

Φίλιππου Τσαλαχούρη

Philippos Tsalahouris

(\*1969)

# Ιουλιανή Σουίτα

Opus 85

για ορχήστρα



2013

# I

## Prologue - Chaos - Idea & Logos

Philippos Tsalahouris  
(\*1969)

$\text{♩} = 62$

Flute 1 *f* *f* *mf* *mf* 3 *mf*

Flute 2 *f* *mf* 3 *mf* 3 *mf*

Oboe 1 *f* *f* *mp* *mp*

Oboe 2 *f* *mp* *mp*

Clarinet in B $\flat$  1 *f* *f* *mf* 3 *mf*

Clarinet in B $\flat$  2 *f* *mf* 3 *mf* 3 *mf*

Bassoon 1 *f* *mp* 3

Bassoon 2 *mp* 3

Horn in F 1 *mp* *mp*

Horn in F 2 *mp*

Trumpet in C 1 *p* *p*

Trumpet in C 2 *p* *p*

Timpani *sfz* *sfz* *f* *mf*

Percussion tam tam *mp* tam tam *mf* gr. cassa *mf*

Harp *gliss.* σισ, δο#, ρεζ, μι#, φα#, σολ, λα#

$\text{♩} = 62$

Violin I *f* *f* *f* *ff* *mf*

Violin II *f* *f* *f* *ff* *mf*

Viola *f* *f* *ff* *mf*

Violoncello *f* *f* *ff* *mf*

Contrabass *f* *f* *ff* *mf*

**A**

The score is divided into two systems. The first system includes:

- Fl. 1 and Fl. 2: Flutes with dynamics *mf* and *p*.
- Ob. 1 and Ob. 2: Oboes with dynamics *f* and *p*.
- Cl. 1 and Cl. 2: Clarinets with dynamics *f* and *p*.
- Bsn. 1 and Bsn. 2: Bassoons with triplets and dynamics *f*.
- Hn. 1 and Hn. 2: Horns with dynamics *mf* and *f*.
- C Tpt. 1 and C Tpt. 2: Trumpets with dynamic *f*.
- Timp.: Timpani.
- Perc.: Percussion with *tam tam* and *gr. cassa* (large drum), dynamics *mf* and *sf*.
- Hp.: Harp.

The second system includes:

- Vln. I and Vln. II: Violins with dynamics *f* and *sf*, and *sul pont.* (sul ponticello).
- Vla.: Viola with dynamic *f* and *sf*, and *sul pont.*.
- Vc.: Violoncello with dynamic *f* and *sf*, and *sul pont.*.
- Cb.: Contrabass with dynamic *f* and *sf*, and *sul pont.*.

Rehearsal mark **A** is placed above the first measure of the second system.

**B**

**Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Timp., Perc., Hp., Vln. I, Vln. II, Vla., Vc., Cb.**

21

pp sempre

pp sempre

pp sempre

3

3

3

6 3

tam tam

p

p

mor

mor

mor

mor

mor

mor

mor

31

Fl.1 *pp sempre*

Fl.2 *pp sempre*

Ob.1 *pp sempre*

Ob.2

Cl.1 *pp sempre*

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Timp. *p*

Perc.

Hp. *re, mi, fa, sol, la, si, do*  
*gliss. dim.*

Vln. I *espressivo et molto vibr.* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

C

38

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1  
Hn.2  
C Tpt.1  
C Tpt.2  
Timp.  
Perc.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl.1: *sfp*, *pp*  
 Fl.2: *sfp*, *p*  
 Ob.1: *sfp*, *p*  
 Cl.1: *sfp*  
 C Tpt.1: *mp*  
 C Tpt.2: *mp*  
 Timp.: *p*  
 Perc.: *pp sempre*, *piat*  
 Hp.: *gliss.*, *mp*  
 Vln. I: *mf*, *pp*, *f*, *ppp*, *non vibr*  
 Vln. II: *mf*, *pp*, *f*, *ppp*, *non vibr*  
 Vla.: *mf*, *f*  
 Vc.: *mf*, *f*  
 Cb.: *f*

45

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*pp*

*mor*

**D**

Με πολύ αέρα

55

Fl.1 *pp sempre*

Fl.2 *pp sempre*

Ob.1

Ob.2

Cl.1 *espressivo*  
*p*

Cl.2

Bsn.1

Bsn.2

Hn.1 *p*

Hn.2 *p*

C Tpt.1

C Tpt.2

Timp.

