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 ετεροθαλλούς αδέλφης 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***: PAP.OXY.1786, τμήμα πρωτοχριστιανικού ύμνου από πάπυρο που βρέθηκε στην χωματερή της αρχαίας Οξυρύνχου της Αιγύπτου, πόλης μεγάλης στην Ελληνιστική Εποχή.
   Άντιπροσωπεύει 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, δημιουργόντας 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 χιλίαδες κόσμου άστεγους και άνεργους για μεγάλο χρονικό διάστημα.

15. ***Σήμερα μαύρος ουρανός***: Προσφυγικό δημοτικό τραγούδι της Μικρασιατικής Καταστροφής,1922.

16. ***El sueno de la hija del rey*****:** Εβραϊκό Σεφαραδίτικο τραγούδι, περιγραφή ονείρου νέας κοπέλλας που είδε *ολόγιομο φεγγάρι, αυγερινό, τρια μικρά πουλάκια και χρυσή κολόνα*, και η ερμηνεία του απο τη μητέρα της: *Το φεγγάρι είναι η πεθερά σου, ο αυγερινός η κουνιάδα 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, πολυποίκιλης και τόσο πλούσιας πολιτιστικής κληρονομιάς της Θεσσαλονίκης.

18. Το ***Απολυτίκιον του Αγίου Δημητρίου***, προστάτη 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 εμψύχωσε 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 υπογεγραμένοι 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)
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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 in1912 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 Oxyrynhos 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. ***T aidonia tis Anatolis:*** 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 exekinise*****:** 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 sueno 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 Demetrius, 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)
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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 knytepunkt 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 halvsøster, som hadde blitt kalt Thessaloniki, etter seieren over Thessalerne av Slaget ved Volos i 353 f. Kr., fordi hun var født på selve seiersdagen.

2. ***Påtamån råthiån*** PAP.OXY.1786 – den tidligst nedskrevne kristne hymnen vi har per i dag, funnet i søppelfyllingen til den antikke hellenistiske byen Oxyrynhos 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 omgåes 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, iklædd 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. ***T aidånia tis Anatålis:*** 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. **Jødenes 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 exekinise:*** Sangen til Pavlos Melas, lederen av den frigjørende Makedonske armeen, 1912 (folkesang).
Modig ung mann dro helt fra Aten, uredd 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 mavrås 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 sueno 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 morgenstjernen, sto ved brønnen og så en gylden søyle med tre småfugler som plukket på gullet*. Hennes mor tyder drømmen: *Fullmånen er din svigermor, morgenstjernen din svigerinne, de småfuglene dine kjære nevøer og den gyllne søylen er kongens sønn, din forlovede.*
Denne drømmetydningen står i dramatisk kontrast til de mange tusen jødenes 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 bearbeidete 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

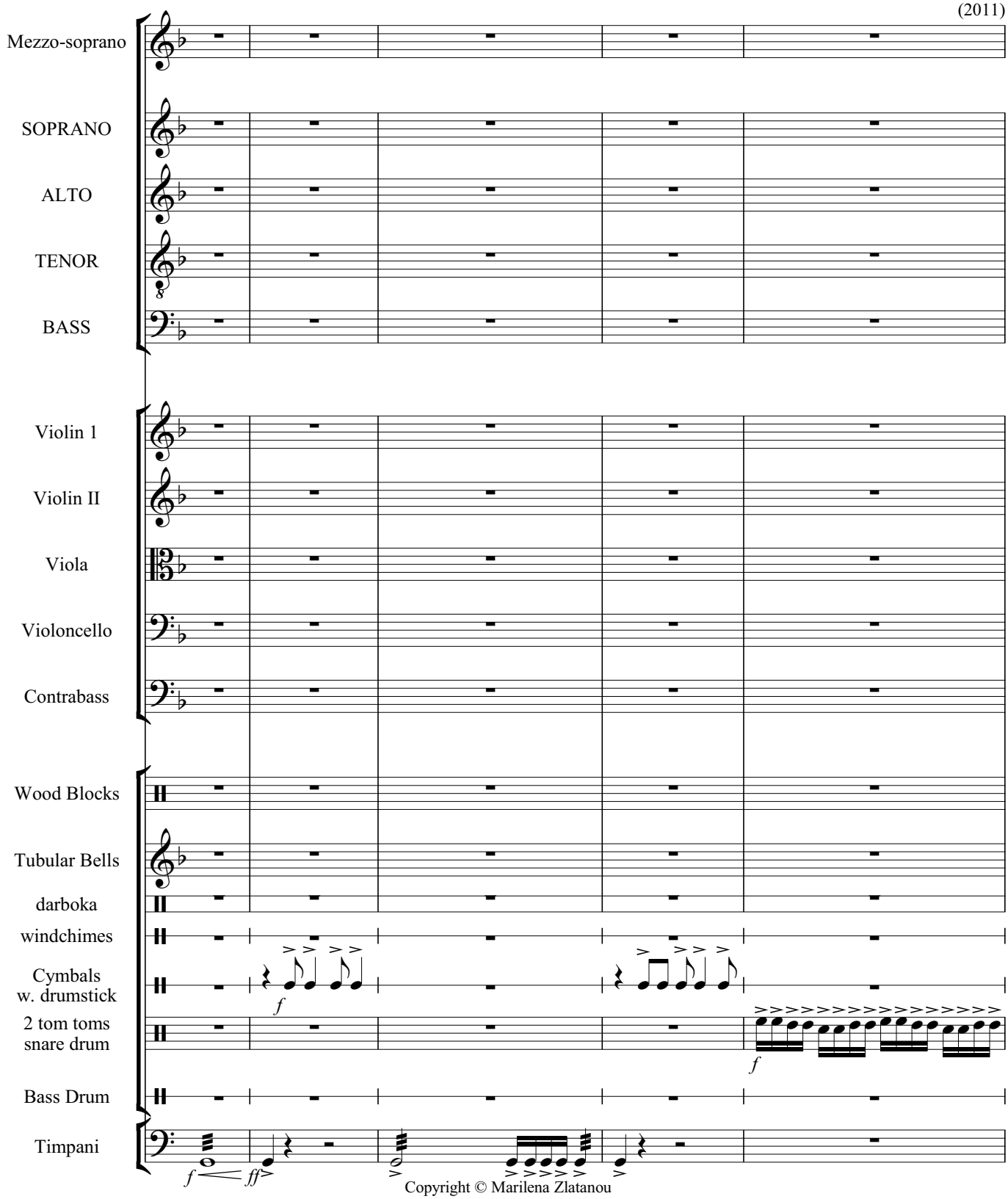
THESSALONIKI

- A Crossroad for Nations and Civilizations for 24 Centuries

A Cantata for Soloist, Mixed Choir, Strings and Percussion

Marilena Zlatanou

(2011)



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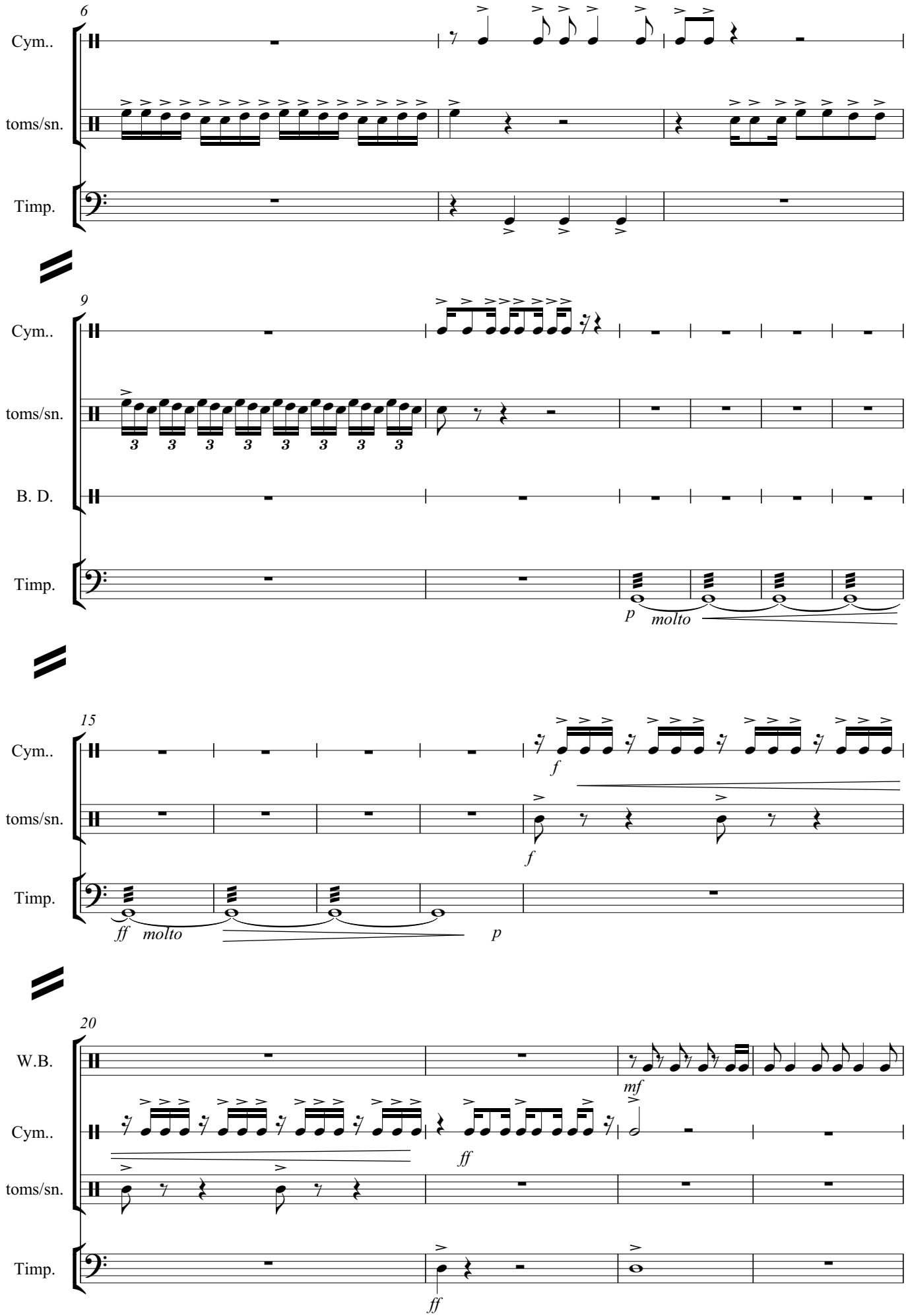
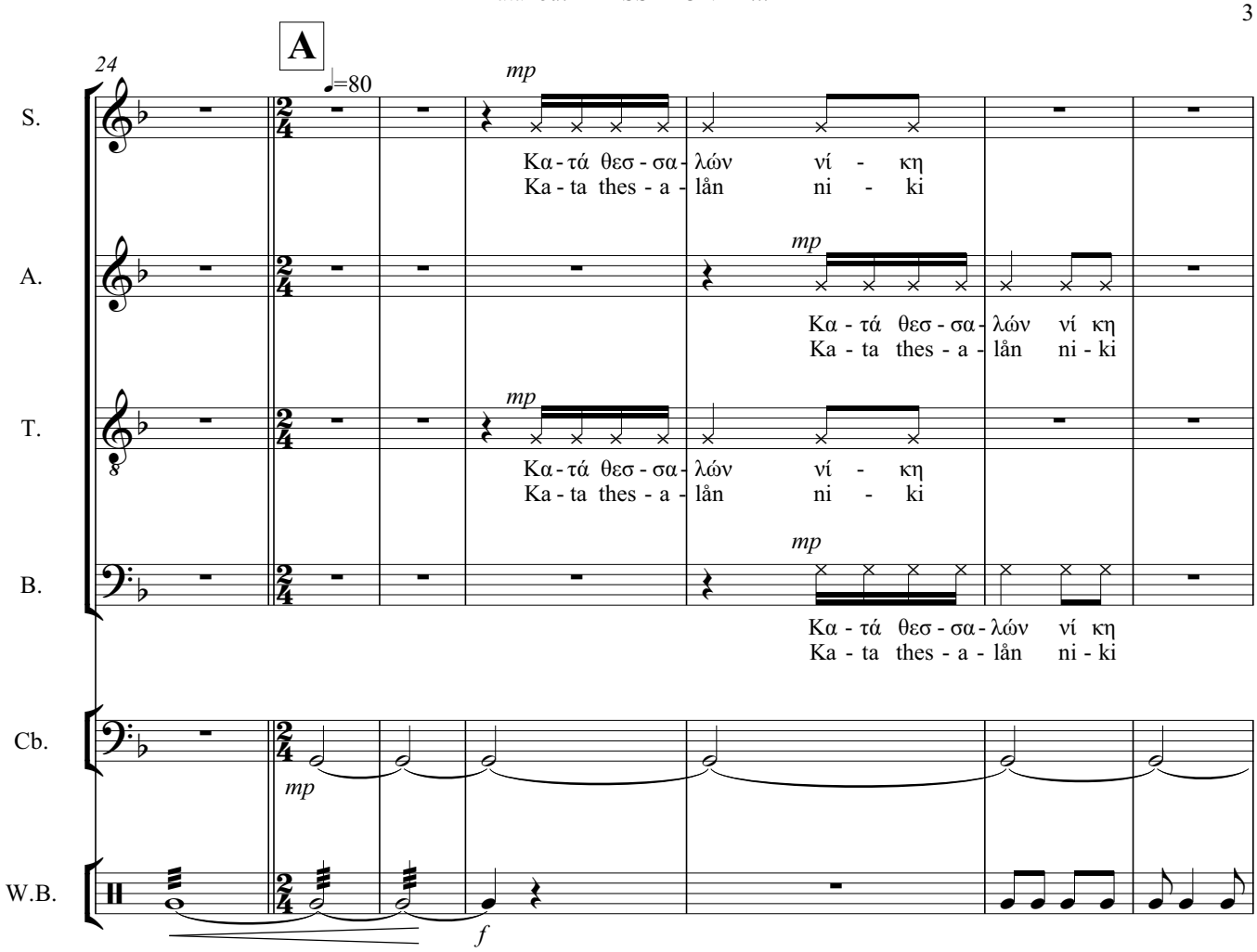
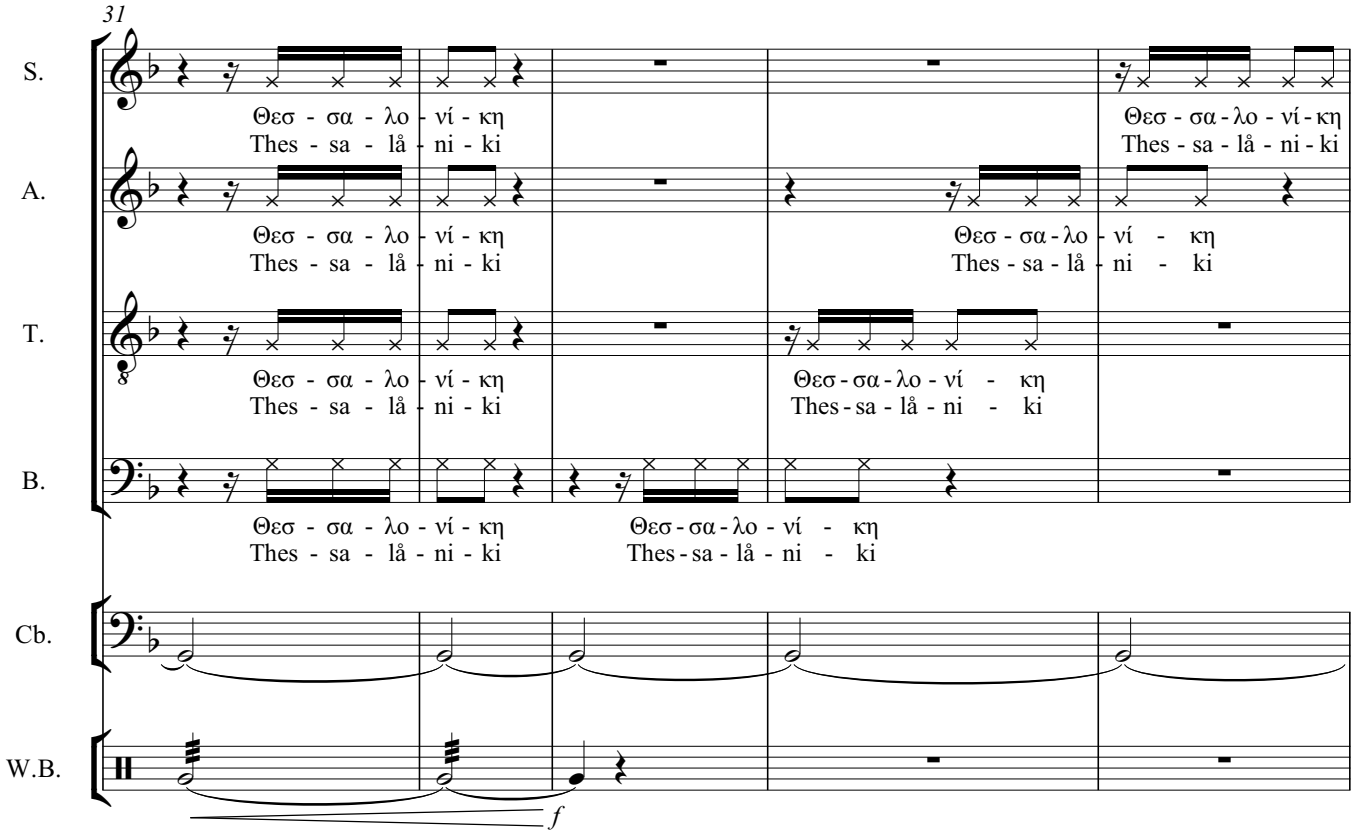
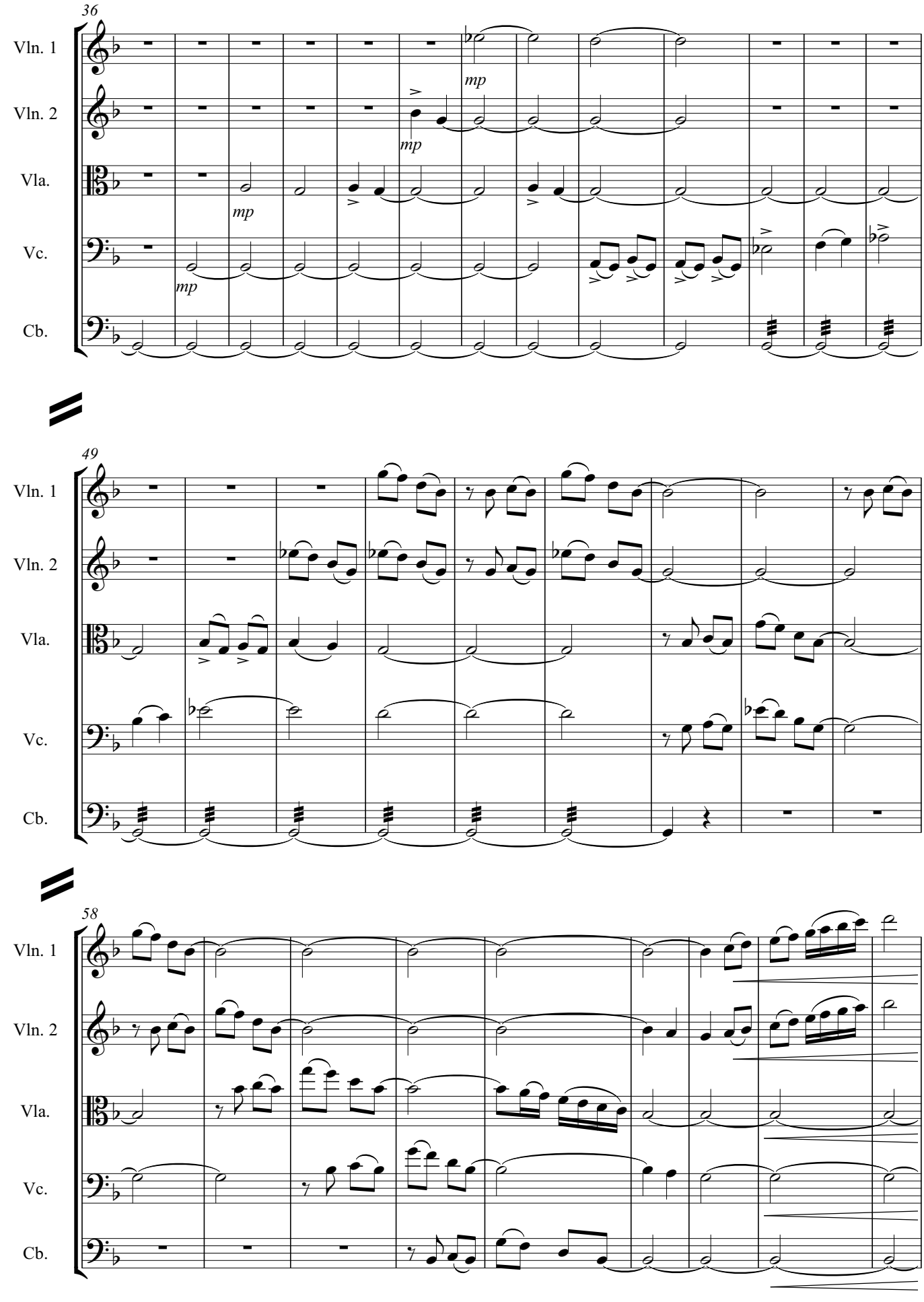
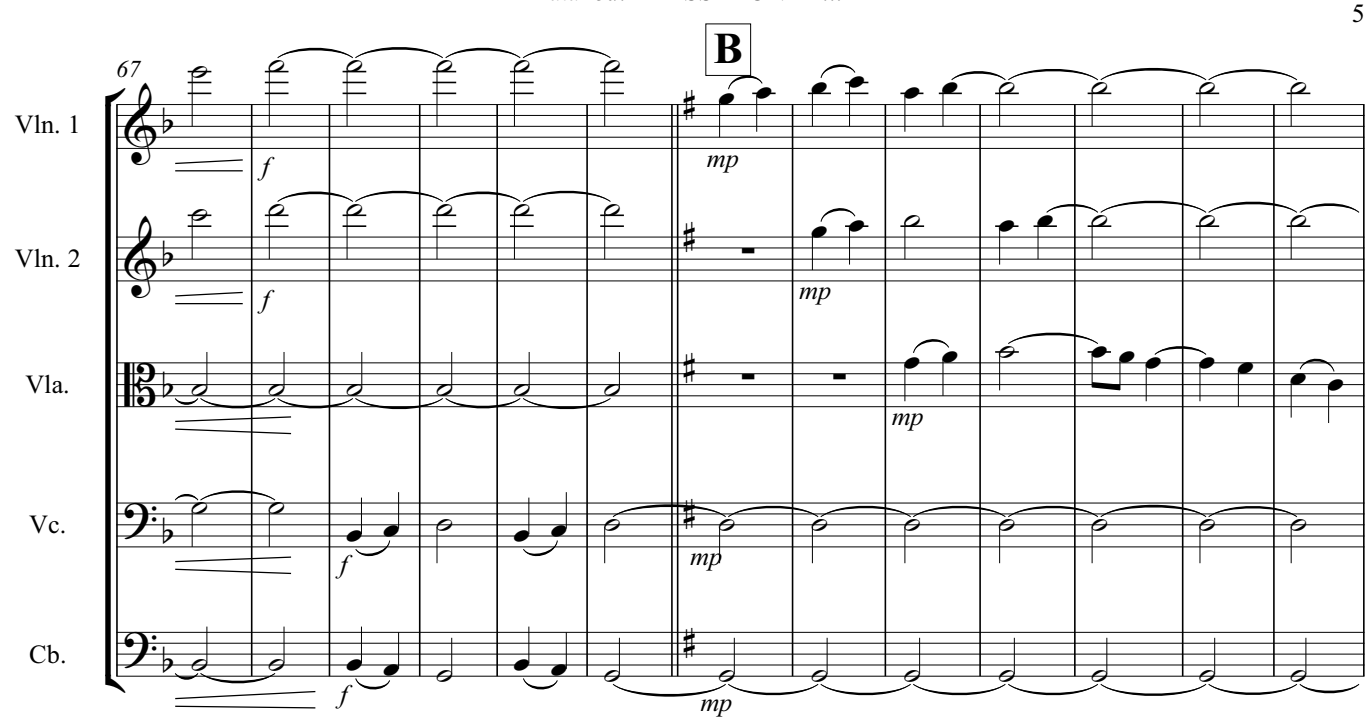
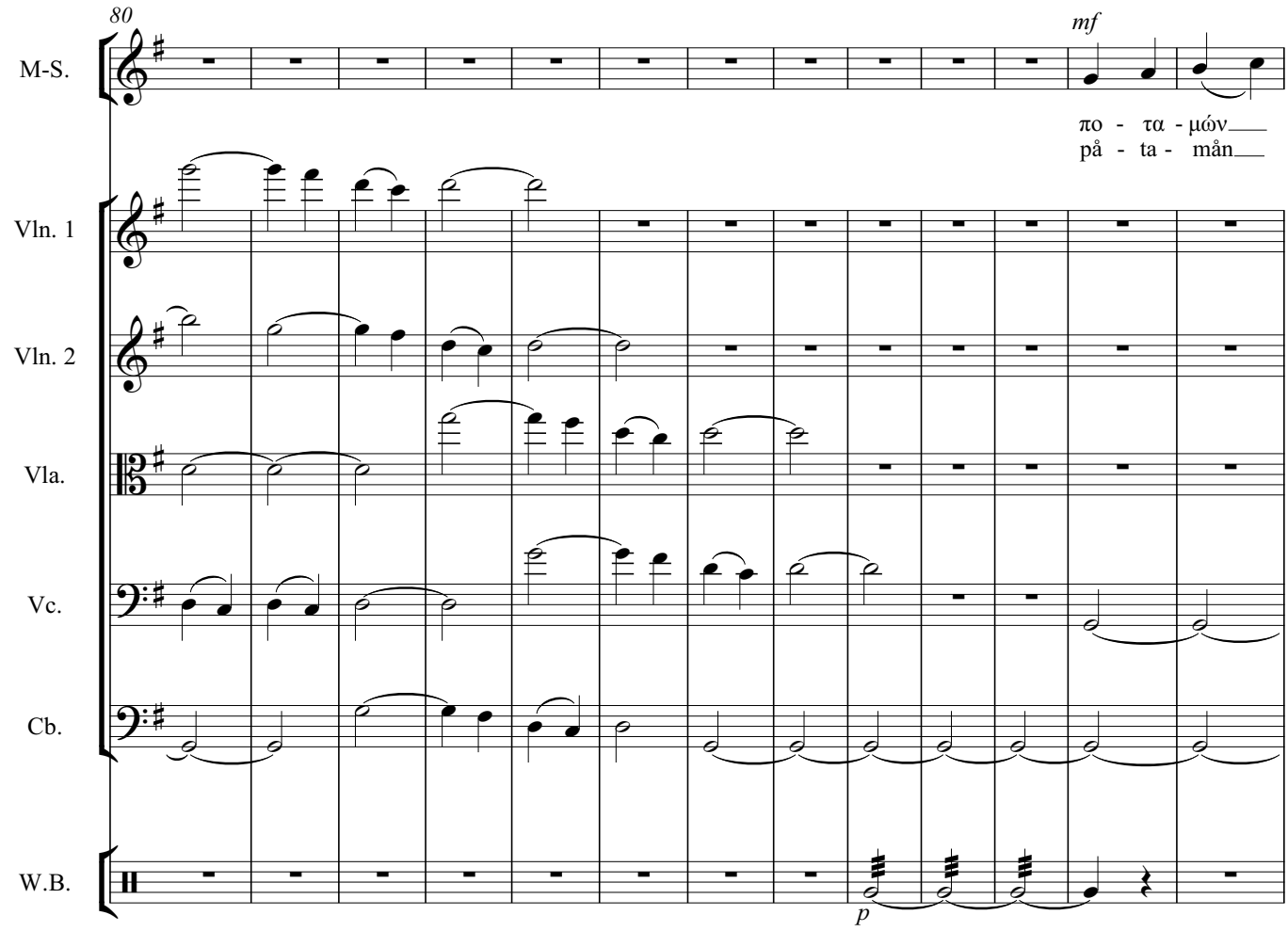

6
Cym..
toms/sn.
Timp.
9
Cym..
toms/sn.
B. D.
Timp.
p
molto
15
Cym..
toms/sn.
Timp.
f
f
ff
molto
p
20
W.B.
Cym..
toms/sn.
Timp.
mf
ff
ff

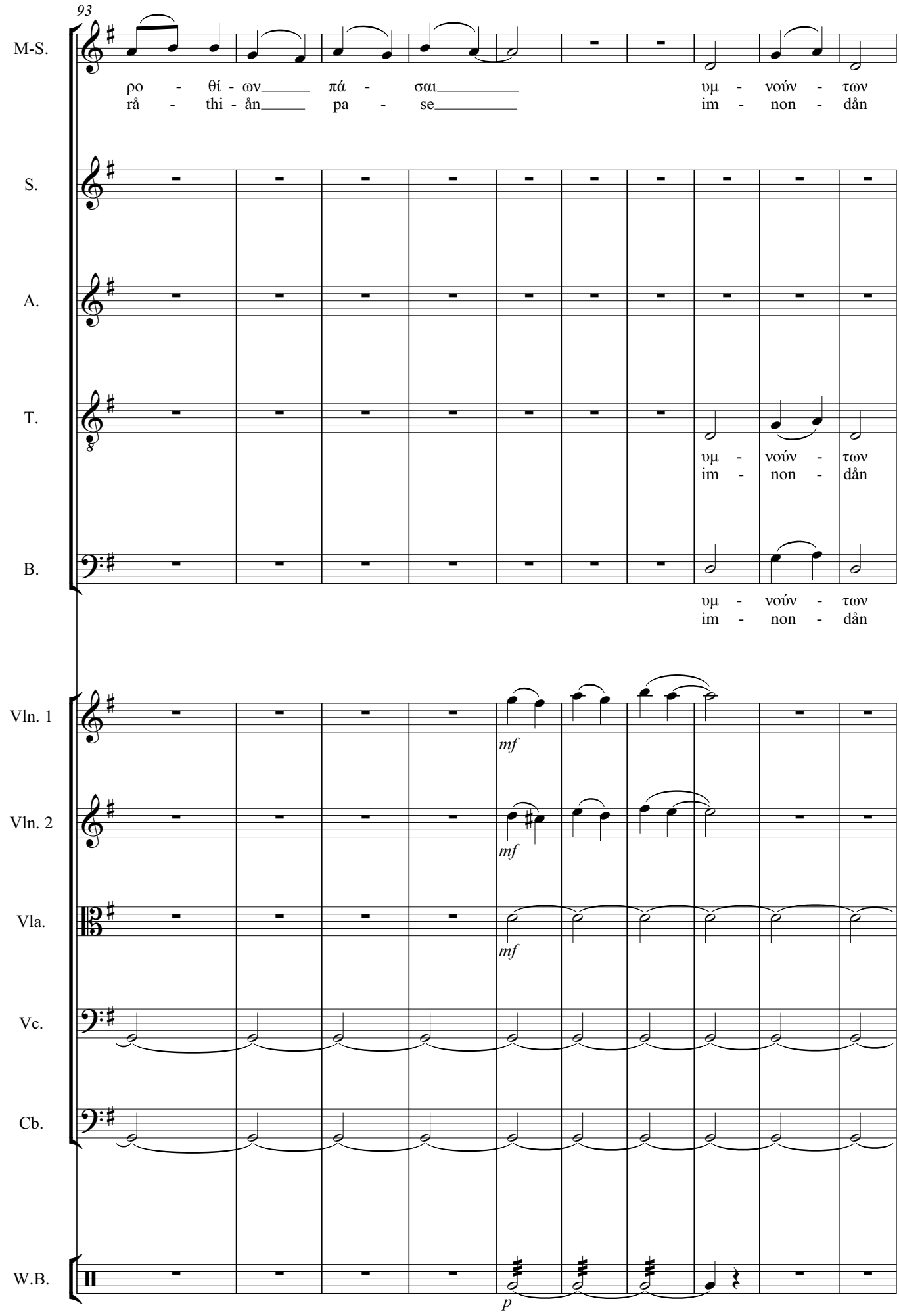

A
24
♩=80
S.
A.
T.
B.
Cb.
W.B.
mp
Κα - τά θεσ - σα - λών νί - κη
Ka - ta thes - a - lån ni - ki
f

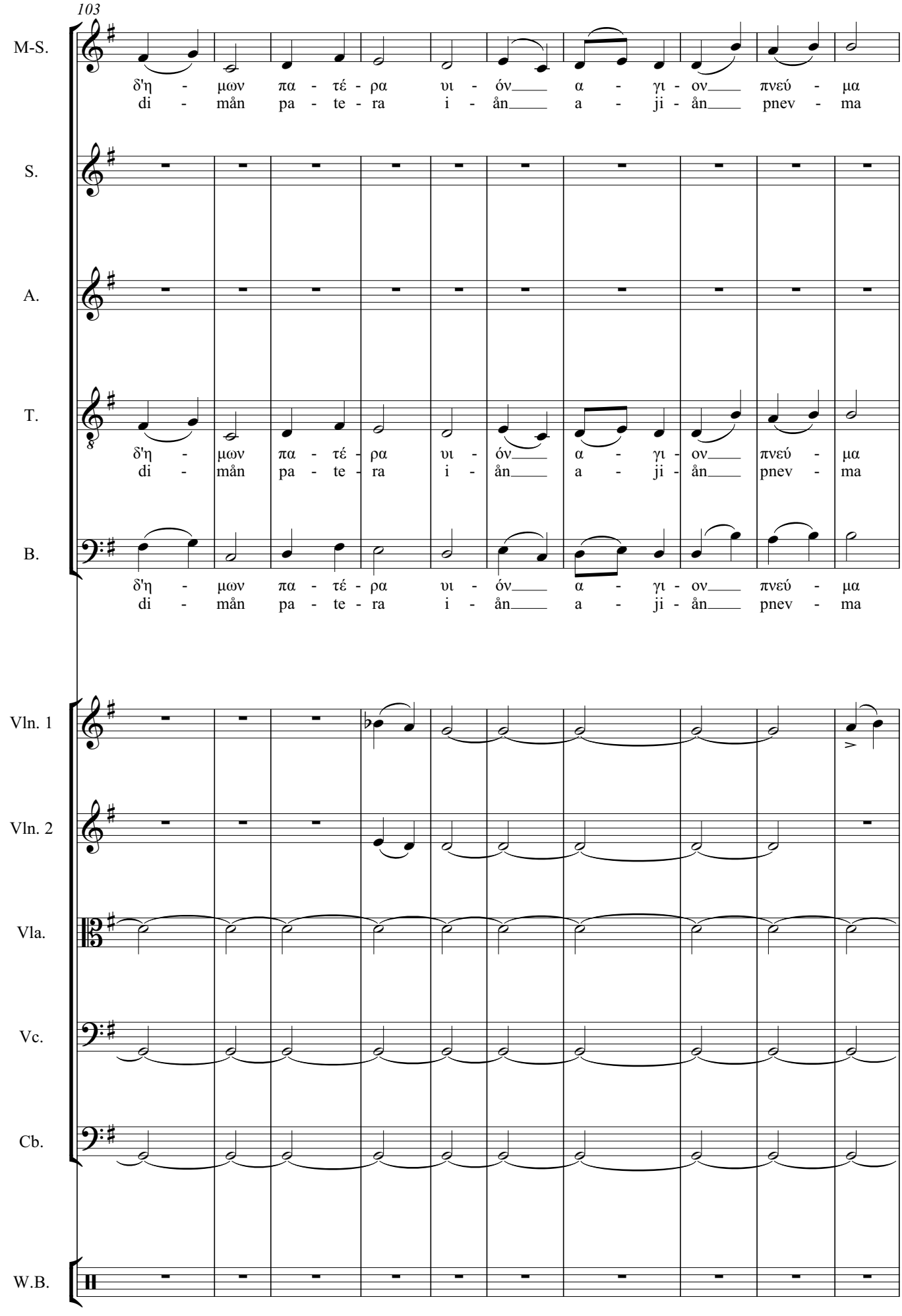

31
S.
A.
T.
B.
Cb.
W.B.
Θεσ - σα - λο - νί - κη
Thes - sa - lå - ni - ki
f

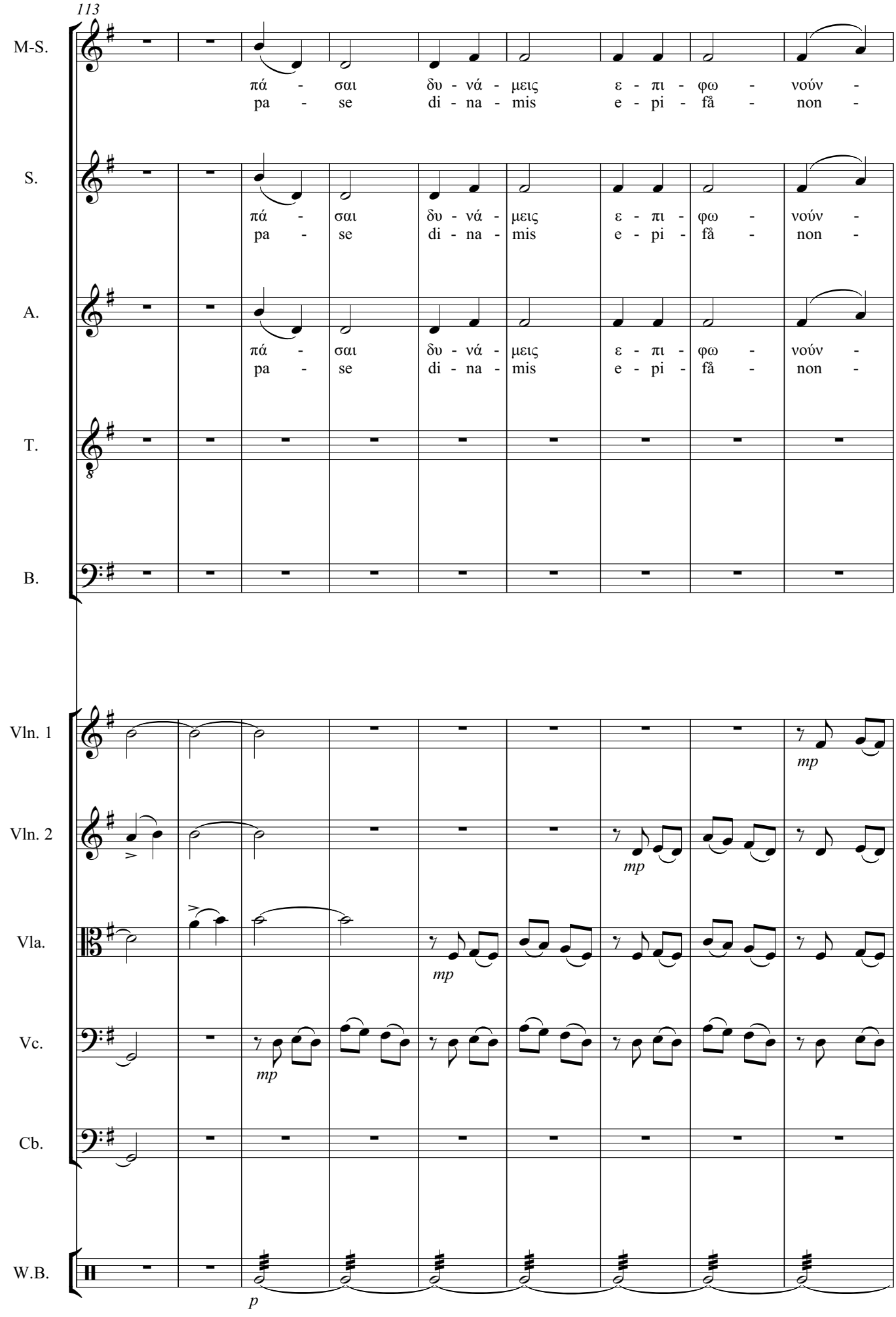

36
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mp
mp
mp
49
58

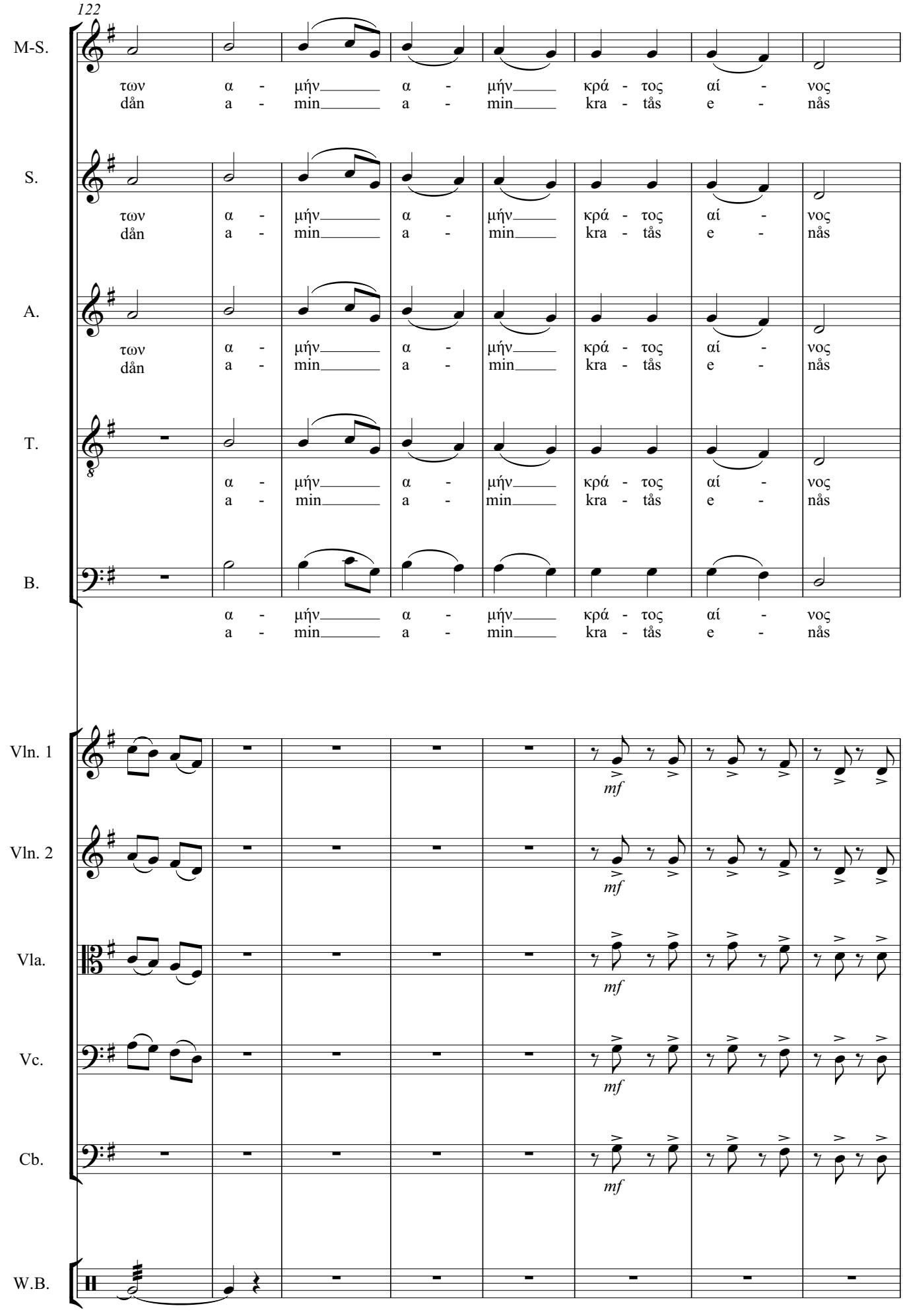

67
B
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
mp

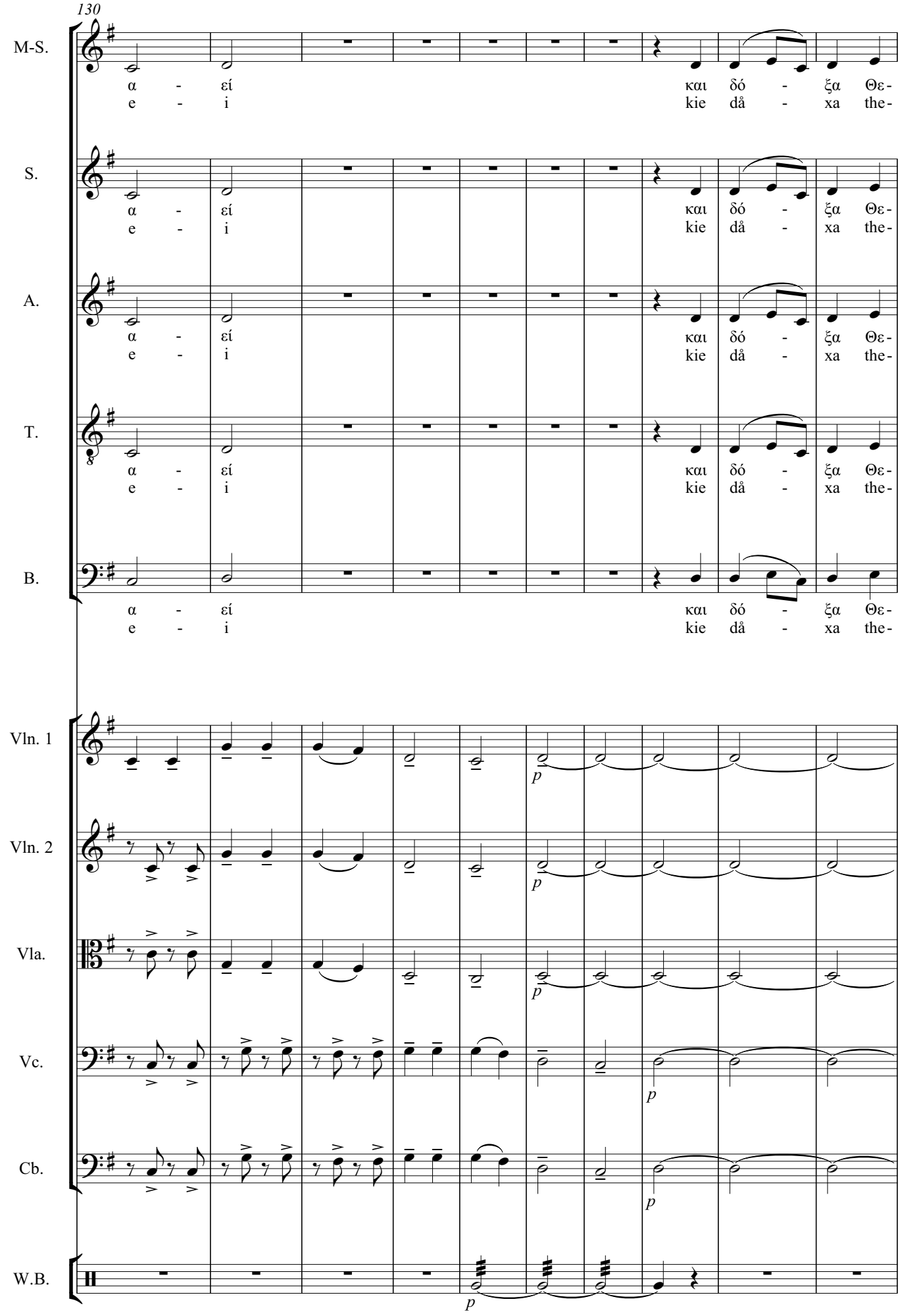

80
M-S.
mf
πο - τα - μών
på - ta - mån
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.
p

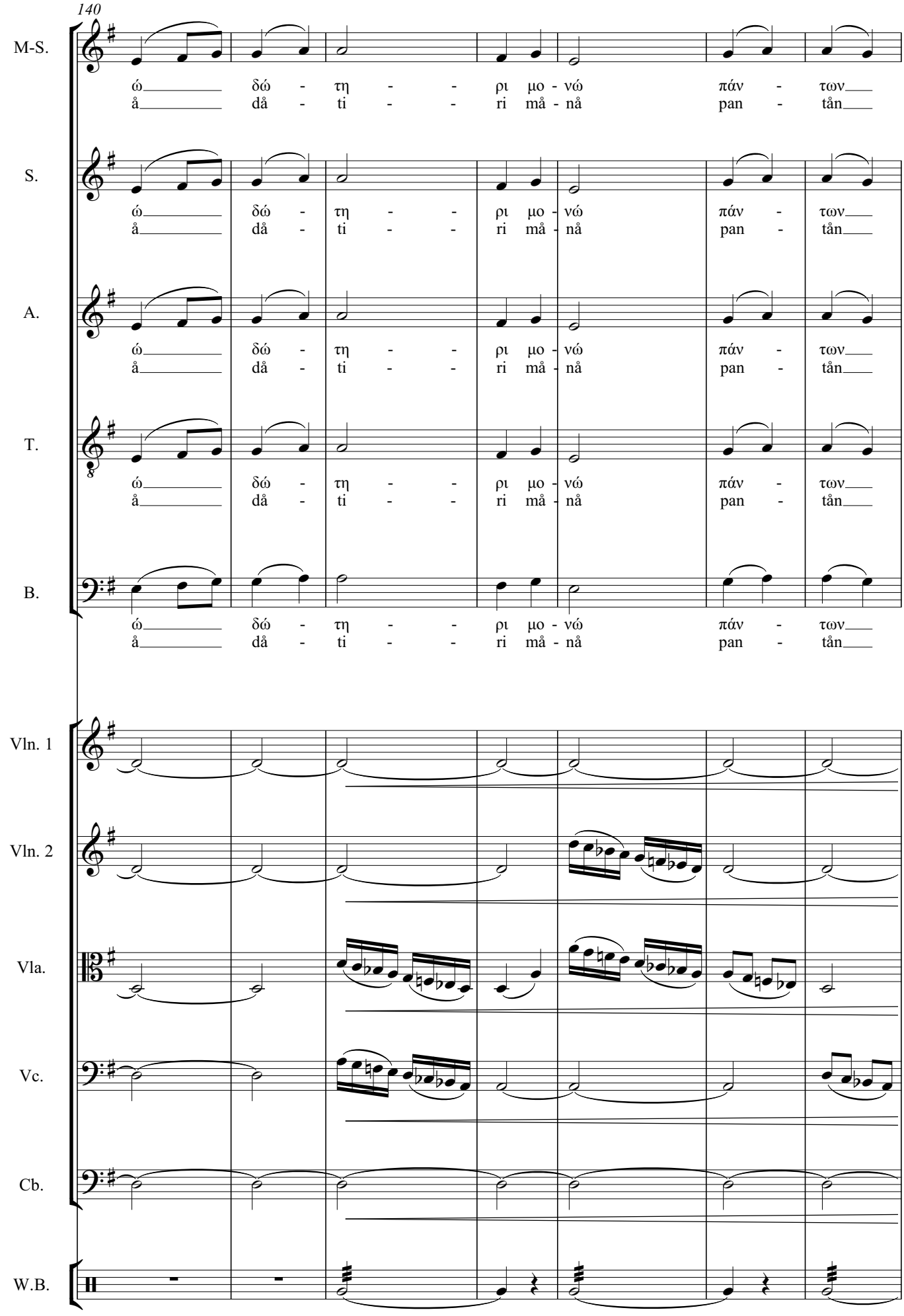

93
M-S.
ρο - θί - ων πά - σαι υμ - νούν - των
rå - thi - ån pa - se im - non - dån
S.
A.
T.
υμ - νούν - των
im - non - dån
B.
υμ - νούν - των
im - non - dån
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vc.
Cb.
W.B.
p

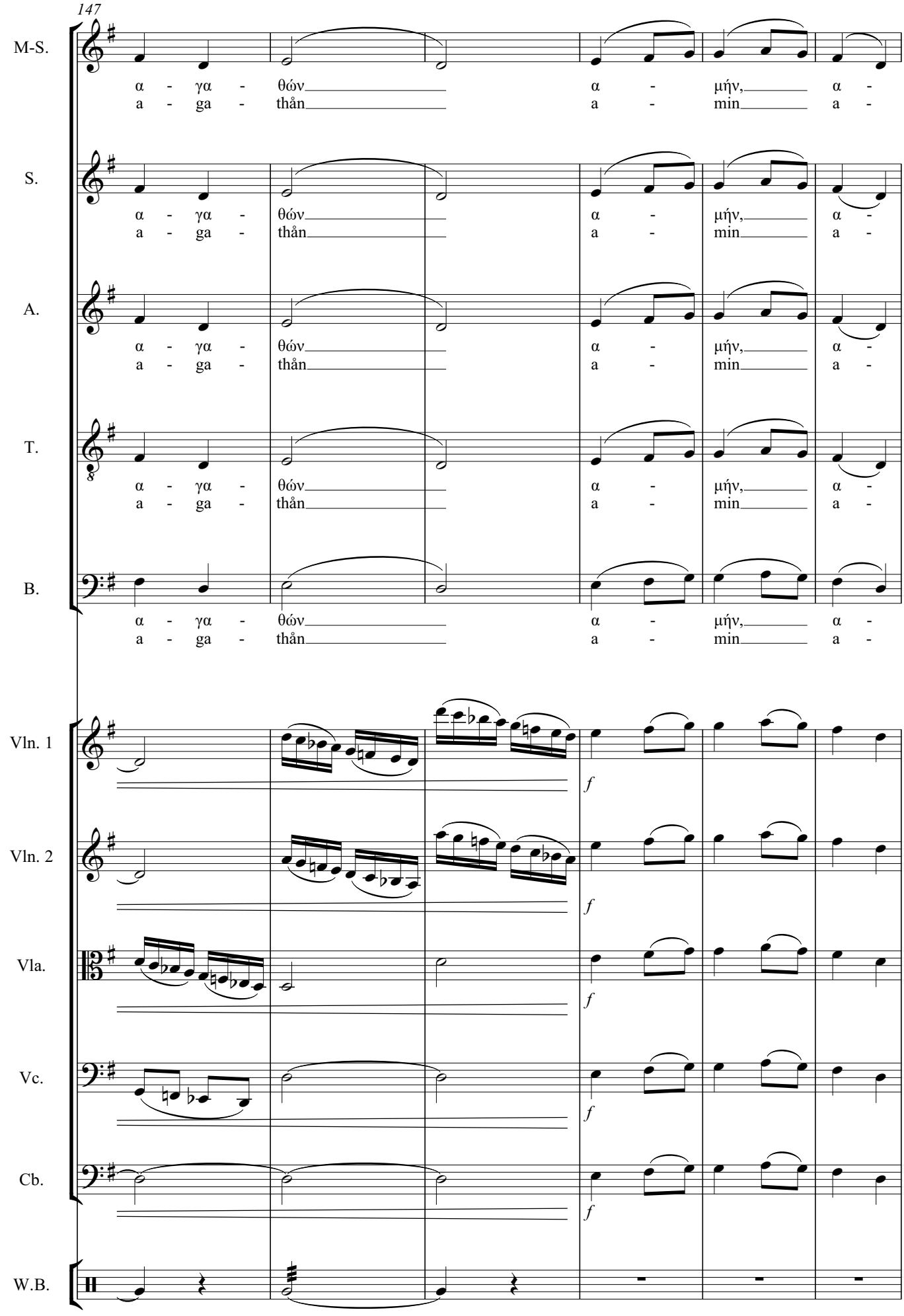

103
M-S.
δ'η - μων πα - τέ - ρα υι - όν___ α - γι - ον___ πνεύ - μα
di - mån pa - te - ra i - ån___ a - ji - ån___ pnev - ma
S.
A.
T.
δ'η - μων πα - τέ - ρα υι - όν___ α - γι - ον___ πνεύ - μα
di - mån pa - te - ra i - ån___ a - ji - ån___ pnev - ma
B.
δ'η - μων πα - τέ - ρα υι - όν___ α - γι - ον___ πνεύ - μα
di - mån pa - te - ra i - ån___ a - ji - ån___ pnev - ma
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.

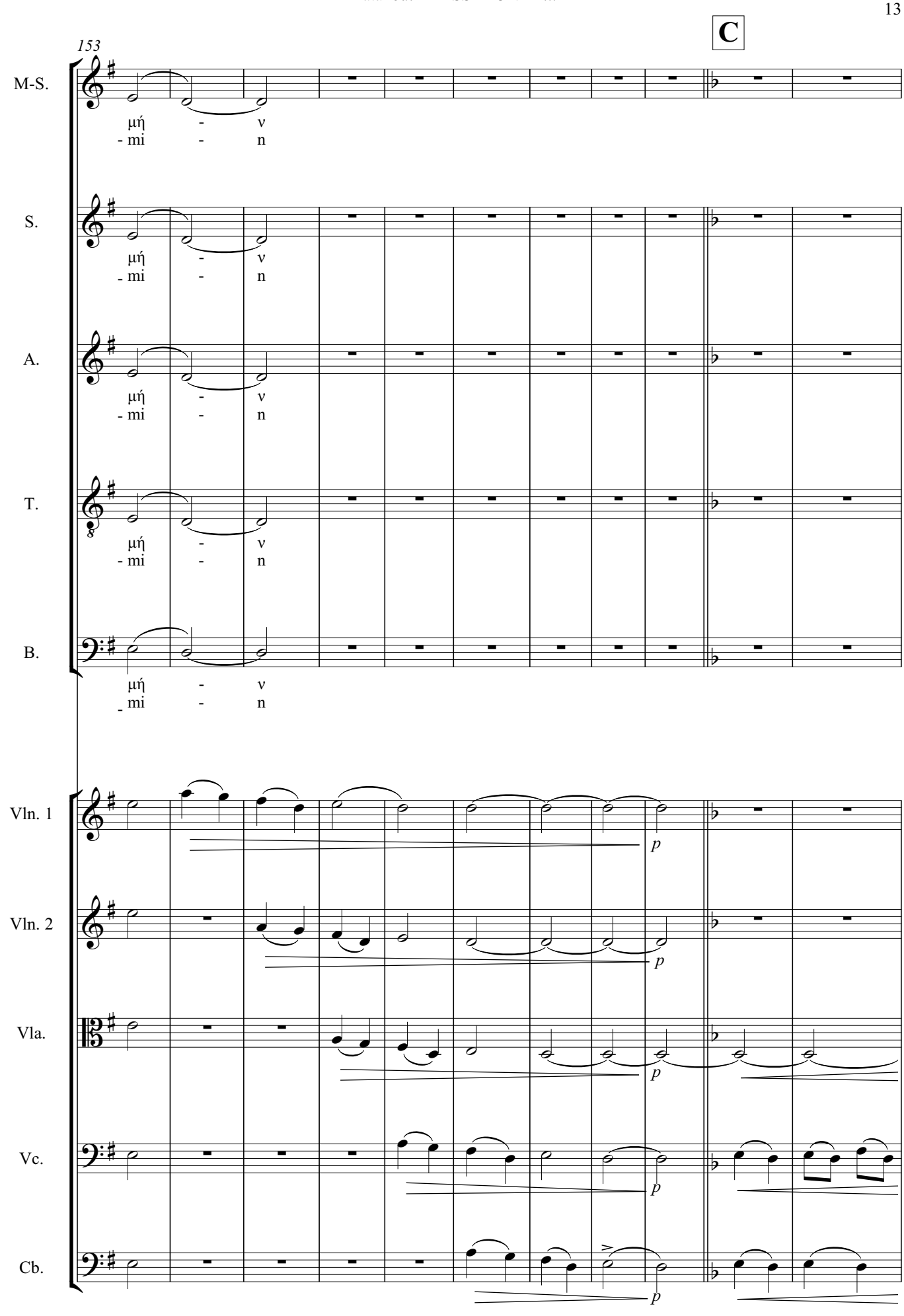

113
M-S.
πά - σαι δυ - νά - μεις ε - πι - φω - νούν -
pa - se di - na - mis e - pi - fǎ - non -
S.
πά - σαι δυ - νά - μεις ε - πι - φω - νούν -
pa - se di - na - mis e - pi - fǎ - non -
A.
πά - σαι δυ - νά - μεις ε - πι - φω - νούν -
pa - se di - na - mis e - pi - fǎ - non -
T.
B.
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vc.
mp
Cb.
W.B.
p

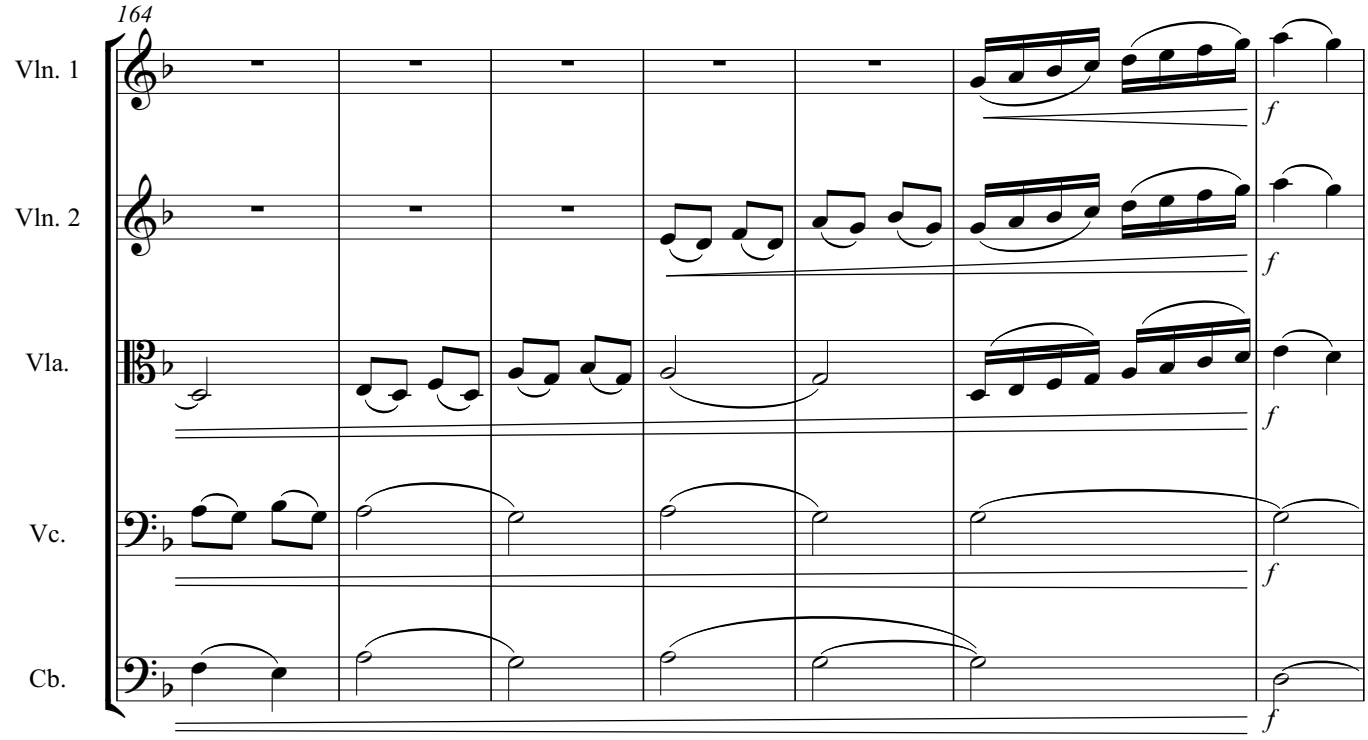

122
M-S.
των α - μήν α - μήν κρά - τος αί - νος
dån a - min a - min kra - tås e - nås
S.
των α - μήν α - μήν κρά - τος αί - νος
dån a - min a - min kra - tås e - nås
A.
των α - μήν α - μήν κρά - τος αί - νος
dån a - min a - min kra - tås e - nås
T.
α - μήν α - μήν κρά - τος αί - νος
a - min a - min kra - tås e - nås
B.
α - μήν α - μήν κρά - τος αί - νος
a - min a - min kra - tås e - nås
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
W.B.

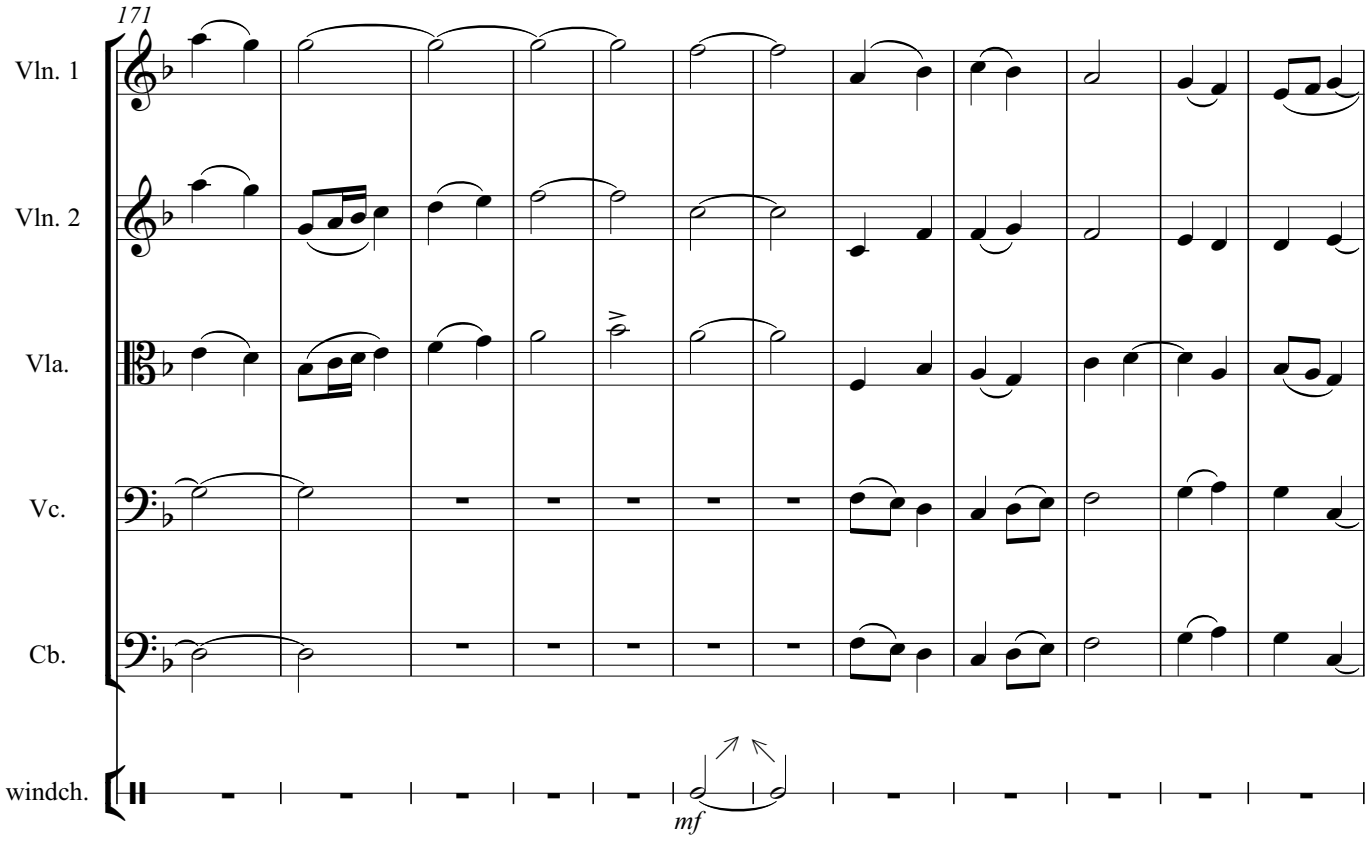

130
M-S.
α - εί
e - i
και δό - ξα Θε-
kie då - xa the-
S.
α - εί
e - i
και δό - ξα Θε-
kie då - xa the-
A.
α - εί
e - i
και δό - ξα Θε-
kie då - xa the-
T.
α - εί
e - i
και δό - ξα Θε-
kie då - xa the-
B.
α - εί
e - i
και δό - ξα Θε-
kie då - xa the-
Vln. 1
p
Vln. 2
p
Vla.
p
Vc.
p
Cb.
p
W.B.
p

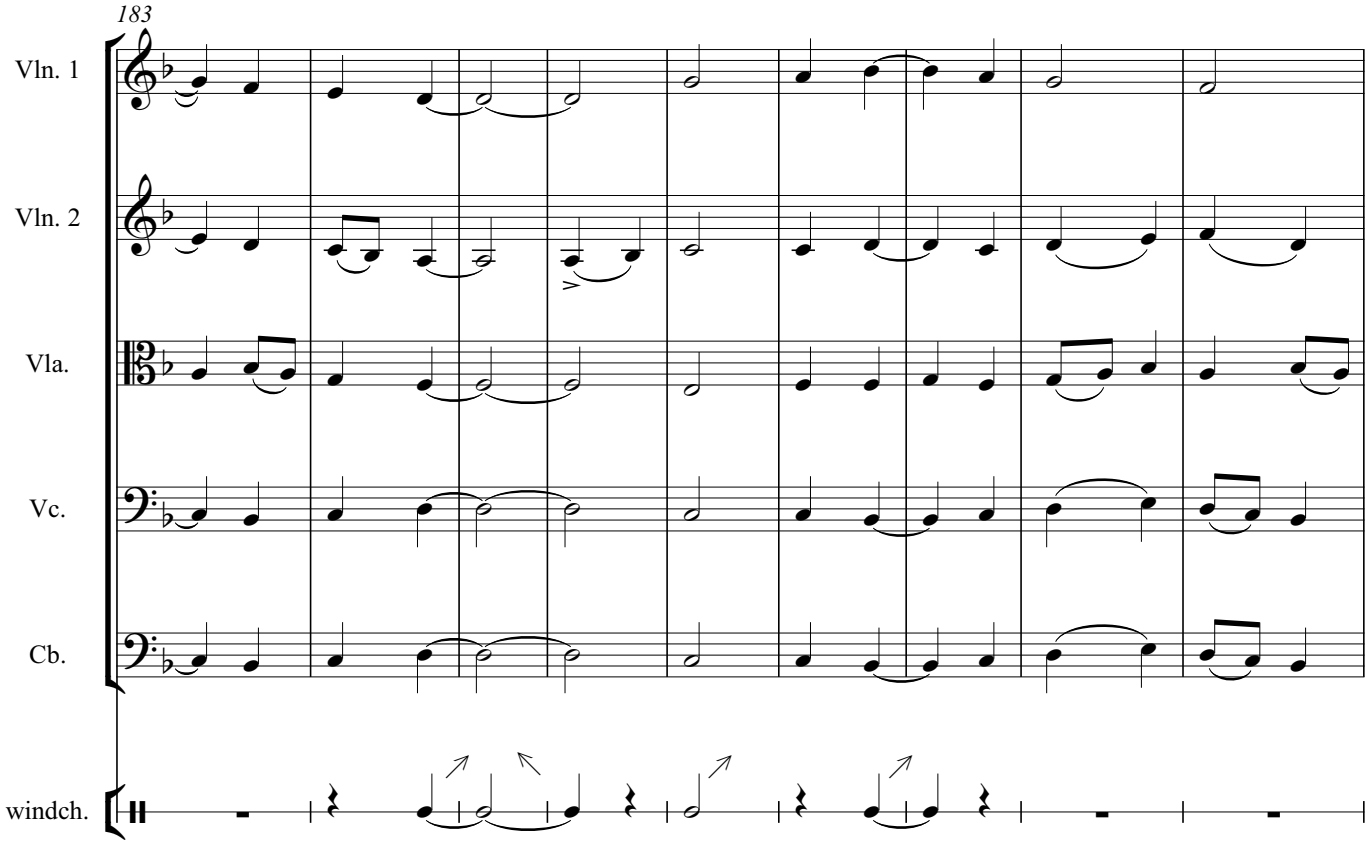

140
M-S.
S.
A.
T.
B.
ώ δώ - τη - - ρι μο - νώ πάν - των
å då - ti - - ri må - nå pan - tån
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.

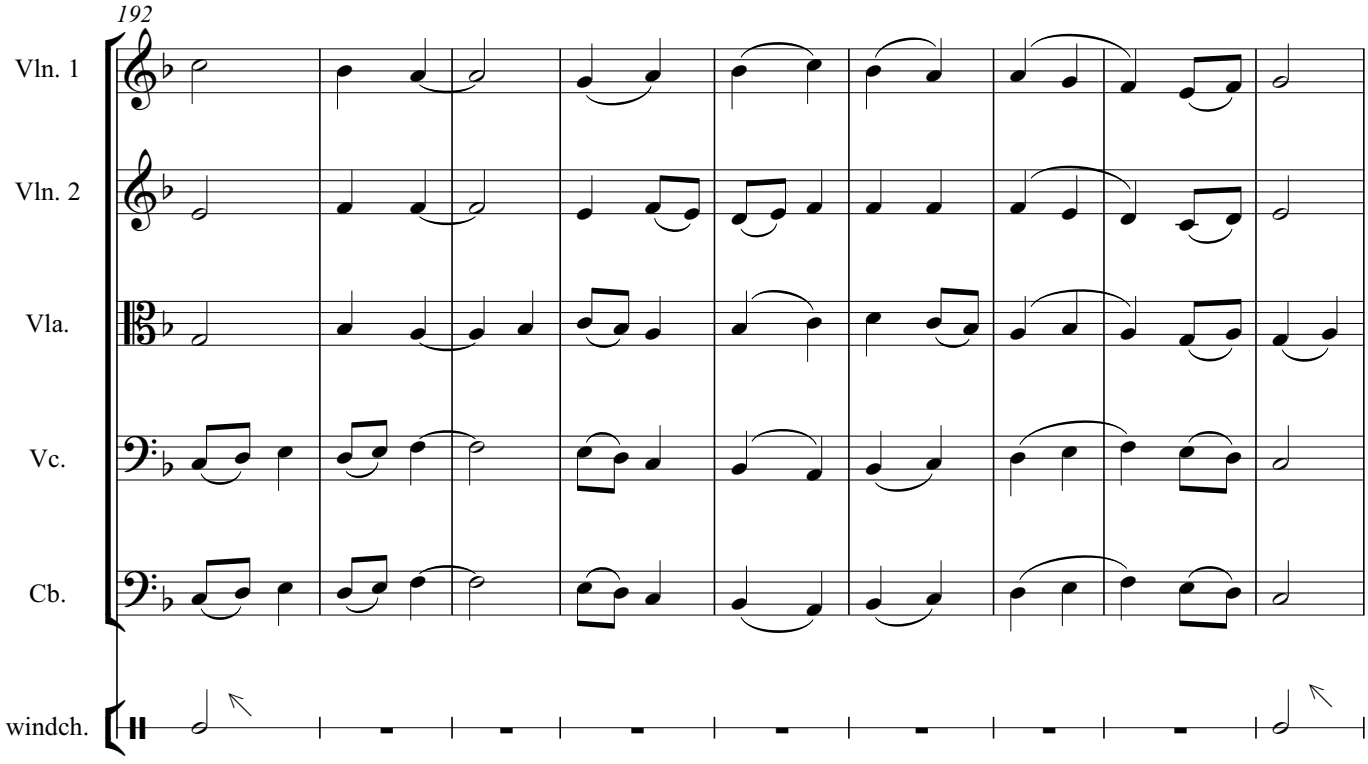

147
M-S.
α - γα - θών α - μήν, α -
a - ga - thån a - min a -
S.
α - γα - θών α - μήν, α -
a - ga - thån a - min a -
A.
α - γα - θών α - μήν, α -
a - ga - thån a - min a -
T.
α - γα - θών α - μήν, α -
a - ga - thån a - min a -
B.
α - γα - θών α - μήν, α -
a - ga - thån a - min a -
Vln. 1
f
Vln. 2
f
Vla.
f
Vc.
f
Cb.
f
W.B.

