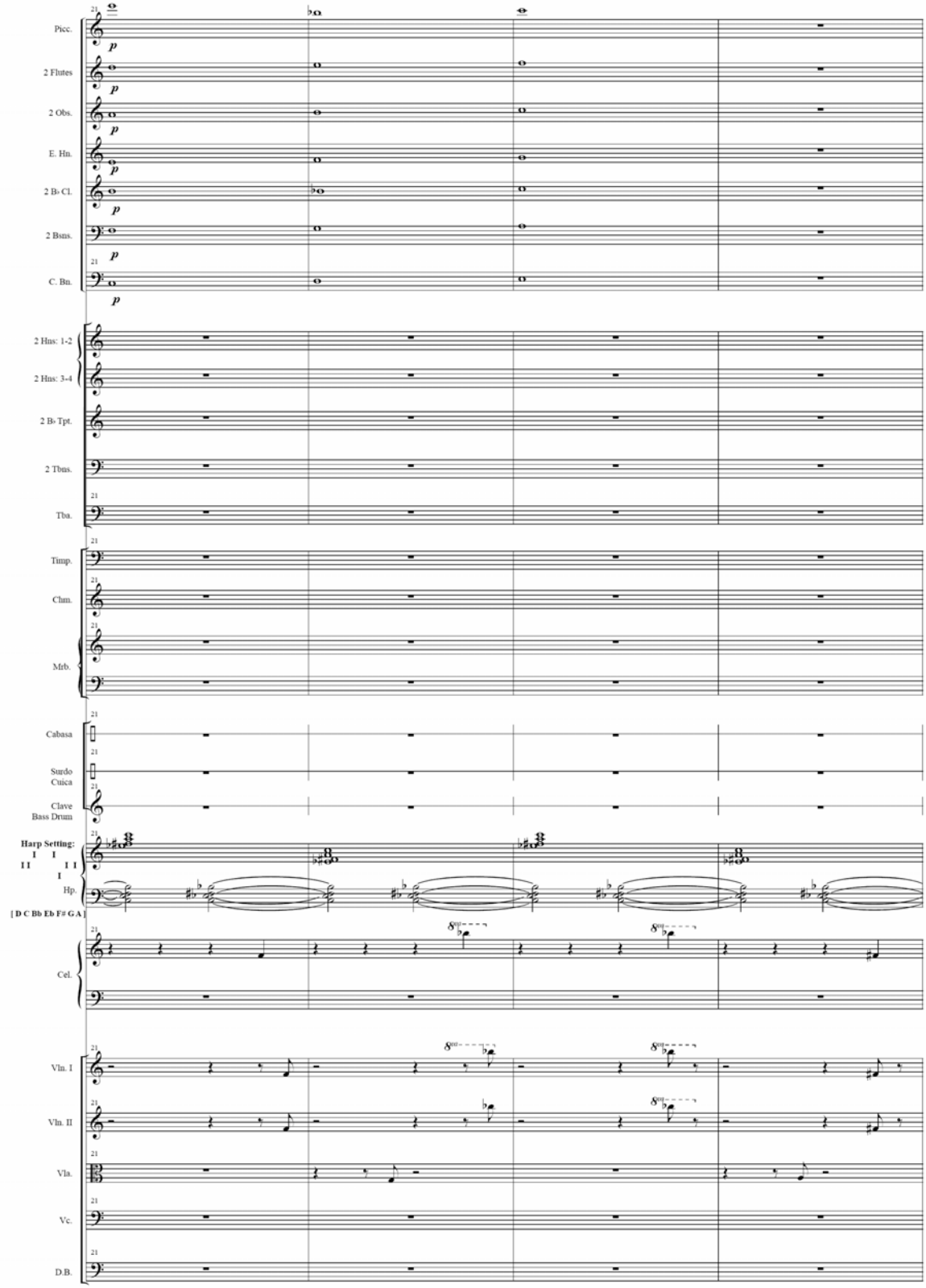


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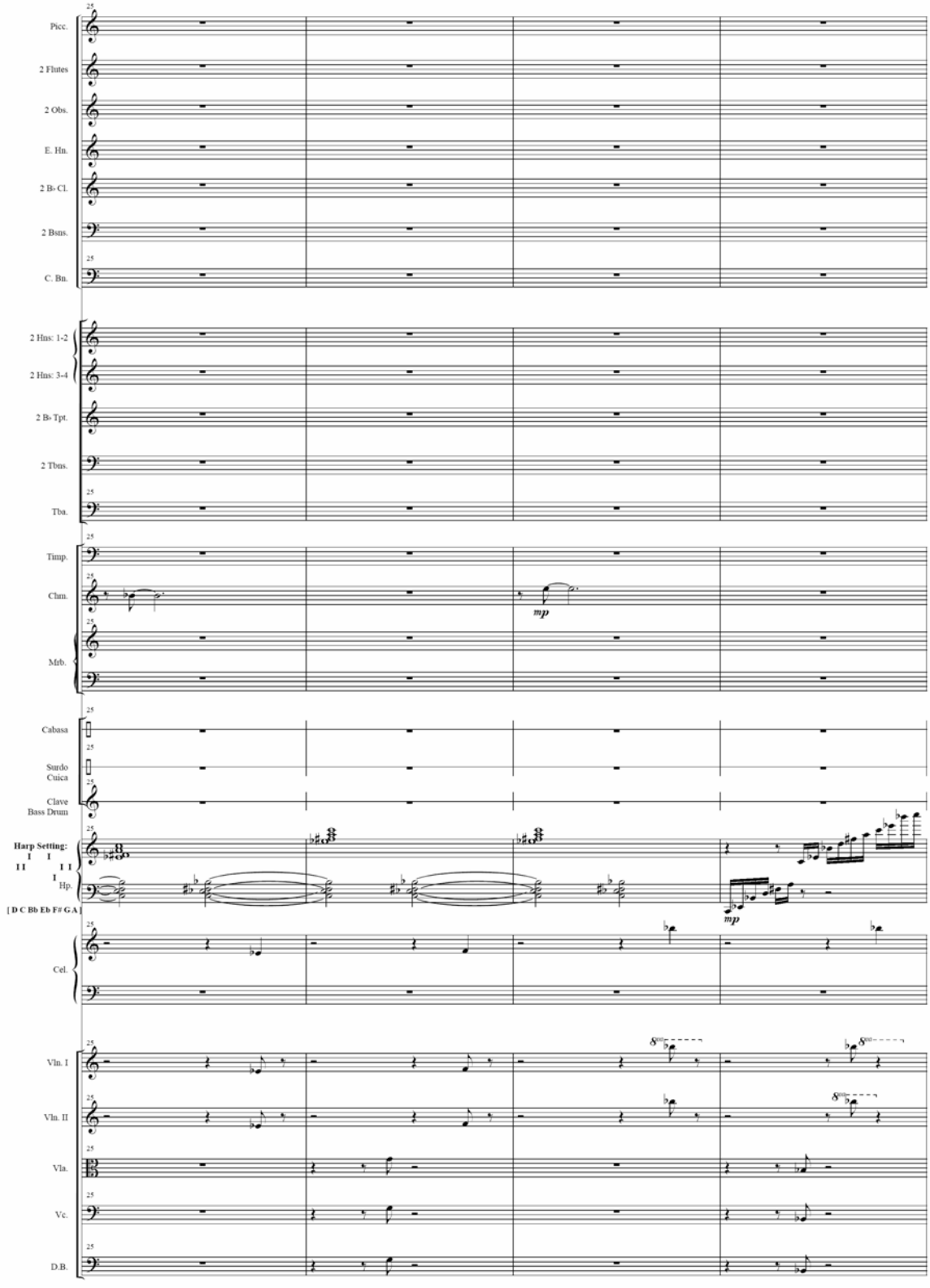


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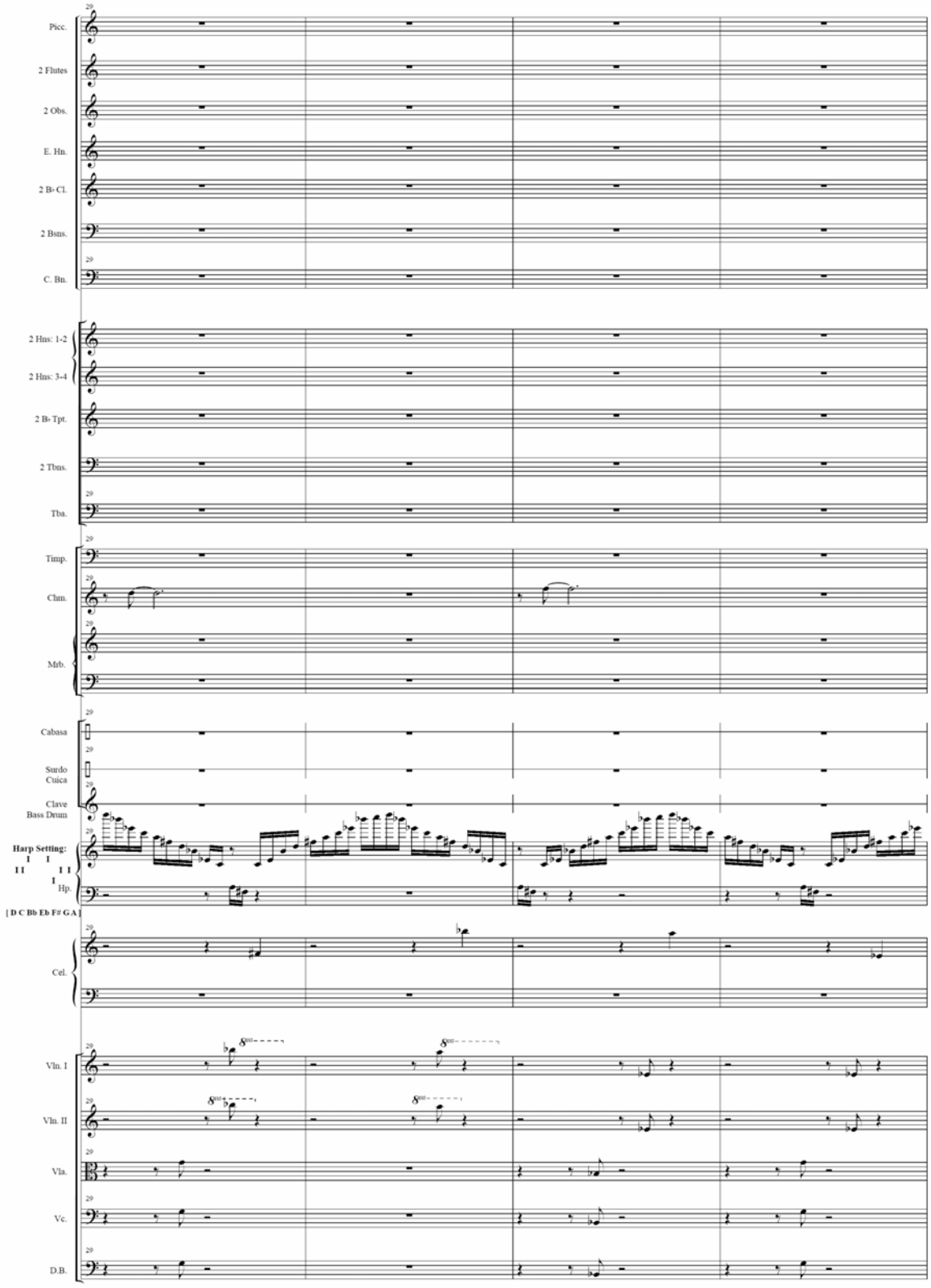


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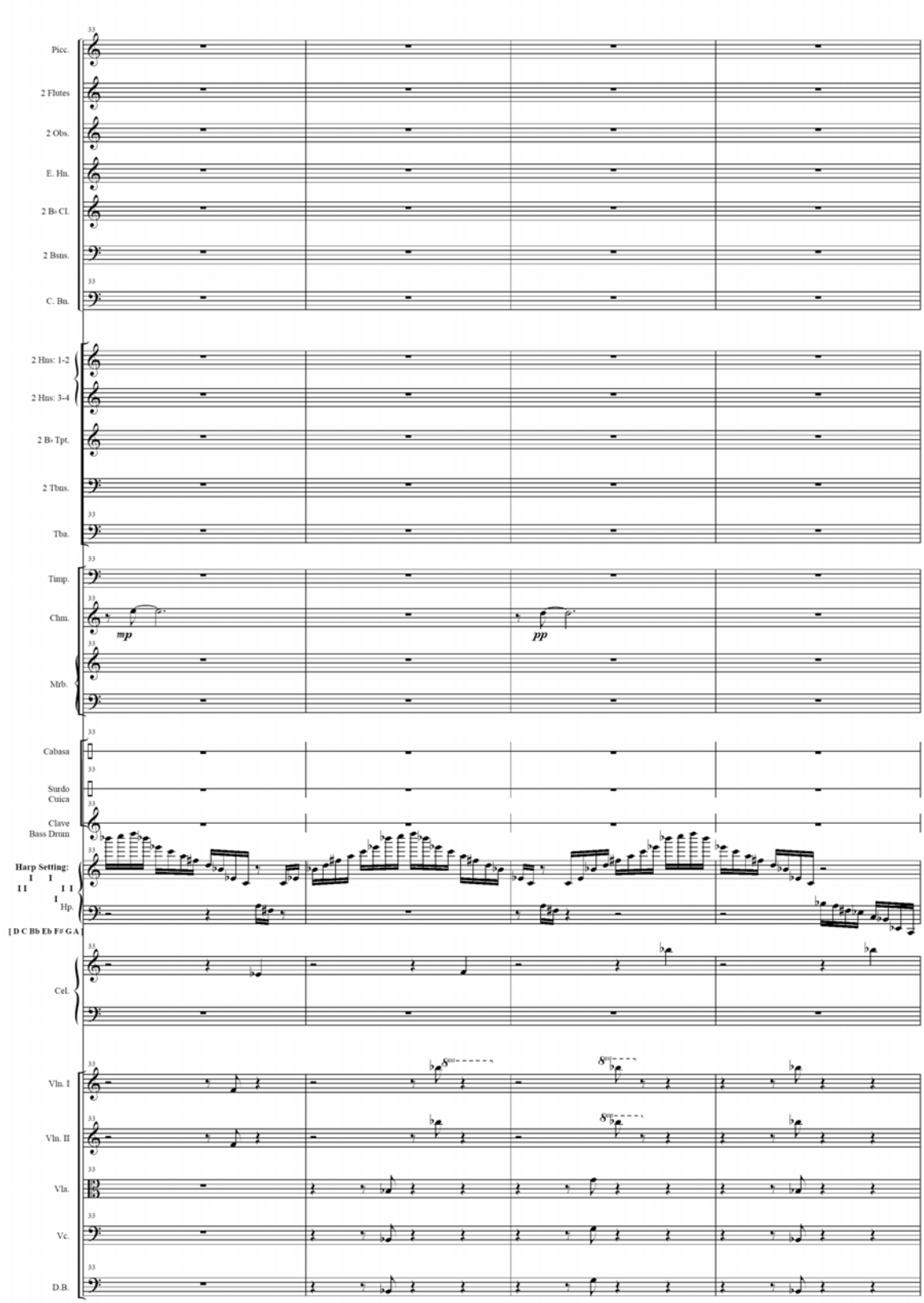


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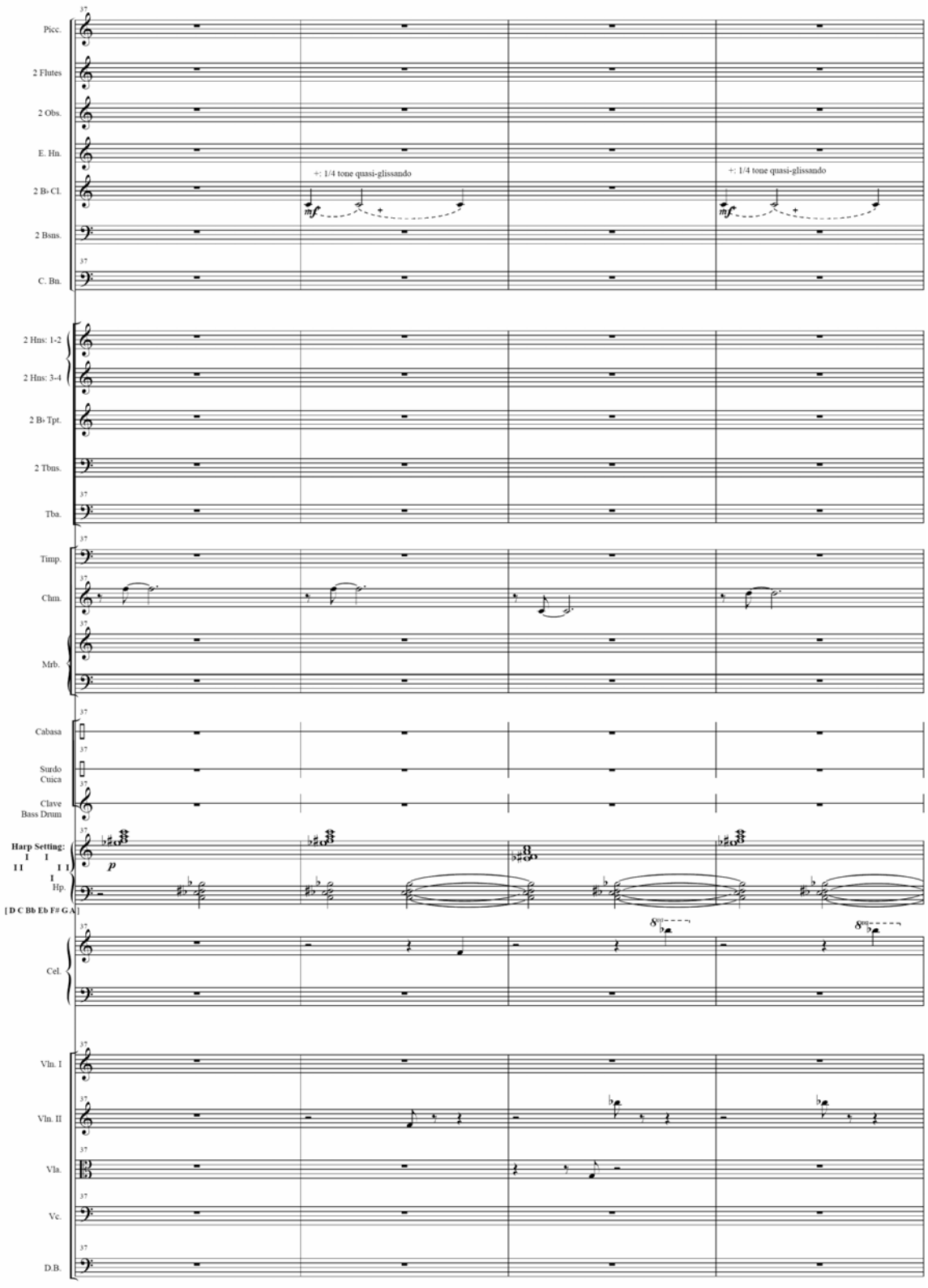


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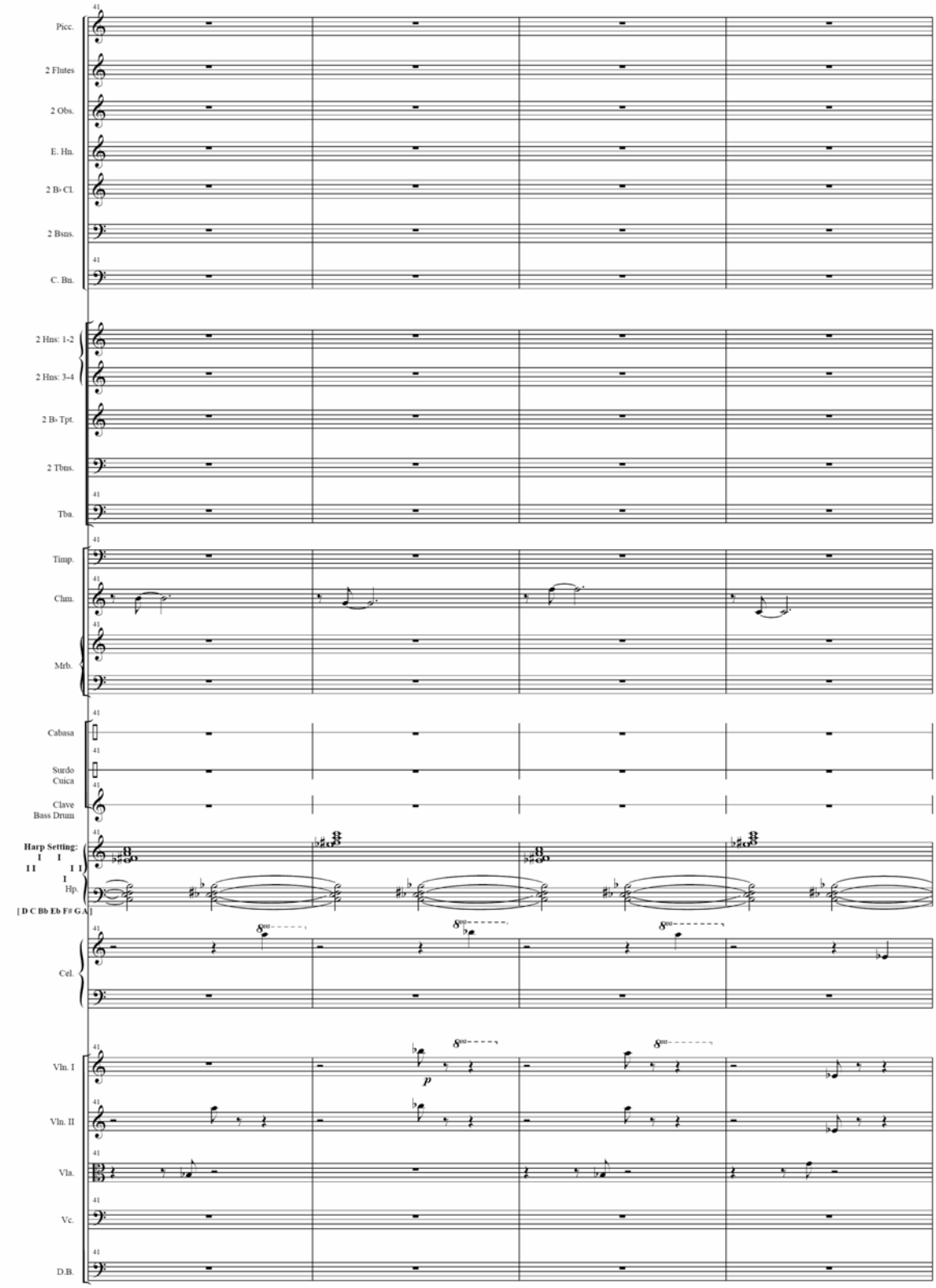


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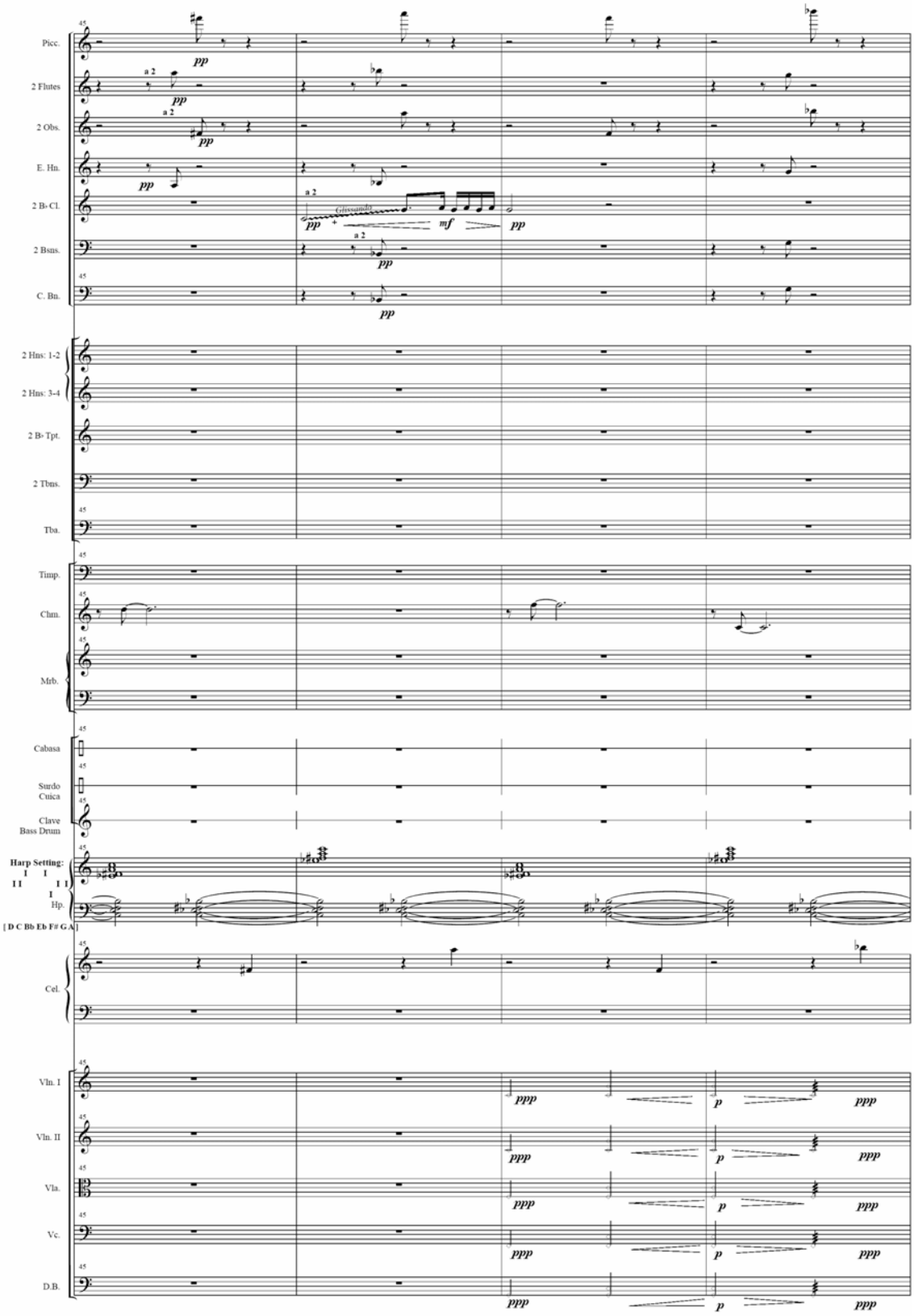


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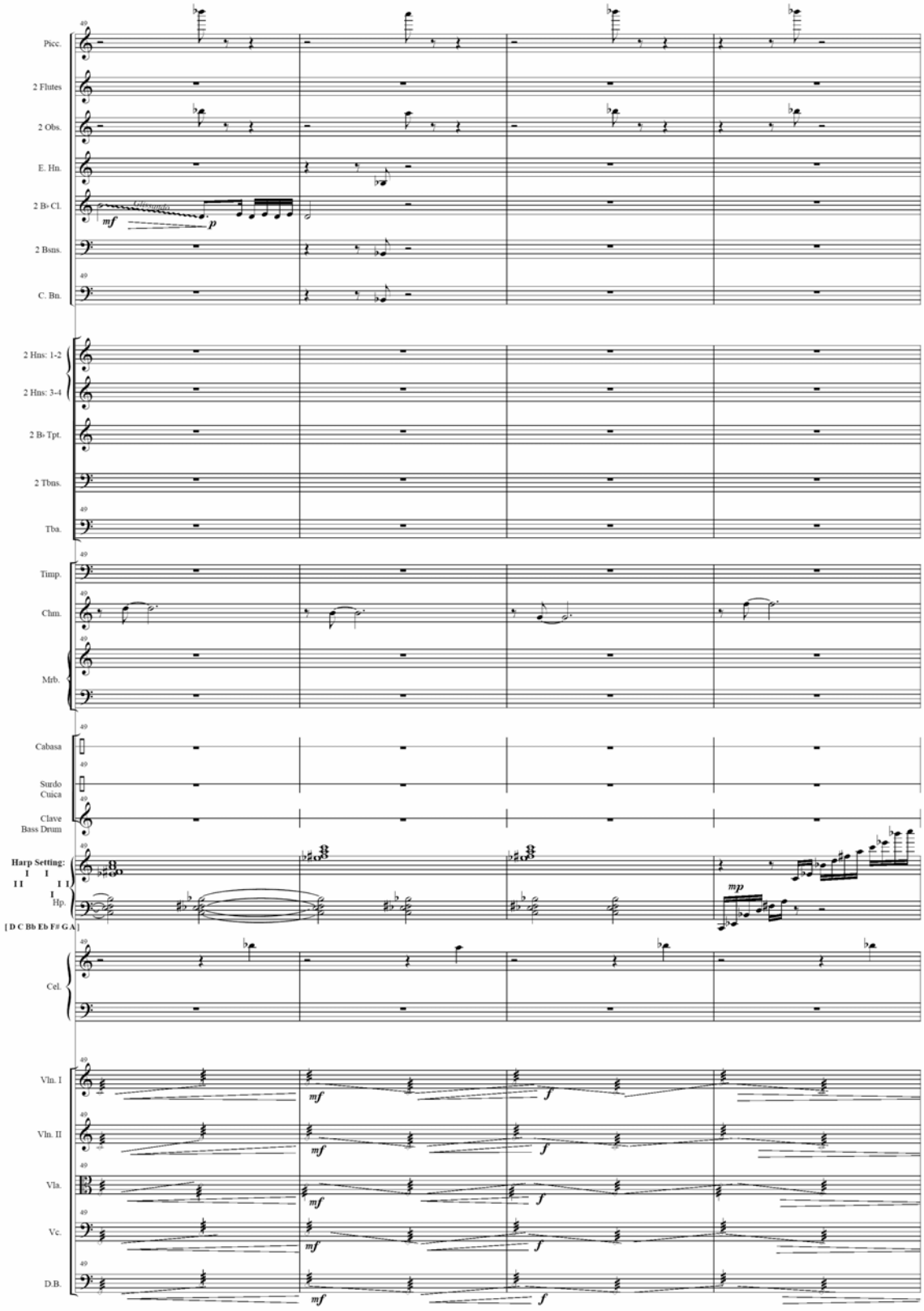


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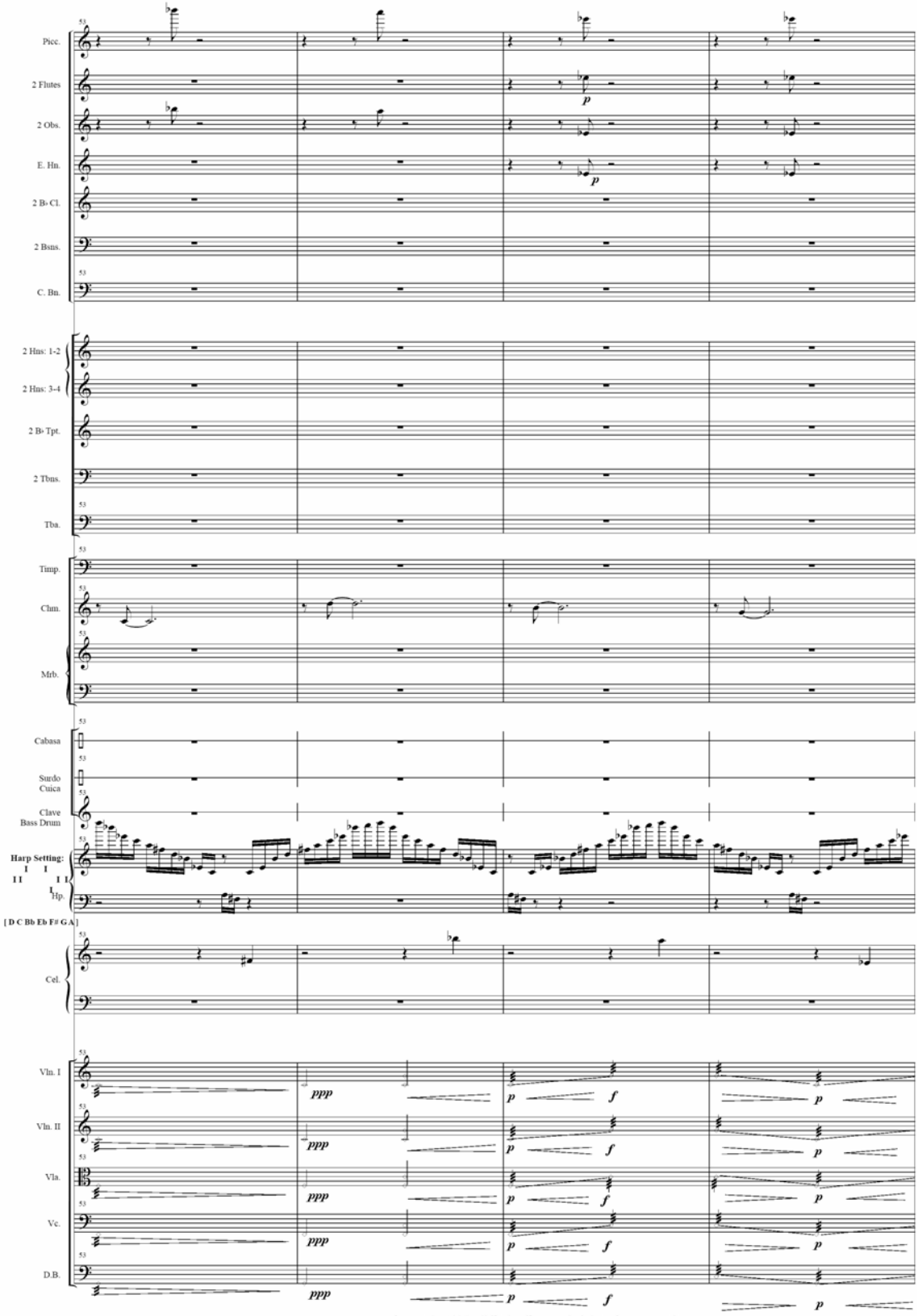


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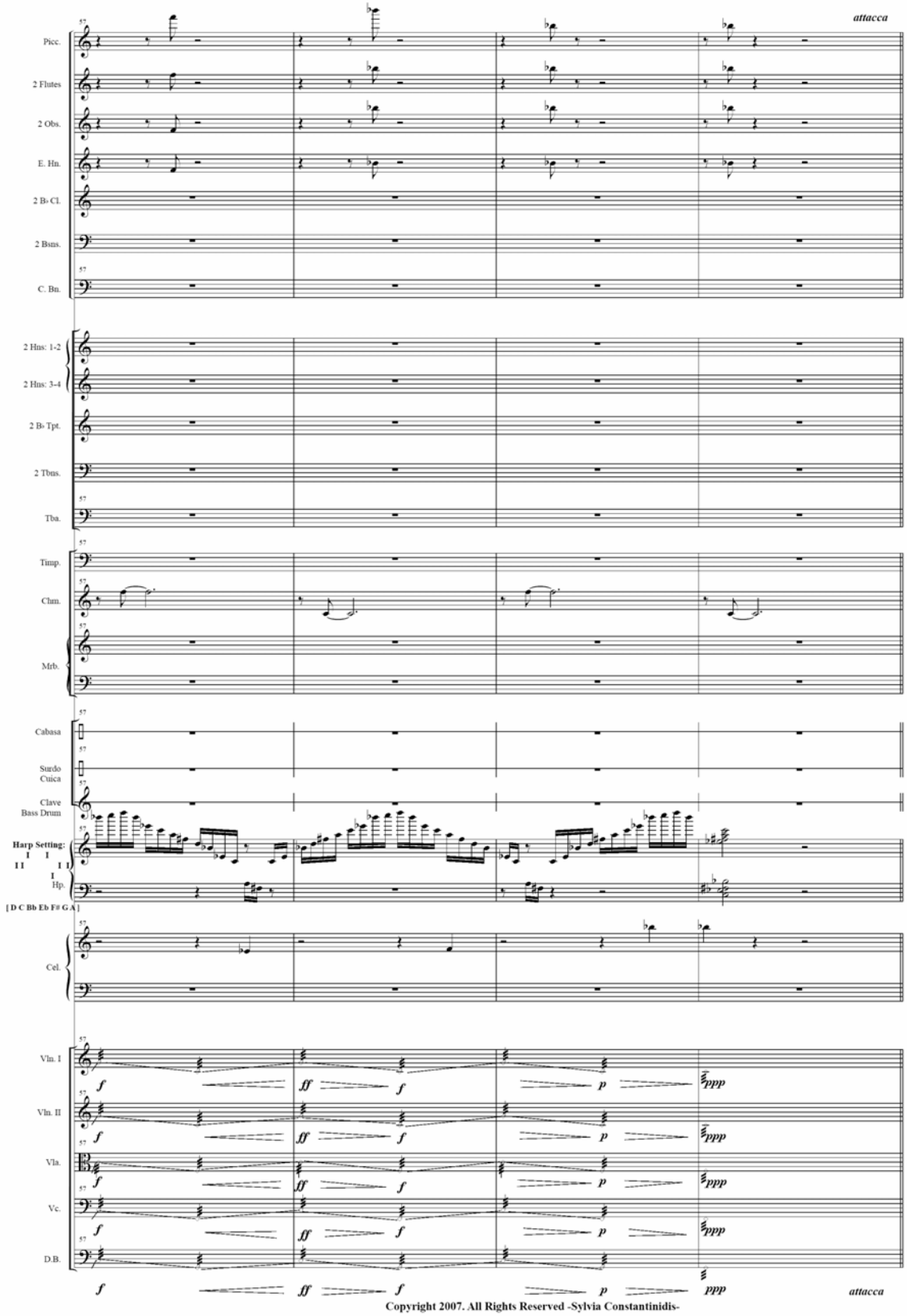


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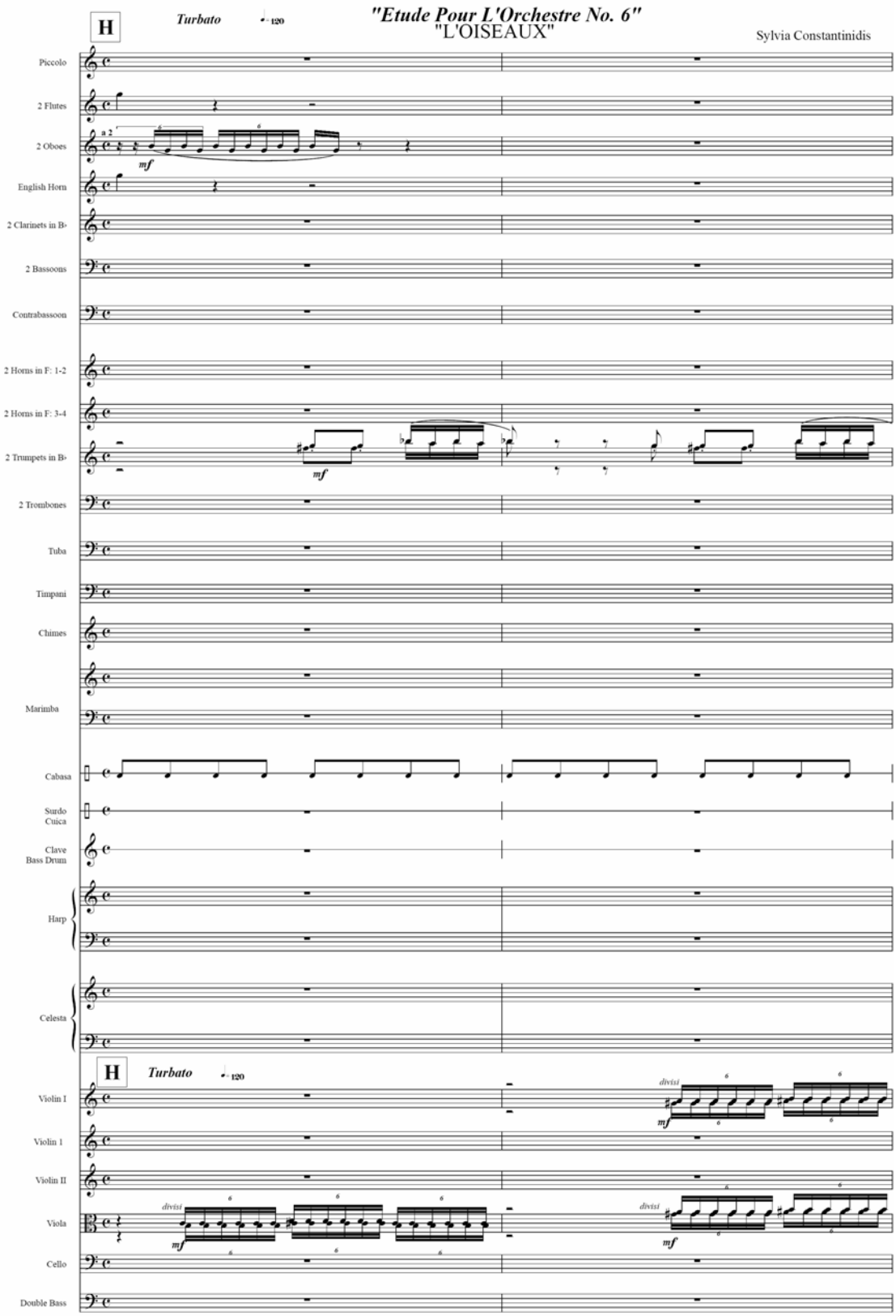


