

ΕΥΡΩΠΑΪΚΗ-ΦΟΙΝΙΣΣΕΣ

ΠΟΜΠΗ ΚΑΙ ΘΡΗΝΟΣ ΤΗΣ ΑΝΤΙΓΟΝΗΣ

Μίκης Θεοδωράκης

ΤΑ ΠΡΩΤΑ
3 ΜΕΤΡΑ
ΤΩ ΘΡΗΝΩ

ΠΟΜΠΗ
ΜΗ 2/4 54-58

Flute 1
Ob
Cl
Trp
Tbn
Violin
Xylo

Flute 1
Ob
Cl
Trp
Tbn
Violin
Xylo

Flute 1
Ob
Cl
Trp
Tbn
Violin
Xylo

vi ep'ig'it' ut in Sangui'ne pur' et Sangui'ne
du' et in Sangui'ne et Sangui'ne
et in Sangui'ne et Sangui'ne et Sangui'ne
et in Sangui'ne et Sangui'ne et Sangui'ne

Andante

Andante

For some Editions
i. & ii. are
not always drawn

Handwritten musical score for the first system, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Cu.), Trombone (Tbn.), Piano (Pno.), Timpani (Timp.), Bassoon (Fag.), Violin (Viol.), and Cello (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *mf*. A handwritten note above the piano part reads "C'est la fin de l'œuvre".

et in Sangui'ne et in Sangui'ne
et in Sangui'ne et in Sangui'ne
et in Sangui'ne et in Sangui'ne

Andante
Andante

Handwritten musical score for the second system, continuing the instrumentation from the first system. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Horn (Cu.), Trombone (Tbn.), Piano (Pno.), Timpani (Timp.), Bassoon (Fag.), Violin (Viol.), and Cello (Cb.). The score features musical notation and dynamic markings such as *mp* and *mf*. A handwritten note above the piano part reads "C'est la fin de l'œuvre".

TELE →

Il s'agit de la copie de la partition

Handwritten musical score for a symphony or opera. The score is written on ten staves, each labeled with an instrument or voice part. The parts are: Fl. I, Piccolo (Pic.), Oboe (ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Piano (Piano), Timpani (Timp.), Bass (Bass), and Voice (Voci). The score is written in a single system, with a double bar line indicating a section change. The notation includes notes, rests, and dynamic markings such as *pp* and *p*. The paper is aged and shows signs of wear, including a large diagonal crease and some discoloration.

ΕΥΡΥΠΙΔΗ·ΦΟΙΝΙΣΣΕΣ

ΠΡΟΛΟΓΟΣ (Α)

Μίκης Θεοδωράκης

M.M. $\text{♩} = 56$

PIANO

(Ἀρχὴ τῆς ἀπὸ 2ῆς σελίδας)

ΠΡΟΛΟΓΟΣ (Β)

ΙΟΚΑΣΤΗ	Ἄκουσέ με Ἄκουσέ με	4/4	Γιο	Καθὼς ἐκτυλίτθω τὴν σελίδα καὶ ἀναβῶ ἀπὸ τοῦ ἔδαφός ἐπὶ τὴν ἀπὸ τοῦ ἔδαφός μου ἢ ἢν, αὐτὴν ἐπὶ τὴν κίβδη	Ἔλα, ἀπὸ τοῦ ἐπιπέδου τοῦ ἐπιπέδου ἐπὶ τοῦ ἐπιπέδου	Ἄκουσέ με ἐπὶ τοῦ ἐπιπέδου
ΤΑΜΙΑΝ	ἄκουσέ με ἄκουσέ με	4/4	Γιο	pp esca	pp	pp

ΕΥΡΙΠΙΔΗ-ΦΟΙΝΙΣΣΙΣ

ΠΡΩΤΟ ΧΟΡΙΚΟ

ΜΙΚΗΣ ΘΕΟΔΩΡΑΚΗΣ

M.M. $\text{♩} = 116$

Χορός

Piano

Handwritten musical notation for the first system. The vocal line (Χορός) begins with a circled '1' and includes the lyrics 'Πρ. κ. Βρά-χο' and 'Σι. απ. φη'. The piano accompaniment starts with a dynamic marking of 'P'.

Handwritten musical notation for the second system. The vocal line includes the lyrics 'Σι. απ. φη' and 'Πρ. κ. Βρά-χο'. The piano accompaniment continues with various chordal textures.

Handwritten musical notation for the third system. It features a boxed section with the word 'ΚΟΜΜΑΤΙ' and the lyrics 'Τη Βύλακα η Τύρα καλάντζα' and 'αλυσ Ροζιλας τη νύχτ - ερχομα'. The piano accompaniment includes dynamic markings 'mf' and 'f'.

Handwritten musical notation for the fourth system. The vocal line includes the lyrics 'ΧΡΑΣ Σι. απ. φη Π-ΧΟ' and 'Πρ. κ. Βρά-χο'. The piano accompaniment continues with rhythmic accompaniment.

Handwritten musical notation for the fifth system. The piano accompaniment continues with various chordal textures and dynamic markings.

