

I VIOLINI
(IV)

11

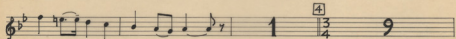
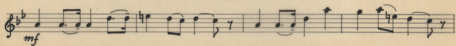
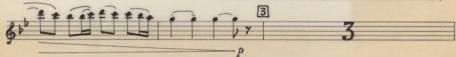
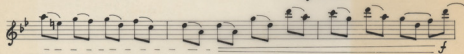
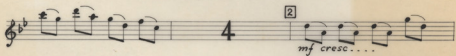
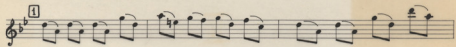
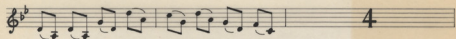
Iⁱ VIOLINI

I' VIOLINI

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I

Andante tranquillo e dolce $\text{♩} = 50$ *sotto voce*

Musical score for the first system, featuring five staves of music. The first staff has a treble clef, key signature of two flats, and a 7/8 time signature. It includes dynamic markings *mf* and *p*, and articulation *n*. The second staff has a similar key signature and includes *v* and *p*. The third staff includes *cresc.....* and *f*. The fourth staff includes *dim.....* and *pp*. The fifth staff includes a box around the first measure, a 5/8 time signature, and a 7/8 time signature.

II

Vivo, con lamento

$\text{♩} = 176-184$

Musical score for the second system, showing two staves in 3/8 time. The first staff has a treble clef and a 3/8 time signature. The second staff has a bass clef and a 3/8 time signature. Both staves have a 12-measure rest followed by a 1-measure rest. A box labeled **I** is above the first measure of the second rest.

divisi

Musical score for the third system, showing two staves of music. The first staff has a treble clef, key signature of two sharps, and a 3/8 time signature. It includes *pizz* and *divisi* markings. The second staff has a bass clef, key signature of two sharps, and a 3/8 time signature. It includes *pizz* and *divisi* markings. The music is divided into ten measures, numbered 1 through 10.

I ♪

-3-

②

3/4

arco *f*

arco *f*

3/4

p

p

③

4/4

arco *f*

arco *f*

4/4

p

p sub

④

5/4

arco *ff*

arco *ff*

4/4

pizz

pizz arco

⑤

4/4

p

4/4

p

I V

6

p espressivo

1

6

Solo

p espressivo molto

gli altri

ppp

ppp

Solo

8

ppp

ppp

V.S.

Solo

8

tr
ppp

Solo

b \flat

Solo

9

7/16 4

7/16 4

7/16 4

divisi
 $\alpha 2$

f *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

f *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

I V

-6-

sfa *sfa* *sfa* *sfa* *sfa* *sfa* *sfa* *sfa* *sfa*

sfa *sfa* *sfa* *sfa* *sfa* *sfa* *sfa* *sfa*

sfa *sfa* *sfa* **10** *sforzato* *fff*

mf *cresc...*
unisono

ff

DA CAPO al \oplus

diminuendo ppp

I v.

-7-

Handwritten musical score for two staves, measures 11-12. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 1. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. The notation includes various accidentals (sharps, flats, naturals) and slurs. A large stylized symbol is on the left margin. Measure numbers 11 and 12 are indicated in boxes at the start of their respective systems. A compass sign is located at the top left of the page.

This page contains a handwritten musical score for guitar, organized into six systems. Each system consists of two staves. The notation is dense, featuring a variety of chords, arpeggios, and melodic lines. Key features include:

- Staff 1:** The upper staff begins with a treble clef and a key signature of one flat. It contains several measures of chords and arpeggios, with a slur over a sequence of notes. The lower staff continues with similar chordal textures.
- Staff 2:** The upper staff has a measure with a circled number '13'. The lower staff shows a mix of chords and melodic fragments.
- Staff 3:** Both staves feature complex chordal patterns and arpeggiated figures.
- Staff 4:** The upper staff includes a slur over a melodic line and a circled '8' above a measure. The lower staff continues with rhythmic chordal patterns.
- Staff 5:** The notation is highly rhythmic, with many chords and arpeggios beamed together.
- Staff 6:** The final system shows a continuation of the complex chordal and arpeggiated textures.

The first system consists of two staves. The upper staff begins with a treble clef and a 7/8 time signature. It contains several measures of sixteenth-note runs, some with accents and slurs. The lower staff begins with a bass clef and a 7/8 time signature, mirroring the rhythmic complexity of the upper staff. Both staves conclude with a large number '5' and a fermata-like symbol.

III

Agitato sempre ed appassionato

$\text{♩} = 88$

sordino

The second system begins with a treble clef and a 4/4 time signature. It features a series of eighth-note patterns. A dynamic marking of *p* (piano) is placed below the first measure. The system concludes with a fermata over a half note.

The third system continues the eighth-note patterns from the previous system, showing a variety of rhythmic groupings and accidentals.

The fourth system continues the eighth-note patterns, with some measures featuring slurs and accents.

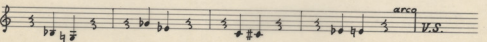
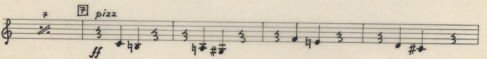
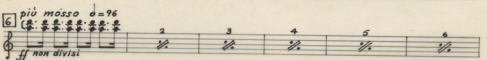
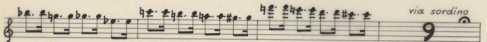
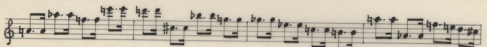
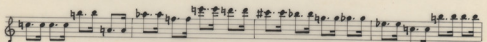
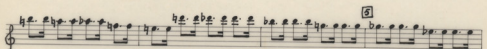
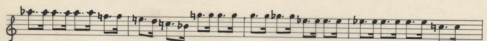
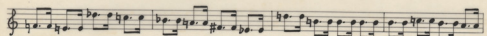
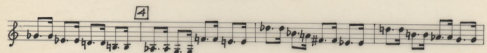
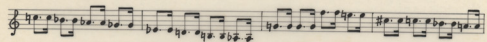
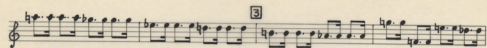
The fifth system continues the eighth-note patterns, with a first ending bracket labeled '1' above the final measure.

The sixth system continues the eighth-note patterns, with some measures featuring slurs and accents.

The seventh system continues the eighth-note patterns, with some measures featuring slurs and accents.

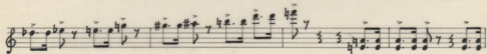
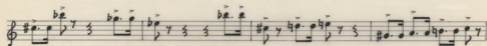
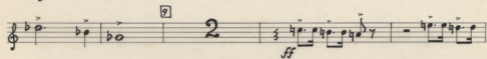
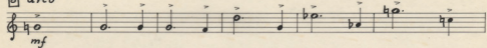
The eighth system continues the eighth-note patterns, with a second ending bracket labeled '2' above the final measure.

The ninth system continues the eighth-note patterns, with some measures featuring slurs and accents.

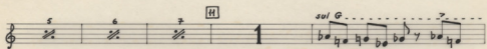
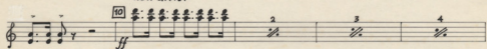


V.S.

arco

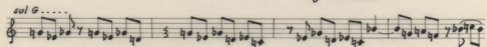


non divisi

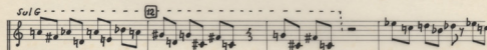


sul G.....

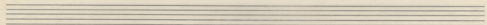
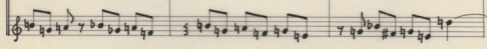
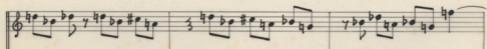
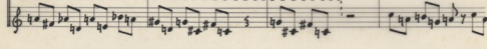
f marcato



div.



sul G.....



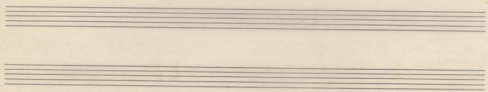
13

14

sul G - - ⁿ

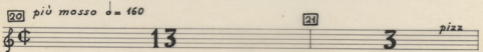
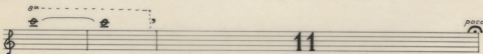
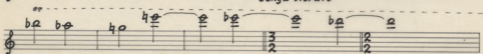
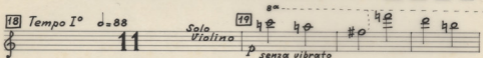
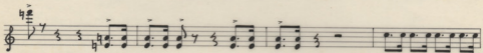
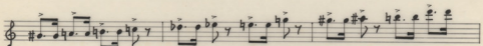
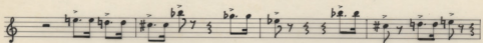
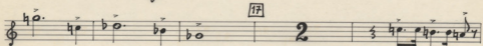
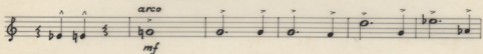
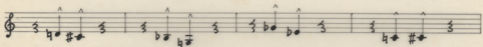
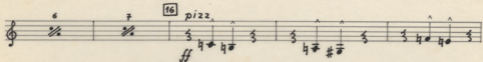
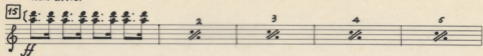
Sul G - - -

Sul G - - -



I ♪

-13-

non divisi

Five staves of musical notation in treble clef, 4/4 time. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings. The first staff has a 3-measure rest. The second staff has a 4-measure rest. The third staff has a 3-measure rest. The fourth staff has a 4-measure rest. The fifth staff ends with a double bar line and a fermata over the final note.

IV

Grave, con semplicità $\text{♩} = 50$ *sordino*

Five staves of musical notation in treble clef, 12/8 time. The music is marked *Grave, con semplicità* and *sordino*. The first staff starts with a *pp* dynamic marking. The second staff has a *ppp* dynamic marking. The third staff has a *ppp* dynamic marking. The fourth staff has a *p* dynamic marking. The fifth staff has a *p* dynamic marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some markings like *v* and *n*.

I v

8^{va}

ppp sempre

attaca
smorz.....

V

Andante tranquillo e dolce $\text{♩} = 44$

sordino

ppp

1

2 $\text{♩} = 50$

mf

p

dim...

pp

4

5 $\text{♩} = 46$

r.c.

I V

-17-

Soli <

gli altri

1 2

pp *pp* *pp*

pizz *div* *sfz*

Soli <

gli altri

2

pp *pp* *sfz*

morendo *morendo*

Soli <

gli altri

G *G* *G* *G* *G*

FINE

11



II VIOLINI
(II V)

6

IIⁱ VIOLINI

IIⁱ VIOLINI

H MANA

MIKH ΘEOΔΩΡΑΚΗ

I

Andante tranquillo e dolce

♩ = 50

4/4

4

sotto voce

1 3

crescendo poco a poco

2

mf crescendo

f *p*

3

mf

1 $\frac{3}{4}$ 10 7

II v

5 *p* *crescendo* *f* *pp* 6 7

II

Vivo, con lamento

♩ = 176-184

*divisi a 4*8^{va}
Flageolet*p*
Flageolet*p*

10 11 12 13 14

6^a

Musical notation for measures 1-6. The first system consists of two staves. The upper staff has a melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b and a final quarter note G^b. The lower staff has sustained chords corresponding to the upper staff notes. A box containing the number '6' is above the final measure. Dynamics include *p* and *espressivo*.

Musical notation for measures 7-12. The upper staff has a more active melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has sustained chords. Dynamics include *f* and *n*.

Musical notation for measures 13-18. The upper staff has a melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has sustained chords. Dynamics include *f* and *n*. A fermata is placed over the final measure.

Musical notation for measures 19-24. The upper staff has a tremolo accompaniment (tr) with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has a similar tremolo accompaniment. Dynamics include *ppp*.

Musical notation for measures 25-30. The upper staff has a melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has sustained chords. Dynamics include *ppp*. A box containing the number '3' is above the final measure.

Musical notation for measures 31-36. The upper staff has a melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has sustained chords. Dynamics include *ppp*. A box containing the number '7' is above the final measure.

Musical notation for measures 37-42. The upper staff has a melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has sustained chords. Dynamics include *pizz* and *ff*. A box containing the number '8' is above the first measure.

Musical notation for measures 43-48. The upper staff has a melodic line with notes G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b. The lower staff has sustained chords. Dynamics include *V.S.*

First system of musical notation, two staves with treble clefs. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment with similar note values.

Second system of musical notation, two staves with treble clefs, continuing the melodic and rhythmic patterns from the first system.

Third system of musical notation, starting with a treble clef, a 1-measure rest, and a dynamic marking *f*. The notation includes eighth and sixteenth notes with accents.

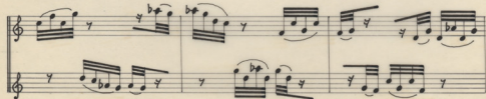
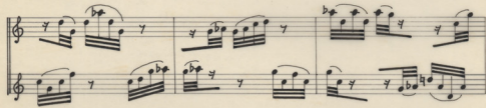
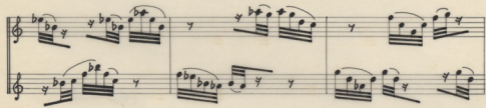
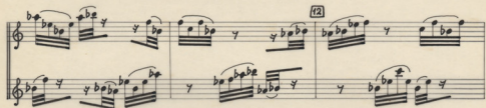
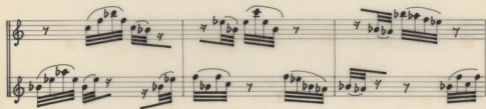
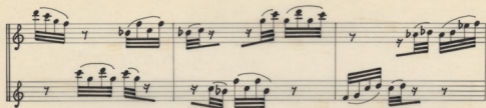
Fourth system of musical notation, two staves with treble clefs, continuing the melodic and rhythmic patterns.

Fifth system of musical notation, two staves with treble clefs, ending with a double bar line and the instruction *DA CAPO al*.

Sixth system of musical notation, two empty staves.

Seventh system of musical notation, starting with a treble clef, a 1-measure rest, and a dynamic marking *f*. Includes a large circular symbol on the left. The notation features complex rhythmic patterns with eighth and sixteenth notes.

Eighth system of musical notation, two staves with treble clefs, continuing the melodic and rhythmic patterns.



Handwritten musical score for two staves, measures 13-15. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The score is organized into three systems, each with two staves. Measure 13 is marked with a box containing the number 13. The music features complex rhythmic patterns and melodic lines, with some notes beamed together. The key signature appears to be B-flat major or D minor, and the time signature is not explicitly shown but appears to be 4/4.

III

Agitato sempre ed appassionato $d = 88$ *sordino*

v.s.

II V

-9-

② *sordino*
p

③

④

⑤

4

4

1

divisi a 2

6 *più mosso* $d = 96$

f non divisi

1 2 3

f non divisi

4 5 6 7

pizz ff

arco

arco mf

arco

arco mf

2

v.s.

II v.

ff

ff

10

ff non divisi

f

2	3
---	---

ff non divisi

11

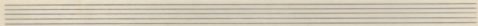
sul G

f marcato

sul G

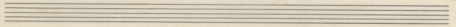
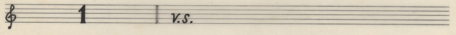
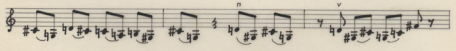
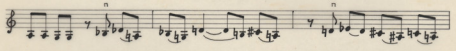
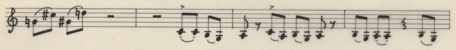
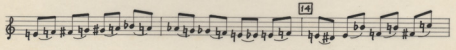
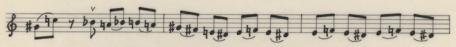
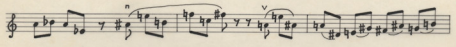
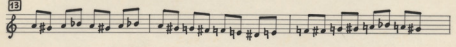
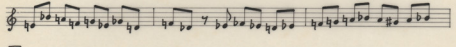
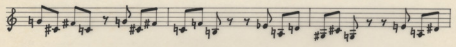
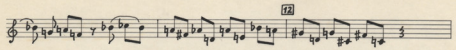
f marcato

4	5	6	7
---	---	---	---



α2

sul G



15

ff non divisi

1 2 3 4 5

ff non divisi

16

pizz

6 7

f pizz

arco

arco

arco

mf

arco

mf

17

2 2

ff

ff

ff

ff

II V.

-14-

First system of musical notation, measures 15-17. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one flat (Bb). The music features eighth and sixteenth notes with various accidentals.

Second system of musical notation, measures 15-17. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one flat (Bb). The music features eighth and sixteenth notes with various accidentals.

18 Tempo I° $\text{♩} = 88$

19

First system of musical notation for measures 18-19. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows measure numbers 11, 6, 3/2, 1, 2/2, and 3. There are fermatas over the final notes.

Second system of musical notation for measures 20-21. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows measure numbers 11, 13, and 13. A double bar line with a fermata is placed above measure 20. The tempo marking *più mosso* $\text{♩} = 160$ is written above the staff.

α2

21

pizz (senza vibrato)

First system of musical notation for measure 21. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows a measure number 3. The music features eighth notes with various accidentals. The dynamic marking *ff marcato* is written below the staff.

Second system of musical notation for measure 21. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows eighth notes with various accidentals.

22

Third system of musical notation for measure 22. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows eighth notes with various accidentals. The text *V.S.* is written at the end of the staff.

The musical score consists of a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several rests and triplet markings throughout the piece. The score is divided into two systems. The first system contains measures 1 through 22, with measure 23 marked at the beginning of the second line. The second system contains measures 24 through 31, with measure 24 marked at the beginning of the first line. The piece concludes with a double bar line and a fermata over the final note.

IV

tacet

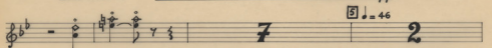
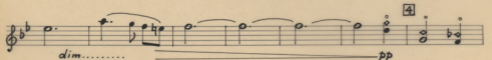
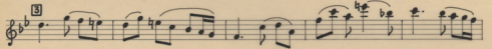
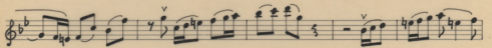
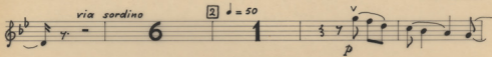
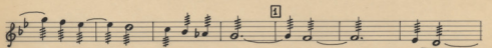
V

Andante tranquillo e dolce

♩ = 44
3/4

sordino

ppp



2. Soli

gli altri

prizz

morendo

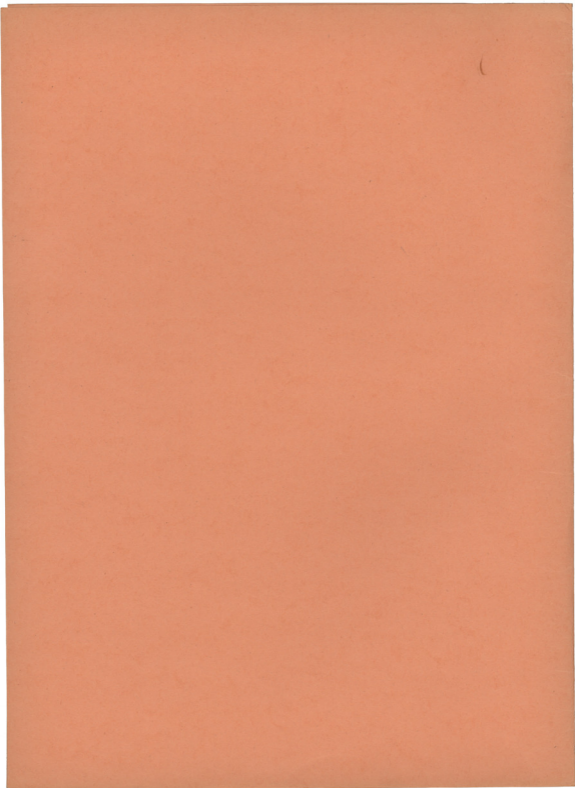
FINE

U



ALTI

610' Eziopullo
0x mmmmm in
763m VIOLE



H. MANA

VIDLE

ALTI

H MANA

MIKH ΘEOΔΩΡΑΚΗ

I

Andante tranquillo e dolce

♩ = 50

3/4

4

sotto voce

1

crescendo poco a poco

2 *mf*

f *dim.*

3 *p* *mf* *n*

divisi

1 3 9

8 1 9

p *p*

cresc. *cresc.*

dim. *dim.*

dim. *dim.*

7 7

pp *pp*

II

Vivo, con lamento

$\text{♩} = 176-184$

1

divisi

12 1

12 1

pizz

p *f*

2 3 4 5 6 7

pizz

p

8 9 10

3 3

arco *f* *n*

arco *f* *n*

8 4

3

f *n*

1

pizz *##* *arco* *f* *n* *p subito*

4

7 6

pizz *f*

5

12

arco *p*



11

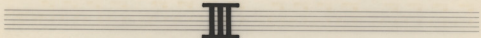
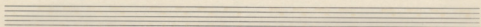
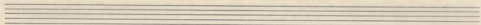
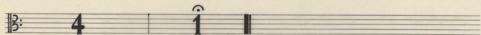
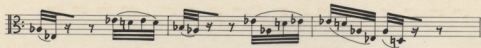
Musical score for measures 11-12, featuring four staves. The first staff begins with a treble clef and a 1/4 note, followed by a dynamic marking *f*. The music consists of eighth and sixteenth notes with various accidentals.