Perc. *gr. cassa*  
*pp* *pp*

Hp.

Vln. I *mor*  
*mf*

Vln. II *mf*  
*p*

Vla. *mp*  
*mf*

Vc. *mf*

Cb.



66 E

Fl.1 3/4

Fl.2 3/4

Ob.1 *espressivo* *p* 3/4

Ob.2 3/4

Cl.1 3/4

Cl.2 3/4

Bsn.1 3/4

Bsn.2 3/4

Hn.1 3/4

Hn.2 3/4

C Tpt.1 3/4

C Tpt.2 3/4

Timp. 3/4

gr. cassa *pp* 3/4

gr. cassa et triangle *pp* *f* 3/4

Hp. 3/4

Vln. I *mp* *tutti* *div. 3* *molto vibr* *f* 3/4

Vln. II *p* *f* *molto vibr* 3/4

Vla. *p* *f* *molto vibr* 3/4

Vc. *p* *f* *molto vibr* 3/4

Cb. *p* *f* 3/4

75

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Timp.  
Perc.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*mp*  
*p*  
*mor*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

Measures 75-80 of a musical score. The score is divided into systems for woodwinds, brass, strings, and percussion. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a melodic line with triplets and accents, marked *f*. The brass section (Horns, Trumpets) provides harmonic support, with Horn 1 marked *mf* and *f*, and Trumpet 1 marked *mf* and *f*. The percussion section (Timpani, Percussion) features rhythmic patterns with dynamics *sfp*, *mp*, *p*, and *mor*. The string section (Violins, Viola, Violoncello, Contrabass) plays a sustained harmonic texture, marked *ff*. The score includes various musical notations such as dynamics, accents, and articulation marks.

# II

## Ode : Nostalgia

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Lento ♩=60

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Timpani

Percussion

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

Lento ♩=60

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

*p*

*pp*

A

12

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Timp.  
Perc.  
Hp.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

tam tam  
*p*

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 12. The woodwind section includes two flutes, two oboes, two clarinets, two bassoons, two horns, and two trumpets. The percussion includes timpani and tam tam. The strings are indicated by 'Hp.' (Harp). The score features various time signatures (3/4, 2/4, 4/4) and dynamics such as *p* (piano). A section marked 'A' begins at measure 17. The woodwinds play melodic lines, while the percussion provides rhythmic support.

A

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*

*p*

*pp*

*pp*

*pp*

*pp*

Detailed description: This block contains the musical score for the string section. It includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score starts at measure 12 and continues through measure 17. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A section marked 'A' begins at measure 17. The strings play a harmonic accompaniment, with the Violin I part featuring a melodic line.

24 **B**

Fl. *p* *mf* *p* *pp*

Ob. *mf* *p* *pp*

Cl. *mf* *p* *pp* solo *mp*

Bsn. *mf* *p* *pp*

Hn. *p*

C Tpt. *p*

Timp. *pp*

Perc. *pp* *mp* gr cassa tam tam

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

Vln. II *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

37 **C**

Fl. *p* *ppp*

Fl. *p* *ppp*

Ob. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Cl. *p* *ppp*

Bsn. *p* *ppp*

Bsn. *p* *ppp*

Hn. *p*

Hn. *p*

C Tpt. *p*

C Tpt. *p*

Timp. *pp* *ppp*

Perc. *pp* gr cassa

Hp.