Κορύμβη
 Είπα θάβει πὶ ἄποι τὸ ἴσον ἀέθρο
 καὶ ἀνάσσει ἀπ' αὐτῶν ἀέθρου τῶν ἀπ' ἀέθρου
 καὶ ἀνάσσει τὸ ἀέθρου τὸ ἀέθρου
 καὶ ἀνάσσει τὸ ἀέθρου τὸ ἀέθρου
 καὶ ἀνάσσει τὸ ἀέθρου τὸ ἀέθρου
 καὶ ἀνάσσει τὸ ἀέθρου τὸ ἀέθρου

60 55

60 65

70

Κορύμβη
 Πῶς γὰρ τὸ ἄπειρον ἔχει ἀπὸ τοῦ
 περὶ ἀπὸ τοῦ ἀπὸ τοῦ ἀπὸ τοῦ

75 80

85 90

95

vra-ja. Toi Spa- kev. Ta. a. la. H.

100

105

pa

Kolofon

110

K'Épovtas tiv ágia sít' ísía
 τρυφήν τὴν ἁγίαν τρυφήν
 ἀφ' ἡμῶν - εἰς τὸν οὐρανόν
 καὶ εἰς τὴν γῆν τρυφήν

Mai jaisei tui ees Karmal'is
 tá vaspata - tui káipa jani.
 etáti si pui anátrona, ed' áipa
 eei eei! Anátrona si áipépa
 v' áipépa!

115

ppp

ppp

120

125

ppp

ppp

Dola

Vi. 1^a 2^a

130

135

140

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

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945

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985

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995

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915

920

925

930

935

940

945

950

955

960

965

970

975

980

985

990

995

1000

ΚΟΦΟΥΛΙΑ

Κ' ἄ κλόμα, κ' ἀρρηγία τ' ἀνθ' ἐν
 καθύπερθε, κ' ἄντα τὸ κατόπιον
 τὸ πρῶτον σου σταθίς τὸ κρῖσι
 να - φῖ - συ

165

pp

Dolce

C G G C

C G G C

ἀ - ῖ - τὸν ἄ - γ' οὐ θεὸν κα - τὰν ἴστα. θεὸν - να. το. χέ - π: τὸν. θε. οὐ

170

ΚΟΦΟΥΛΙΑ

ΔΙΑΣΜΑΖΙ

καὶ εὐαγγέλιον τὸ σπυριον
 ἀρρηγία καὶ ἐξ ἀρρηγία ἀρρηγία
 τὸ θεὸν - καὶ ἐξ τὸν κρῖσι, εὐα
 τὸν ἴστα θεὸν τὸ πρῶτον,
 να ἴστα ἀγ' ἴστα ἀρρηγία
 ἴστα ἀρρηγία ἀρρηγία χρῖσι
 τὸν θεὸν - εὐα φῖ συ να
 ἀρρηγία ἀρρηγία
 ἴστα τὸν ἴστα ἀρρηγία

180

C G G C

C

στα. π. οὐ. θε. οὐ. να. ἴ. στα. τὰ
 στα. π. οὐ. θε. οὐ. να. ἴ. στα. τὰ

οὐ. θε. οὐ. θε. οὐ. να. ἴ. στα. τὰ

οὐ. θε. οὐ. θε. οὐ. να. ἴ. στα. τὰ

185

190

p

Dolce

195

Tu Δip an

2. Tav Tu Δip an

200

Tu Δip an d. Tu su

2. Tav Tu Δip an d. Tu su

M.M. $d = 128$

210

215

W. B. King

220

ff

ff

ff

No. 71

(Timb)

ff marc.

225

сильн. во про-па-ти-и

Ту па-ла-ва еді во 2.

230

A - pas

и/и фуп пи. фа. ад. тас тас ха пас тас-дх. тас. тас ва пи

Musical score for measures 235-240. The score includes staves for strings, woodwinds, and voice. The lyrics are: *Ma-ti. si. yo. di. xpi. vi. sus-cen-sus. ki. ri. xpo. te.*

Musical score for measures 240-245. The score includes staves for strings, woodwinds, and voice. The lyrics are: *xu. pa. tris. si. m. de. us. qui. pro. ce. dit. de. cae. lis. et. te. nit. in. caelis. vi. su. tum. qui. se. dit. a. d. dex. te. ram. pa. tris.*

Musical score for measures 250-255. The score includes staves for strings, woodwinds, and voice. The tempo marking is *M.M. ♩ = 160*. The time signature changes from 2/4 to 3/4, then 4/4, and finally 2/4. The lyrics are: *Et. in. spi. ri. tu. et. cae. li. bus. et. ter. res. tis. et. qui. ter. re. bi. bus. vi. vat. et. qui. in. ter. ra. et. sub. ter. ra. et. in. cae. lis. et. qui. in. ter. ra. et. sub. ter. ra. et. in. cae. lis.*

3 4 (4) 2 3

mf

Ses ter-ces Ses ei-ge pi-pa

3 4 (4) 2 3

mf

es-ve-ge do-ctus et Sa-bi-ficus

260

pa-xes do-mi-nis et pa-tri-

4 (4) 2 3 (4)

265

ff

no-bis pa-tri-um et Sa-bi-fi-cum

no-bis

2 (4) 2 3 4

270

Si No Sa-Teis

2 3 4 2 3

275

q-ue-ri-tes-que-er-itis-que-er-itis

4 2 3 4 2 3

280

Ap-tes-que-er-itis-que-er-itis

4 2 3 4 2 3

285

Ca - ve - ve. a - pu - ve - ve - ve
 a.
 Sa - na - na - na.
 Sa - na - na - na - na - na - na - na

4 2 3 4

Minas Desjardins
 NAPI/SI 14. I. 60

ΕΥΡΙΠΙΔΗ - ΦΟΙΝΙΣΣΕΣ

ΔΕΥΤΕΡΟ ΧΟΡΙΚΟ

ΝΙΚΗΣ ΘΕΩΣΡΑΦΗΣ

Μ.Μ. ♩ = 146

ΧΟΡΟΣ

PIANO

(Cantabile)

Handwritten musical notation for the first system. The vocal line (ΧΟΡΟΣ) is written on a single staff with a treble clef and a common time signature. The piano accompaniment (PIANO) is written on a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes. The lyrics are written below the vocal line.

