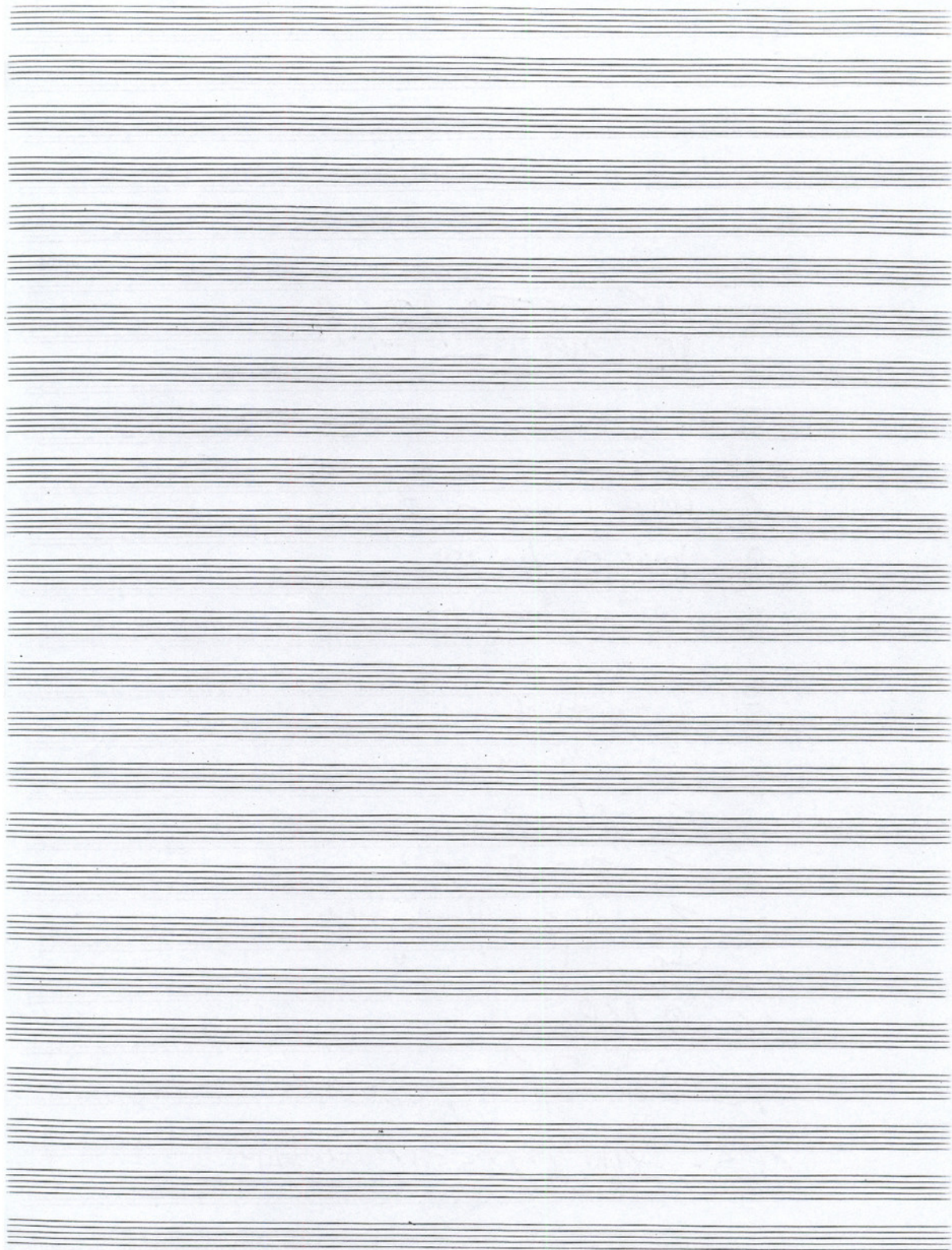


# TRABUNIA TAU AFONNA

1. Kruvei pjeant tau Bonni
2. Nolis oi juri pou
3. Kheo<sup>2</sup> a Naculpo
4. H anijj
5. H emsoojj
6. Nafjg jenuvpa
7. Eri Nikapico
8. Eri Epaada nippa
9. Eri Afano Nanyojj
10. Jomj
11. O jEBeraj
12. Dira tau mepojjandun
13. Nini Kexjg tau weani



# 1. ΚΡΥΦΑ ΜΙΛΑΝΕ ΤΑ ΒΟΥΝΑ

\* [ΤΟ ΠΡΩΤΟ ΤΡΑΓΟΥΔΙ ΤΗΣ ΞΥΝΕΡΓΕΣΣ  
ΣΤΗΝ ΣΤΑΡΑΝΣΟΥΡΑ : ΑΠΡΙΛΙΟΥ 1967 ]

Dom. M. G.

