

T

MIKIS THEODORAKIS

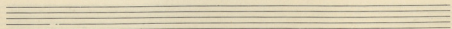
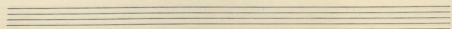
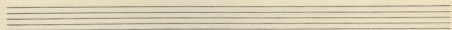
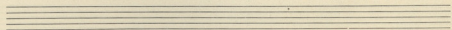
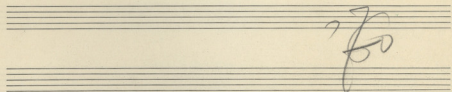
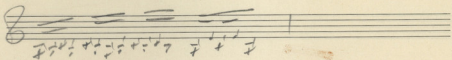
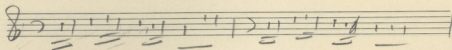
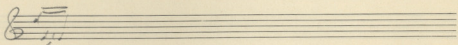
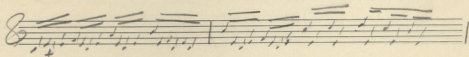
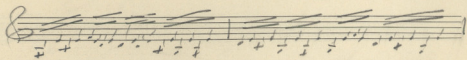
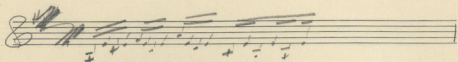
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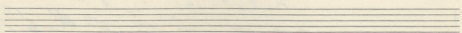
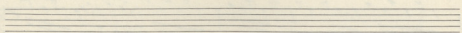
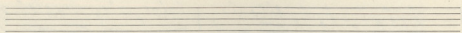
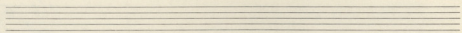
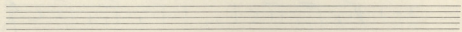
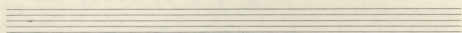
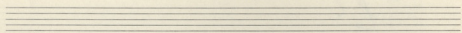
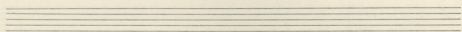
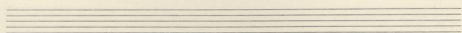
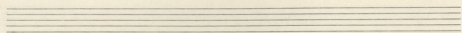
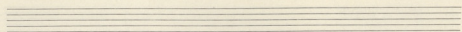
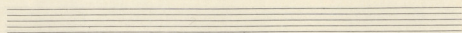
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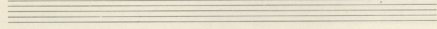
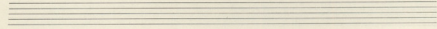
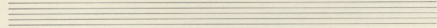
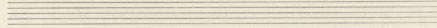
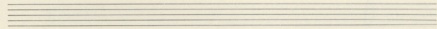
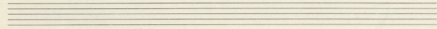
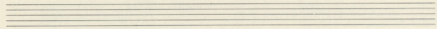
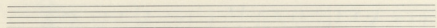
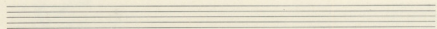
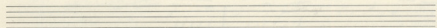
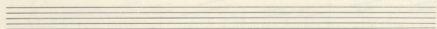
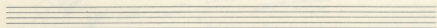
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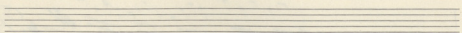
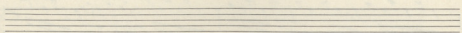
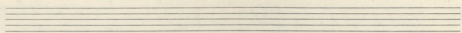
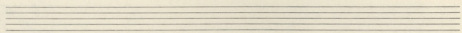
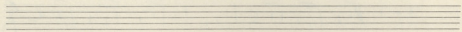
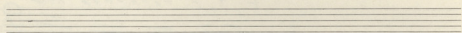
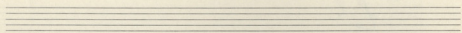
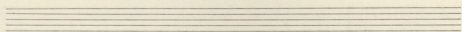
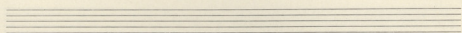
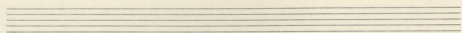
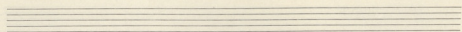
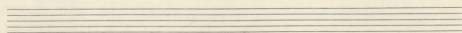
MR. INGEMAR RHEDIN.

2+2+2+3



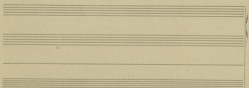
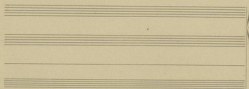
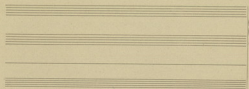
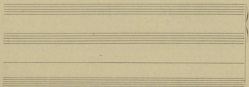
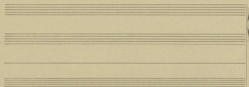
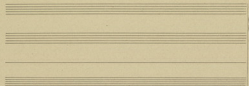


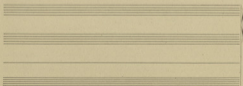
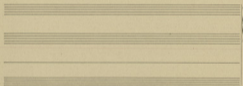
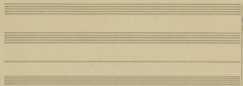
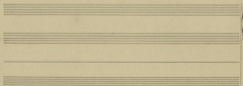
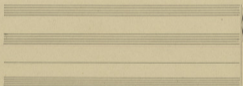
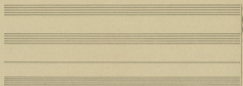




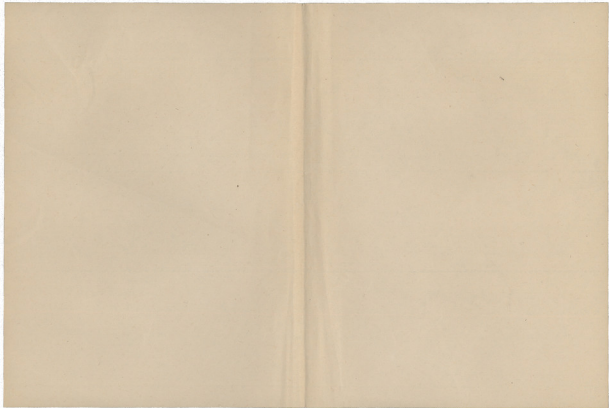
Handwritten musical notation on the right page, consisting of seven systems of staves:

- System 1: Treble clef, 2/4 time signature, circled '2' above the staff. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- System 2: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Circled 'I' above the staff.
- System 3: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- System 4: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A red bracket is drawn under the first four notes. A circled annotation 'EXE 1770' with an arrow points to the right.
- System 5: Bass clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- System 6: Bass clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- System 7: Bass clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.





Σχολία 70

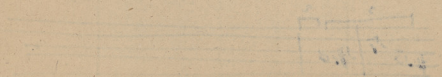
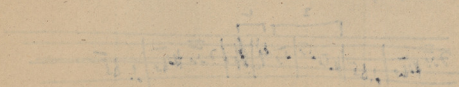
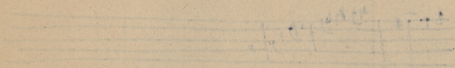
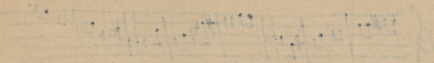


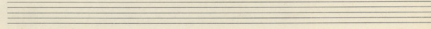
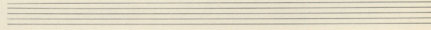
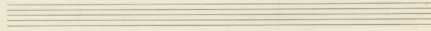
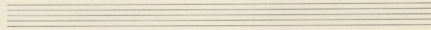
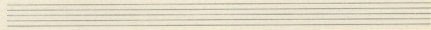
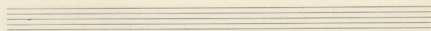
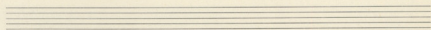
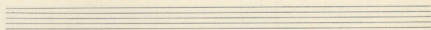
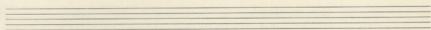
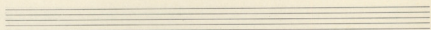
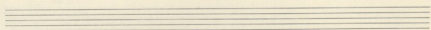
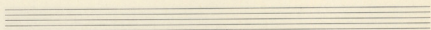
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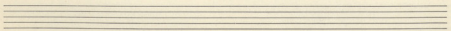
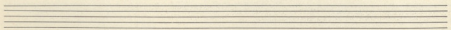
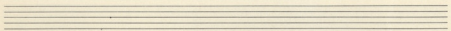
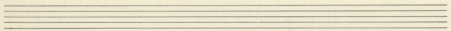
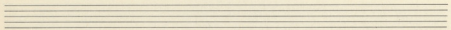
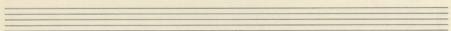
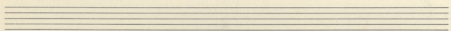
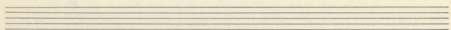
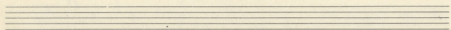
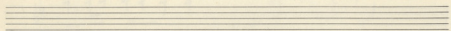
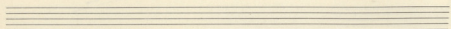
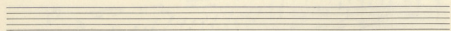
Urfayyilpe
 lassa ju
 no 7
 4.1.2.

Handwritten musical score on four staves. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. It contains a melodic line with various note values and rests. The second staff continues the melody. The third and fourth staves show a bass line with chords and triplets. A red '70' is written on the right side of the second staff.

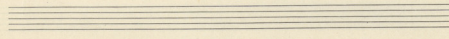
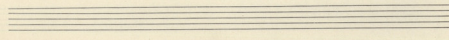
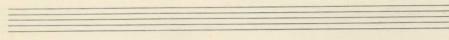
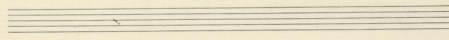
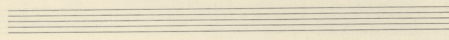
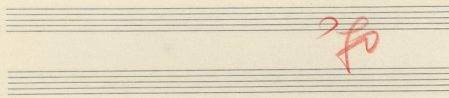
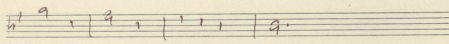
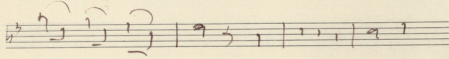
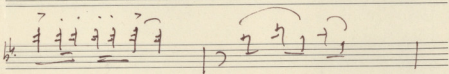
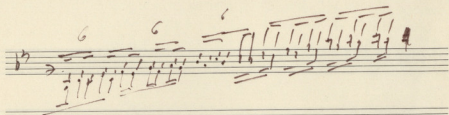
1970-74







This image shows a page of ten blank musical staves. The paper is aged and yellowed. In the top right corner, the number '9' is printed. The page contains ten sets of five-line musical staves, each with a blank space for notation. Faint, ghosted text from the reverse side of the page is visible through the paper, appearing as light blue or greyish impressions of what might have been musical notation or lyrics. The staves are arranged vertically, with a small gap between each set.



O Mein, poe

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains a bass line with quarter and eighth notes. A vertical bar line is present between the two staves, approximately one-third of the way across the page.

C. B

1891
Nov. 10

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation consists of several notes and rests.

Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#). The notation is less distinct than the first staff.

Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#). Below the staff, there is a handwritten note: "Dritte im Fünftel (Fünftel im)"

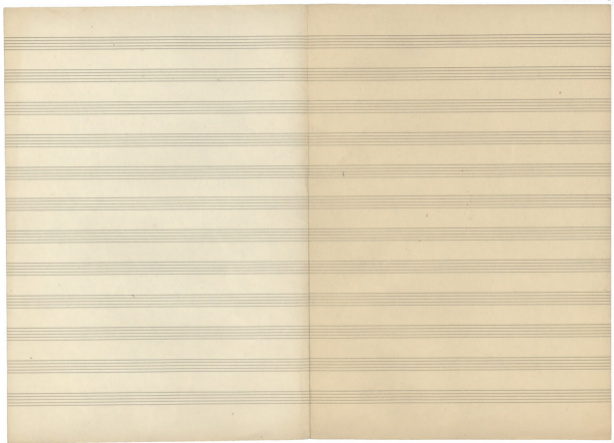
Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#). The notation shows a sequence of notes.

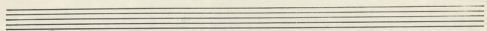
Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#). The notation shows a sequence of notes.

Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#). The notation shows a sequence of notes.

Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#). The notation is very faint.

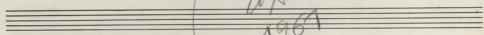
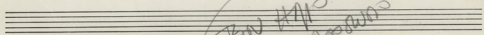
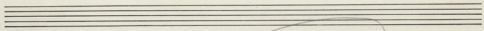
A large handwritten flourish or symbol, possibly a stylized letter or a musical ornament, located in the lower middle section of the page.



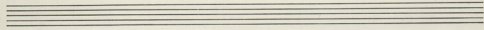
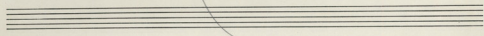


Handwritten musical notation on a staff. It begins with a treble clef and a circled letter 'A'. The notation includes a quarter note, a half note, and a quarter rest, followed by a bar line, a quarter rest, a half note, and a quarter note. A fermata is placed over the final quarter note.

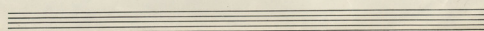
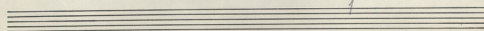
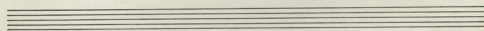
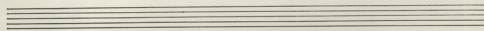
Handwritten musical notation on a staff, enclosed in a hand-drawn rectangular box. It starts with a treble clef, followed by a quarter note, a half note, and a quarter rest, then a bar line, a quarter rest, a half note, and a quarter note.



Handwritten text circled in ink:
 BW #110
 2/24/1967
 1967



Σελίδα 16;



fl

Handwritten musical notation for Flute and Cello. The Flute part is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. The Cello part is written on a single staff with a bass clef. Both parts feature a melodic line with eighth and sixteenth notes, including slurs and ties. The notation is in ink on aged paper.

Empty musical staff lines.

Handwritten musical notation for Piano. It consists of two staves with a grand staff clef (treble and bass clefs). The music features a complex melodic line with slurs and ties, and a bass line with chords and single notes. The notation is in ink on aged paper.

Empty musical staff lines.

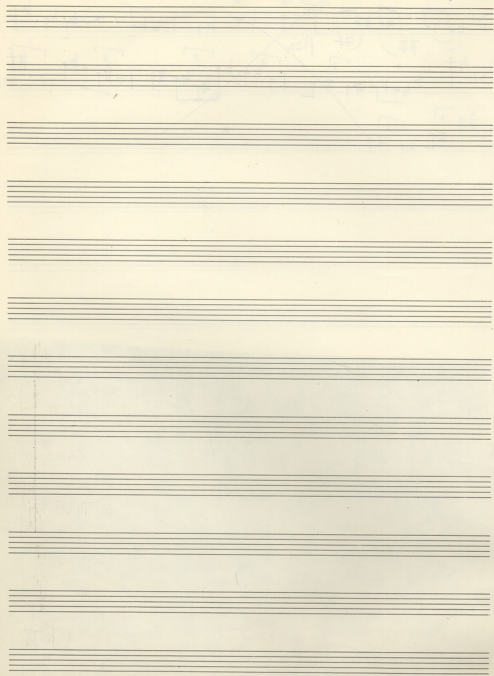
Handwritten musical notation for Violin and Violoncello. The Violin part is on the top staff with a treble clef, and the Violoncello part is on the bottom staff with a bass clef. Both parts feature a melodic line with slurs and ties. The notation is in ink on aged paper.

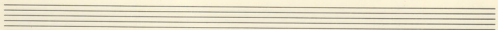
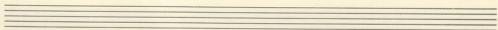
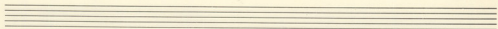
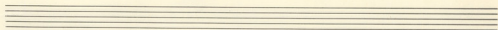
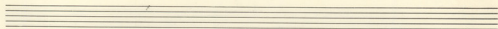
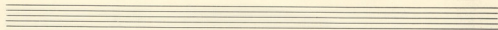
Handwritten musical notation for Bassoon. It consists of two staves with a bass clef. The music features a melodic line with slurs and ties. The notation is in ink on aged paper.

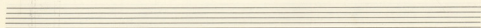
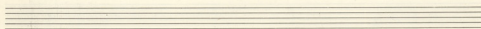
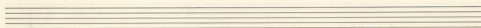
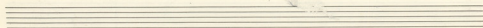
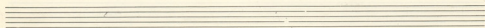
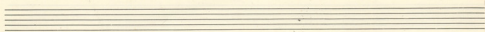
Empty musical staff lines.

Handwritten musical score on page 13, featuring three staves of music. The notation includes various notes, rests, and articulation marks. A large diagonal slash is drawn across the first two staves, indicating a section to be omitted or crossed out. The score includes the following annotations and markings:

- Staff 1: *V*, *pizz*, *9* (circled), *3* (triplets), *3* (triplets).
- Staff 2: *3* (triplets), *3* (triplets), *3* (triplets), *3* (triplets), *3* (triplets).
- Staff 3: *3* (triplets), *3* (triplets).





