

“Symphony of New Philadelphia”

Piece in three movements for string orchestra and four wind instruments

Hari Kanakis

20/8/2018



«Συμφωνία της Νέας Φιλαδέλφειας»

Έργο σε τρεις κινήσεις για ορχήστρα εγχόρδων και τέσσερα πνευστά

Χάρης Κανάκης

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The movements / Τα μέρη

1. Memories, pictures, sounds / Μνήμες, εικόνες, ήχοι

Andante con moto (Duration / Διάρκεια: 6' 50'')

2. “Recycling” / «Ανακύκλωση»

Largo (Duration / Διάρκεια: 5' 35'')

3. Oracles / Χρησμοί

Andante con anima (Duration / Διάρκεια: 6')

Total time / Συνολική διάρκεια: 18' 25''

Orchestration / Ενορχήστρωση

Piccolo

Clarinet in B flat

Bassoon

Trombone

Violins I

Violins II

Violas

Cellos

A few words about the work

The idea of composing a symphony has been always in my mind. Feeling that something was missing from my composing cognitive puzzle, I haven't tried it till now.

The moment I got to know and studied the Symphony op. 21 by Webern, with my teacher Yannis Avgerinos, has been a crucial one. I was impressed by the simplicity and peculiarity of the selection of instruments and by the form as well.

Taking into account that in general I do not prefer the very large works or the big orchestras in this time period, I have consciously selected this instrumental affinity, which is not very common. Yet the piece is finally written in three parts and has a total duration of about 20 minutes. The instruments are carefully selected, based on personal aesthetic rules that I do not wish to reveal, while the thematic material is also based and structured here by the technique of psychic automation as in most of my works.

In some places I have used sounds, colors and melodies from my birthday city, New Philadelphia, which I used to hear during my childhood, such as the song of the tinker, the monotonous call of the junk dealer, as they walk through the streets of our refugee settlement, sounds from the churches of the city, but also memories of all kinds, which I also do not reveal where and when they appear.

Finally, I dedicate this work to the city I was born and raised, but also to its inhabitants.

Hari Kanakis
Porto Rafti - Markopoulo
20/8/18

Λίγα λόγια για το έργο

Η ιδέα να γράψω μια συμφωνία υπήρχε πάντα στο μυαλό μου, όμως δεν το επιχειρούσα θεωρώντας πως κάτι έλειπε από το συνθετικό γνωστικό μου παζλ.

Σημαντική ήταν η στιγμή που γνώρισα και μελέτησα με τον δάσκαλό μου Γιάννη Αυγερινό τη Συμφωνία ορ. 21 του Webern. Εντυπωσιάστηκα από την απλότητα και την ιδιαιτερότητα της επιλογής των οργάνων, αλλά και της φόρμας.

Συνυπολογίζοντας πως γενικά σ' αυτήν τη χρονική φάση δεν προτιμώ ούτε τα πολύ μεγάλα έργα ούτε τις μεγάλες ορχήστρες, επέλεξα συνειδητά αυτήν την οργανική συνάφεια που δεν είναι ιδιαίτερα συνηθισμένη, παρόλα αυτά το έργο τελικά είναι γραμμένο σε τρία μέρη και έχει συνολική διάρκεια περίπου 20 λεπτά. Τα όργανα έχουν επιλεγεί προσεκτικά με βάση προσωπικούς κανόνες αισθητικής που δεν επιθυμώ να αποκαλύψω, ενώ το θεματικό υλικό είναι βασισμένο και δομημένο και εδώ με την τεχνική του ψυχικού αυτοματισμού, όπως στα περισσότερα έργα μου.

Σε κάποια σημεία έχω χρησιμοποιήσει ήχους, χρώματα και μελωδίες από τη γενέθλια πόλη μου Νέα Φιλαδέλφεια και τα παιδικά μου χρόνια, όπως το τραγούδι του γανωματή, το μονότονο κάλεσμα του παλιατζή, καθώς περιδιαβαίνουν τα σοκάκια του προσφυγικού μας οικισμού, ήχους από τις εκκλησίες της πόλης, αλλά και μνήμες όλων των ειδών, που επίσης δεν αποκαλύπτω σε ποια σημεία και πότε εμφανίζονται.

Τέλος αφιερώνω αυτό το έργο στην πόλη που γεννήθηκα και μεγάλωσα, αλλά και στους κατοίκους της.

Χάρης Κανάκης
Πόρτο Ράφτη – Μαρκόπουλο
20/8/18

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

The musical score consists of eight staves, each representing a different instrument or section of the orchestra. From top to bottom, the instruments are: Piccolo, Clarinet in Bb, Bassoon, Trombone, Violin I, Violin II, Viola, and Violoncello. The score is divided into measures by vertical bar lines. The Piccolo and Clarinet staves begin with rests. The Bassoon starts with a dynamic of *mf*. The Trombone starts with *fff*, followed by *pp*, and then *ff*. The Violin I staff begins with a rest. The Violin II staff begins with a rest. The Viola staff has a dynamic of *f* and a marking "pizz.". The Violoncello staff begins with a dynamic of *f*.

5

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

p arco

*p*izz.

*p*izz.

*p*izz.



10

Picc.

Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

ff

arco

arco

arco

sff

pp

ff

mp

Picc. -

Cl. -

Bsn. -

Tbn. -

Vln. I pizz.

Vln. II -

Vla. pizz.

