DIMITRIS DRAGATAKIS (1914–2001):
ADVANCING HIS LEGACY & *CONCERTO FOR VIOLA*
USING TWENTY-FIRST-CENTURY DIGITAL TOOLS

BY

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To the Dragatakis family and all lovers of modern Greek music

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Collaborators

Below is a list of collaborators who are mentioned throughout this project. This list is in alphabetical order according to their last names.

- Brendan Agnew: engraver or typesetter for the new viola and piano edition and viola, piano, percussion edition for the *Concerto for Viola*
- Kelly Dragatakis: Dragatakis' daughter-in-law
- Leonidas Dragatakis: Dragatakis' son, Co-Director of the Dimitris Dragatakis Archive, Board Secretary for the Friends of Dragatakis Society
- Gabriela Glapska: collaborative pianist
- Magdalini Kalopana: Curator of Dragatakis Archive and leading Dragatakis scholar
- Thanos (Athanasios) Koronidis: Dragatakis' son-in-law
- Ismini Koronidi: Dragatakis' granddaughter
- Iro Koronidi: Dragatakis' granddaughter
- Valia (Vasiliki) Koronidi (Dragataki): Dragatakis' daughter, Co-Director of the Dimitris Dragatakis Archive, Board Treasurer for the Friends of Dragatakis Society
- Hannah Neman: collaborative percussionist
- Artur Paciorkiewicz: premiered Dimitris Dragatakis' *Concerto for Viola* in 1993; viola soloist and orchestral musician

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Abstract

This project focuses on Dimitris Dragatakis (1914–2001), his legacy, and *Concerto for Viola* in the twenty-first century. The research examines the following overarching questions within interlaced scholarly and creative components of the dissertation:

How can we use twenty-first-century digital tools to promote Dimitris Dragatakis, one of Greece's most important modern composers, to advance his legacy including, importantly, his *Concerto for Viola*, and to assist future scholars and performers in accessing information about his life and music?

This dissertation discusses the digital tools and processes used to advance the legacy of Dimitris Dragatakis and to promote his *Concerto for Viola*. These tools and processes include creating and publishing the Dragatakis Archive Digital Database website, recording interviews with the Dragatakis family and leading Dragatakis scholar, and using his *Concerto for Viola* (1992) as a digital case study. The digital case study demonstrates how twenty-first-century performers, scholars, and archivists might approach advancing the works of lesser-known composers through digital media. In this case study, a new viola and piano performance edition and percussion chamber music performance edition are offered, a new digital orchestra score along with complete orchestral parts is made available, interview material with the violist who premiered the work has been recorded, and the recently unearthed premiere performance recording of the work from the Dragatakis archive has been included in an interactive video created by the researcher. This project also aims to provide a model for future performers and scholars to use to assist future projects beyond this topic.

Note to the reader

Due to the digital nature of this research, this dissertation is best viewed in digital format. Throughout the dissertation there are interactive hyperlinks that link to further materials in order to enhance the reader's experience. These materials include video and audio recordings, links to manuscripts, and a newly created viola and piano part, among others. A complete table of links can be found in Appendix 1. The dissertation was designed this way to ensure information about Dragatakis and his archive remain accessible in electronic form to future performers and scholars.

For the purposes of examination and submission, a PDF version of the Dragatakis Archive Digital database website has been included in *Chapter 3: Digital Tools for Dragatakis*. This is to show the magnitude of the database website created during the artist residency in Greece in collaboration with the archive; however, the website is best viewed via an internet browser.

It is recommended to view this dissertation in Adobe and utilise the 'Bookmarks' function. To find the 'Bookmarks' function, open this PDF in Adobe and look on the left-hand side and click on the 'bookmark' icon. After clicking on the 'bookmark' icon, a window on the left will appear with an interactive table of contents. The reader can use this list to toggle to different sections throughout the dissertation. The reader is encouraged to use this function as the main purpose of the dissertation is to engage with twenty-first-century digital tools.

Chapter 1: Introduction

This research focuses on digital humanities and how to advance the legacy and works of lesser-known composers using twenty-first-century digital tools, focusing specifically on Greek composer Dimitris Dragatakis and his *Concerto for Viola*. The *Concerto for Viola* is used as a digital case study to demonstrate how twenty-first-century performers, scholars, and archivists might approach advancing the works of lesser-known composers through digital media.

This study aims to ensure Dragatakis's legacy and musical works remain accessible to future performers and scholars. The need for this type of study has been brought into the light in our currently 'contactless' and 'socially-distanced' world which because of COVID-19 has become the new normal more quickly than I had anticipated at the outset of this research project.

Stemming from my passion for Greek traditional music, Greek art music, and twentieth-century Greek history, this project was inspired by a previous 'note-to-self' which read 'Dragatakis → find out more'. Upon 'finding out more', I discovered that he was a violist – like myself – and had written a concerto for viola, and his works were considered widely accepted according to an article on New Grove;¹ yet he was relatively unknown outside Greece, and little was available in terms of finding more information about him or accessing his music. Other than short biographic information and miscellaneous mentions here and there across the internet, I could not find more information about Dragatakis or his *Concerto for Viola*.²

¹ Magdalini Kalopana, "Dragatakis, Dimitris." *Grove Music Online*. 3 September 2014.

<https://doi.org/10.1093/gmo/9781561592630.article.08120>.

² IEMA, "Dimitris Dragatakis – Biography."

<http://composers.musicportal.gr/?lang=el&c=dragatakis&a=1>.

Figure 1. Dimitris Dragatakis - 1980. Photo from Dimitris Dragatakis Archive digital database website.

I found the Institute for Research on Music and Acoustics (IEMA) [*Institutoúto Érevnas Mousikís & Akoustikís – Kéntro Mousikís Tekmiríosis*] website, which lists nearly 900 different entries in its database; however, there is little other information except for the listings. All the catalogued listings have similar formats: a photo or picture of the cover – such as a manuscript or cassette case – or, in the case of recordings, 30-second soundbites. The *Concerto for Viola* has two 30-second soundbite recordings from the premiere performance. In these two soundbite recordings, however, listeners unfortunately can only hear applause, white noise, and ten seconds of the beginning of the performance.³

³ IEMA, "Viola Concerto and Krakow Orchestra: iem.CMC.DDR.rmc.61.1." http://digitize.iema.gr/is_ent_en.php?phys_item_id=305&entity_id=315; IEMA, "Concerto for

This lack of digitally available information motivated me to consider the possibility of developing my research project in a way that might address this deficiency. I started by trying to contact IEMA to see if I might be able to access the digital sources catalogued on their website. After many attempts between 2016 and 2018 I was eventually put in touch with the Director of the Dragatakis Archive, Valia Koronidi, and Curator of the Dragatakis Archive and leading Dragatakis scholar, Magdalini Kalopana.

Figure 2. From left to right: Elyse Dalabakis, Dr Magdalini Kalopana, Valia Koronidi.

November 2018. Photo by author.

Viola and Orchestra of Krakow: iem.CMC.DDR.rmc.85.1.”
http://digitize.iema.gr/is_ent_en.php?phys_item_id=354&entity_id=377.

Through this contact with Koronidi and Kalopana, we decided it would be best for me to meet with them in Athens, Greece, to discuss my project and how we might work together. From there, the project took flight and the aim became clear: how can we advance Dimitris Dragatakis' legacy and *Concerto for Viola* using twenty-first-century digital tools?

After our meeting in November 2018, I was formally invited to undertake a research residency at the Dragatakis Archive in Athens, Greece, during October 2019.⁴ During this time, I created the Dragatakis Archive digital database website. Also during this time I conducted live, audio-recorded interviews with Valia Koronidi, Leonidas Dragatakis, Thanos Koronidi, Kelly Dragatakis, Ismini Koronidi, Iro Koronidi, and Magdalini Kalopana.⁵

As already outlined above, the overall aim of this research is to promote Dimitris Dragatakis and advance his legacy in the twenty-first century. In asking the question 'how can we advance his legacy and *Concerto for Viola*?', I have chosen to use twenty-first-century digital tools to put this aim into practice. These tools are described within the 'Digital Tools for Dragatakis' section of the dissertation. By making information about his life and legacy accessible, this project aims to assist future performers and scholars while also preserving and promoting the legacy of Dragatakis, and it also provides a model for future scholars to use in terms of methodology for similar projects.

At the outset of this project, resources about Dimitris Dragatakis were limited. With the exception of a New Grove subscription or visiting Greek libraries in person, the

⁴ See also *Appendix 5: Artist Residency and IVC Presentation*.

⁵ YouTube, "Dimitris Dragatakis Interviews." Playlist. Last modified 30 June 2020.
<https://www.youtube.com/playlist?list=PLEsL50b4ObArVmfV1JL2QbYuV75kpKf73>.

information contained within this dissertation has been largely inaccessible until now. This dissertation greatly increases the extant knowledge of Dragatakis and his works, using digital tools to assist in making information about Dragatakis accessible to a wide international audience. Furthermore, a less common approach to this dissertation has been taken by making the research digitally interactive, including digital components. This approach complements both the work and the thorough research that precedes this project, namely, research by Dr Magdalini Kalopana and other Dragatakis scholars and Greek art music archivists and aficionados. While there is biographical information available pertaining to Dragatakis, the information remains difficult to access – this research provides a solution.

Other original aspects of this dissertation include the typeset orchestra score and parts and a newly created performance edition for viola and piano, including an optional percussion chamber music version, for Dragatakis' unpublished *Concerto for Viola*. Before this project the existing piano reduction in the Dragatakis Archive was very skeletal, making it suitable for rehearsal but not for performance in a viola and piano version. This made it difficult to perform the *Concerto* without an orchestra. The only accessible recording of the work is the recording of the premiere performance and it is included in this dissertation. Until the publication of this research, copies of the manuscript and premiere performance recordings were kept only in the Dragatakis Archive in Athens, Greece and a copy of the 1993 solo viola part remained in Artur Paciorekiewicz's personal library. The newly typeset orchestra score and solo part, new viola and piano performance edition, new percussion chamber music performance edition, and original manuscripts are also included in this dissertation.

In order to create the performance editions, the researcher sought the permission of the Dimitris Dragatakis Archive and collaborated with Brendan Agnew (engraver), Gabriela Glapska (collaborative pianist), and Hannah Neman (collaborative

percussionist).⁶ The manuscript and 1993 orchestra score and viola solo part were used to inform the new stand-alone viola and piano edition in collaboration with Glapska. For the new percussion chamber music edition, the 1993 orchestra score's percussion parts were reduced to three staves in collaboration with Neman. Agnew typeset the 1993 viola solo part, orchestra score, and parts to create the newly typeset versions included in this dissertation. He also typeset the piano reduction from the Dragatakis Archive and updated the viola and piano edition and percussion edition according to the collaborative process between the researcher, Glapska, and Neman.

This dissertation also includes an interactive tool for future performers; this is referred to as the 'interactive 1993 performance part'. This part includes a PDF of the premiere performance solo viola part along with the recording of the premiere performance and can be found in 4.2.2.1.1 *Music from Epirus and interactive PDF*. This will enable musicians to listen to the recording and observe the soloist's original notations. The idea behind the interactive 1993 performance part germinated during the COVID-19 global pandemic. During lockdown, I was scheduled to record the new viola and piano version and optional percussion chamber music version for the *Concerto for Viola*, but this was cancelled. While New Zealand went back to almost normal life after two months in lockdown, a few weeks before this dissertation was submitted, the uncertainty of the pandemic made the recording part of this project unviable. The work submitted with this dissertation is thorough, but I felt strongly about providing future performers and scholars with digital tools to utilise in their own research or performance; thus, I felt the need to provide the performance part with attached audio in order to partially substitute the recording aspect of the work. The interactive 1993 performance part is another digital tool that can be used in future.

⁶ See also *Collaborators and 4.2.3 Performance edition methodology*.

Since the start of this project and as a result of the residency in Greece this research has resulted in the following tangible results:

- Over four hours of recorded interviews with the Dragatakis family and the leading Dragatakis scholar.
- Creation of the 233-page Dimitris Dragatakis Archive Digital Database Website.
- Full catalogue of works for the Dragatakis Archive.
- A stand-alone catalogue of the works including viola.
- Video and audio databases for the composer's works hosted through YouTube and Spotify.

Specifically for the *Concerto for Viola*, this has included:

- access to the premiere performance recording
- 1993 premiere performance part from Artur Paciorkiewicz
- newly produced video, which includes the 1993 premiere recording and interactive solo viola performance part, now hosted on the Dimitris Dragatakis – Composer YouTube page
- analysis and approach section
- performing edition for viola and piano
- performing edition for optional percussion quintet chamber music version
- interactive 1993 performance part
- newly typeset solo viola part
- newly typeset orchestra score with parts
- conference presentation at the 45th International Viola Congress in Poland.

Going forward, this project not only offers these tangible results, which in turn assist in advancing and promoting Dragatakis' legacy and *Concerto for Viola*, but also offers a framework for future performers and scholars interested in advancing and promoting the life and works of lesser-known composers.

In our currently socially distanced, contactless world where international travel is not an option at this time, this research brings the information and resources to researchers and performers, and makes this information accessible in a digital format. At the start of this project, the importance and need for this research was known; however, the current COVID-19 pandemic has accelerated the need for research such as this and the tangible results it has provided.

1.1 Methodology

The methodology used in this project pertains to digital humanities such as online databases, music notation software, premiere recording, digital database website creation, YouTube, interview material, critical and performance edition methodologies, and archival processes.

Digital humanities in this case simply means the application of digital tools or media to traditional humanities topics, such as music scholarship. The field of digital humanities is characterised by a distinct focus on collaborative work, research, and dissemination, including building tools and platforms that are transferable and conducive to collaborative scholarship. Digital humanities incorporates and builds upon traditional research methodologies and approaches to the study, preservation, classification, and dissemination of information as applied in the humanities. As such, digital humanities is a rapidly evolving field that naturally encompasses various methods and disciplines.⁷ The inherently collaborative and cross-disciplinary nature of digital humanities gives rise to varying examples of the form of digital archives, online publishing, online databases, and can even be seen to include formats such as social media and video games. One example of this is where network maps of social media interactions are created by researchers and algorithms which are then able to

⁷ Susan Schreibman et al., *A New Companion to Digital Humanities*.

be disseminated to organisations and companies, which will utilise the information to enable more efficient advertising. In the context of this project, researchers and contributors from multiple fields provided perspective and input, such as an archivist, historian, collaborative performer, music librarian, music theorist, musicologist, and the researcher who provided input from the perspective of music scholarship, use of digital tools, and website creation.

The term digital humanities, as applied within this dissertation, refers to the digital tools and methods utilised in this research that have aided in making the legacy of and *Concerto for Viola* by Dimitris Dragatakis accessible to future performers and scholars, as outlined in *Chapter 3: Digital Tools for Dragatakis*.

The literature review following this section outlines the sources referred to in this section, other relevant sources, and other related material. This part of the dissertation may also serve future performers and scholars who are interested in Dragatakis, as the sources discussed – while perhaps not referred to directly in the dissertation – are important in order to fully understand and appreciate the context of Dragatakis' life, works, and legacy.

The dissertation opens with the introduction, this methodology section, and literature review and then proceeds to *Chapter 2: Impressions of Dragatakis*, which provides original interview material from the researcher's fieldwork and artist residency at the Dragatakis Archives and Greek Music Archives in Athens, Greece, during October 2019. These interviews were conducted with Dimitris Dragatakis' family members and a leading Dragatakis scholar.⁸ The aim of these interview questions, chosen by the researcher in consultation with the supervisors, was to feature impressions of Dimitris Dragatakis from individuals who were closest to him during his life. These

⁸ See also *Collaborators*.

questions were chosen to discover more information about the individual interviewee's biographical information and also their own personal memories and impressions of, and relationship with Dragatakis. Specific ethical considerations pertaining to respecting the physical and intellectual property of the Dragatakis Archive, English as a second language, and different cultural backgrounds were taken into account when designing the interview questions and conducting the interviews. It should be recognised that an interviewer's approach potentially affects interviewees response to questions, as well as the information and personal opinions the interviewee is prepared to divulge. In order to mitigate these ethical considerations, the interviewees were sent the questions before the interviews and it was communicated in the consent form and verbally that the interviewees could decline to answer any question at any time. A copy of the recorded interviews and interview questions were sent to the interviewees before the publication of this dissertation at which time it was made clear to the interview participants that they may clarify their answers if desired.

While the biographical information pertaining to Dragatakis has been thoroughly researched by leading Dragatakis scholar, Dr Magdalini Kalopana, the second chapter offers a different perspective: it provides biographic information about the individuals who have diligently worked to ensure Dragatakis and his legacy remain relevant after his death as well as their impressions of Dragatakis during his life. These interviews were audio recorded and edited, uploaded to YouTube, and provided to each interviewee and the Dragatakis Archive.

Chapter 3: Digital Tools for Dragatakis discusses the digital tools used and digital creations made for this project. The first digital tool outlined is the Dimitris Dragatakis Archive digital database website. This was created in October 2019 during the researcher's artist residency at the Dragatakis Archive in Athens, Greece, in consultation with Valia Koronidi and Leonidas Dragatakis. In accordance with their

vision, the researcher created the digital database website and took the first steps in making the Dragatakis Archive digital and accessible.

Accompanying the digital database website is a YouTube channel and Dimitris Dragatakis' Spotify Artist Page.⁹ While creating the digital database website, the researcher collated over 300 videos previously uploaded to YouTube, created an artist profile for Dimitris Dragatakis, and connected all the previously recorded videos to this new profile through the YouTube playlist function. The researcher also claimed the Dimitris Dragatakis Spotify Artist page, a page previously inaccessible to the Dimitris Dragatakis Archive. In the 'Digital Tools' section these processes are discussed in detail and links to the created material are provided.

Also, during the artist residency and outlined in this chapter, the researcher created a digital catalogue of works for the Dragatakis Archive, collated from secondary source material by Dr Magdalini Kalopana and primary source material in the Dragatakis Archive. This was done in consultation with the Dragatakis Archive directors and was uploaded to the website. A copy of this list is also included in this dissertation, in addition to a separate catalogue of Dragatakis works for viola only.

Throughout this type of research work, numerous decisions are required, for example, to determine how to present the items found through the research process, which items to choose for presentation, and how to structure the chosen platforms, such as the digital database website used for the dissemination of the research. These decisions have a direct effect on the form and content of the output, which is an inevitable feature of this type of research. In undertaking the research work for this

⁹ YouTube, "Dimitris Dragatakis – Composer."

https://www.youtube.com/channel/UCkQmGQkud3iSzKse3StF_u?view_as=subscriber. Spotify, "Dimitris Dragatakis." <https://open.spotify.com/artist/7mx3q8GQBomkCxdO0zVoE4>.

project, accessibility was the primary goal and directly influenced the resulting outputs. For example, archive materials were digitised in order to feature these resources on the digital database website, and further for world-wide dissemination outside Greece. The researcher tried wherever possible to include all of the currently available or accessible items pertaining to the life and works of Dragatakis and related resources.

Chapter 4: Concerto for Viola – a digital case study uses Dragatakis' *Concerto for Viola* as a digital case study to model how twenty-first-century performers and scholars might utilise digital tools to advance the works and legacy of lesser-known composers. The chapter also includes information about the *Concerto* and an interview with Artur Paciorkiewicz, the viola soloist who premiered the *Concerto for Viola* in 1993; an analysis and approach section for the first movement, *Moderato*; the new viola and piano performance edition; the new viola, piano, and percussion performance edition; links to new digital/typeset orchestra score and complete orchestra parts; orchestra manuscript; piano reduction manuscript; interactive 1993 performance part from the premiere accompanied by the premiere recording; and video created by the researcher with interactive solo part, as outlined in this case study. As discussed in the *Introduction* and later outlined in 4.2.3 *Performance edition methodology*, the approach to creating the new performance editions was a collaboration between the researcher, Dimitris Dragatakis Archive, and the engraver, collaborative pianist, and collaborative percussionist.¹⁰ The *Concerto for Viola* manuscript and 1993 viola solo performance part and orchestra score were used to inform the new stand-alone piano edition and new percussion chamber music edition.

The final chapter, *Chapter 5: Dragatakis in 2020*, examines the events, organisations, and research dedicated to Dragatakis that have included his works since his death,

¹⁰ See also *Collaborators* and 4.2.3 *Performance edition methodology*.

including a lecture presentation by the researcher, Dragatakis' reception in Greece and abroad, the biennial Dragatakis Composition Competition, the Friends of Dragatakis Society, a new book and scholarly publications concerning Dragatakis, digital statistics since creating the Dimitris Dragatakis Archive digital database website in late 2019, and what work remains to be done for the Dragatakis Archive and digital database.

The appendices in this dissertation include information that was previously inaccessible to the general public:

- A table of links included throughout the dissertation for reference.
- *Concerto for Viola* manuscripts, including piano reduction, orchestra score, 1993 orchestra score and performance part.
- Interview material, including interview permission slips, questionnaires, and interview transcripts.
- Artist residency and International Viola Congress presentation information, including artist residency invitation, media appearances and releases pertaining to research and lecture presentation.
- New orchestra score and complete orchestral parts for *Concerto for Viola*.

The overall aim of this project is not only to assist in making information about Dragatakis, his life, legacy, and works accessible but also to use this dissertation as a model for future performers and scholars to further advance the legacy and works of lesser-known composers.

1.2 Literature review

The sources and research materials discussed in this literature review pertain to Dimitris Dragatakis. These sources are either primary biographical or musical sources in archive and digital form or secondary source materials. Other literature discussed

here includes reference resources related to creating performance editions, digital humanities, twentieth-century music trends, Greek traditional music, Greek history and politics, and nationalism and music.

There are many books, articles, interviews, and other resources detailing the historical, political, social, and musical factors within the scope of this dissertation. However, the existing literature – and more importantly access to existing literature – relating specifically to Dimitris Dragatakis, though growing steadily, was inadequate at the outset of this research considering the composer's importance in the history of Greek music and composition. Prior to the publication of this research, it was difficult to locate one source that hosted accessible bibliographic material and musical information pertaining to Dimitris Dragatakis, or Greek composers more generally. Thus, the need for this research was born. The following literature review will aid future performers and scholars who are interested in Dimitris Dragatakis and contains sources which have been identified to pertain to Dimitris Dragatakis and his legacy as well as other sources that address the themes previously mentioned. The materials assist in examining the overall question of the research project: How can we use twenty-first-century digital tools to promote Dimitris Dragatakis, one of Greece's most important modern Greek composers; to advance his legacy and his *Concerto for Viola*; and to assist future scholars and performers in accessing information about his life and music?

1.2.1 Primary source material

The sources discussed in this section are primary source materials located in the Dimitris Dragatakis Archive or were created through the researcher's fieldwork.

The Dimitris Dragatakis Archive houses all manuscripts and known typeset music as well as other primary source materials. The Archive is located in Dimitris Dragatakis' former home in Athens, Greece.

Figure 3. The Dimitris Dragatakis Archive, meticulously organised by the Directors and Curator of the Archive. Photo by author.

Figure 4. The Dimitris Dragatakis Archive currently houses all the Dimitris Dragatakis materials, including one of two busts made for the composer. The other bust is a bronze bust, which is permanently fixed in Dragatakis' village of Epirus. Photo by author.

Figure 5. The Dimitris Dragatakis Archive has also preserved his final cigarette. To hear more about the item, see Valia Koronidi's interview in Chapter 2. Photo by author.

1.2.1.1 Archive sources

The Dimitris Dragatakis Archive currently houses all of Dimitris Dragatakis' manuscripts. Two manuscripts were provided to and used by the researcher for this project: the manuscript for the *Concerto for Viola* orchestra score and the piano reduction.¹¹

¹¹ Dimitris Dragatakis, "Concerto for Viola," *Collection of Manuscripts*, Dimitris Dragatakis Archive.

During the researcher's artist residency, digital scans of the front pages of manuscripts and typeset versions of over 150 works were taken and uploaded to the digital database website for works that had not been published by Nakas Music House or typeset by Dragatakis himself.¹²

Also recently released from the archive and included in the dissertation is the recording from the premiere performance of *Concerto for Viola* in 1993, which assists in advancing the work and making it more accessible to future performers and scholars.¹³

During the researcher's artist residency, further archival resources were viewed and handled, such as concert programmes, orchestral parts with markings, cassette tapes, recordings, personal items, photographs, and manuscripts. Many of these primary source materials are not included or referenced, but serve as potential post-doctoral projects outlined in the final chapter of this dissertation.

1.2.1.2 Digital sources

At the start of this project the digital material pertaining to Dragatakis was limited to a Wikipedia page, which included outdated information, the occasional scholarly article or doctoral dissertation dedicated or referring to him, and a short biography in Greek on the Institute for Research on Music and Acoustics (IEMA) [*Instituto Érevnas*

¹² Nakas Music Publishing House is a publishing house in Greece. During Dimitris Dragatakis' life, he had a contract with them to publish his works. For a list of Nakas publications, see the *Catalogue of Works* in Chapter 3: *Digital Tools*.

¹³Artur Paciorkiewicz, "Concerto for Viola," by Dimitris Dragatakis, 1993 premiere performance recording.

Mousikís & Akoustikís – Kéntro Mousikís Tekmiríosis] website.¹⁴ Even more limited was information on his *Concerto for Viola*.¹⁵

Now at the culmination of this research, information about Dragatakis can be found easily through Google and other digital platforms. The materials referenced in this section either existed prior to this research or were created by the researcher during the course of this project and are referenced later in this dissertation.

Institute for Research on Music and Acoustics (IEMA) [*Instituto Érevnas Mousikís & Akoustikís – Kéntro Mousikís Tekmiríosis*]

While there are over 890 different entries on the Institute for Research on Music and Acoustics (IEMA) website relating to Dragatakis and his works, these scans and digital materials are difficult to access.¹⁶ IEMA offers a catalogue of digitised items, but the files are essentially inaccessible unless they are sent directly to the researcher or a researcher is given access to the materials in person to view physical copies. Physical copies are naturally preferred and have a different type of excitement to them, but the only way to access the physical copies is to travel to the Archives in Athens, Greece, and in a COVID-19 world there is currently no way to access these resources.

After investigating the listings in IEMA, the researcher found that some of these entries are duplicates;¹⁷ nonetheless, this is important in that it is indicative of

¹⁴ Kalopana, "Dragatakis, Dimitris"; IEMA, "Dimitris Dragatakis."

¹⁵ IEMA, "Viola and Krakow Orchestra: iem.CMC.DDR.rmc.61." Physical item listing, Dragatakis collection. http://digitize.iema.gr/is_pi_en.php?phys_item_id=305; IEMA, "Concerto for Viola and Orchestra of Krakow: iem.CMC.DDR.rmc.85.1."

¹⁶ IEMA, "Home Page." <https://www.iema.gr/home/?lang=en>.

¹⁷ IEMA, "Home Page." <https://www.iema.gr/home/?lang=en>.

Dragatakis' reception. This alone shows Dragatakis' favourable reception within Greece and on a small international scale. There are no listings of Nakas Music House published scores in the IEMA database, only the physical hand-written manuscripts and recordings of works among other primary sources. The website database includes photographs or scans of the catalogued items. Unfortunately, as mentioned previously, at this time the search function of the database does not function properly and therefore the information in the database is practically inaccessible.

Digital Tools

The new digital tools created during this project are outlined later and include a Dimitris Dragatakis Archive digital database website, a catalogue of works and catalogue of works for viola, a YouTube page with a collection of over 300 videos, a Dimitris Dragatakis Spotify Page, interview material, the *Concerto for Viola* premiere recording, and a new stand-alone piano part and optional percussion chamber music edition for Dragatakis's *Concerto for Viola*.

These sources are referenced throughout the dissertation and are a valuable contribution to their respective area of research and scholarship.

1.2.2 Secondary source material

The sources discussed in this section are secondary sources relating directly to Dragatakis, his life, work, and legacy. The literature available in this category is limited to two works by Dr Magdalini Kalopana.

At the end of 2019, Kalopana published *Dimitris Dragatakis: Systematic and Bio-bibliographical works catalogue* [*Systēmatikos kai Bio-bibliographikos Katalogos Ergōn*]

through Nakas Publishing House.¹⁸ This book is written in Greek and details the life and works of Dimitris Dragatakis. Each work by Dragatakis is described in extreme detail and programme note material is provided. Since this book was published towards the end of this project, it is not referred to directly; however, Dr Kalopana's PhD dissertation – which inspired her recently published book – was used often as a reference throughout this project and during the creation of the Dimitris Dragatakis Archive digital database website.¹⁹

Preceding her book, Dr Kalopana thoroughly researched and presented information about Dragatakis. Her articles include a New Grove article titled "Dragatakis, Dimitris", which includes a full list of works and biographic information.²⁰ She has also presented numerous papers on the topic at domestic and international conferences.²¹ Dr Kalopana is considered the leading Dragatakis scholar and has a wealth of knowledge concerning Dragatakis' life and works.

¹⁸ Magdalini Kalopana, *Dimitris Dragatakis: Katalogos ergon [Dimitris Dragatakis: catalogue of works, Dimitris Dragatakis: Systematic and Bio-bibliographical Works Catalogue]*. Athens: Nakas Publishing House, 2019.

¹⁹ Magdalini Kalopana, "Dimitris Dragatakis: Katalogos ergon [Dimitris Dragatakis: catalogue of works]." PhD dissertation, National and Kapodistrian University of Athens, 2009.

²⁰ Magdalini Kalopana, "Dragatakis, Dimitris," *Grove Music Online*. 3 September 2014.
<https://doi.org/10.1093/gmo/9781561592630.article.08120>.

²¹ Magdalini Kalopana, "The influence of musical avant-garde in the works of Dimitris Dragatakis of the late '50s and the '60s." Conference presentation, *International Conference Beyond the Centres: Musical Avant-Gardes Since 1950*, Aristotle University of Thessaloniki, Greece, July 1-3, 2010. <http://btc.web.auth.gr/>; "Dragatakis, Dimitris"; "Dimitris Dragatakis: Katalogos ergon" (2009).

1.2.3 Other relevant sources

The sources discussed in this section are also secondary sources and relate to the themes of digital humanities, creating performance editions, twentieth-century music trends, and Greek traditional music as discussed in the dissertation.

Performance editions

The research includes the newly created stand-alone piano performance edition and the percussion chamber music edition of Dragatakis' *Concerto for Viola*. The creation of these performance editions was aided by considering Grier's *The Critical Editing of Music: History, Method, and Practice*, Lorenda Ramou's *Dimitris Dragatakis – Complete Piano Works* critical edition, and Gabriela Glapska's PhD dissertation *The life and music of André Tchaikowsky*, one of the most recent PhD in Music dissertations to pass through completion at the New Zealand School of Music before this project.

Digital humanities

Sources pertaining to digital humanities considered for this project were *A New Companion to Digital Humanities* and *Companion to Digital Humanities*.²² The latter, published in 2004, collates thirty-seven original articles written by leading scholars in the field of digital humanities positioned within an historical perspective, relating the emerging field of digital humanities to traditional fields of humanities such as archaeology, art history, linguistics and lexicography, literary studies, and music, philosophy, religion, among others. This resource was useful in understanding the development and progression of the field of digital humanities, the perceptions of the work in this field, and the potential for the field going forward.

²² Schreibman et al., *A New Companion to Digital Humanities*; Schreibman et al., *A Companion to Digital Humanities*.

The former source, *A New Companion to Digital Humanities*, was published in 2016 and reflects in its contents over a decade of development in both the language and the technology within the field of digital humanities. In comparison to its 2004 counterpart, this volume was particularly useful in demonstrating how technological and institutional changes in recent history have impacted the viability of the field of digital humanities, and its value to continuing scholarship across a wide range of disciplines. In particular, Chapter 4 of *A New Companion to Digital Humanities* examines the issues faced when incorporating digital humanities projects into traditional academic environments, including the inherent challenges of the collaborative nature of digital humanities in a cross-disciplinary environment, and the infrastructure and resources required to support these projects. Chapter 5 follows on to discuss methods of “Becoming Interdisciplinary”, offering methods and advice on the nature of digital humanities projects to expand beyond the scope of the original discipline. Chapter 11 comments on the development of what is known as the ‘methodological commons’ or the underlying framework that has evolved in relation to the conceptualisation and understanding of the field and nature of digital humanities.

Twentieth-century music trends

Dragatakis was a twentieth-century Greek composer, and research preceding this project confirms he was influenced by twentieth-century music trends; therefore, in order to fully understand Dragatakis and his music it is important for performers and scholars to grasp concepts of twentieth-century music trends. Which musical trends are not entirely clear, however, as Dragatakis was known on many occasions to state definitively that he was not influenced by any particular musical trends or movements. In this way, it may be said that no single influence was shown or made dominant in his works. Whilst Dragatakis’ compositions show influence from many veins, any claims to be made regarding influence on Dragatakis and his compositions

are conjecture based on his (assumed) immediate influences including those associated with the time when he lived and people and places where he resided.

The importance of twentieth-century music and musical trends, especially western trends, cannot be understated, as this was a large influence on Greek composers of the twentieth century. In the article “Music Education in Nineteenth-Century Greece: Its Institutions and their Contribution to Urban Musical Life,” Romanou and Barbaki examine the stage of the twentieth-century compositional landscape in Greece that was set by the nineteenth-century Greek National School composers, growing close ties to western compositional tactics while preserving traditional Greek songs and instruments, and aiming to develop a ‘national’ style for the Greek nation. This article by Romanou and Barbaki, which is highly relevant to research topics concerning Dragatakis, utilises a framework of context and historical narrative in order to examine themes relating to music and culture including religion, politics, language, aesthetics, tradition and folk music, social class, education, and more. By examining the history and politics of three representative centres of Greece including Athens, the capital of the Greek state since 1834, as well as Constantinople and Corfu, two of the most dissimilar musical cultures but which both influenced music education in Athens, a clearer understanding of music education in nineteenth-century Greece can be defined.

Another source considered that discusses twentieth-century music trends is *Music of the Twentieth Century: A Study of Its Elements and Structure*. This source goes into detail and explains factors that contributed to the evolution of music, including scientific and industrial revolutions and discoveries, as well as adaptations and changes in musical styles and composition techniques in the twentieth century.²³ At the centre of

²³ Ton De Leeuw et al., *Music of the Twentieth Century: A Study of Its Elements and Structure*. Amsterdam: Amsterdam University Press, 2005.

the text is an exploration of a dichotomy in which modern music is highly individualised, both in creation and perception, and yet this practice of individualism is normalised so that it produces works that sound abnormal to so many listeners. Whereas Romantic composers sought to escape the tight bonds of musical elements and forms of the Classical era in a search for tools for greater musical expression, the focus of writing music in the twentieth century seemed to shift from expressing oneself to demonstration of technical abilities. In relation to Dragatakis' *Concerto for Viola*, for instance, we see definitive elements of rhythm, melody, timbre, and even influences of Greek traditional and folk music as well as atonality, all elements discussed in this source.

Greek traditional music

Greek traditional and traditional world music, and music and nationalism, are topics intertwined within the musical history of Greece, and opinions are varied on the treatment of folk songs and traditional music throughout history and in the twentieth century. It is known and confirmed through previous research and the researcher's own fieldwork that Dragatakis was influenced by Greek traditional music from Epirus in the northern part of Greece and traditional musicians.²⁴ While Dragatakis' writing embodies a western style in terms of form and structure, his melodic and rhythmic writings are entirely his own but also very much of Greece.

Given that Greek traditional music is generally an aural tradition passed down through rote learning, there is little written about it or how it was approached. Authors who touch upon the subject of traditional music within and outside Greece include Bohlman, Silverman, Mantzos and Nitsiakos, Dougherty and Kurke, Kalopana, and also Taylor, who embed the discussion of traditional music within a historical survey of music in Greece and the larger discussion of 'nation' and 'music

²⁴ Dalabakis, "Dimitris Dragatakis Interviews".

and nationalism'.²⁵ Silverman explores the reception through history relating to Balkan music and Romani musicians, including their reception in Greece and the nature of their influence in major areas and musical styles of Greece. Dougherty and Kurke collate writings from various authors who examine aspects of Ancient Greek culture including its composition, which included a number of disparate sub-cultures that confronted one another and contested their own values and meanings, subsequently negotiating and renegotiating their identity continuously. Furthermore, through the collection of writings this source examines definitions of 'culture' as well as associated terms and concepts such as ideology, ethnicity, cultural contact, and cultural exchange. The primary significance of the Taylor article is found within his focus upon the notion that the fullest understanding of composers and their works comes not just from the analysis of musical and technical properties of the music itself, but also through understanding the life, influences, and experiences of composers including their culture and history.

1.2.4 Related material

The material discussed in this section is related to the research; however, it is not directly discussed or used within the dissertation. The materials are nevertheless important for future scholars and performs to digest in order to understand the full context of Dragatakis, his life, works, and legacy.

²⁵ Philip Bohlman, *Focus: Music, Nationalism, and the Making of New Europe*. New York: Routledge, 2011; Carol Silverman, *Romani Routes: Cultural Politics and Balkan Music in Diaspora*. Cary: Oxford University Press, 2015; Constantinos Mantzos and Vassilis Nitsiakos, *Negotiating Culture: Political Uses of Polyphonic Folk Songs in Greece and Albania*. England: Ashgate, 2003; Carol Dougherty and Leslie Kurke, *The Cultures within Ancient Greek Culture: Contact, Conflict, Collaboration*. Cambridge: Cambridge University Press, 2003; Magdalini Kalopana, "Dimitris Dragatakis: Katalogos ergon," 2009; Timothy Taylor, *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press, 2007.

For the purposes of this project, these sources are not discussed directly but were used to gain the wider perspective needed for this project. The themes covered in this section pertain to Greek history, Greek politics, and nationalism and music. Any scholar or performer looking to find more information about Dragatakis or to fully understand the context of his music is encouraged to delve deeper into the sources outlined.

Greek history and politics, nationalism and music

The link between tradition and modernity is a strong theme in Greek music, and many scholars argue that politics, nationalism, and music are inextricably linked throughout Greek history. Gail Holst-Warhaft argues that music and politics in Greek culture are inseparably linked, and have been from as early as the sixth century BC.²⁶ The article focuses on a case study of the music of composer Mikis Theodorakis, a twentieth-century left-wing composer who was well-known in the western world for a previous film score, and whose music was banned in Greece by the military dictatorship in 1967 because of the symbolic nature of Theodorakis' music to Greece and against the regime. The author situates this case study within politically and culturally significant history, discussing the birth of the modern Greek nation and the part music and politics have played in the development of the nation and national culture, and the role they maintain today.

Similarly, well-known scholar Philip Bohlman states that any attempt to discuss or understand European music cannot be separated from discourse surrounding nationalism and its fundamental contribution to "the ontology of Europe's music, that is, to music's 'way of being' in Europe."²⁷ Bohlman's statement contradicts much of

²⁶ Gail Holst-Warhaft, "Politics and Popular Music in Modern Greece," *Journal of Political and Military Sociology* 30, no. 2 (2002): 297-323.

²⁷ Bohlman, *Focus*, xxii.

the discourse on the topic, which considered nationalism to be an element of certain types of music, such as traditional music and folk songs, and as a movement associated with times of war and national, social, and political issues. However, Bohlman stresses the ever-changing nature of the concepts associated with nationalism, including 'national' and 'nationalistic', and the fact that these (separate) concepts are defined by different people and different places, and their personal experiences and resulting perspectives. In doing so he highlights the relationship between history and culture, and thus the nature of European music and nationalism to be intrinsically interconnected. Bohlman explores and defines various concepts including folk music, nationalism, nationalism in music, the State, the Nation, transnational, the Nation-State, and others.

Risto Pekka Pennanen's essay titled "The Nationalization of Ottoman Popular Music in Greece" is focused through the lens of a musical case study – the reception of Ottoman-Greek cafe music in post-Ottoman Greece – addressing themes of culture, nationalism, boundaries, identity, multiculturalism, and reception in the popular music of post-Ottoman Greece.²⁸ Similarly, Mantzos and Nitsiakos examine the same themes in an article titled "Negotiating Culture: Political Uses of Polyphonic Folk Songs in Greece and Albania".²⁹

Between these sources lies a resource which stems from a background of political science, examining the meaning and effects of 'cultural hybridity' titled *Critique of Exotica: Music, Politics, and the Culture Industry*.³⁰ In this case, John Hutnyk uses the

²⁸ Risto Pekka Pennanen, "The Nationalization of Ottoman Popular Music in Greece," *Ethnomusicology: Journal of the Society for Ethnomusicology*, 48, no. 1 (2004): 1-25.

²⁹ Mantzos and Nitsiakos, "Negotiating Culture."

³⁰ John Hutnyk, *Critique of Exotica: Music, Politics and the Culture Industry*. London: Pluto Press, 2000.

growing popularity of Asian culture in the West as a case study through which to examine cultural appropriation and appropriation of 'exotica' across the globe. Hutnyk incorporates an examination of political and cultural history alongside several artists' music, and the intersection of that music with race, culture, and politics, effectively utilising a combined version of the previous methodologies employed by the aforementioned sources by collating timelines of multiple sources within a case study in which various themes are explored. These three sources, among others, are starting points for an examination of acknowledged historical, national, social, and political factors in Greek history. Within cultural hybridity comes musical hybridity, especially with the delicately intertwined history of Greek politics, nationalism, and music. Musical hybridity is explored within cultural hybridity and nationalism by relevant scholars and authors.³¹

³¹ Rebecca Draisey-Callishaw, "'Fusions and Confusions': Reflections on Intercultural Collaboration, Musical Hybridity, and the Intersubjective Nature of Reality," *Journal of Canadian Society for Traditional Music* 39, no. 2 (2012): 61-81; Mark Fitzgerald and John O'Flynn, *Music and Identity in Ireland and Beyond*. Farnham: Taylor and Francis, 2014; Bliss Sheryl Little, "Folk Song and the Construction of Greek National Music: Writings and Compositions of Georgios Lambelet, Manolis Kalomiris, and Yannis Constantinidis." PhD dissertation, University of Maryland, College Park, 2001; Mantzos and Nitsiakos, "Negotiating Culture"; Pennanen, "The Nationalization of Ottoman Popular Music in Greece"; Tina K. Ramnarine, *Musical Performance in the Diaspora*. London: Taylor and Francis, 2008; Silverman, *Romani Routes*; Taylor, *Beyond Exoticism*; Stanković, Peter, "Appropriating 'Balkan': Rock and Nationalism in Slovenia," *Critical Sociology* 27, no. 3 (2001): 98-115.

Chapter 2: Impressions of Dragatakis

Born in a small mountain village in Epirus, Dimitris Dragatakis lived a fulfilled life according to his family, enjoyed a career as a violist, and is known as one of Greece's most important modern composers. His legacy lives on today in those who diligently work to preserve and promote his archive and music.

The biographic material pertaining to Dragatakis has been thoroughly researched and was addressed in the literature review. This section includes impressions of Dragatakis from his family and a leading Dragatakis scholar.³² This collection of interviews offers future performers and scholars an insight into Dragatakis and those who have persistently worked to preserve his music and legacy and offers a different perspective to this area of scholarship.

As explained by his family, Dragatakis took an interest in those around him and was a mentor to others.³³ Adjectives used to describe him have been 'thoughtful', 'humble' and 'laconic', among other many other positive attributes.³⁴ It has been said, and confirmed through documented research, that he was inspired by the sounds of nature and his compositions heavily influenced by traditional Greek music.³⁵

³² See *Collaborators*.

³³ Ismini Koronidi, Interview with the author, interview by Elyse Dalabakis, *Dimitris Dragatakis Interview Collection*, October 24, 2019, audio [14:51].

³⁴ Ismini Koronidi, Interview; Kelly Dragatakis, Interview with the author, interview by Elyse Dalabakis, *Dimitris Dragatakis Interview Collection*, October 26, 2019, audio [09:38].

³⁵ Kelly Dragatakis, Interview; Leonidas Dragatakis, Interview with the author, interview by Elyse Dalabakis, *Dimitris Dragatakis Interview Collection*, October 26, 2019, audio [30:09]; Valia Koronidi, Interview with the author, interview by Elyse Dalabakis, *Dimitris Dragatakis Interview Collection*, October 11, 2019, audio [53:48]; Kalopana, "Dragatakis, Dimitris."

He enjoyed a peaceful home and work space, and like many composers needed his own space at times for his creativity.³⁶ He encouraged his children and grandchildren to learn music theory in order to appreciate all music has to offer and, in the case of his granddaughters, Iro and Ismini Koronidi, taught them music theory for a brief period. Other than music theory knowledge, Dragatakis instilled in them all the ‘freedom of choice’ and encouraged them to live a life doing what made them happiest.³⁷

Dragatakis, while a man of few words, thoroughly expressed himself through his musical compositions. It is mentioned in conversations with family and friends that he spoke few words due to his upbringing in a small village. Although he may have spoken few words, this was more than made up for in his complex musical works. His compositions are a direct insight into his thoughts and reflections.³⁸

These interviews offer a previously unrecorded perspective on Dimitris Dragatakis, his life, his works, and his legacy, and add an invaluable contribution to this topic and area of scholarship.

2.1 Impression of Dragatakis through interviews

This section contains over four hours of audio-recorded interview material and is most effectively experienced by reading the interview and interviewee summary, opening the recorded interview link, and reviewing the interview questionnaire provided while listening. The questionnaires for each individual can also be found in Appendix

³⁶ Valia Koronidi, Interview; Magdalini Kalopana, Interview with the author, interview by Elyse Dalabakis, *Dimitris Dragatakis Interview Collection*, October 11, 2019, audio [39:53].

³⁷ Iro Koronidi, Interview with the author, interview by Elyse Dalabakis, *Dimitris Dragatakis Interview Collection*, October 24, 2019, audio [21:06]; Leonidas Dragatakis, Interview.

³⁸ Valia Koronidi, interview.

4. The reader is encouraged to view this in Adobe and use the 'Bookmarker' tab on the left-hand side to navigate through the dissertation if needed.

The material in this section was collected during the researcher's artist residency at the Dimitris Dragatakis Archive in Athens, Greece, in October 2019. While other sources offer a factual and chronological biography, this project attempts to offer impressions of Dimitris Dragatakis taken from interviews with his family members and a leading Dragatakis scholar. Through this medium, we learn about a different side of Dragatakis – as a father, grandfather, and friend, and how the people closest to him understood his life and works. This section highlights Dragatakis through the perspective of the individuals who have worked the hardest to preserve and promote Dragatakis' legacy after his death in 2001.

The interviews were conducted either at the home of Thanos and Valia Koronidis or the home of Leonidas and Kelly Dragatakis. The interviewees were asked a series of questions in line with the Victoria University of Wellington – Te Herenga Waka Human Ethics requirements and all have given written consent to be included in this dissertation. For a list of interviewees, please see *Collaborators* at the beginning of this dissertation.

Figure 6. Photo of the Dragatakis and Koronidis family and Dr Magdalini Kalopana, taken in 2014 at the 100 Years Since Birth exhibition at Megaron. From left to right: Thanos Koronidis, Kelly Dragatakis, Leonidas Dragatakis, Ismini Koronidi, Magdalini Kalopana, Valia Koronidi, and Iro Koronidi. Photo from the Dimitris Dragatakis Archive digital database website.

On the following page, there is an interactive map of Greece that shows the distance between Epirus, where Dragatakis was born, and Athens, where Dragatakis later lived, studied, and worked. Please click on the link to view in an internet browser. Through using Google Maps, the reader can zoom in or use street-view on the locations mentioned in the interviews as desired, among other things within the capabilities of Google Maps.

Many of these places are referenced in the interviews in the following section. It is of special importance to highlight the distance from Epirus to Athens – this would have been a similar journey Dimitris Dragatakis took with his brothers when their father took them to see Manolis Kalomiris at the Greek National Conservatoire, the founder of the school and considered to be one of the most important Greek composers, in the

hope Kalomiris would take his sons in as students – which he did, thus starting Dragatakis’ musical career.³⁹

To reiterate, this map is interactive – the reader is encouraged to click on the image, which opens in Google Maps. A link is also available below the image.

Figure 7. Map of Greece for interview material.

https://www.google.com/maps/d/drive?state=%7B%22ids%22%3A%5B%2210ANySEJDWew7R9fRdgNBqQ2H_IQV0LfB%22%5D%2C%22action%22%3A%22open%22%2C%22userId%22%3A%22108563963853381467598%22%7D&usp=sharing

2.1.1 Valia (Vasiliki) Koronidi (Dragataki)

This interview took place on 11 October 2019 at Thanos and Valia Koronidi’s house. A link to the audio recording can be found [here](#). The audio recording includes only the voice of the interviewee. To assist with listening to the audio interview recording,

³⁹ Valia Koronidi, interview; Magdalini Kalopana, interview.

please refer to the questionnaire [here](#). The full links can be found after the interview and interviewee summary.

Valia Koronidi is the daughter of Dimitris Dragatakis and the Director of the Dimitris Dragatakis Archive. She also serves on the Board of the Friends of Dragatakis Society as Treasurer. Valia actively works to preserve and promote her father's legacy. She is a generous and kind woman who is eager to share material and information about her father, his music, and his legacy. She works hard to plan the biennial Dragatakis Composition Competition in association with the Greek Composers Union and runs the day-to-day tasks of the archive with Magdalini Kalopana, the archive's curator. Koronidi also acts on behalf of the estate in relation to any music or CD recording publication of her father's work.

In her moving interview, she recalls memories of Dragatakis as a man, a composer, and as a father. She also speaks about her grandparents, how her parents met, the important role her mother played in her life and within her family, and her father's last day. Her interview provides a personal, human perspective on Dragatakis and his legacy.

Audio recording: https://youtu.be/8_hvDigjrzs

Interview Questionnaire: <https://drive.google.com/file/d/13wqnInYzpa-5RhtF0hdK5qxv1TKPe9te/view?usp=sharing>

Figure 8. Photo of Valia Koronidi with her father's bronze bust in his hometown of Platanousa, Epirus. Photo from the Dimitris Dragatakis Archive digital database website.

2.1.2 Thanos (Athanasios) Koronidis

This interview took place on 11 October 2019 at the house of Thanos and Valia Koronidis. A link to the audio recording can be found [here](#). A full link can be found after the interview and interviewee summary. The interview questions for this interview were impromptu.

