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## A Kalophonic Verse from the Second Psalm composed by J. Koukouzeles: 'From Manuscript to Performance'

### A

In the present paper, I am dealing with the full musical text of a *Kalophonic Verse* from the *Second Psalm*<sup>1</sup>, composed by John Koukouzeles, a composition of great musicological importance, based on a text taken from the mentioned *Second Psalm* (especially its 1<sup>st</sup> and 2<sup>nd</sup> verses), divided into 5 parts, as follows:

<i>Psalm 2, 1<sup>a</sup></i>	<b><i>Why do the nations conspire</i></b> ἵνα τί ἐφρούραξαν ἔθνη,
<i>Psalm 2, 1<sup>b</sup></i>	<b><i>and the peoples plot in vain?</i></b> καὶ λαοὶ ἐμελέτησαν κενά;
<i>Psalm 2, 2<sup>a</sup></i>	<b><i>The kings of the earth rise up</i></b> παρέστησαν οἱ βασιλεῖς τῆς γῆς,
<i>Psalm 2, 2<sup>b</sup></i>	<b><i>and the rulers band together</i></b> καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτὸ
<i>Psalm 2, 2<sup>c</sup></i>	<b><i>against the Lord and against his anointed one</i></b> κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ χριστοῦ αὐτοῦ.

### B

The musical development of the composition under examination is a so-called *Kalophonic* one<sup>2</sup>, so one has to deal with a very long and continuous melodic (and poetic) flow; nevertheless, it has to be noted (from the very beginning) that through the aforementioned (musical and poetic) development a clearly latent 'musical and poetic rhetoric' is also arising; a 'musical and poetic rhetoric' that (at the same time) is extremely 'dramatic'; the 'musical rhetoric' is specifically developed in parallel with the prospect of the composition's poetic text, a prospect that is inherent in the initially given psalmic verses [*Psalm 2,1-2*]; actually, those verses are dynamically strengthened in their *Anagrammed* and *Kalophonic* treatment,

<sup>1</sup> Concerning the general *Kalophonic Tradition* reflected on compositions based on verses taken from the *Second Psalm*, see: Arsinoi Ioannidou, *The Kalophonic Settings Of The Second Psalm In The Byzantine Chant Tradition Of The Fourteenth And Fifteenth Centuries*, New York 2014: *CUNY Academic Works* [available at the following website: [https://academicworks.cuny.edu/gc\\_etds/433](https://academicworks.cuny.edu/gc_etds/433)]; cf. eadem 'The Kalophonic Settings of the Second Psalm in the Byzantine Tradition (Fourteenth-Fifteenth centuries): A Dissertation In-Progress', in *Proceedings of the 1<sup>st</sup> International Conference of the American Society of Byzantine Music and Hymnology*, pp. 210-223 [available at the following website: <http://www.asbmh.pitt.edu/page12/loannidou.pdf>]. Cf. also Edward V. Williams, 'The Treatment of Text in the Kalophonic Chanting of Psalm 2', *Studies in Eastern Chant* 2 (1971), pp. 173-193.

<sup>2</sup> For the principles of the so-called *Kalophonic* musical development cf. Gregorios Stathis (translated and revised by Konstantinos Terzopoulos), *Introduction to Kalophony, the Byzantine Ars Nova; The Anagrammatismoi and Mathēmata of Byzantine Chant*, Bern 2014: *Studies in Eastern Orthodoxy* 1; Peter Lang.

in such a manner that they are finally combined in a new complete poem, divided (as a new integral poem) in 8 pairs of verses (actually, taking into consideration the existing repetitions, the poem is divided in 11 pairs of verses), as follows:

1 <sup>a</sup>	<b>Why do?</b>
	ἵνα τί;
	<b>the nations conspire and the peoples plot in vain?</b> ἐφρύαξαν ἔθνη, καὶ λαοὶ ἐμελέτησαν κενά;
1 <sup>b</sup>	<b>Why do?</b>
	ἵνα τί;
	<b>the nations conspire and the peoples plot in vain?</b> ἐφρύαξαν ἔθνη, καὶ λαοὶ ἐμελέτησαν κενά;
2	<b>Why do?</b>
	ἵνα τί;
	<b>plot in vain?</b> ἐμελέτησαν κενά;
1 <sup>c</sup>	<b>Why do?</b>
	ἵνα τί;
	<b>the nations conspire and the peoples plot in vain?</b> ἐφρύαξαν ἔθνη, καὶ λαοὶ ἐμελέτησαν κενά;
3	<b>Why do?</b>
	ἵνα τί;
	<b>the kings and the rulers band together?</b> οἱ βασιλεῖς καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτό;
4 <sup>a</sup>	<b>again</b>
	πάλιν
	<b>why do band against the Lord?</b> ἵνα τί συνήχθησαν κατὰ τοῦ Κυρίου;
4 <sup>b</sup>	<b>again</b>
	πάλιν
	<b>why do rise up against the Lord?</b> ἵνα τί παρέστησαν κατὰ τοῦ Κυρίου;
5	<b>Why do rise up? - Why do band?</b>
	ἵνα τί παρέστησαν; - ἵνα τί συνήχθησαν;
	<b>the nations band against the Lord and against his anointed one?</b> λαοὶ συνήχθησαν κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ χριστοῦ αὐτοῦ;
6	<b>Why do?</b>
	ἵνα τί;
7	<b>Why do the nations conspire?</b>
	ἵνα τί ἐφρύαξαν ἔθνη;
	<b>the nations and the peoples plot in vain?</b> ἔθνη καὶ λαοὶ ἐμελέτησαν κενά;
8	<b>alleluia</b>
	ἀλληλούια

The deep philosophical perception and the real musical aesthetic of the composition under examination is undoubtedly based and developed specifically around a main ontological question [ : *why?*]; a question which obviously arises from the very beginning of the mentioned psalmic text. So, in the emerging interpretation of the musical text commented here, another morphology of the composition (let us say, an almost ‘secret’ or ‘hidden’ morphology of the composition) is, in practice, sought; that phenomenon helps us discover, through the individual melodic lines of the composition, its entire aesthetics.

### C

By taking into consideration the aforementioned, I have recently reviewed the same composition, starting my review from the practical effort of its performance perspective. I have finally reached to a conclusion, which translates in an ‘artistic and academic proposal’, according to which the composition has to be structured (compatible with its pre-exposed morphological philosophy) in the following 14 parts (made by 12 pairs of verses), in order to be antiphonally chanted by a soloist and a choir, respectively:

1	<p>“...   <i>W(hy)...</i></p> <p><b>νιχικι...   [echema]</b></p>
2	<p>“<i>ἵνα τί;</i>   <i>Why do?</i></p> <p><b>ἐφρύαξαν ἔθνη, καὶ λαοὶ ἐμελέτησαν κενά</b> <b><i>the nations conspire and the peoples plot in vain</i></b></p>
3	<p>“<i>ἵνα τί;</i>   <i>Why do?</i></p> <p><b>ἐφρύαξαν ἔθνη, καὶ λαοὶ ἐμελέτησαν κενά</b> <b><i>the nations conspire and the peoples plot in vain</i></b></p>
4	<p>“<i>ἵνα τί;</i>   <i>Why do?</i></p> <p><b>ἐμελέτησαν κενά</b> <b><i>plot in vain</i></b></p>
5	<p>“<i>ἵνα τί;</i>   <i>Why do?</i></p> <p><b>ἐφρύαξαν ἔθνη, καὶ λαοὶ ἐμελέτησαν κενά</b> <b><i>the nations conspire and the peoples plot in vain</i></b></p>
6	<p>“<i>ἵνα τί;</i>   <i>Why do?</i></p> <p><b>οἱ βασιλεῖς καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτό</b> <b><i>the kings and the rulers band together</i></b></p>
7	<p><b>πάλιν   again</b></p> <p><b>ἵνα τί συνήχθησαν κατὰ τοῦ Κυρίου;</b> <b><i>why do band against the Lord?</i></b></p>
8	<p><b>πάλιν   again</b></p> <p><b>ἵνα τί παρέστησαν κατὰ τοῦ Κυρίου;</b> <b><i>why do rise up against the Lord?</i></b></p>
9	<p><i>ἵνα τί παρέστησαν; - ἵνα τί συνήχθησαν;</i> <b><i>Why do rise up? - Why do band?</i></b></p> <p><b>λαοὶ συνήχθησαν κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ χριστοῦ αὐτοῦ</b> <b><i>the nations band against the Lord and against his anointed one</i></b></p>
10	<p>“<i>ἵνα τί;</i>   <i>Why do?</i></p> <p><b>τιτιτι...   [kratema]</b></p>
11	<p>“<i>ἵνα τί ἐφρύαξαν ἔθνη;</i></p>

