

Λαϊκοὶ ᾠθῆνοι
καὶ τραγούδια τῆς Λαμπρῆς
Popular Laments and Easter Songs



Χορός «ᾠθῆνοι» Παργαλιώτικος χορός Μεγάρας. Σκόληρη Ἀργολίδας 'Ἰλιον.
Dance of Troas. Typical traditional Easter dance of Megara. Collection: Dimitris Iliou.



ΣΥΛΛΟΓΟΣ ΠΡΟΣ ΔΙΑΣΦΙΞΗ
ΤΗΣ ΕΘΝΙΚΗΣ ΜΟΥΣΙΚΗΣ
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ΕΛΛΗΝΙΚΟΙ
ΑΝΤΙΛΑΛΟΙ
GREEK
ECHOES

5

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POPULAR LAMENTS AND EASTER SONGS

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Παίζουν οι μουσικοί: Αντώνιος Τούζος, Φοάι - Φίλιππος Ροϊνίνας, κλαρινέτο, Αλέκκος Σουλιάδης & Νίκος Στεφανίδης, σονονίκια - Άγάπιος Τορπούλης, ούτι - Σπύρος 'Αλκωνίσιος, λαούτο - Χρήστος Μπαχουσιάνης, λύρα ποταμική. Τραγουδά ή Κορυφά και Σύλλογον προς διάδοση της 'Εθνικής Μουσικής επί ο' 21-μον Κηρύς.

'Ελληνικοί 'Αντίλαλοι: 'Ηχογράφησης έμφυτην ραδιοφωνικών έκπομπών της 'Ορχήστρας και της Κορυφιάς της Σύλλογον προς διάδοση της 'Εθνικής Μουσικής έπί της διεύθυνσιν του Σίμωνος Κηρύ, περίοδου 1958-1960.

'Επιλόγιος Θρήνος. Γύρω από 1700. Παναθηναϊκή Τραγουδιάρη.



Musicians: Antonis Tsohos, violin - Philippos Roindas, clarinet - Nikos Stefanidis and Lambros Savaidis, laouto - Agapios Torpoulis, oudi - Stavros Adrianos, laouto - Christos Bairaktaris, pontiac lyra. Musicians and Choir of the Society for the Dissemination of National Music under the direction of Simon Karas.

'Greek Echoes': a series of radio programs of Greek traditional music, played and sung by musicians and the Choir of the Society for the Dissemination of National Music under the direction of Simon Karas, and broadcast by the Greek Broadcasting Corporation (EIR) during the years 1958-1960.

The Threnos (Lamentation). Circa 1700 A.D. Triantafak art gallery.

Ε Λ Λ Η Ν Ι Κ Ο Ι Α Ν Τ Ι Α Λ Ο Ι 5 G R E E K E C H O E S

Σύλλογος προς διάδοση της 'Εθνικής Μουσικής.
'Ετος 9 και Ποιητήριος. 114 73 'Αθηνά. Τηλ. 01-8811930

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Συνεργάτις: Άγγελικη Κηρύ
'Επιμέλεια & Ήθεργασία ήζου: Βασιλεία Κηρύς, Νίκος Κλέντος
Μετάφρασις κειμένων: 'Ερν' Άργυράκης
'Επιμέλεια Ήθεργασίας: Νίκος Διονυσίουπολις

Society for the Dissemination of National Music,
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Text of narrative, musical and General Director: Simon Karas
Assistant: Angeliki Karas
Sound engineer and editing: Vasilis Karas, Nikos Klenetos
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ΛΑΪΚΟΙ ΘΡΗΝΟΙ
ΚΑΙ
ΤΡΑΓΟΥΔΙΑ ΤΗΣ ΛΑΜΠΡΗΣ

SDNM 132

ΕΛΛΗΝΙΚΟΙ ΑΝΤΙΛΑΛΟΙ 5



ΣΥΛΛΟΓΟΣ ΠΡΟΣ ΔΙΑΔΟΣΙΝ
ΤΗΣ ΕΘΝΙΚΗΣ ΜΟΥΣΙΚΗΣ

ΟΨΙΣ Α'

ΛΑΪΚΟΙ ΘΡΗΝΟΙ & ΤΡΑΓΟΥΔΙΑ ΤΗΣ ΛΑΜΠΡΗΣ

ΜΟΥΣΙΚΗ

Κατά τη διάρκεια της Μεγάλης Τεσσαρακοστής, κυρίως η γυναικεία, αλλά και άνδρες εις όλην τήν Ἑλλάδα, ιδιαίτερος δέ εις τὰ νησιά, επισκέπτονται τὰ διάφορα ἐξωκκλήσια καὶ ἀγροπνοῦν προσευχόμενοι μετὰ ἡ ἀνευ ἱερέως.

Ἐκεῖ, μετὰ τῶν ἄλλων, ψάλλουν καὶ μερικά ἴσματα θρησκευτικοῦ περιεχομένου, δημιουργήματα αἰθορμήτου εὐσεβείας, εἴτε τῆς λαϊκῆς ψυχῆς, εἴτε λογίων ἱεραμένων καὶ διδασκάλων λαϊκῶν. Τέτοια εἶναι ἡ ῥίμα τοῦ ἉΓ Γιώργη ἔπου σκότωσε τὸ θεριὸ καὶ ἔγλυτωσε τὴ βασιλοπούλα καὶ χάρισε τὸ θεῖο δῶρο τοῦ νεροῦ ἔζη διψασμένη χώρα, ἡ τὸ καταλόγι τῆς Παναγίας, τὸ λαϊκὸ δηλαδὴ μοιρολόγι τῆς Θεομήτορος ἔπου ἀρχίζοντας μετ' αὐτῶν:

*Τώρα εἶν' ἄγια Ἐσσαροστή τώρα εἶν' ἄγιες μέρες
καλὸ ἔναι τ' ἄγιος ὁ Θεὸς καλὸν κι' ὄποιος τὸ ξέρει,*

καταλήγει στὰ πάθη καὶ ἔτὸν σταυρικὸν θάνατον τοῦ Κυρίου.

Ἐνα ἀκόμη ποιητικὸν λαϊκὸν ἐντύπωμα τῆς Μεγάλης Ἐσσαροστής εἶναι καὶ ἡ κατ' ἀλφάβητον εὐσεβῆς νοουθεσία:

«Ἀρχοντες καὶ μεγιστάνες καὶ λοιπὴ φτωχολογιά, ἔπου, ἀναφερόμενο εἰς τὸ μάταιον τῶν ἔγκοσμίων, προτρέπει εἰς μετάνοιαν καὶ διόρθωσιν βίου, διὰ ἔνα καταλήξει:

*Ὡ ψυχὴ μου γλυκυτάτη, μολυσμένο μου κορμί,
κλάψε εἰς αὐτὸν τὸν κόσμον, τώρα ποῦ ἔχεις τὴ ζωή.*

ΜΟΥΣΙΚΗ

*Ἀρχοντες καὶ μεγιστάνες καὶ λοιπὴ φτωχολογιά
θάνατος μὲς περιμένει, νέους γέροντας καὶ παιδιὰ.
Βλέπετε μὴν πλανηθῆτε, εἰς τὴν πρόσκαιρον ζωὴν
ἔτὸν καλλωπισμὸν τοῦ κόσμου, καὶ ματαίαν ἡδονήν.*

