

UNIVERSITY OF CAPE COAST

REMINISCENCE OF MANHYIA TETE ADOWA
AN ORIGINAL COMPOSITION IN CONTEMPORARY IDIOM

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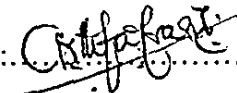
BY

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THIS COMPOSITION IS SUBMITTED TO THE UNIVERSITY OF CAPE COAST
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
AWARD OF MASTER OF PHILOSOPHY DEGREE IN MUSIC

CANDIDATE'S DECLARATION

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature:  Date: 26th January, 2009 .

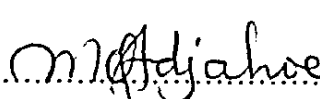
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SUPERVISORS' DECLARATION

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

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ABSTRACT

The research work took place both in Kumasi and Yamfo in the Ashanti and Brong-Ahafo Regions of Ghana respectively. It consists of studying the *Adowa* musical type of the Akan and blends the musical elements drawn from it with scholarly compositional techniques as a way of contributing to African art music. The work looks at the repertoire of *Adowa*, and critically examines its compositional techniques and utilizes the resources to compose new music. This new music preserves the traditional character of *adowa* albeit the resources of the twentieth century music.

In this work, traditional *Akan adowa* musical type is discussed. The writer looks at the historical perspective of the dance. In the historical perspective the writer discusses the very beginning of the music and dance type which dates back to the 1920's. He also discusses the social significance of the music and dance taking into account the performance setting, which brings into focus the dancing arena, the instrumental set up as well as the performance practice.

Project methodology included various interviews, travel to rural communities, participant – observation, archival research, and audio/video recordings of traditional music.

Again the work utilizes mainly western instruments because of the twentieth century rhythmic, melodic and harmonic practises that have influenced the composition. It is meant to improve the perception of African music practice for the old and the young generation as well as the future.

ACKNOWLEDGEMENTS

Many persons provided assistance and encouragement during the development of this composition, notable among them is my able lecturer and supervisor Dr. Pascal Zabana Kongo who painstakingly reviewed this work and made very helpful suggestions. I am very grateful to him. I also wish to express my sincerest gratitude to Mr. M. Q. Adjahoe, my second supervisor for reading through the project and making useful corrections.

I wish to also express sincere gratitude to Dr. F. A. K. Saighoe for volunteering to straighten things up for me even at the proposal writing stage. My sincerest thanks also go to Mr. And Mrs. J. S. Arthur for allowing me entry into their home and making their personal computer available to me during my stay in Cape Coast. I also thank the principal of Wesley College, Mr. B. F. Anyan for his moral support.

I am thankful unto Mr. G. W. Addo for helping me to analyse the composition; to Mr. T. Kofi Ansah (a course mate) for making time out of his busy schedule to further enlighten me on some of the principles of twentieth century music; to Mr. Kwadwo Adum-Attah (a "brother friend") whose incessant questions about the progress of my work always put me on my toes.

My special thanks go to the Bishop of the Kumasi Diocese of the Methodist Church Ghana, the Rt. Rev. Nuh Ben Abubekr (my God-Father) for his immense spiritual support; to my children who, at regular intervals, would want to know why I have not finished the work; To Mr. J. Nkyi-Asamoah and Ben. Agyapong (colleagues of the

Department of Music and Dance – Wesley College) for holding the fort when I left them for the course.

Finally, to Mrs. Grace Arthur, my dearly beloved wife, for her lovely push, support and encouragement.

DEDICATION

*To Rev. Kojo Enninful,
Director, centre for Culture and African Studies,
Kwame Nkrumah University of
Science and Technology.*

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CHAPTER ONE

THE AKAN ADOWA. PERFORMANCE PRACTICE

Introduction:

Manhyia Tete adowa/nnwonkorɔ is among the pioneers of adowa music in the Ashanti Region of Ghana. Their contribution ensemble to traditional music and dance is quite significant. Looking back into the beginnings of the adowa, especially in and around Kumasi, and utilizing some of the elements for the construction of new music, it is only prudent for the writer to show appreciation for the contribution of the 'premier' adowa ensemble - hence the title "Reminiscence of Manhyia Tete Adowa".

In this work, traditional Akan adowa musical type is discussed. The writer looks at the historical perspective of the dance. In the historical perspective the writer discusses the very beginnings of the music and dance type which dates back to the 1920's. He also discusses the social significance of the music and dance type taking into account the performance setting, which brings into focus the dancing arena, the instrumental set up as well as the performance practice.

The author had interactions with many groups; notable among them are the two groups from Manhyia in Kumasi and Yamfo in the Brong – Ahafo region of Ghana. But this was not without problems. Firstly, the Manhyia Tete ensemble doubles as a traditional musical group and a resource centre where researchers from all walks of life go for their needed information precisely on adowa/nnwomkorɔ, one can imagine the amount of

pressure that mounts on them as they try to attend to every visitor or researcher who calls on them for help. This resulted in a near collapse of my appointment with them. Secondly, it was very difficult getting informants to give the writer the requisite information for the research. However, there were others who were ready to give the information, but not two people from the same group could give similar information until the writer met Nana Sarfo of the Centre for National Culture, Kumasi whose story came quite close to that of Sekyi-Baidoo of the University of Education, Winneba. When the author inquired about the distorted information even between two people of the same group, it was realized that performers of the various ensembles, especially the youth, are only interested in the economic value of the ensemble rather than tracing the history of the ensemble.

The work is organized in six chapters. Chapter one discusses the *Akan adowa*. This covers the performance practice, historical perspective of the ensemble, instrumental set up performance setting, props and related artefact, its organization and affiliation. Chapter two which is the corpus looks at the *adowa* repertoires and their generative processes, criteria of selection of data: diversity in relation to an analytical paradigm, analytical paradigm which discusses melodic structures (*pitch classes, song texts*), voice separation, rhythmic structures, formal structures, texture (*vocal and instrumental templates*), description of the corpus (*songs for analysis*). Chapter three examines the compositional techniques derived from the *Akan adowa* repertoires and summary of the analysis comprising melody construction in the *Akan adowa*, voice separation, rhythmic structures, form and structures, as well as vocal and instrumental templates. Chapter four is the composition based on the *Akan adowa*. It is made up of three movements. The first movement, on one hand, is two hundred and eighty-two measures long, the second movement, on the other hand, is made up of two hundred and ninety-seven

measures long, while the third movement is made up of two hundred and fifty-eight measures. Chapter five comprises the analysis of the composition, introduction to the analysis, compositional techniques expanded in the composition, instrumentation, melodic resources, harmonic resources, drum patterns and the analysis of the composition. Chapter six closes the work with perspectives and recommendation for the future.

Limitation

The work looks at the repertoire of Adowa, and critically examines its compositional techniques and utilizes the resources to compose new music. Even though the repertoire of adowa abounds in multiples, literature on African compositional techniques for new music is not readily available. The researcher, therefore, was limited in getting sufficient literature to support the writing of the thesis.

Historical Perspective:

Genesis:

According to Younge, (1992:83) "legend has it that the Adowa dance originated through movements made by the duiker (adowa in Akan language), hence the name given to it. The story states that there was a queen mother in Asante called Abrewa Tutuwa who suddenly fell ill, and when the gods were consulted, a request for live duiker to be used for sacrificial rites was made. It is alleged that the Asafo Companies were promptly detailed to go into the forest to look for the animal. On their way back from the bush with the animal, the people saw to their amazement the duiker jumping and making strange movements. After the queen mother was cured, the people, in an attempt to imitate the movement of the duiker in jubilation, started the adowa dance". According to Younge's informants, Kwasi Asare and Osei John, adowa as a musical type was,

therefore, started by the Asafo companies. But since the animal was sacrificed for the queen mother, the musical type was soon taken over by the elderly women of the community. It gradually became a women's musical type performed in many Akan communities".

Amuah et al, (2002: 56) also argue that the dance, according to legend, was seen by a hunter on one of his usual expeditions in the night. It is said that the hunter saw a chimpanzee beating his chest and making movements, which looked like the graceful movements of the duiker. The spent long hours in the forest observing the graceful movement made by the duiker and from this original beginning adowa has evolved.

Sekyi-Baidoo (1999: 115) states that adowa performance derived its name and origin from Yaa Adowaa, a praise poetess in the early part of 1920 when Osei Kyeretwie (Nana Sir Agyeman Prempeh II) ruled Asante. When Yaa Adowaa was called upon to perform in honour of the King after their ruthless defeat and pillaging of the people of Nkoranza, she devised a new art which came to be named after her. He states further that Adowaa started her performance with:

Yaa: Ogya ee, ee Ogya

Chorus: Yee ee, Ogya

Sekyi-Baidoo (ibid) has explained that this word Ogya (fire) which is now used to precede adowa song performance was used by her in reference to the fact that the spirit of the Asantehene was made of fire. He further explained that the dancers later learnt to move their feet in imitation of the adowa (duiker) whose name is almost homophonous with Adowaa.

Nana Sarfo, one of the writer's informant and the officer in charge of the Folkloric department of the Centre for National Culture, Kumasi, collaborated the above myth but added another dimension to it. According to him, *adowa* was born out of a musical form called *mpere* - meaning insults or insulting. He argued that in the olden days when someone died and the family had to keep watch over the dead body as they went through the process of preservation, the old ladies used to sing all manner of songs just to keep members of the family awake.

At that time it was only the bell (*dawuro*) that was used to accompany the songs while the hour-glass-drum (*donno*) was introduced later. *Petia* was also introduced later but that was known as *tonaa*. *Tonaa* being the master drum was the first instrument to be played by a male in the group. Therefore, the instrumental set up at the time was as follows:

Ex. 1

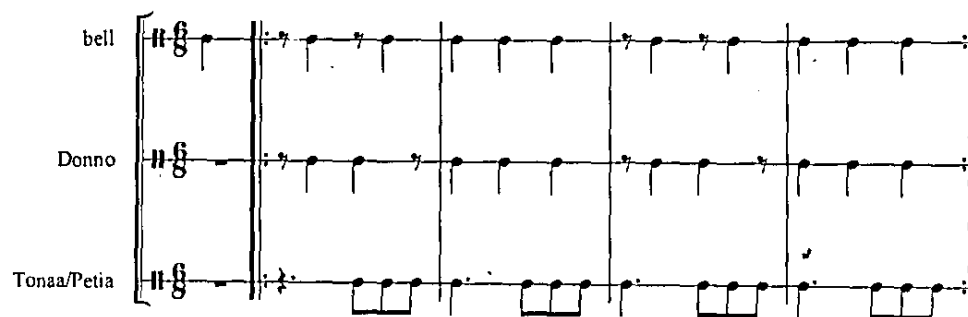
The musical notation for Ex. 1 shows three staves. The top staff is labeled 'bell' and contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The middle staff is labeled 'Donno' and contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is labeled 'Tonaa/Petia' and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Each staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat (Bb). The notation is enclosed in a large bracket on the left side.

As part of its social functions, the *mpere* music was used as a medium for expressing emotional sentiments. When the musical form was gaining prevalence in the community, the rich but immoral and dissolute men in the society decided to halt the activities of those musicians (women) by hiring ruffians or violent lawless persons to molest them and seize their instruments. However, there were other men who supported the women and would do anything to protect them. Some of these men, who were

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atumpan (A pair of bottle-shaped drums, played by the lead drummer) players, decided to join the mpere musical group so that those things the women would have said to otherwise incur the displeasure of the rich but immoral men in the society would be transcribed into drum language and performed on the atumpan drum. Even though atumpan was not originally part of the ensemble, its inclusion became obvious as the men decided to purposefully put them there. So the atumpan became part of the mpere ensemble.

The development of adowa rhythms began with the delayed-action by family members not to bury deceased persons on time. The mpere players, having had sleepless nights trying to keep people awake would, therefore, begin to play rhythms that would suggest that they were getting late, and that the family should hurry up with their arrangements to get the dead buried. The following example shows some of the rhythmic patterns played.

Ex 2

Dawuro
Mo de no be kaa mo mfa no rko nizam mo de no

Petia/tonaa
O - hu - ru ku tu o hu ru

Atumpan
N - kan - ka be di ne nam n

By way of translation, the first instrument (dawuro) seemed to suggest that, “*You better take him away in time*”. The second instrument (petia/tonaa) also suggested that, “*the body is decomposing*”. The third instrument (atumpan) finally suggested that, “*after all*”

worms will eat the body". This is how the adowa music and dance form evolved, but even at this stage the name adowa had not yet been established.

According to Nana Sarfo, a very pretty young woman called "Adowaa" (female version of male name – Addo) – a very good singer and dancer emerged from the mpere group. Her performances attracted people from the whole community and any time they went to watch her perform they often said ("Ʒere kɔ hwɛ Adowaa agorɔ") meaning we are going to watch Adowaa's performance. The popularity of Adowaa grew to the extent that attention shifted from the music that sought to castigate social deviants to Adowaa in performance. Gradually but steadily mpere music and dance changed to Adowa(a). However, these days, according to Ampene (2005) the term mpere describes a section in adowa performance when only the lead singer and chorus sing and accompany themselves with handclapping without instrumental accompaniment. This is done to give the instrumentalist the opportunity to rest after playing for long hours during a night-long wake keeping.

On the score of the foregoing the researcher would like to compliment the activities of some males through whose instrumentality the Manhyia Tete adowa/nnwonkorɔ came into being.

Manhyia Tete adowa/nnwonkorɔ ensemble is among the pioneers of adowa music in the Ashanti Region of Ghana, as noted earlier. Mr. Yaw Boakye and his sister Maame Afua Abasa (both deceased) founded it in 1948. The idea came from a friend called Mr. Yeboah (also deceased) then working with the Gold Coast Broadcasting Corporation calling upon them to set up a group that could perform any traditional music so as to be featured on the nation's Broadcasting network. A small group of four women was organized in the process with three men joining later to make seven. The men were to

take care of the instrumental section of the dance since, traditionally women or girls, for that matter, were forbidden to play drums except bells and donno (the hour-glass-drum).

The group became well established and started performing at very important funerals, festivals and state functions including a performance at the Kumasi Jackson's Park on the occasion of the funeral celebration of the late Queen Victoria, the Queen of England. The late Mr. Kyeremateng, the first director of the then Ghana National Cultural Centre featured the group prominently in his programmes. Owing to their explicit performances, the Asantehene, the late Nana Sir Agyeman Prempeh II adopted the group and named it after the Manhyia Palace. Today, the Manhyia Tete ensemble is not only a traditional musical group but also a resource centre where researchers from all walks of life go for their needed information precisely on *adowa/nnwomkora*.

At Yamfo in the Brong-Ahafo region the author was told that one Appiagyei (deceased) imported the *adowa* music and dance from Kumasi and from there it spread gradually throughout the region. According to my informants Madame Yaa Owusuaa, Ma Wobo Ndwo and Yaa Ayiwa, Appiagyei started to teach the youth of the town to play the *adowa* drums using basically some sound mnemonics. It was originally used as a funeral dance but was used in recreational situations as well maintaining the original graceful, dignified walking movement. There was a group that was called *adowa* police among the performers who doubled as performers and curators. They usually would initiate the dance before the main dancers came onto the arena. The *adowahemaa* (the leader of the women performers in the adowa ensemble) dresses the girl dancers and trains them. The queen mother relates to her very well by charging her to lead in cleaning up the community.

The adowa music and dance is almost defunct at Yamfo as most of the original organizers are deceased while those living are over seventy years. The youth of the community are not interested in the adowa performance even though all the drums are available.

Functional aspect:

Some of the social functions of the mpere music were:

Funeral situation: Since the Akans believe in the life hereafter they tend to regard funeral as an important life-cycle event. Members of a bereaved family, therefore, would gather and bring into play profound thoughts and reflections on death, despite the fact that death is not a welcome event. To make such eventful occasions meaningful to those who are involved in the activities, musical performance becomes the focal point and families ensure that both music and dance performers are able to do that. In the process, songs performed at the funeral tend to entertain sympathizers who have come to mourn with the family because praise and inspirational songs are sung to mediate grief.

As a medium for voicing out personal and community sentiments, people sing and dance as a form of self-expression, and through this they portray how they feel about what is going on in society. In short they use the music to express themselves emotionally. If anybody has done anything wrong in the society that needs some kind of attention by way of bringing that person to order, that is when it is made public whether or not the wrongdoer is aware. Another function of the music is to give praise or recognition to the noble deeds of the people in the society.

Structure of Adowa:

Adowa music basically consists of two main sections: solo and chorus. The solo and chorus sections are habitually alike. Sometimes two or more cantors sing alternately before the chorus comes in. In some songs, there are short solo and chorus sections and a closing refrain.

Where the solo and chorus sections are different and the chorus part is more or less unchanging or constant, it is traditional in adowa singing for the cantor to begin the song with the whole or part of the chorus response. After introducing the song in this manner, the cantor can go on and sing the usual solo lead.

Chorus responses may be in unison, in sporadic thirds or in parallel thirds and sporadic triads. In some songs there seems to be a definite preference for unison and sporadic responses.

Instrumental set up:

Younge, (op.cit) stated that in the initial stages only asafa drums (dawuro, dawunta, agvegvewa, operenten, apentemma, and asafa kven) were used. Atumpan and Donno were added later with the smaller drums replaced by the petia and apentemma drums".

The adowa ensemble of today consists of the following:

- a. Atumpan: (also known as the master drum and often described as the principal talking drum of the Akan people of Ghana). The atumpan (a set of two drums) is bottle-shaped and tuned almost a fifth apart. It is played using the stick technique. It is played in two different ways. Firstly, when it is played alone, it serves as a talking drum. The drummer uses it as an instrument for communicating important messages to the members of the community. He uses it to welcome especially the chief to the durbar, festival or funeral grounds. Secondly, when it is played together with other instruments, the drummer varies his playing styles to show the varied forms of adowa rhythmic

structures. In fact the atumpan is the most important of all the instruments in the ensemble such that atumpan drums represent adowa, for without atumpan drums there is no adowa. When the music starts, the drummer may first play introductory rhythms, and then other rhythms will follow, to give the dancer the opportunity to find his bearing or time.

b. Petia: this is a tenor drum, which stands upright and is played with two sticks. It plays a supporting role in the adowa ensemble. The petia drummer works in patterns of low and high pitches.

c. Apentemma: this is a sonorous drum played by hand. It plays a supporting role in the adowa ensemble with recurring high-pitched tones.

d. 2 donno (the hourglass drum). These are double-headed drums. One plays simple duple rhythms while the other plays cross rhythms.

e. 2 Adawuraa (split or banana bells). This instrument is used to play the time line of the ensemble. Usually one of the bells is regarded as the primary bell while the other bell functions as the bell that crosses. With the exception of the bells, which may be played by women, men play the instruments of adowa ensemble, while the women form the chorus.

f. Trowa: This is an instrument made of gourd (gourd rattle). It is played as supporting instrument by holding it in the hand. Though, relatively soft in sound, its inclusion to the ensemble helps to enrich the texture of adowa.

Performance setting:

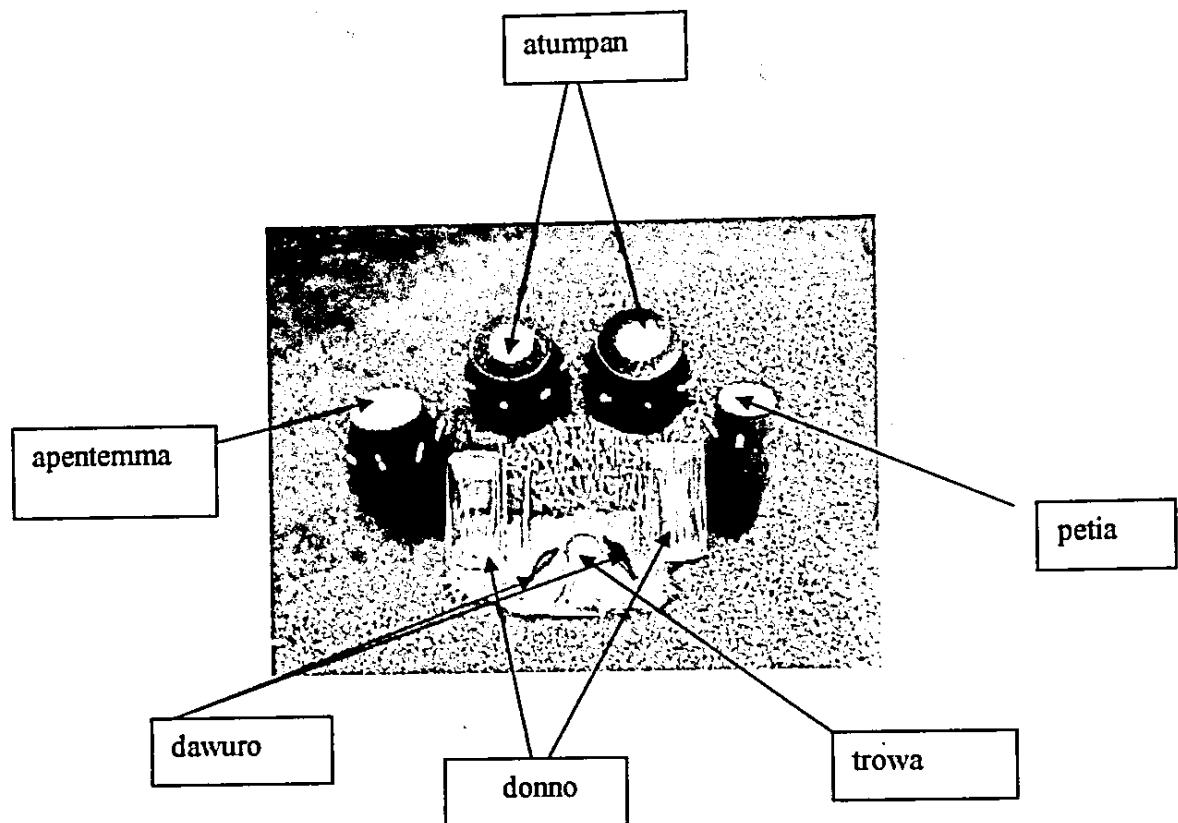
The music of *adowa* is provided by a drum orchestra comprising bells and four or five drums including *atumpan* or the 'talking drum' and a chorus. The chorus is principally female, while the drum orchestra is exclusively male, except that women may play the bell and sometimes the *donno* drums included in the ensemble. The *adowa* music and dance is usually performed in an open ground whether at funerals, festivals or any other occasion as the case may be. The style of performance is such that the instrumentalists sit in a straight or horseshoe formation with singers or the chorus standing behind them as shown in the example below.

The *adowa* performance usually would start with a lead singer introducing songs ostensibly to warm the performers up before the drummers go into action. The lead singer begins the performance by singing an introductory piece, often referred to as *aho*. The master drummer invites the bell player immediately by setting the pace of the performance and delivering the time-line for the bell to imitate.

CHORUS

**Props and related artefacts:**

The *adowa* ensemble uses only two classes of African musical instruments, namely; Membranophones and idiophones. Membranophones are drums with parchments heads. Sound is produced, in the case of *adowa*, from the vibrations which result from the membrane being struck, and are carved out of solid logs or wood. Idiophones are self-sounding instruments, that is sound is produced through the vibrations of the body of the instrument. Two types of idiophones can be found in *adowa*. These are sub-classified under struck and shaken idiophones. While the struck idiophones are made of metal and struck with metal to produce sound, shaken idiophones are made of rattles held and played in the hand. The following is an example of the *Akan adowa* ensemble that combines the two classes of African music; i.e. *apentemma*, *atumpan*, *petta*, 2 *donno*, *trowa*, and 2 *dawuro*.



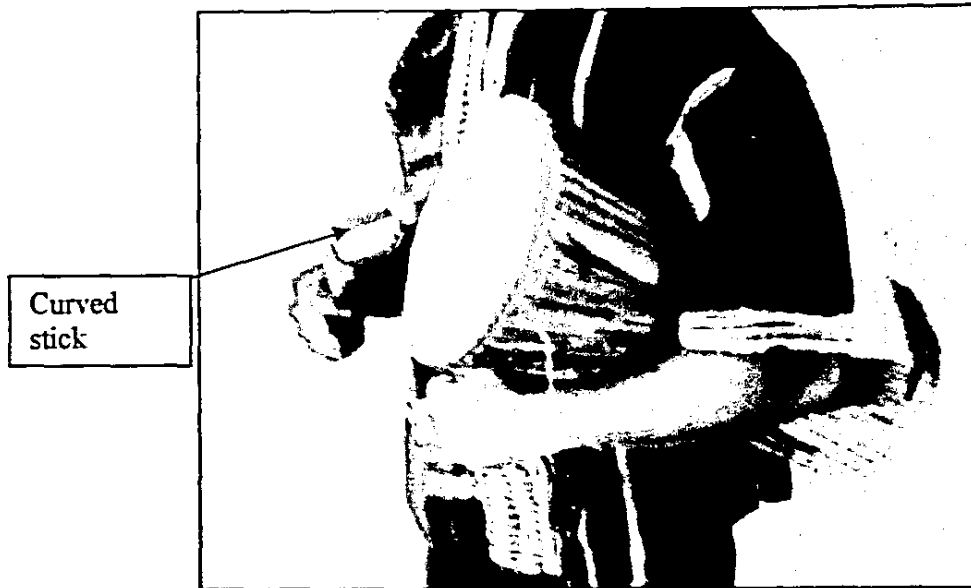
There are three kinds of methods or techniques employed by drummers of the *adowa* ensemble;

- The straight stick technique.
- The hook-shaped or curved sticks technique.
- The hand technique.

The straight stick technique is executed with bounce. This technique is used on drums such as *apentemma* and *petia*. There are also the hook-shaped or curved sticks. The hook-shaped is that which is used to play the *atumpan*, while the curved sticks are used to play the *donno* which requires a special technique. It is an armpit controlled instrument played by squeezing and releasing of the thongs. See ex. 5

Ex. 5

Donno (the hour-glass-drum)



Adowa which is a court dance always bears that character of a queen-mother's dance or orchestra, for that matter. The women usually have a special hair design with beautiful kente or adinkra cloth tied to their midsection leaving the shoulder bare to the knee level with another cloth from the waist to the calf.

Ex. 6a

Female Adowa Dancers



The men also wear a piece of cloth as they would normally do leaving just the right shoulder bare.

Ex. 6b

Male Adowa Dancers



Organisation and affiliation:

Ampene, (2005: 18) has noted that “during funerary celebrations, one could not fail to notice *adowa* ensemble, generally regarded by the *Akans* as the classic funeral dance, taking centre stage in providing songs”. Both men and women feature prominently in *Adowa* ensemble, with the men playing the *atumpan*, the *petia* and *apentemma* drums in addition to the *adawura* (Boat-shaped, hand bell iron idiophone) while the women constitute the chorus. According to him, unlike *nnwonkorɔ*, an *adowa* ensemble is highly organized and the female leader of the chorus is known as the *Adawahemaa*. Nketia, (1963: 89) has noted that “the female leader of the performers accordingly occupies a very important place in the community and is often one of the elders or counsellors of the queen mother”. Besides the respect accorded her in the community as a proficient singer and poet, she is also accredited as a person familiar with tradition and local history. The *adawahemaa* acts as the right hand person of the queen mother. The queen mother relies heavily on her influential leadership skills to bring together the

women in her band as well as those outside to perform songs of exhilaration (*Mmomomme* - songs used to perform rituals) or any other musical type performed by women for which there is no established or organized bands. However, there is the predominance of males in the organisation of the *adowa* group. Men usually are in charge of the instruments, i.e. from the playing of the musical instruments to the fixing of the electronic gadgets during performances. Again, it was noticed that male dominance in the *adowa* group is for the following purposes:

Financial purposes: the females depend on the males for financial support.

