

Ἡ Περσική Νίκη

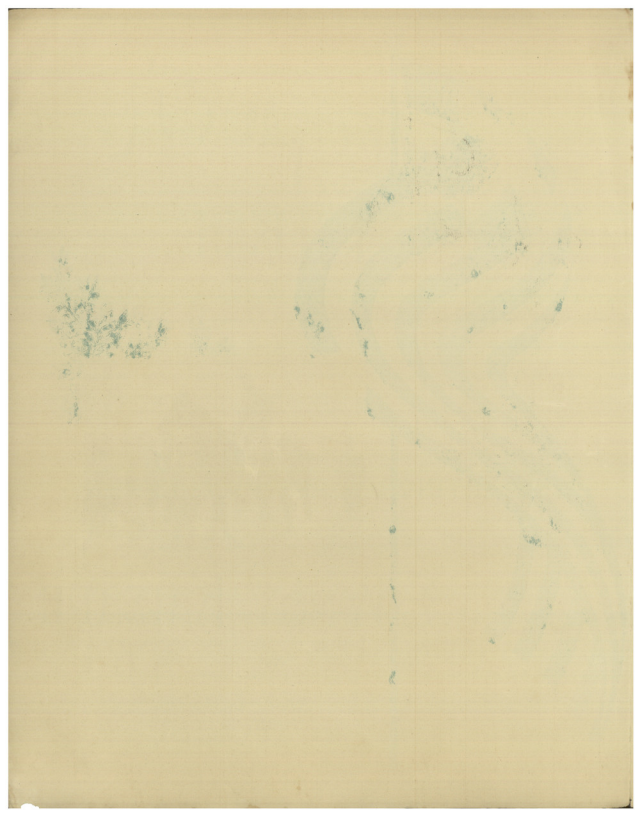
ΤΗ. Α. Β. Υ. ΤΩ. ΑΡΧΙΣΤΡΑΤΗΓΩ.
ΔΙΑΔΟΧΩ.
ΚΩΝΣΤΑΝΤΙΝΩ.



ΣΠΥΡΩΥ ΚΑΙΣΑΡΗ

Ἐπιθεωρητοῦ τῶν Στρατ. Μουσικιῶν.

ΕΚΔΟΣΕΙΣ ΜΟΥΣΙΚΟΥ ΟΙΚΟΥ
ΜΙΧΑΗΛ ΚΑΖΑΖΗ
ΣΤΑΔΙΟΥ 18. ΑΘΗΝΑΙ.



Ἡ Περωτὴ Νύκτ Ἐμβατήριον

Σωῶρου Καίσαρη.

Marziale

Musical score for the beginning of the piece, featuring a piano and trombone part. The piano part is in the upper staff, and the trombone part is in the lower staff. The tempo is marked "Marziale".

" Πάντα ἔμπρός *

Musical score for the first system of the piece, featuring a piano and trombone part. The piano part is in the upper staff, and the trombone part is in the lower staff. The tempo is marked "Marziale".

Musical score for the second system of the piece, featuring a piano and trombone part. The piano part is in the upper staff, and the trombone part is in the lower staff. The tempo is marked "Marziale".

Musical score for the third system of the piece, featuring a piano and trombone part. The piano part is in the upper staff, and the trombone part is in the lower staff. The tempo is marked "Marziale".

M. 108 H.

* Το πλήρες ἔνθουσιασμοῦ σὺνθημα τοῦ Διαδόχου.

Musical score for piano, consisting of five systems of two staves each. The score includes dynamic markings such as *ff*, *mf*, and *f*, and first/second endings (1º and 2º).

System 1: First ending (1º) and second ending (2º) in the right hand, followed by a *ff* section.

System 2: *mf* section.

System 3: *ff* section.

System 4: *ff* section.

System 5: First ending (1º) and second ending (2º) in the right hand, followed by an *f* section.

First system of a piano score. The right hand features a melodic line with a trill on the first measure and a fermata on the second. The left hand provides a rhythmic accompaniment of eighth notes. The tempo/mood marking *con entusiasmo* is placed between the staves.

Second system of the piano score, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano score, showing further development of the melodic and harmonic material.

Fourth system of the piano score. The right hand has a more active, rhythmic role. The left hand continues with eighth-note accompaniment. A dynamic marking *f* is present.

Fifth system of the piano score. The right hand features a complex, rhythmic pattern. The left hand has a steady eighth-note accompaniment. Dynamic markings *ff* and *strepitoso* are present. The word *Trombe* is written in the right hand.

