

ΘΕΣΣΑΛΟΝΙΚΗ

- 24 αιώνες σταυροδρόμι λαών και πολιτισμών

Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

THESSALONIKI

- A Crossroad for Nations and Civilisations for 24 Centuries

A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou
(2011)

A

Mezzo-soprano

SOPRANO

ALTO

TENOR

BASS

24 2 $\text{♩} = 80$ 2

mp

Κα - τά θεσ - σα - λών νί - κη
Ka - ta thes - a - lán ni - ki

mp

Κα - τά θεσ - σα - λών νί κη
Ka - ta thes - a - lán ni - ki

mp

Κα - τά θεσ - σα - λών νί - κη
Ka - ta thes - a - lán ni - ki

mp

Κα - τά θεσ - σα - λών νί κη
Ka - ta thes - a - lán ni - ki



31

S.

A.

T.

B.


Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ - ni - ki Thes - sa - lâ - ni - ki

Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ - ni - ki Thes - sa - lâ - ni - ki

Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ - ni - ki Thes - sa - lâ - ni - ki


Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ - ni - ki Thes - sa - lâ - ni - ki

36 **B** 37 18 *mf*

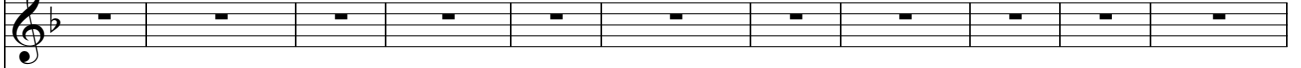
M-S. 

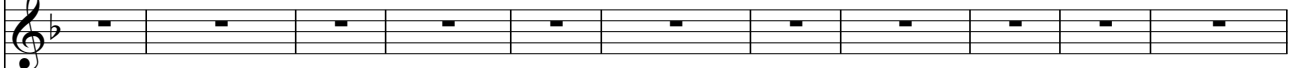
πο - τα - μών ρο - θί - ων πά - σαι
 pà - ta - mán rã - thi - ân pa - se


98

M-S. 


υμ - νούν - των δ'η - μων πα - τέ - ρα υι - όν
 im - non - dân di - mán pa - te - ra i - ân

S. 

A. 

T. 

υμ - νούν - των δ'η - μων πα - τέ - ρα υι - όν
 im - non - dân di - mán pa - te - ra i - ân

B. 

υμ - νούν - των δ'η - μων πα - τέ - ρα υι - όν
 im - non - dân di - mán pa - te - ra i - ân

109

M-S. 

α - γι - ον πνεύ - μα πά - σαι δυ - νά - μεις
 a - ji - ân pnev - ma pa - se di - na - mis

S. 

πά - σαι δυ - νά - μεις
 pa - se di - na - mis

A. 

πά - σαι δυ - νά - μεις
 pa - se di - na - mis

T. 

α - γι - ον πνεύ - μα
 a - ji - ân pnev - ma

B. 

α - γι - ον πνεύ - μα
 a - ji - ân pnev - ma

119

M-S. 
 ε - πι - φω - νούν - των α - μήν α - μήν κρά - τος
 e - pi - fã - non - dãn a - min a - min kra - tãs

S. 
 ε - πι - φω - νούν - των α - μήν α - μήν κρά - τος
 e - pi - fã - non - dãn a - min a - min kra - tãs


A. 
 ε - πι - φω - νούν - των α - μήν α - μήν κρά - τος
 e - pi - fã - non - dãn a - min a - min kra - tãs


T. 
 α - μήν α - μήν κρά - τος
 a - min a - min kra - tãs


B. 
 α - μήν α - μήν κρά - τος
 a - min a - min kra - tãs





128

M-S. 
 αί - vos α - εί και δό - ξα Θε - ώ
 e - nãs e - i kie dã - xa the - ã

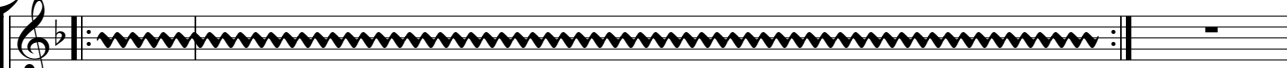
S. 
 αί - vos α - εί και δό - ξα Θε - ώ
 e - nãs e - i kie dã - xa the - ã

A. 
 αί - vos α - εί και δό - ξα Θε - ώ
 e - nãs e - i kie dã - xa the - ã

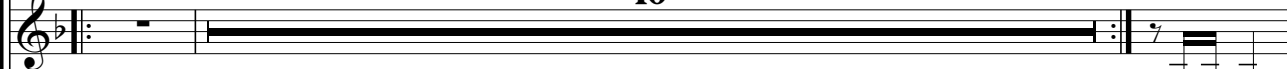

T. 
 αί - vos α - εί και δό - ξα Θε - ώ
 e - nãs e - i kie dã - xa the - ã


B. 
 αί - vos α - εί και δό - ξα Θε - ώ
 e - nãs e - i kie dã - xa the - ã

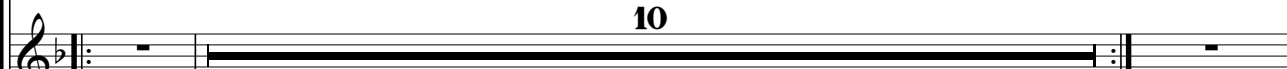
214 **D**

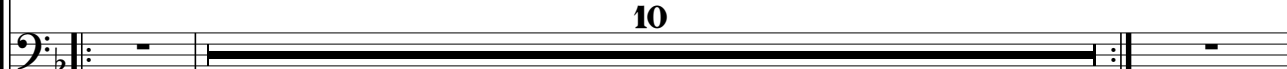
M-S. 

(9) περι δὲ τῆς φιλαδελφίας οὐ χρεῖαν ἔχετε γράφειν ὑμῖν, αὐτοὶ γὰρ ὑμεῖς θεοδίδακτοὶ ἐστε εἰς τὸ ἀγαπᾶν ἀλλήλους· (10) καὶ γὰρ ποιεῖτε αὐτὸ εἰς πάντας τοὺς ἀδελφοὺς [τούς] ἐν ὅλῃ τῇ μακεδονίᾳ. παρακαλοῦμεν δὲ ὑμᾶς, ἀδελφοί, περισσεύειν μᾶλλον, (11) καὶ φιλοτιμεῖσθαι ἡσυχάζειν καὶ πράσσειν τὰ ἴδια καὶ ἐργάζεσθαι ταῖς [ιδίαις] χερσὶν ὑμῶν, καθὼς ὑμῖν παρηγγείλαμεν, (12) ἵνα περιπατῆτε εὐσχημόνως πρὸς τοὺς ἔξω καὶ μηδενὸς χρεῖαν ἔχητε.

S.  10 
 μη - δε - νός
 mi - de - nās

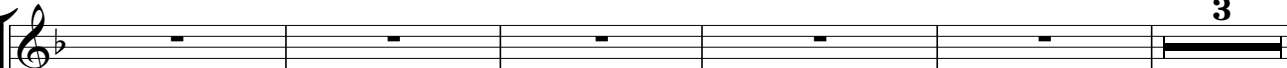
A.  10

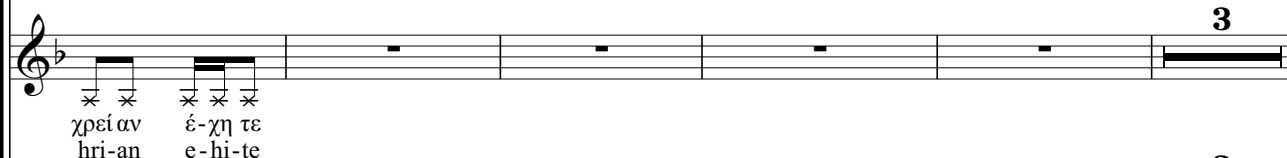
T.  10


B.  10

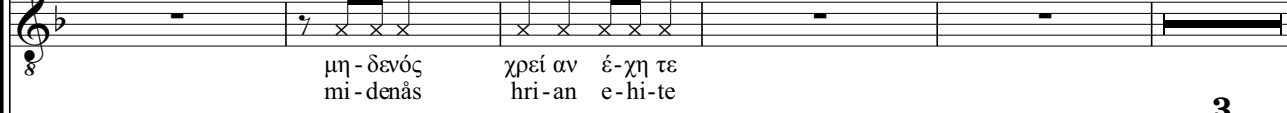



226

M-S.  3

S. 
 χρεῖαν ἔ-χη τε
 hri-an e - hi - te

A. 
 μη - δενός χρεῖαν ἔ-χη τε
 mi - denās hri-an e - hi - te

T. 
 μη - δενός χρεῖαν ἔ-χη τε
 mi - denās hri-an e - hi - te

B. 
 μη - δε - νός χρεῖ - αν ἔ - χη - τε
 mi - de - nās hri - an e - hi - te

234

M-S.

(4) ὑμεῖς δέ, ἀδελφοί, οὐκ ἐστὲ ἐν σκότει, ἵνα ἡ ἡμέρα ὑμᾶς ὡς κλέπτῃ καταλάβῃ, (5) πάντες γὰρ ὑμεῖς υἱοὶ φωτός ἐστε καὶ υἱοὶ ἡμέρας. οὐκ ἐσμὲν νυκτὸς οὐδὲ σκότους· (6) ἄρα οὖν μὴ καθεύδωμεν ὡς οἱ λοιποὶ, ἀλλὰ γρηγορῶμεν καὶ νήφωμεν. (7) οἱ γὰρ καθεύδοντες νυκτὸς καθεύδουσιν, καὶ οἱ μεθυσκόμενοι νυκτὸς μεθύουσιν· (8) ἡμεῖς δὲ ἡμέρας ὄντες νήφωμεν, ἐνδυσάμενοι θώρακα πίστεως καὶ ἀγάπης καὶ περικεφαλαίαν ἐλπίδα σωτηρίας·

12

S.

12

A.

12

T.

12

B.

ελ - πί - δα σω - τη
el - pi - da sã - ti -

ελ -
el -



248

M-S.

3

S.

3

A.

3

T.

3

B.

3

ρί - ας
ri - as

πί - δα σω - τη - ρί - ας
pi - da sã - ti - ri - as

ελ - πί - δα σω - τη - ρί - ας
el - pi - da sã - ti - ri - as

ελ - πί - δα σω - τη - ρί - ας
el - pi - da sã - ti - ri - as

256 2X6 bars

M-S.

