

MIKH S. GEORGAKIS

ΘΕΙΑ ΑΙΤΟΥΡΓΙΑ

Το Α' ΙΣΑΝΟΥ ΤΟΥ ΧΡΙΣΤΟΥ
209403

$\text{♩} = 52$

Αρχή

Μετρη 260

1 TENORS: $\text{♩} = 52$ A - μην A - μην | μην μην μην | μην μην μην | μην μην μην |

2 BARITONS: A - μην A - μην | μην μην μην | μην μην μην | μην μην μην |

3 SOPRANOS: A. μην A. μην | μην μην μην | μην μην μην | μην μην μην |

3A BASS: A. μην A. μην | μην μην μην | μην μην μην | μην μην μην |

Μετρη 266

1 K. O. E. K. P. I. E. | E. - H. A. C. H. | μην μην μην | μην μην μην |

2 K. O. E. K. P. I. E. | E. - H. A. C. H. | μην μην μην | μην μην μην |

3 K. P. I. E. K. P. I. E. | E. - H. A. C. H. | μην μην μην | μην μην μην |

3A S. O. I. K. U. O. I. E. | μην μην μην | μην μην μην | μην μην μην |

ΤΑΙΣ ΠΡΟΣΕΧΙΑΙΣ

Να κωλύει 2904

1 Ten. Sopr. Qui - ag - g' re - a. | me - nae su - ter. | Su - cer - do - tus. | μην μην μην |

2 Ten. Sopr. Qui - ag - g' re - a. | me - nae su - ter. | Su - cer - do - tus. | μην μην μην |

3 Ten. Sopr. Qui - ag - g' re - a. | me - nae su - ter. | Su - cer - do - tus. | μην μην μην |

3A Ten. Sopr. Qui - ag - g' re - a. | me - nae su - ter. | Su - cer - do - tus. | μην μην μην |

1 *ob-ay-tye-o* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

2 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

3 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

3A *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

1 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

2 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

3 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

3A *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

Allegro 2.56

1 *Ku-er-e Ku-er-e* *e-tye-ay-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

2 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

3 *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

3A *Ku-er-e Ku-er-e* *e-tye-ay-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye* *tye-ay-tye-tye*

ΣΥΣΤΟΝ ΒΗΜΑΣ

Allegro

Oxi-nafte fropopu. Syffonafte fropopu. Syffonafte fropopu. 2-2-2-2

1 *Allegro* *F A unad*

2

3

3A

1 *Allegro*

2

3

3A

1 *Allegro*

2

3

3A

ΔΟΞΑ . ΚΑΙ ΝΥΝ .

Σταυ ἱσορῶσα. $\text{♩} = 100$

Handwritten musical score for "ΔΟΞΑ . ΚΑΙ ΝΥΝ .". The score is written on four staves. The first staff is the vocal line, with lyrics in Greek: "Δοξα Πατρι καὶ υἱο". The second staff is the piano accompaniment. The third staff is the organ accompaniment. The fourth staff is the basso continuo line. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics.

Handwritten musical score for "ΔΟΞΑ . ΚΑΙ ΝΥΝ .". This section continues the previous one. The vocal line (top staff) has lyrics: "τοῦ πατρὸς τοῦ υἱοῦ καὶ τοῦ ἁγίου πνεύματος ἑκτον ἡμῶν ἡμῶν ἡμῶν". The piano accompaniment (second staff) and organ accompaniment (third staff) continue. The basso continuo line (bottom staff) is also present. The music concludes with a double bar line.

Ο ΜΟΝΟΡΕΗΣ ΒΙΟΣ

Ἀπὸ τῆς ἁγίας Ἐκκλησίας. $\text{♩} = 84-88$

Handwritten musical score for "Ο ΜΟΝΟΡΕΗΣ ΒΙΟΣ". The score is written on four staves. The first staff is the vocal line, with lyrics in Greek: "Ὁ μόνος ὢν ὁ πατήρ ὁ υἱὸς ὁ πατὴρ ὁ υἱὸς ὁ πατήρ ὁ υἱὸς ὁ πατήρ ὁ υἱὸς". The second staff is the piano accompaniment. The third staff is the organ accompaniment. The fourth staff is the basso continuo line. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics.

