

“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 op. 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

Piccolo

Clarinet in B \flat

Bassoon

Trombone

Violin I

Violin II

Viola

Violoncello

f

ff

mf

sf \rightrightarrows *pp* \leftarrow *ff*

p

pizz.

f pizz.

f

5

Picc. *mf* *sf* *sf*

Cl. *p* *f* *f*

Bsn.

Tbn.

Vln. I *pizz.*

Vln. II *p* arco *pizz.*

Vla. arco *pizz.*

Vc. arco *pizz.*

10

Picc. *ff*

Cl.

Tbn. *ff* *pp* *ff*

Vln. I arco

Vln. II arco

Vla. arco *mp*

Vc. arco *mp*

15

Picc. *sf* \rightrightarrows *pp* \leftarrow *ff* *ff*³

Cl. *sf* \rightrightarrows *pp* \leftarrow *ff* *ff*³

Bsn. *sf* \rightrightarrows *pp* \leftarrow *ff*

Tbn. *sf* \rightrightarrows *pp* \leftarrow *ff*

Vln. I pizz. arco *ff*³

Vln. II

Vla. pizz.

Vc. pizz. arco *ff*³

Picc. *mp* *8va*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Vln. I *mp* pizz.

Vln. II arco *pp*

Vla. arco *pp*

Vc. *pp*

20

Picc. *ff*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Vln. I *arco* *3* *ff*

Vln. II *f*

Vla. *mf* *3*

Vc. *mf* *3*

25

Picc. *mf*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.*

Vc. *mf*

Musical score for measures 27-29. The score includes parts for Piccolo, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Cello. Measures 27 and 28 feature triplets in the Piccolo, Clarinet, and Bassoon parts. Measure 29 features triplets in the Piccolo, Violin I, Violin II, and Cello parts. The Viola part has an 'arco' marking and triplets in measures 28 and 29. The Bassoon part has a long note spanning measures 28 and 29.

Musical score for measures 30-32. Measure 30 is marked with a box containing the number '30'. The score includes parts for Piccolo, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Cello. Measures 30 and 32 feature dynamic markings: *ff* (fortissimo), *pp* (pianissimo), and *ff* (fortissimo) with hairpins. The Bassoon part has a long note spanning measures 30 and 31. The Viola part has a long note spanning measures 30 and 31.

35

Picc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

40

Picc. *ff* *pp*

Cl. *ff* *pp*

Bsn. *f* *ff* *pp*

Tbn. *f* *ff* *pp*

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

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

Vla. *f* *ff* *pp*

Vc. *f* *ff* *pp*

45

Picc. *f*

Cl. *ff*

Bsn. *mf*

Tbn. *sf* \rightrightarrows *pp* \leftarrow *ff*

Vln. I *p*

Vln. II

Vla. *f* pizz.

Vc. *f* pizz.

50

Picc. *mf* *sf* *sf*

Cl. *p* *f* *f*

Bsn.

Tbn.

Vln. I *p* pizz.

Vln. II *p* arco pizz.

Vla. arco pizz.

Vc. arco pizz.

Picc. *ff*

Cl.

Bsn.

Tbn.

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

ff \rightrightarrows *pp* \leftarrow *ff*

mp

mp

Picc.

Cl.

Bsn.

Tbn.

Vln. I *pizz.*

Vln. II

Vla. *pizz.*

Vc. *pizz.*

ff \rightrightarrows *pp* \leftarrow *ff*

ff

ff

ff \rightrightarrows *pp* \leftarrow *ff*

ff

ff

ff

pp

arco

arco

60

Picc. *mp*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *pp* arco

Vc. *pp*

pizz.

