

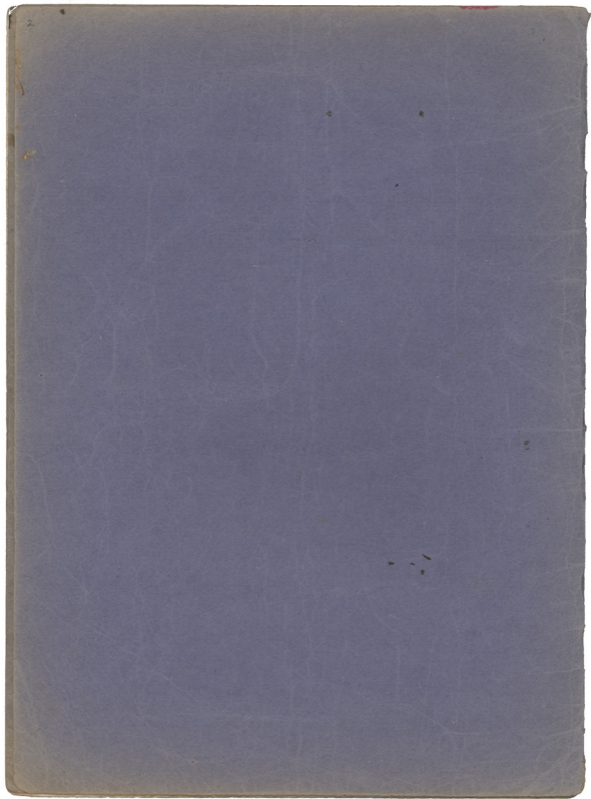
$\frac{4}{16}$
 $\frac{1}{4}$

Μουσική

6.

3

Μουσική Μουσική
Συνθέσεις
Α.Τ. Θεόδωρακη
~~Μουσική Τζαζ Τυπografie~~



ΜΟΝΟΦΩΝΑ

(1)

Η ΑΡΓΑΜΠΕΝΗ ✓

Νίψ η ά - γρα - α - πτή - λή - Ινατα ην - ραν - θη - επί - νη - που τή - μ - θω - ρη
 ε - μ - πέ - πτα - α - τα - το - τα - αν - α - αν - τι
 πέ - τι - και - ρ - η - νη - ρη - ο - του - τυ - χη - δια - θα - σι - νη -

Δεύρο παρ' αγών, μες τού στίχα
 τὰ φύλλα αὐτῶν τοῖς σὺν θρασυνοῦ
 ἔριτων ἐστράφηκεν ἔνω τῆ σφαίρα;
 Τὰρετα τὰ ἐπίχα δὲ εἰς χυρού.

Τὶ θέλεις πλάταν, τὶ ποὺ φορεῖς
 Δίωγε τὸν ἴσκιον σου καὶ εἴπαί κίρη,
 Τὰ ὄνη μὲ ἔδρανον, μὴν τὰ θαδύεις
 ἀεὶ τὸν ἄλιν μου εὐ τὰ χάρι...

Αρ.στ. Βαλαμπρίου

(2)

Η ΒΡΟΧΟΥ ΠΑ ✓

Ὁ - λη - γη - ναί - δι - ι - γα - α - ἐπί - νη - και - ρα - στα - λα - να - α - ρτί - ι - ρτί
 πα - λιά - ρι - με - το - ο - ρυ - ο - α - κι - και - εἰς - κο - λα - με - νη - θω - ρη - ρί
 ἄ - θα - πά - ψη - ἦ - ἦ - ψη - υ - χαί - λα - κη - λιο - θα - φα - να - α - φο - α - ρη

κα - πιά - νη - ρη - να - τί - θαί - νη - τον - φρο - χη - λα - ὄρο - σι - ρη
 με - ρη - με - το - λου - χου - θα - κι - πι - ρά - πα - ρη - νι - οἶ - ψη - ἦ
 σία - λα - θα - νια - κα - θε - στα - λα - δια - μα - ρτὰ - κ - ι - θα - ρη - νη -

(3)

ΤΕΤΑΝΟΥΙΤΕΣ ✓

Εἰ - ραν - κρη - κρη - τη - λη - τω - τα - λου - θα - πι - τα - χη - Εἴ - ρα - θα - κι -
 εἴ - ο - λι - θα - δι - το - γλυ - ρο - θε - να - πι - χη - κρη - κρη - ρτο - εἴ - γα - το - με - ρ -
 Τρε - φι - τω - ρα - εἰ - ἡ - τρη - λα - γα - τῆ - λυ - ρα - η - κρη - κη - κρη - κρη - ρη -