(b)

1 *Kia ka tau Se* *ka - pe rau Se - tau à pe te pua eua pe* - - - w

2

3 *Kia ka tau Se* *ka - pe rau Se - tau à pe te pua eua pe* - - - au

3A

1 *Caper Se* *ka - pe rau à pe tau Se - tau* *Te - kau* *Kia - pe rau Se - tau pe*

2

3 *Caper Se* *ka - pe rau à pe tau Se - tau* *Te - kau* *Kia - pe rau Se - tau pe*

3A

1 *pe - au* *te* *pe rau à pe rau Se - tau* *pe - au* *ka - pe rau Se - tau* *pe - au* *pe - au*

2

3 *pe - au* *te* *pe rau à pe rau Se - tau* *pe - au* *ka - pe rau Se - tau* *pe - au* *pe - au*

3A

1 *va no de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

2 *va no de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

3 *va no de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

3A

1 *de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

2 *de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

3 *de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

3A

rit *Appa 2-56* *Allegro*

1 *de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

2 *de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

3 *de ra no ra na na - ra* *ra - ra* *ra - ra* *ra - ra*

3A

ΔΕΥΤΕ, ΠΡΟΣΚΥΝΗΣΑΝΤΕΣ $\text{♩} = 80$

ΜΕΣΙΤΩΝ. ΟΥΝΟΣ ΠΡΟΦΗΤΕΥΣΑΝΤΩΝ. ΧΑΡΙΣΜΑΤΩΝ ΚΑΙ ΑΓΙΩΝ ΠΝΩΜΑΤΩΝ (ΤΩΝ ΣΙΩΝΑΙΩΝ ΕΣΤΙΝ)

1 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου

2 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου

3 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου

3a $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου

1 Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου.

2 Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

3 Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

3a Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

1 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

2 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

3 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

3a $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

1 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

2 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

3 $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

3a $\text{♩} = 80$ *ff* Δευ. τε προσκυνησαντες χαρισματων και αγιων πνωματων Χριστου. Ευ. εν ου. Ευ. εν ου.

1 *d - a - va - cray ex ve re - rum un - der - ray - zo Affe - jori - a*

2 *d - a - va - cray ex ve re - rum un - der - ray - zo Affe - jori - a*

3
3A *d - a - va - cray ex ve re - rum un - der - ray - zo Affe - jori - a*

1 *un - der - ray - zo Affe - jori - a Affe - jori - a Affe - jori - a Affe - jori - a*

2 *un - der - ray - zo Affe - jori - a Affe - jori - a Affe - jori - a Affe - jori - a*

3
3A *un - der - ray - zo Affe - jori - a Affe - jori - a Affe - jori - a Affe - jori - a*

ΤΗΝ ΑΧΑΝΤΟΝ ΕΙΚΟΝΑ ΣΩΣ

Από: Μην. Πάρισιον 1863

1. *6/8* Τη - α Χρη - στή - να σου εστὶν ἀποκαταστάσει σου Ἀ - γία θε - ού.

2. *6/8* Τη - α Χρη - στή - να σου εστὶν ἀποκαταστάσει σου Ἀ - γία θε - ού.

3. *7/8* Τη - α Χρη - στή - να σου εστὶν ἀποκαταστάσει σου Ἀ - γία θε - ού.

3a. *8/8* Τη - α Χρη - στή - να σου εστὶν ἀποκαταστάσει σου Ἀ - γία θε - ού.

1. Τὸ πνεῦμα Χριστοῦ ἐπιπέσει ἐφ' ἡμᾶς καὶ ἡμεῖς ἔσομεν ἅγιοι καὶ ἀκατάραχοι ἰσχυροὶ ἐν τῷ λόγῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου.

2. Τὸ πνεῦμα Χριστοῦ ἐπιπέσει ἐφ' ἡμᾶς καὶ ἡμεῖς ἔσομεν ἅγιοι καὶ ἀκατάραχοι ἰσχυροὶ ἐν τῷ λόγῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου.

