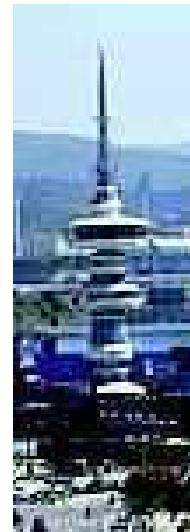


ΜΑΡΙΛΕΝΑ ΖΛΑΤΑΝΟΥ

ΘΕΣΣΑΛΟΝΙΚΗ: 24 αιώνες σταυροδρόμι λαών και πολιτισμών
Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

MARILENA ZLATANOU

THESSALONIKI - A Crossroad for Nations and Civilizations for 24 Centuries
A Cantata for Soloist, Mixed Choir, Strings and Percussion



Σχόλια

Στην καντάτα αυτή επιχειρώ να παρουσιάσω **σε μουσική μορφή** μια επιλογή των σπουδαιότερων ιστορικών γεγονότων και πολιτισμικών στοιχείων της μακρόχρονης και πλούσιας ιστορίας της Θεσσαλονίκης. Συγκεκριμένα αναφέρονται τα ακόλουθα:

1. **Η ίδρυση της πόλης το 315 π.Χ.** απο τον βασιλέα Κάσσανδρο, έναν απο τους επιγόνους του Μεγάλου Αλεξάνδρου και ο οποίος έδωσε στην πόλη το όνομα της συζύγου του και ετεροθαλούς αδελφής του Αλέξανδρου, ονομασθείσα Θεσσαλονίκη επειδή γεννήθηκε την ημέρα της νίκης των Μακεδόνων κατά των Θεσσαλών στη μάχη του Βόλου το 353 π.Χ.
2. **Ποταμών ροθίων**: ΡΑΡ.ΟΧΥ.1786, τμήμα πρωτοχριστιανικού ύμνου από πάπυρο που βρέθηκε στην χωματερή της αρχαίας Οξυρύνχου της Αιγύπτου, πόλης μεγάλης στην Ελληνιστική Εποχή.
Αντιπροσωπεύει τον αρχαιότερο χριστιανικό ύμνο που έχει βρεθεί ως σήμερα και ήταν σε αρχαία ελληνική μουσική γραφή. Το απόσπασμα αυτό είναι τμήμα ύμνου της Αγίας Τριάδος και η επίλογή χρήσης της μελωδίας αυτής βασίζεται στην επιθυμία μου να τονιστούν η σχέση Μακεδονίας (Ελλάδας) και Αιγύπτου καθώς και το βελινεκές του Ελληνιστικού Πολιτισμού.
3. **Η επίσκεψη στην Θεσσαλονίκη του Αποστόλου Παύλου (1^{ος} αι. μ.Χ.):**
Ανάγνωση αποσπασμάτων απο την πρώτη επιστολή προς Θεσσαλονικείς με διακριτική μουσική υπόκρουση.
4. **Οι Σλαβικές εισβολές (6^{ος}, 7^{ος} αι. μ.Χ)**
5. Το **Τροπάριον** των αγίων Κυρίλλου (827-69) και Μεθοδίου (815-84), Ρωμανού του Μελωδού (7^{ος} αιώνας), και ακόλουθα στην σλαβική του μορφή (μετάφραση).
Οι δύο αυτοί άγιοι γεννήθηκαν στη Θεσσαλονίκη και υπήρξαν οι αποφασιστικοί παράγοντες του εκχριστιανισμού των Σλάβων, δημιουργώντας το σλαβικό αλφάβητο και μεταφράζοντας τη Βίβλο.
6. **Η Άλωση της Θεσσαλονίκης από τους Σαρακηνούς το 904.**
7. **Η Άλωση της Θεσσαλονίκης από τους Σταυροφόρους το 1204.**
8. **Τ'αηδόνια της Ανατολής**: Οργανική παρουσίαση δημοτικού τραγουδιού που βρέθηκε στο κάλυμα χειρογράφου της Μονής Ιβήρων του Αγίου Όρους - μοναδικό παράδειγμα κοσμικής μουσικής που έχουμε απο το Βυζάντιο, σε μεταγραφή απο τη βυζαντινή γραφή της Δέσποινας Μαζαράκη. Η μελωδία χρησιμοποιείται για να θυμίσει τη σπουδαιότητα της γεωγραφικής γειτνίασης της πόλης με το Αγιονόρος.
9. **Η Άλωση της Θεσσαλονίκης απο τους Τούρκους το 1430.**
10. **Δεύτε μαρτυρικήν αδελφοί**: Θρήνος της Αλώσεως, κατά Σίμωνα Καρρά.
11. **Ayin-i serif i birinci selam**: Οργανική παρουσίαση ύμνου του τάγματος των Μεβλεβί Σούφι Δερβίσιδων. Το τάγμα αυτό ήταν δραστήριο στη Θεσσαλονίκη όλη την περίοδο της Τουρκοκρατίας στην πόλη (1430-1912).
12. **Η άφιξη των Εβραίων**, και εγκατάσταση στην πόλη, χιλιάδων ανθρώπων όταν διώχθησαν απο την Ιβηρική χερσόνησο το 1492.
13. **Λεβέντης εξεκίνησε**: Τό τραγούδι του Παύλου Μελά, δημοτικό του Μακεδονικού Αγώνα, 1912.
14. **Η Πυρκαγιά του 1917** που άφησε χιλιάδες κόσμου άστεγους και άνεργους για μεγάλο χρονικό διάστημα.
15. **Σήμερα μαύρος ουρανός**: Προσφυγικό δημοτικό τραγούδι της Μικρασιατικής Καταστροφής, 1922.

16. *El sueño de la hija del rey*: Εβραϊκό Σεφαραδίτικο τραγούδι, περιγραφή ονείρου νέας κοπέλλας που είδε ολόγιομο φεγγάρι, αυγερινό, τρία μικρά πουλάκια και χρυσή κολόνα, και η ερμηνεία του απο τη μητέρα της: *Το φεγγάρι είναι η πεθερά σου, ο αυγερινός η κουινιάδα σου, τα πουλάκια τ'ανηψάκια σου, και η χρυσή κολόνα, ο γιός του ρήγα, ο αραβωνιαστικός σου.* Μια ερμηνεία που αποτελεί τραγική αντιπαράθεση στη μοίρα των Εβραίων κατά τη Γερμανική Κατοχή...

17. Το «τραγούδι της Θεσσαλονίκης»

Αυτό που ονόμασα έτσι δεν έχει κείμενο αλλά είναι ένας συνδυασμός όλων των διαφορετικών θεμάτων που εμφανίστηκαν στη διάρκεια της καντάτας σε μια μορφή συμπυκνωμένης μουσικής έκφρασης της διαχρονικής, πολυποικιλής και τόσο πλούσιας πολιτιστικής κληρονομιάς της Θεσσαλονίκης.

18. Το Απολυτίκιον του Αγίου Δημητρίου, προσάτη της πόλης.

Ο άγιος Δημήτριος γεννήθηκε στη Θεσσαλονίκη το 270 και πέθανε μαρτυρικά το 306, κατόπιν διαταγής του Ρωμαίου αυτοκράτορα Μαξιμιλιανού, εξ αιτίας της πίστης του και λόγω του ότι εμπύχωσε τον αδύναμο Νεστορα να νικήσει το «φαβορί» του αυτοκράτορα, Λυαίο, σε μονομαχία.

Το απολυτίκιο αποτελεί το φυσικό κλείσιμο του έργου, αλλά σε όλη τη διάρκεια της καντάτας χρησιμοποιώ σύντομα αποσπάσματα του, διαφορετικά επεξεργασμένα κάθε φορά, σαν «οδηγητικό» θέμα ταυτότητας της πόλης.

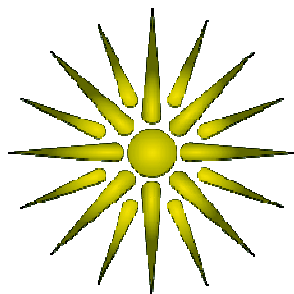
Οι τίτλοι που είναι υπογεγραμμένοι είναι υπάρχοντα μουσικά κομμάτια σε δική μου ελεύθερη επεξεργασία και σε μια προσπάθεια να λειτουργήσουν και να δέσουν αρμονικά και φυσικά με την όλη σύνθεση.

Η μουσική γλώσσα είναι κλασική με σεβασμό στο βυζαντινό καθώς και στο δημοτικό μουσικό ιδίωμα όπου έχουν αυτά χρησιμοποιηθεί, και σε σύγχρονη μουσική έκφραση όπου τα δραματικά γεγονότα το απαίτησαν αυτό κατά τη γνώμη μου.

Διάρκεια 40 με 45 λεπτά

Σύνθεση: Μαριλένα Ζλατάνου (από Θεσσαλονίκη)

www.zlatanou.net



Thessaloniki is the second largest city in Greece, a port geographically placed in the north, capital of the area of Macedonia, and of about a million inhabitants.

It was established in 315 B.C. by king Kassandros (one of Alexander the Great's epigones) and due to its size and geographical placement it has been an important city in the area during all this time.

Especially during the Byzantine Era (around 300 A.C. to 1453) it formed a particularly important centre politically and economically as it was equidistant between Rome and Constantinople (now Istanbul), the two capitals of those times' great empires.

The city's many old Byzantine churches are also to be found on UNESCO's Cultural Heritage List.

There has been no lack of catastrophes such as city fire and earthquakes during the city's long existence, as there were numberless invasions and foreign occupations from all sides. These have made a considerable impact on the city, as well as the immigration of many differing peoples have moved there to live alongside the Greeks.

By far the largest group of immigrants to be especially mentioned here were the thousands of Jews who arrived in Thessaloniki after being expelled from Spain in 1492. They lived and worked in the city until the Second World War when they, alas, shared the well-known tragic fate of all European Jews.

The Turkish Occupation lasted almost a hundred years longer in this area than in the rest of Greece: After yet another bloody uprising Thessaloniki was finally united with Greece in 1912 and therefore the city celebrates its great liberation in 2012.

It is for this celebration that one of the city's daughters has composed a cantata in which many of these important events and cultural impulses are attempted to be incorporated in a musical form and given a musical expression.

Comments

In this Cantata I have tried to give a **musical form** to a selection of some of the most decisive historical events and cultural elements of the city's ancient and rich history. These chosen elements are:

- 1. The establishment of the city in 315 B.C.**, by king Kassandros, one of Alexander the Great's epigones. He named the city after his wife and Alexander's half-sister, Thessaloniki, who had got her name because she was born on the day of the Macedonians' victory over Thessalians at the fight of Volos in 353 B.C.
- 2. Potamon rothion** PAP.OXY.1786, is a fragment of the earliest extant Christian hymn, found in the rubbish piles outside ancient Oxyrynchos in Egypt (a large city in Hellenistic times), and in ancient Greek music notation. It is a fragment of a hymn to the Holy Trinity and yet another proof of the strong ties between Macedonia (Greece) and Egypt as well as of the extent of the Hellenistic Civilization.
- 3. The visit of St. Paul** (1st cent. A.C.): Recitation of parts of the 1st letter to Thessalonians to discrete musical accompaniment.
(4:9) But as touching brotherly love ye need not that I write unto you: for ye yourselves are taught of God to love one another. (4:10) And indeed ye do it toward all the brethren which are in all Macedonia: but we beseech you, brethren, that ye increase more and more; (4:11) And that ye study to be quiet, and to do your own business, and to work with your own hands, as we commanded you; (4:12) That ye may walk honestly toward them that are without, and that ye may have lack of nothing.

(5:4) But ye, brethren, are not in darkness, that that day should overtake you as a thief. (5:5) Ye are all the children of light, and the children of the day: we are not of the night, nor of darkness. (5:6) Therefore let us not sleep, as do others; but let us watch and be sober. (5:7) For they that sleep sleep in the night; and they that be drunken are drunken in the night. (5:8) But let us, who are of the day, be sober, putting on the breastplate of faith and love; and for an helmet, the hope of salvation.