με - ρη - ρα - κια - τρέ - τει - πι - ὄν - ρα - κταί - θα - κια -
 το - χο - ρα - ρι - θα - τρο - πῶ - ὄν - χῶ - με - χα - ρι -
 κη - ἴ - πο - κια - τον - το - λου - λου - δι - χα - ρι - ὄρα - τον -

ΜΟΝΟΦΩΝΑ
Η ΑΡΤΑΜΕΝΗ ✓

(1)

Νίψ η δ - γρά - α - πτή - λη - τήν - ραν - θή - επί - νη - που τή - μ - θω - ρή - θρα - ύ - κη - κια - α -
 ε - μ - π - π - λη - α - τα - το - τή - θη - α - α - γα - τή
 πέ - τη - και - ρ - η - η - κη - ο - του - τω - χη - θια - θα - α - νή -

Δεξο περιελας, μες τω στήθα
 τα συλλα οί κη τοι εαν θρασυαυθ
 θρισμυ ενεραχημ τωρα τη σφαηρα ;
 Ταρτα τά στήθα δι' ες χυρού.

Τι θέλεις πλάτανε, τι ποίησεν
 Δίωξε τον Ίσχυο σου κη εβραημ
 Τάσθη με εβραηωσ, μην τά θα δεινυ
 Δει τον ήλιε μου τά τά χαρη - - -

Αριστ. Βαλαμπίου

(2)

Η ΘΡΟΧΟΥΛΑ ✓

Ο - λη - γη - ναι - δι - ι - γα - α - επί - νη - και - ρα - στα - λα - να - α - ρτι - ι - ρτι
 πα - λιά - ρι - μη - το - ο - ρυ - ο - α - κη - και - επί - κη - λα - μη - η - θω - ρή - ρι
 τα - θα - πα - υη - η - η - γη - υ - χα - λα - κη - λιο - θα - φα - να - α - φο - α - ρη

Με - πιά - νή - ρη - να - τι - θα - νη - τον - θρο - χού - λα - θρο - ο - ρη
 Με - ρυ - πέ - το - λου - λου - θα - κη - πι - ρά - πα - ρη - νι - οί - η - η
 στα - λα - θα - κη - α - θε - στα - λα - δια - μα - ρτά - κη - θα - ρη - νη

(3)

ΤΕΤΑΝΟΥΙΤΣ ✓

Εί - ραν - κρη - κρη - κρη - λη - τω - τα - του - θα - πι - τα - κη - Εί - ραν - θα - κη -
 ε - το - λη - θα - δι - το - γη - ρο - θε - να - πι - κη - κη - κη - κη - ε - το - λη - ε - το - λη -
 Τρε - φη - τω - ρα - ε - μ - τρη - λα - γα - τή - λη - γη - ρα - η - κη - κη - κη - κη - κη -

με - ρη - ρα - κη - τρη - ε - πι - ον - ρα - κη - τα - θα - κη - α -
 το - γη - ρα - ρι - θα - τρη - πη - ον - γη - κη - χα - ρη -
 κη - ο - κη - κη - το - λη - κη - δι - χα - ρη - ε - ρα - τον -

(1)

Η ΑΡΤΑΜΕΝΗ

lyra

Νῆψ ἡ ἀ-γρα-α-πῆ-λῆ. ἤ-νυ-ριαν-θῆ-επὶ-νῆ. πού-τῆ-μ-θω-ρῆ-
 ἑὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 ἑὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 ἑὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ

Αἰετοὶ περιήγαγον, μετὰ τὰ στίβια
 τὰ φύλλα αἰετῶν ἐσαν θρασυαῶν
 ἔβρισκον ἐστράχην ὑπὲρ τῆς σφαίρας;
 Τὰ ἔργα τὰ ἔστιν ἐν ἐξ ἡμερῶν.

Τὶ θέλεις πλάτανε, τὶ ποῦ θέλεις
 εἰσελθεῖν ἐν τῷ κήρῳ μου καὶ ἐπιβῆσαι ἐπὶ τὸν κλάδον μου;
 ἔβρισκον ἐστράχην ὑπὲρ τῆς σφαίρας;
 ἔστιν ἐν ἐξ ἡμερῶν μου τὰ ἔργα.

