



Treize Etudes Pour L'Orchestre

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UNIVERSITY OF MIAMI

TREIZE ETUDES POUR L'ORCHESTRE

By

Maria-Silvia Constantinidis

A THESIS

Submitted to the Faculty
of the University of Miami
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TREIZE ETUDES POUR L'ORCHESTRE

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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

¹ Willi Apel. "Harvard Dictionary of Music." Second Edition, Revised and Enlarged. (Cambridge, Massachusetts: 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 Modernism³. Claude Debussy’s technique of mixed parallelism, tertian chords with added seconds and fourths, quartal and quintal chords in parallel movement⁴ and his unique use of compound textures⁵ 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 sounds⁶ transposed into musical material. Messiaen’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

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 litanies¹¹ 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's *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

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 Printemps”)

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. Dallapiccola’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*,

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 Modernist²¹, 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.

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.

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

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

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

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

2 Clarinets in B \flat

2 B \flat Cls.

2 B \flat Cls.

2 B \flat Cls.

The score consists of four staves. The first staff is for 2 Clarinets in B \flat and starts with a dynamic marking of *p*. The second and third staves are for 2 B \flat Clarinets. The fourth staff is also for 2 B \flat Clarinets and includes dynamic markings of *f* and *p ppp*. The music features various melodic lines, including triplets and a septuplet.

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.

2 Oboes

The score shows a single staff for 2 Oboes. It begins with a dynamic marking of *mf*. The music features a melodic line with sixteenth-note patterns and a slur over a group of notes.

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

2 Trumpets in B \flat

The score shows a single staff for 2 Trumpets in B \flat . It begins with a dynamic marking of *mf*. The music features a melodic line with sixteenth-note patterns and a slur over a group of notes.

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

Musical score for Example 6, showing two staves for Violin I. The top staff is labeled "Vln. I" and the bottom "Violin I". Both staves show a sequence of sixteenth-note patterns with fingerings (6, 6, 6, 6, 6, 6) and accents.

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

Musical score for Example 7, showing two staves for Horn. The top staff is labeled "Hn." and the bottom "Hn.". Both staves show a sequence of eighth-note patterns with fingerings (5, a 2) and dynamics (mf).

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

Musical score for Example 8, showing one staff for Violin I. The staff is labeled "Violin I". It shows a sequence of eighth-note patterns with fingerings (5) and dynamics (mf).

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

Musical score for Example 9, showing two staves for Piano. The top staff is labeled "13" and the bottom "13". Both staves show a sequence of eighth-note patterns with dynamics (mf).

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

Musical score for Example 10, showing two staves for Horn. The top staff is labeled "Hn." and the bottom "2 Hns.". Both staves show a sequence of eighth-note patterns with fingerings (27) and dynamics (mf).

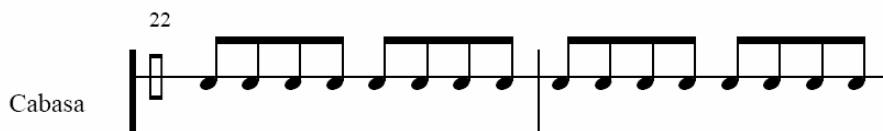
Rhythmic Material

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).

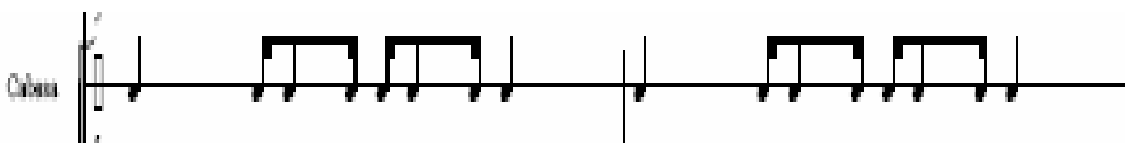
Example 13. From Bird Song Transcription, *Colorer*, m.1.



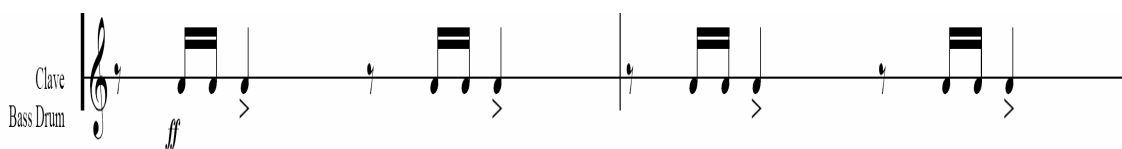
Example 14. Rattle-Snake, *Prelude*, mm. 22-23.



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



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



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

Musical score for Example 19, showing extended tertial chords in mm. 6-8 of *Raffine*. The score includes parts for Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The Harp part features a complex texture of extended tertial chords. The Violin II part is marked *arco* and *pizz.* (pizzicato). The Viola part is marked *arco* and *pizz.* (pizzicato). The Violoncello and Double Bass parts provide a harmonic foundation.

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

"Etude Pour L'Orchestre No. 10"
"CRAMOISI"

L *Andante Molto Dramatico*
♩ = 72

Musical score for Example 20, showing secundal and quartal harmonies in mm. 1-5 of *"Etude Pour L'Orchestre No. 10"* by Cramoisi. The score includes parts for Piccolo, 2 Flutes, 2 Clarinets in B \flat , and 2 Bassoons.

The score is marked *Andante Molto Dramatico* with a tempo of 72. The Piccolo part is marked *f* (forte). The 2 Flutes part is marked *f* (forte). The 2 Clarinets in B \flat part is marked *p* (piano). The 2 Bassoons part is marked *p* (piano).

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

3

Picc. *ppp*

2 Flutes *ppp* a 2

Ob. *ppp* a 2

E. Hn. *ppp* a 2

B. Cl. *ppp* a 2

Bsn. *ppp* a 2

C. Bn. *ppp*

Hn. *ppp* a 2

Hn. *ppp* a 2

B. Tpt. *ppp* a 2

Tbn. *ppp* a 2

Tba. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

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

The image shows a musical score for a harp setting, labeled 'Harp Setting:'. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and one flat (Bb). The time signature is 8/8. The score is divided into three measures, numbered 21, 22, and 23. In each measure, the treble staff contains a cluster of notes, and the bass staff contains a cluster of notes. The clusters are connected by horizontal lines, indicating they are sustained. The bass staff clusters are further connected by large, rounded brackets, suggesting a continuous texture. The harp setting is indicated by the text 'Harp Setting: I I II II Hp.' and the chord symbols [D C Bb Eb F# GA].

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.

2 Flutes
2 Oboes
English Horn
2 Clarinets in B \flat
2 Bassoons
Contrabassoon
2 Horns in F
2 Horns in F
2 Trumpets in B \flat
2 Trombones
Harp
Violin I
Violin II
Viola
Cello
Double Bass

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

arco pizz
arco pizz
arco pizz
a

Detailed description: This musical score illustrates the simultaneous use of different dynamics across various instruments. The Flutes and Clarinets in B-flat play complex passages with dynamics ranging from *f* to *mf*. The Horns and Trumpets in B-flat play sustained notes with dynamics from *mf* to *p*. The Harp provides a delicate accompaniment in *pp*. The Violins and Violas play a rhythmic pattern, alternating between *arco* and *pizz* with a dynamic of *mf*. The Cello and Double Bass provide a steady bass line, with the Cello moving from *mf* to *pp* and the Double Bass remaining at *mf*.

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.

The musical score for Example 24, titled "String-Section Harmonic-Glissandi Passage, *Prelude*, mm. 3-9", is presented in two systems. The first system (mm. 3-5) is marked "Poco Adagio" and features a triplet of notes in the first measure. The second system (mm. 6-9) continues the passage. The score is written for five string parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics range from *ppp* (pianissimo) to *f* (forte). The passage is characterized by harmonic glissandi, where the notes of the chords are glissandi'd together.

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

3

Picc. *ppp*

2 Flutes *ppp* a 2

Ob. *ppp* a 2

E. Hn. *ppp* a 2

B♭ Cl. *ppp* a 2

Bsn. *ppp* a 2

C. Bn. *ppp*

Hn. *ppp* a 2

Hn. *ppp* a 2

B♭ Tpt. *ppp* a 2

Tbn. *ppp* a 2

Tba. *ppp*

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.

The musical score for Example 26, 'Colorer', mm. 1-3, is presented in a multi-staff format. The instruments and their parts are as follows:

- Timpani:** Bass clef, 4/4 time. Measure 1: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 2: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 3: quarter rest, quarter note G2, quarter rest, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3.
- Chimes:** Treble clef, 4/4 time. Measure 1: quarter note G4, quarter note G4. Measure 2: quarter note G4, quarter note G4. Measure 3: quarter note G4, quarter note G4. Dynamics: *p* in measure 1, *ppp* in measure 3.
- Marimba:** Treble and Bass clefs, 4/4 time. Measure 1: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3.
- Cabasa:** Percussion clef, 4/4 time. Measure 1: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3.
- Cuica:** Percussion clef, 4/4 time. Measure 1: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3.
- Conga Drums:** Percussion clef, 4/4 time. Measure 1: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3.
- Harp:** Treble and Bass clefs, 4/4 time. Measure 1: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3. Fingering: I I, II I I, I. Harp setting: [D C Bb Eb F# G A].
- Piano:** Treble and Bass clefs, 4/4 time. Measure 1: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 2: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 3: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: *p* in measure 1, *ppp* in measure 3. Includes triplets and a *una corda* marking.

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

Musical score for Example 27, *Ondes*, mm. 1-4. The score is in 2/4 time and features four staves:

- Marimba:** Treble and bass clefs. Treble clef starts with a *pp* dynamic. The melody consists of quarter notes and eighth notes.
- Cabasa:** Treble clef. The part is mostly rests, with some eighth-note patterns in the later measures.
- Cuica Surdo:** Treble clef. Features a rhythmic pattern of eighth notes, with *pp* dynamics in the first measure and *p* in the second.
- Bass Drum:** Treble clef. Features a rhythmic pattern of eighth notes, with *pp* dynamics in the first measure and *p* in the second.

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

Musical score for Example 28, *Tendresse*, mm. 1-3. The score is in 3/4 time and features seven staves:

- Timpani:** Bass clef. Features a rhythmic pattern of quarter notes and eighth notes.
- Chimes:** Treble clef. Features a melodic line with *ppp* dynamics.
- Marimba:** Treble and bass clefs. Features a complex rhythmic pattern with *ppp* dynamics.
- Cabasa:** Treble clef. Features a rhythmic pattern of eighth notes.
- Cuica:** Treble clef. Features a rhythmic pattern of eighth notes with *ppp* dynamics.
- Conga Drums:** Treble clef. Features a rhythmic pattern of eighth notes with *ppp* dynamics.
- Harp:** Treble and bass clefs. Features a melodic line with *ppp* dynamics.

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

2 Bassoons

pp

Harp

pp

nail pizzicato sempre

Double Bass

pp

Detailed description: This musical score is for measures 1-4 of 'Sound-curtain' from 'L'Hiver: Clear et Sombre'. It features three parts: 2 Bassoons, Harp, and Double Bass. The key signature is one flat (B-flat) and the time signature is 3/8. The Bassoon part consists of a single melodic line with a dynamic marking of *pp*. The Harp part is written in grand staff (treble and bass clefs) and consists of a single melodic line with a dynamic marking of *pp*. The Double Bass part is written in bass clef and consists of a single melodic line with a dynamic marking of *pp* and the instruction *nail pizzicato sempre*.

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

Harp

pp

Detailed description: This musical score is for measures 1-3 of 'Sound-curtain' from 'Raffine'. It features a single part: Harp. The key signature is one flat (B-flat) and the time signature is 3/4. The Harp part is written in grand staff (treble and bass clefs) and consists of a single melodic line with a dynamic marking of *pp*. The melody is characterized by a repeating rhythmic pattern of eighth notes and rests.

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.

The image displays two systems of musical notation for the string section of the "Prelude" from *Treize Etudes Pour l'Orchestre*. The first system covers measures 3 to 5, and the second system covers measures 6 to 9. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

System 1 (Measures 3-5): The tempo is marked "Poco Adagio" with a metronome marking of 60. The music begins in measure 3 with a forte (*ppp*) dynamic. In measure 4, there is a decrescendo to a piano (*p*) dynamic. In measure 5, there is a further decrescendo to a pianissimo (*ppp*) dynamic. The notation shows ascending and descending glissandi lines for each instrument, with harmonic markings (vertical lines) indicating the specific notes being played.

System 2 (Measures 6-9): The music continues with a dynamic range from mezzo-forte (*mf*) to forte (*f*) in measures 6 and 7, followed by a decrescendo to pianissimo (*ppp*) in measures 8 and 9. The glissandi and harmonic markings continue throughout, creating a complex timbral effect.

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.

The image displays a musical score for five string instruments: Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two measures. Each instrument part features a rhythmic pattern of eighth notes, often beamed together in groups of four, with some notes tied across the bar line. The patterns are slightly offset between instruments, creating a textured, layered effect.

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.

Grand Marimba

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

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

Harp

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 *Klangfarbenmelodies* 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.

Timpani

Chimes

Marimba

Cabasa

Cuica

Conga Drums

Harp Setting:
I I I I I I Harp
[D C Bb Eb F# GA]

Piano

una corda

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.

Piano

p

ppp

cresc.

and cordi

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

Harp

p

ppp

cresc.

III

Harp Setting:
I I
II II
I

[DC Bb Eb F# GA]

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.

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.

The musical score for Example 40, titled "Percussion Sound-Curtain" from the piece "Ondes" (measures 1-4), is written in 2/4 time. It consists of four staves: Marimba, Cabasa, Cuica Sardo, and Bass Drum. The Marimba part is marked *pp* and features a melodic line of eighth notes. The Cabasa part is marked *pp* and consists of a steady eighth-note accompaniment. The Cuica Sardo part is marked *pp* and consists of a steady eighth-note accompaniment. The Bass Drum part is marked *pp* and consists of a steady eighth-note accompaniment. The score shows the first four measures of this percussion sound-curtain.

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.

Musical score for Example 44, showing the melodic material for measures 27-28. The score is for Flute (Fl.) and Oboe (Ob.). Both parts are marked *mp*. The Flute part begins with a whole note G4, followed by a half note A4, and then a half note B4. The Oboe part begins with a whole note F4, followed by a half note G4, and then a half note A4. Both parts are tied across measures 27 and 28.

