

Marilena Zlatanou

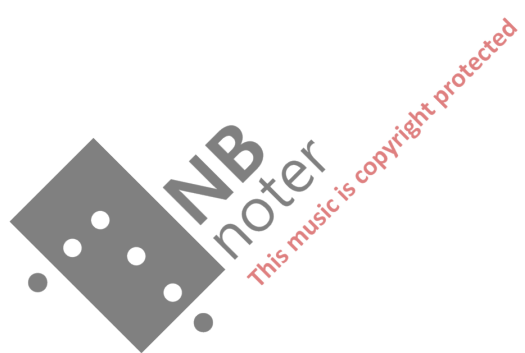
GREEK SUITE FOR VIOLONCELLO AND PIANO

on nine Greek Folk Songs and Dances

ΕΛΛΗΝΙΚΗ ΣΟΥΙΤΑ ΓΙΑ ΒΙΟΛΟΝΤΣΕΛΟ ΚΑΙ ΠΙΑΝΟ

πάνω σε 9 παραδ. τραγούδια και χορούς





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πάνω σε 9 παραδ. τραγούδια και χορούς
duration: ca 14:35

The basic material used in this piece comprises of Greek folk-songs, freely arranged and combined to form an entity, attempting to retain their original sound characteristics and directness of expression, and avoiding an overloading of "foreign" elements – a sincere effort to present Greek music in a Classical sound context. The suite exists in three, each individually composed, versions:

1. For String Orchestra, 2. for Piano solo, and 3. Duo for Violoncello and Piano

- A:** A "Kleftiko" (κλέφτικο) song of the freedom fighters who were hiding in the mountains of mainland Greece during the 400-year (some places 500-year) long Turkish Occupation of the country, describing the hardships of their life.
- B:** Song from Ipiros (Ηπειρος), (NW Greece), on the sorrows of being away from the mother-land: Yiannis has been away in foreign countries for so long and cried so much, that his handkerchief which he has tried to wash in the river, has coloured five rivers and still has not become clean...
- C:** A Wedding Song from the island of Skyros (Σκύρος), sung also on other Aegan Sea islands.
- D:** Song from Macedonia (Μακεδονία), (N Greece), on life's hardships.
- E:** "Zonaradikos" (Ζωναράδικος), a dance from Thrace (Θράκη), (NE Greece). A semi-circle dance during which the dancers hold each other's richly embellished belts.
- F:** A Lullaby from the island of Thasos (Θάσος), (N Greece).
- G:** A Song from the Aegean Sea islands, begging the Sea to spare the lives of the loved ones working there ...
- H:** "Tsamikos" (Τσάμικος), Song and Dance from Thessaly (Θεσσαλία), (Central Greece), describing the life of a slave-woman during the Turkish Occupation..
- I:** "Pentozali" (Πεντοζάλη), A characteristic vigorous and improvisatory dance from the island of Crete.

Marilena Zlatanou
(2026)
8va-

A $\text{♩} = 168$

Violoncello

A $\text{♩} = 168$ *Maestoso per tutto A*

Piano

10 *Maestoso per tutto A*
(8)

Vc.

Pno.

Zlatanou: Greek Suite for Violoncello and Piano

2 19 (8)

Vc.

Pno.

27

Vc.

Pno.

8va

f

35 (8)

Vc.

Pno.

un poco rit

3

44 **B** $\text{♩} = 100$

Vc.

Pno.

B *con tristezza per tutto B* $\text{♩} = 100$

mf *f* *p*

50

Vc.

Pno.

mf *f* *mf*


56

Vc.

Pno.

mf

3



61

Vc.

Pno.

mf



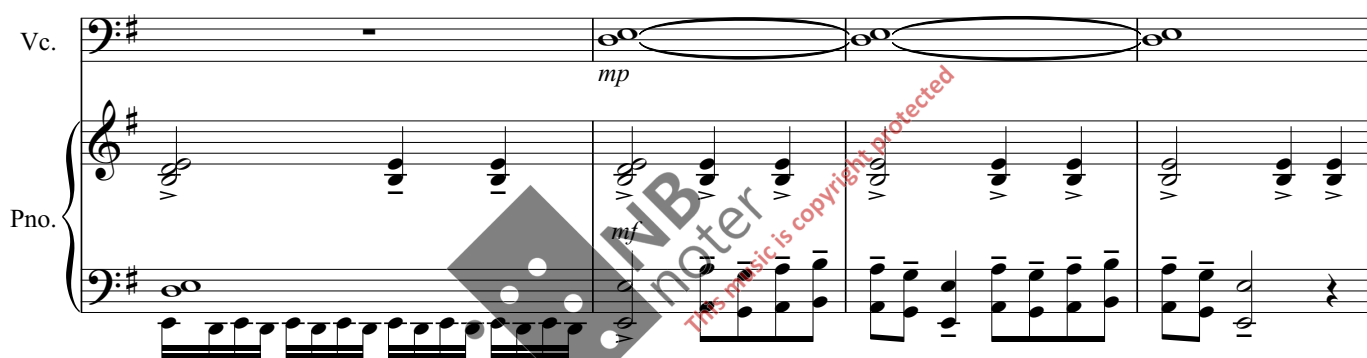
63

Vc.

