

CYPRUS TO-DAY

A Quarterly Cultural and Informative Review of the Ministry of Education

Published and distributed by the
Public Information Office,
Nicosia.

Vol. VII JAN. - MARCH 1969 No. 1

ADDRESS:

Cyprus To-Day
c/o Paedagogical Academy
Nicosia—Cyprus

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OFFICES: Paedagogical Academy, Nicosia

PRICE: 50 mils

1 sh.

4 drachmas

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Cover: The emblem of the "Society of Cypriot Studies" depicting the dove, symbol of goddess Aphrodite, as it appears on an ancient Cypriot coin.



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THE BASIC CHARACTERISTICS OF THE FOLK MUSIC OF CYPRUS

By C. D. IOANNIDES

The Greek language, civilization and culture predominate in Cyprus and form the character and national feelings of the majority of the inhabitants. The persistent preservation of their national legacy, traits and characteristics has helped them to survive throughout many centuries. In their spontaneous creative moments of sorrow or mirth they are moved and impelled by the same motives as the rest of the Hellenic nation. Hence the basic elements of the folk music of Cyprus are no different than those of the folk music of Greece¹.

In the present article I shall draw the reader's attention not only to the similarities of the panhellenic musical tradition with what is preserved in Cyprus, but also to minor dissimilarities due to specifically local developments².

The folk music of Cyprus falls into the same three categories: (a) Vocal (b) Dances and (c) A combination of (a) and (b). They have been inspired by circumstances of national life during periods of both hardship and prosperity. Performance is unisonic to violin and lute accompaniment without any form of harmonization. The performers are endowed with a remarkable gift for improvisation. Their exceptional ability is displayed during musical and poetical competitions on panegyric days in forums and fairs, after the old practice of the Homeric rhapsodists and the Byzantine poet-melodists. Traits of the old Hellenic life have survived in dirges, "τοῦ λίνου", in songs for specific work, "ἱσχυρός" (sowing), "λιτύερος" (harvest), "ἐπιλήνια" (pressing of grapes), "παροίνια" and "σκόλια"

1. *Vide Grove's dictionary of Music and Musicians*, Vol. III F-G, p. 268-277.

2. Please read relevant articles by the same writer:
Cyprus To-Day, Vol. II No. 2, March-April, 1964, p. 30-32.
Cyprus To-Day, Vol. V No. 2, April-June, 1967, p. 29-32.

"Some notes on the folk music of Cyprus". *Cyprus Studies*, Vol. 29, 1965, p. 213-228.

"Notes on the rhapsodic melodies of Cyprus". *Cyprus Studies*, Vol. 30, 1966, p. 247-260.

"A short collection of Cyprus folk songs", *Cyprus Studies*, Vol. 32, 1968, still in press.



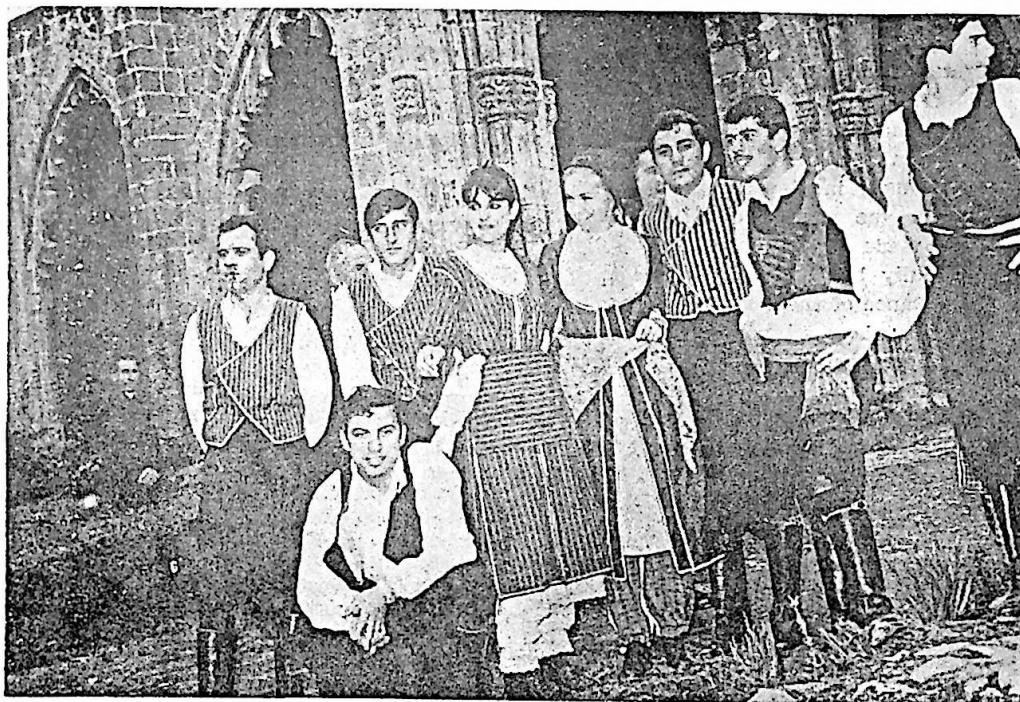
(carousal songs) and others. The traditional "Symposia" still take place and feasting songs are performed in marriage banquets and on important religious days. During the Turkish occupation of the Greek world, the freedom-loving "Αρματολοί" and "Κιλήτες"¹ created the cycle of the "Kleptic" songs. At that time the conquerors' successful suppression of any movement for local resistance intimidated the people of Cyprus and discouraged the creation of a similar song-cycle. A cycle of songs akin to the "Kleptic" songs was composed in Cyprus. Some refer to the abduction of maidens for the Sultan's harem, such as the "Song of Christinou" or the song on the same subject of her saintly father "Kyr Papas". The song of "Antonis and Marikkou" refers to the killing of Marikkou's lover, a noble Turk, by her husband Antonis. The songs of "Hajinicolas of Karavas" and that of the "Bishops" including "Archbishop Kyprianos" describe the patriotism, tortures and hanging of leading Cypriot clergymen during the War of Independence of 1821. A song cycle of minor importance consisting of the composition of new poetical texts sung to known melodies or demanding the development of characteristic folk motives was created during the 1955-59 rising against the colonial rulers of the island.

A study of the structure of the folk music of Cyprus reveals the survival of ancient Greek modes and tonal systems and the Byzantine church music chromaticism as developed long after the fall of Constantinople in 1453. The Byzantine intonation formulae and "Hχοι"² influenced the development of the Cyprus folk music greatly; especially during the dark years of the 17th and 18th centuries. Some tetrachordal and pentachordal³ melodies are of a primitive and solemn character indicative of very old age due to the geographical remoteness of the island. Very few vocal melodies exceed the octave. The unsteady notes and attractions⁴ excercised by the steady notes render the performance non-tempered

1. National heroes, guerilla bands engaged in resistance.

2. The eight ecclesiastical modes; four authentic and four plagal.

3. The Byzantine tetraphonia and pentaphonia. 4. "Ελξεις".



Dancers in Costume.

and slightly inaccurate on tempered instruments. For this reason the accuracy of transcription of such music in staff-notation is made impossible, unless followed by tape-recorded examples which will revive special ornaments indulging in micro-tones. All the melodies are very simple in musical form A and A varied. Binary form A B is met oftener than the Ternary form A B A. Many songs have a short refrain¹. Modulation occurs rarely and the monotony of listening to too much melody in the tonic key is relieved by the variations in melodic ornamentation. The folk-singers and the folk-instrument performers possess a tremendous skill for decorative melodic variation. A certain theme is never given out twice in exactly the same way by the same performer. The time-signatures are mostly based on the ancient Greek prosodic metre². Simple, duple, triple and quadruple time is also used.

