



Kostas Grigoreas

Grèce, Athens

Angelic Variations - for soprano saxophone and guitar (1.Intro (Theme, Flow) 2.Intermezzo (A Dark Fantasy) 3.Finale (Teasing))

A propos de l'artiste

Kostas Grigoréas (Athènes, 1957) est un guitariste distingué de la famille des solistes de la guitare grecque, une présence distincte aussi à l'espace de la musique grecque.

Il a étudié de guitare classique et théorie au conservatoire de musique nationale d'Athènes et à Royal Northern College of Music à l'Angleterre. Il a aussi suivi de leçons de solistes de réputation mondiale.

Pendant 25 ans sa carrière internationale était très riche. Parallèlement il est collaborateur de compositeurs et de chanteurs grecs importants (concerts et enregistrements). Compositeur «de vision riche» est caractérisé par les critiques de musique.

Grigoreas dispose de vaste répertoire et des oeuvres des compositeurs grecs. Parmi des musiciens doués de la nouvelle génération se trouvent beaucoup de ses &eac... (la suite en ligne)

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A propos de la pièce



Titre : Angelic Variations - for soprano saxophone and guitar [1.Intro (Theme, Flow) 2.Intermezzo (A Dark Fantasy) 3.Finale (Teasing)]

Compositeur : Grigoreas, Kostas

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Editeur : Grigoreas, Kostas

Instrumentation : Saxophone soprano et guitare

Style : Classique moderne

Kostas Grigoreas sur [free-scores.com](https://www.free-scores.com)

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Angelic Variations

for Soprano Saxophone and Guitar

to Angelos Botsis and Theofilos Sotiriades

Kostas Grigoreas

1. Intro (espressivo) ♩ = 78

Guit **Theme** *f* *mf* *f* *mf* *mp*

Gt. *mf* *p* *cresc...*

Gt. *mf* *mp* *f* *mp* *p* *cresc...*

Gt. *f* *mp* *f* **Flow** *p* *mf*

(ritmico ♩ = 104)

C.V. i m a m i a m i a m i

S. Sx. *mp* *mf*

Gt. *mf* *p* *mf* (simile)....

20

S. Sx.

p

mf

Gt.

i m a m i a m i a m i

3 4 1 0 1

p

22

S. Sx.

f

Gt.

♯ VII i m a m i a m i a m i

3 1 1

p

24

S. Sx.

p

mp

Gt.

♯ VII

4 2 3 0 3 0

1 2 3 0 3 0

4 0 3 0 1

p

26

S. Sx.

mf

Gt.

♯ VII

3 4 1 1 4 3

3 1

p

28

S. Sx.

f

Gt.

③

④

p i m a m i m a m i m a m i P i m a m i m

30

S. Sx.

mf

f

Gt.

♩.IX

♩.VIII

♩.IV

♩.II

32

S. Sx.

Gt.

p i m a m i m a m i m a m i m

34

S. Sx.

mf

accel. poco a poco

Gt.

C.II

④

③

accel. poco a poco

37 *(piu mosso* ♩ = 117)

S. Sx.

Gt. *mf* C.V

37

i m a m i a m i a

(simile).....

39 *piu animato*

S. Sx.

Gt. *mf*

39

i m a m i a m i a

3 4 1 0 1

41

S. Sx.

Gt. *p* *mf* *f*

41

C.VII *i m a m i a m i a*

3 1 1

43

S. Sx.

Gt. *mp*

43

C.VII

3 4 1 0 3

45

S. Sx.

Gt.

45

② ③

♩ VII

47

S. Sx.

Gt.

47

mf *f*

③

p i m a m i m a m i m a

49

S. Sx.

Gt.

49

③

♩ IX

i m a m i m

51

S. Sx.

Gt.

