625

# ΥΜΝΟΙ

## ΤΗΣ ΘΕΙΑΣ ΚΑΙ ΙΕΡΑΣ ΛΕΙΤΟΥΡΓΙΑΣ

τονισθέντες ἐκ τῶν ἀρχαίων μελῳδιῶν τῆς ὀρθοδόξου ἡμῶν
ἀνατολικῆς ἐκκλησίας κατὰ διάταξιν τῆς φιλομούσου—

**Κοινότητος τοῦ ἁγίου Γεωργίου**

*ὑπὸ τοῦ ἱερομονάχου*

**ΑΝΘΙΜΟΥ ΝΙΚΟΛΑΙΔΟΥ**

**Γανοχωρίτου**

καὶ εἰς τὸ τετράφωνον ἐπεξεργασθέντες, τῆς πρωτοτύπου
μελῳδίας διατηρηθείσης ἀπαρατρέπτου, σὺν προσθήκῃ
ἀνθαιρέτῳ τῶν μέλους τοῦ κλειδοχόρδου

ὑπὸ

**ΓΟΤΤΦΡΙΔ ΠΡΑΥΕΡ**

τοῦ ἐπὶ τῶν μουσικῶν τῆς αὐτοκρατορικῆς αὐλικῆς
ἐκκλησίας, διευθυντοῦ τοῦ ἐν Βιέννῃ μουσικοῦ διδα-
σκαλείου, καθηγητοῦ τῆς ἁρμονικῆς καὶ τῆς μελο-
ποιΐας, καὶ μέλους πολλῶν φιλαρμονικῶν ἑταιριῶν.

Ἐψάλησαν κατὰ πρῶτον τὴν 6ην Ὀκτωβρίου ν. 1844
ἐν τῇ ἐνταῦθα Ἑλληνικῇ ἐκκλησίᾳ τοῦ ἁγίου Γεωργίου,
διδηγοῦντος τοῦ **Ἰωσήφ Γράϊπελ**, καὶ τύποις
ἐξεδόθησαν συναινέσει μὲν τῶν ἐφόρων τῆς Κοινότητος
τοῦ ἁγίου Γεωργίου, δαπάνῃ δὲ τοῦ μελοποιοῦ

**Γόττφριδ Πραύες.**

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**ΕΝ ΒΙΕΝΝΗ ΤΗΣ ΑΥΣΤΡΙΑΣ**

**1845.**

# ΥΜΝΟΣ

## ΤΗΣ ΘΕΙΑΣ ΚΑΙ ΙΕΡΑΣ ΑΛΙΤΟΥΡΓΙΑΣ

τονισθένες ἐκ τῶν ἀρχαίων μελῳδιῶν
ἀνατολικῆς ἐκκλησίας κατὰ [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

καὶ εἰς τὴν τετράφωνον [illegible]
μελῳδίας διατηρηθείσης [illegible]

ἀνθαιρέτῳ τοῦ μέλους [illegible]

[illegible]

## ΓΟΥΤΤΦΡΙΔ ΠΡΑΪΝΕΡ

τοῦ ἐπὶ τῶν μουσικῶν τῆς αὐτοκρατορικῆς [illegible]
ἐκκλησίας, διευθυντοῦ τοῦ ἐν Βιέννῃ μουσικῶν
καλείου, καθηγητοῦ τῆς ἁρμονικῆς καὶ [illegible]
ποιίας, καὶ μέλους πολλῶν φιλαρμονικῶν [illegible]

Ἐψάλησαν κατὰ πρῶτον τὴν 6ν Ὀκτωβρίου [illegible]
ἐν τῇ ἐνταῦθα Ἑλληνικῇ ἐκκλησίᾳ τοῦ ἁγίου [illegible]
ὁδηγοῦντος τοῦ Ἰωσήφ Γράϊπελ, καὶ τὴν [illegible]
ἐξεδόθησαν συναινέσει μὲν τῶν ἐφόρων τῆς [illegible]
τοῦ ἁγίου Γεωργίου, δαπάνῃ δὲ τοῦ μελοποιοῦ

**Γοττφριδ Πραϊνερ.**

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ΕΝ ΒΙΕΝΝΗ ΤΗΣ ΑΥΣΤΡΙΑΣ

1845.

# HYMNEN

## der heiligen Liturgie

*Mit genauer Beibehaltung*

*der vom* Diacon Anthimos Nicolaides *angegebenen*

*alterthümlichen echten Original-Melodien nach der Art der orthodoxen orientalischen Kirchenmusik auf Veranlassung der Gemeindevorsteher zum heiligen Georg vierstimmig bearbeitet, mit willkürlicher Begleitung des*

**Piano Forte oder der Physharmonica**

von


**Gottfried Preyer,**

*K. K. Vice-Hofkapellmeister, Director des Conservatoriums der Musik in Wien, Professor der Harmonie- und Compositionslehre und Mitglied vieler philharmonischen Gesellschaften &c.*


*Zum erstenmal aufgeführt in*

*der Kapelle zum heiligen Georg in Wien am 6ten Oktober 1844*

**unter der Direction des Joseph Greipel.**

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*Herausgegeben auf Kosten des Komponisten mit Bewilligung der Gemeindevorsteher*

in Wien.

Opus 45.

1927.

1925 17/1.

Gesch. Georg Freck. v.
Washington, Pöls/gb.

Seiner Majestät

DEM KÖNIGE VON GRIECHENLAND

OTTO I.

in tiefster Ehrfurcht gewidmet

vom Verfasser

ΤΩ ΜΕΓΑΛΕΙΟΤΑΤΩ

ΒΑΣΙΛΕΙ ΤΗΣ ΕΛΛΑΔΟΣ

# ΟΘΩΝΙ

ΤΩ ΠΡΩΤΩ

Εἰς τεκμήριον βαθυτάτου σεβασμοῦ ὁ Ἐκδότης.

Seiner Majestät

DEM KÖNIGE VON GRIECHENLAND

# OTTO I.

in tiefster Ehrfurcht gewidmet

vom Verfasser

UNIVERSITÄTS-
BIBLIOTHEK
GRAZ

# ΜΕΡΟΣ ΠΡΩΤΟΝ.

# ERSTER THEIL.

# ΠΡΟΛΟΓΟΣ.

Ὅτε, κατ' ἀξίωσιν τῶν κυρίων Ἐπιτρόπων τῆς ἐν Βιέννῃ ὀρθοδόξου Ἑλληνικῆς Κοινότητος τοῦ Παρεκκλησίου (τῆς Καπέλλης) τοῦ ἁγίου Γεωργίου, ἀνεδέξατο ὁ Συνθέτης τῆς παρούσης Μελοποιΐας νὰ τονίσῃ, ἐπεξεργαζόμενος ἀναλόγως τῇ προόδῳ τῶν φώτων τοῦ παρόντος αἰῶνος, τὰς ὑπὸ τοῦ Πρωτοψάλτου ταύτης τῆς Ἐκκλησίας, Ἱεροδιακόνου κυρίου Ἀνθίμου Νικολαΐδου, ἐγγράφως καὶ ἐυσυνειδήτως ἀνακοινωθείσας αὐτῷ ἀρχαίας μελῳδίας τῆς ἱερᾶς Λειτουργίας, ὅιαι τὸ πάλαι μὲν εἰσήχθησαν κατὰ τὴν τελετὴν τῆς Θείας Λειτουργίας τοῦ Ἀνατολικοῦ δόγματος, νῦν δὲ παρίστανται διακεκριμένως ἐν τῷ παρόντι πονήματι ὡς ὀξύτονος φωνὴ (**Sopran**), συνέκειτο καὶ ἡ ῥητὴ συμφωνία τοῦ νὰ τηρῇ ὅσον ἀκριβέστατα τὸν κατὰ παράδοσιν ἀρχέτυπον χαρακτῆρα τούτων τῶν πρωτοτύπων μελῳδιῶν.

Τοῦτο δὲ τὸ εἶδος συμφωνίας ὑπάρχει πρὸ πάντων τὸ θρησκευτικὸν καὶ τῷ τεχνίτῃ ἴδιον ἀντικείμενον, καθ' ὅπερ ὁ Συνθέτης, αἰνιττόμενος, ἔυχεται νὰ θεωρῆται τὸ ἔργον του παρὰ παντὸς ἐυξυνέτου καὶ μὴ προσωπολήπτου ἀνδρὸς, κρίνοντος αὐτὸ δικαίως καὶ κατ' ἀξίαν, ἐπειδὴ χρέος του ἔκρινε νὰ διατηρήσῃ, φιλοτιμούμενος εἰλικρινῶς καὶ σπουδαίως, τῷ εὐσεβεῖ ὀρθοδόξῳ Ἕλληνι ταῦτα τὰ ἀρχαῖα χριστιανικὰ ἄσματα, καθὸ ἱερὸν ἅμα δὲ καὶ ἀξιομνημόνευτον κληρονομικὸν δῶρον ἑνὸς διαθεμένου παρηκμακότος κόσμου, ὡς αἰγίδα τῆς ἐθνικότητος αὐτοῦ καὶ πίστεως, ἐν πάσῃ τῇ γνησιότητι αὐτῶν καὶ ἀκεραιότητι, φειδόμενος καὶ αὐτῆς τῆς ἀρχαίας ἐκκλησιαστικῆς συνηθείας, κατά τε τὸ ἐνεστὸς καὶ μέλλον.

Αἱ ὁμόφωνοι ἐκφράσεις ἐυαρεστήσεως, τὰς ὁποίας ἡ Κοινότης τῆς προρρηθείσης Ἑλληνικῆς Καπέλλης παρέστησε τῷ Συνθέτῃ ἕνεκα

τοῦ εἰσαχθέντος τούτου εἴδους μελῳδίας κατὰ τὴν τελετὴν τῆς θείας Λειτουργίας, ὑπάρχουσιν αὐτῷ εὐάρεστος ἐγγύησις τοῦ ὅτι καὶ θρησκευτικῶς θεωρουμένου τοῦ πράγματος, ἐπέτυχε τοῦ σκοπουμένου.

Ἂν ὅμως καὶ μέχρι τίνος βαθμοῦ, θεωρουμένου τοῦ πράγματος καὶ ἐκ μέρους τῆς τέχνης, κατέστη αὐτῷ δυνατὸν νὰ ἐξομαλίσῃ τὰς ἀντιτατομένας πολυειδεῖς δυσκολίας τούτου τοῦ ζητήματος, καὶ νὰ μετασχηματίσῃ ὅσον ἔνεστι καταλλήλως τῇ προόδῳ τοῦ χρόνου ἐκείνην τὴν ὡς ἐπιτοπολὺ ἄρρυθμον μονότονον ψαλμῳδίαν (*Cantus firmus*) εἰς τὸν τετράφωνον ῥυθμὸν κατά τε τοὺς ἐπικρατοῦντας κανόνας τῆς καθαρᾶς ἁρμονίας καὶ μελῳδικῆς προόδου καὶ συμφώνως τῇ πρὸς τὴν ἐκκλησιαστικὴν ἀξιοπρέπειαν ἐυλαβείᾳ του, περὶ τούτου ἐμαρτύρησαν πρὸς ἄκραν αὐτοῦ τιμὴν δημοσίως φωναὶ γνωστῶν ὡς ἐμπείρων μουσικοδιδασκάλων.

Εἴθε οὖν νὰ χρησιμεύσῃ τοῦτο τὸ πόνημα πρός τε κατάνυξιν τῶν ἐυλαβῶν Ὀρθοδόξων καὶ δοξολογίαν τοῦ Παντοδυνάμου ἡμῶν Θεοῦ!

Αὕτη ἡ ἐνδόμυχος εὐχὴ τῆς καρδίας του ἐνεθάρρυνε τὸν Συγγραφέα εἰς τὸ ἐπίπονον τοῦτο ἔργον καὶ τὸν παρεκίνησεν εἰς τὸ νὰ τὸ δημοσιεύσῃ.

Βιέννῃ κατὰ τὸν μῆνα Ἀπρίλιον 1845.

Πραϋερ.

# VORREDE.

Als dem Verfasser dieses Werkes durch die Gemeindevorsteher der griechischen Kapelle zum *heil. Georg* in Wien die Veranlassung gegeben wurde, die ihm durch den *Diacon* dieser Gemeinde, *Anthimos Nikolaï-des* schriftlich und gewissenhaft mitgetheilten alten Melodien der heil. *Liturgie*, wie sie beim Gottesdienste des griechischen *Ritus* eingeführt sind, und in dem vorliegenden Werke als Oberstimme (*Sopran*) klar hervortretten — den Anforderungen der Gegenwart entsprechend zu bearbeiten; so war hieran die Bedingung geknüpft: diese ursprünglichen traditionellen Original-Melodien auf das Strengste zu beachten.

Dieses ist vor Allem der religiöse und der künstlerische Standpunkt, den der Verfasser zur richtigen Schätzung und Würdigung seiner Arbeit jedem Vorurtheilsfreien und Einsichtsvollen andeuten will.

Es lag in seinem redlich ernsten Streben, diese urchristlichen Gesänge, dieses heilige, und zugleich denkwürdigste musikalische Vermächtniss einer heimgegangenen Welt — dem griechischen Gläubigen als ein Palladium seiner Nazionalität und seines Glaubens in unverletzter Reinheit, und in echt kirchlicher Schonung für alle Gegenwart und Zukunft zu erhalten.

Die einhelligen Äusserungen der Zufriedenheit, welche bei der Einführung dieser Bearbeitung zum gottesdienstlichen Gebrauche von der Gemeinde der obengenannten griechischen Kapelle dem Verfasser zu Theil wurden, sind ihm eine schmeichelhafte Bürgschaft, dass er in religiöser Auffassung sein Ziel erreicht habe.

Ob, und in wie fern es ihm anderseits in künstlerischer Richtung möglich wurde, der vielfachen Schwierigkeiten dieser Aufgabe mächtig zu werden, und den, zumeist formlosen *Cantus firmus* in der vierstimmigen Bearbeitung nach den geltenden Gesetzen der reinen Harmonie und der melodischen Fortschreitung, so wie auch im Einklange mit seiner Pietät für die kirchliche Würde — in sangbare, dem Fortschritt der Zeit befriedigende Form zu bringen, — darüber haben öffentliche, als hochachtbare Autoritäten anerkannte Stimmen die ehrendsten Zeugnisse abgegeben.

So möge denn dieses Werk den frommen Gläubigen zur Erbauung und zur Preisung unsers allmächtigen Gottes dienen!

Dies war des Verfassers leitende Empfindung bei der einsamen Arbeit — diess ist der laute Wunsch seines Herzens, indem er das vorliegende Werk der Öffentlichkeit übergibt.

*Im April 1845* *Gottfried Preyer.*

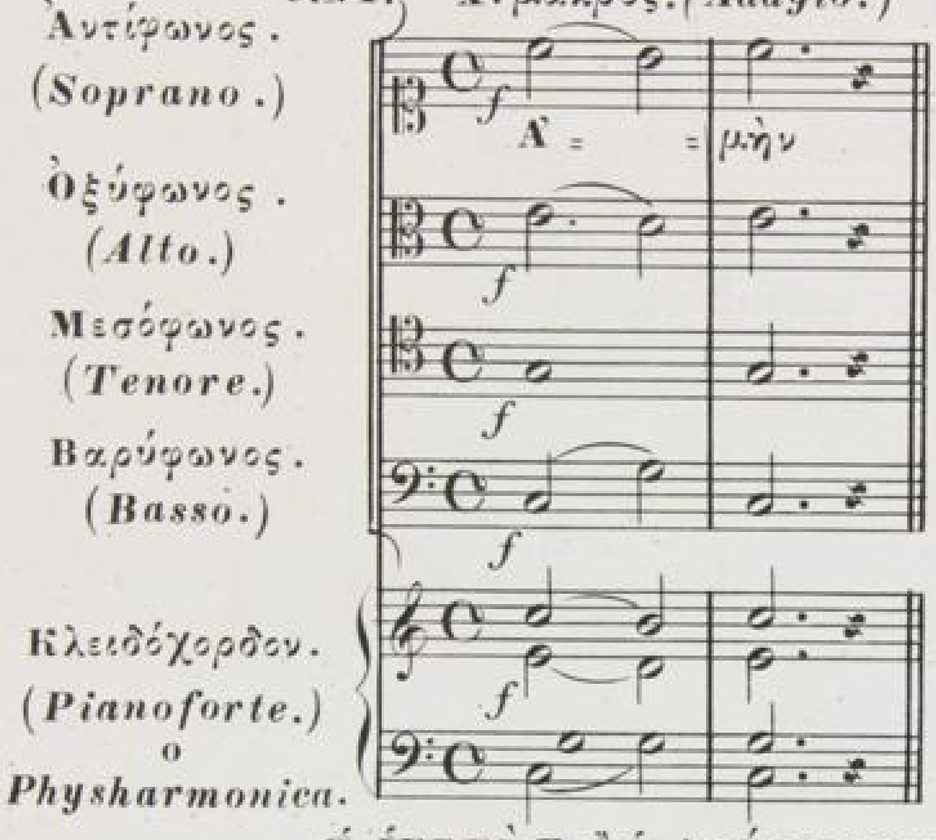
G. Hodik sc.

Ἐυλογημένη ἡ βασιλεία τοῦ πατρὸς.....

Ὁ ΧΟΡΟΣ

Ἀμήν.

№ 1. Χ. μακρός. (*Adagio.*)



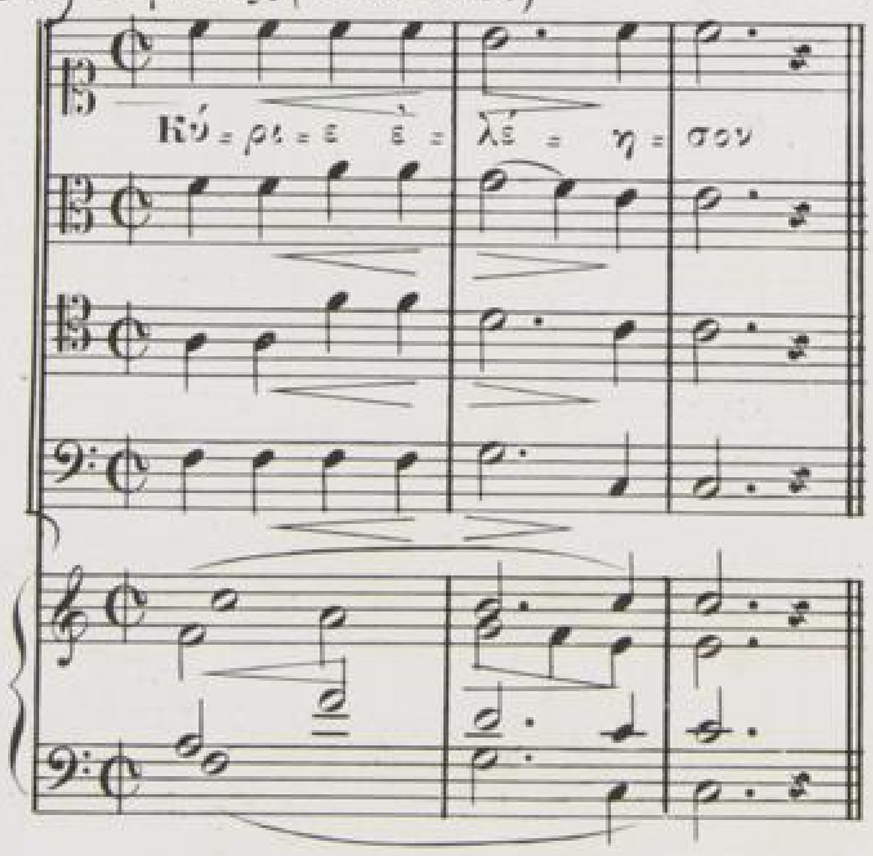

Ὁ ΙΕΡΕΥΣ ἢ Ὁ ΔΙΑΚΟΝΟΣ.

Ἐν εἰρήνῃ τοῦ Κυρίου δεηθῶμεν....

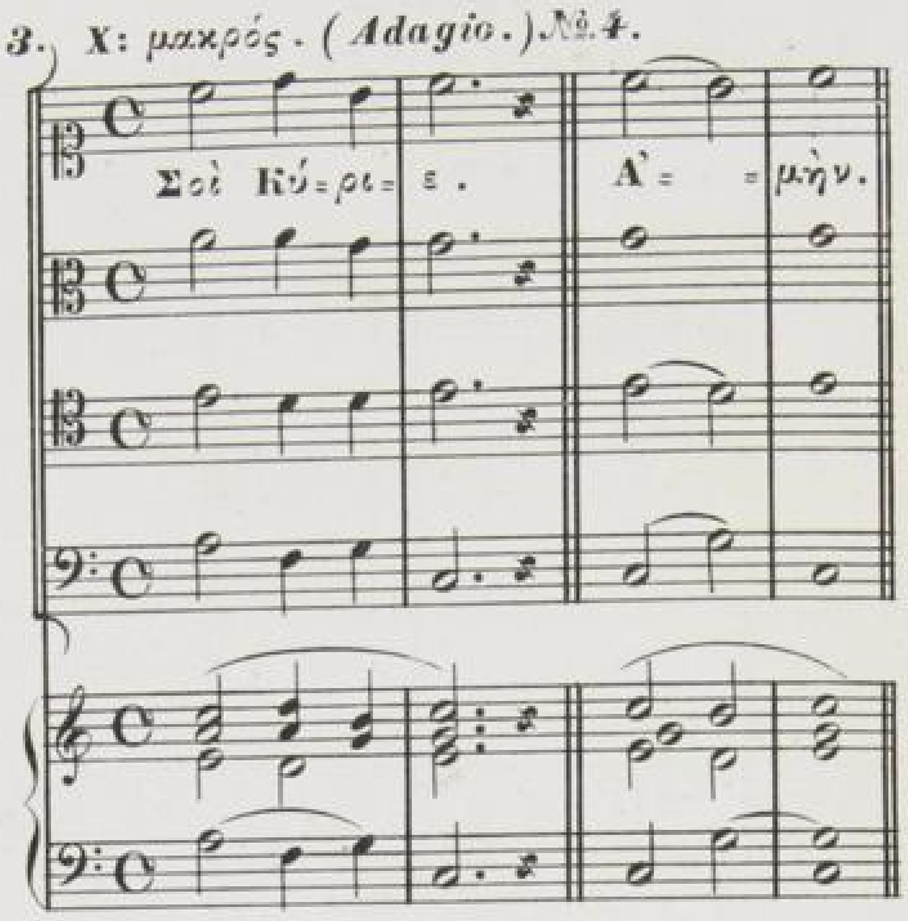
Ὁ ΧΟΡΟΣ

Κύριε ἐλέησον.

№ 2. Χ. μέσος. (*Andante.*)



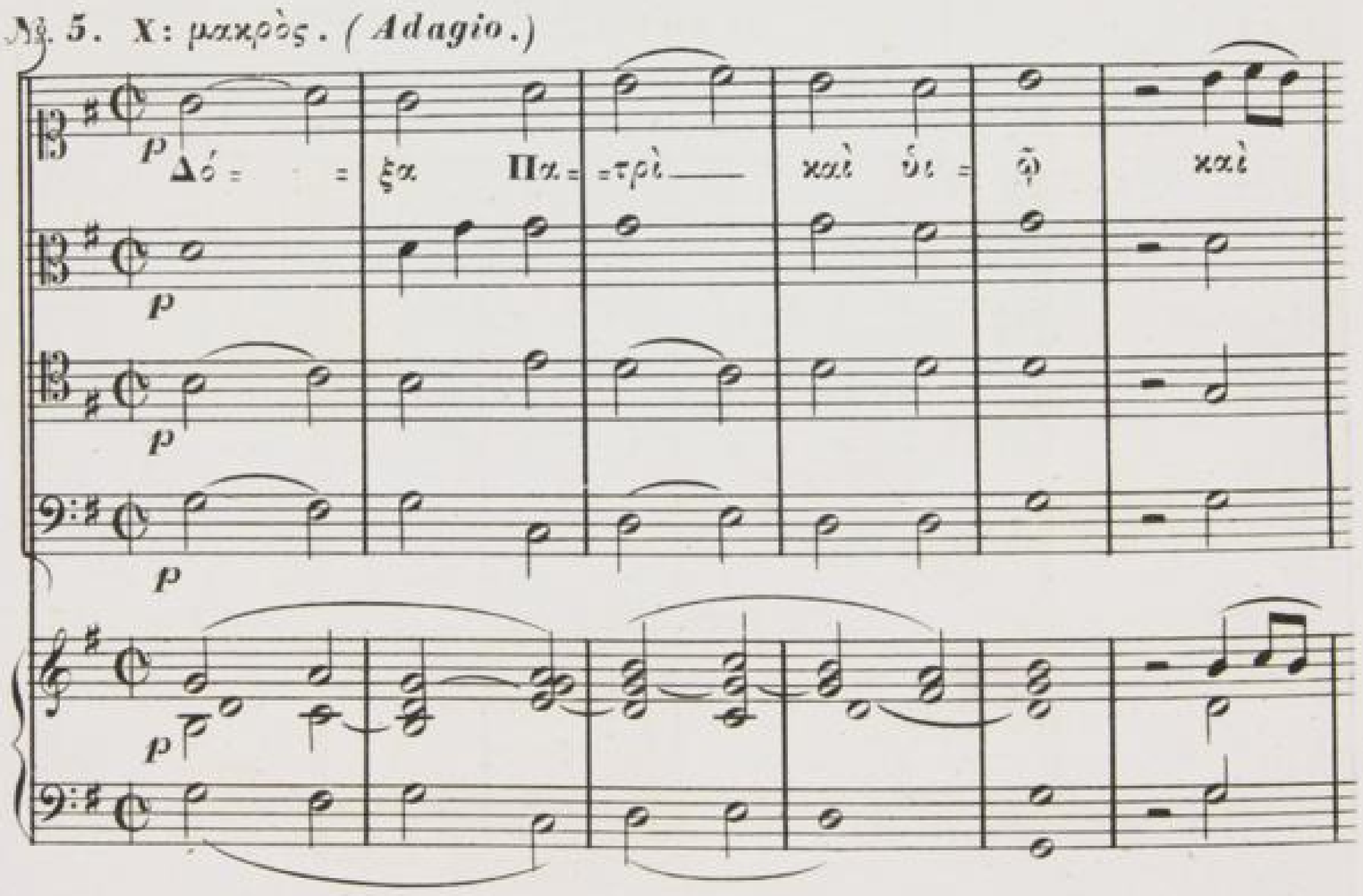
№. 3. Χ: μακρός. (*Adagio.*) №. 4.

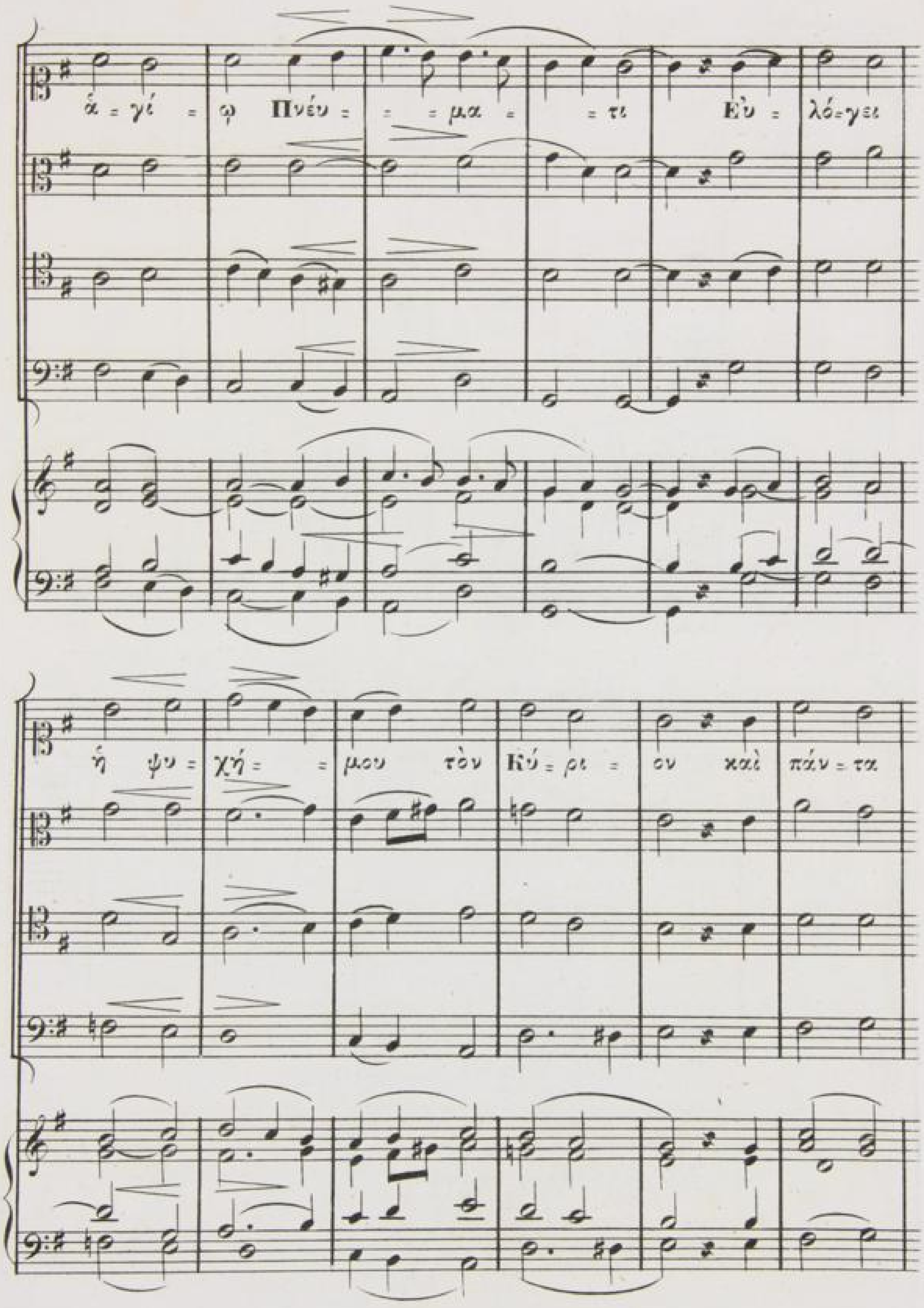


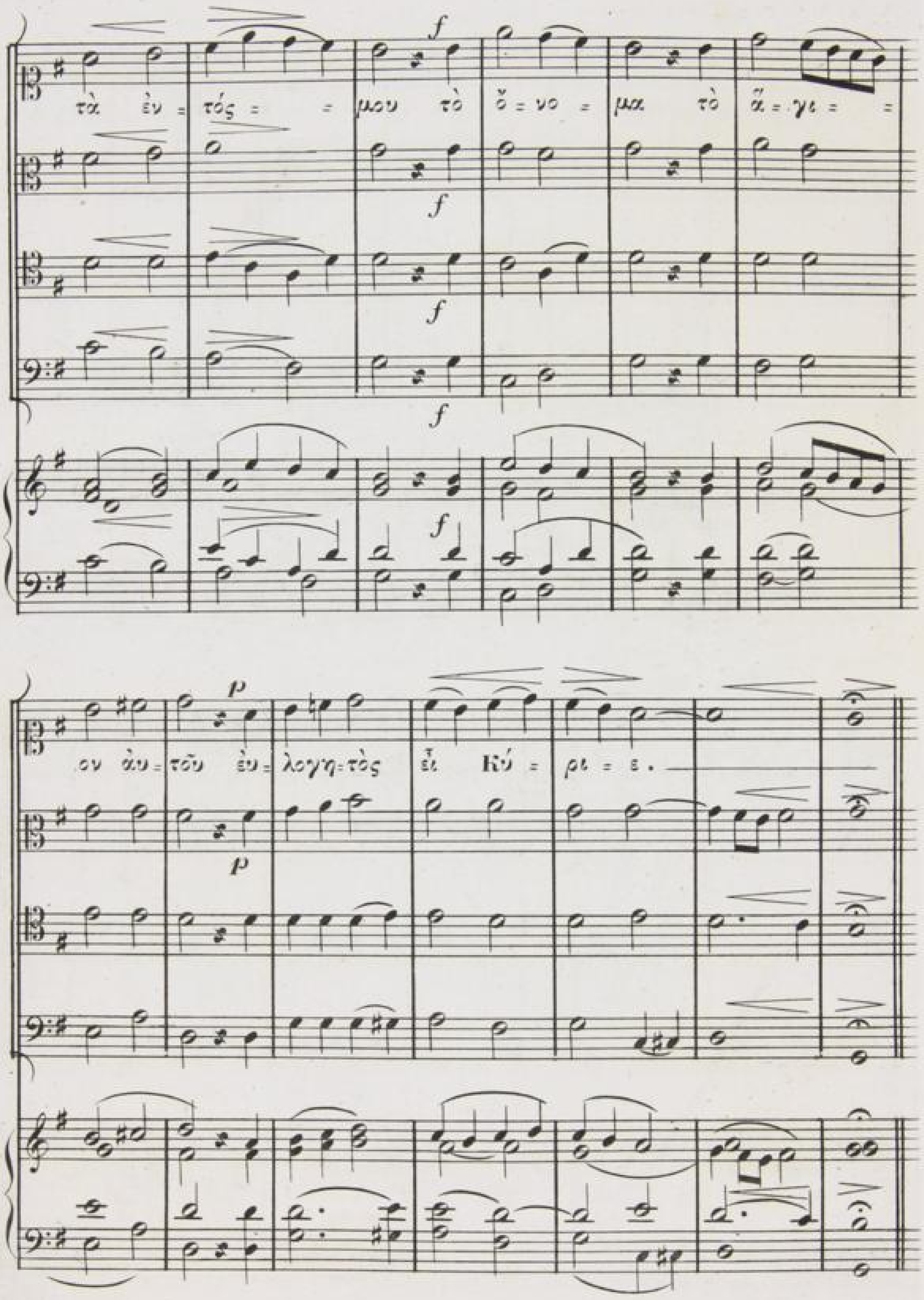

## ΑΝΤΙΦΩΝΟΝ ΠΡΩΤΟΝ

ψάλλεται τὸ παρὸν ἄνευ στίχων, ὅταν δὲ εἶναι Δεσποτικὴ ἑορτή, ἀντὶ τούτου ψάλλεται Ταῖς πρεσβείαις τῆς Θεοτόκου..... ὃς, τὸ ὁποῖον ἔπεται ἀμέσως μετὰ τοῦτο.

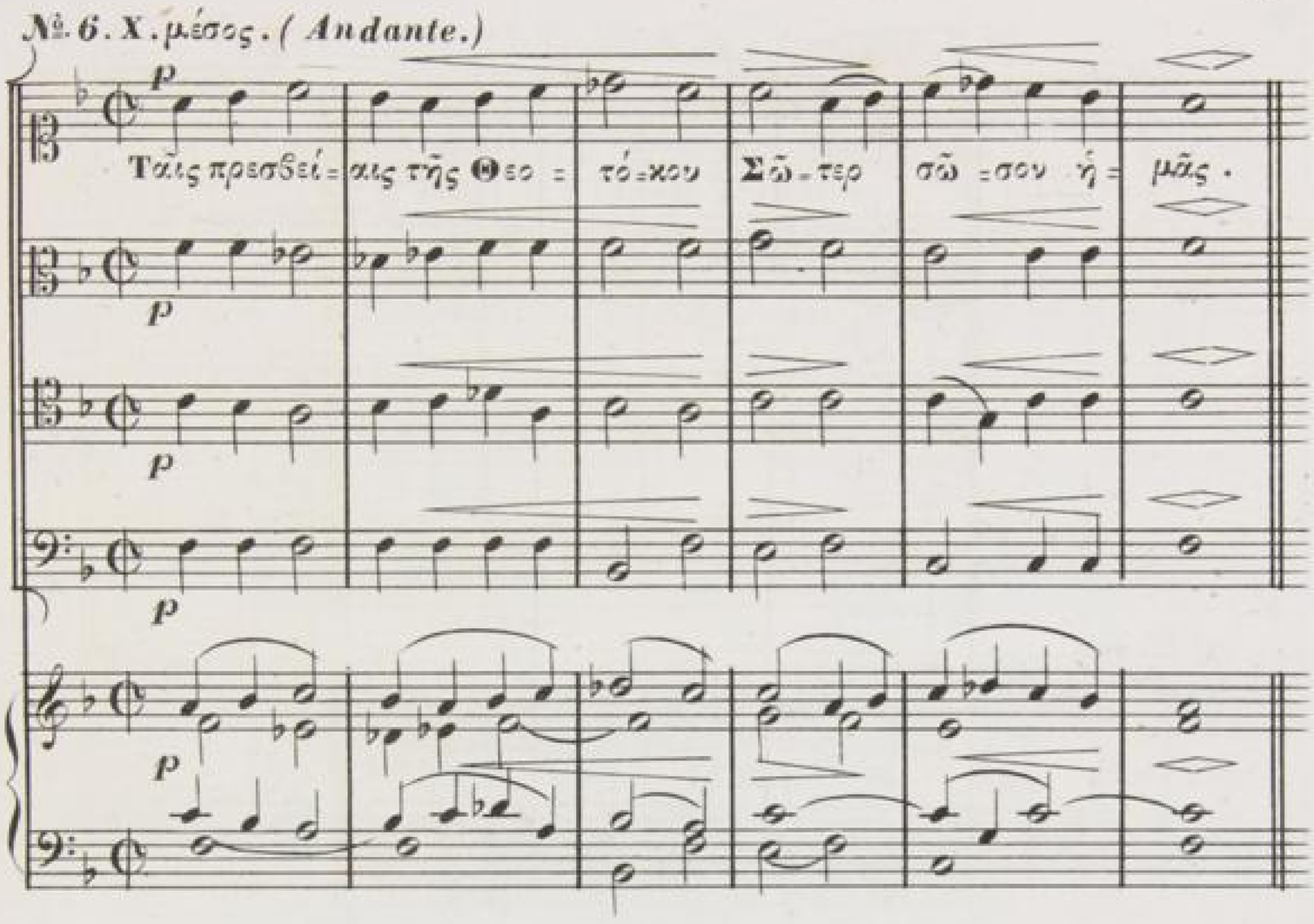
№. 5. Χ: μακρὸς. (*Adagio.*)



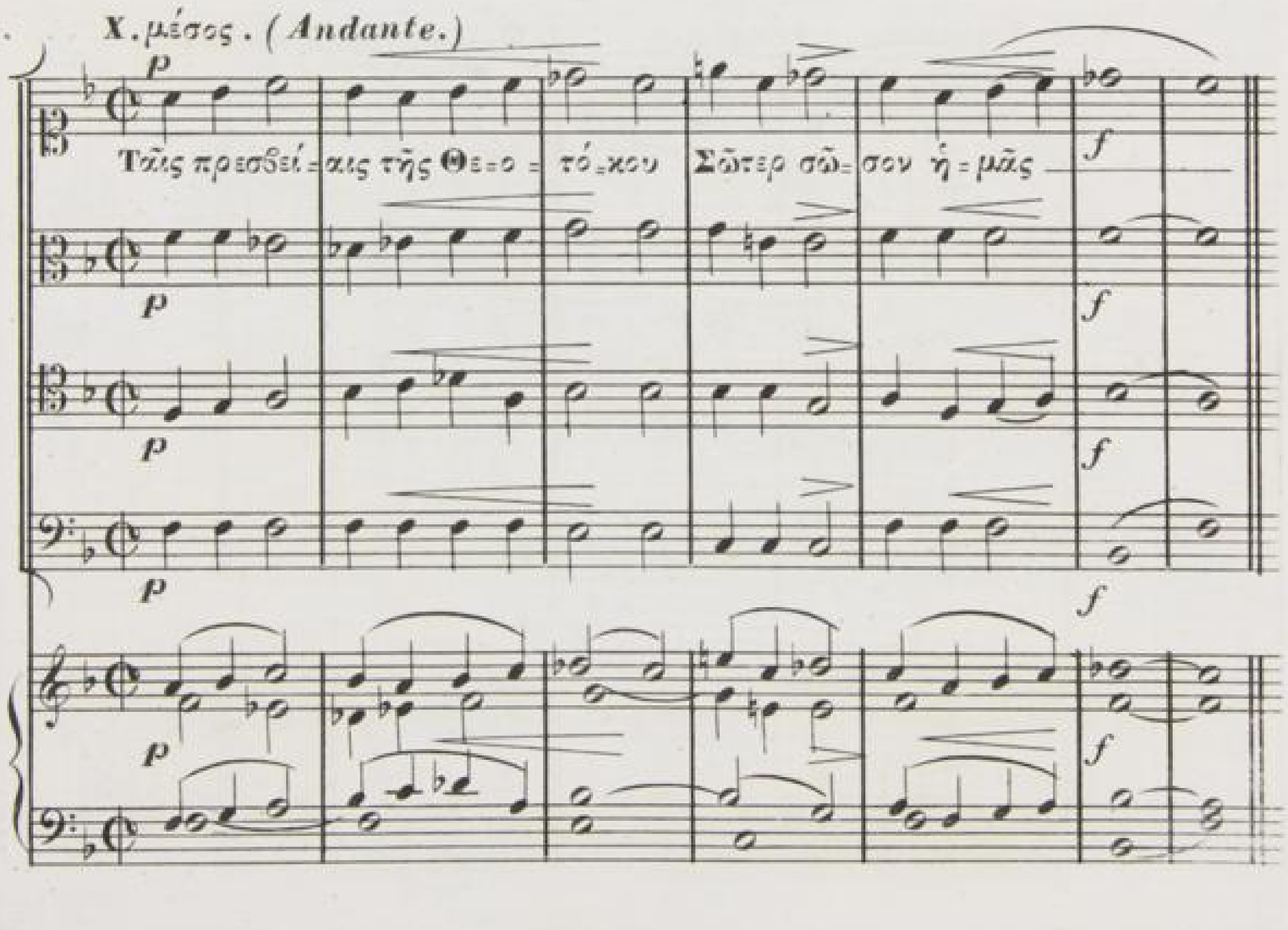

ἁ = γί = ῳ Πνεύ = = = μα = = τι Εὐ = λό = γει
ἡ ψυ = χή = = μου τὸν Κύ = ρι = ον καὶ πάν = τα


τὰ ἐν = τός = = μου τὸ ὄ = νο = μα τὸ ἅ = γι = =
ον ἀυ = τοῦ ἐυ = λογη = τὸς εἶ Κύ = ρι = ε.

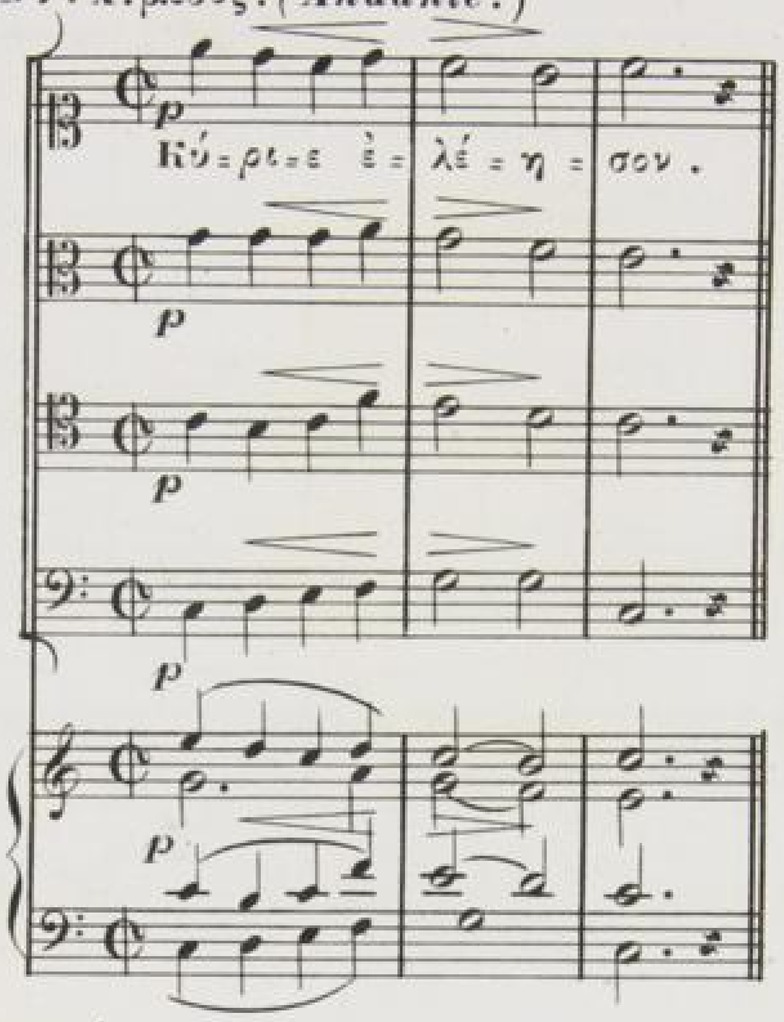
№ 6. Χ. μέσος. ( *Andante.* )




Χ. μέσος. ( *Andante.* )

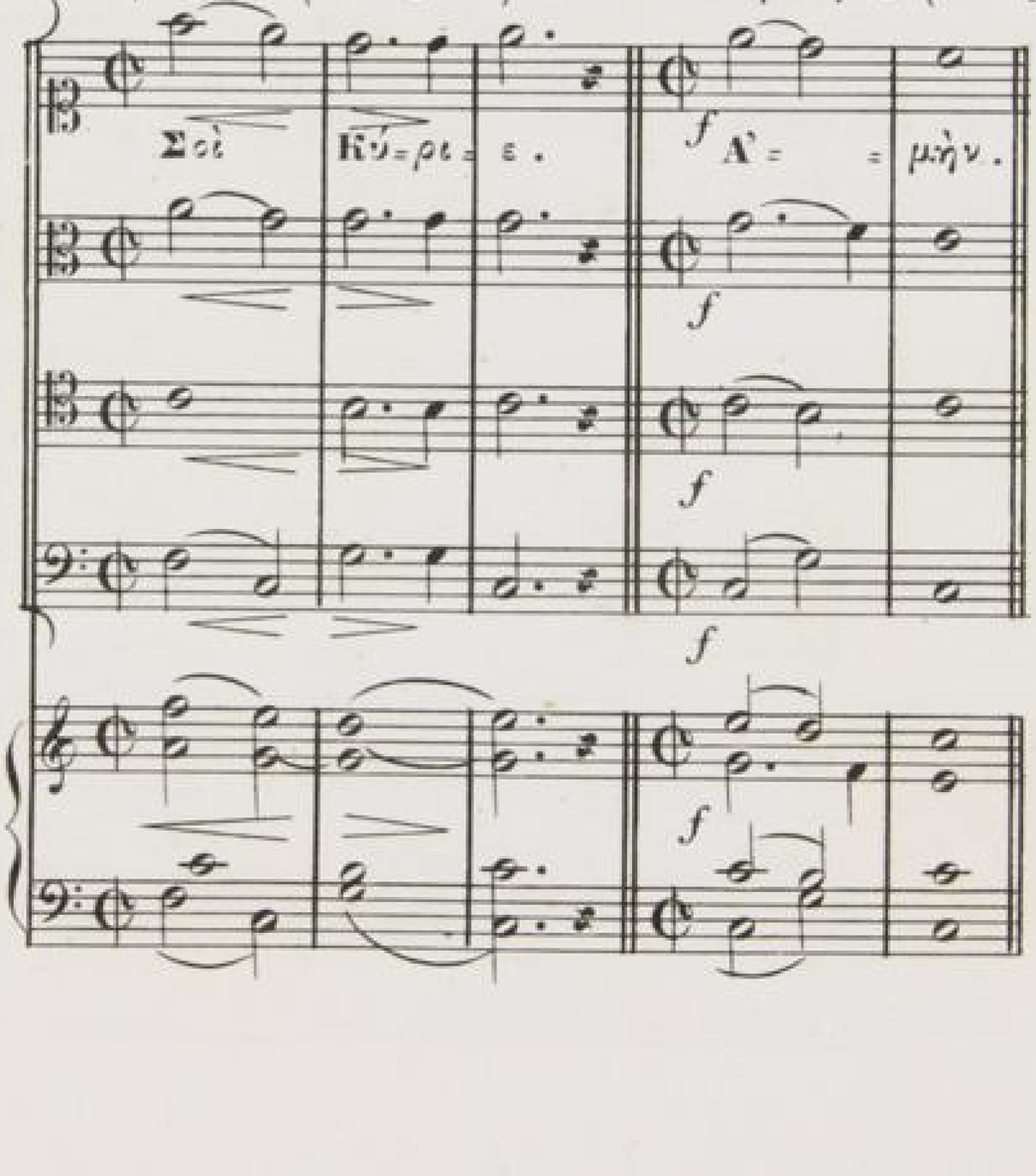


№ 7. Χ. μέσος. (*Andante.*)



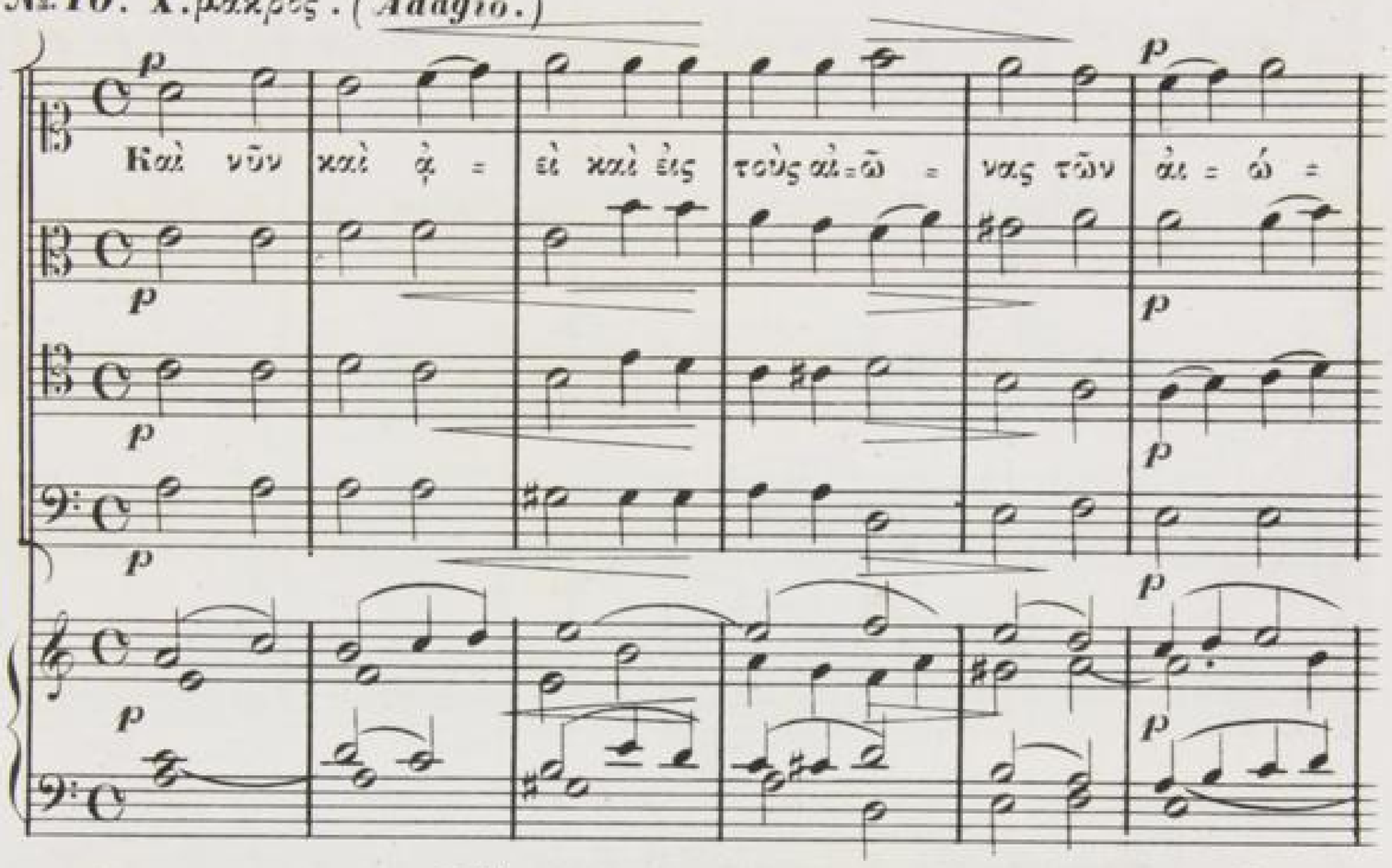

№ 8. Χ. μακρός. (*Adagio.*)

№ 9. Χ. μακρός. (*Adagio.*)

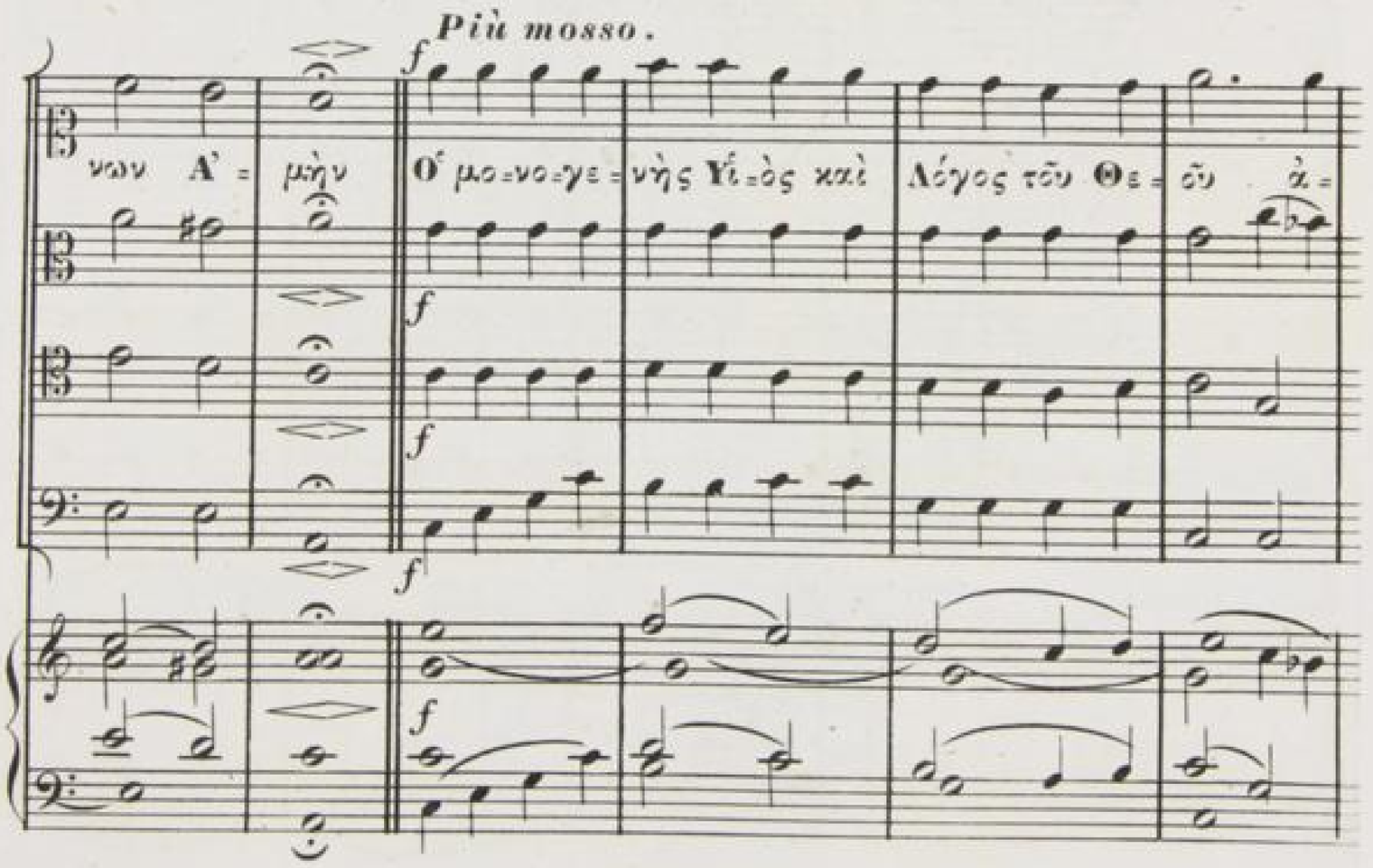


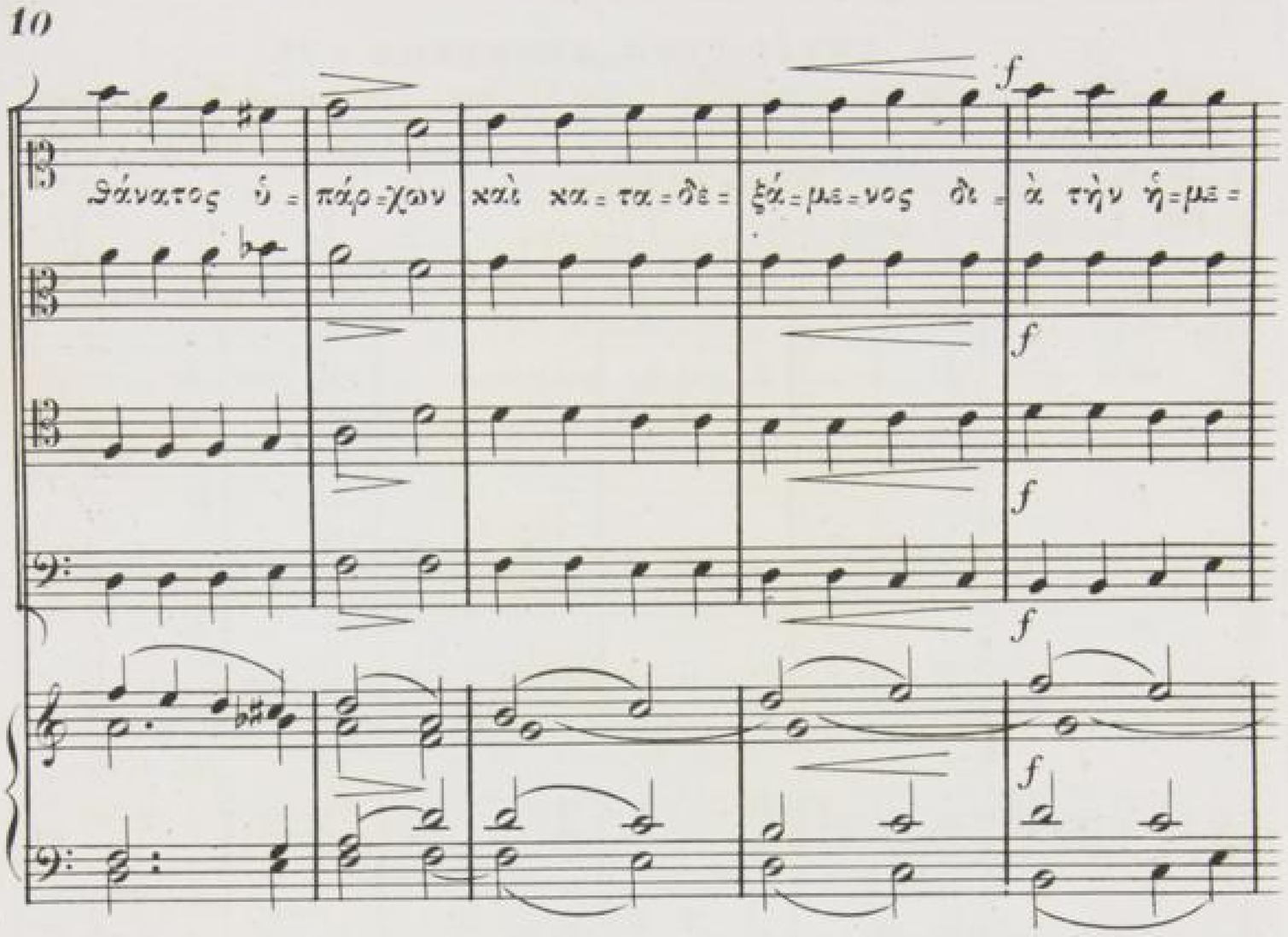
ψάλλεται τὸ παρὸν ἄνευ στίχων. ὅταν δὲ εἶναι δεσποτικὴ ἑορτὴ, ψάλλεται πρῶτον τὸ **Σῶσον ἡμᾶς υἱὲ Θεοῦ** ..... δὶς, τὸ ὁποῖον ὑπάρχει εἰς τὸ εἰσοδικὸν τῆς ἑορτῆς, ἔπειτα τὸ παρόν.

**№ 10.** Χ. μακρός. (*Adagio.*)




*Più mosso.*




Θάνατος ὑ = πάρ=χων καὶ κα = τα = δε = ξά=με=νος δι = ὰ τὴν ἡ=με =
τέ=ραν σω = τη = ρί = αν σαρ=κω=θῆ = ναι ἐκ τῆς Ἁ = γί = ας Θε = ο =

τό = κου καὶ ἀ = ει = παρ = θέ = νου Μα = ρί = ας ἀ = τρέ = πτως ἐν = αν = θρω =

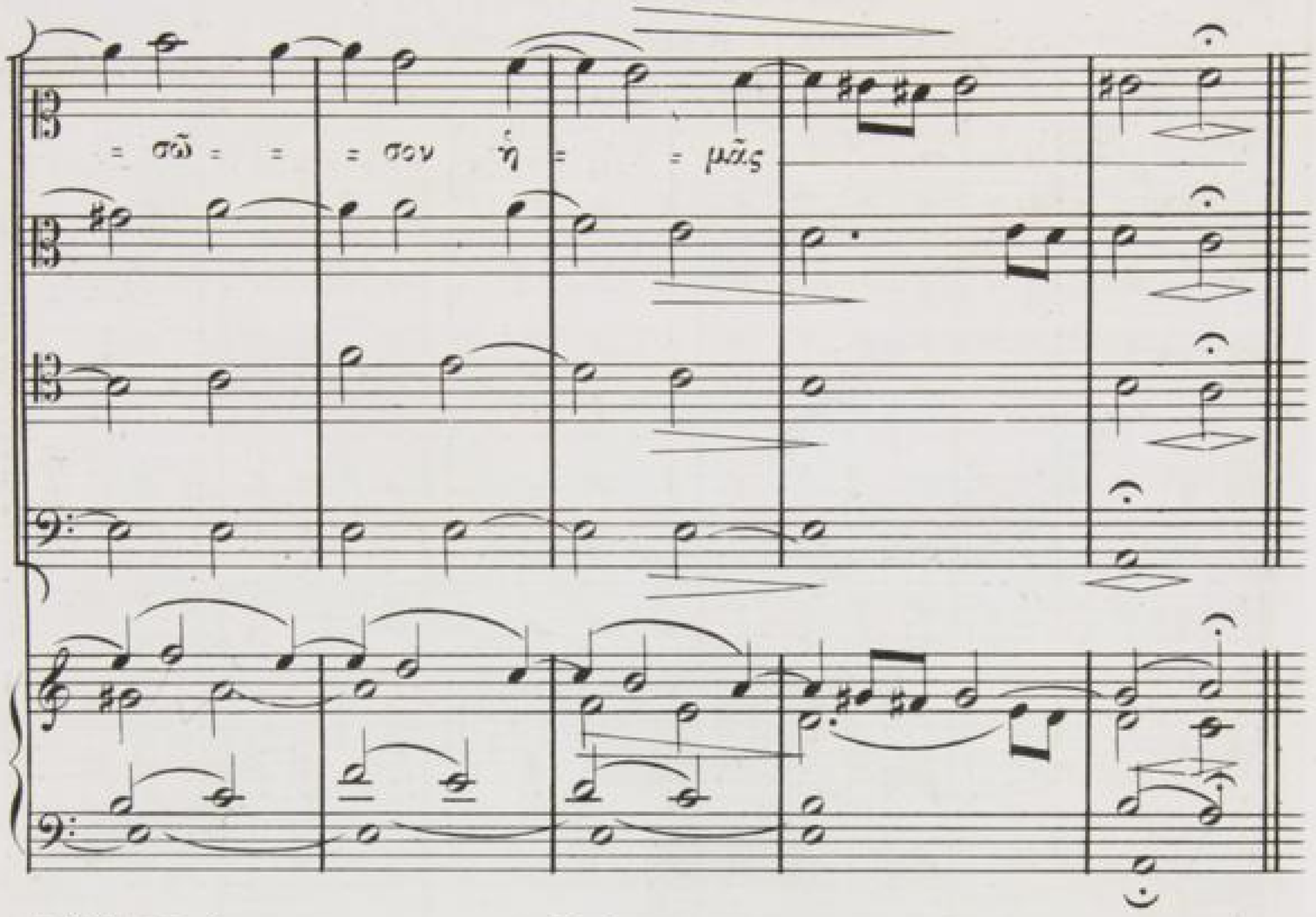
*Tempo Iº Adagio.*

πή = σας σταυρωθείς τε Χρι = στέ ὁ Θε = ὸς θα = νά = τῳ θά =

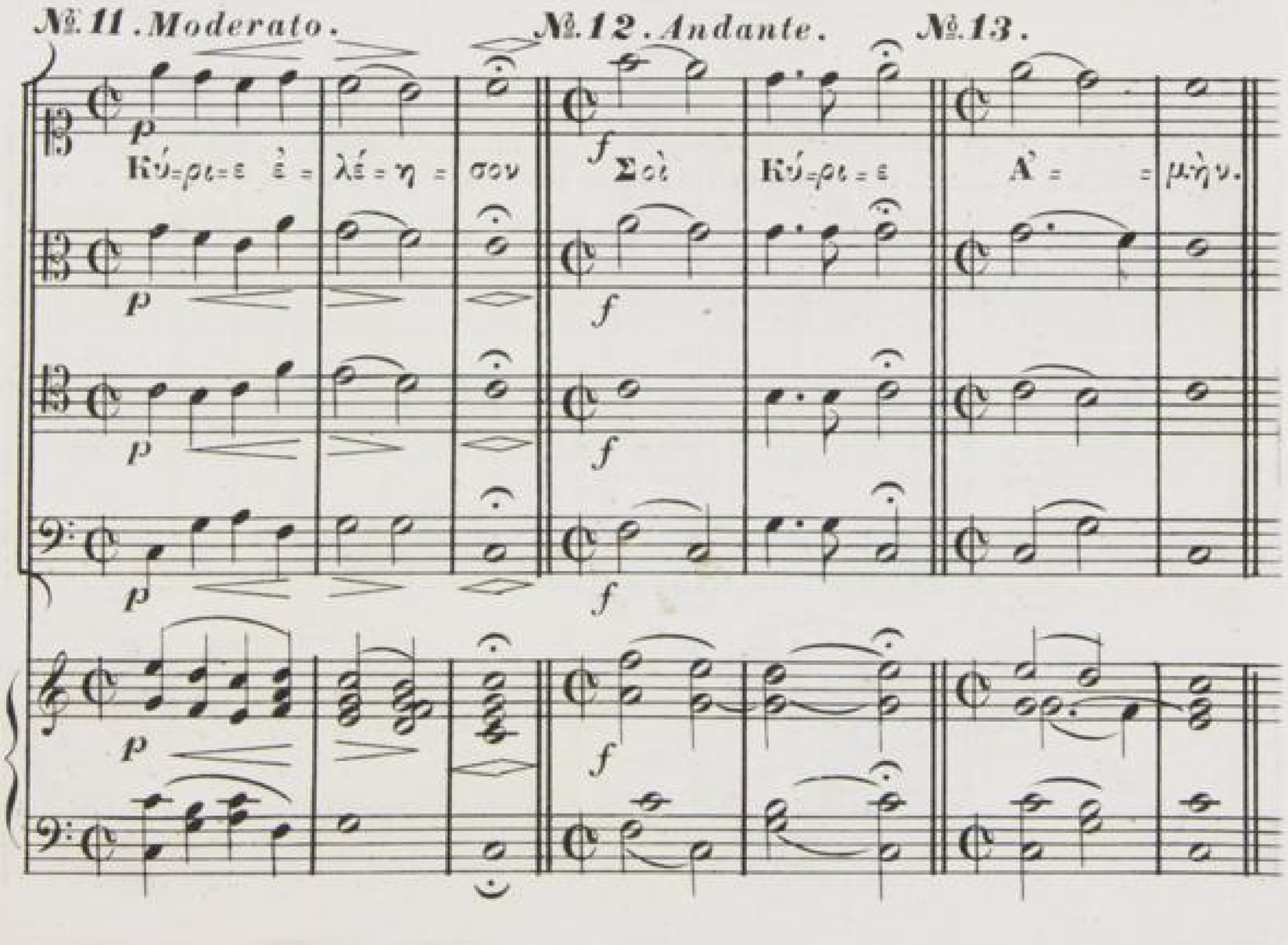
*Adagio.*

να = τον πα = τή = = = σας εἰς ὧν τῆς Ἁ = γί = ας Τρι = ά = δος συν

δο = ξα = ζό = με = νος τῷ Πα = τρὶ καὶ τῷ Ἁ = γί = ῳ Πνεύ = μα = τι =




№. 11. Moderato. №. 12. Andante. №. 13.

