

PoÖhsij : Ntöibint M£nten

# UPAINIGMOI

Mon“prakth Opera

Slow ♩ = 66 - 69

## NTINOS KWNSTANTINIDHS

Ellen

Musical staff for Ellen, measures 1-4. The staff is mostly empty with rests. The time signature changes from 6/4 to 4/4 in measure 3 and back to 6/4 in measure 4.

Celeste

Musical staff for Celeste, measures 1-4. The staff is mostly empty with rests. The time signature changes from 6/4 to 4/4 in measure 3 and back to 6/4 in measure 4.

Piano

Musical staff for Piano, measures 1-4. The staff is split into two staves. The upper staff contains the main melody with dynamics *p* and *evocatively*. The lower staff has rests in measures 1-3 and a melodic phrase in measure 4 with dynamic *mp*. The time signature changes from 6/4 to 4/4 in measure 3 and back to 6/4 in measure 4.

El.

Musical staff for El., measures 1-4. The staff is mostly empty with rests. The time signature changes from 5/4 to 3/4 in measure 2, back to 5/4 in measure 3, and back to 3/4 in measure 4.

Cel.

Musical staff for Cel., measures 1-4. The staff is mostly empty with rests. The time signature changes from 5/4 to 3/4 in measure 2, back to 5/4 in measure 3, and back to 3/4 in measure 4.

Musical staff for Piano, measures 5-8. The staff is split into two staves. The upper staff contains the main melody with dynamics *f* and a triplet in measure 8. The lower staff has rests in measures 5-7 and a melodic phrase in measure 8 with dynamic *f*. The time signature changes from 5/4 to 3/4 in measure 6, back to 5/4 in measure 7, and back to 3/4 in measure 8.

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UPAINIGMOI

10

El. 

Cel. 

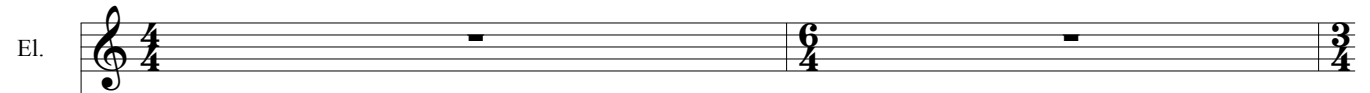


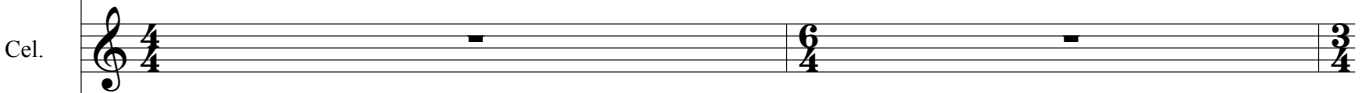
El. 


Cel. 





UPAINIGMOI

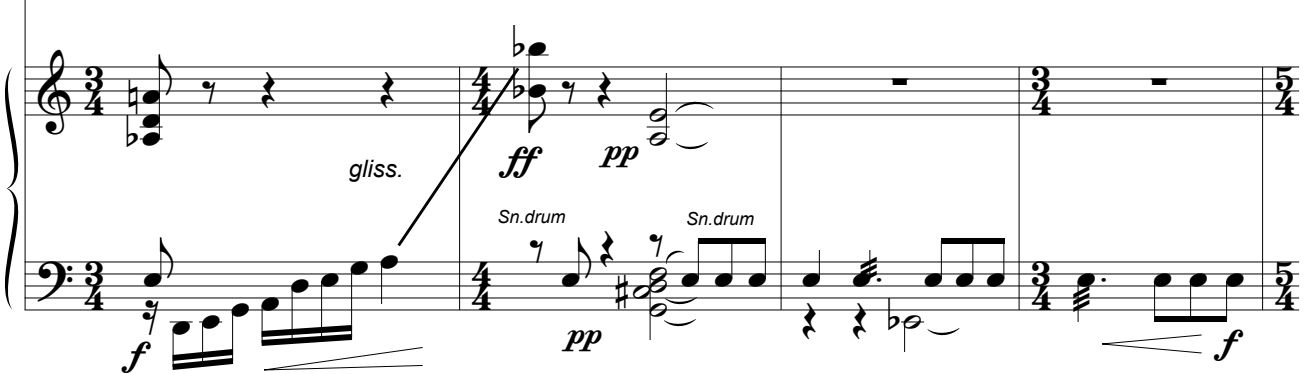
El. 

Cel. 

  
Musical notation for the first system, including piano accompaniment with dynamics like *f*, *mp*, and *Sn.drums*. It features a triplet of eighth notes, a *ritard.* marking, and a *f* dynamic in the bass line.

El. 

Cel. 

  
Musical notation for the second system, including piano accompaniment with dynamics like *f*, *ff*, *pp*, and *Sn.drums*. It features a *gliss.* marking and a *f* dynamic in the bass line.

UPAINIGMOI

20

El.

Cel.

20

*mp* *p* *pp*

El. *mp*   
Thn a - koj na örcce - tai;

Cel.

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

# UPAINIGMOI

El. *mp* Fast ♩ = 120 - 126

EÖ-nai e-keÖ fwj, sto dr"-mo;

Cel. *pp*

"-ci,

Fast ♩ = 120 - 126

*pp* *p*

**30** SLOW

El. *mp*

Tö - lei - wse to ci" - ni;

Cel. *mp*

to feg-gf-ri fw-tf-ei.

**30** SLOW

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

*8va*

# UPAINIGMOI

El. *mf* *f*  
Kt - ta - ze su - ne - cĕj,

Cel. *p*  
Nai,

El. *mf* *f*  
qö - lw na mou p<sup>a</sup>j      "-tan thn dhj na ör - ce - tai.

Cel. *f*  
Nai,

The score is written for three parts: El. (Elevated), Cel. (Cello), and Piano. The El. part features a melodic line with dynamics *mf* and *f*, and includes a triplet. The Cel. part provides harmonic support with dynamics *p* and *f*. The Piano part includes a bass line with dynamics *mf* and *f*. The music is in 3/4 and 4/4 time signatures. The lyrics are in Albanian.

# UPAINIGMOI

agitated 40

El. *f* Pou eÖ-sai Se-löst; *f* a - ko'-w thn fw - n<sup>a</sup> sou. Al - lē dōn ais-qē-no-mai

Cel.

agitated 40

*mf* *mp* *mf* > *pp*

*mf*

El. thn ze-sta - siē sou.