Vc. pizz. arco

15

Picc. -

Cl. -

Bsn. -

Tbn. -

Vln. I mp

Vln. II -

Vla. mp

Vc. -

1

20

Picc. -

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Vln. I arco $\frac{3}{8}$

Vln. II *f*

Vla. *mf* $\frac{3}{8}$

Vc. *mf*

ff



25

Picc. *mf*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.*

Vc. *mf*

Picc. -

Cl. 3 3

Bsn. 3 3

Tbn. -

Vln. I -

Vln. II -

Vla. arco 3 3

Vc. -

30

Picc. ff — pp — ff

Cl. ff — pp — ff

Bsn. ff — pp — ff

Tbn. ff — pp — ff

Vln. I ff — pp — ff

Vln. II ff — pp — ff

Vla. ff — pp — ff

Vc. ff — pp — ff

Musical score for orchestra, page 6, measures 35-36. The score includes parts for Picc., Vln. I, Vln. II, Vla., and Vc. Measure 35 starts with a dynamic *mp*. Measures 35-36 show various melodic lines and dynamics (*mp*, *ff*, *pp*) across the different sections.

Musical score for orchestra, page 6, measures 37-40. The score includes parts for Picc., Cl., Bsn., Tbn., Vln. I, Vln. II, Vla., and Vc. Measures 37-38 show dynamics *f* and *ff*. Measures 39-40 show dynamics *ff* and *pp*.

45

Picc. Cl. Bsn. Tbn. Vln. I Vln. II Vla. Vc.

f *ff* *pp* *pizz.* *f* *pizz.*

50

Picc. Cl. Bsn. Tbn. Vln. I Vln. II Vla. Vc.

mf *3* *sf* *p* *f* *pizz.* *p* *arco* *pizz.* *arco* *pizz.*

55

Picc. *ff*

Cl.

Bsn.

Tbn. *sff* — *pp* — *ff*

Vln. I arco *3* *3*

Vln. II arco *3* *3*

Vla. arco

Vc. arco *mp*

==

Picc. *sff* — *pp* — *ff*

Cl. *ff* ³

Bsn. *ff*

Tbn. *sff* — *pp* — *ff*

Vln. I pizz. *3*

Vln. II arco

Vla. pizz.

Vc. pizz. *arco* ³

60

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pp

pp

65

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

ff

mf

arco 3

mf

f

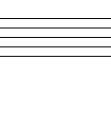
mf

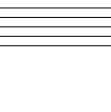
Picc. 

Cl. 

Bsn. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

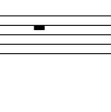
Vc. 

=

Picc. 

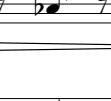
Cl. 

Bsn. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

1

Picc. ff — pp — ff

Cl. ff — pp — ff

Bsn. ff — pp — ff

Tbn. ff — pp — ff

Vln. I ff — pp — ff

Vln. II ff — pp — ff

Vla. ff — pp — ff

Vc. ff — pp — ff

75 Picc. *mp*

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

80 *p* *ff* *ff* *ff*
ff *ff* *ff*

85

Picc.

Cl. *mp*

Bsn.

Tbn. *sf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

90

95

Picc.

Cl.

