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Ethos

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Graduate Program in Music
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Abstract

Ethos – meaning the characteristic spirit of a culture, era, or community as manifested in its beliefs and aspirations – is a piece that explores Greek music from the 3rd Millennium B.C.E. to the folk tunes and dances of the 16th century C.E. *Ethos* incorporates multiphonics, quarter tones, ancient tonal systems and folk scales to show the differences and similarities between ancient and folk styles. The piece also features the traditional Greek drum ‘Daouli’ and mimics ancient instruments with those in a traditional orchestra. As the piece develops, ancient musical fragments can be heard through the orchestra, chiefly in string and woodwind passages. The violin, harp, flute and clarinet depict the kithara, lyre, plogera and aulos, respectively. The ever present increase in tempo drives both virtuosic and drone like characters to develop and transform.

Keywords:

Ethos, Canadian music, ancient Greek music, Greek folk music, composition.

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William Nicolaou

Ethos

(2016)

An exploration into the music of the Greeks
Ancient and Folk

Referencing Ancient Greek fragments of:

Athenaeus' 2 Delphic paeans
Song of Seikilos

Referencing Ancient/Folk Greek instruments:

Aulos
Lyre
Kithara
Floyera

Daouli
Toumbi Kythnos
Defi
Tsabouna
Gaida Kavala

Referencing Greek Folk Dances:

Pentozali: Folk Melody
Kalamatiano (Dance): Mantili Kalamatiano (Folk Song)
Pentozali: Male Cretan War Dance

Transposed Score

Duration: 10 minutes 30 seconds
Symphony Orchestra: 2221 | 4221 | 2 perc. + Harp | Strings

Instrumentation

Flute 1,2
 Oboe 1,2
 Clarinet in B^b 1,2
 Bassoon
 Horn in F 1,2,3,4
 Trumpet in C 1,2
 Trombone 1,2
 Tuba

Percussion 1: Timpani/Tambourine/Suspended Cymbal
 Percussion 2: Bass Drum/ Daouli/ Roto-toms/ xylophone

Harp

Violin I,II
 Viola
 Violoncello
 Contrabass

Performance Notes

Flute quartertones: Each quarter tone is to be played with the fingerings given. Quarter tone symbols are as follows:

Quarter tone flat – \flat
 Quarter tone sharp – \sharp
 Three quarter tone sharp – $\sharp\sharp$

Clarinet Multiphonics: Each multiphonic trill and tremolo has a fingering above the given passage. If the performer cannot achieve the given multiphonic, then use existing fingering to produce another multiphonic or figure out a different fingering to achieve said multiphonic.

Notation: The base note is always the fundamental. White notes represent the most audibly prominent pitches while black notes are generally considered to be of secondary prominence. A plus (+) or minus (-) in front of certain notes indicates that the pitch tends to be microtonally sharper or flatter respectively.

General Technique: Relaxation of the embouchure and oral cavity along with slightly less lip pressure (especially that of the bottom lip) will often allow greater sensitivity to reed vibration.

Specific Technique:

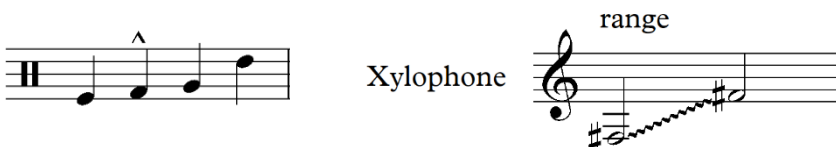
Bar 4 and 24: sustain lowest pitch; trill loudly but focus on lowest pitch; move bottom lip away from the reed; play all pitches equally.

Bar 56: sustain first pitch; trill loudly and focus on highest pitch; move bottom lip away from the reed; play all pitches equally.

Bar 101: Multiple timbre trill; similar to producing a multiphonic trill but does not involve an actual change in pitch of a chordal sonority. Executed in the same fashion as a multiphonic trill.

Percussion 2: If high and low Roto-toms are not available then use high and low tom-toms. If Daouli is not available then use Tenor drum (for the right side) and (for the left side) snare drum, using cross stick on the head of the drum, do not hit the rim.