The "Φωνὲς"³ form a very interesting cycle of Cyprus folk tunes. They are special prototypes of melodies to which "Disticha"⁴ are improvised. The idea was probably developed after the "Stichera Idiomela"⁵ or "Automela" and their "Prosomoia"⁶ composed by the Byzantine hymnographer-melodists. Each "Φωνὴ" is named after the village or district where it originated, was developed and is still preserved. Such "Voices" commonly sung to-day are the following: "Paralimnitike", "Mesaritike", "Karpasitike", "Paphitike", "Akathiotike", "Aukoritike" and others used as their variations.

There exist two suites of national dances, one for men and another for women, common in their entirety only to Cyprus, although known in part in Greece. Men's dances are lively but those of women delicate, solemn and restrained. They are danced by pairs of men or women⁷. In men's dances antiphonal singing of couplets is often heard. Some of these dances are definitely of ancient Greek or Byzantine origin; the dance, for instance, of the knife or the scythe may be a continuation of the famous "Pyrrhic" war dance, used on other occasions. The "Pyrrhic" dance was called "Prylisis" in Cyprus and was a dance of armed warriors. "Kalamatianos" and "Tsamikos" danced widely by all school children are well known Greek dances. "Syrtos⁸ Politikos"⁹, danced in a semicircle by more than two men with a leader, is of Byzantine origin and so is "Makellarikos" (Chasapikos)¹⁰ "Sousta" is a Cretan dance and there are others imported from Asia Minor and the Balkans.

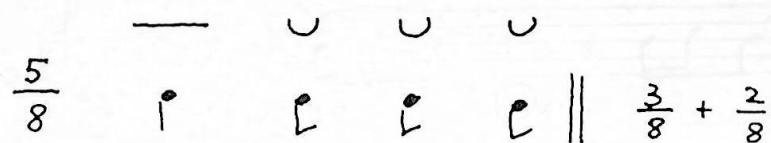
The clarinet although extensively used in Greece is not traditionally used to play dances in Cyprus. A lute, tuned in perfect fourths, played by an eagle-feather plectrum, supplies accompaniment to a fiddle. Both the fiddler and the lutist occasionally indulge at ease in improvisation on vocal or dance themes. They also join in the singing of "Disticha" and in musical competitions. The shepherd's home-made cane flute "αὐλός", a heritage from ancient Greece, is in everyday use especially by shepherds in the open and in the pens. The flutist in performing the "Dance of the Pen"¹¹ is sometimes accompanied by a home-made tambourine¹². In older days a stringed instrument called "Tambouras", played by means of a plectrum, was made out of a long-necked gourd.

The examples given in the appendix are specimens of folk-songs of Cyprus tape-recorded by the writer for the Folklore Research Centre of the Ministry of Education. Thanks are due to the Authorities who have allowed their publication.

-
1. "Επωδός". 2. Please see Appendix. 3. "Voices".
 4. Couplets of decapentasyllabic political verses.
 5. Comes from "στίχος", verse.
 6. Similar "Stichera".
 7. Please see pictures of dancers.
 8. "Σύρω" means I draw or lead.
 9. Polis means Constantinople.
 10. Dance of the Butchers' Union in Constantinople.
 11. "Χορὸς τῆς μάνδρας". 12. "Ταμπουριά".

APPENDIX

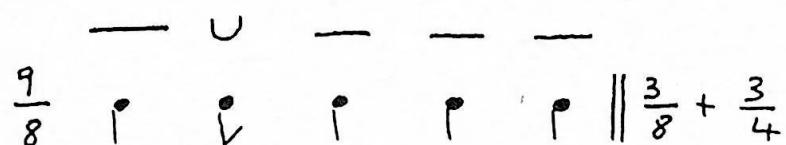
(a) Paeon pentasemos.



(b) Epitritos heptasemos.



(c) Enneasemos.



— equals \cup \cup



The dance of the knife.

Αντζέλιασμαν τοῦ γάμου.
The announcement of the marriage.

Ιωσήφ Λιάτσιος, Ασώματος.
Καταγραφή: Κ.Δ. Ιωαννίδη, 15/5/1964



Here is a tetrachordal solemn melody. It runs free and should be left unbarred. Its compass suggests its use in very old days. The decoration in the technique of the clavichord may be a later addition during the Frankish occupation of the island. It was probably thought that such ornamentation might add to the interest of the melody and help to avoid monotony of key.

Father, Son and Virgin Mary are requested to bless the marriage. The bride coming from the West sends a message by a bird to a young man from the East saying that there is no better time for him to marry if he wishes to do so.

The subject is Akritic¹ but because of its reference to marriage it has been adopted specifically as a marriage-song.

Αντζιέλιασμαν τοῦ Γάμου

"Ελα, Θεέ, τζιέλα, Χριστέ, τζιέλα, τζιέλα, Η Παναγία.
τζιαί τὴν δουλειὰν π' ἀριζέμαμεν ρὰ σοι τὴν εὐλογία,
ποὺ τὸ Δεσπότην τὸ Χριστὸν τζιαί ποὺ τὴν Παναγίαν.
Ο νιὸς ποὺ τὴν Ανατολὴν τζιέλα κόρη ποὺ τὴν Δύσην
ἡ κόρη ἔν ποδμήνυσεν μ' ἔναν πουλὶ ξιφιέριν,
ἄν θὲν ρὰ πάρα ποὺ πανιρενῆ, κάλλιον τζιαίδον δὲν θέλει.

1. "Akrites" were the guards of the frontier of the Byzantine Empire.

Τό Τραγούδιν τοῦ Ἀρχιεπισκόπου.
The song of the Archbishop.

Τρύφωνας Χριστοδούλου, Παναγιά.
Καταγραφή: Κ.Δ. Ιωαννίδη, 7/1/1963.

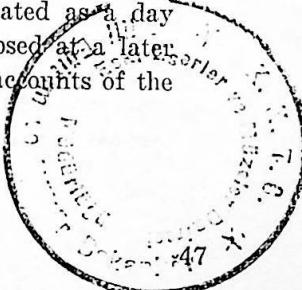
$\text{♩} = 144$

Σὰν τὰ πέρ - τι - τζία στὸ νε -
πὸν εὐ - ρὰ σᾶς συ - να - δροί - σω
ἐγ - γη - νι - κὰ καὶ Τουρκι -
κὰ εὐ - ρὰ σᾶς Τρα - συ - δη - σω .

This melody moves within the pentachord *a* to *e* in the paeonic metre of five beats to the bar. The interval of the perfect fourth *a* to *d* at the beginning of the melody is a characteristic interval occurring in "Echos" A' of the Byzantine church music.

Soon after the Greek revolution of 1821 against the Turks rumours were spread that the Greeks of Cyprus were going to rise too. Kutchuk Mehmet, the Turkish ruler of Cyprus, decided to intimidate the population. By his order influential Greeks, including Bishops and Archbishop Kyprianos, were put to death. All of them preferred honourable death to treachery and disgrace. Archbishop Kyprianos was hanged on a mulberry-tree in Serai Square, Nicosia, on the 9th July, 1821. This day is always commemorated as a day of national distress and mourning. The poetical text was composed at a later date by a peasant - poet, who based his narrative on traditional accounts of the historical facts.