Cel. *mf* ko - ntē sou eÖ-mai gia na kut - tē-zw ton

# UPAINIGMOI

FAST SLOW *p*

El. *p* *3*  
DĚ-se mou to cō-ri, Se -

Cel. dr"-mo.

FAST SLOW *8va* *ff* *p* *pp*

50 FAST

El. löst.

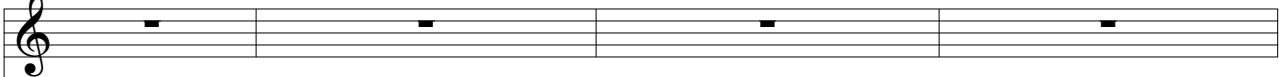
Cel. Al -


50 FAST *pp* *gliss.* *pp*

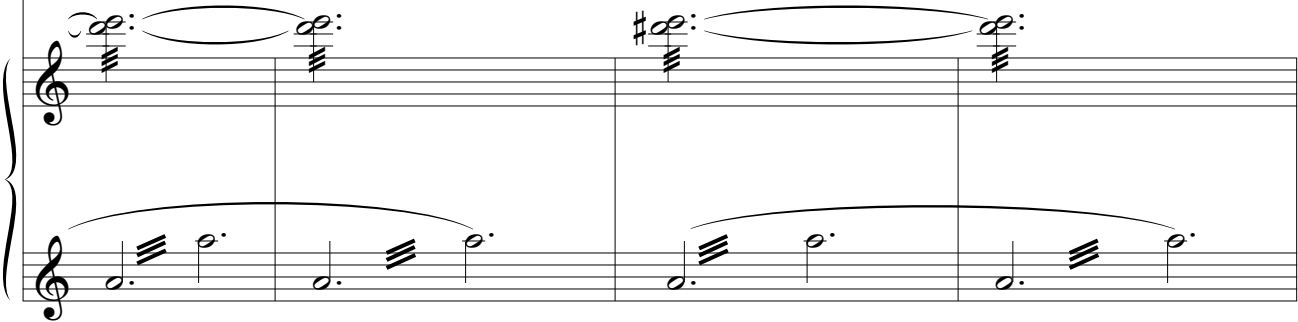
S. drum *mf* *ff* *pp*



# UPAINIGMOI

El. 

Cel. *p*   
Iē den mpo-rē na eō-mai po - l' ko-ntē sou kai na blō-pw ton



SLOW

El. 

Cel.   
dr"-mo.

  
*ff* *cresc.* *fff* *pp*

# UPAINIGMOI

60 *mp* *f* *mf* *dim.* 3

El. EÖ-mai m<sup>u</sup> - nh mou. DĚ-se mou to cō-ri sou, Se -

Cel.

60 *mp* *mf*

El. löst, Se - löst.

Cel. *p* Nai, ku-rÖ-a.

*mp* *p* *mf*

UPAINIGMOI

Moderate ♩ = 80

70

rit.....SLOW

El. *mf*  
Pes'-mou: Miss El - len.

Cel. *p*  
Nai, Miss El-len.

Moderate ♩ = 80

70

rit.....SLOW


*mf* *mp*  
*p*

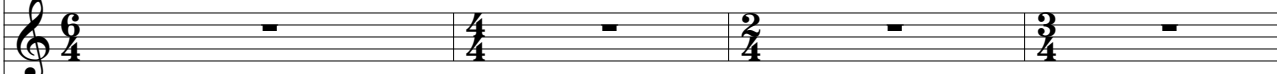
El.

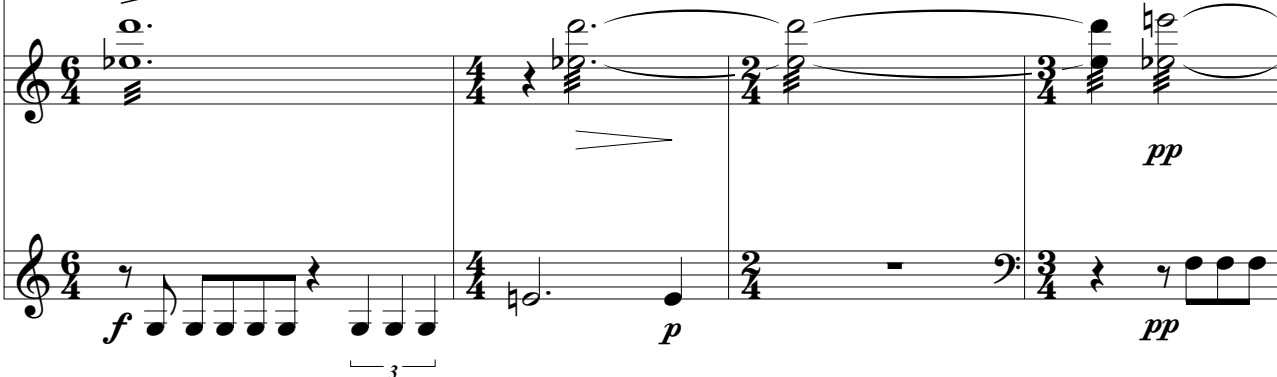
Cel.

*f* *p*  
*f* *gliss* *pp*

# UPAINIGMOI

El.   
Se - löst. ta cō-ria sou eÖ-nai kŕ- a.

Cel. 



80 El.   
Kai eÖ-nai zes - tŕ e-dĒ

Cel. 

80 

# UPAINIGMOI

FAST

El. mö-sa. AÖs - qf - ne - sai...

Cel. FAST

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

S.d.

*f* *fff*

SLOW

El. <sup>3</sup> fr-rws-th; H-tan po - V gif sö-na, Se-löst.

Cel. *pp* *p*

SLOW

90

SLOW

El. EÖ-mai ka - lē.

Cel. SLOW

*pp* *p*

90

# UPAINIGMOI

El. *p* P" - so cr"-nwn eÖ-sai;

Cel. Dö-ka tös-se-ra.

El.

Cel.

UPAINIGMOI

El.

Cel.

*ff*

*fff* (7 seconds)

*p* *cresc.* *ff* (8 seconds)

*8va*

*repeat same pitch*

**100**

7 seconds

*(whispered)*

El.

T"-so nö-a. Lup£mai gif "ti ögine, Selöst,

Cel.