(16) πάντοτε χαίρετε, (17) ἀδιαλείπτως προσεύχεσθε, (18) ἐν παντί εὐχαριστεῖτε·
 τοῦτο γὰρ θέλημα θεοῦ ἐν χριστῷ ἰησοῦ εἰς ὑμᾶς. (19) τὸ πνεῦμα μὴ σβέννυτε,
 (20) προφητείας μὴ ἐξουθενεῖτε· (21) πάντα δὲ δοκιμάζετε, τὸ καλὸν κατέχετε,
 (22) ἀπὸ παντὸς εἵδους πονηροῦ ἀπέχεσθε. (23) αὐτὸς δὲ ὁ θεὸς τῆς εἰρήνης
 ἀγιάσαι ὑμᾶς ὀλοτελεῖς, καὶ ὀλόκληρον ὑμῶν τὸ πνεῦμα καὶ ἡ ψυχὴ καὶ τὸ σῶμα
 ἀμέμπτως ἐν τῇ παρουσίᾳ τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ τηρηθεῖη.

268

S.

A.

T.

B.

E **F**

11 31 11 31 11 31 11 31

(ossia +A)
mf

Τῶν α - ποσ - τό - λων
 Τᾶν a - ρᾶς - τᾶ - λᾶν

Τῶν α - ποσ - τό - λων
 Τᾶν a - ρᾶς - τᾶ - λᾶν

Τῶν α - ποσ - τό - λων
 Τᾶν a - ρᾶς - τᾶ - λᾶν

313

S.

A.

T.

B.

εἰς - δε - ξά - με - νοὶ τὴν ἐλ - λαμ - ψιν τῶν Σλά - βων ὄφ - θη -
 is - de - xa - me - ni tin e - lamp - sin tᾶν sla - vᾶn ᾄf - thi -

εἰς - δε - ξά - με - νοὶ τὴν ἐλ - λαμ - ψιν τῶν Σλά - βων ὄφ - θη -
 is - de - xa - me - ni tin e - lamp - sin tᾶν sla - vᾶn ᾄf - thi -

εἰς - δε - ξά - με - νοὶ τὴν ἐλ - λαμ - ψιν τῶν Σλά - βων ὄφ - θη -
 is - de - xa - me - ni tin e - lamp - sin tᾶν sla - vᾶn ᾄf - thi -

318

S.

A.

T.

B.

323

S.

A.

T.

B.

328

S.

A.

T.

B.

333

f

S. τους κραν - γα - - ζον - τας χαί - ρε ζεύ - γος μα - κά - ρι -
 tos krav - ga - - zân - tas kjie - re zev - gâs ma - ka - ri -

A. τους κραν - γα - - ζον - τας χαί - ρε ζεύ - γος μα - κά - ρι -
 tos krav - ga - - zân - tas kjie - re zev - gâs ma - ka - ri -

T. τους κραν - γα - - ζον - τας χαί - ρε ζεύ - γος μα - κά - ρι -
 tos krav - ga - - zân - tas kjie - re zev - gâs ma - ka - ri -

B. τους κραν - γα - - ζον - τας χαί - ρε ζεύ - γος μα - κά - ρι -
 tos krav - ga - - zân - tas kjie - re zev - gâs ma - ka - ri -

Яко апостолом единомравнии и словенских стран учителие,
 Кирилле и Мефодие богомудрии, Владыку всех молите вся
 языки словенския утвердити в православии и единомыслии,
 умирити мир и спасти души наша.

338

G

mp e meno mosso

M-S. 2 3
 Jia - kâ a - pâs - tâ - lâm je - di - nân rav nii i slâ - ven - skich stran ot -

S. 2
 -ov
 ân.

A. 2
 -ov
 ân.

T. 2
 -ov
 ân.

B. 2
 -ov
 ân.

344

M-S. 3 3
 sji - tel - je Ki - ril - je i Me - fâd - di - je bâ - ga - mo - dri - i Vla - di - ko vseh ma - lit - je vsia ja -

347

M-S. 3 3
 zy - ki slâ - ven - ski - ja ot - ver - di - ti vpra - vå - sla - vi - i i je - di - nâ

349

M-S. *mys - li - i o - mi - ri - ti mir i spa - sti do - sji na - sja*

S. *a tempo*
p
Ki -

A.

T.

B.



352

M-S.

S. *3*
ril-lje i Me-fād-dji-e o-mi-ri-ti mir i spas-ti do-sji na-sja

A. *p* *3*
Ki-ril-lje i Me-fād-dji-e o-mi-ri-ti mir i spas-ti do-sji na-sja

T. *p* *3*
Ki - ril - lje i Me - fād-dji-e o-mi-ri-ti mir i spas-ti do-sji na-sja

B. *p* *3*
Ki - ril - lje i Me - fād-dji-e o-mi-ri-ti mir i spas-ti do-sji na-sja

356

S. o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji na - sja

A. o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji na - sja

T. o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji

B. o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti

360

S. Ki - ri - lje i Me - fäd - i - je **6** **H** **10** **23** **I**

A. Ki - ri - lje i Me - fäd - i - je **6** **10** **23**

T. na - sja Ki - ri - lje i Me - fäd - i - je **6** **10** **23**

B. do - sji na - sja Ki - ri - lje i Me - fäd - i - je **6** **10** **23**

402

S. *f* *gliss.* a *f* *gliss.* a **2**

A. *f* *gliss.* a *f* *gliss.* a **2**

T. *f* a *gliss.* a *gliss.* a **2**

B. *f* a *gliss.* a *gliss.* a **2**

410

M-S. **J** **20** **K** **72** **49** **L** **21** **M**

501 *♩=92* **2**

M-S.

Δεύ - - - τε μαρ - τυ - ρι - κήν__ α - δελ - φοί μετ' εγ - κω -
 Def - - - te mar - ti - ri - kin__ a - del - fi met en - gá -

513

M-S.

μί - ων α - νυμ - νή - σω - μεν φά - λαγ - γα γεν - ναί - ως α - γω - νισ - θεί -
 mi - ãn a - nim - ni - sã - men fa - lan - ga jie - ne - ãs a - gã - nis - thi -

522

M-S.

- σαν, __ κα - τά βαρ - βά - ρων πολ - λών__ Κων - σταν - τί - νου ταύ -
 - san__ ka - ta var - va - rãn pã - lãn__ Kãn - stan - di - no taf -

531

M-S.

της προ - ε - ξάρ - χον - τος. Στρα - τόν γεν - ναί - ό - τα - τον, ι - ε -
 - tis prã - e - xar - hãn - dãs Stra - tãn jie - ne - ã - ta - tãn i - e -

541

M-S.

ρό - τα - τον σύν - ταγ - μα συ - νας - πισ - μόν__ τε αρ - ρα - γή και α -
 - rã - ta - tãn sin - dag - ma si - nas - piz - mãn__ te a - ra - ji kie a -

550

M-S.

νί - κη - τον τα της πίσ - τε - ως και του γέ - νους__ καυ - χή - μα -
 ni - ki - tãn ta tis pis - te - ãs kie to jie - nos__ kaf - hi - ma -

559

M-S.

τα Μάρ - - - τυ - ρας της α - λώ - σε - ως χο - ρεί -
 ta Mar - - - ti - ras tis a - lã - se - ãs hã - ri -


S. *pp*

A. *pp*
 bc/a

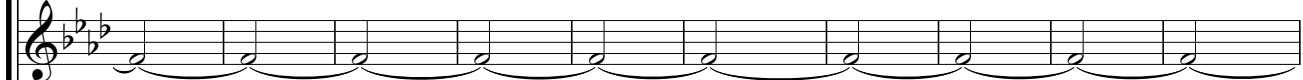
T. *pp*
 bc/a


B. *pp*
 bc/a


572

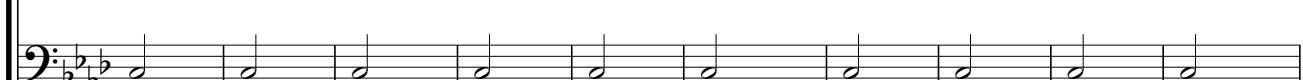
M-S. 

-αν την έν - θε - ον της εκ - κλη - σί - ας τους πρέσ - βεις τους δυ - να - τώς
 -an tin en - the - ãn tis e - kli - si - as tos prez - vis tos di - na - tãs

S. 

A. 

T. 

B. 




582

M-S. 

ι - κε - τεύ - ον - τας Χρισ - τόν κα - τα - πέμ - ψαι, τω λα - ώ Αυ - τού ει - ρή -
 i - ke - te - ãn - das Hris - tãn ka - ta - pem - pse tã la - ã af - to i - ri -

S. 

A. 

T. 

B. 

594

M-S. *f*
 νην και μέ - γα έ - λε - ος
 nin kie me - ga e - le - às

S. *f*
 τω λα - ώ Αυ - τού ει - ρή - νην και μέ - γα έ -
 Tã la - â af - to i - ri - nin kie me - ga e -

A. *f*
 τω λα - ώ Αυ - τού ει - ρή - νην και μέ - γα έ -
 Tã la - â af - to i - ri - nin kie me - ga e -

T. *f*
 τω λα - ώ Αυ - τού ει - ρή - νην και μέ - γα έ -
 Tã la - â af - to i - ri - nin kie me - ga e -

B. *f*
 τω λα - ώ Αυ - τού ει - ρή - νην και μέ - γα έ -
 Tã la - â af - to i - ri - nin kie me - ga e -



605

M-S. **5** **21** **30** **19**
 N O
 ♩=172 ♩=100

S. **5** **21** **30** **19**
 λε - ος
 le - às

A. **5** **21** **30** **19**
 λε - ος
 le - às

T. **5** **21** **30** **19**
 λε - ος
 le - às

B. **5** **21** **30** **19**
 λε - ος
 le - às

P

683 8 bars (16) rep.ad lib. $\text{♩} = 116$ **4**

S.

A.

T.

B.

Impovisation "city noises" - speaking, laughing, singing, shouting, in as many different languages as possible, randomly incorporating some of the international names of the city: Saloníki, Salonika, Selâník, Solun, Sârunã, Salonique, alongside Thessaloniki

Λε - βέν - της ε - ξε - κί - νη -
Le - ven - dis e - xe - ki - ni -

Λε - βέν - της ε - ξε - κί - νη -
Le - ven - dis e - xe - ki - ni -



697

S.

A.

T.

B.