Protection: the inclusion of males in the *adowa* group gives the women some measure of protection and a feeling of satisfaction that they are not alone. Males are included to help the women on matters that bother on literacy since there is the widest perception among the *adowa* musicians that formal education is more accessible to males than females.

CHAPTER TWO

THE CORPUS

Adowa repertoire:

The adowa groups of Manhyia – Kumasi (in the Ashanti region) and Yamfo (in the Brong-Ahafo region of Ghana) have a wide variety of adowa repertoire. As stated earlier in the first chapter, it is funeral that provides the commonest situation for performing adowa. It is also performed at festivals and other social functions. Adowa music recounts issues pertaining to the Akan cultural history – usually those about their ancestors, chiefs, and elders of the community. Some of them relate to contemporary national issues like road safety, HIV/AIDS, environmental pollution, socio-cultural beliefs and practices and finally themes reflecting on death and the life hereafter.

Thematic aspects:

As expressed above, the adowa music reflects on issues that bother on historical facts and other socio-cultural practices. Since funeral is the commonest situation for performing adowa, its performance had always been for a departed member of the group. Themes of death are, therefore, sung or performed to honour and praise the dead for the contributions made to the family and the society as a whole. Observers possibly will deem singing praise songs during funerals uncalled for, but mediating grief through singing is the role of performance of groups at funerals. This means that adowa musicians do not perform only songs with themes of death, but also songs that are meant to create awareness of situations at a particular moment in the funeral celebration.

Again, it is performed as a recreational music to accompany such social events as festivals, durbars, enstoolment and destoolment of chiefs. *Adowa* musicians can also be invited by members of the general public to perform *adowa* for the purpose of entertainment. In this regard, themes of the songs they perform reflect basically on the objectives for which the music is performed, be it festivals, durbars, enstoolment or destoolment of chiefs.

Generative processes in *Adowa* music: methodological phase towards a representative musical Corpus for analysis

The concept of generative process begins from the perception that creativity in *adowa* goes further than setting texts to music or songs. *Adowa* composers' lifetime experiences play significant roles in the generative processes in *adowa* music, for example, ananse stories, topical issues and providence. *Adowa* musicians have a tradition of performing common songs that have been composed by particular groups. This has resulted in many *adowa* groups putting together their own repertory of songs and singing styles in whatever way they might have learned them from others or from the general store. Some of the *adowa* composers have said that their talents, and for that matter, their ability to compose is a gift from God. However, some have also said that life experiences, ananse stories, topical issues, providence, and imagination have always driven them to compose. It is, therefore, expedient to note that the factors expressed above may be described as the building blocks of the generative processes.

Folk tales

Oral literature, in the form of story telling, has traditionally been the most popular indigenous way of transmitting societal values. In village gathering places, stories of the spider (Ananse) were told both to entertain and educate.

According to the composers of both Manhyia Tete and Yamfo adowa groups, most of their compositions were generated from such Ananse stories. It is said that through Ananse story-telling sessions events of historical significance are preserved. Therefore, setting some of these historical facts to adowa music or songs is literally a means of storing and retrieving information on certain historical facts.

Contemporary National Issues

Events happening in the world today are good recipe to motivate adowa musicians to set them to adowa music. Generative processes get heightened in the process because composers display their prowess sometimes instantly in the middle of performance especially where they have to review the text of the music without the least opportunity to think about what to say or sing. Themes of such issues, among the Akans, are blissful events that include childbirth, naming ceremonies, puberty rites, marriage ceremonies, enstoolment of kings, and the like. On the other hand, events that are gloomy comprise bush fires, HIV/aids, rainstorm, drought, famine, on many more. Being aware of these eventful situations, and considering them as an opportunity to create awareness to the general public, adowa musicians generate appropriate songs for reflections.

Destiny

Destiny or Fate may be viewed as predetermined course of events considered to be beyond human control. Among the Akans there are philosophic views that human destiny is predetermined and cannot be changed. Examples of such destined situations include barrenness, sudden death in some families, short-lived marriages and many more. People who have such experiences may be considered as having been predestined to face such situations by God. These life experiences have always

motivated *adowa* musicians to compose songs that reflect the real life situations of the people. Example 4 is an extract of one such songs performed by *adowa* groups.

Ex. 7

Owuo Baamoa ne nam me dan mu.

Owu ee,	O death
Baamoa ee,	Baamoa (name)
ɔnenam me dan mu oo,	all over the place
Meda a, enna oo,	am restless
Owu ee,	O death
Baamoa ee,	Baamoa (name)
ɔnenam me dan mu oo,	all over the place
Meda a, enna oo,	am restless
Owuo agyaa, mefa afiki kwan a,	at the backyard
ɔde ahyia me.	He meets me
Owuo agyaa, mefa abɔntenkwan a	in the streets
ɔde ahyia me.	He meets me
Owu ee,	O death
Baamoa ee,	Baamoa
ɔnenam me dan mu oo,	all over the place
Meda a, enna oo,	am restless

Criteria for selection of data: diversity in relation to an analytical paradigm

The funeral provides the commonest situation for performing *adowa*. However, it is also performed at festivals and other social functions. It is, therefore, discreet to

categorize adowa songs into funeral, and social. The above categorization has been done based on the lyrics of the adowa songs.

The author chose ten (10) out of the numerous songs for analytical purposes because of diversity of elements. The criteria for selecting the pieces included a variety of structures and functions so as to give a wider representation of the adowa repertoire. This would help to launch the possible relationship or otherwise between social functions of adowa songs and the formal structures. This means that each piece was selected for its unique and outstanding differences in song text, sound organization or social function.

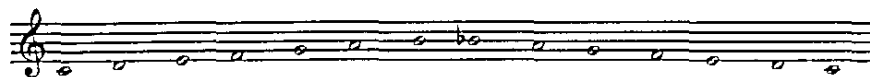
Analytical paradigm

Melodic structures

The melodic structures of most of the adowa songs are smooth and may not contain leaps above third or fourth. Adowa songs are pitched between five to thirteen semitones. The solo section (aho) has wider range than that of the chorus. There are songs in which the solo section may be different from the chorus or they may be identical. Even in some of the songs two or more cantors sometimes sing alternately before the chorus. Some of the songs have short solo and chorus sections and a closing refrain.

Pitch classes

“The scalewise arrangement for adowa show that adowa songs are composed in the heptatonic scale i.e. seven pitch class per octave” (Nketia 1973, p 20).



In *adowa* music, there tends to be greater characterization of melodies by the regular use of particular sequences of intervals between fixed points of the scale: the most common of these are characterizations based on the triadic sequences in Ex. 7a. and 7b. or on both.

Ex. 7a &b



Where such characterization is used, the interval of third is heard as a predominant melodic interval. That is to say that the intervallic structure of the *adowa* music is primarily thirds that fall within the seven pitch class per octave.

Song texts

Merriam (1963:187) states that, “one of the most obvious sources for the understanding of the behaviour in connection with music is song text”. Songs, therefore, are language forms and could be used as such. Singing forms an integral part of *adowa* ensemble, and in the process performers can feelingfully express themselves. The feelingful expression of oneself has always been influenced by the song text. Nketia, (1974) has indicated that song texts are inspired by the importance of the song as an avenue for verbal communication, a medium for creative verbal expressions which can reflect both personal and social experiences. Even though *adowa* is primarily funeral music it has a wide variety of themes that usually centre on matters of common interest to the society – poverty, environmental problems, marriage and other social problems that pose a threat to society’s progress. There could also be others, which centre on chronological events, philosophical situations and, of course, some of them could be general. The following are excerpts of song texts in the Asante *adowa* music.

1.

Odupɔn atutu.

Asemɛn nie?

What kind of crisis is this?

Asem kɛsɛɛ bɛn nie?

What a great tragedy!

Odupɔn atutu o

A mighty has fallen

Mani abre kɔɔ

I am really serious

Mani abre kɔɔ,

I am really serious

2.

Yɛ de asikum afɛ no

Yɛ de asikum afɛ no o e,

We call him with asikum

Nana¹ Poku Ware

Grand sire Poku Ware

Yɛ de asikum afɛ no o,

We call him with asikum

Nana Akyaa ba Poku e,

Grand sire Akyaa's son Poku e,

Yɛde asikum afɛ no o

We call him with asikum,

Nana Poku Ware e,

Grand sire Poku Ware e,

Yɛde asikum afɛ no o

We call him with asikum,

3.

Wakum Kyekyeriku

Wakum kyekyeriku ne Kyeriku Ampɔn

You killed Kyekyeriku Ampɔn,

Dawuro mmɔ mu

Let us sound the dawuro

Nana e,

Grand sire

Wakum Kyekyeriku ne Kyeriku

You killed Kyekyeriku and

Ampɔn, Ampɔn,

¹ Nana – title of respect for the elderly in society.

Dawuro mmɔ mu

Nana Sɛɛ refoɔ aban, ɔsan

Aban.

Gyambibi yɛ wura refoɔ aban,

ɔresiane aban.

Sɔre o!

Let us sound the dawuro

Grand sire Sɛɛ is ascending

and descending the stairs,

Gyambibi, our Lord is ascending

and descending the stairs

Wake up!

4.

Eno Abena

Eno Abena,

Momma yɛn damirifua,

Yɛ ahunu amane

Nyame Nkrabeafɔɔ,

Momma yɛn damirifua,

Yɛ ahunu amane o.

Eno Abena buo aye,

Buo aye,

Eno Abena buo aye,

Wawu agya wo due o,

Mother Abena,

Wish us condolences

We have suffered

Nyame Nkrabea group

Wish us condolences

We have suffered

Alas, Mother Abena,

Alas,

Alas, Mother Abena

Condolences, you have been left alone.

5.

Daasebrɛ

Ena ee Daasebrɛ e,

Afua Kofi Tafurma na'se firi

Mampɔn Nsuta.

Grandmother the Gracious One

Afua Kofi Tafurma from Mampɔn

Nsuta.

Nana bewu ama esie yi adwiri

Nana ye kuu yen wo Kotoku

Anka adɔsowa so yen o,

Akyemni Mmereku ee,

Nana tease a anka nipa beye

Deen na waya me

Nana senkeseɛ gye ahɔhoɔ

Ɔkɔm de mea na me su me frɛ noɔ,

Nana sɛ wo mane mea, mane me

Ɖɛnkyɛmbɛboɔ na manya

Gya a, ma we no amono o,

Ɖbaatan na enim deɛ ne mma be die

Nana ee aye, aye, aye,

Yee Adwoa Fɔdwoɔni

Ɖwu Boɔho a mo mma no nna,

Yee baabi nkyere so,

The anthill will crumble if Grand
mother dies

Grandmother, there would have
Been none of us left if they had
Killed us at Kotoku.

Mmereku who hails from Akyem,
No one could touch me if
grandmother was still alive,
Grandmother the great pot, I call for
her

when I am hungry,

Grandmother if sending a gift,
send me

Crocodile's liver for me to eat
it fresh

if I do not have fire to cook it.

It is only the mother who knows
What her children will eat

Grandmother ee aye, aye, aye.

Adwoa Fɔdwoɔ

Bury her in Boɔho if she dies
there.

No place is tight,

Eno wu Bocho na mo mma no

If mother dies at Bocho, bury her

Nna ho ara

there.

6.

Owuo Baamo a nenam me dan mu

Owu ee

O death

Baamo a ee,

Baamo a, (a Name)

Onenam me dan mu oo

Walking about in my room

meda a, enna oo.

I cannot sleep

Owu ee

O death

Baamo a ee,

Baamo a,

Onenam me dan mu oo

Walking about in my room

meda a, enna oo.

I cannot sleep.

Owuo agyaa,

Father death,

Mefa afikyikwana,

At the backyard

Onde ahyia me.

He meets me.

Owuo agyaa,

Father death,

Mefa abontenkwan a,

On the streets.

Onde ahyia me.

He meets me.

Owu ee

O death

Baamo a ee,

Baamo a, (a Name)

Onenam me dan mu oo

Walking about in my room

Meda a, enna oo.

I cannot sleep

7. Akokɔ bɛbɔn ma adeɛ akye

Akoke bɛbɔn ma adeɛ akye oo, Morning light appears after cockcrow
Obirekuo ee yɛnnae oo. Obirekuo (bird), we are not yet asleep
Akoke bɛbɔn ma adeɛ akye oo, Morning light appears after cockcrow
Obirekuo ee yɛnnae oo. Obirekuo (bird), we are not yet asleep

8. Atenase (Welcome song)

Nana e, Grand sire,
Yɛ ma wo atenase o aye Be well seated,
Nana Poku yɛ ma wo atenase Grand sire Poku be well seated
O aye,
Wa nya beduru, If he is here,
Momma yɛn nna Nyame ase
O aye, Let us give thanks to God,
Nana Poku yɛ ma wo atenaseo
Bɔkɔɔ. Grand sire Poku be well seated

9. OSE YIE (Jubilation song)

Ose e yie! Let us shout Ose!
Ye yie! Yes ose!
Ose e yie! Let us shout Ose!

Ye yie!

Otweduampɔn e!

Yɛda wo ase o,

Yɛda wo ase amena o,

Yɛ na yɛ nie o

Yes ose!

Almighty God!

We thank you,

We thank you very much,

Here we are.

10.

PRAISE SONG

Aye e!

Na hwan na ɛba?

Na otuo retɔɔ yi?

Aye e!

Na hwan na ɛba?

Na otuo retɔɔ yi?

Nana ɛba o,

Nana Aduse kokɔɔdurufɔɔ reba,

Dno a ɔyɛ adeɛ yie,

Nana Aduse Poku nono,

Na hwan na ɛba?

Na otuo retɔɔ yi?

Alas!

Who is coming?

And guns are being fired?

Alas!

Who is coming?

And guns are being fired?

Grand sire is coming,

Grand sire the brave one is
coming,

He makes things right,

This is Grand sire Aduse Poku,

Who is coming?

And guns are being fired?

Voice separation:

Adowa performance comes with certain pitch combinations that provide the voice separation (polyphonic) framework of the music. The heptatonic or seven pitch scale is favoured by the Akans of Ghana, and in adowa the pitch combinations frequently used are thirds and sixths (3rds & 6ths). A cantor, who is very skilful in improvisation, brings his improvisational skills to bear, using techniques such as imitations, sequences, inversions, and textual as well as melodic variations. For example, a repeated pattern is established by the interaction of various parts, and the musician develops an improvisation out of this pattern. In fact, where the solo and chorus sections are different and the chorus part is more or less constant, it is traditional in adowa singing for the cantor to begin the song with the whole or part of the chorus response. This way, the chorus responses may be in sporadic thirds, parallel thirds or sporadic triads. Interestingly, the adowa musicians are very much alive to the fact that their voices are separated rather than in unison. They compose new melodies and the lead singers or the cantors keep to the melodic line, while the chorus singers unconsciously provide the second part for the chorus by a third either above or below. Sometimes they reinforce the main theme by doubling it either an octave above or below. The following examples display how voices are separated in adowa music.

Ex. 8

Se me wo mua eye

Cantor

Se me wo mua eye - ma ye gy're ne; - se me wo mua eye -

7

- ahoampa mu gy're ne - se me wo mua eye -

Chorus

Se me wo mua eye -

13

- ma ye gy're ne - se me wo mua eye - ahoampa mu gy're ne

19

- se me wo mua eye

Ex. 9

Aho Style

ad libitum

Solo

O-wuo ma yɛw dɛn na wo ma me' hua-ma ni'i ni sua-mec tɛɛi

7 w'a maE-no neA-gya da kɛ tɛ so yɛ sɛ o wuo kɛ tɛ o-bia bɛ da so bio ... ɛ -

12 ntia na mec sui o wuo w'a gye gye mea - ye o wuo

17 o wuo kɛ tɛ nao wuo sia-fuo o-baa ko nno hmm

Rhythmic Structures

A number of styles of playing *adowa* have developed. These are characterized by emphasis on particular sets of rhythm on the *atumpan*, and a choice of tempo. Contemporary usage tends to emphasize a very fast tempo.

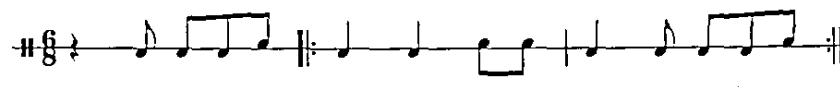
There are traditional labels for identifying *adowa* music and dance pieces. According to Akueson, (1977: 4) "*Asante adowa* has about eight (8) variations namely: *adowa pa*, *adɛfɛ*, *anantuhwence*, *ahunum*, *akapoma*, *adampɔn*, *Asokɔre Mamɔn* and *Tekyiman*".

These were collaborated by Yarney et al, (2006: 6) but with a few additions: *sere sere bi di*, *ɔtwe bedi mprem*, *ɔdonkɔnini*, *yɛ kɛka no kwa*, *adampa*.

Each of the above variations is essentially a playing style characterized by emphasis on either the tempo or the type of set rhythms played on the *Atumpan* drums (master drum) with corresponding rhythmic patterns played by the supporting drums. The following are a few of the examples of the variations played on the *atumpan* drums.

Ex. 10

Asokore Mampan

Atumpan 

a so ko re mam pan de de kwa a so ko re

Ex. 11


Sresre bi di

Atumpan 

Sre sre sre sre bi di sre bi di sre bi di

Ex. 12

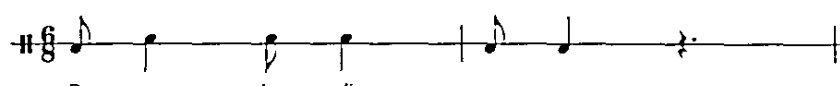
Adampoon

Atumpan 

A gye waa a dam poon

Ex. 13

Otwee be di mprem

Atumpan 

O twee be di mpre rem

Ex. 14

Onkoni ni

Atumpan 

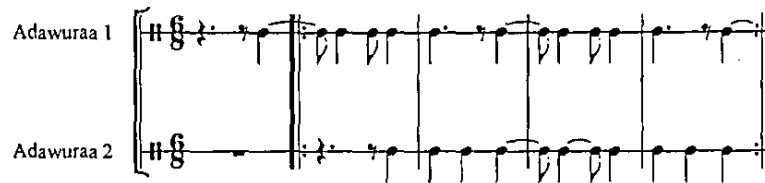
O don ko ni ni

Rhythmic structures of the supporting drums were transcribed. The bell (*adawuraa*) was played as background rhythm for each drum to aid the process of transcription.

Bell rhythms:

Two bells (*adawuraa*) are used in *adowa*. One of them is regarded as primary, while the other functions as the “bell that crosses” (*ntwamu*).

Ex.15.



Ex. 15 above (*adawuraa I & II*) shows the rhythmic pattern of the primary bell and the bell that crosses. It commences with a four-beat rest that produces an off-beat effect in the first section of the opening phrase. The prolongation of the first note in measure three (3) is represented by a rest in order to show this characteristic off-beat. The rhythm of the second bell invariably crosses that of the first in the second half of the phrase. This cross rhythm is produced no matter what variant bell pattern is used.

The hour-glass drum (*donno*):

Like the two bells, two hour-glass-drums (*donno*) are used in *adowa* to play primary and secondary notes or off-glides which are produced by varying the tension of the strings holding the drum heads while the struck membrane is still vibrating. The basic rhythm of the two hour-glass drums used in *adowa* are as shown in Ex. 16.

Ex. 16.

Musical score for Ex. 16. It consists of three staves: Adawuraa, Donno I, and Donno II. All staves are in 6/8 time. Adawuraa has a melodic line with eighth and sixteenth notes. Donno I plays a simple syncopated rhythmic pattern. Donno II plays a varied rhythm that crosses the first donno's pattern.

These are without the off-glides. The first donno plays a simple syncopated rhythmic pattern while the second plays a varied rhythm to cross the first.

Apentemma:

The core function of the drum is to provide recurring high-pitched tones. As *apentemma* is a sonorous drum, its high tone can come out very distinctly in an ensemble. Its low pitches, however, tend to be submerged, though they can still be identified by their quality. *Apentemma* is always played using complex duple and triple rhythms and varying its phrase lengths and entries so as to achieve effects of cross rhythm with the bells.

Ex. 17.

Musical score for Ex. 17. It consists of two systems of staves. The first system has two staves: Bell and Apentemma. Both are in 6/8 time. The Bell staff has a melodic line with eighth notes and rests. The Apentemma staff has a rhythmic pattern with eighth notes and rests. The second system has two staves, continuing the patterns from the first system.

Ex. 17 shows some of the main rhythms that may be played. They can all be considerably elaborated. The same rhythm can be played with the tones reversed. Variations in tonal quality may be introduced, at the discretion of the drummer, by using greater centre depression for an important low tone or by muting the high tones.

Petia:

Like the primary bell phrase, *petia* produces a simple five-note phrase made up of alternating triple and duple motifs. As would be seen in Ex. 18, *petia* phrase would normally coincide with those of the bells.

Ex.18

The image shows two systems of musical notation. The first system is labeled 'Bell' and 'Petia'. The 'Bell' part is written on a single staff with a treble clef and a key signature of one flat. It consists of four measures, each containing a five-note phrase. The notes are grouped into pairs of three and two notes, with slurs over each group. The 'Petia' part is written on a single staff with a bass clef and a key signature of one flat. It consists of four measures, each containing a five-note phrase. The notes are grouped into pairs of three and two notes, with slurs over each group. The second system is identical to the first, showing the same 'Bell' and 'Petia' patterns.

Petia lacks the potential of producing unique variation in pitch. However, using greater or lesser depression, slight differences in tone qualities can be obtained by muting with one stick while the other hits, or by dropping one or both sticks on the drum – head while it is vibrating. These techniques are applied to the first and last note of the patterns given in Ex. 18 above.

Atumpan:

Of all the drums of *adowa*, the *atumpan* is the most important. It may be used both as a musical instrument and as a talking drum. While the other instruments are playing, the *atumpan* may pause to express sympathy, congratulate, show gratitude or give such messages as the situation demands. It is largely on this basis of the rhythms played by the *atumpan* that the various *adowa* styles are characterized.

When the *atumpan* phrases are compared with the song phrase, it will be seen that there is the usual emphasis on the use of different points of entries for phrases and sections. Cross rhythms are used all along in the whole music. The bells cross each other, and together cross with the *apentemma* and the *atumpan*. The hour-glass drums (*donno*) similarly cross each other. The following is one of the many patterns played on the atumpan drums.

Ex.19

The image shows two staves of musical notation. The top staff is labeled 'Adawuraa 1' and the bottom staff is labeled 'Atumpan'. Both staves are in 6/8 time, indicated by the '6' over the '8' in the time signature. The Adawuraa 1 staff contains a melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The Atumpan staff contains a rhythmic pattern with notes and rests that correspond to the Adawuraa 1 staff, illustrating the cross-rhythm mentioned in the text.

Form and Structure:

The musical culture of Ghana, like the rest of Africa, is put into three broad categories. These are vocal music, instrumental music, and a combination of vocal and instrumental music. The music under study, *adowa*, falls under the combination of vocal and instrumental music category. The vocal aspect has two sections namely – solo and chorus or call and response.

In *adowa* performance, the singers are put into two groups. The first group is usually made up of one person known as the cantor, while the rest form the second group. The cantor leads the singing while the chorus responds.

The call and response structure takes various forms. In one form the chorus repeats exactly what the cantor sings. See the example below.

Ex. 20

Agyanka

Solo Abena Konadu

The musical score is written in 8/8 time and consists of four systems of staves. The first system (measures 1-5) shows the soloist's part with the lyrics: "O wuo nti me yɛgyan-ka me nni-o-biaa; Baa moa wuo nti mayɛa". The second system (measures 6-10) continues the soloist's part with: "gyan ka me nni o-biaa a se tra'i mu oo o-wuo nti ma yɛgyan-ka". The third system (measures 11-15) shows the soloist's part: "me nni-o-biaa o-bɛ hwe me wo ma-'setrai muo". At the end of this system, a "Chorus" part begins in the lower staff with the lyrics "O wuo nti me yɛgyan-ka". The fourth system (measures 16-20) shows the chorus's part, which repeats the lyrics from the first system: "me nni-o-biaa; Baa moa wuo nti mayɛa gyan ka me nni o-biaa a se tra'i".

O wuo nti me yɛgyan-ka me nni-o-biaa; Baa moa wuo nti mayɛa

gyan ka me nni o-biaa a se tra'i mu oo o-wuo nti ma yɛgyan-ka

me nni-o-biaa o-bɛ hwe me wo ma-'setrai muo

Chorus

O wuo nti me yɛgyan-ka

me nni-o-biaa; Baa moa wuo nti mayɛa gyan ka me nni o-biaa a se tra'i

25

mu oo mu' - - - o-wuo nti ma ye agyan-ka me nni-o-biaa o - be hwe me

31

wo ma - 'se trai muo

In another form the chorus sings a type of refrain to what the cantor sings.

Ex. 21 **Owu ma ye wo den**

Abena Konadu

ad libitum

Solo

O-wuo ma yew den na wo ma me' hua-ma ni'i ni sua-mee teri

wa mal: no ne/gya da ke te so ye se o wuo ke te o-bia be da so bio ... e -

ntia na mee sui o wuoc wa gye gye mea - ye o wuoc

o wuo ke te nao wuo sia-fuo o-baa ko nno hmm

hmm

hmm

Texture: vocal and instrumental templates

Texture here refers to how different sounds are combined in a piece of music. This depends on the number of instruments used to play the music and the different sounds produced by each instruments. To get the requisite texture that one wants, musicians put together instruments in many diverse ways. *Adowa*, for instance, puts together 2 bells, 1 *petia*, 1 *apentemma*, *trowa*, 2 *atumpan* drums, and 2 *donno*. Texture also denotes the way the voices have been arranged. Below is a representation of the vocal and instrumental templates.

Ex. 22

FULL ADOWA SCORE

Zabana Kongo

The musical score for Adowa is presented in a multi-staff format. The top six staves are labeled on the left as Dawuro, Ntrowa, Donno, Apentemma, Petia, and Atumpan, each with a double bar line and a 6/8 time signature. The bottom two staves are labeled Solo and Chorus, each with a treble clef and a 6/8 time signature. The score consists of eight measures of music. The Dawuro part features a steady eighth-note rhythm. Ntrowa has a more complex pattern with eighth and sixteenth notes. Donno, Apentemma, and Petia play rhythmic patterns with eighth and sixteenth notes. Atumpan has a pattern of eighth and sixteenth notes. The Solo and Chorus parts are melodic lines in the treble clef, with the Chorus part featuring a more active eighth-note melody.

Description of the corpus: songs for analysis

Songs for analysis:

Ten songs were selected for comprehensive analysis. The songs were selected because of the diversity of elements. This is to enable the author cover, as much as possible, the requisite compositional techniques for his work. The implied criteria for selection or discrimination of songs correspond globally to the analytical paradigm that will be explained below.

