

Νίκος Αθηναίος

# Σερενάτα για έγχορδα

(2019)

# Πρόλογος

Νίκος Αθηναίος

**Largo** ♩ = 63

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

*f* *cresc.* *ff*



8

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*mf*

♩=58

rall. . . . .

14

VI. I

*f* *ff* *mp* *pp*

div.

VI. II

*f* *ff* *mf* *mp* *pp*

Vla.

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

Vc.

*ff* *mf* *p* *pp*

Kb.

*ff* *mf* *p* *pp*

The image shows a page of a musical score for strings, numbered 14. It includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Kb.). The score is written in 3/4 time and features a variety of dynamic markings: *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). Performance instructions include a tempo marking of ♩=58 and a *rall.* (rallentando) section indicated by a dotted line. The score is divided into measures, with some measures containing rests. The string parts are written in treble clef for Violins and Violas, and bass clef for Cellos and Double Basses. The Viola part is written in alto clef. The score is numbered 14 at the beginning and 3 at the top right.

# Βαλς

Allegretto  $\text{♩} = 72$

Violine I *p* *mp*

Violine II *p* *mp*

Viola *p* *mp*

Violoncello *pizz.* *p* *arco.* *f* *mp*

Kontrabass *pizz.* *p* *arco* *f* *mp*



12 VI. I *mf* *f* *mf dim.* *p dim.*

VI. II *mf* *f* *mf dim.* *p dim.*

Vla. *mf* *f* *mf dim.* *p dim.*

Vc. *mf* *sf* *f* *mf* *p dim.*

Kb. *mf* *sf* *f* *mf* *p dim.*

poco rit. . . . A tempo

**A**

Musical score for measures 23-33, section A. The score includes parts for VI. I, VI. II, Vla., Vc., and Kb. The tempo changes from poco rit. to A tempo. Dynamics include pp, p, mf espress., and pizz. The key signature has one flat (B-flat).

VI. I: *pp* (measures 23-24), *pp* (measures 25-33), *unis. b* (measure 25), *b* (measures 26-27), *b* (measures 28-29)

VI. II: *pp* (measures 23-24), *pp* (measures 25-33), *V* (measures 25-26)

Vla.: *pp* (measures 23-24), *p* (measures 25-33), *div.* (measures 25-26)

Vc.: *pp* (measures 23-24), *mf espress.* (measures 25-33), *unis.* (measures 25-26)

Kb.: *pp* (measures 23-24), *p* (measures 25-33), *pizz.* (measures 25-26)



**B**

Musical score for measures 34-43, section B. The score includes parts for VI. I, VI. II, Vla., Vc., and Kb. Dynamics include mf, mp, and arco. The key signature has one flat (B-flat).

VI. I: *mf* (measures 34-43)

VI. II: *mf* (measures 34-43)

Vla.: *mp* (measures 34-43), *mf* (measures 38-39)

Vc.: *mf* (measures 34-43)

Kb.: *arco* (measures 34-43), *mf* (measures 34-43)

44

VI. I *sfz mp*

VI. II *sfz mp*

Vla. *sfz mp*

Vc. *sfz mp*

Kb. *sfz mp*



54

VI. I *mf f mp dim.*

VI. II *mf p f mp dim.*

Vla. *mf p f mf mp dim.*

Vc. *mf p f sfz mf mp*

Kb. *mf p f sfz mf mp*

65 C unis. arco 7

VI. I *pp* pizz. *pp*

VI. II *pp* pizz. arco *pp*

Vla. *pp* pizz. arco *mp espress.*

Vc. *dim.* *pp* pizz. *p* arco

Kb. *dim.* *pp* pizz. *p*

77

VI. I div.

VI. II

Vla.

Vc. V

Kb. V

89

arco

VI. I *mf dolce*

(arco) *mp*

VI. II *mp*

Vla. *p*

Vc. *p*

Kb. *p*



99

VI. I *mp*

VI. II *mp*

Vla. *mf*

Vc. *mf*

Kb. *mp*



108

VI. I *più f* *mf*

VI. II *più f* *mf*

Vla. *più f* *f*

Vc. *più f* *f*

Kb. *più f* *f*



117

VI. I *p* *unis. arco*

VI. II *arco* *p*

Vla. *arco* *mf espress.*

Vc. *arco* *mp arco*

Kb. *p pizz.* *p*

127

VI. I

VI. II

Vla.

Vc.