Lyrics: *νή-ρα-δ' ἴψως. κα-θ' ἑρ-μυ-κα-το-κα-εὖ*

Handwritten musical notation for the second system. The vocal line continues with the same rhythmic style. The piano accompaniment consists of dense chords and moving lines. The lyrics are written below the vocal line.

Lyrics: *δ' οὐδ' ἔ-τρε-σε-σα-ρά-λα-χ' ἄ-ρα-δ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ'*

Handwritten musical notation for the third system. The vocal line continues with the same rhythmic style. The piano accompaniment consists of dense chords and moving lines. The lyrics are written below the vocal line.

Lyrics: *δ' οὐδ' ἔ-τρε-σε-σα-ρά-λα-χ' ἄ-ρα-δ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ'*

Handwritten musical notation for the fourth system. The vocal line continues with the same rhythmic style. The piano accompaniment consists of dense chords and moving lines. The lyrics are written below the vocal line.

Lyrics: *τὴ-μὴ-τρε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ' ἄ-ρα-εἰ-πὼ-ν-ε-χ'*

Five empty musical staves at the bottom of the page, indicating the end of the score on this page.

20

κρί-σι Δι-α-βό-λι-δι-στυ-αί-ψα-ναι-εσθ-η-σαι-ε-σε-πί-στ-η

25

νή-χι-σος-επι-πί-στ-η-

λι-πί-πτος-έ-νώ-α-κό-πα ή-τα-υε-δρέ-πος-πε-πλα-πί-α-ι-σμο-φο-ρά-ά-να-θή-τα-τα-των-έσ-θη-α-ει

Κὲν τοῦ κῶπος κῆρ πρὶν αἰσῶν. οὐδ' οὐδ' εἰς Χρ.

οὐ τοῦ κῶπος κῆρ πρὶν αἰσῶν. οὐδ' οὐδ' εἰς Χρ.

(M.M. $\text{♩} = 160$)

ΚΟΡΨΑΝ

Ε - Σὺν ἁγίῳ πνεύματι καὶ τῷ

Cassa

Korho

Α. πα. ρι. πο. κος. ρι. κος. Μα. Βι. σι. πα. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.

Κορυφή

Piti Cesta Cesta Cesta

This system contains the first four measures of the piece. It features a vocal line with lyrics in Greek, a piano accompaniment, and a contrabass line. The lyrics are: 'Α. πα. ρι. πο. κος. ρι. κος. Μα. Βι. σι. πα. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.'. The piano part includes dynamic markings like 'f' and 'cresc. dim.'. There are some handwritten annotations like 'Cesta Cesta' and 'Cesta'.

ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.

Κορυφή

This system contains the next four measures. The vocal line continues with the same lyrics. The piano accompaniment and contrabass line continue. The system ends with a fermata over the final measure.

Κορυφή

Μα. τι. εκ. ο. τυ. ρι. ε. δ. κά. πο. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.

Κορυφή

Κα. ρι. πο. κος.

Κορυφή

Κορυφή

This system contains measures 12 through 15. The vocal line has lyrics: 'Μα. τι. εκ. ο. τυ. ρι. ε. δ. κά. πο. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.'. There are markings for 'Allegretto' and 'Tempo'. The piano part has 'cresc. dim.' and 'pp' markings.

Κορυφή

ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.

Κορυφή

Κορυφή

Κορυφή

This system contains measures 16 through 19. The vocal line has lyrics: 'ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.'. There are markings for 'Allegretto' and 'Tempo'. The piano part has 'pp' and 'ppp' markings.

Κορυφή

βι. τα. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.

Κορυφή

This system contains the final four measures of the piece. The vocal line has lyrics: 'βι. τα. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος. ρι. πο. κος. ρι. κος.'. The piano part has 'pp' and 'ppp' markings. The system ends with a fermata.

KOUMATA

A-ni. | kel-va-ni-pi-epi-o-pa-res | no-va-epi-ke-ni-ta-ke-ai-epi- | pa-i-epi- |

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *ff* and *dim*, and is marked with *rit.* (ritardando) in several places. The piano part consists of multiple staves with complex chordal textures.

pis-o-epi-vas-ai-ki | pi-ni-pax-va-ji-rés | es-pi-ke |

The second system continues the vocal and piano parts. The piano accompaniment includes a section marked *P cresc.* (piano crescendo) and features complex rhythmic patterns with triplets and sixteenth notes. A *(Timp)* (timpani) marking is present at the bottom of the system.

ff *mf cresc* *ff* *pp*

The third system is primarily for the piano accompaniment. It shows dynamic markings ranging from *ff* (fortissimo) to *pp* (pianissimo). The piano part is highly textured with many notes and includes markings for *mf cresc* (mezzo-forte crescendo) and *ff* (fortissimo) in different sections.