-σε που μεσ' απ' την Α - θή - να που δεν ψη - φίζ' -
-se po mes. ap. tin A - thi - na po den psi - fiz

-σε που μεσ' απ' την Α - θή - να που δεν ψη - φίζ' -
-se po mes. ap. tin A - thi - na po den psi - fiz

702

S. *f*

A. *f*

T. 8

B.

Πού δεν ψη - φί - ζει
Po den psi - fi - zi

Πού δεν ψη - φί - ζει
Po den psi - fi - zi

που δεν ψη - φίζ' ο Παύ - λος τη ζω - ή. Πού δεν ψη - φί - ζει
po den psi - fiz' ô Pav - lâs ti zâ - i. Po den psi - fi - zi

που δεν ψη - φίζ' ο Παύ - λος τη ζω - ή. Πού δεν ψη - φί - ζει
po den psi - fiz' ô Pav - lâs ti zâ - i. Po den psi - fi - zi

707

S.

A.

T. 8

B.

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
ti zâ - i na fer - ti lef - the - ri - a stin

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
ti zâ - i na fer - ti lef - the - ri - a stin

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
ti zâ - i na fer - ti lef - the - ri - a stin

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
ti zâ - i na fer - ti lef - the - ri - a stin

711

S.

A.

T. 8

B.

Κασ - το - ριά - βα - ρέ - - - - - θη - κε - - - - - στη
Kas - tâ - rja - va - re - - - - - thi - ke - - - - - sti

Κασ - το - ριά - βα - ρέ - - - - - θη - κε - - - - - στη
Kas - tâ - rja - va - re - - - - - thi - ke - - - - - sti

Κασ - το - ριά - βα - ρέ - - - - - θη - κε - - - - - στη
Kas - tâ - rja - va - re - - - - - thi - ke - - - - - sti

Κασ - το - ριά - βα - ρέ - - - - - θη - κε - - - - - στη
Kas - tâ - rja - va - re - - - - - thi - ke - - - - - sti

714

S. **4**

Στά - τισ - τα τ'αυ - λά - - - κι.
Sta - tis - ta tav - la - - - ki.

A. **4**

Στά - τισ - τα τ'αυ - λά - - - κι.
Sta - tis - ta tav - la - - - ki.

T. **4**

Στά - τισ - τα τ'αυ - λά - - - κι.
Sta - tis - ta tav - la - - - ki.

B. **4**

Στά - τισ - τα τ'αυ - λά - - - κι.
Sta - tis - ta tav - la - - - ki.

721

S. *mp* *mp*

ου
ο

A. *mp* *mp*

ου

T. *mf* *mf*

Μά - ναμ' δε θέ - λω κλαί - μα - τα δε θέ - λω μου - ριο -
Ma - nam de the - lã klia - ma - ta de the - lã mi - rjã -

B. *mf* *mf*

Μά - ναμ' δε θέ - λω κλαί - μα - τα δε θέ - λω μου - ριο -
Ma - nam de the - lã klia - ma - ta de the - lã mi - rjã -

725

S. **4**

ου ου ου
ο ο ο

A. **4**

ου ου ου
ο ο ο

T. **4**

λό - για με - να μου κλαί - γουν τα που - λιά μου
lã - jia me - na mo kle - gon ta po - lja mo

B. **4**

λό - για με - να μου κλαί - γουν τα που - λιά μου
lã - jia me - na mo kle - gon ta po - lja mo

729

S. 

ου ου ου ου ου ου ου
o o o o o o o

A. 

ου ου ου ου ου ου ου
o o o o o o o

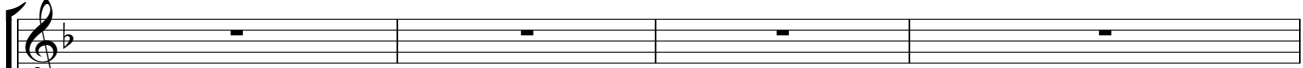
T. 

κλαίν τα χε - λι - δό - νια. Κλαί - ει και η γυ - ναι - κα
klen ta kje - li - dâ - nja. Kle - i kie i gi - ne - ka

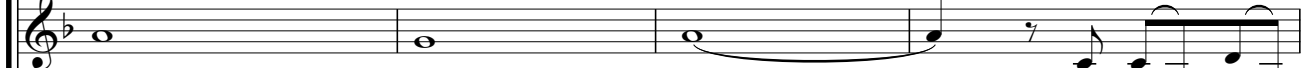
B. 

κλαίν τα χε - λι - δό - νια. ου
klen ta kje - li - dâ - nja. o


734

S. 

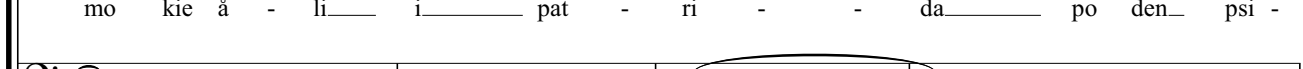
που δεν ψη - ρο δεν ψι -
po den psi -

A. 

που δεν ψη - ρο δεν ψι -
po den psi -


T. 

μου και ό - λη η πατ - ρί - δα που δεν ψη -
mo kie â - li i pat - ri - da po den psi -


B. 

που δεν ψη - ρο δεν ψι -
po den psi -


738

S. 


φίζ' που δεν ψη - φίζ' ο Παύ - λος τη ζω -
- fiz po den psi - fiz - â Pav - lās ti zâ -

A. 

φίζ' που δεν ψη - φίζ' ο Παύ - λος τη ζω -
- fiz po den psi - fiz - â Pav - lās ti zâ -

T. 

φίζ' που δεν ψη - φίζ' ο Παύ - λος τη ζω -
- fiz po den psi - fiz - â Pav - lās ti zâ -

B. 

φίζ' που δεν ψη - φίζ' ο Παύ - λος τη ζω -
- fiz po den psi - fiz - â Pav - lās ti zâ -

742

M-S.

S.

A.

T.

B.

746

M-S.

S.

A.

T.

B.

824

M-S.

S.

A.

T.

B.

829

M-S.

S.

A.

T.

B.

838 *ff*

S. *stiss.*

Σή - με - ρα μού - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

A. *ff*

Σή - με - ρα μού - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

T. *ff*

Σή - με - ρα μού - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

B. *ff*

Σή - με - ρα μού - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

845

S.

A. *ff*

σή - με - ρα σή - με - ρα σή - με - ρα Σή - με - ρα
 si - me - ra si - me - ra si - me - ra Si - me - ra

T.

Σή - με - ρα
 Si - me - ra

B. *ff*

σή - με - ρα σή - με - ρα μού - ρος Σή - με - ρα
 si - me - ra si - me - ra mav - rās Si - me - ra

849

S.

Σή - με - ρα σή - με - ρα μού - ρη μού - ρη με - ρα μού - ρη μέ ρα
 Si - me - ra si - me - ra mav - ri mav - ri me - ra mav - ri me ra

A. *ff*

μού - ρη μέ - ρα μού - ρη μέ ρα
 mav - ri me - ra mav - ri me ra

T. *ff*

μού - ρη μέ - ρα
 mav - ri me - ra

B. *ff*

μού - ρη μέ - ρα
 mav - ri me - ra

855

S. Σή - με - ρα ό - λοι θλί - βον - ται και
Si - me - ra â - li thli - vãn - de kie

A. Σή - με - ρα ό - λοι θλί - βον - ται και
Si - me - ra â - li thli - vãn - de kie

T. Σή - με - ρα ό - λοι θλί - βον - ται και
Si - me - ra â - li thli - vãn - de kie

B. Σή - με - ρα ό - λοι θλί - βον - ται και
Si - me - ra â - li thli - vãn - de kie

863

U

S. τα βου - νά λυ - πούν - ται *gliss.* El re - y
ta vo - na li - ron - de 21 14 *mf*

A. τα βου - νά λυ - πούν - ται El re - y
ta vo - na li - ron - de 21 14 *mf*

T. τα βου - νά λυ - πούν - ται *gliss.* El re - y
ta vo - na li - ron - de 21 14 *mf*

B. τα βου - νά λυ - πούν - ται El re - y
ta vo - na li - ron - de 21 14 *mf*

904

S. de Fran - cia tres hi - jas te - ni - a La u - na lab -

A. de Fran - cia tres hi - jas te - ni - a La u - na lab -

T. de Fran - cia tres hi - jas te - ni - a La u - na lab -

B. de Fran - cia tres hi - jas te - ni - a La u - na lab -

909

S. - bra - va la ot - ra cu - si - a

A. - bra - va la ot - ra cu - si - a

T. - bra - va la ot - ra cu - si - a

B. - bra - va la ot - ra cu - si - a

914

S. la mas chi - ca de el - las bas - ti - dor ha -

A. la mas chi - ca de el - las bas - ti - dor ha -

T. -

B. -

918

S. - ci - a Lab - ran - do lab - bran - do sue - ño le -

A. - ci - a Lab - ran - do lab - bran - do sue - ño le -

T. -

B. -

936

S. pa - ja - ri - cos son tus cu - ña - di - cos. Yel pi - lar de

A. pa - ja - ri - cos son tus cu - ña - di - cos Yel pi - lar de

T. pa - ja - ri - cos son tus cu - ña - di - cos

B. pa - ja - ri - cos son tus cu - ña di - - - cos

941

M-S. el hi - jo del rey

S. o - ro *p* *pp*

A. o - - - ro *p* *pp*

T. el hi - jo del rey, tu no - vio *p* *pp*

B. el hi - jo del rey, tu no - vio *p* *pp*

948

lungissima **V** ♩=80 **34** **W** **28**

M-S. tu no **34** **28**

S. **34** **28** bc/a

A. **34** **28** bc/a

T. **34** **28** bc/a

B. **34** **28** bc/a

1017

79 **X** ♩=92 *mf*

S. Μέ - γαν εύ - ρα - το εν τοις κιν-
Me - gan ev - ra - tâ en tis kin-

A. Μέ - γαν εύ - ρα - το εν τοις κιν-
Me - gan ev - ra - tâ en tis kin-
mf

T. Μέ - γαν εύ - ρα - το εν τοις κιν-
Me - gan ev - ra - tâ en tis kin-
mp

B. *bc/a legato*
mp
bc/a legato

1104

S. δύ - νοις, Σε υ - πέρ - μα - χον, η οι - κου - μέ - νη, Αθ - λο - φό - ρε, τα
di - nis, se i - per - ma - hân, i i - ko - me ni, Ath - lâ - fâ - re, ta

