

Ὕμνος τοῦ ἁγίου

Ἄνω μοι ἡ ὁδὸς ἀγγελουσία εὐλογητός εἰ

κύριε ὁδὸς μου τὰ δεικνύοντά σου

Ἀγγελουσία.

Ἐκπόθεν ἡ φυγὴ μου τοῦ ἐπιθυμῆσαι

τὰ κριματά σου ἡ πᾶν ψαλμὸν

Ἀγγελουσία.

Ἀμήν.

Ἀγγελουσία Ἀγγελουσία Ἀγγελουσία.

Εὐλογητός εἰ κύριε ὁδὸς μου τὰ δεικνύοντά σου

ταί σου

τῶν ἁγίων ὁ χορὸς εὖρε πύλιν τῆς

ζωῆς καὶ θύραν παραδείσου εὖρε καὶ γὰρ

τὴν ὁδὸν διὰ τῆς μετανοίας τὸ ἀσωπὸν προβαίνει

ἐγὼ εἰμὶ ἀναμάρτητος με ζωὴ τῆς καὶ ζωῆς

σου με.

Δόξα Πατρὶ καὶ υἱῷ καὶ ἁγίῳ Πνεύματι.

τὸ τριῳμὸν τῆς μᾶς θεότητος ^(συνέως) ὁμολογώμεν

βοῶντες Ἅγιος εἰ ὁ Πατὴρ ὁ ἀναρχος, ὁ ἀειάρχης

υἱὸς καὶ θεῖον Πνεῦμα φῶτισον ἡμᾶς ὅτι

ζοὶ ζωοῦντες καὶ τοῦ αἰῶνος πορὴ ἐξάρδασον.

καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων Ἀμήν.

χαίρε Σεμνὴ ἡ θεότης ^(σαρκί) σου εἰς πάντων

σωτηρίαν δι' ἧς γένος τῶν ἀνθρώπων

εὐράτο τὴν σωτηρίαν διὰ τοῦ εὐρα μέν

παράδωκεν θεοτοῦς ἁγῆς εὐδοχῆς μεν.

Ἀληθούια Ἀληθούια Ἀληθούια δὲ

δοι ὁ θεός.

1. κύριε ἐλέησον.

2. κύριε ἐλέησον.

3. κύριε ἐλέησον.

Ἀμήν.

Μετὰ τῶν Ἀγγέλων,

αἱ εἰπαν σου ~~καὶ τὰ~~ ψαλμοὺς τῶν δούλων σου

καὶ τὸ θεοῦ ἐξέπνοος

σου ὡς πνεῦμα

ἀλλὰ ὡς ἡ ἀρετὴ σου.

κύριε ἐλέησον.

Κύρι ε ε λείη σου Κύριε ε ε λείη

σου Κύριε ε ε λείη σου. ||

Παράχου Κύρι ε.

Κύρι ε ε λείη σου. Αμήν

Αἰωρία ἡ μή μή

αἰωρία ἡ μή μή

αἰωρία ἡ μή μή ||

αἰωρία ἡ μή μή.

