

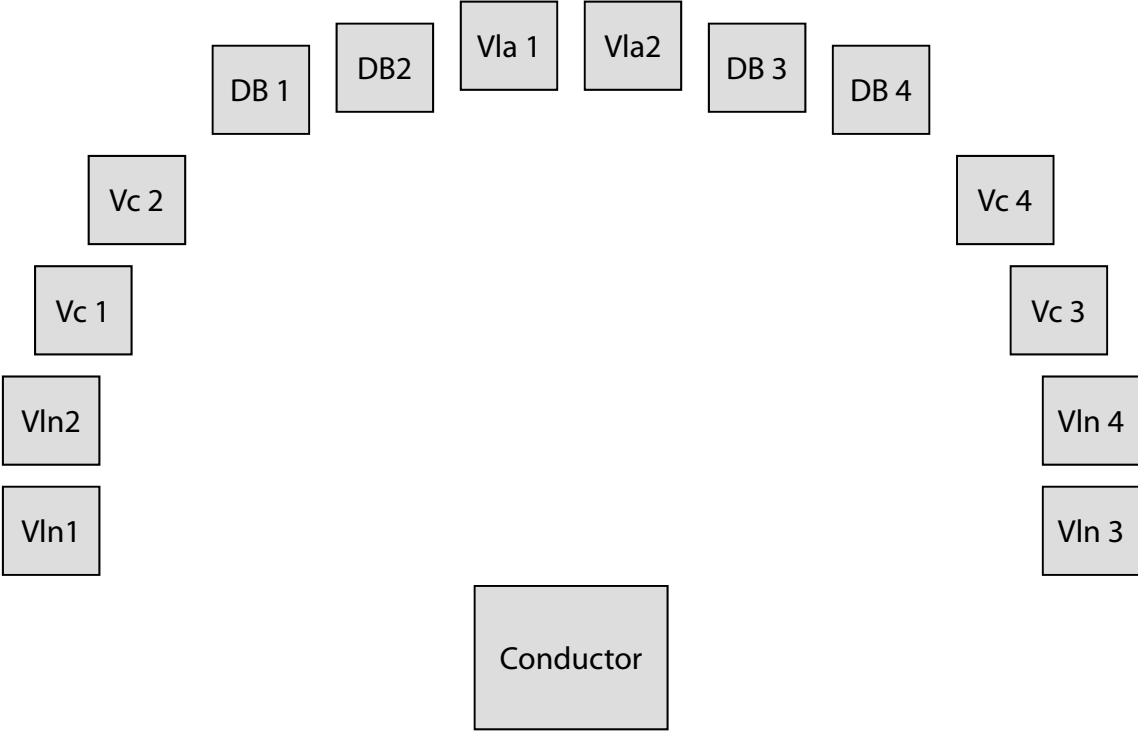
Petra

for string orchestra

Basil Athanasiadis

Petra (for string orchestra)
Spm shortlisted work (2004–2007)

Instrumental formation



Petra

Basil Athanasiadis
(c. Feb-02)

♩ = 66

This musical score is for the piece "Petra" by Basil Athanasiadis. It features a string ensemble of 14 instruments: Violin I, Violin II, Cello I, Cello II, Contrabass I, Contrabass II, Viola I, Viola II, Contrabass III, Contrabass IV, Cello III, Cello IV, Violin III, and Violin IV. The score is written in 4/4 time with a tempo of 66 beats per minute. The key signature has one flat (B-flat). The score includes various performance instructions such as "pizz sul tasto", "arco", "secco", "con sord.", "f", "pp", "Simile", "sempre non legato", "slow gliss", and "sul tasto". It also contains dynamic markings like "abrupt crescendo" and "abrupt decrescendo". The Violin II part has a triplet of eighth notes in the second measure. The Viola I and II parts have a "slow gliss" instruction in the fourth measure. The Contrabass II part has a "slow gliss" instruction in the fourth measure. The Cello III and Cello IV parts have a "sempre non legato" instruction in the fourth measure. The Violin IV part has a triplet of eighth notes in the second measure.