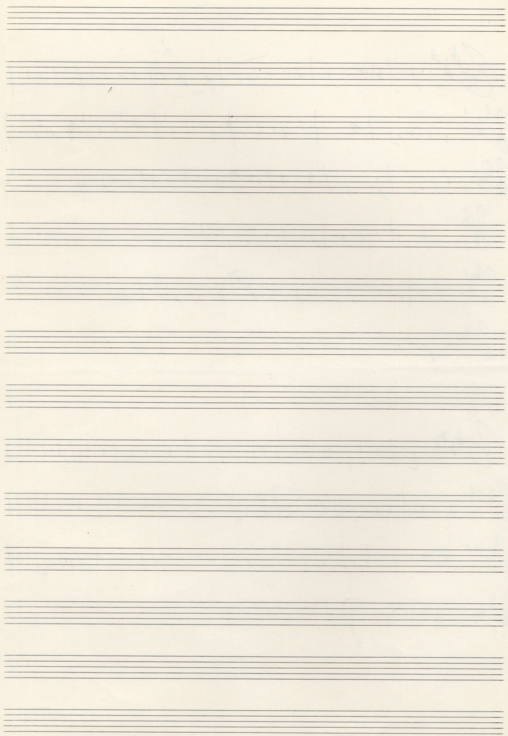


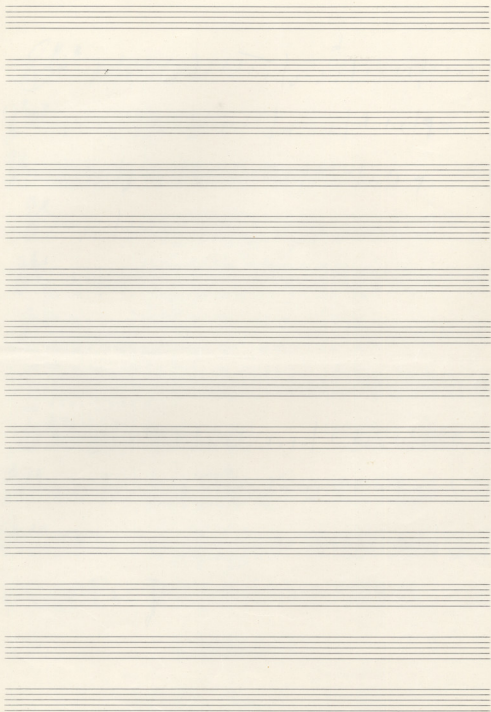
Handwritten musical score for the first system, consisting of six staves. The key signature is two sharps (F# and C#). The staves contain the following parts:

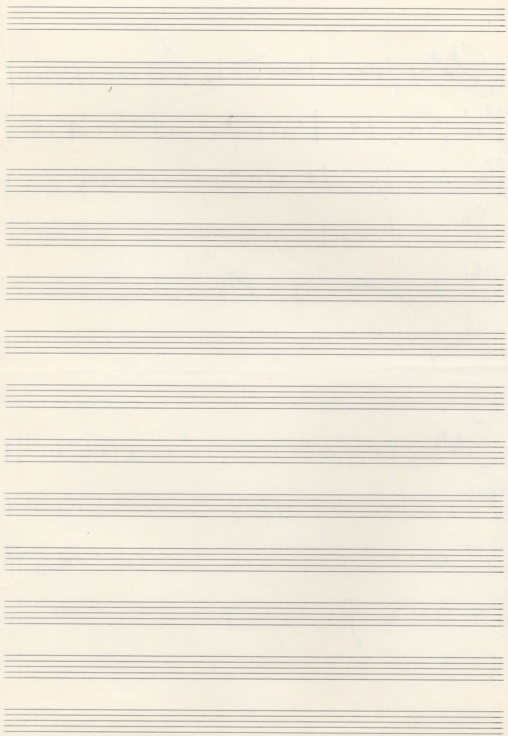
- Staff 1: Treble clef, 2/4 time signature, melodic line with a fermata over the final measure.
- Staff 2: Treble clef, 2/4 time signature, accompaniment line.
- Staff 3: Bass clef, 2/4 time signature, accompaniment line.
- Staff 4: Treble clef, 2/4 time signature, accompaniment line.
- Staff 5: Treble clef, 2/4 time signature, melodic line with a fermata over the final measure.
- Staff 6: Bass clef, 2/4 time signature, accompaniment line.

Handwritten musical score for the second system, consisting of four staves. The key signature is two sharps (F# and C#). The staves contain the following parts:

- Staff 1: Treble clef, 2/4 time signature, melodic line.
- Staff 2: Treble clef, 2/4 time signature, accompaniment line.
- Staff 3: Bass clef, 2/4 time signature, accompaniment line.
- Staff 4: Bass clef, 2/4 time signature, accompaniment line.

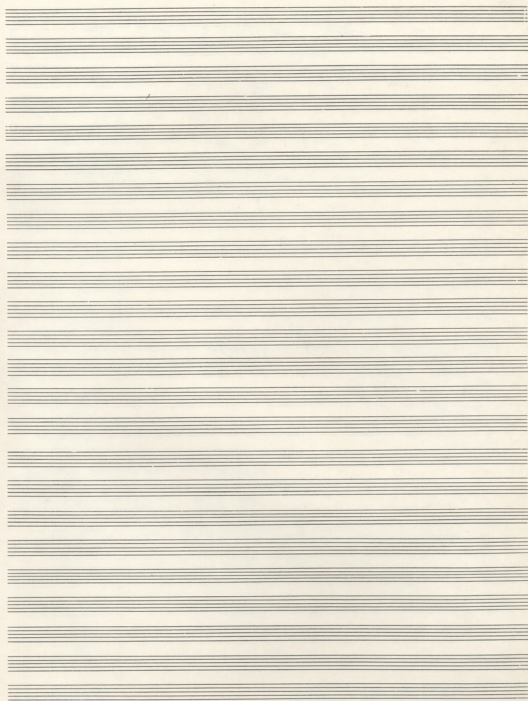


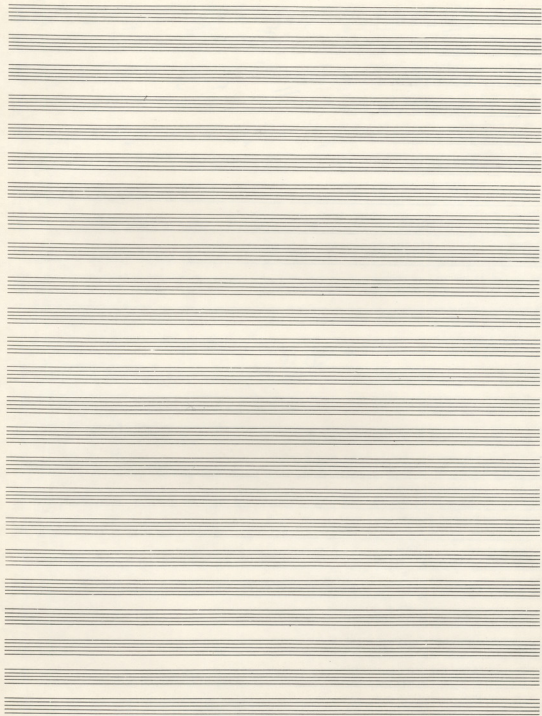


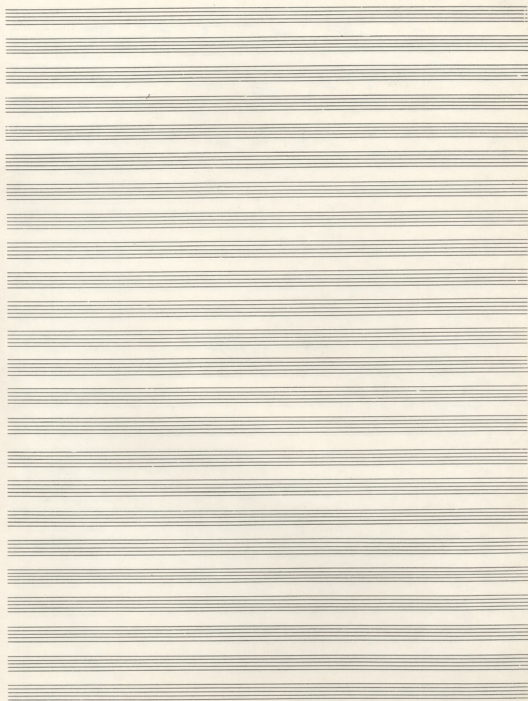


Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of rhythmic patterns and notes, with some notes beamed together. The second and third staves continue the notation in a similar style.

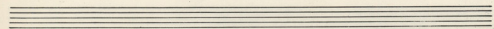
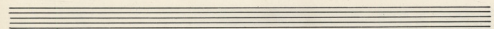
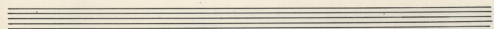
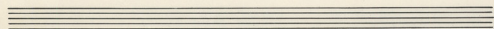
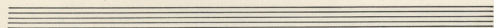
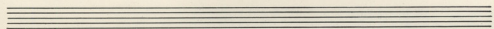
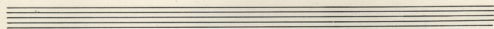
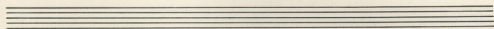
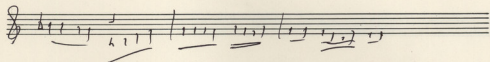
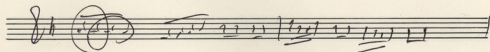
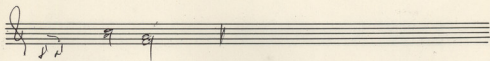
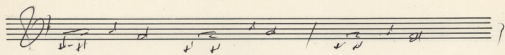
ΕΥΒΑΙΑ







ΚΑΝΟΝΟΣ

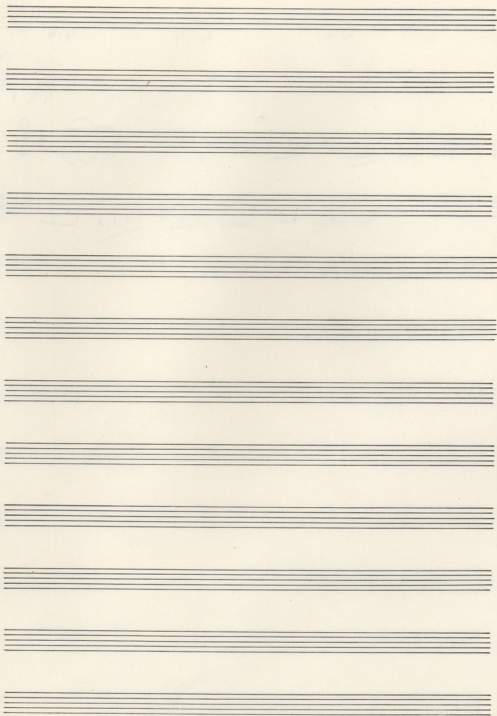


173

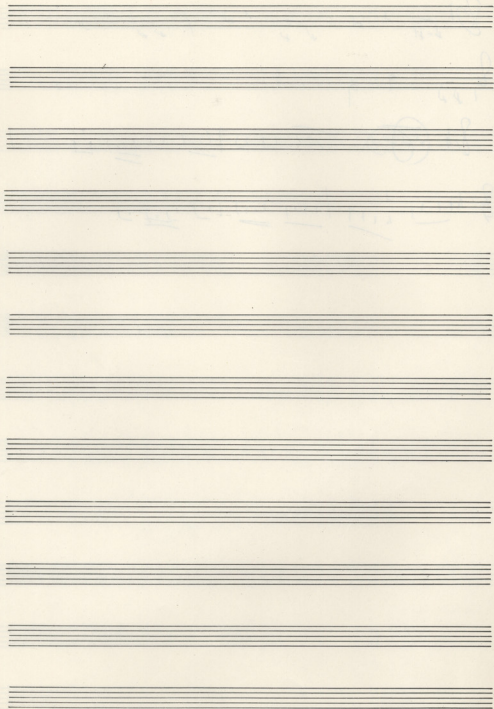
Allegro

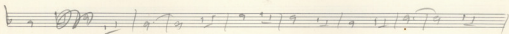
This block contains ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically down the page and are currently blank, intended for musical notation.

Handwritten text, possibly a title or name, is faintly visible at the top center of the page.

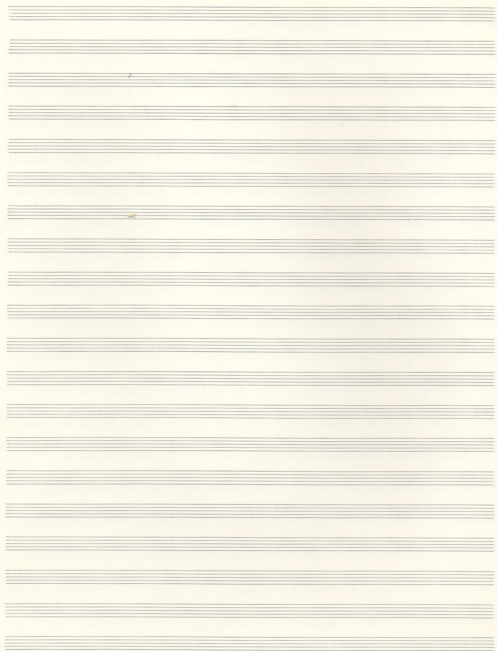


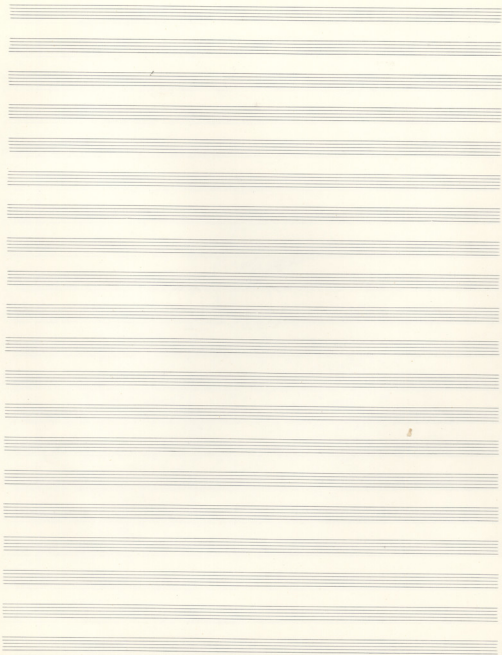
Handwritten text at the top of the page, possibly a title or name, which is mostly illegible due to fading.

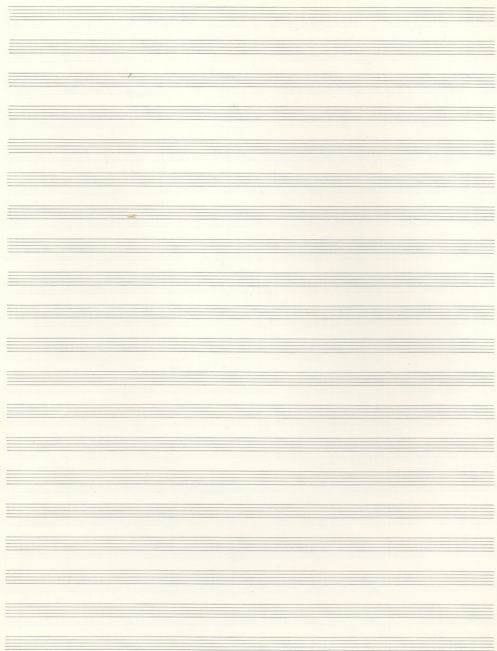




EXEDIA







H pavonis

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notes are accompanied by the following text: *Xa gaxa ba in coe fux a xa vs*

Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *na so x ad si di cell - ma - ti cu si pu xi so - -*

Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *is pib do in h yu m la cu ai ba xa vs*

Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *At va fo la si ei ap. ni r mag fi t/oo i*

Handwritten musical notation on a single staff with a treble clef, consisting of a series of rhythmic markings.

Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *Hacvava a xa gaxa vu cu ka fo co fo - vs*

Two empty musical staves.

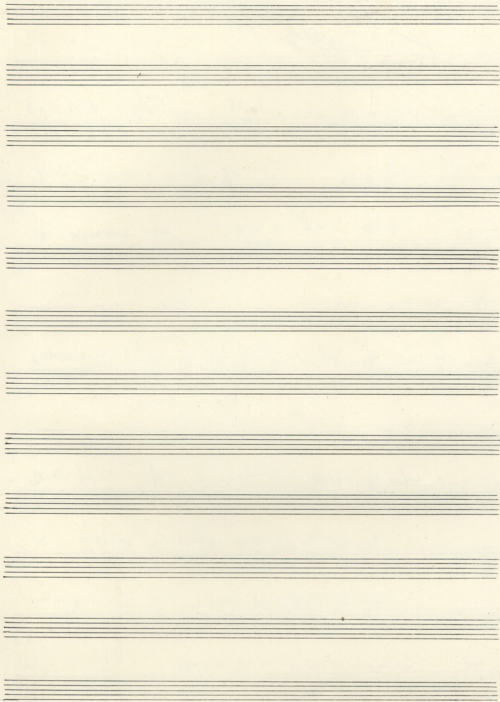
Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *soo orronave em ka ch a - pa o qi d - -*

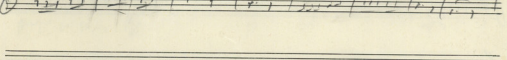
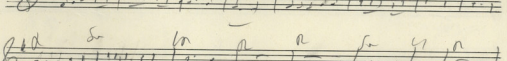
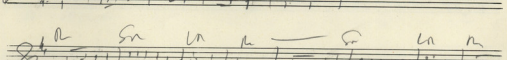
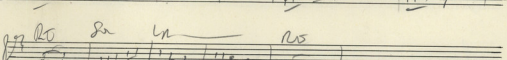
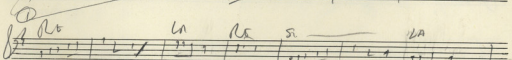
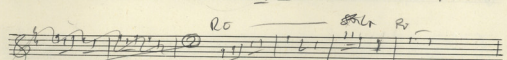
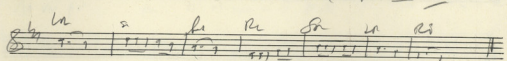
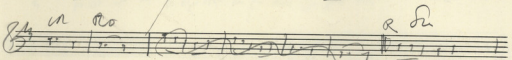
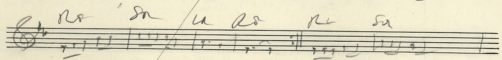
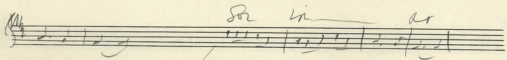
Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *Xa xa in pavon la fo - - pavon u xa xa*

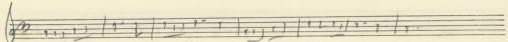
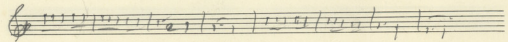
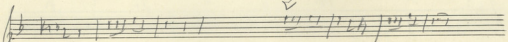
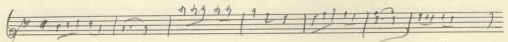
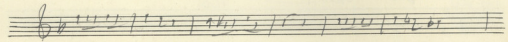
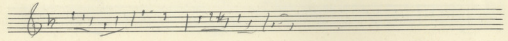
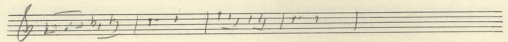
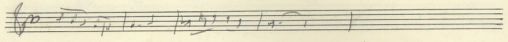
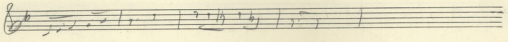
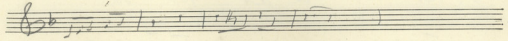
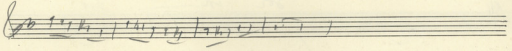
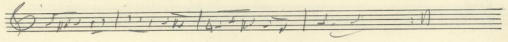
Handwritten musical notation on a single staff with a treble clef. The notes are accompanied by the following text: *pup ai si At vlu fo qit be in a do for no*

Handwritten musical notation on a single staff with a treble clef, consisting of a few notes and rests.

