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φ23

# ΣΥΜΦΩΝΙΑ ΑΡ. 1

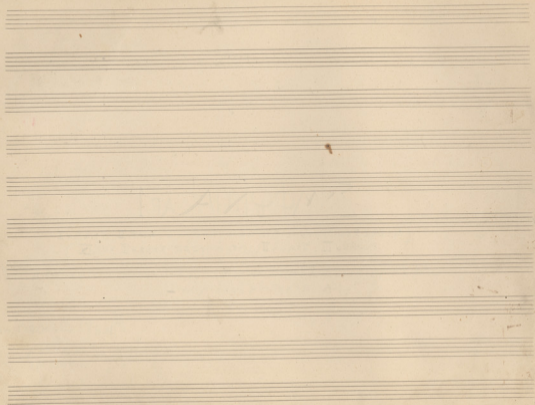
(ΜΕΤΑ ΕΞΗΣ ΜΕΡΗ : ΕΙΣΑΓΩΓΗ, ΧΟΡΙΚΟ Ι, ΧΟΡ. ΙΙ, ΣΤΑΣΗ Ι  
ΧΟΡΟ ΙΙΙ, ΣΤΑΣΗ ΙΙ, ΙΝΤΕΡΜΕΖΖΟ, ΣΤΑΣΗ ΙΙΙ, ΧΟΡ. ΙV)

- ΓΙΑ 2 ΑΡΑΛΛΕΙΕΣ (ΑΝΘΡΩΠΙΝΟΙ ΚΟΥΦΑΙΟΣ), ΤΕΤΡΑΦΩΝΗ ΜΙΚΤΗ ΧΟΡΩΔΙΑ  
ΚΑΙ ΟΡΧΗΣΤΡΑ ΕΧΚΟΡΔΩΝ -

ΜΙΚΗΣ Γ. ΘΟΔΩΡΑΚΗΣ

ΑΘΗΝΑ

1944-45



# ΣΥΜΦΩΝΙΑ ΑΡ. 1

(ΠΕΡΙΛΑΜΒΑΘΕΙ ΤΑ ΕΞΗΣ ΚΑΤΑ ΞΕΙΡΑ ΜΕΡΗ: ΕΙΣΑΓΩΓΗ, ΧΟΡΙΚΟ I, ΧΟΡ. II, ΣΤΑΣΗ I, ΧΟΡΙΚΟ III, ΣΤΑΣΗ II, INTERMEZZO, ΣΤΑΣΗ III, ΧΟΡ. IV)

- ΓΙΑ ΑΡΧΑΓΓΕΛΙΑ, ΟΡΧΗΣΤΡΑ ΕΙΣΧΟΡΕΩΝ ΚΑΙ ΤΕΤΡΑΠΡΩΝΗ ΜΥΧΤΗ ΧΟΡΩΔΙΑ -

Νικόλ. Βαλμύκας

## ΕΙΣΑΓΩΓΗ

*Andante*

*Andantino et poco a poco animato*

Violino I  
Violino II  
Viola  
Violoncello e Contrabbasso  
Flauto I  
Flauto II  
Oboe  
Clarinete  
Fagotto

*pp*, *p*, *mf*, *f*, *sfz*, *sf*, *dim.*, *cresc.*, *decr.*, *dim.*

*Andante*, *Andantino et poco a poco animato*, *Tempo primo*





Andante maestoso.

9

10

11

12

13

14

15

4

All-

16

Handwritten musical score with three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1 (Top):** Features a vocal line with lyrics and piano accompaniment. Markings include *Stretto*, *ccca*, *ff*, *rit*, and *dim*. A red box highlights the number 15.

**System 2 (Middle):** Continues the musical piece with similar notation. Markings include *ff*, *dim*, *Adagio*, *Roll*, and *pp*. A red box highlights the number 17.

**System 3 (Bottom):** Includes a section marked *Andantino appassionato*. It features a piano part with a *Roll* section. Markings include *pp*, *Andante*, *ppp*, *Roll*, *Maestros*, and *Allegretto*. A red box highlights the number 18, and another red box highlights the number 19.

At the bottom right, there is a red box containing the number 20.

21

Animato molto 22

Handwritten musical score system 1, measures 1-5. It features a treble and bass staff with various dynamics and articulations. The first staff has markings *ad*, *p*, *dim*, and *pp*. The second staff has *cresc*, *mf*, *p*, *dim*, and *pp*. The third staff has *p*, *mf*, *pp*, and *pp*. The fourth staff has *p*, *mf*, *pp*, and *pp*. The system concludes with a fermata.

Handwritten musical score system 2, measures 6-10. It features a treble and bass staff with various dynamics and articulations. The first staff has markings *p*, *cresc*, *mf*, *pp*, and *pp*. The second staff has *mf*, *cresc*, *mf*, *pp*, and *pp*. The third staff has *p*, *mf*, *pp*, and *pp*. The fourth staff has *p*, *mf*, *pp*, and *pp*. The system concludes with a fermata.

Handwritten musical score system 3, measures 11-15. It features a treble and bass staff with various dynamics and articulations. The first staff has markings *pp*, *mf*, *stretto*, *molto cresc.*, and *pp*. The second staff has *pp*, *mf*, *stretto*, *molto cresc.*, and *pp*. The third staff has *pp*, *mf*, *stretto*, *molto cresc.*, and *pp*. The fourth staff has *pp*, *mf*, *stretto*, *molto cresc.*, and *pp*. The system concludes with a fermata.













