

ΜΙΧΑΗΛ ΧΑΤΖΗΑΣΕΜΙΔΗΣ

# emmonæ

for flute, violin, cello and piano

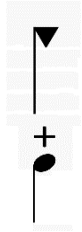
Duration: ca. 7'

Nea Michaniona 4/IV/2024



# NOTES

## Flute:



- tongue pizzicato

- key click with tone

## Strings:

s.p. - sul ponticello

c.l. - col legno battuto

## Piano:



- depress key without tone

# emmonæ

Μιχαήλ Χατζηασεμίδης

*calmo* ♩ = ca. 53 - 56

Flute

Violin

Violoncello

Piano

*n*  $\rightarrow$  *mp*

*molto espr.*  
*mf*  $\rightarrow$  *più f*

6

Fl.

Vln.

Vc.

Pno.

*n*

*s.p.*

*ord.*

*p*

*pp rubato*

*mf*

3 3 3 3 3

10

Fl. *n*  $\rightarrow$  *mp*

Vln. *mp*

Vc. *mf* molto *espr.* *ord.*  $\leftarrow$  *più f*  $\rightarrow$  *mf*

Pno.



14

Fl. *n*

Vln. *n* *s.p.*  $\leftarrow$  *p*

Vc. *p* *s.p.*  $\leftarrow$  *p*

Pno. *pp rubato* *mf*

18

poco rit. - - - - -

Musical score for measures 18-20. The score is in 6/8 time and features four staves: Flute (Fl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Rests in measures 18 and 19; enters in measure 20 with a quarter note G4.
- Vln.:** Rests in measures 18 and 19; enters in measure 20 with a half note G4, marked *s.p.* and *p*.
- Vc.:** Rests in measures 18 and 19; enters in measure 20 with a half note G4, marked *s.p.* and *p*.
- Pno.:** Features a complex texture with triplets in both hands. The right hand has a melodic line with triplets, and the left hand has a rhythmic accompaniment. Dynamics range from *pp rubato* to *mf*.



21 **più mosso** ♩ = ca. 57 - 60

Musical score for measures 21-24. The score is in 6/8 time and features four staves: Flute (Fl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Rests in measures 21 and 22; enters in measure 23 with a half note G4, marked *piuf*.
- Vln.:** Features a rhythmic pattern of eighth notes, marked *mf* and *c.l.*
- Vc.:** Features a rhythmic pattern of eighth notes, marked *mf* and *c.l.*
- Pno.:** Features a rhythmic pattern of eighth notes, marked *mp* and *mf*.

24

Fl. *ff* *ma dolce* *più f* *mf*

Vln. ord. *f* *mf* c.l. ord.

Vc. ord. *f* ord.

Pno. *mf* *f* *mf*



27

Fl. *mf*<sup>2</sup> *f*

Vln. *f* *mf* c.l. ord.

Vc. *mf* *f* *mf*

Pno. *f* *mf* *più f*

30

Fl. *f* *f*

Vln. *piùf* *mf* c.l.

Vc. *mf* c.l.

Pno. *f* *mf* *piùf*



33

Fl. *mf*

Vln. *p* *mp* ord.

Vc. *f* ord.

Pno. *mf* *mp* *p* *mf*

36

ord.

Fl. *mf* *ff* *f*

Vln. *f* *piùf*

Vc. *f* *tr*

Pno. *fff* *f* *mp*



39

Fl. *mf* *ff*

Vln. *ff ma dolce* *piùf* *mf*

Vc. *tr* *mf*

Pno. *mp*

41

Fl. *piùf* *ff*

Vln. *pizz.* *sf* *f* *cresc.* *arco* *ff*

Vc. *pizz.* *sf* *f* *ff*

Pno. *fp* *piùf* *mp*



43

Fl. *ff*

Vln. *(cresc.)* *fff* *arco* *ff* *tr*

Vc. *fff* *pizz.* *fff*

Pno. *sf* *mf* *ff*

frenetico ♩ = ca. 97 - 100

46

Fl. *fff* *f* *sf* *mf* *piùf* ord.