Vln. I *pp* *sempre* *ppp*

Vln. II *pp* *sempre* *ppp*

Vla. *pp* *sempre* *ppp*

Vc. *pp* *sempre* *ppp*

Cb. *pp* *sempre* *ppp*

# III

## Apokalypse - Genesis

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$\text{♩} = 100$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Timpani

Percussion

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 100$   
senza sord.

*sf*

*sf*

*f*

*f*

*sf*

*sf*

*mf*

tam tam

*f*

tam tam

*f*

*ff*

*p*

senza sord.

senza sord.

*ff*

*ff*

*p*

senza sord.

*ff*

*ff*

*ff*

*ff*

10

Fl.1 *f* *sf*

Fl.2 *sf* *sf*

Ob.1 *f* *f*

Ob.2 *sf* 6

Cl.1 *f* 6

Cl.2 *sf* *p* 3

Bsn.1 *f* 6

Bsn.2 *f*

Hn.1 *f*

Hn.2

C Tpt.1

C Tpt.2

Timp.

Perc.

Hp.

Vln. I *sfp*

Vln. II *ff* *sfp*

Vla. *ff*

Vc.

Cb. *p*



15

**A**

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

Cl.1 *ff*

Cl.2 *ff*

Bsn.1 *ff*

Bsn.2 *p ff*

Hn.1 *ff*

Hn.2 *ff*

C Tpt.1 *ff*

C Tpt.2 *ff*

Timp. *ff*

Perc. *gr.cassa mp*

Hp. *ff* *gliss.*

Vln. I *ff*

Vln. II *ff*

Vla. *sfp ff*

Vc. *ff sfp ff*

Cb. *ff*

Musical score page 4, measures 21-26. The page contains 14 staves for various instruments:

- Fl.1, Fl.2
- Ob.1, Ob.2
- Cl.1, Cl.2
- Bsn.1, Bsn.2
- Hn.1, Hn.2
- C Tpt.1, C Tpt.2
- Timp.
- Perc.
- Hp.
- Vln. I, Vln. II
- Vla.
- Vc.
- Cb.

Key features include:

- Section marker **B** at measure 25.
- Dynamics: *ff*, *mp*, *mf*, *f*.
- Triplet markings (3) in measures 21-24 for Cl.1, Cl.2, Bsn.1, Hn.1, Hn.2, C Tpt.1, and C Tpt.2.
- Articulation marks like accents and breath marks.
- Phrasing slurs across measures.



This musical score page, numbered 6, contains the orchestral parts for measures 35 through 40. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 starts with a trill and a melodic line. Fl. 2 has a melodic line with a trill in measure 38. Dynamics include *pp*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a melodic line. Ob. 2 has a triplet and a sextuplet in measure 37. Dynamics include *pp*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a sextuplet in measure 37. Cl. 2 has a triplet and a sextuplet in measure 37. Dynamics include *pp*.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has a melodic line. Bsn. 2 has a melodic line. Dynamics include *pp*.
- Horns (Hn. 1, Hn. 2):** Hn. 1 has a melodic line. Hn. 2 has a melodic line. Dynamics include *p*.
- Trumpets (C Tpt. 1, C Tpt. 2):** C Tpt. 1 has a melodic line. C Tpt. 2 is silent. Dynamics include *pp*.
- Timpani (Timp.):** Timpani is silent.
- Percussion (Perc.):** Percussion has a melodic line.
- Harp (Hp.):** Harp has a melodic line. Dynamics include *mf*.
- Violins (Vln. I, Vln. II):** Vln. I has a melodic line. Vln. II has a melodic line. Dynamics include *mf* and *mp*.
- Viola (Vla.):** Viola has a melodic line. Dynamics include *mf* and *mp*.
- Cello (Vc.):** Cello has a melodic line. Dynamics include *mf* and *mp*.
- Double Bass (Cb.):** Double Bass has a melodic line. Dynamics include *mp*.