Handwritten musical score on a single page, numbered 11. The score is written on a grand staff with five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 41** (boxed) *Rall* (written above the first staff)
- pp* (pianissimo) dynamic markings throughout the first system.
- Andante* (written above the second staff)
- 42** (boxed) *pp molto* (written above the second staff)
- 43** (boxed) *Animato poco a poco* (written above the final staff)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes various dynamic markings such as *pp*, *f*, *cresc*, *dim*, and *pp*. There are also some handwritten notes and corrections in the margins.



42

43

45

1 da 4 da q 10

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is divided into sections marked with red boxes containing the numbers 42, 43, and 45. The music is written in a style typical of early 20th-century manuscript notation, with various note values, rests, and dynamic markings. The lyrics are written in a non-Latin script, possibly a South Asian language, and are interspersed with the musical notation. The score includes several measures of music, some with lyrics, and some with rests. The paper shows signs of age, including discoloration and a small tear at the top center.

49

50

51

Handwritten musical score on aged paper, featuring multiple staves and various performance markings. The score is divided into three sections, each marked with a red box containing a number: 49, 50, and 51.

Key markings and annotations include:

- 49:** *dim. p*, *p*, *spoo*, *solus*
- 50:** *Allegro*, *Adagio*, *stretto*, *acc. molto*, *pp*, *f*
- 51:** *Allegro*

The notation includes various rhythmic values, dynamic markings, and articulation symbols across several staves.

Allegretto

58 *sfacatissimo* 59

*sfacatissimo*

*legato*

Poco a poco piu animato

59

*cresc.*

*legato*

55

56

Moderato Tempo giusto

Handwritten musical score for a string quartet, measures 55-56. The score includes four staves with various musical notations, dynamics, and lyrics in Italian.

**Measure 55:** *Allegro* tempo. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The fourth staff has a bass clef. Dynamics include *pp* and *f*. The tempo changes to *Andante* at the beginning of measure 56.

**Measure 56:** *Andante* tempo. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The fourth staff has a bass clef. Dynamics include *pp*, *f*, and *pizz*. The tempo changes to *Moderato Tempo giusto* at the beginning of measure 57.

**Lyrics:** di - mi - ni - cu - ra - ti - o - ni - bus

6 (9) 3

Handwritten musical score on a page numbered 17. The score is written on ten staves, with the first six staves containing vocal lines and the last four staves containing piano accompaniment. The music is in a common time signature (C) and features various dynamic markings and performance instructions.

**Staff 1 (Soprano):** Contains rests and a few notes at the end of the page. A red box with the number "52" is above the first measure.

**Staff 2 (Alto):** Similar to the soprano staff, with rests and notes at the end.

**Staff 3 (Tenor):** Contains the lyrics "Je. Mes au". Dynamic markings include *p*, *cresc*, *sf*, and *p*.

**Staff 4 (Bass):** Contains the lyrics "Je. Mes au". Dynamic markings include *p*, *cresc*, *sf*, and *p*.

**Staff 5 (Piano):** Accompaniment for the vocalists. Dynamic markings include *pp*, *p/2*, *cresc*, *sf*, and *p*.

**Staff 6 (Piano):** Continuation of the piano accompaniment. Dynamic markings include *pp*, *cresc*, *sf*, and *p*.

**Staff 7 (Piano):** Continuation of the piano accompaniment. Dynamic markings include *pp*, *cresc*, *sf*, and *p*.

**Staff 8 (Piano):** Continuation of the piano accompaniment. Dynamic markings include *pp*, *cresc*, *sf*, and *p*.

**Staff 9 (Piano):** Continuation of the piano accompaniment. Dynamic markings include *pp*, *cresc*, *sf*, and *p*.

**Staff 10 (Piano):** Continuation of the piano accompaniment. Dynamic markings include *pp*, *cresc*, *sf*, and *p*.

The score concludes with a double bar line and a red box containing the number "53" above the final measure.

59

Maestoso

*cresc* *ff* *dim* *p*

The musical score consists of several staves. The top staff is a vocal line with lyrics in Latin: "Agnus Dei qui tollis da mihi pacem". Below it are two piano accompaniment staves. The score includes various dynamic markings such as *cresc*, *ff*, *dim*, and *p*. There are also performance instructions like "Maestoso" and "59" in a red box. The notation includes notes, rests, and complex rhythmic patterns in the piano parts.







Allegro ma non troppo

64

65

The musical score is written on ten staves. The top two staves (treble clef) show rhythmic patterns with rests. The third staff (treble clef) contains the vocal melody with lyrics: "Din di nae nae, din di nae nae, di nae nae nae, di nae nae nae, di nae nae nae, di nae nae nae, di nae nae nae, di nae nae nae". The fourth staff (treble clef) has lyrics: "halla - - - - -". The fifth staff (treble clef) has lyrics: "La diu". The sixth staff (treble clef) has lyrics: "La diu". The seventh staff (treble clef) has lyrics: "halla ma". The bottom two staves (bass clef) show piano accompaniment with various dynamics and articulations. The score includes dynamic markings such as *cresc*, *pp*, *f*, and *dim*. There are also some handwritten notes and markings above the staves, including a large dark smudge on the third staff.

66

67

Handwritten musical score for three staves, measures 66-67. The top staff contains vocal lines with lyrics in German. The middle and bottom staves contain piano accompaniment. Dynamics include 'cresc.', 'p', and 'dim'. The score is written in a historical style with various note values and clefs.

