

ΤΙ ΞΕΡΕΙΣ ΓΙΑ ΤΑ ΟΝΕΙΡΑ

MANOS ELEFTHERIOU

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INTRO $\text{♩} = 75$ RUBATO

PIANO

4

HP.

VOICE

PNO.

VOCAL I

7

HP.

VOICE

PNO.

TI KSEREIS GIA TA ONEIRA

2

9

Musical score for measures 9-11. The score is in G major (one sharp) and 4/4 time. It features four staves: HP. (Harp), MAND. (Mandolin), VOICE, and PNO. (Piano).
- HP.: Measures 9-11 contain a continuous eighth-note arpeggiated pattern.
- MAND.: Measure 9 is a whole rest. Measures 10-11 feature a melodic line with a *mp* dynamic marking.
- VOICE: The vocal line consists of quarter and eighth notes.
- PNO.: The piano accompaniment includes a bass line and a treble line with arpeggiated chords. Chord markings are Am, Am, and Dm7.



12

Musical score for measures 12-14. The score continues with the same instruments: HP., MAND., VOICE, and PNO.
- HP.: Measures 12-14 feature a complex arpeggiated pattern with sixteenth-note runs, marked with '6' and '6' under brackets.
- MAND.: Measures 12-14 feature a melodic line with a *p* dynamic marking.
- VOICE: The vocal line continues with quarter and eighth notes.
- PNO.: The piano accompaniment includes a bass line and a treble line with arpeggiated chords. Chord markings are E7(b9) and Am.

TI KSEREIS GIA TA ONEIRA

14

HP.

MAND.

VOICE

PNO.

VLN.

VC.

SOLO LEGATO

p *mf*

LEGATO SOLO

p *mf*

Am *B^o* *Am/C* *A*

Dm⁷ *G^o* *G* *E* *Am* *B^o* *Am/C* *A*

3

18

HP.

MAND.

VOICE

PNO.

VLN.

VC.

Dm *B^o* *E*

♩ = 110

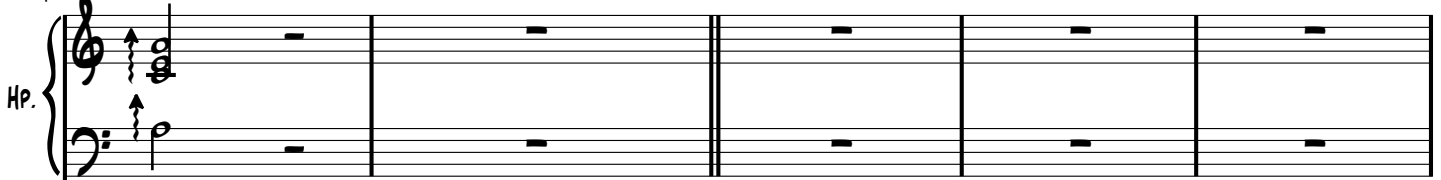
♩ = 110

TI KSEREIS GIA TA ONEIRA
REFRAIN I

CHASAPIKO


4 21

HP.



Two staves for the harp. The right hand starts with a chord of A minor (Am) and the left hand with a single note A. Both staves have rests for the remainder of the section.

A. GTR.



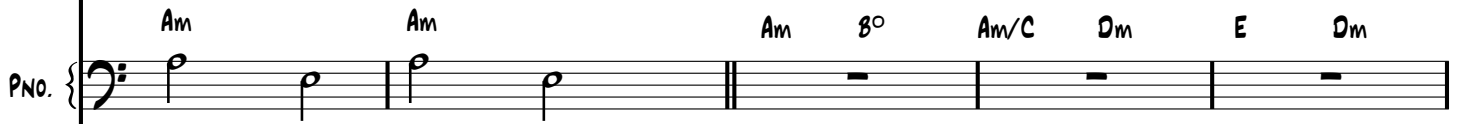
Acoustic guitar part with chord diagrams. The first two measures show Am chords. The next four measures show a sequence of chords: Am, B°, Am/C, Dm, E, Dm.

VOICE



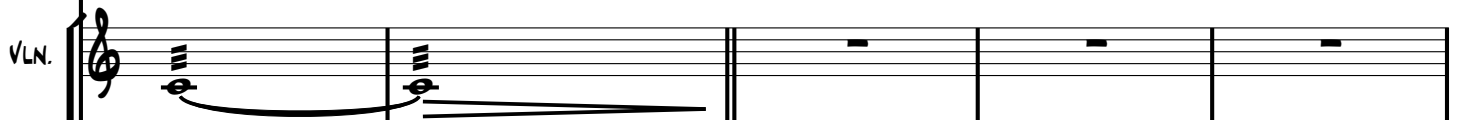
Vocal line starting with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The melody continues with eighth notes in the next two measures.

