7 3ο ΑΝΤΙΤΥΠΟ
ΒΙΒΛΙΟΘΕΤΗΣΙΣ: 27.3.52.-

N. SKALKOTTAS
(1904 — 1949)

SMALL SUITE FOR STRING INSTRUMENTS

"KLEINE SUITE FÜR STREICHINSTRUMENTE"

Ν. ΣΚΑΛΚΟΤΑ
(1904 — 1949)

«ΜΙΚΡΗ ΣΟΥΙΤΑ ΓΙΑ ΕΓΧΟΡΔΑ ΟΡΓΑΝΑ»

ORCHESTRATION:

— 16 I Violins, 16 II Violins,
14 Violas, 12 Celli, and 10 Double-Basses.

SMALL STRING ORCHESTRA:

— 6 I Violins, 6 II Violins
4 Violas, 4 Celli and 3 Double-Basses

ATHENS, FEBRUARY 1952.

II.

N. SKALKOTTAS: "SMALL SUITE FOR STRING INSTRUMENTS"

1. DATING. The date of composition of this work is not exactly known. In the catalogue published by the French Institute of Athens in their edition of the score of 4 Greek Dances — where the composer gave his dates somewhat carelessly — 1942 is mentioned as year of composition.

No other concrete indication as to dating is available; style and other considerations, however, seem to justify the assumption of the work having been composed either within that year, or, in any case, very near it.

2. FORM OUTLINE. Broadly speaking, the sonata form is used, but with many new refinements and a number of modifications, which probably induced the composer, taking also into account its conciseness, to use the term "suite", as he did for a number of other works in 3 or 4 movements, using the sonata form as a basis.

Generally, the various sections of this work are very clearly determined by marked changes in writing, making the overall form especially explicit and perspicuous.

Subsidiary elements, though their repetitions and combinations, stress this overall scheme, with the variation principles extensively and delicately used; imitations and canons, both strict and free (preserving only melodic contours, rhythm, or other partial features), are in constant use.

The first movement, in highly polyphonic treatment, is in the sonata form, the recapitulation being a condensed variation of the exposition. As development within the exposing sections is very elaborate, the middle development section, joining elements from both subjects, is short and of transitional character.

The two subjects (first, bars 1 and 56; second, bars 29 and 69), very homogeneously treated within themselves, are in very marked contrast to each other.

The second movement consists of nine three-bar periods conditioning its form. The main subject is exposed three times, its closing exposition being the recurrence of the initial one; dissociation of its two main parts and differentiated transpositions are used as elements of variation treatment. This original form could be said to constitute a sort of transformation of the lied form after the variation and the rondo.

The third movement is in slightly modified rondo form; the last exposition (bar 73), to the contrary of the first movement, is an enlarged version of the initial one, and is extended through a coda ending in monophonic presentation of the main thematic element of this movement. The middle expositions serve either as delimitations of the couplets (bar 21), or as developing sections (bar 38).

Towards the middle of this movement (bar 55) a reminiscence of the beginning of the first movement is cited.

3. STYLE. The work belongs to the "middle" period of Skalkottas's style evolution (1939-1945), when the composer, besides using his familiar strict 12-tone technique in a group of works, was equally exploring the possibilities of a new compositional technique (used in the present "small suite"), embodying a number of features of the strict 12-tone system, but in a seemingly freer form, which kept almost unaltered, however, the general harmonic and, most usually, the writing characteristics of his "true" 12-tone works.

In both systems, the composer, during that same period, was frequently using a writing technique, already apparent in the present suite, where one voice, markedly predominant, is supporting and leading the overall form as a central tense line, the remaining ones interwoven around it in a counterpoint providing the harmonic interpretation of that median line; this is in contrast to his writing in earlier, and, partly, later works in truly polyphonic setting, with — practically — equiponderance and isonomy between the various voices.