8va

65

Picc. *ff*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

Vln. I *ff*

Vln. II *f*

Vla. *mf*

Vc. *mf*

arco

Musical score for measures 65-70. The score includes parts for Piccolo, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Cello. The dynamic marking *mf* is present in the Piccolo, Clarinet, Bassoon, Trombone, and Violin I parts. The Viola part includes a *pizz.* marking. The Cello part has a *mf* marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 71-73. The score includes parts for Piccolo, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Cello. A rehearsal mark **70** is placed above the Piccolo staff at the beginning of measure 71. The Viola part includes an *arco* marking. The score features various rhythmic patterns, including triplets and rests.

Musical score for measures 68-74. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The dynamics for all instruments are marked as *ff* (fortissimo), *pp* (pianissimo), and *ff* (fortissimo) with hairpins indicating crescendos and decrescendos. The Piccolo part has a *pp* dynamic marking above the staff. The Bassoon part has a long slur across measures 68 and 69.

Musical score for measures 75-80. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 75 is marked with a box containing the number 75. Measure 80 is marked with a box containing the number 80. The Piccolo part starts with a *mp* dynamic and has a melodic line with slurs and accents. The Clarinet and Bassoon parts have a *p* dynamic marking and then transition to *ff* (fortissimo) in measure 80. The Trombone part has a *p* dynamic marking and then transitions to *ff* (fortissimo) in measure 80. The Violin I, Violin II, Viola, and Violoncello parts have *ff* (fortissimo) dynamic markings in measure 80. A *8va* marking is present above measure 80, indicating an octave shift for the Piccolo part.

85

Picc. *f*

Cl. *mp* *f* *f*

Bsn. *f*

Tbn. *sf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

90 95

Picc. *p* *ff* *ff* *pp*

Cl. *ff* *ff* *pp*

Bsn. *p* *ff* *ff* *pp*

Tbn. *p* *ff* *ff* *pp*

Vln. I *p* *ff* *ff* *pp*

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

Vla. *p* *ff* *ff* *pp*

Vc. *ff* *ff* *pp*

solo violino come una cadenza

Vln. I *f*

Vln. I [100]

Vln. I

A tempo

[110]

[115]

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

II

"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo ♩=46

Musical score for the first system, measures 1-4. The instruments are Piccolo, Clarinet in Bb, Bassoon, Trombone, Violin I, Violin II, Viola, and Violoncello. The Piccolo part starts with a melodic line in measure 1, marked *pp*. The Clarinet in Bb and Bassoon parts enter in measure 2 with a melodic line, also marked *pp*. The Trombone part enters in measure 3 with a melodic line, marked *pp*. The Violin I, Violin II, Viola, and Violoncello parts are silent throughout this system.

Musical score for the second system, measures 5-8. The instruments are Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tbn.). The Piccolo part continues its melodic line in measure 5, marked *mp*. The Clarinet part enters in measure 6 with a melodic line, marked *mp*. The Bassoon part enters in measure 7 with a melodic line, marked *mp*. The Trombone part enters in measure 8 with a melodic line, marked *mp*. A double bar line is present at the end of measure 4, and a measure rest is shown in measure 5. A *8va* marking is present above the Piccolo staff in measure 7.

10 15

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

p *pp* *mp*

Detailed description: This system contains measures 10 through 15. Measure 10 is marked with a circled '8' and a dashed line above it. The Piccolo part has rests. The Clarinet part has a melodic line starting in measure 15 with a *mp* dynamic. The Bassoon part has a melodic line starting in measure 15 with a *mp* dynamic. The Trombone part has a melodic line starting in measure 15 with a *mp* dynamic. The Violin I and II parts have rests until measure 15, then play a sustained note with a *pp* dynamic. The Viola and Violoncello parts have rests until measure 15, then play a sustained note with a *pp* dynamic. Dynamics *p* and *pp* are also indicated below the strings in measures 11 and 12.