PNO.



Piano accompaniment with chord diagrams. The first two measures show Am chords. The next four measures show a sequence of chords: Am, B°, Am/C, Dm, E, Dm.

VLN.



Violin part with a long note in the first measure, followed by a slur over the next two measures.

VC.



Viola part with a long note in the first measure, followed by a slur over the next two measures.

CB.



Cello part with a long note in the first measure, followed by a slur over the next two measures. The label "PIZZ." is written above the staff.

CB.



Double bass part with a long note in the first measure, followed by a slur over the next two measures. The label "PIZZ." is written above the staff.

TI KSEREIS GIA TA ONEIRA

6

31

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- HP. (Harmonica):** Treble clef, contains a single note in the first measure followed by rests.
- A. GTR. (Acoustic Guitar):** Treble clef, contains rests throughout the system.
- MAND. (Mandolin):** Treble clef, contains a single note in the first measure followed by rests.
- VOICE:** Treble clef, contains a vocal line with notes and rests. It includes triplet markings (three notes beamed together) in the fourth and sixth measures.
- PNO. (Piano):** Bass clef, contains rests in the first three measures, followed by a bass line in the last three measures.
- VLN. (Violin):** Treble clef, contains rests in the first three measures, followed by a melodic line in the last three measures.
- VC. (Viola):** Bass clef, contains rests in the first three measures, followed by a bass line in the last three measures.
- CS. (Cello):** Bass clef, contains a bass line throughout the system.

Guitar Chords: Am, B^o, Am/C, Dm, G⁷, Cmaj⁷, Am⁷, Dm⁷

TI KSEREIS GIA TA ONEIRA

37 $E^{\flat 9}$ $Am^{(add2)}$ Am^7 Dm^7 RIT. $E^{\flat 9}$ 7

A. GTR.

VOICE

PNO.

VLN.

VC.

CB.

CB.

RIT.

42 $\text{♩} = 85$ RUBATO IMPROVISS ACCORDION

PNO.

ACCORD.

VLN.

VC.

CB.

CB.

Am Dm^7 $E^{\flat 9}$

$\text{♩} = 85$ IMPROVISS ACCORDION

TI KSEREIS GIA TA ONEIRA

8

45

MAND.

PNO.

ACCORD.

CB.

48

MAND.

VOICE

PNO.

ACCORD.

VLN.

VLN. II

CB.

51

MAND. *mp* *f* *mp* *f* *mp* *f*

VOICE

PNO. *Dm7* *E7(b9)* *Am*

ACCORD.

VLN. *mp* *f* *mp* *f* *mp* *f*

VLN. II *mp* *f* *mp* *f* *mp* *f*

Cb. *mp* *f* *mp* *f* *mp* *f*

Cb.

TI KSEREIS GIA TA ONEIRA

10

54

MAND. VOICE PNO. ACCORD. Cb. Cb.

The musical score is arranged in six staves. The Mandolin (MAND.) staff has a treble clef and a key signature of one sharp (F#), with a long melodic line spanning three measures. The Voice staff has a treble clef and a key signature of one sharp, with a vocal line consisting of eighth and quarter notes. The Piano (PNO.) part is written for both treble and bass clefs, featuring a rhythmic accompaniment of eighth notes and chords labeled Am, Dm7, and E7(b9). The Accordions (ACCORD.) staff has a treble clef and contains rests for all three measures. The Double Basses (Cb.) are written in two staves with bass clefs, each playing a single sustained note per measure.

57

HP.

HP. part with sixteenth-note arpeggios and sixths. The first staff has a treble clef and the second has a bass clef. The music consists of two measures of sixteenth-note arpeggios, followed by two measures of sixths. The first measure of sixths is marked with a '6' and a bracket. The second measure of sixths is also marked with a '6' and a bracket.

MAND.

MAND. part with a whole rest in the first measure, followed by two measures of whole rests.

VOICE

VOICE part with a whole rest in the first measure, followed by eighth notes in the second and third measures.

PNO.

PNO. part with eighth-note accompaniment in the first measure, followed by chords in the second and third measures. The chords are labeled Am, Dm7, G9, and G.

ACCORD.

ACCORD. part with chords in the second and third measures. The chords are labeled Am, Dm7, G9, and G.

VLN.

VLN. part with a whole rest in the first measure, followed by a melodic line in the second and third measures. The text "TUTTI ENSEMBLE" is written above the staff.

VLN. II

VLN. II part with a whole rest in the first measure, followed by chords in the second and third measures.