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

Musical score for Example 45, showing the melodic sonic wave for measures 27-30. The score is for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (D.B.). All parts are marked *mp*. The score features a melodic wave pattern across the strings, with triplets and slurs. The pattern consists of a series of eighth notes that rise and then fall, creating a wave-like effect. The strings play in unison, with the Violin I and II parts leading the melody, followed by the Viola, Violoncello, and Double Bass.

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

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

The image shows a musical score for Example 48. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each starting with a measure rest followed by a long cluster of notes. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains three measures of music, each starting with a measure rest followed by a long cluster of notes. To the left of the staves, there is a 'Harp Setting' section with the following notation: 'I I', 'II II Hp.', and '[D C Bb Eb F# GA]'. The number '21' is written above the first measure of the top staff.

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.

The image shows a musical score for Example 49. It consists of a single staff for two oboes. The staff is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music starts with a measure rest, followed by a series of eighth notes. There are two sixteenth-note groups, each marked with a '6' above it. The dynamic marking 'mf' is written below the staff. The number '2 Oboes' is written to the left of the staff.

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

2 Trumpets in B \flat

mf

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

Vln. I

Violin I

mf

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

Hn.

Hn.

mf

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

Violin I

mf

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

Musical notation for Example 54, showing two staves of music. The top staff is in bass clef and the bottom staff is in bass clef. Both staves start with a measure number '13'. The music features a melodic line in the upper staff and a supporting line in the lower staff, both marked with *mf*.

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

Musical notation for Example 55, showing two staves of music. The top staff is labeled "Hn." and the bottom staff is labeled "2 Hns.". Both staves start with a measure number "27". The music features a melodic line in the upper staff and a supporting line in the lower staff, both marked with *f*.

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

Musical notation for Example 56, showing a single staff of music. The staff starts with a measure number "5". The music features a rhythmic pattern of eighth notes, with some notes marked with a "5".

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

Musical notation for Example 57, showing a single staff of music. The staff starts with a measure number "17". The music features a rhythmic pattern of eighth notes, with some notes marked with a "5".

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.

The musical score for Example 58, titled "Foreground Melodic Line, *Tendresse*, mm. 1-21," is presented in five systems. The first system is for Clarinets in Bb and includes the tempo marking *molto espressivo et cantabile*. The subsequent systems are for Bass Clarinet (B.Cl.). The score is characterized by a melodic line with various dynamics and articulations. The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) also present. The articulation includes slurs, accents, and fingerings (3, 5, 6). The score is written in a single staff for each instrument, with a treble clef and a key signature of one flat (Bb).

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

Musical score for Example 59, Middle-Ground, Accompaniment, *Tendresse*, mm. 2-3. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Each instrument part is marked with a second ending bracket (2) and the instruction "nail pizzicato sempre". The dynamics are marked *p* (piano). The music is in 3/4 time and consists of two measures.

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

Musical score for Example 60, Sound-curtain, *Tendresse*, mm. 1-3. The score is for seven instruments: Timpani, Chimes, Marimba, Cabasa, Cuica, Conga Drums, and Harp. All instruments are marked with the dynamic *ppp* (pianissimo). The music is in 3/4 time and consists of three measures.

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

J *Andante* $\text{♩} = 62$ "Etude Pour L'Orchestre No. 8"
"TRICOT"

The musical score is for woodwinds in 3/4 time, marked *Andante* with a tempo of 62 beats per minute. It features eight staves: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in Bb, 2 Bassoons, and Contrabassoon. The Piccolo part consists of a continuous eighth-note pattern with sixteenth-note accents, marked *ppp*. The Flutes, Oboes, and Clarinets in Bb play chords in a triplet pattern, marked *ppp* and *a 2*. The English Horn, Bassoons, and Contrabassoon play a similar triplet pattern, also marked *ppp* and *a 2*. The score is divided into three measures, with various articulations and dynamics throughout.

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.

The image displays a musical score for woodwinds, specifically measures 19-21. The score is arranged in a system with seven staves, each labeled with an instrument: Picc., 2 Fls., 2 Obs., E. Hn., 2 Bb Cls., 2 Bsns., and C. Bn. The music is written in treble clef for the upper instruments and bass clef for the lower instruments. The key signature has one flat (B-flat). The score shows a continuous ascending and descending sonic wave across the measures, with various articulations and dynamics. The Piccolo part starts with a melodic line in measure 19, followed by a descending line in measure 20, and then a complex, multi-measure rest in measure 21. The other instruments follow a similar pattern of ascending and descending lines, with some playing sustained notes or blocks of sound.

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.

The musical score for Example 63 is presented in five staves. The top staff is for 2 Hns. (Horns), the second for 2 B♭ Tpts. (Trumpets), the third for 2 Tbns. (Tenors), and the bottom two for Tba. (Tuba). The score is in 3/4 time and features a variety of rhythmic patterns and dynamics, including a prominent *pp* (pianissimo) dynamic. The score is divided into two systems, with the first system starting at measure 10 and the second system starting at measure 11. The first system shows the 2 Hns. part with a *pp* dynamic, the 2 B♭ Tpts. part with a *pp* dynamic, and the 2 Tbns. part with a *pp* dynamic. The second system shows the 2 Hns. part with a *pp* dynamic, the 2 B♭ Tpts. part with a *pp* dynamic, the 2 Tbns. part with a *pp* dynamic, and the Tba. part with a *pp* dynamic.

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

Musical score for woodwinds, Example 64. The score is for measures 12-13 of *Etude No. 1*. The instruments are Piccolo (Picc.), 2 Flutes, 2 Oboes (Obs.), English Horns (E. Hns.), 2 Bassoons (B. Cts.), 2 Bassoons (Bsns.), and Contrabassoon (C. Bn.). The music is marked *f* (forte). The Piccolo part features a melodic line with slurs and accents. The Flutes and Oboes play a similar melodic line. The English Horns, Bassoons, and Contrabassoon play a rhythmic accompaniment of eighth notes. The Bassoons and Contrabassoon play a sustained bass line.

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

Musical score for strings, Example 65. The score is for measures 10-11 of *Etude No. 6*. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is marked *pp* (pianissimo). The Violin I part features a melodic line with slurs and accents, marked *pp*. The Violin II part plays a rhythmic accompaniment of eighth notes, marked *pp*. The Viola part plays a rhythmic accompaniment of eighth notes, marked *pp*. The Violoncello part features a melodic line with slurs and accents, marked *pp*. The Double Bass part plays a rhythmic accompaniment of eighth notes, marked *pp*. The score includes the instruction *divisi* (divided) for the Violin I and Violoncello parts.

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

14

The musical score for Example 66, measures 14-15, features the following parts:

- Timp.**: Bass clef, playing a rhythmic pattern of quarter notes and rests.
- Chm.**: Treble clef, playing a melodic line with a *p* dynamic.
- Mrb.**: Grand staff (treble and bass clefs), playing a complex rhythmic pattern with a *p* dynamic.
- Cabasa**: Treble clef, playing a rhythmic pattern with a *p* dynamic.
- Cuica**: Treble clef, playing a rhythmic pattern with a *p* dynamic.
- C. Dr.**: Treble clef, playing a rhythmic pattern with a *p* dynamic.
- Hp.**: Grand staff (treble and bass clefs), playing a rhythmic pattern with a *p* dynamic.
- Celesta**: Grand staff (treble and bass clefs), playing a rhythmic pattern with a *pp* dynamic, featuring triplets in the treble clef.

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. Tertian blocks emerging from the 12-tone row.

Example 70. Sound-curtain, *L'Hiver: Clair 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.

The musical score for Example 71 consists of four staves of music, all in 3/4 time and B-flat major. The first staff is for 2 Clarinets in Bb, starting with a piano (*p*) dynamic and a hairpin crescendo. The second and third staves are for 2 Bb Clarinets. The second staff features a melodic line with a slur and a hairpin crescendo. The third staff features a more complex melodic line with slurs, triplets (marked with '3'), and a septuplet (marked with '7'). The fourth staff is for 2 Bb Clarinets, starting with a forte (*f*) dynamic, followed by a hairpin decrescendo to a pianissimo (*ppp*) dynamic.

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 DEUX 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

²⁵ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 491.

²⁶ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 492.

²⁷ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 497.

²⁸ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 499.

²⁹ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 502.

³⁰ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 503.

³¹ Cunningham Lawrence S. and John J. Reich. “Culture and Values: A Survey of the Humanities” Alternate Volume, Sixth Edition. (USA: Thomson Wadsworth, 2006): 563.

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

 *Andante*

Sylvia Constantinidis

Piano



3

5

ppp

p

mf

7

fp *pp* *p*

10

mf *f* *pp*

144 3 3

13

p *f*

15

ff *p* *f* *p*

100 3 3 3 3 3 3 3 3 3

3

18

3 3 3 3 3 3 3 3 3 3 3 3

f

21

3 3

mf *p* *pp* *p*

24

88

pp *pp* *morendo*

27

ppp

8vb

System 1, measures 10-11. The piece is in 3/4 time. Measure 10 features a melodic line in the right hand with a slur and a triplet of eighth notes in the left hand. Measure 11 continues the melodic line with a slur and triplet of eighth notes in the left hand. The key signature has one sharp (F#) and one flat (Bb).

System 2, measures 12-13. Measure 12 has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 13 features a melodic line in the right hand and a long note in the left hand. A dynamic marking of *f* (forte) is present in measure 13. The key signature has one sharp (F#) and one flat (Bb).

System 3, measures 14-15. Measure 14 has a melodic line in the right hand with a slur and a long note in the left hand. Measure 15 features a melodic line in the right hand with a slur and a long note in the left hand. The key signature has one sharp (F#) and one flat (Bb).

System 4, measures 17-18. Measure 17 has a melodic line in the right hand with a slur and a long note in the left hand. Measure 18 features a melodic line in the right hand with a slur and a long note in the left hand. The key signature has one sharp (F#) and one flat (Bb).

Etude Pour Piano

III

Sylvia Constantinidis

ino

sostenuto pedal

pp

ff

pp

8^{va}

8^{va}

5

5

Sost. Pedal

8^{va}

8^{va}

9

Sost. Pedal

10

Musical score for measures 11 and 12. The score is written for piano and includes a sostenuto pedal section. The notation is as follows:

- Measure 11:** Treble clef has a whole note chord (F#4, A#4, C5). Bass clef has a whole note chord (F#2, A2, C3).
- Measure 12:** Treble clef has a complex rhythmic pattern of eighth and sixteenth notes. Bass clef has a whole note chord (F#2, A2, C3).
- Measure 13 (Pedal):** Treble clef is empty. Bass clef has a whole note chord (F#2, A2, C3).

The sostenuto pedal section is indicated by a horizontal line labeled "Sost. Pedal" in the middle of the system, spanning from the beginning of measure 12 to the end of measure 13.

Ped.

Musical score for measures 13 and 14. The score is written for piano and includes a sostenuto pedal section. The notation is as follows:

- Measure 13:** Treble clef has a whole note chord (F#4, A#4, C5). Bass clef has a whole note chord (F#2, A2, C3).
- Measure 14:** Treble clef has a complex rhythmic pattern of eighth and sixteenth notes. Bass clef has a whole note chord (F#2, A2, C3).
- Measure 15 (Pedal):** Treble clef is empty. Bass clef has a whole note chord (F#2, A2, C3).

The sostenuto pedal section is indicated by a horizontal line labeled "Sost. Pedal" in the middle of the system, spanning from the beginning of measure 13 to the end of measure 15.

15

15

Sost. Pedal

This system of musical notation covers measures 15 and 16. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 15 features a complex right-hand melody with many beamed notes and a left-hand accompaniment of chords. Measure 16 continues the right-hand melody and includes a long horizontal line in the bass clef staff labeled "Sost. Pedal", indicating a sustained pedal point.

17

17

This system of musical notation covers measures 17 and 18. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 17 features a right-hand melody with many beamed notes and a left-hand accompaniment of chords. Measure 18 continues the right-hand melody and includes a long horizontal line in the bass clef staff, indicating a sustained pedal point.

Musical score for measures 19-20. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 19 begins with a treble clef and a key signature of one flat. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. Measure 20 continues the pattern with similar chordal textures and a consistent bass line.

Musical score for measures 21-22. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 21 features a treble clef and a key signature of one flat. The right hand plays a complex, rapid sixteenth-note passage, while the left hand plays a steady eighth-note bass line. Measure 22 continues the rapid sixteenth-note texture in the right hand and the eighth-note bass line in the left hand.

23

Musical score for measures 23-24. The score is written for piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). Measure 23 shows a complex rhythmic pattern in the left hand, primarily consisting of eighth and sixteenth notes. The right hand is mostly silent in this measure. Measure 24 continues the left-hand pattern, with a more active right hand in the latter half of the measure, featuring a series of sixteenth notes.

25

Musical score for measures 25-26. The score is written for piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). Measure 25 features a dense, rapid sixteenth-note passage in the right hand. The left hand plays a few chords. Measure 26 continues the right-hand passage, which becomes more intricate with some accidentals. The left hand plays a few chords. A *sostenuto pedal* line is indicated below the left hand staves, starting at the beginning of measure 25 and extending through measure 26. The word "with" is written vertically below the left hand staves at the beginning and end of the system.

Musical score for measures 27-28. The score is written for piano and includes a grand staff with treble and bass clefs. Measure 27 features a complex rhythmic pattern in the right hand, including a sixteenth-note run and a triplet. The left hand has a simple accompaniment. Measure 28 shows a continuation of the right-hand pattern, with a 'Sost. Pedal' marking. A 'Sost. Pedal' marking is also present in the left hand. The piece concludes with a fermata over a final chord in the right hand.

Fin

Musical score for measures 29-30. The score is written for piano and includes a grand staff with treble and bass clefs. Measure 29 features a complex rhythmic pattern in the right hand, including a triplet and a sixteenth-note run. The left hand has a simple accompaniment. Measure 30 shows a continuation of the right-hand pattern, with a 'Sost. Pedal' marking. A 'Sost. Pedal' marking is also present in the left hand. The piece concludes with a fermata over a final chord in the right hand.