(5:16) Rejoice evermore. (5:17) Pray without ceasing. (5:18) In every thing give thanks: for this is the will of God in Christ Jesus concerning you. (5:19) Quench not the Spirit. (5:20) Despise not prophesyings. (5:21) Prove all things; hold fast that which is good. (5:22) Abstain from all appearance of evil. (5:23) And the very God of peace sanctify you wholly; and I pray God your whole spirit and soul and body be preserved blameless unto the coming of our Lord Jesus Christ.
- 4. The Invasions of the Slavs** (6th, 7th cent. A. C.)
- 5. The tropar** of the saints Cyril (827-69) and Methodius (815-84), by Romanos o Melodos (7th cent.) followed by the Slavic translation of the same hymn.
Both of these two saints were born in Thessaloniki and were mainly responsible for the christening of the Slavs as they created the Slavic alphabet and translated the Bible into Slavic.
Divinely-wise Cyril and Methodius, equals-to-the-apostles and teachers of the Slavs, entreat the Master of all to strengthen all nations in Orthodoxy and unity of mind, to grant peace to the world and to save our souls.
Let us honour the sacred pair, who translated divine scripture pouring forth a fountain of divine knowledge from which we still draw today. Now as you stand before the throne of the Most-high we call you blessed, Cyril and Methodius, as you fervently pray for our souls.
- 6. The Conquest of the City by the Saracens in 904.**
- 7. The Conquest of the City by the Crusaders in 1204.**

8. **Taidonia tis Anatonlis**: Instrumental presentation of a folk song found hidden in the covers of a manuscript at the Monastery of Iviron in Mount Athos – the only extant example of secular music from Byzantine times. It is included here in order to emphasize the importance the geographical proximity of the city to the republic of Mount Athos has had during the last thousand years.
9. **The Conquest of the City by the Turks in 1430.**
10. **Defte martirikin adelfi**: Lament of the Conquest of Byzantium (after 1453):
Come brothers and praise the martyrs who fought so many barbarians, under Constantine's leadership...
11. **Ayin-i serif i birinci selam**: Instrumental presentation of a hymn of the Mevlevi Sufi order who were active in Thessaloniki during all the time the city was under Turkish Rule (1430-1912)
12. **The arrival of the Jews**: Thousands arrived who established themselves in the city when they were forced out of the Iberian Peninsula in 1492. They flourished and remained a very large percentage of the population until The Second World War.
13. **Leventis exekinese**: The song of Pavlos Melas, the leader of the Macedonian Freedom Army of 1912 (folk song).
A brave young man set off from Athens – heedless of losing his life. He was hurt (and killed) outside Statista: Mother, don't you cry and lament for me, for the birds are crying for me, alongside my wife and the whole country.
14. **The City Fire of 1917**, which left thousands of people homeless as well as with no possibility of work for many years to come after the event.
15. **Simera mavros ouranos**: Folk song of the Greek refugees in 1922.
In what is known in Greece as the "Asia Minor Catastrophe of 1922", when about one and a half million Greeks were thrown out of Asia Minor, more than 100.000 of these refugees had to be suddenly accommodated in Thessaloniki, flooding in from Asia Minor as well as from the areas far North an East of the city. Most of Thessaloniki's inhabitants today are descendants of these refugees.
Today the sky is black, today the day is black, today everyone is grieved and the mountains are saddened.
16. **El sueño de la hija del rey**: Sephardic Jewish song, telling of the dream of a young girl:
I saw the full moon and the morning star and three little birds pecking at a column of gold...
Her mother interprets: *The full moon is your mother-in-law, the morning star is your sister-in-law, the three birds are your nephews and the gold column is the king's son, your fiancé.*
An interpretation that stands as the cruellest of contrasts to the Jews' fate under the German Occupation...
17. **"The song of Thessaloniki"** is a wordless melding of all the themes which have been used during the cantata, in an effort to give a concentrated musical expression of Thessaloniki's, varied and rich cultural heritage.
18. **The hymn of St. Demetrios**, saint, protector of Thessaloniki.
St. Demetrios was born in Thessaloniki in 270 and died there a martyr's death in 306, following the order of the Roman Emperor Maximilian, because of his Christian faith and the fact that he inspired Nestor, a weak man, to win in a gladiator fight over the Emperor's favourite, Lyeos.
The world has found you to be a great defence against tribulation and a vanquisher of heathens, O Passion-bearer.
As you bolstered the courage of Nestor, who then humbled the arrogance of Lyeos in battle, Holy Demetrios, entreat Christ God to grant us great mercy.
This hymn is the natural conclusion of the whole composition, but short parts of it, arranged differently each time, have been used throughout the entire cantata as a *leitmotiv*, representing an *identity theme* for the city.

The underlined titles are existing musical pieces used in my own free arrangements and in an effort to make them blend organically and harmoniously with the rest of the composition.

The musical style is classical respecting the Byzantine and the folk-song idioms whenever used, and contemporary expression when representing dramatic events.

Duration: 40 to 45 min.

Composer: Marilena Zlatanou (from Thessaloniki)
www.zlatanou.net

Thessaloniki er den nest største byen i Hellas, havneby og geografisk plassert i nord, hovedstad i Makedonia fylke og med ca en million innbyggere.

Den ble grunnlagt i 315 før vår tidsregning av kong Kassandros (en av Alexander den Stores etterkommere) og har vært i hele den tiden en viktig by i området, både grunnet sin størrelse og sin geografiske plassering.

Ikke minst var den i den bysantinske tiden (ca 300 etter Kr. til 1453) et sentralt knutepunkt politisk og økonomisk ettersom den lå midt i mellom Roma og Konstantinopel (dagens Istanbul), de to hovedstedene i datidens store riker.

Byens mange gamle bysantinske kirkebygg er da også på Unescos liste over verneverdig kulturarv.

I løpet av byens langvarige eksistens har det ikke manglet verken på katastrofer som bybrann og jordskjelv, eller talløse invasjoner med etterfølgende okkupasjoner fra alle retninger. Disse har naturlig nok preget byens historie og mange folkeslag har slått seg ned sammen med grekerne som har bodd der hele tiden.

Den største befolkningsgruppen av disse er utvilsomt de mange tusen jøder som bosatte seg i Thessaloniki etter at de ble kastet ut fra Spania i 1492, og som levde og arbeidet der fram til Annen Verdenskrig da de tragisk delte den samme skjebnen som jødene i resten av Europa.

Den tyrkiske okkupasjonen varte nesten hundre år lengre der enn i resten av Hellas: Etter enda en blodig frigjøringskamp ble Thessaloniki forenet med Hellas i 1912 og dermed feirer byen sitt store frigjøringsjubileum i 2012.

Det er til denne at undertegnede (Thessaloniki bysbarn) har komponert en kantate hvor mange av de viktige begivenhetene og kulturelle impulser er forsøkt inkorporert i en musikkform.

Kommentarer

I denne kantaten forsøker jeg å gi i **musikkform** en presentasjon av et utvalg av noen av de mest avgjørende historiske begivenheter og kulturelle elementer i Thessalonikis lange og mangfoldige historie. Disse er:

1. Etableringen av byen i 315 før Kr.

Kong Kassandros, en av Alexander den Stores epigoner, grunnla byen og ga den navn etter sin kone og Alexanders halvøster, som hadde blitt kalt Thessaloniki, etter seieren over Thessalierne av Slaget ved Volos i 353 f. Kr., fordi hun var født på selve seiersdagen.

2. Påtamån råthián PAP.OXY.1786 – den tidligst nedskrevne kristne hymnen vi har per i dag, funnet i søppelfyllingen til den antikke hellenistiske byen Oxyrynchos i Egypt, på papyrus fragment og i gresk antikk musikknotasjon. Dette fragmentet av en hymne til den Hellige Treenighet, er enda en påminnelse av den meget tette kontakten mellom Egypt og Thessaloniki, så vel som utbredelsen av den Hellenistiske Sivilisasjonen.

3. Pauli besøk - utdrag fra 1. brev til Thessalonikerne, med enkel musikkledsagelse.

(4:9) Men om broderkjærligheten trenger I ikke til at nogen skriver til eder; for I er selv lært av Gud til å elske hverandre; (4:10) I gjør det jo også mot alle brødrene i hele Makedonia. Dog formaner vi eder, brødre, at I enn mere gjør fremgang deri, (4:11) og at I setter eders ære i å leve stille og ta vare på eders egne ting og arbeide med eders hender, så som vi bød eder, (4:12) for at I kan omgås sømmelig med dem som er utenfor, og ikke trenge til nogen.

(5:4) Men I, brødre, er ikke i mørket, så dagen skulde komme over eder som en tyv; (5:5) for I er alle lysets barn og dagens barn; vi hører ikke natten eller mørket til. (5:6) La oss derfor ikke sove, som de andre, men la oss våke og være edrue! (5:7) De som sover, sover jo om natten, og de som drikker sig drukne, er drukne om natten; (5:8) men vi som hører dagen til, la oss være edrue, ikklædd troens og kjærlighetens brynje og med håpet om frelse som hjelm;

(5:16) Vær alltid glade, (5:17) bed uavlatelig, (5:18) takk for alt! for dette er Guds vilje i Kristus Jesus til eder. (5:19) Utslukk ikke Ånden, (5:20) ringeakt ikke profetisk tale; (5:21) men prøv alt, hold fast på det gode, (5:22) avhold eder fra allslags ondt! (5:23) Men han selv, fredens Gud, hellige eder helt igjennem, og gid eders ånd og sjel og legeme må bevares fullkomne, ulastelige ved vår Herre Jesu Kristi komme!

4. Slaviske invasjoner (6., 7. hundretallet)

5. Tropar til ære for de to helgener Kyrillos (827-69) og Methodios (815-84) av Romanos o Melodos (7.hundr.), etterfulgt av den kirkeslaviske versjonen (oversettelsen) av den samme hymnen.

Begge disse to helgener ble født i Thessaloniki og sørget for slavernes omvendelse til kristendommen bl.a. ved å skape det slaviske skriftspråket og å oversette Bibelen.

La oss hedre det hellige par som opplyste oss/ da de oversatte De Hellige Skrifter og lot en kilde av kjennskap til Gud velle fram,/ som vi inntil denne dag øser ubegrenset av,/ idet saligpriser dere, Kyrillos og Methodios som nå står for Den Høyestes trone i ivrig bønn for våre sjeler.

6. Byens okkupasjon av Sarasenerne i 904.

7. Byens okkupasjon av Korstogfarerne i 1204.

8. **Taidânia tis Anatólis**: En instrumental versjon av en folkesang funnet i innbindingen av et manuskript i Iviron klosteret på mount Athos: Det eneste eksisterende eksemplet av verdslig musikk fra den bysantinske tiden, brukt her for å understreke viktigheten av byens nærhet til munkerepublikken de siste tusen årene.

9. Byens okkupasjon av Tyrkerne (1430)

10. **Defte martirikin adelfi**: Klagesang over tapet av det Bysantinske Riket, etter 1453:
Kom brødre, la oss hylle martyrene som kjempet mot mange barbarer og med Konstantin som leder...

11. **Ayin-i serif i birinci selam**: Instrumental presentasjon av en hymne av den sufi Mevlevi ordenen som virket i Thessaloniki under hele den perioden byen var under det Ottomanske Riket (1430-1912).

12. **Jødernes adkomst**, i tusentall, i 1492, etter at de ble kastet ut fra Spania. De etablerte seg i byen og var en veldig stor andel av befolkningen fram til Annen Verdenskrig.

13. **Leventis exekinese**: Sangen til Pavlos Melas, lederen av den frigjørende Makedonske armeen, 1912 (folkesang).
*Modig ung mann dro helt fra Aten, uredde for sitt eget liv - ved Statista ble han såret:
Mor mi, jeg vil ikke ha gråt og klagesanger, for fuglene gråter for meg sammen med min kone og hele landet.*

14. **Bybrannen i 1917**, som etterlot mangfoldige tusen mennesker uten bolig og arbeid i lang tid.