Generally, this suite is one of the most interesting examples of the composer's treatment of the short orchestral form; concentration, unity, and, at the same time, great variety are among the essential qualities of the work; refinements, such as the anticipatory preparation of coming themes within the concluding sections of the preceding ones, or the development of broad melodies from seemingly unimportant nuclei, first appearing only within appoggiaturas in small notes, are also in frequent use here.

Lastly, the setting for strings, highly divided, (up to 15 or 17 different voices), and differenciated as to performing techniques, provides that warm shimmering, in the orchestral string sound, which is so characteristic of this work.

4. DURATION (approximate). [After the editor's metronome indications]:

1st Movement: 1 min 50 sec's. 2nd Mvt.: 2 min's 50 sec's. 3rd Mvt.: 1 min 40 sec's.

TOTAL DURATION: about 7 minutes.

EDITING NOTE

1. Sources. Four copies of the original handwritten score have been preserved, and one incomplete set of parts, containing, however, at least, one copy for each of the 5 string instruments.

Of the scores, Source A is probably the initial one, written in pencil (18 pages).
Source B is more carefully written in ink on 32-stave paper (8 pages).
Source C is a true copy of B (same format, pages, bars and lines in exact correspondence), in ink.
Source D. is probably a leter copy of B, in ink (47 pages on 12-stave paper) more clearly, but less carefully written than B.
Source E (the parts) were to form one set with source D, but seem mostly copied from B.

2. Editing and records. Sources A, B, D, and E were readily available and have been used for the editing. It is probable that source C, being an exact copy of B, would have added little new information, it also used.—

All differences between the sources have been reported on one blueprint in different colours; another blueprint was used to report all decisions as to choice of originals, corrections and additions.

In editing, adherence to the originals was the basic principle; Source B was used as the main guide, versions of the other manuscripts being adopted only when presenting visible advantages; corrections to the originals were limited to the minimum that seemed to provide a coherent and consistent picture of the text; slight differences between similar passages, in the successive appearance of the same groups, were usually retained, unification being attempted only in cases in which it seemed self-imposing.

Additions concern mostly dynamic and other performing indications missing in the original, and are shown in brackets (see below).

3. Presentation. (a) All editing additions or changes (dynamics, bow-strokes, etc) are shown in brackets. Only in the case of added ♮'s or repeated #'s or b's within the same bar brackets have been usually omitted, in order not to encumber the text excessively.

(b) Regarding alterations — which are not very uniformly used in the originals, — the rule was followed that their validity extends to the coming notes in the same bar, stave and octave; a number of redundand alterations (usually the ♮) have been retained, or added, for greater ease of reading.

(c) Added <, > or ⌒ signs are shown crossed, thus: ≮, ≯, ⌢.—

(d) The most important cases of controversial passages are referred to in a seperate summary text revision notice.

(e) Differences in handwriting style (both for the notes and signs, and for the indications in words) are accidental and should not be taken to bear any editing meaning.

(f) "Divisi". As the number of instruments may be greater or smaller (see cover), it is not the number of desks which is prescribed, but the number of groups into which each body of instruments has to be divided; this is shown with the composer's indications « a 2, a 3, ... » (i.e. in two, three [or more] more or less equal groups) — instead of the more correct italian expression « (divisi) in 2, in 3, ... (gruppi). »

Usually, double and multiple stops are avoided, chords being shown to be played « Divisi »

(g) Language. Titles in the originals are in german and greek. The versions performing indications are mostly in german; these have been only kept in german (with an added italian translation), when bearing some particular expressive significations, otherwise — in the case of ordinary conventional terms — only the italian equivalent has been given.

(h) Metronome indications. These are missing in the originals. Those given by the editor (in brackets) are purely indicative, and show on which basis the duration of this work was calculated.