8va

pp *mf*

div

sul A

sfp

more aggressively

more aggressively

crescendo poco a poco

like DB I

p

crescendo poco a poco

sul C

Simile

change gradually to ponticello

(sul pont)

crescendo poco a poco

change gradually to ponticello

(sul pont)

crescendo poco a poco

crescendo poco a poco

p

crescendo poco a poco

more aggressively

more aggressively

sul D

8va

mf

div

Violin I: *mf*

Violin II: *mf*

Violin III: *mf*

Violin IV: *mf* (sul pont), *mf* (sul G), *mf* (gliss), *mf* (Simile)

Viola I: *f* (highest audible pitch), *f* (double stop tremolo behind the bridge), *f* (left hand pizz), *f* (crescendo poco a poco)

Viola II: *f* (highest audible pitch), *f* (double stop tremolo behind the bridge), *f* (left hand pizz), *f* (crescendo poco a poco)

Cello I: *mp* (threateningly), *crescendo*

Cello II: *mp* (crescendo)

Cello III: *mp* (threateningly), *crescendo*

Cello IV: *mp* (threateningly), *crescendo*

Double Bass I: *mp* (threateningly), *crescendo*

Double Bass II: *mp* (threateningly), *crescendo*

Double Bass III: *mp* (threateningly), *crescendo*

Double Bass IV: *mp* (threateningly), *crescendo*

17 ♩ = 74

Vln. I *8va* *cresc possibile* *penetrating* *non div* *non div* *non legato sempre* *f decisive*

Vln. II *div* *crescendo poco a poco* *ff* *non legato sempre* *f decisive*

Vc. I *ff* *cresc possibile* *senza sord* *ff*

Vc. II *ff* *cresc possibile* *senza sord* *ff*

Cb. I *pesante* *ff* *f*

Cb. II *pesante* *ff* *f*

Vla. I *cresc possibile* *non legato sempre* *ff decisive*

Vla. II *cresc possibile* *non legato sempre* *ff decisive*

Cb. III *pesante* *ff* *senza sord* *f*

Cb. IV *pesante* *ff* *senza sord* *f*

Vc. III *ff* *cresc possibile* *senza sord* *non legato sempre* *f decisive*

Vc. IV *ff* *cresc possibile* *senza sord* *non legato sempre* *f decisive*

Vln. III *8va* *cresc possibile* *non legato sempre* *senza sord* *f*

Vln. IV *sempre sul G* *crescendo poco a poco* *sempre sul G* *highest audible pitch* *non legato sempre* *senza sord* *f*

A

Violin I: *f*, *ff*, *fff*, *f*

Violin II: *f*, *ff*, *fff*, *f*

Viola I: *f* decisive, *fff*, *f*

Viola II: *f* decisive, *fff*, *f*

Violoncello I: *fff*, *f*

Violoncello II: *fff*, *f*

Viola III: *f* decisive, *fff*, *f*

Violoncello III: *f* decisive, *fff*, *f*

Violoncello IV: *f* decisive, *fff*, *f*

Violoncello V: *f* decisive, *fff*, *f*

Violoncello VI: *f* decisive, *fff*, *f*

Violoncello VII: *f* decisive, *fff*, *f*

Violoncello VIII: *f* decisive, *fff*, *f*

Violoncello IX: *f* decisive, *fff*, *f*

Violoncello X: *f* decisive, *fff*, *f*

Violoncello XI: *f* decisive, *fff*, *f*

Violoncello XII: *f* decisive, *fff*, *f*

Violoncello XIII: *f* decisive, *fff*, *f*

Violoncello XIV: *f* decisive, *fff*, *f*

Violoncello XV: *f* decisive, *fff*, *f*

Violoncello XVI: *f* decisive, *fff*, *f*

Violoncello XVII: *f* decisive, *fff*, *f*

Violoncello XVIII: *f* decisive, *fff*, *f*

Violoncello XIX: *f* decisive, *fff*, *f*

Violoncello XX: *f* decisive, *fff*, *f*

Violin I: *ff*

Violin II: *ff*

Viola I: *ff*

Viola II: *ff*

Cello I: *ff*

Cello II: *ff*

Cello III: *ff*

Cello IV: *ff*

Violoncello III: *ff*

Violoncello IV: *ff*

Violin III: *match Vc dynamics*

Violin IV: *match Vc dynamics*

Additional markings: *pesante* (Cello III, Cello IV)

