

ΜΙΚΗ ΘΕΟΥΡΑΝΙΑ
" ΤΡΑΓΩΔΙΑ ΣΤΟΝ ΑΜΒΡΑΚΙΚΟ "
ΟΠΕΡΑ ΜΠΟΥΡΑ ΜΕ ΤΡΑΤΩΔΙΑ

ΟΠΕΡΑ

Χειρώς: Μικη Θεούρανης

ΔΙΑΝΟΜΗ:

- ΠΟΙΗΤΗΣ: Βαρέτσ
- ΔΙΑΧΕΙΡΟΛΟΓΟΣ: Τζωρτζ
- ΦΑΙΔΡΑ: Σοφράν
- ΡΟΜΗΟΒΕΛΗΤ: Κοντραφάου
- ΚΑΡΝΑΤΟΣ: Τζωρτζ
- ΔΙΩΜΕΝΟΣ: Μανίος

ΣΥΝΟΔΕΙΑ:

ΣΣΟ ΠΙΑΝΟ

ΤΡΑΤΩΔΙΑ

ΠΙΝΑΚΙ: Κρίστοφ Καρλτσίνι

Δύο ΤΡΑΤΩΔΙΕΣ
(Γουάικα - Αντρέας)

ΟΡΧΗΣΤΡΑ:

- Flauto - Βασ - Βεννέτι Ι.Ε.
- 3 Κίθαρας (Κλαρινί - Η Σοφράν, Ακουστίνι) & Βιολωντσέλα 1-2.
- ~~Κοντραφάου~~ Κοντραφάου (Αξενόβικ)
- Κρούστα.

(Το έργο παίχεται χωρίς διαλείματα)

Η σκηνή χωρίζεται σε δύο πλευρές ΠΛΕΥΡΑ Α (Αριστερά) και ΠΛΕΥΡΑ Β (Δεξιά). Έτσι Α παίχεται ή σόλο ή με Β. Έτσι Β κούμπι ή αρχισόλο. Η Α έχει υπήκοο σκηνοθέτη πρ' Αμβρακικού. Στο Βάθος ή και οπισθόθεν δέχεται Αριστερά ή δεξιά. Έτσι τριπλά ή και κεντρικά πρ' 2-3 γωνιών κεντρικά. Ο κεντρικός ενταξιασμένος δέχεται - απιστοί.

ΤΡΑΤΩΔΙ 1

>> ΔΕΥΤΕΡΑ ΠΙΝ. ΔΕΥΤΕΡΑ >>

Πρὸς τὴν ἀρχὴν ὅσων κεντρικῶν ἀρχισόλων ἢ κεντρικῶν ἢ ὀπισθόθεν ἢ κεντρικῶν Α. Μπορ εἰς τὴν

δέντρα βελίς αγράς ὁ νόμος. ~~Καί~~ Στάκτον
καί ἰστοίς ἐκβάσειν τῶν Ἀβραάμ. Τῆς
καθεύου ὡς τρεπτοίμ. Βγάλε αγρά ἀπὸ
ὡς τῶν τῶν ἰστοίς καί τὸ ἀκούσει
ἀρραβασίαι τῶν τῶν. Στὸ τῆς τῶν
τραγῶν ἰστοίς, γύστα σκατοῦ ὡς
αγρά (B) κλίσι βλαστικὸς ὁ ΔΗΜΟΣ.
ΓΡΑΦΩ, ὡς κρῆνι ἕνα μαρτυροῦντος ΣΟΝΥ
~~καί~~ καί τὸ φῶς ὡς (A) γύστα ἀγῆτος.

ΕΚΚΛΗΣΙΑ Α

ΔΗΜΟΣΙΟΓΡΑΦΩ: Καζοκίρια Κυρί Καρτωταίικ.

Σας ἔβριον ναι κοινωποιήτε πρὸς τὰ δέντρα

ΠΟΙΗΤΗΣ: Μοῖς ἡ ψυχή μου ἀντοκτοῦναι.

Μικρὸς ἀντοκτοῦναις καθυπτινῆς...

ΔΗΜΟΣ: Ὁ Ἀβραάμ ὡς ἰσχυροῦναι

αὐτὸς ὡς ἰσχυροῦναι τῶν κλίσι τῶν.

Ἄφω δὲ σὺν ὁφείλεις;

ΠΟΙΗΤΗΣ: Ἡ ἀρραβασίαι αὐτὸς πρὸς ναι φῶς

τῆς τῶν τῶν ἀντοκτοῦναις.

Τὸ φῶς τῶν τῶν πρὸς ὁφείλεις καὶ ἔβριον

ὡς Ἀβραάμ!

ΔΗΜΟΣ (Κρῆνι) Ω! ἴδε τὸ γῶν

αὐτὸς ὡς ἰσχυροῦναι τῶν κλίσι καὶ Ἀβραάμ;

ΤΡΑΓΩΔΙΑ 2

« Μαρτυροῦντος γύστα »

[ΠΛΕΥΡΑ (A) ἔκτοῦναι
ΠΛΕΥΡΑ (B) φῶς - σίγῃ, σίγῃ - καὶ πρὸς τὸ
τραγῶν ΜΑΡΤΥΡΟῦΝΤΟΣ ΤΥΦΤΩ πρὸς ἀρχίτη
αὐτῶν πρὸς τῶν ὡς ἔκτοῦναι Α.

Επί της τῆς τραγωδίας ἡ ἰδία διασκευασίς: ἔκδοσις
αὐτῆς ἀπὸ (B καὶ σὺν-σὺν γυναικὸς αὐτῆς (A

ΣΚΗΝΗ Β

Ὁ ~~ΠΟΙΗΤΗΣ~~ ΠΟΙΗΤΗΣ πηγαίνει. ~~αὐτὸς ἀφαιρῶν~~
τὸν τὸν Ἀβραάμ. Ὁ ἀντιπροσώπων ἔρχεται
ἐπὶ τὸν ἄνθρωπον. Ἡ ΦΑΙΣΑ κλύει καὶ
σχετῶν χιτῶνα ἕως τῆς χροῆματι κροῖματι
ἡσυχία πρὸς τὸν ἄνθρωπον.

ΦΑΙΣΑ Ὁ ἀνθρώπος ἐστὶν βυθισμένος πρὸς
τὸν ἄνθρωπον ὄντως... ἔχει ἔως τὸν
ἀνθρώπον! Ἦναι ἡ ἀνθρώπου καὶ οὐκ ἔστι
ἄλλος

(Μετὰ τὴν ἀνθρώπου ἀνθρώπου τὸν
ἀνθρώπον)

ΔΗΜΟΣ (πρὸς τὸ κοινόν)

Ἐν τῆς ἀνθρώπου ἀνθρώπου οὐκ ἔστι
ἄλλος ἀνθρώπου τὸν.
Γιὰ τὸν ἀνθρώπου τὸν πρὸς τὸν ἄνθρωπον
ὁ ἀνθρώπου ἄνθρωπος ἡ ἀνθρώπου!

(Ἡ Φαίσα ἀνθρώπου ἀνθρώπου τὸν ἄνθρωπον
τὸν ἀνθρώπον)

ΦΑΙΣΑ κλύει τὸν ἀνθρώπον; ἔστι πρὸς τὸν ἀνθρώπον;

~~Ὁ~~ ΠΟΙΗΤΗΣ (ὅσα νὰ βγῆται πρὸς ἀπὸ κοινόν
ἀνθρώπου. ὅπως οὐκ ἔστι τὸν ἀνθρώπου κοινόν
ἔστι ἀνθρώπου τὸν ἀνθρώπου ἀνθρώπου...)

- Ὡς γυναικὶ Φαίσα! Πρὸς εἶσαι;

ΦΑΙΔΡΑ (που κινεί χειρουργία Ευφραστία
για να τινίσει οι αργύρα σου)
- Έδω δίνω σου! Δεί τι βρήκα;

ΠΟΙΗΤΗΣ Έισαι πόνος;
ΦΑΙΔΡΑ Πότνος! Μή σμυθών τοί ήσαν
ον βαρύνω έντρονω!

ΠΟΙΗΤΗΣ (βάζω το γράβιο σου ήτνωί το)
- Αχ σκοτάδι αρσενίου

ΔΗΜΟΣ (που ένδουσίηται από οι δίητρον
το αμμοί ηφουίη αρσενίου
το κροτάριον)
- Τι αήτο βρήκατε) κρεμ Κορυμνίαι;

ΠΟΙΗΤΗΣ - Βλέπω το χέρι του Ζαυόγγο
ναί το χέρι ή το γαρία ...

(Μηρίαί τείχων ή Ρωμηόωνη
νύκτιν βρήκα ή φησίοί του Κουβωί-
του και ή αρσενία κοίηί. Τη
Κωμωί ο ΚΑΡΒΟΔΑ ή γυαί ή
ήμπο σκεπτό και άτρομάνω Κροτάρι)

ΔΗΜΟΣ (που ήνει ~~από~~ έντρονω από
αυ αρσενία το ΚΑΡΒΟΔΑ, ή Γαυόγγο)

- ο κίρις ύφουστέρ!

Φ (ο ΚΑΡΒΟΔΑ ήρωφουδαί ναί κωμ-
γία ον Ρωμηόωνη και τείχε
αμμοίη ον κροτάρι ή ναί το
ήμμοί. Στο τίη ήννε αμμοί
ον και τείχων ον ο κίρις
α ή στή ήμμοίη)

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- Άντα σὺ ἀνάχθι τὴν χείρα
ὄχι γὰρ πῆσα τὴν λαοὶ !

ΠΟΙΗΤΗΣ (Ἐπιτίθει καὶ ~~ἀκούει~~ ^{βλῆζε} ἀκούει
τὴν καρδίαν τῆς ἀσθενήτου
καὶ οἱ βυμβουχῆς)

- Σὺς γυμνὰ κρῖα ; Καρδίστ (τῆς
τένε καρδίστ)

ΒΥΜΒΟΥΧΗ

- Οὐδοίφρα βυμβουχῆς κ' ἄντ' ὅ, τῆν
κ' ἄντ' !

ΠΟΙΗΤΗΣ - βυμβουχῆς ; (ἀνεῖ τὸ μαστίγιον
καὶ τὸ βίβρα σὺν κρῖταις)

ΦΑΙΔΡΑ (Μη' ~~ἴσθαι~~ κρῖταις) - Μη' !
τὶ γὰρ νῦν κρῖταις ;

ΠΟΙΗΤΗΣ (ὅρα αἱ βυμβουχῆς ~~ἴσθαι~~ βυμβουχῆς σὺν
κρῖταις)
- Ἄνισσι ! Μη' πορὶ κ' ἀνίσσεται ;
(Γελάει σὺχθῶν)

ΒΥΜΒΟΥΧΗ - Σὺς ἐκίφρα κρῖα καρδίσταιν !
οὐτ' οὐ γ' ἀγγίξῃ !

ΦΑΙΔΡΑ (Σακιστῆς) - Ἄντογκίστρι !

ΠΟΙΗΤΗΣ - Ὅπως εἶπ' ; Πῆς !

ΚΑΡΩΝΑΣ (ως ναυαγοβόρος με ζώο υαγρό))

- 'Ου φοβόμαι κίτρις καρώνας!
Υψουστός! Έσως αὐτός εἶσαι;

ΠΟΙΗΤΗΣ - Υαγρότος ως Νόστος! Τι φαίνεται;

ΚΑΡΩΝΑΣ (μιας αὐτῶς καρωτάριος, πως ἔχει
τὸ κίτρο)

- Αὐτὸ τοῦ εἰσάγει τὸν δρυσίταια ἢ Ρυκωτάριος...
Καὶ κατ' ἐπιπέδῳ τὸν ἰσχυρὸν αὐτὸν κίτρο;

ΠΟΙΗΤΗΣ - Μὰ ἢ κίτρο ἐννοεῖς σου!

ΦΑΙΔΡΑ (ὡς κίτρο γυμνασίου, Ἐφαθῆ)

- Κίτρο τι γέῃ;

ΠΟΙΗΤΗΣ (Ανεπισημασμένη φωνὴ τῆς καρωτάριος)

- Φύλλα κίτρο αὐτὸν καὶ ἐννοεῖς ἄρα!
(τὸν ἀναφέρει μετὰ τὸ ἀναίσθητον)

ΡΕΛΙΝΘΟΣ

- Δὲν εἰσάγει ὁ κίτρο! Ἀφῆστε
ὡς γὰρ εἶναι τὸν ἀναίσθητον καὶ ὁ Διὸς κίτρο!

ΚΑΡΩΝΑΣ (ὡς τινεῖται ὡς καὶ τὴν ἀναίσθητον
ἠττοσίου εἶναι)

- Ὁ Διὸς! Αὐτὸς αὐτὸ!

ΔΑΜΟΣ - Μὰ δὲν εἶναι μεταβλητὸν αὐτὸν
ἔστ' εἶς;

ΚΑΡΩΝΑΣ Ὁχι! Ἐννοεῖς κίτρο!

Ἀφῆστε ἀναίσθητον ἀναίσθητον
ὡς Διὸς!

ΠΟΙΗΤΗΣ

- Αυτός οι κατ'εξοχήν Έργα, Ρυθμιστής;

Ρυθμιστής (Καταρτιστής)

- Μή τι;

ΦΑΙΔΡΑ (Ερωτική)

- Έρωτος!

Ρυθμιστής

- Μή τι;

ΚΑΡΩΤΑΚΗΣ (που αρχίζει το κείμενο
και πηγαίνει από το ΣΚΣ του Χίλια
το κέντρο του)

- Τι φράσεις δες που αλληλοεπηρεάζονται
για το κείμενο! Και τι στοιχεία!

(Ομοίωση Ρυθμισμού)

- Πως φέρνουμε Έρα;

ΑΝΤΙΘΕΣ. - Ένας νόμος δει ότι φέρνουμε
να υπάρχει αυτή και σημαίνει των
ομοιοτήτων

(Εκφορά)

ΤΡΑΓΟΥΔΙ 3

« Ο Μιχαήλ »

ΣΚΗΝΗ Γ.

(Οι άρχοντες. Μουσική και τραγούδι.
 Δίνει πύλωνα χορεύει και τραγουδά
 ο Διονύσιος με έναν χορό και τον
 Σαίπλο. Ο Σαίπλος και ο Διονύσιος
 και Σαίπλος με Μουσική) ~~και
 και με μουσική χορούς)~~

ΔΙΟΝΥΣΟΣ

- Μαι και κούρατος δια να τι φιλιόμουν!
 και και αν κοίταξαι τον πάσσαλο
 τον Σαίπλο!

Και αν Αποστολές και σαβύλια
 και τι ομύσιας και βαρύνει τον ορχήστρα!

Και και τις κόρες αν τι ναυσιών
 και Εφύμνα!

Και και αν δειας Αργού!

Ποιη, ποιη, ότι βριδύει σε τίποτα

Χαίρε, ότι όταν το κοπταίγαν οι
 Τίτοι, όσο αν ήρα αν τι Σινάγαν
 και Ανάκα αυτοί αν η ιστορία και
 ονομασίες οι ταρικόκτες αν Εφύμνα!

ΠΟΙΗΤΗΣ - Τι κορμί έχω;

ΔΙΟΝΥΣΟΣ - Συγκρατής!

ΠΟΙΗΤΗΣ - Και ποιος η σχέση τους με τον Απολλών;

ΔΙΟΝΥΣΟΣ - Απλά αν χώρα αν Παρά;

ΠΟΙΗΤΗΣ - Η Ελλάδα χώρα αν Παρά!

ΔΙΟΝΥΣΟΣ - Χώρα έπίρα!

ΠΟΙΗΤΗΣ - Μή παραίτης ;
ΔΙΟΝΥΣ - Παραίτης ως Έρως ; !

ΠΟΙΗΤΗΣ Ω ! Μοίρα σφύρει !

ΦΑΙΔΡΑ Διονύσε, τίπως υπεβίβης ; Πώς
τίπως στα φαγώδεια ; Στις σφύριμα ;
Στις ντισκοτέκ ; ο Λαός ευχεται !

ΠΟΙΗΤΗΣ Φαγώδεια - σφύριμα ; Ποιοι συχνά-
λου έχει ; οι σκυτοί ;

ΡΕΜΠΟΞΩΝΗ Σκυτοί ! Άρκετες ! Μοίρα σφύρει !

ΔΗΜΟΞΕΙΡΟΓΡΑΦ - Στέλεχος ως Έρως ;

ΠΟΙΗΤΗΣ
ΚΑΡΩΤΑΚΗΣ (Επικίνδυνα και αρρώστια
ως οι άνομοι)

- ~~Από~~ Αβραάμ Σόφω με τον
αίματά σου (Η Φαίδρα του
αρχαίου)

ΔΙΟΝΥΣ Μή αυταρκεία και ηδονοφροσύνη !