"Etude Pour Le Piano"

IV

Sylvia Constantinidis

Andante

Piano

4 *mp* *mf* *f*

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

7 *mp* *mf* *f*

Cantabile *p* *mp* *f* *p*

pp

8^{va} 8^{ub}

8^{va}-----

10

Pno.

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

f *mp* *detache*

p *mp* *ff*

8^{va}-----

13

Pno.

mf *f*

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

p *f* *p*

8^{vb}-----

8^{va}-----

16

Pno.

p *pp* *ppp*

mp *mf* *p* *pp*

p *pp* *ppp* *pppp*

morendo lentamente

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

The musical score is divided into three systems, each with a Cello (Vc.) and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is common time (C).

System 1 (Measures 1-4):
Cello: Starts with a whole rest, then a half note F#2, followed by a melodic line starting on G2. Dynamics: *pp* (measures 1-2), *mf* (measures 3-4).
Piano: Treble clef has a continuous sixteenth-note arpeggiated pattern. Bass clef has a steady eighth-note accompaniment. Dynamics: *ppp* (measures 1-2), *p* (measure 3), *f* (measure 4).

System 2 (Measures 5-8):
Cello: Starts with a whole rest, then a half note F#2, followed by a melodic line starting on G2. Dynamics: *p* (measure 5), *pp* (measure 6), *f* (measures 7-8).
Piano: Treble clef has a melodic line starting on F#4. Bass clef has a steady eighth-note accompaniment. Dynamics: *mf* (measures 5-6), *pp* (measures 7-8).

System 3 (Measures 9-12):
Cello: Starts with a whole rest, then a melodic line starting on G2. Dynamics: *pp* (measures 9-10), *sf* (measures 11-12).
Piano: Treble clef has a melodic line starting on F#4. Bass clef has a steady eighth-note accompaniment. Dynamics: *pp* (measures 9-10), *p* (measures 11-12), *mf* (measures 11-12).

13

Vc.

p *pp* *p* *mp* *pp* *pizz.*

Pno.

f *pp* *pp*

17

Vc.

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

Pno.

p

21

Vc.

pp *p* *mf* *f*

Pno.

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

25

Vc.

ff *p* *f*

Pno.

f *p* *mf* *pp*

28

Vc.

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

Pno.

p

31

Vc.

Pno.

pp

Detailed description: This page of a musical score contains three systems of music for Violin (Vc.) and Piano (Pno.). The first system, starting at measure 25, features a Violin line with a triplet of eighth notes, a dynamic of *ff*, and a crescendo leading to *p* and then *f*. The Piano accompaniment includes a triplet of eighth notes, a dynamic of *f*, and a decrescendo through *p*, *mf*, and *pp*. The second system, starting at measure 28, shows the Violin line with a triplet of eighth notes and dynamics of *p*, *f*, *p*, *f*, *mf*, and *p*. The Piano accompaniment features a triplet of eighth notes and a dynamic of *p*. The third system, starting at measure 31, shows the Violin line with a long note and the Piano accompaniment with a triplet of eighth notes and a dynamic of *pp*.

"Etude Pour Violoncello et Piano"

II

Sylvia Constantinidis

Turbato

p

Piano *pp sempre*

4 *mf*

6 *f* *p*

8

pp

p sempre

Pno.

10

p

Pno.

12

mp

Pno.

14

mf

Pno.

This system covers measures 14 and 15. The bass clef staff has a melodic line starting on G4, moving to A4, B4, C5, and D5, with a slur over the first four notes. The treble clef staff has a complex rhythmic pattern of eighth and sixteenth notes. The piano accompaniment consists of chords in the bass clef.

16

f *p*

Pno.

This system covers measures 16 and 17. The bass clef staff has a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the first three notes. The treble clef staff has a melodic line starting on G4, moving to A4, B4, and C5. The piano accompaniment consists of chords in the bass clef.

18

mf

Pno.

This system covers measures 18 and 19. The bass clef staff has a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the first three notes. The treble clef staff has a melodic line starting on G4, moving to A4, B4, and C5. The piano accompaniment consists of chords in the bass clef.

20

Pno.

22

Pno.

24

Pno.

"Etude Pour Violoncello at Piano "

III

Sylvia Constantinidis

♩ = 92

Solo Cello

Piano

S.Vlc.

Pno.

5

15^{ma}

15^{ma}

15^{ma}

15^{ma}

9

S.Vlc.

mf

Pno.

15^{ma}

13

S.Vlc.

Pno.

15^{ma}

17

S.Vlc.

mf

Pno.

15^{ma}

8^{vb}

21

S.Vlc.

3

Pno.

25

S.Vlc.

Pno.

29

S.Vlc.

Pno.

33

S.Vlc.

Pno.

pp

pp 15^{ma}-----

37

S.Vlc.

Pno.

p

15^{ma}-----

15^{ma}-----

15^{ma}-----

15^{ma}-----

41

S.Vlc.

Pno.

pp

mp

15^{ma}-----

15^{ma}-----

15^{ma}-----

15^{ma}-----

Detailed description: The image shows three systems of musical notation for a string and piano duo. Each system consists of a single violin (S.Vlc.) staff and a piano (Pno.) grand staff. The first system covers measures 33-36. The violin part has a melodic line with a slur over measures 33-34 and another slur over measures 35-36. The piano part features a rhythmic accompaniment with chords in the right hand and single notes in the left hand. Dynamics include *pp* and a 15-measure arpeggio (15^{ma}). The second system covers measures 37-40. The violin part has a melodic line with a slur over measures 37-38 and another slur over measures 39-40. The piano part continues with a similar accompaniment, featuring four 15-measure arpeggios (15^{ma}) in the right hand. Dynamics include *p*. The third system covers measures 41-44. The violin part has a melodic line with a slur over measures 41-42 and another slur over measures 43-44. The piano part continues with a similar accompaniment, featuring four 15-measure arpeggios (15^{ma}) in the right hand. Dynamics include *pp* and *mp*.

APPENDIX E:

ETUDES POUR DEUX 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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"Etude Pour Deux Piano"

I

Sylvia Constantinidis

Piano 1

pp *f*

Piano 2

f

The first system of the musical score is for two pianos. Piano 1 starts with a piano (*pp*) dynamic, playing a series of quarter notes in the right hand and a similar pattern in the left hand. At the end of the first measure, Piano 1 changes to a forte (*f*) dynamic and plays a more complex, ascending melodic line in the right hand, while the left hand continues with a steady quarter-note accompaniment. Piano 2 begins with a forte (*f*) dynamic, playing a complex, ascending melodic line in the right hand, while the left hand is mostly silent.

Pno. 1

p *p*

Pno. 2

p

The second system of the musical score continues the piece. Piano 1 starts with a piano (*p*) dynamic, playing a series of quarter notes in the right hand and a similar pattern in the left hand. At the end of the first measure, Piano 1 changes to a piano (*p*) dynamic and plays a more complex, ascending melodic line in the right hand, while the left hand continues with a steady quarter-note accompaniment. Piano 2 begins with a piano (*p*) dynamic, playing a complex, ascending melodic line in the right hand, while the left hand is mostly silent.

5

Pno. 1

Pno. 2

Musical score for measures 5 and 6. The score is for two pianos, Pno. 1 and Pno. 2. Pno. 1 has a treble and bass staff. Pno. 2 has a treble and bass staff. Measure 5 shows Pno. 1 playing chords in the treble and a bass line in the bass. Pno. 2 has a treble staff with a melodic line and a bass staff with a bass line. Measure 6 continues the patterns, with Pno. 1 playing chords and Pno. 2 playing a melodic line in the treble and a bass line in the bass. A slur is present under the bass line of Pno. 2 in measure 6.

7

Pno. 1

Pno. 2

pp

Musical score for measures 7 and 8. The score is for two pianos, Pno. 1 and Pno. 2. Pno. 1 has a treble and bass staff. Pno. 2 has a treble and bass staff. Measure 7 shows Pno. 1 playing chords in the treble and a bass line in the bass. Pno. 2 has a treble staff with a melodic line and a bass staff with a bass line. Measure 8 continues the patterns, with Pno. 1 playing chords and Pno. 2 playing a melodic line in the treble and a bass line in the bass. A slur is present under the bass line of Pno. 2 in measure 8. The dynamic marking *pp* is present in measure 8.

The image displays a musical score for two pianos, Pno. 1 and Pno. 2, across two systems of music. The first system covers measures 9 and 10, and the second system covers measures 11 and 12. Pno. 1 is written in treble clef, and Pno. 2 is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 9-10):

- Measure 9:** Pno. 1 has a melodic line with eighth notes. Pno. 2 has a rhythmic accompaniment of eighth notes.
- Measure 10:** Pno. 1 continues with a similar melodic line. Pno. 2 continues with the rhythmic accompaniment.

System 2 (Measures 11-12):

- Measure 11:** Pno. 1 has a melodic line. Pno. 2 has a rhythmic accompaniment. A dynamic marking of *ppp* (pianississimo) is present in the Pno. 1 staff.
- Measure 12:** Pno. 1 has a melodic line. Pno. 2 has a rhythmic accompaniment.

13

Pno. 1

Pno. 2

p

Detailed description: This system covers measures 13 and 14. Pno. 1 (Piano 1) is written in a grand staff. The treble clef part features a continuous sixteenth-note pattern in the right hand, with some rests in the left hand. The bass clef part consists of chords and single notes. Pno. 2 (Piano 2) also uses a grand staff. The treble clef part has a sixteenth-note pattern, while the bass clef part has a long, sustained note. A dynamic marking of *p* (piano) is present in both staves.

15

Pno. 1

Pno. 2

Detailed description: This system covers measures 15 and 16. Pno. 1 (Piano 1) continues with a sixteenth-note pattern in the treble clef and chords in the bass clef. Pno. 2 (Piano 2) has a sixteenth-note pattern in the treble clef and chords in the bass clef. A dynamic marking of *p* (piano) is present in the Pno. 2 staff.

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 17 through 20. The score is written in treble and bass clefs for each piano part.

Measures 17-18:

- Pno. 1:** Treble clef, *mf*. The right hand plays a continuous eighth-note pattern. The bass clef part consists of chords.
- Pno. 2:** Treble clef, *mf*. The right hand features triplet eighth-note patterns. The bass clef part consists of chords.

Measures 19-20:

- Pno. 1:** Treble clef, *f*. The right hand has a long note with a fermata, followed by a chord. The bass clef part has a long note with a fermata, followed by a chord.
- Pno. 2:** Treble clef, *f*. The right hand has a long note with a fermata, followed by a chord. The bass clef part has a long note with a fermata, followed by a chord.

"Etude Pour Deux Piano"

II

Sylvia Constantinidis

The musical score is divided into two systems. The first system is for Piano 1 and Piano 2, both marked *p*. The second system is for Pno. 1 and Pno. 2, with Pno. 1 marked *f* and Pno. 2 marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1:

- Piano 1:** Treble clef, common time. Starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with various accidentals (sharps and naturals).
- Piano 2:** Treble clef, common time. Starts with a piano (*p*) dynamic. The accompaniment consists of chords and single notes, primarily in the bass register.

System 2:

- Pno. 1:** Treble clef, common time. Starts with a piano (*p*) dynamic. The melody continues with eighth and quarter notes. A dynamic change to forte (*f*) occurs in the third measure. The key signature changes to two flats (B-flat and E-flat) in the third measure.
- Pno. 2:** Treble clef, common time. Starts with a piano (*p*) dynamic. The accompaniment consists of chords and single notes. A dynamic change to forte (*f*) occurs in the third measure. The key signature changes to two flats (B-flat and E-flat) in the third measure.

Musical score for two pianos (Pno. 1 and Pno. 2), measures 7-9. The score is written in treble and bass clefs. Pno. 1 has a treble clef staff and a bass clef staff. Pno. 2 has a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). Measure 7 starts with a fermata over the first measure. Measure 8 has a fermata over the first measure. Measure 9 has a fermata over the first measure. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for two pianos (Pno. 1 and Pno. 2), measures 10-12. The score is written in treble and bass clefs. Pno. 1 has a treble clef staff and a bass clef staff. Pno. 2 has a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). Measure 10 starts with a fermata over the first measure. Measure 11 has a fermata over the first measure. Measure 12 has a fermata over the first measure. The score includes various musical notations such as notes, rests, and accidentals. A dynamic marking *p* (piano) is present in measure 12 for both pianos. A dashed line labeled *8^{va}* spans measures 10 and 11.

13

Pno. 1

Pno. 2

8va

Detailed description: This system contains measures 13, 14, and 15. Pno. 1 (top) has a treble clef and a bass clef. Measure 13: Treble has eighth notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 14: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 15: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Pno. 2 (middle) has a treble clef and a bass clef. Measure 13: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 14: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 15: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. A dashed line labeled '8va' is positioned below the Pno. 2 bass staff.

16

Pno. 1

Pno. 2

8va

Detailed description: This system contains measures 16, 17, and 18. Pno. 1 (top) has a treble clef and a bass clef. Measure 16: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 17: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 18: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Pno. 2 (middle) has a treble clef and a bass clef. Measure 16: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 17: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. Measure 18: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2. A dashed line labeled '8va' is positioned above the Pno. 1 treble staff.

19

Pno. 1

pp

19

Pno. 2

pp

22

Pno. 1

22

Pno. 2

Detailed description: The image shows a musical score for two pianos, Pno. 1 and Pno. 2, starting at measure 19. Pno. 1 consists of a treble and bass staff. The treble staff has a melodic line with some chords, and the bass staff has a simple accompaniment. The dynamic is marked *pp*. Pno. 2 consists of a treble and bass staff. The treble staff has a series of chords, and the bass staff has a simple accompaniment. The dynamic is also marked *pp*. The score continues to measure 22, where Pno. 1 has a more active melodic line and Pno. 2 has a more complex accompaniment.

Musical score for two pianos (Pno. 1 and Pno. 2), measures 25-26. Pno. 1 is in treble clef, and Pno. 2 is in bass clef. Both parts start at measure 25. Pno. 1 features a series of chords in the right hand and single notes in the left hand. Pno. 2 features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Musical score for two pianos (Pno. 1 and Pno. 2), measures 27-28. Pno. 1 is in treble clef, and Pno. 2 is in bass clef. Both parts start at measure 27. Pno. 1 features a series of chords in the right hand and chords in the left hand. Pno. 2 features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic marking *mp* is present in both parts.