MM  $\downarrow = 70$

8  $\frac{4}{4}$

Κρυφά μιλάει τα βουνά  
Κρυφά μιλάει τα βουνά  
Ο βουνά μιλάει τα βουνά

MM  $\downarrow = 70$

8

Κρυφά μιλάει τα βουνά  
Κρυφά μιλάει τα βουνά  
Κι γέρνει τα βουνά

ο ύψος των βουνά  
Τη βουνά α βουνά  
ο βουνά τα βουνά

8

κι κρύβει τα βουνά  
Τη βουνά τα βουνά  
Κι γέρνει τα βουνά

DA CARO  
FINE

Πολύς ΤΗ ΖΩΗ ΜΑ

Μανώλης Βασιλειάδης

~~Handwritten musical notation for the first system, including treble and bass clefs, a key signature of two flats, and rhythmic notation. A large 'X' is drawn over this section.~~

Αειχράνη  
in LA minore
2. Πολύς ΤΗ ΖΩΗ ΜΑ
TRANSPORTO  
in LA min

Cm MM=90
Fm G Fm G Cm
Μανώλης Βασιλειάδης

Handwritten musical notation for the second system, including treble and bass clefs, a key signature of two flats, and rhythmic notation.

Cm Fm G Cm
② Αειχράνη η πομπή της ψυχής
① Πολύς ΤΗ ΖΩΗ ΜΑ

Handwritten musical notation for the third system, including treble and bass clefs, a key signature of two flats, and rhythmic notation.

Handwritten musical score for the first system. It features a vocal line with lyrics in Greek and English, and a piano accompaniment. The lyrics are: "The Word became flesh and dwelt among us, and we have seen his glory, glory as of the only-begotten from the Father, full of grace and truth." The music is in 4/4 time and includes a key signature change from G major to B-flat major.

Handwritten musical score for the second system. The lyrics continue: "and his name was called Jesus. He came to his own home, and his own people received him not." The music continues in B-flat major and includes a key signature change to E-flat major. The piano accompaniment features a steady bass line and chords.

Handwritten musical score for the third system. The lyrics are: "and he came to Nazareth, where he was brought up. And when the time came, he went to the synagogue, as his custom was, and stood up to read." The music is in E-flat major and includes a key signature change to C major. The piano accompaniment continues with a consistent rhythmic pattern.

Handwritten musical score for the fourth system. The lyrics are: "and he found the book of Isaiah, and he opened it, and found that which was written, 'The Spirit of the Lord is upon me, because he has anointed me to preach the gospel to the poor; he has sent me to proclaim liberty to the captives, and opening of the eyes to the blind, to proclaim liberty to the captives, and opening of the eyes to the blind, to proclaim liberty to the captives, and opening of the eyes to the blind.'" The music concludes in C major. The piano accompaniment features a final chord progression.



4

# MIKIS THEODORAKIS

3.

## ΚΛΕΙΣ' ΤΟ ΠΑΡΑΘΥΡΟ

### YEUX EN LARMES

(Μπαλέτο)

(Baletto)

cycle de chansons

Poésie: MANOS ELEFTHERIOU

into

ano



①

♩ = 92

A<sup>b</sup>

⑤

A - πό - ψε μη μι - λή - σεις για ποι - ή - μα - τα και  
 A - po - pse mi mi - li - sis για pi - i - ma - ta ke

B<sup>b</sup>m

A<sup>b</sup>

B<sup>b</sup>m

A<sup>b</sup>

⑧

για τον πό - νο που σου σφά - ζει τα νε - φρά λα λα λα λα λο  
 ya ton po - no rou sou sfa - zi ta ne - fra la lo la la lo

E<sup>b</sup>

A<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

A<sup>b</sup>

# 4ου

11

λα λα λα λα λο ο δι - πλα δεν α - κού - ει τα χτυ - πή - μα - τα με  
 la lo la la lo o di - pla den a - kou - i ta hti - pi - ma - ta me

B<sup>b</sup>m A<sup>b</sup> C<sup>m</sup>

14

τη βρο - χή δεν πιά - νο τα μη - νύ - μα - τα λα λο λα λα λο  
 ti - vro - hi den pia - no ta mi - ni - ma - ta la lo la la lo

D<sup>b</sup> A<sup>b</sup>

17

λα λο λα λα λο κλεισ' το πα - ρά - θυ - ρο και μπαί - νουν τα νε - ρά  
 la lo la la lo klis' to pa - ra - thi - ro ke be - noun ta ne - ra

