

Desamus Ερπινι Σαπιν

-M- Ζαλλόλο 25 26 27 -

Dimitri Mitropoulos.

14 Invenzioni

à 1, 2, 3 e 4 Voci

(Ἀωάνω σέ τραγούδια τοῦ)
(Κ.Π.Καβάφης.)

allegro molto I.

Preludio à 4 Voci -

II, 13

1

(^cH δ ο ν ή)

M. ♪ = 152

Handwritten musical score for a piece titled "Xa-pa - - nai jiv-eo ũs Ju- ũs". The score is written on three staves (treble, alto, and bass) and includes a "Continuo" part. The lyrics are in Greek and English. The Greek lyrics are: Ἰησοῦς υἱὸς τοῦ πατρὸς ὁ ἐὼν ἐν τῷ κοίτῳ. The English lyrics are: Xa-pa - - nai jiv-eo ũs Ju- ũs. The score is written in a handwritten style with various musical notations, including notes, rests, and accidentals. The tempo is marked "Continuo".

Handwritten musical score for the song "Korallen und Schwämme" by Franz Schubert. The score is written on four staves. The top staff is the vocal line with lyrics in German. The bottom three staves are for piano accompaniment. The music is in 3/4 time, key of D major, and consists of 16 measures. The lyrics are: "Korallen sind so schön, / Und die Schwämme auch, / Die man findet in der See, / Und die man findet auch."

Handwritten musical score for "Kalinka" in G major, 2/4 time. The score is written on three staves: vocal melody, piano accompaniment, and a lower piano part. The lyrics are "Kalinka - kalinka - kalinka - - - nai". The score includes various musical notations such as notes, rests, and accidentals. There are some corrections and markings, including a "poco rit" instruction and a "F" marking. The score is dated 1900.

Handwritten musical score for the vocal and piano parts of the song "Christus, der du bist der Lichte" by Ludwig van Beethoven. The score is written on aged, yellowed paper and includes the following elements:

- Vocal Part:** The vocal line is written on a single staff with a treble clef. The lyrics are written below the notes: "mi - po nūs gw-ūs mōvê-mi-ra, coor ap-rin - - na".
- Piano Part:** The piano accompaniment is written on two staves (treble and bass clef). It features complex chordal textures and melodic lines.
- Performance Markings:**
 - subito p*: Marked at the beginning of the piano part and after the first vocal phrase.
 - cresc*: Marked at the end of the piano part and below the vocal line.
 - cat*: A marking above the piano part, possibly indicating a cadenza or a change in texture.
- Handwritten Notes:**
 - A large "K.U.V." is written in the bottom left corner.
 - Below the piano part, it says "Beethoven Papier Nr. 11. (4 Systeme)".
 - There are several other handwritten notes and markings, including "vresc" and "vresc" written below the piano part.

2 poco a poco V allargando

Handwritten musical score for voice and piano. The vocal line includes the lyrics: "nai oia-wor-pa-phi-na, rin" and "nai-dea-wor-xav-on". The piano accompaniment features complex chords and triplets. Dynamics include *mf* and *f*.

Handwritten musical score for voice and piano. The vocal line includes the lyrics: "pa-wor nis pou-i-ras." and "allargando." The piano accompaniment includes markings for *subito p*, *cresc.*, *poco cresc.*, and *cresc. molto*. Dynamics include *ff*.

~~III~~. Canon - à 3 Voci

N^o III (per diminuzione e per movimento contrario)

(Για vāpdonv)

M. 5 = 84

Handwritten musical score for a canon. The vocal line includes the lyrics: "E-va ur-pi ap-urē" and "to qm ton roa-". The piano accompaniment includes markings for *Andante*, *ppp sempre*, *ppp*, and *pppp sempre*.

Handwritten musical score for a piece, likely a church cantata or oratorio, featuring vocal and piano parts. The score is written on four systems of staves, with lyrics in Greek and German.

System 1:

Vocal: - μν-δρὸ ἀρ-μὸ-νι οὐο να-λὰ, Δά-να οὐο οὐμ-ωα-δὲς οὐν ἔρ-δουρ ἡς

Piano: *sempre ppp*

System 2:

Vocal: Α-γὰ-ουο, οὐν ἔρ-δουρ ἡ Σου-ἔο.

Piano: *poco rit.* *tempo*

System 3:

Vocal: ε-να με-ρι ἀρ-μῆ. νά-μα-ρηά-

Piano: *poco rit.* *tempo* *pp sempre*

System 4:

Vocal: -ωδ-νι νὰ μῆν ἔ-χει φῶο ω-λὺ. Μέ-σα οὐν εἰμ-βου ὁ-λὺο

Piano: *pp sempre*

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Greek and German, with some words in parentheses. The piano part is written in a grand staff format.

p sempre

mai nîr v-wo-bo-xî,

mai nîr zô xi-jo qw —

nîr-

p sempre

rit lab ad lab

salt

mi

cat

pp ad salt for

ppp

rit fe mi ad cat

-sa Ghîr pîr-bw êl-si

da ô- pa- ma- no- dîr

poco a poco rit

poco a poco rit

gia vâp-dour nîs A- ja- ons,

gia vâp-dour nî Σu- ês

encora pin

rit

e. diminu.

Dim.

molto

Dim. e rit al fine

pppp

pppp

molto

Andante

III

Prologo - Fugetta - épiologo. - à 4 Voci

II, 13

5

(Μιά νύχτα)

mp

$\text{♩} = 168$
environ

Ἡ νὰ-πα-ρᾱ-ζαν ὦλ-χι-νὴ ναι ὠρὸς-ν-χῆ,

μυ-νέ-νῆ-

pppp
p marcato poco.

-ὠά-νῶ-ὠ ῥῖν ὕ-ῶῶ-ν τα-βίρ-να.

Αῶ-τὸ ὠ-πα

-θν-ρὸ φαί-ρον-ζαν τὸ σσ-

-νὰ-μ, τὸ ᾱ-νὰ-θαρ-τὸ ναι τὸ σκ-

τὸ.

Α-ὠὸ-νὰ-λῶῆρ-χον-ζαν ἡ φω-νὲς νὰ-νᾱρ-γα-τῶν

ωὐ ἔ-ωαν-γαν χαρ-νὰ ναι ωὐ γεν-τῶ-σαν .

Κ'ε- - νῶ ὁ γαί-νῳ ,

ὁ ῥα-ωει-ρὸ υπερ-βά-ν εἰ-χα ῥὸ σῶ-μα

ῥῶ ἔ-ρω-τος , εἰ-χα ῥὰ χεῖ-ρὶ ῥά ἡ-δὸ-ν

poco a poco cresc.

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics: *uá uai pó-di-va nús fié-dus — zá pó-di-va nuás*. The piano accompaniment (grand staff) features complex chordal textures. Performance markings include *subito p*, *FF*, and *sempre p*.

Handwritten musical notation for the second system. The vocal line continues with: *re-voas fié-dus, cõu uai ré-ra cõu grá-fo,*. The piano accompaniment includes markings for *molto meno mosso*, *cresc.*, and *pp molto meno mosso*.

Handwritten musical notation for the third system. The vocal line contains: *p é-wuz á-wó ró-sa xpó-ua!*. The piano accompaniment is marked *pp sempre*.

Handwritten musical notation for the fourth system. The vocal line includes: *swi-u por ur-dw za-vá*. The piano accompaniment features markings for *Tempo I*, *Tempo I?*, *stringendo*, *mf*, and *FF*.

8 IV . Prologo - Fugetta - Epilogo . à 4 Vocî

Allegro

(^cH 'Αρχή των)

$\text{♩} = 160$
environ

na vli-vor-zai xw-ris va mu-xoun.

Handwritten musical score for the song "Bryai-xou-re xw-pis-ra, mu-qaâwô". The score is written on a single system with three staves. The top staff contains the melody, with lyrics written below it. The bottom two staves contain accompaniment. The music is written in a style that appears to be a mix of Western and traditional notation. The lyrics are "Bryai-xou-re xw-pis-ra, mu-qaâwô". There are dynamic markings such as "subito p" and "p". The score is handwritten on aged paper.

Handwritten musical score for "Oswald's Song" by J. S. Gershwin. The score is written on three staves. The top staff is for the vocal line, the middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The lyrics are "Oswald's Song" and "Oswald's Song". The tempo is marked "Andante" and the mood is "mp". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "Christe eleison" by Beethoven, Op. 118, No. 1. The score is written on four systems of staves. The top system contains the vocal melody with the lyrics "vri - su - xa Glor Spi - ro, noia - fu ran vaü - wo - ya - fon - zar wu". The bottom system contains the piano accompaniment. The manuscript is on aged paper with some staining and a library stamp at the bottom left.

K.U.V. Beethoven Papler Nr. 11. (4 Systeme)

mp marcato

Handwritten musical score, first system. The vocal line (treble clef) contains the lyrics: *uá-ué-wá-vw 2wv wpo-si-seu* and *oé uéi-sousyí-vwv*. The piano accompaniment (grand staff) includes dynamic markings *f* and *f marcato*.

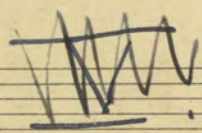
Handwritten musical score, second system. The vocal line (treble clef) contains the lyrics: *é-wé-sav wpoó-xi-yov.*. The piano accompaniment (grand staff) includes a time signature change to $5\frac{1}{2} = \frac{M}{8}$ and dynamic markings *f* and *ff*.

Handwritten musical score, third system. The piano accompaniment (grand staff) includes the tempo marking *Molto meno mosso* and the dynamic marking *p*. The vocal line (treble clef) contains the lyrics: *Thir 2wv 2ex-*.

Handwritten musical score, fourth system. The vocal line (treble clef) contains the lyrics: *-vi-2wv wv é-wp-on-sei 2w-n.* and *Aú-pio,*. The piano accompaniment (grand staff) includes dynamic markings *p* and *f*.

Handwritten musical score for voice and piano. The score is written on four staves. The first staff is for the voice, and the second and third staves are for the piano. The lyrics are in Greek. The tempo is marked 'rit' (ritardando). The key signature is one sharp (F#).

Lyrics:
μεθ-αι-ρω, η με-ρα χεο-νια θα γρα-φουρ οτ
ολιχ' οτ ελ-va-ροι ωουε-δωη-zar η αρ-χι-ων.
rit



Canon à 2 Voci

(per movimento contrario)

Nº II 88

(Nà μεινει)

$\text{♩} = 160 - 168$
environ

$\text{♩} = 184$

(sotto voce.)

Handwritten musical score for a canon. The score is written on four staves. The first staff is for the voice, and the second and third staves are for the piano. The lyrics are in Greek. The tempo is marked 'Allegro'. The key signature is one sharp (F#).