A. δύ - νοις, Σε υ - πέρ - μα - χον, η οι - κου - μέ - νη, Αθ - λο - φό - ρε, τα
di - nis, se i - per - ma - hân, i i - ko - me ni, Ath - lâ - fâ - re, ta

T. Αθ - λο - φό - ρε, τα
Ath - lâ - fâ - re, ta
mf

B. Αθ - λο - φό - ρε, τα
Ath - lâ - fâ - re, ta
mf

1113


S. ἔθ - νη τρο - πού - με - νον. Ως οὖν Λυ - αί - ου κα - θεί - λες την
eth - ni trâ - po - me - nân. Ἄς οὖν Li - e - o ka - thi - les tin


A. ἔθ - νη τρο - πού - με - νον. Ως οὖν Λυ - αί - ου κα - θεί - λες την
eth - ni trâ - po - me - nân. Ἄς οὖν Li - e - o ka - thi - les tin


T. ἔθ - νη τρο - πού - με - νον. Ως οὖν Λυ - αί - ου κα - θεί - λες την
eth - ni trâ - po - me - nân. Ἄς οὖν Li - e - o ka - thi - les tin


B. ἔθ - νη τρο - πού - με - νον. Ως οὖν Λυ - αί - ου κα - θεί - λες την
eth - ni trâ - po - me - nân. Ἄς οὖν Li - e - o ka - thi - les tin

1120

S. 
 έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ -
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes -

A. 
 έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ -
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes -

T. 
 έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ -
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes -

B. 
 έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ -
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes -



1126

M-S. 
 ού - τως ά - γι - ε με - γα - λο - μάρ - τες
 o - tâs a - ji - e me - ga - lâ - mar - tis

S. 
 το - ρα, ού - τως ά - γι - ε με - γα - λο - μάρ - τες
 tâ - ra, o - tâs a - ji - e me - ga - lâ - mar - tis

A. 
 το - ρα, ού - τως ά - γι - ε με - γα - λο - μάρ - τες
 tâ - ra, o - tâs a - ji - e me - ga - lâ - mar - tis

T. 
 το - ρα, ού - τως ά - γι - ε με - γα - λο - μάρ - τες
 tâ - ra, o - tâs a - ji - e me - ga - lâ - mar - tis

B. 
 το - ρα, ού - τως ά - γι - ε με - γα - λο - μάρ - τες
 tâ - ra, o - tâs a - ji - e me - ga - lâ - mar - tis

1132 *f*

M-S. Δη - μή - τρι - ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω -
 Di - mi - tri - e Chris - tån tån The - ãn i - ke - te - ve dâ -

S. Δη - μή - τρι - ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω -
 Di - mi - tri - e Chris - tån tån The - ãn i - ke - te - ve dâ -

A. Δη - μή - τρι - ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω -
 Di - mi - tri - e Chris - tån tån The - ãn i - ke - te - ve dâ -

T. Δη - μή - τρι - ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω -
 Di - mi - tri - e Chris - tån tån The - ãn i - ke - te - ve dâ -

B. Δη - μή - τρι - ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω -
 Di - mi - tri - e Chris - tån tån The - ãn i - ke - te - ve dâ -

1139 *mp*

M-S. ρή - σασ - θαι η - μίν το μέ - γα έ - λε - ος,
 ri - sas - the i - min tã me - ga e - le - ãs,

S. ρή - σασ - θαι η - μίν το μέ - γα έ - λε - ος,
 ri - sas - the i - min tã me - ga e - le - ãs,

A. ρή - σασ - θαι η - μίν το μέ - γα έ - λε - ος,
 ri - sas - the i - min tã me - ga e - le - ãs,

T. ρή - σασ - θαι η - μίν το μέ - γα έ - λε - ος,
 ri - sas - the i - min tã me - ga e - le - ãs,

B. ρή - σασ - θαι η - μίν το μέ - γα έ - λε - ος, ε -
 ri - sas - the i - min tã me - ga e - le - ãs, e -

1145

M-S. *f*
 δω - ρή - σασ - θαι η - μίν - - - το μέ - - -
 dâ - ri - sas - the i - min - - - tâ me - - -

S. *f*
 δω - ρή - σασ - θαι η - μίν - - - το μέ - - -
 dâ - ri - sas - the i - min - - - tâ me - - -

A. *f*
 δω - ρή - σασ - θαι η - μίν - - - το μέ - - -
 dâ - ri - sas - the i - min - - - tâ me - - -

T. *f*
 δω - ρή - σασ - θαι η - μίν - - - το μέ - - -
 dâ - ri - sas - the i - min - - - tâ me - - -

B. *mf* *f*
 λε - ος, δω - ρή - σασ - θαι η - μίν - - - το μέ - - -
 le - âs, dâ - ri - sas - the i - min - - - tâ me - - -

≡

1153

M-S. *5* *ff* *molto rit. al fine*
 -γα έ - - - λε - ος.
 -ga e - - - le - âs.

S. *5* *ff* *molto rit. al fine*
 -γα έ - - - λε - ος.
 -ga e - - - le - âs.

A. *5* *ff* *molto rit. al fine*
 -γα έ - - - λε - ος.
 -ga e - - - le - âs.

T. *5* *ff* *molto rit. al fine*
 -γα έ - - - λε - ος.
 -ga e - - - le - âs.

B. *5* *ff* *molto rit. al fine*
 -γα έ - - - λε - ος.
 -ga e - - - le - âs.

Violin 1

ΘΕΣΣΑΛΟΝΙΚΗ - 24 αιώνες σταυροδρόμι λαών και πολιτισμών
Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

THESSALONIKI - A Crossroad for Nations and Civilizations for 24 Centuries
A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou

(2011)

24 **A** $\text{♩} = 80$ 17 6 *mp*

53

63 *f*

73 **B** *mp* 12

97 *mf* 5

115 5 4 *mp* *mf*

131 *p*

147 *f*

154 *p*

162 **C** 7

Detailed description: This is a musical score for Violin 1, spanning measures 24 to 162. The score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 80. The score is divided into sections A, B, and C. Section A (measures 24-30) starts with a 2/4 time signature and a dynamic of *mp*. Section B (measures 73-84) is marked *mp*. Section C (measures 162-168) is marked with a dynamic of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *f*, *mf*, *p*). Measure numbers are indicated at the beginning of each line.

Zlatanou: THESSALONIKI...
Violin 1

2

169 *f*

Musical staff 169-182: Treble clef, key signature of one flat (B-flat). The staff begins with a dynamic marking of *f*. The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

183

Musical staff 183-197: Treble clef, key signature of one flat. The music continues with eighth and sixteenth notes, featuring slurs and accents.

198

Musical staff 198-212: Treble clef, key signature of one flat. The music continues with eighth and sixteenth notes, featuring slurs and accents.

213 **D** *pp* *mf* **7**

Musical staff 213-232: Treble clef, key signature of one flat. A box labeled **D** is placed above the staff. The music starts with a dynamic marking of *pp*, followed by a repeat sign. A fermata is placed over the final note of the first phrase, with a **7** above it. The dynamic marking changes to *mf* at the end of the staff.

233 *pp*

Musical staff 233-245: Treble clef, key signature of one flat. The music starts with a dynamic marking of *pp* and a repeat sign.

246 **8** *mf* *pp*

Musical staff 246-266: Treble clef, key signature of one flat. A box labeled **8** is placed above the staff. The music starts with a dynamic marking of *mf*, followed by a repeat sign. The dynamic marking changes to *pp* for the second phrase.

267 **1.** **2.** **3.** *mf*

Musical staff 267-279: Treble clef, key signature of one flat. The music features first, second, and third endings, indicated by boxes labeled **1.**, **2.**, and **3.** above the staff. The dynamic marking is *mf*.

280 **E** *ff*

Musical staff 280-283: Treble clef, key signature of one flat. A box labeled **E** is placed above the staff. The music is marked *ff* and consists of rapid sixteenth-note passages with slurs.

284

Musical staff 284-289: Treble clef, key signature of one flat. The music features rapid sixteenth-note passages with slurs and accents.

290

Musical staff 290-294: Treble clef, key signature of one flat. The music features rapid sixteenth-note passages with slurs and accents.

295

Musical staff 295-300: Treble clef, key signature of one flat. The music features rapid sixteenth-note passages with slurs and accents.

301 *f* **F**

311 **F** 22 *f*

337 **G** *pp*

348

360 *mf*

369 **H** 5 *mf* *f*

379 **I** 8 *p* *ff*

394 2 9

410 **J** 6 *mf* *ff*

422

Zlatanou: THESSALONIKI...
Violin 1

4

430 **K** $\text{♩} = 72$
tr
mp **16** *f*

454

462

470 *mf*

478 **L** **15** **M**
p

501 $\text{♩} = 92$ **106** *f*

613

628 **N** $\text{♩} = 172$ *solo* *mp* **14**

636

639 *tutti* *mp*

643

646

650 *f*

Zlatanou: THESSALONIKI...