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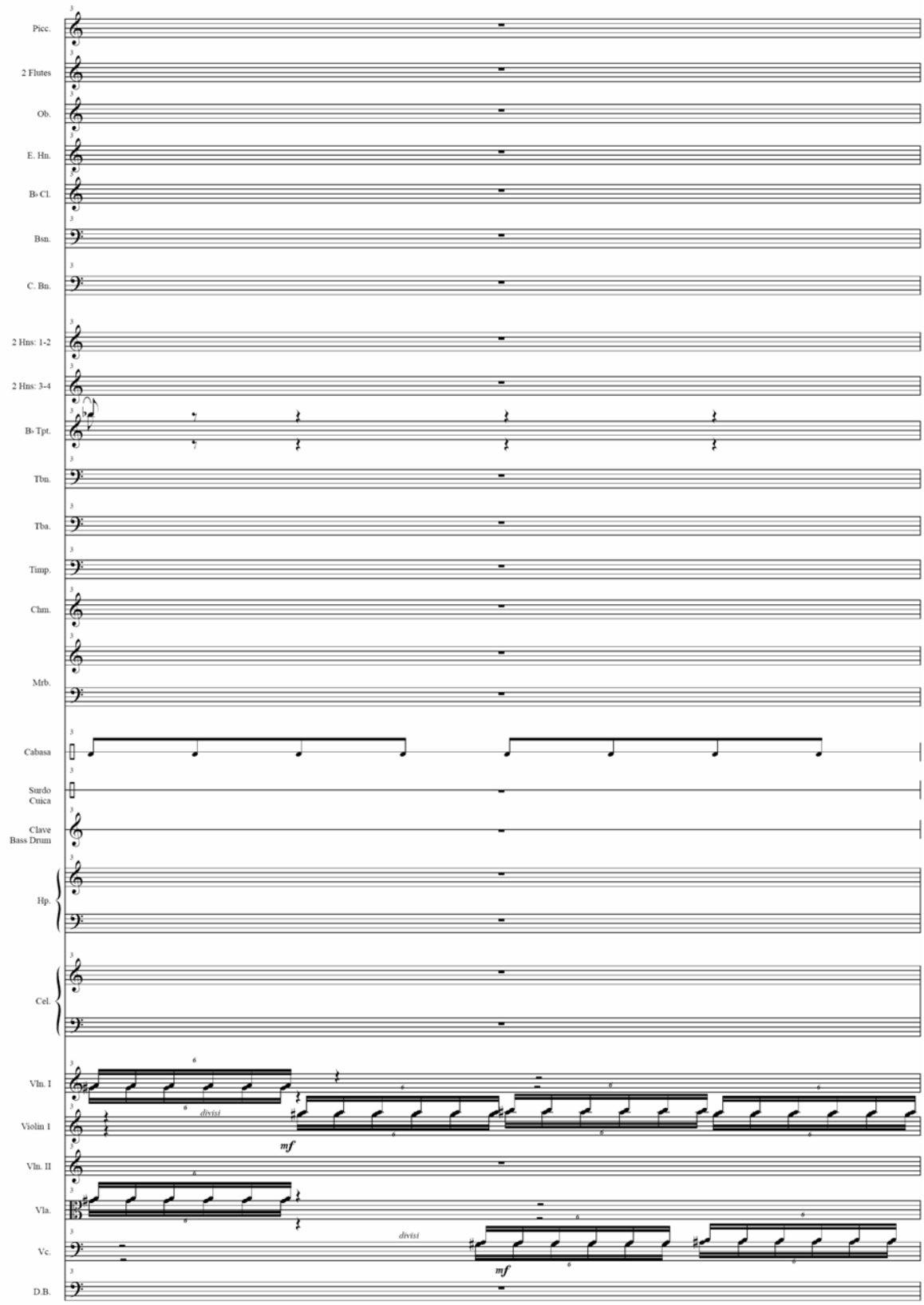


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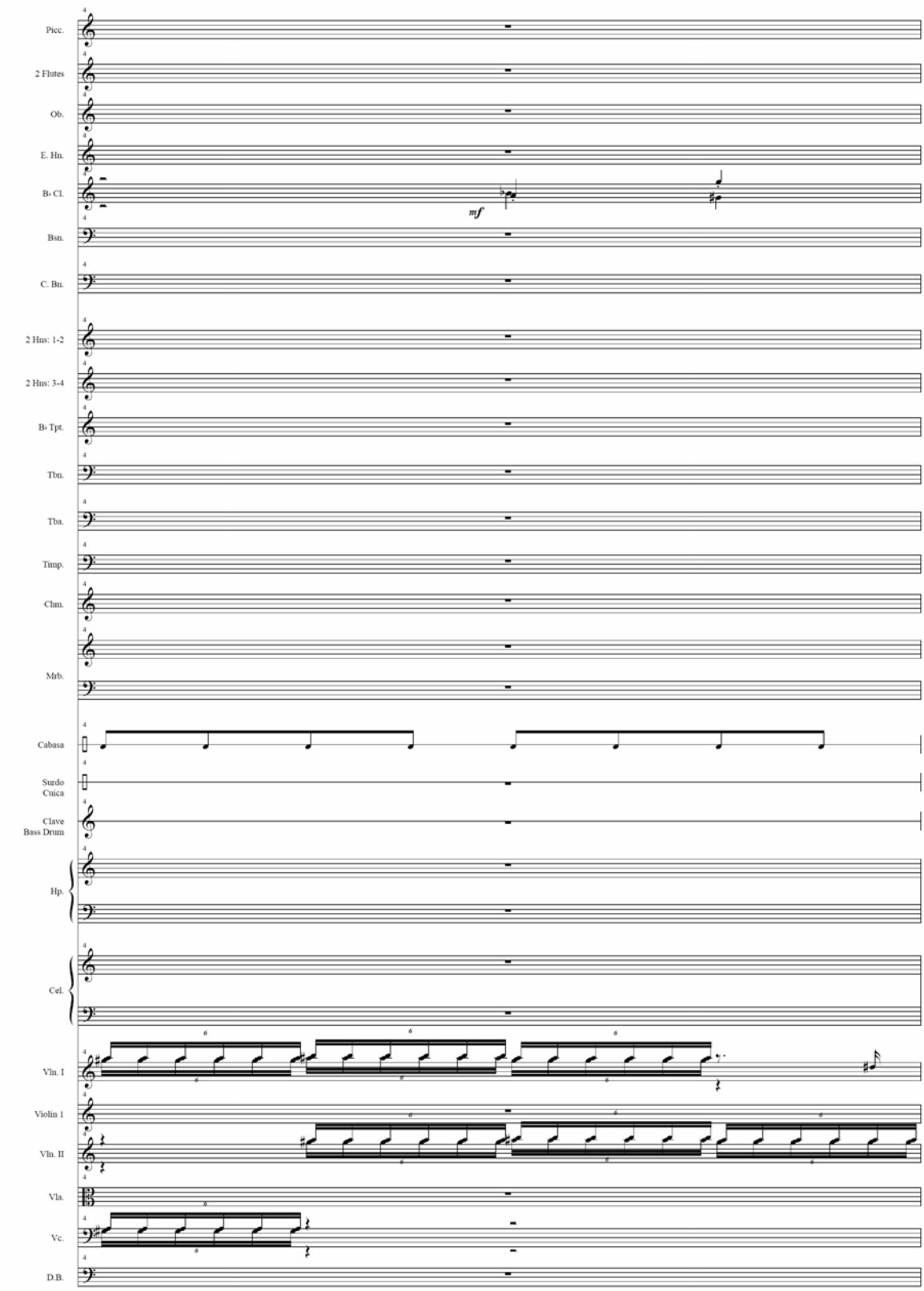


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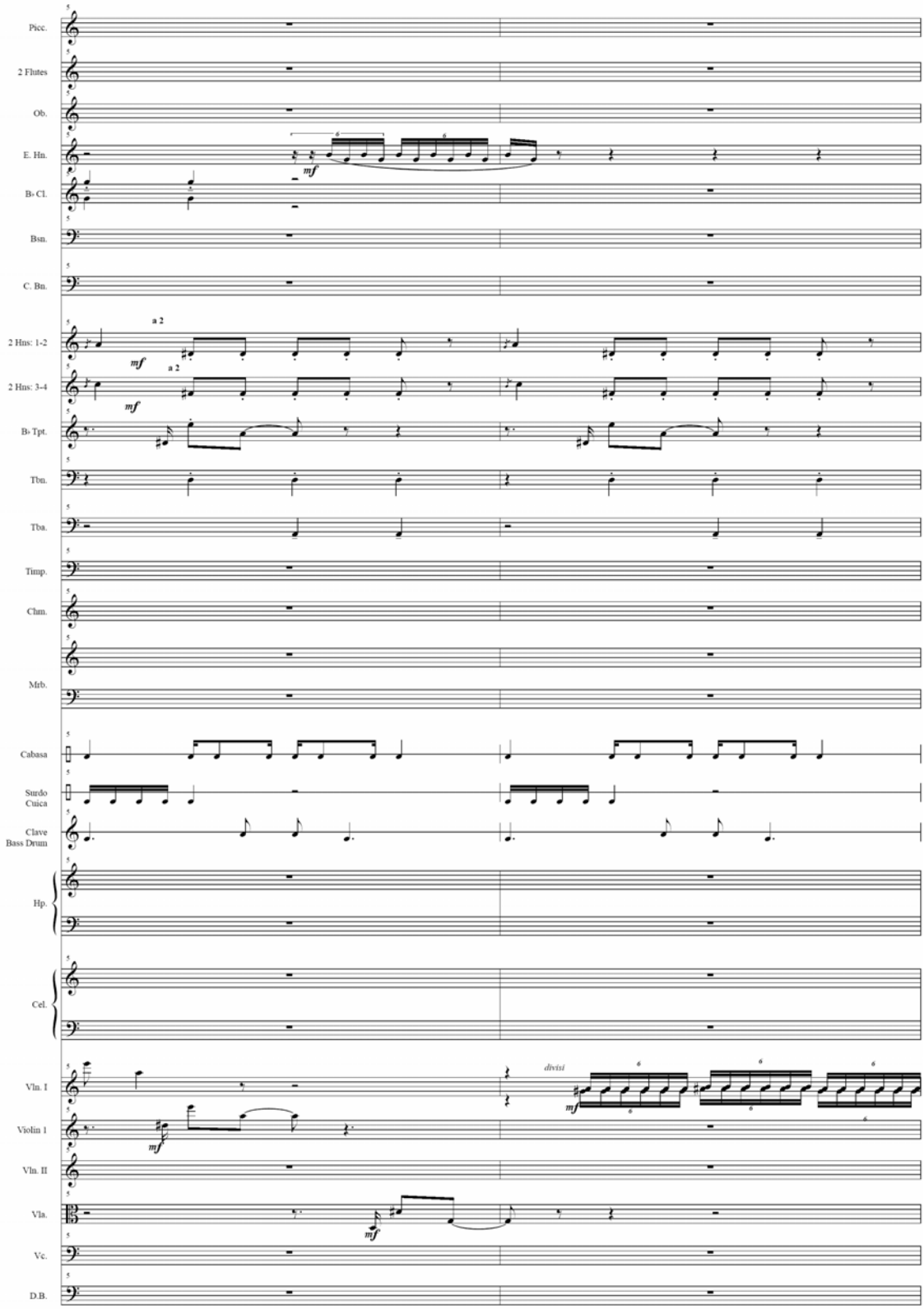


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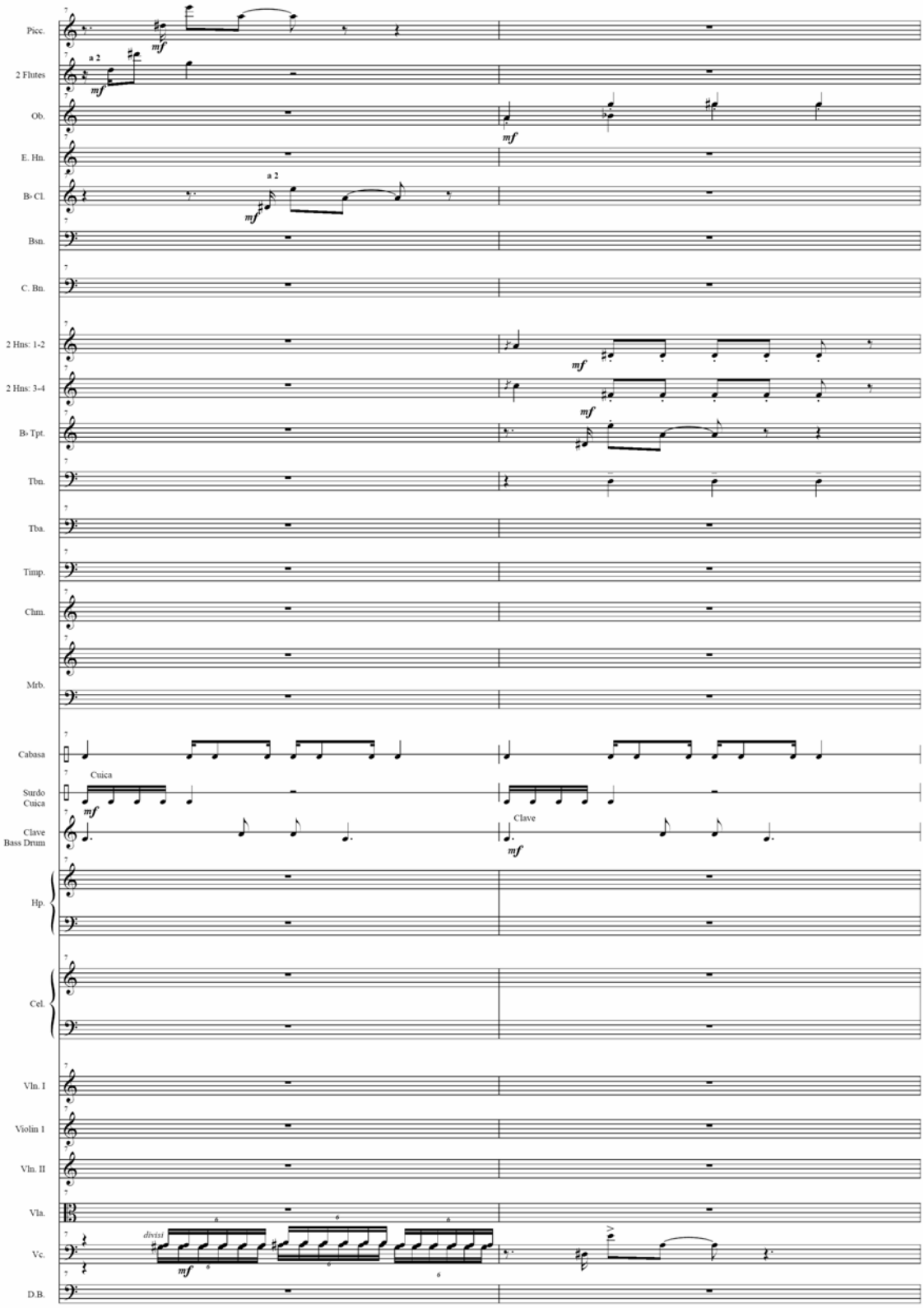


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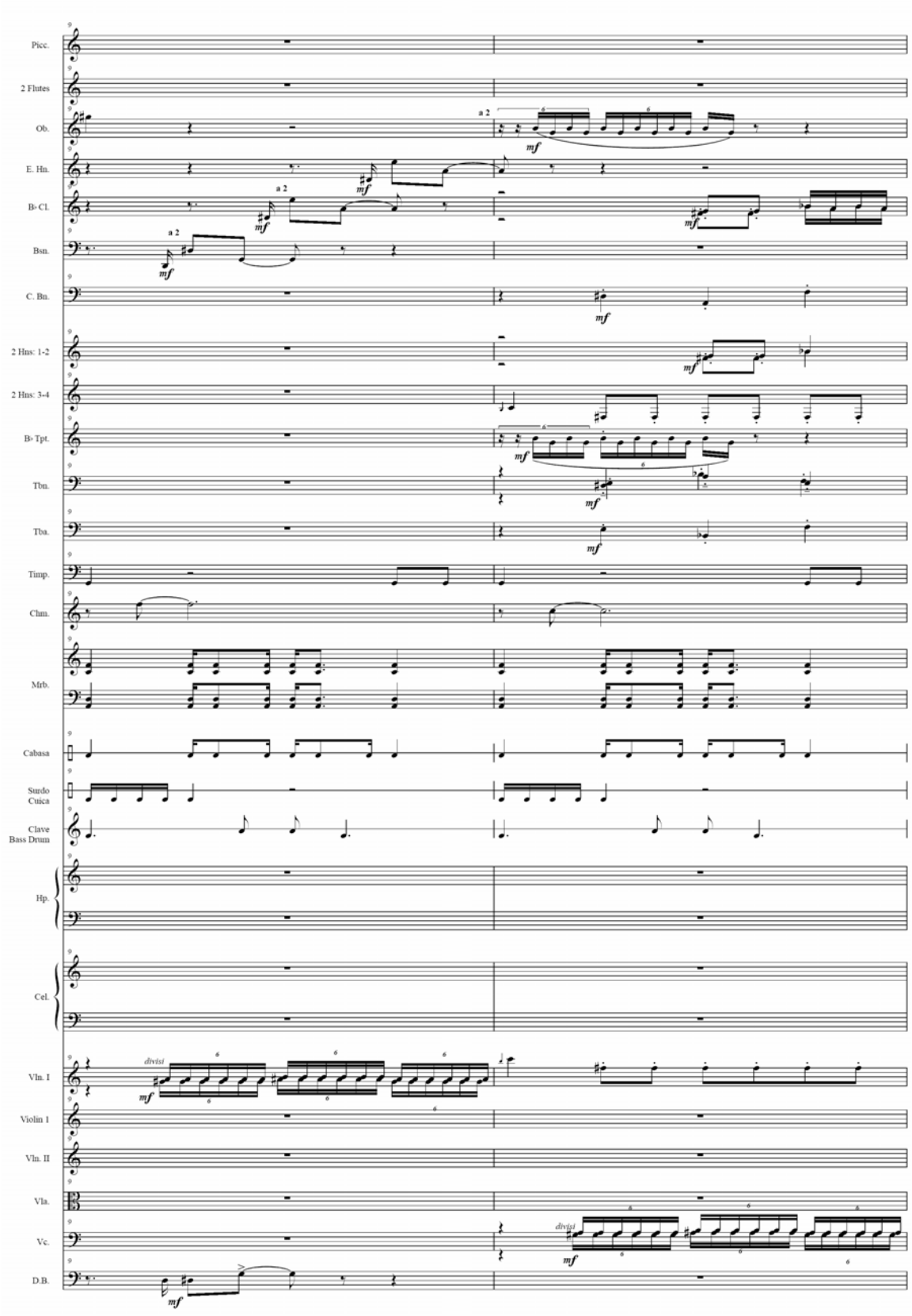


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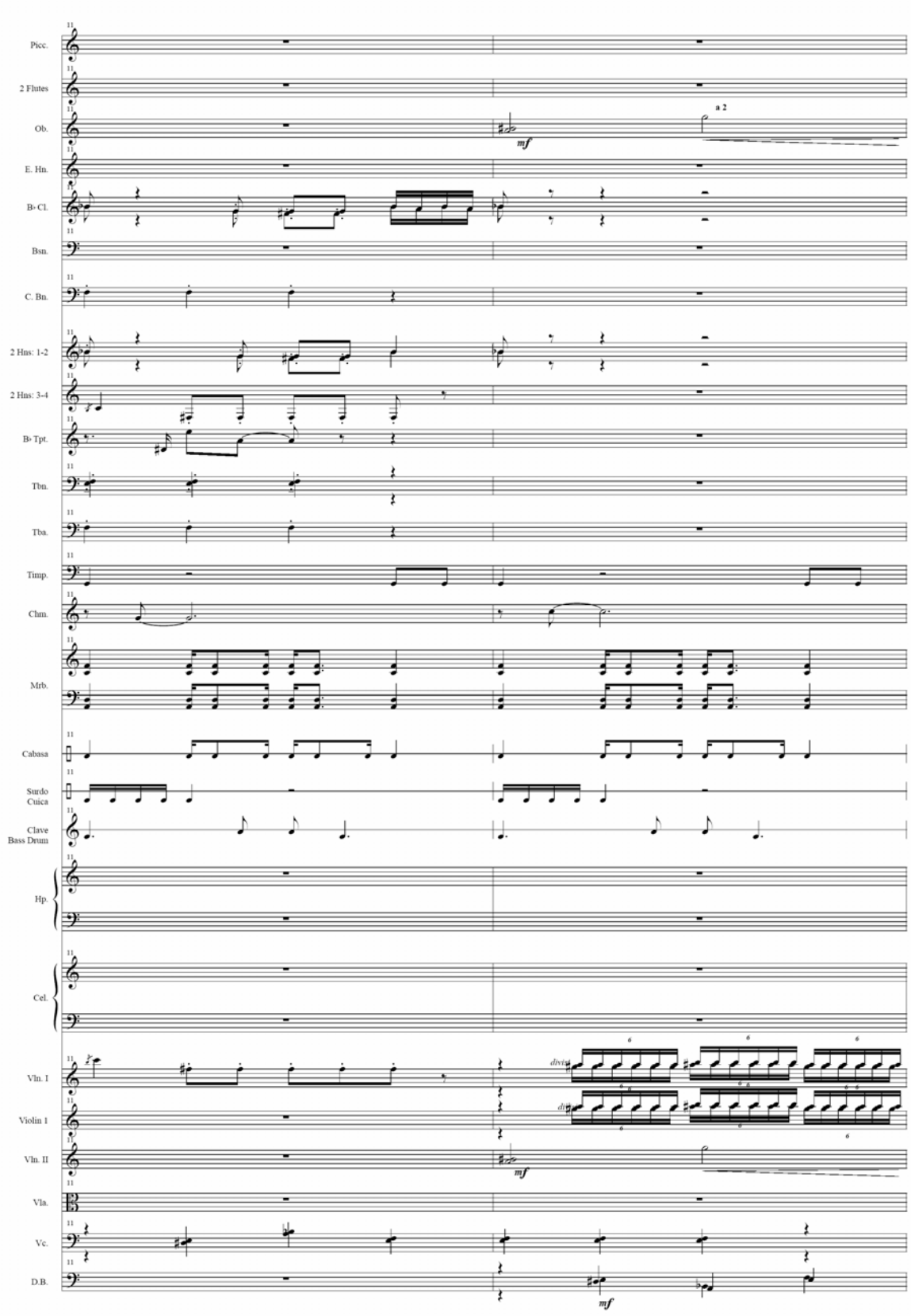


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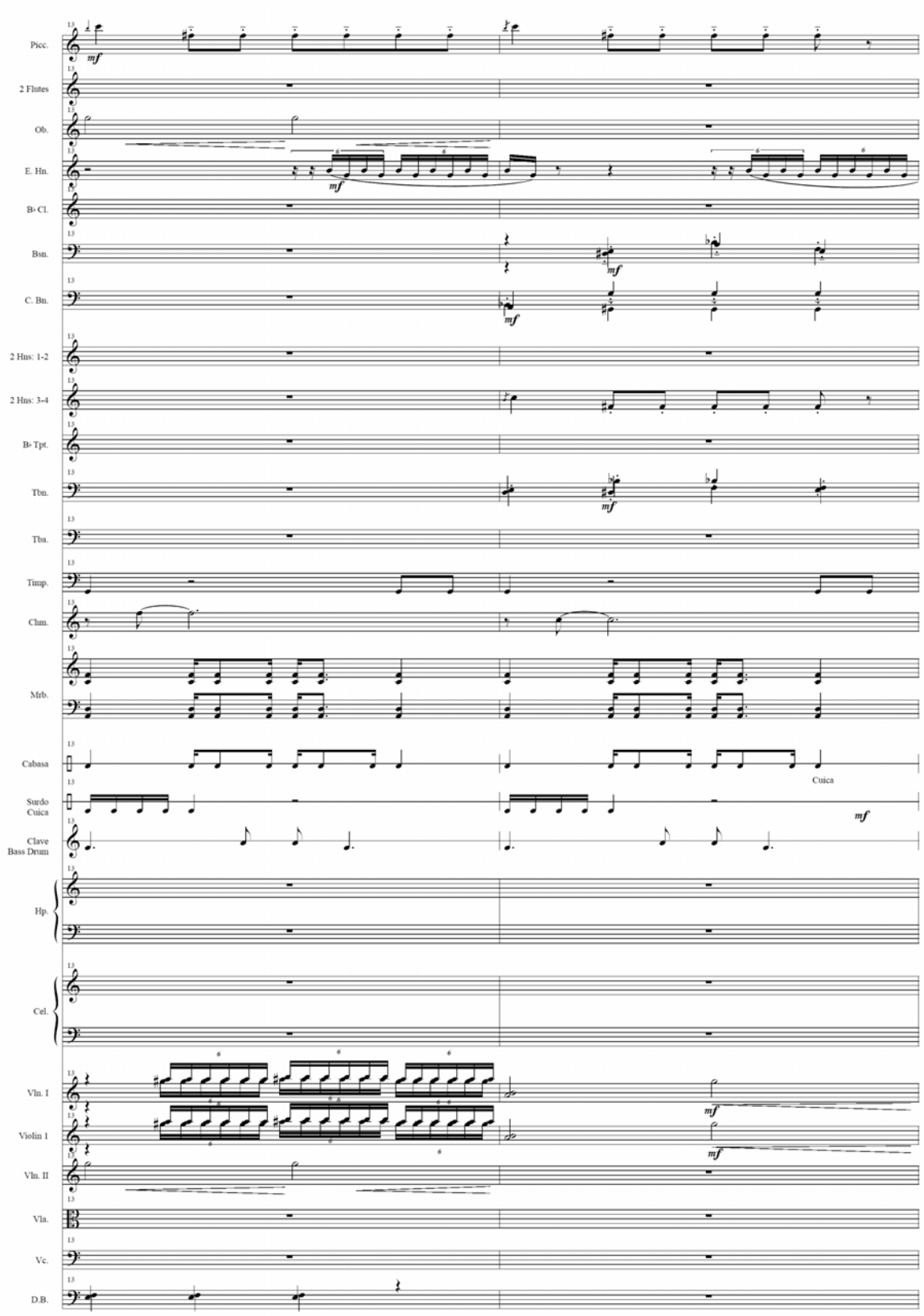


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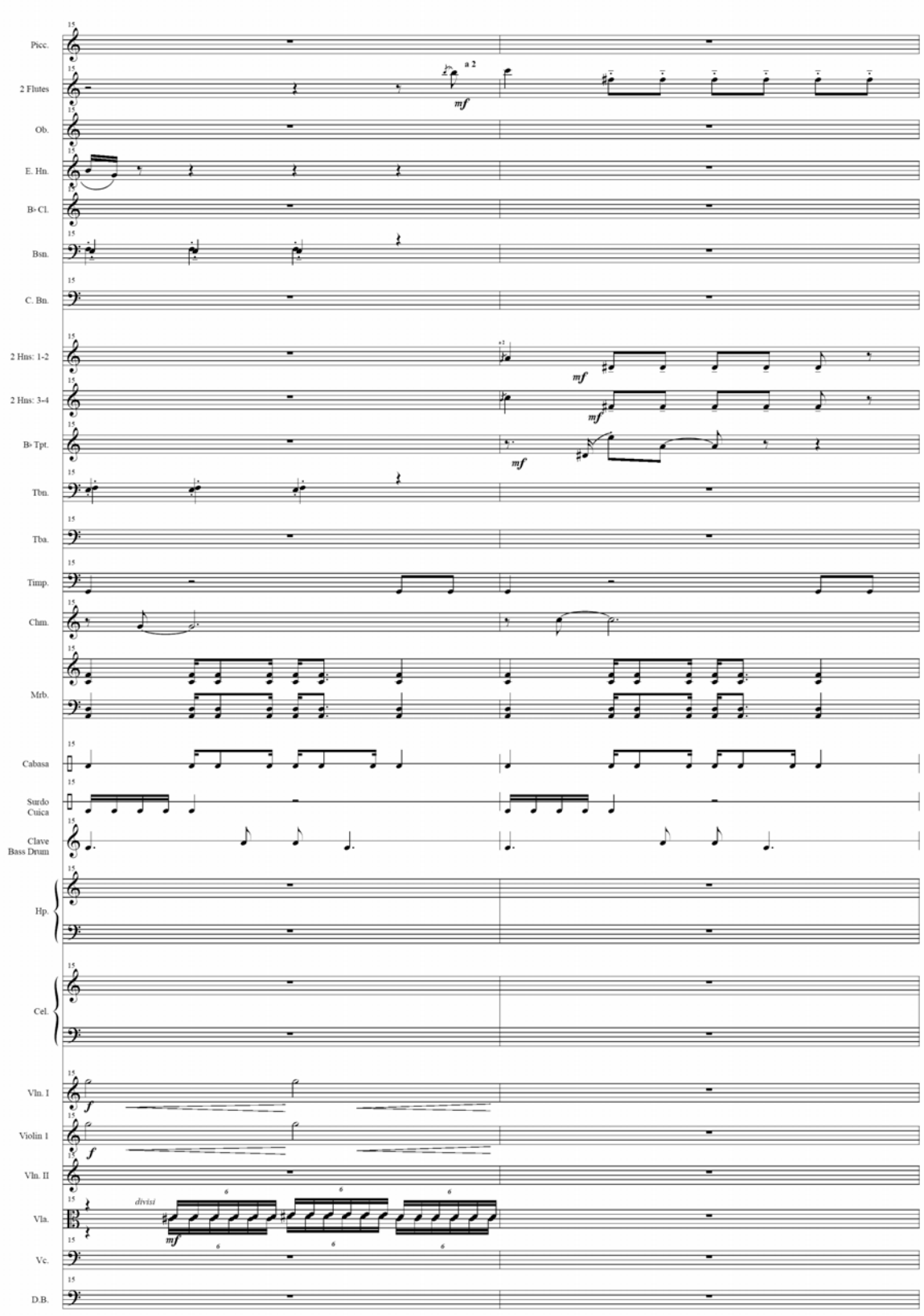


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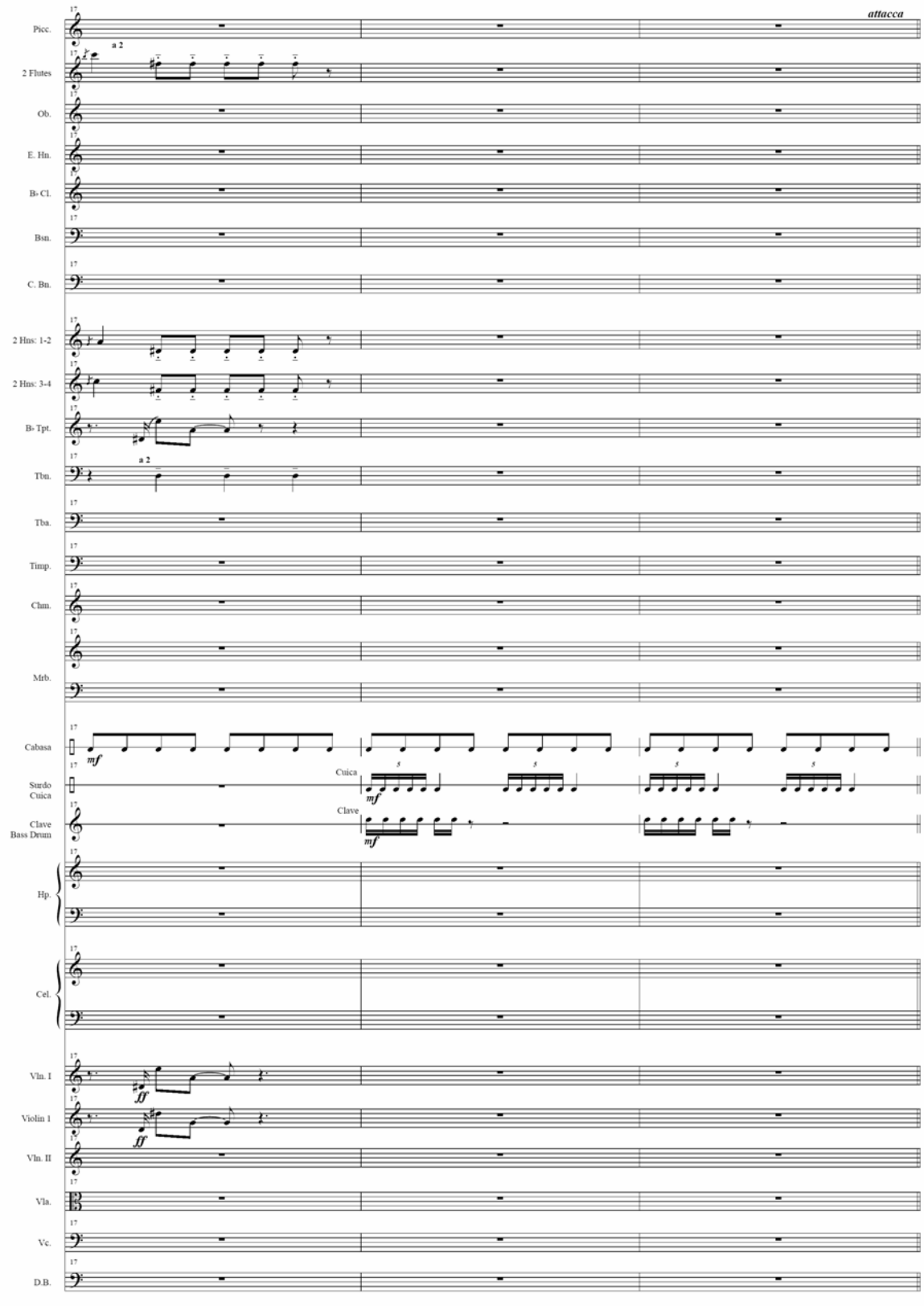


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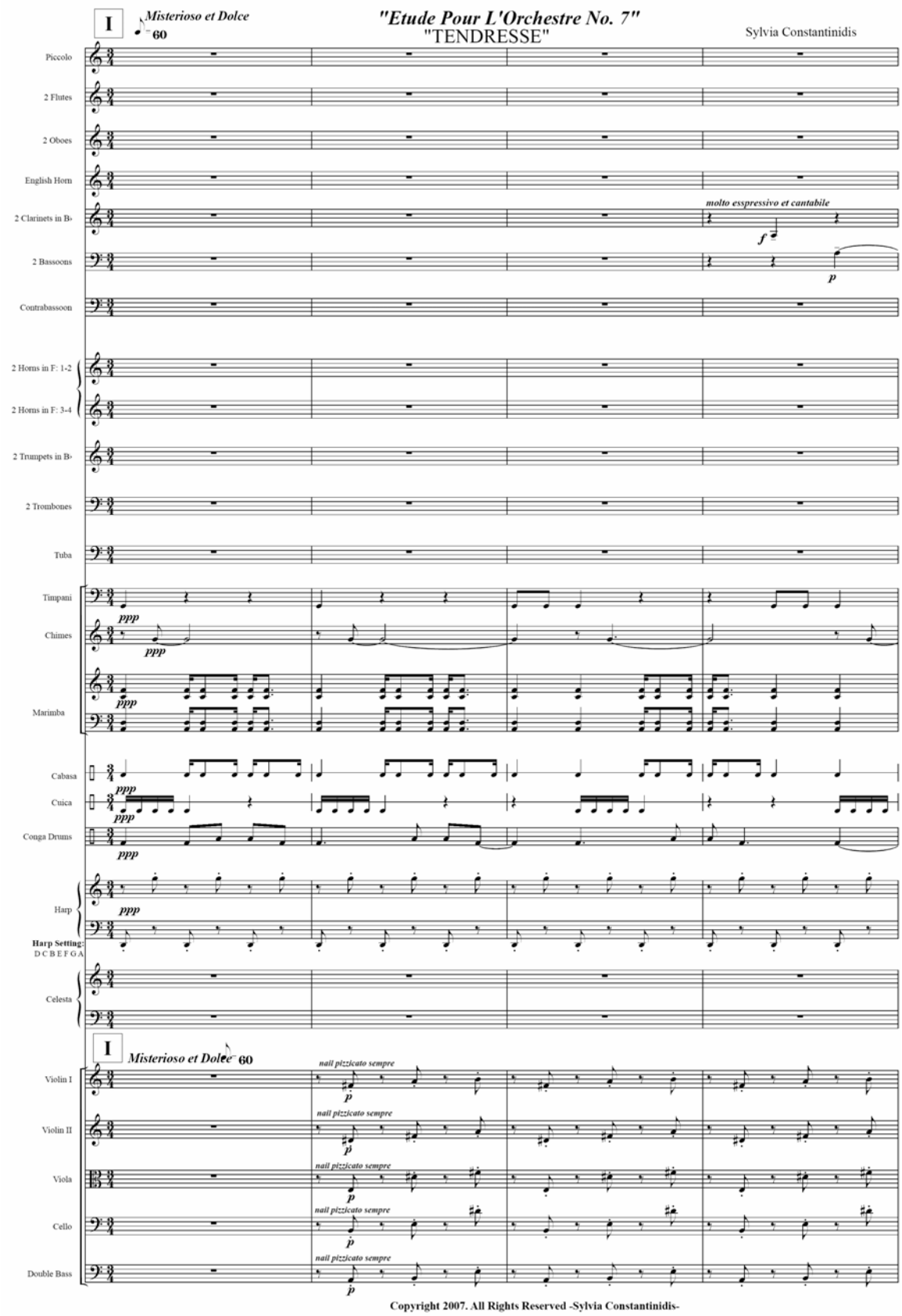


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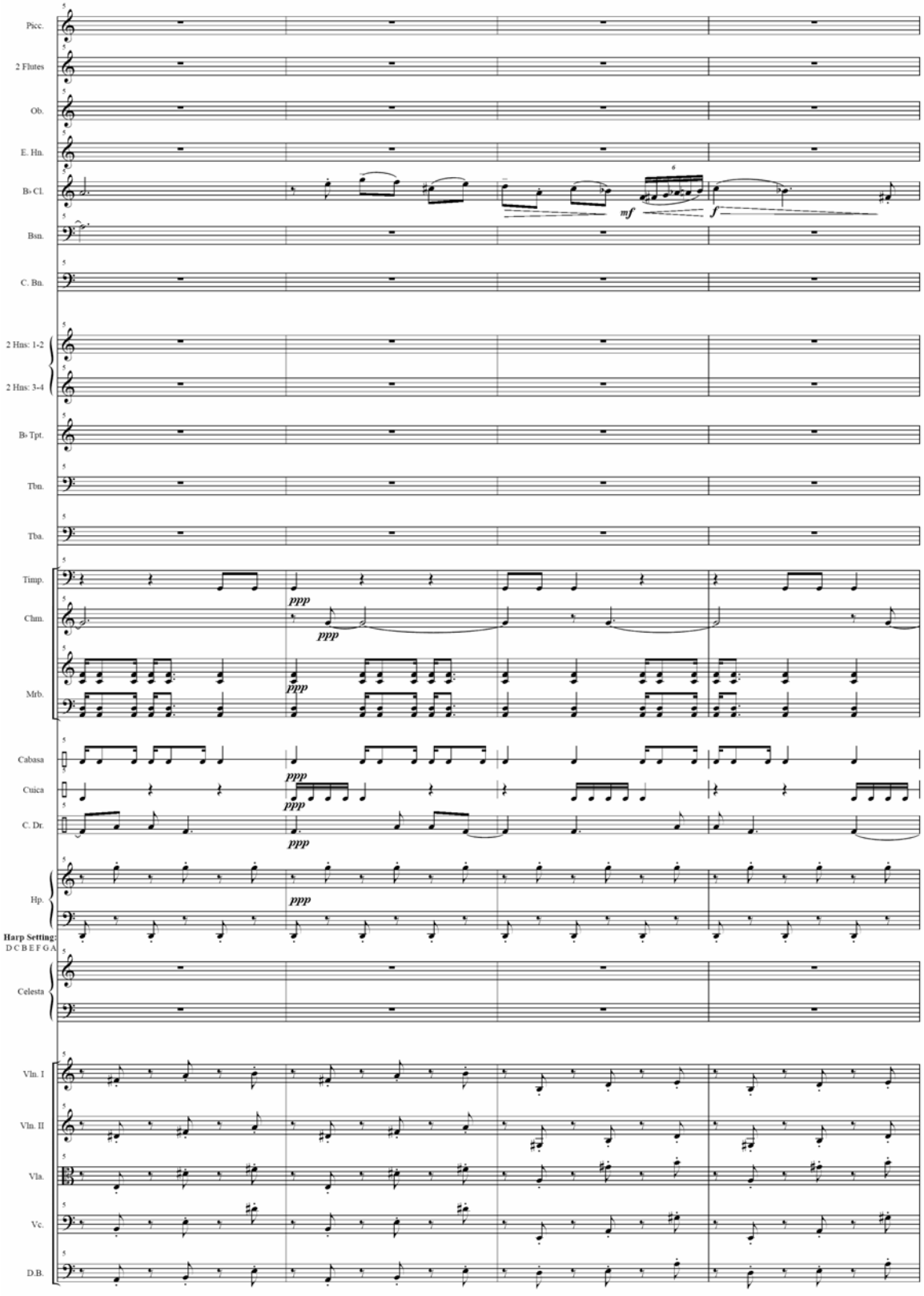