Bsn. *p*

Tbn. >*p*

Vln. I *p*

Vln. II

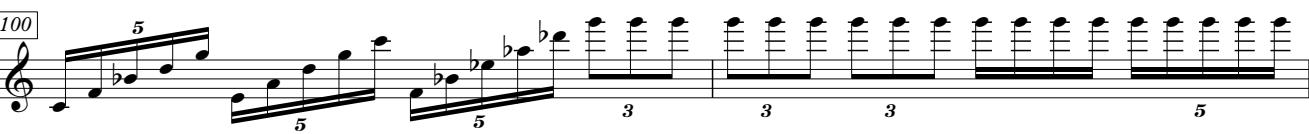
Vla. *p*

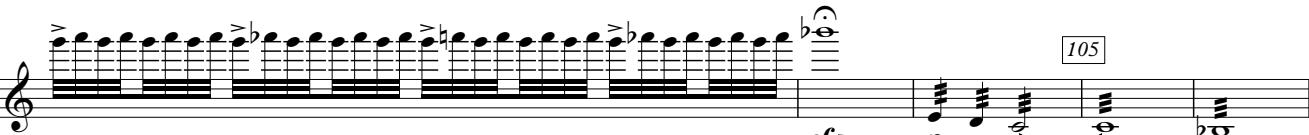
Vc. *ff*

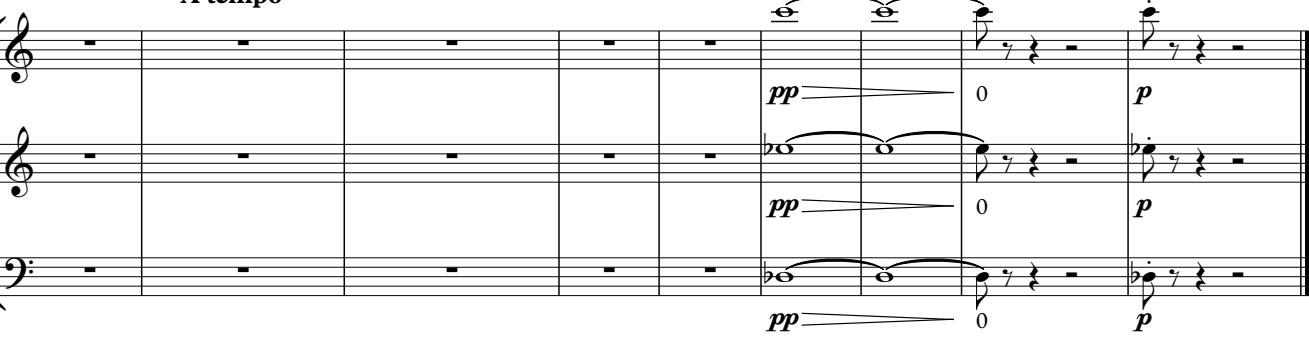
solo violino come una cadenza

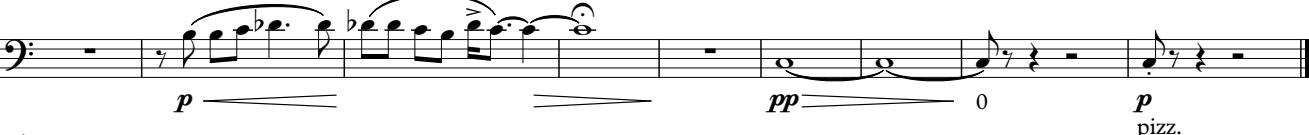
13

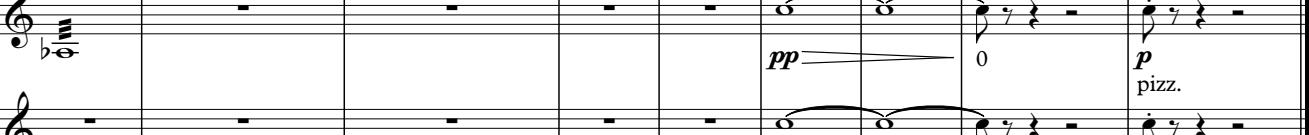
Vln. I 

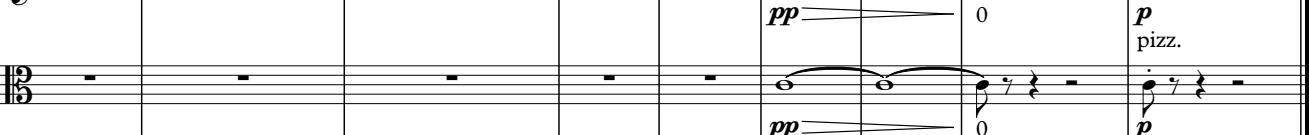
Vln. I 

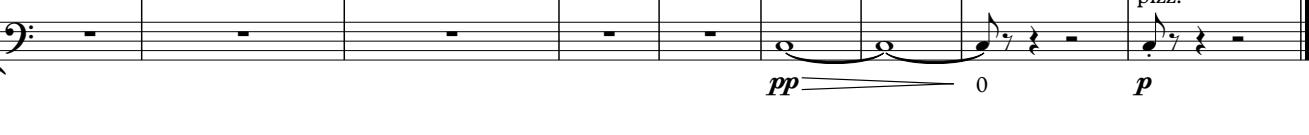
Vln. I 

Picc. Cl. Bsn. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

A tempo **110** **105** **115**

II

"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

Musical score for section II, Largo. The score includes parts for Piccolo, Clarinet in Bb, Bassoon, Trombone, Violin I, Violin II, Viola, and Violoncello. The music consists of several measures where instruments play sustained notes or simple patterns. Dynamics are marked as **pp** (pianissimo) throughout.

≡

Musical score continuation for section II, starting at measure 5. The score includes parts for Piccolo, Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tbn.). The music continues the pattern of sustained notes and simple patterns, with dynamics marked as **mp** (mezzo-piano). Measure numbers 5 and 8va are indicated above the staff.

10 (8) 15

Picc. Cl. Bsn.

Tbn. Vln. I Vln. II Vla. Vc.

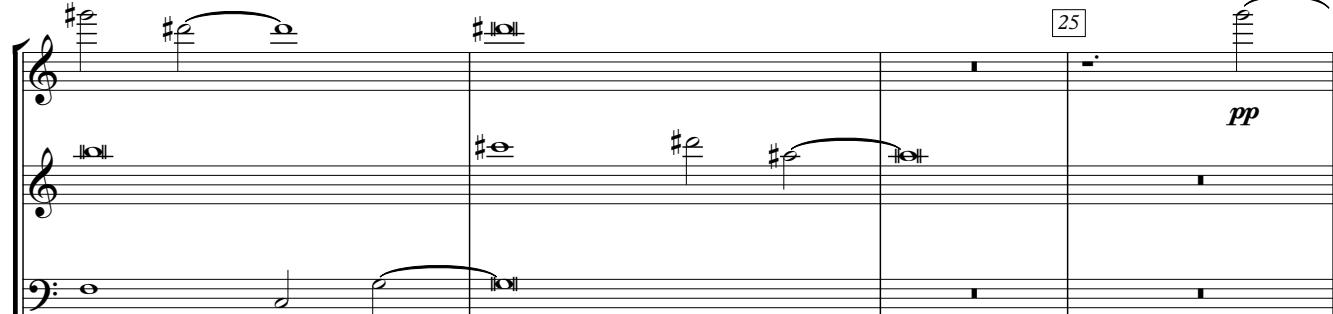
p *pp*

20

Picc. Cl. Bsn.

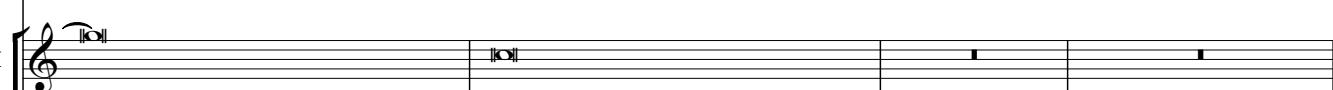
Tbn. Vln. I Vln. II Vla. Vc.

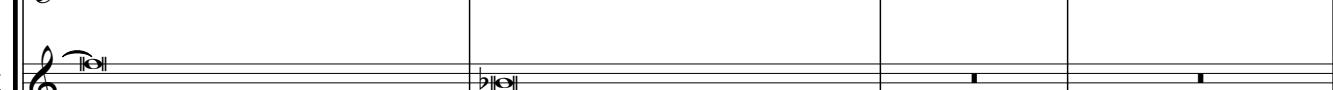
mp *pp* *pp*

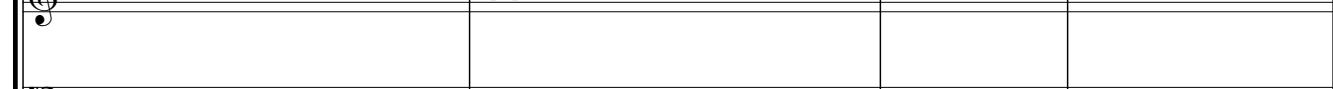
Picc. 