Thanos Koronidi is married to Valia Koronidi, and is subsequently son-in-law to Dimitris Dragatakis. Thanos is an honest and generous man who works diligently to assist the Dimitris Dragatakis Archive. He ensured all technology requirements were met during the researcher's artist residency in Athens, Greece, and was pivotal in the success of the project.

In his interview, Thanos recalls memories of when he was young living in Athens, his impressions of Dragatakis as person and composer, and tells an anecdotal story about Dragatakis, which sums him up as a humble, witty man with purpose and depth.

Audio recording: <https://youtu.be/734Xz4xpXFM>

2.1.3 Leonidas Dragatakis

This interview took place on 26 October 2019 at Leonidas and Kelly Dragatakis' house. A link to the audio recording can be found [here](#). The audio recording includes only the voice of the interviewee. To assist with listening to the audio interview recording, please refer to the questionnaire [here](#). The full links can be found after the interview and interviewee summary.

Leonidas Dragatakis is the eldest son of Dimitris Dragatakis, the brother of Valia Koronidi, and is married to Kelly Dragatakis. He also serves on the Board as the Secretary of the Friends of Dragatakis Society. Leonidas, or 'Leo' to those closest to

him, is a welcoming and generous man who firmly works towards preserving, enhancing, and advancing his father's legacy.

In his interview he recalls his childhood, what it was like growing up in Greece, what Dragatakis was like as a father, his time studying overseas and meeting his wife Kelly, and why he took on the role of Director of the Dragatakis Archive, among other things.

Audio recording: <https://youtu.be/61H0aX8A1v4>

Interview questionnaire:

<https://drive.google.com/file/d/1p3kW49pcuKgVQiX6UIDsfhbiSJ8kNkLV/view?usp=sharing>

2.1.4 Kelly Dragatakis

This interview took place on 26 October 2019 at Leonidas and Kelly Dragatakis' house. A link to the audio recording can be found [here](#). The audio recording includes only the voice of the interviewee. A full link can be found after the interview and interviewee summary. The interview questions for this interview were impromptu.

Kelly Dragatakis married Leonidas Dragatakis and subsequently became Dimitris Dragatakis' daughter-in-law. Kelly and Leonidas met while they were both studying in the United States. Kelly is a caring individual who truly finds the best in every situation.

In her interview, she recalls her impressions of her father-in-law and recounts a few specific memories from their time together. In general, she recalls Dragatakis and the influence nature had on him and his musical compositions.

Audio recording: https://youtu.be/4_QdvnkpAco

2.1.5 Ismini Koronidi

This interview took place on 24 October 2019 at the house of Thanos and Valia Koronidis. A link to the audio recording can be found [here](#). The audio recording includes only the voice of the interviewee. To assist with listening to the audio interview recording, please refer to the questionnaire [here](#). The full links can be found after the interview and interviewee summary.

Ismini Koronidi is the eldest daughter of Thanos and Valia Koronidis, and granddaughter to Dimitris Dragatakis. An accomplished and talented architect, she is also a hardworking and loving mother to her children. With a keen eye for design, she was pivotal in the digital database website creation process and helped the researcher with providing the Dragatakis Archive logo, as well as many photos found on the website. In general, Ismini's feedback on the website design played an important role in the website's overall look.

In her interview, Ismini speaks about her papou,⁴⁰ her time with him, and recalls a specific conversation they had together about the connection between music and architecture.

Audio recording: https://youtu.be/b0zO_FIS0wI

Interview questionnaire:

<https://drive.google.com/file/d/1hatmqIqIIgLyRtZ4EI0oyMrimd7Nj768/view?usp=sharing>

2.1.6 Iro Koronidi

This interview took place on 24 October 2019 at the house of Thanos and Valia Koronidis. A link to the audio recording can be found [here](#). The audio recording

⁴⁰ *Papou* in Greek translates to 'grandfather'.

includes only the voice of the interviewee. To assist with listening to the audio interview recording, please refer to the questionnaire [here](#). The full links can be found after the interview and interviewee summary.

Iro Koronidi is the youngest daughter of Thanos and Valia Koronidi, and granddaughter to Dimitris Dragatakis. A hard worker and talented architect, she is passionate about life in general.

In her interview, she recalls memories from her childhood about her papou and speaks about her life thus far and going forward. Perhaps most importantly, Iro's (and Ismini's) comments capture a side of Dragatakis not many musicians or composer-colleagues may have known during his lifetime.

Audio recording: <https://youtu.be/V51kdk9z6K0>

Interview Questionnaire:

https://drive.google.com/file/d/1LquXVOO61o3yzpqdrcLrTF_uu3jSoD9e/view?usp=sharing

2.1.7 Magdalini Kalopana

This interview took place on 11 October 2019 at the house of Thanos and Valia Koronidis. A link to the audio recording can be found [here](#). The audio recording includes only the voice of the interviewee. To assist with listening to the audio interview recording, please refer to the questionnaire [here](#). The full links can be found after the interview and interviewee summary.

In 1998, Dr Kalopana started her research in the Dimitris Dragatakis Archive and worked with Dimitris Dragatakis from then until his death in 2001. She is the leading Dragatakis scholar and curator for the Dragatakis Archive. Dr Kalopana continues to be an active performer and musicologist in Greece.

She remembers her time with Dragatakis fondly and says he holds a warm place in her heart still today. Since his death, she takes the greatest of care in preserving his archive material. As the curator of the archive and leading Dragatakis scholar, she is often called upon to provide programme information, CD liner notes, or publications of this nature.

Her interview outlines Dragatakis' life and works. She also recalls part of her life as a musician and student, what it was like to work with Dragatakis, and Dragatakis' reputation in Greece today. Dr Kalopana's interview offers an invaluable perspective – as the leading Dragatakis scholar this interview resource is a valuable contribution to this area of scholarship.

Audio recording: <https://youtu.be/8rMxausS2EU>

Interview Questionnaire:

<https://drive.google.com/file/d/1SgVTbIuaxoJA0oaEds2jE2OI1n-ypXli/view?usp=sharing>

Chapter 3: Digital tools for Dragatakis

The following sections discuss the digital tools used for this dissertation, which were created during the researcher's artist residency at the Dimitris Dragatakis Archive, including the Dimitris Dragatakis Archive digital database website, the video and audio databases, the digital catalogue of works, and how the dissertation itself serves as a further digital tool to advance and promote Dragatakis' life, works, and legacy.⁴¹

The published digital database website was created to be used as an online database of digital tools for performers and scholars and includes information about Dragatakis' life and compositions, upcoming event information and important past event information, media resources including videos and photos, links to news articles and scholarly material, and information about the Dragatakis Composition Competition and Friends of Dragatakis Society.

The YouTube channel was designed for use by performers and scholars as a video database. Currently, the Friends of Dragatakis Society is unaware of any further videos existing on the internet than those now included on the Dragatakis YouTube channel.

Further online research revealed there was a Dimitris Dragatakis Spotify Artist page, which had some of his discography already added. The researcher was able to claim and gain access to the Dimitris Dragatakis Spotify Artist Page.⁴² The researcher was also able to provide login access to the Dragatakis Archive – this page was not previously accessible by the Dimitris Dragatakis Archive or the Archive Directors. How the researcher gained access and claimed the Spotify Artist Page is outlined in section 3.4 *Video and audio database*.

⁴¹ Susan Schreibman et al., *A New Companion to Digital Humanities*.

⁴² "Dimitris Dragatakis," Spotify, <https://open.spotify.com/artist/7mx3q8GQBomkCxdO0zVoE4>.

Currently, the Spotify page hosts ten different albums that include works by Dimitris Dragatakis.⁴³ While not a full audio database, the Spotify page is a start in the right direction – there is future work to be done to release recorded material from the Dimitris Dragatakis Archive.

Also discussed within this section is the release of the *Concerto for Viola* premiere recording and the use of the *Concerto for Viola* as a digital case study in the following chapter.

3.1 Dimitris Dragatakis Archive digital database website

The Dimitris Dragatakis Archive digital database website was created in correspondence with the Directors of the Dimitris Dragatakis Archive during the researcher's artist residency in October 2019. The following section discusses the process of creating the website.

A PDF of the 233-page digital database website is included as Appendix 1.2.

3.1.1 Creating the website

The Dimitris Dragatakis Archive website was created through collating scholarly articles, past and upcoming events information, relevant photos, Dragatakis Composition Competition history, Friends of Dragatakis Society information, and Dragatakis' biographical material (taken from the Irida CD *Dimitris Dragatakis – The String Quartets*), among other information.

The largest task was creating materials for the digital database and website as there are over 150 pieces to list on the website and each listing required a digital preview of

⁴³ See more at the Spotify FAQs page. <https://artists.spotify.com/faq/access>.

the work to be made. This required time in the archive taking a 'preview' scan of each work. The scanning was done at Dimitris Dragatakis' own desk in his office – his desk has been left in almost the same state as he left it when he passed in 2001. Remaining on the desk are 'notes to self', a calendar, and miscellaneous pencils and small bits of eraser, among other things.

Figure 9. Dimitris Dragatakis' desk, now located in the Dimitris Dragatakis Archive. His desk has been mostly left as it was the day he died in December 2001. Photo by author.

On the digital database website there is now an official Dragatakis Archive list of works with links that connect to the designated page on the website and to Nakas Music House, if applicable. This list is also included later in the dissertation.

After collating and creating all of this information, it was time to create the website. The website is hosted through Wix. The researcher has also set-up full Search Engine

Optimisation (SEO) capabilities. Website statistics are outlined in the final section of this dissertation. The website now functions as a digital database of the archive, and will be added to over time.

Figure 10. Dimitris Dragatakis' office, now part of the Dimitris Dragatakis Archive.

October 2019.

3.1.2 Website site map

Below is a site map for the Dimitris Dragatakis digital database and website. The overall concept and design of the website are the original work of the researcher. The website can be visited from [here](https://www.dimitrisdragatakis.com/).

<https://www.dimitrisdragatakis.com/>

[Home](#)

[About](#)

[Dimitris Dragatakis \(1914-2001\)](#)

[Δημήτρης Δραγατάκης \(1914-2001\)](#)

[The Society](#)

[Dragatakis Composition Competition](#)

[Greek Composers' Union](#)

[Compositions](#)

[Chamber Music for Mixed Ensembles](#)

[Chamber Music for Strings](#)

[Chamber Music for Winds & Brass](#)

[Choral Works](#)

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[Events Calendar](#)

[Upcoming Events](#)

[Past Events](#)

[News](#)

[News & Reviews](#)

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3.2 Catalogue of works for Dragatakis archive

The following is a list created during the researcher's artist residency and can also be found on the Dimitris Dragatakis Archive database website. The list includes categories listed alphabetically, and within each category the works are then listed chronologically. Specific citations can be found at the end of this list or in the Appendix.

Dimitris Dragatakis Archive

List of Works

The following list of works is the property of the Dimitris Dragatakis Archive. The list includes categories of works in alphabetical order and within each category the works are listed chronologically. This document was created from primary sources in the Dragatakis Archive and secondary sources from Dr Magdalini Kalopana's *Grove Music Online* article "[Dimitris Dragatakis](#)" (September 2014) and PhD dissertation ("Dimitris Dragatakis: Katalogos ergon [Dimitris Dragatakis: catalogue of works]") from the National and Kapodistrian University of Athens (2009), and Philippos Nakas Music House publications. The full citations can be found at the end of this list.

For more detailed information about each work, please also see Dr Magdalini Kalopana's book *Dimitris Dragatakis: Systematic and Bio-Bibliographical Works Catalogue* [*Systēmatikos kai Bio-bibliographikos Katalogos Ergōn*] (Athens, Greece: Philippos Nakas Music House, 2019).

The Dragatakis Archive and Friends of Dragatakis Society would like to thank Dr Magdalini Kalopana for her thorough and excellent research and assistance with organising the Dragatakis Archive, Elyse Dalabakis for adding links to the [Philippos Nakas Music House](#) and [Dragatakis website](#) below, Ismini Koronidi for providing the background images included in this document, and Valia Koronidi for assisting with access to materials in the Dragatakis Archive.

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CHAMBER MUSIC FOR MIXED ENSEMBLES (10 works)

Title	Year	Instrumentation	Edition type	Notes
<u>Afieroma (Dedication)</u> variation on a theme by Manolis Kalomiris	1963	Flute, Oboe, Clarinet in Bb, Trumpet in C, two Violins, Cello, Piano	Dragatakis edition	Dedicated to Manolis Kalomiris; copyright by Manolis Kalomiris Society
<u>Diaphores (Differences)</u>	1965	Flute, Oboe, Clarinet in Bb, Horn in F, Timpani, Snare Drum, Violin, Cello	Manuscript only	
<u>Mousiki gia treis (Music for three)</u>	1969	Violin, Horn in F, Piano	Dragatakis edition	
<u>Anadromes I (Retrospections I)</u>	1976	Flute, Guitar, Tuba, Cello, Double Bass, Piano	<u>Philippos Nakas Music House</u>	
<u>Anadromes III (Retrospections III)</u>	1978	Violin, Cello, Piano	Dragatakis edition	For Byron Fidetzis
<u>Praktiko 19 (Practical 19)</u>	1979	Violin, Clarinet in Bb, Horn in F, Trumpet in C (con sordino), Piano	Dragatakis edition	
<u>Trio</u>	1986	Clarinet in C, Percussion, Piano	Dragatakis edition	For Vicky Stylianou; detailed information about the percussion

				instrumentation can be found on the website listing for this piece.
<i>Chorikou Scholion (Chorics commentary)</i>	1993	Flute, Clarinet in Bb, Horn in F, Trumpet in C, Violin, Cello, Timpani, Percussion, Piano	Dragatakis edition	Detailed information about the percussion instrumentation can be found on the website listing for this piece.
<i>Ar-Tho-Ta (Ar-Tho-Ta)</i>	1996	Violin, Alto Saxophone, Piano	Dragatakis edition	
<i>Quartet No. 6</i>	1999	Violin, Oboe, Viola, Cello	Dragatakis edition	

CHAMBER MUSIC FOR STRINGS (20 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Nanourisma (Berceuse)</i>	Indeterminate, estimated 1942–49	Violin and Piano	Philippos Nakas Music House	There are four different arrangements of this work for strings: Violin, Piano; Cello, Piano; Viola, Piano; String Quartet.
		Viola and Piano	Transcribed by V. Giapalakis	
		Cello and Piano	Philippos Nakas Music House (out of print)	

		String Quartet	Transcribed by V. Giapalakis	
<u>Choros (Dance)</u>	Indeterminate, estimated 1949–57	Violin and Piano	<u>Philippos Nakas Music House</u>	
<u>Anamnisi (Remembrance)</u>	1942	Violin and Piano	Dragatakis edition	
<u>String Quartet No. 1</u>	1957	String Quartet	Dragatakis edition	
<u>Sonata No. 1</u>	1958	Violin and Piano	<u>Philippos Nakas Music House</u>	
<u>String Quartet No. 2</u>	1958	String Quartet	Dragatakis edition	
<u>Trio</u>	1960	Two violins and viola	Dragatakis edition	
<u>String Quartet No. 3</u>	1960	String Quartet	Manuscript	
<u>Sonata No. 2</u>	1961	Violin and Piano	Dragatakis edition	
<u>Suite for double string quartet</u>	1961	Double string quartet (four violins, two violas, two cellos)	<u>Philippos Nakas Music House</u>	
<u>Trio</u>	1965	Violin, Viola, Cello	Dragatakis edition	
<u>Diafores (Differences)</u>	1965	Violin and Piano	<u>Philippos Nakas</u>	

			Music House	
String Quartet No. 4	1967	String Quartet	Dragatakis edition	
Liz-Va (Liz-Va)	1969	Two guitars	Philippos Nakas Music House	
Duo	1971	Violin and Piano	Philippos Nakas Music House	
String Quartet No. 5	1974	String Quartet	Dragatakis edition	
Duo	1982	Viola and Piano	Philippos Nakas Music House	
Duo	1984	Violin and Guitar	Dragatakis edition	
Sonata	1985	Cello and Piano	Philippos Nakas Music House	
String Quartet No. 7	2001	String Quartet	Dragatakis edition	

CHAMBER MUSIC FOR WINDS & BRASS (10 works)

Title	Year	Instrumentation	Edition type	Notes
<u>Trio</u>	1962	Oboe, Clarinet in Bb, Bassoon	Manuscript only	
<u>Trio</u>	1962	Trumpet, Horn, Trombone	<u>Philippos Nakas Music House</u>	
<u>Woodwind Quintet</u>	1964	Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F	Dragatakis edition	
<u>Epilogos (Epilogue)</u>	1970	Two trumpets, Horn, Trombone, Tuba	Manuscript only	
<u>Mousiki gia chalkina (Music for brass)</u>	1971	Trumpet, Horn, Trombone, Tuba	Manuscript only	
<u>Dialogoi (Dialogues)</u>	1974	Two wind quartets: two Oboes, two Clarinets in Bb, two Bassoons, two Horns in F	Dragatakis edition	
<u>Duo</u>	1977	Tuba and Clarinet in Bb	Dragatakis edition	
<u>Duo</u>	1981	Clarinet in Bb and Piano	<u>Philippos Nakas Music House</u>	
<u>En Samo (In Samos)</u>	1998	Flute and Piano	Dragatakis edition	
<u>Nanourisma (Berceuse)</u>	2001	Alto Saxophone and Piano	Dragatakis edition	

CHORAL WORKS (13 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Erot' anikite (Love invincible)</i> , <i>Sophocles, Antigone, third stasimon</i>	Indeterminate, estimated 1969	Male chorus	Manuscript only	
<i>O choros (The chorus)</i> , <i>Euripides, The Heracleidae, fourth stasimon</i>	Indeterminate, estimated 1970	Male chorus	Manuscript only	
<i>Taxidi (Journey)</i> G. Kotzioulas	1980	Chorus	Published in a book titled 'Works of Greek composers for choir and acapella'; Manuscript	Published by the Ministry of Civilization and Sciences, Musical Publications
<i>Thalassino (Marine)</i> , D. Dragatakēs	1980	Chorus	Manuscript only	
<i>I treli rodia (The crazy pomegranate tree)</i> , Od. Elytis	1981	Chorus	Manuscript only	<i>I treli rodia</i> and <i>Mana</i> are included in the same manuscript

<i>Mana (Mother)</i> , V. Theodorou	1982	Women's choir	Manuscript only	Note from Dragatakis says "may need to be transposed up one tone"; <i>I treli rodia</i> and <i>Mana</i> are included in the same manuscript
<i>I lismonia (Forgetfulness)</i> , I. Dragataki	1986	Chorus	Manuscript only	
<i>T' oneiro (The dream)</i> , Chr. Apostolatos	1986	For three solo voices and children's choir	Manuscript only	
<i>Efchi tis manas (The mother's wish)</i> , Iro Dragataki	1986	Chorus	Manuscript only	
<i>T' oneiro tis manas (The mother's dream)</i> , D. Dragatakis	1994	Chorus	Manuscript only	
<i>Ton vrachon touton (This rock)</i> , D. Kourouklis	1997	Chorus	Dragatakis edition	
<i>Agnoristi (Unrecognisable)</i> , D. Solomos	1997	Chorus	Dragatakis edition	
<i>To aeri (The breeze)</i> , M. Avlichos	1997	Chorus	Dragatakis edition	

CONCERTOS (14 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Concerto for Viola</i>	Indeterminate, estimated 1949–57	Viola and Piano	Manuscript only	This work exists in piano reduction manuscript only.
<i>Concertino for Clarinet</i>	1962	Clarinet and string orchestra	Philippos Nakas Music House	
<i>Concertino for Horn</i>	1965	Horn in F and instrumental ensemble (Flute, Oboe, Piccolo Trumpet/Clarino, Timpani, Violin 1, Violin 2, Viola, cello, Double Bass)	Philippos Nakas Music House	
<i>Concerto for Violin</i>	1969	Violin and orchestra	Philippos Nakas Music House	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Adagio for Viola</i>	1969	Viola, Piano, string orchestra	Dragatakis edition	

<u>Concerto for Cello</u>	1972	Cello and orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Concerto for Oboe</u>	1973	Oboe and string orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Concerto for Piano</u>	1975-77	Piano and orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Concerto for Two Guitars</u>	1978	Two guitars and orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Concerto for Tuba</u>	1983	Tuba and orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.

<i>Concertino for Sandouri</i>	1988	Santouri (hammered dulcimer) and orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Concerto for Viola</i>	1992	Viola and orchestra	Dragatakis edition; piano reduction typeset by Elyse Dalabakis from the manuscript	
<i>Concerto for Alto Saxophone</i>	1997	Alto Saxophone and orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Nanourisma (Berceuse) for Alto Saxophone</i>	2001	Alto Saxophone and string orchestra	Dragatakis edition	

DANCE (5 works)

The music works for dance or ballet were written for mixed ensembles, at times pairing obscure instruments with traditional western instruments. This was done to achieve the soundscape, or mood, of the theatrical work or dance choreography. For information about the instrumentation of the pieces, please get in touch with us.

Title	Year	Instrumentation	Edition type	Notes
<i>Ballet Suite No. 1</i>	1963	Orchestra or solo piano	Manuscript	For full instrumentation, please contact us.
<i>Ballet Suite No. 2, Odysseas kai Nafsika (Ulysses and Nausicaa)</i>	1964	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Ballet Suite No. 3, Tou Koutrouli o gamos (The marriage of Koutroulis)</i>	1964	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Ballet Suite No. 4, Pinelopi i Anamoni (Penelope or awaiting)</i>	1969	Instrumental ensemble, voices, tape; or solo piano	Manuscript	For full instrumentation, please contact us.
<i>Ballet Suite No. 5, O choros tis Nafsikas (Nausicaa's dance)</i>	1970	Instrumental ensemble, two narrators, tape	Manuscript	For full instrumentation, please contact us.

ELECTRONIC (3 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Mythologias I (Mythology I)</i>	1970	Tape	No score	
<i>Mythologias II (Mythology II)</i>	1970	Tape	No score	
<i>Zalouch (Zalouch),</i> T. Tolia	1971	Instrumental ensemble, two tapes, four narrators	Manuscript	For full instrumentation, please contact us.

ORCHESTRAL WORKS (15 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Treis Melodies (Three melodies)</i>	Indeterminate, estimated 1949–57	String orchestra	Manuscript only	
<i>Lyrika Skitsa (Lyric sketches)</i>	1958	String orchestra	Dragatakis edition	
<i>Dokimio (Essay)</i>	1958	Orchestra	Philippos Nakas Music House	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Symphony No. 1</i>	1959	Orchestra	Philippos Nakas Music House	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Symphony No. 2</i>	1960	Orchestra	Dragatakis edition	Full orchestra instrumentation

				can be found on the website listing for this piece.
<i>Symphony No. 3, Mikri (Little)</i>	1964	Orchestra	Philippos Nakas Music House	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Symphony No. 4</i>	1966	Orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Tessera Skitsa (Four sketches)</i>	1966–68	String orchestra, divided into three parts	Dragatakis edition	
<i>Strophes (Turns)</i>	1970–72	Orchestra	Philippos Nakas Music House	Dedicated to his wife, Iro Dragataki; Full orchestra instrumentation can be found on the website listing for this piece.
<i>Dromena (Actions)</i>	1974	Orchestra	Dragatakis edition	Full orchestra instrumentation can be found on the website listing for this piece.

<u>Symphony No. 5</u> <i>O peri ton Acheronta mythos (The myth about Acheron)</i>	1979–80	Orchestra	<u>Philippos Nakas Music House</u>	Dedicated to his daughter, Valia Dragataki-Koronidi; Full orchestra instrumentation can be found on the website listing for this piece.
<u>Mnimes (Memories)</u>	1981–82	Orchestra	Dragataki edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Symphony No. 6</u> <i>To chreos (The duty)</i>	1989	Orchestra	Dragataki edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Spondes ston 21o aiona</u> <i>(Libations to the 21st century)</i>	1998	Orchestra	Dragataki edition	Full orchestra instrumentation can be found on the website listing for this piece.
<u>Antirrope (Counterbalances)</u> <i>Three Preludes for Orchestra</i>	1998	Orchestra	Dragataki edition	Full orchestra instrumentation can be found on the website listing for this piece.

SOLO WORKS (18 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Petalouda (Papillon)</i>	Indeterminate, estimated before 1940	Piano	Philippos Nakas Music House	
<i>Nostalgia (Nostalgia)</i>	Indeterminate, estimated c. 1940	Piano	Philippos Nakas Music House	
<i>Mikri Balanta (Petite Ballade)</i>	1949	Piano	Philippos Nakas Music House	
<i>Sonatina No. 1</i>	1961	Piano	Philippos Nakas Music House	
<i>Sonatina No. 2</i>	1963	Piano	Philippos Nakas Music House	
<i>Antikes (Antiques)</i>	1972	Piano	Philippos Nakas Music House	Dedicated to pianist Nelly Semitecolo
<i>Treis Omilies (Three speeches)</i>	1973	Flute	Dragatakis edition	
<i>Elegeio (Elegy)</i>	1974	Tuba	Manuscript; typeset by Panos Iliopoulos (2009)	
<i>Anadromes II (Retrospections II)</i>	1977	Piano	Philippos Nakas Music House	

<u>Spoudi I (Etude I)</u>	1981	Piano	<u>Philippos Nakas Music House</u>	
<u>Spoudi II (Etude II)</u>	1981	Piano	<u>Philippos Nakas Music House</u>	
<u>Anadromes IV (Retrospections IV)</u>	1983	Two pianos (two players, four hands)	Philippos Nakas Music House (out of print)	
<u>Antilogoi (Refute)</u>	1988	Two pianos (four players, eight hands)	Dragatakis edition	
<u>Inelia (Inelia)</u>	1997	Piano	<u>Philippos Nakas Music House</u>	
<u>Monologos ar. 2</u> (Monologue no .2)	2000	Cello	Dragatakis edition	
<u>Monologos ar. 4</u> (Monologue no. 4)	2001	Piano	<u>Philippos Nakas Music House</u>	
<u>Monologos ar. 3</u> (Monologue no. 3)	2001	Violin	Dragatakis edition	
<u>Kithara (Guitar)</u>	2001	Guitar	Dragatakis edition	Revised and fingered by Evangelos Assimakopoulos

SOUNDTRACK RECORDING AND MUSIC FOR SPECIAL OCCASIONS (4 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Salpisma gia tin eisodo tou Olympiakou Fotos sto Stadio</i> (Fanfare for the entry of the Olympic light into the stadium)	1969	Four trumpets and three trombones	Manuscript	
<i>Ymnos gia to Olympiako Fos</i> (Anthem for the Olympic light) S. Sperantzas	1969	Choir (acapella); or choir and piano	Manuscript	
		Choir (acapella), band (transcribed by M. Kastellis)	Manuscript	For full instrumentation, please contact us.
<i>Ichos kai Fos (Sound and light)</i> Jean Baelen	1972	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Koutouki (Koutouki)</i>	1972	Instrumental ensemble, tape	Manuscript	For full instrumentation, please contact us.

THEATRE (9 works)

The music for the theatre works were written for mixed ensembles, at times pairing obscure instruments with traditional western instruments. This was done to achieve the soundscape, or mood, of the theatrical work. For information about the instrumentation of the pieces, please get in touch with us.

Title	Year	Instrumentation	Edition type	Notes
<i>Mideia (Medea)</i> , Euripides	1968	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.

<i>I epistrofi tou Odyssea (The Return of Ulysses), D. Siatopoulos</i>	1968	Flute and Santouri	Manuscript	For more information about this piece, please contact us.
<i>Antigoni (Antigone), Sophocles</i>	1969	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Agamemnon (Agamemnon), T.Roussos</i>	1969	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Irakleidae (The Heracleidae), Euripides</i>	1970	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Ifigeneia en Tavrois (Iphigenia in Tauris), Euripides</i>	1971	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Mavrolykoi (Black-wolves), M. Skouloudis</i>	1971	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Ilektra (Electra), Sophocles</i>	1973	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.
<i>Electra, G. Arkas</i>	1973	Instrumental ensemble	Manuscript	For full instrumentation, please contact us.

VOCAL WORKS (28 works)

Title	Year	Instrumentation	Edition type	Notes
<i>O tseligkas (The chief shepherd)</i> , K. Krystallis	Indeterminate, estimated 1942–49	Voice and piano	Manuscript only	
<i>Tachtarisma (Dandling song)</i> [on traditional verses]	Indeterminate, estimated 1942–49	Voice and piano	Manuscript only	
<i>Tragoudi (Song)</i> , M. Veloudis	Indeterminate, estimated 1957–58	Voice and piano	Manuscript only	
<i>Ta prot'asteria (The first stars)</i> , F. Angoules	1961	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs, op. 1</i>
<i>Tsakizo tis lianes elies (Cracking the thin olives)</i> , V. Theodorou	1961	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs, op. 1</i>
<i>Poulia ein' ta chronia (Years are like birds)</i> , F. Angoules	1961	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs, op. 1</i>
<i>I balanta tis Gkouentolin (Gwendolin's ballad)</i> , J. Anouilh, Becket	1968	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs, op. 1</i>
<i>Anafora stin Ilektra (Reference to Electra)</i> , T. Roussos	1968	Soprano or Mezzo, Viola, Horn, Piano	Manuscript only	

<u>Ochi ta roda (Not the roses)</u> , G. Drosinis	1971	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>De thelo tou kissou (I don't want the ivy's [deceiving height])</u> , G. Drosinis	1971	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Me poia lachtara (With which longing)</u> , G. Drosinis	1971	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Na se prosmeno (To await for you)</u> , G. Drosinis	1971	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Echei apops' ena fengari (There's a moon tonight)</u> , K. Kontoulēs	1979	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Monologos ar. 1 (Monologue no.1)</u> , D. Dragatakis	1979	Acapella voice	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Nanourisma (Lullaby)</u> , D. Dragatakis	1980	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Dyo peristeria perasan (Two doves passed by)</u> , D. Dragatakis	1980	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , op. 1
<u>Vithleem (Bethlehem)</u> , D. Dragatakis	1980	Bass and Piano	Dragatakis edition	Both versions are included in the <i>Collections of Songs</i> , op. 1
		Baritone and Piano	Dragatakis edition	

<i>I treli rodia (The crazy pomegranate tree)</i> , Od. Elytis	1981	Voice and piano	Dragatakis edition	There are two versions in different keys; included in the <i>Collections of Songs</i> , <i>op. 1</i>
<i>Mana (Mother)</i> , V. Theodorou	1981	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , <i>op. 1</i>
<i>Isoun mikri (You were [a] young [girl])</i> , V. Theodorou	1982	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , <i>op. 1</i>
<i>Piano nero (Holding water)</i> , V. Theodorou	1982	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , <i>op. 1</i>
<i>T' Aprili to fengari (April's moon)</i> , V. Theodorou	1982	Voice and piano	Dragatakis edition	Included in the <i>Collections of Songs</i> , <i>op. 1</i>
<i>Mythologias III (Mythology III)</i> , Euripides	1985	Soprano and orchestra	Philippos Nakas Music House	Full instrumentation can be found on the website listing for this piece.
<i>Odi XIII: Ta ifaisteia (Ode XIII: the volcanoes)</i> , A. Kalvos	1992	Soprano, Flute, Violin, Cello, Timpani, Percussion, Piano	Manuscript only	Full percussion instrumentation can be found on the website listing for this piece.
<i>Antitheseis: Katerina (Contrasts: Katerina)</i>	1995	Soprano, Alto, Baritone, Bass,	Dragatakis edition	Full orchestra instrumentation can be found on

<i>Katherine</i> , D.Dragatakis		orchestra ensemble		the website listing for this piece.
<i>Mideias apoichoi (Medea's reverberations)</i> , Euripides	1995	Four Sopranos, four Altos, orchestral ensemble	Manuscript only	Full orchestra instrumentation can be found on the website listing for this piece.
<i>Enypnio (While Asleep)</i> , D.Dragatakis	2000	Voice and piano	Dragatakis edition	Written for Olga Athanasiaidou
<i>Collection of Songs, op. 1</i>	2020	See instrumentation in the listed works above or website listing for details	Dragatakis edition	To be published in 2020

MISCELLANEOUS (8 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Preloudio kai Fougka (Prelude and fugue)</i>	Indeterminate, estimated 1952–55	S, A, T, B	Manuscript	A music theory assignment during his studies
<i>Fougka Exetaseon (Examination fugue), variation on a theme by Manolis Kalomiris</i>	1955	S, A, T, B	Manuscript	A music theory assignment during his studies
<i>Ymnos gia to Panepistimio</i>	Indeterminate, estimated 1955	Voice and Piano Chorus	Manuscript Manuscript	Undated work

<i>Thessalonikis (Anthem for Thessaloniki's University)</i>				
<i>Anthem for the Olympic Light</i>	1969	Band	Manuscript	Transcription for band by M. Kastellis
<i>Ifigeneia en Avlidi (Iphigenia in Avlidi), Euripides</i>	Indeterminate, estimated 1975	Indeterminate	No manuscript or recording	Lost work; only information of existence is programme of the first performance (1975)
<i>Anadromes V (Retrospections V)</i>	1979–1999	Not applicable	Philippos Nakas Music House	Exam papers (from 1979 to 1999) for Harmony, Counterpoint, Fugue and Composition
<i>Ornis Alkyon (Bird Alcyon), Euripides, Iphigenia in Tauris, second stasimon</i>	Indeterminate, estimated 1998–2001	Chorus	Manuscript	Harmonisation by Sp. Klapsis
<i>En Samo (In Samos)</i>	2005	Flute, Cello, Piano	Manuscript	Transcribed by Sp. Papikinos

INCOMPLETE (2 works)

Title	Year	Instrumentation	Edition type	Notes
<i>Symphony No. 7</i>	Indeterminate, estimated 1992–2001	Orchestra, chorus, children's chorus, two solo voices	Manuscript	For full instrumentation, please contact us.
<i>Itan mia fora</i> (<i>There was once</i>), V. Goula	Indeterminate, estimated 2000–2001	Choir	Manuscript	

List of works bibliography used for Dimitris Dragatakis Archive – List of works

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Dragatakis, Dimitris. *Collection of works by Dragatakis*. Athens, Greece: Philippos Nakas Music House. Accessed October 2019.

<https://www.nakas.gr/ser?st=dragatakis>

Kalopana, Magdalini. "Dimitris Dragatakis." *Grove Music Online*. 3 September 2014; Accessed October 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008120>.

Kalopana, Magdalini. "Dimitris Dragatakis: Katalogos ergon [Dimitris Dragatakis: catalogue of works]." PhD Dissertation, National and Kapodistrian University of Athens, 2009.

3.3 Catalogue of works including viola

Below are two lists of works, ‘works for viola and accompaniment’ and ‘works for strings and winds, including viola’, by Dragatakis. These lists function as tools for future violists, scholars, or concert presenters. The information in the list includes title, year, instrumentation, edition type, and notes about the work if applicable.

3.3.1 Works for viola and accompaniment

Title	Year	Instrumentation	Edition type	Notes
Concerto for viola	Indeterminate, estimated 1949–57	Viola and piano	Manuscript form	This work exists in piano reduction manuscript only.
Adagio	1969	String orchestra, piano, and viola		Has never been performed.
Duo	1982	Viola and piano		Recorded on ‘Dimitris Dragatakis – Chamber Music I’ CD
Concerto for viola and orchestra	1992	Viola and orchestra; viola and piano; viola and percussion	Dragatakis edition; Dalabakis arrangement	Premiered in 1993 (Athens), recording available on YouTube

3.3.2 Works for strings and winds, including viola

Title	Year	Instrumentation	Edition type	Notes
Trio	1965	Two violins and viola	Dragatakis edition	
Suite for double string quartet	1961	String Octet	Philippos Nakas Music House	
String Quartet No. 1	1957	String Quartet (two violins, viola, cello)	Dragatakis edition	Recorded on 'Dimitris Dragatakis – Complete String Quartets'
String Quartet No. 2	1958	String Quartet (two violins, viola, cello)	Dragatakis edition	Recorded on 'Dimitris Dragatakis – Complete String Quartets'
String Quartet No. 3	1960	String Quartet (two violins, viola, cello)	Manuscript	Recorded on 'Dimitris Dragatakis – Complete String Quartets'

String Quartet No. 4	1967	String Quartet (two violins, viola, cello)	Dragatakis edition	Recorded on 'Dimitris Dragatakis – Complete String Quartets'
String Quartet No. 5	1974	String Quartet (two violins, viola, cello)	Dragatakis edition	Recorded on 'Dimitris Dragatakis – Complete String Quartets'
String Quartet No. 6	1999	Quartet (violin, Oboe, Viola, Cello)	Dragatakis edition	Recorded on 'Dimitris Dragatakis – Chamber Music I'
String Quartet No. 7	2001	String Quartet (two violins, viola, cello)		Recorded on 'Dimitris Dragatakis – Complete String Quartets'
Trio	1965	Violin, viola, cello	Dragatakis edition	

3.4 Video and audio databases

During the researcher's artist residency at the Greek Music Archives – Dragatakis Archive (Athens, Greece) in October 2019, other digital platforms were created for Dimitris Dragatakis including a YouTube page and to gain access to the Dimitris Dragatakis Spotify Artist Page.

YouTube was used to collate all the existing videos of Dragatakis and his music onto one page, making recordings, documentary, and other video materials easily accessible to future performers, and scholars.⁴⁴ On YouTube, playlists can be created that then appear on the channel so in this case the researcher was able to add videos posted by other channels to a playlist that then appears on the Dimitris Dragatakis – Composer YouTube video database.

It was important to claim the Dimitris Dragatakis Spotify page for a few reasons. To claim a Spotify Artist page, a Spotify page is normally created automatically and music uploaded by a third-party distributor. After this page is created, the artist can then claim the page. This was the case for Dimitris Dragatakis – he had a Spotify Page that included previous recordings and the researcher was able to claim this page during the artist residency. It was important to claim the page as the page can now be updated with current biographical information and can be linked to the digital database website and Facebook page. This provides consistency and accessibility for all the digital platforms, which in turn will assist future listeners in finding other resources about Dimitris Dragatakis and his archive.

This section includes links and descriptions of all fourteen different playlists on the Dimitris Dragatakis – Composer YouTube page and a final link to the Dimitris Dragatakis Spotify page. In total the YouTube channel hosts 328 videos between the

⁴⁴ "Dimitris Dragatakis – Composer," YouTube.

fourteen playlists. Viewers can hear recordings of his concertos, chamber music, orchestra works, vocal works, solo works, select complete albums, live performances, and documentaries and presentations or talks about Dimitris Dragatakis.

3.4.1 About Dimitris Dragatakis

This playlist includes documentary material from the Greek Ministry of Culture's film about Dragatakis and his life and works and talks/lectures and presentations about Dragatakis by Dr Magdalini Kalopana.⁴⁵

[About Dimitris Dragatakis playlist](#)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GQGgNzQR2vXLRpPeJDXsRcZ>

3.4.2 Live performances

Within this seventeen-video playlist, viewers can watch live performances of works by Dragatakis including concertos, chamber music, and symphonies.⁴⁶

[Live performance playlist](#)

https://www.youtube.com/playlist?list=PL6JUXwumA0GQs-Giw6cKE-l3nVqYCi_hS

3.4.3 Ballet/Dance works

This playlist includes a short clip of a ballet performance by the Greek National Opera's Ballet Studio. The video contains the music *Ballet Suite No. 4, Pinelopi i*

⁴⁵ "Dimitris Dragatakis – Composer," YouTube.

⁴⁶ *Ibid.*

Anamoni (Penelope or awaiting) (1969) for instrumental ensemble, voices, tape, or solo piano by Dragatakis.⁴⁷ The work currently exists only in manuscript form.

[Ballet/Dance works playlist](#)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GQAcJ2KKFiExI3Z97x-bjae>

3.4.4 Concertos

In this playlist viewers can hear the violin, viola, oboe, and guitar concertos and saxophone with orchestra edition of *Berceuse*. Interestingly, viewers can watch the more recent performance of Concerto for Violin from the 2014 ‘Dimitris Dragatakis: 100 years since birth’ concert as well as the live premiere recording.⁴⁸

[Concertos playlist](#)

https://www.youtube.com/playlist?list=PL6JUXwumA0GQIimp_XPb26rKYmEKJEg_XF

3.4.5 Chamber music works

Featuring Dragatakis’ chamber works only, this playlist has over fifty-five videos and includes live performances and studio recordings.⁴⁹

[Chamber music works playlist](#)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GS5GJw3sO2r9nicFSr6LPpm>

⁴⁷ “Dimitris Dragatakis – Composer,” YouTube.

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*

3.4.6 Orchestra works

Dragatakis' orchestral works are considered by some to be his greatest compositions.⁵⁰

In this playlist the viewer can watch live performances and listen to live recordings as well as world premiere performances from the 2014 *Dimitris Dragatakis: 100 years since birth* concert.⁵¹

[Orchestra works playlist](#)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GSOMsRICpx1BThNCoOrVhuR>

3.4.7 Vocal works

This playlist includes recordings and live performances of some of Dragatakis' vocal works.⁵²

[Vocal works playlist](#)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GRNOz4K1TNry5JE8pjG6Q4z>

3.4.8 Solo works

Works for flute and piano can be found on this playlist, including Lorenda Ramou's Naxos CD *Dimitris Dragatakis: Complete Solo Piano Music*.⁵³

⁵⁰ Kalopana, "Dimitris, Dragatakis."

⁵¹ "Dimitris Dragatakis – Composer," YouTube.

⁵² *Ibid.*

⁵³ *Ibid.*

Solo works playlist

<https://www.youtube.com/playlist?list=PL6JUXwumA0GTkAIHtasVB4xp4TqLS4wYZ>

3.4.9 Albums and recordings

Featuring sixty-eight videos, this playlist hosts all the studio album recordings uploaded to YouTube, which include Irida's *Dimitris Dragatakis: Chamber Music I*; Naxos' *Dimitris Dragatakis: Complete Solo Piano Music*; sound archive recordings from the radio programme *Third Programme – ERT*; *Metamorphosis* works for oboe and piano; *Evangelos & Liza: 50 years of guitar artistry*; *Works by Greek Composers*; Naxos' *Ballades for Saxophone and Orchestra*; and Irida's *Dimitris Dragatakis: The String Quartets*.⁵⁴

Albums and recordings playlists

<https://www.youtube.com/playlist?list=PL6JUXwumA0GQzBO3cU9dMPNqH3VphanAq>

3.4.10 The String Quartets (complete album)

This playlist features the complete 2019 Irida album *Dimitris Dragatakis: The String Quartets*.⁵⁵

The String Quartets (complete album) playlist

<https://www.youtube.com/playlist?list=PL6JUXwumA0GQjoLIJC3pMkKk8Pb6vija>

⁵⁴ "Dimitris Dragatakis – Composer," YouTube.

⁵⁵ *Ibid.*

3.4.11 Piano works (complete album)

In this playlist, viewers can listen to the complete Naxos recording *Dimitris Dragatakis: Complete Solo Piano Music* by Lorenda Ramou.⁵⁶

[Piano works \(complete album\) playlist](#)

https://www.youtube.com/playlist?list=PL6JUXwumA0GRkVst_QhcBfxEsryPmlnvd

3.4.12 50 Years of Guitar Artistry

This playlist features a recording from album *Evangelos & Liza: 50 years of guitar artistry*, which includes a live performance of Dragatakis' *Concerto for Two Guitars*.⁵⁷

[50 Years of Guitar Artistry playlist](#)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GRAtunbze2UrB2W-FDg6LTY>

3.4.13 Dimitris Dragatakis – Chamber Music I (complete album)

Featuring a complete playlist of Irida's *Dimitris Dragatakis: Chamber Music I*, the viewer can listen to chamber music work written for various instrument combinations including violin, oboe, viola, and cello; clarinet and piano; viola and piano; wind octet; flute, oboe, clarinet, horn, and bassoon; clarinet and bassoon; and violin and piano.⁵⁸

[Dimitris Dragatakis – Chamber Music I \(complete album\) playlist](#)

⁵⁶ "Dimitris Dragatakis – Composer," YouTube.

⁵⁷ *Ibid.*

⁵⁸ *Ibid.*

https://www.youtube.com/playlist?list=PL6JUXwumA0GR4Dq_P2ktI_zVYS6FacEXC

3.4.14 Dragatakis Composition Competition

This playlist has videos pertaining to the biennial Dragatakis Composition Competition. One video features a performance of the first prize-winning work from 2007/2008, a work written for flute and sounds. Other videos included feature talks before the competition or other important events relating to the competition.⁵⁹

[Dragatakis Composition Competition playlist](https://www.youtube.com/playlist?list=PL6JUXwumA0GR4Dq_P2ktI_zVYS6FacEXC)

<https://www.youtube.com/playlist?list=PL6JUXwumA0GTymeFutlzbhyimb583AFO>

3.4.15 Spotify

This is a link to the Dimitris Dragatakis Spotify Page. The music uploaded to this page automatically appears and would have been submitted by the music record label or a third-party distributor. The researcher has added biography information, a link to the Dimitris Dragatakis Archive digital database and website, and updated the Spotify cover image. This was done in consultation with the Dimitris Dragatakis Archive Directors.⁶⁰

[Dimitris Dragatakis Spotify Page](https://open.spotify.com/artist/7mx3q8GQBomkCxdO0zVoE4)

<https://open.spotify.com/artist/7mx3q8GQBomkCxdO0zVoE4>

⁵⁹ "Dimitris Dragatakis – Composer," YouTube.

⁶⁰ Spotify, "Dimitris Dragatakis." <https://open.spotify.com/artist/7mx3q8GQBomkCxdO0zVoE4>.

3.5 Interview material

The interview material outlined in the previous section is an important digital tool going forward. These resources will aid future performers and scholars in their understanding of Dragatakis and his life and works.

All of the interview material has been uploaded to the Dimitris Dragatakis Archive Google Drive, which is shared with the Directors of the Archive and the researcher. The intention going forward is to release these videos either through the digital database website, YouTube, or both.

Chapter 4: *Concerto for Viola* – a digital case study

The *Concerto for Viola* is used as a digital case study to demonstrate how twenty-first-century performers, scholars, and archivists might approach advancing the legacy and works of lesser-known composers using twenty-first-century digital tools. This section starts with background information about the *Concerto for Viola*, which was generously provided by Artur Paciorkiewicz, the violist who premiered the work in Athens in 1993. The methodology for creating the new viola and piano performance edition and optional viola, piano, and percussion chamber music performance edition is then discussed and links to the orchestra and piano reduction manuscript are provided. The manuscripts have been provided by the Dragatakis archive and are not for reproduction. These can also be found in Appendix 2: *Concerto for Viola* manuscripts.

An analysis of the first movement of the work, *Moderato*, and a suggested approach is offered in this section, which includes a table analysis and written portion. Within the approach section, resources to traditional music of Epirus are provided as well as the interactive 1993 performance part, which also includes the premiere recording so the reader can follow along.

A new digital orchestra score along with complete orchestral parts have also been created by the researcher and included for future performers and scholars.

When starting this project, the researcher met with the primary supervisor to discuss the digital case study focus, the *Concerto for Viola*. According to an entry on the IEMA database website, the concerto was premiered in 1993 by Polish violist Artur Paciorkiewicz, who just so happened to also be a colleague of the researcher's primary

supervisor Professor Donald Maurice.⁶¹ After a few email exchanges, the performance part and score were obtained from Mr Paciorkiewicz and the project was able to take flight.⁶²

Shortly thereafter, IEMA returned the researcher's correspondence and put her in touch with Valia Koronidi, the Dragatakis Archive Director, and Magdalini Kalopana, the Dragatakis Archive Curator. It was decided between the three of them that the researcher would fly to Athens, Greece – en route to Rotterdam, Netherlands, to participate and perform at the 45th International Viola Congress – to discuss her research project with them.

Upon securing the recording of the 1993 premiere performance from the Greek Archives in Athens, Greece, Mr Paciorkiewicz mentioned via email correspondence that he had never heard his own recording until it was released from the archive in early 2018, twenty-five years later.⁶³ Around this time, the 'call for proposals' opened for the 46th International Viola Congress (IVC) which was to be held in Poznan, Poland, near to where Mr Paciorkiewicz resides. It was then that the researcher invited Mr Paciorkiewicz to be part of the 46th IVC lecture *Dimitris Dragatakis (1914–2001): Concerto for Viola* pertaining to the research project. A summary of this lecture presentation can be found in *Chapter 5: Dragatakis in 2020*.⁶⁴

International Viola Congresses aim "to promote and encourage the development of new viola repertoire, new insights into existing repertoire, and viola-related research,

⁶¹ IEMA, "Home page." <https://www.iema.gr/home/?lang=en>.

⁶² See also Appendix 4, Artur Paciorkiewicz email message to author November 16, 2017.

⁶³ See also Appendix 4, Artur Paciorkiewicz email message to author November 16, 2017.

⁶⁴ "International Viola Society," International Viola Society website, accessed June 2020.

<http://www.internationalviolasociety.org/>.

by bringing together international and national artists, organisations, and institutions through public recitals, lectures, and masterclasses. International Viola Congresses have been held annually since 1973, mostly in Europe and North America, and have assisted in promoting the ever-increasing standards of excellence in viola performance and scholarship”.⁶⁵

For the purposes of the dissertation and this section, the interview transcript has been inserted below. A link to a video recording of the interview during the lecture presentation in Poznan, Poland, can be found in the *Chapter 5: Dragatakis in 2020*.

4.1 Interview with Artur Paciorkiewicz

Below is an interview transcript taken from the researcher’s presentation at the 46th International Viola Congress in Poznan, Poland. During this presentation, the researcher had the great pleasure of interviewing Artur Paciorkiewicz – the Polish violist who premiered the Dragatakis *Concerto for Viola* in 1993 in Athens, Greece. Before the presentation, the researcher and Mr Paciorkiewicz discussed what was to be said during the presentation and Mr Paciorkiewicz spoke in Polish while the researcher translated into English. A link to the presentation in Poznan, Poland, can be found in *Chapter 5: Dragatakis in 2020*.

Interview transcript with Artur Paciorkiewicz:

1. What was it like working with Dragatakis? How long did you work on learning this piece and how much was Dragatakis involved in the practice and rehearsal process?

Proposal of a concerto for viola by Dimitris Dragatakis I received a month before my performance in Athens.

⁶⁵ “About the 44th IVC”, 44th International Viola Congress website, accessed June 2020.

