

Ο ΜΑΘΗΤΗΣ ΑΥΤΟΥ

Βροχίτης και Κρίση

Επί Κόσμου και Σίτησι

στην αυτή κατασκευή

Πίναξ στην Πύλη

της Χίτης

~~Πρόσθετο~~

~~Πρόσθετο~~

in the center of the page

Πρόσθετο

Πρόσθετο

ROBERT A. THAYER

ROBERT A. THAYER

mi sal ze 3mi

mi mi sal ze 3mi
mi mi sal ze 3mi
mi mi sal ze 3mi

si si do mi mi ze 3si
si si do mi mi ze 3si

~~To ap...
To ap...
To ap...~~

~~...
...
...~~

Ο ΜΠΕΛΟΧΙΔΙΝΗΣ ⁽³⁾

Βροχή κ βόρα στον Κείτη ⁽³⁾

Στα ^{ΜΕΤΡα} ~~ΚΑΡΑΒΟ~~ στο σιτάρι ⁽²⁾
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Κασαρι ¹³
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FOOTLINE A IMAGE

FOOTLINE A IMAGE

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3

Handwritten musical notation on a staff. The notation consists of a series of rhythmic marks (vertical lines) above the staff, with some horizontal lines indicating phrasing. Below the staff, the lyrics are written in Greek: "Καὶ σὺν τῷ πνεύματι καὶ τῷ λόγῳ αἰμαίνονται ἄνευ ἁμαρτίας".

Handwritten musical notation on a staff, continuing the rhythmic pattern from the first staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

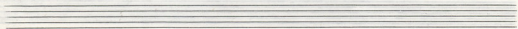
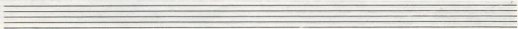
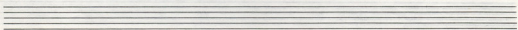
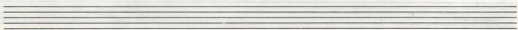
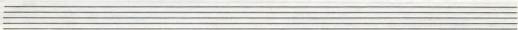
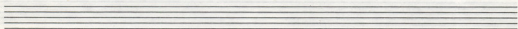
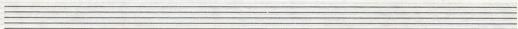
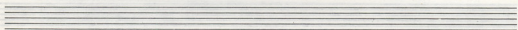
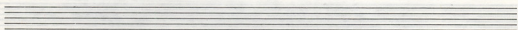
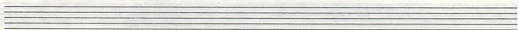
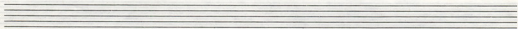
Empty musical staff.

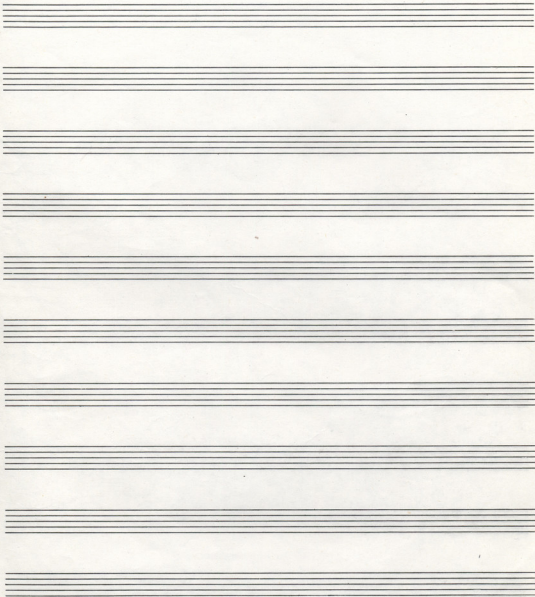
Empty musical staff.

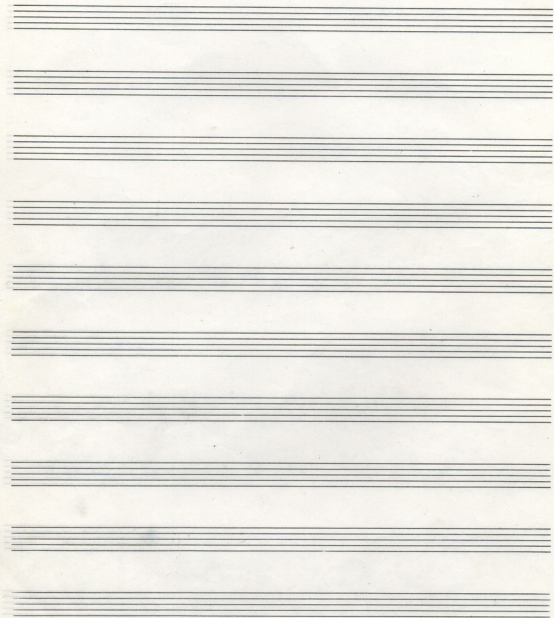
Empty musical staff.



Faint, illegible handwriting on the first staff.