Cl. 

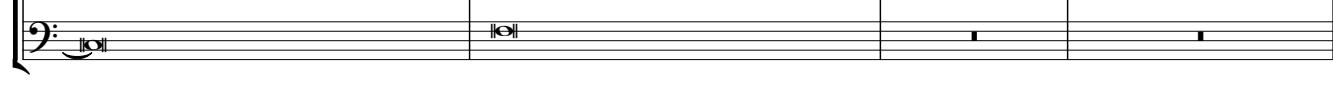
Bsn. 

Tbn. 

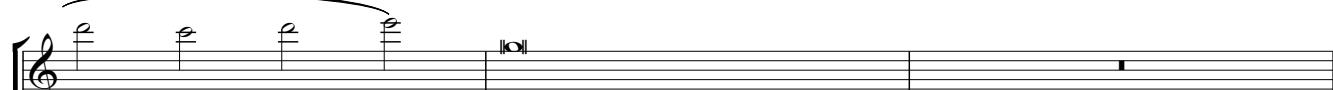
Vln. I 

Vln. II 

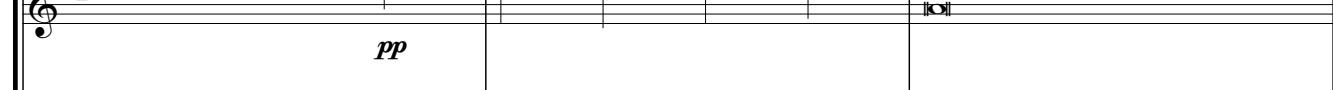
Vla. 

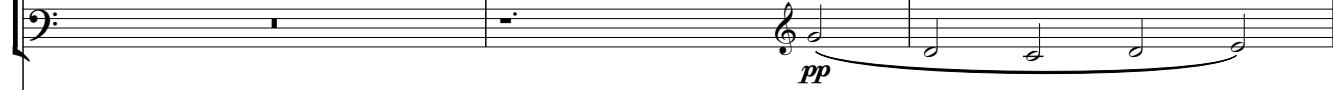
Vc. 



Picc. 

Cl. 

Bsn. 

Tbn. 

Picc. Cl. Bsn. Tbn.

[30] *mp* *mp*

Tbn.

==

Picc. Cl. Bsn. Tbn.

8va - [35] *mp* *mp*

Tbn.

==

Picc. Cl. Bsn. Vln. I Vln. II Vla. Vc.

[40] *mp* *mp* *mp* *mp*

Vln. I Vln. II Vla. Vc.

45

Cl.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

50

Picc.

Cl.

Bsn.

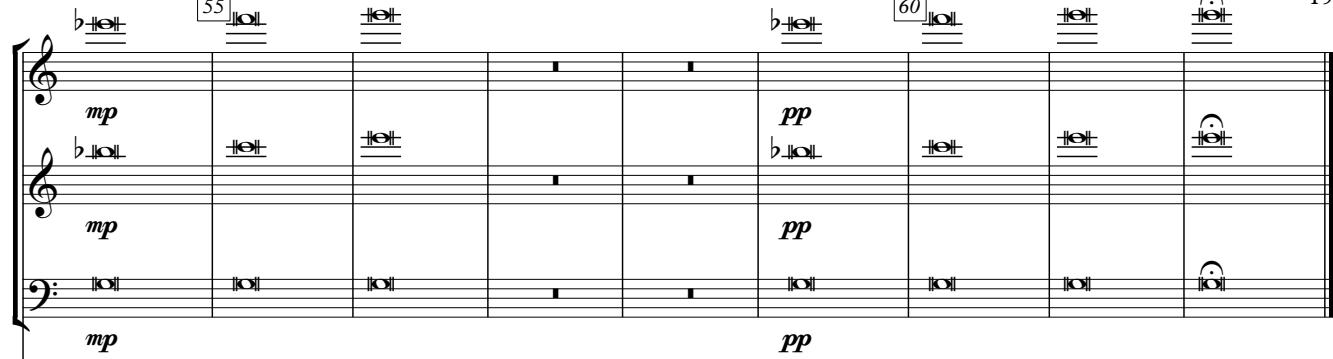
Tbn.

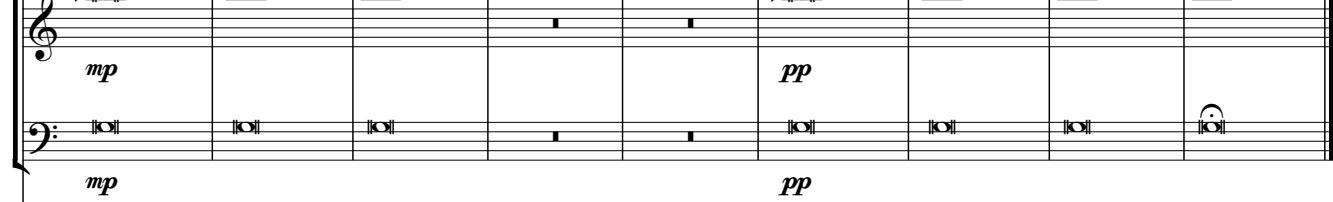
Vln. I

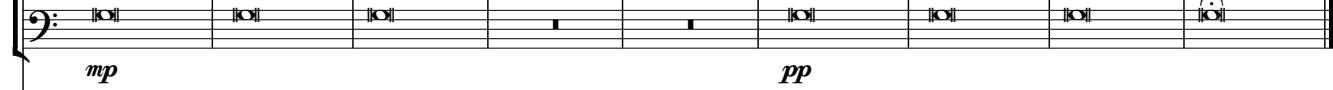
Vln. II

Vla.