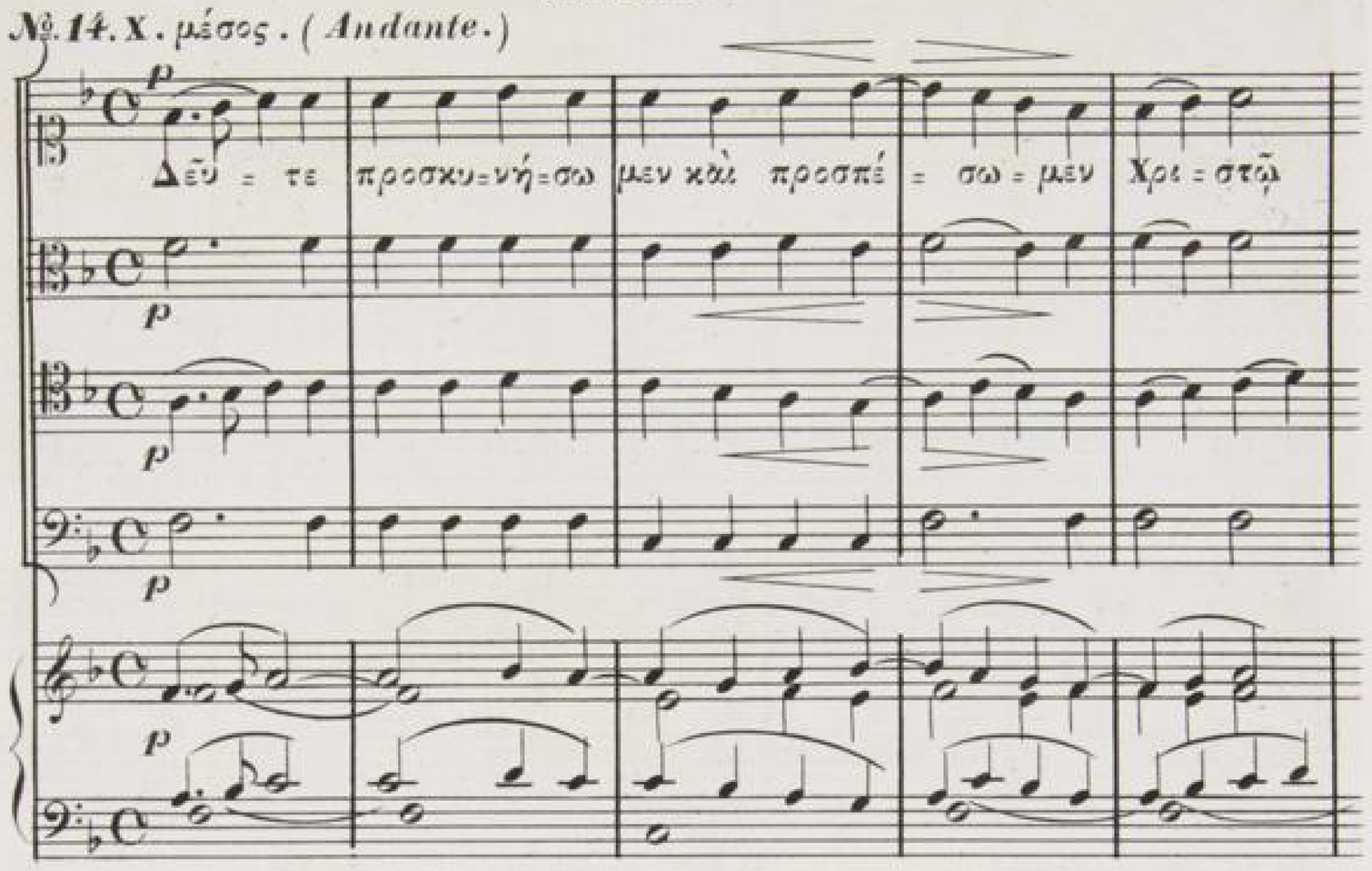


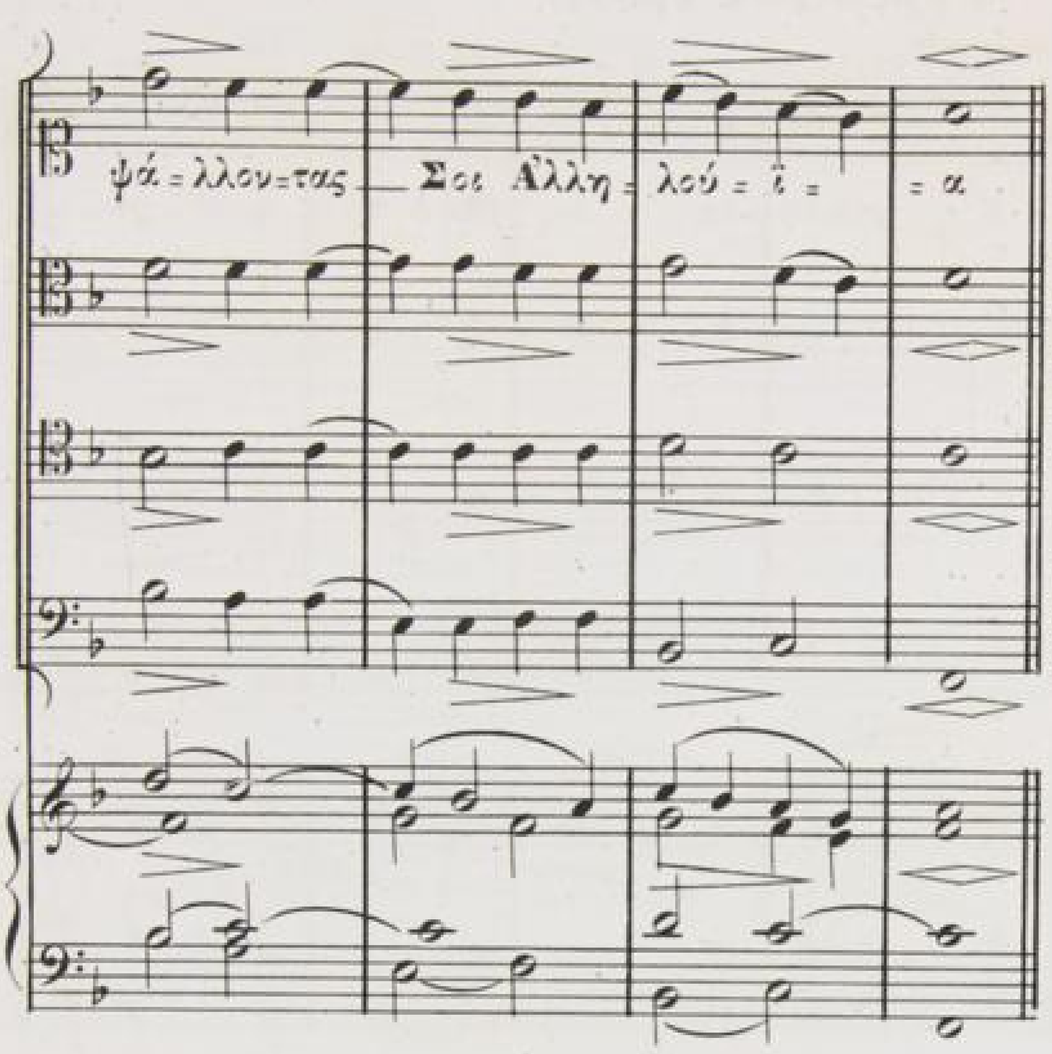
## ΑΝΤΙΦΩΝΟΝ ΤΡΙΤΟΝ.

Ψάλλεται τὸ Ἀπολυτίκιον τῆς ἡμέρας.

Εἰσοδικόν.

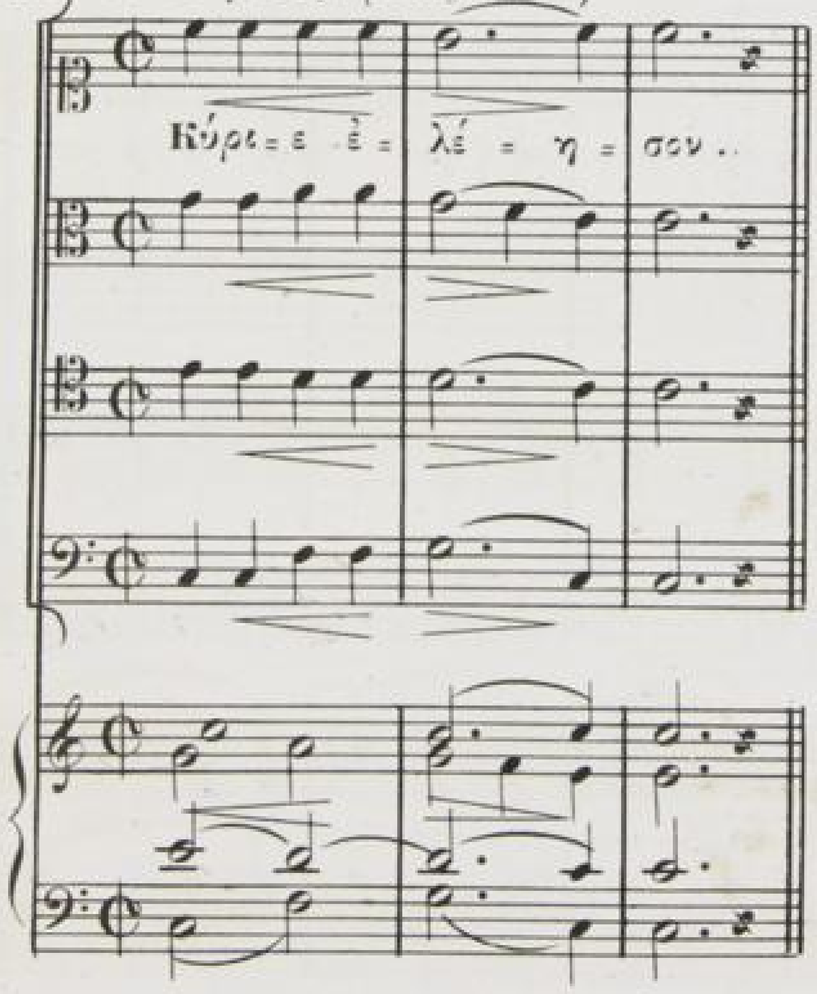
№ 14. Χ. μέσος. (*Andante.*)



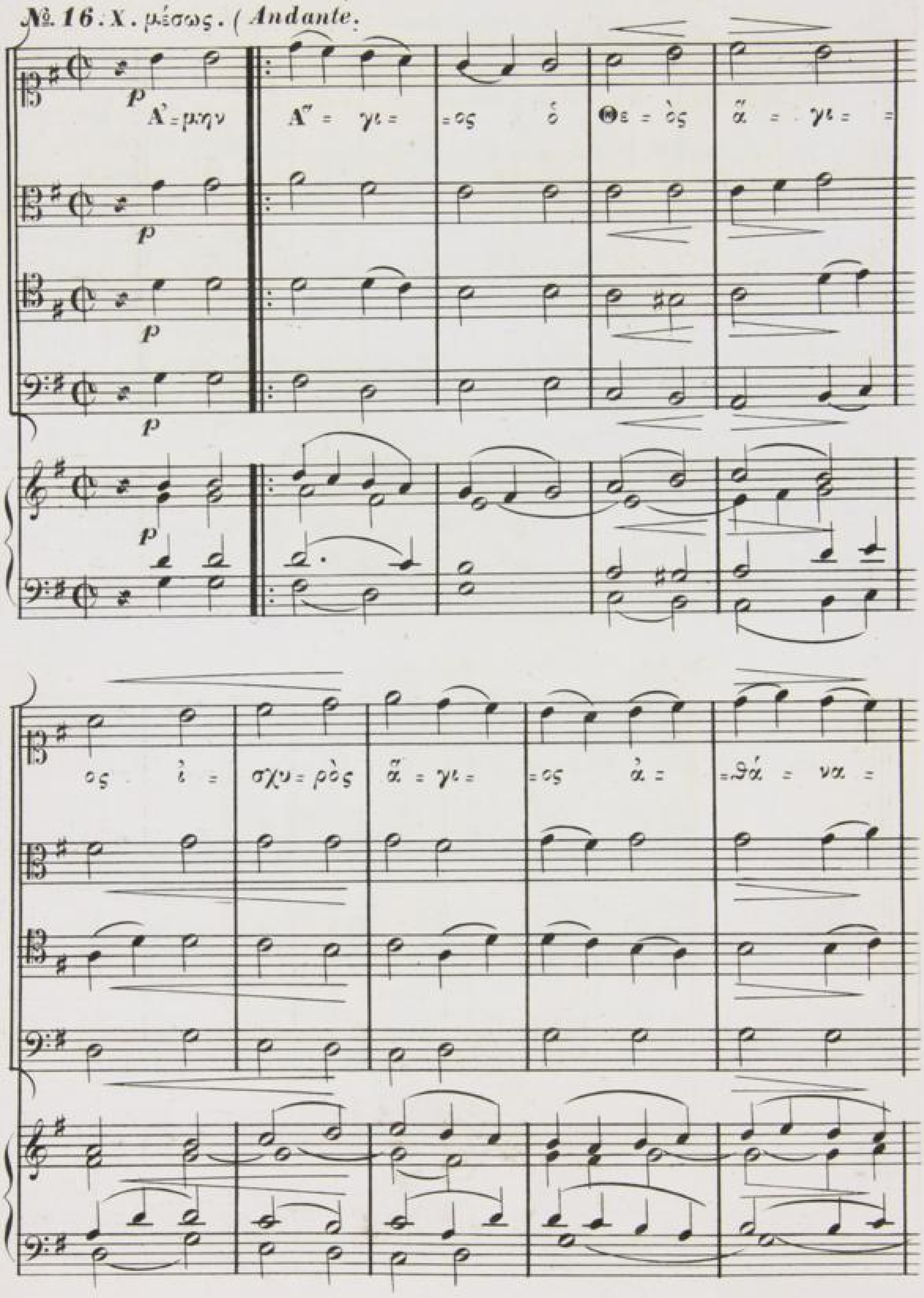


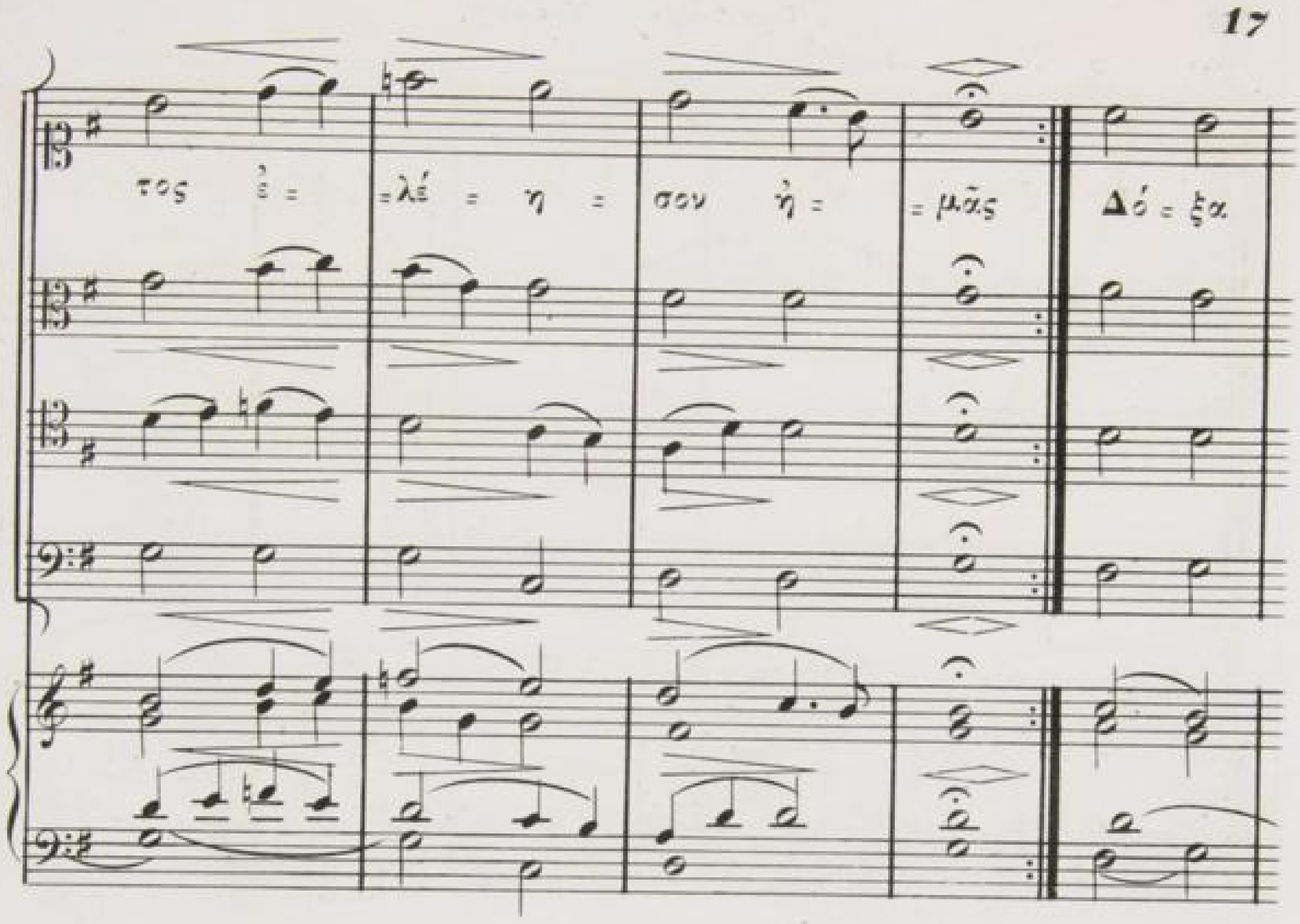

Μετὰ τοῦτο ψάλλε = ται τὸ Ἀπολυτίκιον τοῦ Ἁγίου τῆς Μονῆς, ἔπειτα τὸ Θεοτοκίον Κοντά = κιον – Προστασία τῶν Χριστιανῶν ..... ὅταν δὲ εἶναι δεσποτικὴ ἢ θεομητορικὴ ἑορτὴ ψάλλονται τὰ τῆς ἑορ = τῆς κατὰ τὸν τύπον τῆς Ἱερᾶς ἡμῶν ἐκκλησίας.

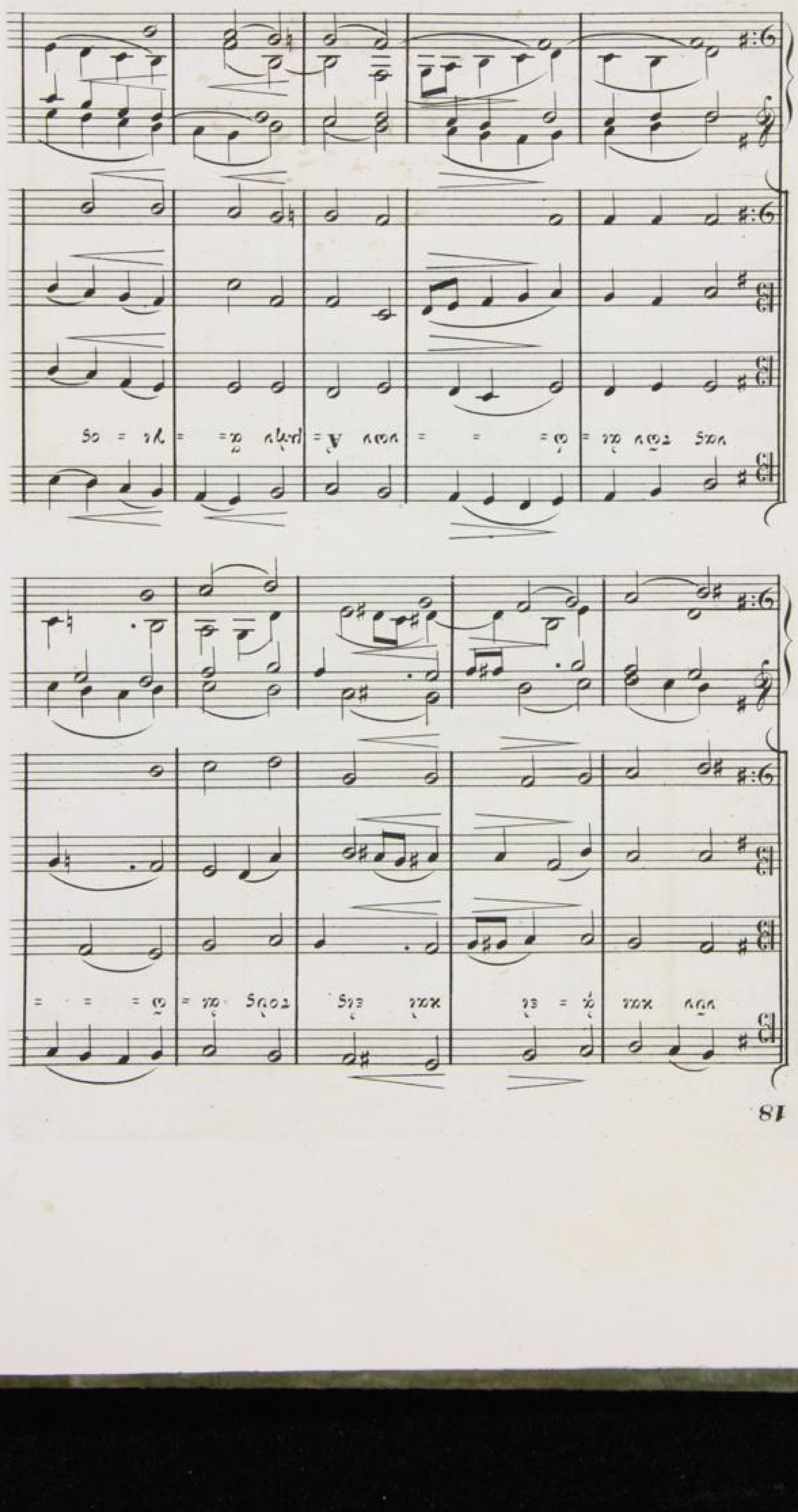
№ 15. Χ. μέσος. (*Andante.*)

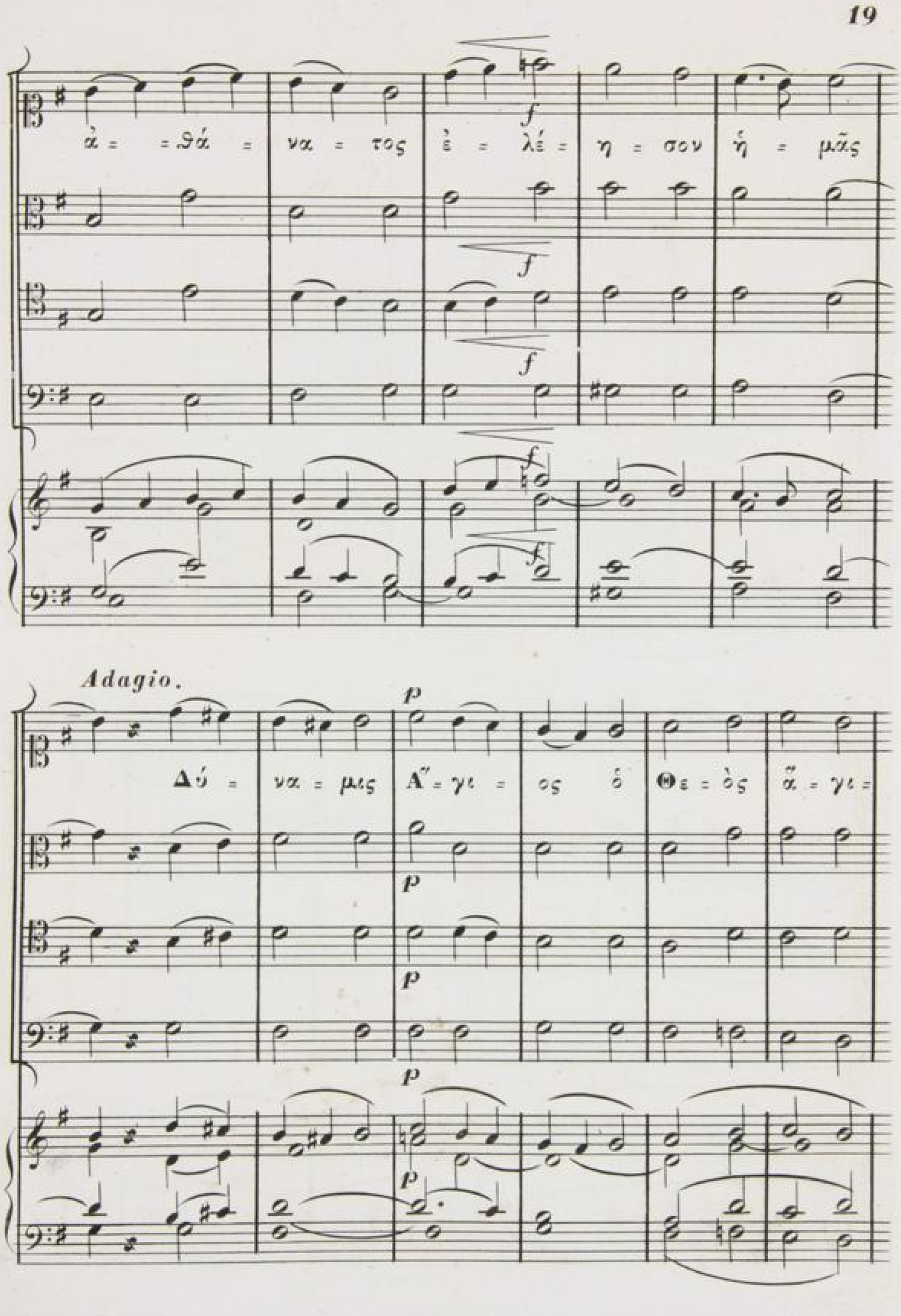


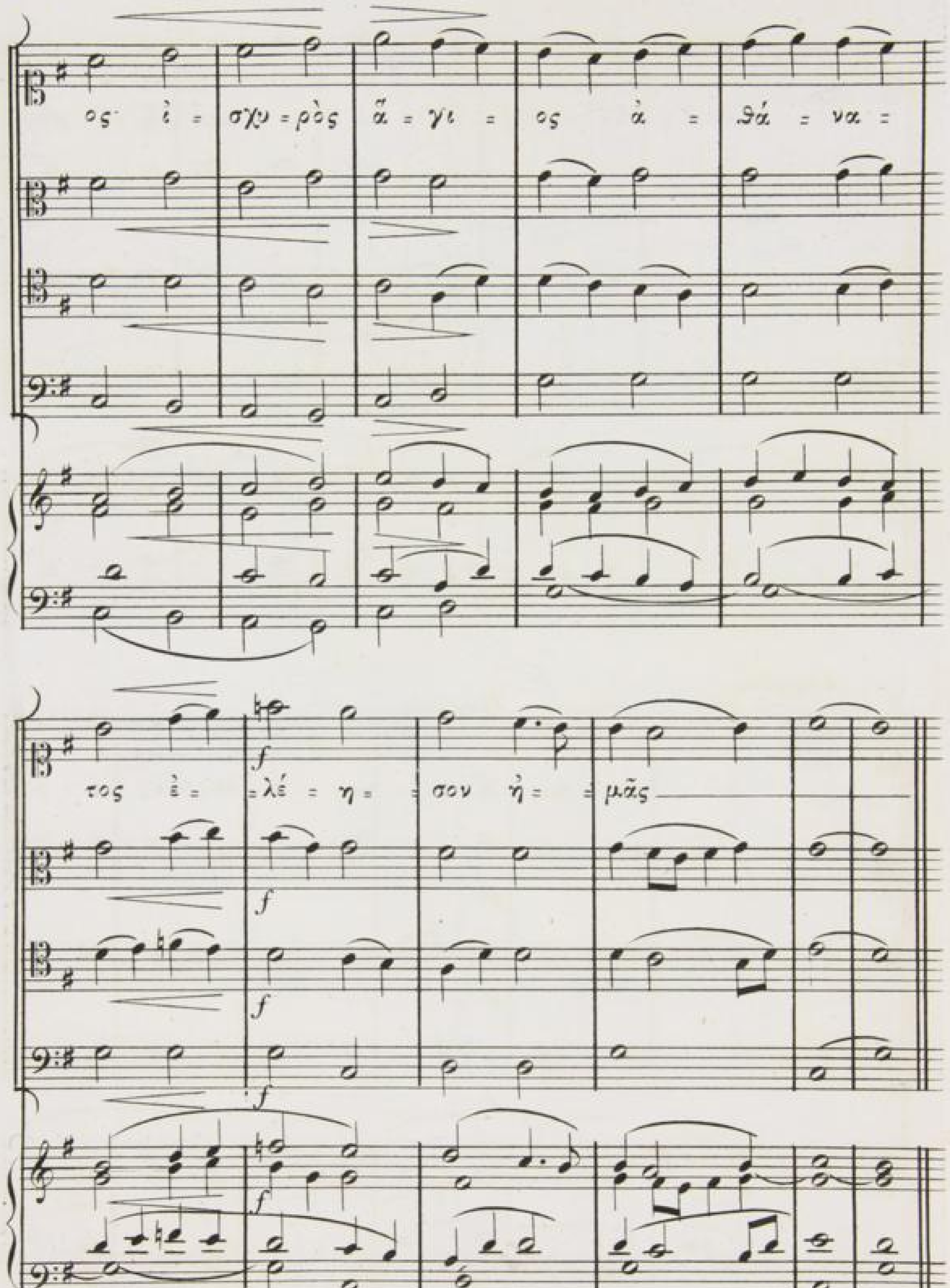
№ 16. Χ. μέσως. (*Andante.*



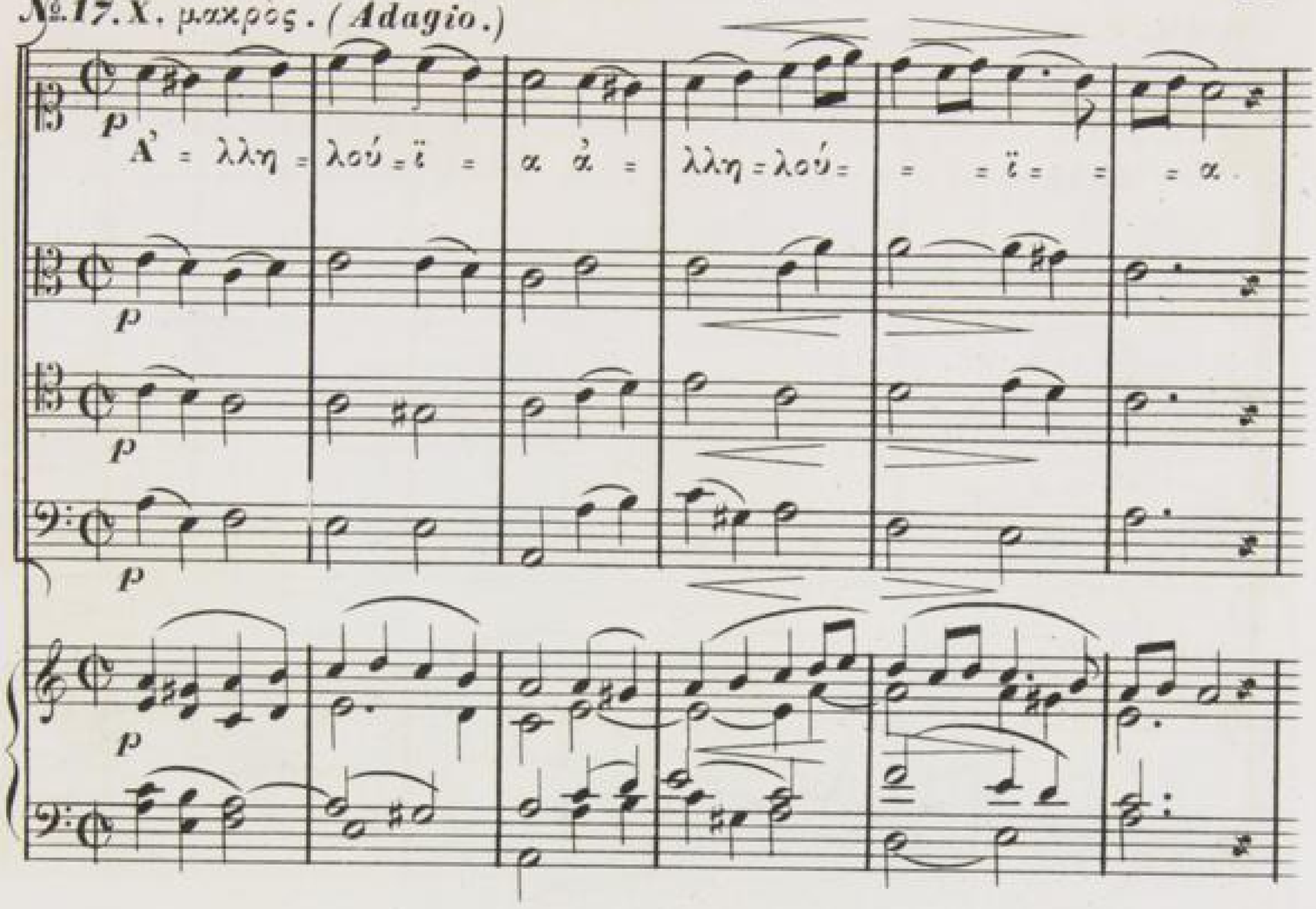

τος ἐ = = λέ = η = σον ἠ = = μᾶς Δό = ξα
Πα = τρὶ καὶ Υἱ = ῷ καὶ Ἁ = γί = ῳ Πνεύ = μα = τι καὶ


ὑμᾶς τῶν ἀπ' ἐμοῦ σκα = νδά = λι = ζε = σθαι μὴν ἀ = = γνο = ῆ = τε


ἀ = = θά = να = τος ἐ = λέ = η = σον ἡ = μᾶς
Adagio.
Δύ = να = μις Ἅ = γι = ος ὁ Θε = ὸς ἅ = γι =

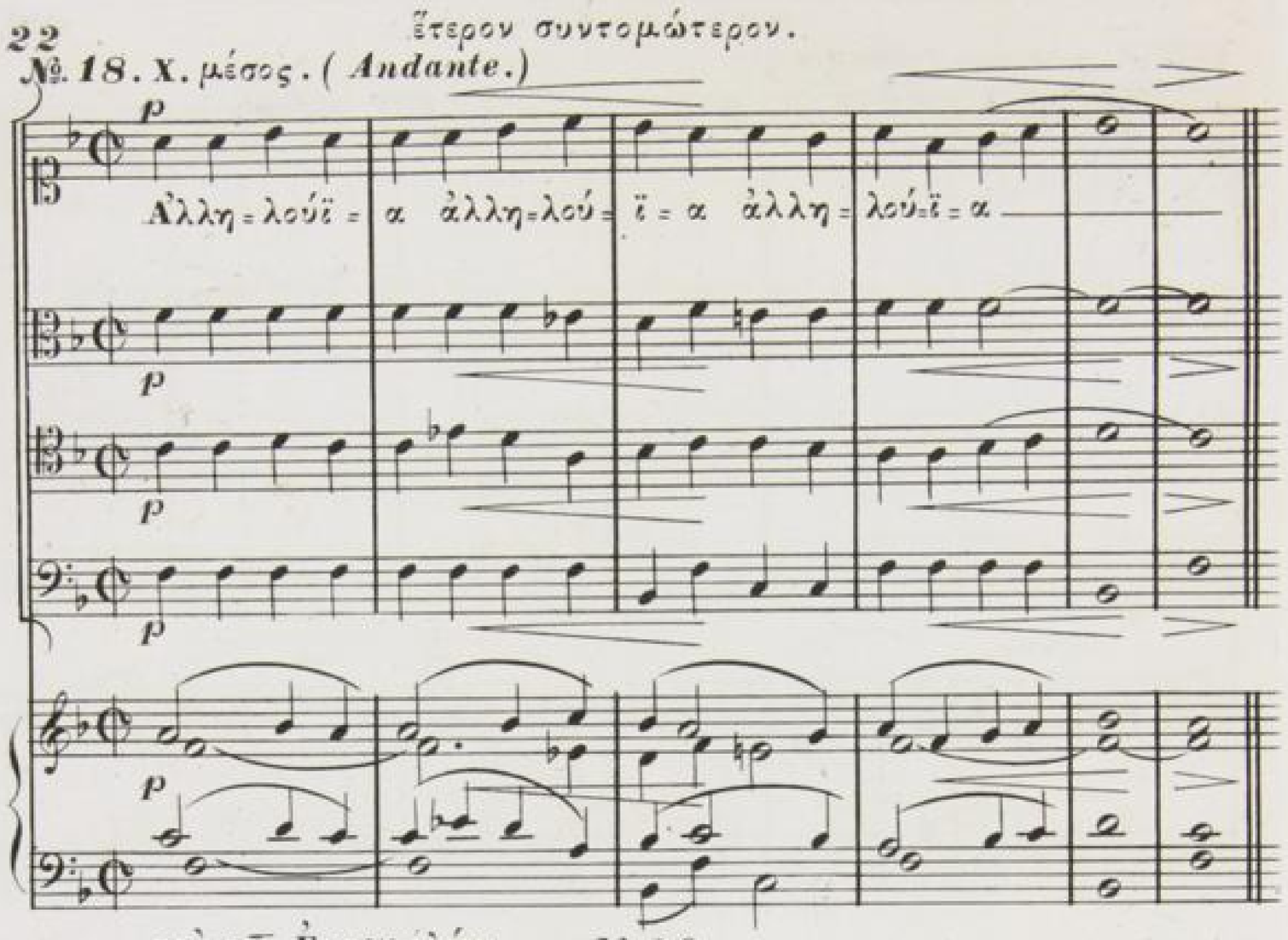

ος ἰ = σχυ = ρὸς ἅ = γι = ος ἀ = θά = να =
τος ἐ = = λέ = η = = σον ἡ = = μᾶς

№ 17. Χ. μακρὸς. (*Adagio.*)



ἕτερον συντομώτερον.

№ 18. Χ. μέσος. (*Andante.*)

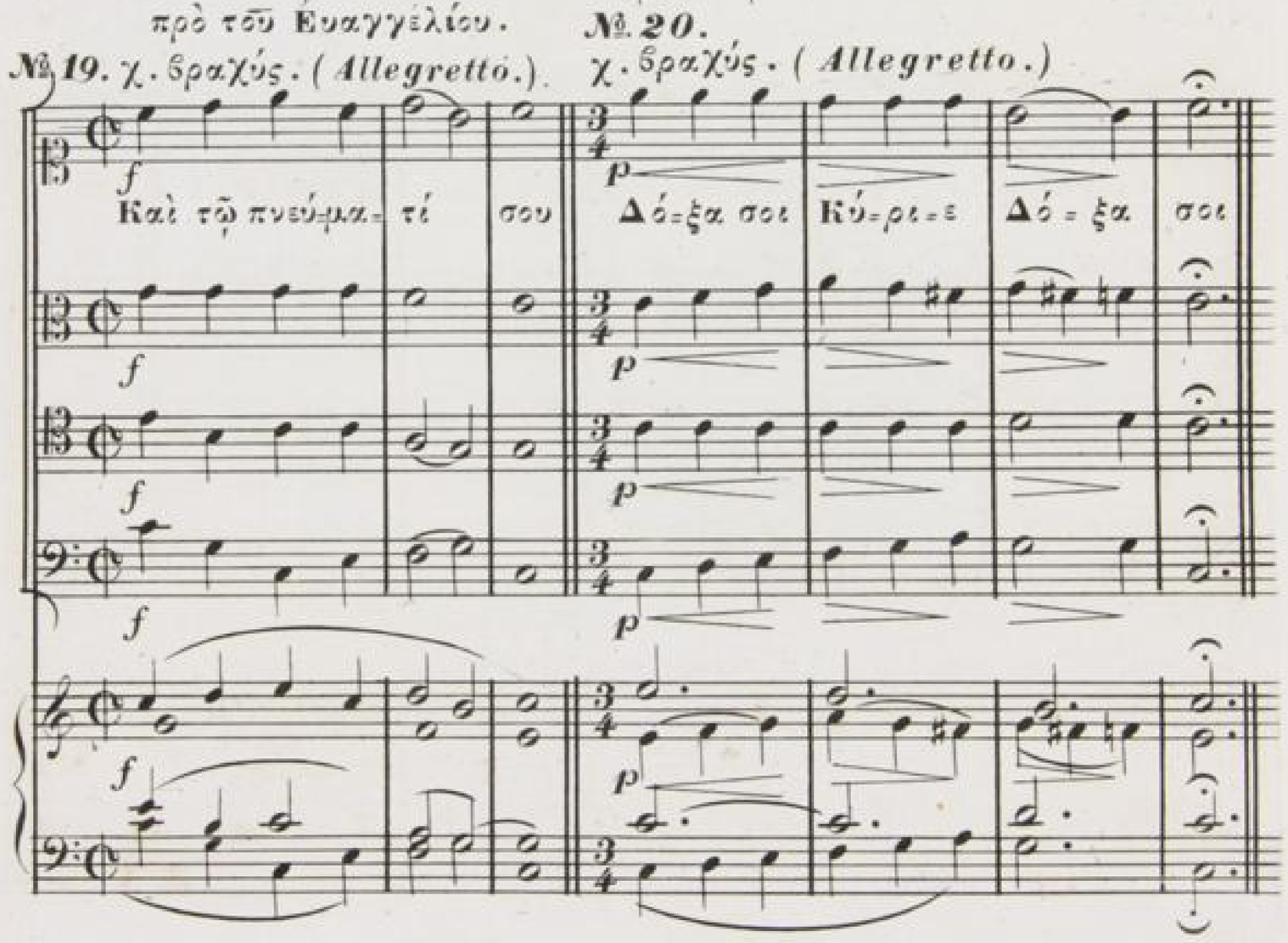



πρὸ τοῦ Εὐαγγελίου.

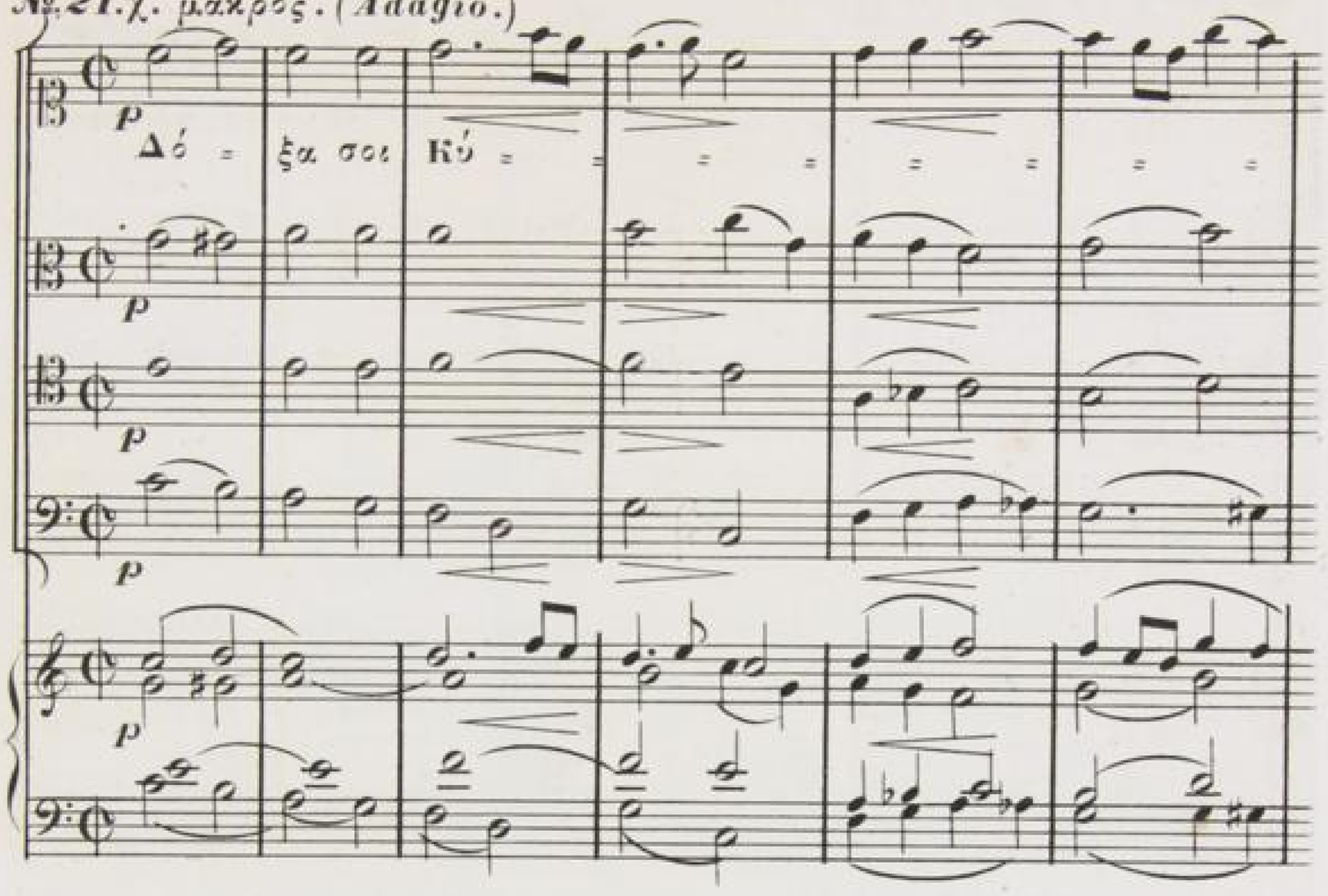
№ 19. χ. βραχύς. (*Allegretto.*)

№ 20.

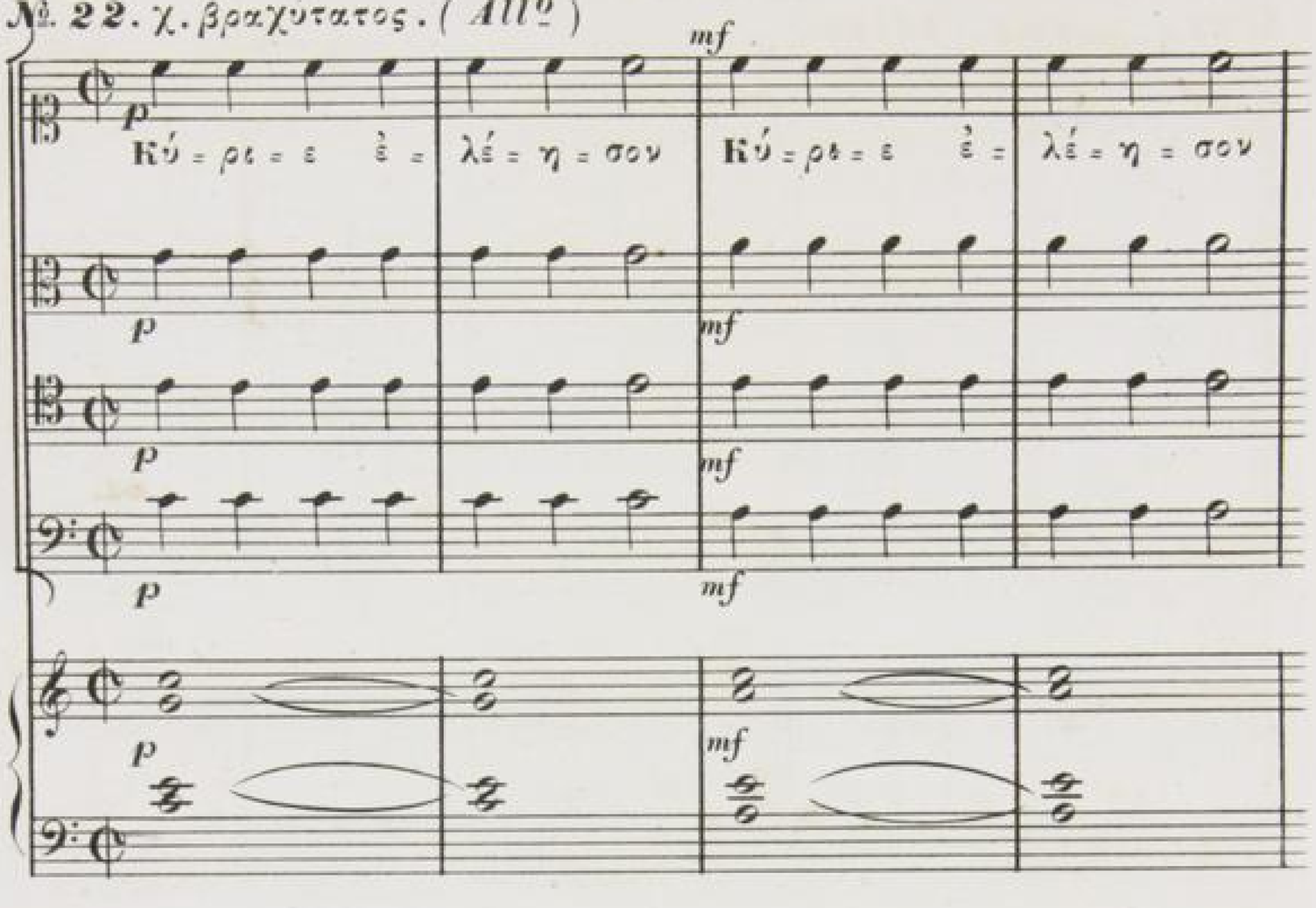
χ. βραχύς. (*Allegretto.*)



№ 21. χ. μακρὸς. (*Adagio.*)

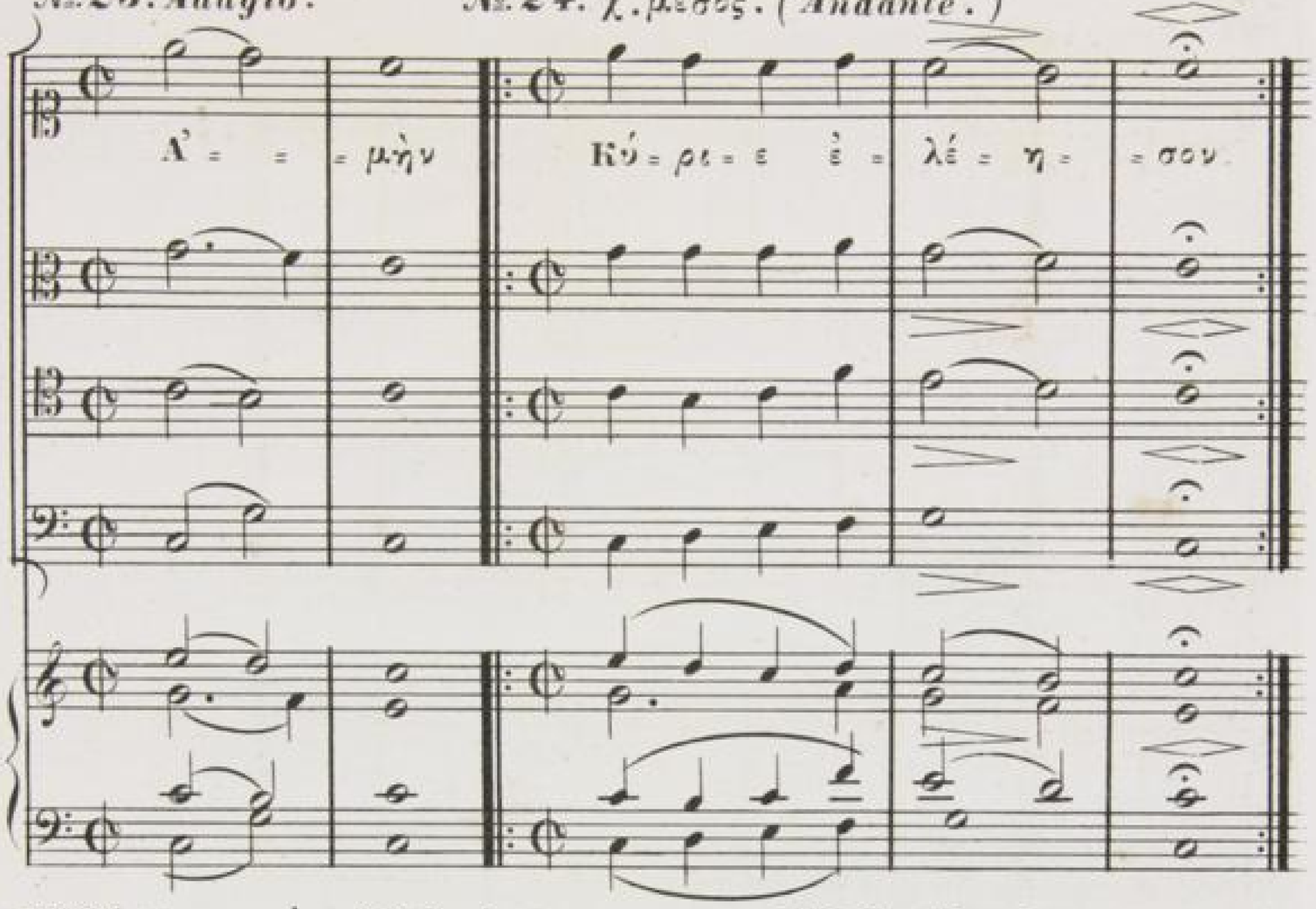


№. 22. χ. βραχύτατος. ( Allº )



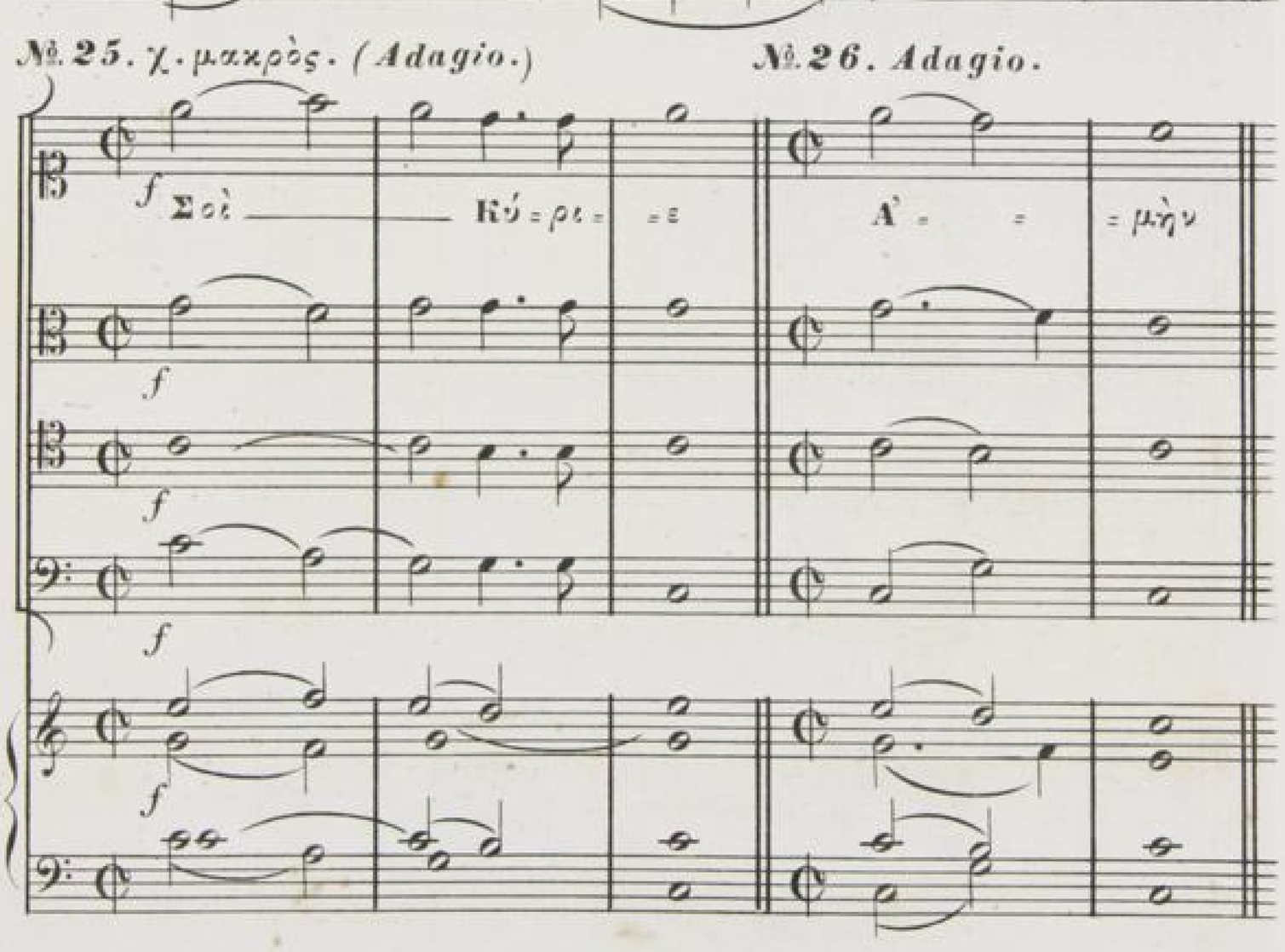
№ 23. *Adagio.*

№ 24. χ. μέσος. (*Andante.*)

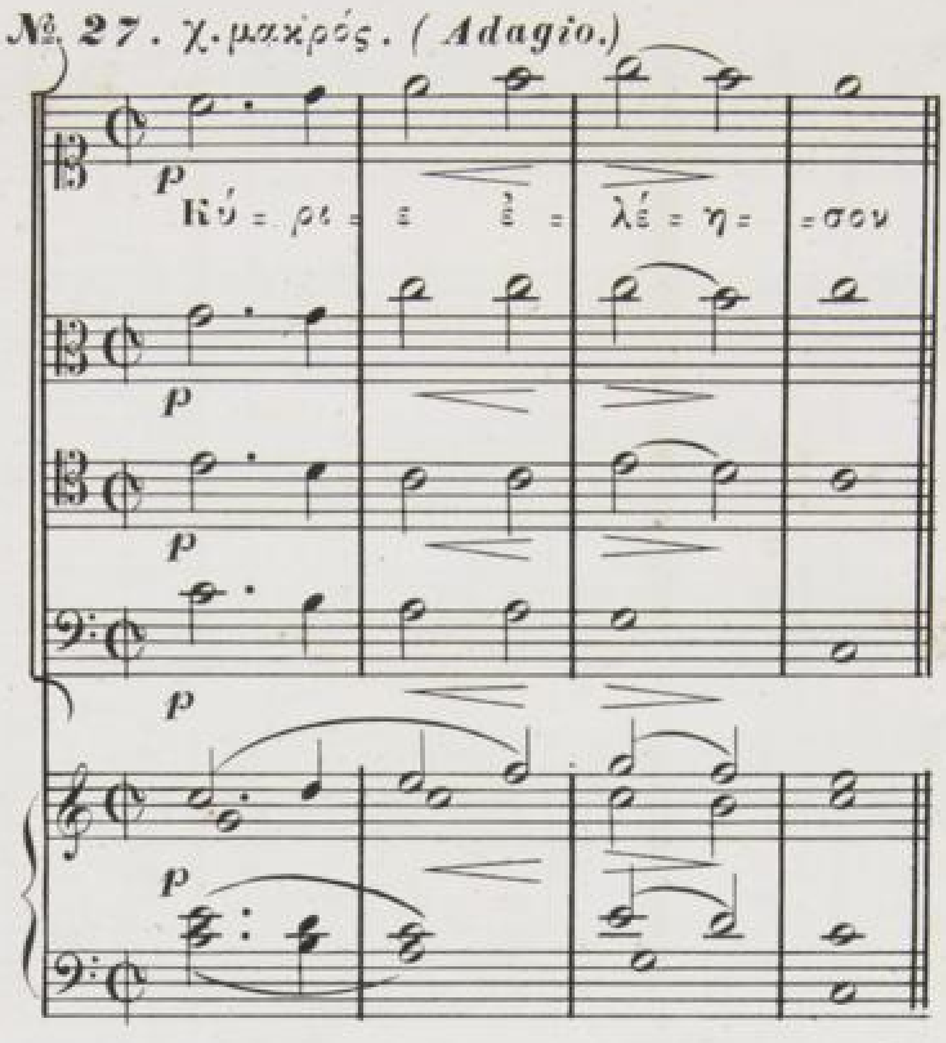



№ 25. χ. μακρὸς. (*Adagio.*)

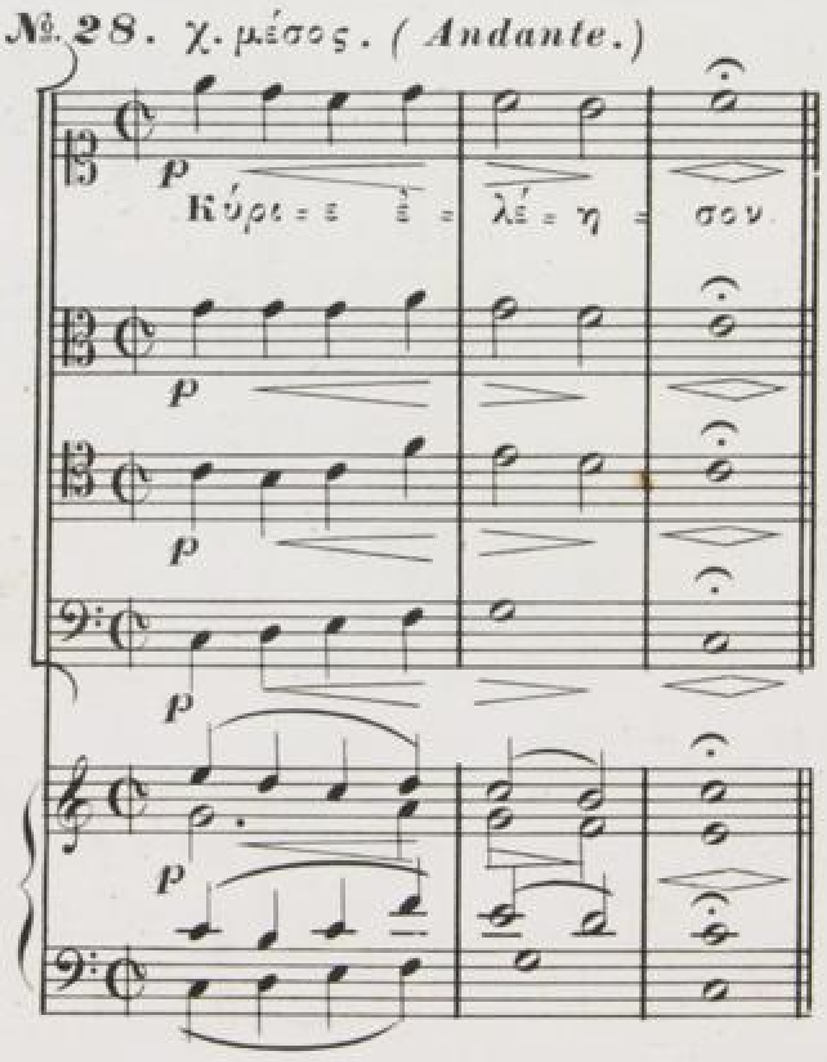
№ 26. *Adagio.*



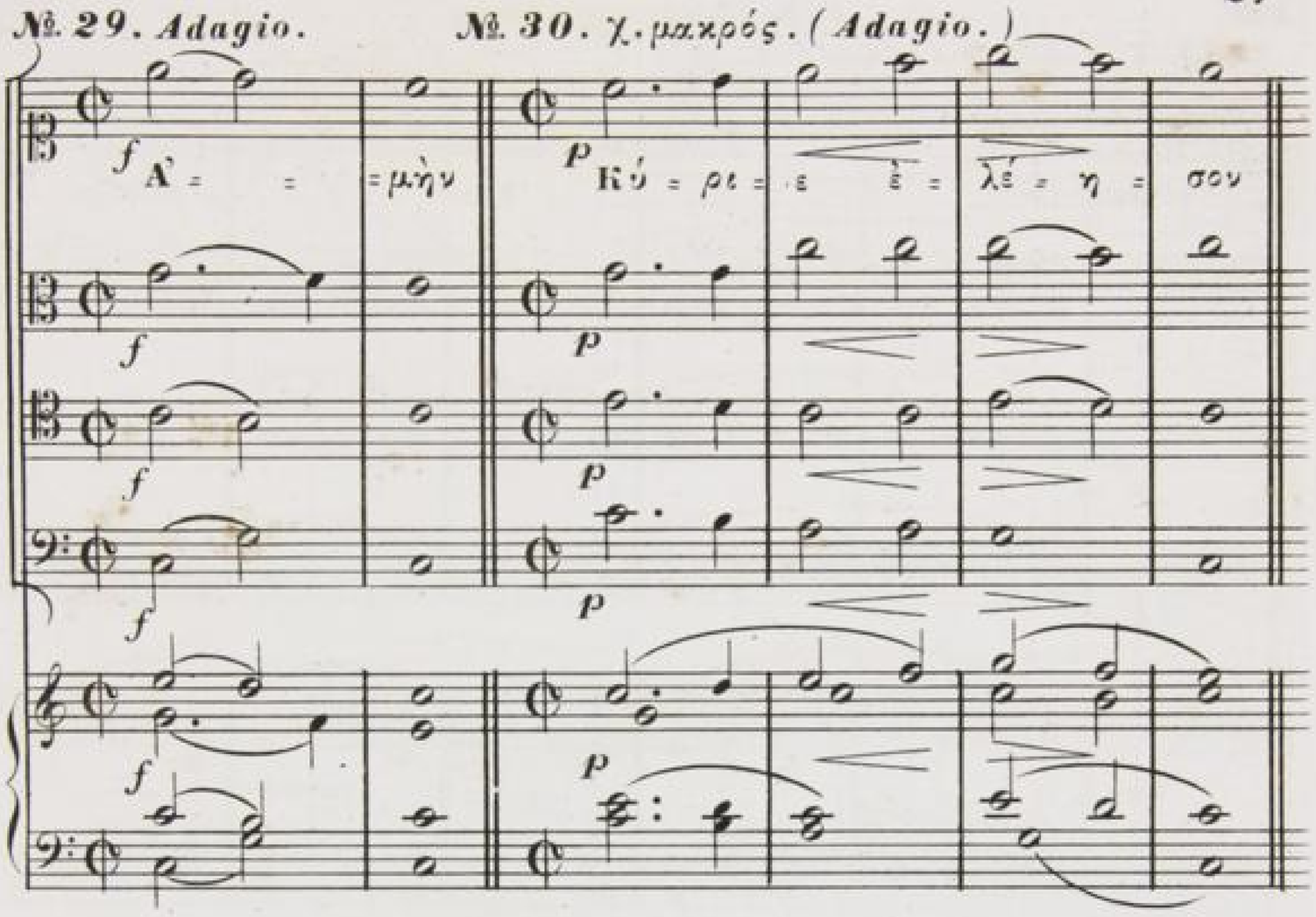
№ 27. χ. μαχρός. ( *Adagio.* )




№ 28. χ. μέσος. ( *Andante.* )