1. Mode.



Τὸ Τραγούδιν τοῦ Ἀρχιεπισκόπου

Σὰρ τὰ περδίζια σιδὲ ρερὸν ἐννὰ σᾶς ουρανοῖσω,
Ἐλληνικὰ καὶ Τουρκικὰ ἐννὰ σᾶς τραυδήσω,
νὰ δῆτε ἵταμ ποὺ ἕάμασιν τοὺς πρωτιστὸντος ἀθλώπους,
ποὺ τοὺς ἔβονατίζασιν τζι' ἐκόβκαρ τοὺς πισκόπους.
Ψέματ' ἀλήθεια ἔγινε μὰ δμιλία τότες,
δὲ φταιόντοι οἱ Ἀθωαραοί, φταιόντοι οἱ προδότες,
πῶς εἴπασιν οἱ "Ἐλληνες νὰ ἐπαναστατήσουν",
νὰ οηκωσιοῦ τζιαὶ τοῦτο δὰ νὰ μᾶς ποτζιεφαλίσουν.
Ἡ μούγια πόσομ πρᾶματ ἔν, ἔτοι τὸ ἑουθύέσσαρ,
νὰ ξιμαρίζῃ τὸ φαίν ὅποτε πρέση μέσα.
Τῇαρ τζιαιρὸς καταδρομῆς τοῦ Κουτιούν Μεζμέτη,
τζιαὶ πῶς τὸ ἀθλυμήθηκα ποὺ ἐνεγήντα ἔτη.
Ἐθρος μὲ ἔθνος πάντοτε μιὰν ὑποψίαν βάλλει
εἶπαν νὰ κόψουν τοὺς καλοὺς νὰ φοηχοῦν τζὶ οἱ ἄλλοι.
Εἶπαν τού το προσωπικῶς τοῦ Ἀρχιεπισκόπου,
ποὺ ἡταρ δι μιλλέτ-πασιῆς τζιαὶ ἀρκηδὸς τοῦ τύπου.
Νὰ ἐνθυμᾶστε τοῦ Θεοῦ τζὶ ἔ φταισιμον δικόν μας,
Κυπριανὸς ἐλέγειον ἀρχιεπίσκοπός μας
τζιαὶ τὸ χωρόν τον Σιρόβολος ἔν ἡ δυομασία,
διάσιηματ μιὴν ὁραν ἀπὸν τὴν Λευκωσίαν.
Κυριακὴν ποὺ τὸ πρωὶν μετὰ τὴν λειτουργίαν,
θόρυβος μέγας ἔγινεν μέσα στὴν ἐκκλησίαν
ἔπησαν τζὶ ἀρωτῆσαν τον, ἀν ὑὰ γενῆ σουρνέτιν
νὰ τοῦ χαρίσουν τὴν ζωὴν τζιαὶ ἥσυχα νὰ πλέφτη,
νὰ δμιλᾶ τὴν Τουρκικὴν νὰ κάμην τὸ γαμάζιν
τζιαὶ νὰ τὸν κάμοντον ππασᾶν νὰ τοὺς ἔξουσιάζῃ.
Ἐγαν ποξιᾶν φρόδεματα παίρουν νὰ τοῦ φρόδεσσον
τζιαὶ τὰ καλοηρίστικα νὰ τοῦ τὰ ἀφαιρέσσον.
—Μὴν χάρρετε τὰ λόγια σας, νὰ μὴν μοῦ πῆτε ἄλλα,
είμαι καὶ διὰ θάνατον, είμαι τζιαὶ γιὰ κρεμμάλλαν.
Τζὶ ἐστείλασιν τζὶ ἐφέρασιν τοὺς τρεῖς τοὺς δεοποιᾶτες,
κάτι κεφάλεα καλὰ τζιαὶ μερικοὺς παπᾶδες.
"Οπκοιος είχεν δυομαν τζὶ ὄπκοιος ἐκαλοπαίραν
ἐπκιάνναν τον τζὶ ἐδῆνναν τον τζιαὶ μέσα τὸν ἐπαῖρναν.
Παίρουν τοὺς τρεῖς ἀρχιερεῖς τζιαὶ τοὺς ἔβονατίσαν
τζιαὶ τὸν ἀρχιεπίσκοπον πάλε τὸν ἀρωτῆσαν.
Τρίτην φροδὰν τὸν ἀρωτοῦν τὸν ὑὰ τοὺς ἀπαντήσῃ,
ἴσως καὶ ἐφοβήθηκεν κι ἐννὰ μετανοήσῃ.
—Ἐνας είναι δι λόγος μου τζιαὶ ἔνας δι Θεός μου
τζιαὶ φέρει τὴν κρεμμασταρκά, στήσετε τὴν ἐμπρόδες μου,
"Οσα ἔκάματ τοῦ Χριστοῦ Ἄγιαν Ἐβδομάδαν.
—Ἄγιὰν Τριάδαν προσκυνῶ τζιαὶ σέβομαι Ἐλλάδαν.

Τζιεῖνοι σιὸν τοῦ τους εἴχασιν ῥὰ μὴν ἀφήσουν μάλλαν
 ἐπάρω σιὴν συγκαμινίαν ἐστῆσαν τὴν κρεμμάλλαν.
 Ἐστιαέρωσέν την τρεῖς φορές, μάλιστα ὅλόθσέρ την
 τοι εἰς τὸν λαϊμόν τ' ὁ Ἰδιος μόνος ἐφόρησέν την.
 Τὰ δοαὶ τοῦ ἐκάμαιον τοῦτο ἔν παραπάνω,
 τοία ἡμερούχια ἐνδέμμετοντα τζιεῖ πάρω,
 Κόσμος πολλὲς μαζεύησεν καὶ ουγγερεῖς ῥὰ κλάγουν
 τζιεῖ τοὺς τὸν ἐδιούσουντα πᾶσιν ῥὰ τὸν θάγουν,
 μὰ πάμσιν σὰν μάρτυρες, μιὰν ὥραν ἐντὰ λάγουν.
 Πιλὲ δὲ τοὺς ἀφίγγασιν γιὰ ῥὰ τὸν κατεβάσσουν,
 τὸ γαῖαν τὸ εὐγενικόν ῥὰ τὸ ἐγιαφιάσσουν.

Τὸ κουλλούριν τῆς Ἀνάστασης.

The bread-roll of Resurrection.

$\text{♩} = 72$

Στυλιανὸς Χατζηνικολάου, Ριζοχάρπασον.

Καταγραφή: Κ.Δ. Ιωαννίδη, 17/12/1964.

Άρ πε - δυ - μᾶ - τε ἄρ - χον - τες τὸν α - κρι - βίν η - κε - παν τοῦ α - νε - στή - δη
 ό χοι - στὸς κι ε - γινε δαῦ - μα με' - γα ἄρ -
 χίν α - νεύ - ω τὸ χοιπὸν καὶ ό - χοι φογκρα -
 σδή - τε καὶ δι - ἀ τὸν Δεσπότην μες ό -
 χοι κρο - ςο - η - δή - τε.

This melody, again in "Echos" A', uses a pentachord which is extended into a hexachord by the use of the flattened leading note G. It is sung at about midnight on Holy Saturday prior to the ringing of church bells to call Christians to church for listening to the good tidings of Christ's Resurrection. A fiddler accompanied by two or three singers goes round the village houses waking up Christians. After singing they collect coloured eggs, cheese-cakes and bread-rolls of Resurrection.

«Τὸ τραγούδι αὐτὸ τραγουδεῖται κατὰ τὸ Ἀγιον Σάββατον βράδυν, μέχρις δτου παιξη ἡ καμπάνα τοῦ Καλολόγου. Ἐνας βιολάρης καὶ δυὸς τρεῖς τραγουδιστὲς γυρίζουν τὰ σπίκαια ὅλα τοῦ χωριοῦ καὶ τραγουδοῦν τὸ τραγούδι αὐτὸ καὶ μαζεύουν ἀβγωτές, φλαοῦνες καὶ ἄλλα κουλούρια. Τὸ τραγούδιν τὸ ἀνωτέρω, ποὺ ἐπαίξαμεν θὰ τὸ ἀπαγγείλωμεν τώρα ὑπὸ ἄλλην παραλλαγῆν. Καὶ ἐκδότης τοῦ τραγουδιοῦ αὐτοῦ είναι ὁ κύριος Ζαχαρίας Π. Τρουλλίδης ἀπὸ τὴν Ἀγίαν Τριάδα Αἰγαίαλουσης».