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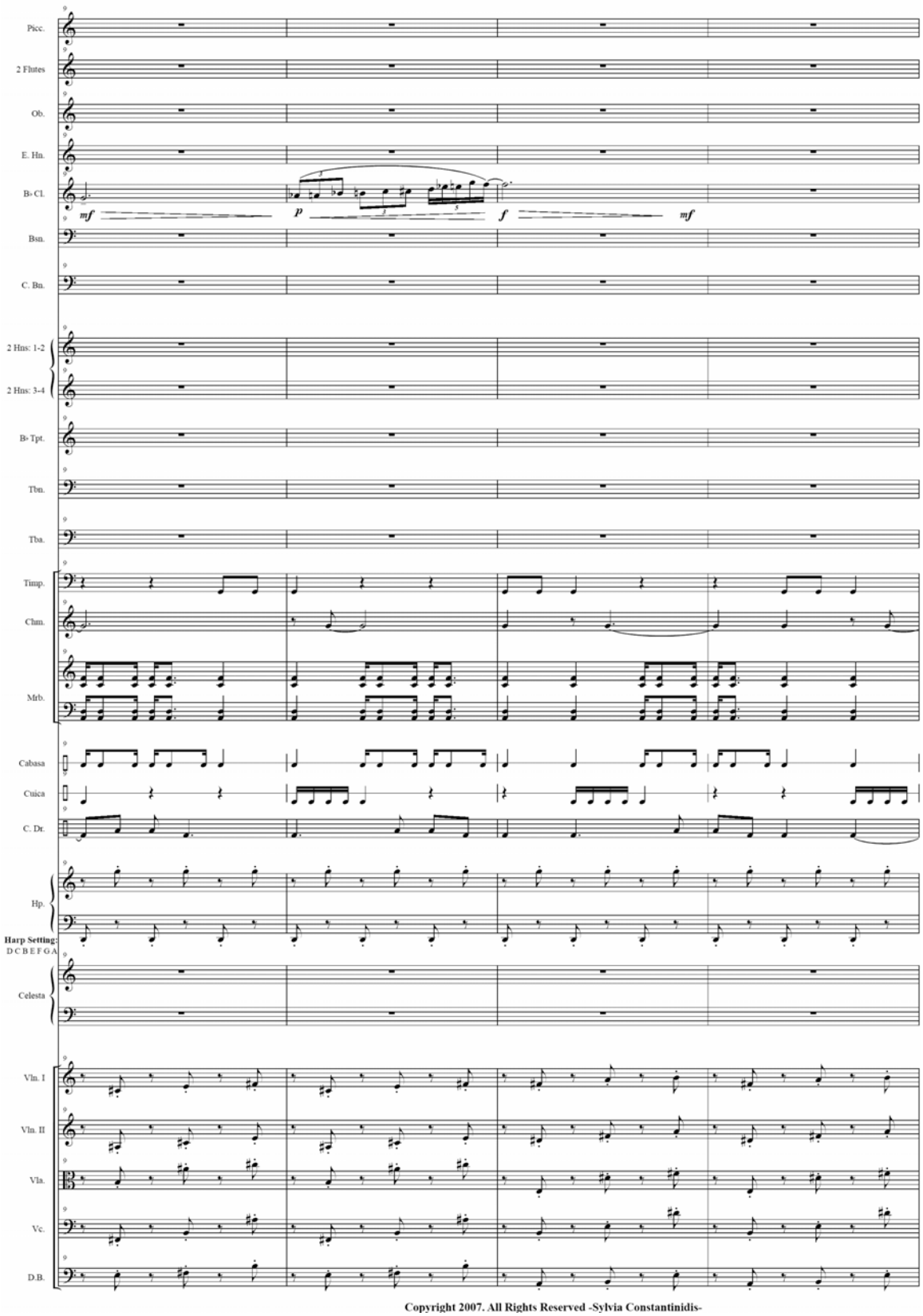


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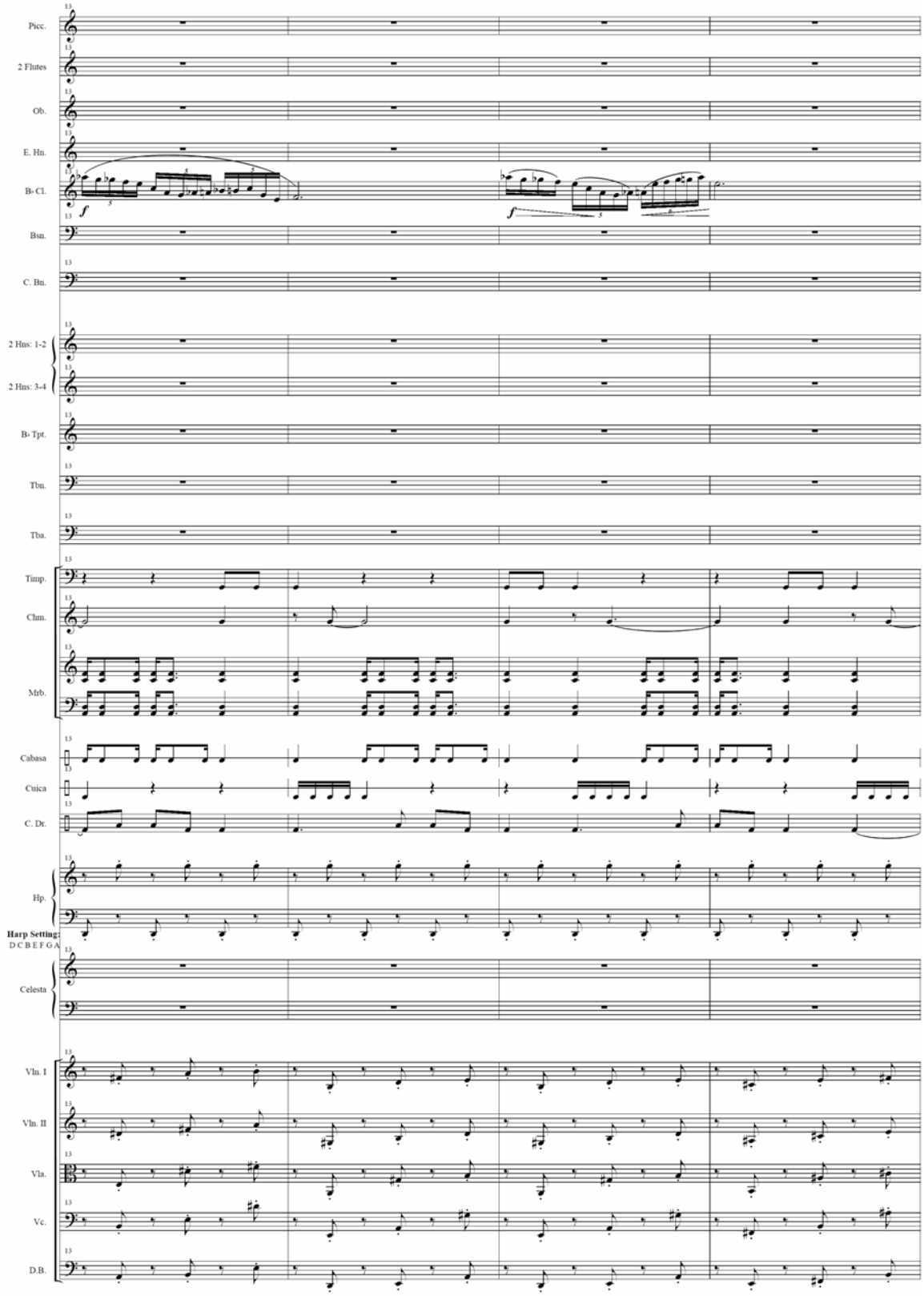


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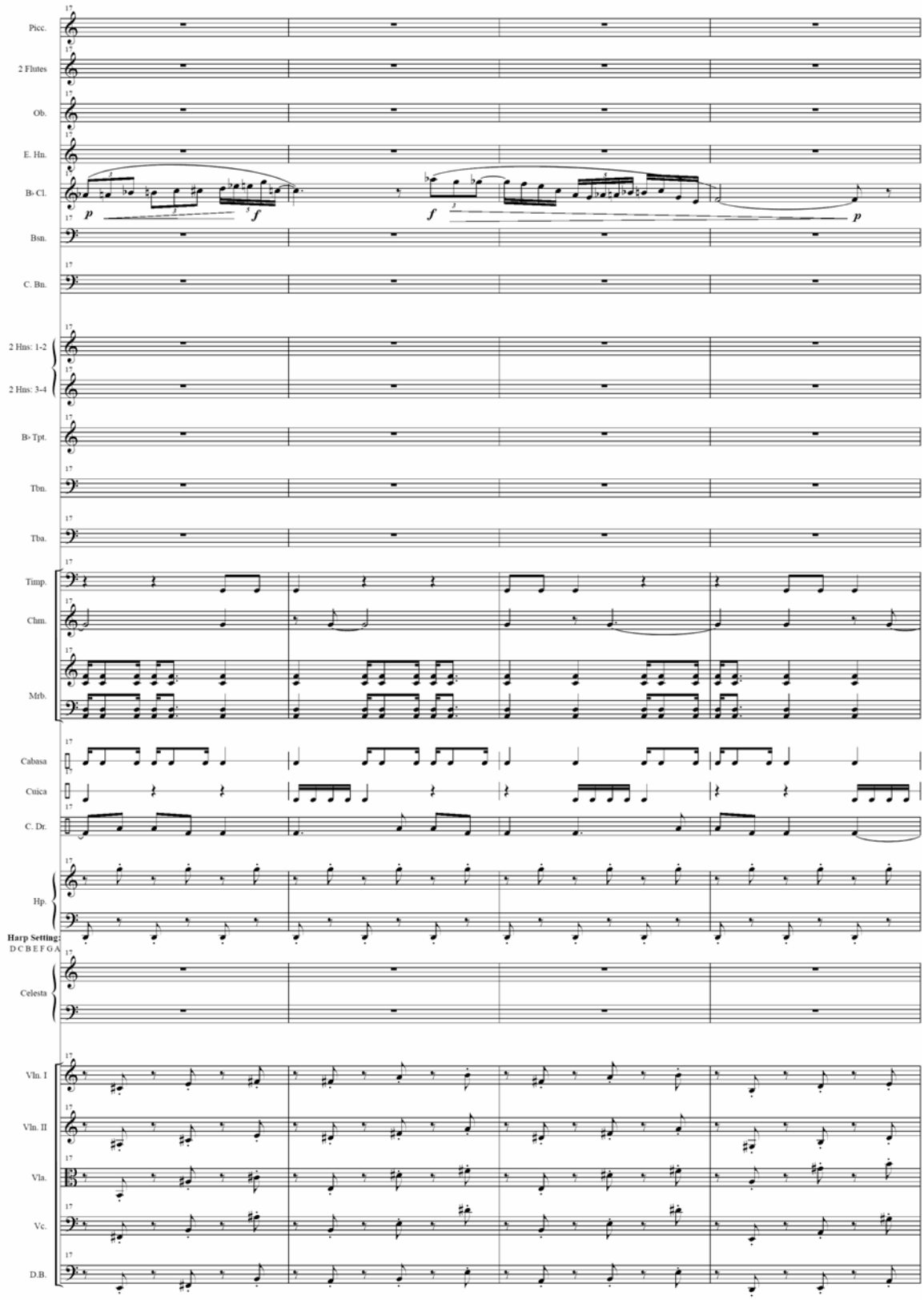


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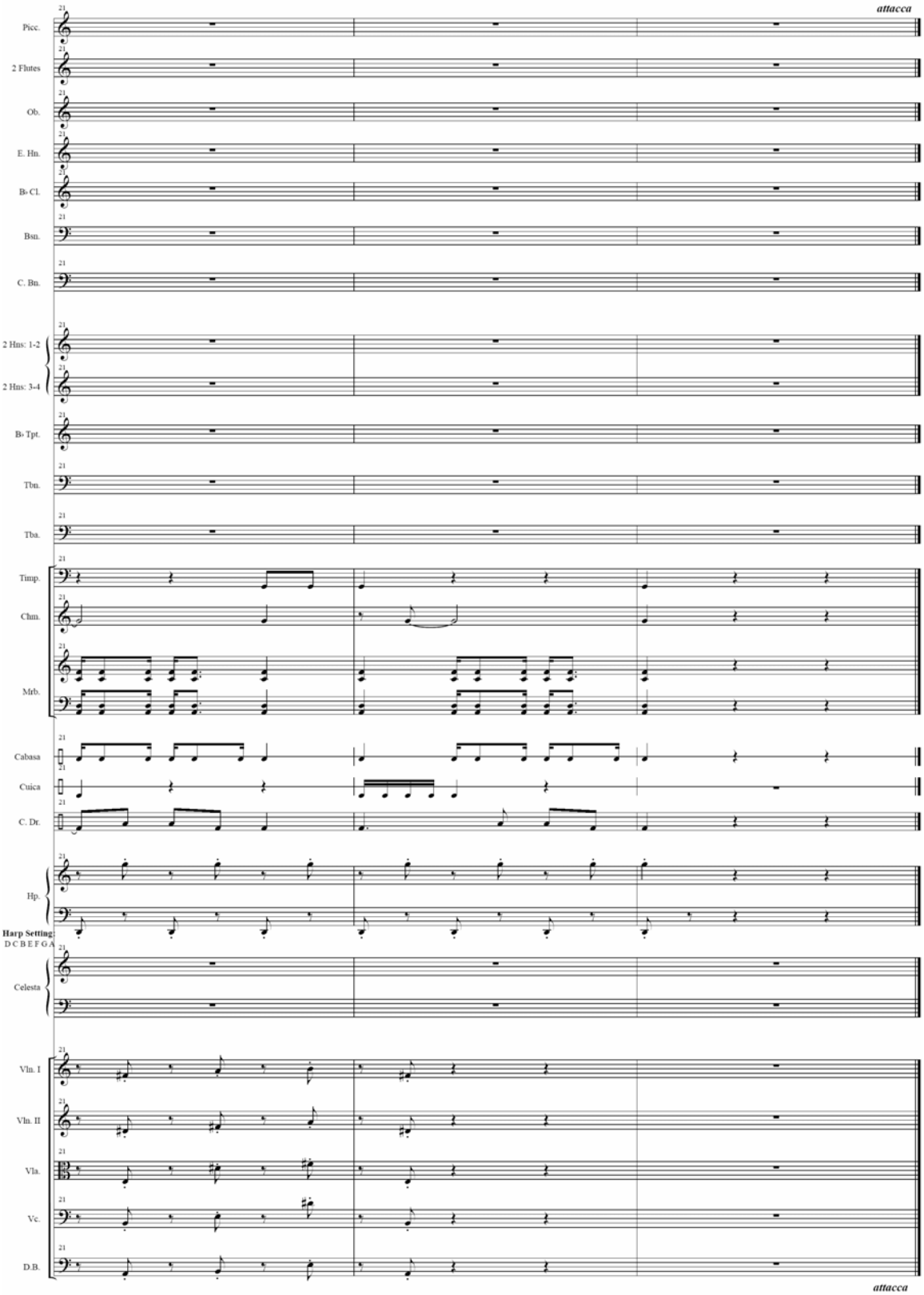


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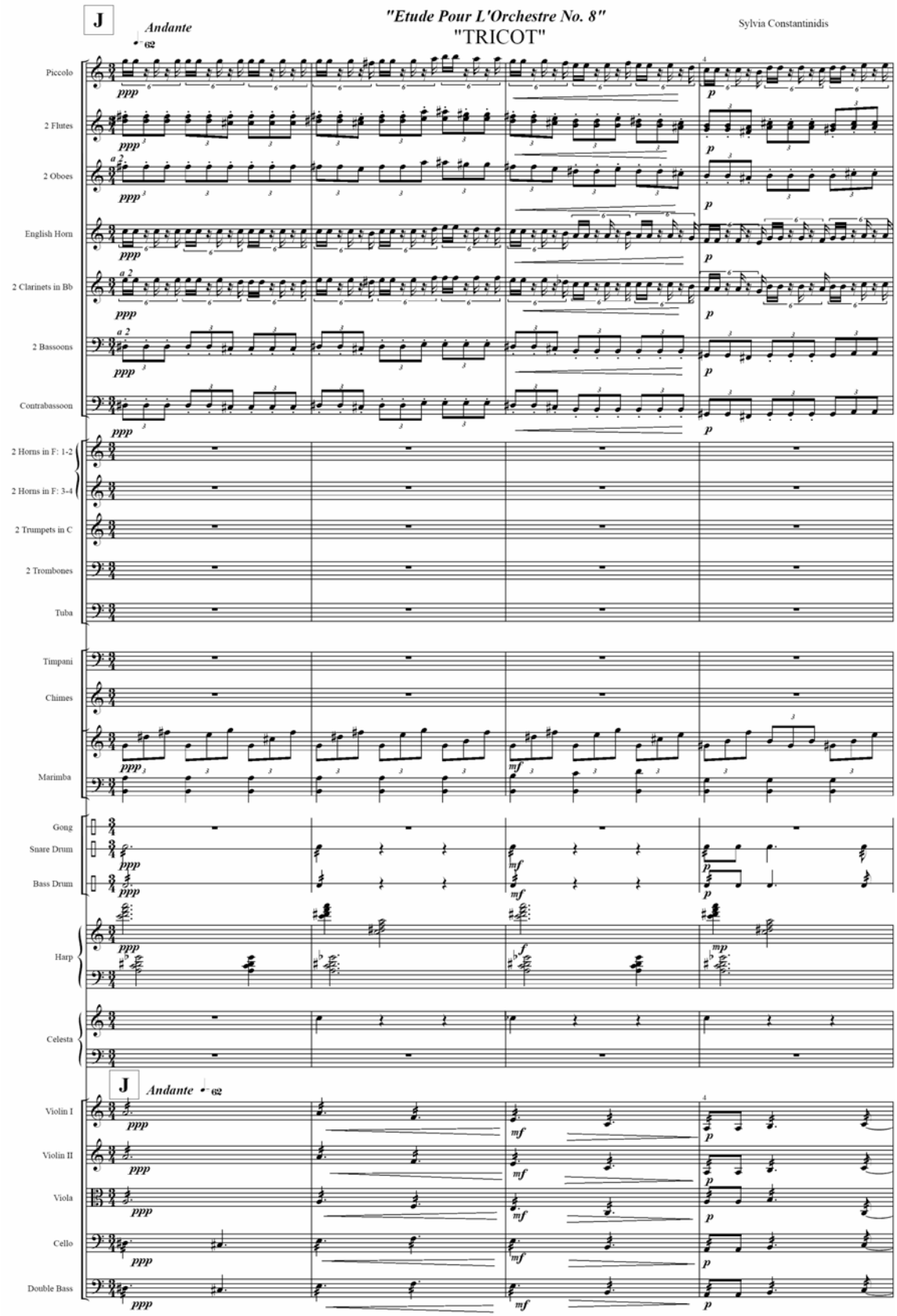


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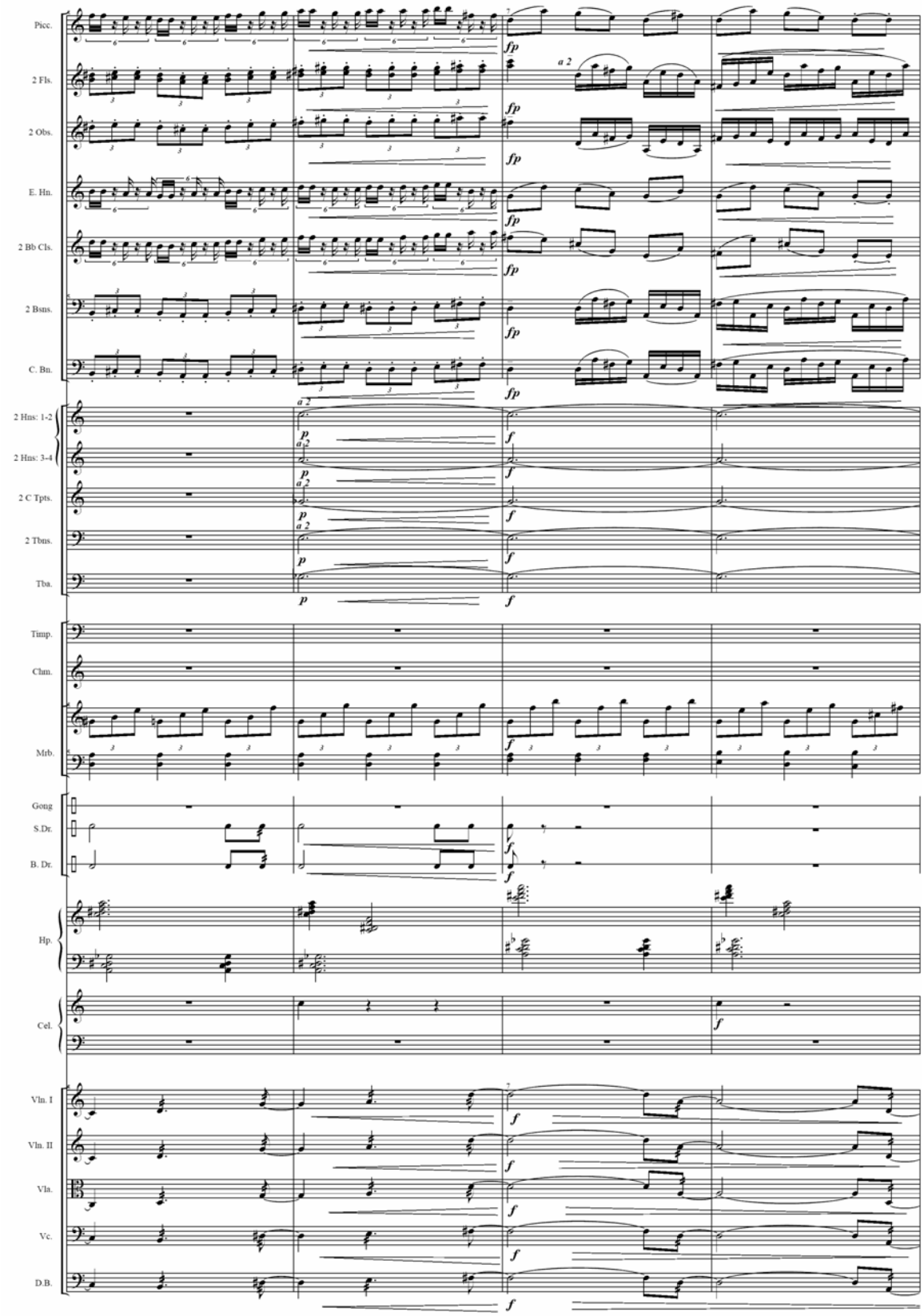


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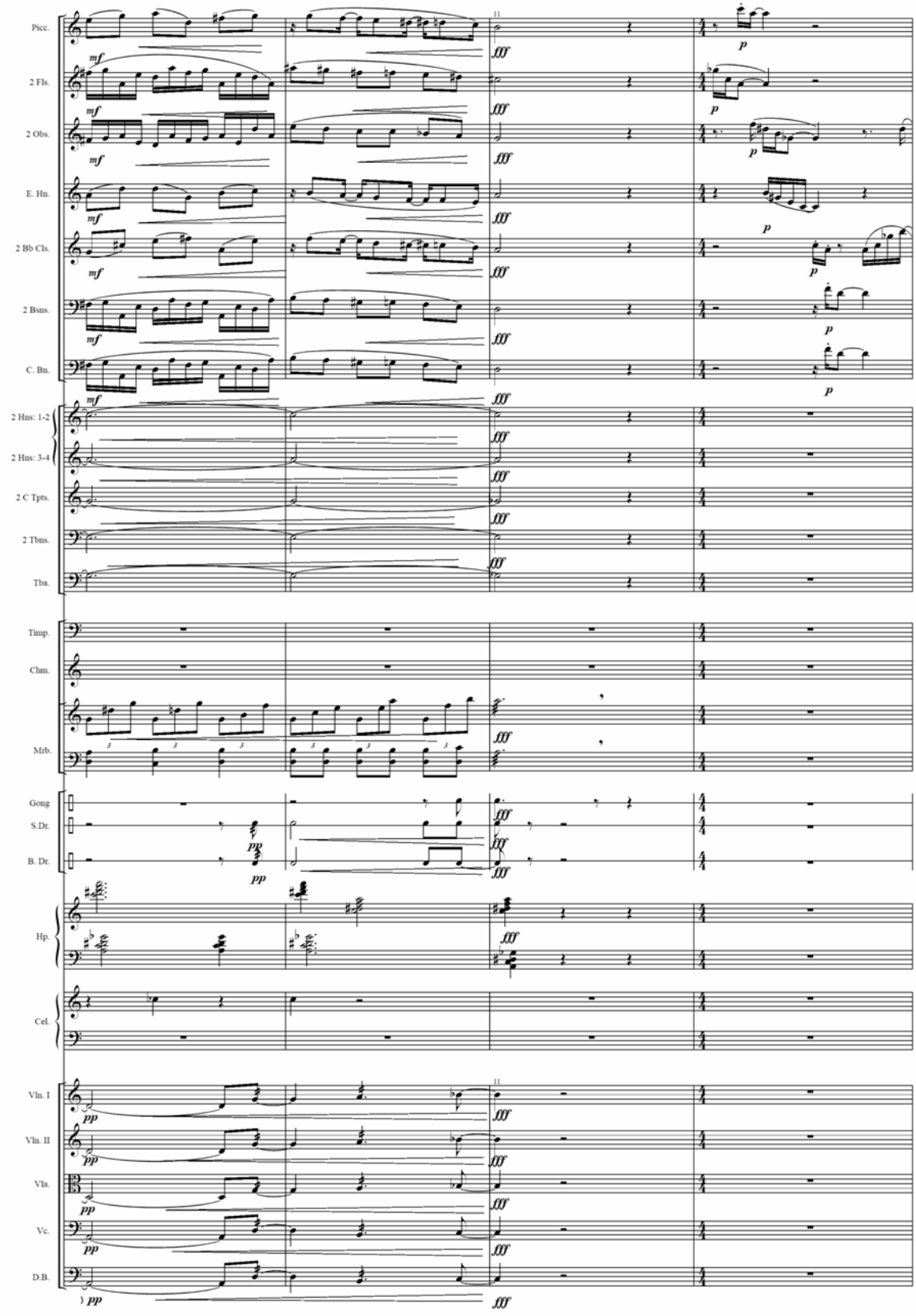


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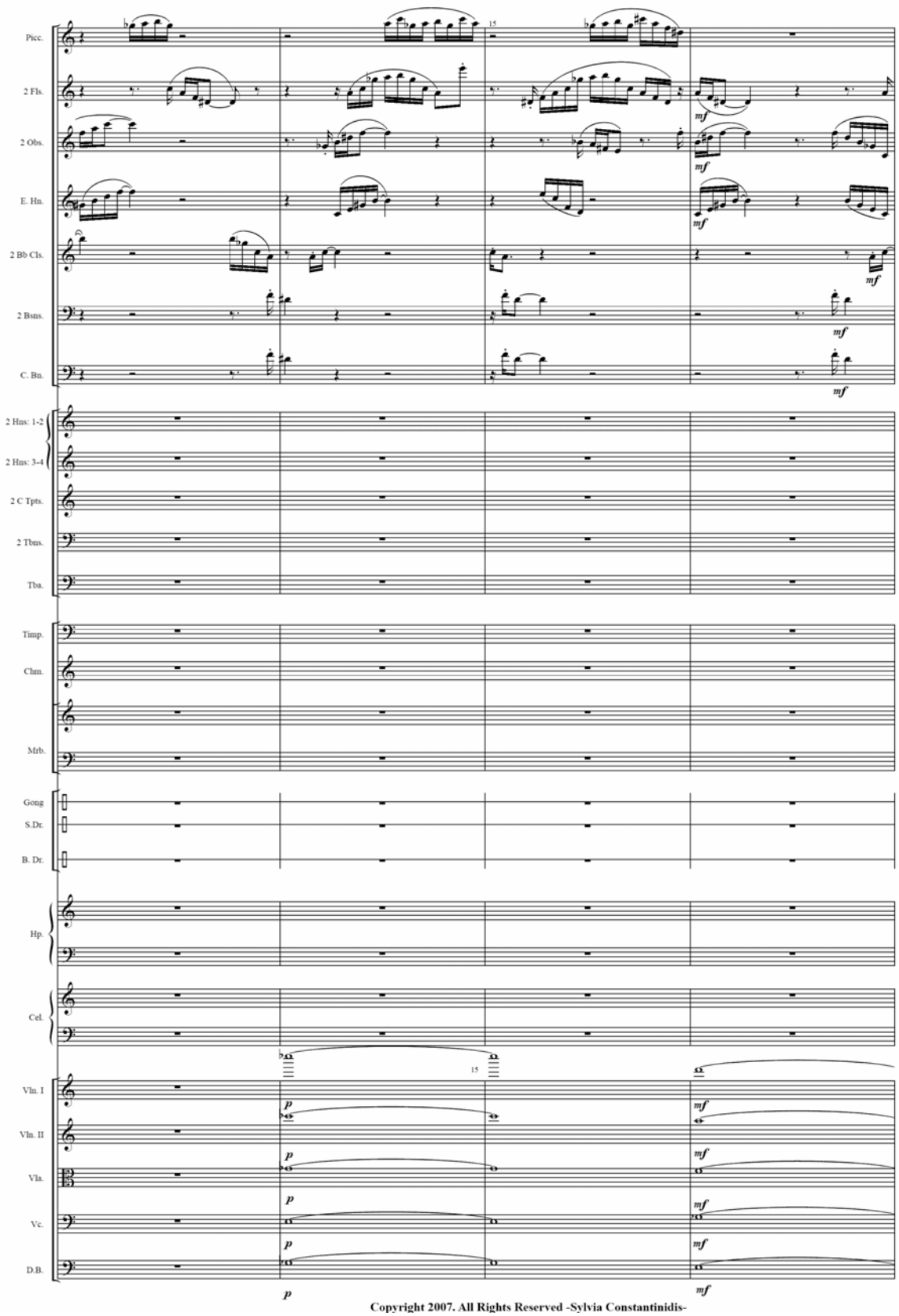


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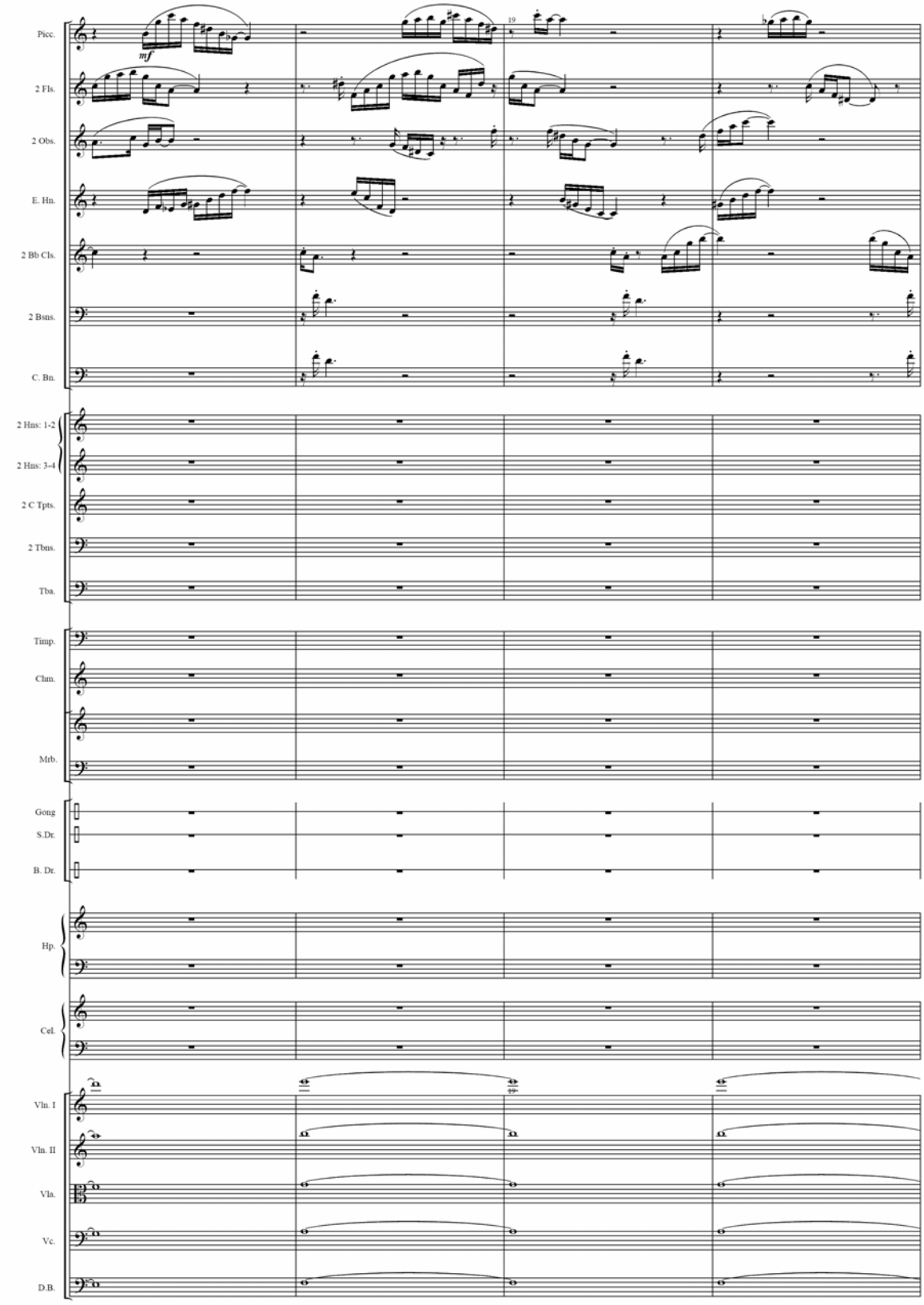


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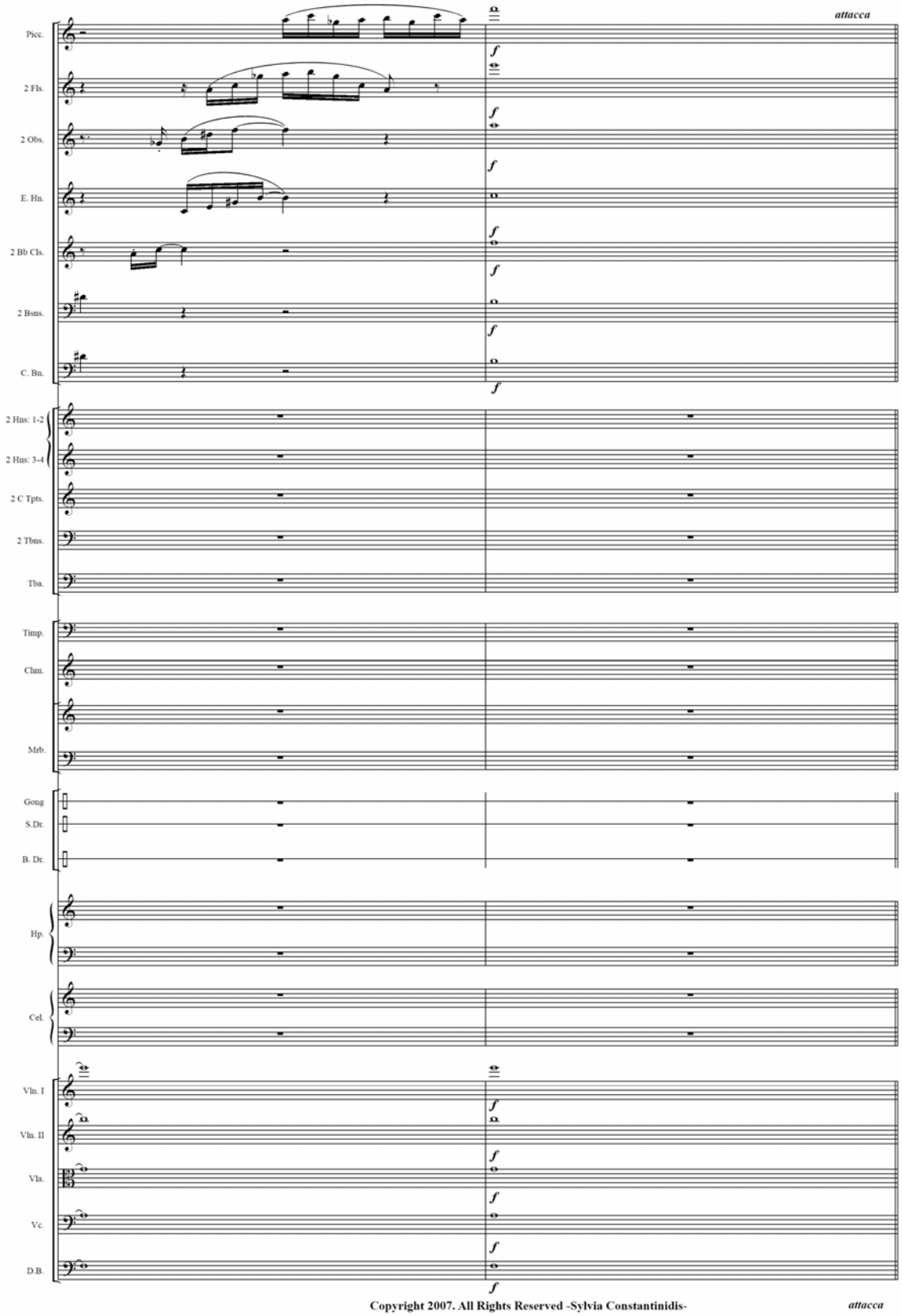


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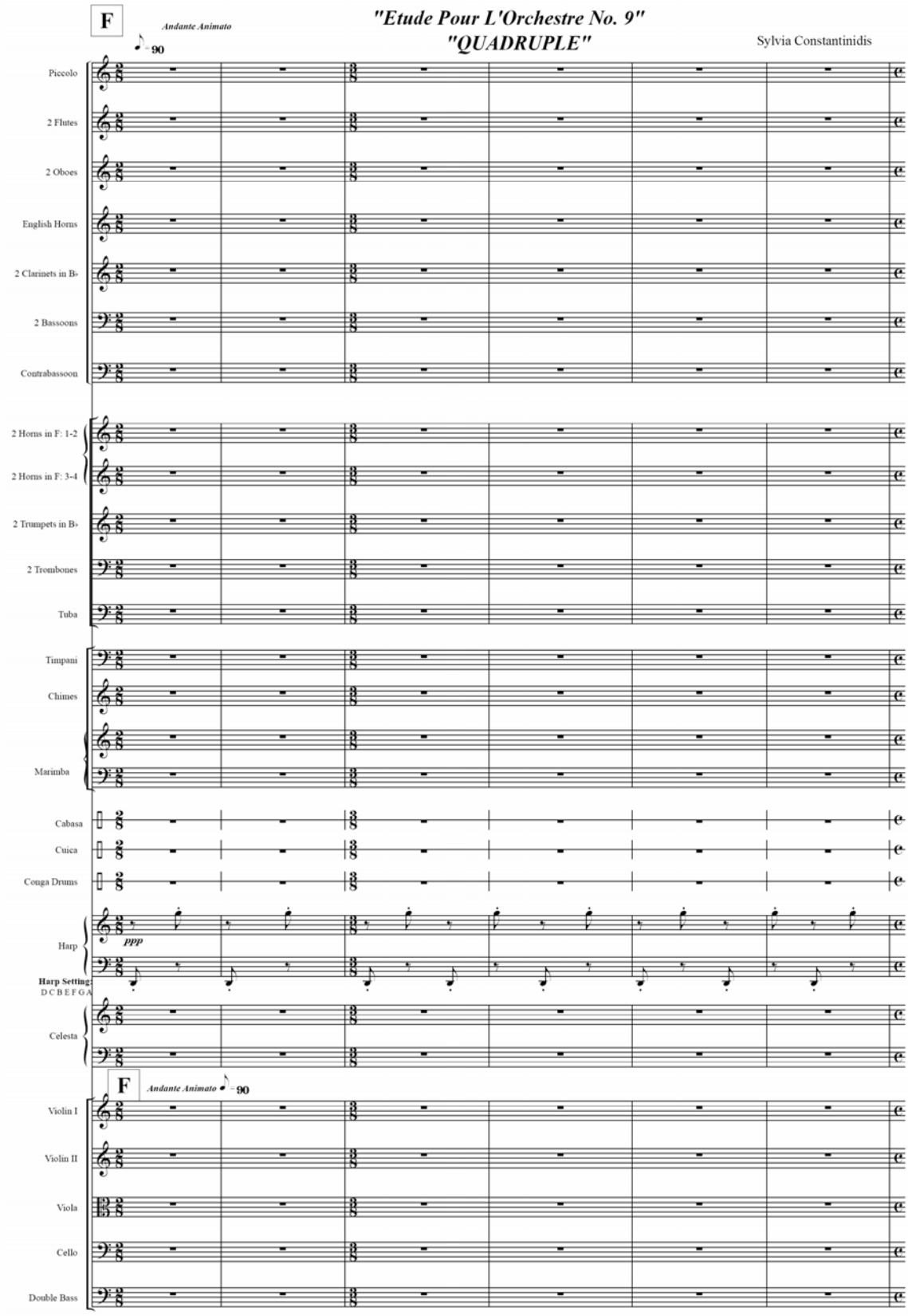