41

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

*mp*

*p*

*p*

*pp*

*pp*

*mp*

*mp*

**D**

**E**

Musical score for page 8, measures 48-61. The score is divided into two systems. The first system includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 48: Fl. 1 has a whole note G4 with a sharp sign. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole note G3. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2 with a triplet of eighth notes. Bsn. 2 has a whole note G2 with a triplet of eighth notes. Hn. 1 has a whole rest. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 49: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 50: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 51: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 52: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 53: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 54: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 55: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 56: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 57: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 58: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 59: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 60: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Measure 61: Fl. 1 has a whole note G4. Fl. 2 has a whole rest. Ob. 1 has a whole rest. Ob. 2 has a whole rest. Cl. 1 has a whole rest. Cl. 2 has a whole note G3. Bsn. 1 has a whole note G2. Bsn. 2 has a whole note G2. Hn. 1 has a whole note G4. Hn. 2 has a whole rest. C Tpt. 1 has a whole rest. C Tpt. 2 has a whole rest. Timp. has a whole rest. Perc. has a whole rest. Hp. has a whole rest.

Dynamics and markings: *pp* (pianissimo) is used for Fl. 1, Fl. 2, Ob. 1, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, Vla., Vc., and Cb. *p* (piano) is used for Ob. 1, Bsn. 1, Hn. 2, and Perc. *mp* (mezzo-piano) is used for Hn. 1. *mor* (morendo) is used for Vln. I, Vln. II, Vla., and Vc. **E** is used as a section marker at the beginning of the first system and the beginning of the second system. **E** is also used as a dynamic marking for Perc. in measure 61. *Tam tam* is used for Perc. in measure 61. *p* is used for Perc. in measure 61. *pp* is used for Cb. in measure 61.

61

Fl.1 *p*

Fl.2 *p*

Ob.1

Ob.2

Cl.1 *mp*

Cl.2 *mp*

Bsn.1 *p*

Bsn.2

Hn.1 *mf*

Hn.2

C Tpt.1

C Tpt.2

Timp. *mp*

Perc. gr. cassa *p*

Vln. I *pp* poco a poco sul pont. poco a poco nat.

Vln. II *pp* poco a poco sul pont. poco a poco nat.

Vla. *pp* poco a poco sul pont. poco a poco nat.

Vc. *pp* poco a poco sul pont. poco a poco nat.

Cb. *pp* poco a poco sul pont. poco a poco nat.

**F**

This page contains the musical score for measures 69 through 73 of a symphony. The score is divided into two systems. The first system includes the woodwinds and percussion:

- Flutes (Fl. 1 & 2):** Fl. 1 starts with a melodic line in measure 69, marked *mp*. Fl. 2 has rests until measure 71, then enters with a melodic line marked *mf*.
- Oboes (Ob. 1 & 2):** Ob. 1 has a melodic line in measure 69 marked *mf*. Ob. 2 has rests until measure 71, then enters with a melodic line marked *mf*.
- Clarinets (Cl. 1 & 2):** Cl. 1 has a melodic line in measure 69 marked *mp*. Cl. 2 has rests until measure 71, then enters with a melodic line marked *mp*.
- Bassoons (Bsn. 1 & 2):** Bsn. 1 has rests until measure 71, then enters with a melodic line marked *mp*. Bsn. 2 has a melodic line in measure 69 marked *pp*.
- Horns (Hn. 1 & 2):** Horns have rests until measure 71, then enter with a melodic line marked *mf*.
- Trumpets (C Tpt. 1 & 2):** Trumpets have rests throughout the measures.
- Timpani (Timp.):** Timpani has rests until measure 71, then enters with a melodic line marked *mor*.
- Percussion (Perc.):** Percussion has rests throughout the measures.
- Harp (Hp.):** Harp has rests throughout the measures.

