

Ἐπὶ τῆς τραγουδιᾶ τοῦ Ἑλληνικοῦ γένους.

№ 1. Νεφέλ.

• 2. Χαυχογυροῖσι.

• 3. Ἐκκαρδίῃ καὶ ὁ τραγουδῶντις

• 4. Ὁ κορταὶ ἑραστῆς

Διὰ ἑξῆς γυρνῶ καὶ πάλιν

Δ. Α. Στάϊνον

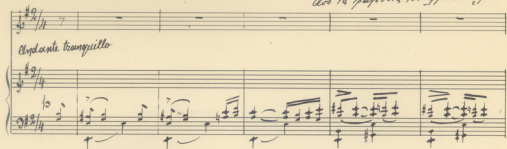
Op. 10

15. 12. 1917

*Ntēpti.*

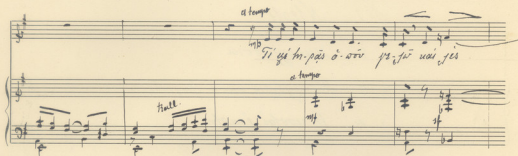
*ὁ δὲ τὸ πρῶτον τοῦ ἔμφροντος πατρὸς.*

*Andante tranquillo*



*a tempo*  
*mp*  
*ff*

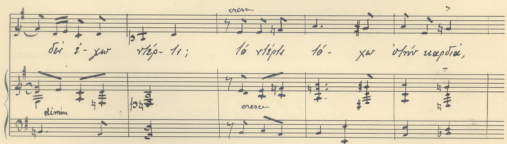
*Ti gi m. pās ò. arō ps. ju. uai. jes*



*mf*  
*mf*

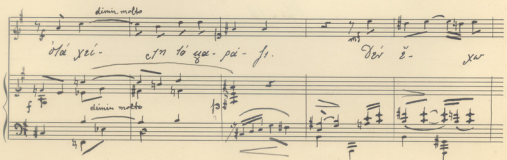
*dei ò. xw rēp. ti; tō rēptō tō. xw itōr̄ uapōr̄a,*

*dimin*  
*moren*



*dimin. molto*  
*f*  
*dimin. molto*

*itā xōi. cōm tō xw. poi. fi. dei ò. xw*



ti-ros vá loú-wā to stí-pyō uai-ye-ros, ói ē-xar

ti-ros vá loú-wā to stíp. tye-ō uai-ye-ros..

*dimin* *ff*

Nai oús loú-wā, ym-jai bor-va, go.

trépye ym-pa-i-ōte, vá oús loú-wā, ym-jai yxopía, ..... to

*cresc.*

Μαί - η δὲ ἰσὶν ἄνθε, καὶ οὐλοῦνται, θοὺ - οὐί. γὰρ ἔσθ, πο - τὴν - ἔσθ

*cresc.*

*rit.* *atempo*

καὶ τὸς δόλι - οὐί. καὶ τὸς δόλι - οὐί. καὶ τὸς δόλι - οὐί.

*f* *dimin.* *atempo*

καὶ τὸς δόλι - οὐί. καὶ τὸς δόλι - οὐί. καὶ τὸς δόλι - οὐί.

*poco cresc.*

*dimin.* *tra.*

καὶ τὸς δόλι - οὐί. καὶ τὸς δόλι - οὐί. καὶ τὸς δόλι - οὐί.