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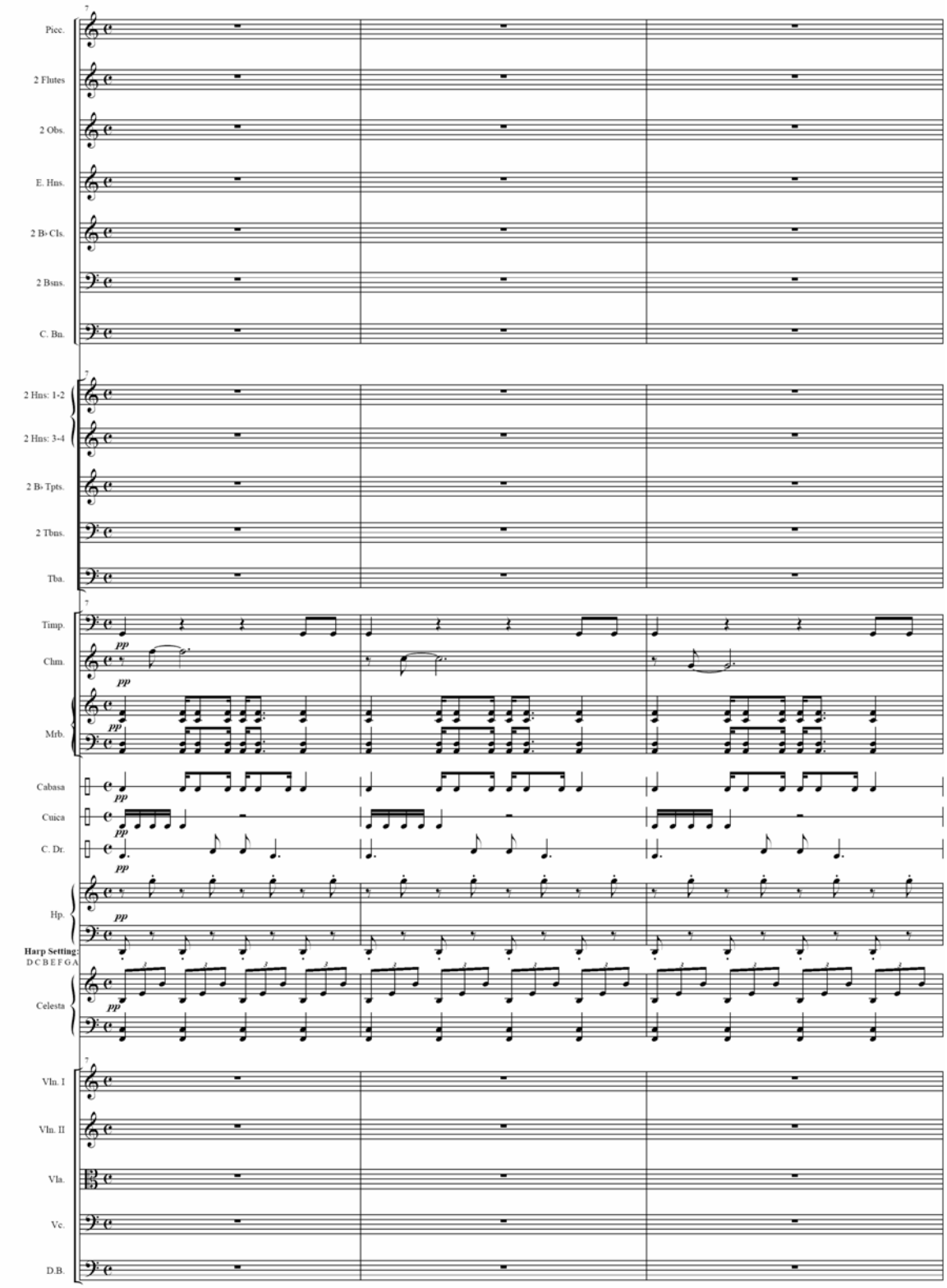


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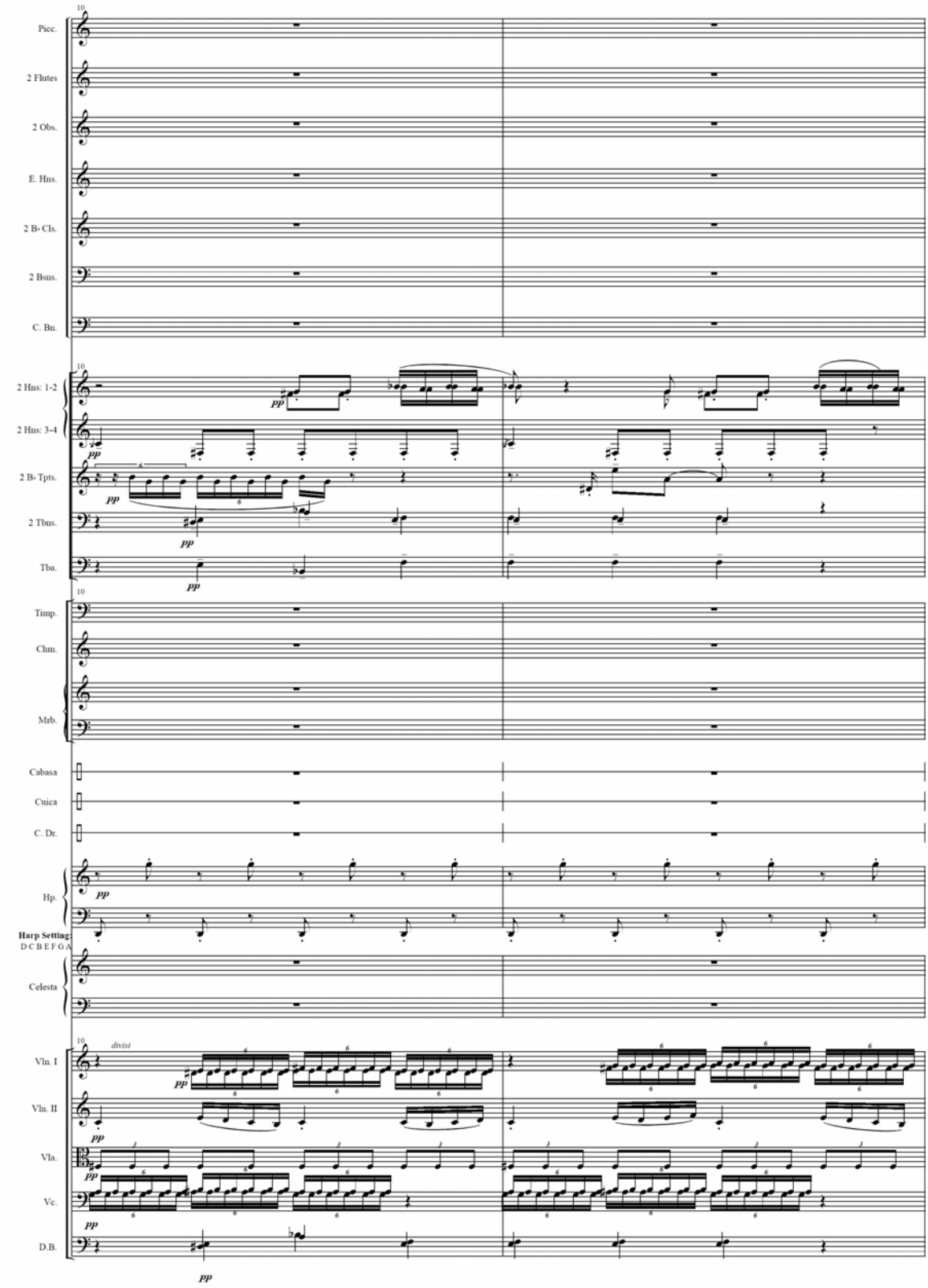


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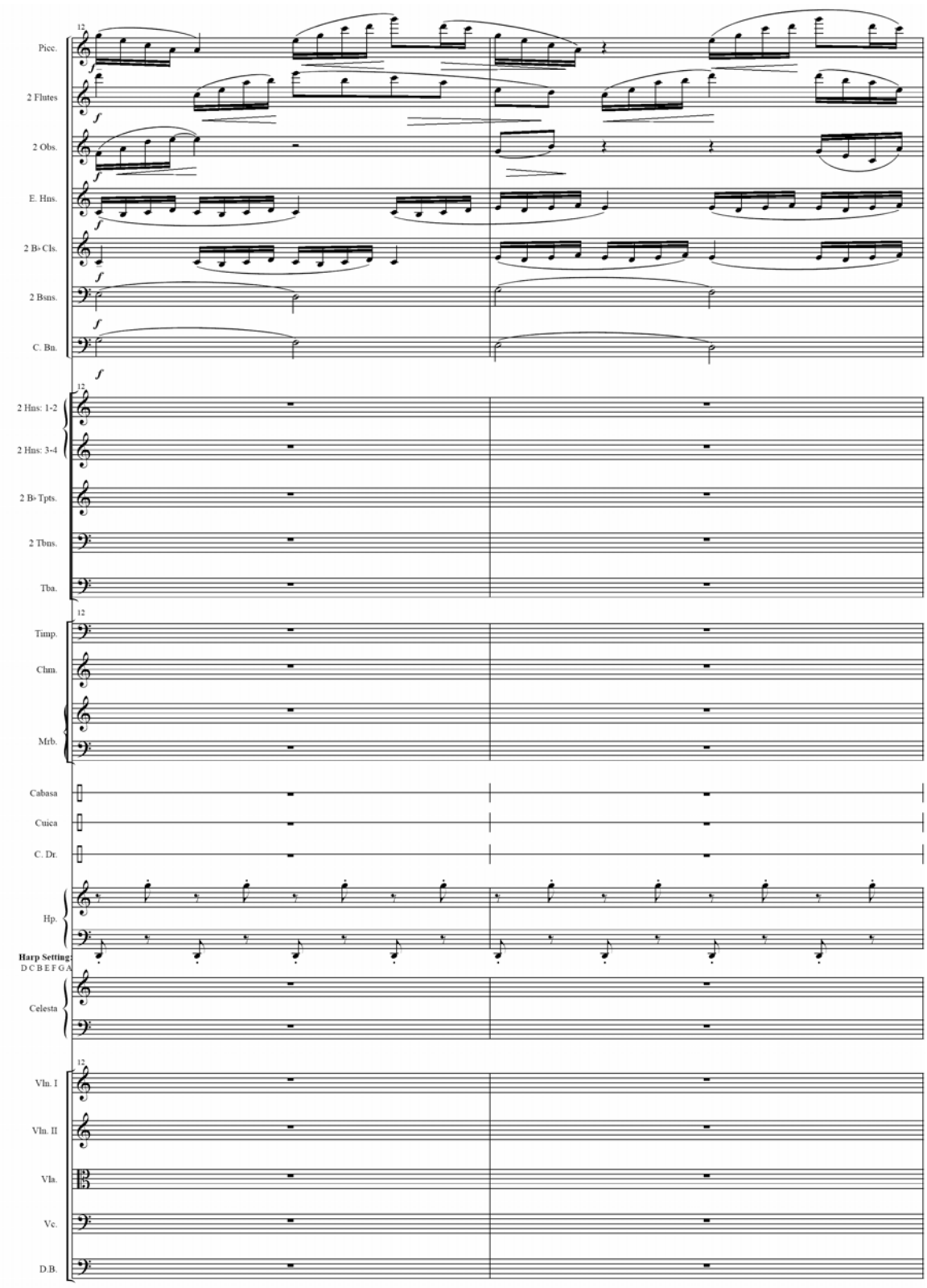


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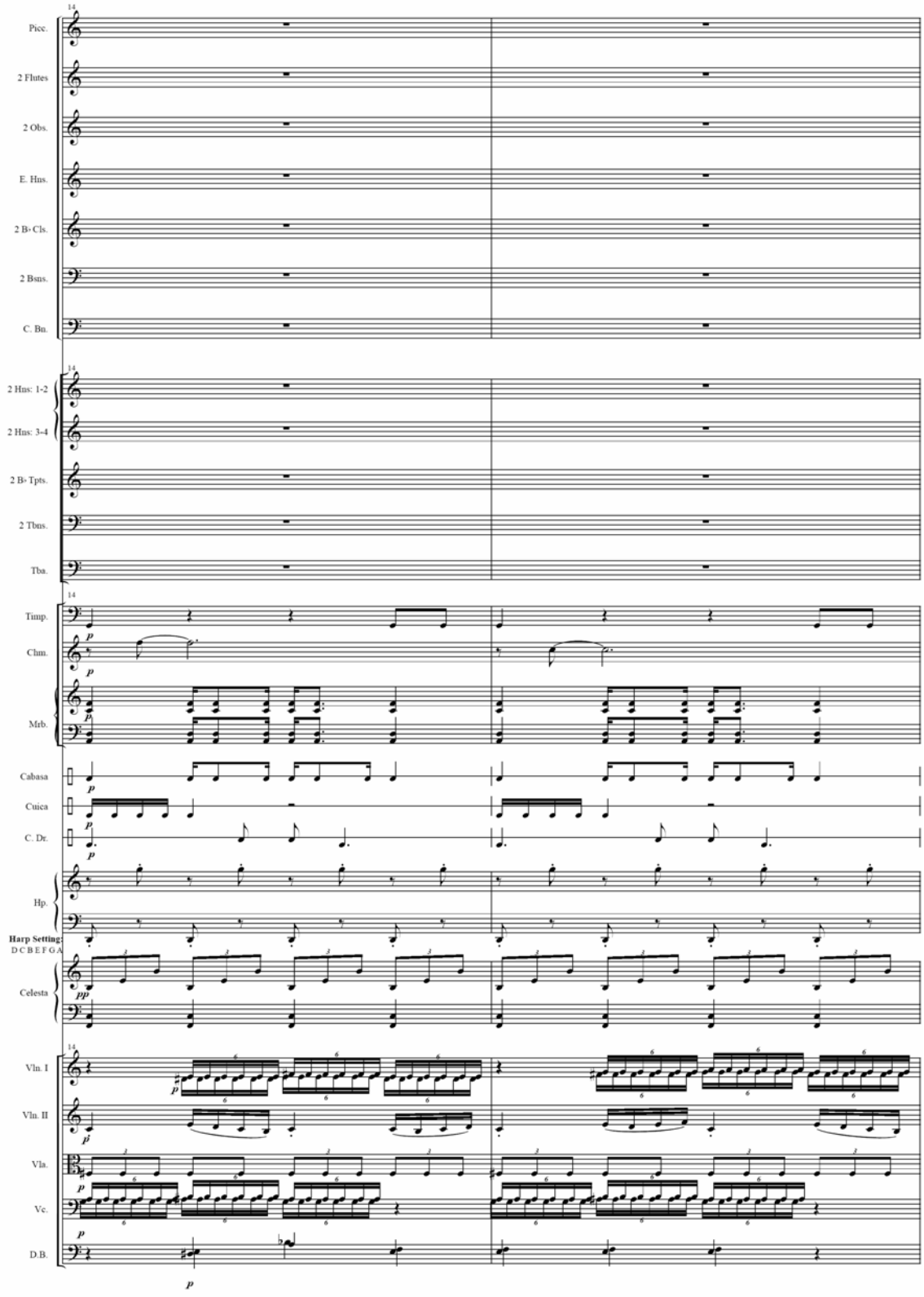


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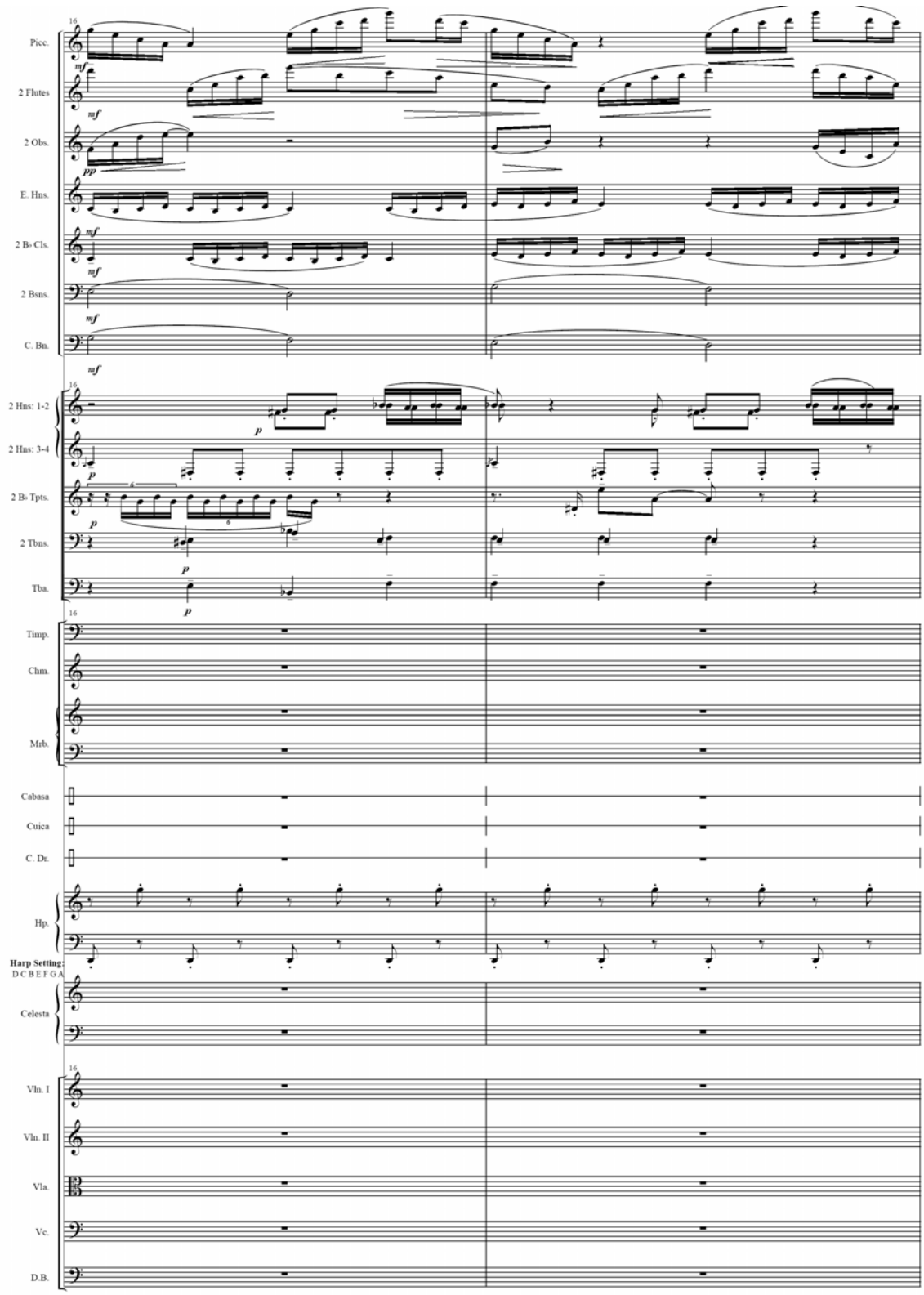


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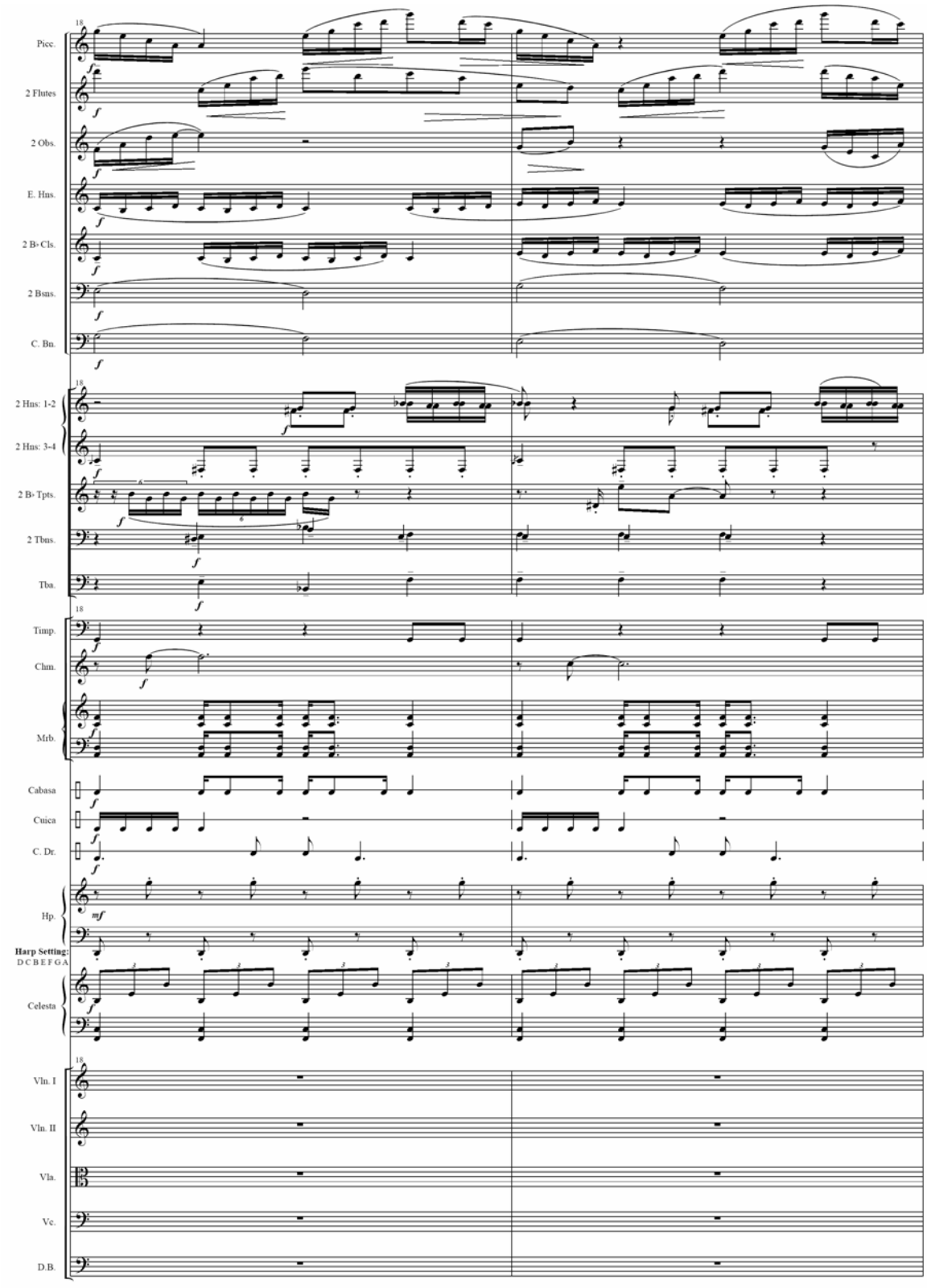


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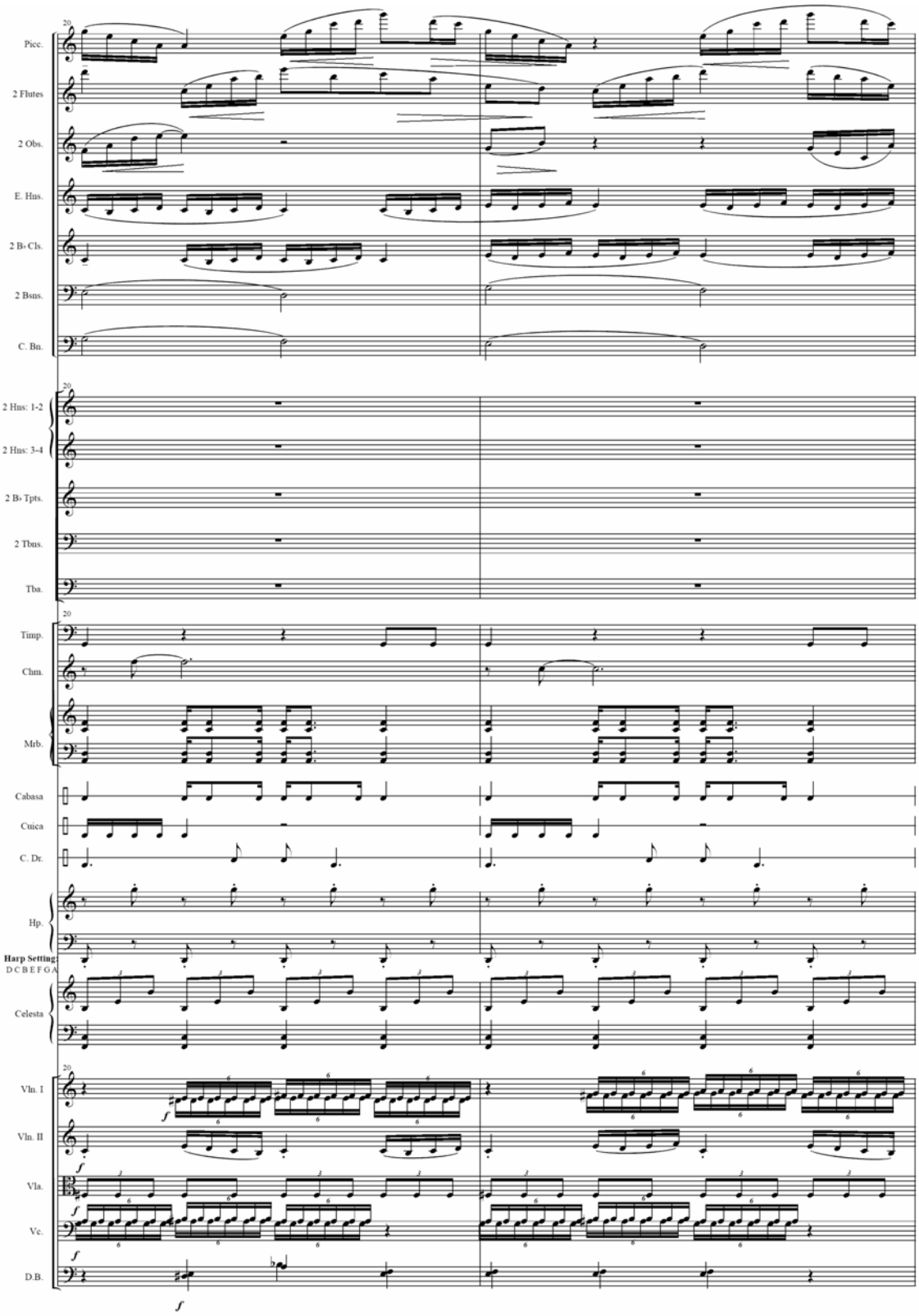


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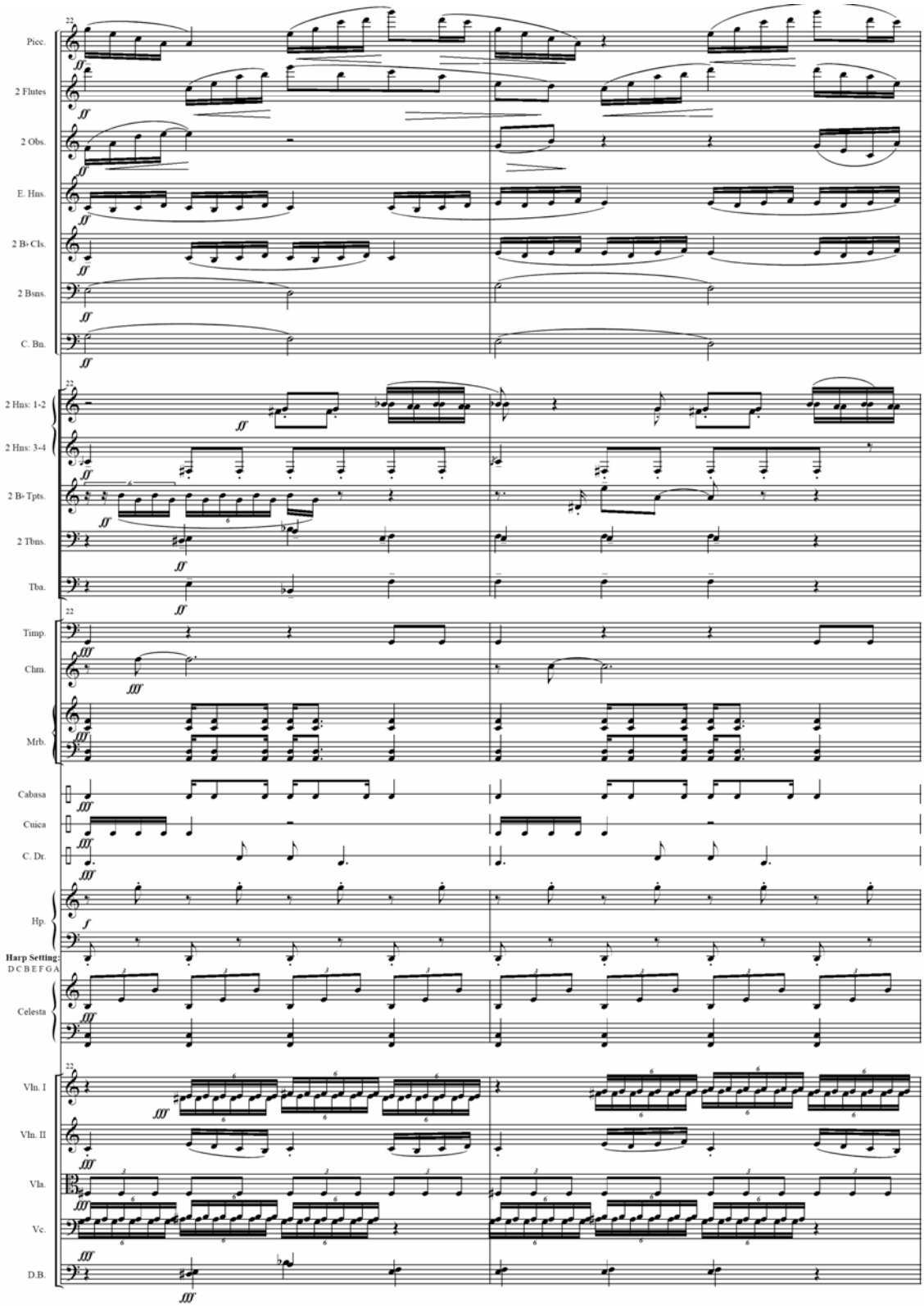


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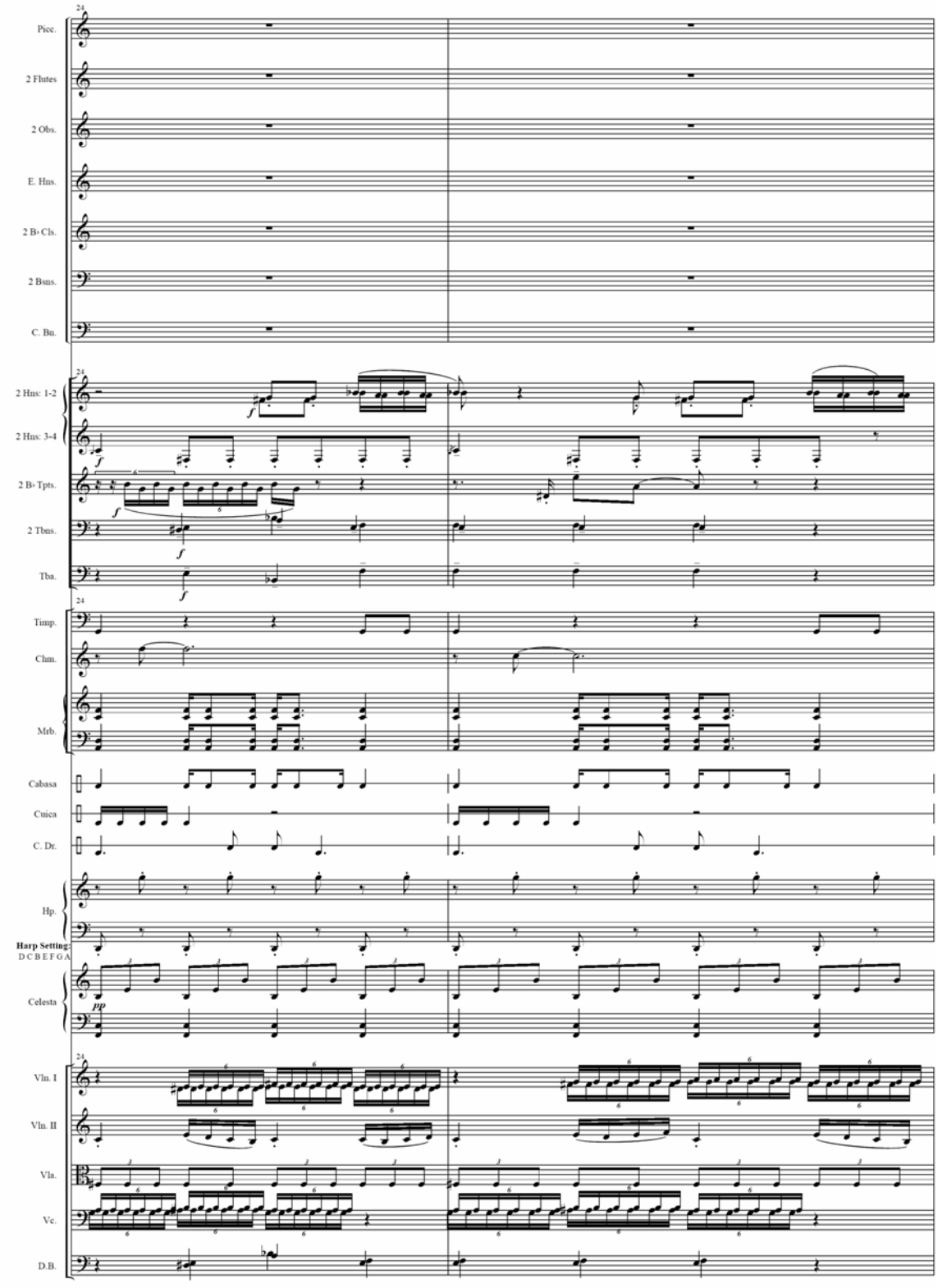


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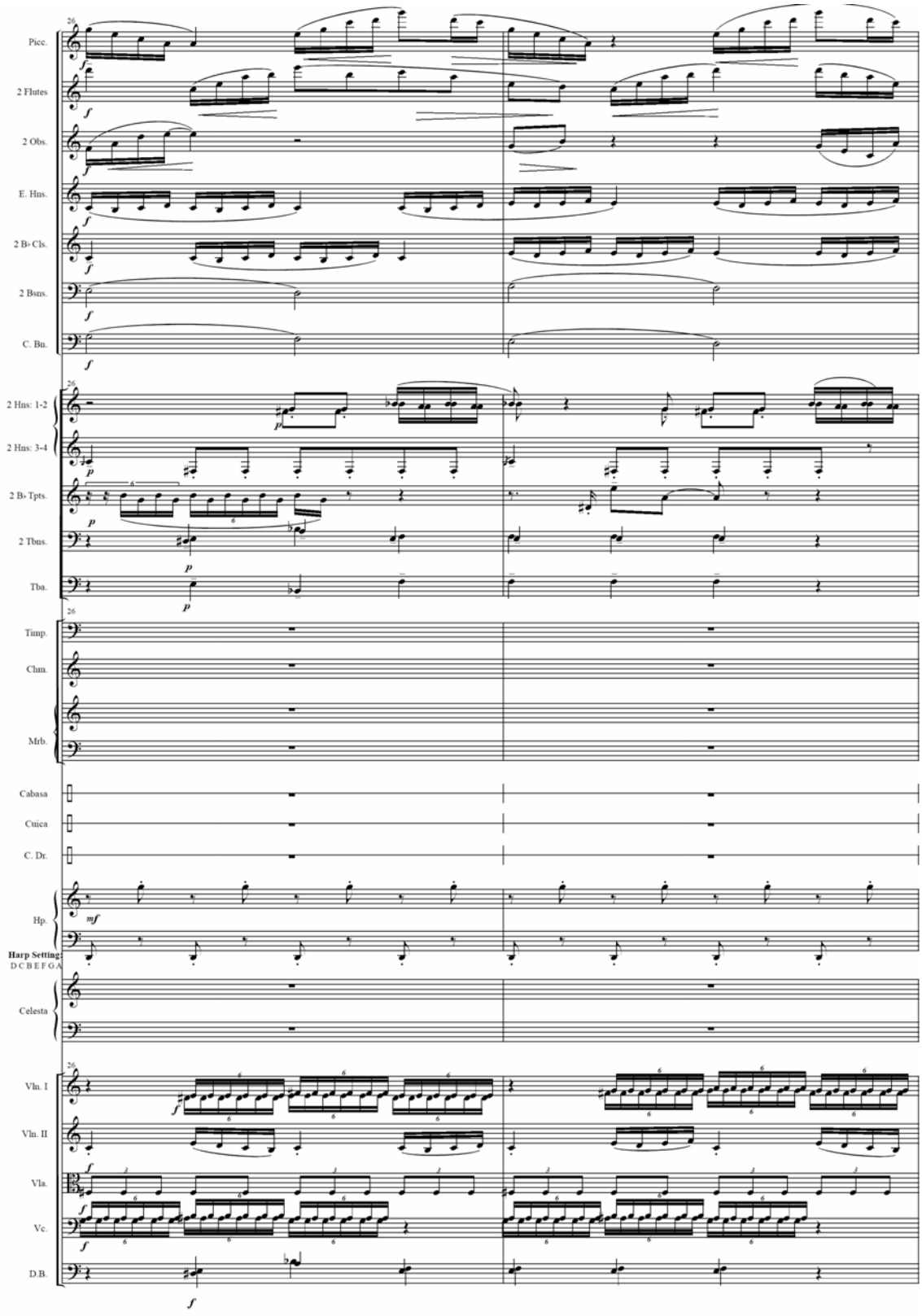


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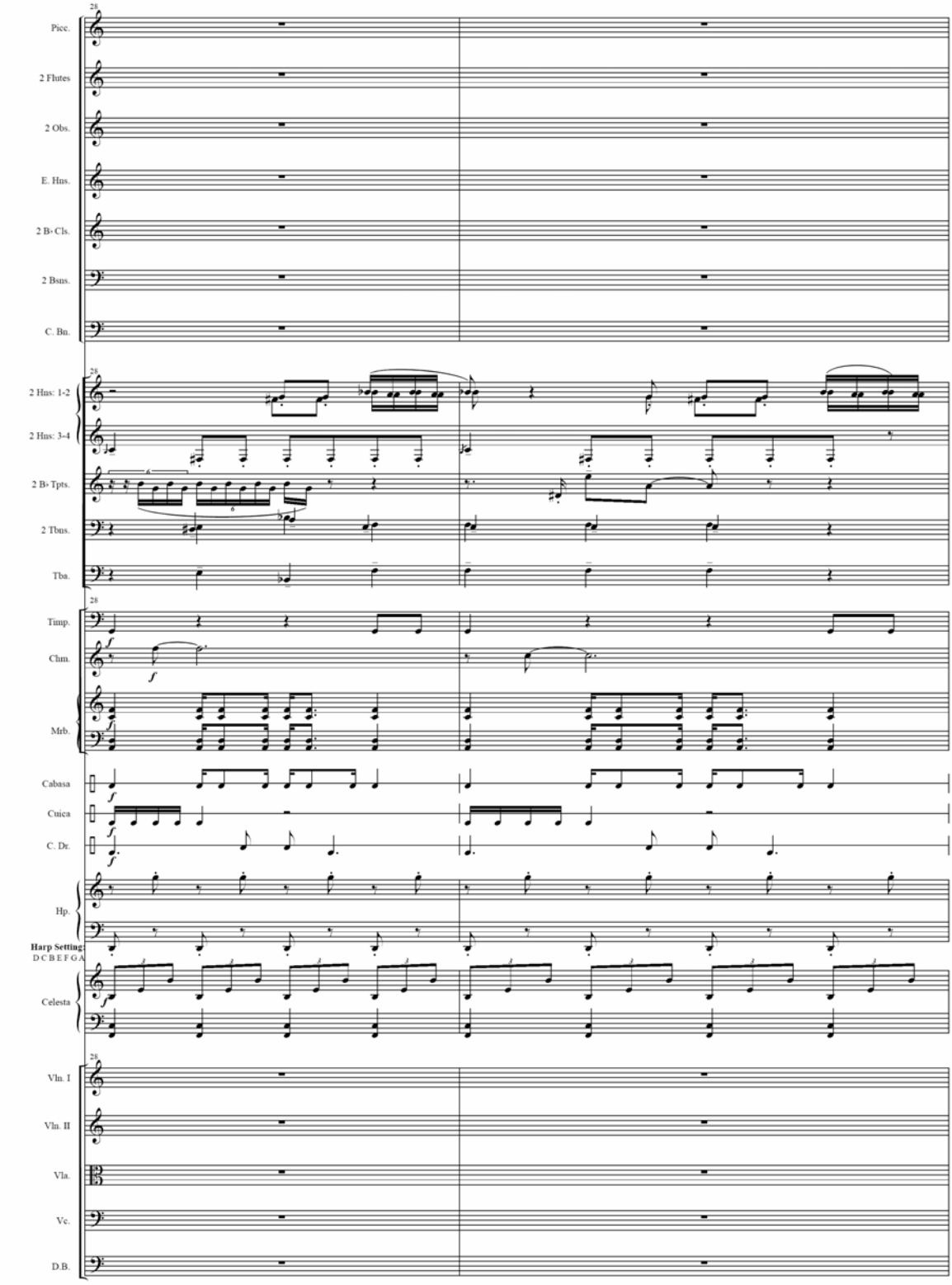


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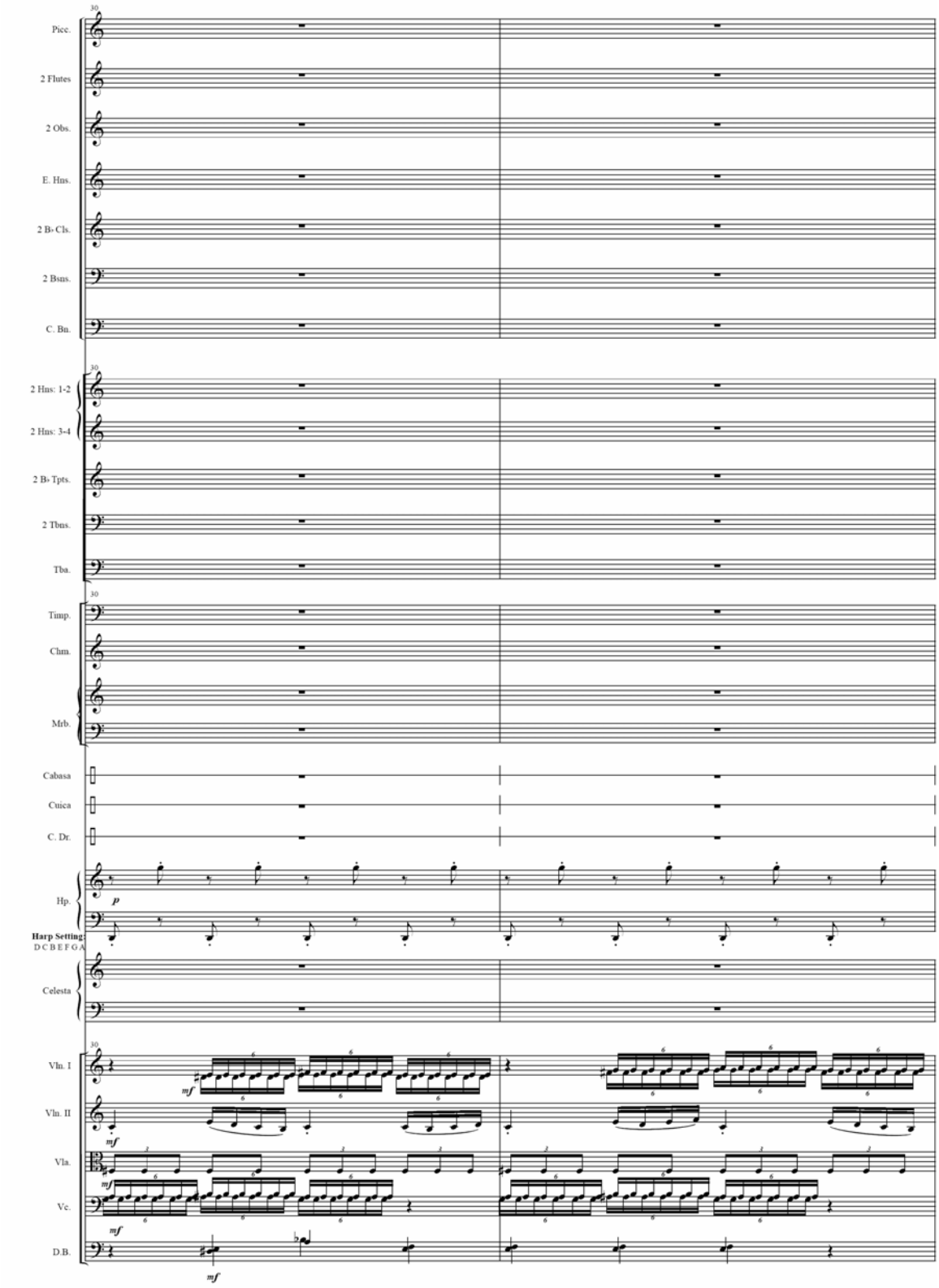