B<sup>b</sup>m C<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

20

λα λο λα λα λο λα λο λα λα λο λα λο λα λα λο  
 la lo la la lo la lo la la lo la lo la la lo



23

λα λο λα λα λο Μυ - ρι - ζει ο δι - ά - ρο - μος ι - ώ - δι - ο καιν -  
 la lo la la lo Mi - ri - zi o di - a - dro - mos i - o - di - o kia -

B $\flat$ m A $\flat$  B $\flat$ m A $\flat$

26

τόν στο βά - θος τό - νε φέ - ραν ση - κω - τό λα λα λα λα λο  
 fton sto va - thos to - ne - fe - ran si - ko - to la lo la la lo

E $\flat$  A $\flat$  D $\flat$  A $\flat$  E $\flat$  A $\flat$

29

λα λα λα λα λο α - πο - βρα - δύς τον ει - χαν στο υ - πό - γει - ο η -  
 la lo la la lo a - po - vra - dis ton i - han sto i - po - yi - o i -

B $\flat$ m A $\flat$  C $\flat$ m

32

λε - χτρι - σμέ - νο θα 'ταν το κα - λώ - δι - ο λα λο λα λα λο  
 le - htri - sme - no tha 'tan to ka - lo - di - o la lo la la la

D $\flat$  A $\flat$  E $\flat$  A $\flat$

48

35

λα λο λα λα λο που θα τ'αγ - γί - ξα - νε στο στό - μα το κλει - στό  
la lo la la lo rou tha t'a - gi - xa - ne sto sto - ma to kli - sto

B<sup>b</sup>m C<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

38

λα λο λα λα λο λα λο λα λα λο λα λο λα λα λο  
la lo la la lo la lo la la lo la lo la la lo

41

λα λο λα λα λο  
la lo la la lo

B<sup>b</sup>m A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>

44

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

47

B<sup>b</sup>m A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>

50

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

53

A - πό - ψε μη μι - λή - σεις για ποι - ή - μα - τα και  
A - po - pse mi mi - li - sis για pi - i - ma - ta ke

A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>

56

για τον πό - νο που σου σφά - ζει τα νε - φρά λα λο λα λα λο  
για τον po - no rou sou sfa - zi ta ne - fra la lo la la lo

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

59

λα λο λα λα λο ο δί - πλα δεν α - κού - ει τα χτυ - πή - μα - τα με  
 la lo la la lo o di - pla den a - kou - i ta hti - pi - ma - ta me

B<sup>b</sup>m A<sup>b</sup> C<sup>m</sup>

62

τη βρο - χή δεν πιά - νω τα μη - νύ - μα - τα  
 ti vro - hi den pia - no ta mi - ni - ma - ta

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

65

κλείσ' το πα - ρά - θυ - ρο και μπαί - νουν τα νε - ρά.  
 klis' to pa - ra - thi - ro ke be - noun ta ne - ra.

B<sup>b</sup>m C<sup>m</sup> rit. D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Απόψε μη μιλήσεις για ποιήματα  
 και για τον πόνο που σου σφάζει τα νεφρά.  
 Ο δίπλα δεν ακούει τα χτυπήματα  
 με τη βροχή δεν πιάνω τα μηνύματα.  
 Κλείσ' το παράθυρο και μπαίνουν τα νερά.

Μυρίζει ο διάδρομος ιώδιο  
 κι αυτόν στο βάθος τόν εφέραν σηκωτό.  
 αποβραδύς τον είχαν στο υπόγειο-  
 ηλεχτρισμένο θα 'ταν το καλώδιο  
 που θα τ'αγγίζανε στο στόμα το κλειστό.

# 5. RIT (Rit. Seder) 1970

*[This section of the manuscript is crossed out with a large 'X']*

*[Scribbled text and musical notation, including the words "Ta pu vi pa ra" and "ka fu di o"]*

## 4. HUAH

Mary E. ...

*[Musical score for the first part of '4. HUAH']*

*[Vocal line with lyrics: "tu om Ma va pa kau ra pa -", "E pu - ei ta om tau - pai ton h tu -"]*

*[Piano accompaniment with chords: Cm, Gm, Cm, Gm, Cm, Gm, Cm]*

*[Drum notation]*

*[Musical score for the second part of '4. HUAH']*

*[Vocal line with lyrics: "tau ke tu kau ho", "pa hej puaen E Xps", "pa vt om om lei", "fu - ka - dia - kau - va"]*