	<i>Why do the nations conspire?</i>
	τιτιτι...   <b>[kratema]</b>
12	<’Ινα τί;>   <i>Why do?</i> <b>ἔθνη καὶ λαοὶ ἐμελέτησαν κενά</b> <i>the nations and the peoples plot in vain</i>
13	<b>ἀλληλούια</b>   <i>alleluia</i>
14	<’Ινα τί;>   <i>Why do?</i>

This specific ‘proposal’ is aiming at the above-mentioned promotion of the composition’s dialogic melodic prospect; in order to formulate it, I have followed, step by step, the poetic text of the composition, given by its last musical version (the contemporary one, i.e. an ‘*exegesis*’, formulated by Chourmouzius Chartophylax<sup>3</sup>), with the exception of points 12<sup>a</sup> and 14; in the first one [: 12<sup>a</sup>] I had to adapt (at the end of the previous *kratema* part of the composition) the text of the main question, constantly repeating throughout the entire composition [: *why?*], while in the second one [: 14] I preferred to conclude the composition with the same question; so, I had to adapt the very same text [: *why?*] once again at the end of the final *alleluia*, i.e. at the end of the refrain part of the composition; in my opinion, the last choice is absolutely compatible with the *Kalophon* character of the composition, taking into consideration that the usual practice of such compositions is to especially conclude with a musical motive that is identical to the initial one.

*I additionally believe that the above-mentioned ‘proposal’ is at the same time following the idea ‘from Manuscript to Performance’. Allow me to briefly describe the story behind the aforementioned ‘proposal’, explaining at the same time any possible connection between such a performative effort and the composition’s relevant manuscript tradition.*

## 1

I firstly studied this specific composition with my students during a post-graduate program on *Psaltic Art* (i.e. Byzantine Music performance) organized by the Department of Music Studies of the School of Philosophy of the National and Kapodistrian University of Athens<sup>4</sup>. Of course, we studied it according to its (aforementioned) ‘*exegesis*’ version, made in 1818 by Chourmouzius Chartophylax, through the musical text kept in his autograph codex No. 703 of the collection of the Metochion of the Holy Sepulcher (ff. 227<sup>v</sup>-235<sup>v</sup>). Later on, I had an additional opportunity to re-approach the same composition with the members of my choir, the *Maestros of the Psaltic Art*, while preparing a concert, given in 2018 (October 18<sup>th</sup>), at the Metropolitan Cathedral of Athens, during the 7<sup>th</sup> *International Musicological & Psaltic (‘Morphology-Aesthetics’) Conference*, organized by the *Institution of Byzantine Musicology*<sup>5</sup>. It was during our rehearsals for that concert that I realized it was really difficult (and perhaps aesthetically useless) for the choir to perform the entire composition (which lasts about 50

<sup>3</sup> See his autograph codex No. 703 of the collection of the Metochion of the Holy Sepulcher (1<sup>st</sup> volume of *Papadike*, containing compositions sung during *Vespers* service, written in 1818), kept in National Library of Greece, ff. 227<sup>v</sup>-235<sup>v</sup>.

<sup>4</sup> See: <http://www.music.uoa.gr/metapyxiakes-spydes/programmata-metapyxiakon-spydon/pms-byzantini-moysikologia-kai-caltiki-texnh.html>

<sup>5</sup> See: <http://ibyzmusic.gr/sinedria12.php>

minutes); the composition's real morphology suddenly stroke me, especially while taking into consideration the aforementioned development of its poetic text. Therefore, I considered that the basic question [: *why?*], arising throughout the entire composition, would be more appropriately performed by a soloist (actually, in a more 'dramatic' performance, using a slower or even a freer rhythm, let's say according to a 'theatrical approach' of musical performance, trying to emphasize on that ontological question: *WHY?*), while the remaining parts of the composition would be performed by the choir (using a constant performative approach and a quicker rhythm), as being actually the (poetic and musical) answers to the successively queries pointed out by the soloist<sup>6</sup>.