Pno. 1

mf

29

Pno. 2

mf

29

8^{va}

Pno. 1

f

31

Pno. 2

f

31

8^{va}

"Etude Pour Deux Piano"

III

Sylvia Constantinidis

Piano 1

f *mp*

Piano 2

f *mp*

Pno. 1

pp

Pno. 2

pp

Pno. 1

Pno. 2

6

f

3 3 3 3 3 3 3 3 3 3 3 3

Pno. 1

Pno. 2

9

mp

p

3 3 3 3 3 3 3 3 3 3 3 3

Piano score for Pno. 1 and Pno. 2, measures 12-14.

Pno. 1: Treble clef, starting at measure 12. The right hand features a melodic line with slurs and a dynamic marking of *mf*. The left hand plays a rhythmic pattern of eighth notes in groups of three, with a dynamic marking of *mf*.

Pno. 2: Treble and Bass clefs. The right hand plays a series of chords, and the left hand plays a series of chords in the bass register.

Piano score for Pno. 1 and Pno. 2, measures 15-17.

Pno. 1: Treble clef, starting at measure 15. The right hand features a melodic line with slurs and a dynamic marking of *f*. The left hand plays a rhythmic pattern of eighth notes in groups of three, with a dynamic marking of *f*.

Pno. 2: Treble and Bass clefs. The right hand plays a series of chords, and the left hand plays a series of chords in the bass register. A dynamic marking of *mf* is present in the right hand.

18

Pno. 1

Pno. 2

20

Pno. 1

mf 5

Pno. 2

"Etude Pour Deux Piano"

IV

Sylvia Constantinidis

Piano 1

Piano 2

Pno. 1

Pno. 2

7

Pno. 1

f

Pno. 2

10

Pno. 1

f

Pno. 2

f

The image displays a musical score for two pianos, Pno. 1 and Pno. 2, across two systems of music.

System 1 (Measures 13-15):

- Pno. 1:** Measures 13-15. Measure 13 starts with a piano (*p*) dynamic. Measures 14 and 15 feature a mezzo-piano (*mp*) dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment.
- Pno. 2:** Measures 13-15. Measure 13 is marked *pp*. Measure 14 features a forte (*f*) dynamic with a triplet of eighth notes. Measure 15 is marked *pp*.

System 2 (Measures 16-18):

- Pno. 1:** Measures 16-18. Measure 16 starts with a forte (*f*) dynamic. The right hand has a melodic line with a slur, and the left hand continues the accompaniment.
- Pno. 2:** Measures 16-18. Measure 16 features a forte (*f*) dynamic with a triplet of eighth notes. Measure 17 is marked *pp*. Measure 18 features a forte (*f*) dynamic.

19

Pno. 1

p

Pno. 2

p

22

Pno. 1

mf

Pno. 2

Detailed description: This musical score is for two pianos, labeled Pno. 1 and Pno. 2. It covers measures 19 through 22. Pno. 1 is written in treble and bass clefs. In measure 19, it plays a series of chords in the treble and a rhythmic pattern in the bass. A dynamic marking of *p* (piano) is present. In measure 22, the treble part has a dynamic marking of *mf* (mezzo-forte). Pno. 2 is also written in treble and bass clefs. It features a consistent rhythmic accompaniment of eighth notes in both hands across all measures, with a dynamic marking of *p* in measure 19.

25

Pno. 1

f *p*

Pno. 2

29

Pno. 1

f *p* *pp*

Pno. 2

f *p* *pp*

Detailed description: This page of a musical score contains two systems of music for two pianos, labeled Pno. 1 and Pno. 2. The first system covers measures 25 to 28. Pno. 1's right hand features a series of chords with a melodic line, while the left hand plays a rhythmic accompaniment. Dynamics are marked as *f* (forte) and *p* (piano). Pno. 2 plays a steady eighth-note accompaniment in both hands. The second system covers measures 29 to 38. Pno. 1's right hand has a more complex melodic line with some grace notes, and the left hand continues the accompaniment. Dynamics are marked as *f*, *p*, and *pp* (pianissimo). Pno. 2's accompaniment becomes more intricate with sixteenth-note patterns in the right hand and eighth notes in the left hand. The score concludes with a double bar line at the end of measure 38.

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-SYLVA CONSTANTINIDIS

INSTRUMENTATION

**PICCOLO
2 FLUTES
2 OBOES
ENGLISH HORN
2 CLARINET IN B \flat
2 BASSOON
CONTRABASSOON
4 HORNS IN F
2 TRUMPETS IN B \flat
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**

Allegro ♩ = 120

Picc
 2 Fl.
 2 Obs.
 E. Hn.
 2B-Cl.
 2 Bsns.
 C. Bn.
 2 Hrn. 1-2
 2 Hrn. 3-4
 B-Tpt.
 2 Tbn.
 Tbn.
 Timp.
 Chm.
 Grand Marimba
 Cabasa
 Sardo Cuisa
 Clave Bass Drum
 Hp.
 Cel.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Allegro ♩ = 120

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

11

Picc.

2 Fl.

2 Obs.

E. Hn.

2B-Cls.

2 Bsns.

C. Bn.

2 Hms 1-2

2 Hms 3-4

B-Tpt.

2 Tbos.

Tba.

Timp.

Chm.

Grand
Marimba

Cabasa

Sards
Cuica

Clave
Bass Drum

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

The musical score for page 117 is a full orchestral score. It begins with a rehearsal mark '11' at the top left. The score is organized into several systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Bassoons, and 2 Clarinets. The second system includes 2 Horns (1-2), 2 Horns (3-4), B-Trombone, 2 Tenors, and Tuba. The third system includes Timpani, Chimes, and Grand Marimba. The fourth system includes Cabasa, Sards/Cuica, Clave/Bass Drum, Harp, and Cello. The fifth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The woodwind and brass parts are mostly silent, indicated by horizontal lines with dashes. The string parts (Violins, Viola, Violoncello, and Double Bass) are active, playing a rhythmic pattern of eighth notes with slurs and accents. The percussion parts (Cabasa, Sards/Cuica, Clave/Bass Drum, Harp, and Cello) are also mostly silent.

16

Picc.

2 Fl.

2 Obs.

E. Ho.

2B-Cl.

2 Bsns.

C. Ba.

2 Hrn. 1-2

2 Hrn. 3-4

B-Trp.

2 Tbn.

Tba.

Timp.

Chm.

Grand
Marimbas

Cabasa

Sardo
Cuica

Clave
Bass Drum

Hp.

Cd.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

Picc.
 2 Fl.
 2 Obs.
 E. Hrn.
 2B-Cl.
 2 Bas.
 C. Bn.
 2 Hrn. 1-2
 2 Hrn. 3-4
 B- Tpt.
 2 Tbn.
 Tbn.
 Timp.
 Chm.
 Grand Marimba
 Cabasa
 Sardo Cuica
 Clave
 Bass Drum
 Hp.
 Cel.
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

Musical score for page 119, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Basses, Trumpets, Trombones, Timpani, Chimes, Grand Marimba, Cabasa, Sardo Cuica, Clave, Bass Drum, Harp, Cello, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *pp*, *p*, and *mp*, and articulation like accents and slurs. The piece begins at measure 21.

This page of a musical score includes the following instruments and parts:

- Picc.** Piccolo
- 2 Fl.** Flutes
- 2 Obs.** Oboes
- E. Hn.** English Horn
- 2B-Cl.** Bass Clarinets
- 2 Bsn.** Bassoons
- C. Ba.** Contrabass
- 2 Hrn: 1-2** Horns 1-2
- 2 Hrn: 3-4** Horns 3-4
- B-Tpt.** Baritone Trumpet
- 2 Tbn.** Tenors
- Tbn.** Trombone
- Temp.** Timpani
- Chm.** Chimes
- Grand Marimba** (Grand Marimba)
- Cabasa**
- Sardo Cnica**
- Clave Bass Drum** (Clave, Bass Drum)
- Hp.** Harp
- Cel.** Cello
- Vln. 1** Violin 1
- Vln. 2** Violin 2
- Vla.** Viola
- Vc.** Violoncello
- D.B.** Double Bass

The score features various dynamics such as *p*, *mf*, and *f*, and includes performance markings like *mf* and *f* throughout the piece.

31

Picc.

2 Fl.

2 Obs.

E. Hn.

2B-Cl.

2 Bass.

C. Bn.

2 Hrn. 1-2

2 Hrn. 3-4

B-Tpt.

2 Tbn.

Tbn.

Timp.

Chm.

Grand Marimba

Cabasa

Sordos/Cinica

Clave/Bass Drum

Hrp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

ff

mp

f

Clave

Picc.
 2 Fl.
 2 Obs.
 E. Ho.
 2B-Cl.
 2 Bass.
 C. Ba.
 2 Hrn. 1-2
 2 Hrn. 3-4
 B-Tpt.
 2 Tbos.
 Tba.
 Tmp.
 Chm.
 Grand
 Marimba
 Cabasa
 Sardo
 Cuica
 Clave
 Bass Drum
 setting:
 1 Hp.
 1 Bb Eb F# G A
 Cel.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Musical score for page 122, featuring a variety of instruments including woodwinds, brass, percussion, and strings. The score includes parts for Piccolo, Flutes (2), Oboes (2), English Horn, Bassoon (2), Clarinet (2), Bassoon (2), Horns (2), Trumpet (B), Trombone (2), Tuba, Timpani, Chimes, Grand Marimba, Cabasa, Sardo, Cuica, Clave, Bass Drum, Harp (1), and Cello. The score is written in 4/4 time and includes dynamic markings such as *f* and *ff*.

Picc.
 2 Flutes
 Ob.
 E. Hn.
 B♭-Cl.
 Bsn.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 B♭-Tpt.
 Tbn.
 Tba.
 Timp.
 Clm.
 Mrb.
 Cabasa
 Cuica
 C. Dr.
 Hp.
 Harp Setting:
 I 1 I 1 I 1
 D C Bb Eb F# G A
 Piano
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 126, featuring various instruments including Piccolo, Flutes, Oboe, Horns, Clarinets, Bassoons, Trumpets, Trombones, Percussion, Harp, Piano, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings like 'p' and 'pp'.

Picc.
 2 Flutes
 Ob.
 E. Hn.
 B. Cl.
 Bsn.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 B. Tpt.
 Tbn.
 Tba.
 Timp.
 Clm.
 Mrb.
 Cabasa
 Cuica
 C. Dr.
 Hp.
 Harp Setting:
 I I I I I I
 1 1 1 1
 D C Bb Eb F# G A
 Piano
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 127, featuring a full orchestra and percussion ensemble. The score includes parts for Piccolo, Flutes, Oboe, Horns, Trumpets, Trombones, Timpani, Snare Drum, Cymbals, Maracas, Conga, and Bass Drum. It also includes a Harp and Piano. The music is marked with a forte (*f*) dynamic throughout.

Picc.
 2 Flutes
 Ob.
 E. Hn.
 B-CI.
 Bsn.
 C. Bn.
 2 Hrn. 1-2
 2 Hrn. 3-4
 B-Tpt.
 Tbn.
 Tbn.
 Timp.
 Chm.
 Mlb.
 Cabasa
 Cuica
 C. Dr.
 Hp.
 Harp Setting:
 I I I I I I
 D C Bb Eb F# G A
 Piano
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 128, featuring various instruments including Piccolo, Flutes, Oboe, Horns, Clarinets, Bassoon, Percussion, Harp, Piano, and Strings. The score includes dynamic markings such as *f* and *mf*.

29 *attacca*

Picc. 

2 Flutes 

Ob. 

E. Hn. 

B♭-Cl. 

Bsn. 

C. Bn. 

2 Hns: 1-2 

2 Hns: 3-4 

B♭-Tpt. 

Tbn. 

Tba. 

Timp. 

Clm. 

Mrb. 

Cabasa 

Cuica 

C. Dr. 

Hp. 

Harp Setting:
I I I I I I
D C Bb Eb F# G A 

Piano 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Picc. *pp*
 2 Fls. *pp*
 2 Obs. *pp*
 E. Hu. *pp*
 2 B♭ Cls. *pp*
 2 Bsns. *pp*
 C. Bu. *pp*
 2 Hns: 1-2 *pp*
 2 Hns: 3-4 *pp*
 C Tpt. *pp*
 2 Tsns. *pp*
 Tba. *pp*
 Timp.
 Chm.
 Mrb.
 Cabasa
 Conga
 Surdo
 B. Dr.
 Hp. *pp*
 Harp Setting:
 I I I I I I I I
 D C B Eb F# G# A#
 Cel.
 Vln. I *pp* *unisono*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp*
 Double Bass *pp*

Picc. *p*
 2 Fls. *p*
 2 Obs. *p*
 E. Hn. *p*
 2 B♭ Cls. *p*
 2 Bsns. *p*
 C. Bn. *p*
 2 Hns: 1-2 *p*
 2 Hns: 3-4 *p*
 C Tpt. *p*
 2 Tbns. *p*
 Tba. *p*
 Timp.
 Clm.
 Mrb. *ppp*
 Cabasa
 Cuica
 Sardo
 B. Dr.
 Hp.
 Cel.
 Vln. I *Pizzicato pp*
 Vln. II *Pizzicato pp*
 Vla. *Pizzicato pp*
 Vc. *Pizzicato pp*
 Double Bass *Pizzicato pp*

21 Picc. *mp*

2 Fls. *mp*

2 Obs. *mp*

E. Hn. *mp*

2 B-Cl. *mp* *f*

2 Bsns. *mp* *pp*

C. Bn. *pp*

2 Hns: 1-2 *mp*

2 Hns: 3-4 *mp*

C Tpt. *mp*

2 Tbus. *mp*

Tba. *mf* *mp* *f*

Timp.

Chm.

Mrb. *pp*

Cabasa

Cuica

Sistrum

B. Dr.

Hr.

Harp Setting: D C B E F G A

Cel.

21 Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Double Bass *mp* *mf*

This page of a musical score covers measures 24 through 27. The instrumentation includes Piccolo, Flutes (2), Oboes (2), English Horn, Clarinets (2), Bassoons (2), Contrabassoon, Horns (1-2 and 3-4), Trumpets (C), Trombones (2), Tuba, Timpani, Chimes, Maracas, Cabasa, Conga, Surdo, Bongos, Harp, Cello, Violins (I and II), Viola, Violoncello, and Double Bass. The score features a variety of dynamics, including fortissimo (ff) and piano (p), and includes performance instructions such as *Divisi*, *arco*, *Glissando*, and *damp*. The harp part is specifically marked with a *Glissando* instruction. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass provide harmonic support with various melodic and harmonic textures.