EXEQUIA
7A →







Musical notation with handwritten annotations:

- Staff 1: *Musical notation* with *TO KAWO* written above. Includes a circled *1/2* and a circled *3/4* with an arrow pointing to the first measure.
- Staff 2: *Musical notation* with a circled *1/2* and a circled *3/4* with an arrow pointing to the first measure.
- Staff 3: *Musical notation* with a circled *1/2* and a circled *3/4* with an arrow pointing to the first measure.
- Staff 4: *Musical notation* with a circled *1/2* and a circled *3/4* with an arrow pointing to the first measure.

<i>Altop.</i> <i>arpages</i>	^① <i>CANTO</i> <i>Araps</i>	<i>CANTO</i> <i>Araps</i>	<i>ACA</i> <i>no. no. no. no.</i>	<i>ACA</i> <i>no. no. no. no.</i>
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Musical notation with handwritten annotations:

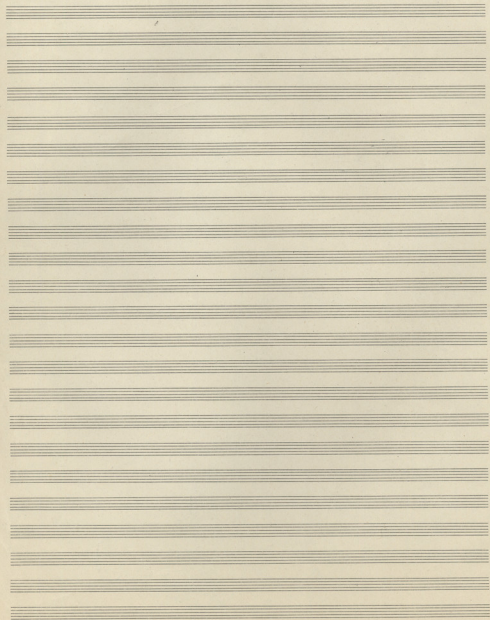
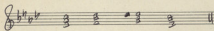
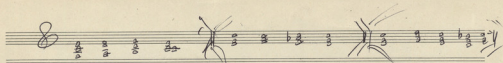
- Araps* *fr Karajis*
- Sin Lab*

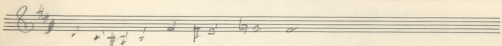
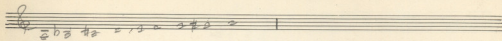
Musical notation with handwritten annotations:

- Araps* *fr Karajis*
- Sin Lab*

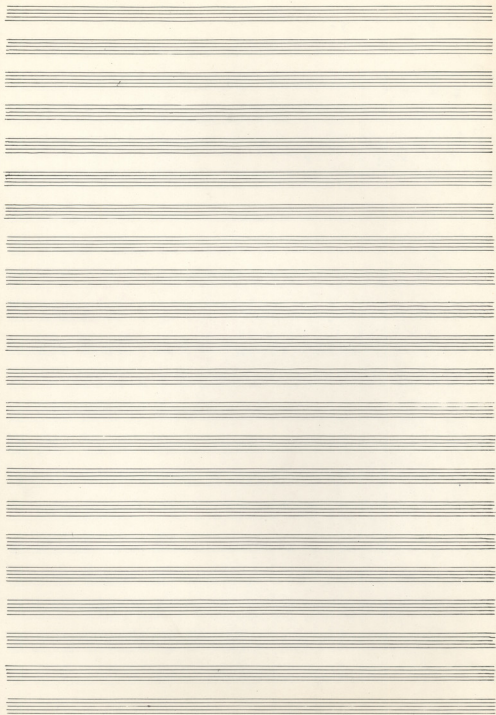
Musical notation with handwritten annotations:

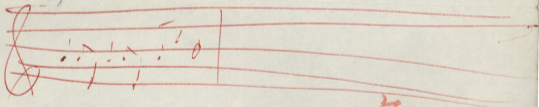
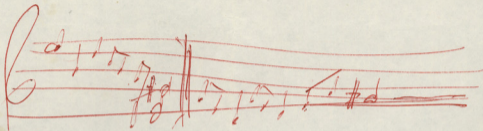
- Araps* *fr Karajis*
- Sin Lab*





UMMA 70





USA 70

WMS

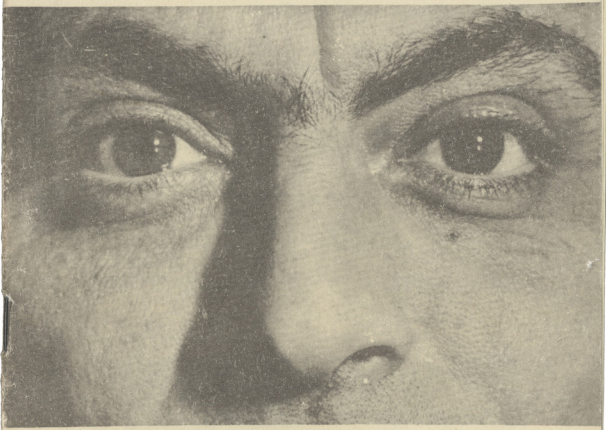
WMS

ΚΟΥΡΟΣ

ΔΡΧ. 15.-

αφιέρωμα

ΠΕΤΡΟΣ Ι ΒΑΒΑΛΗΣ ΑΥΤΟΠΤΗΣ ΜΑΡΤΥΣ



*Παρίσι
1970 →*

τεύχ. 21/1973

ΚΟΥΡΟΣ

Μηνιαία Έκδοση Τέχνης

Εκδότης-Διευθύντης Λεων. Χρηστάκης
Γιάννη Σταθά 5, ΑΘΗΝΑ 135, τ. 606773
συνδρομές για έξη τεύχη δρχ. έκατό

Πέτρος Ι. Βάβαλης
Λευκωσίας 34
ΑΘΗΝΑΙ



Η ΑΝΤΙΣΤΡΟΦΗ ΜΕΤΡΗΣΗ

Στον ποιητή Γιάννη Κουτσοχέρα

'Η αντίστροφη μέτρηση άρχισε
 στα Πανεπιστήμια και στο Πολυτεχνείο.
 Τά νιάτα
 εκείνα πού δέν γνώρισαν ποτέ έλευθερία
 σηκώσαν τά κεφάλια και ξεκίνησαν.
 Άργά φλογισμένα θήματα
 άκούω νά σημώνουν,
 κοφτές ανάσες πνίγουνε τά σωθικά,
 κοριτσιίστικα χέρια
 ύφαινουνε ένα στεφάνι από αγιόκλημα,
 κεντάνε μιās νέας έποχης τó φλάμπουρο,
 άγκαλιάζουνε
 τά φλογισμένα κορμιά πού γρήγορα θά πέσουν.



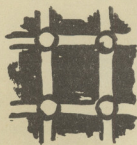
Ἡ ἀντίστροφη μέτρηση ἄρχισε,
στά καφενεῖα,
στὶς αἰθούσες διδασκαλίας,
τὸ γλυκοχάραμα τῆς λεβεντιάς σιμώνει,
ἀργὰ μὰ σταθερὰ
ἀνοίγουνε τὶς πόρτες οἱ μανάδες
καὶ τρέχουν νὰ προλάβουνε
τοῦ ἡλίου τοῦ μεσημεριάτικου τὸ λάγνο ἀντίκρυσμα.

Ἡ ἀντίστροφη μέτρηση ἄρχισε
κι' ὁ ποιητὴς τραβάει τὰ ποδάρια του,
φορᾶει εὐλαστικά ἓνα ἔμφυλιο ἔνδυμα
καὶ θαδίζει ἀτάραχος γιὰ τὴν ἐκκλησία.
Θέλει νὰ ψάλει, ὁ ποιητὴς,
ἐπικήδιους λόγους,
μανιάτικα μοιρολόγια,
κραυγὲς ἐκδίκησης,
λαχρὲς μίσους καὶ νίκης.

Ὁ ποιητὴς κοιτάει μπροστά,
θλέπει γεμάτος θλίψη τὰ μελλούμενα,
αἰσθάνεται τὶς μαχαιριές, πονάει,
τὸ ἔμφυλιο αἷμα πῆζει τὰ μάτια του,
πνίγεται πρὶν πεθάνει,
τὸν κούρασε τὸ αἷμα τὸ ἀδελφικό,
ποῦ αἰώνια τώρα,
ποτίζει αὐτὸ τὸ ἄθλιο δένδρο.

Εἶναι ἡ μοῖρα αὐτῆς τῆς γῆς
πικρὴ κι' ἔμφυλια,
αἷμα ἐκλεκτὸ μονάχα τὴν ποτίζει.

24 Μαΐου 1973



ΣΤΑΧΤΗ ΚΑΤΩ ΑΠ' ΤΑ ΠΟΔΙΑ ΜΟΥ

Ἡλιόσουρτα τραγοῦδια γιομίσαν τὸν ἀγέρα
 μανιάντικα μοιρολόγια ξαπλώσανε στ' αὐτιά μου
 ἔγειρα στὸ μισόφαλο τῆς Κίρκης
 τῆ γεύση τῆς ζωῆς νὰ νοιώσω
 νὰ τενωθοῦν τὰ χέρια μου ἀπαλά
 στοὺς ὤμους τῆς ξανά νὰ ἐσπερίσω
 ὅπως προχθές
 ποῦμουνα πάλι μόνος μου μαζί τῆς
 γλυκοῦς χυμοῦς γιομάτος
 ντυμένος μ' ἀστραπέδες καὶ μὲ βροντὲς
 χωρὶς ἀντίσταση
 χωρὶς ἐλπίδα
 ἀνίκητος καὶ νικημένος
 ἀμόλυντος καὶ μισαρὸς μαζί
 λουσιμένος στὸ αἷμα τὸ παρθενικό,
 λουτρὸ ἀστρῶν ἀνταύγεια,
 ἄνδρος μούσκεμα στὸν ἰδρώτα
 μικρὸς ἀνήμπορος γονατιστὸς
 μπροστὰ στοὺς μαύρους ἀστραγάλους.

Δέομαι ἀπ' τὰ θάθη τῆς ψυχῆς μου
 πάροικος τῆς Κίρκης χτεσινός
 παράνομος παντοτεινός
 νὰ σκούζω
 νὰ οὐρλιάζω ἀπ' τὸ μεθύσι
 τίς μυστικὲς στιγμὲς τοῦ ὄρθρου τοῦ ἐρωτικοῦ
 ποῦ μέριμνα καμιά δὲν κλυδωνίζεται
 ἀνάμεσα σὲ μένα καὶ σὲ κείνες τίς στιγμὲς.

Κατάρεις θωρακίζουν τοὺς πόθους τῆς καρδιᾶς μου
 μὲ δυόσμο καὶ βασιλικὸ θὰ ντύσω
 τοὺς ἥλιους τοὺς αὐριανούς π' ἐρχόνται.
 Ἡδυπαθῆς κι' εὐλύγιστος
 βλέπω φρικτὲς στιγμὲς ποῦ θάρθουν
 σώματα λορδωμένα
 χωρὶς αὐτιά καὶ μάτια
 ποῦ τὰ γεννητικὰ τους ὄργανα χαθῆκαν
 γίνανε κρόταλα τσιγγάνων
 γίναν κοιμπιὰ κομπιούτερς,
 ἱριδισμοὶ ἀπόηχοι.
 Ὁνειρα αὐριανὰ φριχτὰ
 πάνω ἀπ' τὸ κεφάλι μου γυρνᾶνε
 πέντε ἥλιους
 δυὸ φεγγάρια
 στάχτη κάτω ἀπ' τὰ πόδια μου
 τὰ θρέφει γίνανε λυμφατικὰ κορμιά τῆς Πομπηίας.

Τὰ παιδιὰ
 ποῦ εἶναι τὰ παιδιὰ
 χαθῆκανε οἱ μυρωδιὲς τῆς γῆς
 χαθῆκανε τὰ λίκνα
 ποῦναι τὰ λαχανιάσματα
 τὰ κύματα

ἡ μυροβόλα κλίνη.
 Μονάχα οἱ κοπριὲς ἀπόμειναν
 γιὰ νὰ θερίζουν μιὰ μέρα χτεσινὴ
 ποῦ οἱ νέες αἰσθήσεις χάριζαν ἡδονικὲς στιγμὲς
 θυμίαμα ζωγραφισμένο μὲ νύχτας ὀργιακῆς τὰ
 χρώματα.

Ὁ ἐφιάλτης τέλειωσε
 μ' εὐλάβεια νεκροτόμησα
 μέρες αὐριανὲς μοιραίες.

ΕΦΥΓΑ ΜΟΝΟΣ

Λαγοκοιμούνται μέσα μου φωτιές
φωτιές κυπαρισσιῶν περήφανων
πού δέχονται καρτερικά τὴ φυλακὴ
τὴ γέυση τοῦ ἀποσπάσματος
τὴ διατόμπευση.

Φωτιές κυπαρισσιῶν
φουσκώνουν στήθια σίφουνα
τοῦ πεθαμοῦ ἢ ἐλπίδα
μεσ' τὴν καρδιά μου ἐμπῆκε.
Στηλώθηκαν τὰ μάτια μου
σὸ δρόμο πού θαρχόταν
κούροι νεκροὶ κι' ἀνέκφραστοι
μάτια ἐξοργυσμένα χτεσινὰ
λευκότητα χρωμάτων
πού μύριζε λιθάνι καὶ βασιλικό.

Ἄπ' ἔξω ἀκουγόνταν βογγητὰ
τραγοῦδια μεθυσμένων
ἔρωτικές ἀνάσες καὶ τρανζίστορς.
Πῆρα τοὺς δρόμους
ἢ πόλη μ' ἔφτυνε σὸ πρόσωπο
ἔφτασα στὴν Καισαριανή
σὸ Σκοπευτήριο.
Οἱ φλέβες μου τεντώθηκαν
μεσ' στὴν καρδιά μου ἐμπῆκε
ὀλόκληρος ὁ πόνος μιᾶς γενιᾶς
κατάκατσε βαθιὰ ἢ μελωδία
«ὄσο χτυπᾶς
τόσο βαθύτερα ριζώνουν».

Λάθος.

Ἔφυγα τρέχοντας
χωρὶς ψωμί
χωρὶς νερό
χωρὶς ἀπελπισία.
Μὲ θία ἀνηφόρισα
κατὰ τὸ μοναστήρι
νερό ἤθελα νὰ πιῶ
στῆς Καλοπούλας τὴν πηγὴ
δίπλα στὰ κυπαρίσσια.

Ἡ λύπη
ὁ φόβος
ἢ φυλακὴ κι' ὁ θάνατος
μείνανε πίσω
στὴ φωτισμένη πόλη.

Ἐκεῖνο τὸ λυπητερὸ μουρμούρισμα
ἐκεῖνη ἢ σιωπηλὴ ἀπελπισία
ἄλλες καρδιές κυριεύει.

Ἐγὼ ἔφυγα.
Κάθε θραδυὰ κι' ἓνα καρφί
μεσ' τὴν καρδιά μου μπαίνει.
Ἐγὼ ἔφυγα μόνος...

ΠΟΛΥΧΡΩΜΟΙ ΝΕΚΡΟΙ

Πέτρες και μάρμαρα πεθαμένα
 πέτρες χρωματιστές πικρές
 άνάσες καφτερές νεκρῶν προγόνων
 κόκκινα ηλιομεσήμερα πηχτά
 ανάμνησες φριχτές και πεθαμένες.
 Εύνουχισμένο τὸ αἷμα πὸυ κυλάει στὶς φλέβες μου
 μπασταρδεμένο ἀπὸ μνήμες Ἄτρειδῶν, Μαραθῶνες,
 Μεγαλέξαντρου
 νερουλιασμένο ἀπὸ Φωκάδες, Κομνηνοὺς, Παλαιολόγους,
 φαρμακωμένο τὸ αἷμα μου ἀπὸ ἀρματολούς,
 ραγιαδες και φιλέλληνες.

Τὸ αἷμα μου δὲν εἶναι πιά δικό μου
 ποτὲ δὲν ἦτανε δικό μου.
 Ἄπὸ παιδί μου κάνανε μετάγγιση
 μου θάλαν ξένο αἷμα μεσ' τὶς φλέβες μου
 αἷμα πικρὸ και μιαρὸ θάλαν στὶς φλέβες μου
 αἷμα πὸυ καίει χέρια και ποδάρια
 αἷμα πὸυ μ' ἔκανε θρυκόλακα.
 Δὲν ζοῦνε οἱ ζωντανοὶ με Παρθενῶνες
 δὲν βλέπουνε οἱ νοιο με ξένα μάτια
 εἶναι τὰ μάτια τῆς ζωῆς μονάχα σημερνά
 χωρὶς ανάμνησες προγόνων
 χωρὶς μιαρὲς παράδοσες
 χωρὶς φριχτά ἀπολιθώματα.

Καιούργια μάτια ψάχνω νάθρω ἐντὸς μου
 μάτια γεμάτα ρίγανη και μοσχολίθονο
 μάτι' ἀσπροθαλασσίτικα χαρούμενα
 μάτια χορτάτα ἀπὸ τὸ σήμερα
 μάτια πὸυ βλέπουν τὶς μέρες τὶς αὔριανὲς
 χωρὶς καμιά ανάμνηση νεκρῶν.