Τῷ Σεβαστῷ καὶ Γ. Πατριάρχῃ

Μετὰ χεῖρ

ἐκ Αθηνῶν

7 Νοεμβρίου 1904

Γ. Δ. Παχτίου

ΑΦΙΕΡΟΥΤΑΙ
ΤΩ: ΕΝ ΜΟΝΑΧΩ: ΕΛΛΗΝΟΜΑΘΕΙ ΚΑΙ ΜΟΥΣΙΚΟΛΟΓΩ: ΔΙΔΑΚΤΟΡΙ
Κ. L. BÜRCHNER

ΔΗΜΩΔΗ ΕΛΛΗΝΙΚΑ ΑΙΣΜΑΤΑ

ΤΗΣ ΜΙΚΡΑΣ ΑΣΙΑΣ, ΤΩΝ ΝΗΣΩΝ ΤΟΥ ΑΙΓΑΙΟΥ,
ΤΗΣ ΘΡΑΚΗΣ ΚΑΙ ΜΑΚΕΔΟΝΙΑΣ, ΗΠΕΙΡΟΥ ΚΑΙ ΑΛΒΑΝΙΑΣ,
ΕΛΛΑΔΟΣ ΚΑΙ ΚΡΗΤΗΣ

ΣΥΛΛΕΓΕΝΤΑ ΚΑΙ ΤΙΝΑ ΕΝΑΡΜΟΝΙΣΘΕΝΤΑ

ΥΠΟ

ΓΕΩΡΓΙΟΥ Δ. ΠΑΧΤΙΚΟΥ

ΑΡΧΗΝ ΕΚΑΜΑ 'Σ ΤΟΝ ΧΟΡΟ

ᾠσμα χορευτικὸν τῆς Βιθυνίας

(᾽Απόσπασμα ἐκ τῆς συλλογῆς τῶν 300 «Δημῳδῶν ἑλληνικῶν ᾠμάτων»
Γ. Δ. Παχτίου, ἐκδοθησομένης ἵαν προσεχῶς τῇ εἰγενεῖ χορηγία
τοῦ φιλογενεστάτου κ. Γρ. Μαρασλῆ)

ΕΝ ΑΘΗΝΑΙΣ
ΕΚ ΤΟΥ ΤΥΠΟΓΡΑΦΕΙΟΥ Π. Δ. ΣΑΚΕΛΛΑΡΙΟΥ
1904

ΑΡΧΗΝ ΕΚΑΜΑ 'Σ ΤΟΝ ΧΟΡΟ

(ᾄδεται ἐν Ρυσίῳ (Ἀρετσού) τῆς Βιθυνίας. Χορὸς συρτός).

Adagio (♩ = 104) Ἀρμονία Γ. Δ. Παχτίκου.

rit a tempo *p*

p *Aq*

χὴν ἔ - κα - μα 'ς τὸν χο
 ρὸ ἔ - πια - σα χέ - ρι δο - σε - ρό. Πιά -

This system contains the first three measures of the musical score. It features a vocal line with lyrics in Greek, a piano accompaniment in the right hand, and a bass line in the left hand. The lyrics are: χὴν ἔ - κα - μα 'ς τὸν χο, ρὸ ἔ - πια - σα χέ - ρι, δο - σε - ρό. Πιά -.

νει ἢ μιὰ πιά - νει καὶ ἄλ -
 λος ἔ - μάχου - νε καὶ ὁ - χο - ρός

This system contains the next three measures. The lyrics continue: νει ἢ μιὰ πιά - νει, καὶ ἄλ - λος, ἔ - μάχου - νε, καὶ ὁ - χο - ρός.

This system contains the next three measures of the musical score. It continues the piano accompaniment and bass line from the previous systems.

This system contains the final three measures of the musical score. It concludes the piano accompaniment and bass line.

Ἀρχὴν ἔκαμα σ τὸν χορὸ
ἔπιασα χέρι δροσερό·
πιάν' ἢ μιά, πιάνει κι' ἄλλος
ἐμάκραινε καὶ ὁ χορός.

Πιάν' καὶ ἡ ἀγαπίτσα μου,
'ποῦ καίει τὴν καρδίτσα μου·
'ποῦ καίει καὶ φλογίζεται
καμμιὰ φορὰ δροσίζεται.

Σὲ περιβόλι ἔμβηκα
κι' ὅλα τὰ δένδρα ῥώτησα·
— Ποιὸ δένδρο δὲν κάμ' καρπὸ;
— Τὸ κυπαρίσι τάφηλό·

πῶχει 'ς τὴ ρίζα του νερὸ
καὶ 'ς τὴν κορφή χρυσὸ σταυρὸ
καὶ 'πάνω 'ς τὸ χρυσὸ σταυρὸ
κάθεται πέрдика καὶ ἀηδῶ.

Ἡ πέрдика βαστᾷ χαρτί
καὶ ὁ ἀετὸς βαστᾷ γραφή, (δὺς)
καὶ μέσα γράφει τὸ χαρτί·

«Ὅπ' ἀγαπήσῃ κι' ἀρνησθῇ.
τὸ αἷμά του νὰ κινηθῇ.
κι' ὁπῶχει δυὸ ἀγαπητικαῖς
νᾶχῃ σαράντα μαχαιριαῖς.

κι' ὁπῶχει τρεῖς καὶ τέσσαρες
νᾶχῃ σαράντα πέντε·
κι' ὁπ' δὲν ἔχει οὔτε μιὰ
νὰ τόνε δίν' ἡ Παναγιά».

de-o - lo - uon o e - me ya lo - vo - men

de-o - lo - uon o e - me ya lo - vo - men

Съ рускаго напѣва, въ книг. поим. пѣтево Исхан. 63. Аку. 66. Мелод. 46. Тавр. 59.