3. Τὸ πνεῦμα Χριστοῦ ἐπιπέσει ἐφ' ἡμᾶς καὶ ἡμεῖς ἔσομεν ἅγιοι καὶ ἀκατάραχοι ἰσχυροὶ ἐν τῷ λόγῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου.

3a.

1. ἐν τῷ λόγῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου.

2. ἐν τῷ λόγῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου.

3. ἐν τῷ λόγῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου καὶ ἰσχυροὶ ἐν τῷ ἔργῳ τοῦ κυρίου.

3a.

Allegretto moderato. Xerxes. Sch.

40

1
 O. Dio tu Xa ca - sus Be - ni - tus Sei Xa - tus e - ripa - ras tu - nus tu

2
 O. Dio tu Xa ca - sus Be - ni - tus Sei Xa - tus e - ripa - ras tu - nus tu

3
 O. Dio tu Xa ca - sus Be - ni - tus Sei Xa - tus e - ripa - ras tu - nus tu

3A

1
 - Sus - ce - pit - te - pro - ce - dit in cae - lum se - dit

2
 - Sus - ce - pit - te - pro - ce - dit in cae - lum se - dit

3
 - Sus - ce - pit - te - pro - ce - dit in cae - lum se - dit

3A

Allegretto $\text{♩} = 2$
Tua Keras dan Saja

Allegro $\text{♩} = 2 = 56$

1 $\text{♩} = 2$ Keras & Keras e e - f n - eee

2 $\text{♩} = 2$ Keras & Keras e e - f n - eee

3 $\text{♩} = 2$ Keras & Keras e e - f n - eee

3a $\text{♩} = 2$ Keras & Keras e e - f n - eee

Allegro $\text{♩} = 2 = 57$

Ma' Gampang-gampangnya, Ma' Basifin 2280

1 $\text{♩} = 2$ Ma' Gampang-gampangnya, Ma' Basifin 2280
A - mmu A - f - o - s - i - g - e - s A - f - o - s i - n - x - e - e

2 $\text{♩} = 2$ Ma' Gampang-gampangnya, Ma' Basifin 2280
A - f - o - s - i - g - e - s A - f - o - s i - n - x - e - e

3 $\text{♩} = 2$ Ma' Gampang-gampangnya, Ma' Basifin 2280
A - mmu A - f - o - s - i - g - e - s A - f - o - s i - n - x - e - e

3a $\text{♩} = 2$

3a $\text{♩} = 2$

1 $\text{♩} = 2$ A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s

2 $\text{♩} = 2$ A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s

3 $\text{♩} = 2$ A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s A - f - o - s - i - g - e - s

1 *A. pi. os. i. xpus. A. pi. os. i. xpus. A. pi. os. i. xpus.*

2 *A. pi. os. i. xpus. A. pi. os. i. xpus. A. pi. os. i. xpus.*

3 *A. pi. os. i. xpus. A. pi. os. i. xpus. A. pi. os. i. xpus.*

3A *A. pi. os. i. xpus. A. pi. os. i. xpus. A. pi. os. i. xpus.*

1 *Qua-eris e-um. Quae-eris e-um. Quae-eris e-um. Quae-eris e-um.*

2 *Qua-eris e-um. Quae-eris e-um. Quae-eris e-um. Quae-eris e-um.*

3 *Qua-eris e-um. Quae-eris e-um. Quae-eris e-um. Quae-eris e-um.*

3A *Qua-eris e-um. Quae-eris e-um. Quae-eris e-um. Quae-eris e-um.*

1 *u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus.*

2 *u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus.*

3 *u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus.*

3A *u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus. u. xpi. A. pi. os. i. xpus.*

1 *u vng Tante u vng A* *fu* *A p r A* *Gu - va - va - e*

2 *u vng Tante u vng A* *fu* *A p r A* *Gu va va e*

3 *u vng Tante u vng A* *fu* *A p r A* *Gu va va e*

3A

BUNNIS

1 *A - va* *fu* *A p r A*

2 *A - va* *fu* *A p r A*

3 *A - va* *fu* *A p r A*

3A

1 *A p r A* *Gu va va e*

2 *A p r A* *Gu va va e*

3 *A p r A* *Gu va va e*

3A

1.