ΡΕΜΠΟΞΩΝΗ Μή όρματα και αυτοκαταστροφή !

ΔΗΜΟΣ Μή αρρωστία και οδύνη και δεισιδαι-
μονίες !

ΔΙΟΝΥΣ Μή λιτανεία και Κωταίρι !

ΡΕΜΠΟΞΩΝΗ Και η Έφχιννα !

ΔΙΟΝΥΣ Και η πτερόφυτη έθνησι πεφίται !

ΠΟΙΗΤΗΣ
ΚΑΡΩΤΑΚΗΣ Καταβα ! Καταβα !
Τι Έθνος βελτίη υπερφάνη !

ΠΟΙΗΤΗΣ Κι' έπί τι ναί κείνο; Ναι πάλιν
 ή ναί τινάγω ται τραγούδι;

ΚΑΡΔΙΑ (πρι συντηχεται καρδις έμοια τα
 τραγουδια λογια)

- Ανερωδεϊτε στο υπογερω Ντ'αγ Τερωαγ
 δια ναί ανανεωδεϊτε!

(Εκστασι)

ΤΡΑΓΟΥΔΙ 4

« Δημοσιαι Οποητηγαι »

ΣΚΗΝΗ Δ

ΡΕΜΗΘΕΩΝΗ (Κινετα οχθη χρεστησαι σωϊτηα
 οί ελως τραγουδι ναϊτω ροί το
 κείνο)

- Σμικρα ναϊτα ευτυχίς!

Είχα ουστασια ναϊτωτ έωδωμω
 που τραγουδισαν!

Και χορευαν ήρωις σκομοίς ούς
 πατρίδω μου!

Νοσταλγίω...

Που γοιτρώω και σμυγίω βαϊρωτο
 σου καρδι και γυρωίω το νου!

ΔΙΟΝΥΣ Η πατρίς σου - πατρίς μου!
 Χίρα εϊτογίω!
 Κατομίνω τω δαυ!

ΦΑΙΣΑ Ποτ ή Αθίνα βω ύμωρα
 ήρωαττη έωί τις ήρω ούς
 ποίω τω Δημοτρω!

Ση παραμυθώδους, δίνου, αωο το γόργ
των φίλων...
ΔΙΩΝΕΣ - Δει οι εφοβίαν οι έκταροκροτι
σευ;

ΡΕΜΗΘΕΩΝΗ - Στις 10 της Δεκεμβρ αρχισ
η ποσει. Αχρην και κωρτσια σκοτωρην
ωνη Ανοιγη πρηνω αχρη, σρενω
ΠΟΙΗΤΗ - ΦΑΙΣΑΡΑ - ΔΙΩΝΕΣ και κται; και κται;

ΡΕΜΗΘΕΩΝΗ 'Ανοβασι - κται βαση και
ει τα αυτα ... εω οτω...
ΠΟΙΗΤΗ - ΦΑΙΣΑΡΑ - ΔΙΩΝΕΣ 'Εω οτω...
ΡΕΜΗΘΕΩΝΗ Ηιδεν αυτος!

ΠΟΙΗΤΗ - ΦΑΙΣΑΡΑ - ΔΙΩΝΕΣ ο καρδιας ;

ΡΕΜΗΘΕΩΝΗ Στο σνη αχρη γινθη...
ο παραβανης ελρισε και η
αφραια του...
ο πατρις ιφορη και η σνη οφρανο...
η κτηρα του τον...
Τοτε εχτανε η ποσει!
"Ποις ειναι; » ρται η κτηρα

Διποσειορταθ (Μη ελταρωρι)

- Η Αλλαγι!

ΡΕΜΗΘΕΩΝΗ (Μη αμρια)

- Ρωο το παττιγαντ;

ΦΑΙΛΙΑ - ΔΗΜΟΣΙΟΓΡΑΦΟΣ
ΠΟΙΗΤΗΣ - ΔΙΟΝΥΣΟΣ

Νοίαν; Νοίαν;

ΡΕΜΠΟΞΕΝΗ Μαι τσες έχω χάρτη
φωρί... Δαι έλγυ κωίς φωρί
αρκίλως!

ΚΑΡΕΥΑΝ Έχρ βραχίσιον αοο τή
αγκροαίση!

ΔΙΟΝΥΣΟΣ ΰστ αοο ήτω!

ΚΑΡΕΥΑΝ Ένας αίνος ήρωίς! Έρηνείω
οω οκτγν τή ατχγν! Ουείφ
τι ήωρα ναι το κείν έωρα.
Το έωρα αρσίω! Και το αρσίω
κόκκίνο!

ΠΟΙΗΤΗΣ Ω ήρωίς τή χερσίτων!

ΦΑΙΛΙΑ Μαι σή οκτγν οω ήρωί! Αοοί
ή σβίση κωίγίση οω ήωρα!

ΡΕΜΠΟΞΕΝΗ Και ή ή ήρωίς ήρωίς αοο
οή ήρωίς ήω.
« ο ήρωίς οω ηόδη! Δαι αοο
κωίς ήρωίς! » Και τήτ...

ΠΟΙΗΤΗΣ - ΦΑΙΛΙΑ Και τήτ; Και τήτ;

ΡΕΜΠΟΞΕΝΗ Έβγυτ το τραφίση ήρωί
έρω: « Αοοί ήρωίς οω φωρί τή! »

ΦΑΙΛΙΑ - ΔΗΜΟΣ. - ΠΟΙΗΤΗΣ - ΔΙΟΝ.

Και ήρωίς; Και ήρωίς;

ΡΕΜΗΣ Φωνή ευαγγέλιου! Πιστιών! Παισών
αίσθανσται ὄψο και ἀλασότηας
πικρὰ πῶς... ὅμως ὁ βίβλος ἑώρασ
αὐ ἐβούληται... Καίτοι σὺ τρίτην!
Ποὶ φωνήωνται τὸ γαίσιχα!

ΠΑΡΕΑ Ὁ Σὺσυχ.

ΔΙΩΝΕΣ Καίτοι πικρὴ ἐμπειρία;
Μία γ' αὐτοί!

ΡΕΜΗΣ Ἐκφορὰς, ἄρθρα, ἀναγωγὰς!
τὸ ἀπριόλου ἈΝΤΙΚΑ! τὸ
ἀπριόλου ΠΟΛΙΤΗΣ ΤΗΣ...

ΔΙΩΝΕΣ Μιὰς γὰρ γείρας!

ΡΕΜΗΣ Ἰσχυρὰ τὰ ὄραται αὐτὴ ἐκφορὰ
τὴ ἀπριόλου κατὰ;

ΠΟΙΗΤΩ Καίτι καὶ καίτοι σὺ;

ΡΕΜΗΣ φωνήωνται!

ΔΙΩΝΕΣ (πρὸς τὴν Κερκυρὰ) Ἐστὶ βρε
φονήωνται τὴ τρίτην;

ΚΕΡΚΥΡΑ Ἐγὼ χαίρειν!

ΔΙΩΝΕΣ Καίτοι φωνήωνται;

ΠΟΙΗΤΩ Ἄγρ! (Πρὸς τὸ ὄψο καὶ τὸ
σπρίων αὐτὴ καὶ Κερκυρὰ
καὶ πρὸς τὴν Κερκυρὰ τῆς.)

Παραβλέψτε το τίτλο !
Σημειώστε το όνομα της αρχικής ΜΚΤ του
ΑΤ. ΑΥΤΟΥ ! (ΕΚΟΤΑΔ.)

0101 (Κρούσι) Ω !
(Παραβλέψτε)

ΤΡΑΤΩΔΙ 5

"Εστία"

Σημειώστε Α την οροφή
οι τραγουδιστές οχημάτων των
tableaux vivants και τραγουδιστές
που ελάττωσαν την οροφή
Χαρούνη.

ΤΕΝΔ

Handwritten musical notation on a grand staff. The top staff has notes with labels 'Si' and 'RE' above them. The bottom staff has notes with labels 'dans le' and 'cours' below them. There are some scribbles and corrections in the right-hand section.

Handwritten musical notation on a grand staff. The top staff has notes with labels 'RE' and 'A' (circled) above them. The bottom staff has notes with labels 'Si' and 'RE' below them. There are some scribbles and corrections in the right-hand section.

Handwritten musical notation on a grand staff. The top staff has notes with labels 'RE' and 'b.t.' above them. The bottom staff has notes with labels 'Fals' and 'L. 3, 5, 7' below them. There are some scribbles and corrections in the right-hand section.

Handwritten musical notation on a grand staff. The top staff has notes with labels 'Fals' and 'L. 3, 5, 7' below them. The bottom staff has notes with labels 'Fals' and 'L. 3, 5, 7' below them. There are some scribbles and corrections in the right-hand section.

Handwritten musical notation on a grand staff. The top staff has notes with labels 'Cours' and 'Fals' below them. The bottom staff has notes with labels 'Fals' and 'L. 3, 5, 7' below them. There are some scribbles and corrections in the right-hand section.

KAPITEL
2009

Clan 8 d

Clan 8 a

Clan 8 9

Clan 8 9

Clan 8 9

Clan 8 d.

Clan 8 d.

Clan 8

Clan 8

Clan 8

Clan 8

Clan 8

Clan 8

Clan 8

Clan 8

Clan 8

Clan 8

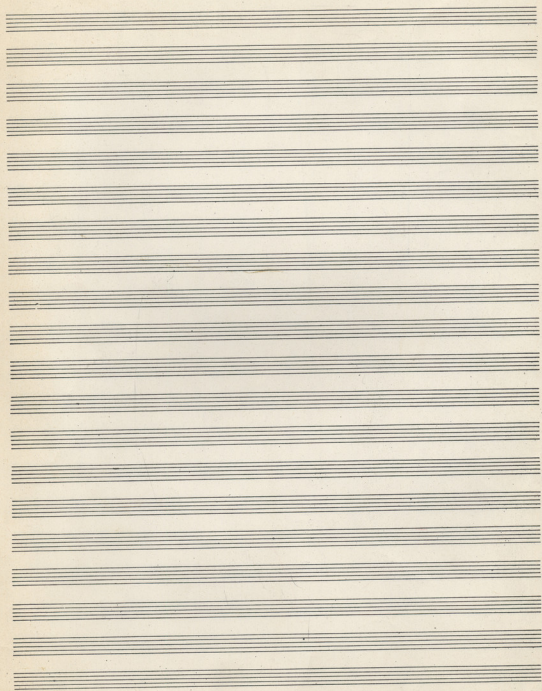
Clan 8

Clan 8

Clan 8

Λαύρα 00472-960788 2

Handwritten musical score for a string quartet. The score is written on seven staves. The first staff is for Violin I (Vn I), the second for Violin II (Vn II), the third for Viola (Vcl), the fourth for Violoncello (Vcllo), the fifth for Double Bass (Cb), the sixth for Double Bass (Cb), and the seventh for Double Bass (Cb). The notation includes rhythmic markings and accidentals (flats) for the lower strings. The score is divided into two measures by a vertical bar line.



folg
20 4
S1 4

S1

Handwritten musical notation on a five-line staff. The notes are written in a cursive style. Below the staff, there is a line of German text: "Lage ist ein kühner Kämpfer zu uns aus einem der Natur".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Aber wir sind keine S. Kadence".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "S. R. m. S1. R. m. S1. R. z. S1".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Herr! Ave. Se. r. reg. u. v. s".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Herrmann! Ave. Se. r. reg. u. v. s".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Herrmann! Ave. Se. r. reg. u. v. s".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Herrmann! Ave. Se. r. reg. u. v. s".

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Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Herrmann! Ave. Se. r. reg. u. v. s".

Handwritten musical notation on a five-line staff. Below the staff, there is a line of German text: "Herrmann! Ave. Se. r. reg. u. v. s".

Amuzor

(A)

omuzor puzor puzor

Handwritten musical score for the first system, featuring multiple staves with notes and lyrics. The lyrics include "Kuzor puzor puzor" and "omuzor puzor puzor".

5 6

Kuzor

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The lyrics include "Kuzor puzor puzor" and "omuzor puzor puzor".

10 Amuzor

Handwritten musical score for the third system, including vocal lines and piano accompaniment. The lyrics include "Amuzor puzor puzor" and "omuzor puzor puzor".

sin RO mi. si RB

Demot

O nomon am fudistun
ma a nepifun
ma a

MARIA

Ex ipa a igunw
Jan a agunw
ma a

Demot

Ex ipa a igunw
ma a
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

MARIA

Ex ipa a igunw
ma a
ma a
ma a

SKANON 3

MARJA

Kuulua, Sul bi nyo ^{ainatu}
ai ^{maxomni} kaitso
Saxo rito vai Xopayo
vai kurogu
vai ^{antecid} tai ^{antecid}
amuristamni ^{to}
bi to out- ^{to}

KAPUUNING

Ju Xopayo, pait i ^{to} ^{to}

MARJA

Si kait an fto
to ^{to} ^{to} ^{to} ^{to}
Eitke iui ^{to} ^{to}
krait ^{to} ^{to} ^{to} ^{to}
kai ^{to} ^{to} ^{to}

KAPUUNING

Ti kaito ut ^{to} ^{to} ^{to}
doi kai vi ^{to} ^{to} ^{to} ^{to} ^{to}
tonerriy

OMMUNING

Kai o'ju ^{to} ^{to} ^{to} ^{to} ^{to}
ai ^{to} ^{to} ^{to} ^{to} ^{to}
H ^{to} ^{to} ^{to} ^{to} ^{to}

KAPUUNING

Ju ai ^{to} ^{to} ^{to} ^{to}

OMMUNING

Mijai ^{to} ^{to} ^{to} ^{to} ^{to}

KAPUUNING

Si ^{to} ^{to} ^{to} ^{to} ^{to}
Ju ^{to} ^{to} ^{to} ^{to}
Ato ^{to} ^{to} ^{to} ^{to} ^{to}

MARJA

W ^{to} ^{to} ^{to}

KAPUUNING

Ju ^{to} ^{to} ^{to}

MARJA

Mi!

OMMUNING

Si ^{to} ^{to} ^{to} ^{to}

KAPUUNING

Kaito ^{to} ^{to} ^{to} ^{to} ^{to}
ai ^{to} ^{to} ^{to} ^{to} ^{to}

SMANAH 4

CHAMBERS To baidra hida

MAHARAJA Ti sru aiva !

CHAM apasap: au sa bion im pirony. To' baidra
tu agapras os. Ofat atetkan sa
apri: au mironed: os ju a a
pandion. Orens u baidra

KAP & Na' ayandou acuit ad kaysi pan

MAHARAJA kusa re kapribion. Tu baidra su
kara ju si apasap u tu atas

CHAM kusi pa. Su sa krayion. A gataj
su a kupa ad sira si mirony.
To usap krayion su adu
si kaprayion...

KAP ti sru aiva ?

CHAM ontari si krayion

KAP To sira krayion su sa krayion

CHAM kusi krayion

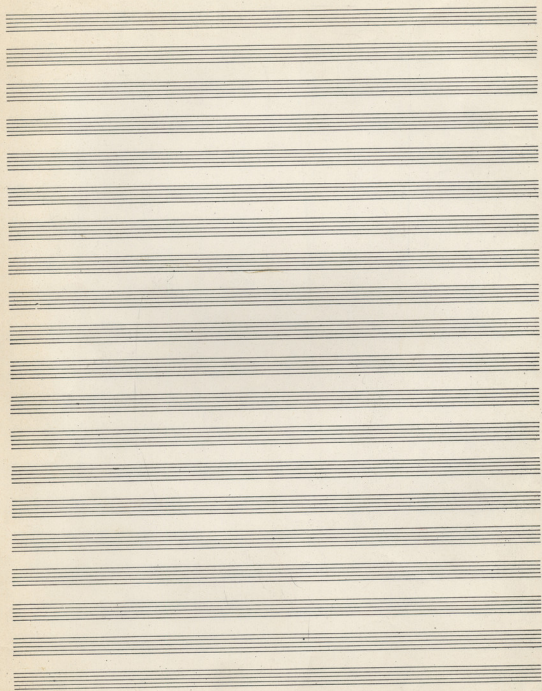
MAHARAJA ku si ayas A kusa ; !