12

Musical score for measures 13-14, featuring four staves. The music continues with eighth and sixteenth notes and various accidentals.

13

Musical score for measures 15-18, featuring four staves. The music continues with eighth and sixteenth notes and various accidentals.



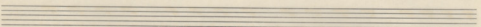
III

Agitato sempre, ed appassionato $\text{♩} = 88$

sordino *pp* 1

2 3 4

5 6 7 8



9 10 1 2

3 4 5 6

7 8 9 10

11 1 2 3

4 5 6 7

8 9 10 1

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32

2 3 4 5

6 7 1 2

3 4 5

$\alpha 2$

5

6 *più mosso* $\text{♩} = 96$

f non divisi

divisi

1

2

3

4

5

6

7 *pizz*

ff

pizz

ff

$\alpha 2$

$\alpha 2$

8 *arco*

p

9

2

divisi

10

non divisi

ff non divisi

2

3 4 5 6 7

2

11

f

v

12

13

1

V.S.

[pizz] arco

[17] 2

[18] Tempo I? $\text{♩} = 88$ [19]

SOLO

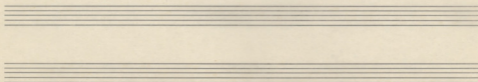
sordino

p senza vibrato

poco

[20] più mosso $\text{♩} = 160$ [21]

v.s.



IV
tacet

V

Andante tranquillo, e dolce $\text{♩} = 44$ *sordino* *ppp*

via sordino **6** v.s.

Alti

2 $\text{♩} = 50$

p

p

p

p

dim.

pp

4

Alti

- 16 -

5 ♩ = 46

First system of musical notation. It consists of three staves: *Soli* (top two staves) and *gli altri* (bottom staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first measure of each staff contains a large number '7', and the second measure contains a large number '2'. The *Soli* parts begin with a half note G4, followed by a half note A4. The *gli altri* part begins with a half note G4. Dynamic markings include *sordino* and *pp* for the vocal parts, and *pizz divisi* and *sffz* for the piano part.

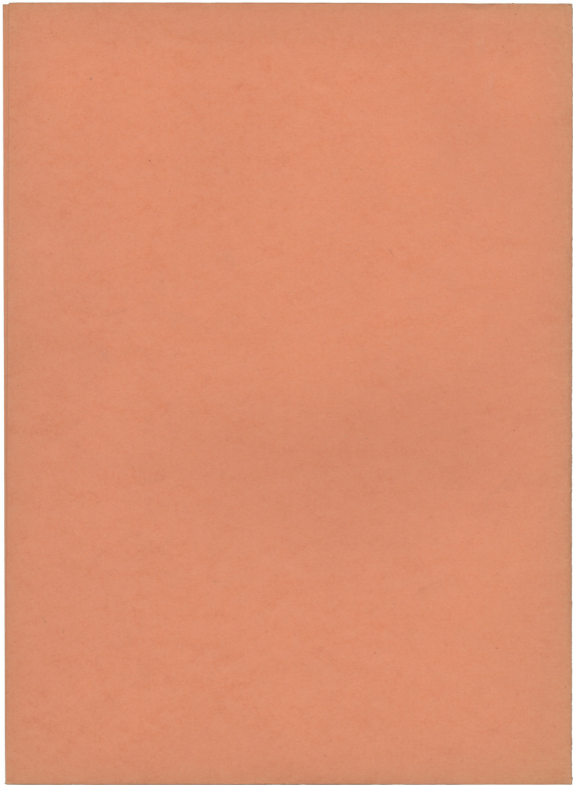
Second system of musical notation, continuing the three staves. The *Soli* parts continue with half notes G4 and A4. The *gli altri* part continues with a half note G4. Dynamic markings include *pp* for the vocal parts and *sffz* for the piano part.

Third system of musical notation. The *Soli* parts end with a half note G4. The *gli altri* part ends with a half note G4. The system concludes with a double bar line and the word *morendo* written above and below the vocal staves.

FINE

Four empty musical staves at the bottom of the page, intended for further notation.

11



VIOLONCELLI
(V/C)

J

V/CELLI

VIOLONCELLI

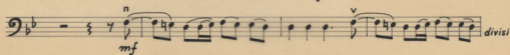
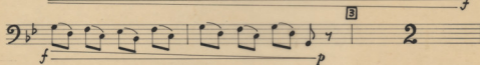
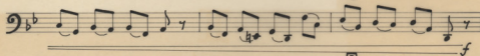
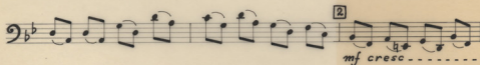
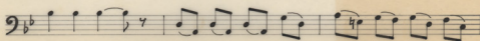
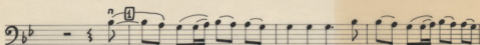
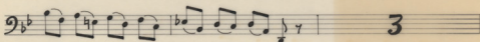
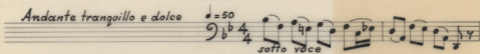
H MANA

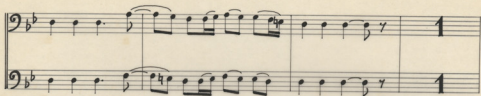
MIKH ΘΕΟΔΩΡΑΚΗ

I

Andante tranquillo e dolce

♩ = 50





α2

4 17 5

p

cresc - - - -

dim - - -

6 9 1

II

Vivo, con lamento

$\text{♩} = 176-184$

12 1 1

pizz divisi

v/c

pizz
p
 1 2 3 4 5 6 7

8 9 10

f marcato
pizz
f marcato

arco
p sub.
sff
sff
sff

1 4

sff
sff
sff
sff
f
f

n
α2
pizz
f
arco
n
p sub.

7 6

pizz
f

12

arco
p

Musical score for voice and cello, page 6 of 317. The score consists of ten staves of music in bass clef with a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. Measure numbers 12 and 13 are indicated in boxes above the staves. The piece concludes with a double bar line and a fermata over a final note.

III

Agitato sempre, ed appassionato $\text{♩} = 88$ *sordino*

p

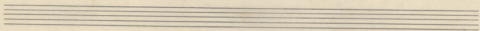
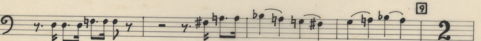
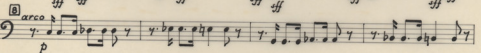
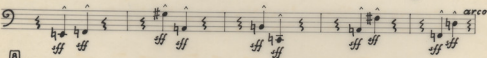
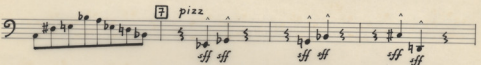
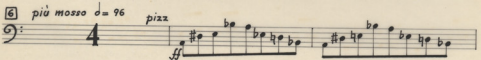
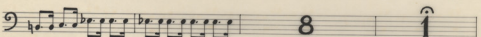
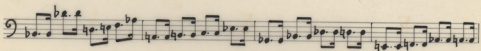
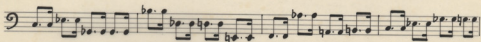
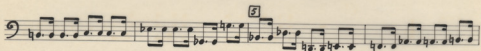
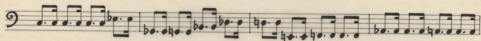
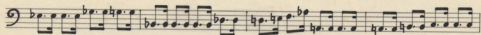
1

2

3

4

u/c



ff
 div.
 40 pizz
 pizz
 ff
 7 12 3
 arco
 ff marcato
 14
 13 4 pizz
 ff

v/c

-10-

(pizz) [16] pizz

ff ff *ff ff* *ff ff* *ff ff* *ff ff* *ff ff*

arco *p*

cresc. ---

f **2**

ff

divisi

[18] *Tempo I* $\text{♩} = 88$

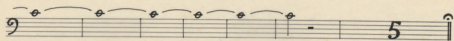
pp

[29]

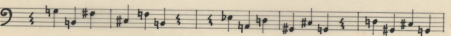
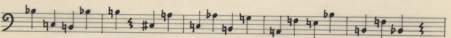
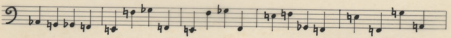
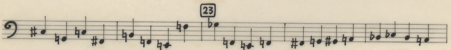
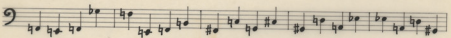
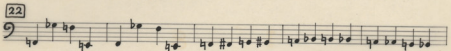
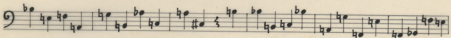
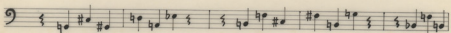
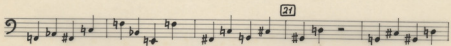
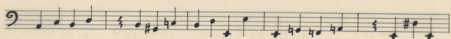
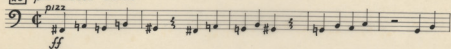
2

v/c

- 11 -



20 *più mosso* $\text{♩} = 160$



v/c

-12-

(pizz) 24

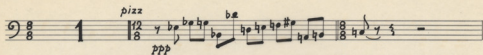
IV

Grave, con semplicità

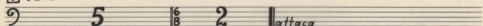
And. sord. $\frac{12}{8}$ *pp*

v/c

-13-



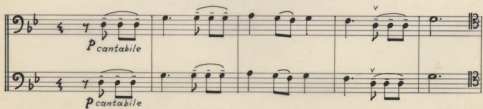
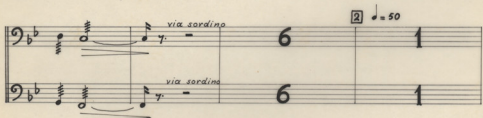
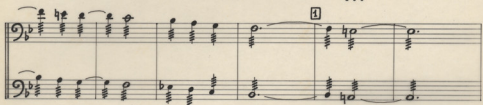
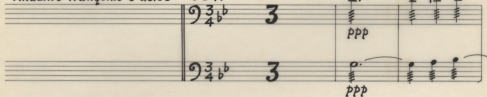
③ ♩ = 42



V

Andante tranquillo e dolce

♩ = 44



v/c

♩ = 46

2 Soli

2

pp

2

pp

gli altri

2

pizz *sfz*

2

pizz *sfz*

2 Soli

2

pp

morendo

2

pp

morendo

gli altri

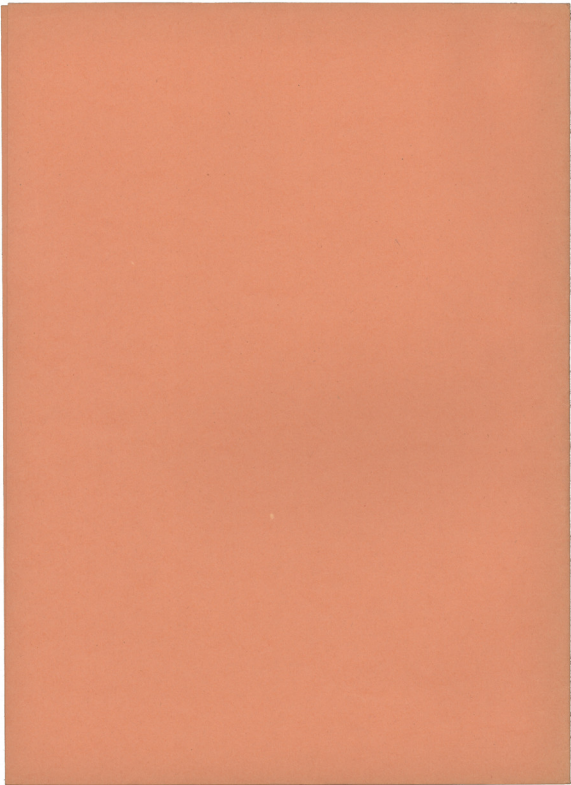
2

pizz *sfz*

morendo

FINE





CONTRABASSI

(C/B)



C/BASSI

CONTRABASSI

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I

Andante tranquillo, e dolce $\text{♩} = 50$

$\text{B}^{\flat} \frac{4}{4}$ 8

1 8 2 6 3

3 1 4 $\frac{3}{4}$ 17 *div. a 3*

pizz *p*

pizz *p*

cresc.....

cresc.....

c/8

-2-

dim.-----

dim.-----

6

10

10

II

Vivo con lamento $\text{♩} = 176-184$

12

11

pizz

2

pizz

f marcato

arco

p subito

arco

ff *ff* *ff* *ff* *ff* *ff*

1

3

10

4

14

5

19

6

15

7

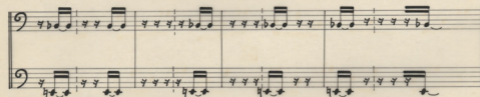
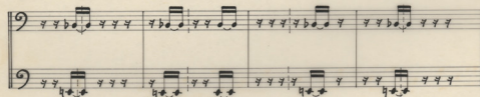
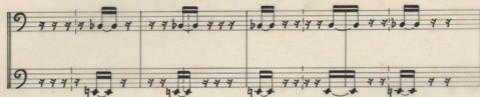
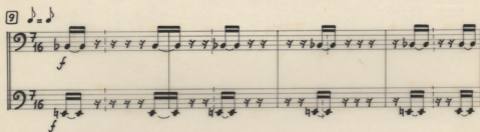
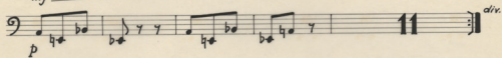
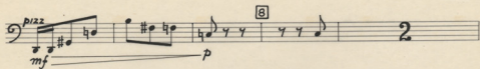
pizz

f

6

c/o

-3-



$\alpha 2$
pizz
pizz

$\alpha 2$
 10
pizz
ff
dim.....
 DA CAPO
al

11
f marcato
 12
v.s.

13

4

III

Agitato sempre ed appassionato $\text{♩} = 88$ *pizz*

p

1

2

c/B

-8-

arco
ff marcato

14

pizz
ff
pizz
ff

tutti *pizz*
ffz *ffz* *ffz* *ffz* *ffz* *ffz*

arco
p

cresc.

15

16

17

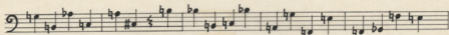
2

2

c/8

-9-

Musical score for bass clef, measures 18-21. The score includes dynamics such as *ff*, *pp*, and *p*. It features tempo markings: **18** *Tempo I* $\text{♩} = 88$ and **20** *più mosso* $\text{♩} = 160$. The score includes rests, accidentals, and various note values. A *pizz* marking is present in measure 20. A *poco* marking is located above measure 21.



c/8

3

4

5 $\text{♩} = 46$

4 Soli

gli altri

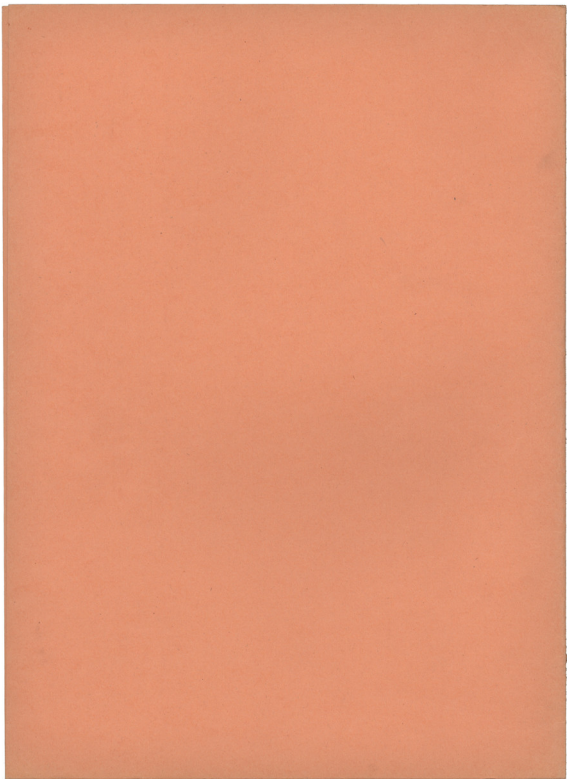
4 Soli

gli altri

morendo

FINE





PICCOLO

(Pic.)

PICCOLO

H. MANA

ΔΙΟΝΥΣΙΟΥ ΣΟΛΩΜΟΥ
H MANA

Σουΐτα Νο 3
για Όρχηστρα, μεικτή Χορωδία
και mezzo Soprano

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ
Παρίσι 1956

PICCOLO

H MANA

MIKH GEORGAPAKH

I

tacet

II

*Vivo, con lamento**♩ = 116-124*

12

1 2 3

11 12 10

4 5

14 19

6 7

15 13

8 9

18 4

7/16

Pic.

Flattergunge

f

10

12

DA CAPO AL ◊

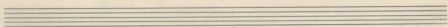
11

11

12

Pic.

A series of seven musical staves for a guitar piece. The first six staves contain complex rhythmic patterns with many beamed notes and slurs. The seventh staff ends with a large number '5' and a fermata-like symbol.



III

Allegro sempre
e appassionato

A musical staff with a treble clef and a common time signature, showing a sequence of numbers: 10, 11, 10, 7, 14, 12, 8, 1. The numbers are placed on the staff lines, and some are enclosed in boxes with numbers 1 through 5 above them.

Picc.

6 *più mosso* $d=96$

ff

sf

sf

7 8 8 9 2

ff

ff

10 3

ff

sf

ff

11 7

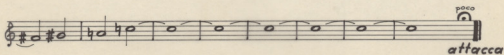
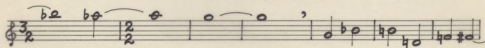
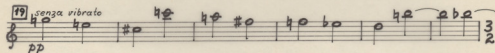
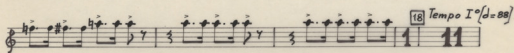
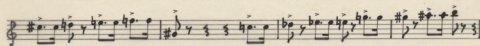
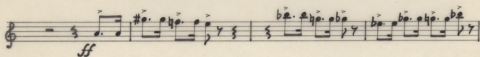
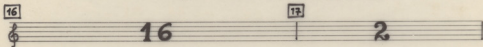
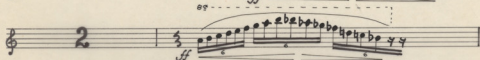
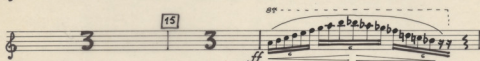
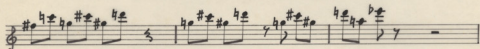
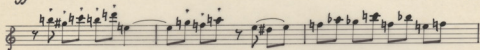
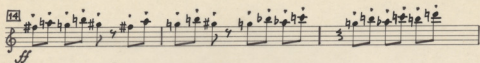
12 2 *f marcato sempre.*

13 7

4

Pic.