Lyrics:
ω-ρα μαλ' ην νυχ-ρα θα-ρα-ve η μα-μ-ου.

sempre sotto voce

p

Σὲ μὴ γυνὰ ἴω να-ων-γεῶν.

pp sempre

2

οἰσῶαὼ' τὸ ζῦ-γι-ρο τοῦ χῶ-ρις-μα.

sempre sotto voce

pp sempre

3

-ευ-τός ἡ-μῶν τῶν

δὺς τὸ μα-γα-ζὺ ὁ-χῶς δῶ-ρον ἁ-δου.

sempre sotto voce

pp sempre

Μία

λαί-ωα ἐκ-ρε-χαιὼν μὲ-γας τὸ φῶ-τι-ζε.

sempre sotto voce

pp sempre

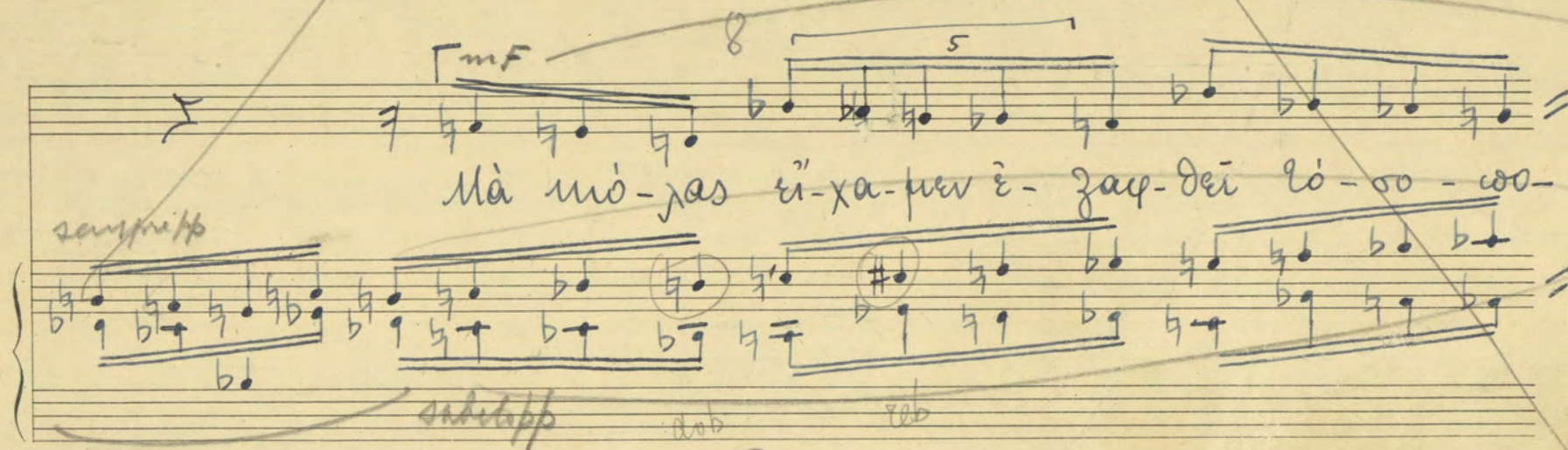
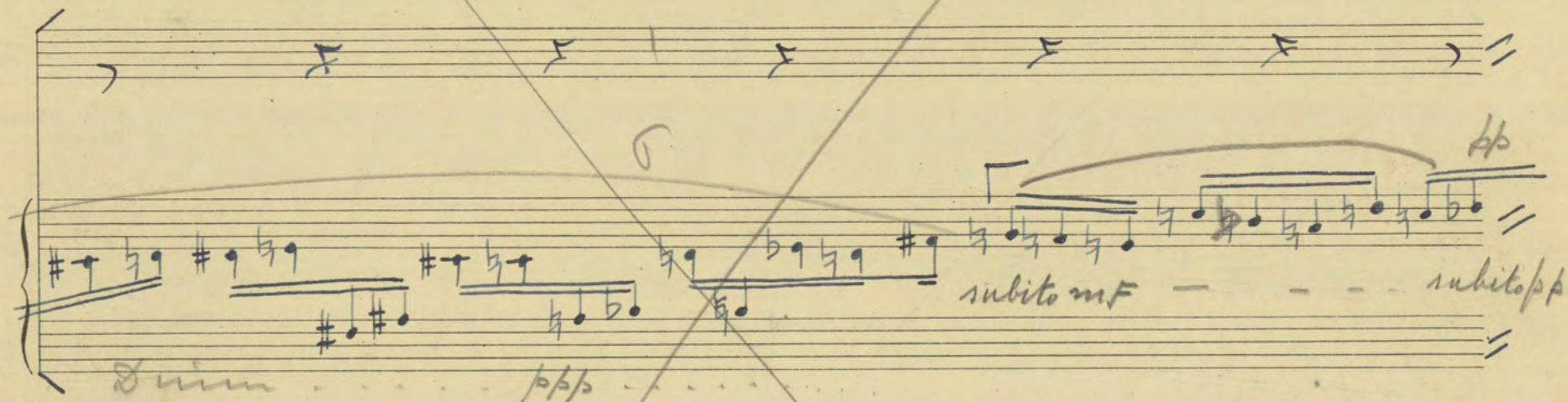
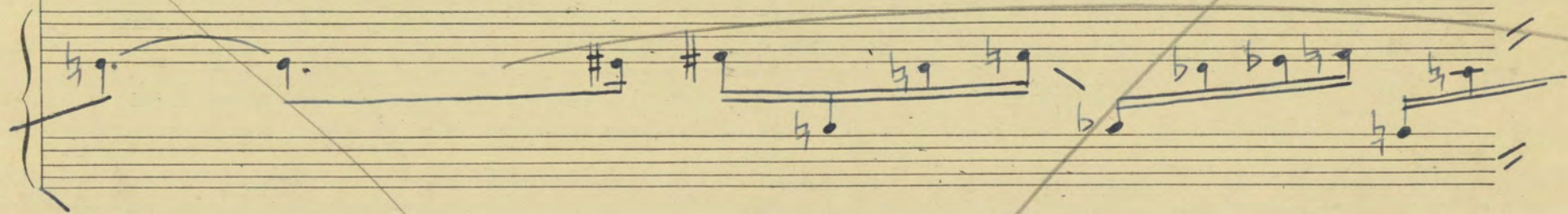
4

Κοι-μῶν-τα-

+ Πόρτα - ὁ - ἀγρυ - πνο - σπέρων .

+ Πορτ' ὁ ἀ - γρ

re, ὅτιν' ὡς πορτ' ἀγρυ - πνο - σπέρων ὁ - πνο - φέρων .



poco a poco cresc.

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: -νὺ, *fab* ωὐν γι-va-μεᾶ-να-τὰν-ην-λοι γὰρ ὡρο-φν-. The piano accompaniment (grand staff) includes various chords and melodic lines. Annotations include *fab*, *reb*, *fab*, *mb*, *fab*, *reb*, and *fab*. A *f* dynamic marking is present at the beginning of the piano part.

poco a poco

cresc.

Handwritten musical score for the second system. The vocal line (treble clef) contains the lyrics: γὰ-ζης. *cresc.* εἰ ἐν-δύ-μα-τα μ-σοα-. The piano accompaniment (grand staff) continues with chords and melodic lines. Annotations include *cresc.* and *cresc.*.

Handwritten musical score for the third system. The vocal line (treble clef) contains the lyrics: -voix-δν-ναρ — ωὐν-γὰ δὲν ἡ-σαν γὰ-ρι ἐ-ὠν-ρω-νε. The piano accompaniment (grand staff) includes chords and melodic lines. Annotations include *sempre cresc.* and *sempre cresc.*.

Handwritten musical score for the fourth system. The vocal line (treble clef) contains the lyrics: θεὸς ὁ-ν-γιος-μῆ-νας. — Σὰρ-μας ἀ-. The piano accompaniment (grand staff) includes chords and melodic lines. Annotations include *sempre cresc.*, *ff marcato molto*, and *χρωματισμός*.

-wò- γαν- ου à- rà- μ- σα θὰ μ- σοᾶ- νοι- γ- μὲ- να ἐν-

12 >

-δὲ- μα- ρα. χρί- στο- πο- τὰρ- μας γὺ- μνω- μα-

B. Sotto voce

loco. σου τοῖν- δαγ- μὰ- τον εἰ- νο- σι- ε- ζῇ

Tempo I

FFF *s. Ffpp*

14

χρὸ- νοις διὰ- βν- μ:

καὶ τὴν- πα

poco rit.

in-de va mi-ver più olin voi-n-ov aù-zin.

poco rit.

Tempo I

mf

pp

dim

(senza rit.)

dim

molto

pppp

VI. Canon - (libero à 3 voci) (Ev ἀποκρίσει)¹⁷

M.
= 168

alllegro

F

τον ἐ-χας' ἐν-τε-χῶν.

Καὶ ῥῶ-ρα ῥα ῥα ἦν-

-τῆ δὲ χεῖ-ρὶ μα-δε-νός και-νούριον ἐ-παρ-τῇ ῥα χεῖ-ρὶ τὰ δι-

μά του.

ὁμῶς ἐ-νω-σι μὲ μά-δε και-νού-ριον ἐ-παρ-

-τῇ ἦν-τῇ ῥα ῥα-νῇ-θεῖ ὡς εἰ-ραῖο ἱ-δὼς νῆ-ος, ὡς.

-δι-δε-ου σ'ε-μῆ-ρον.

cresc.

cresc.

τον ἔ-χασ'-ἐν-ε-λῶν.

σαν ναί μιν ὅ-

sf

sf

-ωῆρ-ξε νῆαν.

τῆα-μῆ-δε-λε-εῖσ'-ε-μῆ-ρος-ἡ-δε-ξε

mf

molto dim.

pp

νά σω-θεῖ

ἀὼ' τὴν θυ-γα-τρο-μῆ-ν, τὴν νο-ση-ρὰ ἡ-δο-

mf

-vñ. *ôw'-zuv thy-fa-us-mé-vñ, tou eüs-xous ñ-do-vñ.*

mf *pp* *ñ-zar uon-pòs à-uò-makwv èi-cw(-) và sw-*

-dei. *cresc.*

F *ton è-xas' èv-u-xy, sàv và mñ v-*

F marcato semi

-ωῆρ-ξε μὰν. αἰ-ωὸ ἀν γαν-τα-οῖα-αν, αἰ-ωὸ

ὅς κα-παυ-θῆ-σεν ὅλα χεῖ-μ ὄγ-μωρ ρέ-ων ὅλα χεῖ-μ

poco a poco cresc. e allarg.

ὡν γη-νῆ. - - - - - γη-πύ-ει νάαισ-θαι-

-θεῖ ζα-ρά ῥὸν ἔ-πω-ρά-τον. *dimuovo tempo I*

cresc. *poco allarg.*

6 ~~Passacaglia~~ ~~Allegro~~ (Turpiga)

ff *pp* *f* *pp* $\text{♩} = 54 \text{ M.}$

Kuz-zà-jov-zas

p *f* *pp*

ε-va o-wàx-jo yu-oò yupi-jo Du-pin-du-na

sempre pp

p

Handwritten musical score for the first system. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "duo ō-pai-a yupi-ja mā-na wōū ēi-da. dā-vai". The piano accompaniment is on a grand staff (treble and bass clefs). There are blue annotations: "fat" and "fa#" in the piano part. A blue bracket with the number "3" is above the first measure of the melody.

Handwritten musical score for the second system. The melody continues with the lyrics: "ēi-no-ŋ xēo-ria wēiv. gue". There are blue annotations: "boco rit" and "rit." in the piano part. A red circle around the word "tempo" is labeled "I". A blue bracket with the number "3" is above the first measure of the melody. The piano part has a blue "pp" marking.

Handwritten musical score for the third system. The melody continues with the lyrics: "tiā ē-vai mī-vāā-ya-on-". The piano part has a blue "pp" marking. A red vertical line is drawn between the first and second measures of the piano accompaniment.

Handwritten musical score for the fourth system. The melody continues with the lyrics: "-dū-na-ŋ. ē-wu-ra ē-ŋu-xe. dap-pō hīv". The piano part has a blue "pp" marking. A blue bracket with the number "3" is above the first measure of the melody.

Handwritten musical score on four systems. The notation includes vocal lines with lyrics in Greek and piano accompaniment. The score is heavily annotated with blue ink and red circles.

System 1: Lyrics: *Συμπ-ρν, για να ἐρ-γας-θεῖ ἐ-μῆ, ναι*. Annotations: Red 'X' above the staff, blue circles around the piano part, and a red circle around a specific piano note.