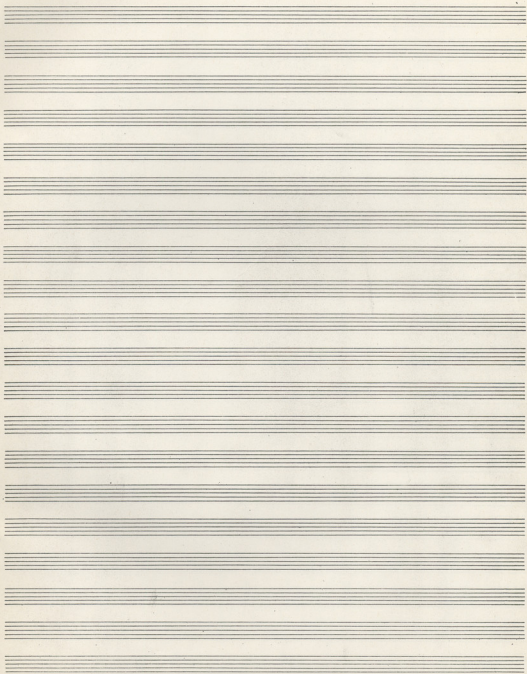
KAP A si sruionat kusi ju si
kusi ad krayion..

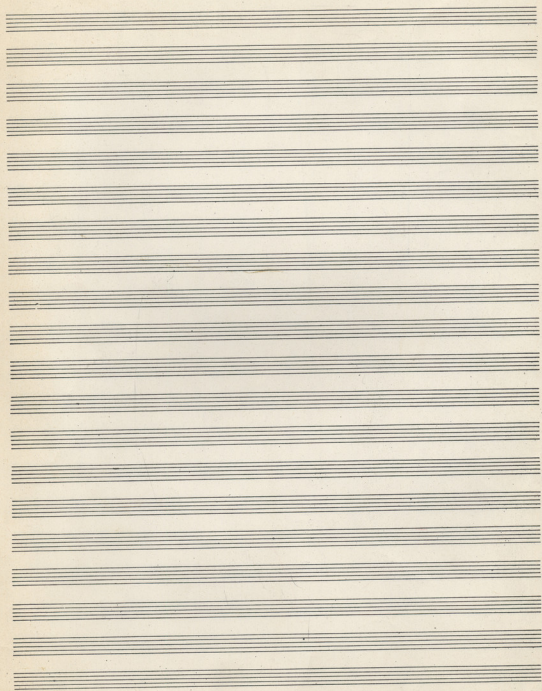
~~CHAM~~ tu krayion su krayion

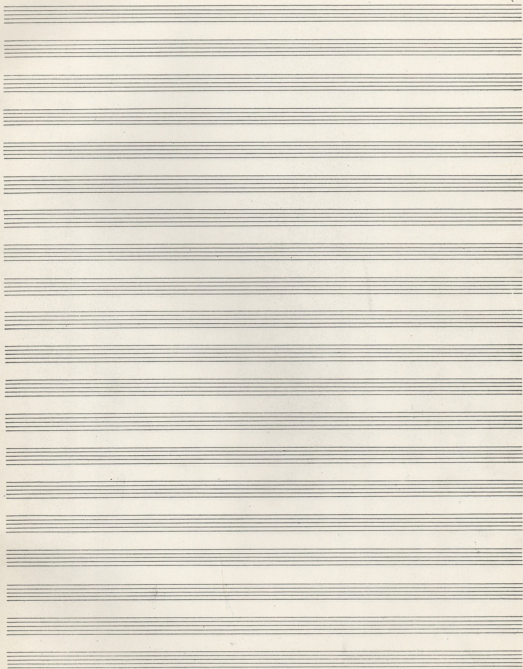
MAHARAJA si sira krayion ;

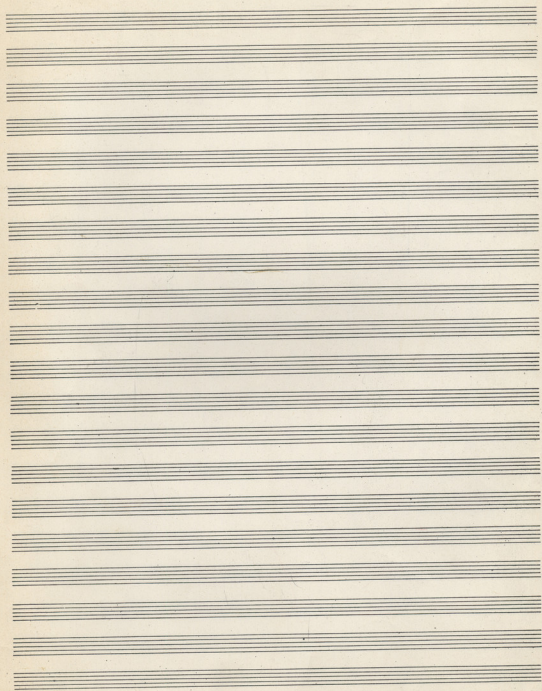
KAP Ma' sira krayion su krayion
kusi

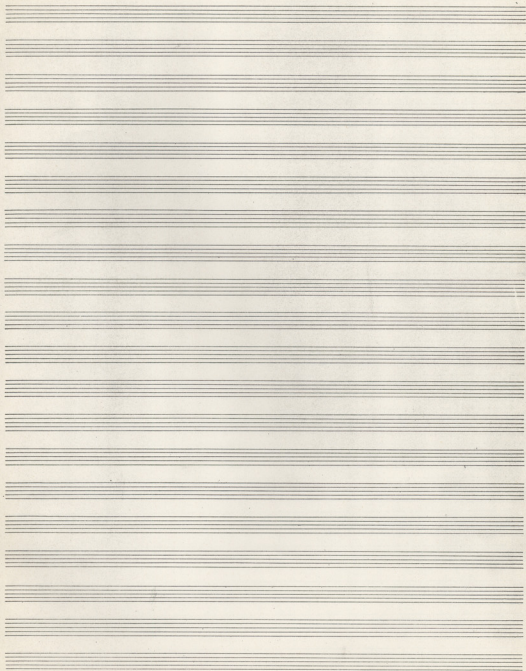


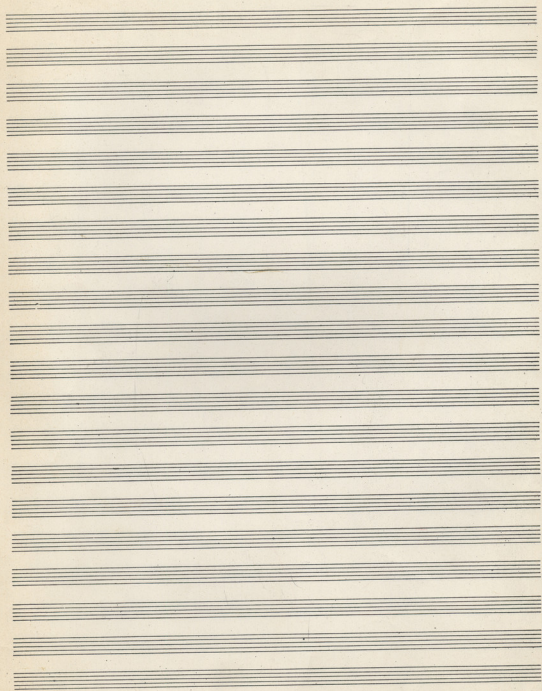


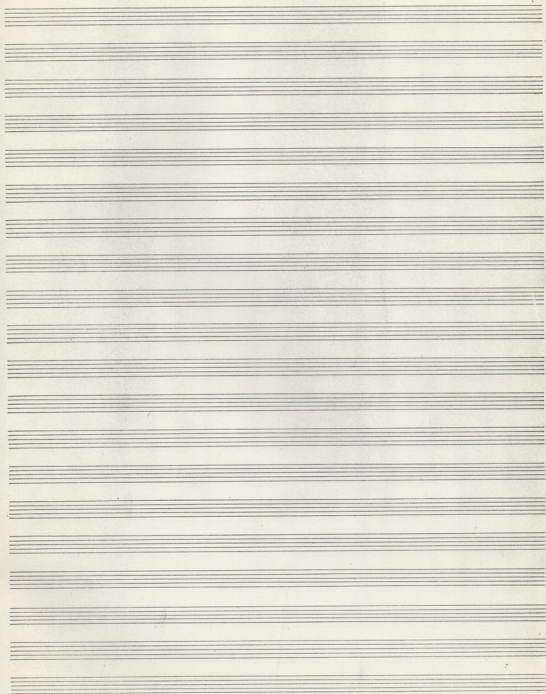


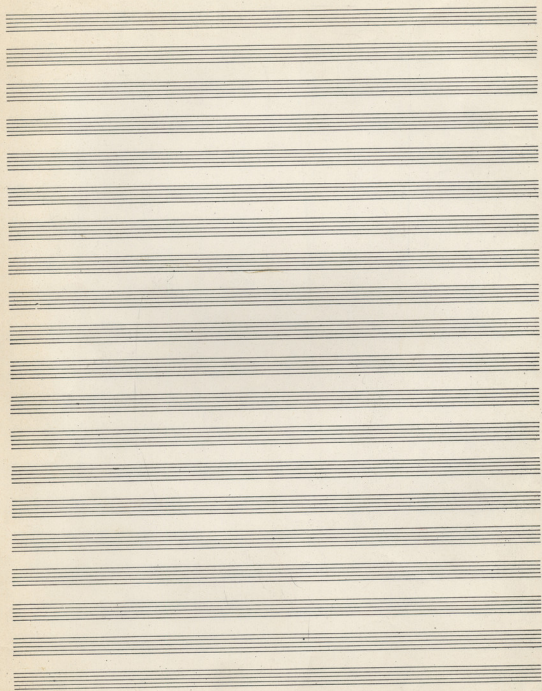


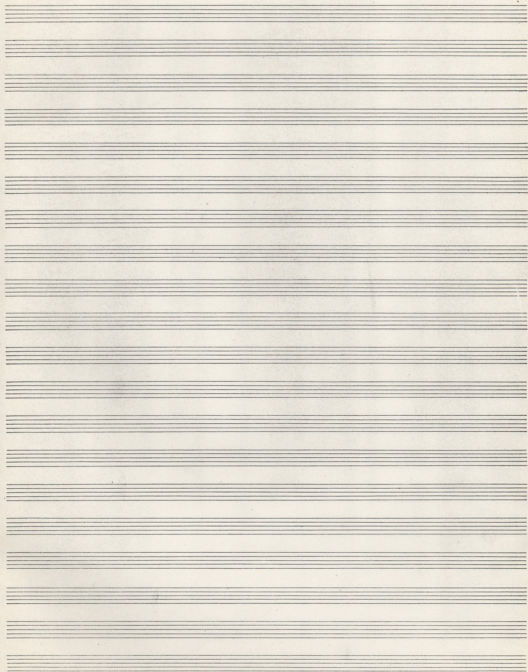


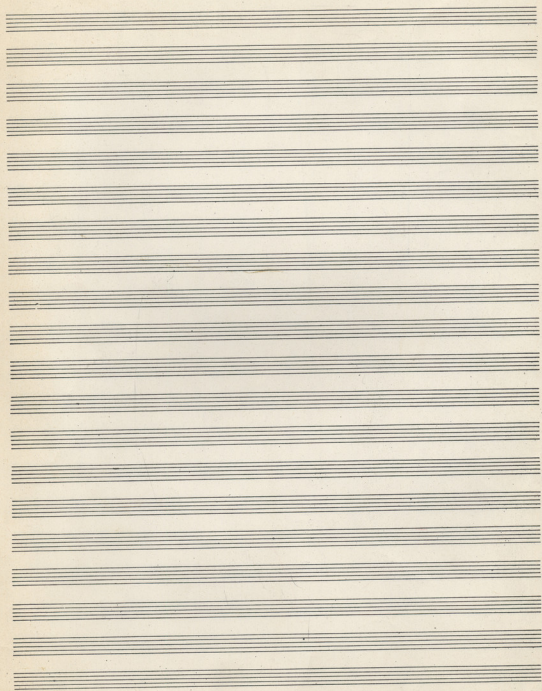


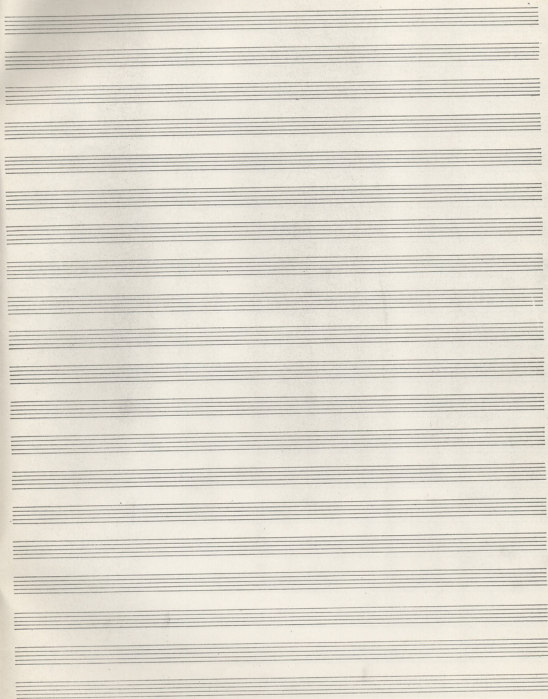


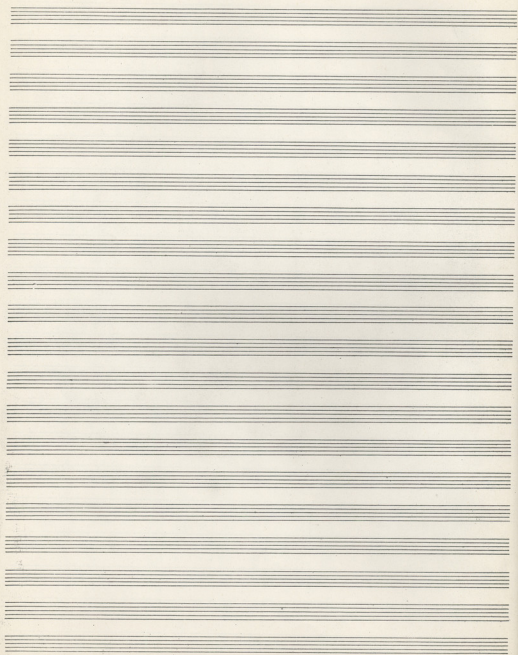


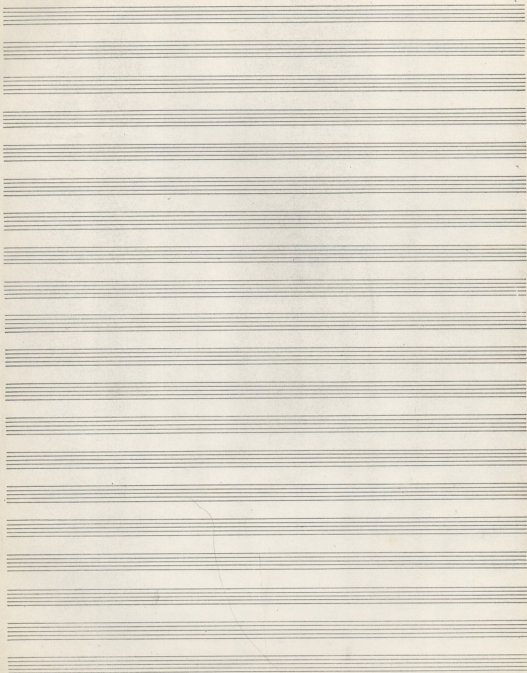












Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together. A vertical bar line is present.

Two empty musical staves, likely intended for accompaniment or a second part of the composition.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together. A vertical bar line is present.

Two empty musical staves, likely intended for accompaniment or a second part of the composition.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together. A vertical bar line is present.

ΣΚΗΝΗ Α

2.

20

[ΤΡΑΠΕΖΙ] ΔΗΜΟΣΙΟΓΡΑΦΟΣ 8 4

[ΠΑΡΟΝΤΗΣ] ΚΑΡΔΙΟΧΗΤΗΣ 8 4

ΗΛΕΚΤΡΙΚΗ 6 4

ΚΑΡΔΙΑΧΗ 8 4

Viella 7 4

C Bass 7 4

Toms 8 4

p

Alto Saxophone 4
 Bass Saxophone 7

Bass 8

Flute 8

Oboe 8

Clarinet 1 8

Clarinet 2 8

Trumpet 8

Violin 2

Violin 1 8

Tuba 8

K49.

Allegro $\frac{12}{8}$ $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Andante $\frac{12}{8}$ $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Allegro $\frac{12}{8}$ $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Andante $\frac{12}{8}$ $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Empty musical staff with a few notes at the end: $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Musical notation with notes and rests: $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

At.

