

ΕΡΩΤΑΣ Η ΤΙΠΟΤΑ

NANTINA KYPIAZH $\text{♩} = 115$

ΓΙΩΡΓΟΣ ΚΑΖΑΝΤΖΗΣ

A INTRO I
DEFI

PERCUSSION

DRUM SET

SWING 12/8 FEEL

SIMILE

HARP

ACOUSTIC GUITAR

MANDOLIN

PIANO

ACCORDION

A PIZZ.

CONTRABASS

$\text{♩} = 115$

The musical score is arranged in a multi-staff format. At the top, the Percussion (PERC.) part features a 3-measure rest followed by a single eighth note. The Harp (HP.) part consists of a continuous eighth-note triplet pattern. The Acoustic Guitar (A. GTR.) part is primarily chordal, with a sequence of chords: Bm7, C#, F#m, F#m/E, F#m/D, F#m/C#, and Bm7. The Mandolin (MAND.) part plays a melodic line with eighth-note triplets. The Piano (PNO.) part is divided into two staves: the upper staff has a melodic line with eighth-note triplets, and the lower staff has a bass line with chords corresponding to the guitar part. The Accordions (ACCORD.) part is mostly silent, indicated by a horizontal line. The Bass (CB.) part provides a simple bass line with quarter notes.

6

PERC. | HP. | A. GTR. | MAND. | PNO. | ACCORD. | CB.

The musical score is for the piece "ΕΡΩΤΑΣ Η ΤΙΠΟΤΑ" and is page 3 of 3. It features a multi-instrumental arrangement. The percussion part (PERC.) has a simple rhythmic pattern. The harp (HP.) and piano (PNO.) parts feature complex triplet patterns. The acoustic guitar (A. GTR.) and mandolin (MAND.) parts play chords and melodic lines. The piano (PNO.) part includes a bass line with chords. The accordion (ACCORD.) and double bass (CB.) parts provide harmonic support. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into three measures, with a measure number '6' at the beginning. The harp and piano parts have many triplets marked with '3'. The piano part includes a bass line with chords: C#7, F#m, Bm7, C#, and F#m. The accordion part has chords: C#7, F#m, Bm7, C#, and F#m. The double bass part has notes: F#, C#, G#, and F#.

VOCAL I

9 **B** 

PERC. 

HP. 

A. GTR. 

MAND. 

T. 

Αχ, με τα κα λασχημα τι σμέν να ρρύδια τα ματό κλαδα μι σά νοι χτα
 Χα νεσαι στις μυρωδιές και στο χαρμά νια και την η δο νήσου πρασκα λεις

PNO. 

ACCORD. 

Cb. 

B 

13

PERC. 

HP. 

A. GTR. 

MAND. 

T. 

Π. 

ACCORD. 

CB. 

των ματιών σου ηλήθη εί ναι πάντα ή δια και η ώρα ης με σά νυ χτα
 κρύ βειστο κο ρμίσου κάτρωα πταρουω τάνια κιε χειρρόβο μήτρωα τρακα λείς

Chords:
 Gtr/Pno: Em7, C#, Em6, C#, F#m
 Pno: Em7, C#, Em6, C#, F#m

17

PERC. 

HP. 

A. GTR. 

MAND. 

T. 

PNO. 

ACCORD. 

CB. 

F#m G#° F#m/A F#m/E Bm/D

F#m G#° F#m/A F#m/E Bm/D

F#m G#° F#m/A F#m/E Bm/D

Δεν γνωρίζεις, δεν θυμάσαι, δεν δακρύζεις, κη σιωπή σου γράφει
Σαν α ε ρι κό να 'ρθεις μεσοτακοτά δι πά ρημιαπίτις χί λίες

20

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

CB.

24 C REFRAIN I

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

Chords: F#m, C#, C#/B, C#/A, C#/G#, Bm, G#07

Tempo/Performance: DIVISI, PIZZ. DIVISI

28

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

E C#m F#m F#m F#m/E Dmaj7 F#m/C# Bm7

E C#m F#m F#m F#m/E Dmaj7 F#m/C# Bm7

E C#m F#m F#m F#m/E Dmaj7 F#m/C# Bm7

τα λό για σου τὰ νεί πω τα

32

PERC. 

HP. 

A. GTR. 

T. 
σαν τ'σύνθημα του στοίχους έρωτας

PNO. 

ACCORD. 

CB. 

36

PERC.

A. GTR. *Bm7 C# C#/B F#m/A C#5/G#*

MAND.

T.

T.

PNO. *Bm7 C# C#/B F#m/A C#5/G#*

ACCORD. *Bm7 C# C#/B F#m/A C#5/G#*

VLN. I

CB.

ή τί πο τὰ ————— έ ρω τας ή τί πο

41

PERC. 

HP. 

A. GTR.  F#m F#m F#m/E Dmaj7 F#m/C# Bm7

MAND.  3 3 3 3

TC.  TC.

T. 