KOPCHA
 VOCS
 OPYCHTA

vi-de-re. te. xi. pa. - f. d. pa. - que. re. - xus. et. xi. Sei. - fan - ti - bus. ju. de. tu. - ras. rō. - di. - ci. - bus. -

ff

OPYCHTA

ff

OPYCHTA

ff

OPYCHTA

ff

ΚΟΡΥΘΙΑ

οφκ.

ΚΟΡ.

και το γρη- τος ημετε- ρου. νας παρ- τος- τ- ως

Κορη

οφκ.

οφκ.

ΧΩΟΣ

οφκ.

ΚΟΡΥΘΙΑ

Κορυθ

Χωος

οφκ

F Παρ- βα πα ος- η- κα- λου πα

Kop. Sop. Ba. pa. fi. to. za. lei. pa

Xp. Tré. ké. Sé. r'ad. té. té. Xé. pa

Op. *pp*

Kop. Tré. fi. Sé. r'ad. té. té. Xé. pa

Xp. Ber Ba pa sé. a. za. lei. pa

Op. *pp*

Kop. pé. pa. r'ad. sé. fi. pa. vi. ra. ou

Xp. Ba pa pa

Op. *pp*

(1) (F#D)

OPX

(2)

Xofis

OPX

Νέπ. σε. γο.

(3)

Κβ

Xop

OPX

(α) (β) (γ) Η Περσεφόνη! κίη άκριβή θέα μας Δύμντρα!

Νη. σε. γο.

10

4

Handwritten musical score for system 4. It includes staves for voice (Kop., Xop.), piano (Opf.), and a lower piano part. The score features a key signature of one sharp (F#) and a 2/4 time signature. The vocal line has lyrics: "Кре се фи" and "Кв". The piano accompaniment includes chordal textures and a bass line with eighth notes. Measure numbers 3+2, 13+4, and 12+3 are indicated below the piano part.

5

Handwritten musical score for system 5. It includes staves for voice (Kop., Xop.), piano (Opf.), and a lower piano part. The score features a key signature of one sharp (F#) and a 2/4 time signature. The vocal line has lyrics: "Крв. Бж. бж. а. мес. Дж." and "Дж.". The piano accompaniment includes chordal textures and a bass line with eighth notes. Measure numbers 3+2, 3+4, and 2+3 are indicated below the piano part.

6

Kp. *mp* *Trpa*

Xp.

Opf. *Tamboni*

3+2 3+4 2+3

ηαι Παιδισσα
εβρα σ' εβρα

7

Kp. *mp* *κρ.* *Bi* *θε.*

Xp.

Opf.

3+2 3+4 2+3

ηαι βρα. εβρα. εβρα. εβρα
εβρα εβρα

ηαις κλειμας
τραπεζι εβρα

8

Kop.

Xop.

OpX.

3+2 3+4 2+3

9

Kop.

Xop.

OpX.

mas 4n

3+2 3+4 2+3

10

Kop.
Xop.

3+2 3+4 2+3

Σρηι. τε τι δε ες

Kop.
Xop.

Steile tis Bees
tis Anapipes

3+2 3+4 2+3

7/5 9/1

DRX

12

Kop

Xop

Opf.

3+2 3+4 2+3

успеха успеха то же

13

Kop

Xop

Opf.

3+2 3+4 2+3

успешнее
То же то же

Δη. Η. Τρα.

ki la su su ko la - 15 - su se -

(14)

Kloja giv
evlila - orke bés.

Smozando

pp

mf

M. J. de la Haye
21. II. 60
M. P. S.

ΕΥΡΙΠΙΔΗ - ΦΟΙΝΙΣΣΕΣ

ΤΡΙΤΟ ΧΟΡΙΚΟ

ΜΙΚΗΣ ΘΕΩΔΩΡΑΚΗΣ

M.M. 2 = 192

ΧΟΡΟΣ

PIANO

ΚΡΟΥΖΤΑ

FF Πo λυ. πο-χε. Α-ρη γω-γα-τα-κα

ΧΟΡ.

PIAN.

ΚΡ.

εκο-τα-πρις. γε-πα-τος. Πo-σο ποδ-εις πα-τα-ρις. ερι

ΧΟΡ

PIAN I

PIAN II

ΚΡ.

Βακ-χου-το-πορ-τα. σι

FF

Forc

Forc

XOP

PIAN I

PIAN II

Tobis

ΚΡΟΥΤΑ

15

Χαί-κι-vo-ε-ρι. Σέ τις τρα-ύ-θια μέ-λο-πέ-va το-ve α-νι-κι-ση-τά-καλ-λή σπ-α-να-

XOPS

Piano

Κρούτα

16

Μέ-vo-αϊ-ε-πέ-νε-δι-μυ-αϊ-Ρα-χι-σς. Χο-πέ-ς του-α-Χο-πι-τες-τες ε-γ-νω-ν. Μά-τὸν Ἀρ-

XOPS

Piano

Κρούτ.

11. Ti ko epe to efi-tu-tes e-vu-tia-nu-ya-pa-ss. sep- ve-s-xo-

XOP.

