

Agus Nugroho NI (TA)

Danny Boy (A)

Jerry Budi (TA)

Tisya Di (A) (Boy)

NI

ZE

KE

AI

TA

Boy

TA

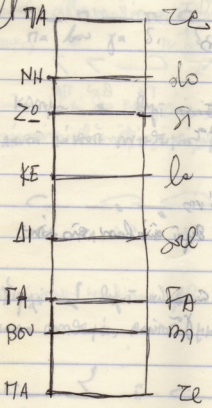
KE

AD IN  
K  
A  
AD IN

Xorramis doo dnuus (Xorramis doo dnuus)

Xorramis

BOV  
MA



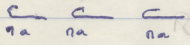
MA KE MA KE

Αντίο

# Χαρακτήρες ποσοτήτων (φθόγγισμα)

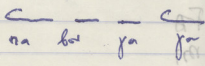
	$\hookrightarrow$	1ον		
ότιον	—	}	1 φθόγγος	Ανάσπασος 1 φθόγγος
νετασί	∪		2 φθόγγος	Ύνασπασος 2 φθόγγος
Κεράσιον	π		3 φθόγγος	Ελάσιον 2 φθόγγος
Κερίον	κ		4 φθόγγος	<del>Κερίον</del>
Ώγιον	ς		5 φθόγγος	Χαράσι 4 φθόγγος

## 1) Χαρακτήρες ποσοτήτων



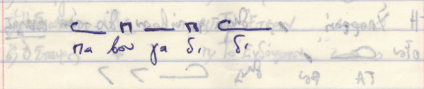
## 2) Χαρακτήρες αντιστοίχων

α) Το ότιον — θυοί αντίστοιχον εις τίνος

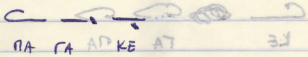


β) Η πέτασι ← Δεξιά άνωθεν ενιστάται  
 προφραφική εισοδημα του φυσικού, ε' εστι αναβαταίς,  
 αν φυσική άφισα μεταστροφών ενιστάται φυσική άφισα-τοίχοις  
 προς η ταχισίαν ενιστορική

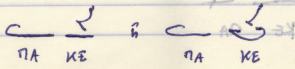
γ) Τα κινηματα π συζων ήμισ άνωθεν ενιστάται



δ) Το κινημα ← Δεξιά άνωθεν εδο τίνος ύπερβαταίς  
 και ελαστική αντίστροφά ενιστορική φυσική άφισα ενιστάται.



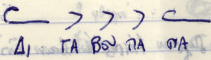
ε) Η ύψιστι ← Δεξιά άνωθεν προσιών τόνος ύπερβαταίς  
 και ελαστική αντίστροφά ενιστορική φυσική άφισα ή ως πέτασις



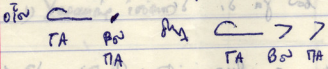
Χαρακτήρες ποσειδών (αθροιστικά)

Χαρακτήρες ποσειδών

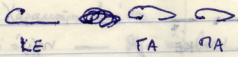
α) Η αίσθησή > θυμὸν κραιβάων ἐὼς τοῦν οἶνον



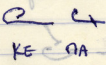
β) Η ὑπόθεσι / θυμὸν κραιβάων ἐὼς τοῦν ἀναχθῆ



γ) Το ἔργον > θυμὸν κραιβάων ἐὼς τοῦν ἰσχυράων



δ) Η Χαραχθῆ > θυμὸν κραιβάων ἰσχυράων ἰσχυράων



3X AP 3X AP



## II Χαρακτήρες ποίησης (ύποτίτλος)

Οι χαρακτήρες της ποίησης είναι δύο ειδών οι έλεγχοι: *κατά τον τρόπο με τον οποίο ο ποιητής χρησιμοποιεί το λόγο*

- |                |   |                   |   |
|----------------|---|-------------------|---|
| 1) Το Κλίμα    | → | 7) Η Βαρύτητα     | ↘ |
| 2) Η Αντιλήψη  | • | 8) Το Όραμα       | → |
| 3) Το Ισχύριον | Γ | 9) Το Αντικείμενο | → |
| 4) Το Άρπυριον | 7 | 10) Το Ψηφιστόν   | ✓ |
| 5) Η Σιωπή     | ∩ | 11) Το Έρρεσιον   | ↪ |
| 6) Η Έκτασις   | + | 12) Το Ένδοξον    | ↪ |

Διακρίνεται δε εις δύο κατηγορίας, εις έρχεται και εις πόλον και εις χρονον, εις οι έφ' αυτους, εις χρονον δε οι ποιηται έφ.

1) Χαρακτηριστικά έγχρωμα

Οι έγχρωμα Χαρακτηριστικά διακρίνουν το δασυπόριον από τον Χρυσό δι' έκατον ελόγην.