Left side of Daouli
 Right side of Daouli
 Hit close to rim (on right side)
 Bass drum



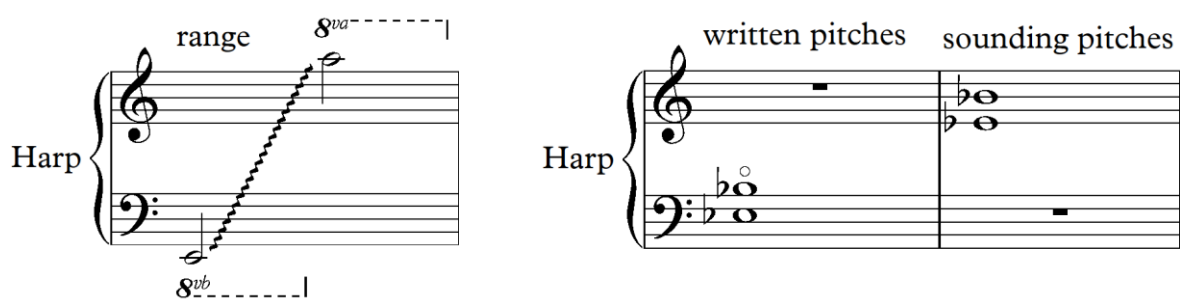
Xylophone

range

Roto-toms:
 High tom
 Low tom



Harp: Concert grand needed or 6 octave harp. Harmonics sound an octave higher than written



Conductors Notes

Beginning – Rehearsal B

During the 3rd and 2nd millennium BCE the Minoans were heavily influenced by instruments from Egypt like the sistrum and artifacts recovered which depict the double aulos and harp (oriental arched harp). Greece underwent many cultural changes in its development, to mirror their economic and/or musical development Ethos has an element of experimentation at the beginning. To emulate the beginnings of Greece’s music there is snap pizzicato in the strings which depict hitting sticks on wood but also rhythmic imbalances as they try to find their ‘Ethos’

Bar 25

Flute 1: referencing the 1st Delphic Paean. Composed in 127 BCE the lyrics in the fragment reads, “and on the sacred alters Hephaestus is burning the thighs of young bulls”. The fragment sounds Asiatic in origin from its more chromatic, more emotional and elaborate writing usually played by the Asiatic Flute.

Bar 28

Flute 2, Clarinets 1,2, Horn 1,2: referencing the 2nd Delphic Paean. Additionally composed in 127 BCE the vocal melody’s in the original fragment reads, “at the same time Arabian incense-smoke speeds up to heaven, and as the clear braying pipe weaves Shimmering tunes into the singing”. The 5 chromatic note passage references the words, ‘pipe weaves shimmering tunes’ or in ancient greek, ‘ai-o-lois’

Rehearsal B-C

Ancient Greece’s repertoire was mostly vocal based, rhythm, melody and pitch accent of a melody was depicted entirely by the rhythm of the words, which made purely instrumental music scarce. Instrumental music gained prominence in the latter half the 7th Century BCE to the end of the 5th Century BCE. During this time the great pipers’ competition at the Pythian Games in 586 BCE was the genres main event. The games, which happened every 4 years developed a set programme which each piper used. This was as follows:

1. *Peira*, ‘trying out’, in which Apollo surveys the ground to see if it is suitable for the struggle.
 - a. Elements of playing which auletes learn at the elementary stage. (The basics)
2. *Katakeleusmos*, ‘call of command’, in which he challenges the serpent.
3. *Iambikon*, in which he fights, this part includes trumpet-like notes and ‘tooth action’ to represent the shot of the serpent gnashing its teeth.
 - a. The reed is pushed up against the tooth
4. *Spondeion*, the stately libation music symbolizing the god’s victory.
5. *Katachoreusis*, a joyful dance of celebration.

Rehearsal mark B and D illustrate Peira and Katakeleusmos, the others however are not references as directly but are written in conjunction with the others.

Bar 48

The horns depict the writing on an urn retrieved from the Ancient Greek civilization dated back to the 5th Century BCE which said, “TOTE – TOTOTE”. In addition I reference the great trumpeter games of the 4th Century BCE was believed to be a competition of who could play the loudest.

Rehearsal E-F

Mainly in the Harp and accompanied by the Viola and cello, Song of Seikilos is considered to be the oldest complete musical composition ever found, dated between 200 BCE-100 CE. Seikilos was a lyric poet and musician during the Hellenistic period and his song is dedicated to his wife Euterpe. Traditionally this would be sung at the end of a symposium usually accompanied by a lyre or Cithara. Bars 75-83 in the Harp is a direct transcription of the love song which includes the ancient Greek lyrics.