Ἄρνούμαι τὴν κακὴ κληρονομιά
 τὰ τείχη ἐκεῖνα τὰ πανύψηλα
 πὸυ χτίζουνε τὸ τέλμα τῆς ψυχῆς.
 Ἄρνούμαι νὰ πῶ ὡς τὸν πάτο αὐτὸ τὸ δηλητήριο
 τὸ προγονικὸ φαρμάκι τῶν νεκρῶν.
 Θέλω νὰ ζήσω μονάχα γι' αὔριο
 θέλω νὰ ζήσω με μιάν ανάμνηση
 προγόνων πὸυ κυκλοφοροῦν στὸ σπέρμα μου
 αὐτοὶ εἶν' ἀληθινοὶ δὲν ξέρουν τίποτα
 δὲν ἔχουν δηλητηριασθῆ ἀκόμα
 αὐτοὶ μποροῦν νὰ χτίσουν τὸ αὔριο
 ἕνα αὔριο λαμπρὸ χωρὶς κατάρες
 ἕνα αὔριο χαρούμενο και ταπεινὸ.





ΟΙ ΓΑΛΗΝΙΕΣ ΦΙΓΟΥΡΕΣ

Ἄνεθασα τὸ σαγόνι μου καὶ κοίταξα ψηλά
εἶχα χρόνια, πολλὰ χρόνια
νὰ ὀρθώσω τὸ ἀνάστημά μου.
Τὸ κορμί μου εἶχε πιαστῆ στοῦ σκύφιμο
κι' ἤθελα ν' ἀντικρύσω σήμερα ξανά
τὸν ἀττικό ὀρίζοντα
τοῦ Φιλοπάππου, τῆ γαλήνια Πνύκα, τὴν Ἀκρόπολη,
ἤθελα νὰ ξαποστάσουνε τὰ μάτια μου
στὴν ἀχνή σκιά τοῦ Ὑμηττοῦ.

Ἄνοιξα πολὺ τὰ μάτια μου
γιὰ ν' ἀντικρύσω πάλι ἐκεῖνες τὶς γαλήνιες φιγοῦρες,
πού μου θυμίζαν τὶς μέρες τῆς ἀντίστασης
ἐπονίτικα τραγούδια καὶ σκοπούς,
διαδηλώσεις, γράφιμο στοὺς τοίχους,
ἐκτελέσεις στὴν Καισαριανή,
μπλόκα ταυτότητες καὶ ντοῦ.
Μὰ ὄλα αὐτὰ
τῆς νύχτης μου ἐλπίδες κι' ὄνειρα πεθάναν
δὲν ὑπάρχουν πιά ὄλες ἐκεῖνες οἱ φιγοῦρες
ὄλες ἐκεῖνες οἱ ἀνάμνησες χαθῆκαν.

Κελλιὰ
χιλιάδες παράθυρα κελλιὰ
ἔχουν στὰ θάθη τους μάτια ἄδειανὰ
μάτια πού ἔχασαν νὰ βλέπουν.
Κελλιὰ ὀλοῦθε
ἐμπαθῶν κτηρίων μάτια νεκρὰ
ἔχουν ὀφάνει τὸ παραπέτασμα
πού ἐμποδίζει τὸ ἴδωμα.
Πρόσωπα ὄχρὰ κι' ἀνέκφραστα
πίσω ἀπ' τὰ παράθυρα
χιλιάδες πρόσωπα νεκρῶν
μάτια ἐξορυγμένα τὰ παράθυρα
δὲν βλέπουν τὴν Ἀθήνα πού ἤθελα
κοιτάζουν ἄδεια τὸ νεκρὸ παρελθὸν
τὶς πεθαμένες μέρες
τὶς μέρες τῆς χαρᾶς καὶ τοῦ πόνου.

Πῆρα τοὺς δρόμους,
ἔφαχνα νὰ θρῶ τὸν Ὑμηττὸ
ἐκείνη τῆ φιγοῦρα ν' ἀντικρύσω
ἔτρεξα στοῦ συνωστισμό
σπρώχτηκα στοὺς δρόμους
μὲ πάτησαν, μὲ σπρώξανε, μὲ φτύσανε στοῦ πρόσωπο,
τὰ ἐμπαθῆ ἐκεῖνα κτήρια,
μύσκεφα στὸν ἰδρῶτα
γυρεύοντας μιὰν ἄκρη τῶν ματιῶν μὲ λίγο Ὑμηττό.

"Ετρεχα με χέρια και ποδάρια
 για νάθρω ένα ψήλωμα
 κι' αντίκρυσσα στο θάθος έναν Ύμηττό αγνώριστο
 με μιὰ βαθιά ούλη στη σάρκα του
 απέστρεψα τὸ πρόσωπό μου κι' ἔφυγα τρέχοντας
 τρύπωσα ξανά σάν τυφλοπόντικας
 σ' ἕνα μοιραῖο κτήριο
 σ' ἕνα κτήριο ἐχθρικό σὲ σένα και σὲ μένα
 τάφο ἐλπίδας και λέφτερης ἀνάσας.
 Μπήκα σὲ μιὰ καφετερία
 νεσκαφέ κρύο, καλαμάκι, καθημερινές κουθέντες,
 πορνικό παζάρι, βρώμικα γκαρσόνια,
 ξενόγλωσσοι κατάλογοι,
 κλαυσίγελως για μένα και για σένα
 και περιμένα για νάρθη ἐκείνη ἢ μικρὴ
 πού εἶχε μέσα στὴν τσάντα της
 δύο ὠρών ἐλπίδα και χαρά ἀντὶ δραχμῶν τριακοσίων.

Πῆρα πάλι τὴ φτηνὴ σάρκα στὴν ἀγκαλιά μου
 τὴ χάιδεψα ὄνειρεύτηκα κι' ἀποκοιμήθηκα
 δὲν ἀντελήφθη πότε ἔφυγε
 καλύτερα, μ' ἄφησε κοιμισμένο
 σὲ κείνο τὸ λεβέντικο ὄνειρο
 για λίγο.

"Υστερα

ἦρθε ξανά ὁ ἐφιάλτης
 δεκάδες ἀμείλικτα κτήρια
 σὲ παράταξη ἐφ' ἑνὸς ζυγοῦ
 πυροβολοῦν τὴν ψυχὴ μου
 ἐκτελοῦν τίς λίγες ζωντανές ψυχές π' ἀπέμειναν.

Ξημέρωσε

ἑκατομύρια ποδάρια ξεκινοῦν για τὴ δουλειὰ
 θιαστικά τρέχουν νὰ προλάβουν τὸ θάνατο
 σ' αὐτὴν τὴν ἐμπαθὴ πόλι δὲν ζοῦν πλέον ἀνθρώποι
 ποδάρια
 ποδάρια θιαστικά ἀνεβαίνουν
 κατεβαίνουν τὴν Σταδίου
 τρέχουν
 συνωθοῦνται
 ἀγοράζουν τουριστικά
 πουλᾶνε ἔτοιμα
 θγάζουν φωτογραφίες μαυσωλείων
 κατασπαράζουν πτώματα,
 ἢ κατανάλωσις κρέατος ἔχει πολὺ ἀνέθει,
 τὸ ποδόσφαιρο σπουδαῖο θέμα
 ὁ Δομάζος, ὁ Παπανικολάου, ὁ Ἀσλανίδης,
 ὁ Γουλανδρῆς,
 ὁ Κόκκοτας κι' ἄλλοι κι' ἄλλοι δὲν τοὺς θυμᾶμαι,
 τί σημασία ἔχουν για μένα;

Ἐγὼ πεθύμησα λιγάκι Ὑμηττό
 χτεσινὸ κι' ἀλάθωτο
 μὰ ἢ φιγούρα πέθανε
 τὴν ἐκτελέσανε κι' αὐτὴ τὰ κτήρια, τὰ λατομεῖα.

Στὴν Καισαριανὴ
 Πρωτομαγιά τοῦ 43
 ὁ Ναπολέων δὲν δέχτηκε
 ν' ἀνταλλάξει τὴ ζωὴ του
 προτίμησε τὸ θάνατο.



ΖΕΣΤΗ ΠΕΙΝΑ ΑΥΡΙΑΝΩΝ ΑΝΑΜΝΗΣΕΩΝ

Ἡ ζωὴ χωρὶς τὴν ποίηση θάταν ἀπελπισία
 αὐτὴ ἢ ἀπελπισία τῆς ζωῆς
 κυκλώνει ὀλημερίς τὴ σκέψη καὶ τὴν ὑπαρξὴ μου
 καὶ γίνεται ὄνειρο κι' ἐλπίδα. . .
 "Ὅχι δὲν γίνεται ὄνειρο μητ' ἐλπίδα
 τὸ ὄνειρο τ' αὐριανὸ εἶναι ὁ ἐφιάλτης ποῦρχεται
 ἢ ἐλπίδα τοῦ αὐριο εἶναι τὸ πυρηνικὸ ὀλοκαύτωμα.

Τῆς ποίησης τὰ καρπερὰ λειβάδια μιάνθηκαν φρικτὰ
 τὰ γάργαρα νερὰ μολύνθησαν
 ὁ ἀέρας τῆς ζωῆς τοῦ μᾶς κυκλώνει
 μαύρισε δηλητηριασμένος
 ὁ θάνατος φόρεσε στὰ ποδάρια του
 τὰ φτερά τοῦ ὀλέθρου
 ἔρχεται καθάλα σ' ἓνα τζέτ
 εἶναι πολὺ κοντὰ ὁ θάνατος τὸν βλέπω
 ἀπλώνει ἀπάνω μου ἀνάσσει παιδικές
 τῆς κλίνης λαχανιάσματα ὑστερνὰ
 ρεμπέτικα τραγούδια φοβισμένα.

Ἐμπρὸς ὅλοι μαζί νὰ σώσουμε τὴ ζήση μας
 καταστρέψτε ἀδέρφια μου τὶς μηχανές
 τοὺς ἠλεκτρονικοὺς ἐγκεφάλους
 τὰ αὐτοκίνητα
 τὰ τηλέφωνα
 τὰ ὑπερηχητικὰ ἀεροπλάνα
 τὰ πλοῖα μαμμουθ
 καταστρέψτε ἀδέρφια μου τοὺς ἐχθροὺς τῆς ζωῆς
 ἀφανίστε ἀδέρφια μου μιά μηχανὴ τὴ μέρα
 πᾶρτε σφυριά στὰ χέρια σας,
 ὄπλα σοφὰ κι' εὐλογημένα
 ἴσως σωθοῦμε
 ἴσως μπορέσουμε ξανά
 νὰ χτίζουμε ὄνειρα κι' ἐλπίδες
 ἴσως ξεφύγουμε ἀπ' τὰ νύχια τοῦ θανάτου.

Ἀφανίστε καταστρέψτε ἀδέρφια μου τὶς μηχανές
 ὅλες τὶς μηχανές τοῦ ὀλέθρου
 καταστροφή
 καταστροφή κι' ἀφανισμὸς τῆς μηχανῆς
 μοναδικὴ ἐλπίδα τοῦ αὐριο.
 Καταστρέψτε τὰ τρανζίστορς
 ν' ἀκούσουμε ξανά φωνοῦλες παιδικές
 καταστρέψτε τὶς τηλεοράσεις
 νὰ ζήσουμε ξανά τὸν καρραγκιόζη
 καταστρέψτε τὰ μεγάφωνα
 ν' ἀκούσουμε ξανά ἓνα παραμῦθι
 καταστρέψτε τὰ ἀντισυλληπτικά
 νὰ ἴδουν τὸ φῶς τοῦ κόσμου
 τοῦ σπερματός μας τὰ ὄνειρα τ' αὐριανὰ
 καταστρέψτε ἀδέρφια μου
 τοῦ πεύκου καὶ τῆς θάλασσας τοὺς ἀντιπάλους.

Κι' ὕστερα
 θὰ ζήσουμε ξανά μ' ἐλπίδες κι' ὄνειρα
 ὕστερα θὰ πεθαίνουμε ἀπὸ γηρατειὰ κι' ἐπιδημίες
 ἀπὸ χολέρα καὶ πανοῦκλα χίλιες φορές καλύτερα
 θ' ἀκοῦμε χαρούμενες φωνοῦλες παιδικές
 νὰ παίζουε ξυλίγκι καὶ κουτσὸ
 τὰ παραμῦθια τῆς γιαιγιάς νὰ ξαναζωντανέψουν
 ἔκπληκτα μάτια ἀπορημένα,
 θὰ ζήσουμε εἰρηνικὰ
 μὲ πόνους καὶ ὠδίνες
 ἐπιθυμίες σαρκικές
 μὲ πείνα ζέστη καὶ χιονιὰ
 θὰ ζήσουμε σάν ἄνθρωποι.

ΣΠΕΡΜΑΤΑ ΩΡΟΣΚΟΠΙΩΝ

Δυὸ φάρια
 πού προσπαθοῦν νά κολυμπήσουνε
 σ' ἀντίθετη κατεύθυνση
 μ' ἐνωμένες τὶς οὐρὲς
 κορμιά ἴσια μεταξένια
 ὕγρα μελαγχολικά μάτια
 γεμάτα θυληκότητα
 μαγνητίζουν ἀπὸ νοσηρὴ γοητεία
 σῶμα θηλυκὸ γεμάτο καμπυλότητες
 παχουλές γάμπες
 ἀπαλά μαλλιά καὶ δέρμα
 περήφανα ἐκφραστικά μάτια
 ἡ Κίρκη
 πού ἀνήκει στοὺς Ἰχθεῖς.

Αὐτὴ ἡ καινούργια σχέση
 δέθηκε πάνω σὲ μιὰ εὐωδιαστὴ κλίνη
 δυνατὴ κι' εὐαίσθητη
 δίβουλη καὶ δαιμονικὴ
 μονάχα παίρνει τίποτα δὲν δίνει.
 Ἄποζήτησα μονάχα
 μιὰ στάλα τρυφεράδα καὶ στοργὴ
 ζητάει ἐκείνη μοναχά τὸ θαυμασμό
 ἕνα ποτήρι κρασί
 τ' ἀπαλὸ ἀγγιγμὰ τῆς γούνας
 ρευστὰ πρωινά
 κι' ἀποκρυσταλλωμένα θράδευα.

Λπόμειν' άπ' τόν έρωτα μονάχα ό σπασμός
τά χάδια λησμονήθηκαν
τά ψέματα τά όνειρα όί ψευδαισθήσεις
κάθε γυναίκα σκεύος έκπερματώσεως
κάθε άντρας μονάχα ένας σπασμός
σμίγουνε ψεύτικα γεμάτοι άπελπισία
τά δοκιμάζουν όλα και τίποτε δέν έπαρκει
όί άνθρωποι λησμόνησαν τόν έρωτα
τ' άγκάλιασμα τό τρυφερό
τό κοίταγμα στα μάτια.

Ό έρωτας έφόρεσε ρωμαϊκή χλαμύδα
κι' άντρες γυναίκες ώριμες
άγουρα κοριτσόπουλα
σαν τίς όχιές γυρνάνε τά κεφάλια
και ψάχνουν νάθρουν σύντροφο
για μιá στιγμή μονάχα
κι' ύστερα ξαναψάχνουν
άπληστα χέρια άπλώνονται παντού
και δέν ύπάρχει κορεσμός
άράπικο παζάρι ό έρωτας
κατάντησε μονάχα ή κλίνη μιás στιγμής.

Πεθύμησα ν' άκούσω
τής πέστροφας του Σούμπερτ τή λάγνα μελωδία
πεθύμησα ένα χάδι από χέρι άληθινό
μιάν άγκαλιά που νά δεχθί ν' άκούσει
έναν κόρφο κοριτσίστικο,
που νά μοσχοβολάει λιγάκι θαρβατιλα
φωνές από τά θάθη τής ψυχής
κινήσεις ντροπαλές
κρυφές έπιθυμίες τών ματιών
πεθύμησα ένα χάδι ύστερ' από τόν έρωτα
έκείνες τίς ψευδαισθησες τίς λάγνες
τά λαχανιάσματα τ' άληθινά
συγκρατημένο άγκάλιασμα με αιδώ.

ΔΕΝ ΥΠΑΡΧΩ

Φαίνεται δέν ύπάρχω
 τ' δνομά μου δέν ύπάρχει πουθενά
 ούτε στόν τηλεφωνικό κατάλογο.
 Ρωτάω παντού
 ζητάω νά μου πούν ποιός είμαι
 όλοι σωπαίνουν
 γυρνάν τις πλάτες
 κανείς δέν μέ γνωρίζει.

Ψάχνω στις πόρτες για νάβρω τ' δνομά μου
 χαζεύω στις ταμπέλες
 ρωτάω τούς έλληνες ήλιους
 δέν τώδαν πουθενά
 δέν τ' άπαντήσανε
 φαίνεται δέν ύπάρχω.

Κι' όμως είμαι κι' έγώ ένας αυτόπτης μάρτυς
 ήμουν παρών και είδα και βλέπω
 ταγμένος βλέπω γύρω μου και μέσα μου
 βλέπω κατάματα την έποχή που θάρθη
 είμαι ένα υπεύθυνο πρόσωπο
 δέν μπορώ νά μείνω σιωπηλός
 βλέπω
 πληγές στα πρόσωπα τών παιδιών και τις ψυχές τους
 βλέπω
 τά πρόσωπα τής θίας και του φόβου νά θερίζουν
 βλέπω
 τ' άργύρια τής προδοσίας την ύποταγή.

Είμαι σέ διαρκή επαγρύπνηση
 κανείς όμως δέν θέλει νά βλέπω
 κανείς δέν θέλει νά μέ γνωρίζει
 ρωτάω τούς εισπράκτορες
 τούς τροχονόμους
 τό κόκκινο και τό πράσινο
 όλοι άποστρέφουν τό πρόσωπο
 κανείς δέν θέλει νά ιδεί όπως έγώ
 τούς φτάνει ή τηλεόραση και τό τρανζίστορ
 άρκοούνται στο ποδόσφαιρο.