Violin 1

653 *mf*



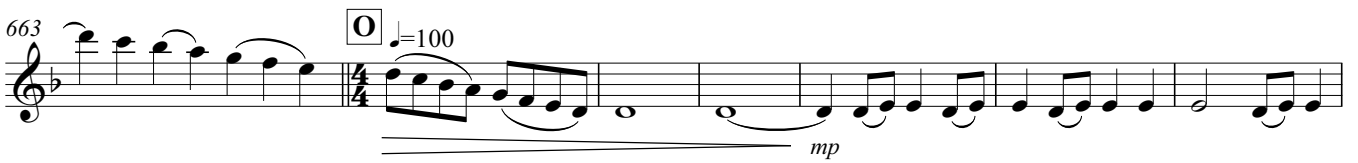
656



659



663 **O** ♩=100 *mp*



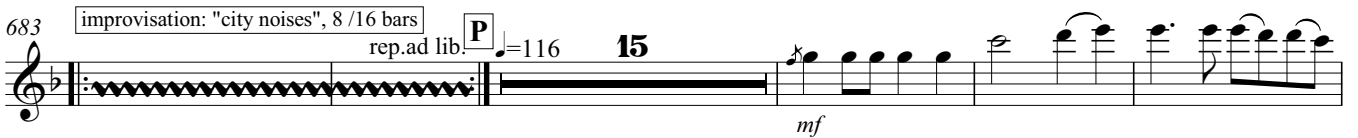
670



676



683 improvisation: "city noises", 8 /16 bars rep.ad lib. **P** ♩=116 **15** *mf*



709



715 *f* *mp*



723



728 **12**



Zlatanou: THESSALONIKI...
Violin 1

6

744

749 **Q**

f

760

solo

tutti

769

R 8

pp

f

781

783

fff

785

786


787

788

789

790

Zlatanou: THESSALONIKI...
Violin 1

792 

799 

818 

820 

823 

834 

836 

846 

852 

854 

860 

862 

Zlatanou: THESSALONIKI...
Violin 1

8

867

869

871

mf

879

889

U ♩=100

mp

896

mf

902

909

12

mp

926

932

14

950

V ♩=80

34

W 8

6

mf

1003

f

Violin II

ΘΕΣΣΑΛΟΝΙΚΗ - 24 αιώνες σταυροδρόμι λαών και πολιτισμών
Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

THESSALONIKI - A Crossroad for Nations and Civilizations for 24 Centuries
A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou

(2011)

The musical score for Violin II consists of ten staves of music. The first staff (measures 24-30) is in 2/4 time, marked with a tempo of quarter note = 80. It features a section labeled 'A' and includes dynamics such as *mp* and *f*. The second staff (measures 31-40) continues the melodic line. The third staff (measures 41-50) includes a section labeled 'B' and a dynamic of *f*. The fourth staff (measures 51-60) continues the melodic line. The fifth staff (measures 61-70) includes a section labeled 'B' and a dynamic of *mp*. The sixth staff (measures 71-80) includes a section labeled 'B' and a dynamic of *mf*. The seventh staff (measures 81-90) includes a section labeled 'B' and a dynamic of *mp*. The eighth staff (measures 91-100) includes a section labeled 'B' and a dynamic of *mf*. The ninth staff (measures 101-110) includes a section labeled 'B' and a dynamic of *p*. The tenth staff (measures 111-120) includes a section labeled 'B' and a dynamic of *f*. The eleventh staff (measures 121-130) includes a section labeled 'C' and a dynamic of *p*. The twelfth staff (measures 131-140) includes a section labeled 'C' and a dynamic of *p*. The thirteenth staff (measures 141-150) includes a section labeled 'C' and a dynamic of *p*. The fourteenth staff (measures 151-156) includes a section labeled 'C' and a dynamic of *p*.

Zlatanou: THESSALONIKI...
Violin II

2

167 Musical staff 167-178. Treble clef, key signature of one flat. Starts with a dynamic marking of *f*. The music features a series of eighth and sixteenth notes with some slurs and accents.

179 Musical staff 179-192. Treble clef, key signature of one flat. Continues the melodic line with eighth and sixteenth notes.

193 Musical staff 193-206. Treble clef, key signature of one flat. Continues the melodic line with eighth and sixteenth notes.

207 Musical staff 207-222. Treble clef, key signature of one flat. A boxed letter **D** is placed above the staff. The music transitions to a series of dotted half notes. A dynamic marking of *pp* is present.

223 Musical staff 223-241. Treble clef, key signature of one flat. A fermata with the number **7** is placed above the staff. The music then continues with eighth notes. Dynamic markings of *mf* and *pp* are present.

242 Musical staff 242-261. Treble clef, key signature of one flat. A fermata with the number **8** is placed above the staff. The music then continues with eighth notes. Dynamic markings of *mf* and *pp* are present.

262 Musical staff 262-276. Treble clef, key signature of one flat. First and second endings are indicated by boxes labeled **1.** and **2.** The music continues with eighth notes. A dynamic marking of *mf* is present.

277 Musical staff 277-282. Treble clef, key signature of one flat. A boxed letter **E** is placed above the staff. The music features a series of sixteenth-note runs. A dynamic marking of *ff* is present.

283 Musical staff 283-288. Treble clef, key signature of one flat. Continues the sixteenth-note runs with accents and slurs.

289 Musical staff 289-293. Treble clef, key signature of one flat. Continues the sixteenth-note runs with accents and slurs.

294 Musical staff 294-300. Treble clef, key signature of one flat. Continues the sixteenth-note runs with accents and slurs.

300 **F**
f

311 **F** 21
mf *f*

338 **G**
pp

349

360 *mf*

369 **H** 4
mf *f*

379 **I** 8
p *ff*

393 2 9

410 **J** 5
mf *ff*

421

430 **K** $\text{♩} = 72$ 20

Zlatanou: THESSALONIKI...
Violin II

4

450 *f* *tr*

460

467 *mf* *tr*

476 (tr) **L** **15** *p*

500 **M** ⁻⁹² **106** *f*

613

624 **14** **8**

634 **N** ^{pp} ⁻¹⁷² **6** *tutti* *mp* *> pp*

643

646

650 *f*

653 *mf*

656

Zlatanou: THESSALONIKI...
Violin II

659

663

671

677

683

709

717

724

731

740

748

758

765

Zlatanou: THESSALONIKI...
Violin II

6

771 **R** 7




781



783



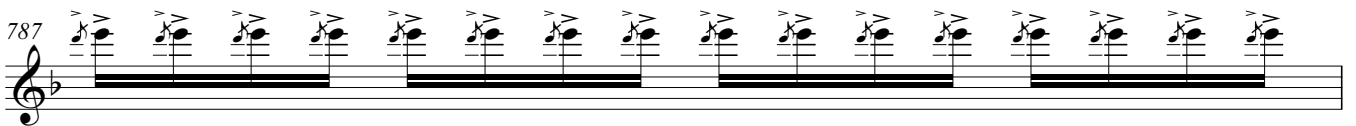
785



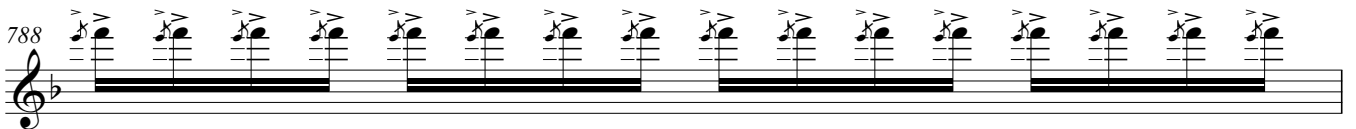
786



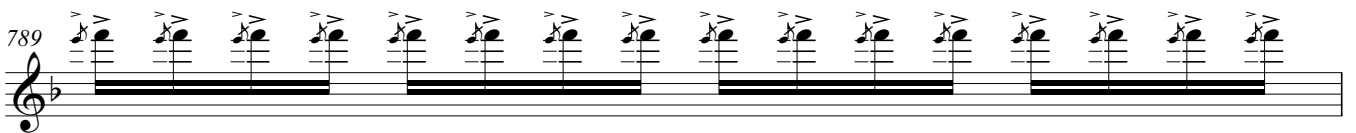
787



788




789



790



792



799 **S** 9 4



Zlatanou: THESSALONIKI...
Violin II

818 **T** $\text{♩} = 156$
ff

820

823 **9**

834

836 **7**

846 **4**

853

859 **4**

867

869

Zlatanou: THESSALONIKI...
Violin II

8

875 *mf* **2**

886 **U** $\text{♩} = 100$ *mp*

895 *mf*

901

909

917 **6** *mp*

929

934 **14** **V** $\text{♩} = 80$ **34**

984 **W** **6** **5** *mf*

1004 *f*

1019 **3** *mf*

1033 **4**

1048



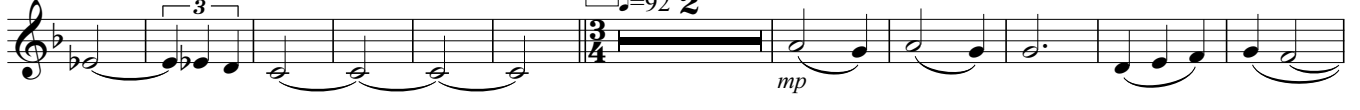
1063



1078



1092



1105



1116



1126



1137



1150



1157



Viola

ΘΕΣΣΑΛΟΝΙΚΗ - 24 αιώνες σταυροδρόμι λαών και πολιτισμών
Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

THESSALONIKI - A Crossroad for Nations and Civilizations for 24 Centuries
A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou

(2011)

24 **A** ♩=80 13 *mp*

46

60

73 **B** 2 *mp*

88 9 *mf*

110 *mp*

122 4 *mf* *p*

136

146 *f* 2

Detailed description: This is a musical score for Viola, spanning measures 24 to 146. The score is written in a single system with a treble clef and a key signature of one sharp (F#). It begins with a 24-measure rest, followed by a section labeled 'A' with a tempo marking of ♩=80 and a 13-measure rest. The music starts with a mezzo-piano (*mp*) dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Section 'B' begins at measure 73 with a 2-measure rest and continues with a mezzo-piano (*mp*) dynamic. Measure 88 has a 9-measure rest with a mezzo-forte (*mf*) dynamic. Measure 122 has a 4-measure rest, followed by a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The score concludes with a 2-measure rest at measure 146, marked with a forte (*f*) dynamic.

Zlatanou: THESSALONIKI...

2

Viola

156

C

Musical staff for measures 156-168. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *p* (piano) and a fermata over the final measure.

169

Musical staff for measures 169-181. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *f* (forte) and a fermata over the final measure.

182

Musical staff for measures 182-195. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *p* (piano).

196

Musical staff for measures 196-210. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *p* (piano).

211

D

Musical staff for measures 211-226. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *pp* (pianissimo) and repeat signs.

227

Musical staff for measures 227-242. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo).

243

Musical staff for measures 243-258. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo).

259

Musical staff for measures 259-273. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *mf* (mezzo-forte) and first/second endings.

274

E

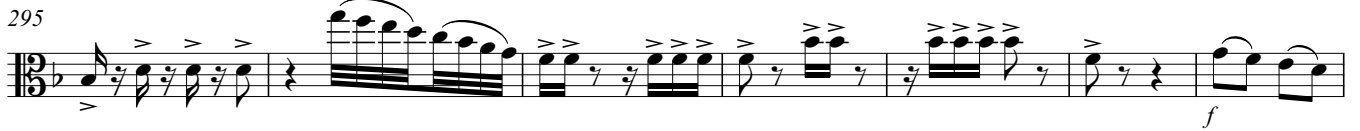
Musical staff for measures 274-282. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *ff* (fortissimo) and a fermata over the final measure.