**100**

(7 seconds)

*ff* *ppp*

UPAINIGMOI

5 seconds

El. "tan arqej ödĔ. Gia -

Cel.

*ff* *p cresc.* *ff*

El. tÖ, Se-löst, ta cö-ria sou eÖ-nai kr'- a; Den fobĕsai. Fobĕsai; (whispered)

Cel.

*pp* *p* *ppp* Sn. drum



UPAINIGMOI

110

El. *mf*  
Mhn qu-mf-sai au - t'n mö-sa. Gia -

Cel.  
O - ci, Miss El - len.

110

*mf* *ff* *pp*

T.block

Sn.drum

El. *f* *p*  
tö, pai-dÖmou, a-tan k£-ti thj moÖ-raj. N"-mi-za,

Cel.

*p* *ff* *pp*

T.blk

Sn.drum

# UPAINIGMOI

El. *pp* 3  
a - tan, zɛ-ca-rh.

Cel.

Efn den <sup>a</sup>mouna kɛtw sto kellfri, yɛcnontaj gif

The first system of the musical score for 'UPAINIGMOI'. It features three staves: El. (Electric guitar), Cel. (Cello), and a grand staff (Piano). The El. staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains a melodic line starting with a quarter note 'a', followed by a triplet of eighth notes 'zɛ-ca-rh.' marked with a circled '3'. The Cel. staff is empty. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. A downward arrow points to the first measure of the El. staff.

El.

Cel.

palhöj fwtografÖej tou adelfo' mou,

*p* *f* *pp*

*T.Bik* *Sn.drum*

*mf* *pp*

The second system of the musical score. It features three staves: El. (Electric guitar), Cel. (Cello), and a grand staff (Piano). The El. and Cel. staves are empty. The piano accompaniment continues from the first system. The right-hand part has dynamics *p*, *f*, and *pp*. The left-hand part has dynamics *mf* and *pp*. There are two downward arrows pointing to the first and third measures of the El. staff. The system ends with a double bar line and a 6/4 time signature.

UPAINIGMOI

El.

Cel. *mf* *cresc.* *ff*  
 den qa gi - - - n"-ntan au - t".

*ff*

**120** FAST SLOW

El. *ff* (shout) *p* *pp*  
 Mhn to, sköp-te-sai, Se-löst, Tw-ra ö-la ko - ntε mou.

Cel.

**120** FAST SLOW

*f* <> <> *f* > *pp* *pp* *ppp*

*f* <> <> *f* > *pp* *mp*

UPAINIGMOI

El.

Cel. *mf*  $\overset{3}{\curvearrowright}$

*p* warmly *mf*  $\curvearrowright$  *p* *mp* *p* *pp*

FAST

SLOW

El.

Cel. *f*  $\curvearrowright$  *ff* *p*  $\overset{3}{\curvearrowright}$

*f*  $\overset{7}{\curvearrowright}$  *ff* *mp*  $\overset{3}{\curvearrowright}$  *ppp* *pp* *f*

UPAINIGMOI

130 FAST

El.

Cel.

SLOW

El.

Cel.

SLOW

T.Blk

Sn.drum

T.Blk

# UPAINIGMOI

FAST

El. mi-kr"j, kai a - d'- na-toj.

Cel.

FAST

agitated

*f* *ff* *ff*

*f* *f* *f*

Sn.drum T.Blk

S.cym.

140

El.

Cel. *f* *mf* *f*

AllĒ, Miss Ellen, pĒj a xerej

*dim.*

*p*

*fff* *mf*

Sn.drum

*cresc.*

140

# UPAINIGMOI

El. *mf*

Den, <sup>a</sup>mouna me thn LÖnta ta br£dua, akougont£j

Cel. *ff*

p£j faÖ-ne-tai;

*fff mp p*

El. *ff* (shout) *mf*

thn na mil£ei gi'au-t'n, p"-so "-mor-foj kai ka - l'j <sup>a</sup> -

Cel.

*♩. = 66 - 69*  
(In the rhythm of a Viennese Waltz)

*♩. = 66 - 69*  
(In the rhythm of a Viennese Waltz)

T.Blk *ff mf mp*

Sn.drums *ff mp f*

W.Blk T.Blk

# UPAINIGMOI

150 FAST  
*ff* (shout)

El. tan; kai au - t"j ö - xw kab£lla st" £spro £logo,

Cel.

150 FAST

*f*

*mp* *sfz* *sfz* *mf* *ff*

Sn.drum *gliss*

SLOW

El. stouj l" fouj kai ta leib£dia.

Cel. *p* Aj mhn mi - l£ - me giav - t"n.

SLOW

repeat at will

*ppp*

Sn.drum *gliss* *gliss* S.dr. *ppp*

*sfz* *mf* *ff* *p*



# UPAINIGMOI

El.

Cel.   
*pp* *p*  
 EÖ-nai fo-be-r“ na ton skep-t“-mas-te “-pwj keÖ-te-tai e -

*p* *ppp* *warmly* *T.Bik*

Waltz  $\text{♩} = 66 - 69$

El.

Cel.   
*mf*  
 keÖ, ka-qĕj h LÖ-nta qf öl-qei s/-nto-ma, a - p“ thn p“-li.

*p* *warmly*

Waltz  $\text{♩} = 66 - 69$

UPAINIGMOI

160 SLOW

El. *f*  $\overbrace{\text{3}} \text{ } \overbrace{\text{3}} \text{ } \overbrace{\text{3}} \text{ } \overbrace{\text{3}} \text{ } \overbrace{\text{3}}$   
Pa-gai-ne st" pa - rf-qu-ro kai kt - ta-xe an ör-ce-tai.

Cel.

160 SLOW

*f p mf > mp*

*f mp*

FAST

El. *ff*  $\overbrace{\text{5}}$   
Blö-peij tÖ-po-ta ston

Cel.

FAST

*f ff*

*f accel. 3*

*f accel. 3*

*S.dr.*

UPAINIGMOI

Moderate

El. *dr"-mo;*

Cel. *Ski - öj tĕn dö-ndrwn,*

Moderate

*cresc.* *fff* *p*

SLOW

170

El. *'E-la kai krĕ-th-se to cö-ri mou, mi-krª Se - löst.*

Cel. *sto ci"-ni.*

SLOW

170

*mf*

# UPAINIGMOI

FAST

El.

Cel.

*mf*

Den prö-pei na kut-tf-zw ton dr"-mo;

FAST

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

*ff*

SLOW

El.