Vc.

Picc. 

Cl. 

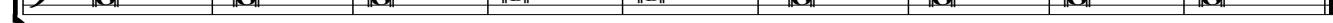
Bsn. 

Tbn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

III
Oracles
Χρησμοί

Andante con anima $\text{♩}=90$

5.

Piccolo mp

Clarinet in B \flat mp

Bassoon mp

Trombone mp pizz.

Violin I mp pizz. arco
Violin II mp pizz. > arco
Viola mp pizz.

Violoncello mp

Picc. mp

Cl. mp

Bsn. mp

Tbn. mp pizz.

Vln. I mp pizz. arco
Vln. II mp pizz. > arco
Vla. mp pizz.

Vc. mp

Vln. I

Vln. II

Vla.

Vc.

20

f

=

Picc.

Cl.

Bsn.

25

mp

b

Vln. I

Vln. II

Vla.

Vc.

>

mp

30

Picc. Cl. Bsn.

Vln. I Vln. II Vla. Vc.

mp

35

Picc. Cl. Bsn.

Vln. I Vln. II Vla. Vc.

40

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

=

Vln. I

Vln. II

Vla.

Vc.

50

Picc. -

Cl. -

Bsn. -

Vln. I >>> >>> >>> >>> >>> >>>

Vln. II >>> >>> >>> >>> >>> >>>

Vla. > > > > > > > > > > > > > > > >

Vc. > > > > > > > > > > > > > > > >

mp

55

Picc. b -

Cl. b -

Bsn. b -

Tbn. -

Vln. I >>> >>> >>> >>> >>> >>>

Vln. II >>> >>> >>> >>> >>> >>>

Vla. > > > > > > > > > > > > > > > >

Vc. > > > > > > > > > > > > > > > >

mf

f

60

Picc. Cl. Bsn. Tbn. Vln. I Vln. II Vla. Vc.

Measure 60: Picc. plays eighth notes. Cl. and Bsn. play eighth notes. Tbn. plays eighth notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

Measure 61: Picc. and Cl. play eighth notes. Bsn. and Tbn. play eighth notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

Measure 62: Picc. and Cl. play eighth notes. Bsn. and Tbn. play eighth notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

Measure 63: Picc. and Cl. play eighth notes. Bsn. and Tbn. play eighth notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

Measure 64: Picc. and Cl. play eighth notes. Bsn. and Tbn. play eighth notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

Tbn. ***ff***

65

Picc. Cl. Bsn. Tbn. Vln. I Vln. II Vla. Vc.

Measure 65: Picc., Cl., and Bsn. play sustained notes. Tbn. plays eighth notes.

Measure 66: Picc., Cl., and Bsn. play sustained notes. Tbn. plays eighth notes.

Measure 67: Picc., Cl., and Bsn. play sustained notes. Tbn. plays eighth notes.

Measure 68: Picc., Cl., and Bsn. play sustained notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

Measure 69: Picc., Cl., and Bsn. play sustained notes. Vln. I and Vln. II play sixteenth-note patterns. Vla. and Vc. play eighth-note patterns.

70

Picc. *ff* *p ff* *mp*

Cl. *ff* *p ff* *mp*

Bsn. *ff* *p ff* *mp*

Tbn. *ff* *p ff* *mp* pizz.

Vln. I *> > >* *> > >* *> > >* *> > >* *> > >* *mp*

Vln. II *> > >* *> > >* *> > >* *> > >* *> > >* *mp* pizz.

Vla. *mp*

Vc. *mp*

75

mp

80

Picc. *mp*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Vln. I *- - - - -* *arco* *mf* *arco* *> > >* *> > >* *> > >* *> > >* *> > >*

Vln. II *- - - - -* *mf* *> > >* *> > >* *> > >* *> > >* *> > >* *> > >*

Vla. *mp*

Vc. *mp*

85

Bsn. - - - - | *p*

Vln. I >>>> >>>> >>>> >>>> >>>>

Vln. II >>>> >>>> >>>> >>>> >>>>

Vla. ♫ ♫ ♫ ♫ ♫ | *f*

Vc. ♫ ♫ ♫ ♫ ♫ | *sf*

=

90

Bsn. | *cresc.* *poco*

Vln. II >>>> >>>> >>>> >>>> >>>>

Vla. - - - - | *arco*

Vc. *sf* *sf* *sf* *sf* *sf* | *p* *cresc.* *poco*

=

95

Bsn. | *a* *poco*

Vln. I - - - - | *mp* *cresc.* *poco*

Vln. II >>>> >>>> >>>> >>>> >>>>

Vla. *a* *poco* | ♫ ♫ ♫ ♫ ♫ | ♫ ♫ ♫ ♫ ♫ | ♫ ♫ ♫ ♫ ♫ | ♫ ♫ ♫ ♫ ♫

Vc. *sf* *sf* *sf* *sf* *sf*

100

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

(8) [110] 115

Picc. Cl. Bsn. Tbn. Vln. I Vln. II Vla. Vc.

Tenor Trombone (Tbn.) has eighth-note patterns: $\overline{\overline{B\,A}} \overline{\overline{G\,F}}$, $\overline{\overline{E\,D}} \overline{\overline{C\,B}}$, $\overline{\overline{F\,E}} \overline{\overline{D\,C}}$, $\overline{\overline{G\,F}} \overline{\overline{E\,D}}$, $\overline{\overline{A\,G}} \overline{\overline{F\,E}}$, $\overline{\overline{B\,A}} \overline{\overline{G\,F}}$, $\overline{\overline{C\,B}} \overline{\overline{A\,G}}$, $\overline{\overline{D\,C}} \overline{\overline{B\,A}}$.