*"Αρχοντες ὡς εὐγενικοὶ καὶ πολλοχρονημένοι,
νὰ εἰσιε πολλοζώητοι σ' ὅλην τὴν οἰκουμένην
καὶ κεῖ ποὺ μέλλομελ λοιπὸν νά 'στε συγχωρεμένοι.*

*"Ἄν πενθυμάτε, ἀρχοντες, τὴν ἀκριβήν ἡμέραν
πὼς ἀνεοιήθη ὁ Χριστὸς καὶ ἔγινε θαῦμα μέγα,
ἀρχὴν ἀνεύω τὸ λοιπὸν καὶ δλοι φογρασθῆτε
καὶ γιὰ τὸ Δεσπότημ μας δλοι κρολοηθῆτε.
"Αρχοντες ὡς εὐγενικοὶ καὶ πολλυχρονημένοι,
νὰ εἰσιε πολλοζώητοι σ' ὅλην τὴν οἰκουμένην
καὶ κεῖ ποὺ μέλλομελ λοιπὸν νά 'στε συγχωρεμένοι,
νά 'θρετε τὴν Παράδεισον νὰ εἰσιε νεπαμένοι.
"Οταν διρέχαν τὸ Χριστὸν ἄνθρωποι τοῦ Πιλάτου,
κείνος ποὺ τὸν ἐπρόδωσεν ἦταν ἀπὸ κοντά του.
καὶ τότες τοῦ Δεσπότη μας εἶντα ὡρα τοῦ 'φάνη,
ποὺ 'πκιάσαγ καὶ ἐφορέσαν του ἀκάθθενο στεφάνιν!
'Εκεῖ ποὺ τὸν ἐβάλασιν ἦταγ καινὸ μημεῖον
πὼς ἦταν ἡ ἀλήθεια καὶ θαυμασιὸν τὸ θεῖον.
'Ἐπῆγαν οἱ Ἀρχιερεῖς καὶ είπαν το τοῦ Πιλάτου.
— Ἀφέντη, σιεῖλε βούλλωσε τὸν τάφον ἀπὸ πάνω,
γιατὶ ἐμεῖς ἐκούσαμεμ πὼς ἐννὰ ζωντανέψη,
μᾶς ποὺ τὸν ἐσταυρώσαμεν Κόβλασην νὰ μᾶς πέψη.
Καὶ δ Ἀπόλλυτος λέγει τους: — Κουνιωδία δική σας,
ἄμετε καὶ βούλλωσετε ὡς ἥτον ἡ βούλή σας,
'Ἐπῆγαγ καὶ ἐβούλλωσασιν τὴμ πέτραν τοῦ μημείου,
βάλλοντ τὸν ἐκαΐνιαρχον διὰ νὰ τὸν ιβλέπῃ,
βάλλοντ ἀνθρώπους ἐκατὸν συνιρρόφους ἀπὸ πάνω.
'Ἐπάνω σιὰ μεσάνηχτα ὡς ἀστραπὴ ἐφάνη,
καὶ τότες τοῦ Δεσπότη μας εἶντα ὡρα τοῦ 'φάνη!
Τὸ πειεινάριν ἔκραξεν, ἄγγελοι κατεβαίνοντα,*

ἄγγελοι καὶ ἀρχάγγελοι τὸν τάφομ πρόσκυνοῦσιν
καὶ ψάλλουν τὴν Ἀράσταση, Χριστὸδ δοξολογοῦσιν.
Κεῖνοι ποὺ τὸν ἐβλέπασιν καθέρας ἐκρυθῆσαν
καὶ τότες ὁ Δεσπότης μας τῆς ὥρας ἀνεστήθη,
ἥθαμε σιὸν εὐγενικὸν οπίτην γὰρ σᾶς τὸ πρᾶμεν
πῶς ἀνεστήθη ὁ Χριστὸς τὰ σᾶς ἐξηγηθοῦμεν,
πῶς ἔν' ἄγια καὶ χαρὰ καὶ επίσημος ἡμέρα,
ὁ κόσμος ἐνορτάζει τὴν ἀπ' ἄκρον ἔως πέρα.
Συντάτε, αὐθέντεις, γρήγορα στὴν ἐπικλησιὰν τὰ πᾶτε
ν' ἀκούσετε τὴν Πασχαλιὰν ποὺ ἡπίζετε τὰ φᾶτε,
τὰ βάλετε τὰ ροῦχα σας καὶ τὰ μεταξιά σας
τὰ πᾶτε καὶ στὴν ἐπικλησιὰν ν' ἀφετε τὰ περγιά σας
καὶ τὰ πανηγυρίσετε γυναικες καὶ παιδιά σας,
ὅλοι σας δύοι βρέθεστε, ή ρίζα καὶ γενιά σας,
ν' ἀκούσετε Ἐναγγέλια καὶ τὸ Χριστὸς Ἀνέστη,
οἵ ἄγγελοι ἐχάρηκαν καὶ ὁ οὐρανὸς ἐξέστη.
Ἡμέρα πανηγύρεως, λαοί, τὰ λαμπρυθῶμεν.
Πάσχα Κυρίου λέγεται αὐτὸν δύον ποθῶμεν.
Ολίγον ἦτανε ποών τὴν ὥραν δύον πῆγαν
πολὺν οκοιάδιν ἦτανε, ἐκεῖ κανεὶν δὲν εἶδαν.
Μαρία μόνον ἐβλεπε τὸν Ἰησοῦν ἐστῶτα,
ἐθάρσειν καὶ ὁ κηπουρὸς αὐτὸν καὶ κατηρώτα.

(ἀντὶ ἐθάρσειν καὶ ἔν' ὁ κηπουρὸς)

Αὐτὸς ἦταν ὁ Ἰησοῦς, λέγει της, μὴ μοῦ ἀπιου.
Οἱ φύλακες ἐφύγασιν καθένας δύον μπόρε
καὶ τότες εἰβραν ἄδειαν αἱ Μυροφόραι κόραι.
Αἱ Μυροφόραι ἔδραμον στὸν τάφον τὰ ἰδοῦσιν,
τὰ δροῦσιν τὴν Ἀράστασην καθὼς τὴν πεθυμοῦσιν.
Ολίγον ἦτανε ποών τὴν ὥραν δύον πῆγαν,
πολὺν οκοιάδιν δὲν ἦταν, ἐκεῖνες γὰρ τὴν εἶδαν.
Ἐπῆγαν καὶ ἐσυντρόφευσαν πολλὲς τὴν Παναγίαν
καὶ ἔδραμαν τὰ πᾶν τὰ δοῦν τὴν πᾶσαν ἀληθεῖαν.
Ἐκεῖ ἐμπλάσαν τὸ Χριστὸν καὶ ἐχαιρέτιούν τες,
στὴν Γαλιλαίαν εἰπεν τους τὰ πᾶσιν καὶ ἐσιειλέν τες,
τὰ ποῦν τοὺς μαθητᾶδες του τὰ δροῦν τὰ τὸν ἰδοῦσιν
καὶ πλήξην τὰ μήν ἔχουσιν μόνοντες τὰ χαροῦσιν.
Ἐχ τοῦ Ἀγγέλου ἥκουσαν, δράμετε, λέγετε του,
σὺν Ἀποστόλοις πανταχοῦ κόσμου κηρύξατε το.
Πέιρος δρομαίως ἔδραμεν στὸν τάφογν γὰρ ἐπέστη
καὶ εἶδεν τὰ δύδνια αὐτὸς καὶ γὰρ ἐξέστη.
Βλέπει τὸν τάφον ἀννοιχτόν, τὴν πέιραγ κυλισμένην,
πού χαμ ποπάνω οκέπασμαν καὶ είχαν τηθ βουλλωμένην,
δύον τὴν ἐβουλλώσασιν οἱ τρισκαταραμένοι,