Picc. *mf* *ff*
 2 Fls. *mf* *ff*
 2 Obs. *mf* *ff*
 E. Hu. *mf* *ff*
 2 B. Cls. *mf* *ff*
 2 Bsns. *mf* *ff*
 C. Bn. *mf* *ff*
 2 Hns: 1-2 *ff*
 2 Hns: 3-4 *ff*
 C Tpt. *ff*
 2 Tbns. *ff*
 Tba. *mf* *ff*
 Timp. *pp* *p* *f* *ff*
 Clm. *ff*
 Mrb. *ff*
 Cabasa
 Cuica
 Surodo
 B. Dr.
 Hp. *Glimando* *Glimando*
 Harp Setting: D C B E F G A
 Cel. *ff*
 Vln. I *mf* *ff*
 Vln. II *mf* *ff*
 Vla. *mf* *ff*
 Vc. *mf* *ff*
 Double Bass *mf* *ff*

33

Picc. f mf mp

2 Fls. p f mf mp

2 Obs. p f mf mp

E. Hrn. p f mf mp

2 B. Cls. p f mf mp

2 Bsns. p f mf mp

C. Bu. p f mf mp

2 Hns: 1-2 p f mf mp

2 Hns: 3-4 p f mf mp

C Tpt. p f mf mp

2 Tbrns. p f mf mp

Tbu. p ff mf mp

Timp. f mf p

Chm. f mf

Mrb. f mf

Cabasa

Conga

Surdo

B. Dr.

Hrp. p *Allegretto*

Harp Setting: D C B E F G A

Cel.

Vln. I p pp f mf mp

Vln. II p pp f mf mp

Vla. p f mf mp

Vc. p pp f mf mp

Double Bass p f mf mp

37 *attacca*

Picc. *p* *ppp*

2 Fls. *p* *pp* *ppp*

2 Obs. *p* *pp* *ppp*

E. Hn. *p* *pp* *ppp*

2 B-Cls. *p* *pp* *ppp*

2 Bsns. *p* *pp* *ppp*

C. Bn. *p* *pp* *ppp*

2 Hns. 1-2 *pp* *ppp*

2 Hns. 3-4 *pp* *ppp*

C Tpt. *pp* *ppp*

2 Tbus. *pp* *ppp*

Tbn. *p*

Timp. *p*

Clm.

Mrb. *p* *ppp*

Cabasa

Cuica

Sistro

B. Dr.

Hrp. *pp* *ppp*

Harp Setting: D C B E F G A

Cel.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Double Bass *p* *pp* *ppp* *attacca*

"Etude Pour L'Orchestre No. 4"

"Onde"

Sylvia Constantinidis

F $\text{♩} = 92$

2 Flute *a 2^a* *p*

2 Oboe *a 2^a* *p*

English Horn

2 Clarinet in Bb *a 2^a* *p*

2 Bassoon *a 2^a* *p*

Contrabassoon

2 Horns in F: 1-2

2 Horns in F: 3-4

2 Trumpet in Bb

2 Trombone

Tuba

Timpani

Chimes

Marimba *pp*

Cabasa

Cuica

Surdo *pp*

Bass Drum *pp* *p*

Harp

Celesta

F $\text{♩} = 92$

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *p*

Fl.
Ob.
E. Hn.
B.-Cl.
Bsn.
C. Bn.
2 Hns: 1-2
2 Hns: 3-4
B.-Tpt.
Tbn.
Tbn.
Tamp.
Chm.
Mrb.
Caba.
Cms.
Snd.
Bsn. Dr.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Glissando
Glissando
p
f
f
f
p
f
f

Detailed description: This page of a musical score contains 28 staves for various instruments. The woodwinds (Flute, Oboe, Horns, Clarinet, Bassoon, Contrabassoon) and brass (Trumpets, Trombones) sections are active, with dynamic markings of *f* and *p*. The percussion section includes a snare drum, cymbals, and a tom-tom. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides harmonic support, with the Double Bass part marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for page 147, featuring various instruments including woodwinds, brass, percussion, and strings. The score is divided into systems, with measures 13-14 indicated at the beginning of each system. The instruments listed are:

- Fl.
- Ob.
- E. Hn.
- B. Cl.
- Bsn.
- C. Bn.
- 2 Hns: 1-2
- 2 Hns: 3-4
- B. Tpt.
- Tbn.
- Tba.
- Timp.
- Chm.
- Mrb.
- Cabasa
- Cuic. Sura
- Bss Dr.
- Hp.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes dynamic markings such as *p* (piano) and *f* (forte), and a hairpin crescendo marking in the 2 Hns: 1-2 part. The music is written in a 4/4 time signature.

Musical score for page 148, featuring various instruments. The score is divided into systems, with measures 17-20 visible. The instruments listed on the left are:

- Fl.
- Ob.
- E. Hu.
- B.-Cl.
- Bsn.
- C. Bu.
- 2 Hrn: 1-2
- 2 Hrn: 3-4
- B-Tpt.
- Tbn.
- Tba.
- Timp.
- Clari.
- Mrb.
- Cabasa
- Cuis
- Stud
- Bsn Dr.
- Hp.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a full orchestra and includes percussion instruments like Cabasa, Cuis, Stud, Bsn Dr., and Hp.

Musical score for page 150, featuring various instruments including woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), 2 Horns 1-2 (2 Hns: 1-2), 2 Horns 3-4 (2 Hns: 3-4), B♭ Trumpet (B. Tpt.), Trombone (Tbn.), Tuba (Tba.), Tympani (Tamp.), Chimes (Chm.), Maracas (Mrb.), Cabasa, Conga (Cns), Suddhi (Sudd), Bass Drum (Bsn Dr.), Harp (Hp.), and Cello (Cel.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *mp* and *f*, and performance instructions like *Glossando*. The music is written in 4/4 time and features complex rhythmic patterns and melodic lines.

This page of a musical score, numbered 153, contains the following instruments and parts:

- Flute (Fl.):** Part 1, starting at measure 37.
- Oboe (Ob.):** Part 1, starting at measure 37.
- English Horn (E. Hn.):** Part 1, starting at measure 37.
- Bass Clarinet (B♭-Cl):** Part 1, starting at measure 37.
- Bassoon (Bsn.):** Part 1, starting at measure 37.
- Contrabassoon (C. Bn.):** Part 1, starting at measure 37.
- Horns:** 2 Horns in 1-2 (2 Hrn: 1-2) and 2 Horns in 3-4 (2 Hrn: 3-4), both starting at measure 37.
- Trumpets:** B♭ Trumpet (B♭ Tpt.), starting at measure 37.
- Trombones:** Trombone (Tbn.) and Trombone (Tba.), both starting at measure 37.
- Timpani (Timp.):** Part 1, starting at measure 37.
- Chimes (Chm.):** Part 1, starting at measure 37.
- Mallets (Mlb.):** Part 1, starting at measure 37.
- Drum Set:** Cabasa, Conga (Cnca), Snare Drum (Sndr), and Bass Drum (Bss Dr.), all starting at measure 37.
- Percussion:** Harp (Hp.) and Cymbals (Cyl), both starting at measure 37.
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all starting at measure 37.

The score is written in a common time signature (C) and features various musical notations including dynamics (e.g., *f*, *f a 2*), articulation (accents), and phrasing slurs. The page number 37 is indicated at the beginning of each staff.

45

Fl. *pp* *ff*

Ob. *pp* *ff*

E. Hrn.

B.-Cl. *pp* *ff*

Bsn. *pp* *ff*

C. Bsn.

2 Hrn. 1-2

2 Hrn. 3-4

B.-Tpt. *pp* *ff*

Tbn.

Tba. *pp* *ff*

Timp. *pp* *ff*

Clari.

Mrb.

Cabasa

Cym. Snd.

Bus Dr.

Hrp.

Cel.

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

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

D.B. *pp* *ff* *pp* *Spiccato*

57

Fl.

Ob.

E. Hn.

B-Cl.

Bsn.

C. Bn.

2 Hrn. 1-2

2 Hrn. 3-4

B. Tpt.

Tbn.

Tba.

Timp.

Chm.

Mrb.

Cabasa

Cuic. Surd.

Bss Dr.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

p *ff*

ff subito

ff subito

ff subito

ff subito

ff subito

This page of a musical score contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), 2 Flutes, 2 Oboes (Obs.), English Horn (E. Hn.), 2 Clarinets (Cl.), 2 Bassoons (Bsns.), and Contrabassoon (C. Bn.). The Piccolo and Flutes parts feature a melodic line with a fermata and a dynamic marking of *ppp* (pianississimo).
- Brass:** 2 Horns (1-2 and 3-4), 2 Trumpets (Tpt.), 2 Trombones (Tbn.), and Tuba (Tbu.).
- Percussion:** Timpani (Timp.), Chimes (Chm.), and Mridangam (Mrb.).
- Other Percussion:** Cabasa, Surdo, and Cuica.
- Drum Kit:** Clave and Bass Drum.
- Harps:** Harp Setting (I, II) and Harp (Hp.). The Harp part includes a complex melodic line with a fermata and a dynamic marking of *ppp*. Below the Harp part, the notes **[D C Bb Eb F# G A]** are written.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

13 Picc.
 2 Flutes
 2 Obs.
 E. Hn.
 2 B♭ Cl.
 2 Bsns.
 C. Bn.
 2 Hrn: 1-2
 2 Hrn: 3-4
 2 B♭ Tpt.
 2 Tbn.
 Tbn.
 Timp.
 Chm.
 Mrb.
 Cabasa
 Surdo
 Cuica
 Clave
 Bass Drum
 Harp Setting:
 I I I I I I
 I
 Hp.
 [D C B♭ E♭ F# G A]
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 163, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Trumpets, Trombones, Percussion, Harp, and Strings. The score includes measures 13 through 16. The Harp part includes a setting with notes D, C, B♭, E♭, F#, G, A. The Cello part has a *pp* dynamic marking.

Picc.
 2 Flutes
 2 Obs.
 E. Hn.
 2 B♭ Cl.
 2 Bass.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 2 B♭ Tpt.
 2 Tbus.
 Tba.
 Timp.
 Clm.
 Mfb.
 Cabasa
 Surdo
 Cuica
 Clave
 Bass Drum
 Harp Setting:
 I I I I I I
 I I I I I I
 I
 Hp.
 [D C B♭ E♭ F F G A
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 164, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Trumpets, Trombones, Percussion, Harp, and Strings. The score includes dynamic markings such as *pp* and *secco*, and performance instructions like *nall pizzicato sempre*. The harp part includes a setting: I I I I I I I I I I I I I I I I.

21 Picc. *p*

21 2 Flutes *p*

21 2 Obs. *p*

21 E. Hrn. *p*

21 2 Bb-Cl. *p*

21 2 Bsns. *p*

21 C. Bn. *p*

21 2 Hrn: 1-2

21 2 Hrn: 3-4

21 2 Bb-Tpt.

21 2 Tbn.

21 Tba.

21 Timp.

21 Chm.

21 Mrb.

21 Cabasa

21 Surdo

21 Cuica

21 Clave

21 Bass Drum

21 Harp Setting:
I I I I I I I I
11 I I I I I I I I
Harp: D C Bb Eb F# G A

21 Cel.

21 Vln. I *8va*

21 Vln. II *8va*

21 Vla.

21 Vc.

21 D.B.

Picc.
 2 Flutes
 2 Obs.
 E. Hn.
 2 B-Cl.
 2 Bsns.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 2 B-Tpt.
 2 Tbus.
 Tba.
 Timp.
 Chm.
 Mfb.
 Cabasa
 Surdo
 Cuica
 Clave
 Bass Drum
 Harp Setting:
 I I I I I I
 II I I I I
 Hp.
 [D C Bb Eb F# G A
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 166, featuring a variety of instruments including woodwinds, brass, percussion, harp, and strings. The score is written in a single system with multiple staves. The key signature is one flat (Bb), and the time signature is 4/4. The score includes dynamic markings such as *mp* and *mp*. The harp part includes a setting of a chord progression: I I I I I I, II I I I I. The harp part also includes a chord progression: [D C Bb Eb F# G A. The string parts include a section with a tremolo effect, marked with a dashed line and a double 8. The percussion parts include Cabasa, Surdo, Cuica, Clave, and Bass Drum. The woodwind parts include Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Bass Clarinets, 2 Bassoons, Contrabassoon, 2 Horns (1-2 and 3-4), 2 Baritone Trumpets, 2 Trombones, and Tuba. The brass parts include 2 Trumpets (B-flat), 2 Trombones, and Tuba. The percussion parts include Timpani, Chimes, Muffled Tom-toms, Cabasa, Surdo, Cuica, Clave, and Bass Drum. The harp part includes a section with a tremolo effect, marked with a dashed line and a double 8. The string parts include Violin I, Violin II, Viola, Violoncello, and Double Bass.

Picc.
 2 Flutes
 2 Obs.
 E. Hn.
 2 B-Cl.
 2 Bsns.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 2 B- Tpt.
 2 Tbas.
 Tba.
 Timp.
 Chm.
 Mib.
 Cabasa
 Surdo
 Cuica
 Clave
 Bass Drum
 Harp Setting:
 I I I I
 II I I I
 I Hp.
 (D C Bb Eb F# G A)
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The score is for page 167 and begins at measure 29. It features a large ensemble of instruments. The woodwinds (Piccolo, Flutes, Oboes, Horns, Trombones, Trumpets, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) are mostly silent, indicated by whole rests. The percussion section (Cymbals, Maracas, Congas, Claves, Bass Drum) and the Harp are active. The Harp part includes a complex melodic line with many sixteenth notes and a specific fingering sequence: I I I I, II I I I, I Hp. The Clave part shows a rhythmic pattern of eighth notes. The Bass Drum part has a simple rhythmic accompaniment. The strings have some light accompaniment in the lower register.

