

ΜΑΝΟΣ  
ΧΑΤΖΙΔΑΚΗΣ  
ΙΟΝΙΚΗ ΣΟΥΪΤΑ  
ΕΡΓΟ 7 (1952-53)

MANOS  
HADJIDAKIS

ΓΙΑ ΠΙΑΝΟ ΙΟΝΙΑΝ ΣΟΥΪΤΗ

Op. 7 (1952-53)

FOR SOLO PIANO

ΙΟΝΙΚΗ ΣΟΥΪΤΑ  
ΓΙΑ ΠΙΑΝΟ

3. Σκερτσό.

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ΙΟΝΙΚΗ ΣΟΥΪΤΑ  
ΓΙΑ ΠΙΑΝΟ  
Έργο 7  
(1952-53)

Η Ιονική Σουίτα είναι το πρώτο νεανικό έργο μιας καθαρά δυτικής έμπνευσης και τεχνοτροπίας του Μάνου Χατζιδάκι. Οι πληροφορίες γύρω από το έργο είναι περιορισμένες. Η παρτιτούρα του βρέθηκε λίγο πριν από το θάνατο του συνθέτη. Πιθανολογείται ότι αναφέρεται στους Ιόνιους ποιητές Ανδρέα Κάλβο και Διονύσιο Σολωμό. Εντούτοις, τόσο από άποψη μουσική, μορφολογική, αρμονική και τεχνικής επεξεργασίας, όσο και από τον τίτλο και τις ονομασίες των μερών (Σουίτα, Σαραμπάντα, Σκέρτσο, Τραγούδι από το Aria και ο τελικός Χορός που ανταποκρίνεται στη γραφή της τοκάτας), το έργο αυτό όχι μόνο αναφέρεται στο Ιόνιο αλλά και το εγκωμιάζει ως τη μόνη γέφυρα επικοινωνίας της Ελλάδας, στα χρόνια της οθωμανικής κυριαρχίας, με την καλλιτεχνική δημιουργία της υπόλοιπης Ευρώπης. Και ακόμα ως κρίκο πολιτιστικής επανασύνδεσης με την ευρωπαϊκή σκέψη και απαραίτητο πνευματικό στοιχείο για την εξισορρόπηση της χώρας ανάμεσα σε δύο κόσμους.

Η Σουίτα διαρθρώνεται σε πέντε μέρη αντιθετικού χαρακτήρα και η μορφολογική της διάπλαση ανταποκρίνεται στο νεοκλασικό πρότυπο. Η γραφή του έργου εντάσσεται στη σχολή του «δυναμισμού» που, όπως είναι γνωστό, εκπροσωπείται από συνθέτες των ανατολικών ευρωπαϊκών χωρών (Στραβίνσκι, Μπάρτοκ κ.ά.) και χαρακτηρίζεται από έντονους χορευτικούς ρυθμούς, ιδιότροπους τονισμούς και αντιχρονισμούς, όπως είναι για παράδειγμα το πρώτο μέρος –μια εισαγωγή σ' ένα αρρενωπό μελωδικό σχήμα– και κυρίως το τελευταίο μέρος –Χορός– στον ασύμμετρο ρυθμό των 5/8, στο ύφος και με τη δεξιότεχνική λάμψη της τοκάτας. Το δεύτερο μέρος –Σαραμπάντα– κρατά τον κατά παράδοση αργό ρυθμό αισθησιακού χαρακτήρα. Το τρίτο μέρος –Σκέρτσο– προφανώς χιουμοριστικής διαθέσεως, διτονική αρμονική γραφή, εισάγει ένα σύντομο τρυφερό επεισόδιο, ενώ το τέταρτο μέρος είναι ένα Τραγούδι εσωτερικής επικλητικής έκφρασης, που χαρακτηρίζεται από λυρική λιτότητα και απλή πιανιστική συνοδεία.

Το 1960 η Ιονική Σουίτα ανέβηκε και με τη μορφή μπαλέτου από το Ελληνικό Χορόδραμα της Ραλλούς Μάνου.