-5-



20 *più mosso* $\text{♩} = 160$

13

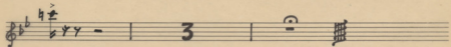
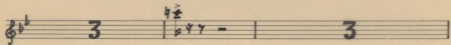
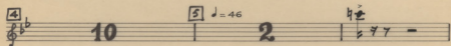
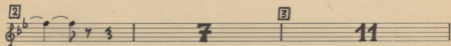
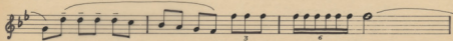
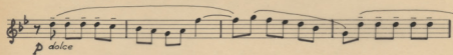
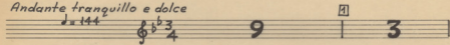
24 *ff*

22 12 23 20

24 *f espressivo*

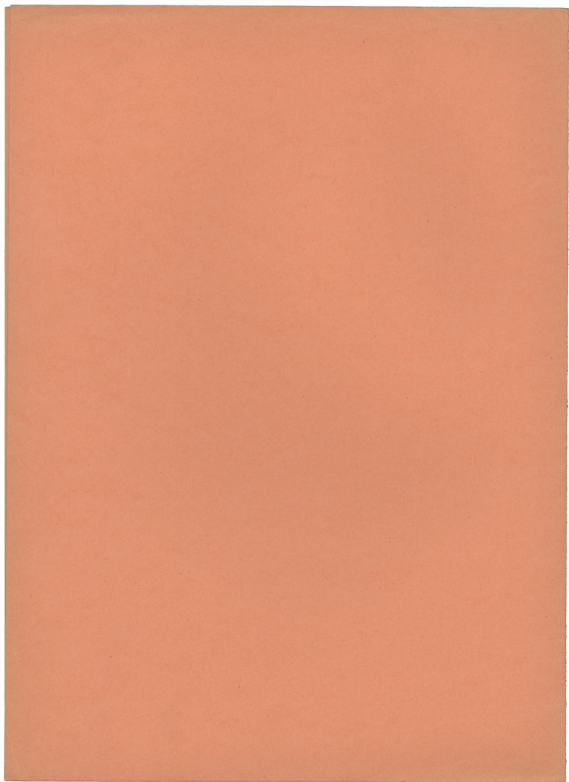
IV
tacet

V

Andante tranquillo e dolce

FINE

U



2 FLAUTI

(F1)

- ΟΔΗΓΙΑΙ
1. Οι μόνες σελίδες ἀριστοτερά
 2. Στο ἔξω κέλυφος τῆς πρώτης σελίδος, ἀναφέρεται στο ἔξω κέλυφος, θέω κωπυτοῦ οἱ νῦν οἱ ὄμιλοι
 τὸ κελυφὸν παραδόντες :

2 FLAUTI

GIANNIS KONZANIS

H MANA

Σοῦτα Ν° 3

γιὰ ὁπερὸν, ἡμῶν ἡχοῦ
 καὶ mezzo sopranoΜικρὸν ἀνατύπωσον
 Ἰαννῖναι 1956

61

2 FLAUTI

2 FLAUTI

„ H MANA „

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I

Andante tranquillo
♩ = 50 e dolce

First system of music for Flute I and Flute II. Flute I part starts with a treble clef, key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a melodic line with a fermata and a dynamic marking of *p dolce*. Flute II part is shown with a treble clef, key signature of two flats, and a 4/4 time signature, with a dynamic marking of *p dolce*.

Second system of music. Flute I part continues with a melodic line, marked with a first ending bracket [1]. Flute II part enters with a melodic line, marked with *p dolce*.

Third system of music. Flute I part continues with a melodic line. Flute II part continues with a melodic line. A dynamic marking *cresc.. poco a poco* is present between the staves.

Fourth system of music. Flute I part continues with a melodic line, marked with a second ending bracket [2]. Flute II part continues with a melodic line.

Fl.

-3-

Fl.

(cresc)...

4

II

Vivo, con lamento

$\text{♩} = 176-184$

10

10

pp

1

I°

II°

p

I°

II°

I°

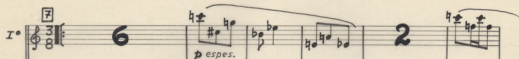
II°

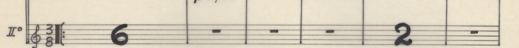
p

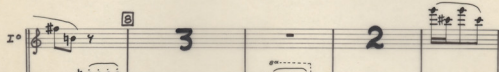
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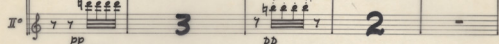
3

2

I°  6 *p espes.* 2

II°  6 2

I°  3 2

II°  3 2

I°  1 5

II°  1 5

I°  4 *f Flauto*

II°  4 *f Flauto*

I° 

II° 

I° 

II° 

Fl.

I° **16** | Da Capo al \diamond

II° **16** | Da Capo al \diamond

Flauti a 2

2

12

13

Fl.

.7.

The first system consists of three staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The second and third staves continue the melodic line with similar rhythmic patterns and some rests.

III

*Agitato sempre
e appassionato*
d = 80

The second system starts with a treble clef and a common time signature. It begins with a whole rest, followed by measure 10 and measure 11. Measure 10 contains a single note, and measure 11 contains a single note. A box containing the number '1' is positioned above measure 11.

The third system starts with a treble clef and a common time signature. It begins with measure 5, which contains a single note. This is followed by a melodic line of eighth notes. The marking *mf dolce* is written below the notes. A box containing the number '2' is positioned above measure 5.

The fourth system starts with a treble clef and a common time signature. It begins with measure 3, which contains a single note. This is followed by a melodic line of eighth notes. A box containing the number '3' is positioned above measure 3.

The fifth system starts with a treble clef and a common time signature. It begins with measure 5, which contains a single note. This is followed by a melodic line of eighth notes. The marking *f espressivo* is written below the notes. A box containing the number '4' is positioned above measure 5.

The sixth system starts with a treble clef and a common time signature. It contains a melodic line of eighth notes. The marking *ar* (arpeggiato) is written above the notes.

The seventh system starts with a treble clef and a common time signature. It begins with measure 5, which contains a single note. This is followed by a melodic line of eighth notes. A box containing the number '5' is positioned above measure 5.

The eighth system starts with a treble clef and a common time signature. It contains a melodic line of eighth notes. The marking *ar* (arpeggiato) is written above the notes.

Fl.

più mosso $d = 96$

8 **2**

7 **8** **8** **2**

10 **2**

11 **7** **2**

marcato

13

I^o

Div.

II^o

F1.

I°

 II°

 α2

14

I°

 II°

 div.

15

I°

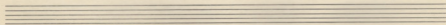
 II°

16

I°

 II°

17



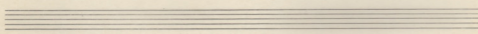
Fl.

ff

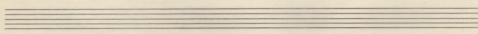
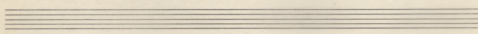
ff *loco* *loco*

ff

ff **18** *Tempo primo*



19 **6** | $\frac{3}{2}$ - | $\frac{2}{2}$ **14** **||** *attacca*



Fl.

20 piu mosso

13

21 *sf*

ff

12

23

ff

24

sf sempre

f espressivo

sf sempre

sf sempre

sf sempre

sf sempre

sf sempre

sf sempre

IV

tacet

V

Andante tranquillo e dolce

$\text{♩} = 114$

divisi

I° 9 10
 II° 9 10

2 $\text{♩} = 50$ *dolce*
mf

I° *dolce*
mf

II° *dolce*
mf

I° *f*

II° *f*

Fl. *pp*

I°
II°

4 *pp*

I°
II°

5 $\text{♩} = 46$

I°
II°

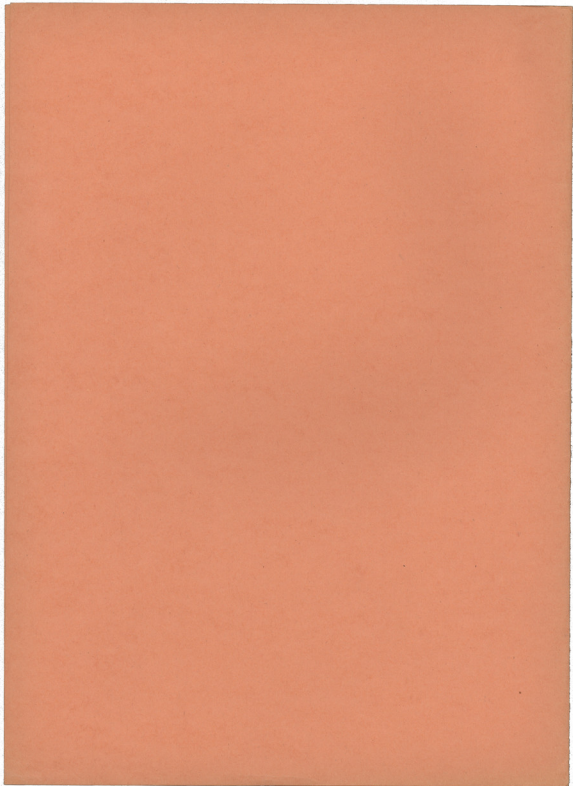
I°
II°

3 **4**

3 **4**

FINE

11



2 OBOE

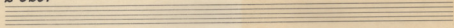
(Ob.)



366

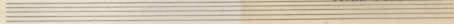
2 0601

2 OBOI



H MANA

MIKH ΘΕΟΔΩΡΑΚΗ



I

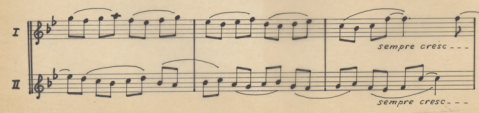
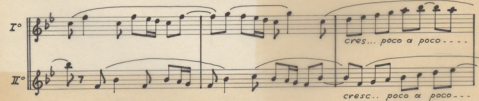
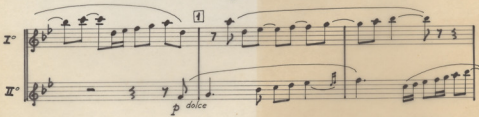
Andante tranquillo e dolce

$\text{♩} = 50$

I $\text{♩} = 50$ 6

divisi

II $\text{♩} = 50$ 6



Ob

2

I°

II°

f

f

3

mf *espressivo*

I°

II°

(1°)

4

3/4

4

5

mf dolce

ff

V.S.

Ob.

Musical score for Oboe (Ob.) and Piano (pp). The score is in 3/4 time and features a melodic line for the Oboe and two piano accompaniment staves (I° and II°). The first staff ends with a fermata and the word "divisi". The piano parts include a box with the number 6 and dynamic markings "pp".

Musical score for Oboe (Ob.) and Piano (pp). The score is in 3/4 time and features a melodic line for the Oboe and two piano accompaniment staves (I° and II°). The first staff ends with a fermata and the word "divisi". The piano parts include a box with the number 6 and dynamic markings "pp".

II

Vivo, con lamento

♩ = 176-184

divisi

Musical score for Oboe (Ob.) and Piano (pp). The score is in 3/8 time and features a melodic line for the Oboe and two piano accompaniment staves (I° and II°). The first staff has a 9-measure rest followed by a melodic line starting with a fermata. The second staff has a 9-measure rest. Dynamic marking "p" is present.

Musical score for Oboe (Ob.) and Piano (pp). The score is in 4/4 time and features a melodic line for the Oboe and two piano accompaniment staves (I° and II°). The first staff has a 4-measure rest followed by a melodic line starting with a fermata. The second staff has a 4-measure rest. Dynamic marking "pp" is present.

Musical score for Oboe (Ob.) and Piano (pp). The score is in 4/4 time and features a melodic line for the Oboe and two piano accompaniment staves (I° and II°). The first staff has a 4-measure rest followed by a melodic line starting with a fermata. The second staff has a 4-measure rest. Dynamic marking "pp" is present. A box with the number 2 is in the top right.

Ob.

I^o *mf* *p* *p*

II^o *p*

I^o *f subito*

II^o *f subito*

I^o

II^o

I^o **1** *f* **3** **14**

II^o **1** *f* **3** **14**

I^o **1** *mf* *espressivo*

mf

I^o **6** *p*

7

I° 3 *p* *espressivo* 2 -

II° 3 - - - 2 *pp* *staccato*

I° 1 - 2 1 *mf* *dim....*

II° 1 7 7 *pp* 2 1 -

8

I° *p* - 7 7 *pp* 1 -

II° - 7 *pp* - - 1 7 *pp*

I° 1 7 *f* 2 3

II° 1 - - 2 - - 3

9 *f*

$\alpha 2$ $\frac{7}{16}$ 4 4 *f*

simile

10 16

DA CAPO

Ob. **11**

divisi


2

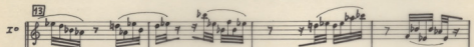
f

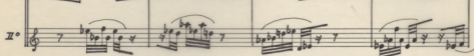
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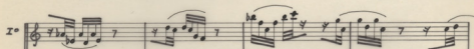
The musical score is for an Oboe (Ob.) in 2/4 time. It features two parts, I and II, which are played *divisi* (divided). The score begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. A dynamic marking of *f* (forte) is present. The music consists of six systems of staves. Each system contains two staves, I and II. The notation includes eighth and sixteenth notes, often beamed together, and rests. Measure numbers 11 and 12 are indicated. The score concludes with a double bar line.

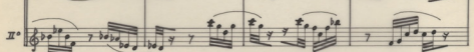
I° 

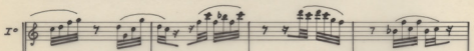
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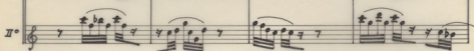
I° 

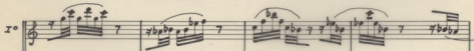
II° 


I° 

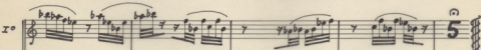
II° 


I° 


II° 

I° 

II° 

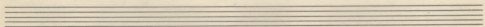
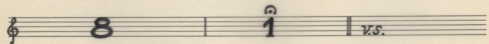
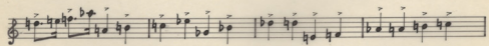
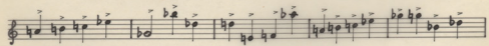
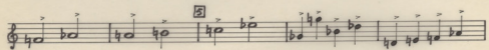
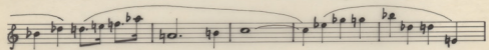
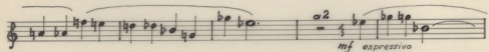
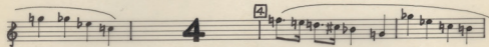
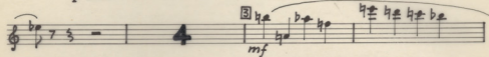
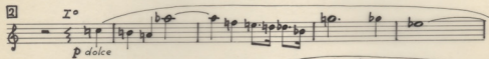
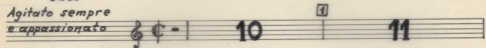
I° 

II° 

5 

III

♩ = 88

Agitato sempre
e appassionato

v.s.

10

I^o 1

II^o 1

ff

tr (a)

tr (b)

I^o

II^o

ff

tr (a)

tr (b)

11

12

I^o 7 2

II^o 7 2

f marcato

I^o

II^o

13

I^o

II^o

I^o

II^o

Ob.

-11-

14

I^o *ff*

II^o *ff*

α 2

15

I^o 3 1 *ff* *tr* (a)

div II^o 3 1 *ff* *tr* (b)

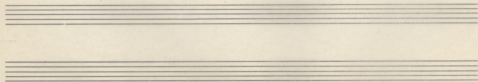
I^o *ff* *tr* (a)

II^o *ff* *tr* (b)

16 17

I^o 16 2 *tr* (a)

II^o 16 2 *tr* (b)



I°

II°

I°

II°

I°

II°

18 tempo I° $\text{♩} = 88$ I°

p *espressivo*

19

20 $\text{♩} = 160$

poco

14 13

attacca

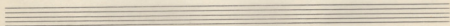
21

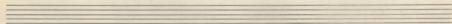
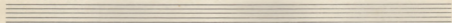
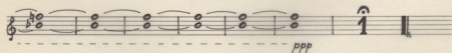
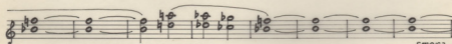
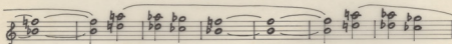
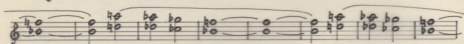
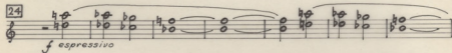
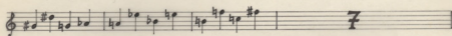
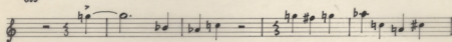
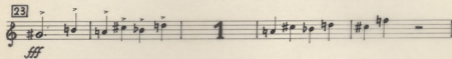
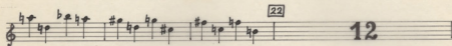
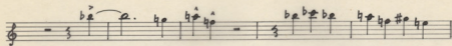
ff

1

ff

V.S.





IV

tacet

V

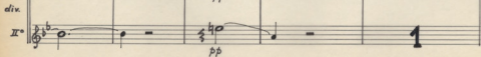
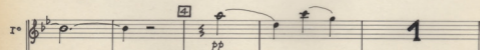
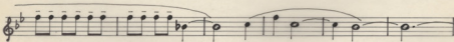
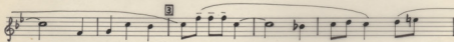
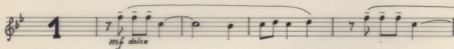
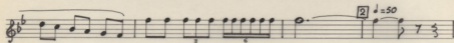
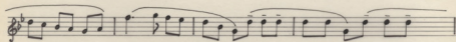
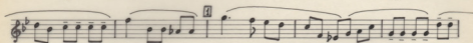
Andante tranquillo e dolce

$\text{♩} = 44$

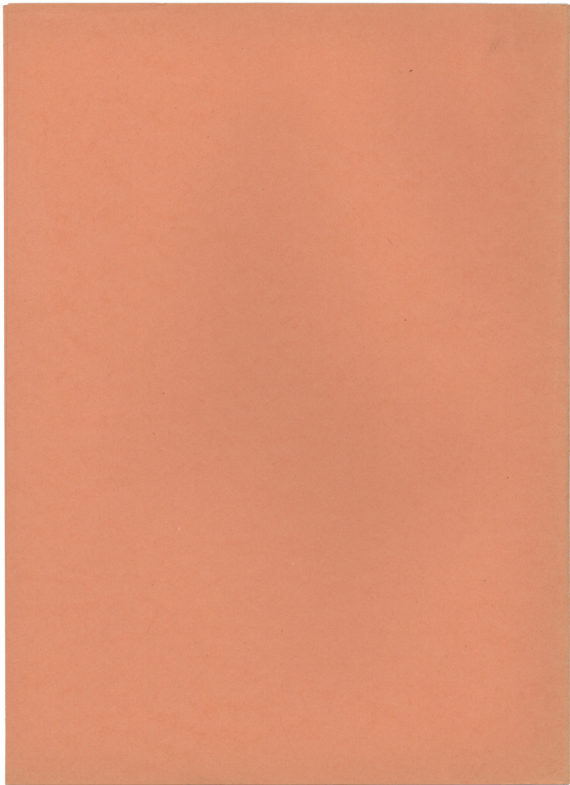
$\frac{3}{4}$ \flat

6

pp dolce



J



2 CLARINETTI

(Cl.)



2 CLARINETTI

I° *div.* 5 *mf*
 II° *mf*
crescendo
crescendo
 I° *pp*
 II° *pp*
6 *p* *oppressivo*
 I° **3**
 II° **3**

II

Vivo, con lamento

♩ = 176-184

I° 3 1 *pp*

II° 3 1 *pp*

I° 6 *p*

II° 6 *p*

3

f subito

4

5

p espressivo

6

10

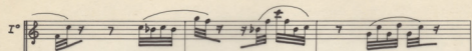

7

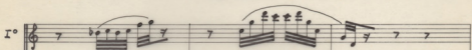
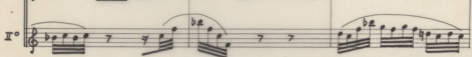
mf

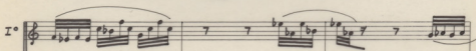

8

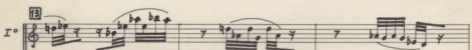
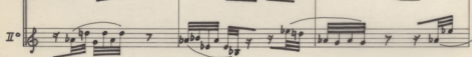
p

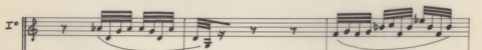
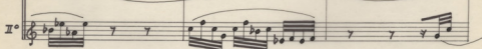
This page contains a musical score for two systems, each with two parts labeled I° and II°. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The first system begins with a dynamic marking of *f* (forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The second system includes a rehearsal mark **12** above the first measure of the I° part. The score concludes with a double bar line.

