

Γιώργος Δούσης

Η Νύχτα της Πλειόνης

Όπερα σε πέντε εικόνες

*Βασισμένη στην παραλογή
"Τ'αγαπημένα αδέρφια και η κακή γυναίκα"*

Λιμπρέτο: Έρι Κύργια

Αθήνα 2021

Η *Νύχτα της Πλειόνης*, αποτελεί το πρώτο έργο που παρουσιάζεται από την Ελληνική Ραδιοφωνία υπό τον γενικό τίτλο "Ραδιοφωνική Όπερα", εγκαινιάζοντας με αυτό έναν νέο θεσμό-πρωτοβουλία του διευθυντή των Μουσικών Συνόλων της Ε.Ρ.Τ., κ. Τάσου Ρωσόπουλου.

Διανομή

- Η Γυναίκα: *Σοπράνο*
- Ο Ένας Αδερφός: *Τενόρος*
- Ο Άλλος Αδελφός: *Βαρύτονος*

- Flute*
- Clarinet/Bass Clarinet*
- Trumpet in C*
- Trombone*
- Percussionist**
- Piano/Celesta*
- Violin I*
- Violin II*
- Viola*
- V.Cello*

*Λίστα Κρουστών:

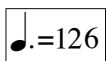
- Vibraphone*
- Glockenspiel*
- Triangle*
- Tambourine*
- Sys. Cymbal 1 (Crash1)*
- Sus. Cymbal 2 (Crash2)*
- Drum Kit*
- Snare Drum*
- 5 toms*
- Mark Tree*
- 2 Congas*
- Grand Casa*
- China Crash*
- 2 Bongos*
- Glass Wind Chimes*
- High Crotale*
- Rain Stick*
- Seed Shaker*
- Gong (any pitch)*
- Shaker*
- 3 Wood Blocks*
- Bow (for arco)*

Έπι Κύργια

Η Νύχτα της Πλειόνης

Γιώργος Δούσης
Φεβρουάριος-Απρίλιος 2021
Αθήνα

Score in C



Βασισμένο στην παραλογή
"Τ'αγαπημένα αδέρφια και η κακή γυναίκα"

Score for the opera "Η Νύχτα της Πλειόνης" (The Night of Pleione), composed by Giorgos Dousis. The score is in C major, 6/8 time, with a tempo of 126 beats per minute. The instrumentation includes:

- Vocalists: Soprano, Tenor, Baritone
- Woodwinds: Flute, Clarinet in B $\flat$, Trumpet in C, Trombone
- Percussion: Vibraphone/Glockenspiel, Percussion, Accessories
- String Ensemble: Piano, Violin I, Violin II, Viola, Cello

The score is written for a full orchestra and vocal ensemble. The tempo is marked as 126 beats per minute. The score is in C major and 6/8 time. The instrumentation includes Soprano, Tenor, Baritone, Flute, Clarinet in B $\flat$, Trumpet in C, Trombone, Vibraphone/Glockenspiel, Percussion, Accessories, Piano, Violin I, Violin II, Viola, and Cello. The score is written for a full orchestra and vocal ensemble. The tempo is marked as 126 beats per minute. The score is in C major and 6/8 time. The instrumentation includes Soprano, Tenor, Baritone, Flute, Clarinet in B $\flat$, Trumpet in C, Trombone, Vibraphone/Glockenspiel, Percussion, Accessories, Piano, Violin I, Violin II, Viola, and Cello.

18

T

B

Fl.

p

B $\flat$ Cl.

C Tpt.

Tbn.

p

Vib./
Glock

Perc.

tambourine

pp

Pno

Vln. I

Vln. II

p

Vla.

Vc.

24

T

B

24

Fl.

B♭ Cl.

24

C Tpt.

Tbn.

Perc.

24

Pno

24

Vln. I

Vln. II

Vla.

Vc.

arco

p

[illegible]

[illegible]

This musical score page covers measures 41 through 46 of a piece, likely from a ballet or opera. The score is written for a full orchestra and a vocal soloist (T). The key signature is one sharp (F#), and the time signature is 3/8. The vocal line (T) is mostly silent, with a few notes in measure 45. The orchestration includes Flute (Fl.), B-flat Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone/Glockenspiel (Vib./Glock), Percussion (Perc.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score features various dynamics such as *mf* (mezzo-forte), *p* (piano), *fp* (fortissimo), and *f* (forte). The music is characterized by rapid sixteenth-note passages in the woodwinds and strings, and a more melodic line in the violins. The percussion provides a steady rhythmic accompaniment.

47

T

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Vib./
Glock

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

f

f

f

p

crash1 soft mall.

52

T

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

f

mf

p

f

crash2

piuf

piuf

solo

piuf

piuf

58

T

58

Fl.

B♭ Cl.

58

C Tpt.

mf

mp *f*

Tbn.

mp *f* *mf*

58

Vib./ Glock.

glock.

f

Perc.

58

Pno

58

Vln. I

f

mf *f*

Vln. II

f

mf *f*

Vla.

ord.

f

Vc.

f

[illegible]

[illegible]

[illegible]

80

T

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

f

p

mp

f

drum kit

snare dr.

86

T

86

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./Glock.

Perc.

86

Pno.

86

Vln. I

Vln. II

Vla.

Vc.

91

T

8

91

Fl.

mf *f*

B $\flat$ Cl.

mf *f*

91

C Tpt.

mf *f*

Tbn.

mf *f*

91

Vib./
Glock

Perc.

91

Pno

91

Vln. I

Vln. II

Vla.

Vc.

f

Detailed description of the musical score: The score is for measures 91 to 95. The T part has rests. The Fl. part has a melodic line starting in measure 92 with a dynamic of *mf* and a crescendo to *f*. The B♭ Cl. part has a similar melodic line. The C Tpt. part has a melodic line. The Tbn. part has a melodic line. The Vib./Glock part has rests. The Perc. part has a rhythmic pattern of eighth notes. The Pno part has a melodic line in the right hand and a bass line in the left hand. The Vln. I and Vln. II parts have a rhythmic pattern of eighth notes. The Vla. part has a rhythmic pattern of eighth notes. The Vc. part has a rhythmic pattern of eighth notes. The dynamics *mf* and *f* are indicated for the woodwinds. The dynamic *f* is indicated for the strings.

[illegible]

101

T

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

crash

snare dr.

ff

fp

f

106

T

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mark tree

ff

mf

f

113

T

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

120

T

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

mf ^{E m}

p *mf* *p*

mp *mp* *mp*

sus. cymb.
soft mall.

tambourine

Τι νύ - χτα η α - πο - ψι - νή!

D $\flat$ m

127

T

8

Μας βλέ-πουν μύ-ρια ά - στρα

B

127

Fl.

B $\flat$ Cl.

p

127

C Tpt.

Tbn.

127

Vib./ Glock

Perc.

127

Pno

127

Vln. I

p

Vln. II

Vla.

Vc.

132

T

8

F/A

2

ως κι'η Πλει-ό - νη λά-μπει

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock

Perc.

p *mf* *mp*

Pno

mf

Vln. I

p *mf*

Vln. II

p *mf*

Vla.

p *mf*

Vc.

p *mf*

138

T

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Vib./
Glock

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

This musical score page, numbered 28, is for the first scene of 'The Night of the Pleiades'. It features a variety of instruments including a vocal ensemble (T and B), woodwinds (Flute, B-flat Clarinet, C Trumpet, and Trombone), percussion (Vibraphone/Glockenspiel and Percussion), piano, and a string quartet (Violins I and II, Viola, and Cello). The score is divided into five measures, each with a unique time signature: 2/4, 2/4, 6/8, 2/4, and 4/4. The tempo is marked as 138. The vocal parts (T and B) are mostly silent, indicated by rests. The flute and piano parts have melodic lines with accents. The percussion part features a rhythmic pattern with accents. The string quartet provides a harmonic foundation with eighth-note patterns in the violins and a more active line in the cello.

[illegible]

146

T

8

τή η μου - σι - κή πώς ζώ - νει την κα -

B

146

Fl.

B $\flat$ Cl.

146

C Tpt.

Tbn.

146

Vib./
Glock

Perc.

146

Pno

146

Vln. I

Vln. II

Vla.

Vc.

Dbm/Ab

151

T. ρδιά μου

B.

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Acc. *congas* *tambourine*

Pno. *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *mp* *f*

157

T. Παί - ξετε παί-ξετε το ρυ-θμό χο - ρεύ-ει η Λι-

B.

Fl.

B♭ Cl.

C Tpt.

Tbn. *p* *f*

Perc. *f* tambourine

Acc. *mp* congas

Pno. *p* *f*

Vln. I. pizz. *sffz* pizz.

Vln. II. *sffz* pizz.

Vla. *sffz* pizz.

Vc. *sffz*

163

T. *νιώ μου!*

Fl. *p* *f* *p* *f* *f*

B♭ Cl. *p* *f* *p* *f* *f*

C Tpt. *p* *f* *p* *f* *f*

Tbn. *p* *f* *p* *f* *f*

Perc. *mf*

Acc. *p* *f* *p* *f* *f*

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

Vln. I *arco* *p* *f* *p* *f* *f*

Vln. II *arco* *p* *f* *p* *f* *f*

Vla. *arco* *f*

Vc. *f*

[illegible]

[illegible]

[illegible]

[illegible]

204

T. *mf* *Dbm*
A - δε - ρφέ μου

Fl. *p* *ff*

B♭ Cl. *p* *ff* *pp* *p*

C Tpt. *p* *ff* *pp* *p*

Tbn. *p* *ff* *pp* *p*

Perc. *f* *p* *f* *pp*
2 mall. grand casa
mute with mallet

Pno *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *p* *mp*

211

Cm A^bm/E^b A m/E

T 8 δεξ τι ό - μο - ρφη που εί - ναι η γυ -

B

Fl.

B^b Cl.

C Tpt.

Tbn.