The following is the list of pieces to be analysed with their functional classification:

TITLE	English Translation	Function
Ɖdomankoma bɔɔ wuo	The creator created death	Funeral
Eno Abena	Mother Abena	Funeral
Yɛfiri Kumasi	We come form Kumasi	Social
Gyamena Buo	Gyamena (name)	Funeral
Obroni Amrado	White Governor	Social
Dankwa Abora	Dankwa Abora (name)	Funeral
Sɛme wɔ mua ɛyɛ	It is good that I am included	Social
Obi mmra	Come	Funeral
Nana Kobi	Nana Kobi (name)	Funeral
Owuo nti ma yɛ agyanka	Death has made me an orphaned.	Funeral

The text used in the songs is basically Akan with their corresponding English translation. The selection for analysis is based on technical features to ensure more significance in the representation of the *adowa* musical type and its compositional techniques.

CHAPTER THREE

COMPOSITIONAL TECHNIQUES DERIVED FROM THE AKAN ADOWA REPERTOIRES.

Ten songs have been preferred for analysis for the differences that they present in relation to the parameters on which the present analysis will be based, namely:

Melody construction

Voice separation

Rhythmic structures

Formal structures

Vocal and instrumental templates

I shall commence with the aho in Example 23, (on the next page) which is the introductory section of a song unit. Two lead singers and a chorus perform this particular aho. According to the musical transcription, Example 1 begins on the pitch E followed by an upward leap of a fourth to A and a stepwise descent to D at the end of the first phrase. Before arriving at D, there is what seems like a brief pendulum motion of half – steps using the patches F-E-F-E on the words (*bɔɔ wuo maa wuo*, as found in the example 23 below).

Phrase 2 also begins on E, the same pitch as the first phrase followed by the pendulum motion on the same pitches as previously noted. However, the second appearance of F on the syllable “*bie*” is followed by a downward motion to D, a third below on the syllable “*a*”. Like phrase 1, the second phrase also ends on D. A third phrase is the

exact repetition of phrase 1 (not surprisingly, since the underlying texts are exactly the same). Although phrase 4 ends on the usual pitch D, the melodic motion from the beginning pitch is different. The beginning pitch A is followed by a downward skip to F, a third down on the word "Tea-cher". A rising motion to G is followed immediately

Ex. 23 Odomankoma (Aho style)

1st Leader

o - do - manko - ma boɔwuo maɔ wuo kum no.

E - no Ko - bic, a - wam be - di wo mma.

2nd Leader

o - do manko - ma boɔwuo maɔ wuo kum no.

Teacher Boɔkye e, a - wam be - di wo mma.

1st Leader

Kwame Foɔ e.

A ko - ko - hwe - dez di - di - na wa ruoɔ.

Chorus

O - do - manko - ma boɔwuo!

A - gya - a - dwoɔ e!

by another downward motion of a third from G to E. Phrase 5 is the shortest in this introductory section; it begins on F and ends on the pitch D. Observe the back-and-forth half-step motion using the same pitches F-E-F as in phrase 1 to 3, and F-E-F-D in

phrase 2. Phrase 6, on the other hand, begins on the pitch F and after repeating for the third consecutive melodic sequence resorts to a rise-fall pattern of F-G-F-G on the syllables “*ko-hwε-deε di-di*”. The descent is delayed until the second appearance of the pitch G on the syllable “*di*”. The words “*na wa*” give a downward sequence of a third from F to D and for the first time the final note in this last phrase of the first solo ended on E approached from D, a full step below. This melodic movement is unlike phrases 1 and 5 whose final notes were approached from a full step above or a third above.

The sequence of melodic intervals in the chorus from phrases 7 to 9 follows similar patterns. The chorus or second part is the E, which is a third above middle C. Phrase 7 is characterized by the successive repetition of the pitches CE. The final notes EG are approached from below. The melodic sequences in phrase 8 depict a sequential pattern of down a third, up a second, down a third, and up a second. Thus from FA to DF, followed by a second, down third, and up a second. Thus from FA to FD, followed by a rising full step from DF to EG, down a third from EG to CE, and, finally, a step up to a temporary rest on DF. Phrase 9 begins and ends with CE but the final pitches are approached from above with pitches DF. It is remarkable that the choral response began with the pitches CE and ended with the same pitches. In addition, there are many repeated pitches CE in close succession (five times) in phrase 7 while DF are repeated in close position four times in phrase 9. It is important to emphasize again that the *aho* is delivered in a heightened speech mode making it possible for the melodic sequences to stay close to speech intonation. However, the repetition of pitches in close succession in the choral response can be attributed to the role of the choral response, which is to round off the *aho* in preparation for the second section of the song unit. Of great importance is that the choral response from phrases 7 to 9 is strictly in parallel thirds to the main melodic sequences of the lead singers. Thus C is the final pitch but linked to

the entire *aho*, we observe a melodic motion from E (in phrase 1) to C, a third below, in the last phrase. The largest melodic interval is a fourth established at the very beginning in phrase 1 and that was the upward leap from E to A. Example 1.2 is a representation of the basic melodic contour and melodic range of Example 1; the pitches are linked to depict the melodic motion.

In example 24 the beginning pitch D on the word “*E-no*” of the lead phrase happens to be the highest pitch in the entire song unit. There are two more appearances of the highest note in the second and fifth measures; in m. 5 the pitch D is approached from C, a full step below, and then a gradual descent to the final E of the leader’s call phrase.

Ex. 24.

Eno Abena

E - no A - be - na, Mo mma ya da-miri - fa Ya - hu nu - ma ne, Nya-meN - kra - bea -
 - fo mo mma ya da-miri - fa, ya - hu - nu a - ma - neo E - no A - be - na buo a - ye,
 Buo a - ye E - no A - be - na buo a - ye wa wua - gya no du - coo

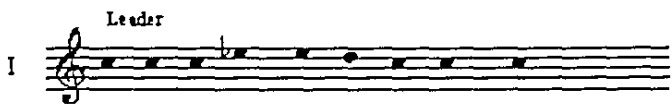
A distinctive feature of this song unit is the consecutive repetition of pitches. Usually, two consecutive repetitions of pitches are followed by a downward motion of a whole step (D-D-C) and a downward skip of a third (D to B in m. 2). An exception is the downward motion of an augmented fourth from B to F in m. 4. Additional downward movement of a fourth occurs in m. 8 between A and E on the syllable “*hu-nu*”. On the other hand, a downward movement of a third follows three consecutive repetitions of C to A in m. 3. The choral response continues from E, the final pitch of the lead phrase. Once again the choral response runs a parallel third above the lead all the way to the end

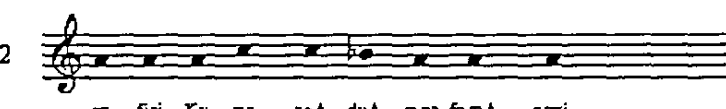
of the song unit. There is an upward skip of a third from FA to AC in m. 11 and a downward skip of a third back to FA in m. 11 and m. 13. Although this particular example is in the singing mode, it is not strikingly different from the *aho* in speech mode in the sense that both examples are highly syllabic. The beginning pitches in both examples lie in a higher range than the final pitch. Example 22 presents an outline of the melodic contour and melodic range of Example 23. The pitches are linked to depict the melodic motion.

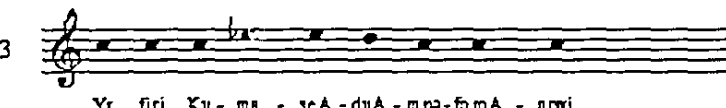
Ex. 25


Yefiri Kumasi


Leader

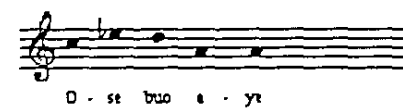
1 
Yɛ firi Ku ma seA-duA-mpo-foɔA - nrwi

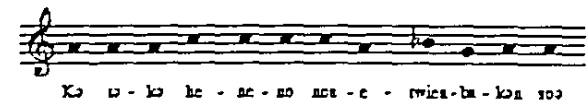
2 
yɛ firi Ku - ma seA - duA - mpo-foɔA - nrwi

3 
Yɛ firi Ku - ma - seA - duA - mpo-foɔA - nrwi

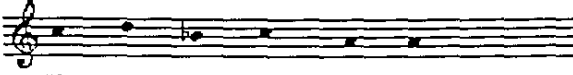
4 
A - maɛ foɔ yɛɛ mma noɔ - kwaɛ - ba

5 
Opo-ku Wa-ma odi san nɛ hɛnɛ nɛ nɛ nɛ yɛɛ


6 
O - se buo e - yɛ

7 
Kɔ wo - ko hɛ - nɛ - no nɛ - e - twiɛ-ba - koɔ soɔ

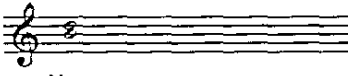
8 
Na - ar woa - lu ye ma woa - e - bu - su.

9 
Ye eke Nyam - pa ma wo

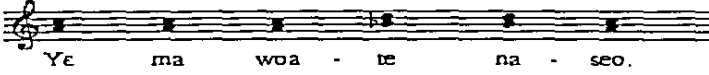
10 
Ka - to - ko he - ne yen mo no oke a - ye a - ye a - ye.

11 
O - se

12 
Ne - naA - kyaa ba Po - kus

13 
Mmm

14 
A - sht - te - he - nee,

15 
Ye ma woa - te na - seo.

16 
Na nae

17 
yen mmo noo - se a - ye, a - ye a - ye

18 Chorus

19 Leader

20 Chorus

21 Leader

22 Chorus

Three successive repetitions of C in close successions begin Example 25, and are directly followed by an upward skip of a minor third to E, a half-step down to D and a full step down to three successive repetitions of C. Phrase 2 begins with another successive repetition, this time on A, followed by another upward motion of a minor third to a C, and then a downward motion of a full step to B \flat , and then a half-step to A. The melodic structure of phrase 3 takes us back to phrase 1.

It should be noted that phrases 1 to 3 have the same text and in order to ensure variety in the melodic motion, Nana Abasa made the artistic decision to resort to melodic sequences. Thus phrase 1 is in a higher range, phrase 2 begins a third below but the melodic contour is similar to the former phrase while phrase 3 brings us back to phrase 1. The result is a similar melodic progression with phrase 3 sharing similar melodic

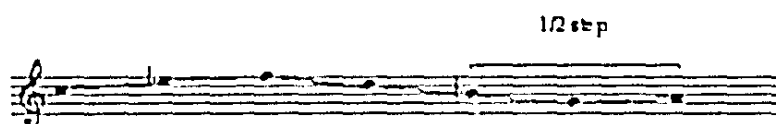
sequence in with phrase 1. Phrase 4 and the remaining phrases are all new material with no consecutive textual repetition.

The melodic sequence in phrase 4 can best be described as unsettling since there are four instances of rising and falling thirds. The first is a rising minor third from A-C on the syllables "A-man", followed by an ascent of a major third from B \flat -D on the syllables "fo ω yen", two consecutive falling thirds from D-B \flat on the syllables "mma oa", and C-A on "kwa ω -ba". E is the beginning pitch in phrase 5 and for the first time we have B ending the phrase. Phrase 6 is comparatively shorter the previous phrase but the melodic sequence is the familiar beginning pitch C followed by the upward jump of a minor third to E after which there is a quick descent to A; we encounter a falling leap of a perfect fourth for the first time on the word and syllable "buo a-". Phrase 7 takes us back to A and after the three consecutive repetitions of this pitch, we attain the usual upward skip of a minor third to C which is repeated three times before making a descent initiated by a downward skip a third below back to A. Once again, A is the final note in this phrase, but for the first time it is approached from a full step below. The pitch G makes a brief appearance for the first and only time. Compared with phrase 4, phrase 8 is quite settled with stepwise melodic sequences. For instance, there is an upward motion after the beginning pitch B \flat , but it is stepwise, making use of neighbouring note. The same applies to the downward motion from D to B \flat . What is unique about this phrase is that it begins and ends on B \flat . Phrase 9 can be related to phrase 4 since it is quite unstable with two falling thirds of a major and minor sequence. We come across the highest pitch in phrase 10; however, the upward motion that characterizes the

beginning is not new to us and the same can be said of the pre-final note B \flat . Perhaps we arrive at the highest pitch F due to the intonation contour of the text, which is a patriotic call to the Asante and all those assembled to shout *ose* (a jubilation chant) to welcome the Asante King. The patriotic sentiments expressed in the text are reminiscent of a war chant. The Asante (and the Akans) view their traditional leaders as warriors and the combination of *abeε* and *aho* is meant to dramatize those sentiments. Viewed against this background, the responses by the chorus in phrase 11, 13, 15, and 22 are understandable. As usual, the chorus is a third above the lead, while the final note of the leader in phrase 22 is the pitch A, which is a third lower than the beginning pitch C in phrase 1. Example 4 presents an outline of the melodic contour and melodic range of Example 3. The pitches are linked to delineate the melodic motion.

Melodic contour, melodic range, and melodic motion in Ex. 25 above.

Ex 25.1



The melodic structure in Example 26 is similar to the previous two examples in its subservience to a heptatonic scale although the melodic sequences of these three examples are strikingly different. There is a rising third from C to E and two falling thirds from D to B \flat , and from B \flat to G. We come across flattened pitches E \flat and B \flat for the first time and, in addition, the distance between the highest pitch, F and the lowest pitch G is a minor seventh as in Example 25. The beginning note C lies a third above the final pitch A.

Ex 26.

Gyamena Buo

Solo

6 *Se me kɔ daa me nam dwu-ma 'se na me ba daa me nam dwuma 'se dwuma 'yimman a-*

12 *bɔ me a-ma 'saa - sea-gye me taa taa; m'akyin' ma bre kɔ-kɔ te se a-hweneɛ*

Chorus

19 *mɔmɔmmɔ guo na gya-me na buoo ee bo buo-ee gya-me na bu oo*

26 *a - gyaɛ mewua na 'grɔa - guo; Gya me na buo ee*

bo bu o ee gya me na bu oo ee ee mewua na 'grɔa guoo

The melodic structure of example 26 is based primarily on a heptatonic scale the highest note of which is D whilst the lowest note is the middle C providing an interval of a major 9th. The music, which begins with a solo, opens with three quavers on B, with the words "*se me kɔ*" rising a 3rd to D followed by two falling seconds to the first beat of m. 2 and a rise to B. The B leaps an augmented 4th downwards to F on the words "*se na*" repeating itself three times and a rise to A in m. 4, which also leaps a perfect 4th downwards to E "*baa me nam*" and subsequently rising to G by steps. There is a kind of interlocking 3rds in m. 5 – i.e. F-A – G-B with words "*dwu-ma yi mman a*" followed by falling seconds to E. M. 7 begins with a tied note E that rises to F, which falls a perfect 4th to the middle C followed by a stepwise rise to E in m.8 to close the phrase with two dotted crotchet rest. Mm.9 – 14 the solo entering with G G on the fourth beat and gradually leading to what seems like a brief pendulum motion of half –

steps using the patches E – F – E – F – E – F on the words “*te sɛa-hwe neɛ mo dɔm*”. A new theme emerges after a long note at the end of the third phrase with a very interesting figure, which alternates with downward and upward directions closing into 10 measures of chorus the intervallic structure of which is predominantly 3rds.

Ex. 27. Obroni Amrado

Solo

O-bro - nie am-ra - doe wo bɛ:ye bri-biayɛn' ntɛm n'owuo neyɛn

8 Chorus

koo O-bro nie am-ra doe wo bɛ:ye bri bia yɛn' ntɛm

15

n'owuo neyɛn koo

In the above example, we find a simple solo and chorus characterized by predominant intervallic structure of 3rds. The solo opens with a rising melody from F – to A, i.e. from m 1 to m 2 with A being tied to the second beat of the 3rd measure after which it moves to B \flat falling by steps to G, i.e. the first beat of the m 4. The melody skips a minor 3rd above G – i.e. B \flat on the 3rd beat of m 4 and returns to G in m 5. From there the melody moves a major 2nd to A and falls a perfect 4th to E and then rises a minor 2nd to F in m 6. This is repeated in m 7 but with rhythmic variation. A careful study of the above melody showed that the tonal contour of the Akan language accounted for the melodic structure of the song. The response is an exact repetition of the solo with a second part creating voice separation in the usual successive 3rds.

Ex. 28.

Dankwa Abora

Solo

A-yee buoo - a-yee bu-oo Darkwa'A bo ra wo be mam' bri biamam'

nte-moo naowuo ne me koo A-yee bu-oo a-yee bu oo

Darkwa'A bo-ra wo be mam' bri-biamam' nte-moo naowuo ne me koo

Chorus

Ex. 28 shows a similar melodic and polyphonic framework as in example 27, except that the melody and the tonal contours are of different shapes. The melody, which utilizes the heptatonic scale and in 6/8 time, opens with a quarter note rest followed by two quarter notes on C rising to E through D from mm 1 – 2. Mm 3 – 4 re-echoes mm 1 – 2. In m 5 the melody hits its highest pitch of F in the second beat of the measure after a quarter note rest and falls to D in the first and second beats of m 6 through E. In m 6 the last three beats show F repeating itself and falling to D in m 7. D rises a major 2nd to E, which in turn falls a perfect 4th to B and rises a minor 2nd to C. M 9 - 10 is a repetition of m 7 – 8 but with rhythmic variation largely influenced by the word of the song. Again, the response which follows a repetition on a lower voice is in predominantly 3rds.

Ex. 29.

Se me wo mua eye

Cantor

Solo

Se me wo mua yee ma ye gy're ne; se me wo mua yee

ahoampa mu gy're ne se me wo mua yee

Chorus

Se me wo mua yee ma

ye gy're ne se me wo mua yee ahoampa mu gy're ne se me wo mua yee

Example 29 above is a solo and chorus of which the opening (the solo) suggests a gradual descending of the heptatonic scale made up of CCC B \flat A – CC B \flat A – GGG F G – B \flat B \flat C B \flat A G FFF E F (the descending scale is C B \flat A G F). The chorus, unlike some of the earlier ones, enters a perfect fifth below the starting note of the solo. The chorus runs parallel 3rds against a second voice except the last note, which is a perfect 4th from the lowest note upwards.

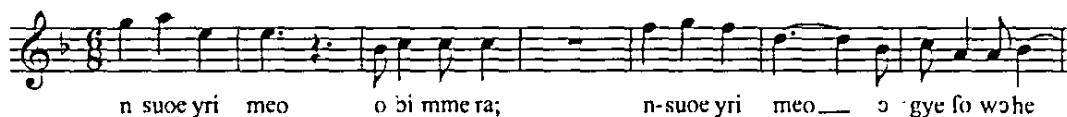
Example 30 (find full score below) is characterized by variations with both melodic and rhythmic interest largely influenced by the tonal contour of the language involved.

Ex. 30.1.



In the first and third measures the melody depicts the actual tonal contour of the language, but in the second the melody is so constructed because of the over-turned nature of the tonal contour. The music, however, commences with a perfect 4th leap from C to F in m 1 and then a perfect 4th fall from G to D in m 2 while a minor 2nd rise from A to B, is acknowledged in m 3. After a whole measure rest in m 4 the fifth measure also comes with another rhythmic motif that is slightly different from the first three.

Ex. 30.2.



M 5 commences with G and moves a major 2nd above to A, followed by a perfect 4th drop fall from A – E, which is repeated in m 6. and after a dotted quarter note rest comes a motif reminiscent of the opening rhythm in m 7 i.e. B, CCC. But m 9, though similar in rhythmic motif as in m 5, displays a different intervallic structure, i.e. FGF in m 9 and then a minor 3rd drop from F – D in m 10. The D in m 10 is a dotted quarter note tied to another quarter note, though not dotted, thereby creating a displacement of the accented beat otherwise known as syncopation. The last note of the measure is taken over by B,, which makes it different from mm 6 –7. The last note of m 10 makes

an anacrusis to m 11 particularly when one wants to consider the lyrics of the song. The tonal contour of the language is over-turned such that it does not match the normal speech pattern of the language – hence the movement from C AA B \flat in m 11 and held the B \flat through to the last beat of m 12, but when the music progressed the tonal contour resumed thereby creating an interesting swinging melodic phrase from m 13 – 15 the last note of which creates a syncopation that lasts for ten beats.

Ex. 30.3.



It is worthy of note that m 17 – 20 portrays a pattern that rises a 2nd and falls a 3rd to close the solo. In m 17 C rises a major 2nd to DDD and then falls a major 3rd to B \flat . B \flat also rises a major 2nd to C and falls a minor 3rd to A, which also rises a minor 2nd to B \flat , but the B \flat hangs to close the solo.

Interestingly, a careful look at the chorus shows that the tonal contour has been varied resulting in a varied melodic pattern. Also, while the opening of the chorus rises and falls by 2^{nds} and 3^{rds} respectively from mm 22 – 24, the opening of the solo leaps a perfect 4th from C to G in m 1 and falls a 4th from G – D in m 2. See the following example.

Ex. 30.4



Another point worthy of note is the melodic and rhythmic variations that manifest themselves in mm 4 – 11. The quarter note rests in the first beat of mm 4 and 8 push the accent to the third beat of the measures thereby creating a syncopated rhythm. There is also a varied sequential pattern that is generating some kind of interest within the same parameters e.g. whiles from mm 4 – 7 the two voices move from EG – EG – DF – DF – CE – CE and a downward leap of diminished and perfect 4ths respectively to GB \flat – AC – AC – AC, from mm 8 – 11 the two voices move from CE – EG – DF – DF – B \flat – D (minor and major 3rd downward skip) followed by just a 2nd rise to CE – DF – DF – DF.

Ex. 30.5.

The image shows two staves of musical notation. The first staff is a single melodic line in treble clef with a key signature of one flat (B-flat). It contains the lyrics: "N - suou yi ri meo o bi mme ra N - suoe yi ri meo". The notes are: N (G4), suou (A4), yi (B4), ri (A4), meo (G4), o (F4), bi (E4), mme (D4), ra (C4), N (G4), suoe (A4), yi (B4), ri (A4), meo (G4). The second staff is also in treble clef with one flat and contains the lyrics: "o bi mme ra". The notes are: o (F4), bi (E4), mme (D4), ra (C4).

The chorus comes to a close with a slight modification in the rhythmic motif as well as the melodic contour. See Ex. 31 below. From mm 33 – 39 two sequential patterns are encountered. The second of the last two phrases of the chorus comes a 3rd below the starting note of the first phrase but they are rhythmically different. The first phrase ends on C, whiles the second end on B \flat to close the chorus. See the example below.

Ex. 30.6.

na me to ma nia ensa o bi mme ra n sua yri meo o bi mme ra... ..

Ex 31.

Obi mmra

O bi mme ra, o bi mme ra, o bi mme ra; n suoe yri

meo o bi mme ra; n- suoe yri meo o

gye fo wo he o gye fo nni ho me to ma nia me nnhu nu o bia

o bi mme ra n suoe yri meo
O bi mme ra,

27

o bi mme ra, o bi mme ra; N - sua y ri meo o bi mme ra

29

N - sua y ri meo o bi mme ra na me to ma nia nsa

35

o bi mme ra n sua y ri meo o bi mme ra... ..

In example 32, (below) the chorus embodies a repetitive sequence of CE – DF – CE and BD – CE – BD providing a polyphonic framework for the lead singer to recompose formulaic phrases. The melodic motion is set off in the opening measure with rise and fall sequences – F – G, E – F, D – E – followed by a falling third from E to C established as a pre-final note. The second phrase of the leader is similarly organized but, due to the intonation of the text, there are subtle adjustments leading to a downward leap of a fourth to E to B, which eventually becomes the final cadential motion. There are two types of cadences in this piece: falling major thirds from E to C and a downward leap of a perfect fourth from E to B. Although the lead and chorus phrases overlap, they should be viewed as independent linear lines that are not bound together by vertical relationships.

Ex. 32. Nana Kobi (overlapping of lead and chorus phrases).

Na-na Ko-bi wa'daa nya-neo — A-dwoɔFɔdwoɔ nii wa'daa

Mmm mmm mmm

5 nya-neo — Abena Agyeɔnie wa'daa nyanco, Akua Po-kua Abena nii wa'daa

5 Mmm mmm mmm Mmm mmm mmm

10 nyanco kwabe-na Nkuma A-bra-fi - ni wa'daa nyanco.. .. A-deɔ-ni — wa'daa

10 Mmm mmm mmm Mmm mmm mmm

16 nya-neo.... —

16 Mmm mmm mmm

For instance, after the momentary response in m. 2, the lead singer initiates the second phrase on the down beat of m.3, which marks the end of the first chorus phrase. This situation is the result of the leader beginning her second phrase in m. 3 before the chorus can complete their first phrase. The second chorus phrase comes in with the down beat of m. 5. In m. 7 and m. 10 the lead phrase begins half a measure earlier than in the previous measures.

Ex. 33.

Solo

O wuo nti me yeagan-ka mennio-biaa; Baa moa wuo nti mayea

6

gyan ka me nni o - biaa a se tra'i mu oo o-wuo nti ma

12

yeagan-ka mennio-biaa o - be hwe me wo ma - 'se tra'i muo

Chorus

O wuo nti me

18

yeagan-ka mennio-biaa; Baa moa wuo nti mayea gyan ka me nni o - biaa

24

a se tra'i mu oo mu - - - o-wuo nti ma yeagan-ka mennio-biaa o -

30

be hwe me wo ma - 'se tra'i muo

In example 33 above the opening phrase begins with a perfect 4th leap from C to F and rises to A through G with A scaling down to E, which is held on to the first two beats of the next measure (m 3) creating an interesting melodic curve. Mm 4 –7 comes in with a feeling of Hemiola beginning with the highest pitch – A, scaling down to C by steps thus creating a melodic motion with a rise and fall sequences – C – D, C–D, B \flat – C. M 8 commences on the third beat with F rising a 2nd to G G G followed by a perfect 4th downward leap to D and sustained for eleven beats. This measure is influenced by the intonation of the text “asetra’i muo”. The next measure, m 11, indeed is a restatement of the first measure but the first notes of the two measures are different – C and D respectively. Following immediately is another melodic motion with a rise and fall sequences – E \flat – D, E – D, D – C, C – D on the text ye agyanka menni objaa. There is also a sudden leap from D to A utilizing the text be hwe, after which the melody rises a minor 2nd to B \flat B \flat B \flat , and a minor 2nd to C C C to close the solo. From m 17 the chorus picks up the exact melody as was first presented by the solo to m 33 to end the song. However, mm17 – 33 provides a polyphonic framework that runs parallel to the main melody with two 6th intervals in m 21.

Summary of analysis:

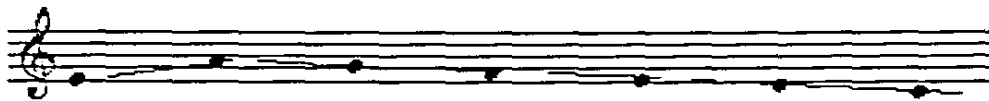
The following summary represents the overview of the compositional techniques derived from the adowa music of the Akans of Ghana in relation to melody construction, voice separation, rhythmic structures, form and structure and vocal and instrumental template.

Melody construction:

Melody construction simply accounts for the units of structure, the motion and the location of cadences, as well as the melodic resources.

Ex 34a.

The following is the melodic contour, melodic range and melodic motion shown in example 23.



The melodic sequence in Example 34a is based on a heptatonic scale the nature of which is defined by the rising interval of a fourth from pitches E to A, downward succession of full steps A-G, G-F, downward motion of a half step between F-E, and two downward motions of full steps E-D and D-C. The highest note is A and the lowest is C, a distance of a sixth. The beginning pitch E lies a major 3rd above the final pitch C.

Ex. 34b



The melodic structure in Example 34b is founded on a heptatonic scale but unlike the former example, the melodic sequences are defined by two incidents of half steps between the downward motion of C-B, and F-E. There are four full steps with a distance of a minor seventh between the highest pitch D and the lowest pitch E.