<https://ivcwgt2017.wixsite.com/44th-ivcwgt2017/44th-international-viola-congress>.

I met composer only during rehearsal in Athens, the day before the concert. He didn't have any comments about me to my surprise, but he had a few suggestions for the orchestra, mainly for the dynamic proportions.

2. Were you sent a full score or just the viola part?

Fortunately, apart from the solo viola, I also received a full score of the concert[o].

3. Did you work with a rehearsal pianist? How much rehearsal time with the orchestra was devoted to the concerto?

I learned the concert[o] while studying the score. Unfortunately, I didn't have a piano score.

I had one rehearsal with the Cracow Philharmonic Orchestra (CPO) in Cracow, and the other one in Athens the day before the concert and the general rehearsal on the day of the concert.

4. How did you find learning his work? Was there anything you found particularly challenging? What did you enjoy the most?

Working on mastering the concert[o] was not particularly difficult for me, perhaps because it was stylistically similar to the concert[o]s I had in my repertoire – Tadeusz Paciorkiewicz and Grażyna Bacewicz. The only difficulty for me was the limited amount of time I had at my disposal at that time, because in the same time I had also contracted other performances with different programmes.

In general, I liked the concert[o]. Well written and well instrumented. The viola has a field to show off and is not covered by the orchestra.

5. How did the Krakow Philharmonic come about performing this work, do you know? Were you contracted by the orchestra or Dragatakis? Were you a member of the KPO at that time?

The CPO [KPO] participated with great commitment not only in mastering Dragatakis concert[o] but also other works such as Krzysztof Penderecki's "Polish Requiem", which was also performed in Athens the day before my performance.

The trip of the CPO and all the soloist to Athens was handled by the Impresariat (Artistic Agency) of the Polish Radio and TV. I received an invitation from this Agency. The Agency organised concerts for several ensembles and soloist[s], including the Varsovia String Quartet, which I founded.

I had no information as to why the premiere of Dragatakis Concerto was not undertaken by the Greek soloist.

I suppose the organisers of the Music Festival in Athens were looking for a known name, that's why they invited Yuri Bashmet to perform the first performance. Unfortunately, a month before the concert, he cancelled his performance.

I was never a member of the CPO. At that time, I was a member of the Orchestra Sinfonia Varsovia as a leader of the viola section.

6. Any memories from your time learning the Concerto, rehearsing and performing it, and/or working with Dragatakis that stand out in your mind?

Dimitris Dragatakis was pleased with my performance. From what I remember, he was an older man, very distinguished and serious. He didn't show his feelings and did not look for any personal contacts.

7. Is there anything else you'd like to share with us about this piece?

The concert[o] was very warmly received by the audience. Krzysztof Penderecki and his wife were also present at the first performance of the Concerto. They liked the concert[o] very much and said it was worth including it in my repertoire.

4.2 Reviving the Concerto

After emailing with Mr Paciorkiewicz, the researcher sought to obtain the premiere recording of the work from the Dimitris Dragatakis Archive. The researcher felt, with the permission of the Dimitris Dragatakis Archive, the recording should be shared with a wider audience. Thus, permission was given to play the premiere recording (link below) during the researcher's conference presentation, share it with Mr Paciorkiewicz, and upload the recording to YouTube with interactive solo part.

Another part of reviving the *Concerto*, also outlined in the following section, is the creation of the new viola part and edition and the viola, piano, and percussion chamber music edition. Both parts are equally important in securing the future of this work in that they will provide greater accessibility and thus more opportunities for the work to be performed again.

4.2.1 Recording of the premiere performance from 1993

This [recording](#) was released from the archive specifically for this project. The link takes you to a video created by the researcher, which includes an interactive solo part. Many thanks to the Dimitris Dragatakis Archive, Friends of Dragatakis Society, and specifically Valia Koronidi and Magdalini Kalopana for their assistance in accessing this recording and gaining permission to make it available. This resource can be utilised by future performers who are interested in learning this piece.

<https://youtu.be/ZUkwPZ7Fg4g>

4.2.2 Analysis and approach

The following section offers an analysis of *Moderato*, the first movement of Dimitris Dragatakis' *Concerto for Viola*. Also included is an analysis chart that can be applied to

the entire movement. The first movement was chosen for this analysis as it is the most complicated movement musically in terms of form and thematic material.

4.2.2.1 Approach

When approaching this work as a performer, the researcher recommends utilising all the digital tools offered within this dissertation: the Dimitris Dragatakis Archive digital database website, the interactive 1993 performance part, the video database and Spotify to listen to recordings of other works, and manuscripts.

Dr Magdalini Kalopana also emphasised the importance of the 1993 premiere recording of this work. Dimitris Dragatakis was present for the rehearsal process for the *Concerto for Viola* and told Mr Paciorkiewicz he enjoyed his interpretation; therefore, Dragatakis would have had input in how the orchestra and Mr Paciorkiewicz performed the work.⁶⁶ It is important for future performers, educators, and scholars to consider this going forward.

4.2.2.1.1 Music from Epirus and interactive PDF

Another tool that can be utilised by performers is the following playlist featuring music from Epirus. The influence of traditional Greek music from Epirus in Dragatakis' music was stressed during the interviews with family and the leading Dragatakis scholar. This playlist is a valuable resource for performers interested in learning and hearing more about traditional Greek music from Epirus.

[YouTube playlist – Music of Epirus](#)

<https://www.youtube.com/playlist?list=PLEsL50b4ObArrUjYzP0jR2ZnWjwo1GftY>

⁶⁶ See also Appendix 4, Artur Paciorkiewicz email message to author November 16, 2017.

Below is a link to the interactive 1993 performance part. This PDF includes the 1993 solo viola performance part with the premiere recording. Please follow the link below and download the PDF. To play the recording, click the 'play arrow' in the upper left-hand corner and a window will appear that plays the recording. This PDF will be a useful tool for future performers to aid them in their learning of and approach to the work.

[Interactive PDF – 1993 solo viola performance part and premiere recording](#)

https://drive.google.com/drive/folders/1xCaTwoCkCpVkp_fpwlaBl45t9SG94NPx?usp=sharing

4.2.2.2 Analysis of Movement I: Moderato

Below is an analysis key that breaks down the rhythmic and thematic material. This key can be used throughout the first movement and other two movements. The reader is encouraged to refer to this key while reading the analysis table and description.

This key will assist future performers and scholars in their understanding of Dimitris Dragatakis' *Concerto for Viola* and can be applied to the stand-alone piano part and orchestral score.

Rhythmic themes		Musical Notation
Rhythmic Theme 1 (RT1)	Short-short-long
Rhythmic Theme 2 (RT2)	3-to-1 rhythmic figures
Rhythmic Theme 3 (RT3)	Three-note off-beat groupings
Rhythmic Theme 4 (RT4)	Written rhythmic accel/rit

Figure 11. Rhythmic theme analysis key table.

Melodic themes		Musical Notation
Melodic theme 1 (MT1)	Upper neighbour tone motion
Melodic theme 2 (MT2)	Falling/rising thirds
Melodic theme 3 (MT3)	Linear leap/step
Melodic theme 4 (MT4)	Two leading grace notes (RT1)
Rising fifth	Leap of 5th (e.g. first two notes)
Tri-tone	Linear or vertical Tri-tone

Figure 12. Melodic theme analysis key table.

CONCERTO FOR VIOLA AND ORCHESTRA | Dimitris Dragatakis

Analysis: First Movement – Moderato

EXPOSITION	First theme	Ia: mm 1-8 - Tutti introduction Orchestra, A minor; opening thematic material contains motives: - a mm 1-2 DB (opening leap of 5th, short-short-long [RT1], use of TT interval, upper neighbour tones [MT1]); - a' mm 2-3a (RT1, long-short [RT2], Rising leap falling step [MT3], MT1, use of TT); - b mm 3b-4 (RT1, falling thirds [MT2]); - a' mm 5-6a (RT1, RT2, MT1, MT3)
		Iaa: mm 9-13 - Solo introduction Viola, A minor; variation on opening thematic material – motives a (mm9-10a: opening interval, RT1, RT2) and b (mm10b-12: MT2 and RT1); tonic drone in orchestra
		Ib: mm 14-20a - Variation on motive a' (mm 14-20: RT1, MT3); Orchestra alludes to motive a' (mm 15, RT2, MT3)
	Transition	Ta: mm 20b-24a - Call and response, orchestra and viola - orchestra ref to motive a (mm 22 – opening interval, RT1), and motive a' (mm 22 – RT1, RT2, MT3); - New material in Viola solo (mm 20a, 23a, group of 3 similar notes played off the beat [RT3]; mm 20b, 23b composed accel or rubato effect [RT4]); ascending scalar figure made up of m2, m3, M3, and P4 intervals occurs first in mm21, then again modified/transposed up in mm23
		Tb: mm 24b-27 - Orchestra transitions to IIa; ref to motive a (mm 24b – RT1 MT1), motive b (mm 25a, 26, 27b – RT1, MT2), and motive a' (mm 25b, 27 – RT2, MT1)
	Second theme	IIa: mm 27-31 - Material in viola solo derived from motive b (MT2), motive a' (MT1, MT3, RT2), and transitional material RT3 and RT4.
		IIa: mm 32-35 - Mini cadenza/viola solo transitions to the development - makes use of previous melodic and rhythmic themes, referencing all musical material to this point: MT1, MT2, MT3, use of TT, RT1, and RT4 in the viola, and MT1, RT2 and RT3 in the orchestra (mm 35)
		IIa: mm 36-39 - Use/development of previous material in viola line, interplay between orchestra viola: - mm36: MT1, RT1, RT4; - mm37: RT3, RT4, MT2, MT3, MT1 and TT (orchestra); - mm38: MT3, MT2; - mm39: MT2, MT3, RT2, TT (orchestra)
		Ta: mm 40-47a – Call and response between orchestra/viola parts, in time: - mm40 First unison statement (RT3 and RT2) orchestra <ul style="list-style-type: none"> and Viola parts include TT, MT3

<div data-bbox="209 555 276 730" data-label="Section-Header"> DEVELOPMENT </div>		<ul style="list-style-type: none"> - mm41 viola held note (TT) against orchestra RT1, TT, MT3; - mm41b-42 orchestra plays the ascending scalar figure made up of m2, m3, M3, and P4 intervals previously presented by viola (mm24a) runs up to meet viola “G”, RT2; - mm42 viola MT1 partially aligns with orchestra part; - mm43 orchestra holds note in high register and low parts to treble clef while viola descends, viola plays TT into mm44; - mm44-46 rapid trades between orchestra/viola, low orchestra back to bass register, viola into treble, viola RT1, MT1, MT3; orchestra RT2, RT3, TT <p>Ta: mm 47b-49a – Call and response between viola and orchestra; Ia themes heard overlapping with IIa material, reminiscing Ta:</p> <ul style="list-style-type: none"> - 47b orchestra MT1, RT1, RT2; - 48-49a ascending scalar figure made up of m2, m3, M3, and P4 intervals, RT3; - 49a orchestra answer with MT1, MT2; - 49b-50a ascending scalar figure made up of m2, m3, M3, and P4 intervals, RT3 <p>Ta: mm 49b-52 – Call and response between viola and orchestra continues:</p> <ul style="list-style-type: none"> - 49b begins ascending scale, 50b ascending scalar figure stops with tutti TT chord, viola uses RT4 and repeated notes 50b; - 51b viola descends on orchestra’s Adim7 chord, TT and M2nd immediately follow TT chord twice in viola line, RT2, RT4, MT2, MT3 <p>Tb: mm 52-53 - Orchestra motive a MT1, MT3, RT2, and borrows MT3 from motive b, RT3 (53a) from transition material</p> <p>Tc: mm 54-62 - Transition to recapitulation – appearance of previous material:</p> <ul style="list-style-type: none"> - mm54 Sequenced fragment of motive b (MT2) in orchestra (IIa); - mm55 call/response viola and orchestra motive a’ (RT1 and MT1); - mm56 MT2, MT3 (viola) over TT on beat 2 (orchestra), TT into mm57 (viola); - mm57-59 orchestra pedal “G” under rising viola line, from B3→A6 (run includes MT2, TT, MT3), TT mm58 (viola); - mm60a orchestra interjects with fragment of a’ (MT1, RT1, TT); - mm60b-62 viola line descends after orchestra interjection, RT4 and MT2, TT (beat 4)
	First theme	<p>Ia: mm 63-69 - Tutti recap – Orchestra, A minor</p> <ul style="list-style-type: none"> - mm63-71 variation of mm1-9 w/overlapping themes: <ul style="list-style-type: none"> • mm63: a, b, c; 5th interval, RT1, RT2, MT1, MT2; • mm64: b, c; RT1, MT1, MT2; • mm65: c; RT2, MT2; • mm66: b; 5th interval into mm66, MT1, first appearance of grace-note variation of RT1 – two grace notes into strong beat [MT4]; • mm67-68: 5th interval, RT2, MT1, MT3

RECAPITULATION		O mm69: c; RT1, MT2
		Ia: mm 69b-74a - Solo recap - mm69b-74a viola material derived from opening themes (a, b, c) including RT1, RT2, MT2, MT3 - mm70-73 accompaniment: <ul style="list-style-type: none"> mm70-72: b; TT, RT1, RT2, MT2, MT3 O mm73: c; RT1, RT3, MT2, MT3
		IIa: mm 74b-76 - End of solo recap - 5th leap into mm75, TT mm75 and 76, RT2, MT2 in orchestra
	Pseudo-Cadenza	Ca: mm 77-79 - Viola (solo) cadenza/transition over “D” pedal in orchestra: TT, RT2, RT4, MT1, MT2, MT3
		Cb: mm 80-86 - Call and response between viola and orchestra, Ta - mm80: MT2 (orchestra); - mm80b-82a: RT1, RT4, MT3, ascending scale; - mm82b: TT, RT3, MT2 (orchestra); - mm82b-86: RT1, RT2, MT2, MT3
	Transition	Td: mm 87 – 89 - Viola (solo) cadenza/transition: TT, RT2, RT4, MT1, MT2, MT3
	Second Development	Ia: mm 90-94 - mm90-92 orchestra intro: 5th interval RT1, RT2, MT1, MT2, MT3 - mm93 orchestra and viola move separately but same rhythm and intervals: RT2, ½-step quaver to crotchet; - mm94 viola RT4 descending figure over orchestra Bdim triad, MT3
		Ia: mm 95-99a – Mini cadenza/viola solo transitions to the Coda; referencing previous musical material: - mm95: RT2, RT4, MT2; - mm96: TT, RT2, RT4, MT2; - mm97: TT, RT2, MT2; - mm98-99a: RT1, MT2;
		IIa: mm 99b-106 - IIa heard in orchestra part during secondary development: - mm99b-102: 5th interval, RT2, RT3, RT4, MT1, MT2, MT3; - mm103-106:
CODA		Ia: mm 107-109 - Ia opening thematic material heard: - mm107: a; opening leap of 5th [“A-E”], RT1, MT2 ; - mm108: c; RT2, MT2; - mm109: b; TT, RT2, MT3 (into mm110);
		Ia: mm 110 – 115 - Viola and orchestra

		<p>- mm110-111: RT2, MT1 (orchestra); ½-steps, TT (viola solo); viola and orchestra interplay;</p> <p>- mm112: “F” pedal (orchestra); TT, RT2, MT2, MT3 (viola solo);</p> <p>- mm113-114: “F” pedal, RT3, MT1 (orchestra); RT2, MT2, MT3 (viola solo); accompaniment supports viola solo line;</p> <p>- mm115: “F” pedal, RT2, MT2 (orchestra); MT1 (viola solo)</p>	
		<p>Ta: mm 116-117 - Call and response between viola and orchestra</p> <p>- mm116: TT chords (orchestra) with pause; answered by off-beat, upwards scalar motion with chromatic motion (viola solo), TT (116b);</p> <p>- mm117: TT chords (orchestra) w/o pause; answered by off- beat, upwards scalar motion with chromatic motion and ending in MT1</p>	
		<p>Ta: mm 118-124</p> <p>- mm118-122: orchestra overlapping themes</p> <ul style="list-style-type: none"> a, b; TT, RT1, RT2, MT1, MT2, MT3; <p>- mm122-124: viola solo w/ orchestra “A” pedal</p> <p>O ascending quavers with one RT1 variation and one RT2 variation, TT, MT2, MT3</p>	
		<p>mm 125-132 - Viola Solo</p> <p>- mm125-126: TT, RT1, RT2;</p> <p>- mm127: TT, RT1, RT2, RT4, MT2;</p> <p>- mm128-129a: TT, RT1, RT2;</p> <p>- mm129b-131a: RT1, MT4;</p> <p>- mm131b-132a: solo variation on a theme; RT1, RT4, MT2, MT3;</p>	<p>mm 125-132 Orchestra:</p> <p>- mm125: continuation of “A” pedal from mm123-124; RT2, MT1;</p> <p>- mm126-127: “F#” pedal under variations of RT2, creates TT w/other voices;</p> <p>- mm128-129: primary movement in orchestra; “F#” pedal under variations of RT2, TT chords, MT1, MT2;</p> <p>- mm130-131: quaver “D”s support viola solo line, MT1 in low voices ending with RT1</p> <p>- mm132b: final two chords of Mvmt 1 strong tonicisation of “Eb” with open 4ths/5ths “Bb”/“Eb” chords.</p>

Figure 13. Concerto for Viola, Moderato – Analysis Table.

4.2.2.2.2 Summary of Features

Tonality and harmonic progression

Dragatakis' style of writing lends itself to tonal ambiguity for a few reasons. There are strong tonicisations; however, often they only occur in portions or sections of the orchestra while other voices move in neighbour-tone motion between chords that seemingly do not belong to the key of the tonicisation. The writing is generally very linear in nature, moving either in chromatic motion or arpeggiations, in either case moving through (implied) harmonies rapidly. Some of the harmonic implications are simply the result of the vertical alignment of what is primarily a linear compositional technique.

Some of the harmonic implications are simply the result of the vertical alignment of what is primarily a linear compositional technique. An example of this can be found in bar 122 to 125. The solo viola line is written in this linear manner and features a combination of half-steps and thirds which imply a rapid succession of harmonies through bar 122-123a and leads the ear to hear various notes as the "tonic"; however the addition of the "A" pedal in the orchestra parts in bar 123 on beat two provides the implication of a stable tonicization of "A". This specific example is also outlined in the table analysis under "Ta: mm 118-125a" of the Coda section.

Melody

Dragatakis' melodies favour intervals including minor 2nds (m2), minor 3rds (m3), major 3rds (M3), perfect 4ths (P4), tri-tones (TT), perfect 5ths (P5), with some large leaps that span over an octave in the solo viola part, as well as chromatic motion.

Melodic themes that have been identified are:

- MT1: neighbour tones
- MT2: falling/rising 3rds
- MT3: leap/step OR step/leap combination
- MT4: two leading grace notes, melodic variation on RT1

- TT: Tri-tones.

Rhythm

Concerto for Viola has a few notable rhythmic elements including frequent change of metre, the juxtaposition of short-long note values, groupings of three notes, off-beat phrases, and composed rhythmic rubato. Rhythmic themes that have been identified are:

- RT1: short-short long
- RT2: dotted quaver/semi-quaver and 3:1 variations (e.g. dotted crotchet/quaver)
- RT3: three-note, off-beat grouping, variation on RT1
- RT4: written rhythmic rubato.

Innovative orchestration techniques

The innovation in Dragatakis' writing appears in the details of the aforementioned writing style. This includes a few distinct orchestration techniques that help to form Dragatakis' 'compositional fingerprint'.

In the first instance, Dragatakis orchestrates the *Concerto* so as to ensure that the solo viola line will be heard. To compensate for this, Dragatakis often writes call-and-response style interactions between the solo viola part and the orchestra parts, writing in only a pedal tone or (often) cutting the orchestra off completely when the solo viola line plays (e.g. Mvmt I mm10-13; mm21-23; m28; mm32-34). With regards to the pitch as previously stated, when the viola solo and the orchestra do play simultaneously, Dragatakis carefully orchestrates the parts so that the sonic/aural space occupied by the pitches written in the viola solo part and the orchestra parts are not overlapping. In other words, the viola part has notes that are not doubled in the orchestra, and very rarely do the ranges of the viola solo part and the orchestral parts cross.

For example, mm14-16 the viola stays below range of RH/upper instruments, then ascends through and above range of RH before those instruments re-enter, and then movement in the orchestra and the viola is interlocking, the viola stops before tutti chords into 21. As well, Dragatakis' use of percussion instruments for their additional timbre is such a distinct feature of his compositional style within this work that the concerto seems almost incomplete without the percussion parts included. This is why I have created a viola, piano, and percussion performance edition.

Link to new orchestra score and complete orchestral parts

Below is a link to a newly typeset orchestra score and orchestra parts. Before this project, an orchestra score and parts did not exist outside the archive. This material adds a valuable contribution to topics surrounding Dragatakis, but also to viola scholarship and digital humanities, and assists in making this work accessible to future performers and scholars.

[Link to orchestra score and complete parts](#)

<https://drive.google.com/drive/folders/1Wt5YQVMBB3lIqckpm5LTRxcA1VhNiP8E?usp=sharing>

4.2.3 Performance edition methodology

To create the new performing edition based on the existing piano reduction, the researcher set up a plan involving a few parts:

1. Seek permission from the Dimitris Dragatakis Archive to typeset the piano reduction.
2. Hire an engraver to typeset piano reduction.
3. Work with a collaborative pianist to read through and rehearse piano reduction.

4. Use the manuscript, orchestra score, and performance part from 1993 to inform the new stand-alone piano edition.
5. Work with collaborative percussionist to create stand-alone percussion part.
6. Use orchestra score from 1993 to flesh out percussion chamber music version for viola solo, piano, and three percussionists.

It was apparent the researcher would need to seek the advice and guidance of other professionals to ensure these new editions could be created; therefore, she engaged Brendan Agnew as the engraver, Gabriela Glapska as the collaborative pianist, and Hannah Neman as the collaborative percussionist. Short biographic material about each of them has been included below.

4.2.3.1 Gabriela Glapska

Gabriela Glapska is a Polish-born pianist currently living and working in Wellington, New Zealand. She received her Master's Degree with Distinction in Poland studying under the tutelage of prof. Ewa Poblocka and has recently completed her PhD degree in music (piano class of Dr Jian Liu) with the major performance component from Victoria University of Wellington (Wellington, New Zealand).

Gabriela works at Te Kōkī New Zealand School of Music as an accompanist for the brass department and is also an active soloist and chamber musician with a strong interest in contemporary music. Gabriela has been the resident pianist for the annual Nelson Composers Workshops since 2017 and a pianist for the 44th International Viola Congress in 2017 held in Wellington, New Zealand.

Gabriela collaborates with many award-winning composers on solo and ensemble projects, Wellington-based contemporary music ensemble STROMA, and soprano Barbara Paterson. In January and February 2020, Paterson and Glapska performed six shows of the opera production *La Voix Humaine* by Poulenc as part of New Zealand's

international biennial arts celebration, the New Zealand Festival of the Arts. Gabriela is currently a member of TrioNique – the only professional flute-sax-piano chamber group in New Zealand, and a founding member of Ghost Piano Trio.⁶⁷

4.2.3.2 Hannah Neman

Hannah Neman is a multifarious freelance musician, music educator, and arts administrator and advocate based in Wellington, New Zealand, who has garnered a high level of respect within the New Zealand and international arts sector. Miss Neman performs regularly with ensembles throughout New Zealand and has presented multiple solo and chamber music recitals since moving to New Zealand in 2014. She records on many occasions as a studio and pit musician, is commissioned often to present education workshops reaching upwards of 10,000 New Zealand students every year, and in November 2019 won a percussion position with the Drum Line of the Central Band of the Royal New Zealand Air Force. She has been guest artist-in-residence and education clinician-in-residence for institutions around the world, most recently as guest education clinician for North Shore Brass and Howick Brass Bands and guest percussionist-in-residence for the highly successful inaugural New Zealand edition of RimuFest 2020.⁶⁸

4.2.3.3 Brendan Agnew

Brendan has been involved with music since starting piano lessons at the age of five, later beginning trumpet lessons at the age of eleven. He has been awarded scholarships for trumpet performance with the New Zealand Symphony Orchestra National Youth Orchestra, the Auckland Philharmonia Orchestra, and the Manukau Symphony Orchestra. Brendan has also performed as Principal Trumpet of the

⁶⁷ Biographical information and wording provided by Gabriela Glapska.

⁶⁸ Biographical material and wording provided by Hannah Neman.

Hawkes Bay Orchestra and Festival Opera, and in a variety of groups across New Zealand.

Now employed in the music library of the New Zealand Symphony Orchestra, he is an experienced arranger, copyist, and typesetter, with materials prepared for and performed by the National Brass Band of New Zealand, the New Zealand Youth Brass Ensemble, the New Zealand School of Music Orchestra and Saxophone Ensemble, the Off Broadway Big Band, St Andrew's Big Band, and a number of schools and theatre companies throughout New Zealand.

Brendan has a wide range of experience in many different genres with a range of ensembles, and has studied performance and musicology at the University of Auckland and the New Zealand School of Music.⁶⁹

4.2.4 New viola and piano edition

After receiving the manuscript of the piano reduction from the Dragatakis Archive, the part was immediately typeset by the engraver. Upon completion, the researcher and collaborative pianist rehearsed the work and it became apparent the piano reduction manuscript was a sketch of the orchestral score to come. This meant, for example, the opening chord was thin, needing the bottom octave to emulate the intended soundscape or orchestral accompaniment.

Together, the researcher, collaborative pianist, and engraver created a stand-alone piano part for the *Concerto for Viola*. Using the piano reduction and 1993 orchestra score from the premiere performance, the researcher was able to create the part, which was further edited by Gabriela Glapska and Brendan Agnew.

⁶⁹ Biographical material and wording provided by Brendan Agnew.

Overall, the piano reduction harmonies have been fleshed out to sound fuller and truer to the intended soundscape and orchestral score. Through this process and rehearsing the work, it was apparent that the intended soundscape for the work was still lacking. After listening to the premiere recording, it was obvious the percussive timbres in the orchestra part play a vital role, so it was decided to also create a viola, piano, and percussion chamber music version from the orchestra score. This part and its creation are outlined in the next section.

The part for the *Concerto for Viola* piano edition appears on the following page. To view the PDF please click on the link below.

[Concerto for Viola – viola and piano version](#)

<https://drive.google.com/drive/folders/1cP6MTkZA9TguDMWeWTigTaMiSJcsy2lS?usp=sharing>

Dimitris Dragatakis

Concerto for Viola and Orchestra

Piano

Created by Elyse Dalabakis

Piano part edited by Gabriela Glapska

Reduction and engraving by Brendan Agnew

Concerto for Viola and Orchestra

I

Dimitris Dragatakis

Moderato ♩ = 70

Measures 1-4 of the first system. The score is for Viola and Piano. The key signature has one flat (B-flat). The time signature changes from 13/4 to 2/4 to 3/4. The tempo is Moderato, 70 beats per minute. The piano part begins with a forte (f) dynamic. The Viola part has rests in measures 1-3 and enters in measure 4.

5

Measures 5-8 of the second system. The time signature changes from 2/4 to 4/4. The piano part features a piano (p) dynamic in measure 5, a forte (f) dynamic in measure 6, and a piano (p) dynamic in measure 8. The Viola part continues with eighth-note patterns.

9

Measures 9-12 of the third system. The time signature changes from 3/4 to 2/4 to 3/4. Both parts have a section marked 'A' starting in measure 10. The piano part has a long sustained note in measure 12.

13

Musical score for measures 13-16. The system consists of a single melodic line and a piano accompaniment. The melodic line starts in 13/8 time, moves to 4/4 for measures 14-15, and returns to 13/8 for measure 16. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *mf* dynamic marking is present in measure 16.

17

Musical score for measures 17-20. The system consists of a single melodic line and a piano accompaniment. The melodic line is in 4/4 time. The piano accompaniment has a more active eighth-note pattern in the left hand. Dynamics include *fz* in measure 18 and *cresc.* in measure 20.

21

Musical score for measures 21-22. The system consists of a single melodic line and a piano accompaniment. Above the first staff, the tempo changes from *poco largam.* to *a tempo*. Above the second staff, it changes from *poco largam.* to *a tempo*. The melodic line in measure 21 includes a sixteenth-note triplet marked with a '6'. Dynamics include *f* in measure 21 and *sf* in measure 22.

23

Musical score for measures 23-26. The system consists of a single melodic line and a piano accompaniment. Above the first staff, the tempo changes from *poco largam.* to *a tempo*. Above the second staff, it changes from *poco largam.* to *a tempo*. The melodic line in measure 23 includes a sixteenth-note triplet marked with a '6'. Dynamics include *f* in measure 23 and *f* in measure 25.

26 *molto rall.*[B] *a tempo*

musical score for measures 26-28. Measure 26 is marked *molto rall.* and measure 27 is marked *a tempo*. The score features a piano (*p*) accompaniment and a melodic line with a triplet in measure 27.

29

musical score for measures 29-31. Measure 29 is marked *a tempo*. The score features a piano (*p*) accompaniment and a melodic line with a triplet in measure 29 and a forte (*f*) dynamic in measure 31.

32

musical score for measures 32-33. Measure 32 is marked *a tempo*. The score features a piano (*p*) accompaniment and a melodic line with a triplet in measure 32 and a mezzo-forte (*mf*) dynamic in measure 33.

34

musical score for measures 34-36. Measure 34 is marked *a tempo*. The score features a piano (*p*) accompaniment and a melodic line with a triplet in measure 34 and a mezzo-forte (*mf*) dynamic in measure 35.

37

Measures 37-39 of a musical score. The top staff is in 13/4 time, featuring a triplet of eighth notes in measure 37 and a series of eighth and sixteenth notes in measures 38 and 39. The bottom staff is in 4/4 time, with a mezzo-forte (*mf*) dynamic. It contains sustained chords in measures 37 and 39, and a half note in measure 38.

40

Measures 40-42 of a musical score. The top staff is in 13/4 time, starting with a forte (*f*) dynamic and featuring a series of eighth and sixteenth notes. The bottom staff is in 4/4 time, with a mezzo-forte (*mf*) dynamic. It contains a half note in measure 40 and a series of eighth and sixteenth notes in measures 41 and 42.

43

Measures 43-46 of a musical score. The top staff is in 13/4 time, featuring a series of eighth and sixteenth notes. The bottom staff is in 4/4 time, with a piano (*p*) dynamic in measure 43 and mezzo-forte (*mf*) dynamics in measures 44, 45, and 46. It contains sustained chords in measures 43 and 45, and a series of eighth and sixteenth notes in measures 44 and 46.

47

Measures 47-50 of a musical score. The top staff is in 13/4 time, featuring a series of eighth and sixteenth notes. The bottom staff is in 4/4 time, with a forte (*f*) dynamic in measure 47 and mezzo-forte (*mf*) dynamics in measures 48, 49, and 50. It contains sustained chords in measures 47 and 49, and a series of eighth and sixteenth notes in measures 48 and 50.

50

6 6

poco largam.

51

p *f*

poco sostenuto

54

mf *mf* *mf* *mf*

molto rall

58

mp *mf* *mf* *mf*

a tempo

63

E

Measures 63-67 of a musical score. The score is written for piano and features a complex rhythmic structure with multiple time signatures: 12/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 4/4. The tempo is marked 'a tempo'. The key signature is E major. The piano part begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The right hand part includes a fortissimo (*ff*) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

68

Measures 68-71 of a musical score. The score is written for piano and features a complex rhythmic structure with multiple time signatures: 12/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 4/4. The tempo is marked 'a tempo'. The key signature is E major. The piano part begins with a fortissimo (*ff*) dynamic and includes a mezzo-forte (*mf*) section. The right hand part includes a fortissimo (*ff*) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

72

Measures 72-75 of a musical score. The score is written for piano and features a complex rhythmic structure with multiple time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 4/4. The tempo is marked 'a tempo'. The key signature is E major. The piano part begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The right hand part includes a fortissimo (*f*) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

76

F poco largam.

F

poco largam.

Measures 76-79 of a musical score. The score is written for piano and features a complex rhythmic structure with multiple time signatures: 12/4, 3/4, 2/4, 3/4, 2/4, 3/4, and 4/4. The tempo is marked 'poco largam.'. The key signature is E major. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a fortissimo (*f*) section. The right hand part includes a fortissimo (*f*) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

79 *a tempo*

f 3 6

a tempo

mf

82

p *mp* *p*

87

p 3 3 6 6 6 6

Ad lib.

90 G

Musical score for measures 90-94. The piece is in 3/4 time. Measures 90-91 are whole rests. Measure 92 has a treble clef with a half note G4 (piano, *p*) and a bass clef with a half note G3. Measure 93 has a treble clef with a half note A4 (piano, *p*) and a bass clef with a half note G3. Measure 94 has a treble clef with a half note B4 (piano, *p*) and a bass clef with a half note G3. A box labeled 'G' is above measure 90. A box labeled 'G' is above measure 92. A box labeled 'G' is above measure 94. A box labeled 'G' is above measure 96.

95 *Più larg.*

Musical score for measures 95-98. The piece is in 3/4 time. Measures 95-96 are whole rests. Measure 97 has a treble clef with a half note G4 (piano, *p*) and a bass clef with a half note G3. Measure 98 has a treble clef with a half note A4 (piano, *p*) and a bass clef with a half note G3. A box labeled 'G' is above measure 90. A box labeled 'G' is above measure 92. A box labeled 'G' is above measure 94. A box labeled 'G' is above measure 96.

Musical score for measures 99-102. The piece is in 3/4 time. Measures 99-100 are whole rests. Measure 101 has a treble clef with a half note G4 (piano, *p*) and a bass clef with a half note G3. Measure 102 has a treble clef with a half note A4 (piano, *p*) and a bass clef with a half note G3. A box labeled 'G' is above measure 90. A box labeled 'G' is above measure 92. A box labeled 'G' is above measure 94. A box labeled 'G' is above measure 96.

103

molto rall.

Musical score for measures 103-106. The piece is in 3/4 time. Measures 103-104 are whole rests. Measure 105 has a treble clef with a half note G4 (piano, *p*) and a bass clef with a half note G3. Measure 106 has a treble clef with a half note A4 (piano, *p*) and a bass clef with a half note G3. A box labeled 'G' is above measure 90. A box labeled 'G' is above measure 92. A box labeled 'G' is above measure 94. A box labeled 'G' is above measure 96.

H

107 a tempo

a tempo

H

f *p cresc.* *mf* *cresc.*

poco sostenuto

110

p *cresc.*

poco sostenuto

f *p* *p* *p*

115

f cresc. *sf* *sf*

118

Musical score for measures 118-122. The system consists of a single treble staff and a grand staff (treble and bass). Measure 118 has a whole rest in the treble. Measures 119-122 feature complex piano accompaniment with chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

I

123

Musical score for measures 123-125. Measure 123 has a whole rest in the treble. Measures 124-125 feature piano accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). A first ending bracket labeled 'I' spans measures 124 and 125.

126

Musical score for measures 126-130. Measures 126-130 feature piano accompaniment with complex rhythms and chords. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' in measure 128.

129

Musical score for measures 129-133. Measures 129-133 feature piano accompaniment. Dynamics include *f cresc.* (forte crescendo), *sf* (sforzando), and *f* (forte). A first ending bracket labeled 'Largamente' spans measures 131 and 132. A triplet of eighth notes is marked with a '3' in measure 131.

II.

Andantino ♩ = 75

Andantino ♩ = 75

p

This system contains the first six measures of section II. The music is in 3/8 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A piano (*p*) dynamic marking is present at the beginning.

8

p

pp

A

This system contains measures 7 through 13. It includes a first ending bracket labeled 'A' spanning measures 11 and 12. The dynamics range from piano (*p*) to pianissimo (*pp*). The right hand continues the melodic development, and the left hand has some rests in later measures.

14

p

This system contains measures 14 through 18. The right hand continues the melodic line, and the left hand has some rests. A piano (*p*) dynamic marking is present. The system concludes with a key signature change to one sharp (F#).

19

f *espress.*

28

sub. p *ff* *mf*

36

p

44 [B]

f

49

mf

60

C

f

C

67

ff

73

rall.

f

rall.

79 **D** larghetto

p

D larghetto

pp

86

f

94

99

p *f*

p

105

112

E Kadenz

121

mf espress.

131

f

141

p

148

p

III.

Allegro ♩ = 90

Allegro ♩ = 90

mf *f* *sf* *mf*

8 *p cresc.*

12 **A** **A**

15 *mf*

The musical score for section III consists of 15 measures. The tempo is marked 'Allegro' with a quarter note equal to 90 beats per minute. The time signature is 2/4. The key signature has one flat. The score is written for piano and violin. The piano part begins with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic, a sforzando (sf) dynamic, and a mezzo-forte (mf) dynamic. The violin part begins with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 8, 12, and 15 are indicated. A repeat sign is present at measure 15.

21

B

mf

f

p sub.

22 23 24 25 26 27

28

f

29 30 31

32

p

f

33 34 35

37 **C** poco più meno

f cantabile

C poco più meno

mf *p* *mf* *mf*

41

p

45

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

The musical score is written for a voice and piano. It consists of three systems of staves. The first system (measures 37-40) shows the voice part with a long note and the piano accompaniment with a melodic line. The second system (measures 41-44) continues the piano accompaniment with a more complex melodic line. The third system (measures 45-48) shows the voice part with a long note and the piano accompaniment with a more complex melodic line. The score includes dynamic markings (mf, p, f) and articulation (accents, slurs). The tempo/mood is marked 'poco più meno' and 'cantabile'.

49

49

p

sf

53

D

D

58

mf

f

63 **E** Tempo I

64 **E** Tempo I

f

70

mf

p

77

p

f

mf

81

3

3

87 **F**

Musical score for measures 87-93. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melodic line with various intervals and a final note on a whole note. The piano accompaniment is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The dynamic marking *f* (forte) is present at the beginning, and *p* (piano) is present at the end.

94

Musical score for measures 94-100. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melodic line with various intervals and a final note on a whole note. The piano accompaniment is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The dynamic marking *f* (forte) is present at the end of the vocal line, and *mf* (mezzo-forte) is present in the piano accompaniment.

101

Musical score for measures 101-106. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melodic line with various intervals and a final note on a whole note. The piano accompaniment is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The dynamic marking *f* (forte) is present at the beginning of the vocal line, and *G* (G major) is indicated in the piano accompaniment.

107

Musical score for measures 107-112. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melodic line with various intervals and a final note on a whole note. The piano accompaniment is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The dynamic marking *f* (forte) is present at the end of the vocal line, and *H* (H major) is indicated in the piano accompaniment.

112

Measures 112-116. The system consists of three staves. The top staff has whole rests. The middle staff (treble clef) contains eighth-note chords with accents and a half note with a slur. The bottom staff (bass clef) contains eighth-note chords with accents and a half note with a slur. A slur connects the half notes in the middle and bottom staves across measures 114 and 115.

117

Measures 117-122. The system consists of three staves. The top staff has whole rests until measure 121, then eighth-note chords. The middle staff (treble clef) contains eighth-note chords with accents and a half note with a slur. The bottom staff (bass clef) contains eighth-note chords with accents and a half note with a slur. A slur connects the half notes in the middle and bottom staves across measures 119 and 120. A first ending bracket labeled 'I' spans measures 121 and 122.

123

Measures 123-127. The system consists of three staves. The top staff (bass clef) contains eighth-note chords with accents and a half note with a slur. The middle staff (treble clef) contains eighth-note chords with accents and a half note with a slur. The bottom staff (bass clef) contains eighth-note chords with accents and a half note with a slur. A slur connects the half notes in the middle and bottom staves across measures 124 and 125. A first ending bracket labeled 'I' spans measures 126 and 127. A measure rest of 15 is indicated in the bottom staff for measure 126.

130

130

133

133

f

mf

139

139

146

146

p

f

153

Musical score for measures 153-158. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte) and includes a crescendo hairpin. The bass line is marked *p* (piano) and includes a crescendo hairpin. The system ends with a repeat sign.

159

K sostenuto cantabile*p*

sostenuto cantabile

K*p*

Musical score for measures 159-165. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *p* (piano) and includes a crescendo hairpin. The bass line is marked *p* (piano) and includes a crescendo hairpin. The system ends with a repeat sign.

166

*mf**mf*

Musical score for measures 166-171. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte) and includes a crescendo hairpin. The bass line is marked *mf* (mezzo-forte) and includes a crescendo hairpin. The system ends with a repeat sign.

172

mf

Musical score for measures 172-177. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte) and includes a crescendo hairpin. The bass line is marked *mf* (mezzo-forte) and includes a crescendo hairpin. The system ends with a repeat sign.

176

176

180

molto rall.

molto rall.

mf

184

L A Tempo

L A Tempo

mf

191

p

f

199

Measures 199-205. The score is in 3/4 time. The upper staff is mostly empty. The lower staff features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes in measure 200. A key signature change to one flat occurs at measure 200.

206

Measures 206-210. Measure 206 begins with a mezzo-forte (*mf*) dynamic. Measures 207-208 feature a piano part with sixteenth-note runs, each marked with a box 'M' and a '6' below. The dynamic changes to piano-ppiano (*pp*) at measure 207. The upper staff continues with melodic lines, including a triplet in measure 209.

211

Measures 211-216. Measure 211 includes the instruction *cresc. poco a poco* and a forte (*f*) dynamic. The piano part consists of sustained chords, while the upper staff has a melodic line with accents.

217

Measures 217-222. Measure 217 includes the instruction *l.v. sim.*. The piano part features sustained chords. The upper staff has a melodic line that ends with a glissando (*gliss.*) in measure 221. The piece concludes with a final chord in measure 222.

Dimitris Dragatakis

Concerto for Viola and Orchestra

Solo Viola

Created by Elyse Dalabakis

Viola part edited by Elyse Dalabakis

Reduction and engraving by Brendan Agnew

Concerto for Viola and Orchestra

Solo Viola

I

Dimitris Dragatakis

Moderato $\text{♩} = 70$
2

4

36 **C**

66 **3** *ff*

72 **2**

77 **F** poco largam. *f*

79 a tempo *f*

81 *3* *6*

84

87 *3* *3*

89 Ad lib. **G** *2*

93 Più larg. *p* *3* *3* *3* *3*

96 *5* *3* *3*

98 *p*

103 *molto rall.*

106 *H* *a tempo* *poco sostenuto* *p*

112 *cresc.*

114 *f cresc.*

116 *f*

118 *I* *mf* *cresc.* *f*

126 *f*

129 *Largamente* *f cresc.* *3* *sf*

Andantino ♩ = 75

A

11 *p*

18 *f* *espress.*

28 *sub. p* *ff*

36 *p*

B

44 *f*

C **14** *rall.* **D** *larghetto*

55

80 *p* 3

85 3 3 3

89 *f* 3

95 *p*

101 *f* 4

E Kadenz

p *largo* *energico*

ff

vivo

rit.

vivo

con fuoco

gliss.

gliss.

gliss.

ff

3 3 3 *ff*

rit. *largo* *p*

gliss.

poco a poco accel

tempo I

113 **F** 12 *mf espress.*

132 *f*

142 *p*

148 *p*

Solo Viola

III.

Allegro $\text{♩} = 90$
4

f

9 **A**

14 *mf*

19

25 **B** **12** **C** *poco più meno* **3**

f cantabile

41

45 *mf* **6** *f*

48 **3**

52 **D**

The musical score is for a solo viola part, titled "III.". It is in 2/4 time and key of B-flat major. The tempo is marked "Allegro" with a quarter note equal to 90 beats per minute. The score is divided into sections A, B, C, and D. Section A starts at measure 9, B at 25, C at 25, and D at 52. The dynamics range from f (forte) to mf (mezzo-forte). The score includes various musical notations such as slurs, accents, and fingerings.

[illegible]

A Tempo

4.2.5 New viola, piano, percussion quintet chamber music edition

Throughout the researcher's and collaborative pianist rehearsal process the need for a percussive timbre became apparent. The soundscape of viola and piano together lacked the percussive qualities that distinguished the premiere recording, and indeed Dragatakis' compositional style in this work. Some of the essence of the piece was lost, in the researcher's opinion, without the percussion timbre. To mitigate this, a viola, piano, and percussion chamber music edition was created.

The percussion chamber music version was created from the orchestral score. The collaborative percussionist and engraver along with the researcher arranged the orchestral percussion parts to be playable by three players, and created a percussion score with three staves for performance purposes. No notes or instruments were changed from the original orchestra score – the percussion instrumentation is entirely maintained. The parts have been reduced to three staves to allow for three percussion players, making for a quintet chamber music version of the *Concerto for Viola*. In order to include the percussion parts on three staves, the collaborative percussionist had to work out from the orchestra score how the percussion section would be set up, how many players would be needed, and who could play what when in order to use three players.

Due to Dragatakis' style of writing, in which the orchestra/percussion and the viola soloist often trade musical phrases or themes instead of playing simultaneously, most of the dynamic markings can also be played – relative to the chamber ensemble – as originally marked in the orchestral score.

This version will aid future violists in playing and rehearsing this work. As it is quite difficult – and can be expensive – to get an entire orchestra together, this chamber music version offers players the ease of a small ensemble while also retaining much of the composer's originally intended soundscape. This new edition, along with the

new stand-alone piano part, can also be used to rehearse in preparation for performing the work with orchestra.

The musical parts for the percussion chamber music version appear on the following page. To view the PDF please click on the link below.

[Concerto for Viola – percussion chamber music version](#)

https://drive.google.com/drive/folders/1IPoMLgrh_PTPhFaN3VH4j9jMPziHVhTz?usp=sharing

Dimitris Dragatakis

Concerto for Viola and Orchestra

Chamber version for Viola, Percussion and Piano

Score

Created by Elyse Dalabakis

Viola part edited by Elyse Dalabakis

Piano part edited by Gabriela Glapska

Percussion parts edited by Hannah Neman

Reduction and engraving by Brendan Agnew

Full Score

Concerto for Viola and Orchestra

Chamber version for Viola, Percussion and Piano

Dimitris Dragatakis

I

Moderato ♩ = 70

Viola

Percussion 1

Percussion 2

Percussion 3

Piano

Timpani

Tamb. mil Cym.

BD

Xyl.

Glock.

f

f

f

Moderato ♩ = 70

3

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Woodblock

Xy.

5

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Timp.

p

f

p

f

p

9

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Glock

f

p

f

A

A

13

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

sf

T.d.b

W.B
Tamb. Mil

mf

17

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

cresc.

sf

cresc.

fz

cresc.

21 *poco largam.* *a tempo*

Vla. *f* 6

Perc. 1 Cym. *

Perc. 2

Perc. 3 Xyl. *sf*

Pno. *sf* *poco largam.* *a tempo* *f*

23 *poco largam.* *a tempo*

Vla. *f* 6

Perc. 1 *f*

Perc. 2 *

Perc. 3

Pno. *poco largam.* *a tempo* *f*

29

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

3

p

p

sf

32

32

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Tam-tam

mf

32

33

34

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

34

35

36 C

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno. C *mf*

39

Perc. 1

Perc. 2

Perc. 3

Pno. *mf*

42

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

mf

mf

mf

46

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

f

sf

sf

Tom-tom

BD

49

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

poco largam.

51

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

poco largam.

p

f

53 D poco sostenuto

Vla. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

Pno. *mf* *mf*

56

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno. *mp*

60 *molto rall*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

molto rall

63 **E** *a tempo*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

a tempo

E

f

WB

BD

ff

67

Vla.

Perc. 1

Perc. 2

Perc. 3

Glock.

Pno.

ff

mf

71

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

74

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf cresc.

f

mf

p

Cym.

77

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

poco largam.

f

poco largam.

79 *a tempo*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

mf

a tempo

82

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

mp

Detailed description of the musical score: The score is for measures 79-82. Measure 79: Viola (Vla.) has a melody starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F

86

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

p

89 Ad lib.

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Detailed description of the musical score: The score is for measures 86, 87, 88, and 89. Measure 86: The Viola part begins with a melodic line in 2/4 time, featuring eighth notes, a triplet of eighth notes, and a quarter note. The Percussion 1, 2, and 3 parts play a rhythmic pattern of eighth notes. The Piano part plays a sustained chord in the bass. Measure 87: The Viola part continues the melodic line. The Percussion 1, 2, and 3 parts play a rhythmic pattern. The Piano part plays a sustained chord in the bass. Measure 88: The Viola part continues the melodic line. The Percussion 1, 2, and 3 parts play a rhythmic pattern. The Piano part plays a sustained chord in the bass. Measure 89: The Viola part plays a melodic line with sixteenth notes. The Percussion 1, 2, and 3 parts play a rhythmic pattern. The Piano part plays a sustained chord in the bass. The score is marked with a piano (*p*) dynamic.

90 G

Vla. *p*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *ff* Xyl. *f*

Pno. *f* *p*

94 *Più larg.*

Vla. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p* Sus. Cym.

Pno. *Più larg.* *p*

98

Vla.

Perc. 1

Perc. 2

Perc. 3

Glock.

Pno.

f

p

f

101

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

f

p

p

104 *molto rall.*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

p

p

p

107 **H** *a tempo*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

H *a tempo*

f

p cresc.

mf *cresc.*

110 *poco sostenuto*

Vla. *p* *cresc.*

Perc. 1

Perc. 2 *p*

Perc. 3

Pno. *f* *p* *p* *poco sostenuto*

114

Vla. *f cresc.*

Perc. 1 *sf*

Perc. 2 *sf*

Perc. 3 *sf*

Pno. *p* *arco* *sf* *sf*

117

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

f

Xyl.

f

Tam-tam

f

120

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mp

f

mf

f

123 **I**

Vla. *cresc.* *f*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

Pno. *p* *p* *p* *p*

Detailed description: This system covers measures 123 to 126. The Viola (Vla.) part begins at measure 123 with a first ending bracket labeled 'I'. It features a melodic line with a crescendo leading to a fortissimo (f) dynamic. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) have soft (p) accents in measures 125 and 126. The Piano (Pno.) part has a complex texture with multiple layers of notes and rests, marked with piano (p) dynamics.

127

Vla. *3*

Perc. 1

Perc. 2

Perc. 3 Xyl. *p* Glock. *p*

Pno.