Rēhēarsal F-H: Grēk folk bagpipēs

Tsabouna: which dates back 2000 years, is a bagpipe usually made of goat skin. The musician plays 2 chanter pipes at the same time which produces a slightly out of tune sound. Because there are no drone pipes it produces a movable drone sound for example bar 115-120. Traditionally the tsabouna would be accompanied by the toumbi kythnos: a small hand drum played under ones arm to cut through the heavy bagpipe sound. A high roto-tom or high tom-tom produces a comparable sound.

Gaida: this bagpipe is made up of a single chanter pipe like the highland bagpipes but only one drone pipe which can be tuned depending on the piece being played. In my depiction of the Gaida, the orchestra fills the roll of the drone pipe at letter 'G'. Traditionally accompanied by the Laouto (guitar), daouli/toumbi, Defi/daires, I depict these from the open strings pizzicato, roto-toms, and the tambourine paired with roto-toms.

General characteristics: Folk tunes frequently use grace figures to embellish the melodic outline and establish tonality. Other folk tunes including kalamatino could last up to 20 minutes long depending on how many repetitions/variations the band plays. Each time the original is repeated it gets more and more embellished and stretched.

Rēhēarsal H-J: Pēntozali folk mēlody

The difference between the folk melody and the war dance is just that of tempo. Where the folk melody isn't meant to be played with great haste, the War dance however is. It quotes the folk melody but does not repeat it ad. lib. like the previous section.

Rēhēarsal J-M :Kalamatiano (dance); Mantili Kalamatiano (folk song)

Kalamatiano is a 7/8 time dance made up of twelve steps which a group of people join their hands together and dance to the right in a semicircle. The leader of the circle/line usually sets the pace for the groups and most often does the most elaborate embellishments of the basic 12 step pattern. The leaders of this ensemble are the clarinet and violin or the Greek instruments Klarino and lyra.

Rēhēarsal M-End: Pēntozali; Malē Crētān War Dancē

It is said that the dance was invented by Daskalogiannis (the hero of the Cretan Revolution of 1770) and his chieftains who decided to create a new and warlike dance – to symbolize the revolution, the fifth to date. The fifth 'leap' against the Turks, so to speak. At length the revolution failed, Daskalogiannis met a most tragic end but the Pentozali remains as a remembrance of his attempt.

Ethos

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William Nicolaou

♩=60 Mysterious
3rd Millennium B.C.E.

All quarter-tone notes use given quarter-tone fingerings for the remainder of the piece

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

♩=60 Mysterious
3rd Millennium B.C.E.

Tune: E \flat , C, B, E \flat

flip tambourine on top of Timp. (Eb Timp.)
hit Timp. on either side of tambourine

Timpani/
Tambourine

Sus. Cymbal

Percussion 2
(drums, toms,
xylophone)

Harp

♩=60 Mysterious
3rd Millennium B.C.E.

Violin I

Violin II

Viola

Violoncello

Contrabass

8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f p

f p

p

p

mf

f

mf

mp

p

mp

mp

with nails

col legno battuto

col legno battuto

C#
D#

B#

Bb

mp

mp

mp

mp

mp

Syrinx esque: play with an airy sound
Very rigid



14

Musical score for various instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoon (Bsn.), Horns (Hn. 1-4), Trumpets (C Tpt., Tbn. 1, Tbn. 2), Trombone (Tbn.), Tambourine (Timp.), Cymbal (Cym.), Percussion (Perc.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings: *mf*, *mp*, *f*, *p*, *st. mute*.

Performance instructions: "Tambourine only: Play tambourine like you would a sistrum (Egyptian shaker/tambourine)", "with stick".

Chord markings: Ab, Bb.

Rehearsal mark 14 is indicated at the beginning of the score.

19

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

mf *mp* *f* *mf* *ppp*

mf *mp* *f* *mf* *ppp*

mp *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

mp *pp* *pp* *pp* *pp*

st. mute

st. mute

st. mute

Timp.

Cym.

Perc.

mf

Hp.

f *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

tr

scrape

mp — *mf*

mf G#

29

Fl. 1 *mf* *mf*

Fl. 2 *p* *mp* *mp* *mf*

Ob. 1

Ob. 2

Cl. 1 *p* *mp* *mf*

Cl. 2 *p* *mf*

Bsn. *fp* *mf* *f*

Hn. 1 *p* *mp* *mf* *mp*

Hn. 2 *p* *mf* *mp*

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp. *mp* *f* *mp* *f* *F#* *C#*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

32

Fl. 1 *f* 3 3 3 3 3 *ff* *p* G.P.

Fl. 2 *f* 3 3 3 3 3 *ff* *p* G.P.

Ob. 1 *mf* *f* 3 3 *ff* *p* G.P.