It is worthy of note that some of the melodic contours have been so constructed because the tonal contour of the language largely influenced the melody construction.

Melodic contour in example 35.



In the first and third measures the melody depicts the actual tonal contour of the language, but in the second the melody is so constructed because of the over-turned nature of the tonal contour.

Voice separation:

Adowa performance comes with certain pitch combinations that provide the voice separation (polyphonic) framework of the music. The heptatonic or seven pitch scale is favoured by the Akans of Ghana, and in adowa the pitch combination frequently used is thirds and sixths (3rds & 6ths). While the chorus has a limited range of notes the cantor uses any note of the scale. A cantor, who is very skilful in extemporization, brings his improvisational skills to bear, using techniques such as imitations, sequences, inversions, and textual as well as small melodic variations.

The adowa ensemble is made up of a combination of both instrumental and vocal music. It, therefore, has two sections – vocal section and the instrumental section (but for the purpose of this work I am going to focus on the vocal aspect of the adowa music). The vocal section of adowa is further broken down into cantor and chorus, which are often referred to as call and response. Critical examination of the above examples clearly shows the following pitch combinations.

Cadential Pitch Clustering:

In this type of pitch combination singing is done mostly in unison. However, the singers add other notes to the last note or notes of the phrase.

Ex 36.



As one can see there is a pitch combination on the last two notes of the phrase. The above example often times manifests itself in the performance of aho. This is significant and very characteristic of adowa music.

Sporadic Pitch Blending:

In the performance of adowa music there is always occasional combination of certain pitches that provide polyphonic framework in sporadic fashion. Here, the performers sing in unison but occasionally combine some pitches in the course of the performance. It also creates another beautiful pattern that may be described as overlapping call and responses. The following example is clear expression of the pitch combination. In fact the overlapping results when a cantor comes in with another call section of the music before the chorus ends its section. The call overlaps the response and this results in voice separation.

Ex 37.

Na-na Ko-bi-wa'daa nya-ncoo A-dwoaFodwoo nii wa'daa

Mmm mmm mmm

5

nyanoo A-bena Agyei-nie wa'daa nyanoo, A-kua Po-kua A-bena nu wa'daa

5

Mmm mmm mmm Mmm mmm mmm

10

nyanoo kwabe-na Nkruma A-ta-fi - ni wa'daa nyanoo... A-der-ni wa'daa

10

Mmm mmm mmm Mmm mmm mmm

16

nyanoo...

16

Mmm mmm mmm

Rhythmic structure:

Transcriptions of rhythmic patterns of the instruments are provided in example 38 below. The *dawuro* or *adawura* provides the time line and remains constant throughout a performance unit. Whilst the rhythm of the *dawuro* remains constant the other instruments play variations as such, the transcriptions are just a representative example of their rhythms.

As I have said earlier in this work, that, of all the drums of *adowa*, the *atumpan* is the most important. It is often used both as a musical instrument and as a talking drum. The drummer of the *atumpan* sometimes pauses to express sympathy, congratulate,

show gratitude or give such messages as the situation demands, while the other instruments keep to their regular patterns. In fact cross rhythms play a dominant role throughout the music. The rhythms of the bells cross each other, and together cross with the *apentemma* and the *atumpan*. In like manner, rhythms of the hour-glass drums (*donno*) also cross each other.

The second hour-glass drum, the *apentemma* and the *atumpan* have the most variable parts, but the *atumpan* is the most versatile of all.

Ex 38. Rhythmic patterns of the *adowa* ensemble

Zabana Kongo

The musical score for 'Zabana Kongo' consists of six staves, each representing a different instrument. All staves are in 12/8 time. The instruments and their patterns are as follows:

- Dawuro:** A steady eighth-note pattern: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩.
- Ntorowa:** A pattern of eighth notes with rests: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩.
- Donno:** A pattern of eighth notes with rests: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩.
- Apentemma:** A pattern of eighth notes with rests: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩.
- Petia:** A pattern of eighth notes with rests: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩.
- Atumpan:** A pattern of eighth notes with rests: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩.

Form and structure:

Adowa music like other traditional musical types has an exclusive way of performance. The structure of the performance of *adowa* songs is essentially call and response in style. The focal point of the analysis of *adowa* music in terms of form and structure is the organisation of songs and pitch combination. The cantor sings the lead section of the song and the chorus responds. The repertoire of this musical type may be put into

two categories: songs in which solo part is different from the chorus but both sections combine to form the song unit. The following song exemplifies the point.

Ex. 39.

Eno Abena

E-noA - be-na, Mo ma ya da-miri-fa Ya - hu nu-a-ma na, Nya-mcN- kra - bea -
 - fo mo ma ya da-miri-fa, ya - hu-nu a-ma - aco E-noA - be-na buo a-ye,
 Buo a-ye E-noA - be-na buo a-ye wa wua - gya no du-coo

Nketia, (1973) has said that there are those in which the solo and the chorus are similar and in which the chorus just repeats or simulates what the cantor has sung. See the following example.

Ex. 40.

Obroni Amrado

Solo

O-bro - nie am-ra - doe wo be-ye bri-biayen' ntem n'owuo ne yen

Chorus

8 koo O-bro nie - am-ra doe wo be-ye bri bia yen' ntem

15 n'owuo ne yen koo

In spite of the above basic forms, variations are found in both basic patterns. There could be slight changes in the beginning of the solo portions when the solo and chorus sing the same melody. Apart from this, there are other instances where the main chorus of the songs are delayed until two or three short responses have been made by the solo lead. In many instances when the solo and the chorus sing similar melodies the solo may sing the part of the chorus response or the second part. This is more stylistic and may depend on the individual cantor. Sometimes the chorus responses are sung in unison, parallel thirds or sixth, which is a common feature in many of the Akan songs.

To give a sense of finality, the endings of the songs are modified in such a way that the accompanying part either falls from third to unison with the first or falls from a sixth to a fourth. In the context of adowa music this reaffirms the tonality to the songs. As mentioned earlier aho precedes adowa songs by way of introduction during performance to, as it were, call the attention of the performers and the audience as well. Adowa songs are more often than not performed in medley with each or most of the items being preceded by aho. The adowa group determines the number of songs to be included in the medley during rehearsal sessions. This, in most cases, largely depends on the sharpness of the solo performer, as his failure to recall the songs will greatly disturb the whole performance. Adowa songs are repetitive but the number of times a song should be repeated also depends on the lead singer. Some songs have short endings whilst others have prolonged endings. Prolonged endings are usually meant to bring both voices and instrumental accompaniment to an effective ending.

Texture: vocal and instrumental templates

The texture of adowa today has not changed. It still requires the same instruments used to play the music when it was established as such. Therefore, the modern day adowa utilizes 2 bells, 1 petia, 1 apentemma, trowa, 2 atumpan drums, and 2 donno as earlier discussed in the previous chapter.

CHAPTER FOUR

THE COMPOSITION – PART ONE

FIRST MOVEMENT

A

The musical score is divided into three systems. The first system includes Piccolo, Flute, Xylophone, and Trumpet in B. The second system includes Piccolo, Flute, Xylophone, and B♭ Trumpet. The third system includes Piccolo, Flute, Xylophone, and B♭ Trumpet. The score is written in 3/8 time and features various dynamics and articulations.

System 1: Piccolo (pp), Flute (pp), Xylophone (fp), Trumpet in B (f). Dynamics: pp, mf, f.

System 2: Picc. (mp), Fl. (mf), Xyl. (mf), B♭ Tpt. (mf). Dynamics: mp, mf.

System 3: Picc. (mf), Fl. (mf), Xyl. (mf), B♭ Tpt. (mf). Dynamics: mf.

9

Picc.

Fl.

Xyl.

B♭ Tpt.

12

Picc.

Fl. *fp*

Xyl.

B♭ Tpt.

P8 Common element found here

15

Picc.

Fl.

Xyl.

B♭ Tpt.

Combinatorial

Musical score for Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and B♭ Trumpet (B♭ Tpt.). The score is divided into three systems of measures.

System 1 (Measures 18-21):
Measures 18-21. Piccolo has a tremolo line above it. Flute has a melodic line with a slur over measures 18-21. Xylophone and B♭ Trumpet have rests. Dynamics: *mf* at the end of measure 21.

System 2 (Measures 22-24):
Measures 22-24. Piccolo has rests. Flute has a melodic line with a slur over measures 22-24. Xylophone has rests. B♭ Trumpet has a melodic line with a slur over measures 22-24. Dynamics: *fp* at the start of measure 23, *mp* at the start of measure 24, and *p* at the start of measure 25. A rehearsal mark **17** is placed above measure 23. A rehearsal mark **11** is placed below measure 25.

System 3 (Measures 25-28):
Measures 25-28. Piccolo has a melodic line with a slur over measures 25-28. Flute has a melodic line with a slur over measures 25-28. Xylophone has rests. B♭ Trumpet has rests. Dynamics: *mp* at the start of measure 25.

20

Picc. *mf*

Fl.

Xyl.

B♭ Tpt. *mf* *f*

33

Picc. Common elements

Fl. *pp*

Xyl. *mp*

B♭ Tpt.

36

Picc. *fp*

Fl. *mp*

Xyl.

B♭ Tpt.

30

Picc.

Fl.

Xyl.

B. Tpt.

p

42

Picc.

Fl.

Xyl.

B. Tpt.

46

Picc.

Fl.

Xyl.

B. Tpt.

R17

30

Picc.

Fl.

Xyl.

B. Tpt.

31

Picc.

Fl.

Xyl.

B. Tpt.

31

Picc.

Fl.

Xyl.

B. Tpt.

mf

57

Picc.

Fl.

Xyl.

B♭ Tpt.

60

Picc.

Fl.

Xyl.

B♭ Tpt.

63

Picc.

Fl.

Xyl.

B♭ Tpt.

66

Picc.

Fl.

Xyl.

B. Tpt.

67

Picc.

Fl.

Xyl.

B. Tpt.

70

Picc.

Fl.

Xyl.

B. Tpt.

72 $\text{♩} = 95$

Picc. *p* *pp* $\text{♩} = 96$ *mf*

Fl. *p* *pp* $\text{♩} = 96$ *mf*

Xyl. *p* *pp* $\text{♩} = 96$ *mf*

B. Tpt. *p* *pp* $\text{♩} = 96$ *mf*

73 *p* *pp* *mf*

Picc. *pp*

Fl. *mp* *pp*

Xyl. *mp* *pp*

B. Tpt. *mp* *pp*

74 $\text{♩} = 95$

Picc. *ddd* $\text{♩} = 95$

Fl. *ddd* $\text{♩} = 95$ *f*

Xyl. *ddd* $\text{♩} = 95$

B. Tpt. *ddd* $\text{♩} = 95$ *f*

This musical score consists of three systems, each with four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B. Tpt.).

- System 1 (Measures 82-84):** Picc. has a melodic line starting at measure 82 with a *mp* dynamic. Fl. has a melodic line starting at measure 82. Xyl. has a melodic line starting at measure 82. B. Tpt. has a melodic line starting at measure 82.
- System 2 (Measures 85-87):** Picc. has a melodic line starting at measure 85 with a *p* dynamic. Fl. has a melodic line starting at measure 85. Xyl. has a melodic line starting at measure 85 with a *mp* dynamic that decays to *p*. B. Tpt. has a melodic line starting at measure 85.
- System 3 (Measures 88-90):** Picc. has a melodic line starting at measure 88 with a *>p* dynamic. Fl. has a melodic line starting at measure 88. Xyl. has a melodic line starting at measure 88 with a *mp* dynamic that decays to *p*. B. Tpt. has a melodic line starting at measure 88.

The score concludes with a double bar line and a repeat sign at the end of the third system.

♩ = 100

92

Picc. $\text{♩} = 100$

Fl. $\text{♩} = 100$

Xyl. $\text{♩} = 100$

B. Tpt. $\text{♩} = 100$

91

P0 R0 P5 R5

Schoenberg's style

Picc.

Fl.

Xyl.

B. Tpt.

96

rit.

17

Continue from here

Picc. rit.

Fl. rit.

Xyl. rit.

B. Tpt. rit.

B

98 *mf*

98 *mf*

98 *ff*

100 *sf*

100

100

102

102

102

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It contains three systems of music, each with four staves. The instruments are Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B. Tpt.). The score is in 3/4 time and D major. The first system (measures 98-99) features a Piccolo melody starting at measure 98 with a *mf* dynamic, a Flute part that enters in measure 99, a Xylophone accompaniment with a *mf* dynamic, and a Bass Trombone accompaniment with a *ff* dynamic. The second system (measures 100-101) shows the Piccolo melody continuing with a *sf* dynamic, the Flute part continuing, the Xylophone accompaniment, and the Bass Trombone accompaniment. The third system (measures 102-103) continues the Piccolo melody, Flute part, Xylophone accompaniment, and Bass Trombone accompaniment. A boxed letter 'B' is positioned above the first system. Measure numbers 98, 100, and 102 are printed at the beginning of their respective systems.

102

Picc.

Fl.

Xyl.

B. Tpt.

106

Picc.

Fl.

Xyl.

B. Tpt.

rit.

rit.

rit.

rit.

C

$\downarrow = 120$

$\downarrow = 120$

$\downarrow = 120$

$\downarrow = 120$

110

Picc.

Fl.

Xyl.

B. Tpt.

mf

mf

112

Picc. *mp*

Fl.

Xyl. *f*

B. Tpt.

115

Picc.

Fl. *mf*

Xyl. *p*

B. Tpt.

118

Picc.

Fl.

Xyl. *f*

B. Tpt. *f*

121

Picc.

Fl.

Xyl.

B. Tpt.

124

Picc.

Fl.

Xyl.

B. Tpt.

127

Picc.

Fl.

Xyl.

B. Tpt.

131

Picc

Fl.

Xyl.

B. Tpt.

This system of music covers measures 131 to 133. The Piccolo part is mostly silent. The Flute part has a melodic line with eighth and sixteenth notes. The Xylophone part plays a rhythmic pattern of eighth notes. The Bass Trombone part has a rhythmic accompaniment of eighth notes.

131

Picc

Fl.

Xyl.

B. Tpt.

This system of music covers measures 134 to 136. The Piccolo part is mostly silent. The Flute part continues its melodic line. The Xylophone part continues its rhythmic pattern. The Bass Trombone part continues its rhythmic accompaniment.

131

Picc

Fl.

Xyl.

B. Tpt.

This system of music covers measures 137 to 139. The Piccolo part has some activity in the later measures. The Flute part has a melodic line with some dynamics markings. The Xylophone part continues its rhythmic pattern. The Bass Trombone part continues its rhythmic accompaniment.

147

Picc.

Fl.

Xyl.

B. Tpt.

149

Picc.

Fl.

Xyl.

B. Tpt.

151

diminution and Augmentation

Picc.

Fl.

Xyl.

B. Tpt.

131

Picc

Fl

Xyl

B♭ Tpt

This system contains measures 131 and 132. The Piccolo part (top) has a melodic line starting on a high note. The Flute part (second) has a similar melodic line. The Xylophone part (third) has a rhythmic pattern of eighth notes. The Bass Trombone part (bottom) has a bass line with some rests.

133

Picc

Fl

Xyl

B♭ Tpt

This system contains measures 133 and 134. The Piccolo part (top) has a melodic line. The Flute part (second) has a melodic line with some grace notes. The Xylophone part (third) has a rhythmic pattern of eighth notes. The Bass Trombone part (bottom) has a bass line with some rests.

135

Picc

Fl

Xyl

B♭ Tpt

This system contains measures 135, 136, and 137. The Piccolo part (top) has a melodic line. The Flute part (second) has a melodic line. The Xylophone part (third) has a rhythmic pattern of eighth notes. The Bass Trombone part (bottom) has a bass line with some rests. A dynamic marking 'p' is present above measure 136.

D

160 *a tempo*

Picc.

Fl. *a tempo*

Xyl. *a tempo*

B♭ Tpt. *a tempo*

163 Ret.-12 R4

Picc.

Fl.

Xyl.

B♭ Tpt.

166 0-4 1-4 RI-4 0-11

Picc.

Fl.

Xyl. *f*

B♭ Tpt. *f*

R-11 RI-11

169

Picc.

Fl.

Xyl.

B♭ Tpt.

171

Picc.

Fl.

Xyl.

B♭ Tpt.

mf

174

Picc.

Fl.

Xyl.

B♭ Tpt.

mf

This musical score consists of three systems, each with four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B. Tpt.).

- System 1 (Measures 177-180):**
 - Measures 177-179:** Picc. and B. Tpt. play a melodic line. Fl. and Xyl. are silent.
 - Measure 180:** Fl. and B. Tpt. play a melodic line. Picc. and Xyl. are silent.
- System 2 (Measures 180-183):**
 - Measures 180-182:** Picc., Fl., and B. Tpt. play a melodic line. Xyl. is silent.
 - Measure 183:** Picc., Fl., and B. Tpt. are silent. Xyl. plays a rhythmic pattern.

Dynamic markings include *mf* and *f*. The score includes various musical notations such as slurs, accents, and articulation marks.

186

Picc.

Fl.

Xyl.

B. Tpt.

mp

188

Picc.

Fl.

Xyl.

B. Tpt.

mf

191

Picc.

Fl.

Xyl.

B. Tpt.

mf

104

Picc.

Fl.

Xyl.

B. Tpt.

107

Picc.

Fl.

Xyl.

B. Tpt.

100

Picc.

Fl.

Xyl.

B. Tpt.

mp *mf*

201

Picc

Fl.

Xyl

B. Tpt.

205

Picc

Fl.

Xyl

B. Tpt.

209

Picc

Fl.

Xyl.

B. Tpt.

215
Picc. 
Fl. 
Xyl. 
B. Tpt. 

ff
220
Picc. 
Fl. 
Xyl. 
B. Tpt. 

225
Picc. 
Fl. 
Xyl. 
B. Tpt. 

230

Picc.

Fl.

Xyl.

B. Tpt.

235

Picc.

Fl.

Xyl.

B. Tpt.

240

Picc.

Fl.

Xyl.

B. Tpt.

246 *rit.*

Picc.

Fl.

Xyl.

B. Tpt.

252 *a tempo*

Picc.

Fl.

Xyl.

B. Tpt.

mf

260 *mf*

Picc.

Fl.

Xyl.

B. Tpt.

267

Picc.

Fl.

Xyl.

B. Tpt.

272

Picc.

Fl.

Xyl.

B. Tpt.

274

Picc.

Fl.

Xyl.

B. Tpt.

SECOND MOVEMENT

A

Flute

Clarinet in Bb

Tenor Sax

Timpani

Cymbals

Piano

Violin I

Violin II

Viola

Cello

mp

pp

Glissando

Glissando

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6
Fl.

6
B. Cl.

6
T. Sn.

6
Timp.

6
Cym.

6
Pno

6
Vln. I

6
Vln. II

Via

Vc

Glissando

Glissando

Glissando

ff *fff*

ff *fff*

This musical score page, numbered 104, contains ten staves of music. The instruments are listed on the left: Fl (Flute), B♭ Cl (B-flat Clarinet), T. Sn (Trumpet), Timp (Timpani), Cym (Cymbal), Pno (Piano), Vln I (Violin I), Vln II (Violin II), Vla (Viola), and Vc (Cello). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The Fl, B♭ Cl, and T. Sn staves are mostly empty, with a double bar line and repeat sign at the beginning. The Timp staff shows a rhythmic pattern of eighth notes. The Cym staff features a series of eighth-note cymbal patterns. The Pno staff is empty. The Vln I, Vln II, Vla, and Vc staves are also empty. The score concludes with a double bar line and repeat sign at the end of each staff.

16

Fl.

B. Cl.

T. Sax.

16

Timp.

16

Cym.

16

Pno.

16

Vln. I

Vln. II

Vla.

Vc.

20

Fl

B♭ Cl

T. Sn

20

Trmp

20

Cym

20

Pno

20

Vln I

Vln II

Vla

Vc

Detailed description: This page of a musical score covers measures 20, 21, and 22. The instruments are arranged in a standard orchestral layout. The Flute (Fl) and B♭ Clarinet (B♭ Cl) parts have a treble clef and a key signature of one sharp (F#). The Trumpet (Trmp) and Trombone (T. Sn) parts have a treble clef and a key signature of two sharps (F# and C#). The Piano (Pno) part has a grand staff with treble and bass clefs. The Violin I (Vln I) part has a treble clef and a key signature of one sharp. The Violin II (Vln II) part has a treble clef and a key signature of one sharp. The Viola (Vla) part has an alto clef and a key signature of one sharp. The Violoncello (Vc) part has a bass clef and a key signature of one sharp. Measure 20 shows the beginning of the section with various rests and notes. Measure 21 continues with similar notation. Measure 22 features more active notation, particularly in the Flute, B♭ Clarinet, and Violoncello parts.

24

Fl.

B. Cl.

T. Sax.

24

Timp.

24

Cym.

24

f *mf* *f* *mf*

Pno.

24

Vln. I

Vln. II

Vla.

Vc.

Musical score for orchestra and woodwinds, measures 28-30. The score includes parts for Flute (Fl), Bass Clarinet (B. Cl.), Trumpet in C (T. Sn.), Timpani (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Violoncello (Vc.).

Measure 28: Flute and Bass Clarinet play a melodic line. The Piano part features a tremolo in the right hand and a sustained note in the left hand, marked *mp*. Other instruments are silent.

Measure 29: Flute and Bass Clarinet continue their melodic line. The Piano part continues with tremolo and sustained notes. Other instruments are silent.

Measure 30: All instruments enter with a rhythmic pattern. The Flute, Bass Clarinet, Trumpet in C, Timpani, Cymbals, and Violoncello parts are marked *mf*. The Piano part continues with tremolo and sustained notes, also marked *mf*. The Violin I and Violin II parts are marked *mf*. The Viola part is marked *mf*.

35

Fl.

B. Cl.

T. Sax.

35

Timp.

35

Cym.

35

Pho.

35

Vln. I.

Vln. II.

Vla.

Vc.

This musical score page contains measures 35, 36, and 37. The instruments are arranged as follows: Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Snare Drum (Timp.), Cymbal (Cym.), Piano (Pho.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measure 35 begins with a dynamic marking of *mf*. The woodwinds and strings play rhythmic patterns, while the piano provides harmonic support. The percussion instruments play a steady accompaniment.

37
Fl.

37
B. Cl.

37
T. Sn.

37
Timp.

38
Cym.

39
Pno

39
Vln. I

39
Vln. II

39
Vla.

39
Vc.

ff

Detailed description: This is a page of a musical score, page 111, showing measures 37 through 40. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sn.), Timpani (Timp.), Cymbal (Cym.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 37 shows the beginning of the section with various rhythmic patterns. Measure 38 features a cymbal roll. Measure 39 shows the piano and string parts. Measure 40 continues the piano and string parts, with a forte (*ff*) dynamic marking at the beginning. The piano part in measure 39 has a complex melodic line with some grace notes.

Fl

B♭ Cl.

F. Hn.

Trp.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

This page of a musical score contains ten staves, each labeled with an instrument or section. The staves are arranged vertically from top to bottom as follows:

- Fl.** (Flute): Treble clef, starting with a fermata and a *mf* dynamic marking.
- Cl.** (Clarinet): Treble clef.
- Sax.** (Saxophone): Treble clef.
- Trp.** (Trumpet): Bass clef.
- Tbn.** (Trombone): Bass clef.
- Pn.** (Piano): Grand staff (treble and bass clefs), starting with a *mf* dynamic marking.
- Viol. I.** (Violin I): Treble clef.
- Viol. II.** (Violin II): Treble clef.
- Vi.** (Viola): Bass clef.
- Vc.** (Cello): Bass clef.

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 113 is centered at the bottom.

Fl

B♭ Cl.

F. Sn.

Trmp.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

This musical score page contains ten staves for various instruments, numbered 10 through 12. The instruments are: Flute (Fl), Bass Clarinet (B. Cl.), Trumpet (T. Sn.), Trombone (Timp), Cymbal (Cym.), Piano (Pho), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measures 10 and 11 are marked with a dynamic of mp . Measure 12 is marked with a dynamic of mf . The Flute part has a b (flat) under the final note of measure 10. The Bass Clarinet part has accents (>) over notes in measures 10 and 11. The Trumpet part has accents (>) over notes in measures 10 and 11. The Trombone part has accents (>) over notes in measures 10 and 11. The Cymbal part has a mp dynamic marking at the start of measure 10. The Piano part has a mf dynamic marking at the start of measure 12. The Violin I, Violin II, and Viola parts have accents (>) over notes in measure 12. The Violoncello part has accents (>) over notes in measure 12. There are also some markings below the Vc staff: <> under the first note of measure 12, <> under the second note of measure 12, and <> under the third note of measure 12.

55

Fl

B♭ Cl

F Sn

55

Timp

55

Cym.

55

Pno

55

Vln I

Vln II

Vla

Vc

This musical score page contains measures 55 and 56. The instruments are arranged as follows: Flute (Fl), Clarinet in B-flat (B♭ Cl), Snare Drum (F Sn), Timpani (Timp), Cymbal (Cym.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). Measure 55 shows the woodwinds and piano with various rhythmic patterns, including triplets and slurs. The strings play a steady accompaniment. Measure 56 continues the woodwind and piano parts, with the strings providing a consistent harmonic base. The piano part in measure 55 features a complex texture with many beamed notes and slurs.

57

Fl.

B♭ Cl.

T. SN

57

Timp.

57

ff

Cym.

57

Pho

57

Vln. I

Vln. II

Vla.

57

Ve.

This musical score page contains measures 57 and 58 for an orchestral piece. The instruments are arranged in the following order from top to bottom: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet in Snare (T. SN), Timpani (Timp.), Cymbal (Cym.), Piano (Pho), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Ve.). Measure 57 begins with a dynamic marking of *ff* (fortissimo) under the Timpani staff. The Flute and Cello parts are mostly silent in this section. The B♭ Clarinet, Trumpet in Snare, and Piano parts have active melodic and harmonic lines. The Viola and Cello parts feature sustained notes with slurs. The score is written in a key signature of one sharp (F#) and a common time signature (C).

63

Fl.

B♭ Cl.

T. Sn.

63

Timp.

63

Cym.

63

Pno.

63

Vln. I

Vln. II

Vla.

Vc.

ff

ff

tr

Detailed description: This page of a musical score covers measures 63, 64, and 65. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 63 with a trill (tr) and continues through measure 65. The B♭ Clarinet (B♭ Cl.) and Trumpet (T. Sn.) parts are mostly silent. The Snare Drum (Sn.) and Timpani (Timp.) parts play a rhythmic pattern of eighth notes. The Cymbals (Cym.) part features two measures of a melodic line starting in measure 63, marked with a forte (ff) dynamic and a slur. The Piano (Pno.) part has a complex accompaniment with chords and moving lines in both hands. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly silent. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic pattern of eighth notes.

B

65
Fl.

65
B. Cl.

65
T. Sax.

66
Timp.

66
Cym.

66
Pno.

66
Vin. I

66
Vin. II

66
Vla.

66
Vc.

f

mp

mp

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 65 and 66 of section B. The score is arranged in ten staves. The instruments are: Flute (Fl.), B-flat Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Timpani (Timp.), Cymbal (Cym.), Piano (Pno.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), and Violoncello (Vc.). Measure 65 shows mostly rests for all instruments. In measure 66, the Piano part begins with a melodic line starting on a half note G4, moving to A4, B4, C5, and then descending. The Violin I and II parts enter in measure 66 with a melodic line starting on a half note G4, moving to A4, B4, C5, and then descending. The Viola and Violoncello parts have rests. Dynamics include *f* (forte) for the Piano and *mp* (mezzo-piano) for the Violins. The score is written in treble clef with a key signature of one sharp (F#).