System 2: Lyrics: *ωρὰ δὲν ἰ-δω-θῆ-να-με.* *rit* *mf* *Θὰς-χῆ-μι-σαν-αῖν*. Annotations: Blue 'allarg.' markings, red 'X' above the staff, and blue circles around the piano part.

System 3: Lyrics: *δεῖ-ρὰ ὑπὲρ-τα νὰ-να.* *rit* *mf* *Θὰ-χα-λα-σε* *rit* *mf* *εἰ-παῖν ο*. Annotations: Red '+' on the left, blue 'rumpo' markings, red circles around the piano part, and blue circles around the piano part.

System 4: Lyrics: *ωρὸ-σω-ω.* *rit* *mf* *Θὰ-χα-λα-σε* *rit* *mf* *εἰ-παῖν ο*. Annotations: Blue 'rumpo' markings, red circles around the piano part, and blue circles around the piano part.

System 5: Lyrics: *ωρὸ-σω-ω.* *rit* *mf* *Θὰ-χα-λα-σε* *rit* *mf* *εἰ-παῖν ο*. Annotations: Blue 'rumpo' markings, red circles around the piano part, and blue circles around the piano part.

gva...

P Mvri-mvri puv, **p** vü-ja-zè-ra sù w̃ ñ-sar.

gva...

P Kai, mvri mvri, **p** ð-u pwo-peis ā-wò ròn z̃-ew-
gva Kai mvri-mvri.

F -rà· p̃w̃n aĩ-ròn, **F** ð-u-pwo-peis q̃è-pe-me

ai - swa - wo - fi .

Toco

gva

fab

do#

poco a poco allarg

gva

gva

allarg

molto

molto

APP

Passacaglia à 2 Voci

(Μέρες του 1903)

Lento $\text{♩} = 42 \text{ M.}$ *pp sempre*
 $\text{♩} = 42 \text{ M.}$ *pp sempre*

Dén zà mī-pa oīa zà-rà -

solo

zà zò-ss pīn-go-pa xa-mē-va...

na - ra na - ra, ro xw - mo ro wop - ow - wo - - -

lo vix - w - ma roo deo - nor - - -

mf Deu za nu - pa wa - - za - wou - m -

Deu - za na - ra qv - xw g - xws, wou e - zot eu - no - ya wa

Handwritten musical score on page 28, featuring vocal lines and piano accompaniment. The score is written in a system of staves with lyrics in Greek and Italian. The music is marked with various dynamics and tempo indications.

Lyrics (Greek):

- παρ-ιν-σα.
 ναι ων να-τὸ-ωι μετ-γω-ρὶ-αυ
 ἡ-δε-γα.
 τα ων-ν-να τὰ μα-να, τὸ χλω-
 πο τὸ κορ-ω-ω, τὰ χεῖ-χνε-νῆ-να δὲν τὰ
 νῆ-πα ὡς.
 τὰ χεῖ-χνε-νῆ-να δὲν τὰ

Lyrics (Italian):

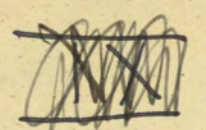
senza rit.
 senza rit.
 senza rit.

Tempo and Dynamics:

allarg
molto
pp subito
pp
ppp
lunga

The score is written in a system of staves with lyrics in Greek and Italian. The music is marked with various dynamics and tempo indications. The score is written in a system of staves with lyrics in Greek and Italian. The music is marked with various dynamics and tempo indications.

Allegro



No IV
Canon - a 2 Voci

(per imitazione ritmica)

(Τὸ Διῶξανὸ Τραῦμα)
II, 13 29

$\text{♩} = 92 \text{ M environ}$

Handwritten musical score for a two-voice canon. The score is written on five systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 8/4. The tempo is marked 'Allegro' and the movement is 'No IV Canon - a 2 Voci (per imitazione ritmica)'. The title in Greek is '(Τὸ Διῶξανὸ Τραῦμα)'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations like '8va' and 'loco'. The score is crossed out with a large blue 'X'.

System 1: $\text{♩} = 92 \text{ M environ}$. Vocal line: $\text{Θ}\bar{\alpha}$ -var. Piano line: 8va, loco.

System 2: Vocal line: $\mu\acute{o}$ - $\mu\acute{o}$ $\epsilon\acute{\iota}$ - $\nu\acute{o}$ - $\sigma\acute{\iota}$ $\delta\upsilon\acute{o}$ ϵ - $\tau\omega\acute{\nu}$ $\kappa\iota\acute{o}$ - $\mu\omega\acute{s}$ ϵ -
Piano line: $\#$ re

System 3: Vocal line: $\gamma\acute{\iota}\nu$ $\epsilon\acute{\iota}$ - $\mu\alpha\acute{\nu}$ $\beta\epsilon$ - $\beta\alpha\upsilon\sigma$ $\omega\omega\acute{\nu}$, $\sigma\chi\epsilon$ - $\delta\acute{o}\nu$ $\tau\acute{\alpha}$? - $\sigma\acute{\alpha}$ $\chi\epsilon\acute{o}$ - $\nu\alpha$ $\omega\rho\acute{o}$ -
Piano line: p f

System 4: Vocal line: ? - $\sigma\acute{\alpha}$ $\chi\epsilon\acute{o}$ - $\nu\alpha$ $\omega\rho\acute{o}$ -
Piano line: p f

System 5: Vocal line: ? - $\sigma\acute{\alpha}$ $\chi\epsilon\acute{o}$ - $\nu\alpha$ $\omega\rho\acute{o}$ -
Piano line: p f

-ωι-γαν-σα.

Δὲν εἶ-ναι διό-λου

ἐ-ζα-γυς ἐ-ρω-τι-σμοῦ.

καὶ μο-να-χὰ ἀπό-λι-γόν-των-να σὺ μα-

-gi-ro:

δέν εἰ-χα οὐ-τε ὦ-ρα γὰρ νὰ οὐῶ ὡ-

lab gle solo

ju.

τὸ ἰ-διὸ σῶ-μα ἐγὼ τοῦ

cresc.

-ων-αν-σα.

p

pp

molto dim.

Ki'än δέν θυ-μῶ-ναν,

pp

ωω-ε-ρα γε-χα-μα μου δει-ον-ηαι-ναι

ζω-ρα, ρα, ωω μα-θη-σε ολο δι-γα

ο ζα-ωι-η γω-ρι-γω μα-δε μι-νη-σε ωω

μα-ναι μι-αω'τα ρου-χα μα-λω γ-

dece...

p

ma

poco

3

p

dece...

poco trattento

tempo

z'ä-ja-on-pi-ra pi-in za-ra-byé-ow.

poco trattento

tempo

5

7

~~XXXI~~

Canon à 2 Voci

(per diminuzione)

Nº I

Maupua

P=50

Lento

P=42 M

mp

5

sol#

Öä-de-jaai-riv riv rin-rin va riv ow...

mp

mp

2 *solb mit det*

Mà è - ro ès - bis - du oia oar

solb

6 *solb*

qi - wo - re. Sèn à - wo - mè - ven —

ma - u ma

V *solb*

uprà, là opw - ra è - phi - bi - na mon xro - na wu - ra.

solb

solb

Dèp - ma oar na - mu

solb

over

5

μέ-ροῦ-ω ἰα-σε-μι ἔ-μι-νι τοῦ αἰ-γίου-τον-

— αἰ-γίου-τος ἡ-ραν; — ἡ ἑρα-δὴ μό-λις δι-

-φύο-μαι πάλιν τὰ πα-ρα ἡ-σαν, θαρ-ρῶ, πα-βία

Ἄ ναι, πα-βία ἔ-ρα σαν-

mp *mp* *SFp*

Handwritten musical score for a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: -φει-ρι-vo μα-βι.-. The piano accompaniment is in G major and 4/4 time, featuring a melody of half notes. A blue diagonal line is drawn across the score. The word "lunga" is written above the final measure of the piano part. The tempo marking "poco marcato" and dynamic marking "ma p" are present.

N^o Ic

Preludio (scherzino) à 1. Voce.

(Ev Iḥ̄ ḡd̄w)

allegro

$\text{♩} = 184 \text{ M.}$

Handwritten musical score for the first system of the Preludio. The vocal line is in G major and 4/4 time. The lyrics are: το σπι-ρια-θι-ν-ν-ο τον ωρ-ω-ω, μο-γα-ν-ω. The piano accompaniment is in G major and 4/4 time, featuring a melody of half notes. A blue diagonal line is drawn across the score. The tempo marking "allegro" and dynamic marking "pp" are present. The word "staccatissimo" is written above the piano part.

Handwritten musical score for the second system of the Preludio. The vocal line is in G major and 4/4 time. The lyrics are: χρο- τα μαρ-τα-ρα τον μα-να, ον μο-με-ρα. The piano accompaniment is in G major and 4/4 time, featuring a melody of half notes. A blue diagonal line is drawn across the score. The tempo marking "allegro" and dynamic marking "pp" are present. The word "staccatissimo" is written above the piano part.

ei'-mo-si wénz' é-tōn, oxh-n poia-gei máx-ron

pp sempre

ei'-mo-si. hē na-u máx-i-ty-x-i-

mō olo vū-si-mō-los -ti-wo-re xēw-ma tōs upa-

poco cresc

poco f

bá-ras, oxh-n poia-gei máx-ron -

pp

Handwritten musical score for the first system. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: *-mô-ous wêp-wa-rî qis ôlin ô-ôô, à-no-pu*. The piano accompaniment is written on two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo/mood is marked *pp* (pianissimo). There are some handwritten notes and markings, including a red circle around the first few notes of the melody and a red circle around the piano accompaniment.

Handwritten musical score for the second system. The melody is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are: *oân ñ-cow-uo-pê-ros âw rîv gâ-vo-fin ñ-ô-vî*. The piano accompaniment is written on two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo/mood is marked *mp* (mezzo-piano). There are some handwritten notes and markings, including a red circle around the first few notes of the melody and a red circle around the piano accompaniment.

Handwritten musical score for the third system. The melody is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are: *â-oo rîv oo-ju â-ro-fin ñ-ô-vî wôôâ-*. The piano accompaniment is written on two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo/mood is marked *mf* (mezzo-forte). There are some handwritten notes and markings, including a red circle around the first few notes of the melody and a red circle around the piano accompaniment. A red 'X' is drawn over the first few notes of the melody.

Handwritten musical score for the fourth system. The melody is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are: *-wên-m-*. The piano accompaniment is written on two staves (treble and bass clefs). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo/mood is marked *f* (forte). There are some handwritten notes and markings, including a red circle around the first few notes of the melody and a red circle around the piano accompaniment. A red 'X' is drawn over the first few notes of the melody.

8

N^o IIc

II, 13

39

~~Andante~~

Fuga à 4 Voci

(Ὁ ἥλιος τοῦ Ἀπογεύματος)

♩ = 42 M.

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a half note followed by eighth notes. The bass staff has a whole rest. Dynamics include *poco. f* and *p subito* (circled in red).

Handwritten musical notation for the second system. The treble staff has a whole rest, and the bass staff continues the melodic line. Dynamics include *p* and *poco*. The system concludes with a half note and the word *τίς* (Tis).

Handwritten musical notation for the third system. The treble staff contains the lyrics *νά-μα-ρτυ-αί-τις* (na-ma-mar-ti-tis), with *αί-τις* circled in red. The bass staff continues the accompaniment. Dynamics include *p subito* and *p*. A large red scribble is present over the end of the system.