[120] 125 [130]

Picc. Cl. Bsn. Tbn. Vln. I Vln. II Vla. Vc.

Tenor Trombone (Tbn.) has eighth-note patterns: $\overline{\overline{B\,A}} \overline{\overline{G\,F}}$, $\overline{\overline{E\,D}} \overline{\overline{C\,B}}$, $\overline{\overline{F\,E}} \overline{\overline{D\,C}}$, $\overline{\overline{G\,F}} \overline{\overline{E\,D}}$, $\overline{\overline{A\,G}} \overline{\overline{F\,E}}$, $\overline{\overline{B\,A}} \overline{\overline{G\,F}}$, $\overline{\overline{C\,B}} \overline{\overline{A\,G}}$, $\overline{\overline{D\,C}} \overline{\overline{B\,A}}$.

135

Picc.

Cl.

Bsn.

Tbn.

Vln. I arco
mf

Vln. II arco
mf

Vla.

Vc.

140

Bsn.

Vln. I

Vln. II

pizz.

Vla.

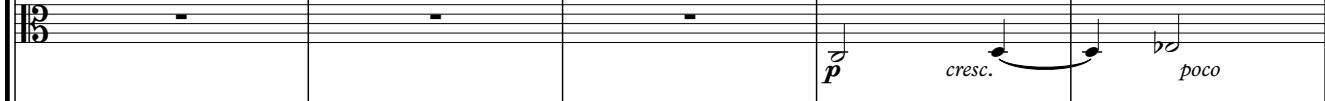
f pizz.

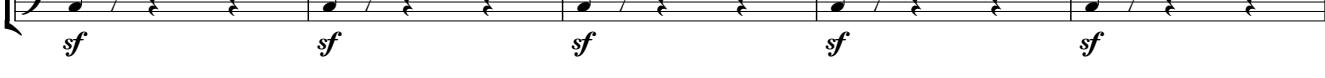
Vc.

145

Bsn. 

Vln. II 

Vla. 

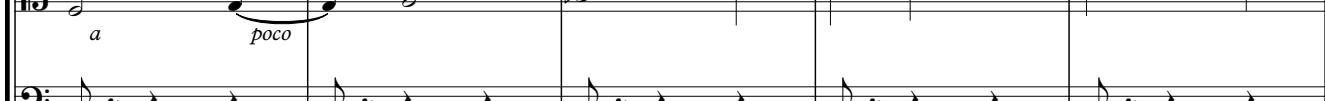
Vc. 

150

Bsn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

155

Cl. 

Bsn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

160

Picc. *b2* *f* *cresc.* *poco* *a* *poco*

Cl. *poco*

Bsn. *p*

Tbn. *b2* *p*

Vln. I *p* *b2* *p* *b2* *p*

Vln. II *>* *>* *>* *>* *>* *>* *>* *>*

Vla. *p* *b2* *p* *b2* *p*

Vc. *sforzando* *sforzando* *sforzando* *sforzando* *sforzando*

====

(8) 165 170

Picc. *p* *b2* *p* *b2* *ff* *sforzando* *sforzando* *sforzando* *b2* *b2* *f* *ff* *p*

Cl. *p* *p* *p* *b2* *ff* *sforzando* *sforzando* *sforzando* *b2* *b2* *f* *ff* *p*

Bsn. *p* *p* *p* *p* *ff* *sforzando* *sforzando* *sforzando* *sforzando* *sforzando* *f* *ff* *p*

Tbn. *p* *b2* *p* *d.* *ff* *sforzando* *sforzando* *sforzando* *sforzando* *sforzando* *f* *ff* *p*

Vln. I *p* *p* *-* *p* *ff* *sforzando* *sforzando* *sforzando* *sforzando* *sforzando* *f* *ff* *p*

Vln. II *>* *>* *>* *>* *>* *ff* *sforzando* *sforzando* *sforzando* *sforzando* *f* *ff* *p*

Vla. *p* *b2* *p* *p* *ff* *sforzando* *sforzando* *sforzando* *sforzando* *sforzando* *f* *ff* *p*

Vc. *sforzando* *sforzando* *sforzando* *ff* *arco* *sforzando* *sforzando* *sforzando* *sforzando* *sforzando* *f* *ff* *p*

33

175 180 185

Picc. f ff ff sf sf sf f ff fff f ff
Cl. f ff ff sf sf sf f ff fff f ff
Bsn. f ff ff sf sf sf f ff fff f ff

Tbn. f ff ff sf sf sf f ff fff f ff
Vln. I f ff ff sf sf sf f ff fff f ff
Vln. II f ff ff sf sf sf f ff fff f ff
Vla. f ff ff arco sf sf sf f ff fff f ff
Vc. f ff ff sf sf sf f ff fff f ff

190 195

Picc. fff secco mf p
Cl. fff secco mf p
Bsn. fff secco mf p

Tbn. fff secco mf p
Vln. I fff secco mf p
Vln. II fff secco mf p
Vla. fff secco mf p
Vc. fff secco mf p

200

Picc. *mf* ————— *p*

Cl. *mf* ————— *p*

Bsn. *mf* ————— *p*

Tbn. *mf* ————— *p*

Vln. I *mf* ————— *p*

Vln. II *mf* ————— *p*

Vla. *mf* ————— *p*

Vc. *mf* ————— *p*

205

mp ————— *pp* 0

Parts for instruments

Παρτιτούρες μουσικών

Piccolo

"Symphony of New Philadelphia"

Piece in three movements for string orchestra and four wind instruments

«Συμφωνία της Νέας Φιλαδέλφειας»

Έργο σε τρεις κινήσεις για ορχήστρα εγχόρδων και τέσσερα πνευστά

Hari Kanakis
Χάρης Κανάκης
20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto $\text{♩} = 69$

