

Swing-bekiking in the
moonlight

for orchestra

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Εισαγωγή

Η Θεσσαλονίκη είναι μια πόλη που από νωρίς έχει δείξει την πρωτοποριακή της διάθεση απέναντι σε όλες τις μορφές τέχνης. Εμείς θα επικεντρωθούμε στην τέχνη του χορού και της μουσικής. Η πόλη αυτή προφέρει μεγάλο εύρος επιλογών στον τομέα αυτό από πολύ παλιά. Από την δεκαετία του '80 αξιοποιούνται νέα και πρωτότυπα εντεχνο-λαϊκά και ρεμπέτικα μουσικά μονοπάτια σε νέους και εναλλακτικούς τρόπους διασκέδασης, ενώ παράλληλα έχουν δημιουργηθεί χώροι υπό την κυριαρχία των τζαζ ακουσμάτων. Κρατώντας ακόμα και σήμερα ήχους και διαδικασίες από το παρελθόν, εδώ και μερικά χρόνια αναβιώνετε η ιεροτελεστία του swing κάτω από τον λευκό Πύργο με την συντροφιά του φεγγαριού. Παράλληλα στην άλλη γωνία της πόλης ηχούν τα βροντερά ζεϊμπέκικα όπως 40 χρόνια πριν. Πώς είναι άραγε η μουσική συνύπαρξη δύο διαφορετικών περιθωριακών - επαναστατικών χορών μέσα στον ίδιο χώρο; Οι σκοποί αυτού του κομματιού είναι το πάντρεμα του ζεϊμπέκικου με το σουίνγκ και η συγκέντρωση της μουσική ιστορίας και ποικιλίας της Θεσσαλονίκης σε μια μελωδία.

Σημειώσεις

- Είναι σημαντικό σε ολόκληρο το έργο να τονίζεται ξεκάθαρα ο χαρακτήρας του κάθε χορού, είτε αναπαράγεται μόνος του είτε σε συνδυασμό με τον άλλο.
- Σημειογραφία στα κρουστά:

Μαλακές μπαγκέτες

Σκληρές ή ξύλινες μπαγκέτες

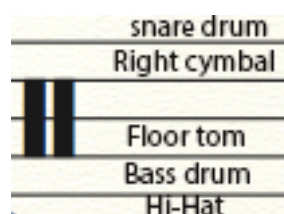
Τοποθέτηση του χεριού πάνω στην μεμβράνη για να σταματάει ο ήχος

Νότες που παίζονται με δοξάρι

Drum set

Το μέρος για το drum set είναι στοιχειώδες. Ο εκτελεστής έχει την ελευθερία να εμπλουτίσει το μέρος αυτό περετέρω και για τους δυο ρυθμούς.

- Σημειογραφία:



Introduction

Thessaloniki is a city that has shown its innovative spirit concerning all the forms of art, for quite a long time. We will focus on the art of dance and music. This city has a wide range of choices for entertainment in this field since the old times. Since the 1980s, new and prototype techno-folk and rebetiko music paths have been utilized in new and alternative ways of entertainment, while places have been created for various events under the dominance of jazz music. Still, retaining sounds and processes from the past, the Swing Rite has been reviving for a few years under the White Tower with the companion of the moon. At the same time, in the other corner of the city, the Zeibek is heard just as it was like 40 years ago. How do these two different marginal-revolutionary dances coexist within the same space? The purpose of this piece is to combine the Zeibekian and the Swing as long as with the collection of Thessaloniki's musical history and variety in a melody.

Notes:

- It is important for the character of the each dance to be distinct throughout the piece whether it is played alone or in combination with the other one
- Percussion notation:



Soft Mallets



Hard or Wooden Mallets



Mute the batter head of snare drum with the hand

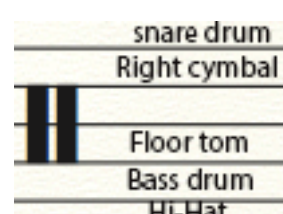


Notes played with a bow

Drum set

the written drum set part is rudimentary, meaning that the percussionist is allowed to improvise and therefore enrich the already existing swing and zeibekiko rhythms

Notiation:



SWING-BEKIKING IN THE MOONLIGHT

For Orchestra

M.Chalampalaki

♩=70

Musical score for the first system of instruments. The instruments listed are Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Trombone, Timpani, Glockenspiel, Marimba, Drum Set, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings such as *pp*, *mp*, *mf*, *f*, and *p*. Performance instructions include *flz.* (flautando) and *Mute* for the Drum Set.

Musical score for the second system of instruments. The instruments listed are Fl. (Flute), Ob. (Oboe), B♭ Cl. (Clarinet in B♭), Bsn. (Bassoon), Hn. (Horn in F), C Tpt. (Trumpet in C), Tbn. (Trombone), Timp. (Timpani), Glk. (Glockenspiel), Mrb. (Marimba), D. S. (Drum Set), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). The score includes dynamic markings such as *mf*, *f*, and *fp*. Performance instructions include *Solo* for the strings and *flz.* for the Trombone.

Swing

Fl. *mf* 3 3 *accel.*

Ob.

B♭ Cl. *f* 3

Bsn.

Hn.

C Tpt.

Tbn. *sfz* *sfz*

Timp.

Glk.

Mrb.

D. S. 3 3 3 3 3 3 3 3

Vln. I 5 5 5 5

Vln. II 5 5 5 5

Vla. 5 5 5 5

Vc. 5 5 5 5

D.B.