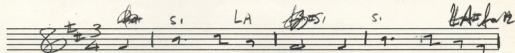
La

ΜΙΛΕΡΟΤΙΑΝΝΗΣ

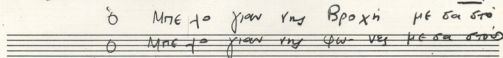
Γράμματα της Συμφωνίας

Μίμησης Γεωργίου

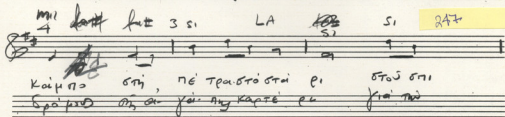
fa si LA fa si si **LA Sol**



ο Μπε το γιαν της φω-νερ με θα στο

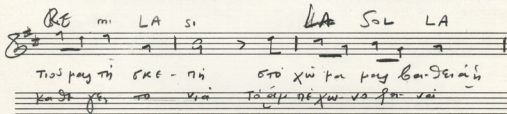


mi ~~fa~~ ~~fa~~ 3 si LA ~~fa~~ si **2fa**



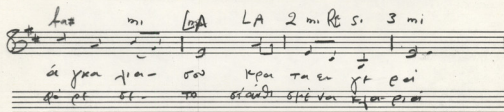
και η ο ση, νε τρα στο στα ει στο στα
 ερσιρεσ ος αυ για ης καρτε ει για το

Re mi LA si **LA Sol LA**



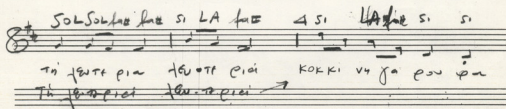
τος παυ τη σκε-νη στο χι τα που βα-θραις
 καστ γε, το να το απ νε χω να φα να

fa mi **LA** LA 2 mi Re si 3 mi



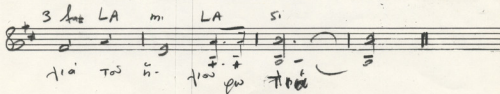
α για για σου κρα τα εν γτ ει
 ει ει ει το στασι ει εν κρα ει

Sol Sol fa fa si LA fa 4 si **LA** si si



τη γετα πια τευ οττ ειαι κοκκι νη για εου φα
 τη γετα πια τευ οττ ειαι

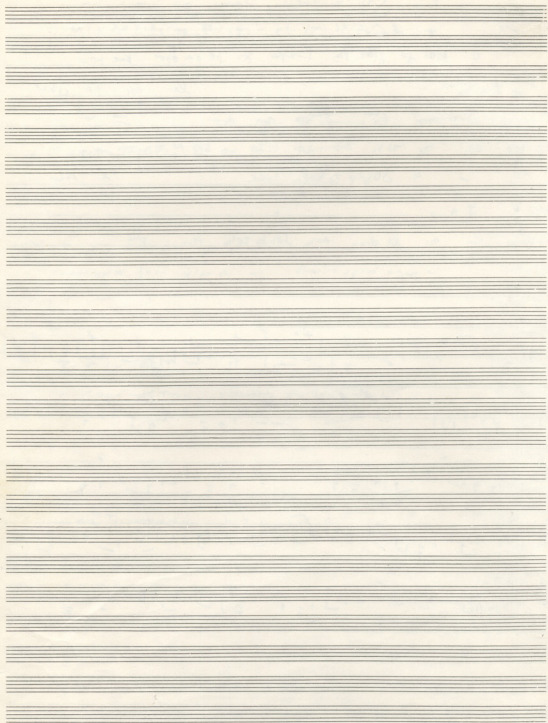
3 fa LA mi LA si

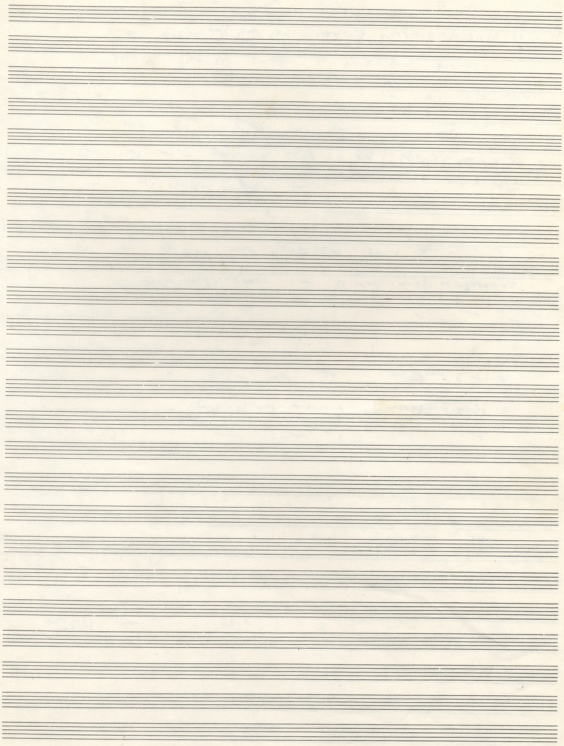


ηα τοσ η- ηα φω ηα

Handwritten musical score with lyrics in Greek. The lyrics are: *λα μί σο μί λα μί σε σο μί* and *ο μή γο γού ρη βρο χί ηε οα ούο κρε ηνο*. The score includes a vocal line and a piano accompaniment line.