20

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

mp *pp*

Detailed description: This system contains measures 16 through 20. Measure 20 is marked with a boxed '20'. The Piccolo part has a melodic line starting in measure 16 with a *mp* dynamic. The Clarinet part has a melodic line starting in measure 16 with a *mp* dynamic. The Bassoon part has a melodic line starting in measure 16 with a *mp* dynamic. The Trombone part has a melodic line starting in measure 16 with a *mp* dynamic. The Violin I and II parts have rests until measure 16, then play a sustained note with a *pp* dynamic. The Viola and Violoncello parts have rests until measure 16, then play a sustained note with a *pp* dynamic. Dynamics *pp* are also indicated below the strings in measures 17 and 18.

Musical score for measures 16-19. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 16 features a Piccolo melodic line with a slur and a dynamic marking of *pp*. The Clarinet and Bassoon have rests. The Trombone has a note with a slur. The strings (Violin I, Violin II, Viola, and Violoncello) have rests. A box containing the number 25 is located in the upper right corner of the score.

Musical score for measures 20-23. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tbn.). Measure 20 features a Piccolo melodic line with a slur and a dynamic marking of *pp*. The Clarinet has a long note with a slur and a dynamic marking of *pp*. The Bassoon has a note with a slur and a dynamic marking of *pp*. The Trombone has a note with a slur and a dynamic marking of *pp*. A double bar line is present at the beginning of the section.

30

Picc. *mp*

Cl. *mp*

Bsn.

Tbn.

35

Picc. *mp*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

8va

40

Picc.

Cl.

Bsn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

45

Cl. *f*

Tbn. *p* *ff* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

50

Picc. *f* *p* *f* *f*

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

Bsn. *f* *p* *f* *f*

Tbn. *p* *f* *f*

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

Vln. II *p* *f* *f* *p*

Vla. *p* *f* *f* *p*

Vc. *p* *f* *f* *p*

Musical score for Piccolo, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Violoncello. The score is divided into measures, with rehearsal marks 55 and 60. Dynamics include *mp*, *pp*, and *p*.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
Picc.	<i>mp</i>					<i>pp</i>		
Cl.	<i>mp</i>					<i>pp</i>		
Bsn.	<i>mp</i>					<i>pp</i>		
Tbn.	<i>mp</i>					<i>pp</i>		
Vln. I	<i>mp</i>			<i>p</i>		<i>pp</i>		
Vln. II	<i>mp</i>			<i>p</i>		<i>pp</i>		
Vla.	<i>mp</i>			<i>p</i>		<i>pp</i>		
Vc.	<i>mp</i>			<i>p</i>		<i>pp</i>		

III

Oracles
Χρησμοί

Andante con anima ♩=90

5

Piccolo *mp*

Clarinet in B♭ *mp*

Bassoon *mp*

Trombone *mp*
pizz.

Violin I *mp*
pizz. arco *mf*

Violin II *mp*
pizz. arco *mf*

Viola *mp*
pizz.

Violoncello *mp*

Detailed description: This system contains measures 1 through 9 of the score. The tempo is 'Andante con anima' with a metronome marking of ♩=90. The key signature has one flat (Bb) and the time signature is 3/4. The Piccolo, Clarinet in Bb, Bassoon, and Trombone parts play a simple rhythmic pattern of quarter notes. The Violin I and II parts play a similar pattern until measure 5, where they switch to a sixteenth-note arpeggiated figure. The Viola and Violoncello parts continue with the quarter-note pattern. Dynamics are marked as *mp* for most instruments and *mf* for the violins in their arpeggiated section. A rehearsal mark '5' is placed above the first measure of the violin arpeggio.

10 15

Picc. *mp*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*
pizz.

Vln. I *mp*
pizz. arco *mf*

Vln. II *mp*
pizz. arco *mf*

Vla. *mp*
pizz.

Vc. *mp*

Detailed description: This system contains measures 10 through 19. The Piccolo, Clarinet, Bassoon, and Trombone parts continue with the quarter-note pattern. The Violin I and II parts continue with the sixteenth-note arpeggiated figure. The Viola and Violoncello parts continue with the quarter-note pattern. Dynamics are marked as *mp* for most instruments and *mf* for the violins in their arpeggiated section. Rehearsal marks '10' and '15' are placed above the first and sixth measures of this system, respectively.