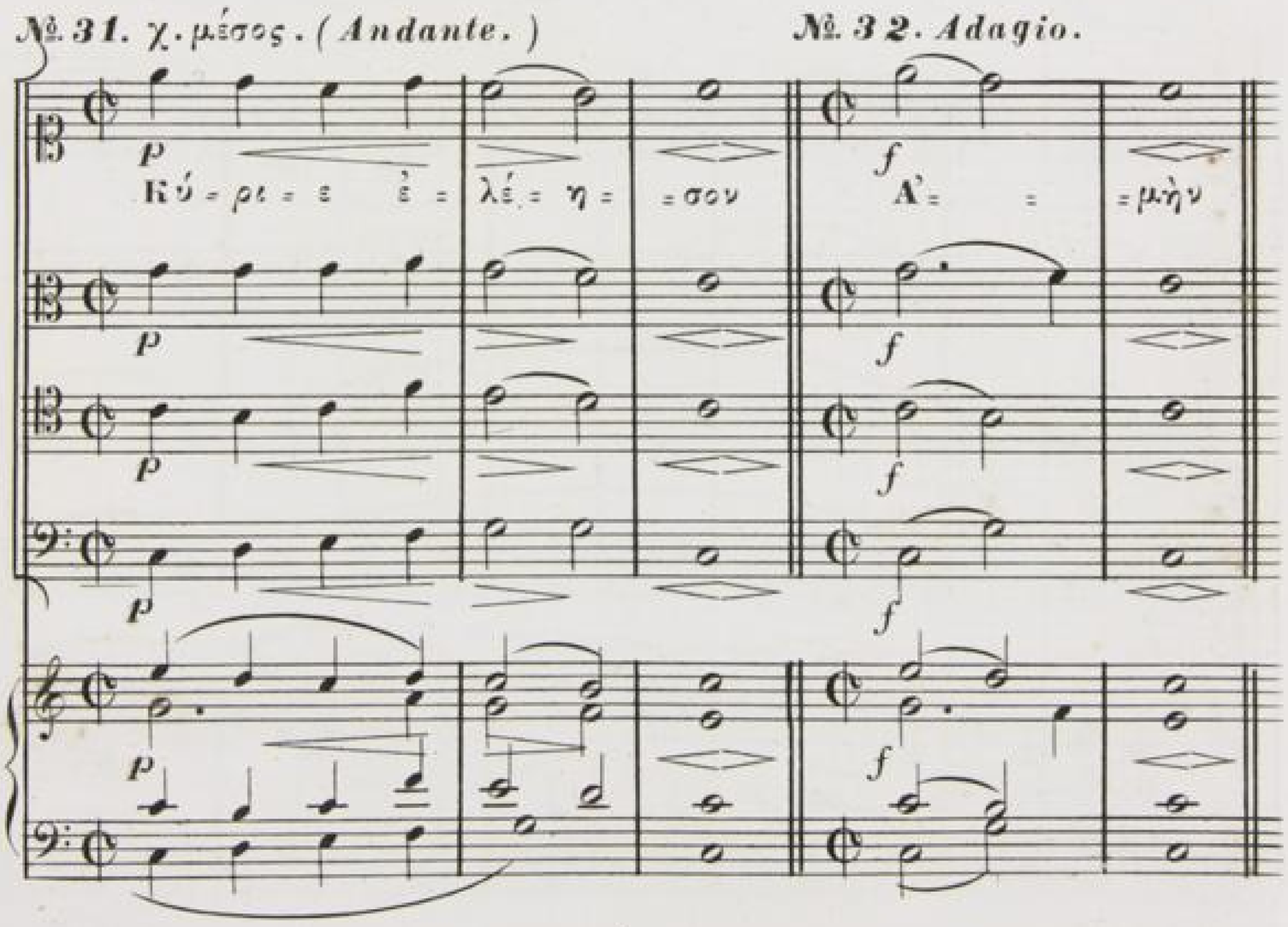
№. 29. *Adagio.*




№. 30. χ. μακρός. (*Adagio.*)

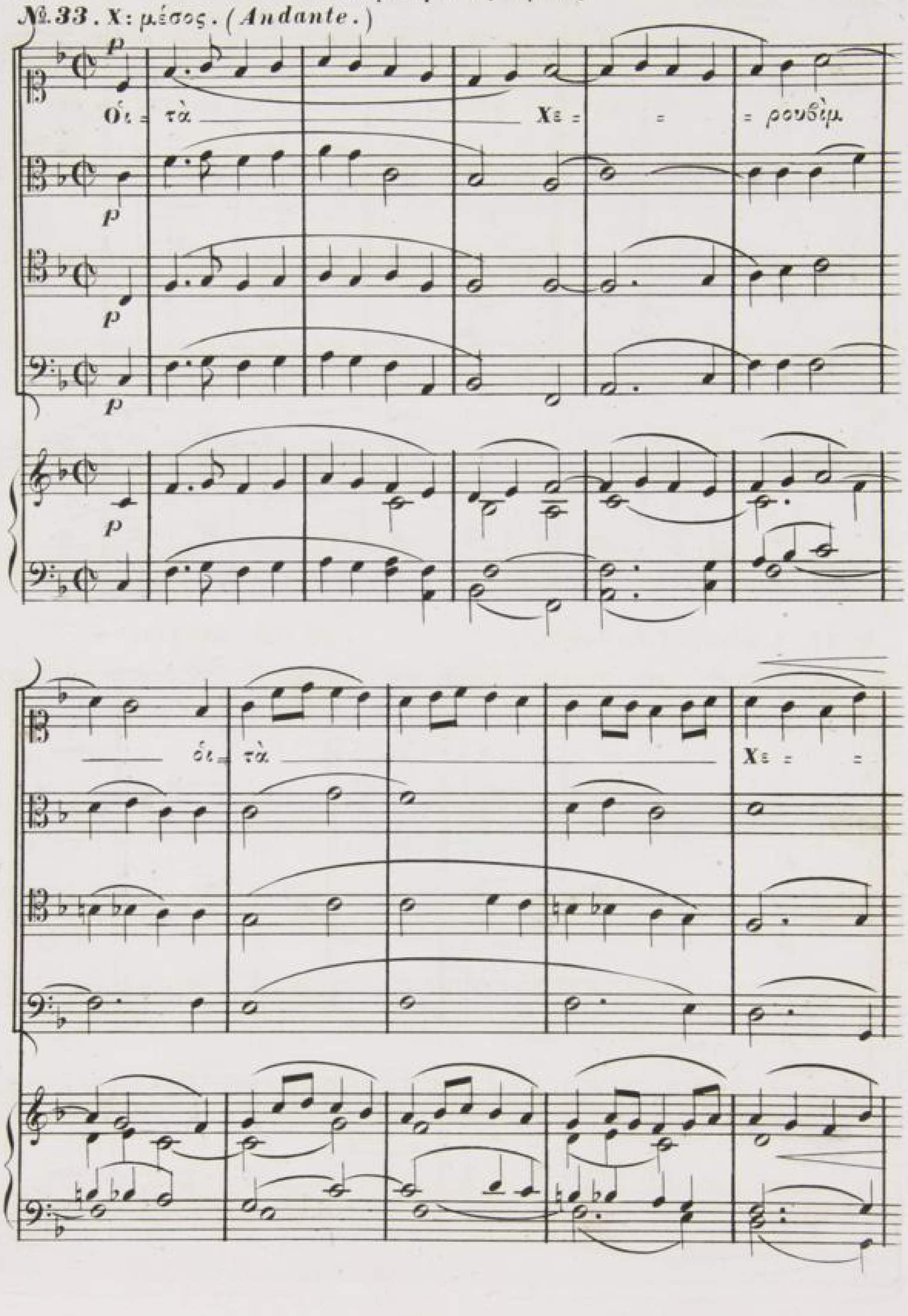


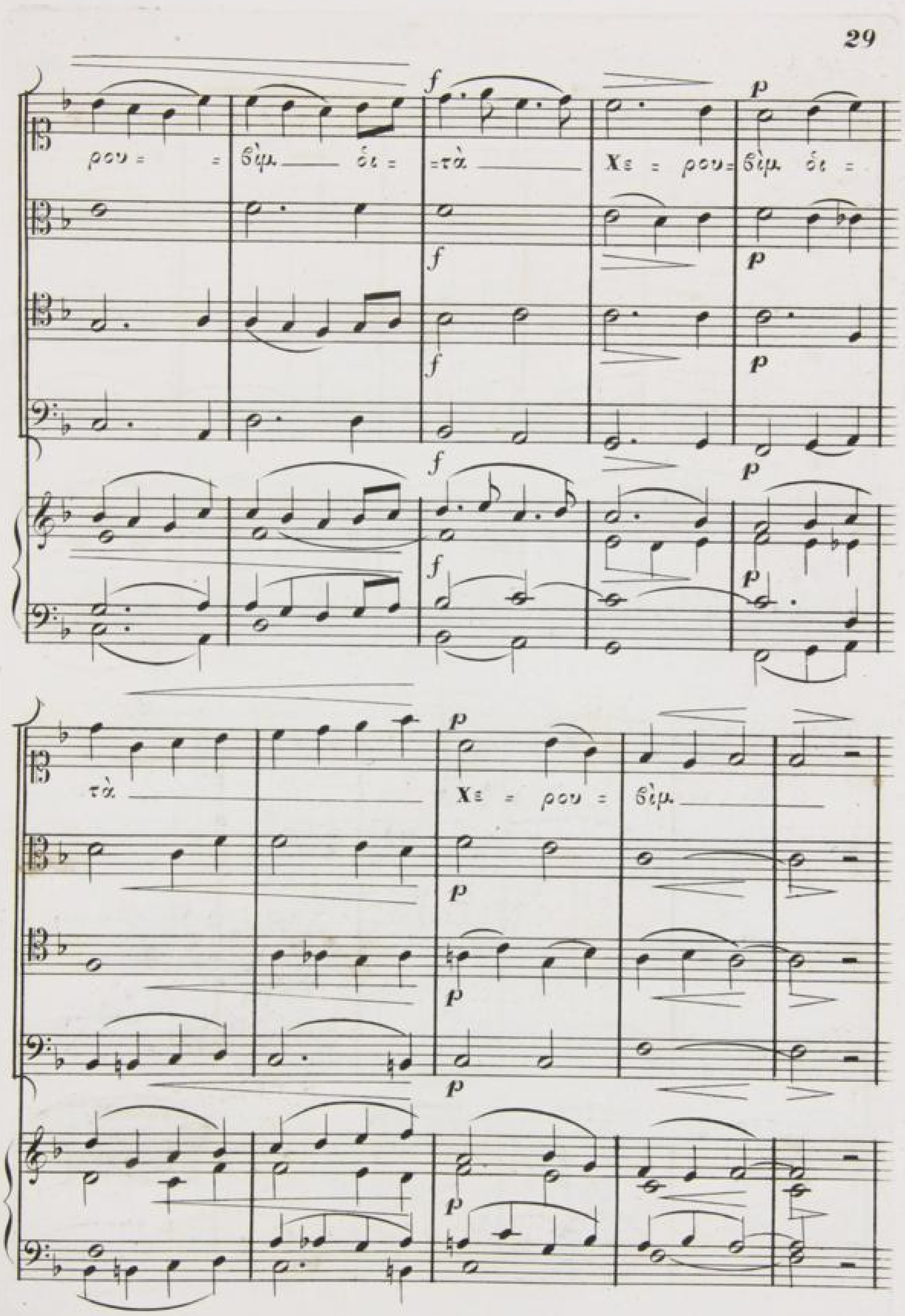

№. 31. χ. μέσος. (*Andante.*)

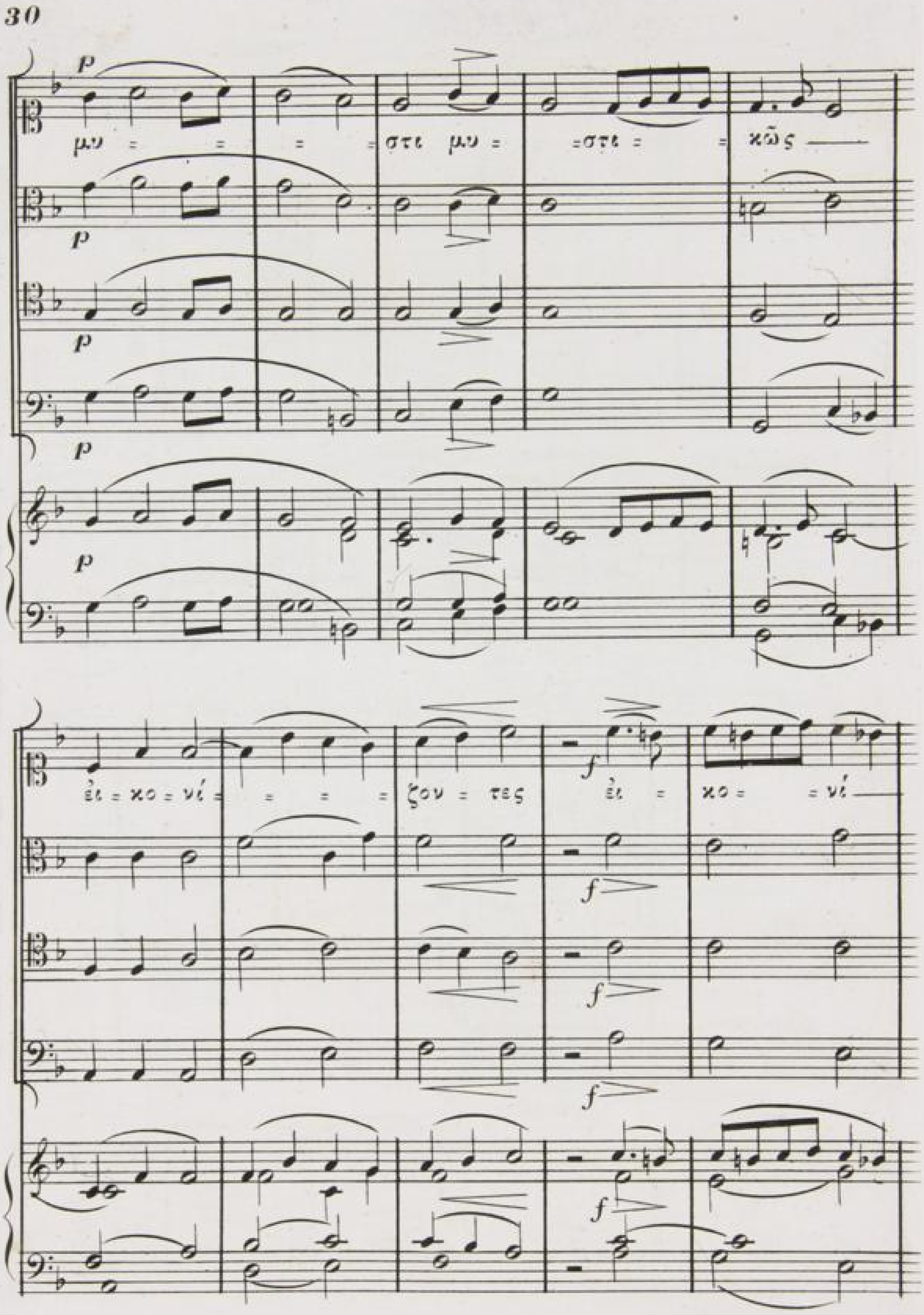


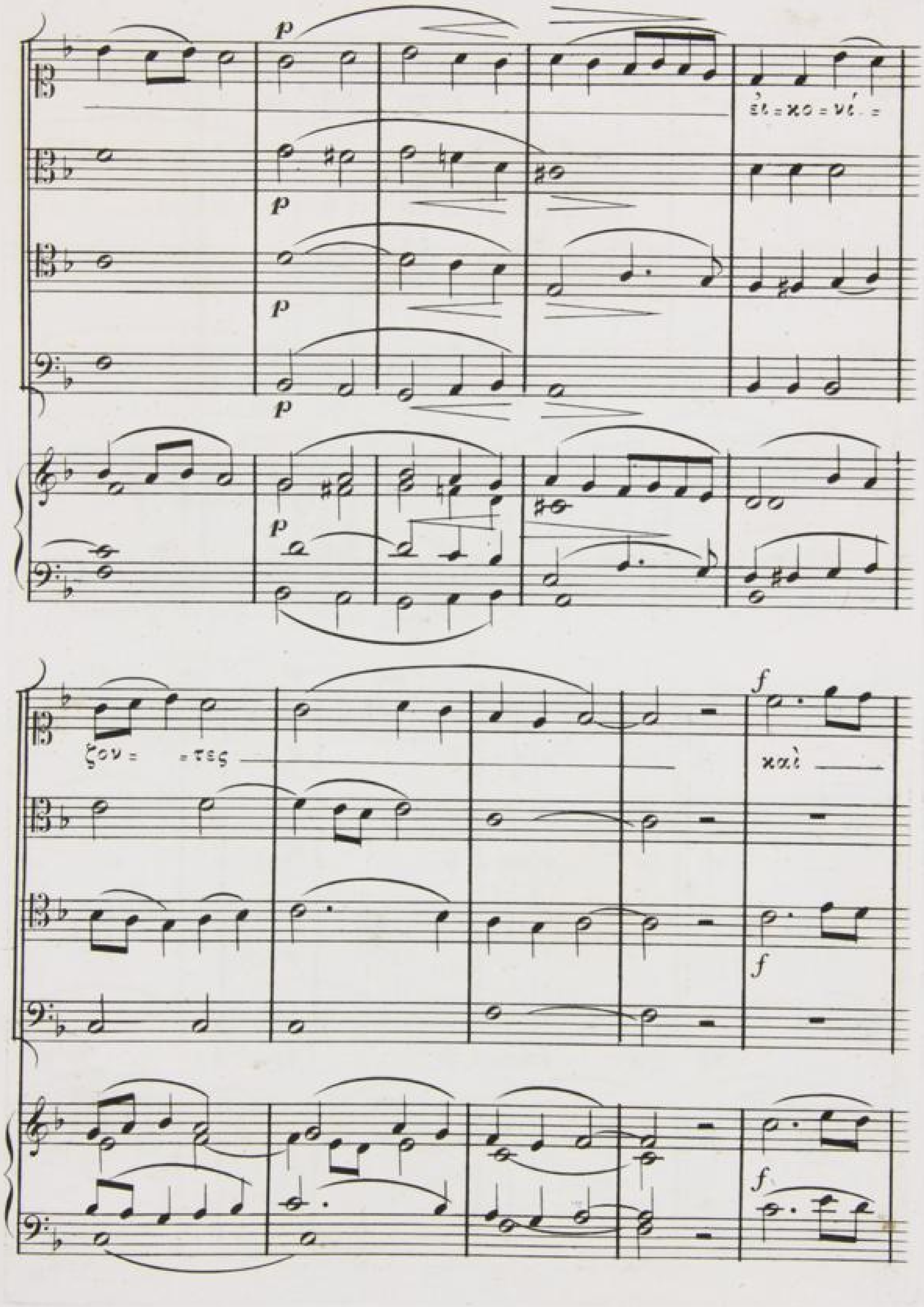

№. 32. *Adagio.*

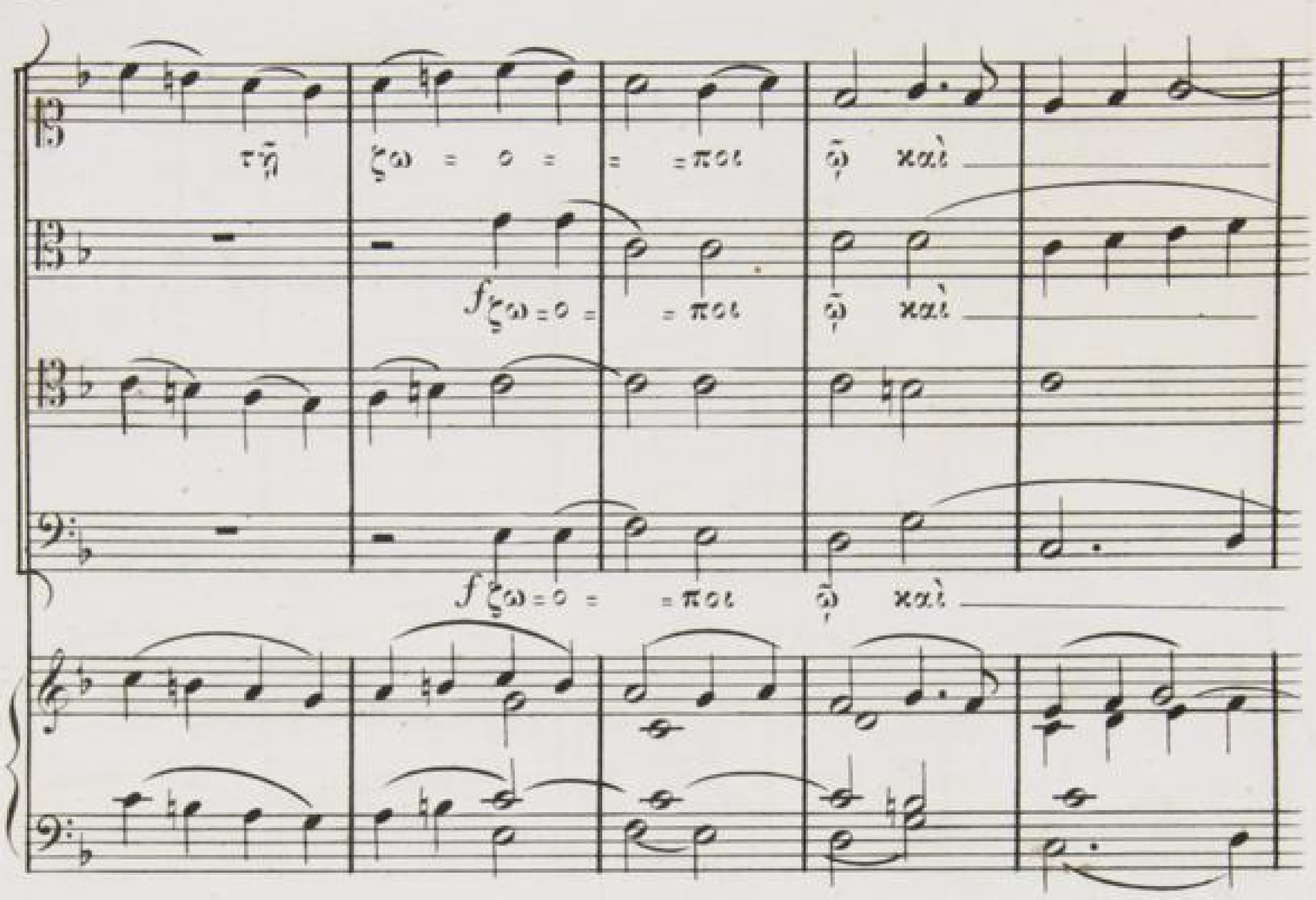
**№ 33.** Χ: μέσος. (*Andante.*)

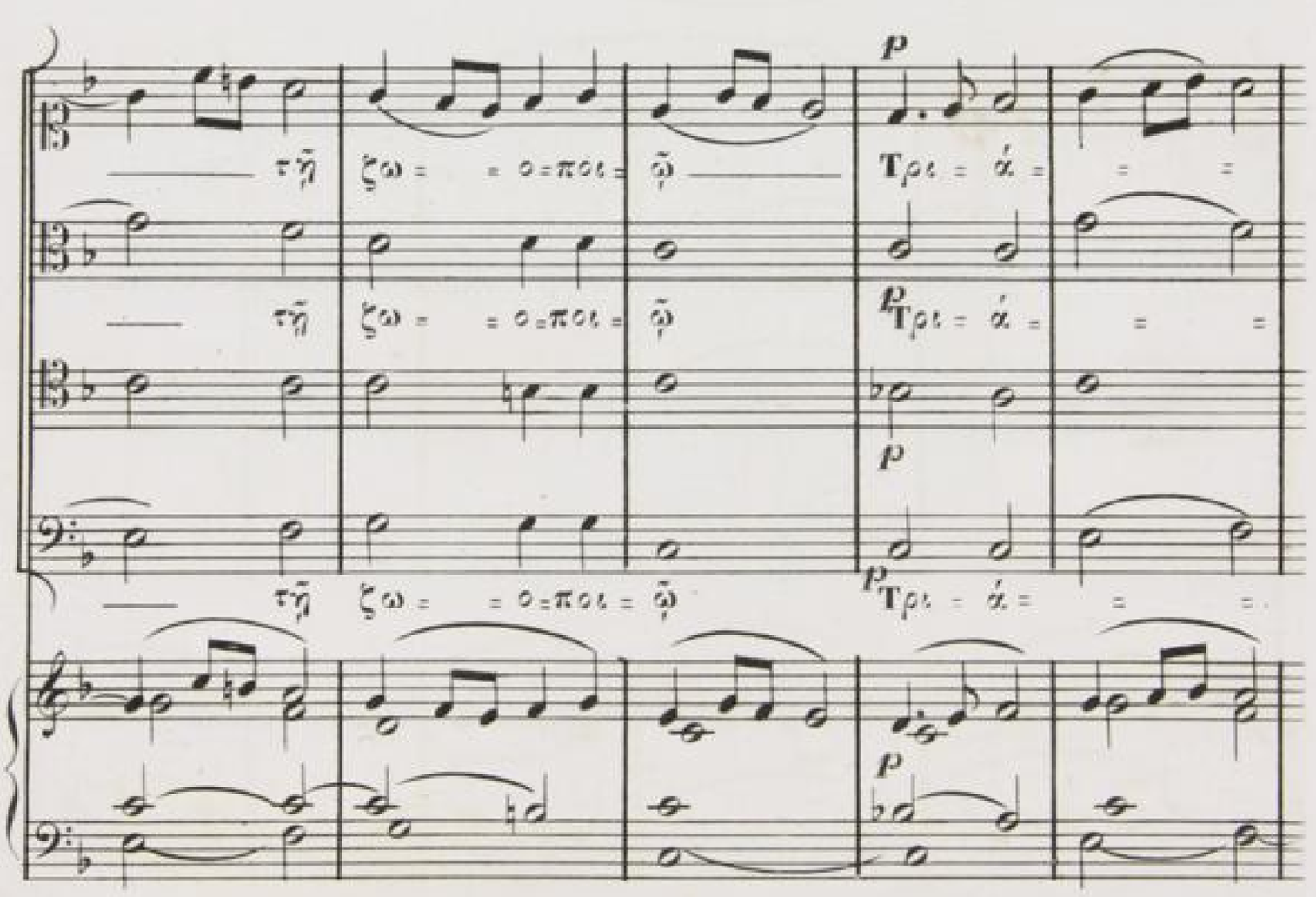


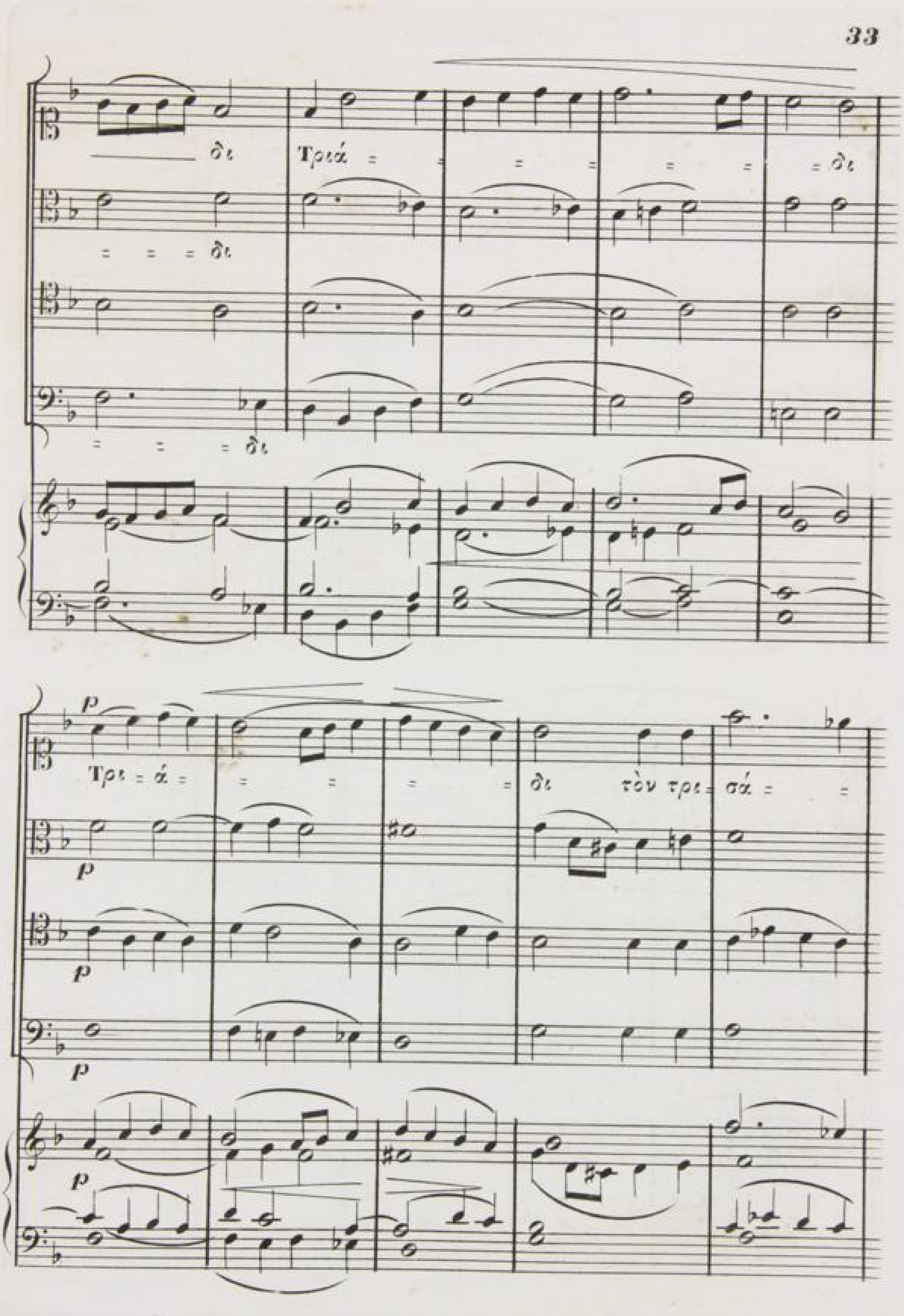

ρου = = βὶμ ὁι = = τὰ Χε = ρου = βὶμ ὁι =
τὰ Χε = ρου = βὶμ


μν = = = = στι μν = = στι = = κῶς
ἐι = κο = νί = = = = ζον = τες ἐι = κο = = νί


p
εἰ = κο = νί =
ζον = = τες
καὶ
f


τῇ ζω = o = = =ποι ῳ καὶ
f ζω = o = = ποι ῳ καὶ
f ζω = o = = ποι ῳ καὶ


p
τῇ ζω = = o =ποι = ῳ Τρι = ά = = =
τῇ ζω = = o =ποι = ῳ p Τρι = ά = = =
p
τῇ ζω = = o =ποι = ῳ p Τρι = ά = = =
p


δι
Τριά
δι
δι
δι
p
Τρι = ά
δι τὸν τρι = σά
p
p
p
p

p

p

p

p

μνον προ σώ

= = = = δο _____ προσά = = δον = τες

p

πᾶ = = σαν _____ τὴν _____

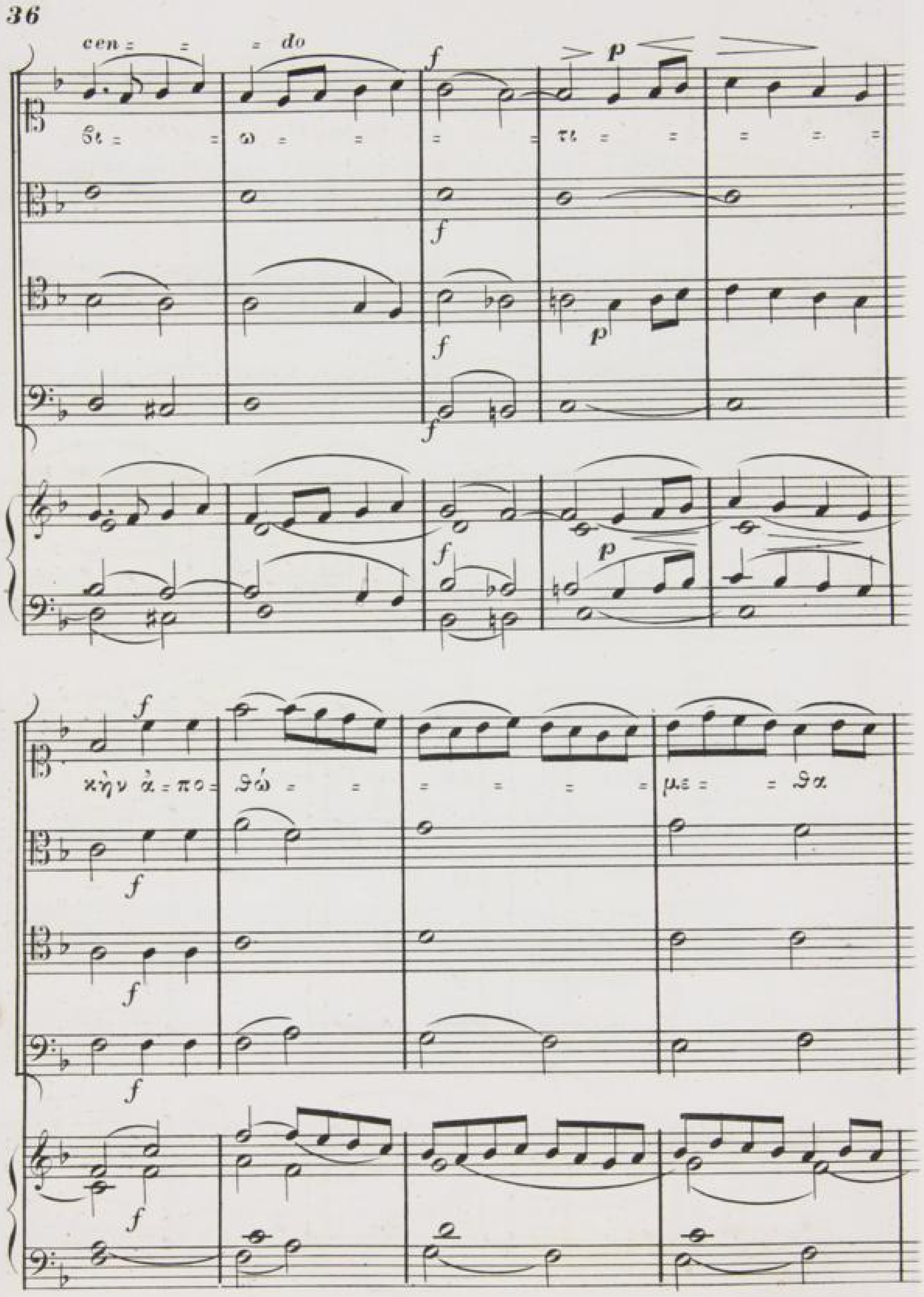
cres = =

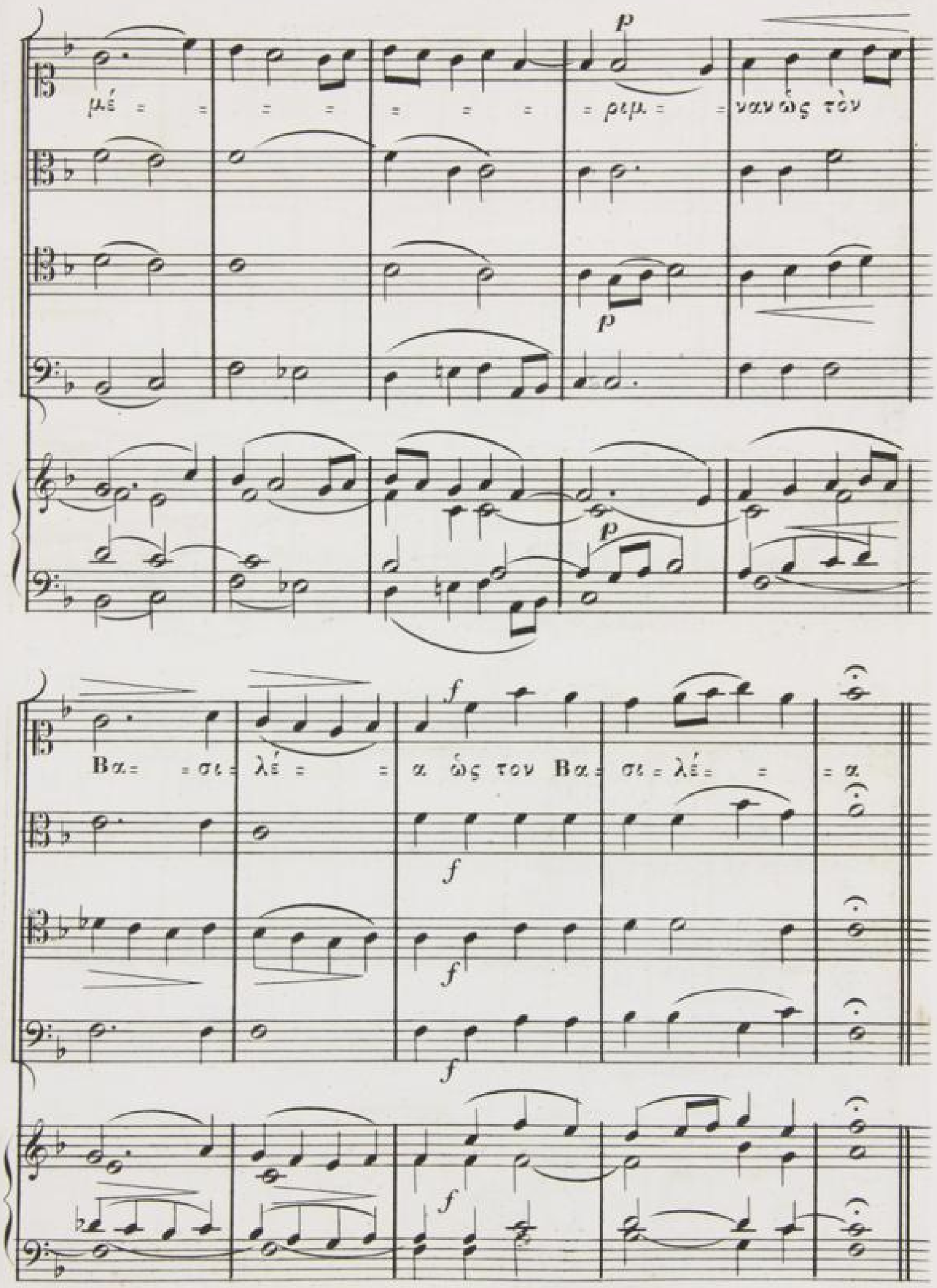
p

p

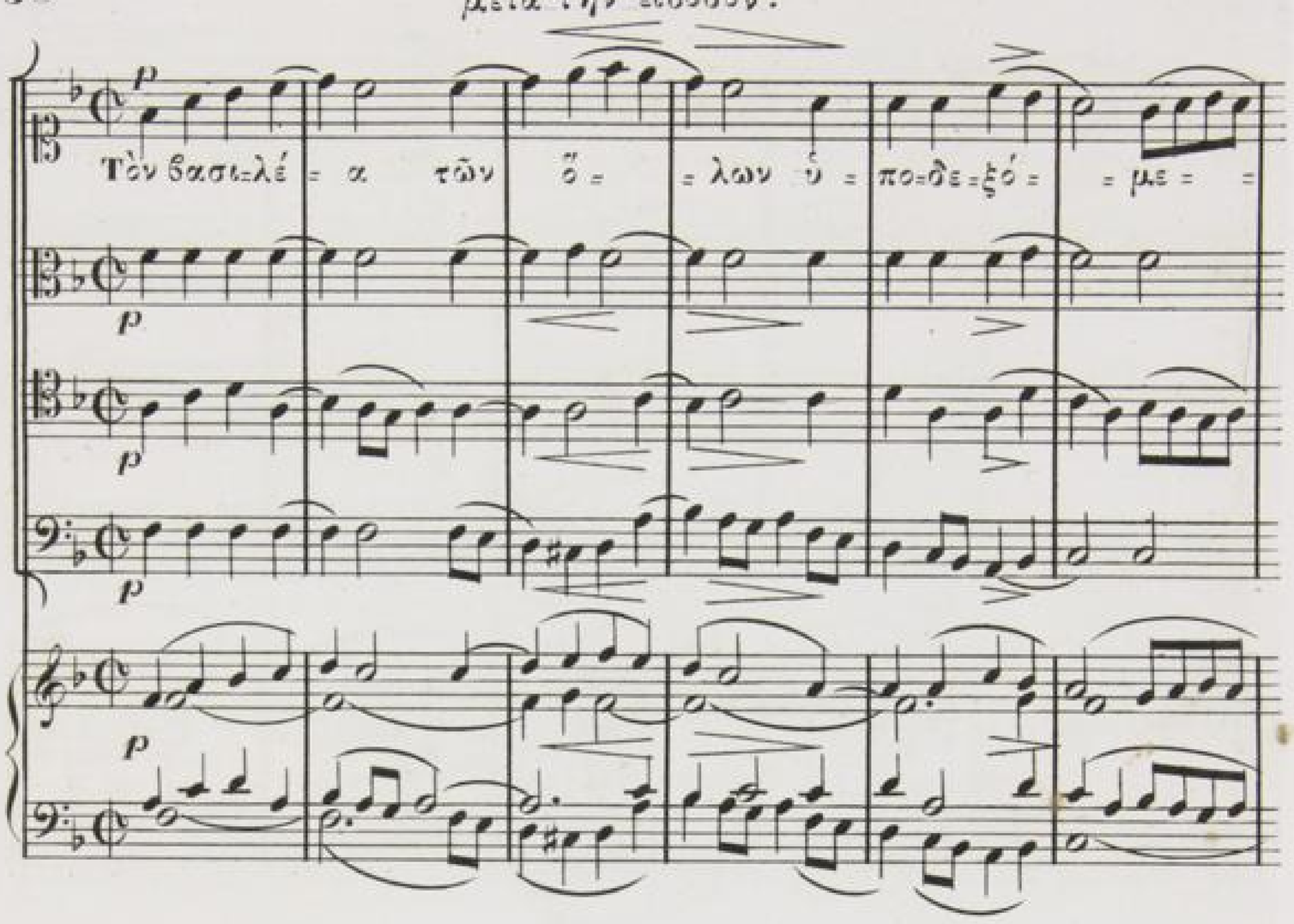
p

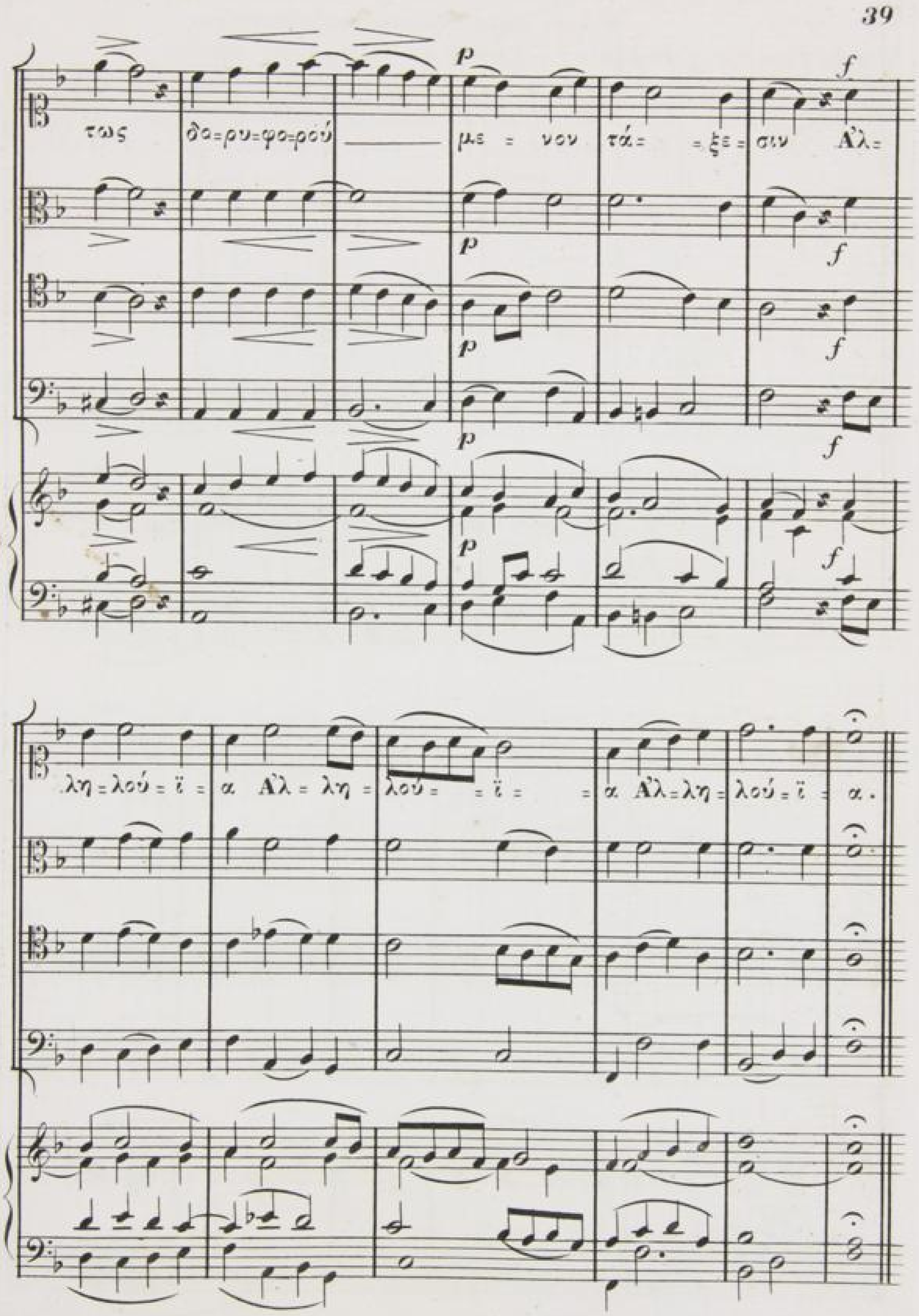
p


cen = = = do
ϑι = = ω = = = = τι = = = = =
κὴν ἀ = πο = ϑώ = = = = = = με = = ϑα

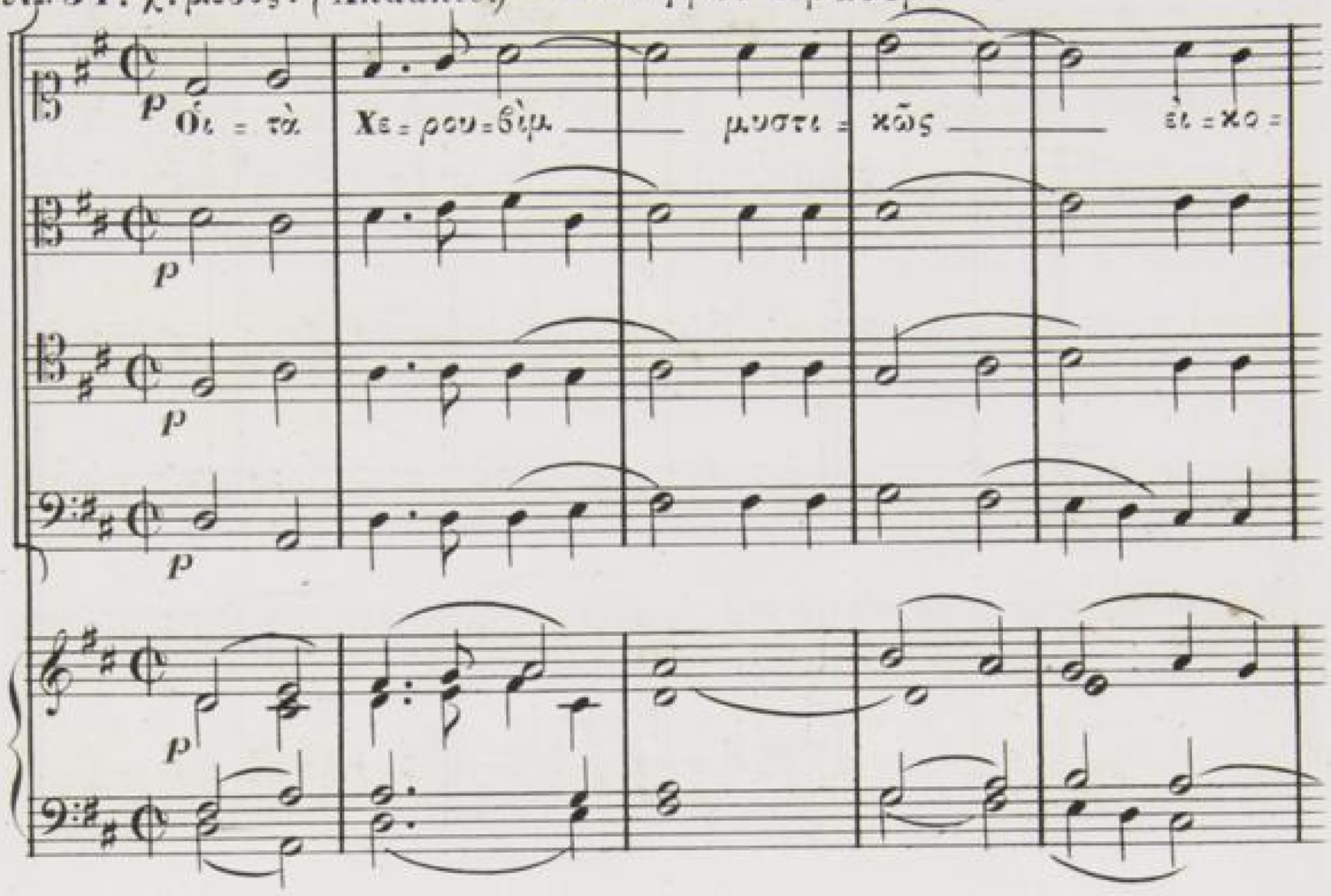

μέ = = = = = = = = ρι μ = = ναν ὡς τὸν
p
p
p
Βα = = σι = λέ = = α ὡς τον Βα = σι = λέ = = = α
f
f
f
f
f

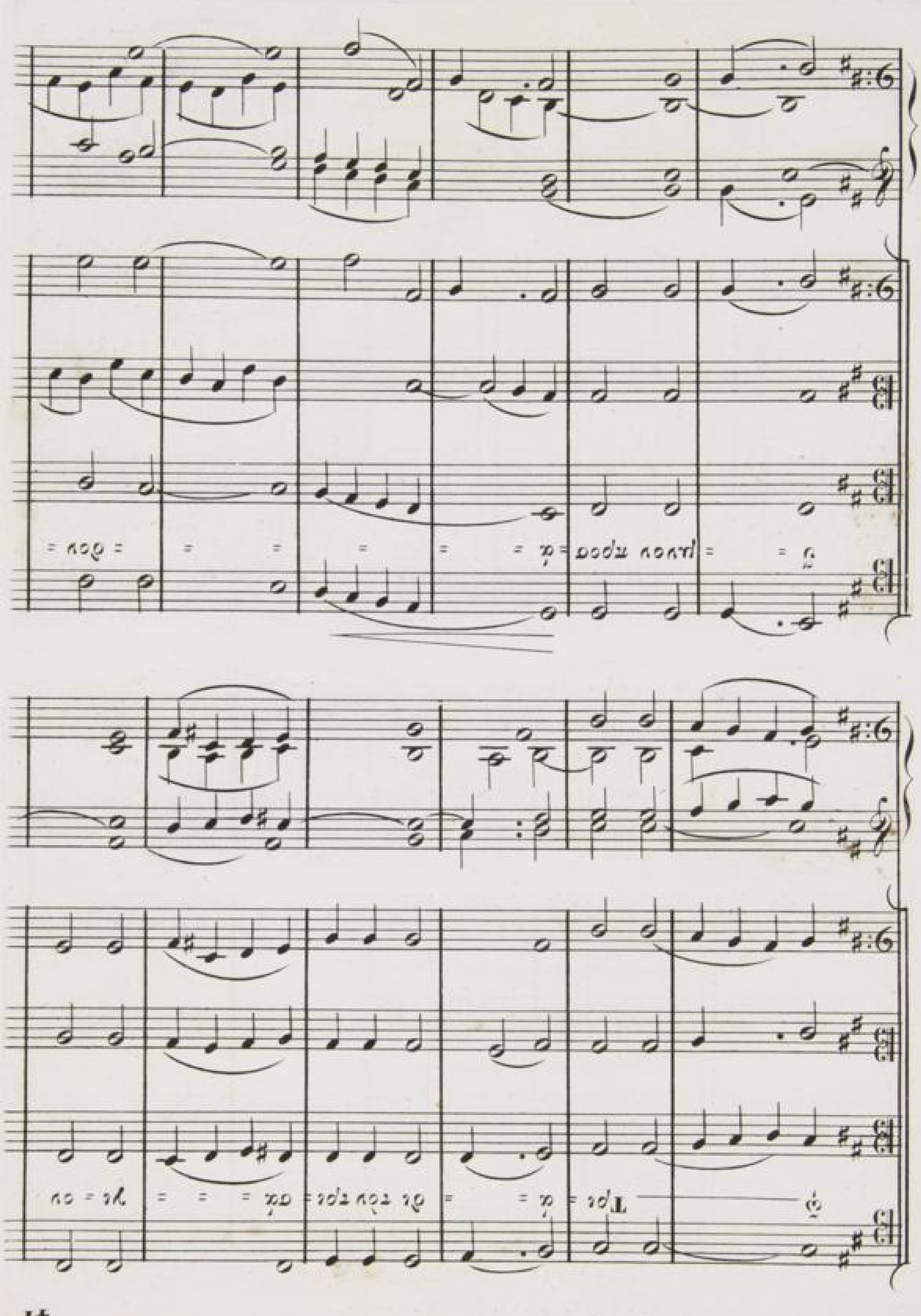
μετὰ τὴν εἴσοδον.

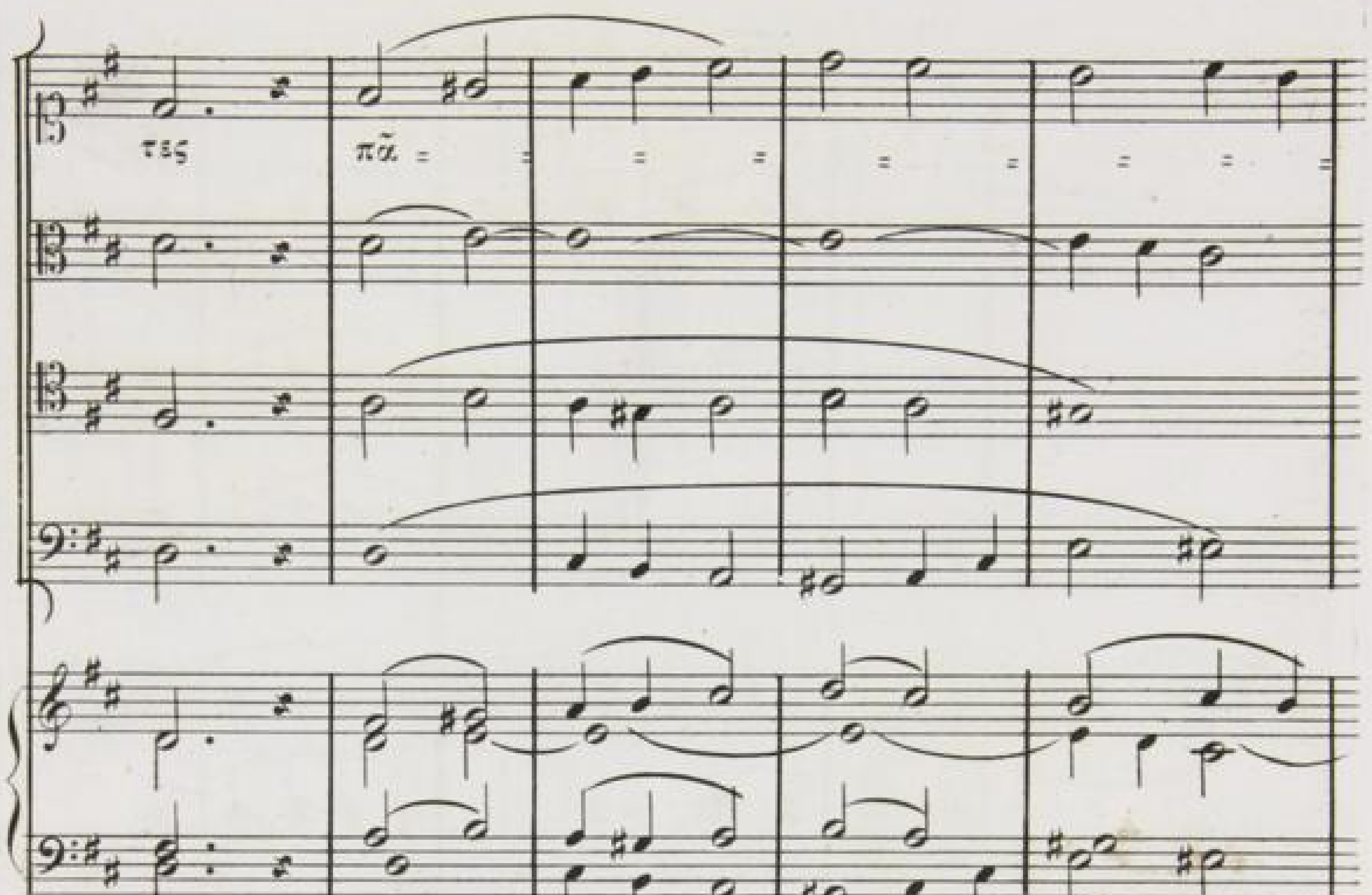


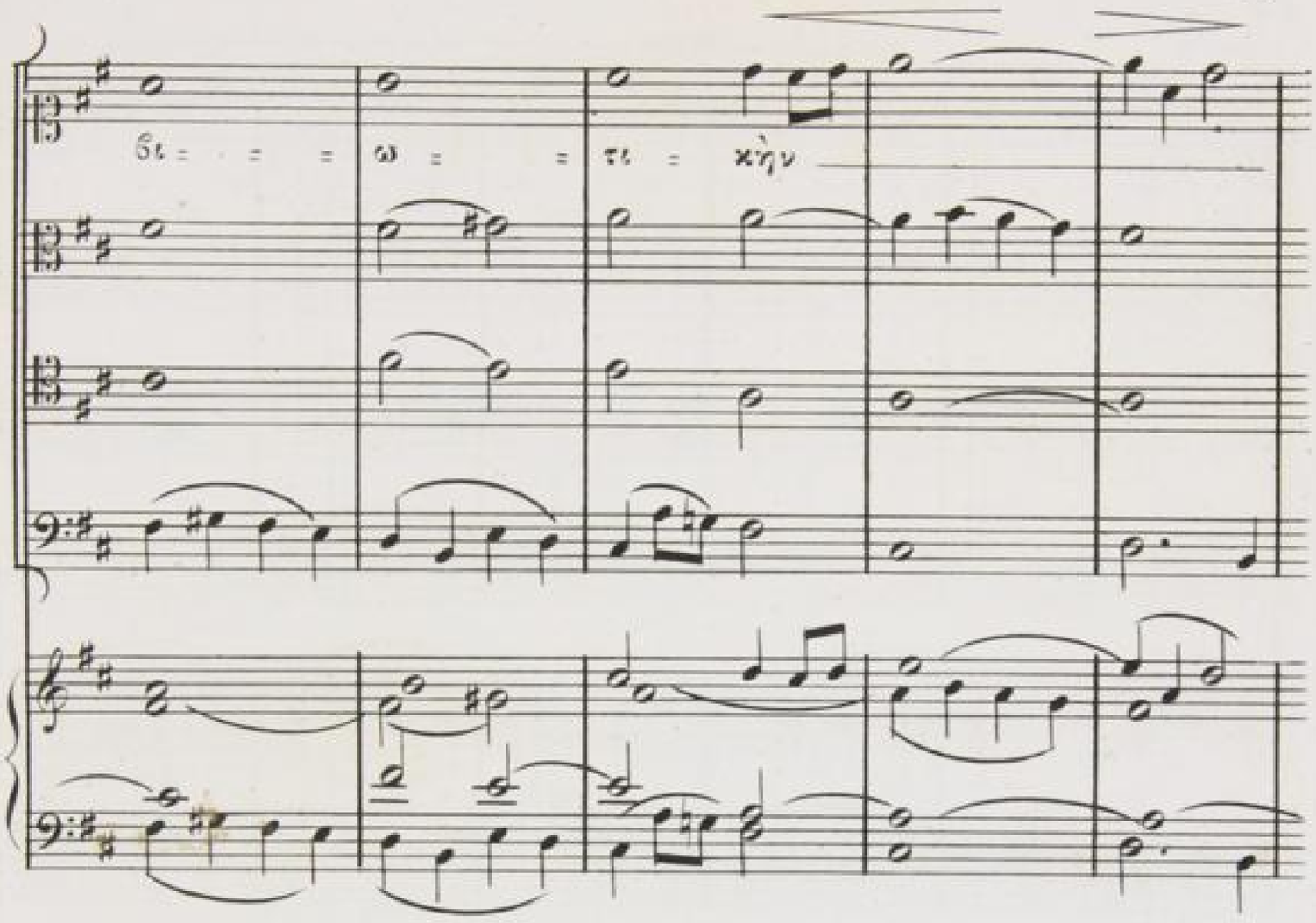

τως θα=ρυ=φα=ρού με = νον τά= = ξε = σιν Ἀλ=
λη = λού = ϊ = α Ἀλ = λη = λού = = ϊ = = α Ἀλ = λη = λού = ϊ = α.

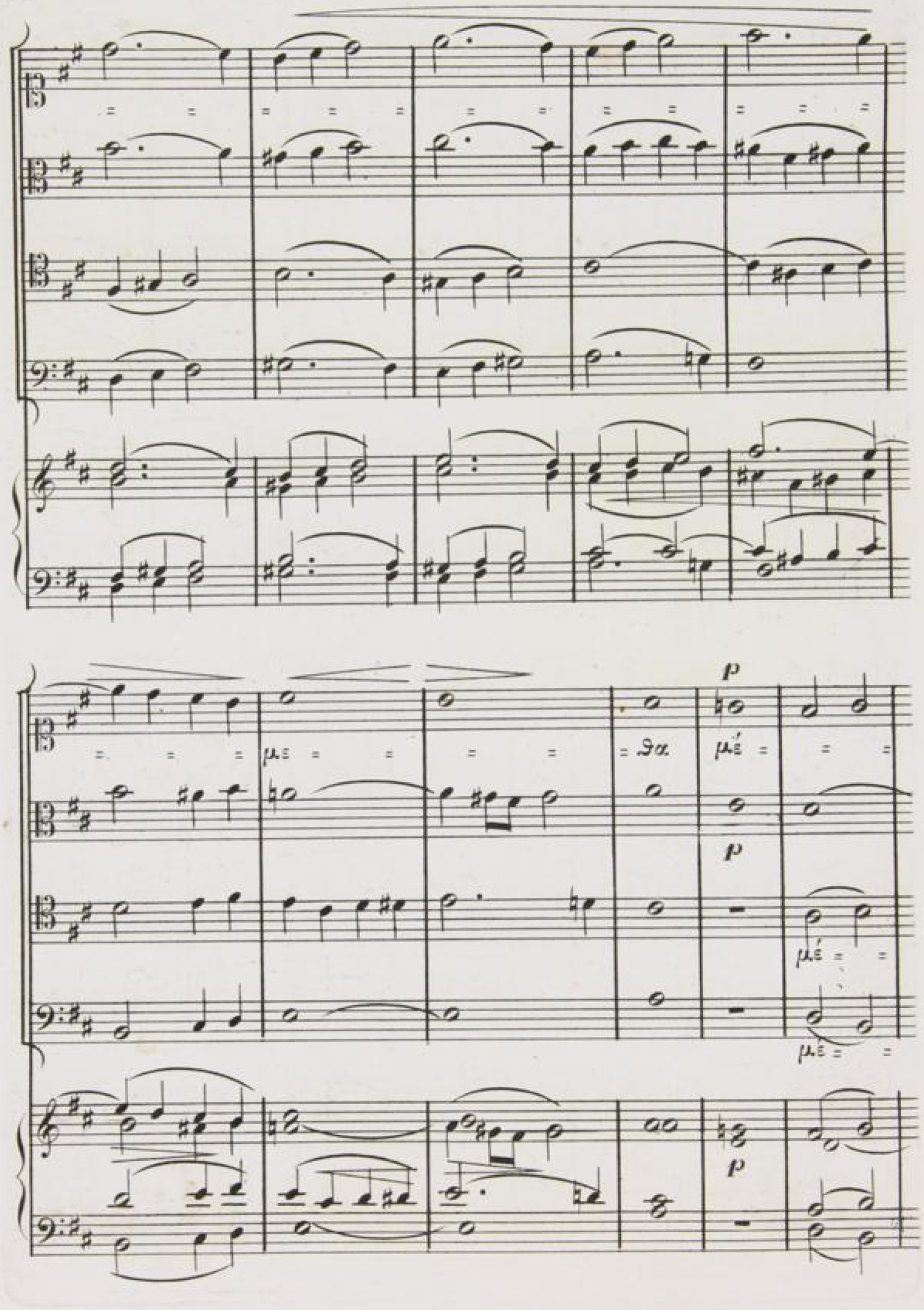
№ 34. χ. μέσος. (*Andante.*) Γόττφριδ Πράϋερ.