καὶ κεῖνος ἀνεστήθηκεν κ' ἐμεῖναν τιφλωμένοι.
‘Ο Ιωάννης ἔμβηκεν μέσα κ' ἐγύρεψέν το,
ώς εἶδεν τὴν ἀλήθειαν, ἔβγη γ κ' ἐκήρυξέν το.
Ἐπαραιήρησεγ καλὰ μέσα εἰς τὸ μνημεῖον
καὶ δὲρ εἰδόρει μέσα κανέν, μόρον τὸ σουδαρίον.
Οἱ ἄγγελοι ἐλέγασιν, ἐδῶ τίτα ζητεῖτε!
‘Ο Ναζωραῖος Ἰησοῦς ἡγέρθη ώς προεῖπε.
Δεῦτε, πιοιοί, προδούμετε δλοι οιὴγ Γαλιλαίαν,
ἐκεῖ αὐτὸν ὅγμεθα Χριστὸν τὸδ βασιλέαν,
ιὸγ γηγερμένον ἐκ τεκρῶν τὸδ θάνατον πατήσας,
ὅν ἀνέσιη ὁ Χριστός, οἱ ἄγγελοι χαρῆκαν
καὶ οἱ ζοφώδεις δαίμονες δλοι ἐσκοτισθῆκαν.
‘Ω ζωοδότια τε Χριστοί, ζωώσας τὲς ἐν “Αδη,
ποὺ ἡταν εἰς τὴγ Κόλασιν ἐκέντι χαμαὶ τὸν “Αδην
κ' ἐλύτρωσες τὸ πλάσμασ σου, τὸ γένος τῶν ἀνθρώπων,
ποὺ ἡταν εἰς τὴγ Κόλαση στὸ σκοτεινὸν τὸν τόπον.
‘Ο ἄγγελος ἐβόησεν τῇ Κεχαριτωμένῃ,
ὅ σὸς υἱὸς ἐγήγερται, χαῖρε τῇ οἰκουμένῃ.
‘Ἐχ’ ὅρεξην νὰ πῶ πολλά, κ' ἡ ὥρα δὲμ μὲ φθάννει,
λέγω τὸ συντομώτερον ἐκεῖτομ ποὺ τυγχάννει,
γιατὶ ἡ ὥρα δὲ φθάννει πολλὰ νὰ διμιήσω,
νὰ λέγω δσα δύναμαι καὶ δσα ἡμπορήσω.
Εἰς τὴ ζωήσ σας, ἄρχοντες καὶ εἰς τὴν εὐγένειάσ σας
νὰ σᾶς ἀξιώσῃ δ Θεός πολλὴν καιρὸν νὰ ζῆτε
καὶ εἰς τὴν βασιλείαν του νὰ καταξιωθῆτε
κ' ἐμεῖς καλῶς σᾶς εἰδόραμεν νὰ ζῆτε καὶ τοῦ χρόνου
χρόνους πολλοὺς χαιράμενους ἐσεῖς καὶ τὰ παιδιά σας
ἡ Παραγία κι ὁ Χριστός νά ’ται σιὰ δεξιά σας,
Τώρα ἐμεῖς πηγαίνομεν καὶ σᾶς καληνυχτοῦμεν,
ὅμως καλῶς σᾶς εἰδόραμεν κι ἀφίννουμεν ὑγείαν
κ' εἰς τὴν αἰώνιο ζωὴν νά ’θετε βασιλείαν.
Καὶ εἰς ἕτη πολλά.
Τοῦ χρόνου μὲ ὑγείαν.
Τέλος καὶ τῷ Θεῷ δόξα.

‘Ο Μικροκωσταντίνος. (Από τὰ τραγούδια τοῦ θέρους).

Little Constantine. (A harvest song).

Μιχαήλ Αθρακαμίδης, "Ομοδος.
Καταγραφή: Κ.Δ. Ιωαννίδη, 15/11/1962.

$\text{♩} = 60$ Recitativo ad libitum

Κωσταντίνος οὐ μι - κρὸς.

Μικροκωσταντί - νος ἀ -

γρά τρῶ· εν τζί· α· γρά πτιν - νεν

τζί· ἀ γρῆν κοπεύ· χαν δε' - χει.

An “Akritic” voice in free unbarred style. A “Paraloge”⁽¹⁾ referring to the fate of Constantas’⁽²⁾ fiancée after he had left to guard the frontier. His fiancée, ill-treated by her mother-in-law, disguised herself as a young monk and became a shepherdess in the woods. Years elapsed and Constantas met her on his way back. She was recognized by him after an invitation to a banquet where she sang her story.

‘Ο Μικροκωσταντίνος

‘Ο Κωσταντίνος ὁ μικρός, ὁ μικροκωσταντίνος
ἀγρὰ τρωεν τζι ἀγρὰ πιννεν τζι ἀγνήν κοπέλλαν θέλει.
Ἐτσι οὖν τὴν ἐγύρευνεν ἔτος δύοδρην τὴν ηδεν.
Τὸν Μᾶν τοῦ ἥριεν ἡ γραφὴ νὰ πάῃ στὸ ταξίδιν
Τζι ἔκαισεν τζι ἔκαλλικωνεν στὸ ἀστρην τζι εἰς τὸ φεγγάριν
τζι ἡ κόδη ποὺ τὸν ἀγαπᾷ τζιαὶ ποὺ καλοῦ τὸν θέλει
κοραιεῖ τζιερὶν τζιαὶ θλέπει τον, ποτίζων τζιαὶ τζιεροῦ τον
τζι ὅσα ποτήρων τοῦ τζιεροῦ ὅσα λόγια τοῦ λέγει.
—Τζι ἔσοῦνι πάεις, Κωσταντᾶ, τζι ἔμέγαν ποὺ μ' ἀφίννεις;

(1) Narrative sung in harvest time for the enjoyment of the reapers.

(2) An Akritic hero.

—*Φίγω σε πρῶτα στὸν Θεὸν τοῖς ὕστερα στὴν Παρθένον
τζιαὶ τρίτα τζιαὶ καλλύτερα στὴν ἐδικήν μου μάρα
τζὶ ἄν δὲν σ' ἀρέσῃ μάρα μου, πήγαινε στὴν δικήν σου.*

Τζὶ δοσὶ τζιαὶ παρκαρίζεται στὰ μίλια τῆς θαλάσσας
ψηλὸς ουαμήν τὴν ἐκπομπήν της.

Κόβνει τὰ δακτυλίδια της, ἔκαμέν τα τζιαπόδια,
κόβνει τὰ σκολαρίζια της, ἔκαμέν τα κουδούνια,
κόβνει τζιαὶ τὰ βρασιόλια της, κάμνει τα καμπανέλια.

Διὰ της πέντε πρόσβατα, διὰ της δέκα γίδκια
διὰ της δέκα κανκαλίές τζιαὶ δεκαχιών κρομμύδια

Τζὶ ἐπολοήθηρ τζὶ εἰπεν της τζιαὶ λέει τζιαὶ λαλεῖ της:

—*Αἱ δὲν ουιλιάσουν τὰ σφαγιά, μυρκάσουν τὰ κοδέλλια,
στὸν ποταμό μὲν κατεβῆσ τζιαὶ πά' ἡ τζιεφαλή σου.*

Θέλεις ὁ Θυιός τζὶ ἡ τύχη της θέλεις τὸ ριζικόν της,
κάμναν οἱ μάνες ἀπ' δχτὼ τζὶ οἱ οὐ κόρες ἀπὸ δέκα
τζὶ ἡ σοιύλλα ἡ κουλουκαρκά έσιύλλασεν τα τέλεια.

Τζιαὶ μιὰ οφυρκάν τοὺς ἔβαλεν, στὸν ποταμὸν τζιαὶ λαλεῖ της:

—*Τζιαὶ νάσου τζιαὶ τὸν Κωσταντῖνον τοῦ κάμπον τζὶ ἀνεφαίνει.
Διὰ βιτσιάν τοῦ μαύρου του, φτάννει τζιαὶ σιαρετᾶ τους*

τζὶ ἐπολοήθηρ τζὶ εἰπεν τους τζιαὶ λέγει τζιαὶ λαλεῖ τους:
—*Τίνος ἔν τοῦτα τὰ σφαγιά τζιαὶ τοῦτα τὰ κοδέλλια,*

τίνος ἔν τοῦτος ὁ βοσκός ἀσημοκονοποράφιης.