Pno.

mp

mf



67

Vc.

Pno.

f

mf

legato



70

Vc.

Pno.

mp

3



Zlatanou: Greek Suite for Violoncello and Piano

4 74

Vc.

Pno.

f

3

79

Vc.

Pno.

legato

81

Vc.

Pno.

83

Vc.

Pno.

p

mp

con humore per tutto C

f

C

C

87

Vc.

Pno.

Zlatanou: Greek Suite for Violoncello and Piano

con *humore per tutto* C ⁵

91

Vc.

Pno.

f

mf

con humore per tutto C

95

Vc.

Pno.

99

Vc.

Pno.

musical score for measures 99 and 100. The Vc. part is in the bass clef, and the Pno. part is in the grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The Vc. part features a melodic line with slurs and a final dotted half note. The Pno. part features a complex accompaniment with chords and moving lines in both hands.

103

Vc.

Pno.

108

Vc.

Pno.

f

The musical score for measures 108-110 features a Violoncello (Vc.) and Piano (Pno.) ensemble. The Vc. part is written in bass clef with a key signature of one flat and one sharp. It begins with a melodic line in measures 108 and 109, marked with slurs and ties, and continues in measure 110. The Pno. part is written in treble and bass clefs. The left hand plays a chordal accompaniment in measures 108 and 109, while the right hand plays a melodic line in measures 108 and 109. A forte (*f*) dynamic marking is present above the Pno. staff in measure 109. The score concludes in measure 110 with a final chord in the Vc. part and a final melodic phrase in the Pno. right hand.

112

Vc.

Pno.

116

Vc.

Pno.

f

mf

120

Vc.

Pno.

124

Vc.

Pno.

mf

f

128

Vc.

Pno.

mp

132

Vc.

Pno.

136

Vc.

Pno.

141

Vc.

Pno.

145

Vc.

Pno.

149

Vc.

Pno.

Zlatanou: Greek Suite for Violoncello and Piano

8 153 **D** $\text{♩} = 100$ molto legato per tutto **D**

Vc.

Pno.

D slow unfolding $\text{♩} = 100$ *mp* *pp*

160 *mf*

Vc.

Pno.

168 *mp*

Vc.

Pno.

176 *mf*

Vc.

Pno.

182

Vc.

Pno.

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NB noter

187

Vc.

Pno.

mf

192

Vc.

Pno.

197

Vc.

Pno.

mf *f*

201

Vc.

Pno.

mf

205

Vc.

Pno.

mf

10 209

Vc.

Pno.

214

Vc.

Pno.

221

E ♩=342

Vc.

Pno.

228

con humore per tutto E

Vc.

Pno.

233

Vc.

Pno.

238

Vc.

Pno.

243

Vc.

Pno.

247

Vc.

Pno.

251

Vc.

Pno.

f

255

Vc.

Pno.

Zlatanou: Greek Suite for Violoncello and Piano

12 259

Vc.

Pno.

mf

mf

263

Vc.

Pno.

mf

267

Vc.

Pno.

f

sf

272

Vc.

Pno.

276

Vc.

Pno.

280

Vc.

Pno.

284

Vc.

Pno.

288

Vc.

Pno.

F ♩=76 teneramente e legato per tutto **F**
dolce e cantabile
mp

F

♩=76 teneramente e legato per tutto **F**
pp
Red.

294

Vc.

Pno.

299

Vc.

Pno.

p

Red.

14 304

Vc.

Pno.

mp

309

Vc.

Pno.

312

Vc.

Pno.

pp

317 **G** molto legato per tutto **G**
♩=220

Vc.

Pno.

mp *f*

G molto legato per tutto **G**
♩=220

mp *mf*

Ped.

322

Vc.

Pno.

mf

327

Vc.

Pno.

331

Vc.

f

Pno.

mf

mp

336

Vc.

Pno.

mf

341

Vc.

mf

Pno.

mp

346

Vc.

Pno.

mf

16 351

This musical score is for measures 351 through 372 of the piece 'Greek Suite' for Violoncello and Piano by Zlatanou. The score is written for two staves: Violoncello (Vc.) and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each containing two measures.

System 1 (Measures 351-352): The Violoncello part begins with a half note G2, followed by a half note A2, and then a half note B2. The Piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A rehearsal mark '356 Red.' is present at the start of the system.