Vln. *fff* *piùf* *c.l.* *f* *ord.* *arco* *sf*

Vc. *sf* *piùf* *arco* *sf*

Pno. *fff* *mp, subito* *sf* *mp* *sf*

---

51

Fl. *frul.* *sfp* *f* *piùf* *f* ord.

Vln. *s.p.* *gliss.* *ord.* *gliss.* *p sub.* *gliss.*

Vc. *f* *c.l.* *piùf* *3* *arco* *piùf* *p sub.* *gliss.*

Pno. *mp* *f* *mp* *sf* *sf* *sfp*

55

Fl. *ff sf*

Vln. *ff mp mf sf mp mf p*

Vc. *ff f sf f ff* *c.l. arco c.l. arco*

Pno. *ff ff*

60

Fl. *ff sfp ff* *frul. —> ord.*

Vln. *sf mp f mp* *s.p. arco —> ord.* *p gliss.*

Vc. *f sfp ff p sub.*

Pno. *sf sf sf sfp*

65

Fl. *f* *tr* *poco dim.*

Vln. *pizz.* *ff* *mp*

Vc. *ff* *pizz.* *ff* *mp*

Pno. *f* *ff*

69

Fl. *più f* *tr* *poco dim.*

Vln. *ff* *mp*

Vc. *ff* *mp*

Pno. *f* *ff*

73

Fl. *ff* *tr* *arco*

Vln. *mf*

Vc.

Pno. *f* *fff* *mp sub.*

77

Fl. *p* *rit.* *n*

Vln. *p* *n*

Vc. *arco* *espressivo* *mf* *più f* *gliss.* *n*

Pno. *pp* *mp* *n*

a tempo

81

Fl.

Vln.

Vc.

Pno.

*fff* *piùf* *f*

*fff* *sf* *f* *3* *3*

*fff* *sf* *piùf*

*fff* *mp subito* *sf* *mp*

85

Fl.

Vln.

Vc.

Pno.

ord.

arco *sf* *piùf* *f* *3*

*piùf* *sf* *f* *arco* *f* *3*

*sfp* *s.p.* *ord.* *c.l.* *f* *gliss.* *sfp*

*sf* *sf* *mp* *sf*

89

Fl. ord. *ff* *f* *sf*

Vln. *ff* *f* *sf* arco

Vc. *più f* *ff* *mp*

Pno. *sf* *sfp* *ff* *ff*

93

Fl. frul. *sfp* *ff* *f*

Vln. *f* *ff* *sf* *f*

Vc. *mp* *f* *mp* *f* *mp*

Pno. *sf* *sf* *ff*

98 ord.

Fl. *ff* s.p. arco  $\rightarrow$  ord. *ff*

Vln. *sfp*  $\rightarrow$  *ff* *p sub.*  $\rightarrow$  *ff* *ff* gliss.

Vc. s.p. *sfp*  $\rightarrow$  *f* *p*  $\rightarrow$  *ff* *ff* ord. gliss.

Pno. *sf* *sfp*  $\rightarrow$  *ff*



poco a poco rit. -----

$\leftarrow$  ♩ = ♩  $\rightarrow$  sempre

101

Fl. *f*

Vln. *f*  $\rightarrow$  *mf*

Vc. *f*

Pno. *ff* *f* *f*

106

(rit.)

Fl.  $\frac{7}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{3}{4}$

Vln.  $\frac{7}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{3}{4}$

Vc.  $\frac{7}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{3}{4}$

Pno.  $\frac{7}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{3}{4}$

*mf* *p* *mf* *mp* *p*



stentato e accel.