Τζιαὶ πολοῦνται τζὶ εἰπαν του τζιαὶ λέγουν τζιαὶ λαλοῦν του:

—*Δικὰ οὖν εἶναι τὰ σφαγιά, δικά οὖν ἔν τὰ κοδέλλια,
δικός οὖν εἶναι τζὶ ὁ βοσκός ἀσημοκονοποράφιης.*

Ποὺ τζειαχάμαι ὁ Κωσταντῖνος ἰδέα του ἐνέην,
διὰ βιτσιάν τοῦ μαύρου του, στὴν μάναν του τζιαὶ μπαίννει.

—*Μάρα μου τὴν γεναίκαν μου, μάρα μου μου τὴν τζινράν μου
γὰ τὴν φιλήσω μιὰν τζιαὶ δκνὸν γὰ γείρω γὰ πεζέψω.*

—*Τζιαὶ πολοῦνται τζὶ εἰπεν του τζιαὶ λέει τζιαὶ λαλεῖ του:*

—*Τζιαὶ πέξα-πέξα, Κωσταντῖνος τζὶ ἡ Γριοτινὸν στὰ ξύλα.*

Διὰ βιτσιάν τοῦ μαύρου του στὸ ξυλοφόρον πάει
τζὶ ἐπολοήθηρ τζὶ εἰπεν του τζιαὶ λέει τζιαὶ λαλεῖ του:

—*Τζὶ ἀ ξυλοφόρε καλέ, τὴν Χριστινοῦν μου ποῦ ν την;*

—*Τζὶ ἐπολοήθηρ τζὶ εἰπεν του τζιαὶ λέγει τζιαὶ λαλεῖ του:*

—*Παφῆς ἐπῆρες, Κωσταντῖνος τζὶ ἡ Χριστινὸν ἐάνην.*

Φιεργιοτηρκάν τοῦ μαύρου του στὴν μάναν του τζιαὶ πάει.

—*Μάρα μου, τὴν γεναίκαν μου, μάρα μου, τὴν τζινράν μου,
γὰ τὴν φιλήσω μιὰν τζιαὶ δκνὸν γὰ γείρω γὰ πετέψω.*

—*Τζιαὶ πέξα-πέξα, Κωσταντῖνος τζὶ ἡ Χριστινὸν στὰ ξύλα.*

Διὰ βιτσιάν τοῦ μαύρου του στὸν γεροφόρον πάει.

—*Τζὶ ἐπολοήθηρ τζὶ εἰπεν του τζιαὶ λέγει τζιαὶ λαλεῖ του:*

—*Τζὶ ἀ νεροφόρε μου καλέ, τὴν Χριστινοῦν μου ποῦ ν την.*

—*Τζιαὶ πολοῦνται τζὶ εἰπεν του τζιαὶ λέει τζιαὶ λαλεῖ του:*

- Παφῆς ἐπῆες, Κωσταντᾶ, ή Χριστινὸν ἐφάγη.
- Φιεριστηρὰν τοῦ μαύρου του σιὴν μάρα του τζιαὶ πάει.
- Μάρα μου, , τὴρ γεναίκα μου, μάρα μου, τὴρ τζυρά μου,
 rὰ τὴρ φιλήσω μιὰν τζιαὶ δκυδ rὰ γείρω rὰ πεξέψω.
- Τζι ἡ Γριστινὸν ἐπέθανεν τζι ἔκαμα τὲς ἑττιά της
τζι ἔκαμα τὲς σαράντα της τζιαὶ τὰ ἔξαμπρά της.
- Φιεριστηρὰν τοῦ μαύρου του τζι εἰς τοὺς παπᾶδες πάει,
πρῶτα διῆ τους μουσιουνιὰν τζι ὕστερα ἀρωτᾶ τους:
- Τζιαὶ ποῦ μοῦ τὴν ἐθάγειε τὴρ ἀγαπητιζιάν μου;
Τζιαὶ πολοᾶται τζι ὁ παπᾶς τοῦ Κωσταντᾶ τζιαὶ λέει:
- Θαυμάζομαί σας, ἄρχοντες, ἵτα λοῆς περιῆτε,
πρῶτα διῆτε μουσιουνιὰν τζι ὕστερις ἀρωτᾶτε.
- Τζιαὶ κάμε μιὰν γιορτὴν μιτοιάν τζιαὶ μιὰν γιορτὴν μιάλη,
κάλεσε τζι οὐλον τὸ χωρόν τζι οὐλον τ' ἀρχοντολόν,
κάλεσ' τζιαὶ τὸν καλόηρον πὸ πάρω στὸ λαύρι.
- Τζιαὶ κάμνει μιὰν γιορτὴν μιτοιάν τζιαὶ μιὰν γιορτὴν μιάλην,
κάλεσεν τζι οὐλον τὸ χωρόν τζι οὐλον τ' ἀρχοντολόν,
καλεῖ τζιαὶ τὸν καλόηρον πὸ πάρω στὸ λαύρι.
- Πάνω στὸ φᾶν, πάνω στὸ πηκεῖν εἴπαν rὰ τραγουδήσουν
τζιαὶ τὸν νεπέτιν ἔπεσεν πάνω στὸ καλοήριν.
- Τζι ἀρχίνησεν rὰ τραγουδᾶ τζι ἀρχίνησεν rὰ λέγη:
- Ο Κωσταντῖνος ὁ μικρὸς, ὁ μικροκωσταντῖνος
άγνα ἱρωεν τζι ἀγνά ἀγνήν τζιννεν τζι ἀγνήν κοπέλλαν θέλει.
- Τζι ὅπως τζι ἀν τὴν ἐγύρευκεν ἔτος ὅμορφην τὴν ηὔρεν.
- Τὸν Μᾶν τοῦ ἥρτεν ἡ γραφὴ rὰ πάη στὸ ταξίδιν.
- Τζιαὶ πολοᾶται ἡ μάρα του, τοῦ καλόηρον λέγει:
- Σώπα, μωρὲ καλόηρε, πορεῖ με τζιεφαλή μου.
- Τζιαὶ πολοᾶται Κωσταντᾶς τζιαὶ λέγει τζιαὶ λαλεῖ του:
- Λάλε, μωρὲ καλόηρε, τζι ἀν τὴν πονῆ ἀς γιάνη.
- Τζι ἔκατσεν τζι ἔκαλλικωννεν οἱ ἀστροη τζι εἰς τὸ φεγγάριν
τζι ἡ κόρη, ποὺ τὸν ἀγαπᾶ τζιαὶ ποὺ καλοῦ τὸν θέλει,
κρατεῖ τζιερὸν τζιαὶ μπλέπει του, ποιήριν τζιαὶ τζιερῷ του
τζι ὅσα ποιήρια τοῦ τζιερῷ τόσα λόγια τοῦ λέγει.
- Τζιαὶ πολοᾶται ἡ μάρα του τζιαὶ λέει τζιαὶ λαλεῖ του:
- Σώπα, μωρὲ καλόηρε, πορεῖ με τζιεφαλή μου.
- Τζιαὶ πολοᾶται Κωσταντᾶς τζιαὶ λέγει τζιαὶ λαλεῖ του:
- Λάλε, μωρὲ καλόηρε, τζι ἀν τὴν πονῆ ἀς ἔεράγη.
- Τζι ἑσοῦντι πάεις Κωσταντᾶ, τζι ἐμέναν ποῦ μ' ἀφίννεις;
Φίννω σε πρῶτα στὸν Θεὸν τζι ὕστερα στὴν Παρθένον
τζιαὶ τρίτα τζιαὶ καλλύτερα στὴν ἐδικήν μου μάραν
τζι ἀν δὲν σ' ἀρέσ' ἡ μάρα μου, πήγαινε στὴν δικήν σου.
- Σώπα, μωρὲ καλόηρε, πορεῖ με τζιεφαλή μου.
- Λάλε, μωρὲ καλόηρε, τζι ἀν τὴν πονῆ, ἀς λύσῃ.
- Ψηλὸ οκαμνὶν μὲ ἔκατσεν τζι ἐψηλοπάρπεψέν με,