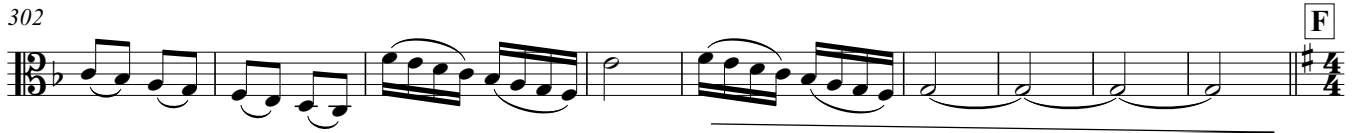
283

Musical staff for measures 283-288. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *ff* (fortissimo) and a fermata over the final measure.

289

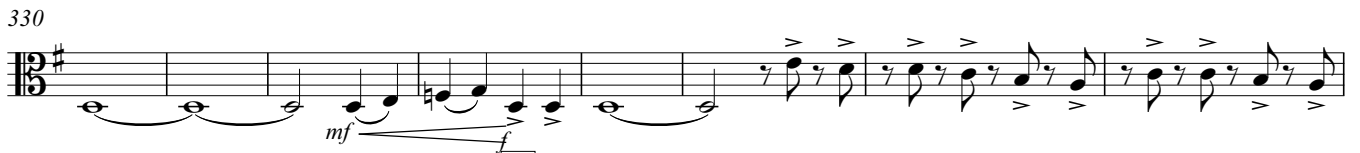
Musical staff for measures 289-297. The staff is in 3/8 time with a key signature of one flat. It features a melodic line with a dynamic marking of *ff* (fortissimo) and a fermata over the final measure.

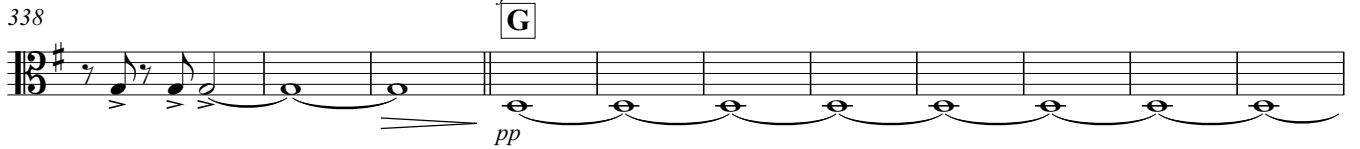
295 

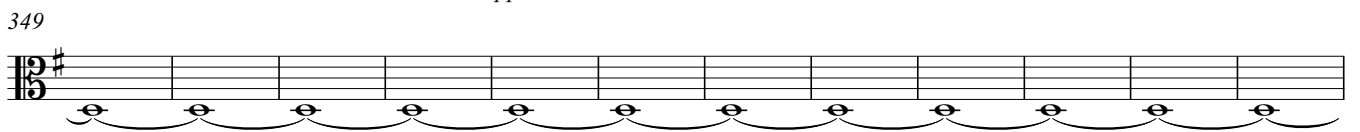
302 

311 

320 

330 

338 

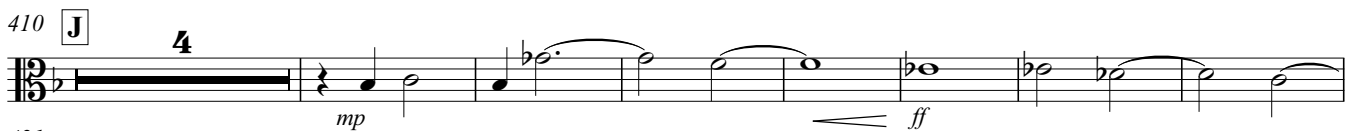
349 

361 

369 

377 

393 

410 

421 

Zlatanou: THESSALONIKI...

Viola

4

430 **K** $\text{♩} = 72$ **3**

mf *mf*

443

450 *tr*

f

461

469

478 **L** **15** **M**

p

501 $\text{♩} = 92$ **11**

p

523 **3**

mp

539

555

571

587

601

f

613

628

641

tutti

mp

644

647

650

653

656

659

662

664

672

679

improvisation: "city noises", 8 / 16 bars

rep.ad lib.

Zlatanou: THESSALONIKI...

Viola

6

691 **P** ♩=116

Musical staff 691-700. The staff begins with a dynamic marking of *mf*. The music consists of a series of chords and eighth notes, with a fermata over the first measure.

700

Musical staff 700-707. The music continues with eighth notes and chords.

707

Musical staff 707-714. The music continues with eighth notes and chords.

714

Musical staff 714-722. The music continues with eighth notes and chords. A dynamic marking of *f* appears in the middle, and *mp* appears at the end.

722

Musical staff 722-730. The music features a mix of eighth and sixteenth notes, with some slurs.

730

Musical staff 730-738. The music continues with eighth and sixteenth notes.

738

Musical staff 738-744. The music continues with eighth and sixteenth notes. A dynamic marking of *f* appears at the end.

744

Musical staff 744-749. The music continues with eighth and sixteenth notes.

749 **Q**

Musical staff 749-759. The music features a dynamic marking of *f* and includes a fermata over the final measure.

759

Musical staff 759-769. The music continues with eighth notes and chords.

769

Musical staff 769-778. The staff begins with a dynamic marking of *pp*. It features a section marked **R** with a **5** below it, indicating a five-measure rest. The music then resumes with eighth notes.

778

Musical staff 778-780. The music continues with eighth notes and chords.

780

Musical staff 780. The music continues with eighth notes and chords.

781

784

fff

785

786

787

788

789

790

ff

793

3

799

S

6

f

813

4

T=15

pp

ff

820

821

9

Zlatanou: THESSALONIKI...

8

Viola

832



835



839



852



857



861



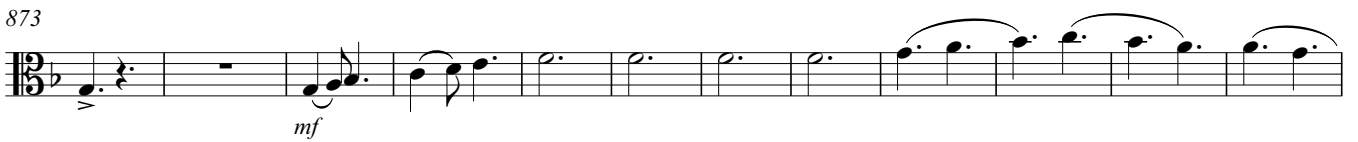
866



868

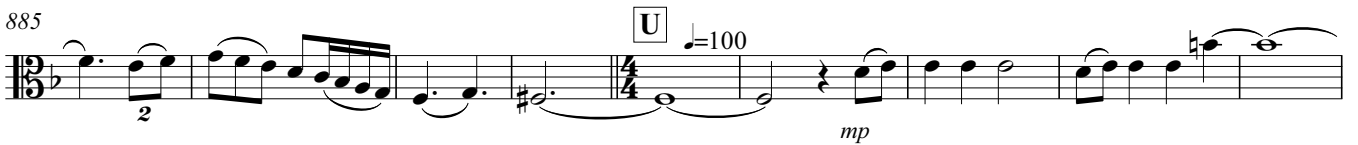


873



mf

885



U ♩=100

mp

894



mf

903



Viola

1100

mp

1111

1122

f

1132

1143

3

1155

molto rit. al fine

Violoncello

ΘΕΣΣΑΛΟΝΙΚΗ - 24 αιώνες σταυροδρόμι λαών και πολιτισμών
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(2011)

24 **A** ♩=80 12 *mp*

45

59 *f* *mp*

73 **B**

89 2

105 *mp*

118 4 *mf*

130 *p*

142 *f*

151 3 *p*

162 **C** 5 *f*

Zlatanou: THESSALONIKI...
Violoncello

2

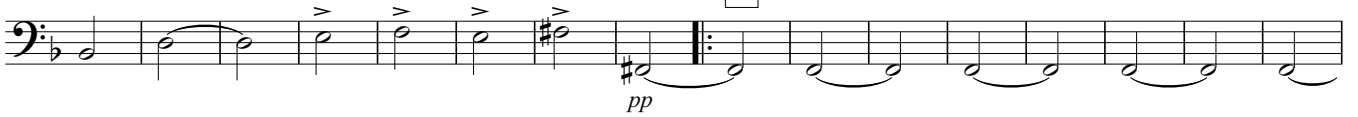
178



192



206



222



237



253



267



280



286



292



300



311



320



331

Musical staff 331-337. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and dynamics. A crescendo hairpin is shown below the staff, starting at measure 337 and ending at measure 338 with a forte (*f*) dynamic marking.

338

Musical staff 338-348. Bass clef, key signature of one sharp. Measure 338 is marked with a boxed letter 'G'. The staff contains a melodic line with a forte (*f*) dynamic marking at the beginning. A piano (*pp*) dynamic marking is shown below the staff at measure 348.

349

Musical staff 349-359. Bass clef, key signature of one sharp. The staff contains a melodic line with a piano (*pp*) dynamic marking at the beginning.

360

Musical staff 360-368. Bass clef, key signature of one sharp. The staff contains a melodic line with a mezzo-forte (*mf*) dynamic marking at the beginning.

369

Musical staff 369-376. Bass clef, key signature of one sharp. Measure 369 is marked with a boxed letter 'H'. The staff contains a melodic line with a mezzo-piano (*mp*) dynamic marking at the beginning and a forte (*f*) dynamic marking at the end.

377

Musical staff 377-392. Bass clef, key signature of one sharp. Measure 377 is marked with a boxed letter 'I'. The staff contains a melodic line with a forte (*ff*) dynamic marking at the beginning. There are two thick horizontal lines above the staff, one above measure 377 and one above measure 386, indicating fingerings or specific techniques.

393

Musical staff 393-409. Bass clef, key signature of one sharp. The staff contains a melodic line with a forte (*ff*) dynamic marking at the beginning. There are two thick horizontal lines above the staff, one above measure 393 and one above measure 409, indicating fingerings or specific techniques.

410

Musical staff 410-439. Bass clef, key signature of one sharp. Measure 410 is marked with a boxed letter 'J'. The staff contains a melodic line with a mezzo-piano (*mp*) dynamic marking at the beginning and a forte (*ff*) dynamic marking at the end.

420

Musical staff 420-429. Bass clef, key signature of one sharp. The staff contains a melodic line with a forte (*ff*) dynamic marking at the beginning. The staff ends with a 3/4 time signature.