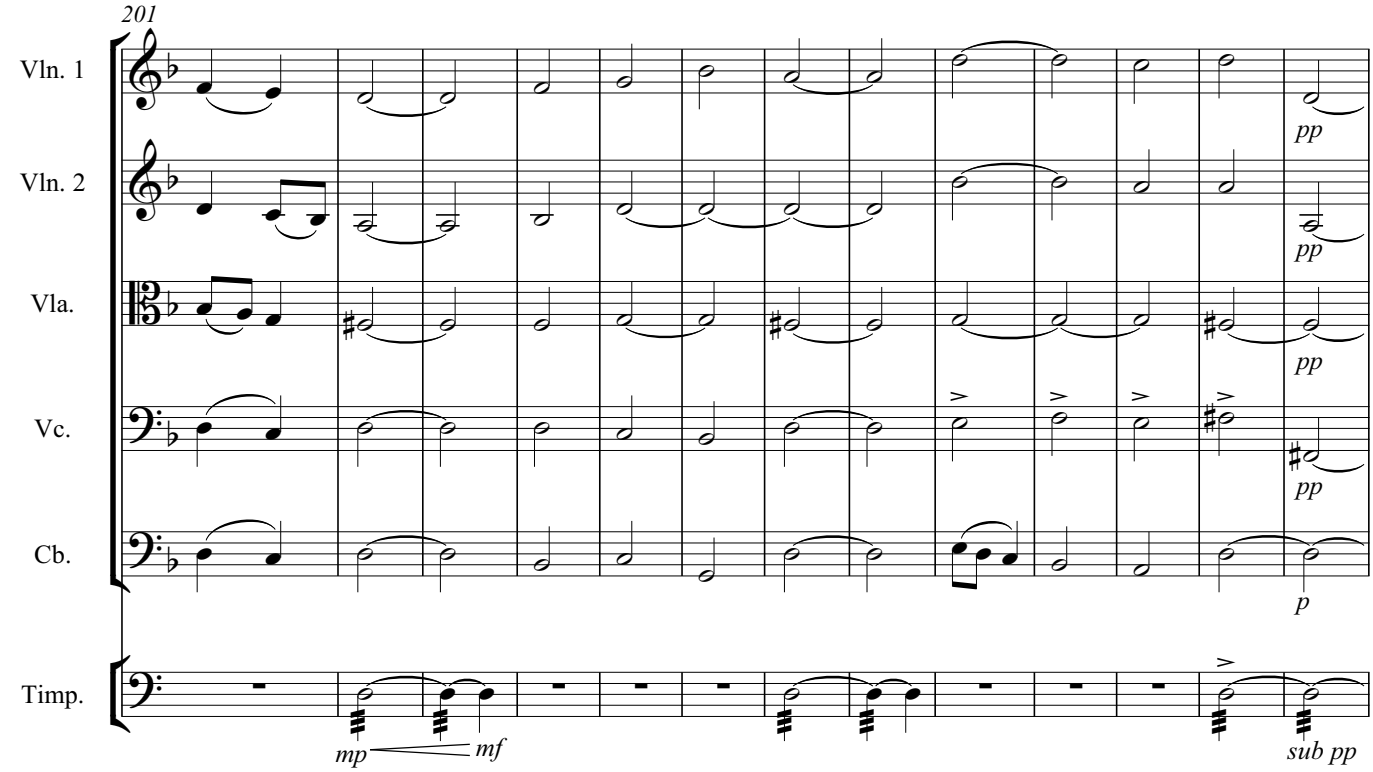

C
153
M-S.
S.
A.
T.
B.
μή - ν
- mi - n
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p

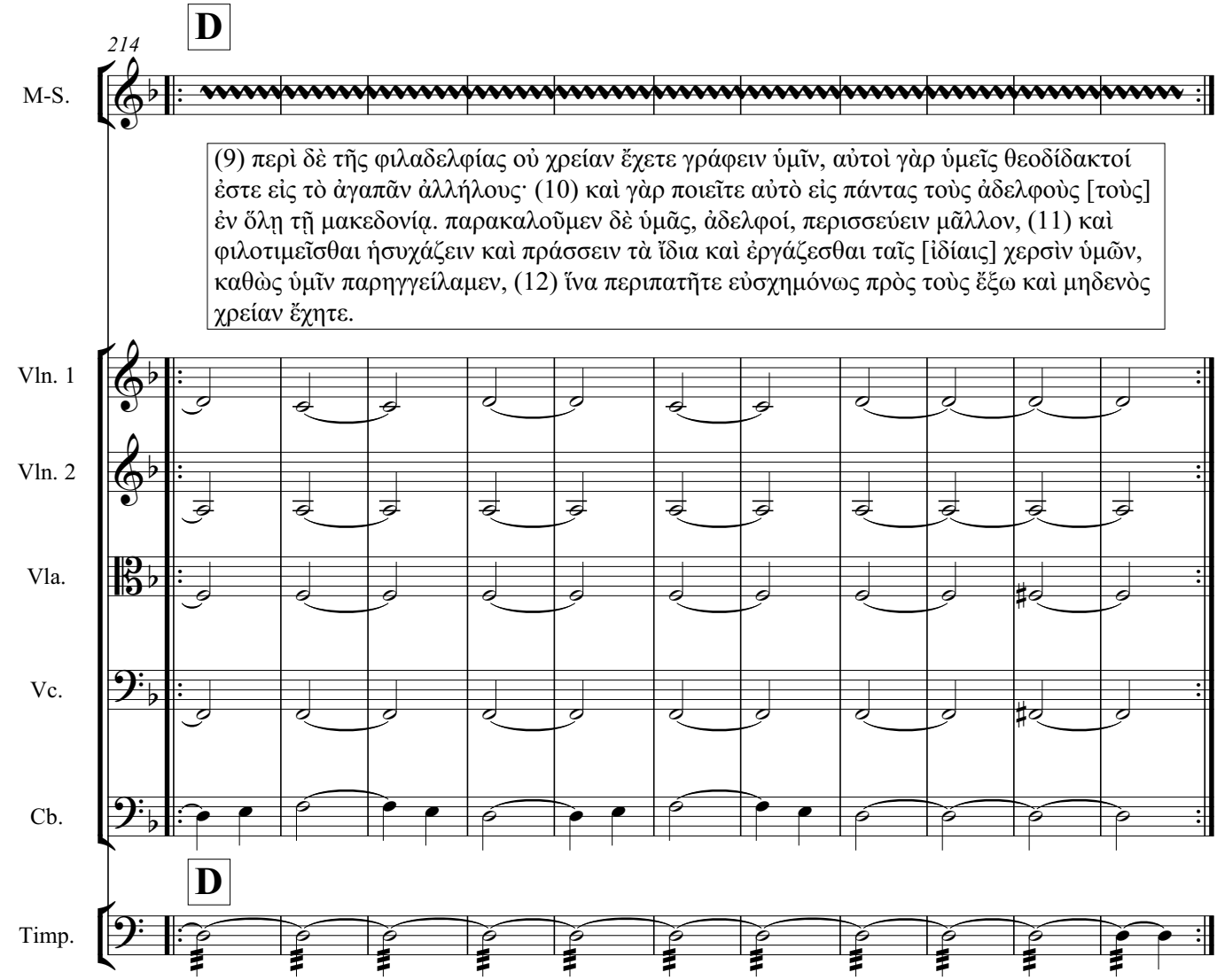

164
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f

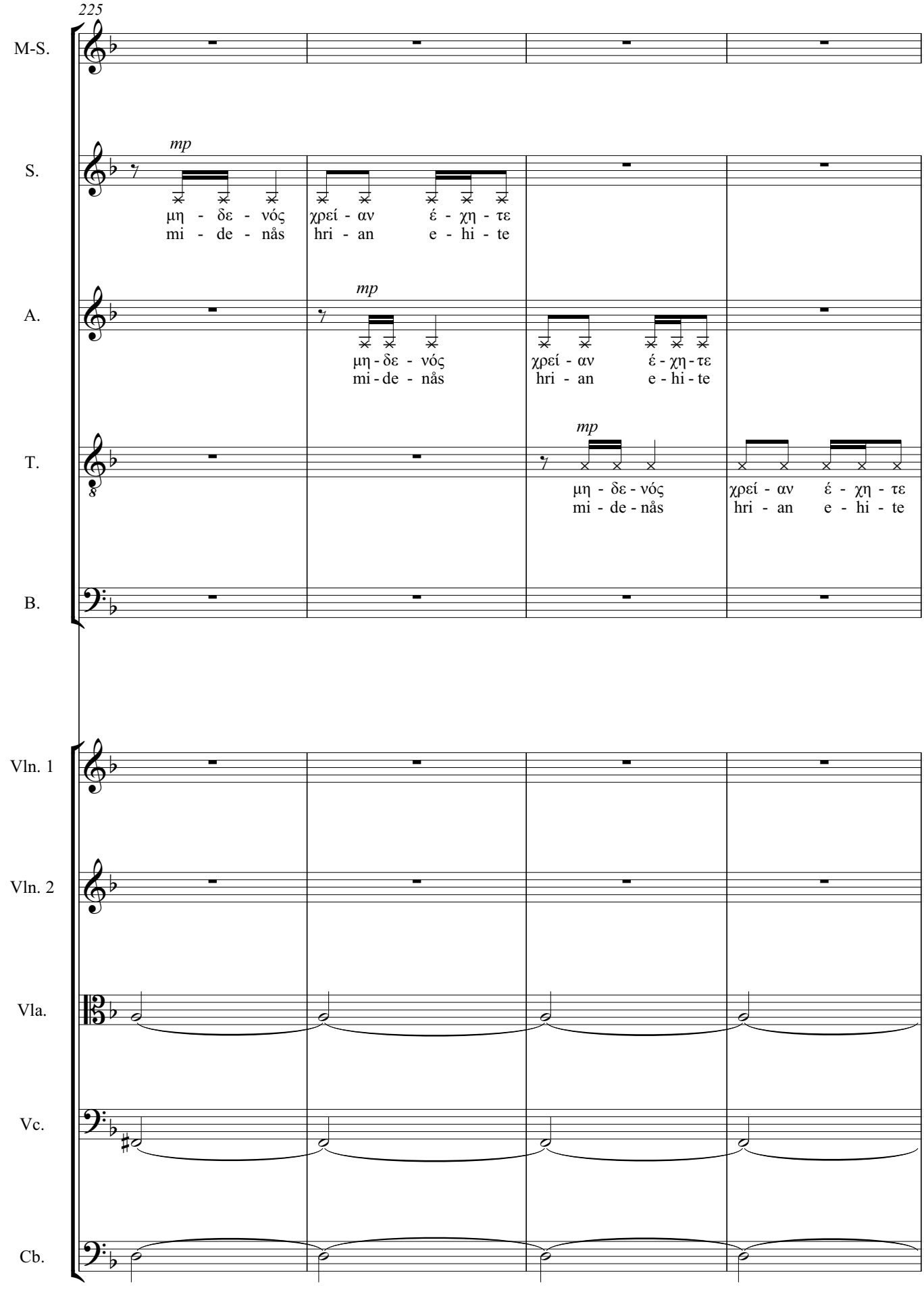

171
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
windch.
mf

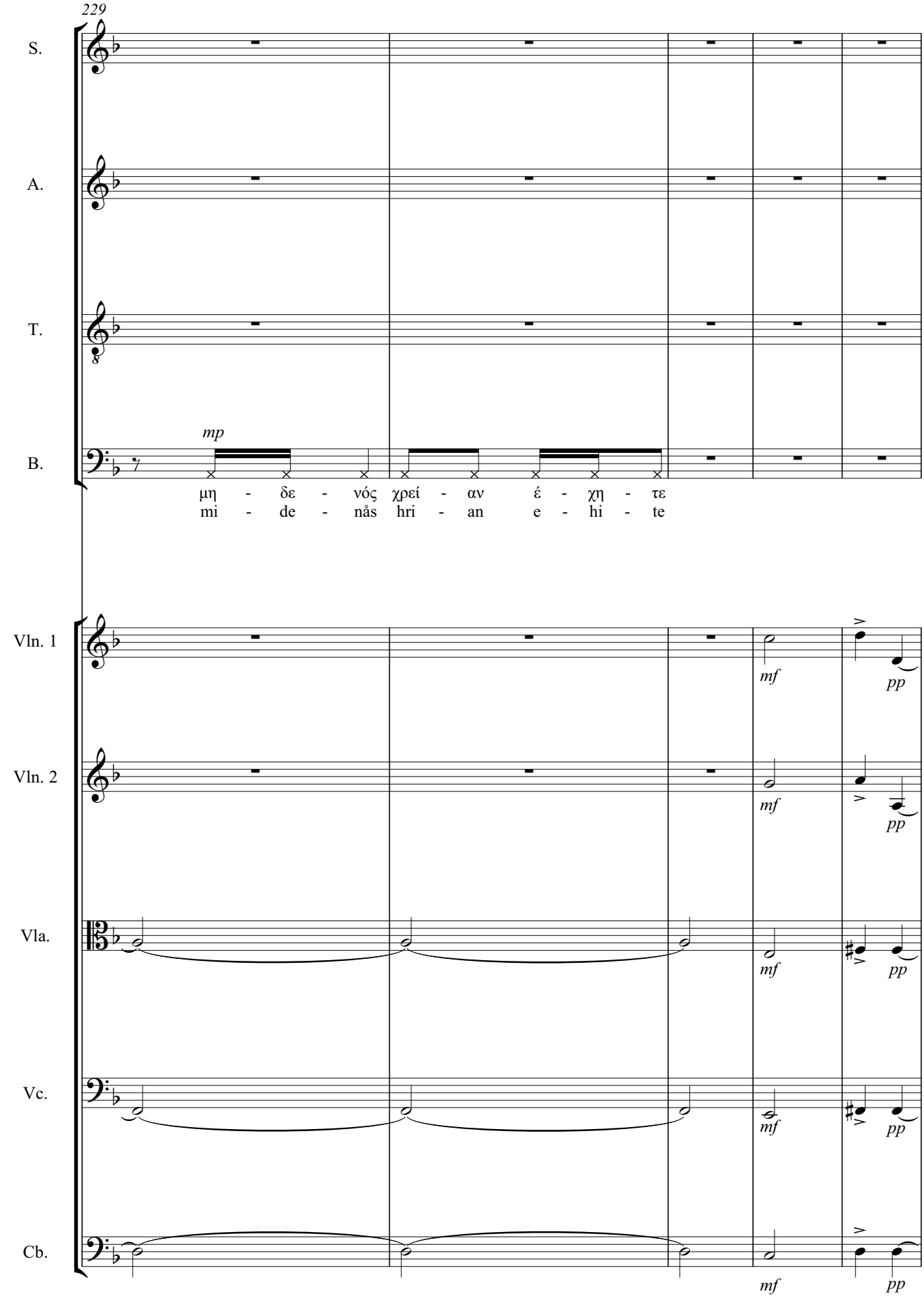

183
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
windch.

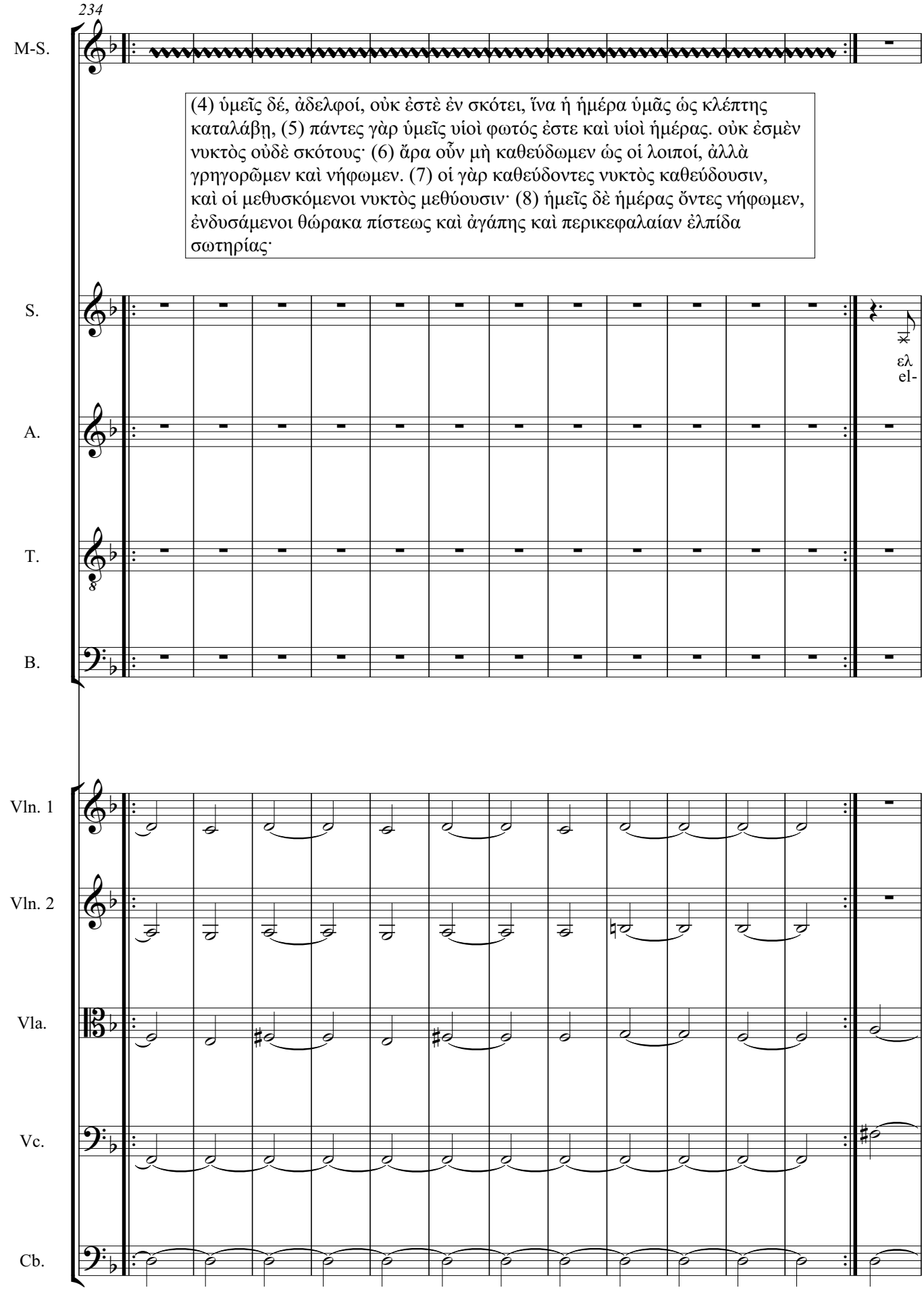

192
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
windch.

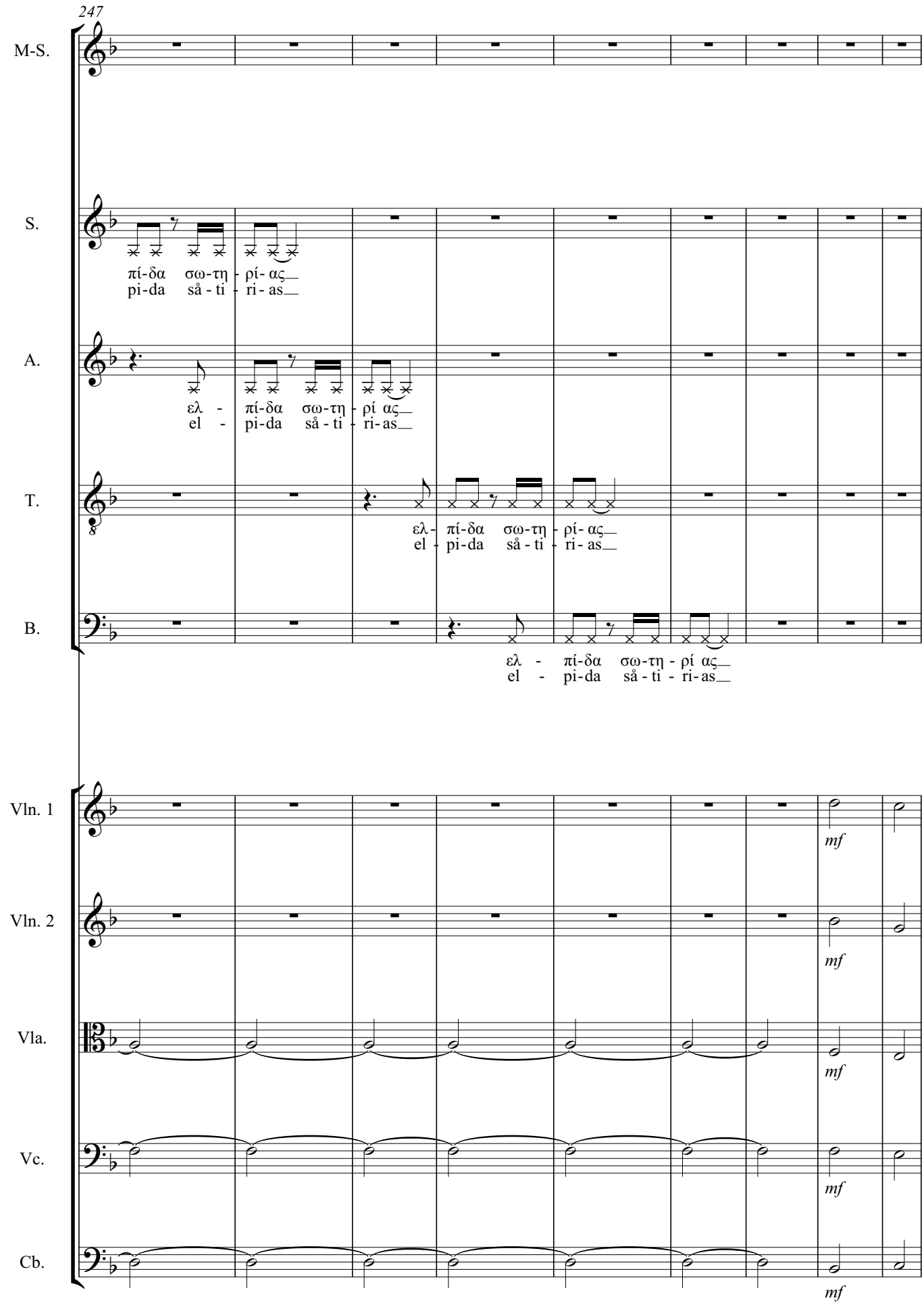

201
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
pp
pp
pp
pp
p
mp
mf
sub pp


D
214
M-S.
(9) περὶ δὲ τῆς φιλαδελφίας οὐ χρείαν ἔχετε γράφειν ὑμῖν, αὐτοὶ γὰρ ὑμεῖς θεοδίδακτοί 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 [ἰδίαις] χερσὶν ὑμῶν, καθὼς ὑμῖν παρηγγείλαμεν, (12) ἵνα περιπατῆτε εὐσχημόνως πρὸς τοὺς ἔξω καὶ μηδενὸς χρείαν ἔχητε.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
D
Timp.


225
M-S.
S.
mp
μη - δε - νός
mi - de - nås
χρεί - αν
hri - an
έ - χη - τε
e - hi - te
A.
mp
μη - δε - νός
mi - de - nås
χρεί - αν
hri - an
έ - χη - τε
e - hi - te
T.
mp
μη - δε - νός
mi - de - nås
χρεί - αν
hri - an
έ - χη - τε
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 - nås hri - an e - hi - te
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
pp


234
M-S.
(4) ὑμεῖς δέ, ἀδελφοί, οὐκ ἐστὲ ἐν σκότει, ἵνα ἡ ἡμέρα ὑμᾶς ὡς κλέπτης καταλάβῃ, (5) πάντες γὰρ ὑμεῖς υἱοὶ φωτός ἐστε καὶ υἱοὶ ἡμέρας. οὐκ ἐσμὲν νυκτὸς οὐδὲ σκότους· (6) ἄρα οὖν μὴ καθεύδωμεν ὡς οἱ λοιποί, 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.
ελ
el-
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


247
M-S.
S.
πί-δα σω-τη - ρί- ας
pi-da så - ti - ri - as
A.
ελ - πί-δα σω-τη - ρί ας
el - pi-da så - ti - ri-as
T.
ελ - πί-δα σω-τη - ρί- ας
el - pi-da så - ti - ri - as
B.
ελ - πί-δα σω-τη - ρί ας
el - pi-da så - ti - ri-as
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf

256

M-S.

(16) πάντοτε χαίρετε, (17) ἀδιαλείπτως προσεύχεσθε, (18) ἐν παντὶ εὐχαριστεῖτε· τοῦτο γὰρ θέλημα θεοῦ ἐν χριστῶ 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 ἁγιάσαι ὑμᾶς ὁλοτελεῖς, καὶ ὁλόκληρον ὑμῶν τὸ πνεῦμα καὶ ἡ ψυχὴ καὶ τὸ σῶμα ἀμέμπτως ἐν τῇ παρουσίᾳ τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ τηρηθείη.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

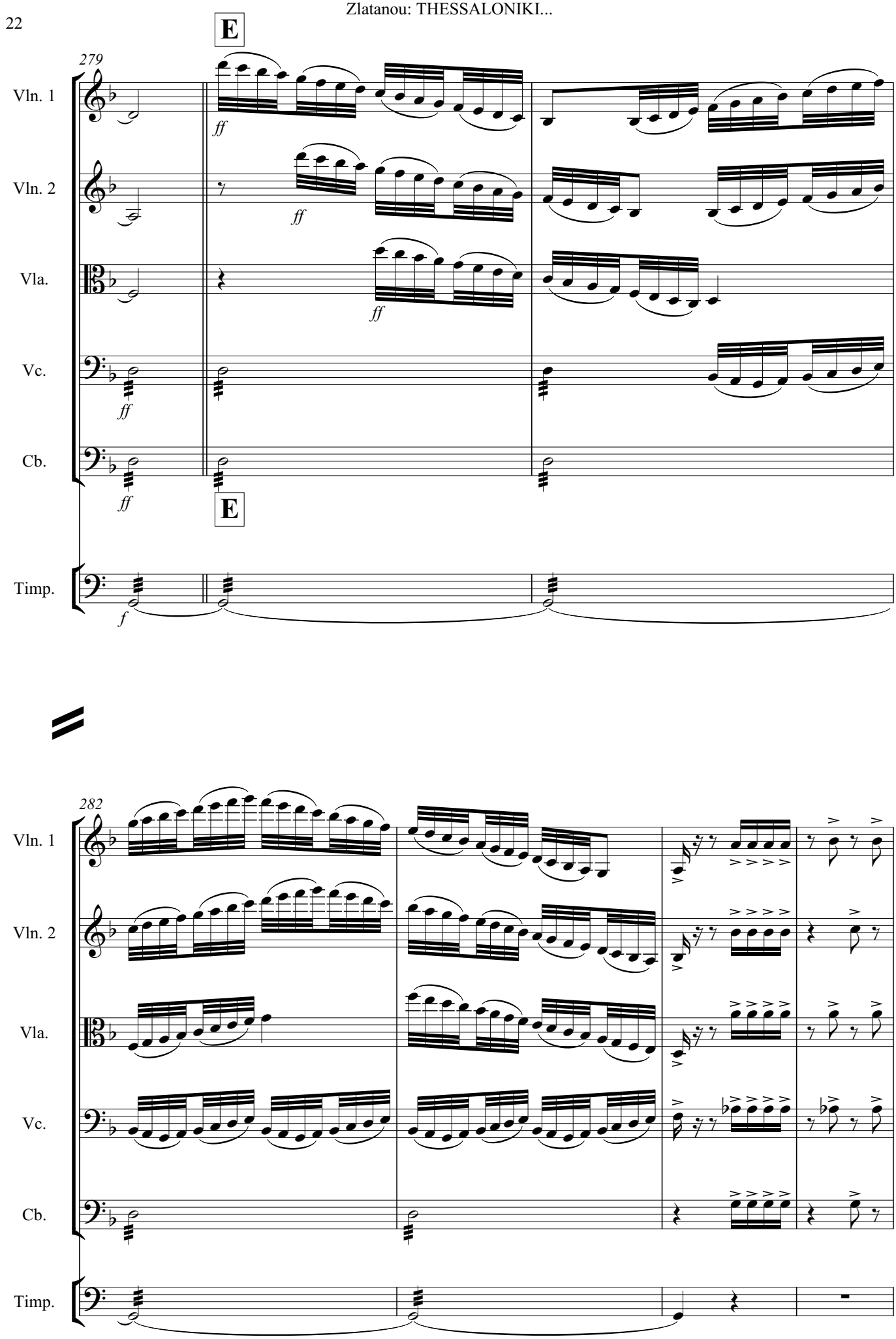
1.

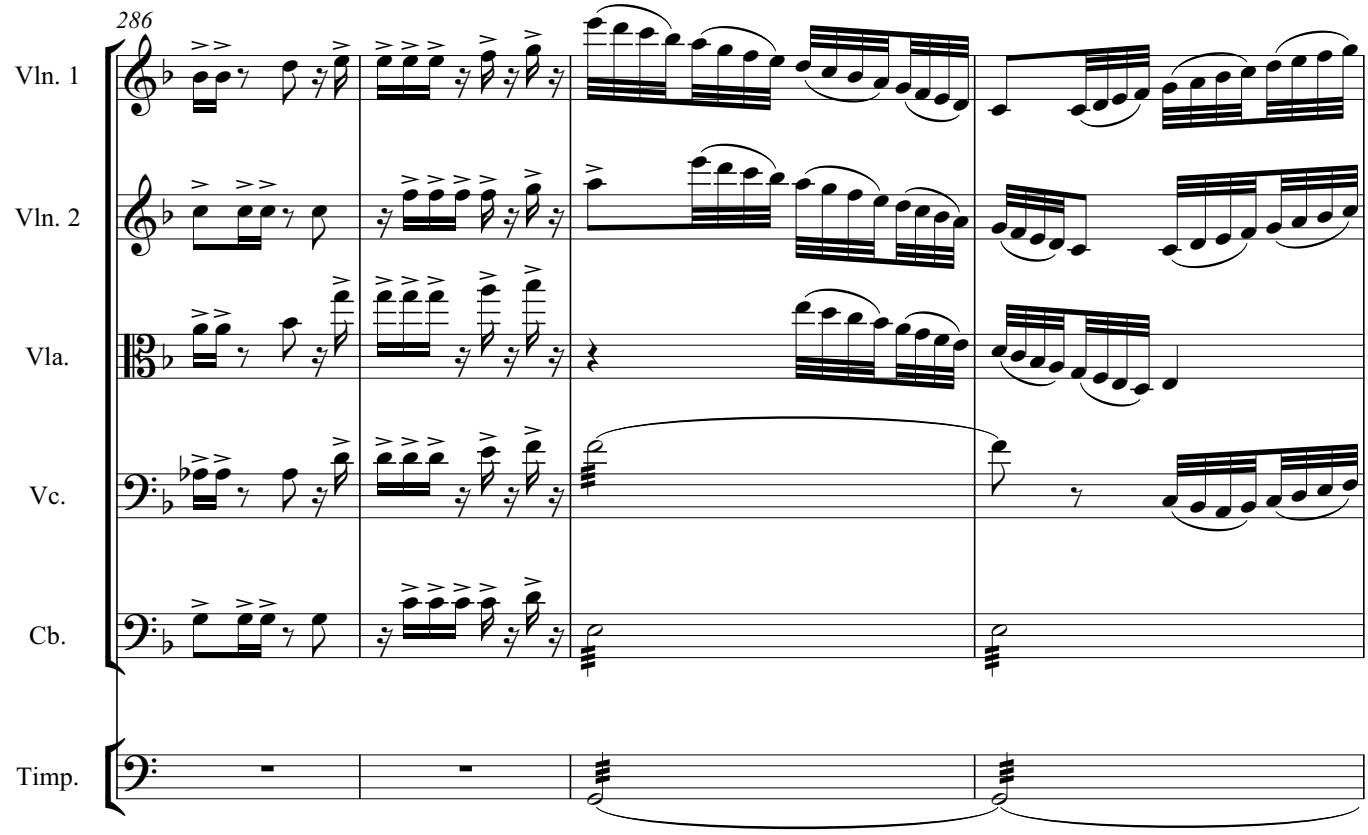
269

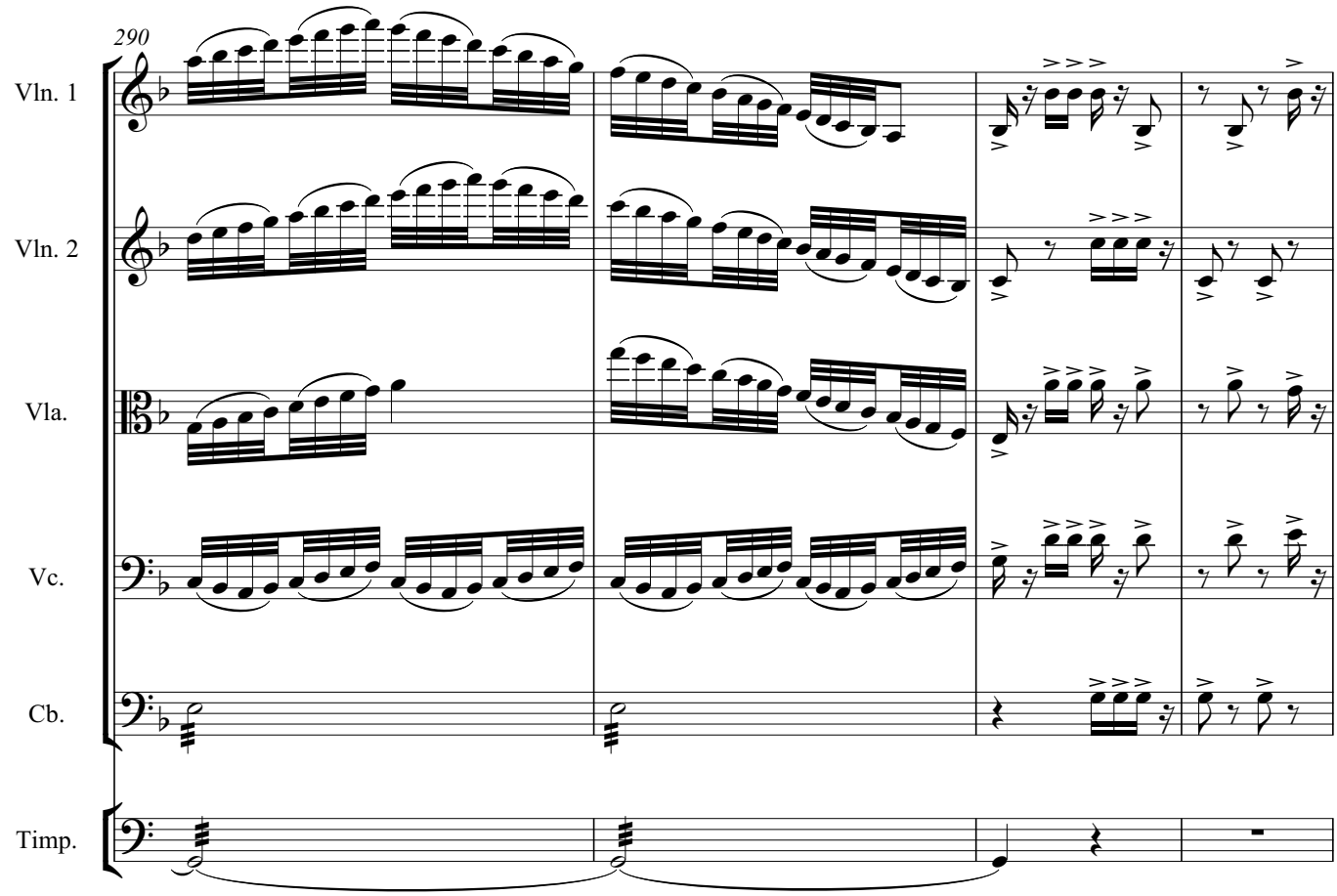
2.

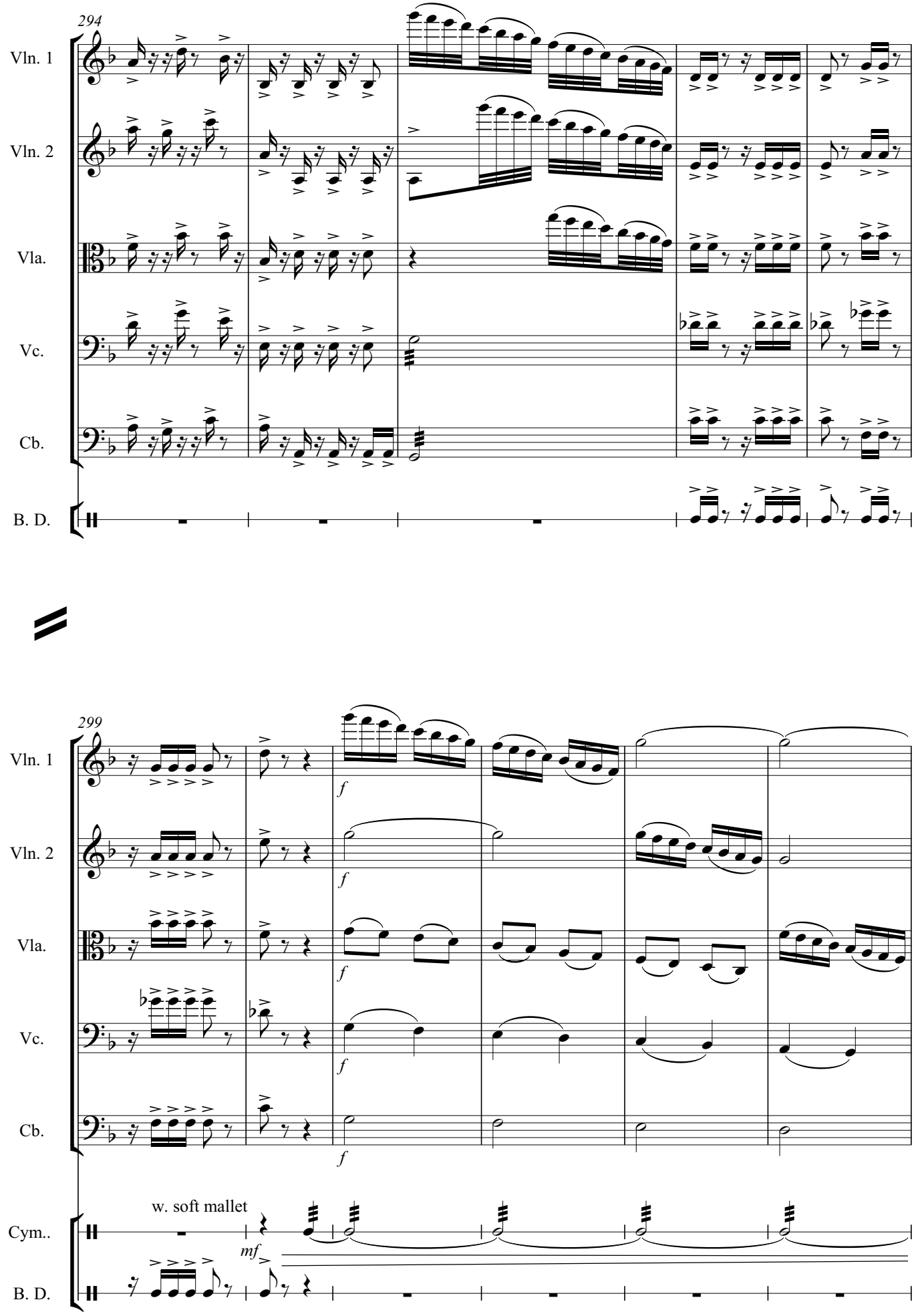
3

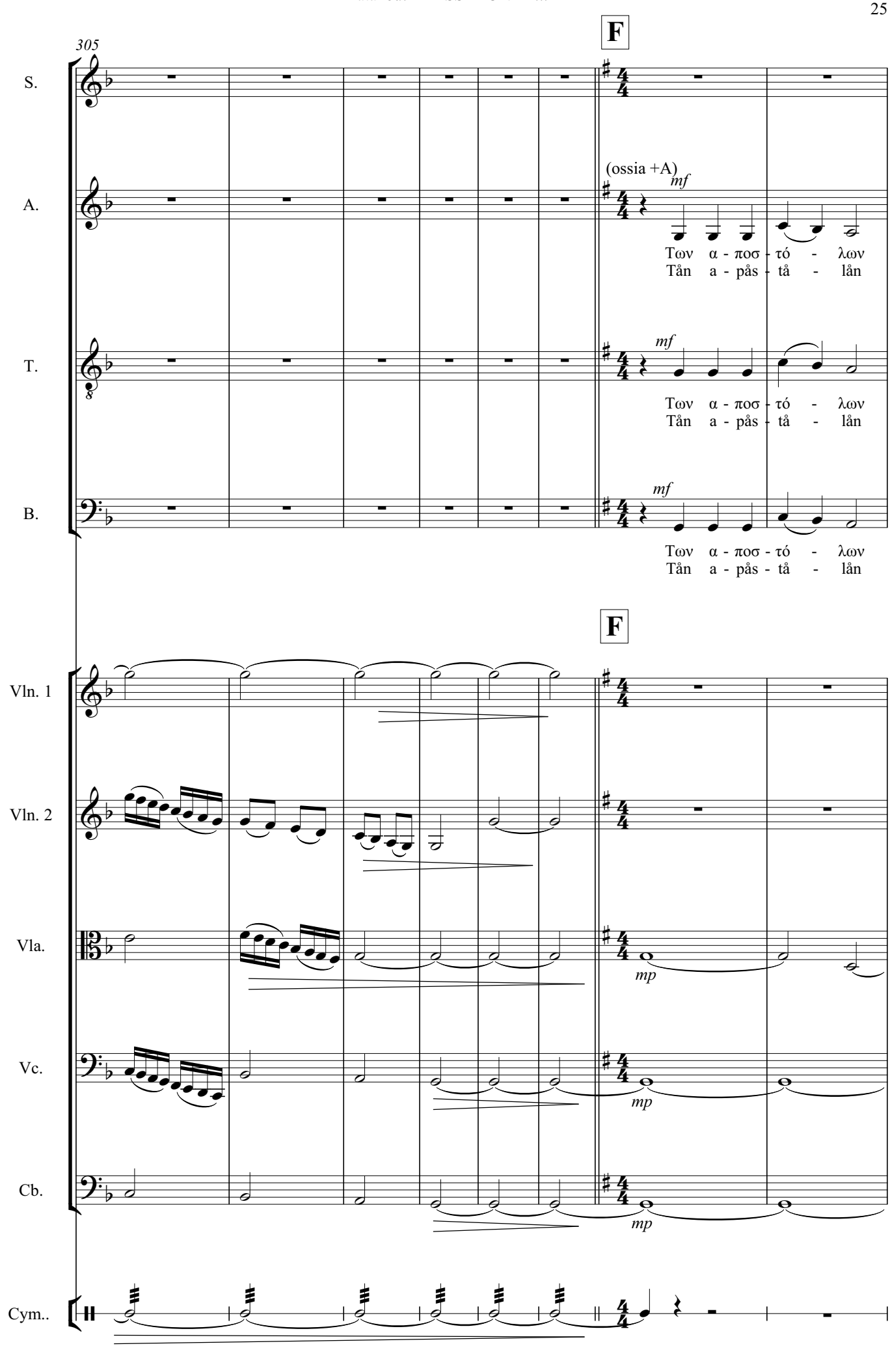
mf

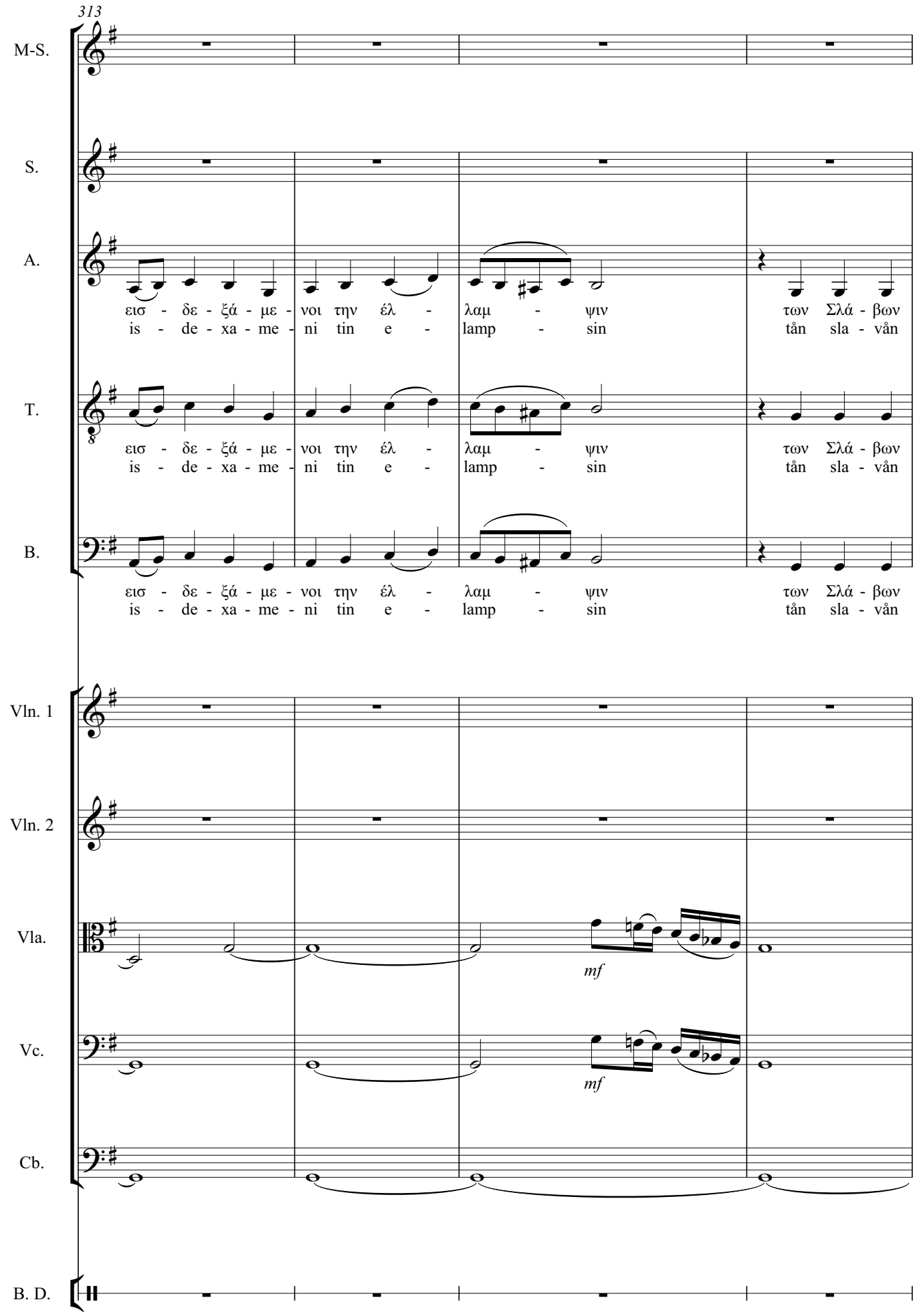

E
279
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
ff
f
E
282

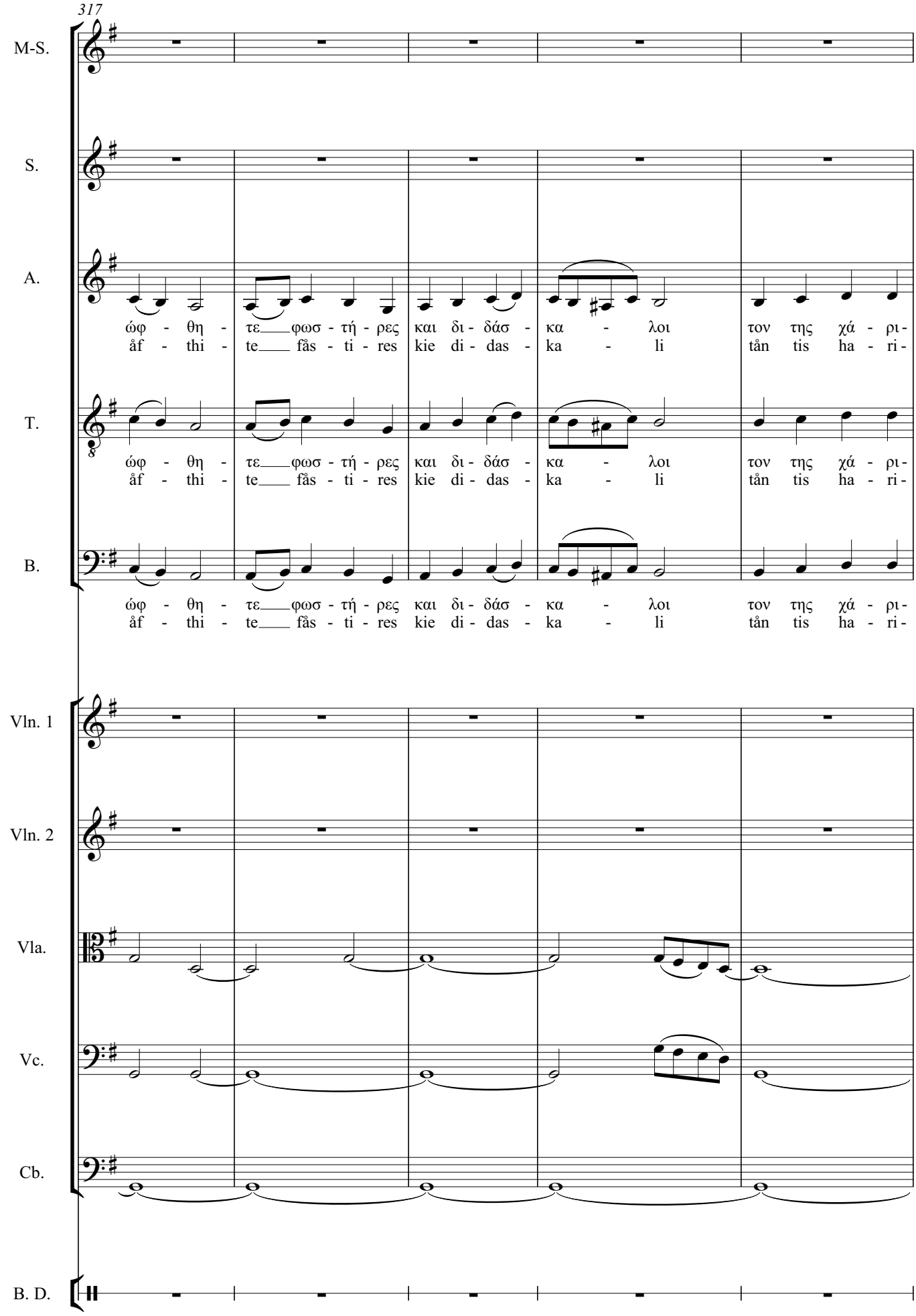

286
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

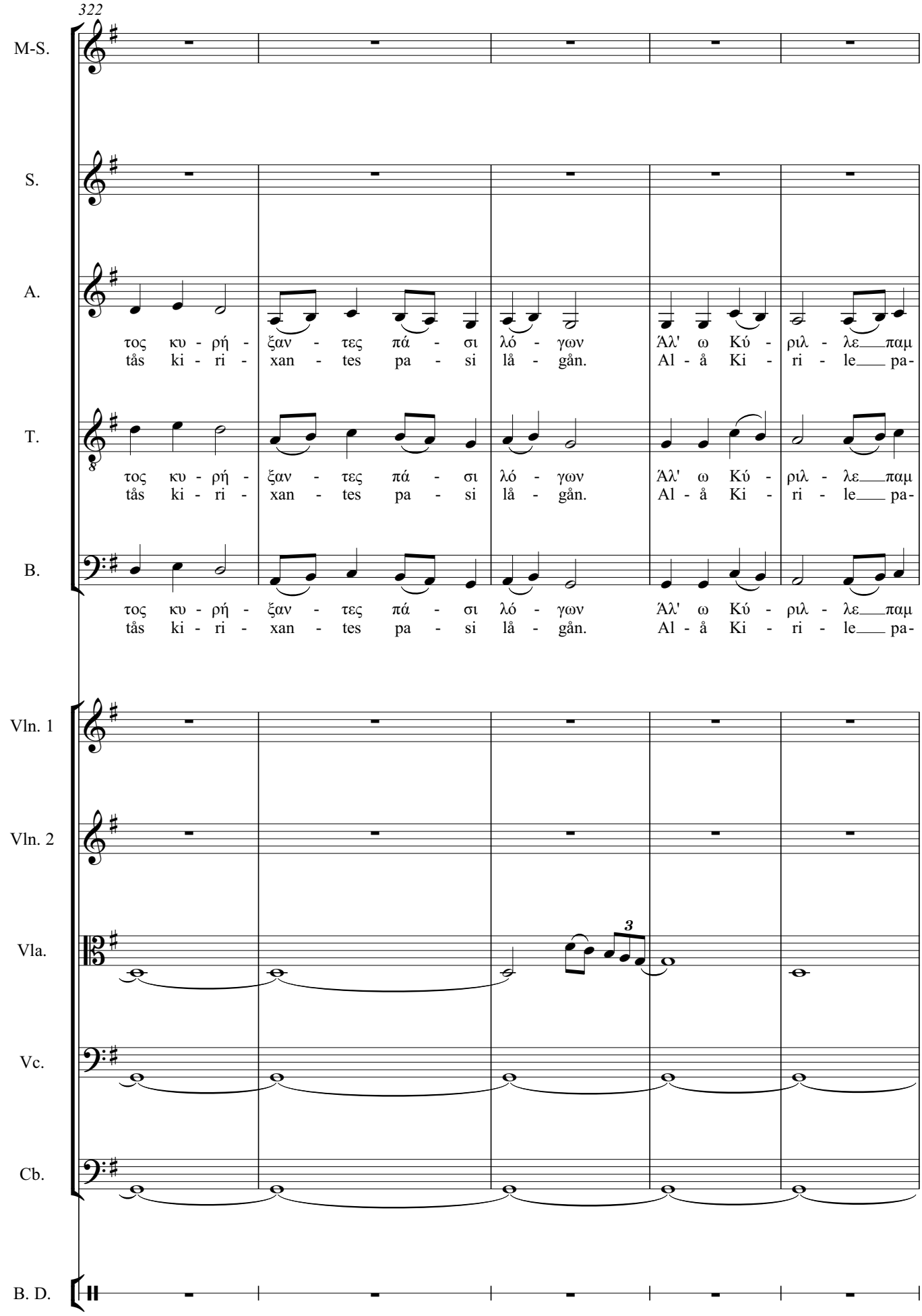

290
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

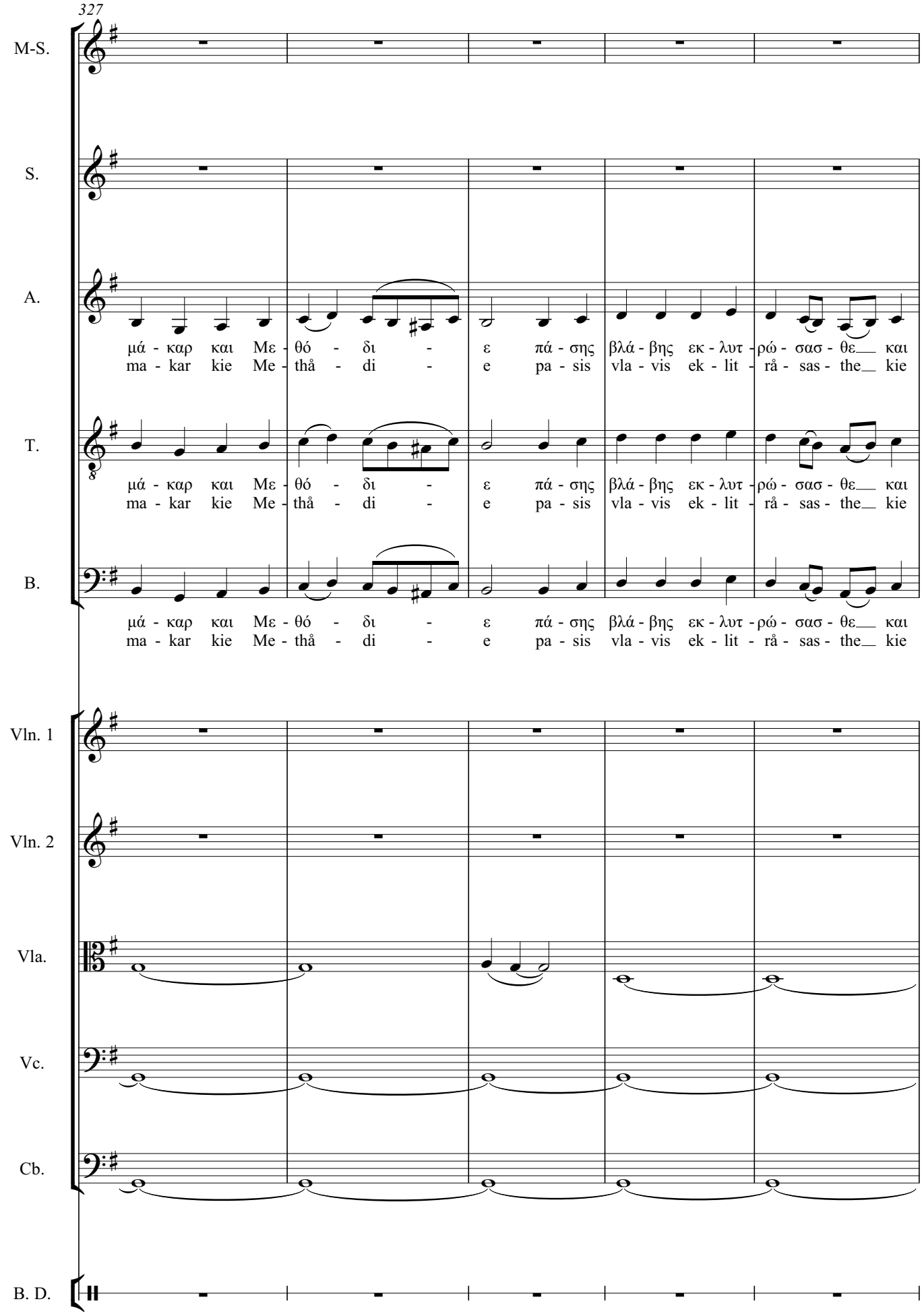

294
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
299
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
w. soft mallet
Cym..
mf
B. D.

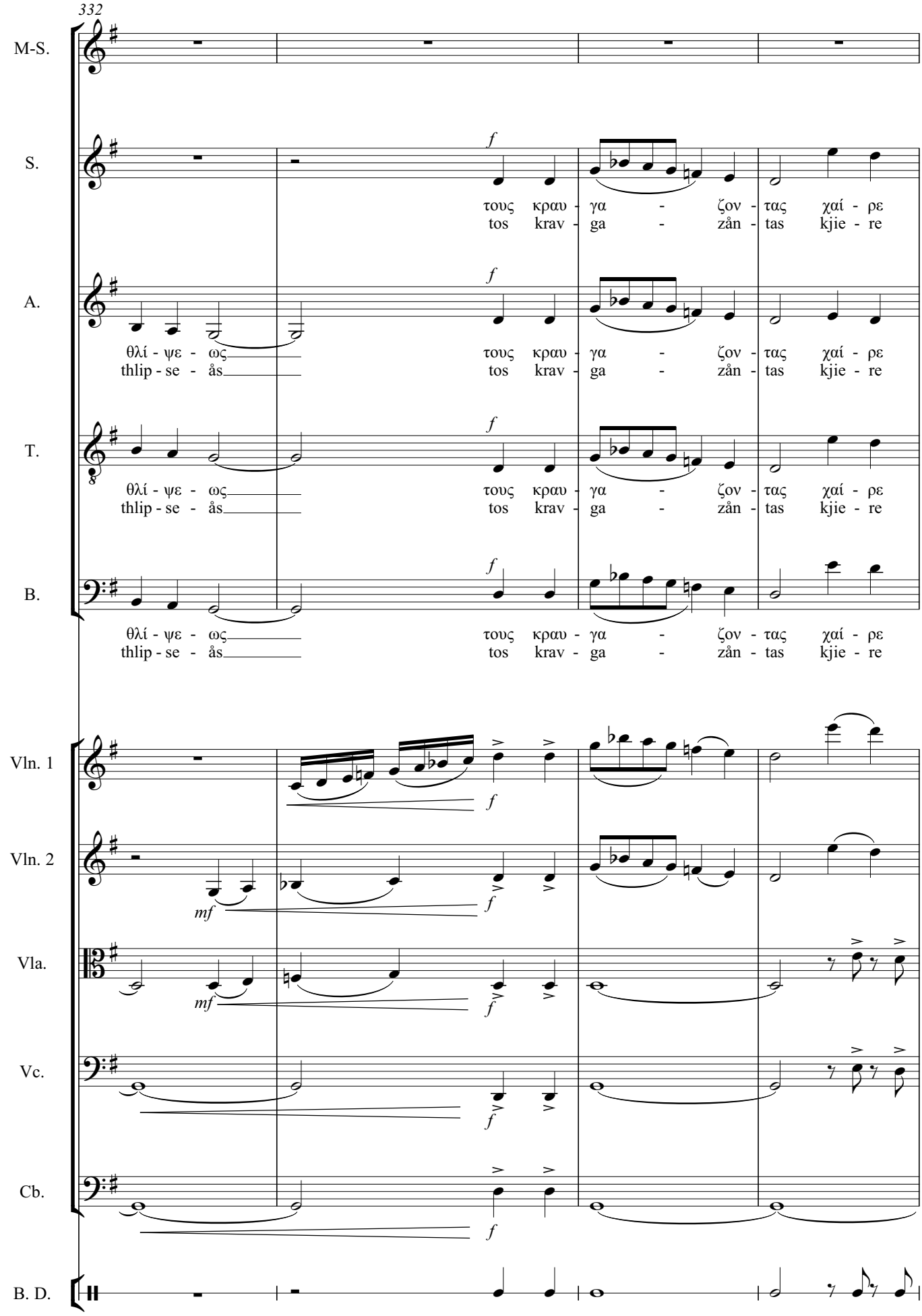

305
F
S.
A.
T.
B.
(ossia +A)
mf
Των α - ποσ - τό - λων
Tån a - pås - tå - lån
mf
Των α - ποσ - τό - λων
Tån a - pås - tå - lån
mf
Των α - ποσ - τό - λων
Tån a - pås - tå - lån
F
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
mp
mp
mp

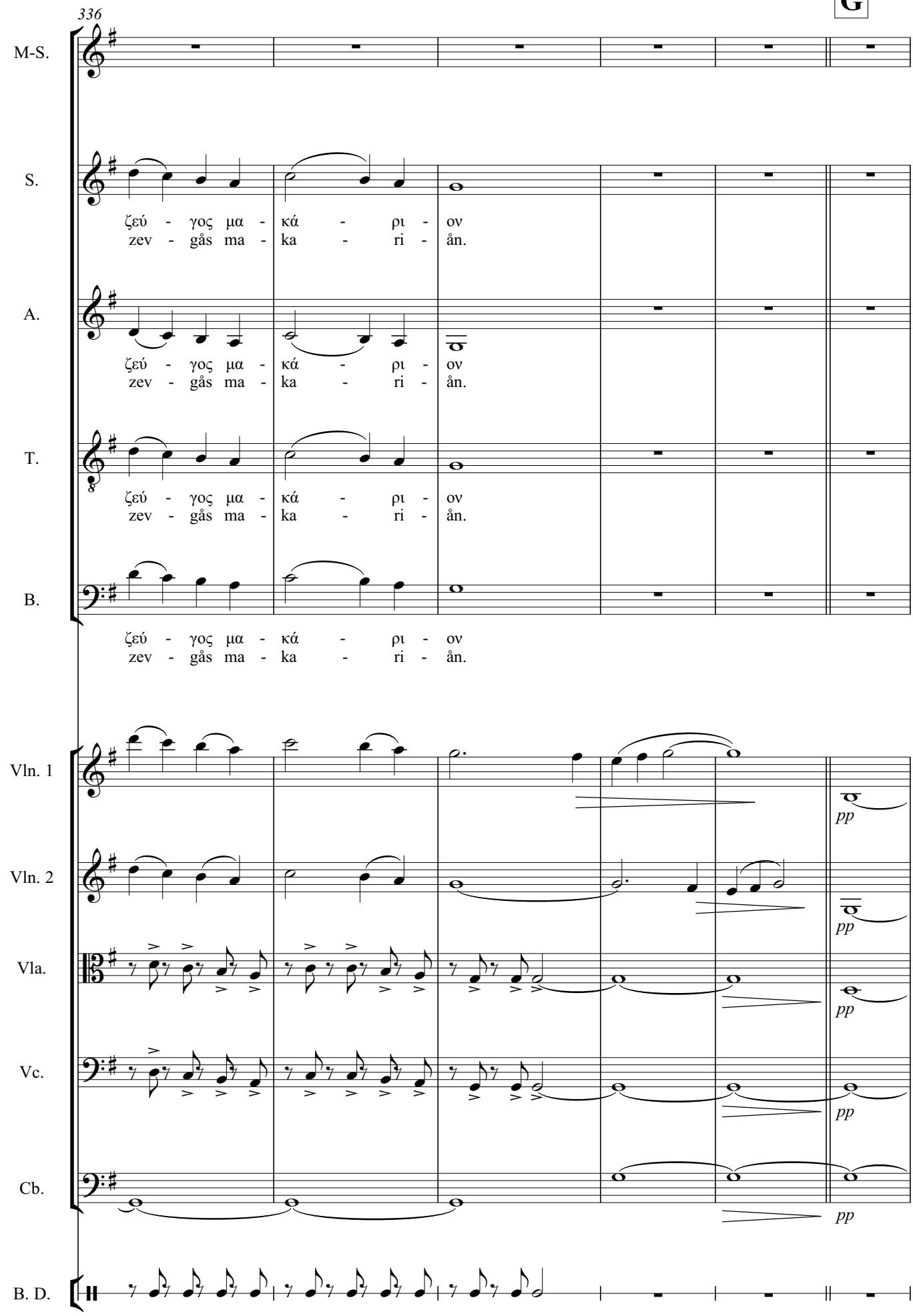

313
M-S.
S.
A.
T.
B.
εισ - δε - ξά - με - νοι την έλ - λαμ - ψιν των Σλά - βων
is - de - xa - me - ni tin e - lamp - sin tån sla - vån
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
B. D.


317
M-S.
S.
A.
T.
B.
ώφ - θη - τε φωσ - τή - ρες και δι - δάσ - κα - λοι τον της χά - ρι -
åf - thi - te fås - ti - res kie di - das - ka - li tån tis ha - ri -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.

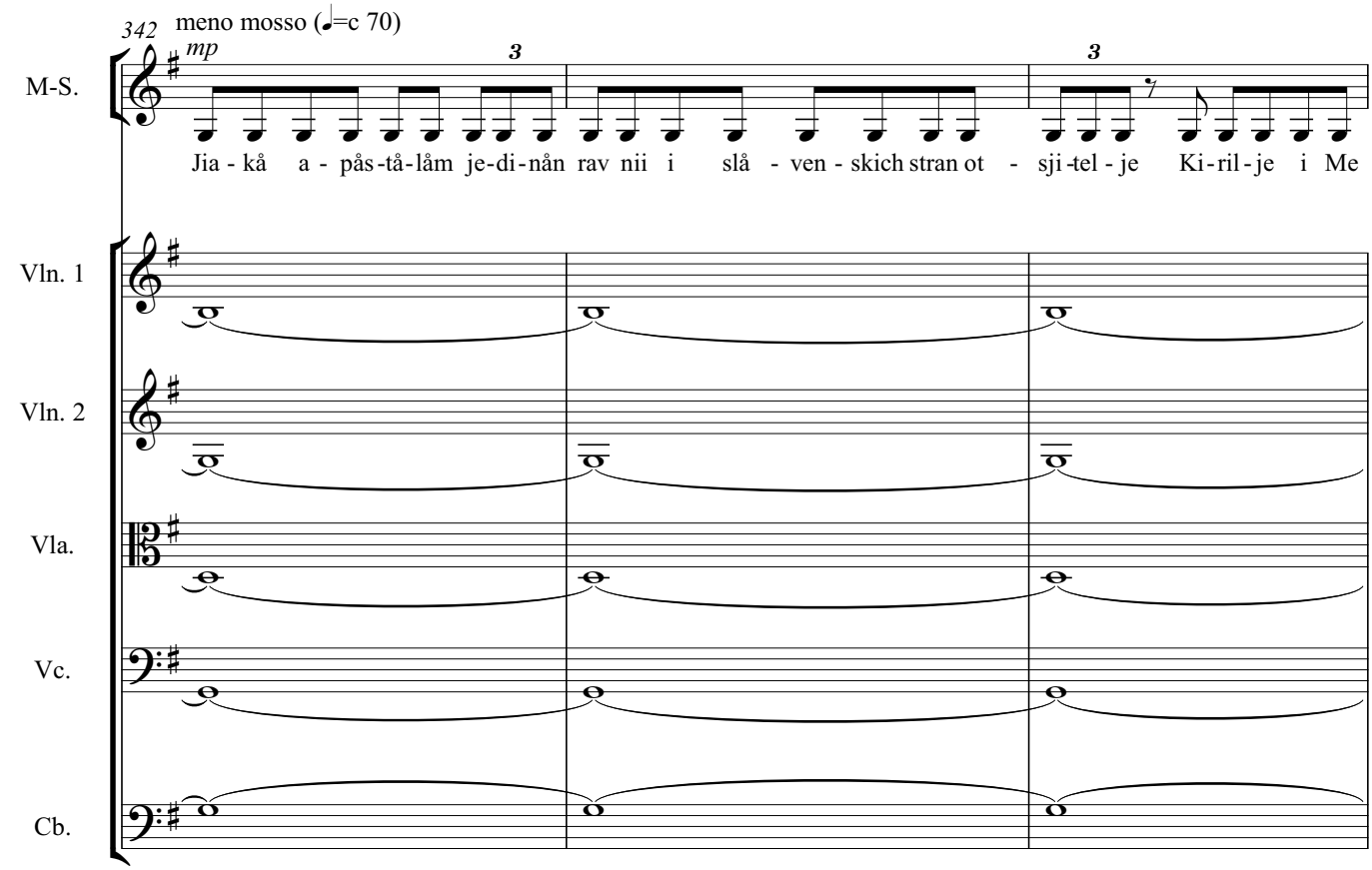

322
M-S.
S.
A.
τος κυ - ρή - ξαν - τες πά - σι λό - γων Άλ' ω Κύ - ριλ - λε παμ
tås ki - ri - xan - tes pa - si lå - gån. Al - å Ki - ri - le pa-
T.
τος κυ - ρή - ξαν - τες πά - σι λό - γων Άλ' ω Κύ - ριλ - λε παμ
tås ki - ri - xan - tes pa - si lå - gån. Al - å Ki - ri - le pa-
B.
τος κυ - ρή - ξαν - τες πά - σι λό - γων Άλ' ω Κύ - ριλ - λε παμ
tås ki - ri - xan - tes pa - si lå - gån. Al - å Ki - ri - le pa-
Vln. 1
Vln. 2
Vla.
3
Vc.
Cb.
B. D.

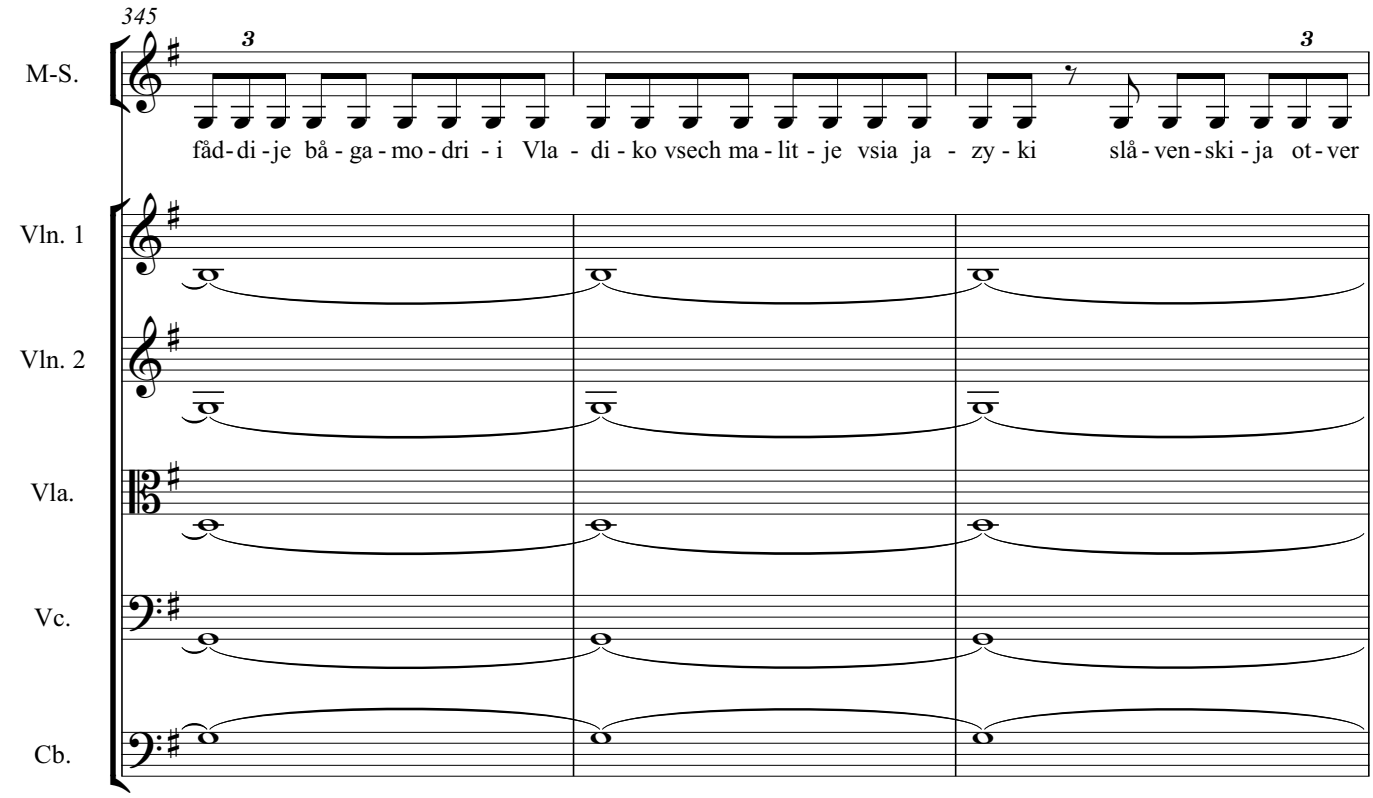

327
M-S.
S.
A.
μά - καρ και Με - θό - δι - ε πά - σης βλά - βης εκ - λυτ - ρώ - σασ - θε__ και
ma - kar kie Me - thå - di - e pa - sis vla - vis ek - lit - rå - sas - the__ kie
T.
μά - καρ και Με - θό - δι - ε πά - σης βλά - βης εκ - λυτ - ρώ - σασ - θε__ και
ma - kar kie Me - thå - di - e pa - sis vla - vis ek - lit - rå - sas - the__ kie
B.
μά - καρ και Με - θό - δι - ε πά - σης βλά - βης εκ - λυτ - ρώ - σασ - θε__ και
ma - kar kie Me - thå - di - e pa - sis vla - vis ek - lit - rå - sas - the__ kie
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.