Ob. 2 *f* 3 3 *ff* *p* G.P.

Cl. 1 G.P.

Cl. 2 G.P.

Bsn. *f* 3 3 *ff* *p* G.P.

Hn. 1 *f* 3 3 3 3 3 *ff* *p* G.P.

Hn. 2 *f* 3 3 3 *ff* *p* G.P.

Hn. 3 *f* 3 3 *ff* *p* G.P.

Hn. 4 *f* 3 3 *ff* *p* G.P.

C Tpt. *f* 3 3 3 3 3 *ff* *p* G.P.

C Tpt. *f* 3 3 3 3 3 *ff* *p* G.P.

Tbn. 1 *f* 3 3 3 *ff* *p* G.P.

Tbn. 2 *f* 3 3 3 *ff* *p* G.P.

Tba. *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Timp. G.P.

Cym. with mallets *p* *f* G.P.

Perc. G.P.

Harp *mp* *f* *ff* G.P.

Vln. I *mp* arco *f* 3 3 3 3 3 *ff* *p* G.P.

Vln. II *mp* arco *f* 3 3 3 3 3 *ff* *p* G.P.

Vla. *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Vc. normale arco *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Cb. *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

B ♩=54 Deliberatly
586 B.C.E. Pythian Games

Pirea: trying out, Apollo surveys the ground to see if it is suitable for the struggle

35

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt., C Tpt., Tbn. 1, Tbn. 2, Tba.

B ♩=54 Deliberatly
586 B.C.E. Pythian Games

Timp., Cym., Perc., Hp.

B ♩=54 Deliberatly
586 B.C.E. Pythian Games

Vln. I, Vln. II, Vla., Vc., Cb.

39

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

tr

3

2

φ

42

Fl. 1 *f* *mf*

Fl. 2

Ob. 1 *mf* *f* *tr* *mf*

Ob. 2 *mf* *mf* *mp* *f* *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mp* *f* *mp*

Bsn. *f* *f*

Hn. 1 *mf* *mp* *p*

Hn. 2 *mf* *mp* *mf* *p*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

C Tpt. (st. mute) *p* *mp*

C Tpt. (st. mute) *p* *mp*

Tbn. 1 *mp* *f* *open*

Tbn. 2 *mp* *f* *open*

Tba.

Timp. *mp* *f*

Cym.

Perc.

Hp.

Vln. I *pizz.*

Vln. II *mf*

Vla.

Vc.

Cb.

Tune: (E \flat , A), C, (E \flat)
without tambourine

C Katakaleusmos: "call of command" the piper challenges the serpent

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The image displays a page of a musical score for a symphony. The score is written for a large orchestra and includes parts for woodwinds, brass, percussion, and strings. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and brass section (Horns, Trumpets, Trombones, Tuba) have complex melodic and rhythmic lines with various dynamics and articulations. The percussion section includes Timpani, Cymbals, and a variety of Percussion instruments. The string section (Violins I and II, Viola, Violoncello, Contrabass) provides a rhythmic and harmonic foundation. The score is marked with dynamics such as *mp*, *f*, *mf*, *ff*, *fff*, *p*, and *fp*. There are also performance instructions like *pizz.*, *arco*, *tr*, *open*, and *tr*. The key signature has one flat (B-flat), and the time signature is 4/8. A common time signature 'C' is also present. The page number '11' is in the top right corner.

heavy/wide
vibrato
solo



52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fff

mp

f

mp

tr

pizz.

1st stands only

p

Tune: F#(A,C,Eb)

62

Fl. 1 *mf* **D** natural vibrato

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1 *pp* cup mute

Tbn. 2

Tba.

D

Timp. *mp*

Cym.

Perc. To Xyl.

Hp.

D

Vln. I *ppp* 1st stands only pizz. *pp* tutti

Vln. II *ppp* 1st stands only pizz. *pp* tutti

Vla. *pp* arco tutti

Vc. *pp* arco tutti

Cb. *pp* tutti

71

Fl. 1 *f* *mf*

Fl. 2

Ob. 1 *mf* *f* *mf*

Ob. 2

Cl. 1

Cl. 2 *pp*

Bsn. *pp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *pp*

Hn. 4 *p*

C Tpt.

C Tpt.

Tbn. 1 *p*

Tbn. 2

Tba. *p*

Timp. *mf* *mp*

Cym.

Perc.

Hp. *mf* *f*

Vln. I *p* div.

Vln. II *p*

Vla. *p* *f* pizz.