Violin I: *sf* *f* *f*

Violin II: *sf* *f* *f*

Viola I: *sfz* *f* *f*

Viola II: *sfz* *f* *f*

Cello I: *sfz* *f* *f*

Cello II: *sfz* *f* *f*

Flute I: *sfz* *f* *f*

Flute II: *sfz* *f* *f*

Clarinet III: *f* *f* *f*

Clarinet IV: *f* *f* *f*

Violoncello III: *sfz* *f* *f*

Violoncello IV: *sfz* *f* *f*

Violin III: *f* *f* *f*

Violin IV: *f* *f* *f*

Performance instructions: *sul G*, *pizz. gliss.*, *sul D*, *sul G*, *sul A*, *sul E*, *sul D*, *sul G*, *sul A*, *sul E*, *sul D*, *gliss.*

Violin I: *f* (measures 44-50)

Violin II: *f* (measures 44-50)

Viola I: *f* (measures 44-50)

Viola II: *f* (measures 44-50)

Cello I: *arco*, *pizz.*, *sul E*, *sul A*, *sul G*, *sul G* (measures 44-50)

Cello II: *arco*, *pizz.*, *sul E*, *sul A*, *sul G*, *sul D* (measures 44-50)

Double Bass I: *sul D*, *sul A*, *sul D* (measures 44-50)

Double Bass II: *sul D*, *sul D*, *sul D* (measures 44-50)

Double Bass III: *arco*, *f*, *arco*, *f*, *sul D*, *sul D*, *sul D*, *sul D* (measures 44-50)

Double Bass IV: *sul D*, *sul G*, *sul D*, *sul G*, *sul D*, *sul A*, *sul D* (measures 44-50)

Violin III: *f* (measures 44-50)

Violin IV: *f* (measures 44-50)

Musical score for orchestra, measures 51-56. The score is written for 14 instruments: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, Violoncello II, Violoncello III, Violoncello IV, Violoncello V, Violoncello VI, Violoncello VII, and Violoncello VIII. The music is in 6/8 time and features complex rhythmic patterns and dynamic markings. Key performance instructions include *sul G*, *sul D*, *sul A*, *sul E*, *sul C*, *arco*, *pizz.*, *senza sord*, and *highest audible pitch*. The score is divided into measures 51 through 56, with a repeat sign at the end of measure 56.

D

Vln. I *sf f* *mp*
 Vln. II *sf f* *mp*
 Vc. I *highest audible pitch*
 Vc. II
 Cb. I *arco* *f* *sfp* *ff*
 Cb. II *arco* *f* *sfp* *ff*
 Vla. I *ff*
 Vla. II *ff*
 Cb. III *sul D*
 Cb. IV *sul G*
 Vc. III *intensively* *f*
 Vc. IV *intensively* *f*
 Vln. III *f*
 Vln. IV *f*

This musical score page, numbered 65, features 14 staves for a string ensemble. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello III (Cb. III), Violoncello IV (Cb. IV), Violoncello I (Cb. I), and Violoncello II (Cb. II). The score is divided into two systems of seven staves each. The first system (measures 65-70) includes performance instructions such as *col legno battuto* and *more intensively*. The second system (measures 71-76) includes *arco* and *col legno battuto* instructions. Dynamic markings include *f*, *ff*, and *fff*. The notation includes complex rhythmic patterns, slurs, and accents.

Vln. I *ff*
 Vln. II *ff*
 Vc. I *ff*
 Vc. II *ff*
 Cb. I *col legno battuto* *fff*
 Cb. II *col legno battuto* *fff*
 Vla. I *ff*
 Vla. II *ff*
 Cb. III *col legno battuto* *ff*
 Cb. IV *col legno battuto* *ff*
 Vc. III *arco* *ff*
 Vc. IV *arco* *ff*
 Vln. III *ff*
 Vln. IV *ff*