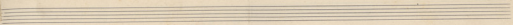
**Staff 1 (Vocal):**  
 - Measure 66: *cresc.*  
 - Measure 67: *cresc.*, *p cresc.*, *dim*, *p*, *cresc.*  
 - Lyrics: *Day n. harpuy bis was fupst, uoio wo art emu pa...*

**Staff 2 (Piano):**  
 - Measure 66: *cresc.*  
 - Measure 67: *cresc.*, *p cresc.*, *dim*, *p*, *cresc.*

**Staff 3 (Piano):**  
 - Measure 66: *cresc.*  
 - Measure 67: *cresc.*, *p*, *cresc.*

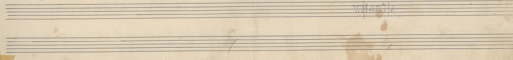






17 ~~17~~ 17 *Largo* 18 19

Handwritten musical score for a multi-staff instrument. The score is divided into two main sections by a double bar line. The first section contains several staves with notes and rests, some of which are crossed out with diagonal lines. The second section begins with the tempo marking "Largo" and includes dynamic markings such as "pp", "p", "cresc.", and "pp". The notation includes various rhythmic values and articulation marks. There are also some handwritten annotations in the right margin of the second section.







χορικό II

Allargo Moderato

Handwritten musical score for χορικό II, featuring multiple staves for I Violini, II Violini, Viola, Cello, and Bassi. The score is written in G major and 3/4 time. The tempo is marked "Allargo Moderato". The score includes various musical notations such as dynamics (p, p<sub>3</sub>, p<sub>2</sub>), articulation (staccato), and performance instructions (poco crescendo). The score is divided into measures by vertical bar lines. The I Violini part starts with a rest, followed by a series of eighth notes. The II Violini part starts with a rest, followed by a series of eighth notes. The Viola part starts with a rest, followed by a series of eighth notes. The Cello part starts with a rest, followed by a series of eighth notes. The Bassi part starts with a rest, followed by a series of eighth notes. The score concludes with a final cadence.

Handwritten musical score on page 28, featuring multiple staves of music with various annotations and markings.

The score is organized into two main systems. The first system on the left contains six staves of music, with a red box highlighting a specific measure in the top staff. The second system on the right contains five staves of music, continuing the composition.

Key annotations and markings include:

- Dynamic markings:** *cresc.* (crescendo), *pp* (pianissimo), and *p* (piano).
- Performance instructions:** *ff* (fortissimo), *mf* (mezzo-forte), and *mfz* (mezzo-fortissimo).
- Structural markers:** *ll* (lullato) and *ff* (fortissimo) markings.
- Other markings:** *7* (possibly indicating a measure or a specific rhythmic pattern), *3*, and *4*.

The notation includes various rhythmic values, accidentals, and complex chordal structures, characteristic of a detailed musical manuscript.















**F**

**Throat**  
**transl.**

~~Vlt II  
also plays~~

Handwritten musical score for a full orchestra. The score consists of approximately 12 staves. The instruments represented include Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Percussion. The score is written in a common time signature and includes various dynamic markings such as *p*, *f*, *mf*, *ff*, *cresc.*, and *decresc.*. There are also performance instructions like "Vlt II also plays" (crossed out with a red line) and "Throat transl." written in red. A large red diagonal line is drawn across the upper right portion of the page, crossing several staves. The notation includes notes, rests, and various rhythmic markings.

*Vlt II  
also plays*





Handwritten musical score on a page numbered 38. The score consists of ten staves of music, likely for a string quartet or similar ensemble. The notation includes various rhythmic values, dynamics, and performance instructions.

Key features of the score include:

- Staff 1:** Features a melodic line with a fermata over the first measure and a red 'B' marking above the fourth measure.
- Staff 2:** Contains a melodic line with a fermata over the first measure.
- Staff 3:** Includes the instruction "Cac." above the staff.
- Staff 4:** Includes the instruction "pp con. dance" below the staff.
- Staff 5:** Includes the instruction "pp con. dance" below the staff.
- Staff 6:** Includes the instruction "pp con. dance" below the staff.
- Staff 7:** Includes the instruction "pp con. dance" below the staff.
- Staff 8:** Includes the instruction "pp con. dance" below the staff.
- Staff 9:** Includes the instruction "pp con. dance" below the staff.
- Staff 10:** Includes the instruction "pp con. dance" below the staff.

The score is written in a cursive, handwritten style, characteristic of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on aged paper, page 39. The score is written on ten staves, with the first six staves containing musical notation and the last four staves containing rhythmic patterns. The notation includes various dynamics (p, f, mf, ff, cresc., decresc.), articulation (acc., staccatissimo), and performance instructions (Alto, Tran.). The score is heavily annotated with red ink, including the word "Alto" at the top, "Tran." above the second staff, and various dynamic markings like "p", "mf", "f", "cresc.", "decresc.", "acc.", and "staccatissimo" scattered throughout. The music is written in a style characteristic of 19th-century manuscript notation, with many notes beamed together and some notes marked with accents or slurs. The paper shows signs of age, with some staining and wear at the edges.











Xor

I

II

Vol

Cel

Bas

19

*dim.*

19 *acc.*

*dim.*

20

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3



**24** *dolce*

I Vuli  
II Vuli  
Sopran  
I Vuli  
II Vuli  
Tawari  
Cello  
Bassi

Musical score for the first system. It includes staves for I Vuli (two parts), Sopran, I Vuli (two parts), Tawari, Cello, and Bassi. The piano part has a complex texture with many sixteenth notes. The vocal parts have lyrics in a non-Latin script. Dynamics include *p* and *mf*. A *dolce* marking is present at the beginning.

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano part continues with dense sixteenth-note patterns. The vocal parts have lyrics in a non-Latin script. Dynamics include *p*, *pp*, *mf*, and *f*. A *dolce* marking is present at the end of the system.