69

Fl.

B. Cl.

T. Sn.

69

Timp.

69

Cym.

69

Pno

69

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score, page 123, showing measures 69 and 70. The score is for a full orchestra and piano. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sn.), Timpani (Timp.), Cymbals (Cym.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 69 and 70 are indicated by the number '69' at the beginning of each staff. The Flute, Bass Clarinet, Tenor Saxophone, Timpani, and Cymbals parts are mostly silent in these measures. The Piano part has a melodic line in the right hand starting in measure 70, and a bass line in the left hand. The Violin I and II parts have melodic lines starting in measure 69. The Viola and Violoncello parts are mostly silent.

Musical score for measures 72-74, featuring the following instruments:

- Fl (Flute)
- B-Cl (B-flat Clarinet)
- T SS (Trumpet in C)
- Temp (Timpani)
- Cym (Cymbal)
- Pno (Piano)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vc (Violoncello)

The score shows measures 72, 73, and 74. The Flute, B-Clarinets, Trumpets, Timpani, and Cymbals parts are mostly rests. The Piano part features a complex melodic line in the right hand and a sustained bass note in the left hand. The Violin I and II parts have active melodic lines, while the Viola and Violoncello parts are mostly rests.

Musical score for page 125, measures 75-77. The score is arranged in a system of ten staves, each representing a different instrument or voice part. The instruments listed on the left are: Fl. (Flute), B-Cl. (Bass Clarinet), T. Sx. (Trumpet in E-flat), Timp. (Timpani), Cym. (Cymbals), Pno. (Piano), Vla. I (Violin I), Vla. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The music begins at measure 75, indicated by a '75' above the first staff. The Flute part has a melodic line with slurs and accents. The Bass Clarinet and Trumpet parts have rests until measure 76, where they enter with a rhythmic pattern. The Piano part has a complex texture with many sixteenth notes in the right hand and a sustained bass line in the left hand. The other instruments (Timp., Cym., Vla. I, Vla. II, Vla., Vc.) have rests throughout the measures shown.

Musical score for measures 73-75. The score is arranged in a vertical stack of staves for the following instruments: Flute (Fl), B♭ Clarinet (B♭ Cl), Saxophone (I Sax), Timpani (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). Measure 73 shows the Flute and B♭ Clarinet playing a melodic line with eighth notes and slurs. The Saxophone, Timpani, Cymbals, Piano, Violin I, Violin II, Viola, and Violoncello are silent in this measure. Measure 74 is a rest for all instruments. Measure 75 is also a rest for all instruments.

The image displays a page of a musical score, page 127, for a symphony orchestra and a vocal soloist. The score is arranged in a vertical stack of staves. The instruments and parts are labeled on the left side of each staff:

- Fl** (Flute): The top staff, featuring a melodic line with various ornaments and dynamics.
- B♭ Cl** (B♭ Clarinet): The second staff, playing a rhythmic accompaniment.
- T Sax** (Tenor Saxophone): The third staff, with a melodic line that includes a phrase marked *a 100/ps*.
- Temp** (Trombone): The fourth staff, showing a rhythmic pattern.
- Cym** (Cymbal): The fifth staff, indicating cymbal effects.
- Pno** (Piano): The sixth staff, showing the piano accompaniment.
- Vln I** (Violin I): The seventh staff.
- Vln II** (Violin II): The eighth staff.
- Vla** (Viola): The ninth staff.
- Vc** (Violoncello): The tenth staff.

The score includes various musical notations such as clefs, time signatures, and dynamic markings like *rit.* (ritardando) and *a 100/ps* (allegro). The page number 127 is centered at the bottom.

85

Fl

B♭ Cl.

T. Sv.

85

Timp

85

Cym

85

Pno.

mp *<mf>* *mp* *<mf>* *ff*

85

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score for an orchestra, starting at measure 85. The score is arranged in a standard orchestral layout. The top three staves are for the woodwinds: Flute (Fl), B♭ Clarinet (B♭ Cl.), and Trumpet in C (T. Sv.). The next two staves are for percussion: Timpani (Timp) and Cymbals (Cym). The piano part (Pno.) is shown in grand staff notation. Below the piano are the string staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The woodwind parts (Fl, B♭ Cl., T. Sv.) have melodic lines with slurs and accents. The piano part has a complex rhythmic pattern with dynamic markings of *mp*, *<mf>*, *mp*, *<mf>*, and *ff*. The string parts are mostly silent in this section.

93

Fl

B♭ Cl

T Sn

Timp

Cym

Pno

Vln I

Vln II

Vla

Vc

C

ff

1

112

Fl.

112

B♭ Cl.

112

T. Sn.

112

Temp.

112

Cym.

mf

112

Pno.

112

Vln. I.

Adagio più mosso

mf

112

Vln. II.

mf

112

Vla.

112

Vcl.

109

Fl.

F# Cl.

T. Sx.

109

Timp.

109

Cym.

109

Trp.

109

Vln. I.

Vln. II.

Vla.

Vc.

115

Fl

B♭ Cl

T Sn

115

Trmp

115

Cym

115

Pno

115

Vln I

Vln II

Vla

Vc

Detailed description: This page of a musical score covers measures 115 through 118. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl), B♭ Clarinet (B♭ Cl), Trumpet (T) and Snare Drum (Sn), Timpani (Trmp), Cymbal (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc). The key signature is one flat (B♭ major or D minor), and the time signature is 4/4. Measures 115 and 116 are marked with a first ending bracket. In measure 117, the Violin I and II parts feature a complex, rapid sixteenth-note passage. The Viola part also has a similar, though slightly slower, sixteenth-note figure. The Cello part has a few notes in measure 117. Measure 118 concludes the section with a final note in each staff.

Musical score for measures 122-127. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl), Trombone (T. Sx), Snare Drum (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The key signature is one sharp (F#) and the time signature is 4/4. Measure 122 features a rhythmic pattern in the snare drum and cymbals, with the flute and violin I parts starting in measure 127. The flute part in measure 127 includes a trill and a grace note.

Musical score for page 134, measures 127-129. The score includes parts for Flute (Fl), B-flat Clarinet (B♭ Cl), Trumpet in C (T. Sc), Timpani (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The score is written in 2/4 time and features a key signature of one flat (B-flat). Measure 127 shows the Flute and Trumpet in C playing a melodic line with a slur. Measure 128 shows the Cymbals playing a rhythmic pattern. Measure 129 shows the Flute and Trumpet in C playing a melodic line with a slur. The Piano part is mostly silent, and the Violin I, Violin II, Viola, and Violoncello parts are also mostly silent.

Musical score for measures 136-140. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax.), Timpani (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 136: Flute (Fl.) has a melodic line starting with a flat (B♭) and a sharp (F♯). B♭ Clarinet (B♭ Cl.) and Tenor Saxophone (T. Sax.) have rests. Timpani (Timp.) has a single note. Cymbals (Cym.) have a rhythmic pattern. Piano (Pno.) has rests. Violin I (Vln. I) has rests. Violin II (Vln. II) has a melodic line. Viola (Vla.) has rests. Violoncello (Vc.) has a rhythmic pattern.

Measures 137-140: Flute (Fl.) has a melodic line. B♭ Clarinet (B♭ Cl.) and Tenor Saxophone (T. Sax.) have rhythmic patterns. Timpani (Timp.) has a single note. Cymbals (Cym.) have a rhythmic pattern. Piano (Pno.) has rests. Violin I (Vln. I) has rests. Violin II (Vln. II) has a melodic line. Viola (Vla.) has rests. Violoncello (Vc.) has a rhythmic pattern.

142

Fl.

B♭ Cl.

T. Sx.

142

Timp.

142

Cym.

142

Pno.

142

Vln. I

Vln. II

Vla.

Vc.

This page of a musical score covers measures 142 through 147. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part is mostly silent. The B♭ Clarinet (B♭ Cl.) and Tenor Saxophone (T. Sx.) parts feature melodic lines with various accidentals. The Timpani (Timp.) part is silent. The Cymbals (Cym.) part has a rhythmic pattern of eighth notes. The Piano (Pno.) part is silent. The Violin I (Vln. I) and Viola (Vla.) parts have melodic lines, while the Violin II (Vln. II) and Violoncello (Vc.) parts are silent.

149

Fl.

B. Cl.

T. Sax.

149

Timp.

149

Cym.

149

Pno.

149

Vln. I.

Vln. II.

Vla.

Vc.

136

Fl

B♭ Cl

T. Sax

136

Timp

136

Cym

136

Pna

136

Vln. I

Vln. II

Vla.

Vc

This musical score page contains measures 136 through 139. The instruments are arranged vertically as follows: Flute (Fl), B♭ Clarinet (B♭ Cl), Tenor Saxophone (T. Sax), Timpani (Timp), Cymbals (Cym), Piano (Pna), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc). The woodwind and string parts are mostly silent, indicated by whole rests. The Cymbals part features a rhythmic pattern of eighth notes with a fermata over the final two measures. The Piano part is silent. The Violin I part has a melodic line starting in measure 136, while Violin II enters in measure 137 with a similar melodic line. The Viola and Violoncello parts are silent throughout the page.

163

Fl

B♭ Cl

T. Sax

163

Timp

163

Cym

163

Pno

163

Vln I

Vln II

Vla.

Vc

179

Fl

B♭ Cl

T Sx

Timp

Cym

Pro

Vln I

Vln II

Vla

Vc

The musical score for measures 179-182 is as follows:

- Flute (Fl):** Rests in all four measures.
- B♭ Clarinet (B♭ Cl):** Measures 179-180: *f* dynamics, notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 181: *fp* dynamics, notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 182: Rest.
- Trombone (T Sx):** Rests in all four measures.
- Timpani (Timp):** Rests in all four measures.
- Cymbal (Cym):** Rests in all four measures.
- Piano (Pro):** Measure 179: Fermata. Measures 180-182: Rests.
- Violin I (Vln I):** Measure 179: Fermata. Measures 180-182: Rests.
- Violin II (Vln II):** Measure 179: Fermata. Measures 180-182: Rests.
- Viola (Vla):** Measure 179: Fermata. Measures 180-182: Rests.
- Violoncello (Vc):** Measure 179: Fermata. Measures 180-182: Rests.

Musical score for measures 174-176. The score includes parts for Flute (Fl), B-Clarinets (B-Cl), Tenor Saxophone (T. Sax), Timpani (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vc). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 174. The Flute, B-Clarinets, and Tenor Saxophone parts are mostly rests. The Timpani part has a rhythmic pattern of eighth notes. The Cymbals part has a sustained sound effect. The Piano part has a melody in the right hand and a bass line in the left hand, with dynamics *f* and *ff*. The Violin I and Violin II parts are mostly rests. The Viola part is mostly rests. The Violoncello part has a melodic line with dynamics *ff* and markings *Chromatic* and *Allegretto*.

Musical score for measures 178-180. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet (T. Sn.), Timpani (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 178: Flute (Fl.) has a melodic line starting with a trill. B♭ Clarinet (B♭ Cl.) and Trumpet (T. Sn.) have rhythmic patterns. Timpani (Timp.) and Cymbals (Cym.) have rhythmic accompaniment. Piano (Pno.) has a harmonic accompaniment. Violin I (Vln. I) has a melodic line. Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) are silent.

Measure 179: Flute (Fl.) continues its melodic line. B♭ Clarinet (B♭ Cl.) and Trumpet (T. Sn.) continue their rhythmic patterns. Timpani (Timp.) and Cymbals (Cym.) continue their rhythmic accompaniment. Piano (Pno.) continues its harmonic accompaniment. Violin I (Vln. I) continues its melodic line. Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) are silent.

Measure 180: Flute (Fl.) has a melodic line with a trill. B♭ Clarinet (B♭ Cl.) and Trumpet (T. Sn.) have rhythmic patterns. Timpani (Timp.) and Cymbals (Cym.) have rhythmic accompaniment. Piano (Pno.) has a harmonic accompaniment. Violin I (Vln. I) has a melodic line. Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) are silent.

The Violoncello (Vc.) part includes the instruction *Glissando* in three measures.

181

Fl

B♭ Cl.

T. Sn.

Timp

Cym

Pno

Vln I

Vln II

Vla.

Vc

Glissando

Glissando

Glissando

Detailed description: This page of a musical score covers measures 181, 182, and 183. The instruments are arranged vertically from top to bottom: Flute (Fl), Bass Clarinet (B♭ Cl.), Trombone and Snare Drum (T. Sn.), Timpani (Timp), Cymbal (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Violoncello (Vc). The Flute part features a melodic line with accents and a flat key signature. The Bass Clarinet and Trombone parts have similar rhythmic patterns. The Snare Drum and Timpani provide a steady accompaniment. The Cymbal part is mostly silent. The Piano part features a complex harmonic texture with many accidentals. The Violin I part has a melodic line with a flat key signature. The Violin II, Viola, and Violoncello parts are mostly silent, with the Violoncello part featuring three glissando markings.

187

Fl

187

Pb Cl

187

T Sax

187

Timp

187

Cym.

187

Pro

ff

F (13+11)

D7(13)

187

Vln. I

187

Vln. II

Vla

Vc

194

Fl.

B. Cl.

T. Sax.

194

Tump.

194

Cym.

194

Pno

7(13)

Allegretto

Allegretto

194

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 194, 195, and 196. The instruments are arranged vertically from top to bottom: Flute (Fl.), Bass Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Trombone (Tump.), Cymbal (Cym.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part features a melodic line with sixteenth-note triplets in measures 195 and 196, marked with a '3' and a flat. The Tenor Saxophone has a melodic line in measure 194. The Piano part shows a chord of F7(13) in measure 194, followed by a descending and then ascending line in measures 195 and 196, both marked 'Allegretto'. The Violin I part has a melodic line in measure 194. The other instruments (B. Cl., Tump., Cym., Vln. II, Vla., Vc.) are mostly silent or have simple accompaniment.

197

Fl.

B♭ Cl.

T. Sax.

197

Tump.

197

Cym.

197

Pno.

Glissando

197

Vln. I.

Vln. II.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 197 to 200. The score is arranged in a standard orchestral format with ten staves. The Flute (Fl.) part begins in measure 197 with a melodic line, continuing into measure 200 with a series of triplet eighth notes. The B♭ Clarinet (B♭ Cl.) part also starts in measure 197 with a similar melodic line. The Tenor Saxophone (T. Sax.) part is silent throughout. The Trombone (Tump.) part is silent throughout. The Cymbal (Cym.) part is silent throughout. The Piano (Pno.) part features a glissando in the bass register, starting in measure 197 and ending in measure 200. The Violin I (Vln. I) part has a melodic line in measure 197 and a more active line in measure 200. The Violin II (Vln. II) part is silent throughout. The Viola (Vla.) part is silent throughout. The Cello (Vc.) part is silent throughout. The key signature is one sharp (F#) and the time signature is 4/4.

199

Fl.

B♭ Cl.

T. Sax.

199

Timp.

199

Cym.

199

Pno.

glissando

199

Vln I

Vln II

Vla.

Vc.

202

Fl

B♭ Cl.

T. Sax

202

202

202

202

Pno

202

Vln I

Vln II

Vla

Vc

Musical score for measures 206-210. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl), Trumpet (T. Sn), Timpani (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vc). The music is in 3/8 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part provides harmonic support with chords and arpeggios. The woodwinds and strings play melodic lines that often mirror each other.

212 *rit*

Fl

B♭ Cl

T Sn

Tymp

Cym

212 *rit*

Pro *rit* *mf*

Vln I

Vln II

Vla

Vc *rit*

Detailed description: This page of a musical score covers measures 212 to 215. The instruments are Flute (Fl), B♭ Clarinet (B♭ Cl), Trumpet (T), Snare Drum (Sn), Tympani (Tymp), Cymbals (Cym), Piano (Pro), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The score is in a key with one sharp (F#) and a 3/4 time signature. Measures 212 and 213 show a gradual deceleration, indicated by the 'rit' (ritardando) marking. In measure 214, the piano part has a 'rit' and 'mf' (mezzo-forte) marking. Measure 215 concludes the section with a final 'rit' marking. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

E

Musical score for measures 219-224. The score is for a full orchestra and includes the following parts:

- Fl (Flute)
- B♭ Cl (B-flat Clarinet)
- T. Sax (Tenor Saxophone)
- Timp (Timpani)
- Cym (Cymbals)
- Pno (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla (Viola)
- Vc (Cello)

The score begins at measure 219. The key signature has one sharp (F#) and the time signature is 3/4. The piano part features a dynamic marking of *ff* (fortissimo) starting at measure 220. The percussion parts (Timp, Cym) have rhythmic patterns starting at measure 220. The string parts (Vln. I, Vln. II, Vla, Vc) are mostly silent in this section.

227

Fl.

B♭-Cl

T. Sx

227

Timp

227

Cym

227

Pno

227

Vln. I

Vln. II

Vla

Vc

f

Musical score for measures 234-238, featuring the following instruments:

- Fl. (Flute)
- B-Cl. (Bass Clarinet)
- T. Sn. (Trumpet, Snare)
- Timp. (Tympani)
- Cym. (Cymbal)
- Pno. (Piano)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Cello)

The score shows a variety of rhythmic patterns and melodic lines across the instruments. The piano part includes complex chordal structures with multiple flats. The percussion parts feature rhythmic patterns with accents and slurs. The string parts provide a steady accompaniment.

240

Fl

B♭ Cl

T. Sn.

240

Timp

240

Cym

240

Pno

240

Vln I

Vln II

Vla.

Vc

Detailed description: This page of a musical score covers measures 240 to 245. The instruments are arranged vertically from top to bottom: Flute (Fl), Bass Clarinet (B♭ Cl), Trombone and Snare Drum (T. Sn.), Timpani (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Cello (Vc). The Flute part begins with a melodic line in measure 240, marked with a fermata. The Bass Clarinet, Trombone, and Snare Drum parts are mostly rests. The Timpani part has a rhythmic pattern of eighth notes. The Cymbals part has a steady eighth-note accompaniment. The Piano part features a complex texture with chords and arpeggios in both staves. The Violin I and II parts are rests. The Viola part is a rest. The Cello part has a rhythmic pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

246

Fl

B♭ Cl

F. Sax

246

Timp

246

Cym

246

Pno.

246

Vln I

Vln II

Vla

Vc

The image shows a page of a musical score for measures 246 through 251. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are: Flute (Fl), B♭ Clarinet (B♭ Cl), F. Saxophone (F. Sax), Timpani (Timp), Cymbals (Cym), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The key signature is one flat (B♭), and the time signature is 4/4. The Flute part has a melodic line with slurs. The B♭ Clarinet part has a melodic line with slurs. The F. Saxophone part is mostly rests. The Timpani part has a rhythmic pattern of eighth notes. The Cymbals part has a rhythmic pattern of eighth notes. The Piano part has a complex texture with chords and arpeggios. The Violin I and Violin II parts are mostly rests. The Viola part is mostly rests. The Violoncello part has a rhythmic pattern of eighth notes.

Musical score for measures 252-255. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet (T. Sn.), Snare Drum (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Violoncello (Vc.).

Measures 252-255 are shown. The Flute part features a melodic line with eighth notes. The B♭ Clarinet part has a melodic line with eighth notes and a dynamic marking of *p*. The Trumpet and Snare Drum parts are mostly rests. The Timpani part has a rhythmic pattern of eighth notes. The Cymbals part has a rhythmic pattern of eighth notes. The Piano part has a complex texture with chords and arpeggios, including dynamic markings of *p* and *pp*. The Violin I, Violin II, Viola, and Violoncello parts are mostly rests.

258

Fl

B♭ Cl

T. Sax

258

Timp

258

Cym

258

Pno

258

Vln I

Vln II

Vla

Vc

264

Fl

B♭ Cl

T. Sax

264

Timp

264

Cym

264

Pno

264

Vln. I

Vln. II

Vla

Vc

Detailed description: This page of a musical score covers measures 264 through 268. The instruments are arranged in a standard orchestral layout. The Flute (Fl) and Bass Clarinet (B♭ Cl) parts feature melodic lines with slurs and accents. The Saxophone (T. Sax) part is mostly silent. The Timpani (Timp) part has a rhythmic pattern of eighth notes. The Cymbals (Cym) part has a steady eighth-note accompaniment. The Piano (Pno) part consists of chords and arpeggiated figures in both staves. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla) parts are silent. The Violoncello (Vc) part has a rhythmic accompaniment of eighth notes. The score is written in a key signature of two flats and a common time signature.

Musical score for measures 270-279. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax), Timpani (Timp), Cymbals (Cym), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Via.), and Violoncello (Vc). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Flute and B♭ Clarinet parts feature melodic lines with slurs and accents. The Tenor Saxophone part is mostly rests. The Timpani part has a rhythmic pattern of eighth notes. The Cymbals part has a steady eighth-note accompaniment. The Piano part features complex chordal textures with many accidentals. The Violin I and II parts are mostly rests. The Viola part is mostly rests. The Violoncello part has a rhythmic pattern of eighth notes.

Musical score for measures 270-279. The score includes parts for Flute (Fl), B-Clarinete (B-Cl), Saxophone (T. Sx), Timpani (Timp), Cymbals (Cym), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Via), and Cello (Vc). The piano part features complex chordal textures with accidentals. The woodwinds and strings play melodic lines.

Musical score for measures 276-280, featuring the following instruments:

- Fl (Flute)
- B♭ Cl. (B♭ Clarinet)
- T. Sn. (Trumpet, Snare)
- Timp (Timpani)
- Cym. (Cymbals)
- Pno. (Piano)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 292-297. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl), Trombone (T. Sn), Snare Drum (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Via), and Cello (Vc). The piano part features complex chordal textures with multiple flats. The woodwinds and strings play rhythmic patterns.

282

Fl

B♭ Cl.

T. Sn

282

Temp

282

Cym.

282

Pno

282

Vln. I

Vln. II

Vla

Vc

Detailed description: This is a page of a musical score, page 166, covering measures 282 to 287. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are for Flute (Fl), B♭ Clarinet (B♭ Cl.), Trumpet and Snare Drum (T. Sn), Snare Drum (Temp), Cymbal (Cym.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Cello (Vc). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, B♭ Clarinet, and Snare Drum parts have melodic lines. The Piano part features complex chordal textures with many accidentals. The Cello part has a rhythmic accompaniment. The other instruments (Trumpet, Cymbal, Violin I, Violin II, and Viola) are mostly silent in this section. Measure numbers 282, 283, 284, 285, 286, and 287 are indicated at the beginning of their respective staves.

Musical score for measures 285-288. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl), Trumpet (T. Sn), Snare Drum (Sn), Timpani (Timp), Cymbals (Cym), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc). The key signature is one sharp (F#) and the time signature is 4/4. The score shows rhythmic patterns and melodic lines for each instrument.

Musical score for measures 294-296. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Trumpet (T. Sn.), Snare Drum (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Violoncello (Vc.).

Measures 294-296 are marked with a dynamic of *fff* (fortissimo). The piano part features a series of chords with a descending bass line, marked with *fff*. The woodwinds and strings play rhythmic patterns, with the strings and cymbals also marked with *fff*.

THIRD MOVEMENT

The musical score is arranged in eight staves, each labeled with an instrument. The Flute staff (top) shows a melodic line starting in the third measure with a dynamic marking of *mf*. The Clarinet in B staff is mostly silent. The Trumpet in B staff is also mostly silent. The Timpani staff (bass clef) features a rhythmic pattern starting in the second measure with a dynamic marking of *f*. The Triangle staff (percussion clef) shows a rhythmic pattern starting in the second measure with a dynamic marking of *ff*. The Piano staff (grand staff) shows a simple accompaniment. The Violin and Viola staves (bottom) show a simple accompaniment.

6

Fl.

B. Cl.

6 P11

B. Tpt.

mf

6

Timp.

6

Trgl.

6

Pno.

6 R1

Vln.

pizz.

Vla.

Detailed description: This page of a musical score contains eight staves. The top two staves are for Flute (Fl.) and Bass Clarinet (B. Cl.), both in treble clef with a key signature of one sharp (F#). The third staff is for Bass Trumpet (B. Tpt.) in treble clef with a key signature of one sharp, featuring a melodic line with dynamics *mf* and a slur. The fourth staff is for Timpani (Timp.) in bass clef. The fifth staff is for Trigon (Trgl.) in a single-line format. The sixth staff is for Piano (Pno.) in grand staff (treble and bass clefs). The seventh staff is for Violin (Vln.) in treble clef with a key signature of one sharp, featuring a melodic line with dynamics *pizz.* and a slur. The eighth staff is for Viola (Vla.) in bass clef. Rehearsal marks are indicated by the number '6' at the beginning of the Fl., B. Cl., B. Tpt., Timp., Trgl., Pno., and Vln. staves.

12

Fl.

B. Cl.

12

B. Tpt.

12

Timp.

12

Trgl.

12

Pno.

12

Vln.

Vla.

f

ff

Detailed description: This is a page of a musical score for an orchestra. It contains eight staves, each labeled with an instrument: Flute (Fl.), B. Clarinet (B. Cl.), B. Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score is in a key with one sharp (F#) and a common time signature. The number '12' is written above the first measure of each staff. The Flute staff has a wavy line above it in the final measure. The B. Trumpet staff has a dynamic marking of *f* (forte) under the first measure. The Viola staff has a dynamic marking of *ff* (fortissimo) under the first measure. The Trigon staff has vertical tick marks indicating specific points in time.

18

Fl

B♭ Cl

B♭ Tpt

Timp.

Trgl.

Pno.

Vln.

Vla.

f

ff

Detailed description: This is a page of a musical score, page 172, showing measures 18 through 23. The score is for a full orchestra. The instruments listed are Flute (Fl), B♭ Clarinet (B♭ Cl), B♭ Trumpet (B♭ Tpt), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute part has a melodic line with slurs and accents. The B♭ Clarinet and B♭ Trumpet parts are mostly rests. The Timpani part has a rhythmic pattern starting in measure 19, marked with a forte (*f*) dynamic. The Trigon part has a rhythmic pattern starting in measure 21, marked with fortissimo (*ff*) dynamic. The Piano, Violin, and Viola parts are mostly rests.

24 *Glissando*

Fl.

B. Cl.

24 *Rit.*
f

B. Tpt.

24

Timp.

24

Trgl.

24

12

ff

Pno.

ff

24

Vln.

24

Vla.

Detailed description: This is a page of a musical score for a symphony orchestra. It features eight staves, each labeled with an instrument: Flute (Fl.), B. Clarinet (B. Cl.), B. Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score is in 2/4 time and begins at measure 24. The Flute part has a 'Glissando' marking. The B. Trumpet part has a 'Rit.' (ritardando) and 'f' (forte) marking. The Piano part has a 'ff' (fortissimo) marking. The Trigon part has a '12' marking. The Violin and Viola parts are marked with 'ff'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

A

Musical score for section A, featuring staves for Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trombone (Tbn.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf* and *plia*.

32

Fl.

B. Cl.

32

B. Tpt.

32

Timp.

32

Trgl.

mf

32

Pno.

mf

32

Vln.

pizz.

Vla.

mf

37

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

mf

f

f

ff

f

42

Fl.

B. Cl.

B. Tpt.

42

Timp.

42

Trgl.

42

Pno.

42

Vln.