pesante
arco
gliss
senza sord

Violins I: *violently*, *ff*, *Simile*

Violins II: *violently*, *ff*, *Simile*

Violas I: *violently*, *ff*, *Simile*

Violas II: *violently*, *ff*, *Simile*

Cellos I: *violently*, *ff*, *Simile*, *arco*, *pizz.*

Cellos II: *violently*, *ff*, *Simile*, *arco*, *pizz.*

Double Basses I: *violently*, *ff*, *Simile*, *arco*, *pizz.*

Double Basses II: *violently*, *ff*, *Simile*, *arco*, *pizz.*

Violins III: *violently*, *ff*, *Simile*

Violins IV: *violently*, *ff*, *Simile*

Musical score for orchestra, measures 88-95. The score is arranged in a system with 14 staves. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Cello I (Cb. I), Cello II (Cb. II), Cello III (Cb. III), Cello IV (Cb. IV), Double Bass I (Vc. I), Double Bass II (Vc. II), Double Bass III (Vc. III), and Double Bass IV (Vc. IV). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pizz.* (pizzicato), *arco* (arco), and *sf* (sforzando). The time signature is 7/8, and the key signature has one flat (B-flat).

Vln. I
 Vln. II
 Vc. I
 Vc. II
 Cb. I
 Cb. II
 Vla. I
 Vla. II
 Cb. III
 Cb. IV
 Vc. III
 Vc. IV
 Vln. III
 Vln. IV

Musical score for measures 96-101. The score includes staves for Violins I-IV, Violas I-II, Cellos I-IV, and Double Basses I-IV. The key signature is one flat (B-flat major or D minor). The time signature is 6/8. The score features various musical notations, including notes, rests, and dynamic markings such as *pizz.* (pizzicato) and *arco* (arco). The first measure (96) is marked with a box containing the letter 'F'. The score is arranged in a standard orchestral layout with staves grouped by instrument family.

G

Violin I: Treble clef, 6/8 time signature. Measures 103-110.

Violin II: Treble clef, 6/8 time signature. Measures 103-110.

Violin III: Treble clef, 6/8 time signature. Measures 103-110.

Violin IV: Treble clef, 6/8 time signature. Measures 103-110.

Viola I: Bass clef, 6/8 time signature. Measures 103-110. Includes marking *forte possibile*.

Viola II: Bass clef, 6/8 time signature. Measures 103-110. Includes marking *forte possibile*.

Cello I: Bass clef, 6/8 time signature. Measures 103-110.

Cello II: Bass clef, 6/8 time signature. Measures 103-110. Includes markings *arco*, *pizz.*, and *arco*.

Cello III: Bass clef, 6/8 time signature. Measures 103-110.

Cello IV: Bass clef, 6/8 time signature. Measures 103-110. Includes markings *arco*, *pizz.*, and *arco*.

Double Bass I: Bass clef, 6/8 time signature. Measures 103-110.

Double Bass II: Bass clef, 6/8 time signature. Measures 103-110.

Double Bass III: Bass clef, 6/8 time signature. Measures 103-110.

Double Bass IV: Bass clef, 6/8 time signature. Measures 103-110.

Violin I: *sfz*

Violin II: *sfz*, *f*

Viola I: *sfz*, *f*, *simile*

Viola II: *sfz*, *f*, *pizz sul ponticello, non div*

Cello I: *sfz*, *f*, *pizz sul ponticello*

Cello II: *sfz*, *f*, *pizz sul tasto*

Double Bass I: *sfz*, *f*

Double Bass II: *sfz*, *f*, *pizz sul ponticello*

Violin III: *sfz*

Violin IV: *sfz*, *f*, *pizz sul ponticello*

This page contains a musical score for measures 118 through 125. The score is arranged in a system with 14 staves. The instruments are: Vln. I (Violin I), Vln. II (Violin II), Vc. I (Violoncello I), Vc. II (Violoncello II), Cb. I (Contrabasso I), Cb. II (Contrabasso II), Vla. I (Violoncello I), Vla. II (Violoncello II), Cb. III (Contrabasso III), Cb. IV (Contrabasso IV), Vc. III (Violoncello III), Vc. IV (Violoncello IV), Vln. III (Violin III), and Vln. IV (Violin IV). The score is written in 2/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and hairpins. A specific performance instruction, *arco*, is present above the Cb. IV staff in measure 125. The key signature is one flat (B-flat).