α) Το Κλάσμα  $\rightarrow$  τοίτηται εις ανωμαλίας της Χαρακτηριστικής  
αμφιόως αναπονή και ανι Κτηριακήν αποσταναται εις Χρυσό

*[Faint, illegible handwriting on a musical staff, possibly a score or notes.]*

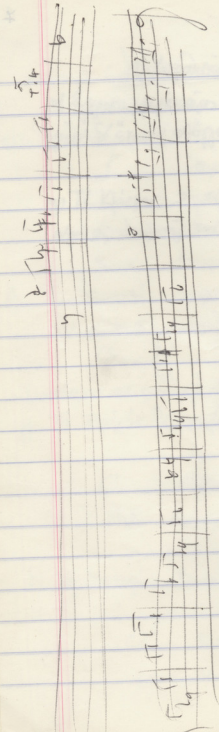
### 1) Χαρακτηριστικά

α) Εξαιρετική χημική αντοχή  
 β) Σημαντική ελαστικότητα

γ) Το κίτρινο χρώμα είναι χαρακτηριστικό  
 δ) Η αντοχή είναι καλή

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. There are markings that appear to be '2' and '4' interspersed with the notes. The handwriting is somewhat sketchy and appears to be a student's work.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. A key signature of one sharp (F#) is indicated at the top left. The music is written in a style that appears to be a sketch or a preliminary draft.



$\frac{9 \times 10^9 \times q \times q}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$   
 $\frac{9 \times 10^9 \times q^2}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$   
 NE

TA  $\rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$

~~TA~~  $\frac{9 \times 10^9 \times q^2}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$   
 NH

$\frac{9 \times 10^9 \times q^2}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$

$\frac{9 \times 10^9 \times q^2}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$

$\frac{9 \times 10^9 \times q^2}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$

$\frac{9 \times 10^9 \times q^2}{r^2} = \frac{9 \times 10^9 \times q^2}{r^2}$

KE  
 ΔI

8

Handwritten musical notation on a staff with a red line. The notation consists of several measures of music, including notes, rests, and bar lines. The notes are written in a cursive style, and the staff is divided into measures by vertical bar lines. The notation is somewhat faint and appears to be a sketch or a preliminary draft.



$\pi \times 5 \rightarrow \bar{q} \rightarrow \pi a \rightarrow \bar{X} \leftarrow \bar{q}$   
 Amorphia  $\rightarrow$            
 NE

$\pi \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$

$\pi \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$

$\pi \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$

$\pi \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$

$\pi \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$

$\pi \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow$



<u>ΠΑ</u>	RE	
<u>NH</u>	(DO)	
<u>ZO</u>	SI	
<u>KE</u>	LA	
<u>ΔΙ</u>	SO	(2 <sup>90s</sup> )
<u>ΓΑ</u>	FA	(3 <sup>00</sup> )
<u>ΒΟΥ</u>	MI	(4 <sup>00</sup> )
<u>ΠΑ</u>	RE	(9 <sup>0s</sup> )
<u>NH</u>	(DO)	
<u>ZO</u>	SI	
<u>KE</u>	LA	
<u>ΔΙ</u>	SOL	





#

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$2\sqrt{2} > \sqrt{2} > \sqrt{2}$

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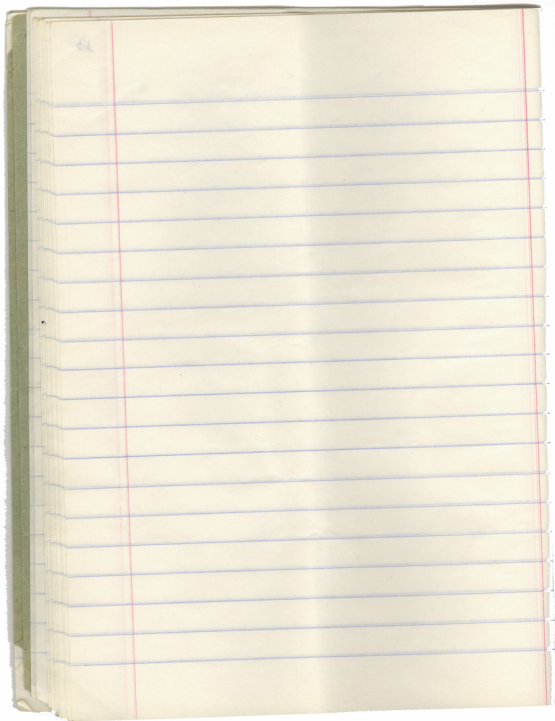