15. **Simera mavrás oranos**: Folkesang av de landflyktige etter den "Lilleasiatiske Katastrofen" i 1922. Av de ca halvannen million grekere som ble da kastet ut fra Lilleasia, ble nesten 100.000 landflyktige fra både Lilleasia og de nordlige og østlige områdene etablert i byen, og brorparten av dagens innbyggere er deres etterkommere.

I dag er himmelen svart, i dag er dagen svart – alle er inderlig triste og fjellene er lei seg.

16. **El sueño de la hija del rey** Jødisk sefardisk sang:

En fortelling om den unge jenta som faller i søvn under sitt sømarbeid, og drømmer at *hun sto ved døra og så fullmånen, sto ved vinduet og så morgentjernen, sto ved brønnen og så en gylden søyle med tre småfugler som plukket på gullet*. Hennes mor tyder drømmen: *Fullmånen er din svigermor, morgentjernen din svigerinne, de småfuglene dine kjære nevøer og den gylne søylen er kongens sønn, din forlovede.*

Denne drømmetydningen står i dramatisk kontrast til de mange tusen jødernes skjebne under den Tyske okkupasjonen...

17. **"Thessalonikis sang"** er en ordløs sammensmelting av alle de temaene som har blitt presentert i løpet av kantaten i et forsøk på å gi et komprimert og fortettet musikkuttrykk av alle de mangfoldige impulsene gjennom tidene som representerer denne byens eldgamle og rike kulturarv.

18. **Hymnen til den hellige Demetrios**, byens beskytter.

Den hl. Demetrios ble født i Thessaloniki i 270 og led der martyrdød i 306, etter ordre fra den Romerske keiseren Maximilian, for sin tro og for å ha inspirert svakelige Nestor til å vinne i gladiatorkamp keiserens favoritt, Lyeos.

I deg fant den bebodde verden sannelig en solid tilflukt i prøvelser og fiendenes overmann, o seierrike Demetrios. Du som tilintetgjorde Lahosh' overmot og oppmuntret Nestor på slagmarken, bønnfall da også Kristus, vår Gud, om stor miskunn for oss.

Denne hymnen er brukt som en slags *leitmotiv*, et "identitetstema" for Thessaloniki byen gjennom hele kantaten, med korte og forskjellig bearbejdede utdrag hver gang, før den danner en naturlig avslutning på verket, presentert da i sin helhet.

De understrekede titlene er eksisterende musikkstykker i mine egne arrangementer og i et forsøk til å få dem til å fungere harmonisk og naturlig sammen med resten av komposisjonen.

Det musikalske tonespråket er klassisk med respekt for det særegne bysantinske tonespråket og folkemusikken der disse er brukt, og i et samtidsmusikkuttrykk der de dramatiske begivenhetene krevde etter min mening dette.

Durata: 40 – 45 min.

Komponist (og Thessaloniki bysbarn): Marilena Zlatanou

www.zlatanou.net

ΘΕΣΣΑΛΟΝΙΚΗ

- 24 αιώνες σταυροδρόμι λαών και πολιτισμών

Καντάτα για σολίστ, μεικτή χορωδία, έγχορδα και κρουστά

THESSALONIKI

- A Crossroad for Nations and Civilizations for 24 Centuries

A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou

(2011)

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** Mezzo-soprano, Soprano, Alto, Tenor, and Bass. Each part is represented by a five-line staff with a treble clef and a key signature of one flat (B-flat).
- String Ensemble:** Violin I, Violin II, Viola, Violoncello, and Contrabass. Each part is represented by a five-line staff with its respective clef and a key signature of one flat.
- Percussion:** Wood Blocks, Tubular Bells, darboka, windchimes, Cymbals w. drumstick, 2 tom toms snare drum, and Bass Drum. Each part is represented by a five-line staff with a percussion clef.
- Timpani:** Represented by a five-line staff with a bass clef.

The score shows the first few measures of the piece. The vocal parts are currently silent, indicated by horizontal lines. The percussion parts have some initial notation, including dynamic markings like *f* and *ff*.

Zlatanou: THESSALONIKI...

2

6

Cym..

toms/sn.

Timp.

9

Cym..

toms/sn.

B. D.

Timp.

p molto

15

Cym..

toms/sn.

Timp.

ff molto *p*

20

W.B.

Cym..

toms/sn.

Timp.

mf *ff*

24 **A** $\text{♩} = 80$ *mp*

S. Κα - τά θεσ - σα - λών νί - κη
Ka - ta thes - a - lãn ni - ki

A. Κα - τά θεσ - σα - λών νί κη
Ka - ta thes - a - lãn ni - ki

T. Κα - τά θεσ - σα - λών νί - κη
Ka - ta thes - a - lãn ni - ki

B. Κα - τά θεσ - σα - λών νί κη
Ka - ta thes - a - lãn ni - ki

Cb. *mp*

W.B. *f*

31

S. Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ ni - ki Thes - sa - lâ - ni - ki

A. Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ ni - ki Thes - sa - lâ ni - ki

T. Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ ni - ki Thes - sa - lâ - ni - ki

B. Θεσ - σα - λο - νί - κη Θεσ - σα - λο - νί - κη
Thes - sa - lâ - ni - ki Thes - sa - lâ - ni - ki

Cb.

W.B. *f*

36

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for measures 36-48. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). The time signature is 3/4. The music begins at measure 36. The Violin 1 part has a rest until measure 37, then plays a melodic line with a dynamic marking of *mp*. The Violin 2 part has a rest until measure 37, then plays a melodic line with a dynamic marking of *mp*. The Viola part has a rest until measure 37, then plays a melodic line with a dynamic marking of *mp*. The Violoncello part has a rest until measure 37, then plays a melodic line with a dynamic marking of *mp*. The Contrabasso part has a rest until measure 37, then plays a melodic line with a dynamic marking of *mp*. The score ends at measure 48.

49

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for measures 49-57. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). The time signature is 3/4. The music begins at measure 49. The Violin 1 part plays a melodic line with a dynamic marking of *mp*. The Violin 2 part plays a melodic line with a dynamic marking of *mp*. The Viola part plays a melodic line with a dynamic marking of *mp*. The Violoncello part plays a melodic line with a dynamic marking of *mp*. The Contrabasso part plays a melodic line with a dynamic marking of *mp*. The score ends at measure 57.

58

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for measures 58-66. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). The time signature is 3/4. The music begins at measure 58. The Violin 1 part plays a melodic line with a dynamic marking of *mp*. The Violin 2 part plays a melodic line with a dynamic marking of *mp*. The Viola part plays a melodic line with a dynamic marking of *mp*. The Violoncello part plays a melodic line with a dynamic marking of *mp*. The Contrabasso part plays a melodic line with a dynamic marking of *mp*. The score ends at measure 66.

67 **B**

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *mp*

Vc. *f* *mp*

Cb. *f* *mp*



80 *mf*

M-S. *mf*

πο - τα - μόν —
 pà - ta - mán —

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

W.B. *p*

93

M-S. *ro - θι - ων πα - σαι υμ - νούν - των*
râ - thi - ân pa - se im - non - dân

S. _____

A. _____

T. _____ *υμ - νούν - των*
im - non - dân

B. _____ *υμ - νούν - των*
im - non - dân

Vln. 1 _____ *mf*

Vln. 2 _____ *mf*

Vla. _____ *mf*

Vc. _____

Cb. _____

W.B. _____ *p*

103

M-S.

δῆ - μων πα - τέ - ρα υι - όν α - γι - ον πνεύ - μα
 di - mǎn pa - te - ra i - ân a - ji - ân pnev - ma

S.

A.

T.

δῆ - μων πα - τέ - ρα υι - όν α - γι - ον πνεύ - μα
 di - mǎn pa - te - ra i - ân a - ji - ân pnev - ma

B.

δῆ - μων πα - τέ - ρα υι - όν α - γι - ον πνεύ - μα
 di - mǎn pa - te - ra i - ân a - ji - ân pnev - ma

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

W.B.

113

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

W.B.

πά - σαι δυ - νά - μεις ε - πι - φω - νούν -
 ra - se di - na - mis e - ri - fã - non -

mp

mp

mp

mp

p

122

M.S. των α - μὴν α - μὴν κρά - τος αἰ - νος
dân a - min a - min kra - tâs e - nâs

S. των α - μὴν α - μὴν κρά - τος αἰ - νος
dân a - min a - min kra - tâs e - nâs

A. των α - μὴν α - μὴν κρά - τος αἰ - νος
dân a - min a - min kra - tâs e - nâs

T. α - μὴν α - μὴν κρά - τος αἰ - νος
a - min a - min kra - tâs e - nâs

B. α - μὴν α - μὴν κρά - τος αἰ - νος
a - min a - min kra - tâs e - nâs

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

W.B.

130

M.S.
α - εἰ και δό - ζα Θε-
e - i kie dā - xa the-

S.
α - εἰ και δό - ζα Θε-
e - i kie dā - xa the-

A.
α - εἰ και δό - ζα Θε-
e - i kie dā - xa the-

T.
α - εἰ και δό - ζα Θε-
e - i kie dā - xa the-

B.
α - εἰ και δό - ζα Θε-
e - i kie dā - xa the-

Vln. 1
p

Vln. 2
p


Vla.
p

Vc.
p


Cb.
p


W.B.
p

140


M.S. 
 ώ δώ - τη - - ρι μο - νό πάν - των
 á dá - ti - - ri má - nâ pan - tân

S. 
 ώ δώ - τη - - ρι μο νό πάν - των
 á dá - ti - - ri má nâ pan - tân

A. 
 ώ δώ - τη - - ρι μο νό πάν - των
 á dá - ti - - ri má nâ pan - tân


T. 
 ώ δώ - τη - - ρι μο νό πάν - των
 á dá - ti - - ri má nâ pan - tân


B. 
 ώ δώ - τη - - ρι μο νό πάν - των
 á dá - ti - - ri má - nâ pan - tân

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

W.B. 

147

M-S. α - γα - θών α - μήν, α -
a - ga - thán a - min a -

S. α - γα - θών α - μήν, α -
a - ga - thán a - min a -

A. α - γα - θών α - μήν, α -
a - ga - thán a - min a -

T. α - γα - θών α - μήν, α -
a - ga - thán a - min a -

B. α - γα - θών α - μήν, α -
a - ga - thán a - min a -

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

W.B.



153

M-S.

μῆ - v
- mi - n

S.

μῆ - v
- mi - n

A.

μῆ - v
- mi - n

T.

μῆ - v
- mi - n

B.

μῆ - v
- mi - n

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Cb.

p

164

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f



171

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.

mf

183

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.



192

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.

201

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

mp *mf* *pp* *pp* *p* *sub pp*

D

214

M.S.

(9) περί δὲ τῆς φιλαδελφίας οὐ χρεῖαν ἔχετε γράφειν ὑμῖν, αὐτοὶ γὰρ ὑμεῖς θεοδίδακτοὶ ἐστε εἰς τὸ ἀγαπᾶν ἀλλήλους· (10) καὶ γὰρ ποιεῖτε αὐτὸ εἰς πάντας τοὺς ἀδελφοὺς [τοὺς] ἐν ὅλῃ τῇ μακεδονίᾳ. παρακαλοῦμεν δὲ ὑμᾶς, ἀδελφοί, περισσεύειν μᾶλλον, (11) καὶ φιλοτιμεῖσθαι ἡσυχάζειν καὶ πράσσειν τὰ ἴδια καὶ ἐργάζεσθαι ταῖς [ιδίαις] χερσὶν ὑμῶν, καθὼς ὑμῖν παρηγγείλαμεν, (12) ἵνα περιπατῆτε εὐσχημόνως πρὸς τοὺς ἔξω καὶ μηδενὸς χρεῖαν ἔχητε.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

D

225

M-S.

S. *mp*
 μη - δε - νός χρεί - αν έ - χη - τε
 mi - de - nâs hri - an e - hi - te

A. *mp*
 μη - δε - νός χρεί - αν έ - χη - τε
 mi - de - nâs hri - an e - hi - te

T. *mp*
 μη - δε - νός χρεί - αν έ - χη - τε
 mi - de - nâs hri - an e - hi - te

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

229

S.

