

όπως πρέπει (as they should)

for solo soprano, violoncello, drums & percussion

Γιάννης Γιαννόπουλος
Thessaloniki/Freiburg, 2021

Performance Notes & Text
for “*όπως πρέπει*” (“*as they should*”)
for solo soprano, el. guitar bass, drums & percussion

Duration: c. 7’ 40’’

Γιάννης Γιαννόπουλος

for further specifications: gian.yan.02@gmail.com

Seating Arrangement:

Timpani Crotales
 3 Triangles
Tam-tam Tom 2
 Tom 1
 Snare

DRUM SET
(setting left to the
discretion of the player)

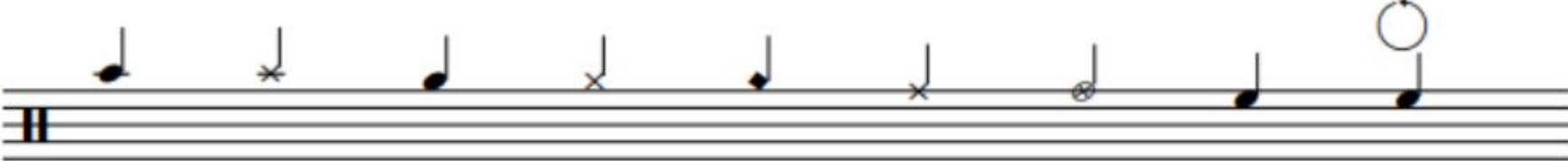
Violoncello

Soprano

- The setting of the percussion instruments is indicative.
- The setting of the Drum Set is left entirely to the discretion of the player.

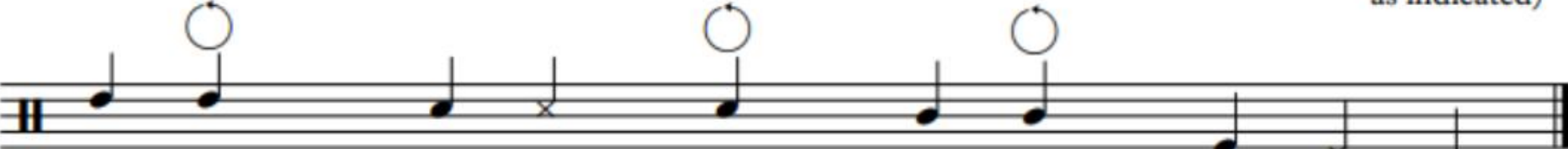
Drum Set:

Drum Set



Crash Crash (hit side) Ride Ride (hit side) Ride (bell) Closed Hi-Hat Open Hi-Hat Tom 1 Tom 1 (drag mallet/stick /brush on leather as indicated)

Dr.

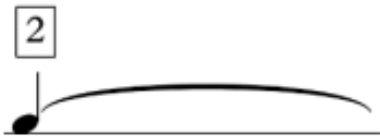


Tom 2 Tom 2 (drag mallet/stick /brush on leather as indicated) Snare Snare (rim click) Snare (drag mallet/stick /brush on leather as indicated) Tom 3 Tom 3 (drag mallet/stick /brush on leather as indicated) Kick Hi-Hat Pedal (splash) Hi-Hat Pedal (close)

Detailed description: The image shows two staves of musical notation for a drum set. The top staff, labeled 'Drum Set', contains nine notes on a five-line staff. The notes are: 1. Quarter note with a downward stem and a vertical line above it (Crash). 2. Quarter note with a downward stem, a vertical line above it, and an asterisk above the line (Crash hit side). 3. Quarter note with a downward stem and a vertical line above it (Ride). 4. Quarter note with a downward stem, a vertical line above it, and an asterisk above the line (Ride hit side). 5. Quarter note with a downward stem and a vertical line above it (Ride bell). 6. Quarter note with a downward stem and an 'x' above it (Closed Hi-Hat). 7. Quarter note with a downward stem and a circle with a slash above it (Open Hi-Hat). 8. Quarter note with a downward stem and a vertical line above it (Tom 1). 9. Quarter note with a downward stem, a vertical line above it, and a circle with a slash above it (Tom 1 drag). The bottom staff, labeled 'Dr.', contains ten notes on a five-line staff. The notes are: 1. Quarter note with a downward stem and a vertical line above it (Tom 2). 2. Quarter note with a downward stem, a vertical line above it, and a circle with a slash above it (Tom 2 drag). 3. Quarter note with a downward stem and a vertical line above it (Snare). 4. Quarter note with a downward stem and an 'x' above it (Snare rim click). 5. Quarter note with a downward stem and a vertical line above it (Snare drag). 6. Quarter note with a downward stem and a vertical line above it (Tom 3). 7. Quarter note with a downward stem and a vertical line above it (Tom 3 drag). 8. Quarter note with a downward stem and a vertical line above it (Kick). 9. Quarter note with a downward stem and an 'x' above it (Hi-Hat splash). 10. Quarter note with a downward stem and a vertical line above it (Hi-Hat close). The staves end with a double bar line.



&



There are two Ride Cymbals (20 inches -> 1 & 22 inches -> 2). Numbers above the notes indicate which Ride Cymbal should be played at that particular point.

(let bounce)



Hit indicated cymbal or drum with the drum stick and let the stick bounce freely to create a tremolo-like effect



Drag mallet/stick/brush etc. on the leather of a drum or on a cymbal, performing the motion indicated by each arrow.

Side arrows (left & right) indicate motion from the far left side of the drum or cymbal, to the far right side of the drum or cymbal (right arrow) or reverse (left arrow).

Circular arrow indicates a circular motion covering the entirety of the drums or the cymbals perimeter.

Regardless the duration indicated each time these come up, the size/length of the motion DOES NOT CHANGE. Only its velocity/speed changes accordingly, in order to fit the time duration indicated by the note.

Percussion:

The image displays a musical score for a percussion section, organized into two systems. Each system consists of two staves. The first system is for a group of instruments including 3 Triangles, Snare, Tam-tam, and 2 Tom-toms. The second system is for 2 Bongos and 2 Congas. The notation includes notes with stems, some with circles above them, and some with 'x' marks. Below each staff, specific instrument and technique labels are provided for each measure.

System 1:

- Percussion (3 Triangles, Snare, Tam-tam, 2 Tom-toms):**
 - Triangle 1
 - Triangle 2
 - Triangle 3
 - Snare
 - Snare (rim click)
 - Snare (drag mallet/stick /brush on leather as indicated)
- Percussion (2 Bongos, 2 Congas):**
 - Bongo 1
 - Bongo 1 (rim click)
 - Bongo 1 (drag mallet/stick /brush on leather as indicated)
 - Bongo 2
 - Bongo 2 (rim click)
 - Bongo 2 (drag mallet/stick /brush on leather as indicated)

System 2:

- Perc. (Snare, Tam-tam, Tom-toms):**
 - Tam-tam
 - Tom 3
 - Tom 3 (drag mallet/stick /brush on leather as indicated)
 - Tom 4
 - Tom 4 (drag mallet/stick /brush on leather as indicated)
- 2 Bong., 2 Cong.:**
 - Conga 1
 - Conga 1 (rim click)
 - Conga 1 (drag mallet/stick /brush on leather as indicated)
 - Conga 2
 - Conga 2 (rim click)
 - Conga 2 (drag mallet/stick /brush on leather as indicated)

(+ Timpani & Crotales, written each in a separate system)



(in Timpani): hit the first pitch indicated (here b flat), then slide down (or up) to the second (here g sharp), but do not hit again.



(in Timpani): hit the first pitch indicated (here f), then slide up (or down) to the second (here b) and then hit again.



Drag mallet/stick/brush etc. on the leather of a drum or on a cymbal, performing the motion indicated by each arrow.

Side arrows (left & right) indicate motion from the far left side of the drum or cymbal, to the far right side of the drum or cymbal (right arrow) or reverse (left arrow).

Circular arrow indicates a circular motion covering the entirety of the drums or the cymbals perimeter.

Regardless the duration indicated each time these come up, the size/length of the motion DOES NOT CHANGE. Only its velocity/speed changes accordingly, in order to fit the time duration indicated by the note.



Play with a violin bow on the side of the Tam-tam to create and screeching sound.



Mallet



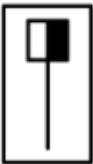
Violin Bow



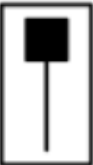
Brushes



Drumsticks

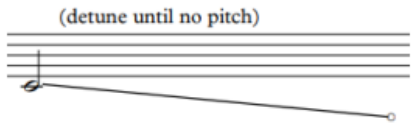


Medium Timpani Sticks



Hard Timpani Sticks

Violoncello:



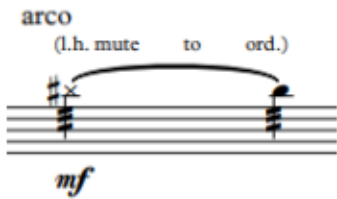
Detune the string until there is no pitch at all.

(tune back silently)

Retune any string previously detuned and return to standard tuning.

(l.h. mute)

Mute strings with your left hand (l.h. mute). Mute all the way, no pitch should be heard clearly. Return to normal with **(ord)**.



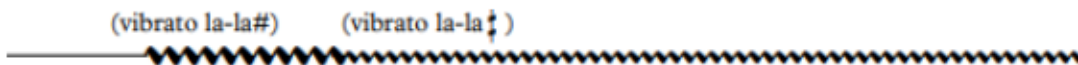
Start playing tremolo while muting with your left hand and then, progressively, remove it so the actual pitch becomes clear.



Bartok (or Snap) Pizzicato.