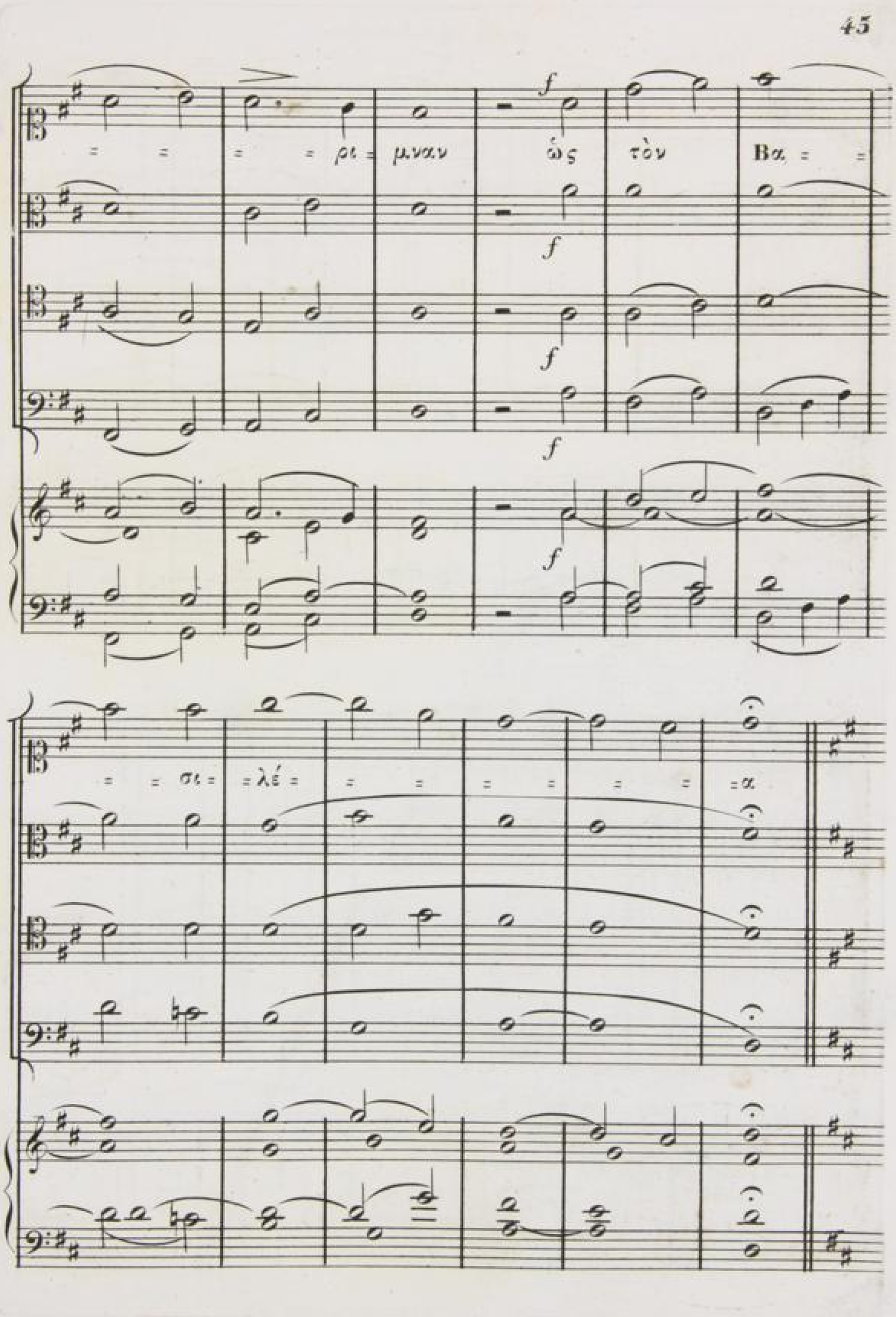



= δου =
= μου προσ = εύ =
= ὁι τῶν ἐρε = σῶ = = = γε = ου
Πρε = σ = βύ =


τες
πᾶ
σαν
τὴν

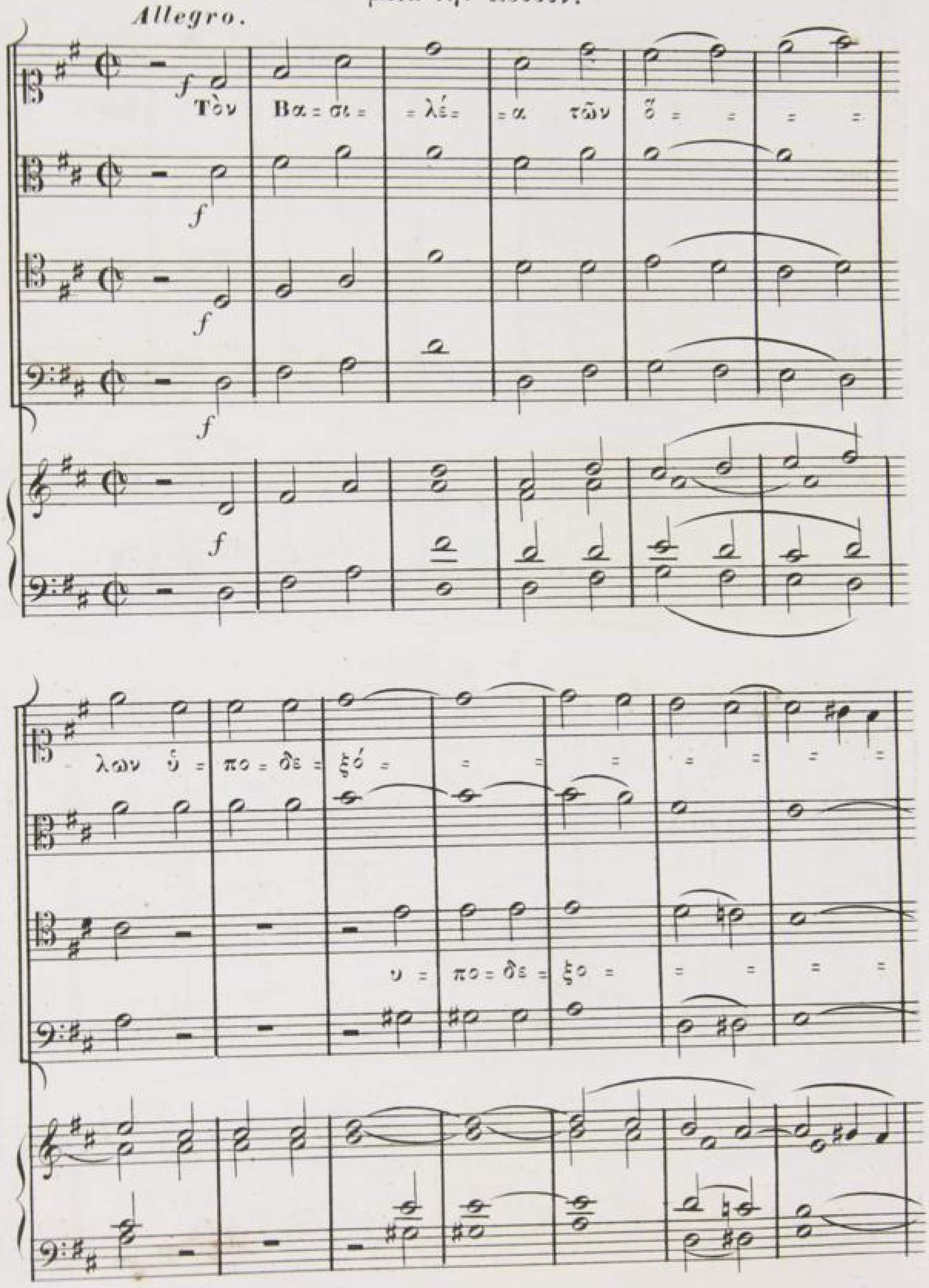

δι = = = ω = = τι = κὴν
mf
ἀ = πο = δώ = = = = = =
mf
ἀ = πο = δώ = = =
ἀ = πο = δώ = = =

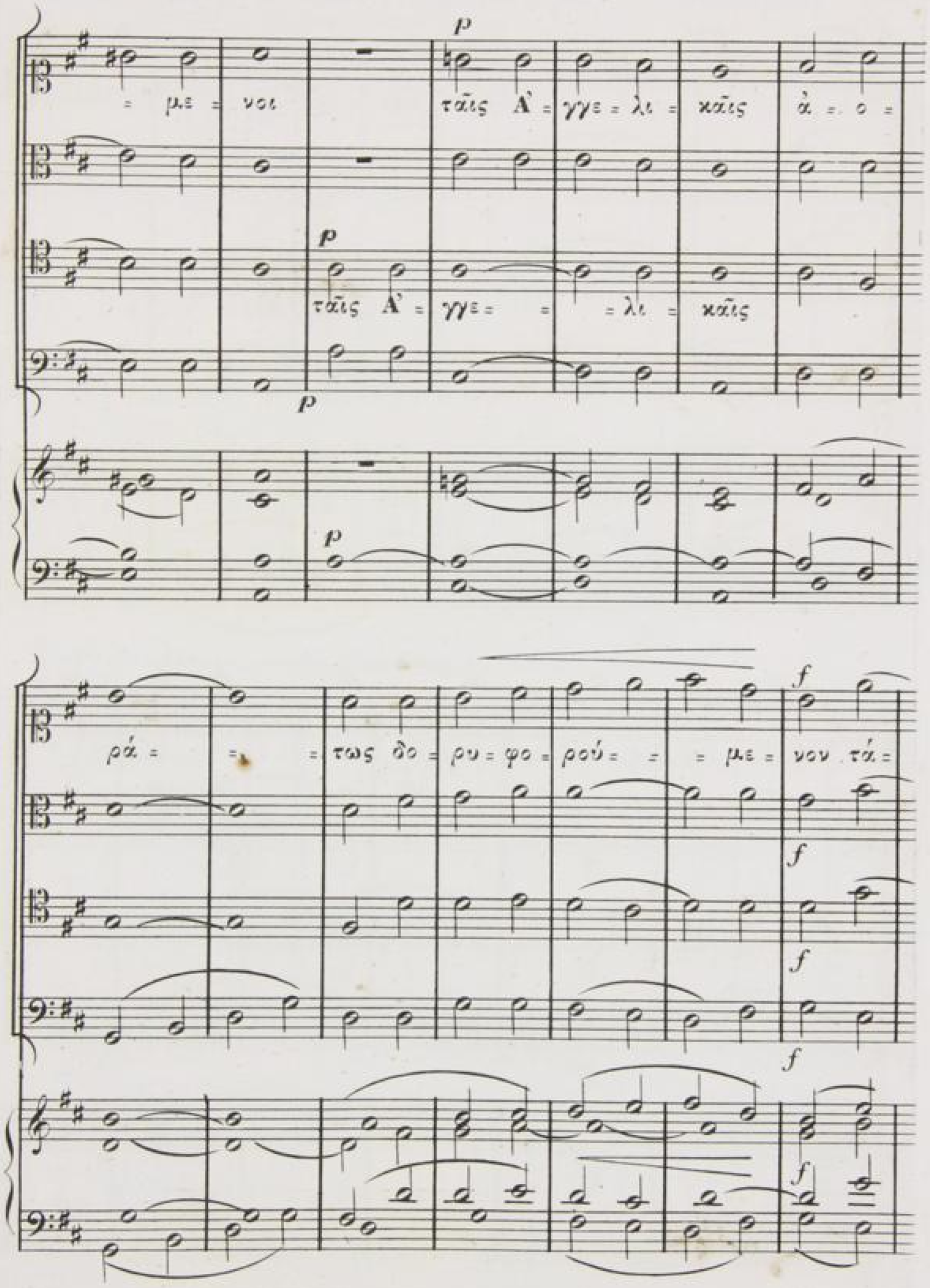

p
μέ
p
μέ
μέ
p

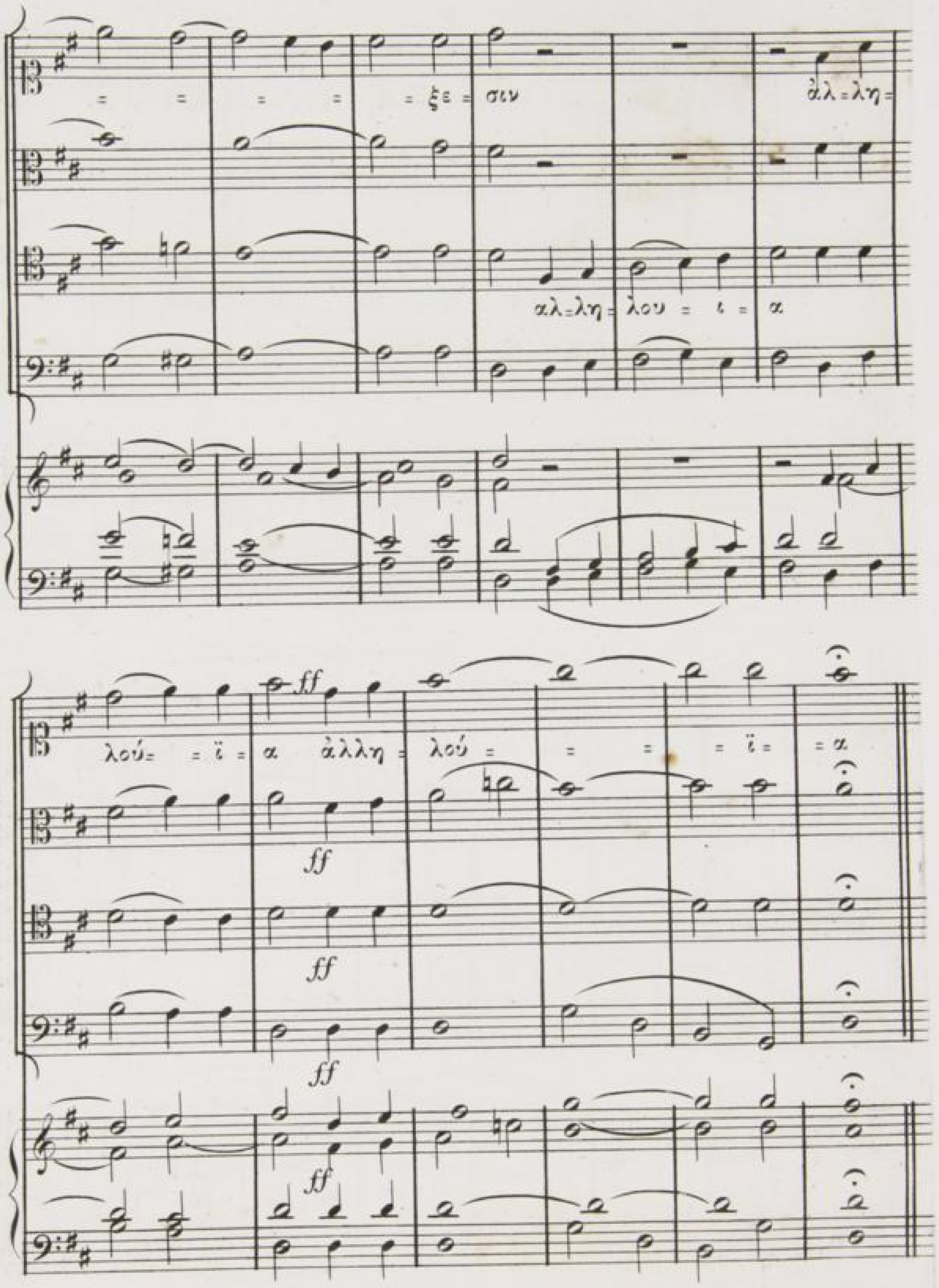

ρι = μναν ὡς τὸν Βα = =
σι = = λέ = = = = = = = =α

μετὰ τὴν ἔισοδον.

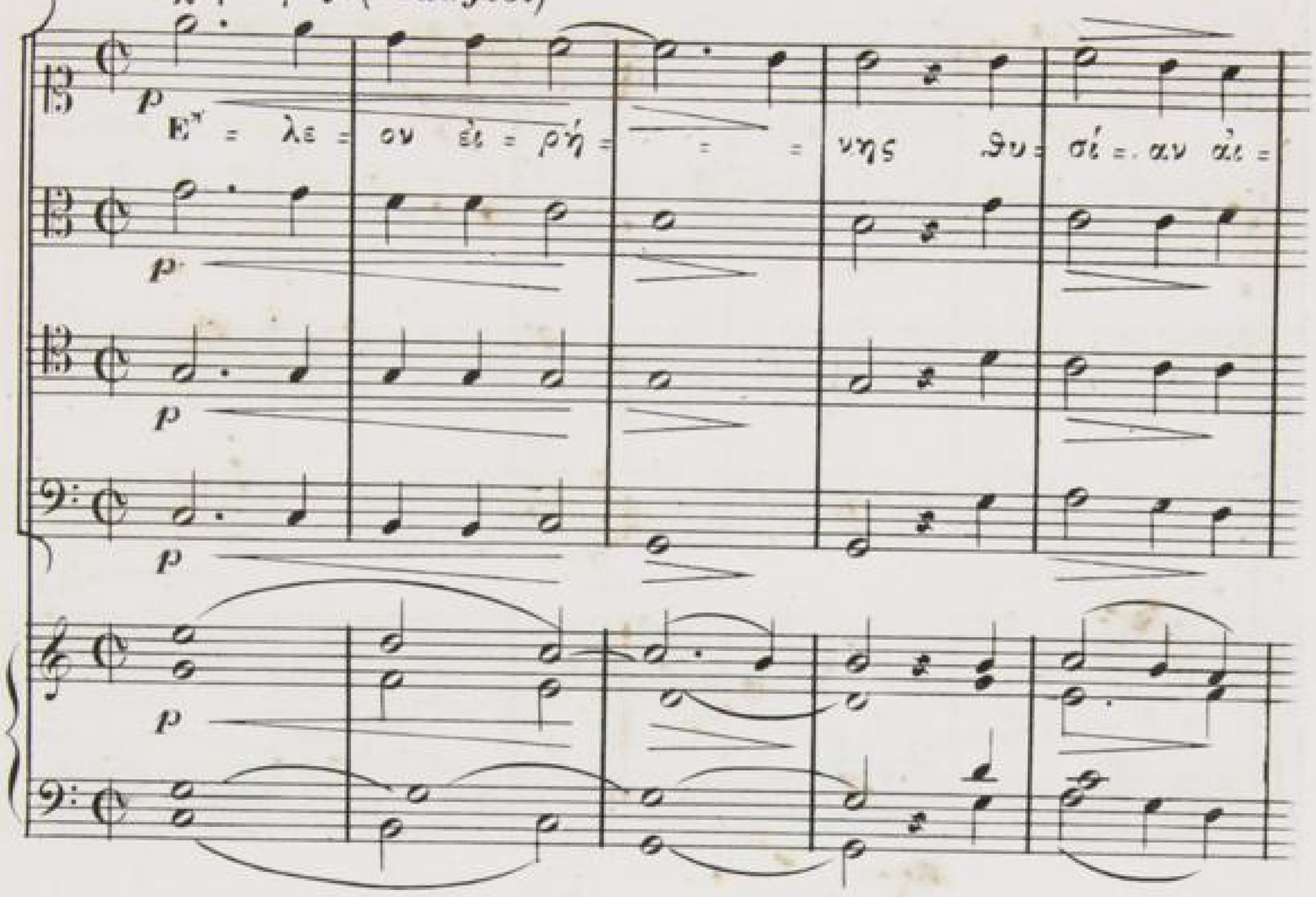
*Allegro.*



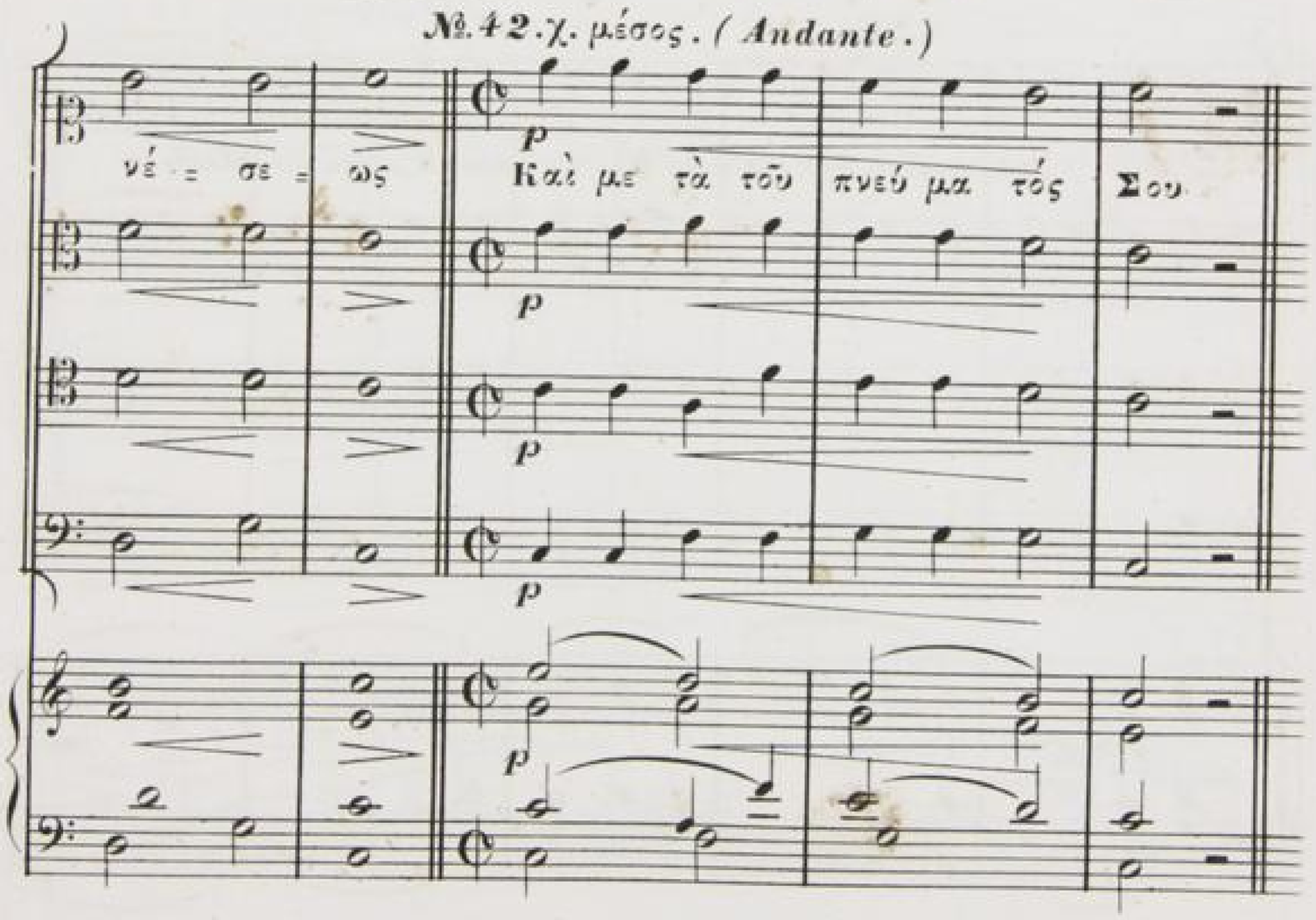

p
= με = νοι
τάϊς Λ' = γγε = λι = κάϊς
ά = ο =
p
τάϊς Λ' = γγε = = = λι = κάϊς
p
p
ρά = = = τως δο = ρυ = φο = ρού = = = με = νον τά =
f
f
f
f
f


ξε = σιν
ἀλ = λη =
αλ = λη = λου = ι = α
λού = = ϊ = α ἀλλη = λού = = = = ϊ = = α
ff
ff
ff
ff

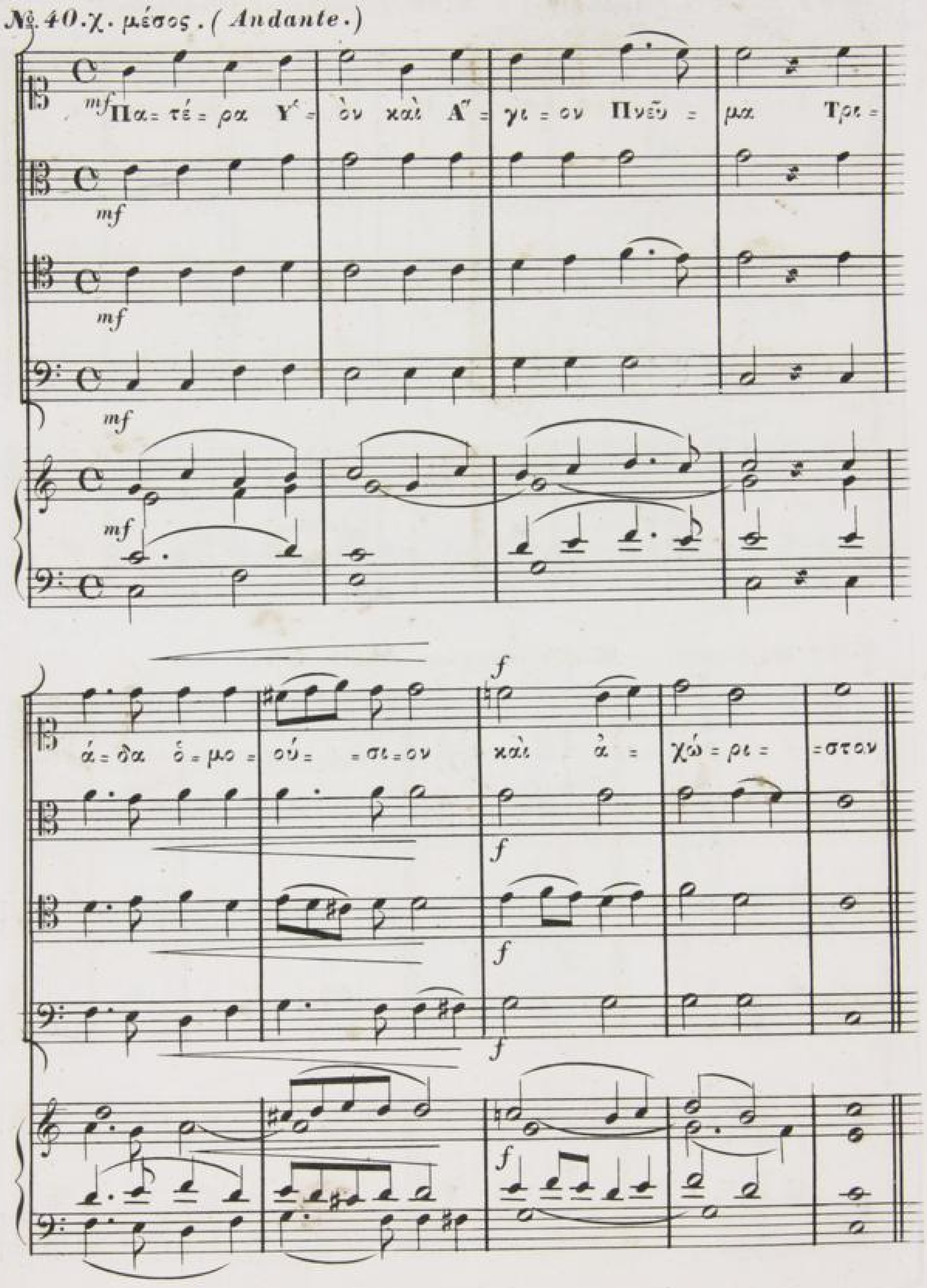
№. 41. χ. μακρός. (*Adagio.*)

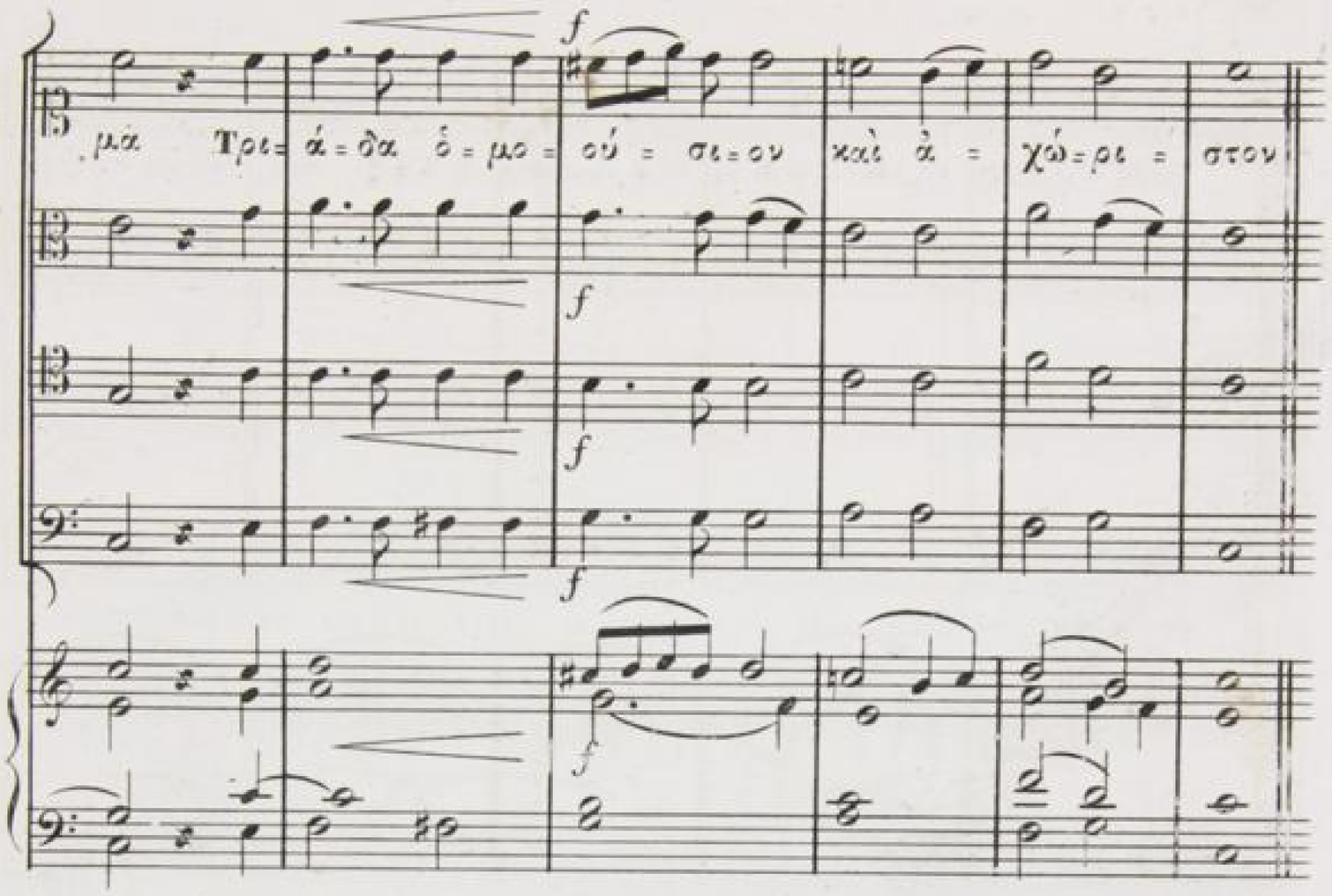



№. 42. χ. μέσος. (*Andante.*)

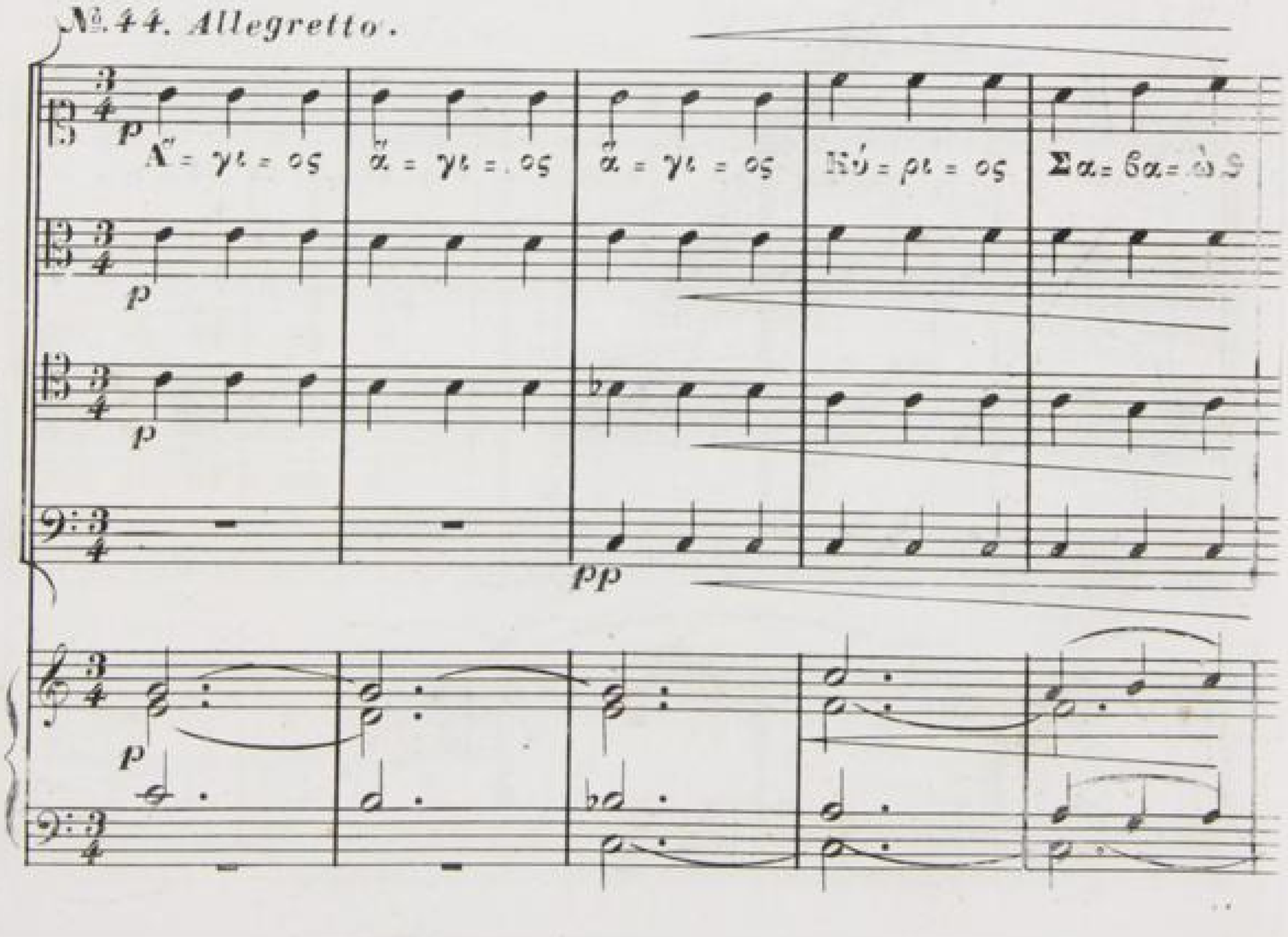


№ 40.χ. μέσος. (*Andante.*)

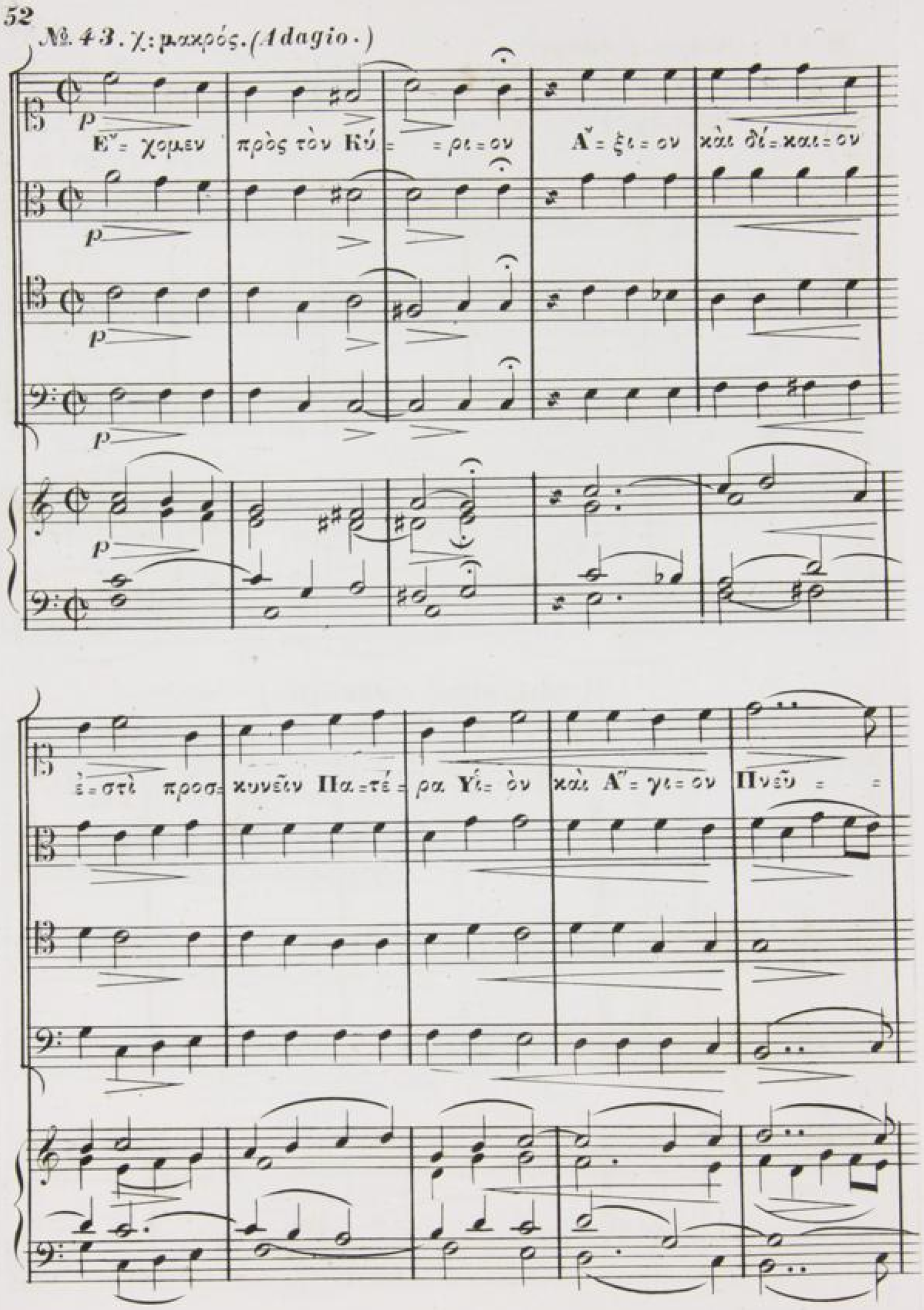


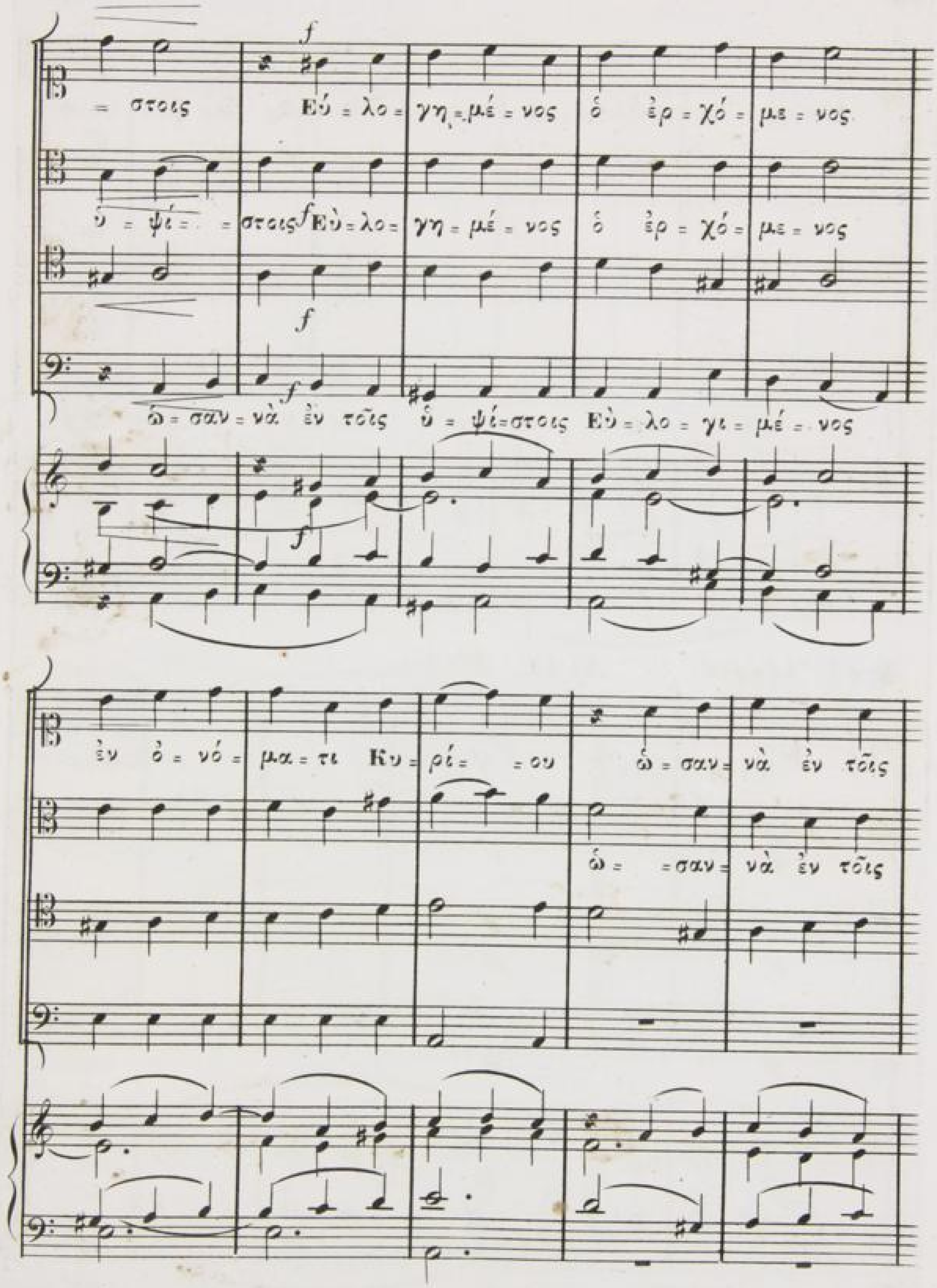


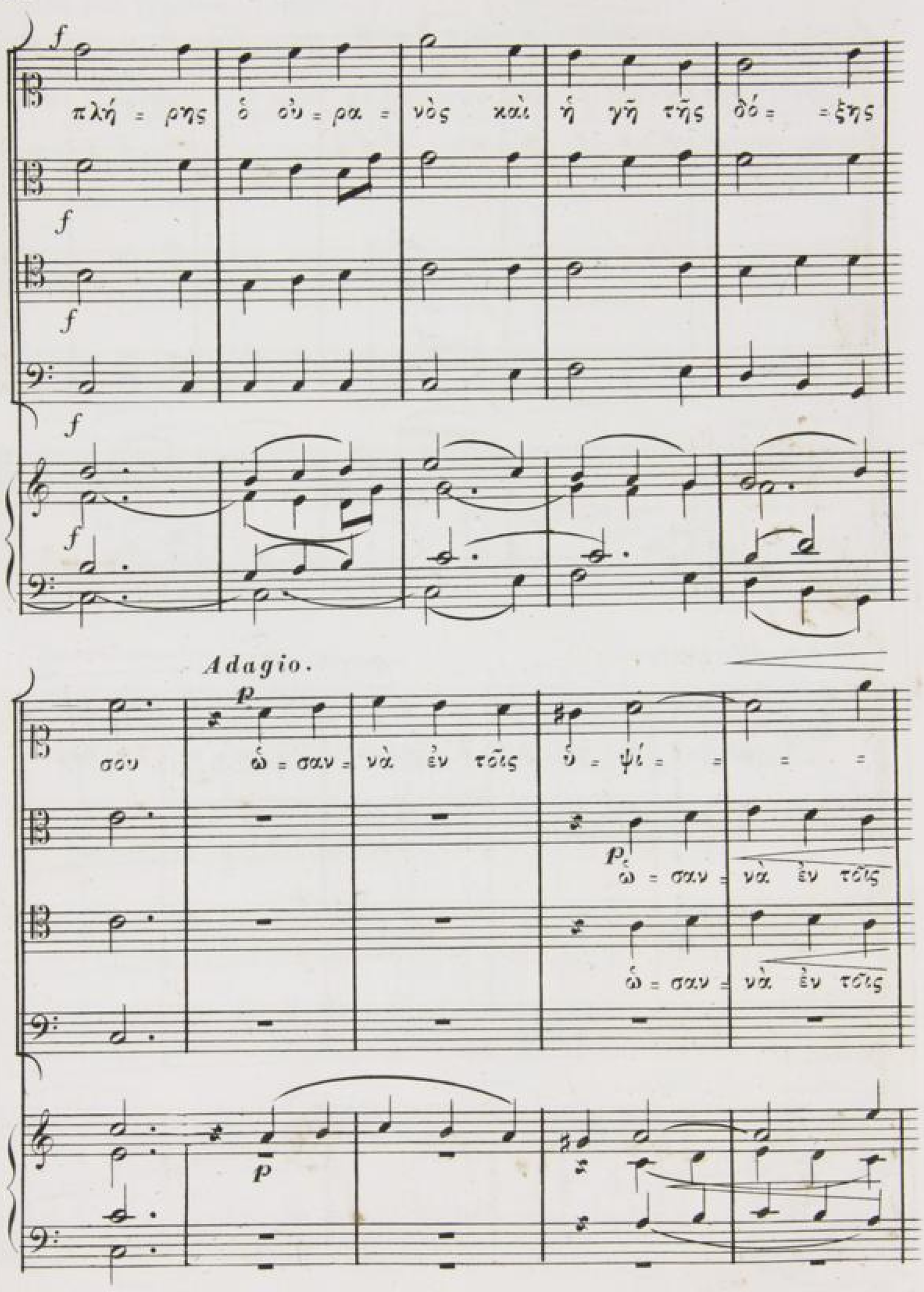

№ 44. *Allegretto.*



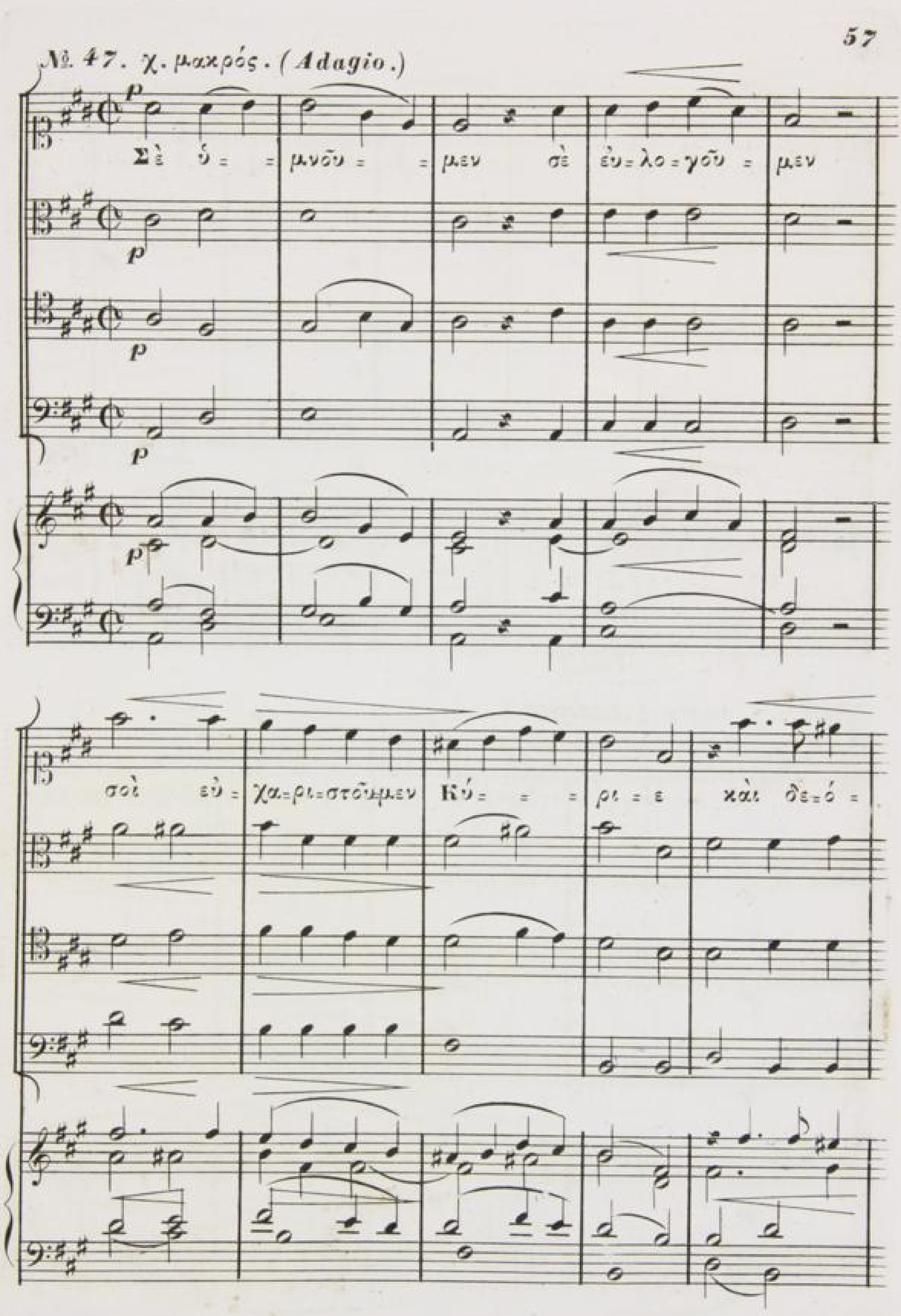
№. 43. χ: μακρός. (Adagio.)

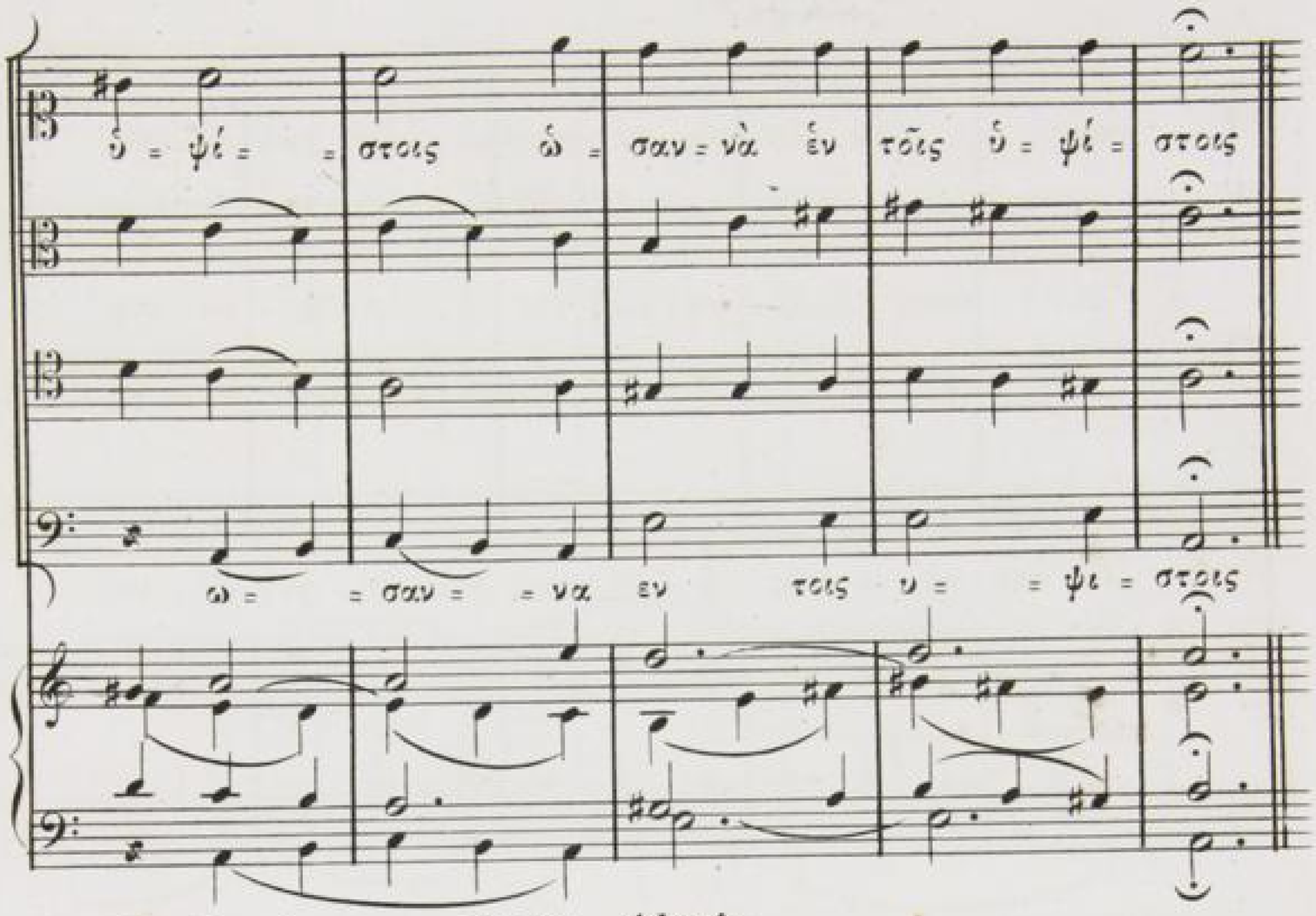



= στοις Εὐ = λο = γη = μέ = νος ὁ ἐρ = χό = με = νος
ὑ = ψί = = στοις Εὐ = λο = γη = μέ = νος ὁ ἐρ = χό = με = νος
ὠ = σαν = νὰ ἐν τοῖς ὑ = ψί=στοις Εὐ = λο = γι = μέ = νος
ἐν ὀ = νό = μα = τι Κυ = ρί = = ου ὠ = σαν = νὰ ἐν τοῖς
ὠ = = σαν = νὰ ἐν τοῖς


f
πλή = ρης ὁ οὐ = ρα = νὸς καὶ ἡ γῆ τῆς δό = = ξης
f
f
f
f
Adagio.
p
σου ὡ = σαν = νὰ ἐν τοῖς ὑ = ψί = = = = =
p
ὡ = σαν = νὰ ἐν τοῖς
ὡ = σαν = νὰ ἐν τοῖς
p

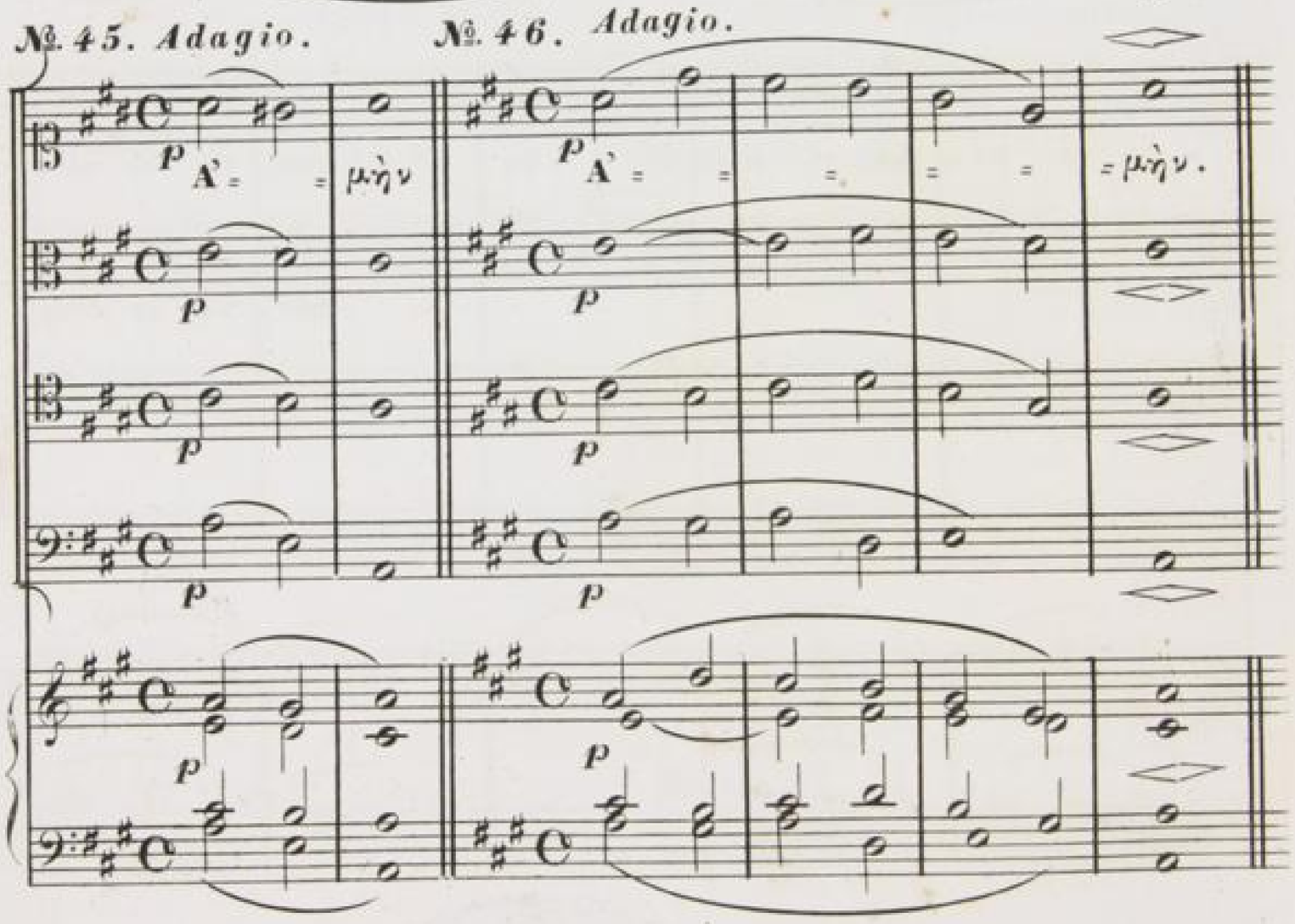
№ 47. χ. μακρός. (*Adagio.*)

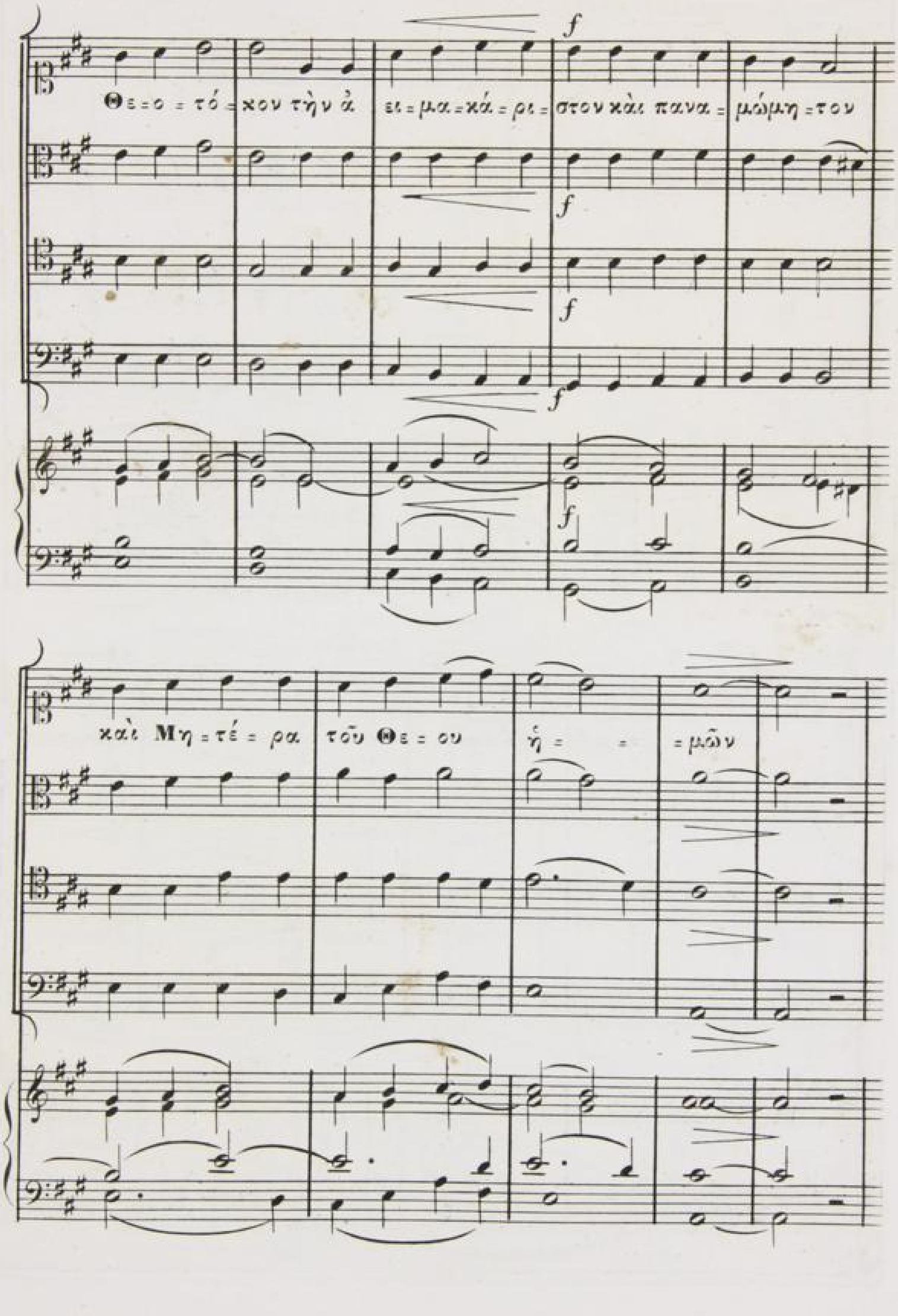


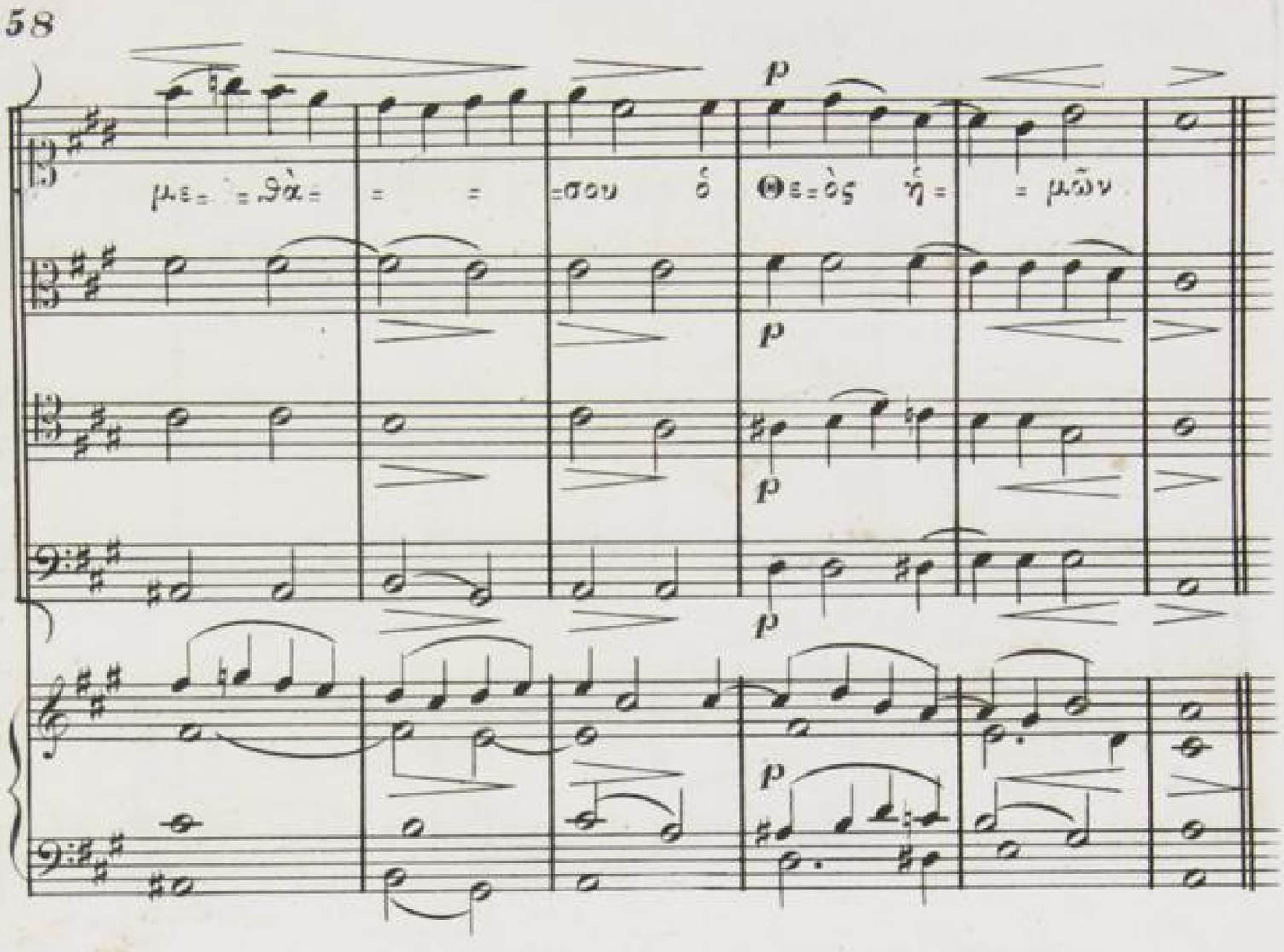



№. 45. *Adagio.*

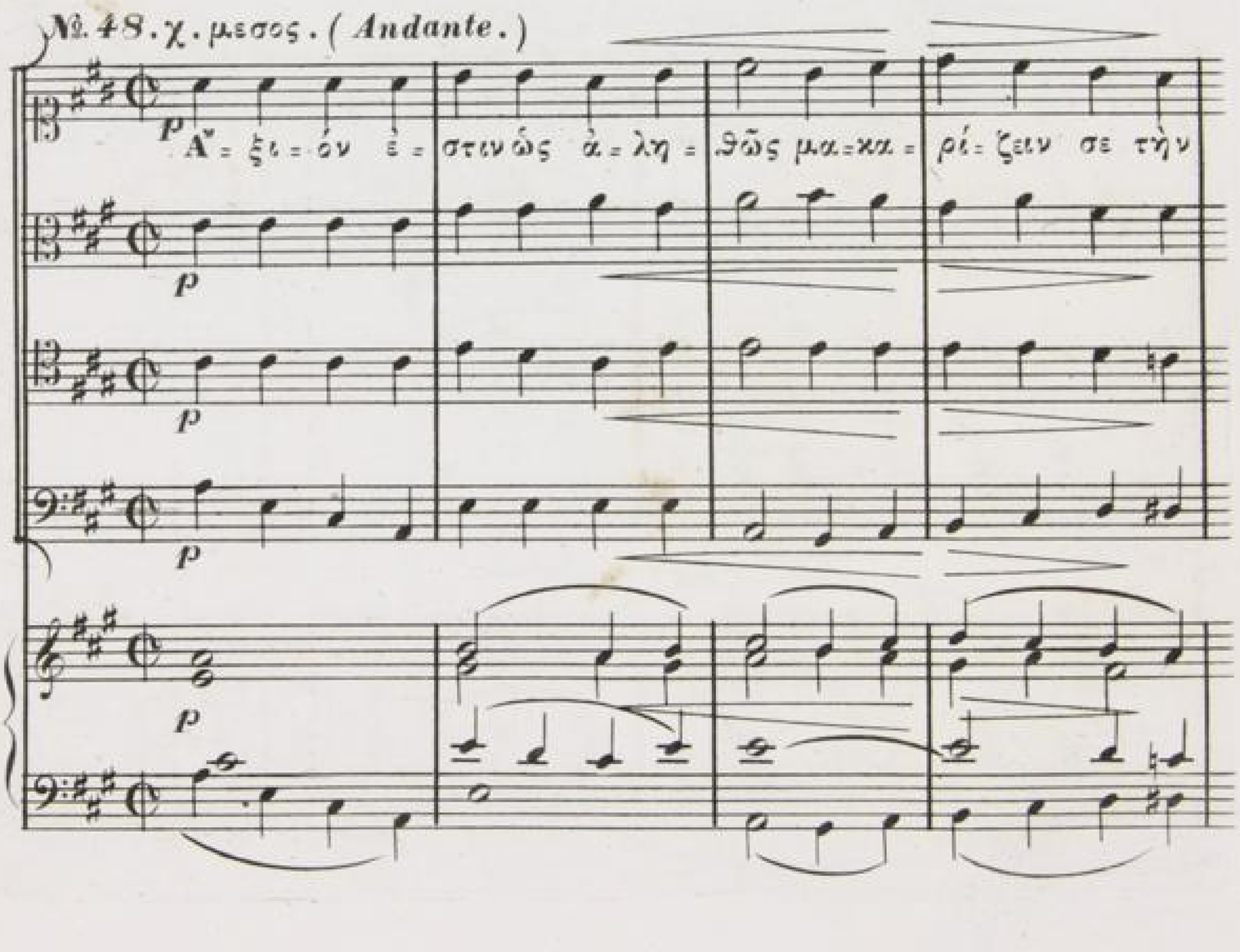
№. 46. *Adagio.*

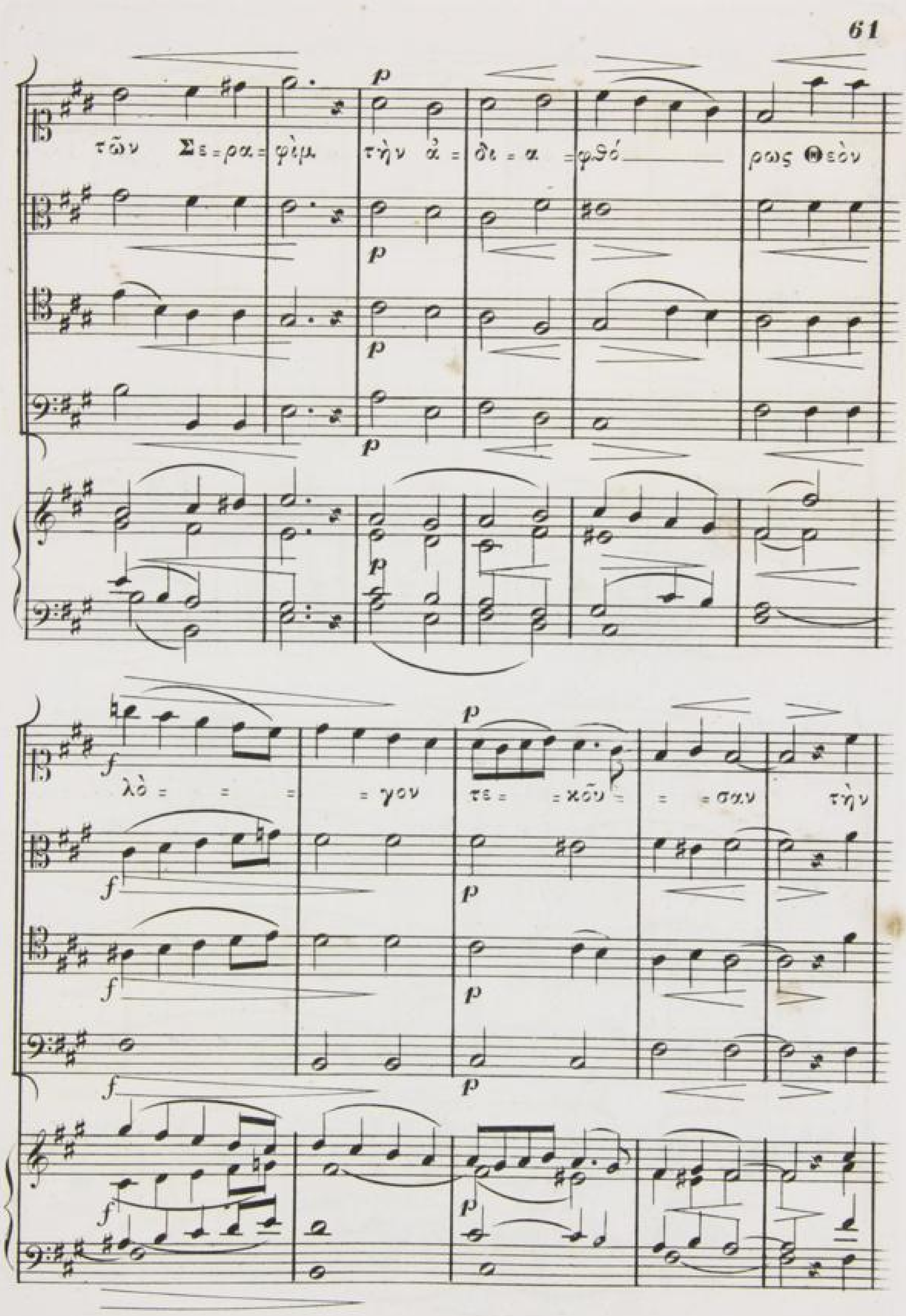



Θε=ο=τό=κον τὴν ἀ
ει=μα=κά=ρι=στον καὶ παναμώμη=τον
καὶ Μη=τέ=ρα τοῦ Θε=ου
ἡ=
=μῶν

