

Dinos Constantinides

(Arr. of three Greek folk tunes)

Three Greek Songs

for soprano and strings
LRC 237



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Magni Publications

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

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Three Greek Songs for Soprano and Strings

LRC 237

I. The Shepherdess

Arr. Dinos Constantinides

*Mia vo sko poú la a gá - pi - ssa mia zí - le - me - ni
mé - ra pou ka - thó - ma ste sta horta tanthi -*

*ko - ri ke tin a__ gá - pi - ssa po - lí i - moon a-la - li - to-poo - li de - ka hro-non____ a - go - ri.
smé__ na ma - ro e-na lo - go tha soo - po ma - ro tis i - pa - sa - ga - po tre - le no me ____ gia se - na.*

The musical score consists of two systems of music. The first system, starting at measure 1, features a soprano voice part and string instruments (Violin I, Violin II, Viola, Cello, Contrabass). The soprano part begins with a rest followed by a melodic line. The strings provide harmonic support with sustained notes and rhythmic patterns. The second system, starting at measure 8, continues with the soprano and adds a vocal line for the strings. The lyrics are written below the vocal parts in both Greek and English. Measure numbers 1 and 8 are indicated above the staves.

Three Greek Songs for Soprano and Strings

Musical score for 'Three Greek Songs for Soprano and Strings' page 2, measures 15-16.

The score consists of five staves: V. (Violin I), Vln. I (Violin II), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The key signature is one sharp (F# major). Measure 15 starts with a rest followed by a fermata over two measures. Measure 16 begins with a dynamic of $\frac{f}{f}$. The vocal line (V.) has a melodic line with grace notes and a fermata. The string section provides harmonic support with sustained notes and rhythmic patterns. The vocal part concludes with the word "Miá". The score is divided into two systems by a vertical bar line at the end of measure 16, labeled "1" above and "2" below.

II. The Boat

$\bullet = 100$

Instrumentation: Voice, Violin I, Violin II, Viola, Cello, Contrabass, V., Vln. I, Vln. II, Vla., Vc., Cb.

Musical Elements:

- Measure 1:** Voice (rest), Violin I (rest), Violin II (rest), Viola (rest), Cello (rest), Contrabass (rest).
- Measure 2:** Violin I (eighth-note pairs), Violin II (eighth-note pairs), Viola (eighth-note pairs), Cello (eighth-note pairs), Contrabass (eighth-note pairs).
- Measure 3:** Violin I (eighth-note pairs), Violin II (eighth-note pairs), Viola (eighth-note pairs), Cello (eighth-note pairs), Contrabass (eighth-note pairs).
- Measure 4:** Violin I (eighth-note pairs), Violin II (eighth-note pairs), Viola (eighth-note pairs), Cello (eighth-note pairs), Contrabass (eighth-note pairs).
- Measure 5:** Violin I (eighth-note pairs), Violin II (eighth-note pairs), Viola (eighth-note pairs), Cello (eighth-note pairs), Contrabass (eighth-note pairs).
- Measure 6:** Violin I (eighth-note pairs), Violin II (eighth-note pairs), Viola (eighth-note pairs), Cello (eighth-note pairs), Contrabass (eighth-note pairs).
- Measure 7:** V. (rest), Vln. I (eighth-note pairs), Vln. II (eighth-note pairs), Vla. (eighth-note pairs), Vc. (eighth-note pairs), Cb. (eighth-note pairs).
- Measure 8:** Vln. I (eighth-note pairs), Vln. II (eighth-note pairs), Vla. (eighth-note pairs), Vc. (eighth-note pairs), Cb. (eighth-note pairs).
- Measure 9:** Vln. I (eighth-note pairs), Vln. II (eighth-note pairs), Vla. (eighth-note pairs), Vc. (eighth-note pairs), Cb. (eighth-note pairs).
- Measure 10:** Vln. I (eighth-note pairs), Vln. II (eighth-note pairs), Vla. (eighth-note pairs), Vc. (eighth-note pairs), Cb. (eighth-note pairs).
- Measure 11:** Vln. I (eighth-note pairs), Vln. II (eighth-note pairs), Vla. (eighth-note pairs), Vc. (eighth-note pairs), Cb. (eighth-note pairs).
- Measure 12:** Vln. I (eighth-note pairs), Vln. II (eighth-note pairs), Vla. (eighth-note pairs), Vc. (eighth-note pairs), Cb. (eighth-note pairs).