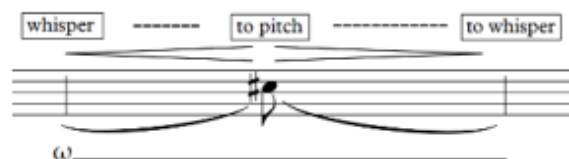


Play pizz. the indicated chord and then slide down to no specific pitch.



Start with no vibrato, proceed to a semitone vibrato and then reduce that to a 1/4 tone vibrato.

Voice (Soprano):



Whisper for indicated duration, progressively turn to normal, sung pitch and then, progressively turn to whispering again.

inhale



Inhale for indicated duration, no particular pitch.



Slide upwards while using your normal speaking voice. No particular pitches, just the sliding effect.

(w/ distortion)



Sing or narrate with distortion in your voice. Use the back of your throat, adding a fry-like effect.

(vib. f-f) 

Vibrato between the two pitches indicated.

(turn to dist.)



Turn your vibrato into a distorted tone, using the back of your throat, adding a fry-like effect.

(w/ distortion)



Start with light distortion and then, when the line is getting thicker, intensify it.

(add distortion)



While singing or narrating a specific note, add distortion to it, without interrupting its duration.

(w/ distortion)



Sing or narrate with the lightest possible distortion in your voice. Use the back of your throat, adding a fry-like effect.

normal speaking voice (nsv)

nsv

Narrate (rhythmically, if indicated) using your normal speaking voice, no particular pitch or register. Return to normal singing with Ord.

whisper

Whisper (rhythmically, if indicated). No particular pitch or register. Return to normal singing with Ord.

bouche fermée

Sing passage or note with your lips closed. Return to normal singing with Ord.

ord.

Return to normal singing.

Phonetic version of the Text according to

The International Phonetic Alphabet (revised to 2020), by Giannis Giannopoulos:

(i isto'ria ar'çizi a'po to 'telos – to ði'ko tis ce to ði'ko mu)

O jos mu me v'rike. Xa'ramata paraske'vis, 'pende 'meres p'rin k'lisi ta 'ikosi 'tesera. Ka'talave pos 'ixa pe'ðani cas min 'içe a'laksi 'tipota sto 'xoro; 'isos epi'ði, 'opos 'panda, 'esto ce nek'ri, ton proi'pandisa.

M'inas ðe'cemvris ce ta kalori'fer ana'mena sto ful. E'ço sto kre'vati gim'ni te'lios. 'Ixa pa'çini po'li ta telef'tea x'rona ce ston 'ipno 'ruxa ce ske'pazmata me p'niçane. Se'liða trayi'ku pi:'ti tis aθli'otitas ce tis a'yapis : çim'no ton pro'toða, çim'ni me 'kitaze 'tora ja telef'tea fo'ra.

A'fu me mja mat'ja apo'timise ti nekri'ki mu 'fisi, 'çirise to v'lema sto pa'raθiro ce s'ceftike na t a'niksi. Na 'fiçi I psi'çi tu peða'menu, 'etsi 'leyane pa'la, ca'fo scef'totan 'tora. Ma 'ixe ce mjan 'ali 'eyna : min kri'oso 'etsi o'loyimni. 'Etsi s'taθice a'saleftos na me perier'çazete.

An 'imun zonda'ni ce ksip'nodas ton 'evlepa na ki'tazi a'namesa sta 'butja mu, θa m 'epjane dro'pi ce θa tra'vusa to sen'doni. Ma 'tora 'imun 'pera ap tin dro'pi. Ce 'ixe mja loyi'ki, 'ena 'ðikjo, to e'pimono v'lema tu 'ju mu. A'po ki 'mesa v'çika, silo'jotan. Ce 'tora. 'Tora skef'totan ton eaf'to tu san 'filo, f'ruto, lu'luði, pu 'tokopsan a'potoma ap ti 'fitra tu. Po'nesame 'etsi 'liço pa'rea, cepita, pa'roti ç'norize pos 'eprepe na m a'fisi a'piraxti 'opos me v'rike, pli'siase ce 'kaθise 'ðipla mu na me efpre'pisi.

M 'ena vrey'm'eno pa'ni s'kupise tin ksera'meni xo'li ap to pi'çuni mu, canasi'konondas to ce'fali mu sto maksilari 'muklise to s'toma pu 'exaske.'Epita 'muklise ta 'poðja ce me s'cepase me to sen'doni tis p'rikas mu, pu 'içe an'deksi pjo po'li a'po 'mesa. Ca'f'tes i ki'nisis 'itan trife'res san s'tiçi : 'etsi tu s'kupiza kj e'ço mo'ro ta 'sa'la, 'etsi ton s'cepaza 'otan xa'ramata ton 'evriska stin 'kuçna tu kuvarjazz'meno ce xo'ris to pi'ce kuver'taki tu.

Ta 'osa ako'luθisan ðen 'exun sima'sia. 'Mono e'kines i stiy'mes, pu ste'komun p'lai tu ð'ixos na bo'ro na ton aga'laso ce na ton pariço'riso 'celeya K'lapse pu'laki mu, k'lapse na ksep'nesis. Ma 'itan no'ris, 'ixe a'koma to a'pokozmo na tu çe'mizi tin karð'ja. 'Eklapse tin epo'meni, ce me'ta a'po x'rona, 'çi'les fo'res 'oso ðen 'eklapse e'kino to pro'i.

'Etsi ar'çizi I isto'ria mu. Me 'lene Kate'rina, ce 'peθana akolu'θondas 'enan ð'romo skoti'no, 'kato ap to 'iðolo tis 'nixtas, çjati 'ixa 'mesa mu po'la pu ðen an'dexodan. 'Peθana tromokrati'meni 'cerimi, pniç'meni ap to far'maki mu. Ma ðen ak'sizo ton 'ikto sas, 'oxi. 'Peθana ap to ði'ko mu 'xeri.

'Opos p'repi na pe'θενun i fo'naðes.

(η ιστορία αρχίζει από το τέλος – το δικό της και το δικό μου)

Ο γιος μου με βρήκε. Χαράματα Παρασκευής, πέντε μέρες πριν κλείσει τα είκοσι τέσσερα. Κατάλαβε πως είχα πεθάνει κι ας μην είχε αλλάξει τίποτα στον χώρο· ίσως επειδή, όπως πάντα, έστω και νεκρή, τον προϋπάντησα.

Μήνας Δεκέμβρης και τα καλοριφέρ αναμμένα στο φουλ. Εγώ στο κρεβάτι γυμνή τελείως. Είχα παχύνει πολύ τα τελευταία χρόνια, και στον ύπνο ρούχα και σκεπάσματα με πνίγανε. Σελίδα τραγικού ποιητή της αθλιότητας και της αγάπης: γυμνό τον πρωτόδα, γυμνή με κοίταζε τώρα για τελευταία φορά.

Αφού με μια ματιά αποτίμησε τη νεκρική μου φύση, γύρισε το βλέμμα στο παράθυρο, και σκέφτηκε να τ' ανοίξει. Να φύγει η ψυχή του πεθαμένου, έτσι λέγανε παλιά, κι αυτό σκεφτόταν τώρα. Μα είχε και μιαν άλλη έγνοια: μην κρυσώσω έτσι ολόγυμνη. Έτσι στάθηκε ασάλευτος να με περιεργάζεται.

Αν ήμουν ζωντανή και ξυπνώντας τον έβλεπα να κοιτάζει ανάμεσα στα μπούτια μου, θα μ' έπιανε ντροπή και θα τραβούσα το σεντόνι. Μα τώρα ήμουν πέρα απ' την ντροπή. Και είχε μια λογική, ένα δίκιο, το επίμονο βλέμμα του γιου μου. *Από κει μέσα βγήκα, συλλογιόταν. Και τώρα...* Τώρα σκεφτόταν τον εαυτό του σαν φύλλο, φρούτο, λουλούδι, που το 'κοψαν απότομα απ' τη φύτρα του. Πονέσαμε έτσι λίγο παρέα, κι έπειτα, παρ' ότι γνώριζε πως έπρεπε να μ' αφήσει απείραχτη όπως με βρήκε, πλησίασε και κάθισε δίπλα μου να με ευπρεπίσει.

Μ' ένα βρεγμένο πανί σκούπισε την ξεραμένη χολή απ' το πηγούνι μου, κι ανασηκώνοντας το κεφάλι μου στο μαξιλάρι μου 'κλείσε το στόμα που έχασκε. Έπειτα μου 'κλείσε τα πόδια και με σκέπασε με το σεντόνι της προίκας μου, που είχε αντέξει πιο πολύ από μέσα. Κι αυτές οι κινήσεις ήταν τρυφερές σαν στίχοι: έτσι του σκούπιζα κι εγώ μωρό τα σάλια, έτσι τον σκέπαζα όταν χαράματα τον έβρισκα στην κούνια του κουβαριασμένο και χωρίς το πικέ κουβερτάκι του.

Τα όσα ακολούθησαν δεν έχουν σημασία. Μόνο εκείνες οι στιγμές, που στεκόμουν πλάι του δίχως να μπορώ να τον αγκαλιάσω και να τον παρηγορήσω κι έλεγα *Κλάψε, πουλάκι μου. Κλάψε να ξεπονέσεις*. Μα ήταν νωρίς, είχε ακόμα μόνο το απόκοσμο να του γεμίζει την καρδιά. Έκλαψε την επομένη, και μετά από χρόνια, χίλιες φορές όσο δεν έκλαψε εκείνο το πρωί.

Έτσι αρχίζει η ιστορία μου. Με λένε Κατερίνα, και πέθανα ακολουθώντας έναν δρόμο σκοτεινό, μοναχικό, κάτω απ' το είδωλο της νύχτας, γιατί είχα μέσα μου πολλά που δεν αντέχονταν. Πέθανα τρομοκρατημένη κι έρημη, πνιγμένη απ' το φαρμάκι μου. Μα δεν αξίζω τον όικτο σας, όχι. Πέθανα απ' το δικό μου χέρι.