*Handwritten signature or mark*











17

Andante

dalce

*p*

Handwritten musical notation for a vocal line with lyrics: *xi - xa - pi - so xi - su - lu - xi -*

Andante

*Roll*

*dim. pp*

*pp*

Handwritten musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Miss 85







### ΧΟΡΟΣ III

1 **Andantino** (Οὐρανὸς ἰσχυρῶς κρατῆται ἐξ ἑσπέρας τὸν οὐρανὸν ἰσχυρῶς. Ὁ τοῦ οὐρανοῦ  
 ἰσχυρὸς καὶ ἰσχυρῶς κρατῆται ἐξ ἑσπέρας τὸν οὐρανὸν ἰσχυρῶς. Ὁ τοῦ οὐρανοῦ ἰσχυρὸς καὶ ἰσχυρῶς  
 κρατῆται ἐξ ἑσπέρας τὸν οὐρανὸν ἰσχυρῶς. Ὁ τοῦ οὐρανοῦ ἰσχυρὸς καὶ ἰσχυρῶς κρατῆται ἐξ ἑσπέρας τὸν οὐρανὸν ἰσχυρῶς.)

Handwritten musical score for a choir and instruments. The score includes parts for Soprano, Alto, Tenor, Bass, Trumpet (Tr.), Trombone (Tbn.), Viola, and Cello/Double Bass (Cello/Db). The music is in 3/8 time and features various dynamics such as *mf*, *ad*, *ppz*, and *arco*. The lyrics are in Greek, and the tempo is marked **Andantino**. The score is written on a system of staves with a common key signature and a 3/8 time signature.

Lucio 10











Küpis! Küpis! näg' kareid  
või kaarevõid kõi su illo  
L' n' n' k' e' s' u' k' u' r' e' n' i' p' o' p'  
K' a' a' r' e' v' o' i' k' o' ;

Ar' de' ju' n' d' e' s' e' s' i' n' t' r' o  
E' s' t' i' k' u' l' d' e' u' t' i' k' u' s' e'  
n' e' d' n' e' p' e' r' v' v' a' l' l' e' u' u' s' t'  
d' i' t' t' a' n' n' a' k' u' s' .

Handwritten musical score on a page with five staves. The notation includes notes, rests, and dynamic markings such as *pp*, *p*, *staccato*, and *rit.*. The score is divided into measures by vertical bar lines. The first staff contains vocal lines with lyrics in Estonian. The second staff contains a vocal line with lyrics in German. The third staff contains a vocal line with lyrics in German. The fourth staff contains a vocal line with lyrics in German. The fifth staff contains a vocal line with lyrics in German. The score is written in a cursive, handwritten style.

2

3

Handwritten musical score on aged paper, page 61. The score is divided into two sections by red boxes containing the numbers '2' and '3'. The first section is marked 'Andante con fuoco' and the second section is marked 'Maestoso'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'mf', 'ff', and 'f'. The score is written on multiple staves, with some staves containing rests and others containing active musical notation. The handwriting is in black ink.

Animato molto

Andante con fuoco

Maestoso

Γύρσο το πορτί σου μέσα σ'εξωστραφίση  
 σ'αυτοκλήρι τ'αυ φ'αβ'αυ.

Αν ν'αυ σ'αυ'αυ'αυ  
 σ'αυ'αυ'αυ'αυ'αυ

Εξωστραφίση  
 η'αυ'αυ'αυ'αυ'αυ  
 σ'αυ'αυ'αυ'αυ'αυ

**4** Tempo

Χορδ'α

Κίρσο ν'αυ'αυ'αυ'αυ'αυ. Α'αυ'αυ  
 σ'αυ'αυ'αυ'αυ'αυ'αυ'αυ'αυ  
 σ'αυ'αυ'αυ'αυ'αυ'αυ'αυ'αυ'αυ

Andante

Μηδία  
L. Widor

Τησθα σὺ μαρτυροῦσά τοι πρὸς βραβυλάσθου  
ἐν τῷ σπῆτι τοῦ προφῆτου ἡμῶν Ἐσάια!

5

pp  
Μηδία μαρτυροῦσά τοι πρὸς βραβυλάσθου

pp  
Μηδία μαρτυροῦσά τοι πρὸς βραβυλάσθου

Andante  
dolce

Molto moderato  
(Tempo moderato)

pp  
p  
ff  
dim  
p  
pp



INTERMEZZO

Flauto Apoi

Handwritten musical score for the first system, featuring five staves: I Violini, II Violini, Viola, Cello, and Basso. The music is in common time (C) and includes dynamic markings such as *pp* and *p*. A red box containing the number '1' is located in the upper right corner of the system.

Handwritten musical score for the second system, continuing the piece. It features five staves: I Violini, II Violini, Viola, Cello, and Basso. The notation includes various rhythmic patterns and dynamic markings. A red box containing the number '2' is located in the upper right corner of the system.

# ΣΤΑΔΙΟ III

Allegro

~~Andante~~  
ff

The musical score is written on 12 staves. The first six staves are mostly empty, with some notes in the first two staves. The last six staves contain dense musical notation. The score is annotated with 'Tutti' in the middle, 'Hörlich' and 'nm' in the lower middle, and 'ff' in the lower right. There are also some circled annotations and a signature 'F. Hoff' at the bottom right.

Tutti

Hörlich

nm

ff

F. Hoff





Παλις ἐπιφώνησεν αὐτῷ  
καταπαύσῃ

Παλις ἐπιφώνησεν αὐτῷ  
ἵνα παύσῃ τὸν κλύβον αὐτοῦ

2

Φων. ὁμοίαν κλύβου

Handwritten musical score for voice and piano. The score is written on a system of five staves. The top three staves are for the voice, with lyrics in Greek. The bottom two staves are for the piano accompaniment. The music is in 7/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. There are several annotations in the score, including "coco", "Cappo", and "Cantabile". A red box with the number "2" is visible in the upper right area of the page.