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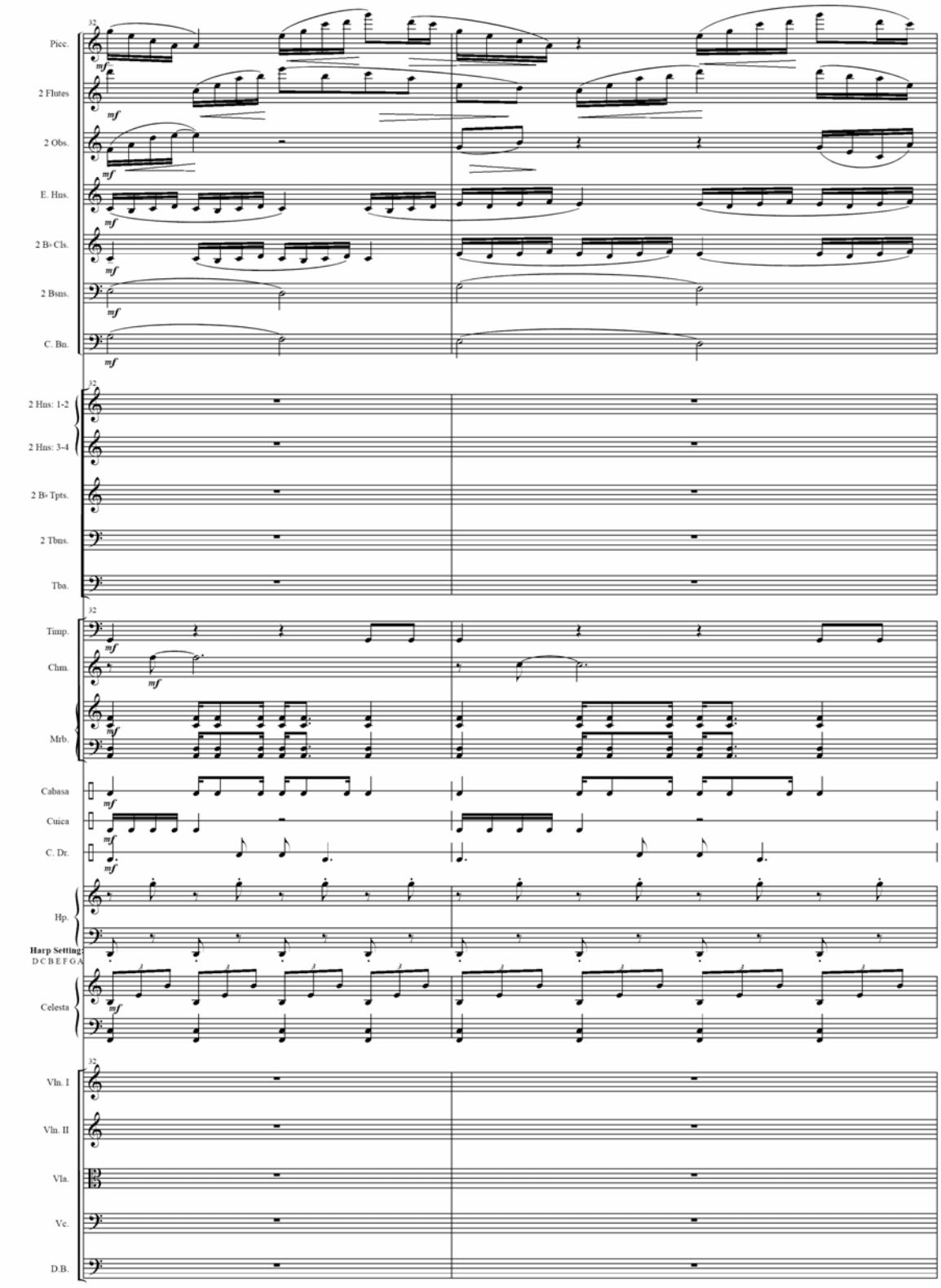


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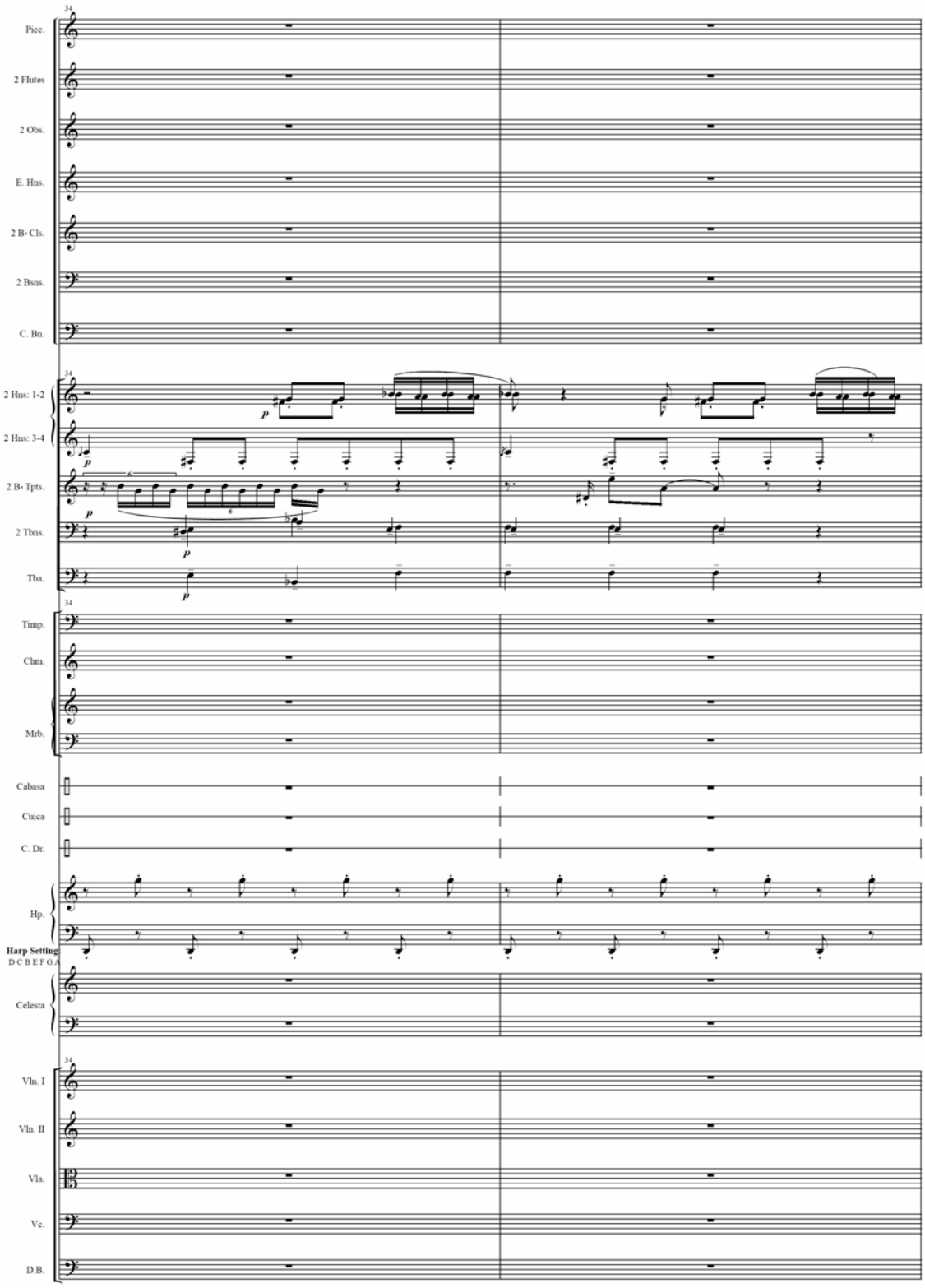


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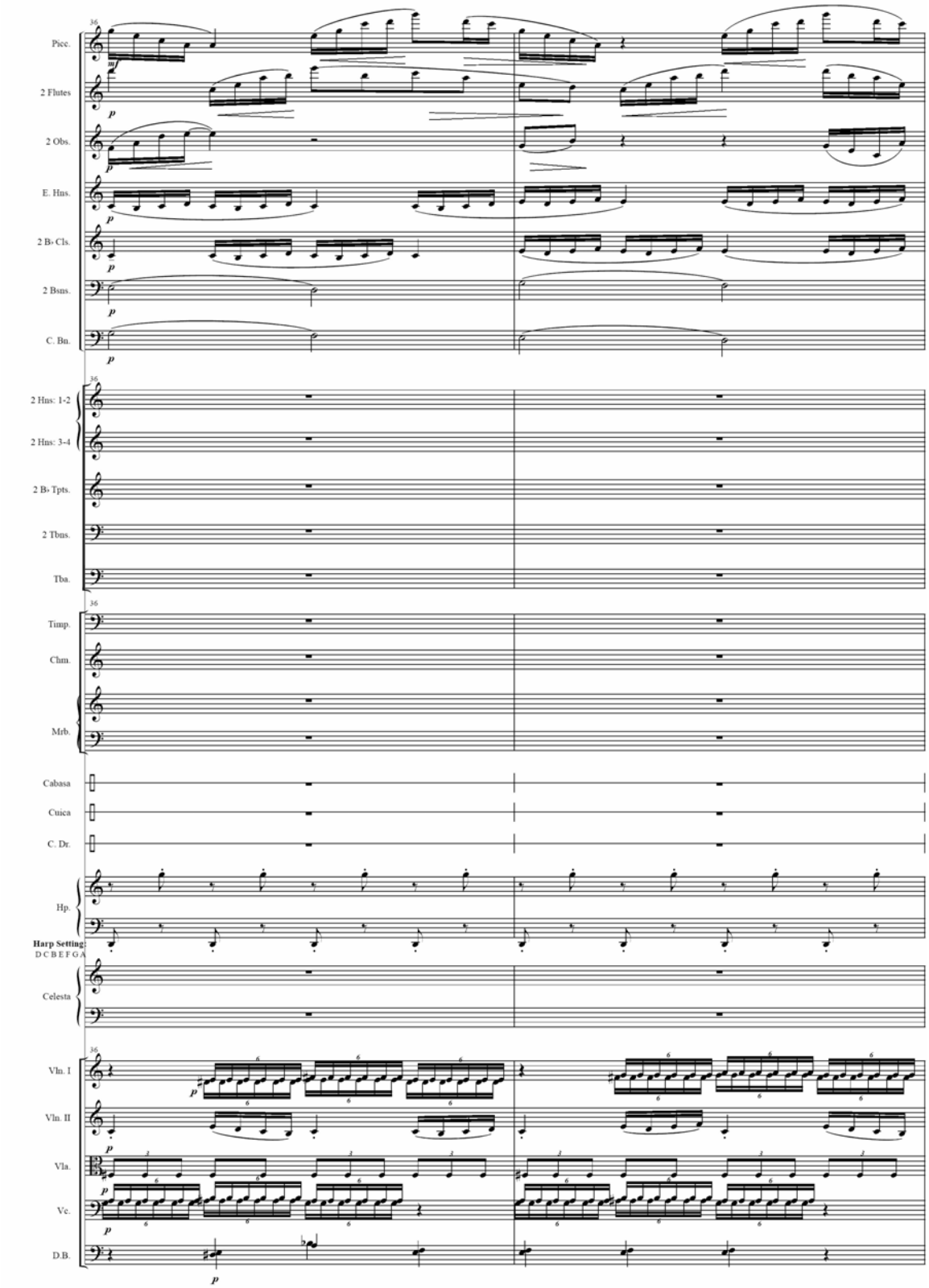


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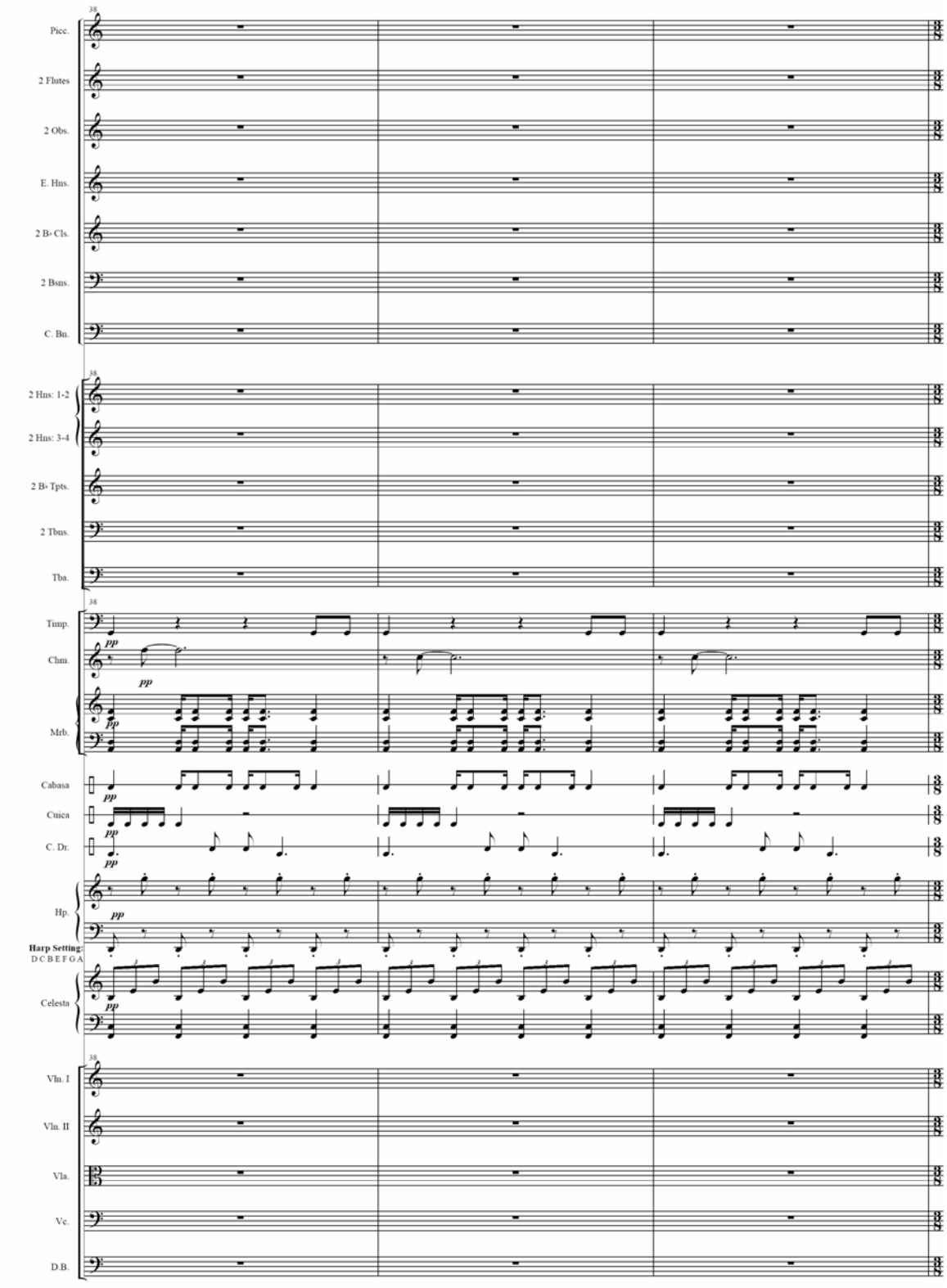


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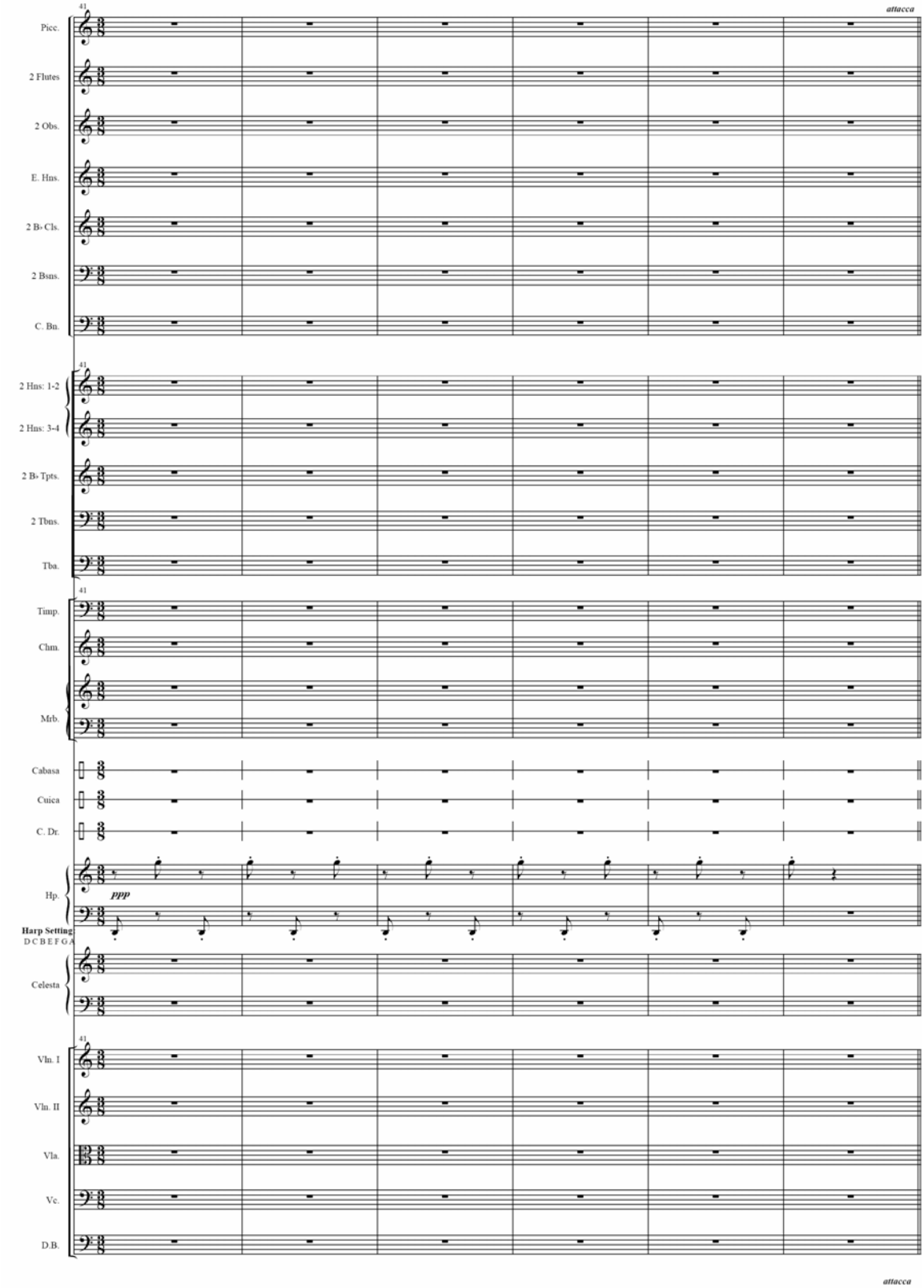


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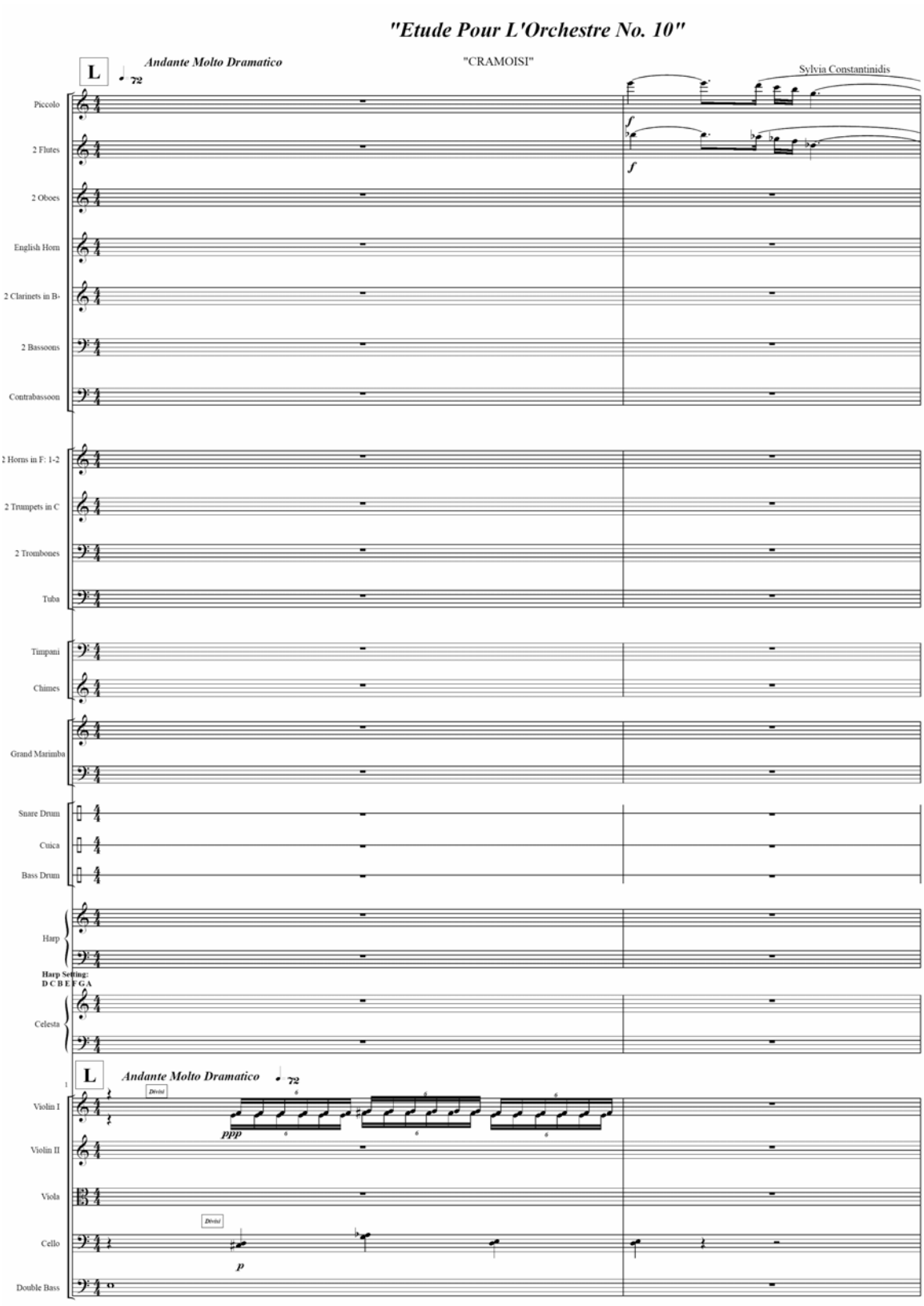


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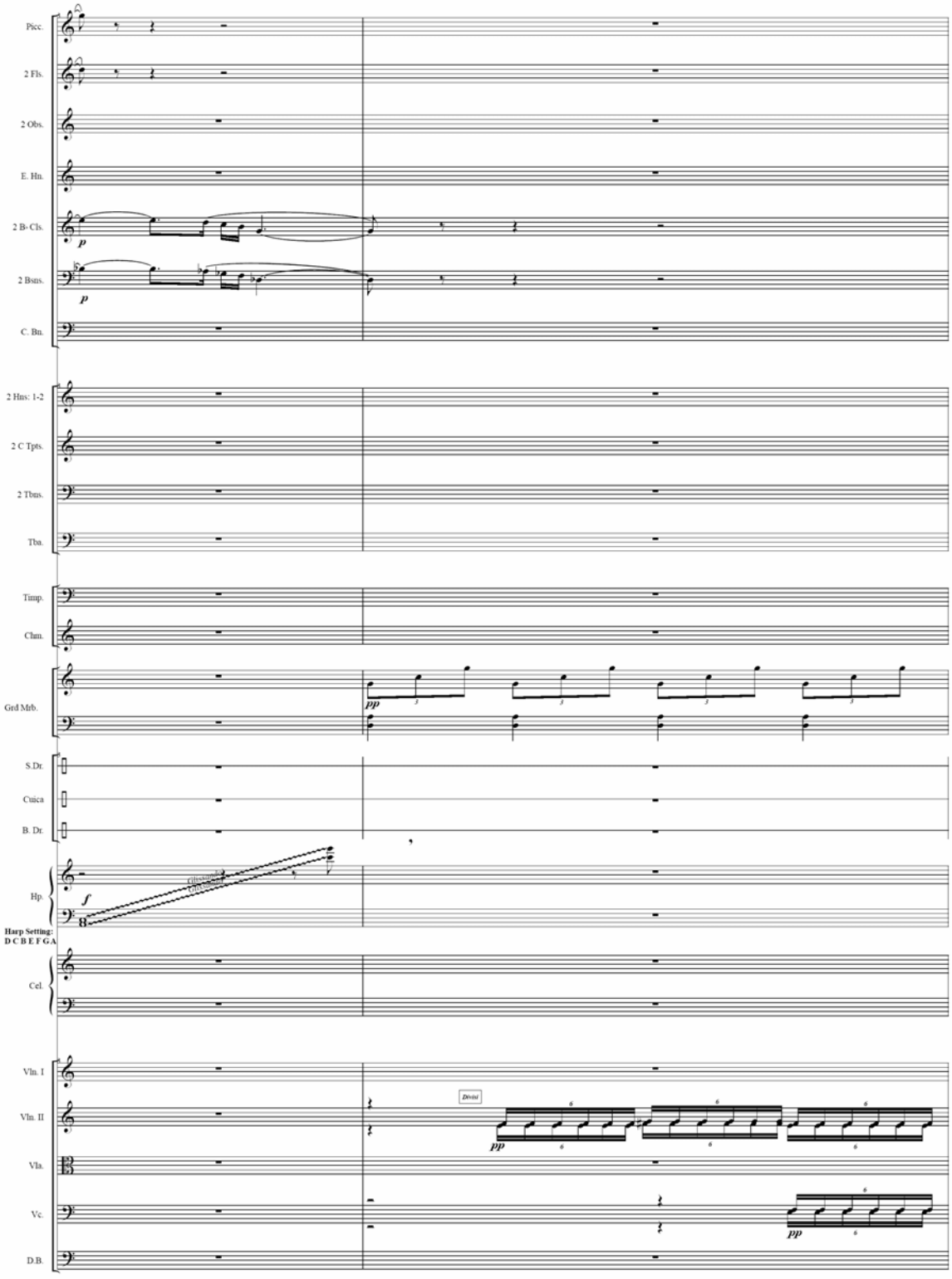


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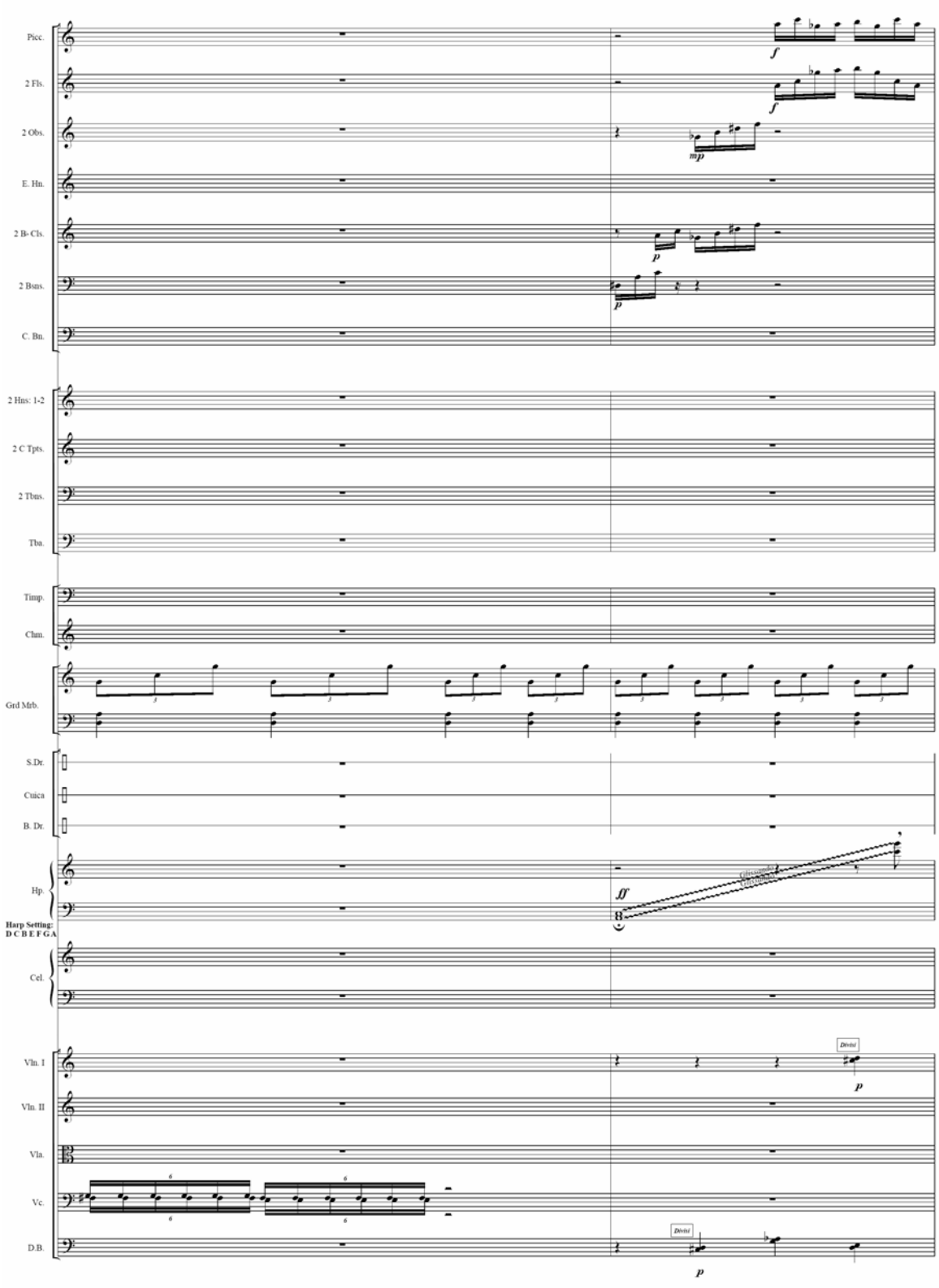


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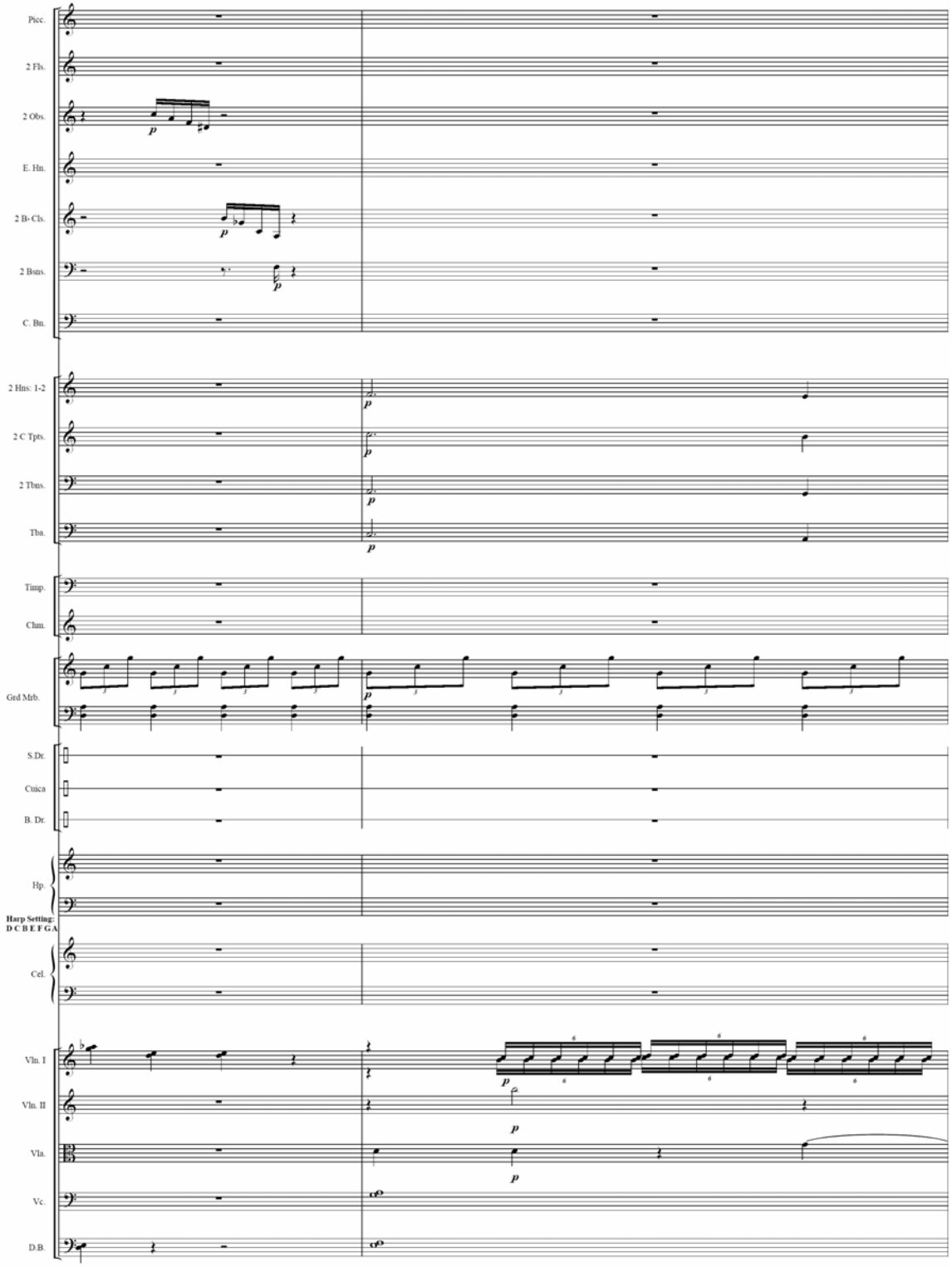


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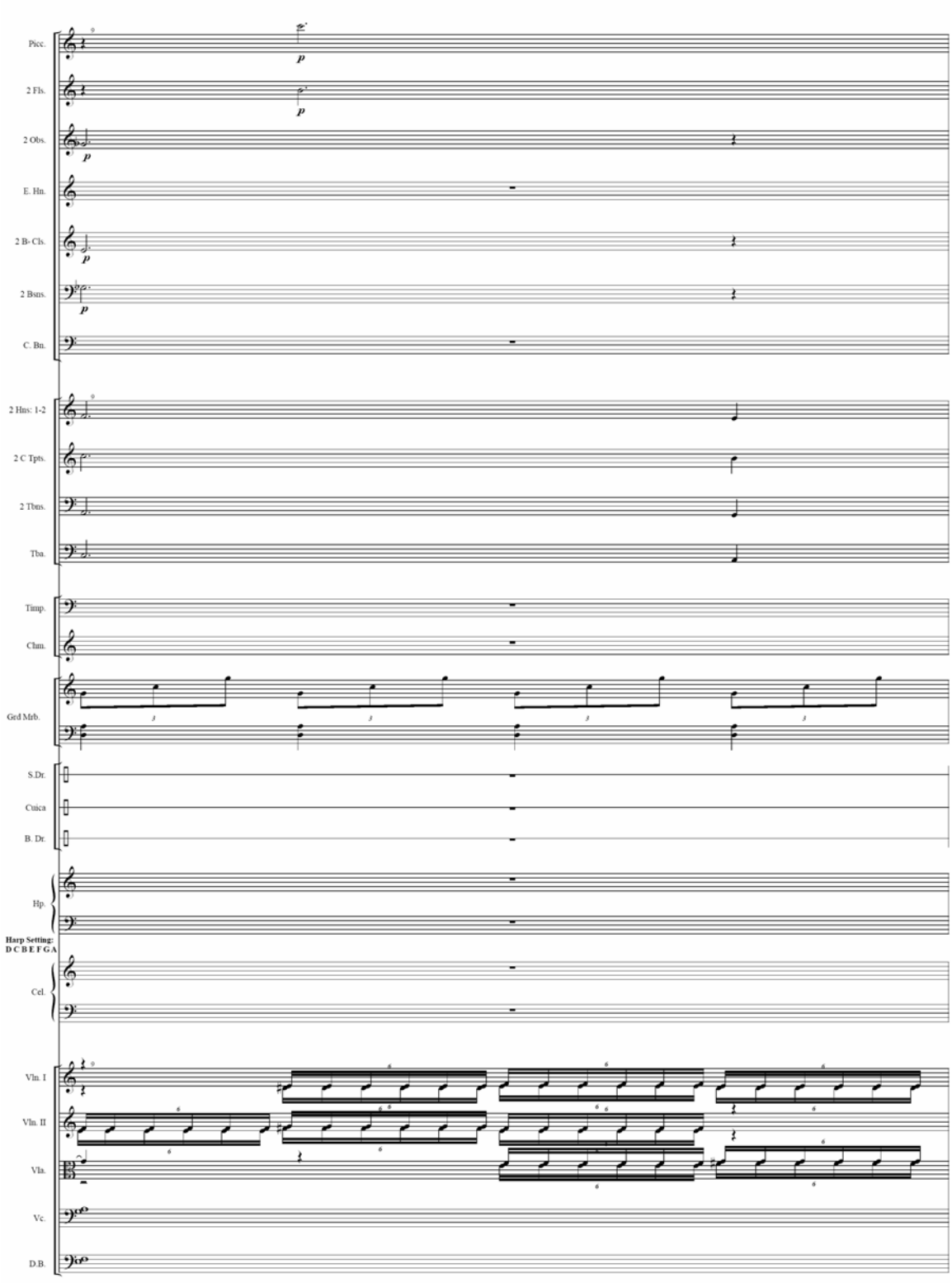


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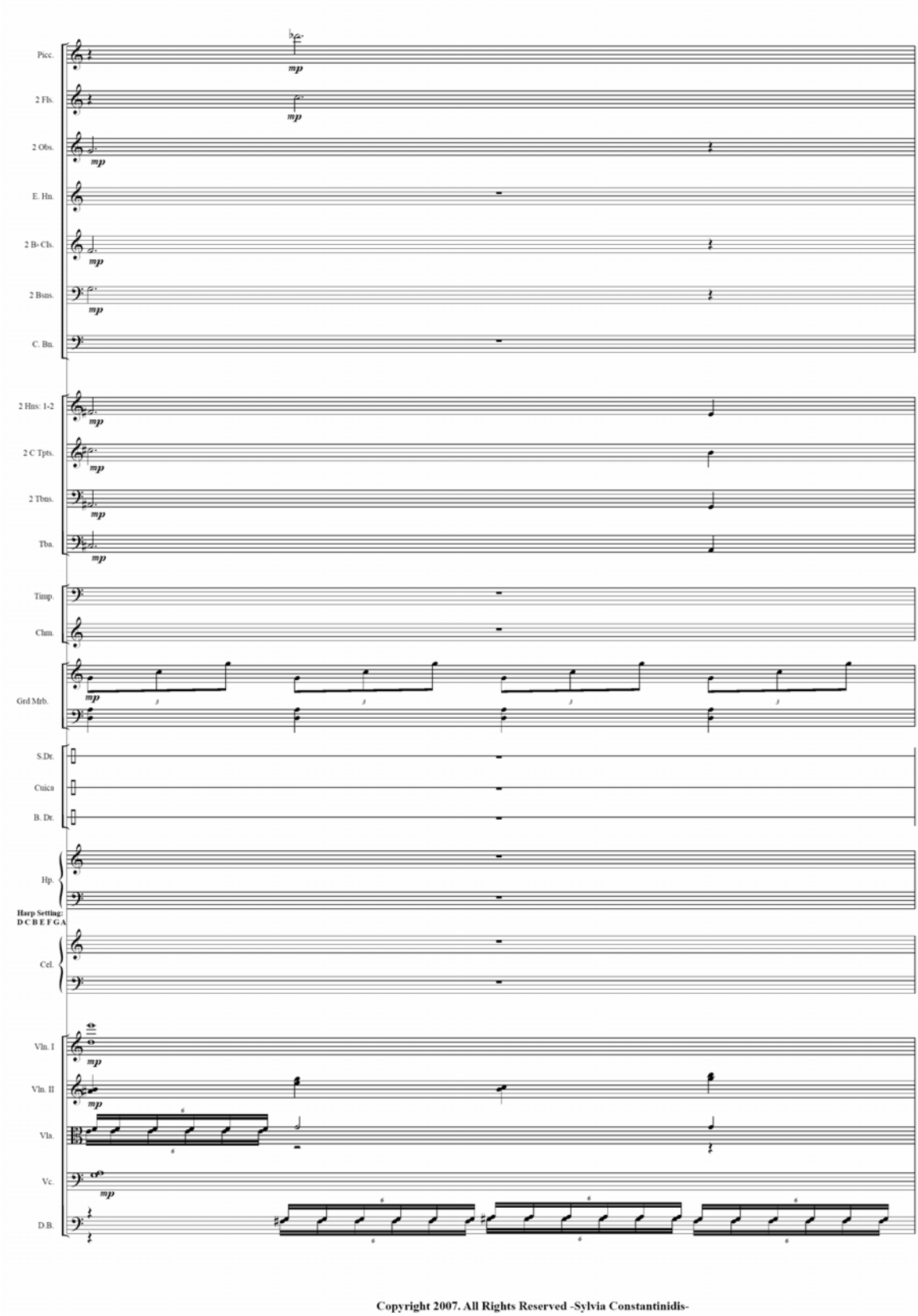