Όπως πρέπει να πεθαίνουν οι φονιάδες.

(the story begins in the end – both hers and mine)

My son found me. It was Friday, near the dawn, five days before his turning twenty-four. He realized I was dead, even though nothing around had changed; for, even dead, I welcomed him.

It was December and the radiators were all the way on. I was in bed, fully nude. I'd gotten significantly heavier lately, so, in bed, clothes and bed covers were overwhelming. As if it was a page of a tragic poem of abjection and love: nude he was the first time I saw him, nude I was now, as he was watching me for the last time.

After he evaluated the deathly state I was in, he turned his eyes to the window and thought about opening it. "Let the soul of the dead leave the room", an old saying, crossing his mind at this hour. There was, yet another thing he worried about: fully nude, as I was, I'd might get cold. He just stood there, still, staring at me.

Had I been alive and, waking up, had found him looking between my thighs, I would've been embarrassed, pulled the sheets, and covered myself up. But now, I had moved beyond embarrassment. There was some kind of sense, some kind of truth, in my son's stare. *That is where I came from*, he pondered. *And now...* Now, he thought of himself as a leaf, a fruit, a flower, cut abruptly from its root. We stood there, together, in pain, for a little while, and afterwards, even though he knew he had to leave me the way he found me, he came close and sat beside me to make me decent.

With a wet cloth he wiped the dried-up bile off my chin and, after he placed my head higher on my pillow, he shut my mouth that was still open. Afterwards, he closed my legs and covered me up with a sheet from my dower, one that'd lasted long enough. Gestures tender as poetry: same way I used to wipe his baby mouth, same way I used to cover him up when I'd find him, near the dawn, in his crib, curled up and without his security blanket.

All things that followed from there are not important. Only those moments, I stood next to him, not being able to embrace and comfort him, saying *Cry, my love, Cry, let the pain out*. But it was still early, he had but the otherworldly to fill his heart. He cried the next day and, years after that, he cried a thousand times as much as he didn't cry that morning.

That's how my story begins. My name is Katerina, and I died going down a dark, lonely road, under the idol of night, for I had things inside me impossible to bear. I died petrified, alone, drowned by my own venom. But I do not deserve your pity, no. I died by my own hand.

As all killers should.

Ὅπως πρέπει ("as they should")

For Solo Soprano, El. Guitar/Bass, Drums & Percussion

Γιαννόπουλος Γιάννης

Monologue/Prose by Auguste Corbeau
("The book of Katherine")

♩=100

2+2+3+3+2

Timpani *mf*

Crotales

Percussion (3 Triangles, Snare, Tam-tam, 2 Tom-toms) *mf*

Percussion (2 Bongos, 2 Congas)

Drum Set (Crash Cym., 2 Ride Cym., Hi-Hat, Snare, 3 Tom-toms & Kick) *mf* *p* 3

Electric Guitar *FUZZ : ON* *whisper* *mf* (w vib. bar)

Soprano Solo *whisper* *mf*

ὁ - πως πρέ - πει να πε - θάι - νουν οι φο - νιά
'o - pos p're - pi na pe - 'θε - nun i fo - 'na

1+6+1+6

2

Timp. *mf* *mf*

Crot.

Perc. (3Tri, Snare, T-4, 2Tom-t.)

2 Bong. 2 Cong.

Dr. *mf* *mf*

E. Gtr. *p* FUZZ : OFF (bend)

S. Solo whisper to pitch to whisper

o
o

o
o

3 1+2+4

Timp.

Crot.

Perc. (3Tri, Snare, T-t, 2Tom-t)

2 Bong. 2 Cong.

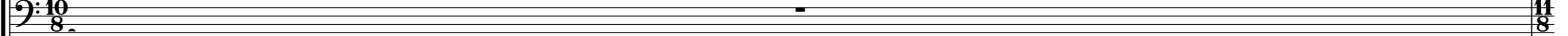
Dr.

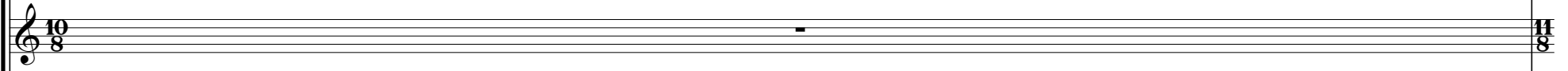
E. Gtr.

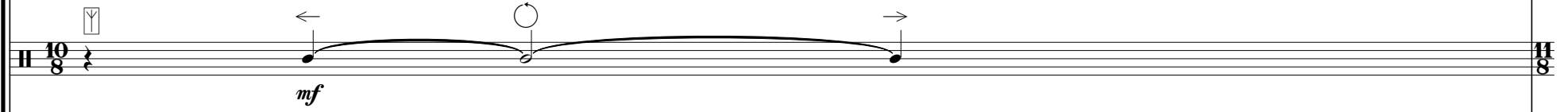
S. Solo


σ - - - - πρ π v π θ va _____
 s - - - - pr p n p θ na _____

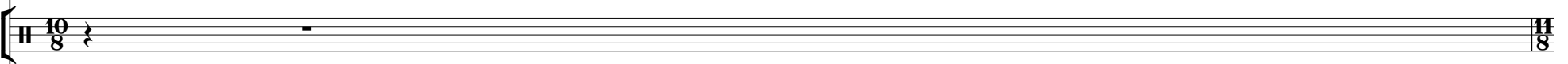
4 2+2+4+2

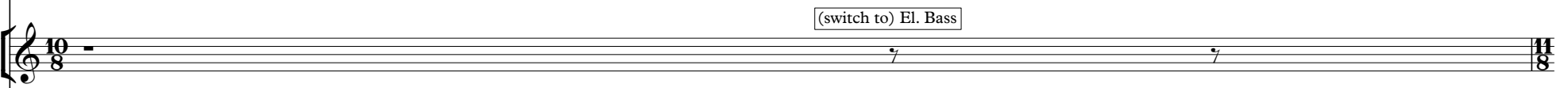
Timp. 

Crot. 

Perc. (3Tri Snare T.-t. 2Tom-t.) 

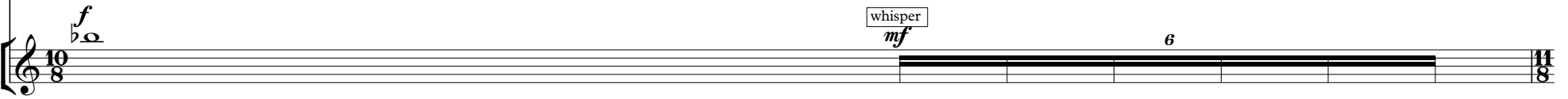
2 Bong. 2 Cong. 

Dr. 

E. Gtr. 

(switch to) El. Bass

bouche fermée

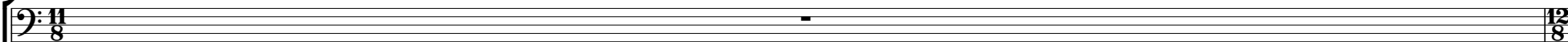
S. Solo 

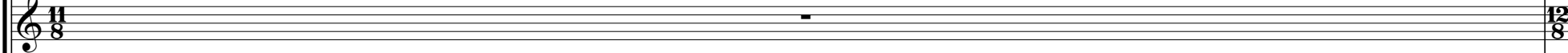
whisper

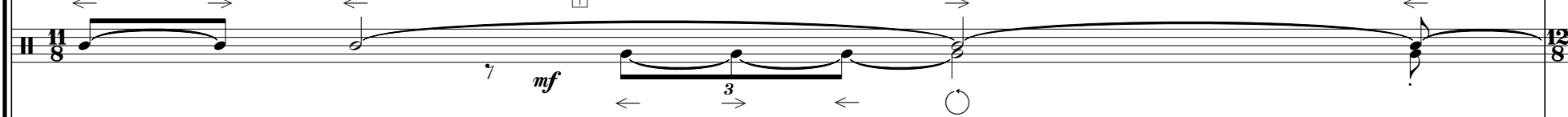
6

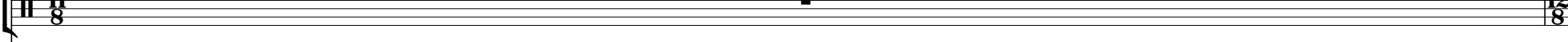
ο γλος μου με βρη - κε
ο jos mu me v'ri - ke


5 2+4+4+1

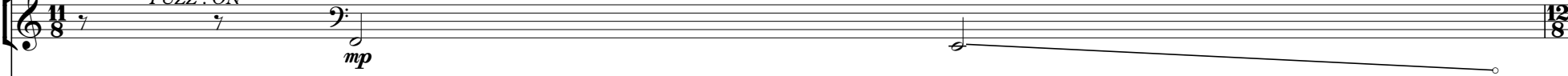
Timp. 

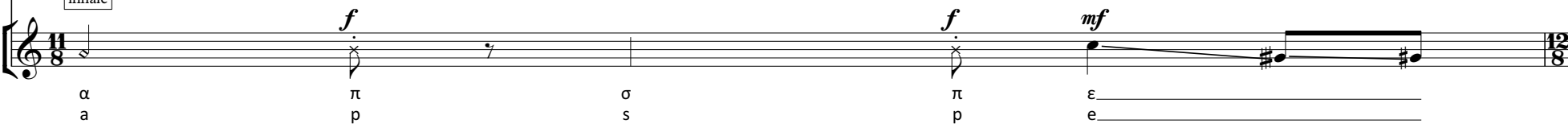
Crot. 