A.

T.

B.

mp

μη - δε - νόσ χρεί - αν έ - χη - τε
mi - de - nās hri - an e - hi - te

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *pp*

mf *pp*

mf *pp*

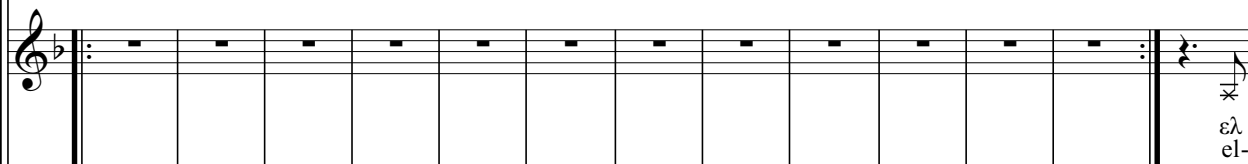

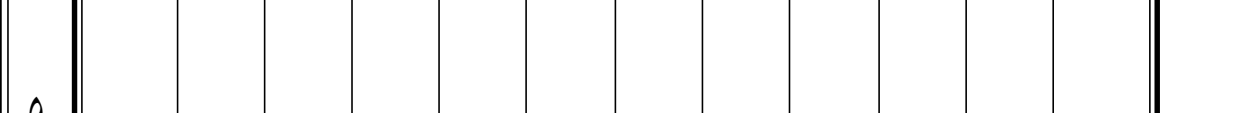
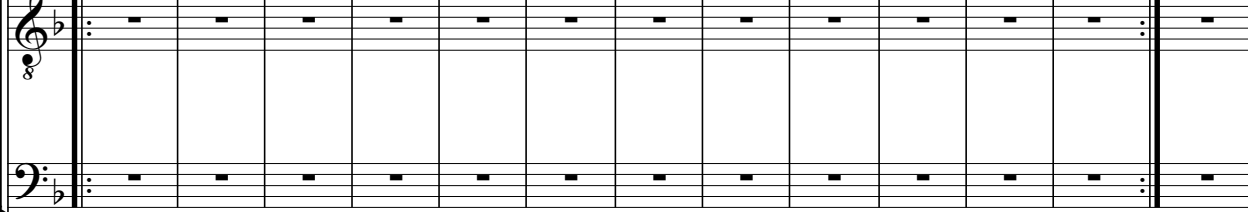
mf *pp*

mf *pp*

234

M-S. 

(4) ὑμεῖς δέ, ἀδελφοί, οὐκ ἐστὲ ἐν σκότει, ἵνα ἡ ἡμέρα ὑμᾶς ὡς κλέπτῃς καταλάβῃ, (5) πάντες γὰρ ὑμεῖς υἱοὶ φωτός ἐστε καὶ υἱοὶ ἡμέρας. οὐκ ἐσμὲν νυκτὸς οὐδὲ σκότους· (6) ἄρα οὖν μὴ καθεύδωμεν ὡς οἱ λοιποὶ, ἀλλὰ γρηγορῶμεν καὶ νήφωμεν. (7) οἱ γὰρ καθεύδοντες νυκτὸς καθεύδουσιν, καὶ οἱ μεθυσκόμενοι νυκτὸς μεθύουσιν· (8) ἡμεῖς δὲ ἡμέρας ὄντες νήφωμεν, ἐνδυσάμενοι θώρακα πίστεως καὶ ἀγάπης καὶ περικεφαλαίαν ἐλπίδα σωτηρίας·

S. 
 A. 
 T. 
 B. 

Vln. 1 
 Vln. 2 
 Vla. 
 Vc. 
 Cb. 

247

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

πί-δα σω-τη ρί-ας
 pi-da sa-ti ri-as

ελ - πί-δα σω-τη ρί-ας
 el - pi-da sa-ti ri-as

ελ - πί-δα σω-τη ρί-ας
 el - pi-da sa-ti ri-as

ελ - πί-δα σω-τη ρί-ας
 el - pi-da sa-ti ri-as

mf


mf

mf


mf


mf


256


M-S. 


(16) πάντοτε χαίρετε, (17) ἀδιαλείπτως προσεύχεσθε, (18) ἐν παντί εὐχαριστεῖτε· τοῦτο γὰρ θέλημα θεοῦ ἐν χριστῷ ἰησοῦ εἰς ὑμᾶς. (19) τὸ πνεῦμα μὴ σβέννυτε, (20) προφητείας μὴ ἐξουθενεῖτε· (21) πάντα δὲ δοκιμάζετε, τὸ καλὸν κατέχετε, (22) ἀπὸ παντὸς εἴδους πονηροῦ ἀπέχεσθε. (23) αὐτὸς δὲ ὁ θεὸς τῆς εἰρήνης ἀγιάσαι ὑμᾶς ὀλοτελεῖς, καὶ ὀλόκληρον ὑμῶν τὸ πνεῦμα καὶ ἡ ψυχὴ καὶ τὸ σῶμα ἀμέμπτως ἐν τῇ παρουσίᾳ τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ τηρηθεῖη.

Vln. 1  *pp*

Vln. 2  *pp*

Vla.  *pp*

Vc.  *pp*

Cb.  *p*



269

Vln. 1  *mf*

Vln. 2  *mf*

Vla.  *mf*

Vc.  *mf*

Cb.  *mf*

E

279

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

E

Timp. *f*



282

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

286

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

This musical score covers measures 286 to 290. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Timpani. The key signature has one flat (B-flat). Measures 286-288 show rhythmic patterns with accents and slurs. Measure 289 features a long, sweeping slur across the strings. Measure 290 continues the melodic and rhythmic development.



290

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

This musical score covers measures 290 to 294. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Timpani. The key signature has one flat (B-flat). Measures 290-292 show dense string textures with many notes and slurs. Measures 293-294 show more rhythmic patterns with accents and slurs.

294

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.

This musical system covers measures 294 to 300. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Bass Drum. The key signature has one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and a forte (f) marking in measure 299. A double bar line with repeat dots is located below the first measure of this system.

299

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
B. D.

w. soft mallet
mf

This musical system covers measures 299 to 305. It features seven staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, Cymbal, and Bass Drum. The key signature has one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and a forte (f) marking in measure 299. A double bar line with repeat dots is located below the first measure of this system. The Cymbal part is marked 'w. soft mallet' and 'mf'.

305

F

S.

A.

T.

B.

(ossia +A) *mf*

Των α - ποσ - τό - λων
Tân a - pās tâ - lân

mf

Των α - ποσ - τό - λων
Tân a - pās tâ - lân

mf

Των α - ποσ - τό - λων
Tân a - pās - tâ - lân

F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

mp

mp

mp

313

M-S.

S.

A.

 εισ - δε - ζά - με - νοι την έλ - λαμ - ψιν των Σλά - βων
 is - de - xa - me - ni tin e - lamp - sin tån sla - vån

T.

 εισ - δε - ζά - με - νοι την έλ - λαμ - ψιν των Σλά - βων
 is - de - xa - me - ni tin e - lamp - sin tån sla - vån

B.

 εισ - δε - ζά - με - νοι την έλ - λαμ - ψιν των Σλά - βων
 is - de - xa - me - ni tin e - lamp - sin tån sla - vån

Vln. 1

Vln. 2

Vla.

mf

Vc.

mf

Cb.

B. D.

317

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

ώφ - θη - τε φως - τή - ρες και δι - δάσ - κα - λου τον της χά - ρι -
 âf - thi - te fâs - ti - res kie di - das - ka - li tân tis ha - ri -

322

M-S.

S.

A.

τος κυ - ρή - ξαν - τες πά - σι λό - γων. Άλ' ω Κύ - ριλ - λε__παμ
 τὰς κι - ρι - χαν - tes πα - σι λᾶ - γᾶν. Αἰ - ᾶ Κι - ρι - λε__πα-

T.

τος κυ - ρή - ξαν - τες πά - σι λό - γων. Άλ' ω Κύ - ριλ - λε__παμ
 τὰς κι - ρι - χαν - tes πα - σι λᾶ - γᾶν. Αἰ - ᾶ Κι - ρι - λε__πα-

B.

τος κυ - ρή - ξαν - τες πά - σι λό - γων. Άλ' ω Κύ - ριλ - λε__παμ
 τὰς κι - ρι - χαν - tes πα - σι λᾶ - γᾶν. Αἰ - ᾶ Κι - ρι - λε__πα-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

327

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

μά - καρ και Με - θό - δι - ε πά - σης βλά - βης εκ - λυτ - ρώ - σασ - θε__ και
 ma - kar kie Me - thâ - di - e pa - sis vla - vis ek - lit - râ - sas - the__ kie

μά - καρ και Με - θό - δι - ε πά - σης βλά - βης εκ - λυτ - ρώ - σασ - θε__ και
 ma - kar kie Me - thâ - di - e pa - sis vla - vis ek - lit - râ - sas - the__ kie

μά - καρ και Με - θό - δι - ε πά - σης βλά - βης εκ - λυτ - ρώ - σασ - θε__ και
 ma - kar kie Me - thâ - di - e pa - sis vla - vis ek - lit - râ - sas - the__ kie

332

M-S.

S. *f*
 τους κραυ - γα - ζον - τας χαί - ρε
 tos krav - ga - zân - tas kjie - re

A. *f*
 θλί - ψε - ως τους κραυ - γα - ζον - τας χαί - ρε
 thlip - se - âs tos krav - ga - zân - tas kjie - re

T. *f*
 θλί - ψε - ως τους κραυ - γα - ζον - τας χαί - ρε
 thlip - se - âs tos krav - ga - zân - tas kjie - re

B. *f*
 θλί - ψε - ως τους κραυ - γα - ζον - τας χαί - ρε
 thlip - se - âs tos krav - ga - zân - tas kjie - re

Vln. 1 *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

B. D.

336

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

ζεύ - γος μα - κά - ρι - ον
 zev - gâs ma - ka - ri - ân.

ζεύ - γος μα - κά - ρι - ον
 zev - gâs ma - ka - ri - ân.

ζεύ - γος μα - κά - ρι - ον
 zev - gâs ma - ka - ri - ân.

ζεύ - γος μα - κά - ρι - ον
 zev - gâs ma - ka - ri - ân.

pp

pp

pp

pp

pp

Яко апостолом единомравнии и словенских стран учителяе, Кирилле и Мефодие богомудрии, Владыку всех молите вся языки словенския утвердити в православии и единомыслии, умирити мир и спасти души наша.

342 *meno mosso* (♩=с 70)
mp

M-S. *3* *3*

Jia - kâ a - pâs-tâ-lâm je-di-nân rav nii i slâ - ven - skich stran ot - sji-tel - je Ki-ril - je i Me

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

345

M-S. *3* *3*

fâd-di - je bâ - ga - mo - dri - i Vla - di - ko vseh ma - lit - je vsia ja - zy - ki slâ - ven - ski - ja ot - ver

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

348

M-S. *3*
di - ti vpra - vå - sla-vi-i i je-di-nå mys - li - i o - mi - ri - ti mir i spa - sti do - sji na -

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

351

M-S. *sj*

S. *p a tempo (♩=80)* **3**
Ki - ril - lje i Me - fād - dji - e o - mi - ri - ti mir i

A. *p* **3**
Ki - ril - lje i Me - fād - dji - e o - mi - ri - ti mir i

T. *p* **3**
Ki - ril - lje i Me - fād - dji - e o - mi - ri - ti mir i

B. *p* **3**
Ki - ril - lje i Me - fād - dji - e o - mi - ri - ti mir i

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

355

M-S. *[Musical staff with rests]*

S. *[Musical staff with notes and slurs]*
 spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi - ri - ti mir i

A. *[Musical staff with notes and slurs]*
 spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi - ri - ti

T. *[Musical staff with notes and slurs]*
 spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji na - sja o - mi -

B. *[Musical staff with notes and slurs]*
 spas - ti do - sji na - sja o - mi - ri - ti mir i spas - ti do - sji na - sja

Vln. 1 *[Musical staff with sustained notes and slurs]*

Vln. 2 *[Musical staff with sustained notes and slurs]*

Vla. *[Musical staff with sustained notes and slurs]*

Vc. *[Musical staff with sustained notes and slurs]*

Cb. *[Musical staff with sustained notes and slurs]*

359

S. spas-ti do-sji na-sja Ki ri- lje i Me fäd- i -je

A. mir i spas-ti do-sji na-sja Ki ri- lje i Me fäd- i -je

T. ri - ti mir i spas-ti do-sji na-sja Ki ri- lje i Me fäd- i -je

B. o - mi-ri - ti mir i spas-ti do-sji na-sja Ki ri- lje i Me -fäd- i -je

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



364

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

H

371

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *f*

f

f

376

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

Timp.

p

p

p

mp

381

Cym..