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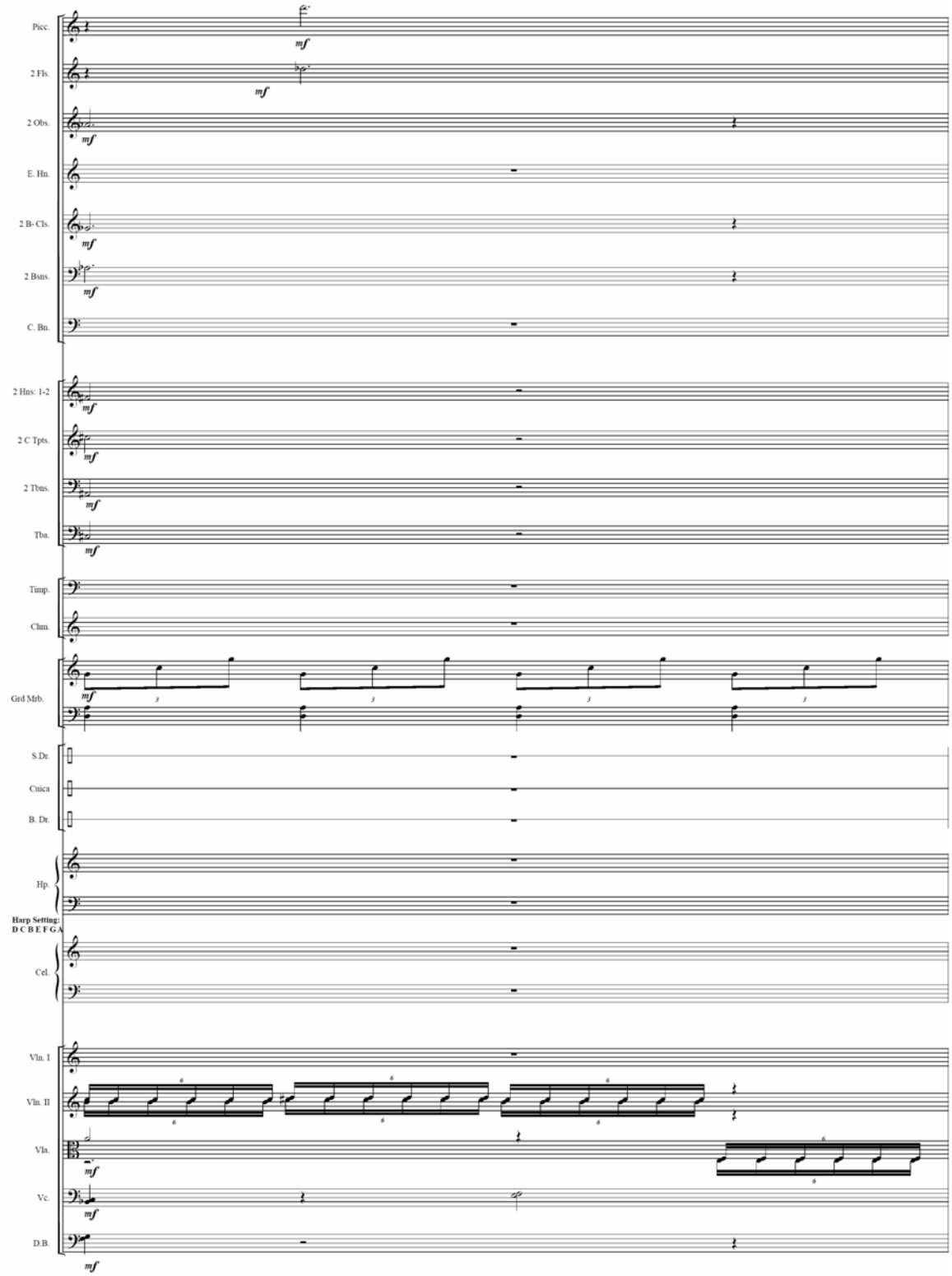


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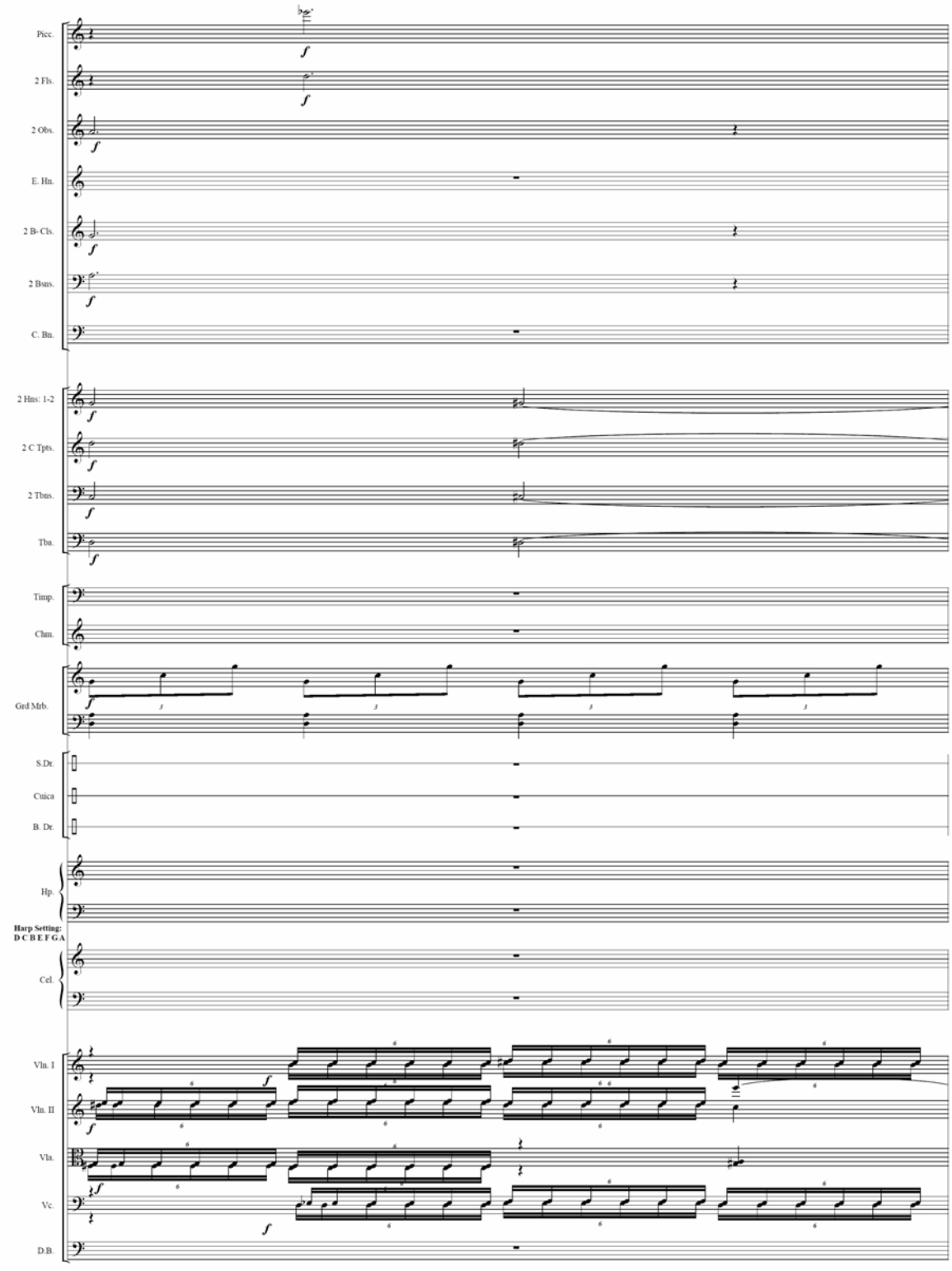


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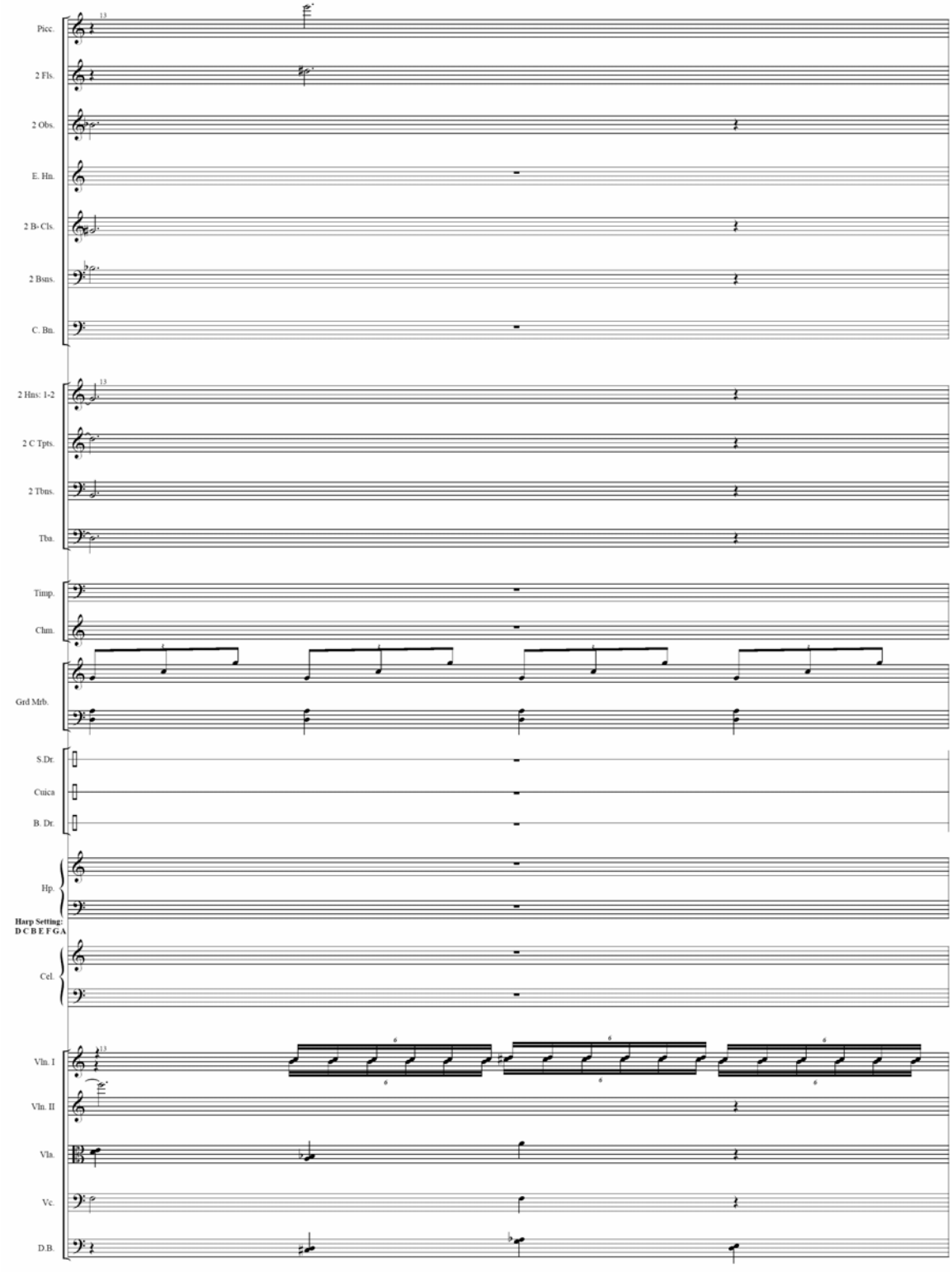


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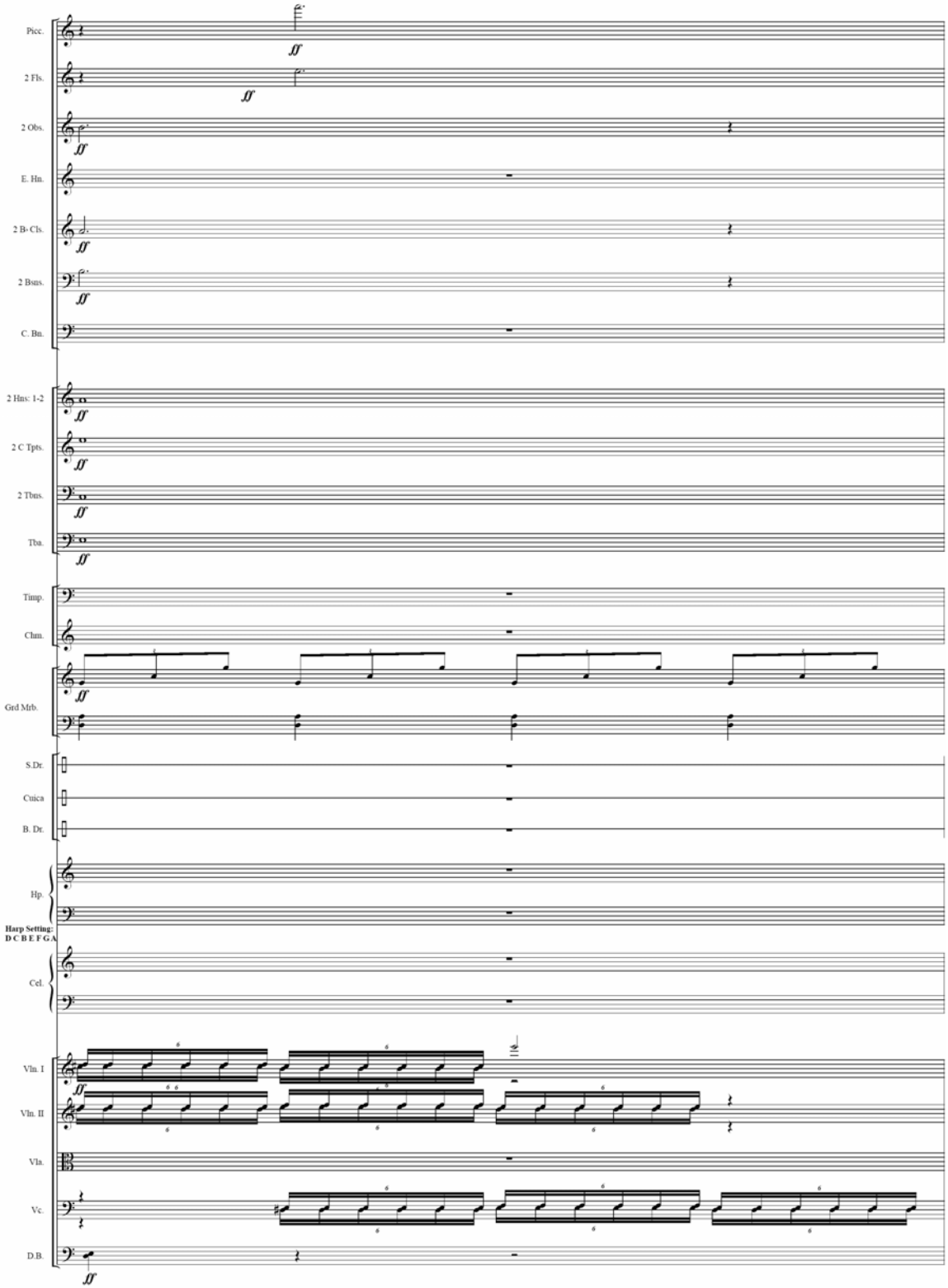


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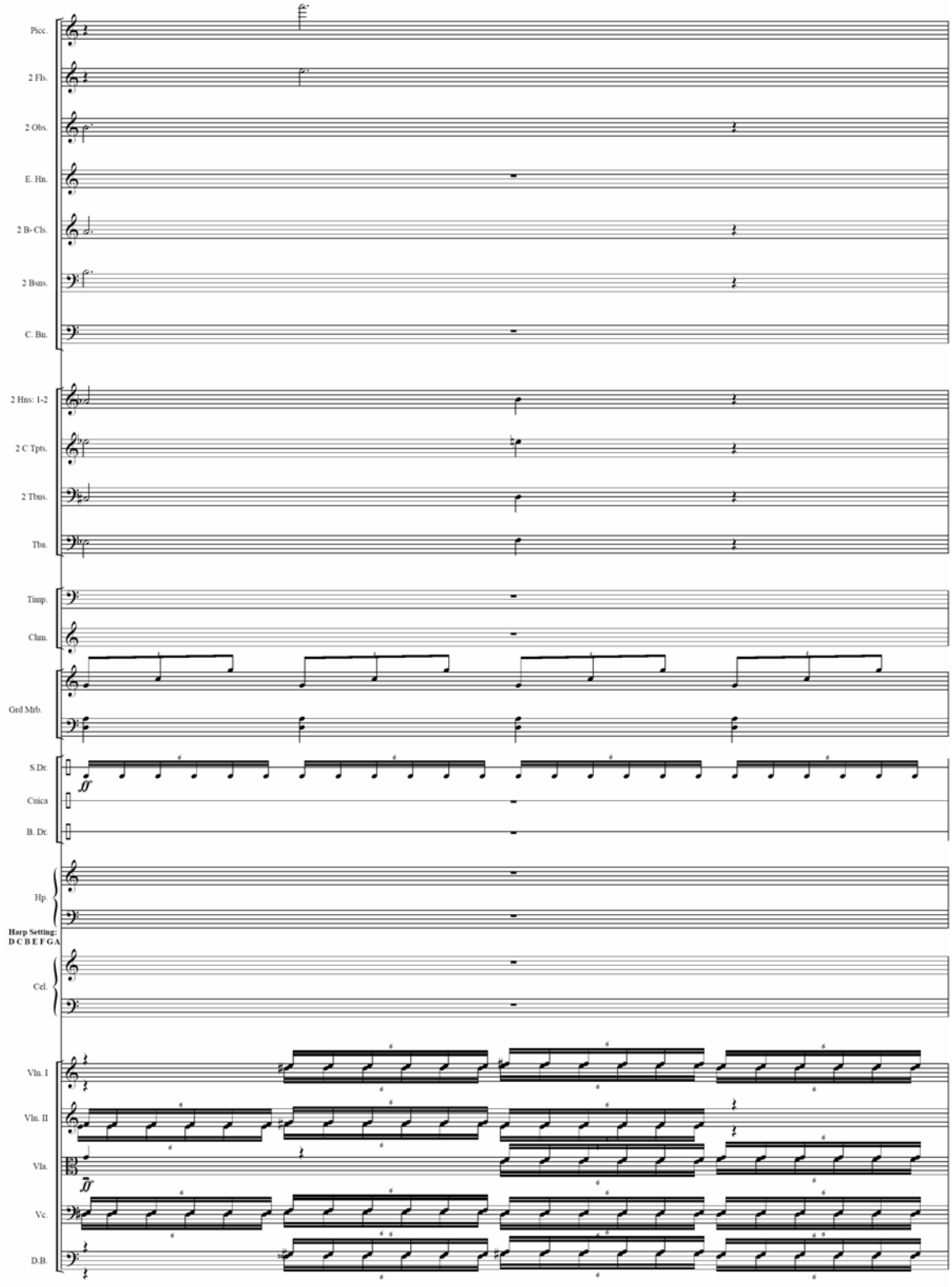


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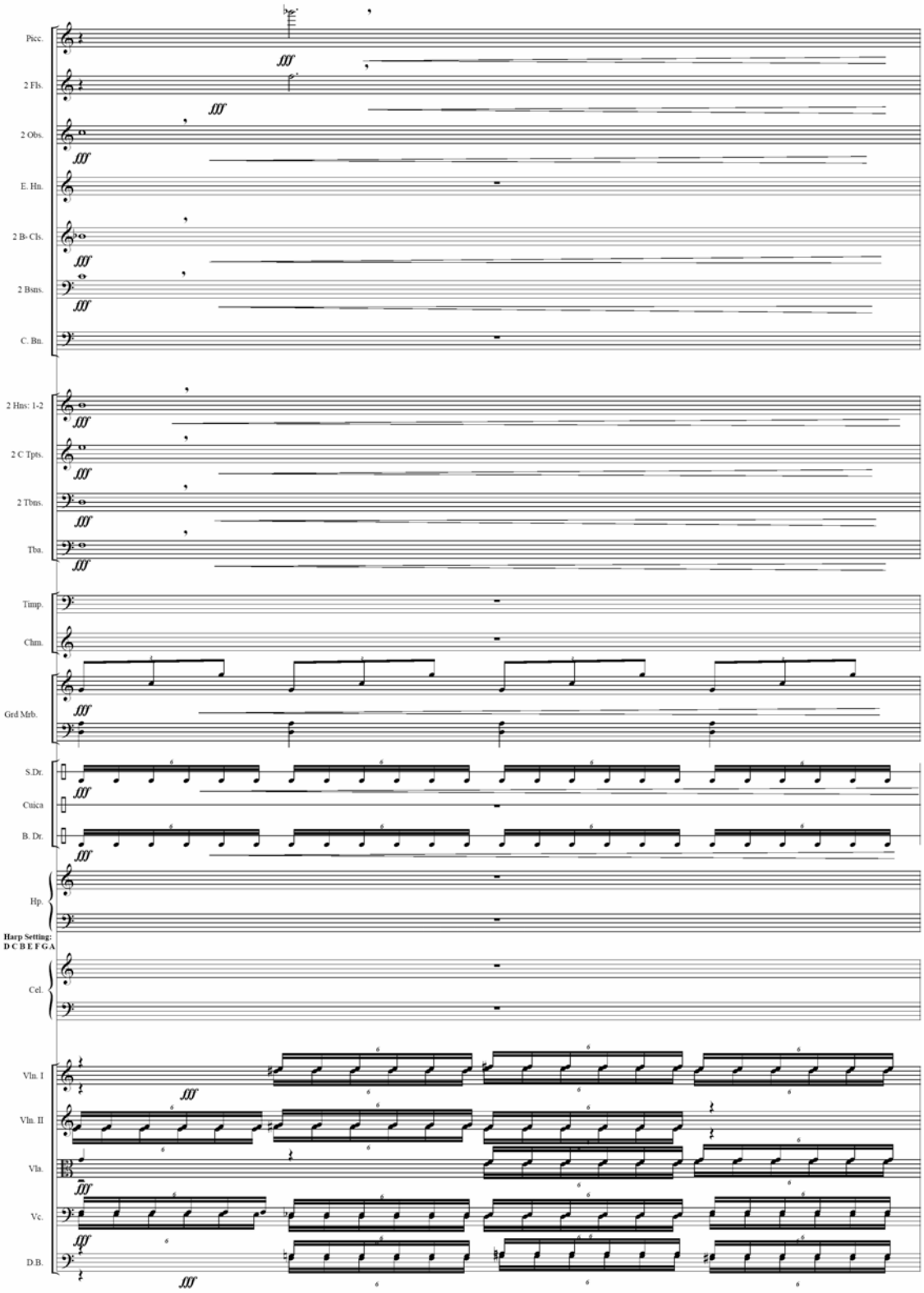


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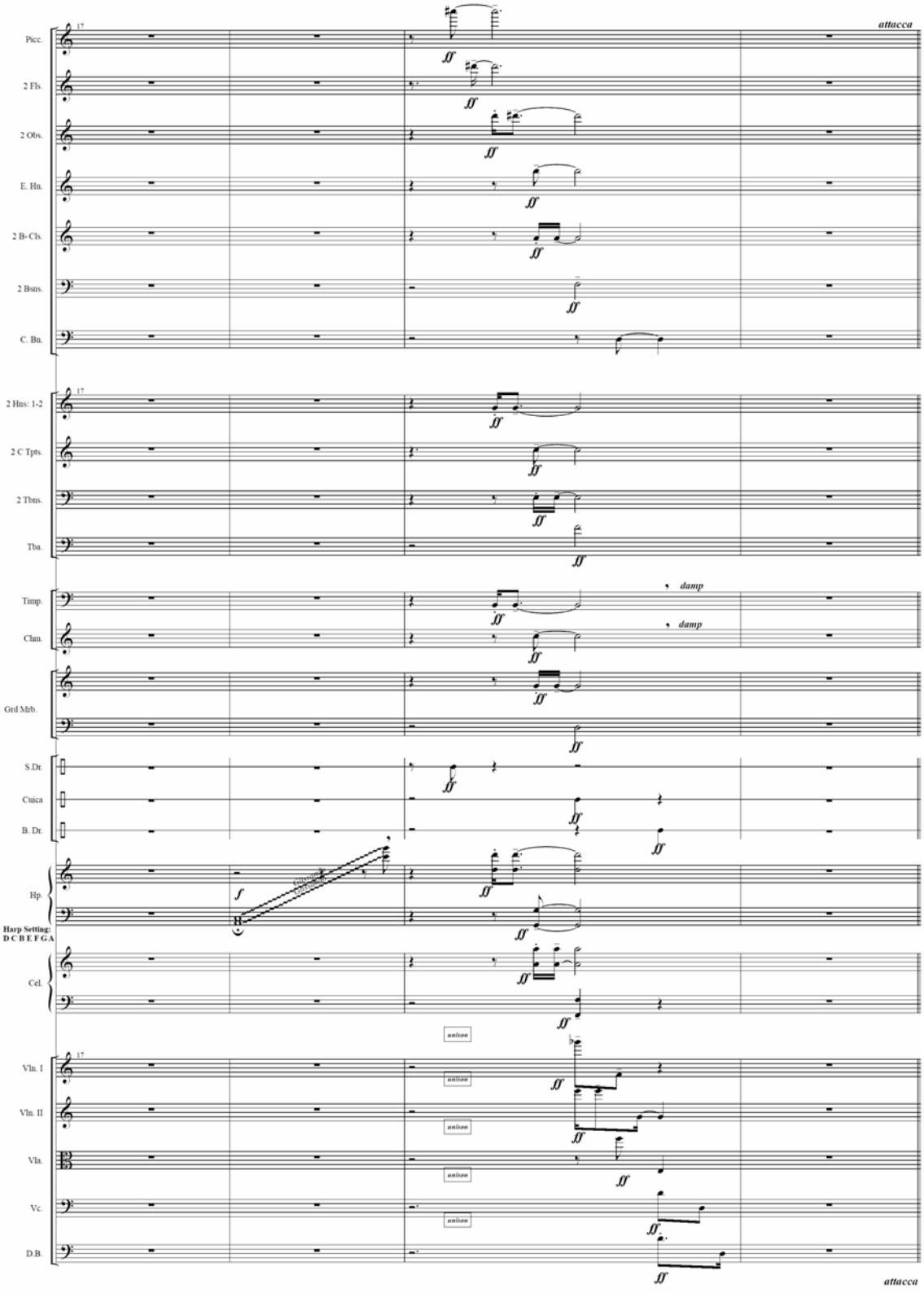


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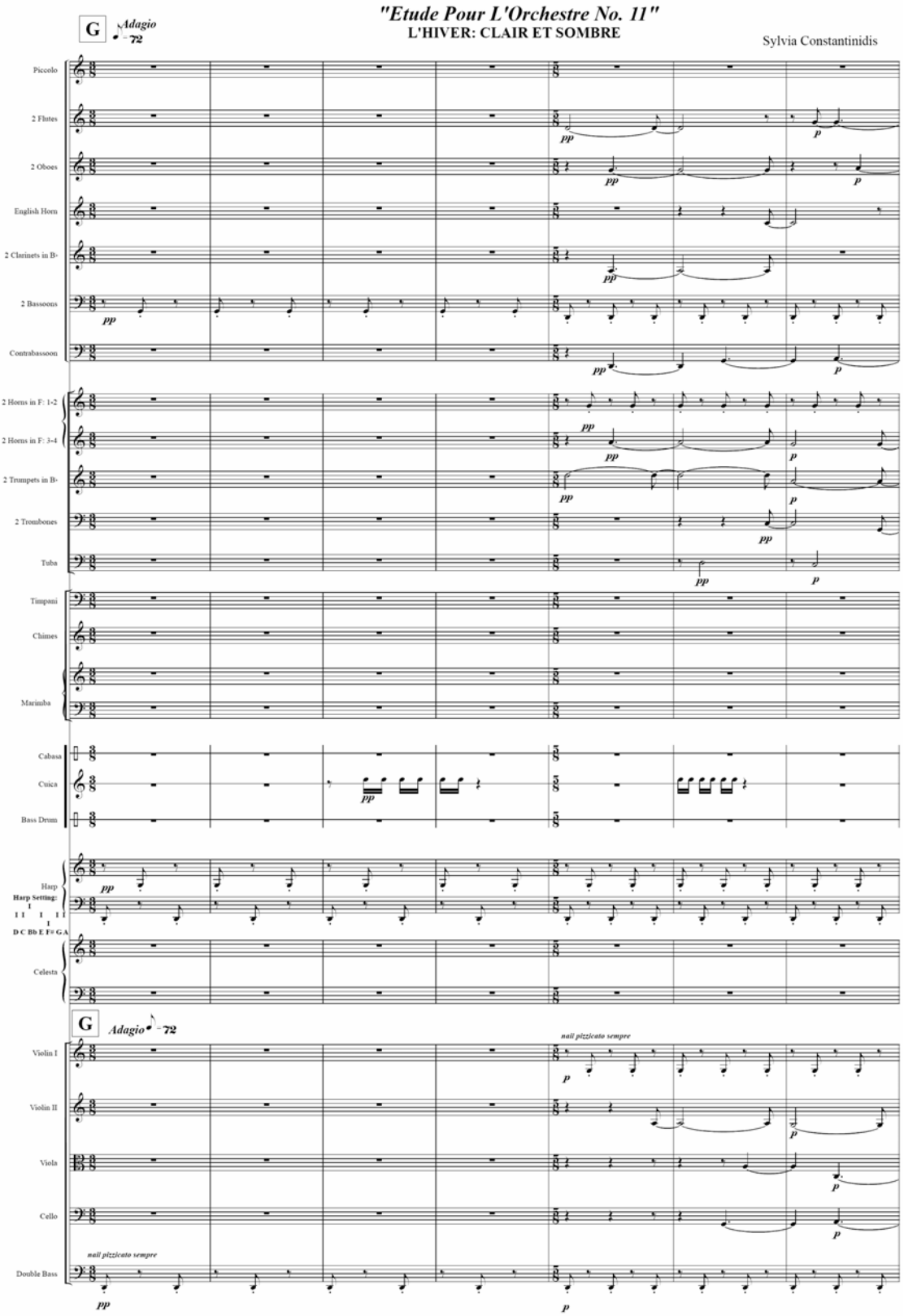


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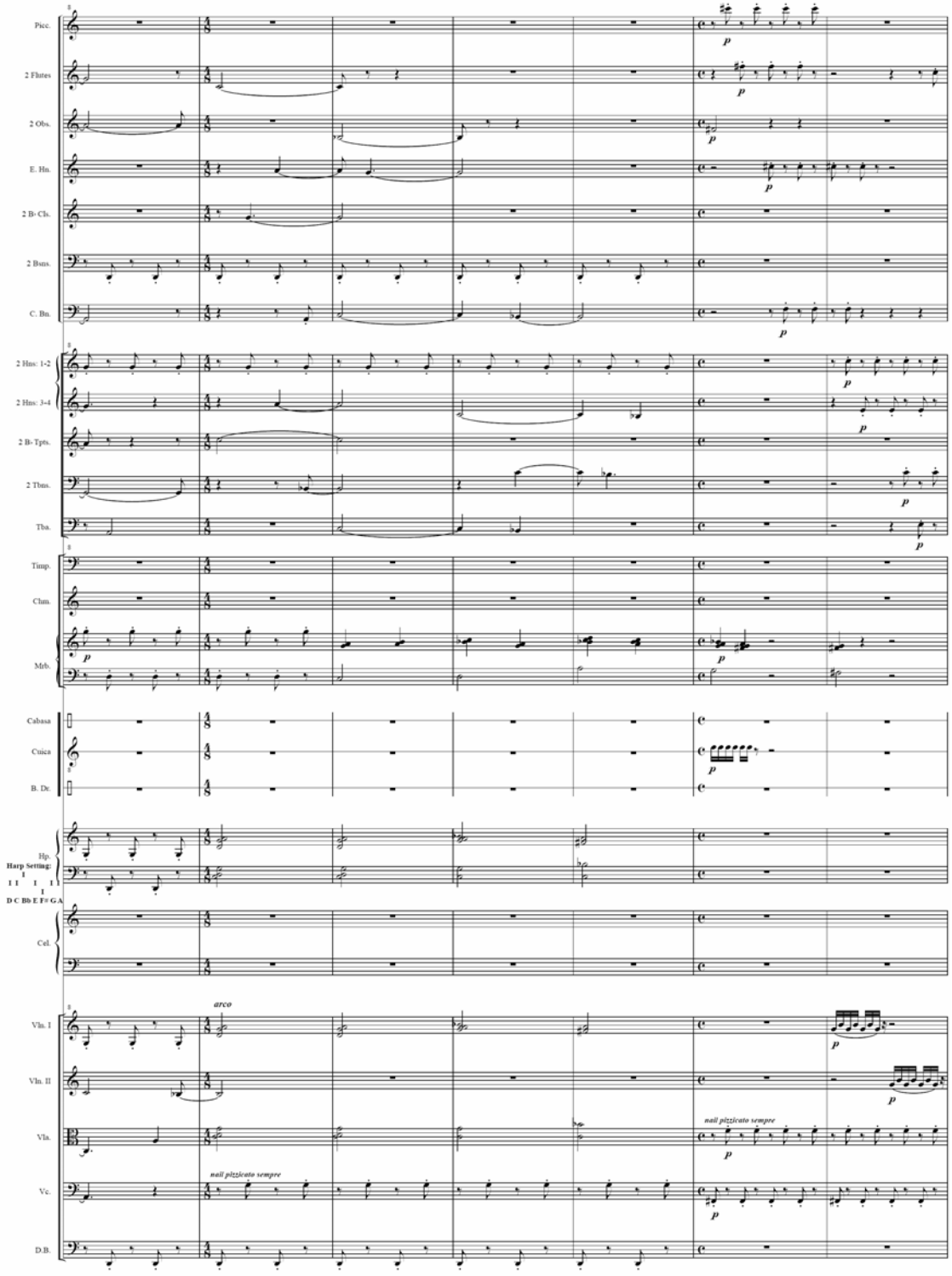


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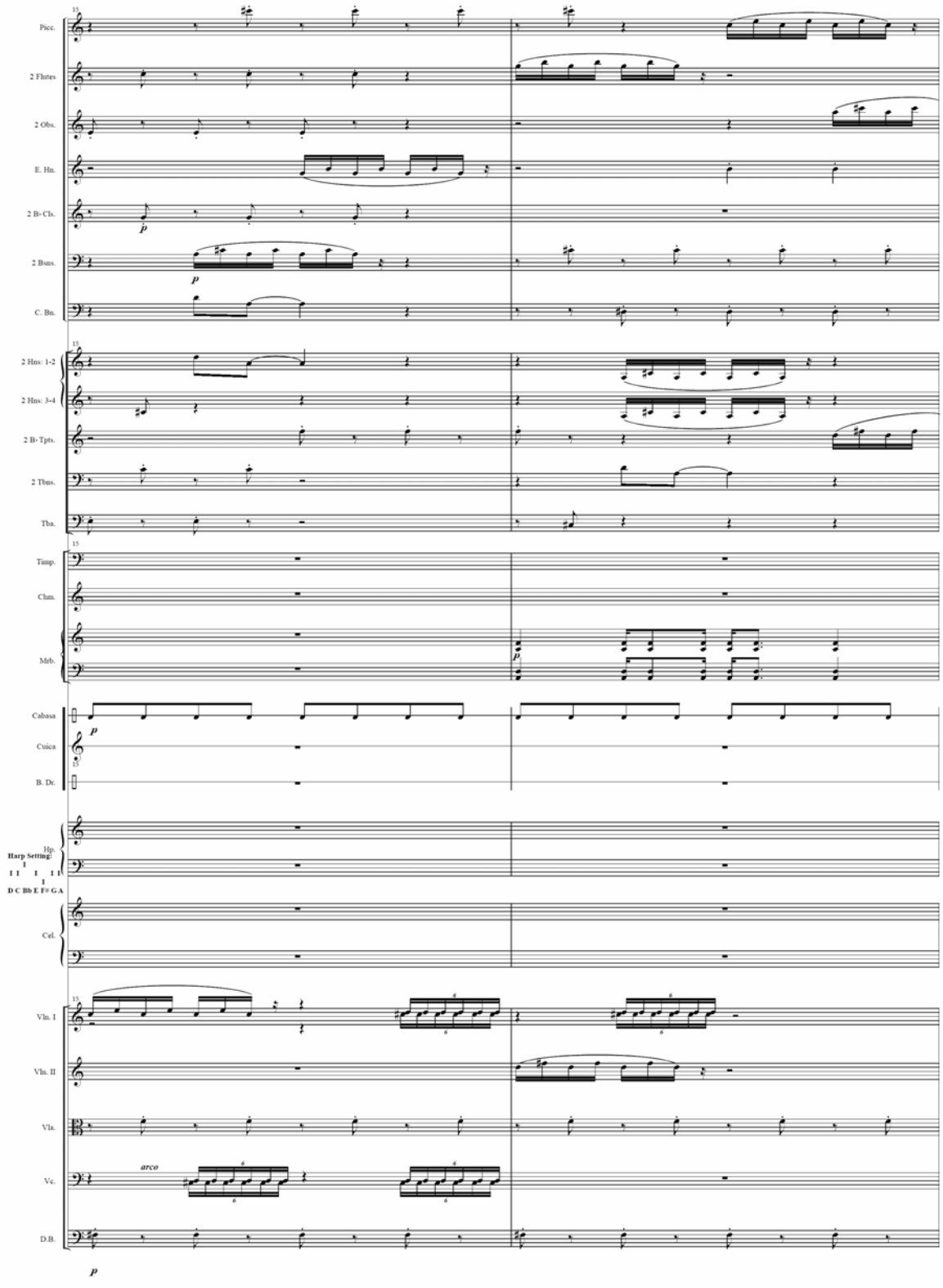


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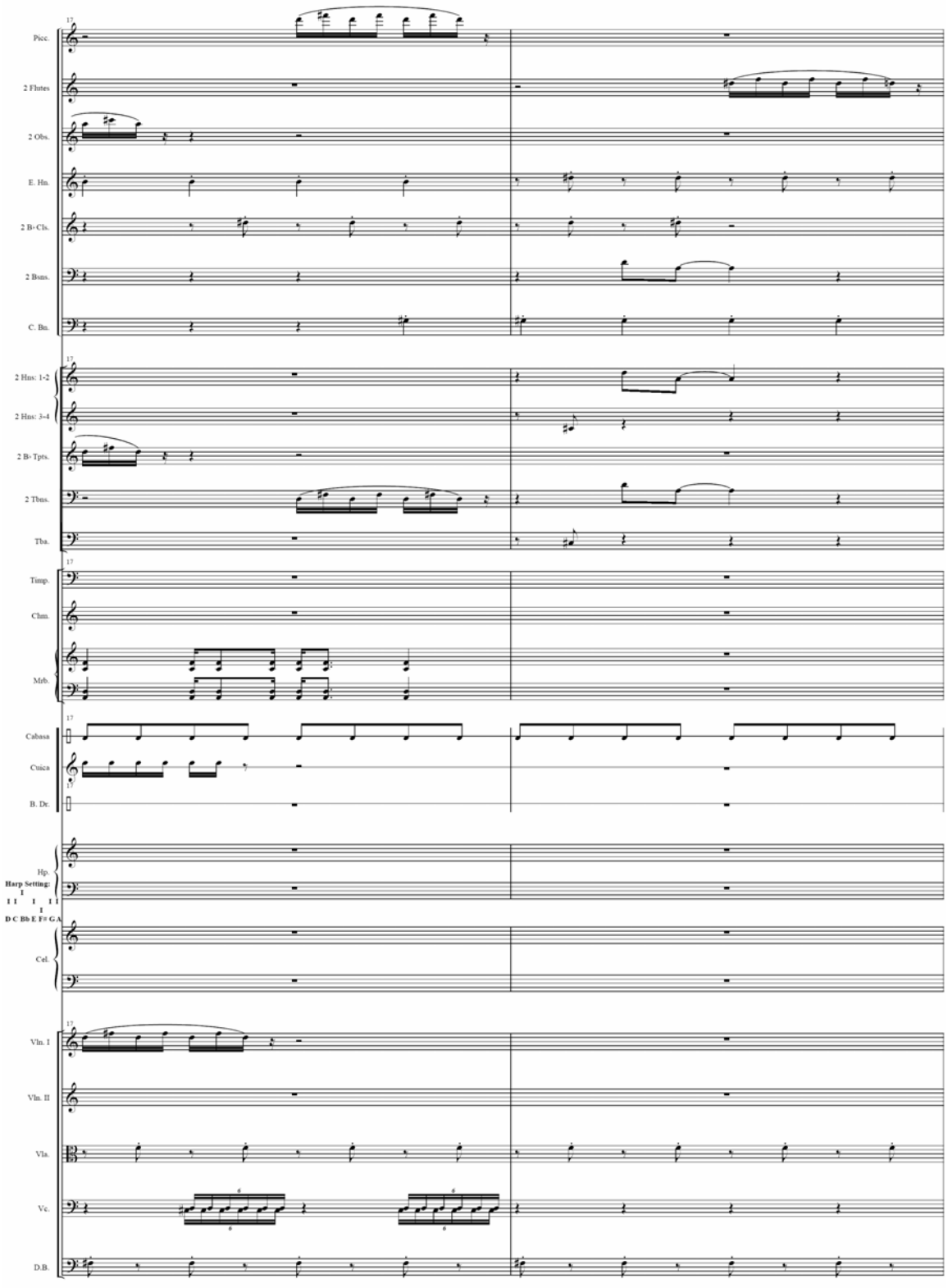