I

Violin I: *ff*, *Simile*

Violin II: *ff marcato*

Violoncello I: *ff*, *Simile*

Violoncello II: *ff*, *Simile*

Viola I: *ff*, *Simile*

Viola II: *ff*, *Simile*

Violoncello III: *sempre pizz*, *ff*, *Simile*

Violoncello IV: *ff*

Violonchello III: *fp*

Violonchello IV: *ff*

Violino III: *ff*, *Simile*

Violino IV: *ff*

Violin I: *stop suddenly as if torn off*

Violin II: *stop suddenly as if torn off*, *pp*

Viola I: *stop suddenly as if torn off*, *pp*

Viola II: *stop suddenly as if torn off*, *pp*

Violoncello I: *stop suddenly as if torn off*

Violoncello II: *stop suddenly as if torn off*

Violoncello III: *fp*, *pp*

Violoncello IV: *fp*, *pp*

Violin III: *stop suddenly as if torn off*

Violin IV: *fp*, *pp*

139 *tr* $\bullet = 60$ *espressivo con poco vibrato*

Vln. I *fff* *p*

Vln. II *fff*

Vc. I *fff*

Vc. II *fff*

Cb. I *fff* *p*

Cb. II *fff*

Vla. I *p subito* *hypnotically*

Vla. II *p subito* *hypnotically*

Cb. III *fff* *pizz sul tasto* *p*

Cb. IV *fff*

Vc. III *fff* *con sord. senza vibrato (like an echo)* *pp*

Vc. IV *fff*

Vln. III *fff*

Vln. IV *fff*

148 K *al niente* ♩ = 74 L

Vln. I *al niente*

Vln. II

Vc. I *quasi accelerato*
pp *crescendo poco a poco*
quasi accelerato
f *slow trill* *fast trill* *sfz*

Vc. II *pp* *crescendo poco a poco*
f *slow trill* *fast trill* *sfz*

Cb. I

Cb. II *pizz. b*

Vla. I *crescendo poco a poco*
ff *pizz. b* *arco* *ff*

Vla. II *crescendo poco a poco*
ff *pizz. b* *arco* *ff*

Cb. III *arco* *sfz*

Cb. IV

Vc. III *al niente* *senza sord* *sfz*

Vc. IV *sfz*

Vln. III *enter imperceptibly* *crescendo poco a poco*
ff *ff* *sfz*

Vln. IV *ff* *sfz*

M non div

Violin I: *f* *non div*

Violin II: *f* *non div*

Violin III: *f* *match vln I dynamics*

Violin IV: *f* *match vln I dynamics*

Viola I: *f*

Viola II: *f*

Cello I: *f*

Cello II: *f*

Cello III: *f*

Cello IV: *f*

Double Bass I: *f*

Double Bass II: *f*

Double Bass III: *f*

Double Bass IV: *f*

Violin I: *mf* *f* *intensively*

Violin II: *mf* *f* *intensively*

Violin III: *mf* *f* *intensively*

Violin IV: *mf* *f*

Viola I: *f*

Viola II: *f*

Violoncello I: *f*

Violoncello II: *f*

Violoncello III: *f*

Violoncello IV: *f*

Section marker: **N**

175

Violin I: *mf*, *sfz*, *more intensively*, *ff*

Violin II: *mf*, *sfz*, *more intensively*, *ff*

Viola I: *sfz*, *ff*, *marcato*

Viola II: *sfz*, *ff*, *marcato*

Cello I: *ff*, *marcato*

Cello II: *ff*, *marcato*

Violin III: *mf*, *sfz*, *more intensively*, *ff*

Violin IV: *mf*, *sfz*, *more intensively*, *ff*

Flute I: *sfz*, *ff*, *marcato*

Flute II: *sfz*, *ff*, *marcato*

Contra Bass I: *ff*, *marcato*

Contra Bass II: *ff*, *marcato*

Contra Bass III: *ff*, *marcato*

Contra Bass IV: *ff*, *marcato*

Match vln. dynamics: *sfz*, *ff*, *marcato*

Match vln. dynamics: *sfz*, *ff*, *marcato*

Rehearsal Mark: O

Vln. I

Vln. II

Vcl. I

Vcl. II

Cb. I

Cb. II

Vla. I

Vla. II

Cb. III

Cb. IV

Vcl. III

Vcl. IV

Vln. III

Vln. IV

P

8^{va}

Musical score for measures 11 and 12. The score includes parts for Violins I and II, Violas I and II, Cellos I and II, Double Basses I and II, Violins III and IV, and a Piano (P). The key signature is one sharp (F#) and the time signature is 3/4. Measures 11 and 12 are marked with *fff* and *estaticamente*. The piano part is marked with *fff* and *pesante*. The score features complex rhythmic patterns and dynamic markings.