Χτές
 συνάντησα ξανά δυό μάτια πεινασμένα
 τ' άγνωστα μάτια πέσανε πάνω μου
 γεμάτα έκπληξη
 κι' ύστερα τό πρόσωπο που τά φορούσε
 έπεσε στο πεζοδρόμιο
 ήταν από την πείνα ή φταίει τό σιτροέν;

Βλέπω πόρνες τριγύρω μου
 βλέπω μαστροπούς και χίπιδες
 βλέπω τά πρόσωπα τής θίας
 ντυμένα γιορτινά κουμπιά
 βλέπω την έρημιά τής μέρας τής αύριανής
 βλέπω θόμβες
 κατευθυνόμενες στην ψυχή τών ανθρώπων
 άσφυξιογόνα
 έντομοκτόνα
 θακτηριοκτόνα
 νά γλύφουν λαίμαργα τή γής του δλέθρου
 βλέπω
 παιδιά άκρωτηριασμένα
 παιδιά πεινασμένα
 έκπληκτα μάτια παιδικά
 χωρίς χαρά
 χωρίς παιχνίδια
 χωρίς έλπίδα για ζωή αύριανή.

Στήν άκρη του δρόμου
θλέπω ένα νεκρό παιδί
θαστάει σφιχτά στην άγκαλιά του
μιά χορταρένια ξούνα
τά μάτια του είναι άκόμη άνοιχτά
γελαστά χαρούμενα
άπόμειναν στην ξούνα
δίπλα του μιά τρύπα από όθίδα
στην άλλη άκρη
μιά συντροφιά από στρατιώτες
παίζουν στά ζάρια λάφυρα
παιδιών ψυχές
μανάδων στεναγμούς
νεκρών άδελφών κατάρες.

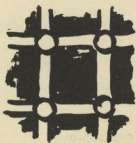
Οί στρατιώτες πάντοτε έπαιζαν ζάρια
πάντα είχαν κάτι νά μοιράσουν.

Στήν άκρη τών ματιών ο ιερέας
προσεύχεται γονατιστός
νά είναι νικητές τ' άδέρφια του
νά έξοντωθούν οί έχθροί
νά χαθούν από τό πρόσωπο τής γής
τά όπλα του όλέθρου
τών αντίπαλων ή όρμη νά ξεθυμάνει.

Δίπλα στά μάτια μου
μέ κυνηγεί μιά συντροφιά από παιδιά
δέν κάνουν όνειρα
δέν ζητάνε τίποτα
άγκαλιάζονται έρωτικά
καί καπνίζουν μαριχουάνα κι' έλεσντή
έχουε ξεχαστή καί θέλουν νά ξεχάσουν
τά θήματα του όλέθρου που σιμώνουν.

Πολύ κοντά μου δίπλα μου
μιά συντροφιά σε μιά μπουάτ διαμαρτύρεται
κάνει αντίσταση στη θία πίνοντας ούίσκου
άκούγωντας κάποιον νά ψέλνει
θλιμένες μελωδίες με κιθάρα.

*Ανοίγω τό τρανζίστορ
ό έκφωνητής με διαβεβαιώνει
γεμάτος άισιοδοξία
πώς όλα πηγαίνουν κατ' ευχήν
δλου του κόσμου τά παιδιά παίζουν χαρούμενα
δλα τά πρόσωπα γεμίσανε άγάπη
μάτια χορτάτα γιομίσανε την πλάση
τά έλικόπτερα δέν ρίχνουν θόμβες
ψεκάζουν γαρούφαλο καί μοσχοκάρυδο
δλα τά παιδιά φορέσαν σήμερα καινούργια μέλη
στιλπνά μεταλλικά καί λαδωμένα
αύριο θά μοιράσουνε στά παιδιά
άπό πέντε κούκλες στο καθένα.



Οι στρατιῶτες πάντοτε παίζουν ζάρια
 σήμερα ὅμως ἀποφάσισαν
 νὰ μοιράσουνε τὰ λάφυρα τους στὰ παιδιά,
 τὸ θάνατο τὴν πείνα τὸν ἀκρωτηριασμό.

Ὁ ἱερέας δὲν προσεύχεται πιὰ
 ἔχει ξεπλώσει στὴν ἀγκαλιὰ μιᾶς πόρνης
 καὶ γεύεται μπροστὰ στὰ μάτια μου
 προσιώνιους χυμούς ἀπηγορευμένους.

Ἕνας δεσπότης ντυμένος μὲ τὰ ἐπίσημα ἄμφιά του
 μοιράζει σ' ὄλους τοὺς πιστοὺς μιὰ πρέζα κοκαΐνη
 καλύτερη ἢ κοκαΐνη ἀπ' τὶς κατάρες.

Ἄνοιγω πάλι τὸ τρανζίστορ
 ἀκούγονται πένθημα μοιρολόγια
 γιὰ τὶς χαρούμενες στιγμὲς τοῦ ὄνειρου μου.

Κι ὅμως ὑπάρχω
 φόρεσα ξανά τὰ ποδάρια μου
 καὶ βγήκα στοὺς ἔρημους δρόμους τῆς Ἀθήνας
 πράσινο κίτρινο κόκκινο
 τὸ σφύριγμα τοῦ σταθμάρχου
 τὰ περίπτερα καὶ οἱ λαχειοπῶλες
 κυκλώνουνε ξανά τὴ μοναξιά μου.



ΕΛΛΗΝΕΣ ΑΝΕΜΟΙ

"Ανεμοι σεντεφένιοι
μελτέμια αίγιοπελαγίτικα
άγκαλιάζουν
ζουρνάδες πίπιζες θιολιά
τραγούδια κλέφτικα
χασάπικα και τσάμικα
παίρνουν μαζί τους
μυρουδιές κι' άρώματα
άπό γαρδούμπα κοκορέτσι και ψητό
άπό θυμάρι πεύκο και φασκομηλιά
παίρνουν μαζί τους
"Ελληνες νιούς με μαύρα φρύδια
και στήθια κοριτσίστικα στητά.

"Ανεμοι σεντεφένιοι
μελτέμια αίγιοπελαγίτικα
άγκαλιάζουν
κατάρες κι' έξοστρακισμούς
διάλογους με σοφιστές
ρωμαίικη έμπάθεια πικρή
παίρνουν μαζί τους
έμφύλια πάθη και φωτιά
ντροπής καμώματα 'Εφιάλτες
άγκαλιάζουν
χαφιέδες θύματα κι' έξόριστους
φαρμακωμένες μάνες κι' άδερφές
παίρνουν μαζί τους
ψηλά θουνά δασιά κλαριά
σκοτεινιασμένους ούρανούς
και θουρκωμένους κάμπους.



"Ανεμοι σεντεφένιοι
 μελτέμια αϊγιοπελαγίτικα
 ἀγκαλιάζουν
 ξενητεμένα όνειράτα
 μαύρα καράθια άνάθεμα
 όπελπισμένα νιάτα
 παίρνουν μαζί τους
 γλυκό κρασί τής λεβεντιάς
 πικρό κρασί τής νιότης
 ἀγκαλιάζουν
 κατσικία σουβλισμένα, λιανοτράγουδα
 μοναστήρια κι' έκκλησίες σεμνές
 δέντρ' άνθισμένα και μυρτιές
 ησκίους δροσές φεγγάρια
 παίρνουν μαζί τους οί άνεμοι
 περήφανα πουλιά
 θαρριαναστενάγματα κλαριών
 φιλιά νεκρών μανάδων.

"Ανεμοι σεντεφένιοι
 μελτέμια αϊγιοπελαγίτικα
 χάνονται μέσα στη φωτιά
 στον κουρνιαχτό σεργιάνι.
 "Ανεμοι σεντεφένιοι
 μελτέμια αϊγιοπελαγίτικα
 θουρκώσανε άπ' τή νοτιά
 τά πήρε ή θλίψη κι' έφυγε
 σκλάβοι ξανά γενήκανε
 στο γάμο δέν θά πάνε
 θαρύθυμα ντυθήκανε
 μαράθηκαν τά πέλαγα
 τά δάκρυα στερέψαν.



"Ανεμοι σεντεφένιοι
μελτέμια αίγιοπελαγίτικα
ήλιοι με πέτρινη καρδιά
κουρσεύδουν τὰ παράπονα
μαύρα φαρμάκια κλώθουν.

"Ανεμοι σεντεφένιοι
μελτέμια αίγιοπελαγίτικα
ὁ Χάρος ἐξημέρωσε
τὸν ήλιο δὲν ἀντάμωσα
βράδυασε στὴν καρδιά μου.

* Ανεμοι σεντεφένιοι
μελτέμια αίγιοπελαγίτικα
θασίλεψαν τὰ μάτια μου
μέρες καλότυχες λιτὲς
νύχτες πυχτὲς ρωμηῆς
πέλαγα ἀντρειωμένα

Θεοκατάρτοι ἄνεμοι
χαθῆτ' ἀπὸ μπροστά μου.

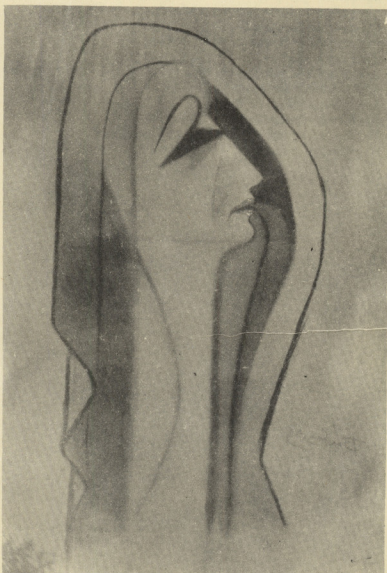


Η ΕΠΙΣΤΡΟΦΗ ΤΗΣ ΙΦΙΓΕΝΕΙΑΣ

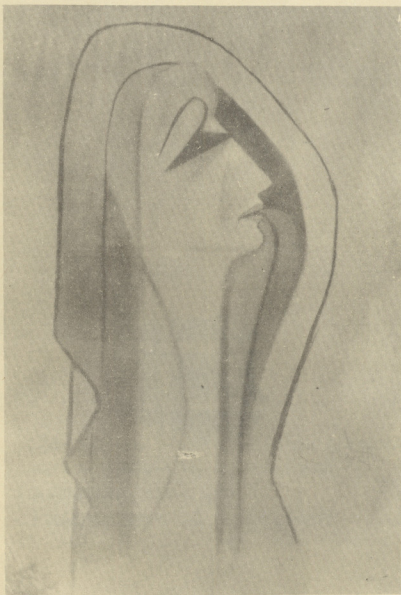
Ἐκεῖνο τὸ ἀπόγευμα
 μοιάζανε ὄλα ρόδινα
 οἱ ἄντρες παίζανε ξερὴ στὸ καφενεῖο
 οἱ νῖοι ὄνειρευόσαντε μιὰ κλίνη
 οἱ παντρεμένες φέρνανε στὸ νοῦ
 ἀνάσα μεθυσμένη στὸ κρεββάτι
 οἱ κοπελιές κεντάγανε ἕνα σεντόνι ἐρωτικό
 μὲ φύλλα ματζουράνας καὶ βασιλικοῦ
 τὰ παιδιὰ παίζανε χασκογελῶντας
 οἱ γέροι κι' οἱ γρηῆς
 σταμάτησαν νὰ σκέπτονται ὀτιδὴποτε
 κοιτάζανε μονάχα
 ἕνα κλαρὶ κληματαριάς
 σῶμα φιδίσιο ὑπέροχο
 ποὺ λικνιζόταν στὸν ἀέρα
 ἕνα κλαρὶ προαιώνιο
 ποὺ διάβαινε νωχελικά στὸ καλντερίμι
 τὸ ἀφθαρτο σῶμα τῆς Ἰφιγένειας.

Ἐκείνη
ντυμένη μ' ἥλιους κύματα
ἀγέρωχα στητή σάν κυπαρίσσι
προχώραγε ἀτάραχη
θέριζ' ἀγριολούλουδα
ἀπλωνε τὴ ματιά στὴ θάλασσα
ξάπλωνε στὶς πεζοῦλες
ἢ Ἰφιγένεια
θαδίζει ἔχοντας πάντα στὸ μυαλό της
ἐκείνες τὶς μοναδικές στιγμές
ποῦ πρόσφερε τὸ σῶμα της
γέροντας στὸ κρεββάτι.

Ἐκείνο τὸ ἀπόγευμα
μ' ἥλιους στοὺς ὠμους φορτωμένος
συνάντησα ξανά τὴν Ἰφιγένεια.

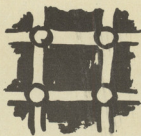


Ἡ μορφή τῆς Ἰφιγένειας
 ζωντάνεψε ξανά στά μάτια μου,
 ἴδια ὅπως καί τότε
 πού ἔπαιρνα στά χέρια μου
 ἐκεῖνο τὸ κορμί τὸ θεϊκό,
 ἴδια ὅπως καί τότε
 πού ἀπ' τὰ φιλιὰ τῆς μέθαγα
 μικρὸς κι' ἀνήμπορος στὴν ἀγκαλιά τῆς,
 ἴδια ὅπως καί τότε
 διβουλή κι' εὐωδιαστή
 ἀκούμπησα ξανά στό κόρφο τῆς
 κι' ἦπια τὴ γεύση τοῦ κορμιοῦ τῆς,
 ἴδια ὅπως καί τότε
 γαλήνια ὄνειρα
 ξαπλώνουνε στά μάτια τῆς ψυχῆς μου,
 ἴδια ὅπως καί τότε
 ἀπαλὴ σάν σίφουνας
 ἔχει μέσα στὴ τσάντα τῆς ὅλα τ' ἀστέρια.
 Ἰδια ὅπως καί τότε...

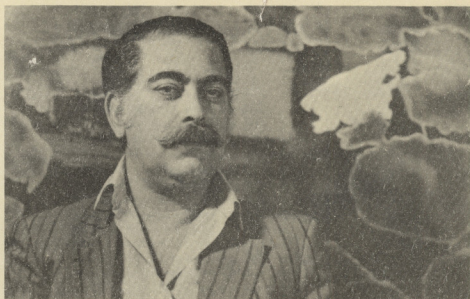


ΣΤΟ ΡΕΤΙΡΕ

Πέμπτο πάτωμα και στά πίσω
ένα μικρό κομμάτι ούρανοῦ
πολλά μπαλκόνια ἀπὸ κουζίνες
ἀπλωμένα ξεσκονόπανα σεντόνια καὶ θρακιά
ντενεκέδες σκουπιδιῶν
μυρωδιές ἀπὸ σιφάδο καὶ γιαχνί
σπασμένες κοῦκλες καὶ ποδήλατα παιδιῶν
σκουπίδια χτεσινὰ κυλᾶνε τὴν ταφόπετρα.
Κοιτάω ψηλὰ κεραίες τηλεοράσεως
κοιτάω κατὰ κάτω εἴκοσι τετραγωνικά κήπος
κοιτάω ἀπέναντι σχοινιά γιὰ τ' ἀπλωμα
κοιτάω δεξιὰ αὐτὴ τὴ στιγμή κλείνουν τὰ ρολὰ
χαζεύω ὄλοῦθε περιμένοντας
ἄργησε νάρθη ἀπόψε.



- Άλλες ποιητικές εκδόσεις του Πέτρου Ι. Βάβαλη:
- ΕΞΟΜΟΛΟΓΗΤΙΚΗ Άρ. 1. Άθήνα 1963
 - ΑΝΤΙΛΟΓΟΣ. Άθήνα 1970
 - ΕΞΟΜΟΛΟΓΗΤΙΚΗ Άρ. 2. Άθήνα 1971



Ἐκ τῆς ἐπιγραφῆς τοῦ 1963 ὁ Πέτρος Βάβαλης ἐμφανίζεται, μέ τῆς ποιητικῆς του μαρτυρίας, μιά μοναξιά σ' ἕναν χῶρο πού τόν βασανίζει καί τόν συνθλίβει, εἶναι διάχυτη στό περιεχόμενο τῶν μαρτυριῶν του. Βαθύς γνώστης τῆς ἀνθρώπινης ψυχῆς, ἀδέσμευτος καί λάτρηρ τοῦ ἐλευθέρου συλλογισμοῦ, κυκλοφορεῖ ἀνάμεσα μας καί ἐπισημαίνει ὅτι ἐμεῖς ἀγνοοῦμε ἢ ἔχει φυτευθεῖ τόσο βαθειά μέσα μας πού πιά δέν μᾶς φαίνεται σκληρό, ἄχαρο, ἀποτρόπαιο, βασανιστικό...

... ἄλλοι ἀγοράζουν ἔτοιμα ἐνδύματα
τῆς ἀπελπισίας.

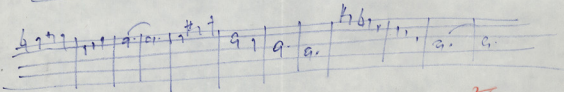
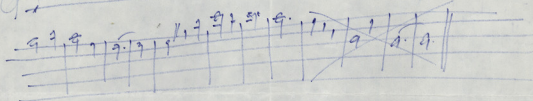
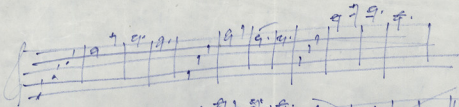
Ὁ ἐξωτερικός αὐτός κραυγαλέος στίχος δείχνει μιά ποιητική συνάρτηση ἑνός πλησιάζματος κοντά στόν ἀνθρώπινο πόνο πού μιά κοινωνία μετέβαλε τοὺς ἀνθρώπους σέ μᾶζες χωρὶς προσανατολισμό...

... Πουᾶνε φευτικά αἰσθήματα
ἀγοράζουν θλιβερές ἐμφανίσεις
κι' ὅλα εἶναι ἴδια
Ὅλα κομμένα στά ἴδια μέτρα.
Τὰ ἐνδύματα
τὰ αἰσθήματα
τὰ λαχεῖα
οἱ ἐλπίδες,
τὰ βιαστικά βήματα,
τό κυνήγι τοῦ θανάτου...

"Ἐτσι ὁ Βάβαλης "ψάχνει ἀπελπιστικά μόνος νά βρεῖ
τόν ἑαυτό του πού τόν ἔχασε στόν
συνωστισμό..."