Handwritten musical notation for the fourth system. The treble staff contains the lyrics *Τὴν-ρα νοι-μά-ζον-ται υἱὰν τὴν πα-γί-νην* (Tin-ra noi-ma-zon-tai ian tin pa-gi-nin). The bass staff continues the accompaniment.

Handwritten musical score for the first system. The vocal line (treble clef) has the lyrics: - fuo - pi - na gra - pei - a. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A *p subito* marking is present above the piano part.

Handwritten musical score for the second system. The vocal line (treble clef) has the lyrics: coi - u è - gi - re gra - pei - a me - si - tōn u'ep-. The piano accompaniment (grand staff) continues the melody. A *V* marking is above the first measure of the piano part.

si è a cominciare la page 14 -

Handwritten musical score for the third system. The vocal line (treble clef) has the lyrics: - fuo - pur, u'è - ran - pei - es. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A *dot* marking is above the piano part. A *mf* marking is above the vocal line. A *p subito* marking is below the piano part.

Handwritten musical score for the fourth system. The vocal line (treble clef) has the lyrics: na - fa - paiv - ri, zi gra - pi - un coi ei - ran. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A *mp* marking is above the piano part. A *p subito* marking is below the piano part.

larger 21 cm.
smaller 30 cm (unison)

mp
mp

Kor-ia ðin wóp-rai-ðw ñ-raw ð na-ra-

wes

mp

n'ep-wos zov e-ra

wóp-m-no xa-xi.

or-

De-zia,

o-xl,

an-u-upi,

e-ra vto xa-

or

na-ðpé-cm.

zhi.

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: "mè - on rò spa - wé - j ò - wov è - gra - fe." The piano accompaniment (bottom staff) features a melody with a forte (**f**) dynamic marking and a mezzo-forte (**mf**) marking.

Handwritten musical score for the second system. The vocal line contains the lyrics: "jà - ses ya - di - res na - pèy - ses. Thàì rò wa - pa - du - so". The piano accompaniment includes a piano (**p**) dynamic marking and a crescendo (**cresc.**) marking.

Handwritten musical score for the third system. The vocal line contains the lyrics: "n - rav rò upè - bà - ti" and "wovà - ja - on di - na - ra". The piano accompaniment includes a forte (**f**) dynamic marking and a "poco allarg." (slowing down) instruction.

Handwritten musical score for the fourth system. The vocal line contains the lyrics: "rò - ses" and "pès". The piano accompaniment includes a piano (**p**) dynamic marking, a "poco allarg. a dim molto" (slowing down and then diminishing) instruction, and a "dim molto" (diminishing) instruction. The system concludes with a piano (**pp**) dynamic marking.

F

Da brio- nov-raia uo - fin

mp

ra uau-me-ra dov-de-ra.

mp

pp

poco marc

3

-pa - du - po n - zar lo upet-ba - u.

F marcato

mf

o n - jos lora-wo-ju pa - cos

mf

F marcato

F marcato

- re úy ra fu oà . . . A - wó - ju - na .

sempre cresc

F

ñ - w - pa rto - se pes, ei - xa - tu xw - oio -

cresc

ff

mf

dei

già ma' è do - na - da mò - ro . . .

f

mf

dim poco a poco

mp

p

Ax - xai - mo - vor,

Handwritten musical score system 1. The vocal line (top staff) contains the lyrics: *n eb-do-pas e-mi-ni*. The piano accompaniment (bottom staves) features a complex texture with many beamed sixteenth and thirty-second notes. A *poco allarg.* marking is present in the right hand of the piano part.

Handwritten musical score system 2. The vocal line continues with the lyrics: *e-gi-re coar-ro-ti-*. The piano accompaniment includes a *sfp* (sforzando) marking and the instruction *allargando* with a dashed line indicating a tempo change.

Handwritten musical score system 3. The vocal line begins with *-vi-*. The piano accompaniment features a *pp* (pianissimo) marking, followed by the instruction *riten. molto.* (ritardando molto), and ends with a *ppp* (pianississimo) marking. The system concludes with a large, decorative flourish.

Empty musical staves at the bottom of the page, consisting of two systems of five staves each.

46 $\bullet = 42 \text{ M.}$

Pedale

à 3 Voc

$$N \stackrel{\circ}{=} Id$$

(Εἰσι ποχὺ Αλένισα)

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is on three staves. The top staff is the vocal line with lyrics in Greek. The middle staff is the piano accompaniment for the right hand. The bottom staff is the piano accompaniment for the left hand. The lyrics are: "Τὴν ἐ-μυρ-φιά - - εἶ-τοι κο-ρὴ ἀ-νέ-μι". The music is written in G major (one sharp) and 3/4 time. The tempo is marked "p" (piano).

Handwritten musical score for "Gloria in excelsis deo" in G major, Op. 10, No. 1. The score is written on three staves. The top staff contains the vocal melody with lyrics in Cyrillic: "sa, wu wih - pus ei - va aŭtŭs ŭ o - pa - to ŭov." The middle staff contains a piano accompaniment. The bottom staff contains a basso continuo line. The score is marked with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegro". The score is handwritten on aged paper.

[illegible]

Handwritten musical score for "The Lord's Prayer" in Greek. The score is written on two systems of staves. The top system contains the vocal melody with lyrics "Χρι-στη. Mi-στη-δο-υ-να." and the bottom system contains the piano accompaniment. The score includes various musical notations such as clefs, key signatures (one sharp), time signatures (3/4 and 2/4), and dynamic markings like "cresc" and "f". The handwriting is in Greek and includes some corrections and annotations.

Handwritten musical score system 1. The vocal line (treble clef) contains the lyrics: *oîn â-woâ-jây-ma-raË-jû-vi-nâ wap-ûe-ra.* Below the lyrics, the words *dimu poco e poco.* are written. The piano accompaniment (bass clef) features a few notes and rests.

Handwritten musical score system 2. The vocal line (treble clef) contains the lyrics: *Παν-ρα è-μop-γα, wâx-ûe-ris-ra oîn ei-vai,* with *dimu* written below. The piano accompaniment (bass clef) has several notes and rests. A key signature change to one sharp (F#) is indicated below the piano part.

Handwritten musical score system 3. The vocal line (treble clef) contains the lyrics: *μαί wêp-rouv, ði-jo è-cô-rw ol'âs-opa fié-w-cou.* The piano accompaniment (bass clef) includes the word *molto* written across it. A key signature change to one sharp (F#) is indicated below the piano part.

Handwritten musical score system 4. The vocal line (treble clef) contains the lyrics: *Πρό-σω-ωα vûs â-jâ-ous,* with *dimu* written below. The piano accompaniment (bass clef) has several notes and rests. The word *resmolto* is written in the left margin. A key signature change to one sharp (F#) is indicated below the piano part.

o- uws rã - de - jev ñ woi - n - sis - muv ...

Suinn poco a poco

mēs oīs vūx - res nīs ve - ō - m - aōs muv,

Suinn al fine

ve - sa oīs vūx - res muv, upv - qã, ov - rav - m -

Suinn molto e allargando

fue - va ...

tristitia

ppp

pppp

Suinn molto e allargando

Nathan

Coda (Finale)

marcato

(Ewīya)

10

Allergro

6

ff

Dev iē - ser - mē - dū - nā .