## 2

During the mentioned concert, I additionally published a relevant pamphlet, in which the composition's musical text (the one written according to Chourmouzius Chartophylax's 'exegesis') was included<sup>7</sup>; in that same pamphlet two additional significant musical codices were also taken into consideration, in order to incite comparative musical parallelisms<sup>8</sup>; there, the composition under examination was written according to another Byzantine Notation system, i.e., historically speaking, the previous one from the so-called *New Method's* relevant system; I am referring, specifically, to the codex No. 222/73 of K. Psachos' collection [*Anthology*; an autograph of John Protopsaltes in 1766 (ff. 56<sup>r</sup>-57<sup>r</sup>)] as well as to the codex No. 36 of P. Gritsanes' collection [*Anthology*; an autograph of Cyril, Bishop of Drystras, in 1808 (pp. 170-177)]. Following the composition's musical text, as written by the three mentioned sources, one can claim that the last codex could have been taken (potentially and hypothetically) into account by Chourmouzius, at the time he was preparing his aforementioned 'exegesis'; there is an absolute correspondence of the musical text as it is written down (according, of course, to different Notation systems), on the one hand, with the codex of Cyril (written in 1808) and, on the other, with the one of Chourmouzius (written in 1818), i.e. within a 10 years' time frame<sup>9</sup>:

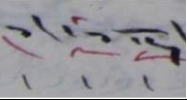


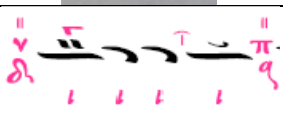
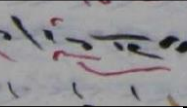

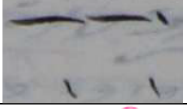


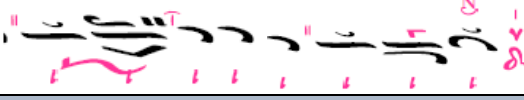




Cyril (1808): 170	
Chourmouzius (1818): 227 <sup>v</sup>	

<sup>6</sup> One can see the entire score of the composition under examination, written in Byzantine Notation according to Chourmouzius' 'exegesis' version (taken from mentioned codex No. 703 of the collection of the Metochion of the Holy Sepulcher, ff. 227<sup>v</sup>-235<sup>v</sup>), at the end of this paper; additionally, a live record of the mentioned performance of it can be found in the following websites: <https://www.youtube.com/watch?v=MfJOWIsAkL0> & <https://www.pemptousia.gr/video/%e1%bc%b5na-ti-%e1%bc%90friaxan-%e1%bc%94thni-melos-ioannou-koukouzelous-ma%ce%90stores-tis-psaltikis-technis/>

<sup>7</sup> See Achilleas G. Chaldaeakes, "Ἴνα τί ἐφρῦαξαν ἔθνη; Στίχος καλοφωνικός, ἐκ τοῦ δευτέρου ψαλμοῦ, ποίημα Ἰωάννου τοῦ Κουκουζέλη, 7<sup>th</sup> International Conference, Musicological & Psaltic, 'Morphology-Aesthetics', Athens, 18-20 October 2018: *Institution of Byzantine Musicology*, pp. 5-21.

<sup>8</sup> See *ibid.*, pp. 22-30.

<sup>9</sup> Note that all musical examples used onwards in this paper are, indicatively, limited to the initial musical part of the entire composition under examination.

Cyril (1808): 170	
Chourmouzius (1818): 227 <sup>v</sup>	
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Cyril (1808): 170	
Chourmouzius (1818): 227 <sup>v</sup>	
Cyril (1808): 170	
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Cyril (1808): 170	
Chourmouzius (1818): 227 <sup>v</sup>	
Cyril (1808): 170	
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Cyril (1808): 170	
Chourmouzius (1818): 227 <sup>v</sup>	

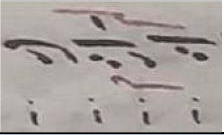
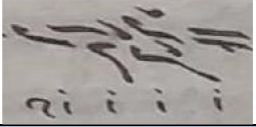
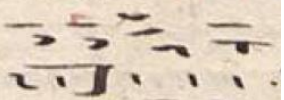
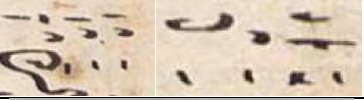
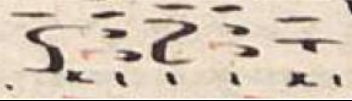
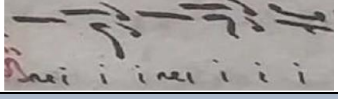
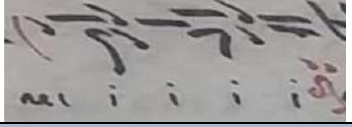
Cyril (1808): 170	
Chourmouzius (1818): 227 <sup>v</sup>	
Cyril (1808): 170-1	
Chourmouzius (1818): 227 <sup>v</sup>	