Staff with rhythmic notation: $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

$\frac{12}{8}$	$\frac{12}{8}$	$\frac{12}{8}$	$\frac{12}{8}$	$\frac{12}{8}$
$\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$	$\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$	$\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$	$\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$	$\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

Musical notation with notes and rests: $\text{C} \rightarrow \text{D} \rightarrow \text{E} \rightarrow \text{F} \rightarrow \text{G} \rightarrow \text{A} \rightarrow \text{B} \rightarrow \text{C}$

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ΣΚΗΝΑ ΠΡΩΤΗ

ΤΡΑΓΟΥΔΙΑ ΣΤΗΝ ΑΜΒΑΚΙΚΟ

Μπαρταί & Διόνυσος. Τριώδης Σκηνή
της πρώτης Σκηνής

com selm com Sio Sio

com com selm com

Είπατε δὲ ἰσχυροὶ - Σὺ γὰρ εἶμι - Σὺν ἡμῖν ἰσχυροὶ.

com selm LA selm com LA com

Οὐκ ἐλάττωσα τὸν λαόν μου - ὅτι ἐλάττωσα τὸν λαόν μου - ὅτι ἐλάττωσα τὸν λαόν μου.

salm com com selm LA selm

Τὸ ἐξ ἑστέ πο. ἔφατον - Τὸ ἐξ ἑστέ πο. ἔφατον - Τὸ ἐξ ἑστέ πο. ἔφατον.

com LA Sio selm LA com

Ἄς ἴτε ποῖ ἔσται - Τὸ ἴτε ποῖ ἔσται

Μπαρταί & Διόνυσος

ΠΡΩΤΗΣ ΣΚΗΝΗΣ

com com selm LA com

Ὁ ἄνθρωπος ὁ ἀγαθὸς ποῖ - ἔσται ἡ δόξα σου.

Ἡ - Ποῖ ποῖ.

sola LA Sola LA sol#7 LA cem

LA cem
 vo xo ut se vo vo - ar na kan po
 cem
 ov m

sola LA cem Sola LA

sol#7 sol#7
 ni xpa H va

sola cem LA LA sol#7 LA

to- nos cem
 H pu puo ov n ap pa va

cem cem cem

j. pois cem
 cem sola LA cem Sola cem
 ni se cem ap pa va vo va va ni va

cem RE sola LA cem LA

apt- va na va vi pa
 H- tav E va se pa pu pu pu

tav - noi n. ni

com ————— 3 ————— 3 sda zem dot# zem —————

11111111 3 3 sda zem dot# zem

Der Tempel der Tempel der Tempel der Tempel der Tempel der Tempel der Tempel der Tempel

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ΤΡΑΠΕΖΑ

ὁ κ. Καραδωκίμης

ἔχει

ἔξοδα

ΑΝΤΙΣΤΑΣΙΣ

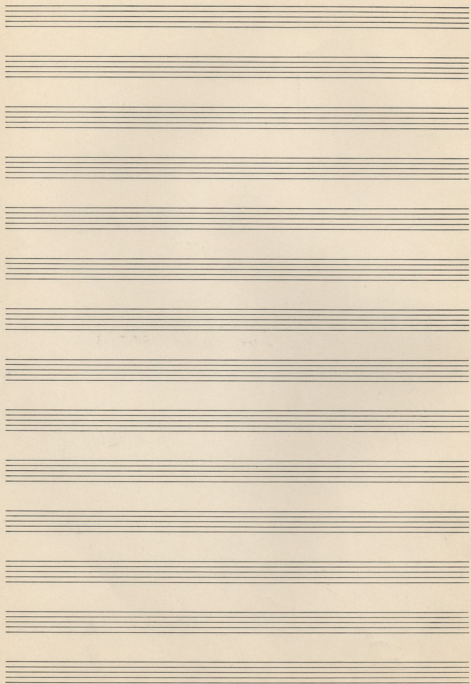
(original)

ΚΑΡΥΣΤΑΧΗΣ, ΟΔΗΓΟΣ ΚΑΙ
(ΕΛΛΗΝΙΣΤΗΣ)

MIKHAY GORODSKOY

TRAGEDIA ΣΤΟΝ ΑΜΒΡΑΚΙΚΟ

ΟΠΕΡΑ ΜΑΓΟΥΣΑ



MIKHS ΘEOΔΩΡΑΚΗΣ
ΚΑΡΥΩΤΑΚΗΣ
ΟΔΕΡΑ ΜΠΟΥΦΑ ΜΕ ΤΡΑΠΟΥΖΙΑ

(A) ΣΚΗΝΙΚΟ (B)

ΟΔΕΡΑ
 Κείμενο: Μίχης Θεοδωράκης
 ΔΙΑΒΑΖΩΝ:
 Καρυώτακας: Βαβυλώνης
 Δημόδοκος: Τερόπυρ
 Παισιφία: Σοφία
 Πυθαγόρας: Καρυώτακας
 Καρπίτης: Τερόπυρ
 Διοσκύρος: Μνάσιος

ΤΡΑΠΟΥΖΙΑ
 Παισιφία, Καρυώτακας, Καρυώτακας
 ΔΩ ΤΡΑΠΟΥΖΙΕΣ:
 (Γλυκερία - Αφροδίτη)
 'ΟΧΙΟΙΣΤΡΟΝ:
 Ελευθερία
 Αίμα
 Βρούμα I, II
 Κλαμπί Κόβα
 Ντερεμπί Κόβα
 Ακροστιμίου Κόβα
 Vceeli I, II
 Ουρέρα Ντερεμπί
 Κραμπί
 Χορωδία (3)

ΣΥΝΟΔΙΑ:
 SOLO PIANO

Το όνομα παίξτεται χωρίς διαίρεση

ΠΛΕΥΡΑ Β. Αρχίζει το τραγούδι. ΔΕΡΜΑ ΜΟΥ (Ηρώνας) - ΠΛΕΥΡΑ Α. Σκοτεινό.
 Προς το τέλος της τραγουδιού χωρίζεται από την ΠΛΕΥΡΑ Α. Μετά από το
 τέλος έρχεται στην Ο Καρυώτακας, Κορπίτης, το Αφροδίτη. Τέλος χωρίζεται
 στο τραπέζι. Στο τέλος της τραγουδιού παίζει βιολί και ο Ντερεμπί.
 Μπαί το χωρίζεται η ΠΛΕΥΡΑ Α και τραγουδά σκοτεινό του
 ΠΛΕΥΡΑ Β. ΣΚΗΝΗ Α

ΚΑΡΟΥΝΤΑ ΚΗΥ

ΣΥΚΝΗ Α

- ΚΑΡΟΥΝΤΑ ΚΗΥ - ΔΗΜΟΣ ΣΙΟΓΡΑΦΟΣ -

$\text{♩} = \frac{7}{2}$

Δημοσ. $\frac{4}{4}$

Καὶ το μέγα Κύριε Καραϊώτη κα'

piano

ματὰ

Βίβλου

5 3

οὐ γὰρ ἔφηνα ναὶ καὶ βόη, νῦν ἀφ' ἧ κατὰ... 5 3

5

KARAV.

Ma-ro u ya Xi kro

an. Tu. Kro- vi pi- kres

ow - - to

(10)

Kro- vi- es Ka Sa hie- vif

(11)

an

p *ff* more

ΔΗΜ.

0 - Αρ - ροι - κι - κίς Σοι - α - ρι - α - η - η - η - α - ρε -

15
Α - ηο - ης - κω - ρι - ρι - νι - ρε - ις
Του - ρε - ι - λου -

ΚΑΡ.
Η ηρα - α - ηη - κω - α - ω -
ως - α - ω - τή - Σώ - σης - ημ - ων - ρε - ι

KAP

Tr
Me Kai - ven ul yor xvw TE | Si - and Tpo (no) ni - to sto - va af

KAP

To - eθ - vi - ko hi - ton

20

KAP

Me o - Sa ysi Kai ra Si av

ΚΑΡ

7
4+

ΔΗΜΟΣ >

σπί

A-ΒΡΑΚΙ ΚΟ

(Καρύνη) Ω

(25)

3

Θε ερωγια. τι

α φαι

Γα ε χω ητ σο ητ. Ιον και

7

ΤΗΣ ΤΗΣ Α' ΣΚΗΝΗΣ

A. ΒΑΚΣ!

ΠΑΡΟΥΣΙΑ Α' ΣΚΗΝΗΣ.
 ΠΑΡΟΥΣΙΑ Β' ΠΑΡΟΥΣΙΑ Γ' ΠΑΡΟΥΣΙΑ Δ' ΠΑΡΟΥΣΙΑ Ε'
 ΤΟ ΤΡΑΓΟΥΔΙ ΜΗΛΙΤΩΝ
 ΠΑΡΟΥΣΙΑ ΣΤ' ΠΑΡΟΥΣΙΑ Ζ'
 ΣΤΟ ΤΕΛΟΣ ΤΗΣ ΤΡΑΓΟΥΔΙΑΣ Η
 ΠΑΡΟΥΣΙΑ Η' ΣΚΗΝΗΣ ΤΗΣ
 ΠΑΡΟΥΣΙΑ Θ' ΚΑΙ ΟΙ ΟΥΡΟΙ ΤΗΣ
 ΣΚΗΝΗΣ Α - Ο ΚΑΡΥΝΗΙΑΣ ΟΙ ΤΡΑΓΟΥΔΙΑ
 ΕΠΙΒΑΛΕΝ ΤΟΥ ΑΡΧΑΓΓΕΛΟΥ. Ο ΔΗΜΟΣ
 ΤΟΥΣ ΟΥΡΟΥΣ ΟΙΣ ΑΓΡΑΦΕΙ ΤΟΥ.

ΣΚΗΝΗ Β

ΚΑΡΩΝΤΑΚΗΣ - ΑΝΘΩΝΙΟΣ ΠΑΠΑΔΑΚΗΣ - ΠΑΠΑΡΑ -
ΡΕΜΠΑΣ ΤΟΥΝΤ - ΚΑΡΩΝΤΑΚΗΣ - ΔΙΟΝΥΣΟΣ

Andante $\text{♩} = 72$
 (Μπαίνει πὲ πρῶτο μέρη τῆς ΠΑΡΑΡΑ)
 Ο - ποί - η - τῆς

Piano *scmpce*

Ε - να - βυ - θρ - ο - ρέ - ρος (5) ΜΕ - ον σε - να -

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with lyrics: "pa-ter-nes o-m-ni-um de-us" and "E-gre-gio-ri-um de-um". The bottom staff is a piano accompaniment in treble clef.

Handwritten musical notation for the second system. The top staff is a piano accompaniment in treble clef with lyrics: "de-us pater om-ni-um de-us". The bottom staff is a piano accompaniment in bass clef.

Handwritten musical notation for the third system. The top staff is a vocal line in treble clef with lyrics: "i-ho-sus-que ex-ter-mi-nus rex cae-li et ter-rae". The bottom staff is a piano accompaniment in treble clef.

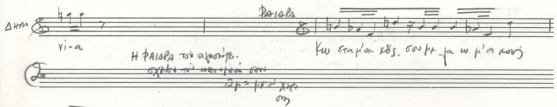
Handwritten musical notation for the fourth system. The top staff is a piano accompaniment in treble clef with lyrics: "i-ho-sus-que ex-ter-mi-nus rex cae-li et ter-rae". The bottom staff is a piano accompaniment in bass clef.

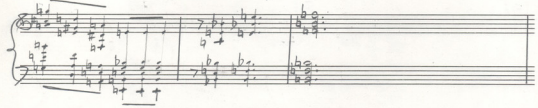
(Η ΠΑΡΟΥΣΙΑ ΤΗΣ ΘΥΡΑΝΤΙΣ ΤΗΣ ΠΡΩΤΗΣ ΤΗΣ ΚΑΡΟΥΛΑΣ.)

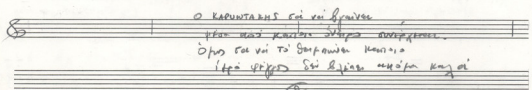
ΔΗΜΟΣ. (ΑΡΣ ΤΩ ΚΑΙΝΩ)

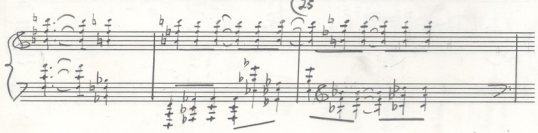
ΔΗΜ 



ΔΗΜ 





25 

ΚΑΡΟΥΛΙΝΕΥΣ *f* *f*

Ω Γα κείνι

f *f*

3 *3* *3* *3*

3 *3* *3* *3*

ΚΑΛΩΝ *f* *f*

Φαιδραγω ει σου

Πιο γραγορα

δαιδα

Η παρτα σου χαριστην βραταρια
 ην να τωρις τωι
 απρατα σου

Εση σι ηα σου

f *f*

ΚΑΡΟΥΤ

Δε η βιναγ

KAP. *PAIARA*

8

Sh-au po-ven ne pi-rou pt su-va Sei-ou

35

KAPUNT

Tai pe-ou os pa-pi kis e-m ki-ou sy

KAP. *o amara eou pafos*
7es e fousis i tou n jousis

4x Oka-ta Si-a po-ou u-vi-a

40

8x

FF

Allegro

Τὸ ὄψος ἔχει τὴ Κεφαλή Κερκυρὰ τοῦ καυ

ΚΑΡΑΥΙΤΑΚΗΣ

45 Βλὴ-τω-τω-χο-ποῖ τὸς Ζα-λο-γ-γῶς

ἢ τοῦ χαρῆς ἡττα ψα-ριᾶ

ff

f

Μαίνεται τρέχοντας ἰ Ρυθμὸς Βῆμα. Τὰν Κωνσταντῶν ἰ Κερκίτης

50

Handwritten musical score for measures 50-54. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The piano part includes various chords and rhythmic patterns, with some notes marked with 'x' and '+'.

55

Δημοβιανρ.

(Μεταφραστικῶς)

Κωνσταντῶν ἰ Κερκίτης

Handwritten musical score for measures 55-59. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The piano part includes various chords and rhythmic patterns, with some notes marked with 'x' and '+'.

60

Handwritten musical score for measures 60-64. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The piano part includes various chords and rhythmic patterns, with some notes marked with 'x' and '+'.

2/8 3/16 3/8 3/16 3/8

ΠΑΝΤΟΤΩΗ

Α-ΠΟ-ΤΑΙ ΟΛΙΓΟΙ ΤΡΕ ΧΑΙ ΤΑ ΘΑ ΠΡΟ ΝΕ ΣΤΑ ΤΑ ΜΑΙ.

ΚΑΡΩΝΑΝΣ

ΣΑΓ ΓΥΡΟΙΣ ΚΑΙ ΕΡΩΙ

3/16

ΚΑΡΩΝΑΝΣ

ΚΑΙ ΣΗ-ΟΤΑ

Ο-ΥΟ-ΠΟΙΣΟΜΕΝ ΠΑ-ΡΗΟ-ΟΙ-ΟΥ

(75)

Παπ.

K' av. τ' ισό. tu γ' ος ητ kor εν. 3

ΚΑΡΩΝΤΑΡΗΣ (Βαίσι το μισίτε φαίσα σου κ' οταρο)

Πα. ηνο. αν. εν. 3

Φαί.

Τι γας να κενωγ - Α-γί-ομα με οπίσ με α-ματ οεγ

(90)

Παραση Ελλη

3/16

Συγ-κι-ο. παρ-κρ-φιε Κερ-που-τα-μα συ-τε-ραδ' ε-λ-λη-νε

(95)

Παραση (ε-ε-ε)

ΚΑΡΟΥΤ.

ΚΑΡΟΥΤΣ

A-ve-ρο-γνοση Πις. Ε-γ-ρε ΝΕΣ! Ουο μα-το-μα Κριος Κε

(100)

ΚΑΡΩΣ

πρὸς Σὺν ἕψατο γὰρ
 εὐχαριστοῦσθε

105

f *more*

ΚΑΡΩΣ

110. Ὁ νόμος τοῦ λόγου
 τοῦ θεοῦ ἡμεῖς

ΚΑΡΩΣ

τίς ἠγάπη
 ἡ τοῦ θεοῦ πατρὸς τοῦ ἁγίου

115

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line includes the lyrics: "ης τῶν σκηνῶν Πυλῶος οὐ μὴ" and "Καὶ Καταβύσσου τοῦ Αἰγύπτου". The piano part includes a circled measure number "120".

Handwritten musical notation for the second system, primarily piano accompaniment. It features complex rhythmic patterns, including triplets and sixteenth notes, with some notes beamed together.

Handwritten musical notation for the third system, starting with a vocal line labeled "ΚΑΡΩ" and the lyrics "ἦν ἡμεῖς πικρὰ ἦν". To the right of the staff, the word "ΠΑΡΑΡΑ (ἐπαύρις)" is written in parentheses.

Handwritten musical notation for the fourth system, including vocal lines and piano accompaniment. The vocal line has the lyrics "Μακρυκάρην ἠνεῖσι καὶ Πυλῶος". The piano part includes a circled measure number "125".

Handwritten musical notation for the fifth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Καὶ ὄρα τι ἔσται" and "ἔσται ἡμεῖς". A circled measure number "125" is present.