Vc. *p* *mf*

Cb. *p*

* English and ancient greek lyrics for aesthetic purposes, not to be s
 * Translation: While you're alive, shine, man; don't be the least bit bl

E Dolce
Song of Seikilos (Love song)
200 B.C.E. - 100 C.E.

76

Fl. 1 *mp* *mf*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *p* *pp* *mp* *pp*

Ob. 2 *p* *pp* *mp* *pp*

Cl. 1 *mp* *mf*

Cl. 2 *p* *pp*

Bsn. *p* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *pp*

C Tpt.

C Tpt. *pp*

Tbn. 1

Tbn. 2

Tba.

E Dolce
Song of Seikilos (Love song)
200 B.C.E. - 100 C.E.

Timp. *mp*

Cym.

Xyl.

*Hó - son zês, Phái - nou; me - dén hó - los...

Hp. *f*

E Dolce
Song of Seikilos (Love song)
200 B.C.E. - 100 C.E.

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *mp*

Cb. *mp* *p*

melody with harp
div.

90

Fl. 1 *p* *mf* *p*

Fl. 2 *p* *mf*

Ob. 1

Ob. 2

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. *p*

Hn. 1 *p* *mp* *pp* *p*

Hn. 2 *p*

Hn. 3 *pp* *mp* *p*

Hn. 4

C Tpt. *p*

C Tpt. *p*

Tbn. 1 *p*

Tbn. 2 *mp* *p*

Tba.

Timp.

Cym.

Xyl.

Hp. *ff* G \sharp

Vln. I *arco* *pp* *mp* *pp*

Vln. II *arco* *pp* *mp* *pp*

Vla. *pp* *mf*

Vc. *pp*

Cb.

96

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *p* *mf* *mp*

Hn. 4 *p* *mf* *mp*

C Tpt. *mp* *mf* *mp*

C Tpt. *mp* *mf* *mp*

Tbn. 1 *mp* *mf* *mp*

Tbn. 2 *mp* *mf* *mp*

Tba. *p* *mf* *p*

Tim. *mp* *mf* *mp*

Cym.

Xyl. *mf* *p*

Hp. *mf* *f* *mf*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *mp* *p* *mf* *p*

Vc. *mf* *mp* *p* *mf* *p*

Cb. *p* *mf* *p*

Multiple timbre trill

Tr

E

G#

(with tambourine)

To Tamb.

To Roto-t.

A \flat

F ♩=90 Driving
Greek Bagpipes: Tsabouna

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.

F ♩=90 Driving
Greek Bagpipes: Tsabouna

Timp.
Cym.
Roto-t.
Hp.

Roto-toms (pitch high R.tom at B♯ if possible)
If Roto-Toms not available then use high and low Tom-Tom

F ♩=90 Driving
Greek Bagpipes: Tsabouna

Vln. I
Vln. II
Vla.
Vc.
Cb.

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Roto-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pitch low Tom at B \sharp if possible
octave lower than high R.tom

f

124

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Roto-t.

Hp.

Vln. I

Vln. II

Vla. arco *f*

Vc. arco *f*

Cb. arco *f*

ff

G ♩=104 A Little More Movement
Greek Bagpipe: Gaida Kavala

133

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.

G ♩=104 A Little More Movement
Greek Bagpipe: Gaida Kavala

Timp.
Cym.
Roto-t.
Hp.

G ♩=104 A Little More Movement
Greek Bagpipe: Gaida Kavala

Vln. I
Vln. II
Vla.
Vc.
Cb.

143

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2 *mp*

Tba.

Timp. *f* *mp*

Cym.

Roto-t.

Hp.

Vln. I

Vln. II *col legno battuto*

Vla. *mf* *col legno battuto*

Vc. *mf*

Cb.

Strong and Powerful!

151

The musical score is organized into several systems:

- Flutes (Fl. 1 & 2):** Both parts are mostly silent, with rests across all measures.
- Oboes (Ob. 1 & 2):** Both parts play a complex rhythmic pattern. Ob. 1 includes a trill (tr) in measure 154 and a dynamic marking of *f*. Ob. 2 has a dynamic marking of *f*. A note in measure 154 is marked "no trill, only Oboe 1".
- Clarinets (Cl. 1 & 2):** Both parts are silent until measure 154, then play a rhythmic pattern with a dynamic marking of *f*.
- Bassoon (Bsn.):** Silent throughout.
- Horns (Hn. 1-4):** Silent until measure 154, then play a rhythmic pattern with a dynamic marking of *f*.
- Trumpets (C Tpt.):** Silent until measure 154, then play a rhythmic pattern with a dynamic marking of *f*.
- Trombones (Tbn. 1 & 2):** Silent until measure 154, then play a rhythmic pattern with a dynamic marking of *f*.
- Tuba (Tba.):** Silent until measure 154, then plays a rhythmic pattern with a dynamic marking of *f*.
- Timpani (Timp.):** Plays a rhythmic pattern throughout. Dynamics are marked *mf* and *pp*. Includes the instruction "To Timp." in measure 154.
- Cymbals (Cym.):** Silent throughout.
- Rototom (Roto-t.):** Plays a rhythmic pattern throughout. Dynamics are marked *f* and *mp*. Includes the instruction "To Perc. (Daouli)" in measure 154.
- Harp (Hp.):** Silent throughout.
- Violins (Vln. I & II):** Play a complex rhythmic pattern throughout. Dynamics are marked *f* and *p*.
- Viola (Vla.):** Plays a simple rhythmic pattern. Dynamic is marked *f*.
- Violoncello (Vc.):** Plays a simple rhythmic pattern. Dynamic is marked *f*.
- Contrabass (Cb.):** Plays a simple rhythmic pattern. Dynamics are marked *f* and *p*.

160

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Roto-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

♩=100 Light and Playful

Pentozali - Folk Melody

1547 C.E.

H

168

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

♩=100 Light and Playful

Pentozali - Folk Melody

1547 C.E.

H

Tune: F,A,C,F

Timp.

Cym.

Percussion

Daouli with sticks *mp*

Hp.

♩=100 Light and Playful

Pentozali - Folk Melody

1547 C.E.

H

Vln. I

Vln. II

Vla. *pizz.* *mp*

Vc. *mp* *pizz.*

Cb. *mp*

181

Fl. 1 *mf* 3

Fl. 2 *mp* 3

Ob. 1 *mp* *mf* 3 *mp* 3

Ob. 2

Cl. 1 *mf* 3

Cl. 2 *mf* 3

Bsn. *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba. *mf*

Timp.

Cym.

Perc.

Hp.

Vln. I *pizz.* *mp*

Vln. II

Vla. *arco* *mf* 3

Vc. *arco* 3

Cb.

190

Fl. 1 *f* 3 *mf* I

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *mf* *f*

Cl. 1 *f* 3 *mf* 3

Cl. 2 *f*

Bsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. *mf* 3

C Tpt.

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba.

without tambourine

Timp. *mf* I

Cym.

Perc.

Hp. +++|+++ *mf* I

Vln. I

Vln. II

Vla. *f* 3 *pizz.* *mf* I

Vc. *f* 3 *mf*

Cb.

198

This musical score page contains 12 staves of music for various instruments, starting at measure 198. The instruments are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt., C Tpt., Tbn. 1, Tbn. 2, Tba., Timp., Cym., Perc., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *mf*, *p*, *mp*, *fp*, and *f*. It also features performance instructions like *arco* and *cup mute*. Musical notation includes triplets, slurs, and various note values. The page number '198' is written at the top left of the first staff.

207

Fl. 1 *mp* *mf* *mp* *mp* **molto accel.**

Fl. 2 *mp* *mf* *mp* *mp*

Ob. 1 *mp* *mf* *mp* *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mp* *mp* *mf* *mp*

Cl. 2 *f* *mp* *mp* *mf* *mp*

Bsn. *f* *mp* *mf* *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

C Tpt. *mf*

C Tpt. cup mute *mf* open. *f*

Tbn. 1 *f*

Tbn. 2

Tba.

Timp. **molto accel.**

Cym.

Perc.

Hp.

Vln. I *mp* **molto accel.**

Vln. II

Vla. *mp*

Vc.

Cb.

J Kalamatiano (folk dance)
Mantili Kalamatino (folk song)

215

Fl. 1 *mf* *f* *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *f* bend pitch

Cl. 2 *mf*

Bsn. *mf* *mf* *f* *f*

Hn. 1

Hn. 2

Hn. 3 *f*

Hn. 4 *f*

C Tpt. *f* open

C Tpt.

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

feel in 7/8 time

J Kalamatiano (folk dance)
Mantili Kalamatino (folk song)

Timp. *mf*

Cym.

Perc.

Hp.