12

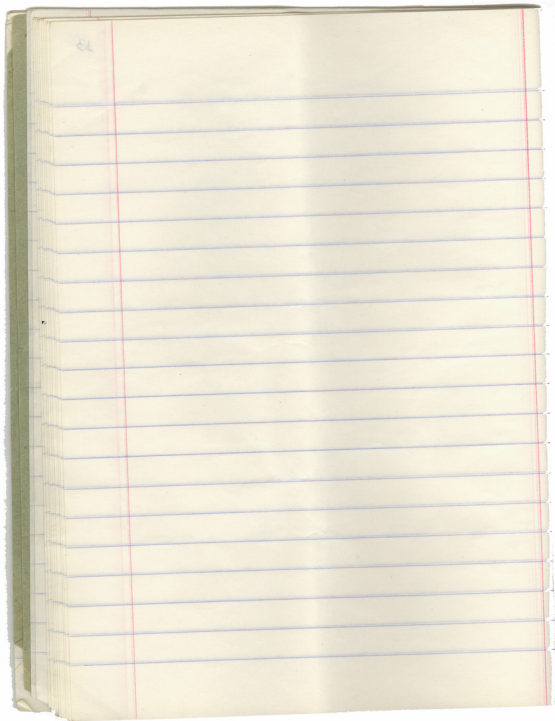


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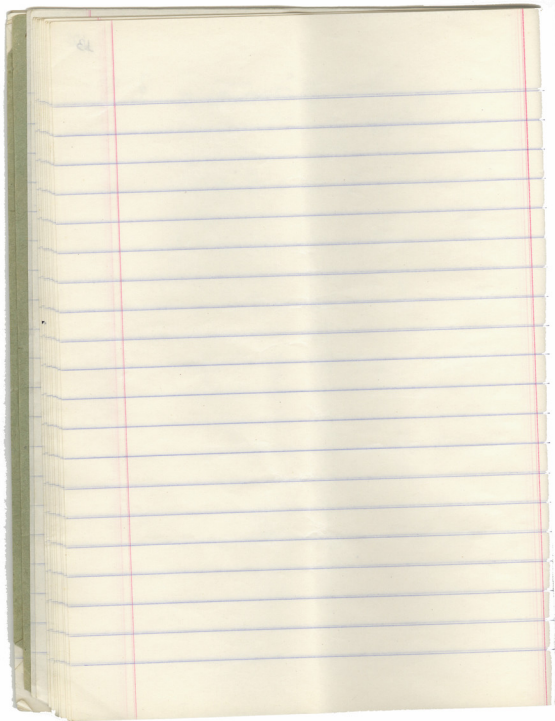
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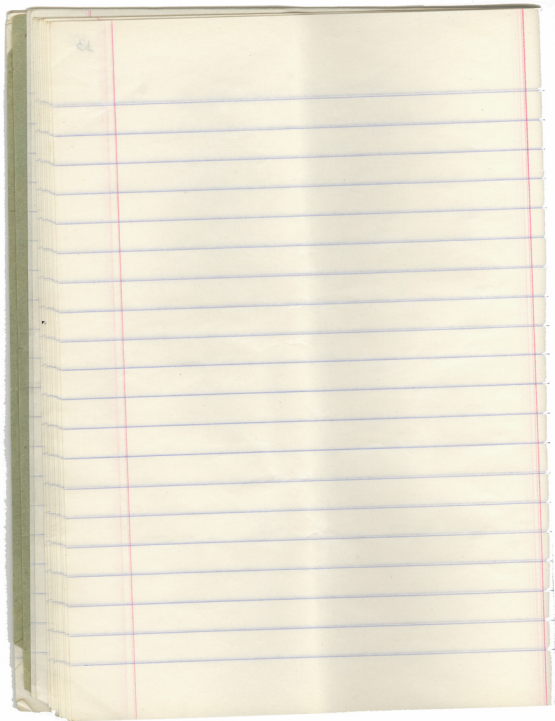