51

♩ VIII ♩ IV ♩ II

p i m a m i m a m i m a m

53

S. Sax. *mf*

Gt. *mf* C.II

55

S. Sax.

Gt. *rall.*

2. Intermezzo (Light and Swinging) ♩ = 106

60

S. Sax. *calmo p* *mf* *p* *mf* *mp*

Gt. *calmo p* *mf* *p* *mf* *mp*

A Dark Fantasy

65

S. Sax. *p* *mf*

Gt. *p* *mf*

70

S. Sx.

Gt.

f

75

S. Sx.

Gt.

p

79

S. Sx.

Gt.

mf

mp

p

3

84

S. Sx.

Gt.

mf

p

f

3

89

S. Sx.

Gt.

p

93

S. Sx.

Gt.

mp

98

S. Sx.

Gt.

pp

f

103

S. Sx.

Gt.

mf

p

mf

Gliss.

108

S. Sx.

Gt.

f

mf

f

mp

(*simile*).....

113

S. Sx.

Gt.

dimin.

rall.

attacca

dimin.

rall.

attacca

3. Finale (*molto animato e ritmico* ♩ = 138)

117

S. Sx.

Gt.

Teasing

f

(*simile*).....

119

S. Sx.

Gt.

mp cresc.

121

S. Sx. *mp* *f*

Gt.

123

S. Sx. *mf*

Gt.

125

S. Sx. *cresc....*

Gt. *cresc....*

127

S. Sx. *f* *(simile)....*

Gt. *f* *(simile)....*

129

S. Sx. *cresc....* *ff*

Gt. *cresc....* *f*

131

S. Sx. *mf*

Gt. *mf*

133

S. Sx. *cresc....*

Gt. *cresc....*

135

S. Sx. *cresc....*

Gt. *cresc....*

137

S. Sx. *ff* *marcato...*

Gt. *ff* *marcato...*

8

a

1 i m p

139

S. Sx.

Gt.

141

S. Sx. *f* *cresc....*

Gt. *f* *cresc....*

2

4

143

S. Sx. *ff* *marcato...*

Gt. *ff* *marcato...*

8

a

1 i m p

145

S. Sx.

Gt.

147

S. Sx.

Gt.

f *cresc....*

149

S. Sx.

Gt.

ff *mf*

151

S. Sx.

Gt.

f *poco cresc.*

153

S. Sx. *ff*

Gt. *ff* 3. 1 i m p a

155

S. Sx. *f* *mf*

Gt. *f* *mf* C.II

157

S. Sx. *f* *mf*

Gt. *f* *mf* 3. 2 1

159

S. Sx. *f* *mf*

Gt. *f* *mf*

161

S. Sx. *f* *mf*

Gt. *f* *mf*

163

S. Sx. *cresc....*

Gt. *cresc....*

ossia 8^{va}-

164

S. Sx.

Gt.

ossia (8^{va})

165

S. Sx. *cresc.... rall.* *ff*

Gt. *cresc.... rall.* *ff*

Angelic Variations

for Soprano Saxophone and Guitar

Kostas Grigoreas

1. Intro (*espressivo* ♩ = 78) (ritmico ♩ = 104)

Theme Flow *mp*

19 *mf* *p* *mf* *f*

24 *p* *mp* *mf* *f*

29 *mf* *f*

34 (piu mosso ♩ = 117) *mf* *accel. poco a poco*

39 *piu animato* *mf* *p* *mf* *f*

43 *mp*

47 *mf* *f* *f*

51 *mf*

55 *rall.*

2. Intermezzo (Light and Swinging) ♩ = 106

calmo

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

A Dark Fantasy

65 *p* *mf*

71 *f*

76 *p* *mp*

81 *mf* *p*

86 *f* *p*

94 *mp* *pp*

100 *mf* *Gliss.*

110 *f* *mf* *dimin.* *rall.* *attacca*

The image shows a musical score for a piece titled 'A Dark Fantasy'. It consists of nine staves of music in treble clef, 2/4 time. The tempo is marked as 106 beats per minute. The score begins with a 'calmo' marking. The dynamics range from piano (p) to fortissimo (f). There are several slurs and accents throughout. A box labeled 'A Dark Fantasy' is placed over the first staff. The piece concludes with 'dimin.', 'rall.', and 'attacca' markings.