PNO.  F#m F#m F#m/E Dmaj7 F#m/C# Bm7 3 3 3 3 3 3 3 3

ACCORD.  F#m F#m F#m/E Dmaj7 F#m/C# Bm7 3 3 3 3

CB.   PIZZ.

 INTRO II

44

PERC. | HP. | A. GTR. | MAND. | PNO. | ACCORD. | CB.

Chords: C#7, F#m, Bm7, C#, F#m, F#m/E, F#m/D, F#m/C#

Tempo: 3

47

PERC. HP. A. GTR. MAND. PNO. ACCORD. CB.

Chords: Bm7, C#7, F#m, C#

Accordions: 3

Detailed description: This page of a musical score, numbered 47, features seven staves. The Percussion staff (PERC.) has a simple rhythmic pattern. The Harp (HP.) and Acoustic Guitar (A. GTR.) parts are melodic, with the guitar including chords Bm7, C#7, and F#m. The Mandolin (MAND.) and Piano (PNO.) parts consist of triplets. The Accordion (ACCORD.) part also features triplets. The Contrabass (CB.) part provides a simple bass line. The key signature is three sharps (F#, C#, G#).

50

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

CB.

E ARCO

54

PERC.

HP.

A. GTR.

MAND.

T.

ACCORD.

VLN. I

VLN. II

CB.

σά νοι χτα τρω ματιών σουηλή θη εί ναι πάντα ή δια και η ώραης με
 πρσκα λείς 3 κρύ βειστο κο ρμίσουκάτωαπτακρουστάνια κιε χείσφοβομηπίως

58

PERC.

A. GTR.

T.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

62

PERC.

HP.

A. GTR.

MAND.

T.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

66

PERC.

HP.

A. GTR.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

68

F REFRAIN II

PERC.

HP.

A. GTR.

MAND.

V.

T.

PNO.

ACCORD.

CB.

72

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

CB.

σαν τασύνθηματους

F#m F#m/E Dmaj7 F#m/C# Bm7 Bm6 C#m

F#m F#m/E F#m/D F#m/C# Bm7 Bm6 C#m

76

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

81

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

Chords: C#, C#/B, F#m/A, C#5/G#, F#m

G REFRAIN III

84

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

G

87

PERC.

HP.

A. GTR.

MAND.

V.
τα λόγια σου τ'α νείπω τα

T.

PNO.

ACCORD.

CB.

91

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

σαν τσύνθημα του στίχους έρωτας

mf

95

PERC.

HP.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

Lyrics: ἦ τί πο τὰ ἔ ρω τας ἦ

Chords: Bm7, C#, C#/B

Dynamics: mf, LEGATO

99

PERC.

A. GTR.

MAND.

T.

PNO.

ACCORD.

VLN. I

VLN. II

VLA.

VC.

CB.

ff

FINALE H
102

PERC.

HP.

A. GTR.

MAND.

PNO.

ACCORD.

Cb.

105

The musical score is arranged in a multi-staff format. At the top left, the measure number '105' is written. The instruments are listed on the left side of the staves: PERC., HP., A. GTR., MAND., PNO., ACCORD., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Percussion part features a rhythmic pattern of eighth notes and rests. The Harp part consists of a melodic line with triplets. The Acoustic Guitar part has a simple harmonic accompaniment. The Mandolin part plays a rhythmic pattern similar to the harp. The Piano part features a bass line with chords and triplets. The Accordions part has a rhythmic accompaniment with triplets. The Cello part has a simple bass line.

PERC. $\text{F}\#\text{m}$ $\text{F}\#\text{m}$ $\text{F}\#\text{m}$ $\text{F}\#\text{m}$ Bm^7

HP. $\text{F}\#\text{m}$ $\text{F}\#\text{m}/\text{E}$ $\text{F}\#\text{m}/\text{D}$ $\text{F}\#\text{m}/\text{C}\#$ Bm^7

A. GTR.

MAND.

PNO. $\text{F}\#\text{m}$ $\text{F}\#\text{m}/\text{E}$ $\text{F}\#\text{m}/\text{D}$ $\text{F}\#\text{m}/\text{C}\#$ Bm^7

ACCORD. $\text{F}\#\text{m}$ $\text{F}\#\text{m}/\text{E}$ $\text{F}\#\text{m}/\text{D}$ $\text{F}\#\text{m}/\text{C}\#$ Bm^7

Cb.

107

The musical score is arranged in a multi-staff format. At the top left, the measure number '107' is written. The staves are labeled as follows from top to bottom: PERC., DR., HP., A. GTR., MAND., PNO., ACCORD., and CB. The key signature is three sharps (F#, C#, G#). The percussion part (PERC.) uses a snare drum (x) and a cymbal (z). The harp (HP.) and acoustic guitar (A. GTR.) parts feature complex triplets and chords. The piano (PNO.) part includes a bass line with chords like C#7, F#m, Bm7, C#, and F#m. The accordion (ACCORD.) part plays a rhythmic accompaniment with triplets. The bass (CB.) part provides a simple bass line with notes like G, B, and D.