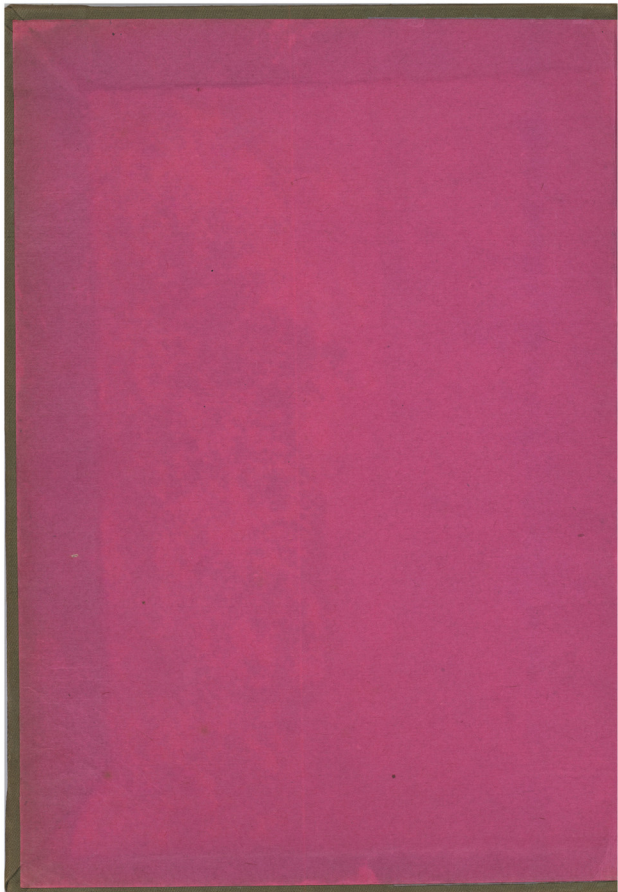
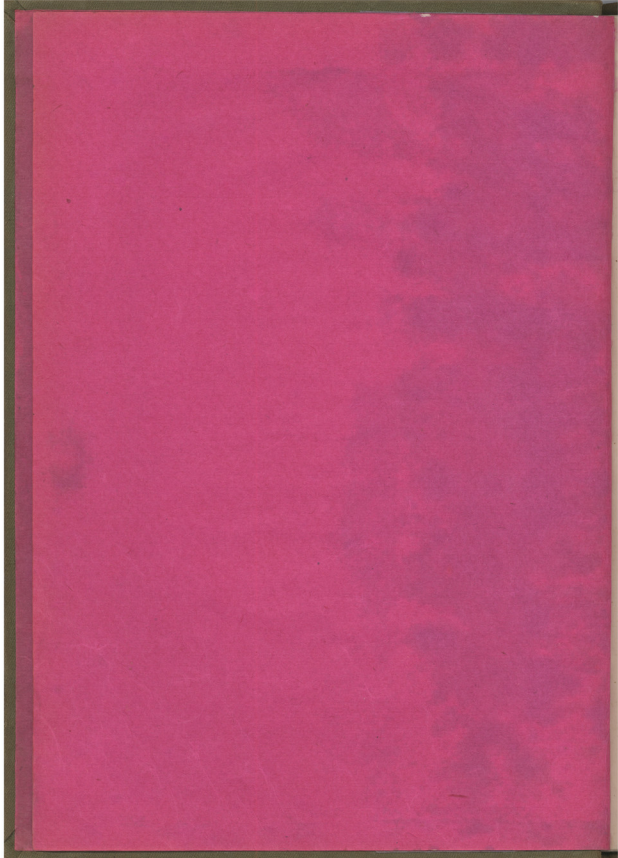


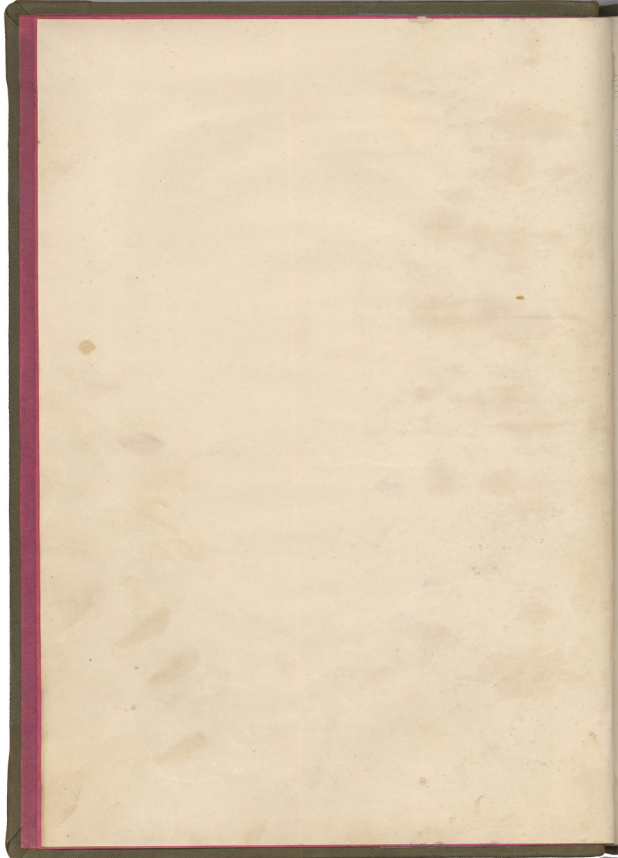
B.

$8\frac{1}{2}$ QUART









1.

ΜΟΥ ΕΡΥΓΕ

P. MANIER

p δὸς ἔ- φυ- ρε γὰρ σὴν- τὰ ἀγ- γα- σὴ καὶ ἔ- φυ- ρε *p* ἔ- ρα
 τὴν χυ- ρι- σμὸν τὴν ὤ- ρα γὰρ- νὰ- μὴ- σι γυ- ραὶ ἄ-
 κλιὰν ἔ- φυ- ρε μοῦ μί- νει τὰ- νὰ- μὴ- σις εἰ- σὴν ἔ- ρα
 ἔ- ναι τὰ- φα- δὲν- σι ἀγ- γυὺ χα- ρὰ γυ- ρεῦ- - σι ἀγ-
 γα- σὴν καὶ χα- ρί- - σι γυ- ρεῦ- δὲν σὺ σὺ- τὶ- - σι μί-
 ἀν- θὴ ἀν- τὶ- σπὶ- φη μί- δὲν- σπυ- α σὺ- τὶ- - σι καὶ
 - λὺν σπ- τὶ ἔ- φυ- ρα *rit.* ἀγ- γυὺ σπ- τὶ ἔ- φυ- ρα *rit.*
 δὲν- σπυ- α εἰ- σπυ- μί- δὲν- σπυ- α εἰ- σπυ-
 νὺ- χρα καὶ σπυ- τὶ καὶ νὺ- χρα εἰ σπυ- τὶ-

2.

ΝΥΚΤΟΔΙΑ

MARSEHNER.

p ὦ καὶ σοὶ- μὰ- σοὶ ἔ- ναι νὰ αἰ- δῶ *p* ἔ- φυ- χὰ χα- ρι- σο
 οἱ σπὶ- νηὶ ἔ- ρο- σὸ- δὲ- γὰρ δὲν εἰ- ναι- δὲν γὰρ αἰ- μῶχα- σο-
 μί- ναι αἰ σὺ- δὲν *p* τὴν τὴν τὸν ἔ- φυ- ρε- χα- ρὶ- γὰρ τὰ εἰ- ἴα εἰν σπυ-
 - λὺν- νὰ σπὶ αἰ- δὲν τὴν- δὲν- νὰ εἰ- ἴα- νὰ- εἴα τὸν γὰρ αἰ- νὰ σπυ- ραί-
 σπυ- ναι ἔ- φυ- νη- σι αἰ- σπυ- δὲν αἰ- σπυ- δὲν *p* ἔ- φυ- ρα ἀγ- ρε- - σι
 σπυ- ναι

1

3.

Ο ΕΞΟΡΙΣΤΟΣ

Δ. ΡΟΔΙΟΥ

φευ-γω πα' πάν-τα *ff* σεν' ἔξ-ων-

γαί *ff* αὐτὸν νά-χω μο-νο ζῶν-τρο.

γιὰ *ff* Ἐ-μεῖς ἀπο-πέ-νογ ἡμ-ομο-νη-μί-νογ ἀ-πό τῶ

ἐο-σμῶν τῆς συμ-πο-θείς γιὰ εἰ-μι-ἀπό-μῶν νύχ-ται αὐτί

μί-ρα θά-λω ἀ-δία-νω-σις ἀπο-σευ-χούς

ἄ-γι-ος - - ον ἄ-γι-ος

ὄ-ων σε-παί-σαν γαί καί-ρη-μή.

7.

ΣΤΗ ΞΑΝΘΗ ΜΟΥ

N. ΚΟΚΚΙΝΟΥ

mf ὄ - ταν λαί - ραι - α σου μα - λιά τὰ ἱ - κκς βε - λη - μι - - να

mf αὐτὴ μὲ μιά χα - ει εἶν ἔ - α σοὶς ὤ - μοι σου εἶ - μι - να

pp εἶν εἶν - ε - σαι εἶν εἶν - θε - ω - σος εἶν ἄ - γι - λου - δι μισ - σεῖς

pp αὐτὴ μὲ ἄ - γι - λου σου - πο - ρία μὲ - νο μὲ - τὴν ἴα - ρια - σεῖς

mf γὰρ ποῦ ὑπε - ρ - θη - να μὲν χρο - σὴ ἀ - ρεῖ τὰ βε - λη - μι -

να τὰ ὄ - λο - χρο - σα καὶ - λία σου *mf* σοὶς ὤ - μοι σου εἶ - μι -

να να εἶ νο - μι - λω ἄ - γι - λω εἶν ἔ - σαι ἴα ἴα - ρια

σου αὐτὴ μὲ λαχ - τὰ - εἶα ὑπὸ τοῦ - λὶ *ff* τὰ ὑπε - νω τὰ εἶ -

για σου *mf* λία σου -

mf λία σου -

mf λία σου -

mf λία σου -

mf λία σου -

mf λία σου -

8.