VLA.

VLA. part with a whole rest in the first measure, followed by chords in the second and third measures.

Vc.

Vc. part with a whole rest in the first measure, followed by a melodic line in the second and third measures. The text "TUTTI ENSEMBLE" is written above the staff.

Cb.

Cb. part with a whole rest in the first measure, followed by a melodic line in the second and third measures.

Cb.

Cb. part with a whole rest in the first measure, followed by a low note in the second and third measures. The text "ARCO" is written above the staff.


TI KSEREIS GIA TA ONEIRA

12
60

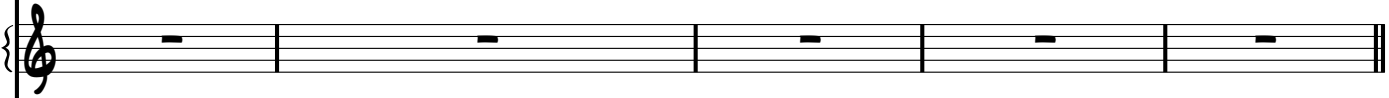
MAND. 

VOICE 

E Am B° Am/C A Dm B° E

PNO. 

E Am B° Am/C A Dm B° E

ACCORD. 

♩ = 110

VLN. 

VLN. II 

VLA. 

VC. 

Cb. 

Cb. 

TI KSEREIS GIA TA ONEIRA

65 CHASAPIKO

REFRAIN II

HP.

Musical notation for Harp (HP.) showing a treble and bass clef. The first five measures are rests. The final measure contains a triplet of eighth notes in the treble clef and a quarter note in the bass clef.

MAND.

Musical notation for Mandolin (MAND.) showing two staves. The first five measures are rests. The final measure contains a whole note chord in the treble clef and a whole note chord in the bass clef, both with a decrescendo hairpin.

VOICE

Musical notation for Voice in a single staff. It begins with a whole rest, followed by a quarter note, then a series of eighth and quarter notes, and ends with a quarter note.

PNO.

Am Am Am B° Am/C Dm E Dm E

Musical notation for Piano (PNO.) in a single staff. It shows a bass clef with a series of chords: Am, Am, Am, B°, Am/C, Dm, E, Dm, E.

ACCORD.

Am Am Am B° Am/C Dm E Dm E

Musical notation for Accordion (ACCORD.) in a single staff. It shows a treble clef with a series of chords: Am, Am, Am, B°, Am/C, Dm, E, Dm, E.

VLN.

Musical notation for Violin I (VLN.) in a single staff. It shows a treble clef with a whole note chord in the first measure, followed by rests.

VLN. II

Musical notation for Violin II (VLN. II) in a single staff. It shows a treble clef with a whole note chord in the first measure, followed by rests.

VLA.

Musical notation for Viola (VLA.) in a single staff. It shows an alto clef with a whole note chord in the first measure, followed by rests.

VC.

Musical notation for Violoncello (VC.) in a single staff. It shows a bass clef with a whole note chord in the first measure, followed by rests.

CB.

PIZZ.

Musical notation for Contrabass (CB.) in a single staff. It shows a bass clef with a series of chords: Am, Am, Am, B°, Am/C, Dm, E, Dm, E.

CB.

PIZZ.

Musical notation for Contrabass (CB.) in a single staff. It shows a bass clef with a series of chords: Am, Am, Am, B°, Am/C, Dm, E, Dm, E.

TI KSEREIS GIA TA ONEIRA

14

71

HP. { Treble clef, 4/4 time signature. Measures 14-17. Measure 14: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 15: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 16: quarter note G5, quarter note A5, quarter note B5, quarter note C6. Measure 17: quarter note D6, quarter note E6, quarter note F#6, quarter note G6. Trills are indicated with '3 3' above the notes in measures 16 and 17.

MAND. { Treble clef, 4/4 time signature. Measures 14-17. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated with '3 3' above the notes in measures 16 and 17.

VOICE { Treble clef, 4/4 time signature. Measures 14-17. Measure 14: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 15: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 16: quarter note G5, quarter note A5, quarter note B5, quarter note C6. Measure 17: quarter note D6, quarter note E6, quarter note F#6, quarter note G6.

PNO. { Bass clef, 4/4 time signature. Measures 14-17. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

ACCORD. { Treble clef, 4/4 time signature. Measures 14-17. Measure 14: whole rest. Measure 15: whole rest. Measure 16: whole rest. Measure 17: whole rest.

CB. { Bass clef, 4/4 time signature. Measures 14-17. Measure 14: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 15: quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 16: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 17: quarter note E4, quarter note F#4, quarter note G4, quarter note A4.