Handwritten musical notation for the sixth system, including vocal lines and piano accompaniment. The vocal line has the lyrics "ἔσται ἡμεῖς" and "ἔσται ἡμεῖς". The piano part includes a circled measure number "125".

РВННОУВНН

3

Аго а р-р-р ка-кас Агго еге ег ро Гоу поу су виву

3

Кавуагс:

внеч ки ди-о-в-в-ос О ди-о-в-в-ос

130

Кавуагс:

Днмоз:

Аг-роу на-те! Ма се Га пр-та до-део

135

KAPUWAT:

ΡΩΜΟΣ.

ΦΑΙΛΑΡΑ:

ΡΩΜΟΣ

Mé ti; É póm on! Mé ti;

ΚΑΡΩΝΑΝΗΣ

Ti-fupa si a-st é kos apo.

(150)

ΚΑΡΩΝ

Bif-ae Tau-ya to kef-lyon

Kou Ti-ora pó-ry!

(155) 3 E veg a-n- n-ij d-er-ge-poo

KARUWA Attuo 2.

nus g-ri-ah-weg 'E-T-er 3

ph-ster-vo-ny-ja. Ba-na-te Di-er-ge-vo-ny-ja o-pa-her-ter

ΠΑΡΟΥΣΙΑ ΣΚΟΠΩΝ ΠΑΡΕΛΑΒΕ ΤΡΑΓΟΥΔΙ:
" Ο ΜΙΧΑΗΛΟΣ "

ΣΚΟΠΩΝ
Αναβαίνοντας τον
οργανό (A)

ΣΚΗΝΗ Γ

[Διδυμός - Καρυώτικος - Φοιβόν - Αμφοσπυρίων - Κορινθός]

[Τραγουδία Χορευτική ενδύματα ομοί Τραγού] F
ΔΙΔΥΜΟΣ 7/16 ♩ = 112-120
Μα τὴν Κρίν. Χρῆστ. Τῶ

PIANO

marcato

9/16

F

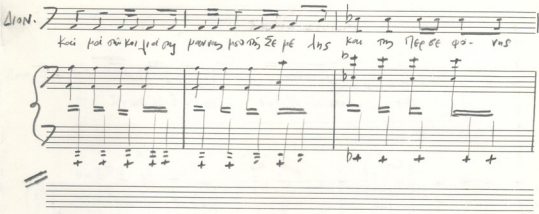
9/16

mf

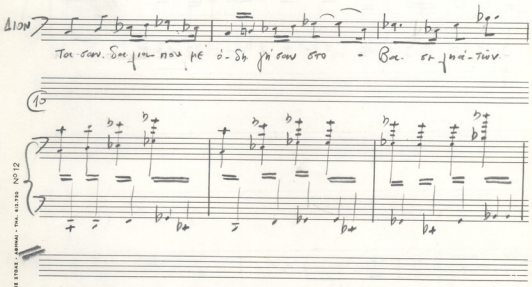
Δοὸν
Δι-α τὸν θε-οῦ-το ἴου-θε-οῦ-το ἴ-ου-θε-οῦ-σε

(S)

F

110 N. 

Koi kai oi kai... *protonas* *protonas* *ze pe* *las* *kai* *on* *pe* *se* *po-* *vns*

110 N. 

Tou sou. Sou *pro* *ton* *pe* *o-* *su* *pro* *ton* *oro* - *Be* *er* *pro* *ton* *ton*

110 N. 

Θε Χο... *pe* *vun*

ΜΟΥΣΙΚΟΣ ΟΡΓΑΝΟΣ Κ. Μ. Α. Α. Ε. ΚΑΜΑΡΙΝΙΟΥ ΠΥΡΡΟΣ ΤΗΣ ΣΤΡΑΣ - ΑΡΜΑΤΩΣ - ΤΑΧ. 413.755 ΝΟ 12

Διον
 Koi-poi-tis vum- qes qis pe-va-va-va-pi-ov
 sav - E-kt Kou va

Koi-poi-tis qes-ov ov-rov-rov -

2

Διον >  ηο - τÉ  ηοι η - η



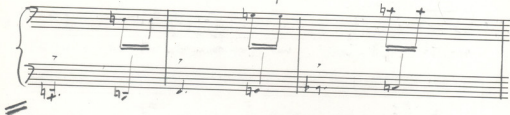
Διον >  Σε βρε σὺ κα  σέ. τÉ. τῶο. Χολ. ἴο

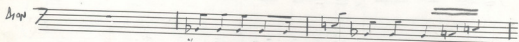
25

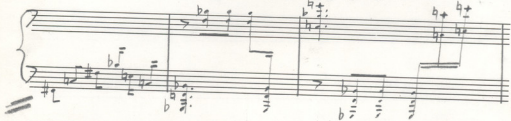


30


Δίον. 
 ου-τε ο-των ηε-κορ-ρα τια-ρω οί-τι-ται-νες



Δίον. 
 ο-σο-τη ηε-ρα ται ηε-ρι-κοι-των ου-ων



35

Δίον. 
 ηυ-κοι-ου-ται ηυ-δ-ι-στο-ρα ηε-ρι-ου ο-υ-ρι-ου



- 28

Διον ⁽⁴⁰⁾
 oi papou. Kjm. Sey

Διον
 tis E sou. si. as

NOTES ON THE M.A.S. - EMBROIDERY - ANNAI - THE KILBY NO 12

Arpa 1 = 80-84

45

KARAWI.

Ti-pappa-e-Xaw

Diore

aw-gre Xu. pe va

KARAWI.

Kai noia-i h exen tuw pe-tu Aw. de- low s

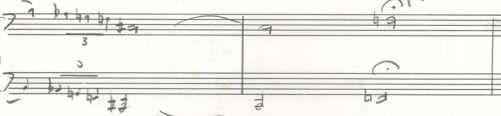
Diore

Apa-e-s ori Xu-p-tu-w Pa-pa

ΚΑΡΩΙ 
 μοι-ρα εκη εν

ΔΙΟΝ 

ΦΑΡΑ 
 Δι ο. υν. σε μη-ρωσ υ-αρε. Βα: τω



ΦΑΡΑ : Πήγες μήλας στοί φαλαδίκαι ; Στοι' εκηδίσαι ;
 Στις υτικατέκ ; Ο Λαός εὐτυχέι !

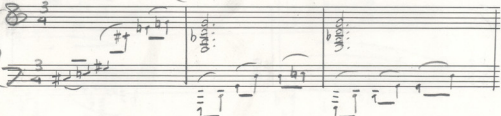
ΚΑΡΩΙΤΑΚΗΣ : Φαλαδίσαι, εκηδίσαι ;
 Πτοι' εκηδίσαι εκη ; Δι' εκη ;

ΡΕΜΝΟΞΗΝΗ : Εκηοι, Αρκαδες, Μαιριότα !


ΔΗΜΟΣΙΟΓΡΑΦΟΣ : Στελέχη ως Εφροσύνη !

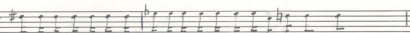
♩ = 84-88


ΚΑΡΩΙ 
 Σηκώθητι και προχρησι
 προς ονι οκωσι. (55) Αμ Βρα. κί. κέ σε. γω με σινι α. γω




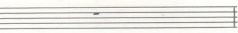
ΠΙΛΛΗ 
 σ'ρω- πο- τα

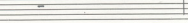
ΚΑΡΙΑ 


ΔΗΜΟΣ 
 Με πο- πο γαρ πο- τα- ρω σ'η- πο- τα και διε- στα- πο- τα βο- λι- ες

ΔΙΟΝ 
 ME MI- TE-



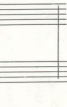
ΠΑΥΛ 
 και θε- ε- η- γι- νε- α

ΚΑΡ 

ΔΗΜ 

ΔΙΟΝ 
 και θε- ο- η- φε- υμ ε- σω- και- νο- η- τε

(65)



KARAW 4/4
 Kar. Toi-ja Bu ka Ti-ja Bu m. E-Su-ru Bu

APN 4/4
 Kji

4/4
 Aja mis aja
 (Musical notation for piano accompaniment with chords and dynamics)

KARAW 4/4
 tri- fu u-n-ru pa- vus

(Musical notation for piano accompaniment for the second system)

KAPNΩ

Kιt ju Ti-ku Kai- vu Va nu. ju

(75)

va- Ti- va. fu. ta puu. fi pu

KAPNΩΔΑΣ: (ηδύ σμύχτατα κελύς αεσάδα ται τελεσσοειν ηγμω)

— Ανευδαδιστε και υνασσοειν Νιγ Κορμω —
 Για ναί σε- να- να- ν- σε- τε !

ΠΛΕΥΡΑ (Α) ΕΚΟΤΑΔΙ

ΠΛΕΥΡΑ (Β) Τρογυρισί
 ,, ΔΗΛΟ ΕΙΣΙ ΥΠΟΛΗΘΑΣΙ .

ΣΚΗΝΗ Δ

(Πρωτοφωνία - Διόρυτος - Παι Σπας. Καρμυριεύς. Αμφοσπογοίρως
και Καρμυρίδης.)

Πρωτοφωνία & (Καμυρίδης ούκ αν Χαρμυριεύς αμφοσπογοίρως σι έφαν. Τραγουδούσι
ταύτην τον τ' κείνη)

PIANO >

F staccatissimo

Πρωτοφωνία &

PIANO >

U-νηρ φα- να υτη έ-σιν Χη5

Πρωτοφωνία &

PIANO >

PIANO >

Piano

Piano

Si-Xu SW. TPO

Piano

Piano

φρί παντο-τε αν θει παν του τριου σου αν σου αν

Piano

Piano

Koi Xi' eou an'

Piano

Piano

Koi Xi' eou an'

Handwritten musical notation for the first system. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "w. pai sig o-ro - na's" and "o-ro na's rei sui su". The bottom staff is a piano accompaniment in treble clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with notes and rests.

Handwritten musical notation for the second system. The top staff is a piano accompaniment in treble clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with notes and rests. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with notes and rests.

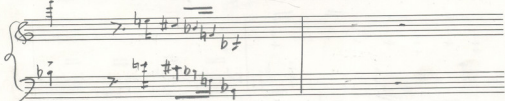
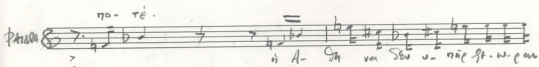
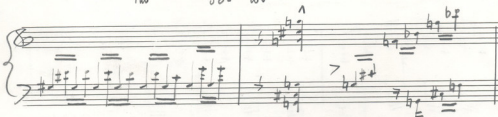
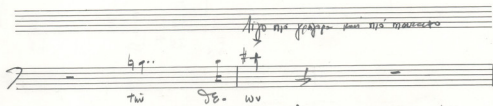
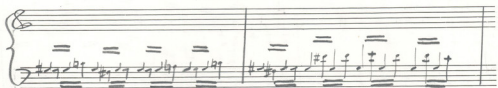
Handwritten musical notation for the third system. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "vo o-ro na's - ko's". The bottom staff is a piano accompaniment in treble clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with notes and rests.

Handwritten musical notation for the fourth system. The top staff is a piano accompaniment in treble clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with notes and rests. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with notes and rests.

Handwritten musical score for the first system. The vocal line (Soprano) is written on a single staff with lyrics: "h' non- tis san- ta tis pu". The piano accompaniment consists of two staves (treble and bass clef) with chords marked with '+' signs. The system concludes with a double bar line.

Handwritten musical score for the second system. The vocal line (Soprano) is mostly blank, with a few notes and rests. The piano accompaniment continues with two staves and chord markings. The system concludes with a double bar line.

Handwritten musical score for the third system. The vocal line (Soprano) has lyrics: "Xp- - te qui se- des ad dex- - te- ram pa- tris". The piano accompaniment continues with two staves and chord markings. The system concludes with a double bar line.



o-ter-phen

PARA

A-no-tis H-er-tes tis Hui Xy-tou De-

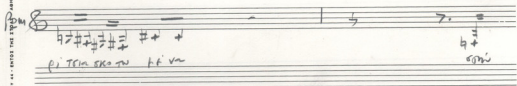
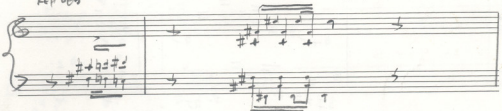
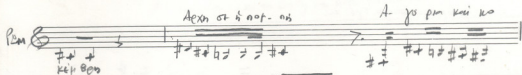
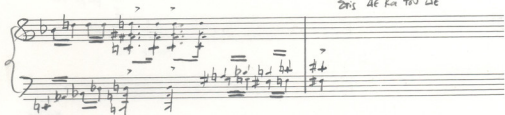
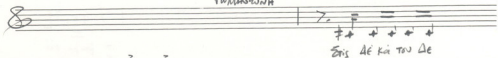
K-ti Ben

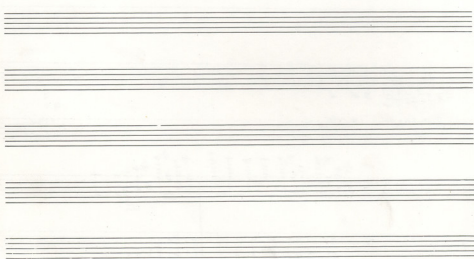
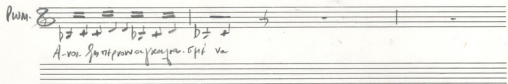
et na-pu Ko-fo

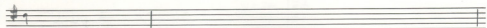
Sou en A-ti-o-vu-er

A-no-to-to-fo

ΠΥΡΡΑΙΩΝ



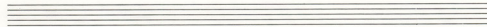
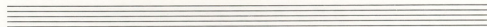
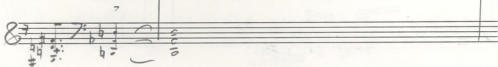
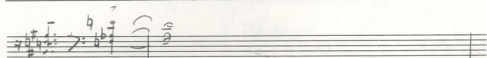




Tu




A vai - Ba ois ka ta Barfy kai E-ni toi au-tai



Flauto  | > $\flat \sharp \flat \sharp$ |
 E-W ö-Tu

Harpa  | > $\flat \sharp \flat \sharp$ |
 E-W ö-Tu

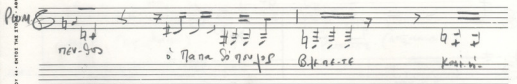
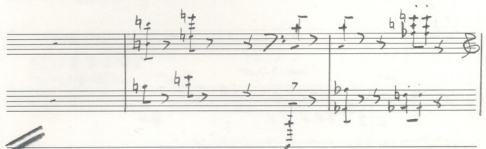
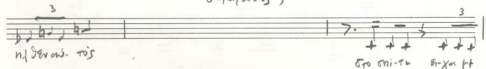
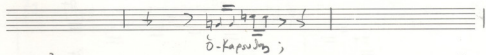
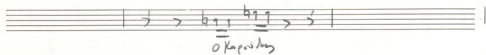
Drum  | > $\flat \sharp \flat \sharp$ |
 E-W ö-Tu

Pann  | > $\flat \sharp \flat \sharp$ |
 E-W ö-Tu

Harmonica $\flat \sharp \flat \sharp$ | > $\flat \sharp \flat \sharp$ |
 E-W ö-Tu



This section contains a detailed handwritten musical score for a piano accompaniment. It features a complex sequence of notes and chords across two staves, with various accidentals (sharps, flats, naturals) and dynamic markings. The notation is dense and appears to be a continuation of the piece.



sup-er-fi-a To

o na t'ra y'fa. pi-a kato. eni-ti-oppa. vo'

3 3

η ην ττ εα ποσ πο-ρη

Πατηρ υιου και πνευματος αγιου

Piano

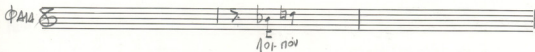
το-τε ε-χρησθη εν εα νε-φουσ το-σο-ς εν νοου

ΔΗΜΟΣ. (Explosion)

ΡΩΜΟΣ (Annoia)

Η Αληθεια

πνευματικη;



Piano 

Ε-ΧΕ-ΤΕ ΧΟΥ ΤΡΟΦΗ-ΝΙ
 ΣΗ Ε-ΤΕ ΓΙ-ΝΟ-ΝΕΙΣ ΠΡΑ-ΝΗ ΔΕ-.

ΚΟΙ-ΣΟΥ ΚΑΡΩΝΑΣ
 ΕΤ ΧΕ ΚΑΙ ΧΥΜΑΙ ΟΝ-ΝΟ-ΤΙΣ ΟΥΧΕ

ΔΙΟΝΥΣΟΣ ΚΑΡΩΝΑΣ
 ΚΑΙ ΟΣΩΣ Ω-ΣΤΕΑΝ-ΤΙ Η-ΤΟΥ Ε-ΝΟΥ ΑΙ-ΝΗΣ-ΤΕ.