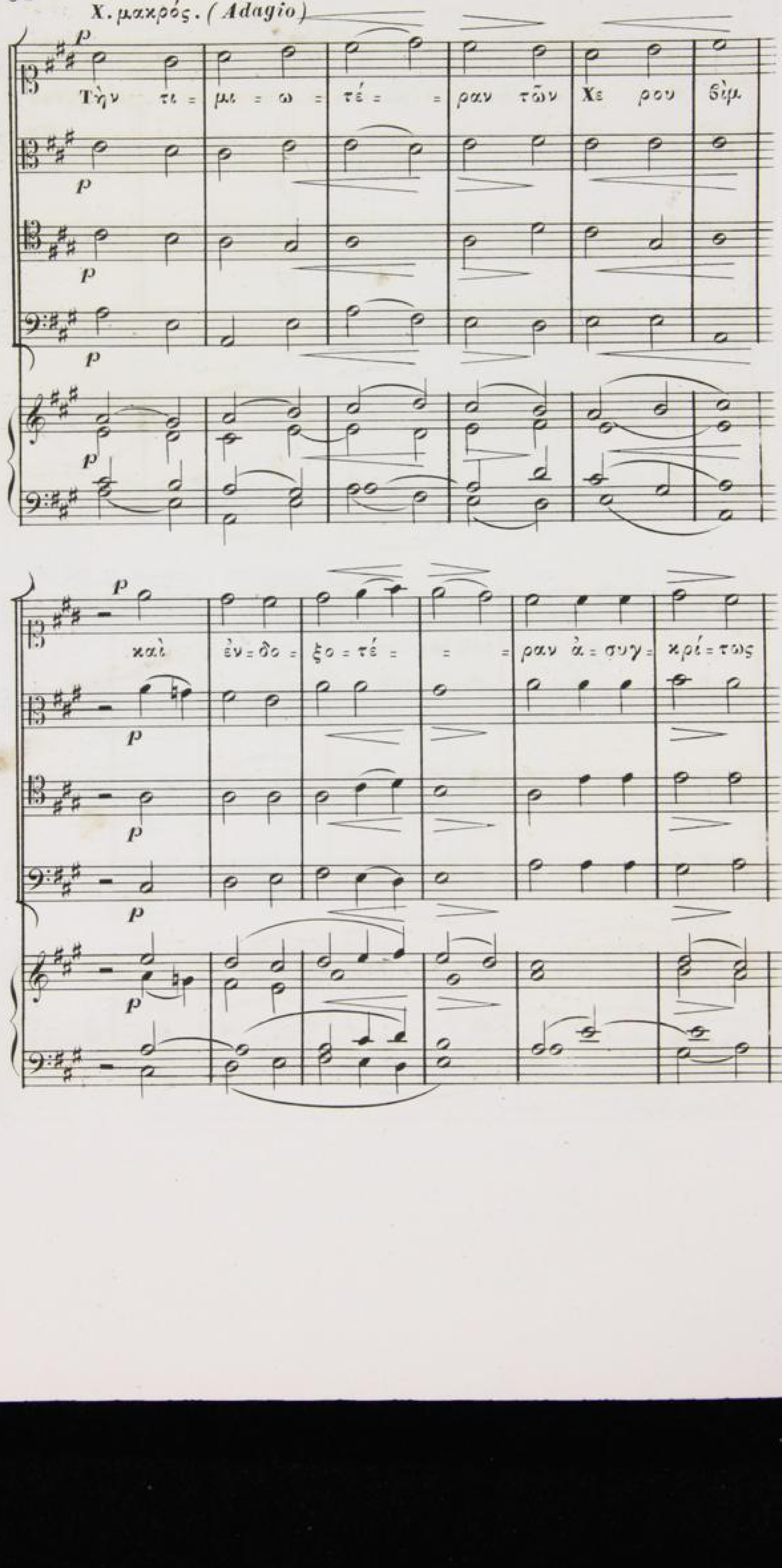



№ 48. χ. μεσος. ( *Andante.* )

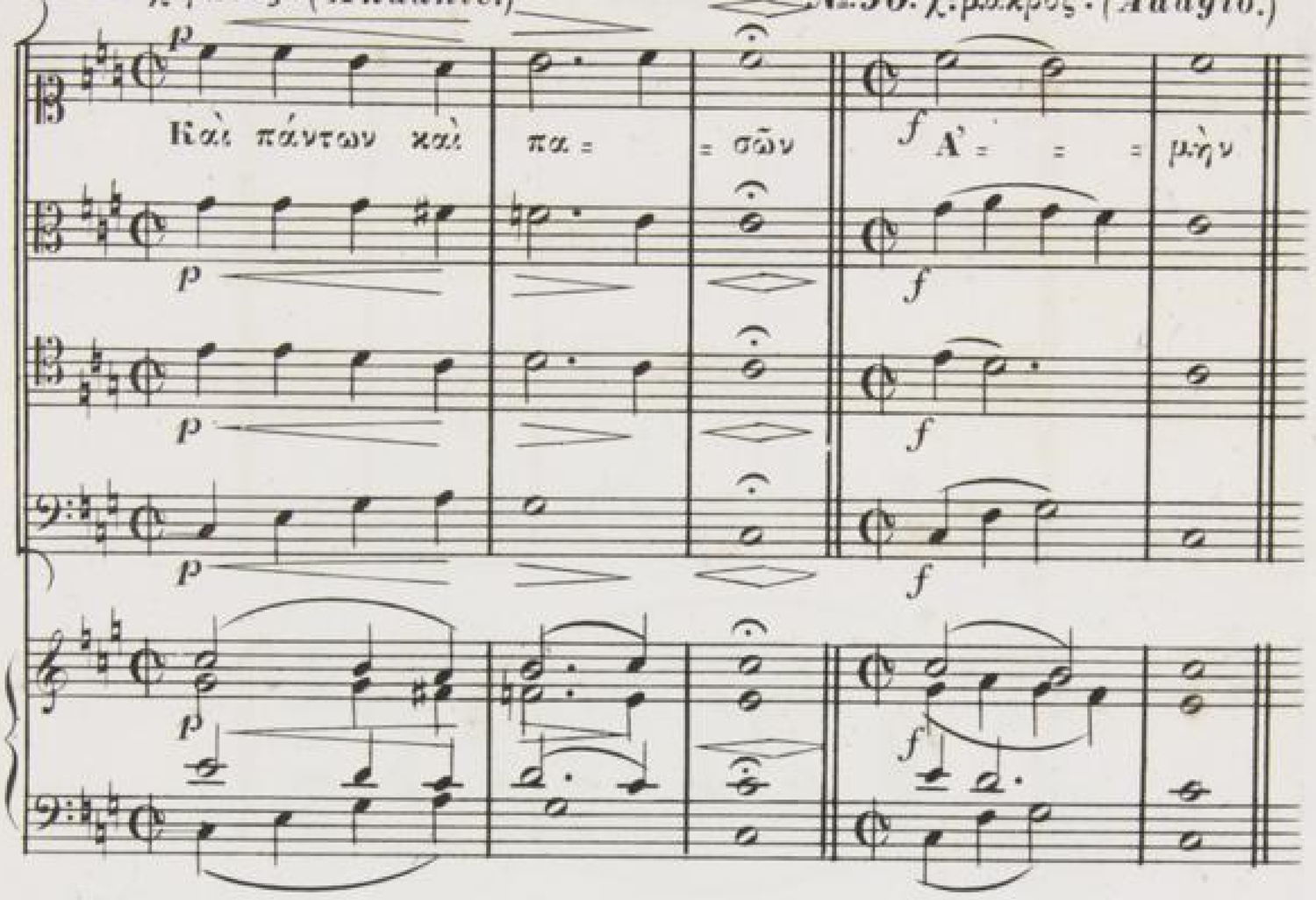



τῶν Σε = ρα = φὶμ τὴν ἀ = δι = α = φθό ρως Θεὸν
λὸ = = = = γον τε = = κοῦ = = = σκν τὴν

Χ. μακρός. (*Adagio*)

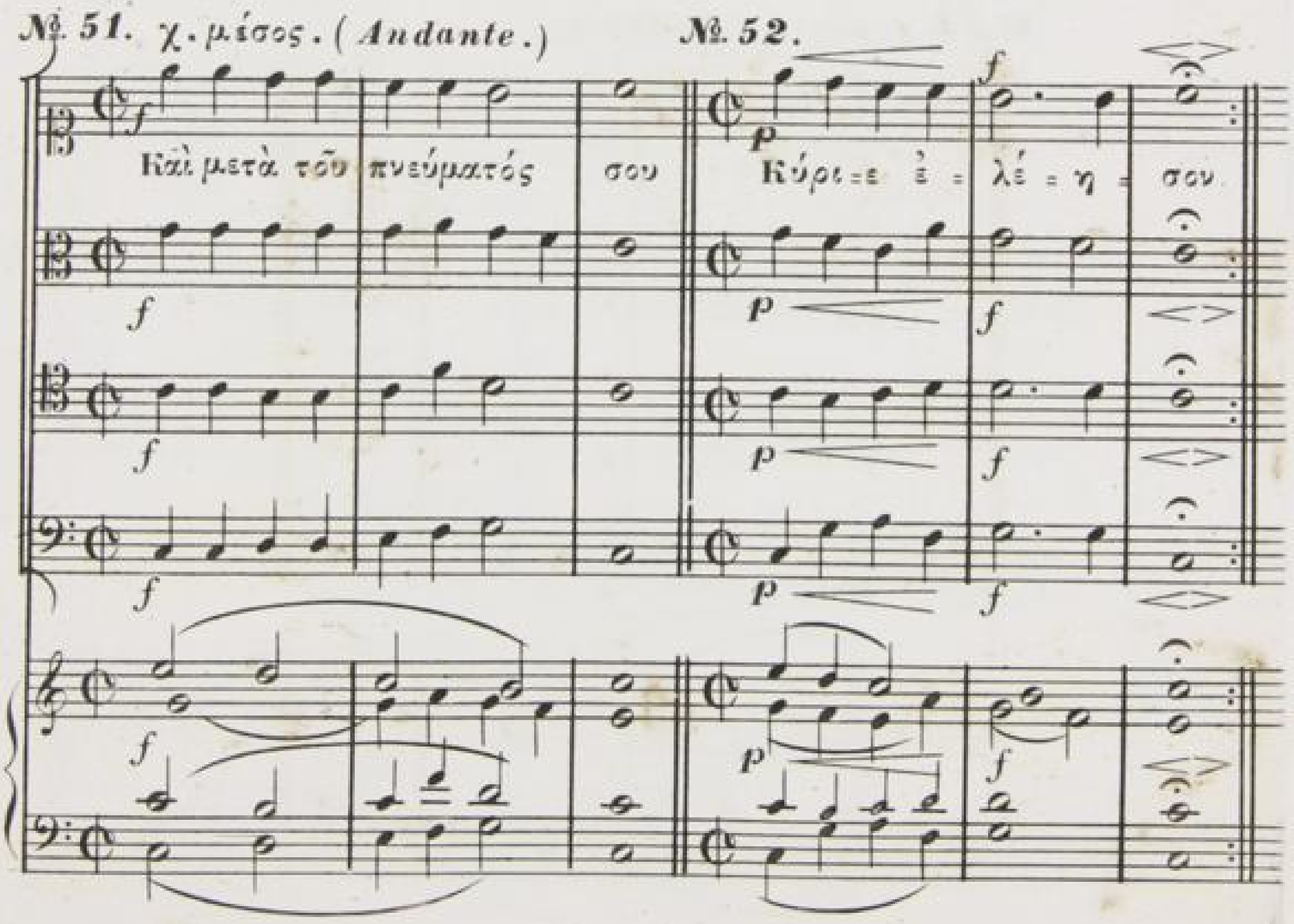


№. 49. χ: μέσος. (*Andante.*)

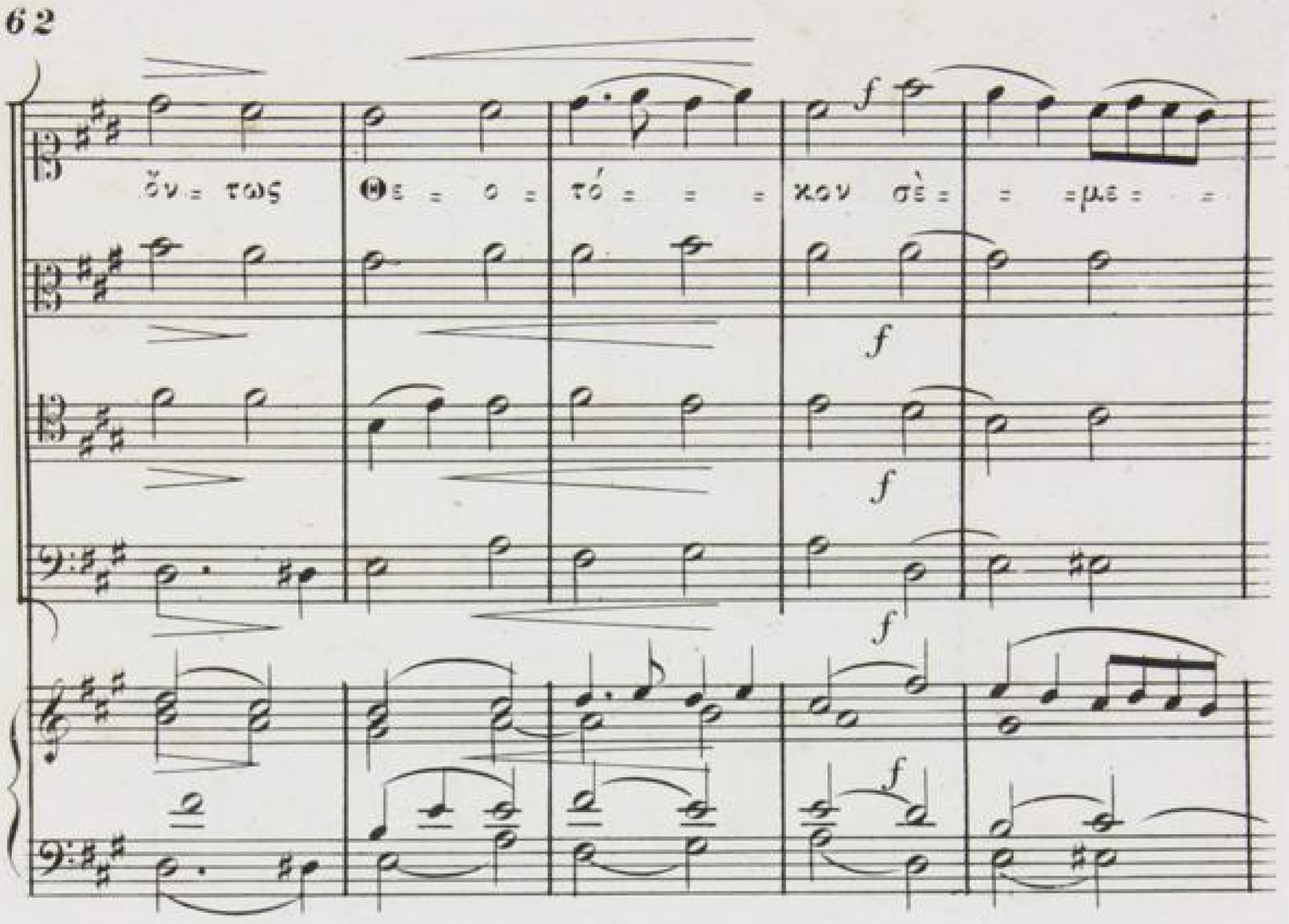



№. 50. χ: μακρός. (*Adagio.*)

№. 51. χ. μέσος. (*Andante.*)

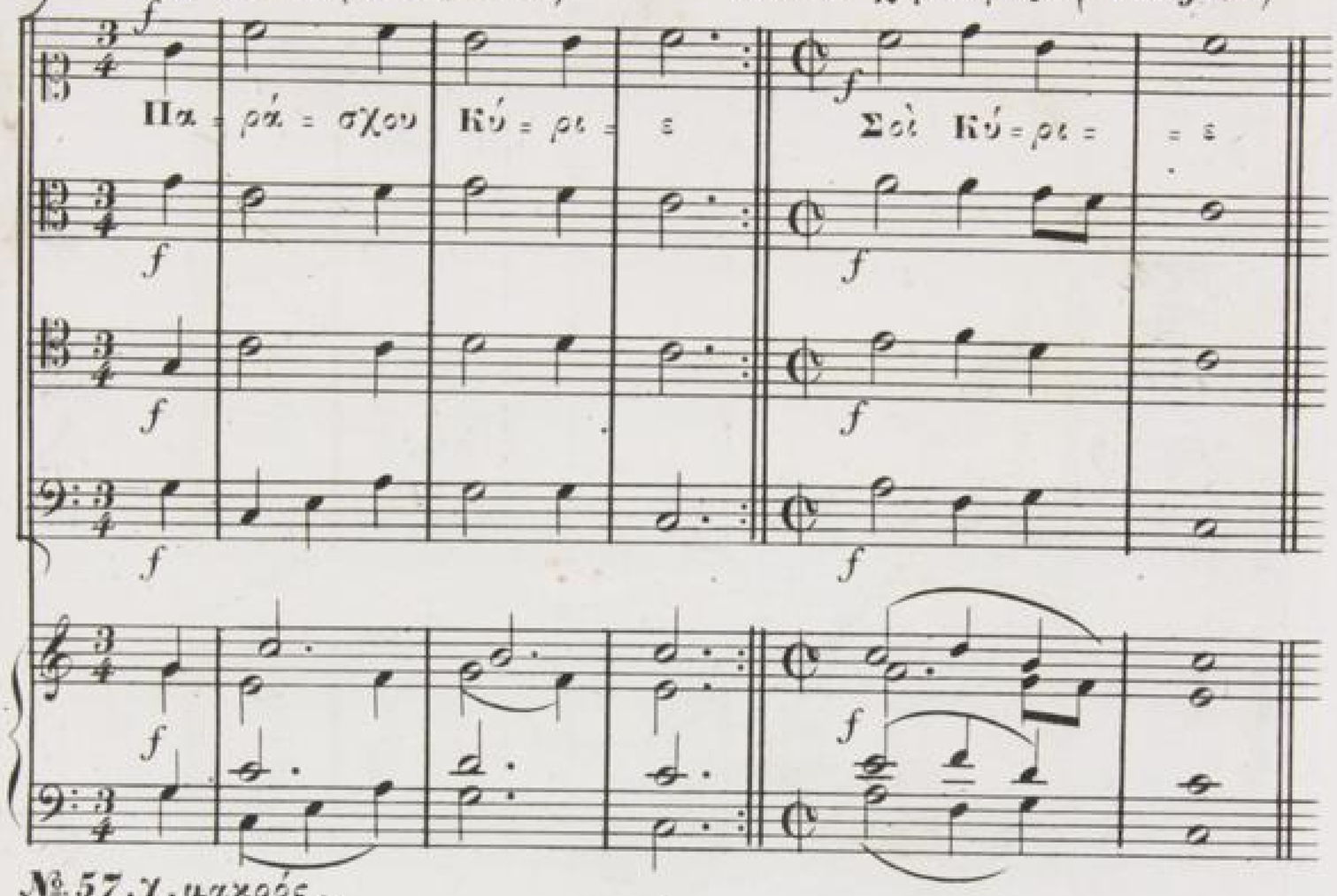



№. 52.


ὄν = τως
Θε = ο = τό = = = χον σὲ = = = με = =
f
f
f
f
2
f
γα = λύ = = = νο = = = μεν

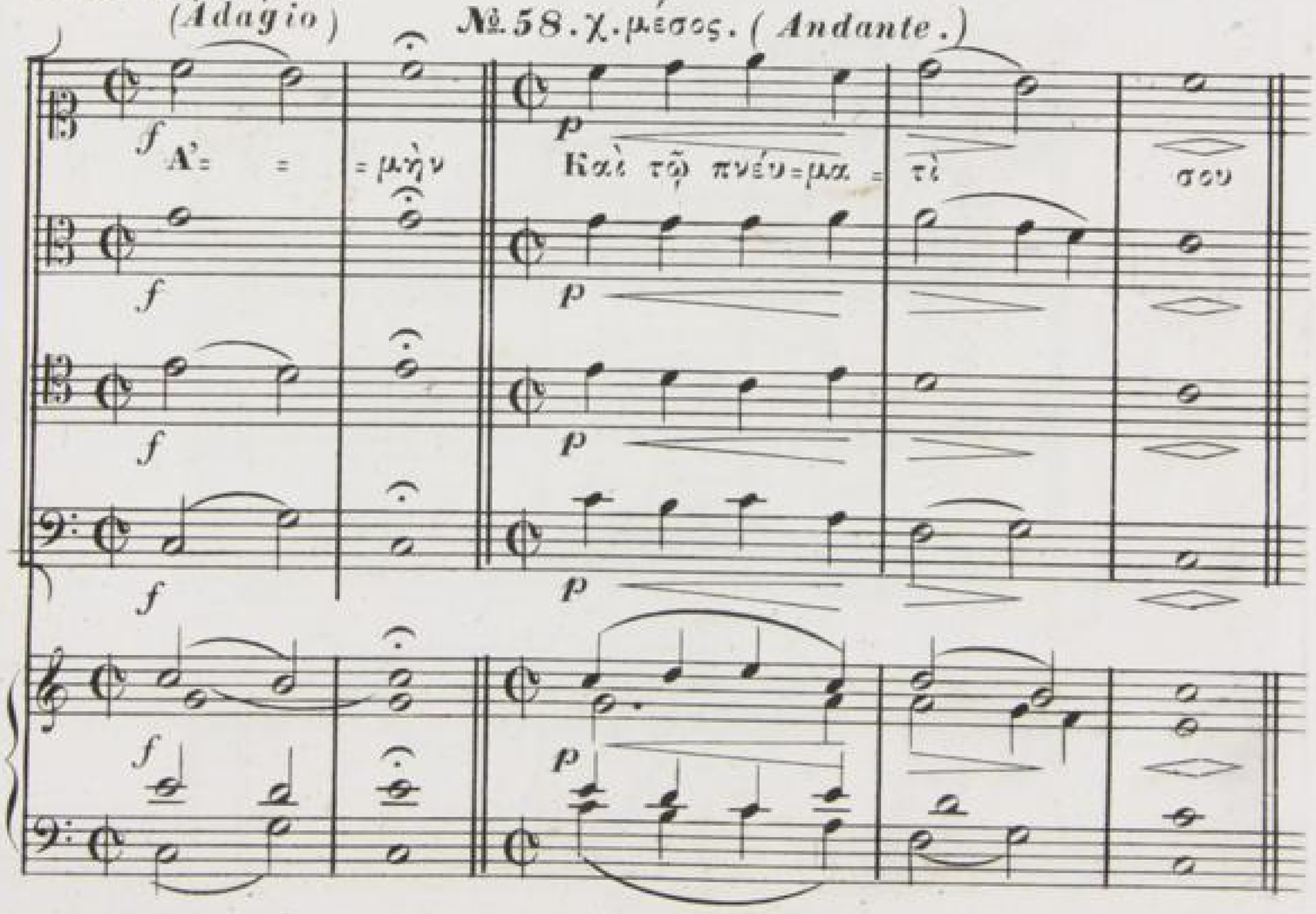
№.55. χ. μεσος. (*Andante.*)

№.56. χ. μακρός. (*Adagio.*)

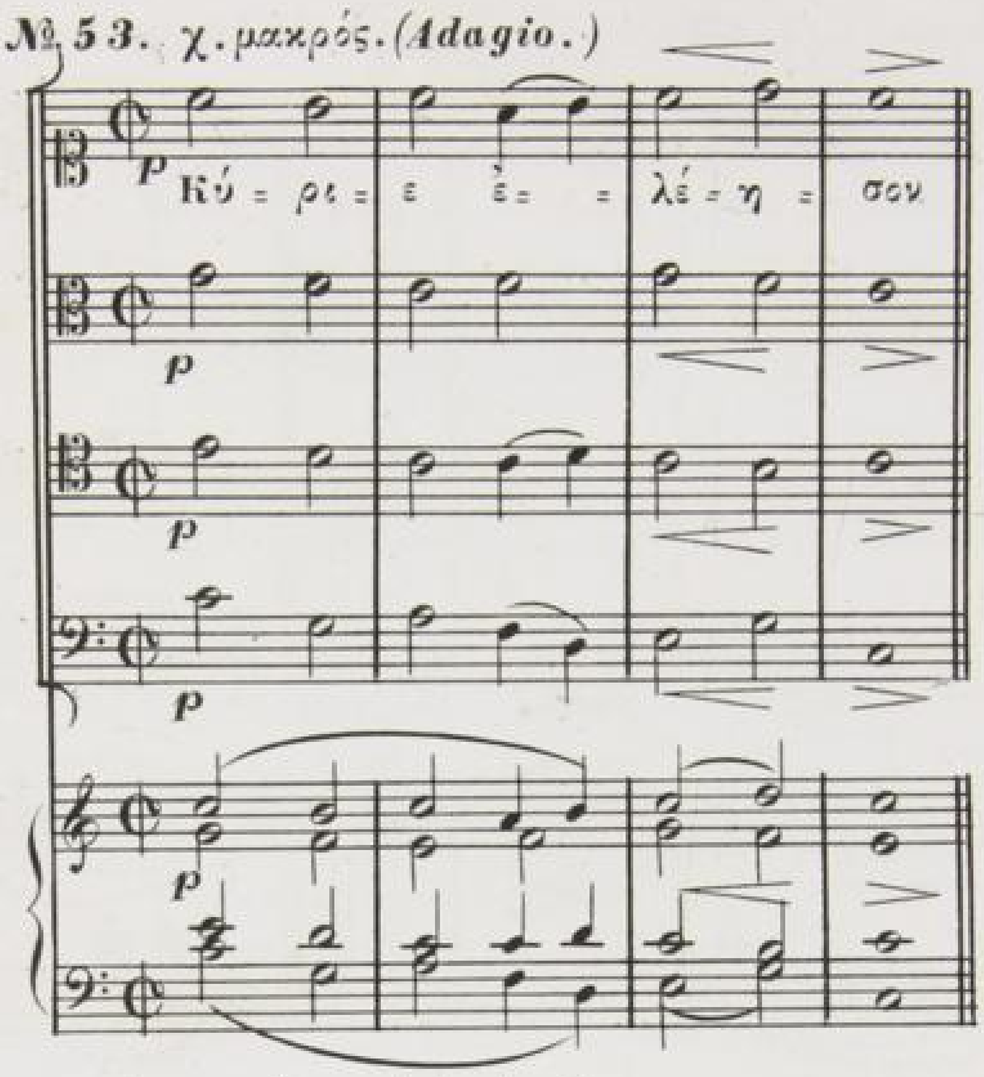



№.57. χ. μακρός. (*Adagio*)

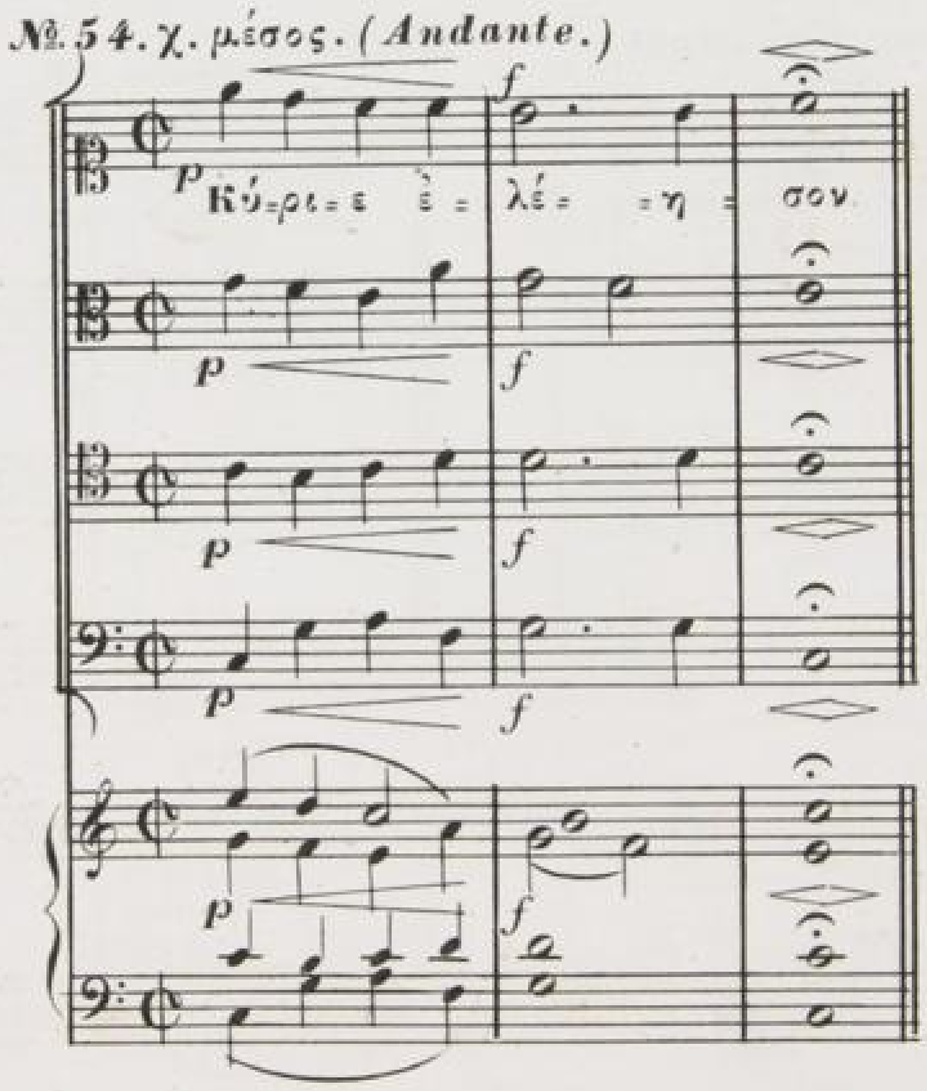
№.58. χ. μέσος. (*Andante.*)



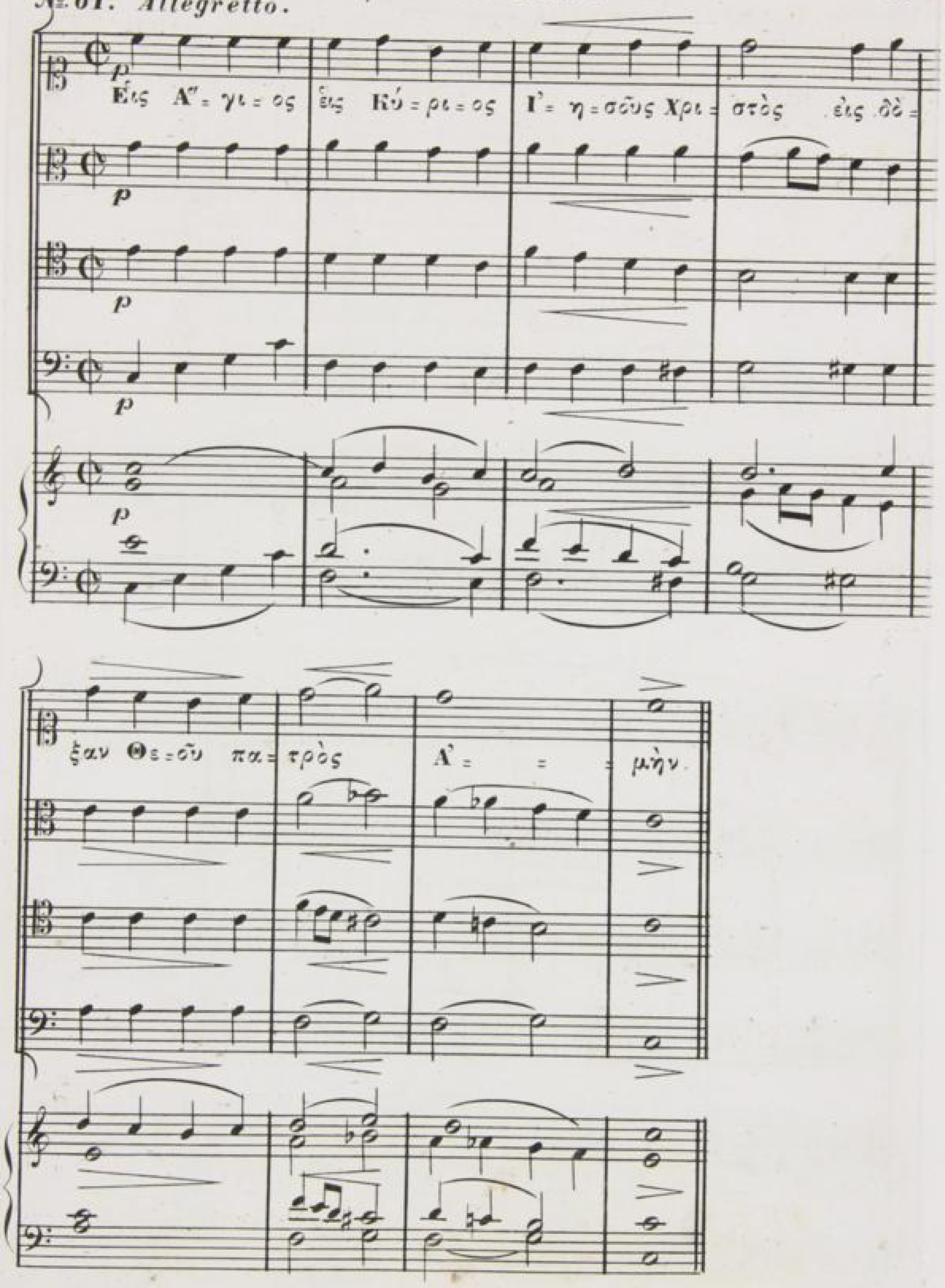
№ 53. χ. μακρός. (*Adagio.*)



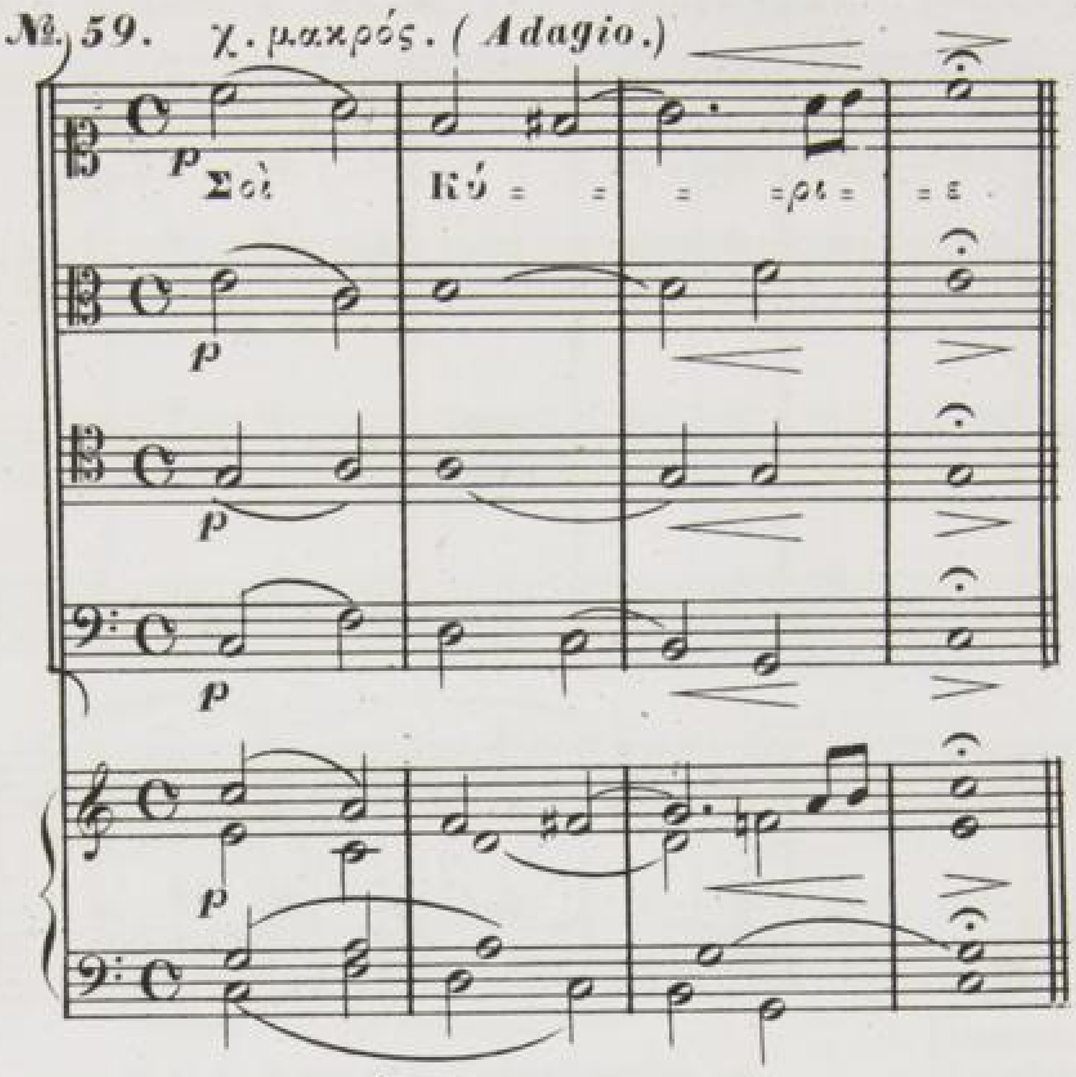

№ 54. χ. μέσος. (*Andante.*)



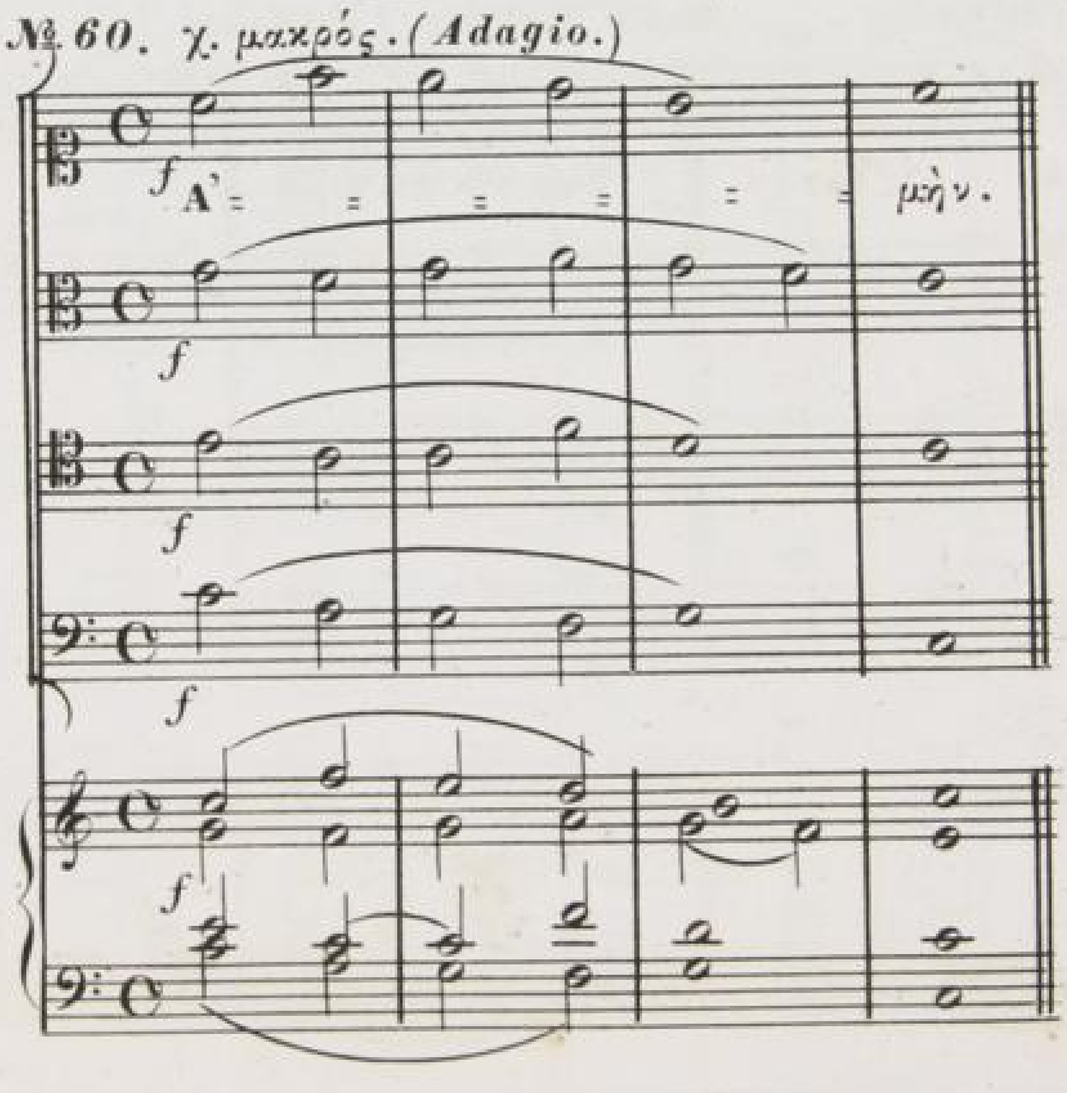
№ 61. *Allegretto.*

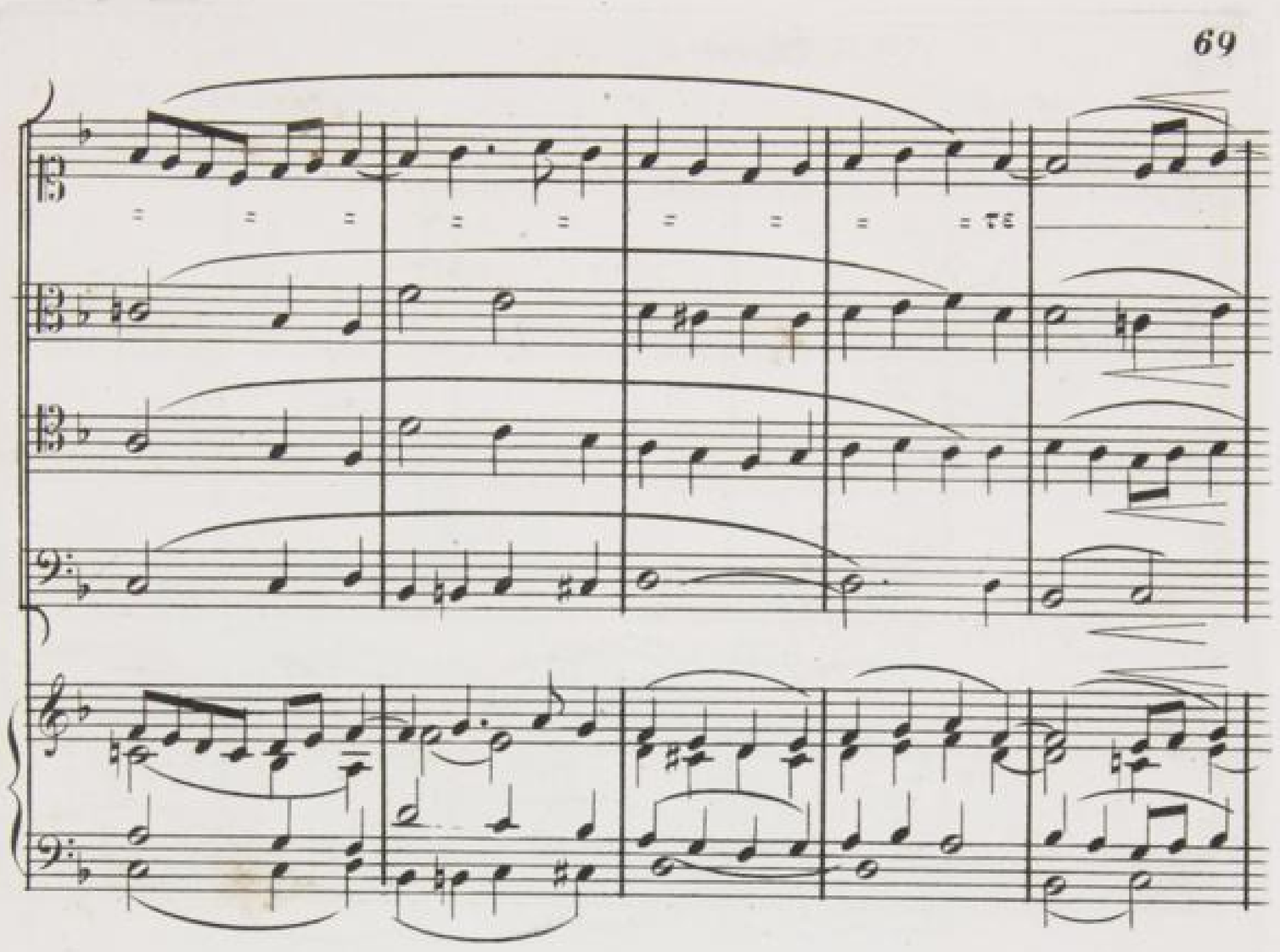


№ 59. χ. μακρός. (*Adagio.*)

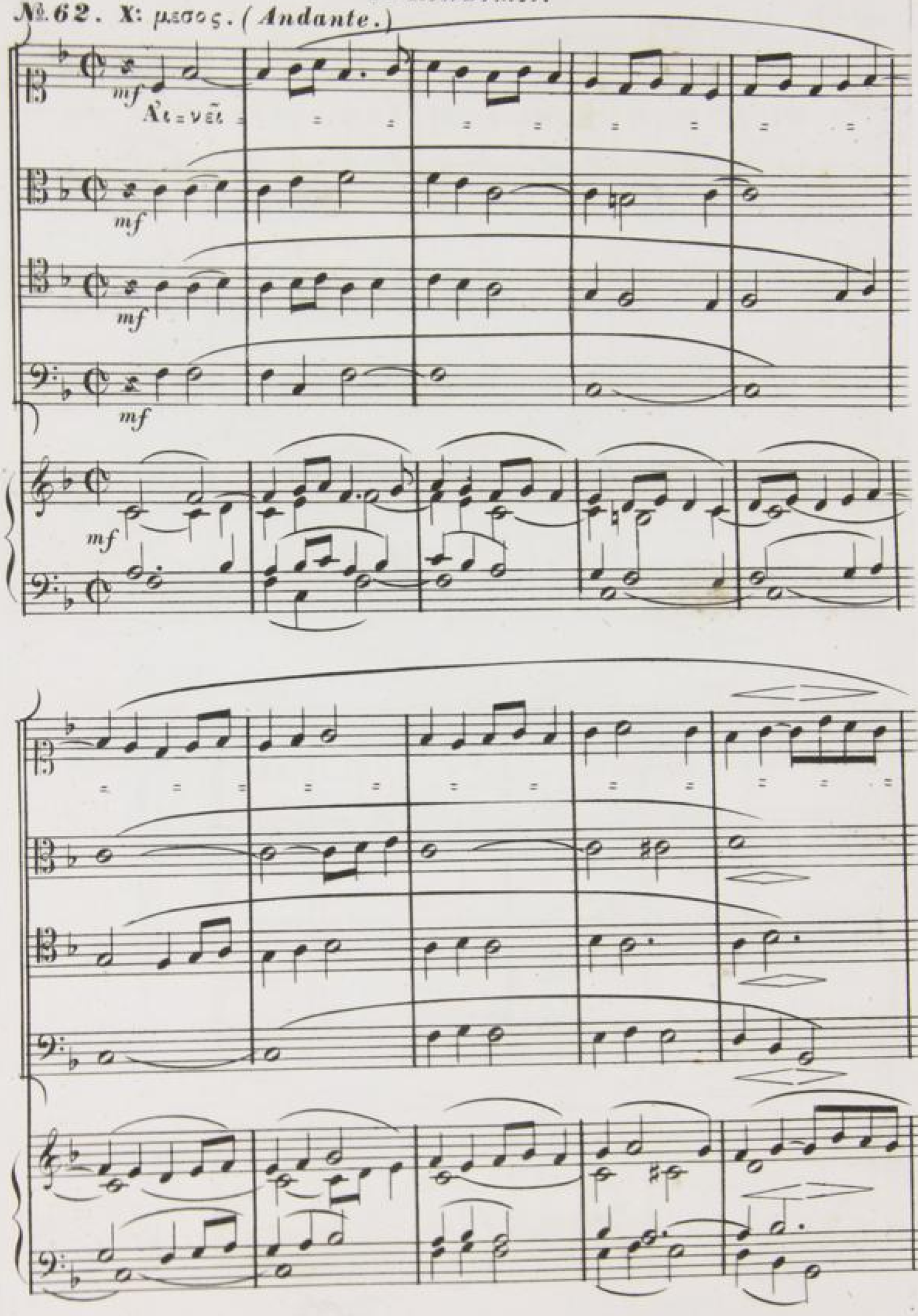


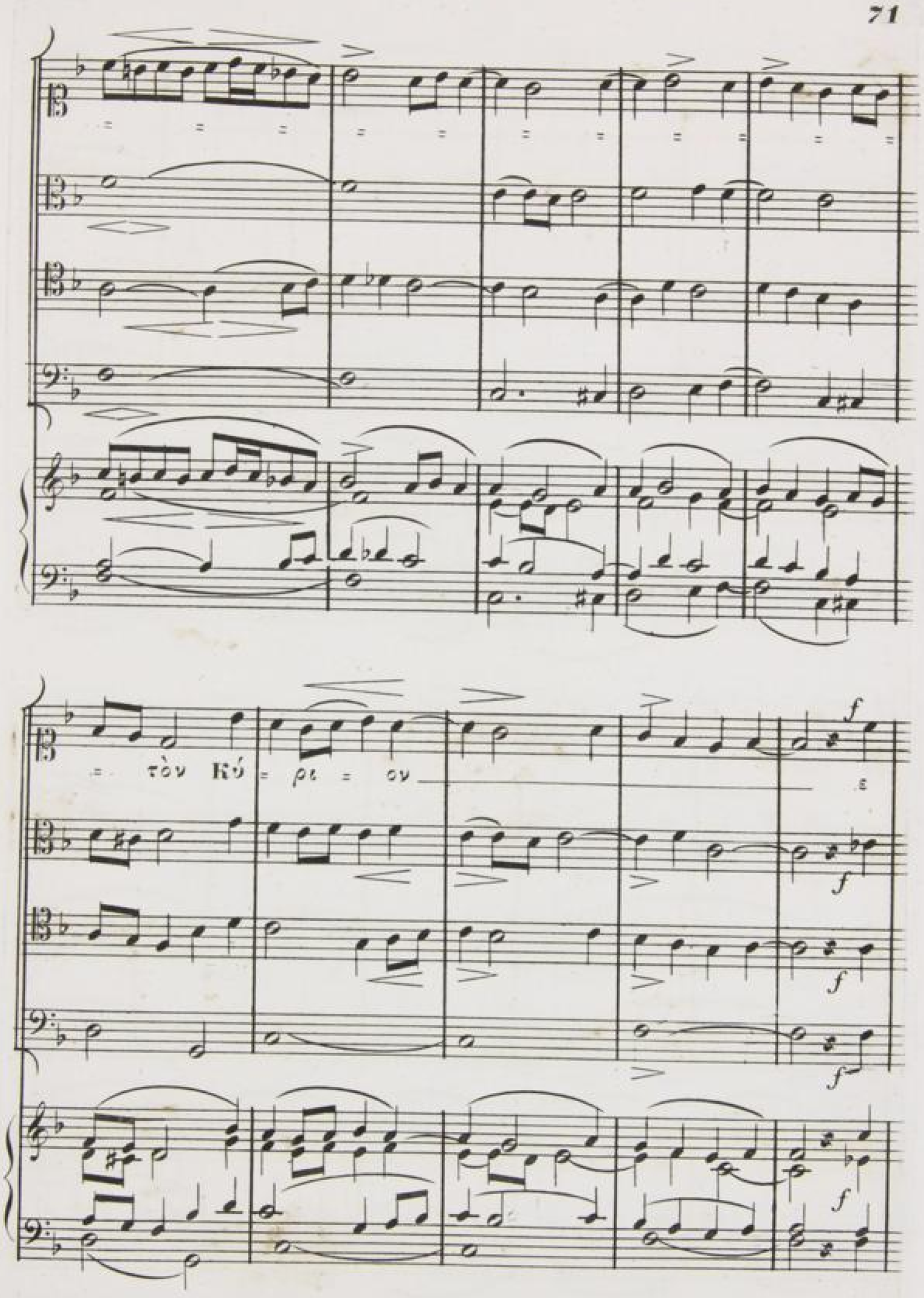

№ 60. χ. μακρός. (*Adagio.*)

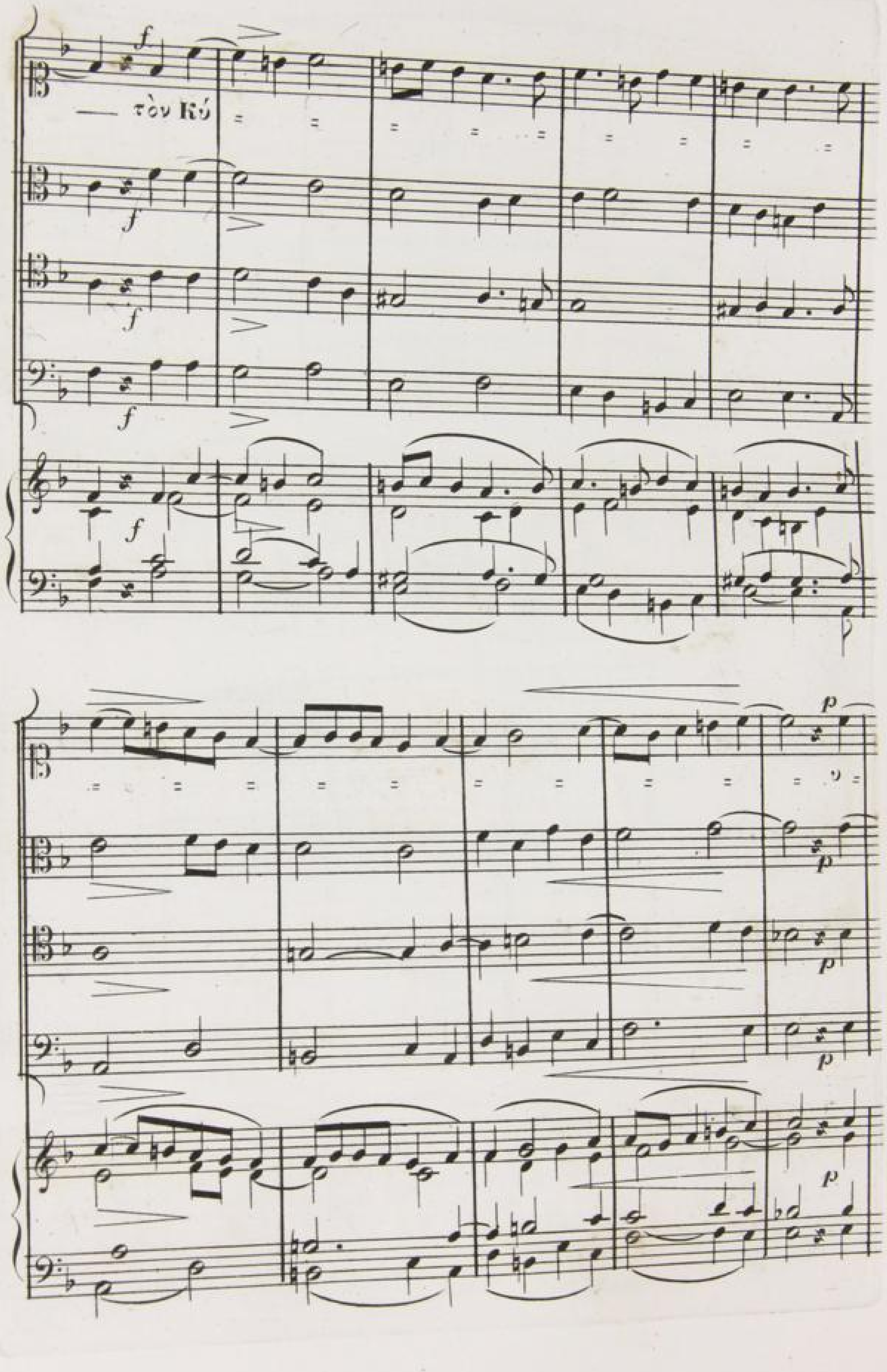


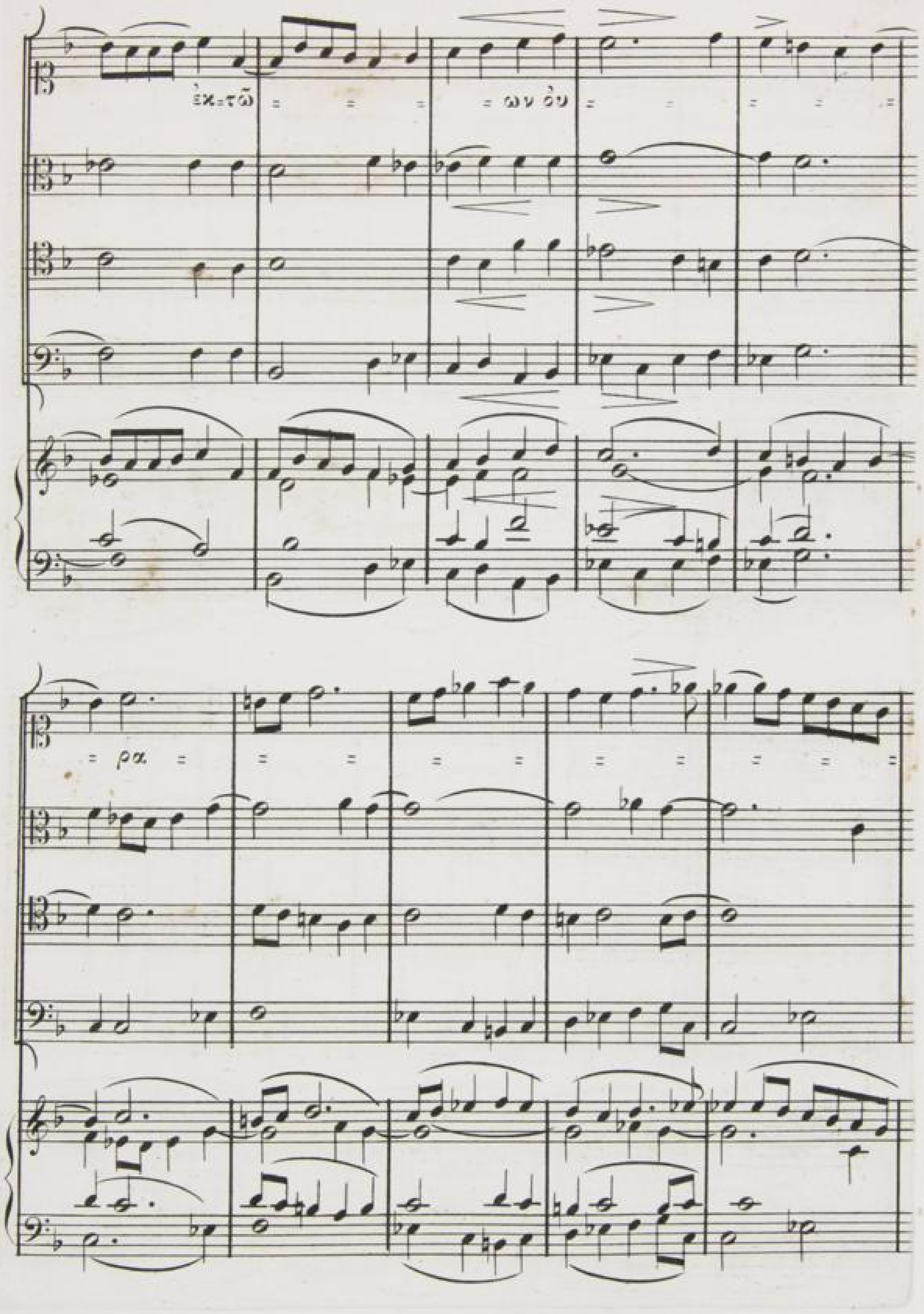


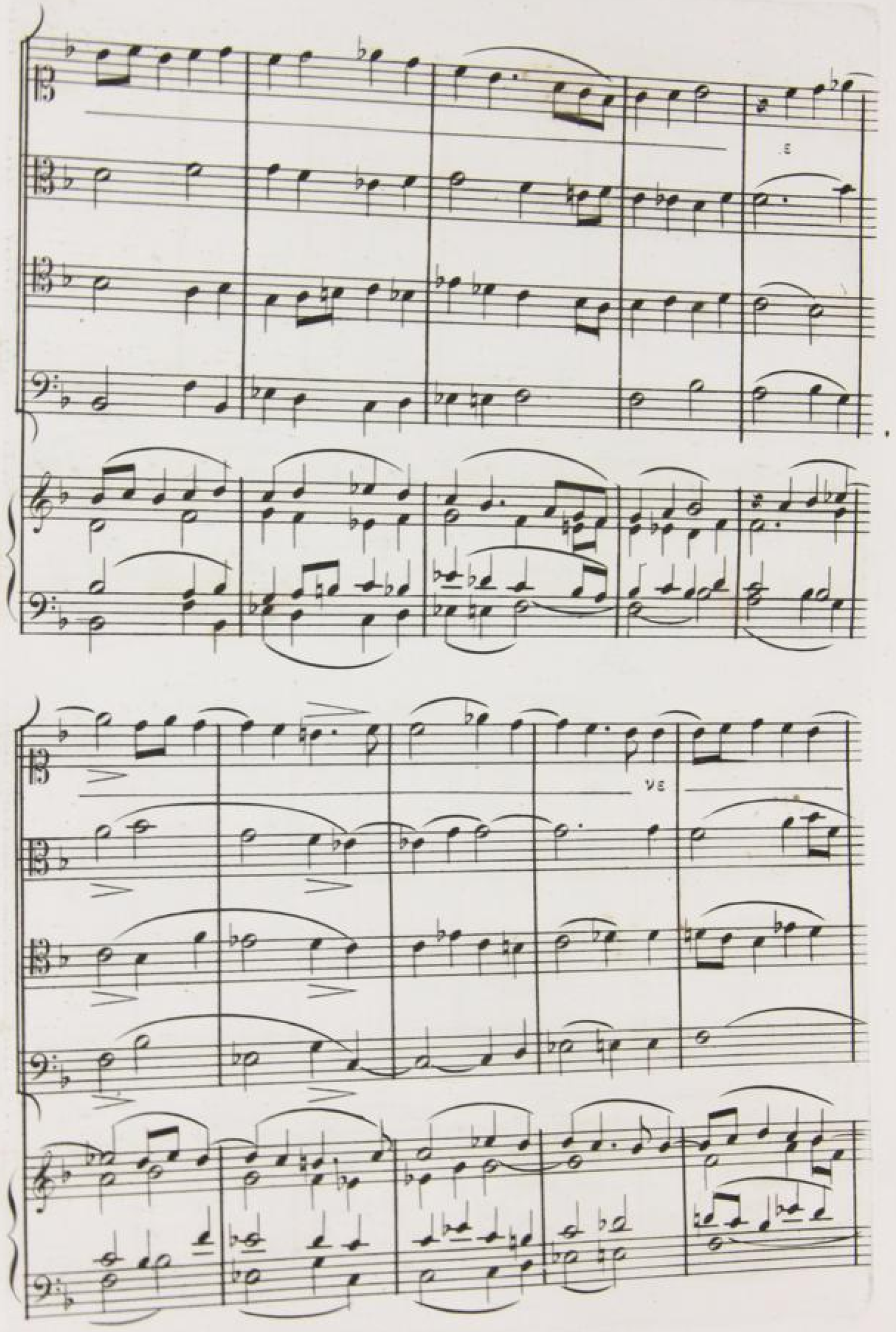
№ 62. Χ: μεσος. (*Andante.*)