Vla.

mf

mf

mf

Detailed description: This page of a musical score covers measures 42 through 45. The instruments are arranged vertically: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute, B♭ Clarinet, and B♭ Trumpet parts are mostly rests. The Timpani part features a rhythmic pattern of eighth notes, with two dynamic markings of *mf* (mezzo-forte) indicated by diamond-shaped brackets. The Trigon part consists of a steady eighth-note pulse. The Piano part has a complex texture with sixteenth-note runs in the right hand and a sustained bass line in the left hand. The Violin part has a melodic line with a *p* (piano) dynamic marking and a slur. The Viola part has a melodic line with a *mf* dynamic marking and a slur. The page number 177 is centered at the bottom.

45

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

mf

p *f*

f

mf

Detailed description: This page of a musical score contains eight staves. The Flute staff (Fl.) has a dynamic marking of *mf* with a hairpin. The B♭ Clarinet staff (B. Cl.) is mostly empty. The B♭ Trumpet staff (B. Tpt.) has a dynamic marking of *p* that increases to *f*. The Timpani staff (Timp.) is empty. The Trigon staff (Trgl.) has a dynamic marking of *f*. The Piano staff (Pno.) is empty. The Violin staff (Vln.) has a slur over the first two measures. The Viola staff (Vla.) has a dynamic marking of *mf* with a hairpin. The number 45 is written at the beginning of each staff.

54

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno

Vln.

Vla.

The image shows a page of a musical score for measures 54 through 57. The score is arranged in a standard orchestral format with eight staves. The instruments are: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trombone (Trgl.), Piano (Pno), Violin (Vln.), and Viola (Vla.). The key signature is one flat (B♭ major or D minor), and the time signature is 4/4. Measure 54 is marked with a forte dynamic (f). The Flute part is mostly silent. The B♭ Clarinet and B♭ Trumpet parts play a rhythmic eighth-note pattern. The Timpani part is silent. The Trombone part is silent. The Piano part has a complex accompaniment with chords and moving lines in both hands. The Violin and Viola parts are mostly silent, with some notes in the Viola part in measure 57.

59

Fl.

B \flat Cl.

B \flat Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

mp

mp

pizz.

64

Fl

B♭ Cl.

B♭ Tpt.

mp

Timp

Trgl.

Pno

Vln.

Vla

Detailed description: This is a page of a musical score, page 181. It features eight staves for different instruments. The Flute (Fl) staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. A slur covers the first four notes. The B♭ Clarinet (B♭ Cl.) staff has a treble clef and a key signature of one sharp. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. A slur covers the first four notes. The B♭ Trumpet (B♭ Tpt.) staff has a treble clef and a key signature of one sharp. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. A slur covers the first four notes. The Timpani (Timp) staff has a bass clef and contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The Trigon (Trgl.) staff has a double bar line and contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The Piano (Pno) staff has a grand staff (treble and bass clefs) and a key signature of one sharp. It contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The Violin (Vln.) staff has a treble clef and contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The Viola staff has an alto clef and contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The dynamic marking *mp* is placed below the B♭ Trumpet staff. The number 64 is written at the beginning of the Flute staff.

69

Fl.

B♭ Cl.

B♭ Tpt.

69

Timp.

69

Trgl.

69

Pno.

69

Vln.

Vla.

Detailed description: This is a page of a musical score, page 182, showing measures 69 through 74. The score is for an orchestral ensemble. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The music is in a key with one sharp (F#) and a common time signature. The Flute part has a melodic line starting in measure 69. The B♭ Clarinet and B♭ Trumpet parts have rests until measure 74. The Timpani part has a rhythmic pattern starting in measure 74. The Trigon part has a steady pulse. The Piano part has a harmonic accompaniment. The Violin and Viola parts have a melodic line starting in measure 69. The page number 182 is at the bottom.

73

Fl

B-Cl.

B-Tpt

Timp

73

Trgl.

73

Pno.

73

Vln.

Vla.

Detailed description: This page of a musical score covers measures 73 through 78. The score is arranged in a standard orchestral layout with eight staves. The instruments are: Flute (Fl), B-Clarinete (B-Cl.), B-Trompete (B-Tpt), Timpani (Timp), Trümpfe (Trgl.), Piano (Pno.), Violine (Vln.), and Viola (Vla.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 73 is marked with a forte dynamic (f). The Flute part has a melodic line starting on G4. The B-Clarinete part has a sustained chord. The B-Trompete part has a melodic line starting on G2. The Timpani part has a rhythmic pattern of eighth notes. The Trümpfe part has a sustained chord. The Piano part has a harmonic accompaniment. The Violine part has a melodic line starting on G4. The Viola part has a harmonic accompaniment. The score ends at measure 78.

Fl. *sf*

B. Cl. *sf*

B. Tpt. *sf*

Timp. *sf*

Trgl. *sf*

Pno. *sf*

Vln. *sf*

Vla. *sf*

ff

Detailed description: This is a page of a musical score, page 184. It contains eight staves of music. The instruments are Flute (Fl.), B. Clarinet (B. Cl.), B. Trumpet (B. Tpt.), Timpani (Timp.), Trgl. (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The Flute, B. Clarinet, B. Trumpet, and Timpani parts are marked with *sf* (sforzando) at the beginning of their respective staves. The Piano part has a *ff* (fortissimo) marking at the end of the piece. The Violin part has a *sf* marking at the beginning. The Viola part is also marked with *sf*. The Trgl. part is marked with *sf* and consists of a series of vertical strokes. The Flute part has a few notes at the end of the piece. The B. Clarinet part has a few notes at the end of the piece. The B. Trumpet part has a few notes at the end of the piece. The Timpani part has a few notes at the end of the piece. The Piano part has a few notes at the end of the piece. The Violin part has a few notes at the end of the piece. The Viola part has a few notes at the end of the piece.

37

Fl.

B. Cl.

37

B. Tpt.

37

Timp.

37

Trgl.

37

Pno

37

Vln.

mp

Vla.

The image shows a page of a musical score for measures 37 through 40. The score is arranged in a standard orchestral format with seven staves. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno), and Violin (Vln.) and Viola (Vla.) parts. The Flute part is mostly silent. The B♭ Clarinet part has a melodic line starting in measure 37. The B♭ Trumpet part is silent. The Timpani part is silent. The Trigon part is silent. The Piano part has a rhythmic accompaniment. The Violin part has a melodic line starting in measure 39, marked *mp*. The Viola part is silent.

52

Fl

B. Cl

92

B. Tpt

92

Timp

92

Trgl

92

Pno

92

Vln

Vla.

97
Fl.

97
B. Cl.

97
B. Tpt.

97
Timp.

97
Trgl.

97
Pno.

97
Vln.

97
Vla.

mf

Detailed description: This page of a musical score covers measures 97 through 101. The score is arranged in a standard orchestral layout with seven staves. The Flute (Fl.) staff is mostly silent. The B. Clarinet (B. Cl.) staff plays a melodic line with some chromaticism. The B. Trumpet (B. Tpt.) staff is silent. The Timpani (Timp.) staff is silent. The Trgl. (Triangle) staff is silent. The Piano (Pno.) staff has a complex accompaniment with both hands. The Violin (Vln.) staff plays a melodic line, with a dynamic marking of *mf* in measure 101. The Viola (Vla.) staff is silent.

B

132

Fl. *mf* *mp* *p* *pp* *ff*

B. Cl. *mf* *mp* *p* *pp* *ff*

102

B. Tpt. *mf* *mp* *p* *pp* *ff*

102

Timp. *mf* *mp* *p* *pp* *ff*

102

Trgl. *mf* *mp* *p* *pp* *ff*

102

Pno. *mf* *mp* *p* *pp* *ff*

102

Vln. *mf* *mp* *p* *pp* *ff*

Vla. *mf* *mp* *p* *pp* *ff*

107

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

mp

f

ff

mf

Detailed description: This page of a musical score covers measures 107 through 110. The instruments are Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute part begins in measure 107 with a whole note G4, followed by a half note G4 in measure 108, and a half note G4 with a fermata in measure 109. The B♭ Clarinet part has a whole rest in measure 107, followed by eighth notes in measures 108 and 109, and a half note G4 with a fermata in measure 110. The B♭ Trumpet part features a melodic line starting in measure 107 with a *mp* dynamic, reaching a *f* dynamic in measure 109, and ending with a *mf* dynamic in measure 110. The Timpani part has a whole rest in measure 107 and a half note G2 in measure 108. The Trigon part plays a steady eighth-note pattern starting in measure 107 with a *ff* dynamic. The Piano part provides harmonic support with chords and moving lines in both hands. The Violin part has a melodic line starting in measure 107 with a *mf* dynamic, and the Viola part has a whole rest in measure 107 and a half note G2 in measure 108.

112

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

mf

Detailed description: This page of a musical score covers measures 112 through 115. The score is arranged in eight staves. The Flute (Fl.) staff at the top has a melodic line with a slur over measures 112-115 and a dynamic marking of *mf*. The Bass Clarinet (B. Cl.) staff has a similar melodic line. The Bass Trumpet (B. Tpt.) staff has a melodic line with some accidentals. The Timpani (Timp.) staff is mostly empty. The Trgl. (Triangle) staff has a rhythmic pattern of quarter notes. The Piano (Pno.) staff has a chordal accompaniment with some grace notes. The Violin (Vln.) staff has a melodic line with many accidentals. The Viola (Vla.) staff is mostly empty. The key signature has one sharp (F#) and the time signature is 4/4.

117

Fl.

B♭ Cl.

117

B♭ Tpt.

117

Timp.

117

Trgl.

117

Pno.

117

Vln.

Vla.

Detailed description: This page of a musical score covers measures 117 through 120. The score is arranged in eight staves. The Flute (Fl.) part begins in measure 117 with a melodic line that continues through measure 120, featuring a slur over measures 118 and 119. The B♭ Clarinet (B♭ Cl.) part has a few notes in measure 117. The B♭ Trumpet (B♭ Tpt.) part is mostly silent. The Timpani (Timp.) part has a few notes in measure 117. The Trgl. (Trigonometric) part has a few notes in measure 117. The Piano (Pno.) part is mostly silent. The Violin (Vln.) part has a few notes in measure 117. The Viola (Vla.) part is mostly silent. The key signature is one sharp (F#) and the time signature is 4/4.

122

Fl.

B♭ Cl.

B♭ Tpt. *mf*

Timp.

Trgl.

Pno.

Vln. *pizz.*

Vla.

Detailed description: This page of a musical score covers measures 122 through 125. The instruments are arranged vertically from top to bottom: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute part begins with a melodic phrase in measure 122, marked with a breath mark. The B♭ Clarinet part is mostly silent. The B♭ Trumpet part has a melodic line starting in measure 122, marked *mf*. The Timpani part is silent. The Trigon part is silent. The Piano part is silent. The Violin part has a melodic line starting in measure 122, marked *pizz.* (pizzicato). The Viola part is silent. The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are grouped into four measures per system.

127

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

The image shows a page of a musical score for measures 127 through 130. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trombone (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). Measure 127 is marked with a dynamic of *f* (forte). The Flute part is mostly silent, with some notes in measures 128 and 129. The B♭ Clarinet and B♭ Trumpet parts have melodic lines starting in measure 127. The Timpani part has a rhythmic pattern in measure 128. The Piano part has a chordal accompaniment. The Violin part has a melodic line. The Viola part is mostly silent.

132

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

Detailed description: This page of a musical score covers measures 132 through 135. The score is arranged in a standard orchestral format with eight staves. The Flute (Fl.) part begins in measure 132 with a melodic line. The B♭ Clarinet (B. Cl.) part has a similar melodic line. The B♭ Trumpet (B. Tpt.) part is silent throughout. The Timpani (Timp.) part features a rhythmic pattern of eighth notes. The Trigon (Trgl.) part is silent. The Piano (Pno.) part provides harmonic support with chords. The Violin (Vln.) and Viola (Vla.) parts are silent.

136

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

ff

Detailed description: This is a page of a musical score for an orchestral ensemble. It contains eight staves, each labeled with an instrument: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score covers measures 136, 137, and 138. The Flute part has a melodic line with slurs. The B♭ Clarinet part has a more rhythmic line with many accidentals. The B♭ Trumpet part is mostly silent. The Timpani part has a rhythmic pattern. The Trigon part has a rhythmic pattern. The Piano part has a chordal accompaniment with a forte (*ff*) dynamic marking. The Violin and Viola parts are mostly silent.

139

Fl

B. Cl

B. Tpt

Timp

Trgl.

Pno

Vln

Vla.

mf

Detailed description: This page of a musical score covers measures 139 to 142. The instruments are arranged vertically from top to bottom: Flute (Fl), B. Clarinet (B. Cl), B. Trumpet (B. Tpt), Timpani (Timp), Trgl. (Triangle), Piano (Pno), Violin (Vln), and Viola (Vla). The Flute part has a melodic line with eighth and sixteenth notes. The B. Clarinet part has a few notes in the first measure. The B. Trumpet part is mostly rests. The Timpani part has a rhythmic pattern of eighth notes. The Trgl. part has a steady eighth-note pattern. The Piano part is mostly rests. The Violin part has a melodic line starting with a *mf* dynamic marking. The Viola part is mostly rests. The score is written in a key signature of one sharp (F#) and a common time signature (C).

143

Fl.

B. Cl.

B. Tpt

Timp.

Trgl.

Pno.

Vln.

Vla.

Detailed description: This page of a musical score covers measures 143 through 147. The score is arranged in a standard orchestral format with eight staves. The Flute (Fl.) part begins in measure 143 with a melodic line. The B♭ Clarinet (B. Cl.) and B♭ Trumpet (B. Tpt) parts are mostly silent, with the trumpet playing a few notes in measure 144. The Timpani (Timp.) part features a rhythmic pattern with a fermata in measure 144. The Trgl. (Trigonometric) part is silent. The Piano (Pno.) part is silent. The Violin (Vln.) part plays a melodic line with various accidentals. The Viola (Vla.) part is silent.

145

Fl.

B. Cl.

B. Tpt

Timp

Trgl

Pro.

Vln

Vla

The image shows a page of a musical score for measures 145 through 148. The score is arranged in a vertical stack of staves. The instruments are: Flute (Fl.), B. Clarinet (B. Cl.), B. Trumpet (B. Tpt), Timpani (Timp), Trombone (Trgl), Piano (Pro.), Violin (Vln), and Viola (Vla). The Flute, B. Clarinet, and Piano parts are mostly silent in these measures. The B. Trumpet part has a melodic line starting in measure 145. The Timpani part has a rhythmic pattern. The Trombone part has a simple harmonic line. The Violin part has a melodic line starting in measure 145. The Viola part is mostly silent. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

153

Fl.

B. Cl.

B. Tpt.

153

Timp.

153

Trgl.

153

Pno.

153

Vln.

Vla.

162

Fl.

B. Cl.

162

B. Tpt.

162

Timp.

162

Trgl.

162

Pno.

162

Vln.

162

Vla.

Detailed description: This page of a musical score covers measures 162 through 165. The instruments are arranged vertically from top to bottom: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute and B♭ Clarinet parts have melodic lines with various accidentals. The B♭ Trumpet part has a few notes in measures 162 and 163. The Timpani part features a rhythmic pattern of eighth notes. The Trigon part has a steady eighth-note pulse. The Piano, Violin, and Viola parts are mostly silent, indicated by whole rests.

167

Fl.

B. Cl.

167

B. Tpt.

167

Timp.

167

Trgl.

167

Pno.

167

Vln.

Vla.

The image shows a page of a musical score for measures 167 through 170. The score is arranged in a system with seven staves. The instruments are: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute and B♭ Clarinet parts have melodic lines with some accidentals. The B♭ Trumpet part has a more active line. The Timpani part shows a rhythmic pattern. The Trigon part has a simple rhythmic pattern. The Piano part is mostly rests. The Violin and Viola parts are also mostly rests. The page number 203 is at the bottom.

172

Fl.

B. Cl.

172

B. Tpt.

172

Timp.

172

Trgl.

172

Pno.

172

Vln.

Vla.

Detailed description: This is a page of a musical score for an orchestra, covering measures 172 through 177. The score is arranged in a vertical stack of staves. The instruments listed on the left are Flute (Fl.), B. Clarinet (B. Cl.), B. Trumpet (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute and B. Clarinet parts are in the top two staves, both in treble clef. The B. Trumpet part is in the third staff, also in treble clef. The Timpani part is in the fourth staff, in bass clef. The Trigon part is in the fifth staff, indicated by a double bar line. The Piano part is in the sixth staff, with a grand staff (treble and bass clefs). The Violin part is in the seventh staff, in treble clef. The Viola part is in the eighth staff, in alto clef. The score shows various musical notations including notes, rests, and dynamic markings. The number 172 is written above the first measure of each staff.

178

Fl.

B♭ Cl.

mp

B♭ Tpt.

178

Timp.

178

Trgl.

178

Pno.

mp

178

Vln.

pizz.

Vla.

Detailed description: This is a page of a musical score for measures 178 through 182. The score is arranged in a system with eight staves. From top to bottom, the staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The Flute, B♭ Clarinet, and B♭ Trumpet parts are in treble clef with a key signature of two flats. The Timpani part is in bass clef. The Trigon part uses a percussion clef. The Piano part is in grand staff (treble and bass clefs). The Violin part is in treble clef, and the Viola part is in alto clef. The score shows various musical notations including rests, notes, and dynamic markings such as *mp* (mezzo-piano) and *pizz.* (pizzicato). Measure numbers 178, 179, and 180 are indicated at the beginning of their respective staves.

134

Fl. *mf*

B. Cl. *mf*

134

B. Tpt

134

Timp.

134

Trgl.

134

Pno. *mf*

134

Vln.

Vla.

Musical score for page 207, measures 188-191. The score is arranged in a system with eight staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.).

- Fl.:** Measures 188-191. Melodic line with eighth and sixteenth notes.
- B♭ Cl.:** Measures 188-191. Melodic line with eighth and sixteenth notes.
- B♭ Tpt.:** Measures 188-191. Rested.
- Timp.:** Measures 188-191. Rhythmic pattern of eighth notes. Dynamic *mf* is indicated.
- Trgl.:** Measures 188-191. Rested until measure 191, then plays a few notes. Dynamic *ff* is indicated.
- Pno.:** Measures 188-191. Rested.
- Vln.:** Measures 188-191. Rested until measure 191, then plays a melodic line.
- Vla.:** Measures 188-191. Rested until measure 191, then plays a melodic line.

Musical score for measures 192-195. The score includes parts for Flute (Fl), B. Clarinet (B. Cl), B. Trumpet (B. Tpt), Timpani (Timp), Trigon (Trgl), Piano (Pno), Violin (Vln), and Viola (Vla). The Flute, B. Clarinet, and B. Trumpet parts feature melodic lines with various articulations and dynamics. The Timpani part consists of a rhythmic pattern of eighth notes. The Trigon part features a series of eighth notes. The Piano part is mostly silent. The Violin and Viola parts feature melodic lines with various articulations and dynamics.

A

Musical score for measures 201-204, featuring the following instruments and parts:

- Fl.** (Flute): Treble clef, starting with a whole note G4, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- B. Cl.** (B♭ Clarinet): Treble clef, starting with a whole note G4, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- B. Tpt.** (B♭ Trumpet): Treble clef, starting with a whole note G4, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- Timp.** (Timpani): Bass clef, starting with a whole note G4, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- Trgl.** (Trigon): Percussion clef, starting with a whole rest, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- Pno.** (Piano): Grand staff (treble and bass clefs), starting with a whole note G4, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- Vln.** (Violin): Treble clef, starting with a whole rest, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.
- Vla.** (Viola): Bass clef, starting with a whole rest, followed by rests, then a quarter note G4 with a flat, and a quarter note A4.

Dynamic markings: *mf* (mezzo-forte) is present in the Trgl., Pno., Vln., and Vla. parts.

206

Fl.

B. Cl.

206

B. Tpt.

mf

206

Timp.

f

206

Trgl.

206

Pno.

206

Vln.

206

Vla.

The image shows a page of a musical score for measures 206 through 209. The score is arranged in a vertical stack of staves. The instruments are: Flute (Fl.), Bass Clarinet (B. Cl.), Bass Trombone (B. Tpt.), Timpani (Timp.), Trigon (Trgl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The Flute part is mostly rests. The Bass Clarinet part has a melodic line starting in measure 206. The Bass Trombone part has a rhythmic accompaniment. The Timpani part has a rhythmic pattern starting in measure 207, marked with a forte (*f*) dynamic. The Trigon part has a simple rhythmic pattern. The Piano part has a complex accompaniment with chords and moving lines. The Violin and Viola parts are mostly rests.

210

Fl.

B. Cl.

210

B. Tpt.

f

210

Timp.

ff

210

Trgl.

210

Pno.

f

210

Vln.

Vla.

215

Fl.

B. Cl.

215

B. Tpt.

215

Timp.

mf *mf*

215

Trgl.

f

215

Pno.

215

Vln.

Vla.

mf *p*

Musical score for measures 221-224, featuring the following instruments:

- Fl. (Flute): Measures 221-224, starting with a *mf* dynamic.
- B. Cl. (B♭ Clarinet): Measures 221-224.
- B. Tpt. (B♭ Trumpet): Measures 221-224, with dynamics *p* and *f* indicated.
- Timp. (Timpani): Measures 221-224.
- Trgl. (Trigon): Measures 221-224.
- Pno. (Piano): Measures 221-224.
- Vln. (Violin): Measures 221-224.
- Vla. (Viola): Measures 221-224.

227

Fl.

B. Cl.

227

B. Tpt

227

Timp.

227

Trgl.

227

Pno

227

Vln.

227

Vla.

The image shows a page of a musical score for measures 227 through 230. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), B♭ Clarinet (B. Cl.), B♭ Trumpet (B. Tpt), Timpani (Timp.), Trombone (Trgl.), Piano (Pno), Violin (Vln.), and Viola (Vla.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part is mostly silent. The B♭ Clarinet and B♭ Trumpet parts play a rhythmic eighth-note pattern. The Piano part provides harmonic support with chords and moving lines in both hands. The Violin and Viola parts are also mostly silent.

Musical score for measures 233 and 234. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl), B♭ Trumpet (B♭ Tpt), Timpani (Timp), Trgl, Piano (Pno), Violin (Vln), and Viola (Vla). The Flute and B♭ Clarinet parts feature melodic lines with slurs and accents, marked *mp*. The B♭ Trumpet part has a melodic line with an accent, also marked *mp*. The Piano part provides harmonic support with chords and moving lines in both staves. The Violin and Viola parts have sparse melodic entries. The Trgl part is marked with a double bar line and a vertical line, indicating a trill or tremolo effect. The Timpani part shows rhythmic patterns. The page number 217 is centered at the bottom.

Musical score for measures 234-239. The score includes parts for Flute (Fl.), B. Clarinet (B. Cl.), B. Trumpet (B. Tpt.), Timpani (Timp.), Trgl., Piano (Pno.), Violin (Vln.), and Viola (Vla.).

- Fl. (234):** Melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F4, E4, D4.
- B. Cl. (234):** Rests throughout the measure.
- B. Tpt. (234):** Melodic line starting with a quarter rest, followed by eighth notes: G3, A3, B3, A3, G3, F3, E3, D3.
- Timp. (238):** Rests throughout the measure.
- Trgl. (238):** Rests throughout the measure.
- Pno. (235):** Rests throughout the measure.
- Vln. (234):** Melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F4, E4, D4.
- Vla. (234):** Rests throughout the measure.

243

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

245

pizz. Inside of the Piano

ff

Pno.

Vln

Vla

Detailed description: This page of a musical score covers measures 243 to 245. The score is arranged in a vertical stack of staves. The Flute (Fl.) staff shows a melodic line starting in measure 243. The B. Clarinet (B. Cl.) staff has rests in measures 243-244 and enters in measure 245. The B. Trumpet (B. Tpt.) staff has rests throughout. The Timpani (Timp.) staff has a rhythmic pattern of eighth notes in measures 243-245. The Trgl. (Triangle) staff has rests. The Piano (Pno.) staff features a piano part starting in measure 245 with a forte (*ff*) dynamic and a 'pizz.' (pizzicato) instruction. The Violin (Vln) staff has rests. The Viola (Vla) staff has a rhythmic accompaniment of eighth notes. The page number 219 is centered at the bottom.

246

Fl

B. Cl

B. Tpt

247

Timp

248

Trgl

249

Pno

250

Vln

Vla

Detailed description: This page of a musical score contains eight staves. The Flute (Fl) and B. Clarinet (B. Cl) staves are mostly empty. The B. Trumpet (B. Tpt) staff has a melodic line starting at measure 247. The Timpani (Timp) staff has a rhythmic pattern of eighth notes starting at measure 247. The Trgl staff has a double bar line. The Piano (Pno) staff has a melodic line starting at measure 247. The Violin (Vln) staff has a melodic line starting at measure 250. The Viola (Vla) staff has a bass line starting at measure 247. The page number 220 is at the bottom.

Musical score for measures 241-243. The score includes parts for Flute (Fl), B. Clarinet (B. Cl), B. Trumpet (B. Tpt), Timpani (Timp), Trigon (Trgl), Piano (Pno), Violin (Vln), and Viola (Vla). The key signature is one sharp (F#) and the time signature is 3/4. The Flute and B. Clarinet parts are mostly rests. The B. Trumpet part has a melodic line starting on measure 241. The Timpani part has a rhythmic pattern of eighth notes. The Trigon part has rests. The Piano part has a melodic line in the right hand and rests in the left hand. The Violin part has rests. The Viola part has a rhythmic pattern of eighth notes.

Musical score for measures 253-259, featuring the following instruments:

- Fl (Flute):** Measures 253-259. Measures 254-259 contain a melodic line with a *rit.* marking above the staff.
- B♭ Cl. (B♭ Clarinet):** Measures 253-259. Measures 254-259 contain a melodic line with a *rit.* marking above the staff.
- B♭ Tpt (B♭ Trumpet):** Measures 253-259. Measures 254-259 contain a melodic line with a *rit.* marking above the staff.
- Timp. (Tympani):** Measures 253-259. Measures 254-259 contain a rhythmic pattern with a *rit.* marking above the staff.
- Trgl. (Trigon):** Measures 253-259. Measures 254-259 contain a rhythmic pattern with a *rit.* marking above the staff.
- Pno (Piano):** Measures 253-259. Measures 254-259 contain a melodic line with a *rit.* marking above the staff.
- Vln. (Violin):** Measures 253-259. Measures 254-259 contain a melodic line with a *rit.* marking above the staff.
- Vla. (Viola):** Measures 253-259. Measures 254-259 contain a melodic line with a *rit.* marking above the staff.

259

Fl.

B. Cl.

B. Tpt.

Timp.

Trgl.

Pno.

Vln.

Vla.

Detailed description: This is a page of a musical score, page 223, numbered 259 at the top left. It contains eight staves for different instruments. The Flute (Fl.) and B. Clarinet (B. Cl.) staves are in treble clef with a key signature of two flats and a common time signature. The B. Trumpet (B. Tpt.) staff is in treble clef with a key signature of one flat and a common time signature. The Timpani (Timp.) staff is in bass clef with a common time signature. The Trombone (Trgl.) staff is a single line with a common time signature. The Piano (Pno.) part consists of two staves, one in treble clef and one in bass clef, both with a common time signature. The Violin (Vln.) staff is in treble clef with a common time signature. The Viola (Vla.) staff is in alto clef with a common time signature. The score shows the beginning of a piece with various notes and rests across the staves.