Timp.

mf *f*

383

Cym..

toms/sn.

f

Timp.

385

toms/sn.

387

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

ff

394

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

399

The musical score consists of several staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics 'a' and dynamics 'f' and 'gliss.' indicated. Below are the string parts: Violin 1 and 2, Viola, Violoncello, and Contrabass. The timpani part is at the bottom, showing a rhythmic pattern of eighth notes and accents. The key signature has one flat (B-flat), and the time signature is 4/4.

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Timp.

f *gliss.*
f *gliss.*
f *gliss.*
f

a
a
a
a

J

404

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

gliss.

gliss.

gliss.

gliss.

mp

mf

412

Score for measures 412-417. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., Cb., B. D., and Timp. The key signature has one flat (B-flat). Measure 412 starts with a dynamic of *mf*. Measure 413 has a dynamic of *mp*. Measure 414 has a dynamic of *mf*. Measure 415 has a dynamic of *mp*. Measure 416 has a dynamic of *mf*. Measure 417 has a dynamic of *ff*. The Cb. and Timp. parts feature a rhythmic pattern of eighth notes with accents.



418

Score for measures 418-423. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., Cb., B. D., and Timp. The key signature has one flat (B-flat). Measure 418 starts with a dynamic of *ff*. Measure 419 has a dynamic of *ff*. Measure 420 has a dynamic of *ff*. Measure 421 has a dynamic of *ff*. Measure 422 has a dynamic of *ff*. Measure 423 has a dynamic of *ff*. The Cb. and Timp. parts feature a rhythmic pattern of eighth notes with accents.

423

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
Timp.

Detailed description: This system contains measures 423 through 428. The score is for a string quartet (Violins 1 and 2, Viola, and Cello), a Bass Drum (B. D.), and a Timpani (Timp.). The key signature has one flat (B-flat major or E-flat minor). The time signature is 3/4. Measures 423-425 feature a melodic line in the strings, with the first violin and second violin playing a similar line, the viola playing a more active line, and the cello and bass playing a lower line. Measures 426-428 show a continuation of these lines. The bass drum and timpani play a rhythmic pattern of eighth notes with accents.



429

K $\text{♩} = 72$
tr

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

mp
mf
mf

K $\text{♩} = 72$

Detailed description: This system contains measures 429 through 434. The score is for the same instruments as the previous system. The key signature has one flat. The time signature is 3/4. Measure 429 is marked with a tempo of quarter note = 72 (♩ = 72) and a dynamic of mezzo-piano (mp). The first violin part has a trill (tr) over a series of notes. The viola and cello parts have a melodic line starting in measure 430. The bass drum and timpani are mostly silent in this system.

436

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. mf

mf

443

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

449

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

455

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This system contains measures 455 through 460. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The Vln. 1 and Vln. 2 parts are in treble clef, while the Vla., Vc., and Cb. parts are in bass clef. The Vln. 1 and Vln. 2 parts play a melodic line with eighth and sixteenth notes. The Vla. part has a more active, rhythmic accompaniment. The Vc. part provides a steady accompaniment with eighth notes. The Cb. part plays a simple harmonic accompaniment with dotted quarter notes.

461

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This system contains measures 461 through 466. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The Vln. 1 and Vln. 2 parts are in treble clef, while the Vla., Vc., and Cb. parts are in bass clef. The Vln. 1 and Vln. 2 parts continue their melodic line. The Vla. part has a more active, rhythmic accompaniment. The Vc. part provides a steady accompaniment with eighth notes. The Cb. part plays a simple harmonic accompaniment with dotted quarter notes.

466

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf

Detailed description: This system contains measures 466 through 471. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The Vln. 1 and Vln. 2 parts are in treble clef, while the Vla., Vc., and Cb. parts are in bass clef. The Vln. 1 part has a melodic line that ends with a fermata. The Vln. 2 part continues its melodic line. The Vla. part has a more active, rhythmic accompaniment. The Vc. part provides a steady accompaniment with eighth notes. The Cb. part plays a simple harmonic accompaniment with dotted quarter notes. The dynamic marking *mf* (mezzo-forte) is indicated in the Vln. 1 staff.

471

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

tr



477

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

arco

f

L

L

483

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.
Timp.

p
f



486

Cym..
toms/sn.
Timp.

f
mf



492

Cym..
toms/sn.
Timp.

ff

495

Cym..

toms/sn.

Timp.



500

M

M-S.

Δεύ - - - τε μαρ - τυ - ρι - κήν_ α - δελ - φοί μετ'
 Def - - - te mar - ti - ri - kin_ a - del - fi met

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

Timp.

p

p

M

p

512

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



523

M-S.

Vln. 1


Vln. 2

Vla.


Vc.


Cb.


533


M-S. 


ξάρ - χον - τοç. Στρα - τόν γεν - ναι - ό - τα - τον, ι - ε - ρό - τα - τον σύν - ταγ -
 xar - hân - dâs Stra - tân jie - ne - â - ta - tân i - e - râ - ta - tân sin - dag

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 



544

M-S. 

μα συ - νασ - πισ - μόν__ τε αρ - ρα - γή και α - νί - κη - τον τα της πίσ - τε -
 ma si - nas - riz - mân__ te a - ra - ji kie a - ni - ki - tân ta tis pis - te -

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

554

M-S. *ως και του γε - νους_ και - χη - μα - τα* *Μάρ - - - τυ -*
-ās kie to jie - nos_ kaf - hi - ma - ta *Mar - - - ti -*

S. *pp*
bc/a

A. *pp*
bc/a

T. *pp*
bc/a

B. *pp*
bc/a

Vln. 1

Vln. 2

Vla. *mp*

Vc.

Cb.

567

M-S.

ρας της α - λώ - σε - ως χο - ρεί - αν την έν - θε - ον της εκ - κλη - σί - ας τους πρέσ -
 -ras tis a - lâ - se - às hâ - ri - an tin en - the - ân tis e - kli - si - as tos prez-

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

578

M-S.

- βεις___ τους δυ - να - τας___ ι - κε - τεύ - ον - τας Χρισ - τόν κα - τα - πέμ -
- vis___ tos di - na - tās___ i - ke - te - ãn - das Hris - tån ka - ta - rem -

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

589

M-S.

S. *f*

A. *f*

T. *f*

B. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

600

S.  του ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - às

A.  του ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - às

T.  του ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - às

B.  του ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - às

Vln. 1  *f*

Vln. 2  *f*

Vla.  *f*

Vc.  *f*

Cb.  *f*

611

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



624

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb.

p

634 N $\text{♩} = 172$

Vln. 1 *pp* *mp* solo

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

darb.

637

Vln. 1

Vln. 2

Vla.

Vc.

darb.

640 *tutti*

Vln. 1 *mp*

Vln. 2 *tutti* *mp*

Vla. *tutti* *mp*

Vc. *tutti* *mp*

darb.

643

Vln. 1
Vln. 2
Vla.
Vc.
darb.

This system contains measures 643, 644, and 645. It features five staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Drums (percussion clef). The music is in a minor key with a 3/4 time signature. Measures 643 and 644 show active melodic lines in the strings and a steady drum pattern. Measure 645 begins with a fermata over the first measure, followed by a continuation of the melodic and rhythmic patterns.

646

Vln. 1
Vln. 2
Vla.
Vc.
darb.

This system contains measures 646, 647, and 648. It features five staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Drums (percussion clef). The music continues from the previous system. Measures 646 and 647 show a continuation of the melodic lines with some rests. Measure 648 features a more active melodic line in the strings and a consistent drum pattern.

649

Vln. 1
Vln. 2
Vla.
Vc.
darb.

This system contains measures 649, 650, and 651. It features five staves: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Drums (percussion clef). The music continues from the previous system. Measures 649 and 650 show a continuation of the melodic lines with some rests. Measure 651 features a more active melodic line in the strings and a consistent drum pattern. A dynamic marking of *f* (forte) is present in measures 649, 650, and 651.

652

Vln. 1

Vln. 2

Vla.

Vc.

darb.

mf

mf

mf

mf

This system contains measures 652, 653, and 654. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Drum. The key signature has one flat (B-flat). The time signature is 3/4. Measures 652 and 653 show a steady rhythmic pattern with eighth notes and quarter notes. Measure 654 begins with a dynamic marking of *mf* and features more complex rhythmic patterns, including sixteenth notes and eighth notes with beams.

655

Vln. 1

Vln. 2

Vla.

Vc.

darb.

This system contains measures 655, 656, and 657. The instrumentation remains the same. Measure 655 has a dynamic marking of *mf*. The rhythmic patterns continue, with the drum part showing a consistent eighth-note accompaniment. The strings play a mix of eighth and quarter notes.

658

Vln. 1

Vln. 2

Vla.

Vc.

darb.

This system contains measures 658, 659, and 660. The instrumentation remains the same. The musical texture continues with similar rhythmic motifs. The drum part maintains its eighth-note accompaniment, while the strings play a mix of eighth and quarter notes.

661

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb.



O

664 ♩=100

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *mp*

670

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 670 to 675. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat), and the time signature is 3/4. The Violin 1 part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Violin 2 part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Viola part has a half note G3, followed by quarter notes A3, Bb3, and C4. The Violoncello and Contrabasso parts are mostly silent, with some rests and a few notes in the later measures.



676

Vln. 1

Vln. 2

Vla.


Vc.

Cb.


mp


Detailed description: This system of musical notation covers measures 676 to 681. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat), and the time signature is 3/4. The Violin 1 part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Violin 2 part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Viola part has a half note G3, followed by quarter notes A3, Bb3, and C4. The Violoncello part has a half note G2, followed by quarter notes A2, Bb2, and C3. The Contrabasso part has a half note G2, followed by quarter notes A2, Bb2, and C3. The dynamic marking *mp* (mezzo-piano) is indicated below the Contrabasso staff.

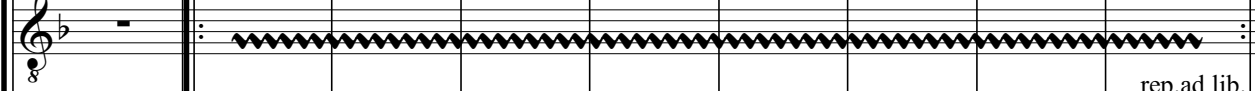
682 rep.ad lib.


M-S.  rep.ad lib.


Impovisation "city noises" - speaking, laughing, singing, shouting, in as many different languages as possible, randomly incorporating some of the international names of the city: *Saloniki, Salonika, Selânik, Solun, Sârunâ, Salonique*, alongside *Thessaloniki*

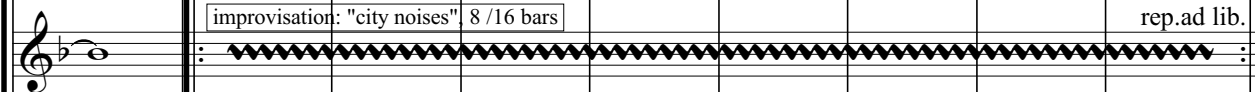
S.  rep.ad lib.