Cel.

*p*


Su - n<sup>a</sup>-qh - sa na eÖ - mai m" - nh.

SLOW


*p* *mf* *p*


*mp*

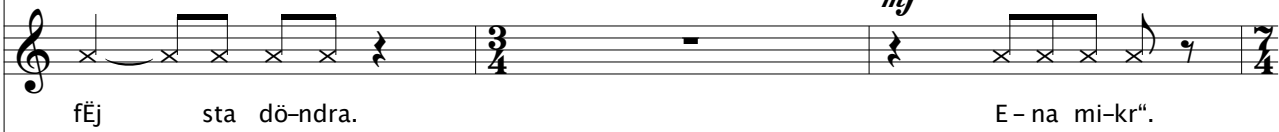
UPAINIGMOI

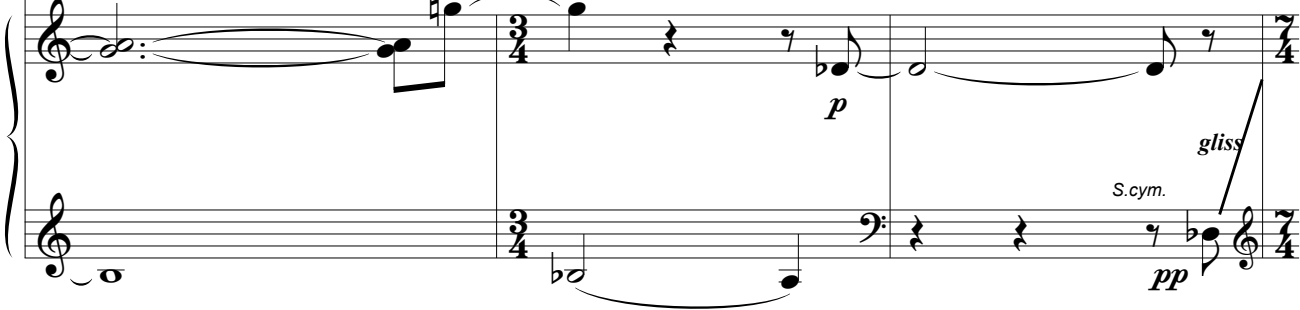
El. 

Cel.   
7 seconds

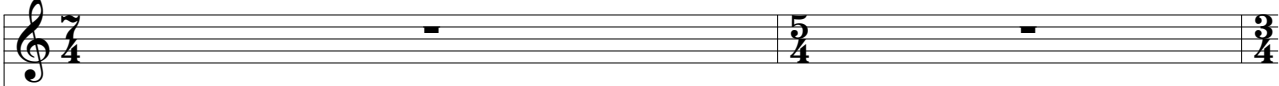



180   
*f* *mf* *pp*


Cel.   
*mf* 3


180   
*p* *gliss* *S.cym.* *pp*


UPAINIGMOI


El. 

Cel.  *p* *pp*  
TĒ - ra ö - fu - ge.

 *f* *p* *ppp* *mp*  
7 seconds

El.  *f* *p*  
H LÖ - nta f - na - ye ö - na tsi - g f - ro.

Cel.  *p*  
EÖmaöntromh, Miss Ellen.

 *f* *pp*

# UPAINIGMOI

SLOW

El.

Cel.

SLOW

*p* 3

*ord* *p* 3

190

El.

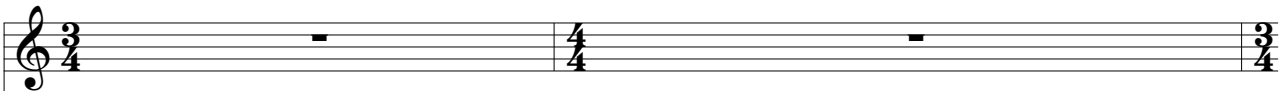
Cel.