20

Vln. I

Vln. II

Vla.

Vc.

f

25

Picc.

Cl.

Bsn.

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.

mp

40

Picc. *mp*

Cl. *mp*

Bsn. *mp*

Tbn. *mp*

Vln. I *mp* pizz. *arco* *mf*

Vln. II *mp* pizz. *arco* *mf*

Vla. *mp*

Vc. *mp*

45

Vln. I

Vln. II

Vla. *f*

Vc. *f*

50

Picc. *mp*

Cl. *mp*

Bsn. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

55

Picc. *mf*

Cl. *mf*

Bsn. *mf*

Tbn. *f*

Vln. I

Vln. II

Vla.

Vc.

60

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

ff

65

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

70 75

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

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

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

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

Vln. I *mp*
pizz.

Vln. II *mp*

Vla. *mp*

Vc. *mp*

80

Picc.

Cl.

Bsn.

Tbn.

Vln. I arco *mf*

Vln. II arco *mf*

Vla.

Vc.

85

Musical score for measures 85-89. The score includes parts for Bsn., Vln. I, Vln. II, Vla., and Vc. The Bsn. part begins in measure 85 with a *p* dynamic. The Vln. I and Vln. II parts play a continuous sixteenth-note pattern with accents. The Vla. part has a *f* dynamic in measure 85. The Vc. part has a *f* dynamic in measure 85 and an *sf* dynamic in measure 89.

90

Musical score for measures 90-94. The Bsn. part has a *cresc.* marking in measure 90 and a *poco* marking in measure 94. The Vln. II part has a *cresc.* marking in measure 90 and a *poco* marking in measure 94. The Vla. part has an *arco* marking in measure 90 and a *p* dynamic in measure 90. The Vc. part has a *sf* dynamic in measures 90, 92, and 94.

95

Musical score for measures 95-99. The Bsn. part has an *a* dynamic in measure 95 and a *poco* marking in measure 96. The Vln. I part has an *mp* dynamic in measure 95. The Vln. II part has an *a* dynamic in measure 95 and a *poco* marking in measure 96. The Vla. part has an *a* dynamic in measure 95 and a *poco* marking in measure 96. The Vc. part has a *sf* dynamic in measures 95, 97, and 99.

100

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

mf *cresc.* *poco* *a*

a *poco*

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

105

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

f *cresc.* *poco* *a* *poco* *8va*

poco

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

8) 110 115

Picc. *ff sf sf sf sf f ff*

Cl. *ff sf sf sf sf f ff*

Bsn. *ff sf sf sf sf f ff*

Tbn. *ff sf sf sf sf f ff*

Vln. I *ff sf sf sf sf f ff*

Vln. II *ff sf sf sf sf f ff*

Vla. *ff arco sf sf sf sf f ff*

Vc. *sf sf ff sf sf sf sf f ff*

|| 120 125 130

Picc. *f ff ff sf sf sf sf f ff f ff*

Cl. *f ff ff sf sf sf sf f ff f ff*

Bsn. *f ff ff sf sf sf sf f ff f ff*

Tbn. *f ff ff sf sf sf sf f ff f ff*

Vln. I *f ff ff sf sf sf sf f ff f ff*

Vln. II *f ff ff sf sf sf sf f ff f ff*

Vla. *f ff ff arco sf sf sf sf f ff f ff*

Vc. *f ff ff sf sf sf sf f ff f ff*

135

Picc.

Cl.

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

arco

mf

arco

mf

140

Bsn.

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

f pizz.

f

sf

145

Bsn. *cresc.* *poco*

Vln. II *cresc.* *poco*

Vla. *p* *cresc.* *poco*

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

150

Bsn. *a* *poco*

Vln. I *mp* *cresc.* *poco*

Vln. II *a* *poco*

Vla. *a* *poco*

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

155

Cl. *mf* *cresc.* *poco* *a*

Bsn.