Detailed description: This system covers measures 127 to 130. The Viola (Vla.) part has a triplet of eighth notes in measure 127. Percussion 3 (Perc. 3) includes a Xylophone (Xyl.) part in measure 127 and a Glockenspiel (Glock.) part in measure 129, both marked piano (p). The Piano (Pno.) part continues with complex textures and various dynamics.

130

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Pno.

Largamente

sf

sf

sf

sf

sf

1

Andantino ♩ = 75

Vla.

Perc. 1

Perc. 2

Perc. 3

Cym.

W.B

Xyl.

Tamb. mil

Tom

Pno.

Andantino ♩ = 75

p

6

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Measure 6: Viola (rest), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter rest).

Measure 7: Viola (rest), Perc. 1 (quarter note), Perc. 2 (quarter note), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 8: Viola (rest), Perc. 1 (quarter note), Perc. 2 (quarter note), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 9: Viola (rest), Perc. 1 (quarter note), Perc. 2 (quarter note), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 10: Viola (rest), Perc. 1 (quarter note), Perc. 2 (quarter note), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 11: Viola (rest), Perc. 1 (quarter note), Perc. 2 (quarter note), Perc. 3 (quarter rest), Pno. (quarter note).

12

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Tam-tam

Glock.

WB

p

mf

p

pp

Measure 12: Viola (quarter note, *p*), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 13: Viola (quarter note), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 14: Viola (quarter note), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 15: Viola (quarter note), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 16: Viola (quarter note), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 17: Viola (quarter note), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

Measure 18: Viola (quarter note), Perc. 1 (quarter rest), Perc. 2 (quarter rest), Perc. 3 (quarter rest), Pno. (quarter note).

20

Vla. *f* *espress.* etc.

Perc. 1

Perc. 2 *mf* *f*

Perc. 3

Pno.

29

Vla.

Perc. 1 W.B. *mf*

Perc. 2 Tam-tam *mf*

Perc. 3 Glock. *mf*

Pno. *mf* *mf*

37

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

44

K

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Pno.

67

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

p

f

ff

72

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

f

f

f

Cym.

Glock.

78 *rall.* **M** *larghetto*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

rall. **M** *larghetto*

85

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

89

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

94

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Tom-tom

Xyl.

Cym.

98

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p *f*

p

mf

102

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

W.B.

f

f

p

p *f*

107

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

BD

Xyl.

Glock.

f

f

p

f

112

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

tempo I

113

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mp

sf

f

119

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

125

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Pno.

mf *espress.*

p

p

p

133

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

p

p

p

141

Vla.

Perc. 1

Perc. 2

Perc. 3

Glock

Pno.

p

sf

p

148

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

p

p

cresc.

III.

Full Score

37

1 **Allegro** ♩ = 90

Vla. *f*

Perc. 1 Timp. *mf* *sf*

Perc. 2 Tamb. mil *mf* T.d.b.

Perc. 3 Cym. *mf*

Allegro ♩ = 90

Pno. *mf* *sf*

7

Vla.

Perc. 1 Cym.

Perc. 2 *mf*

Perc. 3 Xyl. *mf*

Pno. *p cresc.*

12 **P**

Vla. *mf*

Perc. 1 W.B.

Perc. 2

Perc. 3

P

Pno.

19

Vla.

Perc. 1

Perc. 2 *mf*

Perc. 3 Cym. Tamb. mil *mf*

Pno. *mf*

25 Q

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

31

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

37 **R** poco piu meno

Vla. *f cantabile*

Perc. 1

Perc. 2 *mp*

Perc. 3

Pno. *mf* *p* *mf* *mf*

41

Vla.

Perc. 1 Cym. *p*

Perc. 2 *p* *p*

Perc. 3

Pno. *p*

44

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf 6 *f*

sf

sf

p

47

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

f

Xyl.

p

50

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

W.B.

sf

sf

53

Vla.

Perc. 1

Perc. 2

Perc. 3

Glock.

Pno.

S

S

58

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

mf

63

T

Tempo I

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Pno.

Tempo I

p *f*

p *f*

p *f*

Xyl.

f

70

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

p

p

p

76

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

f

pp

mf

81

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

81

82

83

84

85

86

87

U

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

87

88

89

90

91

92

93

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

p

98

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

mf

f

103 **V**

Vla. *f*

Perc. 1 *mf* *mfpp*

Perc. 2

Perc. 3 *f* *mf*

Pno. **V**

Measures 103-107. The Viola part features a melodic line with various intervals and a forte (f) dynamic. Percussion 1 and 3 provide rhythmic support. The Piano part consists of a harmonic accompaniment with a moderate dynamic (mf). A rehearsal mark 'V' is placed at the beginning of measure 103.

108

Vla. *f*

Perc. 1

Perc. 2

Perc. 3

Pno.

Measures 108-110. The Viola part continues with a melodic line, marked with a forte (f) dynamic. Percussion 1 and 3 have rhythmic patterns. The Piano part provides a harmonic accompaniment. A rehearsal mark 'V' is placed at the beginning of measure 108.

111 **W**

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

117

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

121 **X**

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl

Pno.

128

Vla.

Perc. 1

Perc. 2

Perc. 3

Glock.

Pno.

15

132

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

Measures 132-135. The Viola part has a melodic line with slurs. Percussion 1, 2, and 3 have rests. The Piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *mf* appears in measure 134.

136

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f

mf

Xyl.

Measures 136-141. The Viola part has a melodic line with slurs and a dynamic marking of *f* in measure 136. Percussion 1 has a rhythmic pattern with a dynamic marking of *mf* in measure 137. Percussion 2 has a rhythmic pattern with a dynamic marking of *mf* in measure 137. Percussion 3 has a rhythmic pattern with a dynamic marking of *mf* in measure 137. The Piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *mf* appears in measure 137. A Xyl. part appears in measure 141.

142

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

WB
Tom-tom

sf

p

148

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Triangle

Cl. Cym.

f

f

f

154

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

Tom-tom

The musical score for measures 154-158 is as follows:

- Measure 154:** Viola (Vla.) is silent. Perc. 1 plays a low note. Perc. 2 and Perc. 3 are silent. The Piano (Pno.) part begins with a mezzo-forte (*mf*) dynamic. The right hand plays a chord of G4 and B4, while the left hand plays a bass line starting on G2.
- Measure 155:** Viola (Vla.) is silent. Perc. 1 plays a low note. Perc. 2 and Perc. 3 are silent. The Piano (Pno.) part continues with the right hand playing a chord of G4 and B4, and the left hand playing a bass line starting on G2.
- Measure 156:** Viola (Vla.) is silent. Perc. 1 is silent. Perc. 2 plays a tom-tom pattern. Perc. 3 is silent. The Piano (Pno.) part continues with the right hand playing a chord of G4 and B4, and the left hand playing a bass line starting on G2.
- Measure 157:** Viola (Vla.) is silent. Perc. 1 is silent. Perc. 2 is silent. Perc. 3 is silent. The Piano (Pno.) part continues with the right hand playing a chord of G4 and B4, and the left hand playing a bass line starting on G2.
- Measure 158:** Viola (Vla.) is silent. Perc. 1 is silent. Perc. 2 plays a tom-tom pattern. Perc. 3 is silent. The Piano (Pno.) part continues with the right hand playing a chord of G4 and B4, and the left hand playing a bass line starting on G2.

159

Z sostenuto cantabile

Vla.

p

Perc. 1

Perc. 2

Xyl.

Perc. 3

p

sostenuto cantabile

Z

p

Pno.

165

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

mf

p

171

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

mf

176

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

181 *molto rall.*

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

molto rall.

A Tempo

A Tempo

AA

187

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

194

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

201

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

f *sf*

206

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

Glock.

mf

p

BB

pp

6 6 6 6

mf

p

BB

pp

6 6 6 6

210

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

cresc. poco a poco

f

p

p

216

Vla.

Perc. 1

Perc. 2

Perc. 3

Pno.

p

p

l.v. sim.

219

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Pno.

p

gliss.

sf

sf

sf

Dimitris Dragatakis

Concerto for Viola and Orchestra

Percussion Score

Created by Elyse Dalabakis

Percussion parts edited by Hannah Neman

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Percussion Score

Concerto for Viola and Orchestra

I

Dimitris Dragatakis

Moderato ♩ = 70

Viola

Moderato ♩ = 70
Timpani

Percussion 1

Percussion 2

Percussion 3

f Tamb. mil
f Cym.
f Xyl.
f BD
f Glock.

4 Woodblock

Perc. 1

Perc. 2

Perc. 3

Xy.

Timp.

p

p

7

Vla.

Perc. 1

Perc. 2

Perc. 3

f

f

p Glock

f

10

Vla. A

Perc. 1 A

Perc. 2

Perc. 3

sf T.d.b

sf W.B

Tamb. Mil

sf

15

Vla.

Perc. 1

Perc. 2

Perc. 3

sf

19

Vla.

Perc. 1

Perc. 2

Perc. 3

poco largam.

f

cresc.

cresc.

Xyl.

sf

22 *a tempo* *poco largam.*

Vla. *f* 6

Perc. 1 *a tempo* *poco largam.*

Perc. 2

Perc. 3

24 *a tempo*

Vla.

Perc. 1 *a tempo*

Perc. 2 *f*

Perc. 3

26 *molto rall.* **B** *a tempo*

Vla. *molto rall.* **B** *a tempo*

Perc. 1 *molto rall.* **B** *a tempo*

Perc. 2

Perc. 3

29

Vla.

Perc. 1

Perc. 2

Perc. 3

p

32

Vla.

Tam-tam

Perc. 1

Perc. 2

Perc. 3

34

Vla.

Perc. 1

Perc. 2

Perc. 3

p

36 C

Vla. etc.

Perc. 1 C

Perc. 2

Perc. 3

37

Perc. 1

Perc. 2

Perc. 3

47

Vla.

Perc. 1

Perc. 2

Perc. 3

Tom-tom

BD

50

Vla.

Perc. 1

Perc. 2

Perc. 3

51

Vla. *poco largam.*

Perc. 1

Perc. 2

Perc. 3

54

Vla.

Perc. 1

Perc. 2

Perc. 3

58

Vla.

gliss.

molto rall

molto rall

Perc. 1

Perc. 2

Perc. 3

The image shows a musical score for a percussion ensemble and a viola. The score is divided into four staves. The top staff is for the Viola (Vla.) and is in treble clef. It starts at measure 58. The first two measures are in 3/4 time, the next two in 4/4, and the final two in 2/4. The Viola part features a glissando (gliss.) and a 'molto rall' (molto rallentando) marking. The three percussion staves (Perc. 1, Perc. 2, and Perc. 3) are in bass, alto, and treble clefs respectively. They all have rests in the first two measures of 3/4 time, and then continue with rests in the subsequent measures of 4/4 and 2/4 time. The 'molto rall' marking is placed above the Perc. 1 staff.

62 E a tempo

Vla.

Perc. 1

Perc. 2

Perc. 3

66

Vla.

Perc. 1

Perc. 2

Perc. 3

Tam-tam

70

Vla.

Perc. 1

Perc. 2

Perc. 3

73

Vla.

Perc. 1

Perc. 2

Perc. 3

Cym.

77 **F** poco largam.

F poco largam.

Perc. 2

Perc. 3

79 a tempo

a tempo

Perc. 2

Perc. 3

82

Vla.

Perc. 1

Perc. 2

Perc. 3

89 Ad lib.

Perc. 1

Perc. 2

Perc. 3

90

Perc. 1

Perc. 2

Perc. 3

93

Vla. *Più larg.*

Perc. 1

Perc. 2

Perc. 3

p

p

p

Sus. Cym.

p

97

Vla.

Perc. 1

Perc. 2

Perc. 3

f

Glock.

p

100

Vla.

Perc. 1

Perc. 2

Perc. 3

f

p

f

2

2

2

105 **molto rall.** **2** **H** **a tempo**

Perc. 1

Perc. 2

Perc. 3

110 **poco sostenuto**

Vla.

Perc. 1

Perc. 2

Perc. 3

113

Vla. *f cresc.*

Perc. 1

Perc. 2 *p*

Perc. 3

116

Vla.

Perc. 1 *sf*

Perc. 2 *sf*

Perc. 3 *sf*

118

Vla. *mf*

Perc. 1 *f* Tam-tam *mp* *f*

Perc. 2 Xyl. *f*

Perc. 3 *f*

123

Vla. *cresc.* *f*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

127

Vla.

Perc. 1

Perc. 2 Xyl. Glock. Xyl.

Perc. 3 *p* *p*

131 *Largamente*

Vla. *f cresc.* *sf*

Largamente

Perc. 1 *sf*

Perc. 2 *sf*

Perc. 3 *sf*

The musical score is for measures 131 and 132. The tempo is marked 'Largamente'. The key signature has one flat (B-flat major). The time signature is 4/4. The Viola part (Vla.) starts in measure 131 with a half note B-flat, followed by half notes A, G, F, E, and D, all with a fermata. The dynamic is 'f cresc.'. In measure 132, the Viola part has a half note C, followed by half notes B-flat, A, G, F, and E, all with a fermata. The dynamic is 'sf'. The Percussion 1 (Perc. 1) part has a rest in measure 131 and a half note B-flat in measure 132, with a dynamic of 'sf'. The Percussion 2 (Perc. 2) part has a rest in measure 131 and a half note B-flat in measure 132, with a dynamic of 'sf'. The Percussion 3 (Perc. 3) part has a rest in measure 131 and a half note B-flat in measure 132, with a dynamic of 'sf'.

II.

16

Percussion Score

Andantino ♩ = 75

1 Cym.

Perc. 1

Perc. 2 Tamb. mil Tom

Perc. 3 W.B. Xyl.

3

12

Vla. *p*

J

Tam-tam

Perc. 1

Perc. 2

Perc. 3 Glock. WB *p*

mf

mf

p

22

Vla. *f* *espress.* etc.

7

7

7

Perc. 1

Perc. 2 *f*

Perc. 3

W.B. *mf*

Tam-tam *mf*

Glock. *mf*

mf

Percussion Score

17

35

Vla.

Perc. 1

Perc. 2

Perc. 3

The image shows a musical score for four staves. The top staff is for Viola (Vla.) in treble clef, starting at measure 35. It contains a melodic line with various notes and rests, ending with a *p* (piano) dynamic marking. The bottom three staves are for Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Perc. 1 is in bass clef, Perc. 2 is in a high-pitched clef (likely a soprano or alto clef), and Perc. 3 is in treble clef. Perc. 1 has a *sf* (sforzando) marking in measure 36. Perc. 2 has a *sf* marking in measure 36. Perc. 3 has a *sf* marking in measure 36. The staves are connected by a brace on the left.

44 **K**

Vla.

Perc. 1

Perc. 2

Perc. 3

Xyl.

etc.

12

61

Perc. 1

Perc. 2

Perc. 3

Glock.

Xyl.

L

2

2

2

66

Perc. 1

Perc. 2

Perc. 3

f

f

p *f*

f

Cym.

75

Vla.

rall. **M** larghetto

p

rall. **M** larghetto

Perc. 1

Perc. 2

Perc. 3

f

Glock.

f

84

Vla.

Perc. 1

Perc. 2

Perc. 3

89

Vla.

Perc. 1

Perc. 2

Perc. 3

f

mp

Tom-tom

mp

95

Vla.

Perc. 1

Perc. 2

Perc. 3

Cym.

p

mf

Xyl.

103

Vla.

Perc. 1

Perc. 2

Perc. 3

W.B.

BD

f

f

f

Xyl.

Glock.

p

112 N Kadenz

tempo I

120

Xyl.

130

Vla. *mf* *espress.* *f*

Perc. 1 *p* *p*

Perc. 2 *p* *p*

Perc. 3

139

Vla. *p*

Perc. 1 *sf*

Perc. 2

Perc. 3 Glock *p*

146

Vla. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

III.

22

Percussion Score

1 **Allegro** ♩ = 90

Vla. *f*

Perc. 1 **Timp. Allegro** ♩ = 90

mf Tamb. mil *sf* T.d.b

Perc. 2 *mf* Cym.

Perc. 3 *mf*

7

Vla.

Perc. 1 Cym.

Perc. 2

Perc. 3 Xyl. *mf*

12 **P**

Vla. **P**

Perc. 1 **P** W.B

Perc. 2

Perc. 3

17

Vla.

Perc. 1

Perc. 2

Perc. 3

22

Vla.

Perc. 1

Perc. 2

Perc. 3

mf Cym. Tamb. mil

f Tri. Tam-tam

f

29 Tri.

Perc. 1

Perc. 2

Perc. 3

f

37 R poco piu meno

Vla.

f cantabile

R poco piu meno

Perc. 1

Perc. 2

Perc. 3

mp

p Cym.

43

Vla.

Perc. 1

Perc. 2

Perc. 3

mf 6 *f*

p *sf* *sf* *p*

47

Vla.

Perc. 1

Perc. 2

Perc. 3

W.B.

f *sf* *f* Xyl.

52

Vla.

Perc. 1

Perc. 2

Perc. 3

Glock.

57

Vla.

Perc. 1

Perc. 2

Perc. 3

63

Vla.

Perc. 1

Perc. 2

Perc. 3

72

Vla.

Perc. 1

Perc. 2

Perc. 3

79

Vla. *f*

Perc. 1

Perc. 2

Perc. 3

83

Vla.

Perc. 1

Perc. 2

Perc. 3

87 U

Perc. 1

Perc. 2

Perc. 3

mf *f* *p* *f*

2 **7**

Xyl.

102 V

Perc. 1

Perc. 2

Perc. 3

f *mf* *mf p*

111 W

Perc. 1

Perc. 2

Perc. 3

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

121 X

Vla.

X

Perc. 1

Perc. 2

Perc. 3

f *Xyl* *f*

128

Vla. *etc.* **3**

Perc. 1 **3**

Perc. 2 **3**

Perc. 3 Glock. **3**

137

Vla. *etc.*

Perc. 1 *mf*

Perc. 2 *mf* WB Tom-tom *sf*

Perc. 3 Xyl. *sf*

145

Vla. **3** Y

Perc. 1 **3** Y Triangle

Perc. 2 **3** Cl. Cym. *f* *f*

Perc. 3 **3** *f*

154

Vla.

Perc. 1

Perc. 2

Perc. 3

Tom-tom

Xyl.

160 sostenuto cantabile *p* etc. **2** **2**

sostenuto cantabile **2** **2** *p*

Perc. 1 **2** **2** *p*

Perc. 2 **2** **2** *p*

Perc. 3 **2** **2** *p*

171 **2** **2** *mf*

Perc. 1 **2** **2** *mf*

Perc. 2 **2** **2** *mf* *sf*

Perc. 3 **2** **2** *sf*

Xyl. *sf*

180

Vla. *molto rall.*

Perc. 1 *molto rall.*

Perc. 2

Perc. 3

184

Vla. **AA** A Tempo *mf* etc.

Perc. 1 **AA** A Tempo

Perc. 2

Perc. 3

190

Perc. 1 **5** *f*

Perc. 2 **5** *f*

Perc. 3 **5** *f*

201

Perc. 1

Perc. 2

Perc. 3

f *sf*

Glock.

f

207 **BB**

Perc. 1

Perc. 2

Perc. 3

p *p* *p*

4 **4** **4**

218

Vla.

Perc. 1

Perc. 2

Perc. 3

p *sf*

Xyl.

p

Chapter 5: Dragatakis in 2020

The following section discusses Dragatakis today, focusing on conference presentations, other presentations or exhibitions, performances of his works, and past and upcoming events. This section also discusses Dragatakis' reception in Greece and abroad and later how current performers and scholars can assist in advancing and preserving twentieth-century composers' legacies through digital tools and digital humanities.

5.1 Dragatakis' reception in Greece and abroad

This section examines Dragatakis' reception today while also providing digital statistics from the newly created digital platforms.

Within recent years, Naxos and Irida classical music record labels have released CDs of Dragatakis' work, which further shows the importance of his works even after his death. A discography created by Greek musicologist and archivist Thomas Tamvakos for the Dimitris Dragatakis Archive can be found on the digital database website [here](https://www.dimitrisdragatakis.com/discography).⁷⁰

<https://www.dimitrisdragatakis.com/discography>

In addition to this, there are annual events that are held in his honour or feature his works. These events are outlined in the next section.

It is important to consider the IEMA database website – while the sources are difficult to access, the fact there are 800+ listings pertaining to Dragatakis and his works speaks

⁷⁰ Thomas Tamvakos, "Dimitris Dragatakis Discography," Dimitris Dragatakis Archive Database and Website, accessed June 2020. <https://www.dimitrisdragatakis.com/discography>.

volumes about his reception in Greece today. This alone shows Dragatakis' favourable reception within Greece and on a small international scale.

Today in Greece, Dragatakis is celebrated and remembered; however, abroad he is still relatively unknown and is considered a 'lesser-known' composer.

5.1.1 Dragatakis events

The following section outlines the relevant events that have been held for Dragatakis since his death, events that happen annually or biennially to assist in promoting and preserving his legacy, and upcoming events.

5.1.2.1 Dragatakis Composition Competition and Friends of Dragatakis Society

The Dimitris Dragatakis Composition Competition is a biennial competition established in 2004 in collaboration with the Greek Composers' Union and Friends of Dragatakis Society to honour Dimitris Dragatakis' legacy as a composer and teacher.

Apart from his work as a composer, Dimitris Dragatakis was an encouraging teacher and mentor who felt that music education was of the utmost importance, and sought to inspire and support his students at all times. The mission of the competition is to continue Dragatakis' teaching legacy while also giving up-and-coming composers the opportunity to distinguish themselves and their works.

A detailed list of past competitions can be found on the Dimitris Dragatakis Archive digital database website created by the researcher, [here](https://www.dimitrisdragatakis.com/dragatakis-competition).⁷¹

<https://www.dimitrisdragatakis.com/dragatakis-competition>

⁷¹ "Dimitris Dragatakis Competition," Dimitris Dragatakis Archive Database and Website, accessed June 2020. <https://www.dimitrisdragatakis.com/dragatakis-competition>.

After Dimitris Dragatakis died in 2001, the Friends of Dragatakis Society was formed in 2003. The mission of the society is to honour Dimitris Dragatakis, preserve his works, and promote his legacy.⁷² The Board members and Members at Large are active in preserving the legacy of Dimitris Dragatakis. For more information about the society, see the Friends of Dragatakis Society page created by the researcher, [here](#).

<https://www.dimitrisdragatakis.com/the-society>

5.1.2.2 Dragatakis past events

In recent years, there have been concerts and events dedicated to Dragatakis and his legacy. These events include concerts, public archive exhibitions, conference presentations, and book publications.

A list of ‘past event highlights’ created by the researcher in consultation with the Dimitris Dragatakis Archive can be found on the Past Events page of the Dimitris Dragatakis Archive database website, located [here](#).

<https://www.dimitrisdragatakis.com/past-events>

5.1.2 Conference presentations

Dr Kalopana presents lectures and presentations about Dragatakis almost annually, and sometimes more frequently.⁷³ She is a pillar of Dragatakis scholarship and has played a vital role in preserving and promoting Dragatakis’ legacy in the twenty-first century. Specific past presentations Dr Kalopana has made can be found on the Past

⁷² “Friends of Dragatakis Society,” Dimitris Dragatakis Archive Database and Website, accessed June 2020. <https://www.dimitrisdragatakis.com/the-society>.

⁷³ “Past Events,” Dimitris Dragatakis Archive Database and Website, accessed June 2020. <https://www.dimitrisdragatakis.com/past-events>.

The 'past events' page of the Dimitris Dragatakis Archive database website created by the research is located [here](#).

<https://www.dimitrisdragatakis.com/past-events>

The following section outlines the researcher's conference presentation at the 46th International Viola Congress in Poznan, Poland, regarding Dragatakis and his *Concerto for Viola*.

5.1.3.1 46th International Viola Congress presentation

This lecture was presented on 25 September 2019 in Poznan, Poland at the 46th International Viola Congress.⁷⁴ The title of the lecture was "Dimitris Dragatakis (1914–2001): *Concerto for Viola*" and the lecture outlined the history of the *Concerto*, biographical information of Dragatakis, a live interview with Artur Paciorkiewicz, the viola soloist who premiered the work, and a listening session of the recording of the first movement from the 1993 premiere performance.

The lecture was 30-minutes and focused on reintroducing the *Concerto* back into the viola canon. After discussing Dragatakis' life, the researcher spoke about the concerto and then invited violist Artur Paciorkiewicz to be interviewed live and offer his thoughts on the work. The researcher then invited the audience of forty or more attendees to listen to the recording from the premiere performance in 1993. This listening session was the first time an audience had ever heard the recording of the 1993 premier performance. It is unclear whether this recording was ever broadcast on the local classical Greece radio channel, Third Programme – if it was broadcast this would be the only other audience to hear the work other than the physical audience

⁷⁴ "46th International Viola Congress," Polish Viola Society website, accessed June 2020.

<http://ptal.art.pl/index.php/en/46th-viola-congress>.

at the premiere performance. The lecture was well received and garnered media attention as listed below.

To watch a video recording of this lecture, please click here: [46th International Viola Congress presentation](#).⁷⁵

<https://www.youtube.com/watch?v=YDWZmo89GJA&feature=youtu.be>

5.1.3.1.1 Presentation media

The following three articles pertain to the researcher's lecture presentation.

5.1.3.1.1.1 "Impressions from the 46th IVS"

This is an article written by the researcher about the 46th International Viola Congress. It was published in the *Australia New Zealand Viola Society Journal* in December 2019. A copy of this can be found in Appendix 5.⁷⁶

5.1.3.1.1.2 Dutch Viola Society – Day 2 review

This is a review posted by the President of the Dutch Viola Society. Part of the article reviews the researcher's lecture presentation. A copy of this can be found in Appendix 5.⁷⁷

⁷⁵ Elyse Dalabakis, "Dimitris Dragatakis: Concerto for Viola | 46th International Viola Congress Presentation," YouTube, accessed June 2020.

<https://www.youtube.com/watch?v=YDWZmo89GJA&feature=youtu.be>.

⁷⁶ Elyse Dalabakis, 2019, "Impressions from the 46th IVS," *Australian New Zealand Viola Society Journal*. See also Appendix 5.

⁷⁷ "IVC2019 Poznan – Day 2 review," Dutch Viola Society, 25 September 2019.

<http://dutchviolasociety.nl/2019/09/ivc2019-poznan-blog-day-2/>.

5.1.3.1.1.3 NZSM – Press release

This is a press release written by the New Zealand School of Music about the researcher and her colleague, Xi Liu, as they both attended and presented at the 46th International Viola Congress together. A copy of this can be found in Appendix 5.⁷⁸

5.1.3 Book publication by Dr Magdalini Kalopana

As mentioned in the literature review, Dr Magdalini Kalopana recently published a book outlining the complete life, works, and legacy of Dimitris Dragatakis. This book, *Dimitris Dragatakis: Systematic and Bio-bibliographical works catalogue [Systēmatikos kai Bio-bibliographikos Katalogos Ergōn]*, has been published through Nakas Music Publishing House and offers an incredible new source of information about Dragatakis.⁷⁹

Nearly twenty years since his passing, Greek publishing houses are still interested in publishing information about Dragatakis' life and works. This speaks volumes about his reception and reputation as one of Greece's most important modern composers.

5.1.4 Dragatakis digital database and website statistics

This section discusses the website and YouTube statistics and digital traffic since their creation in late 2019 and goes into detail about projected post-doctoral plans and the strategy for promoting the Dimitris Dragatakis Archive in future.

⁷⁸ "NZSM PhD candidates launch their PhD research on the international stage," New Zealand School of Music, last modified 14 October 2019. <https://www.wgtn.ac.nz/nzsm/about/news/2019-news/1777998-nzsm-phd-candidates,-elyse-dalabakis-and-xi-liu,-have-launched-their-phd-research-onto-the-international-stage>.

⁷⁹ Kalopana, *Dimitris Dragatakis: Systematic and Bio-bibliographical Works Catalogue*.

Since its creation, the digital database website has hosted 164 different users. It should also be noted that the website has not yet been advertised as it is being included as a component of this dissertation and is under examination until publication of the research. The 164 users are either personal family friends of the Dragatakis or Koronidi families or users who have found the page through search engines. The Google Analytics statistics also show the highest percentage of visitors find the website through a Google search, so visitors are not usually navigating to the page via a direct link (www.dimitrisdragatakis.com), which suggests some of the digital traffic has been organic engagement, or users not related to the Dragatakis or Koronidis families.

The Dimitris Dragatakis – Composer YouTube page is similar in that it has not been advertised yet; however, despite not being advertised, the page has had over 133 views.

Going forward, the strategy discussed with the Dragatakis Archive Directors involves targeting music schools and music libraries as they would like to make their father's musical materials accessible not only to the public, but also, more importantly, to students. As mentioned in nearly every interview, Dragatakis enjoyed the time he spent with his students and was a mentor to many of them. The logical step forward is to ensure his legacy and music can continue to impact music students and the first step in that is to ensure music libraries around the world have access to his music.

5.2 Advancing twentieth-century composers' legacies through digital tools

This research examines, among other things, the following questions: how can we use twenty-first-century tools to advance the legacy of and *Concerto for Viola* by Dimitris Dragatakis? How can we be proactive in this process for other living, or recently

departed, composers? The research model can assist future scholars with similar projects beyond just the scope of Dimitris Dragatakis.

Living in the digital age allows us opportunities to preserve legacies and information in such a way that it is instantly accessible. For example, creating a digital database website – as soon as the ‘publish’ button is pressed, the domain is connected to the site, and SEO is implemented, the website and all its contents are accessible on the World Wide Web. In 2020 at the push of the button, we can preserve data collections instantly, advance resources through digitisation, and promote them across the globe.

Further to this, it can be asked ‘how do digital tools change or advance reception? How can we measure reception with digital tools?’ Other than the obvious answer of accessibility, with digital tools it is possible to track a website’s engagement. This is easily done through Google Analytics or other analytics pages within social media platforms (e.g. Facebook insights, YouTube Analytics), which show statistics related to number of visitors, what pages/links have been clicked on, and how long someone was on a website, among others. While these statistics may not necessarily give information on what viewers are thinking or experiencing, as may be gleaned from a written review or standing-ovation at the end of a concert, it does show increased or decreased engagement over time, which then converts to ‘online traffic’ and further to an ‘online audience’. Digital engagement and statistics can be used going forward in discussing a composer’s or musical work’s digital reception and engagement, which opens up an entirely new field of music scholarship.

As COVID-19 continues to rage around the world, establishing an online presence for a composer is imperative – it ensures the legacy and musical works are accessible in a ‘contactless’ and ‘socially-distanced’ environment, and are accessible when international travel is no longer an option. Utilising digital tools has become the norm, and understanding how to promote digital platforms has become imperative.

Going forward, there are still many tasks to accomplish for the Dragatakis Archive, including but not limited to digitising all programme and print material; converting cassette tapes to digital files; releasing unreleased recordings; promoting the Dragatakis Archive website to institutions and music libraries across the globe; and the list goes on.

There is a strong need to continue this work for all modern Greek composers, as many of them remain well-known in Greece, yet lesser-known in other parts of the world. We need to provide these pillars of Greek art music with an accessible digital presence in order to preserve, advance, and promote their legacies.

Greece aside, there are many who may benefit from scholars and performers utilising twenty-first-century digital tools. It is likely lesser-known composers who lived before the twenty-first century would benefit from a digital presence. The need to develop and use these digital tools is now more important than ever in the wake of the global COVID-19 pandemic. It is apparent these digital tools must continue to be used by future performers and scholars to advance both performance and scholarship, and to assist in continued access to these invaluable resources.

Author Biography

Figure 14. Author. Photo by Hannah Neman.

Greek-American violist **Elyse Dalabakis** is a multifaceted musician, performance scholar, and arts advocate who has earned a distinguished reputation as a solo, chamber, and orchestral musician and arts administrator throughout the USA and Australasia. Elyse records and performs often as a studio and pit musician, has presented multiple solo recitals in New Zealand and abroad, and plays regularly

with various regional New Zealand orchestras and casually with the New Zealand Symphony Orchestra. Elyse has performed in chamber series, festivals, and music academies around the world, most recently as faculty and violist in the Harikoa Collective for the inaugural edition of RimuFest New Zealand and Mexico (2020), and enjoys collaborating with other artists and performers across varied mediums.

In conjunction with her performance career, Elyse is a high-achieving and motivated performance scholar and has presented at the National Music Education Association conference in the USA as a student (2014), as well as the Viola Convention in Gosford, Australia (2015). She was an invited performer at the 45th International Viola Congress in Rotterdam (2018), an invited presenter and performer at the 46th International Viola Congress in Poznan (2019), and undertook an artist residency at the Greek Music Archives in Athens (2019). In January 2020, she was nominated and elected Treasurer of the International Viola Society board – an organisation that serves to promote and encourage the development of new viola repertoire, new insights into existing repertoire, and viola-related research.

Elyse graduated with a Bachelor of Music in performance from the Florida State University (2014), and shortly thereafter relocated to Wellington, New Zealand, to pursue a Master of Music degree in performance (2016) and later PhD in Music degree from the New Zealand School of Music Victoria University of Wellington (2020). Elyse would like to recognise the Barbara Finlayson Scholarship and VUW JRC grants for their support towards this research project, without which it would not be possible.

Appendix 1: Digital materials

A.1.1 Table of links

Below is a table of links. These are not all the links throughout the dissertation; however, they are the main or most important links.

Name	Description	Link
Dragatakis archive list of compositions (with links)	This is a list of compositions with interactive links hosted on the Dragatakis Archive website.	Link
<i>Concerto for Viola</i> orchestra premiere recording	This is a link to the premiere recording of the <i>Concerto for Viola</i> . The audio was provided by the Dragatakis Archive and video was created by researcher Elyse Dalabakis.	Link
Playlist of interviews	This is an unlisted YouTube playlist featuring recorded interview audio.	Link
International Viola Congress Presentation	This is an unlisted YouTube link featuring the researcher's presentations and lectures pertaining to the research project at the 46th International Viola Congress in Poznan, Poland.	Link
NZSM PhD candidates launch their PhD research on the international stage	An article featured in the NZSM DawnChorus about the researcher's presentation at the 46th International Viola Congress.	Link
Dutch Viola Society review	A review of Day 2 of the 46th International Viola Congress by the Dutch Viola Society.	Link
<i>Concerto for Viola</i> information page	Link to <i>Concerto for Viola</i> information page on Dragatakis website.	Link

Piano and Viola parts	This is a link to the musical parts for the newly transcribed <i>Concerto for Viola</i> piano part.	Link
Viola, Piano, and optional percussion parts	This is a link to the musical parts for the newly transcribed <i>Concerto for Viola</i> piano part with optional percussion.	Link

A.1.2 PDF of digital database website

A PDF of the digital database and website is included after this page. The website is best viewed in an internet browser. The reader is encouraged to view this dissertation in Adobe and use the 'Bookmark' tab to the left-hand side to navigate through the dissertation.

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an eminent modern Greek composer.

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FRIENDS OF
DRAGATAKIS SOCIETY

Founded in 2003, the Friends of Dragatakis Society's mission is to preserve, protect, and promote the works and legacy of Dimitris Dragatakis.

About the Society

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Looking for music or more information? Have comments or questions? Fill out the form below.

To request music, please fill out the contact form below and one of our team will get in touch with you.

If you're performing or presenting works by Dragatakis, please let us know on the form below - we'd be delighted to feature you on our website or social media platforms.

Athens, Greece

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COMPOSITIONS

To find a specific piece, select the music type below. To view a complete list of works by Dragatakis click the button below.

Dragatakis Archive - List of Works

Choral Music

Concertos

Orchestral Music

Solo Works

Vocal Works

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ABOUT

Find out more about Dimitris Dragatakis, the Friends of Dragatakis Society, the Dimitris Dragatakis Composition Competition, and Greek Composer's Union.

DIMITRIS
DRAGATAKIS
(1914-2001)

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SOCIETY

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CHAMBER MUSIC FOR MIXED ENSEMBLES

Afieroma (Dedication), from a theme by M. Kalomiris for Mixed Octet (1963)

Diaphores (Differences) for Mixed Octet (1965)

Mousiki gia treis (Music for three) for Violin, Horn, and Piano (1969)

Anadromes I (Retrospections I) for Mixed Sextet (1976)

Anadromes III (Retrospections III) for Violin, Cello, and Piano (1978)

Praktiko 19 (Record 19) for Violin, Clarinet, Horn, Trumpet, and Piano (1979)

Trio for Clarinet, Percussion, and Piano (1986)

Chorikou Scholion (Choric's commentary) for Chamber Ensemble (1993)

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CHAMBER MUSIC FOR STRINGS

Nanourisma (Berceuse) for Violin, Viola, or Cello and Piano or String Quartet

Choros (Dance) for Violin and Piano

Anamnisi (Remembrance) for Violin and Piano (1942)

String Quartet No. 1 (1957)

Sonata No. 1 for Violin and Piano (1958)

String Quartet No. 2 (1958)

Trio for two Violins and Viola (1960)

String Quartet No. 3 (1960)

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CHAMBER MUSIC FOR WINDS & BRASS

Trio for Oboe, Clarinet, and Bassoon (1962)

Trio for Trumpet, Horn, and Trombone (1962)

Woodwind Quintet (1964)

Epilogos (Epilogue) for Brass Quintet (1970)

Mousiki gia chalkina (Music for brass) for Brass Quartet (1971)

Dialogoi (Dialogues) for Woodwind Octet (1974)

Duo for Tuba and Clarinet (1977)

Duo for Clarinet and Piano (1981)

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CHORAL WORKS

“Erot’ anikite” (“Love invincible”), Sophocles, Antigone, third stasimon [1969]

“O choros” (“The chorus”), Euripides, The Heracleidae, fourth stasimon [1970]

“Taxidi” (“Journey”), G.Kotzioulas (1980)

“Thalassino” (“Marine”) (1980)

I treli rodia (The crazy pomegranate tree) (1981) and Mana (Mother) (1982)

“I lismonia” (“Forgetfulness”) (1986)

“T’ oneiro” (“The dream”), Chr. Apostolatou (1986)

“Efchi tis manas” (“The mother’s wish”) (1986)

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CONCERTOS

Concerto for Viola and Piano (manuscript only) (1949-57)

Concertino for Clarinet (1962)

Concertino for Horn (1965)

Concerto for Violin (1969)

Adagio for solo viola (1969)

Concerto for Cello (1972)

Concerto for Oboe (1973)

Concerto for Piano (1975-7)

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ORCHESTRAL WORKS

Treis Melodies (Three melodies)

Lyrika Skitsa (Lyric sketches) (1958)

Dokimio (Essay) (1958)

Symphony No. 1 (1959)

Symphony No. 2 (1960)

Symphony No. 3, Mikri (Little) (1964)

Symphony No. 4 (1966)

Tessera Skitsa (Four sketches) (1966-68)

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SOLO WORKS

Petalouda (Papillon) for Solo Piano

Nostalgia (Nostalgia) for Solo Piano

Mikri Balanta (Petite Ballade) for Solo Piano (1949)

Sonatina No. 1 for Solo Piano (1961)

Sonatina No. 2 for Solo Piano (1963)

\$1.00

Antikes (Antiques) for Solo Piano (1972)

Anadromes II (Retrospections II) for Solo Piano (1977)

Spoudi I (Etude I) for Solo Piano (1981)

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VOCAL MUSIC

Collection of Songs, op. 1 (2020)

‘O tseligkas’ (“The chief shepherd”), K. Krystallis (estimated 1942-9)

“Tachtarisma” (“Dandling song”) [on traditional verses] (estimated 1942-9)

“Tragoudi” (“Song”), M. Veloudis (estimated 1942-9)

“Tsakizo tis lianes elies” (“Cracking the thin olives”), V. Theodorou (1961)

“Enypnio” (“While Asleep”), D.Dragatakis (2000)

Anafora stin Ilektra (Reference to Electra), T. Roussos (1968)

Mythologias III (Mythology’s III), Euripides (1985)

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BIOGRAPHY

Dimitris Dragatakis was born in the village of Platanousa in Epirus, Greece, on January 22nd, 1914. His parents, Leonidas Dragatakis and Eleni Zarkada, belonged to a generation which fully preserved the folk music tradition as an element of their daily lives.

Dimitris Dragatakis, the eldest son of a family of seven children, showed keen interest from a very young age in the natural sounds and the musical traditions of his birthplace. The perpetual drone of the river, Arahthos, situated at the base of the village, the echo of herd bells in the surrounding mountains, the improvised musical instruments along with the musical tradition of the area, critically sensitized him to these sounds and shaped his musical perception.

Following the completion of his basic education in his hometown as well as a series of violin lessons for one year in neighboring Ioannina, Dimitris Dragatakis' father took the initiative to take him to Athens in 1928 at the age of 14 along with his brother, Nikolaos, in order to study music at the National Conservatoire. Manolis Kalomiris, founder and director of the National Conservatoire, recognized his talent but at the same time understood the financial difficulties the brothers were facing and provided the primary aid and support in the completion of their studies. Dimitris Dragatakis studied violin under G. Psillas and he graduated in June 1938 receiving the Degree in Violin with Distinction, unanimously, as well as a prize from the Administration of the Conservatoire. Upon receiving the Degree he began teaching violin at the central National Conservatoire until 1947 and at annexes of the Conservatoire until 1941. At the same time he continued his studies in the Higher Theory of Music (in the class of Michalis Vourtsis) and received the Diploma of Harmony in June 1940 with Distinction and a prize. M. Kalomiris prompted Dragatakis to turn his focus on the viola and in May 1944 he was hired by the orchestra of the National Opera House, where M. Kalomiris was the Artistic Director. He worked there until 1947. In 1946 he married Iro Aivaliotis, who was also a violinist.

In 1949 he began lessons in Composition, Counterpoint and Fugue with L. Zoras and M. Kalomiris at the National Conservatoire from where he received the corresponding Diploma in June 1955. Additionally, from 1949 until 1957 he again teaches violin at the National Conservatoire. From 1951 he began his second period of collaboration with the orchestra of the National Opera House which continued until 1969. In February 1952, Dragatakis becomes a member of the Greek Composers Union.

In 1977 a new collaboration between Dragatakis and the National Conservatoire begins, but now as a renowned composer, in the capacity of Professor of Higher Theoretical Studies, Superintendent of the School of Higher Theoretical Studies (1983-1995), member of the Artistic Commission (1983-2001) and of the Board of Directors of the Conservatoire (1985-2001). Since the spring of 1977 he also participated on the Board of Directors of the Greek Composers Union. In 1980 Dragatakis is designated as a member of the Special Concert Fund Organization (E.T.O.S.) of the Athens State Orchestra, a position he held until his death.

In 1995 Dragatakis becomes the Vice President of the Greek Composers Union (G.C.U.) until March 2001, when he is unanimously declared as the lifetime Honorary President of the Union. In 1997 he is presented with the "Maria Kallas" award from the National Greek Radio (the 3rd Program) and two years later with the award, "In Honor of G. Papaioannou" from the Academy of Athens. From February 1999 until his death, he serves as a member of the Board of Directors of the National Opera House as a representative of the Greek Composers Union.

Dimitris Dragatakis died suddenly on December 18th, 2001, amidst his creative activities.

LIFE AS A COMPOSER

Dimitris Dragatakis was a very productive composer. He wrote music for most of the musical genres, with the total number surpassing 140 works. His first compositions are dated to before 1940 and his last being in 2001, the year of his death. His first dated work was the String Quartet No.1 in 1957, which had already carried the seal of maturity in composition. However, the fact that he began composing at a fairly older age (40-42 years of age) and he had already settled in a specific attitude towards life, allowed him to preserve his Greek entity amidst the pioneering trends of the time. Since 1958, Dragatakis operates more intensely as a composer and composes regularly, of which many masterpieces are distinguished in National Competitions. He also monitors, through every possible means (radio, concerts, lectures), all the contemporary tendencies in composition which gradually lead him to approach contemporary musical trends.

Even though his initial studies were alongside L. Zoras and M. Kalomiris, he did not identify himself with the style that was representative of the National Music School. There are only few elements of this style observed in a small number of his primary compositions. On the contrary, he was a self-taught composer; the effects of the music in the region of his birthplace, the contemporary musical trends of his time (the musical pioneering of the 60's and 70's) and primarily his own personal perception of the art of music, are all the elements which essentially shaped his creative language.

The significance of Dragatakis' work is independent of the number of his works in itself or the number of distinctions he received during his lifetime. The acceptance and recognition his music gained is distinctly connected to the specific characteristics of the composer himself. Dragatakis was a modern composer, who embraced the messages of his time and expressed them through his music. He was also a composer deeply rooted in his Greek heritage, who constantly included the Greek folk musical traditions in his compositions and particularly the folk music of Epirus, the region of his birthplace. Finally, he was a humanitarian composer, who aspired for art to approach the average man and not only to address the musical "elite".

DISTINCTIONS & DEDICATIONS

Several of his works are distinguished in Panhellenic Competitions: String Quartet no.1 (1957): Honorable Mention in the First National Competition of Composition of the Greek Composers Union {1958}, Symphony no.1 (1959): 2nd Prize (category of symphonies) in the Panhellenic Competition of Composition of Serious Music of the Greek Radio Institution (G.I.R.) (1962), String Quartet no.3 (1960): 2nd Prize (category of chamber music) in the Panhellenic Competition of Composition of Serious Music of G.I.R. (1962), Trio for Oboe, clarinet and bassoon (1962): 1st Prize (unanimously) A' Panhellenic Composition Competition of the Greek Composers Union "M. Kalomoiri Prize" (1964), "Ulysses and Nafsika" - Ballet Suite no.2 (1964): p t Prize in the Music Competition of the Panhellenic Ballet Competition, organized by the Greek Ballet theatre, the Touring Club and the magazine, "Tahidromos" (1965), Symphony no.S (1979-80): p t Prize (category of symphonies) of the A' Panhellenic Composition Competition of Art Music from the Ministry of Culture (1981), Symphony no.6 (1989): 3rd Prize in the Competition of Symphony Compositions under the auspice of the Cultural Centre of the Municipality of Athens, with the theme of National Paligenesis (1991).

In August 1988 the first honorary event for the composer, Dimitris Dragatakis, takes place and is organized by the Cultural Society of Platanousa, his hometown. In addition, in June 1988, a Commemorative Medal is presented to the composer and his wife for their participation in the National Resistance. There are tens of other honorary events that follow until today:

Municipality of Nikaia (1991), French Institute of Athens - Greek Composers Union - Society of "M. Kalomiris" (1992), Society of Recognized Professors of Conservatoires (2001), Athens Concert Hall (2001), magazine Polyfonia (2002), National Orchestra of Athens (2002), the magazine of Greek Composers Union "Mousikis Polytonon" (2006-7), etc. The year 2014 was declared by the Greek Composers Union and in collaboration with the Society of Friends of D. Dragatakis as the year of Dimitris Dragatakis", due to the 100 year anniversary of his birth. Many different agencies enthusiastically responded and organized events dedicated to his life and work throughout 2014 which included: Goethe Institute, Athens Concert Hall, Municipality of Northern Tzoumerka-Epirus, Municipality of Athens, Greek Musical Feast in Athens and Thessaloniki, etc.

ESSENCE

Dimitris Dragatakis belongs to those artists, who with faith in their creative instincts and tireless effort, overcome any adversity and realize their vision, often against all odds, therefore becoming a genuine model for future generations.

Within the same context, lies Dragatakis' deep sensitization towards the new generation of composers. Believing creativity flourishes from the individual naturally and that essentially composition cannot be taught, being himself a "self-taught"

composer, Dragatakis always encouraged his students to seek, and penetrating to reach a particular personal style, directly related to their era and its needs. As an avid believer and fighter of freedom of thought and expression, he always supported anything new and pioneering, with the only condition being continuation and consistency. With these characteristics he became a model of a self-luminous artist; he not only incarnated his vision of a musical creation free from rules and systems and focused on the understandable expression of space and time, but he also showed the way for the younger generations of composers, who with faith in their goals can pursue their artistic self-realization, but always with a humanitarian focus.

The key element of Dimitris Dragatakis' contribution to Greek music lies in the strict consistency of his worldview and the high caliber and quality of his creations. Furthermore, in his perception and the lessons in life and his artistic career lie the possibility of renegotiating our own values and goals, not only individually but also socially.

Δ. Δραγατάκης
D. Dragatakis

Many thanks to **Dr Magdalini Kalopana** for the biography notes, **Mandy Dragatakis** for the translation of the notes, and **Kelly Dragatakis** for editing the translation which were taken from the *Dimitris Dragatakis: String Quartets* CD.

Kalopana, Magdalini. Dragatakis, Mandy (trans.). Dragatakis, Kelly (ed.). Biography liner notes to *Dimitris Dragatakis: The String Quartets*, New Hellenic Quartet, IRIDA 022, CD, 2019.

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DIMITRIS DRAGATAKIS
COMPOSITION COMPETITION

Continuing Dimitris Dragatakis' teaching legacy and inspiring up-and-coming composers

The **Dimitris Dragatakis Composition Competition** is a biennial competition established in 2004 in collaboration with the **Greek Composers' Union** and **Friends of Dragatakis Society** to honour Dimitris Dragatakis' legacy as a composer and teacher.

Apart from his work as a composer, **Dimitris Dragatakis** was an encouraging teacher and mentor, felt music education was of the utmost importance, and sought to inspire and support his students at all times. The mission of the competition is to continue Dragatakis' teaching legacy while also giving up-and-coming composers the opportunity to distinguish themselves and their works.