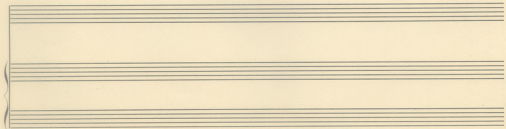
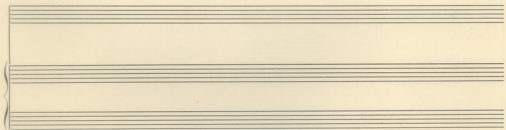
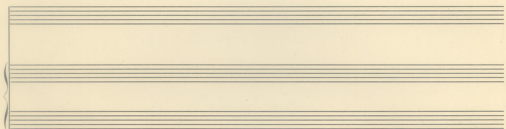
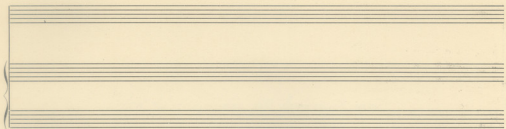
*dimin.* *tra.*

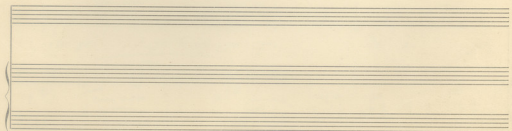
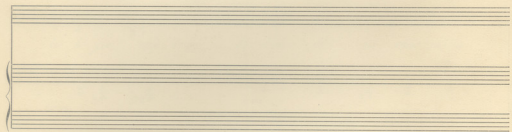
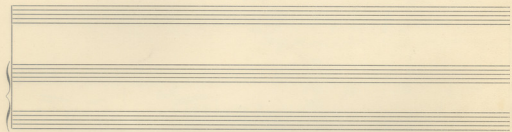
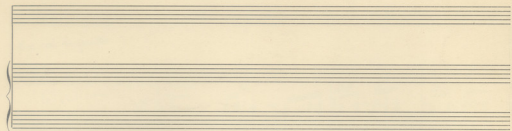


ni pro-mis-erai, ni-ous to da-va-to-ri-

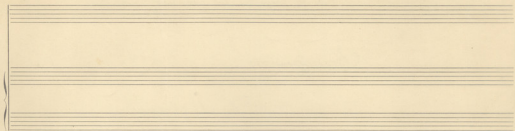
tu de-pe-ri, de-pe-ri spe-roi gra-iam

re-ti-vai, de-pe-ri spe-roi gra-iam re-ti-vai.

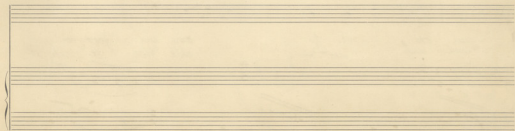
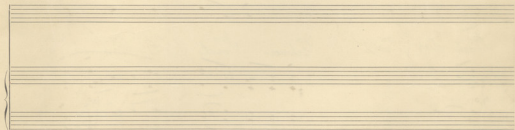
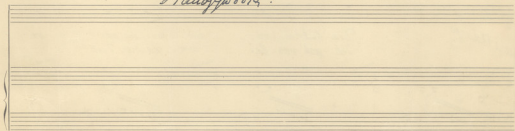








2. *Καλοφροσύνη.*



Ὁὐὶ τὸ ἰσχυρὸν τὸ ἔγνων ἰσχυρῶν.

Ἰσχυρῶν.

J. A. Steiger

*Andante Adagio*

Ἰσχυρῶν τὸ ἔγνων ἰσχυρῶν  
Ich sah vor- bei an deiner Thür

Ich dich so voll so Schmer- mit sei- nen  
Si- chen

und auf die Tre- chte Wan- ge dich



*poco più lento*

Was fragst du mich

ä- stode, Trau- loser du, was ich für ä- gep- uis ur; was ich für Mr- sach ha- be!

*rallent. diminu.*

*Adagio*

äuvou r'ä- Ich hört du liebt für äi- j'aurais ne an- dere, vai xad- re- i' par- drum trag mich nur zu

*Grave*

ni ur. - Fini te äi- sagst du äi- du

*Poco più mosso*



*rit.* *de*

do- ei- se re- pa a- ve- *tristezza*  
 mar's ai ma- *gallein*

*rit.* *de*

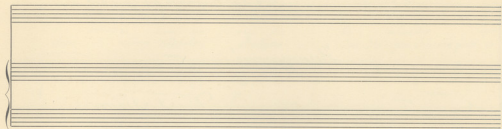
ar- Spa un'i ar- ta- un' on ar- Spa un'i ar- ta-  
 titenata, mar mela soll einen Mann sie fin- den, *tristezza* mar soll einen Mann sie

*f* *dimin* *mf* *f* *dimin*

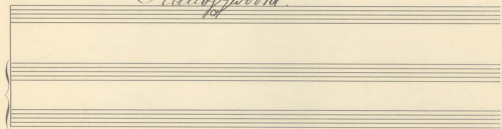
un- on  
 fin- den.