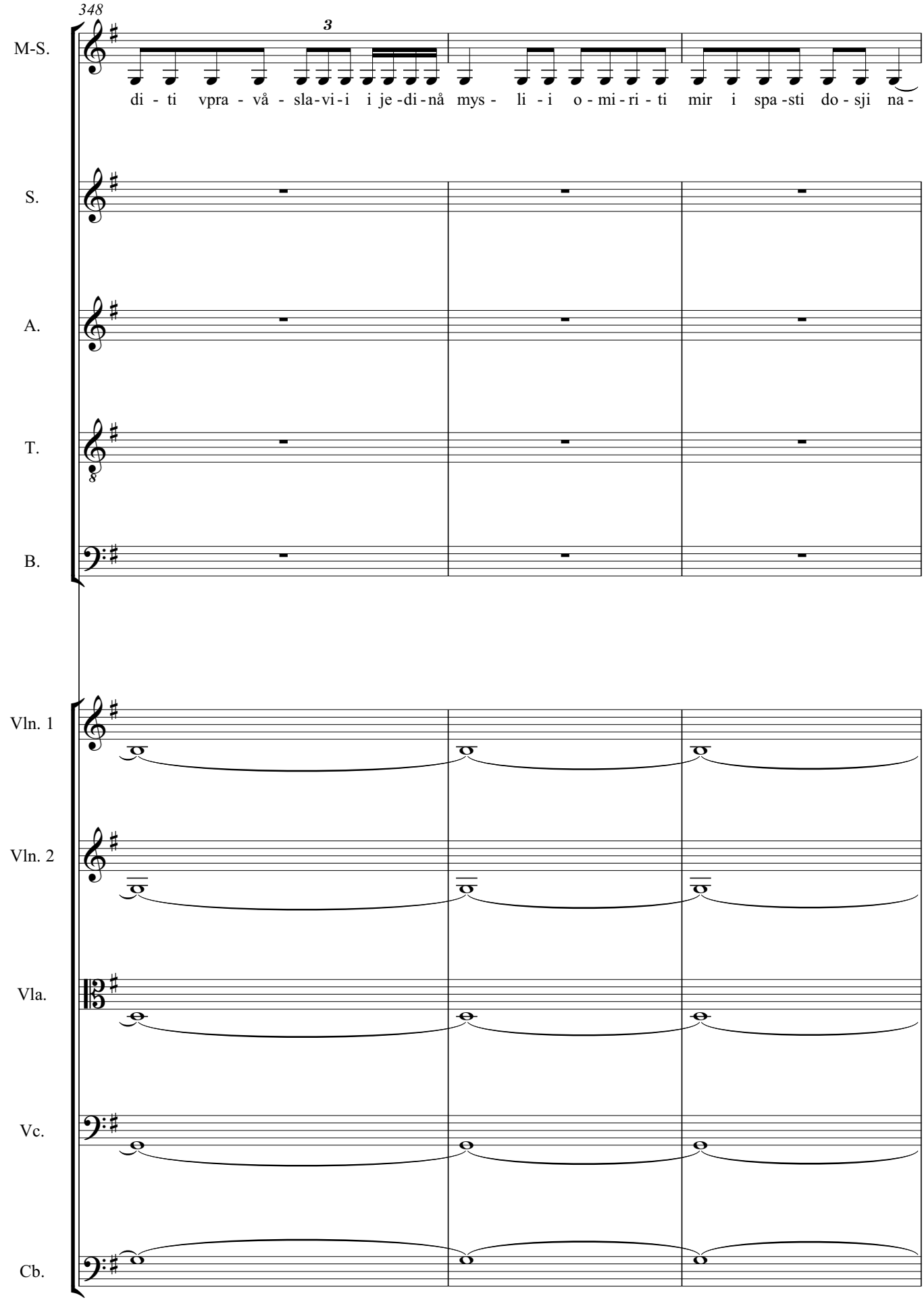

332
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
f
mf
τους κραυ - γα - ζον - τας χαί - ρε
tos krav - ga - zån - tas kjie - re
θλί - ψε - ως
thlip - se - ås

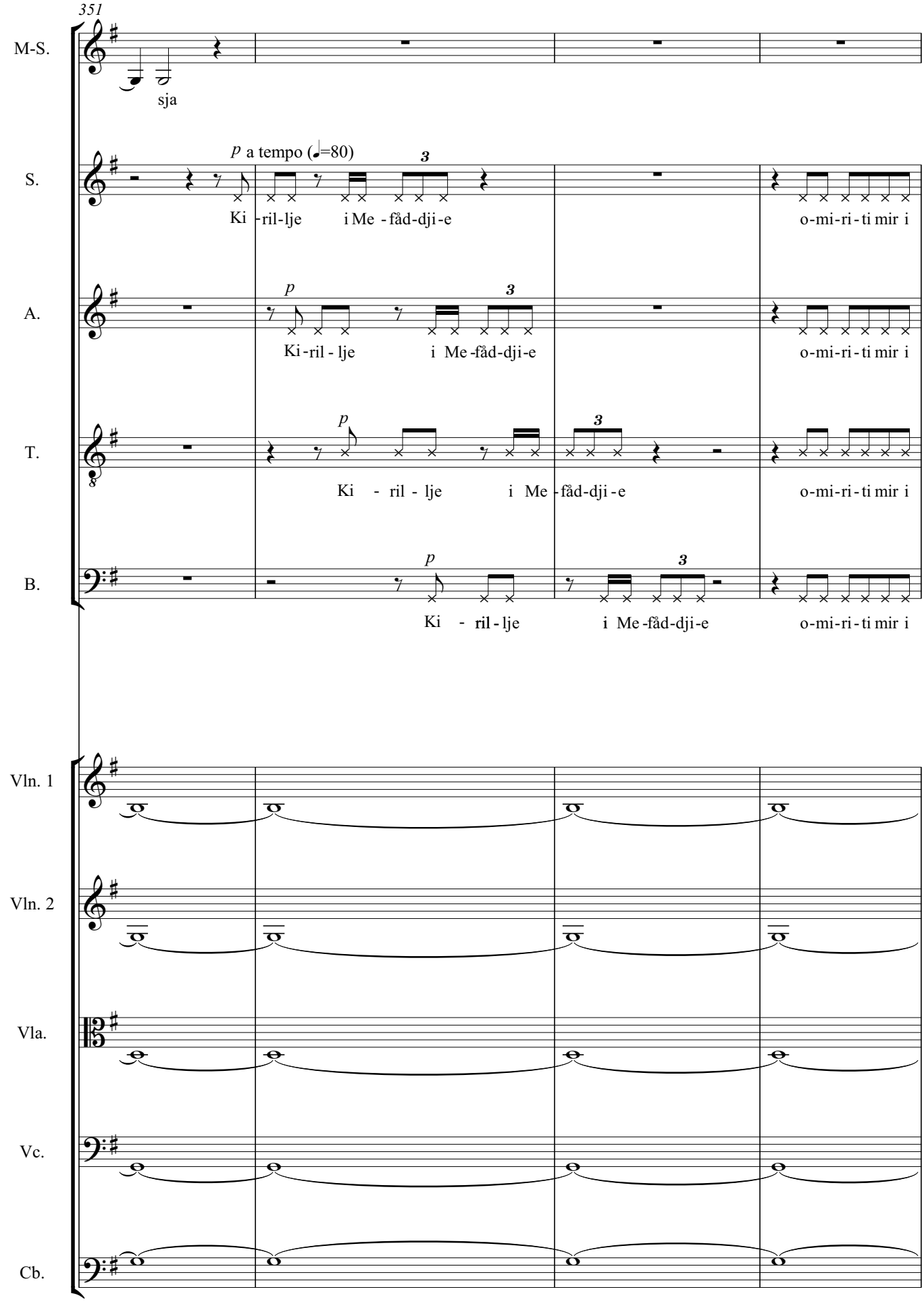

G
336
M-S.
S.
A.
T.
B.
ζεύ - γος μα - κά - ρι - ον
zev - gås ma - ka - ri - ån.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
pp

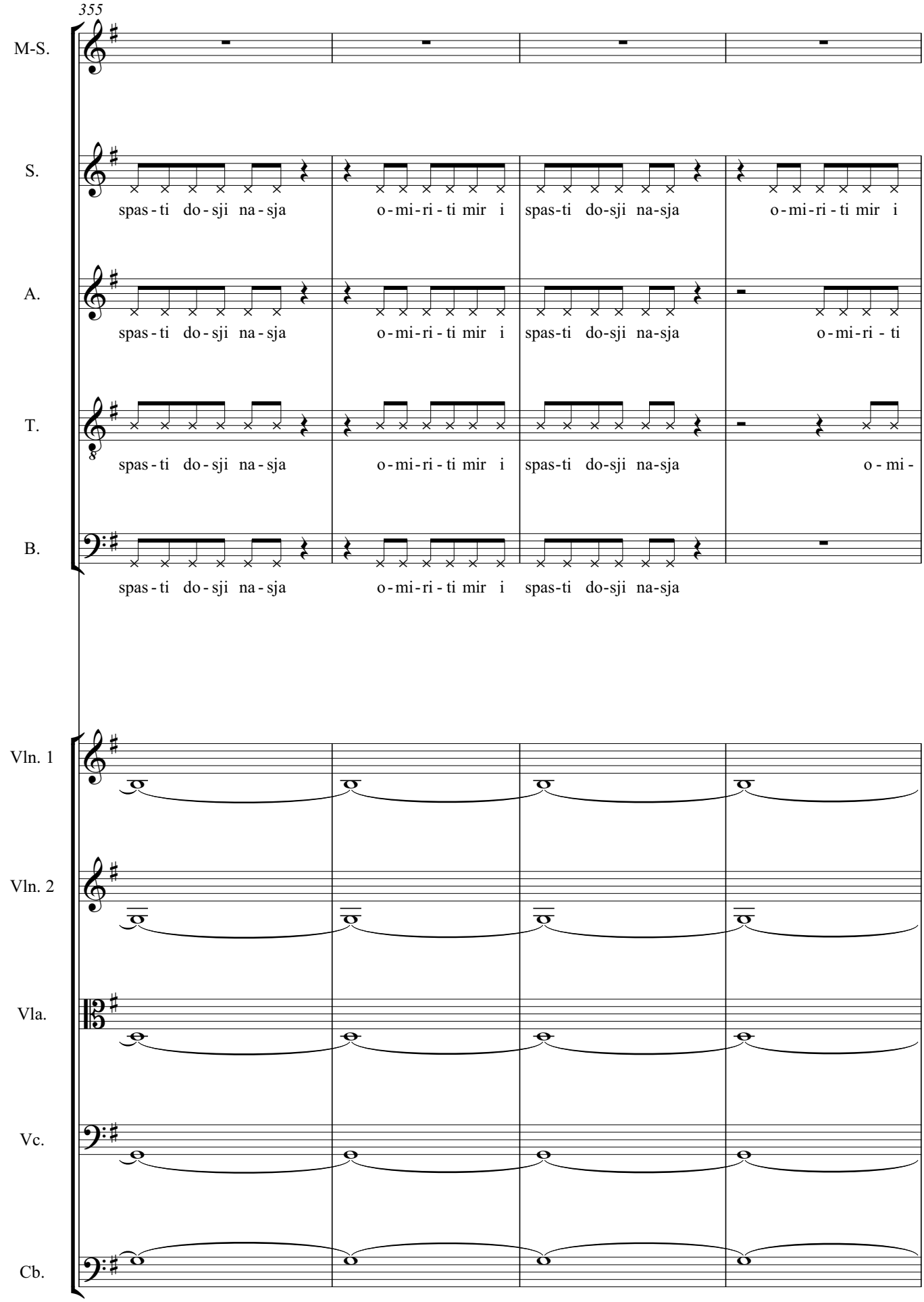
Яко апостолом единонравнии и словенских стран учителие, Кирилле и Мефодие богомудрии, Владыку всех молите вся языки словенския утвердити в православии и единомыслии, умирити мир и спасти души наша.

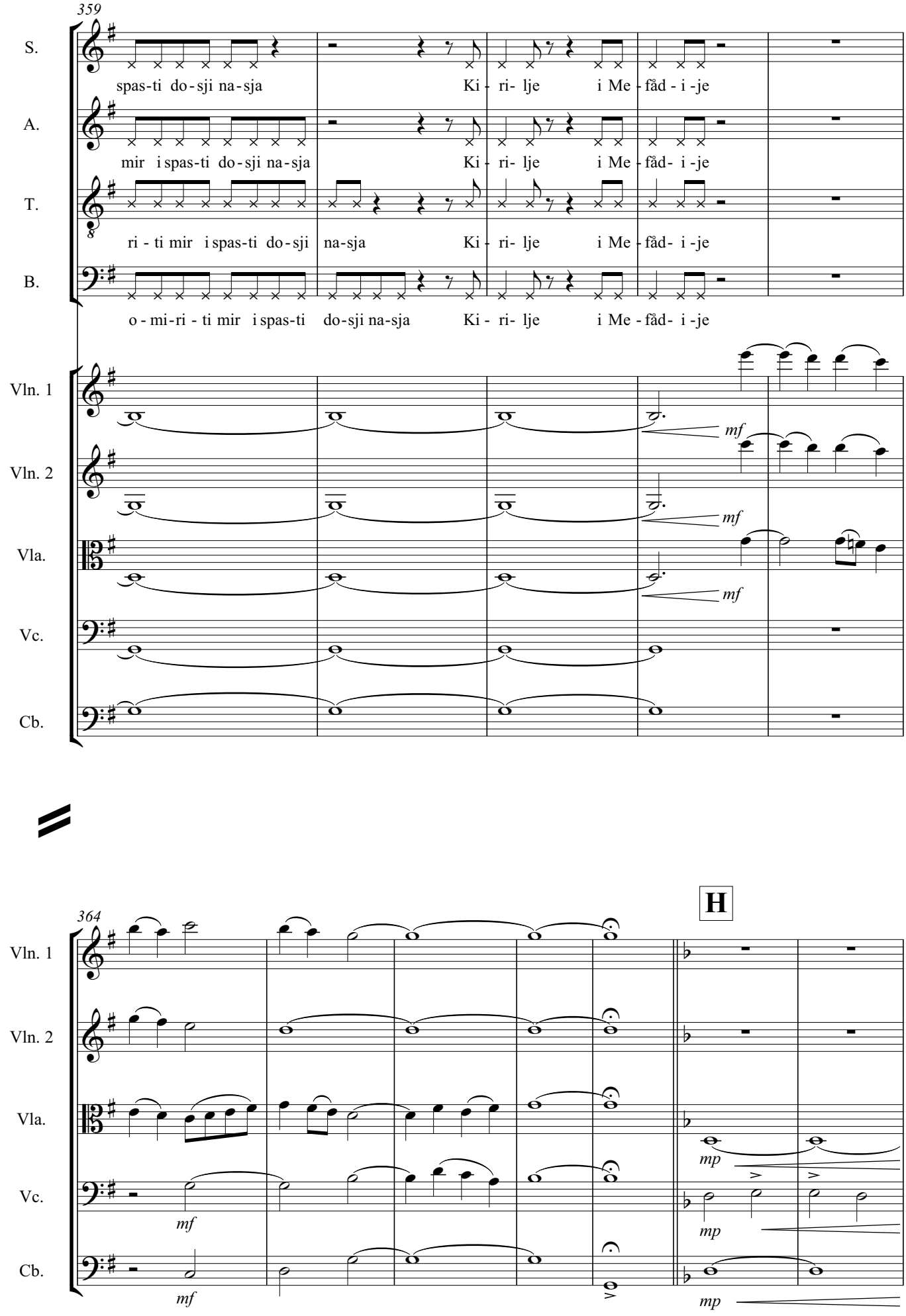


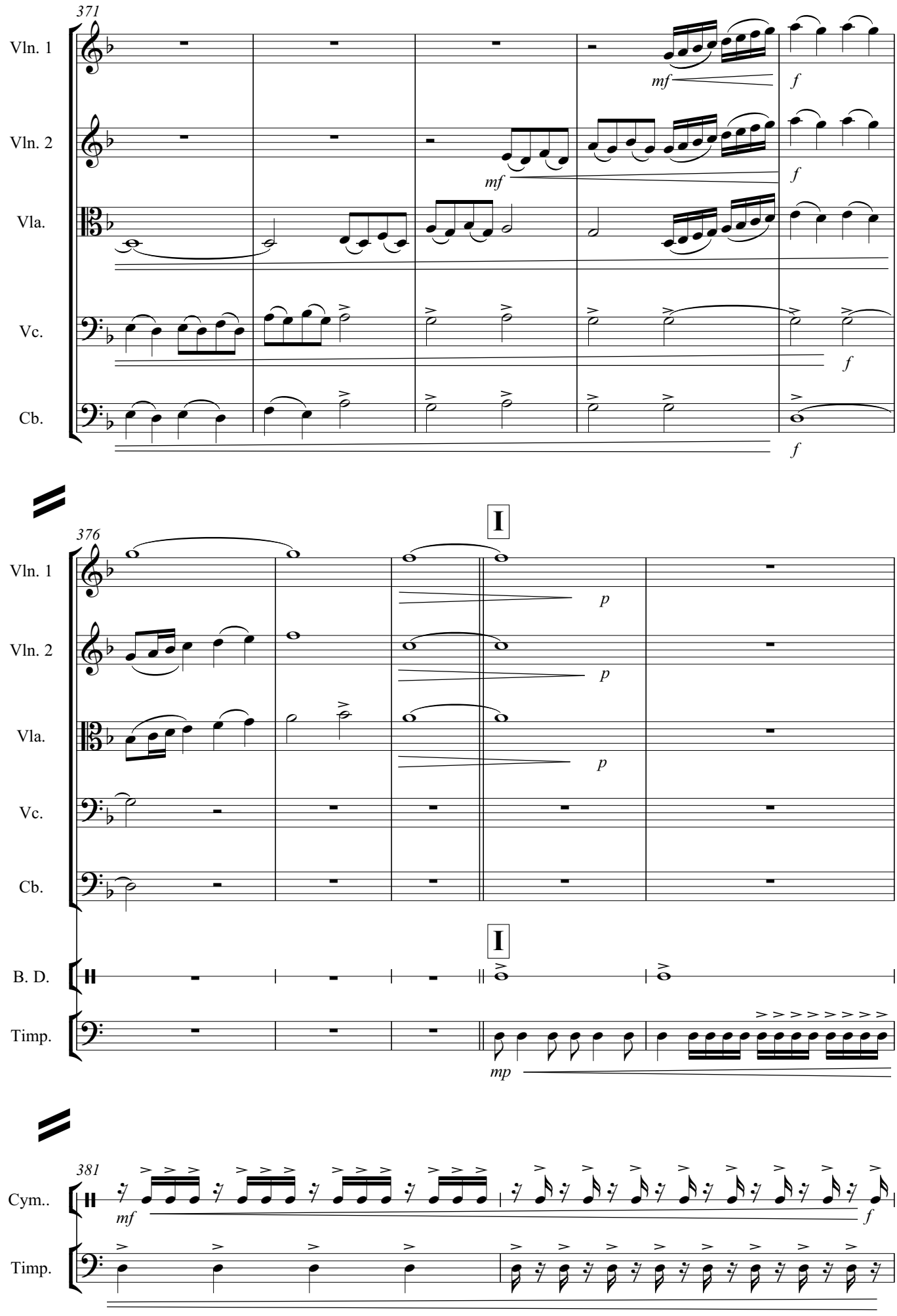


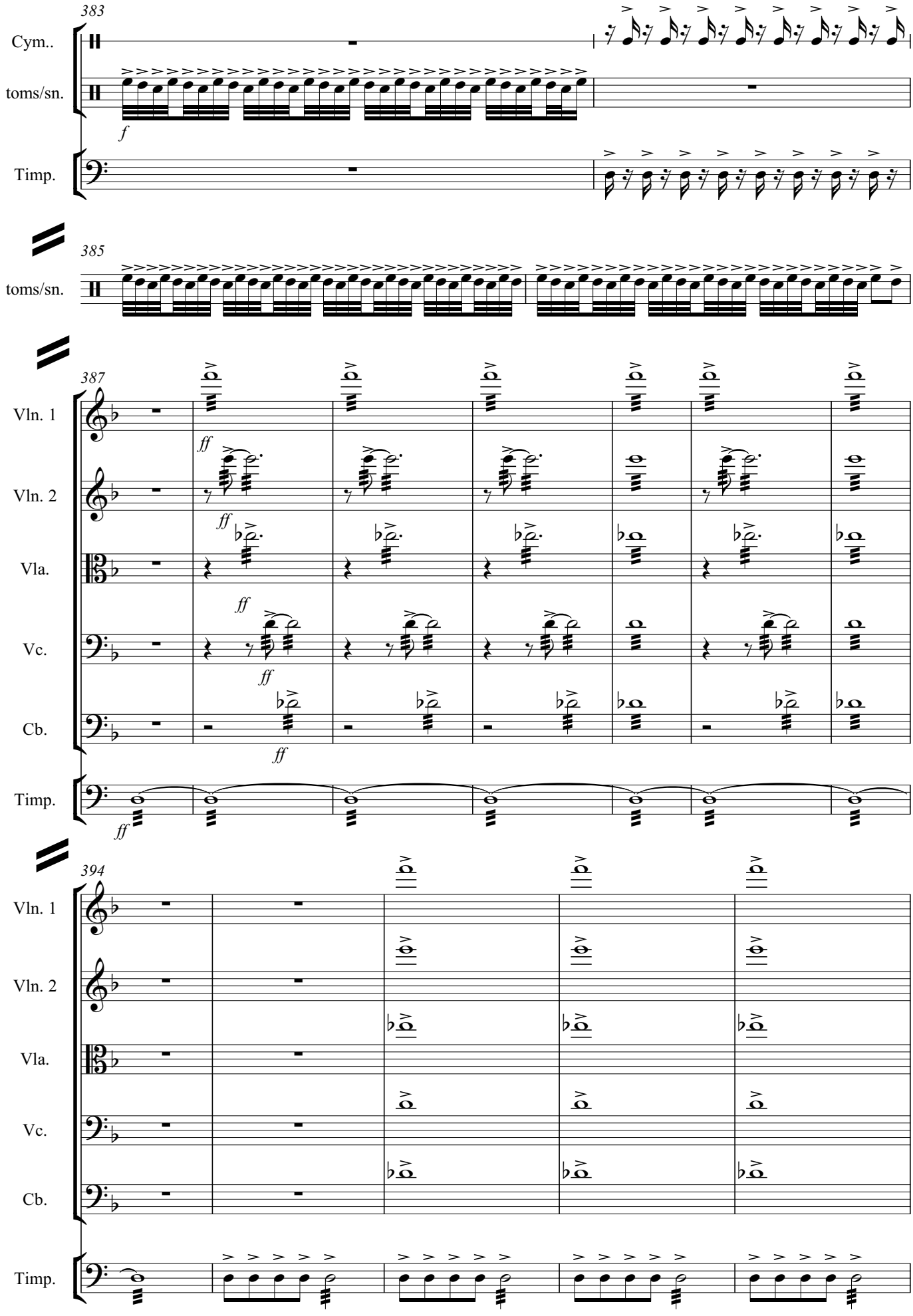

348
3
M-S.
di - ti vpra - vå - sla-vi-i i je-di-nå mys - li - i o - mi - ri - ti mir i spa-sti do - sji na -
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

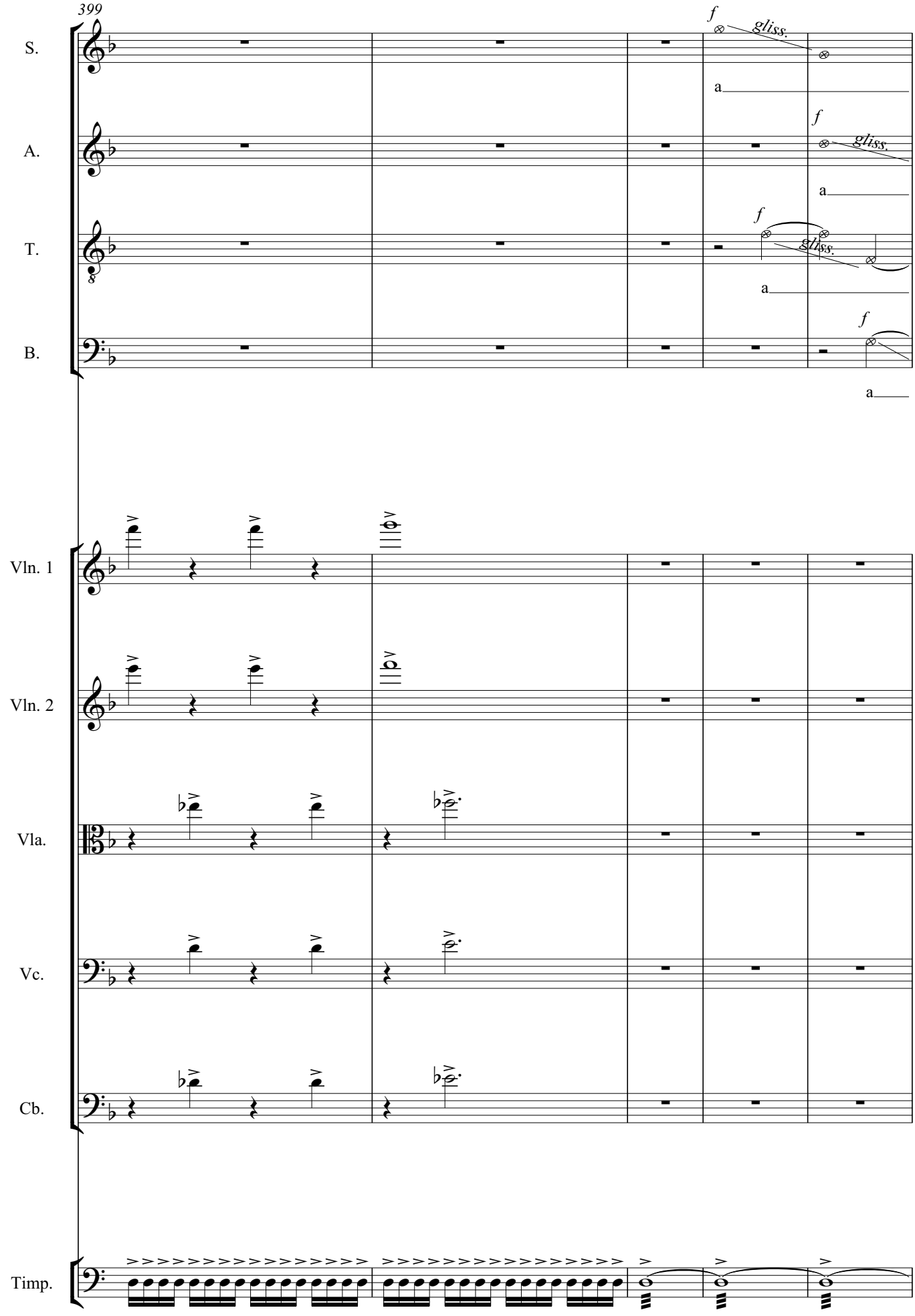

351
M-S.
sja
S.
p a tempo (♩=80)
Ki - ril-lje i Me - fåd-dji-e o-mi-ri-ti mir i
A.
Ki-ril - lje i Me-fåd-dji-e o-mi-ri-ti mir i
T.
Ki - ril - lje i Me - fåd-dji-e o-mi-ri-ti mir i
B.
Ki - ril - lje i Me-fåd-dji-e o-mi-ri-ti mir i
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

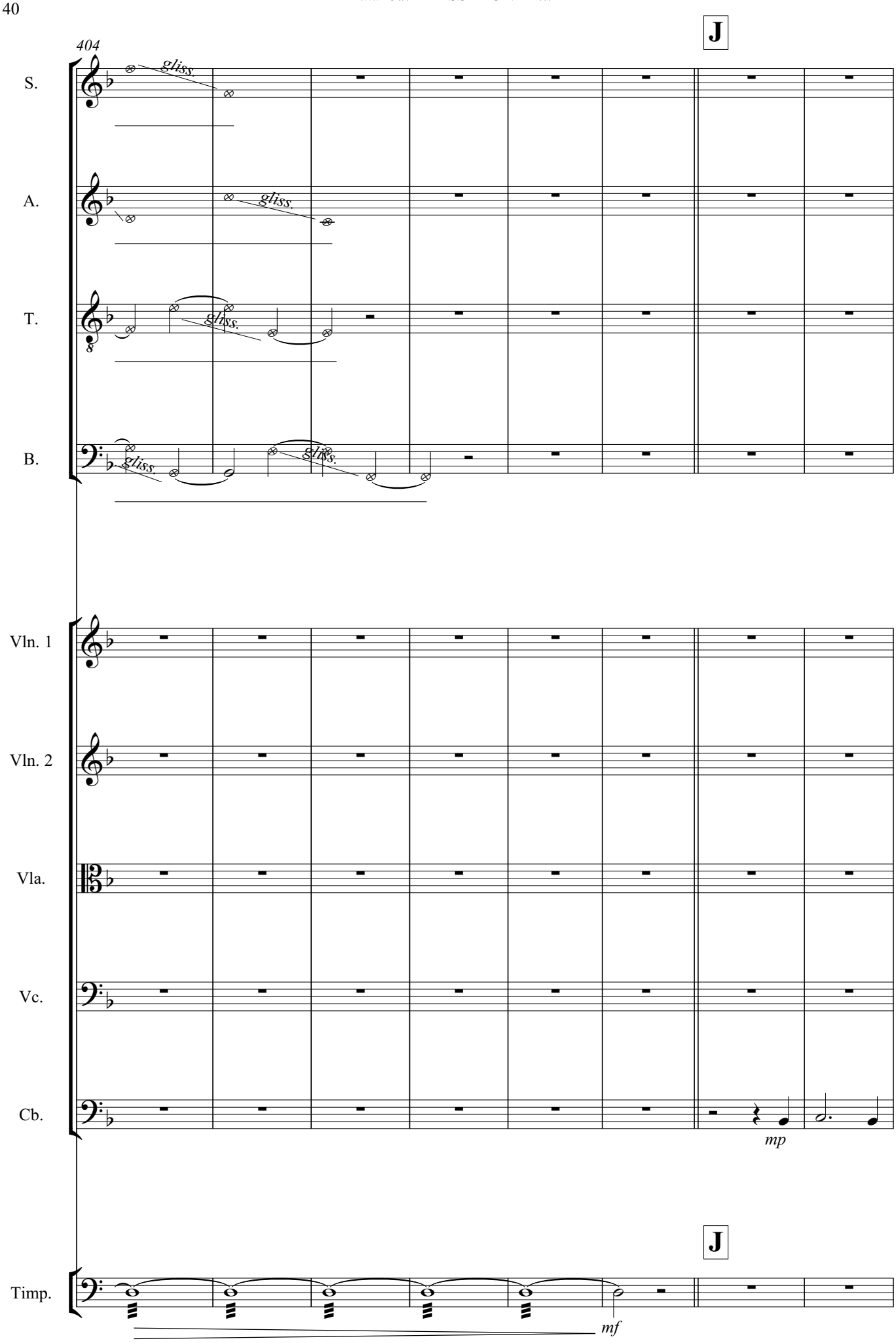

355
M-S.
S.
spas-ti do-sji na-sja o-mi-ri-ti mir i spas-ti do-sji na-sja o-mi-ri-ti mir i
A.
spas-ti do-sji na-sja o-mi-ri-ti mir i spas-ti do-sji na-sja o-mi-ri-ti
T.
spas-ti do-sji na-sja o-mi-ri-ti mir i spas-ti do-sji na-sja o-mi-
B.
spas-ti do-sji na-sja o-mi-ri-ti mir i spas-ti do-sji na-sja
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

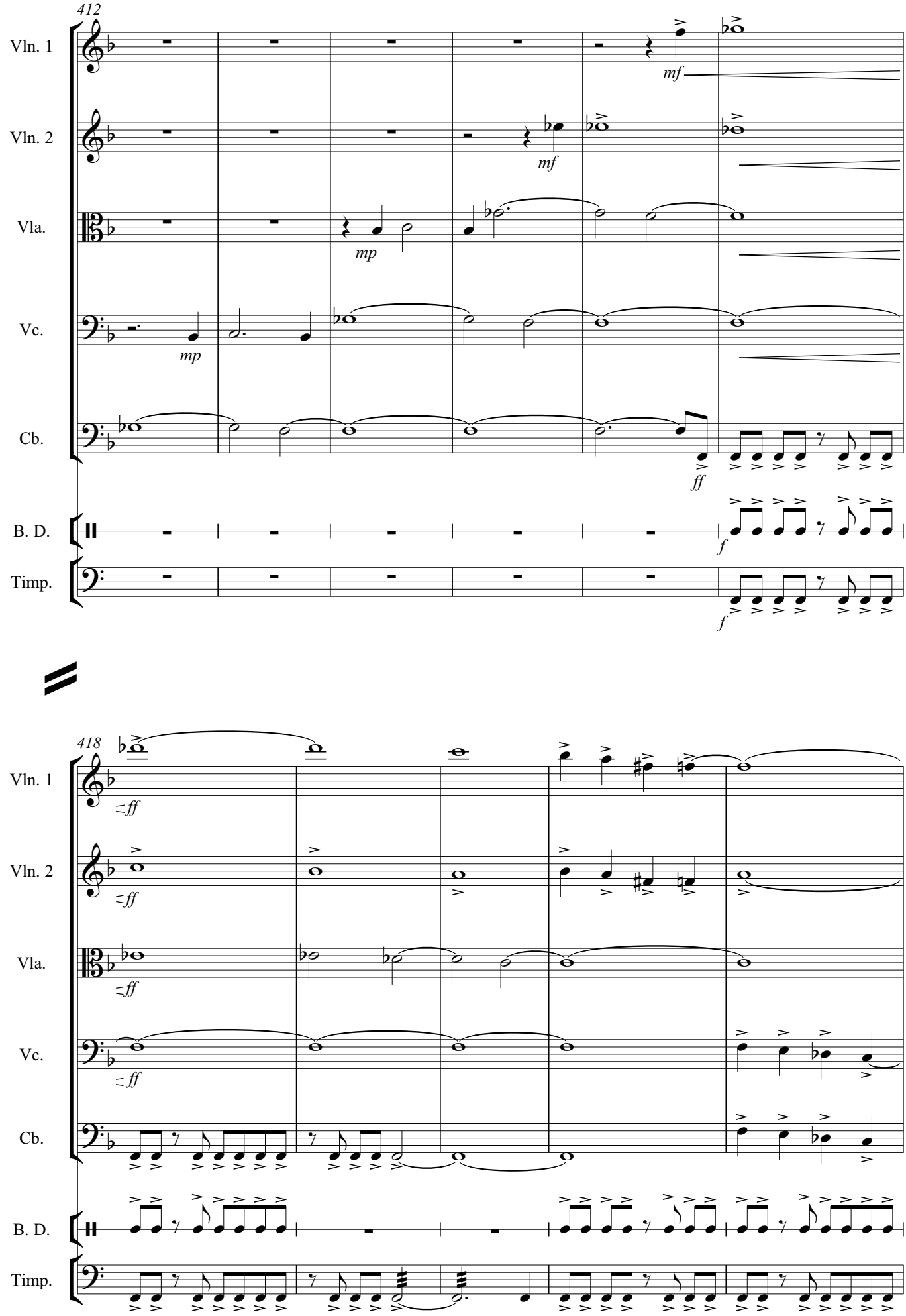

359
S.
spas-ti do-sji na-sja
Ki - ri- lje
i Me - fåd - i -je
A.
mir i spas-ti do-sji na-sja
Ki - ri- lje
i Me - fåd- i -je
T.
ri - ti mir i spas-ti do-sji
na-sja
Ki - ri- lje
i Me - fåd- i -je
B.
o - mi-ri - ti mir i spas-ti
do-sji na-sja
Ki - ri- lje
i Me - fåd- i -je
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
H
364
mp

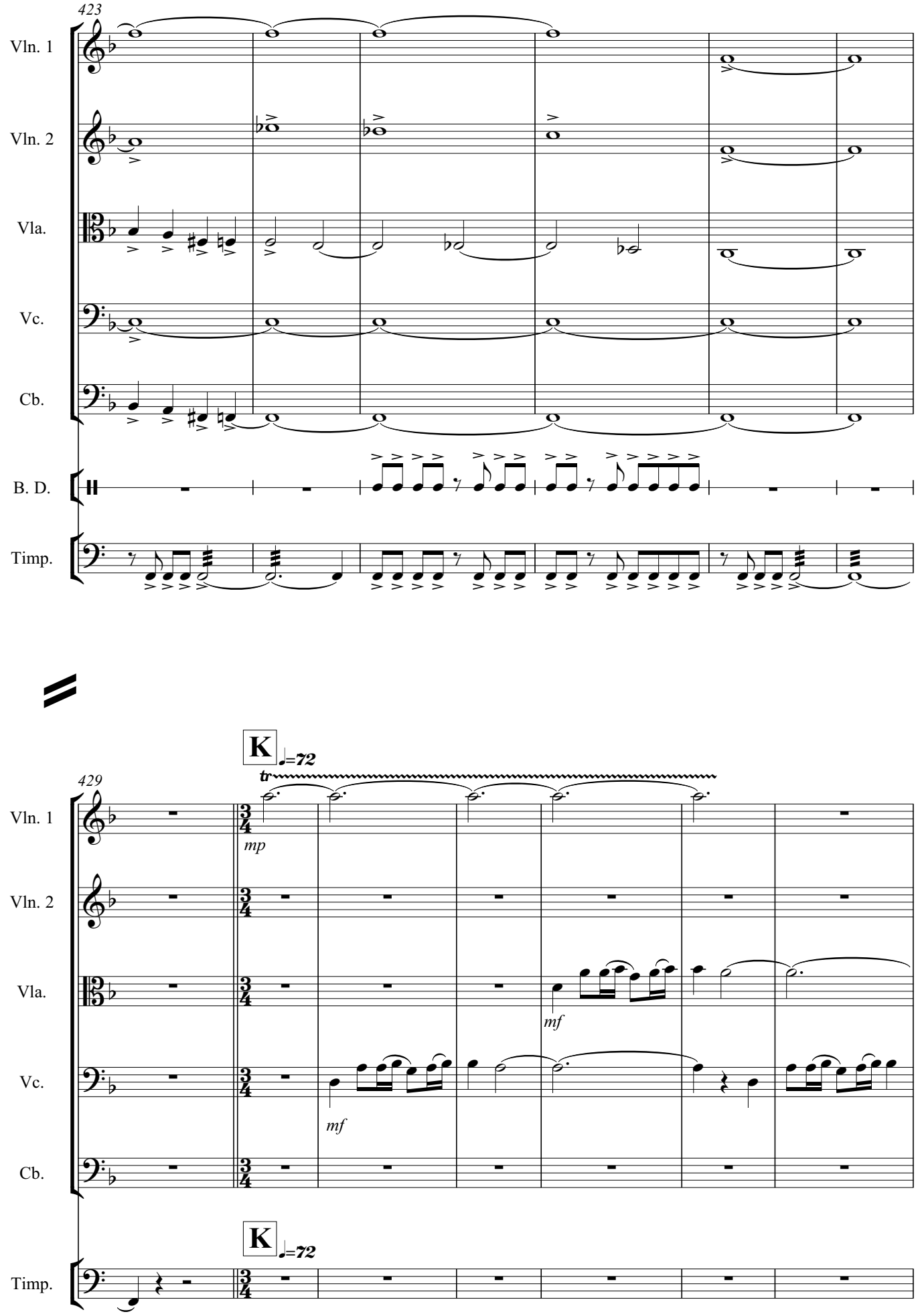

371
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
f
376
I
p
B. D.
Timp.
mp
381
Cym..
mf
f

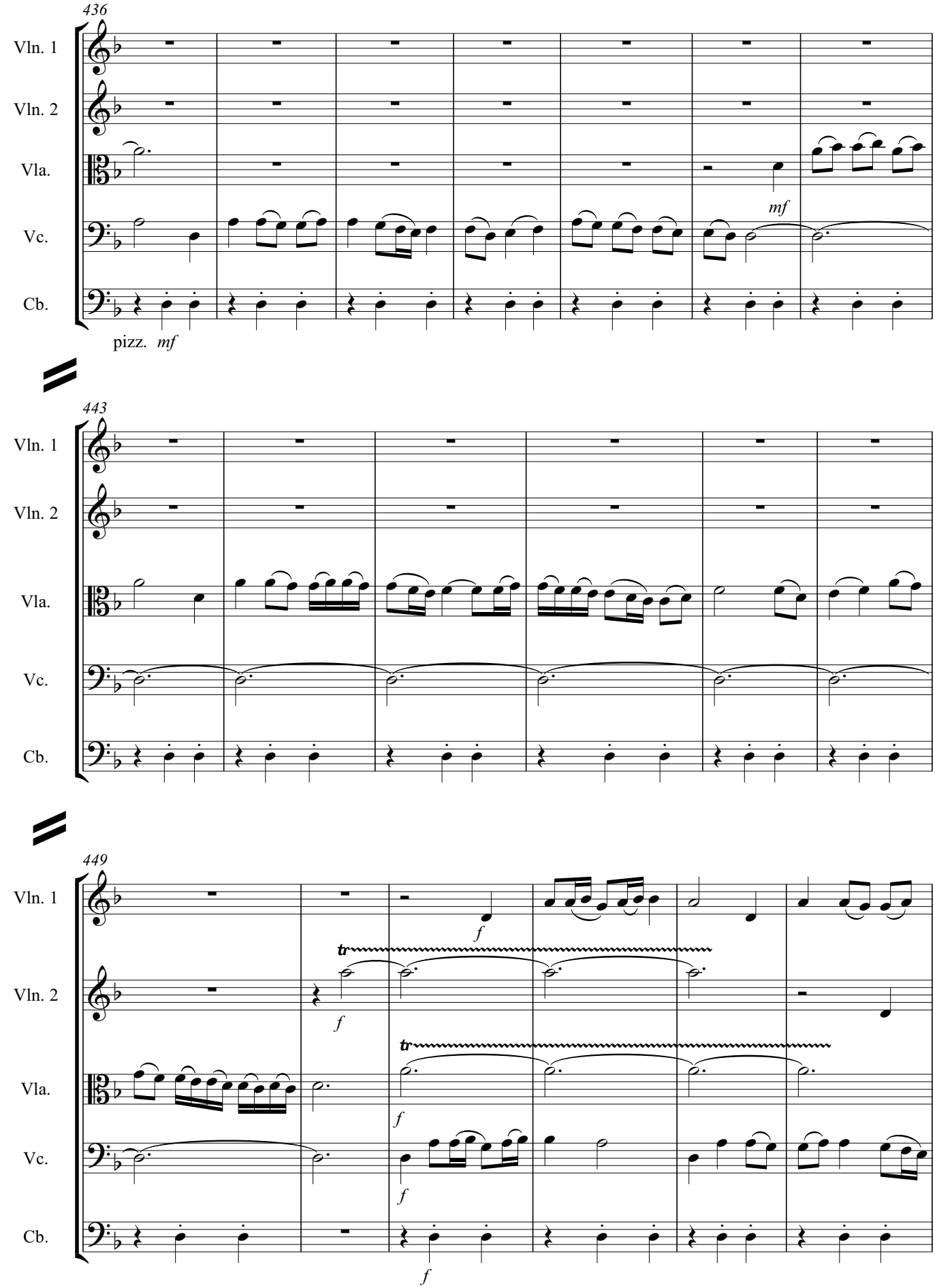

383
Cym..
toms/sn.
f
Timp.
385
toms/sn.
387
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
ff
394
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

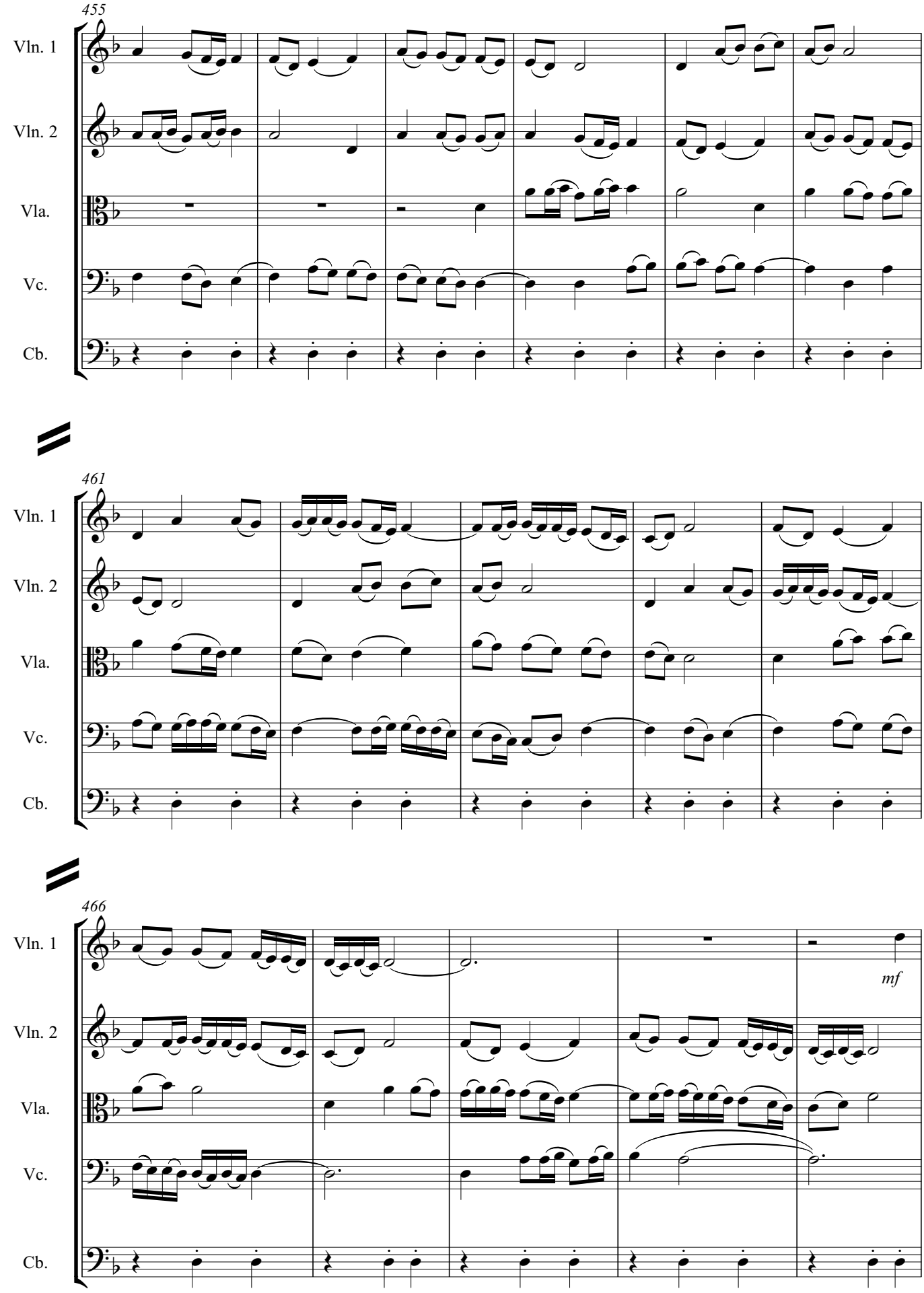

399
S.
A.
T.
B.
f
gliss.
a
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

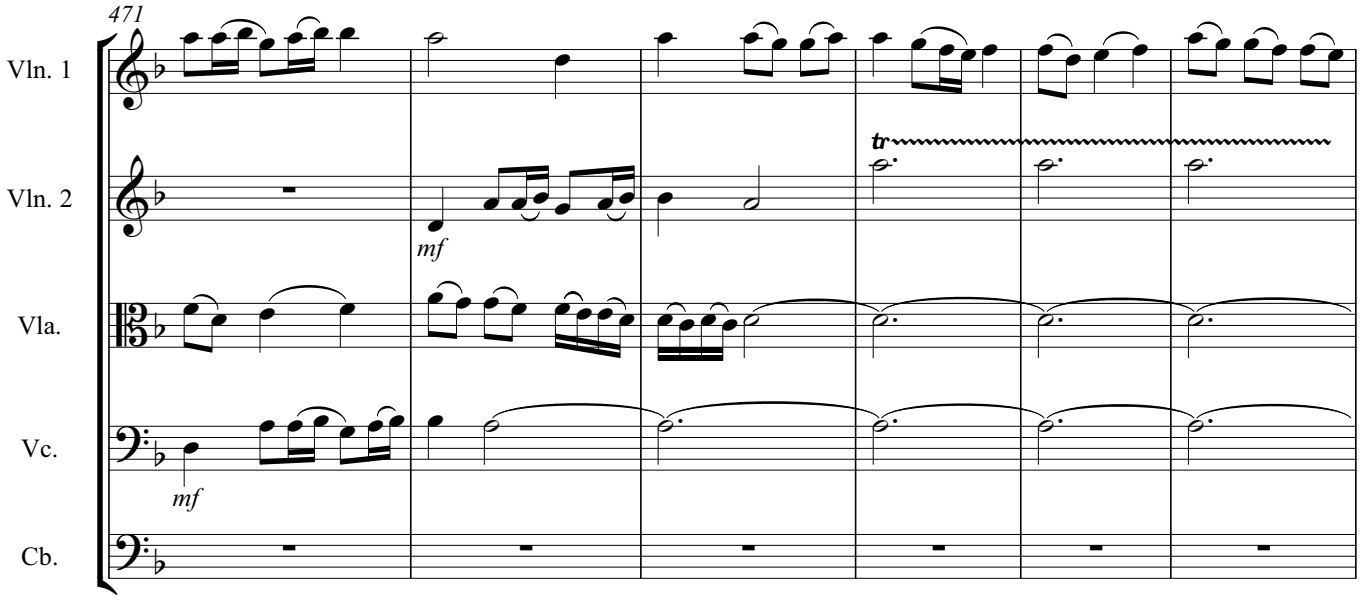

404
J
S.
gliss.
A.
gliss.
T.
gliss.
B.
gliss.
gliss.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
J
Timp.
mf

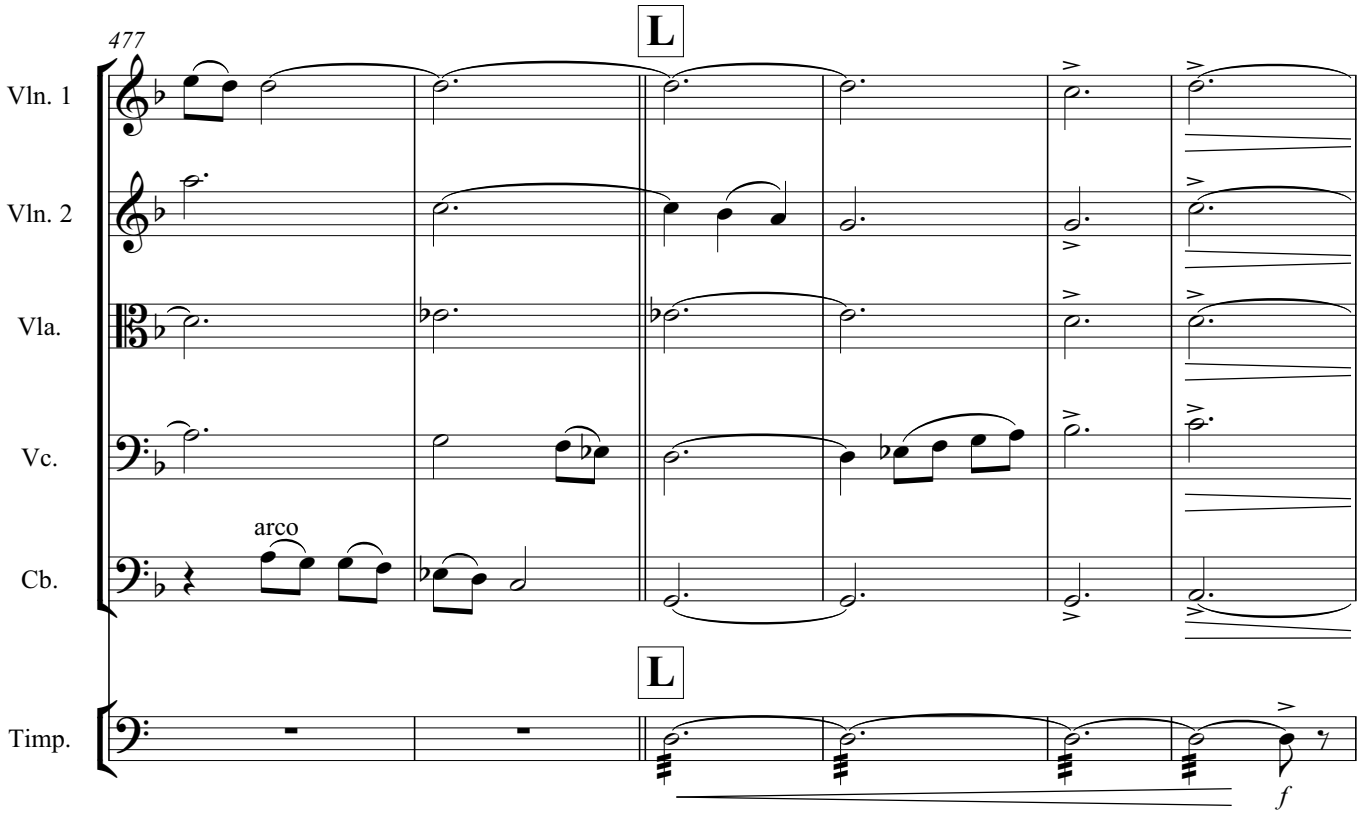

412
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
Timp.
mf
mf
mp
mp
ff
f
f
418
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
Timp.
ff
ff
ff
ff

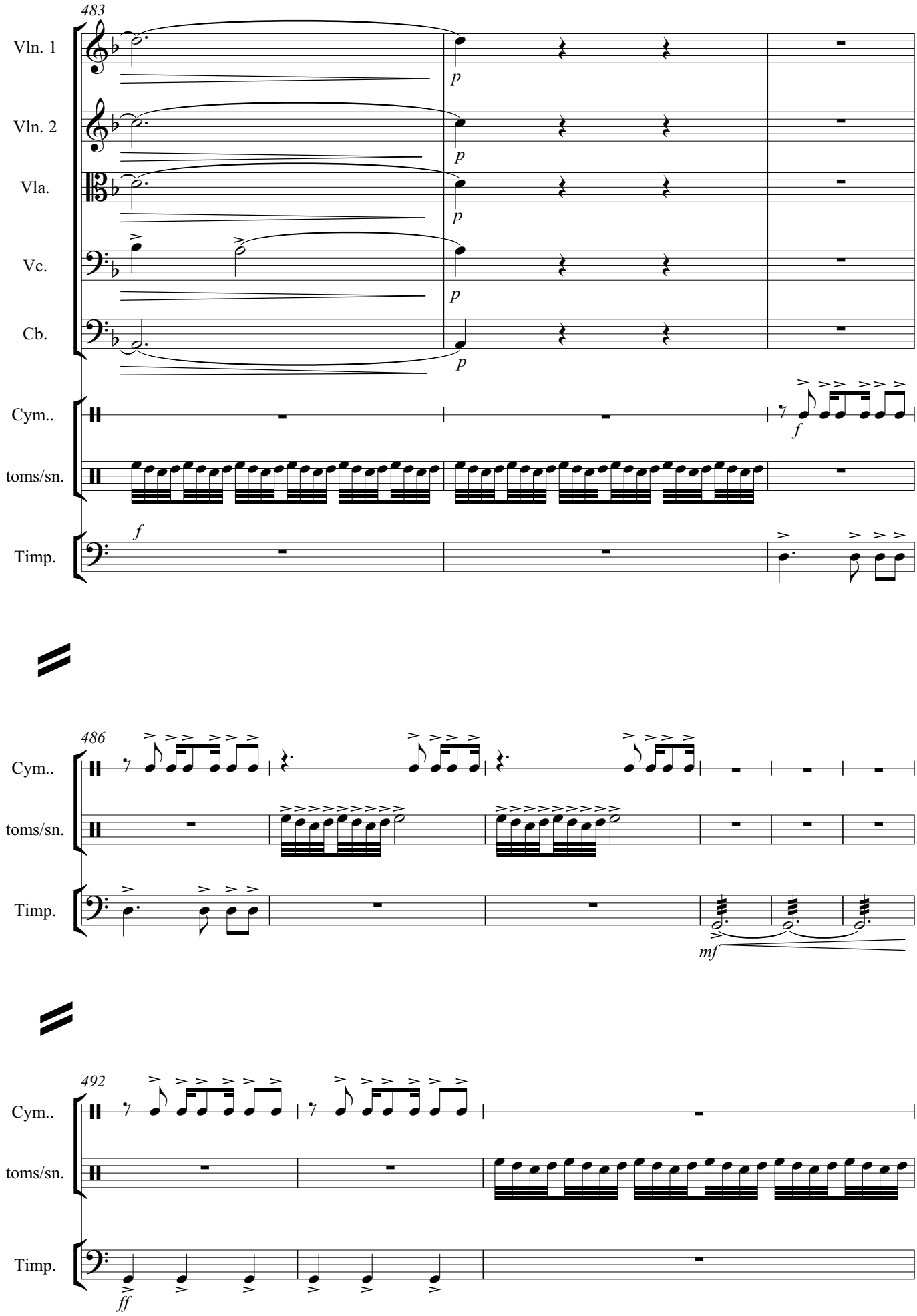

423
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
Timp.
K
♩=72
tr
429
mp
mf
mf
K
♩=72

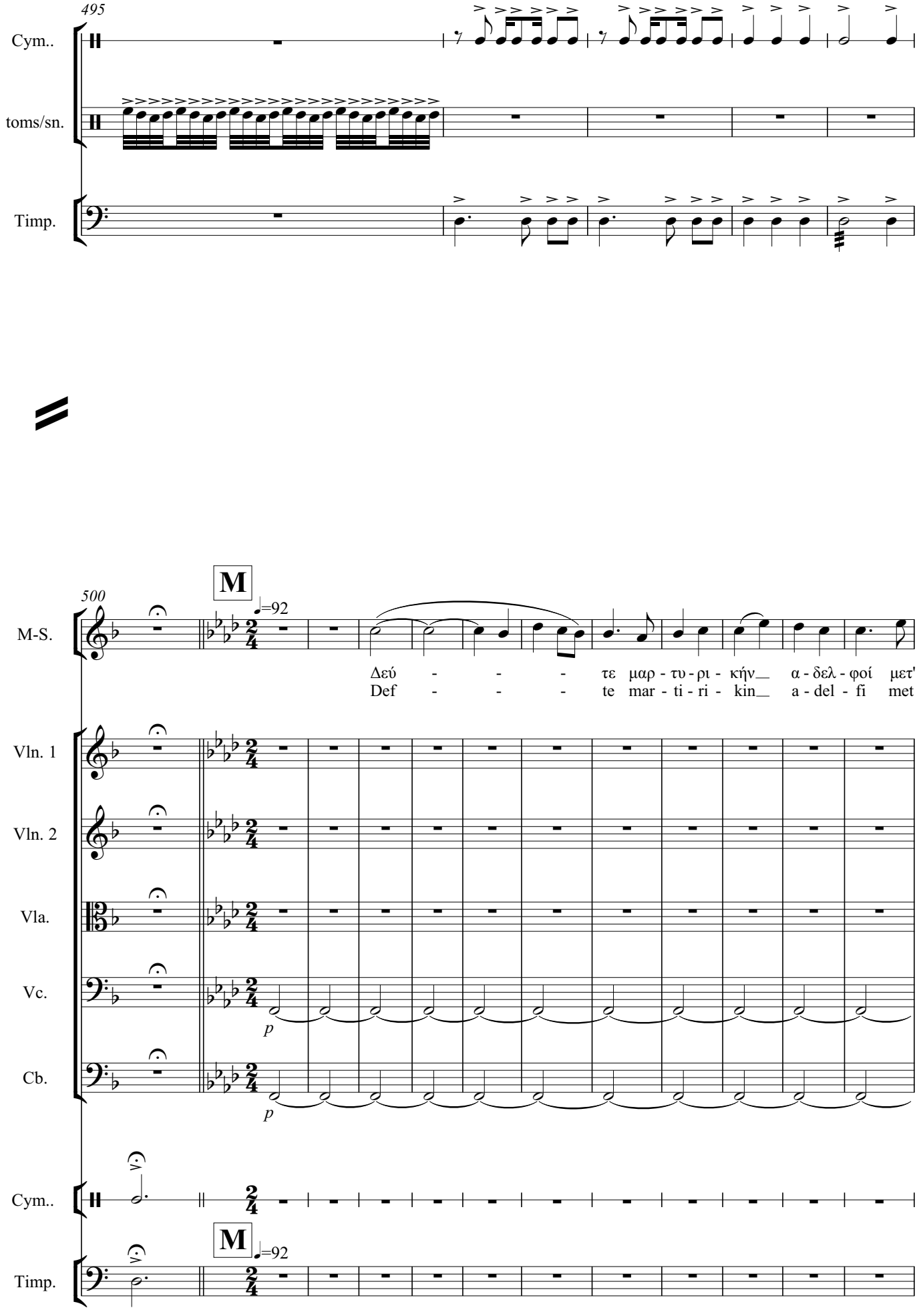

436
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
pizz. mf
443
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
449
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
tr
f
tr
f
f
f

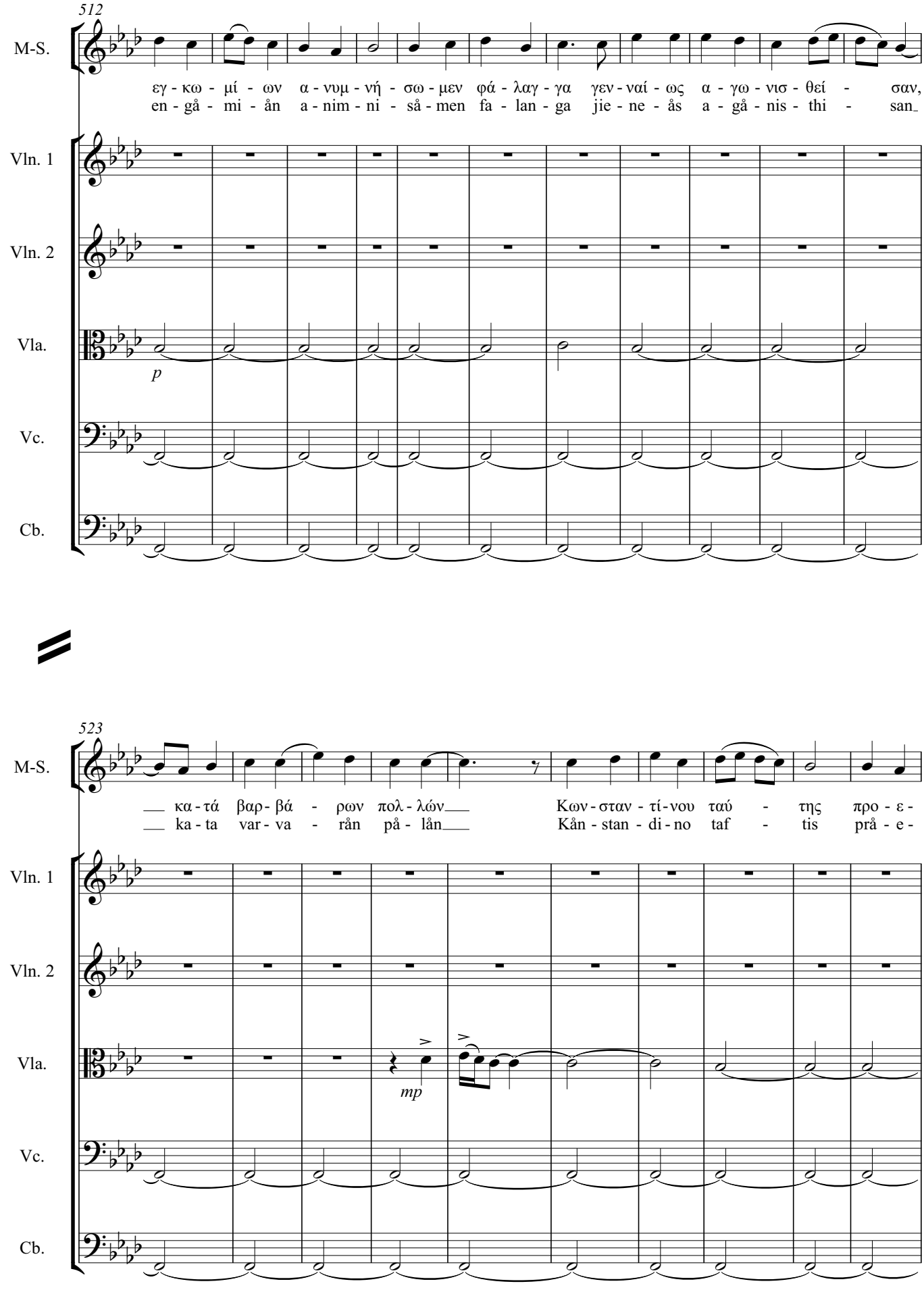

455
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
461
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
466
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf

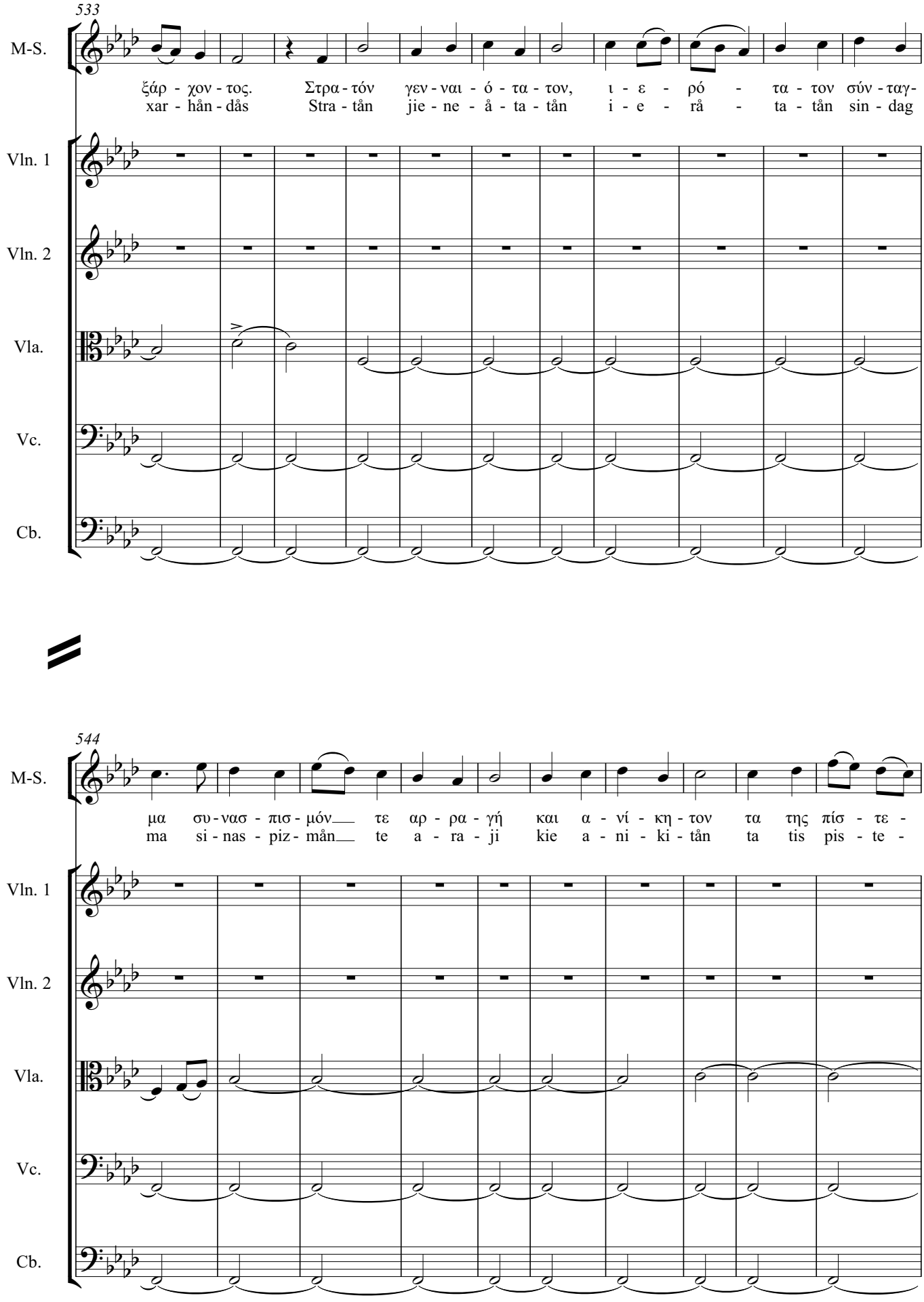

471
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf
tr

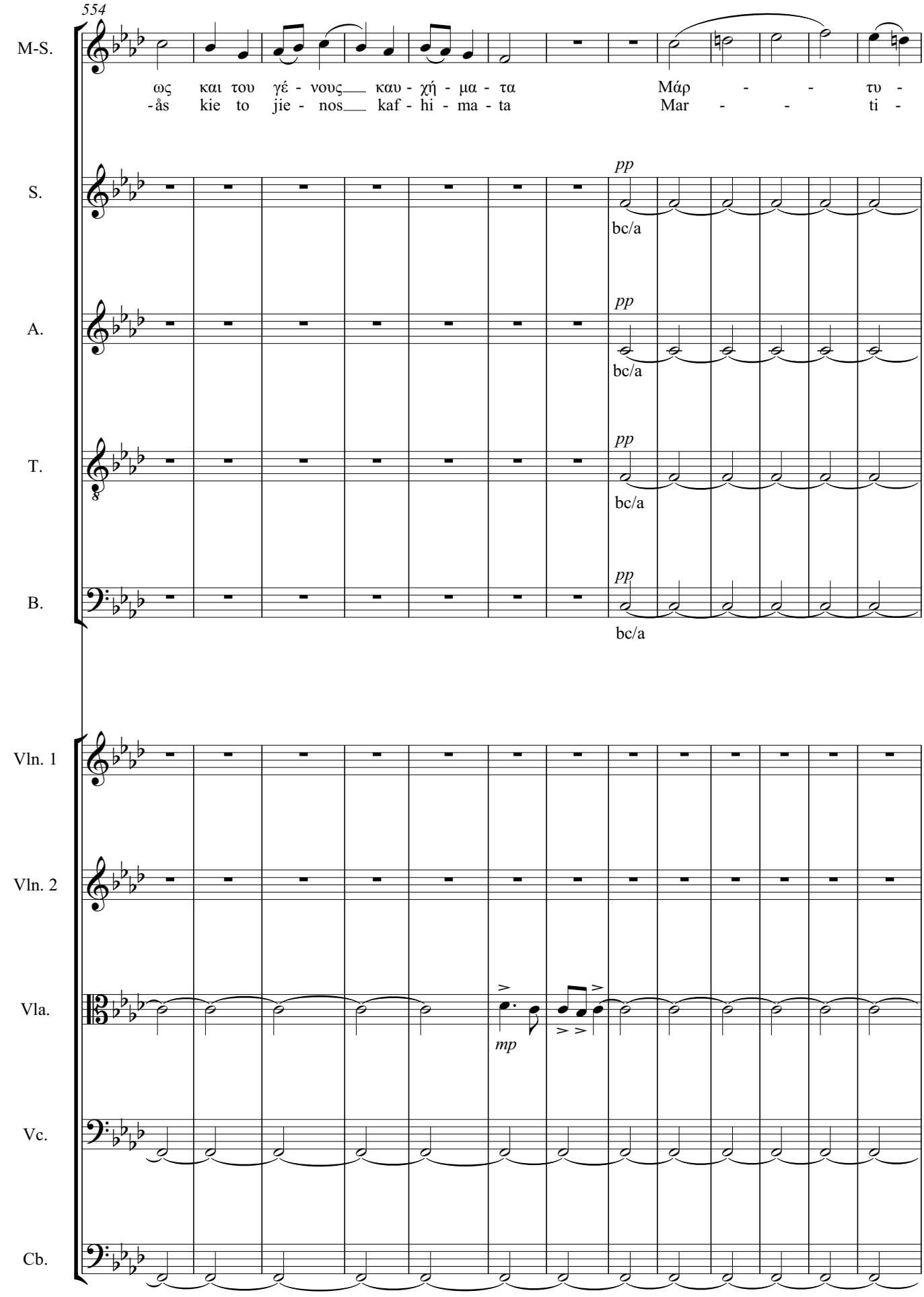

477
L
L
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
arco
f

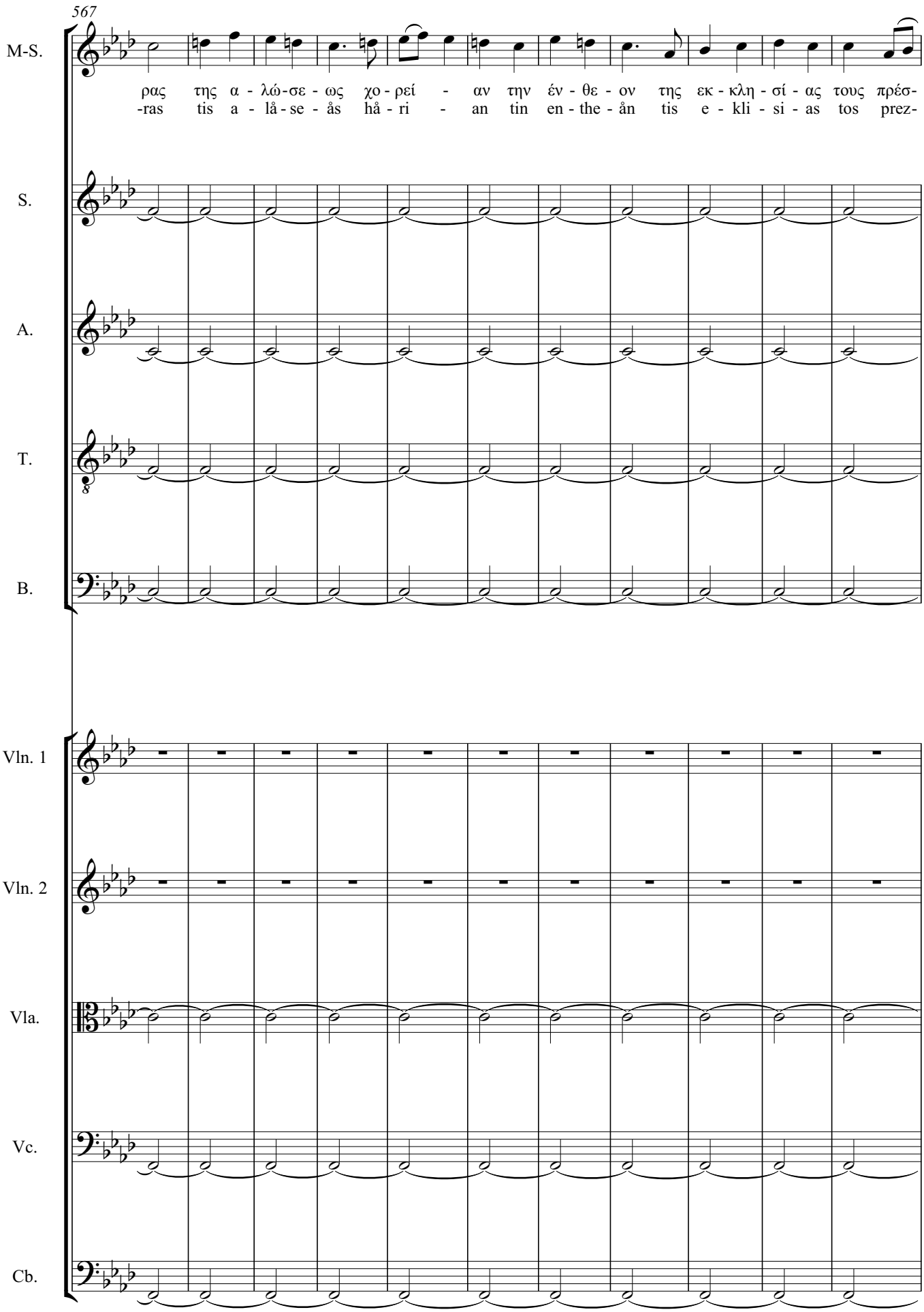

483
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.
Timp.
p
f
486
mf
492
ff

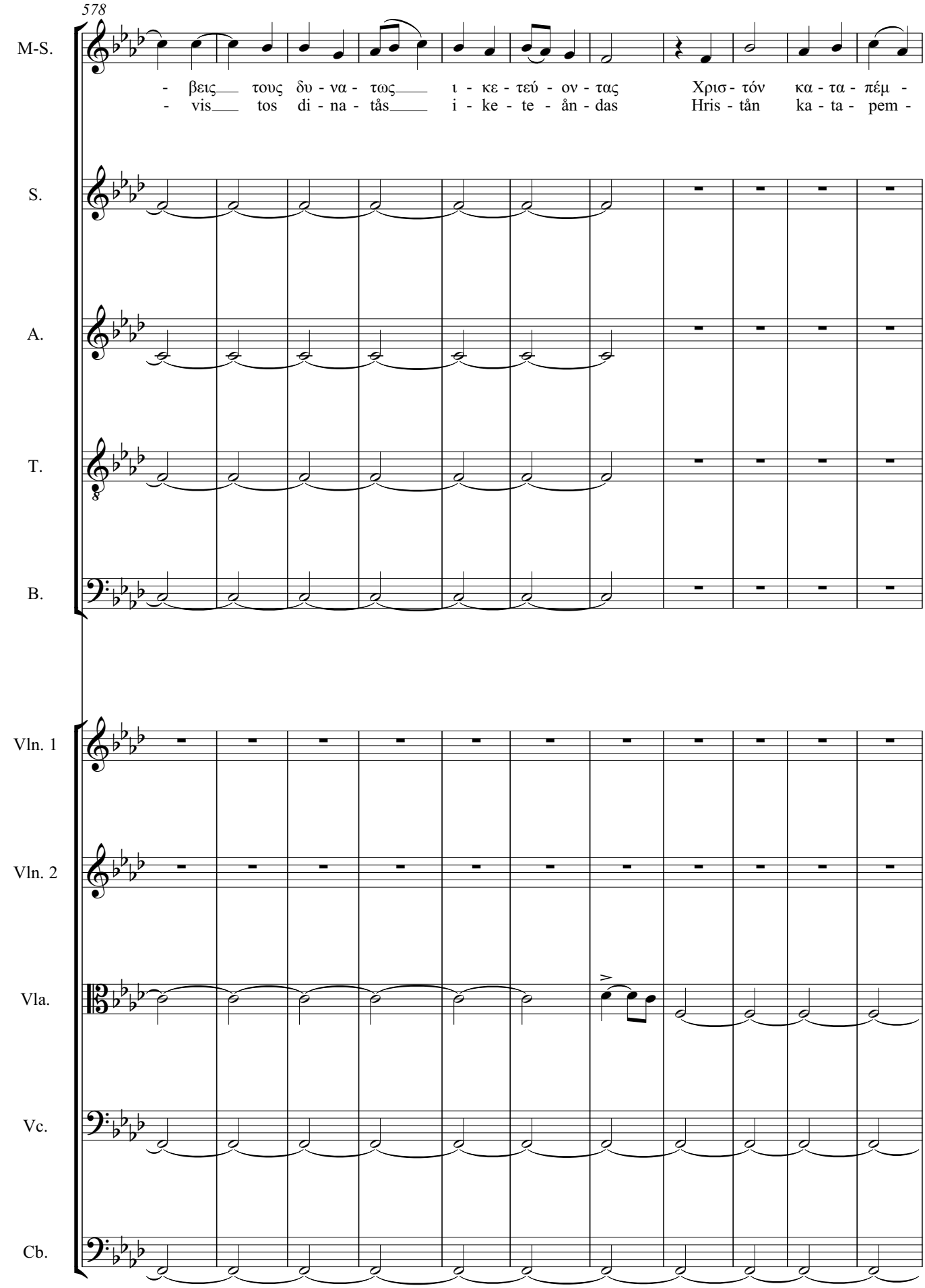

495
Cym..
toms/sn.
Timp.
500
M
♩=92
M-S.
Δεύ - - - τε μαρ - τυ - ρι - κήν_ α - δελ - φοί μετ'
Def - - - te mar - ti - ri - kin_ a - del - fi met
Vln. 1
Vln. 2
Vla.
Vc.
p
Cb.
p
Cym..
M
♩=92
Timp.