Переводъ

Росентъ

Ако

Андрей

A - zi on e o lin os a ri do s ma na ri se en de rin de-o - lo uon

Ак-сі-онъ, ѡсѣниъ, ѡсѣа мѡсѡсѣ, накарѣиъ, ѡсѣниъ, ѡсѣ то кон,

A - zi on e o lin os a ri do s ma na ri se en de rin de-o - lo uon

lin a - e ma na ri o lon kai ba na ri o lon kai Mn e ra is de o n n i a.

тинъ а-и-накарѣи-стонъ ке на на мо мѡсѡсѡсѣ ке мѡсѡсѡсѣ ке мѡсѡсѡсѣ

lin a - e ma na ri o lon kai ba na ri o lon kai Mn e ra is de o n n i a.

ἀρχή

17

Τὴν τιμὴν αὐτῆς παρὰ τὸν Χριστὸν βίβη καὶ ἐνδοξοῦ τὴν ἀντιπαρὰ τὸν Χριστὸν

Τὴν τιμὴν αὐτῆς παρὰ τὸν Χριστὸν βίβη καὶ ἐνδοξοῦ τὴν ἀντιπαρὰ τὸν Χριστὸν

τίμησιν αὐτῆς παρὰ τὸν Χριστὸν βίβη καὶ ἐνδοξοῦ τὴν ἀντιπαρὰ τὸν Χριστὸν