111

(♩ = ca. 80 - 86)

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

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

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

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

*mf* *f* *mf* *f* *mf* *f*

*mf molto espr.* *f* *mf*

*pizz.* *mf* *f*

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

115 **allegro** ♩ = ca. 100 - 107

Fl. *mf* *f*

Vln. *n* *mp*

Vc. *arco* *mp*

Pno. *mp*



119 **più mosso** ♩ = ca. 107 - 110

Fl. *mf* *mp* *più f*

Vln. *mf* *più f* *f*

Vc. *f* *più f* *f*

Pno. *f* *più f*

122

Fl.

Vln.

Vc.

Pno.

*f* *f* *f*

*mf* *piùf* *mf*

*p*

3 3 3



125

Fl.

Vln.

Vc.

Pno.

*mf* *f* *piùf*

*mp* *mf* *f*

*mp* *mf* *f*

*p* *mp* *mf*

3 3 3

**poco rit.** -----

128 *ord.*

Fl. *ff* *mp*

Vln. *ff* *p*

Vc. *ff* *pizz.* *mf*

Pno. *rubato piùf* *mp* *pp* *m.s.*



131 **(rit.)**, a tempo

Fl. *> n* *mf > p* *mf* *mf > p* *mf*

Vln. *> n* *mf > p* *mf* *mf > p* *mf*

Vc. *arco* *f* *sfp* *f* *f* *ff* *pizz.* *3*

Pno. *f* *mf* *p* *6*

134

Fl. *mf* > *p* *mf* *mf* > *p* *mf*

Vln. *mf* > *p* *mf* *mf* > *p* *mf*

Vc. *f* *sfp* *f* *f* *ff* arco 3 pizz. 3

Pno. *mf* *f* *p*



136

Fl. *sf* *mf* *sf* *f*

Vln. *sf* *mf* *sf* *f*

Vc. *f* *sfp* *piùf* arco 3 gliss. 3

Pno. *mf* *f*

**pocchissimo rit. -**

138

Fl. *sf* *piùf* *sf* *mf > p* *mf* *f*

Vln. *sf* *piùf* *sf* *mf > p* *mf* *f*

Vc. *sfp* *ff* *ff >* *f* *ff >* *f*

Pno. *piùf* *f*



141 **meno mosso** ♩ = ca. 100 - 107

Fl. *mf* *f* *< sf*

Vln. *piùf rubato* *f* *pizz.*

Vc. *mf* *ord.* *s.p.* *ord.* *fp* *f* *pp*

Pno. *mf* *mp* *f*

145

Fl. *mf* > *n* *mp*

Vln. *f* *arco* *gliss.* 3 *ord.* *p*

Vc. *mf* *pizz.* *ff*

Pno. *mf* *mp* 5



148

Fl. *f* *p* *f* *mf* *mp*

Vln. *s.p.* *ord.* *f* 3 *m.v.* *sf* *f*

Vc. *pizz.* *f* *mf* *mp*

Pno. *f* *mf* *mp* *p*

frenetico ♩ = ca. 97 - 100

152

Fl. *p* *sfp* *frul.* *ord.* *piùf* *mf*

Vln. *n* *sf* *arco* *f* *3* *c.l.* *arco s.p.*

Vc. *p* *sf* *f* *3* *c.l.* *sfp*

Pno. *pp* *p* *f* *p*

157

Fl. *sf* *f* *3* *f* *ord.* *tr*

Vln. *arco* *sf* *f* *3* *arco s.p.* *ord.* *sfp* *piùf*

Vc. *ord.* *piùf* *mf* *f*

Pno. *sf* *f* *pp subito* *sf* *f*

Detailed description: This page of a musical score contains measures 152 through 157. It is for a full orchestra, specifically focusing on the Flute (Fl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The tempo is marked 'frenetico' with a quarter note equal to approximately 97-100 beats per minute. The score is in 2/4 time and features a key signature of one flat (B-flat).  