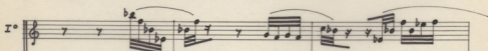
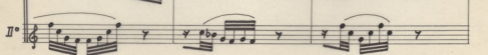
I°  II° 

I°  II° 

I°  II° 

13 I°  II° 

I°  II° 

I°  II° 

The musical score consists of five systems, each with two staves labeled I° and II°. The notation is as follows:

- System 1:** I° staff starts with a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. It contains a series of eighth and sixteenth notes with slurs and accents. II° staff contains a similar rhythmic pattern with slurs and accents.
- System 2:** I° staff continues the melodic line with slurs and accents. II° staff continues the accompaniment with slurs and accents.
- System 3:** I° staff features more complex rhythmic patterns with slurs and accents. II° staff continues the accompaniment with slurs and accents.
- System 4:** I° staff continues the melodic line with slurs and accents. II° staff continues the accompaniment with slurs and accents.
- System 5:** I° staff concludes with a double bar line, a 4/4 time signature, and a common time signature. II° staff concludes with a double bar line, a 4/4 time signature, and a common time signature.

Below the fifth system, there are four sets of empty musical staves.

9

I° **2** *ff*

II° **2** *ff*

I°

II°

I°

II°

10

I° **1**

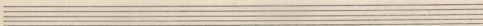
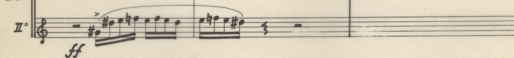
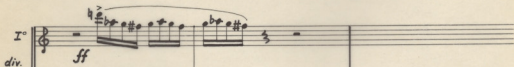
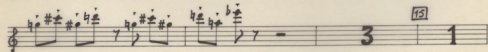
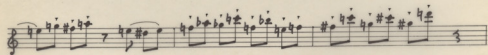
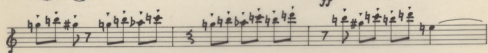
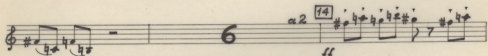
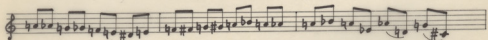
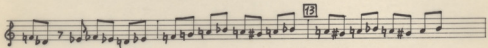
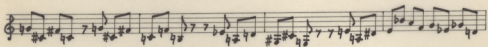
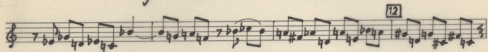
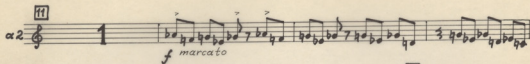
II° **1**

I° *ff*

II° *ff*

I° **1**

II° **1**



19

I° 2 6 $\frac{3}{2}$ 1 $\frac{2}{2}$ 3

II° 2 6 $\frac{3}{2}$ 1 $\frac{2}{2}$ 3

I° 7 *pp*

II° 7 *pp*

20 *poco* *più mosso* *d = 160* 13 13

I° 2 13 3

II° 2 13 3

I° *pp*

II° *pp*

ff *senza vibrato* *simile*

I° *ff* *senza vibrato* *simile*

II° *ff* *senza vibrato* *simile*

I°

II°

22

I°

II°

simile

I°

II°

[ff senza vibrato]

I°

II°

23

I°

II°

I°

II°

I°

II°

I°

II°

24

I° *simile*

II° *simile*

I°

II°

I°

II°

I°

II°

I°

II°

I°

II°

c1.

-16-

IV

tacet

V

Andante tranquillo e dolce $\text{♩} = 44$

3/4

7

pp dolce

1

cresc. ...

2 $\text{♩} = 50$

pp

dolce

pp

I°

div.

II°

I°

II°

C1.

3

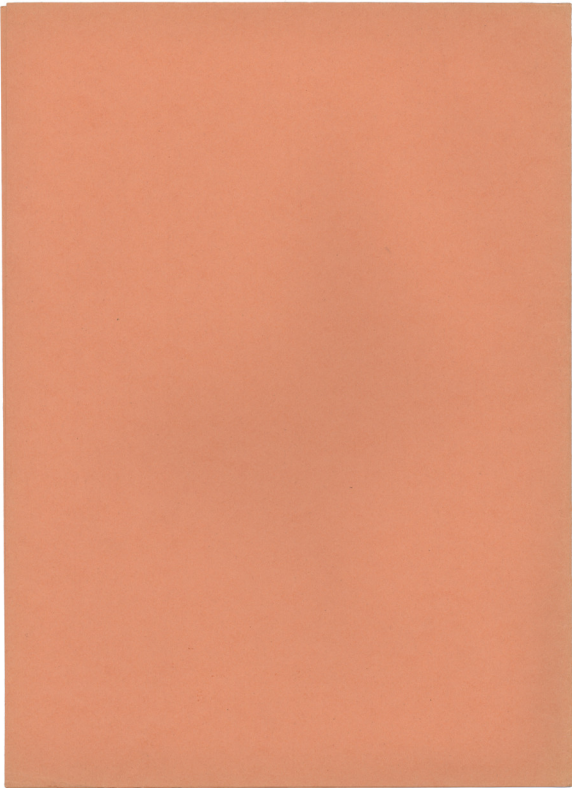
4

5

$\text{♩} = 46$

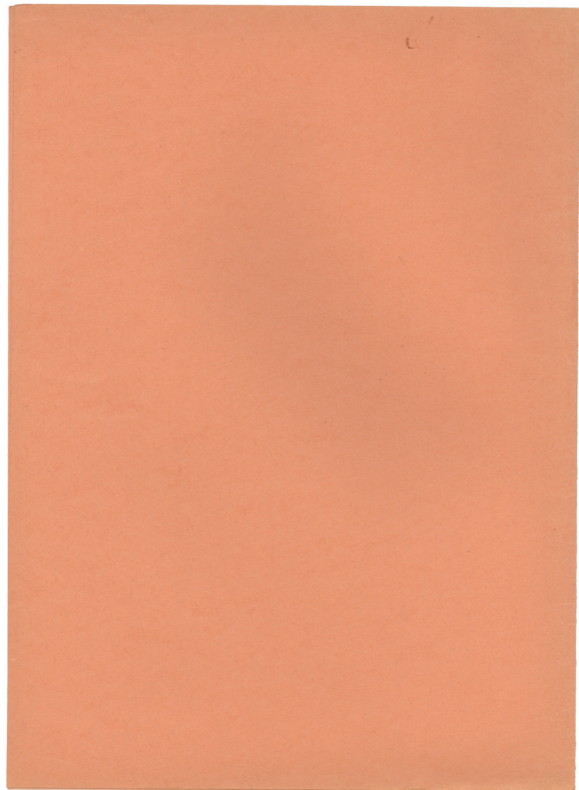
FINE

U



2 FAGOTTI

(Fg.)



2 FABOTTI

2 FAGOTTI

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I

Andante tranquillo e dolce $\text{♩} = 60$

divisi

I° 8 4 9 3/4

II° 8 4 9 3/4

f *p*

The musical score consists of eight systems, each with two staves labeled I° and II°. The key signature is two flats (Bb and Eb). The first system features a melodic line in the I° staff with a dynamic marking of *f* and a fermata over the final note. The II° staff provides a harmonic accompaniment. The second system shows a more active melodic line in the I° staff with a dynamic marking of *f*. The third system includes a first ending bracket over the final two measures of the I° staff, with a dynamic marking of *mf*. The fourth system features a *crescendo* marking in both staves. The fifth system continues the melodic development in the I° staff. The sixth system shows a melodic line in the I° staff with a dynamic marking of *mf*. The seventh system features a melodic line in the I° staff with a dynamic marking of *mf*. The eighth system concludes with a melodic line in the I° staff and a dynamic marking of *mf*.

Fg.

.3.

6

I° 2 - *pp* 1

II° 2 - *pp* 1

I° *p* *espressivo* 2

II° 2

II

Vivo, con lamento

$\text{♩} = 176-184$

divisi

1

I° 12 1

II° 12 1

I° *pp* 1 2 3 4 5

II° *pp* 1 2 3 4 5

I° *pp* 6 7 8 9 10 6

II° *pp* 6 7 8 9 10 6

2

I **1** **8**

II **1** **8**

9 **12** *f marcato*

10 *f sfaccato*

4 | **DA CAPO**
all

11 *f*

12

Five staves of musical notation in bass clef, 9/8 time signature. The music consists of eighth and quarter notes with various accidentals (sharps, flats, naturals). A box containing the number "13" is placed above the fourth staff. The piece concludes with a double bar line and the number "5" below it.

III

Agitato sempre e appassionato

$\text{♩} = 88$

9/8

10

Four numbered musical staves (1, 2, 3, 4) in bass clef, 9/8 time signature. Staff 1 has a fermata over the first measure and a first ending bracket. Staff 2 has a second ending bracket and the marking "p dolce". Staff 3 has a third ending bracket and the marking "mf". Staff 4 has a fourth ending bracket. The piece concludes with a double bar line and the number "8" below it.

Fg

5

20 | 1 | 6 *più mosso* | 4

α2
f

7 | 8 | 8 | 9 | 2

divisi
I°
II°
ff

I°
II°

I°
II°
10 | 4 | 4

f
I°
II°
simile
11 | 1 | 1

α2
f *marcato*

12

[f marcato]

13

I°

divisi

ff

II°

ff

I°

II°

I°

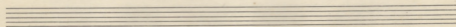
14

II°

I°

II°

Y.S.



I°

II°

I°

II°

I°

II°

I°

II°

I°

II°

I°

II°

I°

II°

18 Tempo I° $d = 88$ 19

I°

II°

I°

II°

20 *poco* più mosso $d = 160$
ff secco e marcato
attacca

α2

simile

21

22

Handwritten musical score for bass clef, measures 23-24. The score consists of 11 staves of music. Measure 23 is indicated by a boxed number '23' above the second staff. Measure 24 is indicated by a boxed number '24' above the sixth staff. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and bar lines. A double bar line with repeat dots is present at the end of the piece.

IV

tacet

V

Andante tranquillo e dolce

 $\text{♩} = 44$ 3/4

9

Fg

-13-

I° *f*

II°

I° **4** *pp*

II°

I° *p* *espressivo*

II°

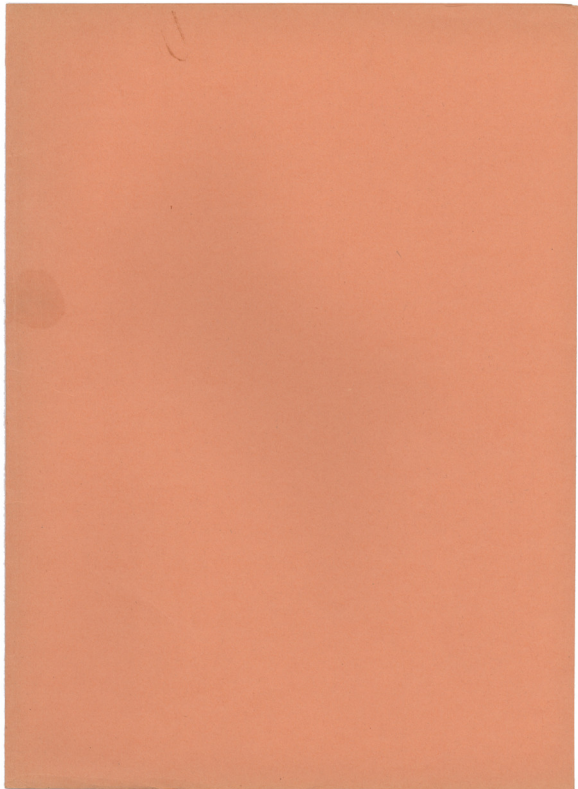
I° **5** $\text{♩} = 46$

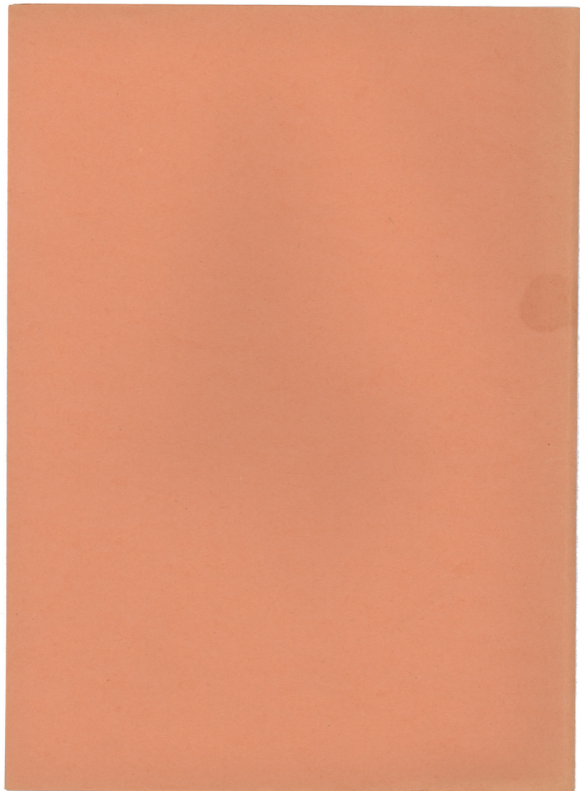
II°

I° **3** **4**

II° **3** **4**

FINE





4 CORN1

(cor)



4 CORNI

4 CORNI (Fa)

H MANA

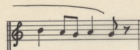
MIKH ΘΕΟΔΩΡΑΚΗ

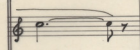
I

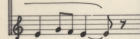
Andante tranquillo e dolce $\text{♩} = 50$

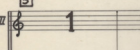
I° $\text{♩} = 50$ 4/4 8 8
 II° 4/4 8 8
 III° 4/4 8 8

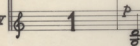
I° 6 1 *mf*
 II° 6 1 *mf*
 III° 6 1 *mf*

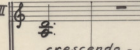
I  1 $\frac{3}{4}$ 17

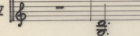
II  1 $\frac{3}{4}$ 17

III  1 $\frac{3}{4}$ 17

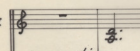
I-III  1 - - - -

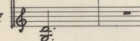
II-IV  1 - - - -

I-III  - - - -

II-IV  - - - -

crescendo - - -

I-III  - - - -

II-IV  - - - -

dim...

sordini

pp

sordini

pp

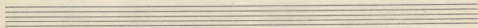
I-III  - - - -

II-IV  - - - -

I°

3

3



II

Vivo, con lamento

♩ = 176-184

I: II°

3/8

4

I°
sordino

7 7

p

III: IV°

3/8

4

I: II° 10

III: IV° 10

1

I: II° p

III: IV°

2

I: II° 6

III: IV° 6

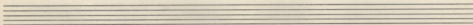
3

I: II° 7

III: IV°

4

p



5

I: II 8 3 I° 7 7 \sharp 7 7 3
pp

III: IV 8 3 III° 7 7 \sharp 7 7 3
pp

I: II I° 7 1 I° 7 7 \sharp 7 7 7 7 7 7

III: IV III° 7 1 - - - -

6

I: II 15

III: IV 15

7

I: II 5 I° *sordina* 7 7 I° 7 7 7
pp p

III: IV 5 7 -

I: II 1 I° 7 7 \sharp 7 7 7 7 1 I° 7 7 \sharp 7 7 2

III: IV 1 - *Flattergunge* 7 7 7 7 7 7 1 - 2
p

I: II I° 7 9 :|| 7/16

III: IV - 9 :|| 7/16 V.S.

Cor

-5-

9 $\text{♩} = \text{♩}$

I° $\text{♩} = \text{♩}$
f marcato

III° *f marcato*

II°-IV° *f*

I°

III°

II°-IV°

I°

III°

II°-IV°

I°

III°

II°-IV°

I°

III°

II°

10

I°

III°

II°

mf

p

I°

III°

I°

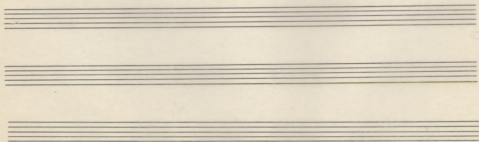
2

2

2

DA CAPO

all ϕ



11

The image shows a page of musical notation for a Cor (Cornet) ensemble. The score is divided into two systems, each containing four staves labeled I°, II°, III°, and IV°. The first system is marked with a box containing the number 11. The second system is marked with a box containing the number 12. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' (forte). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first system (measures 11-12) shows the beginning of a phrase with a forte dynamic. The second system (measures 13-14) continues the phrase, with a change in dynamics to a softer level. The notation is clear and professional, typical of a published musical score.

I°

III°

II°

IV°

I°

III°

II°

IV°

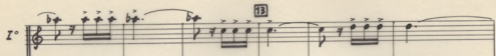
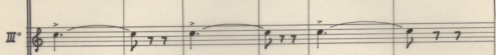
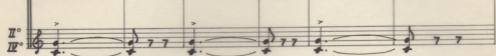
12

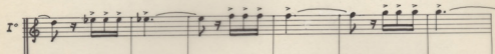
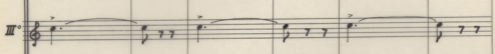
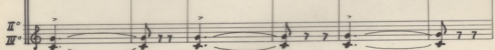
I°

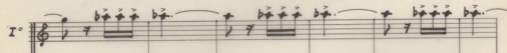
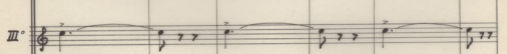

III°

II°

IV°

I^o 
III^o 
II^o 

I^o 
III^o 
II^o 

I^o 
III^o 
II^o 

I^o 
III^o 
II^o 

10 I°

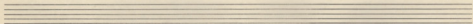
(I) I° II° III° IV°

I: II° III°

I: II° III°

I: II° III°

I: II° III° IV°



I: II°

III: IV°

I: II°

III: IV°

I: II°

III: IV°

12

I°

mf

I°

crescendo - - -

16

I: II°

III: IV°

17

ff

ff

I: II°

III: IV°

5

5

Con

-13-

18 *Tempo I°* $d = 88$ 19

20 *più mosso* $d = 160$ 21

I. II° *ff espressivo*

III. IV° *ff espressivo*

I. II°

III. IV°

TUTTI
CORNI: 22

23

24 *I° Corno*

dim.....

f espressivo

ff

ff

smorzando

smorzando

ppp

ppp

The image shows a musical score for two parts of a Cor (Corn), labeled I: I and III: III. The score consists of ten measures. The first two measures are marked *ff* (fortissimo). The third and fourth measures are also marked *ff*. The fifth and sixth measures are marked *smorzando* (diminuendo). The seventh and eighth measures are marked *ppp* (pianissimo). The ninth and tenth measures are also marked *ppp*. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings. The score ends with a double bar line and repeat signs.