Vln. I *a* *poco*

Vln. II

Vla.

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

160

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

Cl. *poco*

Bsn.

Tbn.

Vln. I

Vln. II

Vla.

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

165 170

Picc. *ff* *sf* *sf* *sf* *sf* *f* *ff*

Cl. *ff* *sf* *sf* *sf* *sf* *f* *ff*

Bsn. *ff* *sf* *sf* *sf* *sf* *f* *ff*

Tbn. *ff* *sf* *sf* *sf* *sf* *f* *ff*

Vln. I *ff* *sf* *sf* *sf* *sf* *f* *ff*

Vln. II *ff* *sf* *sf* *sf* *sf* *f* *ff*

Vla. *ff* *sf* *sf* *sf* *sf* *f* *ff*

Vc. *sf* *sf* *ff* *sf* *sf* *sf* *f* *ff*

8va

175

180

185

Picc. *f ff ff sf sf sf sf f ff fff f ff*

Cl. *f ff ff sf sf sf sf f ff fff f ff*

Bsn. *f ff ff sf sf sf sf f ff fff f ff*

Tbn. *f ff ff sf sf sf sf f ff fff f ff*

Vln. I *f ff ff sf sf sf sf f ff fff f ff*

Vln. II *f ff ff sf sf sf sf f ff fff f ff*

Vla. *f ff ff arco sf sf sf sf f ff fff f ff*

Vc. *f ff fff ff sf 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*

Musical score for Piccolo, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Violoncello. The score is divided into two systems, with measures 200 and 205 marked. Dynamics range from *mf* to *pp*.

System 1 (Measures 200-204):

- Picc.:** *mf* (measures 200-203) → *p* (measures 204-205)
- Cl.:** *mf* (measures 200-203) → *p* (measures 204-205)
- Bsn.:** *mf* (measures 200-203) → *p* (measures 204-205)
- Tbn.:** *mf* (measures 200-203) → *p* (measures 204-205)
- Vln. I:** *mf* (measures 200-203) → *p* (measures 204-205)
- Vln. II:** *mf* (measures 200-203) → *p* (measures 204-205)
- Vla.:** *mf* (measures 200-203) → *p* (measures 204-205)
- Vc.:** *mf* (measures 200-203) → *p* (measures 204-205)

System 2 (Measures 205-209):

- Picc.:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Cl.:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Bsn.:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Tbn.:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Vln. I:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Vln. II:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Vla.:** *mp* (measures 205-208) → *pp* (measures 209-210)
- Vc.:** *mp* (measures 205-208) → *pp* (measures 209-210)

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»

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Hari Kanakis
Χάρης Κανάκης
20/8/2018

I

Memories, pictures, sounds

Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

The musical score for the Piccolo part of Movement I is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Andante con moto' with a quarter note equal to 69 beats per minute. The score consists of 115 measures, divided into 11 measures of rests and 4 measures of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and breath marks. There are also performance instructions like '8va' (octave) and '0' (no breath). The score is divided into measures by bar lines, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 60, 65, 70, 75, 80, 85, 90, and 115 marked. The score ends with a double bar line and a 'p' dynamic marking.

Piccolo

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

pp mp mp pp mp f pp

2 5 2 5 3 2

10 20 25 30 35 40 50 55 60

8va

III Oracles Χρησμοί

Andante con anima ♩=90

mp *mp* *mp* *mp* *mf* *ff* *p* *ff* *mp* *f* *cresc. poco*

a poco *ff* *sf* *sf* *sf* *sf* *f* *ff* *f* *ff*

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

f *cresc. poco* *a poco* *ff* *sf* *sf* *sf* *sf*

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

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

mf *p* *mp* *pp* 0

Clarinet in B \flat

"Symphony of New Philadelphia"