*[Piano accompaniment with chords: Bb, Eb, Eb, Fm, Fm]*

*[Drum notation]*



7

va Kapipi Kou Kō- vā kōdētā ʻŌmā- Kō Tū ʻŌkō Pō ʻŌmā

va kō ʻŌkō Pō - mi-

Fm G Cm Cm G

Fm G

FINE

# 5. Η ΕΠΙΣΤΑΣΗ

*UM*  $\downarrow = 112$

Chords:  $E_b$   $A_b$

*Rit on 2<sup>nd</sup> part*  
*πάση*

Chords:  $E_b$   $A_b$   $A_b$

Επί των κερδών ἐπι των κερδών ἡγάθη κα  
ἀπέστειλε ἀπέστειλε ἀπέστειλε

Chords:  $E_b$   $E_b$   $A_b$   $E_b$

ἐν τῷ ἔργῳ τοῦ Σιὸφ ἠίδου καὶ  
ἐν τῷ ἔργῳ τοῦ Σιὸφ ἠίδου καὶ

Chords:  $A_b$   $E_b$   $A_b$

ὁ ἄδικος ἐν τῷ ἔργῳ ἐν τῷ ἔργῳ  
ἐν τῷ ἔργῳ ἐν τῷ ἔργῳ ἐν τῷ ἔργῳ



Handwritten musical score for the first system. It features a vocal line with lyrics in Greek and a piano accompaniment. The key signature is E-flat major (two flats). The lyrics are: "Χρὴς σου δεῖ ἀσπὶς τοῦ ἁγίου πνεύματος". The system includes a vocal staff, a piano staff with chords, and a bass staff with a rhythmic pattern.

Handwritten musical score for the second system. The lyrics are: "τοῦ θεοῦ τοῦ πατρὸς ἀπο-". The system includes a vocal staff, a piano staff with chords, and a bass staff with a rhythmic pattern.

Handwritten musical score for the third system. The lyrics are: "Χρὴς ἀπο Χρὴς ἀπο Χρὴς πατρὸς πα-". The system includes a vocal staff, a piano staff with chords, and a bass staff with a rhythmic pattern.

Handwritten musical score for the fourth system. The lyrics are: "σου εὐ-σπε - σης τοῦ σου πνεύματος ἡ τὴν ἐκ- σοί Χρὴς εὐ- σοί". The system includes a vocal staff, a piano staff with chords, and a bass staff with a rhythmic pattern.

Handwritten musical score for the fifth system. The lyrics are: "Χρὴς εὐ- σοί Χρὴς καρτερῶνς ὁ ἴσους ἡμῶν". The system includes a vocal staff, a piano staff with chords, and a bass staff with a rhythmic pattern.

Handwritten musical notation on a single staff, including a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C).

Handwritten musical notation on a single staff, including a treble clef, a key signature of two flats, and a common time signature. It features a series of notes and rests, possibly representing a specific rhythmic pattern or chord progression.

G. PAAK, SEKINAMA

Ayam Perungu

Musical notation for the first line of the song, featuring a treble clef, a key signature of two flats, and a common time signature. The lyrics "Pa-pa-pa ke-ma-ber-ut-ai-an-jua-veg-o-ber" are written below the notes.

Musical notation for the second line of the song, featuring a treble clef, a key signature of two flats, and a common time signature. The lyrics "Pa-pa-pa ke-ma-ber-ut-ai-an-jua-veg-o-ber" are written below the notes.

Musical notation for the third line of the song, featuring a treble clef, a key signature of two flats, and a common time signature. The lyrics "Pa-pa-pa ke-ma-ber-ut-ai-an-jua-veg-o-ber" are written below the notes.

Musical notation for the fourth line of the song, featuring a treble clef, a key signature of two flats, and a common time signature. The lyrics "Pa-pa-pa ke-ma-ber-ut-ai-an-jua-veg-o-ber" are written below the notes.

Musical notation for the fifth line of the song, featuring a treble clef, a key signature of two flats, and a common time signature. The lyrics "Pa-pa-pa ke-ma-ber-ut-ai-an-jua-veg-o-ber" are written below the notes.

Musical notation for the sixth line of the song, featuring a treble clef, a key signature of two flats, and a common time signature. The lyrics "Pa-pa-pa ke-ma-ber-ut-ai-an-jua-veg-o-ber" are written below the notes.