Measure 152: The Flute part begins with a piano (*p*) dynamic, followed by a fortissimo piano (*sfp*) section with a 'frul.' (flourish) and an 'ord.' (order) marking, leading to a *piùf* (pizzicato fortissimo) section and finally a mezzo-forte (*mf*) section. The Violin part starts with a *n* (no bow) section, then moves to *sf* (sforzando) with 'arco' (with bow) and a forte (*f*) dynamic, including a triplet (*3*) and a 'c.l.' (crescendo) marking. The Viola part follows a similar pattern with *p*, *sf*, *f*, and *sfp* dynamics, also featuring a triplet and 'c.l.' marking. The Piano part starts with *pp* (pianissimo), then *p* (piano), *f* (forte), and *p* (piano) dynamics.  
Measure 157: The Flute part has *sf* (sforzando), *f* (forte), a triplet (*3*), and *f* (forte) dynamics, ending with an 'ord.' marking and a trill (*tr*). The Violin part continues with *sf*, *f*, a triplet (*3*), *sf*, and *piùf* dynamics, with 'arco s.p.' and 'ord.' markings. The Viola part has *ord.*, *piùf*, *mf*, and *f* dynamics. The Piano part features *sf*, *f*, *pp subito* (pianissimo subito), *sf*, and *f* dynamics.

161  $\leftarrow \text{♪} = \text{♪} \rightarrow$  *sempre*

Fl. *mp*

Vln. *mp*

Vc. *f* *p* *f* *arco*

Pno. *sfp* *p* *f*

166

Fl.

Vln. *piùf*

Vc. *f*

Pno. *mp* *piùf*

poco accel. - - - - -

169

Fl.

Vln.

Vc.

Pno.

*ff*

*f*

*piùf*

*mf*

*f*

*ff*

allegro ♩ = ca. 130 - 137

(accel.) - - - - -

173

Fl.

Vln.

Vc.

Pno.

*tr*

*mf*

*ff*

*mf*

*f*

3

177

Fl. *mf* 3 3

Vln. *mf* 3 3

Vc. *piùf*

Pno. *mp* 3 3 3 3



180

Fl. *mf* — *piùf* — *mf* *tr*

Vln. *mf* — *piùf* — *mf* *tr* *piùf*

Vc.

Pno. *f* *mf* 3 3 *mp* 3 3

184

Fl. *mf* 3 3 *mf* 3 3

Vln.

Vc. *mf* 3 3 *mf* 3 3

Pno.

187

Fl. *mp* *f* *mp* *mf* *piùf* *tr*

Vln. *mf* *piùf* *tr*

Vc. *mp* *f* *mp* *mf* *piùf* *tr*

Pno. *f* *mf* *piùf*

191

Fl. *mf* *p* *mp* *p* frul.

Vln. *mf*

Vc. *mf* pizz. *mp*

Pno.

195

Fl. *ff* *mf* *f* 3 3

Vln. *ff* *mf* pizz. *ff* arco *f*

Vc. *sff* *ff*

Pno. *f* *mf*

198

Fl.

*f* *fp* *tr*

Vln.

*fp* *tr*

Vc.

Pno.

*f* *fp*

201

Fl.

*mf* *p < mp* *frul.*

Vln.

*mf*

Vc.

*pizz.* *mp*

Pno.

*f* *p*

205

ord.

Fl. *f* *p subito* *più f subito*

Vln. *f* *p subito* *più f subito*

Vc. *sf* *p* *sf*

Pno. *f* *f*

208

Fl. *mp subito* *ff* *mf*

Vln. *mp subito* *ff* *mf*

Vc. *mp* *arco* *ff* *mf* *più f molto espr.*

Pno. *f* *più f* *mp*

212

Fl.

Vln.

Vc.

Pno.

*f* *mp* *mf*

*f* *mp* *mf*

*f* *mp*

Detailed description: This system covers measures 212 to 215. The Flute (Fl.) and Violin (Vln.) parts are marked with trills (tr) and dynamic markings of *f*, *mp*, and *mf*. The Violoncello (Vc.) part features a melodic line with triplets and dynamic markings of *f* and *mp*. The Piano (Pno.) part consists of two staves; the right hand has a complex melodic line with triplets and dynamic markings of *f* and *mp*, while the left hand provides harmonic support with sustained notes.