6

sf*marcato***sf****ff**

Te - xius ē - qē - dū - nā nē - cōn - ya . *marcato*

*marcato***ff**

Elis ē - uo - jai - sus, cōn mī - sō opay - ma - u -

sempre a tempo

scif#

V

- uis, mi- so sup- ra- me- res uis oio pua- jo uou n- sar,

ff

ê- uo- ja

ff

uis oio pua- jo uou n- sar,

ff

k' n- wa

ff

a- uo ra ou- va- ra uua-

ff

- oia, uua- diu uou uoi- uou oi au-

ff

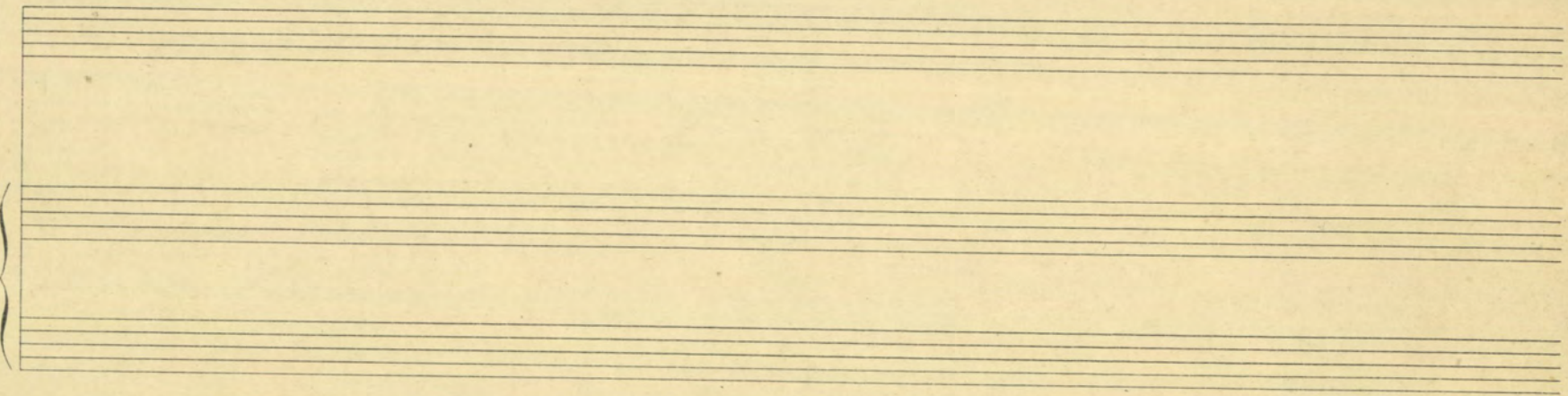
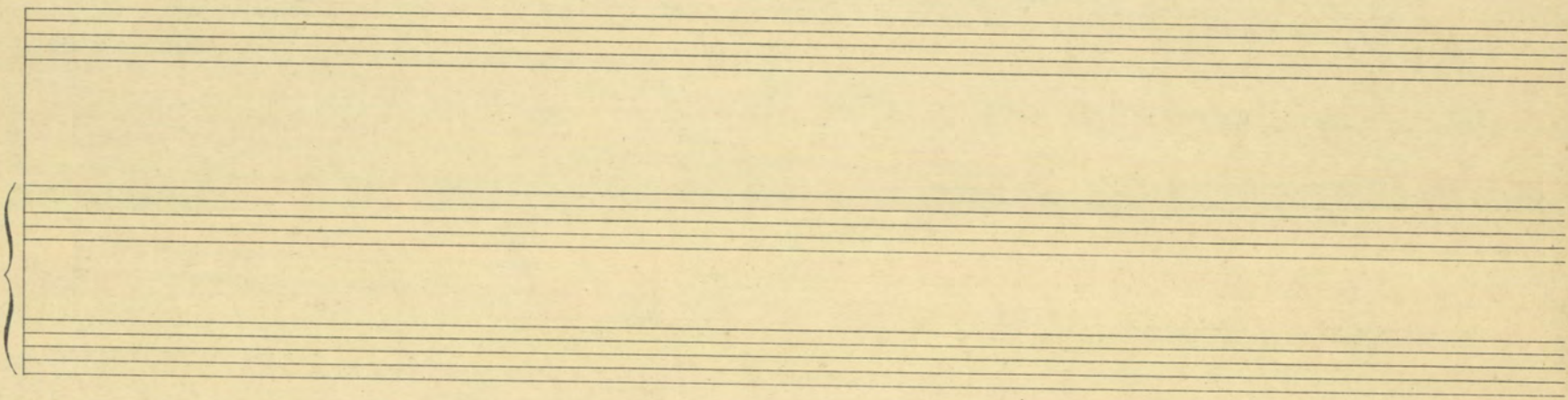
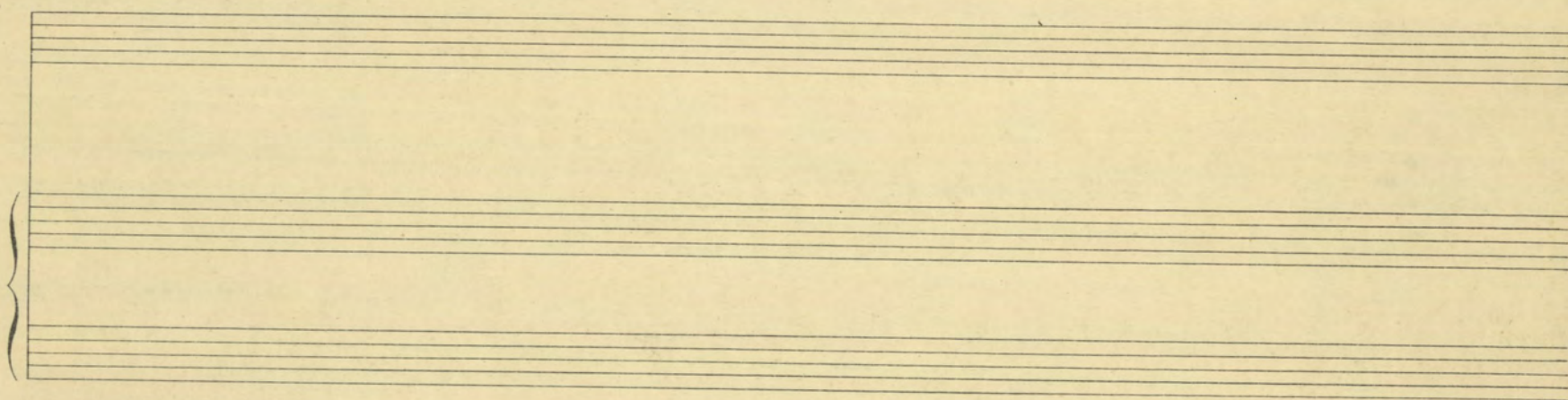
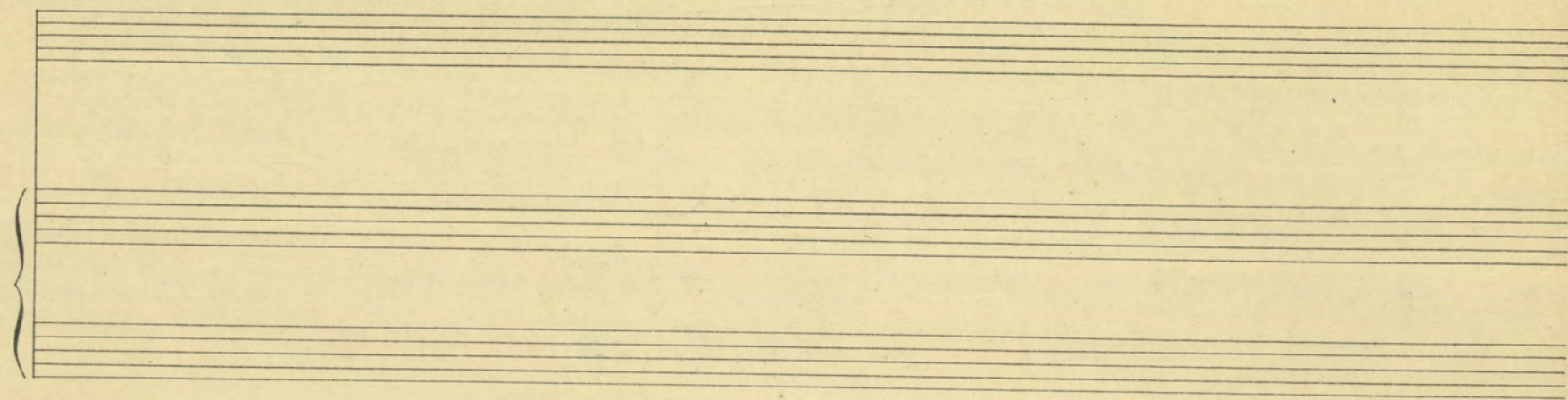
allargando.

Handwritten musical score on a system of five staves. The top staff contains a melodic line with notes and rests, marked with *sf* and *ff*. Below it, the word "string" is written with a dashed line indicating a sustained sound. The bottom three staves contain chordal accompaniment, also marked with *ff*. A large blue circle is drawn around the first two staves. To the right of the system, there are three staves with vertical lines and a large blue circle containing the number "4".

A system of five empty staves. On the left side, there is a handwritten note "la b" in blue ink, with a blue circle around it. Above the note, there are some handwritten notes and symbols, including a "b" and a "b" with a flat symbol.

A system of five empty staves.

A system of five empty staves.



1 1 I x a p a — 1 u a n p o p o t i j a r i n s p a u u p u n i p a t u u w a n

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment in 8/16 time. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The system contains three measures with various musical notations including notes, rests, and accidentals.

1 a n i n p a u a i w o u u p a n i j a m a d o n i

Handwritten musical notation for the second system, continuing the vocal and piano parts. It includes a vocal line and a piano accompaniment with various musical notations and time signatures like 3 and 4.

i n d a s a

1 x a p a

u a n p o p o t i j a r i n s p a u u p u n i p a t u u w a n

Handwritten musical notation for the third system, featuring a vocal line and a piano accompaniment. The system includes various musical notations and time signatures like 4 and 3.

1 u n a p o n d u n n

1 u n w a n i n w o r t h y m a n n i n

Handwritten musical notation for the fourth system, featuring a vocal line and a piano accompaniment. The system includes various musical notations and time signatures like 3 and 4.



under awigawon

2 rho two

Life

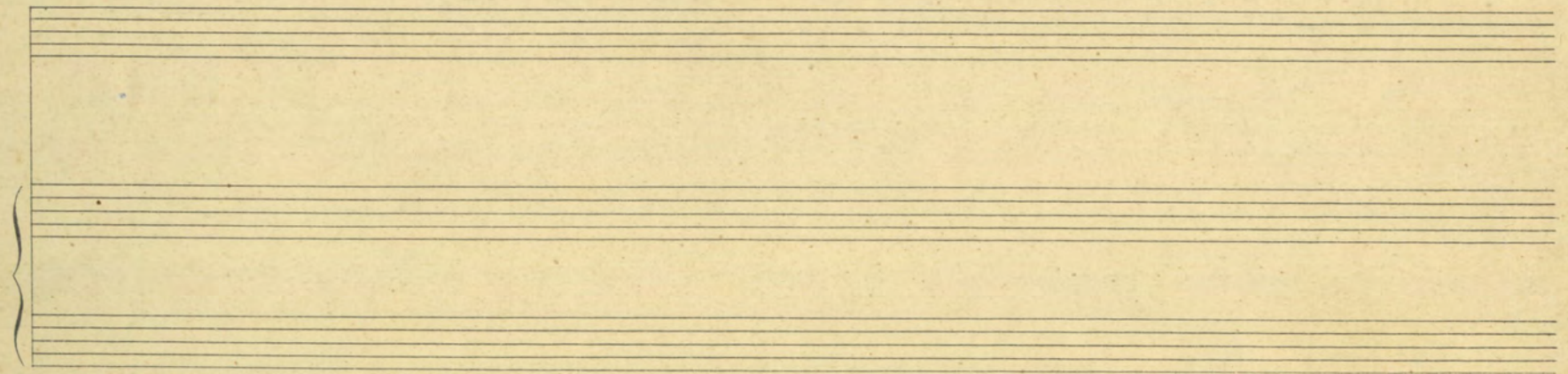
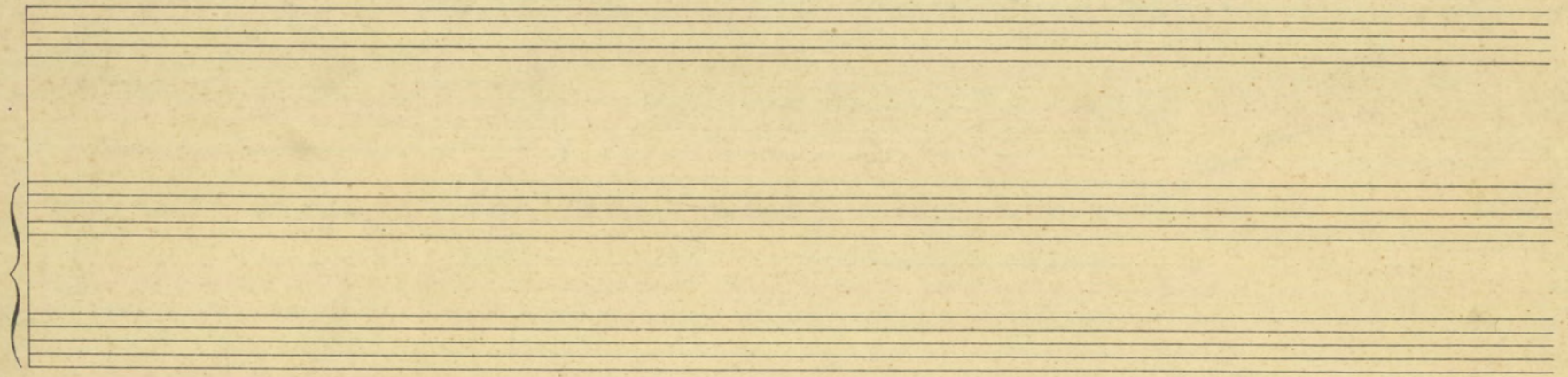
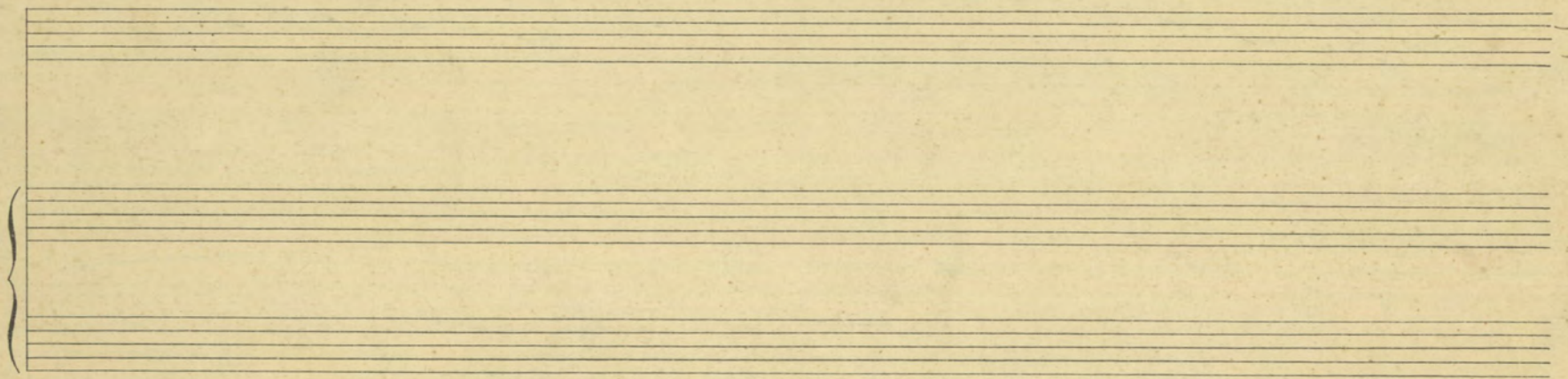
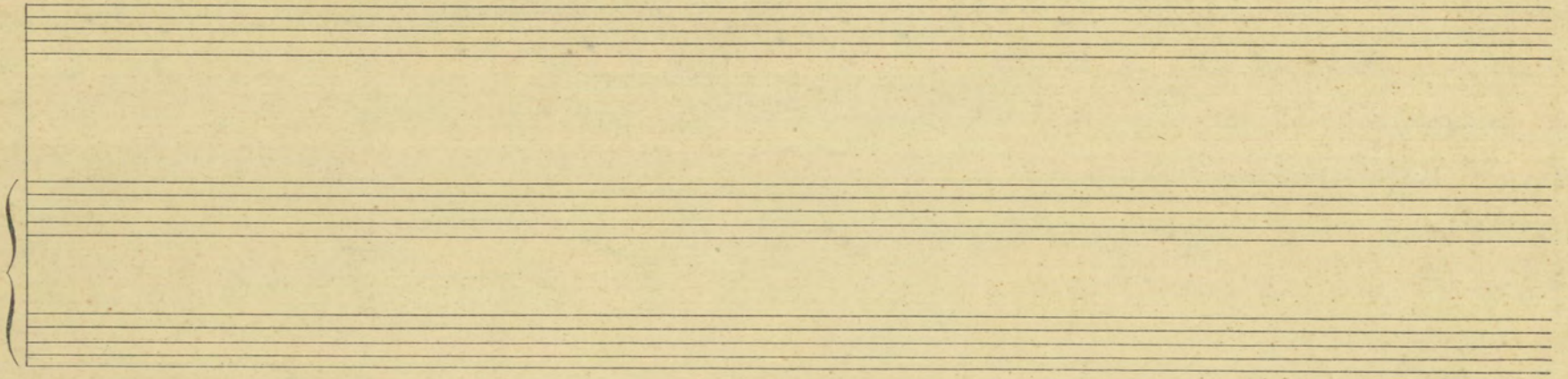
over time