IONIAN SUITE  
FOR PIANO  
Opus 7  
(1952-53)

The Ionian Suite is the first work composed during Manos Hadjidakis youth, inspired by a purely Western style. There is only limited information about this work. The score was found slightly before the composer's death and it is most probably connected with the Ionian poets, Andreas Kalvos and Dionysios Solomos. Nevertheless, from the standpoint of its music, morphological and harmonic, and its technical elaboration, as well as its title and the names of its separate parts (Suite, Sarabande, Scherzo, Aria, and the final Chorus corresponding to the composition of a Toccata), this work does not only refer to the Ionian. It also lauds the Ionian world in the period of Ottoman Rule, as Greece's only bridge for communicating with the artistic creativity of the rest of Europe; and even as the link for cultural re-connection with European thought and as a vital spiritual element for Greece's balance between two worlds.

The Suite is organized in five parts with a contradictory character and its morphological style corresponds to the neo-classical model. The way the work is composed places it in the so-called "dynamic" school, which (as we all know) is represented by composers of East-European composers (Stravinsky, Bartok, etc.). This "school" is characterized by intensely strong dance rhythms, peculiar accentuations and syncopations, as in the first part, for example –a dynamic introduction in a virile melodic form– and above all, in the last part –the Chorus– in the uneven ("asymmetrical") rhythm of 5/8, in the mood and virtuoso brilliance of the Toccata. The second part –the Sarabande– preserves the traditionally slow rhythm sensual in character. The third part –the Scherzo– in an obviously humoristic mood, composed with a bi-tonal harmonic model, introduces a brief but tender interlude. The fourth part is a Song with an internally in vocational kind of expressions, characterized by lyrical conciseness and a simple piano accompaniment.

In 1960, the Ionian Suite was performed in the form of a Ballet as well, by Rallou Manou's Greek Chorodrama.

# ΙΟΝΙΚΗ ΣΟΥΪΤΑ

## IONIAN SUITE

### I

ΜΑΝΟΣ ΧΑΤΖΙΔΑΚΗΣ

♩ = 178 - 180

Measures 1-3. Treble clef, bass clef. Time signatures: 3/4, 2/4, 9/8, 4/4. Dynamics: *f*. Includes slurs and accents.

Measures 4-6. Treble clef, bass clef. Time signatures: 4/4, 6/8, 4/4. Dynamics: *p*. Includes slurs, accents, and 'Red.' markings.

Measures 7-11. Treble clef, bass clef. Time signatures: 4/4, 6/8, 4/4. Dynamics: *p*. Includes slurs, accents, and 'Red.' markings.

Measures 12-14. Treble clef, bass clef. Time signatures: 4/4, 9/8, 9/8. Dynamics: *p*. Includes slurs, accents, and 'Red.' markings.

Measures 15-19. Treble clef, bass clef. Time signatures: 9/8, 4/4, 9/8, 4/4. Dynamics: *f*, *sfz*. Includes slurs, accents, and 'Red.' markings.

19

Red. \* p Red.

23

poco a poco cresc. Red.

27

tr sfz f Red.

31

sfz f Red. dim. Red.

35

Poco meno mosso

poco rit. mp Red.

Tempo I

39

f molto dim. 8va p Red.

## II

Andantino ♩ = 94-96

dolce *p*

molto legato con Ped.

Musical notation for measures 1-8, featuring a treble and bass clef with a 3/4 time signature. The music is marked 'dolce p' and 'molto legato con Ped.'.

9

Musical notation for measures 9-16, continuing the piece with various articulations and dynamics.

17

Musical notation for measures 17-24, featuring a treble and bass clef with a 3/4 time signature.

25 *poco rit.* *a tempo*

Musical notation for measures 25-32, marked 'poco rit.' and 'a tempo'. Dynamics include *p*.

33

*mp*

*mp*

Musical notation for measures 33-40 and 41-48, marked 'mp'.

41

*mp*

*molto rit.*

*dim.*

*pp*

Musical notation for measures 41-48 and 49-56, marked 'mp', 'molto rit.', 'dim.', and 'pp'.

## III

♩ = 112-116

Senza Ped.