ΕΦΥΓΕ

F. BIZET

all.^o

mf Ὁ θεο-πῆρ ἀ-βυ-λα-εὶ-ρα υψο-μῆ-νυ γαλῆ-ρι-σῶ κί ψυ-χὰ βραχμ-λο

κί-ναν αἰ-τὰ βε-να βρη-νο-δῶ. Ἄχ κῆ-ρὸ-βου-σῶ καὶ δέ-χῶ αἰ-ω-

η-ος νὰ με-τέ-χῶ *f* αἰεὶ δὲ μὴ-μὰ μου ἴ-σῶι-νω αἰ-ω-νί-ως νὰ σ-

κῶ *pp* κῆρ βου-πῆρ ἀ-βυ-λα-εὶ-ρα μου *f*

p ἠ-βυ-λα εἰ-σὶ πάν-τα ὡς-πῶ-λι *f*

f φῶς μου πῆρ εἰ-σὶ πάν-τα φῶς μου πῆρ εἰ-σὶ- Τὴν δε-χά-νυ καὶ-ρα

βί-νω μαρ-τυ-σεῖν ὡς-να-μῶν καὶ δὲ σα-βῶν-δὸν μου μῶν *scand.*

φῶ-νυ καὶ δὲ σα-βῶν-δὸν ἴ-σῶ. ἠ-βυ-λα-εὶ-ρα καὶ

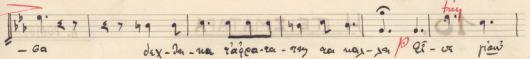
κῆ-σα εἰν κερ-διὰ μου ὁ ἔ-ρω-σῶ-μα με-ἴ-τη χη υψο-μῆ-νυ

αἰ-τὰ εἰ αἰεὶ-νυ γα-βῶ-επο-μα-ορῆ-νυ δὲν κῆ-ρο-νυ εἰν κῆ-ρο-νυ ὡ-

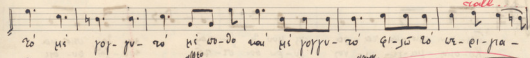
κῆ- *f* εἰ αἰεὶ-νυ γα-βῶ-επο-μα-ορῆ-νυ *pp* κα-κα-εὶ *p* κα-κα-εὶ

κα *pp* εἰ-νω μου εἰ-σῶν ἔ-ρω-μα ὡ-νυ-νυ

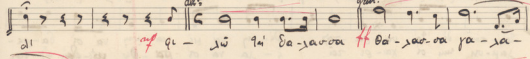
εὶ-νυ κα-εὶ κῆ-ρο-νυ σα-βῶν-δὸν εἰν κῆ-ρο-νυ κα-εὶ-



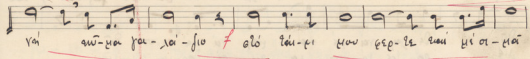
- σα δεχ-θη-να τὰ φε-ρα-τα του και μαρ-τυρῆ-σαι ἑ-κα-σταῖς



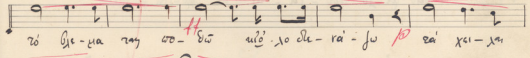
τὸ μί-ση-σον σου καὶ τὸν ἕ-να σου ἑ-κα-σταῖς



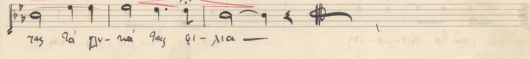
δι-ὅτι ἡ-μεῖς οἱ ἀ-πο-στό-λοι καὶ οἱ ἀ-δελ-φοί



καὶ ἡ-μεῖς οἱ ἀ-πο-στό-λοι καὶ οἱ ἀ-δελ-φοί



τὸ ἕ-να σου ἑ-κα-σταῖς



τὸ ἕ-να σου ἑ-κα-σταῖς

1ο. Η ΠΕΙΣΜΑΤΑΡΑ

Δ. ΡΟΔΙΟΥ

αὐτὸς μου κτίσ-μα-ται-σα ὡς μου ἦ ἴσ-ταῦν καὶ εἰς κτίσ-μα
 Κό-σμος μα-γε-μι-νοῦ γυ-ρωθὲν σε-ταῖ κτί-ο-ῦν τε-οῖς
 εἰ-σοῦν ἔν-τα ἡ-ρα-ταῖς δι-ση-ναὶ κτί-μα-ται καὶ οἱ βα-ροῖ-
 λαί-μα-ται καὶ οἱ χαί-ροι καὶ ἔ-λα-ναὶ οἱ κτί-ο-ῦν τε-οῖς
 δι-ση-ναὶ κτί-μα-ται καὶ οἱ κτί-μα-ται καὶ οἱ κτί-μα-ται
 εἰ-σοῦν ἔν-τα ἡ-ρα-ταῖς καὶ οἱ κτί-μα-ται καὶ οἱ κτί-μα-ται

καὶ ἰσὺν εἰς κτί-ο-ῦν καὶ ἰσὺν εἰς κτί-ο-ῦν
 εἰ-σοῦν ἔν-τα ἡ-ρα-ταῖς καὶ ἰσὺν εἰς κτί-ο-ῦν

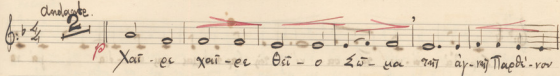
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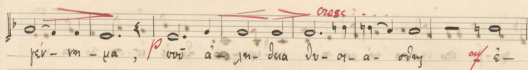
AVE, VERUM

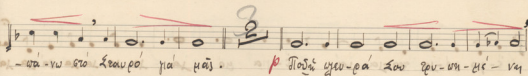
81

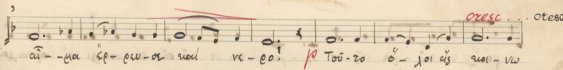
W. MOZART

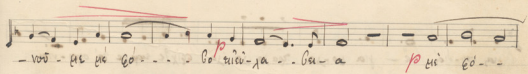
Andante.

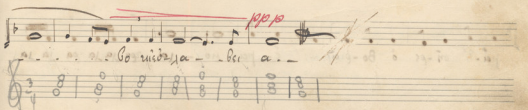

 Χαί - ρε χαί - ρε Θε - ο ζῶ - μα τῆς ἀγ - γη Πατρὸ - νων

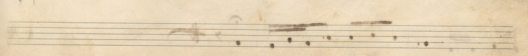

 μέ - νη - μα, ὡς ἀ - γη - θεια θυ - α - ἰ - σθῆς

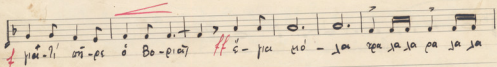
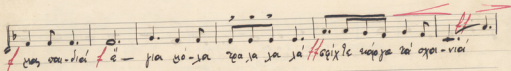
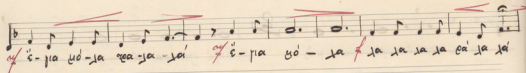
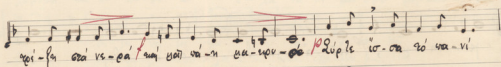

 - ἡ - νω εἰς ἑαυτοῦ γὰρ ἡμῶν. Ἰδοὺ μέ - νη - ρά ζῶν γεν - η - ἡ - σῆ - νη


 αἰ - μα ἔρ - ρω - σε καὶ νε - ροί. Τοῦ - το ὁ - λοὶ αἵς ἡμῶν


 - νοῦ - με με εἶ - πο - ῦ - με - να - ἡ - ἡ - α. ἡ - ἡ - εἶ - πο - ῦ - με - να - ἡ - ἡ - α


 ἡ - ἡ - εἶ - πο - ῦ - με - να - ἡ - ἡ - α





19.

ΑΓΑΠΗ ΜΟΥ ΚΟΙΜΗΣΟΥ

Δ. ΡΟΔΙΟΥ

Moderato.

Α - γά - σμ μου κοι - μή - σον *1^o* εὖ - σπὸ εὐ - βου - δού βου - δού εἰς γυ - γνάμ - σα
 θε - ναί - φθῃ ναί εὖ στεί - σθαι ναί εὐ - στα μι - εἰ - με πι - λὶ κίλῃ ὡς ναί εἰ - σοί - σοί

γή σου κίλῃ ἀ - νό - σοι - μῆ - δῶ εἰς γυ - γνάμ - σα - γή σου κίλῃ ἀ - νό -
 μή - σθαι ἡμ - ναί δά σου μι - λῶ κίλῃ ὡς ναί εἰ - σοί κοι - μή - σθαι ἡμ - ναί δά

a tempo.
 σοι - μῆ - δῶ *1^o* τῆι χυ - λῶν - ναί ναί καὶ - εἰς ἡρό - δά - νοι - χται εἰ -
 σου μι - λῶ ἔρον εὖ - σπὸ σου δά εἰ - εἰς αὐτὰν - δά ἡμ - εἰ -

- πα δά - εἰς εἰς - χῆ μου ναί - θῆται σου - ναί σου ναί χα -
 - δια εὐ - σπὸ - ναί εὐ - στα - εἰ - σοί σου εἰς εἰς εἰς ναί σου -

rall.
 - πα δά - εἰς εἰς - χῆ μου ναί - θῆται σου - ναί σου ναί χα - παί *1^o* δά
 - δια εὐ - σπὸ - ναί εὐ - στα - εἰ - σοί σου εἰς εἰς εἰς ναί σου - δια εὐ -

a tempo
1^o εἰς εἰς εἰς - χῆ μου ναί - θῆται σου - ναί σου ναί χα - παί
 - σου εὐ - σπὸ - ναί εὐ - στα - εἰ - σοί σου εἰς εἰς εἰς ναί σου - δια

20.

ΧΑΙΡΕ ΜΑΡΙΑ

Δ. ΡΟΔΙΟΥ

Andante

Χαί-ρεε Μα-ρί-α

Ἐἰς ἀ-νώ-μωτ-των ἁμαρ-τι-ῶν ἡμῶν ἐπι-πέ-σεσθε

καὶ ὁ πνεῦμα ἁγίου καὶ ἡμεῖς ἐκδοθήσομεθα ἡμῶν ἁμαρτιῶν

καὶ ἡμεῖς ἐκδοθήσομεθα ἡμῶν ἁμαρτιῶν

καὶ ἡμεῖς ἐκδοθήσομεθα ἡμῶν ἁμαρτιῶν

καὶ ἡμεῖς ἐκδοθήσομεθα ἡμῶν ἁμαρτιῶν

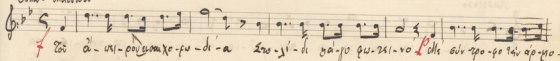
-ρι-α χαί-ρεε Μα-ρί-α-

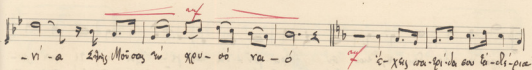
21.

