

Niawatha



A
SUMMER
IDYL

By
NEIL MORE

EDITION
S. CHRISTIDI
Péra, Cité de Péra N°
CONSTANTINOPL

HIAWATHA.

(A SUMMER IDYL.)

NEIL MORET.

Allegro.

PIANO.

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system continues with a similar texture. The third system features a *staccato* articulation. The fourth system continues with a consistent rhythmic pattern. The fifth system concludes with a mezzo-forte (*mf*) dynamic. The notation includes various note values, rests, and articulation marks.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, and a triplet of eighth notes in the final measure. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line with various rhythmic patterns. The left hand accompaniment remains consistent with eighth notes.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand features a section marked *f legato* (forte, legato), with notes connected by a slur and some notes marked with accents.

Fourth system of musical notation. The right hand has a melodic line with some notes tied across measures. The left hand accompaniment continues with eighth notes and some chords.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes some chords and eighth notes.

Sixth system of musical notation, the final system on the page. It includes a triplet of eighth notes in the right hand. The left hand accompaniment concludes with eighth notes.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It features a complex melodic line in the treble with many sixteenth notes and a more rhythmic bass line.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble staff and a fermata over a measure in the bass staff.

TRIO.

Third system of musical notation, the beginning of the Trio section. It is marked with a piano (*p*) dynamic. The treble staff has a melodic line with slurs and accents, while the bass staff provides harmonic support.

Fourth system of musical notation, continuing the Trio. It features a triplet of eighth notes in the treble staff and various articulation marks like accents and slurs.

Fifth system of musical notation, continuing the Trio. The treble staff has a melodic line with a triplet of eighth notes, and the bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. It is marked with a fortissimo (*ff*) dynamic. The treble staff has a melodic line with slurs and accents, and the bass staff has a more active accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and arpeggiated figures, with some notes marked with accents. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand begins with a melodic line marked *mf* (mezzo-forte). The left hand continues with eighth-note accompaniment. The system concludes with a fermata over the final chord.

Third system of musical notation. The right hand features a triplet of eighth notes in the second measure. The left hand maintains the eighth-note accompaniment. The system ends with a sharp sign (#) on the final chord.

Fourth system of musical notation. The right hand contains another triplet of eighth notes. The left hand continues with the eighth-note accompaniment. The system concludes with a fermata over the final chord.

Fifth system of musical notation. The right hand begins with a melodic line marked *f legato* (forte, legato). The left hand continues with the eighth-note accompaniment. The system concludes with a fermata over the final chord.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are several accents (v) placed above notes in the upper staff.

The second system of musical notation continues the piece. It includes a *staccato* marking in the middle of the system. The notation is similar to the first system, with a mix of rhythmic patterns and rests.

The third system of musical notation shows further development of the musical ideas. It features more complex rhythmic figures and rests, maintaining the two-staff format.

The fourth system of musical notation includes a *rit.* (ritardando) marking. The music appears to be slowing down towards the end of the system. The notation includes various note values and rests.

The fifth and final system of musical notation on the page. It begins with a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) marking. The notation includes rests and various note values.

ÉDITION

SOYRI CHRISTIDIS. Constantinople.

VALES pour Piano. 2/m.

	FRANCS
1 Aigrette. <i>Consueto</i>	1.20
2 Auber. <i>Traum</i>	1.—
3 Berardi. <i>Joie d'aimer</i>	0.80
4 Becucci. <i>Tesoro mio</i>	1.—
5 Reinhardt. <i>Süsse Maedl'n</i>	0.80
6 Bosc. <i>Miralda</i>	1.—
7 Berger. <i>Loin du Pays</i>	0.80
8 — <i>Amoureuse</i>	0.80
9 — <i>Réponse à Amoureuse</i>	0.80
10 Chateau. <i>Frou Frou</i>	0.80
11 Crémieux. <i>Quand l'amour meurt</i>	0.60
12 Grech. <i>Rêve</i>	0.80
13 Jonsescu. <i>Regret</i>	0.80
14 Jvanovici. <i>Carmen Sylva</i>	1.—
15 — <i>Donauwzellen</i>	0.60
16 — <i>Seufzer</i>	0.80
17 — <i>Veturia</i>	1.—
18 Kotlar. <i>Monte-Christo</i>	0.60
19 Margis. <i>Valse bleue</i>	0.80
20 Merdjian. <i>Veroni</i>	0.80
21 Nazare Agha. <i>Eternelle Folie</i>	0.80
22 Onic-Cri. <i>L'Ours</i>	0.80
23 Perpignan. <i>Suzon</i>	1.20
24 Rosas. <i>Ueber den Wellen</i>	0.60
25 Vasseur. <i>Les Cambrioleurs</i>	1.20

VALES avec texte. 2/m.