J Kalamatiano (folk dance)
Mantili Kalamatino (folk song)

♩=126

Vln. I *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f*

Cb. *f*

feel in 7/8 time

227

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mf

arco

237

K $\text{♩}=\text{♩}$

Fl. 1 $\text{♩}=\text{♩}$

Fl. 2 $\text{♩}=\text{♩}$

Ob. 1 $\text{♩}=\text{♩}$

Ob. 2 $\text{♩}=\text{♩}$

Cl. 1 $\text{♩}=\text{♩}$

Cl. 2 $\text{♩}=\text{♩}$

Bsn. $\text{♩}=\text{♩}$

Hn. 1 $\text{♩}=\text{♩}$

Hn. 2 $\text{♩}=\text{♩}$

Hn. 3 $\text{♩}=\text{♩}$

Hn. 4 $\text{♩}=\text{♩}$

C Tpt. $\text{♩}=\text{♩}$

C Tpt. $\text{♩}=\text{♩}$

Tbn. 1 $\text{♩}=\text{♩}$

Tbn. 2 $\text{♩}=\text{♩}$

Tba. $\text{♩}=\text{♩}$

Timp. $\text{♩}=\text{♩}$

Cym. $\text{♩}=\text{♩}$

Perc. $\text{♩}=\text{♩}$

Hp. $\text{♩}=\text{♩}$

Vln. I $\text{♩}=\text{♩}$

Vln. II $\text{♩}=\text{♩}$

Vla. $\text{♩}=\text{♩}$

Vc. $\text{♩}=\text{♩}$

Cb. $\text{♩}=\text{♩}$

mp *f* *mf* *pizz.*

243

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
f
arco

Tune: G, Bb, Eb, G

Detailed description: This page of a musical score covers measures 243 to 248. It features a large ensemble of instruments. The woodwind section includes two flutes, two oboes, two clarinets, and a bassoon. The brass section consists of four horns, two trumpets, and three trombones. The percussion section includes timpani, cymbals, and a variety of other percussion instruments. The string section includes two violins, one viola, one violin, and one cello. The score shows complex rhythmic patterns and melodic lines for many instruments, with dynamic markings such as *mf*, *p*, and *f*. A specific tuning for the trombones is indicated as G, Bb, Eb, G. The page number 34 is located at the top left, and the measure number 243 is at the top left of the first staff.

249

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *f*

Ob. 2

Cl. 1

Cl. 2 *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. *mp* *mf* *mp* cup mute

C Tpt. *mp* cup mute

Tbn. 1

Tbn. 2

Tba. *mf* *f*

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla. *f*

Vc. *mf*

Cb.

255

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *mp*

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. *p*

C Tpt. *p* cup mute *open mp*

Tbn. 1 *mp* cup mute *p*

Tbn. 2 *mp* *p*

Tba.

Timp.

Cym.

Perc.

Hp. *mf*

Vln. I

Vln. II *pizz. mp*

Vla.

Vc. *f*

Cb.

L

260

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf* *f*

Cl. 2 *f*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Hn. 4 *mf*

C Tpt. *f* *mp*

C Tpt. *f*

Tbn. 1 *ff* open

Tbn. 2 *ff*

Tbn. 3 *ff*

Timp. *ff*

Cym.

Perc.

Hp. *ff* *f*

Vln. I *f* *mp*

Vln. II *mf* pizz.

Vla. *mf*

Vc. *ff* arco

Cb. *ff*

L

L

L

265

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc. (bass drum)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f
f
ff
ff
f
mf
mf
mf
mf
f
f
mf
mf

arco
arco

Detailed description: This page of a musical score, numbered 38, contains measures 265 through 270. The score is for a large orchestra and string ensemble. The woodwind section includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), a bassoon (Bsn.), four horns (Hn. 1-4), two trumpets in C (C Tpt.), and three trombones (Tbn. 1, Tbn. 2, Tba.). The percussion section includes timpani (Timp.), cymbals (Cym.), and a bass drum (Perc.). The keyboard section includes a harp (Hp.). The string section includes first and second violins (Vln. I, Vln. II), viola (Vla.), violin (Vc.), and cello (Cb.). The score features a variety of musical notations, including dynamic markings such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte), and performance instructions like *arco* for the violins. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines. The harp plays a steady accompaniment. The overall texture is dense and dynamic.

271

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn.

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. 1 *ff* *fp*

Tbn. 2 *ff* *fp*

Tba. *ff* *fp*

Timp. *ff*

Cym.

Perc. *f*

Hp. *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *tr*

Vc. *ff* *fp* *tr* *mf*

Cb. *ff* *fp* *tr* *mf*

Tune: (G),C,Eb*(G)

275

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ffp
f
tr
ffp
ffp
ff
ffp
ffp
mp
ff
mp \leftarrow *mf*
ffp
ffp

279

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. *ff* *fp*

Cym.