Perc. (3Tri Snare T-t. 2Tom-t.) 

2 Bong. 2 Cong. 

Dr. 

E. Gtr. *FUZZ : ON* *mp* (detune until no pitch) 

S. Solo *inhale* *f* *f* *mf* 

α π σ π ε
a p s p e

6 4+4+4

Timp.

Crot.

Perc.

(3Tri
Snare
T-t,
2Tom-t)

2 Bong.

2 Cong.

Dr.

E. Gtr.

S. Solo

θ

π

ω

o

7 4+4

Timp.

Crot.

Perc. (3Tri, Snare, T-t, 2Tom-t.)

mp

mf

2 Bong.
2 Cong.

Dr.

p

mf

mf

E. Gtr.

p

f

8va

(bent from g#)

S. Solo

p

f

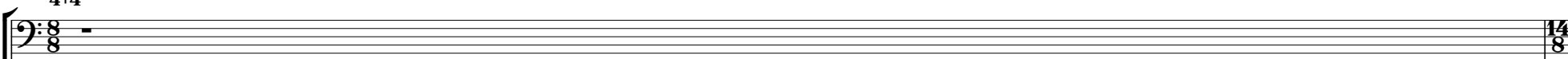
(w/ distortion)

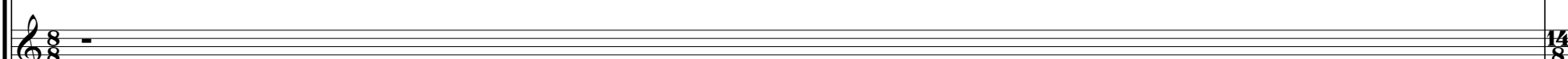
σ
s

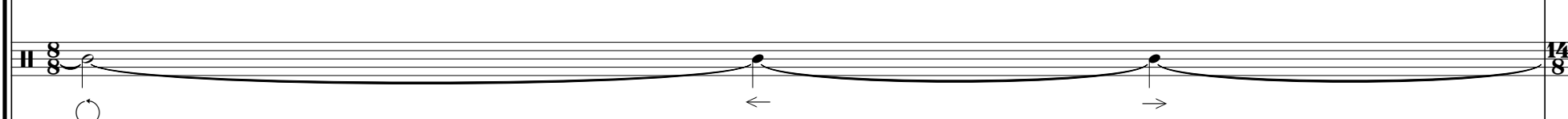
θαί - - - vouv
'θε - - - nun

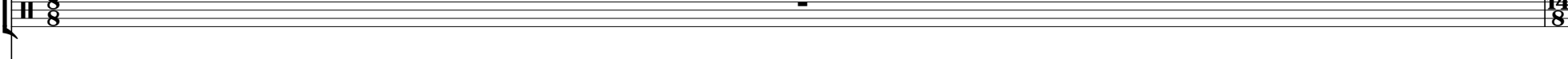
ου
i

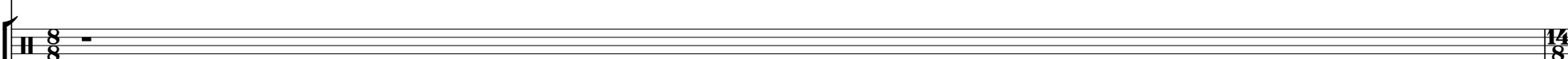
8 4+4


Timp. 

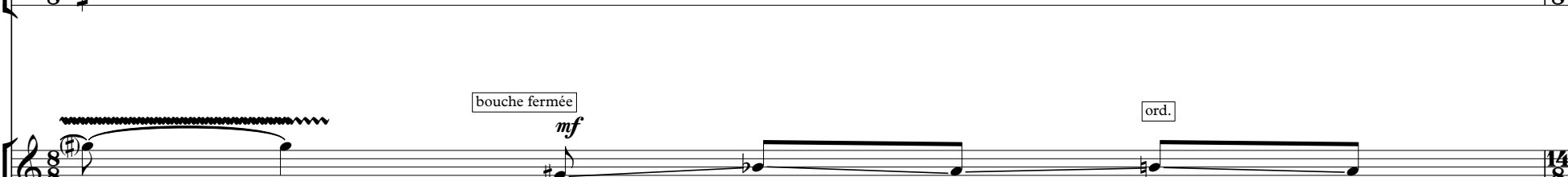
Crot. 

Perc. (3Tri Snare T.-t. 2Tom-t.) 

2 Bong. 2 Cong. 

Dr. 

E. Gtr. 

S. Solo 

bouche fermée *mf* ord.

via _____
'na _____

via _____

'na _____

9 **4+6+4**

Timp. Bass Clef $\frac{14}{8}$ p

Crot. Treble Clef $\frac{14}{8}$ mp

Perc. (3Tri, Snare, T-4, 2Tom-t) Percussion Clef $\frac{14}{8}$ mf

2 Bong. 2 Cong. Percussion Clef $\frac{14}{8}$

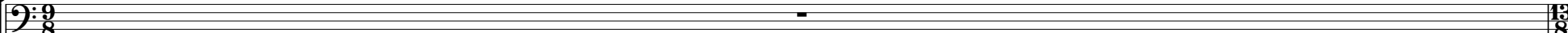
Dr. Percussion Clef $\frac{14}{8}$ mf mp p (hit side)

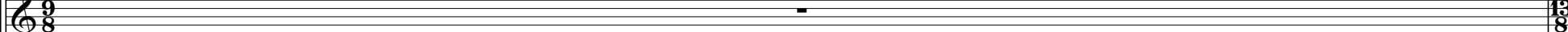
E. Gtr. Bass Clef $\frac{14}{8}$ mf FUZZ : ON

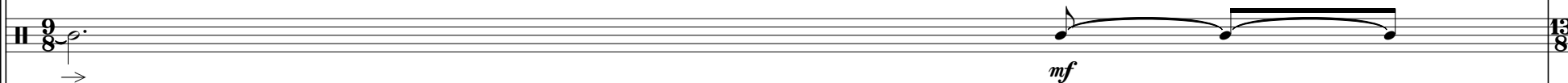
S. Solo Treble Clef $\frac{14}{8}$ f (w/ distortion) $ord.$ mf f mf

ε e π ρ ε e

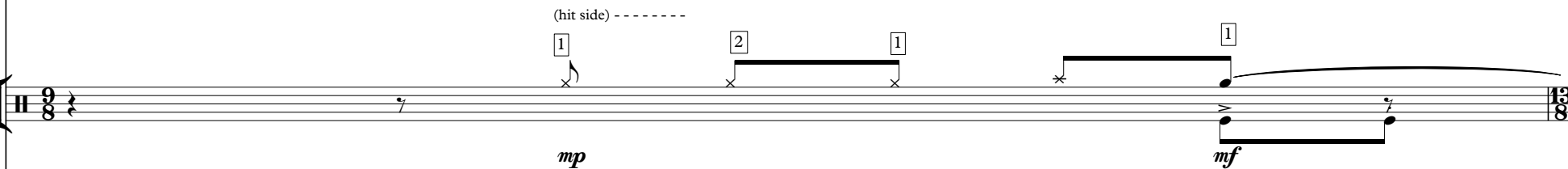
10 4+3+2

Timp. 

Crot. 


Perc. (3Tri Snare T-t, 2Tom-t) 

2 Bong. 2 Cong. 

Dr. 


(hit side) -----

1 2 1 1

E. Gtr. 

(switch to) El. Guitar

FUZZ : OFF

S. Solo 

bouche fermée

(w/ distortion)

θαί - vouv
'θε - nun

11 1+4+4+4

Timp.

Crot.

Perc. (3Tri, Snare, T-c, 2Tom-t.)

2 Bong., 2 Cong.

Dr.

E. Gtr.

S. Solo

ο γιος μου με βρη - κε ο γιος μου με βρη - κε ο γιος μου να _____
 ο jos mu me vri - ke ο jos mu me vri - ke ο jos mu na _____

12

12 4+3+4

Timp. *p*

Croc.

Perc. (3Tri Snare T-t, 2Tom-t.)

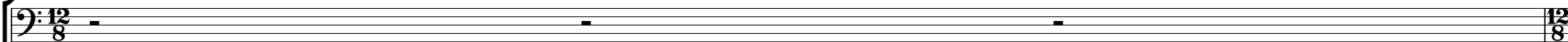
2 Bong.
2 Cong.

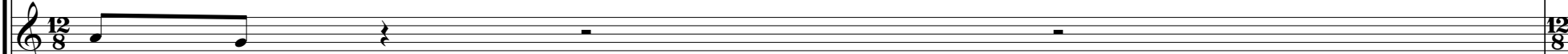
Dr.

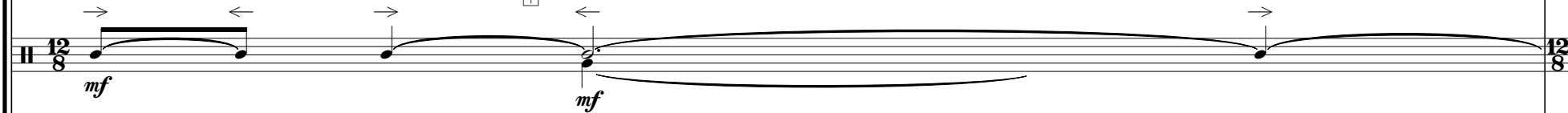
E. Gtr. FUZZ: ON *mf* (bend)

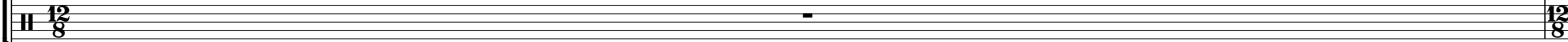
S. Solo bouche fermée

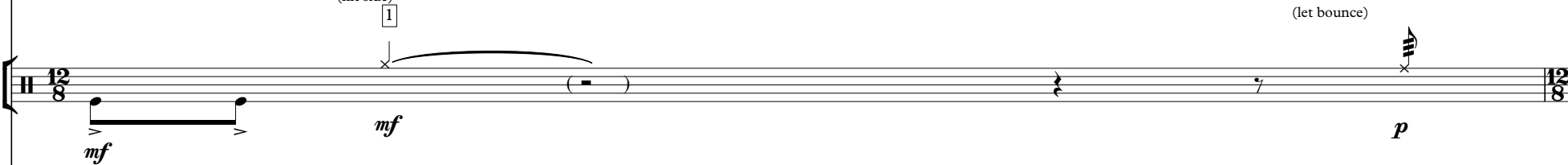
13 2+4+6


Timp. 