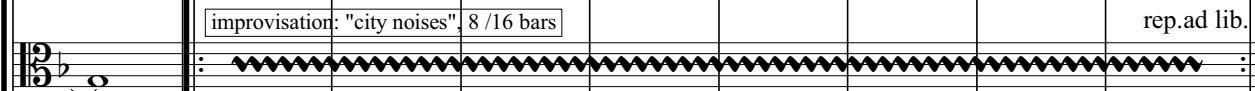
A.  rep.ad lib.


T.  rep.ad lib.


B.  rep.ad lib.


Vln. 1  rep.ad lib.

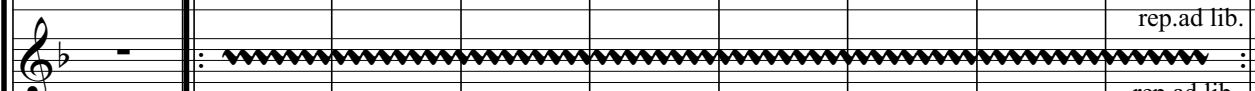
Vln. 2  rep.ad lib.

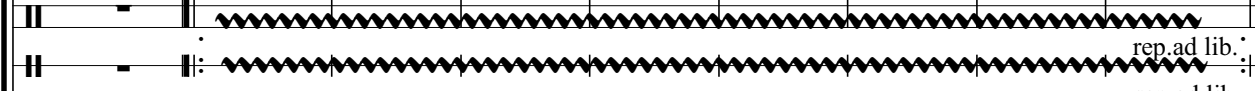
Vla.  rep.ad lib.


Vc.  rep.ad lib.

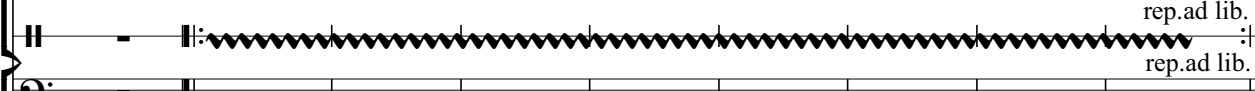
Cb.  rep.ad lib.


W.B.  rep.ad lib.


Tub. B.  rep.ad lib.

darb.  rep.ad lib.

windch.  rep.ad lib.

Cym..  rep.ad lib.

toms/sn.  rep.ad lib.

B. D.  rep.ad lib.

Timp. rep.ad lib.

P

691 $\text{♩} = 116$

M-S.

S.

A.

T.

Λε - βέν - της ε - ξε - κί - νη -
Le - ven - dis e - xe - ki - ni -

B.

Λε - βέν - της ε - ξε - κί - νη -
Le - ven - dis e - xe - ki - ni -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

P

$\text{♩} = 116$

Timp.

697

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

-σε που μεσ' απ' την A - θή - να που δεν ψη - φίζ'
 -se po mes ap tin A - thi - na po den psi - fiz

σε που μεσ' απ' την A - θή - να που δεν ψη - φίζ'
 se po mes ap tin A - thi - na po den psi - fiz

702

M-S.

S.

A.

T.

B.

f

f

που δεν ψη - φίζ' ο Παύ - λος τη ζω - ή.
 po den psi - fiz à Pav - lás ti zà - i.

Πού δεν ψη - φί - ζει
 Po den psi - fi - zi

Πού δεν ψη - φί - ζει
 Po den psi - fi - zi

Πού δεν ψη - φί - ζει
 Po den psi - fi - zi

Πού δεν ψη - φί - ζει
 Po den psi - fi - zi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

mf

mf

mf

707

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
 ti zâ - i na fer - ti lef - the - ri - a stin

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
 ti zâ - i na fer - ti lef - the - ri - a stin

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
 ti zâ - i na fer - ti lef - the - ri - a stin

τη ζω - ή να φερ' τη Λευ - θε - ρί - α στην
 ti zâ - i na fer - ti lef - the - ri - a stin

ff *f*

711

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Κασ - το - ριά__ βα - ρέ - - - θη - κε _____ στη
 Kas - tâ - rja__ va - re - - - thi - ke _____ sti

Κασ - το - ριά__ βα - ρέ - - - θη - κε _____ στη
 Kas - tâ - rja__ va - re - - - thi - ke _____ sti

Κασ - το - ριά__ βα - ρέ - - - θη - κε _____ στη
 Kas - tâ - rja__ va - re - - - thi - ke _____ sti

Κασ - το - ριά__ βα - ρέ - - - θη - κε _____ στη
 Kas - tâ - rja__ va - re - - - thi - ke _____ sti

ff *mf*

718

M-S.

S. *mp*
ου
ο

A. *mp*
ου
ο

T. *mf*
Μά - ναμ' δε θε - λω
Ma - nam de the - lâ

B. *mf*
Μά - ναμ' δε θε - λω
Ma - nam de the - lâ

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.

Timp.

722

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

κλιά - μα - τα δε θε - λω - μοι - ριο - λό - για με -
 klia - ma - ta de the - lâ - mi - rjâ - lâ - jia me -

κλιά - μα - τα δε θε - λω - μοι - ριο - λό - για με -
 klia - ma - ta de the - lâ - mi - rjâ - lâ - jia me -

726

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

ου ου ου ου ου ου
ο ο ο ο ο ο

ου ου ου ου ου ου
ο ο ο ο ο ο

να μου κλαί - γουν τα που - λιά μου κλαίν τα χε - λι -
na mo kle - gon ta po - lja mo klen ta kje - li -

να μου κλαί - γουν τα που - λιά μου κλαίν τα χε - λι -
na mo kle - gon ta po - lja mo klen ta kje - li -

730

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

ου ου ου ου
ο ο ο ο

ου ου ου ου
ο ο ο ο

- δό - νια. Κλαί - ει και η γυ - ναί - κα μου και ό - λη
- dá - nja. Kle - i kie i gi - ne - ka mo kie á - li

δό - νια. ου
dá - nja. ο

739

M-S.

S.

A.
 που δεν ψη - φίζ' ο Παύ - λος τη ζω - ή
 po den psi - fiz - â Pav - lás ti zâ - i

T.
 που δεν ψη - φίζ' ο Παύ - λος τη ζω - ή
 po den psi - fiz - â Pav - lás ti zâ - i

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

743

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Q

748

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f



755

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.

f

f

763

solo

tutti

pp

R

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.

Cym..



772

mf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

776

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

Detailed description: This system of musical notation covers measures 776 and 777. It features six staves: Vln. 1 and Vln. 2 are silent. Vla. and Vc. play eighth-note patterns with slurs. Cb. plays a similar eighth-note pattern with slurs. Cym.. plays a sustained low-frequency sound with a tremolo effect. The key signature has one flat (B-flat).



778

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

Detailed description: This system of musical notation covers measures 778 and 779. Vln. 1 enters in measure 778 with a series of notes marked with accents and a forte (f) dynamic. Vln. 2 and Vla. play eighth-note patterns with slurs. Vc. and Cb. play eighth-note patterns with slurs. Cym.. continues with a sustained low-frequency sound with a tremolo effect. The key signature has one flat (B-flat).

780

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

f

Detailed description: This system of musical notation covers measures 780 and 781. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Cymbals (Cym..). The key signature has one flat (B-flat). The time signature is 2/4. In measure 780, Vln. 1 has a dotted quarter note followed by an eighth rest, then a quarter note with an accent (>). Vln. 2 has a quarter note with an accent (>). Vla. has a continuous eighth-note pattern with slurs. Vc. has a quarter-note pattern with slurs. Cb. has a quarter-note pattern with slurs. Cym. has a single cymbal stroke. In measure 781, Vln. 1 has a quarter note with an accent (>). Vln. 2 has a quarter-note pattern with slurs. Vla. has a quarter-note pattern with slurs. Vc. has a quarter-note pattern with slurs. Cb. has a quarter-note pattern with slurs. Cym. has a single cymbal stroke. A dynamic marking of *f* (forte) is placed below the Cb. staff in measure 780.



781

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

Detailed description: This system of musical notation covers measures 781 and 782. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Cymbals (Cym..). The key signature has one flat (B-flat). The time signature is 2/4. In measure 781, Vln. 1 has a quarter note with an accent (>). Vln. 2 has a quarter-note pattern with slurs. Vla. has a quarter-note pattern with slurs. Vc. has a quarter-note pattern with slurs. Cb. has a quarter-note pattern with slurs. Cym. has a single cymbal stroke. In measure 782, Vln. 1 has a quarter-note pattern with slurs. Vln. 2 has a quarter-note pattern with slurs. Vla. has a quarter-note pattern with slurs. Vc. has a quarter-note pattern with slurs. Cb. has a quarter-note pattern with slurs. Cym. has a single cymbal stroke.

782

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

ff



784

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

fff

fff

fff

fff

fff

785

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.



786

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

ff

787

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

Detailed description: This block contains the musical notation for measures 787 and 788. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabasso, and Cymbals/Drums. The Violin and Viola parts play a rhythmic pattern of eighth notes with accents. The Violoncello and Contrabasso parts play a similar pattern in a lower register. The Cymbals/Drums part has a steady eighth-note pulse. The Cymbals staff is empty. A double bar line with repeat dots is located between the two systems.

788

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

Detailed description: This block contains the musical notation for measures 788 and 789. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabasso, and Cymbals/Drums. The Violin and Viola parts play a rhythmic pattern of eighth notes with accents. The Violoncello and Contrabasso parts play a similar pattern in a lower register. The Cymbals/Drums part has a steady eighth-note pulse. The Cymbals staff is empty.

Zlatanou: THESSALONIKI...

82

789

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

Detailed description: This block contains the musical notation for measures 789 and 790. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabasso, and Cymbals/Drums. The Violin and Viola parts play a rhythmic pattern of eighth notes with accents. The Violoncello and Contrabasso parts play a similar pattern, with the Contrabasso having a flat in its key signature. The Cymbals/Drums part has a rest in measure 789 and a rhythmic pattern of eighth notes in measure 790.



790

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cym..

toms/sn.

Detailed description: This block contains the musical notation for measures 790 and 791. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabasso, and Cymbals/Drums. The Violin and Viola parts play a rhythmic pattern of eighth notes with accents. The Violoncello and Contrabasso parts play a similar pattern, with the Contrabasso having a flat in its key signature. The Cymbals/Drums part has a rest in measure 790 and a rhythmic pattern of eighth notes in measure 791.

791

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.

This block contains the musical notation for measures 791 and 792. It features five string staves (Violin 1, Violin 2, Viola, Violoncello, and Contrabasso) and two percussion staves (Cymbals and Tom-toms/Drum Snare). The strings play a rhythmic pattern of eighth notes with accents. The percussion part shows a steady eighth-note pattern on the tom-toms/snare.

792

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
B. D.
Timp.

This block contains the musical notation for measures 792 and 793. It features five string staves (Violin 1, Violin 2, Viola, Violoncello, and Contrabasso), two percussion staves (Cymbals and Bass Drum), and one timpani staff. The strings play a complex, fast-moving melodic line with slurs and accents, marked with a fortissimo (*ff*) dynamic. The percussion part includes cymbals, bass drum, and timpani, all with accents.

794

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

Timp.



798

S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

mf

807

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B. D.

Timp.

pp

pp

pp

pp

pp

814

B. D.

Timp.

818

T $\text{♩} = 156$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

ff

ff

ff

ff

T $\text{♩} = 156$

819

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Detailed description: This system of musical notation covers measures 819 and 820. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Timpani (Timp.). The key signature has one flat (B-flat). The time signature is 4/4. The Violin 1 part begins with a whole note G4, followed by a series of eighth notes with slurs and ties. The Violin 2 part starts with a sixteenth-note triplet, followed by eighth notes. The Viola part has a melodic line with slurs and ties. The Violoncello part has a similar melodic line. The Contrabasso part has a melodic line with slurs and ties. The Timpani part has a rhythmic pattern of quarter notes with accents (>).



820

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Detailed description: This system of musical notation covers measures 820 and 821. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Timpani (Timp.). The key signature has one flat (B-flat). The time signature is 4/4. The Violin 1 part continues with eighth notes and slurs. The Violin 2 part continues with eighth notes and slurs. The Viola part continues with eighth notes and slurs. The Violoncello part continues with eighth notes and slurs. The Contrabasso part continues with eighth notes and slurs. The Timpani part continues with quarter notes and accents (>).