The second system includes the strings:

- Violins (Vln. I & II):** Violins have rests until measure 71, then enter with a melodic line marked *mf*.
- Viola (Vla.):** Viola has rests until measure 71, then enters with a melodic line marked *mf*.
- Violoncello (Vc.):** Violoncello has rests until measure 71, then enters with a melodic line marked *mf*.
- Contrabass (Cb.):** Contrabass has rests until measure 71, then enters with a melodic line marked *mf*.

The score includes various musical notations such as dynamics (*mp*, *mf*, *pp*, *p*), articulation (accents, slurs), and performance instructions (trills, triplets, sextuplets). The key signature is one sharp (F#), and the time signature is 4/4.



This page of a musical score includes the following parts and markings:

- Flutes (Fl.1, Fl.2):** Start at measure 75. Fl. 1 has a dynamic marking of *pp* followed by *mf* and then *p*. Fl. 2 has a sixteenth-note triplet (marked *6*) and a dynamic marking of *pp* followed by *mf* and then *p*.
- Oboes (Ob.1, Ob.2):** Ob. 1 has a dynamic marking of *pp* followed by *mf* and then *p*. Ob. 2 has a dynamic marking of *pp* followed by *mf* and then *p*.
- Clarinets (Cl.1, Cl.2):** Cl. 1 has a sixteenth-note triplet (marked *6*) and a dynamic marking of *p*. Cl. 2 has a dynamic marking of *p*.
- Bassoons (Bsn.1, Bsn.2):** Bsn. 1 has a dynamic marking of *p* and a triplet (marked *3*). Bsn. 2 has a dynamic marking of *p* and a triplet (marked *3*).
- Horns (Hn.1, Hn.2):** Hn. 1 has a dynamic marking of *p*. Hn. 2 has a dynamic marking of *p*.
- Cornets (C Tpt.1, C Tpt.2):** Both have a dynamic marking of *p*.
- Timpani (Timp.):** Dynamic marking of *p*.
- Percussion (Perc.):** No dynamic markings.
- Harp (Hp.):** No dynamic markings.
- Violins (Vln. I, Vln. II):** Both start with a dynamic marking of *p*, followed by *mf* and then *p*.
- Viola (Vla.):** Dynamic markings of *p*, *mf*, and *p*.
- Violoncello (Vc.):** Dynamic markings of *p*, *mf*, and *p*.
- Contrabass (Cb.):** Dynamic markings of *p*, *mf*, and *p*.

# IV

## Epigram : melancolia

(Gnossienne)

Philippos Tsalahouris (\*1969)

με πολύ αέρα

♩ = 92

**Flute I**

**Oboe I** solo *sfp*

**Clarinet in B♭** *p*

**Bassoon I** *pp* < > *pp* < > *pp* < > *mp* < > *pp* < >

**Bassoon II**

**Horn in F**

**Trumpet in C**

**Harp** *mp*

**Violin I** solo *mf*

**Violin II** pizz. *p*

**Viola** pizz. *p*

**Violoncello** pizz. *p*

**Contrabass** pizz. *p sempre*

11

Fl. *pp*

Fl. *με πολύ αέρα*

Ob. *3*

Cl. *p* *solo*

Bsn. *p* *p* *p*

Bsn. *p* *p*

Hn.

C Tpt.

Hp.

Vln. I *solo*

Vln. II

Vla.

Vc.

Cb.

A

A

21

με πολύ αέρα

*p*

με πολύ αέρα

*p*

*mp*

*mp*

*p*

*pp*

*p*

*p*

Hn.

C Tpt.

Hp.

solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

31 **B**

Fl. *p* *tr* *tr* *3*

Fl. *pp*

Ob. *pp*

Ob. *p* *3*

Cl. *pp*

Bsn. *mp*

Bsn.

Hn. *mp*

C Tpt.

Hp. *mp*

**B**

Vln. I *arco* *mf* *3*

Vln. II *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

Cb.

