

Mikis Theodorakis

Trio

für Violine, Violoncello und Klavier
for Violin, Violoncello and Piano

(1947)

Partitur und Stimmen
Score and Parts

ED 21067
ISMN 979-0-001-17612-5

PREVIEW
Low Resolution

PREVIEW
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Ο Θεοδωράκης συνέθεσε το *Τρίο για βιολί, βιολοντσέλο και πιάνο* στα 1946-47 στην Αθήνα. Μόλις είχε ολοκληρώσει τις σπουδές σύνθεσης στο Ωδείο Αθηνών και ετοιμαζόταν για το Δίπλωμά του. Όμως τον πρόλαβε ο Εμφύλιος Πόλεμος. Έτσι ένα μέρος του *Τρίο* γράφτηκε σε συνθήκες διαπολίτευσης (παρανομία) και ένα άλλο μέρος σε συνθήκες εξορίας (Ικαρία).

Είναι ένα έργο στο οποίο – όπως και στα υπόλοιπα εκείνης της περιόδου – είναι φανερό η επιρροή από τις κλασικές μουσικές του σπουδές. Ιδιαίτερα στον τομέα της φόρμας. Αλλά η επιρροή αυτή είναι μελωδικού υλικού όσο και της αρμονικής γλώσσας προβάλλει μίαν αυθεντική και πρωτοτυπία προσωπικότητας που συχνά μας εκπλήτσει για την τόλμη της.

C'est en 1946-47 que Theodorakis composa à Athènes le *Trio pour violon, violoncelle et piano*. Venant d'achever ses études de compositeur au Conservatoire d'Athènes, il était en train de préparer son diplôme. Mais la guerre civile le prit de court. De ce fait, une partie du *Trio* fut écrite dans des conditions de proscription (clandestinité) et une autre partie dans l'exil (sur l'île d'Icaria).

C'est une œuvre dans laquelle – à l'instar des autres œuvres de cette période – apparaît clairement les influences de ses études musicales classiques. En particulier, dans le domaine de la forme. À l'inverse, le choix du matériel mélodique autant que le langage harmonique témoignent d'une personnalité musicale authentique et originale qui nous surprend souvent par son audace.

Theodorakis composed the *Trio for violin, violoncello and piano* in Athens during 1946-47. He had just completed his studies in composition at the Conservatory and was preparing himself for his Diploma. However, he was overtaken by the civil war. Thus, one part of the *Trio* was written in circumstances of persecution (underground) and the other part in exile (on the island of Icaria).

It is a work in which – as in the other works of that period – the influence of his classical music studies becomes apparent. In particular, in the area of form. On the contrary, the selection of the melodic material and the harmonic language witness an authentic and original musical personality that often surprises us for its audacity.

Theodorakis komponierte das *Trio für Violine, Violoncello und Klavier* 1946-47 in Athen. Er hatte gerade sein Kompositionstudium am Konservatorium abgeschlossen und bereitete sich auf sein Diplom vor. Die Bürgerkriegsperiode überholte ihn jedoch. So entstand ein Teil des Werks in einer Zeit der Verfolgung (im Untergrund) und ein anderer Teil im Exil (auf der Insel Icaria).

Die Komposition weist auch in den Jahren jener Periode – sind die Einflüsse aus seinem Studium der klassischen Musik deutlich zu sehen. Insbesondere in der Form. Im Gegensatz dazu zeigen sowohl die Auswahl des Melodiematerials als auch die Harmoniesprache eine authentische und originelle musikalische Persönlichkeit, die uns oft mit ihrer Kühnheit erstaunt.

PREVIEW
Low Resolution

Aufführungsdauer / Duration: 19'

Trio

for Violin, Violoncello and Piano

Mikis Theodorakis
*1925

Nº 1

Adagio (♩ ca. 50)

Violine

Violoncello

Klavier

Adagio (♩ ca. 50)

The image shows a preview of a musical score for a Trio by Mikis Theodorakis. The score is for Violin, Violoncello, and Piano. It is marked 'Adagio' with a tempo of approximately 50 beats per minute. The score is overlaid with a large, diagonal watermark that reads 'PREVIEW' and 'Low Resolution'. The watermark is in a bold, sans-serif font. The musical notation includes staves for each instrument, with various notes, rests, and dynamic markings like 'p' (piano). The score is in a key signature of two flats and a 4/4 time signature.

8

Musical notation for measures 8-13. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part is mostly rests in these measures.

14

Musical notation for measures 14-19. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff).

20 *a tempo*

Musical notation for measures 20-25. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a *p* dynamic marking.

a tempo

Musical notation for measures 26-31. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with a *p* dynamic marking.

pp

Musical notation for measures 32-37. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a *pp* dynamic marking.

pp

Musical notation for measures 38-43. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a *pp* dynamic marking and includes a sixteenth-note pattern in the right hand.

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24

Musical score for measures 24-25. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). Measure 24 shows a vocal line with a long note and piano accompaniment with a rhythmic pattern. Measure 25 continues the vocal line and piano accompaniment.

25

Musical score for measures 25-26. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). Measure 25 shows a vocal line with a long note and piano accompaniment with a rhythmic pattern. Measure 26 continues the vocal line and piano accompaniment.

Musical score for measures 26-27. The system includes piano accompaniment (grand staff). Measure 26 shows piano accompaniment with a rhythmic pattern. Measure 27 continues the piano accompaniment.

Musical score for measures 27-28. The system includes piano accompaniment (grand staff). Measure 27 shows piano accompaniment with a rhythmic pattern. Measure 28 continues the piano accompaniment.

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28

Musical score for measures 28-31. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill in measure 31. The bottom two staves are in bass clef and contain a simple accompaniment of quarter notes.

No 2

Allegro vivace (♩ ca. 92)

Klavier *ff pesante (marcato)*

Musical score for measures 32-35, labeled 'Klavier'. The tempo is 'Allegro vivace' with a quarter note equal to approximately 92 beats per minute. The dynamics are 'ff pesante (marcato)'. The score is in 3/8 time and features a rhythmic accompaniment of eighth notes in both hands.

11

Musical score for measures 36-40. The top staff is in treble clef and contains a melodic line with eighth notes and a trill in measure 39. The bottom two staves are in bass clef and feature a complex accompaniment with many beamed sixteenth notes and chords.