Handwritten musical score for piano accompaniment, consisting of five staves of music.





Handwritten musical notation on a single staff. The lyrics are: "O mne to givroms kurves - mly domy Spod po...".

Handwritten musical notation on a single staff. The lyrics are: "7 Os ayiam kromel ja ai kuz jarmole rkon".

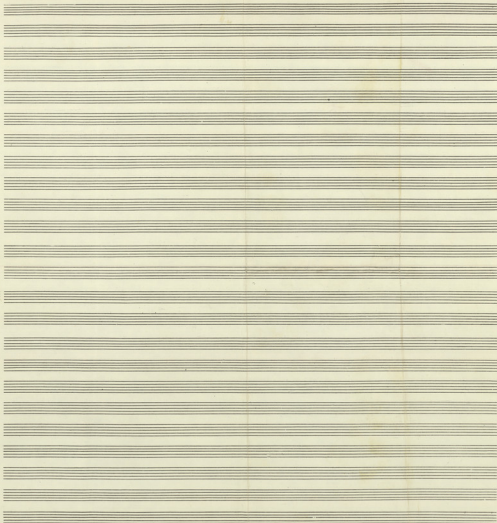
Handwritten musical notation on a single staff. The lyrics are: "suaaprom jara yepa m to omby spni mpa: ai".

Handwritten musical notation on a single staff. The lyrics are: "H floci hromai mromm jarmole rkon".

Handwritten musical notation on a single staff. The lyrics are: "m floci hromai".

ΜΗΤΕΛΟΤΙΑΝΝΗΣ

A handwritten musical score on aged paper, titled "ΜΗΤΕΛΟΤΙΑΝΝΗΣ". The score is written in a single system with two staves per system, totaling six systems. The notation is in a style characteristic of early 20th-century Greek music. The first system features a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a series of notes and rests, with some notes beamed together. The second system continues the melody in the treble staff and provides a bass line in the bass staff. The third system shows a more complex texture with multiple notes in both staves. The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system continues the melodic and harmonic development. The sixth system concludes the piece with a final melodic phrase in the treble staff and a corresponding bass line in the bass staff. The handwriting is clear and legible, with some ink bleed-through from the reverse side of the page.



Тема tutti A (схизма)

МРЕПОРАМНА

M. V. D. (1919)

81

(2 Arapp.) Viol I $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 (2 Arapp.) Viol II $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 (1 Arca) Viola $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 (1 Arca) Viol $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 (1 Arca) Cello $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 Em Am G Am Em Am G G Em Dm Em Em Am - G

8 | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 8 | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 Bass $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 2 + Bass $\frac{3}{4}$ | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 2 | 2. 5. | 2. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 Am Am C Dm G Am Em Dm Em G Em Am Dm G Dm G Am

$\frac{3}{4}$ | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 $\frac{3}{4}$ | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 $\frac{3}{4}$ | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 $\frac{3}{4}$ | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 $\frac{3}{4}$ | 2. 5. | 2. 5. | 2. 5. | 2. 5. 7. | 4. 2. 1. | $\frac{3}{4}$ 2. 5. 7. |
 Dm F F Em Em Am G Em Am Em F Dm Em G Dm G Am

2

(No. 1588)

DEMA TUMI B (BIX-104)

VIII (Chorus in TUMI A)

Viol II $\text{C} \frac{3}{4}$

Alto $\text{B} \frac{3}{4}$

Vcll $\text{C} \frac{3}{4}$

Clng $\text{C} \frac{3}{4}$

Managers in file
 was analyzed
 (with 1. play)
 A/B
 Bunch too B
 name of A
 & no number B)

SEMA TUTTI (CANTATA)

Violin I $\left(\begin{matrix} 8\flat & \frac{3}{4} \\ 8\flat & \frac{3}{4} \end{matrix} \right)$

Violin II $\left(\begin{matrix} 8\flat & \frac{3}{4} \\ 8\flat & \frac{3}{4} \end{matrix} \right)$

Alto $8\flat \frac{3}{4}$

Vocals $8\flat \frac{3}{4}$

Basso $8\flat \frac{3}{4}$

Am Dm C Dm Am Dm C Am Gm Am Am Dm C Dm Dm

Violin I

Violin II

Alto

Bass

Chorus

FGC Dm A Gm Am C Am Dm Gm C Gm F Dm Gm Bm Am Dm C Am Dm Am Bm Gm Am C Gm C Dm

4

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and triplets. A handwritten 'cres.' is written above the first staff. A handwritten 'p' is written below the fifth staff. The system concludes with a double bar line.

Handwritten musical score for the second system, consisting of five staccato staves. The notation continues with treble and bass clefs, a key signature of one flat, and a 3/4 time signature. It features similar note values and rests as the first system, with some triplets and dynamic markings. The system concludes with a double bar line.