HISTORY OF THE COMPETITION

1ST COMPETITION

Call for compositions announced during 2003

Winning works performed on 2 November 2004 at the Goethe Institute, Athens

1st Prize: G. Sakallieros, *Lament for “D” - A String Quartet* for string quartet and digital tape

2nd Prize: L. Kanaris, *Hommage a Dimitris Dragatakis* for string quartet

3rd Prize: A. Agrafiotis, *Quartetto d 'archi* for string quartet

2ND COMPETITION

Call for compositions announced 2005

Winning works performed on 31 October 2006 at the Goethe Institute, Athens

1st Prize: D. Doxakis, *String Quartet*

2nd Prize: Ant. Anestis, *Concertino for instrumental ensemble*

3rd Prize: G. Doussis, *Contemporary Space-time Continuum (Χωροχρόνος Σύγχρονος)* for clarinet, piano, tape and lights

3RD COMPETITION

Call for compositions announced 2007

Winning works performed on 15 January 2009 at the Megaron – D. Mitropoulos Hall, Athens

1st Prize: A. Loufopoulos & M. Korkokiou, *Behaviours* for flute and tape

2nd Prize: G. Angelakis, *Transparent Night (Διάφανη νύχτα)* for Violin and Piano

3rd Prize: S. Dimou, *Searching... (Αναζητήσεις...)* for flute, violin, viola, cello

4TH COMPETITION

Call for compositions announced 2009

Winning works performed on 12 January 2011 at the F. Nakas Conservatory, Athens

1st Prize: G. Zambaklis, *In memoriam...*

2nd Prize: Chr. Dovas, *Luminous Interval...*

3rd Prize: A. Dallas, *Θεόδμητοι Πύλαι*

5TH COMPETITION

Call for compositions announced 2011

Winning works announced in 2014 (no concert presentation)

1st Prize: G. Angelakis, *Dödsdansen (Dance of death)* for clarinet, bass clarinet, piano, violin and cello

2nd Prize: A. Rouvelas, *Semi-impulsive spasm* for two violins, viola, cello, double bass, piano

3rd Prize: V. Kourti-Papamoustou, *Dance Suite* for solo piano

6TH COMPETITION

Call for compositions announced 2013

Winning works announced in 2015 (no concert presentation)

1st Prize: S. Avramidou, *Skin* for string quartet

2nd Prize: Chr. Zumbos, *Regeneration (Ανάπλασις)* for flute and background music

3rd Prize: V. Krimitza, *Of the Waves (Των κυμάτων)* for clarinet, cello, and piano

7TH COMPETITION

Call for compositions announced 2015

No concert presentation for winning works

1st Prize: Chr. Dovas, *Memory* for flute, clarinetto, violin, viola, cello, piano

2nd Prize: Theodore Gougousoudis, *Invisible Obstacle* for flute and piano

3rd Prize: Theofilos Bikos, *Stupefaction* for oboe, two violins, viola, and cello

8TH COMPETITION

Call for compositions announced 2017

Winning works performed on 18 December 2018 at the Goethe Institute, Athens

1st Prize: Chr. Dovas, *Symbiosis* for string quartet

2nd Prize: X. Constantinidou, *Assimilations II* for string quartet

3rd Prize: Ev. Bekos, *Afterimage I (Μετέκασμα I)* for string quartet

The information above was compiled by the **Greek Composers’ Union** and musicologist **Dr Magdalini Kalopana**, PhD.

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The Greek Composers' Union was founded on June 8th 1931. Its' main aims are the protection and promotion of the Greek musical creations, the development of solidarity between the Greek composers, and the protection of their professional and artistic rights. Since 1931, the Union has not relented in pursuing these goals, even during the Second World War.

Its members include the most distinguished Greek composers such as Dimitris Mitropoulos, Manolis Kalomiris, Nikos Skalkottas, Antiochos Evangelatos, Iannis Xenakis, Jani Christou, George Sisilianos and Theodore Antoniou.

From 1989 until 2018 the president of the Greek Composers' Union was Theodore Antoniou, Academician, composer, director and professor at the Boston University. During his presidency, the G.C.U. has expanded its activities considerably. Besides the organization of many concert series, the Greek Composers Union organizes two Pan – Hellenic composition competitions: "Yiannis A. Papaioannou" competition and "Dimitris Dragatakis" competition. Moreover, it organizes young composers' workshops, lectures and congresses, and promotes the publication and release of different scores and CDs featuring contemporary music.

Since 2003 the Greek Composers' Union has its own magazine “music Polytonon”, a bimonthly publication, whose main aim is to promote and disseminate Greek and international contemporary music to the wider public. The magazine also serves as an information and communication channel between the Greek musical community.

Greek Composers' Union is a member of the International Society for Contemporary Music (I.S.C.M.) since 2002.

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ΣΥΛΛΟΓΟΣ ΜΑΝΩΛΗΣ ΚΑΛΟΜΙΡΙΣ

Δημήτρη Δραγατάκη
D. DRAGATAKIS

ΑΦΙΕΡΩΜΑ
Dedication
(1963)

MANOLIS KALOMIRIS SOCIETY
8 MAKEDONIS STR - VATHIS SG 154 34 P O BOX 8301
TEL. 1548 254 FAX. 895 409 TELEX 223997 CONC GR
COPYRIGHT 1991

Afieroma (Dedication), from a theme by M. Kalomiris for Mixed Octet (1963)

Afieroma (Dedication), variation on a theme by M. Kalomiris for Mixed Octet
Composed in 1963

Instrumentation: Flute, oboe, clarinet, trumpet, two violins, cello, and piano

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Diaphores (Differences) for Mixed Octet (1965)

Diaphores (Differences) for Mixed Octet

Composed in 1965

This work exists in manuscript form only.

Instrumentation: Flute, oboe, clarinet, horn, timpani, percussion, violin, and cello

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Mousiki gia treis (Music for three) for Violin, Horn, and Piano (1969)

Mousiki gia treis (Music for three) for Violin, Horn, and Piano
Composed in 1969

Instrumentation: Violin, horn, and piano

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Anadromes I (Retrospections I) for Mixed Sextet (1976)

Anadromes I (Retrospections I) for Mixed Sextet
Composed in 1976

Instrumentation: Flute, guitar, tuba, cello, doublebass, and piano

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“ΑΝΑΔΡΟΜΕΣ ΙΙΙ”

Για Βιολί - Βιολοντσέλλο & Πιάνο
(1978)

D. DRAGATAKIS

“ANADROMES III”

For Violin - Violoncello & Piano
(1978)

Anadromes III (Retrospections III) for Violin, Cello, and Piano (1978)

Anadromes III (Retrospections III) for Violin, Cello, and Piano
Composed in 1978

Instrumentation: Violin, Cello, and Piano

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Παράδοση

Δ. ΔΡΑΓΑΤΑΚΗΣ

= Πρακτικό 19 =
(1979)

D.DRAGATAKIS

= PRACTIKO 19 =
(1979)

Praktiko 19 (Record 19) for Violin, Clarinet, Horn, Trumpet, and Piano (1979)

Praktiko 19 (Record 19) for Violin, Clarinet, Horn, Trumpet, and Piano
Composed in 1979

Instrumentation: Violin, Clarinet, Horn, Trumpet, and Piano

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Trio for Clarinet, Percussion, and Piano (1986)

Trio for Clarinet, Percussion, and Piano

Composed in 1986

Instrumentation: Clarinet, Percussion, and Piano

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<<Χορικού Σχόλιον>>
(1993)

D.DRAGATAKIS

<<CHORICS COMMENTARY>>
(1993)

Chorikou Scholion (Choric’s commentary) for Chamber Ensemble (1993)

Chorikou Scholion (Choric’s commentary) for Chamber Ensemble
Composed in 1993

Instrumentation: Flute, Clarinet, Horn, Trumpet, Violin, Cello, Timpani, Percussion,
and Piano

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DEM. DRAGATAKIS

BERCEUSE

pour Violon et Piano

NANOYΡΙΣΜΑ

για Βιολί και Πιάνο

ΔΗΜ. ΔΡΑΓΑΤΑΚΗ

Nanourisma (Berceuse) for Violin, Viola, or Cello and Piano or String Quartet

Nanourisma (Berceuse) for Violin, Viola, or Cello and Piano
Composition year is estimated between 1942 and 1949

Instrumentation: Violin and piano, viola and piano, cello and piano, or string quartet

Listen here:
[For Violin and Piano](#)
[For Cello and Piano](#)

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Choros (Dance) for Violin and Piano

Choros (Dance)

Composition year is estimated between 1949 and 1957

Instrumentation: Violin and piano

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Anamnisi (Remembrance) for Violin and Piano (1942)

Anamnisi (Remembrance) for Violin and Piano
Composed in 1942

Instrumentation: Violin and piano

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String Quartet No. 1 (1957)

String Quartet No. 1
Composed in 1957

Instrumentation: String quartet

Listen here:

- i. [Allegro](#)
- ii. [Allegro](#)
- iii. [Andantino](#)
- iv. [Vivo](#)

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Sonata No. 1 for Violin and Piano (1958)

Sonata No. 1 for Violin and Piano
Composed in 1958

Instrumentation: Violin and piano

Listen now:

- i. [Allegro moderato](#)
- ii. [Andantino](#)
- iii. [Allegro vivo](#)

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Κουαρτέτο αρ. 2

(1958)

για κουαρτέτο εγχόρδων

D. DRAGATAKIS

Quartetto No. 2

(1958)

for String Quartet

String Quartet No. 2 (1958)

String Quartet No. 2
Composed in 1958

Instrumentation: String quartet

Listen now:

- i. [Allegro vivo](#)
- ii. [Allegro moderato](#)
- iii. [Andante](#)
- iv. [Presto](#)

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Trio

(1960)

για 2 βιολιά και βιόλα

D. DRAGATAKIS

Trio

(1960)

for 2 violins and viola

Trio for two Violins and Viola (1960)

Trio for two Violins and Viola

Composed in 1960

Instrumentation: Two violins and viola

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Handwritten musical score for String Quartet No. 3 (1960) by Dimitris Dragatakis. The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro" at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a final chord.

String Quartet No. 3 (1960)

String Quartet No. 3
Composed in 1960

Instrumentation: String quartet

Listen now:

- i. [Largo](#)
- ii. [Marcia \(Moderato\)](#)
- iii. [Andante](#)
- iv. [Allegro](#)

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TRIO
Moderato (1=90) oboe clarinet fagot. D. Dragatakis

The image shows a handwritten musical score for a Trio for Oboe, Clarinet, and Bassoon by Dimitris Dragatakis. The score is written on four systems of staves. The first system shows the Oboe, Clarinet, and Bassoon parts. The second system shows the Piano accompaniment. The third and fourth systems show the Piano accompaniment continuing. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Trio for Oboe, Clarinet, and Bassoon (1962)

Trio for Oboe, Clarinet, and Bassoon

Composed in 1962

This work exists in manuscript form only.

Instrumentation: Oboe, Clarinet, and Bassoon

Listen here:

- i. [Moderato](#)
- ii. [Pestissimo](#)
- iii. [Grave](#)
- iv. [Animato](#)

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Trio for Trumpet, Horn, and Trombone (1962)

Trio for Trumpet, Horn, and Trombone

Composed in 1962

Instrumentation: Trumpet, horn, and trombone

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D. Dragatakis

Quintetto

(1964)

Flüt
Oboe
clarinetto
Corno
Fagotto

Woodwind Quintet (1964)

Woodwind Quintet
Composed in 1964

Instrumentation: Flute, oboe, clarinet, bassoon, and horn

Listen here:

- i. [Largo](#)
- ii. [Presto-Meno-Presto](#)
- iii. [Adagio](#)
- iv. [Allegro](#)

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Epilogos (Epilogue) for Brass Quintet (1970)

Epilogos (Epilogue) for Brass Quintet

Composed in 1970

This work exists in manuscript form only.

Instrumentation: Two trumpet, horn, trombone, and tuba

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Andante 1 = 56

MUSIC FOR BRASS
(1st and 2nd editions - 1971 and 1974)

D. Dragatakis

Score from 42, 20 Sept 1971

Mousiki gia chalkina (Music for brass) for Brass Quartet (1971)

Mousiki gia chalkina (Music for brass)

Composed in 1971

This work exists in manuscript form only.

Instrumentation: Trumpet, horn, trombone, and tuba

dragatakis.info@gmail.com

Athens, Greece

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D. Dragatakis

«Dialogues»
1974
for 2 wind quartets
(Oboi – Clarinetti – Fagotti – Corni)

Δ. Δραγατάκης

«Διάλογοι»
1974
για 2 κουαρτέτα πνευστών
(Οβόι – Κλαρινέτι – Φαγότι – Κόρνοι)

Dialogoi (Dialogues) for Woodwind Octet (1974)

Dialogoi (Dialogues) for Woodwind Octet

Composed in 1974

Instrumentation: Two woodwind quartets (2 ob, 2 cl, 2 bn, 2 hn)

Listen here:

- i. [Largo](#)
- ii. [Allegro](#)
- iii. [Adagio](#)
- iv. [Allegro](#)

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Δ. ΔΡΑΓΑΤΑΚΗΣ

«Ντούο»

1977

για Τούμπα και Κλαρινέτο σε Σιb

D. DRAGATAKIS

«Duo»

1977

for Tuba and Clarinet in Bb

Duo for Tuba and Clarinet (1977)

Duo for Tuba and Clarinet
Composed in 1977

Instrumentation: Clarinet and tubo

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Duo for Clarinet and Piano (1981)

Duo for Clarinet and Piano
Composed in 1981

Instrumentation: Clarinet and piano

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“Erot’ anikite” (“Love invincible”), Sophocles, Antigone,
third stasimon [1969]

“Erot’ anikite” (“Love invincible”), Sophocles, Antigone, third stasimon

Composed in 1969

This work exists in manuscript form only.

Instrumentation: Male choir

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“O choros” (“The chorus”), Euripides, The Heracleidae,
fourth stasimon [1970]

“O choros” (“*The chorus*”), Euripides, *The Heracleidae*, fourth stasimon

Composed in 1970

This work exists in manuscript form only.

Instrumentation: Male choir

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“Taxidi” (“Journey”), G.Kotzioulas (1980)

“Taxidi” (“Journey”), lyrics by G.Kotzioulas
Composed in 1980

Instrumentation: Choir

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“Thalassino” (“Marine”) (1980)

“*Thalassino*” (“*Marine*”)

Composed in 1980

This work exists in manuscript form only.

Instrumentation: Choir

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“I lismonia” (“Forgetfulness”) (1986)

“I lismonia” (“Oblivion”)

Composed in 1986

This work exists in manuscript form only.

Instrumentation: Choir

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1. Αργατάκης

Τ' όνειρο...

(Χρ. Αποστολάτος)

για 300000 Παιδιά Χορωδία

1. Αργατάκης

Τ' όνειρο...

(Χρ. Αποστολάτος)

για 300000 Παιδιά Χορωδία

“T’ oneiro” (“The dream”), Chr. Apostolatu (1986)

“T’ oneiro” (*The dream*), lyrics by Chr. Apostolatu

Composed in 1986

This work exists in manuscript form only.

Instrumentation: Choir

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“Efchi tis manas” (“The mother’s wish”) (1986)

“Efchi tis manas” (“The mother’s wish”)

Composed in 1986

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Instrumentation: Choir

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Concerto for Viola and Piano (manuscript only) (1949-57)

Concerto for Viola
Composed in 1949-57

This work exists in manuscript form only.

Instrumentation: Viola and piano

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Concertino for Clarinet (1962)

Concertino for Clarinet
Composed in 1962

Instrumentation: clarinet, string orchestra

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D. DRAGATAKIS

CONCERTINO

(1965)

For Orchestra and Solo French-HORN

┌

Concertino for Horn (1965)

Concertino for Horn
Composed in 1965

Instrumentation: horn, instrumental ensemble

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D. DRAGATAKIS

CONCERTO
for Violino Solo & orchestra
(1969)

ΕΚΔΟΣΕΙΣ
Γ. ΝΑΚΑΣ
ΠΑΝΕΠΙΣΤΗΜΙΟΥ 44 & ΧΑΡ. ΤΡΙΚΟΥΠΗ
ΑΘΗΝΑ (ΕΝΤΟΣ ΤΗΣ ΣΤΟΑΣ)

Concerto for Violin (1969)

Concerto for Violin
Composed in 1969

Instrumentation: violin, string orchestra

[Listen now](#)

[Purchase from Nakas Music House](#) (violin and orchestra)
[Purchase from Nakas Music House](#) (violin and piano, arranged by Stylianos Tsakalidis)

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Δ. ΔΡΑΓΑΤΑΚΗΣ

D. DRAGATAKIS

Adagio
*(for string orchestra, Piano
and Viola Solo)*

(1969)

Adagio for solo viola (1969)

Adagio for solo viola
Composed in 1969

Instrumentation: viola, piano, string orchestra

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Athens, Greece

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Δ. ΔΡΑΓΑΤΑΚΗΣ

Κοντσέρτο
(1972)
για βιολοντσέλλο σόλο
και ορχήστρα

D. DRAGATAKIS

Concert
(1972)
for V-cello Solo and
Orchestra

Concerto for Cello (1972)

Concerto for Cello
Composed in 1972

Instrumentation: cello, orchestra

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Δ. ΔΡΑΓΑΤΑΚΗΣ
Κοντσέρτο
(1973)
για Όμποε σόλο
και Ορχήστρα εγχόρδων

D. DRAGATAKIS
Concert
(1973)
for Oboe solo
and String Orchestra

Concerto for Oboe (1973)

Concerto for Oboe
Composed in 1973

Instrumentation: oboe, orchestra

Listen here:

- i. [Andante](#)
- ii. [Presto](#)

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Δ. ΔΡΑΓΑΤΑΚΗΣ

**Κοντσέρτο για Πιάνο σόλο
και ορχήστρα**
(1975-1977)

D.DRAGATAKIS

**Concert for Piano solo
and orchestra**
(1975-1977)

Concerto for Piano (1975-7)

Concerto for Piano
Composed in 1975-7

Instrumentation: piano, orchestra

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Treis Melodies (Three melodies)

Treis Melodies (Three melodies)

Year of composition is estimated between 1949 and 1957

This work exists in manuscript form only.

Instrumentation: String orchestra

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Lyrika Skitsa (Lyric sketches) (1958)

Lyrika Skitsa (Lyric sketches)
Composed in 1958

Instrumentation: String orchestra

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Dokimio (Essay) (1958)

Dokimio (Essay)
Composed in 1958

Instrumentation: orchestra

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Symphony No. 1 (1959)

Symphony No. 1
Composed in 1959

Instrumentation: orchestra

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D. Dragatakis

SYMPHONY No 2

(1960)

ANDANTE-SOSTENUTO

ALLEGRETTO-MODERATO

LENTO-ALLEGRO

Durata: 25'

PICCOLO

3 FLAUTI

2 OBOI

CORNO INGLESE

CLARINETTO PICCOLO in E♭

2 CLARINETTI in E♭

CLARINETTO BASSO in B♭

2 FAGOTTI

CONTRA FAGOTTO

4 CORI in F

4 TROMBE in C

3 TROMBONI

TUBA

TIMPANI

TAMBURO

TAMBURO

PIATTI

G. CASSA

TAM-TAM

TRIANGOLO

VIOLINI I

VIOLINI II

VIOLE

VIOLONCELLI

CONTRABASSI

Symphony No. 2 (1960)

Symphony No. 2
Composed in 1960

Instrumentation: orchestra

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D. DRAGATAKIS

SYMPHONIE N° 3
(1964)

Symphony No. 3, Mikri (Little) (1964)

Symphony No. 3, *Mikri (Little)*
Composed in 1964

Instrumentation: orchestra

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D. Dragatakis

SYMPHONY No 4

(1966)

ALLEGRO-MODERATO

PRESTO

ADAGIO

ALLEGRO

Durata 20'

PICCOLO

2 FLAUTI

2 OBOI

CORNO INGLESE

2 CLARINETTI in Bb

2 FAGOTTI

4 CORNI in F

3 TROMBE in C

3 TROMBONI

TUBA

TIMPANI

TAMBURO

PIATTI

G. CASSA

WOOD BLOCK

XYLOPHONE

VIOLINI I

VIOLINI II

VIOLE

VIOLONCELLI

CONTRABASSI

Symphony No. 4 (1966)

Symphony No. 4
Composed in 1966

Instrumentation: orchestra

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Tessera Skitsa (Four sketches) (1966-68)

Tessera Skitsa (Four sketches)

Composed in 1966-68

Instrumentation: String orchestra (divided in three parts)

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Petalouda (Papillon) for Solo Piano

Petalouda (Papillon) for Solo Piano
Composition year estimated before 1940

Instrumentation: Solo piano

[Listen now](#)

[Purchase from Nakas Music House](#) (Complete Solo Works for Piano)

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Nostalgia (Nostalgia) for Solo Piano

Nostalgia (Nostalgia) for Solo Piano
Composition year estimated to be 1940

Instrumentation: Solo piano

[Listen now](#)

[Purchase from Nakas Music House](#) (Nostalgia)
[Purchase from Nakas Music House](#) (Complete Solo Piano Works)

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Mikri Balanta (Petite Ballade) for Solo Piano (1949)

Mikri Balanta (Petite Ballade) for Solo Piano
Composed in 1949

Instrumentation: Solo piano

[Listen now](#)

[Purchase from Nakas Music House](#) (Complete Solo Works for Piano)

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Sonatina No. 1 for Solo Piano (1961)

Sonatina No. 1 for Solo Piano
Composed in 1961

Instrumentation: Solo piano

Listen here:

- i. [Moderato](#)
- ii. [Larghetto](#)
- iii. [Allegro](#)

[Purchase from Nakas Music House](#) (Complete Solo Works for Piano)

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Sonatina No. 2 for Solo Piano (1963)

Sonatina No. 2 for Solo Piano
Composed in 1963

Instrumentation: Solo piano

Listen here:

- i. [Allegro - Moderato - Allegro](#)
- ii. [Largo](#)
- iii. [Vivo](#)

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[Purchase from Nakas Music House](#) (Complete Solo Piano Works)

\$1.00

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Antikes (Antiques) for Solo Piano (1972)

Antikes (Antiques) for Solo Piano
Composed in 1972

Instrumentation: Solo piano

Listen here:

- i. [Largo](#)
- ii. [Allegretto](#)
- iii. [Allegro](#)
- iv. [Moderato](#)
- v. [Molto sostenuto](#)
- vi. [Allegretto](#)
- vii. [Presto](#)
- viii. [Adagio](#)

[Purchase from Nakas Music House](#) (Antikes)
[Purchase from Nakas Music House](#) (Complete Solo Piano Works)

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Anadromes II (Retrospections II) for Solo Piano (1977)

Anadromes II (Retrospections II) for Solo Piano
Composed in 1977

Instrumentation: Solo piano

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[Purchase from Nakas Music House](#) (Anadromes II)
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Spoudi I (Etude I) for Solo Piano (1981)

Spoudi I (Etude I) for Solo Piano
Composed in 1981

Instrumentation: Solo piano

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[Purchase from Nakas Music House](#) (Complete Solo Piano Works)

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Collection of Songs, op. 1 (2020)

This collection of songs was put together before Dimitris Dragatakis passed away in 2001. The edition is meant to be published by Nakas in 2020. Please get in touch if you'd like individual works listed below or the Dragatakis edition of the collection of songs.

“Dyo peristeria perasan” (“Two doves passed by”), D. Dragatakis (1980) – voice and piano

“Echei apops’ ena fengari” (“There’s a moon tonight”), K. Kontoulēs (1979) – voice and piano

“Isoun mikri” (“You were [a] young” [girl]), V. Theodorou (1982) – voice and piano

“Piano nero” (“Holding water”), V. Theodorou (1982) – voice and piano

“T’ Aprili to fengari” (“April’s moon”), V. Theodorou (1982) - voice and piano

“Mana” (“Mother”), V. Theodorou (1981) – voice and piano

“I treli rodia” (“The crazy pomegranate tree”), Od. Elytis (1981) – voice and piano

“Ochi ta roda” (“Not the roses”), G. Drosinis (1971) – voice and piano

“De thelo tou kissou” (“I don’t want the ivy’s” [deceiving height]), G. Drosinis (1971) – voice and piano

“Me poia lachtara” (“With which longing”), G. Drosinis (1971) – voice and piano

“Na se prosmeno” (“To await for you”), G. Drosinis (1971) – voice and piano

“I balanta tis Gkouentolin” (“Gwendolin’s ballad”), J. Anouilh, Becket (1968) – voice and piano, guitar, or lute

“Nanourisma” (“Lullaby”), D. Dragatakis (1980) – voice and piano

“Poulia ein’ ta chronia” (“Years are like birds’), F. Angoules (1961) – voice and piano

“Vithleem” (“Bethlehem”), D. Dragatakis (1980) – bass and piano

“Tsakizo tis lianes elies” (“Cracking the thin olives”), V. Theodorou (1961) – voice and piano

“Ta prot’asteria” (“The first stars”), F. Angoules (1961) – voice and piano

Monologos ar. 1 (Monologue no.1), D. Dragatakis (1979) – acapella voice

“Vithleem” (“Bethlehem”), D. Dragatakis (1980) – for baritone and piano

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‘O tseligkas’ (“The chief shepherd”), K. Krystallis (estimated 1942-9)

‘O tseligkas’ (“The chief shepherd”), K. Krystallis
Year of composition is estimated between 1942-49
This work exists in manuscript form only.

Instrumentation: voice and piano

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Μετρητά = 63 = Τάχταρισμα = Δ. Δραγάκης

Handwritten musical score for "Tachtarisma" (Dandling song) by Dimitris Dragatakis. The score is written on four systems of staves, each with a vocal line and a piano accompaniment. The music is in 6/8 time, indicated by the "Μετρητά = 63" marking. The lyrics are in Greek, and the score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo).

“Tachtarisma” (“Dandling song”) [on traditional verses]
(estimated 1942-9)

“Tachtarisma” (“Dandling song”) [on traditional verses]

Year of composition is estimated between 1942-49

This work exists in manuscript form only.

Instrumentation: voice and piano

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“Tragoudi” (“Song”), M. Veloudis (estimated 1942-9)

“Tragoudi” (“Song”), M. Veloudis

Year of composition is estimated between 1942-49

This work exists in manuscript form only.

Instrumentation: voice and piano

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“Tsakizo tis lianes elies” (“Cracking the thin olives”), V.
Theodorou (1961)

“Tsakizo tis lianes elies” (“Cracking the thin olives”), V. Theodorou
Composed in 1961

Instrumentation: Voice and piano

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[illegible]

“Enypnio” (“While Asleep”), D.Dragatakis (2000)

“Enypnio” (“While Asleep”), D.Dragatakis
Composed in 2000

Instrumentation: voice and piano

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Mythologias III (Mythology’s III), Euripides (1985)

Mythologias III (Mythology’s III), Euripides
Composed in 1985

Instrumentation: Soprano and orchestra

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Appendix 2: *Concerto for Viola* manuscripts

This appendix includes the manuscripts for the Concerto for Viola's orchestra score and piano reduction. There are links below if the reader would like to access these PDFs separately.

[Concerto for Viola orchestra manuscript](#)

https://drive.google.com/file/d/1qcQ8Qy1ua8UhtzJ4quSoFsPkyaX4_WbL/view?usp=sharing

[Concerto for Viola piano reduction manuscript](#)

https://drive.google.com/file/d/1V414DLKQPUFYp7I_FD8CA6yaRWkeD4xZ/view?usp=sharing

Analiza

Przebieg z Muzyką

Wojciech Kilar z
Marsm

d. dzagatakin

Amicus zówoś

Concerto

For Viola Solo and orchestra

(1992)

→ April 10, 2012.

Alto

Corno

Clarin

Tuba

Viola

Violino

San Lorenzo, 2012 + 2012 a/100

Na zówoś

Ma audycja z muzyką

D. Dragatakis

Concerto

For Viola solo and orchestra

(1992)

Modesto - Andantino - Allegro

orchestra

2 flauti	timpani
2 oboi	Piatti
2 clarinetti	tamburo
2 fagotti	c. cassa
3 corni	tambugolo
1 tromba	tamburino
do	t. tam
	xilofono
	ch. spil
	w. Black
	tom

I Violini
II Violini
Viola
V. celli
C. Basso

durata 23'

το έργο αυτό ηρώθηκε
από παραγγελία του Σημάκου
οι φίλοι της Μουσικής

D. Dzagataxis

Handwritten musical score for "D. Zagladis". The score is written on multiple staves, including staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Trumpet (Tr.), Trombone (Tb.), Timpani (Timp.), Xylophone (Xyl.), and Violins (V.). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, with the first system ending at measure 20 and the second system starting at measure 21. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, legible hand, with some corrections and annotations visible.

Handwritten musical score for a symphony orchestra, featuring various instruments and a solo section. The score is written on multiple staves, with dynamic markings and performance instructions.

Instruments and Parts:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- coz. (Corno)
- tr. d. (Tromba)
- tmp. (Timpani)
- Xil. (Xylophone)
- Solo (Soloist)
- I (Violin I)
- II (Violin II)
- Vle. (Viola)
- V.c. (Violoncello)
- c.b. (Contrabasso)

Dynamic Markings:

- F (Forte)
- mf (mezzo-forte)
- p (piano)
- mp (mezzo-piano)
- cl. sp. (clarinet solo)

Performance Instructions:

- Pizz (Pizzicato)
- arco (Arco)
- W.D. x (Woodwind)
- cl. sp. (clarinet solo)

Other Notations:

- Handwritten notes and symbols, including a large 'x' and various musical notations.

Handwritten musical score for a symphony orchestra and soloist. The score is written on 15 staves, including woodwinds, strings, and a soloist.

Staves and Instruments:

- Flute (fl.)
- Oboe (ob.)
- Clarinet (cl.)
- Fagott (F.)
- Cor Anglais (cor.)
- Trumpet (tr.)
- Trombone (timp.)
- Soloist (solo)
- Violin I (I)
- Violin II (II)
- Viola (v.)
- Cello (c.)
- Double Bass (cb.)

Key Features:

- Rehearsal Mark 3:** Indicated at the top left.
- Time Signatures:** 4/4, 3/4, and 4/4 are used throughout the score.
- Dynamic Markings:** *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte) are present.
- Performance Instructions:** "t-zino" and "w.B." (with Breath) are written above the soloist's staff.
- Tempo/Character:** The tempo is marked "Allegro" at the beginning of the soloist's part.

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Handwritten musical score for a symphony orchestra, featuring multiple staves and instruments. The score is divided into two systems, each with three measures.

First System (Measures 1-3):

- Flute (Fl.):** Measures 1-3.
- Oboe (ob.):** Measures 1-3.
- Clarinet in B-flat (cl. B):** Measures 1-3.
- Fagott (F.):** Measures 1-3.
- Kornett (cor.):** Measures 1-3.
- Trümpfe (tr.):** Measures 1-3.
- Timpani (timp.):** Measures 1-3.
- Xylorimba (xyl.):** Measures 1-3.
- Solo:** Measures 1-3.
- I:** Measures 1-3.
- II:** Measures 1-3.
- Vla:** Measures 1-3.
- V.c.:** Measures 1-3.
- c.b.:** Measures 1-3.

Second System (Measures 4-6):

- Flute (Fl.):** Measures 4-6.
- Oboe (ob.):** Measures 4-6.
- Clarinet in B-flat (cl. B):** Measures 4-6.
- Fagott (F.):** Measures 4-6.
- Kornett (cor.):** Measures 4-6.
- Trümpfe (tr.):** Measures 4-6.
- Timpani (timp.):** Measures 4-6.
- Xylorimba (xyl.):** Measures 4-6.
- Solo:** Measures 4-6.
- I:** Measures 4-6.
- II:** Measures 4-6.
- Vla:** Measures 4-6.
- V.c.:** Measures 4-6.
- c.b.:** Measures 4-6.

Handwritten Annotations:

- Flute (Fl.):** *1-2* (above measure 1).
- Oboe (ob.):** *sf* (above measure 2).
- Clarinet in B-flat (cl. B):** *sf* (above measure 2).
- Fagott (F.):** *sf* (above measure 2).
- Kornett (cor.):** *1-2* (above measure 1).
- Trümpfe (tr.):** *sf* (below measure 2).
- Timpani (timp.):** *tr* (above measure 1), *W.B. x* (below measure 1).
- Xylorimba (xyl.):** *xyl.* (above measure 2), *sf* (below measure 2).
- Solo:** *sf* (below measure 1), *sf* (below measure 2), *sf* (below measure 3), *sf* (below measure 4), *sf* (below measure 5), *sf* (below measure 6).
- I:** *pizz* (below measure 1), *arco* (below measure 2).
- II:** *pizz* (below measure 1), *arco* (below measure 2).
- Vla:** *pizz* (below measure 1), *arco* (below measure 2).
- V.c.:** *pizz* (below measure 1), *arco* (below measure 2).
- c.b.:** *pizz* (below measure 1), *arco* (below measure 2).

Other Annotations:

- Plat.:** (above measure 4).
- tempo:** (below measure 5).

Handwritten musical score for a large ensemble. The score is written on 12 staves, each with a different instrument or section label on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into measures by vertical bar lines. The instruments/sections are: Fl. (Flute), ob. (Oboe), cl. (Clarinet), F. (Fagott), cor. (Corni), tr. (Trombe), timp. (Timpani), t-ro (Tromboni), vib. (Vibrafono), solo (Solo), I (I), II (II), and a bottom staff with a double bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p*, *mf*, *pp*, *rit.*, *allegro*, *tempo*, *meno mosso*, *piu mosso*, *rit.*, *allegro*, *tempo*, *meno mosso*, *piu mosso*. There are also some handwritten notes like "poco largam." and "W.B.". The score is written in a cursive, handwritten style.

Handwritten musical score for a symphony orchestra, page 6. The score is written in 4/4 time and includes parts for the following instruments:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagotto)
- cor. (Coro)
- tr. (Tromba)
- timp. (Timpani)
- Xlb. solo (Xylophone solo)
- I (Violin I)
- II (Violin II)
- vla. (Viola)
- v.c. (Violoncello)
- c.b. (Contrabbasso)

The score features various musical notations, including dynamics (p, sf, mf), articulation (acc., pizz.), and performance instructions (col legno). The tempo is marked "timp." and the key signature is one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments.

Handwritten musical score for a symphony orchestra, page 8. The score is written on multiple staves, including woodwinds, brass, strings, and percussion.

Woodwinds:

- Fl. (Flute): *MF* (Mezzo-Forte)
- ob. (Oboe): *MF*
- cl. (Clarinet): *MF*
- F. (Fagotto/Bassoon): *MF*
- cor. (Cor Anglais): *MF*
- tr. (Trumpet): *MF*
- timp. (Timpani): *MF*

Brass:

- tr. (Trumpet): *MF*
- timp. (Timpani): *MF*

Strings:

- I (Violin I): *MF*
- II (Violin II): *MF*
- Vla. (Viola): *MF*
- V. c. (Violoncello): *MF*
- c. b. (Contrabasso): *MF*

Percussion:

- xylo. (Xylophone): *MF*
- sol. (Solo): *MF*
- I (Cymbal): *MF*
- II (Cymbal): *MF*
- Vla. (Viola): *MF*
- V. c. (Violoncello): *MF*
- c. b. (Contrabasso): *MF*

Other:

- Fl. (Flute): *MF*
- ob. (Oboe): *MF*
- cl. (Clarinet): *MF*
- F. (Fagotto/Bassoon): *MF*
- cor. (Cor Anglais): *MF*
- tr. (Trumpet): *MF*
- timp. (Timpani): *MF*

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Horn (cor.), Trumpet (tr.), Timpani (tim.), Cymbals (cyl.), and various strings (I, II, Violoncello (Vcl.), Double Bass (Cb.)). The score includes complex notation, including notes, rests, and dynamic markings such as *f*, *sf*, *mf*, and *fz*. The piece is marked with a 3/4 time signature and includes a section labeled "34. F. 3/4". The notation is dense and includes many accidentals and slurs.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), F. (Bassoon), Cor. (Horn), Tr. (Trumpet), T. (Trombone), Tuba, Perc. (Percussion), Viol. (Violin), Vla. (Viola), V. c. (Violoncello), and C. b. (Double Bass). The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks. The piece is marked "Poco largam." and "Poco sost.".

Handwritten musical score for a symphony orchestra, page 11. The score is written on ten staves, each with a different instrument or section indicated by a clef and key signature.

Staves and Instruments:

- Fl. (Flute) in 4/4
- ob. (Oboe) in 4/4
- cl. (Clarinet) in 4/4
- F. (Fagotto) in 4/4
- cor. (Corni) in 4/4
- tr. (Trumpets) in 4/4
- tmp. (Timpani) in 4/4
- Kr. (Kornett) in 4/4
- sol. (Solo) in 4/4
- I (First Violin) in 4/4
- II (Second Violin) in 4/4
- V. (Viola) in 4/4
- C. (Cello) in 4/4
- B. (Bass) in 4/4

Key Signatures and Time Signatures:

- Fl. (Flute) in 4/4
- ob. (Oboe) in 4/4
- cl. (Clarinet) in 4/4
- F. (Fagotto) in 4/4
- cor. (Corni) in 4/4
- tr. (Trumpets) in 4/4
- tmp. (Timpani) in 4/4
- Kr. (Kornett) in 4/4
- sol. (Solo) in 4/4
- I (First Violin) in 4/4
- II (Second Violin) in 4/4
- V. (Viola) in 4/4
- C. (Cello) in 4/4
- B. (Bass) in 4/4

Handwritten Annotations:

- mp* (mezzo-piano) above the Fl. staff.
- gliss.* (glissando) above the sol. staff.
- molo ut. gliss.* (molto ut. glissando) above the sol. staff.
- cal. legno* (calando legno) above the V. staff.
- Bzz* (buzz) above the B. staff.

Other Markings:

- Rehearsal marks (vertical lines) are present at the beginning of the Fl. staff and the sol. staff.
- Dynamic markings include *mp*, *p*, and *cal.*
- Articulation marks include accents and slurs.

Handwritten musical score for a symphony orchestra, page 12. The score includes staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Horn (cor.), Trumpet (tr.), Timpani (timp.), Xylorimba (Xyl.), Solo, Violin I (I), Violin II (II), Viola (Vla.), Violoncello (V.c.), and Contrabass (c.b.). The music is written in 4/4 time and features various dynamics (F, FF, MF, mf) and articulations (accents, slurs). The bottom section is marked "tempo I".

Fl. *F* *FF*

ob. *F* *FF*

cl. *F* *FF* *MF*

F. *F* *FF* *MF*

cor. *F* *FF*

tr. *F*

timp.

Xyl. *Xyl.* *w.b.* *cl. sp.*

solo

tempo I

I *F* *FF* *MF*

II *F* *FF* *MF*

Vla. *F* *FF* *MF*

V.c. *F* *FF* *MF*

c.b. *F* *FF* *MF*

Handwritten musical score for "The Rose Tree" by C. & G. NAKAGAKI MUSIC HOUSE. The score is for a full orchestra and includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tr.), Timpani (timp.), Xylophone (xyl.), Solo Violin (Solo), Violin I (I.), Violin II (II.), Viola (C.), and Cello/Double Bass (C.B.). The score is in 4/4 time and features various musical notations including notes, rests, dynamics (p, mf, f, pizz), and articulation marks. The title "The Rose Tree" is written in a decorative font at the top right. The publisher's name "C. & G. NAKAGAKI MUSIC HOUSE" is printed vertically on the left side.

Handwritten musical score for various instruments. The score includes staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tz.), Timpani (timp.), Xylophone (Xyl.), Solo, I, II, Violoncello (Vcl.), Violoncello Contrabasso (V.c.), and Contrabasso (c.b.).

Key markings and annotations include:

- Fl.:** $2/4$ $\sharp$ fifths tr MP
- timp.:** t. t. p
- Xyl.:** t. t. p
- Solo:** poco larg. tempo F
- I:** p F
- II:** ccl. larg.
- Vcl.:** p
- V.c.:** p
- c.b.:** p

The score is written in a single system with multiple staves. The Solo part features a complex melodic line with many accidentals and dynamic markings. The other instruments have more sparse notation, often with rests or simple harmonic support.

Handwritten musical score for a symphony orchestra. The score is written on 12 staves, each with a clef and key signature. The instruments are: Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tr.), Trombone (t.), Tuba (tuba), Horn (xcl.), Violin (vcl.), Viola (vcl.), and Cello (cel.). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). The first staff (Fl.) has a key signature of one flat (B-flat). The second staff (ob.) has a key signature of one flat (B-flat). The third staff (cl.) has a key signature of one flat (B-flat). The fourth staff (F.) has a key signature of one flat (B-flat). The fifth staff (cor.) has a key signature of one flat (B-flat). The sixth staff (tr.) has a key signature of one flat (B-flat). The seventh staff (t.) has a key signature of one flat (B-flat). The eighth staff (tuba) has a key signature of one flat (B-flat). The ninth staff (xcl.) has a key signature of one flat (B-flat). The tenth staff (vcl.) has a key signature of one flat (B-flat). The eleventh staff (vcl.) has a key signature of one flat (B-flat). The twelfth staff (cel.) has a key signature of one flat (B-flat). The score is written in a cursive, handwritten style. The first staff (Fl.) has a key signature of one flat (B-flat). The second staff (ob.) has a key signature of one flat (B-flat). The third staff (cl.) has a key signature of one flat (B-flat). The fourth staff (F.) has a key signature of one flat (B-flat). The fifth staff (cor.) has a key signature of one flat (B-flat). The sixth staff (tr.) has a key signature of one flat (B-flat). The seventh staff (t.) has a key signature of one flat (B-flat). The eighth staff (tuba) has a key signature of one flat (B-flat). The ninth staff (xcl.) has a key signature of one flat (B-flat). The tenth staff (vcl.) has a key signature of one flat (B-flat). The eleventh staff (vcl.) has a key signature of one flat (B-flat). The twelfth staff (cel.) has a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). The first staff (Fl.) has a key signature of one flat (B-flat). The second staff (ob.) has a key signature of one flat (B-flat). The third staff (cl.) has a key signature of one flat (B-flat). The fourth staff (F.) has a key signature of one flat (B-flat). The fifth staff (cor.) has a key signature of one flat (B-flat). The sixth staff (tr.) has a key signature of one flat (B-flat). The seventh staff (t.) has a key signature of one flat (B-flat). The eighth staff (tuba) has a key signature of one flat (B-flat). The ninth staff (xcl.) has a key signature of one flat (B-flat). The tenth staff (vcl.) has a key signature of one flat (B-flat). The eleventh staff (vcl.) has a key signature of one flat (B-flat). The twelfth staff (cel.) has a key signature of one flat (B-flat). The score is written in a cursive, handwritten style.

NO. 16 NAKAS MUSIC HOUSE

Handwritten musical score for a symphony orchestra, page 16. The score includes staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tr.), Timpani (tim.), Xylophone (xyl.), Violin I (I), Violin II (II), Viola (vl.), Violoncello (v.c.), and Double Bass (c.b.). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *p*, *ff*, and *div. ff*. There are also performance instructions like *at. dibrt.* and *rit.* circled. The score is divided into measures by vertical bar lines, and some measures contain handwritten annotations like *I II* and *Via Sord.*

Handwritten musical score for a symphony orchestra, page 17. The score is written on 15 staves, with the following instruments and parts indicated:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Corni)
- tr. (Trumpet)
- tim. (Timpani)
- Xyl. (Xylophone)
- Viol. (Violin)
- I (Violin I)
- II (Violin II)
- Viola
- Cello
- Double Bass

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- p* (piano)
- f* (forte)
- tr. f.* (trifurcated forte)
- cl. sp.* (clarinet solo)
- Viol. d* (Violin dynamics)

The score is written in a system of 15 staves, with the first staff being the Flute part. The notation is handwritten and includes various musical symbols and dynamics.

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Fl.** (Flute)
- ob.** (Oboe)
- cl.** (Clarinet)
- f.** (Fagott / Bassoon)
- cor.** (Corni)
- tr.** (Trombi)
- tim.** (Timpani)
- Xif.** (Xifofono / Celesta)
- gdo.** (Glockenspiel)
- I** (Violini I)
- II** (Violini II)
- Vle.** (Violoncelli)
- V.c.** (Violoncelli / Contrabbassi)
- c.b.** (Contrabbassi)

The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics (e.g., *F*, *p*), and articulation marks. The page number "10" is visible in the top right corner.

Handwritten musical score for "The Rose Tree" by J. S. Nakas. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tr.), Timpani (tim.), Xylophone (xyl.), Solo Violin (solo), Violin I (I), Violin II (II), Viola, Cello, and Double Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into measures, with dynamic markings such as "F" (forte), "mf" (mezzo-forte), and "p" (piano). The tempo is marked "molto rit." (molto ritardando) and "tante I" (tante I). The score is written on a single page with a large, bold "X" watermark across the center.

Fl.

ob.

cl.

F.

cor.

tr.

timp.

Xrl.

I.

II.

Vla.

Vc.

c.b.

Handwritten musical score for a symphony orchestra, featuring woodwinds, strings, and a solo section. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The key signature is D major (two sharps) and the time signature is 4/4. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, and a Solo section. The music is written in a highly detailed and expressive style, with many slurs and ties. The bottom left corner of the page contains the text "NO. 16 NAKAGAWA MUSIC HOUSE".

Handwritten musical score for a symphony orchestra, featuring various instruments and a solo section. The score is written on multiple staves, with dynamic markings (p, mf, f) and articulation (accents, slurs) throughout.

Instruments and Parts:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Corni)
- tr. (Trombi)
- trmp. (Trumpets)
- xl. (Xylophone)
- solo (Soloist)
- I (First Violin)
- II (Second Violin)
- vl. (Viola)
- v.c. (Violoncello)
- c.b. (Contrabasso)

Key Features:

- Dynamic Markings:** p (piano), mf (mezzo-forte), f (forte).
- Articulation:** Accents, slurs, and phrasing marks are used to guide performance.
- Tempo/Character:** The tempo is marked *And. con moto* at the beginning of the solo section.
- Rehearsal Markers:** Roman numerals I and II are used to mark specific sections of the music.
- Notation:** The score includes complex rhythmic patterns, including triplets and sixteenth notes, as well as various rests and accidentals.

Handwritten musical score for a symphony orchestra and solo instruments. The score is written on 15 staves. The instruments and parts are:

- Flute (Fl.)
- Oboe (ob.)
- Clarinet (cl.)
- Fagott (F.)
- Cor Anglais (cor.)
- Trumpet (tr.)
- Timpani (tim.)
- Xylophone (Xyl.)
- Solo Bass (Solo B.)
- Violin I (I)
- Violin II (II)
- Viola
- Cello (C.)
- Double Bass (No. 1)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- sf* (sforzando)
- via* (via)
- f-zino* (f-zino)
- w.b.* (w.b.)
- largo* (largo)
- cl. Spel.* (cl. Spel.)
- Xyl.* (Xyl.)
- Solo B.* (Solo B.)
- Violin I* (Violin I)
- Violin II* (Violin II)
- Viola* (Viola)
- C.* (C.)
- No. 1* (No. 1)

Handwritten musical score for various instruments. The score includes staves for Flute (Fl.), Clarinet (cl.), Bassoon (cb.), Horn (F.), Trumpet (corn.), Trombone (tr.), Timpani (timp.), Xylophone (xyl.), Cymbal (cl. sp.), Solo, Violin I (I), Violin II (II), Viola (vle.), Violoncello (v.c.), and Double Bass (c.b.). The notation includes notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *legno*, *pizz* (pizzicato), *trem.* (tremolo), and *as pires.* (as pires). There are also handwritten annotations like "t. 20" and "Xyl." above certain staves. The score is written in a single system across 12 staves.

Handwritten musical score for a 12-part ensemble. The staves are labeled on the left: Fl., ob., cl., F., cor., tr., timp., Vib., solo, I, II, and two unlabeled staves at the bottom.

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Fl.:** Notes in the first and second measures.
- ob.:** Notes in the first and second measures.
- cl.:** Notes in the first and second measures.
- F.:** Notes in the first and second measures.
- cor.:** Notes in the first and second measures.
- tr.:** Notes in the first and second measures.
- timp.:** Notes in the first and second measures.
- Vib.:** Notes in the first and second measures.
- solo:** Notes in the first and second measures.
- I:** Notes in the first and second measures.
- II:** Notes in the first and second measures.
- col legno:** Marking in the third measure.
- Pizz:** Marking in the third measure.
- col legno:** Marking in the fourth measure.
- Pizz:** Marking in the fourth measure.
- col legno:** Marking in the fifth measure.
- Pizz:** Marking in the fifth measure.
- col legno:** Marking in the sixth measure.
- Pizz:** Marking in the sixth measure.
- col legno:** Marking in the seventh measure.
- Pizz:** Marking in the seventh measure.
- col legno:** Marking in the eighth measure.
- Pizz:** Marking in the eighth measure.
- col legno:** Marking in the ninth measure.
- Pizz:** Marking in the ninth measure.
- col legno:** Marking in the tenth measure.
- Pizz:** Marking in the tenth measure.
- col legno:** Marking in the eleventh measure.
- Pizz:** Marking in the eleventh measure.
- col legno:** Marking in the twelfth measure.
- Pizz:** Marking in the twelfth measure.

The score is written in a single system, with measures numbered 1 through 12. The notation is handwritten and includes various musical symbols and markings.

Handwritten musical score for a symphony orchestra, featuring various instruments and a solo section. The score is written on multiple staves, with dynamic markings and performance instructions.

Instruments and Parts:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Corni)
- tr. (Trumpets)
- timp. (Timpani)
- xrb. (Xylophone)
- Solo (Soloist)
- I (First Violin)
- II (Second Violin)
- Vle. (Viola)
- V.c. (Violoncello)
- c.b. (Contrabasso)

Dynamic Markings and Performance Instructions:

- FF** (Fortissimo)
- MF** (Mezzo-forte)
- sf** (Sforzando)
- legno** (Woodwind)
- Pizz** (Pizzicato)
- W.B.** (Wood Block)
- cl. sp.** (Clarinet Solo)
- tom** (Tom)

Key Features:

- The score includes a **Solo** section for the Soloist, marked **FF**.
- The **Violoncello** (V.c.) and **Contrabasso** (c.b.) parts are marked **legno** in the lower section.
- The **Violoncello** (V.c.) and **Contrabasso** (c.b.) parts are marked **Pizz** in the lower section.
- The **Violoncello** (V.c.) and **Contrabasso** (c.b.) parts are marked **Pizz** in the lower section.

Handwritten musical score for multiple instruments and voices. The score is written on 12 staves, each with a different instrument or voice part indicated on the left.