191 ^{8^{va}} *shrill, very fast trill*

Vln. I *portamento*

Vln. II *portamento*

Vc. I

Vc. II

Cb. I

Cb. II

Vla. I *shrill, very fast trill* *portamento*

Vla. II *shrill, very fast trill* *portamento*

Cb. III

Cb. IV

Vc. III

Vc. IV

Vln. III *8^{va} shrill, very fast trill* *trb* *portamento*

Vln. IV *trb* *portamento* *shrill, very fast trill* *portamento*

Violin I: *sempre portamento*

Violin II: *sempre portamento*

Viola I: *sempre portamento*

Viola II: *sempre portamento*

Violoncello I: *forte possibile*, *circular bowing*, *ord*

Violoncello II: *forte possibile*, *circular bowing*, *ord*

Violoncello III: *forte possibile*, *circular bowing*, *ord*

Violoncello IV: *forte possibile*, *circular bowing*, *ord*

Violin III: *sempre portamento*

Violin IV: *sempre portamento*

221 (8^{va})

Violin I (Vln. I) and Violin II (Vln. II) parts feature a melodic line with a slur and a dashed line indicating a breath mark or phrasing. The Viola I (Vla. I) and Viola II (Vla. II) parts have a similar melodic line. The Cello I (Cb. I) and Cello II (Cb. II) parts have a lower melodic line. The Cello III (Cb. III) and Cello IV (Cb. IV) parts have a similar lower melodic line. The Double Bass I (Vc. I) and Double Bass II (Vc. II) parts have a bass line. The Double Bass III (Vc. III) and Double Bass IV (Vc. IV) parts have a similar bass line. The Violin III (Vln. III) and Violin IV (Vln. IV) parts have a similar melodic line. The score includes various musical notations such as slurs, accents, and performance instructions like "forte possibile" and "circular bowing".

Violin I (Vln. I) and Violin II (Vln. II) parts feature a melodic line with a slur and a dashed line indicating a breath mark or phrasing. The Viola I (Vla. I) and Viola II (Vla. II) parts have a similar melodic line. The Cello I (Cb. I) and Cello II (Cb. II) parts have a lower melodic line. The Cello III (Cb. III) and Cello IV (Cb. IV) parts have a similar lower melodic line. The Double Bass I (Vc. I) and Double Bass II (Vc. II) parts have a bass line. The Double Bass III (Vc. III) and Double Bass IV (Vc. IV) parts have a similar bass line. The Violin III (Vln. III) and Violin IV (Vln. IV) parts have a similar melodic line. The score includes various musical notations such as slurs, accents, and performance instructions like "forte possibile" and "circular bowing".

Violin I: *trb* (trill) markings, *largamente*

Violin II: *trb* (trill) markings, *largamente*

Viola I: *trb* (trill) markings, *largamente*

Viola II: *trb* (trill) markings, *largamente*

Violoncello I: *trb* (trill) markings, *largamente*

Violoncello II: *trb* (trill) markings, *largamente*

Violoncello III: *trb* (trill) markings, *largamente*

Violoncello IV: *trb* (trill) markings, *largamente*

Violin III: *trb* (trill) markings, *largamente*

Violin IV: *trb* (trill) markings, *largamente*

Performance instructions: *circular bowing*, *ord*

245 ^(8^{va}) **Q** = 62

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

gliss

pp

(sul pont) slow gliss

ppp con sord.

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

simile

con sord.

pp

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

stop suddenly as if torn off

slow trill

Do not use bow, tap fingers on the fingerboard

Simile

Violin I (Vln. I) *morendo al niente*

Violin II (Vln. II) *morendo al niente*

Violin III (Vln. III) *morendo al niente*

Violin IV (Vln. IV) *morendo al niente*

Viola I (Vla. I) *morendo al niente*

Viola II (Vla. II) *morendo al niente*

Violoncello I (Cb. I)

Violoncello II (Cb. II)

Violoncello III (Cb. III) *untune slowly E string till it almost rattles on fingerboard* *lowest audible pitch* *morendo al niente*

Violoncello IV (Cb. IV)

Violoncello III (Vc. III) *morendo al niente*

Violoncello IV (Vc. IV) *morendo al niente*