26 Eerger. <i>Amoureuse (fr.)</i>	0.80
27 Chateau. <i>Frou-Frou</i>	0.80
28 Crémieux. <i>Quand l'Amour meurt (fr.)</i>	0.60
29 Nargis. <i>Valse bleue (fr.)</i>	0.80
30 Pestalozza. <i>Ciribiribin (ital.)</i>	0.40

MAZURKAS 2/m.

31 Arabiano. <i>Camélia</i>	0.60
32 Foscolo. <i>Tout autour de la Tour</i>	1.—
33 Fisco. <i>Myriam</i>	0.60
34 — <i>Wanda</i>	0.60
35 Ricci. <i>Fida</i>	0.60

POLKAS

35 Allier. <i>Polka des Anglais</i>	0.40
36 Becucci. <i>Briosa</i>	0.60
37 Borel-Clerc. <i>La Matichitche</i>	0.60
38 — — <i>texte (fr.)</i>	0.60
39 Gaggia. <i>Adélaïde</i>	0.60
40 Firani. <i>Bébé</i>	0.60
41 Sidéris. <i>Appolina</i>	0.60
42 Spahn. <i>Viens Poupoule</i>	0.40
43 — — <i>texte (fr.)</i>	0.60

QUADRILLES 2/m.

44 Audran. <i>Mascotte</i>	0.60
45 Dimitresco. <i>Petits Cochons</i>	0.60
46 Foscolo. <i>To télou tis Maroulas</i>	1.20
47 Gaggia. <i>Un Carnaval à Madrid</i>	1.—
48 — <i>Geisha</i>	0.80
49 Ingenito. <i>Matichitche</i>	1.—
50 Savasta. <i>La Poupée</i>	0.80
51 — <i>5 parties du monde</i>	0.80
52 Stélianidès. <i>I lyra tou Yéro Nicola</i>	1.20
53 Schubert. <i>Les Lanciers</i>	0.80
54 X. X. <i>Danses havanaises</i>	1.—

NOUVELLES DANSES 2/m.

55 Baldi. <i>La Gondole</i>	0.60
56 Zarmann. <i>Pas d'Espagne</i>	0.40
57 Cooper. <i>Jim et Mary's Cake Walk</i>	0.40
58 Daase. <i>Kreutz Polka</i>	0.60
59 Fedelmann. <i>Gavotte Valse</i>	0.80
60 Jouve. <i>Pas des Patineurs</i>	0.40
62 Lutz. <i>Pas de Quatre</i>	0.60
63 Middelton. <i>Dans le Sud. Cake Walk</i>	0.80
64 Turban. <i>Pearmens. Cake Walk</i>	0.80
65 — <i>Smoken-Moken. Cake Walk</i>	0.60

MORCEAUX DE SALON 2/m.

66 Gaïto. <i>Fantaisie Orientale</i>	1.—
67 Galos. <i>Lac de Côme</i>	0.60
68 Grey. <i>Annona (Intermezzo)</i>	0.60
69 Jung. <i>Rev. de Marguerite</i>	0.60
70 Missler. <i>Ramage d'Oiseaux</i>	0.80
71 Neil Morel. <i>Hiawatha</i>	0.80
72 Schatz. <i>Reproche d'Amour</i>	0.80
73 Streabog. <i>Carnaval de Venise</i>	0.40
74 Tchohadjian. <i>Leblébidji-Horhor, potp.</i>	1.60
75 X. X. <i>Tcharibroska Hora</i>	0.40

MARCHES 2/m.

76 Beyer. <i>La Marseillaise</i>	0.40
77 Faïk Bey. <i>Croiseur Abd-ul-Hamid</i>	1.—
78 — — <i>Medjid</i>	1.—
79 — <i>Cuirassé Messoudié</i>	1.—
80 Mehmed Ali Bey. <i>Smyrne</i>	0.40
81 Nédjib Pacha. <i>Hamidié</i>	0.40
82 Schneider. <i>Bienenhaus</i>	0.40
83 Strauss. <i>Persane</i>	0.60
84 Siriniano. <i>Tchesmé</i>	0.60
85 Sinanian. <i>Algérie</i>	0.40
86 — <i>Smyrne</i>	0.40
87 — <i>Espagnole</i>	0.40
88 — <i>Tour de Léandre</i>	0.40
89 — <i>de Galata</i>	0.60
90 — <i>de Stamboul</i>	0.40
91 — <i>Kéat-Hané</i>	0.40
92 — <i>Phéner-Baghtché</i>	0.40
93 — <i>Arabe</i>	0.40
94 — <i>Zoug-Zoug</i>	0.40
95 — <i>Retour de Kéat-Hané</i>	0.40
96 — <i>Paysanne</i>	0.40
97 — <i>Mevlou-Hané</i>	0.40
98 — <i>L'Echo d'Alem-Dagh</i>	0.40
99 — <i>Elénimou</i>	0.40
100 Wagner. <i>Doppeladler</i>	0.40

CHANTS GRECS

avec accompagnement de Piano.