4. Orchestration. The orchestration possibilities prescribed by the composer are shown on the cover of the present copy.

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SMALL SUITE FOR STRING INSTRUMENTS

I

N. SKALKOTTAS

Allegro (MM. ♩= 152-160)

(5)

(10)

(15)

I Violini

II Violini

Viole

Celli

Bassi

20

25

pizz

arco

(p)

(pp)

(mf)

rit.---- Tempo

30

espr.

rit.------ Tempo

(f)

(mp)

pizz

35

(tutti)

(tutti)

Col legno

Col legno

(pp)

Col legno

arco

pizz

arco

pizz

(pp)

(mp)

arco

(la metà)

(mp)

(arco)

(mp)

pizz

(a3)

pizz

(mf)

(div.)

pizz

40

(a4)

(mf)

pizz

arco

pizz

arco

45

(sempre div.)

poco

arco

(ppp)

molto espress.

arco (p)

50

(marcato)

(tutti)

(a2)

(a3)

(a2)

arco

55

rit.

rit.

rit.

rit.

(Tempo)

(f) (la metà)

a3. (l'altra metà)

(mp)

pizz

(mp)

(a4)

(mp)

pizz

(mp)

pizz

(a3)

arco

mf

(a4)

(mf)

60

65

(mf)

(mp)

pizz

(a3)

(div.) (a4) (3+4)

(f)

(mp)

pizz

(a2)

(la metà, a2)

(l'altra metà)

(a2)

pizz

(a3) (arco)

rit.

(a2)

pizz

rit.

70

Tempo

arco

(a2)

arco

(pp)

(la metà)

(pp)

(pp)

(sempre) pizz.

(pp)

(sempre) pizz.

arco

(pp)

(arco)

(pp)

pp

(poco meno pp)

pizz (div.)

arco

Sempre la metà

(poco meno pp)

(p)

(pizz)

75

arco

pizz

arco

(mf) pizz

(arco)

(pizz)

arco

80

espr.

fallend (cadendo)

(ff)

pizz

arco

Andante (♪=56-63)

II

a4 a6 a4 (arco) pizz Tutti (pp) Solo (p) tutti (pp)

a2 (a3)

5

(1+2) (pp) arco (3+4) (sempre) pp arco (pp)

10

(1+2) (cresc. (in rilievo) (sempre) a 2 (sempre) a 2 (3+4) (cresc. mp (a2) (cresc. pizz arco (mp)

15

(Sempre) cresc (a2) (a3) (a3) (a3) (pp) dim. (tutti) (pp) dim. pizz (pppp)

20

(a2)

(a2)

Solo (p)

(a etui)

(tutti)
(div. a 2)

pizz

Solo
(arco)
(p)

(Solo)

arco

tutti

25

Tutti

(a3)

pizz

(a2)

arco

III

Allegro vivo (♩= 138-152)

5 (mf)

10 (mp)

15 (p)

20 (a2)

25 (p)

30

pizz

arco

(pizz)

arco

35

(mf)

(mp)

(div)

(f)

40

45

(mp)

50

(p)

(mp)

(mf)

(cresc. poco a poco)

arco

(cresc.)

(Tempo)
(ma un poco più lento
del Tempo I)
(♩= 132–138)

55 (ff) (mp) rit arco Pont. Pizz (sfp)

60 65 (Pont.) pizz sf (mp) (p) (ordinario) (sempre pizz)

70 Tempo I (♩=138–152) 75 (sempre arco)

80

Stringendo

(tutti) arco

(pp)

(cresc.) arco

arco (div.)

(cresc.)

arco

arco

(cresc.)

arco

85

Presto (♩= 160-168)

90

(f)

(mf)

(mf)

(f)

(mf)

(sempre arco) (f) (in ritardo)

(div.) (mf) pizz

95

(tutti)

(mf)

(f)

(mf)

(tutti) (non div.)

(sempre arco) (in ritardo) (f)

(sempre) (mf) pizz

(sempre mf)

(arco)

(f)

(mf) pizz

(arco)

Stringendo

100

(Div.)

(Sempre sting. al ----->) Prestissimo (♩= 184–200)

105

a2

marcato

tr

6

a2

115

110

Fine

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