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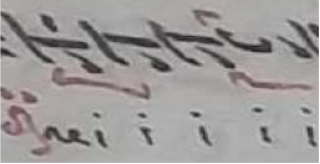

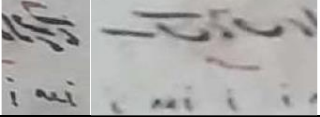

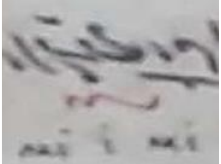

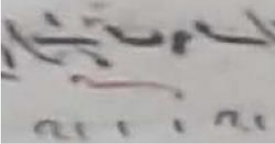

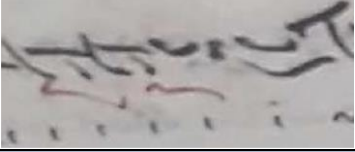
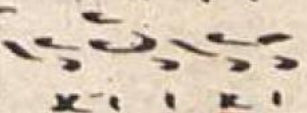
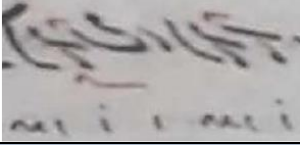
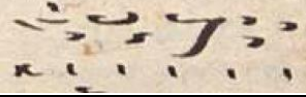
However, there is no such correspondence between the composition's musical text as written in both above-mentioned codices and the one written by John Protopsaltes in 1766, i.e. 42 or 52 years earlier, respectively. Of course, one can easily recognize that the very same composition is actually written in all the above-mentioned codices, but in the last case (i.e. in John Protopsaltes' codex) it is written down according to another, more concise, type of the Byzantine Notation. Now, I have the additional chance to compare the last record of the composition under examination (the one of John Protopsaltes, made in the year 1766) with a relevant record of the same composition found in codex No. 2458 of the collection of the National Library of Greece [*Papadike*, written in 1336 (ff. 22<sup>v</sup>-24<sup>r</sup> & 24<sup>r</sup>-25<sup>v</sup>)]; the latter record is, actually, the very first version, dating from 1336; that means that this is a record written 430 years before the version of John Protopsaltes. It is amazingly notable that the way this composition is written down (even if not absolutely identical) in both last codices, seems at least to bear, at an extremely large extent, many similarities:

Koukouzeles? (1336): 22 <sup>v</sup>	
John (1766): 56 <sup>r</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	


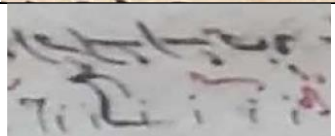


John (1766): 56 <sup>r</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
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Koukouzeles? (1336): 24 <sup>r</sup>	



John (1766): 56 <sup>r</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	

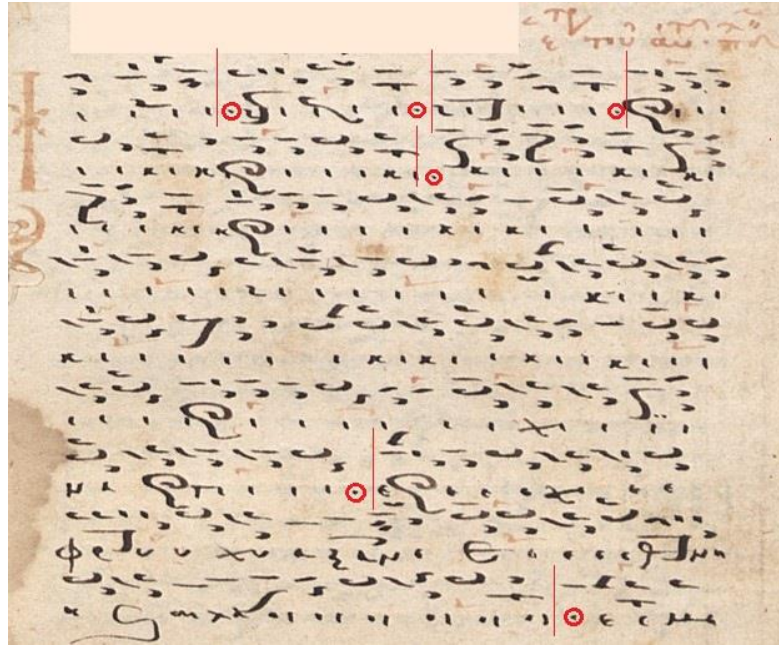
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	
Koukouzeles? (1336): 24 <sup>r</sup>	
John (1766): 56 <sup>v</sup>	