Vib./ Glock

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Em/G

Ebm/Gb

Em/G

214

T

8

vaí - κα μου σαν την αυ -

Fl.

mp

B♭ Cl.

mp

C Tpt.

p *mf* *p*

Tbn.

p *mf* *p*

Perc.

pp *mp* *pp*

Pno

mf

Vln. I

mp

Vln. II

mp

Vla.

mp *f*

Vc.

43

217

Cm/G

217

Ebm/Bb

T

8

γή

της πιο α - γνής η - μέ - ρας

B

Fl.

Bb Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

p *mf*

pp *mp* *pp*

mf *p* *mf*

mp *f* *p* *mf*

mf

Em/G *mf* *f* *mf* Em/B *mf*

220

T 8 σαν τη δρο - σιά - που α - φυ -

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc. snare dr.

Pno

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *p* *mf* *p* *pp* *p* *mf* *p* *mp* *f* *mp* *mp* *f* *mp* *mp* *f* *mp*

Bm(add 9)/G♭

223 *f* *mf*

T
8
πνεί την πλά - ση

B
f
Εί - σαι στ'α - λή - θεια τυ - χε - ρός

Fl.
mf *p*

B♭ Cl.
mf *p*

C Tpt.
223
mf *p*

Tbn.
mf *p*

Perc.
mf *pp* *pp* sus. cymb.

Pno
223
mf

Vln. I
223
f *mf*

Vln. II
f *mf*

Vla.
f *mf*

Vc.
f *mf* 2

Musical score for the song "ΕΙΝΑΙ ΚΑΛΗ ΜΙΑ ΓΑΠΑΚΙ ΕΠΙΜΟΝΑ ΤΟ". The score is written for a full orchestra and vocal soloist. The vocal part (T) is in treble clef, starting with a *mf* dynamic. The lyrics are in Greek. The instrumental parts include Flute (Fl.), B♭ Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part features a complex rhythmic pattern with many accents. The strings (Vln. I, Vln. II, Vla., Vc.) provide harmonic support, with the violins and viola/cello playing sustained notes.

234 *D^b sus* *D^b m* *B sus* *B* *A maj7*

T 8 δεί - χνει Ευ - χή σου δί - νω α - δε - ρφέ την

B

Fl. 234 *mp*

B^b Cl.

C Tpt. 234

Tbn.

Perc.

Pno 234

Vln. I 234

Vln. II

Vla.

Vc. 234

237 *Dmaj7* *Gmaj7*

T
8
ί - δια νά 'βρεις
να την λα-τρέ-ψεις κι'α-πο

B

Fl.
237

B♭ Cl.
237 *mp*

C Tpt.
237

Tbn.
237

Perc.
237
sus. cymb.
soft mall.
p *mp*

Pno
237

Vln. I
237 *mp*

Vln. II
237 *mp*

Vla.
237

Vc.
237

240 *Bm / (#5) E maj / (add 9)*

T *'μέ - να πιο πο - λύ*

B *Εἶ - σαι στ'α - λή - θεια τυ - χε - ρός*

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./Glock

Pno

Vln. I

Vln. II

Vla.

Vc.

να την λα - τρέ - ψεις

να την λα - τρέ - ψεις κι'α - πο

αλ - λο πο - τέ δε

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243 G maj7(#5) Abm7

T
8
'μέ - να πιο πο - λύ
μα πιο πο - λύ

B
2
ζή - λε - ψα
Εί - σαι στ'α - λή - θεια τυ - χε

Fl.
f
mf

B♭ Cl.
p

C Tpt.
f
p

Tbn.
p

Perc.
p
mf

Pno
f
p

Vln. I
f

Vln. II
f

Vla.
f
mp

Vc.
f
mp

86

rit.

Η Νύχτα της Πλειόνης, σκηνή 1η

368

S. *ff* κί-έ-γνοια μην έ - χεις Κα - λή σου νύ - χτα

T. *ff* ναί-κα μου το νου σου Πως μ'α - γα - πάζ

B. *ff* πά - ρω. Α-ντίο'α-δε-ρφέ μου

Fl. *f* *ff*

B♭ Cl. *f* *ff*

C Tpt.

Tbn.

Perc. crash toms grand casa

Pno

Vln. I

Vln. II

Vla.

Vc.

371

S
Κι'έ-γνοια μην έ - χεις

T
8
Πως μ'α - γα - πάζ

B
Α - ντίο'α - δε - ρφέ μου

Fl.
371
f *ff* *p*

B♭ Cl.
f *ff* *p*

C Tpt.
371
p

Tbn.
p

Perc.
p

Pno
371
p

Vln. I
371

Vln. II

Vla.

Vc.
p

375

S *pp* *ff* *Aα!*

T *pp* *ff* *Aα!*

B *pp* *ff* *Aα!*

Fl. *ff*

B♭ Cl. *ff*

C Tpt. *fp* *ff*

Tbn. *fp* *ff*

Perc. *fp* *ff*

Pno *ff*

Vln. I *mf* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *ff*

Η Νύχτα της Πλειόνης

Σκηνή 2η

♩=88

mp

Soprano

Baritone

Flute

Clarinet in B $\flat$

Trumpet in C

Trombone

Vibraphone/
Glockenspiel

Percussion

Accessories

Piano

Violin I

Violin II

Viola

Cello

Δε μι-λάς

Είν' ω-ραί-οι πο-λύ

οι'ά-ντρες που λί-γα

Bass Clarinet

glass wind chimes

high crotale

rain stick

mark tree

f

pp

pp

p

f

p

ad lib., non synchronized
ord. → sul pont → sul tasto

ad lib., non synchronized
ord. → sul pont → sul tasto

ad lib., non synchronized
ord. → sul pont → sul tasto

6

S

λέ - νε Πά - ντα σε βλέ - πω μό - νο σου

6

Fl.

mp

B♭ Cl.

3

C Tpt.

Tbn.

Vib./Glock.

sus. cymb.
soft mallet

Perc.

pp

p

pp

mark tree

pp

cymbal bow

pp

Acc.

pp

Pno

Vln. I

Vln. II

Vla.

Vc.

11

S

Πως και δεν έ-χεις ταί - ρι

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Perc.

mf

pp

Acc.

Pno

mp

p

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

92
15

S

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

mf

seed shaker

pp

mp

93
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295

373
296

18

S

Μή - πω - εἶ - ναι κά - που

δο - σμέ - νη ἡ κα - ρδιά σου

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

pp *mf* *pp* *mf* *pp*

sus. cymb.
soft mall.

Perc.

Acc.

pp

Pno

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

94
22

S

κά - που που δεν θά 'πρε - πε

B

mp

Οι'έ - ρω - τες κα - θό - λου

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

f *p* *mf* *p*

Vib./
Glock.

p

glock.

Pno

mp

Vln. I

pp

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score for a play. It features a vocal duet (Soprano and Bass) and a large orchestral ensemble. The vocal parts have Greek lyrics. The instrumental parts include Flute, Clarinet in B-flat, Cornet in C, Trombone, Vibraphone/Glockenspiel, Piano, Violin I and II, Viola, and Violoncello. The score is written in 3/4 and 4/4 time signatures. Dynamics like *f*, *p*, *mf*, *pp*, and *mp* are used throughout. There are also performance markings like 'glock.' and 'v.'.

25

S

κά-που που δεν θά 'πρε-πε κά-που που δεν

B

δεν με νοιά-ζουν — Οι'έ-ρω-τες κα-θό-λου δεν με νοιά-ζουν —

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

mf *p* *mf*

Vib./ Glock.

Pno

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

96
28

S
θά ____ 'πρε - πε ____ *pp*

B
Οι'έ-ρω-τες κα-θό-λου δεν με νοιά - ζουν ____ *pp*

Fl.
28 *pp*

B♭ Cl.
28 *pp*

C Tpt.
28

Tbn.
28 *p* *mf* *p* *pp*

Vib./
Glock.
28

Acc.
28 *pp* mark tree

Pno
28 *pp*

Vln. I
28

Vln. II
28 *pp*

Vla.
28 *pp* *ord.* *ppp*

Vc.
28 *pp*



34 *p* *Cm* *Bm/D* *Ebm* *D+* *Gbm/Db* *Am/C*

S
Δεν είν' α-λή-θει' αυ-τό που λες Είσ' ό - μο-ρφος πο-λύ και νέ - ος Γε-μά - το

B

Fl.

B $\flat$ Cl.

p

C Tpt.

Tbn.

Perc.

Acc.

Pno

p

Vln. I

ppp

Vln. II

Vla.

p

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

98

38 Cm Db°7 Dm A/Db Dm A/Db

S
σφρί-γος το κο-ρμί σου Κρί-μα κα-μιά να μην το χαί-ρε-ται

Fl.

Bb Cl.

C Tpt.

Tbn.

Perc.

Acc.

triangle

p

Pno

Vln. I

Vln. II

Vla.

Vc.

mf pizz.

mf ord. pizz.

mf pizz.

mf pizz. ord.

mp

rit. $\text{D}^{\flat}\text{m}$ $\text{A}^{\flat}/\text{C}$ $\text{A}^{\flat}\text{m}/\text{E}^{\flat}$ $\text{A}^{\flat\circ}/\text{D}$ D^+ $\text{♩} = 40$

40

S
Κρίμα καμιά να μην το χαί-ρε-ται Κρί-μα κα-μιά να μην το χαί-³ρε-ται

Fl.
pp

B $\flat$ Cl.
pp

C Tpt.
p *pp*

Tbn.
pp

Perc.
Gong (any pitch)
triangle mallet on rim

Acc.