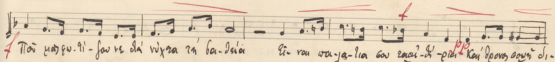
ΥΜΝΟΣ ΤΗΣ ΧΟΡΩΔΙΑΣ

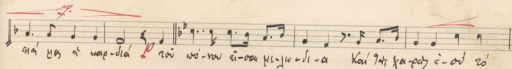
Τ. ΓΛΥΚΟΦΡΙΔΗ

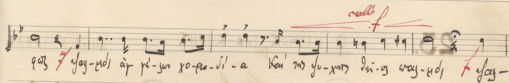
Andte maestoso


 Σοὶ ἀ-νι-ρούσασα χο-ρῶ-δι-α ἐνο-χί-δι πα-γο ρυ-τί-νο


 -νί-α ἐλπίσ Μοιρας τῆ γρου-σὸ να-ό ἐ-χῆς σα-φί-δα σου ἐν-δι-ρια


 Πῶς μὲν πο-τὶ-σῶν ἔσ δὴ νύκτα τῆ βα-θείας ἐν-να σα-λα-δα σου ἐσπῶ-δι-ριδὸν καὶ θροῦς σου δι-


 ἀνά ἡμᾶς ἡ μαρ-τυρία τοῦ νό-μου ἐ-σση με-λι-ω-δί-α καὶ τῆ χα-ρῆς ἐ-σὶν εὐ-δο-


 φῶς ἡμῶν ἀν-τι-χρῆ-στον χο-ρῶ-δι-α καὶ τῆς ἡ-συχῆς σου ἡμῶν ἡμῶν


 ἡμῶν ἀν-τι-χρῆ-στον χο-ρῶ-δι-α καὶ τῆς ἡ-συχῆς σου ἡμῶν ἡμῶν

22.

Η ΝΕΟΤΗΣ

Δ. ΡΟΔΙΟΥ

Maestoso

♯ F# Ne - o - ras kai - mi - van *p* tha - pou - ta oi - o - via *f* ep - vai - va za
 Plo - ri mi ro - mi - on ve - o - ras epi - pu - sa wō di va f#

xpo - via dia - dai - vny sou ou *p* tha - pou - ta kai - ta av - ri mi lu -
 kai - on va ro - dia - da *f* wō ē - xis oup wō - sa oi ta - sto xa -

vai - on *p* vai - o - via di va - dai ve - o - ras xeu - on wō - via de -
 pa pav - ro di - va ja - kyō oir a - kyō s - oi pav - zo de - ra

va - on ve - o - ras xeu - on . -
 ja kyō ve - ras xeu - on

23.

Ο ΚΑΥΜΟΣ ΤΗΣ ΚΟΡΗΣ

ΕΡΜΗ. Κ. ΛΑΒΔΑ

Α - μάν ό - ροι ρόν αί - γιο τόν αί - γιο ρόν αω - ρόν

ό - ροι ρόν αί - γιο τόν αω - ρόν wō aōiōi vai ba - ot - is - zōi

24.

ΗΛΙΕ ΓΙΑΤΙ

Η - ληε ηα-νι ηα-νι-ν-οις ναι ... φησ

φησ ναι φησ ναι θα-σι-λι-ν-οις μαυρα κα-λια ναι θα-νι-φης ναι

νι-φης

25

Η ΠΕΝΤΑΜΟΡΦΗ

22

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are faint, illegible handwritten notes.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are faint, illegible handwritten notes.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are faint, illegible handwritten notes.

« Per Contralto »

Handwritten musical notation for the first staff, including a treble clef, a sharp sign, and a common time signature. The notes are accompanied by the following lyrics:

O noi noi qui da qui - - - - -
O noi noi qui da qui - - - - -
A noi noi qui da qui - - - - -

Handwritten musical notation for the second staff, including a treble clef, a sharp sign, and a common time signature. The notes are accompanied by the following lyrics:

Angeli suoi e beati suoi - - - - -
e beati suoi e beati suoi - - - - -
per gli uomini e per gli uomini - - - - -

Fine

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including treble and bass clefs, various note values, and dynamic markings. A large number '2' is written at the top left. The notation includes many slurs, ties, and some scribbled-out sections, suggesting a working draft or a piece of music with intricate, possibly experimental, phrasing. A large number '9' is written on the left side of the second system.

Handwritten musical notation on a separate page or section, consisting of several staves with a more linear and rhythmic notation style. The notes are primarily eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano). The notation is less complex than the upper section, appearing more like a melodic line or a rhythmic pattern.

A handwritten musical score on aged, yellowed paper. The page is numbered "42" in the top right corner. The score consists of several staves of music, with some staves containing multiple systems of notation. The notation includes various rhythmic values, stems, and beams, along with some handwritten annotations and corrections. A large, dark scribble is present on the right side of the upper staves. The paper shows signs of wear, including foxing and staining, particularly in the lower half of the page.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The score includes the following elements:

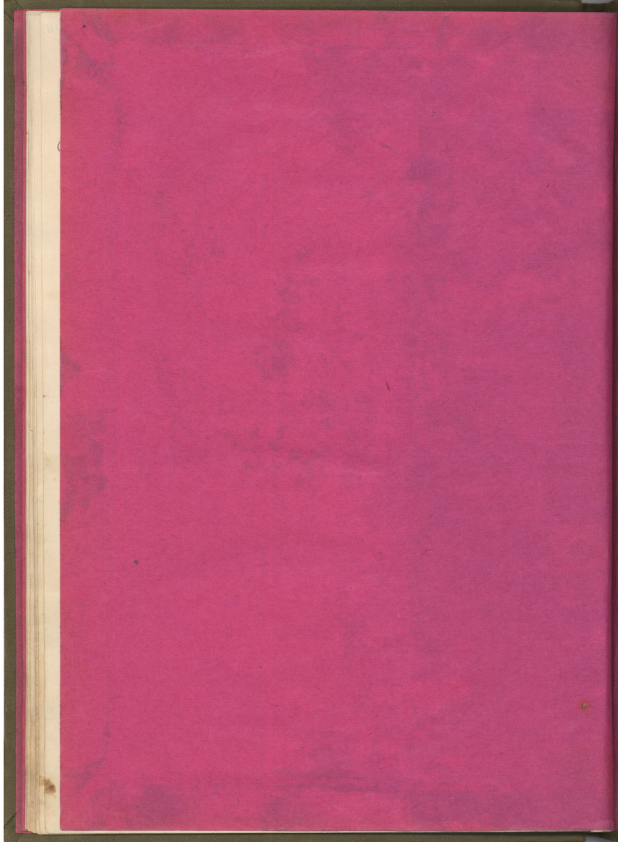
- Staff 1: Treble clef, 2/4 time signature, melodic line.
- Staff 2: Treble clef, 3/4 time signature, melodic line with the handwritten text "XAIPE WMAI" above it.
- Staff 3: Bass clef, 3/4 time signature, accompaniment line.
- Staff 4: Treble clef, 3/4 time signature, melodic line.
- Staff 5: Bass clef, 3/4 time signature, accompaniment line.
- Staff 6: Treble clef, 3/4 time signature, melodic line.
- Staff 7: Bass clef, 3/4 time signature, accompaniment line.
- Staff 8: Treble clef, 3/4 time signature, melodic line.
- Staff 9: Bass clef, 3/4 time signature, accompaniment line.

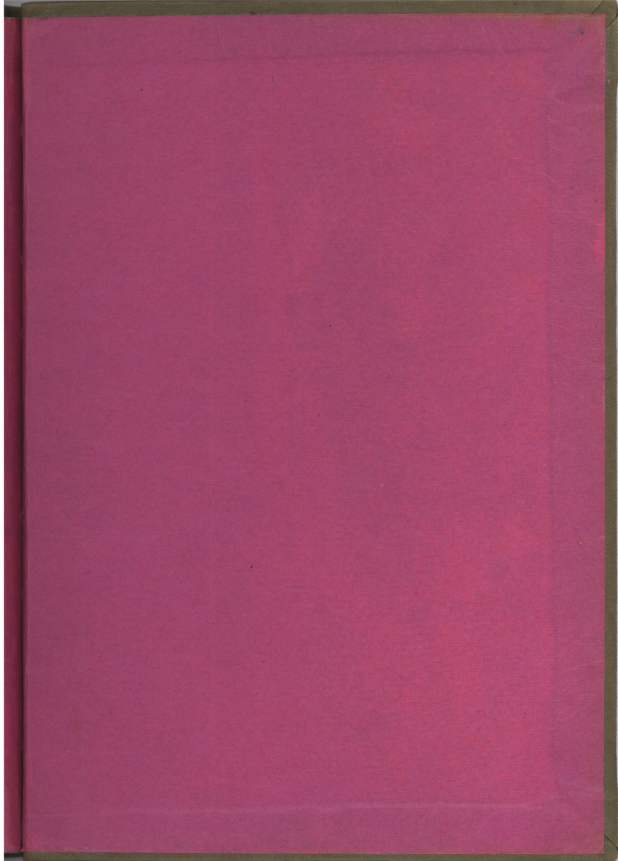
The paper shows signs of age, including water stains and discoloration.