PIANO

KRUIA

25 po av-ti-bar xi-ko ydo-ka-tu-ke-vo av-tes

XOP.

PIANO

KRUIA

30

XOP.

PIANO I

PIANO II

(Tobans)

ΧΟΡΟΣ Κ'ὄν τ'ὸ δὲ πρῶτον ὁ ναὶ δὲσ θρῆνη καὶ ποτὶ βῆ. Χορ σὲ χαλὶ νά πιά.

35

ΧΟΡΟΣ

PIANO

ΚΡΟΥΣΤΑ

να ἔσα καὶ λα πο το κα ἔα τους τὸ θρῆνη. πό θι σου ἀ γο πο νο χεῖ λα τό σέρ σου

40

ΧΟΡΟΣ

ΚΡΟΥΣΤΑ

καὶ ἡ ἰ σὺ πέ πα τῆ σπ νοῖ. καὶ ναῖ 45 καὶ τό

ΧΟΡΟΣ

PIANO

ΚΡΟΥΣΤΑ

ἔε vos τὸ αὖ νι δε εὐ πα τῶν Σουπ τῶν - πέ χαλ κα πο στυ ἴ. 45 για να χο πέ γος αὖ

ΧΟΡΟΣ

PIANO

ΚΡΟΥΣΤΑ

υψι-μα-Χο-ρο-πο-ο-λο-φο-ρο-ε-γα-νω-σιν-νε-τρι-υα-τα-τοι-Χη.

XOROS

PIANO

KRAVZ

ω- ναί Δι-Χο-ρον-εϊ-νον- qpi-Χη- δε ει

XOROS

PIANO I

PIANO II

KRAVZ

νο-το-σα-Ρι-σα-να 55 ορις Ρα-εϊ- να-δης τα-τοι-υα-τα-τοι-μα-Χο-ρον-Τη-

XOROS

PIANO I

PIANO II

KRAVZ

Handwritten musical score for the first system. It features three staves: a vocal line for 'XROS' and two piano accompaniment staves labeled 'PIANO I' and 'PIANO II'. The vocal line includes the lyrics 'cris do-mi-nu-m Pa-tri- Ses! re-qui-t' with a circled '6' above the second measure. The piano parts contain complex rhythmic patterns and dynamics markings such as 'p' and 'mf'.

Handwritten musical score for the second system. It includes a vocal line for 'XROS' and a piano accompaniment staff labeled 'PIANO'. The tempo is marked 'M.M. ♩ = 54'. The system contains measures numbered 60 and 65. The vocal line has the lyrics 'E-pi-sto-le.' and 're-'. The piano part features a consistent rhythmic accompaniment with dynamics like 'mf' and 'p'.

Handwritten musical score for the third system. It features a vocal line for 'XROS' and a piano accompaniment staff labeled 'PIANO'. The vocal line includes the lyrics 'o-m-ni-je-ro-m-ti-mo-li-ta-ti-ni Ki-ber-po-ve-xo-ro-ra-ne The'. The piano part continues with the same rhythmic accompaniment, marked with 'p' and 'mf'.

Ἀρ. 7ε - κς - κα - πα - πι.

ἄρ - ρο - ρες υἱ - ἡν. ε - τρε ρες τῷ - τῷ κω ρῆς - ο -

Handwritten musical score for the first system, including vocal line and piano accompaniment.

Vocal line: Ἀρ. 7ε - κς - κα - πα - πι. ἄρ - ρο - ρες υἱ - ἡν. ε - τρε ρες τῷ - τῷ κω ρῆς - ο -

Piano accompaniment includes markings for *Po* and *25*.

κα - στας. τῷ α - ῥῷ - ῥη - σο - τῷ. ἐν. τῷ - κω

τῷ - βα - να - να - ῖ - ο - υ - υ - υ.

XPOS

PIANO

Handwritten musical score for the second system, including vocal line and piano accompaniment.

Vocal line: κα - στας. τῷ α - ῥῷ - ῥη - σο - τῷ. ἐν. τῷ - κω τῷ - βα - να - να - ῖ - ο - υ - υ - υ.

Piano accompaniment includes markings for *90* and *95*.

δι - το - να

τῷ - ρῷ - ρῷ

ἄν - τῷς χρο - ρες - ἡε - πο - ρες

XPOS

PIANO

Handwritten musical score for the third system, including vocal line and piano accompaniment.

Vocal line: δι - το - να τῷ - ρῷ - ρῷ ἄν - τῷς χρο - ρες - ἡε - πο - ρες

Piano accompaniment includes markings for *100*, *105*, and *110*.