Pno

Vln. I
arco *pp* *mp*

Vln. II
arco *pp* *mp*

Vla.
arco *pp* *mp*

Vc.
pp *mp*

6/4

Η Νύχτα της Πλειόνης, σκηνή 2η

100

43

f
46
S
φεί - λεις
Σ'έ-χω δει να με κοι-τάς με λι-γω-μέ-να μά - τια
mf
colla voce
a piacere

Fl.
46
f
p
pp

B♭ Cl.
46
f
p
pp

C Tpt.
46
mf
p
pp

Tbn.
46
mf
p

Vib./
Glock.
46
glock.
p

Perc.
46
mf

Pno
46
f
p

Vln. I
46
f
p
pp

Vln. II
46
f
p
pp

Vla.
46
f
p
pp

Vc.
46
f
p
pp

tempo

102
50

 =54

Soprano (S):
 50 *fz* =54
mp
 Ό - μως δεν μέ - χεις γι'α - δε -

Bass (B):
mp
 Η γυ - ναί - κα του'α - δε - ρφού είν' α - δε - ρφή μου _____

Fl.:
 50
p

B♭ Cl.:
 50
p

C Tpt.:
 50
p harmon *mf*

Tbn.:
 50
p harmon *mf*

Vib./Glock.:
 50
p

Pno:
 50
p *mf*

Vln. I:
 50
pp

Vln. II:
 50
 richocet 5 *mp* *p* pizz. ord. *mf*

Vla.:
 50
 richocet 5 *mp* *p* ord. pizz. *p* *mf*

Vc.:
 50
pp *p* *mp*

rit. *a tempo*

51

S
ρφή
αλ - λά γυ - ναί - κα σου μπο - ρώ να γί - νω

B
Η γυ - ναί - κα του'α - δε - ρφού είν' α - δε - ρφή μου

Fl.
B♭ Cl.
C Tpt.
Tbn.
Vib./
Glock.
Pno
Vln. I
Vln. II
Vla.
Vc.

p *mf* *p* *mf* *pp* *pp* *pp* *pp* *p* *mp*

arco richocet 5 pizz. ord. ord. pizz. arco

sul pont. arco

sul pont. arco

sul pont. arco

arco

pizz.

53 *sensually, passionately*

S *Ti les;* *Πες μου Πες τη* *Σα λεύ-ει η λέ-ξη ε-δώ*

Vln. I

Vln. II

Vla.

Vc.

57

S *πά-νω στο χεί-λι σου* *πά-νω στο χεί-λι σου* *πά-νω στο χεί-λι σου*

Vln. I

Vln. II

Vla.

Vc. *sul pont. arco* *pp*

60 *ff* *mp* *mf* *f* *fp* *p* *f* *mf* *f* *fp* *mf* *f* *p*

sord. off *sus. cymb.* *soft mallet* *arco ord.*

The Rose Tree

S *B* *Fl.* *B♭ Cl.* *C Tpt.* *Tbn.* *Perc.* *Pno.* *Vln. I* *Vln. II* *Vla.* *Vc.*

Η Νύχτα της Πλειόνης, σκηνή 2η

106 $\text{♩} = 44$

S 62 *vibrato* *p* *mp* *Dm* *Ebm* *Em*

βλέμ-μα μην το σκύ - βεις Κα - κό δεν εί - ναι να πο - θείς To

Vib./ Glock. 62 *p*

Pno 62 *mp*

Vc. 62

64 *Ebm* *Dm* *Gm* *Abm*

S 64 *vibrato* *p* *mp* *Dm* *Ebm* *Gm* *Abm*

βλέμ-μα μην το σκύ - βεις Κα - κό δεν εί - ναι να πο - θείς

Vib./ Glock. 64 *p*

Pno 64 *mp*

Vln. I 64 *ord.* *pp* *p*

Vln. II 64 *ord.* *pp* *p*

Vla. 64 *ord.* *pp* *p*

Vc. 64 *pp* *p*

66 *Ebm/Gb* *F/A* *Ebm/Bb* *F/C*

S
αλ-λά να θες και να μην παί - ρνεις Κα-κό δεν εί-ναι να πο-θείς

B
mp Τι λές; Το νου σου έ - χεις χά - σει Μες στο μυα-λό τι

Fl.
p

Bb Cl.
p

C Tpt.

Tbn.

Vib./
Glock.
Reo. *

Perc.

Pno
66

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

108 70 A^bm/B

S

αλ-λά να μην το-λμάς να πά - ρεις να μην το-λμάς να

B

έ - πλα - σεσ θα παί - θαι-ν'ο'α-δε-ρφός μου αν

Fl.

B^b Cl.

C Tpt.

Tbn.

Vib./ Glock.

Pno

Vln. I

Vln. II

Vla.

Vc.

72 *Ebm/Bb*

S *πά - ρεις*

B *μά - θαι-νε*

72 *E/Ab*

S *να πά - ρεις*

B *κι'ε - γώ πιο κα-λά νά 'σβη-να*

72

Fl.

Bb Cl.

72

C Tpt.

Tbn.

72

Vib./ Glock.

72

Pno

72

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

110 Π Νύχτα της Πικετονης, δακρηνή 2η

S D/Gb Gbm

να πά - ρεις να πά - ρεις

B πα - ρά του α - δε - ρφού μου να πά - ρω τη γυ - ναί - κα

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Pno

Vln. I

Vln. II

Vla.

Vc.

79 *rit.* $G^{\flat}m(maj7)$

S

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Pno

Vln. I

Vln. II

Vla.

Vc.

85 $\text{♩} = 80$ *mp* *rit.* *a tempo* *rit.* *a tempo* *rit.*

S
Την έ-χεις ή - δη πά-ρει το ξέ-ρω και το ξέ-ρεις πολ-λές φο-ρές στον ύ - πνο

Pno
Fm A $\flat$ B $\flat$ sus B $\flat$ Fm Fm7/E $\flat$

Vc.



88 *molto rit.* *a tempo* *mf* *rit.*

S
σου τον α - δε - ρφό σου πρό - δω-σες Έ-τσι'ό-μως είν' ο

Pno
D $\flat$ maj7 Bmaj7 E $\flat$ m

Vln. I
p *mf* *arco*

Vln. II
mf *arco*

Vla.
mf

Vc.
mf

a piacere *a tempo*

S
B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.
Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

91

έ - ρω - τας

Ό - λα ί - σον μη - δέν

δέν αν

mp *p*

mp *p*

p

p

sus. cymb.
soft mall.

cymbal mallets on one hand,
glock. mall. on the other

pp *p* *pp* *pp*

Absus A♭ E♭m

p *fp*

p *p* *p* *p*

Η Νύχτα της Πλειόνης, σκηνή 2η

a tempo

114

molto rit.

$\bullet = 80$

f B^{ma}7

94

S

στέ - ρξεις το μέ - ρος του να πά - ρεις κα -

B

Fl.

mf 5 5 *f*

B[♭] Cl.

mf 5 5 *f*

C Tpt.

mf

Tbn.

mf

Vib./
Glock.

glock. *mf*

Perc.

f

Pno

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

96 $B\flat m7$ $A maj7$

S
μιά α - ξί - α _____ δεν κλο - νί - ζει το κα - ντά - ρι του _____

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

116

mp

S

B

F1.

B♭ Cl.

C T_{pt.}

Tbn.

Vib./
Glock.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

sus. cymb.

soft mall.

pp .

p

p

L

p

p

101 *mp* >

S
T'α-δέ-ρφια δε με-τρά-νε Ό-χι ποιός μπό-ρε-σε πο-τέ στον έ-ρω-τα να πεί; Για χά - ρη του

B

Fl. 101

B♭ Cl. *p*

C Tpt. 101

Tbn.

Vib./Glock. 101

Perc. *p*

Pno 101

Vln. I 101

Vln. II

Vla.

Vc. *solo espressivo*

Η Νύχτα της Πλειόνης, σκηνή 2η

118

105 *rit.*

S
B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

γί - ναν πό - λε - μοι κα - ή - καν πο - λι - τεί - ες

sus. cymb.
soft mall.

pp

Η Νύχτα της Πλειόνης, σκηνή 2η

120
111

S. ούς κί'α - σπά - στη - καν δε -

B.

Fl. *mp*

B $\flat$ Cl. *mp*

C Tpt.

Tbn.

Vib./
Glock.

Perc.

Pno *mp* E/A $\flat$ A m

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

113

S

μό - νους

μά - νες α - ρνή - θη - καν παι - δια

113

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./ Glock.

Perc.

Pno

F/A

B♭m

G♭/B♭

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

122
115

S
μά-νες α-ρνή-θη-καν παι-διά
κι'ά-ντρες χά-σαν τα λο - γι -

B

Fl.
115

B♭ Cl.
115

C Tpt.
115

Tbn.
115

Vib./
Glock.
115

Perc.
115

Pno
115
B♭m G♭/B♭ B♭m

Vln. I
115

Vln. II
115

Vla.
115

Vc.
115

117 *f*

S κά τους τα λο-γι κά τους

B

Fl.

B $\flat$ Cl.

C Tpt. *f*

Tbn. *p* *f*

Vib./ Glock. *f*

Pno

G $\flat$ m(maj7) Dm(maj7) B $\flat$ m(maj7) D $\flat$ m(maj7)

Vln. I

Vln. II *f*

Vla. *f*

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

124
119

S

λευ-ί - τες ό - ρκους πά - τη - σαν _

κί'αλ-λά-ξα - νε θρη-σκεί - α

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Pno

G♭m(maj7) Dm(maj7) B♭m(maj7) D♭m(maj7)

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page from a musical score, likely for a Greek opera or play. It features a vocal line (Soprano) with lyrics in Greek, and a large orchestral accompaniment. The vocal line consists of two measures, each starting at measure 119 and ending at measure 124. The lyrics are 'λευ-ί - τες ό - ρκους πά - τη - σαν _' and 'κί'αλ-λά-ξα - νε θρη-σκεί - α'. The orchestration includes Flute, B♭ Clarinet, C Trumpet, Trombone, Vibraphone/Glockenspiel, Piano, Violin I, Violin II, Viola, and Cello. The piano part features complex arpeggiated figures with specific chord markings: G♭m(maj7), Dm(maj7), B♭m(maj7), and D♭m(maj7). The string section provides a harmonic foundation with sustained notes and some movement in the lower registers. The score is written in a key with one flat (B♭ major or D minor) and a 2/4 time signature.

121

S

πολ-λοί σκο-τώ - σαν άλ - λους

κί'άλ-λοι σκο-τώ - σαν ε - αυ - τούς

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

f

Vib./ Glock.