IV

tacet

V

Andante tranquillo e dolce

 $\text{♩} = 44$ $\frac{3}{4}$

9

1

3 sordino

Solo (sord.)
pp dolce

2 $\text{♩} = 50$

3

I. III°

II. IV°

I. III°

4 sord. pp

II. IV°

f sord. pp

I. III°

II. IV°

3 15

I. III°

p espressivo

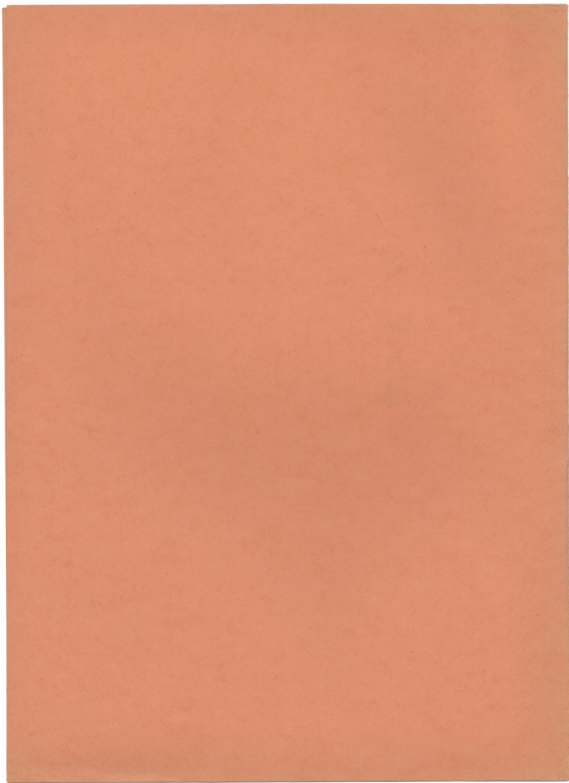
3 15

II. IV°

3 15

FINE

11



3 TROMBE

(Tr)



3 TROMBE

I^a *pp*

II^a *pp*

I^a 15 13

II^a 15 13

I^a *sordini* *Fluttergunge* *p* 1 3 6

II^a 1 3 6

I^a 5 12

II^a 5 12

I^a *f* *Fluttergunge* *(Flatt.)*

II^a *f* *Fluttergunge* *(Flatt.)*

I^a 16

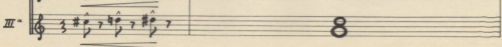
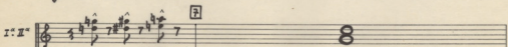
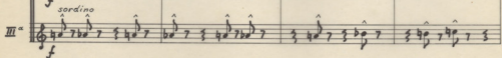
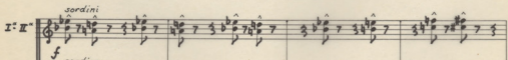
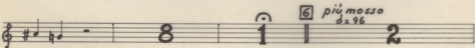
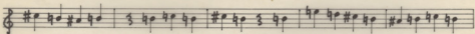
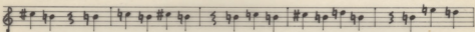
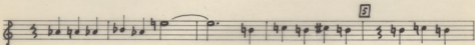
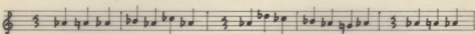
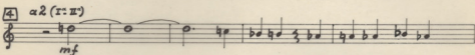
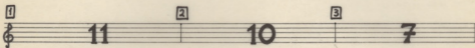
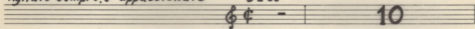
II^a 16

D. C. all

III

Agitato sempre, e appassionato

♩ = 88



I: II^a 8

mp

III^a

mp

I: II^a

III^a

I: II^a 9

mf staccato

III^a

mf staccato

I: II^a

III^a

I: II^a

III^a

I: II^a 10

2

III^a

2

14

I^a *f marcato*

II^a *f marcato*

I^a

II^a

I^a

II^a

15

I^a II^a **3** **2** *sordini* *mf*

III^a **3** **2** *sordino* *mf*

I^a II^a *cresc.*

III^a *cresc.*

16

I^a **9** *mp*

II^a **9** *mp*

I^a
 II^a

I^a **17** I^a
 II^a *ff* *mf* *vac.* III^a *vac.*

I^a II^a
 III^a

I^a II^a
 III^a

I^a II^a
 III^a

I^a II^a **18** *Tempo I^o* $\text{♩} = 88$
 III^a

I^a II^a 1 10
 III^a 1 10

Detailed description of the musical score: The page contains a piano score with multiple systems. The first system has two staves, I^a and II^a. The second system has two staves, I^a and II^a, with a box containing the number 17 above the first staff. The third system has two staves, I^a II^a and III^a. The fourth system has two staves, I^a II^a and III^a. The fifth system has two staves, I^a II^a and III^a. The sixth system has two staves, I^a II^a and III^a. The seventh system has two staves, I^a II^a and III^a. The eighth system has two staves, I^a II^a and III^a. The ninth system has two staves, I^a II^a and III^a. The tenth system has two staves, I^a II^a and III^a. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *mf*, and *vac.*. A tempo marking *Tempo I^o* and a metronome marking $\text{♩} = 88$ are present in the seventh system. The final system shows a 3/4 time signature and a 10-measure rest for the first two staves.

19

poco

I: II

III

20 *più mosso* $d = 160$

f

I: II

III

I: II

III

21

I: II

III

I: II

III

22

I: II

III

V

Andante tranquillo e dolce $\text{♩} = 44$ 3
4

9

3
4

9

1

2

 $\text{♩} = 50$

3

10

8

11

10

8

11

4

5

 $\text{♩} = 46$ *sordini*

10

2

3

I^o III^o

10

2

3

II^oI^o III^o

3

4

II^o

3

4

FINE

J



3 TROMBONI

(Trb)



3 TROMBONI

3 TROMBONI

H MANA

MIKH ΘΕΟΔΩΡΑΚΗ

I

tacet

II

Vivo, con lamento

♩ = 126-184

I°

II°

III°

3/8

8

3/8

8

12

11

II

12

11

I: II° 2 12 2 *sordini* Flattergange *f*

III° 12 2 -

I: II° 4 *senza sordino* 2 14

III° 4 - 2 14

10

I: II° 2 1 1

III° 2 1 1

mf *sf*

I: II° 2 4

III° 2 4

DA CAPO
al \diamond

11

I: II° *f*

III° *f*

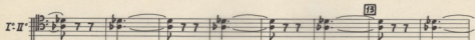
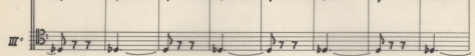
I: II°

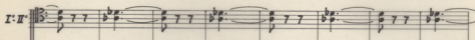
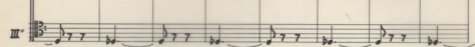
III°

12

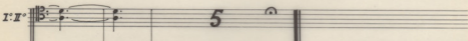
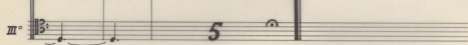
I: II°

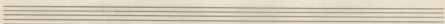
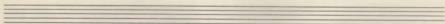
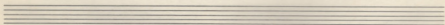
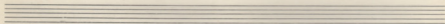
III°

I: II° 
III° 

I: II° 
III° 

I: II° 
III° 

I: II° 
III° 

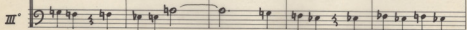
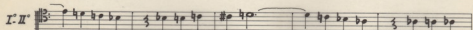
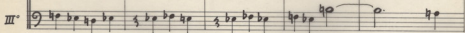
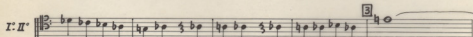
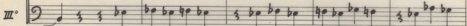
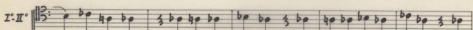
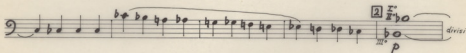
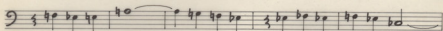
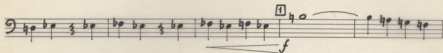
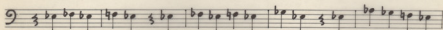


III

Agitato sempre e appassionato

♩ = 88

a3

*mf*

4

5

v.s.

6 *più mosso* $\text{♩} = 96$

I: II° *sordini* f

III° *sordino* f

7 f

I: II° *sordini* mf *secco*

III° *sordino* mf *secco*

8 mf

9 α^2 *via sord.* ff

III° *via sord.* ff

10 *sordini* f

III° *sordino* f

11

I: II°

III°

I: II°

III°

12

I: II°

III°

13

I: II°

III°

I: II°

III°

14

I: II°

III°

v.s.

Trb.

-10-

17 a^2

I: II° ff

III° ff

18 *Tempo I°* $d = 88$

I: II° 5 11

III° 5 11

19 *poco*

I: II° 6 14

III° 6 14

20 *più mosso* $d = 160$

I: II° f sfz sfz 2 3 sfz sfz - sfz 2

III° f sfz sfz 2 3 sfz sfz - sfz 2

I: II° sfz sfz - sfz sfz - sfz sfz sfz sfz 1

III° sfz sfz - sfz sfz - sfz sfz sfz sfz 1

21

I: II° sfz sfz - 1 - sfz sfz - sfz

III° sfz sfz - 1 - sfz sfz - sfz

V.S.

Trb.

-11-

I: II°

III°

mf

I: II°

22

III°

mf

I: II°

2

III°

mf

I: II°

23

III°

mf

I: II°

1

III°

mf

I: II°

1

7

III°

mf

24

I: II° 2 3 sfz sfz 2 3 sfz sfz sfz

III° 2 3 sfz sfz 2 3 sfz sfz sfz

I: II° 2 3 sfz sfz - sfz sfz - 3 sfz sfz sfz sfz

III° 2 3 sfz sfz - sfz sfz - 3 sfz sfz sfz sfz

I: II° 1 3 sfz sfz 1 3 sfz

III° 1 3 sfz sfz 1 3 sfz

I: II° sfz sfz - sfz - 2 - 3 sfz sfz -

III° sfz sfz - sfz - 2 - 3 sfz sfz -

I: II° sfz sfz - 3 sfz sfz sfz sfz - 10

III° sfz sfz - 3 sfz sfz sfz sfz - 10

IV

tacet

V

Andante tranquillo e dolce $\text{♩} = 44$ I° $\text{♩} = \frac{3}{4}$

9

III° $\text{♩} = \frac{3}{4}$

9

①

②

 $\text{♩} = 50$

③

I°

10

8

11

III°

10

8

11

④

⑤

 $\text{♩} = 46$

I°

10

2

 \sharp 7 7 -

III°

10

2

 \flat 7 7 -

I°

3

3

3

4

III°

3

3

4

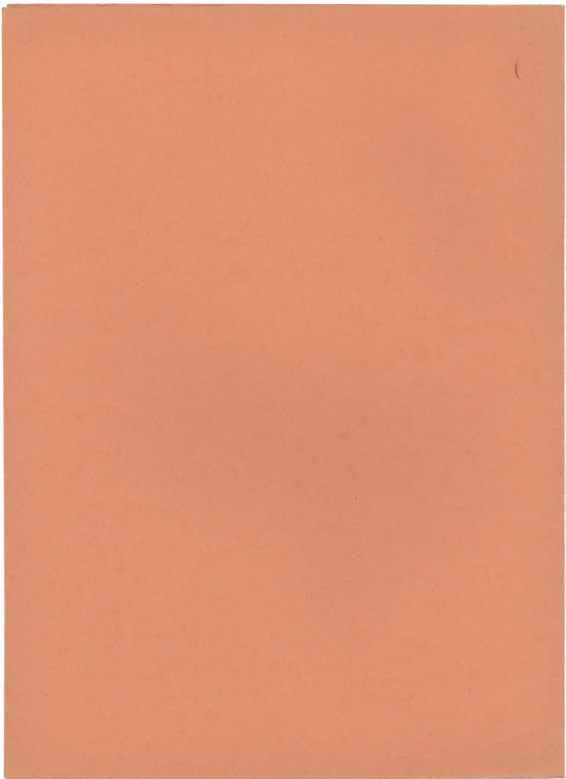
FINE

U



TUBA

(Tu.)



TUBA

TUBA

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I

tacet

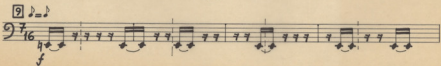
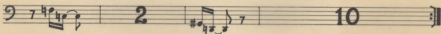
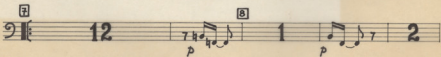
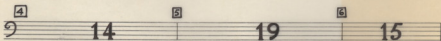
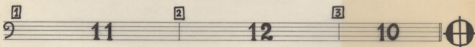
II

Vivo con lamento

♩ = 176-184

2 $\frac{3}{8}$

12



mf sfz mf

DA CAPO
al



[11]

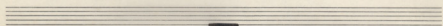
sempre marcato

mf

V.S.

Tu

(*f, e marcato*)

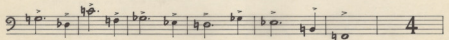
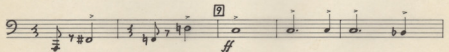
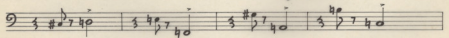
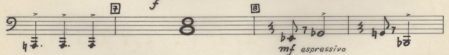
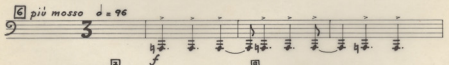
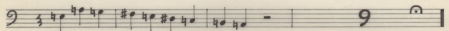
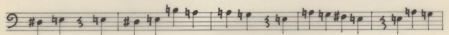
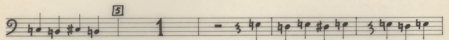
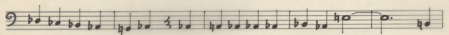
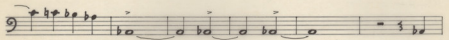
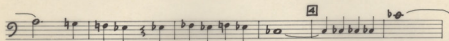
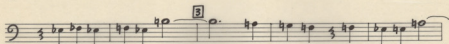


III

Agitato sempre, e appassionato $\text{♩} = 88$

mf

70



Tu

10 3

11

12 2

13 5

14 4 1

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

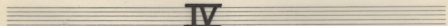
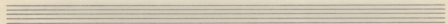
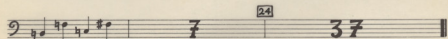
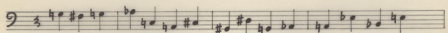
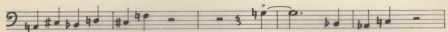
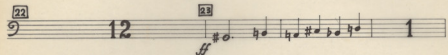
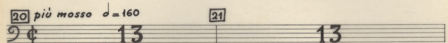
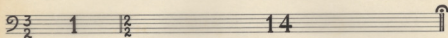
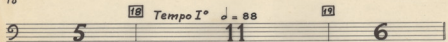
15 3

16 8

mf espressivo

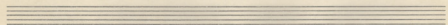
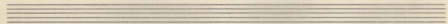
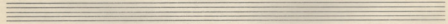
17 *ff*

Tu

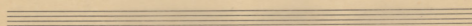
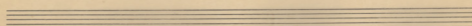
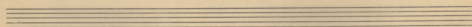
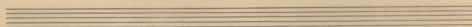
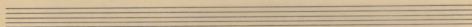
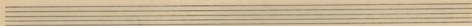
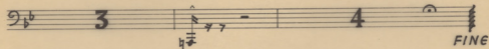
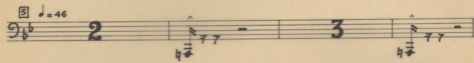
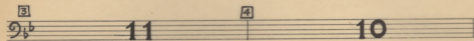
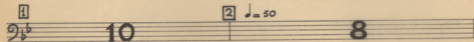
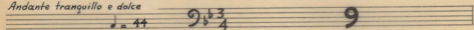


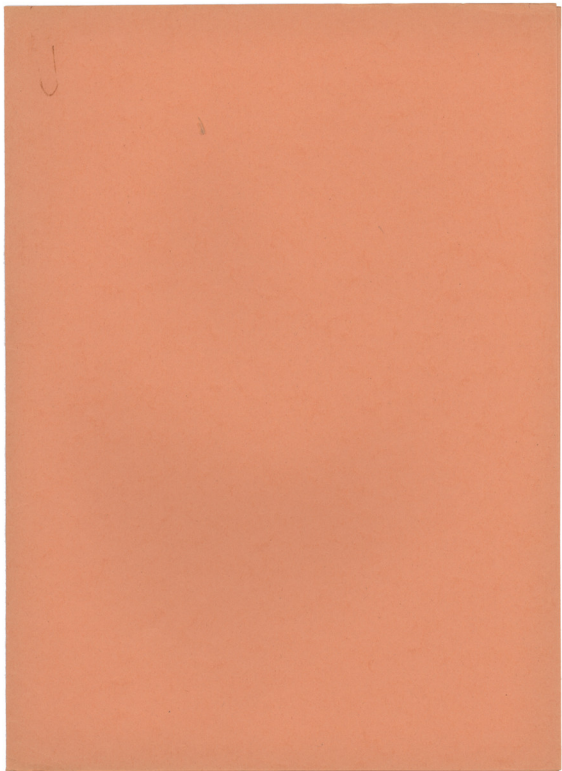
IV

tacet



V

Andante tranquillo e dolce





TIMPANI

(T.)

11

TIMPANI

TIMPANI

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I
tacet

II

Vivo, con lamento

Solo
pp

1 6 mf

2 12 f

1 2

1 4

p

7

8

8

2

colle baguette di legno

f

4

3

sfz sfz sfz

7

12

7

13

11

14

1

f

3

f

8

8

v.s.

T

-5-

17 *colle baquette di legno*

f

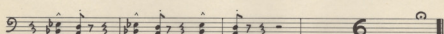
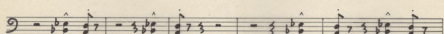
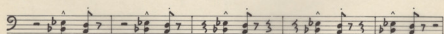
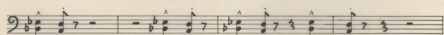
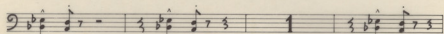
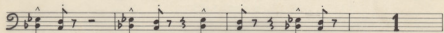
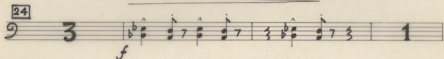
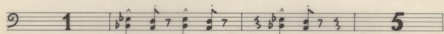
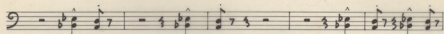
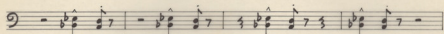
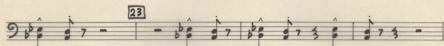
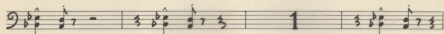
18 *Tempo I^o* $\text{♩} = 88$

19

20 *più mosso* $\text{♩} = 160$

21

22



sobito *p* dim.....

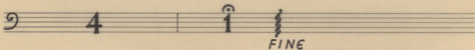
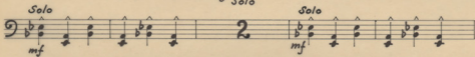
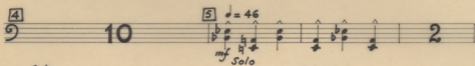
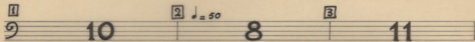
IV

tacet

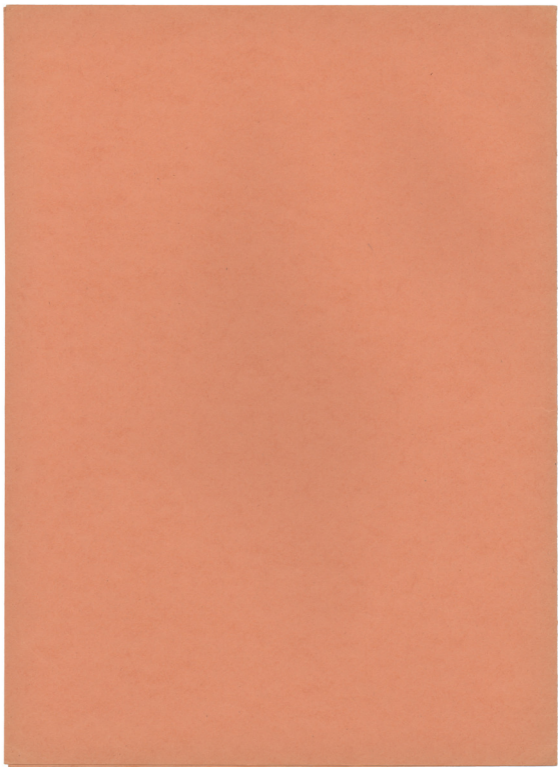
V

Andante tranquillo e dolce

$\text{♩} = 44$
 $\frac{3}{4}$



11



I^a BATTERIA

(I.)