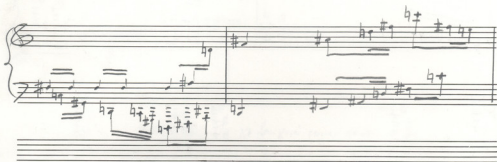
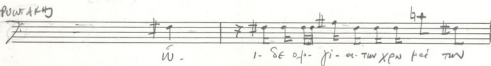
ΜΟΥΣΙΚΗ ΟΡΓΑΝΗ Α. Μ. Α. Α. - ΠΑΡΑΜΕΤΡΙΜΟΥ Α. - ΑΝΤΟΣ ΤΗΣ ΕΠΙΣΤΗΜΗΣ ΤΗΣ ΜΟΥΣΙΚΗΣ - ΑΡ. 12

σοι-δω
 Εφ' ην. νευ-ωπη σκι-ψη τω οε χη-ψου
 ο-φειδωτο

Το- α-σφο
 λωπη. νεοτο και νεο α-σφο

ηρω-σι-vo
 και-το ηρω-σι-vo και-κι vo

KARAWAKU



Музыкальная запись на нотном стане с русской транскрипцией. Ключ: фа-ля (F major), ритм: 8/8. Текст: *Ав-ра-мъ сви-тае Ко-то-ро-го*

Музыкальная запись на двух нотных станах (верхний и нижний регистры). Включает аккорды и мелодические линии.

Музыкальная запись на нотном стане с русской транскрипцией. Ключ: фа-ля (F major), ритм: 8/8. Текст: *па-ро-и-и-и Ко-и-и-и-и-и-и-и-и*

Музыкальная запись на двух нотных станах (верхний и нижний регистры). Включает аккорды и мелодические линии.

A-na-m pu TE-e. pu

ori puo

This system contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a common time signature. It begins with a half note 'A-na-m pu' and a quarter note 'TE-e. pu'. Below the notes are the lyrics 'ori puo'. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in an alto clef. Both hands play chords with a bass line, featuring various accidentals such as flats and sharps.

o pu pu to ori no. Je-

Ja-wi ke-ve. Si. pu to

This system continues the musical piece. The vocal line starts with a half note 'o pu pu to ori no. Je-' and a quarter note 'Ja-wi ke-ve. Si. pu to'. The piano accompaniment continues with similar chordal structures and accidentals.

MOTINGI MUSIC & M.A.S.A. - BANGKOK - THAILAND - 44 - BOSTON THE STORE - ARMA - THE 41-110 NO 12

Pu-m

PAIAPA

KA PUW.

Ku'i TO-TE

ku. ri TE

This system features a vocal line and piano accompaniment. The vocal line begins with a half note 'Pu-m' and a quarter note 'PAIAPA'. Below it are the lyrics 'KA PUW.' and 'Ku'i TO-TE'. The piano accompaniment continues with chords and a bass line.

gtr.

Εβ-γα- λη το τρωι fi σταρ και ε- νε α- κω στε τη που νη ταυ

ΦΡΙΑΡΑ ΔΗΜΟΣ. α 2 ΠΡΩΜΟΣ

α 2

ΚΑΡΔΩ ΔΙΟΝ. α 2

Κοιφοι γοι; που νη εω κα- λη α

α 2

Κοιφοι γοι;

ΠΩΝ ΠΟΥ ΤΗΝ ΟΪ-ΣΤΗΡΑ ΠΟΙΩ Ὁ-ΔΙΟ ΚΑΙ-ΠΕ-ΡΙ-
 η-ε-στ-η-κ-η-ς

ΠΩΝ Ὁ- ΝΗΣ. Ὁ ΒΙ-ΡΗ-ΟΣ
 ΟΥ ΤΕ ΡΟ ΗΕ ΟΥ ΠΩ

ΠΩΝ ΚΑ-ΤΙ ΕΩΝ ΤΡΟΨΑΝ
 ΟΥ ΡΕ ΜΟΥ ΟΥ ΕΥΡΟ-ΚΟ-ΠΗ

του φου. σταν. βι. σοι. **ΜΑΙ. ΟΥ. ΧΟ** **ΦΑΙΔΡΑ**
 w

ΔΙΟΝΥΣΟΣ

Ου. ου. χη Kai τρι

ΔΙΟΝΥΣΟΣ

ΜΕΘΑ Ε. ΥΑ. ΠΕ. ΡΩ. ΟΥ ΜΙ. ΙΟΥ. ΙΑ. ΤΟΙ ΕΚ. ΤΟ. ΠΝΕΥ

ap-pa-ar-va lu-ty

To ne-pi o-Si-ko

A-Nti-(ka)

To ne-pi o-Si-ko

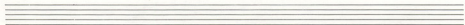
no lu-ty (Tuz)

Dhamoz.

tas pa ysi-tes

Ku fi ws Ta o. pa. pa ta noo ni tk Kpo low Tou ne eri qe vo ko ti jo

PEM.



KARONT

Kou ni. Kou. tou sou

pos sou ve

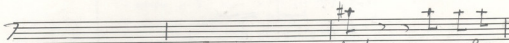
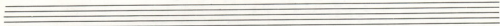
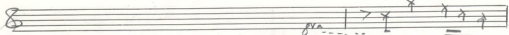


KAROLAS

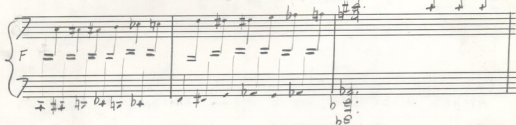
ΔΙΟΝ

E ai. Voi poutouy sou triptou; E-pu xpo ti. a. tou

Διονυσος και τρις φουσκου-ve ;

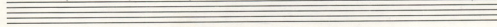
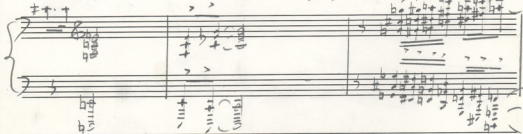


ANT! nu po B



tu-to ke-ty

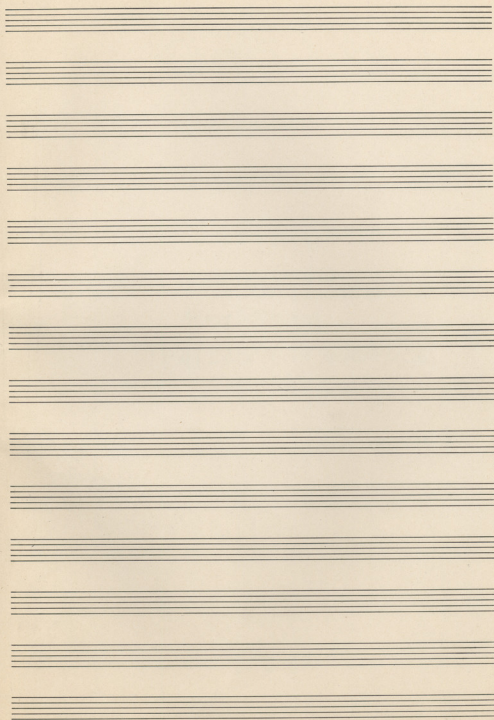
tu-to o vo-ku-ty, ty-ty-ty

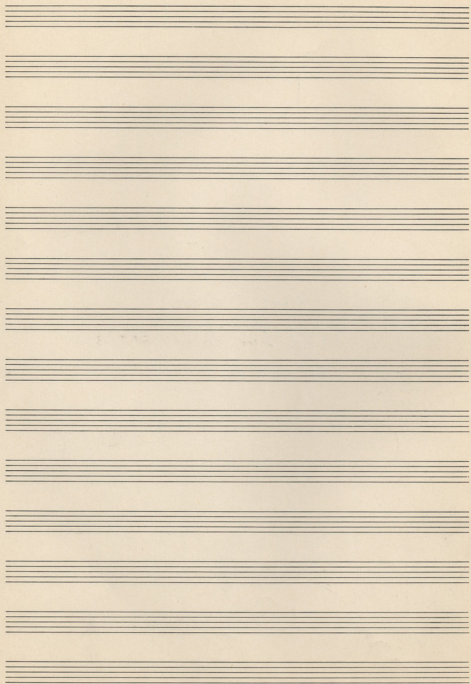


ΟΛΟΙ ^{Κραυγής}
 FF W- W- ^
 ΜΕΛΗΤΗ ΣΕ-Ε-ΚΤΗ ΨΗ
 ΠΥΡΟΣΙΣΤΕΡΟΣ
 ΣΤΑΤ 401

ΤΡΑΟΣ
 ΜΑΧΗΡΟΣ
 ΜΑΧΗΡΟΣ

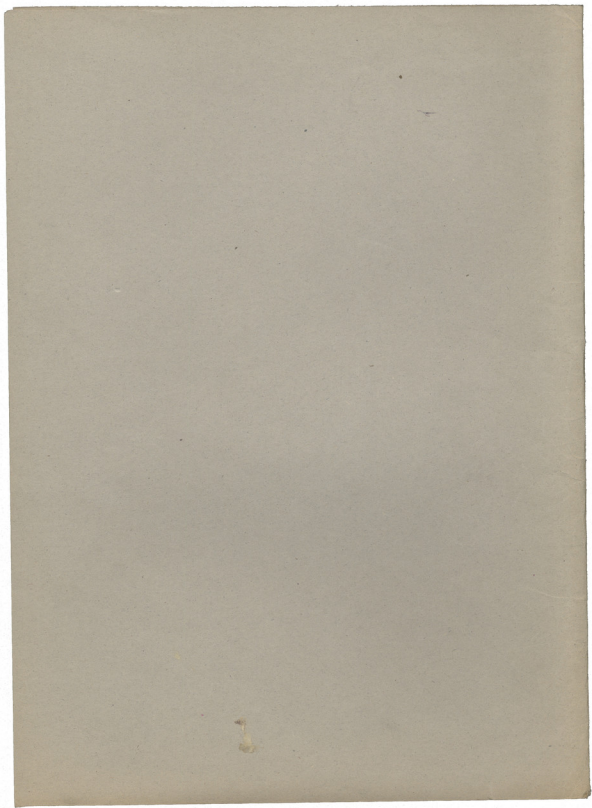
ΑΚΡΑΥΓΗΣ Η ΕΞΗΡΑ, ΟΝ Β ΠΥΡΟΣΙΣΤΕΡΟΣ (ΟΝ ΑΡΧΗ)
 ΟΝ ΑΡΧΗ-ΑΡΧΗ ΨΗΡΟΝ ΨΗΡΟΝ
 ΤΑ ΧΑΥΛΑΝΑΙ ΤΑΙ ΑΡΧΑΙΟΙΣ ΠΡΟΜΙΣΣΙΜΑ
 ΟΙ ΗΘΑΝΟΙ (ΤΟΙ ΛΑΙΟΙ ΚΑΙ ΟΙ
 ΟΥΚΑΝΟΙ) ΣΙΒΑΝΟΙ ΟΝ ΤΑΒΛΑΝ
 ΒΙΒΑΝΟΙ ΗΣΟΝ ΟΙ ΣΟΥΡΟΙ ΗΨΙΠΕΡΟΙ.





4

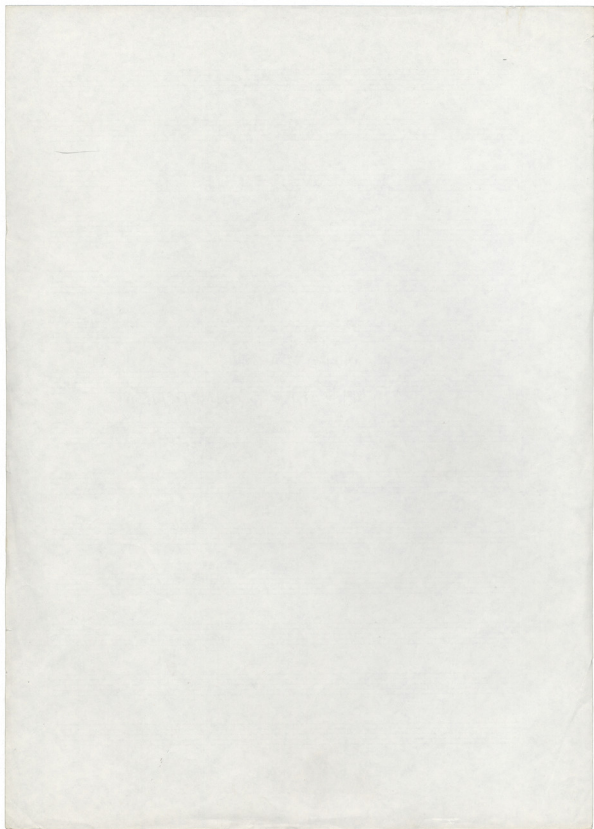
- ΔΕΜΠ4 ΜΑ0
- ΕΜΠ4 Α
- ΜΠΡΟΥΤΣΑΝ0 ΤΥ00
- ΕΜΠ4 Β
- ΜΙΧΑΛΙ0
- ΕΜΠ4 Γ
- ΔΕΜΠ4 ΒΙ01 ΟΥΑΡΑΝΗ01



MIKIY JEOYPAKIB

TPATIDIA ZTON AMBITAKILO

ONEM AMONTA



4

KABUT.

Mo. ro n ya Xi pro

6

o- - TO - ve i

mu KRES

o- - TO

7

8

TO - vi - ES

Ka Soti pi - ves

10

10

diminu

p

ff *ritard*

ΔΗΜ.

Handwritten musical score for measures 9-10. It includes a vocal line with lyrics "Ο Απ' Απολ. κτ. Κις Σου. α. ρι. α. ησι. α. ρει", a piano accompaniment, and a bass line with lyrics "Ο Α π' Απολ κτ η ρει α ησι α ρει".

Handwritten musical score for measures 11-12. It includes a vocal line with lyrics "Α. ησ. ησ. κτ. ρι ρι ρει", a piano accompaniment, and a bass line with lyrics "ησ ησ ησ ησ κτ ρι ρει".

Handwritten musical score for measures 13-14. It includes a vocal line with lyrics "ησ αη το ρει αησ αησ ησ", a piano accompaniment, and a bass line with lyrics "ησ αη το ρει αησ αησ ησ".

KAP

Tō Mt Kri. vōi. vōi. Yōx Xvōv TE Iēi. oū Tō vōv (u. to kō. vō. vō. vō)

KAP

To. eō. vī kō tī. jōv

20.

KAP

Me. ō. ōh. Yēi Ka' rō. Xē. vō

ΣΚΗΝΗ Β

ΚΑΡΩΝΤΑΝΟΣ ΔΙΟΝΥΣΙΟΥ ΔΕΙΞΕ ΦΑΙΔΡΑ
ΡΕΛΙΝΘ ΤΥΝΗ - ΚΑΡΩΝΑΓ. ΔΙΟΝΥΣΟΣ

Andante $\text{♩} = 72$
(Μουσική με ηχογράφηση η Παιδεία)

Ο - ηοι - η - τής

scorza

Piano

$\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$ $\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$ $\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$

Andante

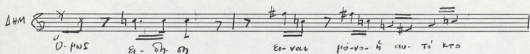
Ε - να βυ θε. ορ6 - ρος 5 Με - ον σε - να.

$\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$ $\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$ $\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$ $\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line includes the lyrics: "pa-se-vel o. non. ei. es" and "E. yw. o. pas-ten. or. ya. reu".

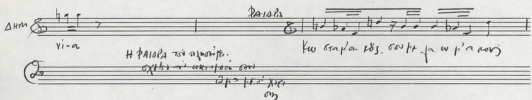
Handwritten musical notation for the second system, showing a piano accompaniment with multiple staves. The notation includes various chords and melodic lines.

Handwritten musical notation for the third system, including a vocal line with lyrics: "i. o. us. h. ce. you. na. hou. sou. tou. of. pa. re. o. se." and a piano accompaniment. The system concludes with a double bar line.