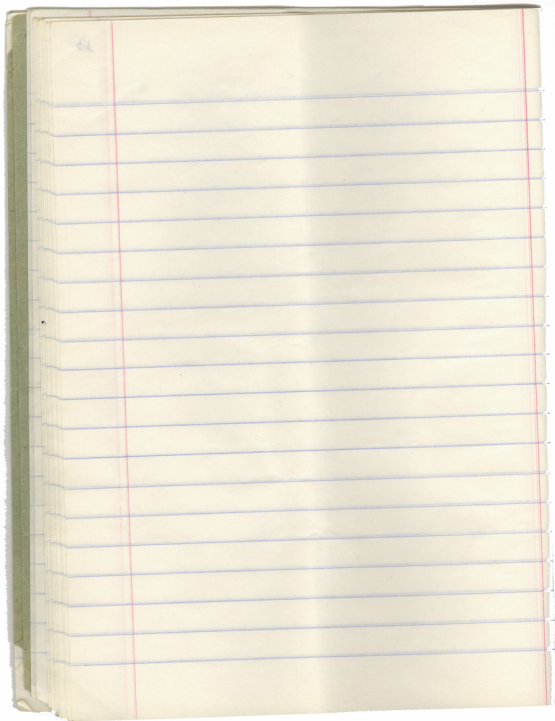




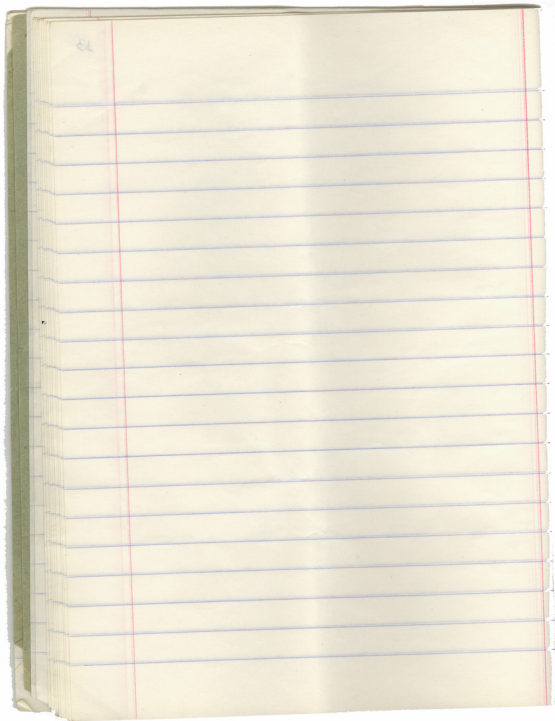




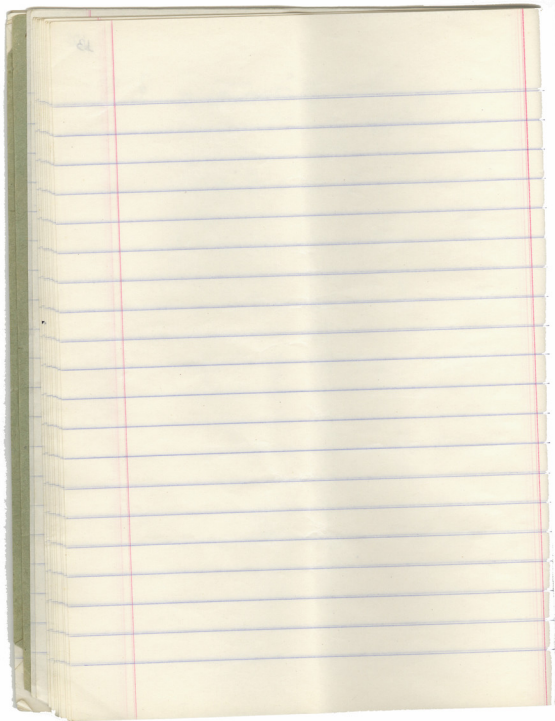




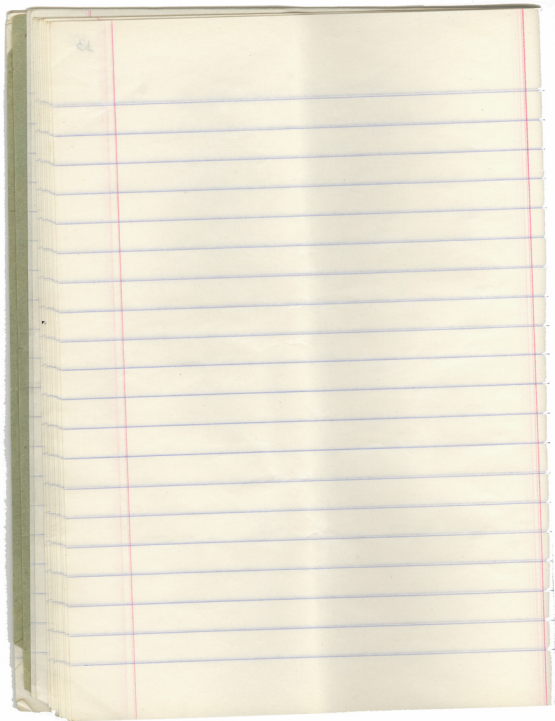






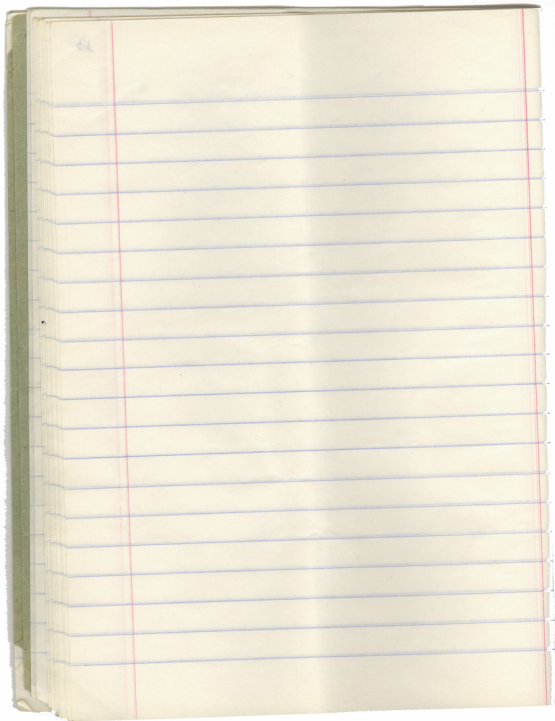












1871 - 1872 - 1873

1874 - 1875 - 1876

20  
~~Maria Maria~~  
PIRELLI - Giovanni - Pasolini kai Asparagi

Bibi Bufano Maria (Maria)  
) Agnina Emma (Peggy) Giovanni  
Pasolini



22

## ΠΡΟΠΑΙΔΕΙΑ ΠΟΛΛΑΠΛΑΣΙΑΣΜΟΥ

1x 1-1	2x 1-2	3x 1-3	4x 1-4	5x 1-5
1x 2-2	2x 2-4	3x 2-6	4x 2-8	5x 2-10
1x 3-3	2x 3-6	3x 3-9	4x 3-12	5x 3-15
1x 4-4	2x 4-8	3x 4-12	4x 4-16	5x 4-20
1x 5-5	2x 5-10	3x 5-15	4x 5-20	5x 5-25
1x 6-6	2x 6-12	3x 6-18	4x 6-24	5x 6-30
1x 7-7	2x 7-14	3x 7-21	4x 7-28	5x 7-35
1x 8-8	2x 8-16	3x 8-24	4x 8-32	5x 8-40
1x 9-9	2x 9-18	3x 9-27	4x 9-36	5x 9-45
1x 10-10	2x 10-20	3x 10-30	4x 10-40	5x 10-50