821

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Detailed description: This block contains the musical score for measures 821 and 822. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Timpani. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The timpani part consists of a steady eighth-note pulse. A double bar line is present at the end of measure 822.

822

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

W.B.


Timp.

f

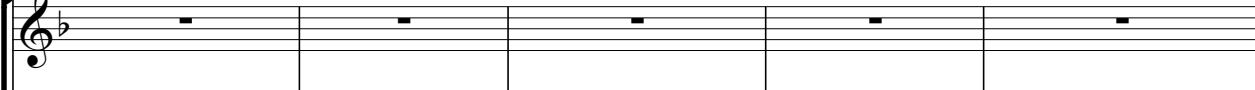
Σή - με - ρα
Si - me - ra


Detailed description: This block contains the musical score for measures 822, 823, and 824. It features seven staves: M-S. (Mezzo-Soprano), Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Timpani. The key signature remains two flats. The M-S. part has a vocal line with lyrics in Greek and English. The instrumental parts continue with their rhythmic patterns. The timpani part has a steady eighth-note pulse. A double bar line is present at the end of measure 824.

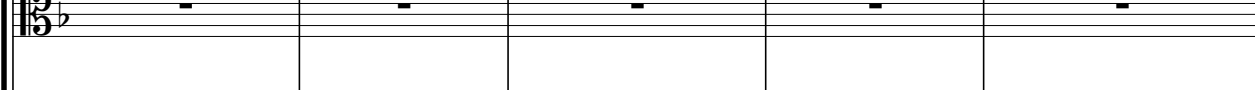
825


M-S. 

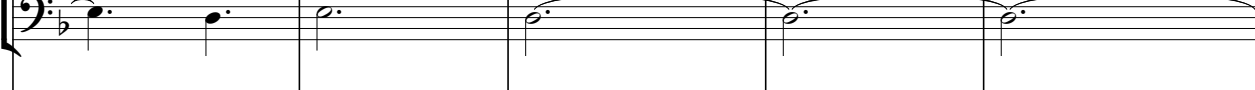
μαύ - ρος ου - ρα - νός σή - με - ρα μαύ - ρη μέ - ρα σή - με - ρα ό - λοι
 mav - rās o - ra - nās si - me - ra mav - ri me - ra si - me - ra á - li


Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

W.B. 



830

M-S. 

θλί - βον - ται και τα βου - νά λυ - πούν - ται
 thli - vān - de kie ta vo - na li - ron - de

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

W.B. 

833

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

W.B.

Detailed description: This system contains measures 833 and 834. The score is for a string quartet and double bass. The key signature has one flat (B-flat). The time signature is 4/4. In measure 833, the Violin 1 and Violin 2 parts play a melodic line with eighth notes and slurs. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes. The Double Bass part plays a simple bass line. In measure 834, the Violin 1 and Violin 2 parts continue their melodic line, while the other instruments maintain their accompaniment. A double bar line is present at the end of measure 834.



834

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 834 and 835. The score is for a string quartet and double bass. The key signature has one flat (B-flat). The time signature is 4/4. In measure 834, the Violin 1 and Violin 2 parts play a melodic line with eighth notes and slurs. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes. The Double Bass part plays a simple bass line. In measure 835, the Violin 1 and Violin 2 parts continue their melodic line, while the other instruments maintain their accompaniment. A double bar line is present at the end of measure 835.

835

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This system contains measures 835 and 836. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat). Measure 835 shows a melodic line in Vln. 1 and Vln. 2, with Vln. 2 starting with a sixteenth-note run. The lower strings (Vla., Vc., Cb.) provide a rhythmic accompaniment with eighth-note patterns. Measure 836 continues the melodic development in the upper strings.



836

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Detailed description: This system contains measures 836 and 837. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Timpani (Timp.). The key signature has one flat. Measure 836 continues the melodic lines from the previous system. Measure 837 shows a continuation of the melodic material, with the Timp. staff showing a single note at the end of the measure.

838

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

ff

stacc.

ff

ff

ff

Σή - με - ρα μαύ - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

Σή - με - ρα μαύ - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

Σή - με - ρα μαύ - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

Σή - με - ρα μαύ - ρος ου - ρα - νός
 Si - me - ra mav - rās o - ra - nās

845

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

σῆ - με - ρα σῆ - με - ρα σῆ - με - ρα
si - me - ra si - me - ra si - me - ra

σῆ - με - ρα μαύ - ρος
si - me - ra mav - rās

846

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

Detailed description: This page of a musical score, numbered 846, features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violins 1 & 2, Viola, Violoncello, and Contrabass) along with a Timpani part. The vocal parts are mostly silent, with the Bass line showing a few notes. The instrumental parts are highly active, featuring complex rhythmic patterns and melodic lines with many accidentals (flats and naturals). The string parts are written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The Violin 1 and 2 parts have a similar melodic contour, while the Viola, Violoncello, and Contrabass parts provide harmonic support with more complex rhythmic figures. The Timpani part is minimal, consisting of a few notes.

847

S. -
A. -
T. -
B. -

Σή - με - ρα
Si - me - ra

Σή - με - ρα
Si - me - ra

Σή - με - ρα
Si - me - ra

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The page is numbered 94 and is titled 'Zlatanou: THESSALONIKI...'. The score begins at measure 847. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are written in treble clef for S, A, and T, and bass clef for B. The lyrics for the vocal parts are 'Σή - με - ρα' and 'Si - me - ra'. Below the vocal parts are the instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Timpani (Timp.). The instrumental parts are written in various clefs: Vln. 1 and Vln. 2 in treble clef, Vla. in alto clef, Vc. and Cb. in bass clef, and Timp. in bass clef. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts have rests in the first measure and enter in the second measure. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

849

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Σή-με - ρα σή - με - ρα μού - ρη μού - ρη με - ρα μού - ρα
 Si-me - ra si - me - ra mav - ri mav - ri me - ra mav - ρα

μού - ρη μέ - ρα μού - ρα
 mav - ri me - ra mav - ρα

μού - ρη μέ - ρα
 mav - ri me - ra

μού - ρη μέ - ρα
 mav - ri me - ra

853

M-S.

S.
-μέ - ρα
-me - ra

A.
-μέ - ρα
-me - ra

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

The image shows a page of a musical score for the piece 'Zlatanou: THESSALONIKI...'. The page number is 96. The score is for measures 853-854. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Timpani (Timp.). The vocal parts have lyrics in Greek and English: '-μέ - ρα' and '-me - ra'. The instrumental parts are written in various staves with notes, rests, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4. The score is arranged in a system with a brace on the left side.

854

S.		Σή - με - ρα ό - λου θλί - Si - me - ra á - li thli -
A.		Σή - με - ρα ό - λου θλί - Si - me - ra á - li thli -
T.		Σή - με - ρα ό - λου θλί - Si - me - ra á - li thli -
B.		Σή - με - ρα ό - λου θλί - Si - me - ra á - li thli -
Vln. 1		
Vln. 2		
Vla.		
Vc.		
Cb.		
Timp.		

859

S.
βov - ται
vân - de

A.
βov - ται
vân - de

T.
βov - ται
vân - de

B.
βov - ται
vân - de

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

861

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

Detailed description: This page of a musical score, numbered 861, features a vocal quartet and a string ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clefs with a key signature of one flat (B-flat major or D minor). Each vocal line begins with a whole note followed by a long, sweeping slur that spans the entire measure. The instrumental parts include Violin 1 and Violin 2 in treble clefs, Viola in alto clef, Violoncello in bass clef, and Contrabass in bass clef. These parts play a rhythmic, eighth-note pattern with various slurs and accents. The Timpani part is shown in a bass clef with a whole rest. The score is presented in a clean, black-and-white format.

862

S. και τα βου - - -
kie ta vo - - -

A. και τα βου - - -
kie ta vo - - -

T. και τα βου - - -
kie ta vo - - -

B. και τα βου - - -
kie ta vo - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

864

S.
vá
na

A.
vá
na

T.
vá
na

B.
vá
na

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

865

S. λυ - - - - - πούν - - - - -
li - - - - - ροη - - - - -

A. λυ - - - - - πούν - - - - -
li - - - - - ροη - - - - -

T. λυ - - - - - πούν - - - - -
li - - - - - ροη - - - - -

B. λυ - - - - - πούν - - - - -
li - - - - - ροη - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

866

S. *gliss.*
ται
de

A. *gliss.*
ται
de

T. *gliss.*
8
ται
de

B. *gliss.*
ται
de

Vln. 1

Vln. 2

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Timp. *gliss.*

867

M.S.

S. *gliss.*

A. *gliss.*

T. *gliss.*

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

868

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Detailed description: This system of musical notation covers measures 868 to 871. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Timpani (Timp.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Violin 1 part has a melodic line with slurs and ties. The Violin 2 part has a rhythmic accompaniment. The Viola and Violoncello parts have similar rhythmic patterns. The Contrabass part has a melodic line with slurs and ties. The Timpani part has a single note with a fermata.



869

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

Detailed description: This system of musical notation covers measures 869 to 872. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Timpani (Timp.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Violin 1 part has a melodic line with slurs and ties. The Violin 2 part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Contrabass part has a melodic line with slurs and ties. The Timpani part has a single note with a fermata.

870

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

f

Detailed description: This musical system covers measures 870 to 873. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Timpani. Measures 870-873 are marked with a forte (*f*) dynamic. The strings play a rhythmic pattern of eighth notes, while the timpani provides a steady pulse. The score includes various articulation marks such as accents and slurs.



874

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
Timp.

mf
mf
mf
mf
mp

Detailed description: This musical system covers measures 874 to 877. It features seven staves: Violin 1, Violin 2, Viola, Violoncello, Contrabass, Cymbals, and Timpani. Measures 874-877 are marked with a mezzo-forte (*mf*) dynamic, except for the cymbals which are marked mezzo-piano (*mp*). The strings play a melodic line with slurs, while the cymbals play a rhythmic pattern. The score includes various articulation marks such as accents and slurs.

U

883

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.

Cym..

mp

$\text{♩} = 100$



890

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

896

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

901

M-S.

S. *mf*
El re - y de Fran - cia tres hi

A. *mf*
El re - y de Fran - cia tres hi

T. *mf*
El re - y de Fran - cia tres hi

B. *mf*
El re - y de Fran - cia tres hi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb. *mf* *mf*

906

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb.

mf *mf*

The image shows a page of a musical score for the piece 'Zlatanou: THESSALONIKI...'. The page number is 110, and the measure number is 906. The score is arranged in a standard orchestral format with vocal parts and instruments. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper half, and the instrumental parts (Violins 1 & 2, Viola, Violoncello, Contrabass, and Drums) are in the lower half. The vocal parts have lyrics in Greek: 'jas te - ni - a La u - na lab - bra - va'. The instrumental parts include a drum part with a 'mf' dynamic marking. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The instrumental parts are in a violin, viola, cello, and double bass clef, respectively. The drum part is in a drum clef. The score is written in a standard musical notation style with notes, rests, and dynamic markings.

910

M-S. 

S. 
la ot-ra cu - si - a

A. 
la ot-ra cu - si - a

T. 
la ot-ra cu - si - a

B. 
la ot-ra cu - si - a

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

darb. 
mf *mf*

914

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb.

mf *mf*

la mas chi - ca de el - las bas - ti - dor ha -

la mas chi - ca de el - las bas - ti - dor ha -

mf *mf*

918

M-S.

S.

A.

T.

B.