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto $\text{♩} = 69$

3 *ff* 5 *p* 3 *f* *f* 10 15 *ff* *pp* *ff* *ff* 3 3 3 20 25 *mf* *mf* 30 7 *ff* *pp* *ff* *ff* *pp* *ff* 40 3 *pp* *ff* *p* 3 *f* 50 *f* 3 *ff* *pp* *ff* *ff* 60 65 *ff* 3 70 *mf* 3 3 3 3 *ff* *pp* *ff* 75 80 *ff* *pp* *ff* *p* *ff* *ff* *mp* 85 *f* *f* 3 *ff* *ff* *pp* 95 11 *A tempo* 4 115 *pp* 0 *p*

Clarinet in B \flat

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

The musical score is written for Clarinet in B \flat in 4/4 time, marked **Largo** with a tempo of $\text{♩} = 46$. The key signature has one flat (B \flat). The score consists of seven staves of music. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance markings include slurs, hairpins, and accents. Measure numbers 10, 15, 20, 25, 35, 45, 50, 55, and 60 are indicated in boxes. The piece concludes with a final double bar line.

III
Oracles
Χρησμοί

Andante con anima $\text{♩} = 90$

5 9

25 30

35 40 9

55 60 65

70 75 22 100

105 110

115 120 125 130

135 21 160

165 170 175

180 185 190 *secco*

195 200 205

mf *p* *mf* *p* *mp* *pp* 0

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

2

mf

5

4

15

20

2

mp

25

mf

30

30

6

ff > pp < ff > pp < ff > pp < ff > pp < ff

f

ff

40

pp

2

mf

50

4

sf > pp < ff

60

2

65

mf

mf

70

3

3

ff > pp < ff > pp < ff > pp < ff

75

3

80

p < ff > ff > ff

5

f

90

p

ff > ff > pp

95

11

A tempo

4

115

pp

0

p

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

5 2

10 5 20

30 2

35 2

40 6 50

55 2 60

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

III
Oracles
Χρησμοί

Andante con anima ♩=90

mp mp mp mp mf ff p ff mp p

cresc. poco a poco

ff sf sf sf sf

f ff f ff ff sf sf sf sf f ff

f ff p

cresc. poco a poco

Bassoon

Musical score for Bassoon, measures 165-205. The score is written in bass clef and includes dynamic markings and articulation instructions.

Measures 165-175: *ff sf sf sf sf f ff f*

Measures 180-190: *ff sf sf sf sf f ff fff f ff fff*

Measure 195: *mf p mf* (with *secco* marking above the first note)

Measures 200-205: *p mp pp 0*

Trombone

"Symphony of New Philadelphia"

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

3 5

10 15

20 25

30 40

45 50

55 60

65 70 75

80 90 95

110 115

sf *pp* *ff*

sf *pp* *ff* *sf* *pp* *ff*

mf *mf*

ff *pp* *ff* *ff* *pp* *ff* *f* *ff*

pp *sf* *pp* *ff*

sf *pp* *ff* *sf* *pp* *ff*

mf *mf*

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

p *pp* *0* *p*

A tempo

0

Trombone

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχά, σαν προσευχή

Largo $\text{♩} = 46$

The score is written in bass clef, 4/4 time, with a tempo marking of **Largo** and a quarter note equal to 46 beats. The music is divided into six systems, each containing one or more staves. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include slurs, accents, and fermatas. Measure numbers 5, 10, 30, 35, 45, 50, 55, and 60 are indicated in boxes.

System 1: Starts with a 3-measure rest, followed by notes with a slur. Dynamics: *pp*, *mp*. Measure 5 is boxed.

System 2: Starts with a 4-measure rest, followed by notes with a slur. Dynamics: *mp*. Measure 10 is boxed.

System 3: Starts with a 4-measure rest, followed by notes with a slur. Dynamics: *pp*. Measure 30 is boxed.

System 4: Starts with a 2-measure rest, followed by notes with a slur. Dynamics: *mp*. Measure 35 is boxed.