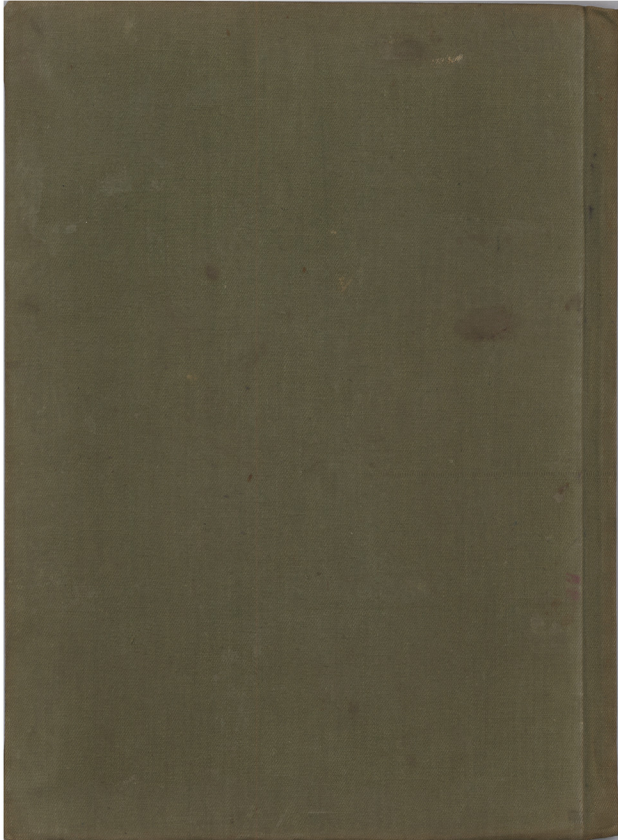
Handwritten musical score at the bottom of the page, featuring two staves with notes and rests. The score includes the following elements:

- Staff 1: Treble clef, 3/4 time signature, melodic line.
- Staff 2: Bass clef, 3/4 time signature, accompaniment line.

The text "Marche funebre" is written at the bottom of the page, oriented upside down relative to the staves.

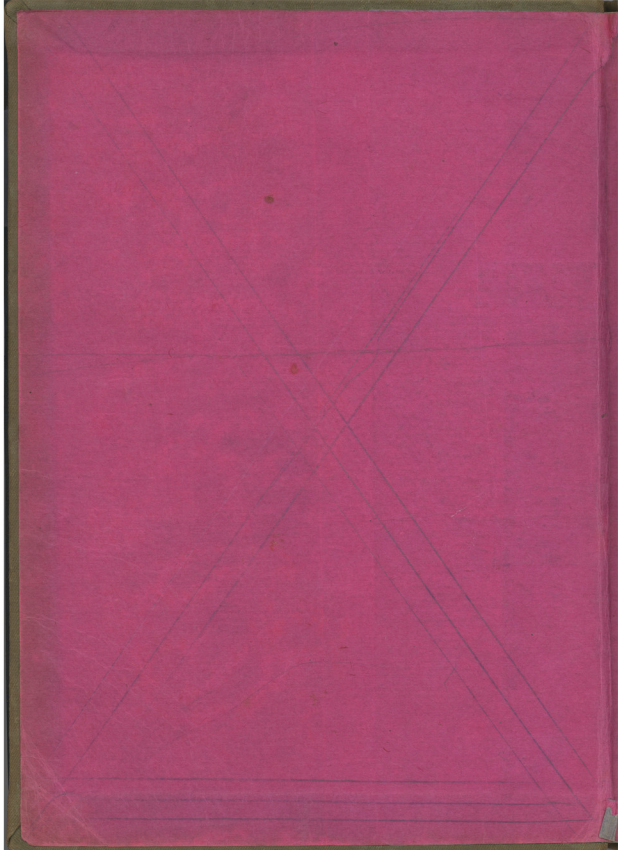


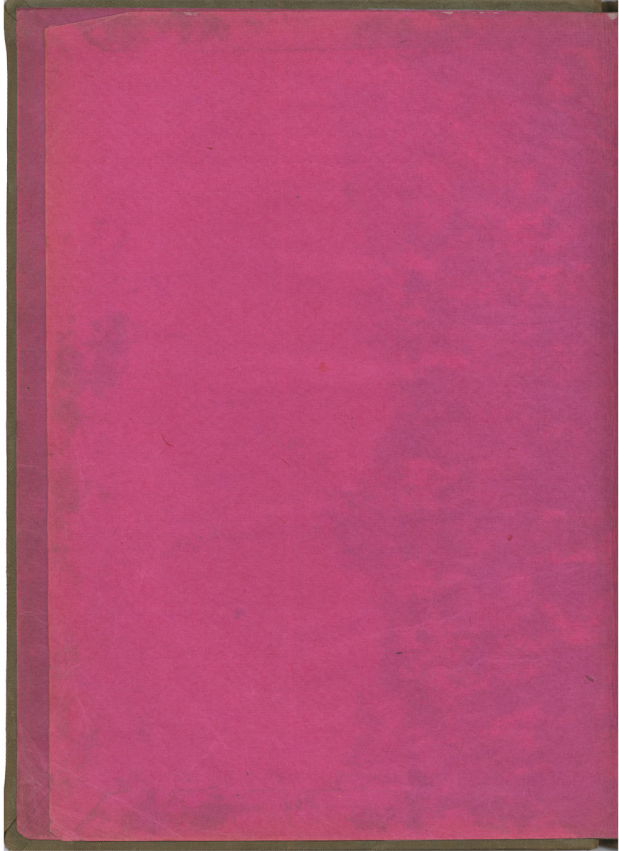




Г.

19 ФУЛЛА





1/2 MOR

1. ΜΟΥ ΕΦΥΓΕ

P. MANIER

μου - ε - φυ - γε - για - σαν - τα - η - κά - για - τον - μου - λ - γυ - ναι

ε - κά - ξε - να - τα - ξε - δω... ε - ε - γ - γου - γα - ρά - γυ - πω - ε - ε - γ

γου - ην - ε - σθ. - γω - για... ε - γ - γου - ην - ε - σθ - γω - για.



2. ΝΥΚΤΟΔΙΑ

MARSEHNER

ω - μι - νοι - να - σε - ε - γω - να - να - σι... ε - σθ - γω
οι - υπε - ροι - δρο - σο - θο - ροι - ε - σθ - ω - ε - ν - δού - ν - για

χι - χα - ρι - ζω - με - νη - σι - ως... ε - σθ - ε - γω - τω - γυ - ναι - νο
σε - κω - ρο - βο - λου - νε - σαν - σι - ε - σθ - ε - γω - τω - γυ - ναι - νο

γα - ρα - γου - ται - μα - τιν - σου - ω - ρο - σι - ρει - ε - γω - νη - σε
να - ρια - τω - ρα - σε - να - με - λη - ε - σθ - ε - γω - νη - σε
ε - ω - δε - ι - ε - ω - δε - ι - ε - γω - νη - σε... ε - σθ

3.

Θ ΕΞΟΡΙΣΤΟΣ

Δ. ΡΟΣΙΟΥ

φεύ γω σου γι... μου φεύ γω για να αν-τα
 να-ω - να ήν... σω οση-ζε - νη να... τὸ θεο
 σου να γω μό νο θα γας - σα είν - πο για...
 ε - νει υπε - μέ νος ην - εμο - νη - ομη - νος α ωό του υός - μου
 εἰς - ου - μνο - γαῖς για τί με - πο μου νυγ τα και μέ πα
 θα γω α δια νο οει... απο.. εω γαῖς
 μέ
 νη
 ὅ να πα μό... νος ὅ σου πε πα εω
 ὅ θα πα πα... εἰς τα και εν ην

rall.
rall.
rall.

7.

ΣΤΗ ΞΑΝΘΗ ΜΟΥ

N. KOKKINOU

pp ο ταν ταν πατ ε σου ματ... για... ται ε-γυ ζε οτε
 γυε... να *mf* ται με-μια - γα-ρι εαρ δε... α... εως ε-μην
 σου ρι - γι... να *ppp* δει φοι-ρε εαι εαρ ερ ορω
 εος εαρ ερ-ρε του - δε ποια... γυ *pp* ται με-εγ *rall.*
 γε του ουρ-ρο... για... μι το-μια ται ται ρια
 γυ *a tempo* ταν - εο-παρ δε-ρα μου-γυ - ετι...
 ... α γυ-ρα ζε-εγυ-μι-ρα... *ppp* ται εγο-γυ
 εα-μα ται-μια σου... εως ε-μην σου-ρι γυε... να...
 ... ται ετ το μι γυ εγ-ρε γο... εαρ εγυ-εω *rall.*
 ται εω-ρια σου... ται με-γα ται-πα ερι εο...
 γυ ται ερω ται να γε... γυα... σου *cresc.*
 σου... *rit. rall.* για... *cresc. rall.*

- ω - μα τῶ αα ε - γὶ τὰ σπυ - ρο δὶχ - θὰ να τὰν ἔργα - τῶ αὐ τοῖς - μὲ -
 σπ - ραὶ - τὸ πρὶ σπ - ρυ - τὸ μὲ ὑπ - ο - δο τῶν μὲ σπ - ρυ - τὸ εἰ - λὺ εἶ
 σπ - ρι - να αὐτοῦ κί - ε - γὸ πρὶ - τὸ αὐτὸ σπ - ρυ - τὸ δὲ - λα - ο - σα
 θά - λα - σα γὰ - ρα - να τῶ - μα γὰ - ρα - δὲ - φλο εἶ - ραι - ρι μου δὲ λατρεῖ μου
 φε - ρ - λῆ - σαι μὲ σε - μὰι τῶν μὲ σε - μὰι εἶ - μα τῶν ὑπ - ο - δο τῶν - λο εἶ -
 να - ἴω τὰ πρὶ - τὰ ἑαὶ τὰ πρὶ - τὰ ἑαὶ τῶν εἰ - ραῖ

9. ΘΕΛΤΕ Ν' ΑΚΟΥΣΕΤΕ ΕΝΑΡΜ. Κ. ΛΑΒΔΑ

Θεῶν γε νὰ μου... νὰ μου εἰ γε βλο για ἕ... για
 Ἰε παρ' εἰς τὴν αὐ τὴν αὐ νὰ γη γη " νὰ εἰς
 3) κί εἰς δ' αὐτοῖς γε βιογὰ, ἕγ γαρίνα καὶ γαοντα
 ὑποστὰ γορῶν γαζαρν.

εἰ να καὶ γὰ οὐ τα σε πα εἰ εἰ τὴν... εἰ τὴν αὐ νὰ γη
 τὴ γὰ νε πο μὲ γη καὶ με δ' αὐ μου... εἰ μου εἰ γε βλο
 4) Μπορετα γορῶν γαζαρν θυμὲ ἰωω ἡ μαρογὰτα
 καὶ εἰς το βιογορῶν γαζα.