COMPOSITION (Part Two)

Wo nya bi a wo ba di

War like $\text{♩} = 104$

Dawuro

Ntrowa

Aburukwa

Pctia

Apentena

Kwadum

Dw

Ni

Abr

Pt

Apt

Kwd.

The score consists of two systems. The first system features seven percussion parts: Dawuro, Ntrowa, Aburukwa, Pctia, Apentena, Kwadum, and an unlabeled part. Each part is marked 'War like ♩ = 104'. The Ntrowa, Aburukwa, Pctia, Apentena, and Kwadum parts include dynamic markings (mp, f, pp) and hairpins. The second system features six drum parts: Dw, Ni, Abr, Pt, Apt, and Kwd., all in 2/4 time and marked 'ff'.

Dw $\frac{1}{4}$ $\frac{2}{4}$
 Nt $\frac{1}{4}$ $\frac{2}{4}$ *ff*
 Abr $\frac{1}{4}$ $\frac{2}{4}$
 Pt $\frac{1}{4}$ $\frac{2}{4}$
 Apt $\frac{1}{4}$ $\frac{2}{4}$
 Kwd $\frac{1}{4}$ $\frac{2}{4}$

Dw $\frac{1}{4}$
 Nt $\frac{1}{4}$
 Abr $\frac{1}{4}$
 Pt $\frac{1}{4}$
 Apt $\frac{1}{4}$
 Kwd $\frac{1}{4}$

15

Dw

Nt

Abr

Pt

Apt

Kwd

This system contains six staves of music. The top staff (Dw) features a continuous eighth-note pattern. The second staff (Nt) has a simple quarter-note melody. The third staff (Abr) includes eighth notes with 'x' marks above them. The fourth staff (Pt) shows a more complex eighth-note pattern. The fifth staff (Apt) has a sparse eighth-note accompaniment. The sixth staff (Kwd) is mostly empty with a few notes at the end of the system.

16

Dw

Nt

Abr

Pt

Apt

Kwd

This system continues the musical score with six staves. The top staff (Dw) maintains the eighth-note pattern. The second staff (Nt) continues its quarter-note melody. The third staff (Abr) has eighth notes with 'x' marks. The fourth staff (Pt) continues its eighth-note pattern. The fifth staff (Apt) continues its sparse accompaniment. The sixth staff (Kwd) now has a more active eighth-note accompaniment.

20

Dw

Nt

Abr

Pt

Apt

Kwd

24

Dw

Nt

Abr

Pt

Apt

Kwd

29

Dw

NL

Abr

Pt

Apt.

Kwd.

32

Dw

NL

Abr

Pt

Apt.

Kwd.

The image displays two systems of musical notation for a six-part instrumental ensemble. The instruments are labeled on the left of each staff: Dw (Double Woodwinds), Nt (Noble Trumpets), Abr (Alto Saxophones), Pt (Piano), Apt (Alto Saxophones), and Kwd (Kornets/Woodwinds). The notation is arranged in two systems, each containing six staves. The first system is marked with a '3' above the first staff, and the second system is marked with a '42' above the first staff. The music consists of rhythmic patterns and melodic lines across the staves, with various note values and rests. The notation is presented in a clear, black-and-white format.

44

Dw
Nt
Abr
Pt
Apt.
Kwd.

This system of musical notation covers measures 44 through 47. It consists of six staves. The top staff (Dw) features a continuous eighth-note pattern. The second staff (Nt) has a simpler eighth-note line. The third staff (Abr) contains eighth notes with stems pointing downwards. The fourth staff (Pt) shows eighth notes with stems pointing upwards. The fifth staff (Apt.) has eighth notes with stems pointing downwards. The bottom staff (Kwd.) contains eighth notes with stems pointing downwards, some grouped with slurs.

45

Dw
Nt
Abr
Pt
Apt.
Kwd.

This system of musical notation covers measures 48 through 51. It consists of six staves, mirroring the structure of the first system. The top staff (Dw) features a continuous eighth-note pattern. The second staff (Nt) has a simpler eighth-note line. The third staff (Abr) contains eighth notes with stems pointing downwards. The fourth staff (Pt) shows eighth notes with stems pointing upwards. The fifth staff (Apt.) has eighth notes with stems pointing downwards. The bottom staff (Kwd.) contains eighth notes with stems pointing downwards, some grouped with slurs.

32

Dw
Nl
Abr
Pt
Apt
Kwd

This system of musical notation covers measures 32 through 35. It features six staves: Dw, Nl, Abr, Pt, Apt, and Kwd. The Dw staff contains a continuous eighth-note melody. The Nl staff has a similar eighth-note pattern. The Abr staff features a melody with some rests and accents. The Pt staff has a more complex, syncopated melody. The Apt staff has a simple eighth-note accompaniment. The Kwd staff has a steady eighth-note accompaniment.

36

Dw
Nl
Abr
Pt
Apt
Kwd

This system of musical notation covers measures 36 through 39. It features the same six staves as the previous system. The Dw and Nl staves continue with their eighth-note patterns. The Abr staff continues with its melodic line. The Pt staff continues with its syncopated melody. The Apt and Kwd staves continue with their accompaniment parts.

60

Dw

Nt

Abr

Pt

Apt.

Kwd

64

Dw

Nt

Abr

Pt

Apt.

Kwd

The image displays two systems of musical notation, each consisting of six staves. The instruments are labeled on the left of each staff: D4, Z, Atr, B, Atr, and K. 2. The notation includes various musical symbols such as notes, rests, and beams, indicating a complex rhythmic and melodic structure. The two systems appear to be identical or very similar in notation. The page number 233 is centered at the bottom.

The image displays two systems of musical notation, each consisting of six staves. The instruments are labeled on the left of each staff: Dw, Nt, Abr, Pt, Apt, and Kwd. The notation includes various rhythmic values, rests, and articulation marks. The first system is marked with a '70' and the second with an '80'. The music is arranged in a multi-measure format with four measures per system.

84

Dw
Nt
Abr
Pt
Apl.
Kwd.

This system of musical notation covers measures 84 through 87. It consists of six staves. The top staff (Dw) features a continuous eighth-note pattern. The second staff (Nt) has a simple quarter-note melody. The third staff (Abr) contains a melody with eighth-note accompaniment. The fourth staff (Pt) shows a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff (Apl.) has a melody with eighth-note accompaniment. The bottom staff (Kwd.) features a steady eighth-note accompaniment.

88

Dw
Nt
Abr
Pt
Apl.
Kwd.

This system of musical notation covers measures 88 through 91. It consists of six staves. The top staff (Dw) features a continuous eighth-note pattern. The second staff (Nt) has a simple quarter-note melody. The third staff (Abr) contains a melody with eighth-note accompaniment. The fourth staff (Pt) shows a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff (Apl.) has a melody with eighth-note accompaniment. The bottom staff (Kwd.) features a steady eighth-note accompaniment.

The image displays two systems of musical notation, each consisting of six staves. The instruments are identified by their abbreviations on the left side of each staff: Oboe (Ob), Clarinet (Cl), Bassoon (Fg), Horn (Hr), Trumpet (Tr), and Trombone (Tbn). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a '2' and the second with an '8'. Vertical dashed lines indicate measure boundaries across the staves.

The image displays two systems of musical notation, each consisting of six staves. The instruments are labeled on the left of each staff: D♯ (top), Nt, Abr, Pt, Apt, and Kwd (bottom). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf*. The two systems appear to be identical or very similar in their musical content.

108

Dw

Nt.

Abr

Pt

Apl.

Kwd.

This system contains measures 108 through 111. It features six staves: Dw (Drum), Nt. (Noble), Abr (Axe), Pt (Pit), Apl. (Apl.), and Kwd. (Kwd.). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs.

112

Dw

Nt.

Abr

Pt

Apl.

Kwd.

This system contains measures 112 through 115. It features the same six staves as the previous system: Dw, Nt., Abr, Pt, Apl., and Kwd. The notation continues with rhythmic patterns and dynamic markings.

116

Dw

Nt

Abr

Pt

Apt

Kwd

120

Dw

Nt

Abr

Pt

Apt

Kwd

CHAPTER FIVE

ANALYSIS OF THE COMPOSITION

Introduction to the analysis

Adowa music has been known to be gentle, graceful and full of symbolic gestures that communicate the emotions of the dancer. Adowa started as an ensemble that had been in demand primarily for funeral celebrations, and has now become a social dance performed in the open for all to enjoy. At a glance this new composition seems a little more than the usual adowa, a type favoured by twentieth century composers. Its overall form is centred on relatively extended melodic units.

Compositional techniques expanded in the composition

Nketia (1982:57) defines *syncretism* in contemporary musical composition as "the combination of African melodic and rhythmic techniques with adaptations of western harmonic and, in the case of large works, the use of western development techniques". Since the spotlight of this work is creating awareness to the syncretic techniques adopted by the writer, the reconstruction of adowa will be left open to allow for the incorporation of the twentieth century compositional techniques.

Instrumentation:

Since this music is a reconstruction of adowa into a whole new music in contemporary idiom, I decided to use typical Westernized musical instruments. Therefore, all instruments were made to play rhythms reminiscent of adowa music. However, the

cello and the double bass were occasionally made to behave like the traditional *atumpar* drums. Listed below are the instruments used in the music.

Piccolo	Triangle
Flute	Piano
Clarinet in B \flat	Violin I
Tenor Sax	Violin II
Xylophone	Viola
Trumpet in B \flat	Cello
Timpani	Double-Bass
Cymbal	

Melodic resources

Adowa songs employ basically heptatonic scales (seven pitch class per octave). They are sung in a medley. The *aho*, which is a song unit in free rhythm, introduces the performance. *Adowa* music is predisposed to melodies that frequently use particular sequences of intervals between fixed points of the scale: the most common of these are based on the triadic sequences in the following examples.

Ex. 41.



example 41a

example 41b

Where such intervallic structure is employed, the third is heard as a predominant melodic interval.

Harmonic resources:

Pandiatonicism forms the basis of this composition. Fink and Ricci (1975) have defined pandiatonicism as the use of all the pitches of a diatonic scale in either a cluster (e.g.,

the white keys on the piano) or melodically in a free fashion without the restrictions imposed by the functions of traditional tonality (e.g., leading-tone moving to or from tonic). They further state that although the technique may be employed with a diatonic scale in any key, C major has been used most frequently because of its obvious accessibility. Again, pandiatonic harmony is usually rather static sounding due to the lack of pitches with operative functional relationships. Pandiatonic passages often employ ostinati, contrapuntal movement in the upper registers, and a general lack of definitive cadences. In this work the writer's harmonic motivation is deeply rooted in pandiatonicism. Chords are ordered in secondal, tertial and quartal sonorities without any limitations.

Ex.42

Drum patterns

FULL ADOWA SCORE

Zabana Kongo

The musical score for 'Zabana Kongo' is presented in a multi-staff format. It includes six drum parts: Dawuro, Ntrowa, Donno, Apentemma, Petia, and Atumpan, each with its own staff and a double bar line at the beginning. Below the drum parts are two vocal staves labeled 'Solo' and 'Chorus'. The score is written in 6/8 time, indicated by the '6' over the '8' in the time signature. The drum parts consist of rhythmic patterns using eighth and sixteenth notes, with rests. The vocal parts are written in a standard staff with a treble clef and a key signature of one flat (Bb). The Solo part features a melodic line with eighth and sixteenth notes, while the Chorus part has a simpler, more rhythmic melody.

Analysis of the composition

The composition comes in three movements. Five orchestral instruments were utilized in the first movement – namely:

Piccolo

Flute

Xylophone

Trumpet in B \flat

Double Bass

First movement:

The first movement is basically in five sections fused into one and the divisions are as follows:

Section A	measures 1 – 97
Section B	measures 98 – 107
Section C	measures 108 – 159
Section D	measures 160 – 255
Codetta	measures 256 – 282

The opening of the first movement portrays devices such as polyrhythm, polytonality as well as varied melodic and contrapuntal styles, which makes the piece sound like a dialogue among the instruments from m. 1 – 50. The examples below fall within the area of description. Polyrhythm is widespread as it is a feature in the music; the melodies and for that matter the accompaniment are given such treatment that their overlapping nature itself creates very intricate rhythms. Again, for the first movement, the music is founded on the twelve – tone rows based on the following series – forms on a matrix.

	I	I	I	I	I	I	I	I	I	I	I	I	
	0	11	7	8	3	1	2	10	6	5	4	9	
PO	D	C#	A	Bb	F	Eb	E	C	Ab	G	F#	B	RO
PI	Eb	D	Bb	B	F#	E	F	C#	A	Ab	G	C	RI
P5	G	F#	D	Eb	Bb	Ab	A	F	C#	C	B	E	R5
P4	F#	F	C#	D	A	G	Ab	E	C	B	Bb	Eb	R4
P9	B	Bb	F#	G	D	C	C#	A	F	E	Eb	Ab	R9
P11	C#	C	Ab	A	E	D	Eb	B	G	F#	F	Bb	R11
P10	C	B	G	Ab	Eb	C#	D	Bb	F#	F	E	A	R10
P2	E	Eb	B	C	G	F	F#	D	Bb	A	Ab	C#	R2
P6	Ab	G	Eb	E	B	A	Bb	F#	D	C#	C	F	R6
P7	A	Ab	E	F	C	Bb	B	G	Eb	D	C#	F#	R7
P8	Bb	A	F	F#	C#	B	C	Ab	E	Eb	D	G	R8
P3	F	E	C	C#	Ab	F#	G	Eb	B	Bb	A	D	R3
	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	
	0	11	7	8	3	1	2	10	6	5	4	9	

The first movement is in five sections. The first section (A) opens in free style characteristic of the *aho* of the Akan *adowa* from m. 1 utilizing fragments of the following theme:

Ex. 42.

Me koo Mampong dwaoo me koo Mampong
7
dwac, me bao, me bao, o - bi mmhwe nea'owuo'a yeo

The example below shows how the theme of the music has been fragmented.

Ex. 43.

Picc.
Fl.
Xyl.
B. Tpt.
9
Picc.
Fl.
Xyl.
B. Tpt.

This fragmentation is kept on and then gradually develops to establish the *adowa* time line performed by the xylophone from m. 54. (see example 44 below). This progresses

steadily with multi-metered phrases from mm. 74 – 97 with a measure *ritardando* ending the section. Section B commences in 12:8 time with the xylophone and trumpet playing a fashionable ostinato against piccolo and flute from mm. 98 – 107. (See example 45 below).

Ex. 44

Ex. 45

Measure 108 marks the beginning of section C. It characterizes *afowa* as the xylophone attempts a pattern linked to the *afowa* time line. The following example

shows how the various instruments combine with the xylophone to perform those seemingly *adowa* rhythmic patterns from mm. 108 – 117.

Ex. 46

The musical score for Ex. 46 consists of four staves. The top staff is for Piccolo (Picc), the second for Flute (Fl), the third for Xylophone (Xyl), and the bottom for B♭ Trumpet (B♭ Tpt). All parts are in 3/4 time. The tempo is marked as ♩ = 120. The Piccolo part starts with a half note followed by a quarter note, then a half note with a slur over it, and finally a quarter note. The Flute part has a similar pattern but with a dynamic of *f*. The Xylophone part features a rhythmic pattern of eighth notes with slurs, and a dynamic of *f*. The B♭ Trumpet part has a similar pattern to the Piccolo and Flute, with a dynamic of *mf*.

But from mm 118 – 120 there appears to be a transient displacement of the accent that creates a disturbance of the regularity of the beat otherwise described as syncopation. That is the flute and the trumpet should have picked their melodies from the piccolo by way of imitation but shifted the accent instead, thereby creating that beautiful but short syncopated rhythm. From mm. 122 – 128 there is a dialogue that goes on between the piccolo and the flute. The piccolo plays on ostinato the last note of which the flute would pick for another ostinato. Check the example below and also see how the ostinati are transposed from one place to the other, i.e. per. 4th down in m. 124, min. 2nd further down in m. 126, and a min 7th up to close the dialogue in m. 128. The pattern herein described also represents the cantor and chorus in *adowa* music where the cantor sings some fragments for the chorus to respond repeatedly to end the singing.

Ex. 47

Musical score for four instruments: Piccolo (Picc), Flute (Fl), Xylophone (Xyl), and 3 Trumpets (3 Trpt). The score is in 3/8 time and consists of two measures. The Piccolo part features a melodic line with a slur and an accent mark. The Flute part has a melodic line with various accidentals. The Xylophone part has a rhythmic pattern of eighth notes. The 3 Trumpets part has a melodic line with various accidentals.

Musical score for three instruments: Flute (Fl), Xylophone (Xyl), and 3 Trumpets (3 Trpt). The score is in 3/8 time and consists of two measures. The Flute part features a melodic line with a slur and an accent mark. The Xylophone part has a rhythmic pattern of eighth notes. The 3 Trumpets part has a melodic line with various accidentals.

From 129 – 130 there is a kind of serialization of a sequence downwards in seconds. This represents the patterns often played by the *petia* drum modified and fragmented for flute and trumpet in a dialogue fashion. The following illustrates the point:

Ex. 48

129
Picc. *ff*
Fl.
Xyl.
B♭ Tpt.

The trumpet takes rhythmic patterns reminiscent of the *atumpán* drums from m. 133-140 (see ex. 50. below) at three levels with a whole measure break in-between them.

Ex. 49.

tu pa tu pam de den de pa pam pa pam de den de

While this is going on the xylophone engages itself in a cross rhythmic activity.

Ex. 50.

Musical score for Ex. 50, measures 135-153. The score is written for four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B^b Tpt.). The key signature is one sharp (F#) and the time signature is 3/4. The Piccolo part has a long rest in measure 135 and then plays a melodic line starting in measure 136. The Flute part plays a rhythmic pattern of eighth notes. The Xylophone part plays a complex rhythmic pattern with many sixteenth notes. The Bass Trombone part plays a melodic line with some slurs.

From m. 143 – 153 comes a proliferation trills against the patterns played by the xylophone, which also utilizes diminution and augmentation shown as follows:

Ex. 51.

Musical score for Ex. 51, measures 149-150. The score is written for four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B^b Tpt.). The key signature is one sharp (F#) and the time signature is 3/4. The Piccolo part plays a melodic line with trills. The Flute part has a long rest. The Xylophone part plays a rhythmic pattern of eighth notes. The Bass Trombone part plays a melodic line with trills and slurs.

diminution and Augmentation

Musical score for Ex. 51, measures 151-153. The score is written for four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B^b Tpt.). The key signature is one sharp (F#) and the time signature is 3/4. The Piccolo part has a long rest. The Flute part plays a melodic line with trills. The Xylophone part plays a rhythmic pattern of eighth notes. The Bass Trombone part plays a melodic line with trills and slurs.

Measure 154 – 159 closes the C section with the flute playing the theme while the other instruments accompany.

Section D opens with the flute playing modified rhythmic patterns of the *atumpun* drums. The following are the original patterns:

Ex. 52.



In example 53 the flute plays the modified version of the pattern with the rest of the instruments engaged in intricate rhythms to accompany the flute.

Ex. 53.

D

a tempo

Piccolo

Flute

Xylophone

Trumpet in B \flat

Picc.

Fl.

Xyl.

3 \times Tpt.

From mm. 170 – 184 all the instruments engage in dialogue. The piccolo does a pedal from m 173 – 176 while the others continue to dialogue.

Ex. 54.

Musical score for Ex. 54, measures 169-171. The score is arranged in two systems of four staves each. The instruments are Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and B♭ Trumpet (B♭ Tpt.).

Measure 169: Picc. and Fl. play a melodic line. Xyl. plays a rhythmic pattern. B♭ Tpt. is silent.

Measure 170: Picc. and Fl. continue the melodic line. Xyl. continues the rhythmic pattern. B♭ Tpt. is silent.

Measure 171: Picc. and Fl. continue the melodic line. Xyl. continues the rhythmic pattern. B♭ Tpt. enters with a melodic line. A dynamic marking of *mf* is present below the Xyl. staff.

Measure 178 – 184 ushers in a theme fully performed by the trumpet but distributed among other instruments, apart from the xylophone, in fragments as shown in example 55 below:

Ex. 55.

Musical score for Ex. 55, first system. The score is in 3/4 time and consists of four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and Bass Trombone (B. Tpt.). The Piccolo part has a melodic line with a slur over the final two measures. The Flute part has a melodic line with a slur over the final two measures and a dynamic marking of *mf* at the beginning. The Xylophone part is mostly silent. The Bass Trombone part has a melodic line with a slur over the final two measures and a dynamic marking of *f* at the beginning.

Musical score for Ex. 55, second system. The score is in 3/4 time and consists of four staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and 3rd Trombone (3. Tpt.). The Piccolo part has a melodic line with a slur over the final two measures. The Flute part has a melodic line with a slur over the final two measures. The Xylophone part is mostly silent. The 3rd Trombone part has a melodic line with a slur over the final two measures and a dynamic marking of *f* at the beginning.

The next two-measure phrase is from the xylophone characterized by secondal, tertial, quartal and quintal sonorities.

Ex. 56.

Musical score for Ex. 56, Xylophone (Xyl.). The score is in 3/4 time and consists of one staff. The Xylophone part has a melodic line with a slur over the final two measures. The dynamic marking is *mf* at the beginning and *f* at the end.

All instruments, except the xylophone, come in with various forms of rhythmic/melodic patterns from m. 187 – 201 under the influence of the twelve-tone series.

Ex. 57.

The musical score consists of two systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and B♭ Trumpet (B♭ Tpt.). The second system includes Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and B♭ Trumpet (B♭ Tpt.).

Measure 185: Piccolo and Flute enter with a melodic line marked *mp*. Xylophone plays a rhythmic pattern of eighth notes. B♭ Trumpet is silent.

Measure 186: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 187: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 188: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 189: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 190: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 191: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 192: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 193: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 194: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 195: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 196: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 197: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 198: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 199: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

Measure 200: Piccolo and Flute continue their melodic line. Xylophone continues its rhythmic pattern. B♭ Trumpet is silent.

There is a change of time from 12:8 to 6:8 at m. 201. Here piccolo, flute, trumpet, play *adowa* patterns with the flute engaged in colourful quaver decorative figures. From mm. 211 – 217 there is a shift of accent to the second beat of the measures by the use of rests and tied notes. Find an illustration below:

Ex. 58.

Musical score for Ex. 58, measures 209-212. The score is for four instruments: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and B♭ Trumpet (B♭ Tpt.). The music is in 6/8 time. Measure 209 is marked with a '209' above the staff. The Piccolo part has a melodic line with eighth notes. The Flute part has a similar melodic line. The Xylophone part is silent. The B♭ Trumpet part has a single note in measure 209 and is silent in the following measures.

The section ends with a ritardando at m. 249 and a three-measure pedal for all the instruments. Tempo resumes at m. 256 as codetta to the first movement with a change in meter from 6:8 through 5:8 and then back to 12:8 to end the first movement. Note also that m. 256 – 270 is basically unison and utilizes P11 – R11 of the twelve-tone series. See the following example:

Ex. 59

Musical score for Ex. 59, measures 256-260. The score is for four instruments: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), and B♭ Trumpet (B♭ Tpt.). The music is in 6/8 time. The Piccolo, Flute, and B♭ Trumpet parts play a unison melodic line with eighth notes. The Xylophone part is silent. The score includes various accidentals (flats and naturals) above the notes.

Second movement:

The second movement is in three (4) sections utilizing nine orchestral instruments – namely:

Flute

Trumpet in Bb

Tenor Sax

Timpani

Cymbals

Piano

Violin

Viola

Cello

The second movement employs a twelve – tone saturation and opens with a cluster, varying in width and pitch for the entire string section in a free style and in a 12:8 time leading to an introductory speech patterns played on the *atumpan* drums reminiscent of the *adowa* ensemble.

Ex. 60.

The musical score for Ex. 60 consists of four staves: Violin I, Violin II, Viola, and Cello. The Violin I and Violin II staves are in treble clef, while the Viola and Cello staves are in bass clef. The music begins with a cluster of notes in the first measure, marked with a dynamic of *mp*. The Violin I and Violin II staves have a *Ghiacando* marking above the notes. The Cello staff has a *pp* marking below the notes. The score shows a series of notes and rests across four measures, with a *Ghiacando* marking above the notes in the second and third measures.

Like the *aho* song unit the first section (A.) is treated in a dialogue fashion and then progressively develops to launch the *adowa* time line in m. 34 after all the instruments have been made to sound from mm. 15 – 30.

Ex. 61.

The musical score for Ex. 61 is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (Fl), B-flat Clarinet (B. Cl.), Tenor Saxophone (T. Sax.), Trombone (Timp), Cymbal (Cym.), Piano (Pro.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The score is divided into four measures. The first measure is marked with a '30' above the Flute staff. The second measure is marked with a '31' above the Trombone staff. The third measure is marked with a '32' above the Piano staff. The fourth measure is marked with a '33' above the Violin I staff. Each instrument part begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as notes, rests, and accents.

In deed the time line of the *adowa* ensemble is distributed to all the instruments from bottom upwards from m. 34 – 39 where the *adowa* flavour is heard. (see example on the next page).

Ex. 62.

Musical score for Ex. 62, measures 55-64. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet in C (T. Sx.), Tympani (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 2/4 time and features a key signature of one sharp (F#). The music consists of rhythmic patterns and melodic lines across the instruments. Measure numbers 55, 56, 57, and 58 are indicated at the beginning of their respective staves.

However, the flavour changes suddenly from mm. 55 – 64. In mm.65 a dominant 13th minor is utilized with fermata. Following in immediately is a two-measure arpeggiation functioning as a bridge.

Ex. 63.

Musical score for Piano, Ex. 63. The score is written for a grand piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music begins with a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is placed below the first measure of the left hand. The piece concludes with a complex, ascending melodic line in the right hand.

The time line of *adowa* resumes from mm. 68 – 75 with first and second violins playing a duet in a dialogue to mark the beginning of the second section (B).

Ex. 64.

Musical score for Piano and Violins, Ex. 64. The score is written for Piano (Pno) and two Violins (Vln. I and Vln. II). The Piano part is in the upper system, and the Violin parts are in the lower system. The key signature has one flat. The Piano part features a complex, rhythmic melody in the right hand and a sustained chord in the left hand. The Violin parts play a duet with a rhythmic motif.

There is a transfer of motif from the violins to the flute that emphasizes the rhythmic patterns of the *adowa* ensemble while the clarinet in B flat plays a rhythmic motif reminiscent of the apentemma drum from mm. 76 – 82. See example 3 below.

Ex. 65.

Musical score for Flute (Fl.) and Clarinet (3. Cl.), Ex. 65. The score is written for Flute and Clarinet. The key signature has one flat. The Flute part is in the upper system, and the Clarinet part is in the lower system. The Flute part features a complex, rhythmic melody in the right hand. The Clarinet part plays a rhythmic motif.

Measure 83 marks the beginning of a new time signature – 5:8 with the tenor sax coming in with a jazzy melody of three measures ending on a syncopated note (C natural) followed by the flute and the clarinet playing a different motif in unison of two

measures ending on the first beat of m. 88. The piano picks it up with a two-measure phrase in two sequences from mm. 88 – 93.

Ex. 66

After this follows a five-measure rest which is meant to prepare the performers to re-enter again.

The third section (c) measures 99 – 184 portray the rhythms of *adowapa* in triple time.

The cymbals begin the section with the time line in m. 99 as follows:

Ex. 67.

The timpani joins the cymbals in m. 108 with rhythms that characterizes patterns played on the *atumpan* drums. The example below illustrates this point:

Ex. 68.