Q-xi aqfa Sa kpa a Ma sa wai Tei pou Aqit piag di nei spa oi

aqwtoi va kpa Q-xi aqfa Sa kpa a Ma sa wai Tei pou Aqit piag

piag - di nei spa oi aqwtoi va kpa Aqit piag di nei spa oi

Ticq bya va saq Tei pou nu va pa saq nu oi aqwtoi va

kpa di saq Saq Tei bya va saq Tei pou nu va pa

8/4 A F#m Bm A Bm D

su-ru-wa-ot a-ru-tai-ri k-pai A A-ru-wa-ru-ru-ru a-ru-pu-w-e

8/4 Bm

va-tu-ta-k-la-yu-ka-ya-va-ru-wa-ru-va-gan-sha-oi a-ru-tai-ri k-pai A

8/4 Bm A Bm A Bm A F#m

a-ru-wa-ru-ru-ru a-ru-pu-w-e va-tu-ta-k-la-yu-ka-ya-va-ru-wa-ru-va-gan-sha-oi

8/4 Bm A Bm

a-ru-tai-ri k-pai

# F. ΣΩΝ ΝΙΚΗΦΟΡΟ ΜΑΝΣΗΛΑΡΑ

Αλέξανδρος Παπαγιάννης

Σολεζ 9/8

ΜΜ Δ. = 62

Σολεζ 9/8

7/8

Musical notation for the first system, including treble and bass staves with notes and rests.

Σολεζ

Musical notation for the second system, including treble and bass staves with notes and rests.

Σολεζ

Musical notation for the third system, including treble and bass staves with notes and rests.

Σολεζ

Musical notation for the fourth system, including treble and bass staves with notes and rests.

Σολεζ

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Σολεζ

Musical notation for the sixth system, including treble and bass staves with notes and rests.

Σολεζ

Musical notation for the seventh system, including treble and bass staves with notes and rests.

Handwritten musical notation for the first system, featuring a vocal line and a guitar accompaniment. The lyrics are: "Teri - a paq su van ta sa".

Handwritten musical notation for the second system, primarily consisting of guitar accompaniment with rhythmic patterns and chord structures.

Handwritten musical notation for the third system, featuring a vocal line with lyrics: "Aer 6 du to hui san 12 a fe paq 8 8w 6 e-Xon ay to".

Handwritten musical notation for the fourth system, primarily consisting of guitar accompaniment.

Handwritten musical notation for the fifth system, featuring a vocal line with lyrics: "Apo pa sae san y tar sae Au tis".

Handwritten musical notation for the sixth system, primarily consisting of guitar accompaniment.

Handwritten musical notation for the seventh system, featuring a vocal line with lyrics: "Apo tis Aes van Teu pas Teus".

Handwritten musical notation for the eighth system, primarily consisting of guitar accompaniment.

Handwritten musical notation for the ninth system, featuring a vocal line with lyrics: "Apo van pa hi ni san Aes ni hu pa et Aes van".

Handwritten musical notation for the tenth system, primarily consisting of guitar accompaniment.

45

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Ter-pu-ri-ty" are written below the first three notes. The melody continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics "Nou-ni ku-er-et" are written below these notes. The piece concludes with a quarter note B4, a quarter note A4, and a quarter note G4.

Handwritten musical notation on two staves. The top staff continues the melody from the previous system, starting with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bottom staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical notation on a single staff. The melody continues with a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics "in mi-ri-um et in con-so-li-da-tionem" are written below the notes.

Handwritten musical notation on two staves. The top staff continues the melody with a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bottom staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical notation on a single staff. The melody concludes with a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over the final G4 note.

Handwritten musical notation on two staves. The top staff continues the melody with a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff provides a harmonic accompaniment with chords and single notes.

Seven sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically.

# 8. ZAMBAZAMBA ZAMBA

Herman Pangyong

M.M. = 80

8/4 3/4

EBh oke m phi you juu ga rta kai su  
 ni son krey ri su Xa pa wa juu aw  
 zai-pas op mi - ne pter roo XW pa

D — Bm G A D G D A A G D

okt ga rpa tau paru Xu pir vr kroy Ma Tin kya fa-va  
 ave-fu kua juu zeta-otis pu tau-ka A-pis-ka ni E3  
 ku m pa qer fa tet pa ptt pai sri juu yay yi juu

D G D A G D E# D G A

ga ri ku tau vr okt yay kpa fa-va ok apo kai law  
 vau au yi spt vs pu vs au juu aw ok apo ma law  
 p3 op owo tau de vt oi er juu vs ok apo okoi law

G A G D G A G D A D



# 9. SAKU MAEKO PANASUHI

Mitsuo, S. K. K.

The musical score is written on five systems of staves. Each system includes a vocal line with lyrics, a guitar chord line, and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 4/4.