γι ε - παρ... σε πα... εἰ εἰ τὴν... εἰ τὴν αὐ νὰ γη γη...
 για εἰ μαρ... καὶ με... εἰ εἰ μου... εἰ εἰ μου εἰ γε βλο για...

10.

Η ΠΕΙΣΜΑΤΑΡΑ

Δ. ΡΟΔΙΟΥ

mf

πρί-μου - υπε-μα - τα - ρα πρί-μου - τί-μη - τας ... ναι-τα-πει-μα
 ἡδύ-μων μα-γε - μέ - τος γυ - ρω σου-σι - τὰ ... ἡδύ-μων - ἡ

τα - σου δὲν-τα - θα-ρε τὰς θε-μου-νί-μει ἡδύ-μων
 γὰρ-κτι ναι-σε-γι-ρε τὰ ἔ-γα-τα-σε πα-ρω

να-εί θα-ρε θῶ... θε-μου νί-μει ἡδύ-μων... ναι-μει εἰ-σο
 με-σὶν αὐ-γα-ρίᾳ εὐ-αγ-γέ-λι-ου γὰρ ἡ... εἰ-δὴρ-μν-γω

θῶ... ναι-γὰρ-το-ου-θῶ-νός-νός
 γὰρ... ἔ-γα-τα-σε-μα-δι

rit

ἡδύ-γο-υ-μῶν - μέ - τος ἡδύ-μων πό-σων
 ναι-τόν-ἡδύ-μῶν θ - γο πει-μα-τα-ρα

al tempo

πό-σο εἰ-γα-ρί-α εἰ-μα-νὴν ἡδύ-μα-νὴν-νὰ-μῶν πό-σο εἰ-θα-κῶ...
 ναι-μει-σὶν-μῶν γὰρ-τὴν-ἔ-πε-ρω ἡδύ-μων-πῶν-εἰ-πέ-σων τα-υρ-γά-γι-γὰρ

11.

Η ΠΕΤΑΛΟΥΔΑ

N. ΚΟΚΚΙΝΟΥ

μά-πε-ρα σου-δα-νάι-μου να να-πε-ρα γα-ει μά-μου
 να-δυ-α γέ-ρι ναί-μου να με-εξ-ά να-ερω τί...

σου εσά-γι-τη σου-κάρ-δι-σου νε-ρα δύο γραμ-τά εγώ γά σου εσά-γι-τη
 σου να-εμ-ισαί να-εσά-εσθ-εθι σου-νά-μου-εω οι-καγ-μοί-σου να-εμ-ισαί

σου-κάρ-δι-σου νε-ρα δύο γραμ-τά εγώ γά σου... *pp* να ερό-ει
 να-εσά-εσθ-εθι σου-νά-μου-εω οι-καγ-μοί-σου... εδέρ-τι-γα

γα-να-ερω-ε γα-να-ερω-εί γα-τά-γι-τη μου... *p* τὰ πο-γυ
 γα-ερω-τι-να-γί-ερω-να-γα γί-νε-εξ-εμαρ-δία... ναί-ποι-τά

ε-τά-ερω ε-τα-πο-γυ ε-γας-με... να... *ff* πο-εξ-μαρ
 να-ερω-τι-να-μει-ναί-τε-ρα με-εξ-εω τμή πο-εξ-μαρ

δια μου-εξ-ενα μοι *p* τὰ 'έ-γουν-μα-ρα μέ-να τὰ
 ερι ερω-τι-να-εξ-ε τὴ να-εξ-εμαρ-μα- τὰ-εξ-ε τὴ

cresc.
 'έ-γουν-μα-ρα μέ να...
 να-εξ-ε-μαρ-μα-τα τμή...

12.

Η ΦΙΛΙΑ

W. MOZART

Andante.
 3/4
 0- λιλ- λιλ- για αλ τι- μου- με και ερ- κερ- δια νιλ- γιλ-
 0- φι- λιλ- α ελ σο- δου- με με γιλ- τιλ- τιλ- ελ φιλ-

ου- με και φι- λιλ- α τιλν ελ- νιλ και τιλν ελ- φα γιλ- χιλ-
 - τιλν με διλ- ο διλ- σο τιλν- τιλ- νιλ διλ- νιλ- ω- νιλ διλ- νιλν-

- και- νιλ και νιλ- ριλ- γιλ- ριλ νιλ ελ- ριλ και νιλ- νιλ- τιλ- νιλ-
 - τιλν γιλ νιλ- νιλ- νιλ- νιλ τιλν κερ- δια γιλ με γιλ- τιλ νιλν-

- γιλ και- νιλ και νιλ- νιλ- τιλ- νιλ και- νιλ και- νιλ
 - τιλ- τιλ- νιλ νιλ γιλ- τιλ νιλν- τιλ- τιλ- τιλ- νιλ

Handwritten musical notation for the piano accompaniment, consisting of two staves with treble and bass clefs.

Handwritten musical notation for the piano accompaniment, consisting of two staves with treble and bass clefs. Includes the handwritten text "Lil-a-lil (Vadem)".

16.

H NYXTA

SCHUBERT

τις κορη πιη ουρανιου... χτα
 τα σπαρακα και παρρηθια θαινου και οσ α-θαι ποθι φαιρουν
 κηυω τα φουν και σιου... θαι... νουυ σι φα σι φα
 αω τα υ γη και σιω θαι... νουυ σι... φα σι - φα
 αω τα υ γη και σιω θαι... νουυ τις κορη πιη
 ουρανιου... χτα πιη ουρανιου... χτα σου χαφου
 κη πατ-α-εος κηυωσι ε φουν τα σου κη νιο κη θαι-κηφου
 σου γδου-να γδου-να το κηφ πα ει θαι
 να... σου γδου-να γδου-να το κηφ πα ει θαι να... σου

17.

AVE VERUM

MOZART

p xar-es xar-es Qui-o su-ma de-us
 p*m* Pa-pa de-us p*r*o-ter-mu-ma Dou-a de-i De-us
cresc. Du-mi-nus de-us Pa-tris Fi-lii Pa-tris
p Dou-a de-i Pa-tris... qui cum Pa-tri et
 Spi-ri-tu Sa-ncto con-si-stit et
cresc. co-acta et co-aequali-ter
p Pa-tri et Spi-ri-tu Sa-ncto

de pa du pou noi mi sou *p* rion e ovo - so tha du as
 pu pu ne pa du sou nias 2 so noi mi du. a pu pu
 ne - pa du sou nias do do noi mi du *rit*
a tempo
 vi xri tu tu kau en wpa da voi xra pze pa. . . .
 papisti tu xi kau va ophi noi tu sou tu xa pa
 papisti tu xi kau va ophi noi tu sou tu xa pa. *rit*
a tempo
 pu xri tu tu kau va ophi noi tu sou tu xa pa -

The piano accompaniment consists of several staves of music. It begins with a treble clef and a 6/8 time signature. The music features a steady bass line and a more active treble line with various rhythmic patterns and dynamics. There are some markings like 'rit' and 'a tempo' written in red ink above the staves.

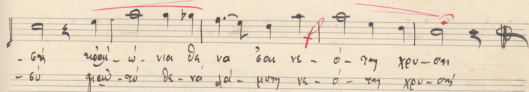
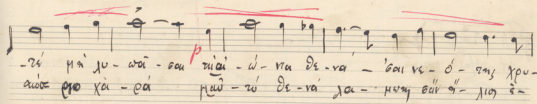
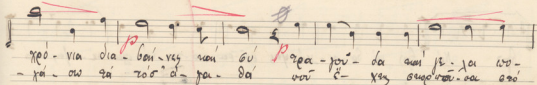
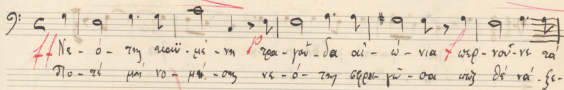
τὸ εἶδος ποιεῖ σαίχρα διὰ πρὸς δι' μαροφωρεὶ νόμῳ
 οὐ ποιοεὶ τὴν ἄρμονίαν αὐτῆς καὶ τὸ χρυσῶνα ὁ
 εἶς χυδατρίδα τριδα σου τὰ ἴδια σου καὶ φῶ
 τὴν σου οὐκ ἐστὶν ἄλλο εἶναι δὲ τὰ εἰς σου τὰ ἴδια
 καὶ τὸν σου οὐκ ἐστὶν ἄλλο εἶναι δὲ τὰ εἰς σου τὰ ἴδια
 διὰ καὶ τὴν σου οὐκ ἐστὶν ἄλλο εἶναι δὲ τὰ εἰς σου τὰ ἴδια
 εἶς καὶ τὴν σου οὐκ ἐστὶν ἄλλο εἶναι δὲ τὰ εἰς σου τὰ ἴδια
 διὰ καὶ τὴν σου οὐκ ἐστὶν ἄλλο εἶναι δὲ τὰ εἰς σου τὰ ἴδια

Empty musical staves for practice or continuation.

22.

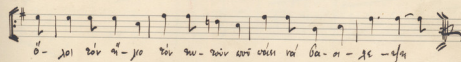
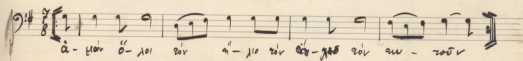
Η ΝΕΟΤΗΣ

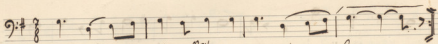
Δ. ΡΟΔΙΟΥ



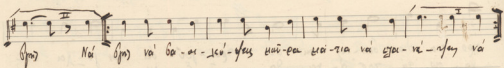
23.