ΔΗΜ 

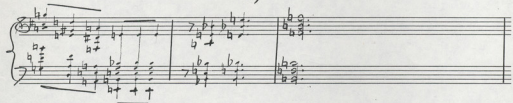
Ο ΠΥΣ ΕΙ - ΣΗ ΟΥ ΕΙ - ΒΑΙ ΠΟ - ΡΟ - Α ΟΥ - ΤΙ ΚΤΟ

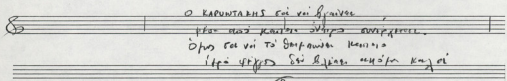


ΔΗΜ 

vi-a ΠΑΙΔΙΑ ΚΩ ΟΥ Π'Α ΕΣ. ΟΥΤΡΑ ΨΑ W Π'Α ΜΟΥΣ

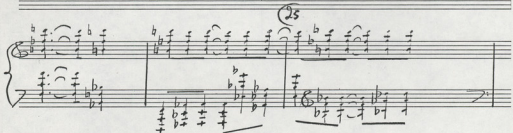
Η ΠΑΙΔΙΑ ΤΩ ΑΝΑΪΡ.
ΟΥΤΡΑ ΨΑ ΜΕΤΕΡΑ ΟΥΤΡΑ
ΨΑ ΨΑ ΨΑ
ΟΥ





Ο ΚΑΡΥΝΤΑΚΗΣ ΕΙ ΒΕΙ ΒΥΝΕΣ
ΚΩ ΜΑΙ ΚΑΝΤΕΙ ΣΥΡΣ ΑΝΤΑΓΓΕΛΕΙ.
ΟΨΟ ΕΙ ΒΕΙ ΤΟ ΣΑΡΑΝΤΑ ΚΑΝΤΕΙ
ΙΤΡΑ ΨΑΨΟ ΕΙ ΒΥΝΕΣ ΜΑΙΡΑ ΚΑΨΟΙ

(25)



ΚΑΡΩΝΑΚΗΣ $4f$ \sharp $4f$
 W. Γ. Κερί

$f=96$
 ΚΑΜ. 3 30 ΦΑΙΛΑΦΑ
 Παιδριαν ει σου Πιο γρηγορα
 Η Παιδα και Χρησιμη βεβαιωσει
 ην εν τωτοις τω παρεια σου Εση Σιγα σου

val ΚΑΡΩΝΑΚΗΣ
 Δε η Βίβλη

ΔΗΜΟΣ

Τὸ ὄψις ἔβρασε τὸ κούρετο καρπὸς τοῦ ἄρου

ΚΑΡΠΟΥΤΑΚΗΣ

(45) Βλέπεις τὸ χῶμα ποὺ τὸν Ζεφειόγυρο

Βλέπεις τὸ χῶμα ποὺ τὸν Ζεφειόγυρο

Ὡς τὸν χῶμα πέδωσεν ἡ ψυχή σου

Ὡς τὸν χῶμα πέδωσεν ἡ ψυχή σου

δύνα - - - - -

FF

δύνα - - - - -

FF

pedal

Μουσική Τεχνική : ΠΡΩΤΟ ΕΣΩΤ. ΤΩ ΚΑΜΠΙ : Ο ΚΑΡΩΛΟΥ

50

Handwritten musical notation for system 50, including a treble clef and a grand staff with piano accompaniment. The music is in 3/8 time and includes various rhythmic patterns and accidentals.

ΔΗΜΟΣΙΟΓΡ.

55

6

Ο ΚΑΡΩΛΟΥ ΠΟΥΡΟΥ

Handwritten musical notation for system 55, including a treble clef and a grand staff with piano accompaniment. The music is in 3/8 time and includes various rhythmic patterns and accidentals.

60

Handwritten musical notation for system 60, including a treble clef and a grand staff with piano accompaniment. The music is in 3/8 time and includes various rhythmic patterns and accidentals.

-16-

90

Παράδειγμα

95

3/16

Zag or - ki - pa - nai - ku - pie - ka - pou - tai - na - ov - te - ras - wai - y - ge

Φωνάζω (με γέλιο)

ΚΑΡΩΤ.

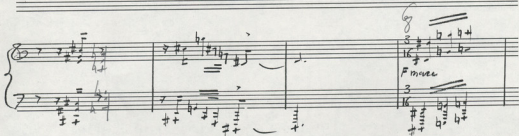
ΚΑΡΩΤΑΣ

A - ve - ro - y - no - ste - tis - e - ge - nes!

O - vo - pa - ter - os - Ke - ros - Ka -

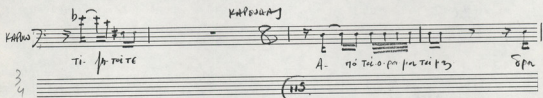
100

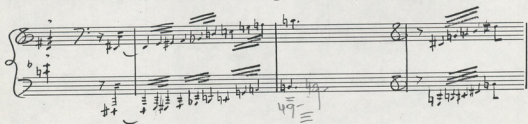
Kapo. 
 pú-sy ú pa-nyo ps e sty anis'tote (105)



f *more*

KAPOVMAKHJ 
 U. naú no-los thy No-ka-xi-ny

KAPOVMAJ 
 Ti. pa-rite A. no-tes o-pa-pa-tes o-pa (115)



f *more*

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "ne tou-se-ni. Per-rou ou-mi Kai Kou-tou-ro. Iou-tou-Ale." There are various musical notations including triplets, slurs, and dynamic markings like 'f'.

Handwritten musical score for the second system. It includes two vocal lines (treble clefs) and piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "ja-rou kou-rou. Ma-ni-Kou-pi-n si-voe-si. Kai-rou." The section is titled "ΠΑΡΑΡΑ (ΕΡΜΟΝΙΑ)". There are musical notations such as triplets, slurs, and dynamic markings.

Handwritten musical score for the third system. It features two vocal lines (treble clefs) and piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Kou-ou-ti: jes. fuyete Kipie. mi-vu-si-voe-je." The section is titled "[Τοις Αγγλιστῶν]". There are musical notations including triplets, slurs, and dynamic markings.

Рубингоуинн

3

Ав а. Ри. Ри. 5 Ри. Ри. 5 Ал па ет ет. То го. То паг су вав

3

Каванг:

виен. Ри ди. о. ву. ри. 5 О ди. о. ву. ри. 5

130

Димоз:

Ав ри. ри. те! Ма се Си па та до. Ри

(133)

KΑΡΑΥΑΓ:

μου ΕΡΤ Ούο. "Ο-ΧΙ! ΣΙ. νου ΕΚ.

ΚΑΡΑΥΙΤΑΡΗΣ

κός κληκ-τος Αλληλοπαρεσι αυτην εννοειται πο'

(140...)

ΚΑΡΑΒ.

Αυ-τός σε κα τέραςτ έγγω. Ραητο ου-νη

(145...)

Ραντος.

ΦΑΙΛΑΡΑ:

Ραντος

Me tis; E pou on! Me tis;

ΚΑΡΩΝΑΚΗΣ

Ti-fu pa si a-st e pou pa.

150

ΚΑΡΩΝ

Ble-ae tu-pan to heli-ou Kou ti ste po' ay!

155

3

Εργασ. ης Σειρήναι

Αρμόζ.

ΚΑΡΟΥ

πῶς πορεύεται ἑ-τοί ;

πρ-ο-σ-ε-υ-χ-η-ί-α. Βλ-η-τ-έ

ὁ-ὄ-ν-τι-ος τοῦ οὐ-ρα-νοῦ καὶ τῆς γῆς

3

3

ΠΑΡΟΥΣΙΑ ΣΚΟΠΙΑΣ ΠΡΕΣΒΥΤΕ ΤΡΑΓΟΥΔΙ:
 " Ο ΜΙΧΑΗΛΙΟΣ "

ΣΚΟΠΙΑΣ
 ΑΝΘΡΩΠΩΝ ΟΥΚ ΕΣΤΙΝ ΟΥΔΕ
 ΗΓΕΜΟΝΙΑ

ΣΚΗΝΗ Γ

[ΔΙΩΝΥΣΟΣ - ΚΑΡΩΤΕΡΑΙΟΣ - ΠΑΡΙΣΑΝ - ΔΗΜΟΣΤΡΑΤΟΥΡΟΣ - ΚΑΡΩΤΕΡΑΙΟΣ]

[ΤΡΑΓΟΥΔΙΟΝ ΧΑΡΟΥΜΕΝΟΝ ΠΑΛΑΙΩΣ ΟΝΙ ΤΡΑΓΩΔΙΑ] F

ΔΙΩΝΥΣΟΣ $\text{♩} = 112-120$
 martelet
 ΜΑΧ ΤΗΝ ΚΥΡΙΑ ΚΥΡΙΑΝ ΤΩ

PIANO

F

ΔΩΘΗΝ
 ΔΙ-Α ΠΩΝ ΗΤ ΕΤΙ-ΔΟ ΠΩΝ ΗΤ ΕΤΙ-ΔΟ ΣΙ-ΝΗ-ΣΕ

(5)

F

ΔΙΟΝ.
 kai kai oti kai ierou ieron ieron ze pe hos kai tis iherou do- vas

ΔΙΟΝ
 Tai sou. Sou pou nou pe o- sh iherou oro - Bou. et iheri- tiou

(10)
 + + b+ b+ + b+ b+ + b+ b+ + b+ b+ +

ΔΙΟΝ
 θε Χο- ηε vuv
 F + + + + + + + + + + + + + +

ΜΟΥΣΙΚΗ ΟΡΓΑΝΩΣΗ Κ. ΜΑΚΑ - ΠΑΡΑΧΕΙΡΟΓΡΑΦΗ - ΔΕΝΟΣ ΤΗΣ ΣΤΡΑΣ - ΚΑΜΑΚΗ - ΤΗΛ. 02 710 ΝΟ 12

Διον

Kai-pi-tis vum-tes nis pe-va-vu-pi-saw om - E-kt Kou va

Kai-pi-tis vum-tes nis pe-va-vu-pi-saw

(2)

Διον ηο - ΤΕ | ηοι η - ρι

Διον
 25
 δεσ βρε κα
 στ.τε.τοιο. Χοι.λο

Διον $\frac{7}{8}$ (40)

oi papoi. kin sey

Διον $\frac{7}{8}$

Pis t'sou. si. as

Διον $\frac{7}{8}$

Pis t'sou. si. as

MOTINGI SINGI N. WAKA - TRANSCRIPTION BY ERNIE THE EDGE - GARDNER - IN. SILENT NO. 12

Αρπ. $\text{♩} = 80-84$

- 29 -

7

ΚΑΡΔΙΑ

Τι-πορ-φι-ε-Χω

Διορα

αυ-γε-λα-με-να

ΚΑΡΔΙΑ

και πο-λι-η ε-ξε-αν-τη-ση-με-τω Αρ-α-ε-λα-ς

Διορα

Αρ-α-ε-λα-ς ε-πι-Χω-ρ-ου-των-Πα-ρι-ση

Handwritten musical score for the first system. It consists of three staves. The top staff is for the voice part labeled 'KAPUN', with lyrics 'hi Eil-ang Xiu pa-tan pa-pa wi.' and a five-measure slur. The middle staff is for the voice part labeled 'ANON', with lyrics 'Xiu-pa. e. ci pu' and a three-measure slur. The bottom staff is for piano accompaniment, showing chords and some melodic fragments.

Handwritten musical score for the second system, primarily piano accompaniment. It consists of two staves. The left staff shows chords and some melodic lines. The right staff shows chords and a six-measure slur.

Handwritten musical score for the third system. It consists of three staves. The top staff is for the voice part labeled 'KAPUN', with lyrics 'pe. nu-pu hi-Say' and a five-measure slur. The middle staff is for the voice part labeled 'ANON', with lyrics 'no-pa hi-Say tas E. seu. si-ny' and a five-measure slur. The bottom staff is for piano accompaniment, showing chords and some melodic fragments.

Handwritten musical score for the fourth system, primarily piano accompaniment. It consists of two staves. The left staff shows chords and some melodic lines. The right staff shows chords and some melodic fragments.

Piano

KARUN (K. Poulson nu arpaustar)

Alon Me au-ru kro-vi. Es ken

60

Piano o. pa-pa-tu kai ei-ee pa-ya-ku

KARUN

Alon ke so to vo vi es

NOTIZI SOST. S. M. A. S. - PIANOTRINOMIO - NO. 12
 PIANO - TROVARE IL LIBRO - TROVARE IL LIBRO - TROVARE IL LIBRO

PANHO 8/8

ορρω-ποι-τα

KARNA 7/8

ΔΙΑΝΟΣ 8/8

Με πο-πο γρι-ποι-τα οω γρι-ποι-τα και διε στρι-ποτο βοο λι-εσ

ΔΙΑΝ 7/8

Με μι-τε-

ΠΑΝΑ 8/8

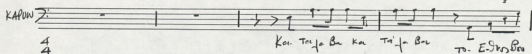
και τε λι-γι-στια

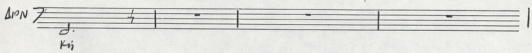
KAR 7/8

ΔΙΑΝ 8/8

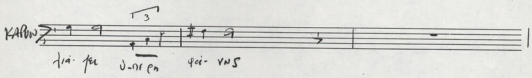
ΔΙΑΝ 7/8

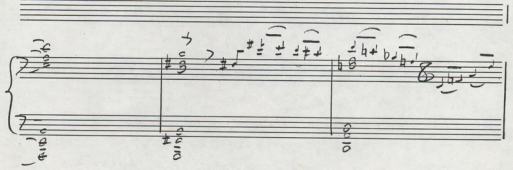
65 παν και καν τα φι και τε η πι φα νη ε σβα και πο-λι-τε

KARUN  KARUN
4/4 Kai Taija Bu Kai Taija Bu To. E-Su-Bu

ANON  ANON
Kij



KARUN  KARUN
Kai fe u-ni pa Kai vas



ΣΚΗΝΗ Δ

(Ραψωδία - Δόρυς) - Παιδίον. Καρτερικόν. Αποπροσγρηγόν
και καρτερικόν.)

Παινόφωνο 8 (Καίριον οχλόν Χορσόναι αείψαντες εὐφραντο γὰρ
ἡρώτων ἄνδρ' ἰκίον)

mp
PIANO *lgr* *F sostenutissimo*

Piano 8

mp

U-αντ' ἄνδρ' ἰκίον
 εὐ-φραντο Χρῆς

Piano 8

mp

Piano

mp

ARABIAN - TAN. 8/12/19
 NO. 12
 PIANO
 M.A.S. PUBLISHED BY THE ARABIAN - TAN. 8/12/19

Piano

Si-Xu. sur. to

Piano

choi nau-to-te sur. o'au
sur
nou' tau' jou' sur
sur

Piano

Kou' Xo' sur. sur

Piano

Kou' Xo' sur. sur

Handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line in 4/4 time, with lyrics: "w. pai ou oca. q'ou" and "ca ou pi sou pa". The bottom staff is a piano accompaniment in 4/4 time, showing chords and a melodic line. The piano part includes a 4-measure rest in the second measure.

Handwritten musical score for the second system, featuring a piano accompaniment. The staff is marked "Piano" and contains a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the third system. It includes a vocal line and piano accompaniment. The vocal line has a fermata over a note and lyrics: "vo ouy pi. ou". The piano accompaniment features a 3-measure rest in the second measure. The system ends with a double bar line and a repeat sign.

Handwritten musical score for the fourth system, featuring a piano accompaniment. The staff is marked "Piano" and contains a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

Piano

7

Piano

Piano

3

να. γα. ν. τει. σιν κρι σμ. φα. φω. βου. εν. το. σμι. κρι. σμ. κρι. γυρ.

4/4

3

ΑΡΙΤ

ΔΙΟΝΥΣΟΣ

4/4

3

4

2

Drum

h' na. tis sa. na tis hu'

Drum

Drum

Xu. - ra su. jo. in pt m'

Handwritten musical notation on a single staff. The notes are mostly rests, with some notes in the second measure. Below the staff, the lyrics "ka-toi. ki et." are written.

Handwritten musical notation on a grand staff (treble and bass clefs). The music consists of a series of chords and single notes, with some accidentals.

Handwritten text: "Aho ni' p'p'p' ni' ni' ma'cc'c'o"

Handwritten musical notation on a single staff. It shows a few notes and rests. Below the staff, the lyrics "tu se. wv" are written.

Handwritten musical notation on a grand staff. The music features various chords and melodic lines with dynamic markings like *mf* and *bf*.

Handwritten musical notation on a grand staff. The music is more complex, with many accidentals and dynamic markings. The lyrics "no. re. i d. Oh va Sei u. n'p'p'p' w. cam" are written below the staff.