System 2 (Measures 353-354): The Violoncello part has a half rest, followed by a half note G2, and then a half note A2. The Piano part continues with a similar texture. Dynamics include *mf*. A rehearsal mark '361' is present at the start of the system.

System 3 (Measures 355-356): The Violoncello part has a half rest, followed by a half note G2, and then a half note A2. The Piano part continues with a similar texture. Dynamics include *f* (forte). A rehearsal mark '367' is present at the start of the system.

System 4 (Measures 357-358): The Violoncello part has a half rest, followed by a half note G2, and then a half note A2. The Piano part continues with a similar texture. Dynamics include *mf* and *mp*. A rehearsal mark '372' is present at the start of the system.

System 5 (Measures 359-360): The Violoncello part has a half rest, followed by a half note G2, and then a half note A2. The Piano part continues with a similar texture. Dynamics include *mf*. A rehearsal mark '372' is present at the start of the system.

376

Vc.

Pno.

tr

382

Vc.

Pno.

H $\text{♩} = 86$

H $\text{♩} = 86$ marcato, maestoso e pesante per tutto **H**

mf

386

Vc.

Pno.

f

marcato, maestoso e pesante per tutto **H**

389

Vc.

Pno.

f

393

Vc.

Pno.

Vc.

Pno.

401 (8)

Vc.

Pno.

405

Vc.

Pno.

410 (8)

Vc.

Pno.

413

Vc.

Pno.

416

Vc.

Pno.

420

Vc.

Pno.

424

Vc.

Pno.

427 **I** $\text{♩} = 128$ marcato e molto pesante per tutto I

Vc.

Pno.

I $\text{♩} = 128$ marcato e molto pesante per tutto I *f*

mp

432

Vc.

Pno.

Zlatanou: Greek Suite for Violoncello and Piano

20

437

Vc.

Pno.

443

Vc.

Pno.

mf

448

Vc.

Pno.

452

Vc.

Pno.

457

Vc.

Pno.

463

Vc.

Pno. *f*

468

Vc.

Pno.

474

Vc.

Pno. *f*

480

Vc.

Pno.

485

Vc.

Pno.

490

Vc.

Pno.

494

Vc.

Pno.

498

Vc.

Pno.

501

Vc.

Pno.

504

Vc.

Pno.

Red.

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507

non rit al fine

Vc.

Pno.

non rit al fine



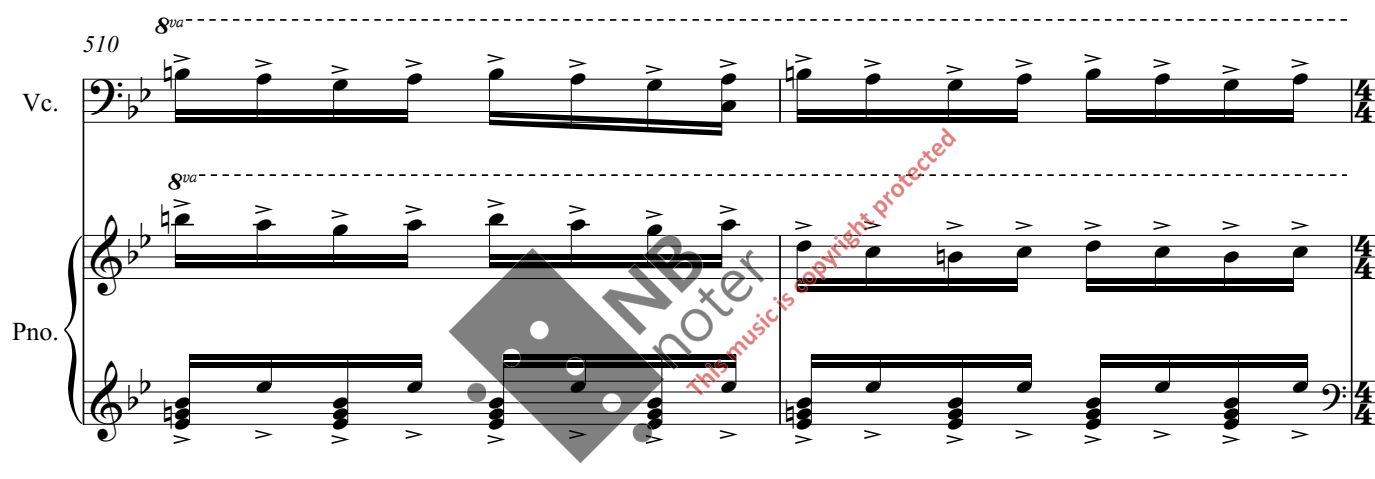
510

8^{va}

Vc.

Pno.

8^{va}



512

Vc.

Pno.

fff

sf

gliss.