Ο ΚΑΥΜΟΣ ΤΗΣ ΚΟΡΗΣ

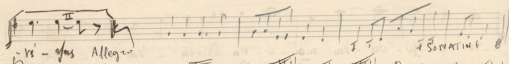
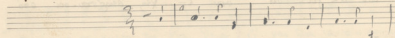




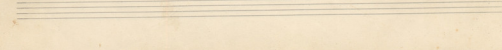
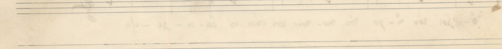
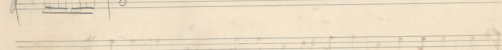
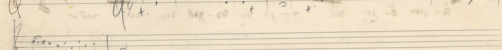
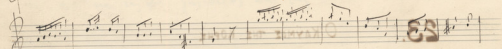
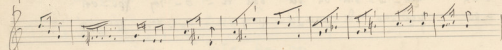
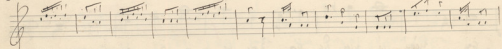
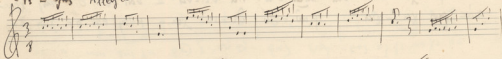
$\text{H} - \text{le}' \text{ na} - \text{ri}' \text{ na} \text{ } \alpha \text{ } \beta \text{ } \rho - \text{jo} - \text{nes} \text{ va} \text{ } \beta \text{ } \rho \text{ } \alpha \text{ } \tau$



$\text{Na}' \text{ } \beta \text{ } \rho \text{ } \alpha \text{ } \tau \text{ va}' \text{ } \beta \text{ } \rho - \text{at} - \text{jos} \text{ kai} - \text{ra} \text{ kai} - \text{ta} \text{ va}' \text{ } \beta \text{ } \rho \text{ } \alpha - \text{ri}' - \text{nos} \text{ va}'$



SOPRANO



27

Η ΟΥΣΙΑ ΑΜΑΝΟ Ξ

88

Χαρισματικη και ερασιτε

This page contains a handwritten musical score for the hymn 'Η ΟΥΣΙΑ ΑΜΑΝΟ Ξ'. The score is written on ten systems of staves. The first system begins with a bass clef and a 2/4 time signature. The music is primarily composed of chords and simple melodic lines. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and various articulation marks such as accents and slurs. The notation includes notes, rests, and chord symbols. The score concludes with a double bar line and a fermata over the final notes.

28.

ΣΤ' ΟΝΟΜΑ ΤΟΥ

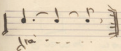
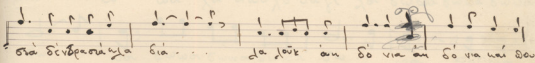
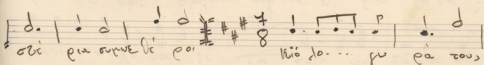
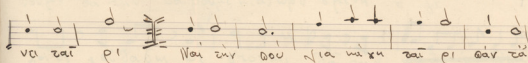
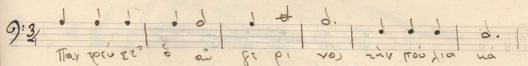
28

Handwritten musical score for the piece "ΣΤ' ΟΝΟΜΑ ΤΟΥ". The score is written on ten staves, organized into five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The following labels are present above the staves:

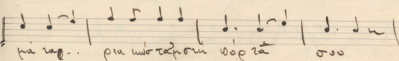
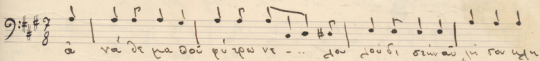
- ΚΟΡΟΣ (Corymbos)
- ΒΟΡΦΑΣ (Borphas)
- ΧΟΡΟΣ (Chorus)
- ΧΗΝΑ (China)
- ΒΟΡΦΑΣ (Borphas)
- ΧΟΡΟΣ (Chorus)
- ΧΗΝΑ (China)

The score begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line on the final staff.

31. Ο ΑΥΓΕΡΙΝΟΣ



32.



39 ΡΙΓΟΛΕΤΟΣ

18

$\text{G}_b \text{b}_b$ ♩ - p p j j | ~~XXXXXXXXXX~~ j j j

♩

[Faint handwritten musical notation]

[Faint handwritten musical notation]

[Faint handwritten musical notation]

[Faint handwritten musical notation]

[Faint handwritten musical notation]

Ριγολέτος

32 ΡΙΓΟΛΕΤΟΣ

♩ ♭ ♭ ♭ —
 βῶ ωα βῶ ωα ἀΐ εὐβι νη

δῶμε δαῖ μιν ωα ρουρε νίας ωρο βρενη ὀ γε

λοι ο) εὐ δαῖ βυ ωι βιο μιν δαῖ μιν ~~ωα δη μιν εὐ βρε~~

εα βῶ ωα βῶ ωα ωαρ μιν ε ρω μιν νη τῶ ωα

δανι ωο λο δα γε λα βῶ ωα βῶ ωα ωαρ μιν ερω

μιν νη τῶ ωα λα νη ωο λο δα γε λοι βῶ ωα βῶ ωα βῶ ωα

βῶ ωα βῶ ωα βῶ ωα βῶ ωα βῶ ωα βῶ ωα

βῶ ωα ωαρ μιν ε ρω μιν νη τῶ ωα

δανι ωο λο δα γε λα βῶ ωα βῶ ωα ωαρ μιν ερω

μιν νη τῶ ωα λα νη ωο λο δα γε λα ὀ γε λοι ο) ναι αὐ

~~δαῖ μιν ναι αὐ βιο μιν ὀ γε~~ λοι ο) ναι αὐ δα δη δαῖ μιν

ωα δη ναι αὐ βιο μιν ερ εα βῶ ωα βῶ

ωα ὀ γε λοι ο) ναι αὐ δαῖ μιν ναι αὐ βιο μιν ὀ γε

Handwritten musical notation on a single staff with lyrics in Greek: *Πολοι ναϊαι δαδης δαμιν* *ωδου ναϊαι Πρωτομυσει*

Handwritten musical notation on a single staff with lyrics: *ρρρ φα σω να σω να σω να σω να σω να σω*

Handwritten musical notation on a single staff with lyrics: *ωα σωα σωα σωα σω σω α σωα σω να σωα*

Handwritten musical notation on a single staff with lyrics: *σω να*

Handwritten musical notation on a single staff with lyrics: *ρρρ σω να ορ ωρδωρδω ορ ρορ ναϊ σω*

Handwritten musical notation on a single staff with lyrics: *ορ ρορ ναϊ ναϊ Πρωσοχη α ρρρ ναϊ*

Αρχιπαυλος
φ. Τραυλιος
Καυλιος

Handwritten musical score consisting of multiple staves with complex notation, including various note values, rests, and clefs.

Per Gutganch

Handwritten musical score for "Per Gutganch". The top system shows a vocal line with lyrics in Armenian: "0 minnacridu eri ngn di 0 minnacridu eri ngn di - - - ni". Below it, another vocal line continues the lyrics: "A ver'ky kuy gce por'ke car" and "i k'p'ke nni k'p'ke nni". The piano accompaniment is written in a 9/8 time signature. The score includes dynamic markings like "p" and "f".

9-3-42

KACIANH

Handwritten musical score for "KACIANH". It features a piano accompaniment in 4/4 time, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "pp". There are some handwritten annotations and markings throughout the piece.

9-4-42

Continuation of the handwritten musical score for "KACIANH". This section shows the piano accompaniment in 4/4 time, with a key signature of one sharp. It includes various musical notations and dynamic markings.

Handwritten musical score, first system. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature (C). There are various notes, rests, and accidentals. Above the first staff, there are some markings that look like "dw-" and "p.". Below the second staff, there are markings "dw-" and "dw-". Below the third staff, there are markings "dw-p." and "G.". The lyrics "In Em" and "ai-ai H-Tou Em-ai" are written below the third staff.

Handwritten musical score, second system. It consists of two staves in treble clef. The music is written in a common time signature (C). There are various notes and rests.

Handwritten musical score, third system. It consists of two staves in treble clef. The music is written in a 3/4 time signature. There are various notes, rests, and accidentals. Above the second staff, there are markings "X" and "T". The lyrics "ai-ai H-Tou Em-ai" and "Tou Em" are written below the staves.

Handwritten musical score, fourth system. It consists of two staves in treble clef. The music is written in a 3/4 time signature. There are various notes, rests, and accidentals. The lyrics "ai-ai H-Tou Em-ai" and "Tou Em" are written below the staves.

Handwritten musical score, fifth system. It consists of two staves in treble clef. The music is written in a 3/4 time signature. There are various notes, rests, and accidentals. The lyrics "ai-ai H-Tou Em-ai" are written below the staves.

Handwritten musical score, sixth system. It consists of two staves in treble clef. The music is written in a 3/4 time signature. There are various notes, rests, and accidentals. The lyrics "ai-ai H-Tou Em-ai" are written below the staves.

Handwritten musical score on page 30. The page contains two systems of staves. The first system consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The second system also consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The music is written in a simple, handwritten style, featuring various note values (quarter, eighth, and sixteenth notes) and rests. The paper shows signs of age, including water stains and discoloration.

Handwritten musical notation on a five-line staff. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on a five-line staff. The top staff is in treble clef. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on a five-line staff. The top staff is in treble clef. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on a five-line staff. The top staff is in treble clef. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on a five-line staff. The top staff is in treble clef. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on a five-line staff. The top staff is in treble clef. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

Handwritten musical notation on a five-line staff. The top staff is in treble clef. The bottom staff is in bass clef. The music consists of several measures of notes and rests.

(Solo)

Handwritten musical notation for the first system, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written on a single staff with lyrics in a non-Latin script below it.

Handwritten musical notation for the second system, including a piano (p) dynamic marking and a bass clef. The notation is more complex, with multiple staves and some annotations.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of two flats. The lyrics continue in the non-Latin script.

Handwritten musical notation for the fourth system, including a piano (p) dynamic marking and a bass clef. A large block of vertical lines is present in the first few measures.

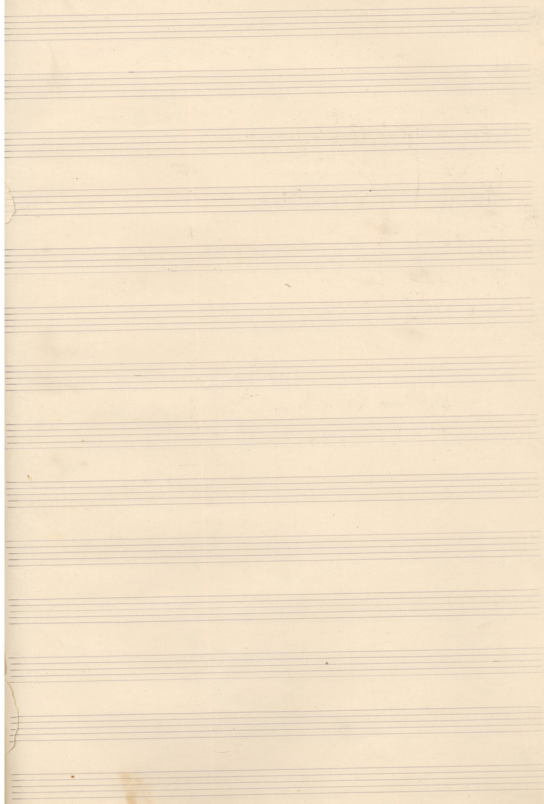
Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of two flats. A circled cross symbol is at the end of the system.