Performance Instructions:

- pizz.** (pizzicato) under the Cello staff.
- arco** (bowing) under the Cb. staff.

The Boat

13

V. Ca - rá - vi e__ na_ pó - tí hió me tes var coo - pes_ too tes__

13

Vln. I

Vln. II

Vla.

Vc.

13 pizz.

Cb.

19

V. suó stin à - mon pi - ge_ kiá - ra - kse ka thi - se ke_ po -

19

Vln. I

Vln. II

Vla.

Vc.

19 arco

Cb.

The Boat

5

24

V.

1

gá ria se

2

ga - ria - se _____

hey

Vln. I

24

Vln. II

Vla.

Vc.

Cb.

24

pizz.

III. Almond Tree in Bloom

Andantino

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes parts for Voice, Violin I, Violin II, Viola, Cello, and Contrabass. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes parts for V. (Voice), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and Cb. (Contrabass). The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like forte and piano. The vocal part in the first staff has lyrics: "E - ti-nak-se-tin ant this - me - nia mig - da -". The vocal part in the second staff has lyrics: "7".

III. Anthismeni Amygdolia

13

V. liá E - ti - na kse tin an - thi sme - nia mig - da lia mé

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

V. ta he - rá - kia _ tis ke ge - mi - se ap an - thi mo - shoo stin po - diá, _____ ke ta - ma -

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

V. lá - kia tis Ke ge-mi-se a-pán - thi mo - shoo stin po - dia ke ta - ma -

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

V. lá - kie tis. 1-2 E - tis. 3

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

III. Anthismeni Amygdolia

37

V.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

43

V.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

49

V. ka - tas - pra ma - lliá_____ ke ta____ yia____ la - kia son gri - oo-ja tha genis me

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

50

55

V. ka - tas - pra ma - lliá_____ ke ta____ yia____ la - kia son. E -

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

56

III. Anthismeni Amygdolia

6l

son.

6l

pp

pp

pp

pp

pp

pp

Three Greek Songs for Soprano and Strings

I. The Sepherdess

Voice

Arr. Dinos Constantinides

The musical score consists of three staves of music for soprano and piano. The soprano staff uses a treble clef, a key signature of one sharp, and common time. The piano staff uses a treble clef and common time. The vocal line begins with a long note followed by eighth-note patterns. The lyrics are written below the vocal line, corresponding to the musical phrases. The piano part provides harmonic support with eighth-note chords and bass notes. Measure numbers 3, 8, and 12 are indicated above the staves. Measure 12 includes a dynamic marking of **2** over two measures. The vocal line concludes with a final note labeled **Miá**.

3

Mia vo sko poú_la a gá-pi - ssa mia zí - le - me - ni
mé-ra pou__ ka-thó-ma_sté sta horta_tanthi -

8

ko - ri ke tin a__ gá - pi - ssa po - lí i - moon a - la - li -
smé__ na ma - ro e - na lo - go tha soo_ po ma - ro tis i - pa__

12

to-poo - li de - ka hro-non__ a - go-ri. ____
sa-ga - po tre - le no me__gia se-na. ____