Pno

A♭m B♭m7(b5)/A♭ A♭m B♭m7(b5)/A♭

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

126
123

rit. -----

S
κί'α'λλοι μό - νοι σκο - τώ - θη-καν
κί'α'λλοι μό - νοι σκο - τώ - θη-καν

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc.
sus. cymb. soft mll.
p

Pno
Cm/G G7(#5) 6 8va- Cm/G G7(#5) 6
6 6

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Η Νύχτα της Πλειόνης, σκηνή 2η

$\text{♩} = 66$

Grandioso e Liberamente!

127

molto rit.

Soprano (S): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Flute (Fl.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

B♭ Clarinet (B♭ Cl.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

C Trumpet (C Tpt.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Trombone (Tbn.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Percussion (Perc.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Piano (Pno): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Violin I (Vln. I): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Violin II (Vln. II): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Viola (Vla.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Violoncello (Vc.): $\text{♩} = 90$ ($\text{♩} = \text{♩}$)

Lyrics:
πρί - γκη - πας θρό - νους
ά - φη-σαν και χά - θη-καν

Chords:
Cm/G
Fm7

Dynamic markings:
ff
f
p

Η Νύχτα της Πλειόνης, σκηνή 2η

The musical score is for the piece "H Nychta tis Plaiionis, skini 2η" by Dimitris Karageorgidis. It features a vocal melody in Soprano (S) and a piano accompaniment. The tempo is marked as 128 beats per minute, and the key signature has one flat (B-flat major or D minor). The time signature changes from 2/4 to 4/4 at the beginning of the second measure.

Vocal Part (Soprano - S):

- Melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5 in the first measure (2/4).
- In the second measure (4/4), it continues with quarter notes D5, E5, F#5, and G5.
- The third measure (4/4) has a half note A5 and a whole note Bb5.
- The fourth measure (4/4) has a half note C6 and a whole note D6.
- The fifth measure (4/4) has a half note E6 and a whole note F#6.
- The sixth measure (4/4) has a half note G6 and a whole note A6.
- The seventh measure (4/4) has a half note Bb6 and a whole note C7.
- The eighth measure (4/4) has a half note D7 and a whole note E7.
- The ninth measure (4/4) has a half note F#7 and a whole note G7.
- The tenth measure (4/4) has a half note A7 and a whole note Bb7.
- The eleventh measure (4/4) has a half note C8 and a whole note D8.
- The twelfth measure (4/4) has a half note E8 and a whole note F#8.
- The thirteenth measure (4/4) has a half note G8 and a whole note A8.
- The fourteenth measure (4/4) has a half note Bb8 and a whole note C9.
- The fifteenth measure (4/4) has a half note D9 and a whole note E9.
- The sixteenth measure (4/4) has a half note F#9 and a whole note G9.
- The seventeenth measure (4/4) has a half note A9 and a whole note Bb9.
- The eighteenth measure (4/4) has a half note C10 and a whole note D10.
- The nineteenth measure (4/4) has a half note E10 and a whole note F#10.
- The twentieth measure (4/4) has a half note G10 and a whole note A10.
- The twenty-first measure (4/4) has a half note Bb10 and a whole note C11.
- The twenty-second measure (4/4) has a half note D11 and a whole note E11.
- The twenty-third measure (4/4) has a half note F#11 and a whole note G11.
- The twenty-fourth measure (4/4) has a half note A11 and a whole note Bb11.
- The twenty-fifth measure (4/4) has a half note C12 and a whole note D12.
- The twenty-sixth measure (4/4) has a half note E12 and a whole note F#12.
- The twenty-seventh measure (4/4) has a half note G12 and a whole note A12.
- The twenty-eighth measure (4/4) has a half note Bb12 and a whole note C13.
- The twenty-ninth measure (4/4) has a half note D13 and a whole note E13.
- The thirtieth measure (4/4) has a half note F#13 and a whole note G13.
- The thirty-first measure (4/4) has a half note A13 and a whole note Bb13.
- The thirty-second measure (4/4) has a half note C14 and a whole note D14.
- The thirty-third measure (4/4) has a half note E14 and a whole note F#14.
- The thirty-fourth measure (4/4) has a half note G14 and a whole note A14.
- The thirty-fifth measure (4/4) has a half note Bb14 and a whole note C15.
- The thirty-sixth measure (4/4) has a half note D15 and a whole note E15.
- The thirty-seventh measure (4/4) has a half note F#15 and a whole note G15.
- The thirty-eighth measure (4/4) has a half note A15 and a whole note Bb15.
- The thirty-ninth measure (4/4) has a half note C16 and a whole note D16.
- The fortieth measure (4/4) has a half note E16 and a whole note F#16.
- The forty-first measure (4/4) has a half note G16 and a whole note A16.
- The forty-second measure (4/4) has a half note Bb16 and a whole note C17.
- The forty-third measure (4/4) has a half note D17 and a whole note E17.
- The forty-fourth measure (4/4) has a half note F#17 and a whole note G17.
- The forty-fifth measure (4/4) has a half note A17 and a whole note Bb17.
- The forty-sixth measure (4/4) has a half note C18 and a whole note D18.
- The forty-seventh measure (4/4) has a half note E18 and a whole note F#18.
- The forty-eighth measure (4/4) has a half note G18 and a whole note A18.
- The forty-ninth measure (4/4) has a half note Bb18 and a whole note C19.
- The fiftieth measure (4/4) has a half note D19 and a whole note E19.
- The fifty-first measure (4/4) has a half note F#19 and a whole note G19.
- The fifty-second measure (4/4) has a half note A19 and a whole note Bb19.
- The fifty-third measure (4/4) has a half note C20 and a whole note D20.
- The fifty-fourth measure (4/4) has a half note E20 and a whole note F#20.
- The fifty-fifth measure (4/4) has a half note G20 and a whole note A20.
- The fifty-sixth measure (4/4) has a half note Bb20 and a whole note C21.
- The fifty-seventh measure (4/4) has a half note D21 and a whole note E21.
- The fifty-eighth measure (4/4) has a half note F#21 and a whole note G21.
- The fifty-ninth measure (4/4) has a half note A21 and a whole note Bb21.
- The sixtieth measure (4/4) has a half note C22 and a whole note D22.
- The sixty-first measure (4/4) has a half note E22 and a whole note F#22.
- The sixty-second measure (4/4) has a half note G22 and a whole note A22.
- The sixty-third measure (4/4) has a half note Bb22 and a whole note C23.
- The sixty-fourth measure (4/4) has a half note D23 and a whole note E23.
- The sixty-fifth measure (4/4) has a half note F#23 and a whole note G23.
- The sixty-sixth measure (4/4) has a half note A23 and a whole note Bb23.
- The sixty-seventh measure (4/4) has a half note C24 and a whole note D24.
- The sixty-eighth measure (4/4) has a half note E24 and a whole note F#24.
- The sixty-ninth measure (4/4) has a half note G24 and a whole note A24.
- The seventieth measure (4/4) has a half note Bb24 and a whole note C25.
- The seventy-first measure (4/4) has a half note D25 and a whole note E25.
- The seventy-second measure (4/4) has a half note F#25 and a whole note G25.
- The seventy-third measure (4/4) has a half note A25 and a whole note Bb25.
- The seventy-fourth measure (4/4) has a half note C26 and a whole note D26.
- The seventy-fifth measure (4/4) has a half note E26 and a whole note F#26.
- The seventy-sixth measure (4/4) has a half note G26 and a whole note A26.
- The seventy-seventh measure (4/4) has a half note Bb26 and a whole note C27.
- The seventy-eighth measure (4/4) has a half note D27 and a whole note E27.
- The seventy-ninth measure (4/4) has a half note F#27 and a whole note G27.
- The eightieth measure (4/4) has a half note A27 and a whole note Bb27.
- The eighty-first measure (4/4) has a half note C28 and a whole note D28.
- The eighty-second measure (4/4) has a half note E28 and a whole note F#28.
- The eighty-third measure (4/4) has a half note G28 and a whole note A28.
- The eighty-fourth measure (4/4) has a half note Bb28 and a whole note C29.
- The eighty-fifth measure (4/4) has a half note D29 and a whole note E29.
- The eighty-sixth measure (4/4) has a half note F#29 and a whole note G29.
- The eighty-seventh measure (4/4) has a half note A29 and a whole note Bb29.
- The eighty-eighth measure (4/4) has a half note C30 and a whole note D30.
- The eighty-ninth measure (4/4) has a half note E30 and a whole note F#30.
- The ninetyth measure (4/4) has a half note G30 and a whole note A30.
- The ninety-first measure (4/4) has a half note Bb30 and a whole note C31.
- The ninety-second measure (4/4) has a half note D31 and a whole note E31.
- The ninety-third measure (4/4) has a half note F#31 and a whole note G31.
- The ninety-fourth measure (4/4) has a half note A31 and a whole note Bb31.
- The ninety-fifth measure (4/4) has a half note C32 and a whole note D32.
- The ninety-sixth measure (4/4) has a half note E32 and a whole note F#32.
- The ninety-seventh measure (4/4) has a half note G32 and a whole note A32.
- The ninety-eighth measure (4/4) has a half note Bb32 and a whole note C33.
- The ninety-ninth measure (4/4) has a half note D33 and a whole note E33.
- The hundredth measure (4/4) has a half note F#33 and a whole note G33.
- The hundred-first measure (4/4) has a half note A33 and a whole note Bb33.
- The hundred-second measure (4/4) has a half note C34 and a whole note D34.
- The hundred-third measure (4/4) has a half note E34 and a whole note F#34.
- The hundred-fourth measure (4/4) has a half note G34 and a whole note A34.
- The hundred-fifth measure (4/4) has a half note Bb34 and a whole note C35.
- The hundred-sixth measure (4/4) has a half note D35 and a whole note E35.
- The hundred-seventh measure (4/4) has a half note F#35 and a whole note G35.
- The hundred-eighth measure (4/4) has a half note A35 and a whole note Bb35.
- The hundred-ninth measure (4/4) has a half note C36 and a whole note D36.
- The hundred-tieth measure (4/4) has a half note E36 and a whole note F#36.
- The hundred-first measure (4/4) has a half note G36 and a whole note A36.
- The hundred-second measure (4/4) has a half note Bb36 and a whole note C37.
- The hundred-third measure (4/4) has a half note D37 and a whole note E37.
- The hundred-fourth measure (4/4) has a half note F#37 and a whole note G37.
- The hundred-fifth measure (4/4) has a half note A37 and a whole note Bb37.
- The hundred-sixth measure (4/4) has a half note C38 and a whole note D38.
- The hundred-seventh measure (4/4) has a half note E38 and a whole note F#38.
- The hundred-eighth measure (4/4) has a half note G38 and a whole note A38.
- The hundred-ninth measure (4/4) has a half note Bb38 and a whole note C39.
- The hundred-tieth measure (4/4) has a half note D39 and a whole note E39.
- The hundred-first measure (4/4) has a half note F#39 and a whole note G39.
- The hundred-second measure (4/4) has a half note A39 and a whole note Bb39.
- The hundred-third measure (4/4) has a half note C40 and a whole note D40.
- The hundred-fourth measure (4/4) has a half note E40 and a whole note F#40.
- The hundred-fifth measure (4/4) has a half note G40 and a whole note A40.
- The hundred-sixth measure (4/4) has a half note Bb40 and a whole note C41.
- The hundred-seventh measure (4/4) has a half note D41 and a whole note E41.
- The hundred-eighth measure (4/4) has a half note F#41 and a whole note G41.
- The hundred-ninth measure (4/4) has a half note A41 and a whole note Bb41.
- The hundred-tieth measure (4/4) has a half note C42 and a whole note D42.
- The hundred-first measure (4/4) has a half note E42 and a whole note F#42.
- The hundred-second measure (4/4) has a half note G42 and a whole note A42.
- The hundred-third measure (4/4) has a half note Bb42 and a whole note C43.
- The hundred-fourth measure (4/4) has a half note D43 and a whole note E43.
- The hundred-fifth measure (4/4) has a half note F#43 and a whole note G43.
- The hundred-sixth measure (4/4) has a half note A43 and a whole note Bb4