3. Finale (*molto animato e ritmico* ♩ = 138)

117 **Teasing** *f*

120 *mp cresc.* *mp* *f*

123 *mf*

126 *cresc....* *f* *(simile)....*

129 *cresc....* *ff* *mf*

132 *cresc....*

135 *ff* *marcato...*

138

141 *f* *cresc....* *ff* *marcato...*

144

147 *f* *cresc....* *ff* *mf*

151 *f* *poco cresc.* *ff*

154 *f* *mf*

157 *f* *mf* *f* *mf*

160 *f* *mf*

163 *cresc....* *cresc....* *rall.* *ff*

ossia 8va -----

Angelic Variations

for Soprano Saxophone and Guitar

Kostas Grigoreas

1. Intro (*espressivo* ♩ = 78)

8 Theme *f* *mf* *f* *mf* *mp*

5 *mf* *p* *cresc...* C.II

9 *mf* *mp* *f* *mp* *p* *cresc...* ten. ②

14 *f* *mp* *f* *p* *mf* (ritmico ♩ = 104) C.V. i m a m i a m i a m i

18 *mf* *p* *mf* (simile)....

20 i m a m i a m i a m i

22 C.VII i m a m i a m i a m i $\textcircled{3}$

24 C.VII

26 C.VII

28 $\textcircled{3}$ $\textcircled{4}$

p i m a m i m a m i m a m i P i m a m i m

30 C.IX C.VIII C.IV C.II

32 p i m a m i m a m i m i C.II

35 $\textcircled{4}$ $\textcircled{3}$ *(piu mosso)*

mf

piu animato

38 *(simile).....*

40 i m a m i a m i a

42 C.VII i m a m i a m i a

44 C.VII

46 C.VII

48 p i m a m i a m i m a

50 C.IX C.VIII C.IV C.II

52 *p* i m a m i m a m i m a m C.II

55

rall.

2. Intermezzo (Light and Swinging) ♩ = 106

60 *calmo*
p *mf* *p* *mf* *mp*

A Dark Fantasy

66 *p* *mf*

71 *f*

76 *p* *mf*

81 *mp* *p*

86 *f*

Musical staff 86-89: Treble clef, key signature of one flat. Measures 86-89. Dynamics: *f*. Accents (>) are present on several notes. A fermata is placed over measure 89.

90 *p*

Musical staff 90-94: Treble clef, key signature of one flat. Measures 90-94. Dynamics: *p*. Accents (>) are present on several notes. A fermata is placed over measure 94.

95 *mp* *pp*

Musical staff 95-99: Treble clef, key signature of one flat. Measures 95-99. Dynamics: *mp*, *pp*. Accents (>) are present on several notes. A fermata is placed over measure 99.

100 *f* *mf*

Musical staff 100-104: Treble clef, key signature of one flat. Measures 100-104. Dynamics: *f*, *mf*. Accents (>) are present on several notes. A fermata is placed over measure 104.

105 *p* *mf*

Musical staff 105-109: Treble clef, key signature of one flat. Measures 105-109. Dynamics: *p*, *mf*. Accents (>) are present on several notes. A fermata is placed over measure 109.

110 *f* *mp* *(simile).....* *dimin.*

Musical staff 110-114: Treble clef, key signature of one flat. Measures 110-114. Dynamics: *f*, *mp*, *(simile).....*, *dimin.*. Accents (>) are present on several notes. A fermata is placed over measure 114.

115 *rall.* *attacca* **3.Finale** (*molto animato e ritmico* ♩ = 138) *f*

Musical staff 115-119: Treble clef, key signature of one flat. Measures 115-119. Dynamics: *rall.*, *attacca*, *f*. A box labeled "Teasing" is placed over measure 118. A fermata is placed over measure 119. The piece concludes with a double bar line and repeat sign.

118 *(simile)....*

121

124 *cresc....*

127 *f* *(simile)....*

129 *cresc....* *f*

131 *mf*

134 *cresc....*

136

ff *marcato...*

139

f *cresc...*

142

ff *marcato...*

145

f *cresc...*

148

ff *mf*

151

f *poco cresc.*

153 *ff* *a* *i* *m* *p* *f* *♩.II*

156 *mf* *f*

158 *mf* *f* *mf*

160 *f* *mf*

162 *cresc....*

164 *cresc.... rall.* *ff*