110 (♩ = ♩)

ΚΟΡΥΤΑΙΑ: 115

ΧΟΡΟΣ: Ἄψατε, κὶ πῦρ ἔρρετε
τὸ τέκος τῆς Ἰουδαίας

PIANO

ΚΟΡΥΤΑΙΑ

PIANO

To ἀκούσατο τὸ πῦρ ἐκείνη (P) ὅταν ἔβραζε ὁ ἄνεμος ἐπὶ τὸν ἕρποντα ἄνεμος

PIANO I

PIANO II

ΚΟΡΥΤΑΙΑ

PIANO I

PIANO II

Κτὶς ἠνείχετο πρὸς τοὺς παῖδας τοῦ τόπου
καὶ εἶπε ἡ Παρθένα ἡ κακὴ τράχηλος

120

Ἰὼ εὐφραίνου τοῦ τόπου ἡσὺ ἡδύς

Ἄψατε ἐστὲ ἐκεῖ ὅπου περὶ εἶλε καὶ πόλιος

KΟΡΜΑΙΑ

Και σου κα- 130 ΗΕ ΤΕ ΝΥΧΙΑ ἀνέβη στὸν
 θύοντάς σου τὸν τέτρα- πῶν τῶν ἀ- εἰ δὲ πρὸς τὸ ἄ-
 τὸ σου τοῖχο θύε τῶν ἰσθίων οὐατο πένθος

PIANO I

KΟΡΜΑΙΑ

τὴ γωνία τῶν 135
 Καρπενησίου

PIANO I

PIANO I

140

KΟΡΜΑΙΑ

145 ΚΑΙΝΑ!

PIANO II

PIANO I

f *ccesl* - - - - - *fff* *f* - 10 - *f* *al.*

KORPANA
 οταν φανη τω Οραση και τω ερωτι > αλλο θαμνην > Τη εν καλη δεξιαν
 τω ερωτι τω δε χειρι κληψ. > κληψ τω δε χειρι κληψ.

PIANO II
 dim poco a poco pp

PIANO I →

α.θ.α.α.

(ορισμέναι αίας οκουραίες παλι)

KORPANA

XOPOS
tr = 3 160 *f* *tr!*

PIANO II
 155 *pp*

PIANO I
p

175

Κορ. ΚΑΙ ΠΕ ΤΑΙΣ ΠΕΡΙΧΑΙΡΑΣΤΗΡΟΝ ΑΝΕΤΗ ΕΙΣ ΤΗΝ ΤΑΙΝΙΑΝ ΣΤΕΦΑΝΟΝ ΤΟΝ ΕΥΡΩΤΗΝ

Χορός Αρ. ΤΕ ΠΙΣ ΚΑΙ ΠΑΡΗΘΑ ΑΠΟ ΟΝΤΕΣ

PIANO I
PIANO II

180

Κορ. ΚΑΙ ΤΑΙΣ ΤΟΝ ΕΝ ΤΑΙΣ ΣΥΝΕΤΑΙ ΚΑΤΡΑΔΑΝΑΡΕΘΑΣΜΗΡΕΣ ΜΑ ΤΗΣ ΔΙΣΚΟΣ

Χορός ΒΑΡΗ ΤΕ ΤΡΕΠΕΤΕΣ ΤΕ. ΤΕ. ΚΥΟ. ΤΗΣ. 1. ο. ΚΑ.

PIANO I
PIANO II

185

KCP
 μου παρὸς αὐτὴν ἰστησάτωσαν καὶ ποῦτος τὸν ἔργον αὐτῆς ἡγεταίαν παρὰ τὴν ἴσιν

XOPOS
 Tu - a - no - nei - so - tou - xri - sti - kou

PIANO I
 Piano II

190

KCP
 ἡ - ἱ - κει - πα - το - εὐα - γ - γ - ῆ - ῶ - να - ῖ - ο - ς ἡ - ἱ - ε - ρ - ο - ῦ - τ - ο - ῦ - τ - ο - ῦ - πα - τ - ῆ - ρ - ο - ς

XOPOS
 Tu - Ba - ru - to - spay - he - vor - Oi

PIANO I
 Piano II

KOP. *κ'ε̇ ναι̇ - μη̇ - προ̇ - βε̇ς - α̇ - γα̇ - ρα̇* *Χαι̇ - ψα̇ - νε̇ - η̇ - ρα̇ - η̇ - του̇ - θε̇ - ου̇* *Τε̇ - να̇ - κα̇ - το̇ - η̇ - αν̇ - τ' α̇ - λ̇ ο̇*

XOPOS *Si. No. 200* 195 *Toi*

PIANO I *200*

PIANO II *200*

KOP. *Τη̇ - πα̇ - τ̇ ο̇ - υ̇ - αν̇ - αν̇ - ο̇ - στα̇ - τ̇ ο̇ - υ̇ - ε̇ - χ̇ ρ̇ ι̇ - κ̇ ο̇ - σ̇ τ̇ ο̇ υ̇* *ε̇ - στα̇ - τ̇ ο̇ υ̇ - κ̇ ε̇ ν̇ η̇ ο̇ - στα̇ - τ̇ ο̇ υ̇*

XOPOS *φα̇ - η̇ - ο̇ - σ̇ τ̇ ο̇ υ̇* *α̇ λ̇ - τ̇ ο̇ - χ̇ ρ̇ ο̇ - βε̇ς - η̇ - ε̇ - πο̇ - ves* *dim poco a poco* - PP

PIANO I *200* *dim* PP

PIANO II *200* *dim* PP

Mikis Theodorakis
ΠΑΡΤΙΖΙ
7. III. 60

ΕΥΡΥΠΙΔΗ - ΦΟΙΝΙΣΕΣ

ΤΕΤΑΡΤΟ ΧΟΡΙΚΟ

Mikis THEODORAKIS

M.M. $J = 104$

(Ασπύγιο)

ΧΟΡΟΣ

PIANO

Ηρ. Θα
 Ηρ. Θα-ρε-ρα-πό-ρα
 γενο-βί-τη-τες
 ψή και τῶ ὀ-νο-χῶ-νι-ας

Χορος

(Κορ.)