molto rit. *a tempo* *molto rit.*

mf *mf* *mf*

133

S
B

Fl.
B♭ Cl.
C Tpt.
Tbn.
Perc.
Acc.

Pno

Vln. I
Vln. II
Vla.
Vc.

au - τί η ξε - φρε - νη ο - ρμή που ό - λα τα σα - ρώ - νει

mark tree

mf *mf* *mf* *p*

Η Νύχτα της Πλειόνης, σκηνή 2η

130 $\text{♩} = 66$

f

S
Κίε - σύ μου λές χω - ρίς αυ - τή

Fl.
p *f*

B♭ Cl.
p *f*

C Tpt.
p *f*

Tbn.
p *f*

Perc.
sus. cymb.
soft mall.
p *mf* *p*

Acc.

Pno
p *f*
fp *f*

Vln. I
p *mp* *f*

Vln. II
mp *f*

Vla.
mp *f* *f*

Vc.
p *f*

138 *poco rit.*

S. μπο-ρείς να ζή - σεις

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

132
140

p

♩=56

S
ή μή-πως ό - χι;

Fl.
pp *p*

B♭ Cl.
pp *p*

C Tpt.
p *pp*

Tbn.
p *pp*

Vib./
Glock.
triangle
p

Acc.
mp

Pno
p

Vln. I
p *mp* *pp* *pp* *p*

Vln. II
p *mp* *pp*

Vla.
p *mp* *pp* *pp* *p*

Vc.
p *pp*

Detailed description: This is a page of a musical score for a symphony orchestra and a solo voice. The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked as 56 beats per minute. The page number is 132, and the rehearsal mark is 140. The instruments included are Soprano (S), Flute (Fl.), B-flat Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone/Glockenspiel (Vib./Glock.), Accordion (Acc.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal line (S) has the lyrics 'ή μή-πως ό - χι;'. The piano part features a complex texture with many beamed sixteenth notes in the right hand and sustained chords in the left hand. The strings play a melodic line with dynamic markings of *p*, *mp*, and *pp*. The woodwinds and brass provide harmonic support with various dynamics including *p*, *pp*, and *mp*. The vibraphone/glockenspiel plays a rhythmic pattern of eighth notes.

[illegible]

Η Νύχτα της Πλειόνης, σκηνή 2η

134
152 *mp* *rit.*

S
Κα-λά λοι-πόν α - φού δεν θες α - ντί-ο κα-λή να έ-χεις

Fl.
B♭ Cl.
Vib./
Glock.
Vln. I
Vln. II

156 *a tempo*

S
νύ-χτα Δε σου χρω-στώ Και πά-λι

B
mp
Που πάς Χρω-στάω ε-γώ του α-δε-ρφού μου

E♭m Dm G♭m Gm A♭m Fm Am B♭m

Pno
Vln. I
Vln. II
Vla.
Vc.

pp *pp* *pp*

sul. tast. *sul. tast.* *sul. tast.*

colla voce
a piacere

160

S
γειά *mf*

B
f

Στά - σου Μη φύ - γεις θα σου πω Αχ μη Για - τί Για - τί στά - σου —

Vln. I
pp

Vln. II
fp

Vla.
fp

Vc.

tempo
♩=80

163

S
ανστατωμένα,
σε σύγχυση

B
mf

Δεν ξέ-ρω πια τι κά-νω — Δεν ξέ-ρω πια τι κά-νω Ε - σέ-να θέ-λω μό-νο — θέ-λω δι-κιά μου να

Vln. I
fp

Vln. II
fp

Vla.
fp

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

*extreme
rit.*

$\bullet = 90$

[illegible]

170 *faster*
♩=96

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

mp

fp

f

p

fp

f

f

f

mf

7

7

3

3

3

6

6

6

219 *a piacere* *mp* *με παράπονο*

S
Τέ-τοια μη λες Αν μ'α - γα-πάς ό-πως ε - γώ με θέ-λεις σα σε

Vln. I
219 *alla punta* *ad lib., non synchronized*
normal → extreme sul. pont → normal

Vln. II
219 *alla punta* *ad lib., non synchronized*
normal → extreme sul. pont → normal

Vla.
219 *alla punta* *ad lib., non synchronized*
normal → extreme sul. pont → normal

Vc.
219 *alla punta* *ad lib., non synchronized*
normal → extreme sul. pont → normal

224 *pp*

S
θέ - λω απ' το φι - λί μου πά - ρε δύ - να - μη και σφά - ξε μου τον ά - ντρα

Vln. I
224

Vln. II
224

Vla.
224

Vc.
224

229

S
και θα 'μα-στε μα - ζι ε - σύ κι'ε - γώ για πά-ντα ε - σύ κι'ε - γώ για πά-ντα

Vln. I
229

Vln. II
229

Vla.
229

Vc.
229

Η Νύχτα της Πλειόνης, σκηνή 2η

154
234

S

ε - σύ κι'ε - γώ για πά-ντα Δι-κιά σου θα 'μαι μό - νο δι-κιά σου θα 'μαι

rit.

Vln. I

Vln. II

Vla.

Vc.

239

S

μό - νο

Αύ-ριο κιό-λας θα του πείς

Fm μισο-μουρμουριστά C/E

pp

Vib./ Glock.

Pno

Vln. I

Vln. II

Vla.

Vc.

sul G

pp

♩=50

245 *Fm* *C/E*

S *ord. p*

Αύ-ριο κιό-λας θα του πείς πώς

B *p* *πειθήνια*

Αύ-ριο κιό-λας θα του πω

Fl. *pp* *mp*

B $\flat$ Cl. *pp* *mp* *pp*

C Tpt.

Tbn. *pp*

Vib./ Glock.

Perc.

Acc.

Pno

Vln. I *pp* *p* *pp*

Vln. II

Vla.

Vc.

Η Νύχτα της Πλειόνης, σκηνή 2η

156

250

S

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Ebm B♭/D C/E A♭ Bbm Bdim

θές να χω-ρι-στεί το κτή-μα

Θα πεις θέ-λεις το

κέ - ντρο του κι'αυ - τού τα ά-κρα ας του

θέ - λω να χω-ρι-στεί το κτή-μα

θέ - λω ε - γώ το

κέ-ντρο του

pp

pp *p* *pp*

p *pp* *pp* *p* *pp*

pizz. *p* *pizz.* *p* *pizz.* *p*

p

254 *Fm* *poco rit.* *Fm* *Gm7(b5)/F* *a piacere* *F°7* *molto rit.*

S
μεί-νουν που ναι λά-σπη και στέ-ρφα γη Εί-ναι α-ψύς ε'ι-ναι α-ψύς θα ο-ργι-

B
κι'αυ-τός να πά - ρει τ'ά - κρα

Fl.
p

B♭ Cl.
Bass Clarinet
p

C Tpt.
p

Tbn.
p

Vib./Glock.
p

Perc.

Pno

Vln. I
arco

Vln. II

Vla.
arco

Vc.
arco

 = 60

Score for the musical "Η Νύχτα της Πλειόνης, σκηνή 2η", measures 257-260.

Vocalists:

- Soprano (S):** στεί με μιας θα σου ρι χτεί κι'ε-σύ θα το - νε σφά-ξεις θα σου ρι -
- Bass (B):** θα μου ρι - χτεί κι'ε-γώ θα το - νε

Instrumental Parts:

- Flute (Fl.):** Measures 257-260, starting at measure 257.
- B♭ Clarinet (B♭ Cl.):** Measures 257-260, starting at measure 257.
- Cornet (C Tpt.):** Measures 257-260, starting at measure 257.
- Trombone (Tbn.):** Measures 257-260, starting at measure 257.
- Vibraphone/Glockenspiel (Vib./Glock.):** Measures 257-260, starting at measure 257.
- Percussion (Perc.):** Measures 257-260, starting at measure 257. Includes a "china crash" at measure 258.
- Violin I (Vln. I):** Measures 257-260, starting at measure 257.
- Violin II (Vln. II):** Measures 257-260, starting at measure 257.
- Viola (Vla.):** Measures 257-260, starting at measure 257.
- Violoncello (Vc.):** Measures 257-260, starting at measure 257.