*Γήνᾳ ἴνα τὰ κορμιά μας καὶ ἕτῃ γῆ θεῖ ἴνα βαλθοῦν
τὰς ψυχὰς θὰ παραστήσουν, καὶ ἕτῃν κρίσι θὰ σταθοῦν.
Δὲ μᾶς συνοδεύει τότε, πλοῦτος δόξα καὶ τιμῆ,
ἀλλ' ἔδοθ' ἑ ἀφήνωμ' ὅλα καὶ πηγαίνομε γιμνοί.
Μὴ ἐπιθυμῆς ποτέ σου πράγματα προσορινᾷ,
τ' ἢ ζωῆ μᾶς εἶναι λίγη καὶ ὅσᾳν δικαιο περὶνῆ.
Ποῦ οἱ βασιλεῖς τοῦ κόσμου, ποῦ ἡ δόξα καὶ τιμαί,
ποῦ ἴνα τὰ χρυσὰ στολιῶμαι ποῦ ἄν οἱ νεκροί ποτέ;
Ὡ ψυχῆ μου γλυκευτάτῃ μολυσμένο μου κορμί,
κλᾶνε εἰς αὐτὸν τὸν κόσμο, τώρα ποῦ ἕχεις τὴ ζωῆ.*

Καθ' ὅλη τὴ διάρκεια τῆς Μεγάλης Ἑβδομάδος ὁ ὕμνογραφικὸς καὶ μουσικὸς πλοῦτος τῆς Ἐκκλησίας μας ἀπειθῶς σκορπίζεται εἰς τὰς ψυχὰς καὶ τὰ αἰσθητήρια τῶν πιστῶν κατὰ τὰς ἑρὰς ἀκολουθίας· ἄλλοτε προπρεπτικῶς εἰς μετάνοιαν καὶ ἄλλοτε δραματικῶς εἰς ἀναπαράστασιν τῶν παθῶν τοῦ Κυρίου.

Τῆς τριτῆς πρώταις ἡμέραις τῆς ἑβδομάδος ἀκούμε κάθε βράδυ τὸ τροπάριο «Ἰδοῦ ὁ Νυμφίος ἔρχεται ἐν τῷ μέσῳ τῆς νυκτός», ποῦ ἔχει τὸ θέμα του παρμένο ἀπὸ τὴν παραβολὴ τῶν Δέκα Παρθένων.

Ἄλλ' ὅτι εἰς τὸν ἀρχαῖον κόσμον ὁ γάμος ἐγένετο ἐν τῷ μέσῳ τῆς νυκτός, ὀλίγοι τὸ γνωρίζουσι. Ἀκόμη οἱ καὶ τώρα γίνονται τὰ μεσάνυχτα ὁ γάμος εἰς τὴν Ἀνατολῆν, μόνον οἱ Πόντιοι ἴσασιν ἴνα τὸ βεβαιώσουν γιὰ αὐτοὺς κρατοῦσαν ὡς χθές, καὶ ἴσως κρατοῦν ἀκόμη εἰς ὀρισμένα χωριά, τὴν ἀρχαίαν αὐτὴ παράδοσιν.

Εἰς τὸν Πόντον ὁ γάμος ἐγένετο πρῶτα ἐν τῷ μέσῳ τῆς νυκτός, καὶ ἡ πομπὴ ἐσηματιζέτο προηγουμένου τοῦ ἱερατείου, τῶν μουσικῶν, τῶν νεονύμφων καὶ τοῦ συμπεθεριοῦ. Ὅλοι κρατοῦσαν στὰ χεῖρα κεράκια καὶ φανούς, ἐνθ' ἀπὸ τὰ δοξάρια τῆς λύρας καὶ ταῖς φωναῖς τοῦ συμπεθεριοῦ, ἀνέβλυζε κάτι ὡς βάλσαμο παρηγοριᾶς, κάτι ὡς πένθημον ἐμβατήριο τοῦ παντοτινοῦ χωρισμοῦ τῆς κόρης ἀπ' τὰ γονικά της.

*Ἀφῆνω γειά σας ἀρχοντες, ὑγειά σας καὶ χαρὰ σας
κι' ἢ Σοιμελᾷ ἢ Παναγιά, νά ἴνα βοήθειά σας.*

Ὁ ἦχος καὶ ὁ ρυθμὸς τῆς μελωδίας ποῦ φαίνονται πανάρχαια καὶ μοιάζουσιν πρὸς θρησκευτικὴ ψαλμωδία, καθὼς ἀνεκα-

τεύετο μὲ τὴν τραγικὴ ἱστορία τοῦ «ξενουστικοῦ» ποῦ ψυχομαχεῖ ἕτοσ καραβιοῦ τὴν πρίμην, δὲν ἔχει μάννα ἴνα τὸν κλαίῃ ἴνα τὸν μοιρολογῆται», προσαρμύζεται πρὸς τὸ κατανακτικὸ καὶ μελαγχολικὸ πλαίσιο αὐτῶν τῶν ἁγίων ἡμερῶν.

ΜΟΥΣΙΚΗ

*Ἀφῆνω γειά σας ἀρχοντες, καὶ γειά σας καὶ χαρὰ σας
— γιὰρ εἰ ἀμὲν ἀμὲν
κι' ἢ Σοιμελᾷ ἢ Παναγιά, νά ἴνα βοήθειά σας
— γιὰρ γιὰρ ἀμὲν ἀμὲν
ὅσᾳν ἀν τῶρον τῇ Χριστοῦ, ἴνα πᾶς ἴνα προσκινήσης
— γιὰρ εἰ ἀμὲν ἀμὲν
ἕτον Ἰορδάνην ποταμόν, ἴνα πᾶς ἴνα κολιμβήσης
— γιὰρ γιὰρ ἀμὲν ἀμὲν.*

Πόση σημασία ἔχουν γὰ τὴν Ὁρθοδοξίαν καὶ τὸν Ἑλληνισμὸ ἐκείνας ἡ Ἐκκλησίας τῆς Ἀντιοχείας, τῆς Ἀλεξανδρείας καὶ τῶν Ἱεροσολύμων, καὶ πόση κατάνυξι καὶ συντριβὴ καὶ θρησκευτικὴ ἔξαρσι αἰσθάνεται ὁ χριστιανὸς ὡς βρεθῆ ἕτοῦς Ἁγίους Τόπους αὐταῖς τῆς ἁγίας ἡμέρας τῶν παθῶν, δὲν εἶναι δυνατόν κανεὶς μὲ λόγια ἴνα τὸ περιγράψῃ.

Μόνον ὁποῖος βρεθῆ προσκινήτης ἕτοῦς Ἁγίους Τόπους αὐταῖς τῆς ἡμέρας, ἔχει ἴνα διηγητῆται μέραις καὶ μέραις τὰ θαυμάσια τοῦ Θεοῦ, ὡς γυρίσῃ «Χατζῆς» πῆσι εἰς τὴν Πατρίδα. Τὸ ἱερὸν τοῦτο καθῆκον τῆς ἐπισκέψιας τῶν Ἁγίων Τόπων ὡς ἑρὰ παρακαταθήκῃ τὸ μετεβίβασιν ἀπὸ πατέρα στὸ παιδί, οἱ Ὁρθόδοξοι τῶν παλαιότερων ἐποχῶν, καὶ οἱ Ἀνατολίτες ἰδιαίτερος, ἀφοῦ ὡς εἶδομεν, τὸ εἶχονται καὶ ἕτῃν νεώτερον οἱ Πόντιοι ὡς τὸ ἕρτατο τοῦ ἐγγάμο βίου ἐπιταγῆ καὶ πνευματικὸ ἀγαθὸ.