Musical notation for Ex. 68. The top staff is labeled 'Tim' and the bottom staff is labeled 'Cym'. Both staves show a six-measure melodic line with syncopations. The notation includes various note values and rests, with some notes marked with a 'p' (piano) dynamic.

The violins join the cymbals and timpani with a six-measure melody and with syncopations occurring at the first beat of mm.107, 109, 111. Check the example below:

Ex. 69.

Musical notation for Ex. 69. The top staff is labeled 'Violin I' and the bottom staff is labeled 'Violin II'. Both staves show a six-measure melodic line with syncopations. The notation includes various note values and rests, with some notes marked with a 'mf' (mezzo-forte) dynamic.

The viola picks up the melody but without the last two syncopations as stated in the last example. Indeed mm. 99 – 18: seem to be showing imitative dialogue among the flute, clarinet in B \flat , timpani, cymbals violins and viola.

At measure 170 comes a change in time signature from 3:4 to 12:8 with a melodic strand transposed a third up at m. 172 performed by the clarinet in B \flat .

Ex. 70

Musical notation for Ex. 70. The top staff is labeled 'B \flat Cl' and the bottom staff is labeled 'T. Sa'. Both staves show a six-measure melodic line with syncopations. The notation includes various note values and rests, with some notes marked with a 'f' (forte) dynamic.

Tension begins to mount as all instruments prepare to join in the accompaniment as the timpani plays a two-measure ostinato followed by a measure rest simultaneously from m. 174. The cello in heightened mood joins in at m. 176 with an inconsistent intervallic structure with portamentos, with the cymbals also entering at the same measure, i.e. m. 176 with a trill on B. The piano, clarinet, violin, tenor sax and flute enter in turns from mm. 177, 178 and 189 respectively to make that agitato section a bit more pronounced. See the illustration below:

Ex. 71

The musical score for Ex. 71 consists of ten staves, each representing a different instrument. From top to bottom, the staves are labeled: Flute (Fl.), Clarinet (Cl.), Tenor Sax (T. Sax.), Timpani (Timp.), Cymbals (Cym.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The score shows the entry of each instrument at specific measures, with various musical notations such as notes, rests, and ornaments. The Flute part features a trill on B. The Cello part includes portamentos. The Piano, Clarinet, Violin I, and Tenor Sax parts enter in turns. The Timpani part plays a two-measure ostinato followed by a measure rest. The Cymbals enter with a trill on B. The Viola and Cello parts have long, sweeping lines at the bottom of the score.

All the instruments now sound in a loud voice to close the C section and at the same time begin the D section.

Ex. 72.

The musical score for Ex. 72, section D, is arranged in a standard orchestral format. The instruments listed on the left are Flute (Fl), B♭ Clarinet (B♭ Cl), Tenor Saxophone (T. Sax), Trombone (Timp), Cymbal (Cym), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), and Violoncello (Vc.). The score begins at measure 184. The Flute part starts with a melodic line in G major. The Piano part takes the lead in section D (measures 185-187) with a melody built on the pentatonic scale. The Violin I part also plays a melodic line from measure 185. The Violoncello part has a *Glissando* marking in measure 186. The score is marked with a forte (*f*) dynamic and includes various articulation marks such as accents and slurs. The section D is indicated by a 'D' above the Flute staff in measure 185.

The piano takes the lead in section D with a melody built on the pentatonic scale accompanied by the first violin from m. 185 - 187, this and others to follow serve as a kind of prelude to the main theme in this section.

Ex. 73.

Musical score for Ex. 73. The score consists of two staves: Piano and Violin I. Both are in 12/8 time. The Piano part starts with a forte (*ff*) dynamic. The Violin I part also starts with a forte (*ff*) dynamic and includes accents (>) over several notes.

The piano continues from m. 185 with blues progressions, which is a sequence of basic chord changes in jazz based on I, IV, and V chords, utilizing the pedal effectively as the chords keep sounding.

Ex. 74.

Musical score for Ex. 74. The score shows a sequence of six chords for the Piano part, starting with a forte (*ff*) dynamic. The chords are: F7(13+11), D7(13), Cm7, C7(9,13), F7(13), and Bb7(9). Below the chords is a rhythmic pattern: Teo Teo Teo Teo Teo Teo.

The flute, clarinet, tenor sax and the violin at various points of entries play counter melodies to support the blues progressions. This is to inform the reader that the melodies that follow are going to be a fusion of jazz and adowa.

Measures 200 – 205 drops the hint that adowa is about to surface as the tinpani and the cymbals play time line to support the tenor sax playing atumpan rhythms that sound like “akyeampɔn tenten, wo kɔɔ beebia bra” meaning Tall Akyeampɔn, return home.

Ex.75

Musical score for Ex. 75, featuring four staves: Flute, Tenor Sax, Timpani, and Cymbals. The time signature is 12/8. The Tenor Sax part includes the lyrics: "A kyamp on ten ten wo koobee hi a bra, a". The Cymbals part is marked with a forte (*ff*) dynamic.

From measure 206 – 216 there is an abridged sequence in 5:8 time that leads to some form arpeggiation in mm. 217 – 218, performed by all instruments except the cymbals and the timpani, followed by a decad at m. 219 performed by the piano, i.e. a vertical sonority consisting of ten different pitches.

Ex. 76.

Musical score for Ex. 76, featuring six staves: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Sax (T. Sax.), Timpani (Timp.), Cymbals (Cym.), and Piano (Pno). The score includes measures 212 through 219. The Flute, B. Clarinet, and Tenor Sax parts are marked with a ritardando (*rit*) dynamic. The Piano part is marked with a mezzo-forte (*mf*) dynamic.

After a measure's rest the cymbals and the timpani launch *adowapa* time line from m. 221 and 225 respectively. The piano enters at m. 229 with an "oom-pah" figuration to establish the jazz-*adowa* fusion – oom-pah figuration is a type of accompaniment figure common to jazz piano styles.

Ex. 77.

Musical score for Ex. 77. It consists of three staves: Timpani (Timp), Cymbals (Cym), and Piano (Pno). The Timpani part starts at measure 221 with a rhythmic pattern. The Cymbals part starts at measure 225 with a similar rhythmic pattern. The Piano part starts at measure 229 with a bass line featuring a characteristic "oom-pah" accompaniment figure. The piano part includes several chords with flat accidentals (b, bb).

At measure 233 the cello enters to crystallize the *adowa* effect with a peculiar rhythm often performed by the *atumpan*.

Ex. 78.

Musical score for Ex. 78, showing a single staff for Viola (Vc.). The staff contains a melodic line with eighth and sixteenth notes, starting from measure 237.

From m. 237 the flute enters the music with a twelve-measure melody. The first and the last four notes (A and C) are held for four measures in each case. Worthy of note is the *acciaccatura* at the beginning of the first notes.

Ex. 79

Musical score for Ex. 79, showing two staves for Flute. The top staff contains a melodic line with a long note (A) held for four measures, followed by a melodic phrase. The bottom staff contains a bass line with a long note (C) held for four measures, followed by a melodic phrase. Both staves include *acciaccatura* (grace notes) at the beginning of the first notes.

Measure 249 introduces the clarinet in Bb to run with the flute as a duet in tertial sonority founded primarily on a pentatonic scale.

Ex. 80.

Musical notation for Ex. 80. The top staff is labeled 'Flute' and the bottom staff is labeled 'Clarinet in Bb'. Both staves are in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The flute part consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. The clarinet part consists of a series of eighth notes: G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3.

From m. 265 the duet moves to a pedal point at 267 for six measures

Ex. 81.

Musical notation for Ex. 81. The top staff is labeled 'Fl.' and the middle staff is labeled 'B. Cl.'. The bottom staff is labeled 'T. Sx.'. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music starts at measure 265. In measure 265, the flute plays a half note G4 and the clarinet plays a half note G3. In measure 266, the flute plays a half note A4 and the clarinet plays a half note G3. In measure 267, the flute plays a half note B4 and the clarinet plays a half note G3. In measure 268, the flute plays a half note C5 and the clarinet plays a half note G3. In measure 269, the flute plays a half note B4 and the clarinet plays a half note G3. In measure 270, the flute plays a half note A4 and the clarinet plays a half note G3. In measure 271, the flute plays a half note G4 and the clarinet plays a half note G3. The flute part has a slur over measures 267-271. The clarinet part has a slur over measures 267-271. The tenor saxophone part is silent throughout.

After this, the duet continues to close the section.

Third movement

The third movement is principally in three sections fused into one and the divisions are as follows:

Introduction	mm. 1 – 34
Section A	mm. 35 – 109
Section B	mm. 110 – 205
Section C	mm. 206 – 262

Section C is a recapitulation of the main theme; therefore, the third movement is in ternary form thereby conforming to the standard form of the Akan *adowa* music.

The movement utilizes eight orchestral instruments namely:

Flute

Clarinet in B \flat

Trumpet in B \flat

Timpani

Triangle

Piano

Violin

Viola


Apart from the usual contemporary melodic and melodic twists and nuances used in the music, another feature employed that is worth noting is the fashioning of dialogues among the various instruments.

The third movement is also founded on series-forms listed on the following matrix.

	I0	I9	I10	I11	I7	I8	I2	I1	I5	I4	I3	I6	
P0	A	F#	G	Ab	E	F	B	Bb	D	C#	C	Eb	R0
P3	C	A	Bb	B	G	Ab	D	C#	F	E	Eb	F#	R3
P2	B	Ab	A	Bb	F#	G	C#	C	E	Eb	D	F	R2
P1	Bb	G	Ab	A	F	F#	C	B	Eb	D	C#	E	R1
P5	D	B	C	C#	A	Bb	E	Eb	G	F#	F	Ab	R5
P4	C#	Bb	B	C	Ab	A	Eb	D	F#	F	E	G	R4
P10	G	E	F	F#	D	Eb	A	Ab	C	B	Bb	C#	R10
P11	Ab	F	F#	G	Eb	E	Bb	A	C#	C	B	D	R11
P7	E	C#	D	Eb	B	C	F#	F	A	Ab	G	Bb	R7
P8	F	D	Eb	E	C	C#	G	F#	Bb	A	Ab	B	R8
P9	F#	Eb	E	F	C#	D	Ab	G	B	Bb	A	C	R9
P6	Eb	C	Cb	D	Bb	B	F	E	Ab	G	F#	A	R6
	RI0	RI9	RI10	RI11	RI7	RI8	RI2	RI1	RI5	RI4	RI3	RI6	

The introduction is a replication of one of the variations of the patterns often played on the *atumpan* drums.

Ex. 82

Timpani 

A-soko re mampon dede kwa, de de kwa, de de kwa.

This pattern is distributed among the various instruments in a dialogue fashion. The pattern/theme is five measures performed by the timpani from mm. 1 - 5 after which the theme is transferred to the clarinet, violin, viola and other instruments with slight

modifications employing a number of series-forms, i.e. P11, R10, I10, R19 and I2 respectively.

Ex. 83

The musical score for Ex. 83 consists of two systems. The first system shows the B♭ Trumpet (B♭ Tpt.) and Violin (Vln.) parts. The B♭ Tpt. part begins with a melodic line marked *mf* (mezzo-forte) in a 6/8 time signature. The Vln. part is mostly silent, with a *pizz.* (pizzicato) marking appearing in the second measure. The second system shows the continuation of the B♭ Tpt. and Vln. parts, with the Vln. part playing a rhythmic pattern of eighth notes.

From the above example one would realize that while the trumpet is playing for staccato effects the violin is playing for pizzicato. This is done to make the above quoted rhythmic pattern a bit more pronounced (i.e. ex. 1.).

The flute picks up a pedal on A for eight measures closing it with portamentos, representing the excitement of the both performers and audience.

The piano also enters with another series (I2) of three measures from mm. 27 – 29.

Ex. 84.

The musical score for Ex. 84 shows a piano accompaniment in 6/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked *ff* (fortissimo). The treble staff contains a melodic line with various accidentals (sharps, flats, naturals). The bass staff contains a rhythmic accompaniment with eighth notes and rests.

After a few rolling on the timpani section A now commences. The section has two main themes that have been fragmented for all the instruments.

Ex. 85. (First theme)



Ex. 86. (Second theme)



The opening phrase of the theme is fragmented for the violin, viola and the piano and in an imitative counterpoint it stretches from mm. 31 – 60.

Ex. 87.

A musical score for Ex. 87, marked with a box 'A' above the first staff. The score includes staves for Flute (Fl), B-flat Clarinet (B-CI), B-flat Trumpet (B-Tpt), Timpani (Timp), Trigon (Trgl), Piano (Pno), Violin (Vin), and Viola (Vla). The Timpani part features a prominent rhythmic pattern of eighth notes. The strings (Violin and Viola) and Piano have melodic lines with dynamic markings like *mf* and *f*.

However, in between the above-stipulated measures, other instruments like the clarinet, trumpet, triangle and the timpani do some sympathetic rhythmic accompaniment to support those performing fragments of the theme.

From mm. 62 – 86 comes an effectively utilized theme of the section in fashionable dialogue among the flute, trumpet and violin. The clarinet and the piano engage themselves in equally fashionable accompaniment.

Ex. 88.

The musical score for Ex. 88, measures 62-86, is presented in a multi-staff format. The staves are labeled as follows from top to bottom: Fl. (Flute), B. Cl. (Bass Clarinet), B. Tpt. (Bass Trumpet), Timp. (Timpani), Trgl. (Triangle), Pno. (Piano), Vln. (Violin), and Vla. (Viola). The Flute, Bass Clarinet, and Bass Trumpet parts feature melodic lines with slurs and accents, marked with a mezzo-piano (*mp*) dynamic. The Piano part provides harmonic accompaniment with chords and moving lines. The Violin and Viola parts also contribute to the melodic texture. The Timpani and Triangle parts provide rhythmic accompaniment with simple patterns. The score is written in a key signature of one flat and a 4/4 time signature.

After a fermata at m. 86, the clarinet continues with the theme of the section while the piano does the accompaniment from the fourth beat of the m. 86 – 90. The violin picks the theme again and extends it with fragments of the same theme.

Ex. 89.

The musical score for Ex. 89 consists of eight staves. From top to bottom, they are: Flute (Fl.), Bass Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Trombone (Trgl.), Piano (Pno), Violin (Vln.), and Viola (Vla.). The score is written in a 2/4 time signature. The Flute part has a melodic line with some grace notes. The Bass Clarinet part has a rhythmic accompaniment. The B♭ Trumpet part has a simple harmonic accompaniment. The Timpani part has a steady rhythmic pattern. The Trombone part has a simple harmonic accompaniment. The Piano part has a complex accompaniment with many chords and moving lines. The Violin part has a melodic line with some grace notes and a dynamic marking of *mp*. The Viola part has a simple harmonic accompaniment.

In the process the clarinet and the piano engage in another accompaniment to close the section. Note also the echo at the end of the section. They are in parallel thirds even though the music is atonal.

Ex. 90.

The musical score for Ex. 90 consists of eight staves, each representing a different instrument. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Trombone (Tump.), Trumpet (Trpt.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score is written in a common time signature (C) and a key signature of one flat (B♭). The music is primarily rhythmic, with many notes beamed together. Dynamic markings are present: *mf* (mezzo-forte) and *mp* (mezzo-piano) are used in the Flute, B♭ Clarinet, B♭ Trumpet, Trombone, Piano, and Viola parts. The Piano part is the most complex, featuring a dense texture of chords and moving lines in both the right and left hands. The Violin and Viola parts have a more melodic and rhythmic character.

Section B is primarily rhythm oriented, therefore, all the instruments are in one way or the other engaged in a rhythmic activity. The section, therefore, begins with a kind of introduction that utilizes all manner of rhythmic activities from mm. 106 – 117.

Ex. 91.

At measure 118, a change of meter from 6:8 to 3:4 is acknowledged. It ushers in a new thematic idea, as shown in ex. 92 above with the flute. The trumpet takes over from the flute in an imitative counterpoint from mm. 122 – 129 as the violin (pizzicato) plays a counter melody in a series-form using RI 6 and its inversion I 6 plotted on the matrix above (see example 93 below). The clarinet and the flute enter at mm. 130 and 133 respectively with each of the instruments playing variations on the main theme. In the process the piano, timpani and the triangle play supportive or sympathetic rhythms as it pertains in the performance practice of the Akan *adowa* ensemble (see example 94 below). From mm. 153 – 201 is found a short rhythmic passage introduced by the flute and the clarinet (see example 95 below), and after three measures fragments of the second theme are developed in dialogue among all the instruments till the end of the section (see example 96 below).

Ex. 92.

Musical score for Ex. 92, featuring ten staves. The instruments are labeled on the left: Flute (Fl.), Clarinet (Cl.), Bassoon (B. Sn.), Trombone (Tbn.), Trumpet (Trp.), Horn (Hr.), Violin (Vn.), and Viola (Va.). The score includes various musical notations such as notes, rests, and a slur over the first few notes of the Flute part.

Ex. 93.

Musical score for Ex. 93, featuring ten staves. The instruments are labeled on the left: Flute (Fl.), Clarinet (Cl.), Bassoon (B. Sn.), Trombone (Tbn.), Trumpet (Trp.), Horn (Hr.), Violin (Vn.), and Viola (Va.). The score includes various musical notations such as notes, rests, and slurs. A dynamic marking 'f' is visible in the Trombone and Violin parts.

Ex. 94.

Musical score for Ex. 94, showing staves for Flute (Fl.), B-flat Clarinet (B-Cl), B-flat Trumpet (B-Trpt), and Timpani (Timp). The score is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes.

Ex. 95.

Musical score for Ex. 95, showing staves for Flute (Fl.), B-flat Clarinet (B-Cl), B-flat Trumpet (B-Trpt), Timpani (Timp), Trombone (Tpt), Piano (Pno), Violin (Vln), and Viola (Vla). The score is in 2/4 time and includes dynamic markings such as *mf* and *ff*.

Measure 202 onwards is exact recapitulation of the first section. However, from m. 244 comes modification with the piano playing the *adowa* time line on the inside. The viola plays ostinato with the timpani while the trumpet and the violin do some fragments of the second theme till the end of the movement (see example 15). It is also interesting to note that flute and clarinet were all on pedal for four measures, while the trumpet was on for five and a half measures to close the movement (see example 16).

Ex. 96.

Musical score for Ex. 96, measures 274-279. The score includes parts for Flute (Fl), B-flat Clarinet (B♭ Cl), B-flat Trumpet (B♭ Trp), Trombone (Trop), Trumpet (Trp), Piano (Pno), Violin (Vln), and Viola (Vla). The piano part features a dynamic marking of *ff* and the instruction *rit. molto al Fine* starting at measure 277. The flute and violin parts have melodic lines with slurs and accents.

Ex. 97.

Musical score for Ex. 97, measures 280-285. The score includes parts for Flute (Fl), B-flat Clarinet (B♭ Cl), B-flat Trumpet (B♭ Trp), Trombone (Trop), Trumpet (Trp), Piano (Pno), Violin (Vln), and Viola (Vla). The piano part features a dynamic marking of *ff* and the instruction *rit. molto al Fine* starting at measure 282. The flute and violin parts have melodic lines with slurs and accents.

Drum Music

The title of this section of the composition is *Wo nya bi a wo be di*. It is an original drum music composition. The patterns played are original patterns without reference to any particular drum music ensemble even though a few of the rhythms are similar to those of the *kete* ensemble. Most of the instruments for which the music is scored are that of the *kete* ensemble. However, to make the music uniquely different from the existing *kete* ensemble, the composer did not use the *kete* bell pattern which serves as the drive for *kete* patterns. Rather, he chose to use the *Akom* bell pattern.

Even though the *akom* bell pattern was used extensively, the graceful nature of the *kete* ensemble was highly favoured. What the composer was trying to do, therefore, is a redefinition of the *kete* ensemble.

Communication between the Instruments:

The music is scored for six instruments, namely: Dawuro, Ntrowa, Abruikuwa, Petia, Apentemma and Kwadum. The composer created a kind of communicative patterns between:

1. Apentemma and Petia.
2. Kwadum and Apentemma.

These rhythmic patterns were arranged in a hocket fashion for two instruments at any point in time. The title of this work, "*Wo nya bi a wo be di*", is a resultant of such rhythmic patterns.

CHAPTER SIX

PERSPECTIVES AND FUTURE

In this work, traditional Akan adowa musical type was discussed. The writer looked at the historical background of the dance and also discussed its social relevance. Again, the work accounted for the performance setting of the musical type, which brought into focus the dancing arena, the instrumental set up as well as the performance practice.

My reflection on the study of the musical type and its significance in this modern era, after I had had interactions with the two groups from Manhyia in Kumasi (areas visited included, Mamponten, Ehwia, Heman and Ankaase) and Yamfo in the Brong – Ahafo region, has led me to the realization that adowa is gradually giving way to nnwonkorɔ, if it has not already done so. I agree with Ampene (2005) when he notes that:

the rise of urban centres, an urban elite and new social identities in post-colonial Ghana, placed substantial demands on those traditional vocal ensembles that had been primarily in demand for funerary celebrations, social gatherings and festivals, adowa bands were not adaptable enough to deal with the demands of social transformation, partly because their status as the funeral dance par excellence endorsed apathy. Moreover, the automatic patronage of the queen mother of every village that was enjoyed by adowa bands gave them easy access to the courts and palaces of Akan royalty, so they did not feel threatened by the rapid pace of social change in Ghana.

Today, the situation is different as the patronage of the queen mother is not as high as it used to be sometime past. Nnwomkorɔ has completely taken over the popularity of adowa having taken advantage of the similarities that they both present. Typical themes expressed in adowa have found their way into nnwomkorɔ with little or no modification.

Ampene (op. cit.) has further argued that "the instrumental accompaniment is similarly organized with the only difference being the presence of the prenprensua, which is functional substitute for the pair of atumpan drums, the leading drum in adowa". The organization of instrumental rhythms is similarly related to that of adowa, although one can perceive a distinctly nnwomkorɔ rhythm, making it possible for the adowa dance to be adapted to nnwomkorɔ.

The writer has attempted to blend the musical elements drawn from adowa with scholarly compositional techniques as a way of contributing to African art music. This involved the collection of musical materials and the analysis of its structural patterns (and form) with the objective of understanding the techniques involved in the construction of adowa songs. Elements such as rhythm, melody, polyphony, pitch, and others critically looked at equipped the writer to employ the basic adowa structures to create a contemporary version of this music.

Twentieth century music is one the of the new trends in music education in this country the perception of which is substantially changing from awareness of "that dissonant mishmash" to recognition of a repertoire of expressive works taking their place alongside other music of our heritage.

It is hoped that the results of this work will serve as reference material for other musicians. It will help future students of Ghanaian music understand how adowa music is created and help them move adowa from its present form and style into the concert hall. Again, it will serve as reference material for students in the university, scholars, music educators, and as repertoire for the military and the police bands.

Recommendations:

Nketia, (1973) has noted that adowa is found in Asante, Brong-Ahafo, Kwahu, Akim Kotoku and some parts of Akim Abuakwa, but the research was conducted in parts of Ashanti and Brong-Ahafo regions respectively. The two regions used to be one – Ashanti but it was split into Ashanti and Brong-Ahafo about four decades ago to facilitate the political administration of the country. It, therefore, could be explained that adowa in these two areas are similar in all respects. The writer wishes to recommend to users of this material in their research work to visit the areas this research did not cover to improve upon it.

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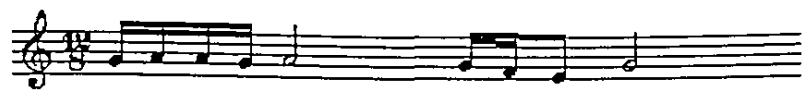
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APPENDIX

1.

Aho

Solo



N - tu tu mme se-lycampan fie



Na-na rom a mo di a-deka o bi nni bie nas - toa - pen



tena ne ye fre ysn ysa - bao a yee a yee



Na na roe ysn nico a yee a yee

2.

KAA MENKO.

Solo



Kaa men ko ye wua ye san bae e-no waa e - - - O-wuo kum baa tan



gya nemmae - e buo wo mmao yee sa - markeserabe gyina krotia re - fre nemmae



kaa men ko ye wua ye san bae e-no waa-e - - - O wuo kum baa tan



gya ne maae e - buo wo mmao

3.

Dankwa Abora

Solo

A-yee buoo - a-yee bu-oo__ Dankwa'A bo ra wo bamam' bri biamam'
 nte-moo__ naowuo ne me koo A-yee bu-oo__ a-yee bu oo__
 5 Dankwa'A bo-ra wo bamam' bri-biamam' nte-moo__ naowuo ne me koo

The musical score for 'Dankwa Abora' consists of three staves. The first staff is a vocal line in 4/4 time, starting with a 'Solo' label. The lyrics are 'A-yee buoo - a-yee bu-oo__ Dankwa'A bo ra wo bamam' bri biamam''. The second staff continues the vocal line with lyrics 'nte-moo__ naowuo ne me koo A-yee bu-oo__ a-yee bu oo__'. A 'Chorus' label is placed above the second staff. The third staff is an instrumental accompaniment in 4/4 time, starting with a '5' above the first measure. The lyrics are 'Dankwa'A bo-ra wo bamam' bri-biamam' nte-moo__ naowuo ne me koo'.

4.

Ohene Pharaoh

Solo

O-sooda- eea dan-tea see o he ne Pha-roe o soo da- eea dan tea seeroo
 8 Chorus
 O - sooda- eea dan-tea - see Josef ei be ky're daeyiase__ ma meoo__

The musical score for 'Ohene Pharaoh' consists of two staves. The first staff is a vocal line in 4/4 time, starting with a 'Solo' label. The lyrics are 'O-sooda- eea dan-tea see o he ne Pha-roe o soo da- eea dan tea seeroo'. The second staff is an instrumental accompaniment in 4/4 time, starting with an '8' above the first measure. The lyrics are 'O - sooda- eea dan-tea - see Josef ei be ky're daeyiase__ ma meoo__'. A 'Chorus' label is placed above the second staff.

5.

Se me wo mua eye

Center

Se me wo muaeye - ma ye gy're ne; se me wo muaeye -

7

- ahoampa mu gy're ne se me wo muae yee

Chorus

Se me wo muaeye -

13

- ma ye gy're ne se me we muae yee ahoampa mu gy're ne

19

se me wo muae yee

6.

Eno Abena Gyae.

Cantor

E-noA be na gyae — wo y[a-bo-r]a wo y| wo ho da bi na wo be huo y|

Chorus

8

gyea-du-ro kora fie nay| ngyea du ron - s[e] fie korna

E-noA-be na gyae — wo

15

y|a bo r]a wo y| wo ho da bi - naw' be huo —

7.

GYAMENA BUO

Solo

6 Se me kɔdaa me nam dwu-ma 'se na me be daa me nam dwuma 'se dwuma 'yimman a-

12 bo mea-ma 'saa - sea-gye me taa — taa; m'akvin' ma bre kɔ-kɔ te sea-hwenee

Chorus

19 mɔdɔmmɔguo na gya-me na buoo — ee bo bu-o-ee — gya-me na bu oo -

26 a - gyae me wua na 'grɔa - guo; — Gya me na buo — ee

bo bu o ee — gya me na bu oo — ee ee me wua na 'grɔa guoo —

8.

OBRONI AMRADOO

Solo

O-bro - nie — am-ra - doe wo ba-ye bri-bi-yan' ndam n'omuo ne yan

Chorus

8 koo — O-bro nie - am-ra doe wo ba-ye bri-bi-yan' ndam

12 he woo he yan koo