101 Beccatoro. <i>Sou ipa, mou ipès</i>	0.60
102 — <i>I Xanthomalou</i>	0.60
103 Baldi. <i>Mi m'érotas</i>	0.60
104 Borel Clerc. <i>Treli aghapi</i>	0.60
105 Capua. <i>Mi kismonis</i>	0.60
106 Foscolo. <i>Ha! Ha! Ha! (album)</i>	0.60
107 Ingenito. <i>Sérénade d'Amore</i>	1.—
108 — <i>Horis cardia</i>	0.60
109 — <i>S'Ekini</i>	0.60
110 Katakouzinou. <i>Ap tin proti forà pou se ida</i>	0.60
111 Krotés. <i>I Theà</i>	0.60
112 Kopanou. <i>Xipna Anghélé mou</i>	0.80
113 Kokinou. <i>Yati poulakimou</i>	0.60

CHANTS GRECS (Suite).

114 Kokinou. <i>Apogôtefsis (Valse)</i>	0.80
115 — <i>Mi ghiris s'allou anghalia</i>	0.80
116 — <i>Stin aponia sou</i>	0.60
117 — <i>I Xanthoula</i>	0.60
118 — <i>Yati opotan se ki</i>	0.80
119 — <i>Issé-Esy</i>	0.80
120 — <i>I Pétaloudha</i>	0.60
121 — <i>Thimoume pandu tin vradhia</i>	0.80
122 — <i>To tchobanopoulo</i>	0.80
123 — <i>Ta Koudhounakia</i>	0.60
124 — <i>O Pothos mou</i>	0.80
125 — <i>Enthymissis (Valse)</i>	1.—
126 — <i>Sto Thymo mas</i>	0.60
127 — <i>Kimissou aghapi mou</i>	0.60
128 — <i>Emorphi kori tou psarà</i>	0.80
129 — <i>O Dounias</i>	0.60
130 — <i>An m'aghapousses</i>	0.60
131 — <i>As ta nazakia</i>	0.80
132 — <i>Maghemeni tis nyktos</i>	0.60
133 — <i>Ta oréa sou mavra matia</i>	0.80
134 — <i>I Modistroula</i>	0.80
135 — <i>Stin nioti mas</i>	1.—
136 — <i>Ela pame sta xéna</i>	0.80
137 — <i>Pérasmeni aghapi</i>	0.60
138 Mandjarou. <i>Ymnos (grec)</i>	0.40
139 Pulcher. <i>I Voscopoula</i>	1.20
140 Pestalozza. <i>Ciribiribin (grec)</i>	0.60
141 Sidéris. <i>S. varka</i>	0.80
142 — <i>Loghia ghlyca</i>	0.60
143 Spinelli. <i>Ti vradhia me jengaraki</i>	1.—
144 — <i>I nyphi tis Coulouris (potp.)</i>	1.60
145 Sirignano. <i>Stin Akrothalassia</i>	0.60
146 S. M. <i>Ta Naphtopoula</i>	1.—
147 Thall. <i>Mi m'adhikis</i>	0.60
148 Tchambounara. <i>Ithela navro mià kardia</i>	0.60
149 — <i>I Mavromata</i>	0.60
150 — <i>Stin Selini</i>	0.60
151 — <i>Mélachrino mou</i>	0.80
152 — <i>Xypna psichi mou</i>	0.60
153 X. X. <i>I Vlacha (Kassapico)</i>	0.80
154 — <i>I Vlacha (Syrto)</i>	0.60
155 — <i>Sto parathyri</i>	0.60
156 — <i>Ghyre lighaki, ghyre</i>	0.80
157 — <i>Stassou, stassou microula</i>	0.80
158 Zachariadis. <i>S'aghapo</i>	0.80
159 Zacharopoulo. <i>Naphtis ké psaropoula</i>	1.—
160 Kokinou. <i>Ela matia mou</i>	0.80
161 — <i>To Krassi</i>	0.60
162 Aug. Bosc. <i>Marche Algérienne</i>	0.60
163 Kokinou. <i>Pes mou na klaio</i>	0.60
164 — <i>Se mià trelli Xanthoula</i>	0.60
165 F. Frahbach. <i>Polka des Officiers</i>	0.40
166 Santis. <i>I Afroditi</i>	1.20
167 Lambelet. <i>O Kapetan Yakoumis</i>	1.80
168 Waitenfelt. <i>Pluie de Diamants</i>	1.20
169 X. X. <i>La Gran Via (potpourri)</i>	1.40
170 N. Kokinou. <i>O Bekris</i>	0.60
171 J. Ivanovici. <i>La fille du Marin</i>	0.80
172 Kiki Koko.....	0.60
173 H Chira.....	0.60
174 Dio ghlika matakia.....	0.60
175 Xipna.....	0.60
176 Petite Tonkinoise avec texte.....	0.60
177 — — pour piano.....	0.40
178 Lustige Brüder Valse.....	1.00
179 Sympathie Valse.....	0.80