Ἐτὸν ἅγιον τάφο τοῦ Χριστοῦ ἴνα πᾶς ἴνα προσκινήσης ἕτον Ἰορδάνην ποταμὸν ἴνα πᾶς ἴνα κολιμβήσης.

Ἄς πορευθοῦμε, λοιπόν, καὶ ἡμεῖς εἰς Ἱεροσόλυμα, καθὼς λείκει καὶ ὁ ὕμνος, παρακολουθώντας κατὰ πόδας τὸν λαϊκὸ ποιητὴ τοῦ ἀκολουθοῦ θρήνου τῆς Μεγάλης Παρασκευῆς, ποῦ προβάλλει ἐπὶ σκηνῆς ἱερᾶς τὰ πρόσωπα τοῦ θείου δράματος, τῆ Θεοτόκου, τῆς ἁγίας γυναικας, τὸν Θεολόγο Ἰωάννην, τὸν Ἐσταυρωμένο Κύριο καὶ τοὺς ληστὰς, τοὺς ἀνόμοιους Ἰουδαίους καὶ τὸν ἀσιγγανὸ χαλκιᾷ, τοὺς Ῥωμαίους στρατιώτας καὶ τὴν δ-

λη σκηνή της Σταυρώσεως για να καταλήξει με την χαρμόσυνο ύπόσχεσι πρὸς τὴν πικραμένη Παναγία:

*Μόνο τὸ Μέγα Σάββατον 'που ψάλλουν οἱ Παπάδες
τότε καὶ 'Σὺ μαννοῖλα μου νὰ 'χης χαραὶς μεγάλαις.*

'Αρχίζομε μὲ Δωδεκανησιακὸ σκοπὸ.

- *'Αχ-σήμερο μαῦρος οὐρανός, σήμερο μαῦρη 'μέρα
σήμερον ἐσταυρώσασι, τὸν πάντα βασιλέα.*
- *Ἐχ-σήμερον ἔβαλαν βουλή οἱ ἄνομοι 'Εβραῖοι,
ἄχ-οἱ ἄνομοι καὶ τὰ σκυλιὰ οἱ τρισκαταραμένοι.*
- *Ἐχ-ὁ Κύριος ἠθέλησε 'να 'μπῆ σὲ περιβόλι,
ἄχ-'να λάβῃ δέϊπον μυστικὸ γιὰ 'να τὸ λάβουν ὄλοι.*
- *Ἐχ-ἡ Παναγία Δέσποινα καθόταν μοναχὴ της,
ἄχ-τὰς προσευχὰς της ἔκαμνε, γιὰ τὸ Μονογενὴ της.*
- *Ἐχ-φωνὴ της ἤρθε ἀπ' οὐρανοῦ ἀπ' ἀρχαγγέλου στόμα,
ἄχ-σώνουν Κυρὰ μου ἢ προσευχαῖς σώνουν καὶ ἢ μετάνοιαις
ἄχ-καὶ τὸν Υἱόν Σου πιάσανε καὶ στὸν χαλιὰ τὸν πᾶνε.*

Συνεχίζομε τὴν ἱστορία τῆς Σταυρώσεως, μὲ καταλόγι τῆς Παναγίας Μυτιληναῖκο, τοῦ ὁποῦ τοῦ τέλος, ἡ γυναικεία ἐ-
φειρετικότης προσήρμωσε πρὸς τὸ σκοπὸ τοῦ ἐπιταφίου θρήνου
'που ψάλλεται τὸ βράδυ τῆς Μεγάλης Παρασκευῆς, μετὰ τοῦτο
τὸ λαϊκὸ μοιρολόγι.

Ὁμολογουμένως μόνον ὁ λαός, ὁ ὁποῖος ἐγέννησεν Ἐναν
Ρωμαῖνὸ Μελωδῶ, ἤμπορεὶ καὶ τώρα ἀκόμη 'να στιχουργῇ δρα-
ματικὰ στιχουργήματα ἀνάξια τῆς διανοίας καὶ τῆς μεγαλοφυΐ-
ας του.

*Κι' ἡ Δέσποινα 'σάν τ' ἔκουσε ἔπισι καὶ λιγὸθῆ
σταμὶ νιρὸ τὴν περηχοῦν κ' ἐπὶτὰ σταμινὰ τοῦ μίσχου
κι' ἔπντε τοῦ ροδόσταμα ὄσο 'να συνεφέρῃ.*

*Ἔσωσε καὶ συνέφερε αὐτὸν τὸν λόγο λέγει:
'Ὅσοι ἀγαπᾶτι τὸν Χριστὸ κι' ὄσοι τὸν προσκυνᾶτι
ἔλατι 'να μονιάσομε 'να πᾶ 'νὰ τὸν εὐροῖεμ.*

*Πῆρ μὴ τὸν ἐσταυρώσασι, πῆρ μὴν τὸνε καρφώσουν
κι' τόνε βάλουν 'ζτὰ καρφιὰ κι' τόνε θανατώσουν.
Παίρνει τὴ Μάρθα τὴ Μαριά τ' 'Αγιοῦ Λαζάρ' τὴ μάνα.*

*τ' 'Αγίου Προδρόμ' τὴν ἀδερεθῆ, κι' ἡ τέσσαρις ἀνάμα.
Παίρνοντας τὸ στρατὶ στρατὶ, στρατὶ τὸ μονοπάτι,
καὶ τὸ στρατὶ τῆς ἔβγαλε 'ζτοῦ μᾶστορη τὴν πόρτα.
Γέμισ' ὁ κῆπος δάκρυα κι' οἱ δρόμοι μοιρολόγια.
Ἦρα καλὴ τοῦ μᾶστορη καλῶσ' τὴ σταυρομένην,
γιὰ πῆς μου πῆς μου μᾶστορη, τί εἶν' αὐτὰ 'που φτάνεις;
Καρφιὰ μοῦ παραγγείλανε οἱ ἄνομοι γ' 'Εβραῖοι
'κείνοι μοῦ τὰ 'πὺν τέσσερα, μὰ 'γὼ τὰ κάνω πέντε
τὰ δεῦ 'ζτὰ δεῦ ντου γόνατα τὰ δεῦ 'ζτὰ δεῦ ντου χέρμα
τοῦ πᾶμτου τοῦ φαρμακερῶ, θὰ 'μπῆ μὲσ' 'ζτὴν καρδιά ντου
'να τρέξῃ αἶμα καὶ χολὴ κι' ἀπὸ τὰ σωθικά του.
'Αντε κι' ἐσὺ βρ' ἀταίγιανε βρε τρισκαταραμένε
ποτὲ μὲσ' 'ζτὸ ὀτζάκι σου ἀγλῆ μὴν ἀποτάξῃς
μηδὲ μὲσ' τὴ τραχίλου σου ποικάμισο ν' ἀλλάξῃς
μηδὲ 'ζτὴ παραδοκίσε, παρὰ μὴν ἀποτάξῃς.
Παίρνοντας τὸ στρατὶ στρατὶ, στρατὶ τὸ μονοπάτι
καὶ τὸ στρατὶ τῆς ἔβγαλε μὲσ' 'ζτοῦ ληστοῦ τὴν πόρτα.
'Απὸ καροὶ σέρνει φωνὴ, κι' ἀπὸ κοντὰ τοῦ λέει:
'Ανοιξε πόρτα τοῦ ληστῆ καὶ πόρτα τοῦ Πιλάτου
κι' ἡ πόρτα ἀπὸ τὸ φόβο της ἀνοιξε μοναχὴ της.
Θωρεὶ δεξιά, θωρεὶ ἄριστε, κανένας δὲν γνωρίζει
θωρεὶ ξανατοχοῦται, βλέπει τὸν 'Αγιο Γιάννη.
Γιὰ πῆς μου, πῆς μου Γιάννη μου, ποῖος εἶν' ὁ Δάσκαλός Σου;
Μὲ ἴνα στόμα 'να στὸ πᾶ, γιάσσο 'να 'ζτὸ μὴλῶσι;
Δὲν ἔχω χεροκάλαμο γιὰ 'να σοῦ τόνε δείξω.*