- ci - a Lab - ran - do lab - bran - do sue - ño le -

- ci - a Lab - ran - do lab - bran - do sue - ño le -

Detailed description: This section contains five vocal staves. The Soprano (S.) and Alto (A.) parts are active, with lyrics written below the notes. The lyrics are: "- ci - a Lab - ran - do lab - bran - do sue - ño le -". The Soprano part starts with a half note 'ci', followed by eighth notes 'a', 'Lab', 'ran', and a dotted half note 'do'. The Alto part follows a similar pattern. The Tenor (T.) and Bass (B.) parts are silent, indicated by whole rests.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb.

mf *mf*

Detailed description: This section contains six instrumental staves. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are silent with whole rests. The Viola (Vla.) part features a melodic line starting with a half note, followed by eighth notes. The Violoncello (Vc.) and Contrabasso (Cb.) parts play a sustained harmonic accompaniment with long notes and ties. The Percussion (darb.) part has a rhythmic pattern of eighth notes, marked with a mezzo-forte (*mf*) dynamic.

922

M-S.

S.
- ca - i - a

A.
- ca - i - a

T.
Un su-e-ño me so-ña -

B.
Un su-e-ño me so-ña -

Vln. 1
mp

Vln. 2
mp

Vla.

Vc.

Cb.

darb.
mf *mf* *mf*

927

M-S.

S.

A.

T.
ba bien y al - le - gri - a Sue-ño vos so -

B.
ba bien y al - le - gri - a Sue-ño vos so -

Vln. 1

Vln. 2

Vla.
mp

Vc.

Cb.

darb.
mf *mf*

931

M.S.

S.
Los tres

A.
Los tres

T.
- ña - bas yo vo sol - ta - ri - a Los tres

B.
- ña - bas yo vo sol - ta - ri - a Los tres

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

darb.
mf

Timp.
p

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The page is numbered 116 and is titled 'Zlatanou: THESSALONIKI...'. The score begins at measure 931. It features five vocal parts: M.S. (Mezzo-Soprano), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics for the vocal parts are: S. 'Los tres', A. 'Los tres', T. '- ña - bas yo vo sol - ta - ri - a Los tres', and B. '- ña - bas yo vo sol - ta - ri - a Los tres'. The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Timpani (Timp.). The percussion part (darb.) is marked with a mezzo-forte (*mf*) dynamic. The Timpani part is marked with a piano (*p*) dynamic. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The vocal parts are in treble clef, while the bass parts are in bass clef. The instrumental parts are in their respective clefs: Vln. 1 and 2 in treble clef, Vla. in alto clef, Vc. and Cb. in bass clef, and Timp. in bass clef.

936

M.S.

S.

A.

T.

B.

Timp.

pa - ja - ri - cos son tus cu - ña - di - cos. Yel pi - lar de

pa - ja - ri - cos son tus cu ña - di - cos Yel pi - lar de

pa - ja - ri - cos son tus cu - ña - di - cos

pa - ja - ri - cos son tus cu - ña di - - - - - cos



941

M.S.

S.

A.

T.

B.

Timp.

mf

el hi - jo del rey

p *pp*

o - ro

p *pp*

o - - - ro

p *pp*

el hi - jo del rey, tu no - vio

p *pp*

el hi - jo del rey, tu no - vio

948 *p* *lungissima* **V** ♩=80

M.S. tu no

W.B. **V** ♩=80 *mf*

Cym.. *pp* *mf*

Timp. *mf*



960

W.B.

toms/sn. *mf*

Timp.



968

Cym..

toms/sn.

Timp.



976

Cym..

toms/sn.

Timp.

W

981

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

toms/sn.

Timp.

mf

mf

mp

W



990

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Timp.

mf

mf

W

1002

The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top system, with lyrics 'bc/a' appearing in the final measure of each line. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, Contrabasso, Wind, and Timpani) are in the bottom system. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. The wind part has a specific articulation in the final measure, and the timpani part has a series of rolls.

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

windch.
Timp.

bc/a
bc/a
bc/a
bc/a

f
f
f
f

1014

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
mf
mf
mf



1027

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1038

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



1048

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1059

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



1071

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1083

M.S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

windch.

X

1095

$\text{♩} = 92$

M-S.

S.

A.

T.

B.

mf

mf

mp

bc/a legato

mp

bc/a legato

Μέ - γαν εύ - ρα - το εν τοις κιν - δύ - νοις,
Me - gan ev - ra - tâ en tis kin - di - nis,

Μέ - γαν εύ - ρα - το εν τοις κιν - δύ - νοις,
Me - gan ev - ra - tâ en tis kin - di - nis,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tub. B.

windch.

Timp.

X

$\text{♩} = 92$

1105

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tub. B.

Timp.

Σε υ - πέρ - μα - χον, η οι - κου μέ - νη, Αθ - λο φό - ρε, τα
 se i - per - ma - hân, i i - ko - me - ni, Ath - lâ - fâ - re, ta

Σε υ - πέρ - μα - χον, η οι - κου μέ - νη, Αθ - λο φό - ρε, τα
 se i - per - ma - hân, i i - ko - me - ni, Ath - lâ - fâ - re, ta

mf
 Αθ - λο φό - ρε, τα
 Ath - lâ - fâ - re, ta

mf
 Αθ - λο - φό - ρε, τα
 Ath - lâ - fâ - re, τα

The image shows a page of a musical score for a choral and orchestral work. It features five vocal parts (M-S., S., A., T., B.) and an orchestra (Vln. 1, Vln. 2, Vla., Vc., Cb., Tub. B., Timp.). The vocal parts have lyrics in Greek and Latin. The orchestral parts are in various staves. The score is in a key with one flat (B-flat) and a common time signature. The tempo is marked 'mf' (mezzo-forte). The page number is 126, and the measure number is 1105.

1113

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tub. B.

Timp.

έθ - νη τρο - πού - με - von. Ως ουν Λυ - αί - ου κα - θεί - λες την
 eth - ni trā - po - me - nān. Ἄς on Li - e - o ka - thi - les tin

έθ - νη τρο - πού - με - von. Ως ουν Λυ - αί - ου κα - θεί - λες την
 eth - ni trā - po - me - nān. Ἄς on Li - e - o ka - thi - les tin

έθ - νη τρο - πού - με - von. Ως ουν Λυ - αί - ου κα - θεί - λες την
 eth - ni trā - po - me - nān. Ἄς on Li - e - o ka - thi - les tin

έθ - νη τρο - πού - με - von. Ως ουν Λυ - αί - ου κα - θεί - λες την
 eth - ni trā - po - me - nān. Ἄς on Li - e - o ka - thi - les tin

1120

M-S.

Musical staff for M-S. (Mandolin/Sitar) with a treble clef and a key signature of one flat. The staff contains a series of rests.

S.

Musical staff for Soprano (S.) with a treble clef and a key signature of one flat. The staff contains a vocal line with lyrics in Greek and English below it.

έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ - το - ρα,
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes - tâ - ra,

A.

Musical staff for Alto (A.) with a treble clef and a key signature of one flat. The staff contains a vocal line with lyrics in Greek and English below it.

έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ - το - ρα,
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes - tâ - ra,

T.

Musical staff for Tenor (T.) with a treble clef and a key signature of one flat. The staff contains a vocal line with lyrics in Greek and English below it.

έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ - το - ρα,
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes - tâ - ra,

B.

Musical staff for Bass (B.) with a bass clef and a key signature of one flat. The staff contains a vocal line with lyrics in Greek and English below it.

έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ - το - ρα,
 e - par - sin, en tâ sta - di - â tha - ri - nas tân Nes - tâ - ra,

Vln. 1

Musical staff for Violin 1 (Vln. 1) with a treble clef and a key signature of one flat. The staff contains a melodic line.

Vln. 2

Musical staff for Violin 2 (Vln. 2) with a treble clef and a key signature of one flat. The staff contains a melodic line.

Vla.

Musical staff for Viola (Vla.) with an alto clef and a key signature of one flat. The staff contains a melodic line.

Vc.

Musical staff for Violoncello (Vc.) with a bass clef and a key signature of one flat. The staff contains a melodic line.

Cb.

Musical staff for Contrabass (Cb.) with a bass clef and a key signature of one flat. The staff contains a melodic line.

Tub. B.

Musical staff for Bass Trombone (Tub. B.) with a treble clef and a key signature of one flat. The staff contains a series of rests.

Timp.

Musical staff for Timpani (Timp.) with a bass clef and a key signature of one flat. The staff contains a series of rests.

mf

1127

M.S. ού - τως ά - γι - ε με - γα - λο - μάρ - τος Δη - μή - τρι -
o - tâs a - ji - e me - ga - lâ - mar - tis Di - mi - tri -

S. ού - τως ά - γι - ε με - γα - λο - μάρ - τος Δη - μή - τρι -
o - tâs a - ji - e me - ga - lâ - mar - tis Di - mi - tri -

A. ού - τως ά - γι - ε με - γα - λο - μάρ - τος Δη - μή - τρι -
o - tâs a - ji - e me - ga - lâ - mar - tis Di - mi - tri -

T. ού - τως ά - γι - ε με - γα - λο - μάρ - τος Δη - μή - τρι -
o - tâs a - ji - e me - ga - lâ - mar - tis Di - mi - tri -

B. ού - τως ά - γι - ε με - γα - λο - μάρ - τος Δη - μή - τρι -
o - tâs a - ji - e me - ga - lâ - mar - tis Di - mi - tri -

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tub. B.

Timp.

1133 *f*

M.S. *f*
 ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω - ρή - σασ - θαι
 e Chris - tån tån The - ãn i - ke - te - ve dâ - ri - sas - the

S. *f*
 ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω - ρή - σασ - θαι
 e Chris - tån tån The - ãn i - ke - te - ve dâ - ri - sas - the

A. *f*
 ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω - ρή - σασ - θαι
 e Chris - tån tån The - ãn i - ke - te - ve dâ - ri - sas - the

T. *f*
 ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω - ρή - σασ - θαι
 e Chris - tån tån The - ãn i - ke - te - ve dâ - ri - sas - the

B. *f*
 ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω - ρή - σασ - θαι
 e Chris - tån tån The - ãn i - ke - te - ve dâ - ri - sas - the

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tub. B. *f*

Timp. *f*

1140 *mp*

M-S. η - μίν_ το μέ - γα έ - λε - ος,
i - min. tâ me - ga e - le - às,

S. η - μίν_ το μέ - γα έ - λε - ος,
i - min. tâ me - ga e - le - às,

A. η - μίν_ το μέ - γα έ - λε - ος,
i - min. tâ me - ga e - le - às,

T. η - μίν_ το μέ - γα έ - λε - ος,
i - min. tâ me - ga e - le - às,

B. η - μίν_ το μέ - γα έ - λε - ος, ε - λε -
i - min. tâ me - ga e - le - às, e - le -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tub. B.

Timp.

1146

M.S. *f*
 — δω - ρή - σασ - θαι η - μίν — το μέ - - - γα
 — dâ - ri - sas - the i - min — tâ me - - - ga

S. *f*
 — δω - ρή - σασ - θαι η - μίν — το μέ - - - γα
 — dâ - ri - sas - the i - min — tâ me - - - ga

A. *f*
 — δω - ρή - σασ - θαι η - μίν — το μέ - - - γα
 — dâ - ri - sas - the i - min — tâ me - - - ga

T. *f*
 — δω - ρή - σασ - θαι η - μίν — το μέ - - - γα
 — dâ - ri - sas - the i - min — tâ me - - - ga

B. *mf* *f*
 ος, δω - ρή - σασ - θαι η - μίν — το μέ - - - γα
 âs, dâ - ri - sas - the i - min — tâ me - - - ga

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tub. B.

Timp.

1154

M-S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tub. B.

Timp.

1159 *molto rit. al fine*

M-S. *molto rit. al fine*
έ - - - λε - ος.
e - - - le - às.

S. *molto rit. al fine*
έ - - - λε - ος.
e - - - le - às.

A. *molto rit. al fine*
έ - - - λε - ος.
e - - - le - às.

T. *molto rit. al fine*
έ - - - λε - ος.
e - - - le - às.

B. *molto rit. al fine*
έ - - - λε - ος.
e - - - le - às.

Vln. 1 *molto rit. al fine*

Vln. 2 *molto rit. al fine*

Vla. *molto rit. al fine*

Vc. *molto rit. al fine*

Cb. *molto rit. al fine*

Tub. B. *molto rit. al fine*

Timp.