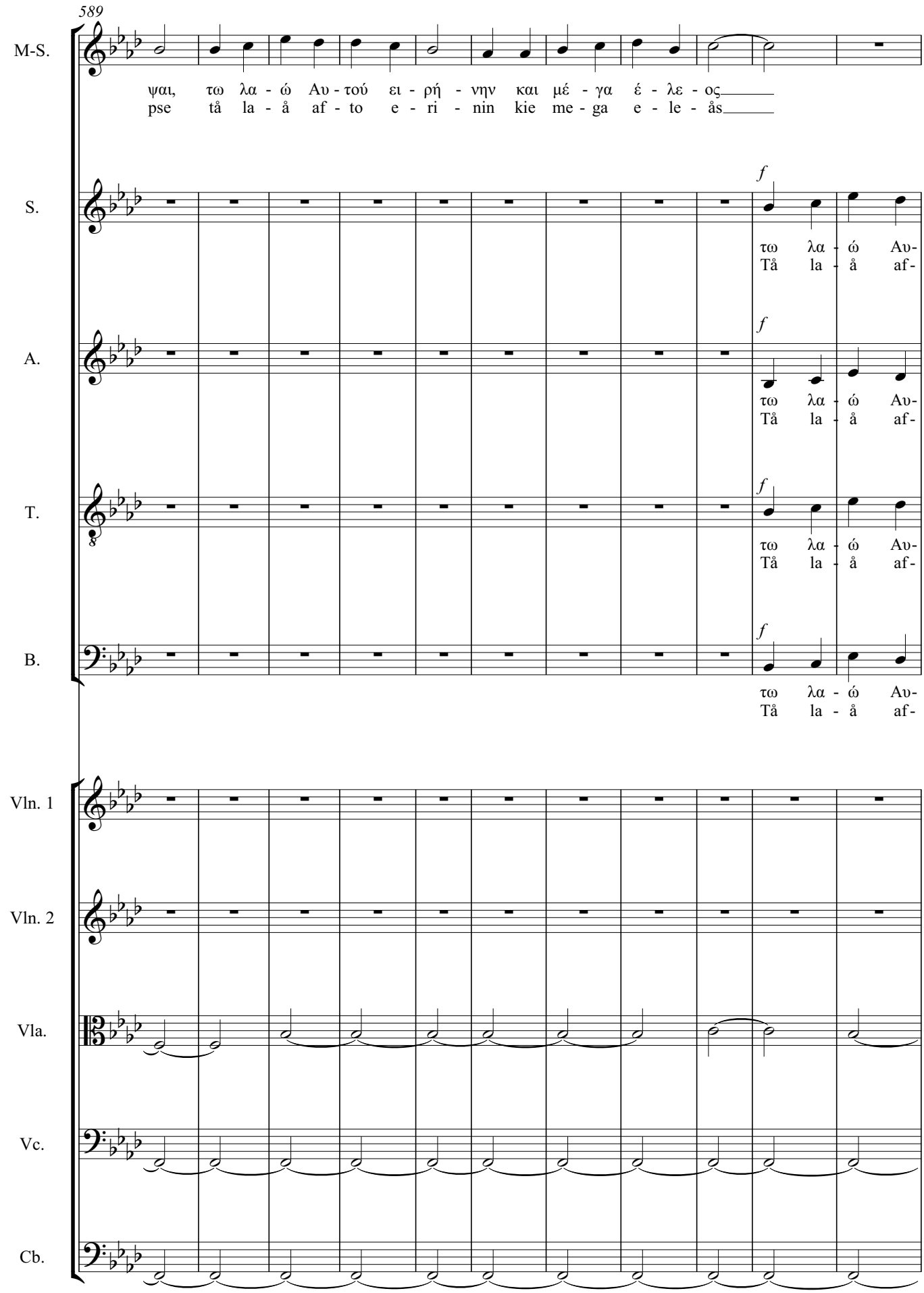

512
M-S.
εγ - κω - μί - ων α - νυμ - νή - σω - μεν φά - λαγ - γα γεν - ναί - ως α - γω - νισ - θεί - σαν,
en - gå - mi - ån a - nim - ni - så - men fa - lan - ga jie - ne - ås a - gå - nis - thi - san_
Vln. 1
Vln. 2
Vla.
p
Vc.
Cb.
523
M-S.
__ κα - τά βαρ - βά - ρων πολ - λών__ Κων - σταν - τί - νου ταύ - της προ - ε -
__ ka - ta var - va - rån på - lån__ Kån - stan - di - no taf - tis prå - e -
Vln. 1
Vln. 2
Vla.
mp
Vc.
Cb.

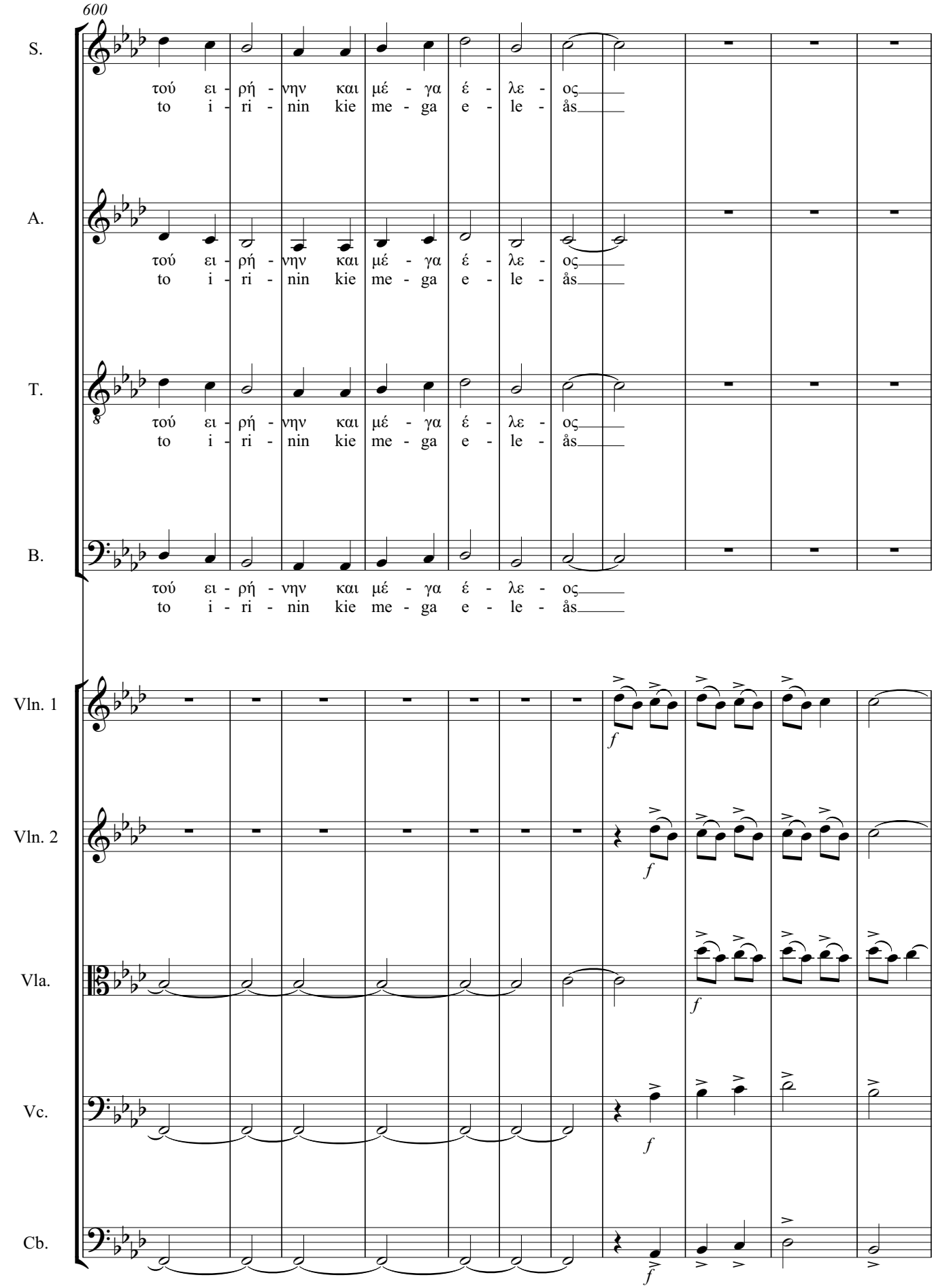

533
M-S.
ξάρ - χον - τος. Στρα - τόν γεν - ναι - ό - τα - τον, ι - ε - ρό - τα - τον σύν - ταγ-
xar - hån - dås Stra - tån jie - ne - å - ta - tån i - e - rå - ta - tån sin - dag
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
544
M-S.
μα συ - νασ - πισ - μόν τε αρ - ρα - γή και α - νί - κη - τον τα της πίσ - τε -
ma si - nas - piz - mån te a - ra - ji kie a - ni - ki - tån ta tis pis - te -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

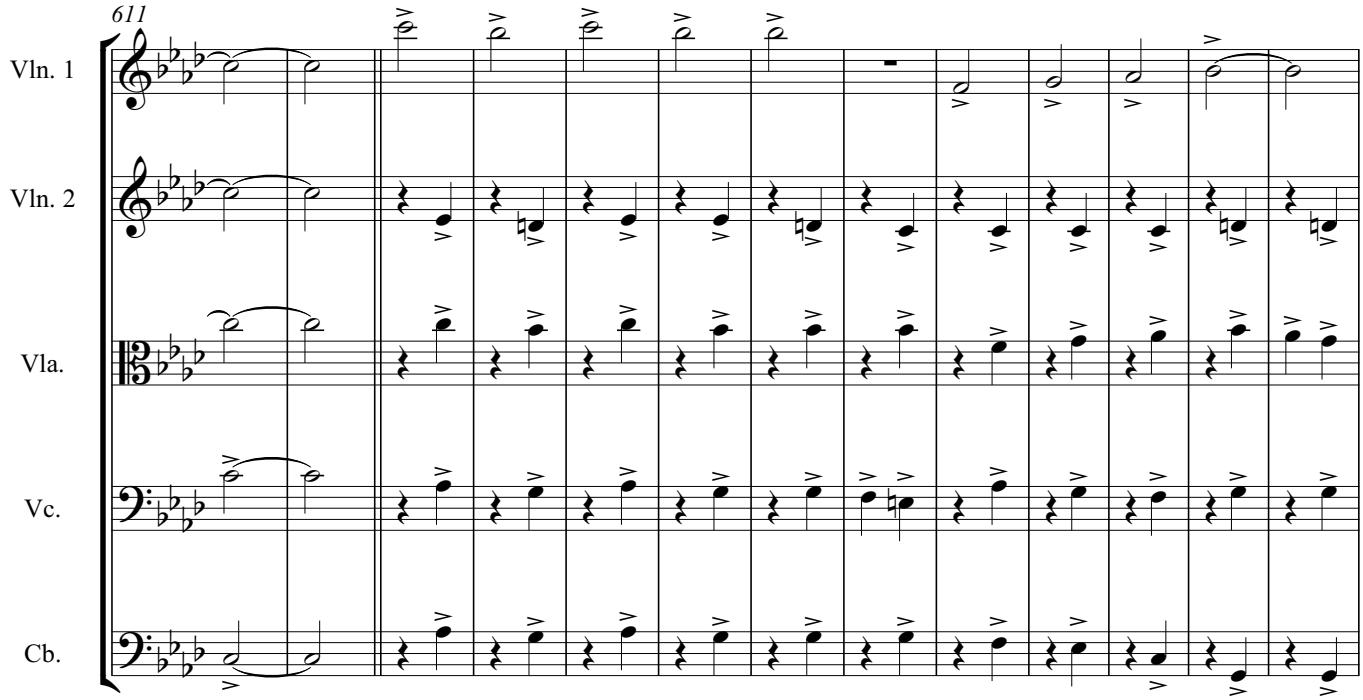

554
M-S.
ως και του γέ - νους καυ - χή - μα - τα Μάρ - - τυ -
-ås kie to jie - nos kaf - hi - ma - ta Mar - - ti -
S.
pp
bc/a
A.
pp
bc/a
T.
pp
bc/a
B.
pp
bc/a
Vln. 1
Vln. 2
Vla.
mp
Vc.
Cb.

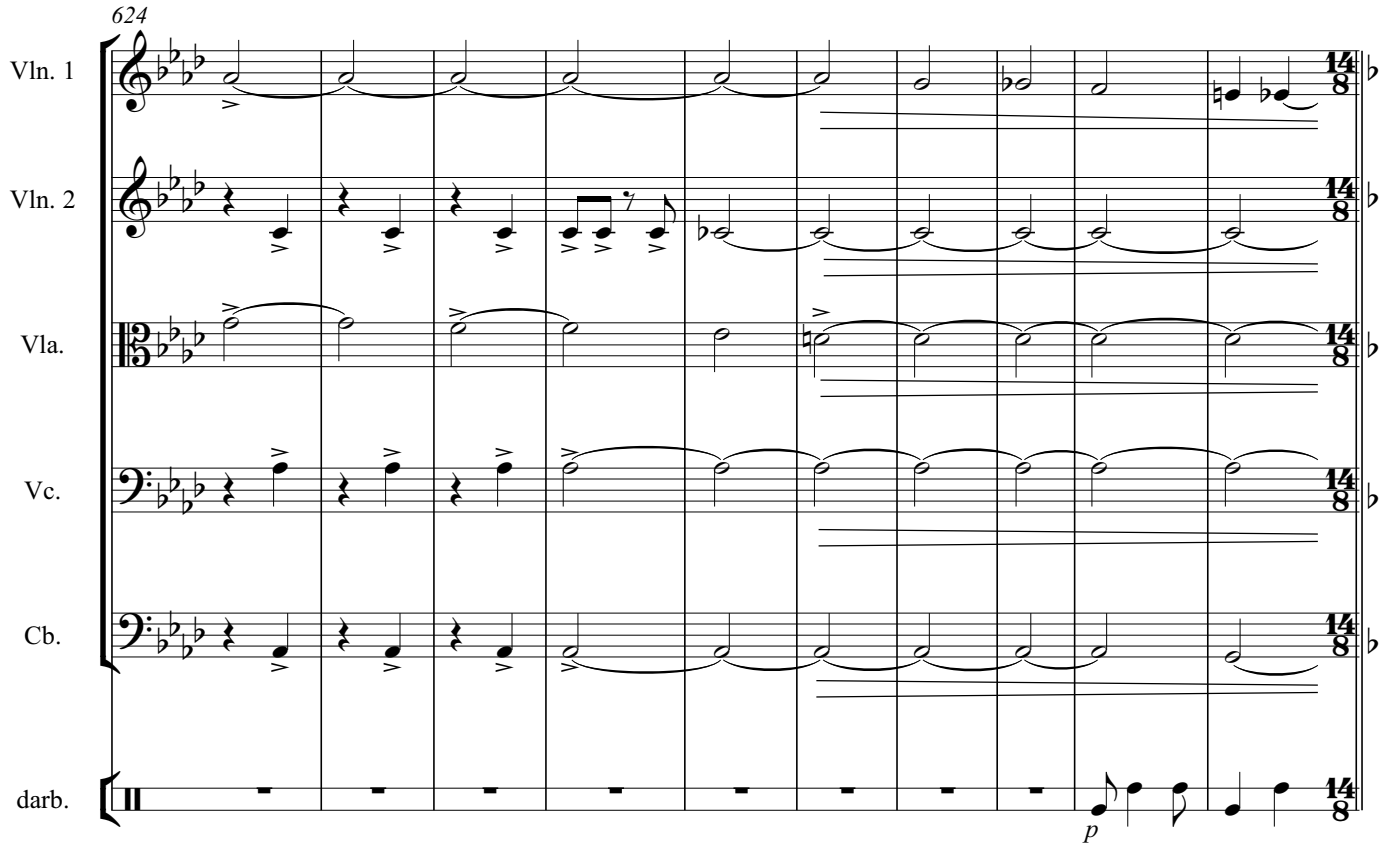

567
M-S.
ρας της α - λώ-σε - ως χο - ρεί - αν την έν - θε - ον της εκ - κλη - σί - ας τους πρέσ-
-ras tis a - lå - se - ås hå - ri - an tin en - the - ån tis e - kli - si - as tos prez-
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

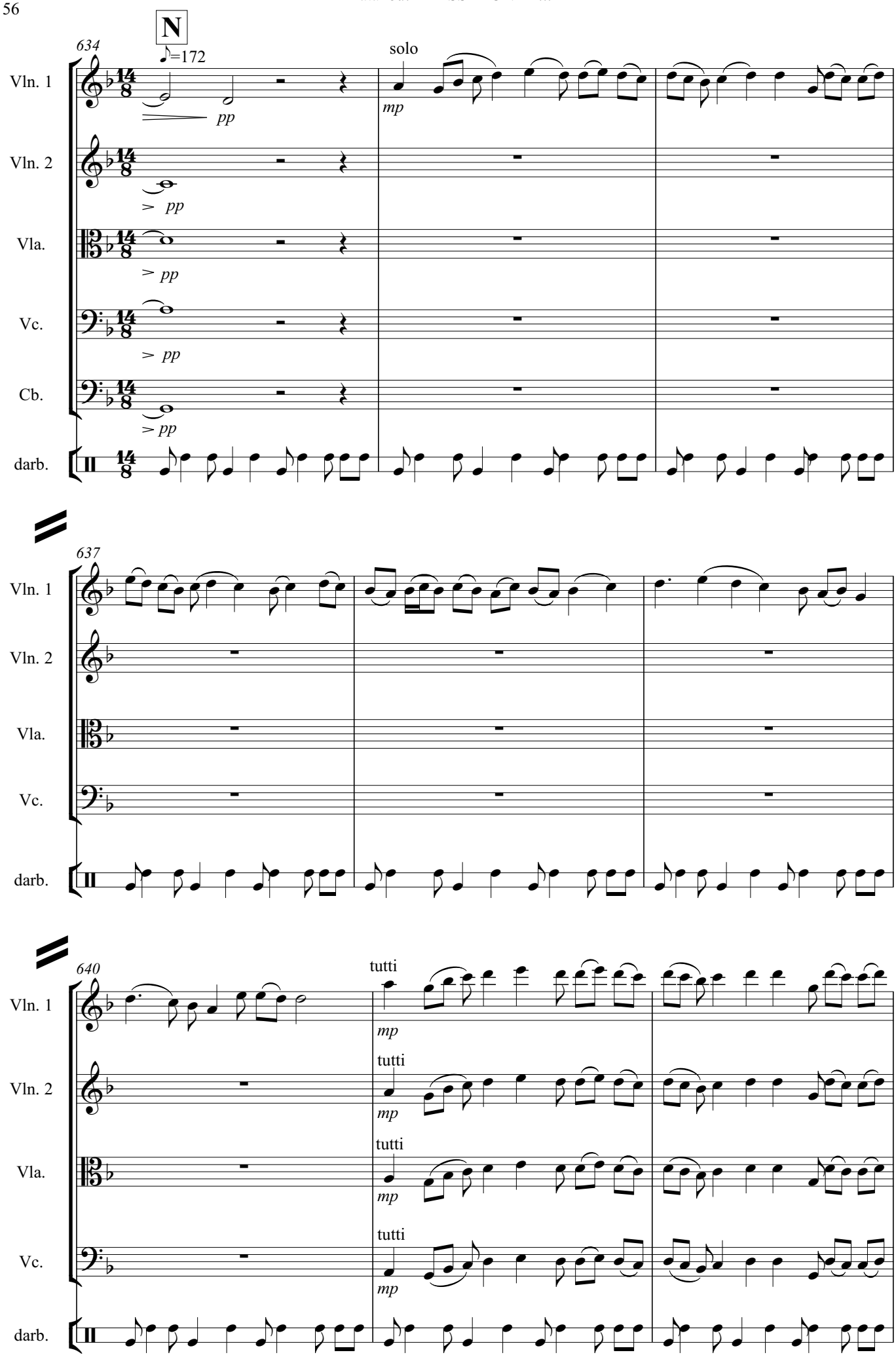

578
M-S.
- βεις τους δυ - να - τως ι - κε - τεύ - ον - τας Χρισ - τόν κα - τα - πέμ -
- vis tos di - na - tås i - ke - te - ån - das Hris - tån ka - ta - pem -
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

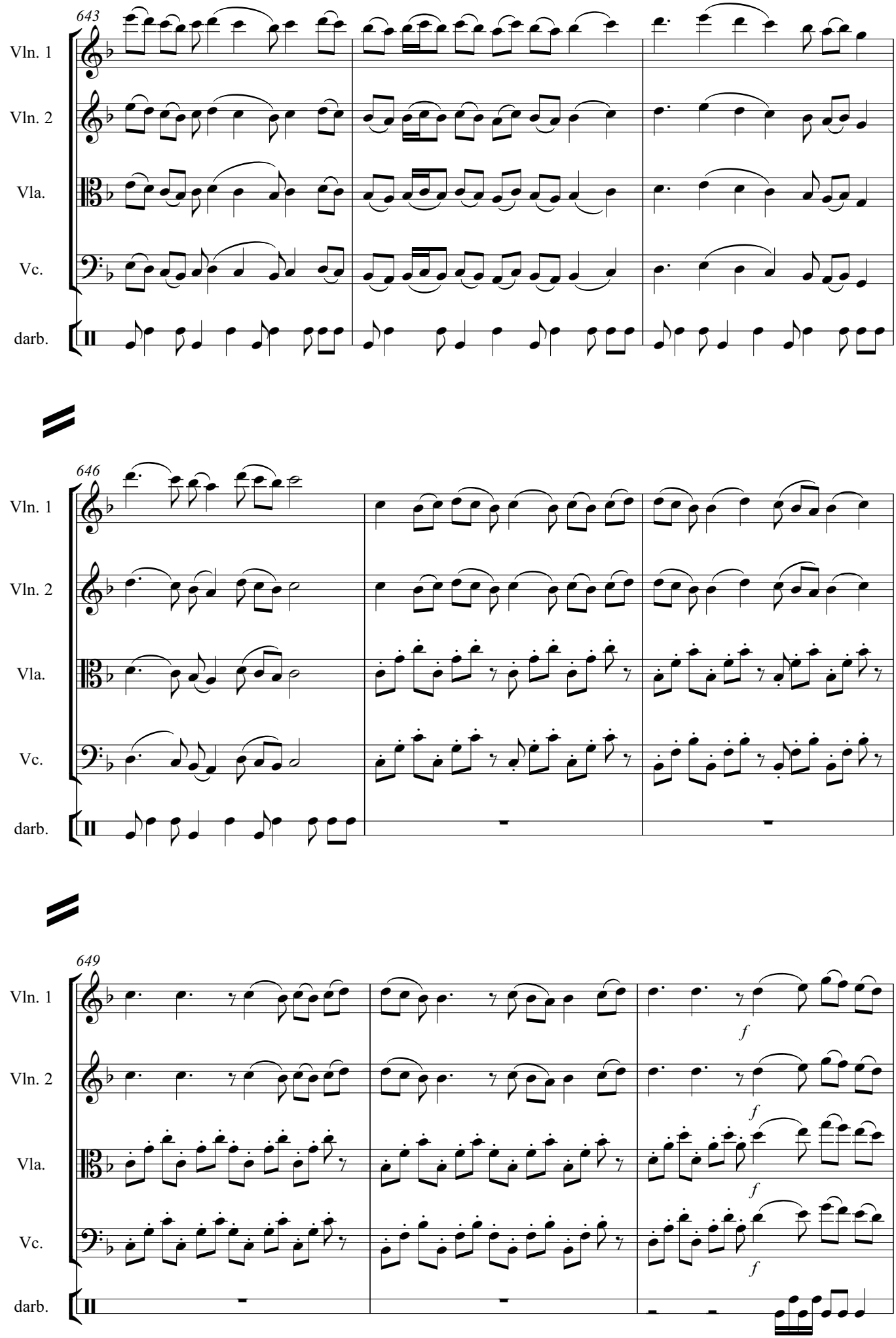

589
M-S.
ψαι, τω λα - ώ Αυ - τού ει - ρή - νην και μέ - γα έ - λε - ος
pse tå la - å af - to e - ri - nin kie me - ga e - le - ås
S.
A.
T.
B.
f
τω λα - ώ Αυ-
Tå la - å af-
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

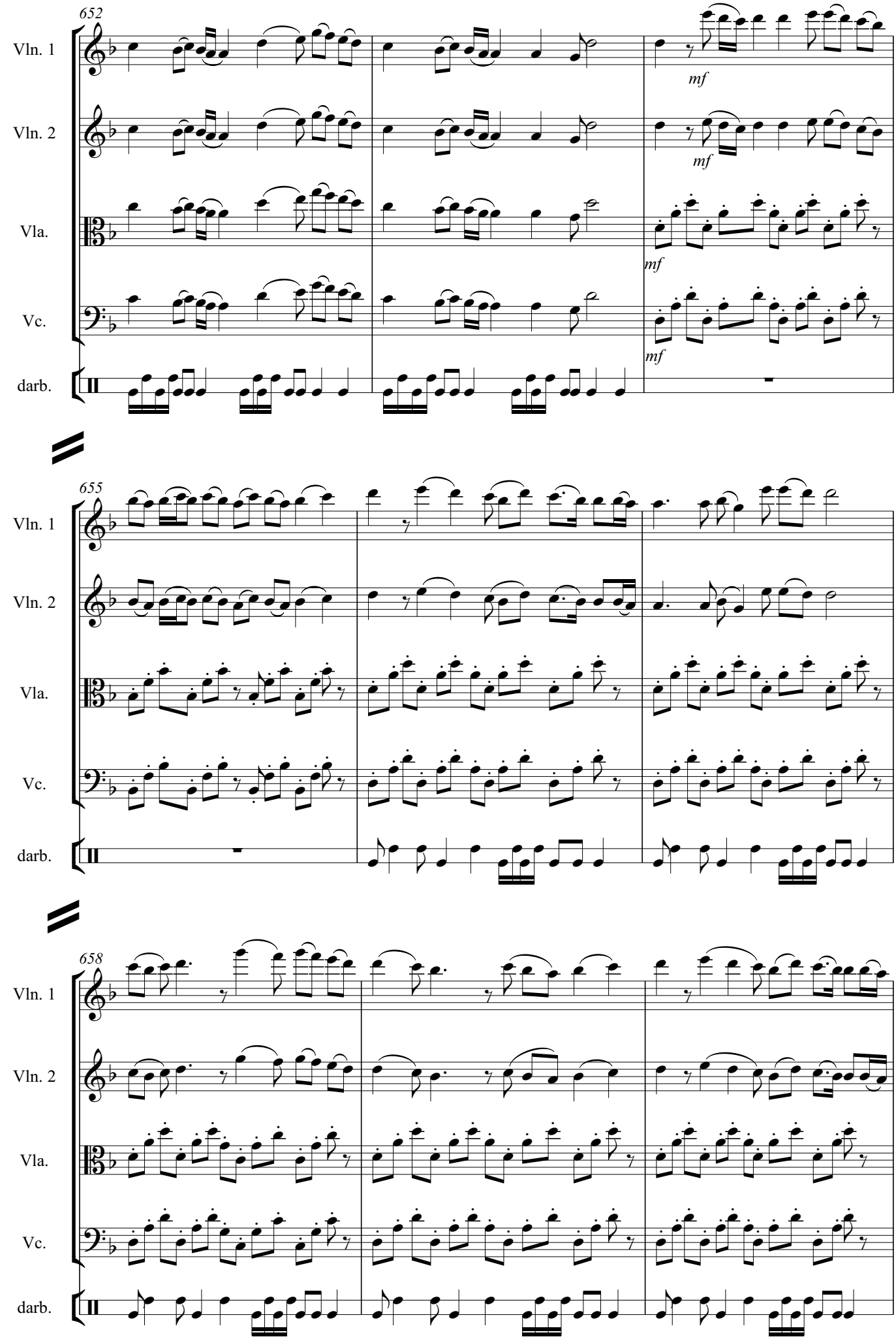

600
S.
τού ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - ås
A.
τού ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - ås
T.
τού ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - ås
B.
τού ει - ρή - νην και μέ - γα έ - λε - ος
to i - ri - nin kie me - ga e - le - ås
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f

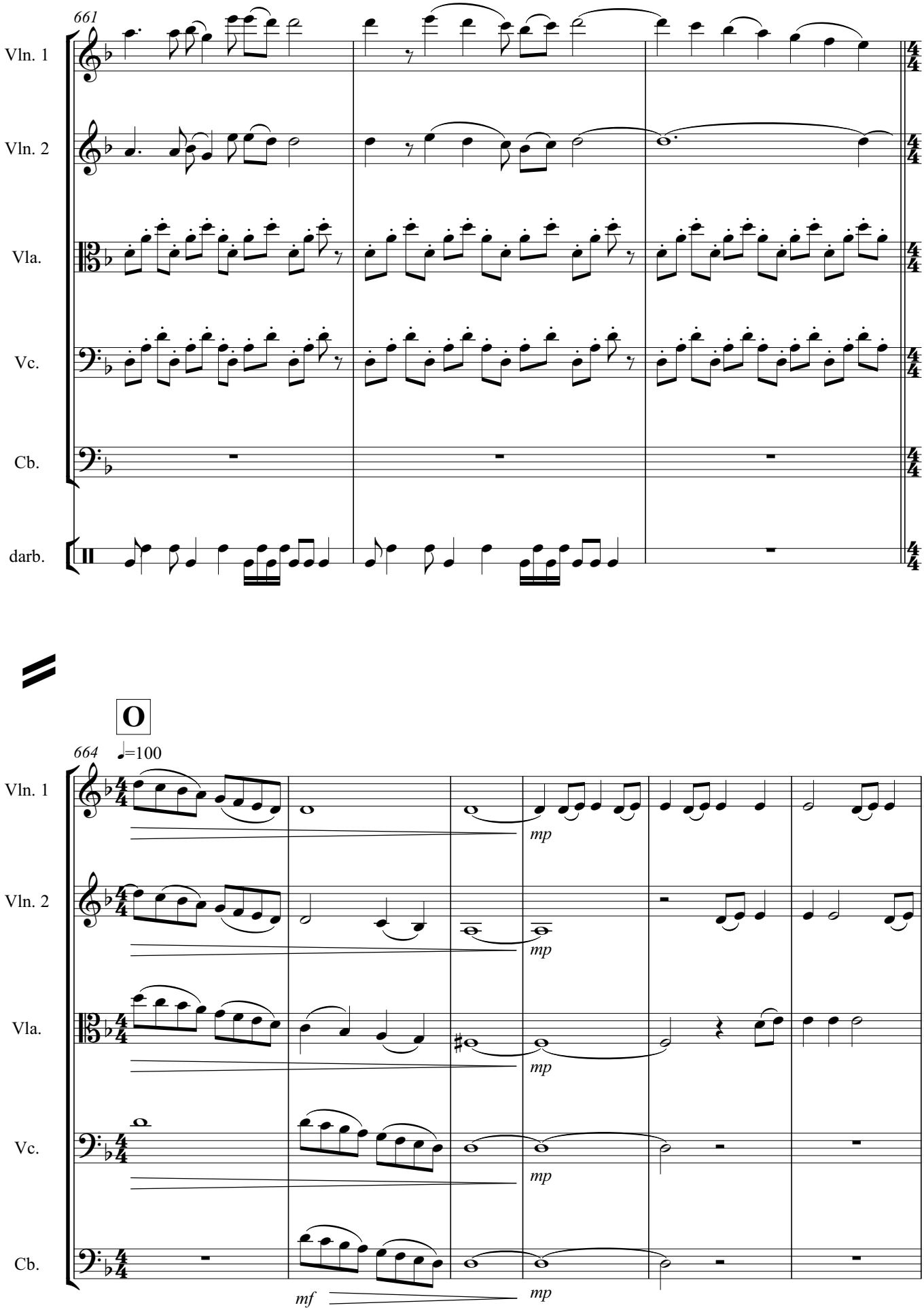

611
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

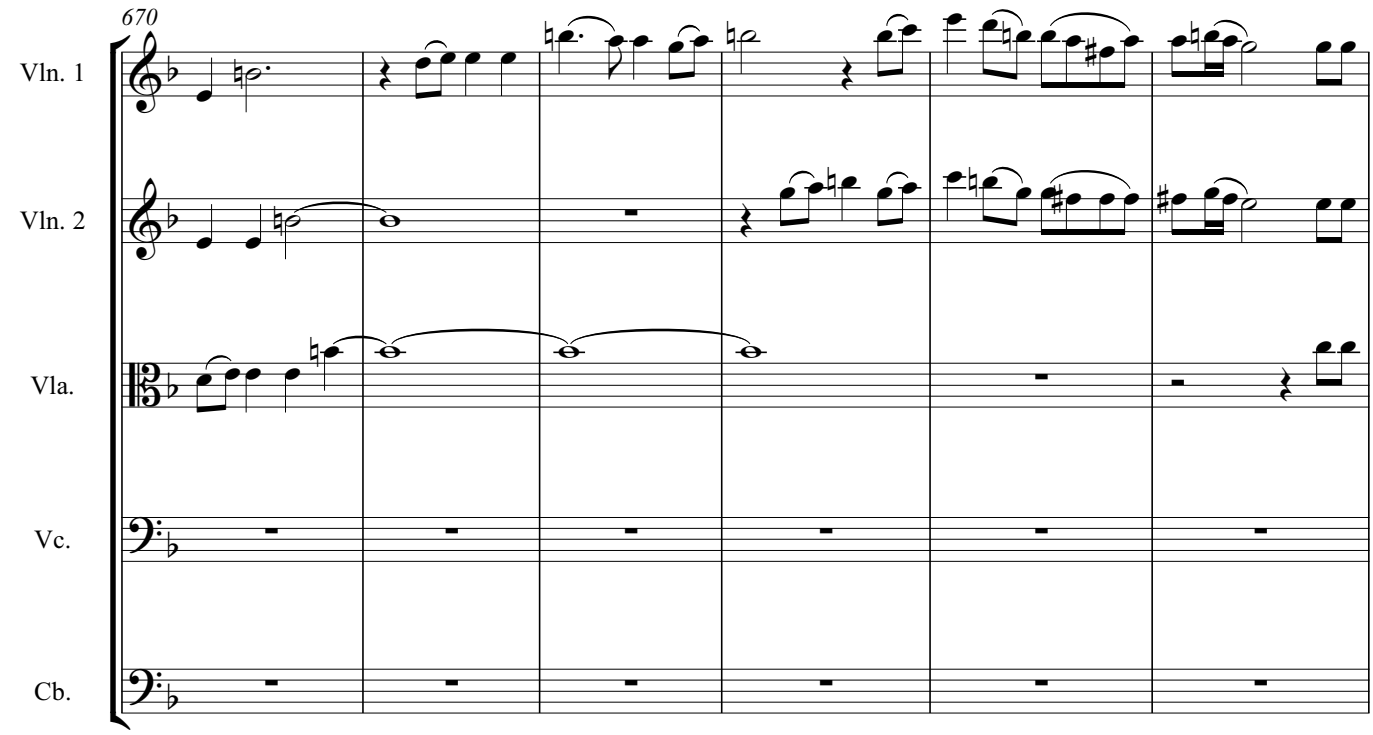

624
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
p

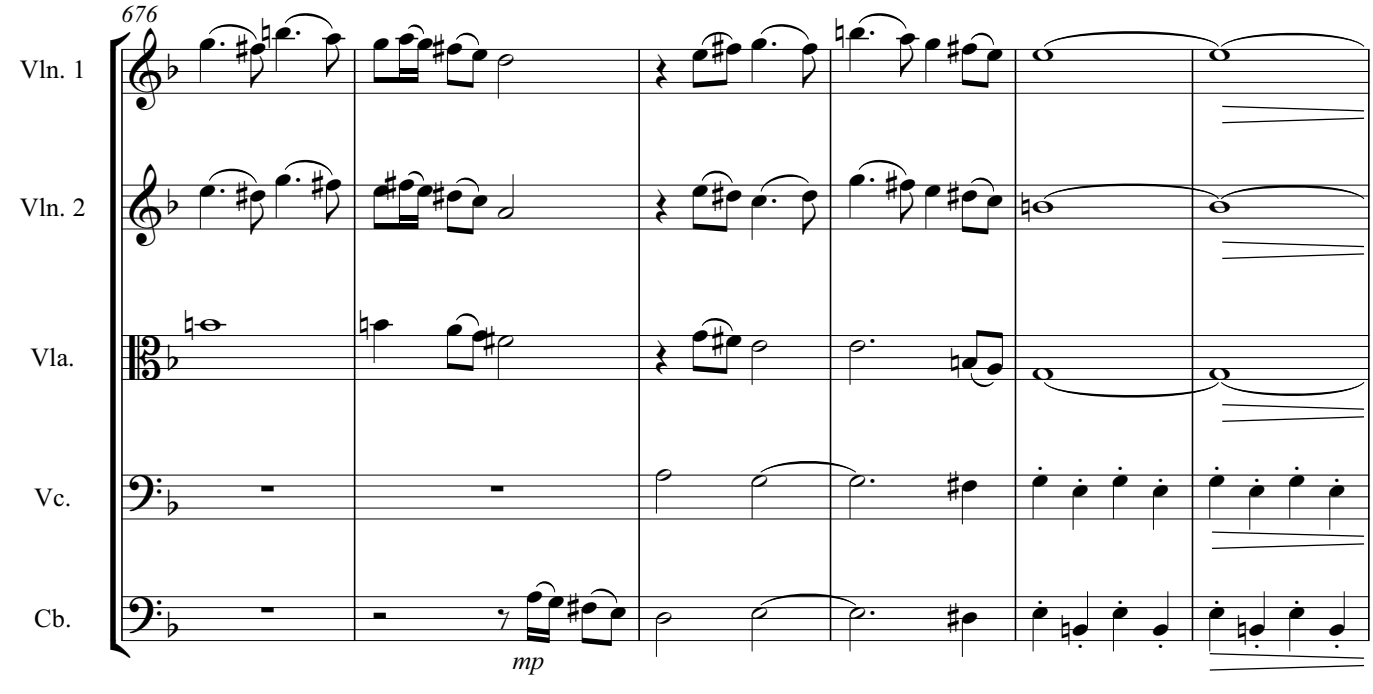

N
♪=172
634
solo
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
pp
mp
637
640
tutti

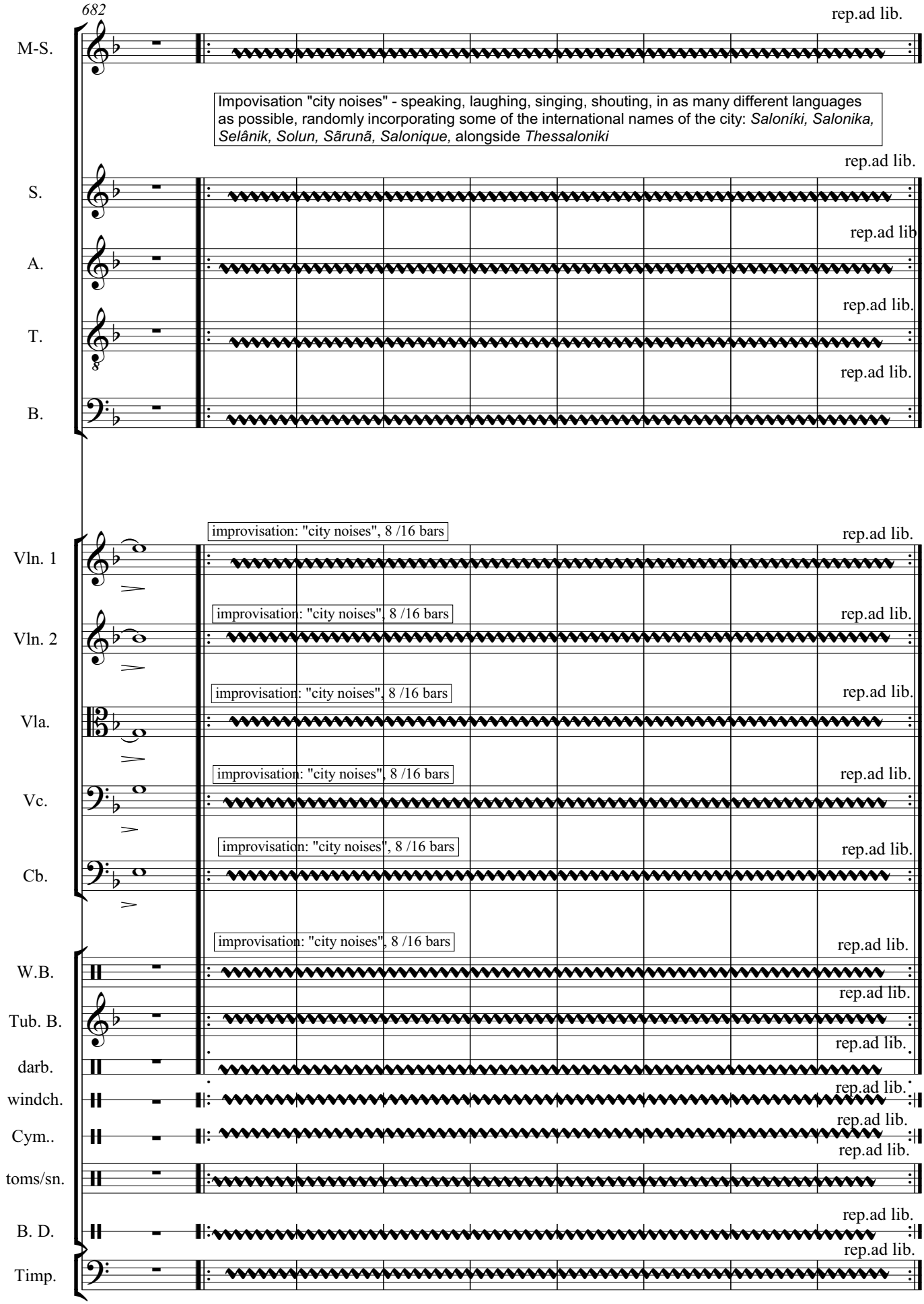

643
Vln. 1
Vln. 2
Vla.
Vc.
darb.
646
Vln. 1
Vln. 2
Vla.
Vc.
darb.
649
Vln. 1
Vln. 2
Vla.
Vc.
darb.
f
f
f
f

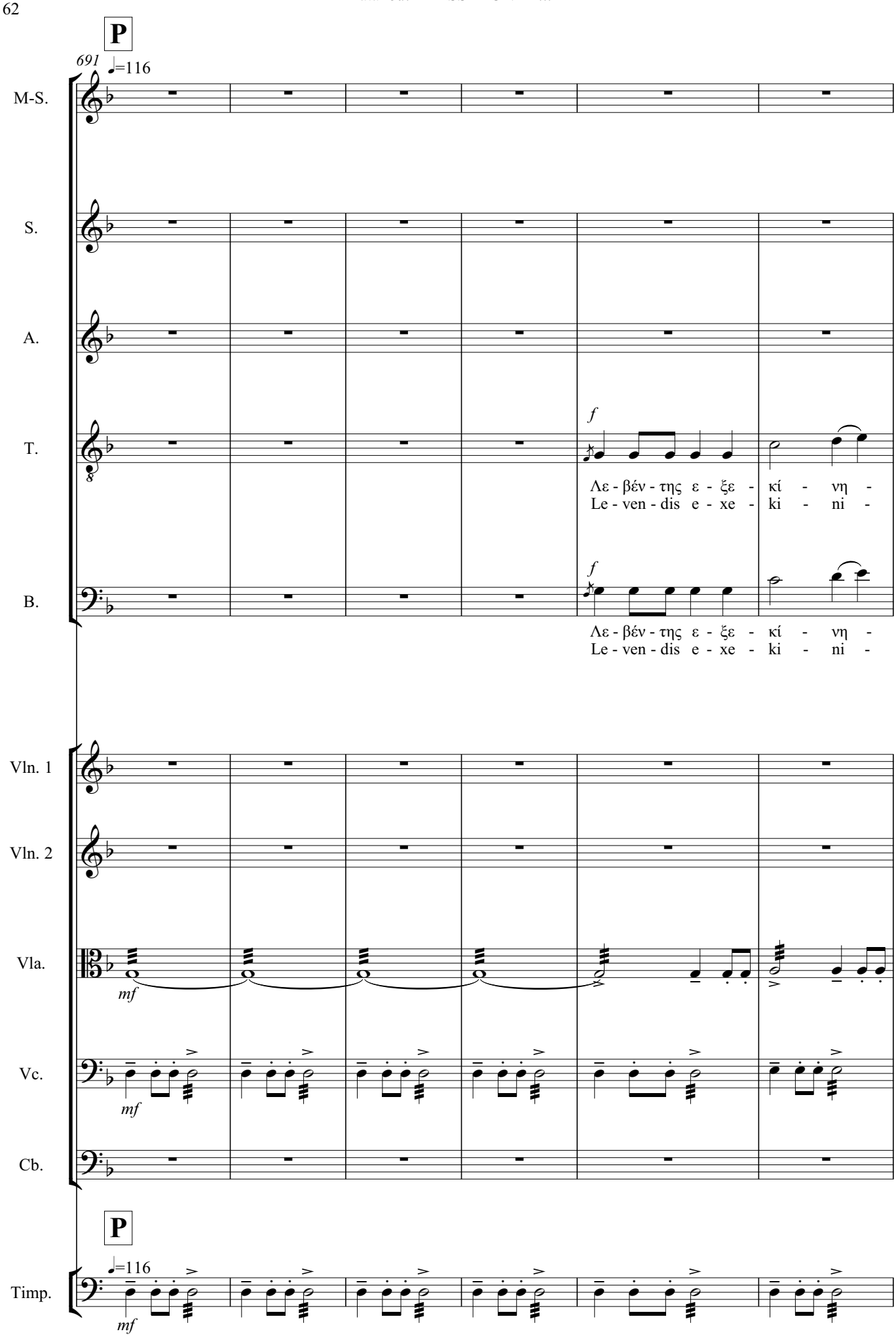

652
Vln. 1
Vln. 2
Vla.
Vc.
darb.
mf
655
658

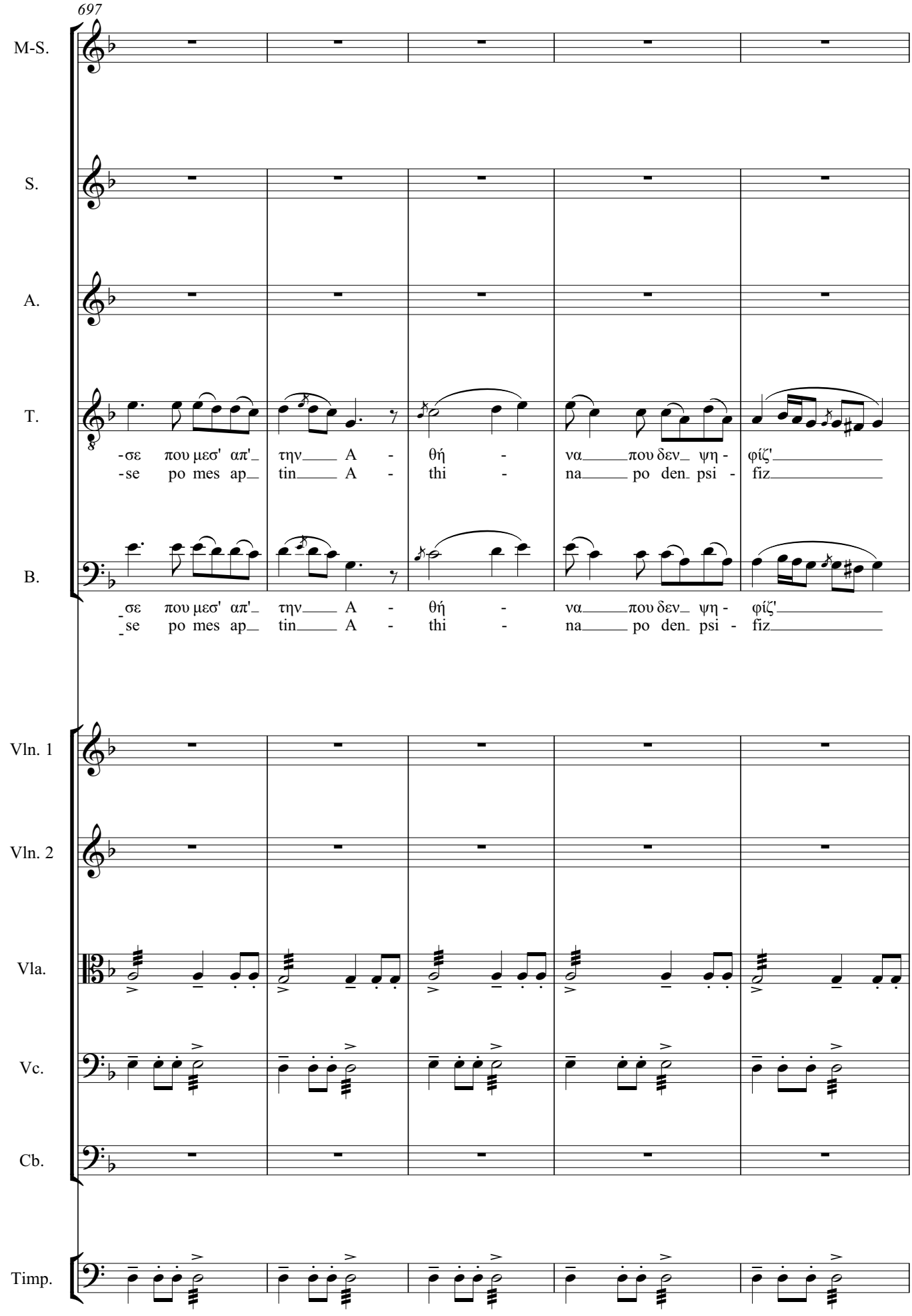

661
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
O
664
♩=100
mp
mf

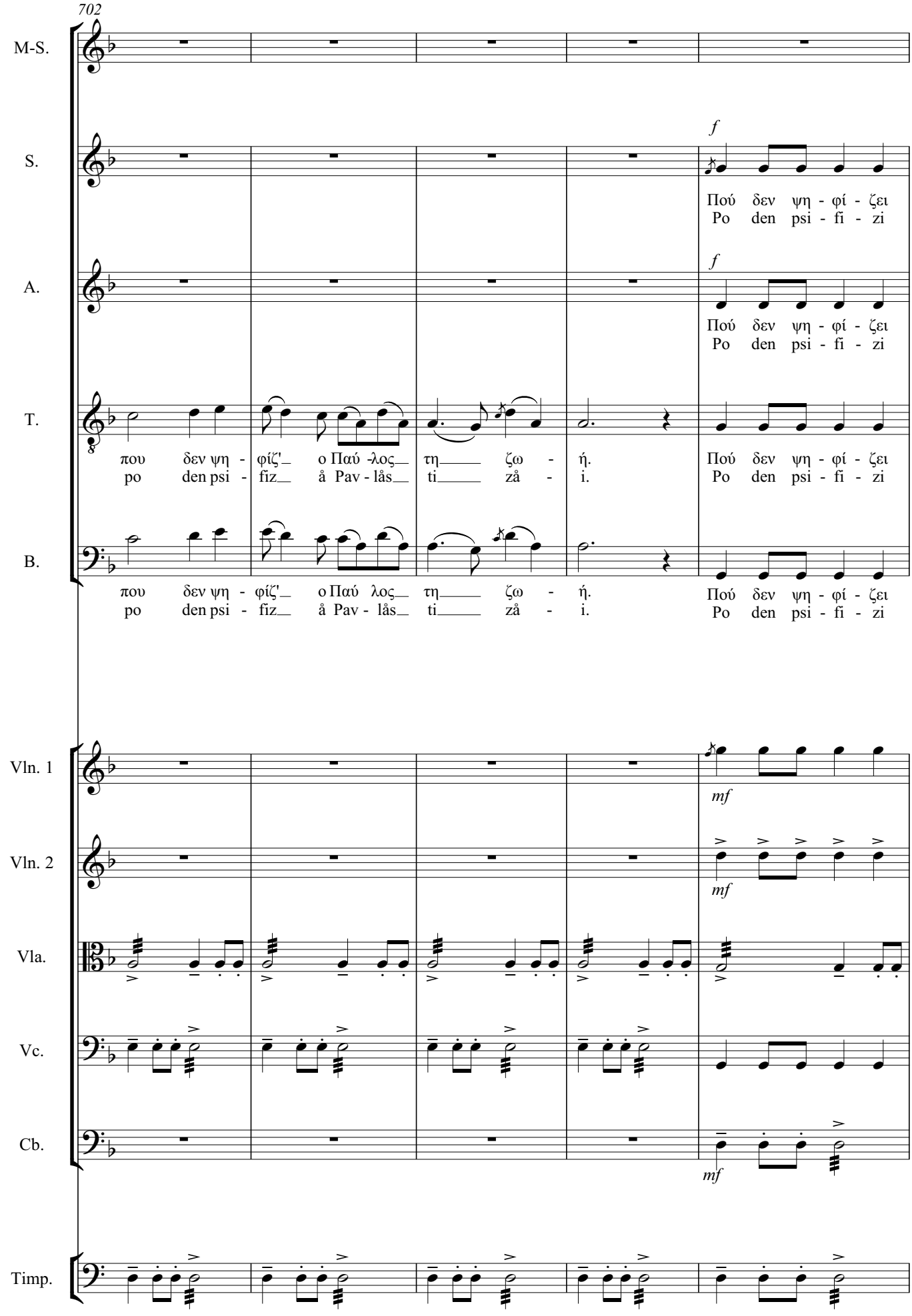

670
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

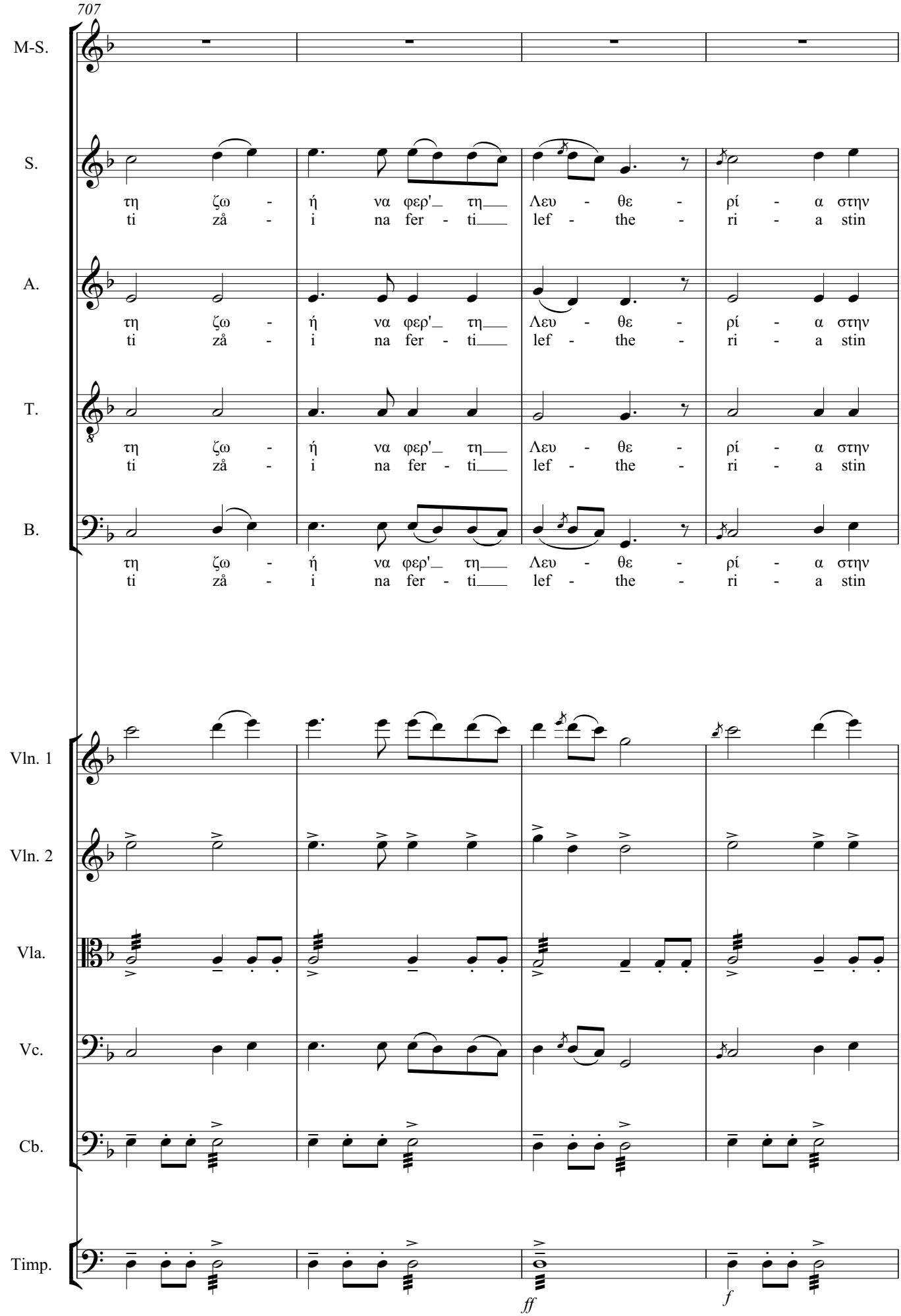

676
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp

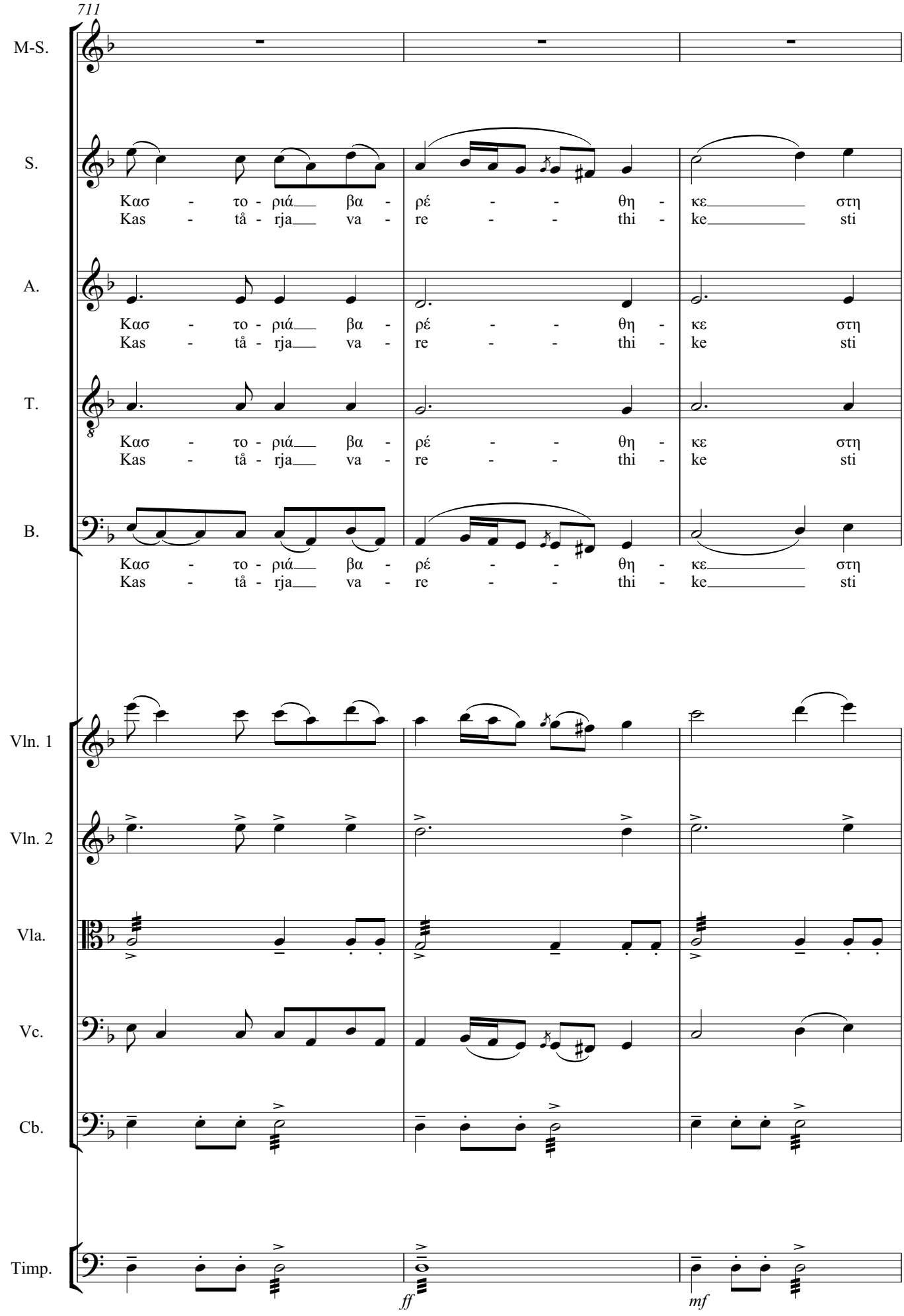

682
rep.ad lib.
M-S.
Impovisation "city noises" - speaking, laughing, singing, shouting, in as many different languages as possible, randomly incorporating some of the international names of the city: *Saloníki, Salonika, Selânik, Solun, Sărunã, Salonique,* alongside *Thessaloniki*
S.
A.
T.
B.
improvisation: "city noises", 8 /16 bars
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.
Tub. B.
darb.
windch.
Cym..
toms/sn.
B. D.
Timp.

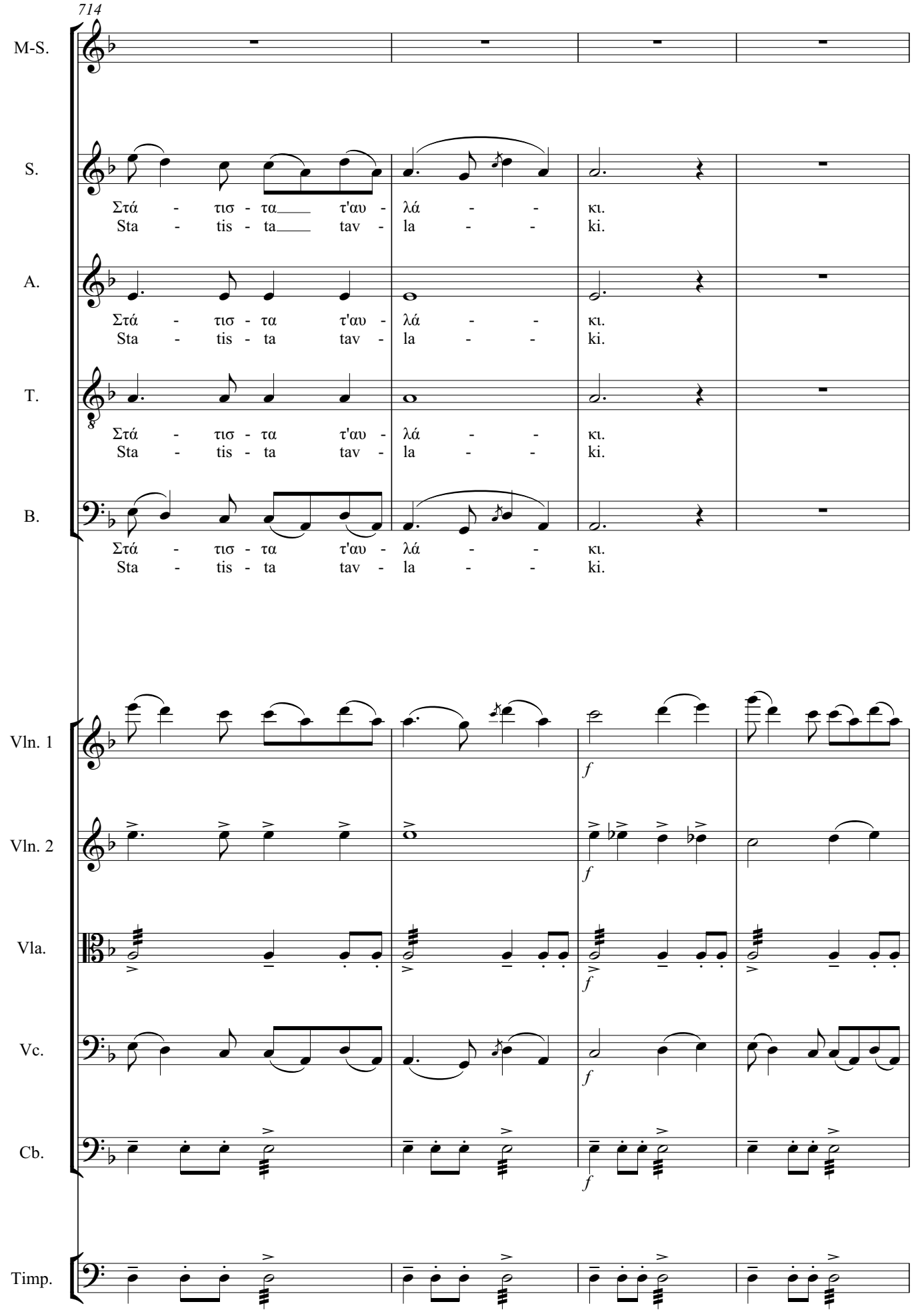

P
691
♩=116
M-S.
S.
A.
T.
B.
f
Λε - βέν - της ε - ξε - κί - νη -
Le - ven - dis e - xe - ki - ni -
f
Λε - βέν - της ε - ξε - κί - νη -
Le - ven - dis e - xe - ki - ni -
Vln. 1
Vln. 2
Vla.
mf
Vc.
mf
Cb.
P
♩=116
Timp.
mf

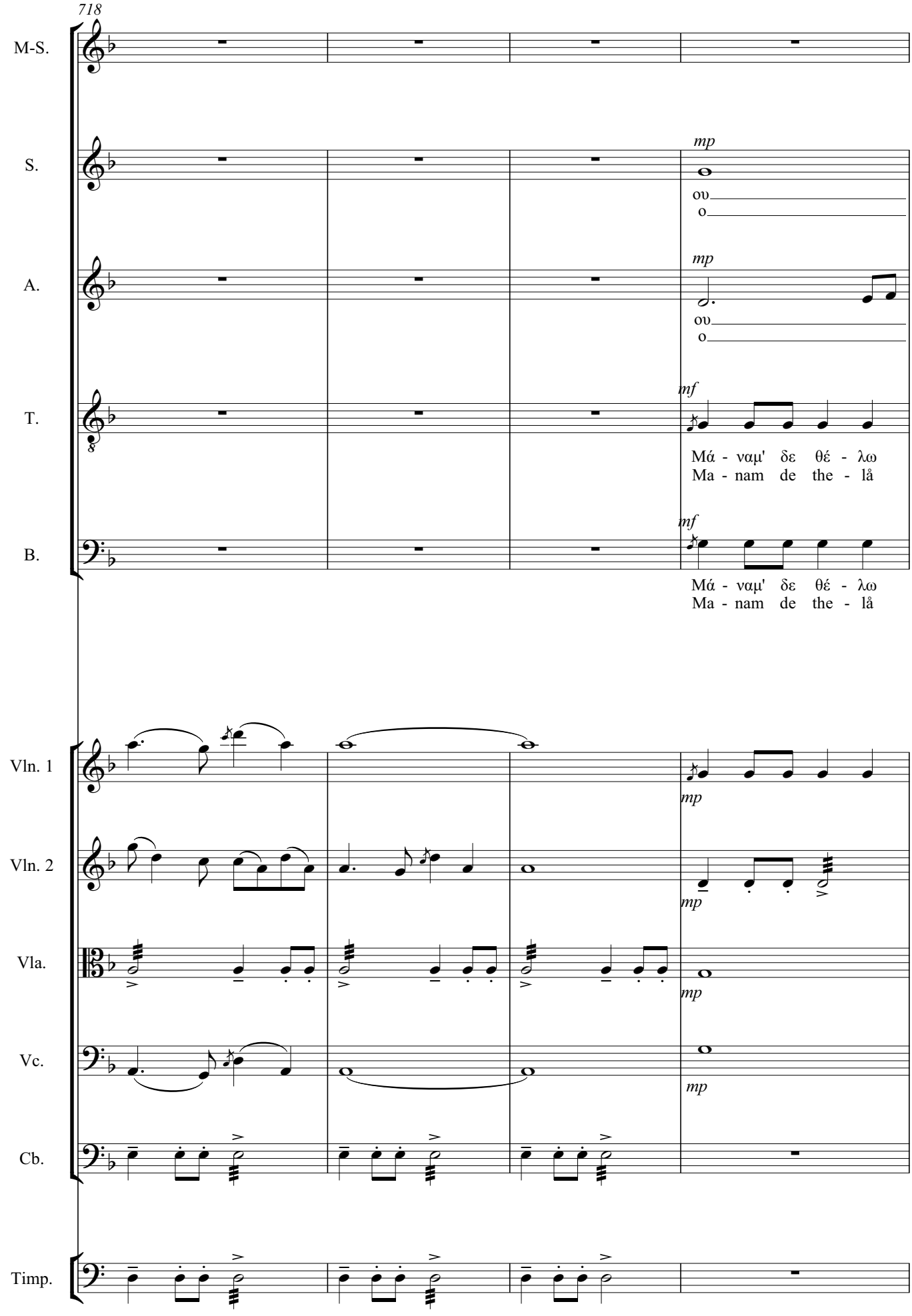

697
M-S.
S.
A.
T.
B.
-σε που μεσ' απ' την A - θή - να που δεν ψη - φίζ'
-se po mes ap tin A - thi - na po den psi - fiz
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

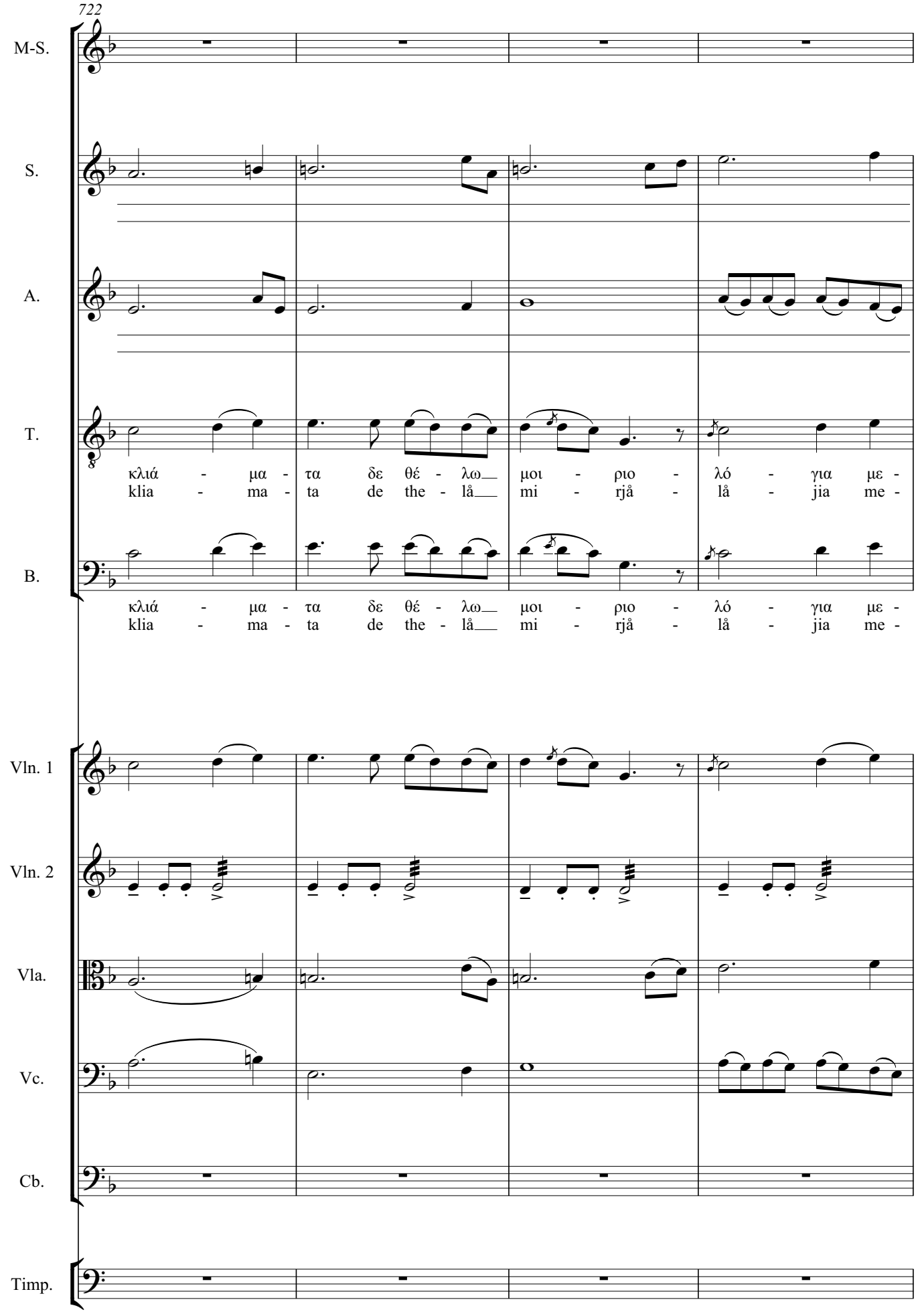

702
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
f
mf
που δεν ψη - φίζ'_ ο Παύ -λος_ τη_____ ζω - ή.
po den psi - fiz_ å Pav - lås_ ti_____ zå - i.
Πού δεν ψη - φί - ζει
Po den psi - fi - zi