Instruments/Voices:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott/Bassoon)
- cor. (Cornet)
- tr. (Trumpet)
- tim. (Timpani)
- xlb. (Xylophone)
- solo (Soloist)
- I (First Violin)
- II (Second Violin)
- Vcl. (Violoncello)
- Con. (Contra Bass)

Key Features:

- Handwritten Notation:** The score is written in ink, featuring various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *f*, *mf*, *p*, *fz*).
- Staff 10:** Labeled "I" and "II", it contains a section of music with a tempo or mood marking "P122" written above it.
- Staff 11:** Labeled "Vcl.", it contains a section of music with a tempo or mood marking "P122" written above it.
- Staff 12:** Labeled "Con.", it contains a section of music with a tempo or mood marking "P122" written above it.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are: Fl. (Flute), ob. (Oboe), cl. (Clarinet), F. (Bassoon), cor. (Horn), tr. (Trumpet), timp. (Percussion), x.b. (Violin), solo (Soloist), I (Violin I), II (Violin II), Vla. (Viola), V.c. (Violoncello), and c.b. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score for the first system, measures 29-32. The staves are labeled as follows:

- Fl.
- ob.
- cl.
- F.
- cor.
- tr.
- tim.
- lib.
- Solo

The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, complex chord is written in the Fl. staff at measure 32. The tim. staff has a long, horizontal line with a wavy pattern, and the lib. staff has a long, horizontal line with a wavy pattern. The Solo staff is empty.

Handwritten musical score for the second system, measures 33-36. The staves are labeled as follows:

- II
- III
- IV
- V
- C.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The II staff has a long, horizontal line with a wavy pattern. The III staff has a long, horizontal line with a wavy pattern. The IV staff has a long, horizontal line with a wavy pattern. The V staff has a long, horizontal line with a wavy pattern. The C. staff has a long, horizontal line with a wavy pattern. The Solo staff is empty.

Handwritten musical score for a symphony orchestra, page 30. The score is written on ten staves, each with a clef and a key signature of one flat (B-flat).

The staves are labeled as follows:

- Fl.
- ob.
- cl.
- F.
- cor.
- tr.
- trp.
- Xil.
- Solo
- I.
- II.
- Vb.
- V.c.
- c.b.

The Solo part (Saxophone) is marked *p* and *largat.* It features a melodic line with various ornaments, including triplets and grace notes. The Solo part is written in a key signature of one flat (B-flat).

The strings (I., II., Vb., V.c., c.b.) are marked *pp* (pianissimo). The string parts are written in a key signature of one flat (B-flat). The string parts are written in a key signature of one flat (B-flat).

The Solo part (Saxophone) is marked *p* and *largat.* It features a melodic line with various ornaments, including triplets and grace notes. The Solo part is written in a key signature of one flat (B-flat).

[illegible]

Handwritten musical score for a symphony orchestra, page 32. The score includes staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet 2 (t2.), Timpani (timp.), Trombone (trb.), Solo Trombone (Solo), Violin I (I), Violin II (II), Viola (Vle.), Violoncello (V.c.), and Double Bass (c.b.). The music is written in a key with one sharp (F#) and a 4/4 time signature. The score features various musical notations including notes, rests, dynamics (p, f, mf, ff, ppp, fff), articulation (accents, staccato), and performance instructions (legno, pizz). The Solo Trombone part includes a section marked "Solo" with a key signature change to one flat (Bb) and a 4/4 time signature. The Viola part includes a section marked "legno" and "pizz". The Double Bass part includes a section marked "div". The score is written in a cursive, handwritten style.

33

Fl. *largo. Solo* *senza misura*

ob.

cl. *con zigico F*

F.

cor.

tr.

tim.

t.t.

Xil.

cl. spir.

sd.

mp

Foro poco più dolce.

Handwritten musical score for a symphony orchestra, page 34. The score is written in 4/4 time and features a variety of instruments and dynamics.

Instrumentation and Dynamics:

- Fl. (Flute):** Part 1, marked *mp* (mezzo-piano).
- ob. (Oboe):** Part 1, marked *f* (forte).
- cl. (Clarinet):** Part 1, marked *f* (forte).
- F. (Fagott/Bassoon):** Part 1, marked *f* (forte).
- coz. (Corno):** Part 1, marked *f* (forte).
- tr. (Tromba):** Part 1, marked *f* (forte).
- timp. (Timpani):** Part 1, marked *f* (forte).
- Xl. (Xilofono):** Part 1, marked *f* (forte).
- solo (Solo):** Part 1, marked *f* (forte).
- I (Violini I):** Part 1, marked *mp* (mezzo-piano).
- II (Violini II):** Part 1, marked *pizz* (pizzicato).
- VI. (Violini VI):** Part 1, marked *f* (forte).
- V.c. (Violoncello):** Part 1, marked *f* (forte).
- c.b. (Contrabbasso):** Part 1, marked *f* (forte).

Handwritten Annotations and Performance Instructions:

- Fl.:** *mp* (mezzo-piano).
- ob.:** *f* (forte).
- cl.:** *f* (forte).
- F.:** *f* (forte).
- coz.:** *f* (forte).
- tr.:** *f* (forte).
- timp.:** *f* (forte).
- Xl.:** *f* (forte).
- solo:** *f* (forte).
- I:** *mp* (mezzo-piano).
- II:** *pizz* (pizzicato).
- VI.:** *f* (forte).
- V.c.:** *f* (forte).
- c.b.:** *f* (forte).

Other markings include:

- accents:** *>*
- breath marks:** *h*
- fingerings:** *1-2*, *III*, *I II*
- articulation:** *con sord.* (con sordina)

Handwritten musical score for a symphony orchestra, page 39. The score is written on ten staves, with the following instruments/voices indicated on the left:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- arz. (Arco)
- tr. (Tromba)
- tim. (Timpani)
- Xil. (Xylophon)
- sol. (Solo)
- I. (Violini I)
- II. (Violini II)
- V. (Viola)
- C. (Violoncelli)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- mf** (mezzo-forte)
- p** (piano)
- mf espels.** (mezzo-forte espels)
- pizz.** (pizzicato)
- W.B.** (Wagnerian Bass)
- tr.** (trill)
- III** (third measure)
- IV** (fourth measure)
- V** (fifth measure)
- VI** (sixth measure)
- VII** (seventh measure)
- VIII** (eighth measure)
- IX** (ninth measure)
- X** (tenth measure)

The score is written in a single system, with the measures numbered 1 through 10. The notation is in a standard musical staff format, with notes, rests, and other musical symbols. The handwriting is in black ink on a white background.

Handwritten musical score for a symphony orchestra, page 36. The score is written on ten staves, each with a different instrument or voice part. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The staves are labeled as follows:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Corni)
- tr. (Trombi)
- timp. (Timpani)
- xil. (Xilofon)
- solo (Solo)
- I (Violini I)
- II (Violini II)
- vle. (Viola)
- v.c. (Violoncelli)
- c.b. (Contrabbassi)

Key musical features and markings include:

- Fl.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- ob.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- cl.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- F.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- cor.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- tr.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- timp.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- xil.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- solo:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- I:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- II:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- vle.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- v.c.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.
- c.b.:** A melodic line starting with a half note, followed by a series of eighth notes and a final half note.

Dynamic markings include *p* (piano) and *Pizz* (pizzicato). The score is written in a clear, legible hand.

Handwritten musical score for a symphony, page 37. The score is written for a full orchestra and includes a double bar line with a section marker "III" in the center.

Instrumentation:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Cor Anglais)
- tr. (Trumpet)
- tim. (Timpani)
- vr. (Violoncello)
- vl. (Violino)
- I (Violino I)
- II (Violino II)
- III (Violino III)
- IV (Violino IV)

Section Marker: III

Performance Instructions:

- ral.* (rallentando) - circled in the Violino I part.
- attacca* - circled in the Violino I part.
- molto con sordina* - written above the Timpani part.
- molto* - written above the Violoncello part.
- molto* - written above the Violino II part.
- molto* - written above the Violino III part.
- molto* - written above the Violino IV part.

Handwritten Notes:

- molto con sordina* (written above the Timpani part)
- molto* (written above the Violoncello part)
- molto* (written above the Violino II part)
- molto* (written above the Violino III part)
- molto* (written above the Violino IV part)

Handwritten musical score for a symphony orchestra, page 38. The score is written on multiple staves, including woodwinds, strings, and percussion.

Woodwinds:

- Fl. (Flute): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Ob. (Oboe): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Cl. (Clarinet): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- F. (Fagotto/Bassoon): Bass clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.

Strings:

- Cor. (Cor Anglais): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Tr. (Trumpet): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Tim. (Timpani): Bass clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Xib. (Xylophone): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Solo (Soloist): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.

Other Instruments:

- I (Violin I): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- II (Violin II): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- Vla. (Viola): Treble clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- V.c. (Violoncello): Bass clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.
- C.b. (Contrabasso): Bass clef, 4/4 time signature. Notes include quarter and eighth notes, with some triplets.

Handwritten Annotations:

- mp* (mezzo-piano) and *f* (forte) markings are present throughout the score.
- trino* (trill) is written above the Xib. staff.
- W.B.* (Woodwind Band) is written above the Solo staff.
- mf* (mezzo-forte) is written below the Solo staff.
- mf* (mezzo-forte) is written below the I staff.
- mf* (mezzo-forte) is written below the II staff.
- mf* (mezzo-forte) is written below the Vla. staff.
- mf* (mezzo-forte) is written below the V.c. staff.
- mf* (mezzo-forte) is written below the C.b. staff.

Handwritten musical score for a symphony orchestra, page 39. The score is written in 4/4 time and features a variety of instruments and dynamic markings.

Instrumentation:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott/Bassoon)
- cor. (Cor Anglais)
- tr. (Trumpet)
- tim. (Timpani)
- vl. (Violin)
- vl. (Viola)
- vl. (Violoncello)
- vl. (Double Bass)

Dynamic Markings: *f*, *sp*, *p*, *III*, *I-II*, *cc.*, *t-t.*

Other Notations: *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

Handwritten musical score for a symphony orchestra, featuring various instruments and a solo section.

Instrumental Parts:

- Fl.** (Flute): Includes dynamics *F* and *mp*.
- ob.** (Oboe): Includes dynamics *F* and *p*.
- cl.** (Clarinet): Includes dynamics *F* and *p*.
- F.** (Fagotto): Includes dynamics *F* and *mp*.
- coz.** (Corni): Includes dynamics *F* and *mp*.
- tr.** (Trombe): Includes dynamics *F* and *mp*.
- timp.** (Timpani): Includes dynamics *p*.
- Xil.** (Xilofono): Includes dynamics *p*.
- Solo:** Solo section with dynamics *F* and *contab.*
- I** (Violini I): Includes dynamics *F*.
- II** (Violini II): Includes dynamics *F*.
- Vla.** (Violoncelli): Includes dynamics *F* and *mp*.
- V.c.** (Violoncelli): Includes dynamics *F* and *mp*.
- c.b.** (Contrabbassi): Includes dynamics *F* and *mp*.

Tempo and Performance Markings:

- Poco più meno*
- t. uno*
- 3/4*

The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The page number 40 is visible in the top right corner.

Handwritten musical score for a symphony orchestra. The score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Staves and Instruments:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott/Bassoon)
- cor. (Cor Anglais)
- tr. (Trumpet)
- tim. (Timpani)
- Xrl. (Xylophone)
- solo (Soloist)
- I (First Violin)
- II (Second Violin)
- Vcl. (Violoncello)
- Vcl. (Violoncello)
- cb. (Contrabass)

Key Musical Features:

- Time Signatures:** The score features several time signature changes, including 2/4, 3/4, and 3/4.
- Dynamic Markings:** Various dynamics are indicated, including *mf* (mezzo-forte), *f* (forte), *p* (piano), *legno*, *pizz* (pizzicato), and *decup* (decapitato).
- Articulation:** The score includes numerous articulation marks, such as slurs, ties, and accents.
- Handwritten Notation:** The score is written in a highly detailed, handwritten style, with many notes and rests clearly visible.

Handwritten musical score for a symphony orchestra, page 42. The score is written on multiple staves, including woodwinds, strings, and percussion.

Woodwinds:

- Fl. (Flute): *p*
- ob. (Oboe): *p*
- cl. (Clarinet): *SF*
- F. (Fagotto/Bassoon): *SF*
- coz. (Corno): *SF*
- tr. (Tromba): *SF*

Strings:

- I (Violin I): *cal. legno*
- II (Violin II): *legno*
- Vle. (Viola): *MF*
- V.c. (Violoncello): *legno*
- c.b. (Contrabasso): *p*

Percussion:

- timp. (Timpone): *W.B. x*
- Xil. (Xilofono): *cl. sf*
- Solo (Solo): *p*

The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *SF*, *MF*, *cal. legno*, *legno*). The tempo is marked *Andante* at the top right.

22

Fl. fl.

ob. ob.

cl. cl.

F. F.

cor cor I-II

tr. tr. mf =

tim tim

xyl xyl

solo solo

I I

II II

tempo I

NO. 66 NAKA MUSIC HOUSE

Handwritten musical score for a symphony orchestra, page 44. The score is written in 2/4 time and includes parts for the following instruments:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Coro)
- tr. (Tromba)
- fimp. (Fagott)
- xib. (Xibara)
- solo (Solo)
- I (Violin I)
- II (Violin II)
- Vl. (Viola)
- V. c. (Violoncello)
- c. b. (Contrabasso)

The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A section labeled "con brues" (con brues) is marked with *pp*. The solo part includes a circled section with a key signature change to F major (indicated by a circled 'F' and a 3/4 time signature). The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Staff 1: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 2: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 3: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 4: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 5: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 6: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 7: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 8: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 9: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Staff 10: Treble clef, key signature of one sharp (F#). Contains a whole note chord.

Dynamic Markings: *f* (forte), *mf* (mezzo-forte), *p* (piano).

Other Notations: *t.t.* (tutti), *3* (triple), *X* (cross), *Y* (checkmark), *z* (zaccarelli), *h* (harp), *g* (guitar), *b* (bass), *a* (alto), *s* (soprano), *t* (tenor), *b* (bass), *a* (alto), *s* (soprano).

Handwritten musical score for a symphony orchestra, page 46. The score is written on ten staves, each labeled with an instrument or section:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagotto / Bassoon)
- cor. (Corni)
- tr. (Trombe)
- timp. (Timpani)
- Xcl. (Xylophone)
- solo (Soloist)
- I (Violini I)
- II (Violini II)
- Vle. (Viola)
- V.c. (Violoncello)
- c.b. (Contrabbasso)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Key markings include:

- F** (Forte) appearing multiple times.
- MF** (Mezzo-Forte) near the timpani staff.
- col legno** (col legno) written above the Violini I and II staves.

The notation is handwritten and includes many accidentals (sharps, flats, naturals) and dynamic markings throughout the piece.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on 15 staves, each with a clef and instrument/voice designation. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Staves and Instruments/Voices:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott/Bassoon)
- cor. (Corni)
- tr. (Trumpets)
- tim. (Timpani)
- xib. (Xylophone)
- solo (Soloist)
- I (Violin I)
- II (Violin II)
- Vla. (Viola)
- V.c. (Violoncello)
- c.b. (Contrabasso)

Key Musical Features:

- Fl.:** Features a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- ob.:** Plays a melodic line in the final measure.
- cl.:** Plays a melodic line in the final measure.
- F.:** Plays a melodic line in the final measure.
- cor.:** Plays a melodic line in the final measure.
- tr.:** Plays a melodic line in the final measure.
- tim.:** Features a long, sustained note in the first measure, followed by a rest, and then a more active line in the final measure.
- xib.:** Plays a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- solo:** Features a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- I:** Plays a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- II:** Plays a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- Vla.:** Plays a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- V.c.:** Plays a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.
- c.b.:** Plays a melodic line in the first measure, followed by a rest, and then a more active line in the final measure.

Dynamic Markings:

- p** (piano) is marked in the first measure of the Fl. staff.
- f** (forte) is marked in the first measure of the cor. staff.
- f** (forte) is marked in the first measure of the tr. staff.
- f** (forte) is marked in the first measure of the tim. staff.
- f** (forte) is marked in the first measure of the xib. staff.
- f** (forte) is marked in the first measure of the solo staff.
- f** (forte) is marked in the first measure of the I staff.
- f** (forte) is marked in the first measure of the II staff.
- f** (forte) is marked in the first measure of the Vla. staff.
- f** (forte) is marked in the first measure of the V.c. staff.
- f** (forte) is marked in the first measure of the c.b. staff.

Handwritten musical score for a symphony orchestra and soloist. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings.

Instrumentation and Parts:

- Fl.** (Flute)
- ob.** (Oboe)
- cl.** (Clarinet)
- F.** (Fagott)
- cor** (Corni) - I-II
- tr.** (Trumpet)
- tim.** (Timpani) - *con brues*, *c.c.*, *t.t.*
- Xil.** (Xylophone)
- solo** (Soloist) - *glis*
- I** (Violin I)
- II** (Violin II)
- Vi.** (Viola)
- v.c.** (Violoncello)
- c.b.** (Contrabasso)

Dynamic and Performance Markings:

- con brues* (with brushes)
- c.c.* (cymbals)
- t.t.* (tamtam)
- glis* (glissando)
- Pizz.* (Pizzicato)

The score is written in a single system across 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in ink on a white background.

Handwritten musical score for a symphony orchestra, page 49. The score is written in G major (one sharp) and 3/4 time. The instruments and parts shown are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- F. (Fagotto)
- Cor. (Corni)
- Tr. (Trombe)
- Tim. (Timpani)
- Xl. (Xilofono)
- Bob. (Bambola)
- I. (Violini I)
- II. (Violini II)
- Vla. (Viola)
- V.c. (Violoncello)
- c.b. (Contrabbasso)

Key markings and dynamics include:

- sf* (sforzando)
- MF* (mezzo-forte)
- glis* (glissando)
- cl. s. lib.* (clarinet solo)
- col legno* (col legno)
- P* (piano)
- Pizz* (pizzicato)

The score features various musical notations including rests, notes, slurs, and dynamic markings. The bottom of the page shows the beginning of the next page, page 50.

Handwritten musical score for a symphony orchestra, page 50. The score is written on 15 staves, each with a different instrument or section label on the left. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Staves and Instruments:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott)
- cor. (Corni)
- tr. (Trumpet)
- timp. (Timpani)
- xib. (Xylophone)
- golo (Glockenspiel)
- I. (Violin I)
- II. (Violin II)
- Vla. (Viola)
- V.c. (Violoncello)
- c.b. (Contrabasso)

Key Musical Features and Markings:

- Fl.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- ob.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- cl.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- F.:** Starts with a bass clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- cor.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- tr.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- timp.:** Starts with a bass clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- xib.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- golo:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- I.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- II.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- Vla.:** Starts with a treble clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- V.c.:** Starts with a bass clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.
- c.b.:** Starts with a bass clef and a key signature of one sharp (F#). A dynamic marking of *mf* is present.

Other Markings:

- mf** (mezzo-forte) is written multiple times across the score.
- Pizz** (pizzicato) is written on the strings.
- arco** (arco) is written on the strings.
- tr. xib.** (trumpet xylophone) is written on the xylophone staff.
- golo** (glockenspiel) is written on the glockenspiel staff.
- I. II.** (Violin I and II) are written on the violin staves.
- Vla.** (Viola) is written on the viola staff.
- V.c.** (Violoncello) is written on the cello staff.
- c.b.** (Contrabasso) is written on the double bass staff.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are: Fl. (Flute), ob. (Oboe), cl. (Clarinet), f. (Bassoon), cor. (Horn), tr. (Trumpet), t. (Trombone), perc. (Percussion), vl. (Violin), vln. (Viola), cello, and db. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The notation is handwritten and appears to be a draft or a working score.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, each labeled with an instrument or voice part. The key signature is one sharp (F#), and the time signature is common time (C). The music is in a 4/4 meter. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics like *p* (piano), *mf* (mezzo-forte), and *sfz* (sforzando) are indicated. There are also performance instructions like *no. 1*, *no. 2*, and *no. 3* written above the notes. The score is a full orchestration of the song, with each part contributing to the overall texture.

FL. *p*

ob. *p*

cl. *p*

F. *mf*

cor. *mf*

tr. *mf*

tim. *mf*

xylo. *mf*

solo *p* *sfz* *mf*

I *p*

II *p*

VB *mf*

V. a. *pizz*

c. b. *pizz*

Handwritten musical score for a symphony orchestra and solo violin. The score is written on 15 staves, each labeled with an instrument or part on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Staves and Instruments:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F (French Horn)
- co (Corno)
- tr (Trumpet)
- trm (Timpani)
- Xil (Xylophone)
- sol (Solo Violin)
- I (Violin I)
- II (Violin II)
- vl. (Viola)
- v.c. (Violoncello)
- c.b. (Contrabasso)

Key Musical Features:

- Time Signatures:** The score features several time signature changes, including 3/4, 2/4, and 3/8.
- Dynamic Markings:** Various dynamics are indicated, such as *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *pizz* (pizzicato).
- Articulation:** The notation includes numerous slurs, ties, and accents to indicate phrasing and articulation.
- Handwritten Notation:** The score is written in a fluid, handwritten style, with some corrections and additions visible throughout the manuscript.

Handwritten musical score for page 54, featuring various instruments. The score is written on multiple staves, with some parts marked with dynamics like *mf* and *p*, and tempo markings like *tempo*. The instruments listed on the left are:

- Fl.
- ob.
- cl.
- F.
- cor.
- tr.
- tup.
- Xil.
- solo
- I
- II
- vla.
- v.c.
- c.b.

The score includes various musical notations such as notes, rests, and accidentals. Some parts are marked with *mf* (mezzo-forte) and *p* (piano). A *tempo* marking is present above the solo part. The bottom of the page shows the staves for the strings (I, II, vla., v.c., c.b.).

Handwritten musical score for a symphony orchestra, page 55. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are: Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tr.), Trombone (tub.), Xylophone (xib.), Solo (solo), I (I), II (II), Viola (Vla.), Violoncello (V.c.), and Contrabass (c.b.). The score features various musical notations including notes, rests, dynamics (p, f, sf, w.b., x, xib, cl. sp.), and articulation marks. The bottom left corner has the handwritten number "0122".

Handwritten musical score for orchestra and voices, page 56. The score includes parts for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (F.), Cor Anglais (cor.), Trumpet (tr.), Timpani (timp.), Xylophone (Xyl.), Cymbals (cym.), and various strings (I, II, Vln., Vcl., Cb.). The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include p, pp, mf, and f. The score is marked with '56' in the top right corner.

Handwritten musical score for a symphony orchestra, featuring various instruments and a soloist. The score is written on multiple staves, with some parts marked "via Sozd." (via sound).

Instruments and Parts:

- Fl. (Flute)
- ob. (Oboe)
- cl. (Clarinet)
- F. (Fagott/Bassoon)
- cor. (Cor Anglais)
- tr. (Trumpet)
- harp
- Xil. (Xylophone)
- globo (Globe)
- I (First Violin)
- II (Second Violin)
- V. (Viola)
- V. (Violoncello)
- db. (Double Bass)

Annotations and Performance Markings:

- via Sozd.* (via sound) - Marked on the cor. and tr. staves.
- Jaco* - Marked on the harp staff.
- gliq.* - Marked on the globo staff.
- EF* (Ensemble Forte) - Marked on the woodwind and string staves.
- IF* (Instrumental Forte) - Marked on the string staves.
- FF* (Fortissimo) - Marked on the string staves.
- Fin* - Marked at the end of the score.

The score is written in a single system, with measures grouped by bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

D. Dragotakis

Concerto For Viola
and orchestra

(1992)

Modenito (poco fast.) 1-70

I

Handwritten musical score for 'Modenito' (poco fast.), measures 1-70. The score is written on four systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, sf, mp). The first system (measures 1-16) features a complex melodic line in the treble and a more rhythmic bass line. The second system (measures 17-32) includes a 'Solo' marking and a change in the bass line's rhythm. The third system (measures 33-48) shows a more active bass line with frequent eighth notes. The fourth system (measures 49-64) continues the melodic development in the treble. The final system (measures 65-70) concludes the piece with a final cadence. The handwriting is in ink on aged paper.

This page contains a handwritten musical score for piano and voice, consisting of four systems of staves. The notation is dense and includes various musical symbols and performance instructions.

System 1: The top staff (voice) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a glissando (glis) and a fermata. The bottom staff (piano) has a grand staff with treble and bass clefs, a key signature of one sharp, and a 4/4 time signature. It includes markings for *Poco larg.*, *sf*, and *largo*. A *tempo* marking appears later in the system.

System 2: The top staff continues the melodic line with a glissando marked *glis b*. The bottom staff has a *Poco larg.* marking and a *sf* dynamic. A *largo* marking is present, followed by a *tempo* marking and a circled section labeled *LH*.

System 3: The top staff shows a melodic line with a *mf* dynamic. The bottom staff has a 3/4 time signature, a *p* dynamic, and a *rit...* (ritardando) marking. A *mf* dynamic is also indicated.

System 4: The top staff features a melodic line with a triplet of eighth notes. The bottom staff has a 3/4 time signature, a *p* dynamic, and a triplet of eighth notes. The system concludes with a 3/4 time signature and a *p* dynamic.

Handwritten musical score, first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with triplets and a fermata. The bottom staff is in bass clef, showing a bass line with a forte (f) dynamic marking and a 4/4 time signature. The system concludes with a double bar line.

Handwritten musical score, second system. The top staff continues the melodic line with various accidentals and a 3/4 time signature. The bottom staff shows a bass line with a 3/4 time signature and a fermata. The system concludes with a double bar line.

Handwritten musical score, third system. The top staff features a melodic line with triplets and a 3/4 time signature. The bottom staff shows a bass line with a 3/4 time signature and a fermata. The system concludes with a double bar line.

Handwritten musical score, fourth system. The top staff continues the melodic line with a 3/4 time signature. The bottom staff shows a bass line with a 3/4 time signature and a fermata. The system concludes with a double bar line.

Handwritten musical score, fifth system. The top staff is empty. The bottom staff is empty.

Handwritten musical notation for the first system. The treble staff contains a series of notes, some with accidentals (sharps and flats), and a dynamic marking of 'p'. The bass staff contains a series of notes, some with accidentals, and a dynamic marking of 'mf'.

Handwritten musical notation for the second system. The treble staff contains a series of notes, some with accidentals, and a dynamic marking of 'p'. The bass staff contains a series of notes, some with accidentals, and a dynamic marking of 'mf'.

Handwritten musical notation for the third system. The treble staff contains a series of notes, some with accidentals, and a dynamic marking of 'p'. The bass staff contains a series of notes, some with accidentals, and a dynamic marking of 'mf'.

Handwritten musical notation for the fourth system. The treble staff contains a series of notes, some with accidentals, and a dynamic marking of 'p'. The bass staff contains a series of notes, some with accidentals, and a dynamic marking of 'mf'.

Empty musical staves at the bottom of the page.

Handwritten musical score on five systems of staves. The notation includes various musical symbols, clefs, and dynamic markings.

System 1: Features a treble clef and a key signature of one flat. The first staff contains a melodic line with a trill. The second staff has a bass clef and a key signature of one flat. The third staff includes a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff includes a treble clef and a key signature of one flat. The system concludes with a treble clef and a key signature of one flat.

System 2: Features a treble clef and a key signature of one flat. The first staff contains a melodic line with a trill. The second staff has a bass clef and a key signature of one flat. The third staff includes a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff includes a treble clef and a key signature of one flat. The system concludes with a treble clef and a key signature of one flat.

System 3: Features a treble clef and a key signature of one flat. The first staff contains a melodic line with a trill. The second staff has a bass clef and a key signature of one flat. The third staff includes a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff includes a treble clef and a key signature of one flat. The system concludes with a treble clef and a key signature of one flat.

System 4: Features a treble clef and a key signature of one flat. The first staff contains a melodic line with a trill. The second staff has a bass clef and a key signature of one flat. The third staff includes a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff includes a treble clef and a key signature of one flat. The system concludes with a treble clef and a key signature of one flat.

System 5: Features a treble clef and a key signature of one flat. The first staff contains a melodic line with a trill. The second staff has a bass clef and a key signature of one flat. The third staff includes a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff includes a treble clef and a key signature of one flat. The system concludes with a treble clef and a key signature of one flat.

Dynamic Markings: *Poco Sost.*, *mf*, *molto*, *Tempo*.

Other Markings: *zit.*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

Handwritten musical score on five systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The time signatures are 3/4, 9/4, 3/4, 4/4, and 3/4. The score is written in a fluid, handwritten style. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system shows a treble staff with a melodic line and a bass staff with a supporting line. The fourth system shows a treble staff with a melodic line and a bass staff with a supporting line. The fifth system shows a treble staff with a melodic line and a bass staff with a supporting line. The score is written in a fluid, handwritten style.

F

poco la z gam.

Handwritten musical score for piano and violin. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and various musical symbols such as notes, rests, and accidentals. The tempo marking *poco a tempo* is written in the middle of the score. The score is written in a cursive, handwritten style.

This is a handwritten musical score consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a fluid, handwritten style.

- System 1:** Features a treble clef staff with a key signature of one flat (B-flat). It includes several measures with eighth and sixteenth notes, some with accents. A bass clef staff below it contains a few notes and rests. A time signature of 2/4 is visible.
- System 2:** Continues the notation. A time signature of 4/4 is present. A dynamic marking of *p* (piano) is used. A section of the score is marked *at. lib. t.* (ad libitum).
- System 3:** Includes a treble clef staff with a key signature change to one sharp (F-sharp). A time signature of 3/4 is shown. A dynamic marking of *ff* (fortissimo) is present, followed by the word *tempo*.
- System 4:** Features a treble clef staff with a key signature of one sharp. A time signature of 4/4 is shown. A dynamic marking of *p* is used. A section is marked *Piv. 1. 2. 3.*
- System 5:** Includes a treble clef staff with a key signature of one sharp. A time signature of 3/4 is shown. A dynamic marking of *p* is used.
- System 6:** Features a treble clef staff with a key signature of one sharp. A time signature of 3/4 is shown. A dynamic marking of *p* is used.

Handwritten musical score for piano, featuring multiple systems of staves with complex notation, including various time signatures (4/4, 2/4, 3/4), dynamic markings (ff, p, f, mf, ff), and performance instructions (rit. molto, gliss., tempo). The score includes a variety of musical symbols such as notes, rests, accidentals, and slurs.

This page contains four systems of handwritten musical notation. Each system consists of two staves, likely representing a piano and a vocal or instrumental part. The notation is complex, featuring many accidentals (sharps, flats, naturals) and dynamic markings such as *p* (piano) and *sf* (sforzando). Time signatures of 3/4 and 4/4 are visible. The first system includes a 3/4 time signature and a *p* marking. The second system includes a 4/4 time signature and a *p* marking. The third system includes a 4/4 time signature and a *sf* marking. The fourth system includes a 4/4 time signature and a *sf* marking. The notation is dense and appears to be a draft or a highly detailed score.

Handwritten musical score on page 11. The score consists of several systems of staves, likely for piano and voice or another instrument. The notation includes various notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *Molto largam.* (Molto largamente). The key signature changes throughout the piece, with visible sharps and flats. The handwriting is in ink, and the paper shows signs of age and wear.

Andantino 2=75

12

Handwritten musical score for Philip Marias Sonata in D Major, No. 14. The score is written on four systems of grand staves (treble and bass clef). The first system includes a key signature of two sharps (F# and C#) and a time signature of 4/4. The notation is dense with many beamed notes and slurs. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). The second system has a 'p' marking. The third system has an 'F' (forte) marking. The fourth system has a 'B' (brist) marking. The score ends with several empty staves at the bottom.

Handwritten musical notation for the first system, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. There are dynamic markings 'f' and 'ff' and various accidentals throughout the system.

Handwritten musical notation for the second system, measures 5-8. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. There are dynamic markings 'ff' and 'f' and various accidentals throughout the system.

Handwritten musical notation for the third system, measures 9-12. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. There are dynamic markings 'p' and 'pp' and various accidentals throughout the system. The word 'largo' is written above the staff in measure 11.

Handwritten musical notation for the fourth system, measures 13-16. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, some beamed together, and rests. There are dynamic markings 'pp' and 'f' and various accidentals throughout the system. The word 'rall. molto' is written below the staff in measure 14.

Empty musical staves at the bottom of the page, consisting of two systems of two staves each.

This page contains a handwritten musical score for piano, organized into four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The first system consists of two staves with complex melodic lines and some triplets. The second system continues the composition with similar melodic and harmonic structures. The third system features more rhythmic variation, including some sixteenth-note passages. The fourth system concludes the piece with a final cadence. The handwriting is fluid and characteristic of a composer's draft. The page is numbered '15' in the top right corner, and the publisher's name, 'No. 14 PHILIP MAXIMS SONS MUSIC HOUSE', is printed vertically along the right margin.

Handwritten musical score, first system. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features complex melodic lines with many accidentals and dynamic markings such as *f*, *mf*, and *fz*. The notation includes various note values, rests, and slurs.

Handwritten musical score, second system. The top staff continues the melodic line with a key signature change to two flats (Bb, Eb). The bottom staff features a more active bass line with many accidentals. Dynamic markings include *f*, *sf*, and *p*.

Handwritten musical score, third system. The top staff shows a melodic line with a key signature of two flats. The bottom staff has a bass line with many accidentals. A dynamic marking of *sfz* is present. The notation includes various note values, rests, and slurs.

Handwritten musical score, fourth system. The top staff continues the melodic line with a key signature of two flats. The bottom staff features a bass line with many accidentals. A dynamic marking of *f* is present. The notation includes various note values, rests, and slurs.

Handwritten musical score, fifth system. The top staff is empty. The bottom staff is also empty.

This page contains a handwritten musical score, likely for a piano or similar instrument. The score is organized into three systems, each consisting of a treble and bass staff joined by a brace. The first system (top) contains approximately 12 measures of music, featuring a key signature of one sharp (F#) and a 3/4 time signature. The notation includes eighth and sixteenth notes, rests, and various musical markings such as slurs, ties, and dynamic markings. The second system (middle) also contains approximately 12 measures, continuing the melodic and harmonic development. The third system (bottom) begins with a treble staff containing a few measures, followed by a large section of empty staves, suggesting the score continues on the next page. The handwriting is fluid and characteristic of a composer's draft.

Handwritten musical score for a piece in 3/4 time, marked Allegro 7=90. The score is written on ten staves, with the first three staves forming the first system and the remaining seven staves forming the second system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "MF" and "F". The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the second system. The score is written in a fluid, handwritten style with some corrections and annotations.

Poco più Meno

220

cantabile

Handwritten musical score for piano and voice. The score is written on four systems of staves. The piano part is in the left hand, and the voice part is in the right hand. The tempo is marked "Poco più Meno" and the page number is "220". The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "mf" and "f". The handwriting is in ink on aged paper.

mf

f

mf

f

This page contains four systems of handwritten musical notation. Each system consists of a single staff and a grand staff (treble and bass clefs). The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'f' (forte). The first system has a key signature of one flat and a 3/4 time signature. The second system has a key signature of one flat. The third system has a key signature of one flat. The fourth system has a key signature of one flat. The notation is written in ink on aged paper.

Two empty musical staves, one single staff and one grand staff, located at the bottom of the page.

Handwritten musical score system 1. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and accidentals. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and accidentals. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various notes and rests.

Handwritten musical score system 2. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and accidentals. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and accidentals. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various notes and rests.

Handwritten musical score system 3. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and accidentals. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various notes, rests, and accidentals. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various notes and rests.

Two empty musical staves, each consisting of five lines, located at the bottom of the page.

Handwritten musical score system 1. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features various notes, rests, and accidentals, including a sharp sign in the top staff.

Handwritten musical score system 2. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music includes complex rhythmic patterns and accidentals.

Handwritten musical score system 3. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music includes complex rhythmic patterns and accidentals. The word "rit - Molto" is written above the middle staff, and "tempo I" is written below the bottom staff.

Handwritten musical score system 4. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music includes complex rhythmic patterns and accidentals. The word "mp" is written above the middle staff.

Two empty musical staves at the bottom of the page.

27

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings such as 'F', 'p', 'pp', and 'Poco a poco cres.'.

Handwritten musical score on page 28. The score is written on a single system of three staves. The top staff contains a melodic line with various notes and rests. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. The score is annotated with "cres." above the top staff, "long" below the middle staff, and "sf." below the bottom staff. The word "Fin" is written at the end of the system. Below the first system, there are ten empty staves.

Appendix 3: *Concerto for Viola* 1993 performance part and score

This appendix includes the 1993 performance part and score, which was generously scanned and sent to the researcher by Artur Paciorkiewicz, the violist who premiered the work. There are links below if the reader would like to access these PDFs separately.

[Concerto for Viola orchestra score 1993](#)

<https://drive.google.com/file/d/15KI-8NFwbPrXXkrREi6cKanHMXlCh3Ag/view?usp=sharing>

[Concerto for Viola solo viola part 1993](#)

https://drive.google.com/file/d/1EKweyzamsdC76yl_QZwggNwZlpdbg_p3/view?usp=sharing

1.

Moderato ♩.70
(poco sost.)

1

5

FL1 *f*

FL2 *f*

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

Ob.2 *f* *p*

Cl.1 in B *p* *f* *p*

Cl.2 in B *p* *f* *p*

Fg.1 *p* *f* *p*

Fg.2 *p* *f* *p*

Horn 1 in F *p* *f* *p*

Horn 2 in F *p* *f* *p*

Horn 3 in F *f* *p*

Trmp.1 (C) *f* *p*

Pk. *p* *f*

T.d.b. $\frac{2}{4}$

Tamb. mfl. $\frac{2}{4}$

W.B. $\frac{2}{4}$

Cymb.-Bass dr.-T.Tam *p*

Xyl.-Glocksp. *f* (glocken spiel)

Solo Viola *f*

1. Viol. *arco* *f* *pizz.* *arco* *f*

2. Viol. *arco* *f* *pizz.* *arco*

Viola *arco* *f* *pizz.* *arco*

Cello *p*

Bass *p*

FL1

FL2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk.

T.A.h.

Tamb. mtl.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp.

Solo Viola

1. Viol.

2. Viol.

Viola

cello

Bass

15

FL1

FL2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk.

T.d.b.

Tamb. mil.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl-Glocksp.

Solo Viola

1. Viol.

2. Viol.

Viola

Cello

Bass

25

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk.

T.d.b.

Tamb. mil.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp.

Solo Viola

1. Viol.

2. Viol.

Viola

Cello

Bass

molto rall.

A Tempo

p

arco

pizz.

30

FL1
p
f

FL2
p

Ob.1
p

Ob.2
p

Cl.1 in B
p
f

Cl.2 in B
p
f

Fg.1
p
f

Fg.2
p

Horn 1 in F
p
f

Horn 2 in F
p
f

Horn 3 in F
p

Trump.1 (C)
p

Pk.
p

T.A.b.
3/4

Tomb. mll.
3/4

W.B.
3/4

Cymb.-Bass dr.-TTam
p

Xyl.-Glocksp.
p

Solo Viola
f

1. Viol.
pizz.
arco
mf
p

2. Viol.
pizz.
col legno
arco
p

Viola
pizz.
col legno
arco
p

cello
pizz.
col legno
arco
p

Bass
pizz.
col legno
arco
p

35

FL1

FL2

Ob.1

Ob.2

CL1 in B

CL2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk.

T.d.b.

Tamb. mlf.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.&Glockspl.

Solo Viola

1. Viol.

2. Viol.

Viola

cello

Bass

mf

mf

mf

col legno

arco

p

col legno

arco

p

col legno

p

45

FL1
FL2
Ob.1
Ob.2
Cl.1 in B
Cl.2 in B
Fg.1
Fg.2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Trump.1 (C)
Pk.
T.d.b.
Tamb. mil.
W.B.
Cymb.-Bass dr.-T.Tam
Xyl.-Glocksp.
Solo Viola
1. Viol.
2. Viol.
Viola
cello
Bass

The musical score is written for a large orchestra. The woodwind section includes two flutes (FL1, FL2), two oboes (Ob.1, Ob.2), two clarinets in B (Cl.1 in B, Cl.2 in B), two bassoons (Fg.1, Fg.2), three horns in F (Horn 1 in F, Horn 2 in F, Horn 3 in F), one trumpet in C (Trump.1 (C)), and one percussionist (Pk.). The percussion section includes a timpani (T.d.b.), a military snare drum (Tamb. mil.), a wood block (W.B.), a cymbal-bass drum-tam (Cymb.-Bass dr.-T.Tam), and a xylophone-glockenspiel (Xyl.-Glocksp.). The string section includes a solo viola, first and second violins (1. Viol., 2. Viol.), a viola, cello, and bass. The score is in 3/4 time and features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The Solo Viola part is particularly prominent, with a complex melodic line. The woodwinds and strings provide harmonic support and texture.

55

FL1 *mf*

FL2

Ob.1 *mf*

Ob.2 *mf*

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk. *tr*

T.d.b.

Tamb. mil.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp.

Solo Viola *mf*

1. Viol. *col legno* *arco* *mp*

2. Viol. *col legno*

Viola *col legno*

cello *col legno*

Bass *col legno*

60

60

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1 in B
Cl.2 in B
Fg.1
Fg.2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Trmp.1 (C)
Pk.
T.d.b.
Tamb. mll.
W.B.
Cymb.-Bass dr.-T.Tam.
Xyl.-Glockspl.
Solo Viola
1. Viol.
2. Viol.
Viola
Cello
Bass

molto rall.
gliss. b7
A Tempo
pizz.
arco
col legno
p
f

FL1
FL2
Ob.1
Ob.2
Cl.1 in B
Cl.2 in B
Fg.1
Fg.2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Trump.1 (C)
Pk.
T.A.b.
Tamb. mtl.
W.B.
Cymb.-Bass dr.-T.Tam
Xyl.-Glockspl.
Solo Viola
1. Viol.
2. Viol.
Viola
cello
Bass

ff

14

70

FL1

FL2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. roll.

W.B.

Cymb.-Bass dr.-T.Tam.

Xyl.-Glocksp.

Solo Viola

1. Viol.

2. Viol.

Viola

cello

Bass

The musical score for page 70 is arranged in a standard orchestral format. The top section contains woodwinds: Flutes 1 and 2 (FL1, FL2), Oboes 1 and 2 (Ob.1, Ob.2), Clarinets 1 and 2 in B (Cl.1 in B, Cl.2 in B), Fagots 1 and 2 (Fg.1, Fg.2), and Horns 1, 2, and 3 in F (Horn 1 in F, Horn 2 in F, Horn 3 in F). Below these are the Trumpets (Trmp.1 (C)) and Percussion (Pk.). The next section includes Timpani (T.d.b.), Tambourine (Tamb. roll.), and Wood Block (W.B.). The Cymbal, Bass Drum, and Tom-tom (Cymb.-Bass dr.-T.Tam.) are in the next line, followed by Xylophone and Glockenspiel (Xyl.-Glocksp.). The string section begins with a Solo Viola, followed by Violins 1 and 2 (1. Viol., 2. Viol.), a Viola, Cello (cello), and Bass. The score is written in 4/4 time. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *p* (piano). Articulation markings include *pizz.* (pizzicato) and *arco* (arco). The Solo Viola part is particularly prominent, featuring a melodic line with various articulations. The woodwinds and strings provide harmonic support and texture throughout the piece.

75

A Tempo

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk.

T.d.b.

Tamb. mll.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp.

Solo Viola

1. Viol.

2. Viol.

Viola

cello

Bass

poco largam.

pizz.

A Tempo

80

FL1 *mf*

FL2

Ob.1

Ob.2

Cl.1 in B *p*

Cl.2 in B *p*

Fg.1 *mp*

Fg.2 *mp*

Horn 1 in F *mp*

Horn 2 in F *mp*

Horn 3 in F

Trmp.1 (C)

Pk. *mp*

T.d.b. $\frac{3}{4}$

Tamb. mdl. $\frac{3}{4}$

W.B. $\frac{3}{4}$

Cymb.-Bass dr.-T.Tam

Xyl.-Glockspl.

Solo Viola *f*

1. Viol. *col legno*

2. Viol. *col legno*

Viola *col legno*

cello *col legno*

Bass *col legno*

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. mdl.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp.

Solo Viola

1. Viol.

2. Viol.

Viola

Cello

Bass

con sord.

p

at libit.

arco

p

arco

p

arco

p

90

Fl.1
f
tr
p

Fl.2
f
tr
p

Ob.1
f
f>
p

Ob.2
f
f>
p

Cl.1 In B
f
mf

Cl.2 In B
f

Fg.1
f

Fg.2
f

Horn 1 in F
f
via sord.

Horn 2 in F
f
via sord.

Horn 3 in F
f
via sord.

Trmp.1 (C)
f

Pk.

T.d.b.

Tamb. ml.
f

WB.
f

Cymb.-Bass dr.-T.Tam.
f
ff

Xyl.-Glocksp.
f

Solo Viola
p

1. Viol.
ff
p
piu larg.

2. Viol.
ff
p

Viola
f
p

cello
f
p

Bass
f
p

20

100

Fl.1
f p

Fl.2
f

Ob.1
p

Ob.2

Cl.1 in B
f p

Cl.2 in B

Fg.1
f p

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. mtl.
f

WB.
f

Cymb.-Bass dr.-T.Tam
p T.Tam f

Xyl.-Glockspl.

Solo Viola
p

1. Viol.
3

2. Viol.

Viola

Cello
p

Bass

105 *molto rall.* *A Tempo*

Fl.1 *f*

Fl.2 *f*

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

Ob.2 *f*

Cl.1 in B *mf* *f*

Cl.2 in B *f*

Fg.1 *f* *mf cresc.* *f*

Fg.2 *f* *mf cresc.* *f*

Horn 1 in F *f*

Horn 2 in F *f*

Horn 3 in F *f*

Trump.1 (C) *f*

Pk.

T.d.b.

Tamb. mil. *p*

W.B. *p*

Cymb.-Bass dr.-T.Tam *p*

Xyl.-Glockspi.

Solo Viola *gliss.*

molto rall. *A Tempo*

1. Viol. *p* *cresc.*

2. Viol. *p* *cresc.*

Viola *mf* *cresc.*

cello *mf* *cresc.*

Bass *mf* *cresc.*

poco sostenuto

110

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. mil.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Gickspl.

Solo Viola

poco sostenuto

cresc.

1. Viol.

2. Viol.

Viola

cello

Bass

p

col legno

arco

p

col legno

arco

p

col legno

p

120

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1 in B
Cl.2 in B
Fg.1
Fg.2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Trump.1 (C)
Pk.
T.d.b.
Tamb. mll.
W.B.
Cymb. Bass dr. T. Tam
Xyl.-Glockpl.
Solo Viola
1. Viol.
2. Viol.
Viola
cello
Bass

Dynamic markings: *f*, *p*, *mp*, *cresc.*

The score is for measures 120 through 124. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello, Bass) play melodic and harmonic lines. The percussion section (Tambourine, Wood Blocks, Cymbals, Bass Drum, Tom-tom, Xylophone, Glockenspiel) provides rhythmic accompaniment. The Solo Viola has a melodic line starting in measure 120. The woodwinds and strings have various dynamic markings, including *f* (forte) and *p* (piano). The percussion section has a *mp* (mezzo-piano) marking in measure 122. The Solo Viola has a *cresc.* (crescendo) marking in measure 123.

125

FL1 *p*

FL2

Ob.1 *p*

Ob.2

Cl.1 in B *p*

Cl.2 in B *p*

Fg.1

Fg.2

Horn 1 in F *con sord.* *via sord.*

Horn 2 in F *con sord.* *via sord.*

Horn 3 in F

Trmp.1 (C) *con sord.* *via sord.*

Pk.

T.d.b.

Tamb. mll.

W.B. *p*

Cymb.-Bass dr.-T.Tam *p*

Xyl.-Glocksp.

Solo Viola *f*

1. Viol. *p* *cresc.*

2. Viol. *p* *cresc.*

Viola *p* *cresc.*

cello *cresc.*

Bass *cresc.*

130

Larg.

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in B

Cl.2 in B

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. mll.

W.B.

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp.

Solo Viola

Larg.

1. Viol.

2. Viol.

Viola

cello

Bass

2.Satz

28

7

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. mlf.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

[illegible]

22

FL1

FL2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1(C)

Pk.

T.d.b

Tamb. mtl.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

[illegible]

37

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b

Tamb. mll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

sf

tr

pizz

43

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Bs.1

Bs.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1 (C)

Pk.

T.d.b.

Tamb. mll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

f

ff

tr

arco

p

50

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b

Tamb. mtl.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tom

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

mf

pizz.

pizz.

pizz.

pizz.

57

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1(C)

Pk.

T.d.b

Tamb. m8l.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

mf

f

col legno

arco

64

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1 in (B)
Cl.2 in (B)
Fg.1
Fg.2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Trump.1 (C)
Pk.
T.d.b.
Tamb. roll - T. Tom
W.B.
Cymb. - Bass dr. - T. Tam
Glocken spiel
Xylophon
Solo Viola
1. Viol
2. Viol
Viola
Vc.
Bass

71

FL1

FL2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b

Tamb. ml.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

78 Rall. larghetto

FL1
FL2
Ob.1
Ob.2
Cl.1 ln (B)
Cl.2 ln (B)
Fg.1
Fg.2
Horn 1 ln F
Horn 2 ln F
Horn 3 ln F
Trmp.1(C)
Pk.
T.d.b.
Tam.b. mll.-T.Tam
W.B.
Cymb.-Bass dr.-T.Tam
Glocken spiel
Xylophon
Solo Viola
larghetto
1. Viol
2. Viol
Viola
V.c.
Bass

85

FL1

FL2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b

Tamb. mol.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

mp

tr

mp

92

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1(C)

Pk.

T.d.b.

Tamb. mll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

mp

mp

plce

plce

plce

plce

plce

arco

mf

T.M.

T.Tom

99

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b

Tamb. mll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

(Solo)

This page of musical notation contains several systems of music for a piano piece. The notation includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *pizz* (pizzicato), and *gliss* (glissando). Tempo markings include *largo*, *energico*, *vivo*, *con fuoco*, and *largo* again. Articulations like *rit.* (ritardando) and *tr.* (trill) are present. The score features complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. There are also indications for *poco a poco accel.* (poco a poco accelerando). The notation is written on a grand staff with multiple systems, showing a variety of musical textures and techniques.

120

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1(C)

Pk.

T.d.b

Tamb. roll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

127

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trmp.1 (C)

Pk.

T.d.b.

Tamb. mlf.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

p

p

via cord

tr

p

p

p

mf *espres.*

pizz.

pizz.

FL1

FL2

Ob.1

Ob.2

CL1 In (B)

CL2 In (B)

Fg.1

Fg.2

Horn 1 In F

Horn 2 In F

Horn 3 In F

Trmp.1(C)

Pk.