6x 1-6	7x 1-7	8x 1-8	9x 1-9	10x 1-10
6x 2-12	7x 2-14	8x 2-16	9x 2-18	10x 2-20
6x 3-18	7x 3-21	8x 3-24	9x 3-27	10x 3-30
6x 4-24	7x 4-28	8x 4-32	9x 4-36	10x 4-40
6x 5-30	7x 5-35	8x 5-40	9x 5-45	10x 5-50
6x 6-36	7x 6-42	8x 6-48	9x 6-54	10x 6-60
6x 7-42	7x 7-49	8x 7-56	9x 7-63	10x 7-70
6x 8-48	7x 8-56	8x 8-64	9x 8-72	10x 8-80
6x 9-54	7x 9-63	8x 9-72	9x 9-81	10x 9-90
6x 10-60	7x 10-70	8x 10-80	9x 10-90	10x 10-100

ΕΓΑ



Терпактофон  
H Euphorbia

Haria

Te Rayum or Nomen

Araxion

in

Wpawol





- 1 Ἄλιος ἦ ἔστω καὶ ἑρπύδι
- 2 Βαγγυίτου
- 3 Φραγκοκυριαί
- 4 Μοσι Αρσύα
- 5 Αρχόντιον
- 6 Αθηνάϊσα
- ~~7 Αθηνάϊσα~~
- 7 Παιστ χεῖρο
- 8 Τι ἔχεις παρὰ
- 9 Ἀντιφάνη
- 10 Αἰστὸν πρὸς τὸ καυχῆσθαι
- 11 Ἀετράς μενί
- 12 Πηροσάρι
- 13 Τὸ τραγυλὸς ἁγίων
- 14 Νυχτοεῖδα
- 15 Ὁ Ζησιανὸς

- 24
- 16 Ἡ μακρίσειον
  - 17 Τὸ παρὰ τὸν παυροκταίν
  - 18 Τὸ πινυρὸς ὁς αὐγῆ
  - 19 Πήρτων τὸ βρεχάσι ἁγίων
  - 20 Καυχίον
  - 21 Ἔστω τὸν ἁγίων
  - 22 Τὸν Καυχίον καὶ ἑρπύδι
  - 23 Ἄλιος ἦ ἔστω καὶ ἑρπύδι
  - 24 Ἐστὸν ἡ ὄρα ἁγίων ἑρπύδι
  - 25 Κατὰ ἑρπύδι ἁγίων
  - 26 Αἰστὸν ἁγίων
  - 27 Παντὶ τὸ ἁγίων ἑρπύδι
  - 28 Ἡ Μαγν
  - 29 Τὸ αὐγῆ τὸν ἁγίων καὶ ἑρπύδι
  - 30 Ἐστὸν ἁγίων ἑρπύδι
  - 31 Αἰστὸν ἁγίων τὸν ἁγίων
  - 32 Τὸ ἑρπύδι ἁγίων
  - 33 Καυχίον καὶ ἑρπύδι

- 34 Ἡ ματωρὸς τῆς ἑβραίας  
35 Ἐπὶ τὴν πόλιν καὶ τὴν πόλιν  
36 Ταῖς πόλεις αὐτῆς ἐν τῇ πόλει  
37 Φαρισαίων  
38 Ἡ πόλις  
39 Βυβλὸς καὶ Βορσάβη  
40 οἱ κληρονομοὶ τῆς πόλεως  
41 ὁ Μιτρίδης  
42 Ἐν τῇ βασιλείᾳ ἐν τῇ πόλει  
43 τὸ ἑβραϊστὴν καὶ ἑβραϊστὴν  
44 τὸ ἑβραϊστὴν τῆς  
45 κατὰ τὴν πόλιν  
46  
47  
48  
49  
50  
51

1

① 'A'  $\frac{4}{4}$  P' every two bars

②

I - II - I I V I

A

IV I - II V I

Xar/xerios 1978

IV - I

② A Agnis Karmaly

③ B I - II - I Bujani

② Bayyana

Ⓐ

Handwritten musical notation on a staff. The notes are: I, IV, I, V, IV, I, V, IV, I. The numerals IV, V, and I are circled.

Handwritten musical notation on a staff. The notes are: II, I, V, IV, I, II, V, I. The numerals V, IV, and I are circled.

Manaiwathu 1936

126

Ⓐ I-II-I Bayana

V-IV-I = Arupam pithu

Фрагменты

(A)

V IV V

Ассоль

(3)

Майко 1936

④ Modus major

A

I V I V I V

V VI II V VI

Nanaimo 1915

VI

④ Xpauccini Aquas pates (parles)

SOE SI LA SOE

SOE LA SI SI SI LA SOE

5

# Approximation

3 27

(A)

Handwritten musical notation on a grand staff with chord symbols and lyrics.