*f* *dimin*

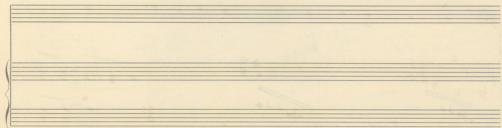
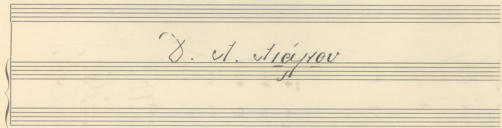
*Seel.*



*Кавоуувоиd.*



*Д. А. Сидоров*



Ὡς τὴν παρθένην τὴν ἑστραμμένην.

Καυχοπούλου.

D. A. Mijov.

Quasi Adagio

Ὡς τὴν παρθένην τὴν ἑστραμμένην  
Ich geh' vor- bei dir an der- ner Tür

Ich dich vor voll so- schwer- tra- mit st- ges.  
Ped. Ped.

und auf die re- vor ge- gange  
ste dich



dein schön's Häpfchen  
 ou' - rus  
 sitzest  
 Mit - te  
 ou' ou'apia  
 Im Her - zen drinnen zuckt es

*mf* *crec.*

ja' xlos  
 mie,  
 o - o' va o' -  
 dich nach den Grund zu  
 bu -  
 fra -  
 gen

*ff* *dimin.* *ff*

le' ou' - pa i' -  
 Und dich zu trö -  
 xus  
 ou' od  
 reap -  
 des

*mf*

ja' Grams.  
 va' o' ou' - pa -  
 dran ich dich schmer  
 so - pa -  
 sei' tra -  
 ou' -  
 gen.

*ff* *Ped.*

*♩. poco più lento che*

-Si' u'è par- la  
-Was fragst du mich

*mp*

à - or - de, li - tar in à - god - di in - vor;  
Freu - loer du, was ich für Ursach ha - be.

*ritent. dim. pp*

*Adagio*

*mf* *mf*

dicovera voi - for Sa - gas - so vai xai - n' in far -  
Ich hört, du liebst ne an - dere, drum trag mich nher zu

*Piu mosso*

n' vor. Gra - be. *Piu mosso* - Vor - sagst dir das de - ce - du

ol- pa yr an- lo i- se up- a sp- on,  
 Trübster mein Her sagt dir's mal- ti Qual- le

an- va xw- pi- on of- ep- va- va- va- pro  
 Mann run- bi- tro- nen- tau- me zy- pres- se  
*cresc.* *sempre f<sup>o</sup>*

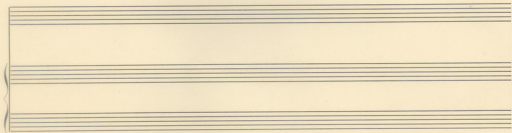
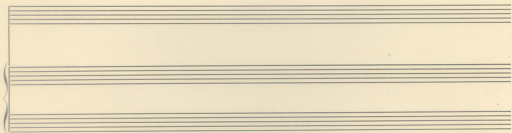
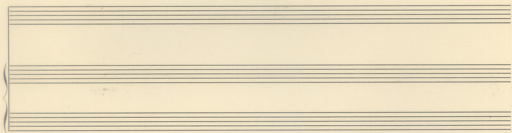
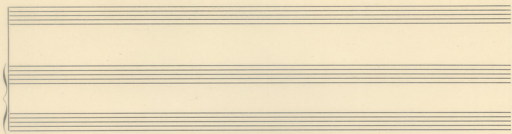
ur- wa- pi- ot. *molto espressivo*  
 sich ge- sel- ten. *mf* Ar- lo i- se l'á- o po  
 sagt es ein Stern, er