τίμησιν αὐτῆς παρὰ τὸν Χριστὸν βίβη καὶ ἐνδοξοῦ τὴν ἀντιπαρὰ τὸν Χριστὸν

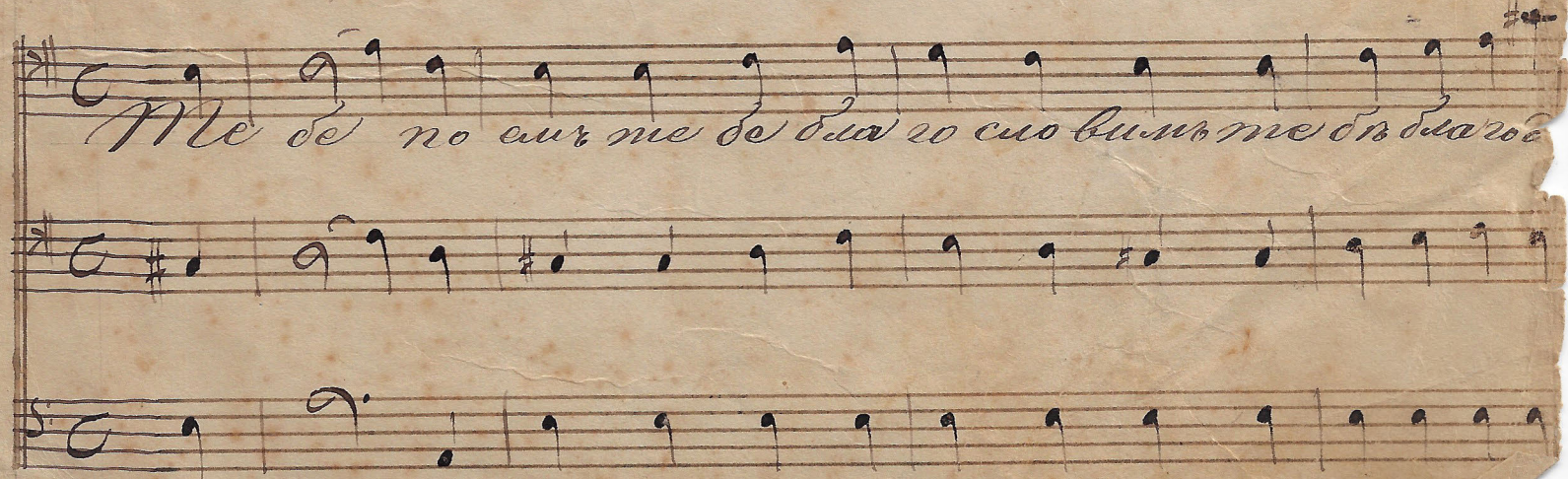
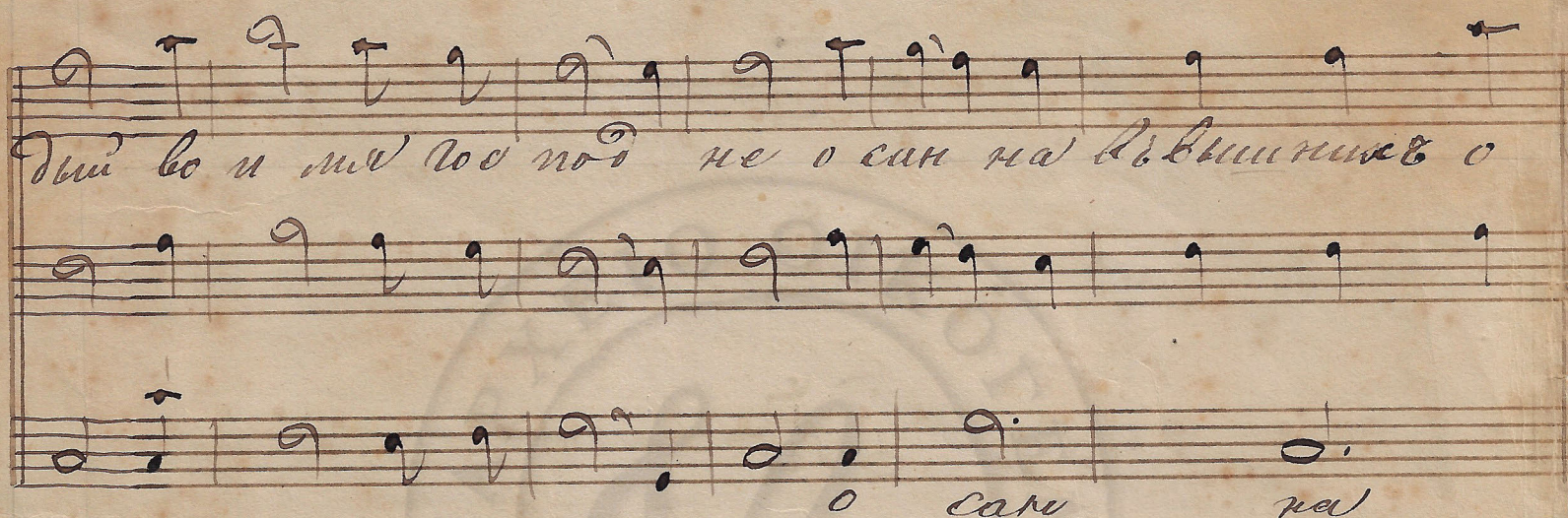
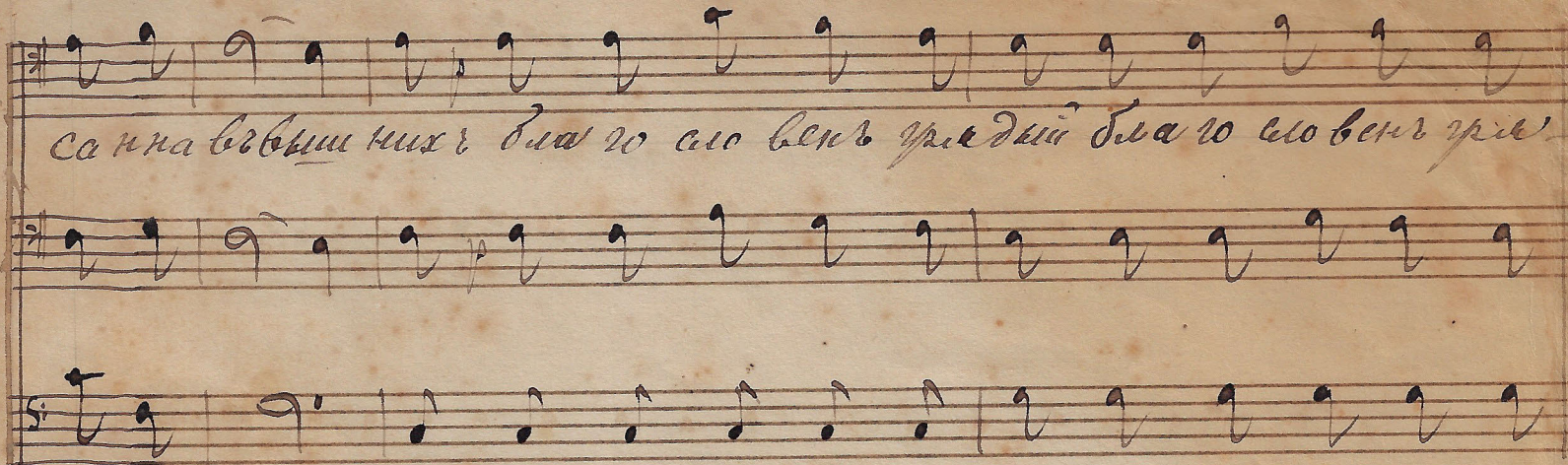
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τίμησιν αὐτῆς παρὰ τὸν Χριστὸν βίβη καὶ ἐνδοξοῦ τὴν ἀντιπαρὰ τὸν Χριστὸν



Handwritten musical score on aged paper. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are in Russian. The first line of music is followed by the lyrics "рука Гос по да" and "и мо". The second line of music is followed by the lyrics "и мо мити се" and "и мо мити". The third line of music is followed by the lyrics "са бо же наш бо же наш".