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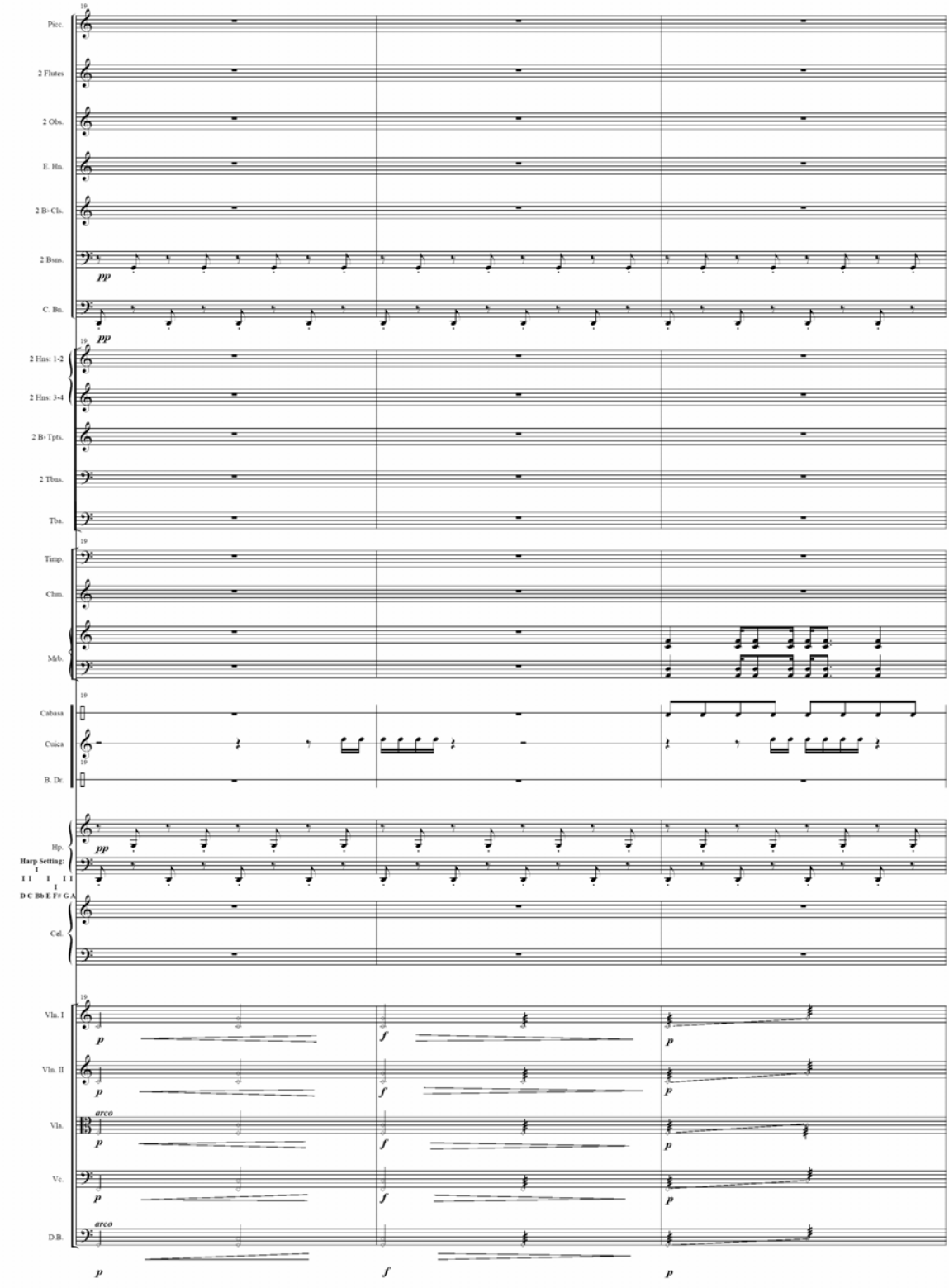


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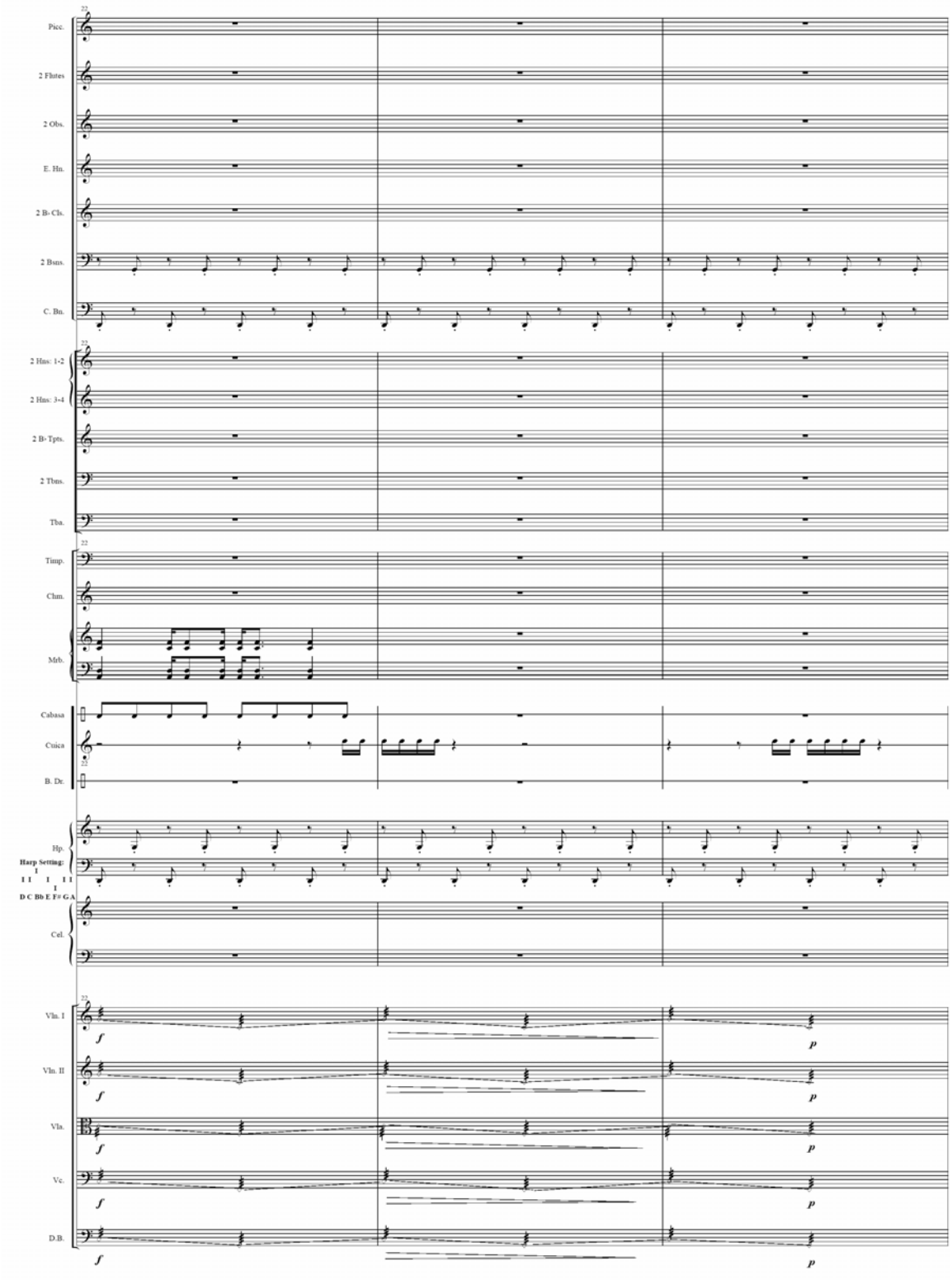


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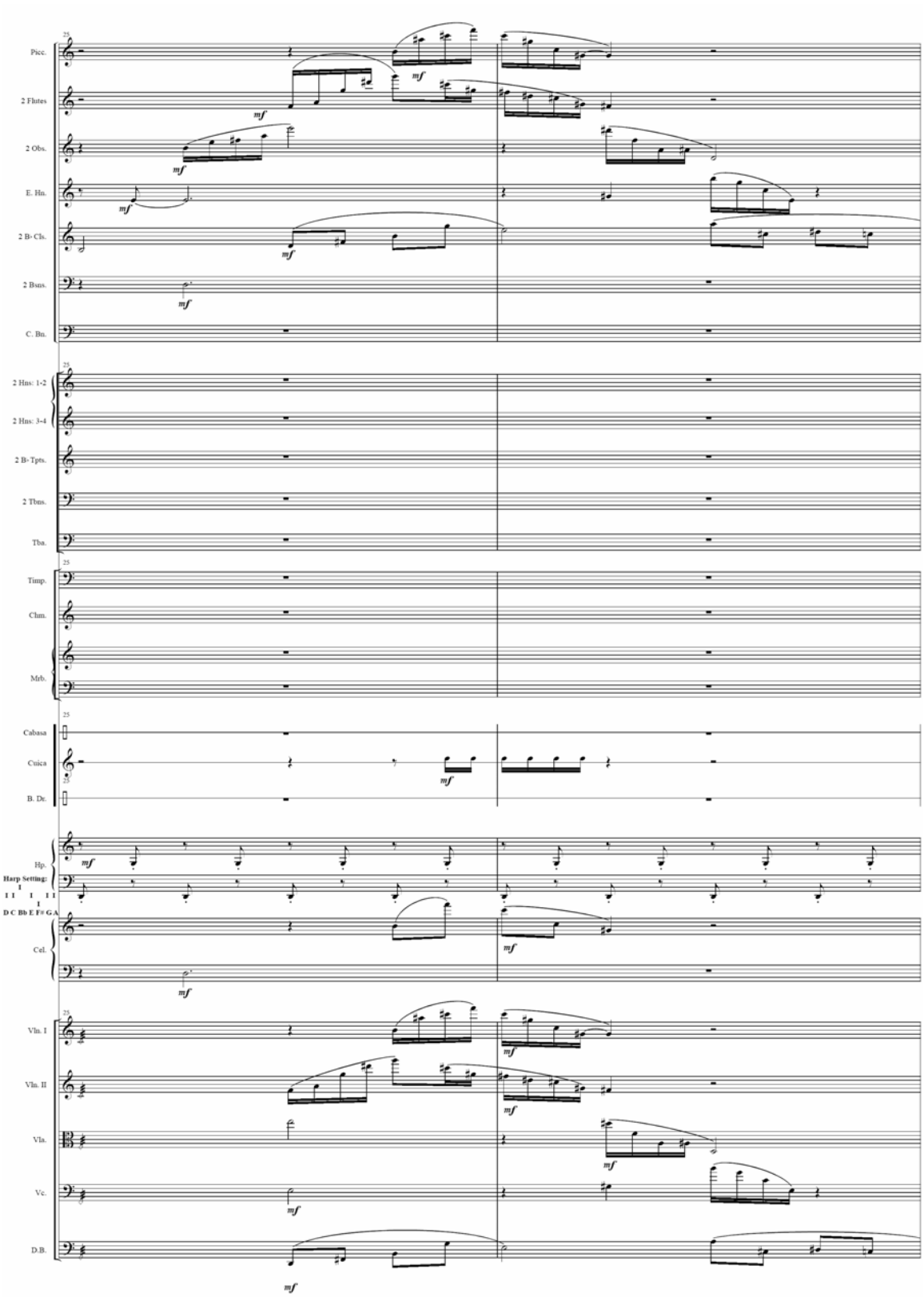


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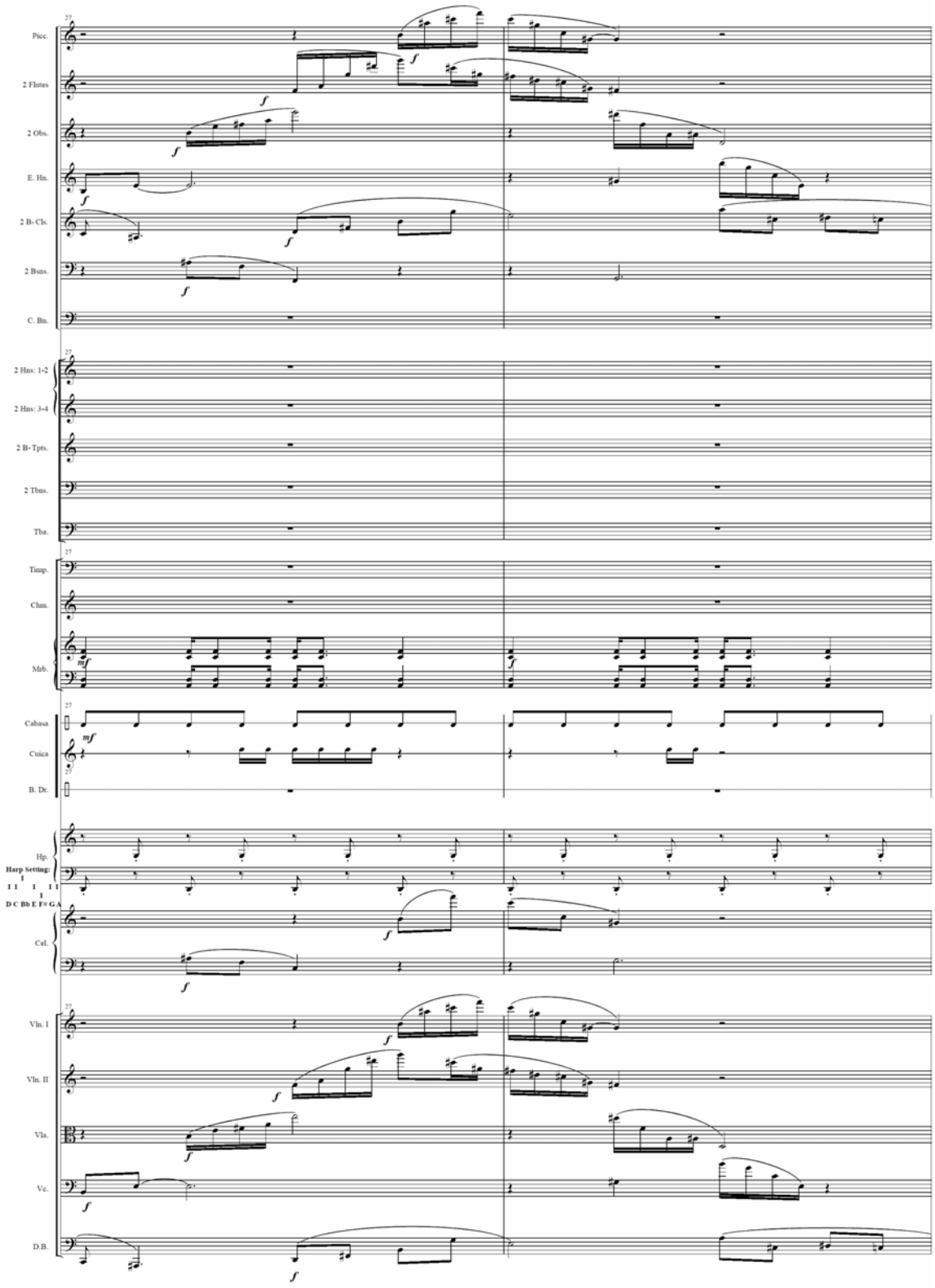


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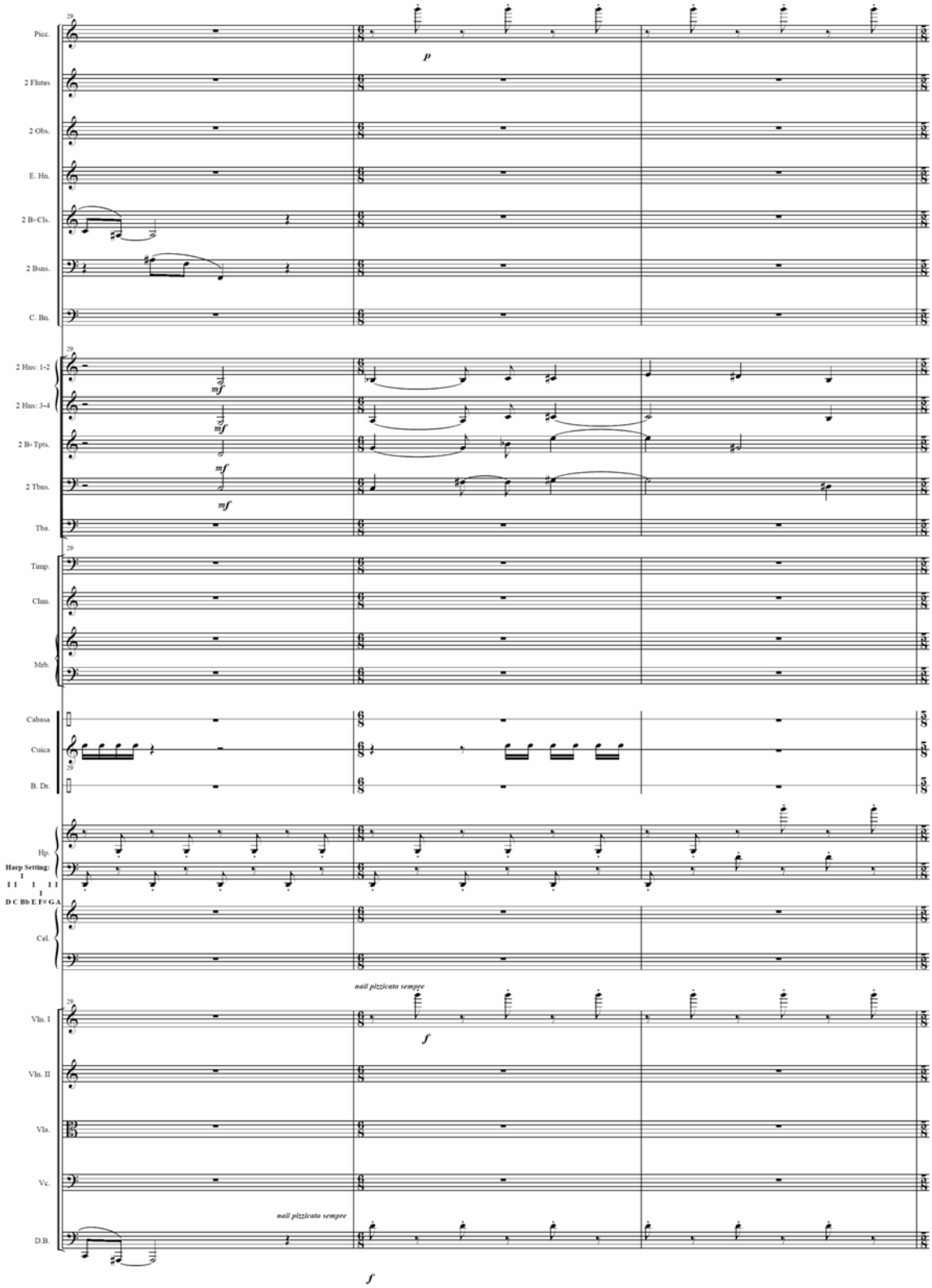


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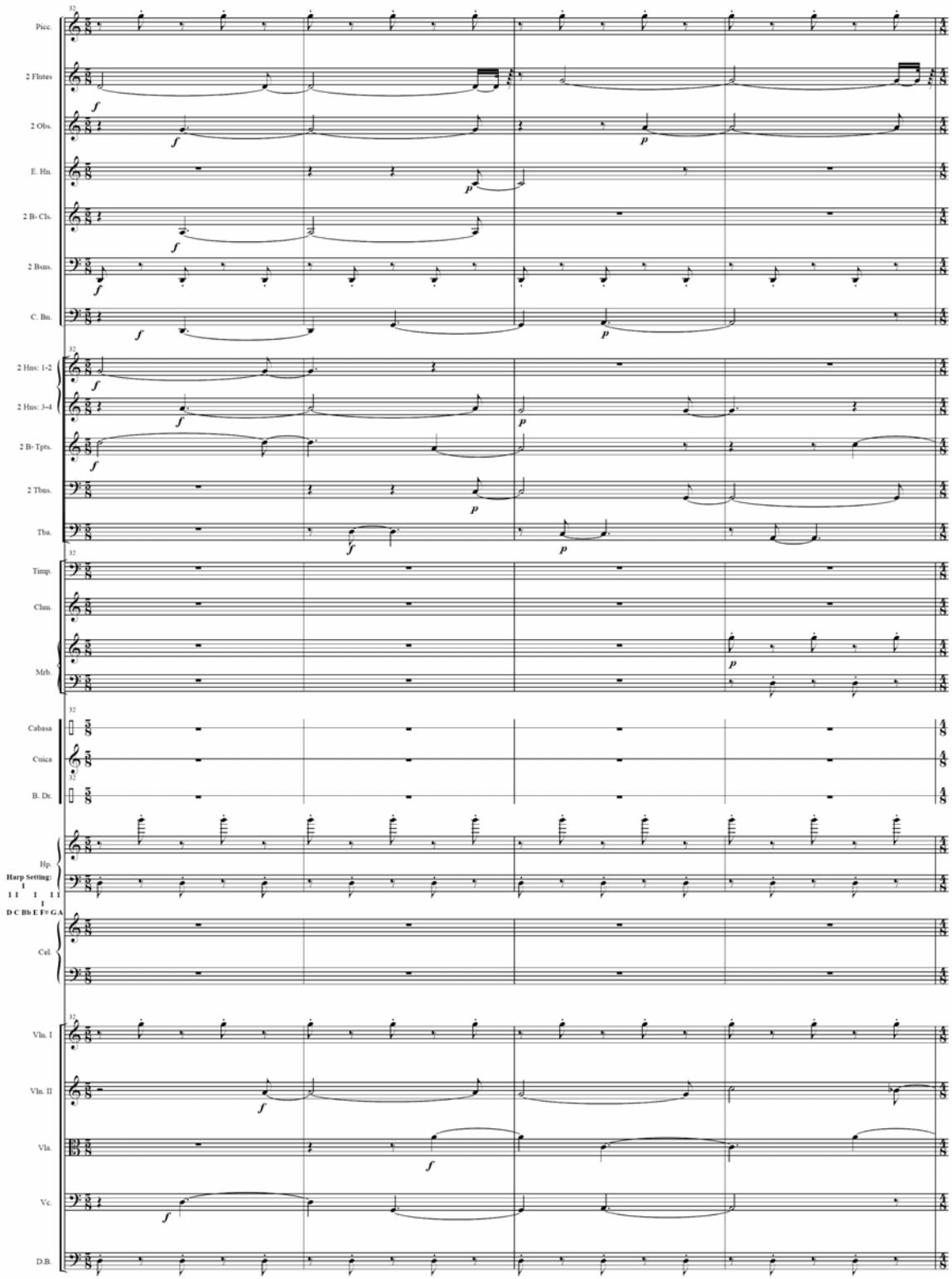


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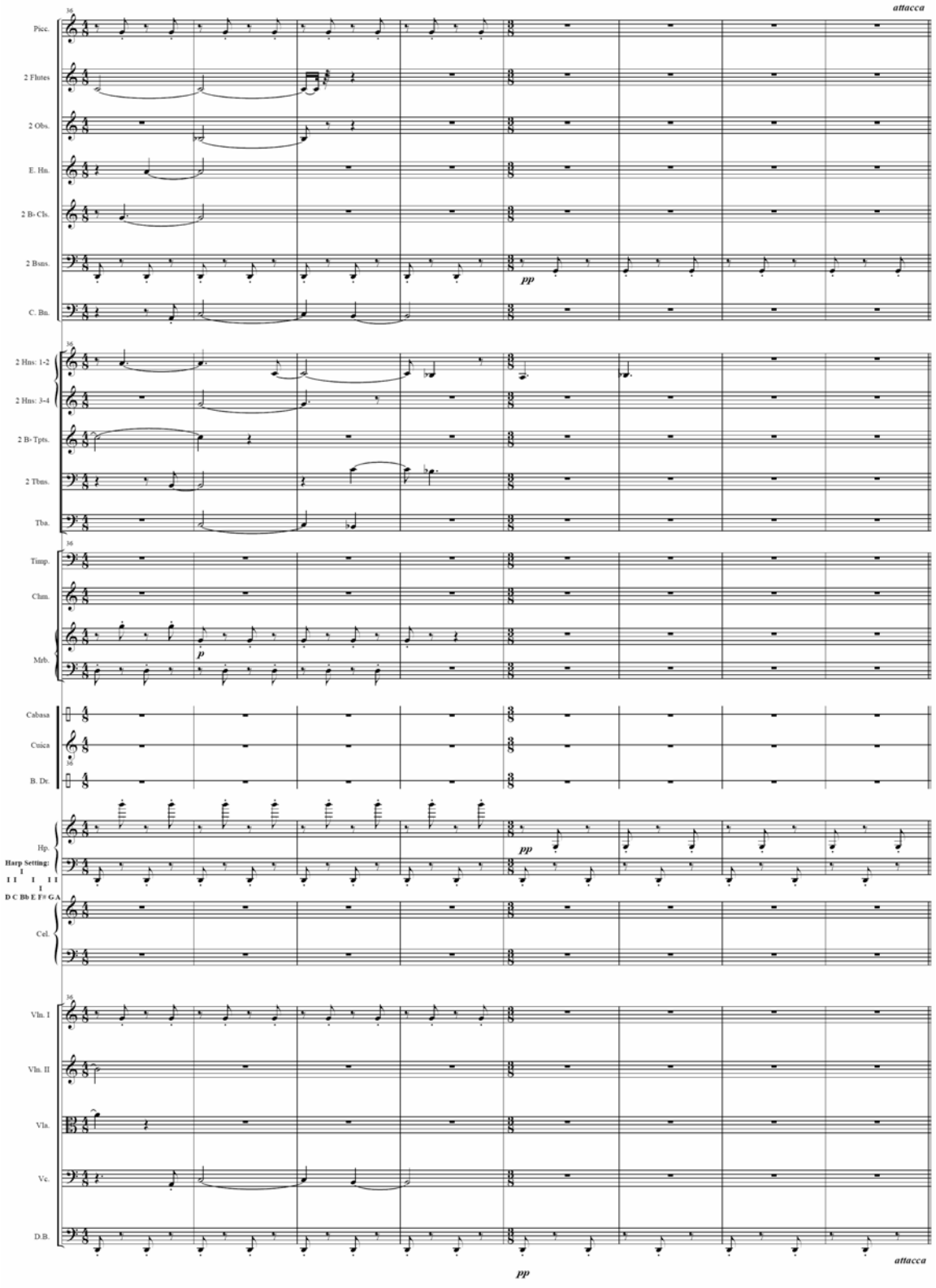


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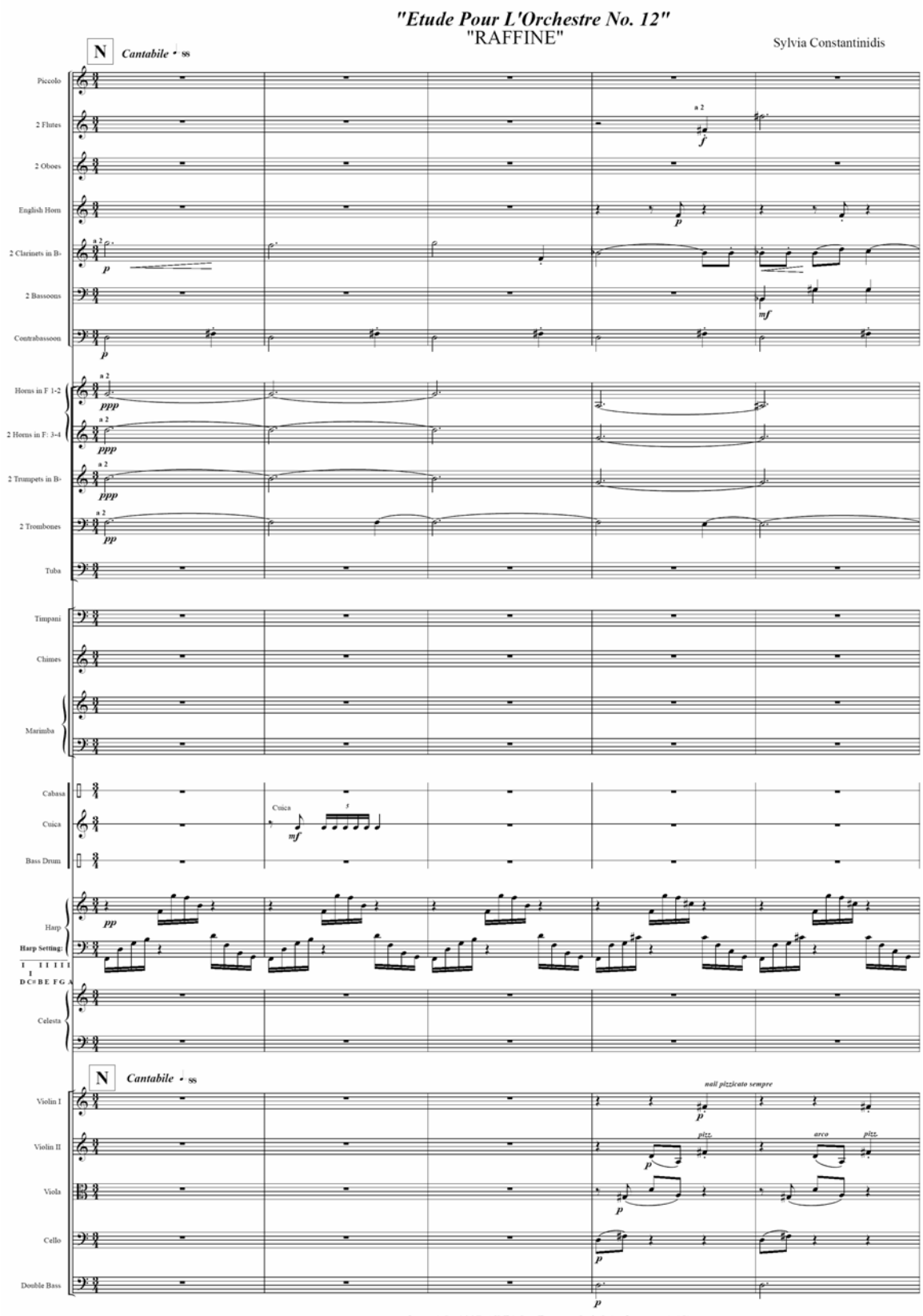


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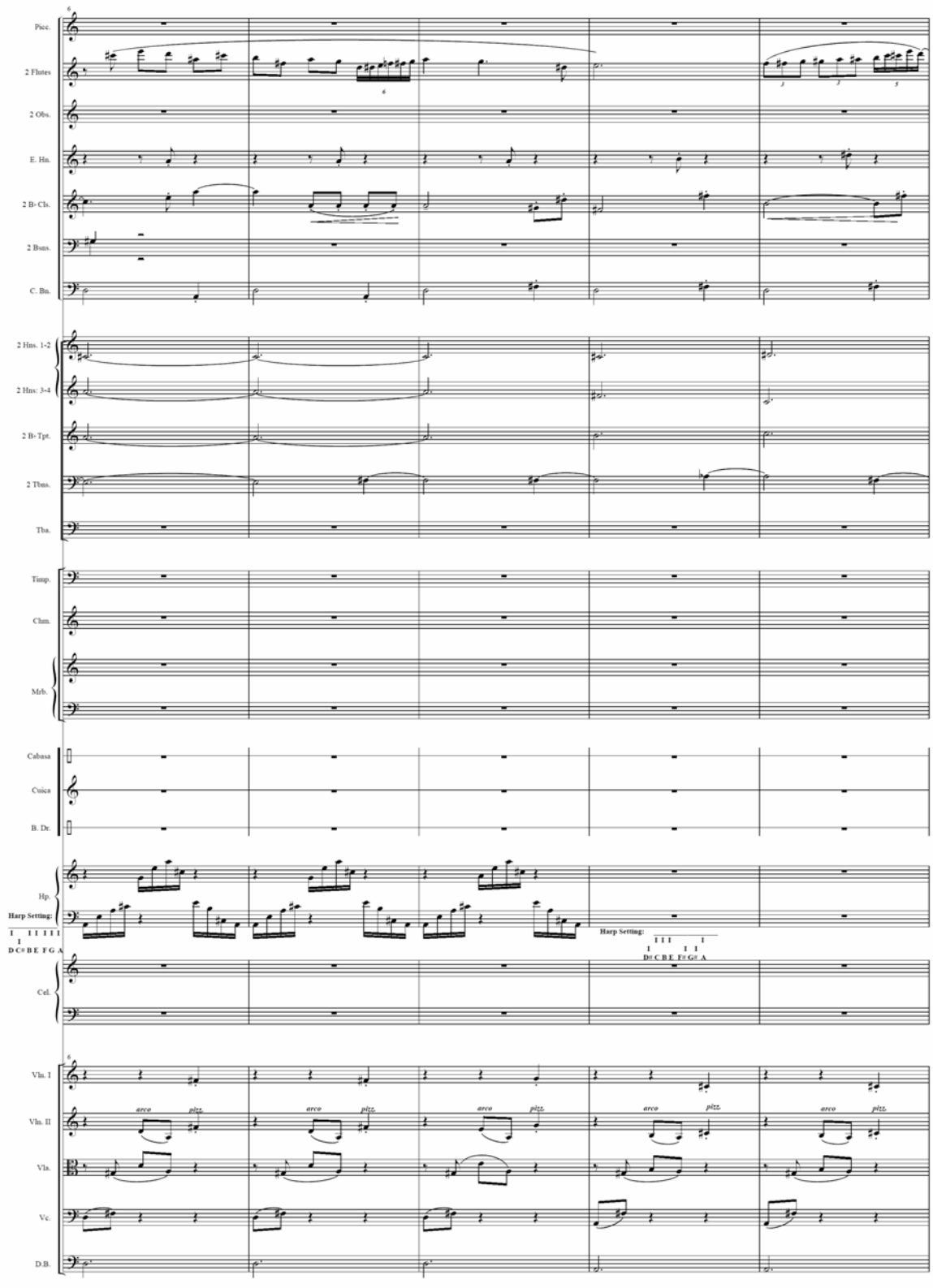


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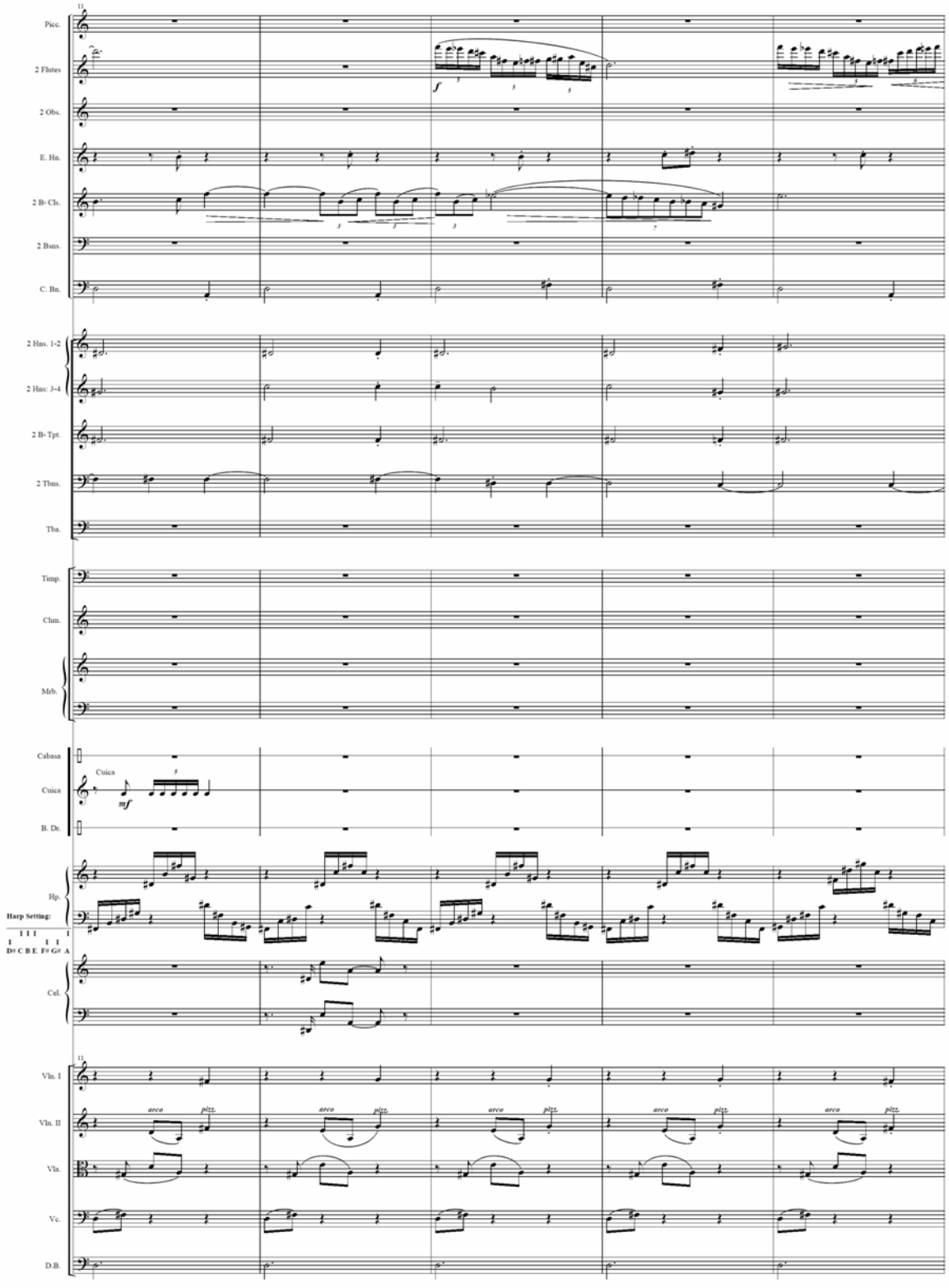


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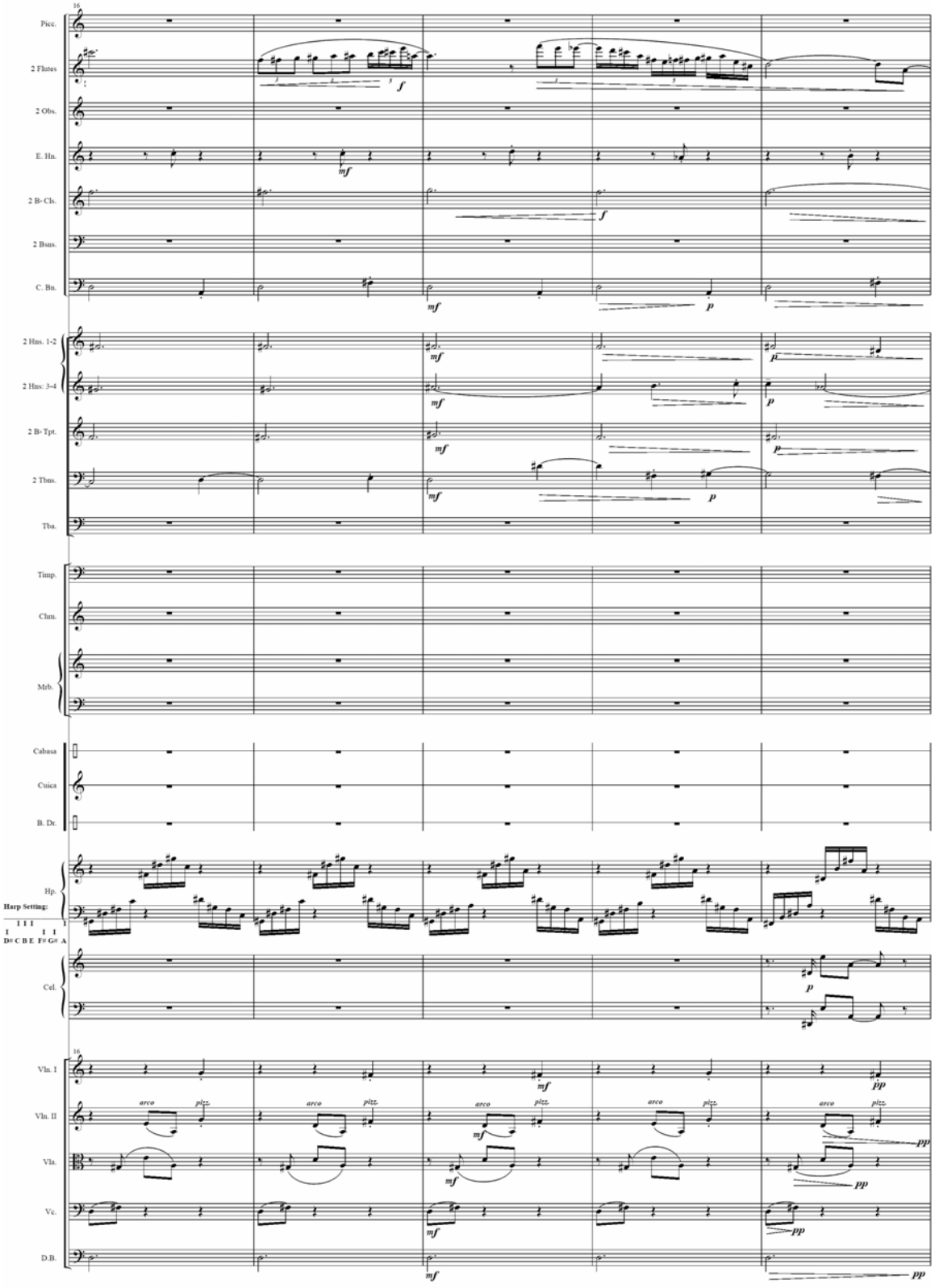