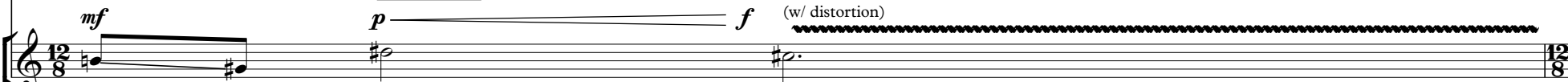
Crot.  *mp*

Perc. (3Tri Snare T-t, 2Tom-t.)  *mf* *mf*

2 Bong. 2 Cong. 

Dr.  *mf* *mf* *p*
 (hit side) 1 (let bounce)

E. Gtr.  *mp* *p* *f*

S. Solo  *mf* *p* *f* (w/ distortion)

πε - θαί
 pe - θε

14 4+4+4

Timp. $\frac{12}{8}$

Crot. $\frac{12}{8}$

Perc. (3Tri Share T-4 2Tom-t) $\frac{12}{8}$

2 Bong. 2 Cong. $\frac{12}{8}$

Dr. $\frac{12}{8}$

E. Gtr. $\frac{12}{8}$

S. Solo $\frac{12}{8}$

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

whisper

6

(close)

FUZZ : ON

δ θ π π 3π π
 ð ð ρ ρ ρ ρ

ó - πως πρέ - πει να πε
 ο - ρος ρ're - ρι να ρε

15 **1+4+6+1**

Timp. $\frac{12}{8}$ 21
8

Crot. $\frac{12}{8}$ 21
8

Perc. (3Tri Snare T-t. 2Tom-t.) $\frac{12}{8}$ 21
8

2 Bong. 2 Cong. $\frac{12}{8}$ 21
8

Dr. $\frac{12}{8}$ 21
8

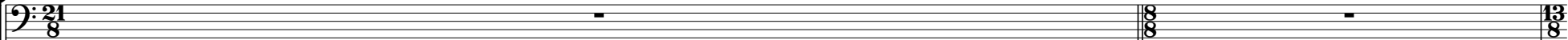
E. Gtr. $\frac{12}{8}$ 21
8

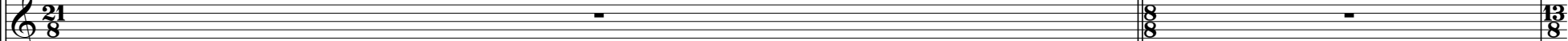
S. Solo $\frac{12}{8}$ 21
8

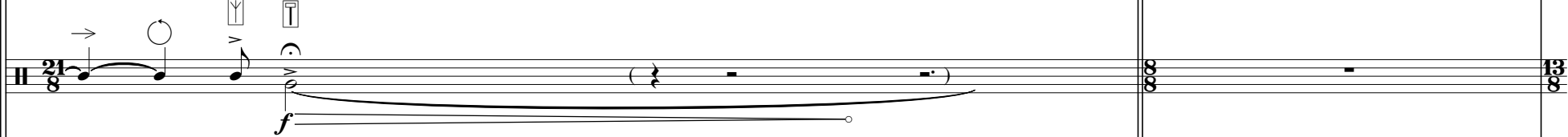
πε _____ θαί - νουν οι φο - νιά - δες
 pe _____ 'the - nun i fo - ηα - ðes

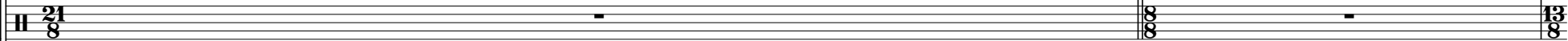
16

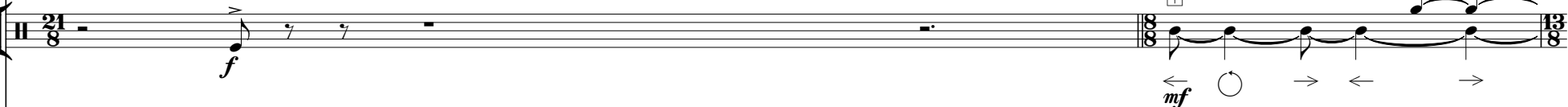
4+1+4+2+4+6 **1+2+1+4**

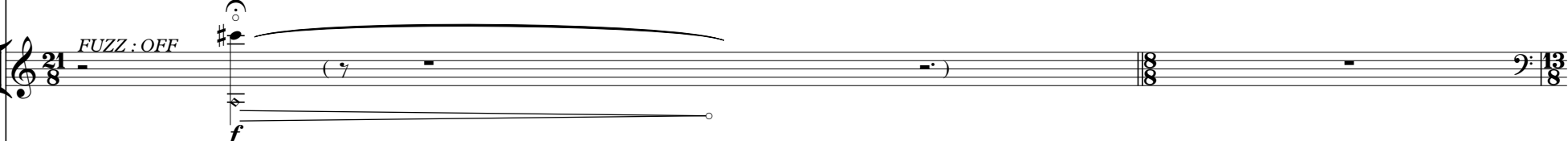
Timp. 

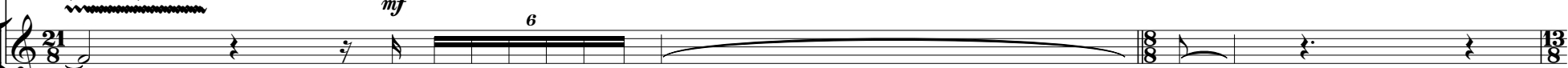
Crot. 

Perc. (3Tri Snare T-1, 2Tom-4) 

2 Bong. 2 Cong. 

Dr. 

E. Gtr. *FUZZ : OFF* 

S. Solo *(turn to dist.)* 

χα - ρά - μα - τα Πα - ρα - σκευ - ής
 xa - 'ra - ma - ta Pa - ra - ske - 'vis

1 $4+4+4$

Timp. Bass $\frac{13}{8}$

Crot. Treble $\frac{13}{8}$

Perc. (3Tri, Snare, T-c, 2Tom-t) $\frac{13}{8}$

2 Bong. $\frac{13}{8}$

2 Cong. $\frac{13}{8}$

Dr. $\frac{13}{8}$

E. Gtr. Bass $\frac{13}{8}$

(switch to) El. Bass

FUZZ : ON

(l.h. mute)

f

6

S. Solo Treble $\frac{13}{8}$

nsv

mf

ord.

f

6

ο πε - θαι ουν ου ο α

ο pe - 'θε nun i ο a

19 1+2+5

Timp. 13

Crot. 13

Perc. (3Tri Snare T.-t. 2Tom-t.) 13

2 Bong. 2 Cong. 13

Dr. 13

E. Gtr. FUZZ : OFF (r.h. mute) (l.h. mute) 13

S. Solo nsv ord. nsv 13

ó - πως πρέ - π
'o - pos 'pre - p

ο 3 γίος μου π
ο 3 jos mu ρ

πρέ - πει να πε - θάι - νουν
'pre - pi na pe - 'the - nun

20 2+1+4+4+2

Timp.

Crot.

Perc. (3Tri Snare T-c, 2Tom-c)

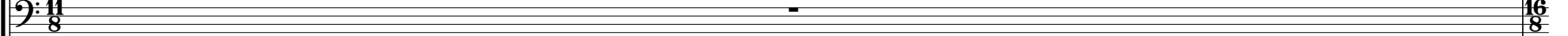
2 Bong. 2 Cong.


Dr.

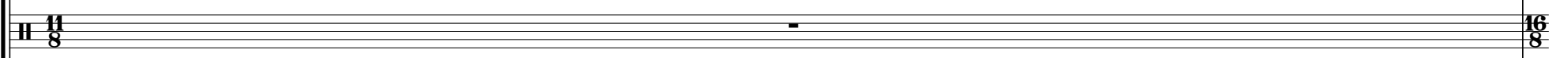
E. Gtr. *FUZZ : ON* (l.h. mute) **3** *FUZZ : OFF*
mf *mp*


S. Solo *mf* *f* *f*
 bouche fermée ord. (w/ distortion)
 (μ) α π π
 (m) a p p

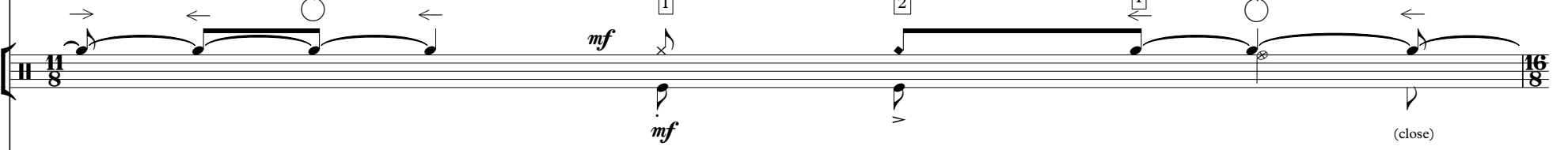
21 1+4+1+4+1

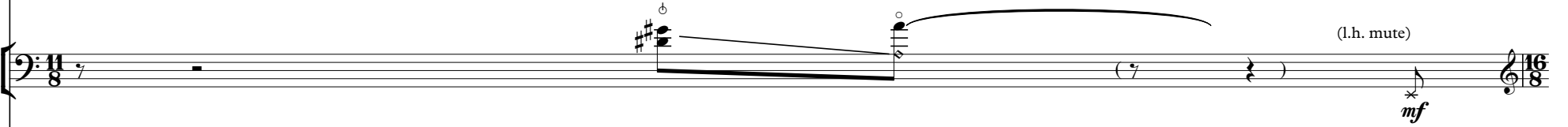
Timp. 