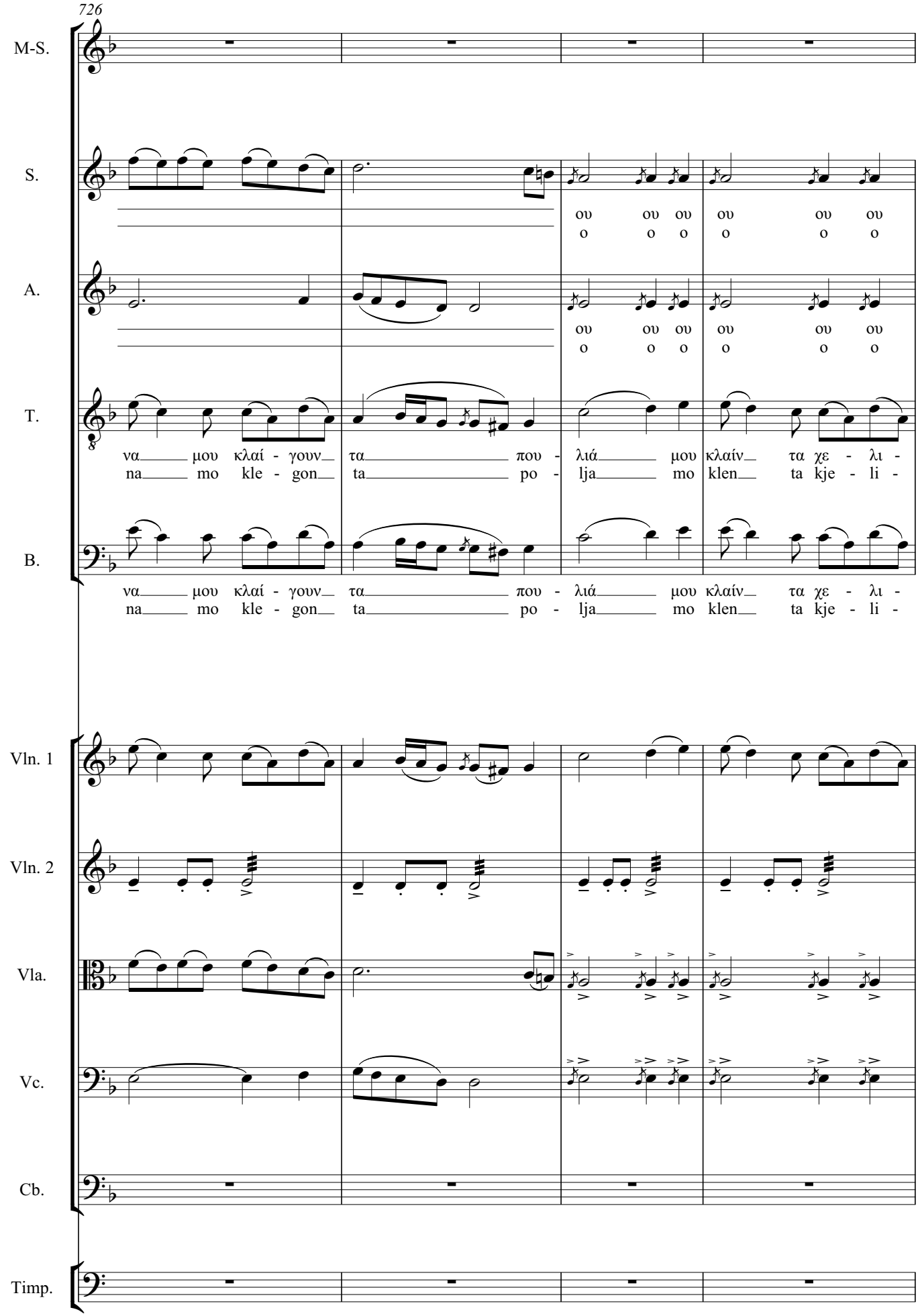

707
M-S.
S.
τη ζω - ή να φερ'_ τη___ Λευ - θε - ρί - α στην
ti zå - i na fer - ti___ lef - the - ri - a stin
A.
τη ζω - ή να φερ'_ τη___ Λευ - θε - ρί - α στην
ti zå - i na fer - ti___ lef - the - ri - a stin
T.
τη ζω - ή να φερ'_ τη___ Λευ - θε - ρί - α στην
ti zå - i na fer - ti___ lef - the - ri - a stin
B.
τη ζω - ή να φερ'_ τη___ Λευ - θε - ρί - α στην
ti zå - i na fer - ti___ lef - the - ri - a stin
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
ff
f

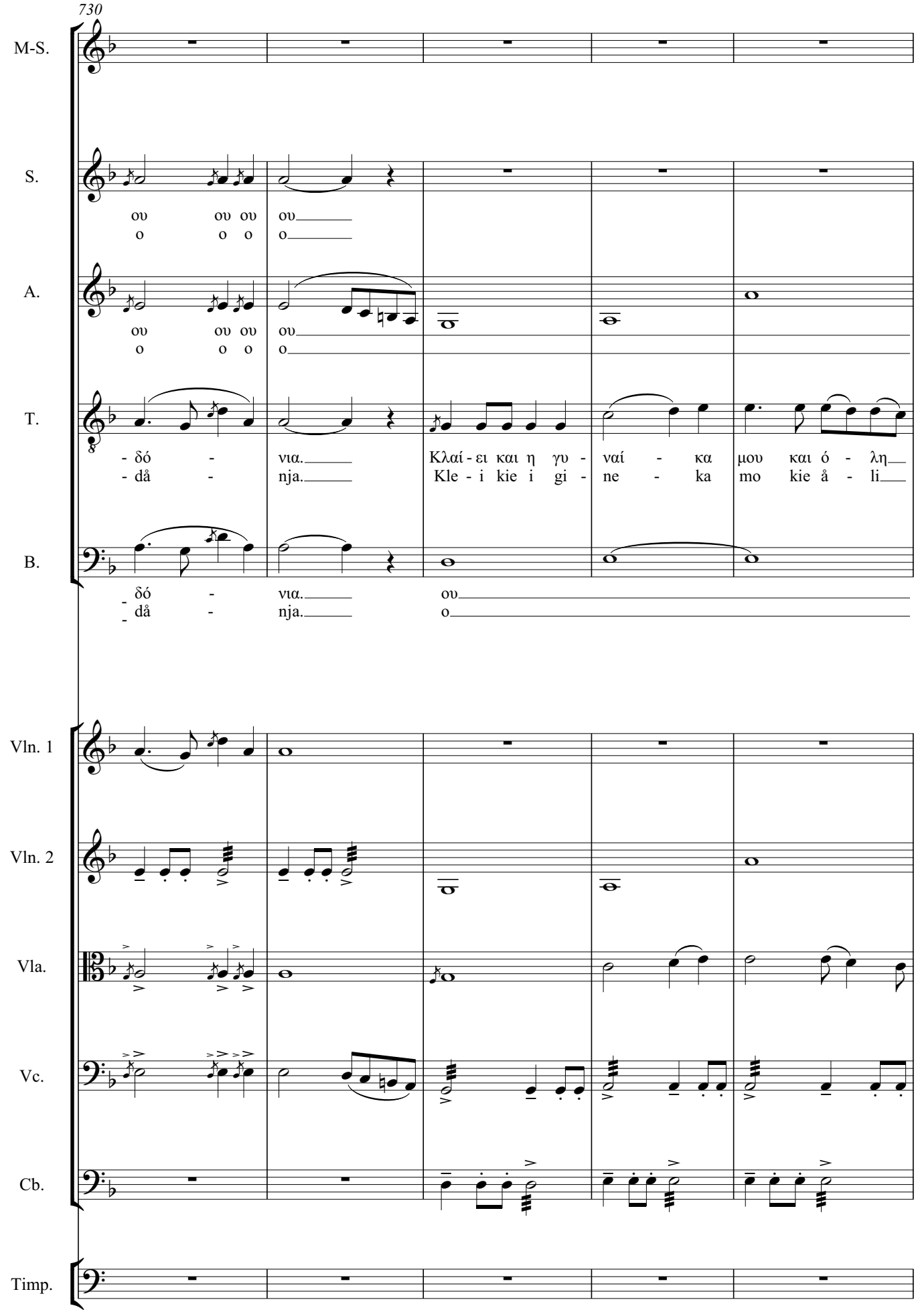

711
M-S.
S.
Κασ - το - ριά βα - ρέ - θη - κε στη
Kas - tå - rja va - re - thi - ke sti
A.
Κασ - το - ριά βα - ρέ - θη - κε στη
Kas - tå - rja va - re - thi - ke sti
T.
Κασ - το - ριά βα - ρέ - θη - κε στη
Kas - tå - rja va - re - thi - ke sti
B.
Κασ - το - ριά βα - ρέ - θη - κε στη
Kas - tå - rja va - re - thi - ke sti
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
ff
mf

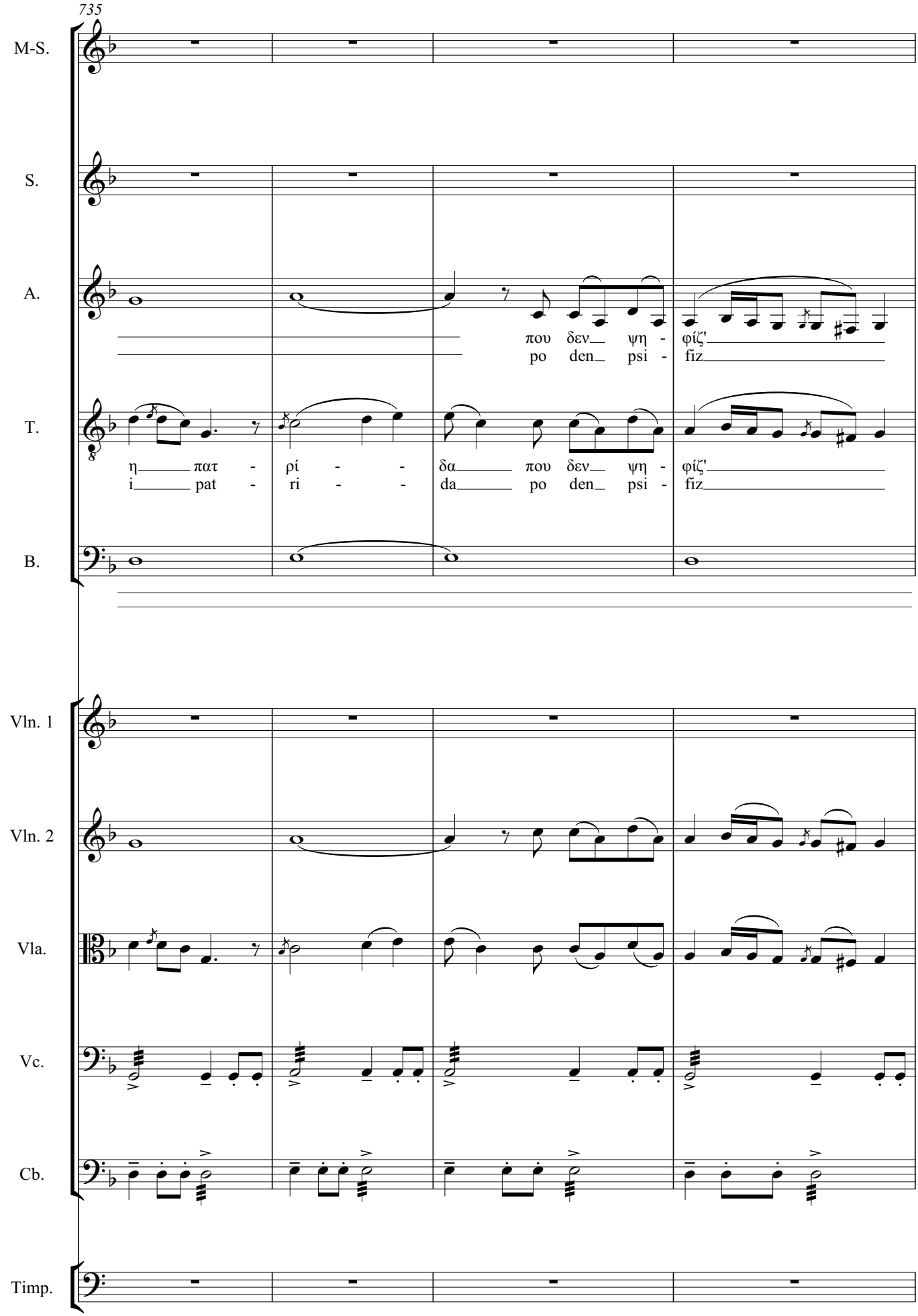

714
M-S.
S.
Στά - τισ - τα τ'αυ - λά - - κι.
Sta - tis - ta tav - la - - ki.
A.
Στά - τισ - τα τ'αυ - λά - - κι.
Sta - tis - ta tav - la - - ki.
T.
Στά - τισ - τα τ'αυ - λά - - κι.
Sta - tis - ta tav - la - - ki.
B.
Στά - τισ - τα τ'αυ - λά - - κι.
Sta - tis - ta tav - la - - ki.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
f

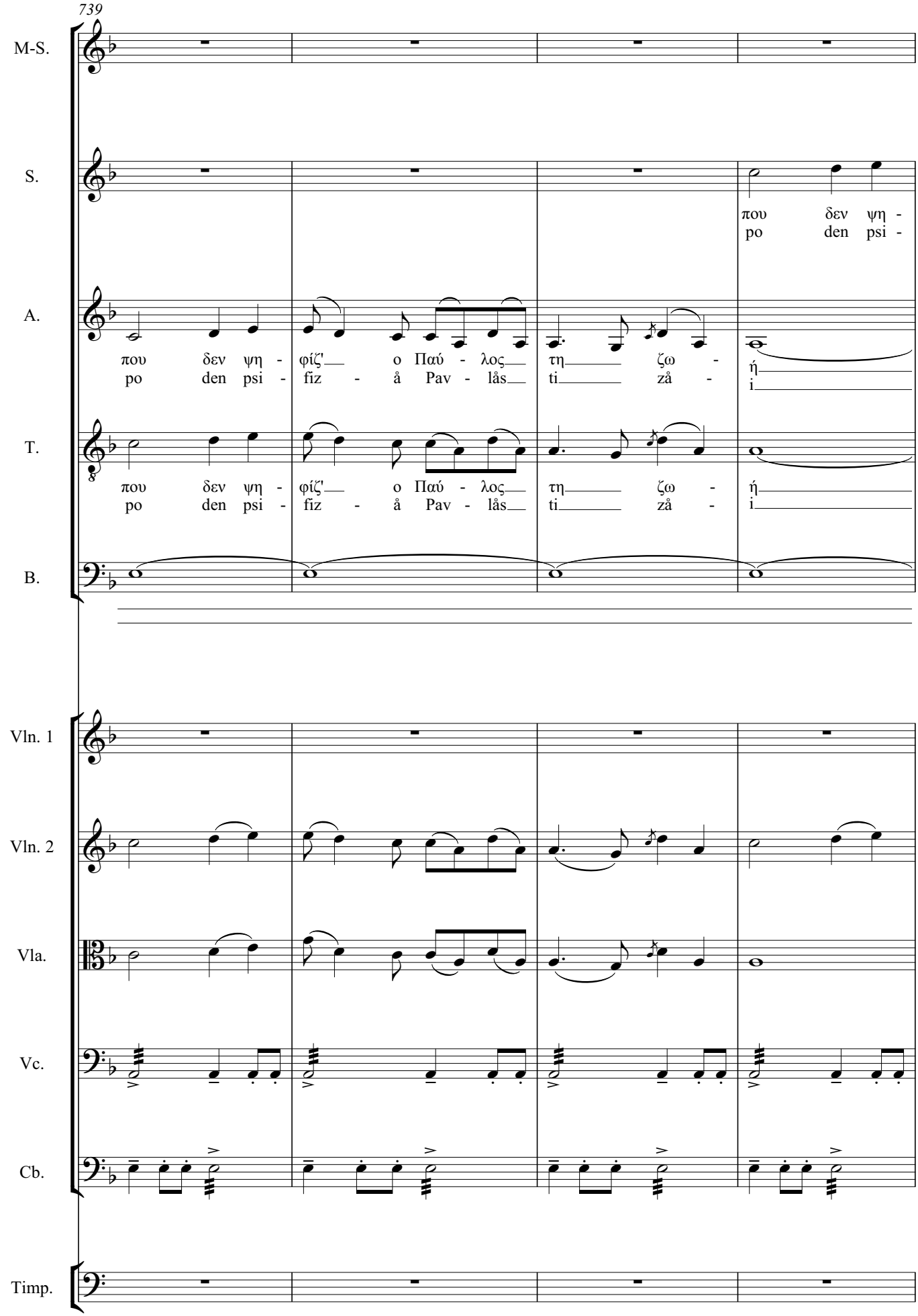

718
M-S.
S.
mp
ου
o
A.
mp
ου
o
T.
mf
Μά - ναμ' δε θέ - λω
Ma - nam de the - lå
B.
mf
Μά - ναμ' δε θέ - λω
Ma - nam de the - lå
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vc.
mp
Cb.
Timp.

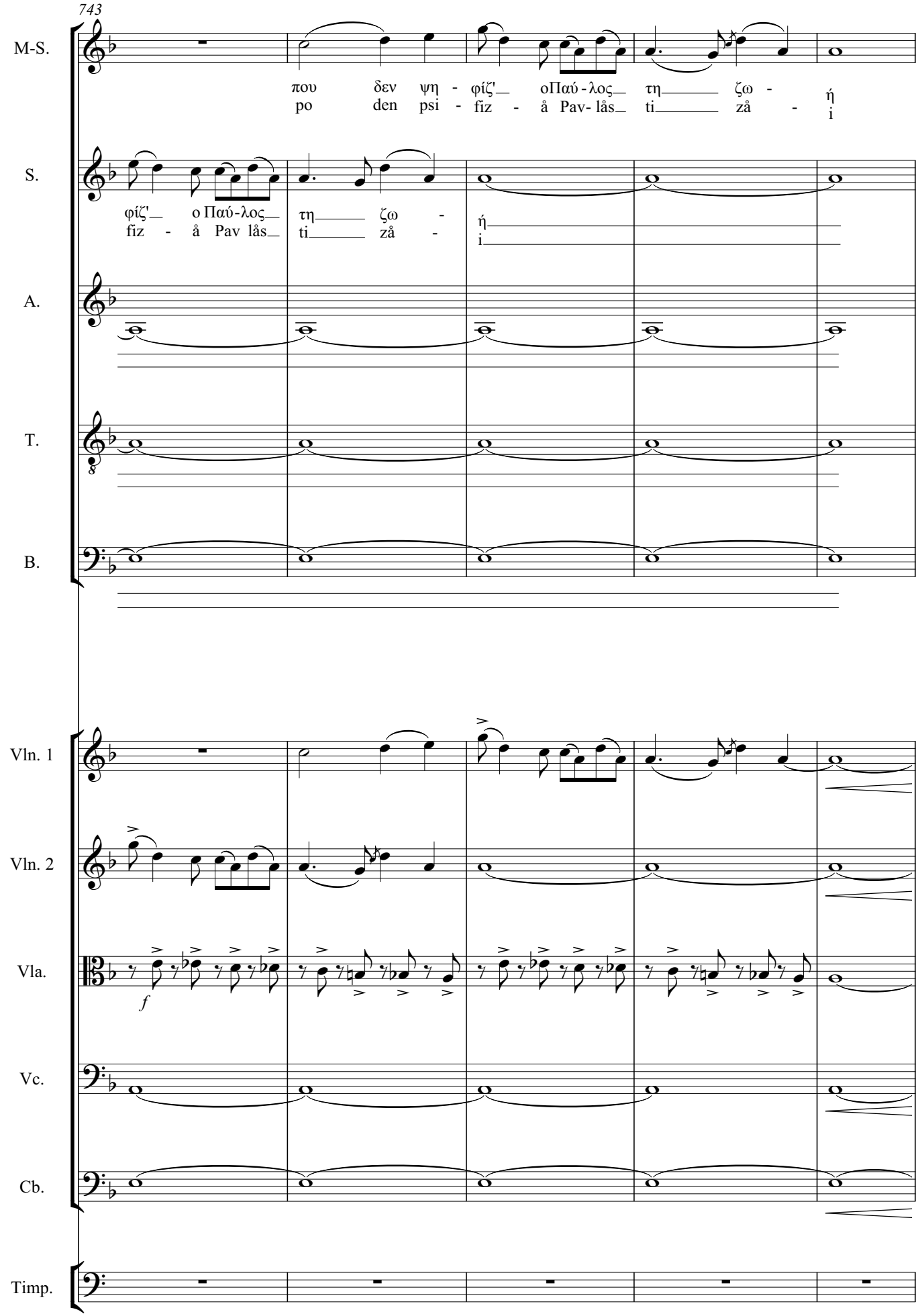

722
M-S.
S.
A.
T.
B.
κλιά - μα - τα δε θέ - λω μοι - ριο - λό - για με -
klia - ma - ta de the - lå mi - rjå - lå - jia me -
κλιά - μα - τα δε θέ - λω μοι - ριο - λό - για με -
klia - ma - ta de the - lå mi - rjå - lå - jia me -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

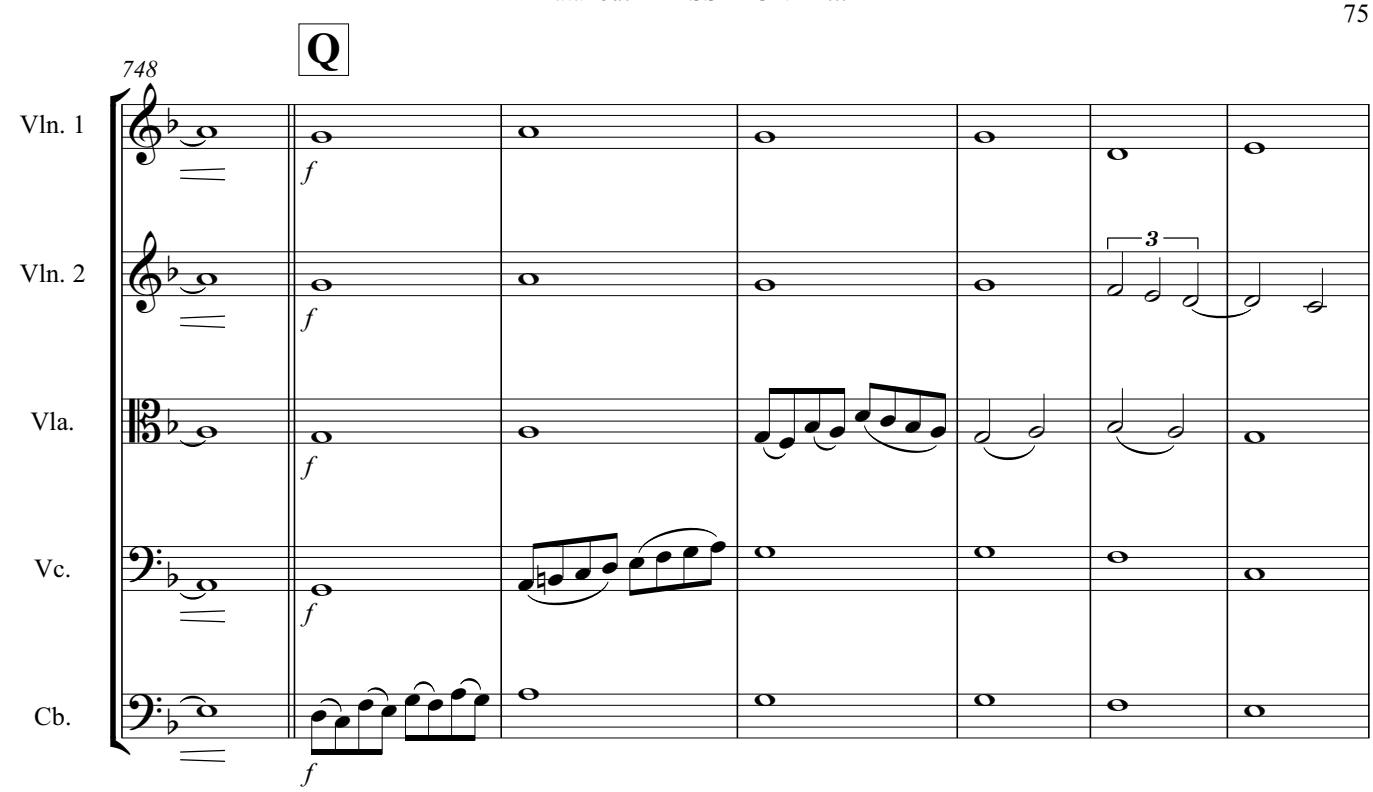

726
M-S.
S.
ου ου ου ου ου ου
ο ο ο ο ο ο
A.
ου ου ου ου ου ου
ο ο ο ο ο ο
T.
να μου κλαί - γουν τα που - λιά μου κλαίν τα χε - λι -
na mo kle - gon ta po - lja mo klen ta kje - li -
B.
να μου κλαί - γουν τα που - λιά μου κλαίν τα χε - λι -
na mo kle - gon ta po - lja mo klen ta kje - li -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

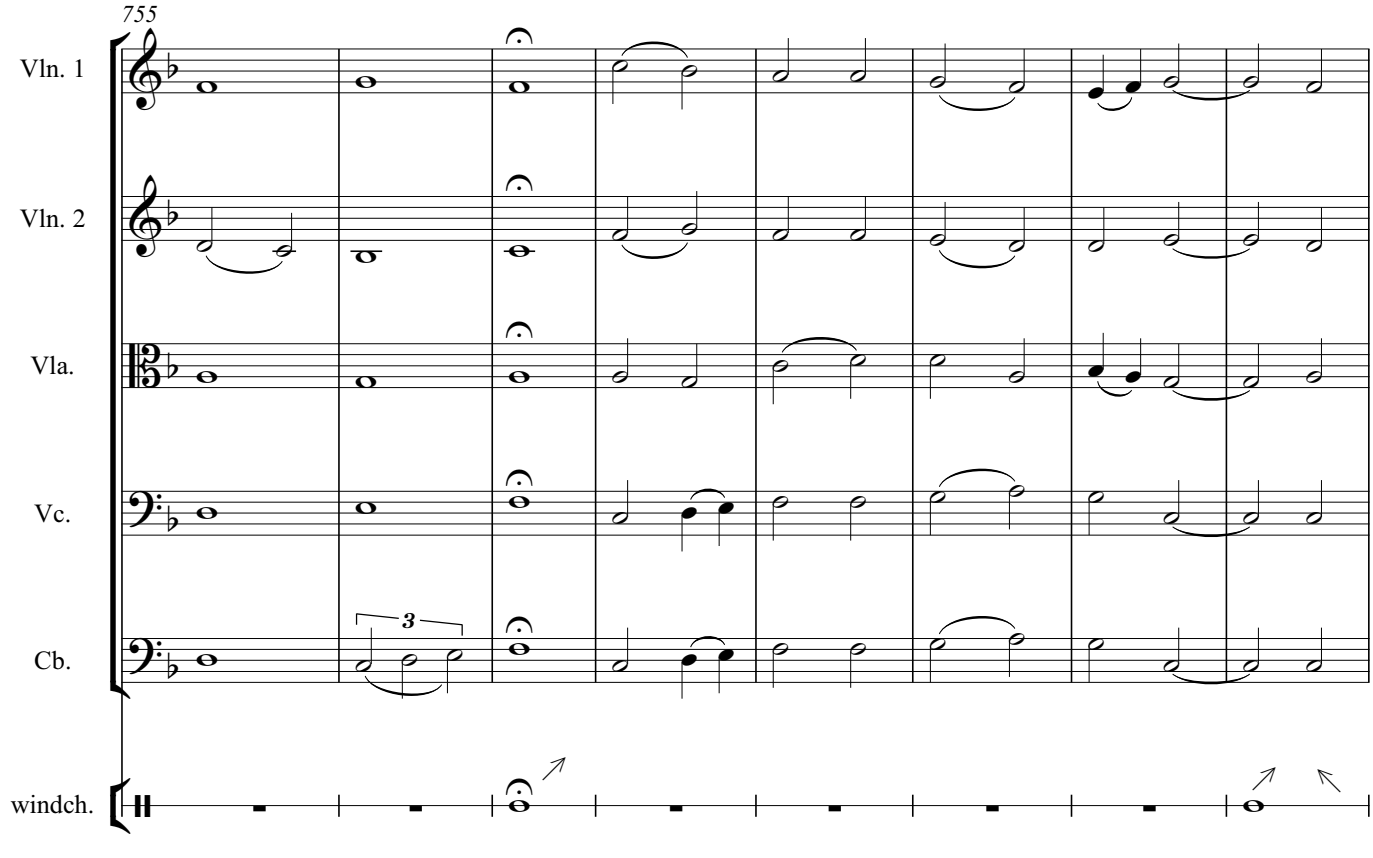

730
M-S.
S.
ου ου ου ου
ο ο ο ο
A.
ου ου ου ου
ο ο ο ο
T.
- δό - νια. Κλαί - ει και η γυ - ναί - κα μου και ό - λη
- då - nja. Kle - i kie i gi - ne - ka mo kie å - li
B.
- δό - νια. ου
- då - nja. ο
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

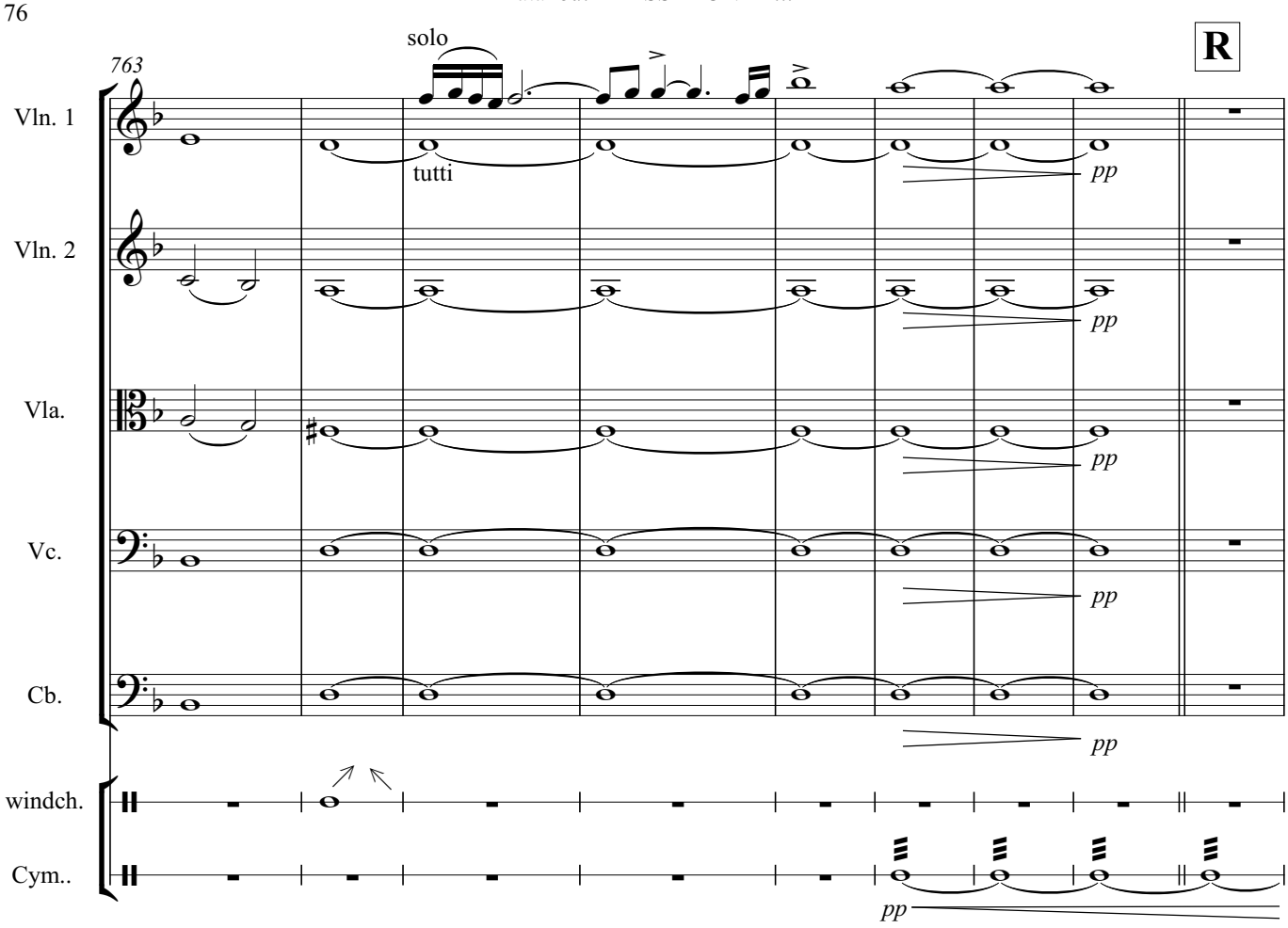

735
M-S.
S.
A.
που δεν ψη - φίζ'
po den psi - fiz
T.
η πατ - ρί - - δα που δεν ψη - φίζ'
i pat - ri - - da po den psi - fiz
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

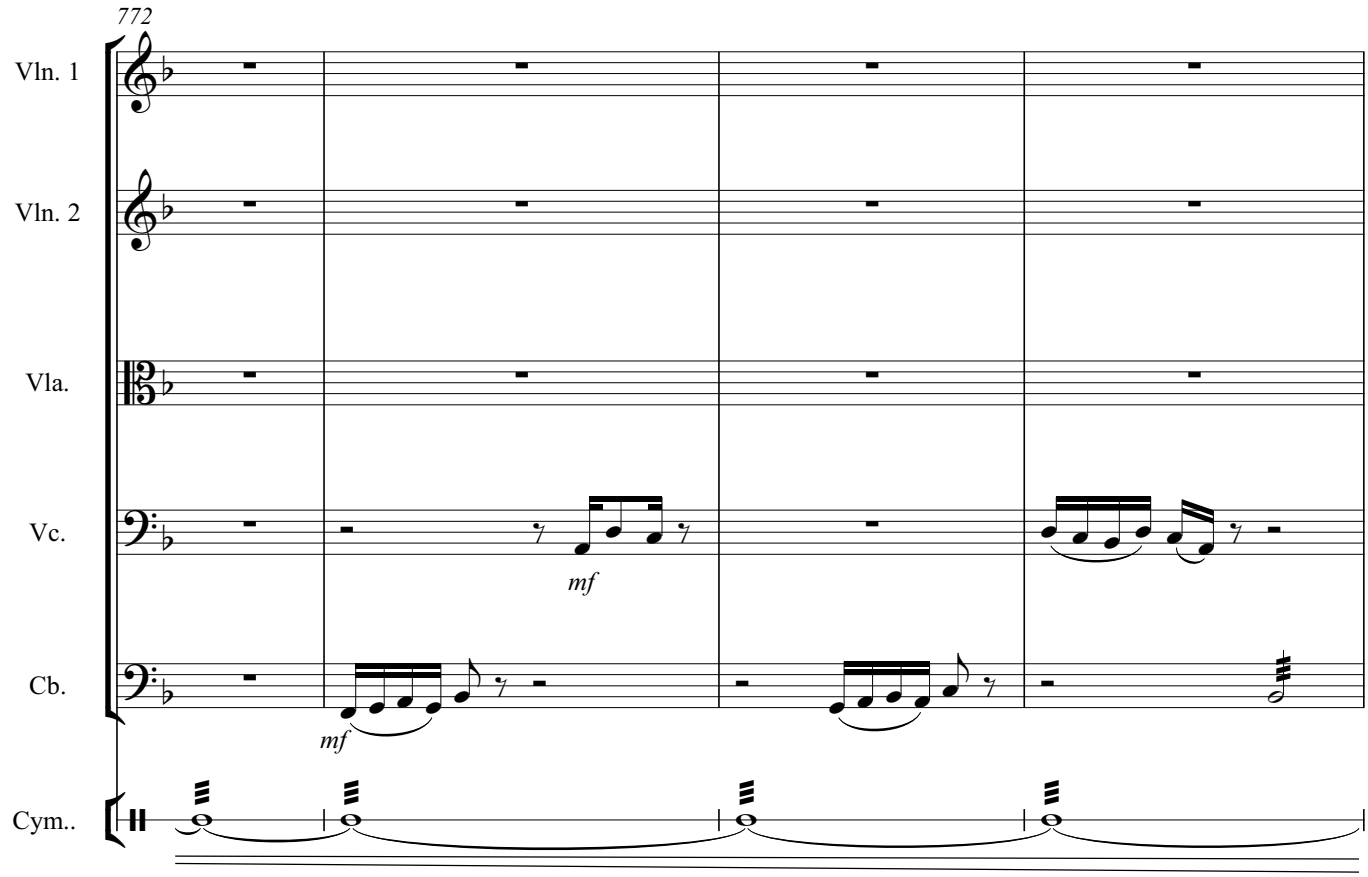

739
M-S.
S.
A.
T.
B.
που δεν ψη -
po den psi -
που δεν ψη - φίζ'_ ο Παύ - λος_ τη_ ζω - ή_
po den psi - fiz - å Pav - lås_ ti_ zå - i_
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

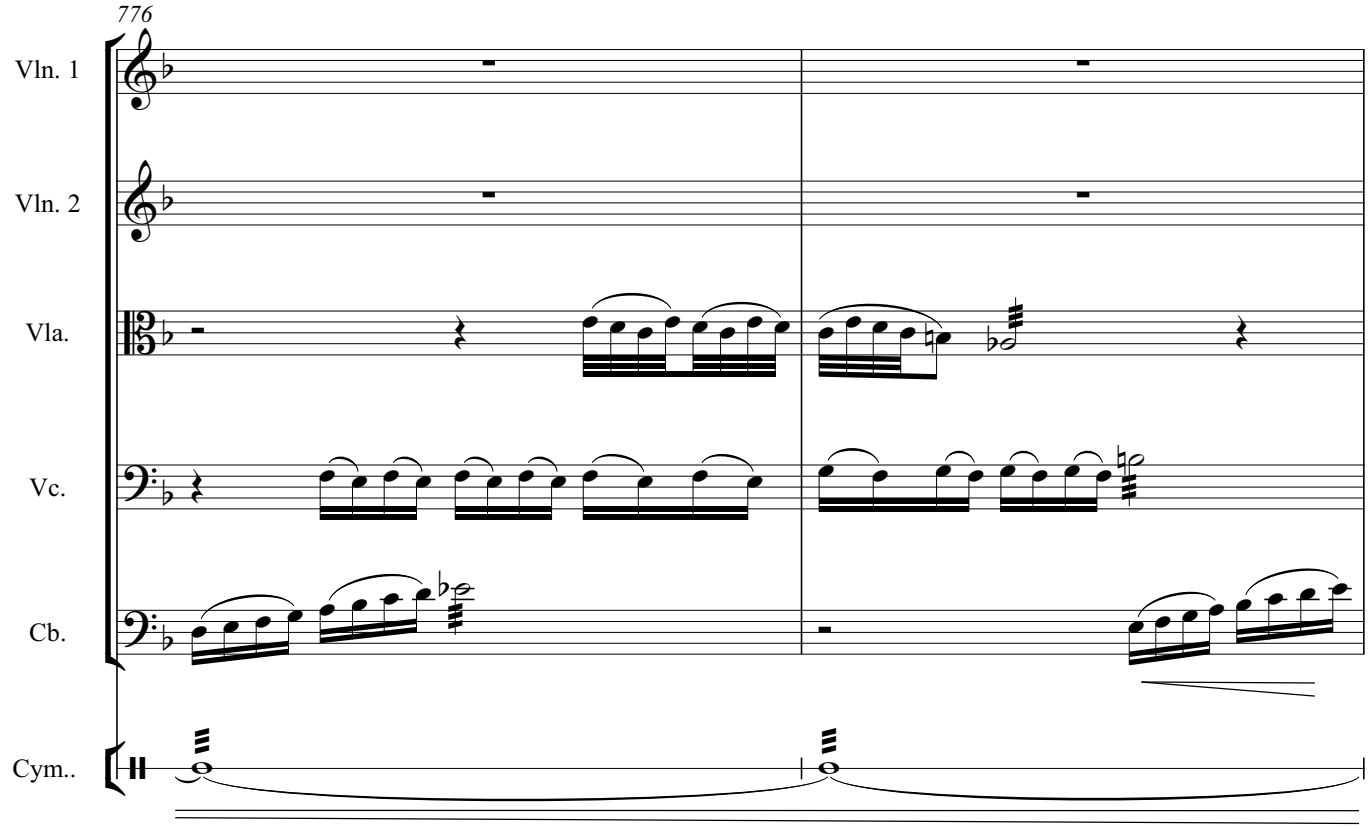

743
M-S.
που δεν ψη - φίζ'_ οΠαύ - λος_ τη_____ ζω - ή
po den psi - fiz - å Pav- lås_ ti_____ zå - i
S.
φίζ'_ ο Παύ-λος_ τη_____ ζω - ή_____
fiz - å Pav lås_ ti_____ zå - i_____
A.
T.
B.
Vln. 1
Vln. 2
Vla.
f
Vc.
Cb.
Timp.

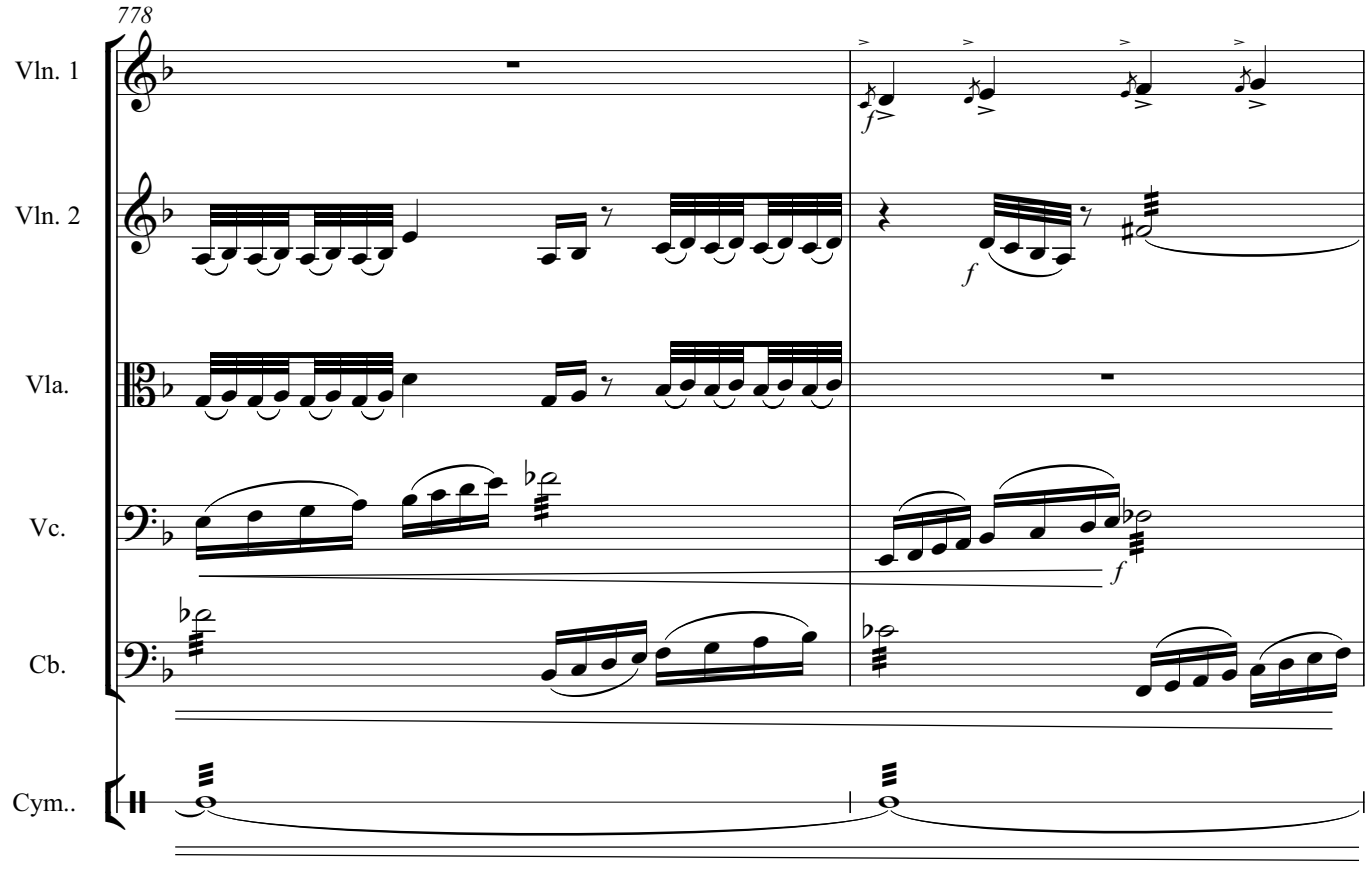

Q
748
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
3

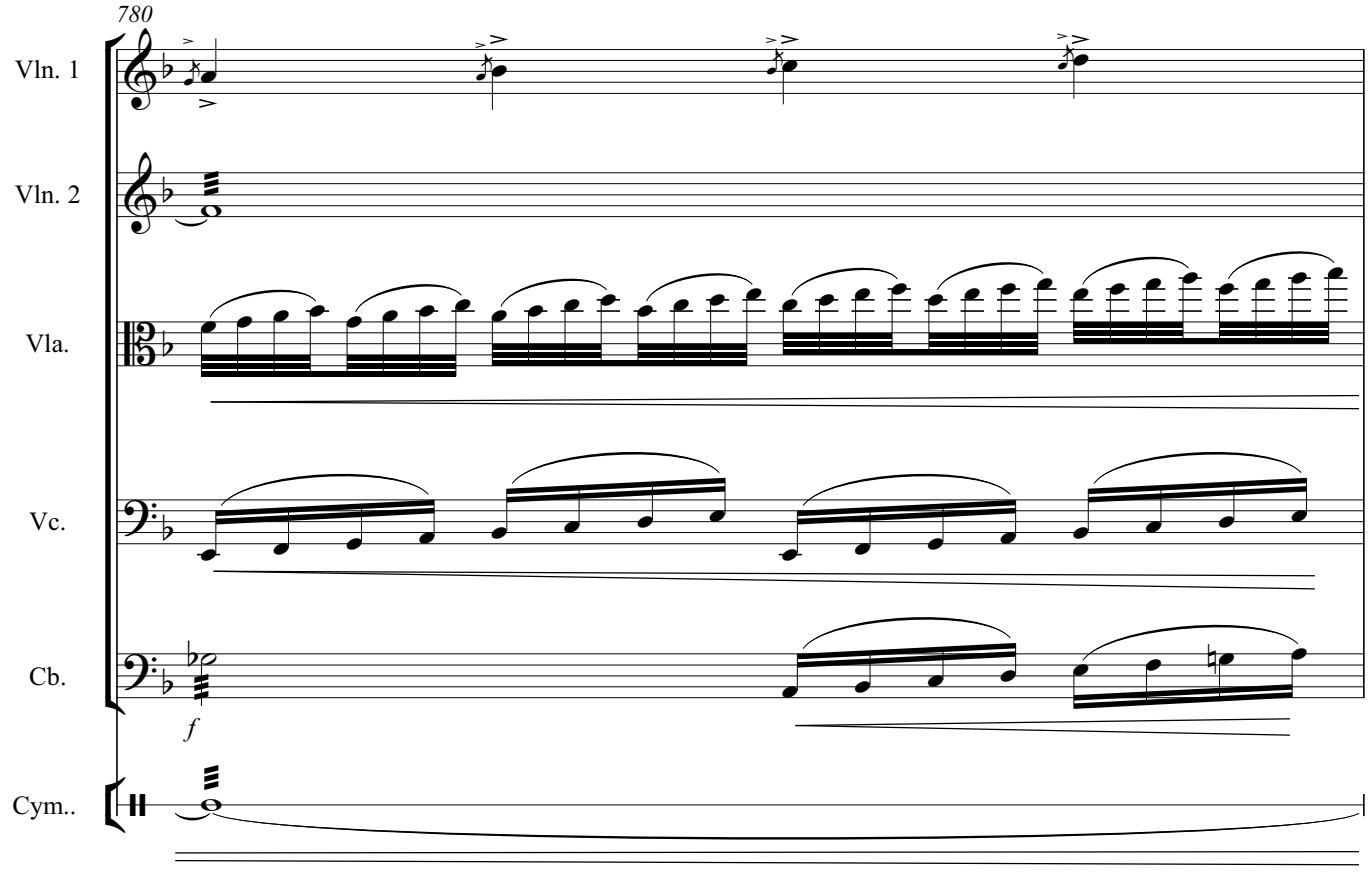

755
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
3
windch.

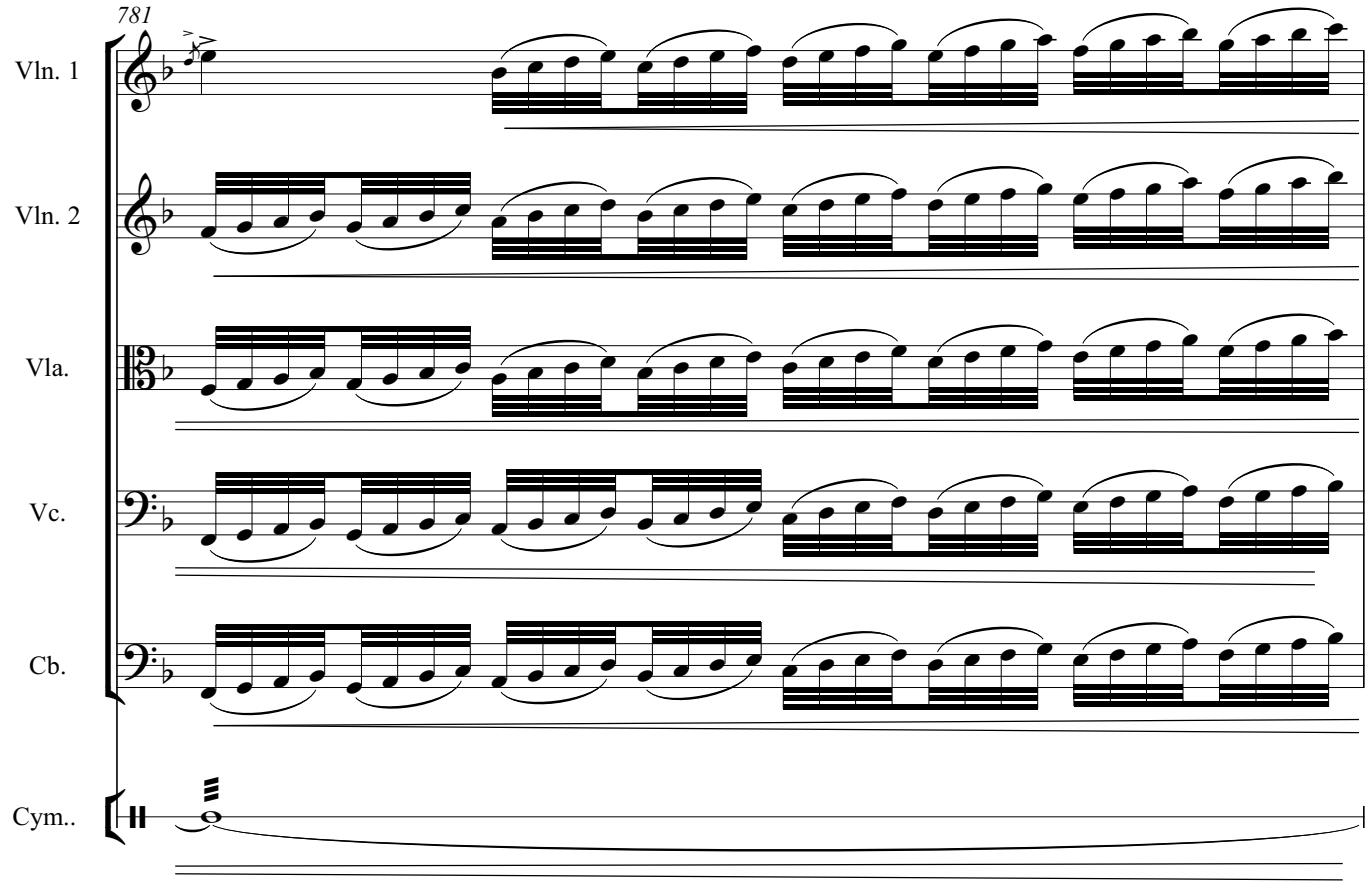

763
solo
R
Vln. 1
tutti
pp
Vln. 2
pp
Vla.
pp
Vc.
pp
Cb.
pp
windch.
Cym..
pp

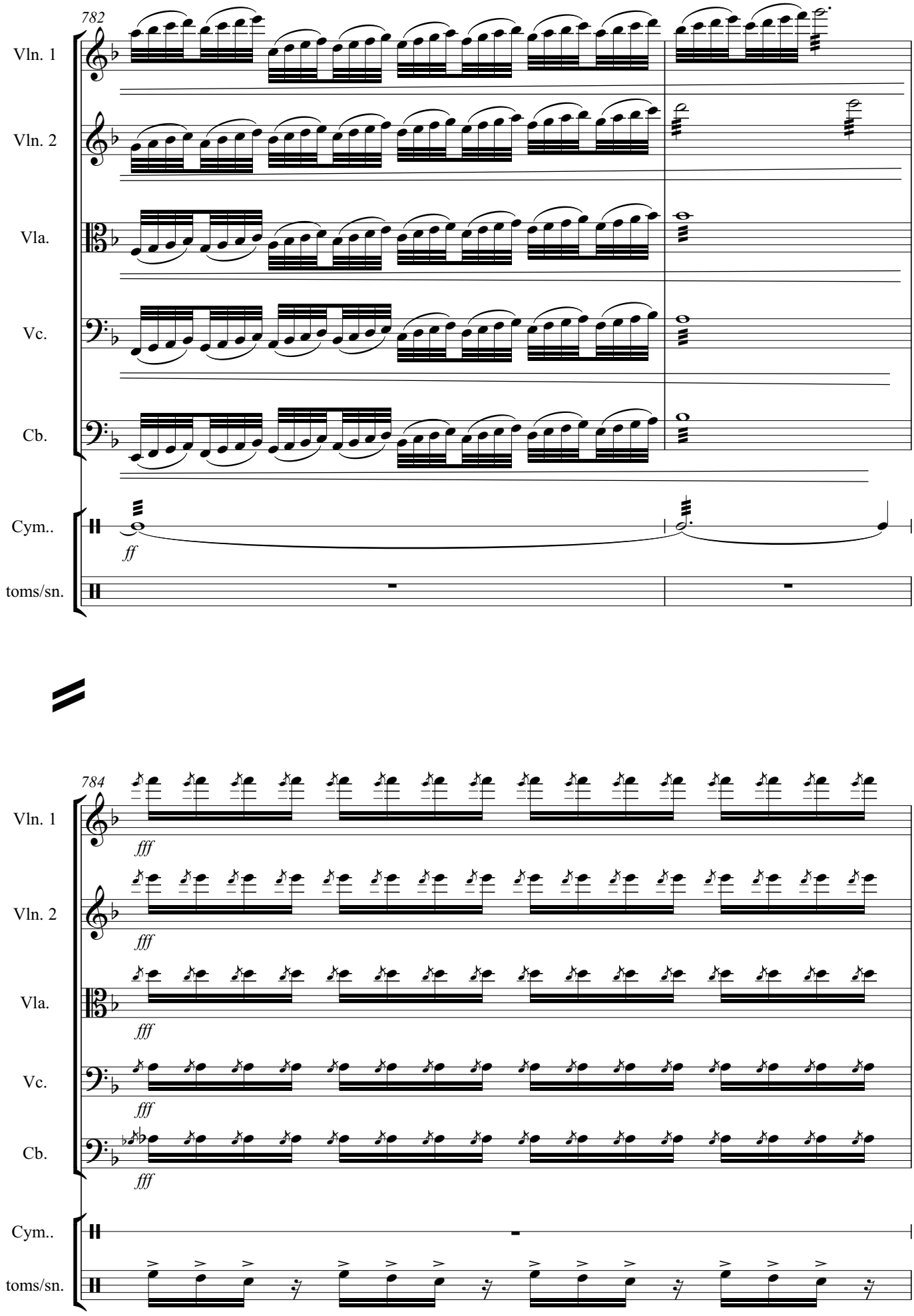

772
Vln. 1
Vln. 2
Vla.
Vc.
mf
Cb.
mf
Cym..

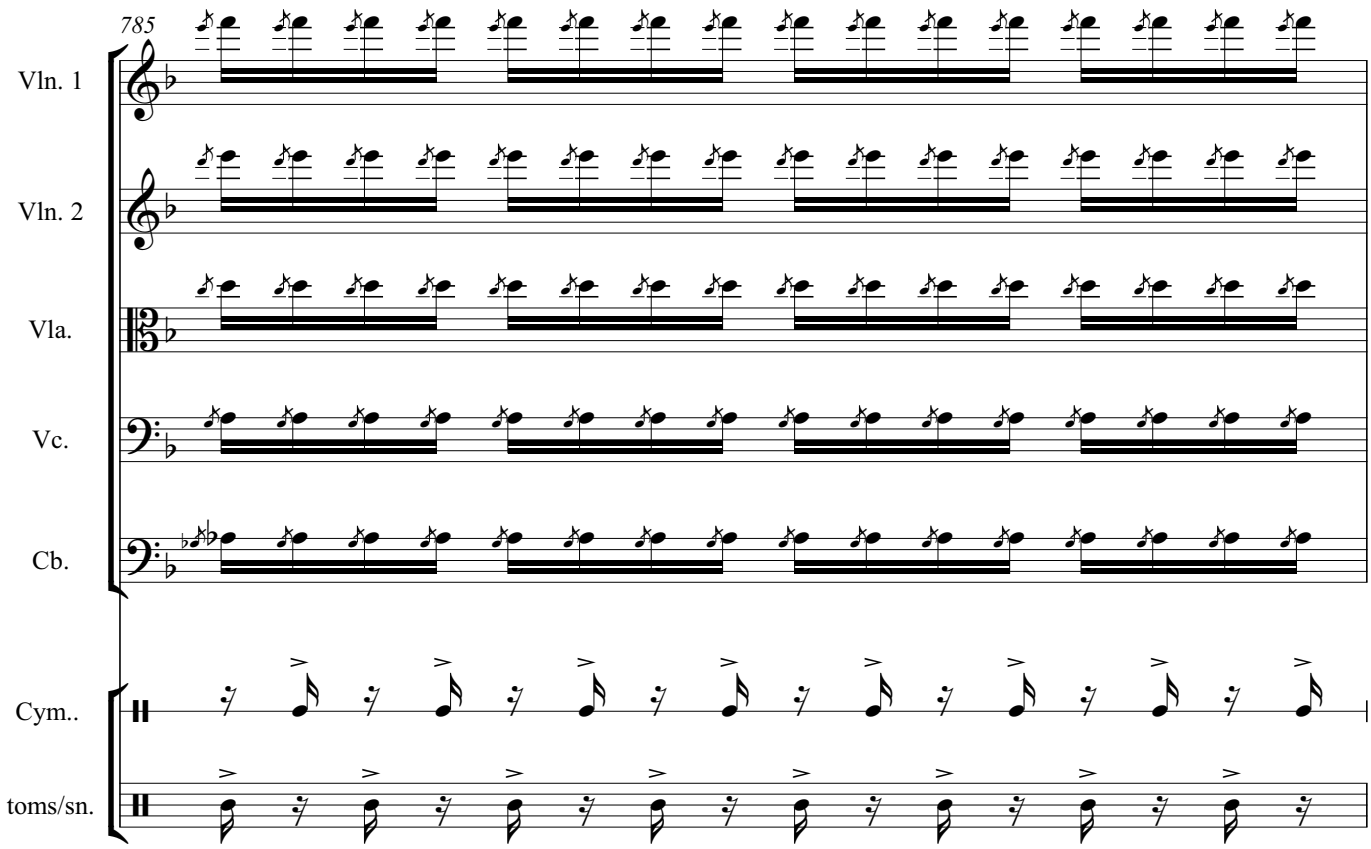

776
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..

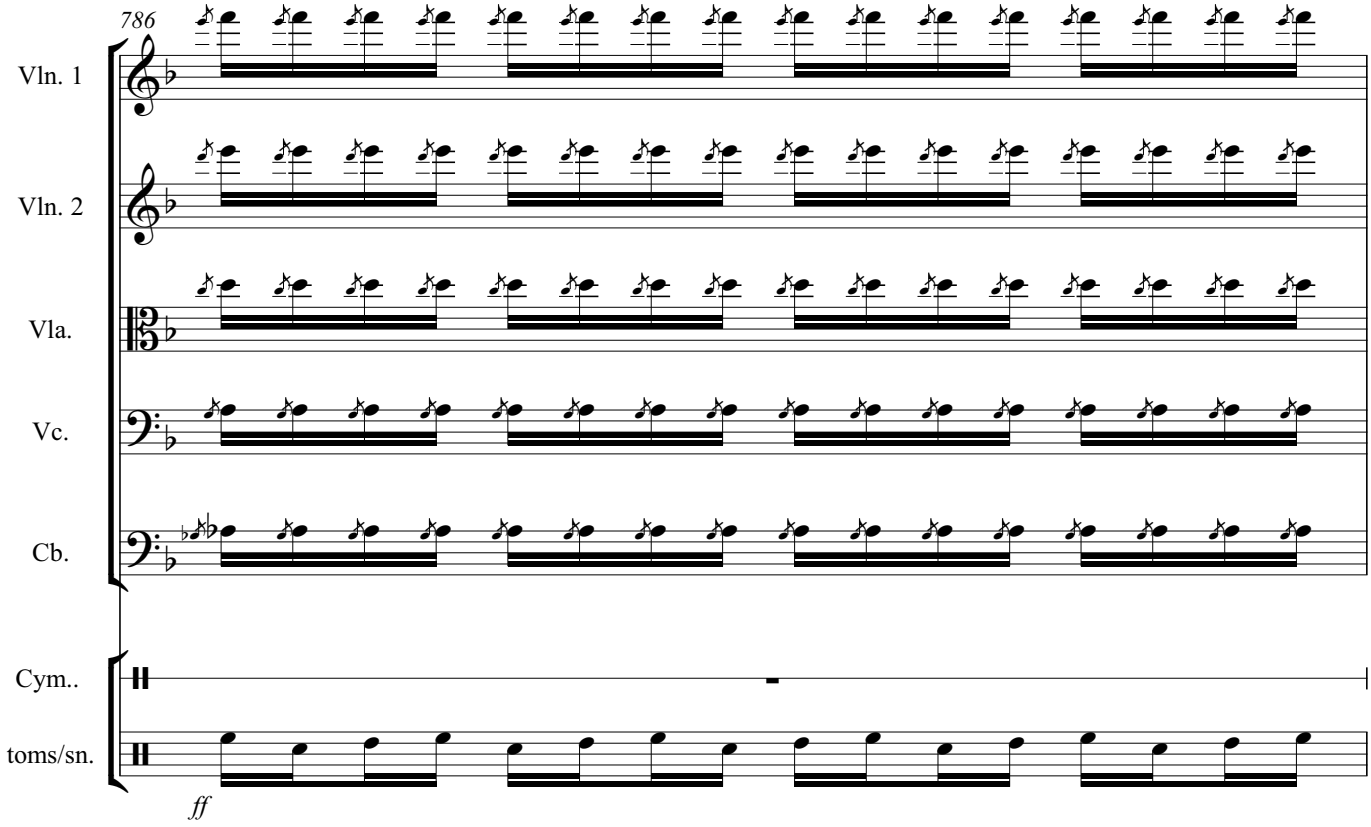

778
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
f
f
f

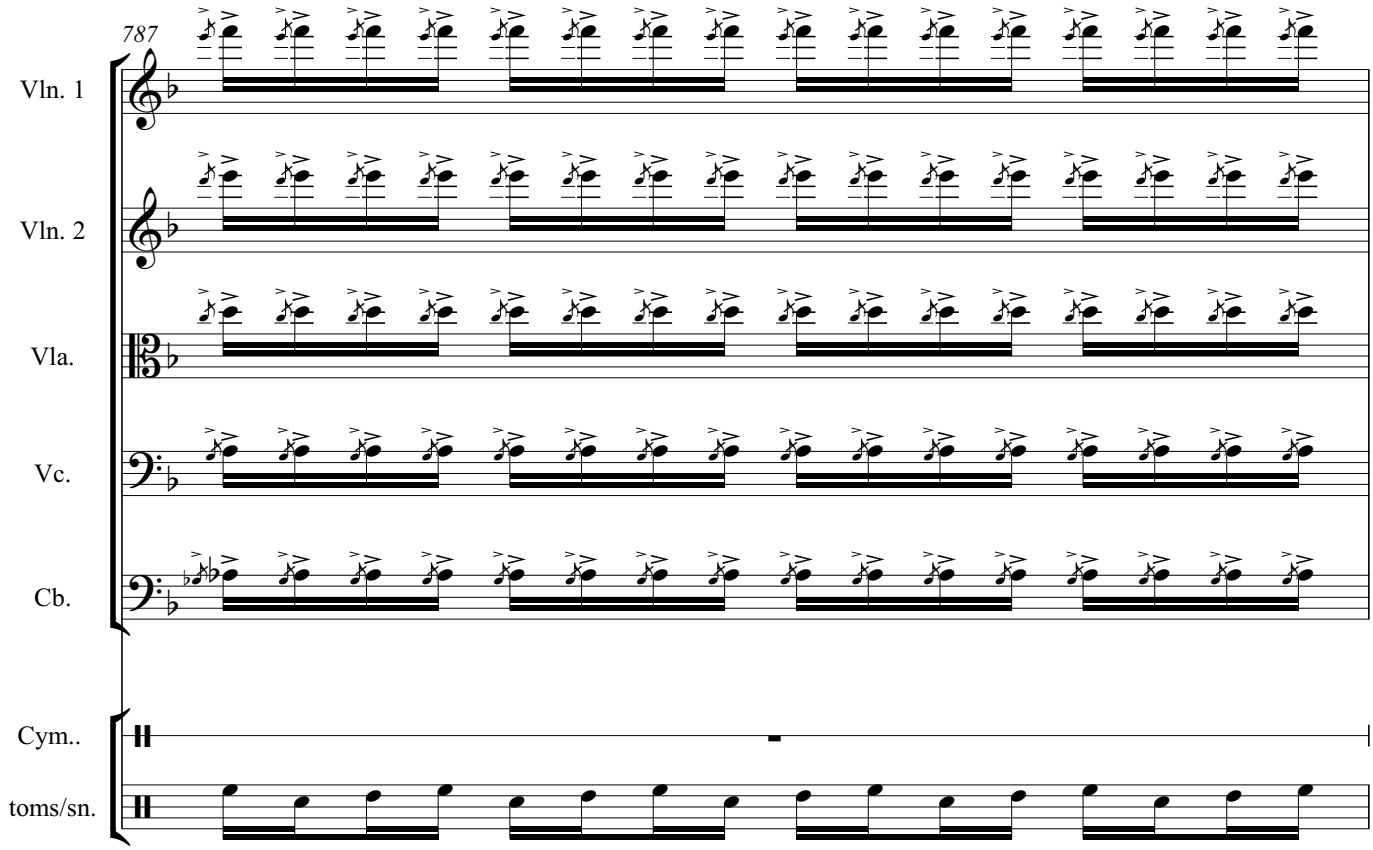

780
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
Cym..

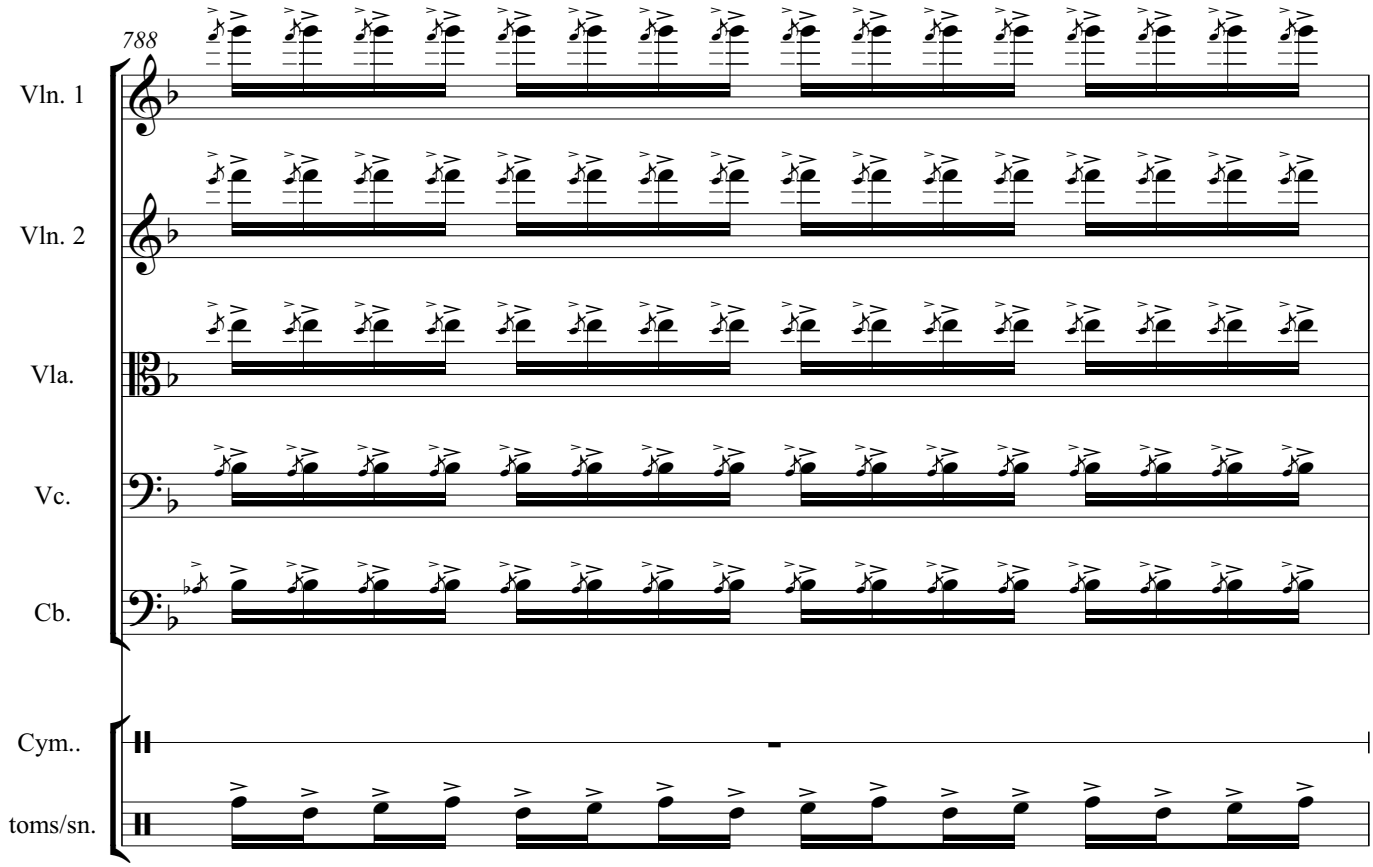

781
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..

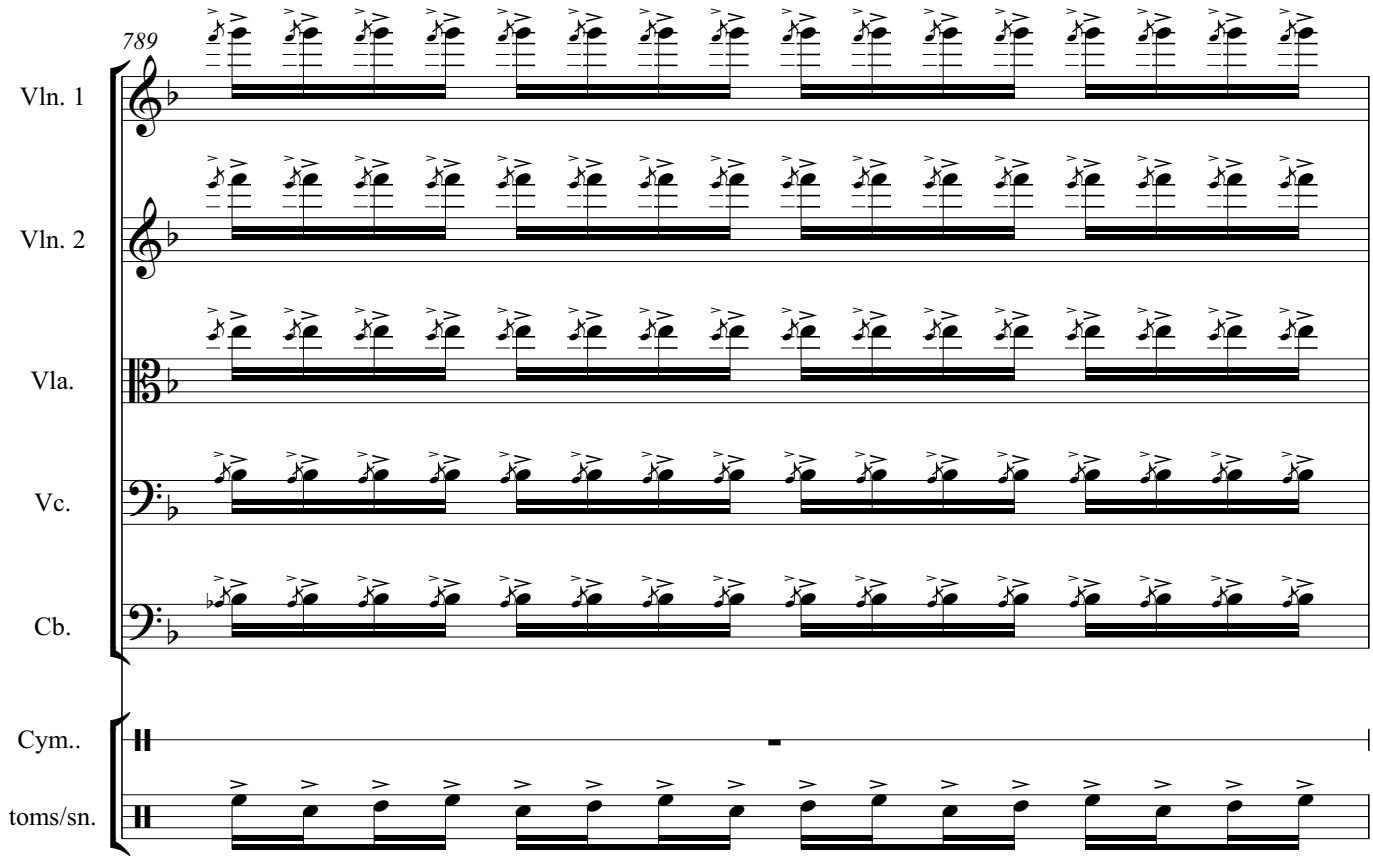

782
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.
ff
784
fff

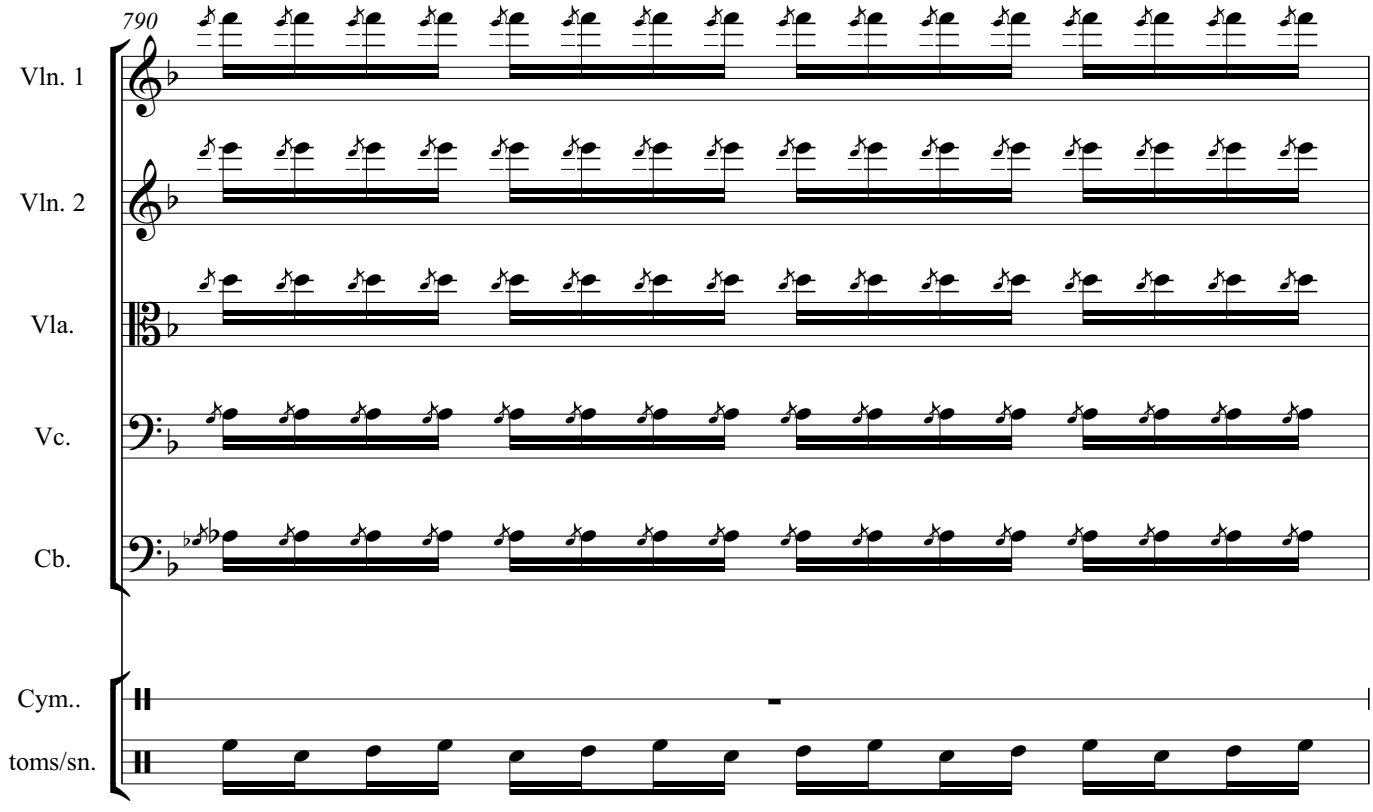

785
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.