рука Гос по да и мо

и мо мити се и мо мити

са бо же наш бо же наш.

Handwritten musical score on aged paper. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The tempo markings "Adagio" and "Allegretto" are present. The lyrics are in Greek. The first line of music is followed by the lyrics "Α. ψιν. Καὶ τὴ ἐννεμα λί - σου.".

Adagio. Allegretto

Α. ψιν. Καὶ τὴ ἐννεμα λί - σου.

Δι' ἡμῶν
ἐπεὶ τὴν
χρῆσιν
τοῦ λόγου
δοῦναι
ἐπαινεῖται
οὐρανός.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and Greek text. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The Greek text is written in a cursive script, likely a form of Koine or early modern Greek. The score is organized into systems, with some staves containing multiple measures of music. The paper shows signs of age, including discoloration and wear along the edges.

Τὰ ἀπὸ τοῦ Δο τόν, ἐν τῷ μάθρῳ τῶν ἀρμονίας παρουσιάζονται διάφορα
 διάστημα μετὰ τῶν διαφορῶν εὐδῶν.

Prim. Secund. Terz. Quart. Quint. Sext. Sept. Octav.

Primen. Secunden.

μεγαλόν. ὑπερβαλόν. μέγα. μικρόν. ὑπερβαλόν.

Terzen. Quarten.

μέγα. μικρόν. ἱσάχιτον. μεγαλόν. ὑπερβαλόν. ἱσάχιτον.

Quinten. Sexten.

μέγα. ὑπερβαλόν. ἱσάχιτον. μέγα. μικρόν. ὑπερβαλόν.

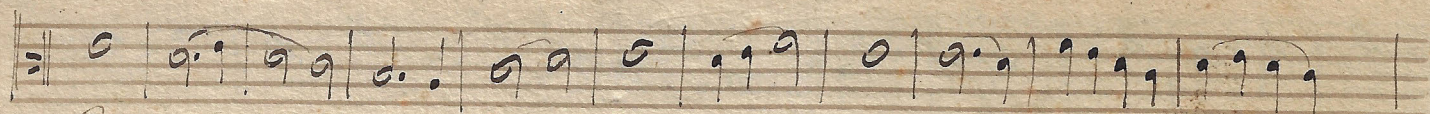
Septimen. Octaven.

μέγα. μικρόν. ἱσάχιτον. μεγαλόν. ἱσάχιτον.

Nonen.

μέγα. μικρόν.

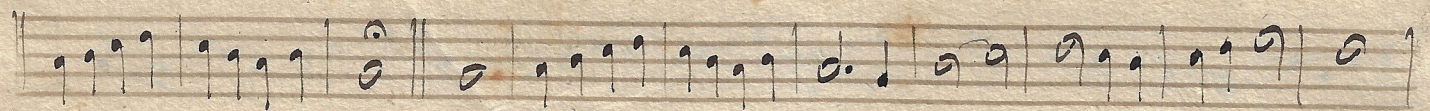
Увѣщаніе Анонима.



Сла. Ва — от — ну и Св — ну и свя то —



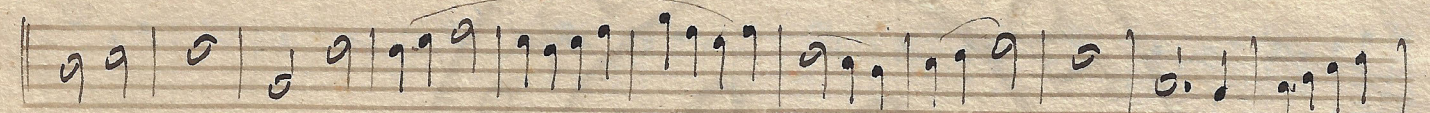
му — Ду ху М пы нтъ и при снои в **а вв** ки. въ ковѣ