Ἀρ. στ. Βαλαμπίου

(2)

Η ΒΡΟΧΟΥΛΑ

Ὁ-λῆ-γῆ-ναι-δι-ι-γα-α-επὶ-νῆ. καί-ρα-στα-λα-να-α-ρῆ-ι-ρεῖ
 πα-λῆ-ρι-μῆ-το-ο-ρυ-ο-α-κι καὶ ἐπὶ-κο-λα-μῆ-μ-θω-ρῆ-
 ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ καὶ ἐπὶ-κο-λα-μῆ-μ-θω-ρῆ-
 ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ

Μῆ-πῆ-νῆ-ρη-να-τί-θαι-νῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 Μῆ-πῆ-νῆ-ρη-να-τί-θαι-νῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 Μῆ-πῆ-νῆ-ρη-να-τί-θαι-νῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ

(3)

ΤΕΤΑΡΤΑ

Ἐ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ

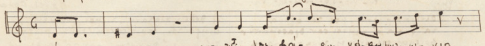
Μῆ-πῆ-νῆ-ρη-να-τί-θαι-νῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 Μῆ-πῆ-νῆ-ρη-να-τί-θαι-νῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ
 Μῆ-πῆ-νῆ-ρη-να-τί-θαι-νῆ. ἑ-ὶ-μ-ρῆ-α-τα-ρο-τῆ-α-α-γῆ-τῆ

Η ΔΑΦΝΗ ΚΑΙ Τ' ΑΗΘΟΝΙ ✓

(4) *Musee*



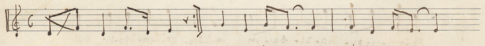
Μαι-ρι-σι-κι-μα-τό-ον-ά-α-φρό- και-σει-βου-νια
 και-συ-δα-φνού- ται-τη-τη-η-νι-ε-η-η- φι-λο-χλω-ρη
 Του-μυ-ρι-σι-ν-η-ά-α-α-ναι-οι-τη- που-πλω-ων-α



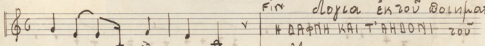
το-χο-ο-νι- για-τη-λοι-βοι- ρυ-χα-ρω-ω-ν-ια.
 δα-φνου-ου-λα- ε-σω-που-ταν-δυ-ει-ε-λου-ου-εις.
 πο-πι-ε-ρι- και-λοι-μαρ-γο-βοι-τω-ω-φω-υ-η.



και-σι-λα-λει- ται-βο-νι- ται-βο-ρι- πο-υ-εις-του-βου-νη-ρα-χι
 τη-νυ-χρα-στη- ε-πο-του-λα- για-νο-σι- φ-α-ι- και-rd-ε-κα-ρω-ρω-η
 μη-λα-μυ-σι-τον- α-ει-ρα- τη-το-να- πα- και-ρα-τη-ε-να-τι-α-η



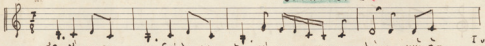
τρα-τον-ε-υ-σι- μα-τι-δου-να- και-θρα-α-χοι
 η-το-ρη-τη- η-ε-που-για-τι- ται-δο-ου-νι
 μη-να-τη-θη-τη- η-κα-τα-τη- η-λη-η-ση



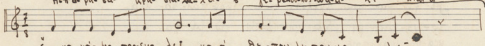
Fin *λογια εν του θεουματος*
 Η ΔΑΦΝΗ ΚΑΙ Τ' ΑΗΘΟΝΙ του
 Αριστοζιζου Βαλαωριζου.
 ται-δο-νι-ει-λα-λει-
 δα-φνου-λα-ει-λα-λει-
 και-να-ου-να-μα-σι-

(5)

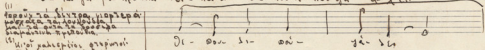
- ΟΙ ΓΑΜΟΙ - ✓



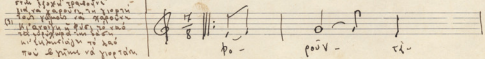
Α-τη-ρι-σα- κη-σι-λα-λι- η-ρε-νο-ου-ε-α-α- λι-κη-ε- I vltro



ε-τα-γα-πο-προ-για-λει-κα-οι-θε-που-λη-που-γα-α-λει- Duetto



σι-δου-σι-ου-τη-ε-η



πο-ρου-τι-

(1) *ταυτα ειναι τα κρηματα...*
 (2) *ηδη παλαιος εστιν οτι...*
 (3) *η δευτερα εστιν η...*

(6) Ἀπρά.