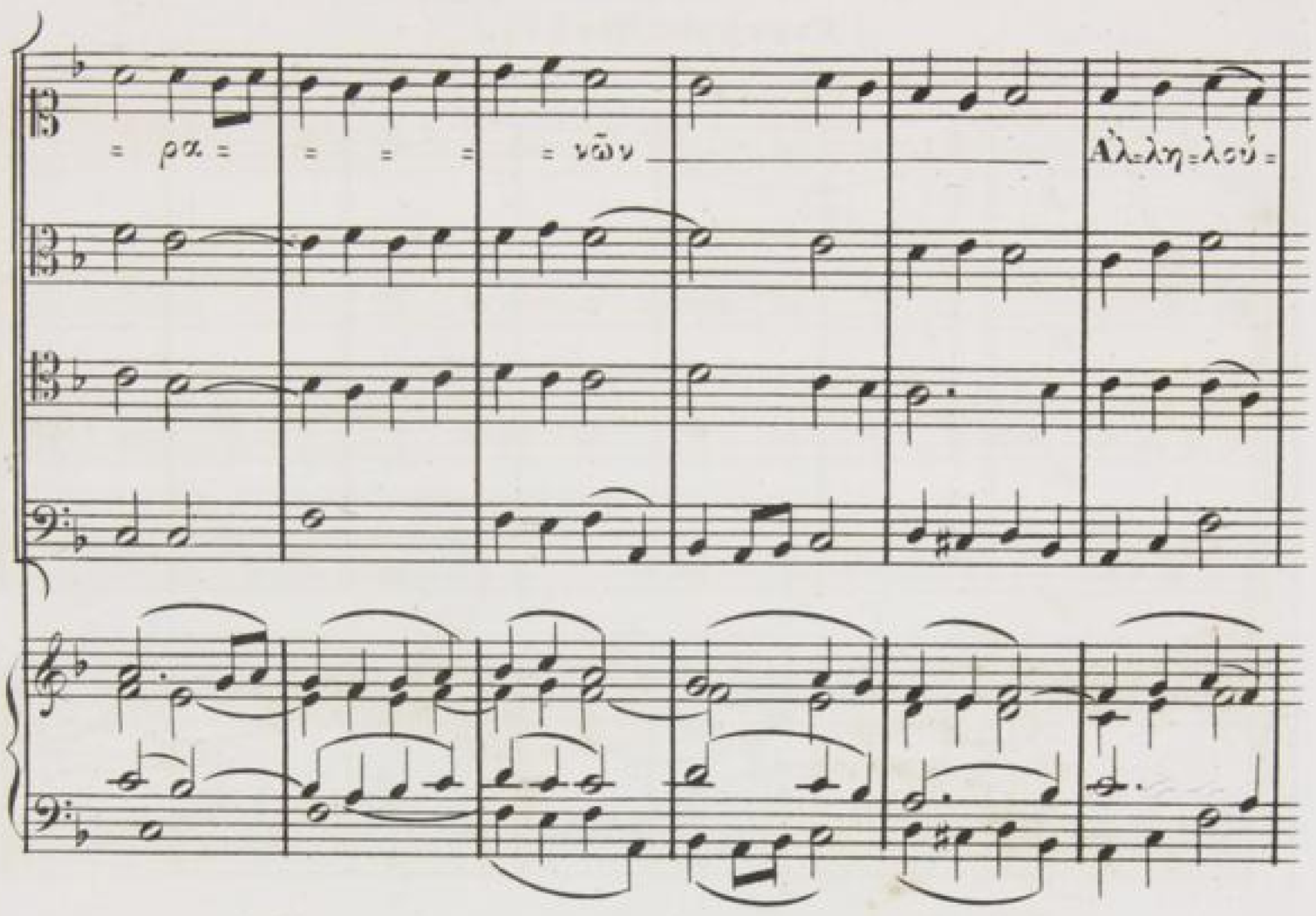


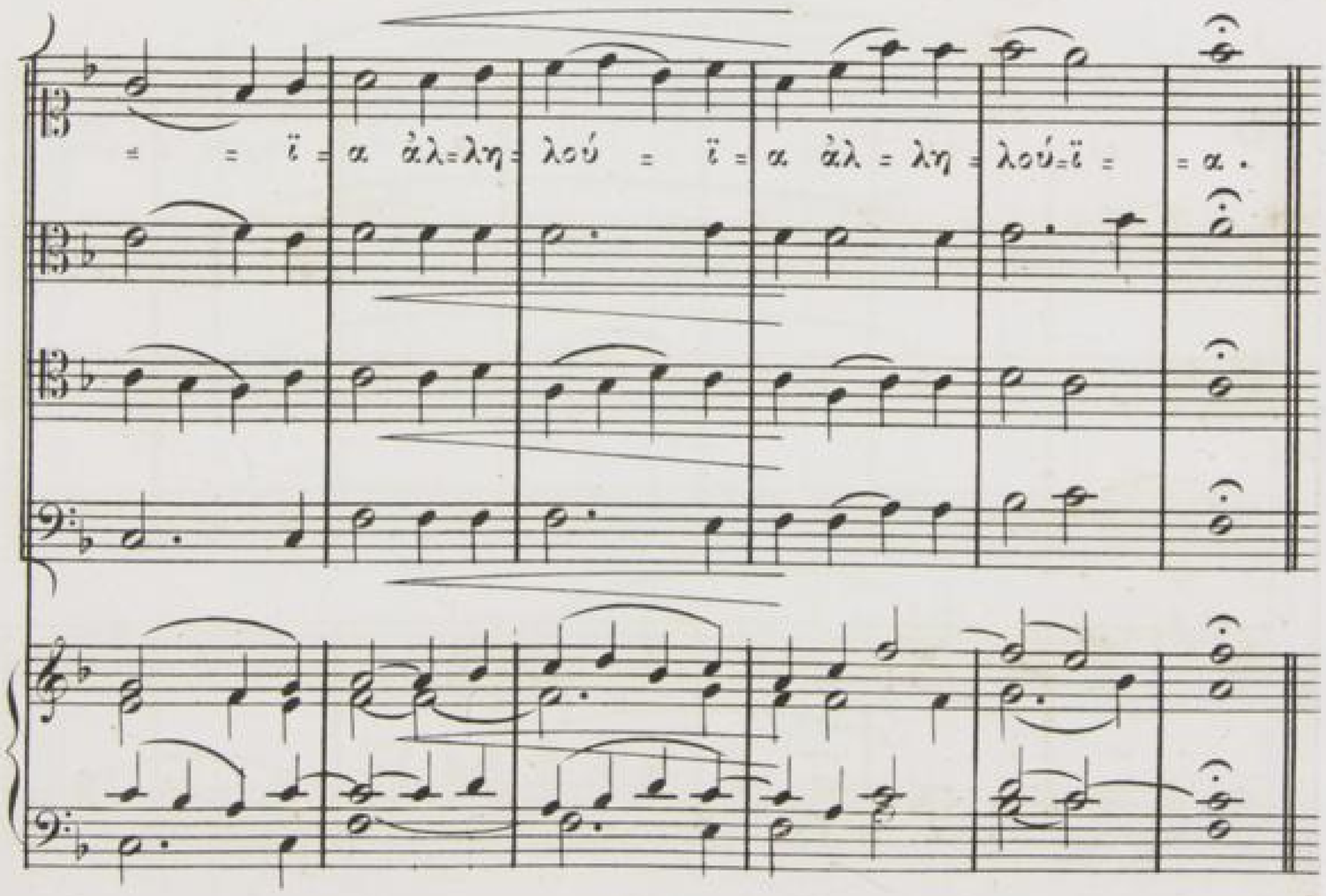

τὸν Κύ = ρι = ον
f
f
f
f
f

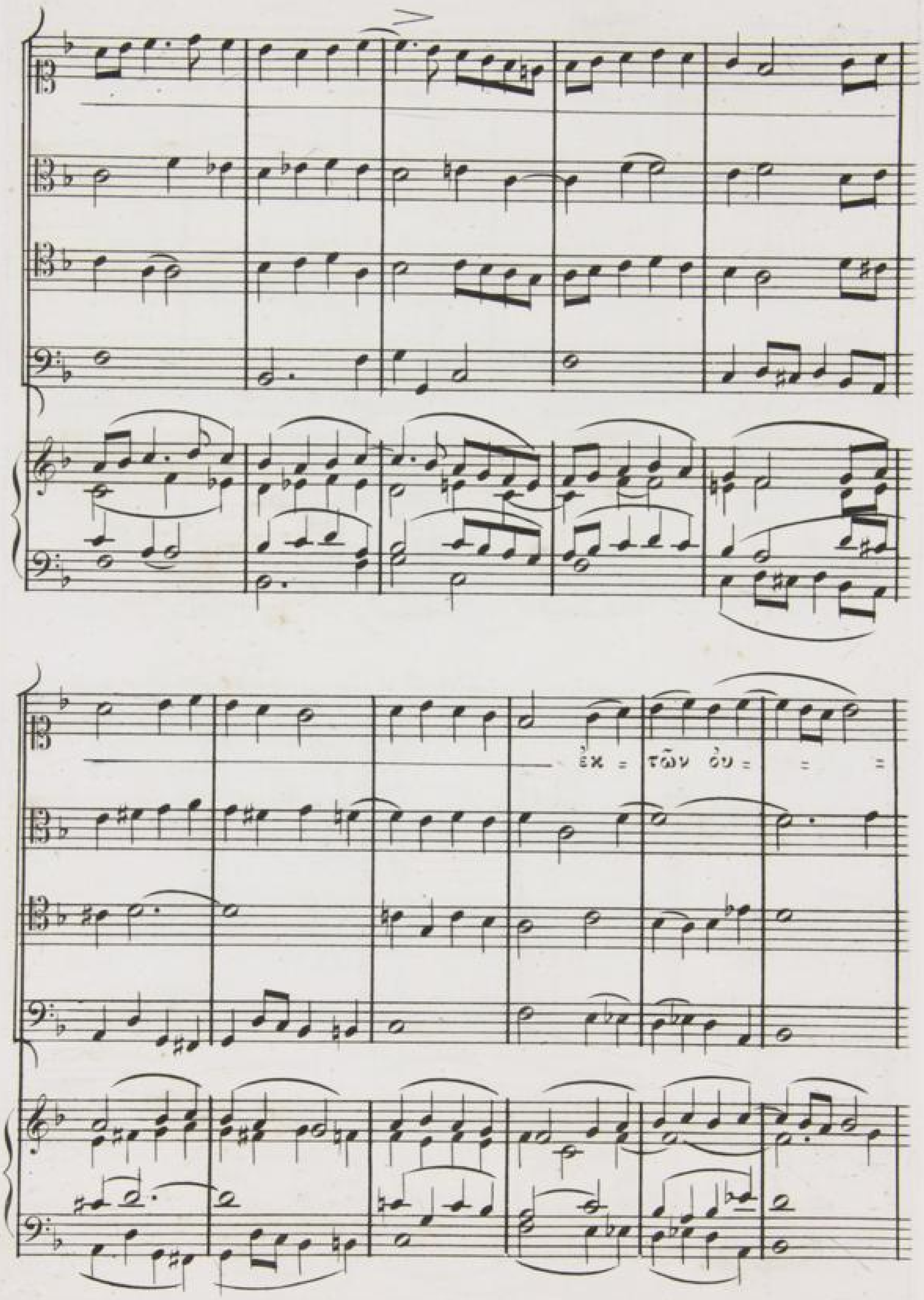

— τὸν Κύ
f
p

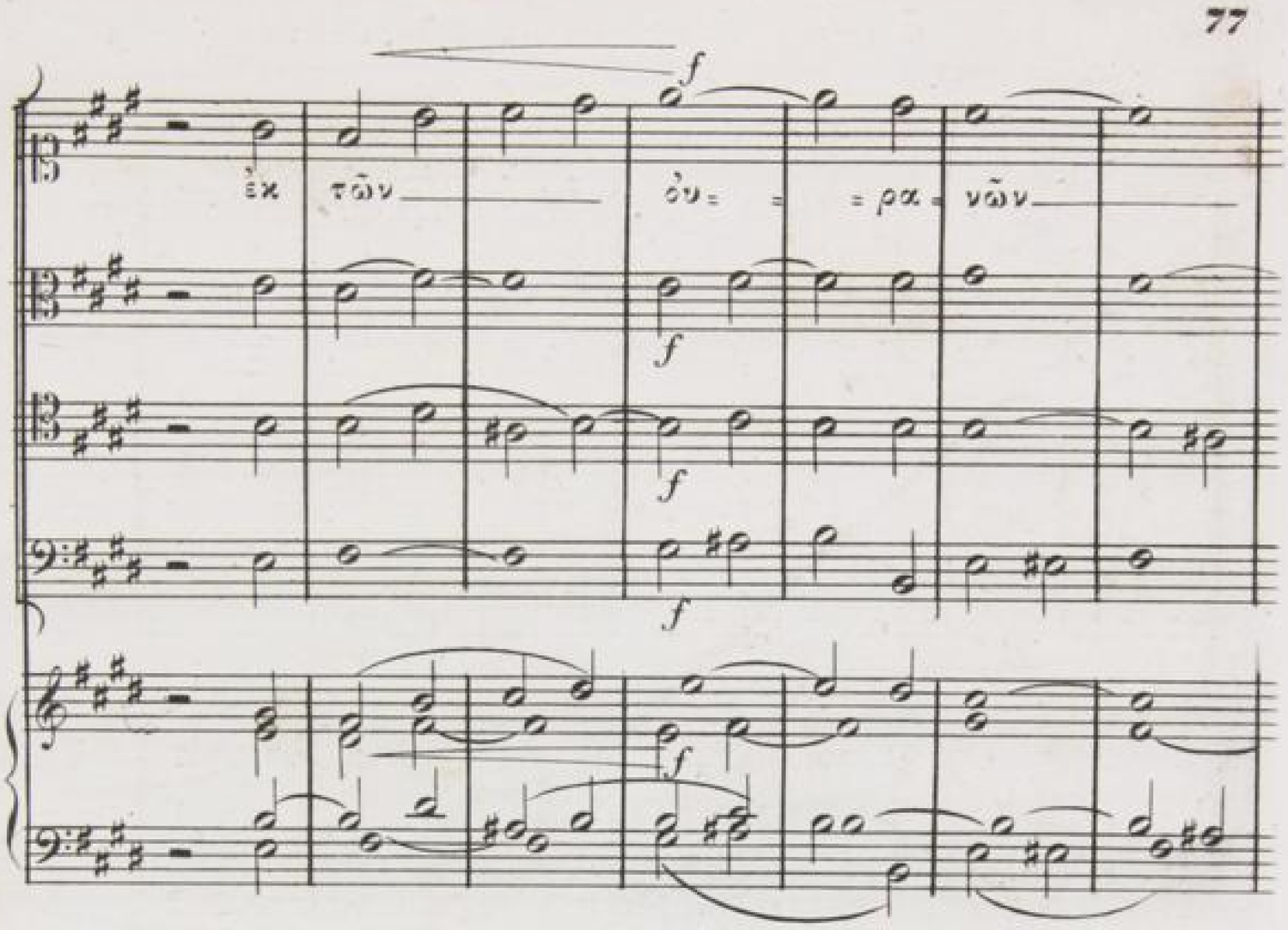

ἐκ=τῶ = = = = ων ὀυ = = = = =
= ρα = = = = = = = = = =



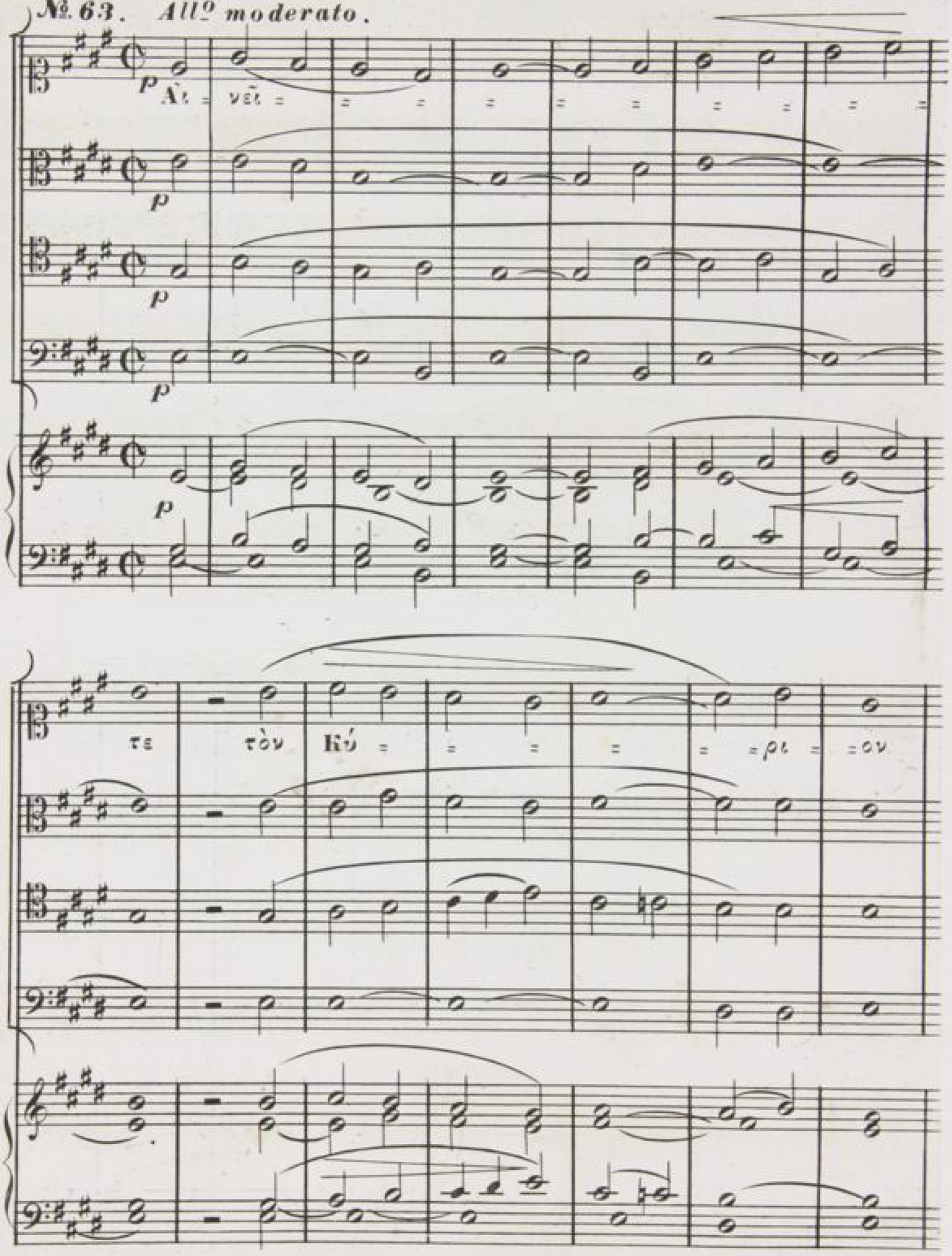

= ρα = = = = = νῶν
Ἀλ=λη=λού =

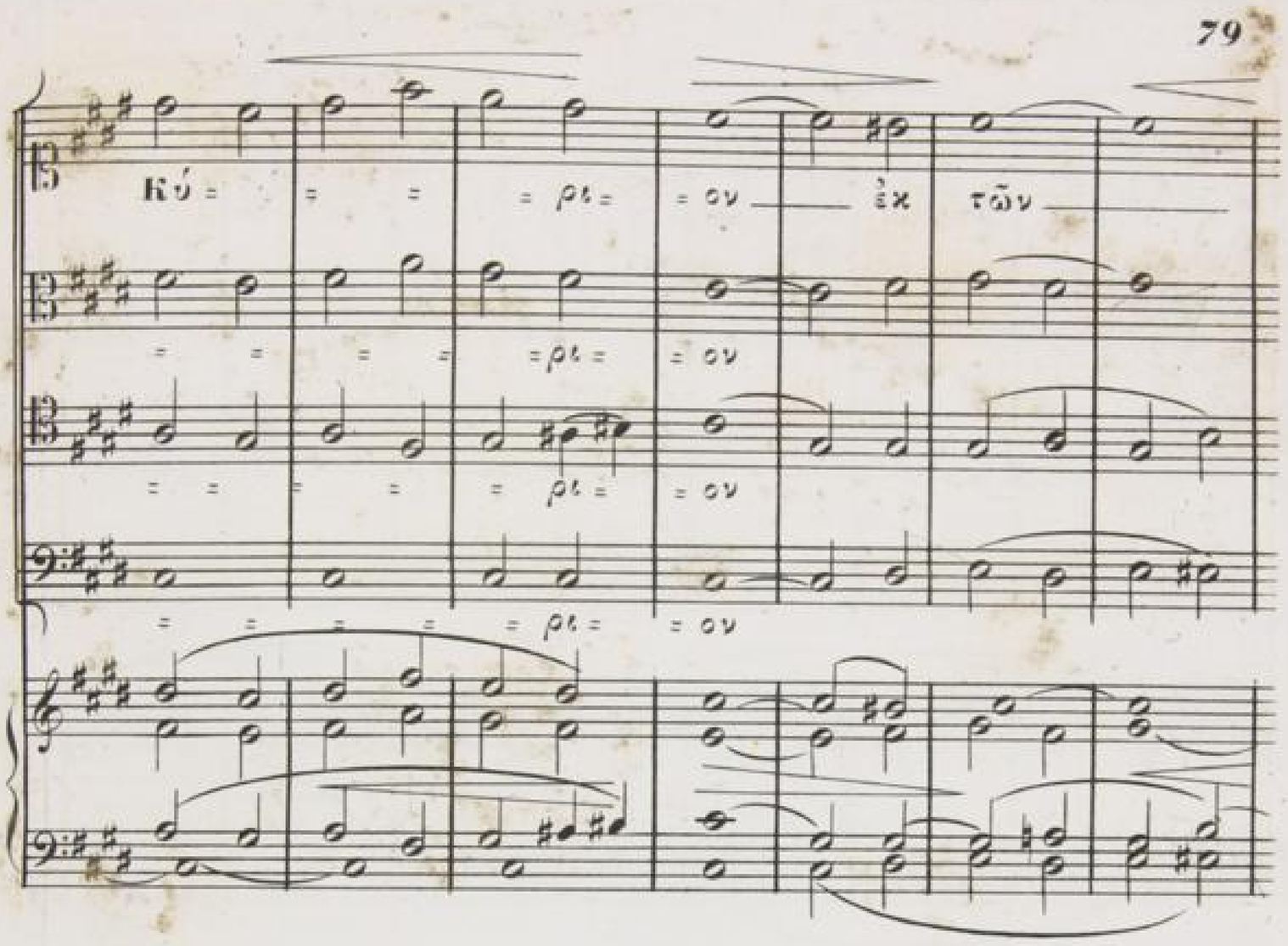

= = ϊ = α ἀλ=λη= λού = ϊ = α ἀλ = λη = λού=ϊ = = α .

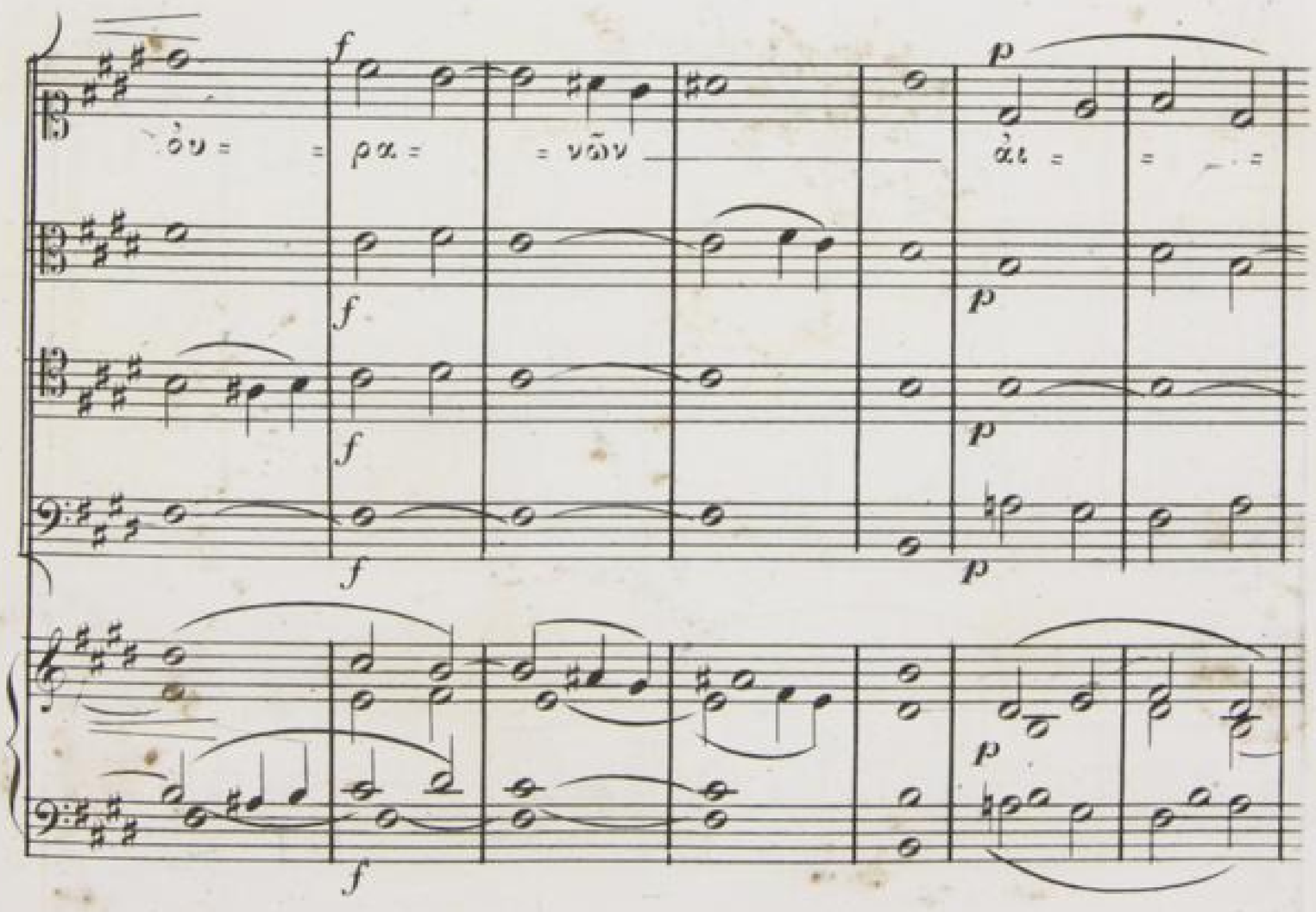

ἐκ = τῶν οὐ = = =

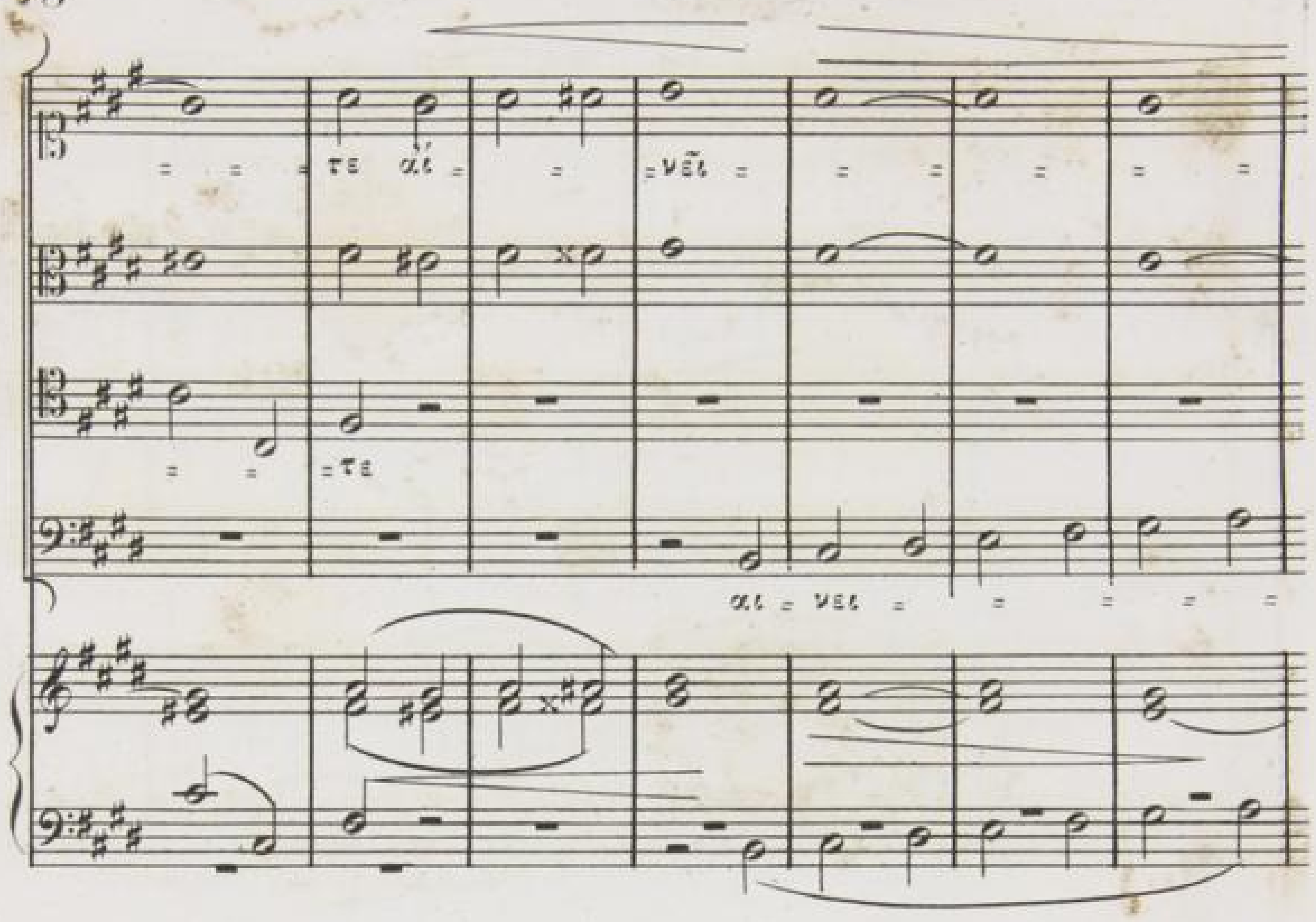

ἐκ τῶν ὀυ = = = ρα = νῶν
ἀι = = νεῖ = = = = = = = =
αι = = νει = = = = = = = =

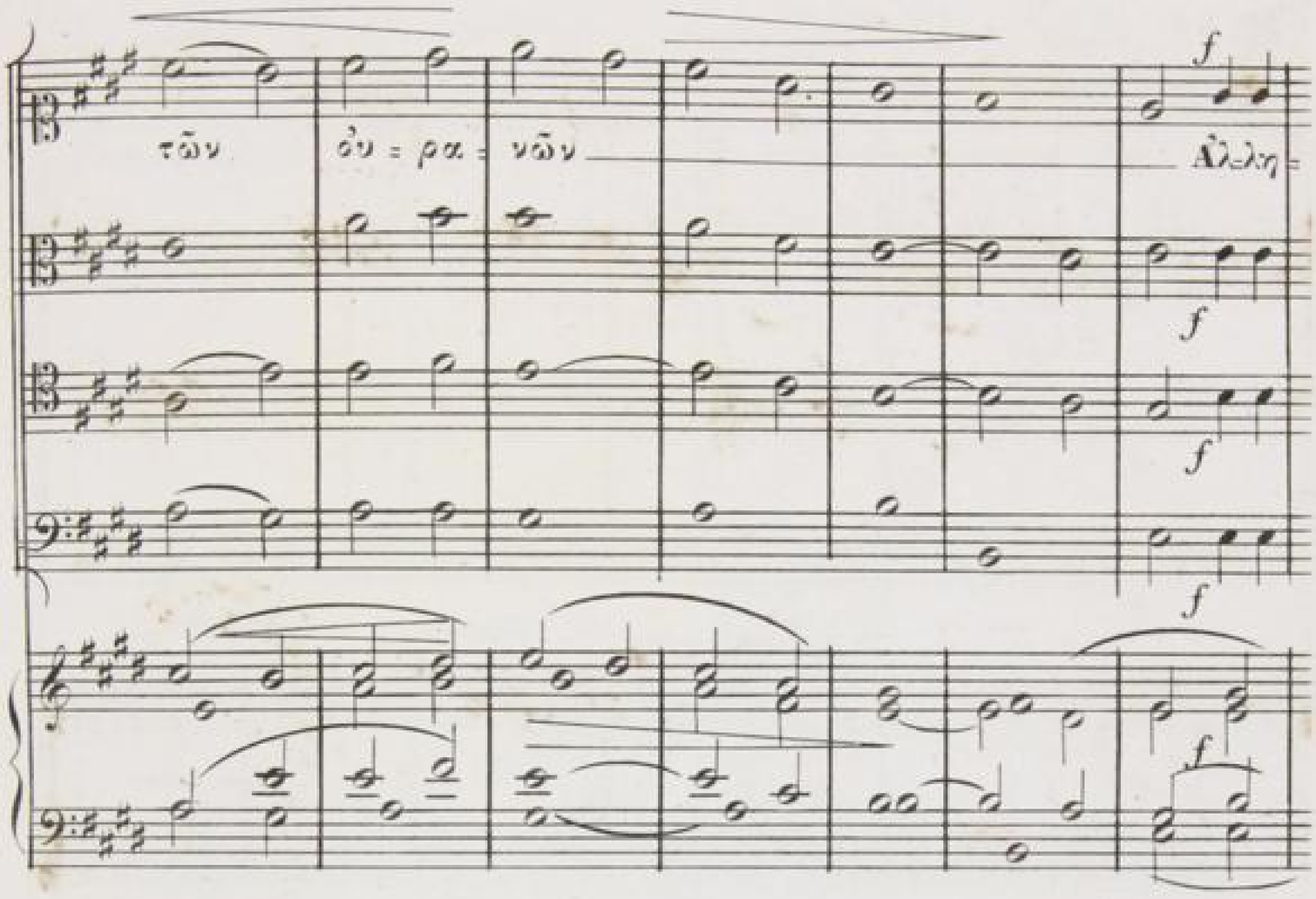
№. 63. *All^o moderato.*

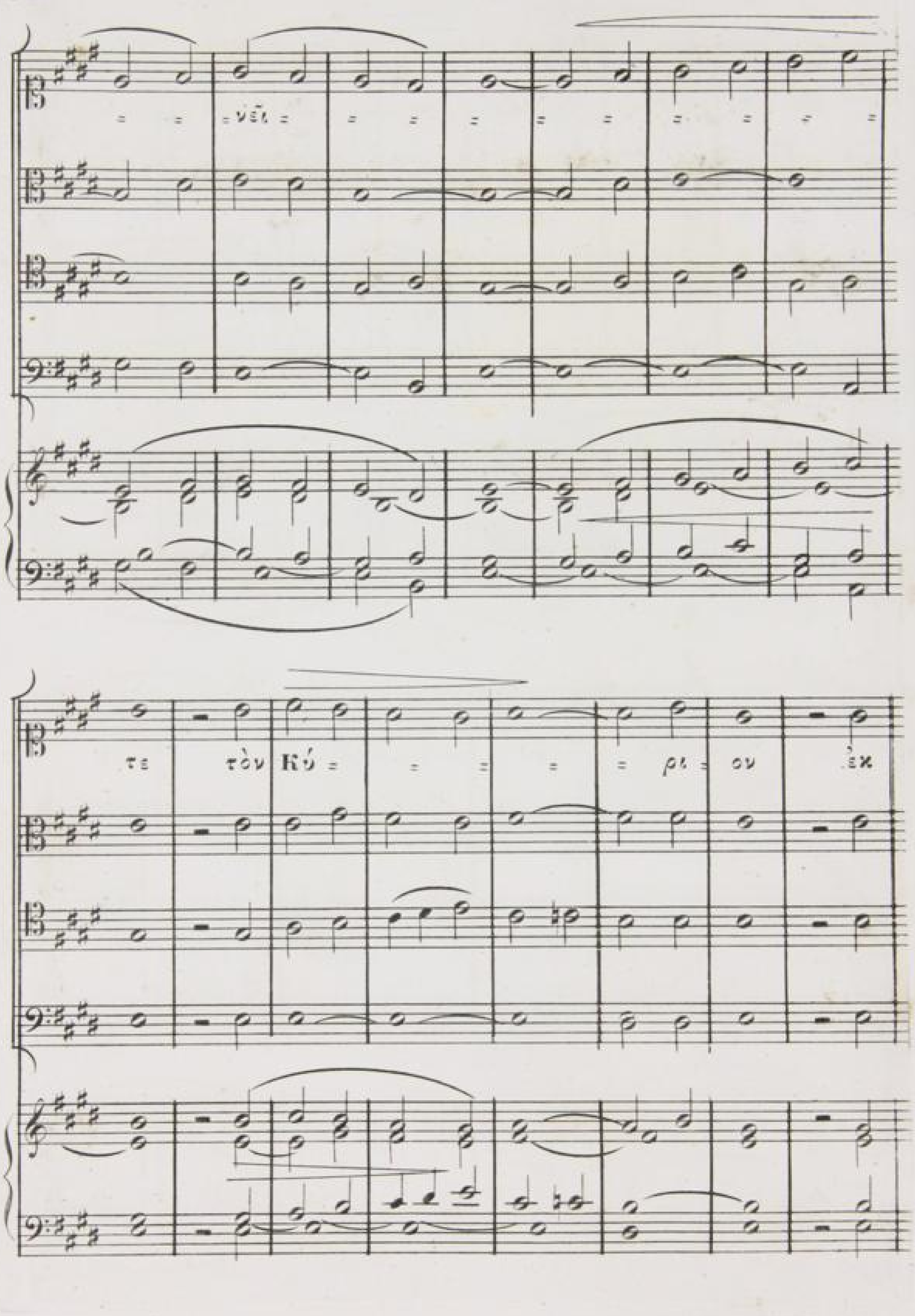


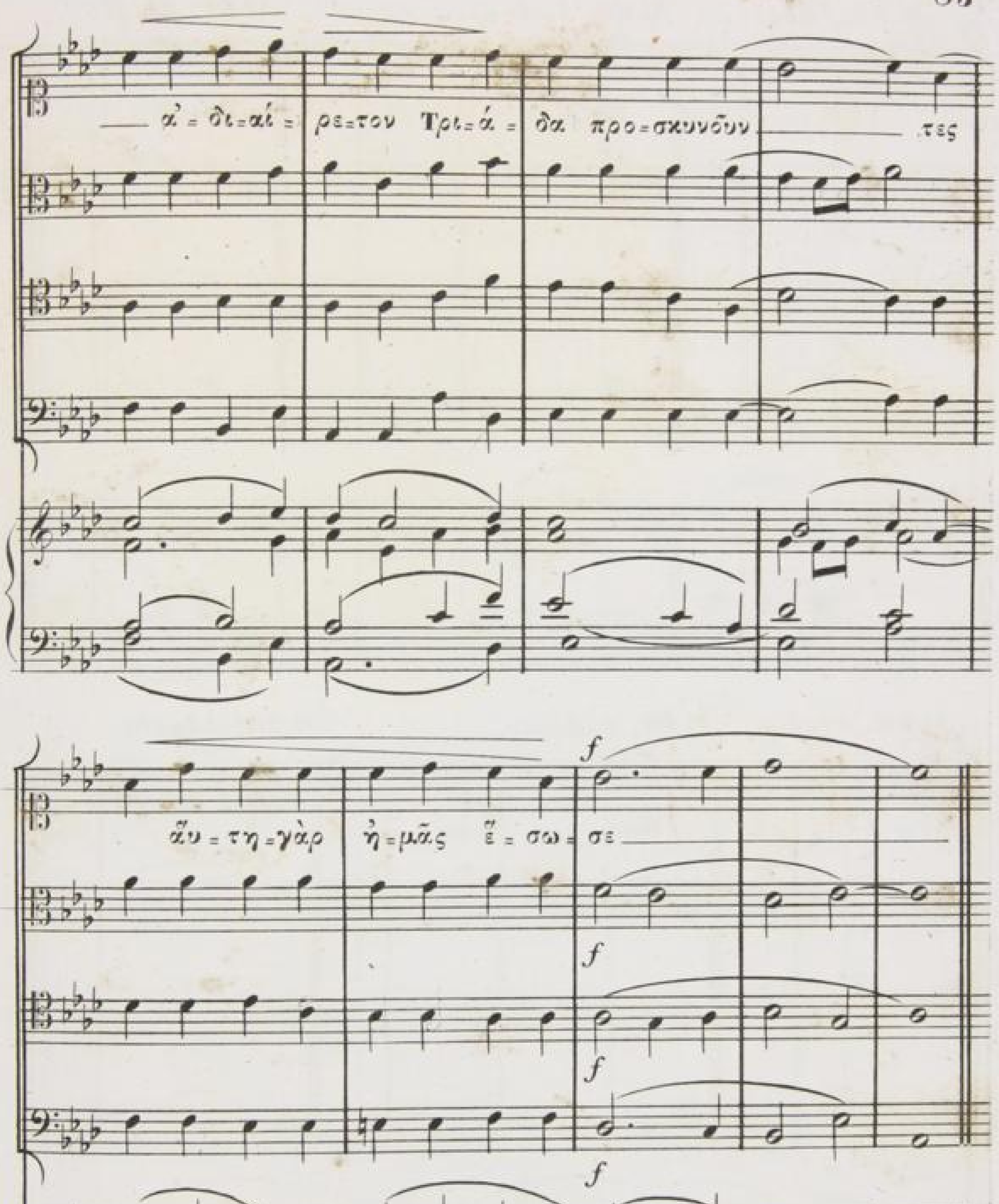

Κύ = = = = ρι = = ον ἐκ τῶν
= = = = = ρι = = ον
= = = = = ρι = = ον
= = = = = ρι = = ον


ὸν = = ρα = = νῶν ἀι = =
f
f
f
f
p
p
p
p
p

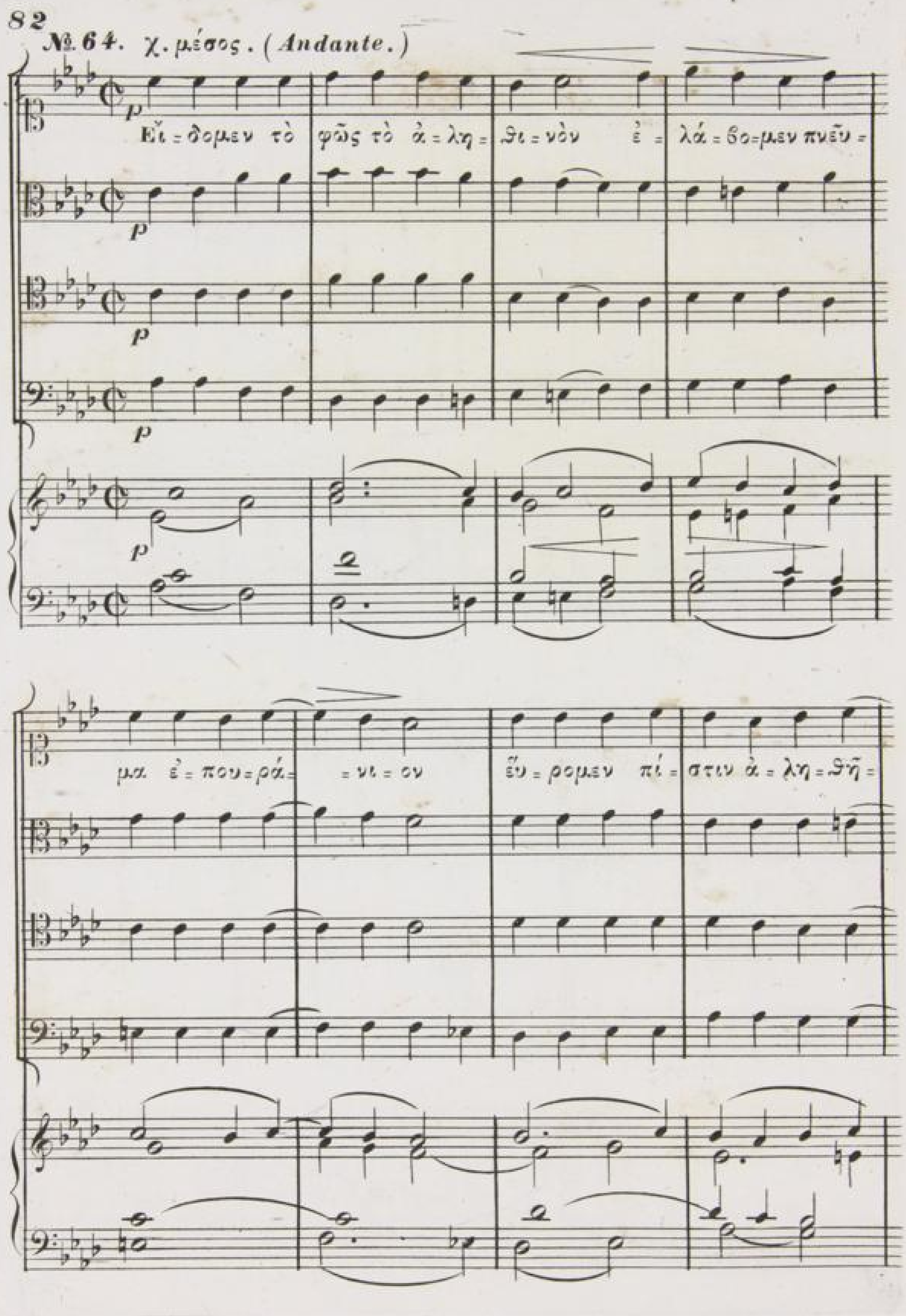

τε αἰ
νεῖ
τε
αι νει
τε
τον
τὸν Κύ
τὸν Κύ
τε τὸν Κύ

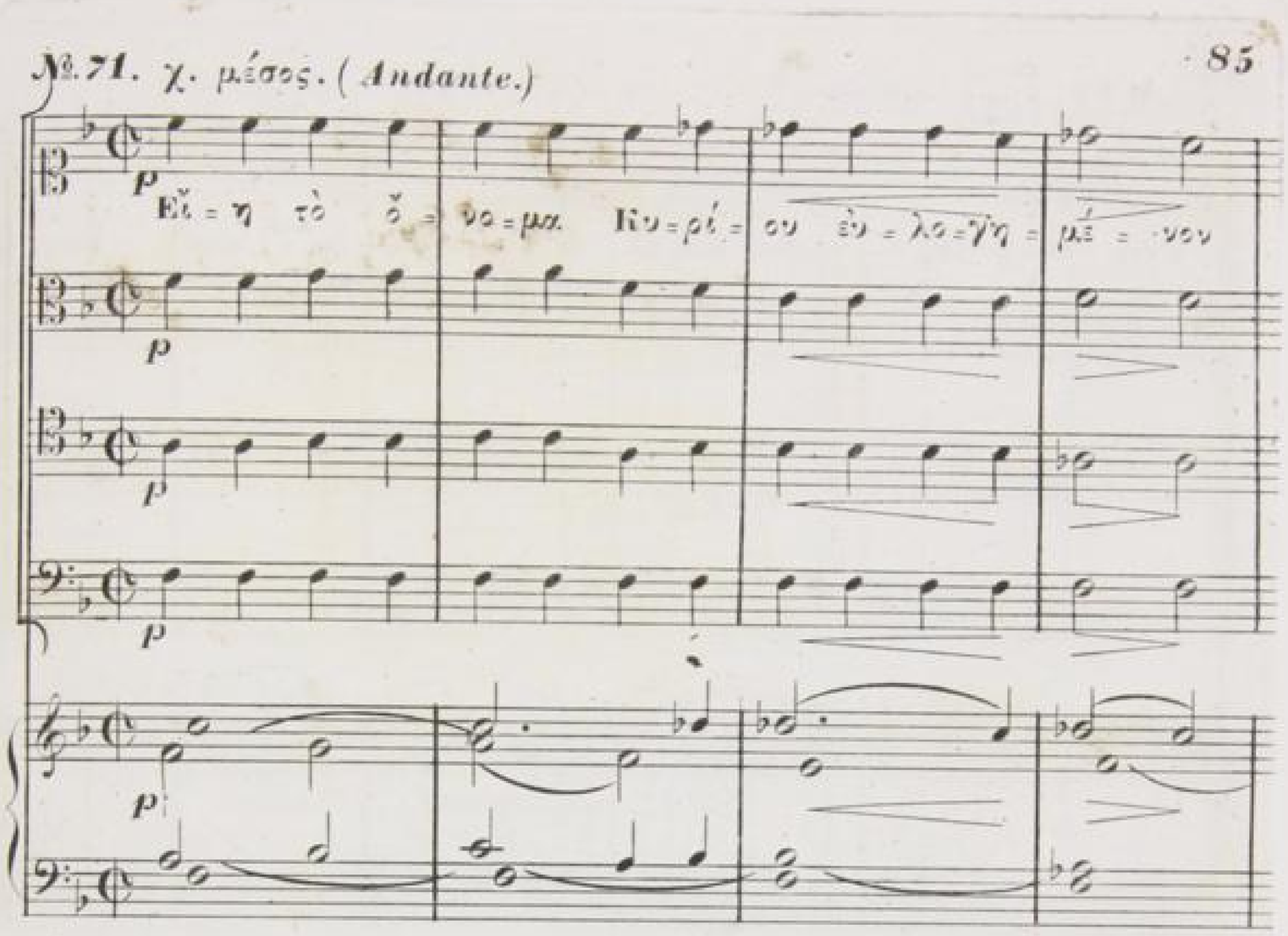

τῶν ὀν = ρα = νῶν
Ἀλ=λη=
λού = ϊ = α ἀλ=λη= λού = ϊ = α ἀλ=λη= λού = ϊ = α.


τε τὸν Κύ ρι ον ἐκ

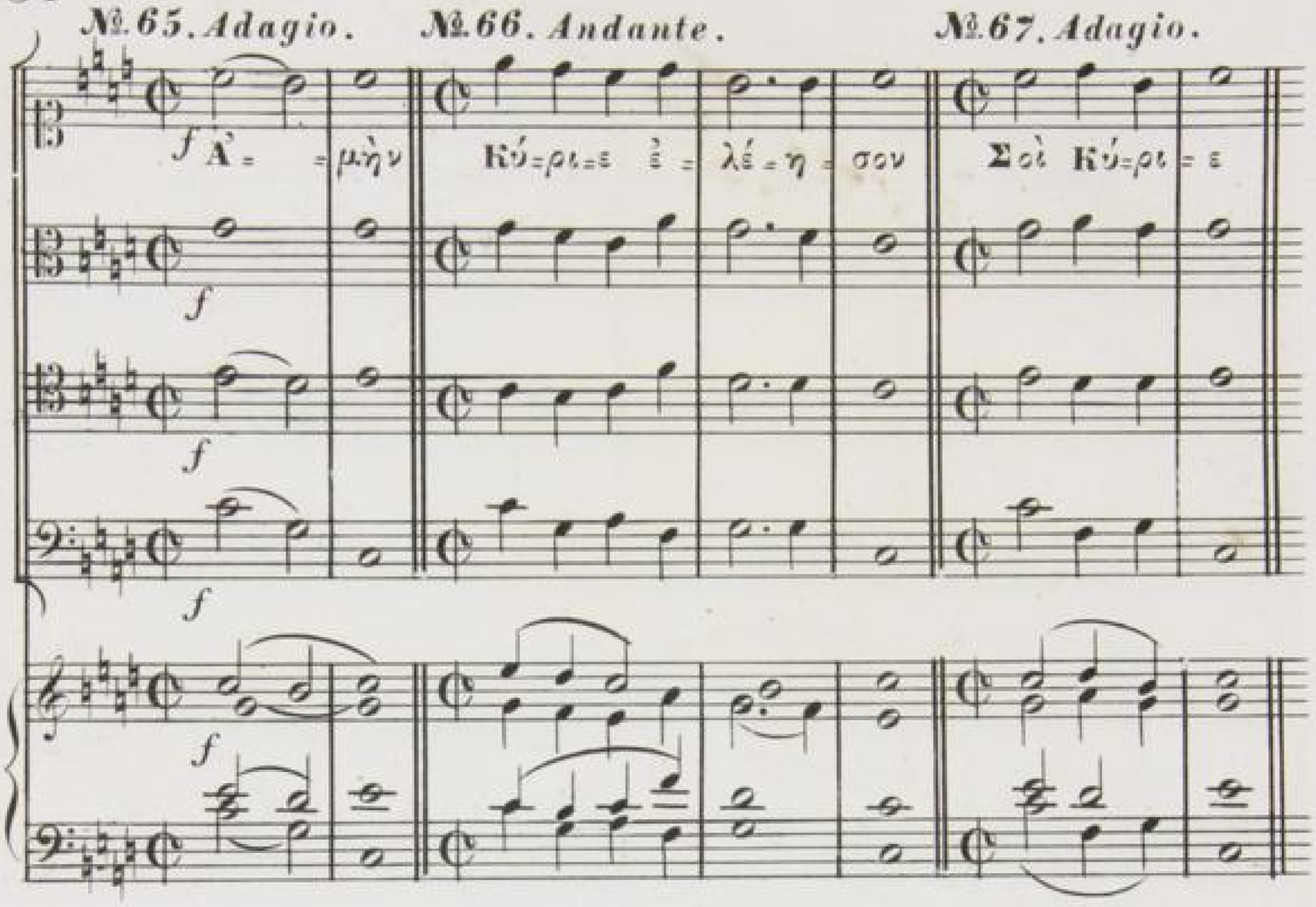

ά = δι = αί = ρε = τον Τρι = ά = δα προ = σκυνοῦν ___ τες
ἄυ = τη = γὰρ ἡ = μᾶς ἔ = σω = σε ___
f

№ 64. χ. μέσος. (*Andante.*)

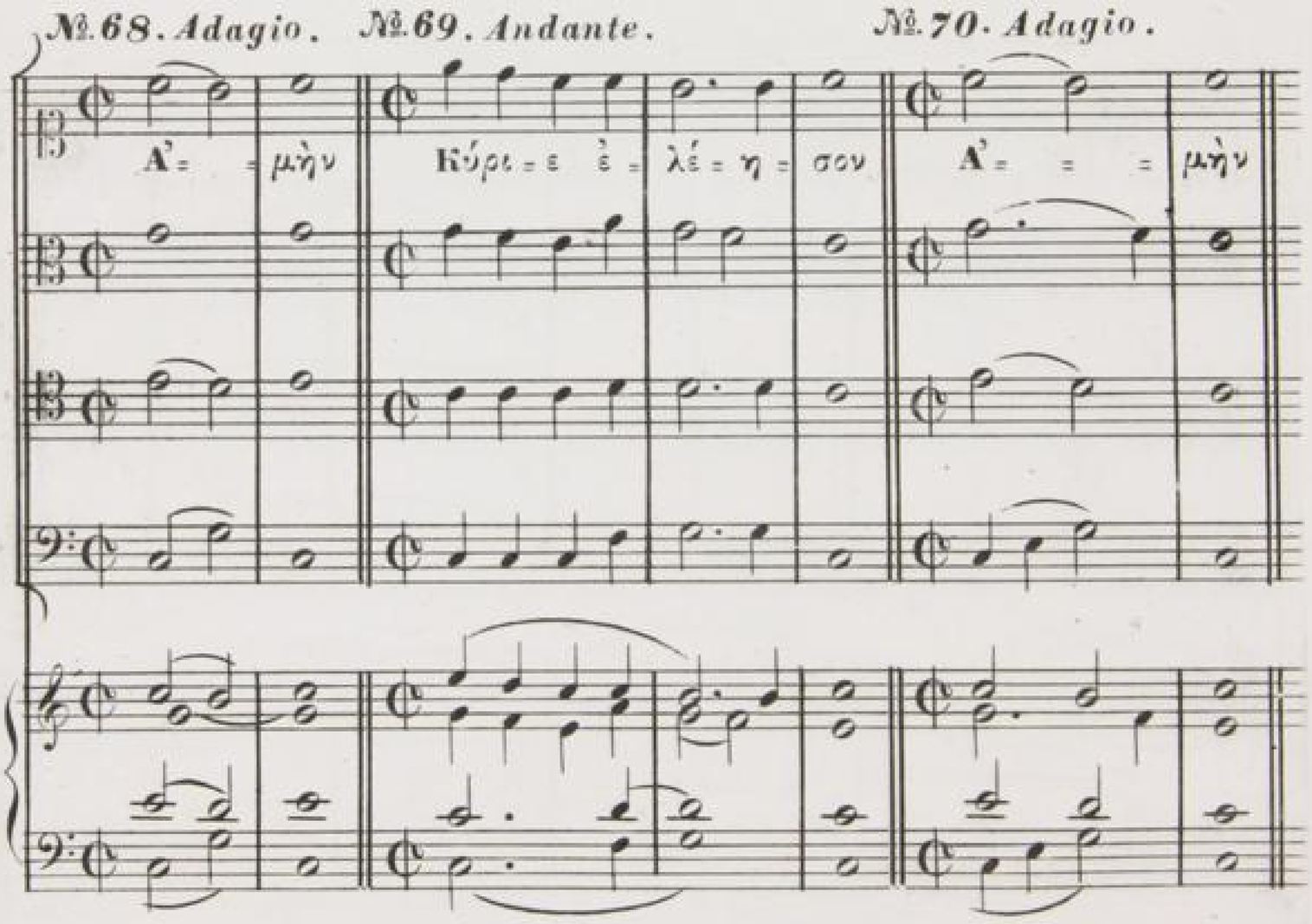



Εἷ = ης τὸ ὄ = νο = μα Κυ = ρί = ου ἐν = λο = γη = μέ = νου
ἀ = πὸ τοῦ νῦν καὶ ἕ = ως τοῦ ἀι = ῶ = = = νος

№. 65. *Adagio.* №. 66. *Andante.* №. 67. *Adagio.*

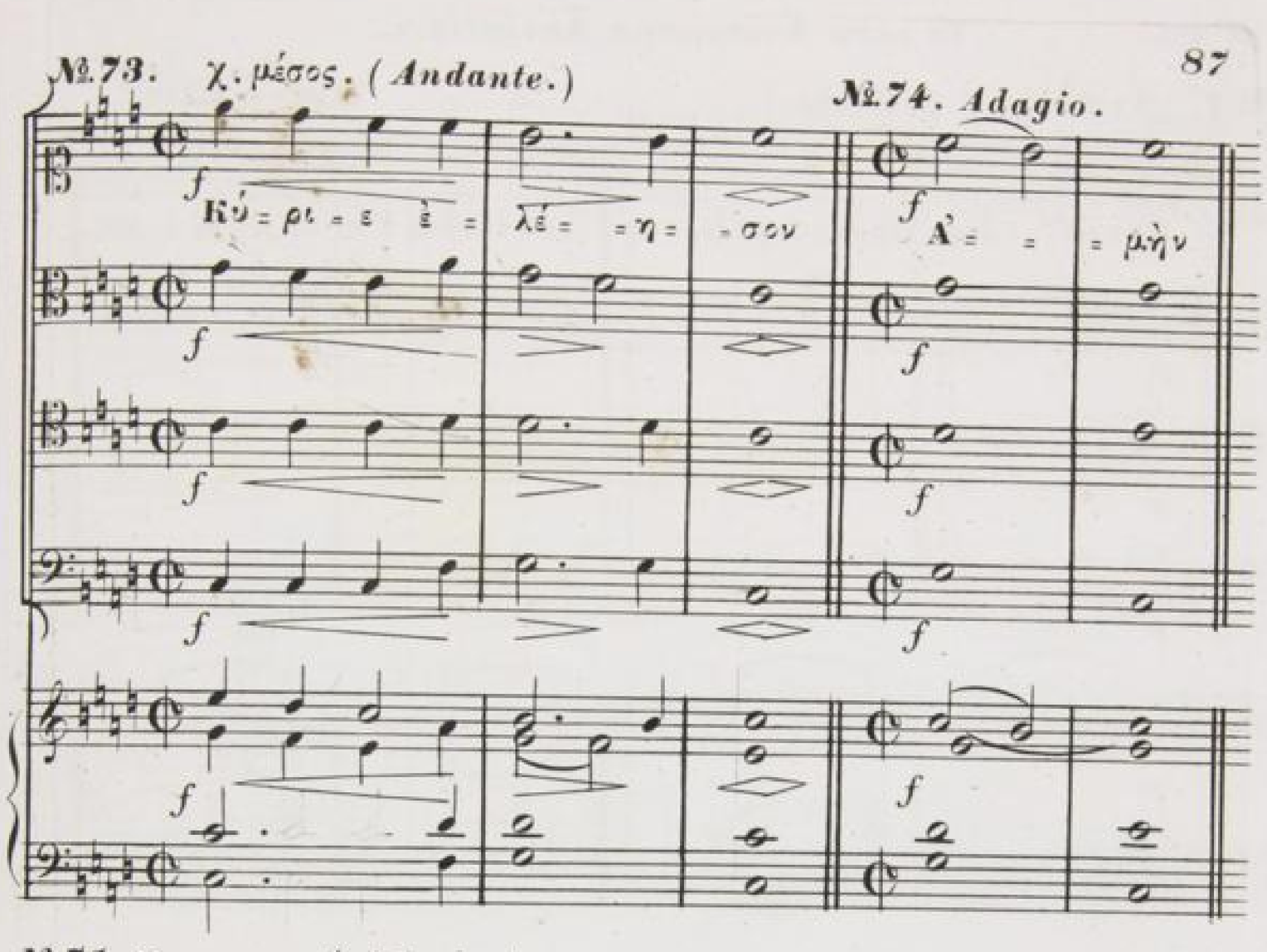



№. 68. *Adagio.* №. 69. *Andante.* №. 70. *Adagio.*

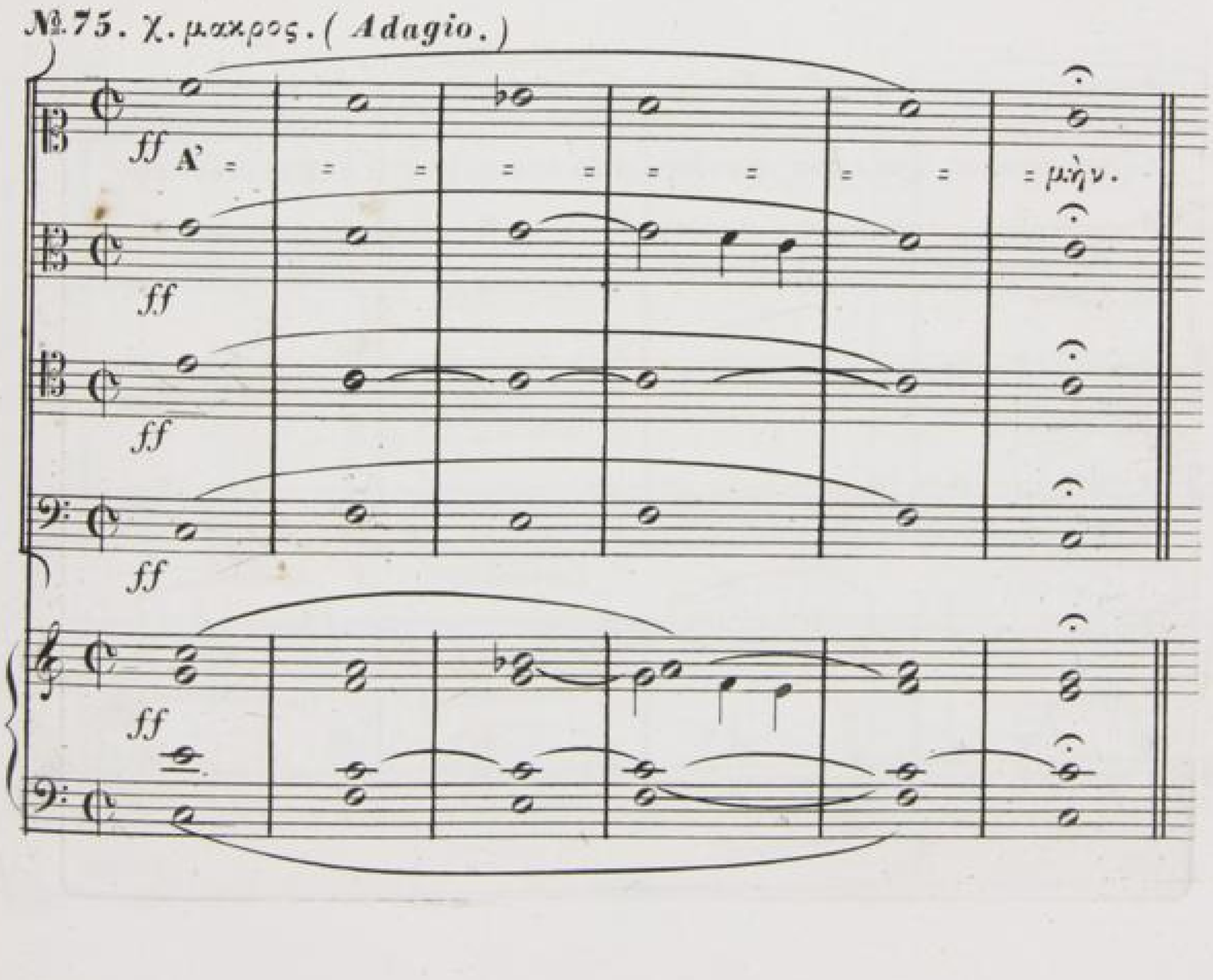


№ 73. χ. μέσος. (*Andante.*)

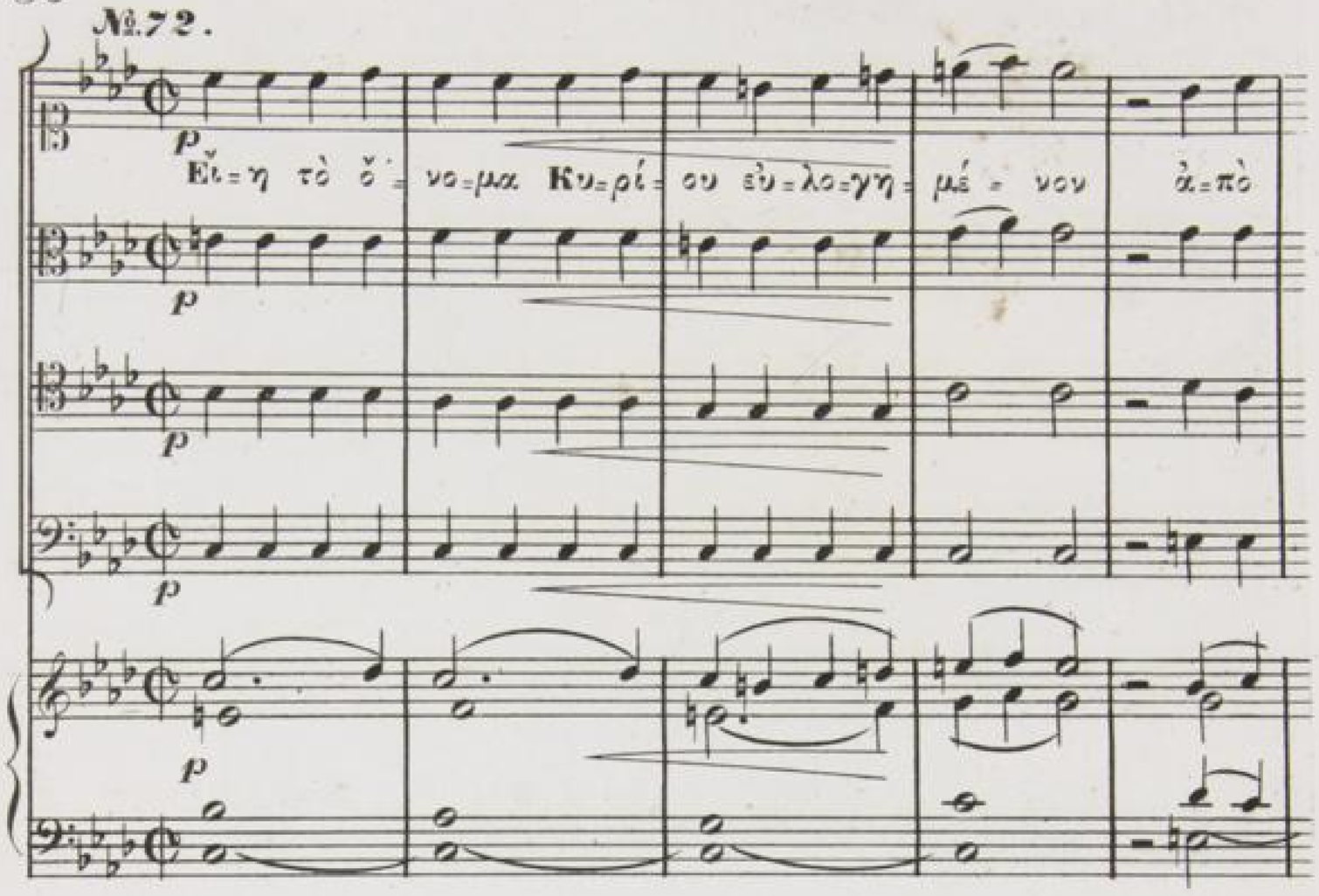
№ 74. *Adagio.*

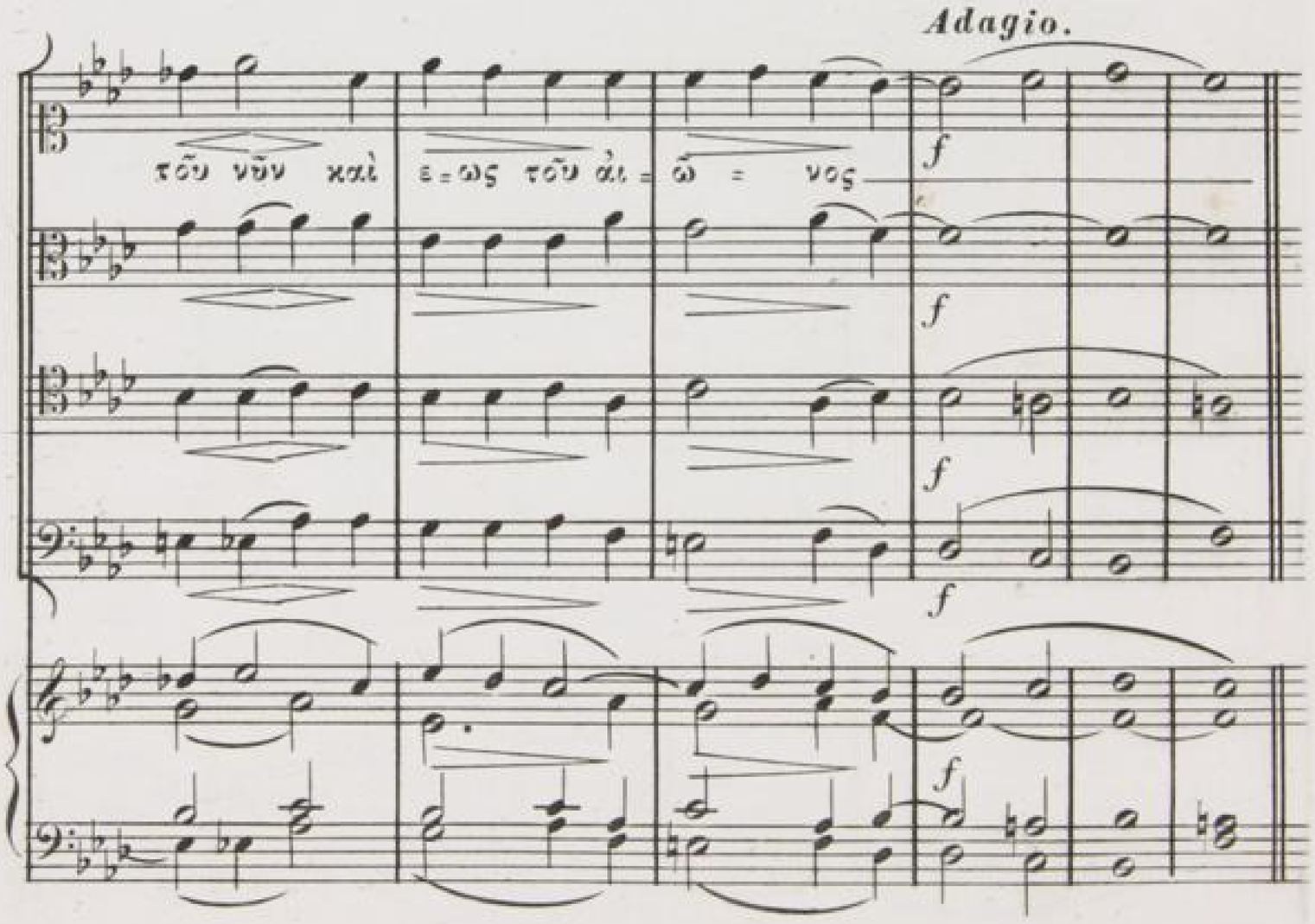


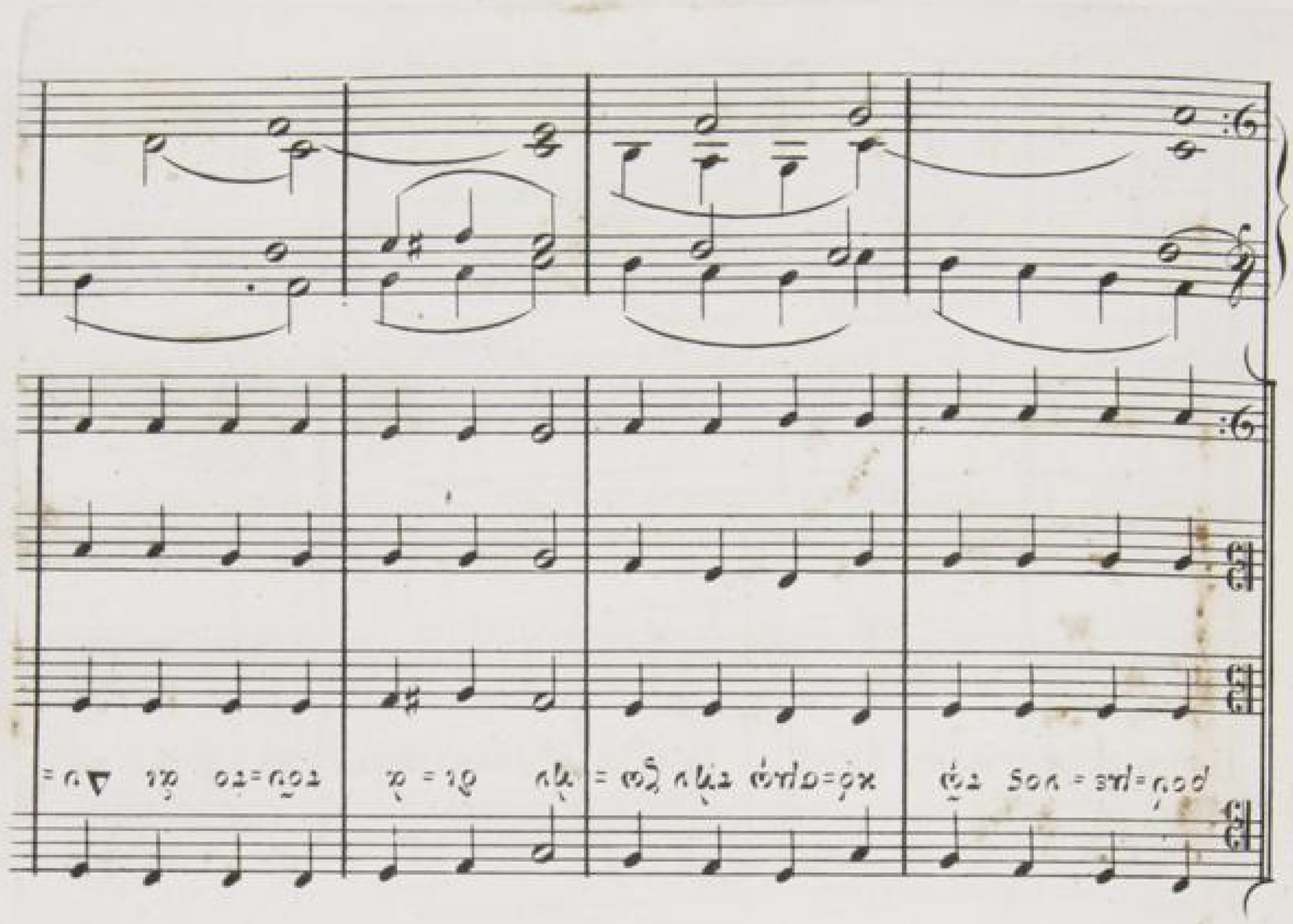

№ 75. χ. μακρος. (*Adagio.*)



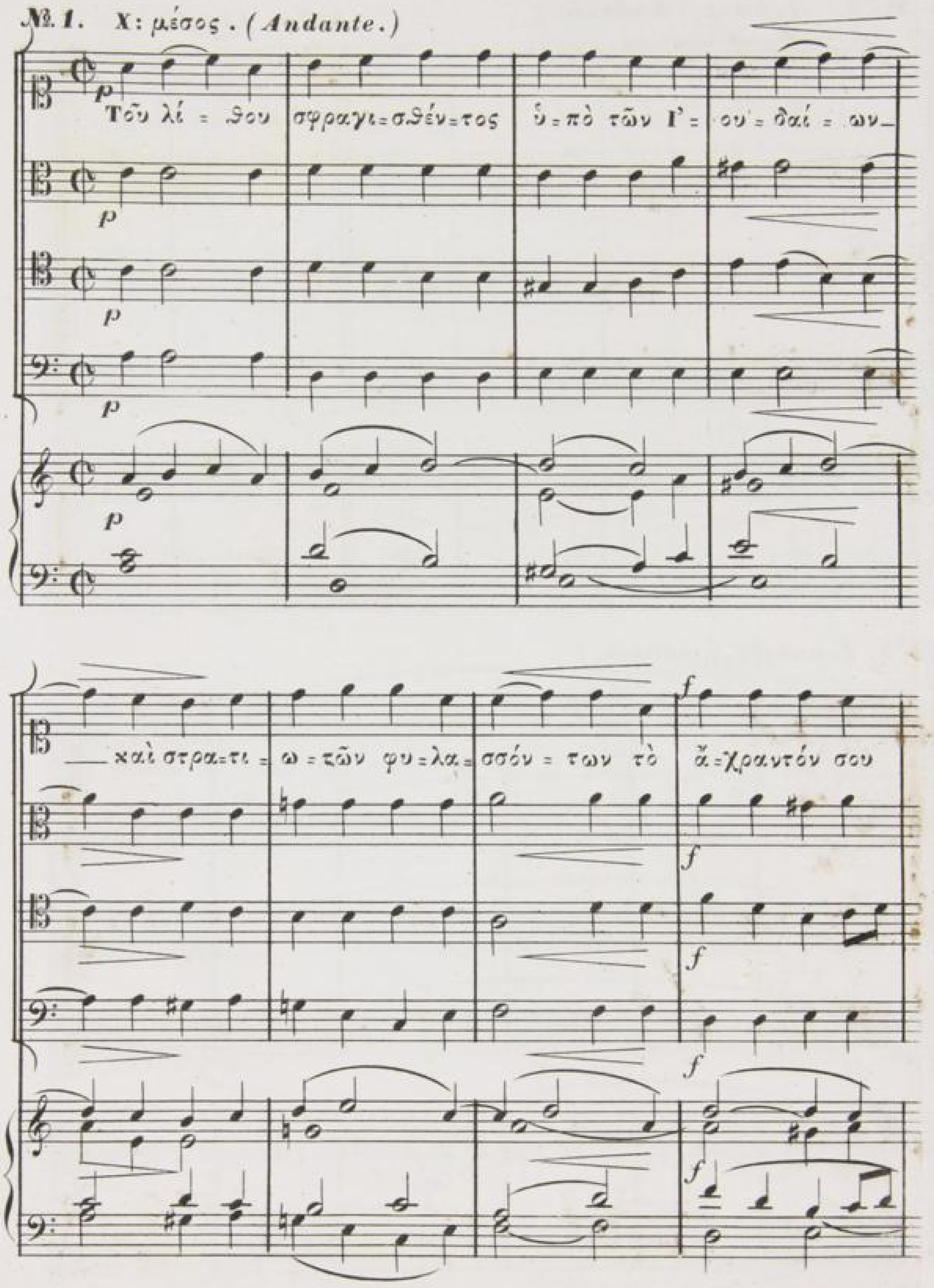
№ 72.