ΜΟΥΣΙΚΗ

- *Βλέπει ἐκεῖνο τὸ γυμνὸ καὶ τὸν ἀναμαλλάρη,
ὄπου φορεὶ στὴν κεφαλὴ ἀκάθινο στεφάνι;*
- *Βλέπει ἐκεῖνο τὸ γυμνὸ τὸν παραπονιμένον,
ὄπου φορεὶ ποικάμισο στὸ αἶμα βουτηγμένον;*
- *Σταυρὲ περιχημῆλωσε, Σταυρὲ μου κλίνει πίσω,
'να πιάσω τὸν ὑγιόκα μου, 'να τὸν γλιοκοφιλήσω,
'να βγάλω μὰ χρυσὴ ποδιά, τὸ αἶμα 'να σφουγγίσω.*
- *Φέρτε τ' ἀργιροβάλλιο 'να κόψω τὰ μαλλιά μου.
ἄερετι καὶ τὴ ματόπετρα 'να βάνω τὴν καρδιά μου.
— Δὲν εἶν' ἡκρεμινός 'να ἡκρεμισθῶ ῥέμμα 'να ῥηματίσω
δὲν εἶν' ἄδικος θάνατος ν' ἀδικοθανάτισουν.*

ΣΟΛΟ ΟΥΤΙ καὶ τέλος ΣΟΛΟ ΚΑΝΟΝΑΚΙ

ΟΨΙΣ Β'

ΘΡΗΝΟΙ ΤΗΣ ΜΕΓΑΛΗΣ ΕΒΔΟΜΑΔΟΣ & ΤΡΑΓΟΥΔΙΑ ΤΗΣ ΛΑΜΠΡΗΣ

ΜΟΥΣΙΚΗ

Χριστός ανέστη και χρόνια πολλά.
Πάσχα Κυρίου Πάσχα. Πάσχα Πανοβόσμιον ἡμῖν ἀνέτειλε,
φινάζει χαρμόσινα ὁ Ἐκκλησιαστικὸς ὁμνῶδός. Γιατί τὸ Πά-
σχα εἶναι ἡ μεγαλύτερη γιορτὴ τῆς χριστιανοσύνης. Εἶναι τὸ κή-
ρυγμα τῆς ὑψηλῆς διδασκαλίας τοῦ Κυρίου και ἡ ἐπισηφάνειος
τοῦ ἔργου Του τοῦ λυτρωτικοῦ.

Εἶναι ἀνάστασις και ἀνάτασις ψυχῶν και σωμάτων, κατέρ-
ηγσις τοῦ θανάτου, κληροδοσία τῆς αἰωνιότητος.

Ἄν σήμερα, ἀπὸ ἀνατολῶν ἡλίου μέχρι δυσμῶν κ' ἀπὸ τὰ
οὐράνια μέχρι τὰ καταχθόνια, τὰ πάντα καταυγάζονται ἀπὸ τὸ οὐ-
ράνιο φῶς τῆς Ἀναστάσεως.

Ἐτοὺς κάμπους και τὰ βουνά, ἕτη στερά και τὴ θάλασσα,
ἕτης πόλεις και τὰ πικρὰ χωριοῦδκια, οἱ πάντες και τὰ πάν-
τα παίρνουν ὄνη ἑορταστικῆ. Οἱ χριστιανοὶ φοροῦν τὰ καλά τους
και ἀφοῦ παρακολουθήσουν με κατάνυξι και ἐλάβεια τὴ νυχτε-
ρινῆ ἀκολουθία και τὴ λειτουργία τῆς Ἀναστάσεως, γυρίζουν
ἕτὸ σπιτικό τους με τὸ ἅγιο φῶς, κάνουν σταυρὸ με τὴν κίψνα
τοῦ κεριοῦ ἕτην πόρτα τοῦ σπιτιοῦ τους, φιλοῦνται χαιρετώντας
πάντα και ἐπὶ σαράντα ἡμέρες με τὸ «Χριστὸς ἀνέστη», τσουγ-
κρίζουν τὰ κόκκινα πασχάλινά ἀνὰ καὶ ἀκολουθεῖ πανδαισία με
τὸ καθερωμένο πασχάλινὸ ἄρνι.

/ Τὰ σπῖτια εἶναι ἀνοικτὰ ἕτὸ φίλο, ἕτὸν ξένο, ἕτὸ φτωχὸ και
ἕτὸ διαβήτη και τὸ τραπέζι πάντα στρωμένο. Τὸ γλέντι οἰκογε-
νειακὸ ἢ ὁμαδικὸ κατὰ γειτονίας, συνοδοῦσον χοροὶ και τραγοῦ-
δια με θέμα τοῦτο τὸ ὁσητηριῶδες και χαρμόσινον γεγονός τῆς
Ἀναστάσεως.

ΤΡΑΓΟΥΔΙΑ

*Σήμερα — μαῦρα μου μάτια —, σήμερα Χριστὸς Ἀνέστη
σήμερα Χριστὸς Ἀνέστη και ἕτὸς οὐρανοῦς εἰρέθη.*

*Σήμερα τὰ παλληκάρια, στέκονται ἕτὸν τὸ λιοντάρια.
Σήμερα και τὰ κορίτσια, στέκονται ἕτὸν κυπαρίσσια.
Σήμερα κ' ἡ παντριεμμένα εἶναι λαμπροστολισμένα.*

Τὸ Πάσχα δὲν εἶναι μόνο χαρὰ και ἀγαλλίσις τῶν ἀνθρώ-
πων, ἀνάστασις ψυχῶν, εὐφροσύνη ἐπίγειος, ἀλλὰ και εὐφροσύ-
νη οὐράνιος και ἀγαλλίσις και χαρὰ.

*Σήμερον τὰ οὐράνια συναγάλλεται τῆ γῆ,
σήμερον τὰ ἐπίγεια συγχορεύει οὐρανοῖς.*

Τὸ Πάσχα γιορτάζουν οὐρανοῦς και γῆ και Ἄδης και Παρά-
δεισος, ἐπίγεια και καταχθόνια, ὅπου ὑπάρχουν νυχαὶ χριστι-
ανῶν.

Μιὰ τέτοια ἑορταστικὴν ἐκδήλωσιν τῶν μακαριῶν ψυχῶν
Προφητῶν και Ἀποστόλων, μὰς ζωγραφίζει τὸ ἀκόλουθο νησιώ-
τικο τραγοῦδι τῆς Πάρου, ἕπου μοσχοβολᾷ ἀπὸ τὴν εὐσέβεια και
τὴν ἐλάβεια τῆς ὀρθοδόξου παραδόσεως τοῦ λαοῦ μας. Τραγοῦ-
δι ἕπου παρέχει μιὰ ποιητικῆ και μουσικῆ εἰκόνα, ἀνάλογο με
τῆς τοιχογραφίας τῶν Μετιώρων ἕπου παριστάνουν ἔπει ἀκρι-
βῶς τὸν Δαβὶδ ἕτα φέρη ἕτὰ Ἱερουσόλιμα ἐν χορδαῖς και ὀργανοῖς
τὴν Κιβωτὸ τῆς Διαθήκης.