ΦΥΛΑ ΒΟΡΡΕΙΑ ΜΟΥ ... - *Moravia*

Φύλα βορρή μου φουσησε να πιασουν τα παλιά αα

Φύλα βορρή μου φουσησε να πιασουν τα παλιά αα

φύλα βορρή μου φουσησε να πιασουν τα παλιά αα

αααα μου Α να γαν τα χείρα αα ααααα

αααα μου Α να γαν τα χείρα αα ααααα

μού Α να γαν οι σματτοι οι οι οι οι μού

μού Α να γαν οι σματτοι οι οι οι οι μού

λα λα λα λα λα λα λα λα λα λα λα λα λα λα λα λα

λα λα λα λα λα λα λα λα λα λα λα λα λα λα λα λα

λα λα λα

λα λα λα

Αρ. Βαλαωρίτου

Φύλα βορρή μ' άποστασα, έσβύσθηκ' ή πνοή μου

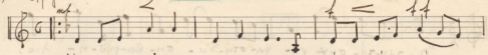
Έφρύνηκα τα χείρη μου άλλο νερό όέν έχω

Με θαλασσα τα φρέγω ή ή άρμ' έτραβήξα.

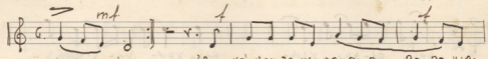
δω- τρε- γιο- ρτε- πο- πο-

(6) Appar.

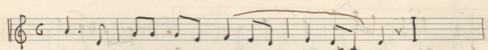
ΦΥΛΑ ΒΟΡΡΗΙΑ ΜΟΥ ... - *Maroulia*



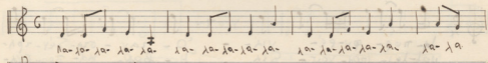
Φύ- σα- το- ρηά- μου ου- ση- σε- ρά- πιά- σου- τα- πα- νιά- α- α
Φύ- ρα- τό- ρηά- μου- μαρ- τω- σου- τα- χεί- ρια- στα- μου- πιά- α- α-



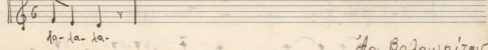
α- α- α- μου 'Α- ρά- γαν- τα- χεί- ρα- α- α- α- α- α- κια-
α- α- α- μου-



Μου 'Α- ρά- γαν- σι- ουα- φοι- οι- οι- οι- οι- σι- του



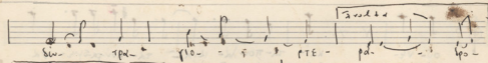
λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα- λα



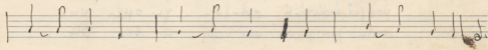
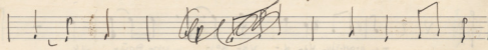
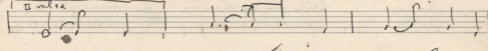
λα- λα- λα-

Αρ. Βαλαωρίζου

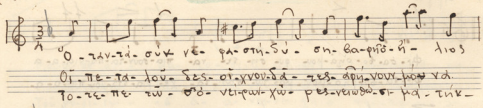
Φύσα βορρή μ' απόστασα, εσβύσθηκ' ή πνοή μου
'Ερρύθηκα τ'α χεύθη μου άλλο νερό όέν έχω
Με θάλασσα τ'α φρέγω ή ή άρη' είτραω δίψα.



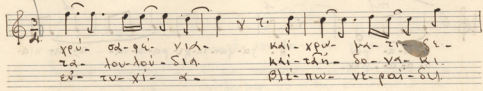
δω- τρε- γιο- ρτε- πο- πο-



3/4

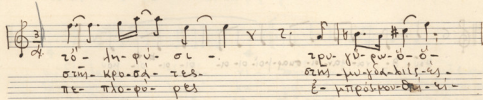


Ο - ταν - τι - ουκ ε - φα - σθη - συ - ση - θα - ρη - θ - η - λιος
 Οι - πε - τα - του - Σες - οι - χνου - δα - zes - αρι - νου - που - να
 Το - τε - πε - τω - οδ - νε - παυ - χω - pes - νε - ωδ - οι - μα - τικ -



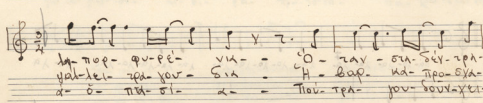
χρι - στ - ος - για - και - χρω - μα - τω - σε -
 τα - του - λου - Σια - και - ταν - δο - να - κι -
 ε - τυ - χι - α - θε - πω - νε - ραι - ος