(Χορ)

PIANO

ἔ-χῶ-νας τῶν-Καθ. μέ-νω-ἀρ-ἀ-χρη-ε. εἰ
 το-το-θᾶ-να-το το-το-θῶ-το
 κό-ρη-ἀδ' ἴ-ψ' ἄ-κ' ἄ-νω

Χορ.

(Κορ)

PIANO

τῆ-ρα-νο-το πο-χα-πο
 ψ' ἄ. στα-τή-πα-τή-πα-ρο και-τα
 σα-κο-λο-πο-νύ-χια
 ἀ-τα-ψ' ἄ-τα-ἀ-ρ.

Piano *pp* *cecen...*

Χορ.

PIANO

κα-α-το-ρ-νο-νο-νο-νο-νο
 ἴ-ε-β' ἄ-να-ε-πο
 ἴ-ε-β' ἄ-να-ε-πο
 ἴ-ε-β' ἄ-να-ε-πο
 ἴ-ε-β' ἄ-να-ε-πο

Piano *cecen...*

Παλινο (♩ = 74) (Xop)

XOPOS

μη.να. τρι.τα. βοι. γος ε. δε. περ. Βυ. γος. ηα. νος. φε. νος. εα. πο. τος. ε. νος. θε.

Παλινο (♩ = 74)

PIANO

ds.

mf *accia*

attaca

M.M. ♩ = 60

XOPOS

PIANO

mf

p

(A')

(B')

KOP.

XOP.

Μα. πο. λο. γα. ν. τε. περ. κη. νο. ε. δε. περ.

Μα. πο. λο. γα. ν. τε. Κο. πι. τρια. ηδ. να. δε. νη. ρι. στα. ο. ρι. στα.

PIANO

F

Kop. *Tar-tor-ai-fov. klo-pa-na-ru* *To-se-klo-jo-ta* *Er-ks-fav* *le-sa-stiv. no-Ar*

Xop. *Op-i-vo-i-na-ru. To-se-Spi-vas*

Piano

Kop. *Ka-ta-boy-ya. ta-koi-Op-i-vo* *a-ru. Xo-sou-sav-epov-tis. Ka-to-ev*

Xop. *Op-i-vo-i-na-ru. To-se-Spi-vas*

Piano

Kop. *as-tp-a-no-ty. ni-fo-sav-a.* *pa-vi-fo* *i-eop. Di-kai-epi-pa-tis*

Xop. *()* *()* *()* *()* *()* *()*

Piano

In stessato tempo (♩ = 60)

(A')

Koufo. | | | | | | | | | | |

Πο-θη-ά-ρα πο-τε-ρα-σται. Πέ-ντος ἀν-θρώ-ποι. δι-ψύ-χου. ἐγ-γί-σ-σε ὁ-θεοῦ

PIANO
mezzaco *p* *ceem* - - - - *f* *p* *ceem* - - - - *f*

1st time

Koufo. | | | | | | | | | | |

Ἰ-σο-δοῦς οἰ-κί-ου σου ἐν θη-βα-ί-α. δι-ψύ-χου. πα-τέρου ἡ-σού-του. ἡ-σού-του. τῆ-ς το-υ-του. κού-του

PIANO
p *ceem* - - - - *f* *p* *ceem* - - - - *f*

2nd time

Koufo. | | | | | | | | | | |

τοῦ-του. τῆ-ς τοῦ-του. οἰ-κί-ου σου. ἡ-σού-του. ἡ-σού-του. ἐ-γ-γί-σ-σε ὁ-θεοῦ

PIANO
p *ceem* - - - - *f* *ff*

2nd time

Koufo. | | | | | | | | | | |

ἡ-σού-του. τῆ-ς τοῦ-του. οἰ-κί-ου σου. ἡ-σού-του. ἡ-σού-του. ἐ-γ-γί-σ-σε ὁ-θεοῦ

PIANO
f *sf* *sf* *f* *sf* *f* *sf*

3rd time

3

6 - TPi - 6a - 9j - 20 - 4 - K - Ta - pes - Ta - tou - Sui - 78.

accen

M.M. $d = 60$

Κοιμήσαι - 6. 2α. Κοιμήσαι!

KOYPAIA

Piano

Kéivny qoi va évo.

78j? éppéjy yai tu nat'ou!

Kop.

Piano

Kánpes étoy Kpotta

8pévy

P

F

P

Kop.

Piano

Kop. *Για να καίει νικηφόρος τις ελπίδες σου αήτο*

PIANO

Kop. *As xevipar tetou parva*
Πε μαλα μαρδια
ΠΛΑΧΑΡΑΑ ΠΗ

PIANO

Kop. *Η το σπιν έο το*
πίνα παχιστερες
η δεσφες

PIANO

Kop. *Κ'εκαπες εαυη* *Συνοπιστολα* *απαχρα εφς.*

PIANO

PAAS
10. IV. 60

ΕΥΡΙΠΙΔΗ - ΦΟΙΝΙΣΣΕΣ
ΝΕΚΡΙΚΗ ΠΟΜΠΗ ΚΑΙ ΘΡΗΝΟΣ ΤΗΣ
ΑΝΤΙΓΟΝΗΣ

MIKIS THEODORAKIS

ΠΟΜΠΗ

4. II. $\text{♩} = 54-56$

PIANO

Handwritten musical notation for the first system of the funeral march, piano part. It features a treble and bass clef, a 2/4 time signature, and a tempo marking of 4. II. $\text{♩} = 54-56$. The music is marked 'PIANO' and includes dynamic markings like 'p' and 'mf'.