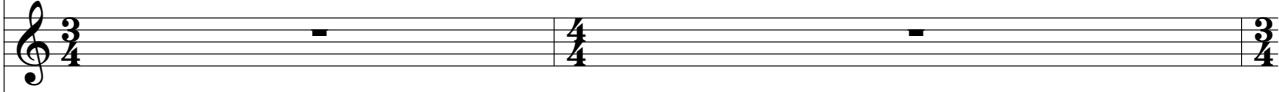
190

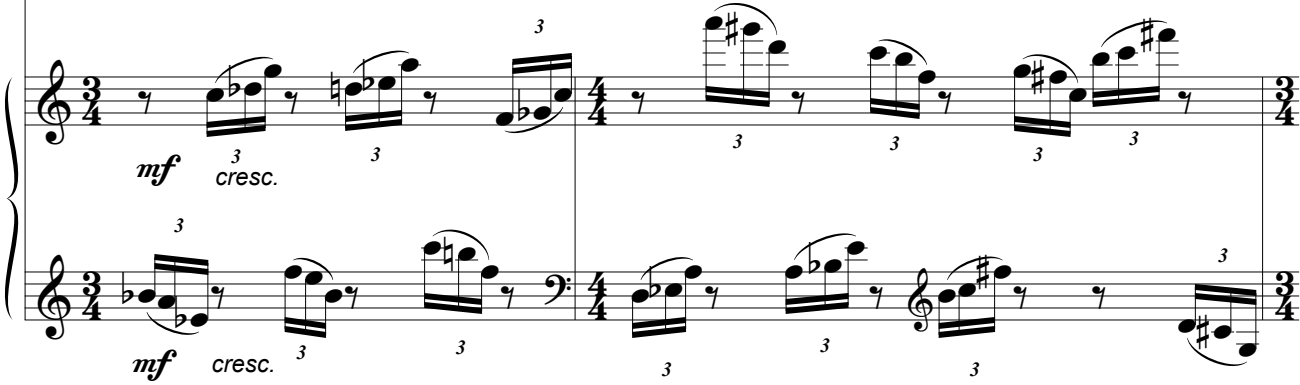
*cresc.* 3


3


# UPAINIGMOI

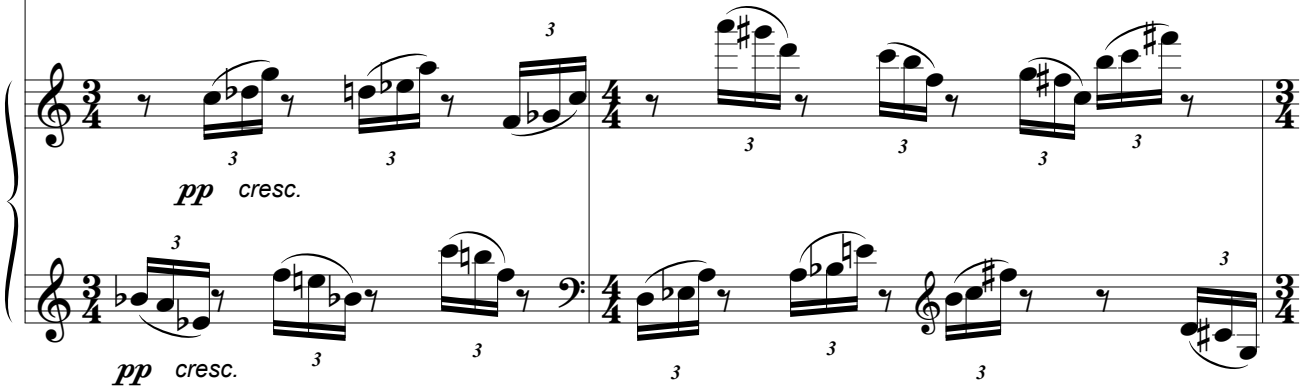
El. 

Cel. 

  
*mf* *cresc.* 3 3 3 3 3 3 3 3


El. 

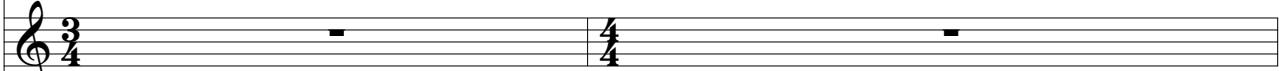
Cel. 

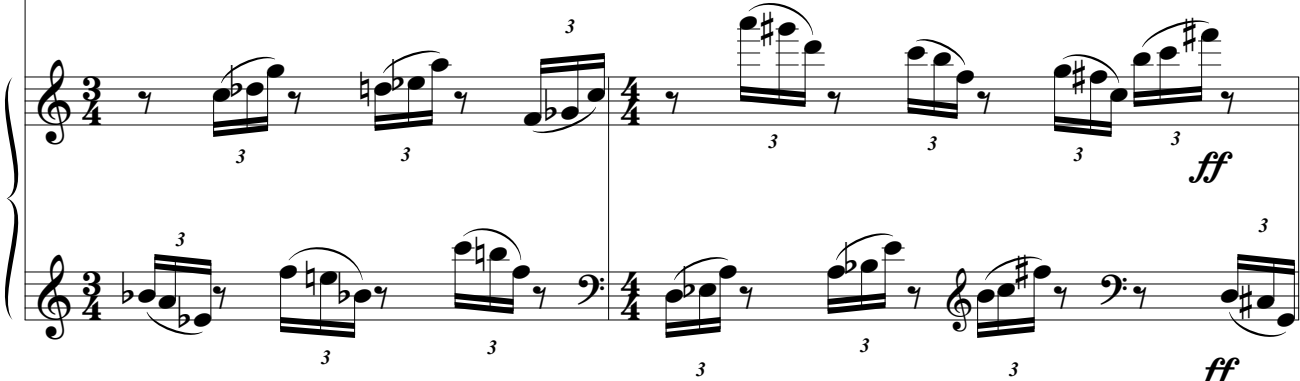
  
*pp* *cresc.* 3 3 3 3 3 3 3 3




UPAINIGMOI


El. 

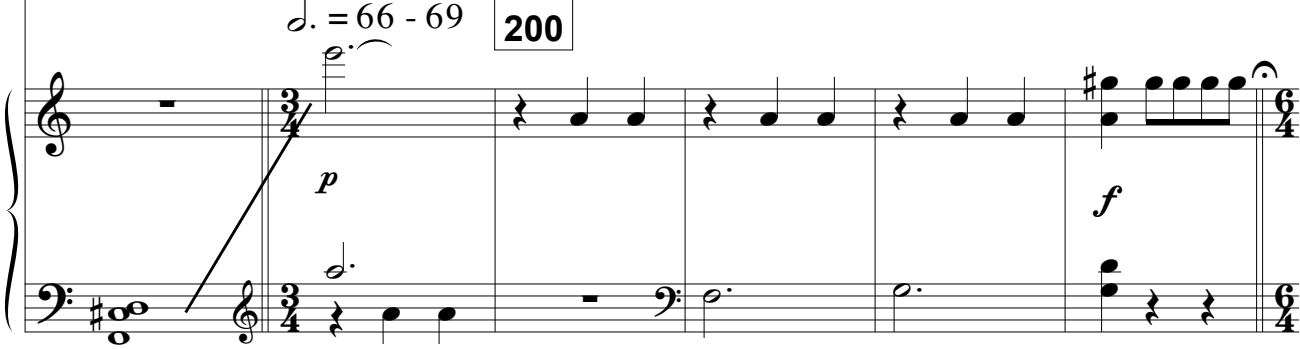
Cel. 



Waltz  
♩. = 66 - 69 **200**

El. 

Cel. 



Waltz  
♩. = 66 - 69 **200**

*fff* *p* *f*

W.BIK

# UPAINIGMOI

SLOW

El. *mp*  
Thj moŌ-raj a-tan. S'

Cel.

SLOW

*p*  
*S.dr.*  
*pp*  
*p*

210 FAST

El. *mf* *p*  
xŌ - reij o-ti, o nŌ-oj a-r-qe a-p' t'n ip-pa - sŌ-a

Cel.

210 FAST

*ppp*  
*T.Blk S.dr.*  
*ff*  
*S.dr.*  
*cresc.*

UPAINIGMOI

SLOW

El. *p* *mf*

Cel.

SLOW

pp mp

ff pp 5

El. *ff* 3

Cel.

*mp* *f* T.Bik

ej to kr-o kai ci-ni, kai

su a-soun sto kel-lē-ri, ö-tsi ö-cu-sa ka-fō kai e-gĒ

# UPAINIGMOI

*fff*

El. *pp*

n"-mi-sa "ti a^tan zfcari pou p^ara ap" ton mpoufö.

Cel.

*fff*  
clusters

*fff*

FAST

El. *mp*

E-pre-pe na fö-rh ton ka-fö, an-tÖ na rw-tf-ei,

Cel.