I^o BATTERIA

U

I^a BATTERIA

2 Tom-Tom
Campane

H MANA

MIKH ΘΕΟΔΩΡΑΚΗ

I

tacet

II

Vivo, con lamento

2 Tom-Tom $\text{♩} = 176-184$ $\frac{3}{8}$ 12

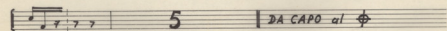
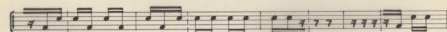
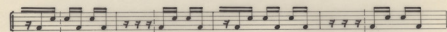
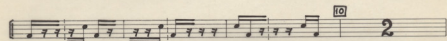
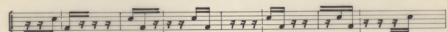
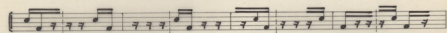
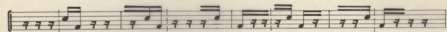
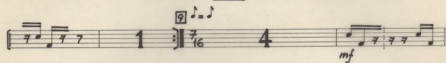
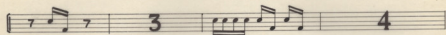
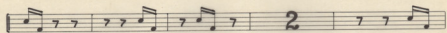
1 11 2 12

3 10 4 14

5 19 6 15

7 2 Tom-Tom p 1 7 7 7 2 7 7 7

3 2 8 7 7 7



14

V.S.

ff

12

13

5

III

Agitato sempre ed appassionato $\text{♩} = 88$

Tom-Tom



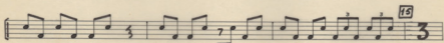
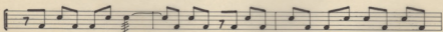
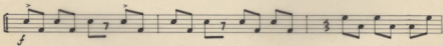
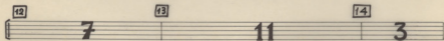
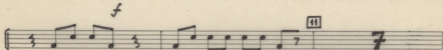
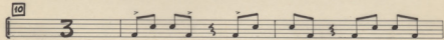
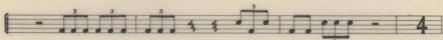
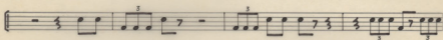
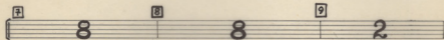
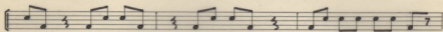
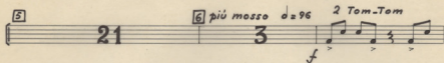
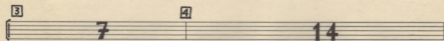
10

1

11

2

10



23

24

mf

10

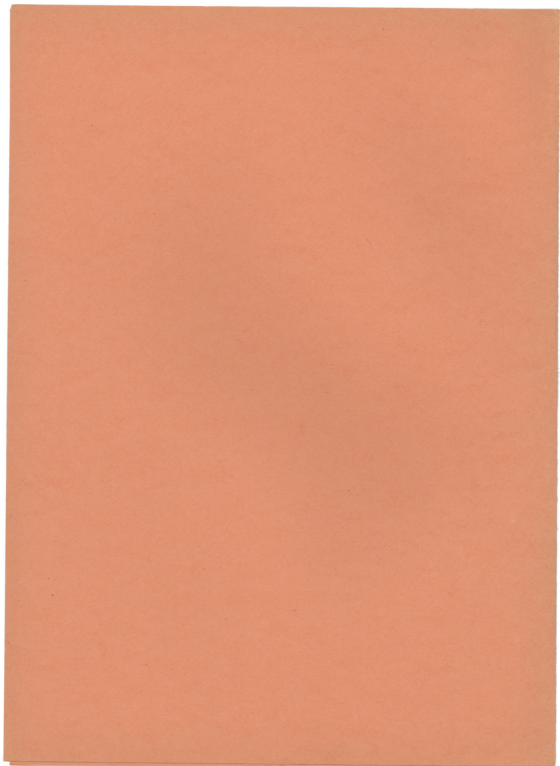
IV

tacet

V

tacet

10



*II^a BATTERIA**(II)*

11

II^a BATTERIA

II^a BATTERIA

Wood-block
Grande Cassa
Tam-Tam

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

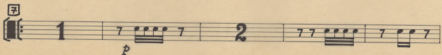
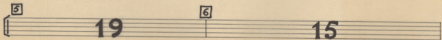
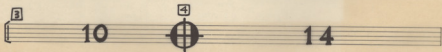
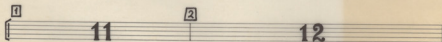
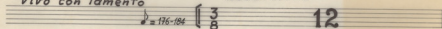
I

tacet

II

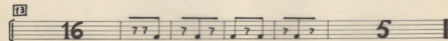
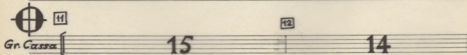
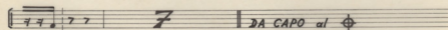
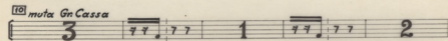
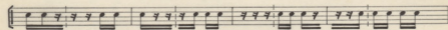
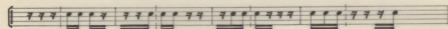
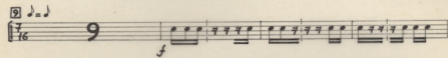
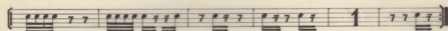
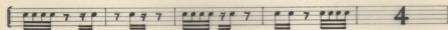
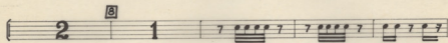
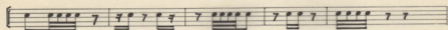
Vivo con lamento

Wood-block



II

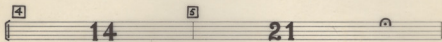
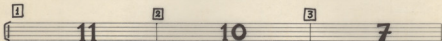
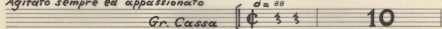
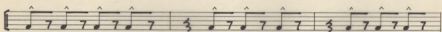
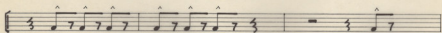
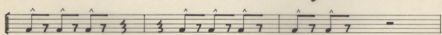
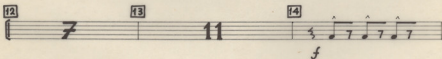
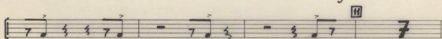
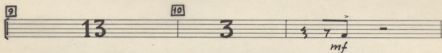
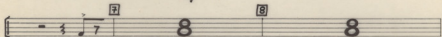
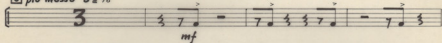
-2-

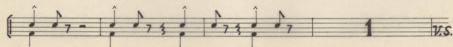
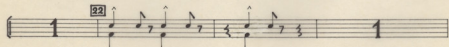
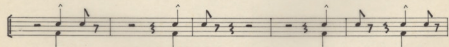
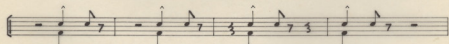
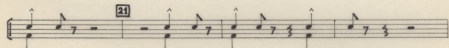
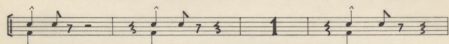
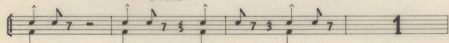
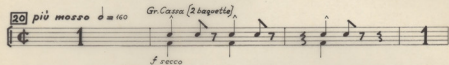
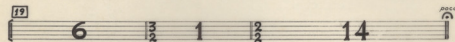
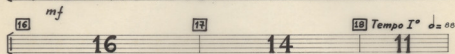
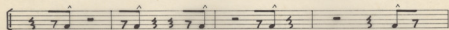
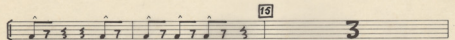


III

Agitato sempre ed appassionato

Gr. Cassa

 $\text{♩} = 88$ 6 *più mosso* $\text{♩} = 96$ 



II

-5-

Musical score for II, page 494, measures 23-32. The score consists of ten staves of music. It features a sequence of rhythmic patterns and rests, with various time signatures (3/4, 1, 5/4) and dynamic markings (f). Measure numbers 23, 24, and 6 are indicated.

The score begins with measure 23, marked with a box containing the number 23. The music consists of eighth and quarter notes, often beamed together, with rests. The time signature changes from 3/4 to 1, and then to 5/4. Measure 24 is marked with a box containing the number 24. The music continues with similar rhythmic patterns, including a dynamic marking of *f* (forte). The score concludes with measure 6, marked with a box containing the number 6, followed by a double bar line and a fermata.

IV

tacet

V

Andante tranquillo e dolce $\text{♩} = 44$ Gr. Cassa
Tam. Tam3
4

9

1

10

2

 $\text{♩} = 50$

8

3

11

4

10

5

 $\text{♩} = 46$

2

Gr. Cassa

7 7 -

3

7 7 -

3

7 7 -

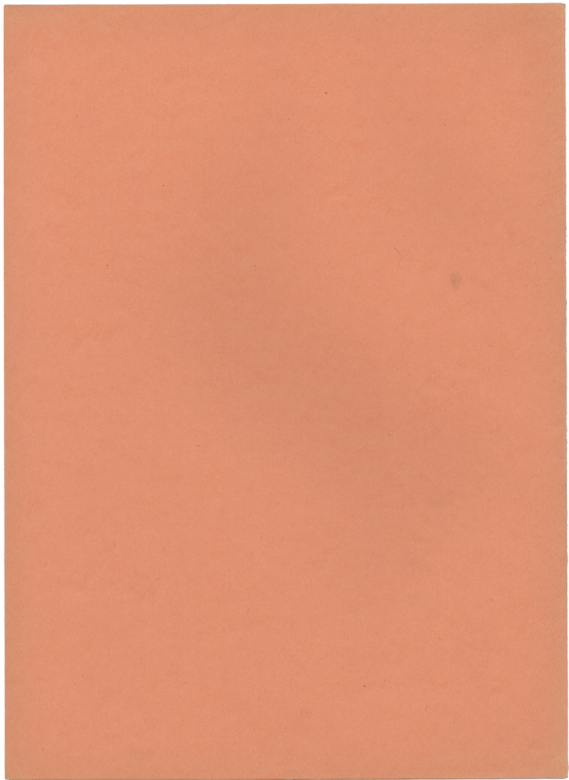
3

T. Tam

ppp

FINE

11



III^m BATTERIA

(III.)

6

III^e BATTERIA

III^a BATTEPIA

Tamburo militare
Piatto
Wood-block
Triangolo
Vibrafono

H MANA

MIKH ΘEOΔΩΡΑΚΗ

I

tacet

II

Vivo, con lamento

♩ = 76-104

Tamburo militare

3/8

12

1 2 3

11 12 10

4 5

14 19

6 7

15 13

8 9

18 Tamburo

7/16

f

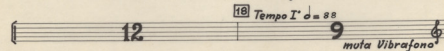
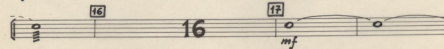
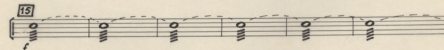
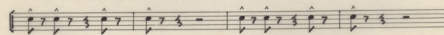
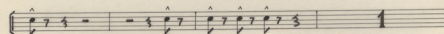
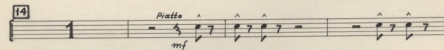
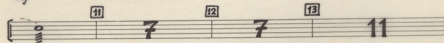
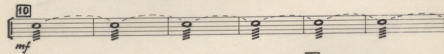
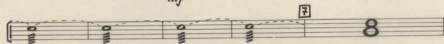
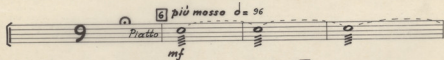
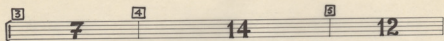
III

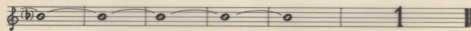
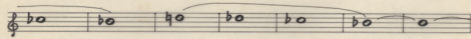
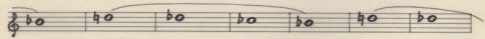
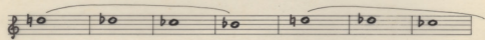
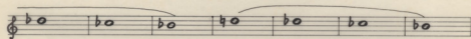
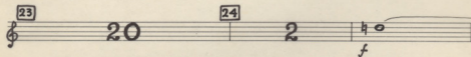
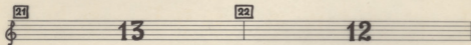
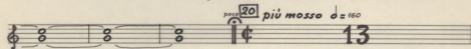
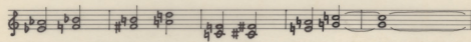
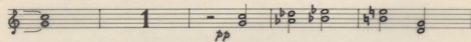
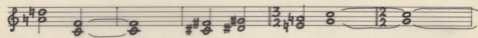
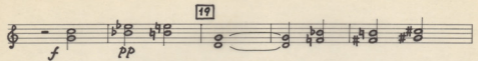
12 | DA CAPO al

11 Piatto 12
15 14
13 17 Piatto colle baquette
5

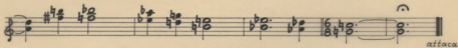
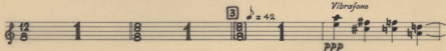
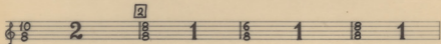
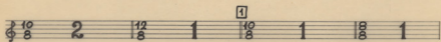
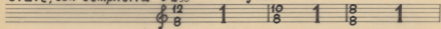
III

Agitato sempre ed appassionato
Piatto $\text{♩} = 80$
11 10
10

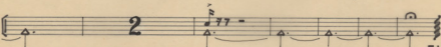
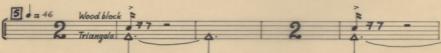
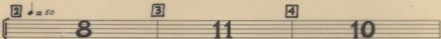
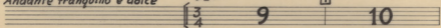




IV

Grave, con semplicità $\text{♩} = 50$ Vibrafono

V

Andante tranquillo e dolce $\text{♩} = 44$ 

FING

11



ARPA

(AP)

ARPA

ARPA

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I

tacet

II

tacet

III

Agitato sempre, e appassionato

♩ = 88

		10
		10

1		11	2		10	3		7
		11			10			7

Ap

4 5

14	21
14	21

6 *più mosso* $\text{♩} = 96$ 7 8 8

7	8	8
7	8	8

9 10 11

13	7	7
13	7	7

12 13

7	11
7	11

14 15

12	7
12	7

16 17

16	13
16	13

18 *Tempo I* $\text{♩} = 88$ *fff*

p 1 2 3 4

5 6 7 8 9

19 *fff*

10 1 2 3

4 5 6 3 2 1

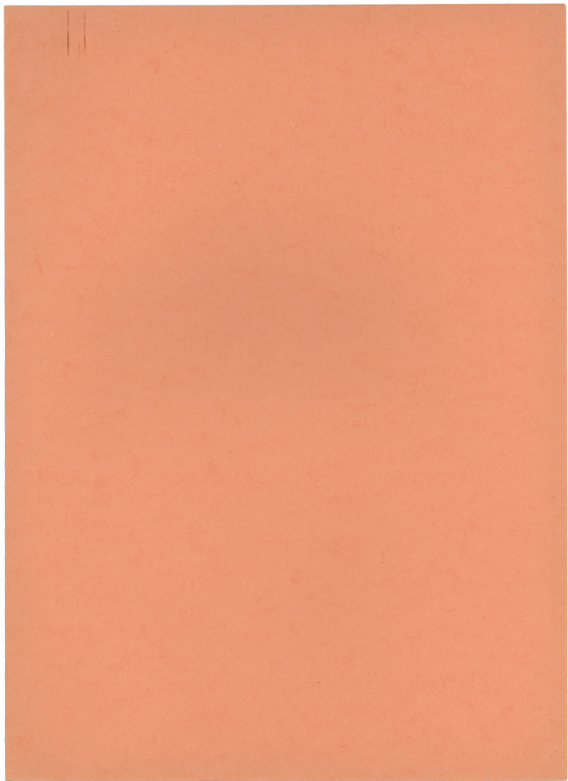
20 *p*

2 3 4 5 2

tacet...

IV *tacet*

V *tacet* *FINE*





PIANO e CELESTA

(P + C+)



CELESTA
e **PIANO**

PIANO e CELESTA

H MANA

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

I



tacet

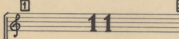
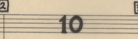
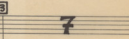
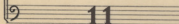
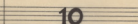
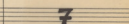
II

tacet

III

Agitato sempre e appassionato

	$\text{♩} = 88$	
		10
Celesta		10

		
11	10	7
		
11	10	7

4 5

14 21

14 21

6 *più mosso* $\text{♩} = 96$ 7 8 8

7 8 8

7 8 8

9 10 11

13 7 7

13 7 7

12 13 14

7 11 12

7 11 12

15 16

7 16

7 16

17 18 *Tempo I°* $\text{♩} = 88$

14 2 v.s.

14 2

82

ff

83

f

84

p

85

p

86

p

87

p

poco
PIANO
poco

20 *più mosso* $\text{♩} = 160$

Piano *f marcato sempre*

21

f marcato sempre

22

System 22, measures 1-4. The system consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The grand staff provides harmonic support with chords and moving lines. The bass staff features a steady eighth-note accompaniment with slurs and accents.

System 22, measures 5-8. The treble staff continues the melodic line. The grand staff shows more complex chordal textures. The bass staff maintains the eighth-note accompaniment.

System 22, measures 9-12. The treble staff features a triplet of eighth notes in measure 10. The grand staff and bass staff continue their respective parts.

23

System 23, measures 1-4. The treble staff begins with a triplet of eighth notes. The grand staff and bass staff provide accompaniment.

First system of musical notation, consisting of two grand staves (treble and bass clefs) with multiple voices and piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation, continuing the piece with two grand staves. The piano accompaniment continues with its intricate rhythmic texture.

Third system of musical notation, showing further development of the musical themes in two grand staves.

Fourth system of musical notation, concluding the page. A box containing the number "24" is placed above the first staff of this system. The piano part continues with its characteristic rhythmic complexity.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of a complex melodic line in the upper voice and a dense, rhythmic accompaniment in the lower voices, primarily using eighth and sixteenth notes.

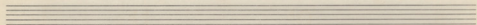
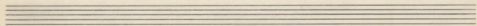
Second system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with a complex melodic line in the upper voice and a dense, rhythmic accompaniment in the lower voices.

Third system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with a complex melodic line in the upper voice and a dense, rhythmic accompaniment in the lower voices.

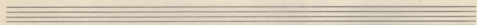
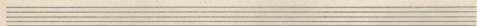
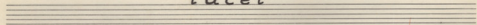
Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with a complex melodic line in the upper voice and a dense, rhythmic accompaniment in the lower voices.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a bass clef. The bottom staff is a lower bass clef. The music includes various notes, rests, and accidentals, with some notes marked with an accent (^). A fermata is present over a note in the bottom staff in the final measure.

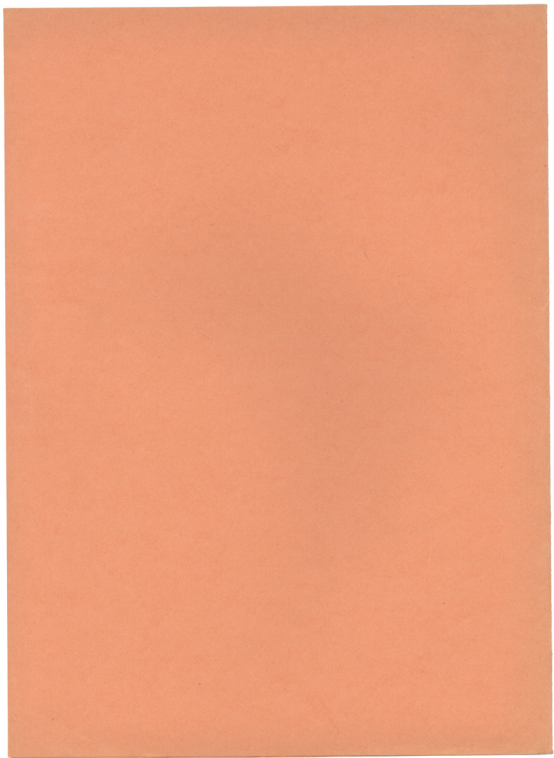
The second system of music consists of three staves. The top staff is a treble clef. The middle staff is a bass clef. The bottom staff is a lower bass clef. The music includes rests, a fermata, and a double bar line. The bottom staff has some notes and rests in the first measure.