This musical score page, numbered 5, contains two systems of music. The first system, starting at measure 40, features woodwind and brass parts. The Flute I part has trills and a triplet. The Oboe I part has trills and a triplet. The Clarinet I part has a triplet. The Bassoon I part has a triplet. The Bassoon II part has a triplet. The Horn and Trumpet parts are silent. The Piano part has a simple accompaniment. The second system, starting at measure 45, features string parts. The Violin I part has a pizzicato accompaniment. The Violin II part has a pizzicato accompaniment. The Viola part has a pizzicato accompaniment. The Violoncello part has a pizzicato accompaniment. The Contrabass part has a pizzicato accompaniment. The score includes various musical notations such as trills, triplets, and dynamic markings like *mp*, *p*, and *mf*.

49

Fl. Fl. Ob. Ob. Cl. Bsn. Bsn. Hn. C Tpt. Hp. Vln. I Vln. II Vla. Vc. Cb.

arco *pp* *ppp*

*p* *pp*

Detailed description: This page of a musical score covers measures 49 to 54. It features a woodwind section with two Flutes (Fl.), two Oboes (Ob.), and a Clarinet (Cl.). The brass section includes two Bassoons (Bsn.), Horns (Hn.), and a Trumpet (C Tpt.). The piano (Hp.) and string section (Vln. I, Vln. II, Vla., Vc., Cb.) are also present. The score is divided into two systems. The first system (measures 49-54) includes a double bar line at measure 50. The woodwinds have specific melodic lines, with the Clarinet and Bassoon parts showing dynamic markings of *pp* and *ppp*. The strings play a rhythmic accompaniment, with the Violin I and II parts marked *arco* and *pp*. The Bassoon part has dynamic markings *pp*, *ppp*, and *ppp*. The Cello and Double Bass parts are marked *p* and *pp*. The piano part is mostly silent. The second system (measures 55-60) continues the woodwind and string parts, with the Clarinet and Bassoon parts showing dynamic markings of *pp* and *ppp*. The strings continue their accompaniment, with the Violin I and II parts marked *pp* and *ppp*. The Bassoon part has dynamic markings *pp* and *ppp*. The Cello and Double Bass parts are marked *p* and *pp*. The piano part remains silent.

# V

## Psyche, eclipse, epilogue

Philippos Tsalahouris  
(\*1969)

Adagio ♩=68

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Trumpet in C 1  
Trumpet in C 2  
Timpani  
Percussion (triangle)  
Percussion (piattini)  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Dynamic markings: *mp*, *p*, *ppp*, *sfp*, *pp*, *mp*.

Tempo: Adagio ♩=68



12

**A**

Fl.1 *mf*

Fl.2

Ob.1 *mf* 3 3

Ob.2 *mf*

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hn.

C Tpt.

C Tpt.

Timp.

Perc. tam tam *mp*

Perc.

Hp. *gliss.*

(Sol $\flat$ , La $\flat$ , Sib,  
Do $\sharp$ , Re $\sharp$ , Mi $\flat$ , Fa $\sharp$ )

**A**

Vln. I *sub p*

Vln. II *sub p*

Vla. *sub p*

Vc.

Cb.

**B**

21

Fl.1 *mp*

Fl.2 *mp*

Ob.1 *mf* 3

Ob.2 *mf*

Cl.1 *mf*

Cl.2

Bsn.1 *mf*

Bsn.2

Hn. *mp* *mf*

Hn. *mp* *mp*

C Tpt.

C Tpt.

Timp.

Perc. tam tam

Perc. tam tam

**B**

Hp. *gliss.*

(Si $\flat$ , Do $\sharp$ , Re $\sharp$   
Mi $\sharp$ , Fa $\sharp$ , Sol $\sharp$ , La $\sharp$ )

(Do $\sharp$ , Re $\sharp$ , Mi $\flat$  Fa $\sharp$   
Sol $\sharp$ , La $\sharp$ , Si $\flat$ )

(Do $\sharp$ , Re $\sharp$ , Mi $\flat$  Fa $\sharp$   
Sol $\sharp$ , La $\sharp$ , Si $\flat$ )

Vln. I *sub p*

Vln. II *sub p*

Vla. *sub p*

Vc.