*p*

*sfz*

*sf*

*mp*

*p*

*mp*

*sfz*

22

7/16 2/4

*sf* *mp*

26

*p*

30

Tempo

$\bullet = 138$

*mp*

*con Ped.*

33

36

*poco accel.*

39

*poco rit.* *a tempo*

*sub. mf*

42 *poco accel.*  
*sub. mp*

45

48 *poco a poco rit.* **Tempo I**  
*dim.* *p* *sub. mp*

*Senza Ped.*

52 *sf*

56 *mp* *sfz*

60 *p* L.H. *dim.* R.H. *p*



# IV

♩ = 144 - 146

*p*  
*con Ped.*

Measures 1-3: Treble clef, C major, 4/4 time. Treble staff: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: quarter notes G2, A2, B2, C3, B2, A2, G2. Pedal point on G2.

4  
*poco a poco cresc.*

Measures 4-6: Treble clef, C major, 4/4 time. Treble staff: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: quarter notes G2, A2, B2, C3, B2, A2, G2. Pedal point on G2.

7  
*mf* *sub.p*  
*sim.*

Measures 7-9: Treble clef, C major, 4/4 time. Treble staff: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: quarter notes G2, A2, B2, C3, B2, A2, G2. Pedal point on G2.

10  
*poco rit.*

Measures 10-12: Treble clef, C major, 4/4 time. Treble staff: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: quarter notes G2, A2, B2, C3, B2, A2, G2. Pedal point on G2.

13  
*a tempo*  
*mp poco a poco cresc.*

Measures 13-15: Treble clef, C major, 4/4 time. Treble staff: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass staff: quarter notes G2, A2, B2, C3, B2, A2, G2. Pedal point on G2.

16

mf sub. p

This system covers measures 16 to 18. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamic markings include *mf* and *sub. p*.

19

poco rit. a tempo mp

This system covers measures 19 to 21. It includes a *poco rit.* marking, a *5* fingering in the right hand, and a *mp* marking. The tempo returns to *a tempo*.

22

sim.

This system covers measures 22 to 24. The left hand has a consistent accompaniment pattern. The marking *sim.* (simile) is placed below the system.

25

This system covers measures 25 to 27. The right hand continues with a melodic line, and the left hand maintains its accompaniment.

28

poco rit. a tempo poco a poco cresc.

This system covers measures 28 to 30. It features *poco rit.* and *a tempo* markings, and a *poco a poco cresc.* instruction for the left hand.

31

mf L.H. sub. p

This system covers measures 31 to 33. It includes a *mf* marking and a *sub. p* marking for the left hand. A *3* fingering is shown in the right hand.

34 *poco a poco rit.*

37 *a tempo*  
*sub. mf*

40 *poco a poco cresc.*

44

47 *mp*

50 *rit.*

V

Allegro - Moderato

Musical notation for measures 1-4. The piece is in 5/8 time with a key signature of one flat (B-flat). The right hand (RH) features a melodic line with eighth and sixteenth notes, while the left hand (LH) provides a bass line with quarter and eighth notes. A dynamic marking of *p* (piano) is present in the first measure.

*simile*

Musical notation for measures 5-8. The right hand continues with a melodic line, and the left hand maintains the bass line. A dynamic marking of *poco a poco cresc.* (poco a poco crescendo) is written across measures 6 and 7.

Musical notation for measures 9-12. The right hand features a melodic line with eighth notes, and the left hand has a bass line with quarter notes. A fermata is placed over the final note of the right hand in measure 10.

Musical notation for measures 13-16. The right hand continues with a melodic line, and the left hand has a bass line with quarter notes. A dynamic marking of *più cresc.* (più crescendo) is written across measures 14 and 15.

Musical notation for measures 17-20. The right hand (R.H.) features a melodic line with eighth notes, and the left hand (L.H.) has a bass line with quarter notes. A dynamic marking of *f* (forte) is present in the first measure. The piece concludes with a final chord in the right hand.

Senza Ped.

21

*dim.*

*p*

25

*poco a poco cresc.*

30

35

*f*

R.H.

L.H.

*Senza Ped.*

39

*sfz*

*sfz*

44

*sim. staccato*

*sfz*

49 *poco rit.* *a tempo*  
*sfz* *dim.* *gliss.* *p*

53

58 *poco a poco cresc.*

62

65 *più cresc.* *f* R.H. L.H. *Senza Ped.*

69 *poco a poco dim.* *p*