33
Picc.

2 Flutes

2 Obs.

E. Hn.

2 B♭-Cl.

2 Bsns.

33
C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B♭ Tpt.

2 Tbus.

33
Tba.

33
Timp.

33
Chm. *mp* *pp*

33
Mrb.

33
Cabasa

33
Surdo

33
Cuica

33
Clave

33
Bass Drum

Harp Setting:
I I I I I I
II I I I I I I
I Hp.

1 D C B♭ E♭ F♯ G A

33
Cel.

33
Vln. I

33
Vln. II

33
Via.

33
Vc.

33
D.B.

37

Picc.

2 Flutes

2 Obs.

E. Ha.

2 Bb-Cl.

2 Bsns.

C. Ba.

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpt.

2 Tbus.

Tba.

Timp.

Chm.

Mrb.

Cabasa

Surdo

Cuica

Clave

Bass Drum

Harp Setting:
 I I I I I I
 II I I I I I I
 I
 Hp.

[D C Bb Eb F# G A]

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

+ 1/4 tone quasi-glissando

mf

+ 1/4 tone quasi-glissando

p

8va

Picc.
 2 Flutes
 2 Obs.
 E. Hn.
 2 B.-Cl.
 2 Bsns.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 2 B.-Tpt.
 2 Tbus.
 Tba.
 Timp.
 Clm.
 Mrb.
 Cabasa
 Sardo
 Cuica
 Clave
 Bass Drum
 Harp Setting:
 I I I I
 I I I I
 I
 Hip
 [D C Bb Eb F# G A]
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 171, featuring woodwinds, strings, and percussion. The score includes parts for Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Bass Clarinets, 2 Bassoons, Contrabassoon, 2 Horns (1-2 and 3-4), 2 Baritone Trumpets, 2 Trombones, Trombone, Timpani, Clarinet, Maracas, Cabasa, Sardo, Cuica, Clave, Bass Drum, Harp Setting (I I I I, I I I I, I, Hip, [D C Bb Eb F# G A]), Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with dynamics such as *pp*, *ppp*, *mf*, and *p*. A *Glissando* marking is present in the 2 B.-Cl. part.

Picc.
 2 Flutes
 2 Obs.
 E. Hn.
 2 Bb-Cl.
 2 Bsns.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 2 Bb-Tpt.
 2 Tbus.
 Tba.
 Timp.
 Chm.
 Mrb.
 Cabasa
 Surdo
 Cuica
 Clave
 Bass Drum
 Harp Setting:
 I I I I I I
 II I I I I I I
 I
 Hp.
 [D C Bb Eb F# G A]
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 172, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Basses, Saxophones, Trumpets, Trombones, Timpani, Chimes, Mridangam, Percussion, Harp, Cello, and String Ensemble. The score includes dynamic markings such as *mf*, *p*, *mp*, and *f*.

H *Turbato* ♩ = 120 "Etude Pour L'Orchestre No. 6"
"L'OISEAUX" Sylvia Constantinidis

Piccolo

2 Flutes

2 Oboes *mf*

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- *mf*

2 Trombones

Tuba

Timpani

Chimes

Marimba

Cabasa

Surdo

Cuica

Clave

Bass Drum

Harp

Celesta

H *Turbato* ♩ = 120

Violin I *mf* *divisi*

Violin I

Violin II

Viola *mf* *divisi*

Cello

Double Bass

Picc.

2 Flutes

Ob.

E. Hn.

B♭ Cl.

Bsn.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

B♭ Tpt.

Tbn.

Tba.

Timp.

Clm.

Mrb.

Cabasa

Surdo
Cuica

Clave
Bass Drum

Hp.

Cel.

Vln. I

Violin I

Vln. II

Vla.

Vc.

D.B.

mf

The musical score for page 177 is arranged in a standard orchestral layout. It includes parts for woodwinds (Piccolo, Flutes, Oboe, Horns, Clarinets, Bassoon), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Cymbals, Maracas, Cabasa, Surdo, Cuica, Clave, Bass Drum), keyboard (Harp, Celesta), and strings (Violins I and II, Viola, Violoncello, Double Bass). The score features a variety of musical notations, including rests, notes, and dynamic markings such as *mf*. The Cabasa part has a distinct rhythmic pattern, and the string parts show some melodic activity in the lower registers.

Picc.
 2 Flutes
 Ob.
 E. Ha.
 B. Cl.
 Bsn.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 B. Tpt.
 Tbn.
 Tbn.
 Timp.
 Chm.
 Mrb.
 Cabasa
 Surdo
 Clave
 Bass Drum
 Hp.
 Cel.
 Vln. I
 Violin I
 Vln. II
 Vln.
 Vc.
 D.B.

Musical score for page 179, featuring various instruments including Piccolo, Flutes, Oboe, Horns, Clarinets, Bassoon, Trumpets, Trombones, Percussion (Cabasa, Surdo, Clave, Timp., Chm., Mrb.), Harp, Cello, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings like *mf* and *a 2*.

11
Picc.

11
2 Flutes

11
Ob. *mf* a 2

11
E. Hn.

11
B♭ Cl.

11
Bsn.

11
C. Bn.

11
2 Hns: 1-2

11
2 Hns: 3-4

11
B♭ Tpt.

11
Tbn.

11
Tbn.

11
Timp.

11
Cym.

11
Mrb.

11
Cabasa

11
Surdo
Cuica

11
Clave
Bass Drum

11
Hp.

11
Cel.

11
Vln. I *divisi*

11
Violin I *divisi*

11
Vln. II *mf*

11
Vla.

11
Vc.

11
D.B. *mf*

Picc.
 2 Flutes
 Ob.
 E. Hn.
 B♭ Cl.
 Bsn.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 B♭ Tpt.
 Tbn.
 Tba.
 Timp.
 Clm.
 Mrb.
 Cabasa
 Surdo
 Cuica
 Clave
 Bass Drum
 Hp.
 Cel.
 Vln. I
 Violin I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 183, featuring various instruments including Piccolo, Flutes, Oboe, Horns, Clarinets, Bassoons, Trumpets, Trombones, Percussion (Toms, Snare, Cymbals, Maracas, Tambourine, Claves, Bass Drum), Harp, Cello, Violins, Viola, and Double Bass. The score includes dynamic markings such as *mf* and *divisi*, and articulation like accents and slurs. The Viola part features a *divisi* section with sixteenth-note patterns.

Picc. *attacca*
 2 Flutes *f* *a 2*
 Ob.
 E. Hn.
 B. Cl.
 Bsn.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 B. Tpt.
 Tbn. *a 2*
 Tba.
 Timp.
 Chm.
 Mfb.
 Cabasa *mf*
 Surdo *mf*
 Cuica *mf* *5*
 Clave *mf*
 Bass Drum
 Hp.
 Cel.
 Vln. I *ff*
 Violin I *ff*
 Vln. II
 Vla.
 Vc.
 D.B.

This musical score page includes the following parts and markings:

- Woodwinds:** Picc., 2 Flutes, Ob., E. Hn., B♭-Cl., Bsn., C. Ba.
- Brass:** 2 Hns: 1-2, 2 Hns: 3-4, B♭-Tpt., Tbn., Tbn.
- Timpani and Percussion:** Timp., Chm., Mrb., Cabasa, Cuica, C. Dr.
- Keyboard:** Hp. (Harp Setting: DCBEFGA), Celesta.
- Strings:** Vln. I, Vln. II, Vla., Vc., D.B.

Dynamic markings include *ppp* (pianissimo) and *mf* (mezzo-forte). A fermata is present over a measure in the B♭-Cl. part.

Picc.
 2 Flutes
 Ob.
 E. Ha.
 B♭-Cl.
 Bsn.
 C. Ba.
 2 Hrn: 1-2
 2 Hrn: 3-4
 B-Tpt.
 Tbn.
 Tba.
 Timp.
 Cmn.
 Mrb.
 Cabasa
 Cuica
 C. Dr.
 Hp.
 Harp Setting:
 D C B E F G A
 Celesta
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 187, featuring various instruments including Piccolo, Flutes, Oboe, Horns, Trombones, Percussion, and Strings. The score includes dynamic markings such as *mf*, *p*, *f*, and *mf*. The Harp part is labeled "Harp Setting: D C B E F G A".

13

Picc.

2 Flutes

Ob.

E. Hn.

B♭-Cl.

Bsn.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

B. Tpt.

Tbn.

Tba.

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp.

Harp Setting:
D C B E F G A

Celesta

Vln. I

Vln. II

Vla.

Vc.

D.B.

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17

Picc.

2 Flutes

Ob.

E. Hn.

Bs. Cl.

Bsn.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

B. Tpt.

Tbn.

Tba.

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp.

Harp Setting:
D C B E F G A

Celesta

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

f

p

21 *attacca*

Picc.

2 Flutes

Ob.

E. Hn.

B♭ Cl.

Bsn.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

B♭ Tpt.

Tbn.

Tbn.

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp.

Harp Setting:
D C B E F G A

Celesta

Vln. I

Vln. II

Vla.

Vc.

D.B.

attacca

J *Andante* ♩ = 62 **"Etude Pour L'Orchestre No. 8"** **"TRICOT"** Sylvia Constantinidis

The musical score is written for a full orchestra. It begins with a tempo marking of *Andante* and a metronome marking of ♩ = 62. The key signature is one sharp (F#). The score is divided into two systems. The first system includes the following instruments: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in Bb, 2 Bassoons, Contrabassoon, 2 Horns in F: 1-2, 2 Horns in F: 3-4, 2 Trumpets in C, 2 Trombones, Tuba, Timpani, Chimes, Marimba, Gong, Snare Drum, Bass Drum, Harp, and Celesta. The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. The score features a variety of dynamics, including *ppp*, *p*, *mf*, and *mp*. There are also markings for *f* and *pp*. The score is marked with a 'J' in a box at the beginning of each system.

Picc. *fp*

2 Fls. *fp* *a 2*

2 Obs. *fp*

E. Hrn. *fp*

2 Bb Cls. *fp*

2 Bsns. *fp*

C. Bn. *fp*

2 Hns: 1-2 *p* *a 2* *f*

2 Hns: 3-4 *p* *a 2* *f*

2 C. Tpts. *p* *a 2* *f*

2 Tbus. *p* *a 2* *f*

Tba. *p* *f*

Timp.

Chm.

Mrb. *f*

Gong

S. Dr.

B. Dr.

Hp.

Cel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Picc. *mf* *f* *p*
 2 Fls. *mf* *f* *p*
 2 Obs. *mf* *f* *p*
 E. Hu. *mf* *f* *p*
 2 Bb Cls. *mf* *f* *p*
 2 Bsns. *mf* *f* *p*
 C. Bu. *mf* *f* *p*
 2 Hrn: 1-2 *mf* *f*
 2 Hrn: 3-4 *mf* *f*
 2 C Tpts. *mf* *f*
 2 Tbns. *mf* *f*
 Tba. *mf* *f*
 Timp. *mf* *f*
 Chm. *mf* *f*
 Mrb. *mf* *f*
 Gong *mf* *f*
 S. Dr. *pp* *f*
 B. Dr. *pp* *f*
 Hp. *mf* *f*
 Cel. *mf* *f*
 Vln. I *pp* *f*
 Vln. II *pp* *f*
 Vla. *pp* *f*
 Vc. *pp* *f*
 D.B. *pp* *f*

Picc.
 2 Fls.
 2 Obs.
 E. Hn.
 2 Bb Cls.
 2 Bsns.
 C. Bn.
 2 Hns: 1-2
 2 Hns: 3-4
 2 C Tpts.
 2 Tbus.
 Tba.
 Timp.
 Clm.
 Mrb.
 Gong.
 S. Dr.
 B. Dr.
 Hp.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for measures 15-18. The score includes parts for Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Strings, Percussion, and Harp/Cello. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Musical score for page 195, featuring woodwinds, brass, and strings. The score is arranged in a standard orchestral layout with staves for each instrument group. The woodwind section includes Piccolo (Picc.), Flute (2 Fl.), Oboe (2 Obs.), English Horn (E. Hrn.), Clarinet in B-flat (2 Bb Cls.), Bassoon (2 Bsns.), and Contrabassoon (C. Bu.). The brass section includes Horns (2 Hns: 1-2 and 2 Hns: 3-4), Trumpets (2 C Tpts.), Trombones (2 Tbns.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Cymbals (Cym.), Mridangam (Mrb.), Gong, Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The string section includes Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and includes dynamic markings such as *mf* and *pp*. A rehearsal mark '19' is present at the beginning of the third measure of the Piccolo part.

The musical score for page 196 includes the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (2 Fl.), Oboe (2 Obs.), English Horn (E. Hrn.), Clarinet in B-flat (2 Bb Cl.), Bassoon (2 Bsns.), and Contrabassoon (C. Bu.).
- Brass:** Horns (2 Hns: 1-2 and 2 Hns: 3-4), Trumpets (2 C Tpts.), Trombones (2 Tbns.), and Tuba (Tba.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).
- Percussion:** Timpani (Timp.), Cymbals (Cym.), Maracas (Mrb.), Gong, Snare Drum (S. Dr.), Bass Drum (B. Dr.), and Harp (Hp.).
- Other:** Celesta (Cel.).

The score shows a transition to a new section marked with a double bar line and a repeat sign. The woodwinds and strings play a melodic line starting with a half note, followed by eighth notes. The dynamic marking *f* (forte) is indicated for the woodwinds and strings. The word *attacca* is written at the top right of the page.

F *Andante Animato* **90** **"Etude Pour L'Orchestre No. 9"**
"QUADRUPLE" Sylvia Constantinidis

Piccolo
2 Flutes
2 Oboes
English Horns
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
Cuica
Conga Drums
Harp *ppp*
Harp Setting: D C B E F G A
Celesta
Violin I **F** *Andante Animato* **90**
Violin II
Viola
Cello
Double Bass

7

Picc.

2 Flutes

2 Obs.

E. Hus.

2 B-Cls.

2 Bsns.

C. Bu.

2 Hns: 1-2

2 Hns: 3-4

2 B- Tpts.

2 Tbus.

Tba.

7

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp.