ΤΡΑΓΟΥΔΙΑ

*Ἐτὸν οὐρανόμ χορὸς και σκόλη, τὸν κρατοῦν οἱ Ἀποστόλοι
σταυρατόν χορὸν κρατοῦσι ἄκουε ὅτι λαλοῦσιν.*

Δόξα νᾶ ἕτη πᾶσα ἕμερα ὁ Υἱὸς με τὸν Πατέρα

σὶν Πνεύματι τῷ Ἄγιῳ τῷ ζωοποιῷ και θεῷ.

Δόξα νᾶ ἕτην και τὰ τρία και ἡ Δέσποινα Μαρία

μὰ ἂν θέλ' ν' ἀκροασθῆτε νὰ σᾶς πᾶ και νὰ ἰδῆτε.

Ἐτοὺς οὐρανοῦς χορὸν και σκόλη τὸν κρατοῦν οἱ Ἀποστόλοι

τὸν κρατοῦσε και χορεύουν τὸν Παρᾶδεισο γυρεύουν.

Δώδεκα νὰ εἰς τὸ μέτρος αἰρῆνι τὸν χορὸν ὁ Πέτρος.

Οἱ Προφῆται τραγοῦδοῦσι φάλλον και κανοναρχοῦσι.

Ὁ Δαβὶδ παίζει λαῦτο, Ἡσαῖας τὸ φλαῦτο.

Ὅργανον ὁ Ζαχαρίας, ἄρπα παίζει Ἱερεμία.

Ὅποιος κάνει τὸ Σταυρὸ του ἄρματα ἕπει ἕτὸ πλευρὸ του

κ' ὁποιος κᾶν ἕλεημοσύνη ἔχει τὸ Θεοῦ εἰρήνη.

ΜΟΥΣΙΚΗ (ΟΡΓΑΝΙΚΟ ΣΥΡΤΟ)

Με τής γιορταίς και τής ημέραις τοῦ Πάσχα συνδέονται διάφορα πατροπαράδοτα ἔθιμα καὶ παραδόσεις τοῦ λαοῦ μας.

Μιά ἀπ' αὐτὲς εἶναι καὶ τὸ Πασχαλινὸ ἑπιθὺμιο τοῦ χοροῦ τῆς βρογχῆς, τῆς τόσον ἀπαρατήτου κατὰ τὴν ἀπὸ τέλους Μαρτίου μέχρι τῶν ἀρχῶν Μαΐου περιόδου, γιὰ ἅνα ψυμῶσουν καὶ ἅνα γεμίσουν τὰ σιτηρὰ, τὸ ψυμί καὶ ἡ ζωὴ τοῦ λαοῦ μας. Τὸ ἔθιμο εἶναι πανελληνίῳ σχεδόν.

Ἔχουμε μιλῆσαι ἄλλοτε γιὰ τὰ λαμπροκίριακα ἃ ποὺ ἐχορεύοντο ἱστὰ χωριὰ τῆς ἐπαρχίας Φαναρίου ἢ Ὀλυμπίας, ὅπως λέγεται τώρα.

Τῆς ἡμέραις αὐταῖς ὁ κύριος Περικλῆς Μανιάτης, ἀπὸ τῆς Χειράδας τῆς Μεγαλοπόλεως, μᾶς πληροφορεῖ ὅτι καὶ ἱστὴν ἐπαρχία του σφίζεται ἀκόμη τοῦτος ὁ χορὸς. Μαζεύονται τὸ Πάσχα ἀνήμερα ἢ τῇ δευτέρῃ ἡμέρᾳ ὅλο τὸ χωριὸ γύρω ἀπὸ τὴν Ἐκκλησίαν, τὸ καθολικὸ τους, καὶ ἐκεῖ χειροπιασμένοι γέροι, γρηές, ἄντρες, γυναῖκες, ἀγόρια καὶ κορίτσια, μέχρι καὶ τῶν μικρῶν παιδιῶν, χορεύουσιν τοῦτον τὸν ἱερατικὸν καὶ θρησκευτικὸν χορὸν, παρακαλῶντας τὸν ἀναστάντα Κύριον, τὸ Χριστὸ καὶ ἀληθινὸν μας, ἅνα εὐσπλαγχνισθῇ τὸ πλάσμα Του καὶ ἅνα ρίξῃ δροσιά ἱστὴν τὴν διψασμένην.

ΤΡΑΓΟΥΔΙΑ

*Ἦρθαν τὰ λαμπροκίριακα, Χριστέ μου Χριστέ μου,
Χριστέ κι' ἀληθινέ μου, ἦρθαν τὰ λαμπρογιόρτζια.
Ἄς ρίξῃ ὁ Μάρτης δύο νερά κι' Ἀπρίλης πέντε δεκά
ἅνα ἰόθς τὰ κοντοκρίθαρα πᾶς ἀπὸ τῶν τῆς φράτζαις.
(ἅνα ἰόθς καὶ τῇ φτωχολογᾷ πᾶς διπλοπροσκινίαι).*

ΜΟΥΣΙΚΗ (ΣΟΛΟ ΚΑΑΡΙΝΟ)

Ἄλλο πασχαλινὸ ἔθιμο εἶναι καὶ ἡ κούνιας. Μαζεύονται, πρὸ παντὸς στὰ νησιά, νεοὶ καὶ κοπέλλες, κάτω ἀπὸ τὰ βαθύσκια πλατάνια, τῆς καρυδιαῖς καὶ τ' ἄλλα παχύκορμα δέντρα τοῦ χωριοῦ των καὶ στήνουν κούνιας.

Ἐκεῖ ἀνεβαίνουν ἢ ἕνας-ἕνας καὶ μιὰ-μιὰ ἢ δυὸ-δυὸ ἀγόρια καὶ κορίτσια καὶ ἄλλοι φίλοι, συγγενεῖς καὶ αἰσθηματικῶς ἐνδιαφερόμενοι, τοὺς κουνοῦν καὶ τοὺς λέν' τραγούδια παινετικά καὶ ἄλλα ἃ ποὺ ἐκφράζουν ἐλεύθερα τώρα ἄλλα μὲ εὐπρέπεια καὶ σεμνότητα, τὸ αἶσθημα ἃ ποὺ τρέφουν ἀπέναντι τους.

Ἐτὰ τραγούδια αὐτὰ ἀπαντοῦν μὲ ἀνάλογα πνεύματα ἐκείνοι ἃ ποὺ κουνιούνται καὶ πάλι μὲ τραγούδια δείχνουν σ' ὅποιους τοὺς κουνῶν προτάσεις αἰσθηματικῆς, ἀνὰ πρὸς ἅνα ἀπελπισθοῦν ἢ πρὸς ἅνα ἐλπίζουν.

ΤΡΑΓΟΥΔΙΑ

Ἄκουτε σκοπὸ τῆς κούνιας ἀπὸ τοὺς Νενέδες τῆς Σάμου καθὼς μᾶς τὸν ἐπαγόρευσαν οἱ κύριοι Κατσίκης Σταβρός, Σταβρός Γιαννάκης καὶ ἡ κυρία Σταματία Βούρου.