Perc. *ff*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

$\text{♩} = 60$ Ad lib.

281

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

solo

f

3

3

mp < f

ff

mp

tr

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

$\text{♩} = 60$ Ad lib.

Timp.

Cym.

Perc.

Hp.

$\text{♩} = 60$ Ad lib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

f

♩=60 Straight time

283

molto rall. . . ♩=40

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

♩=60 Straight time

molto rall. . . ♩=40

Timp.

Cym.

Perc.

Hp.

♩=60 Straight time

molto rall. . . ♩=40

Vln. I

Vln. II

Vla.

Vc.

Cb.

M $\text{♩}=112$
Pentozali - Male Cretan War Dance
molto accel. $\text{♩}=138$ Quick

287

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *ff*
open

C Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

$\text{♩}=112$
Pentozali - Male Cretan War Dance
molto accel. $\text{♩}=138$ Quick

M Tune: A

Timp. *ff*

Cym.

Perc. *f* *mf*

Hp.

$\text{♩}=112$
Pentozali - Male Cretan War Dance
molto accel. $\text{♩}=138$ Quick

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla.

Vc. *f* *mf*

Cb. *f* *mf*

arco *sim.*

298

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

sim.

sim.

arco

st. mute

st. mute

308

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
open
mp
open
mp
mf
mf

Detailed description: This page of a musical score covers measures 308 through 315. The instrumentation includes two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), two clarinets (Cl. 1, 2), a bassoon (Bsn.), four horns (Hn. 1-4), two cornets (C Tpt.), three trombones (Tbn. 1, 2, Tba.), timpani (Timp.), cymbals (Cym.), percussion (Perc.), harp (Hp.), violin I (Vln. I), violin II (Vln. II), viola (Vla.), violoncello (Vc.), and double bass (Cb.). The score is written in a common time signature. The woodwinds and strings play rhythmic patterns, with dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The brass section is mostly silent, with specific instructions like 'open' for the cornets. The percussion section features a steady rhythmic accompaniment.

316 N

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p* *f* *ff*

Ob. 2 *p* *f* *ff*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. *f* *ff*

Hn. 1 *fp* *f* *ff*

Hn. 2 *fp* *f* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *f* *ff*

C Tpt. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tba. *mp* *f* *ff*

Timp. N flip tambourine on top of Timp. (A Timp.) *ff*
with tambourine (for the remainder of the piece)

Cym.

Perc. *ff* *mp* *f* *ff*

Hp. *ff* *ff*

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

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

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

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

Cb. *f* *p* *f* *ff*

327

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
ff
f
mf
ff
f
mp
f
ff
f
mf
ff
mp
f
ff
f
mf
ff
mp
ff
choke
f
f
ff
f
mf
ff
f
f
ff
f
mf
ff
f
mf
ff
f
f
ff
f
mf
ff
f
f
ff
f
mf
ff
f

337

FL. 1 *mf* *f* *ff*

FL. 2 *mf* *f* *ff* *f*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff* *f*

Cl. 1 *mf* *f* *ff* *mp*

Cl. 2 *mf* *f* *ff* *mp*

Bsn. *mf* *f* *ff* *mp*

Hn. 1 *mf* *f* *ff* *f*

Hn. 2 *mf* *f* *ff* *f*

Hn. 3 *f* *mf* *f* *ff*

Hn. 4 *f* *mf* *f* *ff*

C Tpt. *mf* *f* *ff* *mp*

C Tpt. *mf* *f* *ff* *mp*

Tbn. 1 *mf* *f* *ff* *mp*

Tbn. 2 *f* *mf* *f* *ff* *mp*

Tba. *mf* *f* *ff* *mp*

Timp. *mf* *f* *ff* *mp*

Cym.

Perc. *mf* *f* *ff* *mp*

Hp. *mf* *f* *ff* *f*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff* *mf* *sim.*

Vla. *mf* *f* *ff* *mp*

Vc. *mf* *f* *ff* *mp*

Cb. *mf* *f* *ff* *mp*

345

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fff

f

tr

3

Curriculum Vitae

Name: William Nicolaou

Post-secondary Education and Degrees: University of Western Ontario
London, Ontario, Canada
2014-2016 M.Mus. (Music composition)

Wilfrid Laurier University
Waterloo, Ontario, Canada
2010-2014 B.Mus.
(Honours Bachelor of Music, Contemporary Music: Composition)

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