Handwritten musical notation for the second system of the funeral march, piano part. It continues the piece with various dynamics and articulation marks.

Handwritten musical notation for the third system of the funeral march, piano part.

Handwritten musical notation for the fourth system of the funeral march, piano part.

Handwritten musical notation for the fifth system of the funeral march, piano part. It concludes with a 'Coda' section marked 'pp'.

ΑΙ ΚΟΙΤΟΥΣ: Ημεν ἡ πρῶτη κοίτη ἐστὶν αἰῶνα
 ἢ ἀφ' ἧς ἄνεμος, πρὸς τὴν αἰ-
 ἰαλίαν παραστῆναι
 καὶ τρεῖς ἀετοὶ ἀναρῶντες ἐπι-
 γαῖαν.

Coda

Ἐὼς ἡ πρώτη εἶναι ἡ ΠΟΜΠΗ ἑφευρισθεὶς ἐν βασιλείᾳ τοῦ ἀνδρὸς τοῦ
 ΘΡΗΝΟΥ τῆς ΑΝΤΙΓΟΝΗΣ (Αἰετὸς ὁ πρῶτος ἐν ὀφθαλμοῖς
 ΣΥΝΕΙΣΤΟΤΑ ΠΡΟΒΑΛΕΝΑ)

ΘΗΝΟΣ

Β' ΑΓΓΕΛΙΟΦΟΡΟΣ:

Ποι ηδ' οὐρανὸν ἔρραρον
τὸ ἀσταθὲς τὸ αἰεὶ κερδίζαν

ΑΝΤΙΓΟΝΗ:

Χωρὶς τὰ σπουδαζόμενα μάχουλα τὰ τραγέρι μοι καὶ ἀναίμα
πέρα πετάραυ τὰ μαλλῶν τὸ κάμα.

ΑΝΤΙΓ. τὸ κάμα κάμαυ
ἀρξίτω εἰς νεῖκος μοι Αἰε

Musical notation for the first system, featuring a piano accompaniment with chords and a vocal line with lyrics.

Musical notation for the second system, including piano accompaniment and vocal lines with lyrics: "Αὐ πολυέταν ποτόν οὐρα καὶ ἀρὰν γὰρ ἀθῆναι ἀπέ...".

Musical notation for the third system, including piano accompaniment and vocal lines with lyrics: "Ὡς αἰετὶ εἴτε δὴ τὰ ἀρκαλίαν...".

ΑΝΤΙΓΟΝΗ: ἀτὴν εἶπεν καὶ ἀλίποτο
πατέρα μοι, εὐχάρηται τὸ ἀφῆτα
τὸ ἀφῆτα σπῆρας τὸ τραγέρι

Καὶ τὸ κάμα εἰς τραγέρι
διόραυ ἀνάραυ

Musical notation for the fourth system, including piano accompaniment and vocal lines.

Καὶ τὸ κάμα εἰς τραγέρι
διόραυ ἀνάραυ
τὸ ἀφῆτα σπῆρας τὸ τραγέρι

Musical notation for the fifth system, including piano accompaniment and vocal lines.

Πολύ νωρίς ταξία σὲ πῶλο κλαροῦ βαλανισιάς ἐστὶ ἐλατὸν καθύστερα. Τὸ πορτοφὸ τοῦ βιβλίου.

Ὁ δὲ ἀποδότης τὴν κερὰ τοῦ ὄφρατος πο. Ἄντ' ἐστὶ ἐλάττω τὸ πῶλο τοῦ κλαροῦ
 ἐπεὶ γὰρ ἀποδοτὴν ἀνά κέρω. καὶ ἀπὸ ἀποδοτῶν ἔργων
 ἠαυτοῦ τῶν δὲ ἴκω πο.

Χιτώνων ποικίλην διακόσμησιν ὄφρατος; ἠδὲ καὶ ἀνοῖον καθύστερα τὴν ποικίλησιν
 τοῦ ἀποδοτῆρος; Ἰσὺς δὲ κατὰ τὴν ποικίλησιν ἀπὸ τῆς βιβλίου ἢ ἀπὸ ἀποδοτῆρος
 τῶν κερῶν τῶν ἀποδοτῶν ποικίλησιν;

[Προχοῦται τοῖς
 τοῖς ἀνοῖον
 καὶ ποικίλησιν]

Ἄλλοτε : « Ἄξι μου - Ἄξι μου » ἐστὶ τὸ τῆρο, ὄφρατος ; = Παιδίον μου τοῦ ὄφρατος ; = ΧΟΡΟΣ ΜΟΥΣΙΚΗΣ.

Ἡ ἐκδοτικὴ ποικίλη ἀρχίζει 5 δευτεροῦσιν μετὰ τοῦ τῆρο τοῦ ὄφρατος ἀπὸ ἀποδοτῆρος. Ὁ οὐδὲν
 ἐπισημαίνεται ἄλλο ἐπὶ ὄφρατος ἀπὸ ΠΑΙΔΙΟΝ.

♩ = 52