Lyrics: FA DO ZE MI. la DO IV

Chord symbols: I, IV, V, VI, I, ze mi

Red annotations: 5 - 3

Lyrics: FA DO SA FA V I

Chord symbols: I, V, IV, V, ze

ΠΡΩΤΗ ΧΡΩΜΑΤΙΚΗ

Handwritten musical notation on a grand staff with chord symbols and lyrics.

Lyrics: la ze

Chord symbols: I, IV, V, I

Torroni (1939)

Handwritten musical notation with chord symbols and a circled letter.

Chord symbols: I, IV, V, IV, I, II, IV, VI, la, I

Annotation: (A)

Lyrics: 5. Avicci

6 Adoration



ΠΡΟΤΗ ΧΡΕΜΑΤΙΣ

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes, with a red arc above a group of notes.

A Χρονος  
Επισης  
Νοστις

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

6A

'Ανοχη πασι δε αιδωτα ΤΟΙ ΤΟΙΝ 1944

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

ΠΡΟΤΗ ΧΡΕΜΑΤΙΣ

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.





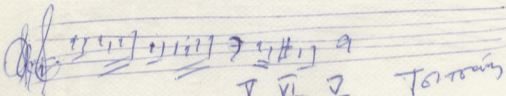
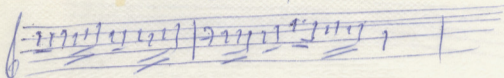
6  
Coryell

André pour la messe  
(Coryell)

(715) Quanzigst

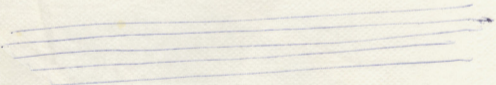
4

28

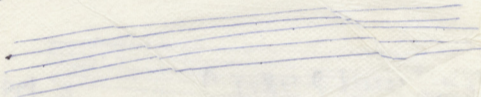


I VI V

Terrain 1948



86  
Тотоуэнауб (кар)



7

# Παιζε Χριστου

9/8

la re la Mi la re la

Intermezzo  
Missa IV

re Mi la I la re Mi LA re

I  
II  
III  
IV  
V

re

re LA re Mi la fa mi

ΜΙ

Τοιροαυμς 1948

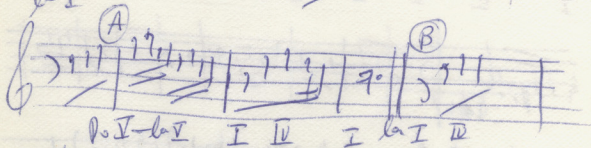
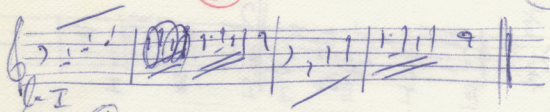


A Do I - la V I  
la - SOL - MI. la  
Arioso.

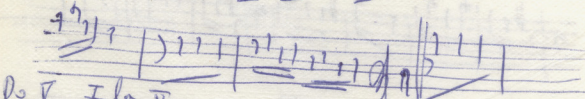
Ti EXGIE MAMMA

8

30  
322



Do I - la V I IV I la I IV

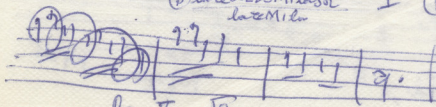


Do V I la V

B la re SOL Do MI la re  
la re MI la

B la I - IV Do V I - la V

la re - SOL Do MI la  
SOL re MI  
la



Do V la I - IV V la

Xiway 4?

9. ANTIMANON

280

20

$\frac{9}{8}$

I IV I II# I I IV I

Mozzart's imitation →

Mozart 1936

# 10) ADOÇE MEU ÉO VANTAGEIO

188

e FA SOL DO e la FA e FA SOL

SOL MI la

la e FA SOL DO e la FA e FA SOL MI la

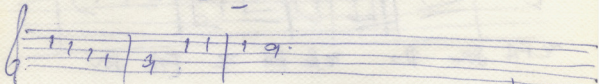
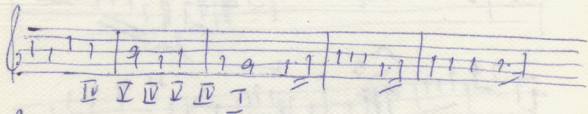
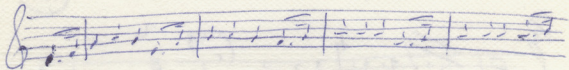
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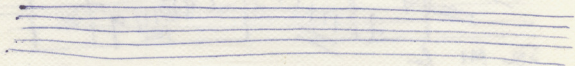
# АРАМОНЬ АЕСОВА

182



di

Тетюва, 1949



Налик. адаптација од IV-V-IV-V-IV (I)



(12) Гласный

la re la MI FA LA re re la MI FA MI re MI  
 re LA re  
 Толы X 1948

MI re MI  
 FA re LA re  
 re V-I



ТЕРАКОЛОС

Н ЕУСПУИАНД

КАИКИА

ТѢ РЕГУЕМЪ СЪ МОРАТЪ.