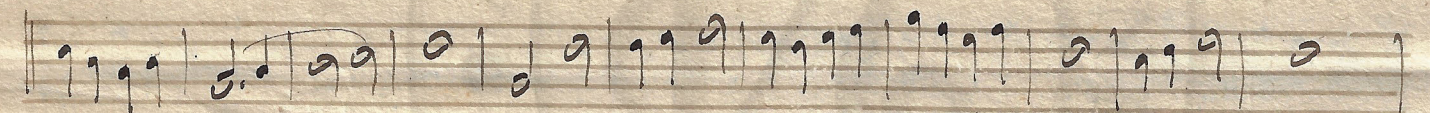
а - мин. Ме де - - - - - о - дв - 10 - 12 - 20



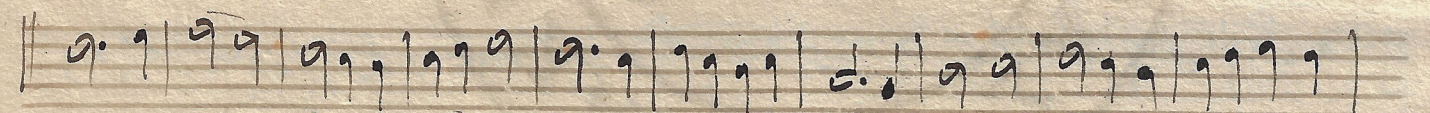
а св — — — — — Голъ я — ко — ри — — — — — 30 — ю —



стемъ ѿ — о — " — " — " — сирѣ оудре — ва стѣмъ ко



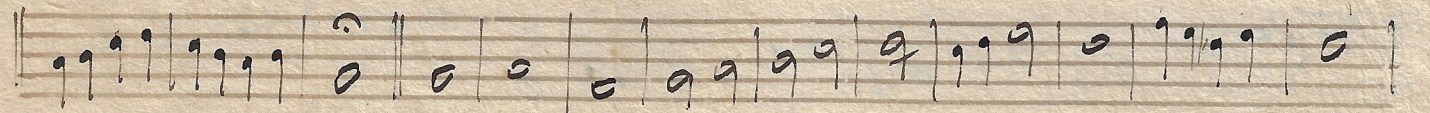
ду - молю - и въ грѣбъ мер - " - " тва на га



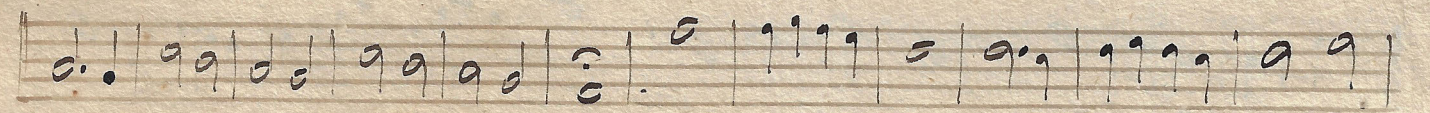
не-по-гре-бен-на- " - бла-го-сер-д-ный



мнѣ въ при мѣ рѣ — да — я — ма



го. — на — ме О — " — " — " — " — " — " — "



у — " — " — " — " — вы! у вы мнѣ сладчайшій

мой и су — се — е го — не вьна мь сол —

мизе на кре сть ви — си — ма — у — зръ —

вше — е — мря — комъ оѣ бна га ме са

— и зе — мля стра — комъ ко ме — ва —

ме — са и ра — зди ра — ме са цер ков на —

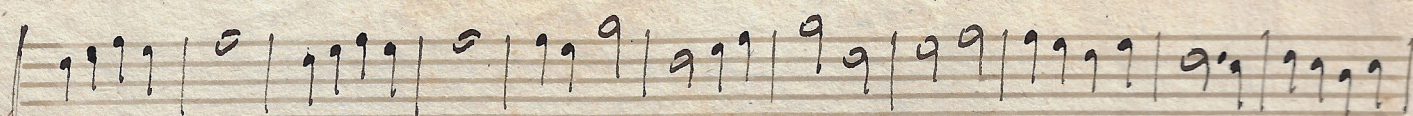
а — ва — вѣ — са — но се — ны нѣ

ви — нду тья ме не ра — ви во — ме го —

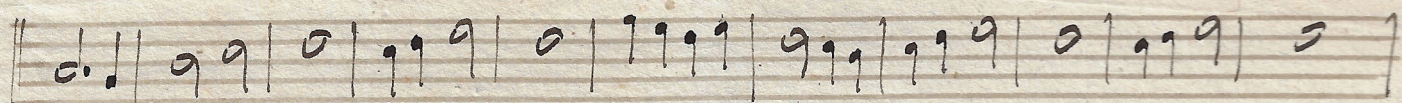
под ем — ша го — смеръ ка — " " " "