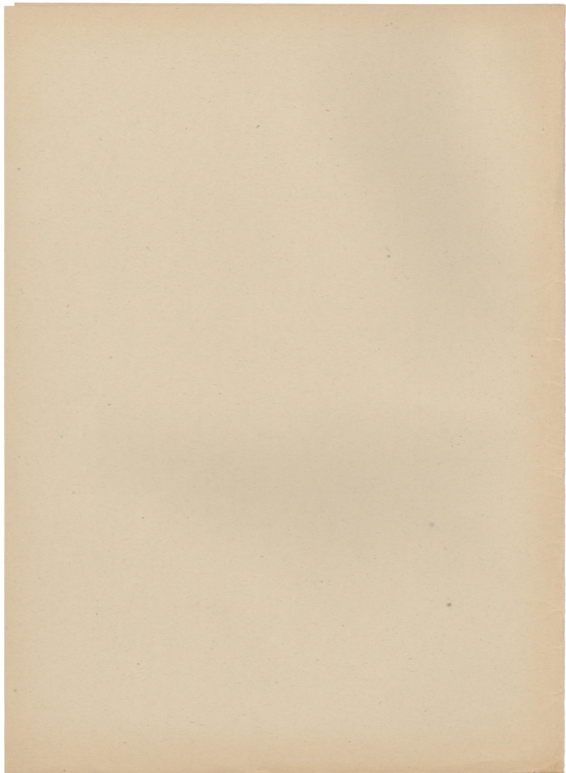
IV
tacet



U



Xopadu



„ Η ΜΑΝΑ „

ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ

♩ = 50

1

Andante tranquillo e dolce

SOPR. *sotto voce* Τώ-ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά-πά — ντε.

C/ALTI *sotto voce* Τώ-ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά-πά — ντε.

TEN. *sotto voce* Τώ-ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά-πά — ντε.

BASSI

SOPR. ① κα και κεί ετός βρά-χους Τώ-ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά-πά — ντε.

C/ALTI ① κα και κεί ετός βρά-χους Τώ-ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά-πά — ντε.

TEN. ① κα και κεί ετός βρά-χους Τώ-ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά-πά — ντε.

BASSI ① Τώ — ρα πού ή ξά-στε-ρη νύ-χτα μο-νά-χους μās ή-ρε ά — πά-ντε-κα και

cresc. poco a poco

SOPR.
κα και κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε

cresc. poco a poco

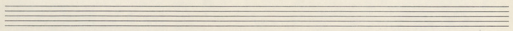
C'ALTI
κα και κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε-κα και

cresc. poco a poco

TEN.
κα και κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε

cresc. poco a poco

BASSI
κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε



② *mf (cresc...)*

SOPR.
κα ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε-κα και

② *mf (cresc...)*

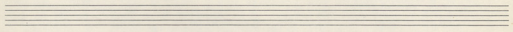
C'ALTI
κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε

② *mf (cresc...)*

TEN.
κα και κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε-κα και

② *mf (cresc...)*

BASSI
κα και κει ετς Βρα-χους Τω-ρα που η φα-ετς-ρη νυ-κτα μο-να-χους μας ηυ-ρε α-πα-υτε



f *p* ③

SOPR. κεί στους βρά-κους Σί-ζε-ται ή θά-λας-αι-γα-λι-νά *mf* Τώ-ρα πά-νοί-γε-ται

C/ALTI κεί στους βρά-κους Σί-ζε-ται ή θά-λας-αι-γα-λι-νά *mf* Τώ-ρα πά-νοί-γε-ται

TEN. κεί στους βρά-κους Σί-ζε-ται ή θά-λας-αι-γα-λι-νά *mf* Τώ-ρα πά-νοί-γε-ται

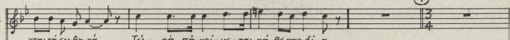
BASSI κα και στους βρά-κους Σί-ζε-ται ει-γα-λι-νά *p* ③

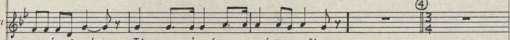
SOPR. κά-θε καρ-δί-α Στή λύ-πη ά-κού-ες-τε μίαν ί-στο-ρί-α πού τήν αι-θά-νο-

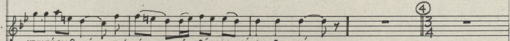
C/ALTI κά-θε καρ-δί-α Στή λύ-πη ά-κού-ες-τε μίαν ί-στο-ρί-α πού τήν αι-θά-νο-

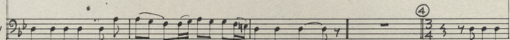
TEN. κά-θε καρ-δί-α Στή λύ-πη ά-κού-ες-τε μίαν ί-στο-ρί-α' πού τήν αι-θά-νο-

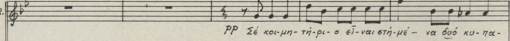
BASSI *mf* Τώ-ρα πά-νοί-γε-ται κά-θε καρ-δί-α Στή-λύ-πη ά-κού-ες-τε

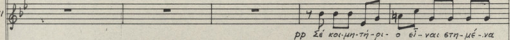
COPR. 
 υται τὰ εω-θη-κά Τώ - ρα πᾶ-νοί-γε-ται κά-θε καρ-δί-α

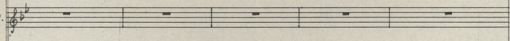
C./ALTI 
 υται τὰ εω-θη-κά Τώ - ρα πᾶ-νοί-γε-ται κά-θε καρ-δί-α

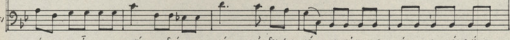
TEN. 
 υται τὰ εω-θη-κά πού τήν — αἰ-εθά-νο-νται τὰ εω-θη-κά

BASSI 
 μίαν ἰ-στο-ρί-α πού τήν — αἰ-εθά-νο-νται τὰ εω-θη-κά
 PP Σέ κοι-μη-

SOPR. 
 PP Σέ κοι-μη-τή-ρι-ο εἶ-ναι βτή-μέ-να δύο κυ-πα-

C./ALTI 
 PP Σέ κοι-μη-τή-ρι-ο εἶ-ναι βτή-μέ-να

TEN. 

BASSI 
 τή-ρι-ο εἶ-ναι βτή-μέ-να δύο κυ-πα-ρί- εἰά-δέ-φω-μέ-να πὸ πρᾶ-βι-γί-ζουρε μέσ βτός σταυ-

cresc. f

SOPR. *ri - εἰά-δεξ-φω-μέ- να πὸ πρᾶ-εἰ-νί-τε-νε πὸ πρᾶ-εἰ-νί-τε-νε μείστές σταυ-ρούς ὄ-ταν με-*

cresc. f

C/ΑΛΤΙ *δύο — κυ-πα-ρί-μιά-δεξ-φω-μέ- να πὸ πρᾶ-εἰ-νί-του-νε μείστές σταυ-ρούς f Ὁ-ταν με-εἶ —*

ΤΕΝ. *mp* *Sé* *κοι-μη-τή-ρι-ο εἶ-ναι εἰη-μέ-να δὲ* *κυ-πα-ρί — εἰά-δεξ-φω-μέ-να πὸ πρᾶ-εἰ-νί-τε-νε μείστές σταυ-*

ΒΑΣΣΙ *ρούς — f Ὁ-ταν με-εἶ — νυκτακαταβῆ-ζαν ὅτι-νε μοι ἂν τᾶ — βλε-*

SOPR. *εἶ-νυ-κτα κα-τα-βου-ῖ-ζον* *οἶ-νε — μοι ἂν τᾶ βλε-πέσι* *κυ-μα-τί-των ἔ-λεες ὡς κρά-τε-ρε τῆς ζω-ντα-*

C/ΑΛΤΙ *— νυκτακαταβῆ-ζαν οἶ-νε — μοι ἂν τᾶ βλε-πέσι* *κυ-μα-τί-των ἔ-λεετο* *κρά-τε-ρε τῆς ζω-ντα-ρούς!*

ΤΕΝ. *ρούς ὄ-ταν με-εἶ — νυ- κτακαταβῆ-ζαν οἶ-νε μοι ἂν τᾶ βλε-πέσι πῶς κυ-μα-*

ΒΑΣΣΙ *πέσι κυ-μα-τί-ζον ἔ-λεε πῶς κρά-τε-ρε τῆς ζω-νταρούς*

SOPR. *vós* *p* Δυσά-δέ-φια δὲ- στυ-χα κοι-μού- νται κά- του

C/ALTI *p* Δυσά-δέ-φια δὲ-στυ-χα δὲ-φια δὲ-στυ-χα κοι-

TEN. ἔ-λεξεν πρὸς κρα-θὺν τὸν ἄ-νθρω-πον *p* Δυσά-δέ-φια δὲ-στυ-χα κοι-μού- νται κά-του δὲ-στυ-δὲ-στυ-

BASSI *p* Δυσά-δέ-φια δὲ- στυ-χα κοι-μού- νται κά- του τὸν ἄ-νε-

SOPR. *cresc. mf cresc.*
- τὸν ἄ-νε-φύ- - - - - πνη- τον ὕ-πνον θα-νά- του κι-ε-χ-ή- μά-να τους τὰ λο-γι- κά

C/ALTI *cresc. mf cresc..*
μού- νται κά- - - - - του τόν- - - - - ἄ-νε-φύ-πνη-τον ὕ- - - - - πνον θα-

TEN. *cresc. mf cresc..*
κα κοι-μῶ-νται κά- κοι-μῶ-νται κά-του δυσά-δέ-α- - - - - φια δὲ-στυ-χα κοι-μού- νται κά-του

BASSI *cresc. mf cresc..*
φύ- - - - - πνη-τον ὕ-πνον θα- νά- του κι-ε-χ-ή- μά-να τους τὰ λο-γι- κά- - - - -

f

SOPR. κίε-κα-εή μά-να τουσά λο-γι-κά

C/ALTI νά του κίε-κα-εή μά-να τουσά λο

TEN. ξόν... ά-νε-ξύ-πνη-τον ύ-πνον θα-νά-του ά-νε-ξύ-πνη-τον ύ-πνον θα-

BASSI κίε-κα-εή μά-να τουσά λο-γι-κά

dim...

SOPR.

C/ALTI *dim....*
γι-κά

TEN. *dim....*
νά ύ-πνον θα-νά-του κίε-κα-εή μά-νη μά... να τουσά λο-γι-

BASSI *dim....*

p dolce

SOPR. ⑥ 'Ρο-δο-στε-φά-νω-τα ά-επροι-νυ-μέ-να τά κα-τε-βά-σα-νε ά-

C/ALTI ⑥ *p dolce*
'Ρο-δο-στε-φά-νω-τα ά-επροι-νυ-

TEN. ⑥ *p dolce*
κά 'Ρο-δο-στε-φά-νω-τα ά-επροι-νυ-μέ-να τά κα-τε-

BASSI ⑥ *p dolce*
'Ρο-δο-στε-

♩ = 176-184

Vivo, con lamento

-9-

2

CLARINO

FLAUTO

SOPR.

C/ALTI

TEN.

BASSI

SOPR.

C/ALTI

TEN.

BASSI

SOPR.

C/ALTI

TEN.

BASSI

8

p Δέν ά- κοῦς

8

βα-βυ-εμα χα-με-νου εκυ-λου που-λιθ δεν ά-κου-ες λα-λη-μαη-χει-λου η κλω-ρο

8

φι-βι-εμα να πνεει-τερ-πνα



SOPR. *divisi* *f* Νε-ρο-μυρ-μού *dim*.....

C/ALTI (a) *f* Νε-ρο-μυρ-μού

TEN. (a) *f* Νε-ρο-μυρ-μού

BASSI (a) *f* Νε-ρο-μυρ-μού

SOPR. *p* ρι-εμα ό-πά-να-βρύ-ζει και τέ-πι-

C/ALTI *p* Νε-ρο-μυρ-μού-ρι-εμα ό-πά-να-βρύ-ζει και τέ-πι-τύμ-βι-ες πέ-τρης δρο-

TEN. *p* Νε-ρο-μυρ-μού-ρι-εμα ό-πά-να-βρύ-ζει και τέ-πι-τύμ-βι-ες πέ-τρης δρο-

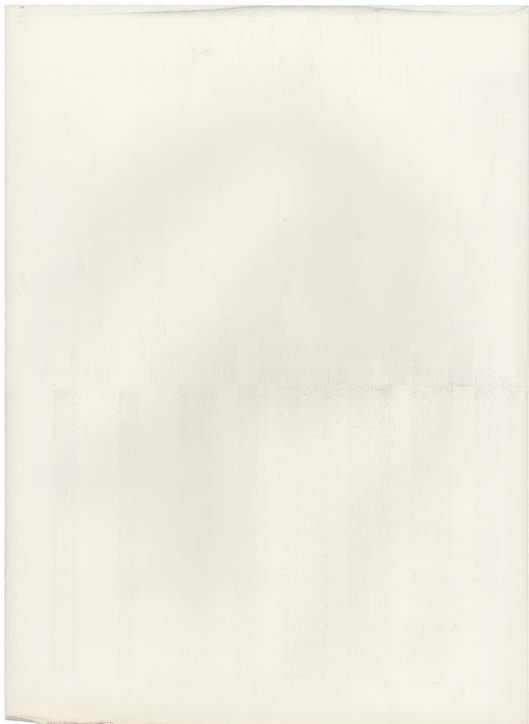
BASSI *p* Νε-ρο-μυρ-μού-ρι-εμα ό-πά-να-βρύ-ζει και τέ-πι-τύμ-βι-ες πέ-τρης δρο-

SOPR. Τύμ-βι-ες πέ-τρης δρο-εί-ζει *f* θα-νής δέν

C/ALTI εί-ζει μό-λις ά-ντι-εκο-φτε-τή ει-γα-λιά *f* θα-νής δέν

TEN. εί-ζει μό-λις ά-ντι-εκο-φτε-τή ει-γα-λιά *f* θα-νής δέν

BASSI εί-ζει μό-λις ά-ντι-εκο-φτε-τή ει-γα-λιά *f* θα-νής δέν



SOPR. *ἔμ-νη-εκαν ἀλ-λα εἴ- μεία ἀ-πα-ρεῖ τοῦ λί-βα-νου ἢ μου-ρω-δί - α δ-πέ-κυ.*

C/ALTI *ἔμ-νη-εκαν ἀλ-λα εἴ- μεία ἀ-πα-ρεῖ τοῦ λί-βα-νου ἢ μου-ρω-δί - α δ-πέ-κυ.*

TEN. *ἔμ-νη-εκαν ἀλ-λα εἴ- μεία ἀ-πα-ρεῖ τοῦ λί-βα-νου ἢ μου-ρω-δί - α δ-πέ-κυ.*

BASSI *ἔμ-νη-εκαν ἀλ-λα εἴ- μεία ἀ-πα-ρεῖ τοῦ λί-βα-νου ἢ μου-ρω-δί - α δ-πέ-κυ.*

SOPR. *νό-ντα-νε εἶπὴν ἐ-ρη - μιά*

C/ALTI *νό-ντα-νε εἶπὴν ἐ-ρη - μιά*

TEN. *νό-ντα-νε εἶπὴν ἐ-ρη - μιά*

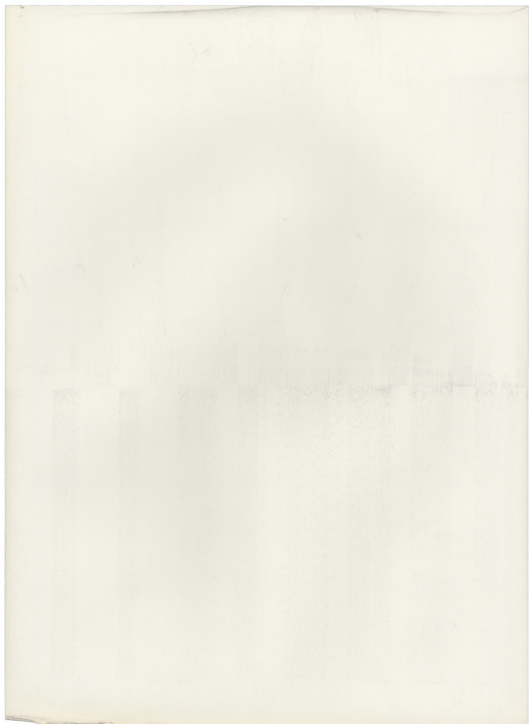
BASSI *νό-ντα-νε εἶπὴν ἐ-ρη - μιά*

SOPR. *pp* *Δέν ἄ-κουεῖ Βά - Βυ-εμα*

C/ALTI *pp* *Δέν ἄ-κουεῖ Βά - Βυ-εμα*

TEN. *pp* *Δέν ἄ-κουεῖ Βά - Βυ-εμα*

BASSI *pp* *Δέν ἄ-κουεῖ Βά - Βυ-εμα*



SOPR. χα-μέ-νου εκύ-λου που-λιού δέν ά-κου-ες λά-λη-μα ή χεί-λου κλω-vo

C/ALTI χα-μέ-νου εκύ-λου που-λιού δέν ά-κου-ες λά-λη-μα ή χεί-λου κλω-vo

TEN. χα-μέ-νου εκύ-λου που-λιού δέν ά-κου-ες λά-λη-μα ή χεί-λου κλω-vo

BASSI χα-μέ-νου εκύ-λου που-λιού δέν ά-κου-ες λά-λη-μα ή χεί-λου κλω-vo

SOPR. φλι-φλι-εμα νά πνέει τερ-πνά

C/ALTI φλι-φλι-εμα νά πνέει τερ-πνά

TEN. φλι-φλι-εμα νά πνέει τερ-πνά

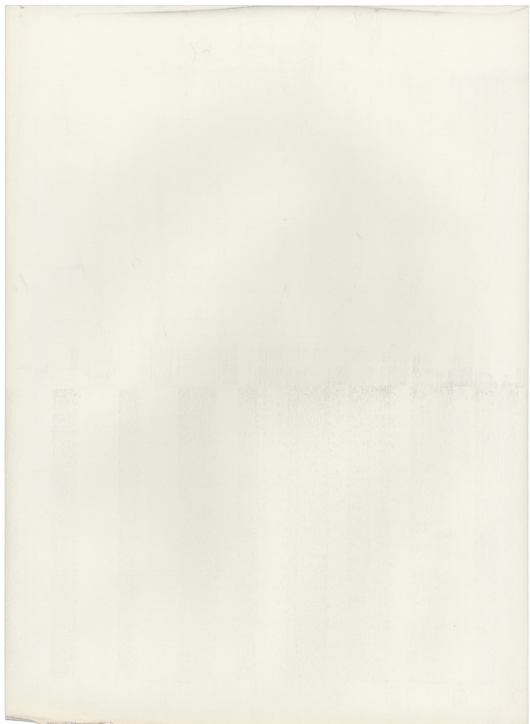
BASSI φλι-φλι-εμα νά πνέει τερ-πνά

SOPR. (a) 6 9

C/ALTI (a) 6 9

TEN. (a) 6 9

BASSI (a) 6 9



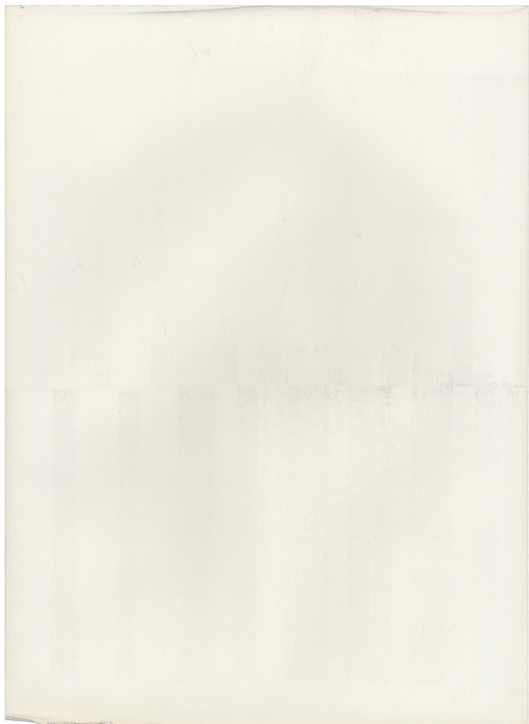
CORO
 ⑦ *pppp* Νε-ρο- μουρ-μού- ρι-εμα δ- πά-να- Βρύ-ζει
 ⑧ *pppp* θα- νῆς δέν ἔμ- νη-εκαν ἄλ-λα εη- μεί-α
 ⑨ Καί τσε- πι-τά- φι-εσι πλά- κες ὄρο-εί- ζει
 ⑩ Πά-ρεξ τοῦ λι- βα-νου ἢ μω- ρω- δί- α
 ⑪ Μό-λις ἀν- τί- εκο-φετε τῆ ει-γα- λιά
 ⑫ ὁ- πέ- κυ- νό- ντα-νε ετήν ἔ-ρη- μιά
 ⑬ τῆ ει-γα- λιά ετή ει-γα- λιά
 ⑭ ετήν ἔ-ρη- μιά ετήν ἔ-ρη- μιά

SOPR.
 ⑨

C/ALTI
 ⑨

TEN.
 ⑨

BASSI
 ⑨ *f* δέν ἄ-κουσι βαβυεμα χαμέ-νου εκύ--- λου πουλίτ δέν ἄκου-εσι λά-λη-μα κει--- λου



SOPR. Δέν... ά-κουεσ βαΐ-βυ-εμα κα-μέ-νυ

C/ALTI Δέν ά-κουεσ βαΐ-βυ-εμα κα-μέ-νου εκύ... λα πε-λιό δέν ά-κx-es λα-λη-μαΐ χει-λου ή κλω-φο-φι-φλι-εμα... γά πνέει τερ-πνά-τερ-πνά

TEN.