2 | 1 | 2 | **2**

Miá

Voice

II. The Boat

= 100

11

Ca - rá - vi e__ na__ pó - tí hió me

17

tes var coo - pes__ too tes__ suó stin à - mon pi - ge__ kiá - ra - kse ka

23

thi - se ke__ po - gá ria__ se 1 ga - ria - se 2 _____ hey

Voice

III. Almond Tree in Bloom

9

E - ti-nak-se-tin ant this - me-nia mig-da - liá _____

— E - ti-na kse tin an - thi sme-nia mig - da lia _____ mé

ta he-rá - kia__ tis ke ge-mi-se ap an - thi mo-shoo stin po - diá, ____ ke

ta - ma - lá - kia tis Ke ge-mi-se a-pán - thi mo-shoo stin po -

dia____ ke ta - ma - lá - kie tis. _____ E - tis. _____

Tha r-thi-ke-rós nalis mo - ni - sis tá - pa - liá _____

— Thu r-thi-ke-ros nalis mo - ni - sis tá - pa - liá _____ ta

peg - ni-da kia__ son gri oo-ja tha ge-nis me ka-tas-pra ma - lliá _____ ke

ta__ yia__ la - kia son gri - oo-ja tha ge-nis me ka - tas - pra ma -

lliá____ ke ta__ yia__ la - kia son. _____ E - son. _____

Three Greek Songs for Soprano and Strings

I. The Sepherdess

Violin I

$\text{♩} = 92$

Arr. Dinos Constantinides

The musical score for Violin I, section I, consists of three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff begins at measure 8. The third staff begins at measure 14. Measure 14 includes a dynamic marking 'mp'.

c. 1996 Dinos Constantinides

Violin I

II. The Boat

$\text{♩} = 100$

8

16

23

1 2

Violin I

III. Almond Tree in Bloom

Andantino

7

13

19

25

31 1-2 3

39

46

52 < f

58 1 2 > pp

Three Greek Songs for Soprano and Strings

I. The Sepherdess

Violin II

$\text{♩} = 92$

Arr. Dinos Constantinides

The musical score for Violin II consists of three staves of music. The first staff begins with a dynamic marking p . The second staff starts at measure 8. The third staff starts at measure 14. The music is written in common time with a key signature of one sharp. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

c. 1996 Dinos Constantinides

Violin II

II. The Boat

$\text{♩} = 100$

8

16

24

Violin II

III. Almond Tree in Bloom

Sheet music for Violin II, III. Almond Tree in Bloom. The music is in common time, key signature of two sharps. It consists of nine staves of musical notation with measure numbers 8, 15, 22, 29, 36, 45, 53, and 59.

The music features a variety of rhythmic patterns, including eighth-note chords, sixteenth-note figures, and eighth-note pairs. Measure 29 includes a dynamic instruction f . Measures 59 and 60 feature a grace note pattern with a dynamic instruction $> pp$.

Measure 1-2 | 3

$> pp$

Three Greek Songs for Soprano and Strings

I. The Sepherdess

Viola

$\text{♩} = 92$

Arr. Dinos Constantinides

The musical score for the Viola part consists of three staves of music. The first staff begins with a dynamic of p . The second staff starts at measure 9. The third staff begins at measure 17, with a bracket above it labeled '1' and '2' indicating two endings.

Viola

II. The Boat

$\text{♩} = 100$

8

16

24

1 2

Viola

III. Almond Tree in Bloom

The sheet music consists of ten staves of musical notation for Viola. The key signature is one sharp (F#), and the time signature is common time (C). The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staff at the beginning of each measure: 9, 17, 25, 36, 44, 52, and 60. Measure 52 includes dynamic markings *f* and *p*. Measure 60 includes performance instructions *> pp*. Measure 25 includes fingering markings 1-2 and 3. Measure 44 includes a grace note pattern under the staff. Measure 52 includes a dynamic marking *f* and a performance instruction *1*. Measure 60 includes a dynamic marking *p* and a performance instruction *2*.

Three Greek Songs for Soprano and Strings

I. The Sepherdess

Cello

$\text{♩} = 92$

Arr. Dinos Constantinides

The musical score for the Cello part of "The Sepherdess" consists of two staves of music. The first staff begins with a dynamic of p . The second staff starts at measure 10. Measure 10 begins with a dynamic of f . Measures 11 through 14 show a rhythmic pattern of eighth-note pairs followed by eighth-note pairs with a breve rest. Measures 15 through 18 show a similar pattern. Measures 19 through 22 show a different pattern. Measures 23 through 26 show a return to the previous pattern. Measures 27 through 30 show a final pattern. Measures 31 through 34 show a return to the previous pattern. Measures 35 through 38 show a final pattern. Measures 39 through 42 show a return to the previous pattern. Measures 43 through 46 show a final pattern.