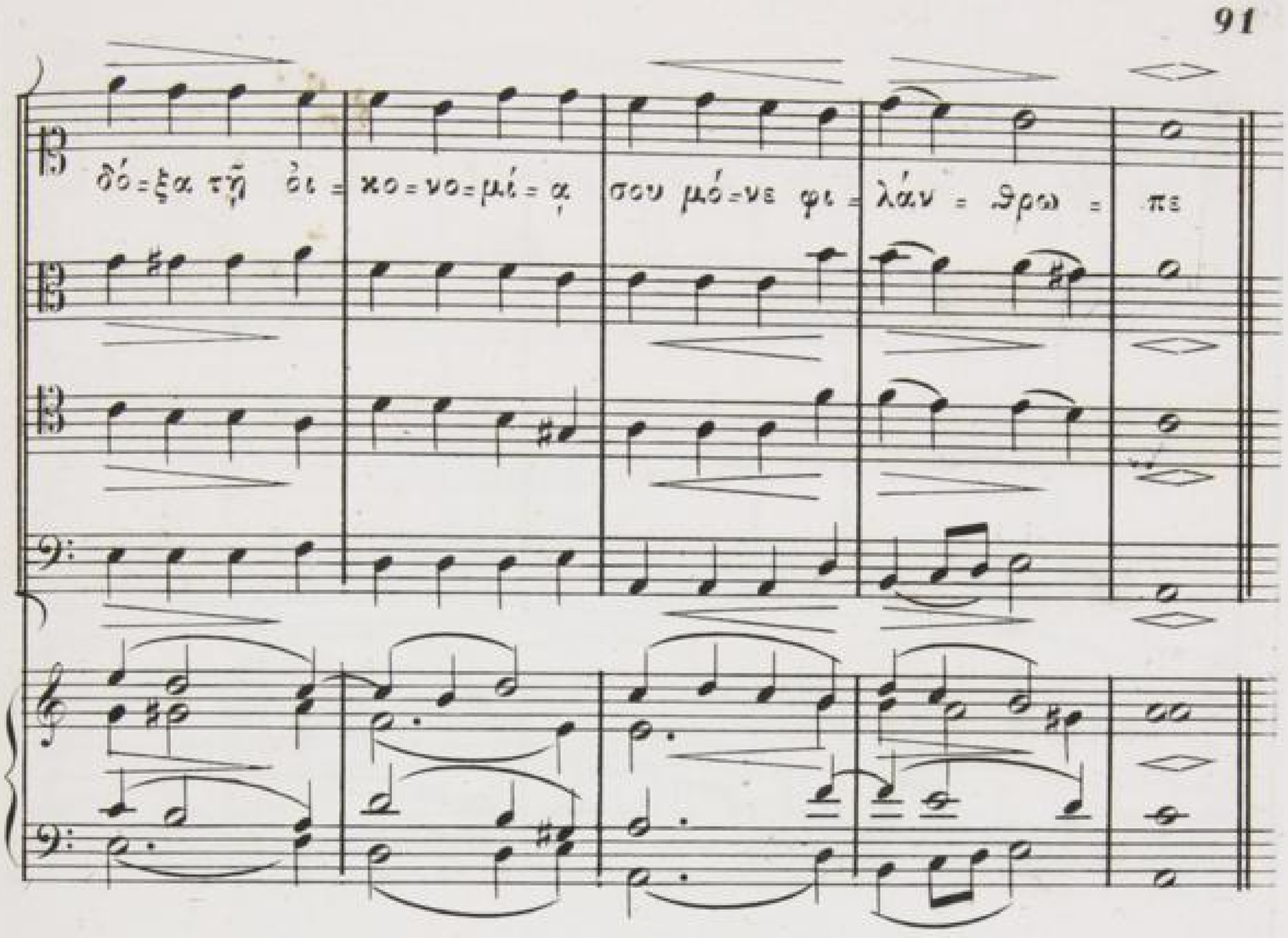

Εὐ=η τὸ ὄ=νο=μα Κυ=ρί=ου εὐ=λο=γη=μέ=νον ἀ=πὸ
p


Adagio.
τοῦ νῦν καὶ ε=ως τοῦ αἰ=ῶ=νος
f

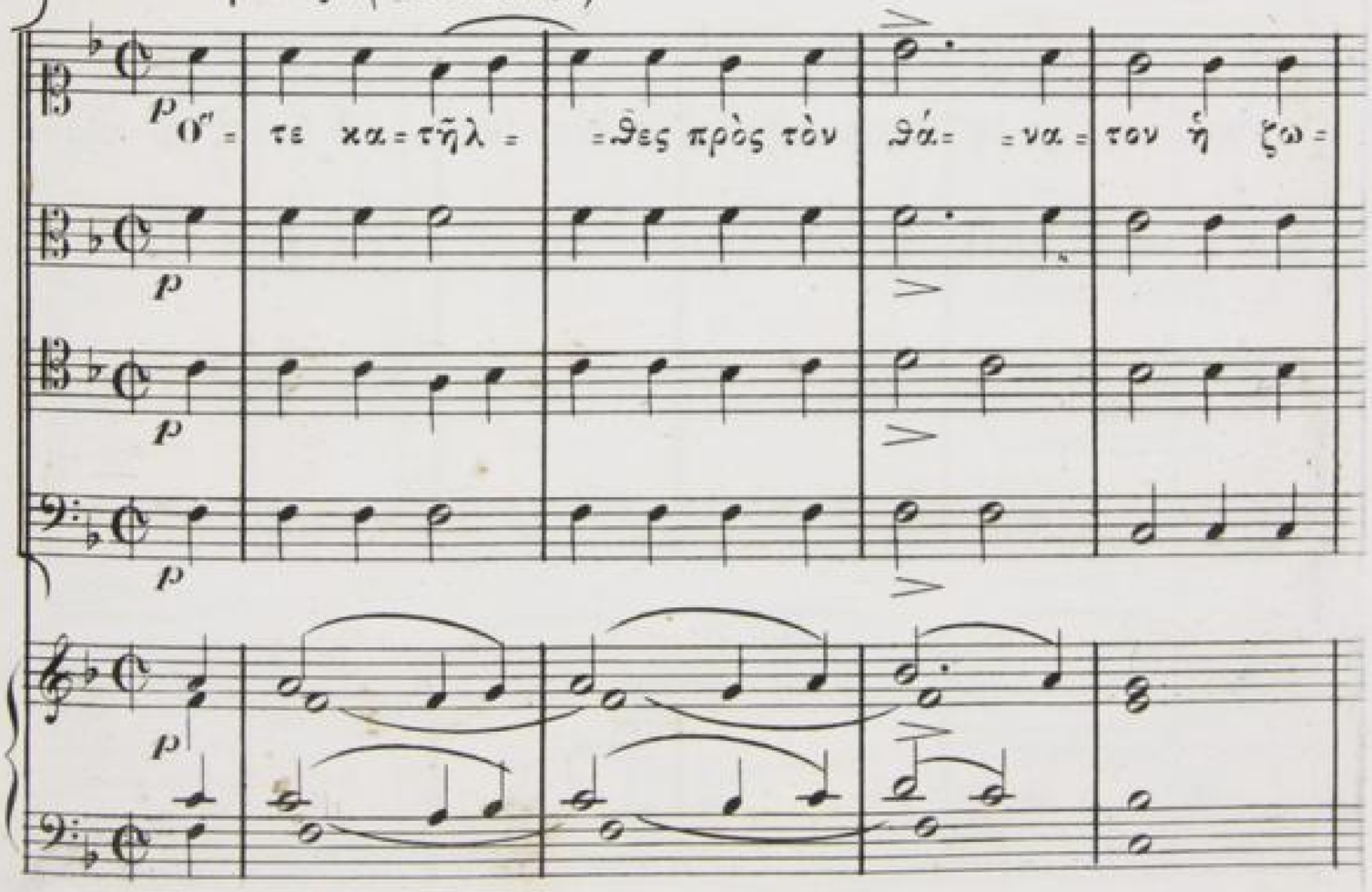

ροὺ=μαι = νος τῇ κό=σμῳ τὴν ζω = ὴν δι = ὰ τοῦ=το ἵ=να Δυ =
ἔλ=θῃ = μα α᾽= νε= σταυ ρω = θῇ = μαι = pos ἔρ=χε=ται δόξ

№ 1. Χ: μέσος. (*Andante.*)



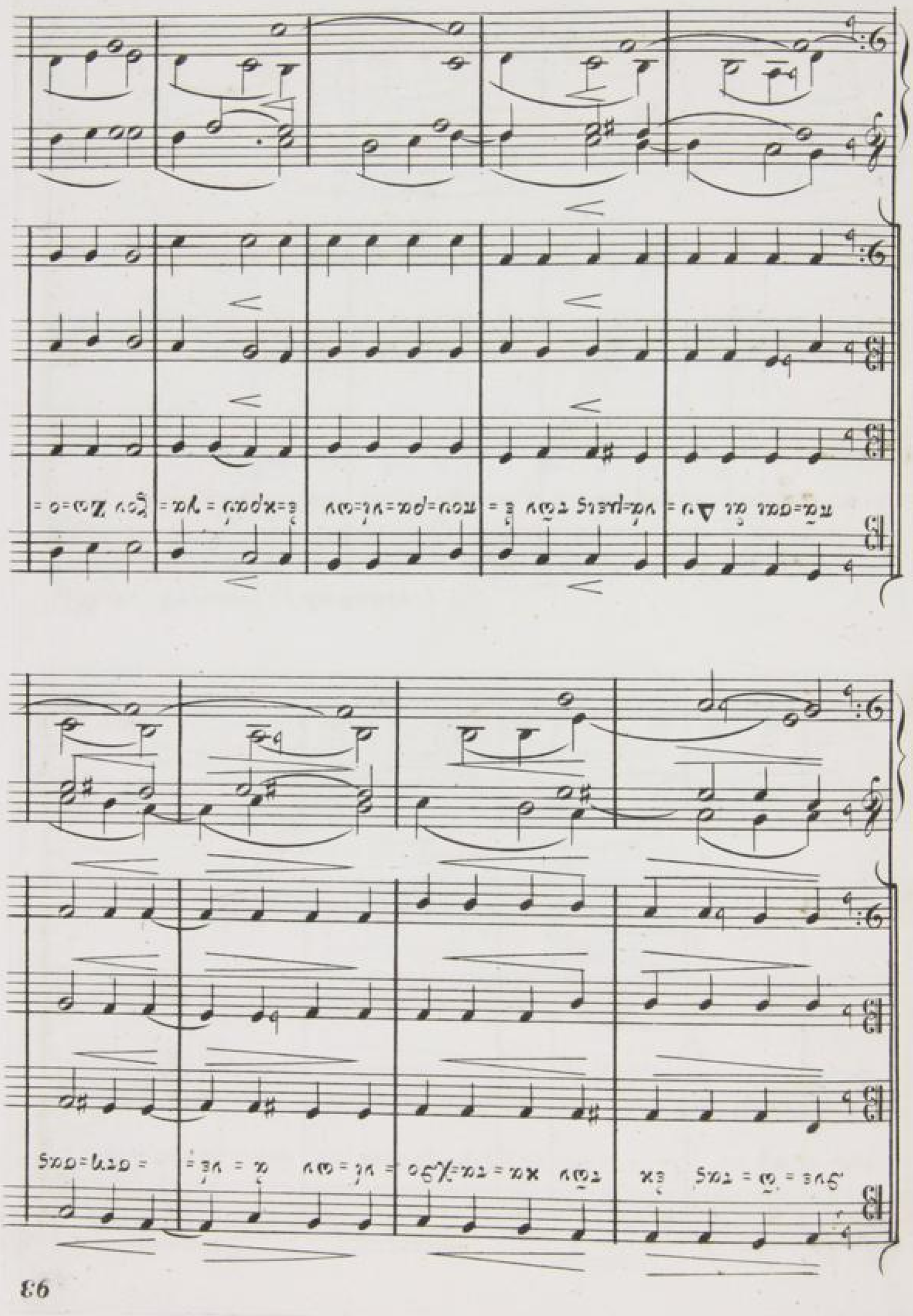


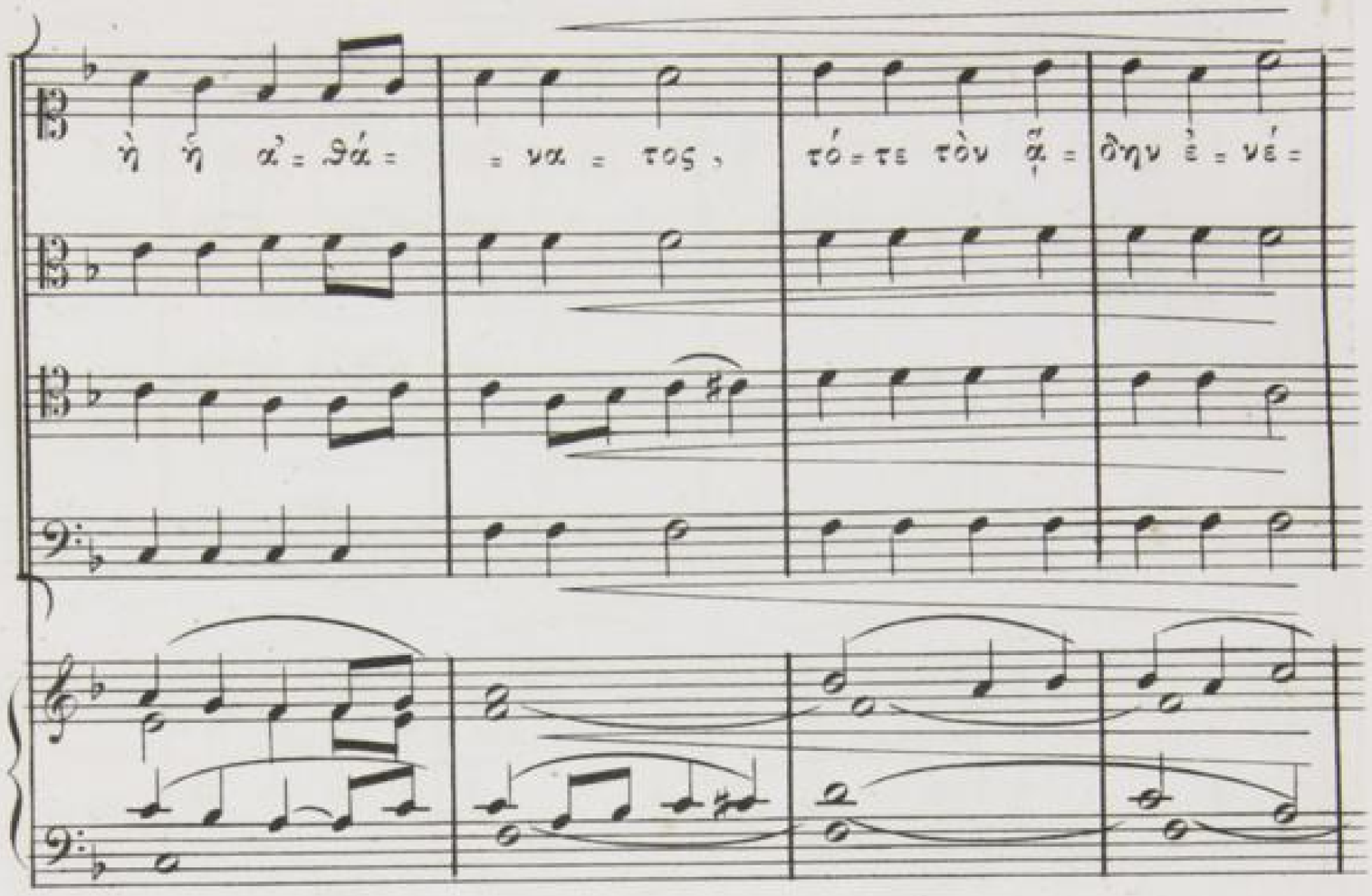

**№ 2. Χ: μέσος. (*Andante.*)**

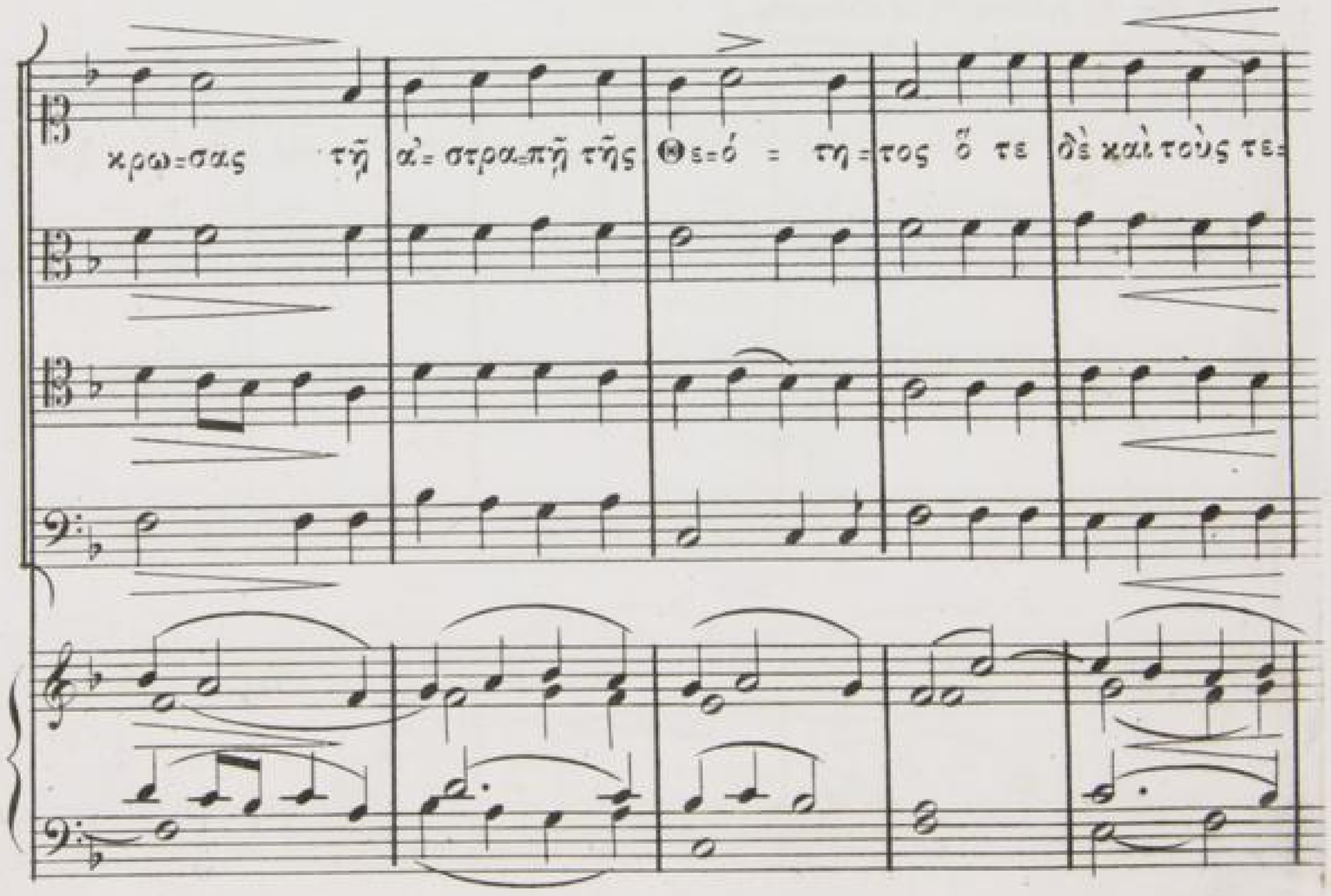


νά=μεις τῶν οὐ=ρανων ἐ = βό=ων Σοι ζω=ο = δό = τα Δό =

ξα τῇ Ἀ = να = στά=σει σου Χρι=στὲ δό = ξα τῇ βα=σι=λεί=ᾳ Σου

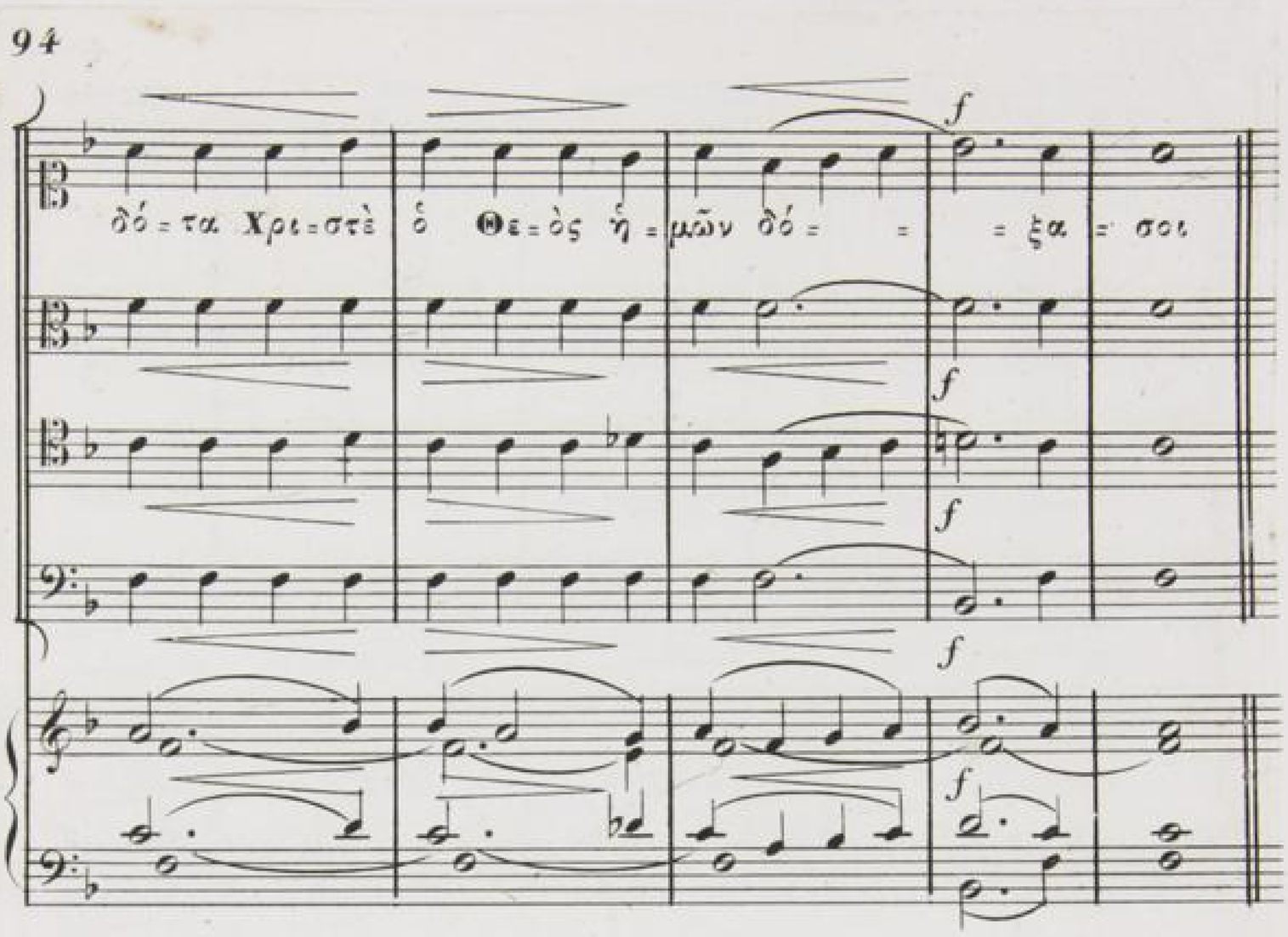

πᾶ=σαι ἀι Δυ = νά=μεις τῶν ἠ = που=ρα=νί=ων ἠ=κρού = γα = ζῶν Ζω=ο =
ἐν ἑαυ=τοῖς = ἀ = νε = ὡν νά=τα=χρο=νί=ζο=ντα ἐκ τοῦ = ὠ = τος = σπη=σμος


ἠ ἡ α᾽ = θά = = να = τος, τό = τε τὸν ᾅ = δην ἐ = νέ =

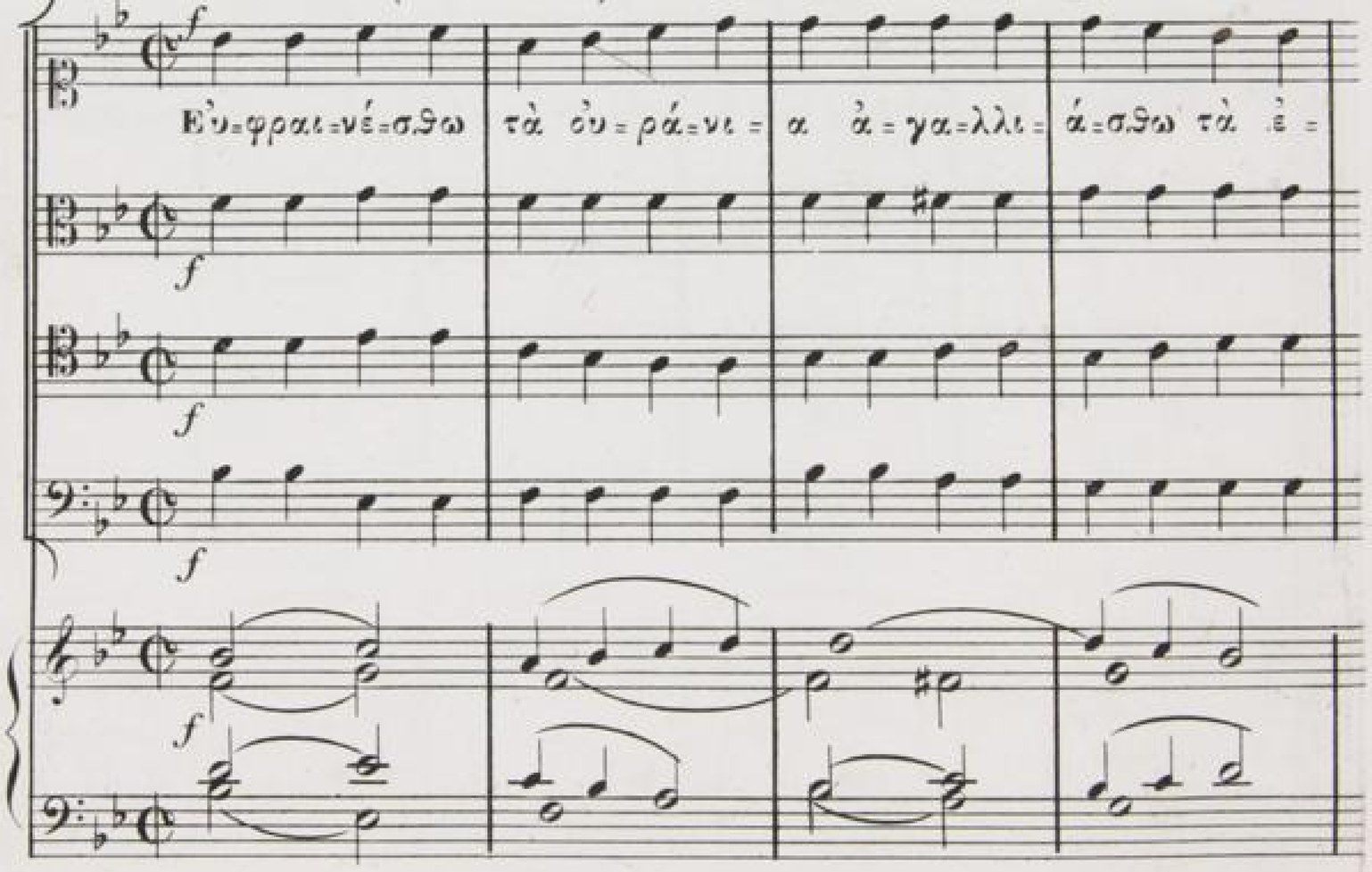

κρω = σας τῇ α᾽ = στρα = πῇ τῆς Θε = ό = τη = τος ὅ τε δὲ καὶ τοὺς τε =

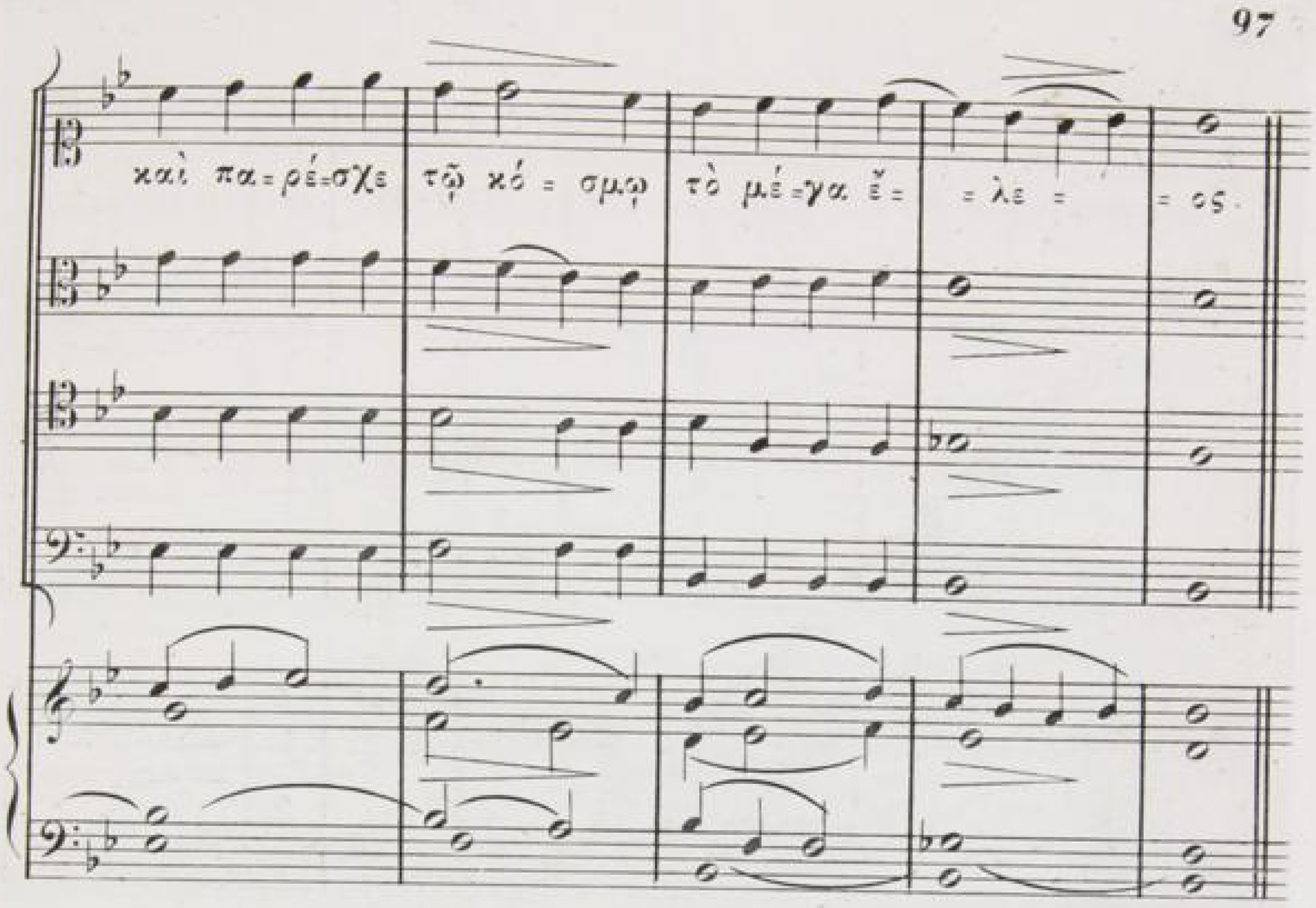
πί = γει = α ὅ = τι ἐ = ποί = η = σε χρά = τος ἐν βρα = χί = ο =

νι ἀν = τοῦ ὁ Κύ = ρι = ος ἐ = πά = τη = σε τῷ θα = νά =

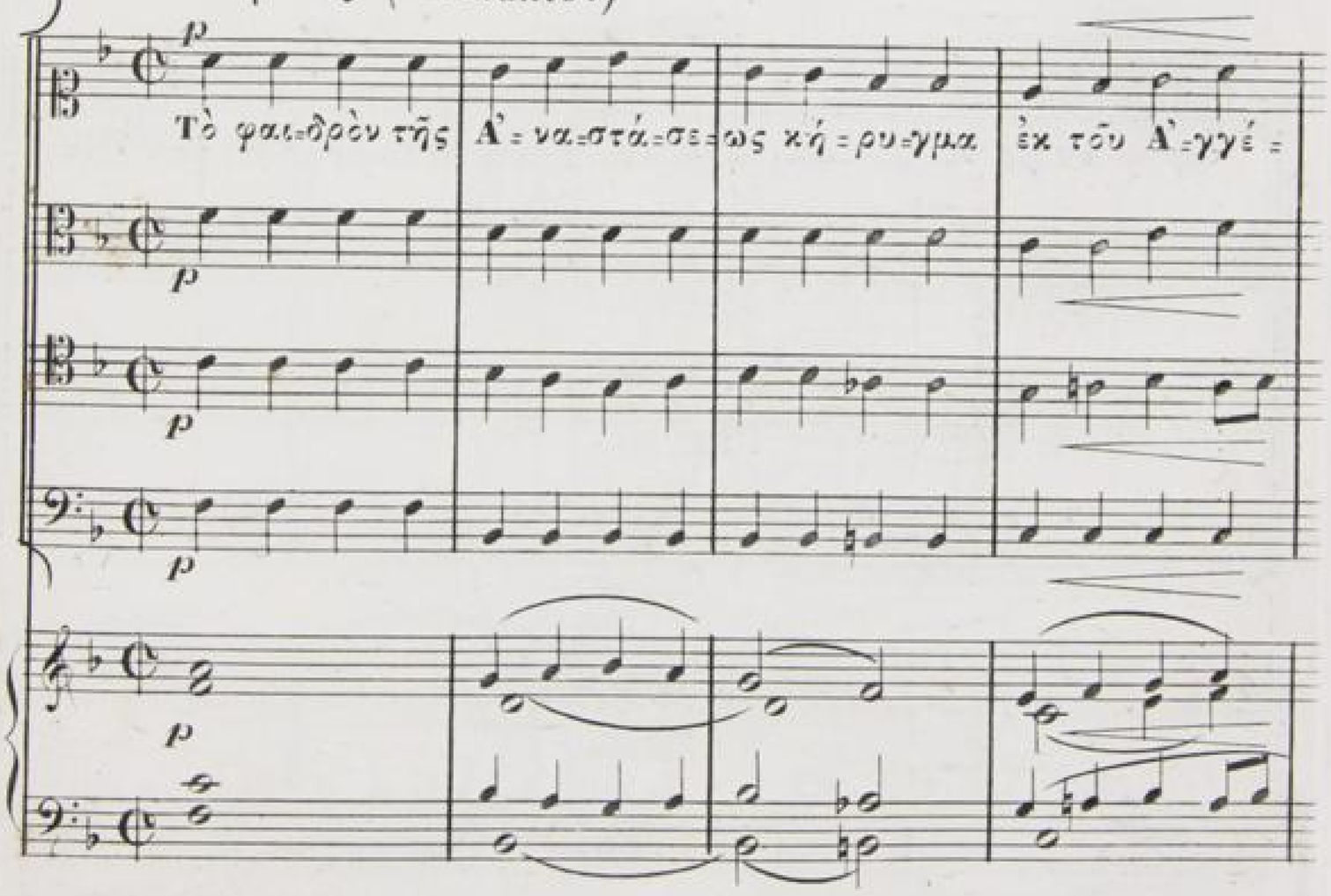


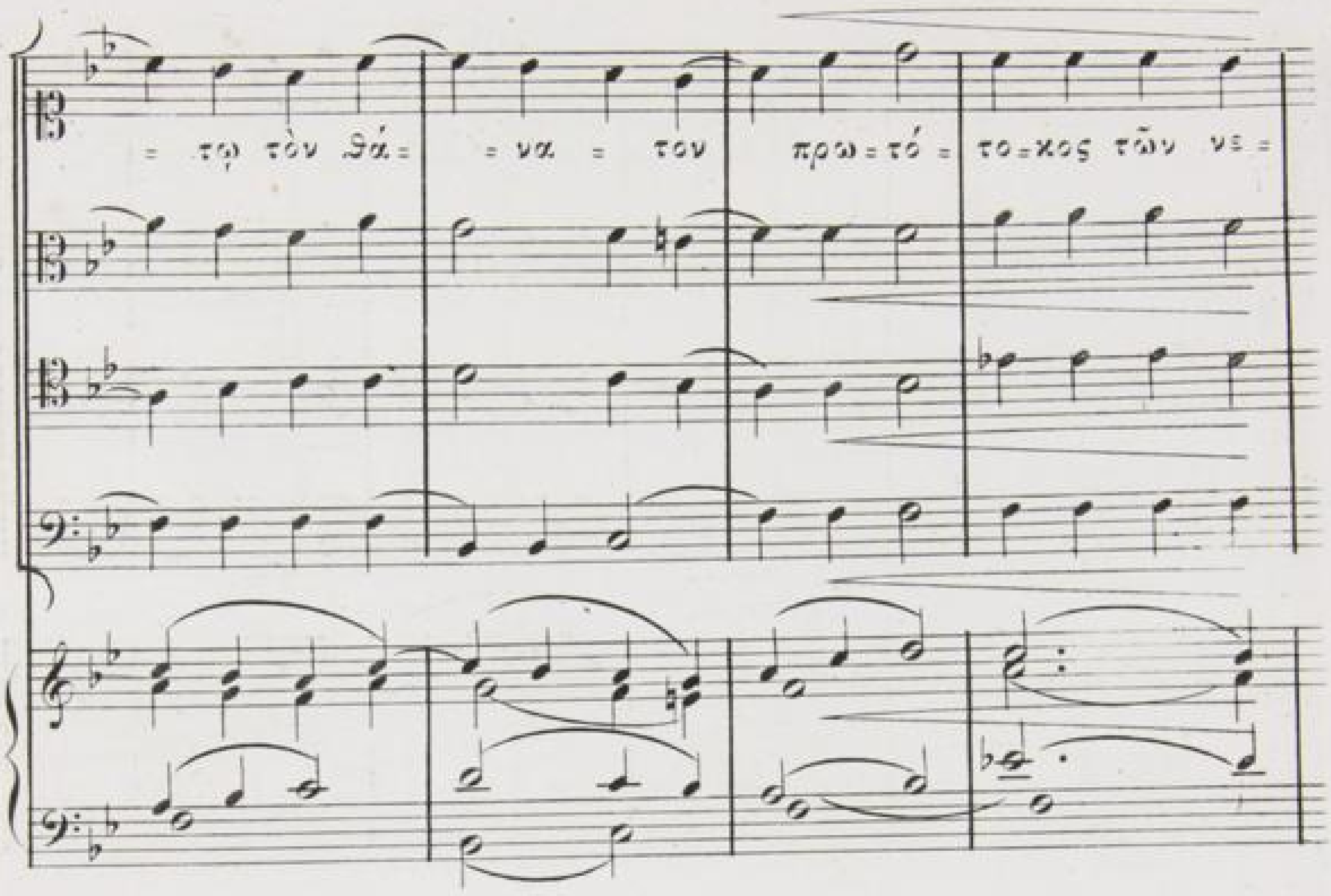

№ 3. Χ: μέσος. (*Andante.*)

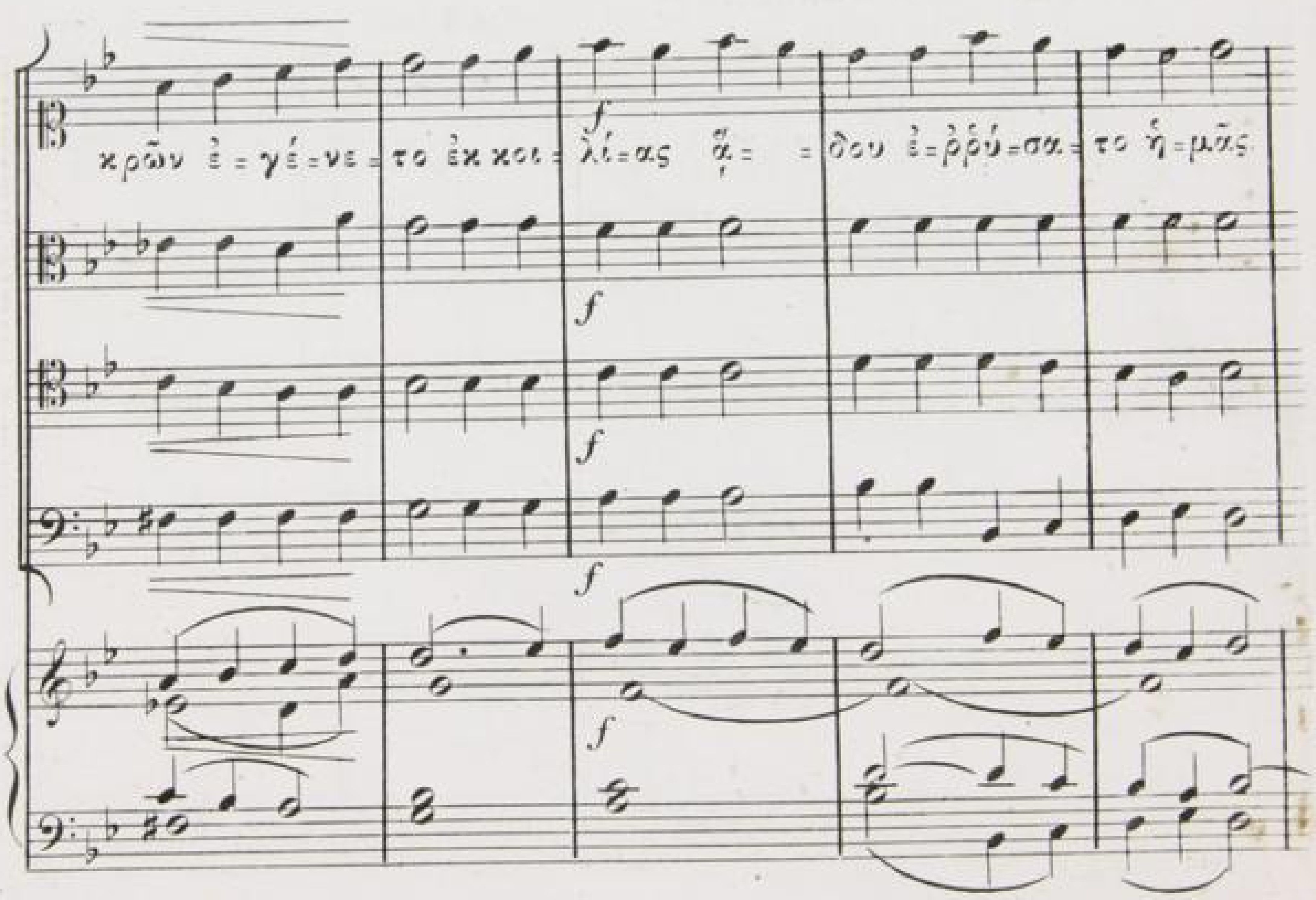


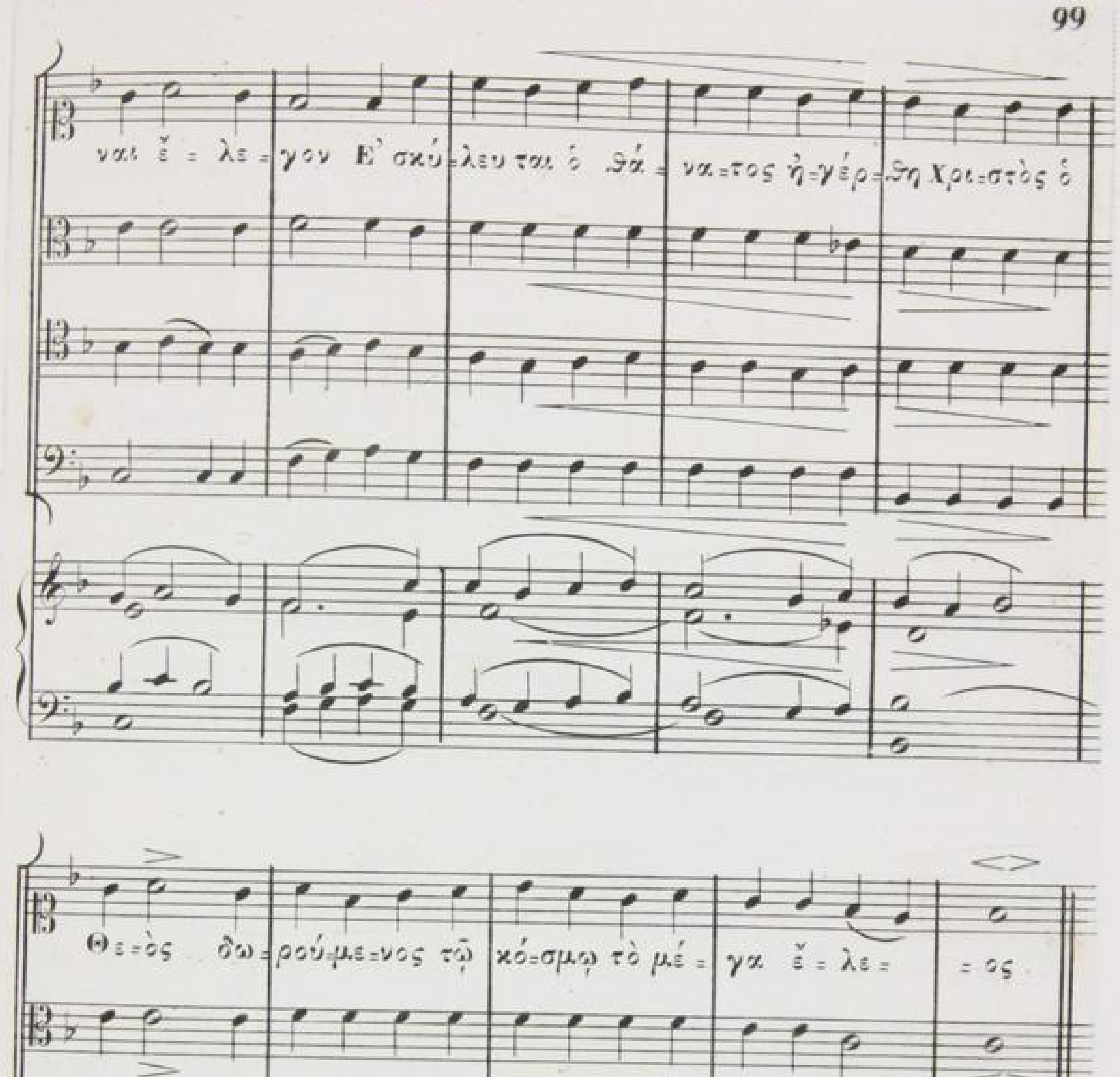



№ 4. Χ: μέσος. (*Andante.*)



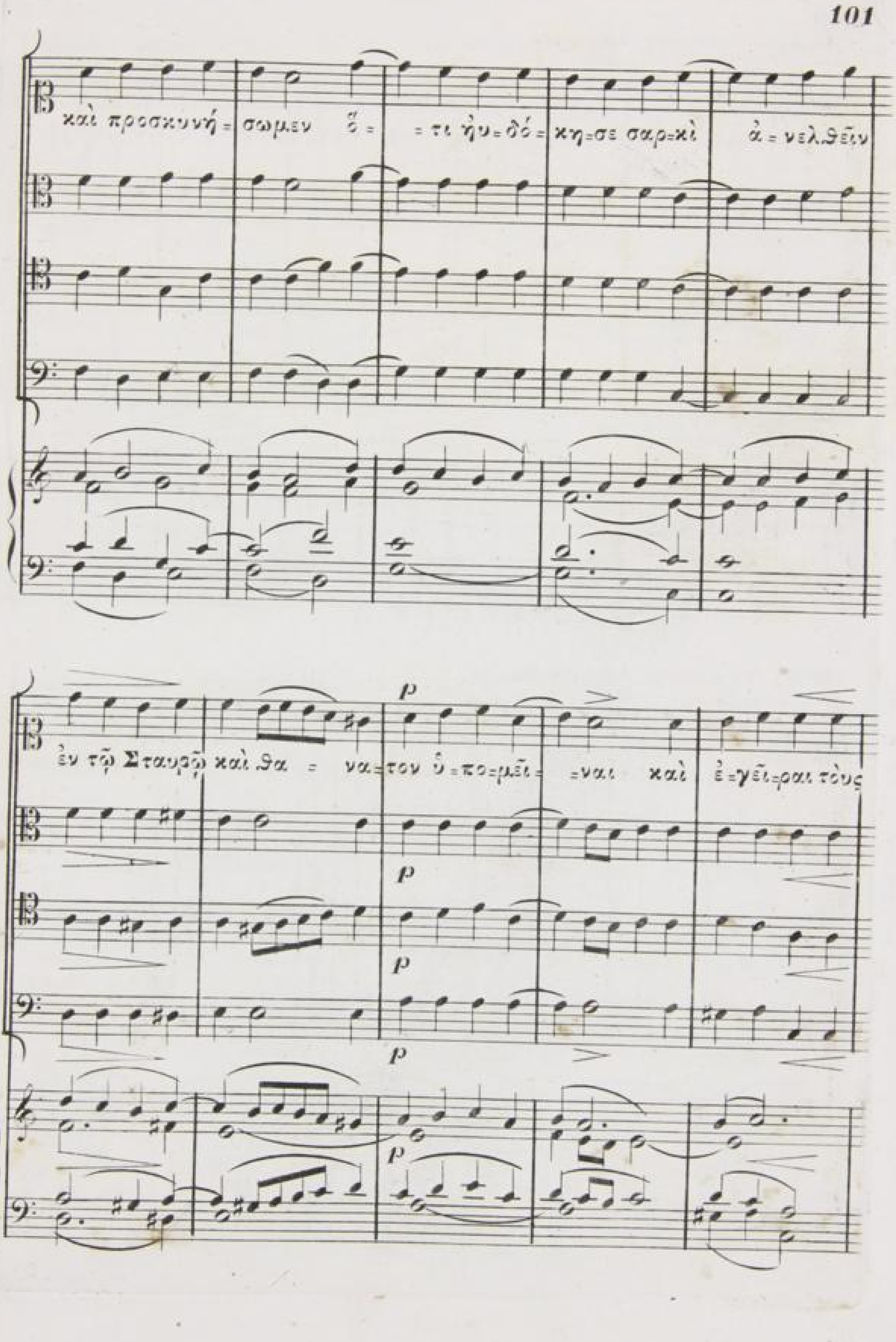

= τῳ τὸν θά= = να = τον πρω=τό= το=κος τῶν νε=


κρῶν ἐ=γέ=νε=το ἐκ κοι=λί=ας ἅ= =δου ἐ=ῤῥύ=σα=το ἡ=μᾶς

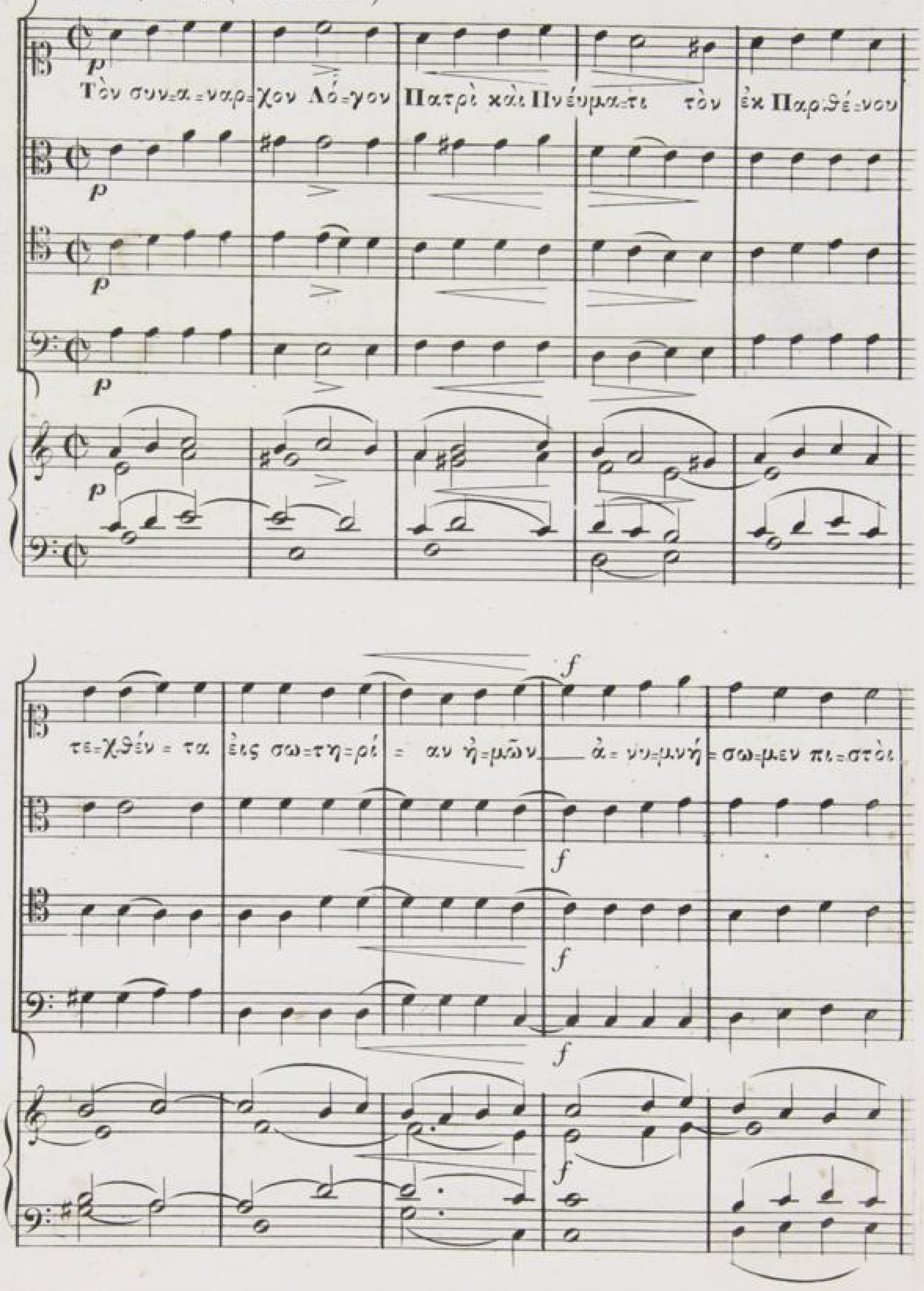

ναι ἔ = λε = γον Ε᾽ σκύ = λευ ται ὁ θά = να = τος ἠ = γέρ = θη Χρι = στὸς ὁ
Θε = ὸς δω = ρού = με = νος τῷ κό = σμῳ τὸ μέ = γα ἔ = λε = = ος

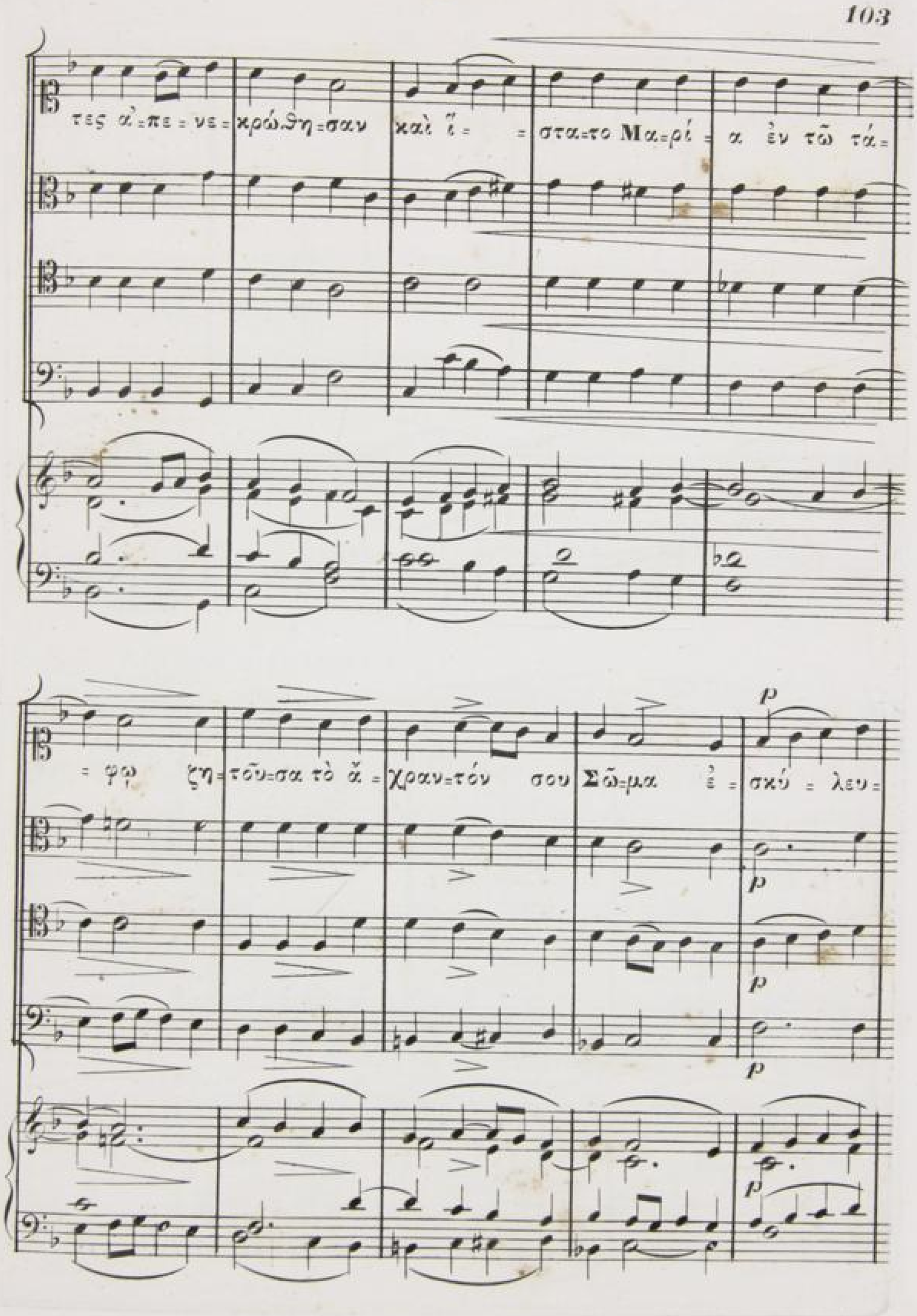
λου μα=θοῦσαι ἀι τοῦ Κυ=ρί= ου μα=θή = τρι=αι καὶ τὴν προσ=νι=

κὴν ἀ=πό=φα=σιν ἀ=πο=ρρί= ψα=σαι = τοῖς Ἀ=πο=στό=λοις καυ=χώ=με=


καὶ προσκυνή = σωμεν ὃ = = τι ἠυ = δό = κη = σε σαρ = κὶ ἀ = νελθεῖν
ἐν τῷ Σταυρῷ καὶ θα = να = τον ὑ = πο = μεῖ = = ναι καὶ ἐ = γεί = ραι τοὺς
p
p
p
p

№. 5. Χ. μεσος. ( *Andante.* )

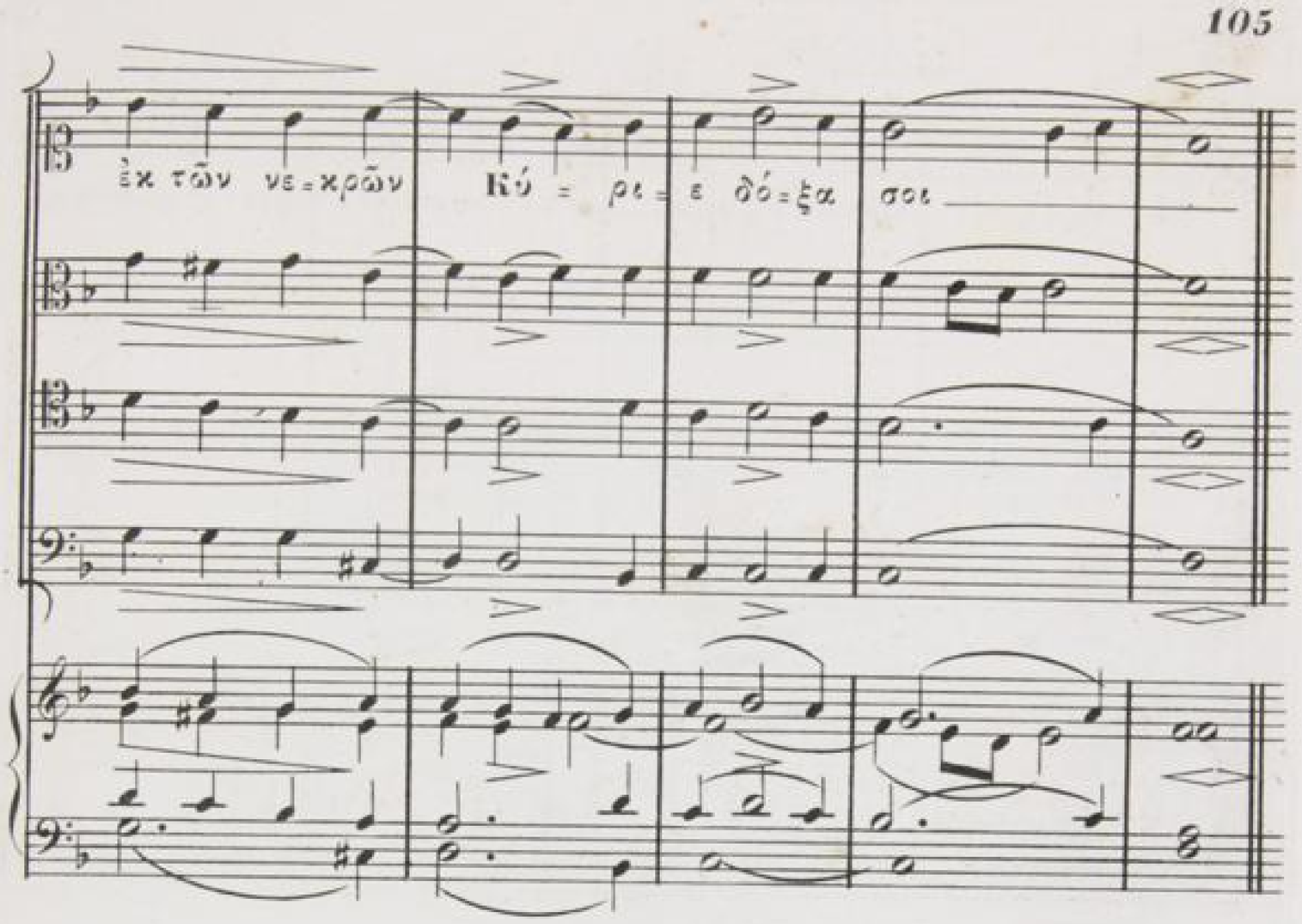



τες ἀ=πε=νε=κρώθη=σαν καὶ ἵ= =στα=το Μα=ρί=α ἐν τῷ τά=
=φῳ ζη=τοῦ=σα τὸ ἄ=χραν=τόν σου Σῶ=μα ἐ=σκύ=λευ=
p

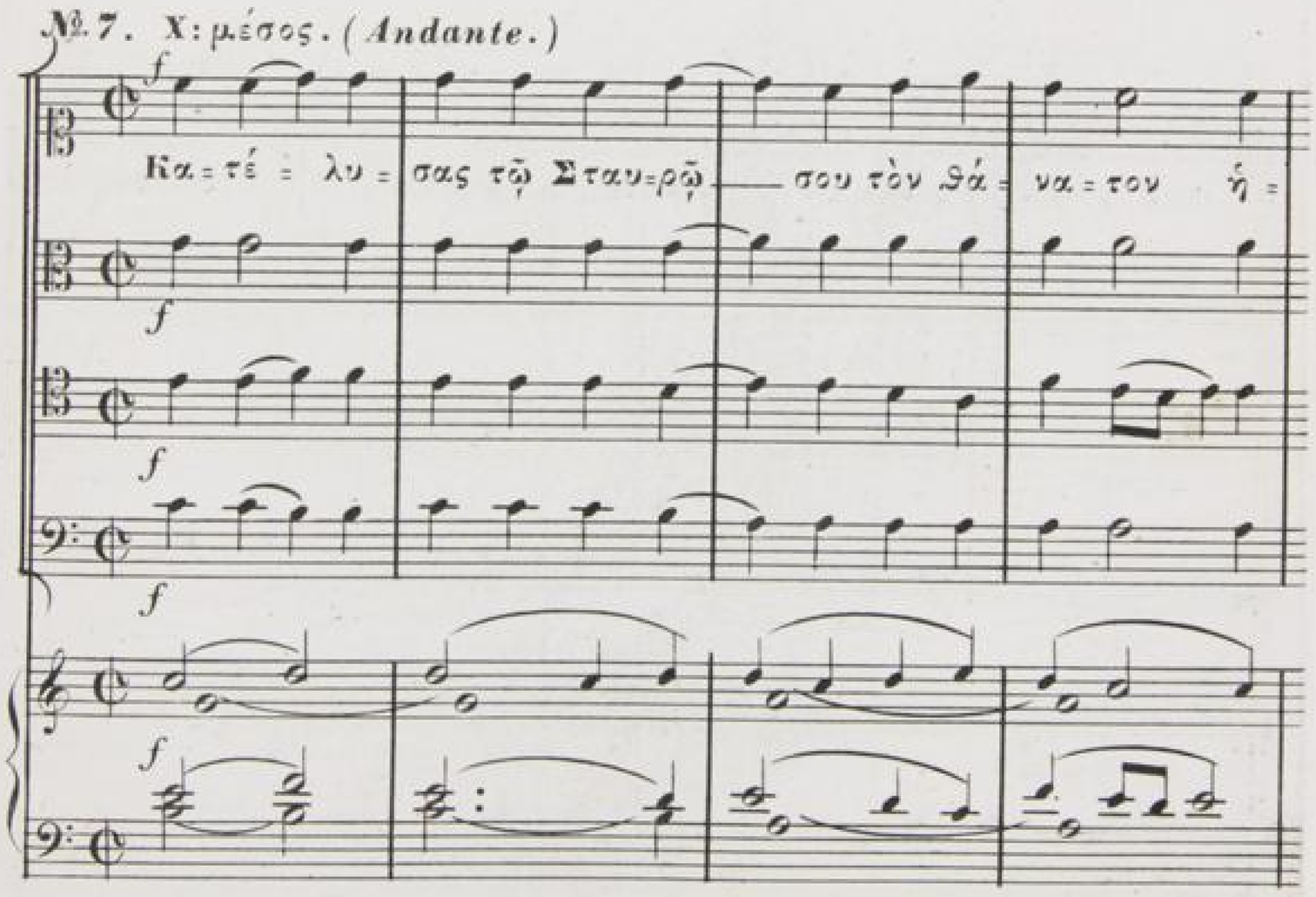
τε=θνε=ῶ = = ταις ἐν τῇ ἐν= δό=ξω Ἀ=να= στά=σει αὐ= =τοῦ.

