

Zeimpekiko

I

♩=60

Guitar I

Guitar II

Guitar III

p

p

5

Gtr. I

Gtr. II

Gtr. III

mf

f

mf

tr

tr

9

Gtr. I

Gtr. II

Gtr. III

mf

f

mf

f

tr

tr

13

Gtr. I

Gtr. II

Gtr. III

mf *f* *mf*

tr

17

Gtr. I

Gtr. II

Gtr. III

20

Gtr. I

Gtr. II

Gtr. III

23

Gtr. I

Gtr. II

Gtr. III

25

Gtr. I

Gtr. II

Gtr. III

28

Gtr. I

Gtr. II

Gtr. III

31

Gtr. I

Gtr. II

Gtr. III

mf

tr

34

Gtr. I

Gtr. II

Gtr. III

f

mf

tr

tr~

rall..

Xasapiko II

♩.=90

37

Gtr. I

Gtr. II

Gtr. III

f

41

Gtr. I

Gtr. II

Gtr. III

45

Gtr. I

Gtr. II

Gtr. III

mf

mf

49

Gtr. I

Gtr. II

Gtr. III

f

53 1. 2.

Gtr. I
Gtr. II
Gtr. III

57 1. 2. *molto rall.*

Gtr. I
Gtr. II
Gtr. III

Sirtaki III

$\text{♩} = 90$
61 *f* *tr*

Gtr. I
Gtr. II
Gtr. III

68

Gtr. I
Gtr. II
Gtr. III

75

Gtr. I

Gtr. II

Gtr. III

81

Gtr. I

Gtr. II

Gtr. III

mf < *f* *mf* < *f*

mf < *f* *f* *mf* <

mf

87

Gtr. I

Gtr. II

Gtr. III

mf *mf* < *f* *mf* < *f*

f *mf* *f* *mf* *f* *mf* < *f* *f*

92

Gtr. I

Gtr. II

Gtr. III

97

Gtr. I *f*

Gtr. II *f*

Gtr. III *f*

101

Gtr. I

Gtr. II

Gtr. III

106 At the 2nd accelerate

Gtr. I *mf* *f*

Gtr. II *mf* *f*

Gtr. III

110

Gtr. I *mf* *f*

Gtr. II *mf* *f*

Gtr. III

114

Gtr. I 1. 2.

Gtr. II

Gtr. III

♩=60 4

mf *< f* *mf*

8

mf *f* *mf* *f*

13

mf *< f* *mf*

17

20

23

25

28

31 Xasapiko

mf *< f*

35 *rall.* ♩=90

mf *f*

2

39

42

46

49

52

55

57

molto rall.

$\text{♩} = 90$

60

67

71

75

81

mf < *f* *mf* < *f*

87

mf *mf* < *f* *mf* < *f*

92

mf < *f* *mf* < *f* *mf* < *f*

97

f

103

At the 2nd accelerate

mf < *f* *mf* < *f* *mf*

110

mf < *f* *mf* < *f*

114

1. 2.

Zeimpekiko

I

$\text{♩} = 60$
p

6

10

13

18

22

25

29

33

Xasapiko

rall.

$\text{♩} = 90$
f

2

40

43

47

51

54

57

molto rall. ♩=90

60

67

71

75

81

87

f *mf* *f* *mf* *f* *mf* *f*

92

f *mf* *f* *mf* *f* *mf* *f*

97

f

103

mf *f* *mf* *f* *mf*

109

f *mf* *f* *mf* *f* *mf*

114

1. 2.

Zeimpekiko

I

$\text{♩} = 60$

6

10

13

18

22

25

28

Xasapiko

$\text{♩} = 90$

rall.

31

35

$\frac{12}{8}$

f

2

39

43

48

53

57

60

67

75

83

90

97

103



Musical staff 103: Treble clef, 8 measures. The first four measures contain a continuous eighth-note melody. The fifth measure is a whole rest. The sixth measure contains a whole note chord with a fermata. The seventh and eighth measures continue the eighth-note melody. A repeat sign is at the end of the staff.

110



Musical staff 110: Treble clef, 8 measures. The melody consists of eighth notes with a descending contour. There are accents (>) under the first, third, fifth, seventh, and eighth notes. A repeat sign is at the end of the staff.

115



Musical staff 115: Treble clef, 8 measures. The first four measures contain a continuous eighth-note melody. The fifth measure is a whole rest. The sixth measure contains a whole note chord with a fermata. The seventh and eighth measures continue the eighth-note melody. A first ending bracket labeled '1.' spans measures 5-6, and a second ending bracket labeled '2.' spans measures 7-8. A repeat sign is at the end of the staff.