**System 1:**

- Vocal: ① *tan xer ni ngy sui'yo es* *wei erren peng kai nai fu sui'yo tai fan*
- Guitar Chords: Fm, C, Fm, Eb, Db, C

**System 2:**

- Vocal: ② *du sui ni ngy sui'yo es* *erren peng kai nai fu sui'yo tai fan*
- Guitar Chords: Fm, Bbm, Fm, C, Fm, Eb, Fm, Bbm, Fm, C

**System 3:**

- Vocal: *du sui xer peng kai nai fu sui'yo tai fan* *erren peng kai nai fu sui'yo tai fan*
- Guitar Chords: Fm, C, Fm, C, Fm, C, Fm, C, Fm, C

**System 4:**

- Vocal: *du sui xer peng kai nai fu sui'yo tai fan* *erren peng kai nai fu sui'yo tai fan*
- Guitar Chords: Fm, C, Fm, Bbm, Fm, Bbm, Fm, C, Bbm, C, Db, C, Bbm, Fm, C

Handwritten musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "Für die Schwestern von Genußtrais für die von Ks, der, der, der". The piano part includes chord markings: Fm, C, and Bb.

Handwritten musical score for the second system. The vocal line includes the lyrics: "in der Welt ist es so, in der Welt ist es so, in der Welt ist es so". The piano part includes chord markings: C, Fm, Dm, Fm, C, Fm, C.

Handwritten musical score for the third system. The vocal line includes the lyrics: "Ihrer, Ihrer". The piano part includes chord markings: Fm, Dm, Fm, C, Fm, C.

Handwritten note in a circle: "XMAS 1999 Ashira (30 Jahre (3000) an Zeitsinn)"

# 1o. OPHNOS

Lucreia Ayuparrá -  
Aracaju, Alagoas

8<sup>va</sup> B $\flat$  C

Fm Fm Fm B $\flat$  Fm C<sup>+</sup> Fm

O go vos do pe seu 3 4 X<sup>u</sup> X<sup>u</sup>

4<sup>ta</sup> B $\flat$  Fm Fm C<sup>+</sup> Fm B $\flat$  Fm C<sup>+</sup> Fm

er Bo te - dos seu 3 4 X<sup>u</sup> X<sup>u</sup> X<sup>u</sup> a ka se tk tep

8<sup>va</sup> B $\flat$  Fm C<sup>+</sup> Fm B $\flat$  Fm C<sup>+</sup>

3 4 to X<sup>u</sup> os 4 8 - - ven é - nia 3 4 ero

Fm Fm C<sup>+</sup> B $\flat$  Fm C<sup>+</sup> Fm

4 Ma q<sup>u</sup> do vi<sup>o</sup> q<sup>u</sup> vos 3 4 pe ke seu 4<sup>o</sup> X<sup>u</sup> é por - por seu 3 4 X<sup>u</sup>

Handwritten musical score on two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line with notes and rests, and a bass line with notes and rests. Above the staff, there are handwritten notes: "Fm Bb Fm Bb C" and "Fm Bb Fm Bb C Fm". Below the staff, there are handwritten notes: "Wd 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100". The bottom staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a bass line with notes and rests. Above the staff, there are handwritten notes: "Fm Bb Fm Bb C" and "Fm". Below the staff, there are handwritten notes: "Wd 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100".

# 11. Ο ΑΙΒΩΝΙΟΣ

Αλέξης Παπαγιάννης

MM 1 = 405

Σου τὸν αἶμα το φέρει πρὸς τὴν σοφίαν ὁμοιωμένη τὸν Κόσμον  
 Σὺν τῆν Τριάδι εἰς τὴν εὐαγγελίαν ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς  
 Ἐπαγγελίαν τὴν ἡμεῖς τὴν ἡμεῖς τὴν ἡμεῖς τὴν ἡμεῖς τὴν ἡμεῖς  
 Ἄριστον κατὰ τὴν εὐαγγελίαν ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς

πρὸς τὴν σοφίαν ὁμοιωμένη τὸν Κόσμον  
 εἰς τὴν εὐαγγελίαν ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς ἡμεῖς  
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Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics in Greek: "Xa a a a a a Xa to ft na". The middle staff contains chord symbols: Dm, Dm, Am, Dm. The bottom staff shows a bass line with chords and a double bar line. There are some handwritten annotations and a circled '1' at the end of the system.

Handwritten musical score for the second system. It consists of three staves. The top staff has a circled '1' and a double bar line. The middle staff has a circled '1' and a double bar line. The bottom staff shows a bass line with chords and a double bar line. There are some handwritten annotations and a circled '1' at the end of the system.

23

12.