FAST

*ff* *ff* *mp*

*f* gliss

T. Bik

# UPAINIGMOI

SLOW *p* 220

El. *p* pi f tu - fl<sup>a</sup> gu - naÖ - ka. Se - löst, ö - ceij d f - kru - a;

Cel.

SLOW 220

El. *mp* Ti ka - l<sup>a</sup> ko - rö - tei.

Cel. (weeping) O - ci, Miss El - len.

*pp*

*p*

UPAINIGMOI

El. *f* Den qa to phj su,

Cel. *p* Miss El-len, pwj qa to phj sthn LÖ-nta;

*mf*

*pp*

230

El. *mp* mi-kr<sup>a</sup> Se - löst; *p* (whisper) O! eÖ-mai grh-

Cel. *p* O - ci, den mpo-rĔ, Miss El - len.

230

*p*

*pp*

*mp* *pp*

# UPAINIGMOI

El. *f* kai *f*r-rws-th. *mf* Qa to phj;

Cel. *p* Nai,

*pp*

*p* *f*

FAST

El. *f*

Cel. naÖ.

FAST *f* *mf* *mf*

5 6

# UPAINIGMOI

El.  $\frac{3}{4}$   $\frac{10}{4}$   $\frac{3}{4}$

Cel.  $\frac{3}{4}$   $\frac{10}{4}$   $\frac{3}{4}$

*f* *f* *dim.* *p* *p*

5 3 5 3 5

10" repeat

↑ ↓

Detailed description: This system contains the first 10 measures of the piece. The top two staves (El. and Cel.) are mostly rests, with two downward arrows above the 10-measure rest. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Both hands start with a forte (*f*) dynamic and a five-finger exercise (5, 4, 3, 2, 1). At measure 10, the piano part transitions to a triplet of eighth notes (3, 5, 3) in both hands, marked with a decrescendo (*dim.*) and ending in piano (*p*). A box highlights this triplet, with a double-headed arrow indicating a 10-measure repeat.

240 ↓ ↓ *f* (shout) ↓

El.  $\frac{3}{4}$   $\frac{3}{4}$

Cel.  $\frac{3}{4}$   $\frac{3}{4}$

Pes'thj "ti den a xera "ti den a tan z carh.

240 ↓

*p* *p* *fff* *mf* *fff*

*ff* *p* 3 5

Detailed description: This system contains measures 11-13. Measure 11 is marked with a box containing the number 240 and a downward arrow. The vocal line (El.) has a rest, while the piano accompaniment (Cel.) has a rest. Measure 12 features a vocal line with the lyrics "Pes'thj 'ti den a xera 'ti den a tan z carh." and a dynamic marking of *f* (shout). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The right hand starts with a piano (*p*) dynamic and a five-finger exercise (5, 4, 3, 2, 1). The left hand starts with a mezzo-forte (*mf*) dynamic and a five-finger exercise (5, 4, 3, 2, 1). At measure 13, the piano part transitions to a triplet of eighth notes (p, 3, 5) in both hands, marked with a piano (*p*) dynamic. A box highlights this triplet, with a double-headed arrow indicating a 10-measure repeat. The system ends with a double bar line and a key signature change to one sharp (F#).



# UPAINIGMOI

El. *SLOW* *mf* *mp*  
 EÖ-nai e - dĚ;

Cel. *p* *p*  
 Ka-lĚ. Nai. Blö-pw to k“k-ki-no pa - lt“ thj, sto se-lh-n“-fwj.

*SLOW*  
*p* *mp* *p* *f* *p*  
*p* *mp* *p* *f*

Waltz ♩. = 66 - 69 250

El. - - - - -

Cel. *rit.*  
 Kai to tsi-gĚ-ro thj, a-nam-mö-no.

Waltz ♩. = 66 - 69 250

*mf* *rit.* *f* *mp* *cresc.* *mf*  
*p* *W.Bik* *3*

# UPAINIGMOI

El. *Moderate* *f*

Cel. *mp*

PerÖ-er-go, a - n£-beito tsi-g£-ro kai tra-gou-

NomÖzwti akow to tragoði thj.

*Moderate* *f* *p*

Waltz *(spoken)*

El. *f* *mp* *mf*

d£-ei, kai örcetai sto spÖti perpat"ntaj sto ci"ni me to selhn"fwj.

Cel.

Waltz *f* *mp* *mf*

# UPAINIGMOI

SLOW 260

El. *3* *3*

DeneÖ-nai pe-rÖ-er-go, Se - löst;

Cel. *mp* *3*

Den xö - rw an qa thj to

SLOW 260

*ff* *p* *p*

$\text{♩} = 66 - 69$   
Waltz

*p* (whisper)

El. *Allé* "tan pfei sto upnodwmftio qa ton dh.

Cel. *pw.*


$\text{♩} = 66 - 69$   
Waltz

*f* *ppp* *mf ppp*

*S.dr.* *T.Blk* *S.dr.*

UPAINIGMOI

270

El. 

Cel.  *f* (shout)

qa thj to pw.Denqölw na akoşw thn kraug<sup>a</sup> thj.

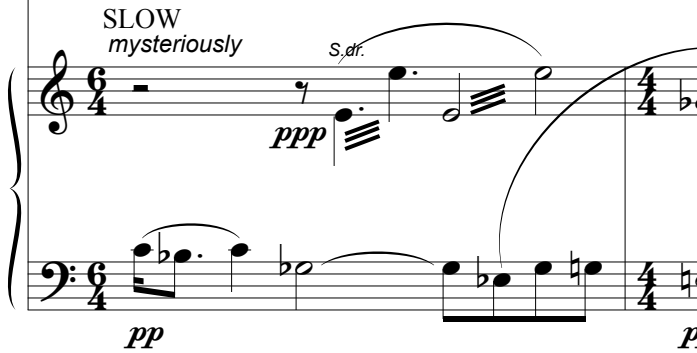
 *f* **270** *dim.* *pppp*

SunecÖzetai h epan£lhij auto'tou mörouj ehÖ 20 deuter"lepta.

El. *SLOW*  *mp*

Se-löst,

Cel. 

*SLOW mysteriously*  *ppp* *S. sf.* *p* *mp* *pp* *ppp*

# UPAINIGMOI

El. *mf* *f*  
EÖ-mai sto fwj thj lfm - paj; EÖ-mai oto feg-gf - ri;

Cel. *mp* *mf*  
Nai. O - ci.