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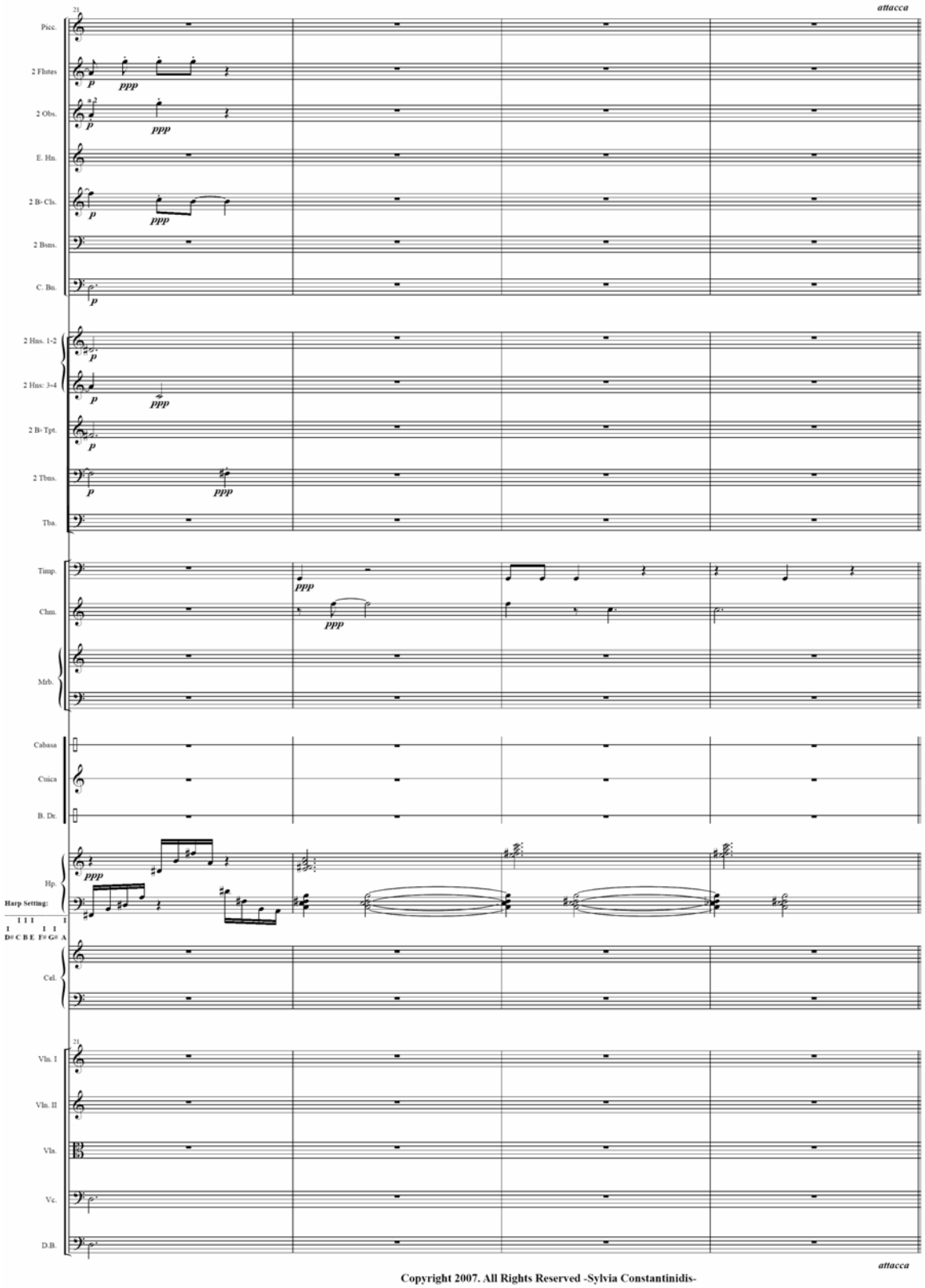


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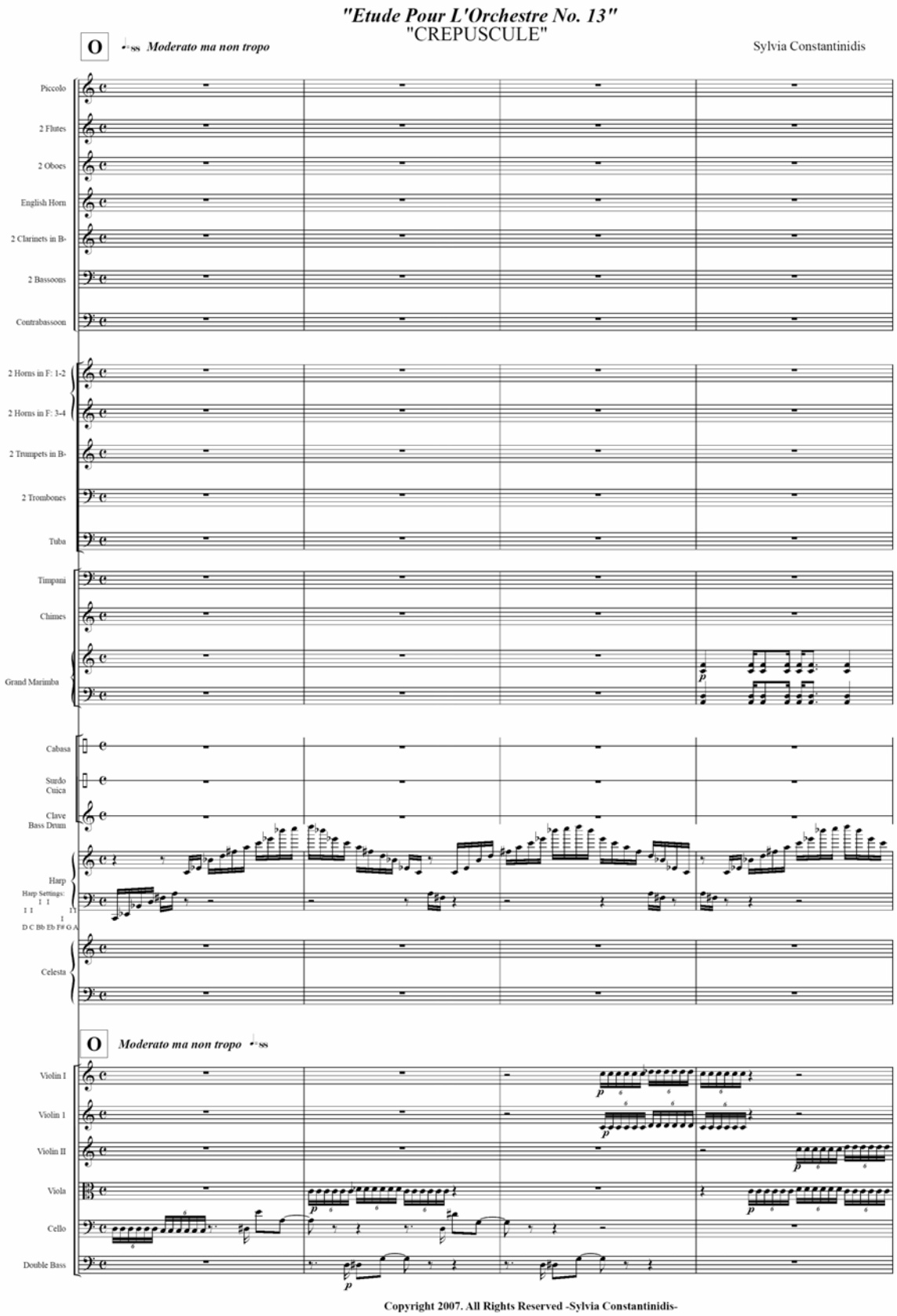


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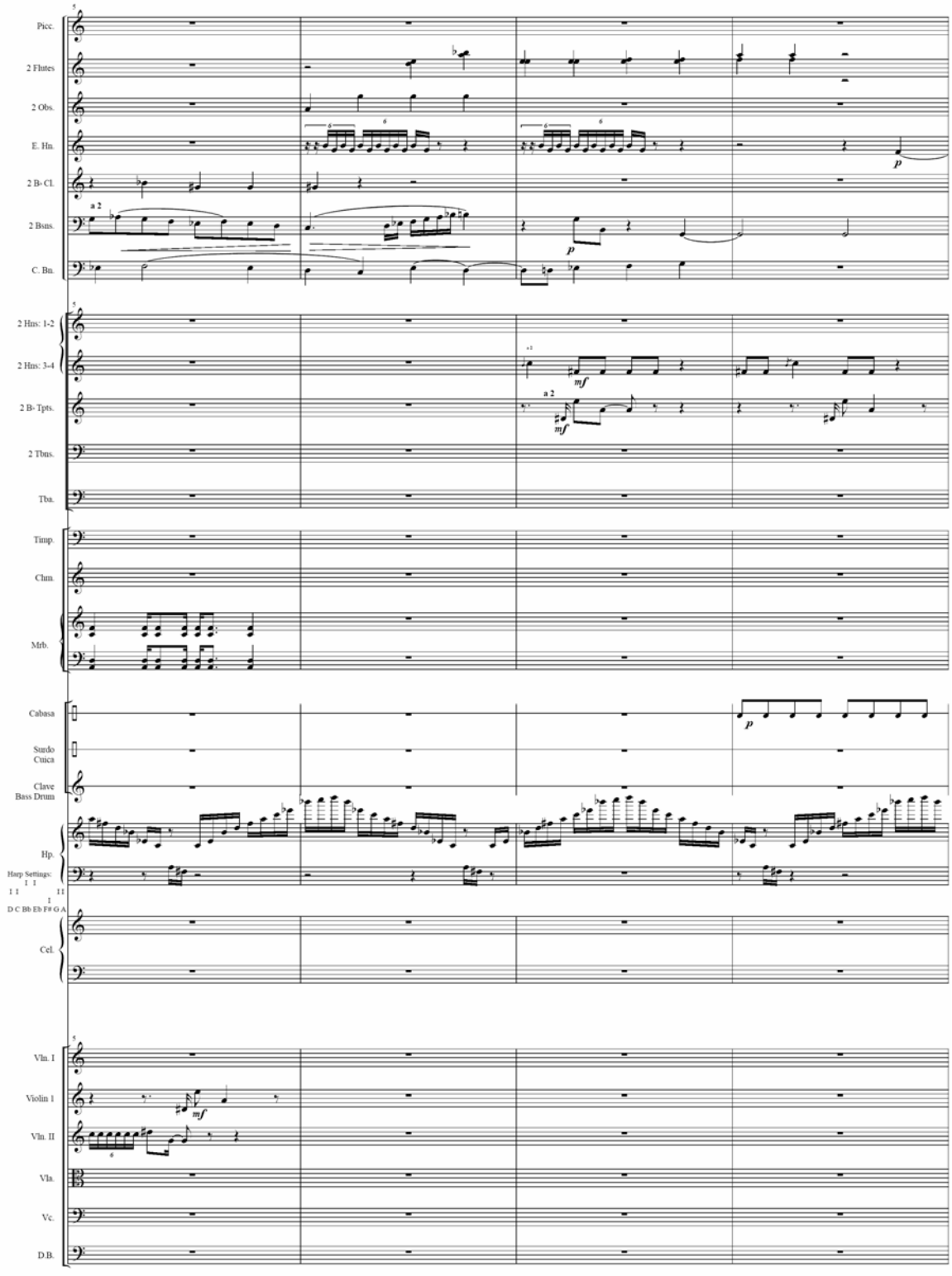


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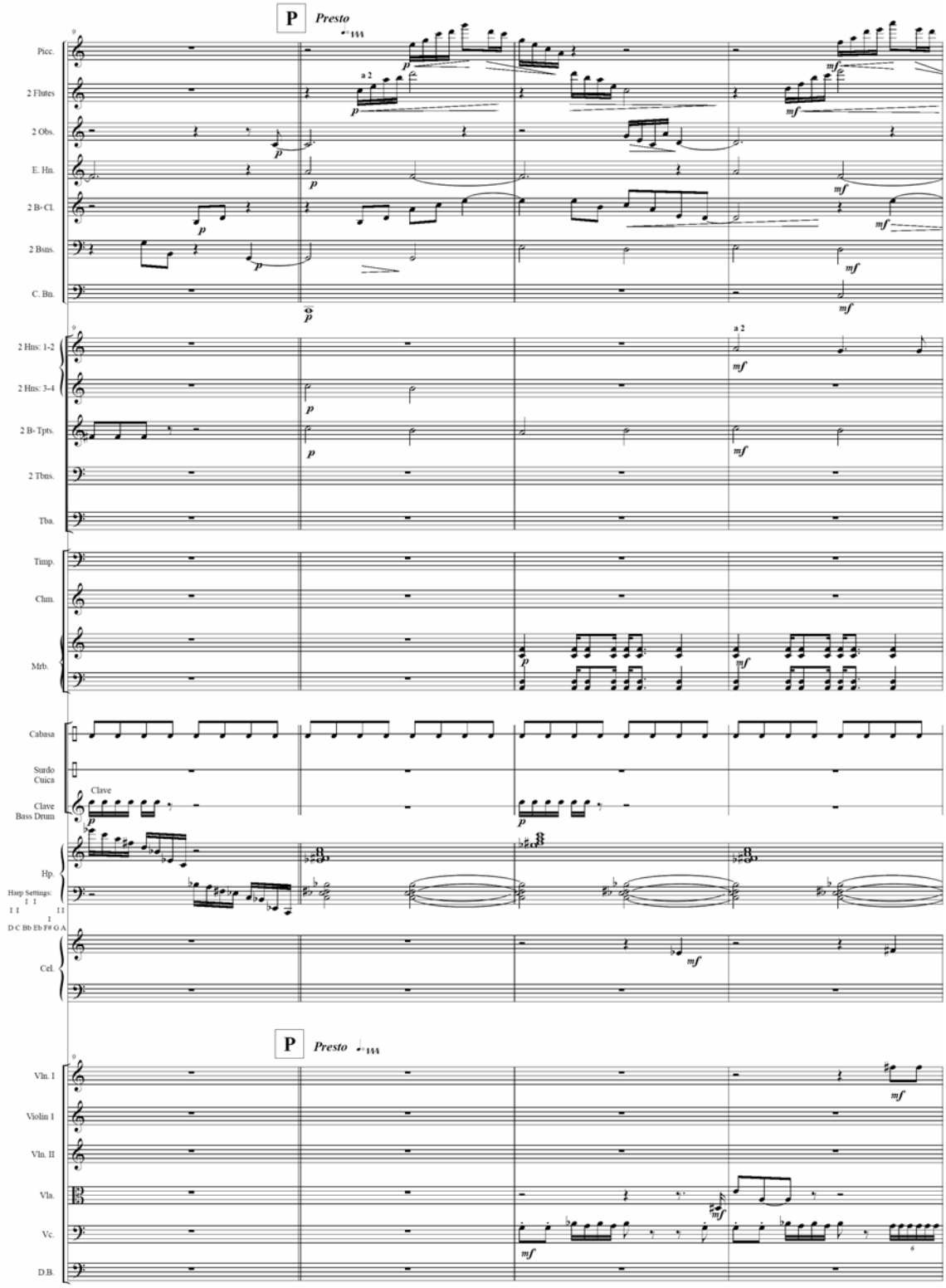


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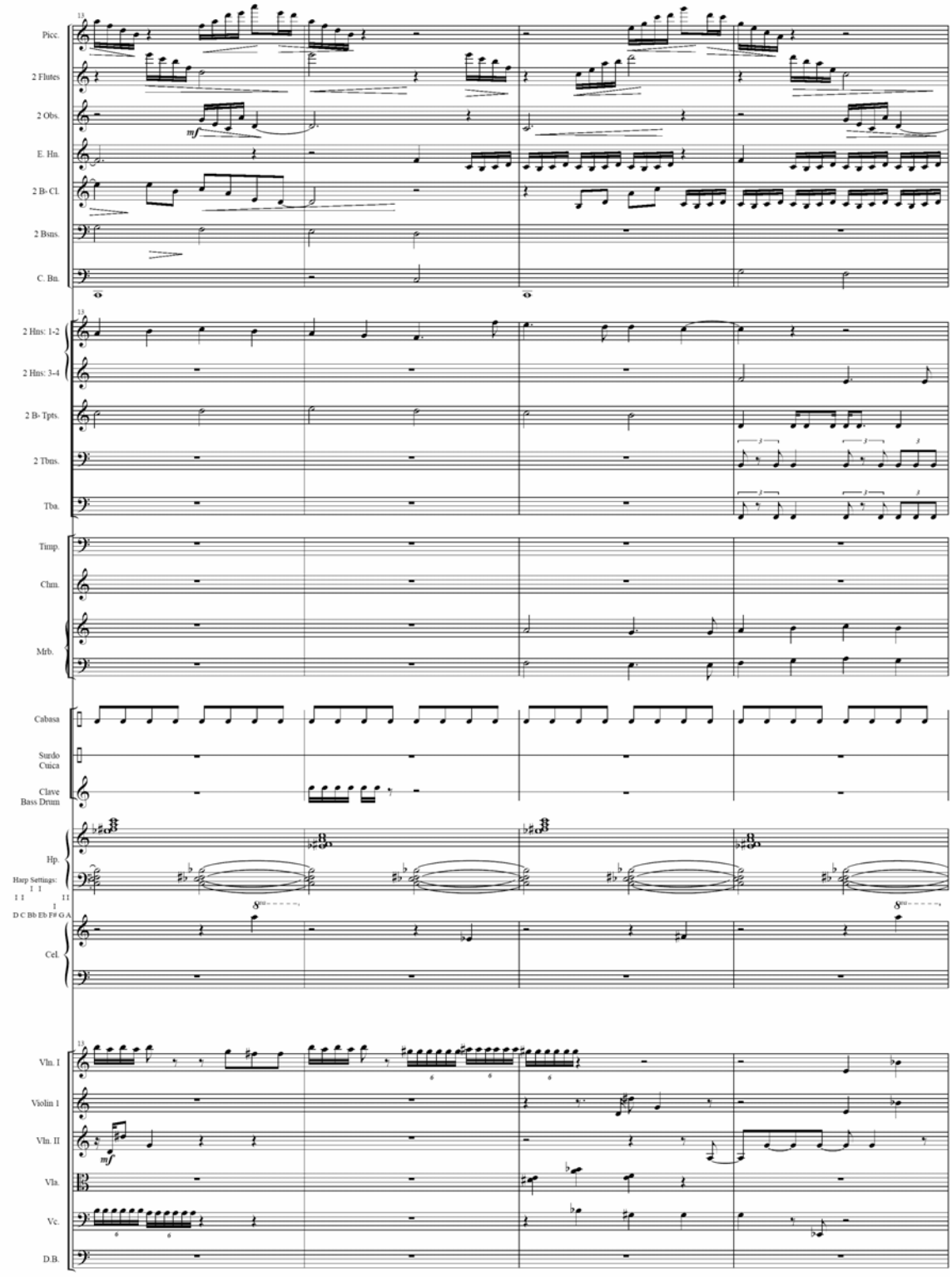


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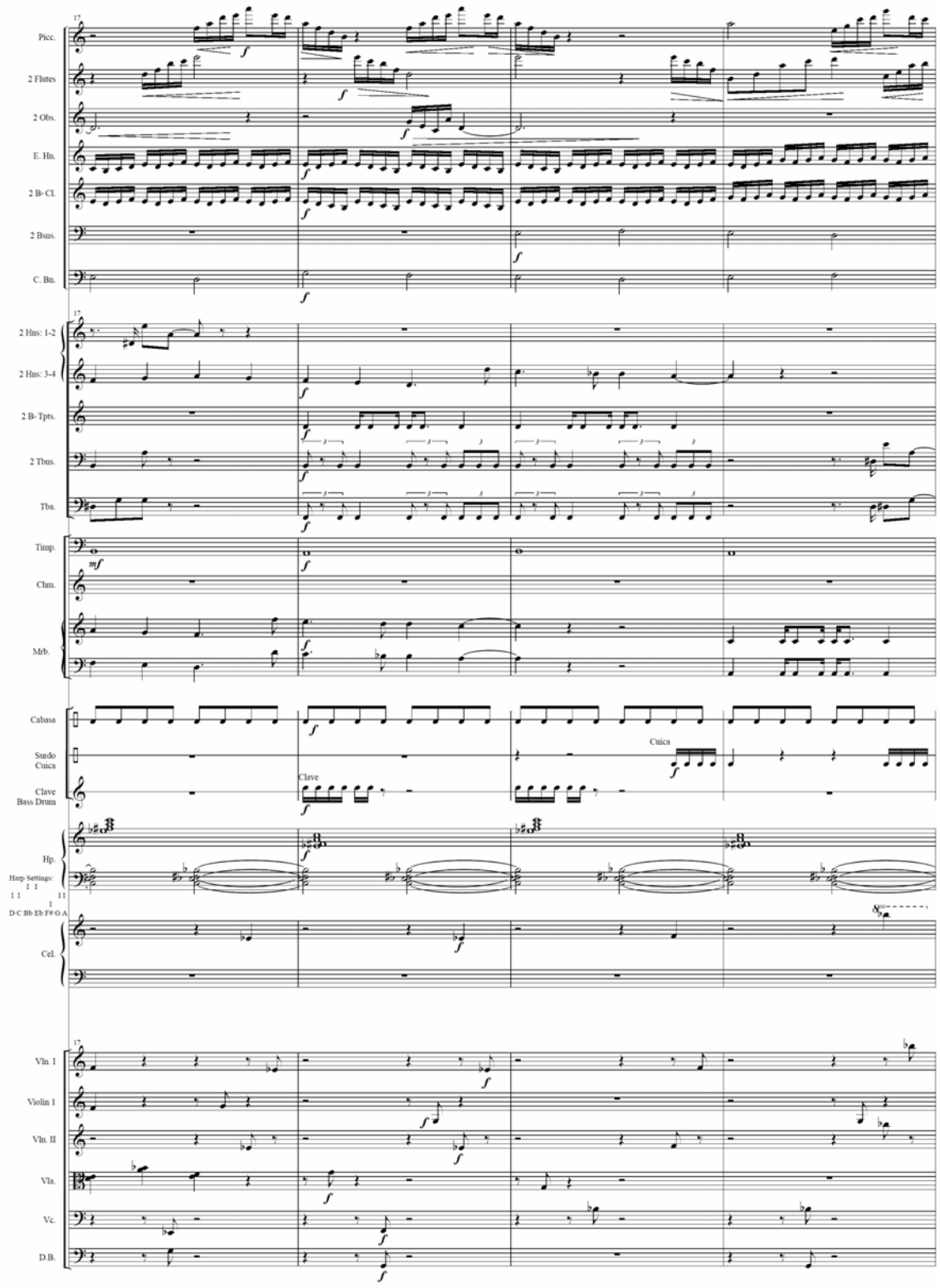


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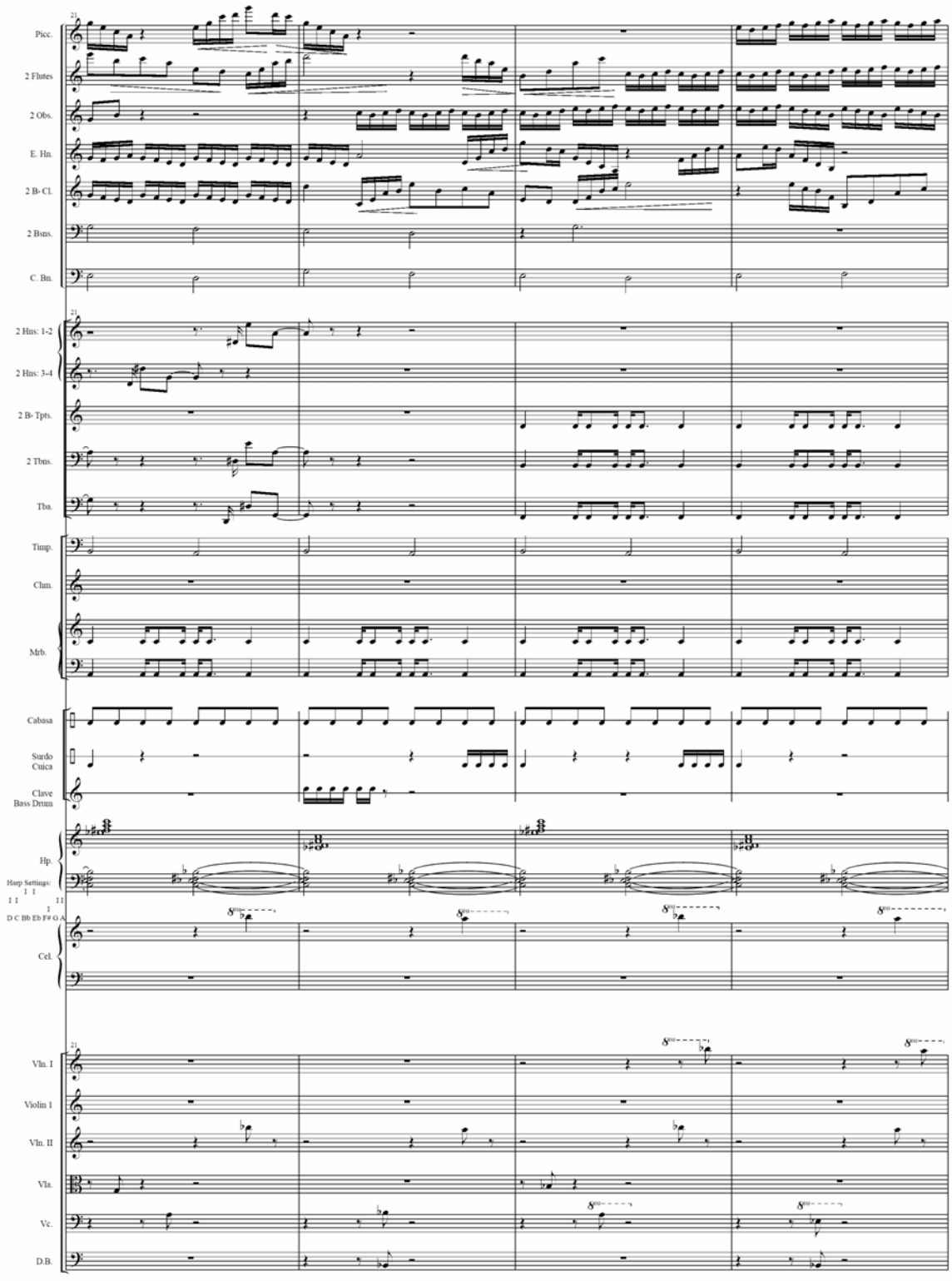


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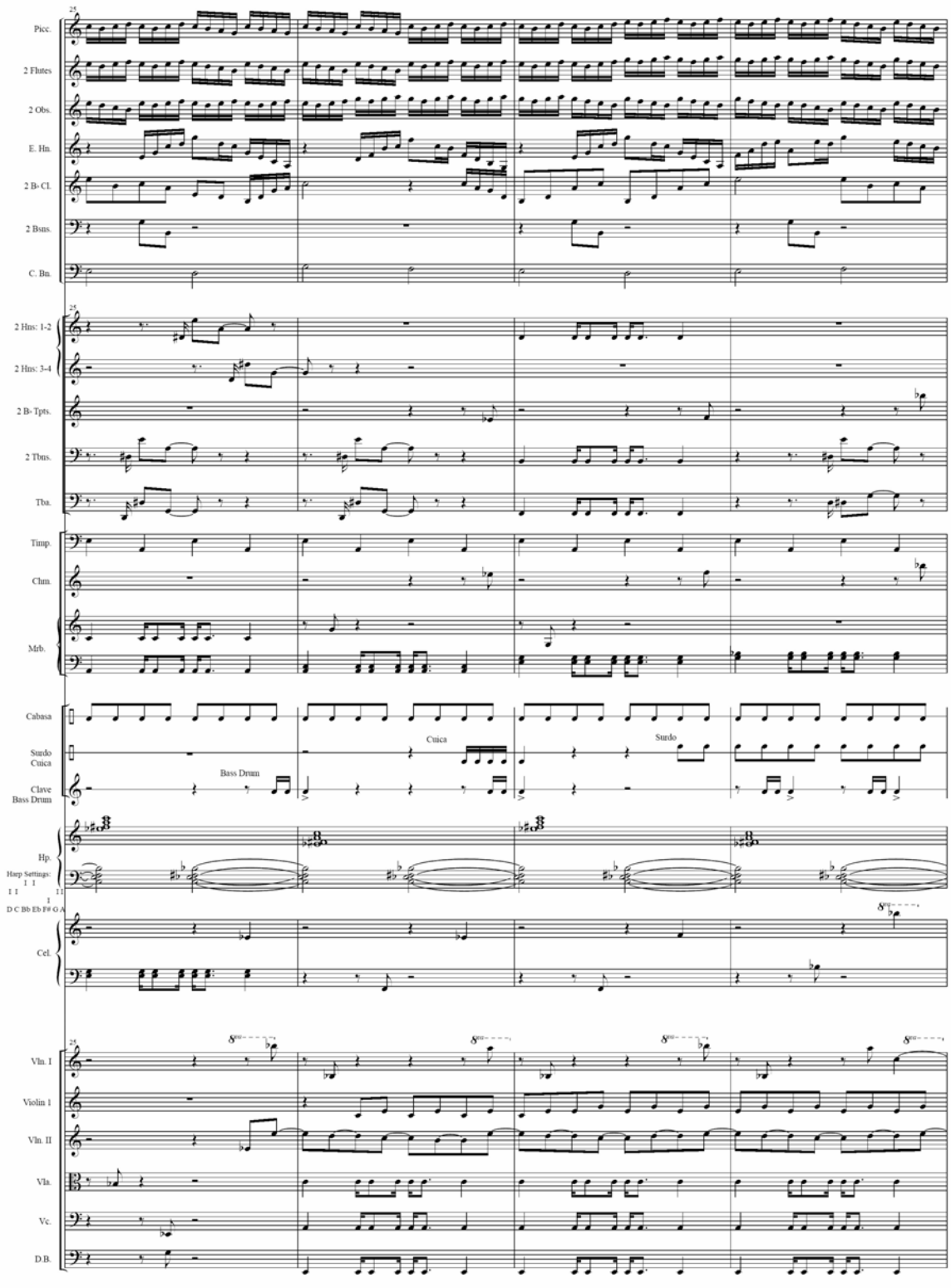


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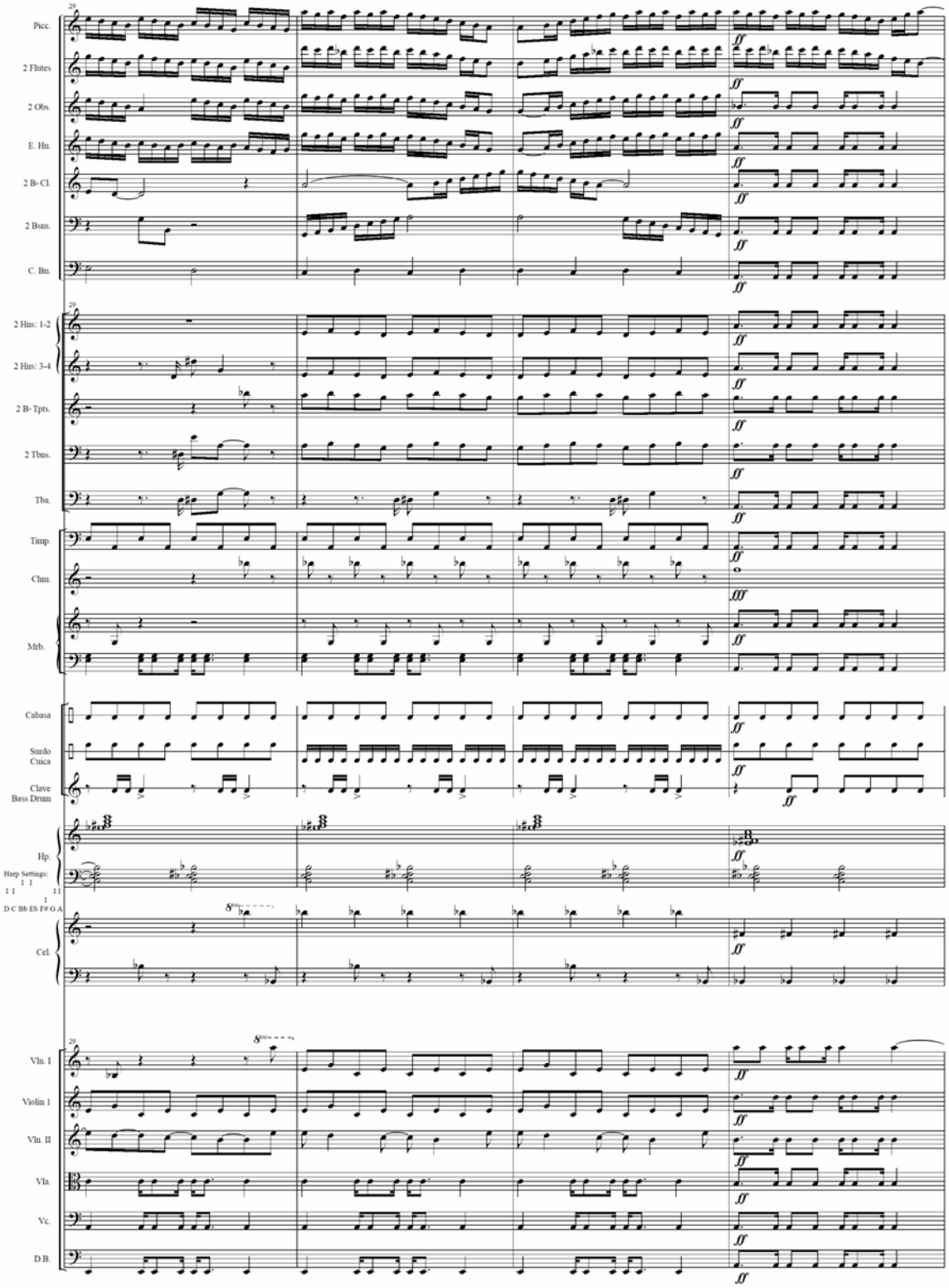


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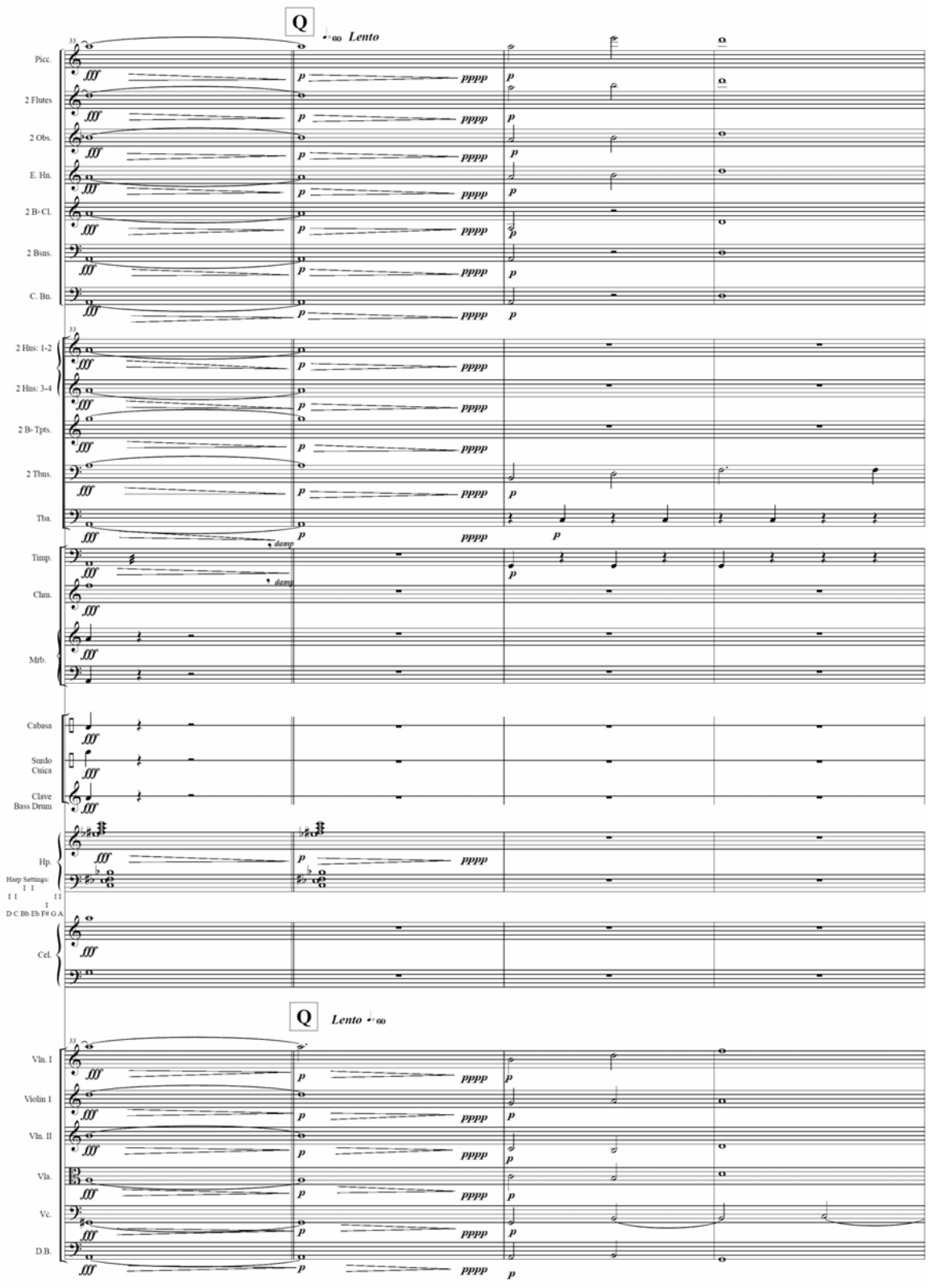


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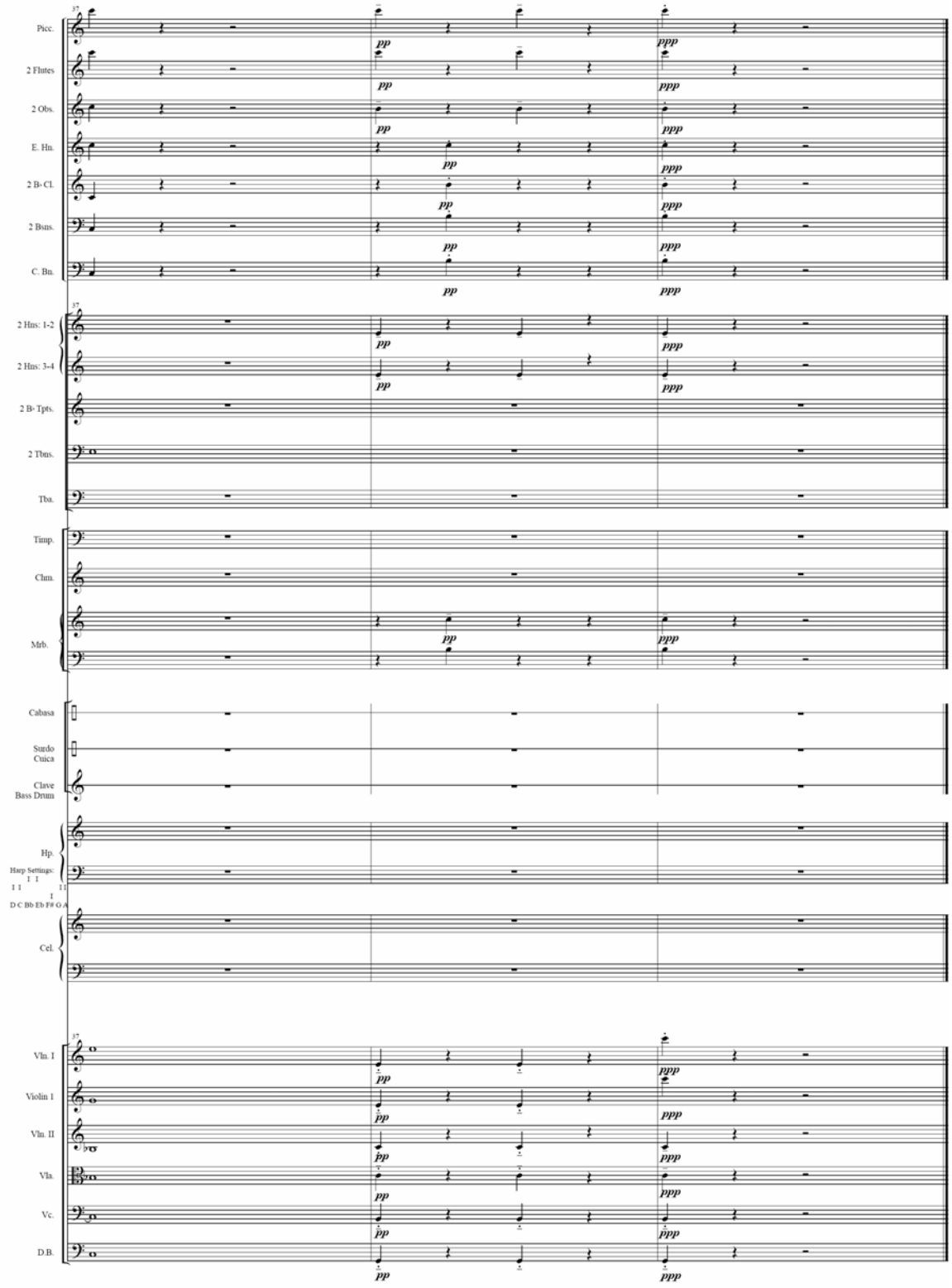


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