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The second system consists of two staves: the top staff has a treble clef and a key signature of one flat, and the bottom staff has a bass clef and a key signature of one flat. The third system consists of two staves: the top staff has a treble clef and a key signature of one flat, and the bottom staff has a bass clef and a key signature of one flat. The music is written in a simple, handwritten style with various musical notations including notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the staves. The score is divided into two measures by a double bar line. The first measure contains the first two lines of the song, and the second measure contains the last two lines. The handwriting is somewhat messy, with some ink bleed-through from the reverse side of the page.

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of five-line staves. The first system contains the main melody and a bass line, both featuring a key signature of one flat (B-flat) and a common time signature (C). The melody is marked with a '3' indicating a triplet. The second system continues the melody and bass line. The third system shows a continuation of the melody and bass line, with a large, stylized flourish or ornamentation mark above the staff. The score is written in a cursive, handwritten style.

This image shows a single, blank page from an old musical manuscript book. The paper is a light cream or off-white color, showing signs of age such as slight discoloration and small dark spots. The page is ruled with two systems of musical staves. Each system consists of five horizontal lines. On the far left side, there are large, hand-drawn curly braces grouping the staves of each system. At the very top left corner, there are some faint, handwritten marks that appear to be the letters 'S' and 'T'. The rest of the page is completely empty of any musical notation or other markings.

[illegible]



♩ = 42 . M.

τῶν ἐ-μὸν-φῶν - - ἐ-λὶ κο-λὺ ἀ-νέ-ρι-σα, σοὶ ὀνι-εὺς εἰ-ναὶ αὐ-

-τῆς ἡ ὀ-ρα-οῦς σου. Ἐα-μὲν τοῦ οὐ-πα-τος

Κόμ-μ-να χεῖ-ρῃ, μί-νη ἡ-δο-νι-νὰ μαρ-τυρὰ σοὶ ἀ-κοῦ-

-σὺν μα-λαί-η. νι-νὰ κομ-μ-να, Πάν-τα ἐ-μὸν-φα, νιὰχ-λὲ-νις-τα σοὶ

Handwritten musical score on four systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are in Greek.

System 1:
Vocal: ε-αν, ναι ωφ-αν ρι- γωα-νω ε'αυρα η-ω. αα. -
Piano: Accompaniment with chords and moving lines.

System 2:
Vocal: η-ω-α ης α-γα-ωυ, οωυ λα'-δε-ρ η ωι-η-οις ηω...
Piano: Accompaniment with chords and moving lines.

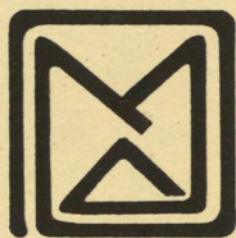
System 3:
Vocal: ης δε ρυ-α ης η-ο-α ης ηω η-ω δε ρυ-α ης ηω η-ω δε
Piano: Accompaniment with chords and moving lines.

System 4:
Vocal: αα-η η-α.
Piano: Accompaniment with chords and moving lines.

Τύπωμα ης ης ε'αυρα ης ης
1925.

C.P.CAVAFY

10 INVENTIONS



D. MITROPOULOS

ΣΤΟΝ
ΑΛΚΗ ΘΡΥΛΟ

10 INVENTIONS

I. 4 Canons .

II. 2 Passacaglia

III. Preludio e Fuga à 4 Voci

IV. Pedale-Coda (Finale)

----- = Articulation appuyée.
 = " détachée.

1

♩ = M. 50

1 Canon (Μακρυά)

Θά-θε-λα αὐ-τὴν τὴν μνῆ-μη νὰ τὴν πῶ μα
 Tha-the-laaf-tin tin mni-mi na tin po ma

ἔ-τσι-ε-βύ-σ-θη πιά οὐκ τὶ-πο-τε δὲν ἀ-πο-μέ-νει
 e-tsie-es-vis-thi pia san ti-po-te dhen a-po-me-ni

για-τί μα-κρυά, στὰ πρῶ-τα ἐ-φῆ-ρη καὶ μου χρό-νια κεί-ται.
 gia-ti ma-kria, sta pro-ta e-fi-vi-ka mou chro-nia ki-te.

cresc. Δέρ-μα *f* σὰν κα-μω μέ-νο ἀ-πὸ ἰα-σε-μὶ
 Dher-ma *f* san ka-mo me-no a-po ia-se-mi

p subito Ἐ-κί-νη τοῦ αὐ-γού-στου Αὐ-γουστος ἦ-ταν; ἡ βρα-δυὰ μό-λις θυ-
 E-ki-ni tou av-gou-stou Av-gou-stos i-tan? i vra-dhia mo-lis thi-

pp *mf* *molto f* *nochochissimo*

string. *tempo* *allargando*

-μου·μαι πιά τὰ μά·τια
-mou-me pia ta ma-tia

ἦ·σαν, θαρ·ρῶ, μα·βιά·
is-san, thar ro, ma via

Ἄ· ναί, μα·βιά·
A ne, ma via

p *sf* *sf*

tempo (poco à poco) *molto rit.*

ἔ·να σαπ·φεί·οι·νο μα·βί
e-na sap-fi-ri-no ma-vi

sf *poco* *ppp*

2 Canon
(Νὰ μείνει).

184 M.
88 M.

loco *pp* *solto voce* *sfpp*

Ἡ ὥ·ρα μιὰ τὴν νύχ·τα θά·τα·νε ἡ μιὰ·μι·συ
o-ra mia tin nich-ta tha-ta-ne i mia mis si

f *sfpp* *pp sempre*

pp sempre

σὲ μιὰ γω·νιά τοῦ κα·πη·λειοῦ·
se mia gho nia tou ka pi liou

πί·σω ἀπ' τὸ
pis so ap' to

pp sempre

sempre pp

ξύ·λι·νο τὸ χώ·ρι·σμα
xi li no to cho-ri-sma

ἐκ·τός ἡ·μῶν τῶν δυὸ τὸ μα·γα·ζὶ ὁ·λως διό·λου
ek-tos i-monton dhio to ma-gha-zi o-los dhio-lou

sempre pp

pp sempre

ἄ-δειο α-δῆιο
 Μιὰ λάμ-πα πε-τρε-λαίου μό-λις τὸ φώ-τι-ζε
 Mía lam-pa pe-tre-léou mo-lis to fo-ti-ze

pp sempre

sempre pp

Κοι-μούν-τα-νε, σὴν πόρ-τα ὁ ἄ-γου-πνι σμέ-νος ὕ-πη-ρέ-της.
 Ki-moun-da-ne, slin por-la o-a-ghri-pni-smé-nos i-mi-ré-tis.

sempre pp

f subito *p subito*

mp *p*

Δὲν θὰ μᾶς ἑ-βλε-πε κα-νείς.
 Dhen tha mas e-vle-pe ka-nis

μὰ κιό-λας
 ma kio-las

f subito *p subito*

5 *p* *molto*

εἰ-χα-μεν ἑ-ξαφ-θεῖ τό-σο πο-λὺ, ποῦ γί-να-μεᾶ-κα-τάλ-λη-λοι γιὰ προ-φυ-λά-ξεις.
 i-cha men e-xaf-thi to-so po-li, pou ghi-na-me-a-ka-tal-li-li ghia pro-fi la-kis.

f subito *p subito* *cresc.*

pp sempre *pocchiss. rit.*

καὶ τώ-ρα ἤλ-θε νὰ μεί-νει μεσ' στήν ποι-η-σί-α αὐ-τῇ.
kè to-ra il-the na mi-ni mès'stin pi-is-sin af-ti.

pp pocchiss. rit. *ff subito* *Tempo*

senza rit.

poco a poco *dimin.* *ppp*

3 Canon

(Γιὰ νάρθουν).

6/8 *p*

♩ = M. 84

ἔ-να κε-ρί ἀρ-κεῖ το
e-na ké-ri ar-ki to

pp sempre

pp sempre *ppp*

φῶς του τῶ-μι-δῆ-ρο ἀρ-μό-ζει πὶο κα-λὰ
fos tou toa-mi-dhro ar-mo-zi pio ka-la

θᾶ-ναι πὶο συμ-πα-θεῖς σὰν ἔρ-θουν τῆς Ἀ-γά-πης
tha-ne pio simi-ba-thès san er-thoun tis A-gha-pis

pp sempre *ppp sempre*

ppp sempre *p*

σὰν ἔρ-θουν ἡ Σκι-ές
san er-thoun i Ski-ès

pp sempre *pocchissimo rit.* *Tempo*

9/8

ἔ-να κε-
E-na ke-

-ρι ἄρ-κει. *-ri ar-ki.* Ἡ Κά-μα-ριᾶ-πό-ψι νὰ μὴν ἔ-χει φῶς πο-λὺ *I Ka-ma-ri-a-po-psi na min e-chi fos po-li* μέ-σα στὴν ῥέμ-βην ὁ-λως *mes-sa stin rem-vin o-los*

ppp *sempre pp* *sempre pp*

καὶ τὴν ὑ-πο-βο-λὴ, *ke tin i-po-vo-li,* καὶ μετὶ τὸ λί-γο φῶς *ke me to li-gho fos* μέ-σα στὴν ῥέμ-βην ἔ-τσι *mes-sa stin rem-vin e-tsi*

sempre pp *sempre ppp*

θὰ ὁ-ρα-μα-τισ-θῶ *tha o-ra-ma-tis-tho* γιὰ νὰρ-θουν τῆς ἀ-γά-πης *ghia nar-thoun tis a-gha-pis* γιὰ νὰρ-θουν *ghia-nar-thoun*

pocchiss. rit. *poco allarg.* *a Tempo*

pocchiss. rit. *poco allarg.* *a Tempo*

ἡ Σκι-ἐς *i Ski-es*

molto dimin. *ppp* *pppp* *senza rit.*

ppp *molto dimin.* *pppp*

♩ = 92 (environ).