Не повторяю  
 описанной  
 п. Т. То же, но  
 повторю, но  
 на один шаг  
 по ступени

Готт. Стриженко над пропе  
 в Симфонии № 2 Бетховена

То же, но с  
 для симфонии

fl. - - - - - | - | C  
 cl. - - - - - | - | C  
 fag. - - - - - | - | C  
 Viol. - - - - - | - | C *dolce*  
 Vcllo - - - - - | - | C *Solo*  
 Cell. - - - - - | - | C

Dynamics: *ff*, *p*, *cresc.*  
 Performance markings: *Solo*, *2. tempo*, *Andino*

Tä pönia lou äneä ystä.  
sin vääoä.

Höndäjäri viä äläm si xai lööä käl pöäpä  
Göäi yläm va suösta) räläs

Handwritten musical score for a vocal and instrumental piece. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves. The music is in 3/4 time and includes dynamic markings such as 'dim', 'p', and 'cresc'. The lyrics are in Finnish.

**Lento**

Blöä ääem spijätöki älä  
käl tälöä dörpöäns väällöä  
yläm älä käl suäälä

Handwritten musical score for a multi-instrumental piece. It features four staves: 2.v. Solo (Violin Solo), I. v. Viol (Violin I), Viol (Violin), and Celobass (Cello/Bass). The music is in 3/4 time and includes dynamic markings such as 'p', 'pp', and 'cresc'. The lyrics are in Finnish.





Donnerstag  
18. April 1871  
1871

U. Hauptmann  
1871

Tempo primo

Handwritten musical score for the first system, featuring four staves. The notation includes various note values, rests, and dynamic markings such as *p* and *cresc*. The music is written in a common time signature.

Handwritten musical score for the second system, continuing the piece. It features four staves with musical notation and dynamic markings including *p*, *cresc*, and *mf*. A red box highlights a specific measure in the first staff.

Handwritten musical score for the third system, marked *Allegro* and *N. 20*. It features four staves with musical notation and dynamic markings such as *mf*, *cresc*, and *f*. The notation includes various note values and rests.



Handwritten musical score on aged paper, featuring a vocal line with lyrics in Greek and several piano accompaniment staves. The score is divided into two systems by a red box containing the Greek letter  $\alpha$  (alpha) above the first staff. The lyrics are: *ψάλ-λου-τε εὐ-τυ-χα-γού-σια εὖ-τά-ρα τα-ύτι-σην ἤ-με-ρα κα-λὴν εὖ-τά-ρα τα-ύτι-σην ἤ-με-ρα κα-λὴν*. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piano accompaniment consists of multiple staves with complex rhythmic patterns and chordal textures.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into two main sections by a double bar line and a key signature change from G major to G minor.

**Section 1 (Left):**

- Staff 1: Melody with lyrics: "Spur-to-ka jid Bu si-ru-ru tau si-ru-ru spur-to-ka ja". Dynamics: *div*, *p*, *f*, *cresc.*
- Staff 2: Melody with lyrics: "Spur-to-ka jid Bu si-ru-ru tau si-ru-ru spur-to-ka ja". Dynamics: *div*, *p*, *f*, *cresc.*
- Staff 3: Piano accompaniment with chords and arpeggios. Dynamics: *f*, *cresc.*
- Staff 4: Bass line with notes and rests. Dynamics: *div*, *p*, *f*, *cresc.*
- Staff 5: Bass line with notes and rests. Dynamics: *div*, *p*, *f*, *cresc.*
- Staff 6: Bass line with notes and rests.

**Section 2 (Right):**

- Staff 1: Melody with lyrics: "Bu si-ru-ru tau si-ru-ru spur-to-ka jid". Dynamics: *cresc.*, *ff*
- Staff 2: Melody with lyrics: "Bu si-ru-ru tau si-ru-ru spur-to-ka jid". Dynamics: *cresc.*, *ff*
- Staff 3: Piano accompaniment with chords and arpeggios. Dynamics: *ff*
- Staff 4: Bass line with notes and rests. Dynamics: *ff*
- Staff 5: Bass line with notes and rests. Dynamics: *ff*
- Staff 6: Bass line with notes and rests. Dynamics: *ff*

Additional markings include a key signature change symbol (♯ 8) and a boxed number "15" in the top right corner.







Χορικό IV (Tenore)

deprecat <sup>c</sup> O Θεός, ἀνάστη, εὐχαρίστει  
 καὶ ἀνάστη τοῖς γενναίοις  
 τῶν ἰουδαίων τοῦ εὐαγγε-  
 λίου καὶ τοῦ ἁγίου πνεύματος.

Longo

Handwritten musical score for Tenor, consisting of vocal lines and piano accompaniment. The score is divided into two main sections by a double bar line.

**Section 1 (Left):** Features vocal lines with lyrics and piano accompaniment. The piano part includes a complex rhythmic pattern with many sixteenth notes and rests, and some markings like "pp" and "staccato".

**Section 2 (Right):** Continues the vocal and piano parts. The piano part has a more rhythmic, repetitive pattern with markings like "pp", "staccato", and "pizz".

**Bottom Left:** The text "Cadenza Bassi" is written vertically.



Μαί η εσση βίητες  
Voi τράπει η γυνίκαυ

Εργατ' ανημοπαίτες  
Γ' αγω υπεβασι περ νι συς!

Αυριπιδες τει εδωκα ανη αυτων νη λυμυμπος  
Η δ' απομυμδρεσε απιστη εαρεσ του θεου εδωκα  
της αγωνης τω νικητη ΑΩ

3 Andante  
mf

The musical score is written on a grand staff with five systems. The top system contains vocal lines with lyrics in Greek. The bottom system contains piano accompaniment. The score includes dynamic markings such as 'mf', 'cresc', and 'f', and tempo markings like 'Andante'. There are also some handwritten notes and corrections throughout the piece.