Γεννήθηκε στήν Ἀθήνα τό 1928 καί μετά ἀπό μιά σειρά διάφορες ἐργασίες, ἀπό βιβλιοθηκᾶριος μέχρι συνεργάτης πολλῶν περιοδικῶν, ἐπεξεργάστηκε τήν μελέτη "Ο ΣΛΗΜΑΝ ΣΤΗΝ ΙΝΔΙΑΝΑΠΟΛΙ". Μετά ἐργάστηκε σάν σύμβουλος Δημοσίων Σχέσεων πολλῶν μεγάλων ἐταιριῶν, καθώς καί συντονιστής προγραμμάτων προώθησεως πωλήσεων. Ἐχει μελετήσει διεξοδικά τὰ προβλήματα πού ἀφοροῦν τήν προώθηση τῶν πωλήσεων. Ἐκ τῆς 1963 ἀσχολεῖται καί μέ τήν ποίηση μέ τήν πρώτη του ποιητική συλλογή "ΕΞΟΜΟΛΟΓΗΤΙΚΗ". - Ἡ παρούσα συλλογή εἶναι ἡ τέταρτη.

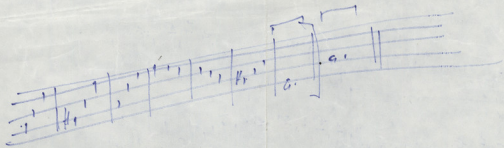
Λεωνίδα Χρηστάκης



Metabolism HPA (1970-7)
Example

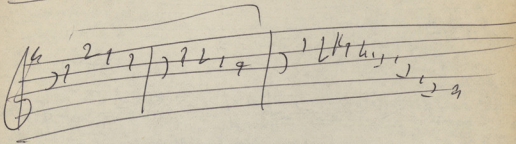
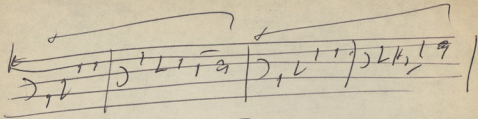
[Handwritten signature]

70



Ummo 41

This image shows a page of handwritten musical notation on aged, yellowed paper with a perforated top edge. The page is titled "Ummo 41" in the upper right corner. It contains eight staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, such as eighth and sixteenth notes, as well as rests. Some staves feature bracketed sections, possibly indicating repeated or grouped measures. The handwriting is somewhat hurried and characteristic of a working draft. The paper shows signs of wear, including some staining and a small circular mark on the sixth staff.



2

Umsch

Handwritten musical score on three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains several measures of music with notes and rests. The middle staff continues the melody. The bottom staff has lyrics written below it: "w-a-r - - - - - um gien | w-a-r".

6724710

9344830

Helen Neromylioti

Real Estate Agent

93, Leoforos Papagou
Zografou, Athens

Tel. : 779 0783 - 779 6536

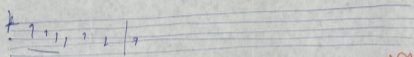
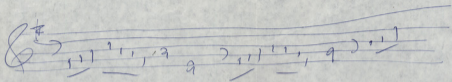


Έβην Νερομυλιώτην

Μεσίτης Ἀστικῶν Συμβάσεων

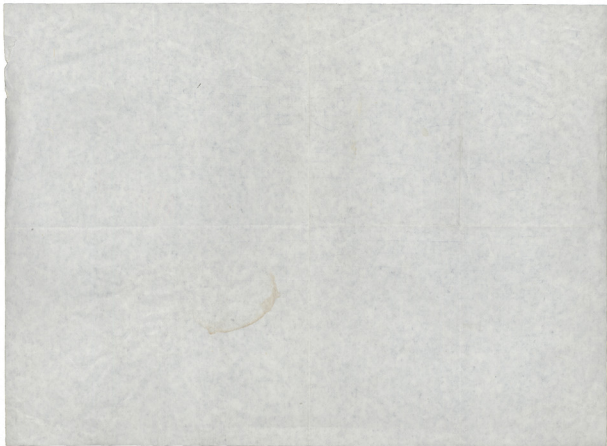
Λεωφόρος Παπάγου 93
Ζωγράφου - Ἀθήναι

Τηλ. : 779 0783 - 779 6536



Adagio

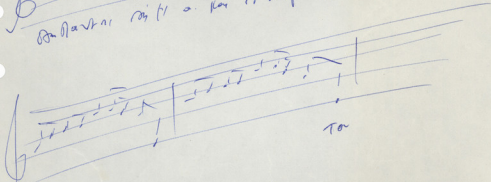
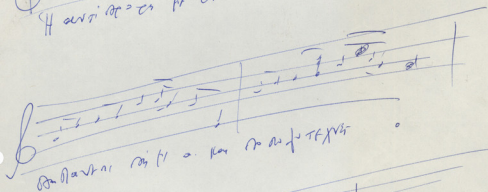
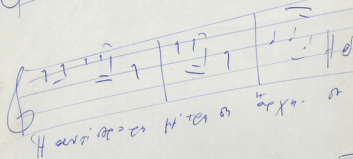
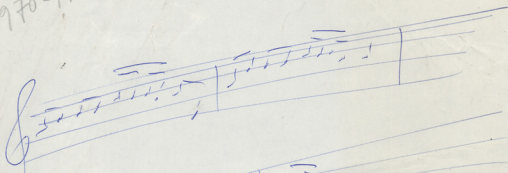
(Ex. 2/1)



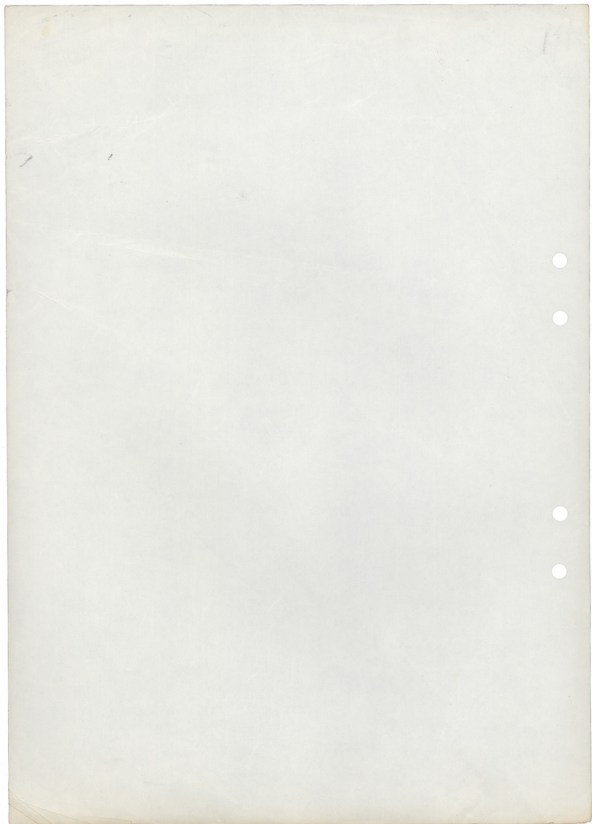
Paris
1970-71

1

EXERCISE 70



Antonakopoulos Andreas
6000 FRANKFURT-MAIN
BAUMWEG 43
tel 060691 / 447550



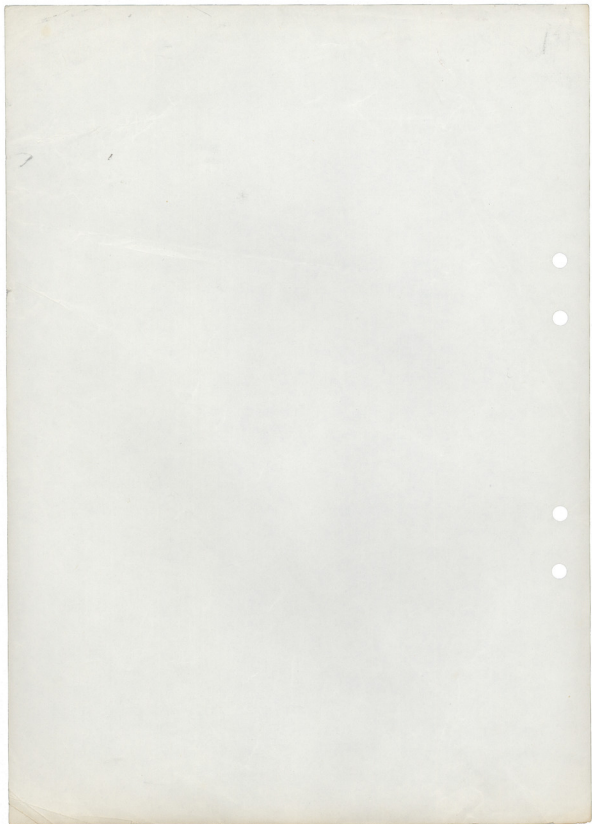
-2

Véa Ta Ta Véa - Ta Ta Véa Ta Ta Véa - ta é

Uviva naba jup, ovaas ti i. joo ci - a

Ov kw oov to ka

4-ka kuff ki va oav
Ov ki oovta 4- ta



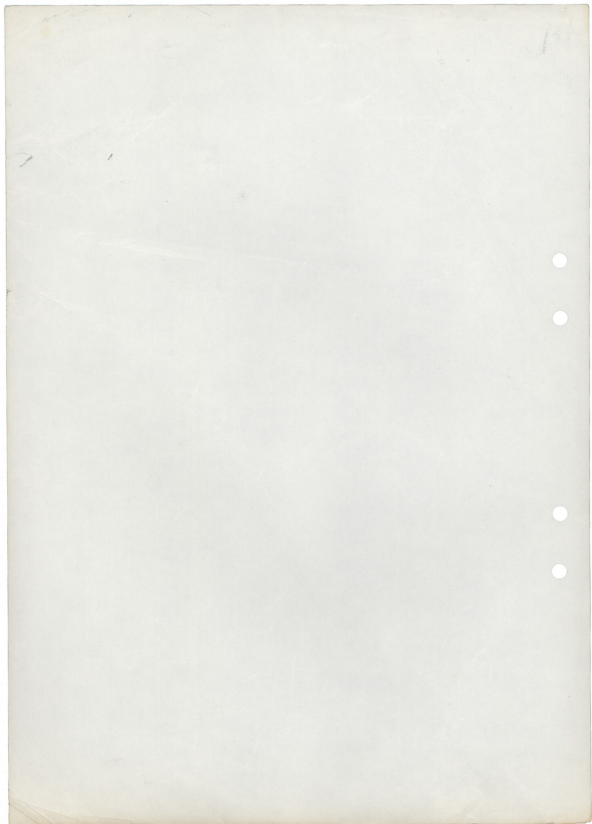
ka re hi va san

Ae - ju ehi... y sta - - m

a ka va va an bu van a -

ka va va an bu van

ka va va an bu van ka



4

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff with lyrics written below it.

ko pi TOUOTI Ha XC U - pa - vsu vr A va - ste pa - vi

Handwritten musical notation on a five-line staff with lyrics written below it.

pa - vi

Handwritten musical notation on a five-line staff with lyrics written below it.

na - na p. HX P.

Handwritten musical notation on a five-line staff with lyrics written below it.

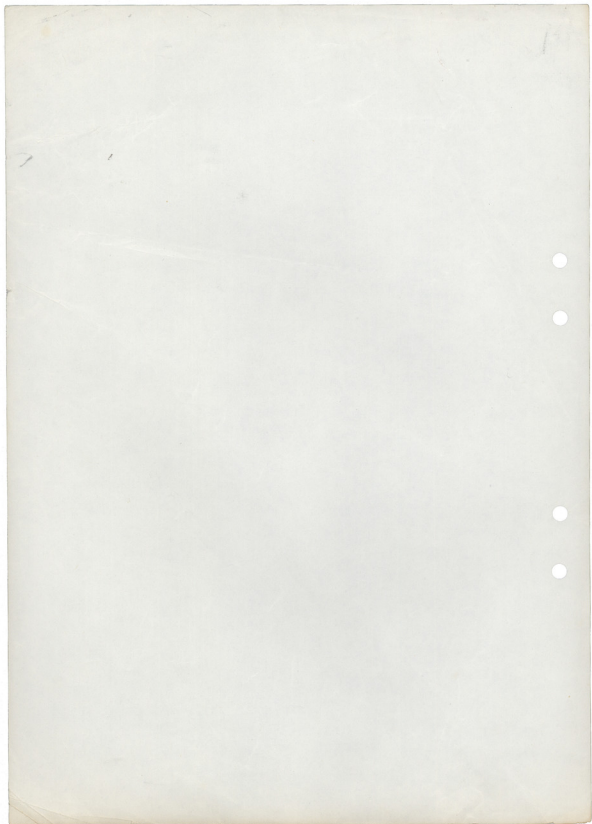
Handwritten musical notation on a five-line staff with lyrics written below it.

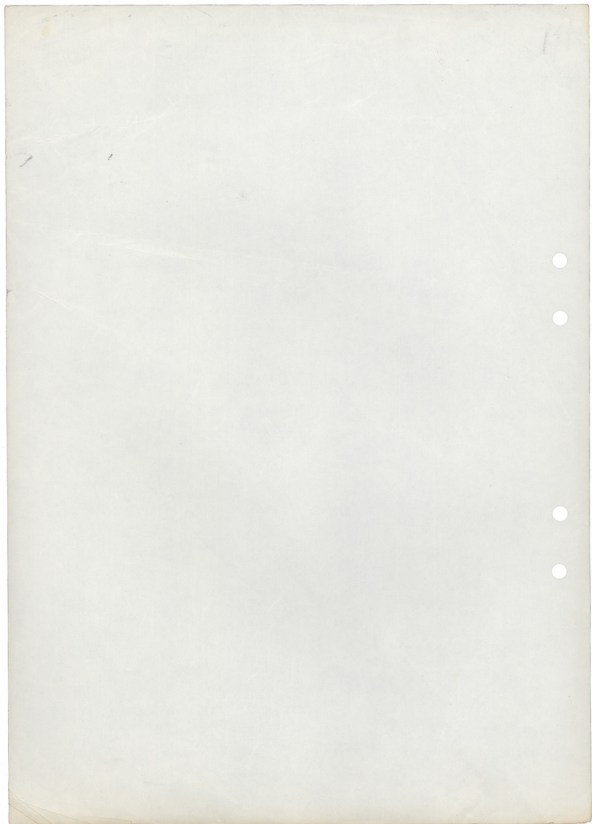
Handwritten musical notation on a five-line staff with lyrics written below it.

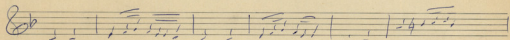
Handwritten musical notation on a five-line staff with lyrics written below it.

Handwritten musical notation on a five-line staff with lyrics written below it.

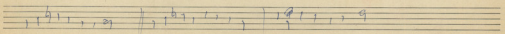
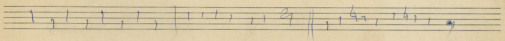
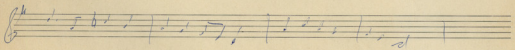
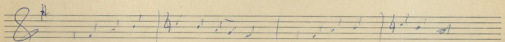
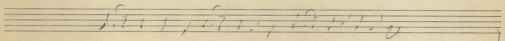
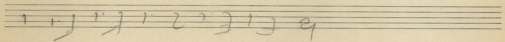
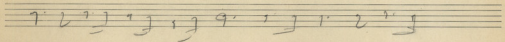
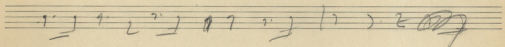
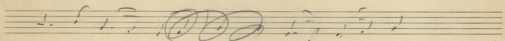
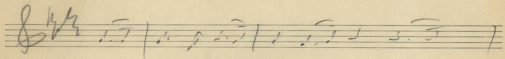
Handwritten musical notation on a five-line staff with lyrics written below it.



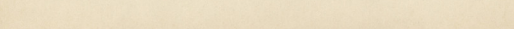
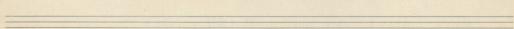
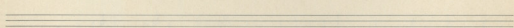
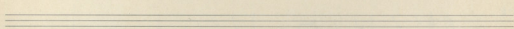
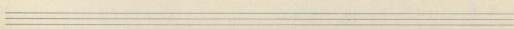
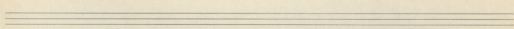
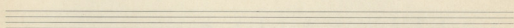
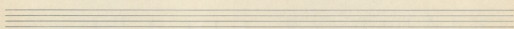
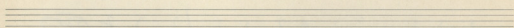
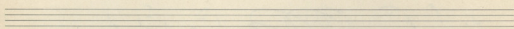
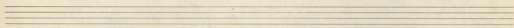
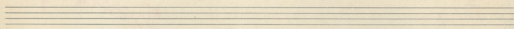
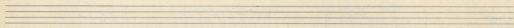


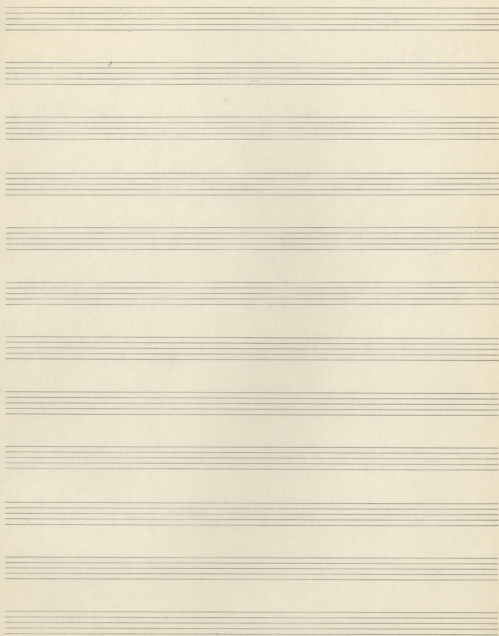


EXERCIA '70

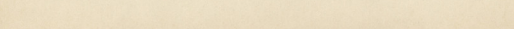
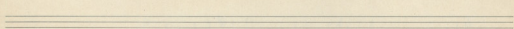
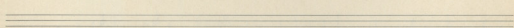
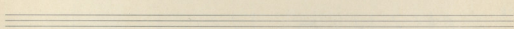
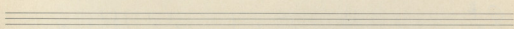
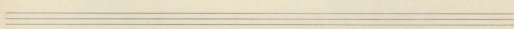
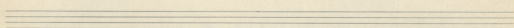
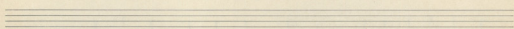
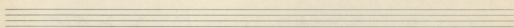
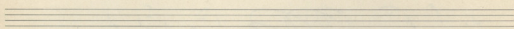
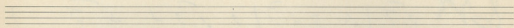
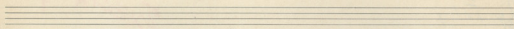
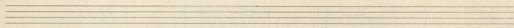


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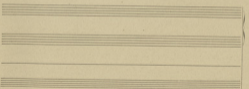
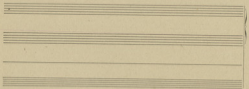
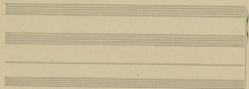
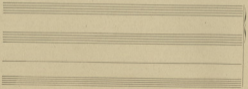
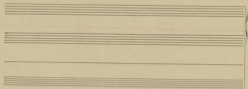
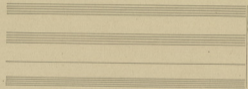
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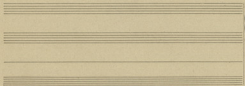
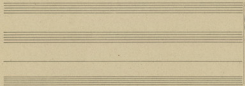
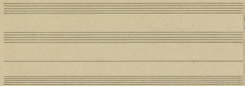
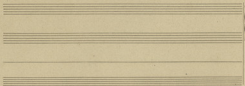
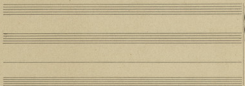
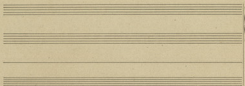


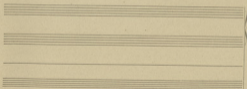
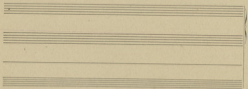
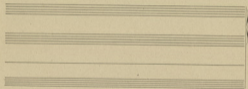
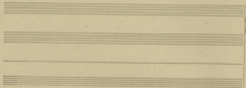
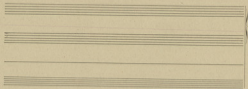
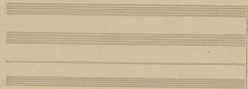
Handwritten musical notation on the first two staves of the right page. The notation consists of two staves, each starting with a treble clef. The notes are written in a shorthand style, possibly representing a specific scale or sequence of chords.