Kb.

div.

arco



139

VI. I

VI. II

Vla.

Vc.

Kb.

arco

f

arco

div.

f

f

f

148

VI. I: *p*, *unis.*

VI. II: *f*, *unis.*

Vla.: *mp*, *p*

Vc.: *p*, *mf*, *unis.*

Kb.: *mf*

157

VI. I: *pp*, *p*

VI. II: *pp*, *p*

Vla.: *pp*, *sfz*, *p*

Vc.: *pp*, *sfz*, *p*

Kb.: *mp*, *pp*, *sfz*, *p*

arco

167

VI. I

VI. II

Vla.

Vc.

Kb.

*sfz* *mp* *mf* *f*

*sfz* *mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*sfz* *mp*

arco

Detailed description: This is a page of a musical score for a string ensemble, starting at measure 167. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The dynamics for the Violin parts are marked as *sfz*, *mp*, *mf*, and *f* across the measures. The Viola and Violoncello parts are marked with *mp*, *mf*, and *f*. The Kontrabaß part starts with *sfz* and *mp*. The Viola part includes the instruction 'arco' above the first measure. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

174

VI. I

VI. II

Vla.

Vc.

Kb.

*ff*

*ff*

*ff*

*più f*

*ff*

*più f*

*ff*

*più f*

*ff*

*ff*

unis.

unis.

185

VI. I

VI. II

Vla.

Vc.

Kb.

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*sf*

*f*

*dim.*

*sf*

*f*

*dim.*

196

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*mf espress.*

*pizz.*

unis.

div. ▢

V



207

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

div.

217 15

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff* unis. *v*

Vc. *f* *ff*

Kb. arco *f* *ff*

226

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f* div.

Kb. *f*

235

VI. I *mp*

VI. II *mp*

Vla. *f*

Vc. *mf*

Kb. *mp* *pizz.*

*Vunis.*



245

VI. I *p* *pp*

VI. II *p* *pp*

Vla. *p* *pp*

Vc. *mp* *pp*

Kb. *mp* *pp* *arco*

*div.*



Musical score for VI. I, VI. II, Vla., Vc., and Kb. measures 251-256. The score is in 2/4 time. VI. I and VI. II parts feature a rhythmic pattern of eighth notes in the first two measures, followed by rests and then chords. Vla. and Vc. parts feature eighth notes with slurs. Kb. part is mostly rests. Dynamics include *ppp*, *pp*, *f*, and *pizz.* (pizzicato). Measure numbers 251, 252, 253, 254, 255, and 256 are indicated at the top of the staves.

# Νυχτερινό

18

**Adagio**  $\text{♩} = 63$  **poco rall.**

arco  
con sord.  
unis.

*pp*

Violine I

con sord.  
arco

*pp*

Violine II

arco  
con sord.

*pp*

Viola

con sord.  
arco

*pp*

Violoncello

arco

*pp*

Kontrabass

*pp*

arco con sord.

con sord.

**A tempo** ( $\text{♩} = 63$ )

Solo

*p*

tutti arco con sord.

*pp*

VI. I

Solo

*p*

VI. II

Solo

*p*

Vla.

arco con sord.

*pp*

Vc.

*pp*

Kb.

*pp*

poco accel. . . . Poco più mosso ♩=72

Musical score for measures 15-18. The score includes staves for VI. I, VI. II, Vla., Vc., and Kb. The key signature is one sharp (F#) and the time signature is 3/4. The tempo markings are 'poco accel.' and 'Poco più mosso' with a tempo of ♩=72. Dynamics include *pp*, *p*, and *pp*. Performance instructions include 'unis.', 'div. arco', and 'pizz.'. A double bar line is present at the end of measure 18.

Musical score for measures 19-22. The score includes staves for VI. I, VI. II, Vla., Vc., and Kb. The key signature is two flats (Bb, Eb) and the time signature is 3/4. Dynamics include *pp*. The score continues from the previous page.

23

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This system of music covers measures 23, 24, and 25. It features six staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Kb.). The key signature has two flats (B-flat and E-flat). In measure 23, the Violin I and II parts play a melodic line with a slur over the first two notes. The Viola and Cello parts play a complex sixteenth-note pattern with slurs. The Contrabass part has a simple rhythmic pattern. In measure 24, the Violin I part has a sharp sign above the second note. In measure 25, the Violin I part has a flat sign above the second note. The Viola and Cello parts continue their sixteenth-note patterns. The Contrabass part has a few notes with rests.