Chords and Dynamics:

- Chords:** Gm7(b5)/F, A♭m, B♭7/A♭, E♭m/G♭, A♭m.
- Dynamics:** *f* (forte), *p* (piano).

rit. molto rit.

S
 261 *Abm* *Bb7/Ab* *Gbm*
 χτεί κι'ε-σύ θα το-νε σφά-ξεις θα σου ρι-χτεί θα σου ρι-χτεί κι'ε-σύ θα το-νε

B
 σφά - ξω κι'ε - γω θα το - νε σφά - ξω θα το-νε θα το-νε

Fl.
 261 *p*

Bb Cl.
 261 *p*

C Tpt.
 261 *p* *f*

Tbn.
 261 *p* *f*

Vib./ Glock.
 261 *Abm* *Bb7/Ab* *Gbm* *Fm(maj7)* *Em(maj7)* *Fm(maj7)* *Em(maj7)* *Fm(maj7)* *Dbm(maj7)*
p *f*

Vln. I
 261 *p*

Vln. II
 261 *p*

Vla.
 261 *p*

Vc.
 261 *p*

160

 $\text{♩} = 56$

Η Νύχτα της Πλειόνης, σκηνή 2η

S $B\flat m(maj7)$ $G\flat m(maj7)$

σφά - ξεις κι'ε - σύ θα το - νε σφά - ξεις κι'ε - σύ θα το - νε

B σφά - - - ξω - - - θα το - νε σφά - - - ξω - - - θα το - νε

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc. crash

Pno

Vln. I

Vln. II

Vla.

Vc.

B^bm(maj7)

268

S

σφά - ξεις

B

σφά - ξω

Fl.

268

f

ff

B^b Cl.

f

ff

C Tpt.

268

fp

ff

Tbn.

fp

fff

Perc.

crash

p

tom

3

fff

grand casa

Acc.

268

Pno

fp

fff

Vln. I

268

f

ff

Vln. II

f

ff

Vla.

f

ff

Vc.

ff

fff

Έρι Κύργια

Η Νύχτα της Πλειόνης

Σκηνή 3η

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11

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

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

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

arco
p *mp* *p* *mp*

f

sul tast. sempre

sul tast. sempre

sul tast. sempre

sul tast.

pp

This musical score is for the opera 'The Greek Slave' by George Frideric Handel. It features a vocal cast and a full orchestra. The vocal parts include the Soprano (T), Bass (B), Flute (Fl.), Bassoon (B♭ Cl.), Clarinet (C Tpt.), Trombone (Tbn.), Violin (Vib./Glock.), Percussion (Perc.), and Accordion (Acc.). The instrumental parts include Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is written in 16th-century notation and includes a variety of musical notations such as notes, rests, and dynamic markings. The lyrics are in Greek, and the score is in the key of D major.

Vocal Cast:

- T (Soprano)
- B (Bass)

Instrumental Cast:

- Fl.
- B♭ Cl.
- C Tpt.
- Tbn.
- Vib./Glock.
- Perc.
- Acc.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.

Lyrics:

Τι ό-νει-ρο κα-κό

21 *rit.* *faster* $\text{♩} = 50$

T. 8 Εί-δα στο κτή-μα βά-λτο να με ρου-φά-ει εί-δα φί-δια ζώα και τέ-ρα-τα,

B.

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./ Glock.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc. *no vibr.* *p*

Ebm Abm/Eb

rit.

T 26
8
στοι-χειά α - ε - ρι - κά, σκι - ές, σκι - ές να με σι -

B

Fl. 26

B $\flat$ Cl. 26

C Tpt. 26

Tbn. 26

Vib./Glock. 26

Acc. 26

Pno 26
E $\flat$ m7 A $\flat$ m/E $\flat$ B $\flat$ m1 $\flat$ 5/E $\flat$ B $\sharp$ 9 $\flat$ 5/E $\flat$ B $\flat$ m1 $\flat$ 5/E $\flat$

Vln. I 26

Vln. II 26

Vla. 26

Vc. 26

a tempo
mp

T
8
μώ - νουν μπό-ρες σκί-σαν στα δυό τον ου - ρα-νό βρο-ντές σεί-σαν τον

B

Fl.

C Tpt.
p

Tbn.
p

Perc.
sus. cymb.
soft mall.
p

Pno
mp **mf**
Cm/Eb 8va D/Gb Gm D/Gb Gbm
6 6 3 5 5

Vln. I

Vln. II

Vla.

Vc.
ord.
mp

rit.

31 *f* *p* *a tempo* *rit.*

T τό - πο Έ - νιω - θα μό - νος σκο - τά - δι γύ - ρω ε - ρη - μιά

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

a tempo
mp

34

T

ή-μουν πά-λι μι-κρός κ'εί-δα το Χά-ρο να παί-ρνει τους γο-νείς μας εί-δα πως εί-ναι πό-λε-μος

B

Fl.

B♭ Cl.

mp

C Tpt.

Tbn.

Perc.

crash soft mall.

p

Acc.

Pno

mf

Vln. I

pp

p

Vln. II

pp

p

Vla.

pp

p

Vc.

pp *rit. sempre*

p

pp

p

37

T *mf*
πως πέ - θα - ν'ο'α - δε - ρφός μου
βρή - κα το θά - να - το κι'ε - γώ

B

Fl.

B♭ Cl. *f*

C Tpt.

Tbn.

Perc. crash2 china crash

Acc.

Pno

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

39 *mp*

T 8 βρή-κα το θά-να-το κι'ε-γώ κι'έ - χα-σα

B

Fl.

B $\flat$ Cl. *mf* *mp*

C Tpt.

Tbn.

Perc. crash2 crash Gong (any pitch) *pp*

Pno

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

41

T

8

ως και τη Λι - νιώ και τη Λι -

B

41

Fl.

B $\flat$ Cl.

10

10

10

10

f

C Tpt.

Tbn.

Perc.

mf

41

Pno

f

41

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

43

T. νιώ και τη Λι - νιώ κι'ό - τι πο - τέ φο -

B.

43

Fl.

B $\flat$ Cl.

43

C Tpt.

Tbn.

Perc.

43

Pno

43

Vln. I

Vln. II

Vla.

Vc.

rit.

mf *mp*

T 45
βή - θη - κα — παί - δε - ψε — στον ύ - πνο μου α - πό - ψε

B

Fl. 45

B♭ Cl. 45

C Tpt. 45 *mf* *mp*

Tbn. 45

Perc. 45 *ppp*

Pno 45 *p*

Vln. I 45 *mf*

Vln. II 45 *mf*

Vla. 45 *mf*

Vc. 45 *mf*

This musical score page, numbered 175, is for the third scene of 'The Night of Pleione'. It features a vocal melody for Tenor (T) and Bass (B) with Greek lyrics. The vocal parts are marked with *mf* and *mp* dynamics. The instrumental ensemble includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part has a *ppp* dynamic marking. The string section (Vln. I, Vln. II, Vla., Vc.) is marked with *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

a piacere

47 *f* *mf* *p* *mp* *f* *mp*

T 8 Λι-νιώ Λι-νιώ Για-τί α-ργεί; Για-τί α-ργεί Μή-πως κα-κό τη βρή-κε;

B

Fl. 47

B♭ Cl. 47

C Tpt. 47

Tbn. 47

Vib./ Glock. 47 *p* *glock.*

Perc. 47

Pno 47

Vln. I 47 *p*

Vln. II 47 *p*

Vla. 47 *p*

Vc. 47 *p*

52

T

p *f* *p*

Μή-πως κα-κό τη βρή-κε; Λι-νιώ Λι - νιώ Όχι ό-χι δεν μπο-ρεί

Vib./ Glock.

p

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

57

T

mp *f*

μο-νά - χη της δεν εί - ναι έ - χει τον α - δε-ρφό μου φύ - λα-κα...

Vln. I

Vln. II

Vla.

Vc.

♩.=36

61 *pp*

T Πάλι να κοιμηθώ
ας πέσω

Fl.

Pno *p* celesta

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

67 *pp* μσο-μουρμουριστά

T Πως πάει εκείνο το
νανούρισμα
που έλεγε η μάνα;
Έ - λα ύ - πνε πά - ρε το κί'ό' τι θέ - λεις

Fl.

Pno

72

T

κά - νε το Έ - λα ύ - πνε πά - ρε το — κι'ο' τι θέ - λεις κά - νε το

B

Αχ δεν μπορώ,
Ο ύπνος δε με παίρνει

Πως πάει εκείνο το
νανούρισμα
που έλεγε η μάνα;

μισο-μουρμουριστά
pp

Έ - λα

Fl.

B $\flat$ Cl.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

77

T

8

Αχ το ξέχασα

Αργεί να ξημερώσει

B

ύ - πνε πά - ρε το — κι'ό' τι θέ - λεις κά - νε το

Αχ το ξέχασα

Fl.

pp

B♭ Cl.

Perc.

mark tree

p

Acc.

Pno

Vln. I

no vibr. sempre

pp

Vln. II

Vla.

Vc.

82

T

B

Fl.

B♭ Cl.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Αργεί να ξημερώσει Όλα θα λήξουν Σα θα χαράξει Να! Θα κρύ - ψω το λε - πί - δι'ε-

ord.

p

Clarinet

p

87

T

B

- δώ και μό - λισ μου ρι - χτεί θα το φυ - τέ - ψω στην κα - ρδιά του

87

Fl.

B♭ Cl.

Perc.

Acc.

87

Pno

87

Vln. I

Vln. II

Vla.

Vc.

sul tast.

p

92

T

B

Fl.