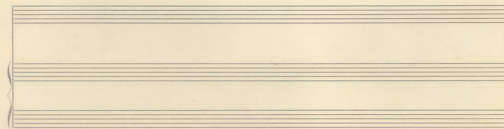
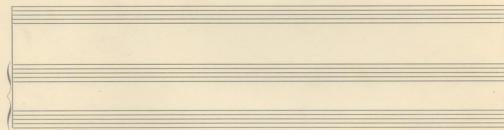
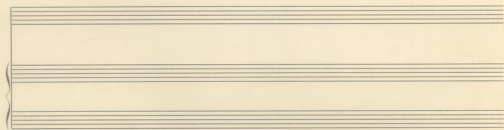
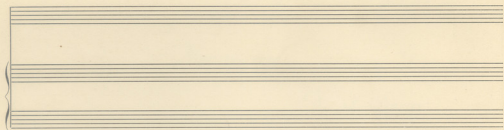
va xain- uí ó n- vos voi Dau- wí- on, ní- ar  
 fall herab die Sonne sie soll schwin- den, end  
*cresc.* *dimin.*

ló-er-ze uo-pu á-rv- *zartem, gallein,*  
 meir's ein Mai-

ar- Spa ein ar- la- ep- on.  
 nie- mer mehr soll einen Mann sie fin- den.

'Ar- Spa ein ar- la- ep- on.  
 nie- mer mehr soll einen Mann sie fin- den.





'Oúo lá pa-pó-ri-a ló-í-ty-ra-ní-zi-á-vó-u.

D. A. Major

Η εορτή είναι ο θρασύτης

$\text{♩} = \text{Molto moderato}$

This system contains the first two lines of music. The vocal line (treble clef) begins with a quarter rest followed by a quarter note G4, then a half note A4, and continues with eighth and quarter notes. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

τῶς ἡ-λαρ-ών ἑα-ρῆ-δα-γε-υχ-

This system contains the next two lines of music. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains the same rhythmic pattern.

λῆ-τῆ ἑπῆ-δῶ, ἑα-δῶ, ἄν-τῶ ἰε-γε

This system contains the final two lines of music. The vocal line concludes with quarter and eighth notes. The piano accompaniment ends with a final chord.

τῶ' ὀ-γῶγα καὶ κα-παῶ-ρῶ-υγῆ-ρα;

*dimin. ritard.* *al tempo* *dimin. ritard.* *dimin.*

Ev-ovn' auto- via x'lois yf- g'ian ta  
 Ped. + *dimin.*

jaypa' x'lo jaypa'dra, Ev-ovn' vai yai na- fo- yf- di do  
*dimin.* *dimin. molto* *dimin.*

*ritard.*  
 yeo' aoi' to' ue- ji *Ins.*  
*ritard.* *mf* *al tempo*

Ev'g'he ar- tai- re tai pa- ou ins, ev'g'he ta rou. do-



σο- γρα. "Λύ- τε, οὐκ-ποι, ὁλοῦ ἐ- γγ.

*acc. sceller.* *leg.*  
 οσῶς, ῥα- οἰα ὅτι ὑ- ρα- οἰ- ρα, ἡ ἔ-

*acc. sceller.*

*1<sup>o</sup> tempo*  
*1<sup>o</sup> tempo* ὑ- ἰοῖ ῥα- γοῦ- ὁλοῦ ἁ- ῶ- ῥε δα ζα-

*Ped.* *Ped.*

ὑ- ῖ- ρα, ἄρ ἰὸ ῥε- ρε ἰοῖ ὁ- γγ.

ya idi wa - pa-ro-ye-yi - va."

Handwritten musical score for a vocal piece with piano accompaniment. The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are written below the vocal line. The piano accompaniment features complex chordal textures and rhythmic patterns. The piece concludes with a double bar line and repeat signs.