κόβει τὰ δακτυλίδια μου τζι ἔκαμέρ γα τζινόδιν,
κόβει τὰ σκολαρίζια μου τζι ἔκαμέρ γα κονδούρια,
κόβει τζιαὶ τὰ χρασιόλια μου κάμνει τα καπταέλλια,
διὰ μου πέριε πρόβατα, διὰ μου δέκα γίδκια,
διὰ μου δέκα κανκαλιές τζιαὶ δεκαοχτώ κρομμύδκια.
τζι ἐπολοήθηρ τζι εἰτερ μου τζιαὶ λέει τζιαὶ λαλεῖ μου:

"Ἄν δὲν ουλιάσης τὰ οφαγγά, μυράσουν τὰ κοδέλλια,
στὸν ποταμὸν μὲν κατεβῆς τζιαὶ πᾶ ἡ τζιεφαλή σου.
Θέλεις δὲ Θυίδος τζι ἡ ίψη μου θέλεις τὸ φιζικόν μου
κάμναν οἱ μάρες ἀπὸ δχιῶ τζι οἱ κόρες ἀπὸ δέκα
τζι ἡ σοιύλλα ἡ κονιουραρκά έσιλλιασεν τα τέλεια
τζιαὶ μιὰ οφυρκάν τοὺς ἔβαλα στὸν ποταμὸν τζι ἐπῆρα.
Τζιαὶ μνὰ τζι ἑσού τζι ἀνέφαρες τζι ἥρτες τζιαὶ οιαιρετᾶς με.
Μέσα περβόλιν δασερὸν ἀηδόνια τζιιλαδοῦσιν,
ζωὴν τζιαὶ χρόνια μὰ 'χονοιν δοοι τζι ἄν ἀδροικοῦσιν.

Στῆς μαντζουράνας τὸν ἀθθόν.

Under the marjoram flower.

Χρυσταλλοῦ Κώστα Πούλλασου, Ἀθηνίου.

Καταγραφή: Κ.Δ. Ἰωαννίδη, 8/12/1960.

$\text{♪} = 240$

Στῆς μαντζου-ρά-νας τὸν ἀθ-θόν ε-;
 γει - ρα γιὰ νὰ κοι - μη - δῶ,
 η - γον νι - πνον γιὰ νὰ πι - ρω
 τῆν α - γα - πην μου γιὰ νὰ 'βρω.

The fore phrase ends with a perfect cadence in F major while the after phrase modulates in G minor. It is a love song imported from Greece in a

purely Greek time-signature of seven beats to the bar.

A lover who fell asleep under the marjoram flower had a dream that his love was getting married to another man and that he was invited to stand by at the church as their best man.

Στῆς μαντζουράνας τὸν ἀθθόν.

Στῆς μαντζουράνας τὸν ἀθθόν
ἔγειρα γιὰ ρὰ κοιμηθῶ,
λίγορ ὑπορ γιὰ ρὰ πάρω.
τὴρ ἀγάπαιρ μου γιὰ ρὰ 'βρω.
Ορειδό 'δα στὸρ ὕπνορ μου
κι ὄνειρορ εἰς τὸ ξύπνορ μου
κι εἰς τὸ ὄνειροφάντασμάρ μου

πὼς πατιρείνων τὴρ κυράρ μου.
Πατιρείνων τὴρ ἀγάπαιρ μου,
κάμποντορ το γιὰ γινάτιρ μου,
καὶ διοῦρ της τὸρ ἐχθρόρ μου
γιὰ τὸ πεῖσματο δικόρ μου.
Στὸρ γάμορ της μὲ προσκαλοῦντο.
γιὰ κουμπάρορ μὲ ζητοῦν,

γιὰ ρὰ τοὺς ἡσιεφαράσω,
δυνὸ κεράκια ρ' ἀνταμώσω,
γιὰ ρὰ τοὺς ἡσιεφαράσω,
δυνὸ κεράκια ρὰ ἔνώσω.
Πλέγω σιεράτια ποὺ φλουρί,
κόρη, γειὰ δῶσ' μου τὸ φιλίν,
καὶ λαμπάδες ἀπ' ἀσήμιν,
κάμε, κόρη 'λεγμοσύνη.

Τὸ μῆλον.

The apple.

Χατζηδημήτρες Χατζηκωσταντίνου, Κοκκινοτριμιθιά.

Καταγραφή: Κ.Δ. Ιωαννίδη, 21/11/1960.

$\text{♩} = 216$ Εισαγωγὴ στὸ βιοχι.

Τζένα ρα τὸ μῆλον τζέναρα τὸ μῆλον,
Τζένα-ρα τὸ μῆλον τζένε-κύνη-σεν
Τζένηπουντης νὰ τὴν φιλήσω τζένε-κα-ι-γι-σεν.

This song comes from the dance of the apple. It is noticeable that *b* is an unsteady note attracted by a steady one and becoming a *b* flat whenever the melody is carried down to the lower pentachord.

The apple has from ancient times been a symbol of love. In ancient Greek mythology and literature we already find many references to the love symbolism of the apple. Paris offers the apple of "Eris" (strife) to Aphrodite in order to gain the beautiful Helen. By means of golden apples Melanion wins for himself the indomitable Atalanta. Sappho compared herself to a sweet apple, left on a high branch, because nobody could pluck it. The Byzantine Emperor Theophilos chose his wife by offering her an apple. Reference is similarly made to the apple in Western Europe. In many Cyprus folk-songs rich noble girls are described going on a visit while playing with an apple in their hands. Likewise in lyrical songs the throwing of the apple between young people and hitting by the apple are indications of love.

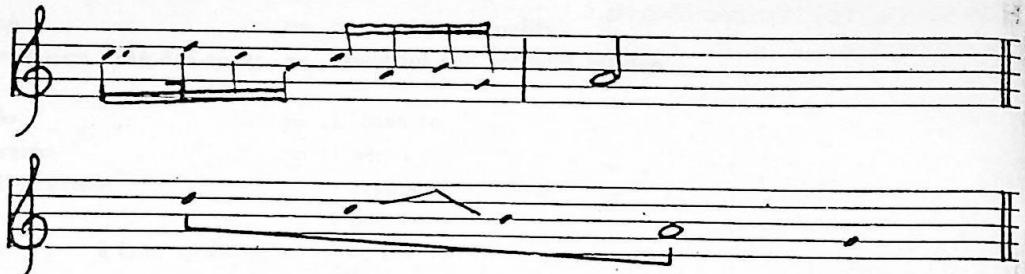
Τὸ μῆλον.

Τζι ξουρα τὸ μῆλον, τζι ξουρα τὸ μῆλον,
κι ξουρα τὸ μῆλον τζι ἐν ἐκύλησεν,
τζι ἐν ἐκύλησεν,
τζι εἰπουν της ρὰ τὴν φιλήσω τζι ἐν ἐκαΐλισεν,
τζι εἰπουν της ρὰ τὴν φιλήσω τζι ἐν ἐκαΐλισεν.
"Ἐσυρα τὸ μῆλον, κι ξουρα τὸ μῆλον,
κι ξουρα τὸ μῆλον πά' σιδ δῶμαν της,
πά' σιδ δῶμαν της
κι εἰπεν μου ρὰ τὴν φιλήσω μὲς σιδ σιόμαν της,
τζι εἰπεν μου ρὰ τὴν φιλήσω μές σιδ σιρῶμαν της.
τζι ξουρα τὸ μῆλον, τζι ξουρα τὸ μῆλον
τζι ξουρα τὸ μῆλον πάρω σιὴν μηλιάρ,
πάρω σιὴν μηλιάρ
τζι εἰπεν μου ἐννὰ ὅτι τζιείνη τζι ἄλλη μιὰ
τζι εἰπεν μου γιὰ ρὰ ὅτι τζιείνη τζι ἄλλη μιά.

