

Γιορτή - Застілля - Feast  
Voris Sarris in collaboration with  
Nikita Zozovskyi

Composed for the CREA-CULT-2021-COOP Project  
“B-Me - Blending Melodies: Bridging cultural identities”  
Reference: 101055770

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Associação das Orquestras Sinfónicas Juvenis Sistema  
Portugal (AOSJSP)*



Greek Cypriot and Ukrainian folklore music have much in common, being both Eastern countries. With Nikita we worked on those similarities : rhythmically ( the ostinato rhythm of *zeibekiko* - a greek dance, and the upbeat rhythm of *festoso e rurale*, which is a typical Ukrainian festive rhythm. Melodically ( the major trichord with the flattened 2nd. )

Nikita proposed me much Ukrainian music to listen to, of very different styles. Interestingly enough, after a month we realised that the main melody of the piece, clearly combines two different Ukrainian melodies ( Щедрик - Leontovych , Polka 23 ).

NOTE: **Tatsia**, is a traditional Cypriot membranophone percussion instrument. It's like a big tambourine without the bells, played with the fingers. In it's place any membrafone percussion can be used ( preferably traditional of the orchestra's home country ).

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## Γιορτή / Застілля / Feast

Intermediate

Voris Sarris

Calmo e solitario (♩ = 70 ca.)

Flute

Oboe

Clarinet in B $\flat$

Alto Sax

Bassoon

Horn in F

Trumpet in C

Trombone

Euphonium

Tuba

Timpani

Cymbals

Tambourine

Xylophone

Snare Drum

Tatsia

Bass Drum

Violin I

Violin II

Viola

Cello

Contrabass

Calmo e solitario (♩ = 70 ca.)

Calmo e solitario (♩ = 70 ca.)

lib. *p* *rit.* *a tempo*

Fl.

B♭ Cl.

Bsn.

Hn.

Tbn.

Euph.

Xyl.

Tats.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *pp* *mp* *pizz.* *lib.* *rit.* *a tempo*

A

Fl. *lib.* *p*

Ob. *mp*

B. Cl. *mp* *p*

A. Sx. *mp* *p*

Bsn. *mp*

Hn. *mp* *l*

C Tpt. *p* *l*

Tbn. *a2*

Euph. *mp*

Tuba *mp*

Cym. *Sus. Cymbal* *mp* *pp*

Xyl. *mp*

S. Dr.

Tats. *p*

B. Dr. *Gran Cassa* *p*

A

Vln. I *mp* *lib.*

Vln. II *mp*

Vla. *mp*

Ve. *mp* *arco*

Cb. *pizz.* *mp*

**B**

*poco più mosso*

Fl. *p*

Ob. *mf* *p*

B♭ Cl. *mf* *mf*

A. Sx. *mf*

Bsn. *mf* *p*

Hn. *mf* *p*

C Tpt. *p*

Tbn. *mf* *mf*

Euph. *mf*

Tuba *mf* *p*

Cym. *mf* *p*

Xyl. *mf* *p*

S. Dr. *without snares*

B. Dr. *mf* *p*

**B**

*poco più mosso*

Vln. I *arco* *mf* *p*

Vln. II *arco* *mf* *p*

Vla. *arco* *mf* *p*

Vc. *arco* *mf* *p*

Cb. *arco* *mf* *p*



*a tempo*

Ob.  
B. Cl.  
A. Sx.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Euph.  
Tuba  
Xyl.  
B. Dr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*p*  
*p*  
*p*  
*a2*  
*p*  
*a2*  
*p*  
*a2*  
*p*  
*p*  
*p*  
*p*  
*p*  
*f*  
*f*  
*p*  
*pizz.*  
*p*  
*arco*  
*p*  
*arco*  
*p*