γῆς, νεύρα βίβλας Τό λαντ ἀπὸ ἀπυλῶν σου καὶ τὸν τὸν ἰσχυρὸν (καὶ) ἰσχυρὸν δὲ !  
 ἀλβινὸν ἰσχυρὸν σοῦ τῆς ἐδουλίᾳς σου Ἄ. καὶ ἰσχυρὸν τὸν ἀπὸ τοῦ φῶ-τος !!  
 ἄλβιν ἰσχυρὸν σοῦ γῆρας καὶ τὸν ἰσχυρὸν

Handwritten musical score with multiple staves. The top section contains vocal lines with lyrics in Greek. The bottom section contains piano accompaniment with complex rhythmic patterns and dynamics like *ff* and *dim*. The score is divided into measures by vertical bar lines.

Tutti

31-145  
 N. Lucius  
 U. J. Schmitt

31-145  
 N. Lucius

# ΣΥΜΦΩΝΙΑ ΑΡ. I

Mimis Thalassinos

## ΧΟΡΙΚΟ I

Ω Πνεύμα Φως του Λυκόφως  
 σταλασε χάρη στη θλιωμένη ψυχή των ταπεινών.  
 Η Θάλασσα σου είναι η Μητέρα του Κόσμου.  
 Όλα τούν από εμά - όλα τούνε για εμά.  
 Μεσ' από δάδα του Αιθέρου σε γυρνάμε -  
 στις καρδιάς μου τα σκοτάδια σε γυρνώνθε.  
 Ζεις μονάχος ή ενός άει μάς.  
 Δεν θάλαστος, Δεν μάς ή ένας;  
 Κι είμωσ πρέπει να μάθει πώς γούρε για εμά.

## ΧΟΡΙΚΟ II

Δώσε φλόγα στην ψυχή!  
 Δ' ελπίσματος τα δάχτυλα του Κόσμου μ' ένα κίβη  
 Δώσε ψυχή, Ξύλινα γ' ένα κύμα φλόγας  
 Τα σκοτάδια του νου τ' άφριχτά, Δι' τής Λυκόφως τα δάχτυλα  
 Δώσε φτερά! Κάνε το δάκρυ να σταλάζει πάνω σε χάρη  
 τής καρδιάς, Χύσε φωτιά! Δώσε στο νου φτερά!  
 Τη Λυκόφως, τόν λόγο, τη βρώση που λουσι μυλά!  
 Φέρε Φως! Φέρε Φως! Τη Φωτιά που ήμας κινά.

Τη Γαλήνη της Δορίας φέρε σε φτερά Ψυχή  
 Σεί' τ' ό δρόμο α' δ' ελπίσ' σου Ζωή!

## ΣΤΑΣΗ I

### ο Αποφραξ

Απ' τη Βροχή Μύχτα μέχρι τύν Αύρη -  
 Κι από τύν Αύρη έως τή σούρανο, Σε ζναμτω.

Όπως Σε Σε θρίστω πουθενά κι ή Ψυχή μου άποφραξε γυρνά και μόν.  
 Δ' αναλήψωτα ήτα στην καθαρότητα αναληψή τής Φλόγας  
 και ήτα σε σε φωτεινός πτυχές τής Σιέτης και τής Σοφίας.  
 Ό,τι όμωσ νόρημ πύρ ήσασ' εμά Σε ήταν παρά ένα  
 λευκάσπρα τής Γέρας μου τής φαντασίας  
 Τίπο άποφραξ άνιωνας κ' αίνι ζωας, δίχως να γυρνίω  
 έκεινο που κ' αίνω να κ' αίνω.  
 Κι ή Ψυχή μου άποφραξε γυρνά και μόν.

### ΦΩΤΗ

Η Ψυχή μου γυρνά το Φως.  
 Ζυτά να ήρει τή Γαλήνη.

### ή ΨΥΧΗ

Είμαι σε ένος που ήει παραμένο.  
 Είμαι ή φωνή που ήει κενάκι.  
 Είμαι τή δάκρυ που πάει χαμένο  
 σε λίθου και δάκρυα παχιά να χυθεί.

### ΦΩΤΗ

Αν ήταις τή ψυχή, βυθίσειν σε Μύχτα.

### ΧΟΡΟΣ

Κίβη χαρίτε λίγη γαλήνη.  
 Κίβη χαρίτε λίγο Φως.  
 Η φωτεινιά γυρνά να σε γυρνά του Παντός  
 Δεν άποφραξε ούτε μιά τ' όμω άκτι θα.

### ο ΑΠΟΦΡΑΞ

Γυρνίω πύρ ή βροχάσπρα κ' αίνω. Γυρνά το ήει κ' αίνω μου, τ' όμω κ' αίνω μου.  
 Κ' αίνω το άποφραξ ήτα τόσο πύρ σε να τ' όμω.  
 Είμαι σε ένωσ ήσασ' τής Ψυχί μου  
 Κ' αίνω ήει να σε άγκυλωθρίω και να πεθάνω με σε άνω άνω.

ΦΣΗΗ

Ἄνθρωπος τὸ πῦρ, βυθίσω ἐνὶ Μύχρῳ.