" " " " " " ко ка — " ко

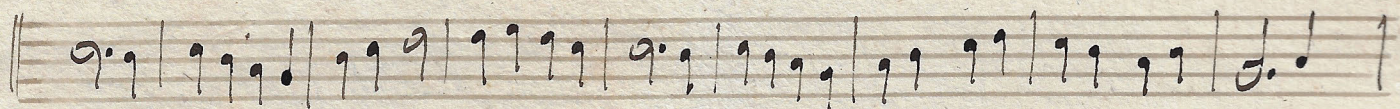
по — пре ду тья бо же мой и мь ка ко го



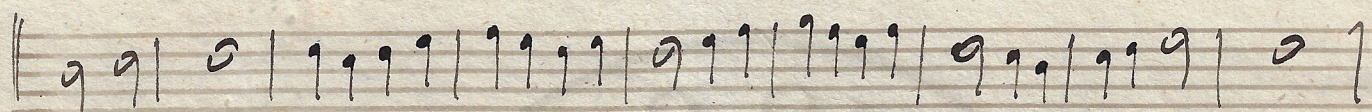
ма и за ни — це то — обѣ — ви — " — то — ма — "



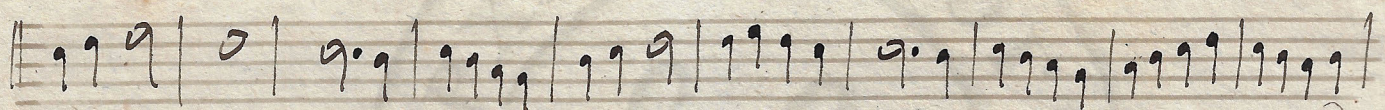
ко — и — ма ми — ру ка — ма при ко сну — се



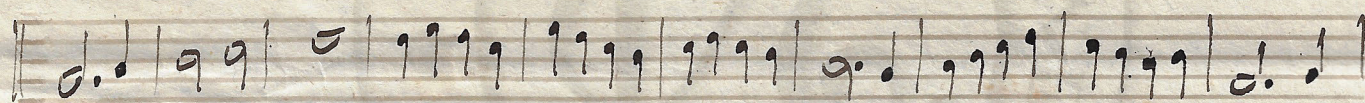
не тѣмъ по — му — тво — " — е му — тѣмъ — "



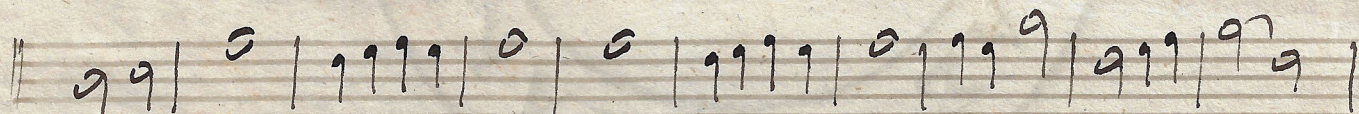
и ми — кі — е — тѣмъ ни — восто — то



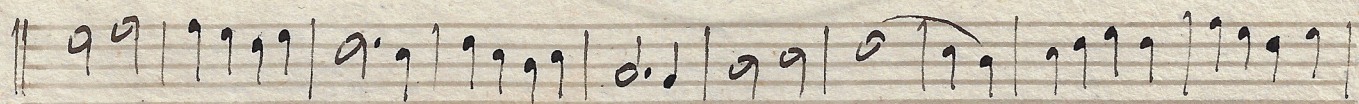
тво — е му — " — са — ду — " — " — мед —



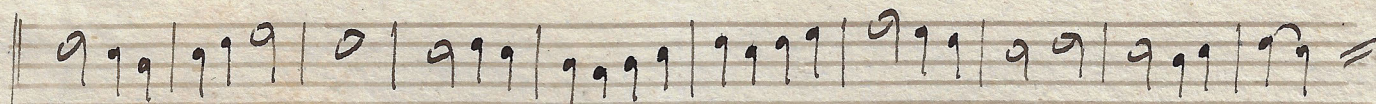
ре — " — ве ми ча — то — страсти тво — е —