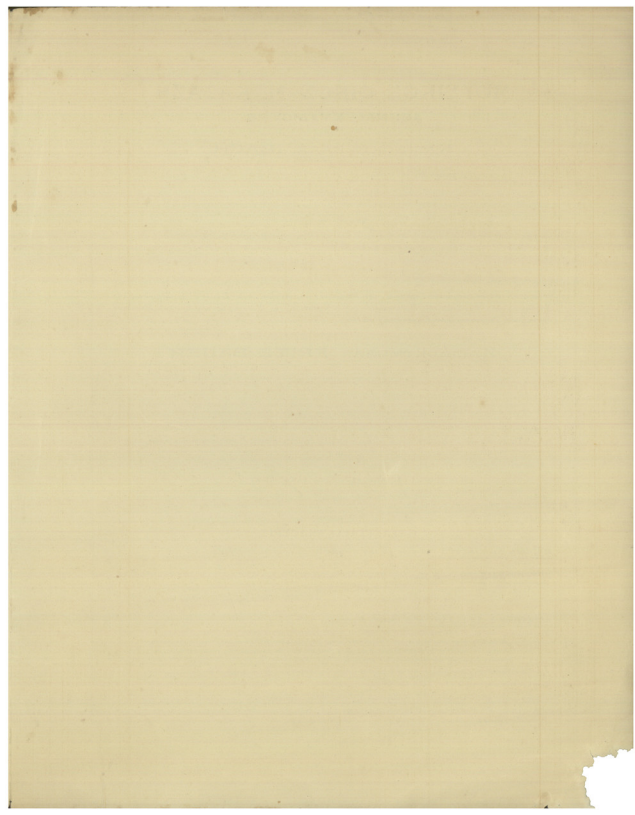
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of two staves. The upper staff contains a melody with eighth and sixteenth notes, including accents and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melody with slurs and accents, while the lower staff continues the accompaniment with chords and rhythmic patterns.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melody with slurs and accents, while the lower staff continues the accompaniment with chords and rhythmic patterns.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melody with slurs and accents, while the lower staff continues the accompaniment with chords and rhythmic patterns. A fermata is present at the end of the system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melody with slurs and accents, while the lower staff continues the accompaniment with chords and rhythmic patterns. A fermata is present at the end of the system.



ΜΟΥΣΙΚΟΣ ΟΙΚΟΣ Μ. ΚΑΖΑΖΗ

ΑΘΗΝΑΙ - ΣΤΑΔΙΟΥ 18

ΚΛΕΙΔΟΚΥΜΒΑΛΑ ΙΒΑΧΗ

Τὸ ἔργασίον *Rud. Ibach Sohn* ἰσχυρὸν τὸ 1294 ἀπὸ τοῦ *J. A. Ibach* ἐν Βαρμὴν τῆς Γερμανίας εἶνε ὄχι μόνον τὸ ἀριστερότερον καὶ μεγαλύτερον ἔθλημα τοῦ ἔιδους τοῦ ὀκλαίηρου τῆς Ἐξουσίας ἀλλὰ ἀσχετόν καὶ τὸ μᾶλλον ὀνομαστόν διὰ τὴν στερεότητα, ἀντοχὴν καὶ ποιότητα τοῦ ἤχου τῶν κλειδοκυμβάλων του.

Τὰ 3500 κλειδοκυμβάλα τὰ ἑτοῖα παρῶντι κατ' ἑξὺς θερμῶς ἀντιστώμενα ὑπ' ἄνευ τῶν διακεκοσμημένων μουσικῶν ἀποτελεῖται τὸ μεγαλύτερον δόλωμα τῆς τοῦ. Οἱ *Brahms, Bruch, Kuddick, Liszt, Pugno, Max Reger, Sarasate, Sauer, Richard Strauss, Wagner, Weingartner* κ.λ. δι' αὐτογράφων ἐπιστολῶν ἐπαρμόζονται ἐνθουσιωδῶς διὰ τὴν ἔξοχον ποιότητα τῶν κλειδοκυμβάλων *Ibach*.

Ἐξαιρετικῶς διὰ σημασίας διὰ τὸν ἄνω Ὀκλον εἶνε ἡ τιμὴ μὴ τῶν ὁμοίων περιβλήθῃ τοῦ να προμηθεύσῃ κλειδοκυμβάλα τοῦ ἐν Βερολίῳ ἔργασίον του εἰς τὸν *Ἀδωνάτορα τῆς Ἀδωντίας καὶ Βασιλῆα τῆς Οὐγγαρίας, τὸν Ἀδωνάτορα τῆς Γερμανίας, τὴν Βασιλισσάν τῆς Ἀγγλίας, τοὺς Βασιλεῖς τῆς Σουηδίας, τῆς Νορβηγίας, τῆς Ἑλλάδος, τῆς Πορτογαλλίας, τῆς Ρουμανίας, τῆς Βουλγαρίας καὶ λοιποὺς Μεγάλους Δούκας καὶ Πρίγκιπας τῶν Ἐσθωνικῶν Ἀδελῶν.*

ΚΛΕΙΔΟΚΥΜΒΑΛΑ FRITZ BAUER

Τὰ Κλειδοκυμβάλα *Bauer* τοῦ Βερολίνου μοναδικὰ διὰ τὴν στερεότητα καὶ ἀντοχὴν τῶν, θερμῶς ἀντιστώμενα ὑπ' ἄνευ τῶν διακεκοσμημένων μουσικοδιδασκῶν καὶ ὄργανα ὄχι μόνον τελείως ἁποσπερῶς κατασκευῆς ἀλλὰ καὶ διὰ τὴν ἁριστερίτητα καὶ ὁρατότητα τοῦ ἤχου τῶν.