26

VI. I

VI. II

Vla.

Vc.

Kb.

*mp*

*pp*

*p*

Detailed description: This system of music covers measures 26, 27, and 28. It features the same six staves as the previous system. In measure 26, the Violin I and II parts are marked *mp* and have a 'V' above the first note. The Viola and Cello parts are marked *pp* and have a '6' above the first note. The Contrabass part is marked *p*. In measure 27, the Viola and Cello parts have a '6' above the first note. In measure 28, the Viola and Cello parts have a '6' above the first note. The Violin I part has a sharp sign above the second note. The Viola and Cello parts continue their sixteenth-note patterns. The Contrabass part has a few notes with rests.

29

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*mf*

*mf*

*mf*

arco

31

VI. I

VI. II

Vla.

Vc.

Kb.

poco rall.

34  $\text{♩} = 69$

VI. I *mp*

VI. II *mp*

Vla. *p*

Vc. *p*

Kb. *p* pizz.

38 **Tempo primo** ( $\text{♩} = 63$ )

VI. I *p* Solo

VI. II *pp* Solo

Vla. *p* Solo

Vc. *pp* tutti unis.

Kb. *pp* arco

44

VI. I *più p*

VI. II *più p*

Vla. *più p*

Vc. *più p* tutti

Kb. *più p*

50

VI. I

VI. II *pp*

Vla. *pp*

Vc. *pp* Solo

Kb. *pp* pizz.

54

VI. I

VI. II

Vla.

Vc.

Kb.

*ppp*

*ppp*

*ppp*

*ppp*

*p*

*pp*

*ppp*

*ppp*

*ppp*

arco

V

Detailed description: This is a page of a musical score, page 24, starting at measure 54. The score is for a string quartet, with parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature has two sharps (F# and C#). The Violin I and II parts, Viola, and Cello parts are mostly silent until measure 58, where they play a long, sustained note marked *ppp*. The Violoncello part has a melodic line in measures 54-57, marked *p*, and then joins the sustained notes in measure 58, marked *pp*. The Kontrabaß part has a sustained note in measure 54, marked *pp*, and then joins the sustained notes in measure 58, marked *ppp*. The word "arco" is written above the Cello part in measure 54, and a "V" (Vibrato) is written above the Cello part in measure 55. The page number "24" is in the top left, and the measure number "54" is at the top left of the staff.



# Χορός

Vivace ♩ = 140

25

Violine I: *div.*, *mf cresc.*

Violine II: *unis.*, *p cresc.*, *mp cresc.*, *div.*, *f cresc.*

Viola: *p cresc.*, *f*

Violoncello: *p cresc.*

Kontrabass: *p cresc.*

9

VI. I: *ff*, *unis.*, *p*

VI. II: *ff*, *unis.*, *pp*

Vla.: *ff*, *pp*

Vc.: *ff*, *pp*, *f*, *p*, *pp*

Kb.: *ff*, *pizz.*, *p*, *arco*, *f*, *p*, *pizz.*

20

VI. I

*mf* *f* *ff* *sfz* *p subito*

VI. II

*mp* *mf* *f* *sf* *pp*

Vla.

*mp* *mf* *f* *sf* *pp*

Vc.

*f* *mp* *mf* *f* *sf* *pp*

Kb.

*sf* *mp* *mf* *f* *sf* *p*

*arco* *pizz.*



30

VI. I

*mf* *div.*

VI. II

*mp* *p cresc.* *mp cresc.*

Vla.

*mp* *p cresc.*

Vc.

*f* *pp* *f* *p cresc.*

Kb.

*f* *p* *mf* *p cresc.*

*arco*

40 27 unis.

VI. I *mf cresc.* *ff* *p*

VI. II *mf cresc.* *ff tutti* *pp*

Vla. *f cresc.* *ff* *pp*

Vc. *ff* *pp*

Kb. *ff* *p pizz.*

50

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff* *mf pizz.*

Kb. *mp* *p* *ff* *mf arco* *p pizz.*

60

VI. I *pp sempre*

VI. II *pp sempre*

Vla. *p arco div.*

Vc. *p arco mf*

Kb. *p*

72

VI. I *mp p mp p*

VI. II *mp p mp*

Vla. *unis. mp*

Vc. *p*

Kb. *p*

84

VI. I

VI. II

Vla.

Vc.

Kb.