Dr. Mavryk by 18<sup>th</sup> Bruckner 1888

Alto la spayvōta to Ymnōi pōi.

Η υπόψια υἱ ὁ spayvōtōti.

δ. σ. Νείρον

Tranquillo

6/8

Touōs n̄-tar av̄i pa-poi-ta-ye ex-

les to pa-sv, pa-sv, av̄i to-ye-ye

*mf*

*dimin. ritard.* *ten.* *atempo*

to' o-ypōpa vai pa-ri-re-yp-ra;

*dimin. ritard.* *atempo* *dimin.*

*mf* *ritard.* *f*

Le-omni-lan-to-va xpois gar-jais ta

*mf* *diminu.*

*mf* *ritard.* *f*

jaipra-xa-jayui-ta, Le-wal-wei-ua-ra-fo-ppi-a so

*mf* *diminu. molto* *diminu.*

*ritard.*

yeo' aoi-to re-ctus.

*mf* *ritard.* *f* *al tempo poco più vivo*

*mf* *ritard.* *f*

Luighe-or-ta-e ta-pa-osa tus, rogte ta uo-ro-



*al tempo*

yei - va, ovi lo'ye lo' ö - yop ge, ovi

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "yei - va, ovi lo'ye lo' ö - yop ge, ovi". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is written in a common time signature and includes various rhythmic values and accidentals.

lö - se - ye lo' ö - - - yop ge vai

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with the lyrics "lö - se - ye lo' ö - - - yop ge vai". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues with similar notation to the first system.

*ritard.* *al tempo*  
va - ca - ari - ye - va."

The third system of the handwritten musical score consists of two staves. The top staff is a vocal line with the lyrics "va - ca - ari - ye - va." and includes performance markings *ritard.* and *al tempo*. The bottom staff is the left-hand piano accompaniment. The system concludes with a fermata over the final note.

*ritard.* *al tempo*

The fourth system of the handwritten musical score consists of two staves. The top staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The system begins with a *f* dynamic marking and includes performance markings *ritard.* and *al tempo*. The music concludes with a fermata over the final notes.

Four empty musical staves are provided at the bottom of the page, consisting of two grand staves (treble and bass clefs) and two single staves.

# Η μαγική η ο τραγουδιών

Ταίς ἡ- ταρ σου φα- γοί- δα- γε εχ-

λες τό φα- δν φα- δν, σου τό γε γε

τό' ὀ- γγῶναι μαι σου- πα ὀ- γε- μί- ρα;

dim. ritard.

dim.





Ingle oi-ti-cc ti pa-ra tis, rēgle ta moy-ōō-

gō- ppa. "Lip te, otapei, 'otōi lu-ryr.

rōū, pa- va 'otōi mo-ra-ōti-pis, rē'ō-  
 tay.

*cresc.* *mf*

Handwritten musical score for the first system. The top staff is a vocal line with the lyrics: "je vi-vois pa-voir de-jà à-vo-je de-ja". The bottom staff is a piano accompaniment. The word "Pied." is written below the piano staff on the right side.

Handwritten musical score for the second system. The top staff is a vocal line with the lyrics: "je-rais, sur-tout je-je-rais à-je-rais". The bottom staff is a piano accompaniment.

Handwritten musical score for the third system. The top staff is a vocal line with the lyrics: "je-rais sur-tout je-je-rais à-je-rais". The bottom staff is a piano accompaniment.

D. A. Hajov

O uerba epactis.

'Ave tu' epactis tu' Epactis' gac.

*Andantino quasi Moderato*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal line is mostly rests, with a few notes appearing later in the system.

The second system continues the musical score. The vocal line has the lyrics "Et uerba epactis" written below it. The piano accompaniment continues with similar rhythmic patterns. The system ends with a fermata over the final notes.