CB. { Bass clef, 4/4 time signature. Measures 14-17. Measure 14: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 15: quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 16: quarter note A3, quarter note B3, quarter note C4, quarter note D4. Measure 17: quarter note E4, quarter note F#4, quarter note G4, quarter note A4.

E E(b9) E Dm E Am G°

76

MAND. 

VOICE 

PNO. 

ACCORD. 

Am/C	Dm	G7	Cmaj7	Am7	Dm7	E(b9)
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VLN. 

VLN. II 

VLA. 

VC. 

CB. 

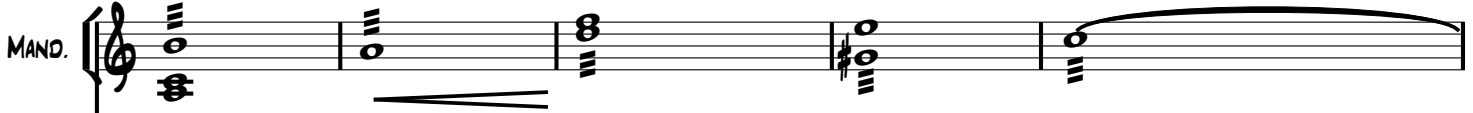
CB. 

TI KSEREIS GIA TA ONEIRA

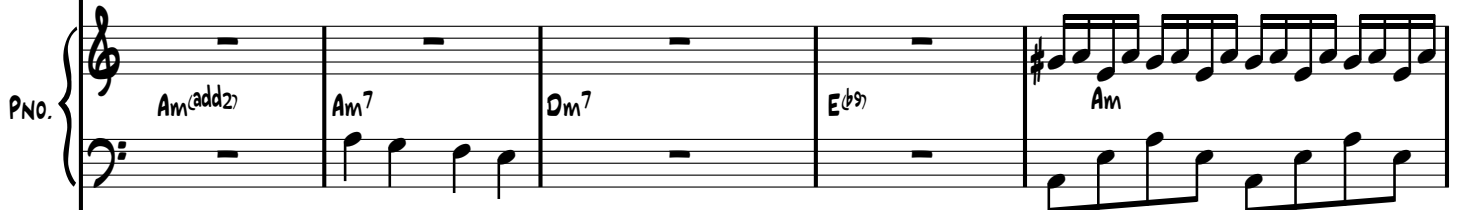
16

82

RIT. . . .

MAND. 

VOICE 

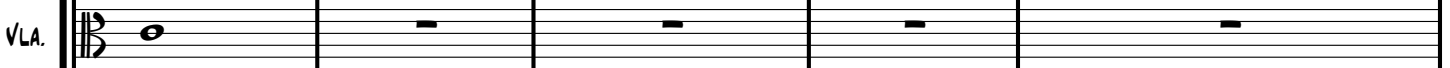
PNO. 

ACCORD. 

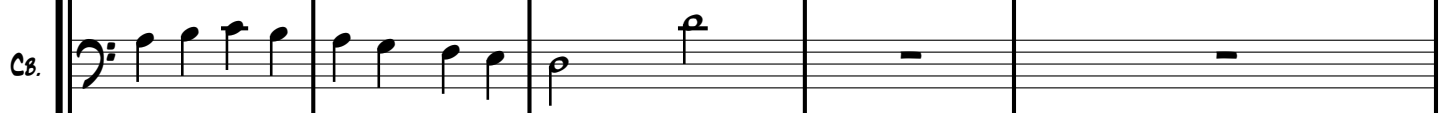
RIT. . . .


VLN. 

VLN. II 

VLA. 

VC. 

CB. 

CB. 

87

RIT.

MAND.

VOICE

PNO.
Dm7 E7(b9)

ACCORD.
Dm7 E7(b9)

RIT.

VLN.

VLN. II

VC.

TI KSEREIS GIA TA ONEIRA

18

89

Musical score for TI KSEREIS GIA TA ONEIRA, page 18, measure 89. The score includes staves for MAND., VOICE, PNO., ACCORD., VLN., VLN. II, and VC. with various musical notations and chord symbols.

MAND. (Mandolin): Treble clef, one measure with a whole note chord.

VOICE: Treble clef, one measure with a whole note chord.

PNO. (Piano): Treble and Bass clefs. Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes. Chord symbols: Am, 8° (octave), Am/C, Am.

ACCORD. (Accordions): Treble clef, one measure with a whole note chord.

VLN. (Violin I): Treble clef, one measure with a whole note chord.

VLN. II (Violin II): Treble clef, one measure with a whole note chord.

VC. (Viola): Bass clef, one measure with a whole note chord.