3/4



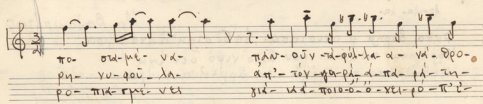
το - τη - φυ - σε - τρι - γυ - ρω - ο - ο -
 σμη - κρο - οδ - zes - σμη - μη - γα - κη - ρε -
 πε - πλο - φο - ρε - ε - προς - που - ο - κι -

3/4



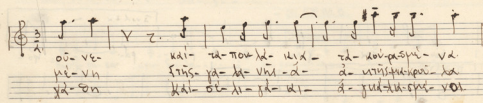
τη - πορ - φυ - ρε - να - ο - ταν - ση - σε - ρα -
 γα - λε - τρι - γου - Σια - Η - θα - ρη - κα - προ - οδ -
 α - ο - πα - οι - α - Του - τρι - γου - δου - χει -

3/4



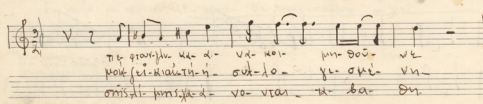
πο - σι - με - να - πλω - ουν - τα - ρη - τα - α - να - θρο -
 ρη - να - του - λα - απ - τον - πα - ρα - τα - η - τη -
 πο - πιδ - ρη - νε - ρε - ρε - κα - τοι - ο - ο - χει - πο - π - ε -

3/4



ου - νε - και - τα - που - κα - κη - τα - του - πα - ρα - να -
 με - να - ε - τη - ρα - τα - να - α - α - να - ρη - τα - ρη - τα -
 τα - ον - και - ο - τα - τα - α - α - τα - τα - ον - να -

3/4



πε - στω - η - να - α - να - και - μη - θου - νε -
 πο - ρη - τα - τα - η - ο - τα - τα - τα - τα - τα -
 ο - τα - τα - τα - τα - τα - τα - τα - τα - τα -

Ποιη Τουλης Τρυφωνοπούλου.

Fin

(2) ΕΙΧΟΝΙΑ

3/4

Κατά την ενοσίφνητον εν τω οργάνω

Handwritten musical score for 'ΕΙΧΟΝΙΑ' in 3/4 time. The score consists of 11 staves of music. The first staff begins with a treble clef and a common time signature (C), which is then changed to 3/4. The music is written in a single melodic line. There are several repeat signs and first/second endings. Annotations include '1. volta' and '2. volta' above the staves, and 'Fin' at the end of the piece. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Four empty musical staves at the bottom of the page, arranged vertically. They are blank, with only the five-line structure visible.

(9)

Τ' ΑΚΡΟΤΙΑΝΙΜΑΞ ✓

Η - Μα - γιά - τι - κι - λα - μα - θα - να - θη - τρι - συ - μν - χι - ρη - τή - σε -

ρι - ό - τι - πρ - ει - νά - θα - ε - ό - λο - γά - λα - νε - ρά -

Γ. ΠΡΟΣΙΩΗ

¹ Ο υγιής ποσειδωνοφις | ² Δι' ἄφρασην ἐκείν βασις. | Καὶ μὴ σφρα χαρῆται
 ἠπείθεος ἠπείθεος | Ἄρα πλεῖστον τ' ἄφρα | Ἄρα τὸν κέρπο ὡς τὸ βουό.
 καὶ τὸ κύμα ποσειδωνοφις | καὶ γὰρ τὸν τὸ κερπίται | μοῖρα δὲ ποσὶν ἐκείν
 Κεραυδία δὲ ποσειδωνοφις | Κεραυδὸν ἐκείν κερπίται | Ἄρα τὸν κέρπο ὡς τὸ βουό

18-1-40. 'ΕΞΠΕΡΙΝΟΖ.

(10)

λο - πο - πα - γρι - νο - πα - ρι - λη - ει - τή -

(1) Στο ῥητραμένο παρεκλήσει
 τῆς ἀνοίξης τὸ θεῖο κοινὸν
 εἰσὶν ἐκεῖ ἡμεῖς ἡμεῖς
 Μὴ τ' ἀχρηστούμεθα τ' ἀπρίτη

(2) Ἐκκορπὰν χυκτὰ μουκοβολία
 Δάφνηστον τοῖχο ρίψωμην
 -Θυρίαρα ποὶ κελὶ ἢ Πίσημ-

Γ. ΠΡΟΣΙΩΗ

(3) καὶ μὴ χελιδονοφωνία
 ψαλὰ στὸν Πάρδικα κτεφένη
 φάλλει τὸ « Δοξα ἐν Ἐξίση »