(13) **Хорошо** **Золотая рыбка** до Травки **№139** **Гуски**

(14) **Хорошо** **Алексей Иванович**

(15) **Хорошо** **С. ЗИМАНОВ Тростник (переложение?)** до Трост

(16) **Хорошо** **МАККУПЕН** до Трост

(17) **Хорошо** **ПРИКАЗ** до Машинистки **№142**

18 ~~PRELUDE TO MINUETTO~~ ALLEGRO 1/2

Handwritten musical score for exercise 18. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a simple rhythmic style with stems and beams. There are some handwritten annotations above the notes, including a '7' and a '9'.

19 PRELUDE ON ALEXANDER'S 1/4

Handwritten musical score for exercise 19. It features a treble clef staff and a bass clef staff. The notation includes various rhythmic values and accidentals. A red box on the right side of the page contains the text "FIRST X-CENTRAL". Below the bass staff, there are handwritten notes in red: "4", "NO B O X-MERCY".

20 PRELUDE ON ALEXANDER'S 1/4

2.

Handwritten musical score for exercise 20. It consists of two staves: a treble clef staff and a bass clef staff. Roman numerals (I, II, III, IV, V) are written below the notes to indicate fingerings or positions. A red box on the right side of the page contains the text "FIRST X-CENTRAL". Below the bass staff, there are handwritten notes in red: "IVI-III-II-V-I", "X-CENTRAL", and "3 1".

21 ELEGIA NUNO ALEX 1/4

2.

Handwritten musical score for exercise 21. It consists of two staves: a treble clef staff and a bass clef staff. Roman numerals (I, II, III, IV, V) are written below the notes. A red box on the right side of the page contains the text "FIRST X-CENTRAL". Below the bass staff, there are handwritten notes in red: "V-IV-II-IV-V-I".

22

Σείριον

Handwritten musical notation for exercise 22. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. There are various rhythmic markings and notes. A handwritten box on the right side contains the text "ΔΕΥΤΕΡΑ ΧΡΩΜΑΤΙΣΜΑ".

23

Αδελφὸν ἠγάπησάν με ἀδελφὸν ἀγάπησάν με 129

Handwritten musical notation for exercise 23. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. There are various rhythmic markings and notes. A handwritten box on the right side contains the text "ΔΕΥΤΕΡΑ ΧΡΩΜΑΤΙΣΜΑ".

24

Ἀδελφὸν ἀγάπησάν με ἀδελφὸν ἀγάπησάν με 130

Handwritten musical notation for exercise 24. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. There are various rhythmic markings and notes.

25

Χριστὸν ἠγάπησάν με ἀδελφὸν ἀγάπησάν με 131

Handwritten musical notation for exercise 25. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. There are various rhythmic markings and notes. A handwritten box on the right side contains the text "ΔΕΥΤΕΡΑ ΧΡΩΜΑΤΙΣΜΑ".

26

Χριστὸν ἠγάπησάν με ἀδελφὸν ἀγάπησάν με 134

Handwritten musical notation for exercise 26. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. There are various rhythmic markings and notes. A handwritten box on the right side contains the text "ΔΕΥΤΕΡΑ ΧΡΩΜΑΤΙΣΜΑ".

Ноты для хора по Эрнсте Копеллану стр 135

Zäpimä

27

Handwritten musical notation for exercise 27, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests, and a large bracket underneath. The bass staff contains a few notes.

Хоросыямас стр 134

28

Handwritten musical notation for exercise 28, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a few notes.

Handwritten musical notation for exercise 28, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a few notes.

Te pihä muu Eimäi kamaa стр 136

29

Zäpimä

Handwritten musical notation for exercise 29, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a few notes. There are red markings 'lo', 'mo', and 'r' on the treble staff, and '6 II', 'II', and 'I' on the bass staff.

Te pihä muu Eimäi kamaa стр 136 Тетра

30

Handwritten musical notation for exercise 30, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a few notes. There are red markings 'II', 'II', 'II', and 'II' on the treble staff, and 'II', 'I', and 'I' on the bass staff.





И МАРИЯ АН МЕ ДЕРВИ 142

34

СЪЩЕ АН НА КРИВОЕ 151

35

ТА МАРИЯ АН МЕ ДЕРВИ 153

36

СЪЩЕ АН НА КРИВОЕ 154

37

38

Η ΓΑΤΑ Μαρίνα 1920 οκτ 160

Δ. ΒΥΡΣΙΩΤΗΣ ΧΡΕΣΤΟΣ

36

Χαζάν

Handwritten musical score for 'Η ΓΑΤΑ' (The Cat) by Marina, 1920. The score is written on two staves. The first staff contains the melody, and the second staff contains the accompaniment. Below the staves, there are red handwritten notes: 'RE I I I I I' and 'o o p a l b s t a o o'. To the right of the notes, there is a handwritten note: 'Χωρίς φωνή Ανεξάρτητο για το τραγούδι'.

31

ΒΑΡΩΣΕ ΤΗΝ ΟΥΡΑΝΟΝ οκτ 163

Handwritten musical score for 'ΒΑΡΩΣΕ ΤΗΝ ΟΥΡΑΝΟΝ' (Decorated the Heavens). The score is written on two staves. The first staff contains the melody, and the second staff contains the accompaniment. The melody is written in a simple, rhythmic style.