System 5: Starts with a 3-measure rest, followed by notes with a slur. Dynamics: *p* to *ff*, *f*, *p* to *f*, *f*. Measure 45 is boxed. Measure 50 is boxed.

System 6: Starts with a 2-measure rest, followed by notes with a slur. Dynamics: *mp*, *pp*. Measure 55 is boxed. Measure 60 is boxed.

III
Oracles
Χρησμοί

Andante con anima ♩=90

5 5 25

mp mp

40 17 60 65

mp f ff

70 75 28

ff p ff mp

105 110 115

ff sf sf sf sf f ff f ff

120 125 130

ff sf sf sf sf f ff f ff

135 165 170

ff sf sf sf sf f ff

175 180 185

f ff ff sf sf sf sf f ff fff f ff

190 195

fff secco mf p

200 205

mf p mp pp 0

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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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

3

5

pizz.

10 arco

pizz.

15 arco

pizz.

20 arco

ff

mf

25

30

ff

pp

ff

4

mp

40

f

ff

pp

3

Violin I

50 *pizz.* *arco*

55 *pizz.* *arco* 60 *pizz.*

65 *arco* 3 *ff* *mf* 3

70 3 3 *ff* *pp* *ff* *ff* *pp* *ff*

75 4 *ff* *ff* *ff* 80 *mp* 85 4 *p*

90 *ff* *ff* *pp* 95 *f* solo violino come una cadenza

100 6 6 5 5 5 3

3 3 5

105 *f* *p* *pp* 0 115 *pizz.* *p*

A tempo 4

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

The musical score is written for Violin I in 4/4 time, marked **Largo** with a tempo of $\text{♩} = 46$. The score consists of four staves of music. The first staff begins with a **12** measure rest, followed by notes marked *p*, *pp*, and *pp*. The second staff features a **13** measure rest and notes marked *mp*. The third staff includes a **45** measure rest, a **3** measure rest, and notes marked *f*, *f*, *p*, *f*, *f*, and *p*. The fourth staff contains notes marked *mp*, *p*, and *pp*. Measure numbers 15, 20, 40, 50, 55, and 60 are indicated in boxes above the staves. The score concludes with a double bar line.

III
Oracles
Χρησμοί

Andante con anima ♩=90

pizz. *mp* **5** arco *mf* **2**

pizz. *mp* **15** arco *mf*

20

25 *mp*

30 *mp*

35

pizz. *mp* **40** arco *mf*

45

50 *mp*

55

60

65

70 pizz. 75

arco 80

mf

85 **9** 95

mp

100 105

cresc. poco a poco

110 115 120

ff sf sf sf sf f ff f ff ff sf sf

125 130 135 arco

sf sf f ff f ff mf

140

9 155

mp cresc. poco a poco

160 165 170

ff sf sf sf sf f ff

175 180 185 190

f ff ff sf sf sf sf f ff fff f ff fff

secco 195

mf p mf

200 205

p mp pp 0

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

4 5 p pizz. 2 arco 3 3 15 20 25 30 4 3 3 ff > pp < ff ff > pp < ff 40 mp f ff pp 50 55 p pizz. 2 arco 3 3 60 65 70 75 80 4 2 ff ff ff 85 90 95 11 115 p pizz.

Violin II

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχά, σαν προσευχή

Largo $\text{♩} = 46$
12

p *pp* *pp*

13 **40**

mp

3 **2** **50**

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

55 **60**

mp *p* *pp*

III

Oracles
Χρησμοί

Andante con anima ♩=90

The musical score is written for Violin II in 3/4 time, with a tempo of Andante con anima (♩=90). It begins with a pizzicato section (pizz.) marked *mp*. At measure 5, the tempo changes to *mf* and the playing style switches to arco. The score consists of ten staves of music, with measure numbers 5, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated in boxes. The pizzicato section ends at measure 39, and the arco section resumes at measure 40. The piece concludes with a fermata at the end of the final staff.