(2) Ὁ ἥλιος χέρωντος ἐπὶ δὴμ
 Προστασὶν ἔκρω τὴν Πέλη
 ἠπείθεος δεῖξά νά προσκνήμη
 κ' ἀνάψ' ἴωφ λαμπρο καντήλι

(9)

Τ' ΑΚΡΟΤΙΑΝΙΜΑΖ ✓

Η - Μα-γιά - τῆ - κη - λα - μαρ - θα. κα - θε - τρι - συ - με - χη - ρη - τῶ - σε -

ρι - ῶ - τῆ - πᾶ - ρι - νά - θα. εὖ - λο - γῆ - λη - νε - ρά -

Γ. ΠΡΟΣΙΩΗ

¹ Ο γιγλιό ποιοποιρίθη. ² Δι' ἀφ' ἑαυτοῦ εὐαίς βαίος. ³ Καί με σπῆρα χαρῆτων
 ἄνδρος περ τοῦ κελίς. ⁴ ἄνδρ' ἀνέστει τ' ἄσπρη. ⁵ Ἄν' ἵσ' ἡ κάρπο ἡ τοῦ θούο.
 καί το κῶμη ποιοποιρίθη. καί γαλήν' οὐρ τῆ κελίς τῆ. ⁶ Μοίρη δόρα, ποὺ ἔνε βαίς.
 Κετῆν ἐπ' αὐτὴν κωμῆς. Κετῆν ἐπ' ἀνέστει εὐαί. ⁷ Ἄν' ἵσ' ἡ κάρπο ἡ τοῦ θούο.

18-1-140.

ἘΞΠΕΡΙΝΟΣ.

(10)

λί - πο - πα - γγί - νο - πα - ρι - λη - ρι - τῆ -

ΕΠΗ.

(1)

Γ. ΠΡΟΣΙΩΗ

ἐπὶ ῥητραμένον παρεκκλησίῃ
 τῆς ἀνοίξῃς τοῦ θεῖου κοινῶν
 εἰσὶν ἐκεῖ συνηρασίαι
 μετ' ἀχρῶσουλῶν τ' ἀπρίθῃ.

¹ Ἰκορπαί γλυκτῆ μσομοβολία
 Δάφνηστων τοῖχο ρίψωμῆν
 - θυρίαρα ποὺ κελί ἡ Πίτῃ -

(2)

Ὁ ἥλιος χέρωντος ἐπὶ ὄση
 προστάσῃ τῆρα τὴν Πέλη
 ἠπείναι δειχῆ νὰ προσκνημῆ
 κ' ἀναψῆ ἰώφελαμπρο κανημῆ

(1)
 καί μιά χελιδονοκημία
 ψητάστων Πάρδικα κτημένη
 φάλλει τὸ « Dosa ἐν Τυγίσι »

Ἐ-λα-μα-έ-λα-κα-σταί-μου-έ-λα-πα-ί-λα-γα-va-a va-πi.

αν-τι-τιν-α' γκα-λι-πον-τσι-δι-την-η-πον-α-α' γκα-λι-σι.

Πi-ρα-ειν-Χρi-στο-δ' iσ-του-τον Πi-δω-μι-μι-γι-νη-την-α-.

ἡ-τιν-η-ει-πι-θη-κα-νευ-ρα-κα και-πi-δ-τη-ει-σι-την-την-η-.

ἡ-τιν-η-ει-ρα-να-να-τα-ει-κο-ρη-ο και-τιν-η-ει-λα-κα-λι-την-η-.

και- και-να-πα-α-ει-πι-ρη-ρη-νω-κα-α-α-ει-τιν.

η- Μα' τι-πα-α-ει-τη-κα-στα-κου-και-α-την-η-.

και-τω-τη-νη-ων-η-κα-α-α-ει-την-η-ει-την-η-.

ἡμετερι αυχνη
 παρηνυ πονδχη
 γινητην.

1738

Handwritten musical notation on a single staff with lyrics: *Ἦρ. Ὁ-ὄν Μα-α-α-μ - πε-ρ-ρ-ρ*

Empty musical staff.

Handwritten musical notation on a single staff with lyrics: *Ἦρ. Ὁ-ὄν Μα-α-α-μ - πε-ρ-ρ-ρ*

Handwritten musical notation on a single staff with lyrics: *Τρα-λα-λα Τρα-λα-λα - στύβη-ε-νερνίς-μ-μ-μ εὐ-μ-μ-μ*

Empty musical staff.