Harp Setting
D C B E F G A

Celesta

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

Picc. -

2 Flutes -

2 Obs. -

E. Hns. -

2 B. Cls. -

2 Bsns. -

C. Bu. -

2 Hns: 1-2 *pp*

2 Hns: 3-4 *pp*

2 B. Tpts. *pp*

2 Tbus. *pp*

Tba. *pp*

10

Timp. -

Chm. -

Mrb. -

Cabasa -

Cuica -

C. Dr. -

Harp *pp*

Harp Setting
D C B E F G A

Celesta -

Vln. I *pp* *divisi*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

pp

Picc.
2 Flutes
2 Obs.
E. Has.
2 B-Cls.
2 Bsns.
C. Bn.
2 Hns: 1-2
2 Hns: 3-4
2 B- Tpts.
2 Tbus.
Tba.
Timp.
Chm.
Mrb.
Cabasa
Cuica
C. Dr.
Hp.
Harp Setting
DCBEFGA
Celesta
Vln. I
Vln. II
Vla.
Vc.
D.B.

The musical score for page 200 includes the following instruments and parts:

- Picc.**: Piccolo, starting at measure 12 with a melodic line.
- 2 Flutes**: Flute parts, starting at measure 12 with a melodic line.
- 2 Obs.**: Oboe parts, starting at measure 12 with a melodic line.
- E. Has.**: English Horn, starting at measure 12 with a melodic line.
- 2 B-Cls.**: Bass Clarinet, starting at measure 12 with a melodic line.
- 2 Bsns.**: Bassoon, starting at measure 12 with a melodic line.
- C. Bn.**: Contrabassoon, starting at measure 12 with a melodic line.
- 2 Hns: 1-2**: Horns 1-2, starting at measure 12 with a melodic line.
- 2 Hns: 3-4**: Horns 3-4, starting at measure 12 with a melodic line.
- 2 B- Tpts.**: Trumpets in B-flat, starting at measure 12 with a melodic line.
- 2 Tbus.**: Trombones, starting at measure 12 with a melodic line.
- Tba.**: Tuba, starting at measure 12 with a melodic line.
- Timp.**: Timpani, starting at measure 12 with a melodic line.
- Chm.**: Chimes, starting at measure 12 with a melodic line.
- Mrb.**: Maracas, starting at measure 12 with a melodic line.
- Cabasa**: Cabasa, starting at measure 12 with a melodic line.
- Cuica**: Cuica, starting at measure 12 with a melodic line.
- C. Dr.**: Conga, starting at measure 12 with a melodic line.
- Hp.**: Harp, starting at measure 12 with a melodic line.
- Harp Setting DCBEFGA**: Harp setting, starting at measure 12 with a melodic line.
- Celesta**: Celesta, starting at measure 12 with a melodic line.
- Vln. I**: Violin I, starting at measure 12 with a melodic line.
- Vln. II**: Violin II, starting at measure 12 with a melodic line.
- Vla.**: Viola, starting at measure 12 with a melodic line.
- Vc.**: Violoncello, starting at measure 12 with a melodic line.
- D.B.**: Double Bass, starting at measure 12 with a melodic line.

16

Picc. *mf*

2 Flutes *mf*

2 Obs. *pp*

E. Hrn. *mf*

2 B. Cls. *mf*

2 Bsns. *mf*

C. Bn. *mf*

2 Hns: 1-2 *p*

2 Hns: 3-4 *p*

2 B. Tpts. *p*

2 Tbus. *p*

Tba. *p*

16

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Harp Setting:
DCBEFGA

Celesta

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 202, contains staves for various instruments. The woodwind section includes Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Bass Clarinets, 2 Bassoons, and Contrabassoon, all marked *mf*. The brass section includes 2 Horns (1-2 and 3-4), 2 Baritone Trumpets, 2 Trombones, and Tuba, all marked *p*. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass, which are currently silent. The percussion section includes Timpani, Chimes, Maracas, Cabasa, Cuica, and Conga, all silent. A Harp is also present, with a specific setting of the notes DCBEFGA. The score is in 2/4 time and features complex rhythmic patterns with many beamed notes and slurs.

18

Picc.

2 Flutes

2 Obs.

E. Hrn.

2 B♭-Cls.

2 Bsns.

C. Bn.

2 Hns. 1-2

2 Hns. 3-4

2 B♭ Tpts.

2 Tbons.

Tba.

18

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hrp.

Harp Setting:
D C B E F G A

Celesta

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Picc.

2 Flutes

2 Obs.

E. Hus.

2 B- Cls.

2 Bsns.

C. Bn.

20

2 Hus. 1-2

2 Hus. 3-4

2 B- Tpts.

2 Tbus.

Tbn.

20

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp.

Harp Setting
D C B E F G A

Celesta

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

22

Picc. *ff*

2 Flutes *ff*

2 Obs. *ff*

E. Hns. *ff*

2 B.-Cls. *ff*

2 Bsns. *ff*

C. Bn. *ff*

2 Hns: 1-2 *ff*

2 Hns: 3-4 *ff*

2 B.-Tpts. *ff*

2 Tbus. *ff*

Tba. *ff*

22

Timp. *ff*

Chm. *ff*

Mrb. *ff*

Cabasa *ff*

Cuica *ff*

C. Dr. *ff*

Harp *f*

Harp Setting
D C B E F G A

Celesta *ff*

22

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

ff

24

Picc.

2 Flutes

2 Obs.

E. Hus.

2 B. Cls.

2 Bsns.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpts.

2 Tbns.

Tba.

24

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Harp Setting
D C B E F G A

Celesta

Vln. I

Vln. II

Vla.

Vcl.

D.B.

26

Picc.

2 Flutes

2 Obs.

E. Hns.

2 B. Cls.

2 Bsns.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpts.

2 Tbns.

Tba.

26

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Harp Setting
D C B E F G A

Celesta

26

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

25

Picc.

2 Flutes

2 Obs.

E. Hus.

2 B. Cls.

2 Bsns.

C. Bu.

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpts.

2 Tbus.

Tba.

28

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp

Harp Setting:
D C B E F G A

Celesta

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

Picc. -

2 Flutes -

2 Obs. -

E. Has. -

2 B. Cls. -

2 Bsns. -

C. Bu. -

2 Hns: 1-2 -

2 Hns: 3-4 -

2 B. Tpts. -

2 Tbns. -

Tba. -

30

Timp. -

Chm. -

Mrb. -

Cabasa -

Cuica -

C. Dr. -

Hp. *p*

Harp Setting
D C B E F G A

Celesta -

30

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

This page of a musical score covers measures 32 to 35. The instrumentation includes:

- Woodwinds:** Piccolo (Picc.), 2 Flutes, 2 Oboes (Obs.), 2 Bassoons (Bsns.), 2 Bass Clarinets (Bb-Cls.), and 2 Bassoons (Bns.).
- Brass:** 2 Horns (1-2), 2 Horns (3-4), 2 Trumpets (Tpts.), 2 Trombones (Tbns.), and Trombone (Tbn.).
- Timpani and Percussion:** Timpani (Timp.), Cymbals (Cym.), Maracas (Mrb.), Cabasa, Cuica, and Conga (C. Dr.).
- Other Instruments:** Harp (Hp.), Celesta, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features a variety of musical textures. The woodwinds and strings play melodic lines with slurs and accents. The percussion section provides a rhythmic accompaniment with patterns on the Cabasa, Cuica, and Conga. The Harp and Celesta play arpeggiated figures. The dynamic marking *mf* (mezzo-forte) is used throughout the score.

34

Picc.

2 Flutes

2 Obs.

E. Hrn.

2 B+Cls.

2 Bsns.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B+ Tpts.

2 Tbons.

Tbn.

34

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Harp Setting
D C B E F G

Celesta

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

Picc. *mp*

2 Flutes *p*

2 Obs. *p*

E. Hns. *p*

2 B. Cls. *p*

2 Bsns. *p*

C. Ba. *p*

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpts.

2 Tbus.

Tba.

36

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Harp Setting:
D C B E F G A

Ceستا

36

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Detailed description: This page of a musical score, numbered 212, covers measures 36 to 37. It features a large ensemble of instruments. The woodwind section includes Piccolo, 2 Flutes, 2 Oboes, English Horns, 2 Bass Clarinets, 2 Bassoons, and Contrabassoon, all playing melodic lines with dynamics ranging from *mp* to *p*. The brass section consists of 2 Horns (1-2 and 3-4), 2 Trumpets, 2 Trombones, and Tuba, which are mostly silent in this passage. The percussion section includes Timpani, Chimes, and Mridangam, also silent. The string section includes Violins I and II, Viola, Violoncello, and Double Bass, all playing rhythmic patterns with a *p* dynamic. A Harp is present with a specific setting (D C B E F G A). The score is written in a standard orchestral format with multiple staves per instrument.

41 *attacca*

Picc.

2 Flutes

2 Obs.

E. Hns.

2 B. Cls.

2 Bsns.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpts.

2 Tbns.

Tba.

41

Timp.

Chm.

Mrb.

Cabasa

Cuica

C. Dr.

Hp. *ppp*

Harp Setting
D C B E F G A

Celesta

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

attacca

"Etude Pour L'Orchestre No. 10"

Andante Molto Dramatico "CRAMOISI" Sylvia Constantinidis

L *Andante Molto Dramatico* 72

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B

2 Bassoons

Contrabassoon

1-2 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Timpani

Chimes

Grand Marimba

Snare Drum

Cymbal

Bass Drum

Harp

Harp Setting:
D C B E F G A

Celesta

L *Andante Molto Dramatico* 72

Violin I

Violin II

Viola

Cello

Double Bass

The musical score for page 216 includes the following instruments and parts:

- Picc. (Piccolo)
- 2 Fls. (Flutes)
- 2 Obs. (Oboes)
- E. Hrn. (English Horn)
- 2 Bb-Cls. (B-flat Clarinets)
- 2 Bsns. (Bassoons)
- C. Bn. (Contrabassoon)
- 2 Hrn. 1-2 (Horns 1-2)
- 2 C Tpts. (C Trumpets)
- 2 Tbn. (Trombones)
- Tbn. (Tuba)
- Timp. (Timpani)
- Chm. (Chimes)
- Grd Mrb. (Grand Maracas)
- S. Dr. (Snare Drum)
- Cuica (Cuica)
- B. Dr. (Bass Drum)
- Harp (Harp) with *f* dynamic and a crescendo hairpin. Includes the instruction "Harp Setting: D C B E F G A".
- Cel. (Cello)
- Vln. I (Violin I)
- Vln. II (Violin II) with *pp* dynamic and a *divisi* instruction.
- Vla. (Viola)
- Vc. (Violoncello) with *pp* dynamic.
- D.B. (Double Bass)

Picc.

2 Fls.

2 Obs.

E. Hrn.

2 B-Cl.

2 Bsns.

C. Bn.

2 Hrn: 1-2

2 C Tpts.

2 Tbars.

Tbn.

Timp.

Clm.

Grd Mrb.

S. Dr.

Cuica

B. Dr.

Hrp.

Harp Setting:
D C B E F G A

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

p

sf

p

p

Picc. -
 2 Fls. -
 2 Obs. *p*
 E. Hrn. -
 2 B-Cl. *p*
 2 Bas. *p*
 C. Bn. -
 2 Hns. 1-2 *p*
 2 C. Tpts. *p*
 2 Tbn. *p*
 Tbn. *p*
 Timp. -
 Chm. -
 Grd. Mlb. *p*
 S. Dr. -
 Cuica -
 B. Dr. -
 Hp. -
 Harp Setting:
 D C B E F G A
 Cel. -
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 D.B. *p*

Picc. *p*

2 Fls. *p*

2 Obs. *p*

E. Ho. -

2 B. Cls. *p*

2 Bsns. *p*

C. Ba. -

2 Hrn. 1-2

2 C Tpts.

2 Tbn.

Tba.

Timp. -

Chm. -

Ged Mfb. *j*

S. Dr. -

Cuica -

B. Dr. -

Hp. -

Harp Setting:
D C B E F G A

Cel. -

Vln. I

Vln. II

Vla. *6*

Vc. *6*

D.B. *6*

Picc. *mp*

2 Fls. *mp*

2 Obs. *mp*

E. Hrn.

2 B.-Clk. *mp*

2 Bsns. *mp*

C. Bn.

2 Hns. 1-2 *mp*

2 C Trpts. *mp*

2 Tbn. *mp*

Tbn. *mp*

Timp.

Clm.

Grd Mrb. *mp*

S. Dr.

Cuica

B. Dr.

Hp.

Harp Setting:
D C B E F G A

Cel.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Picc. *mf*

2 Fls. *mf*

2 Obs. *mf*

E. Hn. -

2 Bb-Cls. *mf*

2 Bsns. *mf*

C. Bn. -

2 Hrs: 1-2 *mf*

2 C Tpts. *mf*

2 Tbus. *mf*

Tbn. *mf*

Timp. -

Chm. -

Grd Mtb. *mf*

S. Dr. -

Cmca -

B. Dr. -

Hp. -

Harp Setting:
D C B E F G A

Cel. -

Vln. I -

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Picc. *f*

2 Fls. *f*

2 Obs. *f*

E. Hn. -

2 B.-Cls. *f*

2 Bsns. *f*

C. Bn. -

2 Hns: 1-2 *f*

2 C Tpts. *f*

2 Tubs. *f*

Tbn. *f*

Timp. -

Clan. -

Grd Mb. *f*

S. Dr. -

Cuica -

B. Dr. -

Hp. -

Harp Setting:
D C B E F G A

Cel. -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

D.B. -

Musical score for page 223, featuring various instruments. The score is divided into two systems. The first system includes Picc., 2 Fls., 2 Obs., E. Hn., 2 B. Cls., 2 Bsns., C. Bn., 2 Hns: 1-2, 2 C Tpts., 2 Tbn., Tba., Timp., Chm., Grd Mb., S. Dr., Cuica, B. Dr., Hp., and Cel. The second system includes Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings. The harp setting is indicated as D C B E F G A.

13

Picc.

2 Fls.

2 Obs.

E. Hn.

2 B. Cls.

2 Bsns.

C. Bn.

2 Hns: 1-2

2 C Tpts.

2 Tbn.

Tba.

Timp.

Chm.

Grd Mb.

S. Dr.

Cuica

B. Dr.

Hp.

Harp Setting:
D C B E F G A

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. *ff*

2 Fls. *ff*

2 Obs. *ff*

E. Hn. *ff*

2 B. Cls. *ff*

2 Bas. *ff*

C. Bn. *ff*

2 Hrn. 1-2 *ff*

2 C Tpts. *ff*

2 Tbns. *ff*

Tba. *ff*

Timp.

Chm.