c. 1996 Dinos Constantinides

Cello

II. The Boat

 = 100



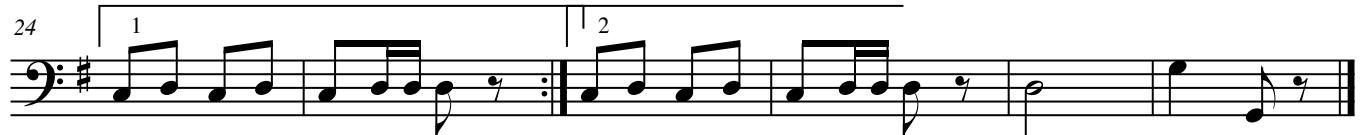
8



16



24



Cello

III. Almond Tree in Bloom

9

17

25

33

41

50

58

1-2

3

1

2

> pp

Three Greek Songs for Soprano and Strings

Contrabass

I. The Sepherdess

= 92

Arr. Dinos Constantinides

The musical score consists of two staves of music for Contrabass. The first staff begins with a dynamic of *p*. The second staff starts at measure 10. Measure 10 ends with a repeat sign. The music continues with eighth-note patterns, including grace notes. Measure 15 concludes with a double bar line, followed by a first ending (1) and a second ending (2). The first ending leads back to the soprano part, while the second ending concludes the piece.

c. 1996 Dinos Constantinides

Contrabass

II. The Boat

$\bullet = 100$

pizz.

8 arco pizz.

15 arco

22 1 pizz. 2

Contrabass

III. Almond Tree in Bloom

Musical score for Contrabass, III. Almond Tree in Bloom. The score consists of nine staves of music with various dynamics, articulations, and performance instructions.

1. Staff 1 (Measures 1-8): Bass clef, key signature of two sharps (F major). Measures 1-4: eighth-note patterns. Measures 5-8: eighth-note patterns with a fermata over the first note of measure 6.

2. Staff 2 (Measure 9): Bass clef, key signature of two sharps. Measure 9: eighth-note pattern.

3. Staff 3 (Measures 10-12): Bass clef, key signature of two sharps. Measures 10-11: eighth-note patterns. Measure 12: eighth-note pattern with a fermata over the first note.

4. Staff 4 (Measures 13-16): Bass clef, key signature of two sharps. Measures 13-14: eighth-note patterns. Measures 15-16: eighth-note patterns with a fermata over the first note of measure 15.

5. Staff 5 (Measures 17-20): Bass clef, key signature of two sharps. Measures 17-18: eighth-note patterns. Measures 19-20: eighth-note patterns with a fermata over the first note of measure 19.

6. Staff 6 (Measures 21-24): Bass clef, key signature of two sharps. Measures 21-22: eighth-note patterns. Measures 23-24: eighth-note patterns with a fermata over the first note of measure 23.

7. Staff 7 (Measures 25-28): Bass clef, key signature of two sharps. Measures 25-26: eighth-note patterns. Measures 27-28: eighth-note patterns with a fermata over the first note of measure 27.

8. Staff 8 (Measures 29-32): Bass clef, key signature of two sharps. Measures 29-30: eighth-note patterns. Measures 31-32: eighth-note patterns with a fermata over the first note of measure 31.

9. Staff 9 (Measures 33-36): Bass clef, key signature of two sharps. Measures 33-34: eighth-note patterns. Measures 35-36: eighth-note patterns with a fermata over the first note of measure 35.

10. Staff 10 (Measures 37-40): Bass clef, key signature of two sharps. Measures 37-38: eighth-note patterns. Measures 39-40: eighth-note patterns with a fermata over the first note of measure 39.

11. Staff 11 (Measures 41-44): Bass clef, key signature of two sharps. Measures 41-42: eighth-note patterns. Measures 43-44: eighth-note patterns with a fermata over the first note of measure 43.

12. Staff 12 (Measures 45-48): Bass clef, key signature of two sharps. Measures 45-46: eighth-note patterns. Measures 47-48: eighth-note patterns with a fermata over the first note of measure 47.

13. Staff 13 (Measures 49-52): Bass clef, key signature of two sharps. Measures 49-50: eighth-note patterns. Measures 51-52: eighth-note patterns with a fermata over the first note of measure 51.

14. Staff 14 (Measures 53-56): Bass clef, key signature of two sharps. Measures 53-54: eighth-note patterns. Measures 55-56: eighth-note patterns with a fermata over the first note of measure 55.

15. Staff 15 (Measures 57-60): Bass clef, key signature of two sharps. Measures 57-58: eighth-note patterns. Measures 59-60: eighth-note patterns with a fermata over the first note of measure 59.