4 Canon

(Το διπλανό τραπέζι).

Θά-ναι μό-λις εἰ-κο-σι δύο ἐ-τῶν
 Tha-ne mo-lis i-ko-si dhio e-ton

κί-ο-μω-ς ἐ-
 ki'o-mos e-

- γῶ-εῖ-μαι βέ-βαι-ος ποῦ σχε-δὸν τὰ ἴ-σα χρό-νια προ-τή-τε-ρα.
 -ghoi me vé-veós pou sche-dhon ta i-sa chro-nia pro-ti-te-ra

τὸ ἴ-διο σῶ-μα ἐ-γὼ τὸ ἄ-
 ta i-dio so-ma e-gho to a

- πῆ-λαυ-σα
 -pi laf-sa

Δὲν εἶ-ναι διό-λου ἔ-ξα-ψις ἐ-ρω-τι-σμοῦ.
 Dhen i-né dhio-lou e-xa-psis e-ro-ti-smou.

mf

Καὶ μο - να - χὰ προὐ - λί - γου μπῆ - κα στὸ κα - ζί - νο
 Kē mo - na - cha pro - o - li - ghou bi - ka sto ka - zi no

sf

p

Δὲν εἶ - χα οὐ - τε ὦ - ρα γιὰ νὰ πιῶ πο - λὺ
 Dhen i - cha ou - te o - ra ghia na pio po - li

p

τὸ ἱ - δίο σω - μαέ - γω τὸ ἀ - πή - λαι - σα
 to i - dhio so - ma - e - gho to a - pi - laf - sa

sf

p *molto*

pp.

Κι' ἂν δὲν θυ - μοῦ - μαι, ποῦ
 Ki'an dhen thi - mou - me, pou

ppp

molto

corta

a Tempo

ἔ- να ζέ- χα- σμά μου δὲν ση-μαί-νει
e- na xe-cha-sma moudhensi-me-ni

A. A!

τῶ-ρα, νὰ, ποῦ κά-θη-σε στὸ δι-πλα-
to-ra, na, pou ka-thi-se sto dhi-pla-

a Tempo

ppp

sf

mp

- νὸ τρα-πέ-ζι γινω-ρί-ζω κά-θε κί-νη-σι ποῦ κά-μνει
- no tra-pe-zi ghno-ri zo ka-the ki-ni-si pou ka-mnei

κί'απ' τὰ ροῦ-χα κά-τω
ki'ap'ta rou-cha ka-to

f

sf

mp

f

sf

molto

γυ- μνά- σα
ghi- mna sa

loco

ff

sf

cresc. molto

molto

τ'ὰ- γα- πη- μέ- να μέ- λη ξα- να- βλέ- πω.
t'a-gha pi me na me li xa na vle-po.

senza riten.

sf

sec

5 Passacaglia.

(Μέρες του 1923)

$\text{♩} = \text{M. 42.}$

pp sempre

pp sempre

pp sempre

pp sempre

mf

mf

p

T^o p subito

allargando

cresc. molto

ff

pp subito

Δέν τὰ ηῦ-ρα πιά ξα- νὰ τὰ τό-σο γρή-γο-ρα χα- μέ-να τὰ ποιη-τι-
 Dhen ta i-vra pia xa- na ta tos-so ghri-ghora cha- me-na ta pii-ti-

- κα τὰ μά-τια, τὸ χλω-μὸ τὸ πρό-σω-πο στὸ νύχτω-μα τοῦ ὁρό-μου
 - ka ta ma-tia, to chlo-mo to pros-so-po sto nichto-ma tou dhro-mou

Δέν τὰ ηῦ-ρα πιά τ'α-πο-κτη-θέν-τα κατὰ τύ-χην ὁ-λως, ποὺ ἔ-τσι εὖ-κο-λα πα-
 Dhen ta i-vra pia t'a-po-kti-then ta ka-ta ti-chin o-los, pou e-tsi ef-ko-la pa-

- ραί-τη-σα· καὶ ποὺ κα-τό-πι με-ά-γω- νί - αν ἡ-θε-λα
 - ré-lis-sa· ké pou ka-to-pi me-a-gho- ni - an i-the-la

τὰ ποιη-τι καὶ τὰ μά-τια, τὸ χλω
 ta pii-ti-ka ta-ma-tia, to chlo-

- μὸ τὸ πρό-σω-πο, τὰ χεῖ-λῆ- κεί-να δὲν τὰ ἡῶ-ρα πιά
 - mo lo pros-so-ro, ta chi-li ē - ki - na dhen ta i-vra pia *senza rit.*

pp *senza riten.* *sempre pp* *ppp*

$\text{♩} = \text{M. 54.}$

6 Passacaglia

(Γκρίζα)

Κυτ-τά-ζον-τας
 Ki - la zon-das

p *8e* *pp*

Ἐ-ναὸ-πάλ-λιο μι-σὸ γκρί-ζο θυ-μή-θη-κα δυὸ ὠ-ραῖ-α
 E - na o-pal - lio mis - so gri - zo thi - mi - thi - ka duo o - ré - a

p *8e* *sempre pp*

γκρί-ζα μά-τια πού εἶ-δα· θά-ναι εἰ-κο-σι χρό-νια πρίν
 gri - za ma - tia pou i - dha tha - né i - kos - si chro - nia prin

8e *pp* *poco rit.*

Tempo I°

8e *espressivo* *loco* *pp*

p

Γιὰ ἐ-ναν μῆ-να' ἀ-γα-πη-θή-κα-με. "Ε-πει-τα ἔ-φυ-γε, θαρ-ρῶ στήν Σμύρ-νη.
Ghia e-nan mi-na-a-gia-pi-thi-ka-me. E-pi-ta e-fi-ghe tha-ro stin Smir-ni

8e

για νὰ ἐρ-γασ-θεῖ ἐ-κεῖ, καὶ πιά δὲν ἰ-δω-θή-κα-με. *allarg.*
ghia na er-gas-thi e-ki, ke pia dhen i-dho-thi-ka-me

8e

allarg.

rit. *mf* *a T°* *poco rit.*

Θ' ἀσ-χή-μι-σαν ἀν ζεῖ τὰ γκρι-ζα μά-τια· θὰ χά-λα-σε τ' ὠ-ραῖ-ο
Thas-chi mis-san an zi ta gri-za ma-tia tha cha-las-se l'o-ré-o

8e

rit. mf *a T°* *poco rit.*

πρό-σω-πο. *a T° pp*
pros-so-po.

8e

a T° 8e *ppp*

p

Μνή-μη μου, φύ-λα-ξέ τα σὺ ὡς ἦ-σαν. Καὶ, μνή-μη,
Mni-mi mou, fi-la-xé ta si os is-san. Ké, inni-mi,

8^e

loco

p *f* *f*

ὅ-τι μπο-ρεῖς ἀ-πὸ τὸν ἔ-ρω-τά μου αὐτὸν, ὅ-τι μπο-ρεῖς φέ-ρε-με πί-σω ἀ-πό-ψι.
o-li do-ris a-po ton e-ro ta mou af-ton, o-li do-ris fe-re-me pis-sa po-psi

8^e

loco

8^e

poco a poco allarg. allarg. molto

8^e

molto *ppp*

7 Preludio (Scherzino)

a 1 Voce
(Ἐν τῇ ὁδῷ).

Allegro. ♩ = 184 M.

pp Τὸ συμ-πα-θη-τι-κὸ του πρό-σω-πο, κο-μά-τι ὦ-
To sim-ba-thi-ti-ko tou pros-so-po, ko-ma-ti ō-

staccatissimo

pp

-χρὸ· τὰ κα-στα-νὰ του μά-τια, σὰν κο-μέ-να· εἰ-κο-σι
-chro· ta ka-sta-na tou ma-tia, san ko-mé-na· i-kos-si

sempre pp

πέντ' ἐ-τῶν, πλὴν μοιά-ζει μᾶλ-λον εἰ-κο-σι· μέ κά-τι καλ-λι-τεχ-νι-
pend' e-ton, plin mia-zi mal-lon i-kos-si· me ka-ti kal-li-tech-ni-

sempre pp

-κὸ στὸ ντύ-σι-μὸ του τί-πο-τε χρῶ-μα τῆς κρα-βά-τας, σχῆ-μα τοῦ κολ-
-ko sto di-si-mo tou ti-po-te chro-ma tis kra-va-tas, schi-ma tou kol-

poco

- λά - ρου
- la - rou

άσ - κό - πως περ - πα - τεί μέσ' στην ό -
as - ko - pos per - pa - ti mes' stin o -

pp

- δό,
dho,

ά - κό - μη
a - ko - ni

σαν ύ - πνω - τισ - μέ - νος άπ' την ά - νο - μη ή - δο - νή
san i - pno - tis - me - nos ap' tin a - no - mi i - dho - ni

pp

poco cresc.

mp *mf*

ά - πό την πο - λυ ά - νο - μη ή - δο - νή που ά - πέχ - τη - σε.
a - po tin po - li a - no - mi i - dho - ni pou a - pek - tis - sé.

8^e

mf *loco* *f* *sec. f*

8

Fuga

a 4 Voci.

(Ο Ήλιος του Απογεύματος)

Andante.

$\text{♩} = 42 \text{ M}$

poco f *p subito*

f

Τὴν
Tin

κά-μα-ρην αὐ-τὴ,
ka-ma-rin af-ti

poco

p

p subito

πό-σο κα-λὰ τὴν ξέ-ρω.
pos-so ka-la tin xe-ro

Τώ - ρα νοι - κιά - ζον-ται, κί' αὐ-τὴ κ' ἡ πλα-γι -
To - ra ni - kia - zon-de, ki'af-ti k'i pla-ghi-

p

- νὴ γιαέμ-πο - ρι - κα γρα-φεῖ - α.
- ni ghia em-bo - ri - ka ghra-fi - a.

Ὁ - λο τὸ
O - lo to

p subito

V

σπί - τι ἔ - γι - νε γρα-φεῖ - α με - σι - τῶν
spi - ti e - ghi - ne gra - fia - a mes-si ton

κ' ἐμ - πό - ρων, κ' ἐ - ται -
k'em-bo - ron, k'e - té -

f

mf *mp*

-ρεῖ - ες. *A* ἡ κά - μα - ρη αὐ - τή, *mp* τὴ γνῶ - ρι -
-ri - es. *A* i ka - ma - ri af - ti, ti gno - ri -

p subito

mp *f*

-μη ποῦ εἶ - ναι *f* Κον - τὰ σὴν πόρ - τὰ ε - δῶ ἦ - ταν ὁ κα - να - πές κ' ἐμ -
-mi pou i - ne Kon - ta sîn por - ta e - dho i - tan o ka - na - pès k' em -

-πρὸς του ἔ - να *mf* τουρ - κι - κο χα - λὶ· σι - μά τὸ ρά - φι με δυὸ βά - ζα κι - τρι - να
-bros tou e - na tour - ki - ko cha - li· si - ma to ra - fi me dhio va - za ki - tri - na

V *V* *3* *V*

Δε - ξιά, ὁ - χι, ἀν - τι - κρυ, ἔ - να ντο - λά - πι με κα - θρέ - πτη. Στὴ
Dhe - xia, o - chi, an - di - kri, e - na do - la - pi me ka - thre - pli. Sti

poco crescen.

μέ-ση τὸ τρα-πέ-ζι ὁ-που ἔ-γρα-φε·
mes-si to tra-pé-zi ó-rou é-ghra-fe.