Koukouzeles? (1336): 24 <sup>r</sup>			
John (1766): 56 <sup>v</sup>			

*At this point, one could note lots of historical and paleographical useful aspects (especially as one realizes that the relevant handwritten tradition remains stable for more than 400 years, but, at the same time, it is increasingly changeable during such a short frame of time, as, for example, the 50 years' time frame mentioned earlier); thus, for the time being, I would like to pay particular attention to the following two remarks:*

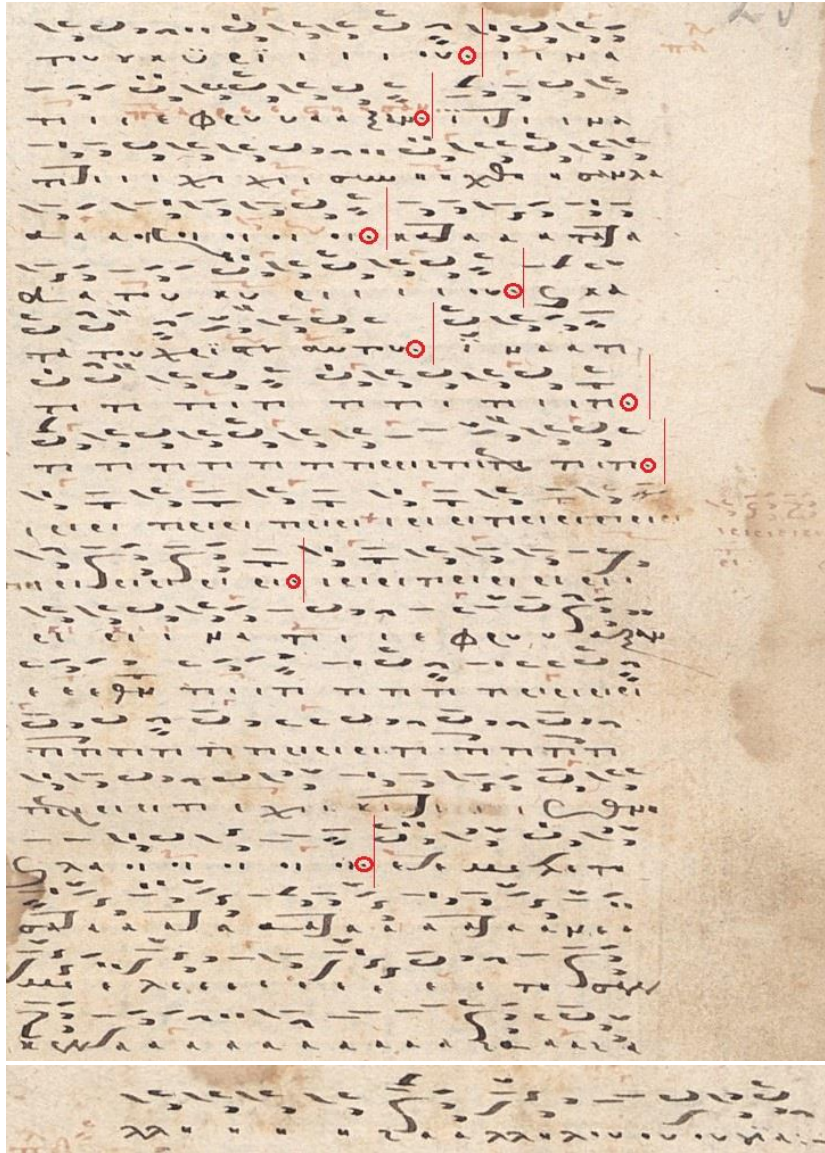
- ❖ In codex No. 2458 of the collection of the National Library of Greece a very interesting 'musical punctuation' is pointed out, according to that era's usual practice<sup>10</sup>; the mentioned 'musical punctuation', consisting of *dots* pointed out between the syllables of the poetic text that is written below the Byzantine Notation, actually formulates individual parts of the entire composition; such phenomenon is missing from newer (post-Byzantine) manuscripts (where one can observe, instead of the mentioned 'musical punctuation', just some 'gaps' between the continuous lines of the Byzantine Notation); according to the aforementioned 'musical punctuation' (given to us about 7 centuries ago) the composition under examination could be divided in several individual parts, as one can clearly see in the following facsimiles:

<sup>10</sup> Cf. Jørgen Raasted, 'Some observations on the structure of the Stichera in Byzantine Rite', *Byzantion* 28 (1958), pp. 529-541. Idem, *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts*, Copenhagen 1966: *MMB-Subsidia* 7, pp. 55-76. Christian Troelsgård, 'Musical Notation and Oral Transmission of Byzantine Chant', *Classica et Mediaevalia* 50 (1999), pp. 249-257. Flora Kritikou, 'Ὁ Ἀκάθιστος Ὕμνος στὴ βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία', Athens 2004: *IBM-Studies* 10, p. 287. Maria Alexandru, «Αναλυτικές προσεγγίσεις και ιχνηλασία του κάλλους στη Βυζαντινὴ Μουσικὴ. Ὁ ευχαριστήριος ὕμνος Σὲ Ὑμνοῦμεν», in *Μουσικὴ Θεωρία και Ανάλυση—Μεθοδολογία και Πράξη. Πρακτικὰ Συμποσίου*, Thessaloniki 2006: *Aristotle University of Thessaloniki-Faculty of Fine Arts-School of Music Studies*, p. 321 (note 41). Achilleas G. Chaldaeakes, 'The story of a composition or "Adventures" of written melodies, during Byzantine and post-Byzantine era', in Gerda Wolfram-Christian Troelsgård (eds.) *Tradition and Innovation in Late-and Post-Byzantine Liturgical Chant II. Proceedings of the Congress held at Hernen Castle, The Netherlands, 30 October-3 November 2008*, Leuven-Paris-Walpole, MA 2013: *A.A. Bredius Foundation-Peeters*, pp. 269-270 (note 16).





Handwritten Greek text in a medieval script, likely a liturgical book. The text is written in black ink on aged, yellowish paper. It features several large, ornate initial letters (K, X, Φ) and is punctuated by red vertical lines and red circles (possibly indicating breath marks or accents). The text is arranged in approximately 20 lines, with some lines starting with large initials. The script is a cursive form of the Greek alphabet, characteristic of the Byzantine or Western medieval periods.



So, it is undoubtedly noteworthy that the contemporary division of the composition under examination, a division I recently made myself according to a manuscript source delivered in the 19<sup>th</sup> century (dating, specifically, from the year 1818), seems to also have been attempted (although using different divisions) in the oldest relevant manuscript source of that composition, dating from the year 1336.

- ❖ Comparing the last two sources, i.e. codex No. 222/73 of K. Psachos' collection and codex No. 2458 of the collection of the National Library of Greece, one can realize that in the first one (which is also the more recent one) there are some noticeable 'additions' or 'interventions', which are not found in the relevant musical material written down in the second (and the oldest) one; I shall specifically point out here the following two parts of the composition under examination:



I

Handwritten Greek text:  $\tau\upsilon\chi\alpha\upsilon\epsilon\iota\iota\iota$

Handwritten Greek text:  $\iota\upsilon\upsilon\alpha\tau\iota\sigma\iota\sigma\iota$

II



Such ‘additions’ and ‘interventions’ are similar to the ones I have already tried (for example) in the aforementioned parts [12<sup>a</sup> & 14<sup>11</sup>] of the same composition; so, such endeavour seems to be a usual and common practice in the entire Byzantine Music tradition, since one could notice similar efforts in several more analogous cases (undertaken either nowadays or even years or centuries ago). In my opinion, this is an effort that one has to necessarily undertake, if they wish to modify a simple (and indicative) score into a piece of music more appropriate for a live performance ...

*To sum up, I tried to be compatible with the ‘technique’ mentioned from the very beginning, investigating the paths of the research ‘direction’ **from the manuscript to the performance**. Concluding the present paper, I feel that I have approached the same technique the other way around: **from the performance to the manuscript!** Such a reverse investigation is perhaps much more useful and didactic ...*

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<ινα ρι>

The image shows two lines of musical notation in black ink on a white background. The notation consists of stylized, flowing lines with various curves and accents. Below the notation, there are several Greek letters in pink: α, ι, ν, ρ, χ. Some letters are placed directly under the notes, while others are placed above or to the side. There are also red wavy lines and other red markings under the notes, possibly indicating breath marks or performance techniques. The overall appearance is that of a musical score with specific annotations.