T.d.b

Tamb. mll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

141

FL.1

FL.2

Ob.1

Ob.2

Cl.1 in (B)

Cl.2 in (B)

Fg.1

Fg.2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trump.1(C)

Pk.

T.d.b.

Tamb. mll.-T.Tom

W.B.

Cymb.-Bass dr.-T.Tam

Glocken spiel

Xylophon

Solo Viola

1. Viol

2. Viol

Viola

Vc.

Bass

p

sf

p

pizz

mp

p

148 allaca

Fl.1 *p*

Fl.2 *p*

Ob.1 *p*

Ob.2

Cl.1 in (B) *p*

Cl.2 in (B) *p*

Fg.1

Fg.2

Horn 1 in F *sf*

Horn 2 in F *sf*

Horn 3 in F *sf*

Trmp.1 (C)

Pk.

T.d.b.

Tamb. roll - T.Tam *tr* *p*

W.B. *p*

Cymb. Bass dr. - T.Tam *p*

Glocken spiel

Xylophon

Solo Viola *p*

1. Viol *p* allaca

2. Viol *arco* *p*

Viola *p*

Vc. *arco*

Bass *p*

3.Satz

Allegro 1.90

Allegro 1.00

1

Flöte 1

Flöte 2

Oboe 1

Oboe 2

Clarinete 1(B)

Clarinete 2(B)

Fagott 1

Fagott 2

Horn 1 F

Horn 2 F

Horn 3 F

Trompet 1(C)

Pauken

T.d.b

Tamb.mll.-T.Tom

W.B.-Trgl

Cymb.-Bass dr.-T.Tam

Xyl-Glckspl

Solo Viola

Allegro 1.00

1.Violine

2.Violine

Viola

Violoncello

Contrabass

19

Fl1

Fl2

Ob1

Ob2

Cl 1(B)

Cl 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b.

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tan

Xyl.-Glocksp1

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

28 poco piu meno

Fl.1 f

Fl.2 f

Ob.1 f

Ob.2 f

Cl.1(B) f

Cl.2(B) f

Eg.1 f

Eg.2 f

Horn 1 F f

Horn 2 F f

Horn 3 F f

Trmp. 1(C) f

Pkn. f

T.d.b. f

Tamb.mil.-T.Tom f

W.B.-Trg f

Cymb.-Bass dr.-T.Tam f

Xyl-Glckspl. f

Solo Viola

1.Viol. f

2.Viol. f

Viola f

Cello f

Bass f

53

38

Fl.1

Fl.2

Ob.1

Ob.2

Cl. 1(B)

Cl. 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tam

Xyl-Glckspl.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

43

Fl.1

Fl.2

Ob.1

Ob.2

CL 1(B)

CL 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Baes dr.-T.Tam

Xyl-Glocksp.

Solo Viola

1.Viol

2.Viol

Viola

Cello

Bass

mf

sf

p

col legato

f

W.B.

Cymb. S.

3

6

47

Fl.1 *f*

Fl.2

Ob.1 *f* *p*

Ob.2

Cl. 1(B) *f*

Cl. 2(B) *sf*

Fg. 1 *f* *p* *sf*

Fg. 2 *sf*

Horn 1 F *f* *sf*

Horn 2 F *sf*

Horn 3 F *sf*

Trmp. 1(C)

Pkn.

T.d.b *f*

Tamb.mil.-T.Tom

W.B.-Trg *sf*

Cymb.-Bass dr.-T.Tam

Xyl.-Glocksp. *f*

Solo Viola

1. Viol. *p* *arco*

2. Viol. *pizz* *p* *arco* *sf*

Viola *pizz* *p* *arco* *sf*

Cello *pizz* *p* *arco* *sf*

Bass *pizz* *p* *arco* *sf*

Tempo I

58

FL1

FL2

Ob.1

Ob.2

Cl. 1(B)

Cl. 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b.

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tam

Xyl-Glckspl.

Solo Viola

1. Viol.

2. Viol.

Viola

Cello

Bass

p

f

mf

tr

Cymb. S.

T. Tam

Tempo I

Tempo I

66

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1(B)

Cl.2(B)

Fg.1

Fg.2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Baes dr.-T.Tam

Xyl.-Glickspl.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

p

f

f

f

f

f

p

mf

75

Fl1

Fl2

Ob.1

Ob.2

Cl.1(B)

Cl.2(B)

Fg.1

Fg.2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mll.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tam

Xyl-Glckspl.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

mf

p

p

p

pp

f

p

p

p

f

83

FL1

FL2

Ob.1

Ob.2

Cl. 1(B)

Cl. 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tam

Xyl-Glocksp.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

92

FL1

FL2

Ob.1

Ob.2

CL1(B)

CL2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mll.-T.Tom

W.B.-Trg

Cymb. S.

T.Tom

Cymb.-Baes dr.-T.Tam

Xyl-Glckspl.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

109

Fl.1

Fl.2

Ob.1

Ob.2

CL 1(B)

CL 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b.

Tamb.mH.-T.Tom

W.B.-Trg

Cymb.-Baes dr.-T.Tam

Xyl.-Gickspl

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

116

FL1

FL2

Ob.1

Ob.2

Cl.1(B)

Cl.2(B)

Fg.1

Fg.2

Horn 1 F

Horn 2 F

Horn 3 F

Trump. 1(C)

Pkn.

T.d.b.

Tamb.milt.-T.Ton

W.B.-Trg

Cymb.-Baes dr.-T.Tam

Xyl.-Glckspl.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

125

Fl1

Fl2

Ob.1

Ob.2

CL 1(B)

CL 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tam

Xyl-GlckspL

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

col legno

arco

p

plxx

133

Fl1 *mf*

Fl2

Ob.1 *mf*

Ob.2

Cl.1(B) *mf*

Cl.2(B)

Fg.1 *mf*

Fg.2

Horn 1 F

Horn 2 F

Horn 3 F *mf*

Trmp. 1(C)

Pkn.

T.d.b. *mf*

Tamb.mil.-T.Tom

W.B.-Trg *mf*

Cymb.-Bass dr.-T.Tam *mf*

Xyl-Gkkspl

Solo Viola *f*

1.Viol. *mf*

2.Viol. *mf*

Viola *mf*

Cello *mf*

Bass *mf*

143

FL1

FL2

Ob.1

Ob.2

Cl. 1(B)

Cl. 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trmp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Baes dr.-T.Tam

Xyl-Glcksp.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Baas

153 sostenuto cantabile

Fl1 *p*

Fl2

Ob.1 *p*

Ob.2

Cl.1(B) *p*

Cl.2(B) *p*

Fg.1 *p*

Fg.2 *p*

Horn 1 F *p*

Horn 2 F *p*

Horn 3 F *p*

Trmp. 1(C)

Pkn. *tr*

T.d.b.

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Baes dr.-T.Tam

Xyl-GlckspL

Solo Viola *p*

1.Viol. *mf* *p* *p*

2.Viol. *mf* *p* *p*

Viola *mf* *p* *p*

Cello *mf* *p* *p*

Bass *mf* *p* *p*

69

[illegible]

191

Fl1

Fl2

Ob.1

Ob.2

Cl. 1(B)

Cl. 2(B)

Fg. 1

Fg. 2

Horn 1 F

Horn 2 F

Horn 3 F

Trimp. 1(C)

Pkn.

T.d.b

Tamb.mil.-T.Tom

W.B.-Trg

Cymb.-Bass dr.-T.Tam

Xyl-Glckspl.

Solo Viola

1.Viol.

2.Viol.

Viola

Cello

Bass

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) and brass (Horn 1 F, Horn 2 F, Horn 3 F, Trumpet 1 C). Below these are percussion instruments (Pkn., T.d.b., Tamb.mil.-T.Tom, W.B.-Trg, Cymb.-S., Cymb.-Baas dr.-T.Tam, Xyl-Glckspl.) and a Solo Viola. The bottom section contains the string ensemble (1. Viol., 2. Viol., Viola, Cello, Bass). The score is marked with a rehearsal sign [202] at the top left. Dynamic markings such as *f*, *sf*, *pp*, and *mf* are used throughout to indicate volume. The notation includes various musical symbols like notes, rests, and articulation marks.

209

FL1 *p*

FL2

Ob.1 *p*

Ob.2

Cl. 1(B) *p*

Cl. 2(B) *p*

Fg. 1

Fg. 2

Horn 1 F *con sord.* *p*

Horn 2 F *con sord.* *p*

Horn 3 F

Trmp. 1(C) *con sord.* *p*

Pkn.

T.d.b. *p*

nb.mll.-T.Ton

W.B.-Trg

Bass dr.-T.Tam *p*

Yl.-GlcspL *p*

Solo Viola *poco a poco cresc.*

1.Viol.

2.Viol.

Viola

Cello

Bass

216 Fin.

Fl.1 *p*

Fl.2

Ob.1 *p*

Ob.2

Cl. 1(B) *p*

Cl. 2(B)

Fg. 1 *p*

Fg. 2

Horn 1 F *p* *via sord.*

Horn 2 F *p* *via sord.*

Horn 3 F *con sord.* *p* *via sord.*

Trmp. 1(C) *p* *via sord.*

Pkn.

T.d.b. *p*

nb.mll.-T.Tom *p*

W.B.-Trg

Bass dr.-T.Tam *p*

yl-Glckspl. *p*

Solo Viola

1. Viol. *secco*

2. Viol.

Viola

Cello

Bass

7

Moderato ♩ = 70
(*poco sost.*)

I

Δ.ΔΡΑΓΑΤΑΚΗΣ

Musical score for "The Swan" by Camille Saint-Saëns, featuring a bassoon part. The score includes various musical notations, including rests, notes, and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 10, 14, 17, 20, 23, 27, 30, 32, and 33 indicated. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *molto rall.* (molto rallentando). It also includes tempo markings such as *poco largam.* (poco larghetto) and *A Tempo*. The score includes various musical notations, including rests, notes, and fingerings. The score is divided into measures, with measure numbers 10, 14, 17, 20, 23, 27, 30, 32, and 33 indicated. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *molto rall.* (molto rallentando). It also includes tempo markings such as *poco largam.* (poco larghetto) and *A Tempo*.

Handwritten musical score for Solo Viola, measures 35 to 61. The score is written in 3/4 time and includes various musical notations, dynamics, and performance instructions.

Measures 35-40: Handwritten wavy line above the staff. Measure 35 includes a handwritten '1' above the staff. Measure 38 includes a handwritten '4' above the staff. Measure 40 includes a handwritten '3' above the staff.

Measure 41: *f* (forte). Includes a handwritten '3' above the staff.

Measure 45: Includes a handwritten '3' above the staff.

Measure 48: Includes a handwritten '3' above the staff.

Measure 50: *f* (forte). Includes a handwritten '4' above the staff.

Measure 51: *poco largam.* (poco largam). Includes a handwritten '4' above the staff.

Measure 54: *poco sostenuto* (poco sostenuto). Includes a handwritten '4' above the staff.

Measure 58: *molto rall.* (molto rallentando). Includes a handwritten '3' above the staff and a gliss. (glissando) marking.

Measure 61: *A Tempo* (A Tempo). Includes a handwritten '3' above the staff.

The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *f* (forte), *mf* (mezzo-forte), and *molto rall.* (molto rallentando). Performance instructions include *poco largam.* (poco largam), *poco sostenuto* (poco sostenuto), and *A Tempo* (A Tempo). Handwritten annotations include wavy lines, numbers (1, 2, 3, 4), and slurs.

66

2

ff

72

1 1

The image shows a musical score for 'The Rose Tree'. It consists of two systems of music. The first system starts at measure 66 and ends at measure 71. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff. There are several measures of rests, and the music is marked with a forte (ff) dynamic. The second system starts at measure 72 and ends at measure 77. It continues the melody, with measures 76 and 77 being whole notes. The score includes various musical notations such as beams, slurs, and dynamic markings.

[illegible]

79 **A Tempo**

Musical score for measures 79-84. The key signature has one flat (B-flat). The time signature changes from 3/4 to 3/4 and then to 3/4. The score includes a double bar line with repeat dots. The tempo marking is 'A Tempo'. The dynamics include a forte 'f' marking. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. There are also some handwritten annotations above the staff, such as '1', '3', '3', and '2'.

81

Exercise 81

84

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff. Handwritten annotations above the staff include '4', 'D6', '1', '4', '1', '3', '4', and '4'. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff. Handwritten annotations above the staff include '4', 'D6', '1', '4', '1', '3', '4', and '4'. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff. Handwritten annotations above the staff include '4', 'D6', '1', '4', '1', '3', '4', and '4'.

at libit.

89

Musical score for Exercise 89, titled 'at libit.'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece begins with a wavy line indicating a tempo change. The first measure contains a half note G4 and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The fourth measure contains a half note F#5 and a quarter note G5. The fifth measure contains a half note A5 and a quarter note B5. The sixth measure contains a half note C6 and a quarter note D6. The seventh measure contains a half note E6 and a quarter note F#6. The eighth measure contains a half note G6 and a quarter note A6. The ninth measure contains a half note B6 and a quarter note C7. The tenth measure contains a half note D7 and a quarter note E7. The eleventh measure contains a half note F#7 and a quarter note G7. The twelfth measure contains a half note A7 and a quarter note B7. The thirteenth measure contains a half note C8 and a quarter note D8. The fourteenth measure contains a half note E8 and a quarter note F#8. The fifteenth measure contains a half note G8 and a quarter note A8. The sixteenth measure contains a half note B8 and a quarter note C9. The seventeenth measure contains a half note D9 and a quarter note E9. The eighteenth measure contains a half note F#9 and a quarter note G9. The nineteenth measure contains a half note A9 and a quarter note B9. The twentieth measure contains a half note C10 and a quarter note D10. The twenty-first measure contains a half note E10 and a quarter note F#10. The twenty-second measure contains a half note G10 and a quarter note A10. The twenty-third measure contains a half note B10 and a quarter note C11. The twenty-fourth measure contains a half note D11 and a quarter note E11. The twenty-fifth measure contains a half note F#11 and a quarter note G11. The twenty-sixth measure contains a half note A11 and a quarter note B11. The twenty-seventh measure contains a half note C12 and a quarter note D12. The twenty-eighth measure contains a half note E12 and a quarter note F#12. The twenty-ninth measure contains a half note G12 and a quarter note A12. The thirtieth measure contains a half note B12 and a quarter note C13. The thirty-first measure contains a half note D13 and a quarter note E13. The thirty-second measure contains a half note F#13 and a quarter note G13. The thirty-third measure contains a half note A13 and a quarter note B13. The thirty-fourth measure contains a half note C14 and a quarter note D14. The thirty-fifth measure contains a half note E14 and a quarter note F#14. The thirty-sixth measure contains a half note G14 and a quarter note A14. The thirty-seventh measure contains a half note B14 and a quarter note C15. The thirty-eighth measure contains a half note D15 and a quarter note E15. The thirty-ninth measure contains a half note F#15 and a quarter note G15. The fortieth measure contains a half note A15 and a quarter note B15. The forty-first measure contains a half note C16 and a quarter note D16. The forty-second measure contains a half note E16 and a quarter note F#16. The forty-third measure contains a half note G16 and a quarter note A16. The forty-fourth measure contains a half note B16 and a quarter note C17. The forty-fifth measure contains a half note D17 and a quarter note E17. The forty-sixth measure contains a half note F#17 and a quarter note G17. The forty-seventh measure contains a half note A17 and a quarter note B17. The forty-eighth measure contains a half note C18 and a quarter note D18. The forty-ninth measure contains a half note E18 and a quarter note F#18. The fiftieth measure contains a half note G18 and a quarter note A18. The fifty-first measure contains a half note B18 and a quarter note C19. The fifty-second measure contains a half note D19 and a quarter note E19. The fifty-third measure contains a half note F#19 and a quarter note G19. The fifty-fourth measure contains a half note A19 and a quarter note B19. The fifty-fifth measure contains a half note C20 and a quarter note D20. The fifty-sixth measure contains a half note E20 and a quarter note F#20. The fifty-seventh measure contains a half note G20 and a quarter note A20. The fifty-eighth measure contains a half note B20 and a quarter note C21. The fifty-ninth measure contains a half note D21 and a quarter note E21. The sixtieth measure contains a half note F#21 and a quarter note G21. The sixty-first measure contains a half note A21 and a quarter note B21. The sixty-second measure contains a half note C22 and a quarter note D22. The sixty-third measure contains a half note E22 and a quarter note F#22. The sixty-fourth measure contains a half note G22 and a quarter note A22. The sixty-fifth measure contains a half note B22 and a quarter note C23. The sixty-sixth measure contains a half note D23 and a quarter note E23. The sixty-seventh measure contains a half note F#23 and a quarter note G23. The sixty-eighth measure contains a half note A23 and a quarter note B23. The sixty-ninth measure contains a half note C24 and a quarter note D24. The seventieth measure contains a half note E24 and a quarter note F#24. The seventy-first measure contains a half note G24 and a quarter note A24. The seventy-second measure contains a half note B24 and a quarter note C25. The seventy-third measure contains a half note D25 and a quarter note E25. The seventy-fourth measure contains a half note F#25 and a quarter note G25. The seventy-fifth measure contains a half note A25 and a quarter note B25. The seventy-sixth measure contains a half note C26 and a quarter note D26. The seventy-seventh measure contains a half note E26 and a quarter note F#26. The seventy-eighth measure contains a half note G26 and a quarter note A26. The seventy-ninth measure contains a half note B26 and a quarter note C27. The eightieth measure contains a half note D27 and a quarter note E27. The eighty-first measure contains a half note F#27 and a quarter note G27. The eighty-second measure contains a half note A27 and a quarter note B27. The eighty-third measure contains a half note C28 and a quarter note D28. The eighty-fourth measure contains a half note E28 and a quarter note F#28. The eighty-fifth measure contains a half note G28 and a quarter note A28. The eighty-sixth measure contains a half note B28 and a quarter note C29. The eighty-seventh measure contains a half note D29 and a quarter note E29. The eighty-eighth measure contains a half note F#29 and a quarter note G29. The eighty-ninth measure contains a half note A29 and a quarter note B29. The ninetieth measure contains a half note C30 and a quarter note D30. The hundredth measure contains a half note E30 and a quarter note F#30. The hundred and first measure contains a half note G30 and a quarter note A30. The hundred and second measure contains a half note B30 and a quarter note C31. The hundred and third measure contains a half note D31 and a quarter note E31. The hundred and fourth measure contains a half note F#31 and a quarter note G31. The hundred and fifth measure contains a half note A31 and a quarter note B31. The hundred and sixth measure contains a half note C32 and a quarter note D32. The hundred and seventh measure contains a half note E32 and a quarter note F#32. The hundred and eighth measure contains a half note G32 and a quarter note A32. The hundred and ninth measure contains a half note B32 and a quarter note C33. The hundred and tenth measure contains a half note D33 and a quarter note E33. The hundred and eleventh measure contains a half note F#33 and a quarter note G33. The hundred and twelfth measure contains a half note A33 and a quarter note B33. The hundred and thirteenth measure contains a half note C34 and a quarter note D34. The hundred and fourteenth measure contains a half note E34 and a quarter note F#34. The hundred and fifteenth measure contains a half note G34 and a quarter note A34. The hundred and sixteenth measure contains a half note B34 and a quarter note C35. The hundred and seventeenth measure contains a half note D35 and a quarter note E35. The hundred and eighteenth measure contains a half note F#35 and a quarter note G35. The hundred and nineteenth measure contains a half note A35 and a quarter note B35. The hundred and twentieth measure contains a half note C36 and a quarter note D36. The hundred and twenty-first measure contains a half note E36 and a quarter note F#36. The hundred and twenty-second measure contains a half note G36 and a quarter note A36. The hundred and twenty-third measure contains a half note B36 and a quarter note C37. The hundred and twenty-fourth measure contains a half note D37 and a quarter note E37. The hundred and twenty-fifth measure contains a half note F#37 and a quarter note G37. The hundred and twenty-sixth measure contains a half note A37 and a quarter note B37. The hundred and twenty-seventh measure contains a half note C38 and a quarter note D38. The hundred and twenty-eighth measure contains a half note E38 and a quarter note F#38. The hundred and twenty-ninth measure contains a half note G38 and a quarter note A38. The hundred and thirtieth measure contains a half note B38 and a quarter note C39. The hundred and thirty-first measure contains a half note D39 and a quarter note E39. The hundred and thirty-second measure contains a half note F#39 and a quarter note G39. The hundred and thirty-third measure contains a half note A39 and a quarter note B39. The hundred and thirty-fourth measure contains a half note C40 and a quarter note D40. The hundred and thirty-fifth measure contains a half note E40 and a quarter note F#40. The hundred and thirty-sixth measure contains a half note G40 and a quarter note A40. The hundred and thirty-seventh measure contains a half note B40 and a quarter note C41. The hundred and thirty-eighth measure contains a half note D41 and a quarter note E41. The hundred and thirty-ninth measure contains a half note F#41 and a quarter note G41. The hundred and fortieth measure contains a half note A41 and a quarter note B41. The hundred and forty-first measure contains a half note C42 and a quarter note D42. The hundred and forty-second measure contains a half note E42 and a quarter note F#42. The hundred and forty-third measure contains a half note G42 and a quarter note A42. The hundred and forty-fourth measure contains a half note B42 and a quarter note C43. The hundred and forty-fifth measure contains a half note D43 and a quarter note E43. The hundred and forty-sixth measure contains a half note F#43 and a quarter note G43. The hundred and forty-seventh measure contains a half note A43 and a quarter note B43. The hundred and forty-eighth measure contains a half note C44 and a quarter note D44. The hundred and forty-ninth measure contains a half note E44 and a quarter note F#44. The hundred and fiftieth measure contains a half note G44 and a quarter note A44. The hundred and fifty-first measure contains a half note B44 and a quarter note C45. The hundred and fifty-second measure contains a half note D45 and a quarter note E45. The hundred and fifty-third measure contains a half note F#45 and a quarter note G45. The hundred and fifty-fourth measure contains a half note A45 and a quarter note B45. The hundred and fifty-fifth measure contains a half note C46 and a quarter note D46. The hundred and fifty-sixth measure contains a half note E46 and a quarter note F#46. The hundred and fifty-seventh measure contains a half note G46 and a quarter note A46. The hundred and fifty-eighth measure contains a half note B46 and a quarter note C47. The hundred and fifty-ninth measure contains a half note D47 and a quarter note E47. The hundred and sixtieth measure contains a half note F#47 and a quarter note G47. The hundred and sixty-first measure contains a half note A47 and a quarter note B47. The hundred and sixty-second measure contains a half note C48 and a quarter note D48. The hundred and sixty-third measure contains a half note E48 and a quarter note F#48. The hundred and sixty-fourth measure contains a half note G48 and a quarter note A48. The hundred and sixty-fifth measure contains a half note B48 and a quarter note C49. The hundred and sixty-sixth measure contains a half note D49 and a quarter note E49. The hundred and sixty-seventh measure contains a half note F#49 and a quarter note G49. The hundred and sixty-eighth measure contains a half note A49 and a quarter note B49. The hundred and sixty-ninth measure contains a half note C50 and a quarter note D50. The hundred and seventieth measure contains a half note E50 and a quarter note F#50. The hundred and seventy-first measure contains a half note G50 and a quarter note A50. The hundred and seventy-second measure contains a half note B50 and a quarter note C51. The hundred and seventy-third measure contains a half note D51 and a quarter note E51. The hundred and seventy-fourth measure contains a half note F#51 and a quarter note G51. The hundred and seventy-fifth measure contains a half note A51 and a quarter note B51. The hundred and seventy-sixth measure contains a half note C52 and a quarter note D52. The hundred and seventy-seventh measure contains a half note E52 and a quarter note F#52. The hundred and seventy-eighth measure contains a half note G52 and a quarter note A52. The hundred and seventy-ninth measure contains a half note B52 and a quarter note C53. The hundred and eightieth measure contains a half note D53 and a quarter note E53. The hundred and eighty-first measure contains a half note F#53 and a quarter note G53. The hundred and eighty-second measure contains a half note A53 and a quarter note B53. The hundred and eighty-third measure contains a half note C54 and a quarter note D54. The hundred and eighty-fourth measure contains a half note E54 and a quarter note F#54. The hundred and eighty-fifth measure contains a half note G54 and a quarter note A54. The hundred and eighty-sixth measure contains a half note B54 and a quarter note C55. The hundred and eighty-seventh measure contains a half note D55 and a quarter note E55. The hundred and eighty-eighth measure contains a half note F#55 and a quarter note G55. The hundred and eighty-ninth measure contains a half note A55 and a quarter note B55. The hundred and ninetieth measure contains a half note C56 and a quarter note D56. The hundred and ninety-first measure contains a half note E56 and a quarter note F#56. The hundred and ninety-second measure contains a half note G56 and a quarter note A56. The hundred and ninety-third measure contains a half note B56 and a quarter note C57. The hundred and ninety-fourth measure contains a half note D57 and a quarter note E57. The hundred and ninety-fifth measure contains a half note F#57 and a quarter note G57. The hundred and ninety-sixth measure contains a half note A57 and a quarter note B57. The hundred and ninety-seventh measure contains a half note C58 and a quarter note D58. The hundred and ninety-eighth measure contains a half note E58 and a quarter note F#58. The hundred and ninety-ninth measure contains a half note G58 and a quarter note A58. The two hundredth measure contains a half note B58 and a quarter note C59. The two hundred and first measure contains a half note D59 and a quarter note E59. The two hundred and second measure contains a half note F#59 and a quarter note G59. The two hundred and third measure contains a half note A59 and a quarter note B59. The two hundred and fourth measure contains a half note C

93 *piu larg.*

96

Handwritten musical score for 'The Rose Tree' in bass clef. The key signature has one sharp (F#). The melody is written on a single staff. Fingerings are indicated by numbers 1-5 above notes. Ornaments (flourishes) are placed above the notes G4 and A4. The piece ends with a double bar line and a repeat sign.

98

103

106

112

114

116

119

126

129

131

Kadenz

Solo VIOLA

senza misura

The musical score is written for a solo viola and consists of nine staves. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). Performance instructions include *senza misura* (without measure), *largo*, *energico*, *vivo*, *con fuoco*, and *rit.* (ritardando). The score also features glissandos, trills, and specific fingering numbers (1-5). The piece concludes with a double bar line and the Roman numeral *II*.

X

55

3 3 3 3

59

4 (V) 2 2 2

f

63

Tempo I

9 2 3

mf

76

1 2 1

p

80

4 1 3

f

85

3 1 6

mf

96

3 V 2 1

f

100

1 2 V 3

f

105

3 3 3 3

f

108

1 4 1 3

f

110

2

7

f

gliss.

8va

125

gliss.

130

135

f

139

145

sostenuto cantabile

p

162

tr

166

mf

Solo Viola

174

178

182

A Tempo

190

195

207

213

218

Appendix 4: Correspondence and interview materials

Email from Artur Paciorkiewicz

Included on the next page is an email referred to in the dissertation, which was sent by Artur Paciorkiewicz on November 16, 2017 to the researcher and the primary supervisor.

This content is unavailable

Fwd: Dimitris Dragatakis

This content is unavailable

Fri, Nov 17, 2017 at 7:30 AM

Begin forwarded message:

This content is unavailable

Dear Donald,

I am fine, thank you.

First of all I would like to correct a date and a place of my world premiere of the viola concerto of Dimitris Dragatakis. It was 31 of January 1993 in Athens during the International Music Festival. The conductor was Jerzy Swoboda and Philharmonic Orchestra from Kraków.

The day before was concert with "Polish Requiem" of Krzysztof Penderecki and he was conducting it also. So, he was next day the listener of my concert.

He felicitated me and Dragatakis also and said that the concerto is very good, specially first and second movement.

In the same day of the concert I recorded the concerto. Dimitris Dragatakis was very satisfied. I asked about copy of the recording but it was impossible.

I do not know if it is any publication of the concerto. Enclose you will find scan of solo part and the score.

I wish you good luck for the future

Artur

Questionnaires

Valia Koronidi

QUESTIONNAIRE

1. In which city were you born? What was your experience in school life – social, sports, academic subjects, music? Can you tell us a bit more about yourself, your career, and passions? Why have you taken on the director position of the archive?
2. Please tell me about your family (mother, family, brothers, sisters, children) and the careers they have pursued? What can you tell me about your brother or other siblings?
3. Where did your grandparents come from (Epirus?), birth and death? Did your grandparents have any background in music? Were your grandparents, or their parents, impacted by the Greek-Turkish population exchange in the 1920s or earlier political events after Greece's independence?
4. Where did your parents meet each other? Can you tell me more about them, their relationship, and your mother?
5. Was your father involved with music before he moved to Athens?
6. Was he exposed to western music, Greek traditional music, or both before travelling to Athens to study music?
7. Did someone teach him violin in Epirus before he moved to Athens?
8. Did he play any other instruments before his formal studies?
9. Did your father start composing before he started formal lessons at the Athens Conservatoire?
10. Your father witnessed many major political events in Greece in the 1940s and beyond. How did these events impact his life, school, music? How were his political views situated at this time? Were his views also popular among the majority of Greek people?

11. Was it your father's intention to become a composer? Or did he find his career in composition through violin and viola playing? Through the university/education system?
12. Are there any particular memories that stand out in your mind of him as a father? How did he balance a busy career in composition, performing, teaching, and parenting?
13. Did your father think of relocating to other parts of Europe to pursue his career? Or did he always intend to reside in Athens? Is there a reason for that, or coincidence?
14. What is classical music, or contemporary classical music, like in Greece today? Is it accepted and encouraged? How is it received by audiences?
15. How is your father's music and status viewed today in Greece?
16. What was your father's approach to teaching composition? Was it with a western style only? Or more like his own style and influenced by many things (e.g. Greek music, music trends of the 1960s and 1970s)?
17. After your father retired from the Greek National Orchestra, did he continue to play violin and viola? Did he prefer violin or viola, or both equally, do you know? Did the Greek National Orchestra ever perform his works?
18. Did your father enjoy travelling much? Would you say he kept in touch with what was going on in the music scene internationally?
19. Did your father return to Epirus? Did his parents live the rest of their lives there?
20. Was there a reason the Krakow Philharmonic Orchestra premiered the Concerto for Viola in 1993? Is there a reason it wasn't premiered by the Greek National Orchestra? Was it more prestigious to have a foreign orchestra premiere your work at the time?
21. Did your father work with any violists in particular in Greece or internationally? Did he write the Concerto for Viola, or other works including viola, for anyone in particular? Did he write any works with dedications?

22. Did your father have a preferred type of composition (e.g. symphony, chamber work, concerto)?
23. Did your father ever mention any specific western influences?
24. What was the balance of commissioned and non-commissioned work by your father?
25. Were there any moments your father felt were highlights in his career? Any low points?
26. Is there any else you'd like to add regarding your father and other topics we've discussed?

Thanos Koronidi

IMPROMPTU QUESTIONNAIRE

Leonidas Dragatakis

QUESTIONNAIRE

1. In which city were you born? What was your experience in school life – social, sports, academic subjects, music? Can you tell us a bit more about yourself, your career, and passions? Why have you taken on the director position of the archive?
2. Please tell me about your family (mother, family, brothers, sisters, children) and the careers they have pursued?
3. Where did your parents meet each other? Can you tell me more about them, their relationship, and your mother?
4. Your father witnessed many major political events in Greece in the 1940s and beyond. How did these events impact his life, school, music? How were his political views situated at this time? Were his views also popular among the majority of Greek people?

5. Are there any particular memories that stand out in your mind of him as a father? How did he balance a busy career in composition, performing, teaching, and parenting?
6. What is classical music, or contemporary classical music, like in Greece today? Is it accepted and encouraged? How is it received by audiences?
7. What was your father's approach to teaching composition? Was it with a western style only? Or more like his own style and influenced by many things (e.g. Greek music, music trends of the 1960s and 1970s)?
8. Did your father enjoy travelling much? Would you say he kept in touch with what was going on in the music scene internationally?
9. Did your father ever mention any specific western influences?
10. Were there any moments your father felt were highlights in his career? Any low points?
11. Is there any else you'd like to add regarding your father and other topics we've discussed?

Kelly Dragatakis

IMPROMPTU QUESTIONNAIRE

Ismini Koronidi

QUESTIONNAIRE

1. In which city were you born? What was your experience in school life – social, sports, academic subjects, music? Can you tell us a bit more about yourself, your career, and passions?
2. Please tell me about your family (mother, family, brothers, sisters, children) and the careers they have pursued?
3. Can you tell me more about your grandfather and grandmother?
4. Are there any particular memories that stand out in your mind of him as a grandfather?

5. Can you tell me more about theory lessons with your grandfather?
6. What was your grandfather's approach to teaching music theory?
7. Did your grandfather ever mention any specific western influences?
8. Is there any else you'd like to add regarding your grandfather and other topics we've discussed?

Iro Koronidi

QUESTIONNAIRE

1. In which city were you born? What was your experience in school life – social, sports, academic subjects, music? Can you tell us a bit more about yourself, your career, and passions?
2. Please tell me about your family (mother, family, brothers, sisters, children) and the careers they have pursued?
3. Can you tell me more about your grandfather and grandmother?
4. Are there any particular memories that stand out in your mind of him as a grandfather?
5. Can you tell me more about theory lessons with your grandfather?
6. What was your grandfather's approach to teaching music theory?
7. Did your grandfather ever mention any specific western influences?
8. Is there any else you'd like to add regarding your grandfather and other topics we've discussed?

Magdalini Kalopana

QUESTIONNAIRE

1. In which city were you born?
2. How old were you when you started studying music? What was your experience in school life – social, sports, academic subjects, music? Can you tell us a bit more about yourself, your career, and passions? Why have you taken on the curator position of the archive?

3. Please tell me about your relationship with Dragatakis? How did you come to know each other?
4. What was Dragatakis like as a friend and colleague? Are there any particular memories that stand out in your mind of Dragatakis? How did he balance a busy career in composition, performing, teaching, and parenting?
5. Was Dragatakis involved with music before he moved to Athens? Was he exposed to western music, Greek traditional music, or both before travelling to Athens to study music? Did someone teach him violin in Epirus before he moved to Athens? Did he play any other instruments before his studies?
6. Did Dragatakis start composing before he started formal lessons at the Athens Conservatoire?
7. Dragatakis witnessed many major political events in Greece in the 1940s and beyond. How did these events impact his life, school, music? How were his political views situated at this time? Were his views also popular among the majority of Greek people?
8. Was it Dragatakis' intention to become a composer? Or did he find his career in composition through violin and viola playing? Through the university/education system?
9. Did Dragatakis think of relocating to other parts of Europe to pursue his career? Or did he always intend to reside in Athens? Is there a reason for that, or coincidence?
10. What is classical music, or contemporary classical music, like in Greece today? Is it accepted and encouraged? How is it received by audiences?
11. Artur, the violist who premiered the Concerto for Viola, mentioned Yuri Bashmet was originally contracted to perform the work. I noticed this was also mentioned in a quote in your catalogue. Do you know why Bashmet had to cancel or have any other insight into this?
12. How is Dragatakis received today in Greece?

13. What was Dragatakis' approach to teaching composition? Was it with a western style only? Or more like his own style and influenced by many things (e.g. Greek music, music trends of the 1960s and 1970s)?
14. When Dragatakis retired from the Greek National Orchestra, did he continue to play violin and viola after he retired? Did he prefer violin or viola, or both equally, do you know? Did the Greek National Orchestra ever perform his works?
15. Did Dragatakis enjoy travelling much? Would you say he kept in touch with what was going on in the music scene internationally?
16. Did Dragatakis return to Epirus? Did his parents live the rest of their lives there?
17. Was there a reason the Krakow Philharmonic Orchestra premiered the Concerto for Viola in 1993? Is there a reason it wasn't premiered by the Greek National Orchestra? Was it more prestigious to have a foreign orchestra premiere your work at the time?
18. Did Dragatakis work with any violists in particular in Greece or internationally? Did he write the Concerto for Viola, or other works including viola, for anyone in particular? Did he write any works with dedications?
19. Did Dragatakis have a preferred type of composition (e.g. symphony, chamber work, concerto)?
20. Did Dragatakis ever mention any specific western influences?
21. Do you have any advice for other pianists or musicians looking to perform his works?
22. What was the balance of commissioned and non-commissioned work by Dragatakis?
23. Were there any moments Dragatakis felt were highlights in his career? Any low points?
24. Who were his Greek contemporaries?

25. Is there any else you'd like to add regarding Dragatakis and other topics we've discussed?

Permission slips

Signed permission slips from each interviewee are included on the next page.

• I would like a copy of the transcript of my interview:	Yes
☒	No
☐
• I would like a summary of my interview:	Yes
☒	No
☐
• I would like to receive a copy of the final report and have added my email address below.	Yes
☒	No
☐

Signature of participant:

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Name of participant:

KORONIDI TASILIKI

Date:

11/10/2019

Contact details:

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- I would like a copy of the transcript of my interview:
- I would like a summary of my interview:
- I would like to receive a copy of the final report and have added my email address below.

Yes ☒	No ☐
Yes ☐	No ☐
Yes ☐	No ☐
Yes ☒	No ☐

NOT NECESSARY

Signature of participant:

This content is unavailable

Name of participant:

Magdalini Kalopana, PhD.

Date:

11/10/2019.

Contact details:

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Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Dr Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028.

CONSENT TO INTERVIEW

This consent form will be held for 5 years.

Researcher: Elyse Dalabakis, New Zealand School of Music, Victoria University of Wellington.

- I have read the Information Sheet above and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in a video/audio recorded interview.

I understand that:

- I may withdraw from this study at any point before 31 October 2019, and any information that I have provided will be returned to me or destroyed.
- The identifiable information I have provided will be destroyed on 31 December 2020.
- Any information I provide will be kept confidential to the researcher, the supervisor, and the transcriber.
- The findings may be used for a PhD dissertation.
- The observation notes/recordings will be kept confidential to the researcher and the supervisor and the transcriber.
- I consent to information or opinions which I have given being attributed to me in any reports on this research:
- I would like a copy of the recording of my interview:

Yes	No
☒	☐
Yes	No
☒	☐

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- I would like a copy of the transcript of my interview: Yes ☒ No ☐
- I would like a summary of my interview: Yes ☐ No ☒
- I would like to receive a copy of the transcript and have added my email address below. Yes ☒ No ☐

Signature of participant:

Name of participant:

ATHANASIOS KORONIDES

Date:

30-June-2020

Contact details:

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Interview
2 messages

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Sun, Jun 7, 2020 at 9:11 PM

Dear Leo and Kelly,

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Dalabakis (#300339538) - Information and Consent sheet - 0000027941.pdf
364K

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respond, we will give our permission by just stating, '**please consider this as my electronic signature**,' as you indicated in your email.

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Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Dr Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028.

CONSENT TO INTERVIEW

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Researcher: Elyse Dalabakis, New Zealand School of Music, Victoria University of Wellington.

- I have read the Information Sheet above and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in a video/audio recorded interview.

I understand that:

- I may withdraw from this study at any point before 31 October 2019, and any information that I have provided will be returned to me or destroyed.
- The identifiable information I have provided will be destroyed on 31 December 2020.
- Any information I provide will be kept confidential to the researcher, the supervisor, and the transcriber.
- The findings may be used for a PhD dissertation.
- The observation notes/recordings will be kept confidential to the researcher and the supervisor and the transcriber.
- I consent to information or opinions which I have given being attributed to me in any reports on this research:

Yes	No
☒	☐
- I would like a copy of the recording of my interview:

Yes	No
☒	☐

• I would like a copy of the transcript of my interview:	Yes
☒	No
☐
• I would like a summary of my interview:	Yes
☒	No
☐
• I would like to receive a copy of the final report and have added my email address below.	Yes
☒	No
☐

Signature of participant:

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Name of participant:

Ismi Karonidi

Date:

10 / 5 / 2020

Contact details:

This content is unavailable

Interview permission slip

Iro Koronidi

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Wed, Oct 14, 2020 at 8:18 PM

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"I consent, this is my electronic signature" .

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Appendix 5: Research residency and IVC presentation

Included in the next section are the IVC media proceedings mentioned in the final chapter. Some of these media proceedings are in print only and the reader would not otherwise have access to them.

ΣΥΛΛΟΓΟΣ ΦΙΛΩΝ ΔΗΜΗΤΡΙΗ ΔΡΑΓΑΤΑΚΗ
ΕΤΟΣ ΙΔΡΥΣΕΩΣ 2003
Βαλτινών 26, Αθήνα 11473
SOCIETY OF FRIENDS OF DIMITRIS DRAGATAKIS
Founded in 2003

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Athens, February 20, 2019

Dear Elyse,

Thank you for your recent visit to the Dragatakis Music Archives in Athens, Greece. It was a pleasure to meet you and to see your energy, passion, and enthusiasm about what you want to accomplish and we believe a lot of good things will come out of this project.

Following on from our discussion, it would be wonderful if you were able to return to Athens in 2019 to create an online presence for Dimitris Dragatakis as well as the ongoing work at the Dragatakis Music Archive. Your expertise in digital communication and general online content design will be invaluable to this project. In addition to the creation of an online presence, there would be a number of archival tasks to be further developed within the Dragatakis archive in which we'd like for you to play a significant role. We believe this will have a direct connection with and will support your PhD research project.

During your residency in Athens, we will be able to provide you with full access to all the materials you need and would like to meet regularly to discuss the progress of your PhD and archival tasks. We predict the time needed for these tasks could be between two to three months.

Due to the nature of the Dragatakis Music Archives and its status as a non-profit organization, the Society of Friends of Dimitris Dragatakis would not be able to compensate you for your time; however, we hope this letter of invitation will assist you in obtaining the necessary funding for travel and living expenses to make this possible. Please pass on our contact details to your potential funding agencies if they should require any further information.

We enthusiastically await your return to Athens and look forward to working together in the near future.

Sincerely,

Magdalini Kalopana | Dragatakis Archive Curator

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Valia Koronidis Dragatakis | Dragatakis Archive Director, Secretary of the Society of Friends of Dimitris Dragatakis and Dimitris Dragatakis' daughter

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IVC2019 Poznan blog – Day 2

Posted on [26/09/2019](#) by [DVS](#)

The 46th International Viola Congress takes place in Poznan (Poland) from Sept. 24th – 28th, 2019. Your intrepid bloggers Karin Dolman and Kristofer Skaug bring fresh reports daily from this temporary hotspot of the viola universe.

Day 2: Wednesday, September 25th, 2019

I must be getting old, as attending viola ensemble rehearsal at 8am (a daily session aptly titled “*Everyone is Eager*”, in the early drafts of the programme) proved to be an impossible challenge this morning, after late-night blogging work. Apparently 3 die-hards showed up... but I’m not too ashamed, because without that extra sleep I would have been unconscious at this point, unable to complete this blog in time. Hang on for the full report of a very long and action-packed day...!

The 9am lecture session kicked off with a “food-for-thought” session by **Myrna Layton** (representing the Primrose International Viola Archive – PIVA) with the title “*Building your public: attracting and retaining the Millennial and iGen(eration) audience*”. She started out elaborating a number of thesis statements:

- Performers need to build an audience if they want to have an audience
- Players need to ask themselves about their relationship to their audiences
- All musicians should be able to address audiences confidently
- Understanding the “iGen” means understanding the future (audience)

As a result, a “list of things to think about” emerged, however it remains more a list of questions than ready-served answers (that would be too easy!). I wonder if we can figure out how the iGen audiences work before the next hard-to-reach generation emerges...!

Next up was an interesting presentation by **Elyse Dalabakis**, concerning the viola concerto by the Greek composer Dimitris Dragatakis. This is part of her Ph.D. research under guidance of prof. Donald Maurice, in Wellington (NZ). She travelled to Athens to perform archive research for this work, and was also introduced to Artur Paciorekiewicz, the Polish violist who did the premiere performance and recording in 1993.

By no coincidence whatsoever, mr. Paciorekiewicz was present in the room, and was subjected to a (prepared-translation) interview about the process of rehearsing and performing this work. The composer (Dragatakis) was apparently unusually pleased with the premiere performance, the first movement of which we were given to hear the actual recording (reportedly a premiere sounding as such). It is indeed a fascinating work!

At 10am we hurried over to the POSM recital hall, where **Maxim Rysanov** was giving a master class. The DVS “Sister Act” (**Sunniva** and **Ursula Skaug**) were fortunate to go first, with a half-hour lesson on the Lutoslawski *Bucolics*. He easily squeezed out some extra mileage in dynamics, phrasing, tempi, and even re-arranging the octave choices in various places. After this there were some very interesting lessons on the Bach solo suites, the names of the students unfortunately escaped me.

The programme “An oriental bridge” by **Baris Kerem Bahar** (Turkey) featured various solo viola pieces written mostly for (and even by) himself. On the whole his compositions are neither modern in style nor very virtuosic, but quite sweet and melodic music (quote: “I’m a romantic guy!”). The ornaments and sounds are really oriental, but with a very classical trained scale work.

Unfortunately, he was unable to perform his programmed pieces by Tsintsadze and Khachaturian, because there was no pianist (wtf 1st degree). Instead he took more time for a Q&A session, and told us about an emerging genre referred to as “Turkish classical music”, which bridges traditional oriental and classical styles, making a specific use of e.g.

vibrato, *sul tasto*, ponticello, and quarter-tone adjustments on conventional scales. For more information you can visit his website: www.bariskerembahar.com

The Swiss IVC delegation summed up in one person, **Viacheslav Dinerchtein** brought an interesting lecture-recital about Mieczysław Weinberg's solo sonatas for viola. Born in a Polish-Jewish family in pre-WW2 Warsaw, the talented pianist Weinberg fled (as only survivor of his family) when the German invasion came, and ended up in Minsk (Belarus), where he entered the Conservatory. Particularly notable is his discovery of, and eventual friendship with Shostakovich. They were both very prolific composers, and it seems clear that they influenced each other musically. Case in point, Dinerchtein postulated with confidence that Fjodor Druzhinin's performance of Weinberg's viola sonatas must have given Shostakovich the spark to write his own viola sonata. In the other direction, Shostakovich fervently and publicly defended Weinberg's music against bans and official State beratements.

Dinerchtein played the 1st Weinberg solo sonata for us by heart (!), a very complex work, and deeply impressive. I (Karin) definitely could hear the influences of Shostakovich here, but I also felt a touch of Britten – one of his string quartets sounds nearly like a quotation from this Weinberg viola solo sonata.

Lunch break – so we eat our lunchbag sandwiches, with not-too-cheap coffee from the Hotel Ikar restaurant. Outside it has started raining, quite a lot actually. So we're happy to stay inside and visit the stands at [Music4Viola](#) and [Gems Music](#) publishers, where lots of interesting repertoire for viola ensembles is on display.

We end up buying a healthy stack of fresh sheet music, for further enjoyment at home. After the break, **Aneta Dumanowska** and **Barbara Papierz** performed (as “teacher-student” duo) the *Lament* for two Violas by Frank Bridge, bringing out some pleasing whole-bodied confluences of sound, which are richly latent in this possibly most famous piece of the viola duo repertoire. It is nearly a symphony in itself, well written technically for the viola, a delight to play and also today to listen to.

Next, **Annette-Barbara Vogel** and **Jutta Puchhammer-Sedillot** take on the Sonata for violin and viola (1945) by Mario Castelnuovo-Tedesco (1895-1968): A piece with significant challenges in articulation and sound production. Not to be taken lightly!

1st movement (*con brio*) is very cheerful and bright. It made me (Karin) think of Reger’s trios for flute, violin and viola – even in dynamics. Then there are also the *Rolla-isms*, i.e. violin and viola happily agreeing about everything.

The 2nd movement introduces a more reflective theme, which is fed into a series of variations. The interplay of violin and viola voices is varied and imaginative. The melody initially stays in the viola, and the violin adds Schubertian high variations. And then suddenly this beautiful waltzer followed by an heroic theme in both instruments accompanied by daunting arpeggios. The movement ends with a rich fugue (reminding us why we have to practice thirds!). Beautiful!

The ensuing virtuosic *Scherzo – Rondo* movement is very enjoyable music (an intersection of waltzer and tarantella), and very well played too!

An extra cheer from the crowd: The Portuguese delegation has finally arrived, after a harrowing double-delayed travel of 26 hours without sleep! And just in time for **Jorge Alves** to bring his contribution to this recital: Two contemporary viola solo pieces. The first piece, *Dedans-Dehors* by Miguel Azguime (b. 1960), is anchored in deep accentuated E-notes on the C-string, with excursions through glissandi and harmonics all over the place, full of surprising twists. It evokes a feeling of timelessness...

The next work by Armando Santiago (b.1932) bears the title "*Neume III, en huit strophes*" (the programme booklet had it badly misspelled). The music is challenging for the performer as well as the listener: Likened to "a crazy person talking", there are undulating, shifting notes and odd, erratic pizzicato outbursts, as well as movements hard to describe with words, except perhaps "*you had to be there*"...

Following a rather wet walk through historical downtown Poznan, we entered the house of the Henryk Wieniawski Music Society, in an alley behind the beautiful Market square. There's a living-room concert venue with an old white Calisia grand piano (glad there aren't more IVC attendees, as they would have had to listen outside, in the rain!).

Due to the transit time, we unfortunately missed the lecture about the viola compositions of Tadeusz Paciorkiewicz, but we were on time to hear his viola sonata being executed by **Błażej Maliszewski** (with **Paweł Rydel** on the white piano stool).

The next program concerns classical cello sonata transcriptions. Prof. **Leszek Brodowski** explained his affinity to transcriptions by the shortage of (readily available) viola solo repertoire when he graduated from conservatory, 40 years ago; so he started writing

his own transcriptions of classical works – Mozart, Mendelssohn, Schubert. He then performed a transcription of Beethoven's Cello Sonata op.5 no.2 in g minor, which indeed sounded like a very convincing option for viola – not least by the visible pleasure that prof. Brodowski took in playing Beethoven here, in this chamber music room, where the spirit of Wieniawski is all around.

Krzysztof Komendarek-Tymendorf followed suit with his very own transcription of Brahms' Cello Sonata no.1 op.38 in E minor. Together with pianist **Mirosława Sumlinska** he brought the "transcription" themed concert to a very passionate culmination. Unrelated to the skilled performance, however, one can't help missing Brahms' powerful cello notes deep down.

Tymendorf's proverbial encore was an actual world premiere of the piece "*Waldteufel und Nixe*" by Artur Andrzejewski, more of a miniature, tonal in construction in spite of the 1965

birth year of the composer. Very enjoyable – and noted on the wishlist!