El. *f*  
SprĒ-xe thn ka - rö - kla pÖ - sw proj to sko - tĒ - di. —

Cel. *mf*  
Nai.

UPAINIGMOI

280

El. *p* Denmpo-rĔ na 'ntö-xw au - t'n na me kut -

Cel. *mp* Gia - tÖ;

280

*mp* *p* *mp* *mp*

*mp* *pp* *mp* *ppp*

*S.dr.*

El. *tf*-zei.

Cel. *p* Al - lĔ denmpo-reÖj na thn dhj, AllĔ giatÖ na se kuttĔzei;

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

# UPAINIGMOI

*accel.* *mf* *ff* *a tempo (Fast)*

El. L"-gw au - to'.

Cel. 'Htan at'chma, den <sup>a</sup>tan;

*accel.* *f* *pp* *mp* *p* *fff* *pp*

*T.Blk* *S.dr.*

El. 290 2/4 4/4

Cel. n"mizej "ti <sup>a</sup>tan zfcarh, den eÖnai ötsi;

290 *be* *be*

# UPAINIGMOI

FAST

El.  $\downarrow$  *ff* (shout)

'Akouse, Selöst.

Cel.

FAST

*f* *ff* *cresc.*

*mf* *p* *f*

SLOW *mp*

El. H exĖqura xekleidĖnei.

Cel.

*ff* *fff*

*f* *cresc.* *fff*



# UPAINIGMOI

SLOW *In the rhythm of a Funeral March*

El.

Cel. *mp*

Nai, akoń,

*mp* *cresc.* *ff* *p* *Sza*

SLOW *In the rhythm of a Funeral March*

**300**

El. *mp* *f*

Ton ec - tō - ni - sej, Se - löst;

Cel. *p*

sto ci" - ni ta pa - pō' - tsia thj.

**300**

*S.dr.* *p*

# UPAINIGMOI

SLOW

El. *mf*

Cel. *mf*

Nai. Ekana "ti mouz<sup>a</sup>thsej.

*mp* *mp* *p* *p*

*mf* *p*

*sul pont*

El. *p*

Cel. *p*

Dö-ka tös-se-ra. O-ci.

*pp* *pp* *ff accel.* *ff accel.*

UPAINIGMOI

310 FAST *mf*

El. *mf* Al - lē o ēl - loj fo -

Cel.

310 FAST *pp*

*ff* *mf* *f*

El. b<sup>a</sup> - qh - ke sör - no - ntēj ton mö - sa " - tan " - la

Cel.

UPAINIGMOI

El. *mf* 3  
tö-leiw-san; 'H-tan ba-rj;

Cel. *p* *ff* (shout)  
Nai. Xö-reij " - ti a-tan.

*f* *gliss.* *ff* *fff*

El. SLOW *p* 320  
'H - tan kr- oj " - tan ton ctö - ni-sej;

Cel. 320

SLOW *pp* 320  
*pp*

# UPAINIGMOI

El. *p* *pp* (whisper)

Cel. *p*

Me su-gcw - reÖj. Pes'mou tËra,

Mhn rwtËj autË ta prËgmata, Miss Ellen.

*p* *pp*

Detailed description: This musical score is for the piece 'UPAINIGMOI'. It features three staves: El. (Soprano), Cel. (Cello), and a grand staff (Piano). The El. part begins in 4/4 time with a downward arrow, then changes to 3/4 time. It contains lyrics: 'Me su-gcw - reÖj. Pes'mou tËra,'. The Cel. part is in 4/4 time and contains the lyrics: 'Mhn rwtËj autË ta prËgmata, Miss Ellen.' The grand staff shows piano accompaniment with dynamics *p* and *pp*.

El. *pp*

Cel. *pp* *cresc.*

*mf* *gliss.*

*pp*

*pp*

*cresc.*

Detailed description: This musical score is for the piece 'FUNERAL MARCH'. It features three staves: El. (Soprano), Cel. (Cello), and a grand staff (Piano). The El. part is in 4/4 time and contains the lyrics: 'blöpeij thn LÖnta;'. The Cel. part is in 4/4 time and contains the lyrics: '(H Selöst phgaÖnei nadh ap" to parËquro)'. The grand staff shows piano accompaniment with dynamics *mf*, *gliss.*, *pp*, and *cresc.*.

UPAINIGMOI

330

El.

Cel.

330

The piano accompaniment for measures 330-331. The right hand (treble clef) plays a simple melodic line: quarter notes G4, A4, B4, C5, followed by a half note G4. The left hand (bass clef) starts with a *cresc.* marking and plays eighth-note chords: G4-B4, A4-C5, B4-D5, C5-E5. From measure 331, it continues with a sequence of triplets and quintuplets: (G4, A4, B4) triplet, (C5, D5, E5) quintuplet, (F5, G5, A5) triplet, (B5, C6, D6) quintuplet, (E6, F6, G6) triplet, (A6, B6, C7) quintuplet, (D7, E7, F7) triplet, and (G7, A7, B7) quintuplet.

El.

Cel.

The piano accompaniment for measures 332-333. The right hand (treble clef) plays a simple melodic line: quarter notes G4, A4, B4, C5, followed by a half note G4. The left hand (bass clef) continues the sequence of triplets and quintuplets from the previous system: (G4, A4, B4) triplet, (C5, D5, E5) quintuplet, (F5, G5, A5) triplet, (B5, C6, D6) quintuplet, (E6, F6, G6) triplet, (A6, B6, C7) quintuplet, (D7, E7, F7) triplet, and (G7, A7, B7) quintuplet.

# UPAINIGMOI

El.

Cel.

*f* *cresc.* 3

El.

Cel.

5 3 5 3

# UPAINIGMOI

El. 

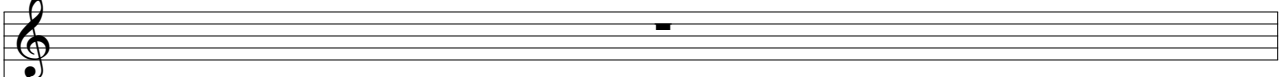
Cel. 