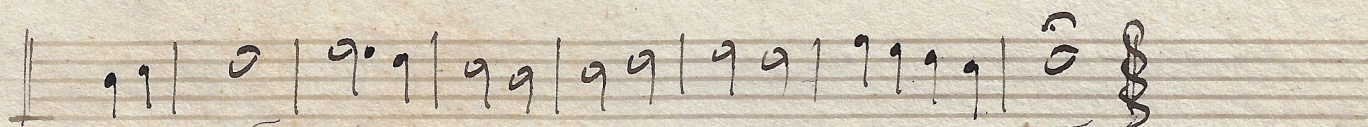
и — по сно — мо вию и — по гре бе — ні — е —



тво — е — " — со во скре — се — ні —



моѣ зо — вѣи то — сно ги ма ва — " — ме



" — бо ма — " — ва ме — " — бо — "

Tenoi

Basi

A - min

Χρί-στι-ε-ι-ε-ν-οον

Χρί-στι-ε-ι-ε-ν-οον

Χρί-στι-ε-ι-ε-ν-οον

Χρί-στι-ε-ι-ε-ν-οον

Λοι Χρί-στι-ε

A - min

Εὐ-λό-γει, ἡ γο-νή σου εὖ

Χρί-στι-ον

καὶ πάντα τὰ ἑλὸς σου τὸ ὄνομα τὸ ἅγιον αἰῶν εὐχαριστοῦ

εἰ Χρί-στι-ε

Χρί-στι-ε-ι-ε-ν-οον

Χρί-στι-ε-ι-ε-ν-οον

Λοι Χρί-στι-ε

A - min

Εὐ-οον ἡ-μᾶς νῦν εὖ εὐ-οον

ὁ ἀνάδλος ἐν νεφελῇ γάλακτος οὐκ ἐκ-γυ-νοῦ-ι-α

Δόξα Πατρὶ, καὶ Υἱῷ, καὶ ἁγίῳ Πνεύματι καὶ πάντοτε, καὶ ἀεί, καὶ εἰς

τοῖς αἰῶνας ἐν αἰ-ῶ-νι. Ἀ-μήν. ὁ παντοκράτης Θεὸς, καὶ ὁ γένος τοῦ

Πατρὸς, ἀθάνατος ὁ ἀπαρχὴ καὶ ἀκαταρχήμενος διὰ τοῦ ἁγίου Πνεύματος ὁν-τι

παι-αν ὁ πανδύναμις ἐν τοῖς ἁγίοις δούλου, καὶ ἀνταρδείου

Μα-ρι-ας ἀ-ψο-στος ἐ-ναν-δρῶ-ν-τος ἀνταρδείου ἐν

Χριστὶ ὁ Θεὸς, δαδῶν δαδῶν ἀν-τῶν εἰς ἐν τοῖς ἁγίοις

Τρι-ά-δος οὐδοζαφόμενος ἐν Πατρὶ, καὶ ἐν ἁγίῳ Πνεύματι, οὐ-οὐ ἡ-μῶς

Κρί-σι-ε' ἡ-ν-οὐν Κρί-σι-ε' ἡ-ν-οὐν. Λοι Κρί-σι-ε'

Κρί-σι-ε' Ἀ-μὴν Ἀ-μὴν Κρί-σι-ε' *Largo.*

ἡ-ν-οὐν Ζεῖν ὁποῦντοῦμεν καὶ ὁποῦντοῦμεν

Χρί-στῳ. Ζῶον ἡμῶς ὁ Θεὸς, ὁ ἐν

καὶ-σοῦ-λας οὐκ ἡ-ν-ιοῦ-α ἡ-ν-ιοῦ-α ἡ-ν-ιοῦ-α

Κύριε ὠτοὺς τοῖς εἰσβάς και εἰσάκουσον ἡ-μῶν ἁ-μῶν

Ἄγιος ὁ Θεός, Ἄγιος Ἰσχυρός, Ἄγιος Ἀθάνατος, ἐ-γί-ν-ου ἡ-μῶς

Δόξα Πατρὶ, και Υἱῷ, και ἁγίῳ Πνεύματι· και νῦν και ἀεὶ και εἰς

τοῖς αἰῶνας ἡ-μῶν αἰῶνων ἁ-μῶν ἐ-γί-ν-ου ἁ-θά-να-τος ἐ-γί-ν-ου ἡ-μῶς

Ἄγιος ὁ Θεός Ἄγιος Ἰσχυρός, Ἄγιος Ἀθάνατος ἐ-γί-ν-ου ἡ-μῶς

Μετὰ τὸν Ἀποστόλογον.

ἁ-γί-ν-ου ἡ-μῶν ἁ-γί-ν-ου ἡ-μῶν ἁ-γί-ν-ου ἡ-μῶν