2.

3.

3A.

EIZ ПИЛАА ЕТН d=68

1.

2.

3.

3A.

КУПЕ БИЛИН ТУС ОУРЕ БЫ d=80

3A.

1.

2.

3.

ΑΛΛΗΛΟΥΙΑ

(Καίσαρος) Χαρμόσπον. 2=92

1 TENOR Pol
 2 ΣΑΡΤΩΝΟΣ 8/4
 3 ΜΠΑΣΟΙ
 3a

ΚΑΙ ΤΟ ΠΝΩΜΑΤΙ ΕΣ

Αρην 2=58

1
 2
 3
 3a

DOZA ZOI KUPB

2000

1 $8^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

Do fa zo Kupi e Do fa zo Kupi e Do fa zo Kupi e Do fa zo

2 $8^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

do fa zo Kupi e Do fa zo Kupi e Do fa zo Kupi e Do fa zo

3 $7^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

3a $8^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

\dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

1 $8^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

Do fa zo Kupi e Do fa zo Kupi e Do fa zo Kupi e Do fa zo

2 $8^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

Do fa zo Kupi e Do fa zo Kupi e Do fa zo Kupi e Do fa zo

3 $7^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

3a $8^{\frac{6}{8}}$ \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

\dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} | \dot{a} \dot{a} \dot{a} \dot{a}

FIZOMMA ETH

260

1 $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

2 $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

3 $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

3a $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ | $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

DOZA ZOI KUPIE

1 $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

2 $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

3 $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

3a $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ | $\text{G} \frac{1}{2}$ $\text{A} \frac{1}{2}$ $\text{B} \frac{1}{2}$ $\text{C} \frac{1}{2}$ |

ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ.

2-52

Handwritten musical score for three voices (1, 2, 3A) in 8/4 time. The lyrics are in Greek: "ΧΕΡΟΥΣΕΙΜ ΜΑΡΤΥΡΟΙ ΕΙΜΕΝ ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ ΧΕΡΟΥΣΕΙΜ ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ".

Handwritten musical score for three voices (1, 2, 3A) in 8/4 time. The lyrics are in English: "ΧΕΡΟΥΣΕΙΜ ΜΑΡΤΥΡΟΙ ΕΙΜΕΝ ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ ΧΕΡΟΥΣΕΙΜ ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ".

Handwritten musical score for three voices (3A, 1, 2, 3) in 8/4 time. The lyrics are in Greek: "ΧΕΡΟΥΣΕΙΜ ΜΑΡΤΥΡΟΙ ΕΙΜΕΝ ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ ΧΕΡΟΥΣΕΙΜ ΟΙ ΤΑ ΧΕΡΟΥΣΕΙΜ".

Polizzen La Sa Me conserpa tu signa

1 *violin*
 2 *violin*
 3 *violin*
 3A *violin*

Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -
 Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -
 Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -
 Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -

1
 2
 3
 3A

Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -
 Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -
 Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -
 Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - - Ma - - - - -

TWO PART UNISON MEN'S
TWO PART WOMEN'S

2.

1 *And.* *Alleg.* *And.* *And.*
2 *And.* *Alleg.* *And.* *And.*
3 *And.* *Alleg.* *And.* *And.*
3A *And.* *Alleg.* *And.* *And.*

Appet. *Appet. moder. (And.)*

1 *Alleg.* *Alleg.* *Alleg.* *Alleg.*
2 *Alleg.* *Alleg.* *Alleg.* *Alleg.*
3 *Alleg.* *Alleg.* *Alleg.* *Alleg.*
3A *Alleg.* *Alleg.* *Alleg.* *Alleg.*

Tous les jeun. *car c'a-* *est tu.* *Se peup.* *par peup.* *Tu de cu.* *Al la jeun.*

1
2
3
3A

KUPE IYENSON

J. = 50

NAHA ZEN KUPE

Sor. KUPIC

Sor. KUPIC

Mafi pe-ne ipea
 na-ma-ge-ge-ge (Chorus
 kisi) na
 na Kupu. o-ge-ge o
 Na-ma-ge-ge, o-ge-ge
 Ayos, na-ge
 o xomile dudupe
 nana nafi dudupe

Musical score for 'Sor. KUPIC' with lyrics 'Zei - ku fi e'. It includes dynamic markings like 'ppp' and 'ppp'. The score is for staves 1, 2, 3, and 3A.