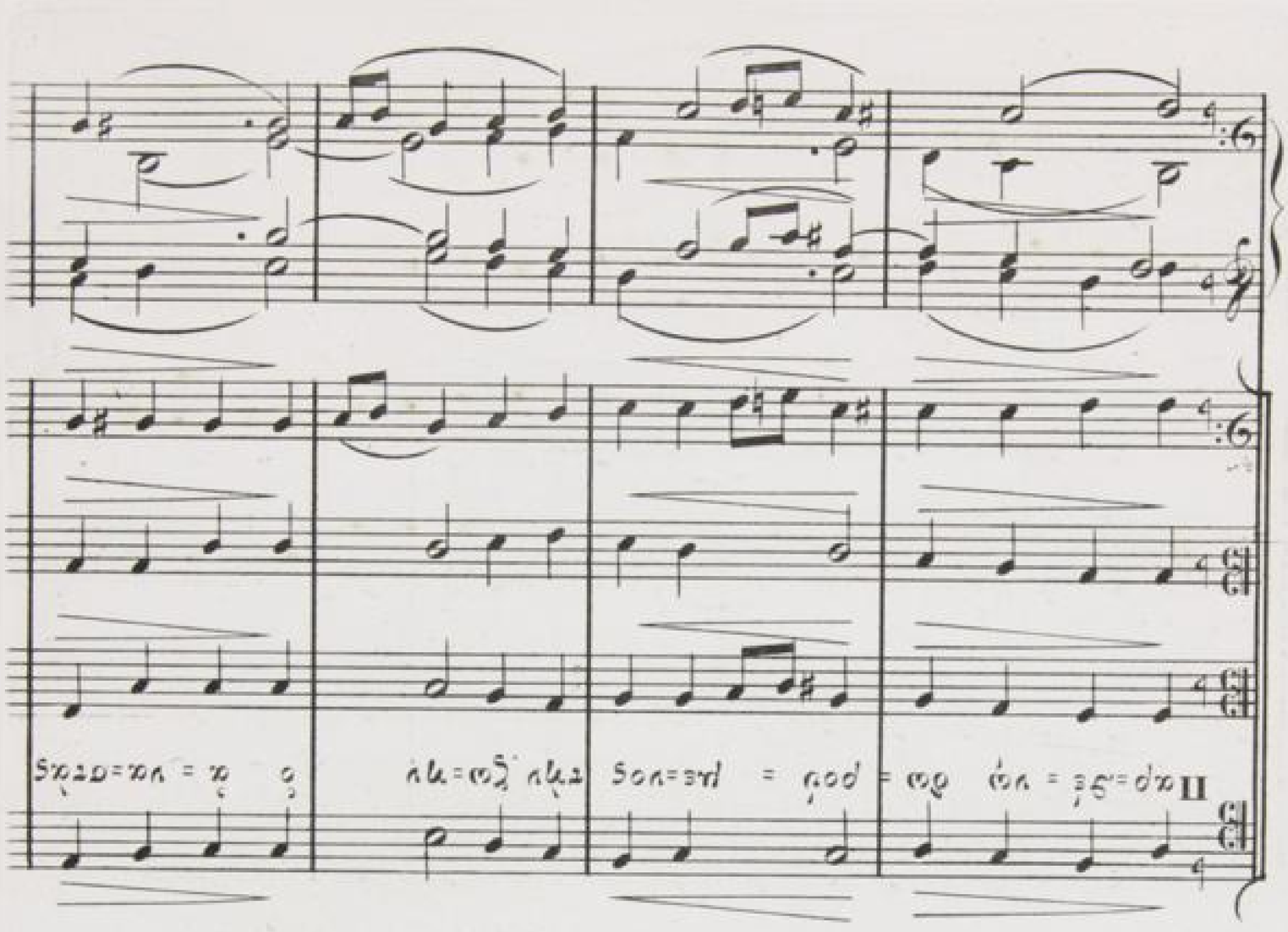
№ 6. Χ: μέσος. (*Andante.*)

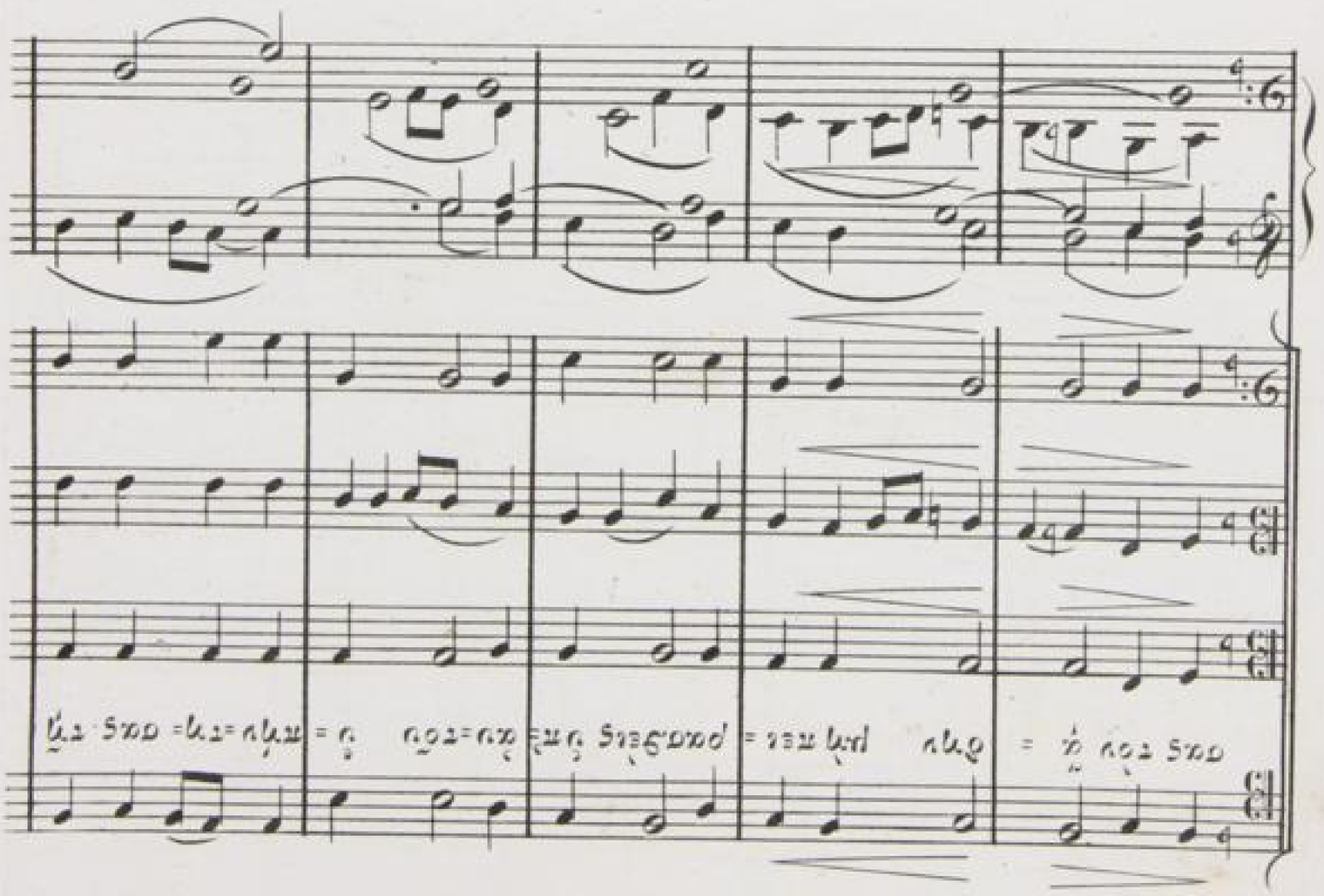
Ἀ=γγε=λι=καὶ Δυ=νά=μεις ἐ=πὶ τὸ μνῆ=μά σου καὶ ὀι φυ=λάσσον=

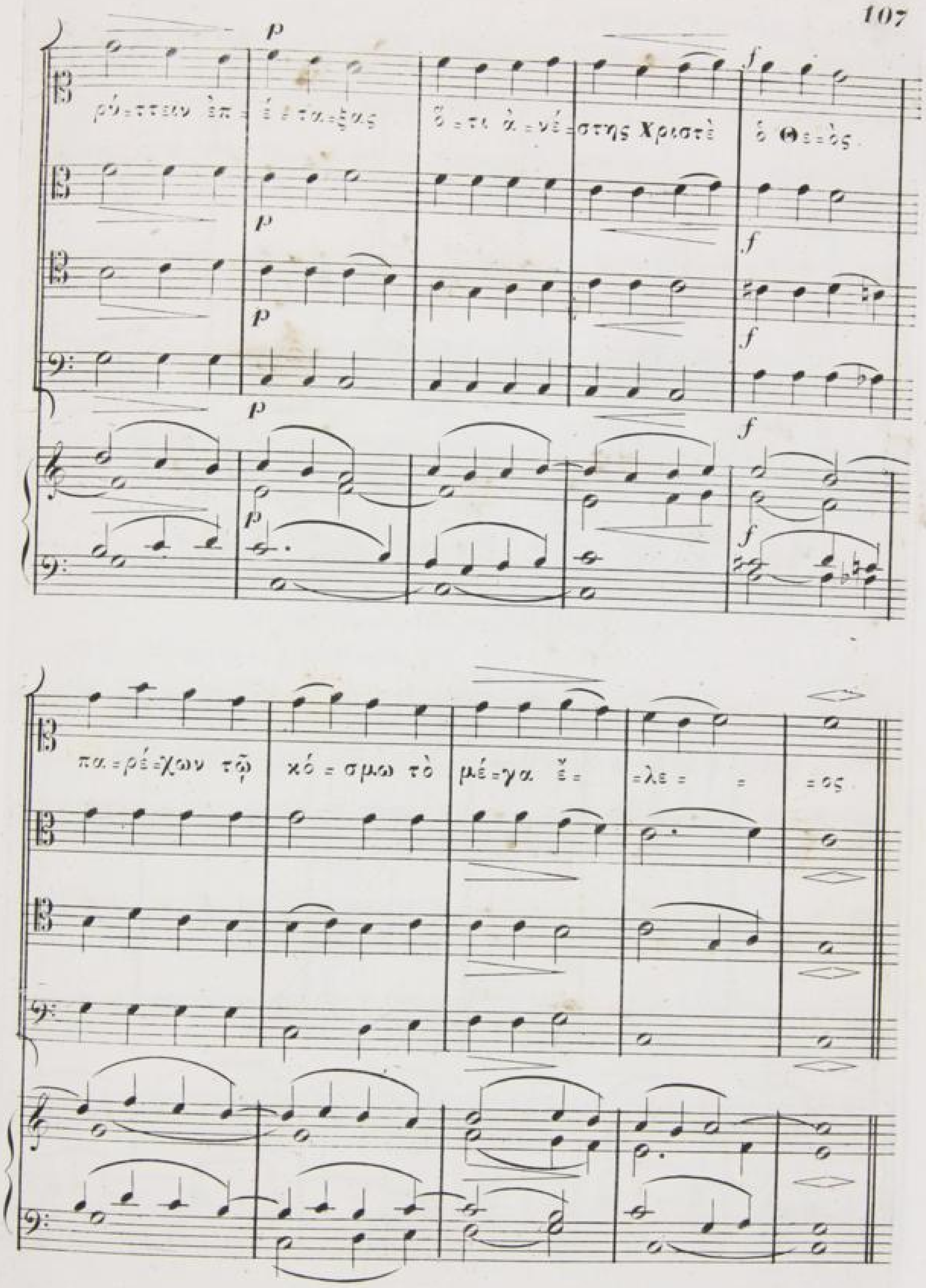


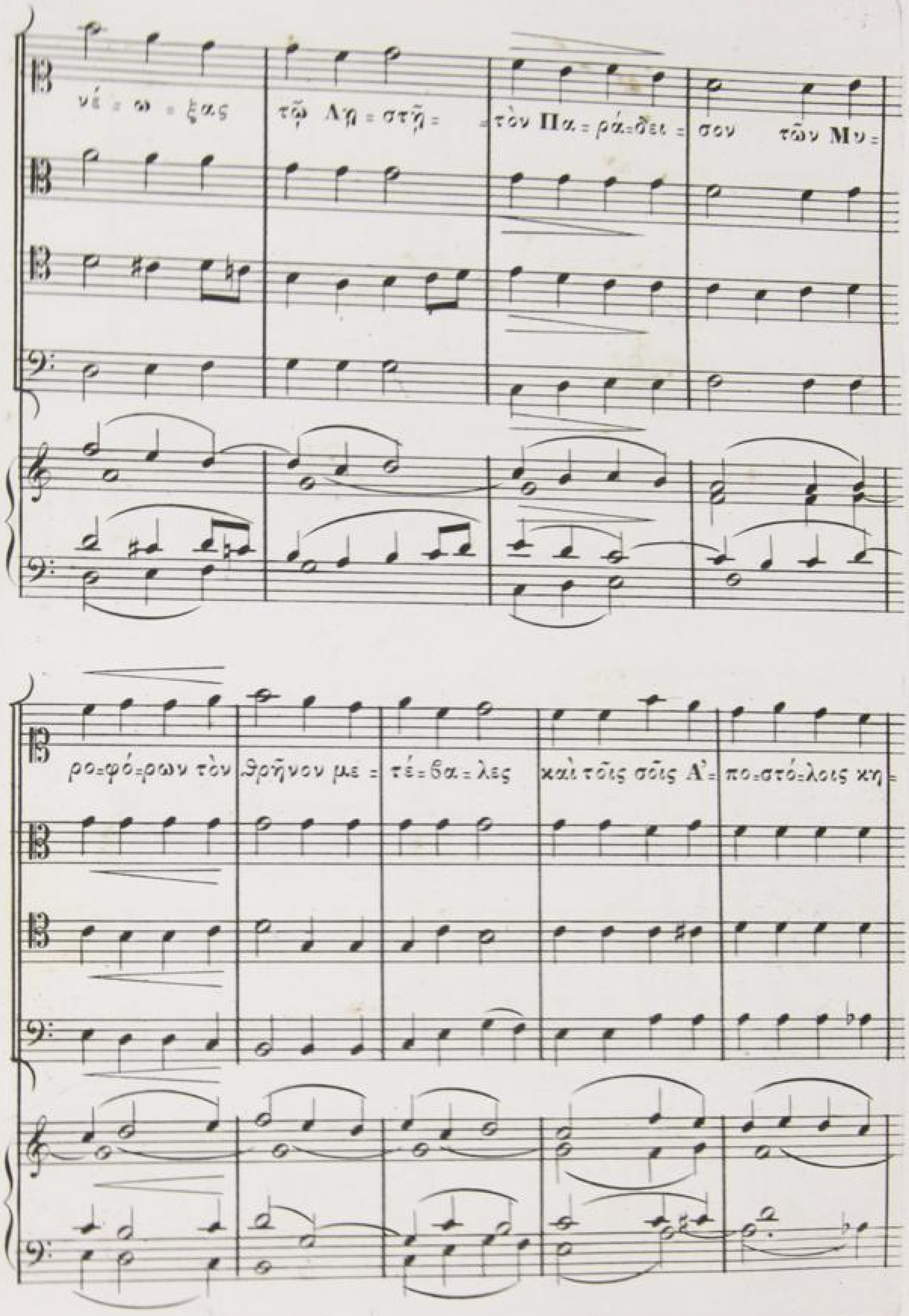

№ 7. Χ: μέσος. (*Andante.*)

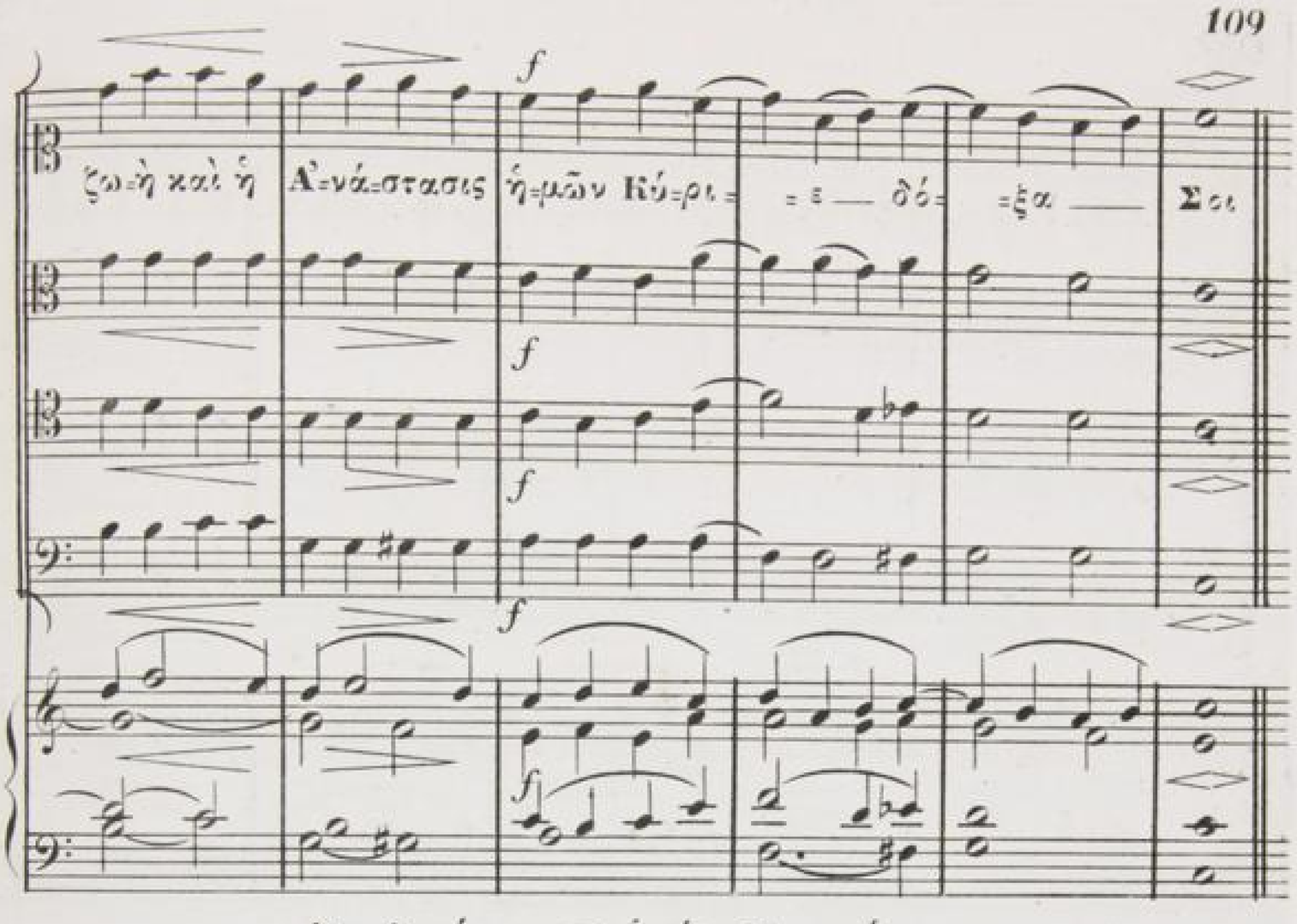



Παρ=δέ = νομ = δοὺ = μοὶ = μέ=νος = ἀπ' = ἀρ=χῆς


ἀπ' ἀρ=χῆς = μέ=νος = ἐμ=μὶ = δοὺ = λου = ἀλ=λὰ = καὶ = ἐν = τῇ = ἐμ=μὶ = δοὺ = λου

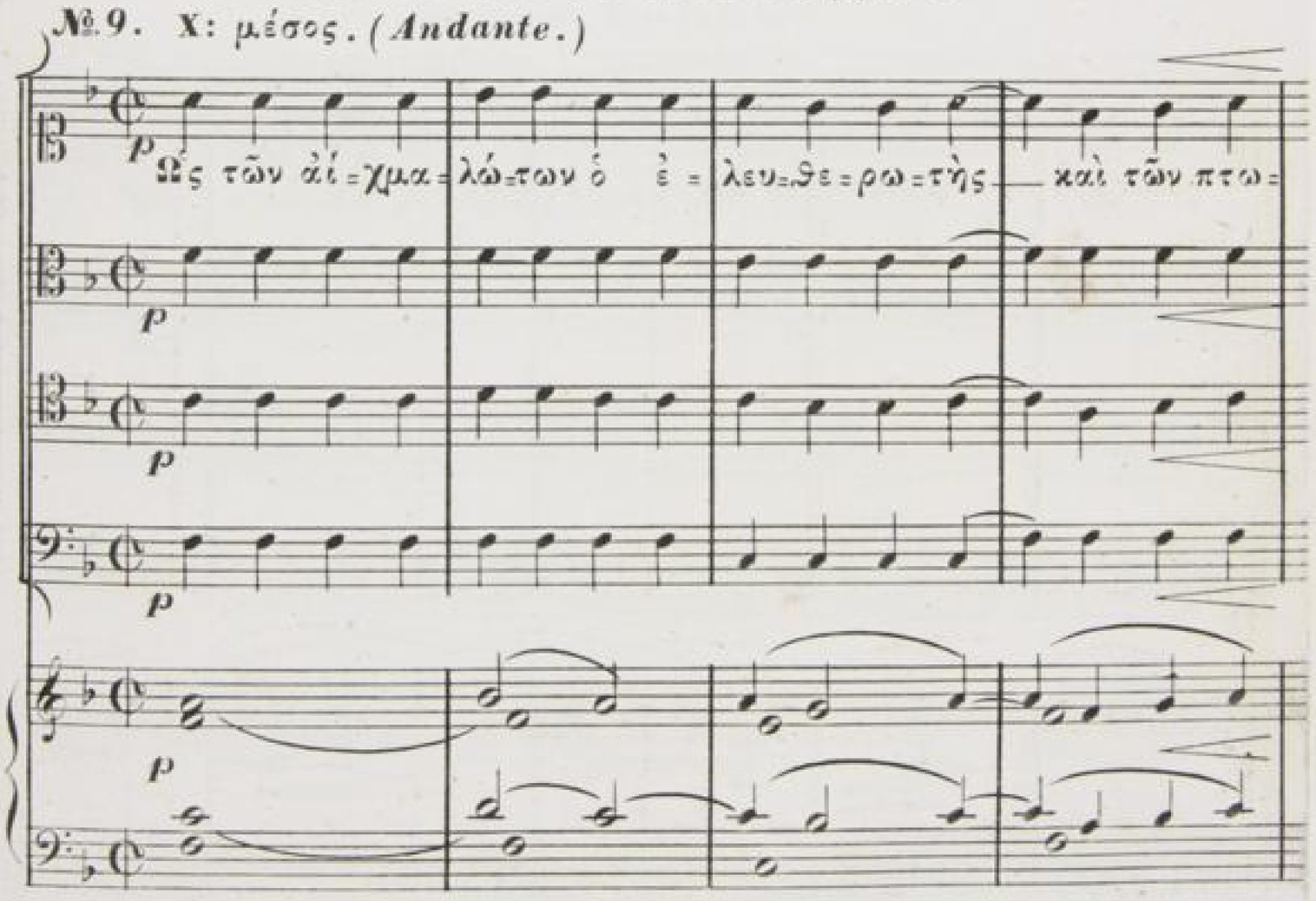

ρύ=ττειν ἐπ= έ=τα=ξας
ὅ=τι ἀ=νέ=στης Χριστὲ
ὁ Θε=ὸς.
πα=ρέ=χων τῷ
κό=σμω τὸ
μέ=γα ἔ=
=λε= = =ος.


νέ = ω = ξας τῷ Λη = στῇ = τὸν Πα = ράδει = σον τῶν Μυ =
ρο=φό=ρων τὸν θρῆνον με = τέ = βα = λες καὶ τοῖς σοῖς Α' = πο=στό=λοις κη =

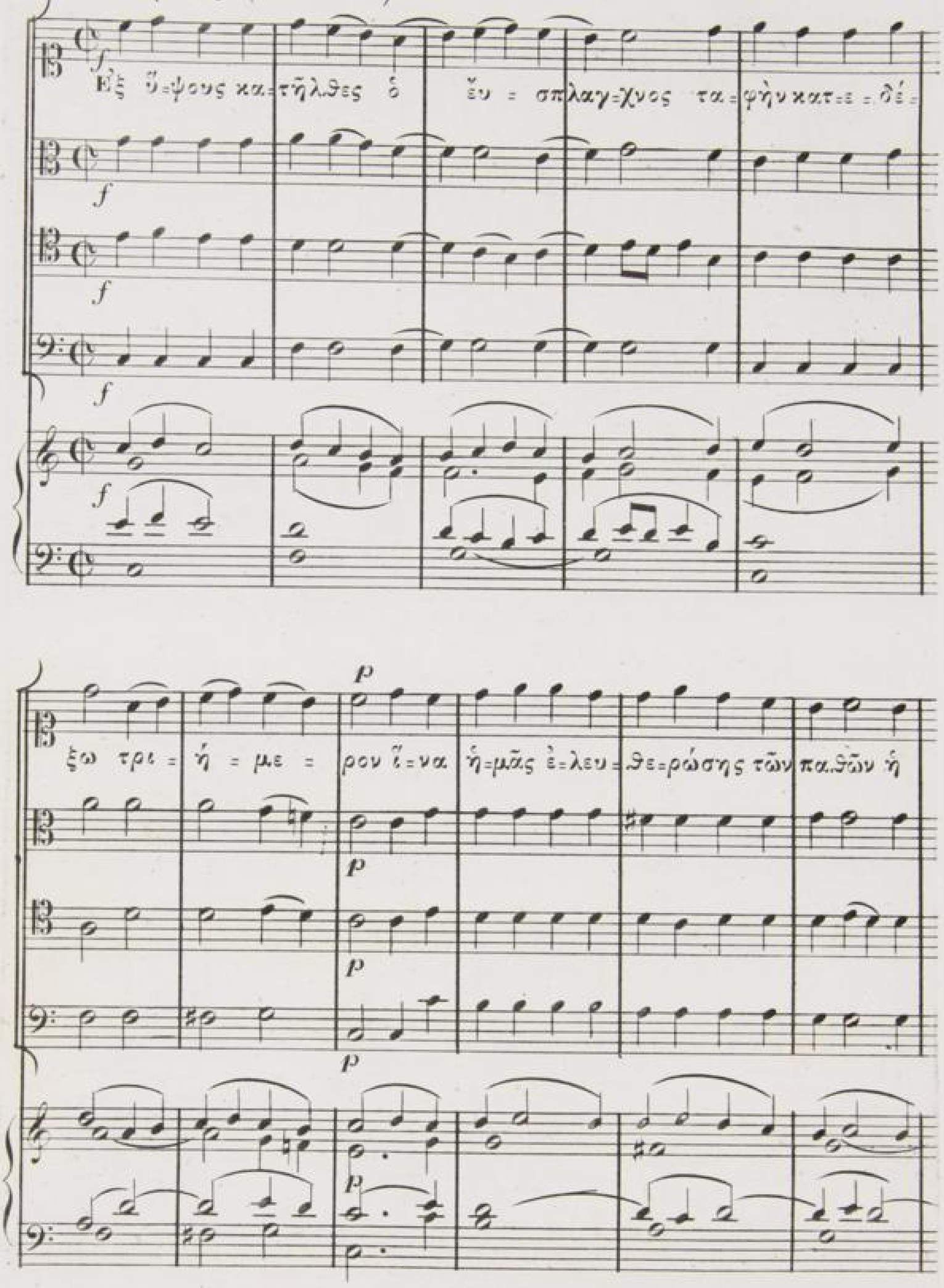


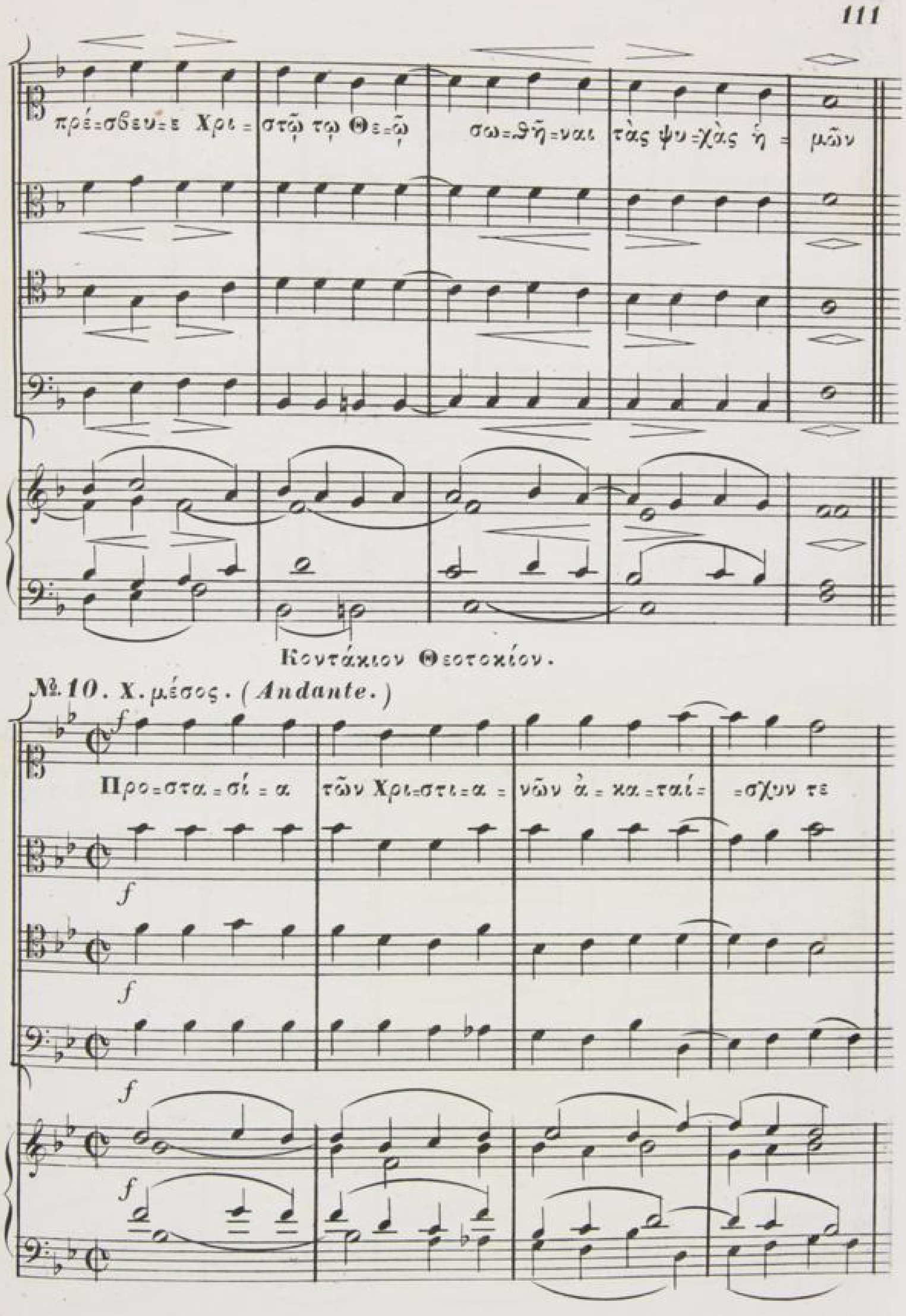

Ἀπολυτίκιον τοῦ ἁγίου Γεωργίου.

№ 9. X: μέσος. (*Andante.*)



№. 8. Χ: μέσος. (*Andante.*)



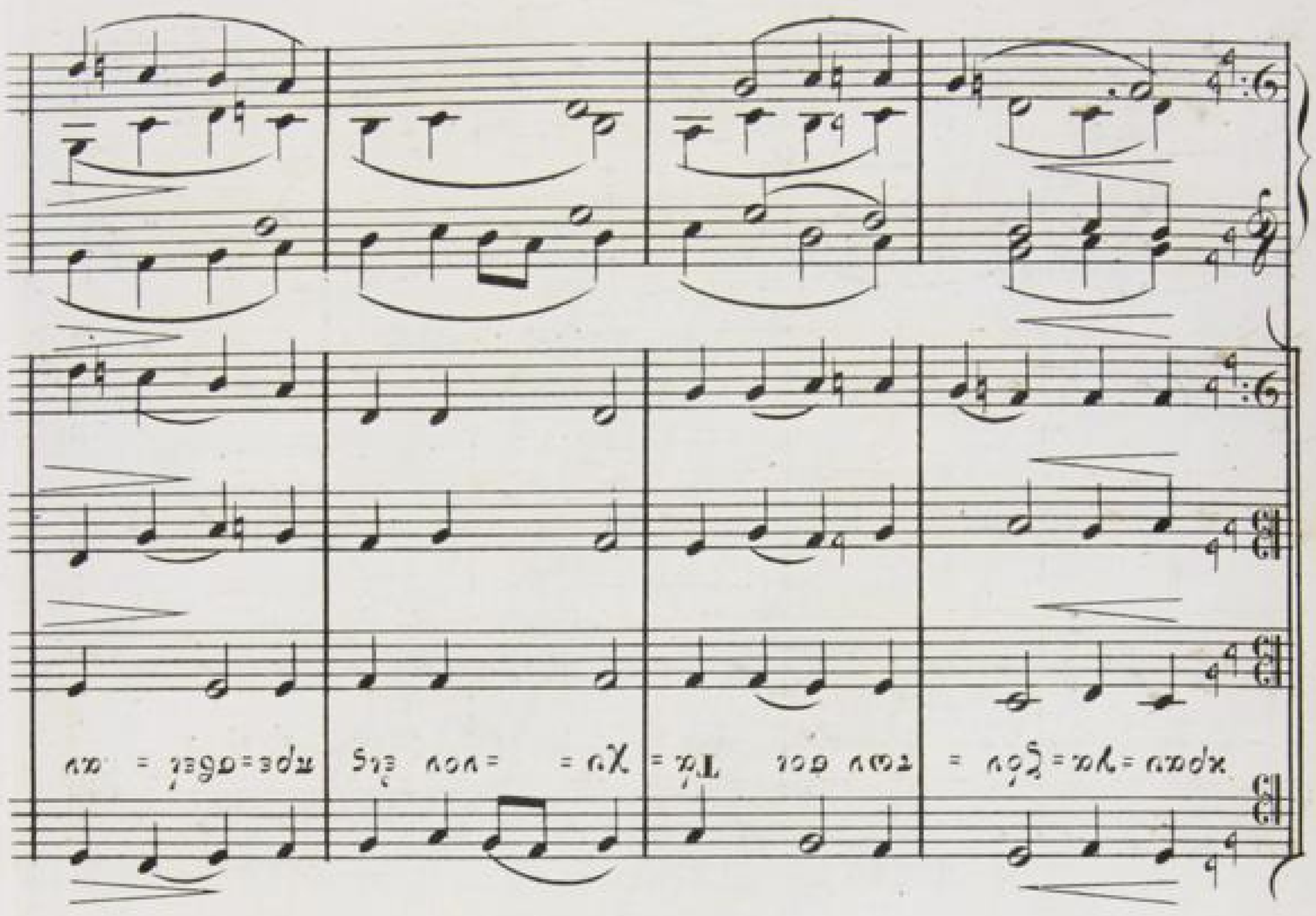


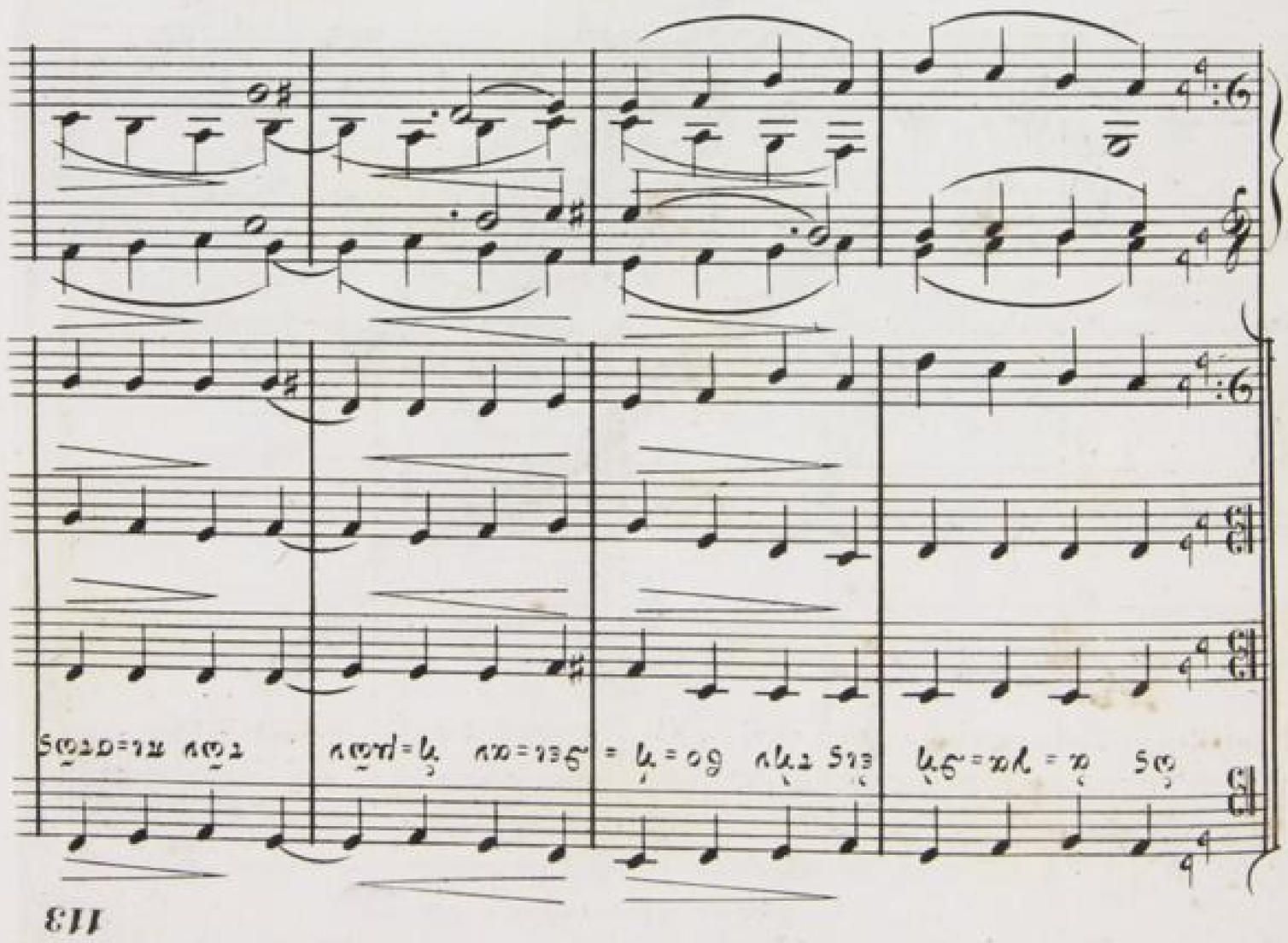

Κοντάκιον Θεοτοκίον.

№ 10. Χ. μέσος. (*Andante.*)

χῶν ὑ = πε = ρα = σπι = στὴς ἀ = σθενούντων ἰ = α = τρὸς Βα = σι = λέ = ων ὑ = πέρ =

= μα = χος Τροπαι = ο = φό = ρε Με = γα = λο = μάρ = τυς Γε = ώρ = γι = ε

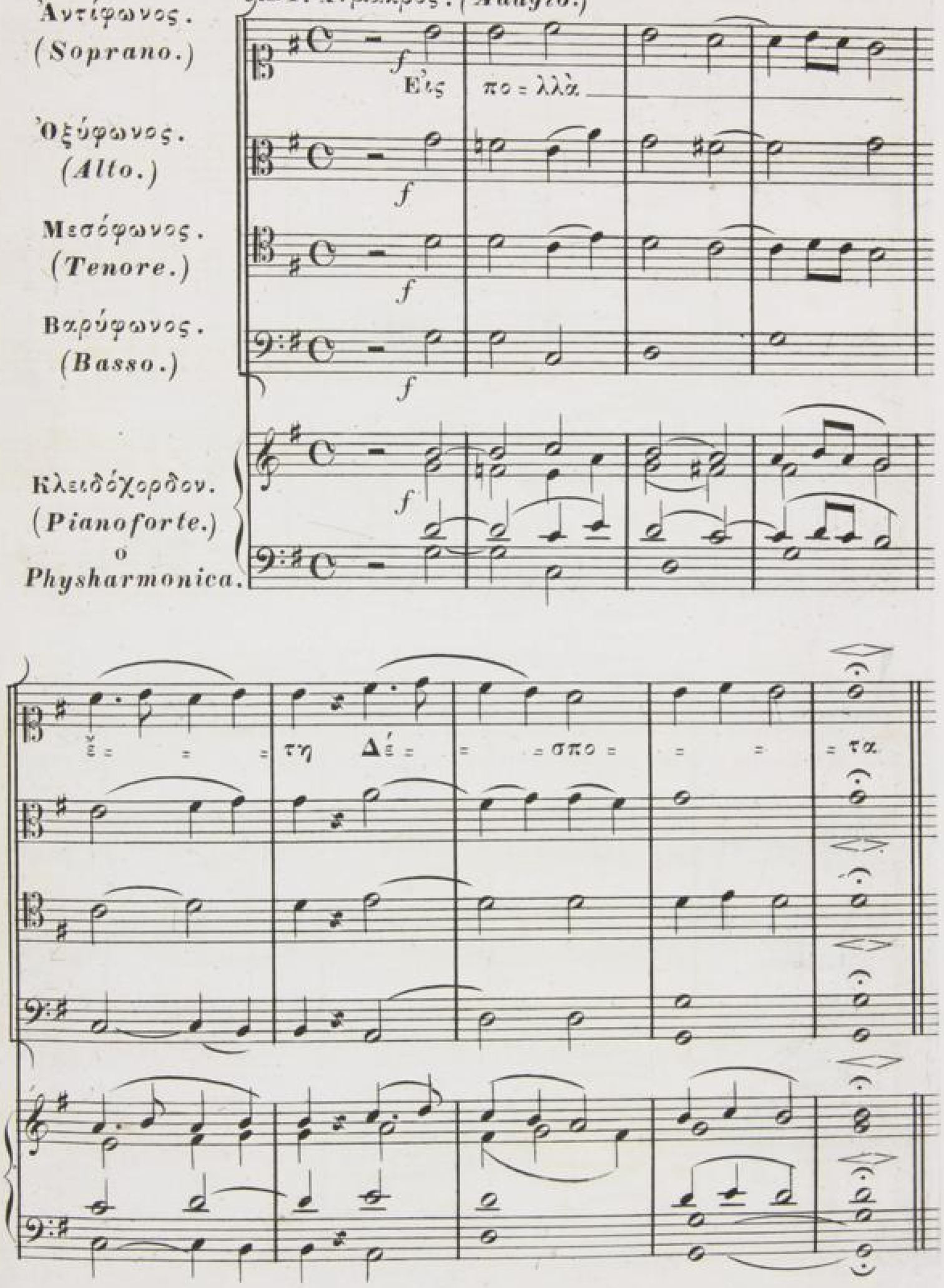

χρεω = γα = ξὸν = τῶν σοι τὰ = χυ = νου εἰς πρε = σβεί = αυ

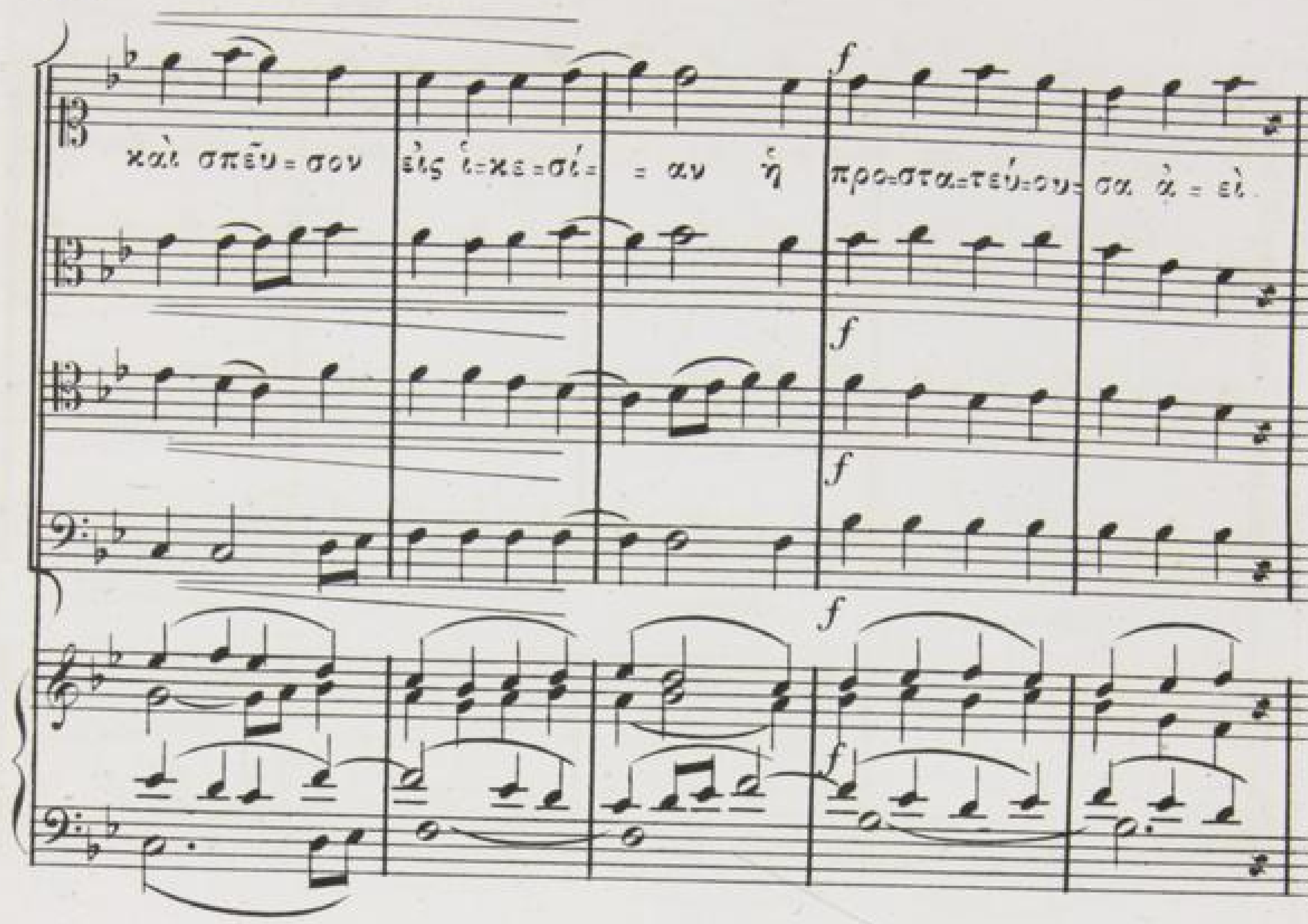

ὸς ὰ = γα = δή εἰς τὴν δο = ἡ = δει = αν ἡ = μῶν τῶν πι = στῶς

με = σι = τεί = α πρὸς τὸν Ποιη = τὴν ἀ = με = τά = = θε = τε μὴ πα = ρί = δης

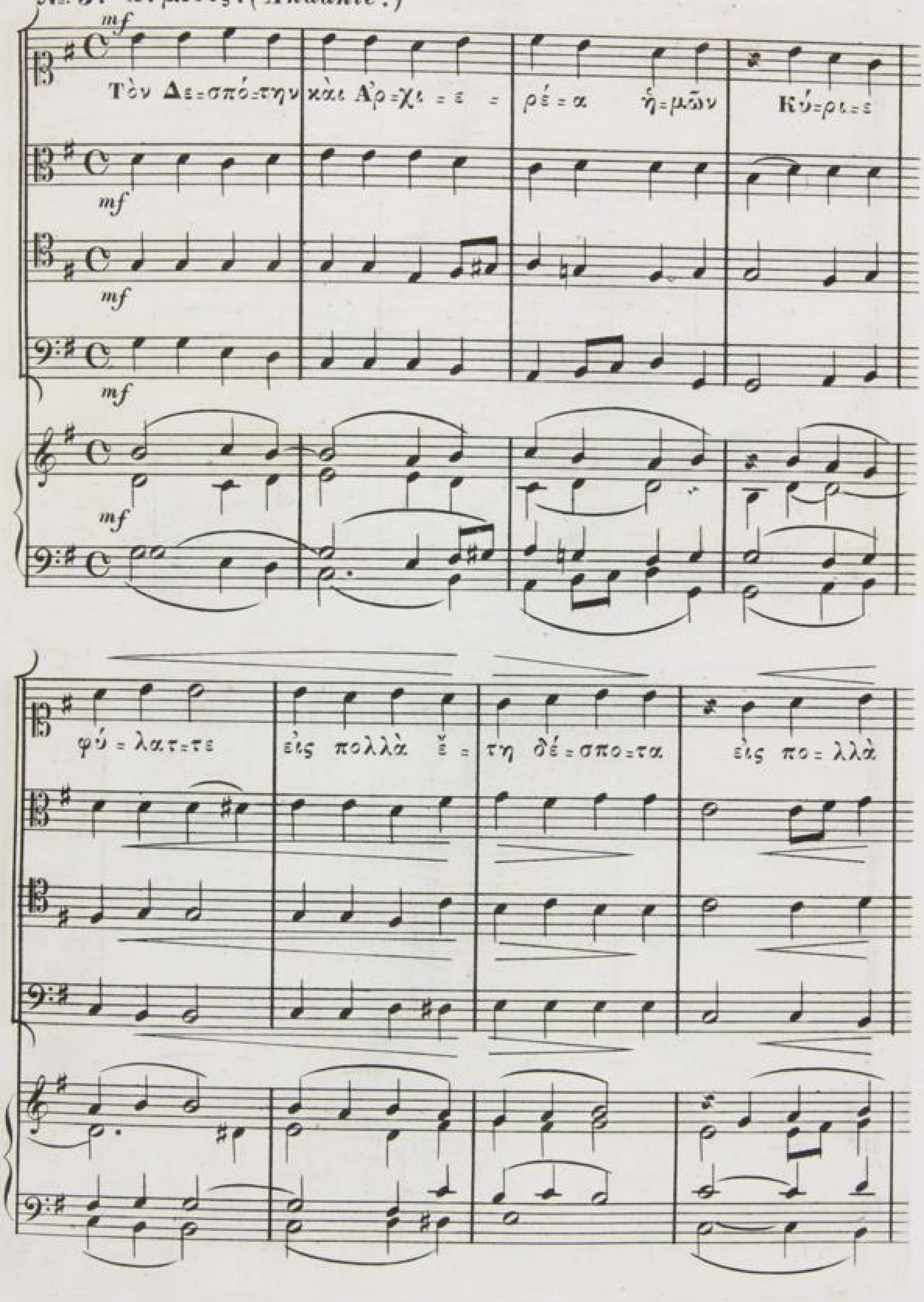
ἁ = μαρ = τω = λῶν δε = ἡ = σε = ων φω = νὰς ἀλ = λὰ πρό = φθα = σον

№ 1. Χ. μακρός. (*Adagio.*)




καὶ σπεῦ = σον εἰς ἱ=κε=σί= = αν ἡ προ=στα=τεύ=ου= σα ἀ = εἰ
Θε = ο = τό = κε τῶν τι = μών = των σε

№ 3. Χ. μέσος. (*Andante.*)

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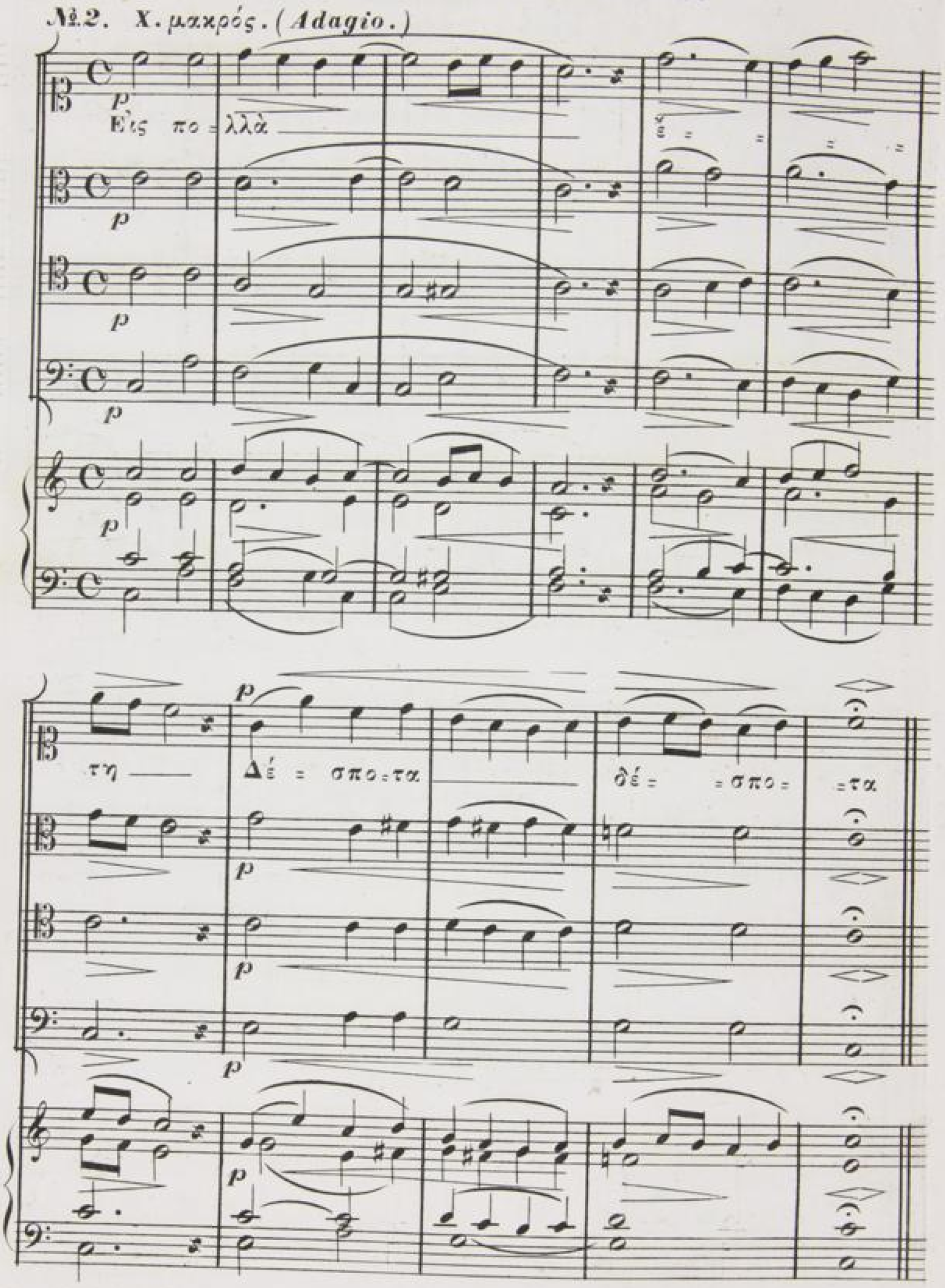
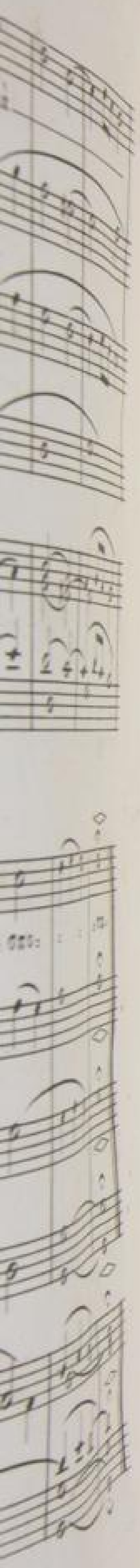
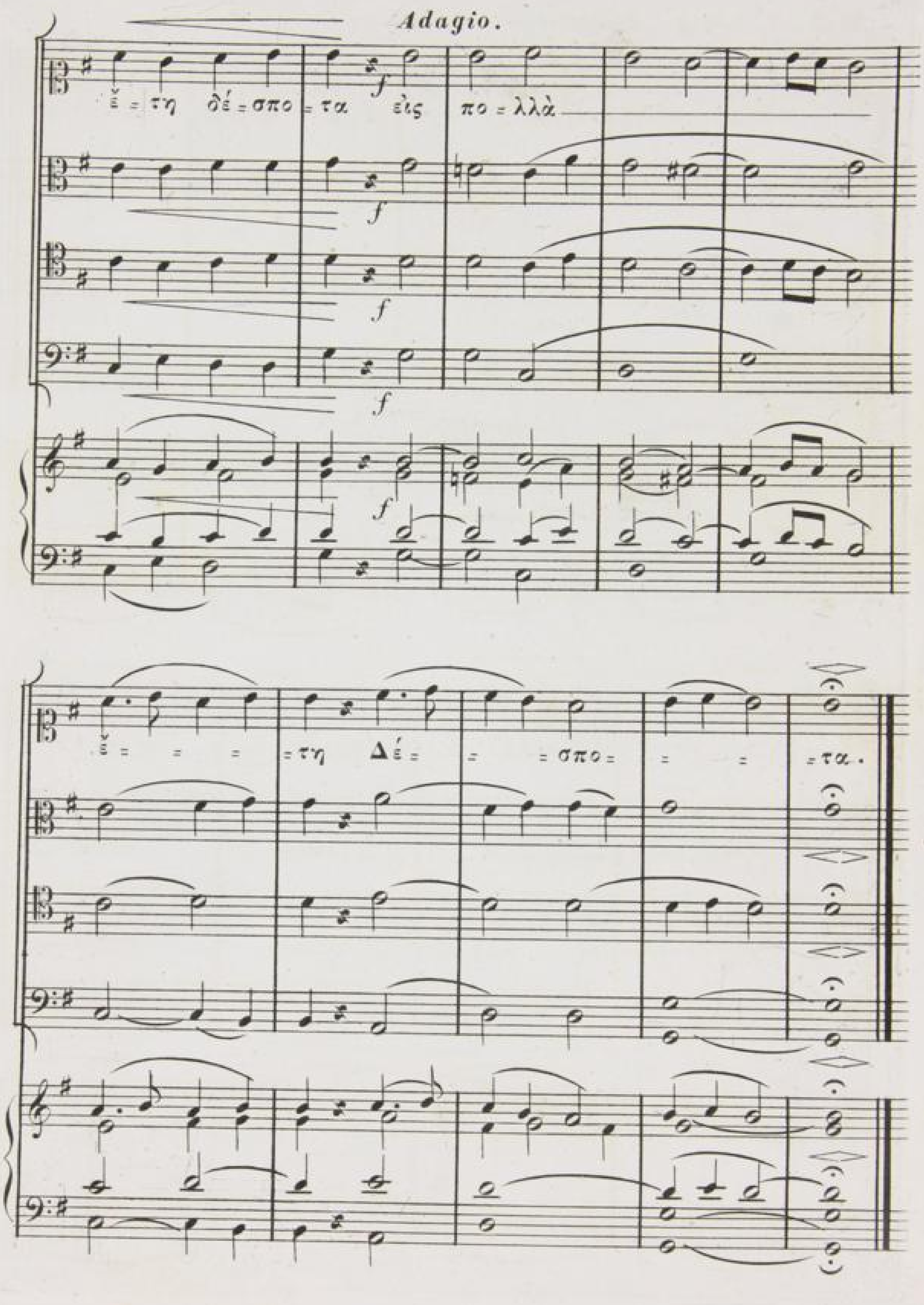
№ 2. Χ. μακρός. (*Adagio.*)





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