430

Musical staff 430-438. Bass clef, key signature of one sharp. Measure 430 is marked with a boxed letter 'K'. The staff contains a melodic line with a forte (*f*) dynamic marking at the beginning.

439

Musical staff 439-450. Bass clef, key signature of one sharp. The staff contains a melodic line with a forte (*f*) dynamic marking at the beginning.

451

Musical staff 451-458. Bass clef, key signature of one sharp. The staff contains a melodic line with a forte (*f*) dynamic marking at the beginning.

459

Musical staff 459-465. Bass clef, key signature of one sharp. The staff contains a melodic line with a mezzo-forte (*mf*) dynamic marking at the beginning.

466

Musical staff 466-475. Bass clef, key signature of one sharp. The staff contains a melodic line with a mezzo-forte (*mf*) dynamic marking at the beginning.

476

Musical staff 476-485. Bass clef, key signature of one sharp. Measure 476 is marked with a boxed letter 'L'. The staff contains a melodic line with a piano (*p*) dynamic marking at the beginning. A thick horizontal line is shown above the staff at the end of the staff, indicating a specific technique or fingering.


Zlatanou: THESSALONIKI...
Violoncello

4

500 **M** ♩=92

p

514



530



546



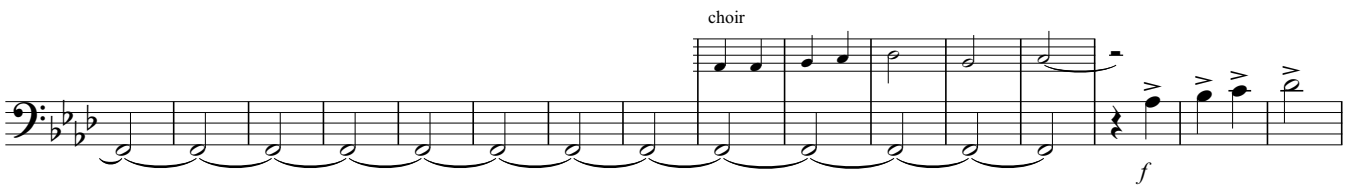
562



578



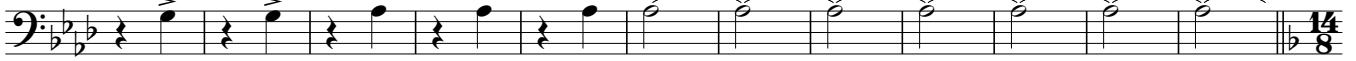
choir


f

610



622



634

N ♩=172
6 tutti
> pp *mp*



643



646



649


f

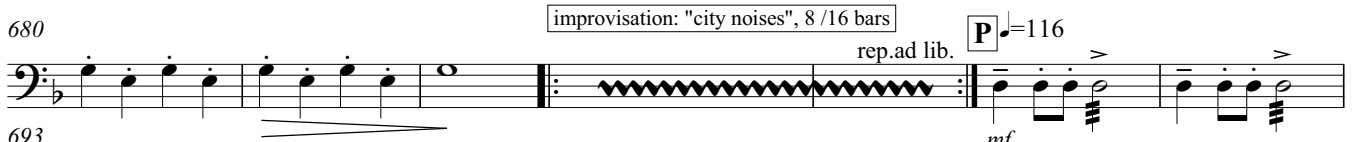
652  *mf*

655 

658 

661 

664  *mp*

680  *mf*

693 

700 

707 

714  *f*

722  *mp*

730 

737 

Zlatanou: THESSALONIKI...

Violoncello

6

745

Q

Musical staff 745: Bass clef, key signature of one flat. The staff contains a series of eighth notes, followed by a dynamic marking *f* and a sequence of eighth notes with slurs.

756

Musical staff 756: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs.

766

R 2

Musical staff 766: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs, followed by a dynamic marking *pp*, a rest, and then a sequence of eighth notes with slurs and a dynamic marking *mf*.

776

Musical staff 776: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs, followed by a dynamic marking *f*.

780

Musical staff 780: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs.

782

Musical staff 782: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs.

784

Musical staff 784: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and a dynamic marking *fff*.

786

Musical staff 786: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents.

788

Musical staff 788: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents.

790

Musical staff 790: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents, followed by a dynamic marking *ff*.

793

Musical staff 793: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and accents, followed by a dynamic marking *ff* and a triplet of eighth notes.

799

S 2

Musical staff 799: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs and a dynamic marking *mf*.

808

Musical staff 808: Bass clef, key signature of one flat. The staff contains a series of eighth notes with slurs, followed by a dynamic marking *pp* and a final measure with a double bar line and a 6/8 time signature.

Zlatanou: THESSALONIKI...
Violoncello

818 T $\text{♩} = 156$
820 *ff*
822
832
835
839 7 4
852
857
861
863
864
867
870

The musical score is written for a cello in bass clef with a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 156$. The score consists of ten staves of music, each starting with a measure number. The first staff (818) includes a 'T' time signature and a dynamic marking of *ff*. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped with slurs. The second staff (820) continues this pattern. The third staff (822) shows a change in texture with more sustained notes. The fourth staff (832) returns to the complex rhythmic pattern. The fifth staff (835) continues the rhythmic complexity. The sixth staff (839) includes a fermata over a whole note, with a '7' above it, followed by a '4' above a final measure. The seventh staff (852) features a series of eighth notes with accents. The eighth staff (857) continues with accented eighth notes. The ninth staff (861) returns to the complex rhythmic pattern. The tenth staff (863) continues the pattern. The eleventh staff (864) continues the pattern. The twelfth staff (867) continues the pattern. The thirteenth staff (870) concludes with a series of notes and rests.

Zlatanou: THESSALONIKI...
Violoncello

Violoncello

875 *mf* 2

886 **U** ♩=100 8 *mf*

901

911

920 23

950 **V** ♩=80 34 **W** 2 *mf*

995

1009 *f* *mf*

1025 3

1041

1057

1073 6 *f* 3

1091 **X** ♩=92 3 *mp*

The image shows a page of a musical score for Violoncello. It consists of ten staves of music, each starting with a measure number. The music is written in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. There are also performance instructions in boxes: 'U' at measure 886, 'V' at measure 950, and 'X' at measure 1091. Some measures contain rests indicated by a thick black bar. The tempo markings are ♩=100 at measure 886 and ♩=80 at measure 950. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *mp* (mezzo-piano). The time signature changes from 4/4 to 2/4 at measure 920 and back to 4/4 at measure 1091. There are also some unusual markings like '3' and '6' above certain notes or rests.

Zlatanou: THESSALONIKI...
Violoncello

1105



1116



1125



1135



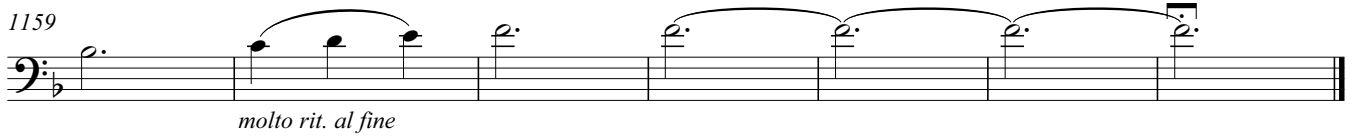
1143



1153



1159



molto rit. al fine

Contrabass

ΘΕΣΣΑΛΟΝΙΚΗ - 24 αιώνες σταυροδρόμι λαών και πολιτισμών
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(2011)

24 **A** ♩=80
mp

37

53 **5**
f

70 **B**
mp

85

101 **13**

127 *mf* *p*

139 *f*

154 **4** **C** *p*

165 **5**

Zlatanou: THESSALONIKI...
Contrabass

2

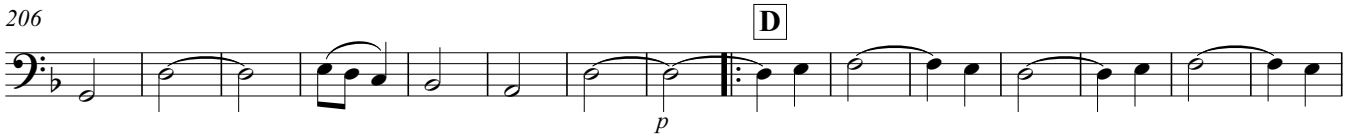
178



192



206



221



236



252



267



280



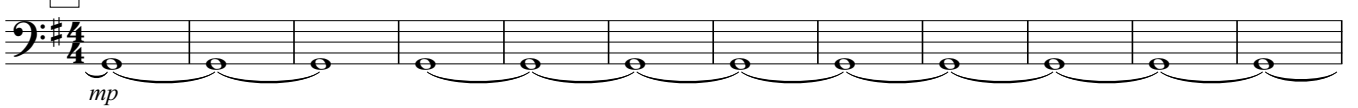
292



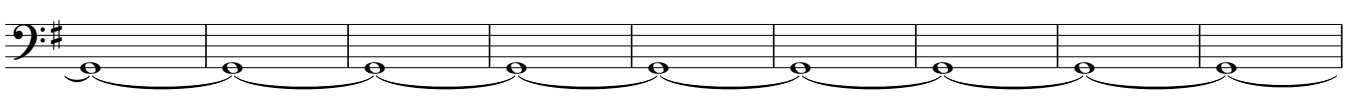
299



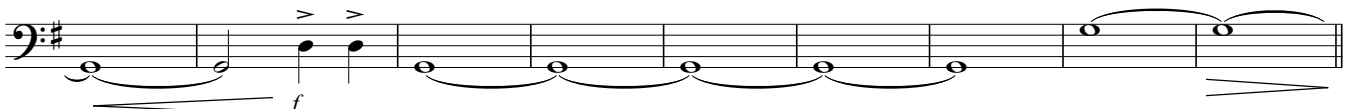
311



323



332



341 **G**

pp

353

mf

365 **H**

mp

375 **I**

f

392 **J**

ff

410 **J**

mp

418

ff

427 **K** ♩=72 *mf*

pizz. mf

440

f

450

f

460

f

468 **L**

f

479 **L** **M**

p

Zlatanou: THESSALONIKI...

Contrabass

4

501 $\text{♩} = 92$

Musical staff 501-516: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The music consists of a continuous eighth-note melodic line starting on G2. A dynamic marking *p* is placed below the first few notes.

517

Musical staff 517-532: Continuation of the eighth-note melodic line from the previous staff.

533

Musical staff 533-548: Continuation of the eighth-note melodic line.