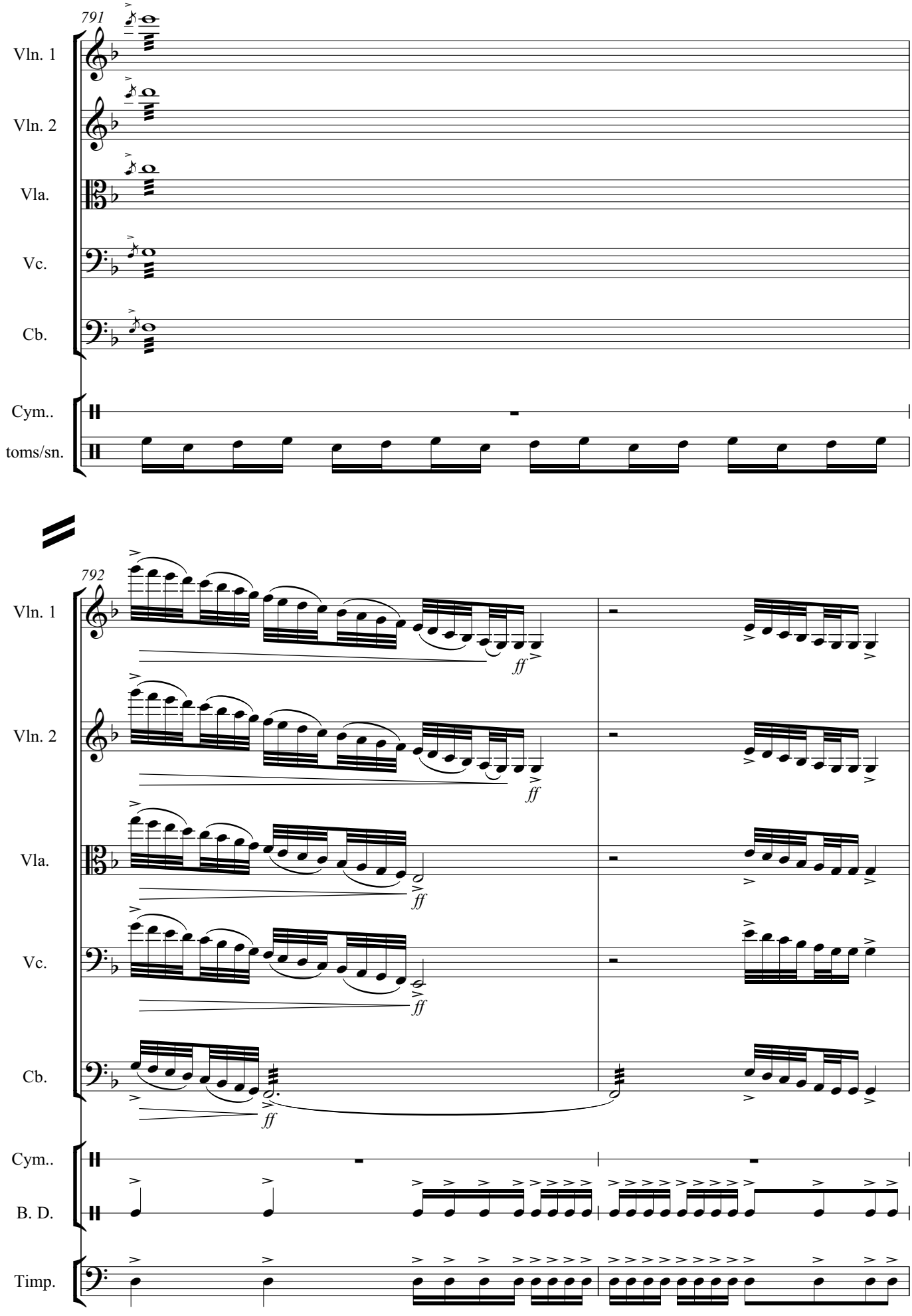

786
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.
ff

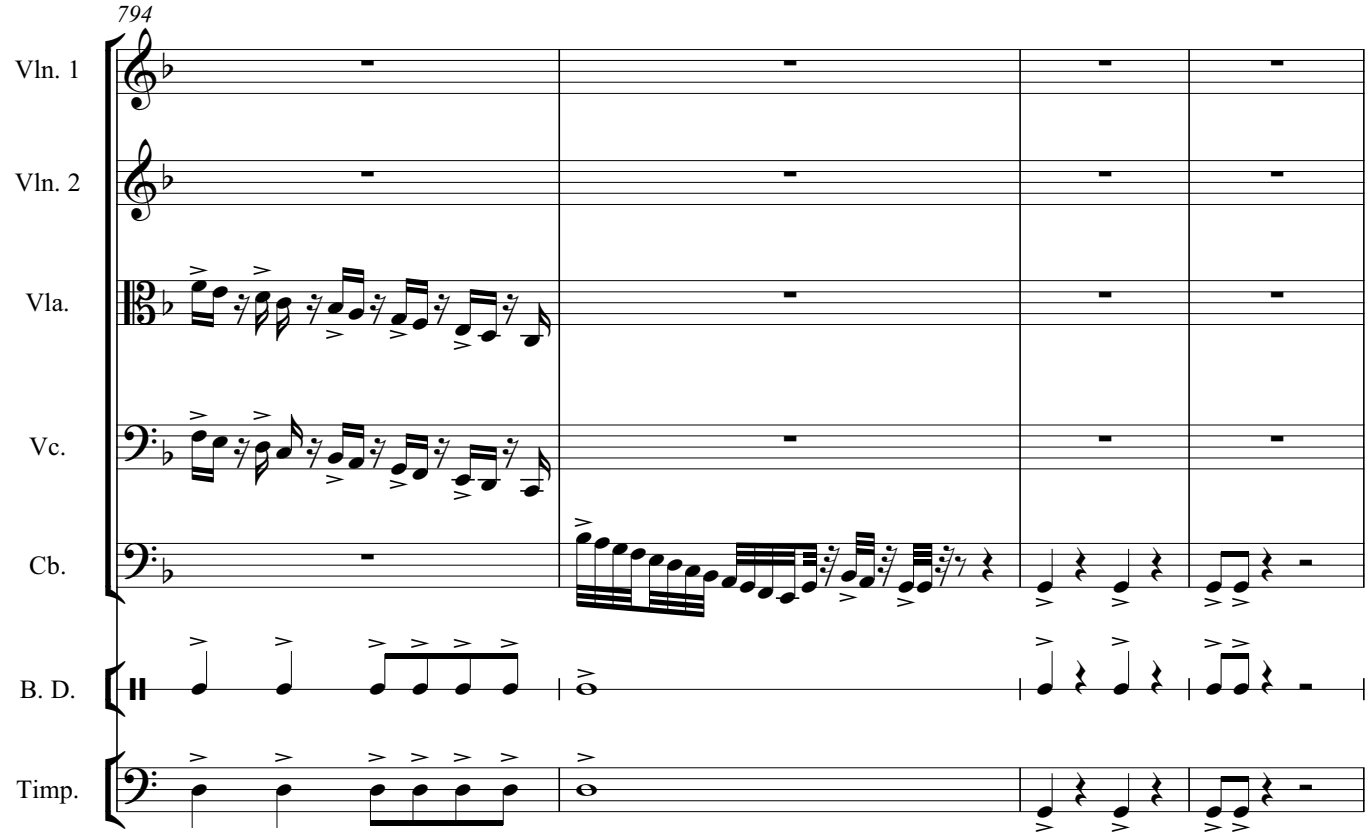

787
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.

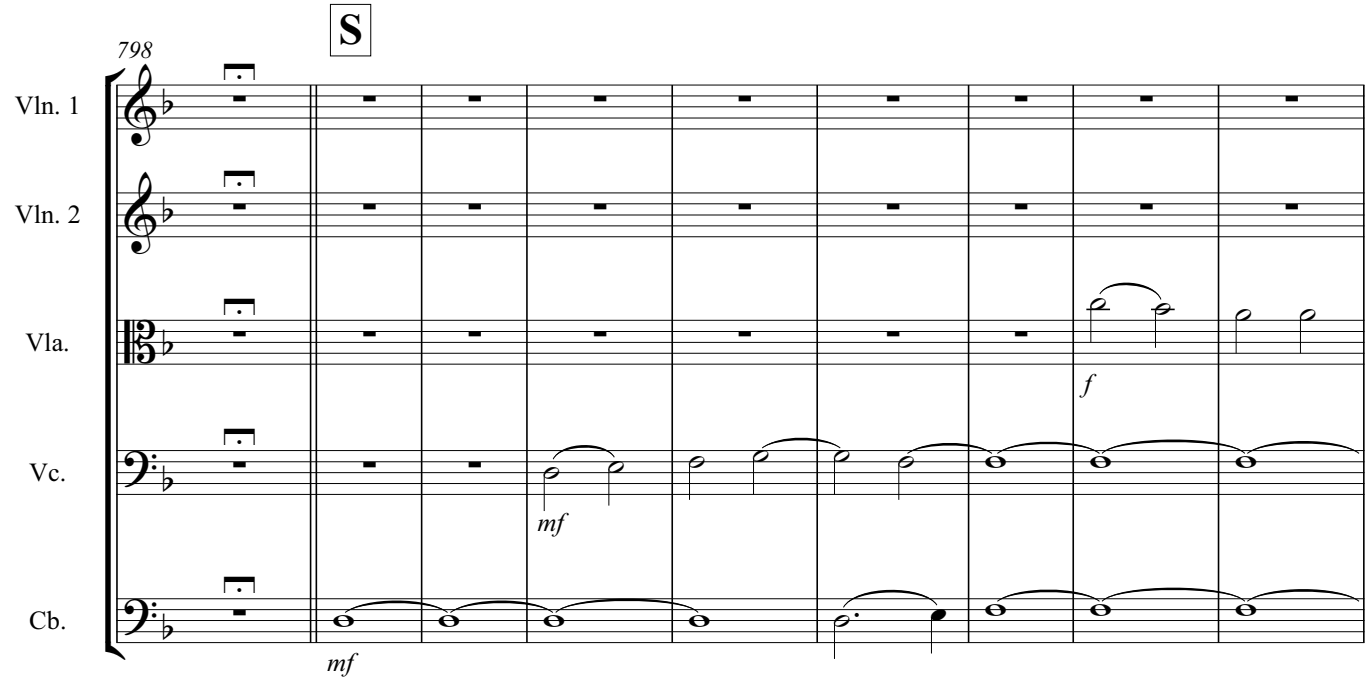

788
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.

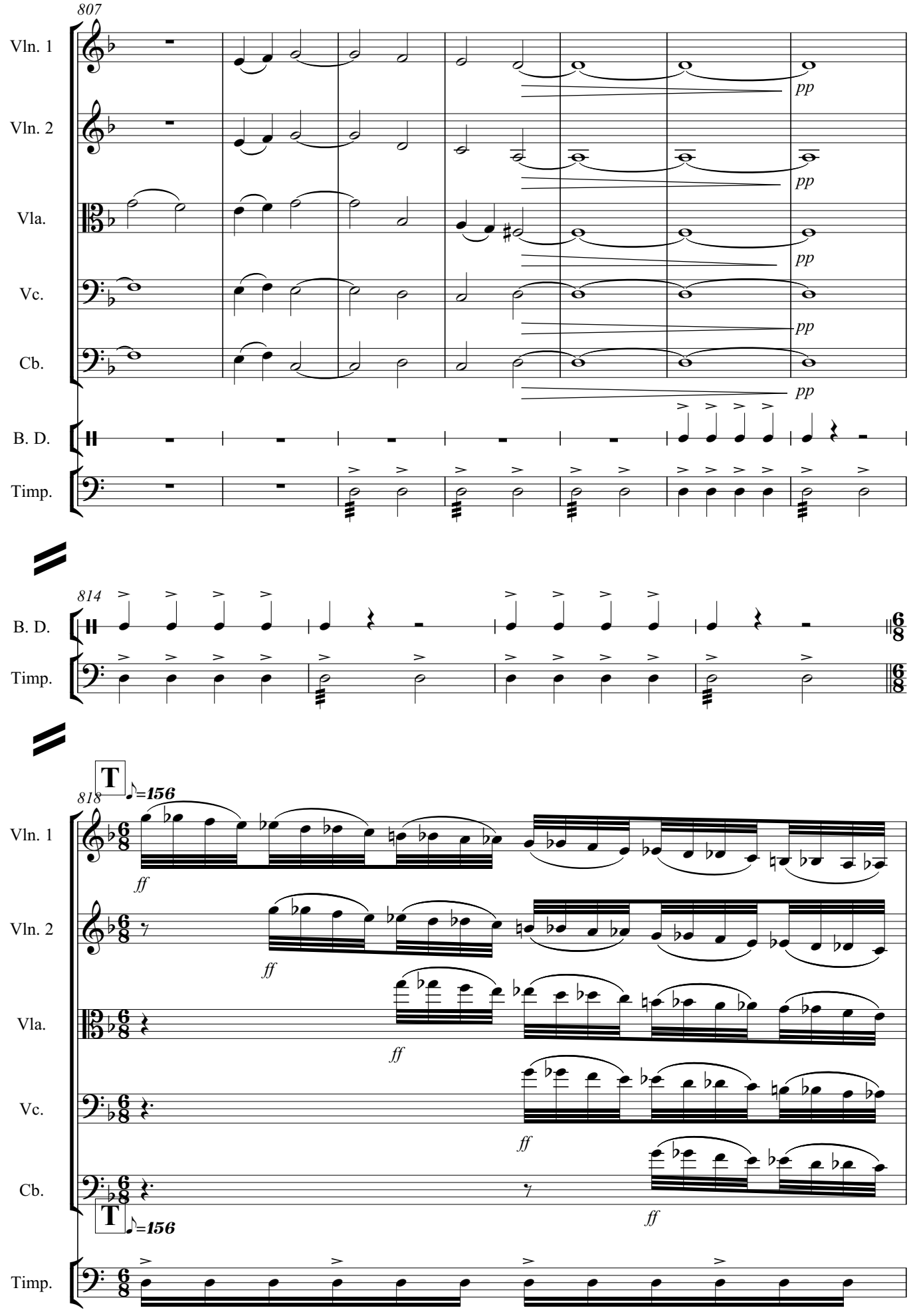

789
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.

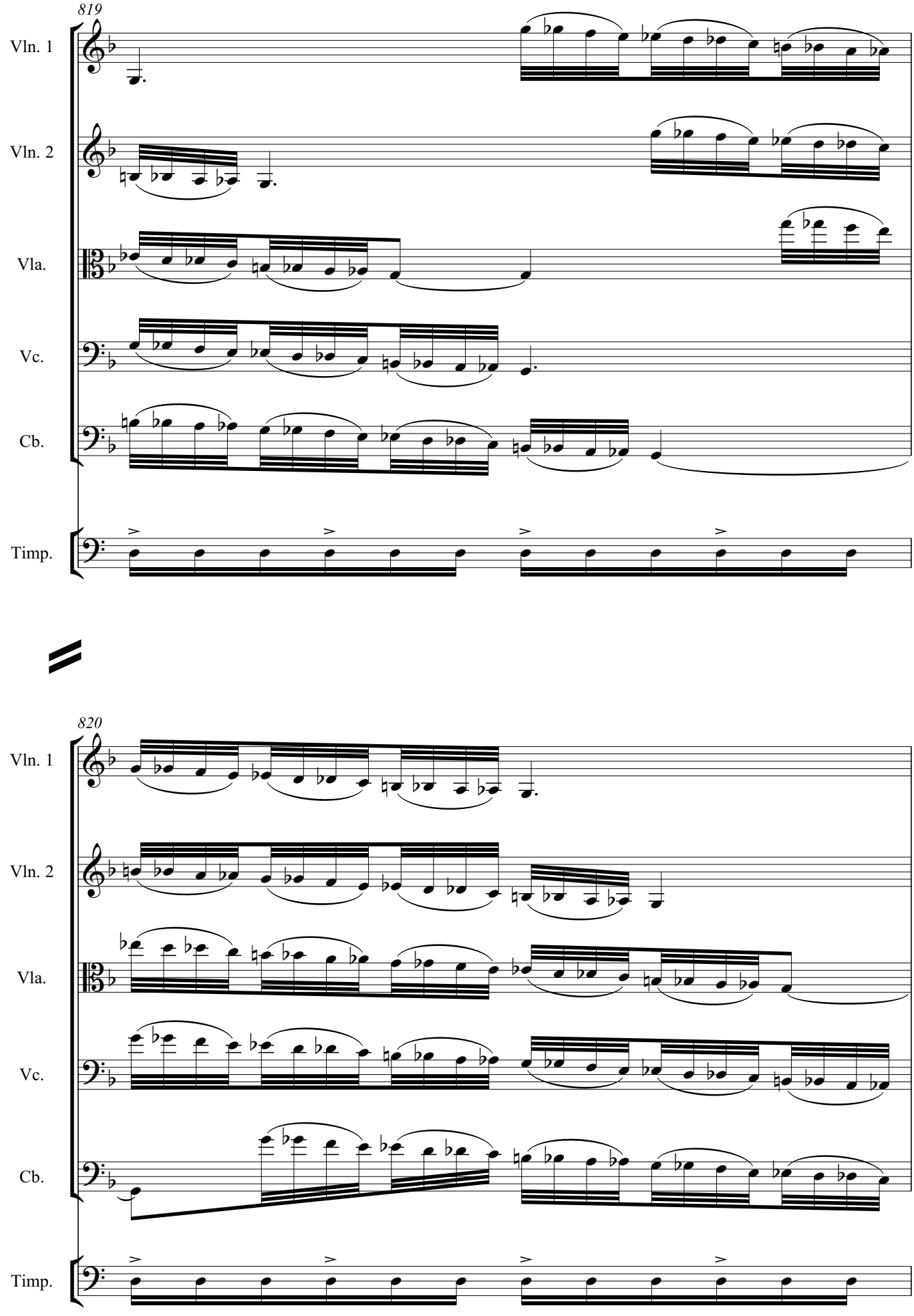

790
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.

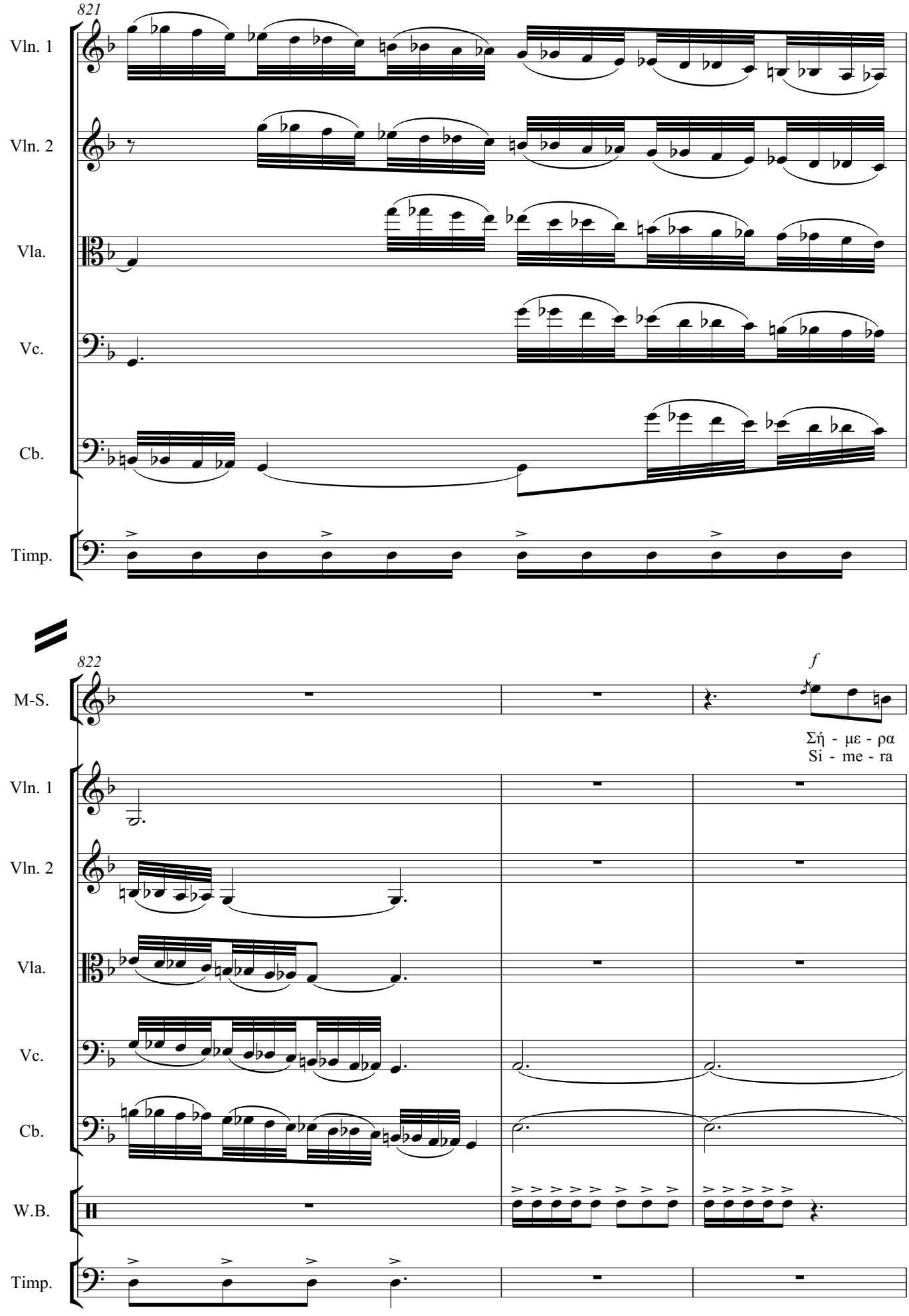

791
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
toms/sn.
792
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cym..
B. D.
Timp.
ff

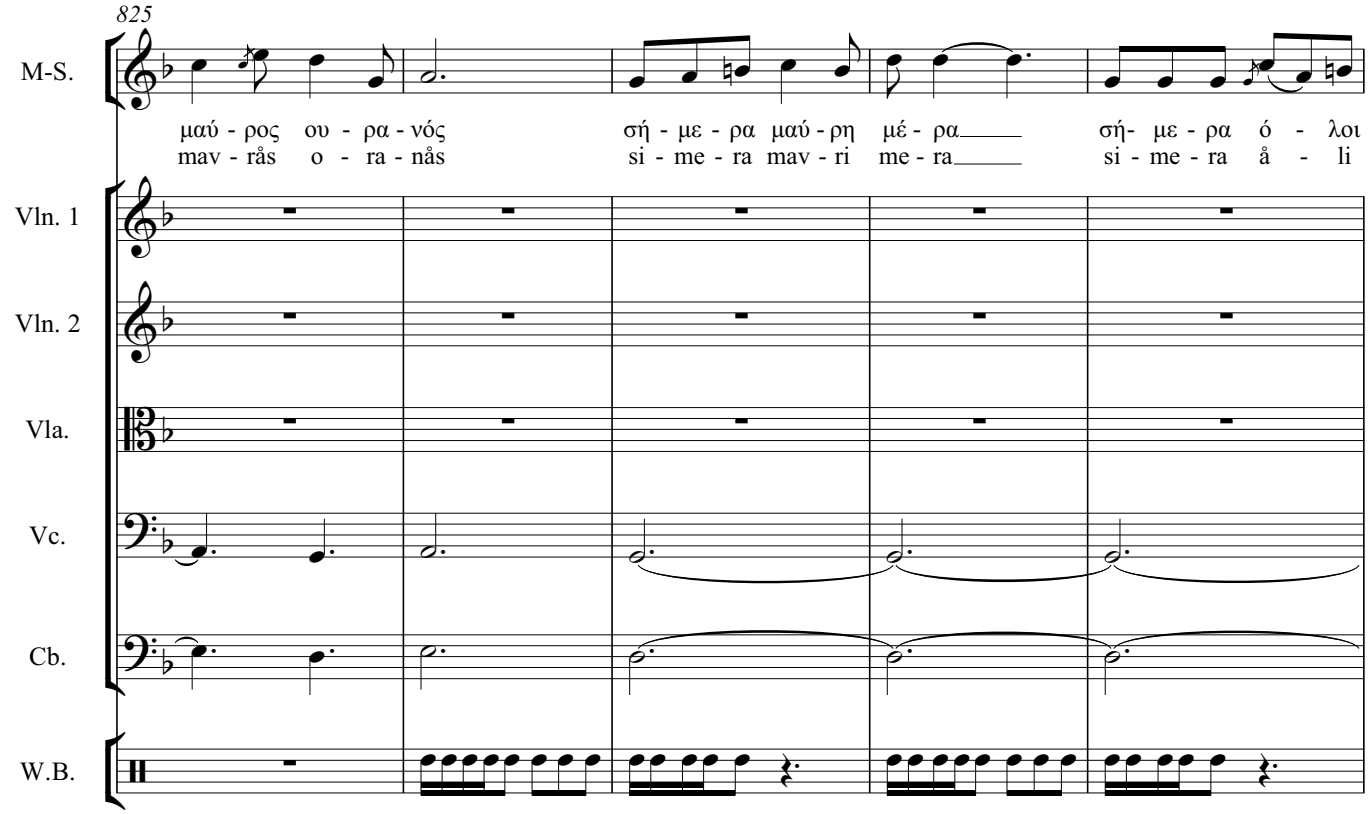

794
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
Timp.

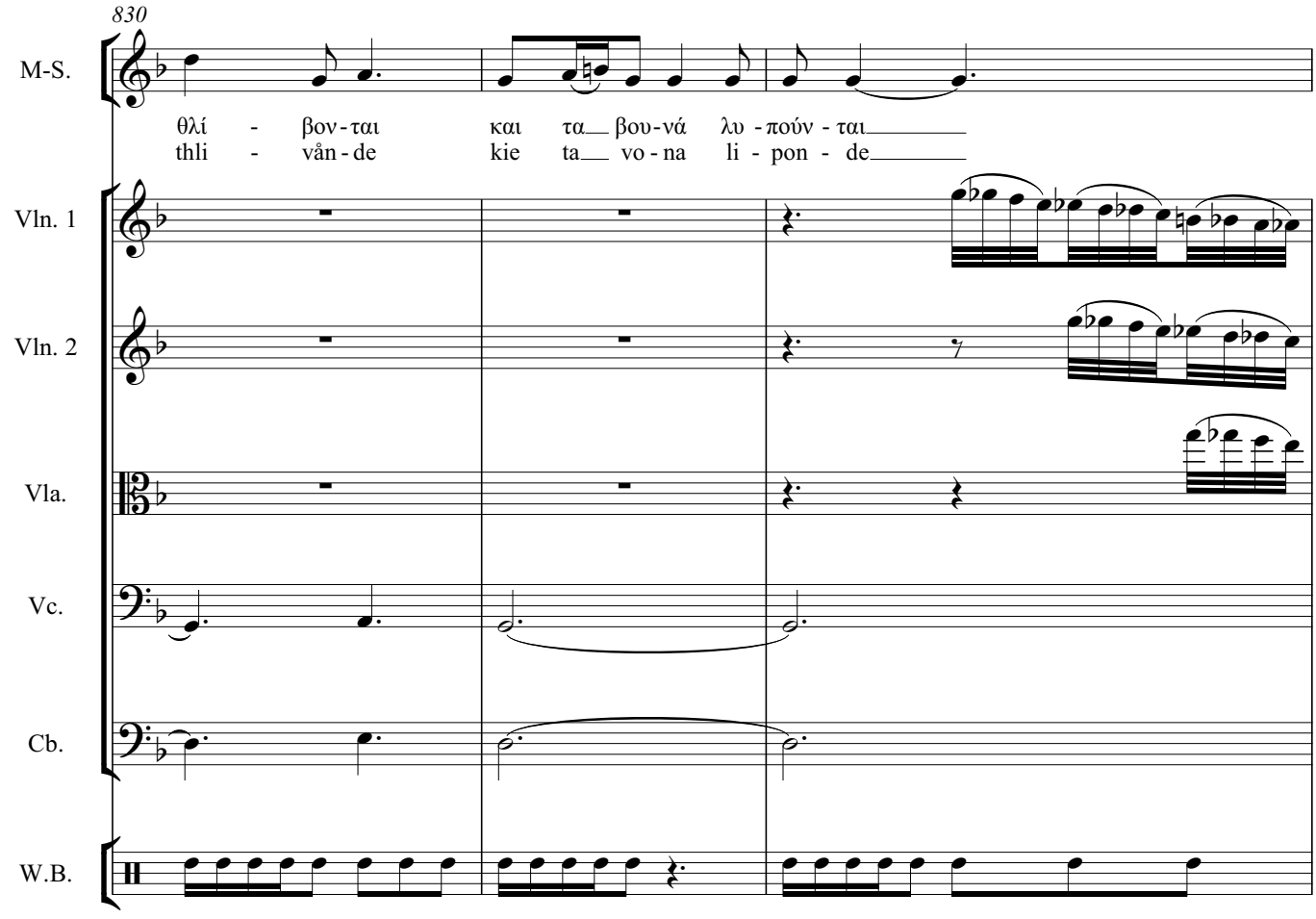

S
798
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf
f

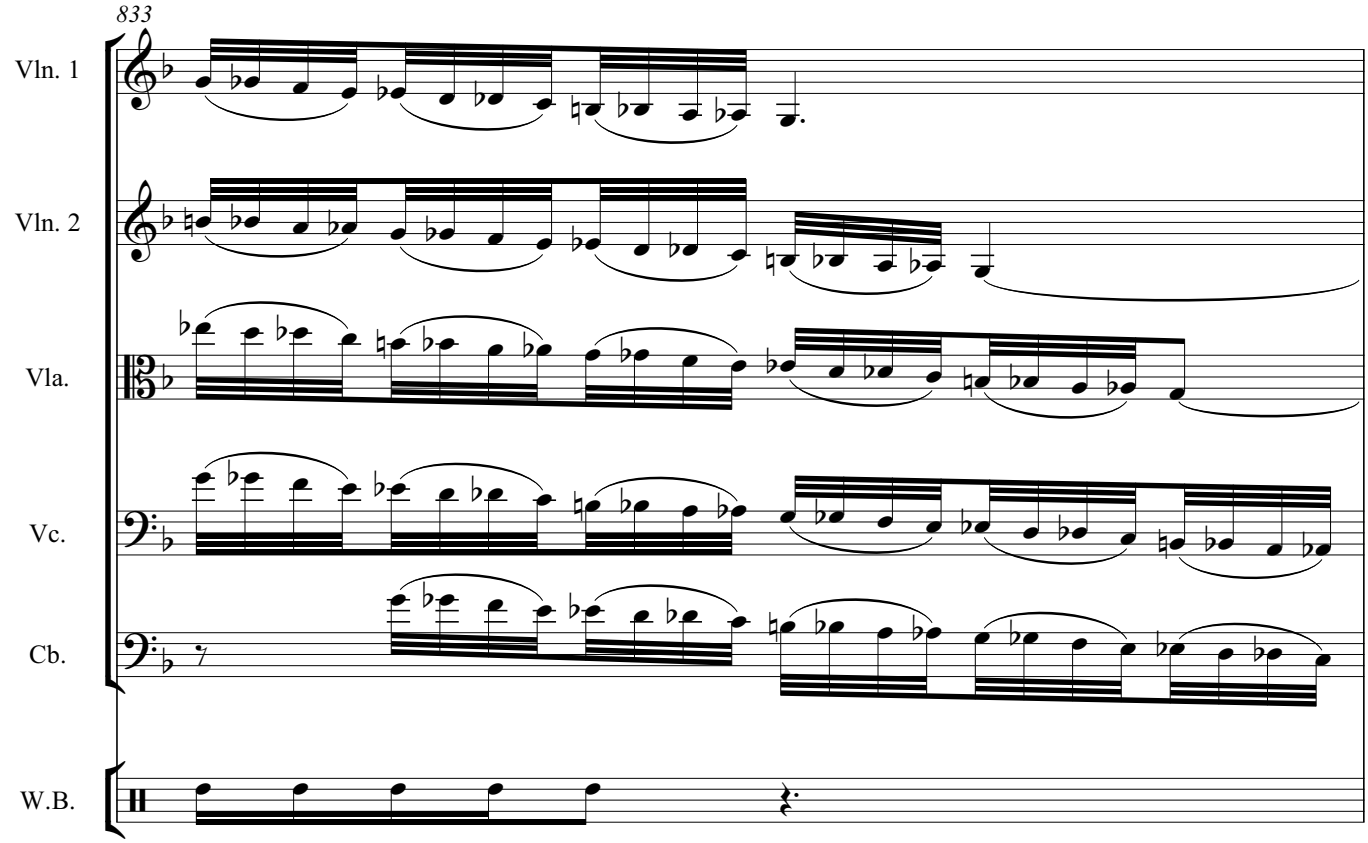

807
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
B. D.
Timp.
pp
814
6/8
818
T
♪=156
ff

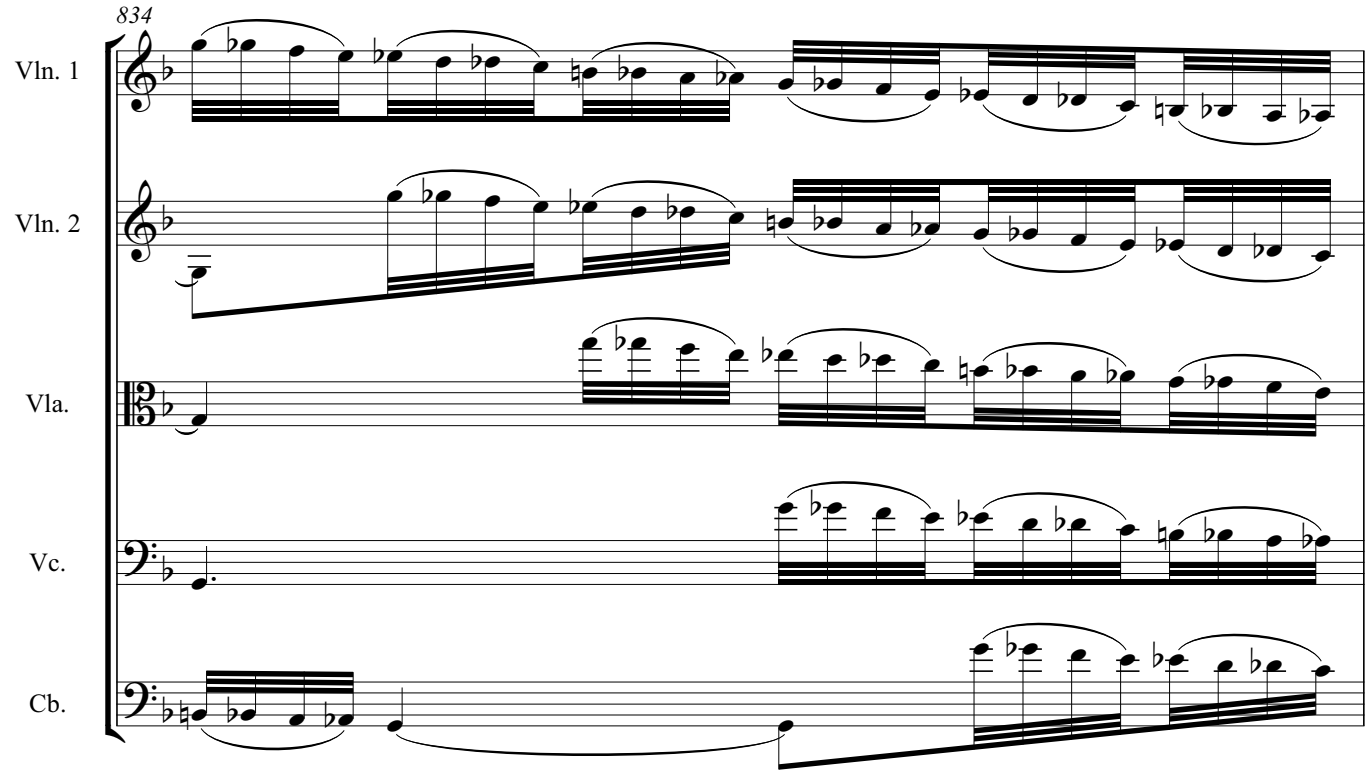

819
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
820
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

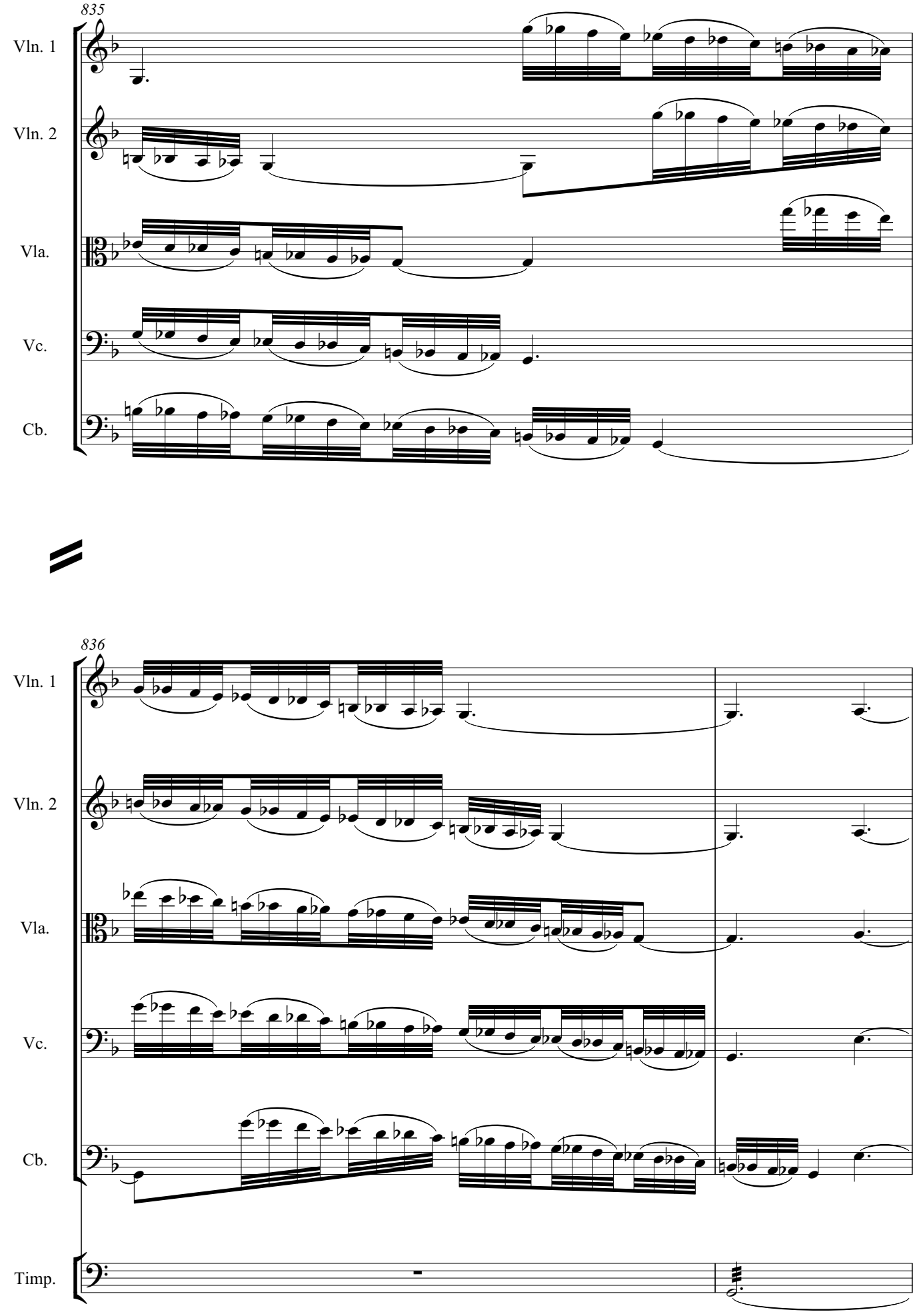

821
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
822
f
M-S.
Σή - με - ρα
Si - me - ra
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.
Timp.

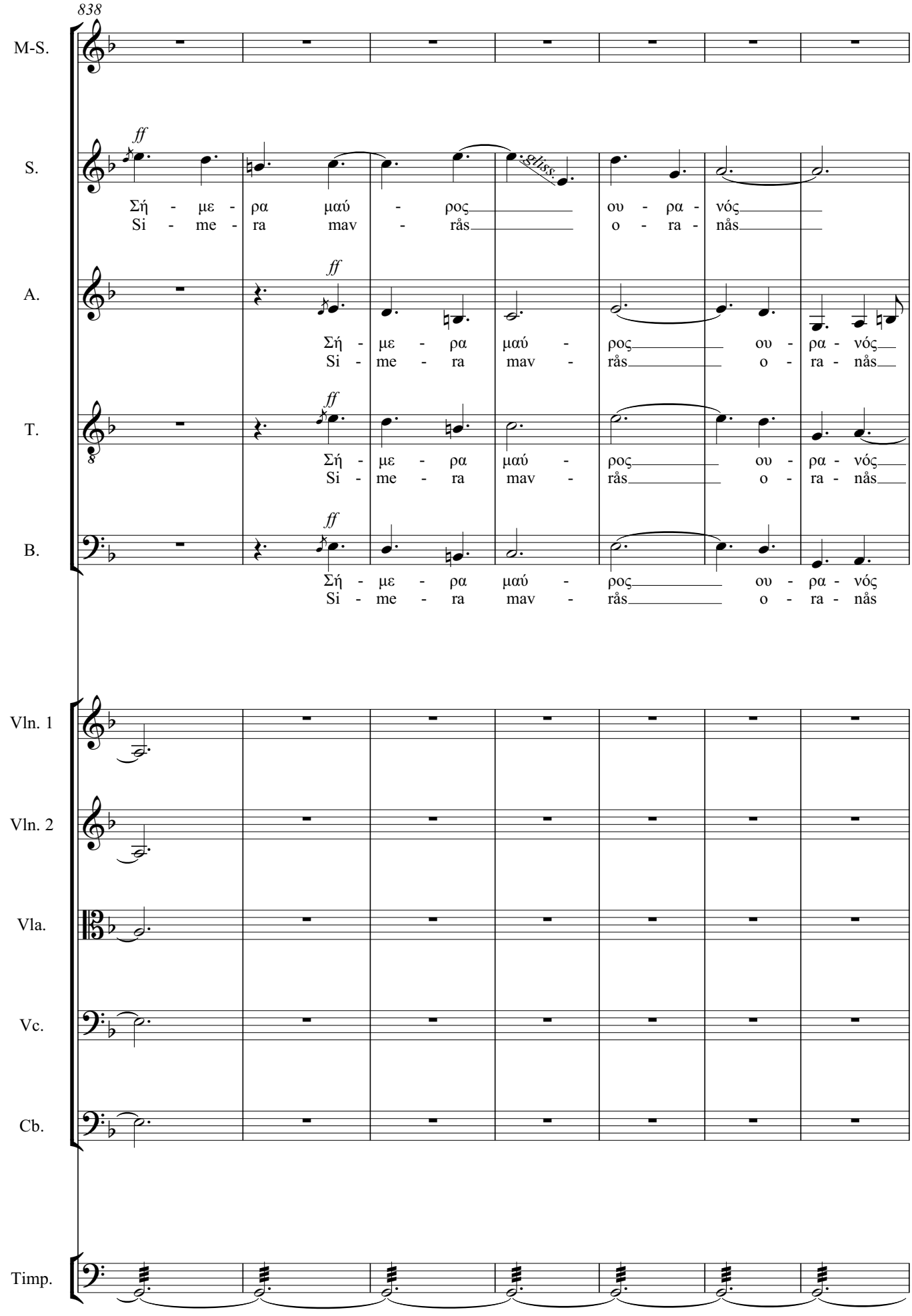

825
M-S.
μαύ - ρος ου - ρα - νός
mav - rås o - ra - nås
σή - με - ρα μαύ - ρη μέ - ρα
si - me - ra mav - ri me - ra
σή- με - ρα ό - λοι
si - me - ra å - li
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.

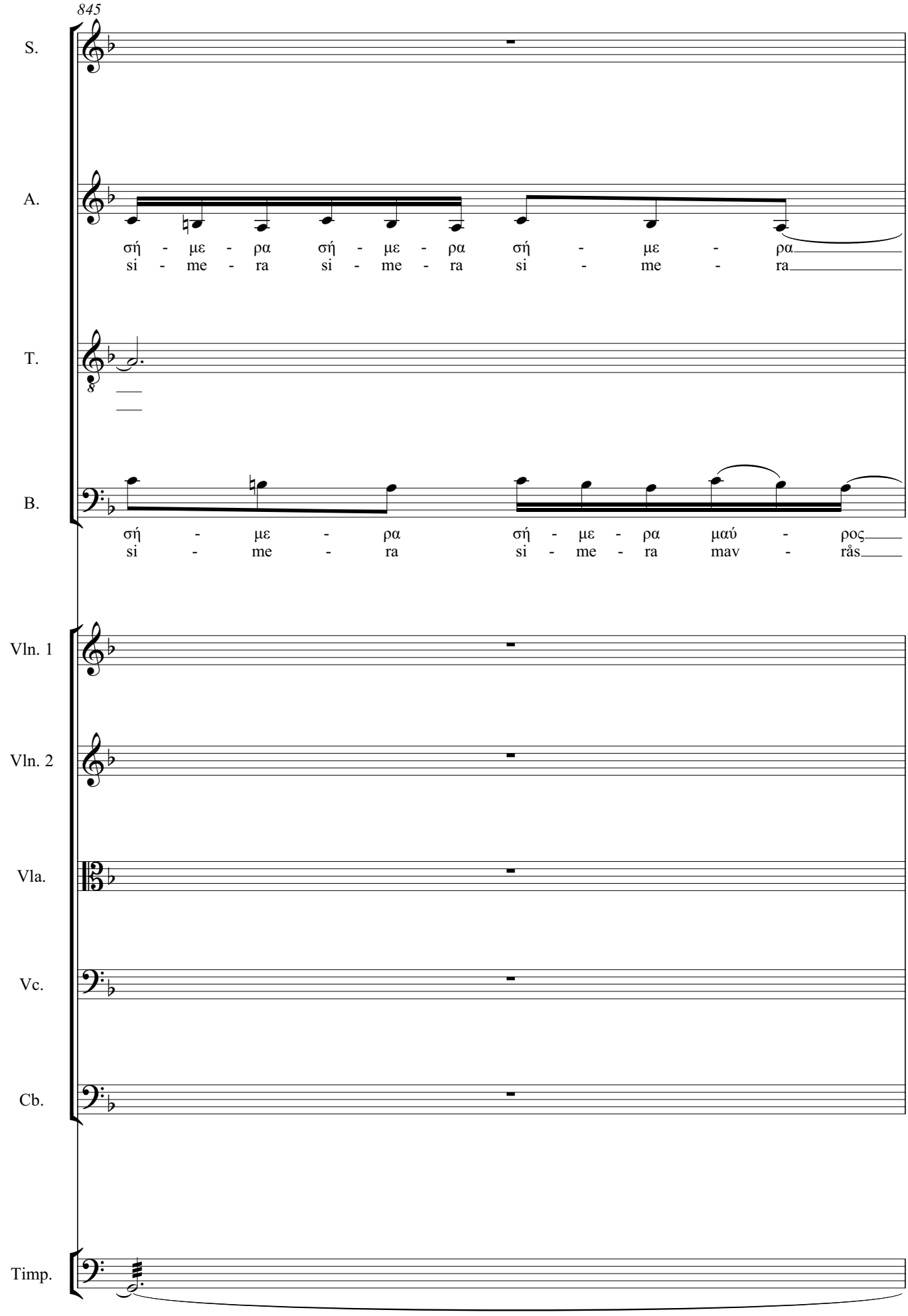

830
M-S.
θλί - βον - ται και τα βου - νά λυ - πούν - ται
thli - vån - de kie ta vo - na li - pon - de
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.

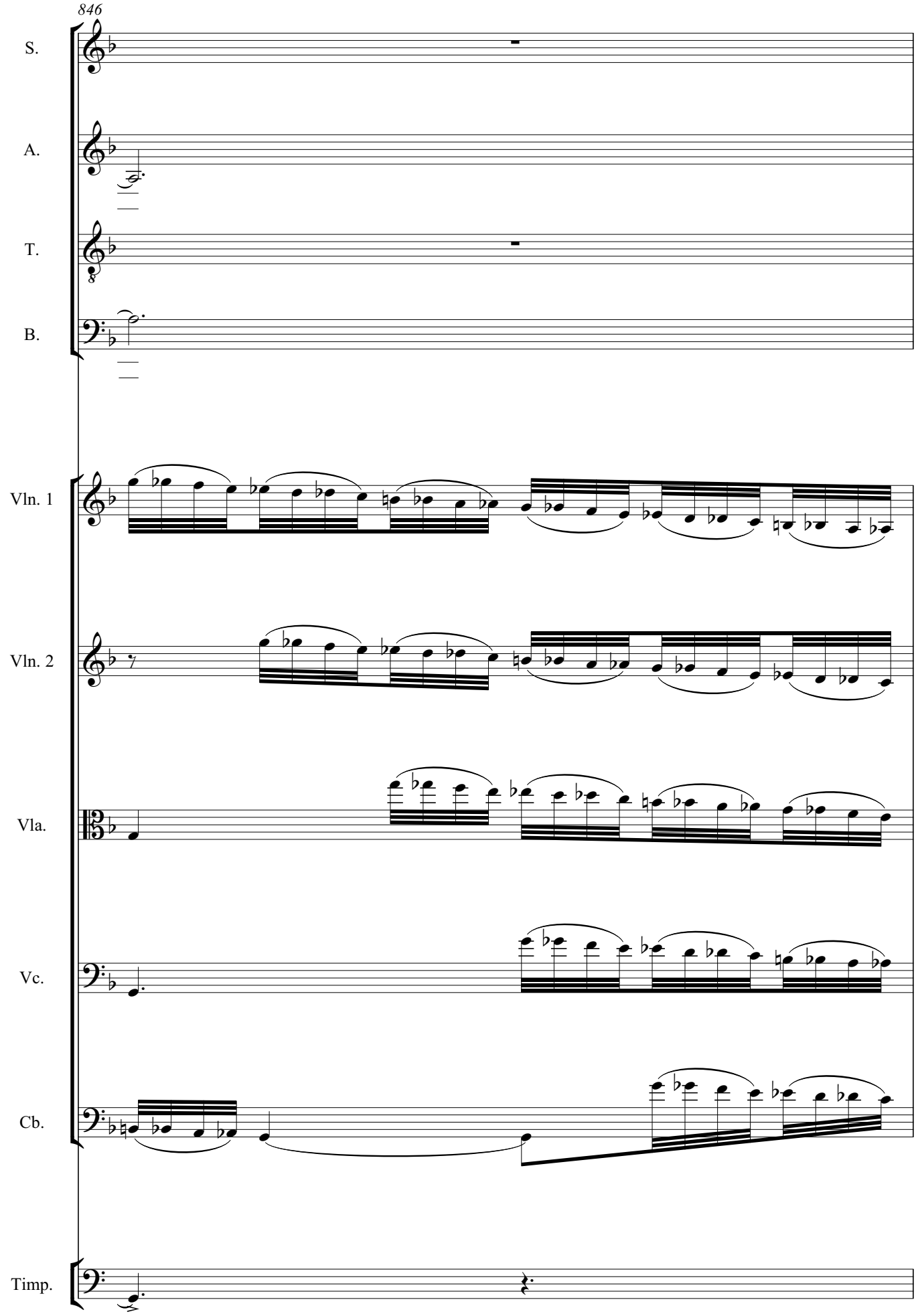

833
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
W.B.

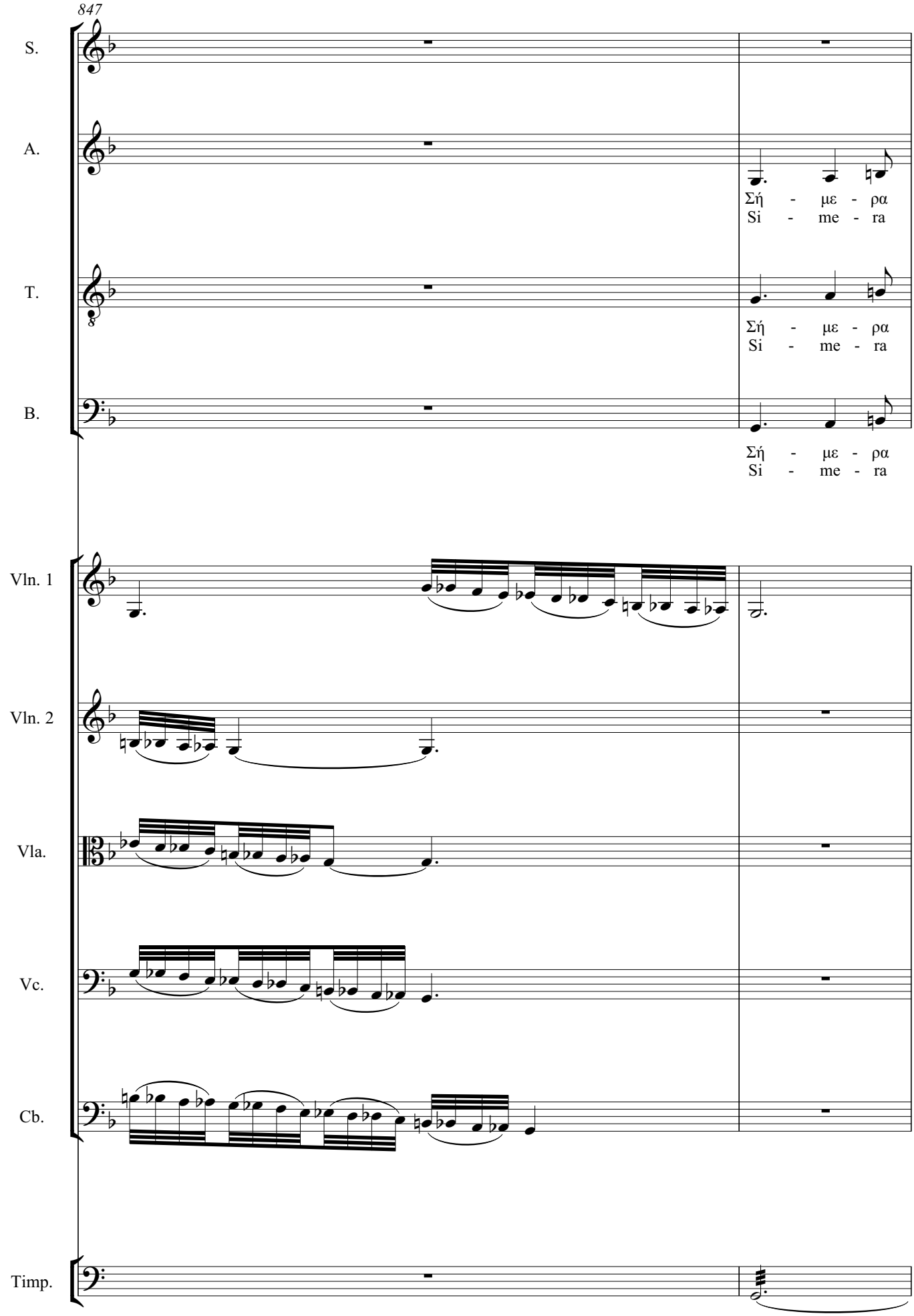

834
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

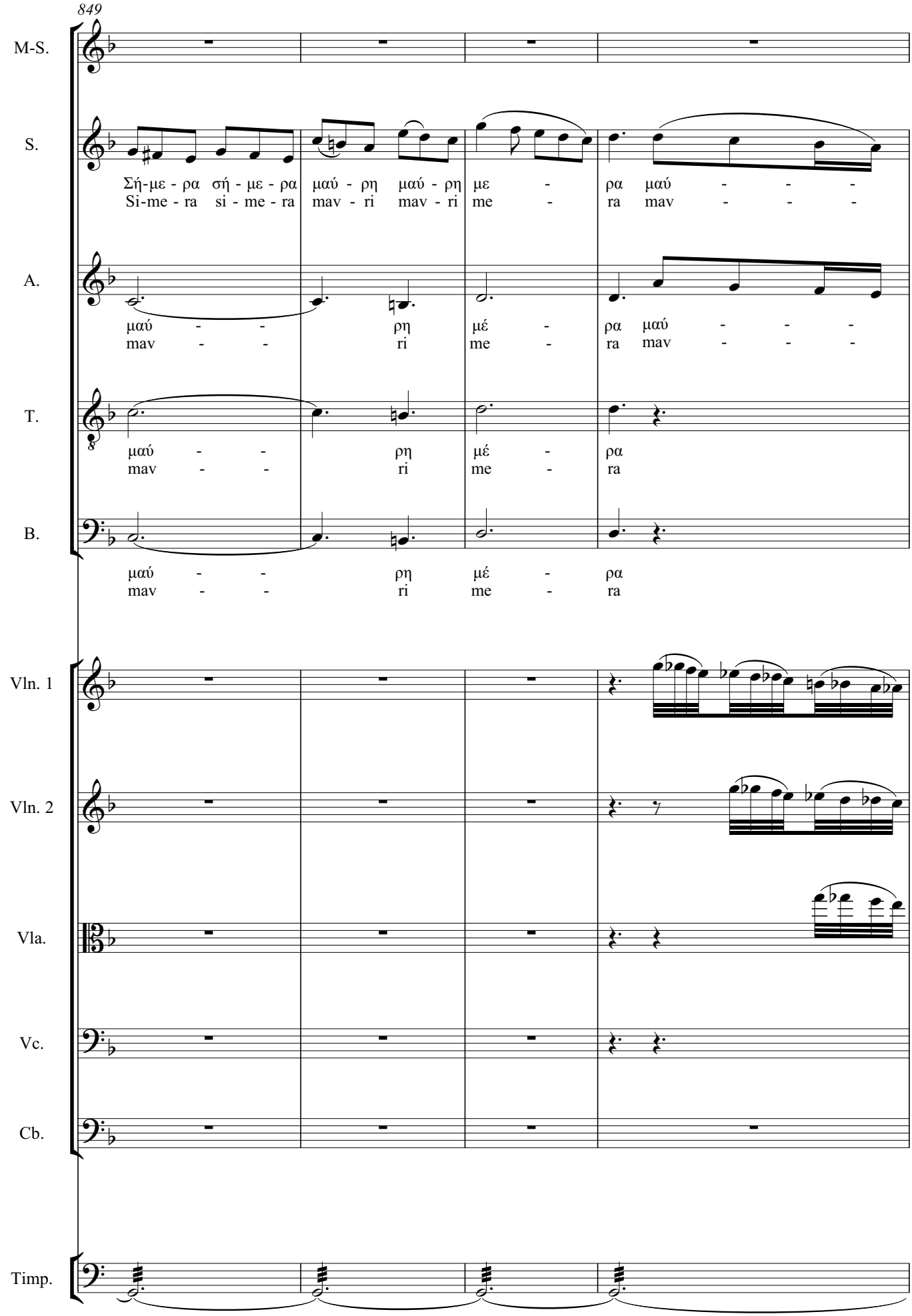

835
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
836
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

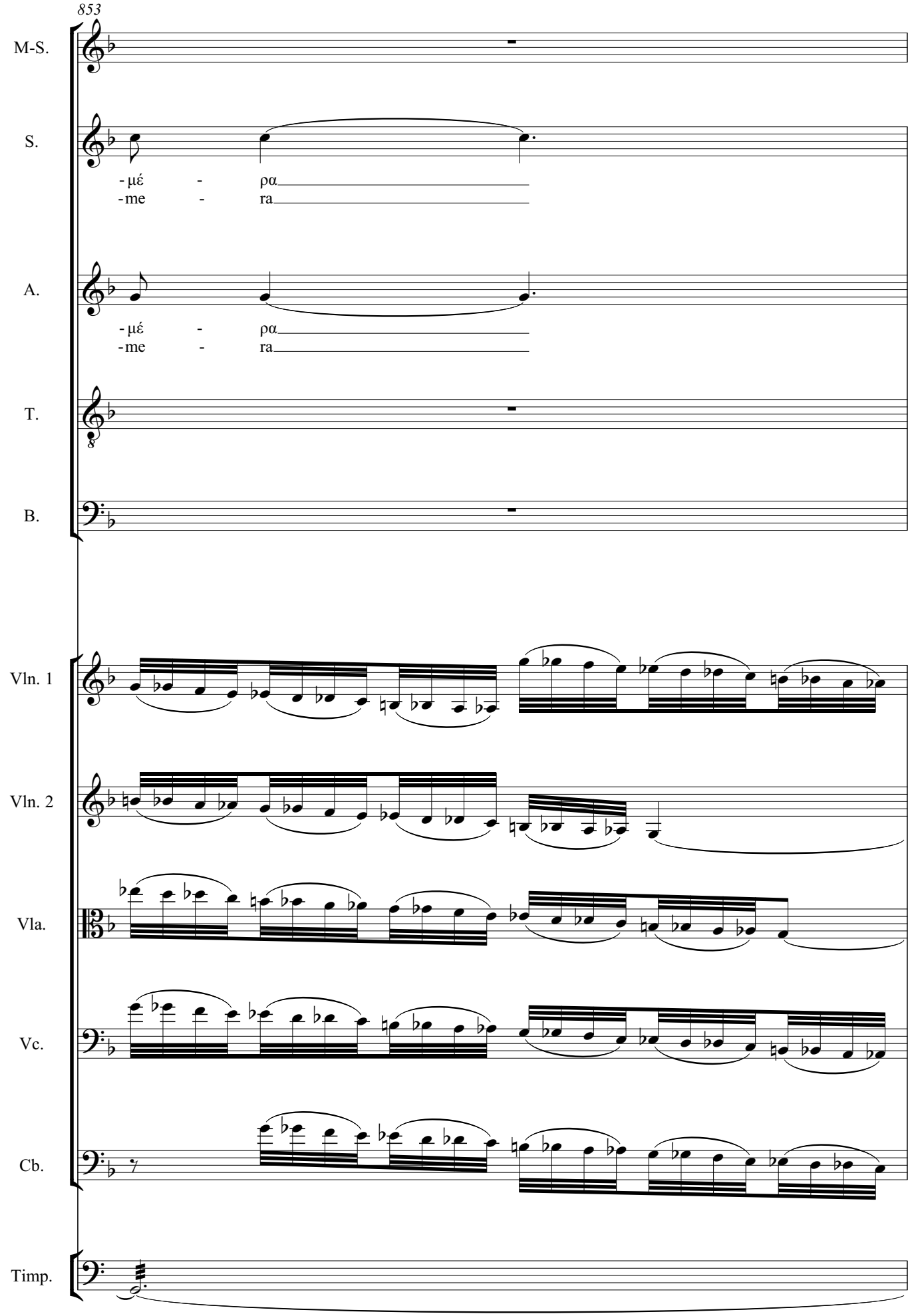

838
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
ff
gliss.
Σή - με - ρα μαύ - ρος ου - ρα - νός
Si - me - ra mav - rås o - ra - nås

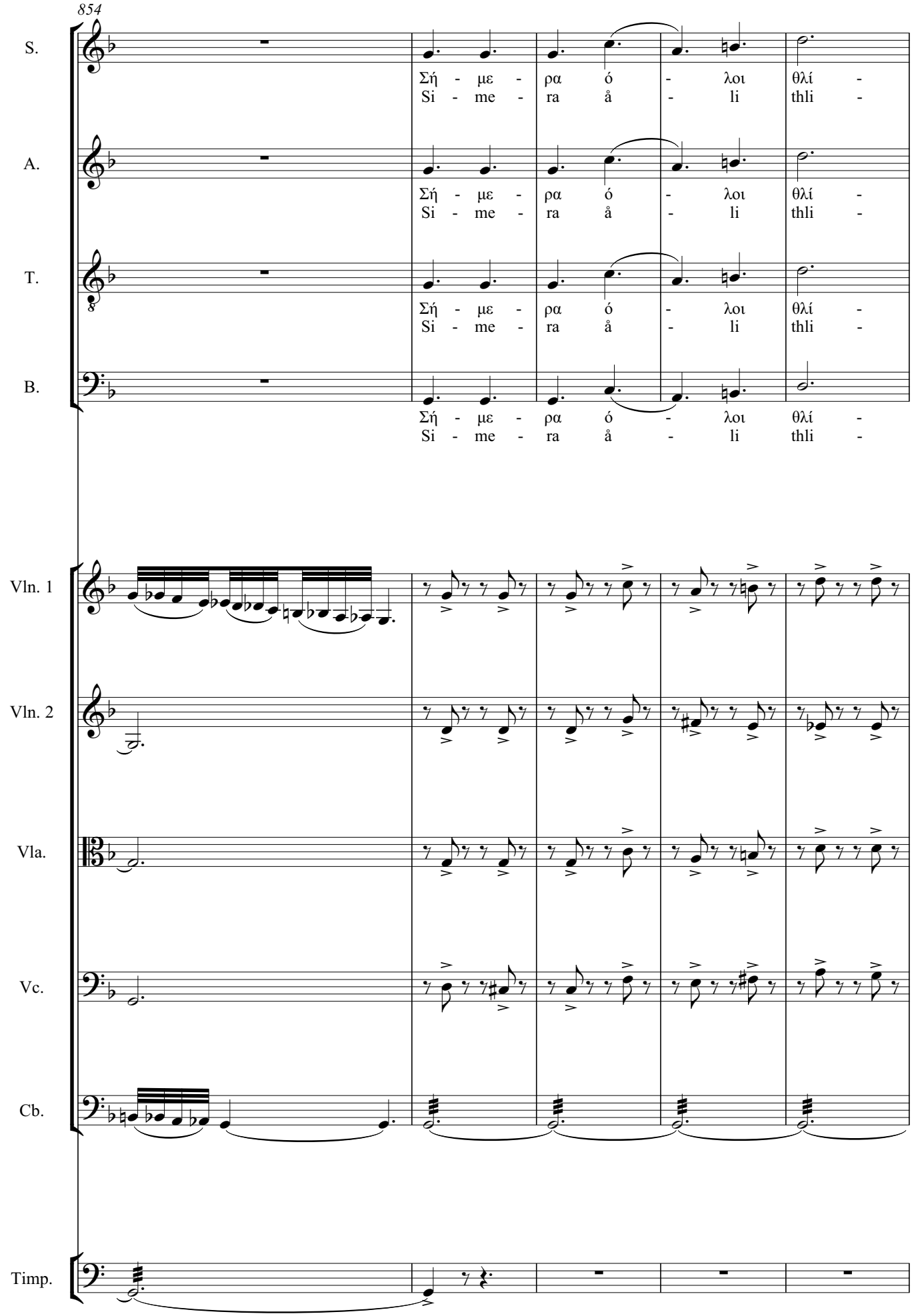

845
S.
A.
σή - με - ρα σή - με - ρα σή - με - ρα
si - me - ra si - me - ra si - me - ra
T.
B.
σή - με - ρα σή - με - ρα μαύ - ρος
si - me - ra si - me - ra mav - rås
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

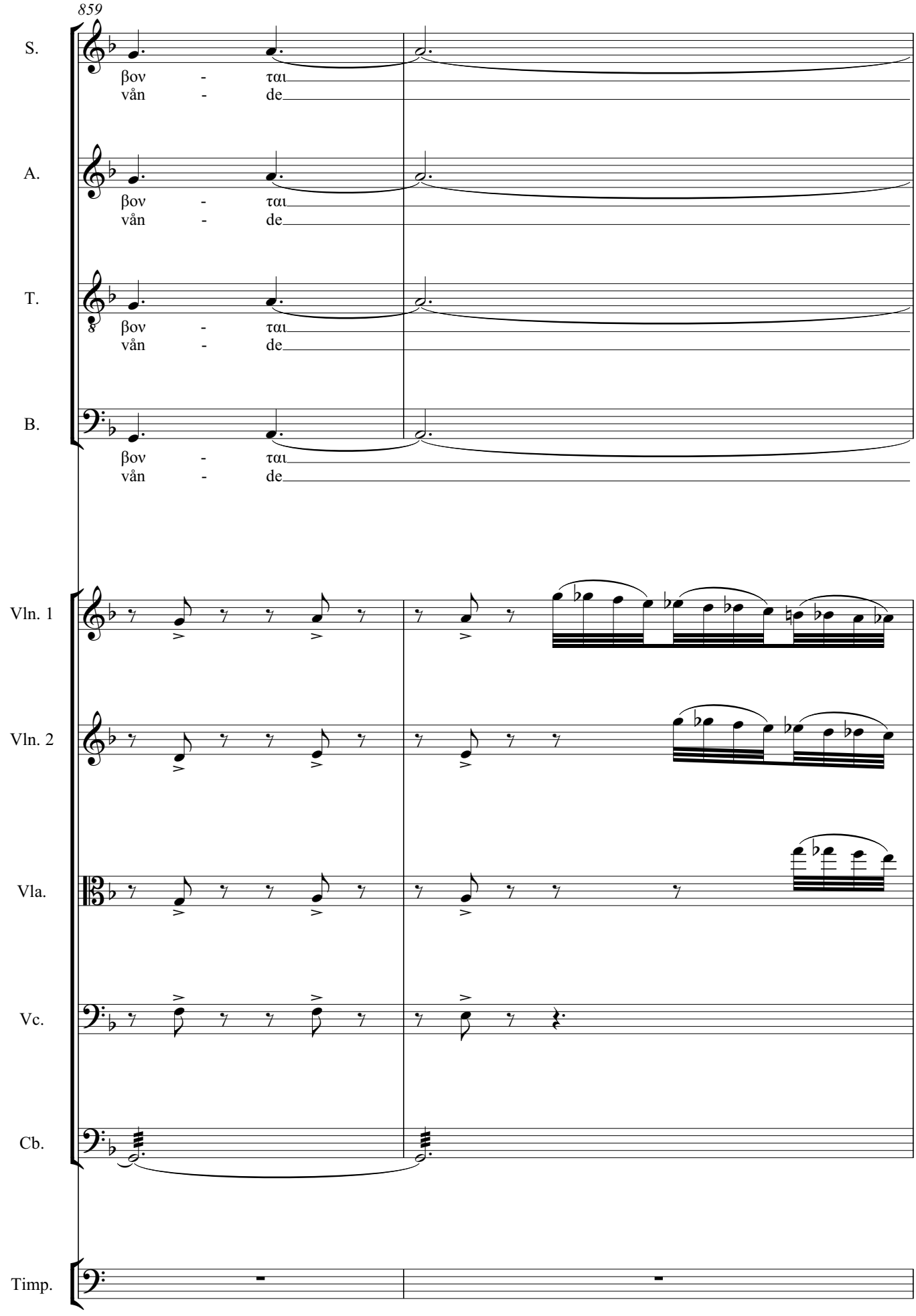

846
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

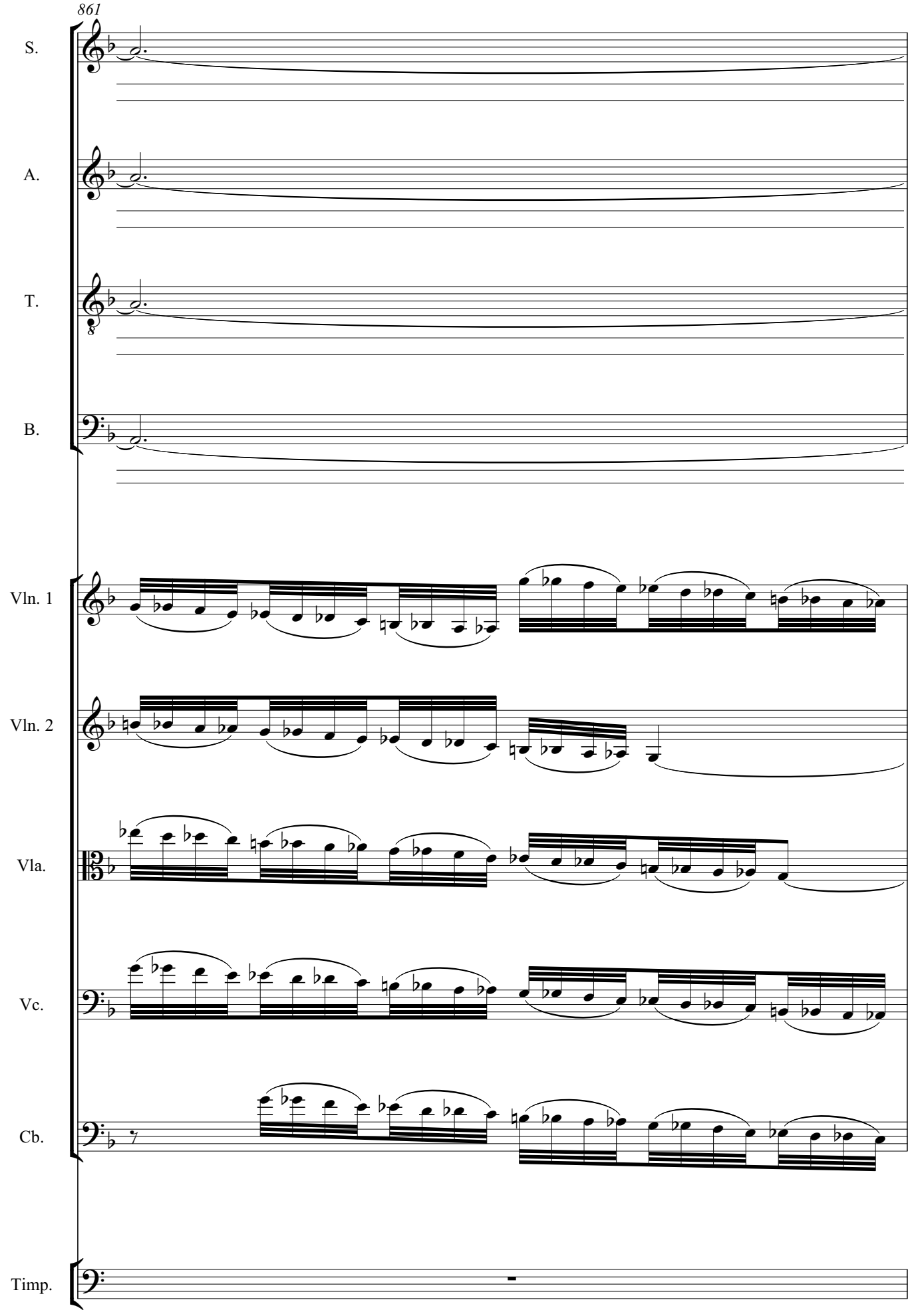

847
S.
A.
Σή - με - ρα
Si - me - ra
T.
Σή - με - ρα
Si - me - ra
B.
Σή - με - ρα
Si - me - ra
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