Violin II

70 pizz. 75

mp

80

arco

mf

85

p

90

cresc. poco a poco

95

100

105

110 115

ff sf sf sf sf f ff f

120 125 130

ff ff sf sf sf sf f ff f ff

135 arco

mf

140

p

145

cresc. poco a poco

150

155

160

165 170 175

ff sf sf sf sf f ff f ff

180 185 190 *secco*

ff sf sf sf sf f ff fff f ff fff

195 200 205

mf p mf p mp pp 0

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I Memories, pictures, sounds Μνήμες, εικόνες, ήχοι

Andante con moto ♩ = 69

Violin I staff with various musical notations including dynamics (f, mp, mf, ff, pp), articulation (pizz., arco), and fingerings (2, 3, 4, 11).

Violin II staff with various musical notations including dynamics (mp, pp), articulation (pizz., arco), and fingerings (15, 25).

Violin III staff with various musical notations including dynamics (mf), articulation (pizz.), and fingerings (20, 25).

Violin IV staff with various musical notations including dynamics (ff, pp), articulation (arco), and fingerings (3, 30, 3).

Viola staff with various musical notations including dynamics (mp, f, ff, pp), articulation (arco), and fingerings (35, 40).

Violin I staff with various musical notations including dynamics (f), articulation (pizz., arco), and fingerings (45, 50, 2).

Violin II staff with various musical notations including dynamics (mp), articulation (pizz., arco), and fingerings (55, 60).

Violin III staff with various musical notations including dynamics (mf), articulation (pizz.), and fingerings (65, 75).

Violin IV staff with various musical notations including dynamics (ff, pp), articulation (arco), and fingerings (70, 75, 4, ff).

Violin I staff with various musical notations including dynamics (ff), articulation (arco), and fingerings (80, 85, 2).

Violin II staff with various musical notations including dynamics (p, ff, pp), articulation (arco), and fingerings (90, 95, 11).

Violin III staff with various musical notations including dynamics (pp), articulation (pizz.), and fingerings (115).

Viola

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$
12

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

15 **20** **14** **40** **45** **4** **50** **55** **60**

III Oracles Χρησμοί

Andante con anima ♩=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

5

85

mp

f

90

arco

95

100

p cresc. poco a poco

105

110

ff sf sf sf sf

115

120

125

f ff f ff ff sf sf sf sf f ff

130

135

4

pizz.

140

4

f ff

f

Viola

arco

150 155

p cresc. poco a poco

160 165 170

ff sf sf sf sf f ff

175 180 185

f ff ff sf sf sf sf f ff fff f

190 195

ff fff secco mf p

200 205

mf p mp pp 0

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I

Memories, pictures, sounds
Μνήμες, εικόνες, ήχοι

Andante con moto $\text{♩} = 69$
pizz.

arco pizz. arco

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95

11

A tempo

4

115

pizz.

pp

0

p

Violoncello

II
"Recycling"
«Ανακύκλωση»

Very quietly, like a prayer
Πολύ ήσυχα, σαν προσευχή

Largo $\text{♩} = 46$

12 15 20

p *pp* *pp*

15 40 3

mp

2 50

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

55 60

mp *p* *pp*

III
Oracles
Χρησμοί

Andante con anima ♩=90
pizz.

5 mp pizz. mp

20 f mp

30 mp

40 mp f mp

55 60

65 70

75 mp f sf

90 sf sf sf sf sf sf sf sf sf

100 sf sf sf sf sf sf sf sf sf

arco 110 sf sf ff sf sf sf sf f ff 115 120 f ff

arco 125 ff sf sf sf sf f ff 130 f ff 135 4

Violoncello

pizz. 140 145

f sf sf sf sf sf sf sf sf sf

150 155

sf sf sf sf sf sf sf sf sf sf sf

160 165 arco 170

sf sf sf sf sf sf sf ff sf sf sf sf

175 arco 180 185

f ff f ff fff ff sf sf sf sf f ff fff

190 *secco* 195

f ff fff mf p

200 205

mf p mp pp 0