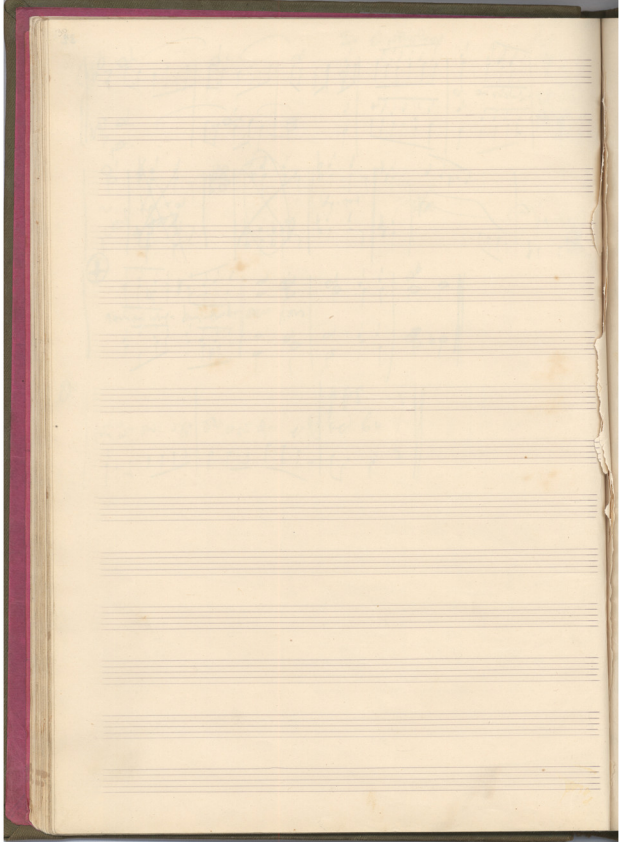
Handwritten musical notation for the sixth system, including a piano (p) dynamic marking and a bass clef. The notation is dense with notes and rests.

Handwritten musical notation for the seventh system, featuring a treble clef and a key signature of two flats. The notation includes various musical symbols and a circled cross.

Handwritten musical score on three staves. The top staff contains a melodic line with notes and rests. The middle staff contains a complex arrangement of notes, some of which are circled or crossed out, and includes the handwritten text "K. 101". The bottom staff contains a rhythmic accompaniment with notes and rests, and includes the handwritten text "Tambourin au Tambour". Above the top staff, there are handwritten notes: "In d'altus" and "w".

Handwritten musical notation on a single staff, featuring a series of notes and rests. The text "Tambourin au Tambour" is written above the staff. The notation includes various note values and rests, with some notes appearing to be tied across measures.





This page contains ten staves of handwritten musical notation. The notation is dense and includes various notes, rests, and slurs. The paper is aged and shows significant staining, particularly on the left side. The notation is written in dark ink and is somewhat faded in places. The staves are numbered 1 through 10 on the right side. The notation appears to be a score for a piece of music, possibly a string quartet or a similar ensemble. The handwriting is somewhat cursive and difficult to read in some places due to the staining and fading.

A

B

Handwritten musical notation on four staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as mf and ff . The second staff contains several measures with plus signs ($+$) above the notes. The third and fourth staves continue the musical piece with similar notation and dynamics.

Four blank musical staves, each consisting of five horizontal lines, arranged vertically in the middle section of the page.

Handwritten musical notation on two staves. The top staff features a series of notes with a slur over them, and the bottom staff contains notes with plus signs ($+$) below them. The notation is dense and includes various rhythmic values.

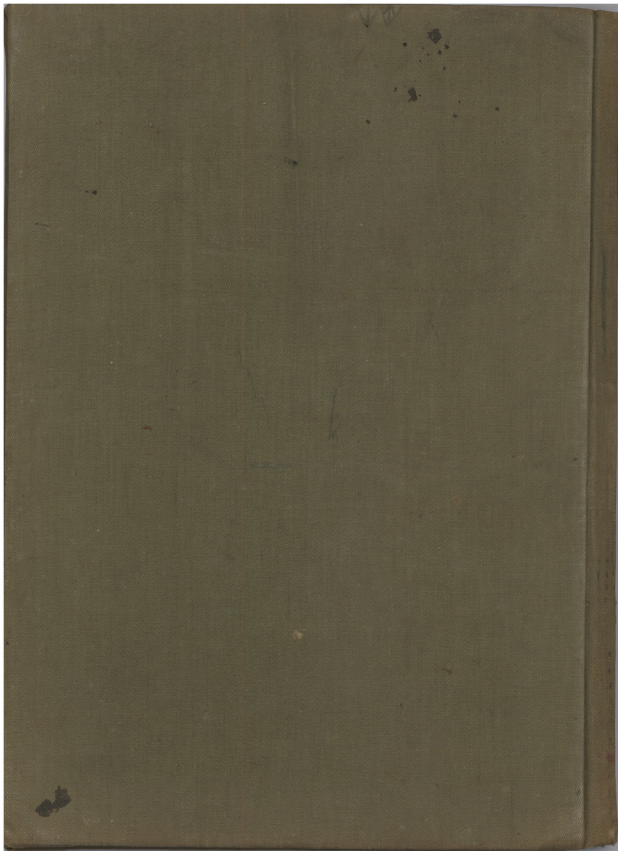
Handwritten musical notation on a single staff, showing notes with plus signs ($+$) below them and a sharp sign (\sharp) at the end of the staff.

Handwritten musical notation on a single staff, featuring a series of notes with plus signs ($+$) below them, ending with a sharp sign (\sharp).

SONATINA

Allegro

This page contains a handwritten musical score for a piece titled "SONATINA". The tempo is marked "Allegro". The score is written on ten systems of staves. The first system shows a treble clef and a 4/4 time signature. The music consists of several staves, likely representing different instruments or voices. The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "ff" (fortissimo). There are also some markings that look like "fe" and "8". The score is divided into two main sections, labeled "I" and "II", with repeat signs. The handwriting is somewhat messy, with some ink smudges and corrections. The paper is aged and yellowed.





9 ф. п. л.



11-11

11-11



11-11

11-11





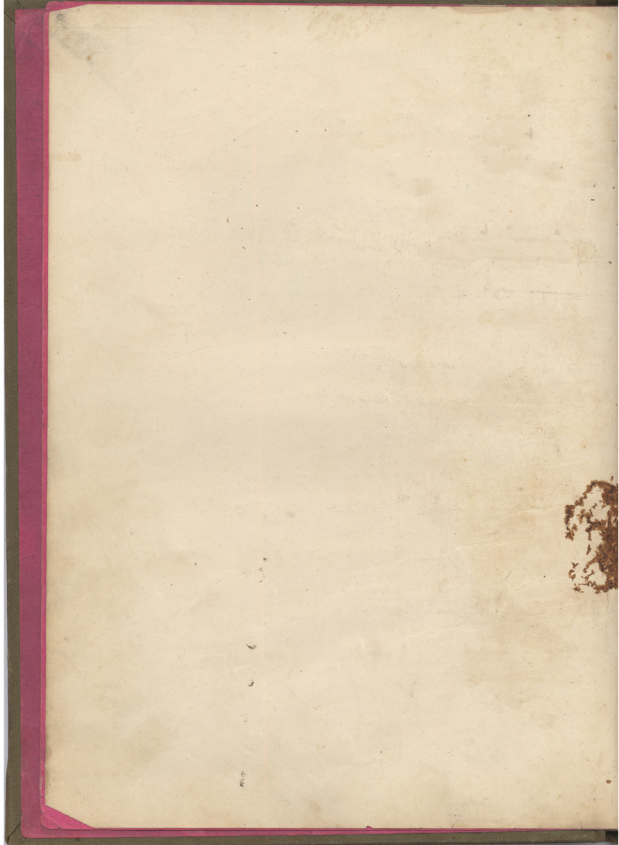
2

ox
+
ox

ox

17/11/1911

(17/11/1911)



M. Maniatis

Mikis

1. ΜΟΥ ΕΦΥΓΕ

P. MANIER

p Μου ε-φυ-γε για να-τα εα-γα-σαι ποσο γυ-νια
 ε-να φε-ρα λα-φι-δου-σι αλ-λου χα-ρα γυ-ρευ-σι
 αλ-λου η-ρει πο-τα αλ-λου φα-λοι γυ-νια

2. ΝΥΚΤΩΔΙΑ

MARSÄHNER

p Ω μη νοι να σε γυω να να σε εσ γυ
 οι μη νοι ερω σο εω. λοι δεξ αα εδουκ για
 ην χα ει τω νε νη σε ωο δεξ ην
 σε ποσο εω σου νε καν σε σου καν
 ην εω ηνω-χα-ρα για τα ερα σου ωο εδουκ ην
 εω για σου εω-ρα-για σου ην σε να με δεξ σου εω
 σε ωο δεξ σε ωο δεξ ην εω εω δεξ δεξ

p ε-υ - γυ υν-δι μου ε-υ-ρω πα υαη τα *p* υα-ω να

ηι - ω εηιρ fe-mi-ria εε-ρη-μο εο-ω υν να-χω ηι-vo

τηρ αγ-ρια θα-λασ-σα ευηρο-φια *p* ε-υι υν-υε-vo ηυ-μο-υι -

ηι-vo η - ω υν υο-ομω τηρ συμθ-ρες *f* Για οί-να ηι-υφοιμη υεθου

coll.
εε σου νυκτα ηαι ηι-ρα θα-χω υροσυ-χη η - διδ-υο-οις υρο-συ-χη

p Για ηι-να υη-οι διδ-υο - ηι - να *p* ετοι υοομο υοι-υοι ηι-λα-δο

να *p* υο-υι-ρα ηι-vo ε-υυ υε-ρα εαν ο-ω να-ρη-ω ηαι ηαι

8. ΕΦΥΓΕ

Γ. ΒΙΖΕΤ.

all^{to}
 ὃς πο ποῦν ἢ τις ταν - ἄ τι ἄλφω κί νη υψοθμ - πί φει
mf
 κί θυ χί τρακα τιο - κί νη ρίς τὴ γέ νη θρη νο ὄσ
all^{to}
 ἄχ κί τὸ γου σὺ ναι ὄι ἄς αἰ ὠ νι ὠ νὰ κί τὴ χη
mf
 ὡς τὸ κί κη μου ἔ δὰ νο αἰ ὠ νι ὠ νὰ ὄε τῶ
mf
 ἄν τα κί νη σὺ νη π δία μου ρ ἢ τις πία
 σε ἄν τα ἄ ἄ κί ρος μου πία
mf
 κί ἄν τα ρος μου πία σὶ τὴν σε
 ἄν νη ἄν τα - θά ὄω ἄν - πεν - πα - τῶν - σε - να κῶν
mf
 μου ναι τὸ ὄσ ὄσ ὄν .. κί φραῖ νη ναι τὸ
 ὄσ ὄσ ὄν ἄ τῶ ἢ πὰ ὄν σα ναι
all^{to}
 κί σα σὺ νη π δία μου ὄ ἢ ὄσ τὴν κί ὄ χί ὄι φη
 κί να αἰ - τὰ τὰ νη - ἄν τὴ τὰ ὄσ ὄσ κί - να
mf
 σὺν ἄν πο νὸ σὺν ἄν πο νὸ ὄσ τὴ

16.