ΠΑΤΕΡ'Α ΥΙΟΥ

1. *Appa*
 1. *f* A - men A - men Pa - ter Xp - tu - si

2. *f* A - men A - men Pa - ter Xp - tu - si

3. *f* A - men A - men Pa - ter Xp - tu - si

3A *f* A - men A - men Pa - ter Xp - tu - si

2. 26 Πατρι

1. *f* Pa - ter Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

2. *f* Pa - ter Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

3. *f* Pa - ter Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

3A *f* Pa - ter Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

1. *f* Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

2. *f* Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

3. *f* Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

3A *f* Xp - tu - si A - men Xp - tu - si A - men Xp - tu - si

FROM GRIEGS
Apost. 22.36

1 *Andante*
 E - te or - tu - pi - vas su - ci - en - tu - re - re - re - re - re - re

2
 E - te or - tu - pi - vas su - ci - en - tu - re - re - re - re - re - re

3

3A

16 Bars

H. Xopus m's Kap. 22.36...

16 Bars

1
 Kar - je - tu - re - re - re - re - re - re - re - re - re - re - re - re
 Andante
 re - re - re - re - re - re - re - re - re - re - re - re

2
 Kar - je - tu - re - re - re - re - re - re - re - re - re - re - re - re
 re - re - re - re - re - re - re - re - re - re - re - re

3

3A

16 Bars

3A 16 Bars

1
 Fu - ga - ti - on - e - re - re - re - re - re - re - re - re - re - re - re - re
 re - re - re - re - re - re - re - re - re - re - re - re

2
 Fu - ga - ti - on - e - re - re - re - re - re - re - re - re - re - re - re - re
 re - re - re - re - re - re - re - re - re - re - re - re

3
 Fu - ga - ti - on - e - re - re - re - re - re - re - re - re - re - re - re - re
 re - re - re - re - re - re - re - re - re - re - re - re

Alto Alto

Tutti un pt Opp. 46 (2. 152)

1 $8/8$ f A f r o A f r o A - f r o A f r o k r o o S u - B a u s

2 $8/8$ f A f r o A f r o A A f r o A f r o k r o o S u - B a u s

3 $7/8$ f A f r o A f r o A - f r o A f r o k r o o S u - B a u s

3A $8/8$ f A f r o A f r o A - f r o A f r o k r o o S u - B a u s

1 $8/8$ ff r i - p a r u s p a - r i f i - c i S t p a u s W - e n n a S e r v e n t u s m y S e - p a - r

2 $8/8$ ff r i - p a r u s p a - r i f i - c i S t p a u s W - e n n a S e r v e n t u s m y S e - p a - r

3 $7/8$ ff r i - p a r u s p a - r i f i - c i S t p a u s W - e n n a S e r v e n t u s m y S e - p a - r

3A $8/8$ ff r i - p a r u s p a - r i f i - c i S t p a u s W - e n n a S e r v e n t u s m y S e - p a - r

3A $8/8$ ff r i - p a r u s p a - r i f i - c i S t p a u s W - e n n a S e r v e n t u s m y S e - p a - r

1 $8/8$ ff X - o - p e X - o - p e X - o - p e X - o - p e X - o - p e W - e n n a S e r v e n t u s m y S e - p a - r

2 $8/8$ ff X - o - p e X - o - p e X - o - p e X - o - p e X - o - p e W - e n n a S e r v e n t u s m y S e - p a - r

3 $7/8$ ff X - o - p e X - o - p e X - o - p e X - o - p e X - o - p e W - e n n a S e r v e n t u s m y S e - p a - r

3A $8/8$ ff X - o - p e X - o - p e X - o - p e X - o - p e X - o - p e W - e n n a S e r v e n t u s m y S e - p a - r

SE UNNOUMEN (A)

Musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The piece begins with a piano (p) dynamic and a 'ritardando' marking. The lyrics are: A. - A. - fan. The score includes various musical notations such as notes, rests, and dynamics like pp (pianissimo).

ritardando alla fine

Musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics include: Se tu je ju - fan, Se tu xapu, mu tu, tu pi e. The score includes various musical notations such as notes, rests, and dynamics like p (piano) and f (forte).

Musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics include: mu tu, tu pi e. The score includes various musical notations such as notes, rests, and dynamics like p (piano).

ΣΕ ΟΥΝΟΣΜΕΝ (B)

Handwritten musical score for the first system, titled "ΣΕ ΟΥΝΟΣΜΕΝ (B)". It features three staves with musical notation and lyrics. The first staff is marked with a treble clef, a common time signature, and a dynamic marking of *p*. The second and third staves are marked with a bass clef and a dynamic marking of *p*. The lyrics are written below the staves. The music consists of several measures with notes and rests, and some notes are beamed together.

Μησολογία 2-5a

Handwritten musical score for the second system, titled "Μησολογία 2-5a". It features three staves with musical notation and lyrics. The first staff is marked with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The second and third staves are marked with a bass clef and a dynamic marking of *p*. The lyrics are written below the staves. The music consists of several measures with notes and rests, and some notes are beamed together.

Handwritten musical score for the third system. It features three staves with musical notation and lyrics. The first staff is marked with a treble clef, a common time signature, and a dynamic marking of *p*. The second and third staves are marked with a bass clef and a dynamic marking of *p*. The lyrics are written below the staves. The music consists of several measures with notes and rests, and some notes are beamed together.

Handwritten musical score for three staves, measures 1-6. The notation includes notes, rests, and dynamic markings such as *mp* and *mf*. The first staff has a treble clef and a common time signature. The second and third staves have different clefs and time signatures. The music is written in a cursive, handwritten style.

Handwritten musical score for three staves, measures 7-12. The notation includes notes, rests, and dynamic markings such as *mp* and *mf*. The first staff has a treble clef and a common time signature. The second and third staves have different clefs and time signatures. The music is written in a cursive, handwritten style. The score ends with a double bar line and a fermata over the final note.

AŞON EZTI

1. FOLIO:

Kan adinuz
 Te jiu Apres
 valere, i pace
 Te jiu mi
 Xristos jiu

2. FOLIO:

To se tona
 Itaque
 Te jiu
 Te jiu aipa
 mi
 Xristos a

Andante. Largo. Adagio. = 88

A fi re e curu a jiu Sun
 fu ca p. fu ca su Se a te - -

A fi re e curu a jiu Sun
 fu ca p. fu ca su Se a te - -

A fi re e curu a jiu Sun
 fu ca p. fu ca su Se a te - -

o - - - - - Sun cu a. Se pa ca pi
 cu ca ca ca ca fu - fu - - - - -

o - - - - - Sun fu ca Se pa ca pi
 cu ca ca ca fu - fu - - - - -

o - - - - - Sun fu ca Se pa ca pi
 cu ca ca ca fu - fu - - - - -

Handwritten musical score for the first system, featuring three staves with lyrics in French. The lyrics are: "Je suis en France, et si j'ai / Tu te prouves / Car on s'oppose / Je suis en France, et si j'ai / Tu te prouves / Car on s'oppose".

Handwritten musical score for the second system, featuring three staves with lyrics in French. The lyrics are: "à l'école, au club, dans les / à l'école, au club, dans les / à l'école, au club, dans les".

Handwritten musical score for the third system, featuring three staves with lyrics in French. The lyrics are: "sur un grand site, on / sur un grand site, on / sur un grand site, on".

Introduçao:

Kai só fôz o D
para lembrar que
vai voltar

Letras (Introduçao)

Quando vou (uu)

Capricioso

Handwritten musical score for the introduction section. It features three staves: a vocal line in G major with a treble clef and a common time signature, and two piano accompaniment staves in G major with treble and bass clefs. The music is marked with a forte (F) dynamic and includes various rhythmic patterns and accidentals. The lyrics are written below the vocal line.