Handwritten musical notation on a single staff with lyrics: *Τρα-λα-λα-λα-λα*

«ὉΣ Ζὲ Ζαυρὸς γεγραμμὸς...» Τρίτονος

Handwritten musical notation on a single staff with lyrics: *Ὀ-ὄν Μα-α-α-μ - πε-ρ-ρ-ρ*

Handwritten musical notation on a single staff with lyrics: *Μα-α-α-μ - πε-ρ-ρ-ρ*

Handwritten musical notation on a single staff with lyrics: *Τὸν Μα-α-α-μ - πε-ρ-ρ-ρ*

Handwritten musical notation on a single staff with lyrics: *Τὸν Μα-α-α-μ - πε-ρ-ρ-ρ*

Handwritten musical notation on a single staff with lyrics: *κα-τι-μπε-α-ση-*

Handwritten musical notation on a single staff with lyrics: *ψα-μπε-μ-ρε-μπε-ση- κη-μπε-μπε-*

Handwritten musical notation, Treble Clef, 2/4 time. Lyrics: *Ἦρ. Ὁ Θεὸς Πα-τὴρ α-α-μ - η̣ - ἰσ-το-ρ-ι-κ-ὸς*

Empty musical staff.

Handwritten musical notation, Treble Clef, 2/4 time. Lyrics: *Ἦρ. Ὁ Θεὸς Πα-τὴρ α-α-μ - η̣ - ἰσ-το-ρ-ι-κ-ὸς*

Handwritten musical notation, Treble Clef, 2/4 time. Lyrics: *Τρὴ-κ-α-τ-ὴ Τρὴ-κ-α-τ-ὴ - ὁ-μο-ῳ-τη-τ-ῆ-ς ἐ-νε-στ-ῆ-κε-ν ἐ-ν-ὲ-ν ὁ-ρι-ῶ-ν*

Empty musical staff.

Handwritten musical notation, Treble Clef, 2/4 time. Lyrics: *Τρὴ-κ-α-τ-ὴ Τρὴ-κ-α-τ-ὴ*

«Ὁ Θεὸς τὸ φανερὸν φεγγαῖος...» Τρίτονος

Handwritten musical notation, Treble Clef, C time signature. Lyrics: *ὁ Θεὸς*

Handwritten musical notation, Treble Clef, C time signature. Lyrics: *ὁ Θεὸς*

Handwritten musical notation, Treble Clef, C time signature. Lyrics: *Μη-τρὶς ἡ-γ-ι-ῶ-ν ἡ-γ-ι-ῶ-ν*

Handwritten musical notation, Treble Clef, C time signature. Lyrics: *Τὸ ἅ-γ-ι-ο-σ-π-η-ρ-ο-ῦ-ς*

Handwritten musical notation, Treble Clef, C time signature. Lyrics: *κα-τὰ τὸν*

Handwritten musical notation, Treble Clef, C time signature. Lyrics: *κε-νὸν*

mi-si-

No-o-gia- ylu-u-wa-

No-o-gia- ylu-wa-

var-zou-za Thu-xrai-ven-shi-

wep-sia-afou-

Ma-yu-shi-diam-wep-tid-

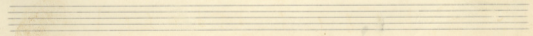
di-fou

tu-yi-shi-di-wep-tid-fou Aw-ta.

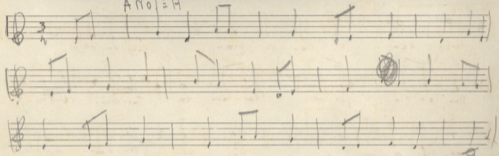
yfi-mi-to-

TE

FIN



Аноієн



Handwritten musical score on ten staves. The first staff begins with a circled letter 'A' in a square box. The music is written in a treble clef with a 3/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over the notes). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on five staves. The first staff of this section is marked with the word "Triolet" and a circled letter 'A' in a square box. Below the staff, there is a time signature of $\frac{3}{4}$. The music continues with complex rhythmic patterns, including many triplet markings. The notation is highly detailed and includes various ornaments and phrasing slurs.

Two empty musical staves at the bottom of the page, consisting of five-line systems without any notation.

Handwritten musical notation, first system. Treble clef, common time signature. The right hand has a whole rest followed by a sixteenth-note triplet. The left hand has a series of eighth notes.

Handwritten musical notation, second system. Treble clef, common time signature. The right hand has a series of eighth notes with some beamed sixteenth notes. The left hand has a series of eighth notes.