χ'ἢ τρεῖς με-γά-λες ψά-θι-νες κα-ρέ-κλες.
k'i tris me-ghá-les psá-thi-nes ka-re-kles.

Πλάιστο πα-ρά-θυ-ρο ἦ-ταν τὸ κρεβ-βά-τι
Pláisto pa-rá-thi-ro i-tan to kre-va-ti

ποῦ ἀ-γα-πη-θή-κα-με
pou a-gha-pi-thi-ka-me

το-σες φο-ρές
tós-ses fo-res

Θά
Tha

à Tempo

poco allarg. e mita dim.

pp

f

βοί-σκον-ται ἀ-κό-μη
vri-skon-de a-kó-mi

τὰ καὶ-μέ-να που-θε-νά.
ta kai-me-na pou-the-na.

mp

f

p

Πλάϊ στο πα-ρά-θυ-ρο ἦ-ταν τὸ κρεβ-βά-τι.
Plai' sto pa-ra-thi-ro i-tan to kre-va-ti

pp *f marcato*

Ὁ ἡ-λιος τοῦ ἀ-πο-γεύ-μα-τος τῷ-φθα-νε ὡς τὰ μι-σὰ
O i-lios tou a-po-ghev-ma-tos to ftha-ne os ta mis-sa

mf *f marcato* *sempre cresc.* *f marcato*

Ἀ-πό-γευ-μα, ἡ ὥ-ρα τέσ-σε-ρες, εἰ-χα-με χω-ρίς-
A-po ghev ma, i o-ra tes-se-res, i cha-me cho-ris-

ff *sf* *sf* *cresc.* *ff* *ff*

-θεῖ
-thi

για μιὰ ἐβ-δό-μα-δα μό-νο.....
ghia mi a v-dho-ma-dha mo-no.....

mf *f* *mf* *f* *mp*

f *dimin.* *poco* *a poco* *mf*

Ἀλ-λοι-μο-νον, ἡ ἐβ-δο-μάς ἐ-κεί-νη
 Al-li-mo-non, i ev-dho-mas e-ki-ni

poco allarg

ἔ-γι-νε παν-το-τι-νὴ
 e-ghi ne pan-do-ti-ni

sfp allargando

rit. molto ppp

sfp

9

Pédale

("Ἐτοι πολὺ ἀτένισα)

Τὴν ἐ-μορ-φίᾳ ἔ-τσι πο
 Tin e-mor fia e-tsi po

42 M

p

pp

-λυ ἀ-τέ-νι-σα, ποῦ πλή-ρης εἶ-ναι αὐτῆς ἡ ὁ-ρα-σίς μου.
 -li a-té-nis-sa, pou pli-ris i-neaf-tis i o-ras-sis mou.

p

pp

p
 Γραμ-μές του σώ-μα-τος. Κόκ-κι-να χεί-λη. Μέ-λη ή-δο-νι-κά.
Ghra-mēs tou so-ma-tos Kok-ki-na chi-li. Mé-li ē-dho-ni-kà.
poco- - a - - - poco - - - cre - - - scen - - - do

f
 Μαλ-λιά *Mal-lia* σάν ά-πό ά-γάλ-μα-τα έλ-λη-νι-κά παρ-μέ-να. Πάν-τα
san a-po-ghal-ma-ta el-li-ni-kà par-mé-na Pan-da
dim. - - - poco - - - a - - - poco
sp

p
 έ-μορ-φα κι άχ-τέ-νι-στα σάν εί-ναι, και πέφ-τουν, λί-γο έ-
é-mor-fa ki ách-té-ni-sla san i-ne, ké péf-toun, li-gho e-
dimin. - - - - -

ff
 -πά-νω σι' άσ-πρα μέ-τω-πα Πρό-σω-πα της ά-γά-πης, ό-πως
-pá-no si' ás-pra mé-to-pa Prós-so-pa tis a-ghá-pis, o-pos
cresc. molto
ff

τᾶ-θε-λεν ἡ ποι-η-σὶς μου.....
 tā-the-len i pi-i-sis mou.....

μεσ' τὲς νύχ-τες τῆς νε-ό-τη-
 mes' tes nich-tes tis ne-ó-ti-

τὸς μου,
 tos mou,

dim. poco a poco ----- *dim.* *al fine* ---

μέ-σα στὲς νύχ-τες μου, κρυ-φᾶ,
 mes sa stēs nich-tes mou, kri-fa,

συ-ναν-τη-μέ-να.....
 si-nan-di-mé-na.....

dim. *molto* *e allargando* ---

10 Coda (Finale)
 (Ἐπῆγα)

ppp *pppp*

ff *ff* *ff* *ff*

marcatissimo *ff* 6

♩ = 80 M.

Δὲν ἐ-δεσ-μεύ-θη-κα.
 Dhen e dhes-mef-thi-ka.

Τε-λεί-ως ἄ-φέ-θη-κα κ' ἐ-
 Te-li'-os a-fe-thi-ka k'e-

ff *ff* *ff* *ff*

πῆ-γα. Στὲς ἀ-πο-λαύ-σεις, ποῦ μι-σὸ-πραγ-μα-τι-κὲς, μι-σὸ γυρ-
 ri-gha. Stes a-po-láf-sis, pou mis-so-pragh-ma-ti-kès, mis-so ghir-

sempre a tempo

marcato

-νά-με-νες μεσ' στοῦ μυα-λὸ μου ἦ-σαν, ἔ-πῆ-γα μεσ' στὴν φω-τισ-
 -na-me-nes mes' sto mia-lo mou is-san, e-pi-gha mes' stin fo-tis-

-μέ-νη νύχ-τα. Κῆ-ρια ἄ-πο τὰ δυ-να-τὰ κρα-σιὰ,
 -mé-ni nich-ta. Ki-ria a-po ta dhi-na-ta kras-sia,

κα-θὼς ποῦ πί-νουν οἱ ἀν-δρεῖ-οι τῆς ἡ-δο-νῆς.
 ka-thós pou pi-noun i an-dri-i tis i-dho-nis.

allargando *stringendo*

TRADUCTION FRANÇAISE

Poemes de C.P. CAVAFY

LOIN

1

Je voudrais dire ce souvenir ...
 Mais il est presque éteint... il n' en reste presque rien -
 car li repose loin dans mes premières années de jeunesse.
 Une peau comme faite de jasmin ...
 Cette soirée d' Août - était - ce au mois d' Août ? - cette soirée...
 Je me souviens à peine des yeux; ils étaient, je crois, bleus ...
 Ah oui, ils étaient bleus; un bleu de saphir.

ELLE EST VENUE DEMEURER

2

Il devait être une heure
 ou une heure et demie du matin.
 Dans un coin du cabaret,
 derrière la cloison de bois,
 à part nous deux la boutique était déserte.
 Une lampe à pétrole l'éclairait à peine.
 Le garçon exténué dormait près de la porte.
 Personne ne pouvait nous voir.
 Mais déjà nous sentions tant d' ardeur,
 que nous n' étions plus capables de précautions.
 Les vêtements se sont entrouverts, - il n'y en avait pas beaucoup:
 un juilet superbe embrasait la nuit.
 Volupté de la chair dans les vêtements entrouverts,
 rapide nudité, - dont l' image
 a traversé vingt-six années, et maintenant est venue
 demeurer en ces vers.

POUR QUE LES OMBRES VIENNENT

3

| | |
|-------------------------------|-------------------------|
| Une bougie suffit, | Sa faible lumière |
| sera plus appropriée, | sera plus sympathique |
| lorsque viendront les Ombres, | les Ombres de l' Amour. |
| Une bougie suffit. | Que la chambre ce soir |
| ait peu de lumière, | Plongé dans la rêverie, |
| dans cette heure suggestive, | entouré de pénombre . |
| plongé dans la rêverie, | je m'hallucinerai |
| pour que les Ombres viennent, | les Ombres de l'Amour. |

LA TABLE VOISINE

4

Il doit avoir vingt-deux ans à peine.
 Et pourtant je suis sûr qu' il y a plus de
 vingt ans, J'ai connu ce même corps.
 Ce n' est pas la dutout l'illusion d'une ardeur amoureuse.
 Et je viens d'entrer au casino;
 j'ai a peine eu le temps de boire un verre.
 Ce même corps, je l'ai connu.
 Et si je ne me souviens plus du lieu, un oubli n'a pas d'importance.
 Ah, maintenant qu'il s'est assis a la table voisine,
 je reconnais chacun de ses mouvements - et sous ses vêtements
 je revois nus ses membres aimés.

JOURNÉES DE 1903

5

Je ne les ai plus retrouvées - ces choses si vite perdues
 Ces yeux pleins de poésie, ce pale visage
 dans la rue crépusculaire
 Je ne les ai plus trouvées ces choses possédées tour par hasard,
 que j'ai si facilement quittées
 et que j'ai ensuite intensément voulues.
 Ces yeux pleins de poésie, ce pâle visage,
 ces lèvres-la je ne les ai plus trouvés.

GRIS

6

En regardant une opale grisâtre
 Je me suis rappelé deux beaux yeux gris,
 Que j'avais vus il doit y avoir vingt ans.
 Nous nous sommes aimés un mois.
 Puis il partit, je crois pour Smyrne,
 Pour travailler la-bas et nous ne nous sommes plus revus.
 Ils ont dû enlaidir - s'il vit encor - ces yeux gris
 Il a dû se flétrir ce beau visage.
 Mémoire, conserve - les moi comme ils étaient.
 Mémoire, rends-moi ce soir tout ce que tu peux de cet amour,
 Rends-le moi ce soir.

DANS LA RUE

7

Sa figure sympathique, un peu pâle;
 ses yeux bruns, cernés;
 vingt-cinq ans, mais paraissant en avoir vingt;
 une allure artistique à ses vêtements
 - un rien dans la cravate, dans le dessein du col-
 il se promène sans but dans la rue,
 ivre encore de la perverse volupté,
 de la très perverse voluptée qu'il a goûtée.

LE SOLEIL DE L'APRÈS-MIDI

8

Cette chambre, comme je la connais bien.
 On la loue maintenant avec celle d'à côté
 Pour des bureaux. Toute la maison n'est plus

que bureaux de courtiers, de commerçants, de Sociétés

Ah! Cette chambre comme elle m'est familière.

Près de la porte, ici, était le canapé,
et par devant un tapis turc;

Tout pres, l'étagère avec deux vases jaunes.

A droite, ou plutôt non, en face, une armoire à glace.

Au milieu la table où il écrivait;

et les trois grands fauteuils en rotin.

A côté de la fenêtre était le lit.

ou nous nous sommes aimés tant de fois.

Ces pauvres meubles doivent encore exister quelque part.

A côté de la fenêtre était le lit;

Le soleil de l'après midi l'atteignait à moitié.

..... Une après midi à quatre heures, nous nous sommes quittés
pour une semaine seulement..... Hélas,
cette semaine devait durer toujours.

J'AI TELLEMENT CONTEMPLÉ

9

J'ai tellement contemplé la beauté,
que ma vue en est pleine.

Lignes du corps. lèvres rouges. Membres voluptueux.
cheveux pareils à ceux de statues Grecques.

toujours beaux, même quand ils ne sont pas peignés,
et qu'ils retombent un peu sur les fronts blancs.

Visages d'amour comme les voulait la poésie,

..... dans la nuit de ma jeunesse,
dans la nuit secrètement rencontrés.

JE SUIS ALLÉ

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Rien ne m'a retenu. Sans frein, je suis allé
aux jouissances tantôt réelles,

et qui tantot erraient dans mon esprit,
je suis allé dans la nuit lumineuse.

Et j'ai bu les vins enivrants.

comme boivent les héros de la volupté.