10 4

15 20 25

30 35 40

45 50 55

60 65 70

75 80 85

90 95 110

A tempo 4

115

pp 0 p

Piccolo

II
 "Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

pp

2 5 20

mp

25 29

30 35 3

mp

40 50

f p f f

55 60

mp pp

III
Oracles
Χρησμοί

Andante con anima =90

The musical score consists of 18 staves of music for piccolo. The tempo is Andante con anima, indicated by the instruction =90. The score begins with a dynamic of *mp*. Measures 5, 9, and 25 are marked with a dynamic of *mp*. Measures 35, 40, 55, 60, 65, 70, 75, and 115 are marked with a dynamic of *mf*. Measures 105, 110, 120, 125, 130, 135, 160, 170, 175, 180, 185, 190, and 195 are marked with *ff*, *sf*, or *f*. Measures 200 and 205 are marked with *p*. Articulations include *a poco*, *cresc.*, *poco*, *secno*, and *0*. Measure numbers are placed above certain measures: 5, 9, 25, 35, 40, 9, 26, 25, 110, 115, 25, 165, 170, 175, 185, 195, 200, and 205. The score includes various time signatures such as 3/4, 2/4, and 3/2.

Clarinet in B \flat

"Symphony of New Philadelphia"

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Hari Kanakis
Χάρης Κανάκης
20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto $\text{♩} = 69$

3 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 110 115

A tempo $\frac{4}{4}$

ff pp 0 p

II
 "Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

pp 2 mp

10 3 15

20 25

pp 2 mp

35 4 2 45

2 f 50 2

mp 55 2 60

III
Oracles
Χρησμοί

Andante con anima ♩=90

The sheet music consists of 205 measures of musical notation for a clarinet in B♭. The key signature changes frequently, including major and minor keys with various sharps and flats. Measure numbers are indicated in boxes above the staff. Dynamics such as *mp*, *mf*, *ff*, *p*, *sforzando*, and *cresc. poco* are used throughout. Measure 1 starts with a dotted half note followed by eighth notes. Measures 5-9 show a pattern of eighth and sixteenth notes. Measures 25-30 feature eighth-note pairs. Measures 35-40 show eighth-note pairs with slurs. Measures 45-50 show eighth-note pairs. Measures 55-60 show eighth-note pairs. Measures 65-70 show eighth-note pairs. Measures 75-80 show eighth-note pairs. Measures 85-90 show eighth-note pairs. Measures 95-100 show eighth-note pairs. Measures 105-110 show eighth-note pairs. Measures 115-120 show eighth-note pairs. Measures 125-130 show eighth-note pairs. Measures 135-140 show eighth-note pairs. Measures 145-150 show eighth-note pairs. Measures 155-160 show eighth-note pairs. Measures 165-170 show eighth-note pairs. Measures 175-180 show eighth-note pairs. Measures 185-190 show eighth-note pairs. Measures 195-200 show eighth-note pairs. Measures 205-210 show eighth-note pairs.

Bassoon

"Symphony of New Philadelphia"

Piece in three movements for string orchestra and four wind instruments

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Χάρης Κανάκης
20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto $\text{♩} = 69$

The musical score for the Bassoon in Movement I is composed of 12 staves of music. The tempo is indicated as **Andante con moto** with a tempo marking of $\text{♩} = 69$. The dynamics and performance instructions include:
- Measure 1: **mf**
- Measure 5: **5**
- Measure 15: **15**
- Measure 20: **20**
- Measure 25: **mf**
- Measure 30: **ff**, **pp**, **ff**, **pp**, **ff**, **pp**, **ff**, **f**, **ff**
- Measure 40: **pp**
- Measure 45: **2**, **mf**
- Measure 50: **sff**, **pp**, **ff**
- Measure 60: **mp**, **mf**, **mf**
- Measure 65: **65**
- Measure 70: **3**, **ff**, **ff**, **ff**, **pp**, **ff**, **pp**, **ff**
- Measure 75: **p**, **ff**, **ff**, **ff**, **f**
- Measure 80: **80**
- Measure 85: **5**
- Measure 90: **p**, **ff**, **ff**, **ff**, **pp**
- Measure 95: **95**
- Measure 110: **11**
- Measure 115: **pp**, **0**, **p**

II
 "Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

2 **5** **2** **10** **5** **20**

3 **2** **30** **2**

35 **2**

40 **6** **50**

2 **55** **2** **60**

Andante con anima $\text{♩} = 90$

V.S.

Bassoon

165

ff sf sf ff f

180

ff sf sf ff f ff fff ff fff

secco

195

mf p mf

200

p mp pp 0

Trombone

"Symphony of New Philadelphia"

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

The musical score for the Trombone part is organized into eleven staves. Staff 1 starts with dynamic *sf*, followed by *pp* and *ff*. Staff 2 begins with *sf*, followed by *pp* and *ff*. Staff 3 starts with *mf*, followed by *ff*, *pp*, and *ff*. Staff 4 starts with *ff*, followed by *pp* and *ff*. Staff 5 starts with *pp*, followed by *sf*, *pp*, and *ff*. Staff 6 starts with *f*, followed by *ff*. Staff 7 starts with *pp*, followed by *sf*, *pp*, and *ff*. Staff 8 starts with *mf*, followed by *ff*, *pp*, and *ff*. Staff 9 starts with *ff*, followed by *pp*, and *ff*. Staff 10 starts with *ff*, followed by *pp*, and *ff*. Staff 11 ends with dynamic *p*.