# MIKIS THEODORAKIS ΔΙΟΤΙ ΔΕΝ ΣΥΝΕΜΟΡΦΩΘΗΝ YEUX EN LARMES

(Μπαλέτο)  
(Baletto)  
Cycle de chansons

Poésie: MIKIS THEODORAKIS

Anto

Piano

MM J = 100

①

Dm Gm A Dm

⑥

Gm Dm Gm

⑩

Δι - ό - τι δεν συ - νε - μορ - φώ - θην  
Di - o - ti den si - ne - mor - fo - thin

A Dm A Dm Gm A

15

προς τας υ - πο - δει - ξεις δι - ο - τι δεν συ - νε - μορ - φώ - θην προς τας υ - πο -  
 pros tas i - po - di - xis di - o - ti den si - ne - mor - fo - thin pros tas i - po -

Gm A Gm A

20

δει - ξεις. Πέ - ρααπ' το γα - λά - ζιο κύ - μα,  
 di - xis Pe - raap' to ga - la - zio ki - ma,

Dm

25

τον γα - λά - ζιο ου - ρα - νό μια μα - νού - λα πε - ρι - μέ - νει χρό - νια τώ - ρα  
 ton ga - la - zio ou - ra - no mia ma - nou - la pe - ri - me - ni hro - nia to - ra

A Gm

30

να τι δω μια μα - νού - λα πε - ρι - μέ - νει χρό - νια τώ - ρα  
 na ti do mia ma - nou - la pe - ri - me - ni hro - nia to - ra

A Dm



(34) να τη δω πέ-ρα απ' το γα - λά - ζιο κύ - μα τον γα - λά - ζιο ου - ρα - νό  
 na ti do pe-raap' to ga - la - zio ki - ma ton ga - la - zio ou - ra - no

(39)

(44)

(48) Δι - ό - τι δεν συ - νε - μορ - φό - θην  
 Di - o - ti den si - ne - mor - fo - thin

(53) προς τας υ - πο - δει - ξεις δι - ό - τυ δεν συ - νε - μορ - φώ - θην προς τας υ - πο -  
 pros tas i - po - di - xis di - o - ti den si - ne - mor - fo - thin pros tas i - po -

(58) δει - ξεις Χρό - νος μπαί - νει  
 di - xis Hro - nos be - ni

(62) χρόνος βγαί - νει μες στο σύρ - μα περ - πα - τώ θα πε - ρά - σουν  
 hro - nos vye - ni mes sto sir - ma per - pa - to tha pe - ra - soun

(66) μαύ - ρες μέ - ρες δι - χως να σε ξα - να - δώ θα πε - ρά - σουν  
 ma - vres me - res di - hos na se xa - na - do tha pe - ra - soun

27

μαύ - ρες μέ - ρες δί - χως να σε ξα - να - δώ ζωό - νος μπαί - νει  
 ma - vres me - res di - hos na se xa - na - do hro - nos be - ni

70

A Gm

ζωό - νος βγαί - νει μες στο σύρ - μα περ - πα - τώ  
 hro - nos vye - ni mes sto sir - ma per - pa - to

74

A Dm

79

Gm A Dm Gm

84

Dm Gm A Dm A

88 Δι - ό - τι δεν συ - νε - μορ - φώ - θην προς τας υ - πο - δει - ξεις δι -  
 Di - o - ti den si - ne - mor - fo - thin pros tas i - po - di - xis di -

93 ό - τι δεν συ - νε μορ - φώ - θην προς τας υ - πο - δει - ξεις  
 o ti den si - ne - mor - fo - thin pros tas i - po - di - xis

98 Α - λι - καρ - νας - σός Παρ - θέ - νι Ω - ρο - πός Κο - ρυ - δαλ - λός  
 A - li - kar - na - sos Par - the - ni O - ro - pos Ko - ri - da - los

103 ο Λε - βέν - της πε - ρι - μέ - νει της Ε - λευ - θε - ριάς το φως ο Λε - βέν - της  
 o Le - ven - dis pe - ri - me - ni tis E - lef - the - rias to fos o Le - ven - dis

108

πε - ρι - μέ - νει της Ε - λευ - θε - ριάς το φως Α - λι - καρ - να - σός Παρ - θε - νι  
 pe - ri - me - ni tis E - lef - the - rias to fos A - li - kar - na - sos Par - the - ni

113

Ω - ρω - πός Κο - ρυ - δα - λός.  
 O - ro - pos Ko - ri - da - los.

118

123

Δι -  
 Di -

(127)

ó - τι δεν συ - νε - μορ - φώ - θην προς τας υ - πο - δει - ξεις δι -  
 o - ti den si - ne - mor - fo - thin pros tas i - po - di - xis di -

(131)

ó - τι δεν συ - νε - μορ - φώ - θην προς τας υ - πο - δει - ξεις.  
 o - ti den si - ne - mor - fo - thin pros tas i - po - di - xis.