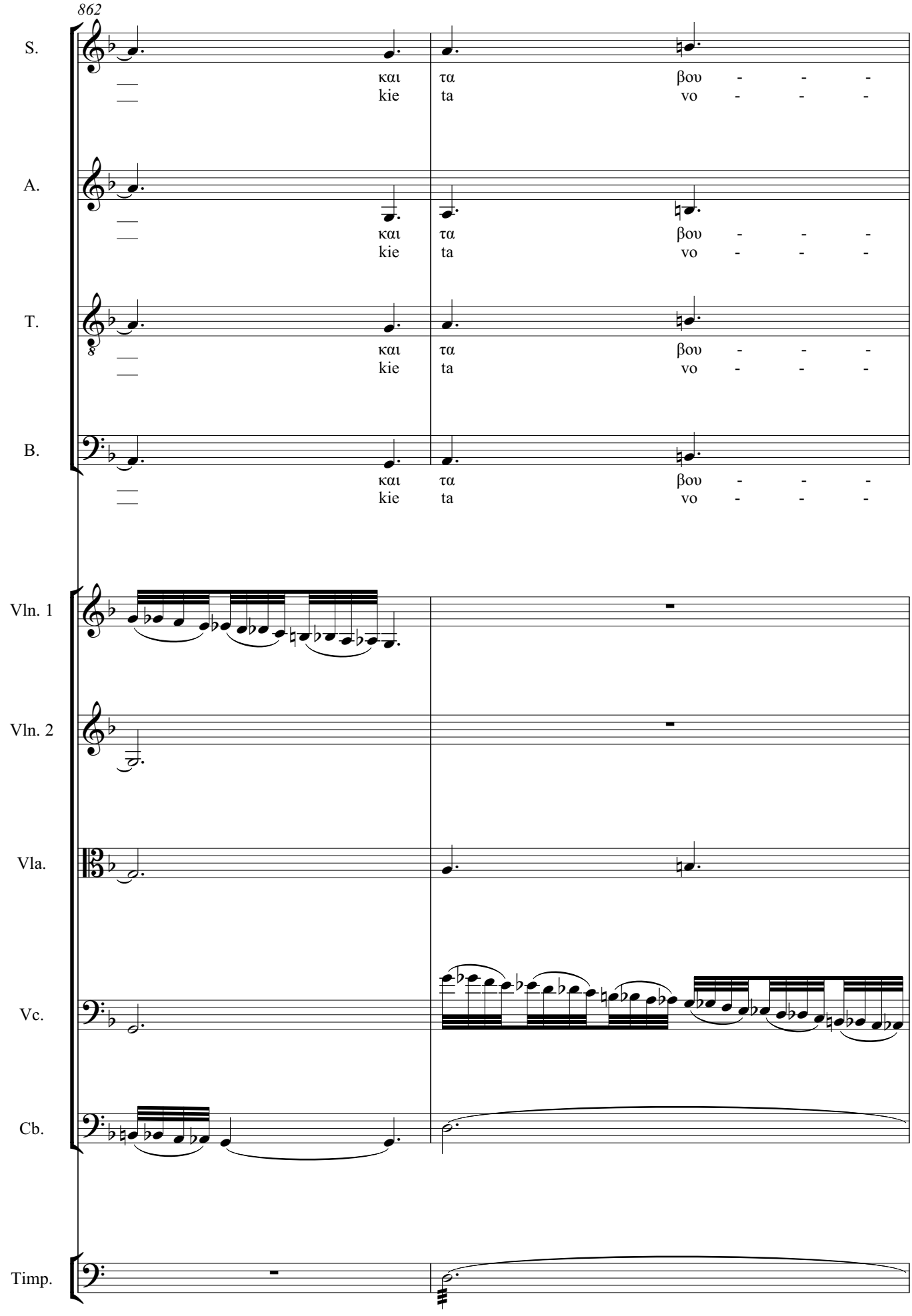

849
M-S.
S.
Σή-με - ρα σή - με - ρα μαύ - ρη μαύ - ρη με - ρα μαύ - - -
Si-me - ra si - me - ra mav - ri mav - ri me - ra mav - - -
A.
μαύ - - ρη μέ - ρα μαύ - - -
mav - - ri me - ra mav - - -
T.
μαύ - - ρη μέ - ρα
mav - - ri me - ra
B.
μαύ - - ρη μέ - ρα
mav - - ri me - ra
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

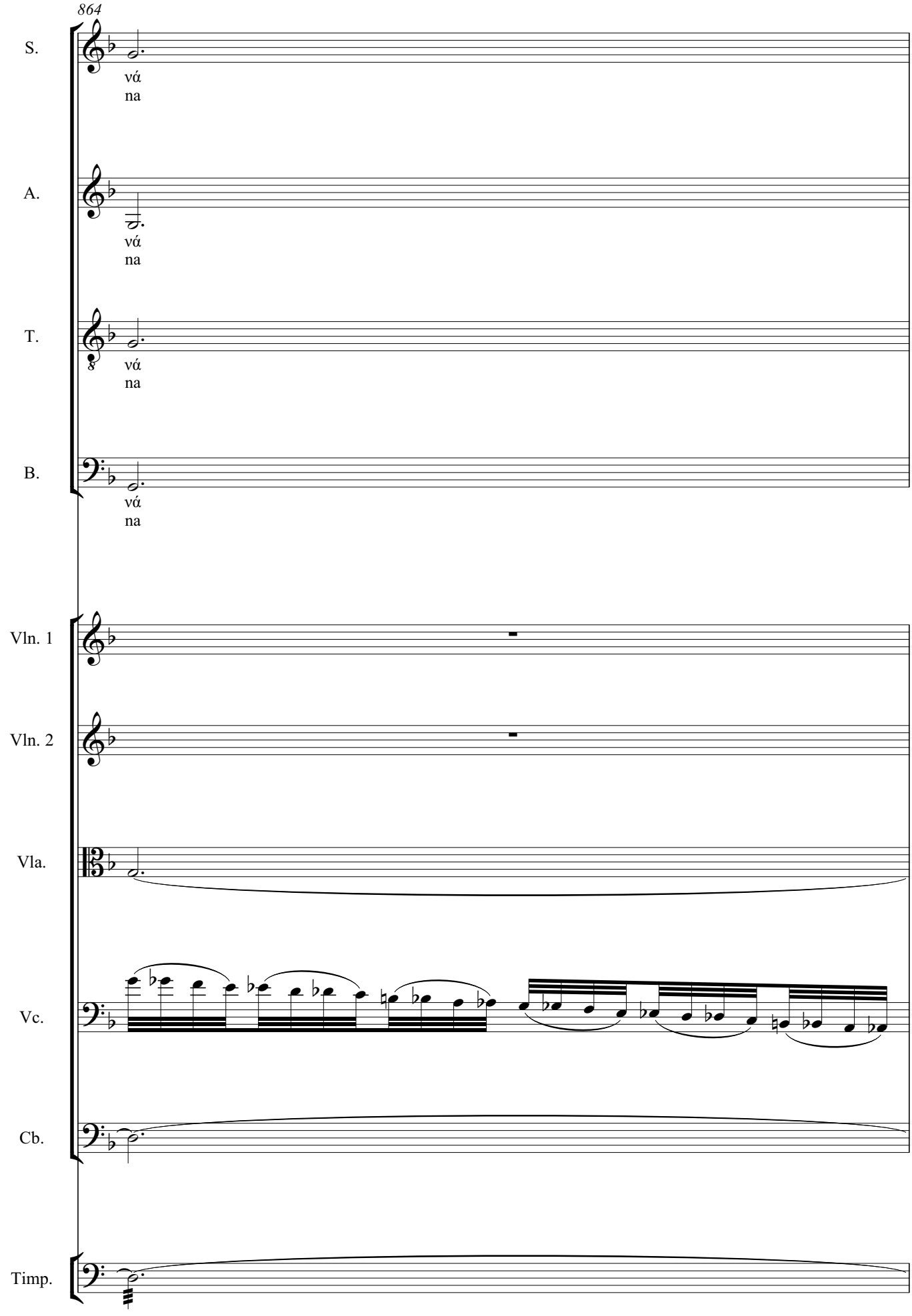

853
M-S.
S.
-μέ - ρα
-me - ra
A.
-μέ - ρα
-me - ra
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

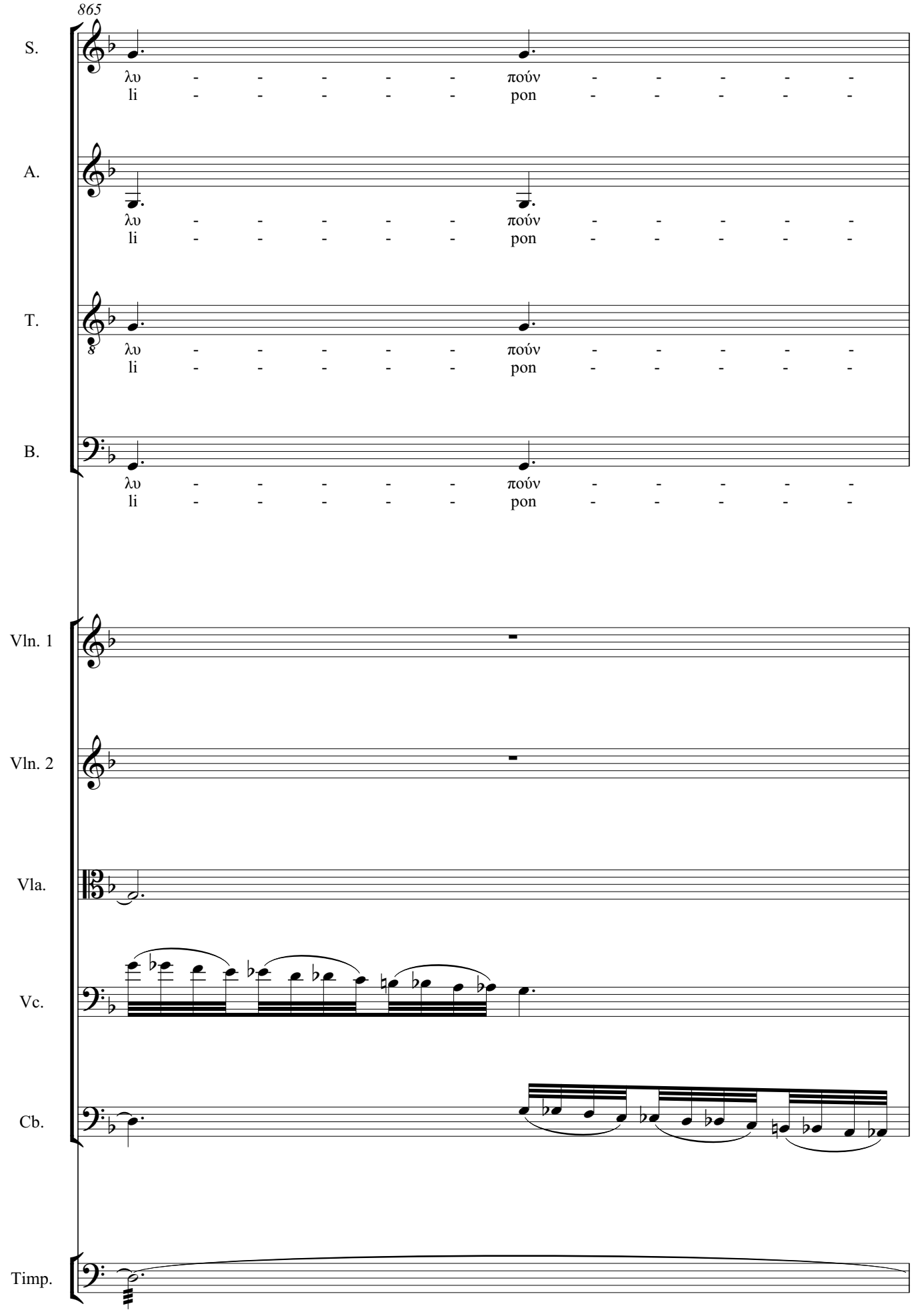

854
S.
Σή - με - ρα ό - λοι θλί -
Si - me - ra å - li thli -
A.
Σή - με - ρα ό - λοι θλί -
Si - me - ra å - li thli -
T.
Σή - με - ρα ό - λοι θλί -
Si - me - ra å - li thli -
B.
Σή - με - ρα ό - λοι θλί -
Si - me - ra å - li thli -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

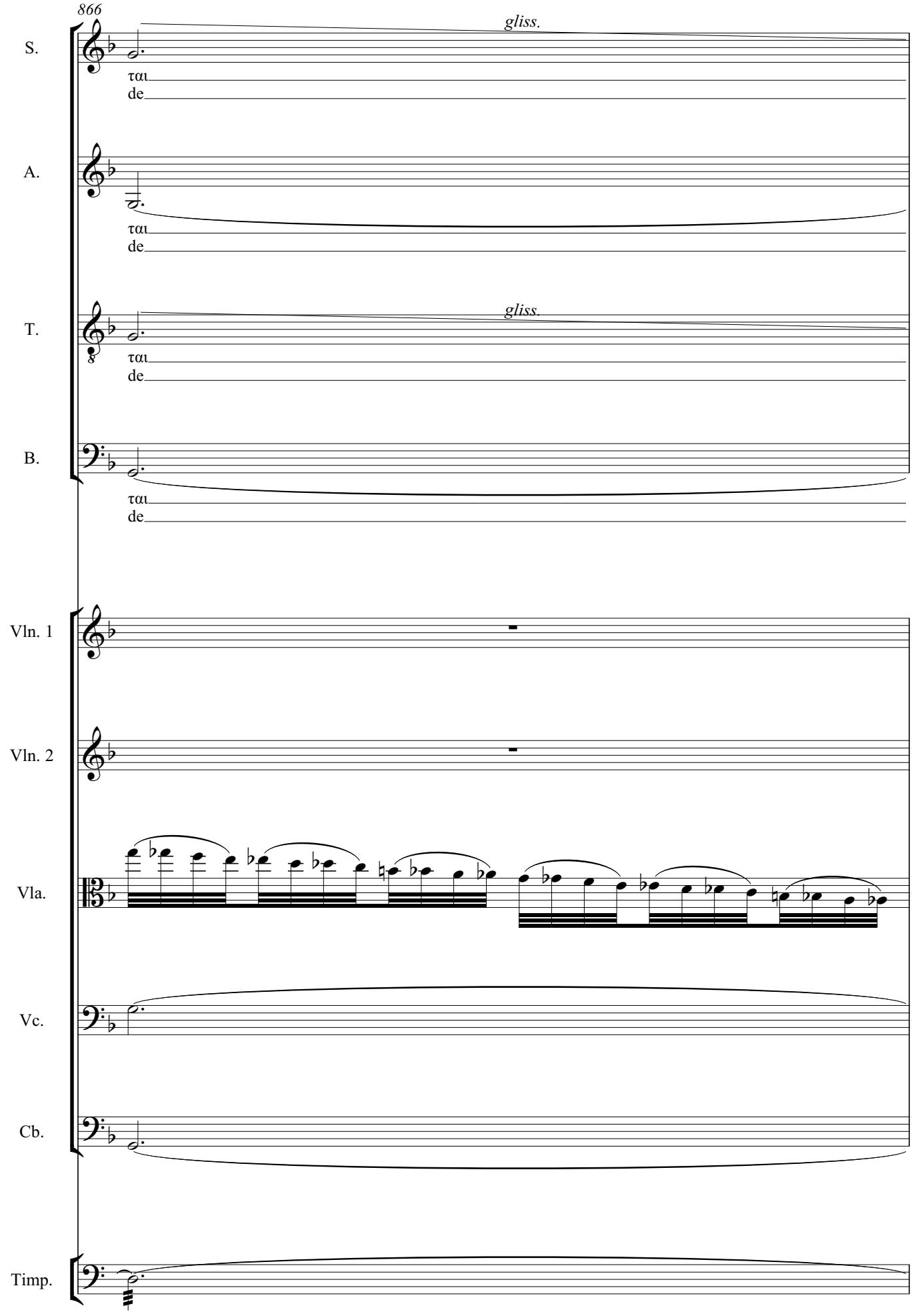

859
S.
βον - ται
vån - de
A.
βον - ται
vån - de
T.
βον - ται
vån - de
B.
βον - ται
vån - de
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

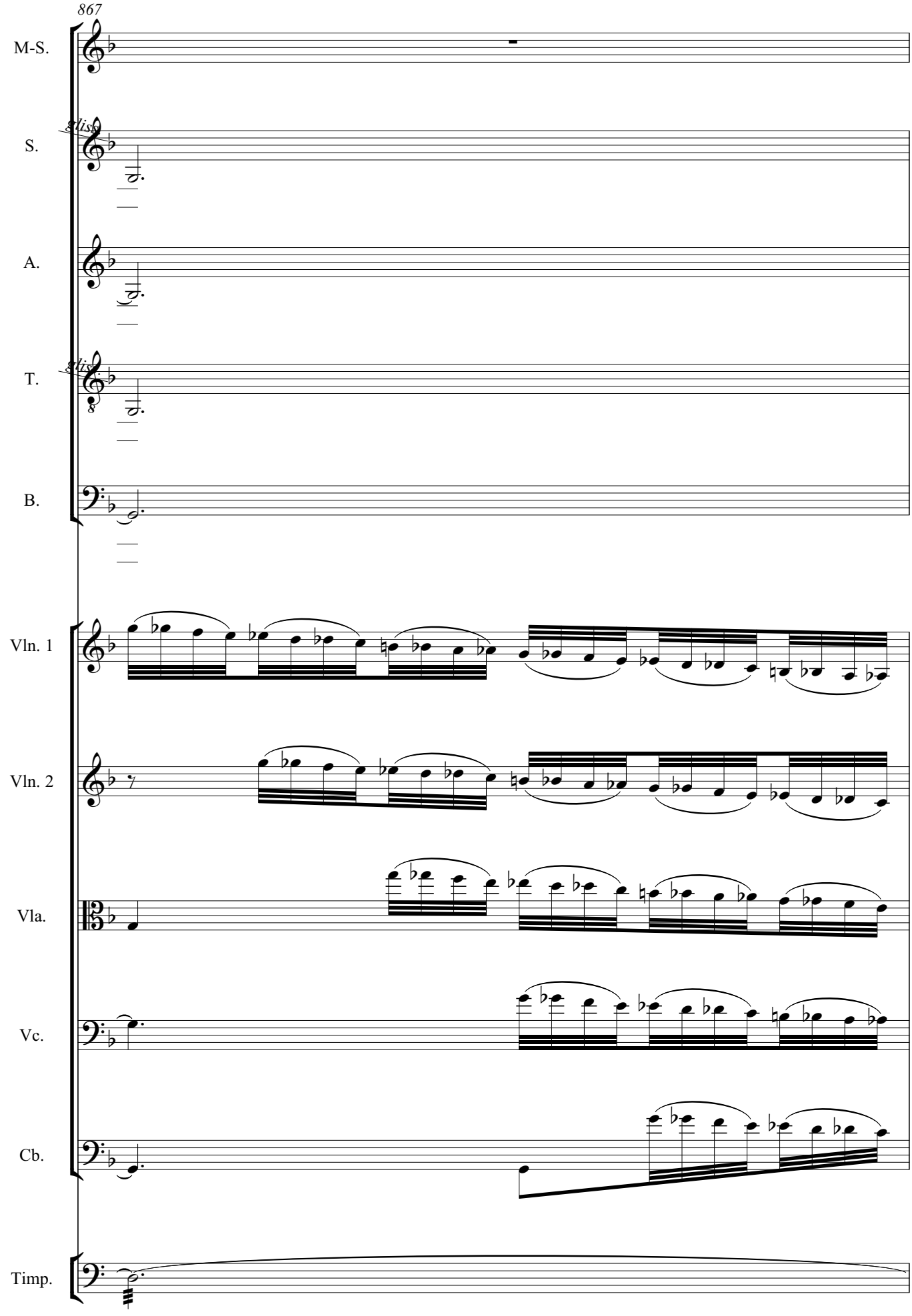

861
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

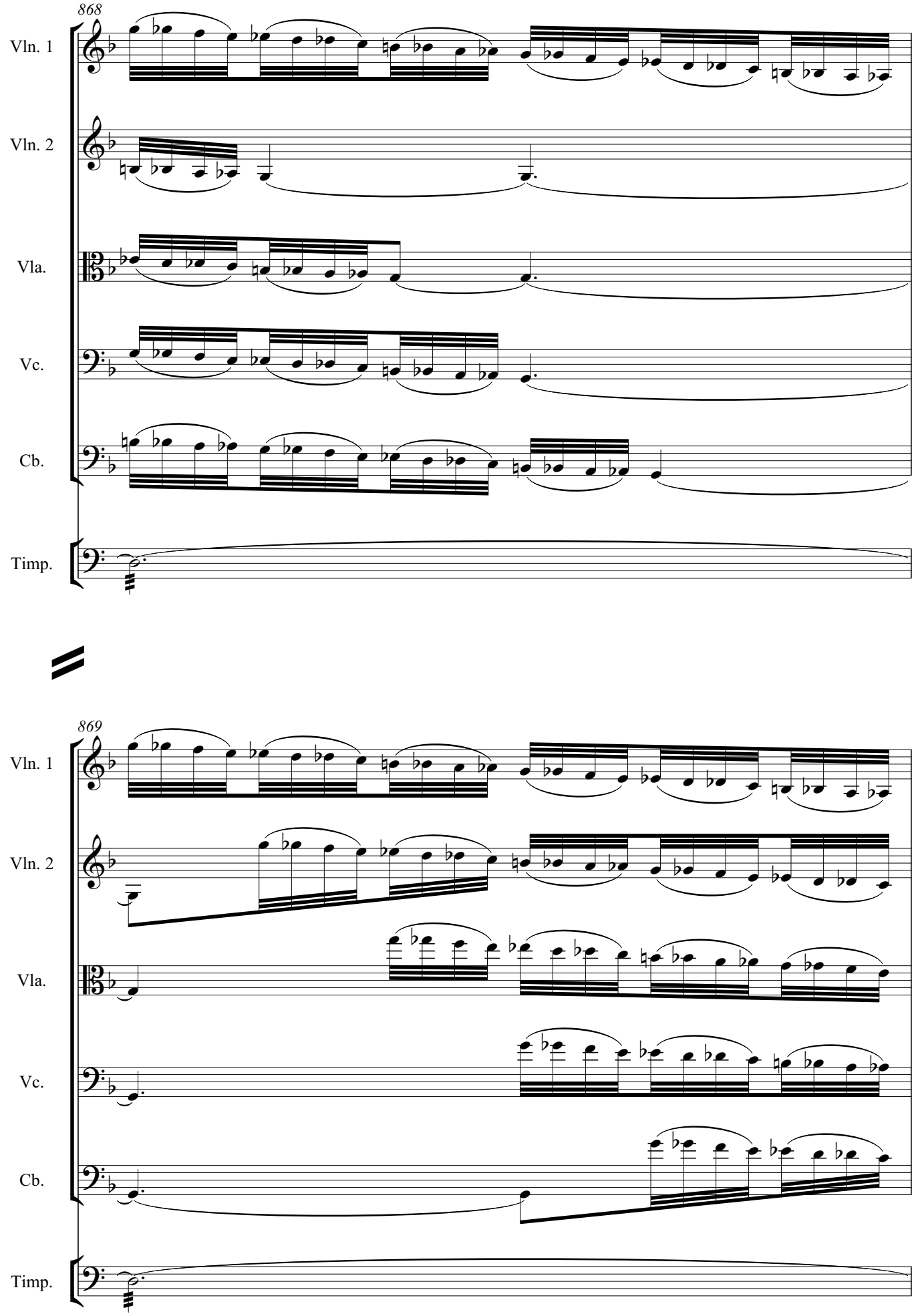

862
S.
και τα βου - - -
kie ta vo - - -
A.
και τα βου - - -
kie ta vo - - -
T.
και τα βου - - -
kie ta vo - - -
B.
και τα βου - - -
kie ta vo - - -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

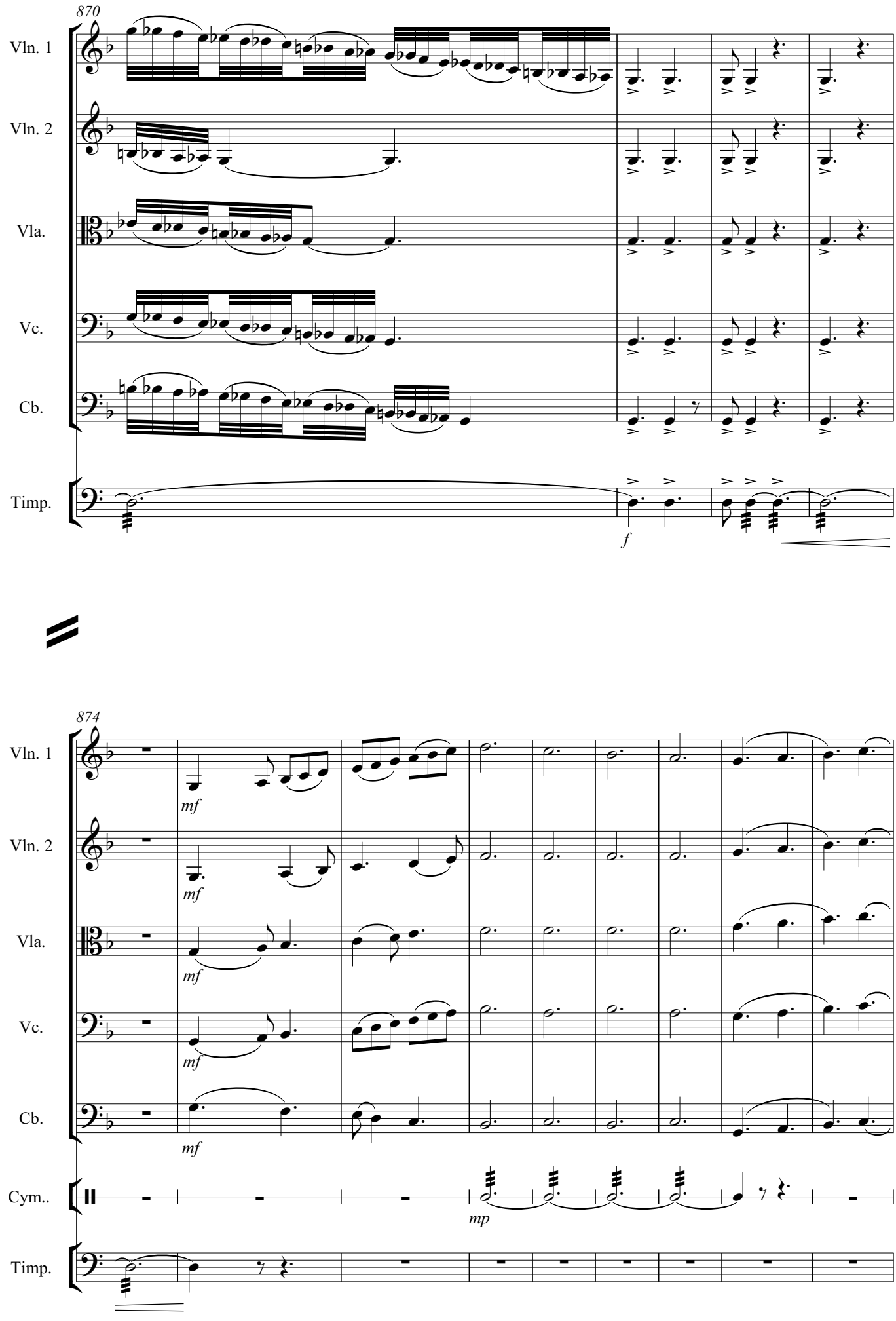

864
S.
νά
na
A.
νά
na
T.
νά
na
B.
νά
na
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

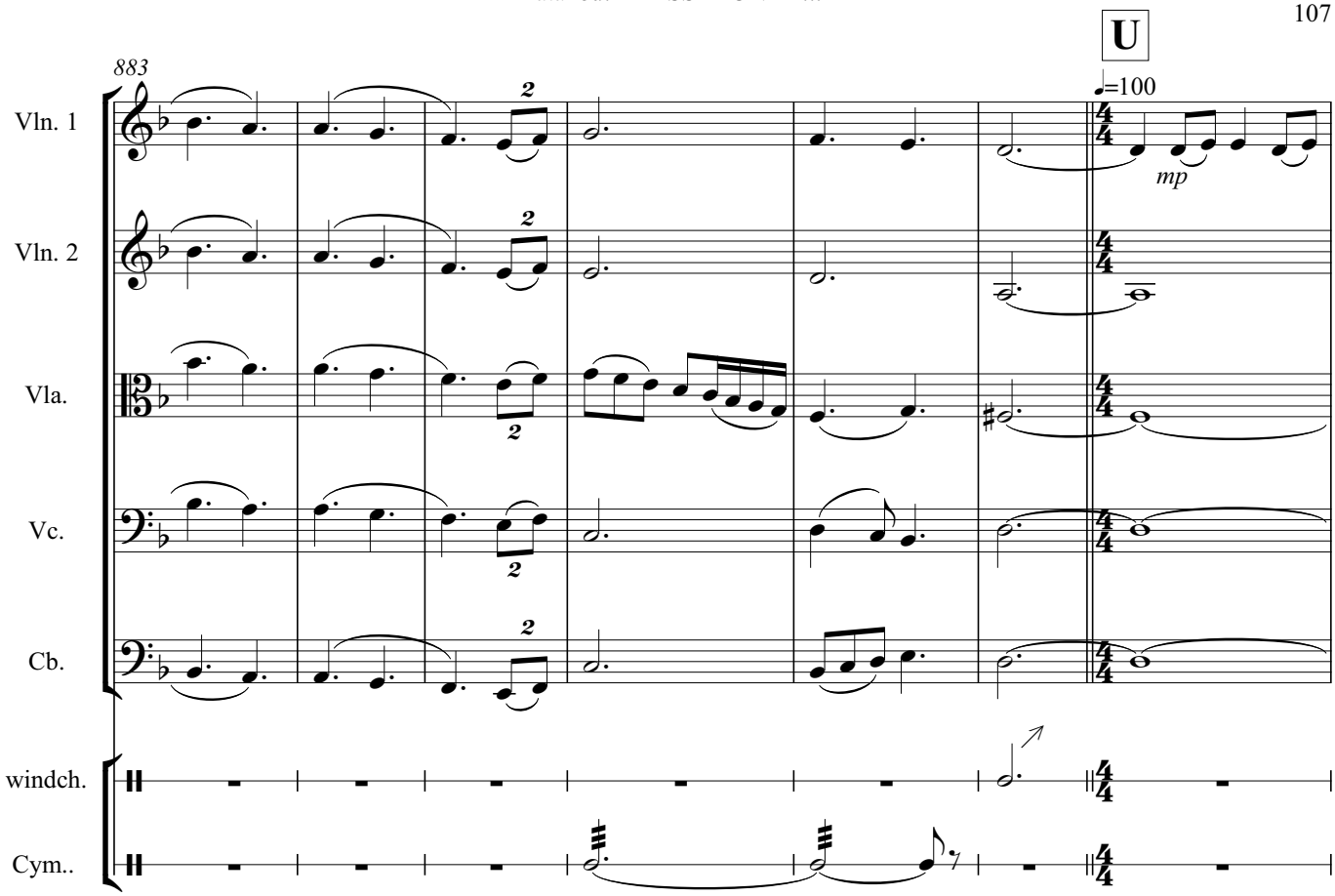

865
S.
λυ - - - - - - πούν - - - - -
li - - - - - - pon - - - - -
A.
λυ - - - - - - πούν - - - - -
li - - - - - - pon - - - - -
T.
λυ - - - - - - πούν - - - - -
li - - - - - - pon - - - - -
B.
λυ - - - - - - πούν - - - - -
li - - - - - - pon - - - - -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

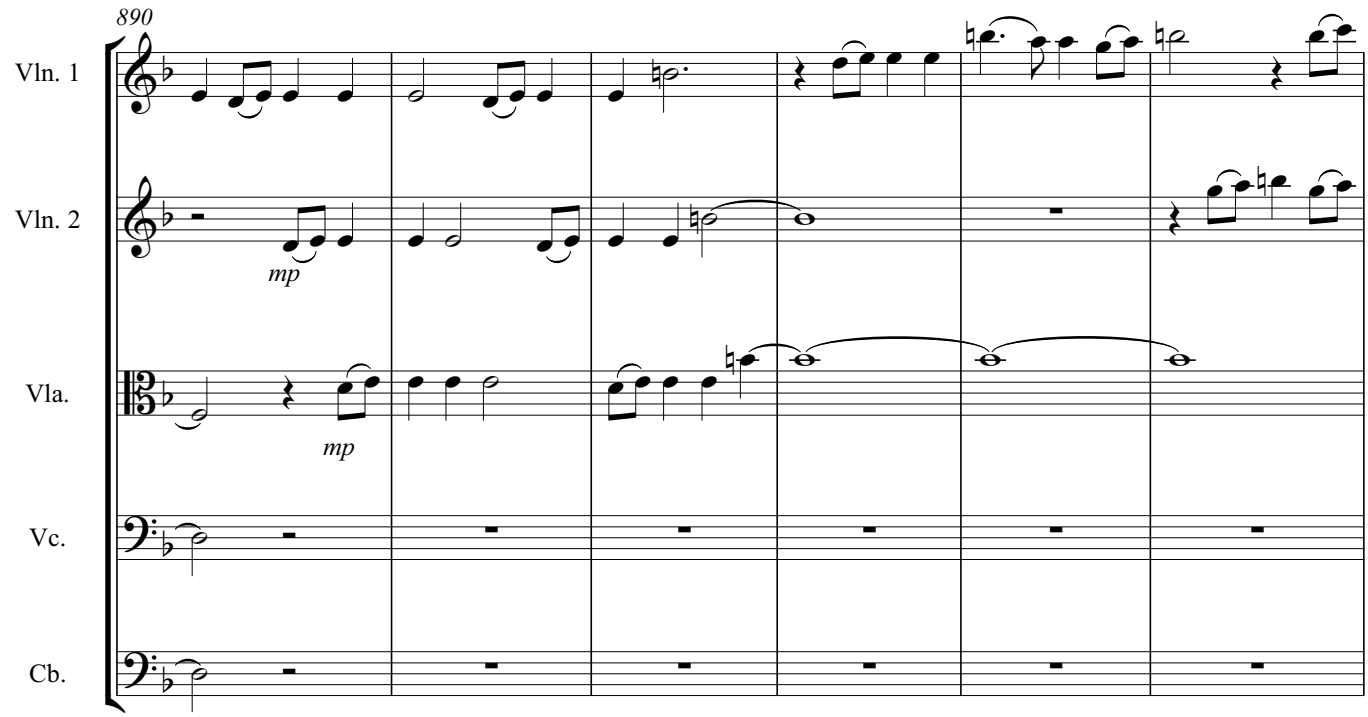

866
S.
gliss.
ταιδε
A.
ταιδε
T.
gliss.
ταιδε
B.
ταιδε
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

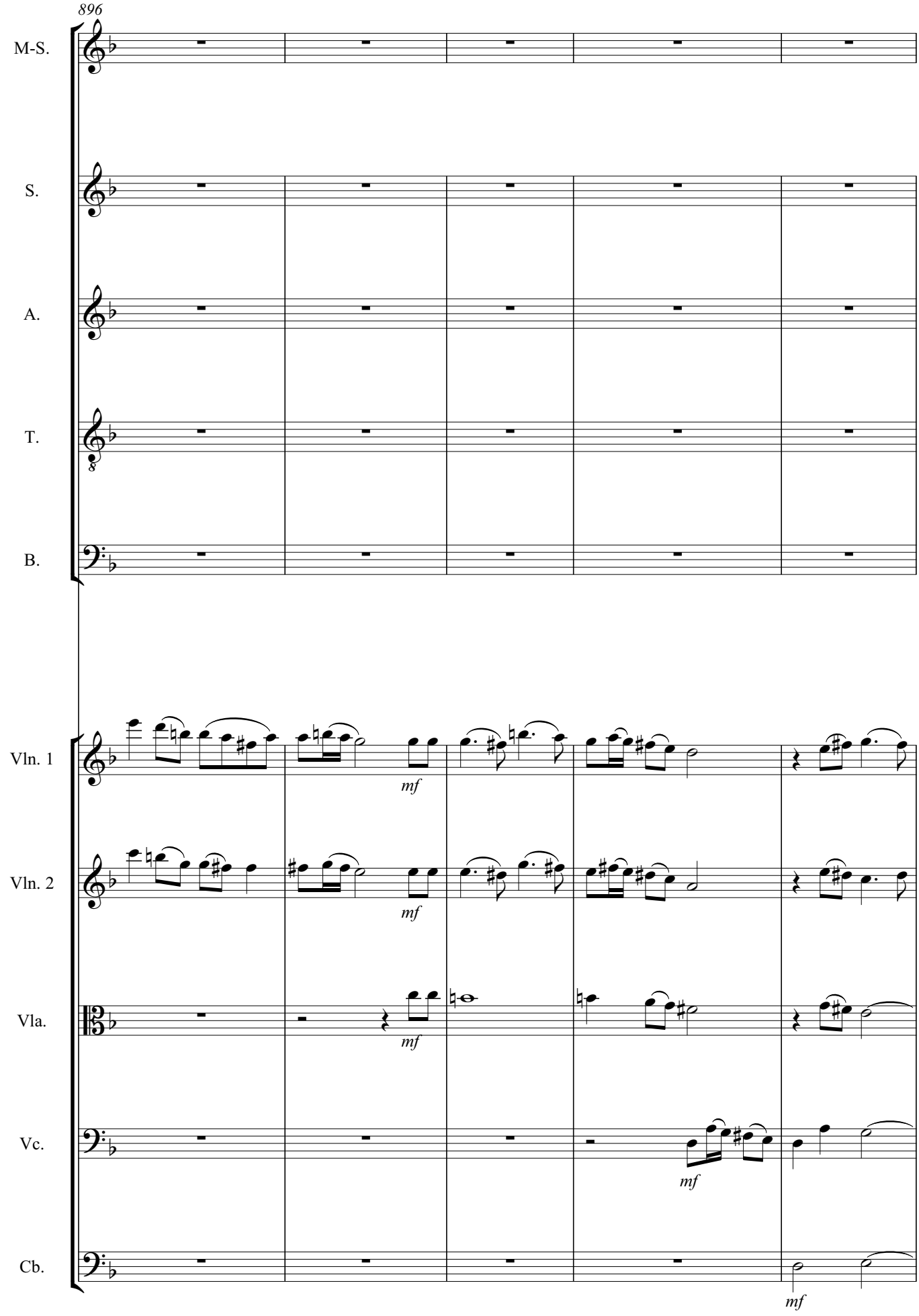

867
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

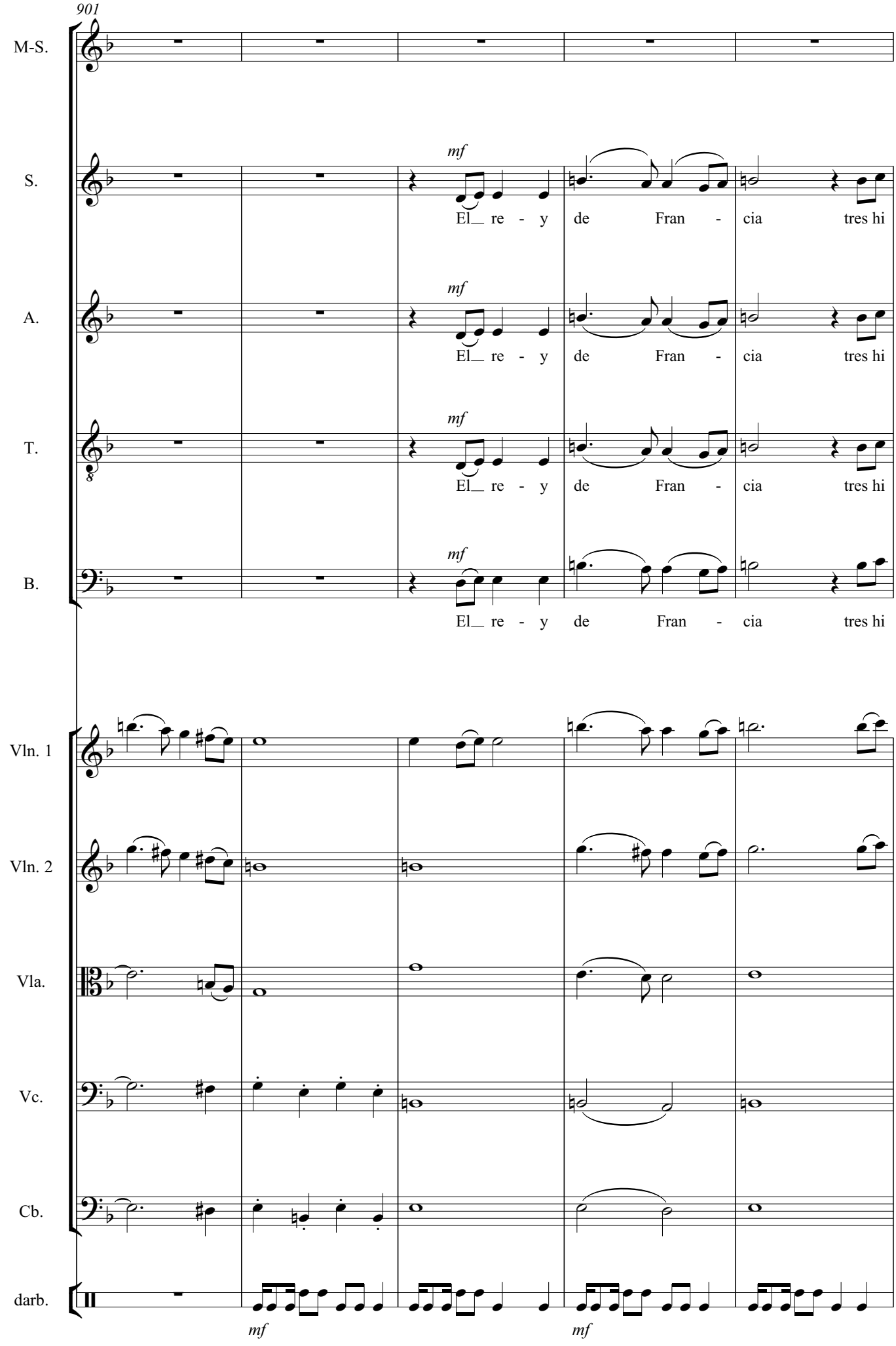

868
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
869
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.

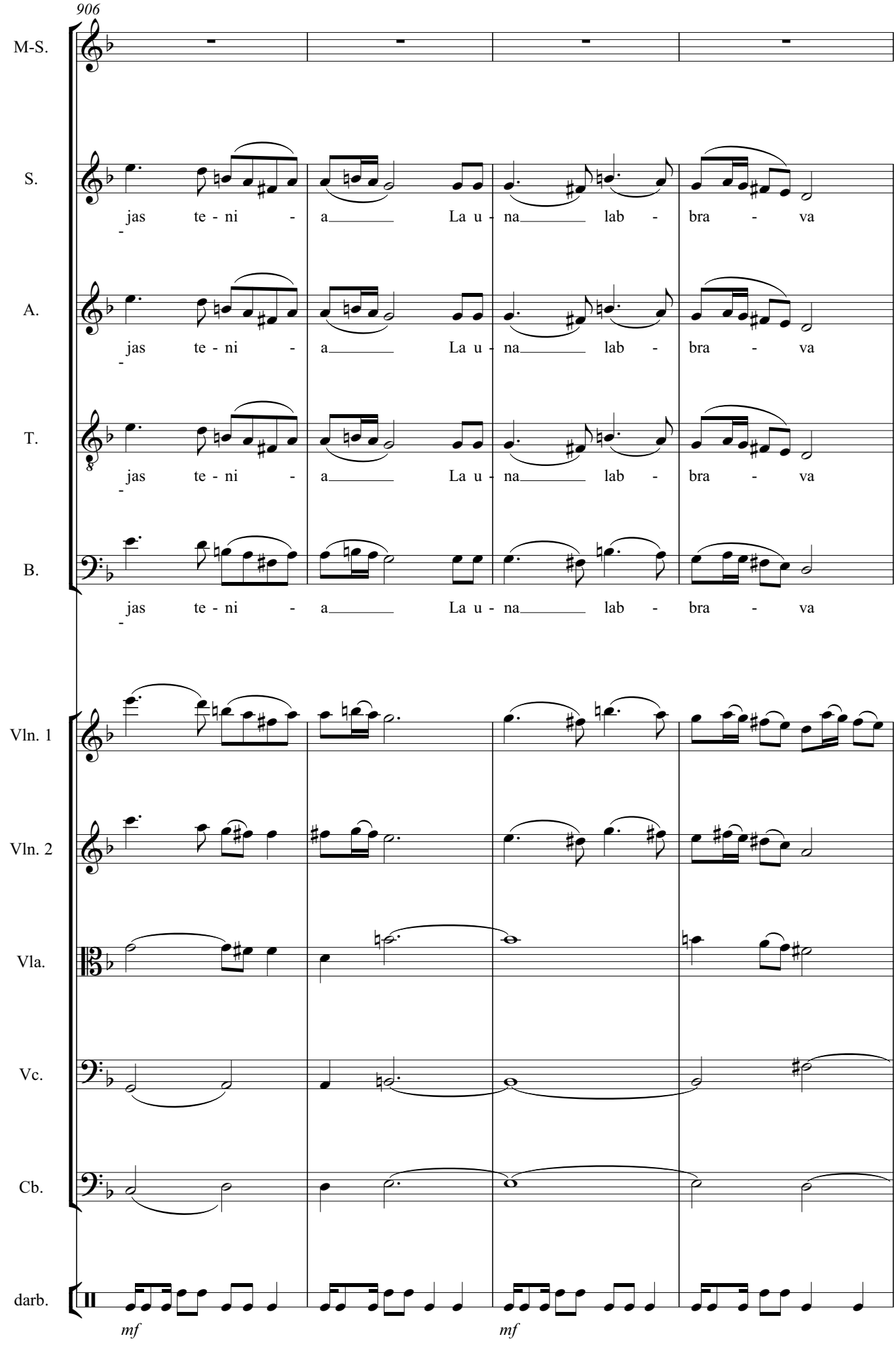

870
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
f
874
mf
mf
mf
mf
mf
Cym..
mp
Timp.

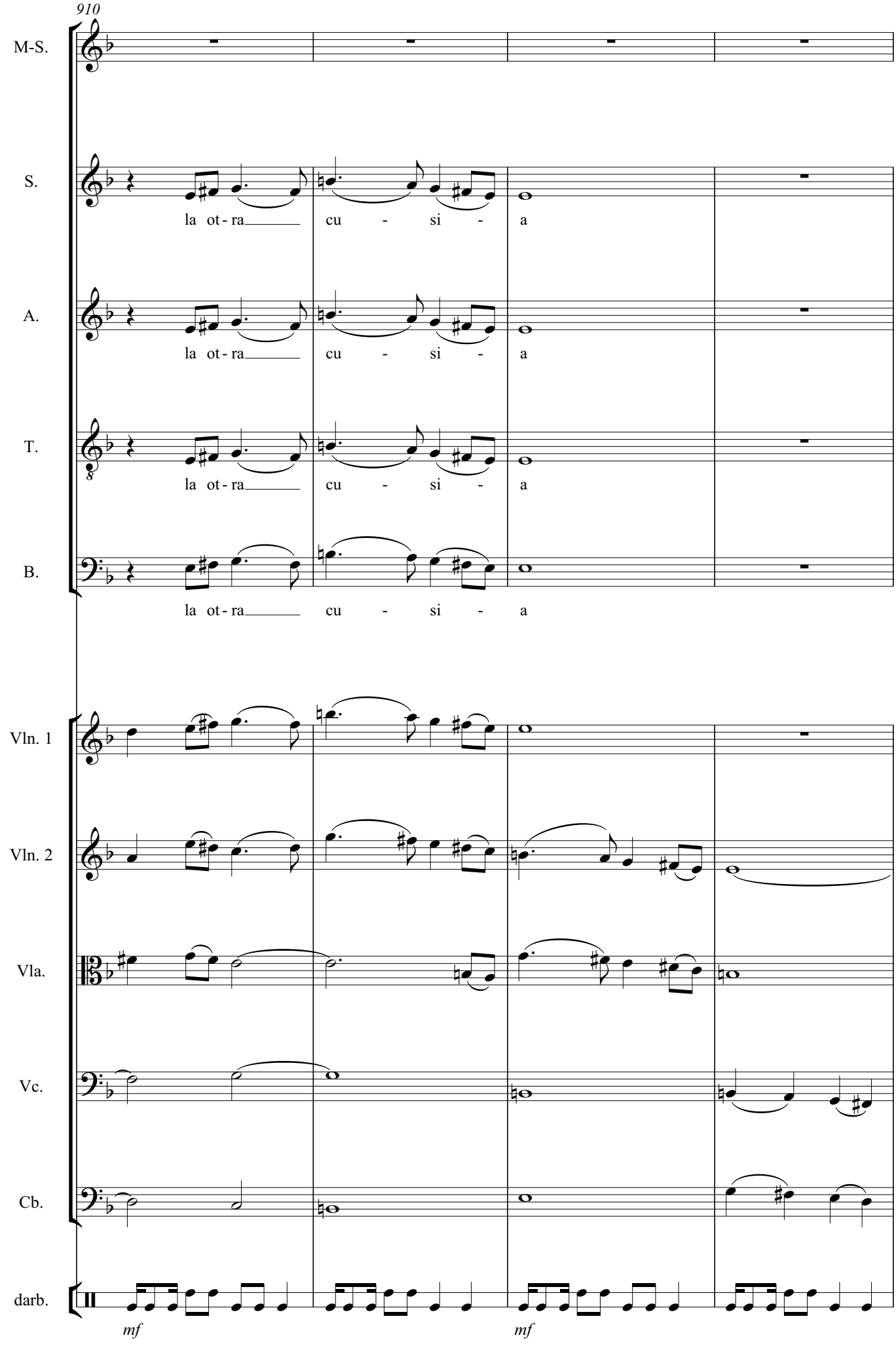

U
883
♩=100
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
windch.
Cym..
mp

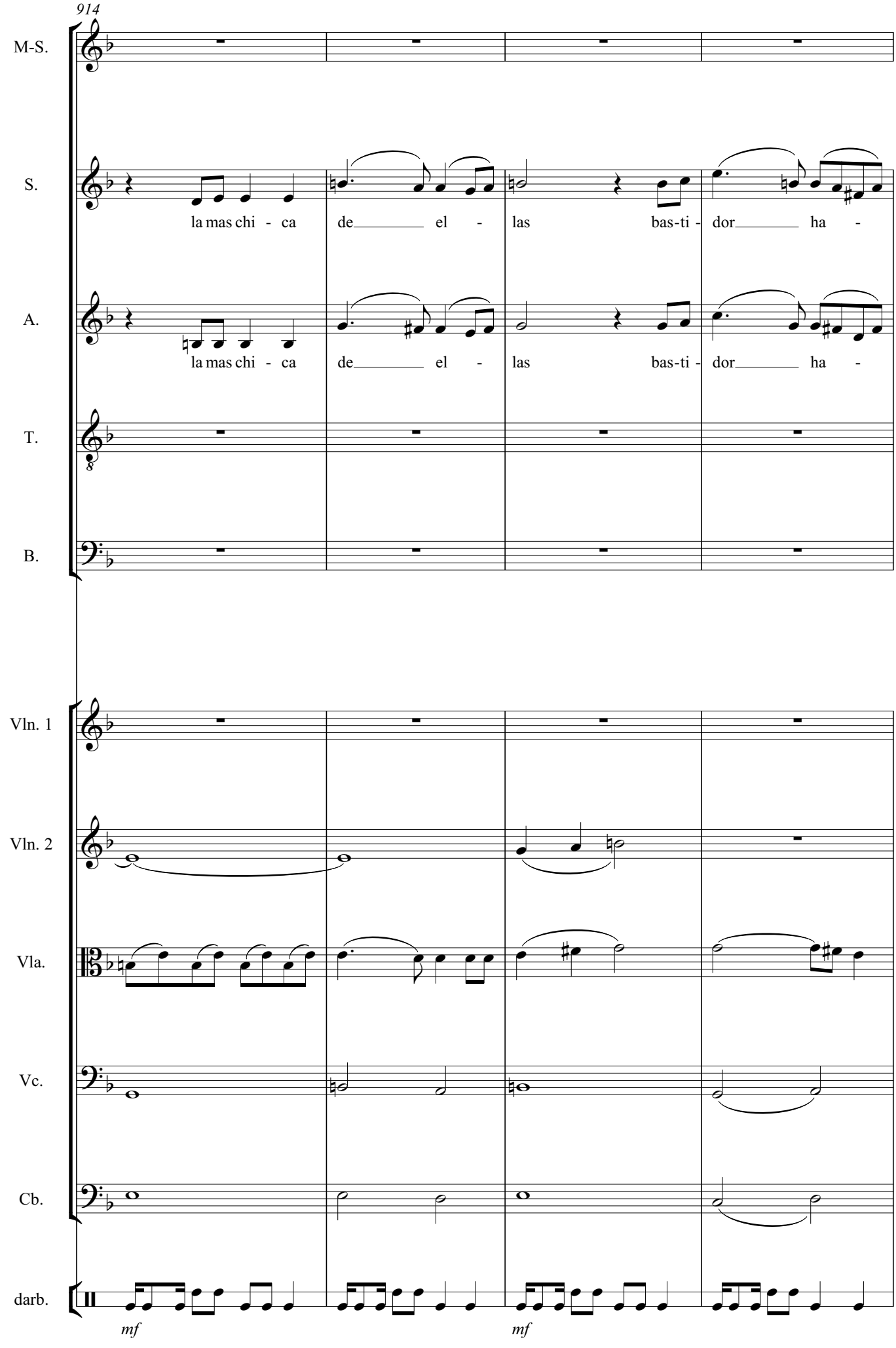

890
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mp
mp

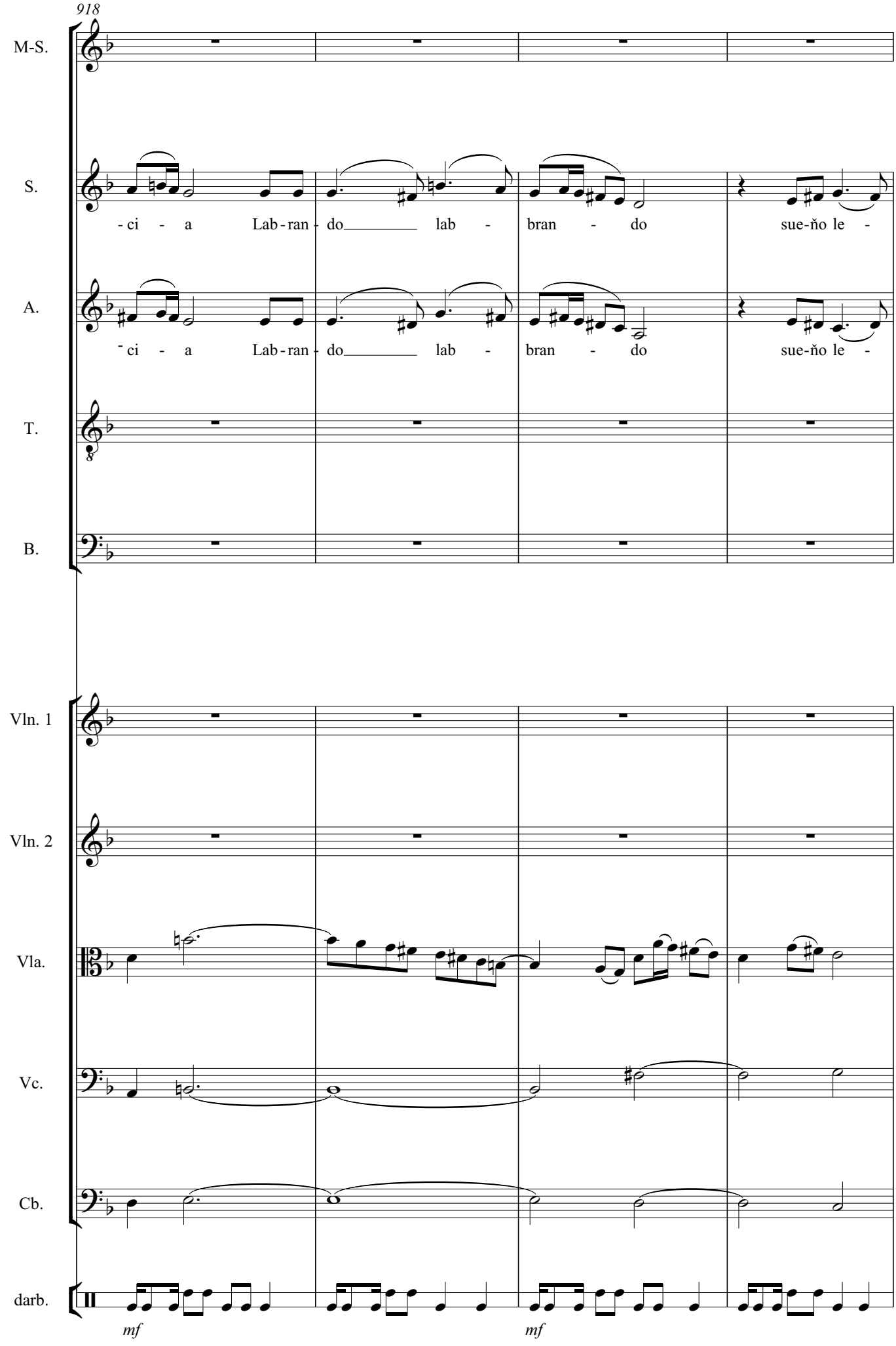

896
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf
mf
mf
mf

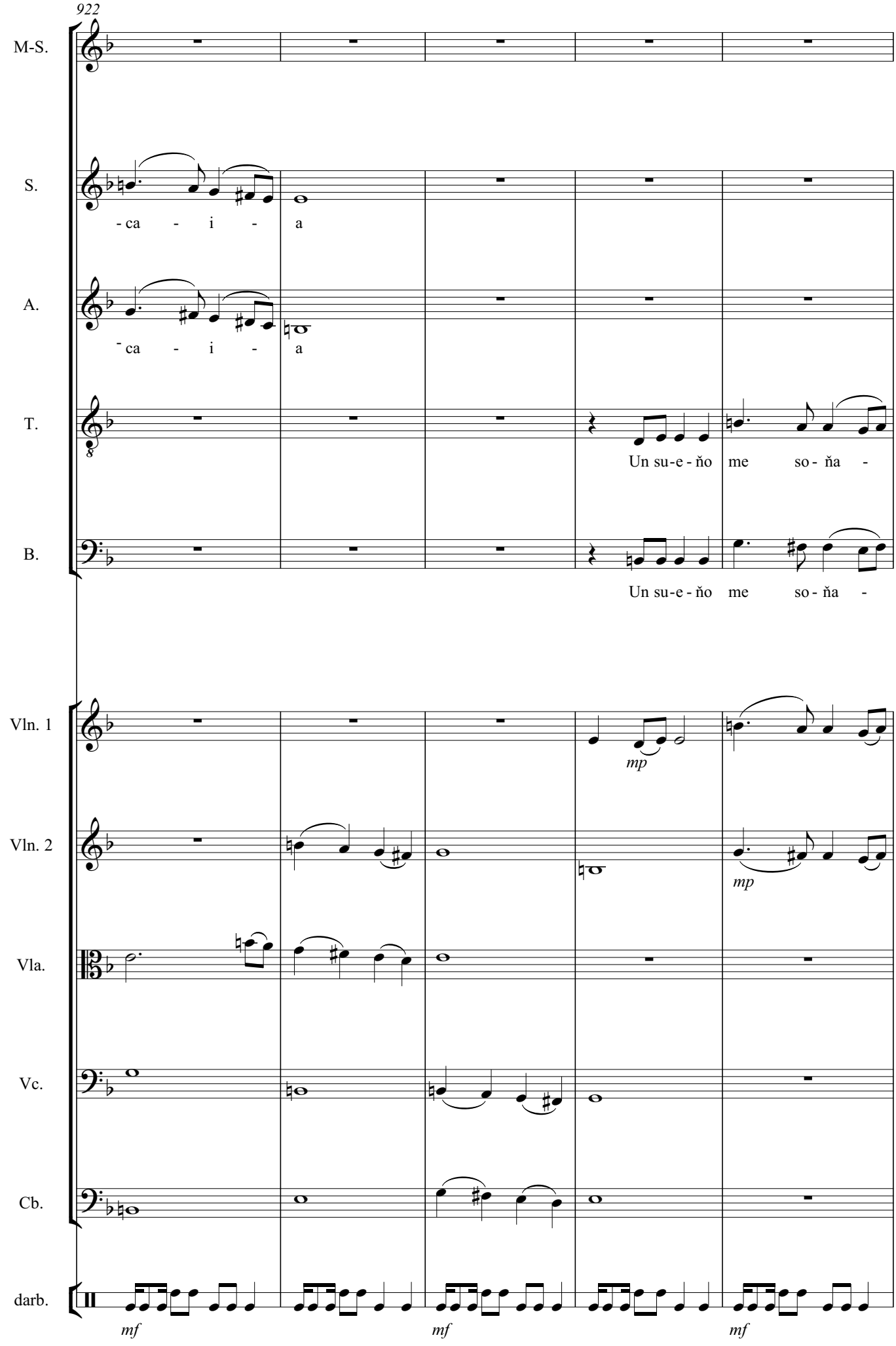

901
M-S.
S.
A.
T.
B.
mf
El_ re - y de Fran - cia tres hi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
mf
mf

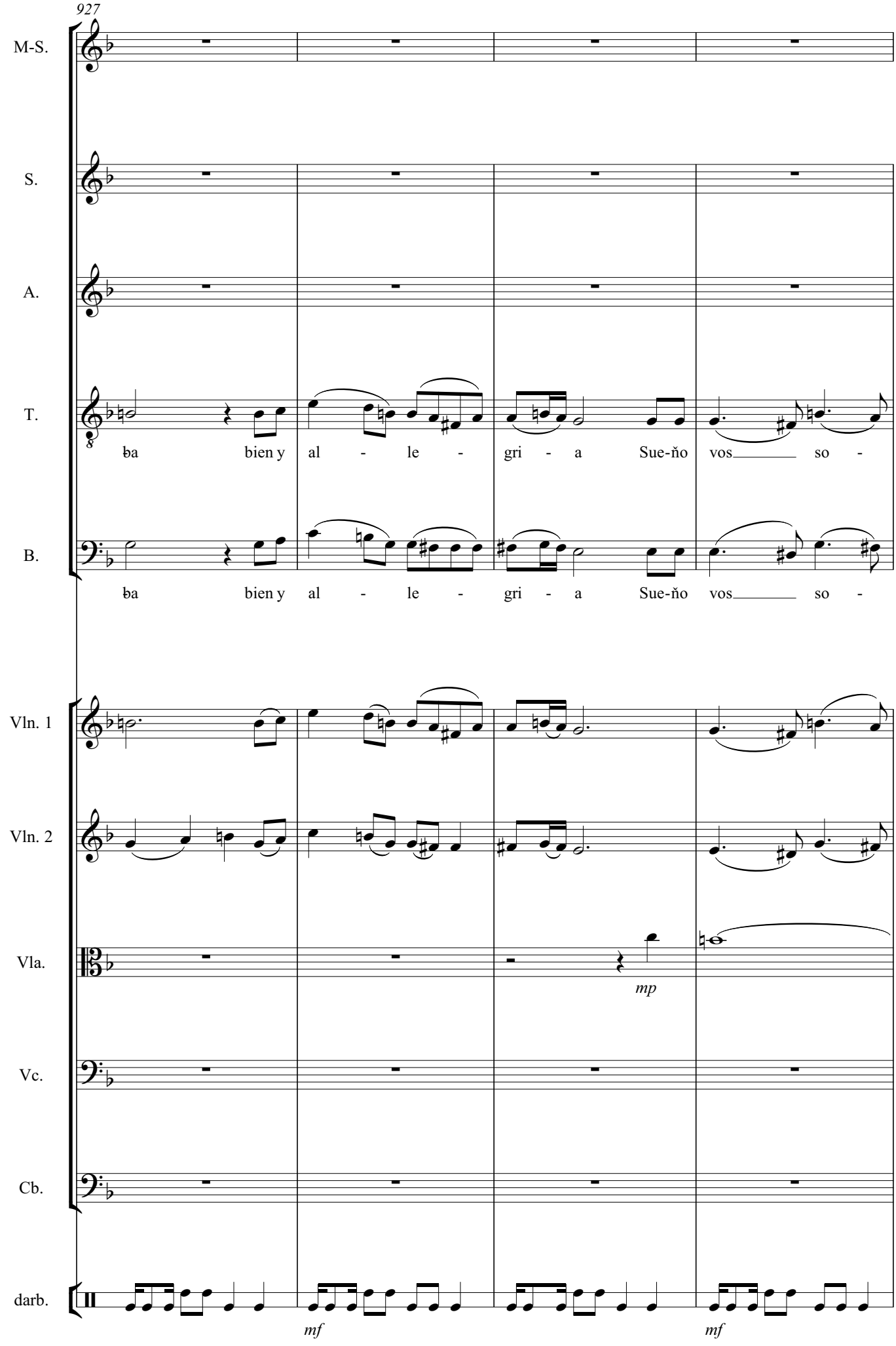

906
M-S.
S.
jas te - ni - a La u - na lab - bra - va
A.
jas te - ni - a La u - na lab - bra - va
T.
jas te - ni - a La u - na lab - bra - va
B.
jas te - ni - a La u - na lab - bra - va
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
mf
mf

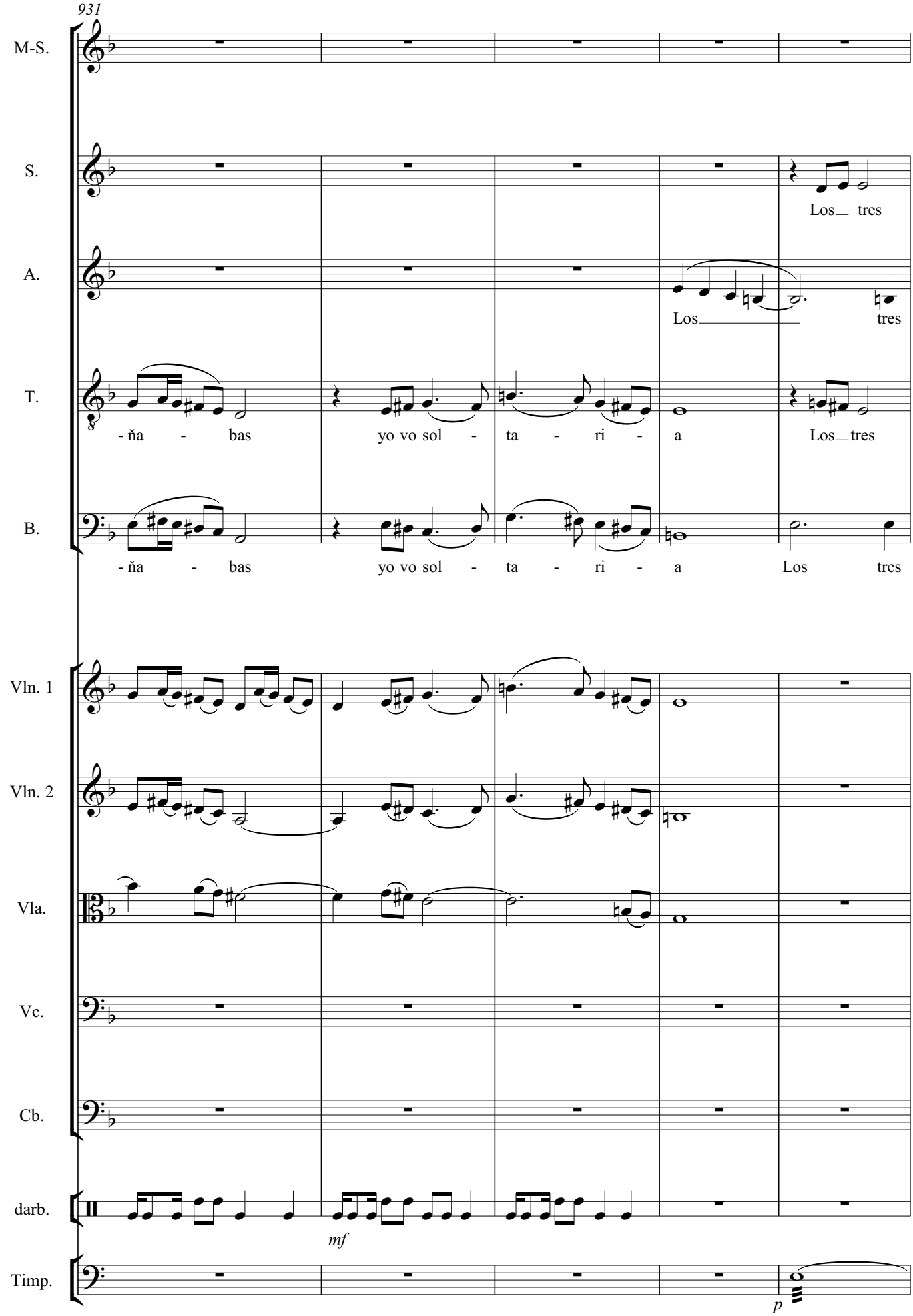

910
M-S.
S.
la ot - ra cu - si - a
A.
la ot - ra cu - si - a
T.
la ot - ra cu - si - a
B.
la ot - ra cu - si - a
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
mf
mf

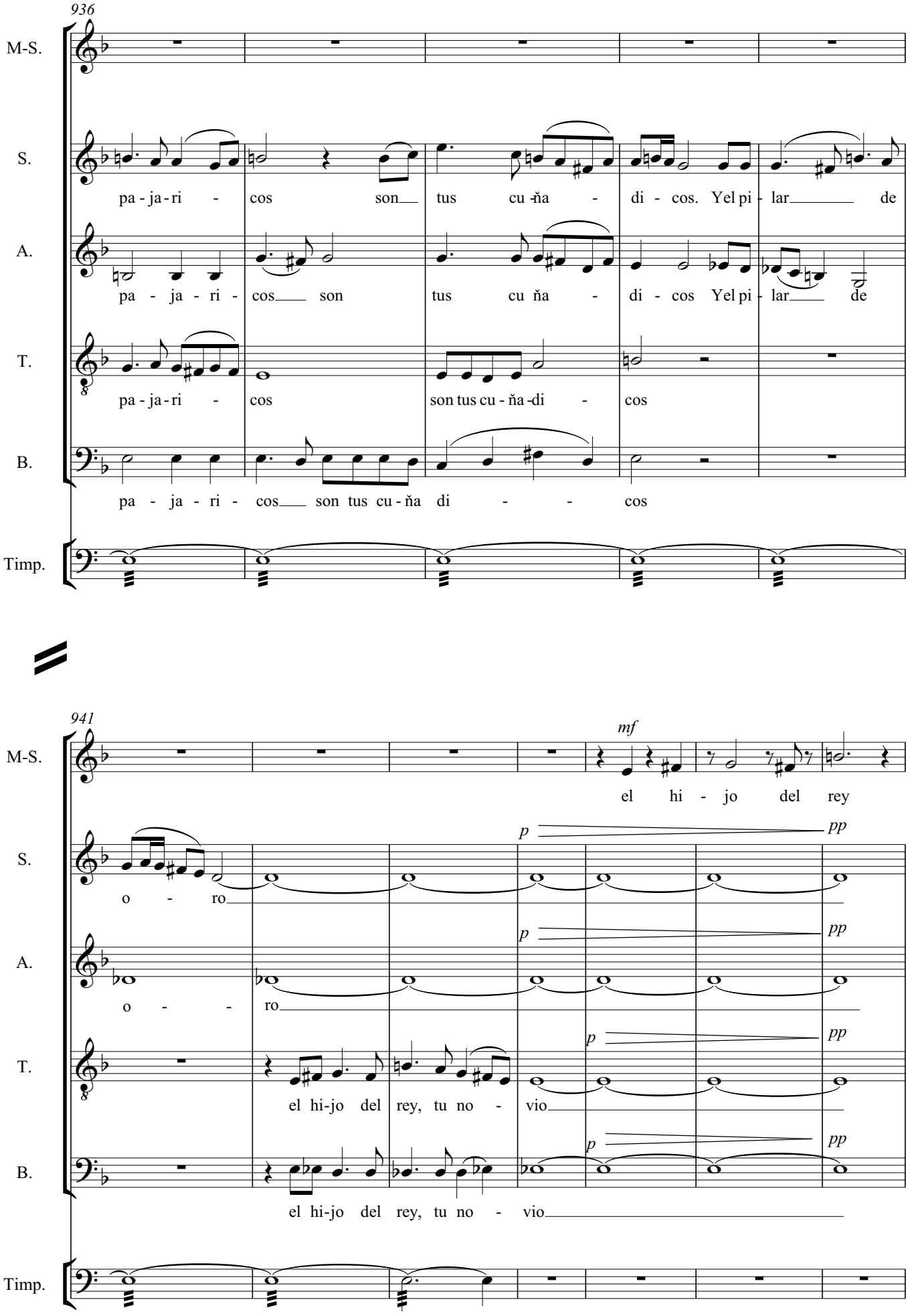

914
M-S.
S.
la mas chi - ca de el - las bas-ti - dor ha -
A.
la mas chi - ca de el - las bas-ti - dor ha -
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
mf
mf

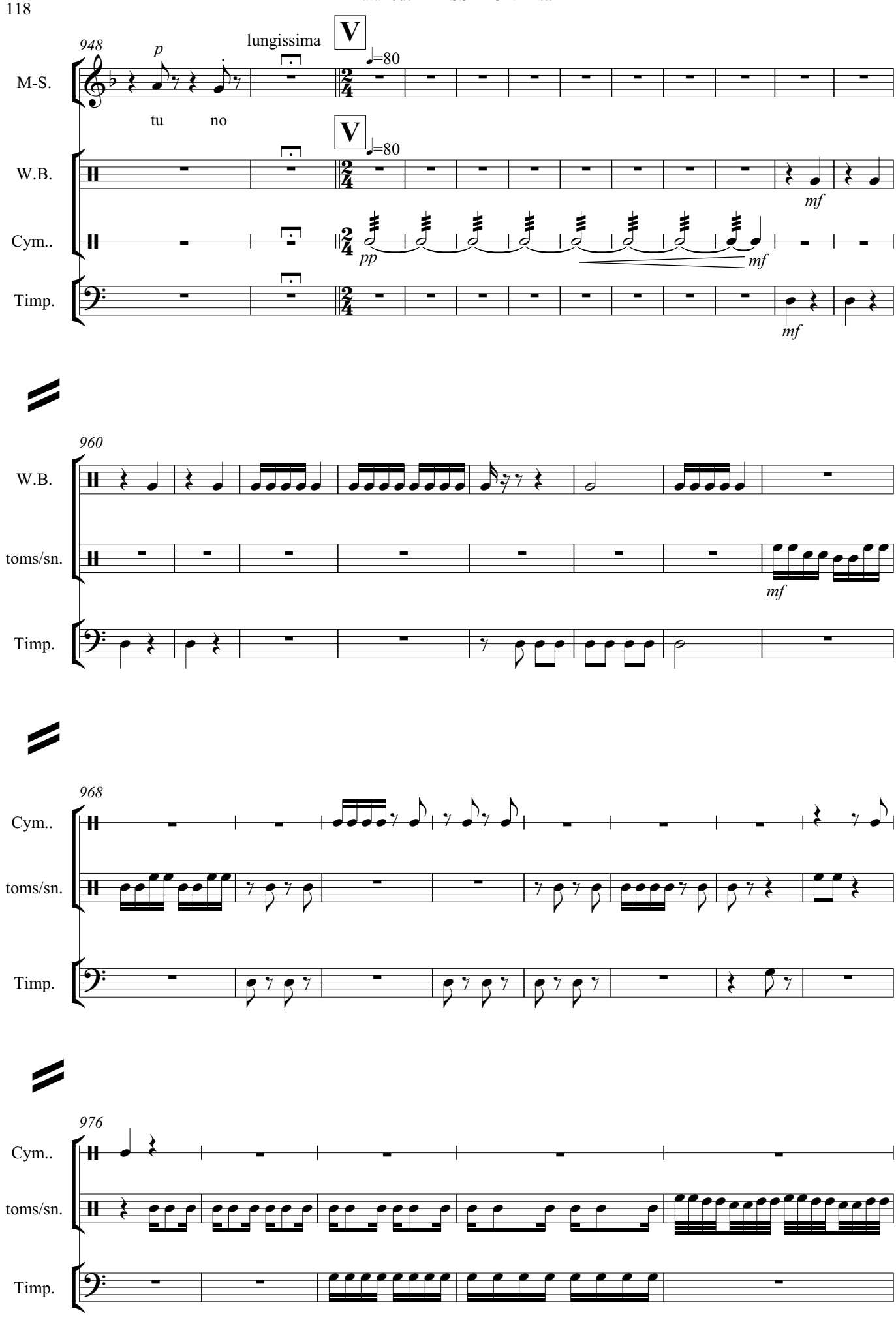

918
M-S.
S.
-ci - a Lab-ran-do lab - bran - do sue-ňo le -
A.
-ci - a Lab-ran-do lab - bran - do sue-ňo le -
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
mf
mf