B♭ Cl.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

pp *p* *pp* *p* *pp*

sus. cymb.
soft mll.

3 woodblocks
mid. high
low

97

T

B

Na gi - vei á - ra - ge me - miás _____ ή πιο κα -

97

Fl.

pp

B♭ Cl.

Perc.

Acc.

97

Pno

97

Vln. I

pizz. ord.

pizz. ord. *mp*

Vln. II

mp

Vla.

Vc.

102 *σαστισμένα*

B. *Τι μυρωδιά είναι αυτή;
Δε μοιάζει με καμία* *Βγαίνει απ'το χέρι μου
Γιατί;*

λά σαν δεν κοι - τά - ει

Fl. *mp*

B♭ Cl. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. *sus. cymb.* *pp* *mp* *triangle*

Acc. *mp*

Pno *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pizz. ord.* *p* *mp* *mp*

107

B

Γι' αυτό που πάω να κάνω;
Θα το κάνω;

Εγώ;
Εγώ θα είμαι αυτός;

Φονιάς θα γίνω εγώ
αλήθεια του αδελφού μου;

Αν όχι όμως τότε πως,
πως;

Fl.

B♭ Cl.

C Tpt.

Tbn.

Acc.

tambourine

triangle

Pno

Vln. I

Vln. II

Vla.

pizz.

mp

Vc.

arco

III φωνάζοντας

B *Λινιώωωωωω, Λινιώωωωωω*
Τι μ'έβαλες να κάνωωωωωωωω
 Ας ήταν να'χε κιόλας γίνει
 Φοβάμαι δεν πρέπει

Fl.

B♭ Cl.

C Tpt.

Tbn.

Acc. *tambourine*

Pno

Vln. I

Vln. II

Vla. *arco*

Vc.

115

B

θάρρος καρδιά μου
θάρρος και μετά

7

θα'ναι μαζί μου πάντα

σαν επίκληση

7

Φέρε, Θε μου, το χάραμα

7

Να γίνει ό'τι γίνεiuuu!

Fl.

115

B♭ Cl.

p

C Tpt.

115

Tbn.

Acc.

Pno

115

Vln. I

Vln. II

Vla.

Vc.

rit.

119

B *Θε μου, φέρε το χάραμαααα* *Na γίνει ό'τι γίνειuuu!* *Na γίνει ό'τι γίνειuuu!*

Fl. *f* *p*

B $\flat$ Cl. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

Perc. *sus. cymb.* *soft mall.* *p* *f* *p* *grand casa* *p*

Acc.

Pno *f* *p*

Vln. I *f* *p*

Vln. II *arco* *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Η Νύχτα της Πλειόνης,
Σκηνή 4η

 = 132

George Dousis 2021©

8

T

B

8

Fl.

p *ff*

B♭ Cl.

p *ff*

8

C Tpt.

p *ff*

Tbn.

p *ff*

Perc.

Acc.

8

Pno

Vln. I

Vln. II

Vla.

Vc.

[illegible]

19

T

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

mp

[illegible]

The image shows a page of a musical score for 'The Rose Tree' by Robert Schumann, Op. 19, No. 5. The score is for a full orchestra and voice. It features a vocal line for Tenor (T) and Bass (B), and instrumental parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Accordion (Acc.), Piano (Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 3/4 time and ends with a double bar line. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

34

T

Εἰ - δεῖς ό - νει - ρο κα - κό;

Τα μά-τια σου γυα - λί -

B

Fl.

mf *f*

B $\flat$ Cl.

mf *f*

C Tpt.

mf *f*

Tbn.

mf *f*

Perc.

2 congas

Acc.

f

Pno

f

Vln. I

pizz.

Vln. II

pizz.

Vla.

pizz.

Vc.

pizz.

40

T

8

ζουν

σα λά - μες που δι - ψά - νε σα λά - μες

B

40

Fl.

mf *f* *p*

B $\flat$ Cl.

mf *f* *p*

C Tpt.

40

mf *f* *p*

Tbn.

mf *f* *p*

Acc.

mf

Pno

40

p *f*

Vln. I

40

Vln. II

Vla.

Vc.

mf

45

T

8

που δι - ψά - νε

σα λά - μες

που δι - ψά

νε

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

50 *ff* *f*

T 8

B

Κι'ε-γώ'εί-χα μαύ - ρη

Fl.

B♭ Cl.

C Tpt.

Tbn.

Acc.

Pno

Vln. I *f*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

56

T

8

νύ - χτα

B

Fl.

mf

f

B $\flat$ Cl.

mf

f

C Tpt.

mf

f

Tbn.

mf

f

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

61

T

mf

Δε μι - λας

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

67 *ff*

T Δε με κοι - τάς

Fl. *f*

B♭ Cl. *p* — *f*

C Tpt. *p* — *f*

Tbn. *p* — *f*

Perc. *mp* — *f* (tom)

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

72

T

B

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

f

mf

crash

crash 2

toms

bass drum

“Η - ρθε Η - ρθε Ἡρθ' ο και - ρός να κό-ψου-με το

77

T

B

κτή - μα να κό - ψου-με το κτή - μα μας να κό - ψου-με το

Fl.

B $\flat$ Cl.

C Tpt.

Tbn.

Perc. tamburine

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

82

T

B

κτή - μα μας στα δύ-ο να κό - ψου-με το κτή - μα μας

82

Fl.

B $\flat$ Cl.

82

C Tpt.

Tbn.

Perc.

Acc.

82

Pno

82

Vln. I

Vln. II

Vla.

Vc.

This musical score page, numbered 205, is for the 4th scene of 'The Night of Pleione'. It features a vocal duet between a Tenor (T) and a Bass (B) at the top, with lyrics in Greek. The vocal lines are accompanied by a large ensemble of instruments. The woodwinds include Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), C Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section consists of Percussion (Perc.) and Accordion (Acc.). The piano (Pno) part is written for both hands. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into five measures, each with a 3/4 time signature. The key signature changes from one flat to two flats across the measures. The vocal lines are marked with a '82' at the beginning of each line. The lyrics are: 'κτή - μα μας στα δύ-ο να κό - ψου-με το κτή - μα μας'.

87

T

B

να κό - ψου-με το κτή - μα μας στα δύ - ο

87

Fl.

B $\flat$ Cl.

87

C Tpt.

Tbn.

Perc.

Acc.

87

Pno

87

Vln. I

Vln. II

Vla.

Vc.

92

B

στα δύ - ο Θα πά-ρω'ε-γώ το κέ-ντρο του

92

Fl.

B $\flat$ Cl.

92

C Tpt.

Tbn.

Perc.

Acc.

conga

pp *mf* *pp*

92

Pno

p *f*

ova *p* *f*

92

Vln. I

Vln. II

Vla.

Vc.

mp *f*

mp *f*

This musical score page contains measures 98, 99, and 100 of the piece 'The Rose Tree'. The score is arranged for a full orchestra and includes the following parts:

- Bassoon (B):** Measure 98 has a whole note G2. Measures 99 and 100 are rests.
- Flute (Fl.):** Measures 98, 99, and 100 are rests.
- B♭ Clarinet (B♭ Cl.):** Measures 98, 99, and 100 are rests.
- Cornet (C Tpt.):** Measures 98, 99, and 100 are rests.
- Trombone (Tbn.):** Measures 98 and 99 are rests. Measure 100 has a whole note B♭2, marked *mp*.
- Drum Kit (Perc.):** Measures 98 and 99 are rests. Measure 100 has a whole note, marked *mp*.
- Accompaniment (Acc.):** Measures 98, 99, and 100 are rests.
- Piano (Pno):** Measures 98, 99, and 100 are rests.
- Violin I (Vln. I):** Measures 98, 99, and 100 are rests.
- Violin II (Vln. II):** Measures 98, 99, and 100 are rests.
- Viola (Vla.):** Measures 98, 99, and 100 are rests.
- Violoncello (Vc.):** Measures 98, 99, and 100 are rests.

The score includes various musical notations such as dynamics (*f*, *mp*), articulation (accents), and performance instructions (e.g., *mf* <). The key signature is one flat (B♭), and the time signature is 3/4.

106

B

κι'ε - σύ πά-ρε τις ά - κρες

106

Fl.

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

B♭ Cl.

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

106

C Tpt.

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

Tbn.

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

Acc.

tamburine

2 congas

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

106

Pno

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

106

Vln. I

mf *f* *pizz.* *p* *f* *p* *f*

Vln. II

mf *f* *pizz.* *p* *f* *p* *f*

Vla.

mf *f* *pizz.* *f* *arco*

Vc.

f *sfz* *f* *arco*

112

112

Fl.

p — *f*

B♭ Cl.

p — *f*

C Tpt.

p — *f*

Tbn.

p — *f*

Acc.

p — *f*

2 congas

Pno

p — *f*

Vln. I

p — *f*

Vln. II

p — *f*

Vla.

Vc.

This musical score page covers measures 117 through 121. The instrumentation includes Bassoon (B), Flute (Fl.), B♭ Clarinet (Cl.), C Trumpet (Tpt.), Trombone (Tbn.), Accordion (Acc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Bassoon (B):** Remains silent throughout all measures.
- Flute (Fl.):** Measures 117-118 feature eighth-note patterns with accents and dynamic markings from *p* to *f*. Measures 119-121 continue with sustained chords or single notes.
- B♭ Clarinet (Cl.):** Measures 117-118 have eighth-note patterns with accents and dynamics (*p*, *f*). Measures 119-121 play sustained chords.
- C Trumpet (Tpt.):** Measures 117-118 have eighth-note patterns with accents and dynamics (*p*, *f*). Measures 119-121 play sustained chords.
- Trombone (Tbn.):** Measures 117-118 have eighth-note patterns with accents and dynamics (*p*, *f*). Measures 119-121 play sustained chords.
- Accordion (Acc.):** Measures 117-118 have eighth-note patterns with accents. Measure 119 introduces a tambourine part. Measures 120-121 feature two congas playing eighth-note patterns with dynamics (*p*, *f*).
- Piano (Pno.):** Measures 117-118 have eighth-note patterns with accents and dynamics (*p*, *f*). Measures 119-121 play sustained chords with arpeggiated textures indicated by slurs.
- Violin I (Vln. I) & Violin II (Vln. II):** Both parts follow similar patterns of eighth-note figures with accents and dynamics (*p*, *f*) in measures 117-118, transitioning to sustained chords in measures 119-121.
- Viola (Vla.) & Cello (Vc.):** Both parts play sustained chords throughout all measures, primarily in the lower register.