'Η «Φωνή» τοῦ τραγουδιστοῦ χοροῦ.
The "Voive" occurring in a men's dance.

Χριστόφορος Μελετιές, Κοκκινοτριμιδιά.
Καταγραφή: Κ.Δ. 'Ιωαννίδη, 21/11/1960

♩ = 96
 Εις αγωγή στὸ βιογί.



There is a pause in the middle of the dance for dancers and spectators to compete in singing "Disticha". This is one of the many variations of the well-known prototype "Voice" called "Paralimnitike". The peasant-poets(i) enter in competition at fairs and coffee-shops improvising as many couplets as the time allows.

Η «ΦΩΝΗ» ΤΟΥ ΤΡΑΓΟΥΔΙΣΤΟΥ ΧΟΡΟΥ

"Ε, μὰ δκνὸ δστέροια λαμπερὰ είναι τὰ δκνό οου 'μάδκια,
ε, τζι όπου κοιτάξουν τὴν καργιὰν κάμρουν τη δκνὸ κομψάδκια.
ἐν ἀντὰ δρεθῆς μὲ' οιοὺς πολλοὺς κονιμάταιε τὸ δεῖσ οου'
ε, γιατὶ ραγίζεις τὲς καρκιὲς τζι ἐν κρήμαν τζι ψωσή οου'.
"Ἐν, π' ἀναστεράζω, βασιῶ τὴν γῆ, ποὺ κλαίω, πολοᾶται.
ε, γιατ' ἐν βασιάγγει τοὺς καμοὺς π' ἀκούει καὶ λυπᾶται.
"Ἐν, ν' ἀλλάξῃ τζιαὶ νὰ στολιστῇ, λαλεῖ τοῦ ἥλιου σθῆσε,
ε, νὰ φέξω γιώ οιὸν οου τζι ἑσέναν πκιὸν κανεῖ οε.

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(1) Ποιητάρηδες.

ΓΛΩΣΣΑΡΙΟΝ — GLOSSARY

ἀγνὰ = ἐκλεκτικὰ	= pure, of good quality.
ἀγνή, κοπέλλα = ὅμιορφη, καλὴ ἀπὸ πάσης ἀπόψεως	= Beautiful and virtuous maiden.
ἀδροικῶ = ἀκούω	= I listen to.
ἀνέβω = ἀντὶ ἀρχείνω	= I begin.
ἀνεφανίσκω = ἀναφαίνομαι	= I reappear.
ἀρτζιεύω = ἀρχίζω	= I begin.
ἀσημιούσουσποράρτης, ὁ = ὁ ἔχων ἀσημένιο φαῖδη:	= The one having a silver staff.
βαστάγνω = ἀντέχω	= I endure.
βονατίζω = γονατίζω	= I kneel.
Γριστιν'ό = ἡ Γριστινοῦ ἔν	= Gristinou is.
δὰ = ἐδῶ	= here.
δασερόν, πὸ = πυκνὸν ὡς δάσος	= thick as a forest.
δεῖν, τὸ = βλέμμα	= the glance.
δῖω = δίνω	= I give.
ἔν = εἰναι	= is.
ἔν = δὲν	= not.
ἐννῦ = θὰ	= will or shall.
ἐσοῦντι = ἐσὺ	= you.
Θεός, ὁ = Θεός	= God.
ἰδέα, ἡ = ὑποψία	= suspicion, guess.
ἴντα = τί	= what.
καὶλίξω = δέχομαι	= I accept.
καλλικώνων = πεταλώνω	= I shoe an animal.
κάλλιος, -α, -ον = καλύτερος, -η, -ο	= better.
κανεῖ = φτάνει	= it's enough.
καργιά, ἡ = καρδιά	= the heart.
καταδρομή, ἡ = ἐπιδρομή	= an attack.
καυκαλιά, ἡ = διπυρίτης ἄρτος	= bread dried in the oven.
κεφάλεον, τὸ = κεφάλι, προεστώς	= the head, the president.
κοδέλλιν, τὸ = πρόβατο	= sheep.
κουλουκαρκά, ἡ = ἡ ἔχουσα νεογνὰ σκύλλα	= A dog with puppies.
κυνμαντάρω = προσέχω κάτι	= I look after something.
κρεμασταρκά, ἡ = ἀγχόνη	= The gallows.
κρολοοῦμαι = ἀκροῦμαι	= I eavesdrop, overhear.
λαόνιν, τὸ = μικρὸς λόφος	= A hillock.
μάλλα, ἡ = τοίχα	= the hair.
μετανοῶ = ἀλλάζω γνώμη	= I change my mind, repent.
μιλλέτ - πασιῆς, ὁ = ἔθναρχης	= The national leader.
μιτσιά, ἡ = μικρή	= Little, small.
μούγια, ἡ = μύγα	= the fly.

μουστουνιά, ἡ	= ἡχηρὸν φάτισμα	= noisy slap.
μπαίνω, δόρ. ἐνέην	= ἐμπῆκε	= enter, -ed.
μπλέπω = φέγγω		= I shine, see.
μυρχάζω = φθάνω τὰ μύρια		= I multiply enormously.
ναμάζιν, τὸ	= ὁ τρόπος προσευχῆς τῶν	= way of moslem prayer.
Μωαμεθανῶν		
νεπέτιν, τὸ	= σειρὰ	= the order.
νεροφόρος, ὁ	= ὁ μεταφέρων νερὸν	= a water - carrier.
ξιμαρίζω = λερώνω		= I make dirty.
ξιφτέριν, τὸ	= γεράκι	= a hawk.
ξιλοφόρος, ὁ	= ὁ μεταφέρων ξύλα	= the carrier of wood.
παρκαρίζομαι = παρκάω		= I park.
παφής = ἀφότου		= since.
πιλὲ = τούλαχιστον		= at least.
πκιὸν = πιὰ		= any more.
πκκεῖν, τὸ	= ποτὸν	= the drink.
πολοοῦμαι = ἀνταπαντῶ		= I answer back, apologise.
ποξιᾶς, δ = μπόγος		= a bundle.
πρωτινός, δ = δ παλαιὸς		= old, ancient.
σὸν = ὥσταν		= as if, similar.
σουρνέτιν, τὸ	= περιτομὴ	= circumcision.
συθοέτω = ἐξάγω ἔνα συμπέρασμα, ἀπό-		= I come to a conclusion.
φθεγμα		
σφυρκά, ἡ	= σφύριγμα	= a whistling.
ταξίδιν, τὸ	= ἐκστρατεία	= expedition.
τξιπόδιν, τὸ	= ποιμενικὴ φάδος	= a shepherd's crook.
φᾶν, τὸ	= φαγητό	= the meal.
φλαοῦνα, ἡ	= εἰδικὸ χωριάτικο γλύκισμα	= An Eastern cake.
τῆς Λαμπρῆς μὲ ἀδγά, πνῳ καὶ σταφίδες.		
Χριστινὸν = Χριστινοῦ ἔν		= Christinou is.
ψηλοπαρερένκω = κόβω τὰ μαλλιά πολὺ		= to cut the hair very short. (1)
ψηλά.		

(1) The glossary and comments on the literary text are written in co-operation with Mr. Menelaos Christodoulou, a research officer at the Scientific Research Centre Cyprus, whom I thank very much.