216

Fl.

Vln.

Vc.

Pno.

*p* *mf molto espr.*

*p* *mp molto espr.* *mf* *p*

*pp*

*p* *mp*

Detailed description: This system covers measures 216 to 219. The Flute (Fl.) part begins with a *p* dynamic and later features a melodic line with *mf molto espr.* and a triplet. The Violin (Vln.) part starts with *p* and *mp molto espr.*, followed by a trill and a dynamic shift to *mf* and *p*. The Violoncello (Vc.) part is marked *pp* and remains mostly silent. The Piano (Pno.) part has a right hand with a melodic line marked *p* and *mp*, and a left hand with sustained notes.

220

Fl. *f* *p* *mf*

Vln. *mf*

Vc. *f molto espr.* *piùf* *f*

Pno. *mf* *f* *dolce* *mp*

224

Fl. *p* *f* *mp* *mf* *p* *ff* *f* *3*

Vln. *p* *f* *mp* *mf* *p* *ff* *piùf*

Vc. *mf* *p* *ff* *f* *3*

Pno. *mp* *3* *3* *ff* *mp* *mp*

**frenetico** ♩ = ca. 97 - 100

228

Fl. *ord.* *sf* *frul.* *ord.* *f* 3

Vln. *c.l.* *f* 3 *arco* *sf* *c.l.* *f* *arco* 3

Vc. *arco* *sf* *c.l.* *f* 3 *arco* *sf* *c.l.* *f* *arco* *sf* *più f*

Pno. *sf* *mp* *sf* *mp* *mp*

234

Fl. *ord.* *ff* *f* 3 *ord.* *sf* *f* *frul.* *ord.* *sf* *ff*

Vln. *arco* *sf* *ff* *c.l.* 3 *arco* *sf*

Vc. *sf* *ff* *c.l.* *arco* *sf* *c.l.* *f* 3 *arco* *sf*

Pno. *ff* *mp* *sf* *sf*

239

Fl. *f* 3 3

Vln. *f* *p* *più arco gliss.*

Vc. *sf* *ff* *p sub.* *gliss.*

Pno. *f* *sf* *f* *sfp*

243

Fl. *sff* *f* *tr*

Vln. *ff* *pizz.* 3 *mp*

Vc. *ff* *pizz.* 3 *mp*

Pno. *f* *ff*

247

Fl. *tr*

Vln.

Vc.

Pno.

*più f*

*poco dim.*

*ff*

*mp*

*f*

*ff*

251

Fl. *tr*

Vln.

Vc.

Pno.

*poco rit.*

*(dim.) - mf*

*ff*

*fff*

*fff*

(rit.) *mp* **G.P.** **calmo e ad lib.** ♩ = ca. 53 - 56

Fl. 256 *mp* *n* *mp*

Vln. *mp* *n* *mp* arco IV

Vc. *mp* *mf* *ppp* *mp* ord.

Pno. *pp* *mp* depress keys 8



Fl. 262 *n*

Vln. *n*

Vc. *f* *p* *n*

Pno. *p* *mf* *pp* *p rubato*

266

Fl.

Vln.

Vc.

Pno.

*ppp*

*pp*

*n*

III

depress keys

8

270

Fl.

Vln.

Vc.

Pno.

*p*

*n*

*p*

*n*

*mf* < *f*

*ppp*

*p rubato*

*pp*

*mp*

276

Fl.

Vln.

Vc.

Pno.

*mp molto espr.* *f* *p* *mf*

280

Fl.

Vln.

Vc.

Pno.

*p* *n* *ppp* *p* *n*

*p* *n* *ppp* *p* *n*

*p* *ppp* *ppp* *p* *n*

*p rubato* *ppp*

*frul.*

*s.p.*

*s.p.*