Πέρα απ' το γαλάζιο κύμα, τον γαλάζιο ουρανό  
 μα μανούλα περιμένει χρόνια τώρα να τη δω.  
 Διότι δεν συνεμορφώθην προς τας υποδείξεις.

Χρόνος μπαίνει, χρόνος βγαίνει μες στο σύρμα περπατώ  
 θα περάσουν μαύρες μέρες δίχως να σε ξαναδώ.  
 Διότι δεν συνεμορφώθην προς τας υποδείξεις.

Αλικαρνασός Παρθένι, Ωρωπός Κορδαλλός,  
 ο Λεβέντης περιμένει της ελευθερίας το φως.  
 Διότι δεν συνεμορφώθην προς τας υποδείξεις.

31  
Wagner's

Ραψ. Ουρσουλ  
Καταχρυσισμός : ΤΙΤΩ  
(Εργασια - ΣΑΒΟΝ) ?

MM ♩ = 92

Μικτή Δευταρία

8/4

Κου ού Αρε τ Βαρβαλι σπε υτ πουρε -

F F F Gm Bb F

Χρη τον λογον σοι Κου ού Αρε τ Βαρβαλι σπε υτ πουρε Χρη τον λογον

C7 F F Gm Bb F C7

no  
 Ο Νελ τε περ ε σο πι α κου ου σοι η ορ πευ υν πουτε  
 Κου ού Αρε τ Βαρβαλι σπε υτ πουρε Χρη τον λογον σοι  
 Μυ στα ορ περ τα κρησ πε υν πουτε Κου ού Αρε τ Βαρβαλι σπε υτ πουτε

F F C7 F F Gm

Handwritten musical score for the first system. It features a vocal line with lyrics in Vietnamese, a guitar line with chords (Gm, C, F, C, C, F, C, F, Bb, F, C), and a bass line.

Vocal lyrics: *hãy đem tu phai vi a t o no tau de to anh to --- - you ph  
 tay den phay vu xua va apac vi ti apac tau --- - ban phi  
 i - si es ap kas ps - ve. Au th phai ken apaca thi --- - tau tau g*

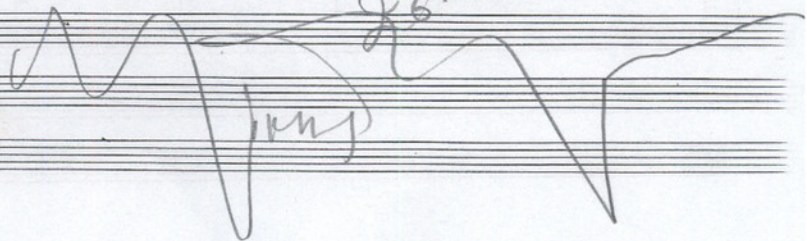
Handwritten musical score for the second system. It continues the vocal line and guitar accompaniment.

Vocal lyrics: *hãy đem tu phai vi a t o no tau de to anh xto  
 tay den phay vu xua va apac vi ti apac tau  
 i - si es ap kas ps - ve. Au th phai ken apaca thi*

Handwritten musical score for the third system, featuring a different guitar style with a capo and a bass line.

Chords: *F*

Agm  
 26.12.99





TRAVEL  
DO ATUNIA

# 2. PIANO-PIANO

(Bitar  
musica) *segunda*

Handwritten musical score for guitar, page 21. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 11 systems of staves. Each system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piece is titled "2. PIANO-PIANO" and is marked "(Bitar musica) segunda".

Bitar  
com harmonia

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notation includes a series of eighth and quarter notes with stems, and a bar line.

Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both are in 3/4 time with a key signature of two flats. The notation includes chords and individual notes, with a bar line.

Handwritten musical notation on a single staff, treble clef, 3/4 time, two flats key signature. Includes a circled fermata-like symbol above the staff.

Handwritten musical notation on two staves, treble and bass clefs, 3/4 time, two flats key signature. Includes a circled fermata-like symbol above the top staff.

Handwritten musical notation on a single staff, treble clef, 3/4 time, two flats key signature. Includes the word "Triolet" written above the staff.

Handwritten musical notation on two staves, treble and bass clefs, 3/4 time, two flats key signature. Includes a circled fermata-like symbol above the top staff.

Handwritten musical notation on a single staff, treble clef, 3/4 time, two flats key signature. Includes a circled fermata-like symbol above the staff and a large, stylized signature.

Handwritten musical notation on two staves, treble and bass clefs, 3/4 time, two flats key signature. Includes a circled fermata-like symbol above the top staff and a signature.

A. J. Davis  
 Arranger