Handwritten musical notation on the third and fourth staves of the right page. Similar to the first two staves, it features two staves with treble clefs and shorthand notation.

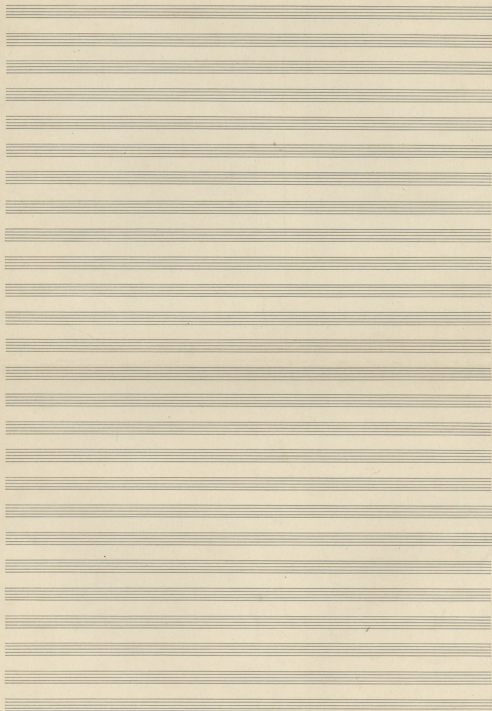
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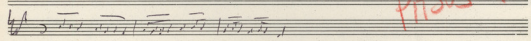
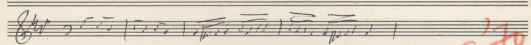
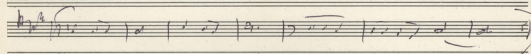
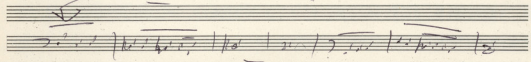
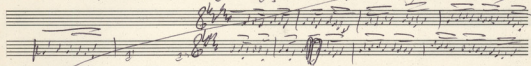
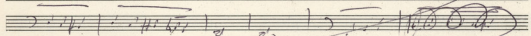
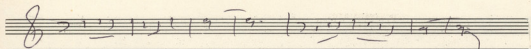




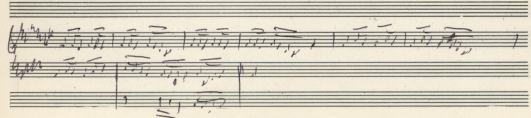
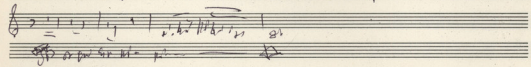
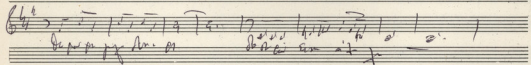
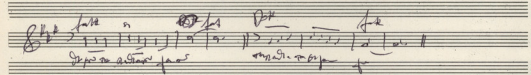
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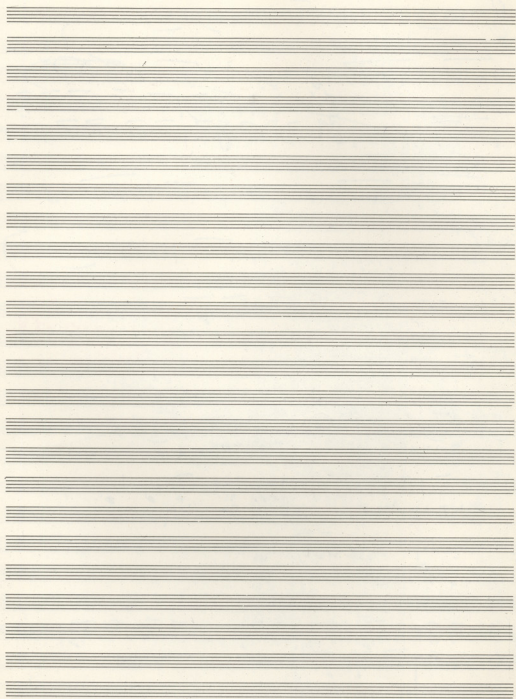


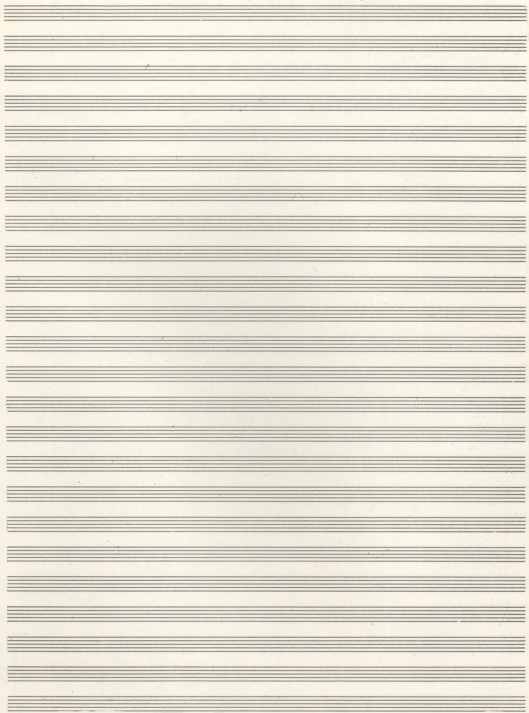
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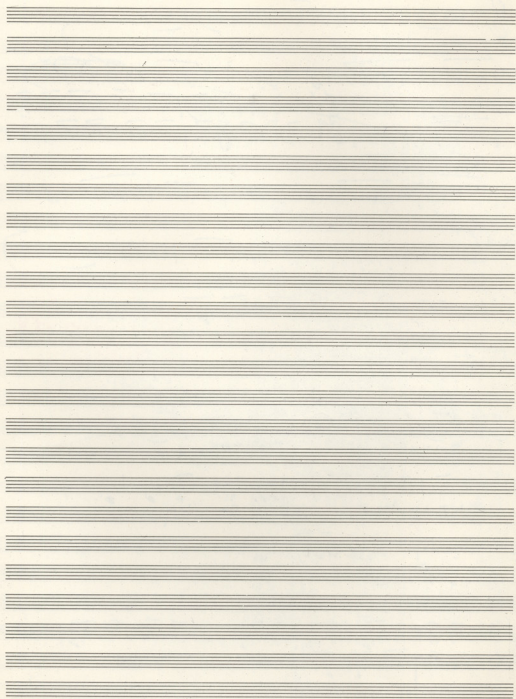


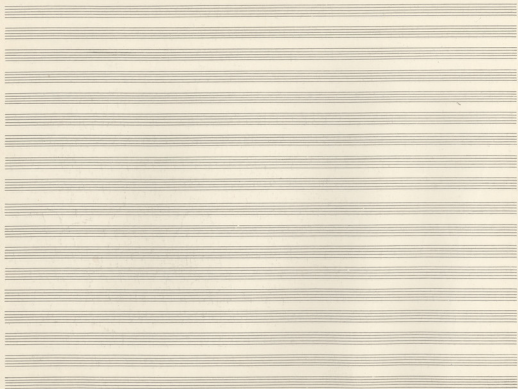
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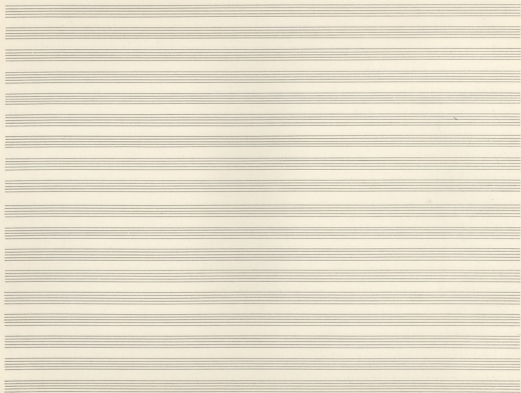


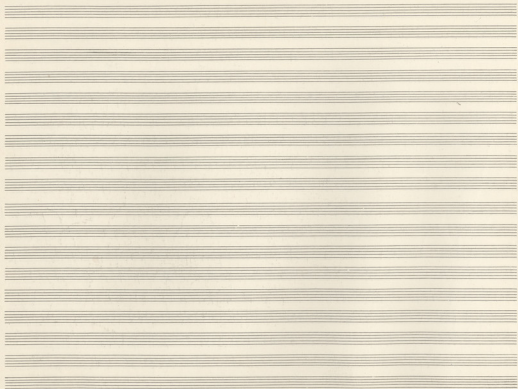












Andantino

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten red text, possibly a signature or correction.

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Andante

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Handwritten musical notation on a single staff with lyrics below it.

Handwritten lyrics: *Handwritten lyrics in a non-Latin script, possibly Indic.*

Musik

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It shows a few notes and rests.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It contains several measures of music with notes and rests.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It shows a series of notes and rests.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

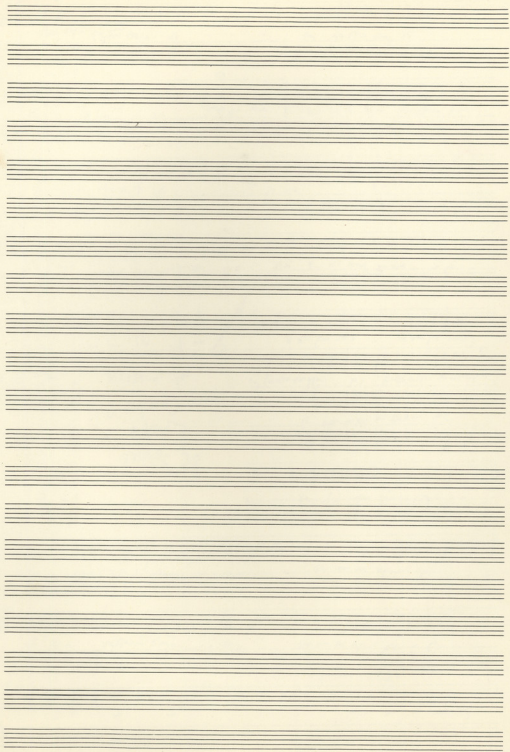
Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

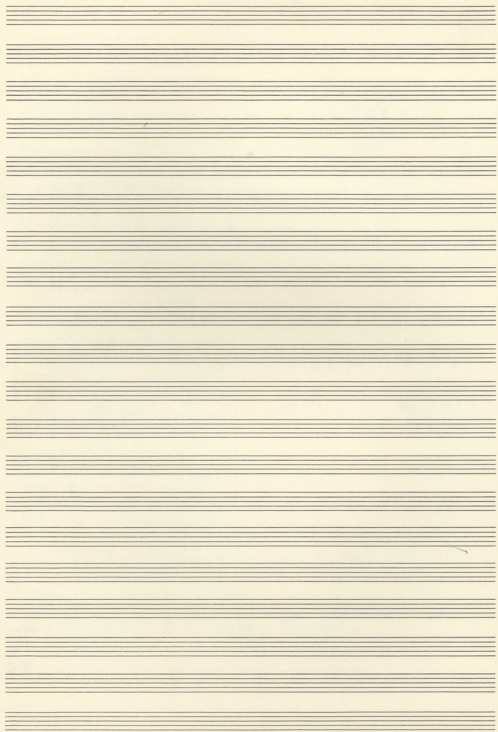
Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It includes lyrics written below the staff.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. It shows a series of notes and rests.





OTAN O ZEMAN

8
9

Handwritten musical score for six staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one flat (Bb). The fifth and sixth staves are in bass clef with a key signature of one flat (Bb). The notation includes various rhythmic values, beams, and slurs.

КАРО ПАРМОН, 74
ПАРИЖ

" OTAN O ZEMAN "

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are accompanied by the Greek lyrics: "Σαί με κ' εὐχόμαι με εὐχόμαι κ' αἶψα".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are accompanied by the Greek lyrics: "πρὸς τὸ νοσηρὸν καὶ πρὸς τὸ νοσηρὸν".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are accompanied by the Greek lyrics: "ὅπως κ' εὐχόμαι κ' αἶψα".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are accompanied by the Greek lyrics: "ἔργα τὰ ἐν ἔργῳ με κ' εὐχόμαι".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are accompanied by the Greek lyrics: "ἔργα τὰ ἐν ἔργῳ με κ' εὐχόμαι".

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff includes dynamic markings 'A' and 'B' above the notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff includes dynamic markings 'A' and 'B' above the notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff includes dynamic markings 'A' and 'B' above the notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff includes dynamic markings 'A' and 'B' above the notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff includes dynamic markings 'A' and 'B' above the notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The staff includes dynamic markings 'A' and 'B' above the notes.

1

2

3

S

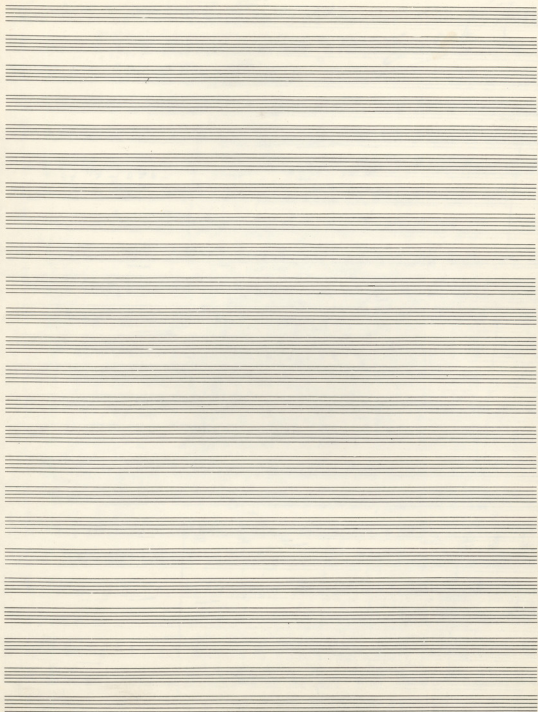
Tm

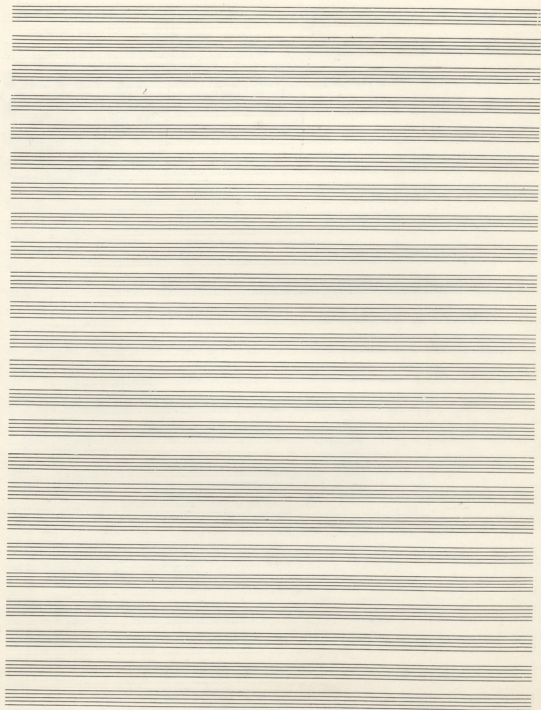
Alto

Bass

ou ou ou ou A A A A ou ou ou ou

A A ou ou ou ou





180710 290

Handwritten musical notation on a staff with lyrics:
 ...
 ...
 ...

Handwritten musical notation on a staff with lyrics:
 ...
 ...
 ...

Handwritten musical notation on a staff with lyrics:
 ...
 ...

Handwritten musical notation on a staff with lyrics:
 ...
 ...

Handwritten musical notation on a staff with lyrics:
 ...
 ...

Empty musical staves.

Desain korpus

EXERCISE 70

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notes are: G3, A3, B3, C4, B3, A3, G3.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: G3, A3, B3, C4, B3, A3, G3.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: G3, A3, B3, C4, B3, A3, G3.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: G3, A3, B3, C4, B3, A3, G3.

Five empty musical staves, each with a treble clef and a key signature of one flat (Bb).

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

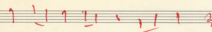
Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

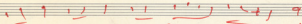
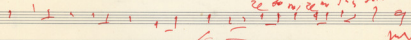
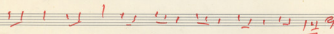
Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

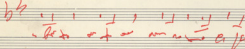
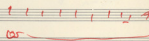
Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

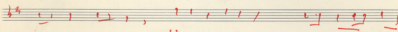
Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

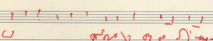
Handwritten musical notation on two staves. The upper staff includes the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n." with a circled signature below it. The lower staff contains the text "nostrum quod dicitur in" and "an. qu. an. - v. h. n.".