Lyrics:
 F Kai só fôz o D - PP Kai - só fôz o D Kai - só fôz o D
 F Kai só fôz o D Kai - só fôz o D Kai - só fôz o D
 F Kai só fôz o D Kai - só fôz o D Kai - só fôz o D

Letras (Aqui)

Kai só fôz o D
(...) Kai só fôz o D
para lembrar que vai voltar

6° Letras

Kai só fôz o D
para lembrar que vai voltar
para lembrar que vai voltar
para lembrar que vai voltar

Handwritten musical score for the main section. It features three staves: a vocal line in G major with a treble clef and a common time signature, and two piano accompaniment staves in G major with treble and bass clefs. The music is marked with a forte (F) dynamic and includes various rhythmic patterns and accidentals. The lyrics are written below the vocal line.

Lyrics:
 Kai - só fôz o D
 Kai - só fôz o D
 Kai - só fôz o D
 Kai - só fôz o D

O Binearu

Plănu-nă-bănu-ru-ru
 pînă-nă-nă-nă-nă-nă
 sî-nă-nă-nă-nă-nă-nă
 sî-nă-nă-nă-nă-nă-nă

O Binearu

Uite-nă-nă-nă-nă-nă-nă
 nă-nă-nă-nă-nă-nă
 nă-nă-nă-nă-nă-nă
 nă-nă-nă-nă-nă-nă
 nă-nă-nă-nă-nă-nă

(Binearu)

Apă-nă-nă-nă-nă-nă
 sî-nă-nă-nă-nă-nă-nă

Sî-nă-nă-nă-nă-nă-nă
 sî-nă-nă-nă-nă-nă-nă

Tă-nă-nă-nă-nă-nă-nă
 sî-nă-nă-nă-nă-nă-nă

Ō-nă-nă-nă-nă-nă-nă
 Ō-nă-nă-nă-nă-nă-nă
 Ō-nă-nă-nă-nă-nă-nă

Ō-nă-nă-nă-nă-nă-nă
 Ō-nă-nă-nă-nă-nă-nă
 Ō-nă-nă-nă-nă-nă-nă

Ō-nă-nă-nă-nă-nă-nă
 Ō-nă-nă-nă-nă-nă-nă
 Ō-nă-nă-nă-nă-nă-nă

Τὸ ἀγαπᾶν Χριστὸν
 ἐστὶν τὸ ἀγαπᾶν τὸν πατέρα (...)

Χριστιανὸς τὸ εἶναι
 τὸ ἀγαπᾶν τὸν πατέρα (...)

Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε ε

Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε ε

Ἄνωχοι Κε ε
 Ἄνωχοι Κε ε
 Ἄνωχοι Κε ε

Ὁ ἐκείνος εἶναι
 ἀλλήλους (...)

Ἐπιγαπᾶται ὁ Θεὸς
 αὐτὸν ἑαυτὸν (...)

Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε ε

Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε εὐ ε
 Ἄνωχοι Κε ε

Ἄνωχοι Κε ε
 Ἄνωχοι Κε ε
 Ἄνωχοι Κε ε

G

1

ku pi e - Zu ku pi e Zu ku pi e Zu ku pi e
 ku pi e - Zu ku pi e Zu ku pi e Zu ku pi e
 ku pi e - Zu ku pi e Zu ku pi e Zu ku pi e

1. *tristis (impetu)*
 2. *tristis forte*
 3. *tristis forte*
 4. *tristis forte*
 5. *tristis forte*
 6. *tristis forte*

Quam quae

1. *tristis*
 2. *tristis*
 3. *tristis*
 4. *tristis*
 5. *tristis*
 6. *tristis*

A - mmm ka no mmm ni ni Zu ku pi e
 A - mmm ka no mmm ni ni Zu ku pi e
 A - mmm ka no mmm ni ni Zu ku pi e

16.000 (pulsans)

Συμπασιση εν Ομοιοψηχη (...)

2=50 Τετραχορδ.

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic marking of *ppp* and contains the lyrics: Συ. Κη. ρι. ε. Συ. Κη. ρι. ε. Συ. Κη. ρι. ε. The middle and bottom staves are in alto and bass clefs respectively, with similar lyrics: Συ. Κη. ρι. ε. Συ. Κη. ρι. ε. Συ. Κη. ρι. ε. The notes are mostly quarter notes with stems pointing upwards.