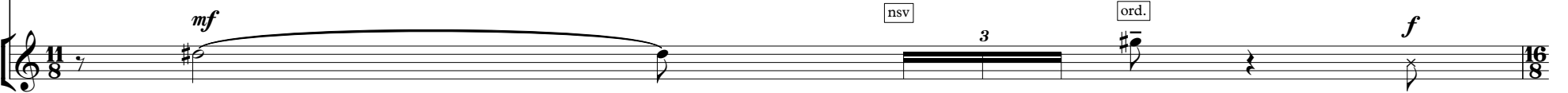
Crot. 

Perc. (3Tri Snare T-1, 2Tom-4) 

2 Bong. 2 Cong. 

Dr. 

E. Gtr. 

S. Solo 

με
me

βρή - κε ό πως
vri - ke 'o pos

π
p

22 3+4+4+2+3

Timp.

Crot.

Perc. (3Tri Snare T-t. 2Tom-t.)

2 Bong. 2 Cong.

Dr.

E. Gtr.

S. Solo

πέ - ντε μέ ρες εί - κο - σι - τέσ - σε - ρα ό - πως πρέ πρέ ό πει ό - πως ο πρε
 'pe - nde 'me res 'i - ko - si - tes - se - ra 'o - pos p're p're 'o pi 'o - pos o pre

Timp.
 Croc.
 Perc. (3Tri, Snare, T-t, 2Tom-t)
 2 Bong.
 2 Cong.
 Dr.
 E. Gtr.
 S. Solo

bouche fermée
 ord.
 nsv

mf
 mf
 mf
 mf
 mf
 mf
 mf

(bent from b)
 (bend)

12

πρέ - - - πει να
 p're - - - ri na

24 4+4+4

Timp.

Staff for Timpani (Timp.) in bass clef, 12/8 time signature. Measure 24 contains a whole rest.

Crot.

Staff for Crotales (Crot.) in treble clef, 12/8 time signature. Measure 24 contains a whole rest.

Perc.

(3Tri
Share
T-4
2Tom-4)

Staff for Percussion (Perc.) in treble clef, 12/8 time signature. Features a complex rhythmic pattern with eighth notes and rests, including dynamic markings like *mf* and *f*.

2 Bong.
2 Cong.

Staff for Bongos and Congas (2 Bong., 2 Cong.) in treble clef, 12/8 time signature. Measure 24 contains a whole rest.

Dr.

Staff for Drums (Dr.) in treble clef, 12/8 time signature. Features a rhythmic pattern with eighth notes and rests, including dynamic markings like *mf* and *f*.

E. Gtr.

Staff for Electric Guitar (E. Gtr.) in treble clef, 12/8 time signature. Includes dynamic markings like *mp*, *mf*, and *f*, and performance instructions like "(r.h. mute)" and "6".

S. Solo

Staff for Solo (S. Solo) in treble clef, 12/8 time signature. Includes dynamic markings like *p* and *f*, and performance instructions like "nsv", "ord.", "bouche fermée", and "(add distortion)".

μή - νας Δε κέ - μβρης
'mi - nas ðe 'ce - - mvr̥is

γυ - μνό τον πρω - τό - δα
γi - m'no ton pro - 'to - ða

25 **4+4+4**

Timp. **12/8**

Crot. **12/8**

Perc. (3Tri, Snare, T-c, 2Tom-t) **12/8**

2 Bong. **12/8**

2 Cong. **12/8**

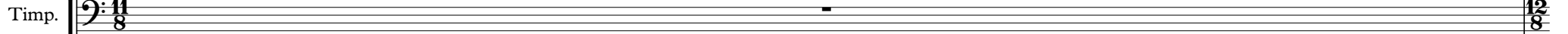
Dr. **12/8**

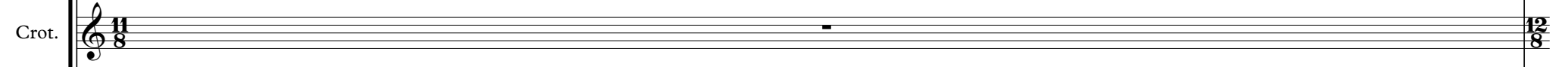
E. Gtr. **12/8**

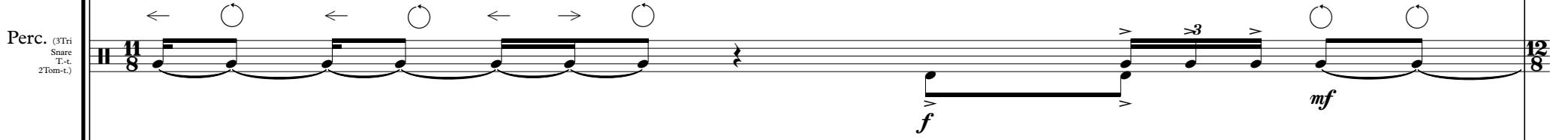
S. Solo **12/8**


γυ - μνή ο - λό - γυ - μνη ό - λο
 yi - m'ni o - 'lo - yi - mni 'o - lo

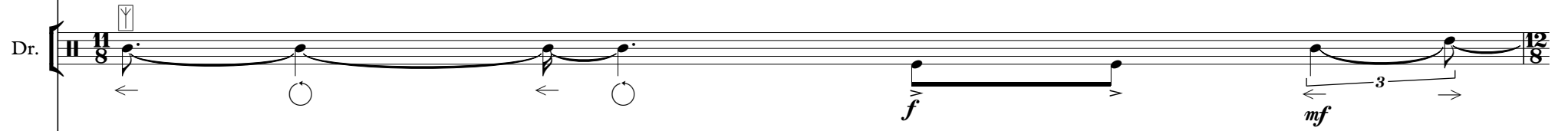
26 5+4+2

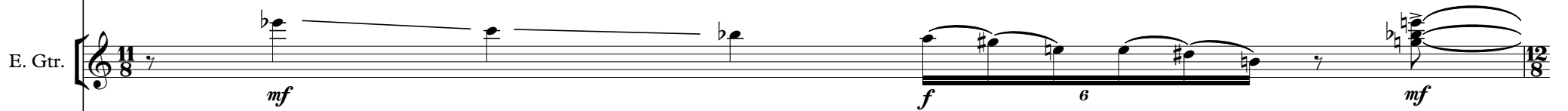
Timp. 

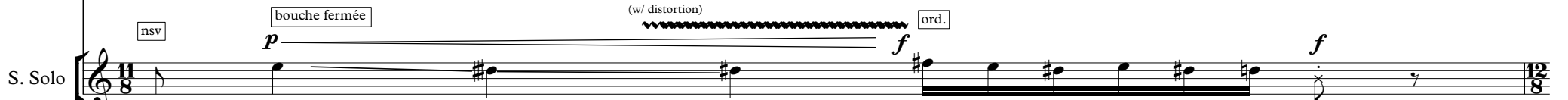
Crot. 

Perc. (3Tri, Snare, T-c, 2Tom-t) 

2 Bong., 2 Cong. 

Dr. 

E. Gtr. 

S. Solo 

σ
s

φύ - γει η ψυ - χή του π
'fi - γι i psi - χι tu p

27 **5+3+4**

Timp. $\frac{12}{8}$

Crot. $\frac{12}{8}$

Perc. (3Tri Share T-4 2Tom-4) $\frac{12}{8}$

2 Bong. 2 Cong. $\frac{12}{8}$

Dr. $\frac{12}{8}$

E. Gtr. $\frac{12}{8}$

S. Solo $\frac{12}{8}$

f *mf* *f* *mf*

(hit side) 1 (hit side) 2 1

(ord.)