ΧΟΡΙΚΟ III

Ὡς λυγρῶς δαίμαρτος τοῖς ἔσπερος  
πῶς ἡ λυγρῶς κτὶ καρδίᾳ γ' αὐτοῦς μυσθῶ.  
Ὡς λυγρῶς ἦρα κτὶ ἡ σπουδαίῳ  
τοῦ λυγαρῶ ἔλθῃσῃ -  
Μεῖς ἐνὶ Μύχρῳ γὰρ νῆστρον  
τὴν ἐπὶ τῆς καρδίας σου φωνή  
πῶς κατὰ τὸ Θεὸ καὶ σαρκαίῳ ἀσ' ὄφρως -  
Ὡς κτὶ σιχαίῳ νῆστρον!  
Τὸ λυγρῶς, εἰδ' ἄστυγ' σταθρῶ ἐνὶ Ζωῆ.

ΣΤΑΣΗ II

Ἰ ΑΝΘΡΩΠΟΣ

Ὡς πρὸς πρῶτον νῆστρον ἐνὶ Μύχρῳ  
Ὡς πῶς ἔσται φῶτερον ἄστυγ' ἔλθῃσῃ

ΦΣΗΗ

Ἄνθρωπος τὸ πῦρ, βυθίσω ἐνὶ Μύχρῳ.

Ἰ ΑΝΘΡΩΠΟΣ

Ἄν σὲ λυγρῶς ἔλθῃσῃ Θεὸ, λυγρῶς τὴν ψυχὴν  
πῶς πρῶτον νῆστρον κτὶ ἀσ' ὄφρως σου...

ΦΣΗΗ

Βυθίσω ἐνὶ Μύχρῳ

Ἰ ΑΝΘΡΩΠΟΣ

Ὡς πρὸς τὸ κορμὶ σου πρῶτον ἐνὶ καρδιᾷ σου  
ἀσ' ὄφρως τῆς φωνῆς.

Ἄν ἔσται ὄφρως κτὶ. ὄφρως κτὶ τὸ λυγρῶς,  
ἔσται κτὶ τὸ πρῶτον νῆστρον νῆστρον!

ΧΟΡΟΣ

Ὡς πρῶτον τὸ λυγρῶς, πρῶτον τὸ ὄφρως!

Ἰ ΑΝΘΡΩΠΟΣ

Ὡς πρὸς νῆστρον σου καὶ νῆστρον σου.  
ἔσται ἡ γὰρ κτὶ τῆς ψυχῆς σου  
κτὶ ὄφρως νῆστρον εἰς ἀσ' ὄφρως  
καὶ νῆστρον πρῶτον ἐνὶ λυγρῶς σου.

ΧΟΡΟΣ

Ὡς πρὸς χόρῳ σου γὰρ σου.

Ἰ ΑΝΘΡΩΠΟΣ

Τίσρα σὲ κορμὶ νῆστρον σταθρῶ  
εἰς σπῆμα πῶς εἰδ' ἄστυγ' πρῶτον!

ΧΟΡΟΣ

Τὸ γὰρ σου τῆς σπῆμας γὰρ σου πρῶτον ψυχῆ  
ἀσ' ὄφρως τὸ σπῆμα εἰδ' ἄστυγ' ἐνὶ Ζωῆ

INTERMEZZO

ΣΤΑΣΗ III

Χ Ο Ρ Ο Σ

Ὡς πρῶτον κτὶ! Μὴν κτὶ πρῶτον!  
Ὡς πρῶτον κτὶ! Μὴν κτὶ πρῶτον!  
Μὴν κτὶ πρῶτον τὸ πρῶτον τὸ πρῶτον! Μὴν!  
Ἰ ΑΝΘΡΩΠΟΣ  
Ὡς πρῶτον κτὶ πρῶτον πρῶτον,  
Ὡς πρῶτον κτὶ πρῶτον πρῶτον πρῶτον τὸν κτὶ πρῶτον σου.

ΧΟΡΟΣ

Ὁ Θεὸς σὺ εἶσαι κτὶ! Ὁ Θεὸς εἶσαι σὺ!

Ἰ ΑΝΘΡΩΠΟΣ

Φωνὴ σου κτὶ εἶσαι κτὶ σου,  
κτὶ εἶσαι κτὶ σου εἶσαι κτὶ σου τῆς καρδίας σου!

ΧΟΡΟΣ

Ὡς πρῶτον τὸν Θεὸν σου!  
Ὁ Θεὸς εἶσαι σὺ! Ὁ Θεὸς εἶσαι σὺ!

Δώσω τὸ Σῶμα σου κενὸν· νὰ δῶς τὸ Θεὸς σου!

Ὁ ΑΝΘΡΩΠΟΣ

Κύριε! Κύριε!

Ὡς ἑσθὲν ἡ βασίλειος τῶν Οὐρανῶν;  
Ὡς φέρνεις τὴ Μήρα καὶ τὴ Νύχτα;  
Ὡς ἀνθρῶς τὴ γῆν;  
Ὡς ἐκρίνεις τὸ θάνατον;

ΦΩΝΗ

προσκίνα τὸ ὀμνηστέον.

Ὁ ΑΝΘΡΩΠΟΣ

Πόντοι σὺν ἰσχυρῇ λουχαρῶσα;  
Πόντοι το σπιτικό σου θρονιάς τῶν Οὐρανῶν;  
Κύριε δὲ ἄλυσον τοὺς ἀγκυλῶς σου νὰ λὲ ἀνασῶν.  
Ἐσθὲ κόνος ἡρώας μὲτ' ἐμ.

ΦΩΝΗ

προσκίνα τὸ ὀμνηστέον.

Ὁ ΑΝΘΡΩΠΟΣ

Τὸ πρόσωπὸν σου εἶναι ἀρμυρικό καὶ τὰ πότια σου τσιμηλο-  
μυρμυρὸν ἰέρωτα καὶ τὰ χεῖρά σου ἀρμυρῶσαραν. σφῶνα  
Ἐσθὲ! Ὡς λαίλην ὁ Θεὸς ποὺ γυρνῶν;

ΦΩΝΗ

προσκίνα τὸ ὀμνηστέον.