549

Musical staff 549-564: Continuation of the eighth-note melodic line.

565

Musical staff 565-580: Continuation of the eighth-note melodic line.

581

Musical staff 581-596: Continuation of the eighth-note melodic line.

Musical staff 597-611: Continuation of the eighth-note melodic line. A "choir" part is written above the staff, starting on a higher register. A dynamic marking *f* is placed below the end of the staff.

612

Musical staff 612-622: Continuation of the eighth-note melodic line. The staff ends with a double bar line and a repeat sign.

623

Musical staff 623-633: Continuation of the eighth-note melodic line. The staff ends with a double bar line and a repeat sign.

634

Musical staff 634-668: Continuation of the eighth-note melodic line. It features a section marked **29** with a repeat sign and a section marked **O** with a tempo change to $\text{♩} = 100$. Dynamic markings *>pp*, *mf*, and *mp* are present.

669

Musical staff 669-683: Continuation of the eighth-note melodic line. It features a section marked **8** with a repeat sign. A dynamic marking *mp* is present.

683

Musical staff 683-708: Continuation of the eighth-note melodic line. It features a section marked **15** with a repeat sign and a dynamic marking *mf*. A box above the staff contains the text "improvisation: 'city noises', 8/16 bars" and "rep.ad lib.".

709

Musical staff 709-724: Continuation of the eighth-note melodic line.

716



733



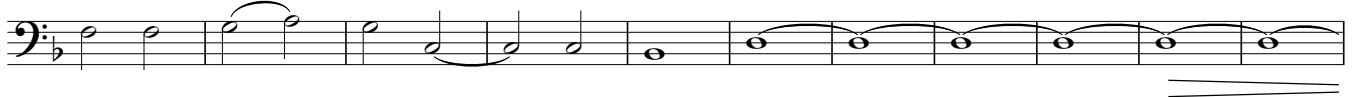
740



749



759



770



777



781



784



786



788



790



794



Zlatanou: THESSALONIKI...
Contrabass

6

799

S

Musical staff 799-807: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line of eighth notes with slurs. The dynamic marking *mf* is placed below the staff.

808

Musical staff 808-817: Bass clef, key signature of two flats. The staff contains a melodic line of eighth notes with slurs. The dynamic marking *pp* is placed below the staff. A measure rest of 4 measures is indicated at the end of the staff.

818 **T** ♩ = 156

Musical staff 818-819: Bass clef, key signature of two flats, 6/8 time signature. The staff contains a complex rhythmic pattern of sixteenth notes with slurs. The dynamic marking *ff* is placed below the staff.

820

Musical staff 820-821: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

822

Musical staff 822-831: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

832

Musical staff 832-838: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

835

Musical staff 835-838: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

839

Musical staff 839-852: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs. Measure rests of 7 and 5 measures are indicated.

853

Musical staff 853-859: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

860

Musical staff 860-864: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

865

Musical staff 865-868: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

869

Musical staff 869-875: Bass clef, key signature of two flats. The staff contains a complex rhythmic pattern of sixteenth notes with slurs.

Zlatanou: THESSALONIKI...
Contrabass

875

Musical staff 875: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is present below the first few notes. A fermata is placed over the final two notes, with a '2' above it.

887

Musical staff 887: Bass clef, key signature of one flat. A tempo marking $\text{U} \text{♩} = 100$ is shown above the staff. A 9-measure rest is indicated by a thick black bar. The dynamic marking *mf* is below the staff.

904

Musical staff 904: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with various articulations.

914

Musical staff 914: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with various articulations.

922

Musical staff 922: Bass clef, key signature of one flat. A 23-measure rest is indicated by a thick black bar. The staff ends with a double bar line and a 2/4 time signature.

950 $\text{V} \text{♩} = 80$

Musical staff 950: Bass clef, key signature of one flat, 2/4 time signature. A 34-measure rest is indicated by a thick black bar. A tempo marking $\text{V} \text{♩} = 80$ is shown above the staff. A dynamic marking of *mf* is below the staff. A 'W' box is placed above the staff.

996

Musical staff 996: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is below the staff.

1012

Musical staff 1012: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is below the staff.

1028

Musical staff 1028: Bass clef, key signature of one flat. A 3-measure rest is indicated by a thick black bar. The staff contains a sequence of eighth and quarter notes.

1045

Musical staff 1045: Bass clef, key signature of one flat. A 7-measure rest is indicated by a thick black bar. The staff contains a sequence of eighth and quarter notes.

1064

Musical staff 1064: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. A 6-measure rest is indicated by a thick black bar.

Contrabass

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8

Contrabass

1083

Musical staff for measures 1083-1097. The staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a series of eighth notes with accents, followed by two triplet markings over eighth notes. The piece concludes with a double bar line and a 3/4 time signature.

1098 **X** ♩=92

Musical staff for measures 1098-1109. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a box labeled 'X' and a tempo marking of ♩=92. The music consists of a series of half notes with slurs, followed by quarter notes. A dynamic marking of *mp* is present at the beginning.

1110

Musical staff for measures 1110-1119. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It features a series of eighth notes with slurs and accents.

1120

Musical staff for measures 1120-1129. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It features a series of eighth notes with slurs and accents. A dynamic marking of *f* is present at the end of the staff.

1130

Musical staff for measures 1130-1138. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It features a series of eighth notes with slurs and accents.

1139

Musical staff for measures 1139-1146. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It features a series of eighth notes with slurs and accents, followed by a triplet of eighth notes.

1147

Musical staff for measures 1147-1156. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a triplet of eighth notes, followed by a series of half notes with slurs.

1157

Musical staff for measures 1157-1166. The staff is in bass clef with a key signature of one flat and a 3/4 time signature. It features a series of half notes with slurs. The piece concludes with a double bar line. A dynamic marking of *molto rit. al fine* is present at the end.

ΘΕΣΣΑΛΟΝΙΚΗ

- 24 αιώνες σταυροδρόμι λαών και πολιτισμών

Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

THESSALONIKI

- A Crossroad for Nations and Civilizations for 24 Centuries

A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou

(2011)

Wood Blocks

Tubular Bells

Darboka

windchimes

Cymbals

tom toms snare dr.

Bass Drum

Timpani

f *ff* *f*

Cym.

toms/snare

Timp.

6

Cym.

toms/snare

Timp.

9

3 3 3 3 3 3 3 3

p *molto*

15

Cym.

toms/snare

Timp.

f

ff molto *p*

21

W.B.

Cym.

Timp.

mf

ff

f

A ♩=80

29

W.B.

B

39

15

f

88

W.B.

5

14

p

115

W.B.

10

p

136

W.B.

4

4

windch.

150

windch.

C

12

14

6

mf

186

windch.

2

7

Timp.

2

7

mp

D

203 Timp. *mf* **3** **3** *sub pp*

218 Timp. **9** **12**

E

246 Timp. **9** **13** **10** *f*

283 B. D. **3** **4**

Timp. **3** **4**

298 Cym. w. soft mallet *mf*

B. D. *mf*

F

310 Cym. **21**

B. D. **21**

G

336 B. D. **2** **5**

H

I

346 B. D. **22** **10**

Timp. **22** **10** *mp*

380 Cym. *mf* *f*

B. D.

Timp.

383

Cym.

toms/snare

Timp.

385

toms/snare

Timp.

388

Timp.

397

Timp.

402

Timp.

J

7

mf

417

B. D.

Timp.

f

422

B. D.

Timp.

427

Timp.

K = 72

49

L

482

toms/snare

Timp.

485

Cym.

toms/snare

Timp.

491

Cym.

toms/snare

Timp.

495

Cym.

toms/snare

Timp.

500

M $\text{♩} = 92$

Darb.

Cym.

Timp.

634

N $\text{♩} = 172$

Darb.

637

Darb.

640 Darb.

643 Darb.

646 Darb.

652 Darb.

656 Darb.

659 Darb.

662 **O** $\text{♩} = 100$ **19** **7** improvisation: "city noises" rep.ad lib.

W.B.

Tub. B.

Darb.

windch.

Cym.

toms/snare

B. D.

Timp.

P $\text{♩} = 116$

691 Timp.

698 Timp.

705 Timp.

712
Timp. *mf*

719
windch. 28 Q 8
Timp. 28 8

758
windch. 4 3 R
Cym. 4 3 *pp*

772
Cym. *ff*
toms/snare

783
Cym.
toms/snare

786
toms/snare *ff*

789
toms/snare

792
B. D.
Timp.

Detailed description of the musical score: The score is for a percussion ensemble. It consists of several systems of staves. The first system (measures 712-718) features a Timp. staff with a melodic line in bass clef, marked *mf*. The second system (measures 719-727) includes windch. and Timp. staves with rests and a box labeled 'Q' above a measure. The third system (measures 728-757) features windch. and Cym. staves with rests and a box labeled 'R' above a measure. The fourth system (measures 758-771) features Cym. and toms/snare staves; the Cym. staff has a melodic line with *ff* dynamics, while the toms/snare staff has rests. The fifth system (measures 772-782) features Cym. and toms/snare staves with rhythmic patterns. The sixth system (measures 783-785) features Cym. and toms/snare staves with rhythmic patterns. The seventh system (measures 786-788) features a toms/snare staff with a dense rhythmic pattern marked *ff*. The eighth system (measures 789-791) features a toms/snare staff with a dense rhythmic pattern. The ninth system (measures 792-798) features B. D. and Timp. staves with rhythmic patterns.

798

B. D. **S** 10

Timp. **S** 10

814

B. D.

Timp.

820

W.B.

Timp.

825

W.B.

831

W.B. 2

Timp. 2

840

Timp.

850

Timp. 5

863

Timp. *f*

872

Cym. *mp* 2

U

882

Darb.

windch.

Cym.



899

Darb.



904

Darb.



909

Darb.



914

Darb.



919

Darb.



924

Darb.



929

Darb.

Timp.



937

Cym.

Timp.



948

W.B.

Cym.

Timp.

V

♩=80

956

W.B.

Cym.

toms/snare

Timp.

mf

964

Cym.

toms/snare

Timp.

971

toms/snare

Timp.

mp

977

Timp.

W

991

windch.

Timp.

1003

windch.

76

1087

Tub. B.

windch.

Timp.

10 **X** **22** $\text{♩} = 92$

10 **22**

10 **22**

mf

1125

Tub. B.

Timp.

1137

Tub. B.

1153

Tub. B.

molto rit. al fine

1159

Tub. B.

molto rit. al fine