(l.h. mute) 3

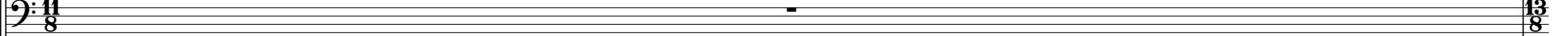
bouche fermée

f *mf* *f* *mf*

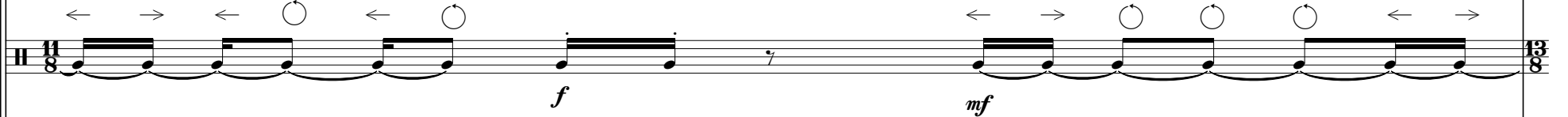
3 3 6

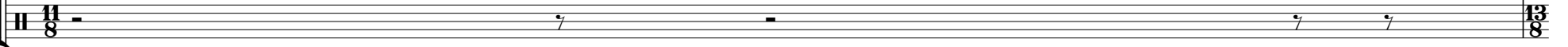
π ρ πρέ - πει να πρέ - πει ό - πως ψυ - χή του πε - θα - μέ - νου
 ρ ρ're - ρι na ρ're - ρι 'ο - ρος psi - 'χι tu pe - θα - 'me - nu

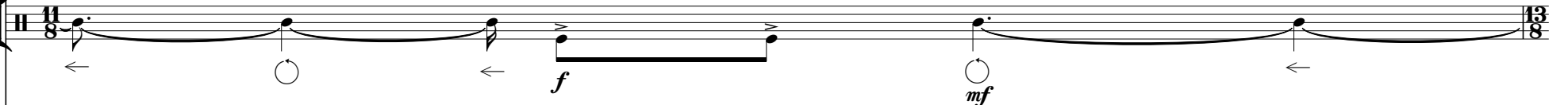
28 4+5+2

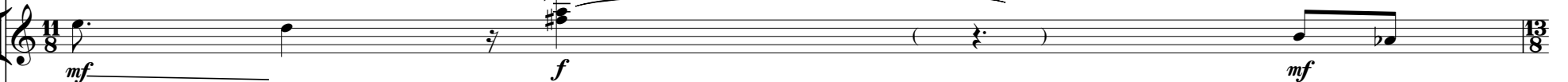
Timp. 


Crot. 

Perc. (3Tri Snare T-t. 2Tom-t.) 

2 Bong. 2 Cong. 

Dr. 

E. Gtr. 

S. Solo 

πε - - - θαί λέ - γα - νε ο - λό - γυ - μνη λέ - γα
 pe - - - 'the 'le - ga - ne o - 'lo - γι - mni 'le - γα

ord.

nsv

bouche fermée

29 4+4+3+2

Timp. (Bass clef, 13/8 time)

Crot. (Treble clef, 13/8 time)

Perc. (3Tri, Snare, T-t, 2Tom-t) (Clefless, 13/8 time)

2 Bong. / 2 Cong. (Clefless, 13/8 time)

Dr. (Clefless, 13/8 time)

E. Gtr. (Treble clef, 13/8 time)

S. Solo (Treble clef, 13/8 time)

νε ό - πως ό - λο γυ μνή με κί - τα - ζε τώ - ρα
 ne 'o - pos 'o - lo yi m'ni me ki - ta - ze 'to - ra

30 **5+4+2**

Timp.

Crot.

Perc. (3Tri Snare T.-t. 2Tom-t.) *mf*

2 Bong. 2 Cong.

Dr. *mf*

E. Gtr. *mf* *f* (w/ vib. bar) *mf* *mf*

S. Solo *mf* *f* *mf*

ó - πως πρέ - πει πρέ - να πε - θάι - νουν
 'o - pos ρ're - ρι ρ're - να pe - 'θε - nun

nsv *mf*

bouche fermée

ord.

bouche fermée

ord.

31 +2+6+3

Timp.

Crot.

Perc. (3Tri Snare T-t. 2Tom-t.)

2 Bong. 2 Cong.

Dr.

E. Gtr.

S. Solo

γυ - μοί οι φο - νιά - δες φύλ - λο φρού - το λου - λού - δι ό _____ πως πρέ - πει ευ - πρε - πί - σει
 yi - m'ni i fo - na - des fil - lo f'ru - to lu - 'lu - di 'o _____ pos p're - pi ef - pre - 'pi - si

32 3+4+1+4

Timp. $\frac{12}{8}$

Crot. $\frac{12}{8}$

Perc. (3Tri Snare T-t. 2Tom-t.) $\frac{12}{8}$

2 Bong. 2 Cong. $\frac{12}{8}$

Dr. $\frac{12}{8}$

E. Gtr. $\frac{12}{8}$

S. Solo $\frac{12}{8}$

bouche fermée

nsv

ord.

αν ή - μουν ζω - ντα - νή
 an 'i - mun zo - nda - 'ni

ζω - ντα - νή
 zo - nda - 'ni

33 4+4+4

Timp.

Crot.

Perc. (3Tri
Snare
T-c.
2Tom-t.)

2 Bong.
2 Cong.

Dr.

E. Gtr.

S. Solo

φο - νιά - δεξ
fo - na - des

κλά - ψε που - λά - κι μου
k'la - pse pu - 'la - ki mu

πρέ - πει να
p're pi na

34 3+2+4

Timp.

Crot.

Perc. (3Tri, Snare, T-c, 2Tom-t)

2 Bong. 2 Cong.

Dr.

E. Gtr.

S. Solo

πε - θαί - νουν οι έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει ι - στο - ρί - α μου
 pe - 'the - nun i 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi i - sto - 'ri - a mu

35 **6+1+4**

Timp.

Crot.

Perc. (3Tri Snare T.-t. 2Tom-t.)

2 Bong. 2 Cong.

Dr.

E. Gtr.

S. Solo

έ - τσι έ τσι αρ - χί - ζει ζει η ι - στο - ρί - - -
 'e - tsi 'e tsi ar - 'ci - zi zi i i - sto - 'ri

36 4+1+4

Timp.

Crot.

Perc. (3Tri, Snare, T-4, 2Tom-t)

2 Bong. 2 Cong.

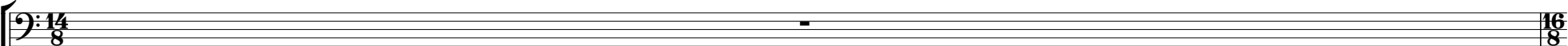
Dr.

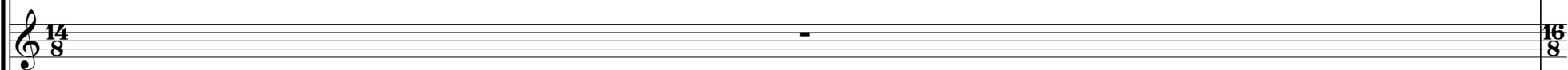
E. Gtr.

S. Solo

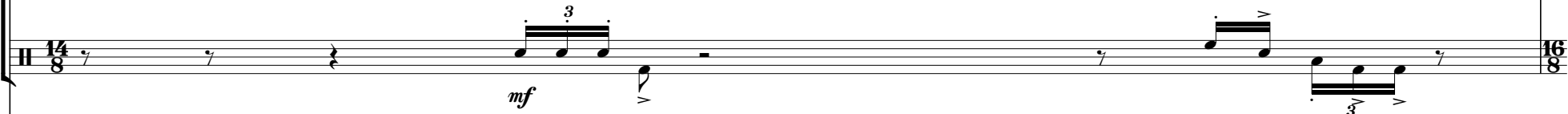
α ε - τσι αρ - χί - ζει η ι - στ αρ - χί - ζει η ι - στο - ρι - α
 a 'e - tsi ar - 'çi - zi i i - st ar - 'çi - zi i i - sto - 'ri - a

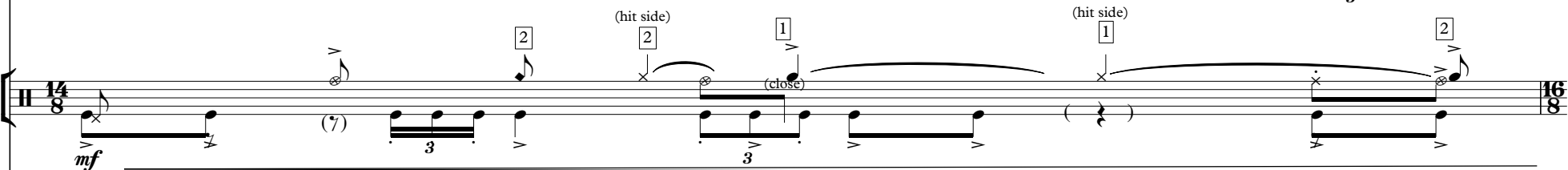
39 4+6+1+2+1

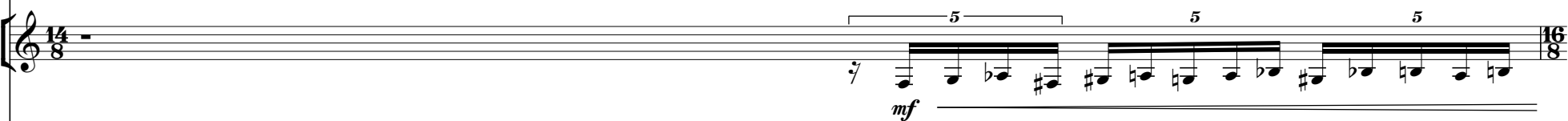
Timp.  16/8

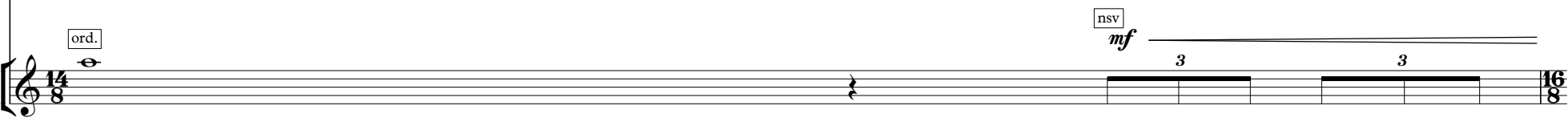
Crot.  16/8

Perc. (3Tri Snare T-t. 2Tom-t.)  16/8

2 Bong. 2 Cong.  16/8

Dr.  16/8

E. Gtr.  16/8

S. Solo  16/8

ζεΙ
zi

έ - τσι αρ - χί - ζει έ -
'e - tsi ar - 'çi - zi 'e -

40

4+1+2+1+4+1+2+1

Timp.