17.000 (regulus)

Χερον εν υπερψηχη (..)

(...) Σ. εν ομοιοψηχη εν υπερψηχη

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains the lyrics: Κη. ρι. ε. The middle and bottom staves are in alto and bass clefs respectively, with similar lyrics: Κη. ρι. ε. The notes are mostly quarter notes with stems pointing upwards. To the right of the staves, there are handwritten notes: *p < f*, *A. mod*, *p < f*, *A. mod*, *p < f*, *A. mod*. There are also some circular symbols next to the staves.

17.000
Χερον εν υπερψηχη (..)
Α. mod
Α. mod

17.000
Τετραχορδ.
Α. mod

Es Ajaj

$\text{♩} = 50$

Handwritten musical notation for the first system, featuring three staves with notes and lyrics. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: *A pa ra la mu jer que se*. The first staff has a *mf* dynamic marking.

Handwritten musical notation for the second system, featuring three staves with notes and lyrics. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: *si pa ra la mu jer que se*. The first staff has a *mf* dynamic marking.

FIDELITY PAS

2224

Handwritten musical score for 'Fidelity Pas'. The score is written for three parts: Treble, Alto, and Bass. The time signature is 2/4. The lyrics are: 'Se tu per sempre sarai con me, io ti farò sempre felice. Se tu per sempre sarai con me, io ti farò sempre felice.' The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'Fidelity Pas'. The score is written for three parts: Treble, Alto, and Bass. The time signature is 2/4. The lyrics are: 'mi darai la tua vita, e io ti darò la mia. mi darai la tua vita, e io ti darò la mia.' The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'Fidelity Pas'. The score is written for three parts: Treble, Alto, and Bass. The time signature is 2/4. The lyrics are: 'per sempre con me, io ti farò sempre felice.' The score includes various musical notations such as notes, rests, and dynamic markings.

- 37 -

A - soprano Kupf + e - fer re Zu - ker - stei - ne
 A - mezzo Kupf + e - fer re Zu - ker - stei - ne
 A - bass Kupf + e - fer re Zu - ker - stei - ne

ffp 280 (ritardando) 5 in. 25 ovvero Kupf
 A - soprano Kupf + e - fer re Zu - ker - stei - ne
 A - mezzo Kupf + e - fer re Zu - ker - stei - ne
 A - bass Kupf + e - fer re Zu - ker - stei - ne

vix vix vix
 A - soprano Kupf + e - fer re Zu - ker - stei - ne
 A - mezzo Kupf + e - fer re Zu - ker - stei - ne
 A - bass Kupf + e - fer re Zu - ker - stei - ne

Handwritten musical score with lyrics in Russian. The lyrics are: "и сего ради оставиша градъ и домъ свои и поидоша за нбгъ." (And for this reason they left the city and their house and went after the Lord.)

Handwritten musical score with lyrics in Russian. The lyrics are: "и поидоша за нбгъ, и поидоша за нбгъ, и поидоша за нбгъ." (And they went after the Lord, and they went after the Lord, and they went after the Lord.)

Handwritten musical score with lyrics in Russian. The lyrics are: "и поидоша за нбгъ, и поидоша за нбгъ, и поидоша за нбгъ." (And they went after the Lord, and they went after the Lord, and they went after the Lord.)

Musical score for three staves (treble, alto, and bass clefs) with handwritten notes and lyrics. The lyrics are: "A - - - - -", "A - - - - -", "A - - - - -".

Ten Billionth A
 Musical score for three staves with lyrics: "Ten Billionth A", "Ten Billionth A", "Ten Billionth A".

Musical score for three staves with lyrics: "A - - - - -", "A - - - - -", "A - - - - -".

And - - - - - *And*

TRAD

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The score consists of 12 measures. The vocal parts are written on staves with treble clefs, and the piano accompaniment is on a grand staff (treble and bass clefs). The notes are handwritten and include various rests and accidentals. The piano part includes chords and single notes.

W. J. ...
1922