This leaves us with 90 minutes of rest for the ears, and other restorative activities, before we head to tonight's evening concert in the [Poznan Grand Theatre](#), a quite spectacular building and beautiful opera/concert hall. The **Poznan Grand Theatre Symphony Orchestra** has taken the stage, with **Katarzyna Tomala-Jedynak** at the baton. No less than FOUR concertos are programmed, 2 solid hours of viola concertos binge-listening without an intermission! OMG...

After a short welcome and introduction from our hosts as well as IVS president Carlos Maria Solare ("what's-all-this-Viola-Congress-stuff-then?", for the broader audience), we are all set for the Anton Wranitzky double-concerto in C, with grand old man **Jerzy Kosmala** playing together with his own 17-year-old grandson (!) **Stefan Kosmala-Dahlbeck**. Although both are currently living in the U.S., their roots in Poland are strong.

The second concerto on the programme this evening was composed in 2016 by the young Ewa Fabiańska-Jelińska (b.1989), and performed by our congress co-host **Ewa Guzowska**. It is a refreshing contrast to the Wranitzky concerto, and Guzowska adds a lot of energy to the performance, with beautiful tone qualities. Her viola speaks easily through the string orchestra accompaniment.

Similarly for viola and strings is the concerto by Marek Stachowski, interpreted by **Tomasz Rosinski**. The latter is audibly and visibly a first-rate violist, but the “script” he gets to work with is a bit on the meager side here. There is significant repetition, long periods of soloist inactivity, and not enough material to keep things cooking for the (too long) duration of the piece.

The opposite would be true for the 1968 concerto of Grażyna Bacewicz (mentioned in yesterday’s blog): in the hands of violist **Paweł Riess**, and joined by a fully instrumented symphony orchestra (except – oddly, the viola section is vacated!), this piece turns into a truly impressive work. The slow movement is of great beauty, and the finale is explosive and furious. Compliments to the soloist, conductor, and the orchestra alike!

I could say more, but this blog is already long enough, and I am really *Eager* to make it to Viola Ensemble practice tomorrow at 8am!
So that's it folks – tune in again tomorrow...
– Karin & Kristofer

NZSM PhD candidates launch their PhD research on the international stage

Elyse Dalabakis and Xi Liu (Lucy), two NZSM PhD candidates and violists, launched their PhD research onto the international stage through presentations and performances at the 46th International Viola Congress (IVC) – the largest annual conference centered around the viola - in September in Poznan, Poland.

14 October 2019

One of the major purposes of the [International Viola Society](#) is to promote ever-increasing standards of excellence in viola performance through the annual congresses and associated competitions. International Viola Congress have been held since 1973 and have been hosted twice in Wellington. The [44th International Viola Congress](#) was held in Wellington in 2017 and was co-hosted by Professor Donald Maurice and Associate Professor Gillian Ansell and managed by Elyse Dalabakis. The first IVC in Wellington was hosted by Donald Maurice in 2001 and was the first-ever IVC to be held in the southern hemisphere.

Elyse Dalabakis presented her PhD research on modern Greek composer Dimitris Dragatakis (1914 – 2001) and his *Concerto for Viola*. Interestingly, [Artur Paciorekiewicz](#), the violist who premiered the concerto in 1993, was present for the lecture and was invited to speak about performing the concerto and working with Dragatakis – a component which made her lecture stand out during the week. The premiere recording from 1993 was unearthed from the Dragatakis archive only earlier this year. During her presentation, she played the recording from the premiere performance – a world

<https://www.wgtn.ac.nz/nzsm/about/news/2019-news/1777998-nzsm-phd-candidates,-elyse-dalabakis-and-xi-liu,-have-launched-their-phd-research-onto-the-international-stage>

premiere in itself as the work had not been heard for 26 years. Violists, professors, and educators in attendance described her lecture as a ‘Congress highlight and fascinating’.

After the Congress in Poland, Elyse headed to Athens, Greece to undertake an artist residency at the Dragatakis Archive at the Greek Music Archives for the month of October, working closely with the Director, Valia Koronidi, and Curator, Magdalini Kalopana. Accompanying Elyse’s PhD dissertation submission will be the publication and recording of the *Concerto for Viola* and piano reduction (which only previously existed in manuscript form).

<https://www.wgtn.ac.nz/nzsm/about/news/2019-news/1777998-nzsm-phd-candidates,-elyse-dalabakis-and-xi-liu,-have-launched-their-phd-research-onto-the-international-stage>

Xi “Lucy” Liu also presented her PhD research in a lecture recital which focused on Israeli composer [Boris Pigovat](#) (b. 1953) and performing his *Sonata for Viola and Piano*, and the world premiere of a new arrangement by Pigovat of his work *Nigun* for viola quartet. Performers were Lucy and Elyse who were joined by Marianna Kalicka and Aleksandra Ruciak, viola students of Professor Marcin Murawski from the Academy of Music. I.J. Paderewski: The performance of *Nigun* was very well received at the Congress with many attendees asking at the end of the lecture where they could purchase the music.

<https://www.wgtn.ac.nz/nzsm/about/news/2019-news/1777998-nzsm-phd-candidates,-elyse-dalabakis-and-xi-liu,-have-launched-their-phd-research-onto-the-international-stage>

Before the Congress in Poznan, Lucy visited Boris Pigovat in Israel where she conducted a series of interviews which will be included in her PhD.

Elyse and Lucy are very grateful to VUW's Joint Research Committee for their support in both of these presentations. We look forward to seeing Elyse's and Lucy's successes in the months to come and wish them the best with their dissertation submissions.

Appendix 6: New orchestra score and complete orchestra parts

Below is the newly typeset orchestra score and orchestra parts. Currently, the orchestra score and parts do not exist outside the archive. This material adds a valuable contribution to topics surrounding Dragatakis, but also to viola scholarship and digital humanities. The reader can also access these materials via the link below.

[Link to orchestra score and complete parts](#)

<https://drive.google.com/drive/folders/1Wt5YQVMBB3lIqckpm5LTRxcA1VhNiP8E?usp=sharing>

Dimitris Dragatakis

Concerto for Viola and Orchestra

Full Score

Created and edited by Elyse Dalabakis
Percussion parts edited by Hannah Neman
Engraved by Brendan Agnew

Concerto for Viola and Orchestra

I.

Dmitris Dragatakis

Moderato $\text{♩} = 70$

Flute 1 *f*

Flute 2 *f*

Oboe 1 *f*

Oboe 2 *f*

Clarinet 1 in Bb *f*

Clarinet 2 in Bb *f*

Bassoon 1 *f*

Bassoon 2 *f*

Horn 1 in F *f*

Horn 2 in F *f*

Horn 3 in F *f*

Trumpet in C *f*

Timpani *f*

Tamb. mil *f*

W.B. *f*

Triangle *f*

Bass Drum *f*

Cymbals *f*

Glockenspiel *f*

Xylophone *f*

Solo Viola

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

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

div. *unis.* *pizz.* *arco*

div. *unis. pizz.* *arco* *pizz.* *arco*

10 A

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

T. d. b.

Tamb. mil.

W.B.

Tri.

Solo Viola

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

poco largam.

a tempo

poco largam.

a tempo

Fl. 1

cresc.

sf

f

f

Fl. 2

cresc.

sf

f

f

Ob. 1

cresc.

sf

f

f

Ob. 2

cresc.

sf

f

f

Cl. 1

cresc.

sf

f

f

Cl. 2

cresc.

sf

f

f

Bsn. 1

cresc.

sf

f

f

Bsn. 2

cresc.

sf

f

f

Hn. 1

cresc.

sf

f

Hn. 2

cresc.

sf

f

Hn. 3

cresc.

sf

f

Tpt.

cresc.

sf

f

Timp.

cresc.

f

T. d. b.

cresc.

poco largam.

a tempo

poco largam.

a tempo

Tamb. mil

W.B.

Tri.

B. D.

Cym.

Xyl.

Solo Viola

pizz.

arco

cresc.

sf

f

f

Vln. I

pizz.

arco

cresc.

sf

f

f

Vln. II

pizz.

arco

cresc.

sf

f

f

Vla.

pizz.

arco

cresc.

sf

f

div.

unis.

f

f

Vc.

pizz.

arco

cresc.

sf

f

f

Cb.

pizz.

arco

cresc.

sf

f

f

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

Tamb. mil

W.B

Tri.

B. D.

Cym.

Xyl.

Solo Viola

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rall.

B

a tempo

p

sf

pizz.

arco

div.

p

3

[illegible]

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

Tamb. mil

Tom-tom

W.B.

Tri.

B. D.

Cym.

Solo Viola

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco largam.

52

D poco sostenuto

Fl. 1 *f* *mf*

Fl. 2

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

Ob. 2 *mf*

Cl. 1 *f* *mf*

Cl. 2 *f*

Bsn. 1 *f* *mf*

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt.

Timp. *mf*

D poco sostenuto

Tamb. mil

W.B.

Tri.

Cym.

Solo Viola *mf* 3

Vln. I *f* col legno arco *mp*

Vln. II *f* col legno

Vla. *f* col legno

Vc. *f* col legno

Cb. *f* col legno

This page of a musical score, likely for a symphony, features a variety of instruments and complex musical notation. The staves are arranged in a traditional orchestral layout, with woodwinds and brass at the top, percussion in the middle, and strings at the bottom. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and tempo changes like *molto rall* and *a tempo*. A rehearsal mark 'E' is placed at the beginning of the section. The notation includes various note values, rests, and articulation marks, indicating a highly detailed and expressive musical passage.

This page of the musical score is for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings such as *mf*, *f*, and *ff*.

The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Tpt.
- Timp.
- T. d. b.
- W.B.
- Tri.
- Cym.
- T.-t.
- Solo Viola
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings. The page number 69 is visible in the top left corner.

77 **F** poco largam. a tempo

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

F poco largam. a tempo

Tri.

Solo Viola *f*

Vln. I *col legno*

Vln. II *col legno*

Vla. *col legno*

Vc. *col legno*

Cb. *col legno*

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

Tamb. mil

W.B.

Tri.

B. D.

Cym.

Solo Viola

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

senza sord

mp

p

f

ff

arco

Ad lib.

Sus. Cym.

85

91 *Più larg.*

Fl. 1 *(ff)*

Fl. 2 *(ff)*

Ob. 1 *p*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *f*

Hn. 3

Tpt.

Timp.

Tamb. mil *f* *Più larg.* *p*

W.B. *f*

Tri.

Cym. *ff* *Sus. Cym.* *p*

T.-t. *p*

Glock. *p*

Xyl. *f*

Solo Viola *(ff)* *p* *3* *3* *3* *3* *5* *3* *3*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

[illegible]

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

T. d. b.

Tamb. mil.

Tom-tom

W.B.

Tri.

B. D.

Cym.

T.-t.

Xyl.

Solo Viola

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sus. Cym.

Clash Cym.

Sus. Cym.

arco

cresc.

div.

mp

f

p

sf

[illegible]

II.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Kadenz

p *largo* *energico*

ff *vivo* *rit.* *con fuoco* *gliss.* *ff*

3 5 3 3 3 6 6 6

The musical score is written in 13/8 time and consists of nine staves. The first staff begins with a piano (*p*) dynamic and a *largo* tempo, followed by an *energico* section. It features a triplet of eighth notes, a quintuplet of eighth notes, and a triplet of sixteenth notes. The second staff continues with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. The third staff is marked *vivo* and contains a triplet of eighth notes. The fourth staff is marked *rit.* (ritardando) and features a series of sixteenth notes. The fifth staff is marked *vivo* and includes a triplet of eighth notes. The sixth staff is marked *con fuoco* and features a triplet of eighth notes. The seventh staff is marked *gliss.* (glissando) and features a triplet of eighth notes. The eighth staff is marked *gliss.* (glissando) and features a triplet of eighth notes. The ninth staff is marked *ff* (fortissimo) and features a triplet of eighth notes.

113 **E** tempo I

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt.

Timp.

Tamb. mil

W.B.

Tri.

Cym.

T.-t.

Xyl.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

III.

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, C Tpt., Timp., T. d. b., Tamb. mil., W.B., Tri., Cym., T.-t., Xyl., Solo Viola, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into two main sections, A and B, marked with boxes at the top. Section A begins with a 12-measure rest for the Flutes. Section B begins with a 12-measure rest for the Flutes. The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *sub p* (sub-piano). The Solo Viola part is written in a single staff, while the other instruments are grouped in staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves, the strings in the lower staves, and the Solo Viola in the middle. The score is a page from a larger manuscript, as indicated by the page number 12 at the top left.

28

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt.

Timp.

T. d. b.

Tamb. mil.

Tri.

B. D.

Cym.

T.-t.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

mf

mp

f cantabile

poco piu meno

C

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 2/4 time and includes dynamic markings such as *mf*, *sf*, *p*, and *f*.

The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- C Tpt.
- Timp.
- T. d. b.
- Tamb. mil.
- W.B.
- Cym.
- Xyl.
- Solo Viola
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings. The Solo Viola part is particularly prominent, featuring a complex melodic line with a *mf* dynamic marking and a *f* dynamic marking. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) are also clearly visible, with Vln. 1 and Vln. 2 playing a melodic line and the other strings providing harmonic support.

D

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt.

Timp.

T. d. b

Tamb. mil

W.B

Cym.

Glock.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

59

E

Tempo I

This musical score page contains measures 59 through 62. It features a large ensemble of instruments. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), two Clarinets (Cl. 1, 2), two Bassoons (Bsn. 1, 2), three Horns (Hn. 1, 2, 3), and a C Trumpet (C Tpt.). The brass section includes a Timpani (Timp.) and a Tuba (T. d. b.). The percussion section includes a Tambourine (Tamb. mil.), Cymbals (Cym.), Tom-toms (T.-t.), and Xylophone (Xyl.). The string section includes a Solo Viola, Violins 1 and 2 (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time, with a key signature of one sharp (F#). Measure 59 is marked with a '59' and a box containing 'E' and 'Tempo I'. Measures 60 and 61 are marked with 'p' (piano) and 'f' (forte) dynamics. Measure 62 is marked with 'f' (forte). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

73

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt.

Timp.

Cym.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

pp

f

3/4

2/4

101

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt.

Timp.

T. d. b.

Tamb. mil.

W.B.

Cym.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G

H

G

H

col legno

arco

f

mf

p

127

Fl. 1

$\frac{3}{4}$

$\frac{2}{4}$

mf

Fl. 2

$\frac{3}{4}$

$\frac{2}{4}$

Ob. 1

$\frac{3}{4}$

$\frac{2}{4}$

mf

Ob. 2

$\frac{3}{4}$

$\frac{2}{4}$

Cl. 1

$\frac{3}{4}$

$\frac{2}{4}$

mf

Cl. 2

$\frac{3}{4}$

$\frac{2}{4}$

Bsn. 1

$\frac{3}{4}$

$\frac{2}{4}$

Bsn. 2

$\frac{3}{4}$

$\frac{2}{4}$

Hn. 1

$\frac{3}{4}$

$\frac{2}{4}$

Hn. 2

$\frac{3}{4}$

$\frac{2}{4}$

Hn. 3

$\frac{3}{4}$

$\frac{2}{4}$

C Tpt.

$\frac{3}{4}$

$\frac{2}{4}$

Timp.

$\frac{3}{4}$

$\frac{2}{4}$

T. d. b

$\frac{3}{4}$

$\frac{2}{4}$

mf

Tamb. mil

$\frac{3}{4}$

$\frac{2}{4}$

W.B

$\frac{3}{4}$

$\frac{2}{4}$

mf

Glock.

$\frac{3}{4}$

$\frac{2}{4}$

Solo Viola

f

Vln. 1

p

arco

pizz.

Vln. 2

p

arco

pizz.

Vla.

pizz.

arco

Vc.

pizz.

arco

Cb.

pizz.

arco

[illegible]

170

molto rall.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt.

Timp.

T. d. b.

Tom-tom

W.B.

Cym.

Xyl.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

209

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

Cl. 1 *p* *p* *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* con sord.

Hn. 2 con sord. *p*

Hn. 3

C Tpt. con sord. *p*

Timp.

T. d. b. *p*

Glock. *p*

Solo Viola *cresc. poco a poco* *f cresc. poco a poco*

Vln. 1 *6* *6* *6* *6* *6* *6* *6* *6*

Vln. 2

Vla.

Vc.

Cb.

215

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt.

Timp.

T. d. b.

Tamb. mil.

W.B.

Tri.

B. D.

Cym.

Xyl.

Solo Viola

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

sf

ff

senza sord.

con sord.

secco

Flute 1

Concerto for Viola and Orchestra

I.

Dmitris Dragatakis

Moderato ♩ = 70

f

7 *mf* **A**

13 *sf* *cresc.* 2

21 *sf* poco largam. a tempo *f* poco largam.

24 a tempo *f* molto rall.

B

27 *p* *p* *sf* 2

34 *p* *mf* *mf* **C**

42 *mf* *sf*

49 *f* poco largam. *f*

54 *mf* **D** poco sostenuto 2

2 **molto rall** **a tempo** Flute 1

60 **E** *f*

66 *ff*

71 *mf cresc. f*

77 **F** **poco largam. a tempo**

90 **G** *f*

95 **Più larg.**

101 **molto rall.** **a tempo** *p* *f*

105 **H** *f* *f*

110 **poco sostenuto** *sf*

117 *f* *f*

123 **I** *p* *p*

Flute 1

Flute 1

3

128

Largamente

sf

II.

1

Andantino $\text{♩} = 75$

p

12

A

p *mf* *sf*

44

B

f *mf* >

64

C

f >

78

rall. **D** larghetto

f

103

p *f*

112

E Kadenz

Flute 1 **Flute 1**

113 **F** tempo I

16 **6** **2**

p *p*

140

p *p* *p*

9

III.

1 **Allegro** ♩ = 90

3 **2** **3**

mf

12 **A**

2 **8**

25 **B**

f *sub p: f*

35 **C** poco piu meno

3

mf

43

sf *f*

2

50 **D**

2

p

Flute 1

5

56

2 3 2

Detailed description: This is a musical score for Flute 1, measures 56 through 59. Measure 56 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first note is a B-flat in the first space, beamed with a second B-flat in the second space, with a fermata above. Measure 57 contains a whole rest, with a large bold '2' above it. Measure 58 contains a whole rest, with a large bold '3' above it. Measure 59 contains a whole rest, with a large bold '2' above it. The score ends with a double bar line.

6 **Tempo I**

63 **E** *p* *f* **Flute 1**

71 *mf* **4** **6**

87 **F** **5** **6** *f*

103 **G** **3** *mf* **3**

111 **H** **2** *f*

121 **I** **5** **2**

134 *mf* **4** **2** *sf* **2** *p<*

148 **J** *f*

153 **3**

160 **K** sostenuto cantabile Flute 1 7

3 **4**

p

171

2 **3**

mf *sf*

181 *molto rall.* **L** A Tempo

3 **2** **10**

f

199

207 **M**

2 **3**

p *p*

217

sf

Concerto for Viola and Orchestra

I.

Flute 2

Dmitris Dragatakis

Moderato ♩ = 70

f

7 A

13 *sf* *cresc.* 2

21 *poco largam.* *a tempo* *f* *poco largam.*

24 *a tempo* *f* *molto rall.*

27 B *a tempo* *p* 2 2

34 *p* *mf* C 2 2

42 3

49 *poco largam.* *f* 2

54 D *poco sostenuto* 2

2 molto rall

a tempo Flute 2

Flute 2

Flute 2
Largamente

3

128

II.

Flute 2

Flute 2

129

p

6

p

3

141

p

11

p

III.

1

Allegro $\text{♩} = 90$

6

mf

3

A

3

15

8

B

f

sub p < f

29

37

C *poco piu meno*

5

44

sf

2

2

51

D

2

2

3

p

Tempo I

5

63 **E** **Flute 2**

p *f*

71

81 **F** **G**

104 **H**

f

119 **I**

131 **J**

sf

145 **J**

f

153

Flute 2

11

11

171

3 2 3

3/4 2/4 2/4

molto rall.

LA Tempo

181

3

14

209

8

A musical staff with a treble clef. A single horizontal bar is drawn across the staff, representing a whole note. Above the staff, there is a small number '8' centered over the bar.

217

4

Oboe 1 Concerto for Viola and Orchestra

I.

Dmitris Dragatakis

Moderato ♩ = 70

f *p* *f*

7 *p* *A*

13 *sf* *mf fz* *cresc.*

21 poco largam. a tempo poco largam.

24 *f* molto rall.

27 *B* a tempo *p* 2 2

34 *p* *C* *mf* *mf*

42 *sf* *mf*

49 poco largam. *f* *f*

54 *D* poco sostenuto *mf*

57 **2**
molto rall a tempo *mf*

60 **E**
f

66 *ff* *mf*

71 **2**
mf cresc. *f*

77 **F** poco largam. a tempo
2 **7** **2**

90 **G**
f *p*

95 Più larg.
f

101 **3**
p

105 molto rall. **H** a tempo
p *f* *mf* *f*

110 *poco sostenuto*
p

Oboe 1

Oboe 1

3

II.

4

Oboe 1

rall.

D larghetto

71

2

f

>

3

83

10

95

7

p

106

f

112

E Kadenz

113

F tempo I

4

f

2

15

141

2

p

8

p

III.

1 **Allegro** ♩ = 90

3 **2** **3** **A**

mf

15 **8** **B**

f *sub p < f*

29

p

37 **C** poco piu meno

2

mf *mf*

44

sf *f* *p*

51 **D**

2 **3** **2**

p

6

Oboe 1

63 **E** Tempo I

sostenuto cantabile

Oboe 1

7

160 **2** **K**

p

171

mf *sf*

molto rall.

A Tempo

181 **2** **L**

f

200 **M**

sf *pp*

209 **2**

p

217

p *sf*

Oboe 2 Concerto for Viola and Orchestra

I.

Dmitris Dragatakis

Moderato ♩ = 70

f

f

p

sf

cresc.

poco largam. *a tempo* *poco largam.*

sf *f*

a tempo *molto rall.*

f

A

a tempo

p *mf*

sf

poco largam.

f

B *a tempo*

p *mf*

sf

poco largam.

f

C

p *mf*

sf

poco largam.

f

D *poco sostenuto*

mf

2 **molto rall** **a tempo** Oboe 2

60 **E** *f*

66 *ff*

71 *mf cresc.* *f*

77 **F** poco largam. a tempo

90 **G**

95 **Più larg.**

101 **3**

105 **molto rall.** **H** a tempo *f* *f*

110 poco sostenuto *sf*

117 *f* *f*

123 **I** *p*

Oboe 2

Oboe 2

3

128

Largamente

II.

tempo I

Oboe 2

Oboe 2

129

12

141

2

10

p

III.

1

Allegro $\text{♩} = 90$

11

A

3

15

8

B

29

37

C poco piu meno

5

44

2

2

51

D

2

4

3

Oboe 2

5

63 **E** Tempo I

6

Oboe 2

160 **K** sostenuto cantabile
3

160 **R** sostenuto cantabile

3 *p* **4** *p*

181 **molto rall.**

LA Tempo

181 **molto rall.** L **A Tempo** **14**

f

200

M

209

209

8

217

217

4

sf

Concerto for Viola and Orchestra

Clarinet 1 in Bb

I.

Dmitris Dragatakis

Moderato ♩ = 70

7 **A**

13 *sf* *mf fz* *cresc.*

21 *poco largam.* *a tempo* *poco largam.*

24 *a tempo* *molto rall.*

27 **B** *a tempo*

34 **C**

42 *mf* *sf* *mf*

49 *poco largam.*

54 **D** *poco sostenuto*

60 **molto rall.****E** a tempo

128

Largamente

II.

1 Andantino $\text{♩} = 75$

Clarinet 1 in Bb

73

rall. Clarinet 1 in Bb
D larghetto

95

107

112

E Kadenz

113

F tempo I

123

III.

1

Allegro ♩ = 90

12

A

Clarinet 1 in B $\flat$

5

25 **B**

f *sub p* *f* *p*

34 **C** poco piu meno

mf

42

sf *p* *f*

50 **D**

sf *p*

59 **E** Tempo I

f

66

f

Clarinet 1 in Bb

71

p *>* *p*

82

f

92

p *mf* *f*

102

f

115

>

121

sf

134

mf *p<*

148

f

153

p

Clarinet 1 in B $\flat$

7

160 **K** sostenuto cantabile

172

181 **L** A Tempo

198

205 **M**

215

Concerto for Viola and Orchestra

Clarinet 2 in Bb

I.

Dmitris Dragatakis

Moderato ♩ = 70

7 **A** *f* *p*

13 *sf* *cresc.* 2

21 poco largam. a tempo *f* poco largam.

24 a tempo *f* molto rall.

27 **B** a tempo *p* *sf* 2

34 *p* *mf* **C** 2 2

42 3

49 poco largam. *f* *f*

54 **D** poco sostenuto 2

Clarinet 2 in Bb
E a tempo

60 molto rall

128

Largamente

II.

Clarinet 2 in B $\flat$
113 **F** tempo I

Clarinet 2 in B $\flat$

113

F In D $\flat$
tempo I

[illegible]

123

30

III.

1

Allegro ♩ = 90

A

14

B

26

$$p \leq f$$

poco piu meno

35

C

43

2

2

[illegible]

51

D

2

4

3

63

E Tempo I

2

Clarinet 2 in B $\flat$

5

71

82

93

103

117

125

142

151

6

Clarinet 2 in B $\flat$ 160 **K** sostenuto cantabile

172

181 **L** A Tempo

198

205

215

Concerto for Viola and Orchestra

Bassoon 1

I.

Dmitris Dragatakis

Moderato ♩ = 70

f

5 *p* *f* *p* *<* *>*

10 **A** *mf* *sf* *mf*

17 *sf* *cresc.*

21 poco largam. a tempo poco largam.

sf *f*

24 a tempo molto rall.

f

27 **B** a tempo *p* *<sf* *p*

35 **C** *mf* *2* *2*

42 *mf* *sf* *mf*

47 poco largam.

D Bassoon 1
poco sostenuto

52 *f* molto rall *mf* a tempo

59 *f*

65 *ff*

70 *mf* poco largam.

75 *f*

79 a tempo *mp*

90 *f*

95 Più larg. *f*

101 molto rall. a tempo *p*

105 *f* *mf* cresc. *f*

110 poco sostenuto

Bassoon 1

Bassoon 1

3

II.

4

Bassoon 1

rall. larghetto

III.

1 Allegro $\text{♩} = 90$

3 **2** **3**

mf

12 **A** **2** **5**

mf

25 **B**

f *p* *f* *p*

34 **C** poco piu meno **3**

mf *mf*

43

sf *p* *f* *p*

50 **D** **2** **4** **3**

sf

63 **E** Tempo I **2**

f

73 **7**

p

87 **F** **8**

f

6

Bassoon 1

101

G

f *mf*

3 3

111

H

f

118

I

2 5

sf

131

2 7 5

mf

148

J

Bassoon 1

7

149

f

157

K sostenuto cantabile

p *p* *p*

164

sf

181 *molto rall.*

L A Tempo

mf *f*

200

sf

207 **M**

p *sf*

Bassoon 2

Dimitris Dragatakis

Moderato ♩ = 70

5

11

17

21

24

27

35

42

47

f

p

f

p

sf

cresc.

poco largam.

a tempo

sf

f

a tempo

molto rall.

f

B

a tempo

p

C

mf

sf

poco largam.

2

Bassoon 2
D poco sostenuto

52

59

molto rall

E a tempo

65

70

75

79 a tempo

90

G

95 Più larg.

101

105

molto rall.

H a tempo

110

> poco sostenuto

Bassoon 2

Bassoon 2

3

115

119

126

131 **Largamente**

II.

1 **Andantino** ♩ = 75
4

14

27

47

67

74

Bassoon 2

Bassoon 2

92

3

10

 f

107

E Kadenz

112

F tempo I

2

 $\mathcal{S}\mathcal{F}$ f

123

18

10

 $\mathcal{S}f$

III.

1

Allegro ♩ = 90

6

3

2

16

5

B

2

mf

$$f$$

29

poco piu meno

p

37

5

45

2

2

 $\mathbf{sf}$

Bassoon 2

5

51

D

63

E Tempo I

73

F

89

103

G

H

115

I

123

133

J

149

157

164

181

202

217

Concerto for Viola and Orchestra

Horn 1 in F

I.

Dmitris Dragatakis

Moderato ♩ = 70

2

molto rall

a tempo

Horn 1 in F

E

Andantino $\text{♩} = 75$

II.

1 **11** **A** **2** **5** **2**

25 **6** **2** **5**

44 **B** **5**

58 **C**

68 **2** **2**

78 **D** **3** **8** **5**

98 **5**

107

112 **E** Kadenz

Horn 1 in F
113 **F** tempo I

Horn 1 in F

Musical notation for Horn 1 in F, measures 113-124. The key signature is one sharp (F#). The time signature is 3/8. The notation includes rests, eighth notes, and sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte). Measure numbers 113, 124, and 125 are indicated. Rehearsal marks 3 and 2 are present. A crescendo hairpin is shown in measure 124.

III.

Musical notation for Horn 1 in F, measures 1-8. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth notes and quarter notes. Dynamic markings include *mf* (mezzo-forte). Measure numbers 1 and 8 are indicated. The tempo marking "Allegro" and a quarter note equal to 90 (♩ = 90) are present.

Musical notation for Horn 1 in F, measures 12-24. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth notes and quarter notes. Dynamic markings include *mf* (mezzo-forte). Measure numbers 12 and 24 are indicated. Rehearsal mark A is present. Measure numbers 4 and 5 are indicated.

Musical notation for Horn 1 in F, measures 25-34. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth notes and quarter notes. Dynamic markings include *f* (forte), *p* (piano), and *f* (forte). Measure numbers 25 and 34 are indicated. Rehearsal mark B is present. Measure number 2 is indicated.

Musical notation for Horn 1 in F, measures 35-45. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth notes and quarter notes. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando). Measure numbers 35 and 45 are indicated. Rehearsal mark C is present. The tempo marking "poco piu meno" is present. Measure number 5 is indicated.

Musical notation for Horn 1 in F, measures 46-52. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth notes and quarter notes. Dynamic markings include *p* (piano), *f* (forte), and *sf* (sforzando). Measure numbers 46 and 52 are indicated. Measure number 2 is indicated.

Musical notation for Horn 1 in F, measures 53-58. The key signature is one sharp (F#). The time signature is 2/4. The notation includes eighth notes and quarter notes. Dynamic markings include *mf* (mezzo-forte). Measure numbers 53 and 58 are indicated. Rehearsal mark D is present. Measure numbers 2 and 4 are indicated.

5

63 **E** tempo 1

70

7 6

87 **F**

mf *f*

9

103 G 4 3 H

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a measure of a whole rest, followed by a measure of a half note G4 with a *mf* dynamic marking. This is followed by a measure of a half note A4, then a measure of a half note B4. The next measure contains a half note C5, a quarter note D5, and a quarter note E5, with a *f* dynamic marking. This is followed by a measure of a half note F#5, a quarter note G5, and a quarter note A5. The system ends with a double bar line.

116

2 I 2

sf

126

5 2 11 3

sf

148 J

p *f* 4

159 K sostenuto cantabile

p

173

3

mf

sf

3

6

L

Horn 1 in F

181

203

213

Concerto for Viola and Orchestra

Horn 2 in F

I.

Dmitris Dragatakis

Moderato ♩ = 70

f *p* *sf* *cresc.* *poco largam. a tempo* *poco largam. a tempo* *sf* *f* *molto rall.* *a tempo* *p* *sf* *sf* *sf* *sf* *poco largam.* *f* *f* *poco sostenuto* *molto rall*

A **B** **C** **D**

6 14 21 26 34 43 48 54 60

2 2 2 2 2

63 **E** a tempo

Andantino $\text{♩} = 75$

II.

1 **11** **2** **4**

26 **6** **2** **5** **B**

46 **12**

61 **C**

69 **2** **2** **f**

78 **rall.** **D** **larghetto** **3** **11** **mp**

98 **5** **f**

107 **3**

112 **E** **Kadenz**

113 **F** **tempo I** **3**

Horn 2 in F

Horn 2 in F

118

f **2** **2**

127

14 **5** **5** *sf* *sf*

III.

1 **Allegro** ♩ = 90 **A**

11 **4** **5** *mf* *mf*

23 **B**

f **3**

31

p *f*

37 **C** poco piu meno

mf **3** *mf* *sf*

47 **D**

sf **2** **2** **4**

60 **E** Tempo I

mf *f*

68

2 **7** **6**

Horn 2 in F

5

87 **F**

mf *f* **9**

103 **G** **4** **3** **H**

mf *f*

116 **I** **3** **2** **5**

sf

131 **J** **2** **11** **3**

sf *p* *f*

151 **4**

160 **K** sostenuto cantabile

p **9** **3** *mf*

molto rall. A Tempo *p*

177 **L** **3** **3** **14** *f*

201 **M** **5**

212 **2** con sord. **2** senza sord. *p* *p* *sf*

Concerto for Viola and Orchestra

Horn 3 in F

I.

Dmitris Dragatakis

Moderato ♩ = 70

2

a tempo

Horn 3 in F

63

E

70

76

F poco largam. a tempo

87

G

93

Più larg.

101

molto rall.

H a tempo

110

poco sostenuto

118

I

126

131

Largamente

II.

1 **Andantino** ♩ = 75

A

5 2 2 8

p *p* *f*

26 **B**

6 4 5

mf *sf* *ff*

46 **12**

61 **C**

2

sf *f*

69 **2**

rall. *larghetto* *f*

78 **D**

3 12 2

sf *mp*

98 **8**

f

107 **3**

E **Kadenz**

112

F **tempo I**

113 **3**

sf

Horn 3 in F

Horn 3 in F

118 **6**

127 **10** **5** **5**

III.

1 **Allegro** ♩ = 90 **A** **11** **11**

23 **B** **2**

31 **2**

37 **C** poco piu meno **5**

47 **D** **2** **2** **4**

60 **E** Tempo I **2** **f**

68 **3** **7** **6**

Horn 3 in F

5

87 **F**

103 **G** **H**

116 **I**

131 **J**

151 **K** sostenuto cantabile

160 **L**

177 **M**

201 **N**

212 **O**

f

f

sf

mf

sf

p

p

sf

f

sf

p

sf

p

sf

con sord.

senza sord.

8

2

2

5

2

7

2

7

14

3

3

14

5

6

Concerto for Viola and Orchestra

Trumpet in C

I.

Dmitris Dragatakis

Moderato ♩ = 70

f

6 **A**

f *p* *cresc.*

14

21 poco largam. a tempo poco largam. a tempo

sf *f*

26 molto rall. **B** a tempo

34 **C**

p *mf*

43

48 poco largam.

54 **D** poco sostenuto

60 molto rall

2

Trumpet in C

63 **E** a tempo 76 **F** poco largam. a tempo

93 Più larg.

131 **Largamente**

1 Andantino $\text{♩} = 75$ **A** **II.** **11**

26 **6** **4** **5** **B** **2**

46 **12** **f**

61 **3** **C** **f**

69 **2** **f** **2**

78 **rall.** **D** **larghetto** **3** **11** **2** **mp**

98 **8**

107 **3**

112 **E** **Kadenz**

113 **F** **tempo I** **3** **sf**

The musical score is written for a Trumpet in C in 3/8 time. It begins with a tempo marking of 'Andantino' at a quarter note equal to 75 beats per minute. The score is divided into measures, with measure numbers 1, 26, 46, 61, 69, 78, 98, 107, 112, and 113 indicated. The key signature has one flat (B-flat). The score includes various dynamics such as *mf*, *sf*, *f*, and *mp*. There are also articulations like accents and slurs. Section markers A, B, C, D, E, and F are placed above the staff. Measure 112 is marked as a 'Kadenz' (Cadenza). The score ends with a double bar line and a repeat sign.

Trumpet in C

Trumpet in C

118 *f* *con sord.* *f*

127 *senza sord.* **26**

III.

1 **Allegro** $\text{♩} = 90$ **11** **A** **11**

23 **2** **B** *f* **3**

31 **3** *f*

37 **C** *poco piu meno* **5** *sf*

47 **2** **D** **2** **4**

60 **2** **E** *Tempo I* **5**

68 **3** **7** **6**

Trumpet in C

5

87 **F** **3** **12**

103 **G** **8** **H** *p* *f*

116 **5** **I** **2** **5**

131 **2** **15** **J** **3**

151 **7** *f*

160 **K** sostenuto cantabile **16**

molto rall. A Tempo

177 **3** **3** **L** **14** *sf* *f*

201 **2** **M** **5**

212 con sord. **3** *p* *p* senza sord. *sf*

Violin I Concerto for Viola and Orchestra I.

Dmitris Dragatakis

Moderato ♩ = 70

Measures 1-4: *f* (forte). The melody begins with a half note G4, followed by eighth notes A4, B4, and C5. The key signature changes to B-flat major (one flat) at measure 2.

Measures 5-8: *f* (forte). Measure 5 includes the instruction *arco* (arco). Measure 6 includes *pizz.* (pizzicato). Measure 7 includes *arco* (arco). Measure 8 includes *f* (forte).

Measures 9-15: Measure 9 includes the section marker **A**. Measures 10-15 continue the melodic line with various articulations and dynamics.

Measures 16-20: Measure 16 includes *pizz.* (pizzicato). Measure 17 includes *fz* (forzando). Measure 18 includes *cresc.* (crescendo). Measure 19 includes *arco* (arco). Measure 20 includes *cresc.* (crescendo).

Measures 21-23: Measure 21 includes *poco largam.* (poco larghetto). Measure 22 includes *a tempo*. Measure 23 includes *f* (forte).

Measures 24-26: Measure 24 includes *a tempo*. Measure 25 includes *f* (forte). Measure 26 includes *molto rall.* (molto rallentando).

Measures 27-33: Measure 27 includes the section marker **B**. Measure 28 includes *pizz.* (pizzicato). Measure 29 includes *arco* (arco). Measure 30 includes *pizz.* (pizzicato). Measure 31 includes *arco* (arco). Measure 32 includes *mf* (mezzo-forte). Measure 33 includes *mf* (mezzo-forte).

Measures 34-39: Measure 34 includes the section marker **C**. Measure 35 includes *p* (piano). Measure 36 includes *mf* (mezzo-forte). Measure 37 includes *mf* (mezzo-forte). Measure 38 includes *mf* (mezzo-forte). Measure 39 includes *mf* (mezzo-forte).

Measures 40-45: Measure 40 includes *mf* (mezzo-forte). Measure 41 includes *f* (forte). Measure 42 includes *mf* (mezzo-forte). Measure 43 includes *f* (forte). Measure 44 includes *mf* (mezzo-forte). Measure 45 includes *mf* (mezzo-forte).

Measures 46-48: Measure 46 includes *f* (forte). Measure 47 includes *sf* (sforzando). Measure 48 includes *sf* (sforzando).

Violin I

50 *poco largam.*

f *p* *p* *f*

54 **D** *poco sostenuto* *col legno* *arco*

molto rall *a tempo* *mp*

60 **E** *f* *ff*

66 *pizz.*

72 *arco* *p* *mf*

75 *poco largam.* *a tempo* *mf*

77 **F** *col legno* **5**

88 *arco* **G** *p* *ff* *p*

95 *Più larg.* *f*

101 *molto rall.* **H** *a tempo* *p cresc.*

105 **2**

Violin I

Violin I

3

> poco sostenuto

110 *poco sostenuto*

p *sforzando*

117

div.

f

123 **I**

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest, followed by a double bar line. The second measure is a half rest, followed by a double bar line. The third measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The fourth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The fifth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The sixth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The seventh measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The eighth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The ninth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The tenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The eleventh measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The twelfth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The thirteenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The fourteenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The fifteenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The sixteenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The seventeenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The eighteenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The nineteenth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The twentieth measure is a quarter rest, followed by a quarter note G4 (G#), a quarter note A4 (A#), and a quarter note B4 (B). The dynamic marking *p* is placed below the first measure, and *cresc.* is placed below the last measure.

129 **Largamente**

sf

II.

Andantino ♩ = 75

[illegible]

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 12, with a repeat sign after measure 6. The second system contains measures 13 through 16, also with a repeat sign after measure 14. The piece concludes with a double bar line. Dynamics include piano (*p*) and mezzo-forte (*mf*). The melody is primarily in the right hand, with some chords and single notes in the left hand. The lyrics are written below the staff, aligned with the notes.

37

5

B

f

46 **13**

62 *col legno* **C** **2** *arco* *>* *>* *>* *Violin I*

74 *pizz.* *rall.* **D** *larghetto* **3** *arco.* *pp*

88 *pizz.* **4** *col legno*

101 **3** *arco* *f* **3**

112 **E** *Kadenz*

113 *tempo I* **F** *mp* *< f* *> mf*

128 **10** *p*

145 *pizz.* *p*

III.

1 Allegro $\text{♩} = 90$

2 *p* *p* *mf*

12 **A** *mf* 5

25 **B** *f*

35 **C** poco più meno 5 *p*

45 col legno arco *p*

52 **D** col legno 2 *f*

60 **E** *f*

68 4 *p*

78

Violin I

87 **F** *f* *p*

98 **G** *f* *col legno*

108 *p* **H** *f* *arco*

119 *pizz.* *col legno* *arco* *p*

129

133 *pizz.* *arco* *mf*

142 **J** *p* *f* *sostenuto cantabile* *mf* *p*

157 **K** *p*

166 *pizz.* *9* *Tempo* *pizz.* *2* *sf* *sf*

molto rall. **L** *arco*

181 *3* *mf* *p* *p*

7

219

Violin II Concerto for Viola and Orchestra

I.

Dmitris Dragatakis

Moderato ♩ = 70

f *div.* *unis.* *pizz.* *arco*

6 *f* *pizz.* *arco* **A** *mf*

13

18 *fz* *pizz.* *arco* *cresc.*

21 *poco largam.* *a tempo* *f* *poco largam.*

24 *a tempo* *f* *molto rall.*

27 **B** *a tempo* *pizz.* *arco* *pizz.* *col legno* *mf*

34 *arco* **C** *p* *mf* *mf*

40 *pizz.* *arco* *mf* *p* *mf*

46 *div.* *f* *sf*

50 poco largam.

54 **D** poco sostenuto *f* *p* *f* col legno **2**

60 arco pizz. **E** arco *p* *f* *ff*

66 *mf* pizz.

72 arco *p*

75 pizz.

77 **F** poco largam. a tempo **2** col legno **5**

88 arco **G** *p* *ff* *p*

95 Più larg. *f*

101 **2**

105 molto rall. **H** a tempo **2** *p cresc.*

Violin II

Violin II

3

110 *poco sostenuto*

2

col legno arco

p *sf*

117

div.

sf *f*

123 I

2

p *cresc.*

129

Largamente

sf

II.

1 Andantino ♩ = 75

2 col legno 2 nat.

12 A

col legno 4

26

4 2 5

mf

45 *f* pizz

54 8 *col legno* **C** 2 *arco, div.* *sf* *f*

70 pizz.

78 *rall.* **D** *larghetto* 3 *arco.* *pp*

94 pizz. 4 *col legno*

103 3 *arco* *f* 3

112 **E** *Kadenz*

Violin II

Violin II

113 **F** tempo I
pizz. **4** arco
sf *f* *mf*
128 pizz. **2** **2** arco
p
140 pizz. *mp*
147 **2** arco
p

III.

1 Allegro $\text{♩} = 90$
5
mf *p* *mf*
12 **A**
mf
25 **B**
f
32 *p* *f*
37 **C** poco piu meno
5

42 *col legno*

47 *pizz.* *arco* *p* *sf*

53 *col legno* *arco* *p*

61 **E** *Tempo I* *mf* *f*

71 *p*

84 **F** *f* *> p*

96 **G** *col legno* *f*

108 *arco* **H** *f*

119 *pizz.* *col legno* *arco* *p*

131 *pizz.* *4*

138 *arco* *mf* *6*

Violin II

148 **J**

p *f* *mf* *p*

159 **K** sostenuto cantabile

p pizz.

167 **7** arco pizz. **2**

arco pizz. *sf* *sf*

181 **molto rall.** **3** **L** A Tempo **3** arco **2**

p *p*

196 **f**

f

205 **M**

pp

214

sf

Viola

Concerto for Viola and Orchestra
I.

Dmitris Dragatakis

Moderato ♩ = 70

f unis. pizz. arco

6 *f* pizz. arco **A** *mf*

13

18 pizz. arco *fz* *cresc.* poco largam. a tempo div. poco largam.

21 *f* *a tempo* *sf* *mf*

24 unis. div. molto rall.

27 **B** *f* a tempo pizz. col legno *mf*

34 arco **C** col legno arco *p* *mf* *p*

40 pizz. arco *mf* *f* *p* *mf*

46 *f* *sf*

Viola

Viola

3

110 *poco sostenuto* **2** *col legno* *arco*
p *cresc.*

116 *sf* *sf* *p*

121 **I** **2** *f* *p*

126 *cresc.*

129 *Largamente* *sf*

II.

1 *Andantino* ♩ = 75 **2**
p *p*

12 **A** **4** *col legno* **2** *col legno*
mf

26 **2**

33 *col legno* **3** **3**

42 pizz **B** arco *f* Viola pizz

53 **C** arco *f* col legno *sf*

68 *sol* *ff*

78 rall. **D** larghetto *p* pizz. **2**

97 arco *mf* col legno **3**

106 arco *f* **3**

112 **E** Kadenz

113 **F** tempo I pizz. *sf* **4** arco *f* *mf*

128 pizz. arco *p*

142 *p* *p*

150

III.

1 Allegro $\text{♩} = 90$
5

12 A

25 B

35 C poco piu meno

46 pizz.

D

53 col legno

62 E Tempo I

72

85 F

101 G col legno 3

111 arco H *f*

118 *f* *> div.* I 2 pizz. col legno 5

131 pizz. 3 arco

139 pizz. arco 2

148 J *mf f* *mf* *> p*

158 K sostenuto cantabile pizz 2 *p*

167 arco pizz.

178 *molto rall.* L *mf* A Tempo arco *sf* *p*

193 *p* *f*

204 M *pp*

Viola

7

214

Concerto for Viola and Orchestra

Violoncello

I.

Dmitris Dragatakis

Moderato ♩ = 70

f

8 **A**

16 *fz* pizz. arco *cresc.*

21 poco largam. a tempo *sf* *f* poco largam.

24 a tempo *f* div. molto rall.

27 **B** a tempo pizz. col legno *p* *mf*

34 arco **C** col legno arco *p* *mf*

40 *mf* *p* *mf*

46 *f* *sf*

50

poco largam.

54

D *poco sostenuto**p*

col legno

f

2

*molto rall**a tempo*

60

col legno

pizz.

E

arco

*p**f**ff*

66

pizz.

mf

72

arco

pizz.

*p**mf cresc.**f*

77

F *poco largam. a tempo*

2

col legno

4

arco

p

88

G *f*95 *Più larg.* *p**f*

101

p

105

*molto rall.***H***a tempo*

2

*mf**cresc.*

110

poco sostenuto

col legno

arco

*p**cresc.*

Violoncello

Violoncello

3

116 *sf* *sf* *p*

121 *f* *p*

127 *cresc.*

131 **Largamente** *sf*

II.

1 **Andantino** ♩ = 75 *pizz.* *col legno* **3** *pizz.* **4** *pizz.*

12 **A** **4** *col legno* **2** *pizz.* *arco* *pizz.*

28 *arco* *mf* *col legno* **3**

39 **3** *pizz.* **B** *arco* *f*

50 pizz 8 col legno arco

64 C

74 pizz. rall. D larghetto 3 11 pizz.

95 4 col legno 3

106 arco div. f 3

112 E Kadenz

113 F tempo I pizz. 5 sf f > p p

128 p

142 p >

1 **Allegro** $\text{♩} = 90$
5

87 F

f

8

Violoncello

101 **G** col legno **3**

111 arco **H** *f*

119 **I** **2** pizz. col legno **5** pizz.

132 arco

143 **J** **2** *f*

152 *mf* *p*

160 **K** sostenuto cantabile pizz. **2** **4** *p*

172 arco *molto rall.* A Tempo pizz. **2** *sf* *sf*

181 **L** **3** **10** arco *p* *f*

199 div. >

207 **M** *pp*

Violoncello

7

216

Concerto for Viola and Orchestra

I.

Contrabass

Dmitris Dragatakis

Moderato ♩ = 70

f

8 **A**

15 *fz* pizz. arco *cresc.*

21 poco largam. a tempo *sf* *f* poco largam.

24 a tempo *f* molto rall.

27 **B** a tempo pizz. col legno *mf*

34 arco **C** col legno 2 arco *p* *mf* *p* *mf*

41 *p* *mf*

47 *f* *sf*

poco largam.

54 **D** poco sostenuto

60 **molto rall**
col legno

77 **F**poco largam. a tempo

90 G arco

95 Più larg.

100

100

2 *molto rall.* **2**

a tempo
Contrabass

poco sostenuto
Contrabass

3

107 **H**

mf cresc. *p*

115

sf *sf*

121 **I**

< *f* *p*

127

cresc.

131 **Largamente**

sf

II.

1 pizz. **Andantino** ♩ = 75

p

12 **A**

mf

28

mf

4
44 **B** arco *f* pizz

54 8 col legno arco **C** *sf* *f*

69 pizz.

rall. larghetto
78 arco. **D** *pp*

93 pizz. 4 col legno

103 3 arco *f* 3

112 **E** Kadenz

113 **F** tempo I pizz. 5 3 pizz. *sf* *f* *p*

129 2 16 arco *p* >

III.

1 Allegro $\text{♩} = 90$
5

12 A

25 B

35 C poco piu meno 5 col legno

46 pizz. arco p sf

53 D col legno 3 2

63 E Tempo I 2 f

73 7

87 F 8 f

103 G col legno 3

Contrabass

111 arco **H**

f

121 **I** pizz. col legno pizz.

mf

134 **3** arco **2**

mf

148 **J** **2** *f* *mf* *p*

p

159 **K** sostenuto cantabile pizz. **2**

p

168 **4** arco pizz. **2**

sf

molto rall. *mf* tempo **L** **3** **10** *p* *f*

p

199

p

207 **M** *pp*

pp

216

sf

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