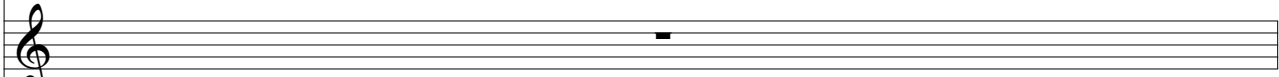


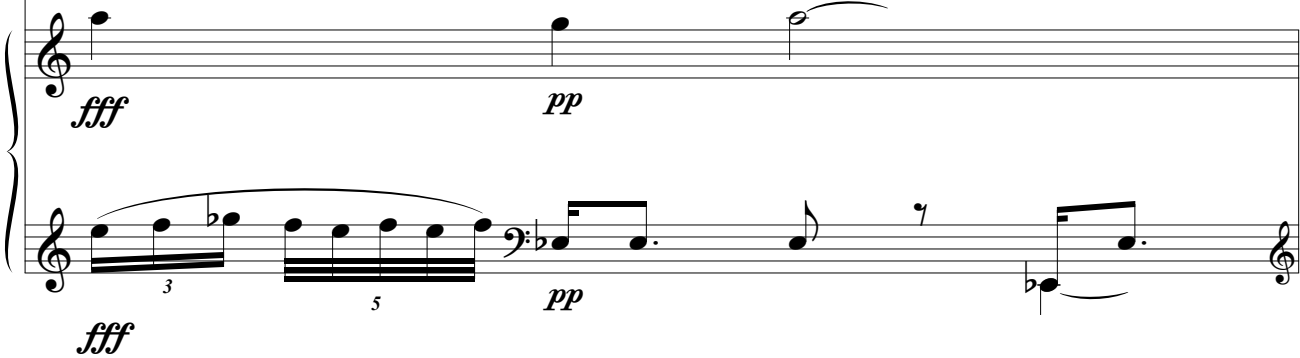
*ff*

5

3 5 3 5 3 5 3 5

El. 

Cel. 



*fff* *pp*

*fff* *pp*

3 5



UPAINIGMOI

340

El.

Cel.   
Er - ce - tai,

340

3 5 3 5 3 5 3 5


El.

Cel.   
eÖ - nai sth p<sup>r</sup> - ta.

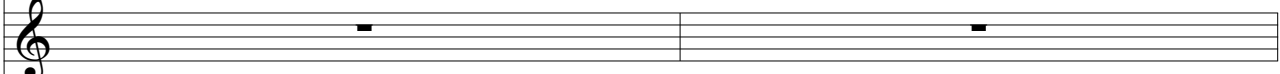
3 5 3 5 3 5 3 5

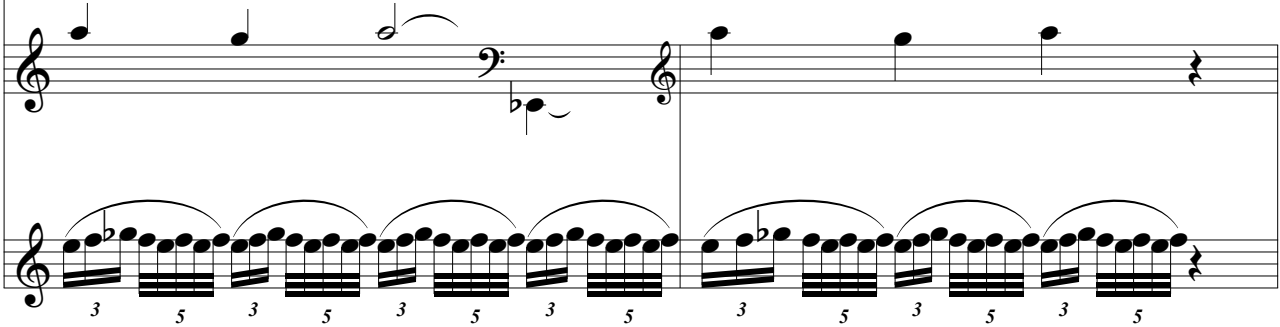
# UPAINIGMOI

*mf*

El. 

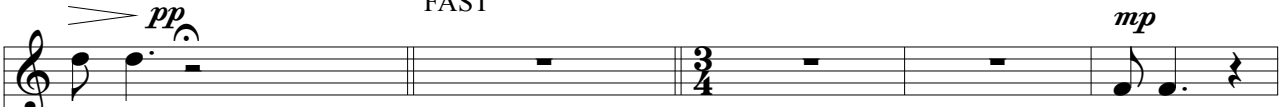
Xe - ti - nē-zei to ci<sup>u</sup>-ni a-p<sup>u</sup> ta pa - po<sup>u</sup>-tsia thj. Qa thj to phj<sup>a</sup> fo-

Cel. 




Waltz ♩. = 66 - 69

*pp* **FAST** *mp*

El. 

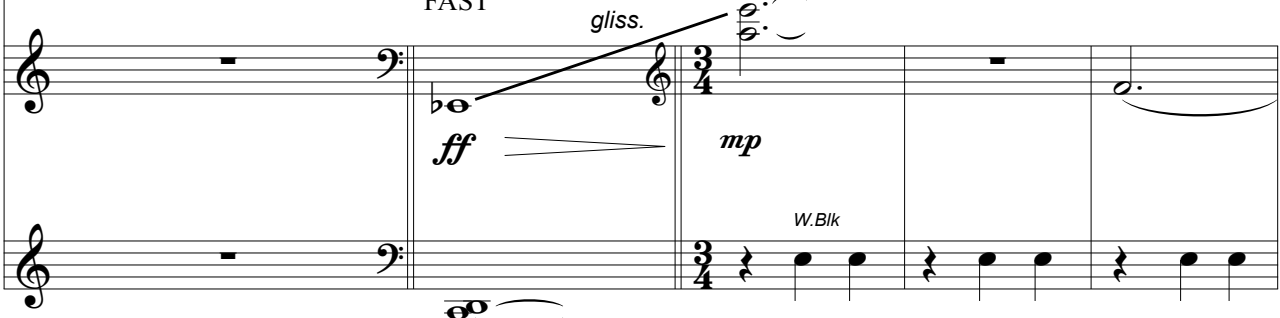
bē-sai; T<sup>u</sup>-te,

Cel. 

Oci. Apofēsisa na thj to pw.

Waltz ♩. = 66 - 69

**FAST** *gliss.* *mp*



*mp*

W.Bik

*mp*

UPAINIGMOI

350

El. *f*-noi-xe thn p"r-ta kai *f*-fi-se thn LÖ-nta na ör-qhmö-sa.

Cel.

350

*mp* *mp* *pp*

Waltz  $\text{♩} = 66 - 69$

El. *p* (Humming)

Cel.

360

360

*mp* *pp*