Ἀνεξοτήτῃ ἔμαρτυροῦν εἰς τὰς συγχροῦσας ἀποσπερῶς μεταβολὰς τοῦ κλιματικῶς μας καὶ οὐδὲν ἐπισημαζόμενα ἀπὸ τῶν καμμένων τῶν θεοῦ, διατηροῦσι θαυμασιῶς τὸ χροῖσμα, μὴ ὑποκείμενα εἰς ἀσχηγίας καὶ ἐνοχλητικότητας φθορᾶς, ὅσας παρῶσιν ὄργανα ἄλλων ἔργασίον.

Τὰ κλειδοκυμβάλα *Bauer* θερμῶς ἀντιστώμενα εἰς πάντα τοὺς σκοποὺς τῆς μουσικῆς, ὡς ἀνώτερα παντὸς κλειδοκυμβάλου καὶ μεγαλύτερας ἔχει τιμῆς, κατακτῶμενα τὴν συμπόθειαν καὶ τὸν θαυμασιὸν ὀκλαίηρον τοῦ μουσικοῦ κόσμου.

Τιμῶνται ἀπὸ 1100 ἕως 1500 δραχμῶν.

Σημ. — Πάντα πάντοτε κλειδοκυμβάλα *Ibach* καὶ *Bauer* εἰσπράττειται ἐπιτιμώμενα κατ' ἡμῶν πρὸς δομητῶν κατὰ πᾶσαν ὄραν, κατὰ τὴν ἑταίρειαν πρὸς τὸν ἄνω Ὀκλον διὰ πᾶσαν ἔσπερῃν κληρονομίαν ὡς ἀποκλειστικὸν ἀνεπὶσπαστόν διὰ τὴν Ἑλλάδα καὶ τὴν Κρήτην.

ΤΕΛΕΥΤΑΙΑΙ ἘΚΔΟΣΕΙΣ

ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ — Γὰ τὴ γλυκεῖα παρτίδα, δι' ὄργανο καὶ κλειδοκυμβάλοιν 0,40

Ἐπιλομῶν παρῶσιν ὄργανο διὰ Σχολεῖα καὶ Παρθενονεῖα.

ΣΠΥΡΟΥ ΚΑΙΣΑΡΗ — Ἡ Πενταγῆ Νύκτ, μίξις διὰ κλειδοκυμβάλοιν 0,80

Τὸ ἔργασίον αὐτὸ εἶνε μία ἀπὸ τῶν ὀνομαστότερων ἔργων τοῦ πολέμου Ἐπιλομῆς τὸ ἄριστον ἐπὶ τῆς θεομυστικῆς εἰσοδῆ τῆς Α. Μ. τοῦ Βασιλέως τῶν Ἑλλήνων εἰς τὴν Θεολογικὴν ἐπὶ τῆς Σπουδατικῆς Μουσικῆς.

ΑΡΙΑΝΝΗΣ Ε. ΤΕΑΚΑΛΩΤΟΥ — Θεοῦ Μοναχῆς 2,50

Ἐργασίον ἀπὸ τῆς ἀνεκδοκῆς τοῦ Ὀκλου Ἀθηνῶν καὶ ἐν χρόνῳ εἰς τὸ τὸ Ὀκλον καὶ Σχολεῖα τοῦ Κράτους. Ἡ Θεοῦ αὐτὴ ἀνεκδοκῆς τὴν ἀσχετότητα μέχρι τοῦδε ἑλληνικῶν βιβλίων περιληπτικῶν καὶ εἰσόδων ὀνομαστικῶν ὑπ' ἄνευ τῶν ἁδελφῶν τῆν ἀσχετότητα θεομυστικῶν ὡς ἀποκλειστικῶν μαθήματα ἑλληνικῆς καὶ φωνητικῆς μουσικῆς.

Ἐθνικὸν ὕμνον Ἑλλάδος — Βουλγαρίας — Σερβίας — καὶ Μοναχοῦν διὰ κλειδοκυμβάλοιν, ὅμοιο ὄμοιο 0,50

Κινηματογράφος τοῦ 1912, Ἀθηναϊκοῦ ποταμοῦ Σ. Σπανδοῦ ὡς δι' ὄργανο καὶ κλειδοκυμβάλοιν. Πέντε ἀπὸ τὰ ὀνομαστότερα τραγουδιὰ τῆς ἀνω ἐπιλομῆς 2,50

Εἶσα — Τὸ τελευταῖον βάλς τοῦ *Lehar* 1,—

Ἐρως Τσιγγῶν — βάλς τοῦ *Lehar* 1,—