*mp* *p* *pp*

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

*pp* *div.*

*pp* *div.*

*mp* *pp* *pizz.*

*p*



96

VI. I

VI. II

Vla.

Vc.

Kb.

*pp* *div.*

*pp* *div.*

*pp* *unis.*

*mp* *unis.*

*mp*

106

VI. I *pp* *pp* *p* *f*

VI. II *pp* *pp* *mf* *mf* *div.* *mp* *mp*

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

Vc. *p* *p* *p* *mp* *mf*

Kb. *arco* *mp* *mp* *mf*



115

VI. I *ff* *ff* *ff* *ff* *ff* *ff*

VI. II *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *mf* *mf* *mf* *f* *f* *f*

Vc. *mf* *mf* *mf* *f* *f* *f*

Kb. *f* *f* *f* *f* *f* *ff*

122

VI. I

VI. II

Vla.

Vc.

Kb.

*ff*

*p subito*

*unis.*

*mp*

*mf*

*p subito*

130

VI. I

VI. II

Vla.

Vc.

Kb.

*ff*

*p*

*ff*

*unis.*

*simile*

*pp*

*pp*

*pp*

*simile*

*pizz.*

*p*

*ff*

140

VI. I *mf*

VI. II *mp*

Vla. *mp*

Vc. *f* *p* *pp* *f* *mp*

Kb. arco *f* *p* pizz. *f* *mp*

149

VI. I *f* *ff* *sfz* *p subito*

VI. II *mf* *f* *sf* *pp*

Vla. *mf* *f* *sf* *pp*

Vc. *mf* *f* *sf* *pp* *f* *pp*

Kb. *mf* *f* *sf* *p* arco pizz. arco *f* *p*





177

VI. I

VI. II

Vla.

Vc.

Kb.

arco

*p* *f* *p*

*p* *f* *pp*

*pp*

*f* *pp*

*f* *pp*



186

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*mf*

*mf*

*mf*

194

VI. I

VI. II

Vla.

Vc.

Kb.

*f* div.

*f*

*f*

*f* div.

*f* arco

*f*

*f*

205

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*f*

*f*

unis.

unis.

*f*

217

VI. I *mf*

VI. II *mf*

Vla. *f* *mf*

Vc. *mf* *f* *mf*

Kb. *mf*



229

VI. I *pp*

VI. II *p*

Vla. *p* *mp*

Vc. *mp* *mp* *unis.*

Kb. *mp* *pizz.* *mp*

240

VI. I *pp*

VI. II *pp*

Vla. *p*

Vc. *p*

Kb. *mp*

*arco*

249

VI. I *mf* *cresc.* *ff*

VI. II *mf* *cresc.* *ff*

Vla. *mp* *unis.* *cresc.* *ff*

Vc. *mp* *div.* *cresc.* *unis.* *ff*

Kb. *mf* *cresc.* *ff*

*p subito*

*p*

258

VI. I unis. *mp*

VI. II unis. *p*

Vla. *p*

Vc. *p* *ff* *p* *ff*

Kb. pizz. *p* arco *f* pizz. *p* arco *sf*



269

VI. I *mf* *f* *sfz* *mp*

VI. II *mp* *f* *sf* *mp*

Vla. *mp* *f* *sf* *mp*

Vc. *mp* *ff* *sf* *mp*

Kb. *mp* *f* *sf* *mp* arco

279  $\text{♩} = 142$  39

VI. I

VI. II

Vla.

Vc.

Kb.

*mf* *cresc.*

*div.* *mp* *mf* *cresc.*

*div.* *mp* *mf* *cresc.*

*mf* *cresc.*

*ff* *mf* *cresc.*

*mf* *div.* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

289

VI. I

VI. II

Vla.

Vc.

Kb.

*espress.*

*espress.*

40

298  $\text{♩} = 144$

VI. I

VI. II

Vla.

Vc.

Kb.

*sfz* *f* *cresc.*

308  $\text{♩} = 146$

VI. I

VI. II

Vla.

Vc.

Kb.

*ff* *ff* *ff* *ff* *ff* *ff*

*unis.*



313

The image shows a page of a musical score, page 41, starting at measure 313. It features five main parts: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is written in treble clef for the violins and viola, and bass clef for the cello and double bass. The key signature has one sharp (F#), and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *fff* (fortissimo) and *div.* (divisi). There are also hairpins (*>*) indicating accents. The page ends with a double bar line and a repeat sign.