♩ = 80

Fl. *mp* 3 3 *mf* 3 3

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

B♭ Cl. *mp* 3 3 *mf* 3 3

Bsn. *pp*

Hn.

C Tpt. *mf* 3 3 3 3 3 3

Tbn. *f* 3 3 3 3 3 3 3 3

Timp. *pp*

Glk.

Mrb. *p*

D. S. 3 3 3 3 3 3 3 3 *Brush* *p* 3 3 3 3 3 3 3 3

Vln. I *pp* *p* *Unis. pizz.* 3 3 3 3 3 3 3 3

Vln. II *pp* *p* 3 3 3 3 3 3 3 3

Vla. *pp* *pizz.* 3 3 3 3 3 3 3 3

Vc. *pp* *pizz.* *mf* 3 3 3 3 3 3 3 3

D.B. *pp* *mf*

13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

♩=70

35

Fl. *mf* 5

Ob. *mf* 5

B♭ Cl. *mf* 3

Bsn. *mf* 5

Hn. *pp*

C Tpt. *pp*

Tbn. *sffz*

Timp. *p*

Glk.

Mrb. *f* 5

D. S.

Vln. I *mp* Solo *mf* 5

Vln. II *mp* Solo *mf* 3

Vla. *mp*

Vc. *mp* Solo *mf* 5

D.B. *mp*

37

Fl. *mf* 3

Ob. *mf* 5

B♭ Cl. *mf* 3

Bsn.

Hn. *mf*

C Tpt. *mf* 3

Tbn. *mf*

Timp. 37

Glk.

Mrb. *mf* 5

D. S.

Vln. I

Vln. II

Vla. Solo *mf* 5

Vc. *f*

D.B. Solo *mf*

38

Fl. *mf* 3 3

Ob. *mf* 5 5

B♭ Cl. *mf* 3 2

Bsn. *mf* 5 5 3

Hn. *mf* 3 2

C Tpt. *mf* 3 3 3

Tbn. *mf* *sfz* *sfz*

Timp.

Glk.

Mrb. *mf* 3 3

D. S.

Vln. I

Vln. II

Vla. *mf* 5

Vc. *mf* 5

D.B.

39

Fl. *mf* 5 5 3

Ob. *mf* 3 3 3

B♭ Cl. *mf* 3 3 3

Bsn. *p*

Hn. *p*

C Tpt. *mf*

Tbn. *mf*

Timp.

Glk.

Mrb. *p*

D. S.

Vln. I *p*

Vln. II

Vla. *p* 5 5

Vc. *p*

D.B.

44

Fl. *p*

Ob. *p* *mf*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *p* *mf* Cup sord.

Tbn. *p*

Timp.

Glk.

Mrb.

B. Dr. *ff*

D. S.

Vln. I

Vln. II

Vla.

Vc. *pp*

D.B. *pp*

46

Fl.

Ob.

B♭ Cl. *p*

Bsn.

Hn. *Open*

C Tpt. *p* *mf*

Tbn.

Timp.

Glk.

Mrb.

B. Dr.

D. S.

Vln. I

Vln. II *f*

Vla.

Vc.

D.B.

48

Fl.

Ob.

B> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

B. Dr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

p

pp

mf

pp

mf

pp

pp

mf

pp

Solo

50

Fl.

Ob.

B> Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

B. Dr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

f

p

mf

mf

mf

52

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

B. Dr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mp

p

f

54

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

B. Dr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

f

p

f

p

p

p

56 *accel.*

Fl. *IV*

Ob. *IV*

B♭ Cl. *VI*

Bsn. *IV*

Hn. *f*

C Tpt.

Tbn.

Timp.

Glk.

Mrb. *f*

D. S.

Vln. I *mp*

Vln. II

Vla. *mp pizz.*

Vc. *mp pizz.*

D.B. *mp*

58 $\text{♩} = 80$

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn.

Hn. *p*

C Tpt.

Tbn.

Timp. *f*

Glk.

Mrb.

D. S.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

61 $\text{♩} = 70$ $\text{♩} = 80$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timpani Coperti

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mp* *p* *f* *Mute*

63

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timpani Coperti

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *arco* *mf*

Musical score for measures 66-75. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Maracas (Mrb.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *f*, *mf*, *p*, and *pp*, and includes performance instructions like *pizz.* and *arco*. Measure numbers 66, 67, 68, 69, 70, 71, 72, 73, 74, and 75 are indicated at the beginning of their respective staves.

Musical score for measures 68-75. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Maracas (Mrb.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *f*, *pp*, and *p*, and includes performance instructions like *arco*. Measure numbers 68, 69, 70, 71, 72, 73, 74, and 75 are indicated at the beginning of their respective staves.

69

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

p

mf

f

mf

pizz.

arco

71

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glk.

Mrb.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mf

p

mf

mf

arco

f

pizz.

p

arco

f

pizz.

Musical score for measures 73-76. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Maracas (Mrb.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music features a complex rhythmic pattern with many triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Musical score for measures 74-77. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Maracas (Mrb.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music features a complex rhythmic pattern with many triplets. Dynamics include *p* (piano), *mf* (mezzo-forte), *fp* (fortissimo), and *sfz* (sforzando). Performance instructions include *arco* (arco) and *Sul Ponticello Col legno* (Sul Ponticello Col legno). The score is divided into two systems by a double bar line.