*Κουνίσι ἅνα κουνήσομε αὐταῖς τῆς χαϊδεμέναις
ὅπου τῆς ἐχ' ἡ μάννα τους ἱστὰ χάδια μαθημέναις.
Σίδηρο νᾶ ἅνα τὸ σχοινί, κι' ἄτσάλι τὸ κλωνιὰ
καὶ κείνος ἃ ποὺ τὴν ἔκανε, ἅνα ἱστὴν ἅνα κἀνη κι' ἄλλη.*

ΟΡΓΑΝΑ (ΕΛΕΥΘΕΡΟ ΓΥΡΙΣΜΑ)

Θὰ τελειώσομε μὲ τὴ Μεγαρίτικη τράτα τοῦ Πάσχα, ὅπως χορεύεται τῇ δευτέρῃ ἡμέρᾳ τοῦ Πάσχα δημοσίως εἰς τὰ Μέγαρα.

*Λαμπρῆ — μὰ τὴν Παναγιά — Λαμπρῆ καμὰρα κι' ἄς περνῇ
Λαμπρῆ καμὰρα κι' ἄς περνῇ, τ' Ἄγιου Γεωργίου εἶν' τὸ τέλος.
Πᾶστε τὰ δρασανάτσα σας, γιὰτ' ἔρτασε τὸ θέρος
σύρτο Κυρά μου σύρτο, γιὰτι-ἔρτασε τὸ θέρος.*

ΣΟΛΟ ΟΥΤΙ

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101 — Byzantine Hymns of Christmas
102 — Byzantine Hymns of the Epiphany
103 — Songs of Kasos and Karpathos
104 — Songs of Rhodes, Chalki and Symi
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114 — Songs of Crete
115 — Songs of the Ionian Islands
116 — Hymns and Laments for the Fall of Constantinople
117 — Songs of Eastern Macedonia
118 — Songs of Constantinople and the Sea of Marmara
119 — Songs of Roumeli
120 — Songs of Thessaly (part 1)
121 — Songs of Thessaly (part 2)
122 — Songs of Thrace (part 2)
123 — Songs of Epirus (part 2)
124 — Songs of Macedonia (part 3)
125 — Songs of Mytilene and Asia Minor
126 — Armonika ('Harmonics')
127 — Songs of Asia Minor
128 — Songs of Ikaria and Samos
129 — National Anniversaries of 26th & 28th of October
130 — National Commemorative days:
the 29th of May & the 25th of March
131 — National historical songs
132 — Popular Laments and Easter Songs

101 — Βυζαντινοί, Ὕμνοι τῶν Χριστουγέντων
102 — Βυζαντινοί, Ὕμνοι τῶν Θεοφάνειων
103 — Τραγούδια Κάσου καὶ Καρπάθου
104 — Τραγούδια Ρόδου, Χάλκης καὶ Σύμης
105 — Τραγούδια Ἀμοργῶ, Κύθου καὶ Σίφνου
106 — Τραγούδια τῆς 5ῆς ἡμέρας (μέρος 1ον)
107 — Ἡ Ἀκολουθία τῶν Ἀκαθιστῶν — Ὕμνοι
108 — Τραγούδια Θάσου, Λήμνου καὶ Σαμοθράκης
109 — Τραγούδια Δυτικῆς Μακεδονίας
110 — Τραγούδια Μυτιλήνης καὶ Χίου
111 — Τραγούδια τῆς Ἠπείρου
112 — Βυζαντινοί, Ὕμνοι Ἐπιταφίῶν καὶ Πάσχα
113 — Τραγούδια τῆς Πελοποννήσου
114 — Τραγούδια τῆς Κρήτης
115 — Τραγούδια τῶν Ἑλληνήσων
116 — Ὕμνοι καὶ ᾠδῆνοι τῆς Ἀλώσεως
117 — Τραγούδια Ἀνατολικῆς Μακεδονίας
118 — Τραγούδια Κωνσταντινουπόλεως καὶ Προποντίδος
119 — Τραγούδια Ρουμελίας
120 — Τραγούδια Θεσσαλίας (μέρος 1ον)
121 — Τραγούδια Θεσσαλίας (μέρος 2ον)
122 — Τραγούδια Ἰωνίων Ἠερῶν (μέρος 1ον)
123 — Τραγούδια Ἠπείρου (μέρος 2ον)
124 — Τραγούδια Μακεδονίας καὶ Σάμου
125 — Τραγούδια Μυτιλήνης καὶ Μικρῆς Ἀσίας
126 — Ἀρμονικά
127 — Τραγούδια Μικρῆς Ἀσίας
128 — Τραγούδια Ἰκαρίας καὶ Σάμου
129 — Ἐπέτειοι 26ῆς καὶ 28ῆς Μαΐου καὶ 25ῆς Μαρτίου
130 — Ἐπέτειοι 29ῆς Μαΐου καὶ 25ῆς Μαρτίου
131 — Ἐθνικά ἱστορικά τραγούδια
132 — Λαϊκοὶ ᾠδοὶ καὶ Τραγούδια τῆς 5ῆς ἡμέρας

ΚΑΛΛΙΤΕΧΝΙΚΗ ΚΑΙ ΓΕΝΙΚΗ ΔΙΕΥΘΥΝΣΙΣ: ΣΙΜΩΝ ΚΑΡΑΣ
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ARTISTS AND GENERAL DIRECTOR: SIMON KARAS
ASSISTANTS: MARY VOURAS (101-126) — ANGELIKI KARAS (127-132)
PRODUCTION COORDINATOR: NIKOS DIONYSOPOULOS

Society for the Dissemination of National Music.

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- 101 — Βυζαντινὰ Ἕμνια τῶν Χριστουγέννων
- 102 — Βυζαντινὰ Ἕμνια τῆς Ἐπιφάνειας
- 103 — Ὕμνοι τοῦ Κασοῦ καὶ τῆς Κάρπαθου
- 104 — Ὕμνοι τοῦ Ρόδου, Χαλκῆς καὶ Σύμης
- 105 — Ὕμνοι τοῦ Ἀμοργοῦ, Κυθίνου καὶ Σίφνου
- 106 — Ὕμνοι τῆς Θράκης (μέρος 1)
- 107 — Ἡ λειτουργία τοῦ Ἀκαθίστου Ἕμνου
- 108 — Ὕμνοι τοῦ Θάσου, Λέμνου καὶ Σαμοθράκης
- 109 — Ὕμνοι τῆς ἄνω Μακεδονίας
- 110 — Ὕμνοι τοῦ Μυτιλήνου καὶ τοῦ Χίου
- 111 — Ὕμνοι τῆς Ἠπείρου (μέρος 1)
- 112 — Βυζαντινὰ Ἕμνια τῆς Ἐπιφάνειας καὶ τῆς Ἐσχάτης
- 113 — Ὕμνοι τῆς Πελοποννήσου
- 114 — Ὕμνοι τῆς Κρήτης
- 115 — Ὕμνοι τῆς Θράκης (μέρος 2)
- 116 — Ὕμνοι καὶ ἑθελῶν τῆς Ἀλβανίας
- 117 — Ὕμνοι τῆς Ἀνατολικῆς Μακεδονίας
- 118 — Ὕμνοι τῆς Κωνσταντινουπόλεως καὶ τῆς Μαρμαρᾶς
- 119 — Ὕμνοι τῆς Ἐσθονίας καὶ τῆς Ἑσθονίας
- 120 — Ὕμνοι τῆς Ἑσθονίας (μέρος 1)
- 121 — Ὕμνοι τῆς Ἑσθονίας (μέρος 2)
- 122 — Ὕμνοι τῆς Ἑσθονίας (μέρος 3)
- 123 — Ὕμνοι τῆς Ἑσθονίας (μέρος 4)
- 124 — Ὕμνοι τῆς Ἑσθονίας (μέρος 5)
- 125 — Ὕμνοι τῆς Ἑσθονίας (μέρος 6)
- 126 — Ἄρμονικα
- 127 — Ὕμνοι τῆς Ἀνατολικῆς Μακεδονίας καὶ τῆς Ἑσθονίας
- 128 — Ὕμνοι τῆς Ἰκαρίας καὶ τῆς Σάμου
- 129 — Ἐθνικὰ ἑορταστικὰ Ἕμνια τῆς 26ης καὶ 28ης Μαΐου καὶ τῆς 25ης Μαρτίου
- 130 — Ἐθνικὰ ἑορταστικὰ Ἕμνια τῆς 29ης Μαΐου καὶ τῆς 25ης Μαρτίου
- 131 — Ἐθνικὰ ἑορταστικὰ Ἕμνια
- 132 — Λαϊκὰ ἑθελῶν καὶ ἑορταστικὰ Ἕμνια