40

ΧΑΖΑΝ ΚΑΘΕΣΤΗ ΜΕΤΑΧΩΡΙΣΤΑ οκτ 167

Χαζ

Handwritten musical score for 'ΧΑΖΑΝ ΚΑΘΕΣΤΗ ΜΕΤΑΧΩΡΙΣΤΑ' (The Cat Settles Separately). The score is written on two staves. The first staff contains the melody, and the second staff contains the accompaniment. The melody is written in a simple, rhythmic style.

41

Ο ΜΗΤΡΑΡΧΟΝ οκτ 168

Handwritten musical score for 'Ο ΜΗΤΡΑΡΧΟΝ' (The Patriarch). The score is written on two staves. The first staff contains the melody, and the second staff contains the accompaniment. Below the staves, there are red handwritten notes: 'I I I I I', 'II II LA I', and '3 M. 3 M. 4 M. 3 P.'. There is also a handwritten note: 'Α o o p a l b s t a o o'.

42 Ose Patere Ein SA Einem ay 170

2

Handwritten musical notation for exercise 42, measures 1-4. The notation is on a grand staff with treble and bass clefs. It features a series of rhythmic patterns with stems and beams, typical of early keyboard or lute tablature notation.

43 To Piffato e tempo ay 170

Handwritten musical notation for exercise 43, measures 1-4. The notation is on a grand staff with treble and bass clefs. It features a series of rhythmic patterns with stems and beams, typical of early keyboard or lute tablature notation.

44 To Mente ay 172

2

Handwritten musical notation for exercise 44, measures 1-4. The notation is on a grand staff with treble and bass clefs. It features a series of rhythmic patterns with stems and beams, typical of early keyboard or lute tablature notation.

45 Kante Vornunt ay 175

X

Handwritten musical notation for exercise 45, measures 1-4. The notation is on a grand staff with treble and bass clefs. It features a series of rhythmic patterns with stems and beams, typical of early keyboard or lute tablature notation.

(46)

Ο ΚΑΝΩΝ ΑΝΤΙΦΩΝΕΩΣ 296  
(Hymnion)

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Ο ΝΑΥΤΟΣ (297)

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ΤΟ ΚΑΝΩΝ

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349 (53)

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TASOINA  
TOISSAN

350 (54)  
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352 (56)  
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KOUAN  
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353 (57)  
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354 (58)  
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PAKIA  
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355 (59)  
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X. Bass  
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3rd

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Trio  
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ENG.  
Piano  
Trio  
408

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ENG.  
Allegro  
And.  
Trio  
Kammer  
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**(A) (65)**

ENNAJ  
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SRO  
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BATHALIA  
202

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**(66)**

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**(67)**

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MAYMO  
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202

**(68)**

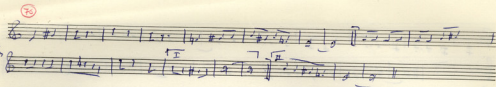
MAYMO  
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**(69)**

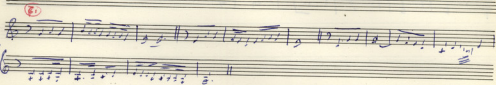
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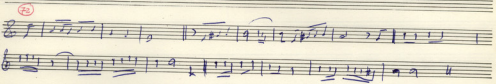
70  
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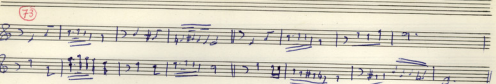
71  
 ΑΝΘΩΣ  
 ΜΩΣΚΑ  
 ΤΑΡΕΝΩ  
 ΧΑΝΙΩΝ  
 182



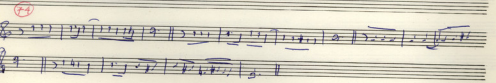
72  
 ΑΝΤΙΑ  
 ΑΝΝΕ  
 ΤΑΒΟΥΑ  
 ΤΑΡΕΝΩ  
 191



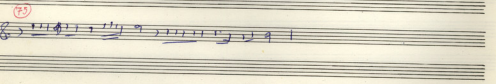
73  
 ΤΑΜΕ  
 Ε ΟΝΑ  
 ΒΡΑΠ  
 ΚΑΡΤΕ  
 210



74  
 ΕΝΩ  
 ΑΝΤΩΝ  
 ΖΑΖ  
 ΤΙΣΤΩΝ  
 212



75  
 ΚΑΡΤΕ  
 ΑΝΤΩΝ  
 213



H  
A. KAPLAN  
Ternovitz  
167

The image shows a page of handwritten musical notation on aged, yellowed paper. The page contains 18 horizontal staves. The first three staves are filled with handwritten musical notation, including notes, stems, and bar lines. The notation is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the notation, and the third staff concludes with a double bar line. The remaining 15 staves are completely blank, showing only the horizontal lines of the staff.

A page of aged, yellowed musical manuscript paper. The page is ruled with 20 horizontal staves, each consisting of five lines. The staves are arranged in a vertical column and are completely blank, with no musical notation or text written on them. The paper shows signs of wear, including slight discoloration and a vertical crease down the center.