Handwritten musical notation, third system. Treble clef, common time signature. The right hand has a series of eighth notes. The left hand has a series of eighth notes. There are first and second endings marked above the staff.

Handwritten musical notation, fourth system. Treble clef, common time signature. The right hand has a series of eighth notes with some beamed sixteenth notes. The left hand has a series of eighth notes. There are first and second endings marked above the staff.

Handwritten musical notation, fifth system. Treble clef, common time signature. The right hand has a series of eighth notes with some beamed sixteenth notes. The left hand has a series of eighth notes. There are first and second endings marked above the staff.

Handwritten musical notation, sixth system. Treble clef, common time signature. The right hand has a series of eighth notes with some beamed sixteenth notes. The left hand has a series of eighth notes. There are first and second endings marked above the staff.

СНА МОНТА МОУ

Handwritten musical notation for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature. The lyrics 'Е. - 2д. - 3и. - 4р. - 5д. - 6и. - 7р.' are written below the notes. A large curly brace on the right side of the piano accompaniment spans the two staves.

Handwritten musical notation for the second system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature. The lyrics '2д. - 3и. - 4р.' are written below the notes.

Handwritten musical notation for the third system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature.

Handwritten musical notation for the fourth system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature. There are some corrections and markings in this system, including a large scribble over the piano accompaniment.

Handwritten musical notation for the fifth system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 3/4 time signature. There are some corrections and markings in this system, including a large scribble over the piano accompaniment.

Handwritten musical score, first system (staves 1-8). The notation includes treble clefs, a 3/4 time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes. There are also rests, accidentals, and some markings like '+' and 'e' below the notes. A wavy line is drawn under the fourth staff.

~~copy~~
EMERSON
DINSON

Handwritten musical score, second system (staves 9-16). The notation continues with treble clefs and a 3/4 time signature. It features more complex rhythmic patterns, including sixteenth and thirty-second notes, and includes dynamic markings such as 'p' and 'f'. A large bracket is drawn under the final two staves of this system.

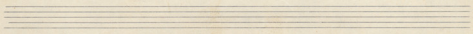
The first system of the handwritten musical score consists of eight staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef with a 3/4 time signature. The sixth staff is in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef. The music features various note values, rests, and dynamic markings such as '+' and 'f'.

~~copy~~
EMERSON
DINSMORE

The second system of the handwritten musical score consists of eight staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The sixth staff is in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef. The music continues with various note values, rests, and dynamic markings such as 'p' and 'f'.

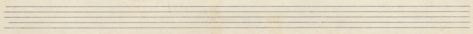
Handwritten musical score for the first system. It consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs with a 3/4 time signature. The vocal line is in a single treble clef. The lyrics are written below the vocal staff: "The pi... the... the... a...". There are several triplets and other musical notations throughout the system.

Handwritten musical score for the second system. It features six staves of music. The first staff is a vocal line with lyrics: "το χριστο μου" and "ομο Κατωσα". The following five staves are piano accompaniment, written in treble clef. The music includes various rhythmic values and articulations.



Handwritten musical score for the first system. It consists of four staves. The top two staves are piano accompaniment in 3/4 time, with a treble and bass clef. The bottom two staves are vocal parts in 3/4 time, with a soprano and bass clef. The lyrics are written below the vocal staves: "The pi-ous ser-va-nt of God". There are several triplets and other musical notations throughout the system.

Handwritten musical score for the second system. It consists of six staves. The top two staves are piano accompaniment in 3/4 time, with a treble and bass clef. The bottom four staves are vocal parts in 3/4 time, with a soprano, alto, tenor, and bass clef. The lyrics are written above the vocal staves: "το χριστο μου δεσποτα". There are various musical notations, including accents and slurs, throughout the system.



A handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The second staff continues the melodic line. The third staff features a large, sweeping slur over several notes. The fourth staff contains a complex passage with many beamed notes and some accidentals. The fifth staff concludes the written section with a few final notes and rests. The handwriting is in dark ink on aged, slightly yellowed paper.

Seven blank musical staves, each consisting of five horizontal lines. These staves are positioned below the first five staves and are completely devoid of any musical notation, serving as a template for further writing.

$$\frac{50}{x} = \frac{70}{2} \Rightarrow x = \frac{50 \times 2}{70} = \frac{100}{70} = \frac{10}{7}$$

$$\frac{50}{x} = \frac{70}{2} \Rightarrow x = \frac{50 \times 2}{70} = \frac{100}{70} = \frac{10}{7}$$

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