Ἐκδόσεις ἑτοιμὰ καὶ ἀποστέλλονται ἐν ἐπιταγῇ

MUSIC (INSTRUMENTAL SYRTOS)

Various ancestral customs and traditions of the Greek People are connected with the feast-days and other days of Easter.

One of these is the springtime Easter custom of the rain dance, during the period from the end of March to the beginning of May. The rain is indispensable for the grain crops, the bread and the life of the Greek People to ripen and grow full. This custom is virtually Panhellenic.

On former occasions, we have discussed the Easter festivities anári, or Olympia, as it is called nowadays.

Just recently, Mr. Periklís Maniátes from the village of Heirádes near Megalópolis, has informed us that in his province as well this rain dance is still preserved. On Easter day (or the day after Easter) the whole village gathers around the main Church and there, arm-in-arm old men and old women, as well as the younger men and women, the boys and girls and even the little children, dance this hieratic and religious dance, beseeching the resurrected Lord—the true Christ—to have mercy on His creation and to cast cool moisture on the thirsty earth.

SONG

*The Easter festivities have come, my Christ, my Christ;
My own true Christ, the Easter feast-days have come.
Let March rain down two waterfalls and April five or ten —
You'll see the stalks of barley climbing over the fences.
(See the noble ladies sifting the grain, again and again.)*

MUSIC (SOLO CLARINETTE)

There is another Easter custom, which involves swings. Especially in the islands, young men and girls gather beneath the shady plane trees, walnut trees and other trees with thick trunks in their village and fix swings there. One boy and one girl at a time (or two by two) climb onto the swings. Other boys and girls and other friends, relatives and persons emotionally involved swing them and

keep singing them songs of praise and other songs freely (but in a decorous and modest style) expressing their feelings.

With similar words of praise, these songs are answered by the persons on the swings and through songs again, the latter in turn show whoever is making a sentimental proposal whether he must despair or must go on hoping.

SONG

Listen to the song of the swings from Nenédes on the island of Samos, as it was told to us by Mr. Stávros Katsíkis, Mr. Stávros Yannákis and Mrs. Stamatía Boúrou.

*Swing away, let's swing these pretty petted lasses,
who are used to their mamas' sweet caresses.
Let this rope be made of iron, of steel the bough must be.
May the fathers who begot them live to beget other lasses.*

INSTRUMENTAL IMPROVISATION

By way of conclusion, hear the Megaran *trata* dance of Easter, as it is danced in public in Megara on the day after Easter:

*Easter —by the Virgin Mary— Easter archway passing by —
Easter archway passing by, St. George's day is the end.
You must all pick up your sickles, now summer has come.
Pull the sickle, my lady, pull away, for summer has come.*

SOLO OUTI

Translated by Emy Argrakis

FACE B

LAMENTS OF HOLY WEEK AND SONGS OF THE BRIGHT WEEK

MUSIC

Christ is Risen — Happy Easter.

Easter — the Lord's Easter, Easter the All-Revered has dawned for us, the ecclesiastical hymngrapher proclaims joyfully. For Easter is the grandest celebration of Christendom — the preaching of the lofty doctrine of the Lord and the sealing of His salvational Work. Easter is resurrection and elevation of souls and bodies, abolition of death, bequeathing of eternity.

As of today, from the rising of the sun until sunset, and from the heavens to the underground regions, all things are brightly lit by the heavenly light of the Resurrection.

In the plains and on the mountains, on dry land and on sea, in the cities and the smallest villages, all human beings and all things have a festive look. Christians don their best clothes and after piously and reverently attending the night liturgy and Resurrection service, they return home, carrying the holy light from the church in the form of a lit candle. With the soot from this candle, they make the sign of the cross on the door of their home. They kiss each other and for forty days, continue to greet one another with the words "Christ is Risen". With the red Easter eggs, they have a tradition of repeating this phrase as they try to "crack" the other person's egg. And with the traditional Easter lamb, a feast takes place.

All homes are open both to friends and strangers, to poor men and passersby; and the dining table is continuously laid. The family celebration or the communal festivity in the neighborhoods is accompanied by dances and songs based on the salvational, joyous event of the Resurrection.

SONG

Today, dear lass with your dark eyes, today Christ is Risen;

*Today Christ is Risen and He finds himself in heaven;
Today the gallant lads stand straight as lions.
Today the young lasses also stand like cypress trees.
Today even the married women are adorned in their finery.*

Easter is not only earthly joy and human delight, resurrection of souls, bliss — it is also heavenly bliss and delight and joy:

*Today, things of heaven rejoice with the earth;
today, earthly things are dancing with the heavens.*

Easter is celebrated by Heaven and Earth and Hades (the Underworld) and Paradise, things upon earth and down under the earth — wherever there are Christian souls.

Just such a festive manifestation of the blessed souls of the Prophets and Apostles is depicted for us by the following song from the island of Paros, which is redolent of the pious reverence characterizing the Greek people's Orthodox tradition. A song offering a poetic and musical image similar to the wall paintings of Meteora, which in precisely this way, show David in the midst of stringed instruments, bringing the Old Testament Ark to Jerusalem.

SONG

*In the heavens, dance and feast are kept by the Apostles;
they keep the dance with arms crossed — hear what they say—
Each and every day, glory be to the Son and the Father,
together with the sacred, life-giving, divine Spirit.
Glory be to all three of them and to the Virgin as well.
But if you'll hear me, I'll tell you — see for yourselves.
In the heavens, dance and feast are kept by the Apostles,
they keep them and dance, in their quest for Paradise.
They are twelve in number, Saint Peter leads the dance.
The Prophets are singing and chanting and reciting.
David is playing the lute and Isaiah plays the flute,
Zechariah is playing the psaltery and Jeremiah the harp.
He who makes the sign of the cross has weapons by his side
and anyone who can offer charity has the peace of God.*

*Only on the eve of Easter when the Priests are chanting,
only then, little Mother, You too shall have great joys!*

A melody from the Dodecanese islands accompanies the beginning:

- *Ah, today the heavens are black, today is a black day,
today, the King of all Mankind has been crucified.*
- *Ah, today the lawless Jews have taken council,
ah, those lawless knaves and curs, thrice-accursed.*
- *Ah, the Lord was longing to enter a garden,
ah, to take His last supper, let everyone take it.*
- *Ah, the Virgin Mother was sitting there all alone,
ah, what prayers said she for her Only Begotten Son.*
- *Ah, a voice came from heaven, out of an archangel's mouth:
'Ah, enough of your prayers, my Lady, enough of penances,
ah, they've captured your Son, they're taking Him to the
blacksmith'.*