Crot.

Perc.
(3Tri
Snare
1+2
2Tom-t)

2 Bong.
2 Cong.

Dr.

E. Gtr.

S. Solo

τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει
 tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi

4+1+2+1+4+1+2+1

4/8

Timp.

Crot.

Perc. (3Tri
Snare
T-t.
2Tom-t.)

2 Bong.
2 Cong.

Dr.

E. Gtr.

S. Solo

έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί
 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi - zi 'e - tsi ar - 'çi

42

4+4+4

Timp.

20
8

Crot.

20
8

Perc.

(3Tri
Snare
T-1,
2Tom-4)

20
8

2 Bong.

2 Cong.

20
8

Dr.

20
8

E. Gtr.

20
8


S. Solo

20
8

ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι αρ - χί - ζει έ - τσι
 zi 'e - tsi ar - 'ci - zi 'e - tsi ar - 'ci - zi 'e - tsi ar - 'ci - zi 'e - tsi ar - 'ci - zi 'e - tsi

44


44

Timp.   **16**
8

Crot.   **16**
8

Perc. (3Tri
Snare
T-1,
2Tom-4)   **16**
8

2 Bong.
2 Cong.   **16**
8

Dr.   **16**
8

E. Gtr.   **16**
8

(switch to) El. Bass
FUZZ : OFF

|----- c. 5" -----|

S. Solo  **Breath/Calm down** **Narrate freely: "Τα όσα ακολούθησαν δεν έχουν σημασία" (Ta 'osa ako'lythisan den 'exun sima'sia)** **16**
8

45
4+4+4+4

Timp.

Crot.

Perc. (3Tri
Snare
T-1,
2Tom-4)

2 Bong.
2 Cong.

Dr.

E. Gtr.

S. Solo

Improvise on the following chord structure:

General directions --> long notes, quiet,
focus on creating ambience, single pitches or chords

**Dramatically narrate given text from: "Μόνο εκείνες οι στιγμές. . ." ('Mono e'kines i stiy'mes)
to: "Μα δεν αξίζω τον οίκο σας" (Ma den ak'sizo ton 'ikto sas)
Freely, until the end of this section (m. 33)**

pp

mp

46

This musical score is for a percussion ensemble and solo instruments. It consists of seven staves:

- Timp.** (Timpani): Bass clef, contains a single note on the fifth line.
- Crot.** (Crotonal): Treble clef, contains a single note on the second line, marked *(p)*.
- Perc.** (Percussion): Includes 3 Tri (3 Tom-toms), Snare, T-1, and 2 Tom-4. Contains a rhythmic pattern of eighth notes and rests, marked *(pp)*.
- 2 Bong. 2 Cong.** (2 Bongos, 2 Congas): Contains a single note on the fifth line.
- Dr.** (Drum): Bass clef, contains a complex rhythmic pattern with notes and rests, marked *pp*. Includes markings for "close" on the snare.
- E. Gtr.** (Electric Guitar): Bass clef, marked *(pp)*.
- S. Solo** (Soloist): Treble clef, marked *(mp)*.

Timp.
 Croc.
 Perc. (3Tri Snare T-1, 2Tom-4)
 2 Bong.
 2 Cong.
 Dr.
 E. Gtr.
 S. Solo

(p)
 (pp)
 (pp)
 (mp)

(hit side)
 (hit side)
 (close)

1
 2
 1

Musical score for percussion and guitar solo. The score is written for seven staves: Timp., Croc., Perc., 2 Bong./2 Cong., Dr., E. Gtr., and S. Solo. The Percussion staff includes parts for 3 Tri Snare, T-1, and 2 Tom-4. The Drums staff includes parts for 2 Bongos and 2 Congas. The E. Gtr. staff is marked *(pp)*. The S. Solo staff is marked *(mp)*. The Drums staff has specific markings: *(pp)*, *(hit side)*, *(hit side)*, and *(close)*. There are also boxed numbers 1, 2, and 1 above the drum staff. The Croc. staff is marked *(p)*. The Timp. staff has a single note. The Perc. staff has several notes and rests. The E. Gtr. and S. Solo staves are mostly empty.

48


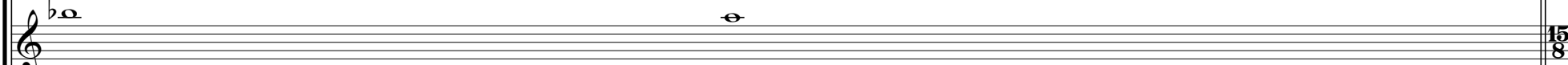
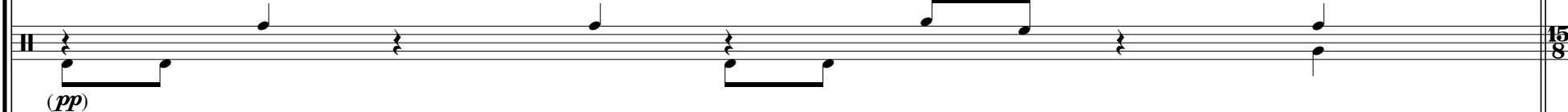
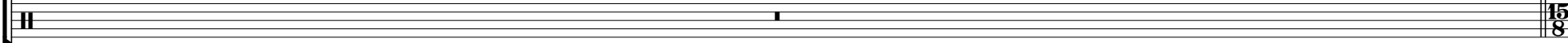
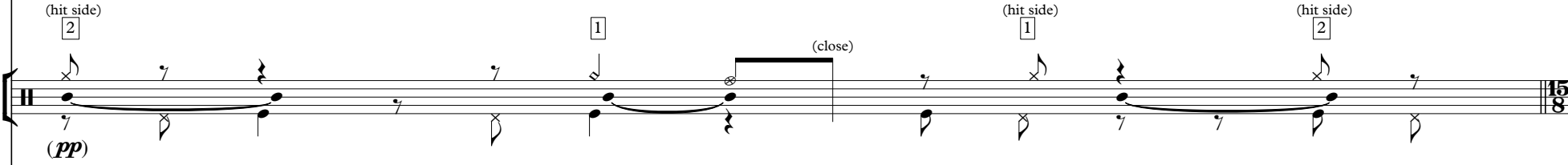
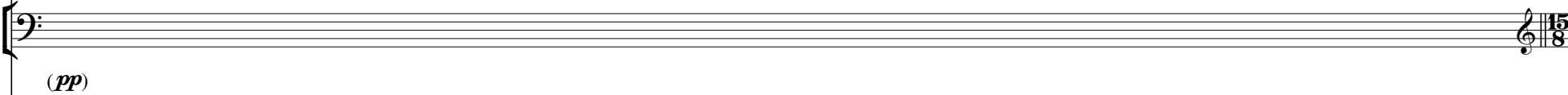
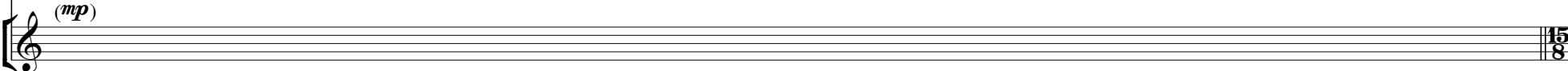
Timp.
 Croc. *(p)*
 Perc. (3Tri, Snare, T-1, 2Tom-c) *(pp)*
 2 Bong.
 2 Cong.
 Dr. *(pp)*
 E. Gtr. *(pp)*
 S. Solo *(mp)*

The score is written for a percussion ensemble and includes a solo saxophone part. The instruments are: Timp., Croc., Perc. (3Tri, Snare, T-1, 2Tom-c), 2 Bong., 2 Cong., Dr., E. Gtr., and S. Solo. The music is in 4/4 time. The drum part features a complex rhythmic pattern with notes and rests, including markings for "hit side", "close", and numbered boxes (1, 2). The electric guitar and solo saxophone parts are currently blank.

Timp.
 Crotonal (Crot.)
 Perc. (3Tri, Snare, T-1, 2Tom-4)
 2 Bong.
 2 Cong.
 Dr.
 E. Gtr.
 S. Solo

(p)
 (pp)
 (pp)
 (hit side) 2
 (close)
 1
 (hit side) 1
 (close)
 (mp)

50

Timp.  15/8
 Crot.  15/8
 Perc. (3Tri, Snare, T-1, 2Tom-4)  15/8
 2 Bong. 2 Cong.  15/8
 Dr.  15/8
 E. Gtr.  15/8
 S. Solo  15/8

51

2+2+2+1+4+4

Timp. *mf* *f* *fff*

Crot.

Perc. (3Tri Snare T-1, 2Tom-4) *mf* *f*

2 Bong. 2 Cong. *f* *fff*

Dr. *mf* (hit side) 2 1 (close) 2 1 (close) *fff*

E. Gtr. (switch to) El. Guitar *mf* *fff*

S. Solo *mf* bouche fermée

ó - χι πέ - θα - να απ' το δι - κό μου χέ - ρι
'o - xi 'pe - θα - na ap to ði - 'ko mu 'xe - ri

52

56

Timp.

Crot.

Perc. (3Tri
Snare
T-1,
2Tom-4)

2 Bong.
2 Cong.

Dr.

E. Gtr.

S. Solo

πει
ri

να
na

πε - - -
pe - - -

(detune 3rd until
ALMOST no pitch)

(detune 2nd until
ALMOST no pitch)

(detune 1st until
ALMOST no pitch)

Timp. *fff*

Crot.

Perc. (3Tri
Snare
T-t.
2Tom-t.) *fff*

2 Bong.
2 Cong.

Dr. *fff*

E. Gtr. *fff*

S. Solo *fff*

θαυ - - - - - vουv
'θε - - - - - nun ol
i