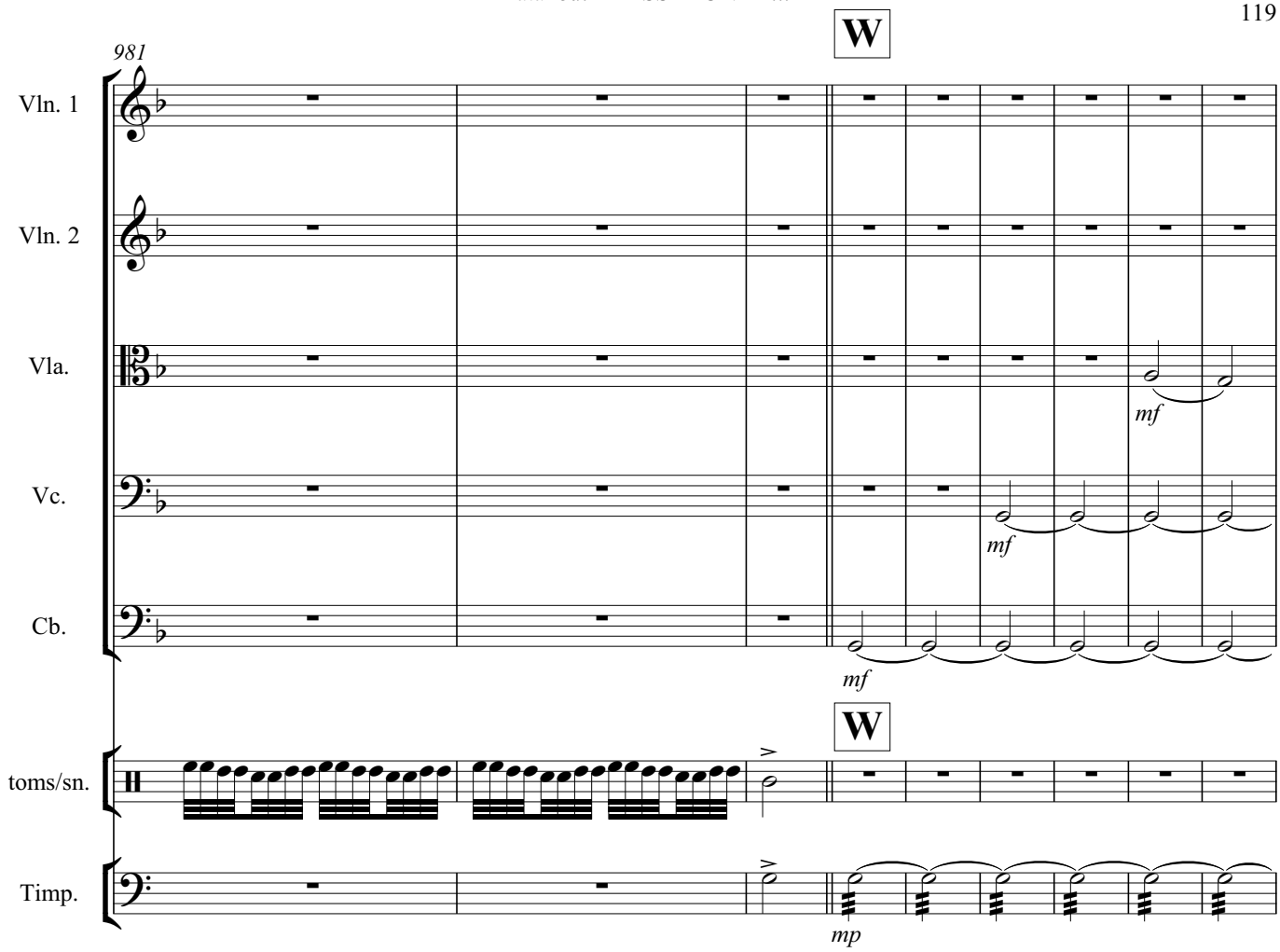

922
M-S.
S.
-ca - i - a
A.
-ca - i - a
T.
Un su-e-ño me so- ña -
B.
Un su-e-ño me so- ña -
Vln. 1
mp
Vln. 2
mp
Vla.
Vc.
Cb.
darb.
mf
mf
mf

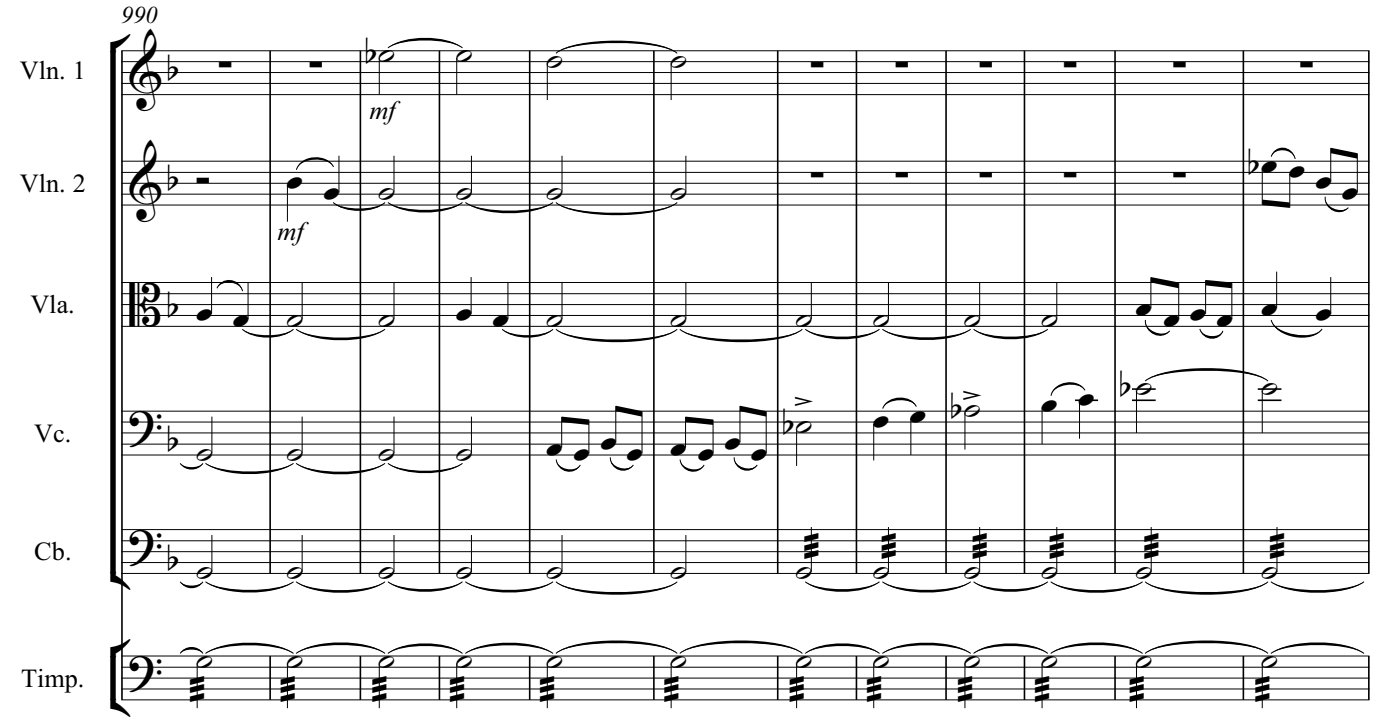

927
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
ƀa bien y al - le - gri - a Sue-ño vos so -
ƀa bien y al - le - gri - a Sue-ño vos so -
mp
mf
mf

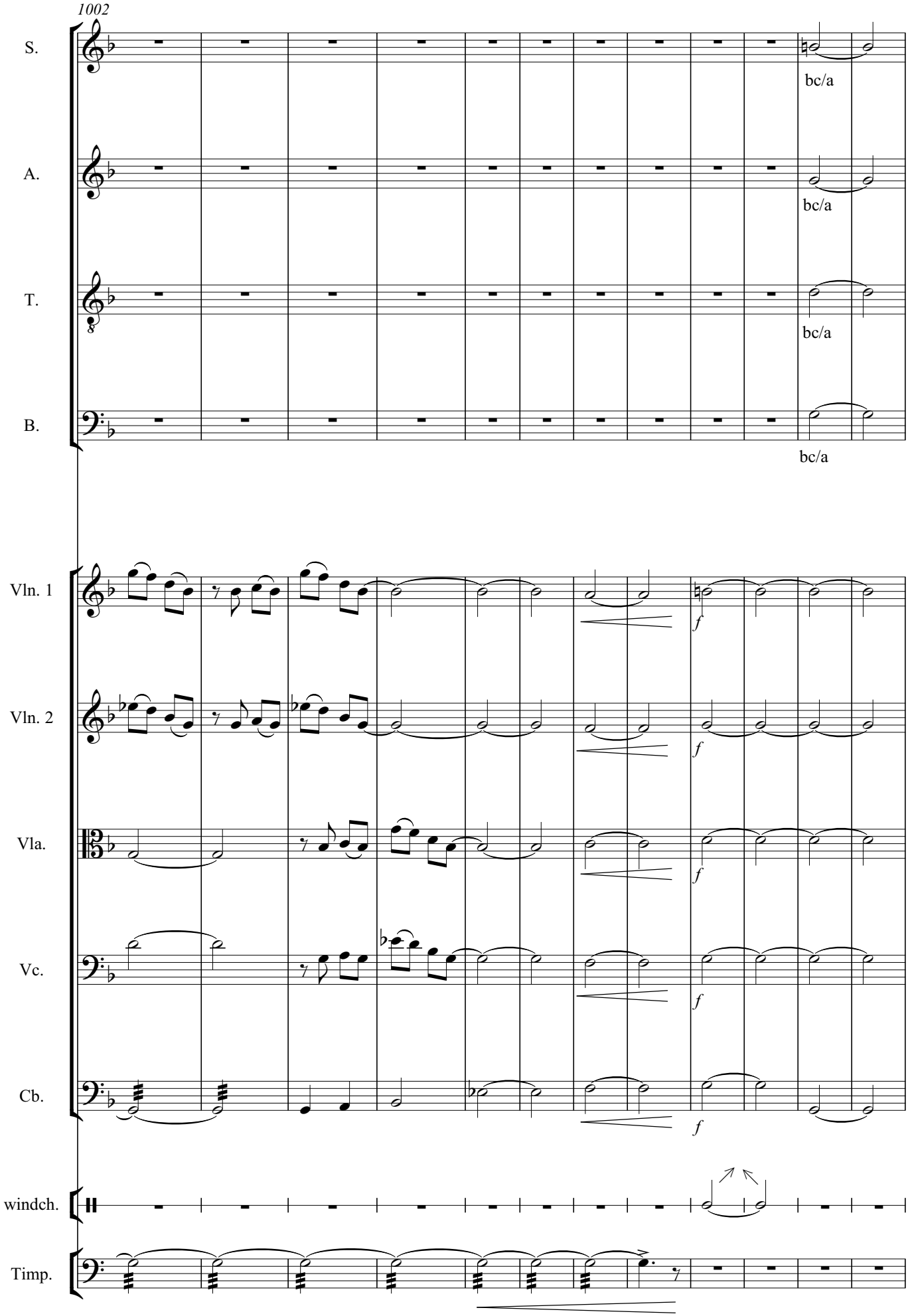

931
M-S.
S.
Los_ tres
A.
Los_____ tres
T.
-ña - bas yo vo sol - ta - ri - a Los_tres
B.
-ña - bas yo vo sol - ta - ri - a Los tres
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
darb.
mf
Timp.
p

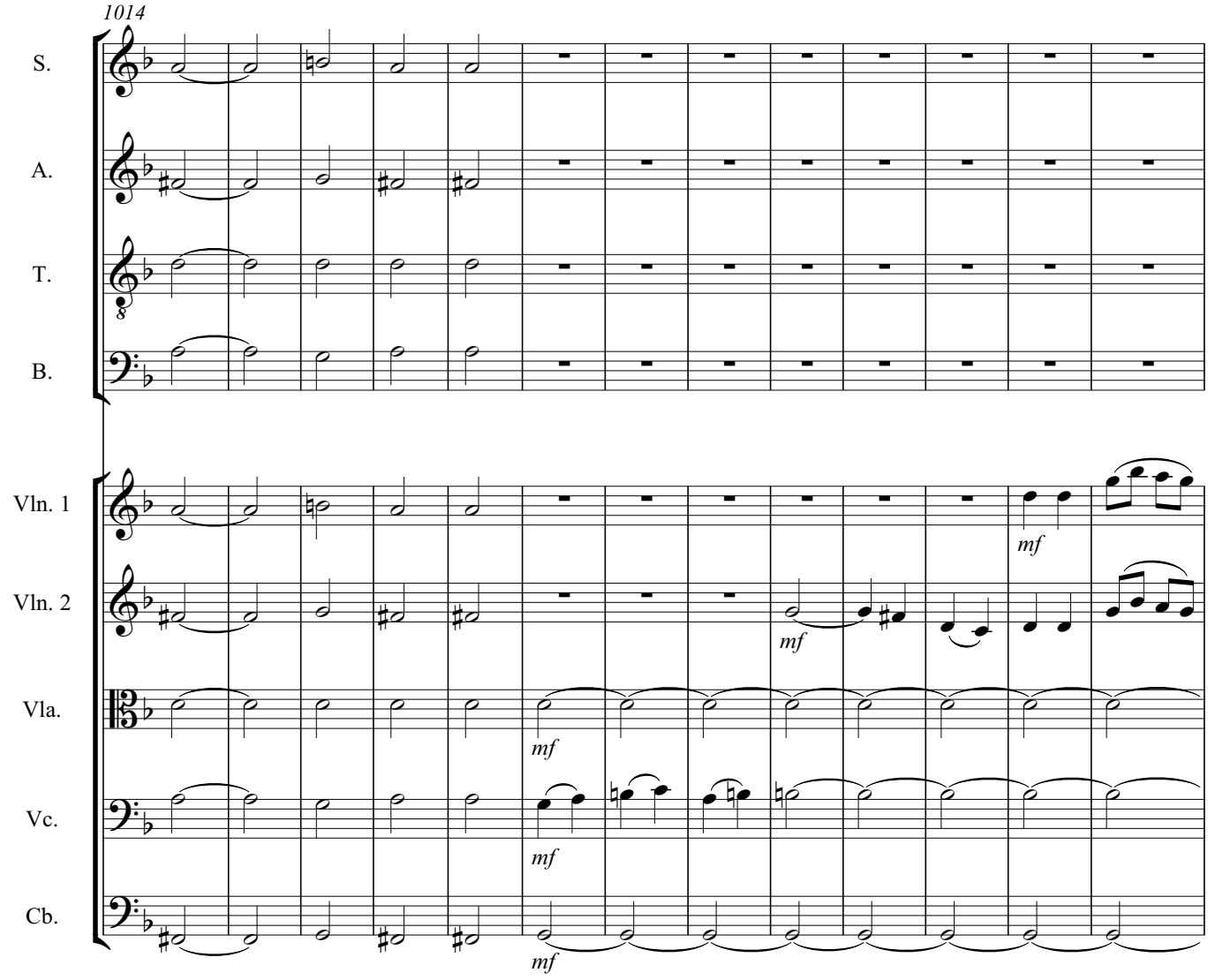

936
M-S.
S.
pa - ja - ri - cos son tus cu - ña - di - cos. Yel pi - lar de
A.
pa - ja - ri - cos son tus cu ña - di - cos Yel pi - lar de
T.
pa - ja - ri - cos son tus cu - ña - di - cos
B.
pa - ja - ri - cos son tus cu - ña di - cos
Timp.
941
mf
el hi - jo del rey
p
pp
o - ro
o - ro
el hi-jo del rey, tu no - vio
el hi-jo del rey, tu no - vio

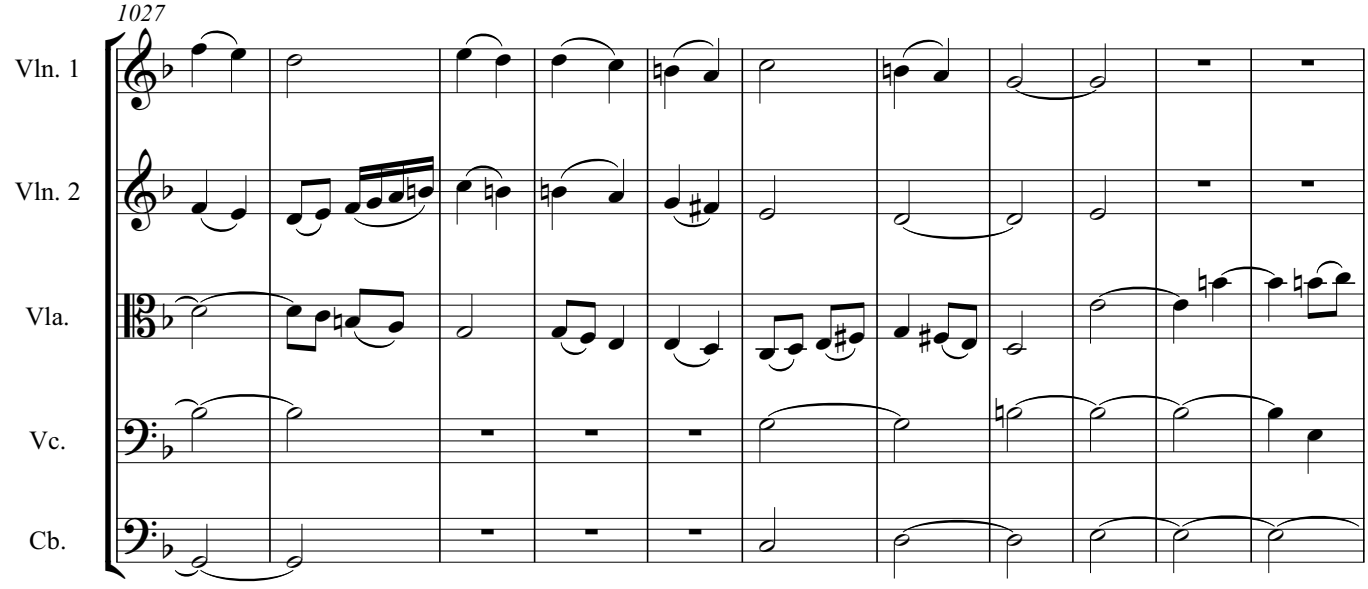

948
p
lungissima
V
♩=80
M-S.
tu no
W.B.
Cym..
Timp.
pp
mf
960
toms/sn.
968
976

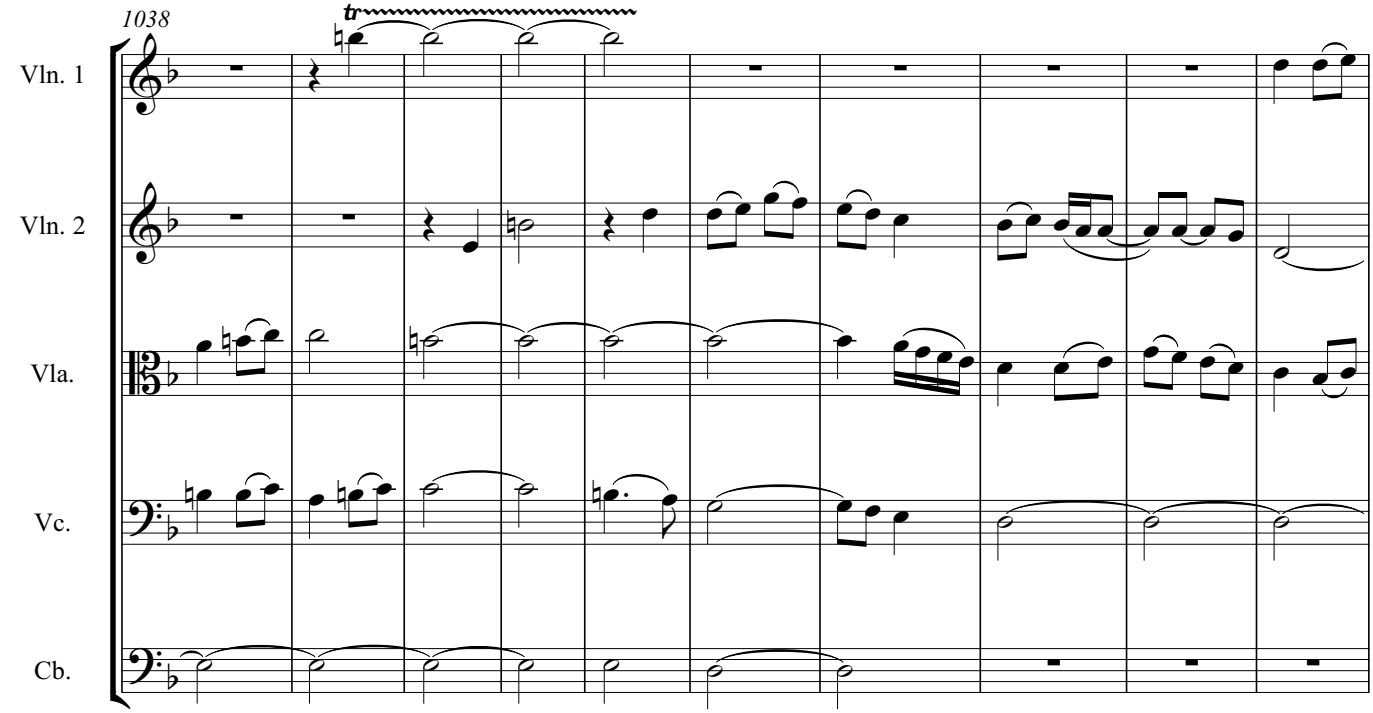

W
981
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
toms/sn.
Timp.
mf
mf
mf
W
mp

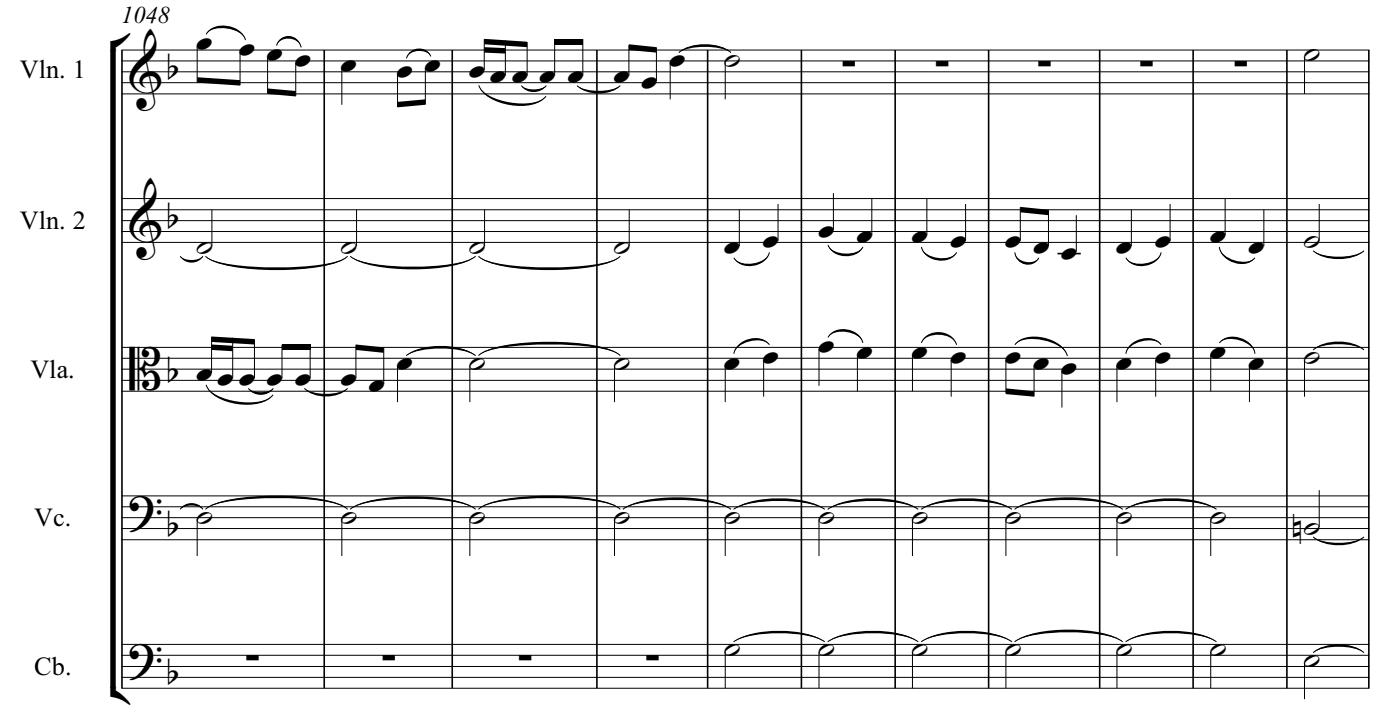

990
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Timp.
mf
mf

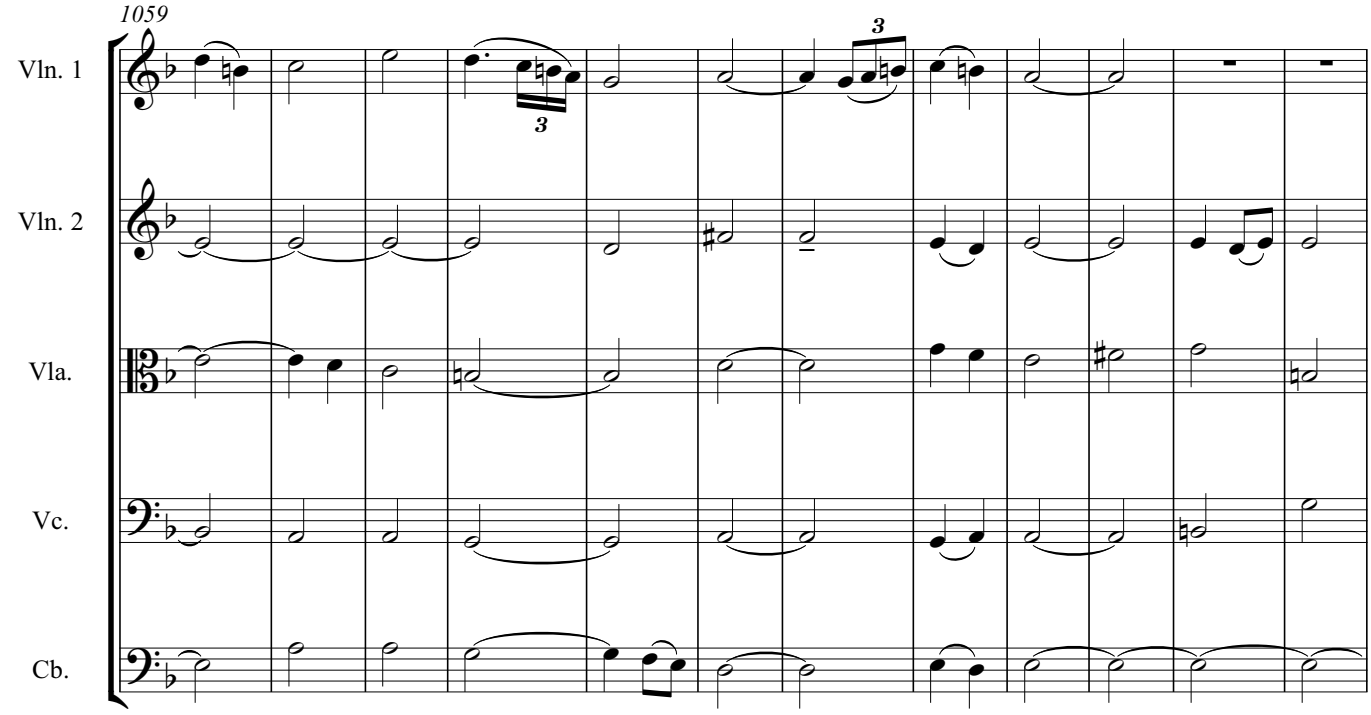

1002
S.
A.
T.
B.
bc/a
bc/a
bc/a
bc/a
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
f
f
f
f
f
windch.
Timp.

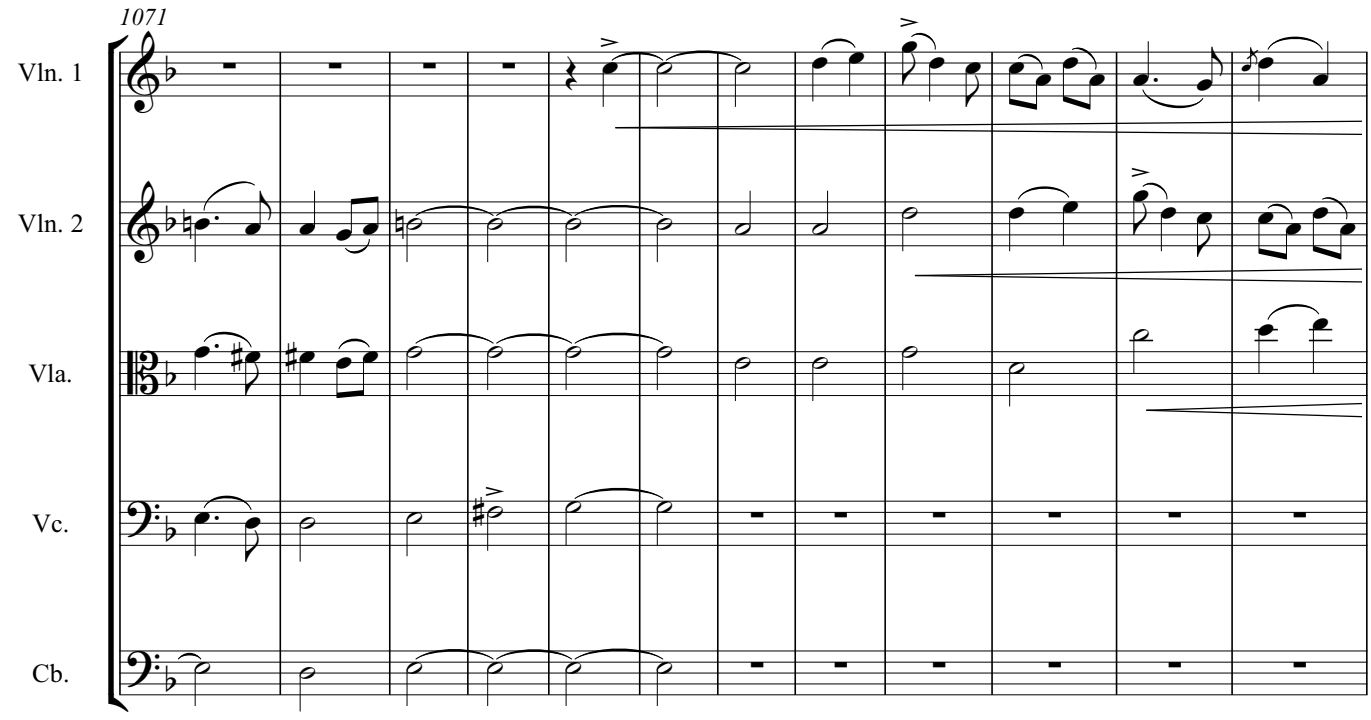

1014
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mf
mf
mf
mf

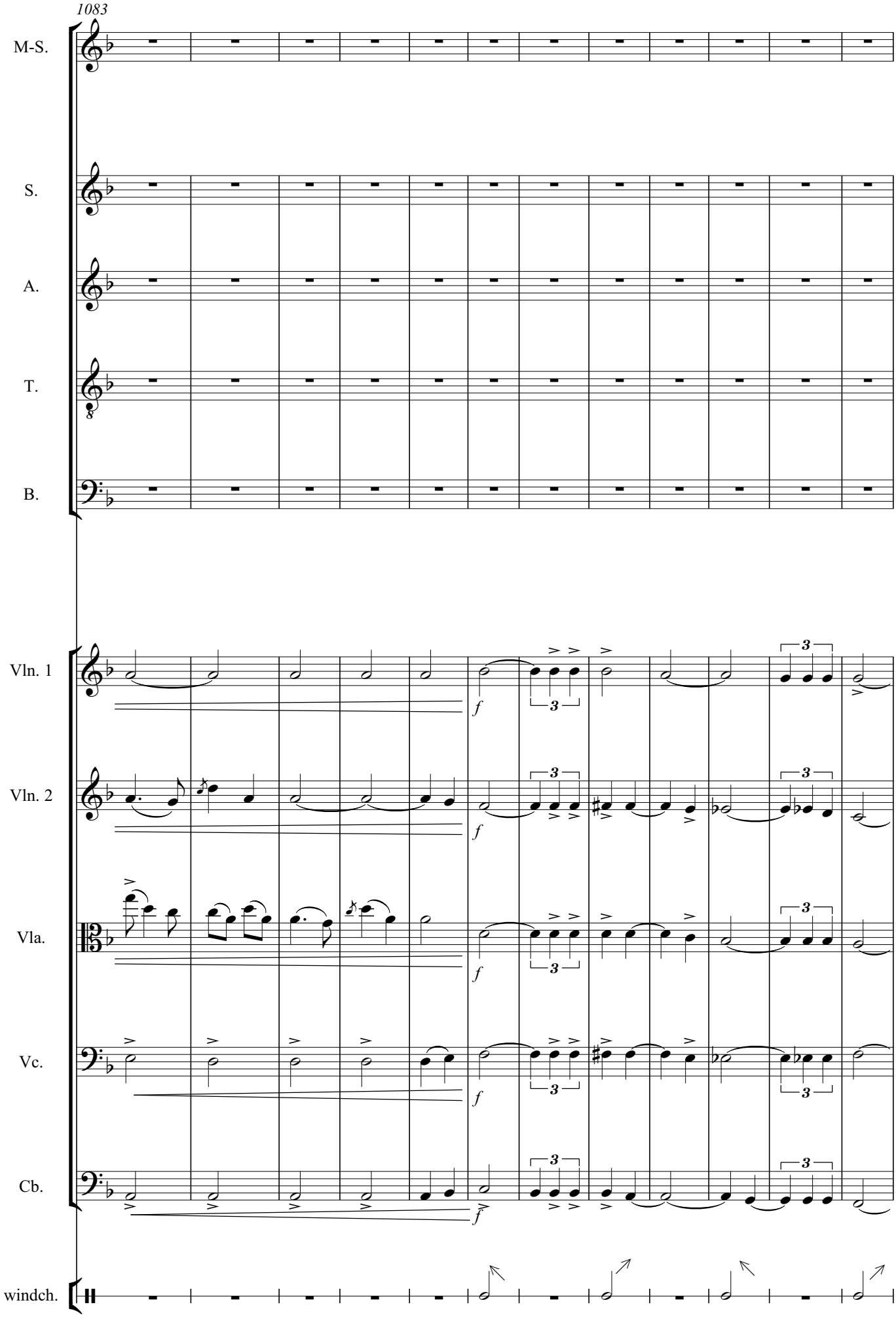

1027
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

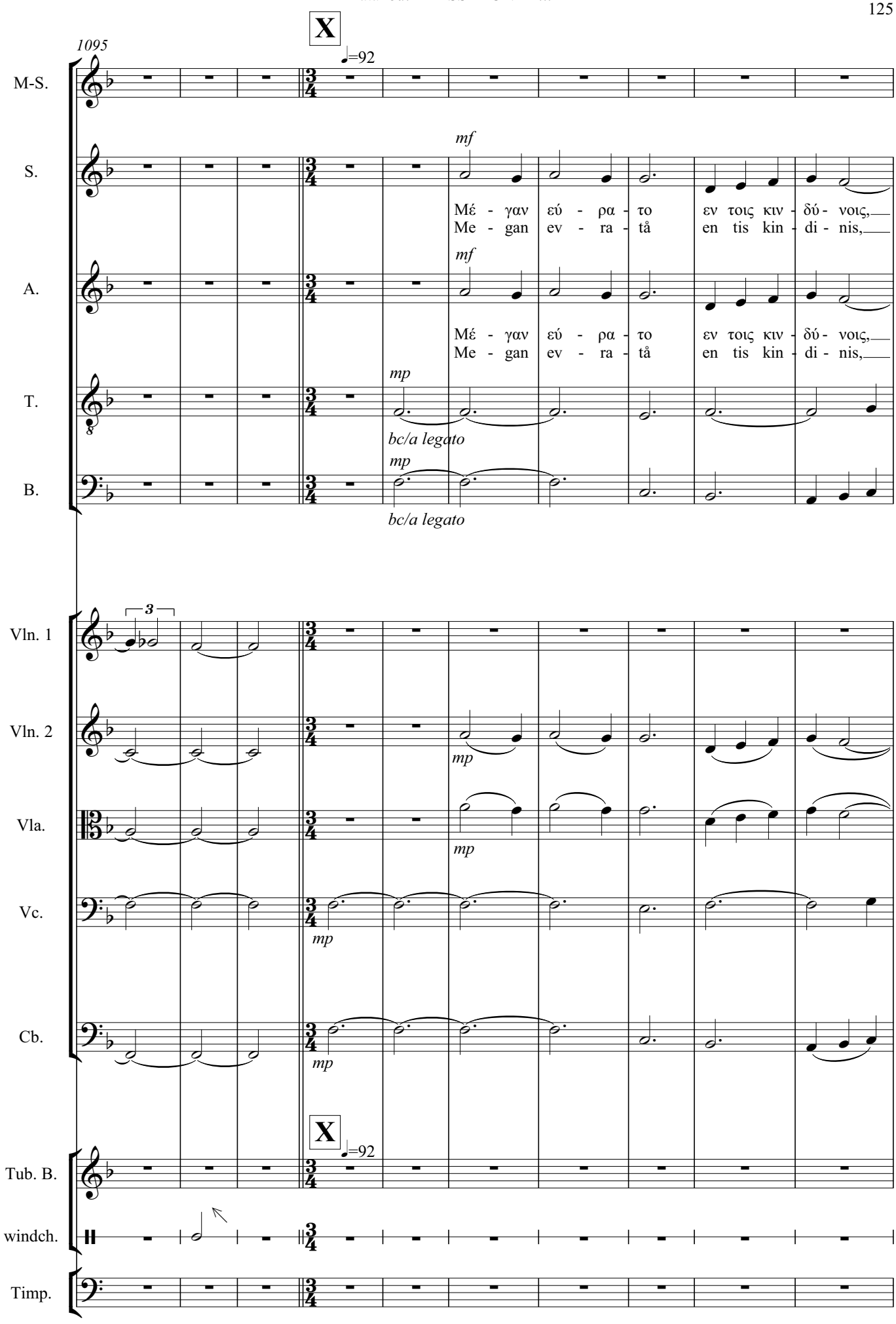

1038
tr
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

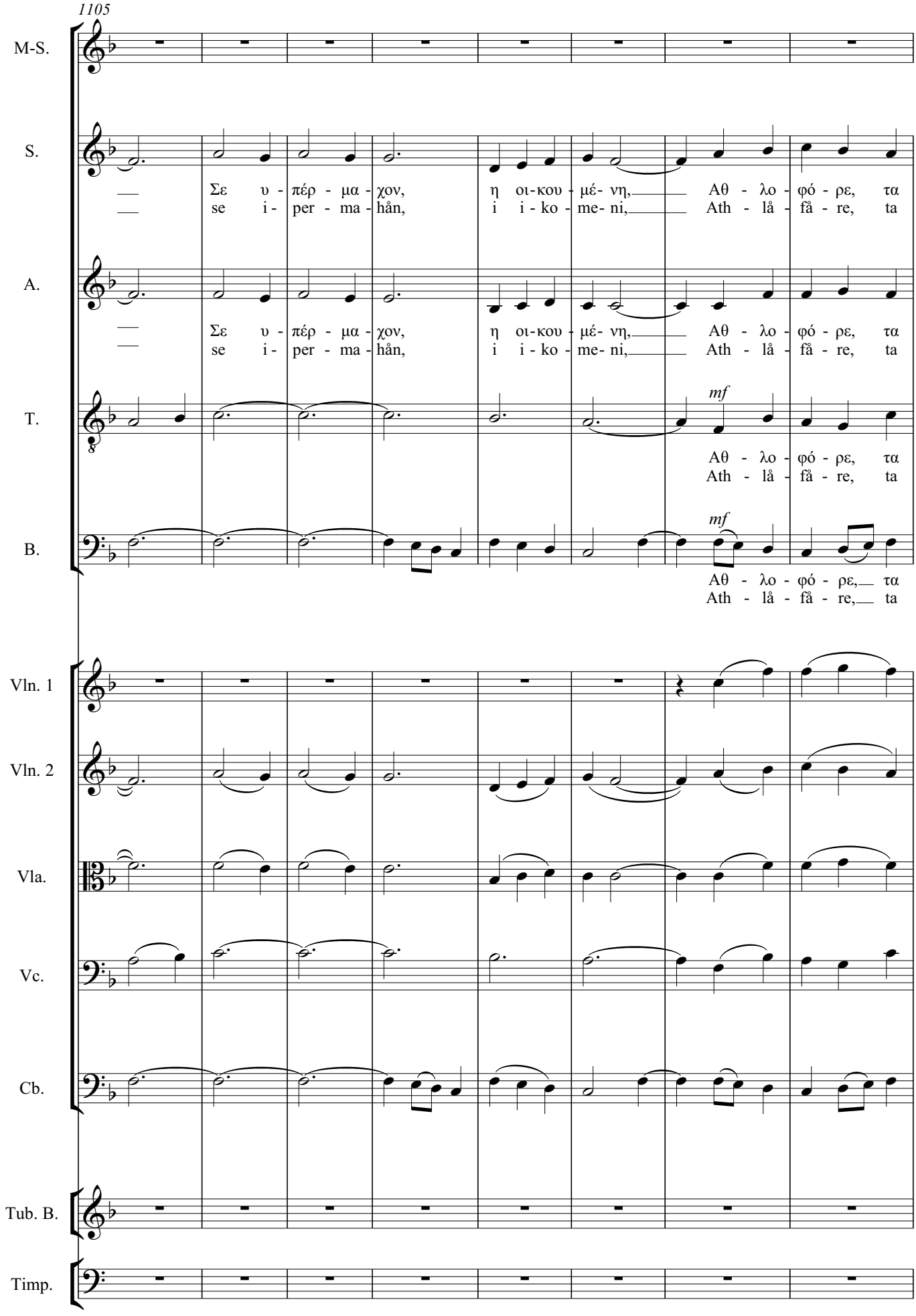

1048
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

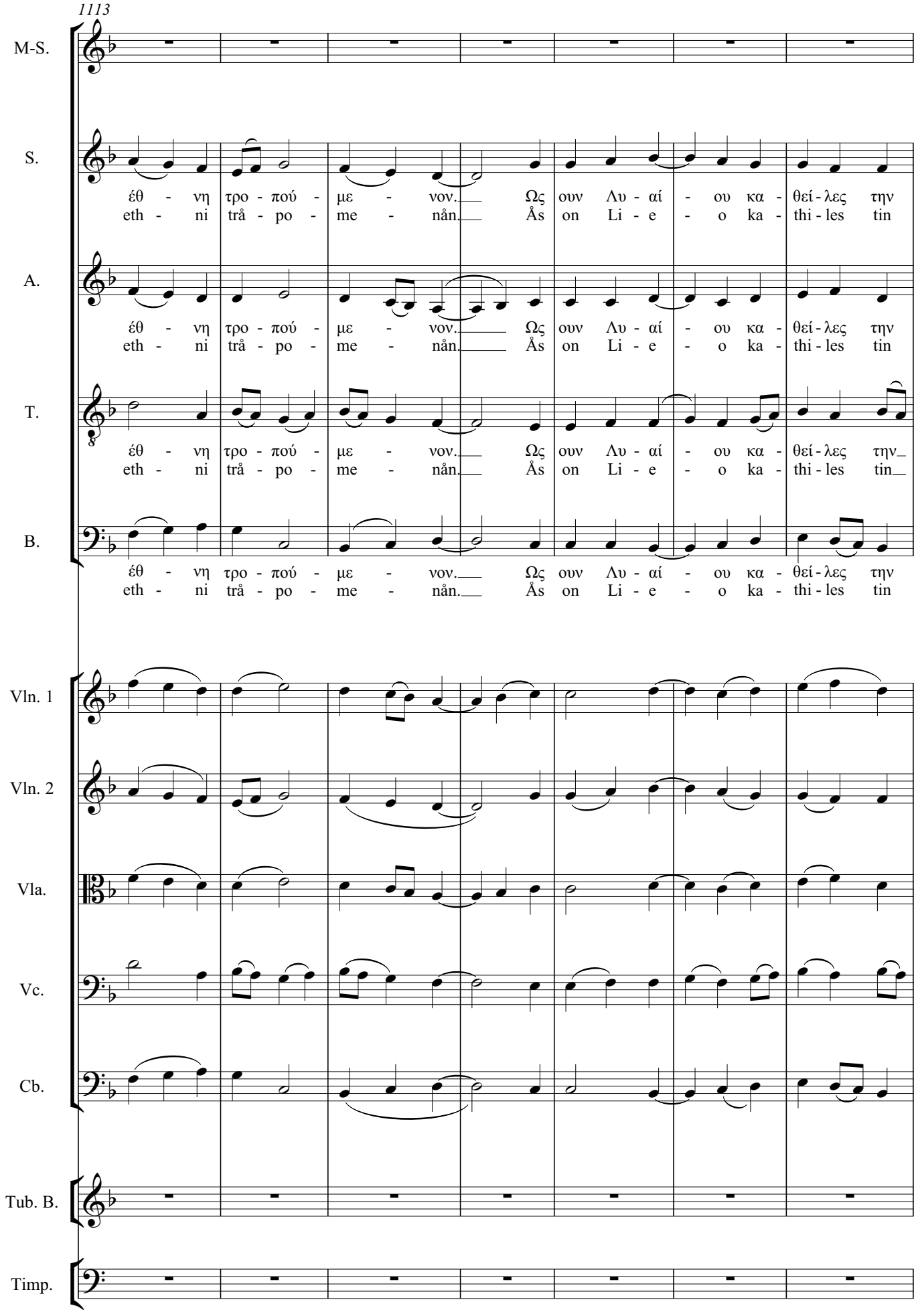

1059
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

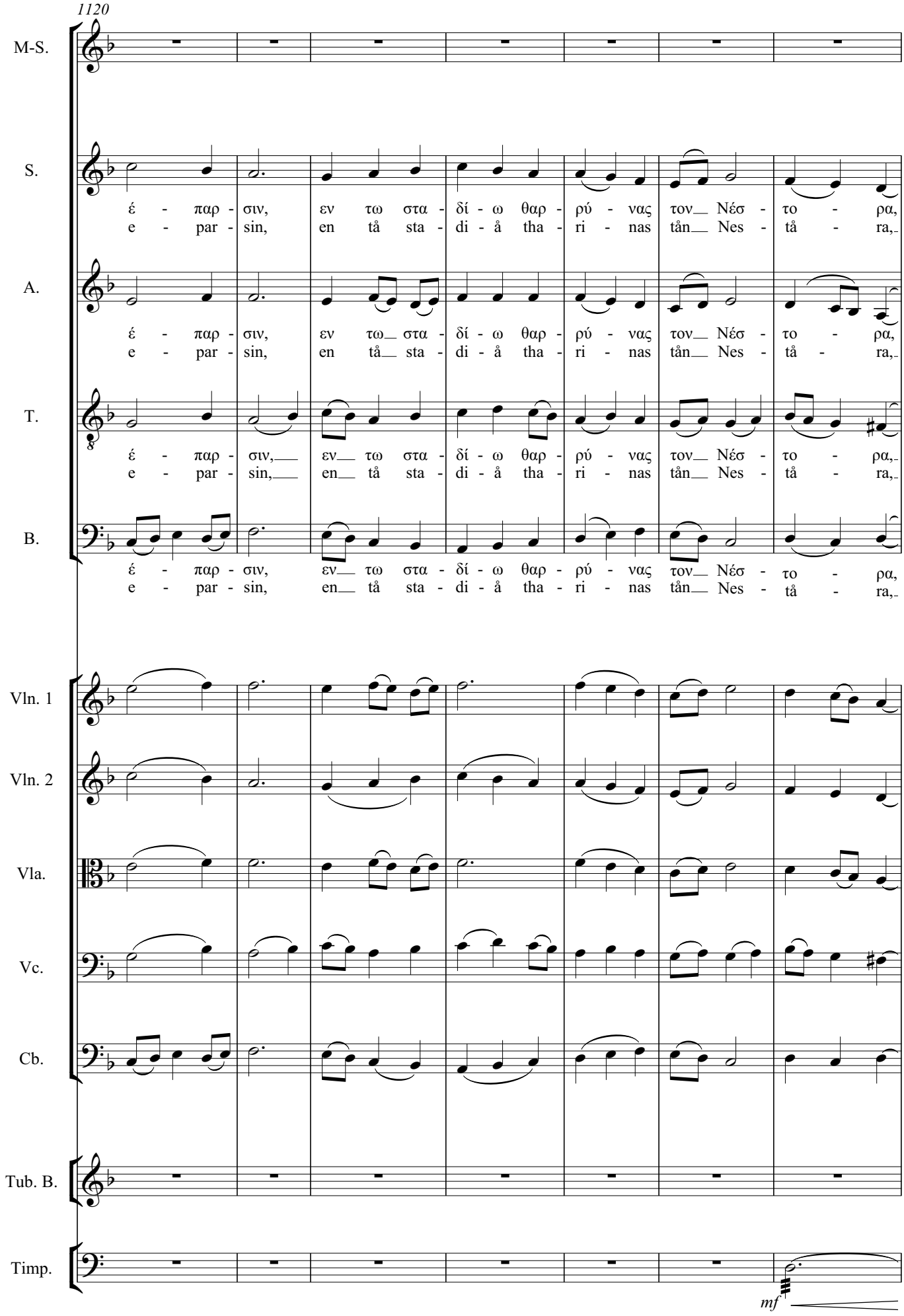

1071
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

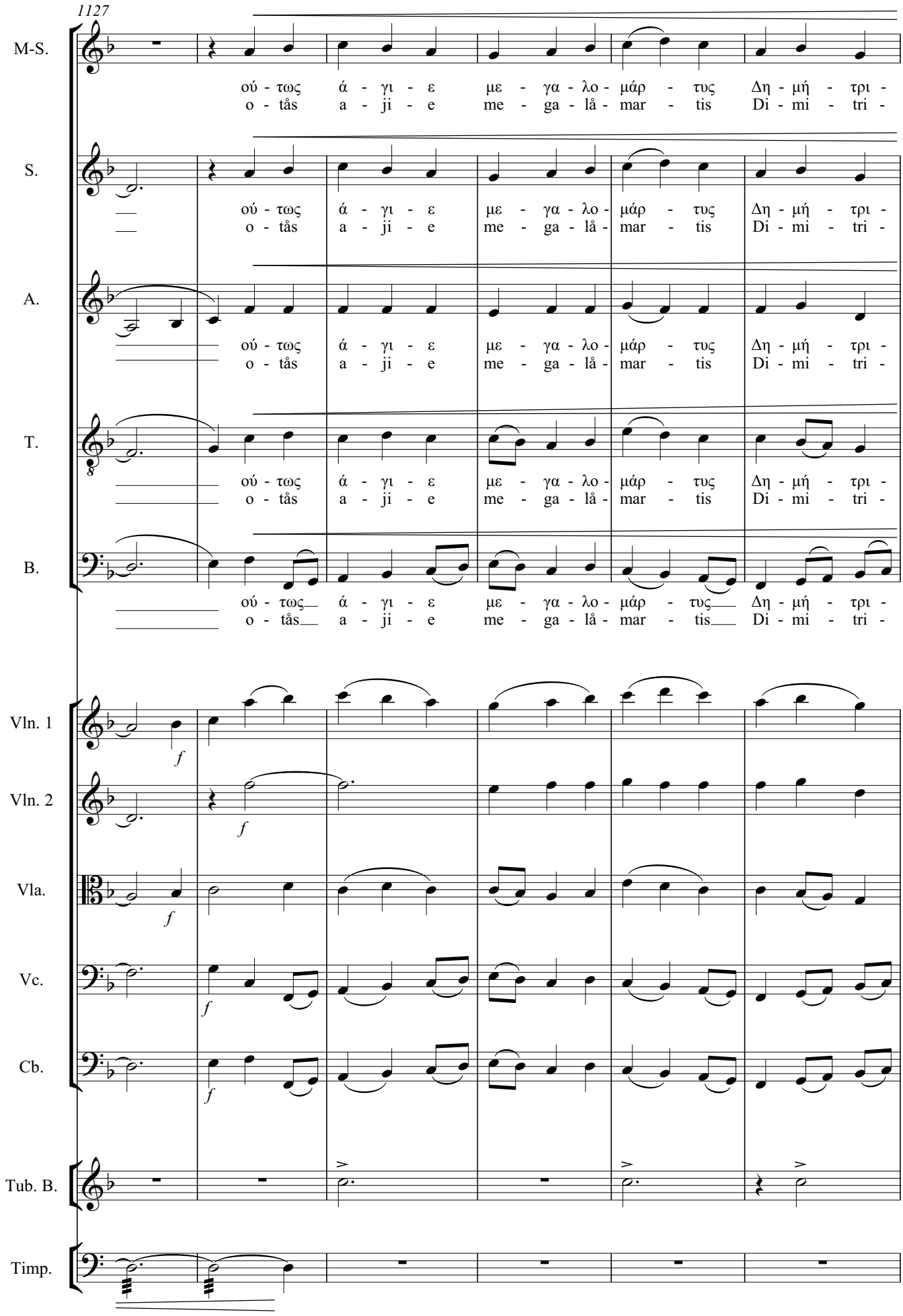

1083
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
windch.
f
3

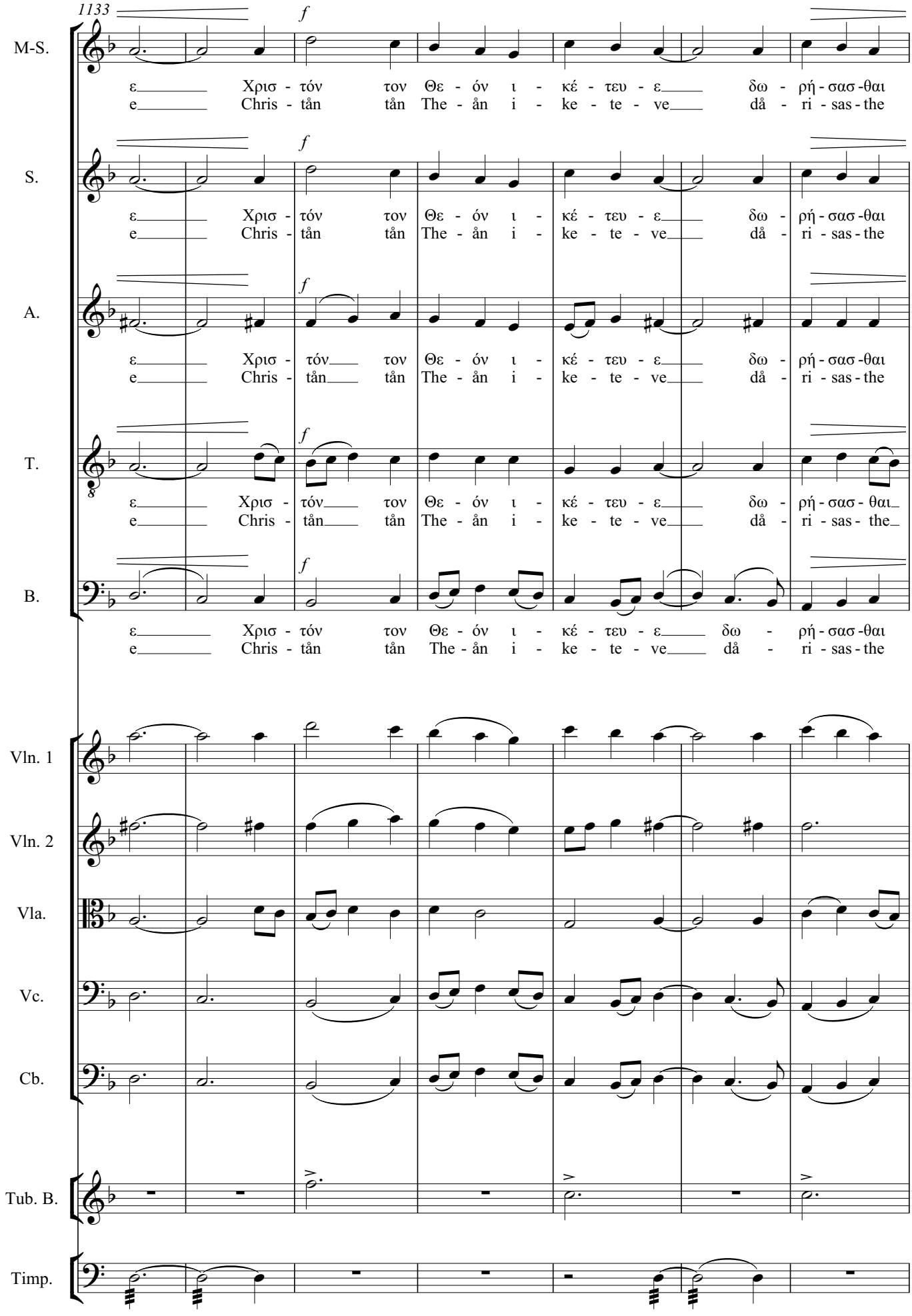

1095
X
♩=92
M-S.
S.
A.
T.
B.
mf
Μέ - γαν εύ - ρα - το εν τοις κιν - δύ - νοις,
Me - gan ev - ra - tå en tis kin - di - nis,
mp
bc/a legato
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
3
Tub. B.
windch.
Timp.

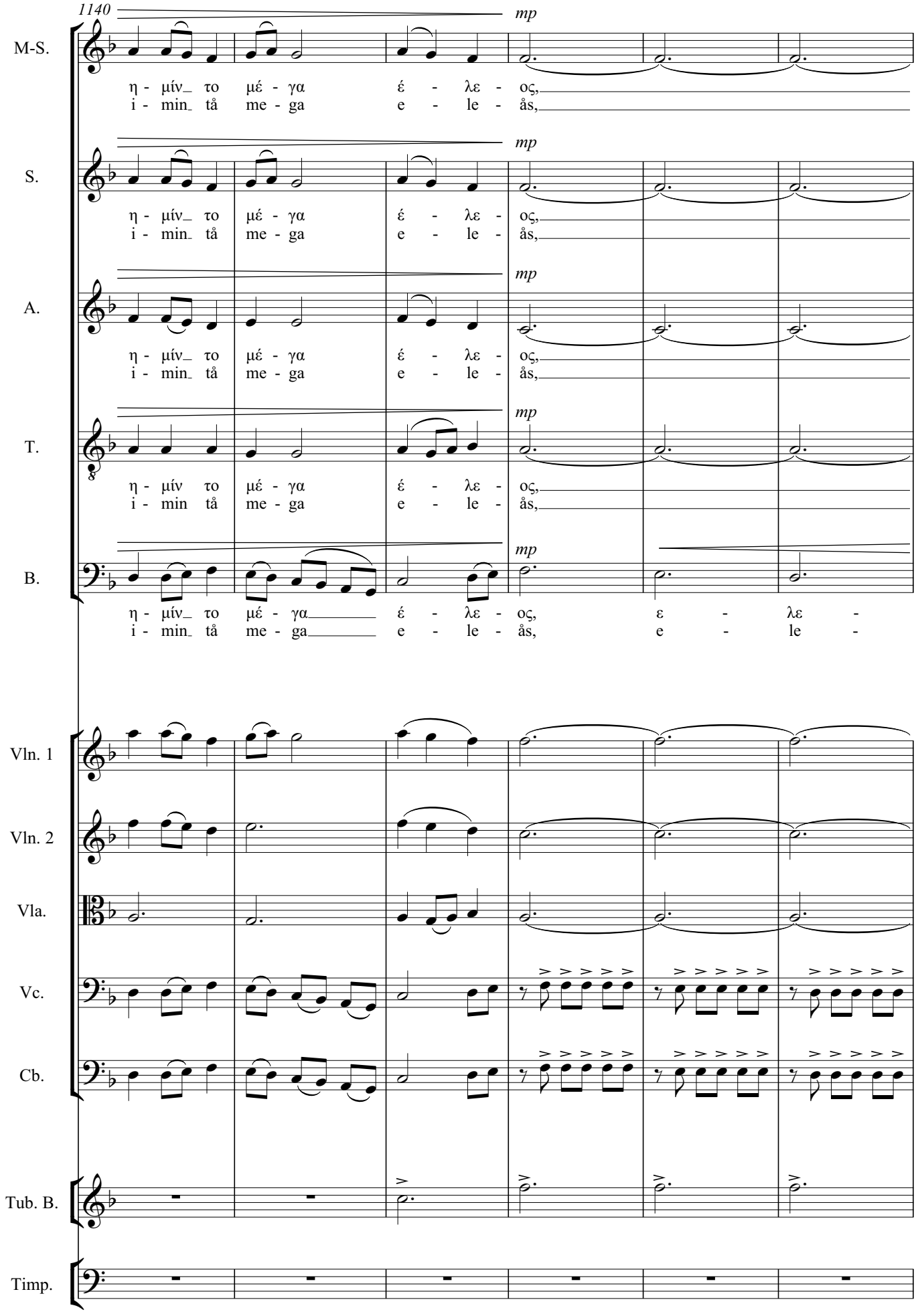

1105
M-S.
S.
Σε υ - πέρ - μα - χον, η οι-κου - μέ- νη, Αθ - λο - φό - ρε, τα
se i - per - ma - hån, i i - ko - me- ni, Ath - lå - få - re, ta
A.
Σε υ - πέρ - μα - χον, η οι-κου - μέ- νη, Αθ - λο - φό - ρε, τα
se i - per - ma - hån, i i - ko - me- ni, Ath - lå - få - re, ta
T.
mf
Αθ - λο - φό - ρε, τα
Ath - lå - få - re, ta
B.
mf
Αθ - λο - φό - ρε, τα
Ath - lå - få - re, ta
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.

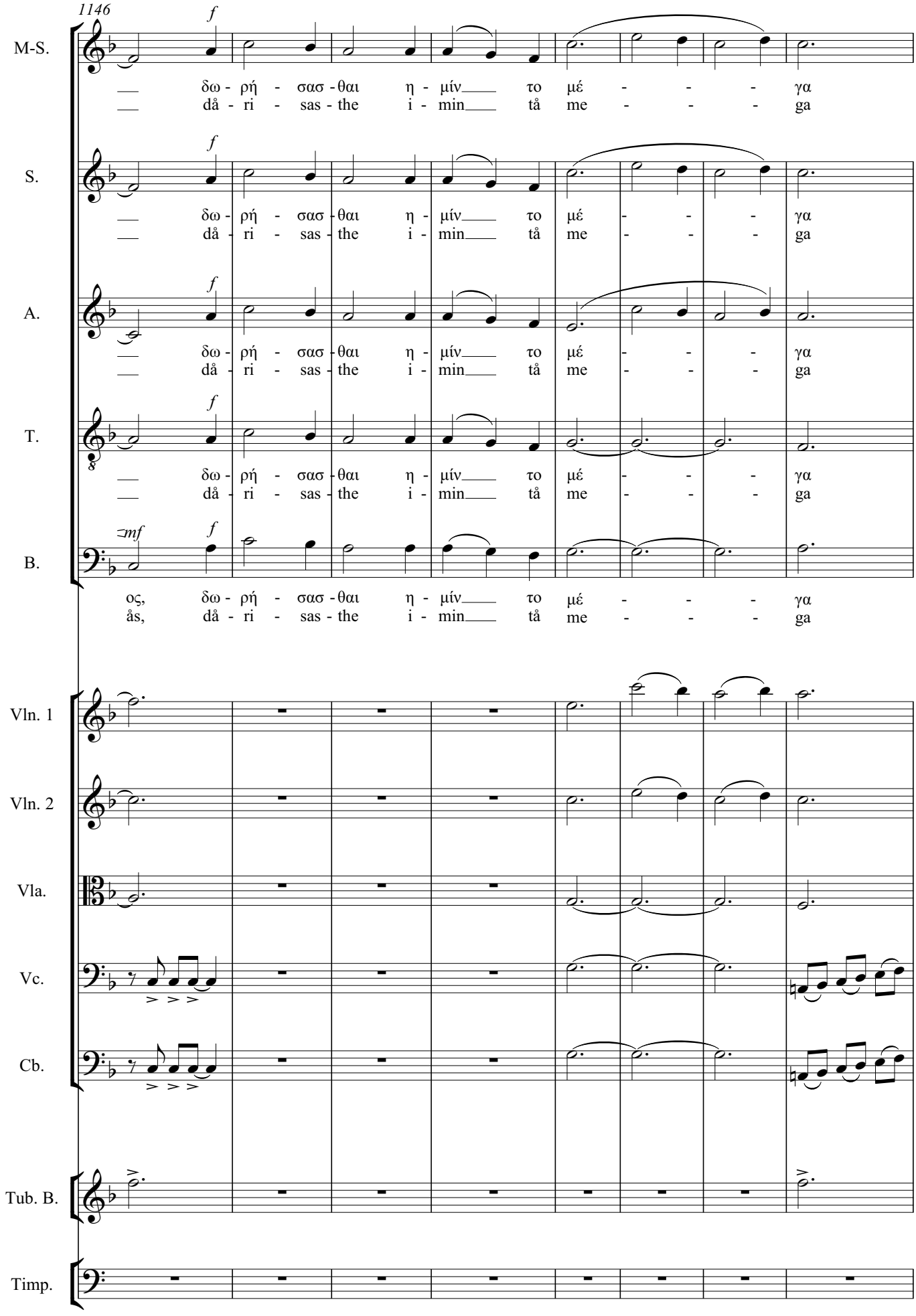

1113
M-S.
S.
έθ - νη τρο - πού - με - νον. Ως ουν Λυ - αί - ου κα - θεί - λες την
eth - ni trå - po - me - nån. Ås on Li - e - o ka - thi - les tin
A.
έθ - νη τρο - πού - με - νον. Ως ουν Λυ - αί - ου κα - θεί - λες την
eth - ni trå - po - me - nån. Ås on Li - e - o ka - thi - les tin
T.
έθ - νη τρο - πού - με - νον. Ως ουν Λυ - αί - ου κα - θεί - λες την
eth - ni trå - po - me - nån. Ås on Li - e - o ka - thi - les tin
B.
έθ - νη τρο - πού - με - νον. Ως ουν Λυ - αί - ου κα - θεί - λες την
eth - ni trå - po - me - nån. Ås on Li - e - o ka - thi - les tin
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.

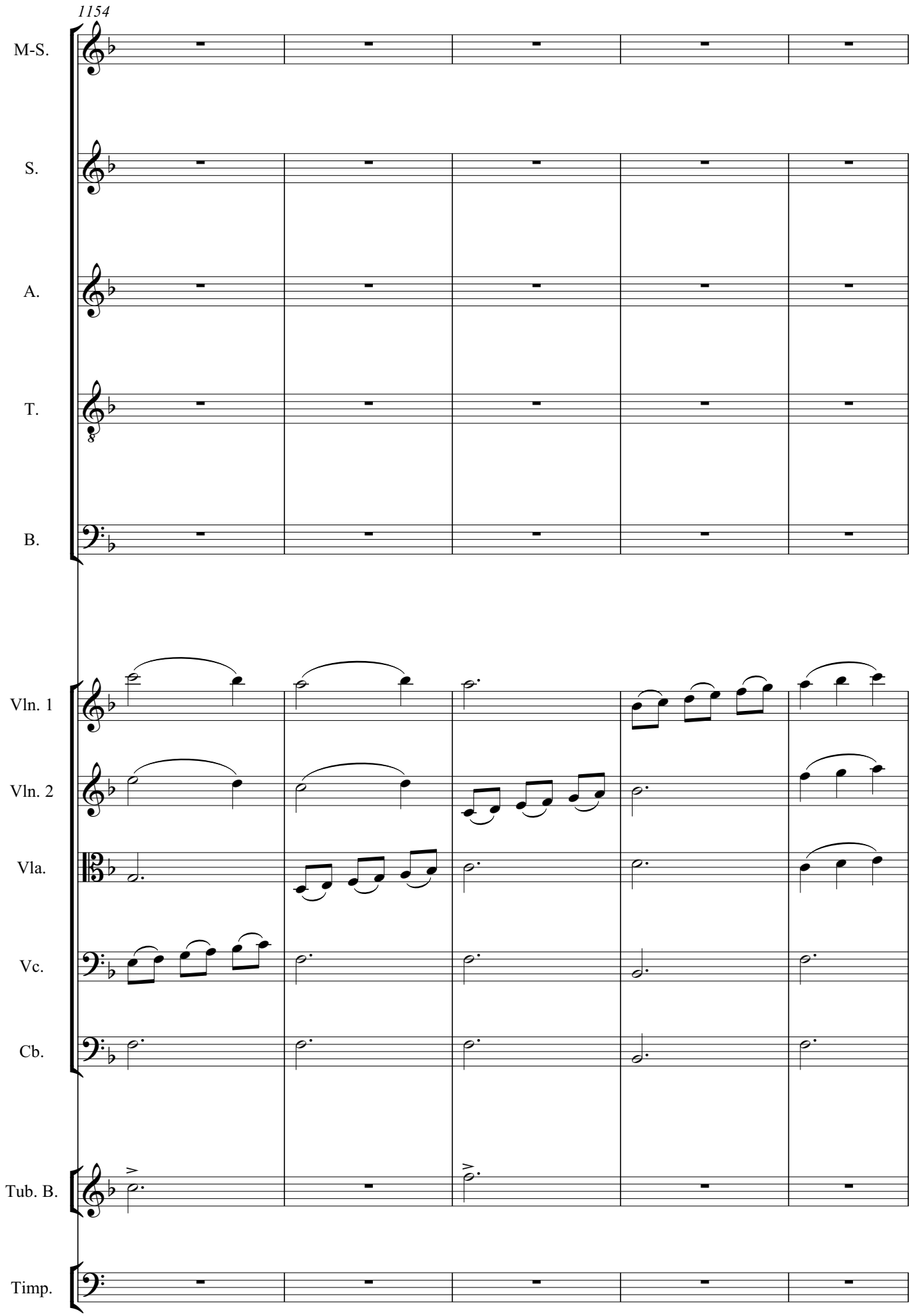

1120
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.
έ - παρ - σιν, εν τω στα - δί - ω θαρ - ρύ - νας τον Νέσ - το - ρα,
e - par - sin, en tå sta - di - å tha - ri - nas tån Nes - tå - ra,
mf


1127
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.
ού - τως ά - γι - ε με - γα - λο - μάρ - τυς Δη - μή - τρι -
o - tås a - ji - e me - ga - lå - mar - tis Di - mi - tri -
f


1133
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.
f
ε Χρισ - τόν τον Θε - όν ι - κέ - τευ - ε δω - ρή - σασ - θαι
e Chris - tån tån The - ån i - ke - te - ve då - ri - sas - the


1140
M-S.
S.
A.
T.
B.
mp
η - μίν_ το μέ - γα έ - λε - ος,
i - min_ tå me - ga e - le - ås,
η - μίν το μέ - γα έ - λε - ος,
i - min tå me - ga e - le - ås,
η - μίν_ το μέ - γα έ - λε - ος, ε - λε -
i - min_ tå me - ga e - le - ås, e - le -
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.


1146
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.
f
mf
δω - ρή - σασ - θαι η - μίν το μέ - - - γα
då - ri - sas - the i - min tå me - - - ga
ος, ås,


1154
M-S.
S.
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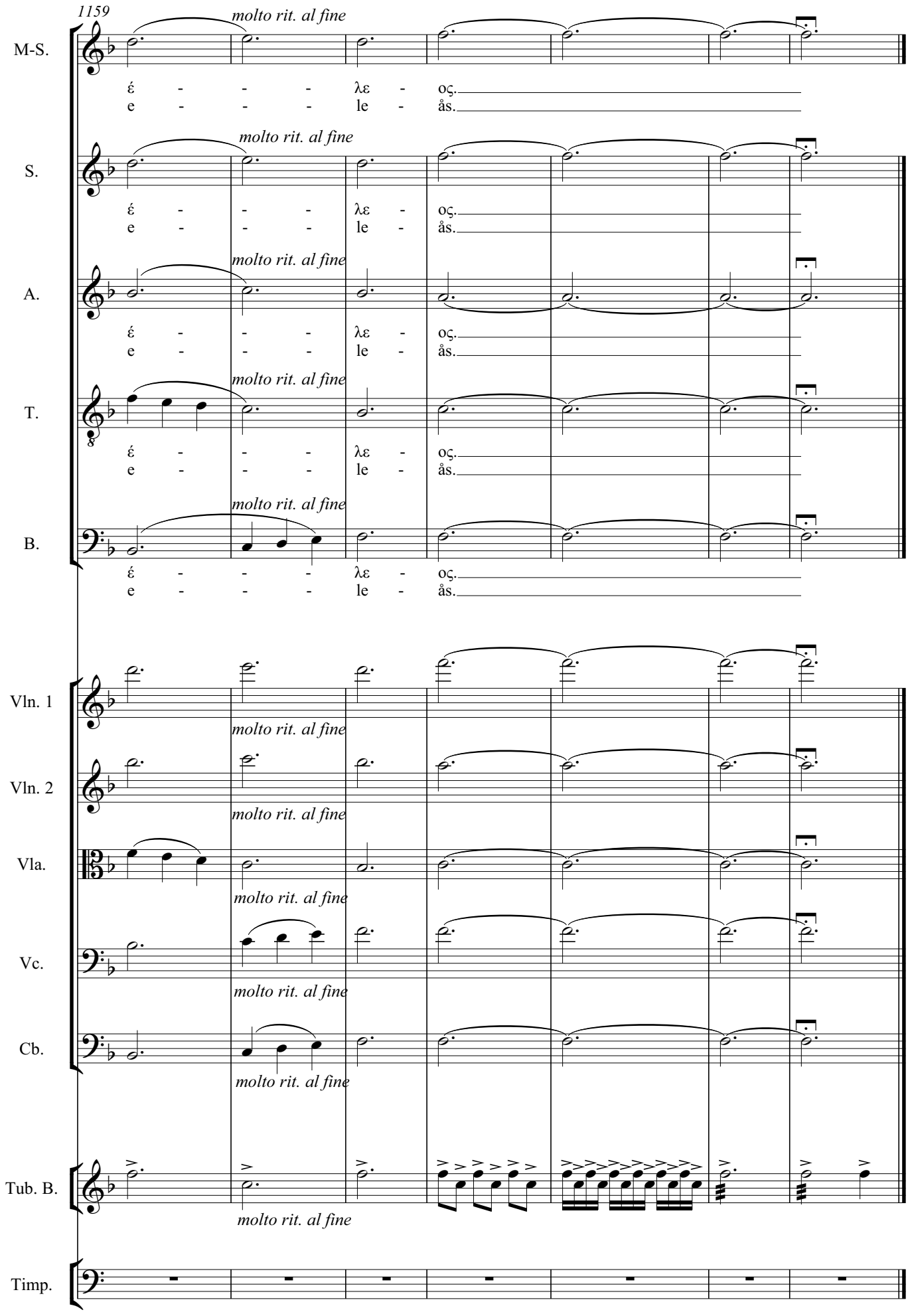
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tub. B.
Timp.


1159
M-S.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
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