Detailed description: This page of a musical score, numbered 6, is marked 'a tempo'. It features a full orchestral ensemble. The woodwind section includes Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Xylophone (Xyl.) and a pair of Bongos (B. Dr.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play sustained notes, often with dynamics like *p* (piano) and *f* (forte). The Bongos play a rhythmic pattern with accents and dynamic markings. The strings play a slow, sustained line, with the Viola and Violoncello marked *p* and the Contrabass marked *arco* and *p*. The Xylophone and Oboe have melodic lines with dynamics like *p* and *f*. The Trombone and Bassoon have melodic lines with dynamics like *p* and *f*. The Horns and Trumpets have sustained notes with dynamics like *p* and *f*. The Euphonium and Tuba have sustained notes with dynamics like *p* and *f*. The Violins I and II have sustained notes with dynamics like *p* and *f*. The Viola and Violoncello have sustained notes with dynamics like *p* and *f*. The Contrabass has sustained notes with dynamics like *p* and *f*. The Bongos play a rhythmic pattern with accents and dynamic markings like *f* and *p*. The Xylophone has a melodic line with dynamics like *p* and *f*. The Oboe has a melodic line with dynamics like *p* and *f*. The Bass Clarinet has a melodic line with dynamics like *p* and *f*. The Alto Saxophone has a melodic line with dynamics like *p* and *f*. The Bassoon has a melodic line with dynamics like *p* and *f*. The Horns have sustained notes with dynamics like *p* and *f*. The Trumpets have sustained notes with dynamics like *p* and *f*. The Trombones have sustained notes with dynamics like *p* and *f*. The Euphonium has sustained notes with dynamics like *p* and *f*. The Tuba has sustained notes with dynamics like *p* and *f*. The Violins I and II have sustained notes with dynamics like *p* and *f*. The Viola has sustained notes with dynamics like *p* and *f*. The Violoncello has sustained notes with dynamics like *p* and *f*. The Contrabass has sustained notes with dynamics like *p* and *f*.



C

*stringendo*

FL. *p*

Ob. *p* *mp*

B♭ Cl. *mp*

A. Sx. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp* *a2*

Euph. *mp*

Tuba *mp*

S. Dr. *mp*

B. Dr. *mp*

C

*stringendo*

Vln. I

Vln. II

Vla. *p*

Vc. *mp*

Cb. *mp* *pizz.*

Fl. *p* *rit.*

Ob. *p*

B♭ Cl. *p*

A. Sax.

Bsn. *p*

Hn. *a2* *p*

C Tpt. *a2* *p*

Tbn. *a2* *p*

Euph. *p*

Tuba *p*

Timp. *p*

Cym. *p*

Tamb. *Tambourine* *p*

B. Dr. *p*

(♩ = 100)

Vln. I *arco* *p* *rit.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *arco* *p*

**D****Festoso e Rurale** (♩ = 120)

Fl. *f*

Ob. *f*

B♭ Cl. *f*

A. Sax. *f*

Bsn. *f*

Hn. *f* <sup>a2</sup>

C Tpt. *f* <sup>a2</sup>

Tbn. *f* <sup>a2</sup>

Euph.

Tuba *f*

Timp. *f*

Cym. *f*

Tamb. *f*

B. Dr. *f*

**D****Festoso e Rurale** (♩ = 120)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



FL. *p* *f*

Ob. *p* *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f* a2

C Tpt. *f* a2

Tbn. *f* a2

Euph. *f* a2

Tuba *f*

Timp. *f*

Cym. *f*

Tamb. *f*

B. Dr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f* arco

Fl. *mf*

Ob. *p* *mf*

B. Cl. *p* *mf*

A. Sx. *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

C Tpt. *p* *mf* *a2*

Tbn. *p* *mf*

Tuba *mf*

Timp. *mf*

Cym. *p*

S. Dr. *mp*

B. Dr. *p* *mf* *ff*

Vln. I *mf* *sostenutissimo*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *mf*

*meno mosso  
dim.sempre  
morendo*

**F**

Fl. *ff* *mf*

Ob. *ff*

B♭ Cl. *ff* *f*

A. Sx.

Bsn. *ff* *f* *mf*

Hn. *ff* *f* *mf* *l.*

C Tpt. *ff* *f* *mf* *l.*

Tbn. *ff* *f* *mf* *l.*

Euph. *ff*

Tuba *ff* *f* *mf*

Timp. *ff* *f* *mf*

Cym. *ff*

Xyl. *f*

S. Dr. *ff*

B. Dr. *f* *f* *mf*

*meno mosso  
dim.sempre  
morendo*

**F**

Vln. I *ff*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *mf*

Cb. *ff* *f*

*a tempo*

Fl. *p* *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

A. Sx. *p* *f*

Bsn. *p* *f*

Hn. *p* *f* <sup>1.</sup> <sup>a2</sup>

C Tpt. *p* *f* <sup>a2</sup>

Tbn. *p* *f* <sup>a2</sup>

Euph. *p* *f*

Tuba *p* *f*

Timp. *p* *f*

Xyl. *p* *f*

B. Dr. *p* *f*

Vln. I *a tempo* *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*