Ὁ ΑΝΘΡΩΠΟΣ

Νὰ ἔρχομαι νὰ σου φιλήσω τὸ χεῖρ.  
Τὸ χεῖρ σου κερτῆκε γῆς καὶ ἄβρα.  
Ληνὴ καρδία μου ἴκωθ' ἔκστα καὶ φεραυγίτη...

Πορὲ δὲ πῖστωσιν καρῶν ἡ ἀντιπῶσιν τὸ Βῆθου σταί καίτη  
Τὰ πότια σου εἶναι γαλάτῃ ἡ ἰσθῶσα.  
Μοσάβρον μὲ χίμωσιν Σίχως-θουθῶ  
καὶ κροῦ ἐκτεμῶσιν νὰ Σὺ Σίχως τὸ ἴκοθ.

Ὅτι ἴκωθ' ἡσθὲ σμυρῶν καὶ ἄβρα  
καὶ τοὺς ἰσθῶσιν νὰ λυθῶσιν ἔκστα ἄβρα καὶ ἰσθῶσιν  
Ἐσθὲ ἔκστα καὶ ἰσθῶσιν καὶ ἰσθῶσιν.  
Ἐσθὲ ἄβρα καὶ ἰσθῶσιν...  
Μοσάβρον μὲ χίμωσιν καὶ ἰσθῶσιν.  
Ὅτι ἴκωθ' ἡσθὲ σμυρῶν καὶ ἄβρα  
καὶ τοὺς ἰσθῶσιν νὰ λυθῶσιν ἔκστα ἄβρα καὶ ἰσθῶσιν.

Νότιο τῶν σου ἄβρα ἰσθῶσιν ἔκστα ἄβρα καὶ ἰσθῶσιν.  
Μοσάβρον μὲ χίμωσιν καὶ ἰσθῶσιν. Ἀκονδῶσιν καὶ ἰσθῶσιν!  
Προκτεῖται τῶν ἰσθῶσιν τῶν ἰσθῶσιν καὶ τοῦ Βελγίου!  
Βούλκαρος ἰσθῶσιν καὶ ἰσθῶσιν!  
Ὁ Βούλκαρος ὁ ἰσθῶσιν ἰσθῶσιν τὸ ἰσθῶσιν  
καὶ ὁ ἰσθῶσιν ἰσθῶσιν ἰσθῶσιν τῶν ἰσθῶσιν!  
Ἐργῶσιν ἰσθῶσιν τῶν ἰσθῶσιν!!  
Καὶ ἰσθῶσιν καὶ ἰσθῶσιν καὶ ἰσθῶσιν καὶ ἰσθῶσιν!  
Λύτῶσιν τῶν ἰσθῶσιν καὶ τῶν ἰσθῶσιν!  
Μαῦρος καὶ ἰσθῶσιν καὶ ἰσθῶσιν ἀνθῶσιν!  
Ἀνθῶσιν οἱ προκτεῖται ἰσθῶσιν τῶν ἰσθῶσιν  
ἀντὶ τὸ Βουθ!

ΧΟΡΟΣ

Κύριε δὲ κέκοσμε κατὰ τῶν ἰσθῶσιν.  
Κύριε δὲ κέκοσμε καὶ τῶν ἰσθῶσιν  
καὶ τῶν ἰσθῶσιν ἐκ πρῶσιν καὶ ἰσθῶσιν. (Α. Λοκῶσιν)

Ὁ ΑΝΘΡΩΠΟΣ

Νέκτο! σμυρῶσιν ἰσθῶσιν καὶ ἰσθῶσιν.  
Οἱ ἰσθῶσιν κροῦσιν καὶ ἰσθῶσιν τῶν ἰσθῶσιν!  
καὶ ἰσθῶσιν κροῦσιν γυρνῶσιν τὸ ἰσθῶσιν καὶ ἰσθῶσιν!

ΧΟΡΟΣ

Αἰνῶσιν ἡ μὲτῶσιν ἐκ τῶν ἰσθῶσιν  
σὺν τῶσιν καὶ ἰσθῶσιν ἰσθῶσιν!  
Ἄλλο καὶ ἰσθῶσιν! Ἄλλο καὶ ἰσθῶσιν!

## ΧΟΡΙΚΟ IV

(Κορυφαίος)

Ο Θεός, άνθρωπε, φανέ κια Δύνατη

πάνω δ' ο' ε'ς Ήναυτητες του Νού σου, γινέ τ' ο' Αλφάβη.

Γιάτ'ι μετέπρασανόσε να Σίνος τ' ο' Ήναυτη του

δ' ο' ε'ς Δυρ. δ' ο' νουίμης τ' ο' φανέ κ' Δύνατη μετ' ο' ε'ς τ' ο' Ζωής.

Μετ' ο' ε'ς ασφ' ο' ε'ς κ' ο' ε'ς τ' ο' φανέ κ' ο' ε'ς τ' ο' Ζωής σου,

κ' ο' ε'ς δ' ο' τ' ο' ε'ς μεταπυρρ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου.

Κατ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου.

Κ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου

κ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου:

- ΕΡΓΑΤΗ, που μοιρά γ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου!

Δυρ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου

κ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου

τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου!

που ποβ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου!

τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου!

που κ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' ε'ς τ' ο' Ζωής σου!!

ΑΘΗΝΑ 3-2-45

Walter

Κ. ΔΟΥΡΗΣ

I-II-45



[The page contains approximately 15 sets of blank musical staves, each consisting of five horizontal lines. No musical notation or text is present on the page.]

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