Cb.

C

Fl.1 *p*

Fl.2 *p*

Ob.1 *mp*

Ob.2 *mp* *p*

Cl.1 *mf*

Cl.2 *p*

Bsn.1

Bsn.2

Hn. *mf* *p*

Hn. *mf* *p*

C Tpt.

C Tpt.

Timp.

C

Perc.

Perc. *mp* tam tam

Hp. *gliss.*

(Mi<sub>4</sub> , Fa<sub>4</sub> , Sol<sub>4</sub> , La<sub>4</sub> , Si<sub>4</sub> , Do<sub>5</sub> , Re<sub>5</sub>)

(Mi<sub>4</sub> , Fa<sub>4</sub> , Sol<sub>4</sub> , La<sub>4</sub> , Si<sub>4</sub> , Do<sub>5</sub> , Re<sub>5</sub>)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

D

43

Fl. 1: *mp*, *mp*

Fl. 2: *p*, *p* 3 3, *mp*

Ob. 1: *p* 3 3

Ob. 2: *p*, *mp*

Cl. 1: *p*, *p*

Cl. 2: *p*, *mp*

Bsn. 1: *p*

Bsn. 2: *p*

Hn.: *p*

C Tpt.: *p*

D

Perc.: *mp* tam tam, *mp* tam tam

Hp.: *gliss.*, *gliss.*

Vln. I: *sub p*

Vln. II: *sub p*

Vla.: *sub p*

Vc.: *sub p*

(Mî , Fa , Sol ,  
La , Si , Do , Re )

(Mî , Fa , Sol ,  
La , Si , Do , Re )

**E**

53

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hn.

C Tpt.

C Tpt.

Timp.

Perc.

Perc.

**E**

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

63 **F**

Fl.1 *mf* *f* *mp*

Fl.2 *mf*

Ob.1 *f* 3

Ob.2

Cl.1 *f* *f* *mf* *tr*

Cl.2 *mf*

Bsn.1 *f*

Bsn.2 *mp* *mp* *mp* *p*

Hn. *f*

Hn. *f*

C Tpt. *mf*

C Tpt.

Timp.

Perc.

Perc.

Hp.

**F**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

G

73

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.

Hn.

C Tpt.

C Tpt.

Timp.

Perc.

Perc.

Hp.

2 Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

*p*

*p*

*p*

*pp*

*pp*

*ppp*

*pp*

*pp*

*ppp*

*mp*

tam tam

*p*

*pp*

*gliss.*

*ppp*

*p sempre*

*ppp*

*p sempre*

*ppp*

*p sempre*

*ppp*

*p sempre*

*ppp*

*p sempre*

sul pont.

*ppp*

sul pont.

*ppp*

H

86

Musical score for woodwinds, percussion, and harp. The score includes staves for Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Timp., Perc., and Hp. The percussion part features a section labeled "gr cassa" with a *ppp* dynamic marking. The harp part is currently silent.

H

Musical score for strings and voice. The score includes staves for 2 Vln. I, Vln. I, Vln. II, Vla., Vcl., and Cb. The strings play a melodic line with *ppp* dynamics and "sul pont." markings. The voice part (Vc.) has a vocal line with lyrics. The cello part (Cb.) provides a bass line.



I

99

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2

Timp.  
Perc.  
Perc.

Hp.

2 Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vla.  
Vc.  
Vc.  
Cb.

*p* *f*

*f* *poco a poco dim.*

*poco a poco nat* *f* *poco a poco dim.*

*poco a poco nat* *f* *poco a poco dim.*

*poco a poco nat* *f* *poco a poco dim.*

*f* *poco a poco dim.* *ppp*

I

I

107

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Timp.  
Perc.  
Perc.  
Hp.  
2 Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vla.  
Vc.  
Vc.  
Cb.