The third system continues the musical score. The vocal line has the lyrics "Et uerba epactis" and "Epactis" written below it. The piano accompaniment continues with similar rhythmic patterns. The system ends with a fermata over the final notes. There are markings for "Appassionato" above the piano part.



upia oov uio di- yoy i va- le- pas  
*cresc.* *dimin.*

oov!  
*Andes.* *al tempo*

A' uie va oov oim li- ym- oia, uio apir-

ty oov 'la Fax- rova u i- oi

noita' olo' uportaja, ut la, ei' tu' esla' - uia

*dimin* *dimin*

*rit.*  
xa - es - tu -  
*rit.* *dimin*

*ritard.*

*ritard.*  
*ritard.* *dimin*

Ὁ υἱοῦ ἰσακῆ.

Ὁ υἱοῦ ἰσακῆ τοῦ ἱεροῦ γαβριήλ.

*Allargato*

Di-nogon ri-tar to glai-zy-ye, va xian to-oo

*pp* - *dimin*

zy-ye. *pp* - va vai o'vpa yora-

*fortem.*

xri, vai de o'v-xop. taora yi-

*meno ritard.* *fortem.*

*crem* *mf* *dimin*



*Al tempo* *rit.* *riten.* *dim.*

*Al tempo*

υι- τα- φα ρι- χος- τα- γα υι- ρι- σο- γων υι-

πι- τα- γα, το' ου ρι- τερ' η γαρρα σου

υιο' αυ- ρου ο ου- λι- πος σου!

*Forocean* *dimin.*

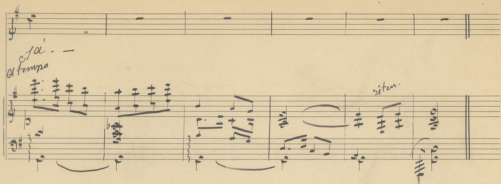


*Andtey.* *Al tempo*  
 H' udr- ra soo'ohi'u- yn-oia, ui'äyri- hus oov  
 'Idä Fidv. rera' ui'ö-öi uorta'öto'  
 yovotaja, yä'loi yeläi- . ma xa-yn-  
*dimin* *ritu* *ritu* *dimin*

Handwritten musical score on a single page. The score is written on two staves. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat).

The score begins with a vocal line containing the lyrics "fa. -" and "Al tempo". The piano accompaniment consists of a series of chords and rhythmic patterns, including a prominent bass line with a walking bass feel. The piece concludes with a final chord and a fermata.

Handwritten annotations include "Al tempo" above the vocal line, "fa. -" above the first vocal note, and "riten." above the final piano accompaniment. The word "Allegro" is written at the end of the piano part, indicating the tempo for the next section.



Two empty musical staves, each consisting of five horizontal lines, positioned below the first system of the score.

Two empty musical staves, each consisting of five horizontal lines, positioned below the second system of the score.

Two empty musical staves, each consisting of five horizontal lines, positioned below the third system of the score. At the bottom of the page, there are some faint handwritten markings, possibly "Allegro" and "riten.", which appear to be bleed-through from the reverse side of the paper.

O novo's epatri.

'Oti ti' spoudetai toi' Epanniti' pavē.

*Andantino  
Quasi Moderato.*

*Andantino  
Quasi Moderato.*

diminu

Si- uo' uov n̄- tar to' glai- E- uo,

vai xai'ov to- oo' Ipi- E- uo

f



*Allegro*  
dimin.  
Da vai riopa ye-ra-xi,  
*Allegro*  
dimin.  
toco ritard.

*Molto mosso*  
vai éi éi-xóp-  
tara  
91.  
*al tempo*  
el tempo  
vivo

*ritard.*  
o'é-  
dimin

*al tempo*  
ui. ta. za ra-xóp- ta-ya niua-do



ya vor' eti tu- ya. eti, ni d'nyi. tsu vor

ta. tsar. zva. ni. si

netá 'etoi upotaja, iji toi upotá-

*dimin*

zva xa. esi. ya. *rit.* *rit.* *Al tempo* *dimin*