Grd Mrb. *ff*

S. Dr.

Cuica

B. Dr.

Harp

Harp Setting:
D C B E F G A

Cel.

Vln. I *ff*

Vln. II *ff*

Vla.

Vcl. *ff*

D.B. *ff*

Picc.

2 Fls.

2 Obs.

E. Hn.

2 Bb-Cl.

2 Bass.

C. Bn.

2 Hrn. 1-2

2 C Tpts.

2 Tbn.

Tba.

Timp.

Chm.

Grd Mlb.

S. Dr.

Cuica

B. Dr.

Hp.

Harp Setting:
D C B E F G A

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Bassoons, and 2 Clarinets. The middle section includes brass: 2 Horns (1-2), 2 Trumpets, 2 Trombones, and Tuba. The percussion section includes Timpani, Cymbals, Grand Maracas, Snare Drum, Cuica, and Bass Drum. The strings section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. A Harp is also present, with a specific setting of D C B E F G A. The score features various musical notations such as dynamics (e.g., *mf*), articulation (accents), and phrasing slurs. The percussion parts include rhythmic patterns with stems and flags.

Picc. ¹⁷ *ff* *attacca*
 2 Fls. *ff*
 2 Obs. *ff*
 E. Hn. *ff*
 2 B-Cls. *ff*
 2 Bsns. *ff*
 C. Bn. *ff*
 2 Hns: 1-2 *ff*
 2 C Tpts. *ff*
 2 Tbos. *ff*
 Tba. *ff*
 Timp. *ff* *damp*
 Chm. *ff* *damp*
 Grd Mrb. *ff*
 S. Dr. *ff*
 Cuica *ff*
 B. Dr. *ff*
 Hp. *f* *ff*
 Harp Setting: D C B E F G A
 Cel. *ff*
 Vln. I *ff* *rit.*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*
 D.B. *ff* *attacca*

Picc.
 2 Flutes
 2 Obs.
 E. Hrn.
 2 B. Cls.
 2 Bsns.
 C. Bn.
 2 Hns. 1-2
 2 Hns. 3-4
 2 B. Tpts.
 2 Tbns.
 Tbn.
 Timp.
 Chm.
 Mlb.
 Cajon
 Conga
 B. Dr.
 Hp.
 Harp Setting:
 I I I I I
 1
 D C Bb E F# G A
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

arco
p
nail pizzicato sempre
p
nail pizzicato sempre
p

15

Picc.

2 Flutes

2 Obs.

E. Ho.

2 B.-Cl.

2 Bsns.

C. Ba.

2 Hns. 1-2

2 Hns. 3-4

2 B. Tpts.

2 Tbn.

Tba.

15

Timp.

Chm.

Mrb.

Cabas.

Cuica

B. Dr.

Harp Setting:
1 1 1 1 1 1
D C Bb E F G A

Cel.

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

p

17

Picc.

2 Flutes

2 Obs.

E. Hn.

2 B-Cl.

2 Bsns.

C. Bn.

2 Hrn: 1-2

2 Hrn: 3-4

2 B-Tpts.

2 Tbos.

Tba.

17

Timp.

Chm.

Mrb.

Cobasa

Conica

B. Dr.

Hp.
Harp Setting:
I I I I I
1
D C Bb E F# G A

Cel.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains a musical score for measures 27 through 30. The instruments and parts are as follows:

- Picc:** Piccolo flute, starting with a melodic line in measure 27.
- 2 Flutes:** Two flutes, playing a melodic line with dynamics *f*.
- 2 Obs:** Two oboes, playing a melodic line with dynamics *f*.
- E. Ho:** English horn, playing a melodic line with dynamics *f*.
- 2 B.-Cl:** Two bass clarinets, playing a melodic line with dynamics *f*.
- 2 Bass:** Two bassoons, playing a melodic line with dynamics *f*.
- C. Bn:** Contrabassoon, playing a melodic line with dynamics *f*.
- 2 Hrn: 1-2:** Two horns (1st and 2nd), playing a melodic line with dynamics *f*.
- 2 Hrn: 3-4:** Two horns (3rd and 4th), playing a melodic line with dynamics *f*.
- 2 B.-Tpts:** Two baritone trumpets, playing a melodic line with dynamics *f*.
- 2 Tbn:** Two trombones, playing a melodic line with dynamics *f*.
- Tba:** Tuba, playing a melodic line with dynamics *f*.
- Timp:** Timpani, playing a melodic line with dynamics *f*.
- Clm:** Cymbals, playing a melodic line with dynamics *f*.
- Mb:** Maracas, playing a rhythmic pattern with dynamics *mf*.
- Cabasa:** Cabasa, playing a rhythmic pattern with dynamics *mf*.
- Cuica:** Cuica, playing a rhythmic pattern with dynamics *mf*.
- B. Dr:** Bongo drums, playing a rhythmic pattern with dynamics *mf*.
- Hp:** Harp, playing a rhythmic pattern with dynamics *mf*.
- String Section:** Violins I and II, Violas, Cellos, and Double Basses, playing a melodic line with dynamics *f*.

29

Picc. *p*

2 Flutes

2 Obs.

E. Hn.

2 B. Cl.

2 Bsns.

C. Bu.

2 Hrn. 1-2 *mf*

2 Hrn. 3-4 *mf*

2 B. Tpts. *mf*

2 Tbn. *mf*

Tbn.

Timp.

Chm.

Mlt.

Cabasa

Cuica

B. Dr.

Harp Setting
1 1 1 1 1
D C Bb E F# G A

Cel.

Vln. I *nail pizzicato sempre*
f

Vln. II

Vla.

Vcl.

D.B. *nail pizzicato sempre*
f

This page contains a musical score for measures 32 through 40. The instruments listed on the left are: Piccolo, 2 Flutes, 2 Oboes, E. Clarinet, 2 B. Clarinets, 2 Bassoons, C. Bassoon, 2 Horns 1-2, 2 Horns 3-4, 2 B. Trumpets, 2 Trombones, Tuba, Timpani, Chimes, Mridangam, Cabasa, Cuica, B. Drum, Harp, Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. A harp setting is indicated with the notation 'Harp Setting 1 1 1 1 1 1' and a sequence of notes 'D C Bb E F G A'.

36 *attacca*

Picc.

2 Flutes

2 Obs.

E. Hn.

2 B. Cls.

2 Bas.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B. Tpts.

2 Tbos.

Tba.

Timp.

Clm.

Mfb.

Cabasa

Cuica

B. Dr.

Harp Setting:
I I I I I I
D C Bb E F# G A

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *attacca*

"Etude Pour L'Orchestre No. 12"
"RAFFINE"

Sylvia Constantinidis

N *Cantabile* $\text{♩} = 88$

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B

2 Bassoons

Contrabassoon

Horns in F 1-2

2 Horns in F 3-4

2 Trumpets in B

2 Trombones

Tuba

Timpani

Chimes

Marimba

Cabaça

Cuica

Bass Drum

Harp

Harp Setting:
I 1 1 1 1 1
1
D C = B E F G A

Celesta

N *Cantabile* $\text{♩} = 88$

Violin I

Violin II

Viola

Cello

Double Bass

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6

Picc.

2 Flutes

2 Obs.

E. Ha.

2 B. Cl.

2 Bsns.

C. Ba.

2 Hrn. 1-2

2 Hrn. 3-4

2 B. Tpt.

2 Tbn.

Tbn.

Timp.

Clm.

Mrb.

Cabasa

Cuica

B. Dr.

Harp Setting: $\begin{matrix} | & | & | & | & | & | \\ D & C & B & E & F & G & A \end{matrix}$

Harp Setting: $\begin{matrix} | & | & | & | & | & | \\ D & C & B & E & F & G & A \end{matrix}$

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

11

Picc.

2 Flutes

2 Obs.

E. Hn.

2 B. Cl.

2 Bas.

C. Bn.

2 Hns. 1-2

2 Hns. 3-4

2 B. Tpt.

2 Tbn.

Tba.

Timp.

Chm.

Mch.

Cabasa

Cuica

B. Dr.

Hp.

Harp Setting:
I I I I I I
D# C B E F# G# A

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

arco *pizz.*

24
attacca

Picc.
2 Flutes
2 Obs.
E. Hrn.
2 B♭ Cl.
2 Bsns.
C. Bas.
2 Hrn. 1-2
2 Hrn. 3-4
2 B♭ Tpt.
2 Tbn.
Tbn.
Timp.
Cym.
Mdb.
Cabasa
Cuica
B. Dr.
Harp Setting:
I I I I I I I I
D# C B E F# G# A
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

"Etude Pour L'Orchestre No. 13"
"CREPUSCULE"

Sylvia Constantinidis

O *♩^{ss} Moderato ma non troppo*

The musical score is presented in two systems. The first system covers woodwinds, brass, and percussion. The woodwinds section includes Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in B, 2 Bassoons, and Contrabassoon. The brass section includes 2 Horns in F (1-2 and 3-4), 2 Trumpets in B, 2 Trombones, and Tuba. The percussion section includes Timpani, Chimes, Grand Marimba, Cabasa, Surdo, Cuica, Clave, and Bass Drum. The Harp and Celesta are also listed. The second system covers the string section, including Violin I, Violin II, Viola, Cello, and Double Bass. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms, with dynamic markings like 'p' and 'p^{ss}'.

5

Picc.

2 Flutes

2 Obs.

E. Hu.

2 B-Cl.

2 Bsns.

C. Bn.

2 Hns: 1-2

2 Hns: 3-4

2 B- Tpts.

2 Tbns.

Tba.

Timp.

Chm.

Mrb.

Cabasa

Sardo Cutica

Clave Bass Drum

Hp.

Harp Settings:
I I I II
D C Bb Eb F# G A

Cel.

Vln. I

Violin I

Vln. II

Vla.

Vc.

D.B.

p

mf

a 2

a 1

a 2

p

mf

mf

p

mf

P *Presto* $\text{♩} = 144$

9

Picc.

2 Flutes

2 Obs.

E. Hn.

2 B-Cl.

2 Bsns.

C. Bu.

2 Hns. 1-2

2 Hns. 3-4

2 B- Trpts.

2 Tbns.

Tba.

Timp.

Chm.

Mrb.

Cabasa

Surdo

Cuica

Clave

Bass Drum

Hrp.

Harp Settings:
1 1 1 1 1 1
D C Bb Eb F# G A

Cel.

11

P *Presto* $\text{♩} = 144$

Vln. I

Violin I

Vln. II

Vla.

Vc.

D.B.

13 Picc. *mf*

2 Flutes

2 Obs.

E. Hn.

2 B.-Cl.

2 Bsns.

C. Ba.

2 Hns. 1-2

2 Hns. 3-4

2 B- Tpts.

2 Tbns.

Tbn.

Timp.

Clm.

Mrb.

Cabasa

Surdo

Cuica

Clave

Bass Drum

Harp

Harp Settings:
1 1
1 1
1 1
D C Bb Eb F# G A

Cel.

13 Vln. I

Violin I

Vln. II

Viola

Vc.

D.B.

Picc.
 2 Flutes
 2 Obs.
 E. Ha.
 2 B-Cl.
 2 Bsns.
 C. Ba.
 2 Hrn: 1-2
 2 Hrn: 3-4
 2 B-Tpts.
 2 Tbn.
 Tbn.
 Tmp.
 Cmn.
 Mfb.
 Cabasa
 Sardo
 Clave
 Bass Dnm.
 Hp.
 Harp Settings:
 1 1
 1 1
 1 1
 D C Bb Eb F# G A
 Cel.
 Vln. I
 Violin I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for page 249, featuring a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in 4/4 time and includes a key signature of one flat (Bb). The instruments listed on the left are: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Bass Clarinets, 2 Bassoons, Contrabass, 2 Horns (1-2 and 3-4), 2 Baritone Trumpets, 2 Tenors, Trombone, Timpani, Cymbal, Maracas, Cabasa, Sardo, Clave, Bass Drum, Harp, and Cello. The harp part includes specific settings: 1 1, 1 1, 1 1, and D C Bb Eb F# G A. The score shows the first four measures of the piece, with various musical notations including notes, rests, and dynamic markings.

Picc.
 2 Flutes
 2 Obs.
 E. Hrn.
 2 B.-Cl.
 2 Bass.
 C. Bn.
 2 Hrn. 1-2
 2 Hrn. 3-4
 2 B. Tpts.
 2 Tens.
 Tbn.
 Timp.
 Chm.
 Mrb.
 Cabasa
 Sardo
 Cuica
 Bass Drum
 Cuica
 Sardo
 Clave
 Bass Drum
 Hp.
 Harp Settings
 1 1 1
 1 1 1
 D C Bb Eb F# G A
 Cel.
 Vln. I
 Violin I
 Vln. II
 Viola
 Vc.
 D.B.

Musical score for page 250, featuring a large ensemble including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and includes various instruments and their parts. The percussion section includes Cabasa, Sardo, Cuica, Bass Drum, Clave, and Bass Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Piccolo, Flutes, Oboes, English Horn, Bassoons, Horns, Trumpets, Tenors, Trombones, and Timpani. The brass section includes Trumpets, Trombones, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Cabasa, Sardo, Cuica, Bass Drum, Clave, and Bass Drum. The harp section includes Harp Settings. The score is written in 4/4 time and includes various instruments and their parts.

37
Picc. *pp* *ppp*
2 Flutes *pp* *ppp*
2 Obs. *pp* *ppp*
E. Hrn. *pp* *ppp*
2 B-Cl. *pp* *ppp*
2 Bsns. *pp* *ppp*
C. Bsn. *pp* *ppp*
2 Hns: 1-2 *pp* *ppp*
2 Hns: 3-4 *pp* *ppp*
2 B- Tpts. *pp* *ppp*
2 Tbns. *pp* *ppp*
Tba. *pp* *ppp*
Timp. *pp* *ppp*
Chm. *pp* *ppp*
Mrb. *pp* *ppp*
Cabasa
Sargdo Cuica
Clave Bass Drum
Hrp. *pp* *ppp*
Harp Settings: 1 1 1 1 1 1
D C Bb Eb F# G A
Cel. *pp* *ppp*
Vln. I *pp* *ppp*
Violin I *pp* *ppp*
Vln. II *pp* *ppp*
Vla. *pp* *ppp*
Vc. *pp* *ppp*
D.B. *pp* *ppp*