*ppp*

*ppp*

J

116

με αέρα

Fl.1 *p* με αέρα

Fl.2 *p* με αέρα

Ob.1 *mf*

Cl.1 *mf*

Bsn.1

Bsn.2

Timp.

Perc. *p* pattini

Hp. *p* (4) *mor*

J

2 Vln. I *mf* *espressivo*

Vln. I *mf* *espressivo*

Vln. II *mf*

Vln. II *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf* *espressivo*

Vc. *mf* *espressivo*

Cb.

123

Fl.1 *mf* 6

Fl.2 *mf*

Ob.1 *tr* (b) *mor*

Ob.2

Cl.1 *p*

Cl.2 *p* 3

Bsn.1 *mf* 3 *p*

Bsn.2 *mf* 3 *p*

Hn. *p* *mf* *p*

Hn. *mf* *p*

C Tpt. *p*

C Tpt.

Timp. *p* tam tam

Perc. *mf* tam tam

Perc.

Hp. *p* *gliss.* (Re $\flat$ , Mi $\flat$ , Fa $\natural$ , sol, La $\flat$ , Si $\flat$ , Do $\sharp$ )

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mf* *p*

**K**

131 **Maestoso molto espressivo**

The score is for a full orchestra and includes the following parts:

- Fl. 1: *f*, *sfp sfp sfp*, *sfp*
- Fl. 2: *f*, *f*, *sfp sfp*, *sfp*, *sfp*, *sfp*, *sfp*
- Ob. 1: *f*, *sfp*
- Ob. 2: *f*, *sfp*
- Cl. 1: *f*, *f*
- Cl. 2: *f*
- Bsn. 1: *f*
- Bsn. 2: *f*
- Hn. (two staves): *f*
- C Tpt. (two staves): *f*
- Timp.: *f*, tam tam
- Perc. (two staves): *mf*, tam tam
- Harp: *gliss.*
- Vln. I: *pp*, *f*
- Vln. II: *f*
- Vla.: *f*
- Vc.: *f*
- Cb.: *f*

142

Fl.1 *sfp* *sfp* *f* *f* *ff*

Fl.2 *sfp* *sfp* *f* *f* *ff*

Ob.1 *sfp* *sfp* *sfp* *sfp* *f* *ff*

Ob.2 *sfp* *sfp* *f* *f* *ff*

Cl.1 *f* *ff*

Cl.2 *f* *ff*

Bsn.1 *f* *ff*

Bsn.2 *ff*

Hn. *mf* *ff*

Hn. *mf* *ff*

C Tpt. *f* *ff* *mp* *ff*

C Tpt. *f* *ff* *mp* *ff*

Timp.

Perc. *f* *piattini*

Harp *mf* *ff*

(Si $\flat$ , Do $\sharp$ , Re $\sharp$ , Mi $\sharp$   
Fa $\sharp$ , Sol $\sharp$ , La $\sharp$ )

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb.

Meno mosso

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.  
Hn.  
C Tpt.  
C Tpt.  
Timp.  
Perc.  
Perc.

*f*, *mf*, *sub p*, *sfz*, *p*

Measures 148-156. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns, Trumpets, Timpani, and Percussion. Dynamics range from *f* to *sub p*. The percussion part includes a *mf* *piatti* instruction.

Meno mosso

Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*sub p*

Measures 157-165. The score includes parts for Harp, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics are marked as *sub p*.

157

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Hn.

C Tpt.

C Tpt.

Timp.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mf*

*pp*

*gliss.*

*piatti*

(Do $\sharp$ , Re $\sharp$ , Mi $\sharp$ , Fa $\sharp$   
Sol $\sharp$ , La $\sharp$ , Si $\sharp$ )