Trombone

II
 "Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

III
 Oracles
 Χρησμοί

Andante con anima $\text{♩} = 90$

5 5 25

40 17 60 65

70 75 28

105 110 115

120 125 130

135 165 170

175 180 185

190 195

200 205

Violin I

"Symphony of New Philadelphia"

Piece in three movements for string orchestra and four wind instruments

«Συμφωνία της Νέας Φιλαδέλφειας»

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Χάρης Κανάκης
20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto $\text{♩} = 69$

3 5 10 15 20 25 30 35 40

p pizz. arco 3 pizz. arco 3 ff ff pp ff

ff pp ff

3 3 3 3 3 3 3 3

ff f 4 mp pp

3

Violin I

50

55

60

65

70

75

80

85

solo violino come una cadenza

90

95

100

105

A tempo
4

115 pizz.

II

"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

12 **13** **15** **20**

40

45 **3** **50**

55 **p** **pp**

60

III
Oracles
Χρησμοί

Andante con anima $\text{♩} = 90$

pizz. [5] arco
mp *mf* 2

pizz. [15] arco
mp *mf*

[20]

[25]

[30]

[35]

pizz. [40] arco
mp *mf*

[45]

[50]

[55]

[60]

[65]

Violin I

5

70 pizz.
 75 mp
 arco
 80
 85
 9
 95 mp
 cresc. poco a poco
 100
 105
 110
 115
 120
 125
 130
 135 arco mf
 140
 155
 9
 mp cresc. poco a poco
 160
 165
 170
 175
 180
 185
 190
 secco
 195 mf ————— p ————— mf —————
 200 p
 205 mp ————— pp 0 —————

Violin II

"Symphony of New Philadelphia"

Piece in three movements for string orchestra and four wind instruments

«Συμφωνία της Νέας Φιλαδέλφειας»

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20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

Violin II

II
 "Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

12

13

15

20

40

3

2

50

55

60

III
Oracles
Χρησμοί

Andante con anima $\text{♩} = 90$

pizz. 5 arco 2

15 arco 20

25

30 35

pizz. 40 arco 45

50

55

60

65

V.S.

Violin II

70 arco 75 pizz.
mp

80 85

cresc. *poco* *a* *poco*

90

95

100

105

110 115

ff *sf* *sf* *sf* *f* *ff* *f*

120 125 130

ff *sf* *sf* *sf* *f* *ff* *f* *ff*

135 arco
mf

140

p

cresc. *poco* *a* *poco*

145

150

Violin II

5

Musical score for Violin II, page 5, featuring six staves of music. Measure 155: Sixteenth-note pattern. Measure 160: Sixteenth-note pattern. Measure 165: Sixteenth-note pattern, dynamic ff. Measure 170: Measure start, dynamic sf. Measure 175: Measure end, dynamic f. Measure 180: Measure start, dynamic ff. Measure 185: Measure end, dynamic fff. Measure 190: Measure start, dynamic ff. Measure 195: Measure end, dynamic mp. Measure 200: Measure start, dynamic p. Measure 205: Measure end, dynamic pp.

Viola

"Symphony of New Philadelphia"

Piece in three movements for string orchestra and four wind instruments

«Συμφωνία της Νέας Φιλαδέλφειας»
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Hari Kanakis
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20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

pizz. 2 5 arco 10 pizz. arco 2

f 20 pizz. 15 arco 25 pizz.

mp 30 3 35 40 3 45 pizz. 2 arco 50 pizz. arco 2

mf ff > pp < ff ff > pp < ff

35 40 45 50 55 60 65 70 75 80 85 90 95 100 115 pizz.

ff ff 2 mp ff pp 4 A tempo 4 0 p

A tempo 4 0 p

Viola

II

"Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

12

15

20

14

40

45

50

55

60

Andante con anima $\text{♩} = 90$

pizz.

5 pizz. 5

20 25

f mp

30 35

mp

40 50

5 f mp

55 60

65 70

75 85

5

90 arco 95 100

p cresc. poco a poco

110 ff sf sf sf sf

115 120 125

f ff f ff ff sf sf f ff

130 135 140

4 pizz. 4

f ff f

Viola

arco

150

p cresc. *poco a poco*

160

155

165

170

ff sf sf sf sf f ff

175

180

185

f ff ff sf sf sf sf f ff fff f

190

secco

195

ff fff mf p

200

mf p

205

mp pp 0

Violoncello

"Symphony of New Philadelphia"

Piece in three movements for string orchestra and four wind instruments

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20/8/2018

I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69
pizz.

5 arco
pizz.
10
mp
15 arco
pp
20
3 mf
25
30
ff > pp < ff
35
mp
f ff
40
ff > pp < ff
45 pizz.
arco
50 pizz.
arco
55
mp
60
3 pp
65
mf
70
mf
ff > pp < ff
75 4
ff > pp < ff
80 ff ff ff
85
mf >
3 90
ff ff pp
A tempo 4
pp 0
115 pizz.
p

Violoncello

II
 "Recycling"
 «Ανακύκλωση»

Very quietly, like a prayer
 Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

12

[12] **p** [15] **pp** [20]

15 **mp** [40] **3**

2 **f** **p** **f f** **p** [50]

mp [55] **p** **pp** [60] **c.**

III
Oracles
Χρησμοί

Andante con anima $\text{♩} = 90$

pizz.

5 **5** pizz. **5**

mp **mp**

20 **25**

f **mp**

30 **35**

mp

40 **5** **50**

mp **f** **mp**

55 **60**

65 **70**

75 **85**

mp **f** **sf**

90 **95**

sf **sf** **sf** **sf** **sf** **sf** **sf** **sf** **sf** **sf**

100 **105**

sf **sf** **sf** **sf** **sf** **sf** **sf** **sf** **sf** **sf**

arco **110** **115** **120**

sf **sf** **ff** **sf** **sf** **sf** **f** **ff** **f** **ff**

arco **125** **130** **135** **4**

ff **sf** **sf** **sf** **f** **ff**

Violoncello

pizz. [140]

[145]

[150] [155]

[160] [165] arco [170]

[175] [180] [185]

[190] secco [195]

[200] [205]

200 205