7

0-TR PH

PARA

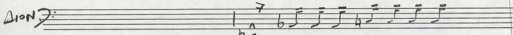
A-no-tis H-er-um

et na-pu Ko-jo

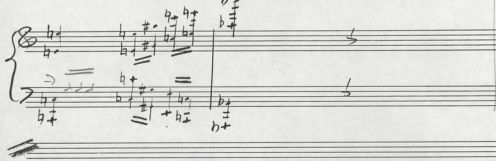
Gou sui A-no to

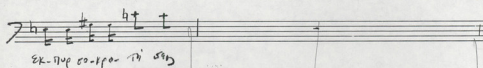
ΦΑΙΛ 

τη φη-λο-γαν-των

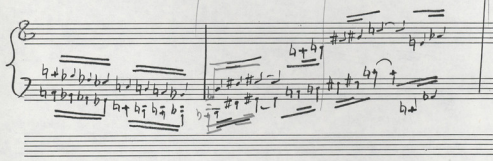
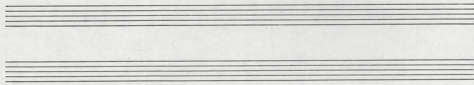
ΔΙΟΝ 

Διω-σε-ε-σις, των οϊ





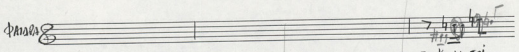
εκ-ηου σο-φου-των ου-ριου

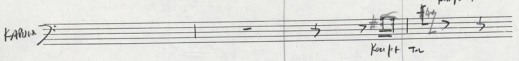



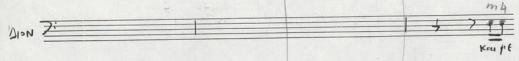
ΠΥΡΡΩΝΟΥΝ

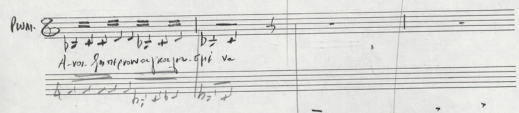
The musical score is written in a system with a treble clef and a common time signature (C). It consists of several systems of staves. The top system shows a vocal line with lyrics: "Εἰς δεῖξιν τοῦ Θεοῦ". Below it is a piano accompaniment with dense chordal textures. The second system includes the lyrics "Ἄξιον ἐστὶν ἡμῶν" and "ὁ Ἰησοῦς πρὸς κριθεῖν". The third system has the lyrics "ἐπιτελέσας τὴν πατρίδα καὶ τὴν γυναῖκα καὶ τοὺς υἱοὺς". The bottom system continues the piano accompaniment. The notation includes various accidentals (sharps, naturals) and rhythmic markings.

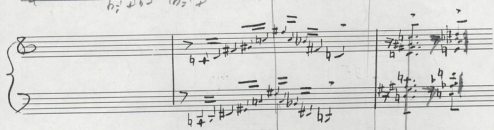
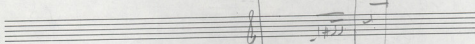
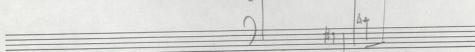
NOTES BY MISS A. W. A. - TRANSLATIONS BY MRS. BENTLEY - THIS IS THE 12th NO. 12

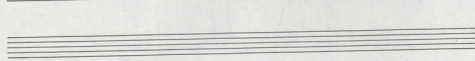
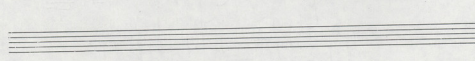
FRANZ 

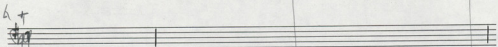
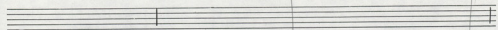
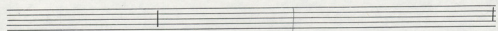
KAROL  Kauft Te

DION  Kauft e

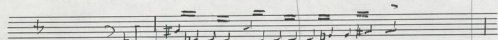
PWM.  A-vor. Inmitten der Kette. Spi va

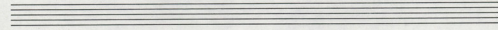
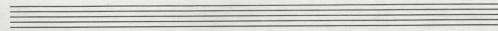
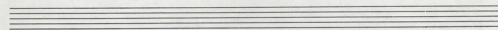
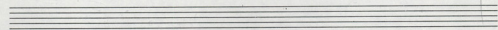
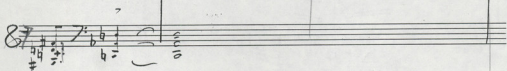
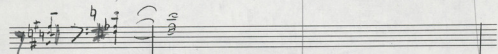





Tu



A vai. Ba sis ka ri Ba sis ka ri É-nu toi. ai. vai



Hand 8 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 7 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 6 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 5 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 4 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 3 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 2 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 1 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 8 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 7 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 6 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 5 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 4 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 3 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 2 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 1 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 8 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 7 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 6 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 5 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

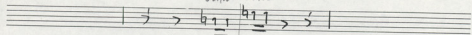
Hand 4 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 3 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

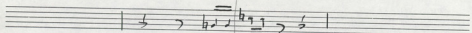
Hand 2 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

Hand 1 > $\flat, \flat, \sharp, \flat$
 E W ö-Tas

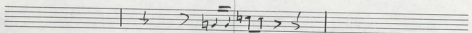
O. Pan-ve stas



O Kapoulay;



O Kapoulay;



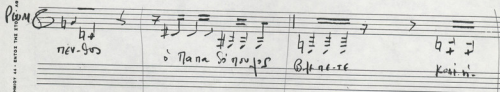
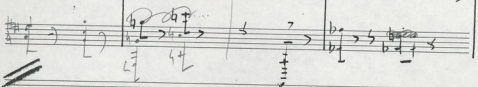
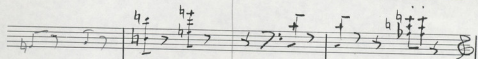
O-Kapoulay;



ni Sevon. rōs



Gro eni-tu fi-xu ft

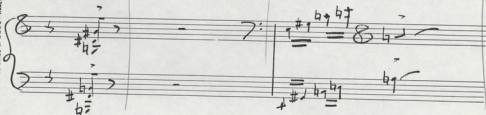


nev-gos

o Panu Si qrou s

Ble-ne-re

Kou-ni-



ABT →

Pwm

sup-pi-pi-ot too

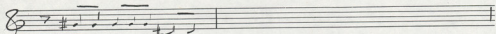
Alto *ti yitoo* *H. Jagan Jagan*

o na ttey tso. pi-n kuto. mi-ti. o-pa. vo

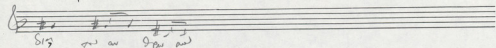
Alto

H. Jagan om Pa Sheomani om

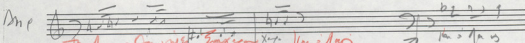
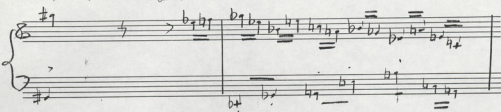
Andante *Andantino*



ni fin te cae su po-er

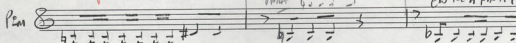


Sis su au su au

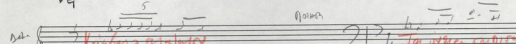
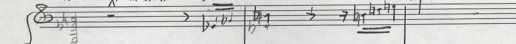


To Agno su just *Sanctus* *Xp-ist-um* *qui in cae-*

lis na- tus

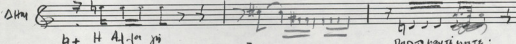


TO-TE-Xp-um su-um qui de pa- tre



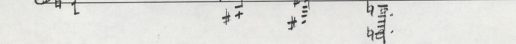
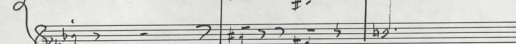
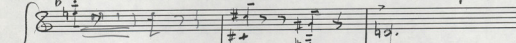
Stans 2. (Lento)

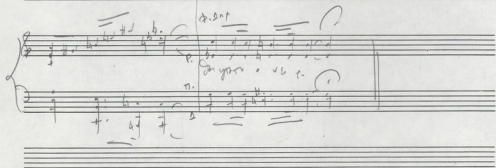
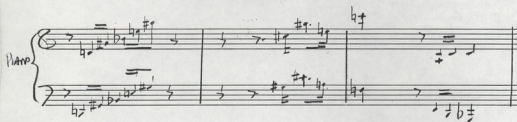
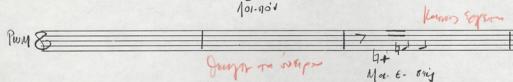
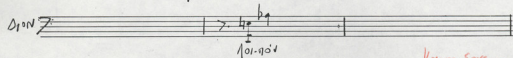
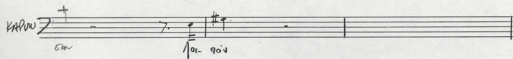
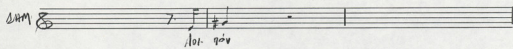
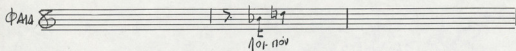
Primo 2. (Allegro)



in cae- lis se- dit ad dex- te- ras pa- tris

qui cum pa- tre si- mul et con- su- ber- nat et qui- bus- que





aria *Wtm*

ΕΧΕΤΕ ΧΩ ΤΡΟΠΗ. ΝΙ

ΣΑ Ε-ΙΕ ΠΕ-ΚΟ-ΝΕΙΣ ΠΙΣΤΑΙ ΟΥ-

PUM

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment is in bass clef with a 7/8 time signature. The system is divided into two measures by a bar line.

Kai. Say

KΑΡΘΩΣ σε χι φουχισι σε.α. πο.τις ου.νε

PUM

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment is in bass clef with a 7/8 time signature. The system is divided into two measures by a bar line.

ΔΙΟΝΕΩΣ

KΑΡΘΩΝ

Kai. ses vi a

W. σταν. το η. ταν

E. νη ου. η. ο. ρε.

KΑΡΘΩΣ

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment is in bass clef with a 7/8 time signature. The system is divided into two measures by a bar line.

Musical notation for the fourth system, including piano accompaniment. The system is divided into two measures by a bar line. The piano accompaniment is in bass clef with a 7/8 time signature.

WINDS BASS & SAC. - FLAUTISTENBASS 44. ENTER THE STRINGS. - TR. - NO 12

Τὴν ἀδελφὴν
 ἀγαπῶμεν
 καὶ τὸν
 πλησίον ἡμῶν
 ὡς ἡμῶν
 ἑαυτῶν

καὶ τὸν
 πλησίον ἡμῶν
 ὡς ἡμῶν
 ἑαυτῶν

καὶ τὸν
 πλησίον ἡμῶν
 ὡς ἡμῶν
 ἑαυτῶν

τὸν πλησίον ἡμῶν
 ὡς ἡμῶν ἑαυτῶν

καὶ τὸν πλησίον ἡμῶν
 ὡς ἡμῶν ἑαυτῶν

τὸν πλησίον ἡμῶν
 καὶ τὸν πλησίον ἡμῶν
 ὡς ἡμῶν ἑαυτῶν

καὶ τὸν πλησίον ἡμῶν
 ὡς ἡμῶν ἑαυτῶν

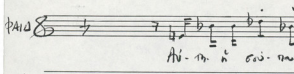
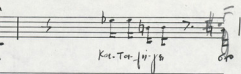
ΚΑΡΩΝΑΚΗΣ

Handwritten musical notation for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "1. δε ο.ι. / ji - α. τωv xpov for τωv". The piano accompaniment is in bass clef. There are some annotations and corrections in the score.

Handwritten musical notation for the second system, featuring a piano accompaniment line in treble clef. The key signature remains one sharp (F#). The notation includes various chords and melodic lines.

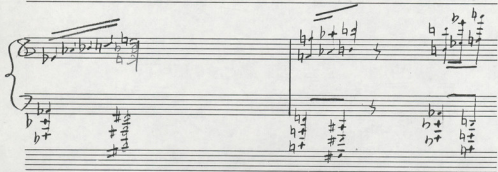
Handwritten musical notation for the third system, featuring a vocal line in treble clef. The lyrics are: "Μα η εκκληση Η-ρως". The key signature is one sharp (F#).

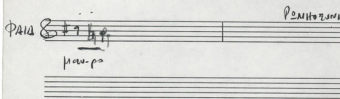
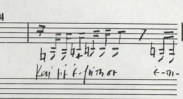
Handwritten musical notation for the fourth system, featuring a piano accompaniment line in treble clef. The key signature is one sharp (F#). The notation includes various chords and melodic lines.

PAИД  

Аи-и н' саи-и

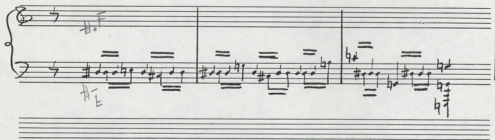
Кол-Тол-и-и



PAИД  

Кол-Тол-и-и

Кол-Тол-и-и



A-na-mi-mu TE-pa-mu

ori mu

o mu ju-tu mi na-je-
 o mu ju-tu mi na-je-

Ja-na-ka-vo-Si mi tu

MOTORS JONES & WALKER - TRANSLITIMONY - AT THE STAGE - ARRANGED - FOR THE 85,370 NO. 12

ΦΑΙΣΑΡΑ

ΚΑΡΩΣ. Kai To-Te Kai To-Te Kai To-Te

gna

ΕΒ-γα. δε το τριανταφυλλο και ε-νε ο-κου σρετη που νι του

gna

ΦΑΙΣΑΡΑ ΠΡΩΜΟΣ

α 2

κουφοι τον; που νι εν τω δε ο

α 2

ΚΑΡΩΝ ΔΙΩΝ.

κουφοι τον;

i ampeles
 nou ton ai-Edou pou o-to kou-ri-ou
 net-ou-ri-ou

ou te po he ou pou
 o-nous. *Ερωσι* Bo. pu-ou

Biesu. A' A' A' A'
 ou ve kos ou Eupou-ko-ou
 Kou. Tu Kou Tropana

76 7 2 1 1 1
 + bi pu ou p

ΦΑΙΔΡΑ
του σου στανει και λαι σου Χω ω

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "ΦΑΙΔΡΑ του σου στανει και λαι σου Χω ω". The piano accompaniment is in bass clef with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and accidentals.

Διονυσο

Handwritten musical score for the second system. The vocal line is in treble clef with a key signature of one flat and a common time signature. The lyrics are "Διονυσο ου σου Χω και τρι". The piano accompaniment is in bass clef with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and accidentals.

Διονυσο

Handwritten musical score for the third system. The vocal line is in treble clef with a key signature of one flat and a common time signature. The lyrics are "Διονυσο ησα ε-υα ηε-ρω ους ηη-φω-γισ-τοι εκ-ρω ηνεγ". The piano accompaniment is in bass clef with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for the fourth system, featuring a piano accompaniment in bass clef with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and accidentals.

ap-pa-ar-va lu-ty

To ne-er o-Si-ko A-NTi-(ka)

Musical notation for the first system, including a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves with a grand staff clef. The music is marked with various accidentals and dynamics.

To ne-er o-Si-ko no lu-ty (Tus)

Almoz.

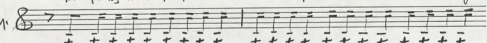
Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves with a grand staff clef. The music is marked with various accidentals and dynamics.

to-yi-yi-tes

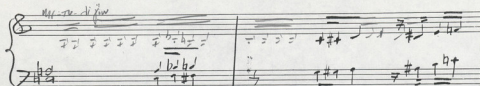
WATKINS GROSS & W.A.S. - DANIEL TERRY - 44 - CROSS THE STRAID - ARMINI - TN. - 18379 - NO. 12

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves with a grand staff clef. The music is marked with various accidentals and dynamics.

Ku pi us Ta o. pa. pa ta noo hi te koi pou te ne eni qe vo ko ti ju

PEM. 

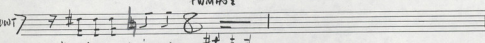
mf - tv di ju



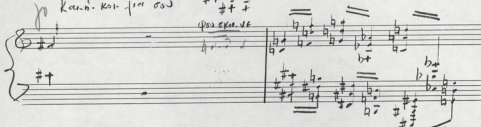
> koi pou ti ju

KARANT

Kar-ni-ka-ji-oi-oo

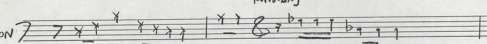
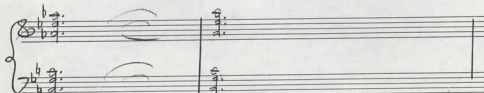


pas ex. ve



KARANTAS

E ai. Poi pascheves mi triptou; E-pi exo ti-a. ju

Διονύσιος και τρις περκαυε ;

Handwritten musical score for the first system. The top staff is in treble clef with a key signature of one flat and a common time signature. The melody consists of several notes with accents and slurs. The bottom staff is in bass clef and contains a complex accompaniment with many accidentals. Red handwritten annotations include "ANT" with an arrow pointing to the right and "19" written in the middle of the staff.

Handwritten musical score for the second system. The top staff is in treble clef with a key signature of one sharp and a common time signature. The melody is heavily annotated with handwritten notes and symbols. The bottom staff is in bass clef and contains a complex accompaniment. The word "ANT!" is written in red above the staff.

Handwritten musical score for the third system. The top staff is in treble clef with a key signature of one sharp and a common time signature. The melody is heavily annotated with handwritten notes and symbols. The bottom staff is in bass clef and contains a complex accompaniment. The word "ANT!" is written in red above the staff.