NYXTA

SCHUBERT

πρῆξι ὡς κορφή *pp* ἢ οὐράνια νόχτα
pp τὰ στεφάνου ἐὰν γὰρ διαβαίνουσαι σὺ δὲ οὐ ποῦ... γαίνουσαι
 καὶ τὰ φουκαίαι σου *pp* σιγα
 σιγα *mf* καί σου βαίνουσαι *pp* σιγα σιγα
mf καί σου βαίνουσαι *pp* κορφή *pp* ἢ οὐράνια
 νόχτα *pp* ἢ οὐράνια νόχτα σου κενεῖται
 ἐν καὶ σιγαί σου τὰ οὐκ ἐν τῷ σου καί σου
pp ἴδου καί ἴδου *mf* σου καί σου
pp ἴδου καί ἴδου σου καί σου

Duet
 Adagio
 3-2-4

7

22.

Η ΝΕΟΤΗΣ

Δ. ΡΟΣΙΟΥ

Handwritten musical notation on a staff with lyrics: *Νε - ο - τή - τή - ναι - ης - εν - νε - α - γα - ρα - δα - ελ - λ - νια - υπε -*

Handwritten musical notation on a staff with lyrics: *- νη - νε - τή - χρο - νια - δια - βί - ης - τή - ναι - ού - νε - α - γα - ρα - δα - τή - ναι - ης - εν - νε - α -*

Handwritten musical notation on a staff with lyrics: *- τή - ης - εν - νε - α - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α -*

Handwritten musical notation on a staff with lyrics: *οί - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α -*

23.

Ο ΚΑΥΜΟΣ ΤΗΣ ΚΟΡΗΣ

Handwritten musical notation on a staff with lyrics: *Α - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α -*

Handwritten musical notation on a staff with lyrics: *οί - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α - τή - ναι - ης - εν - νε - α -*

27.

Η ΘΥΣΙΑ

48

A handwritten musical score on aged paper, titled "27. Η ΘΥΣΙΑ" (The Sacrifice). The score is written in ink and consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The paper shows signs of age, including water stains and foxing. The right edge of the page is bound in a red cover, with the number "48" written in the top right corner. The score is organized into systems, with some staves containing complex rhythmic patterns and others featuring more melodic lines. There are some corrections and additions visible in the lower staves.

Handwritten musical score for the piece "ΣΤ' ΟΝΟΜΑ ΤΟΥ". The score is written on ten staves, organized into five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The final system includes a double bar line and a key signature change to one sharp (F#).

The score is written on aged, yellowed paper. The notation is in black ink and includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The final system includes a double bar line and a key signature change to one sharp (F#).

Handwritten musical notation on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of rhythmic patterns with various note values and rests.

Handwritten musical notation on three staves. The top staff is in treble clef and includes the handwritten instruction "XOOSZ app". Below the staff, there is a line of text: "T.: k. my - nudi - exi -". The middle and bottom staves continue the musical notation.

Handwritten musical notation on three staves. The top staff is in treble clef and includes the handwritten instruction "BOPAZ (p.)". Below the staff, there is a line of text: "T.: k. my - nudi - exi -". The middle and bottom staves continue the musical notation.

Handwritten musical notation on three staves. The top staff is in treble clef and includes the handwritten instruction "BOPAZ (p.)". Below the staff, there is a line of text: "T.: k. my - nudi - exi -". The middle and bottom staves continue the musical notation.

Handwritten musical notation on a single staff in bass clef, continuing the piece with various rhythmic and melodic elements.

XIII

Вопше

XIII

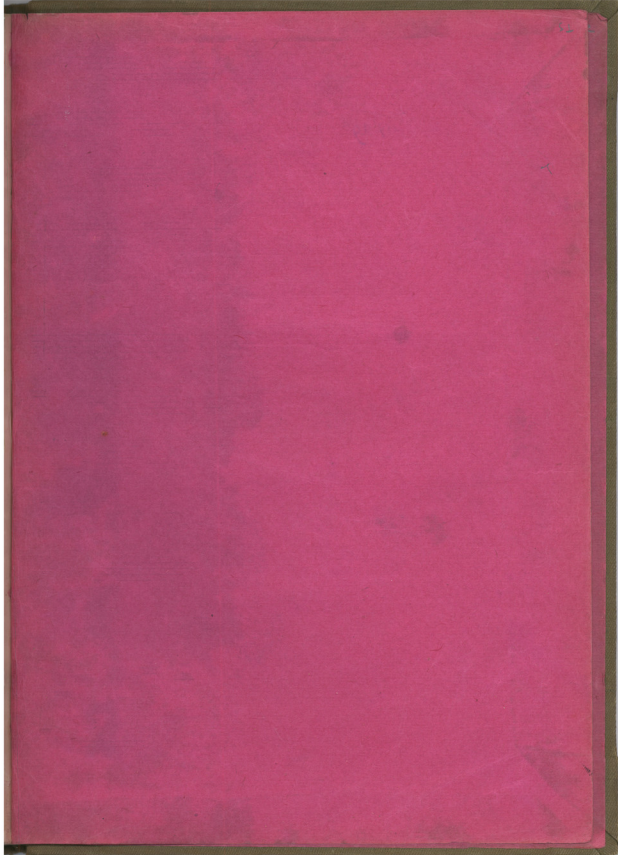
Handwritten musical score on aged paper, featuring multiple staves with musical notation and some text annotations.

The score is organized into several systems of staves:

- System 1:** Includes a vocal line (top) with lyrics "в - в - в - в" and a bass line (middle) with lyrics "в - в - в - в".
- System 2:** Features a grand staff (treble and bass clefs) with complex rhythmic patterns and a piano accompaniment.
- System 3:** Shows a grand staff with a piano accompaniment and a vocal line.
- System 4:** Includes a grand staff with a piano accompaniment and a vocal line.
- System 5:** Features a grand staff with a piano accompaniment and a vocal line.
- System 6:** Shows a grand staff with a piano accompaniment and a vocal line.
- System 7:** Includes a grand staff with a piano accompaniment and a vocal line.
- System 8:** Features a grand staff with a piano accompaniment and a vocal line.
- System 9:** Shows a grand staff with a piano accompaniment and a vocal line.
- System 10:** Includes a grand staff with a piano accompaniment and a vocal line.

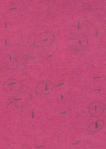
Annotations and markings include:

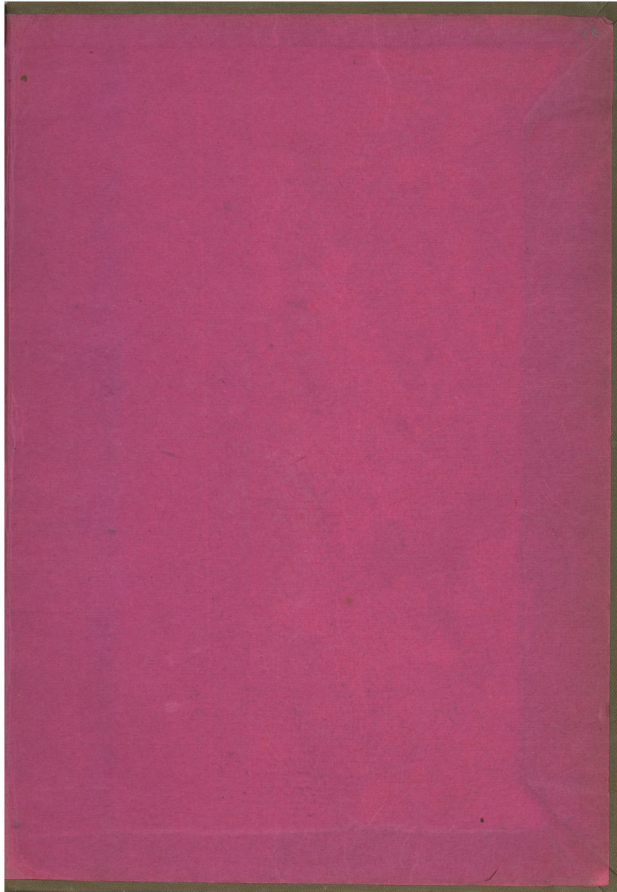
- Lyrics: "в - в - в - в" (repeated in several places).
- Performance instructions: "Allegro moderato" (written above a staff).
- Handwritten notes and corrections in various colors (blue, red, black).
- Dynamic markings and articulation symbols.



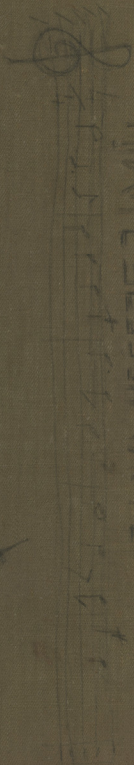
19'29

16





Минне Бедгаранне



A