86^b. ^A 

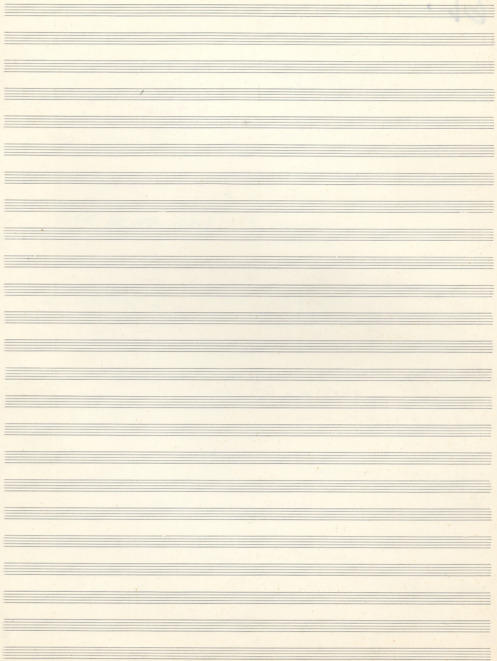




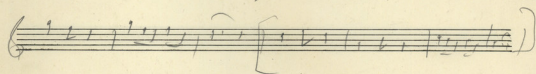
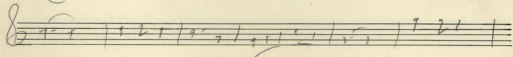
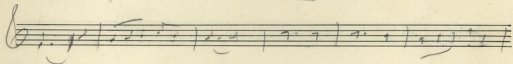
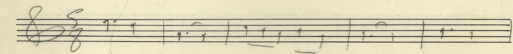
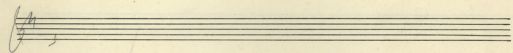
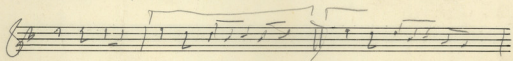
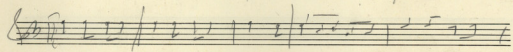
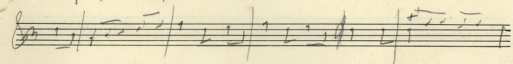
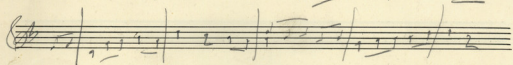
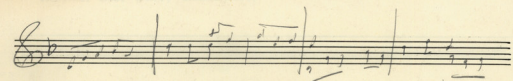
F  



b₂ 

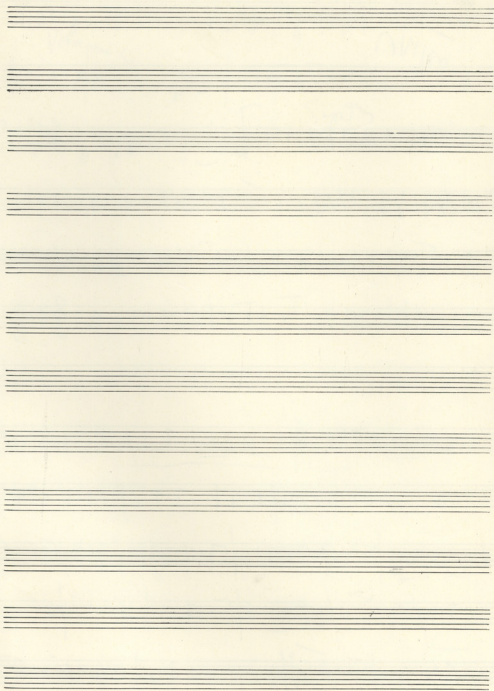
48

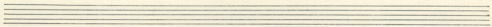
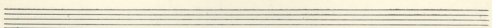
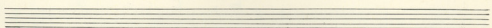
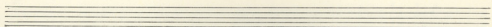
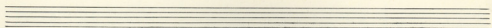
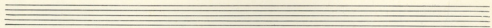
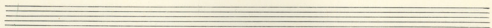
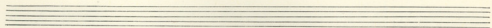
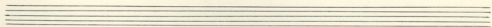
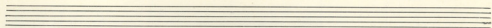
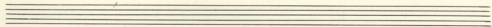
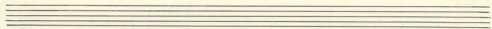




Deussen 70

Ums





Singing

Handwritten musical notation on four staves. The notation includes rhythmic values (quarter, eighth, and sixteenth notes) and rests. A circled '2' is written above the first staff, and a circled '3' is written above the second staff.

Handwritten musical notation on six staves. This section includes various musical notations such as notes, rests, and dynamic markings. The letters 'ce', 'h', 'Do', and 'Sm' are written above the notes, likely indicating specific notes or intervals. There are also some scribbled-out lines and markings.

Handwritten musical notation on two staves. The notation includes notes and rests. The letters 'FA', 'Sm', 'D', and 'PA' are written above the notes, indicating specific notes or intervals.

1970 →

UAKO

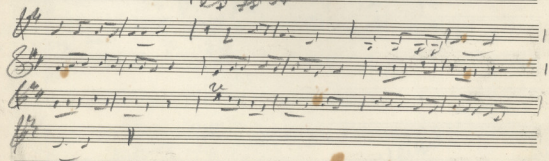
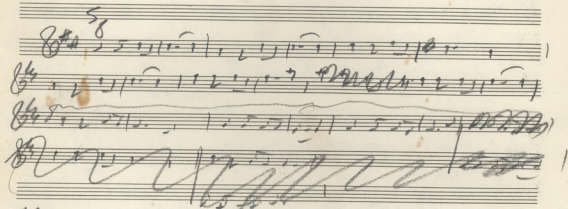
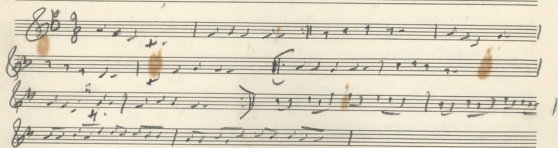
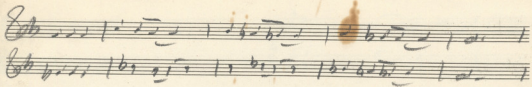
Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

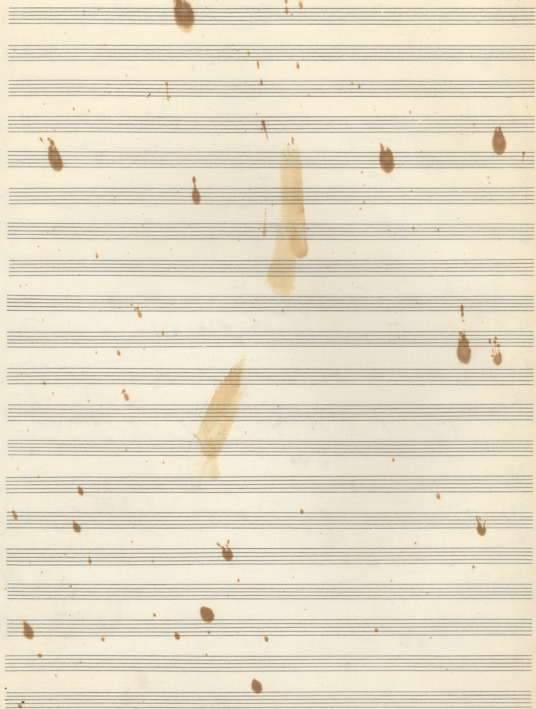
Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one flat.

Handwritten musical notation on four staves. The first staff uses a treble clef, while the subsequent three staves use different clefs, likely for a multi-measure rest or a specific instrumental part.

Handwritten musical notation on two staves. The first staff uses a treble clef, and the second staff uses a different clef.

Handwritten musical notation on four staves. The first staff features a large, decorative flourish. The second staff includes a double bar line and a fermata. The third and fourth staves contain dense musical notation with various ornaments and markings.





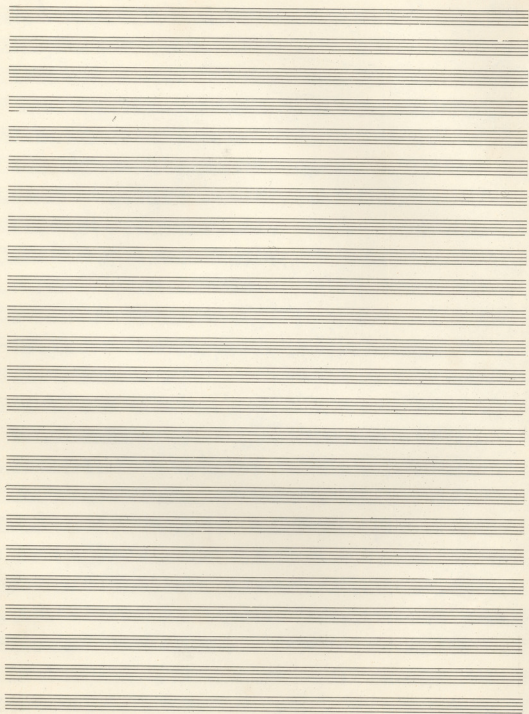
Handwritten musical notation on five staves. The notation includes rhythmic values (e.g., 8/4, 8/8) and various notes. There are handwritten annotations above the staves, including the Greek letter sigma (σ) and the letter 'm'. A section of the second staff is circled in red ink.

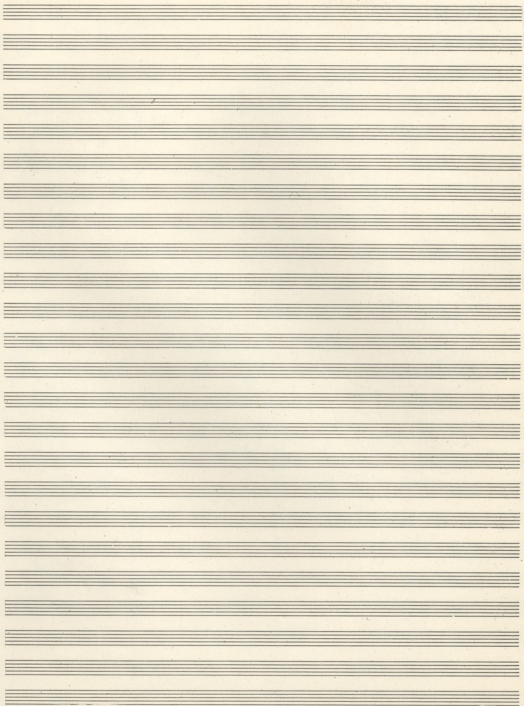
Two empty musical staves with faint handwritten notes and rhythmic markings.

Handwritten musical notation on a single staff, featuring rhythmic values and notes. Annotations include the Greek letter sigma (σ) and the letters 'L', 'R', 'O', 'A', 'U', 'D', 'C'.

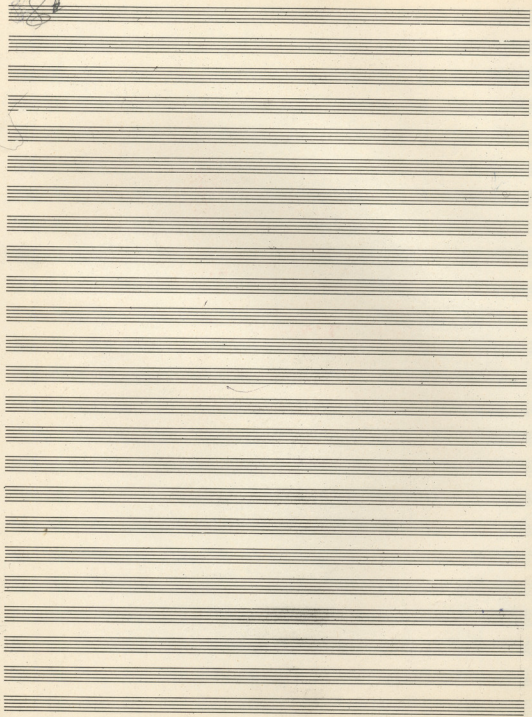
Handwritten musical notation on a single staff, featuring rhythmic values and notes. Annotations include the Greek letter sigma (σ) and the letter 'B'.

Multiple empty musical staves. At the bottom left, there is a handwritten note: "Imp. 1/2 →". At the bottom right, there is a handwritten signature or mark: "UMMO".





81



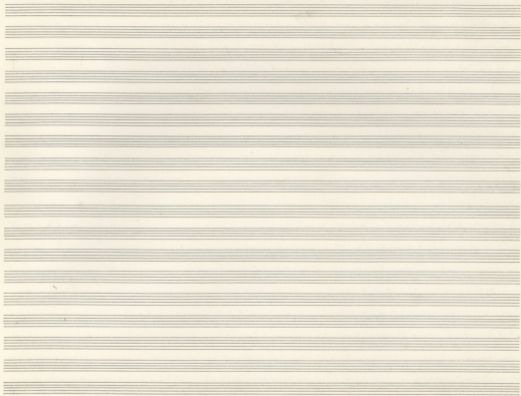
Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation consists of several notes and rests.

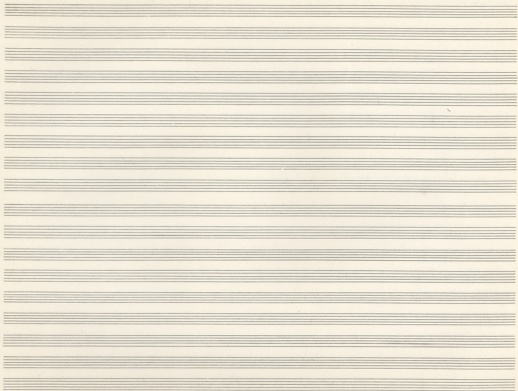
Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef. The notation includes notes, rests, and a double bar line.

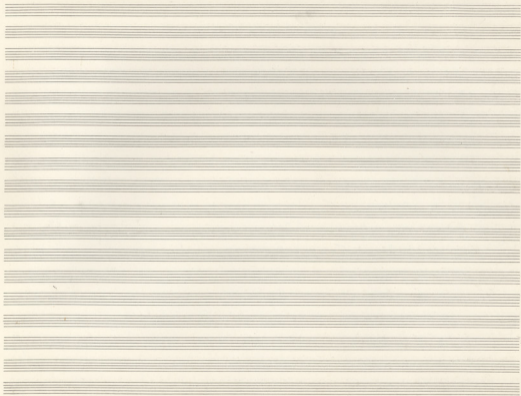
Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef. The notation includes notes, rests, and a double bar line. There are some annotations above the notes, possibly indicating fingerings or dynamics.

Handwritten musical notation on a single staff with a treble clef and a key signature of one sharp. The notation includes notes and rests.

Handwritten signature or name, possibly "Panas" or similar, written in a cursive style.







Ex. 10

Handwritten musical score for Ex. 10, consisting of approximately 12 staves. The notation includes various rhythmic values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature (C). The score is written in a cursive, handwritten style.

9220123
 TAKEN

UNKO

8^a

Handwritten musical notation on a five-line staff. The notation consists of rhythmic stems and flags, with some stems grouped by a large circle. The notes are mostly eighth and sixteenth notes.

ΣΧΗΜΑ 70

8^b

Handwritten musical notation on a five-line staff. The notation consists of rhythmic stems and flags, with some stems grouped by a large circle. The notes are mostly eighth and sixteenth notes.

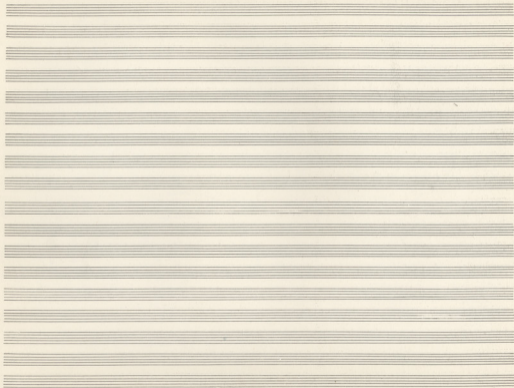
8^c

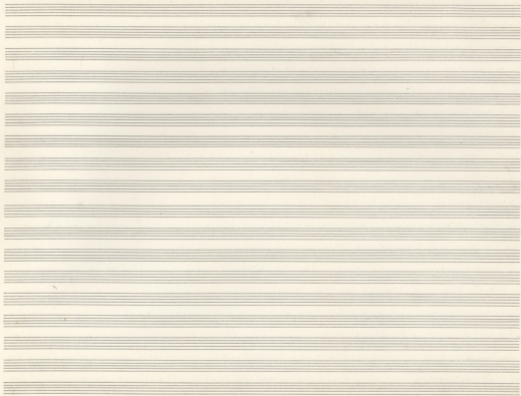
Handwritten musical notation on a five-line staff. The notation consists of rhythmic stems and flags, with some stems grouped by a large circle. The notes are mostly eighth and sixteenth notes.

8^d

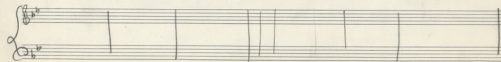
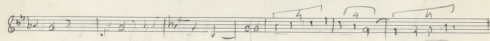
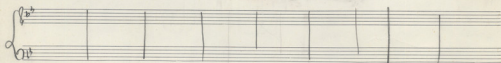
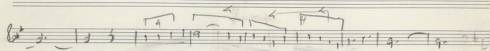
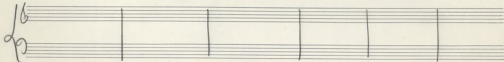
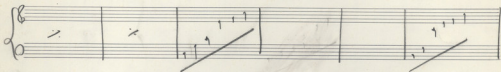
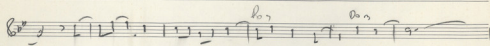
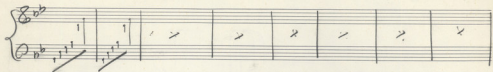
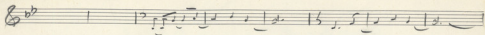
Handwritten musical notation on a five-line staff. The notation consists of rhythmic stems and flags, with some stems grouped by a large circle. The notes are mostly eighth and sixteenth notes.

Blank musical staves.





Umm



Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of a series of notes and rests: a quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation is mostly blank, with a few vertical lines indicating bar boundaries. The key signature is one sharp (F#) and the time signature is 2/4.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