The story of the Crucifixion is continued in the Virgin's 'kata-lógi' lament from Mytilene. The end of this —describing the inventive spirit of women— was adapted to the melody of the epitaphios Hymn sung on Holy Friday night, after this popular lament. Admittedly, only the People who gave birth to a poet such as Romanos Melodos can still create dramatic verses worthy of his intellect and genius:

*And when the Virgin heard this, she fell down and fainted;
they poured a pitcher of water and seven pitchers of musk
and five pitchers of rose-water on her until she recovered.
As soon as she recovered, this is the word she uttered:
All of you who love Christ and all you who worship Him,
come let us all agree, let us go forth and find Him.
Maybe they'll crucify Him, maybe they'll fasten Him down,
maybe they'll put nails around Him until they kill Him.
She took Martha and Saint Lazarus' mother, Maria
and the sister of Saint John the Baptist; all four went forth.
They went along the road, road after road, by the path
and the path brought them out to the blacksmith's door.*

*The plain was full of tears and the roads full of laments.
A good day to the blacksmith, welcome to the esteemed
mother.*

*Come tell me, blacksmith, what is all this you are making?
Nails — these nails the lawless Jews have ordered me to make,
they told me to make four, but I am making five —
two are for His knees and two are for His hands;
the fifth the poisoned nail will go straight into His heart;
and blood and bile will flow out of His very entrails.
Come come now, blacksmith, thrice-accursed, come come —
may you never store up warm embers in your hearthplace;
may you never change your shirt on your collarbone;
may you never store up any money in your wallet.
They went along the road, road after road, by the path
and the path brought them out to the door of the thief.
From afar, she let out a cry and from close by she said:
Let the door of the thief open, oh let Plate's door open!
and because of its trembling fear, the door opened by itself.
She gazed to the right and the left, there was no one she knew.
She gazed and reflected again and saw Saint John the Baptist:
Come tell me, tell me, sweet John, where is Thy Master?
With whose mouth can I tell Thee — what tongue can speak?
I have not the hand or the heart to show Him to Thee.*

MUSIC

*Do you see that naked One with His hair all ruffled,
He who is wearing a crown of thorns set upon His head?
Do you see that Naked One with a plaintive air,
He who is wearing a shirt which is dipped in blood?
—Crucifix, come down lower, Crucifix lean back,
that I may seize hold of my Son and sweetly kiss Him.
Let me bring out my golden apron to wipe away His blood.
Bring the silver scissors so that I may cut my hair;
bring the blood-red stone so that I may dye my heart.
Is there no cliff for me to fall off, no stream for me to drown?
Is there no unjust death for me so that I may unjustly die?*

SOLO OUTI and at the very end, SOLO PSALTERY

*Our bodies are earthly and will be set on the Earth,
standing next to our souls, they'll appear on Judgment Day.
Then, we're escorted by no wealth, no glory and no honor
— we leave everything behind here and we depart naked.
You must never covet ephemeral things, desire not,
for our life is but brief and passes like a dream,
Where are the kings of this world, where glory and honors?
Where are the gold adornments the dead once possessed?
Oh my sweetest soul, oh my own contaminated body,
weep here in this world, now while you have life.*

During all the Holy Week, the hymn writing and musical richness of the Greek Church are bestowed generously on the souls and senses of the faithful, in the course of the sacred services. Sometimes they urge us to repentance, and sometimes they are dramatic, representing the Lord's Passion.

For three days of the week, each evening we hear the well known *troparion* hymn: "Lo the Bridegroom cometh in the middle of the Night", the theme whereof is taken from the Parable of the Ten Virgins. But few persons are aware that in the ancient world, weddings took place in the middle of the night. Furthermore, even now in the East, weddings still take place at midnight. But only the people of Pontos can verify this, because until just recently, they are the ones who preserved this ancient tradition and perhaps in certain villages, still preserve it.

In Pontos, weddings were actually held in the middle of the night and the procession was formed, led by the priests, the musicians, the newly-weds and the in-laws. In their hands they all held candles and torches, while from their lyre bows and the in-laws' voices, a soothing consolation rose up, resembling a kind of funeral march for the eternal separation of the daughter from her parents:

*I'm leaving you — farewell my lords, farewell and joy to you;
And may the Virgin Madonna of Soumela be of assistance to you.*

The sound and rhythm of this melody seem extremely ancient and similar to religious chanting. Fused with the tragic tale of the poor little immigrant dying on the prow of the ship without a

mother to weep and lament for him, the melody was adapted to the pious and melancholy framework of these holy days.

MUSIC

*I'm leaving you — farewell my lords, farewell and joy to you
yiar ay aman aman
May the Virgin Madonna of Soumela be of assistance to you.
yiar yiar aman aman
To the Holy Sepulchre of Christ, go and worship
yiar ay aman aman
To the River of Jordan, go and swim there
yiar yiar aman aman.*

It is impossible to describe in words how vital for Orthodoxy and Hellenism the Churches of Antioch, Alexandria and Jerusalem are; impossible to describe the contrition, devout awe and religious elevation the Christian feels when he finds himself in the Holy Land for these sacred days of the Passion.

Only someone who has been a pilgrim to the Holy Land during this period is able to talk about the marvels of God, day after day upon his return to his native land as a 'hadjinas' (pilgrim, who has usually been christened in the River Jordan). This sacred duty of visiting the Holy Land has been handed down from father to child as a sacred heritage, by the Orthodox of former times — and especially, the Orthodox of the East. For as we have already seen, the people of Pontos express this wish to the newly married bride, as the supreme achievement and spiritual boon of married life.

"To the Holy Sepulchre of Christ, go and worship; to the River of Jordan, go and swim there."

So let us too wend our way through Jerusalem, as the writer of the hymn tells us, step by step following the popular poet who wrote the following Holy Friday lament, which presents the sacred figures of the divine drama, the Mother of God, the holy women, Saint John the Evangelist, the crucified Lord and the thieves, the lawless Jews and the gypsy blacksmith, the Roman soldiers and the whole scene of the Crucifixion, winding up with a joyful promise to the sadly embittered Virgin:

FACE A

POPULAR LAMENTS AND EASTER SONGS

MUSIC

Throughout the so-called "Great Lent" (the forty days before Easter), mainly the women, but also men all over Greece (especially in the islands) visit various chapels, keep vigils, and pray — either with or without a priest.

There, among other things, they chant songs which are religious in content, creations of spontaneous piety — of the popular soul, or of scholarly priests and common teachers. Such is the rhyme of Saint George, who killed the dragon, saved the princess and offered the divine gift of water to the thirsting country; or the 'katalógi' lament of the Virgin, i.e. the popular lament of the Mother of God, which begins as follows:

*Now it is Lent, now are the sacred days;
'tis good for anyone who knows 'Holy is God'.*

and concludes with the Passion and the Lord's death by crucifixion.

Another popular poetic delight of the Great Lent is the pious admonishment in alphabetical order:

"Rulers and potentates, also poor folk as well" refers to the vanity of worldly things and urges us to repent and correct our way of life. It winds up thus:

*Oh my sweetest soul, oh my own contaminated body
weep here in this world, now while you have life.*

MUSIC

*Rulers and potentates, and also poor folk as well,
Death awaits us, young and old and even children.
Watch out not to be deceived in this fleeting life,
in the World's embellishment and in vain pleasure.*

POPULAR LAMENTS AND EASTER SONGS

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