122

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

♩.=132 *rit.* ♩.=90

Soprano

Tenor

Baritone

Flute *mf* *fp* *f*

Clarinet in B♭ *mf* *fp* *f*

Trumpet in C *mf* *fp* *f*

Trombone *mf* *fp* *f*

Vibraphone/
Glockenspiel *mp* *f*

Accessories

Piano *mf* *f*

Violin I *mf* *fp* *f*

Violin II *mf* *fp* *f*

Viola *mf* *fp* *f*

Cello *mf* *fp* *f*

9 $\text{♩} = 72$

S

B

mp

Λι - νιώ Λι - νιώ Εἶν' ὁ-λο'αί-μα _ το λε - πί - δι μου _____

Fl.

B♭ Cl.

Bass Clarinet

p

mp

C Tpt.

Tbn.

Perc.

tom

crash

f

grand casa

large tom

soft mallet.

pp

p

pp

Acc.

Pno

hit trombone mouthpiece
on (inside) metallic part of piano

ff

Vln. I

Vln. II

Vla.

Vc.

p

p

p

17

S

B

Φέ-ρε νε - ρό - για να το πλύ-νω

17

Fl.

B♭ Cl.

17

C Tpt.

Tbn.

Perc.

sus. cymb.
soft mll.

pp

p

cymbal bow

pp

mf

Acc.

mark tree

pp

17

Pno

17

Vln. I

Vln. II

Vla.

Vc.

23

S

B

mf

Φέ-ρε νε - ρό για να το πλύ - νω

Fl.

B $\flat$ Cl.

4

C Tpt.

Tbn.

Perc.

pp *mf* *pp*

Acc.

Pno

mp

Vln. I

Vln. II

Vla.

Vc.

27

S

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Πλύ - νε κι'ε - σύ τα χέ - ρια σου

mf

seed shaker

pp

p

6

7

10

5

3

3

30

S

B

να τα γλυ - κο - φι - λή - σω

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Acc.

mp *p* *pp*

Pno

Vln. I

Vln. II

Vla.

Vc.

34 *mf*

S Τρέ-χω Τρέ-χω να'είμ ε-δώ Εί-vai νε - κρός; Πως

B

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

C Tpt.

Tbn. *pp* *mf* *pp* *mf* *pp*

Vib./ Glock. *p*

Pno *mp* *p*

Vln. I

Vln. II

Vla.

Vc.

38

S

το 'κά - νες Πες μου πώς το 'κά-νες πώς

B

mf Με τού-το το μα-χαί - ρι

Fl.

B♭ Cl.

C Tpt.

Tbn.

mf *pp* *mf* *pp*

Vib./
Glock.

Acc.

Pno

8va

Vln. I

pp

Vln. II

Vla.

Vc.

42

S *mp* *pp*

3 *Αα*

B *3* *7* *3*

— Το 'χω-σα μέ-σα στη κα-ρδιά α - νά-σα δεν πρό-λα-βε να πά - ρει —

Fl.

B♭ Cl.

C Tpt.

Tbn. *mf* *pp* *mf* *pp*

Vib./ Glock.

Pno *(8va)*

Vln. I

Vln. II

Vla.

Vc.

46

S

Δε ζει πια;

B

Δε ζει...

Fl.

B♭ Cl.

C Tpt.

Tbn.

mf *pp* *mp* *pp*

Vib./
Glock.

Pno

(8va)

Vln. I

Vln. II

Vla.

Vc.

pp

(p)

(p)

(p)

This musical score page, numbered 245, is for the 5th scene of 'The Night of Pleione'. It features a tempo of 54 beats per minute. The score is for a full orchestra and vocal soloists. The vocal parts (Soprano and Bass) have lyrics in Greek. The instrumental parts include Flute, B♭ Clarinet, C Trumpet, Trombone, Vibraphone/Glockenspiel, Piano, Violin I, Violin II, Viola, and Violoncello. The score is divided into two systems, each starting at measure 46. The first system ends with a double bar line. The second system continues the music. Dynamics include *mf*, *pp*, *mp*, and *p*. There are also performance markings like *pp* and *(p)*. The piano part has an 8va marking. The strings play sustained chords in the first system and moving lines in the second system.

50 *mf*

S Δεί-ξε μου δεί-ξε μου δεί-ξε μου το μα-χαί-ρι ν'α-σπα-στώ τη λά-μα που μας έ-νω-σε

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Vib./
Glock.

Acc.

Pno

Vln. I

Vln. II

Vla.

Vc.

57  $\bullet = 72$

S. Για-τί μου εί-πες ψέ-μα-τα; Δεν έ-χει αί-μα το μα-χαί-ρι

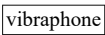
B.

Fl.  p

B♭ Cl.

C Tpt.

Tbn.

Vib./Glock.  p

Perc.

Pno  mf

Vln. I

Vln. II

Vla.

Vc.

61

S

Δεν το'—κα-νες! Δεν έ-χει αί-μα το μα-χαί-ρι! Τι πας να κά-νεις;

σαστισμένη *p*

B

61

Fl.

B $\flat$ Cl.

61

C Tpt.

Tbn.

pp *mf*

pp *mf*

61

Vib./
Glock.

Perc.

61

Pno

61

Vln. I

Vln. II

Vla.

Vc.

66 *mf* τρομαγμένη

S Τι πας να κά-νεις; *f* Τι πας να κά - νεις Τι πας να

B Του'α-δε - ρφού μου θα γι-νό-μουν φο-νιάς *f*

Fl.

B♭ Cl. *mf* *f* Clarinet

C Tpt. *pp* *f* *mf* *f*

Tbn. *pp* *f* *mf* *f*

Vib./ Glock.

Perc. *pp* *mf* *p* *p* *f* grand casa sus. cymb. soft mall.

Pno *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

68

S

κά - νεις ————— Βά - λε τη λά - μα μέ - σα ————— Εί - σαι τρε -

B

Με έ - βα - λες να σφά - ξω ————— α - δε - ρφός τον α - δε - ρφό

Fl.

68

B♭ Cl.

mf *f* *mf* *f*

C Tpt.

mf *f* *mf* *f*

Tbn.

mf *f* *mf*

Vib./
Glock.

Perc.

p *f* *p*

Pno

f

Vln. I

Vln. II

Vla.

Vc.

mf *f*

70

S

λός! Εί - σαι τρε λός! Εί - σαι τρε -

B

α - δε - ρφός τον α - δε - ρφό Με έ - βα - λες να σφά - ζω

Fl.

mf *f* *mf* *f*

B♭ Cl.

mf *f* *mf* *f*

C Tpt.

mf *f* *mf* *f*

Tbn.

Perc.

mf *p* *mf* *p* *f* *p* *grand casa*

Pno

Vln. I

Vln. II

Vla.

Vc.

3

Faster! =96

73

S. λός! Bo - ή - θει - αααα

B. *sprechgesang* Πά - ρε κι' αυ - τή Πά - ρε κι' αυ - τή πά - ρε κι' αυ -

Fl. *f*

B♭ Cl. *f*

C Tpt. *mf* *3* *3* *f* *solo*

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

Perc. *crash* *f*

Pno. *f* A m A b m

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

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

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

[illegible]

78

S

Σώ-στε - μεεεε

B

νείς α-πο τους δυό μας δεν σου'α - ξί - ζει Πά-ρε κι'αυ - τή Πά-ρε κι'αυ-τή Δεν είμ' ε-γώ φο -

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

sus. cymb.

f *p* *f* *p*

Pno

Vln. I

Vln. II

Vla.

Vc.

82 *ff*

S
Aα

T
Aα

B
νιάς Δεν είμ' ε-γώ φο - νιάς Δεν είμ' ε-γώ φο - νιάς

Fl.
82

B♭ Cl.
82

C Tpt.
82 ord.

Tbn.
82 *p* *f*

Perc.
82 *f* *p* *f*

Pno
82

Vln. I
82 *fff*

Vln. II
82 *fff*

Vla.
82 *fff*

Vc.
82 *fff*

87 *rit.* *molto rit.* $\text{♩} = 56$ *rit.*

S
T
B

Αα Αα Αα

Δεν είμ' ε-γώ φο - νιάς Φο-νιάς δεν είμ' ε - γώ

Fl.
B♭ Cl.
C Tpt.
Tbn.

Perc. *crash* *toms* *ff*

Pno *ff*

Vln. I
Vln. II
Vla.
Vc.

a tempo *a piacere* *p*

92

S

T

B

Fl.

B♭ Cl.

C Tpt.

Tbn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Κι'έ-τσι α-φού με έ - σφα - ξε,

f *ff* *fp* *sf* *ffz* *p* *ff* *pp*

crash tom 3 crash mark tree grand casa

5

V

98 *Ignore synchronization*

S *Ignore synchronization*

Fl. *Ignore synchronization*

Vc.

ζή-σαν κα - λά κι'οι δυό τους Κι'έ-τσι α-φού με έ - σφα - ξε, ζή-σαν κα -

104

S

Fl.

Vc.

λά κι'οι δυό τους ζή-σαν κα - λά κι'οι δυό τους ζή - σαν κα -

108 $\text{♩} = 66$ *molto rit.*

S

Fl.

Vib./ Glock.

Vln. I

Vln. II

Vla.

Vc.

λά κι'οι δυό τους ζή-σαν κα - λά κι'οι δυό τους.

p *sul. pont*

p *sul. pont*

p *sul. pont*

p *sul. pont*

p

[illegible]

ΤΕΛΟΣ

Γέρακας
Απρίλιος 2021