BASSI ^{τερ-πνά...}
ή κλω-φο-φι-φλι-εμα γά πνέει ^{τερ-πνά} τερ-πνά... ή κλω-φο-φι-βλι-εμα Νά πνέει τερ-πνά Νε-ρο-μουρ-ρι-εμα ό-πά-να-βρύ... ζει

SOPR. εκύ-λου που-λουό δέν ά-κου-εs-- λα--λη-μαΐ χει--λου ή--κλω-φο-φι-βλι-εμα γά πνέει τερ-

C/ALTI (νά)-- Νε-ρο-μουρ-ρι-εμα ό-πά-να-βρύ--- ζει κεί-λου ή κλω-φο-φι-βλι-εμα γά πνέει τερ-

TEN. Δέν... ά-κουεσ βαΐ-βυ-εμα κα-μέ-νου

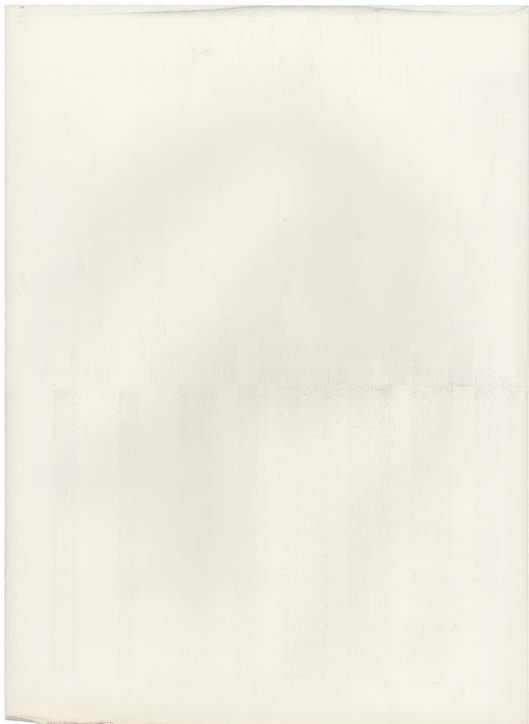
BASSI Καί τρέ-πι-τύμ-βι-εs τρέ-τρeσ όρο-εί... ζει μό-λιs άν-τί-εκο-φτε τή ει-γα-λιά-----

SOPR. πνά-- ή κλω-φο-φι-βλι-εμα-- γά πνέει τερ-πνά-τερ-πνά Νε--ρο-μουρ-ρι-εμα ό-πά-να-

C/ALTI πνά-- ή κλω-φο-φι-βλι-εμα γά πνέει τερ-πνά-τερ-πνά Νε--ρο-μουρ-ρι-εμα ό-πά-να-

TEN. σευ-λε πε-λιό δέν ά-κου-εs-- λα--λη-μαΐ χει-λου ή--κλω-φο-φι-βλι-εμα γά πνέει τερ-

BASSI Μό-λιs άν-τί-εκο-φτε τή ει-γα-λιά----- θα-νής δέν έ-μνη-εκαν άλλα ση-μεί----- α



SOPR. 10 7 9
 βρύζει κιό-ταε-πι-τόμ-βι - ες - - - - - ες πέ-τρες

C/ALTI 10 7 9
 βρύζει κιό-ταε-πι-τόμ-βι - ες - - - - - πέ-τρες

TEN. 10 7 9
 πνά - - - - - νά πνέ-ι τερ-πνά Νε-ρο - μουρμού-ριεμα

BASSI 10 7 9
 Πα-ρη-τού λί-βα- του ή μι-ρω- δί- - - - - α

f
DACA
al ♯

SOPR. 11 *f* Δέν ά-κουεσ βά - - - - - βυ - εμα χα-μέ- του εκύ - - -

C/ALTI 11 *f* Δέν ά-κουεσ βά - - - - - βυ - εμα χα-μέ- του εκύ - - -

TEN. 11 *f* Δέν ά - - - - - κουεσ βά - βυ - εμα χα - μέ -

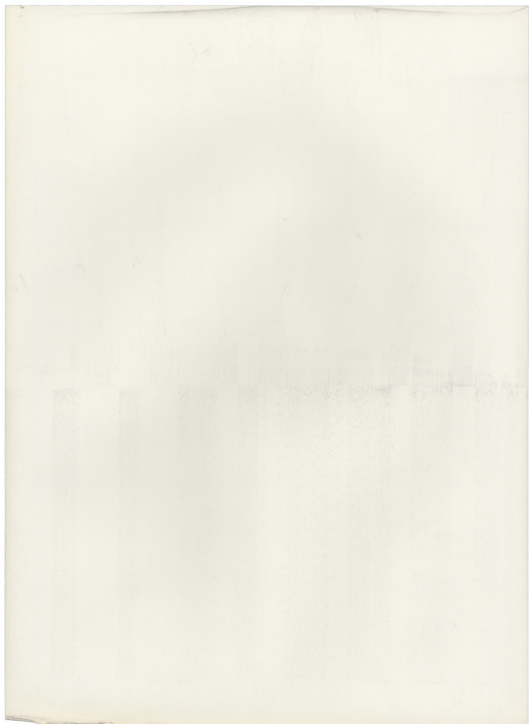
BASSI 11 *f* Δέν ά - - - - - κουεσ βά - βυ - εμα χα -

SOPR. λου που-λιού δέν ά - - - - - κου- ες λά-λη-μαή κεί - - - - - λου ή κλω-ρα-

C/ALTI λου που-λιού δέν ά - - - - - κου- ες λά-λη-μαή κεί - - - - - λου ή κλω-ρα-

TEN. του εκύ - - - - - λου που- λιού δέν ά - - - - - κου- ες λά-λη-μαή

BASSI του εκύ - - - - - λου - που- λιού δέν ά - - - - - κου- ες λά-λη-

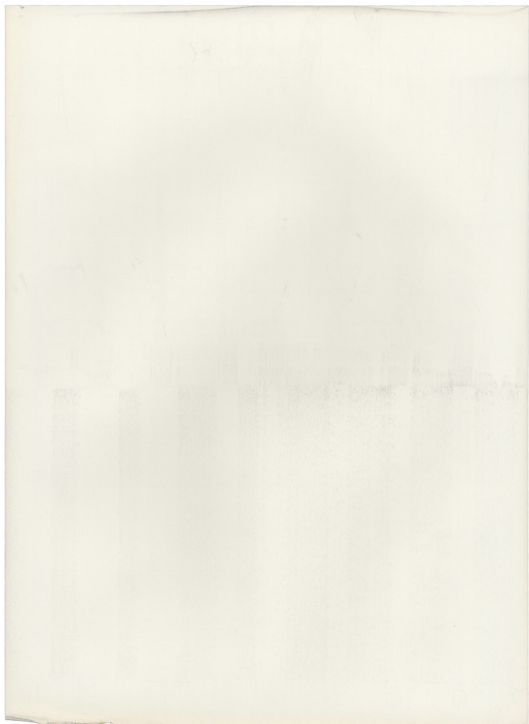


SOPR. φλι - βλι - εμα νά πνέει τερ - πνά - - - - - νά πνέει τερ -

C/ALTI φλι - βλι - εμα νά πνέει τερ - πνά - - - - - νά πνέει τερ -

TEN. χεί - - - - - λου ή κλω - ρο - φλι - βλι - εμα

BASSI μαή χεί - - - - - λου ή κλω - ρο - φλι - βλι - εμα



SOPR.  πνά ----- Νε-ρο-μουρ-μού- ρι- εμα ὀ-πά-να- βρύ-

C/ALTI  πνά ----- Νε-ρο-μουρ-μού- ρι- εμα ὀ-πά-να- βρύ-

TEN.  νά πνέει τερ- πνά τερ- πνά ----- Νε- ρο - μουρ-μού- ρι- εμα ὀ-

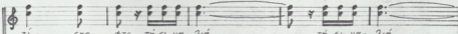
BASSI  νά πνέει τερ- πνά τερ- πνά --- Νε- ρο-μουρ-μού- ρι- εμα

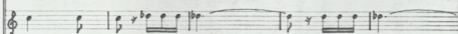
SOPR.  ζει κιέ-τέε-πι- τά- φι- es πέ-τρης ὄρο- εἶ----- ζει μό-λις ἀν-

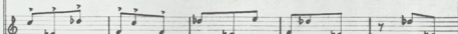
C/ALTI  ζει κιέ-τέε-πι- τά- φι- es πέ-τρης ὄρο- εἶ----- ζει μό-λις ἀν-

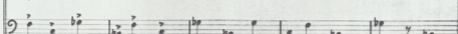
TEN.  ὀ-πά-να- βρύ----- ζει κιέ- τώε- πι- τά- φι- es πέ-

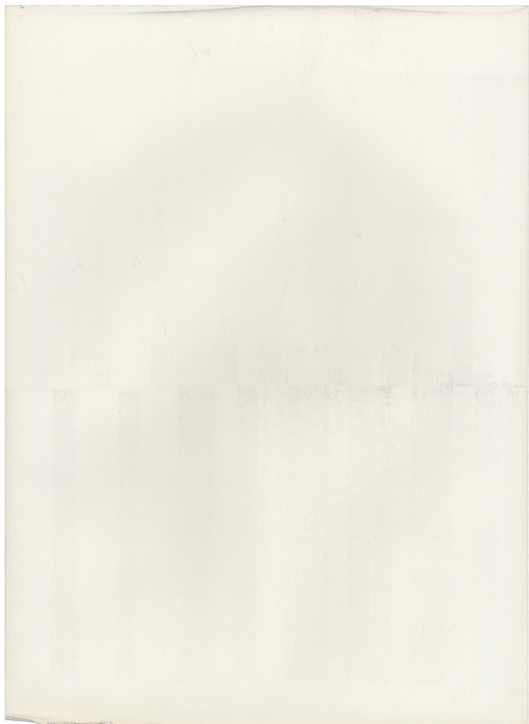
BASSI  ὀ-πά-να- βρύ----- ζει κιέ- τώε- πι- τά- φι- es

SOPR.  τί- εκο- φτε τή ει-γα- λιά----- τή ει-γα- λιά-----

C/ALTI  τί- εκο- φτε τή ει-γα- λιά----- τή ει-γα- λιά-----

TEN.  τρες ὄρο- εἶ----- ζει ----- μό- λης ἀν- τί- εκο- φτε

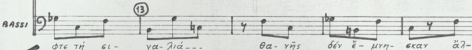
BASSI  πέ- τρες ὄρο- εἶ----- ζει μό- λης ἀν- τί----- εκο-

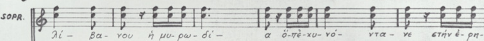


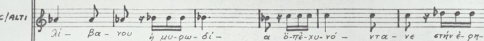
SOPR.  13
... θα-νῆς δέν ἔ- μνη- εκαν ἄλ-λα εη- μεῖ- α πά-ρεξ τοῦ

C/ALTI  13
... θα-νῆς δέν ἔ- μνη- εκαν ἄλ-λα εη- μεῖ- α πά-ρεξ τοῦ

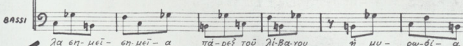
TEN.  13
τή ει- γα- λιά--- θα-νῆς δέν ἔ- μνη- εκαν ἄλ-λα

BASSI  13
φε τῆ ει- γα- λιά--- θα-νῆς δέν ἔ- μνη- εκαν ἄλ-

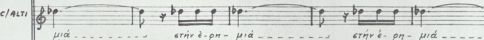
SOPR.  14
λί- βα- νου ἡ μυ-ρω-δί- α ὀ-πέ-χυ-νό- ντα- νε εὐ-νή-ρη-

C/ALTI  14
λί- βα- νου ἡ μυ-ρω-δί- α ὀ-πέ-χυ-νό- ντα- νε εὐ-νή-ρη-

TEN.  14
εη- μεῖ- εη- μεῖ- α πά- ρεξ τοῦ λί- βα- νου ἡ μυ- ρω- δί- ---

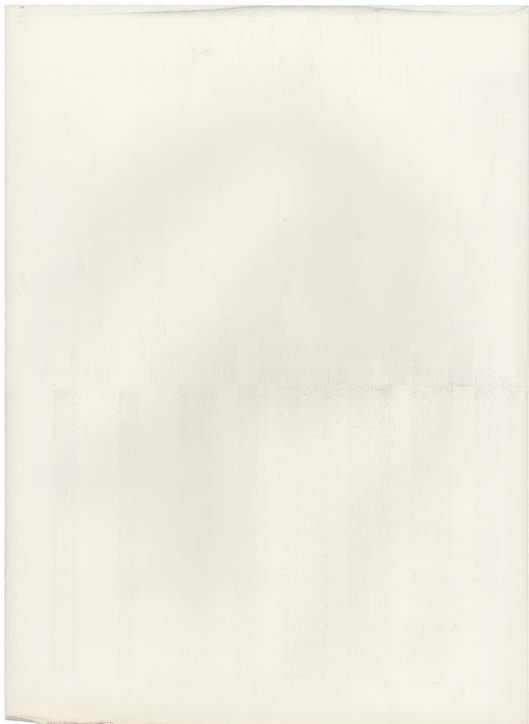
BASSI  14
λα εη- μεῖ- εη- μεῖ- α πά- ρεξ τοῦ λί- βα- νου ἡ μυ- ρω- δί- α

SOPR.  15
μιά --- εὐ-νή-ρη- μιά --- εὐ-νή-ρη- μιά ---

C/ALTI  15
μιά --- εὐ-νή-ρη- μιά --- εὐ-νή-ρη- μιά ---

TEN.  15
α ὀ- πέ- χυ- νό- ντα- νε εὐ-νή-ρη- μιά ---

BASSI  15
α ὀ- πέ- χυ- νό- ντα- νε εὐ-νή-ρη- μιά ---



SOPR. *στην έ-ρη-μιά*

C/ALTI *στην έ-ρη-μιά*

TEN. *στην έ-ρη-μιά στην έ-ρη-μιά*

BASSI *μιά- στην έ-ρη-μιά στην έ-ρη-μιά*

dim. molto *ppp*

SOPR.

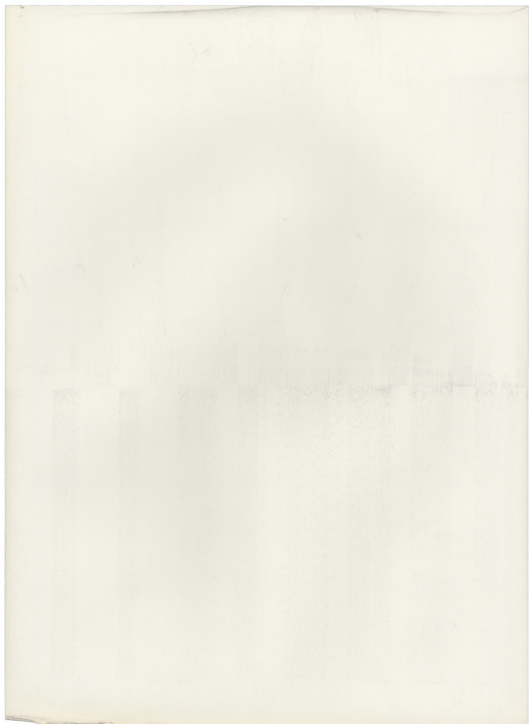
dim. molto *ppp*

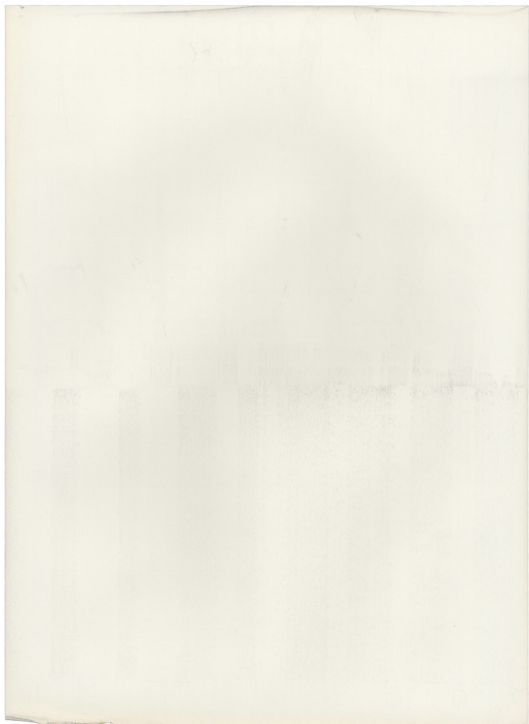
C/ALTI

TEN.

BASSI

DURATA: 4'40"-5'00"





SOPR.

C/ALTI

TEN. ρα και ευλ-λο-γι-ζε-ται- μαύ-

BASSI ρα και ευλ-λο-γι-ζε-ται- ε-αν κα-τι να-θε-

SOPR. *mf* ζτε- και Μο-

C/ALTI *mf* ζτε- και μ-

TEN. ρη μαύ- ρη μαύ- ρη Μαύ-ρη μη-

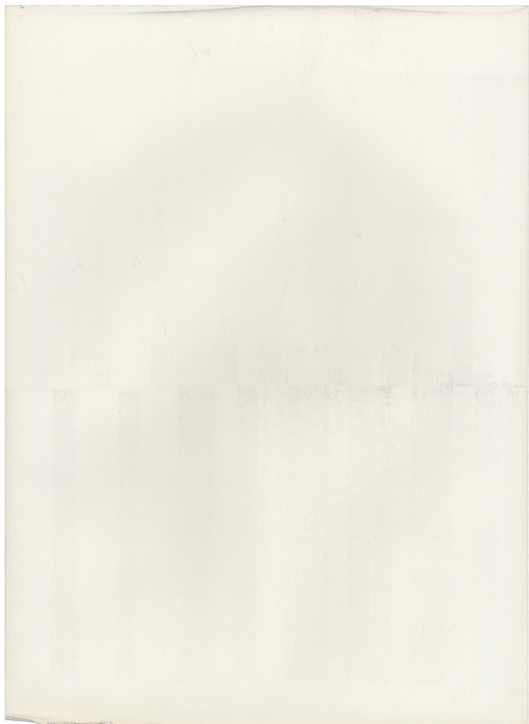
BASSI λε- να θυ-μη-θει- Μαύ-ρη μη-

SOPR. ρι-ζε-ζε-ται εις τον α-ει-ρα Μαύ-ρη Μαύ-ρη

C/ALTI ρι-ζε-ζε-ται εις τον α-ει-ρα μαύ-ρη μαύ-ρη Μαύ-ρη

TEN. τε-ρα Μη-τε-ρα Μαύ-ρη μη-τε-ρα Μαύ-ρη Μαύ-ρη

BASSI τε-ρα Μη-τε-ρα Μαύ-ρη μη-τε-ρα Μαύ-ρη



SOPR. *Μαύ---ρη Μαύ---ρη μη-τέ--- ρα μη-τέ-ρα*

C/ALTI *---ρη Μαύ---ρη μη-τέ--- ρα Μη-τέ-ρα*

TEN. *Μαύ---ρη μη-τέ--- ρα Μη-τέ-ρα*

BASSI *Μαύ-ρη Μαύ---ρη μη-τέ--- ρα Μη-τέ-ρα*

SOPR. *Στέ---κει μυ---ρί-ζε-ζε-ται εις τόν ά-έ-ρα*

C/ALTI *Στέ---κει μυ---ρί-ζε-ζε-ται εις*

TEN. *Στέ---κει μυ---ρί-ζε-ζε-ται εις τόν ά-*

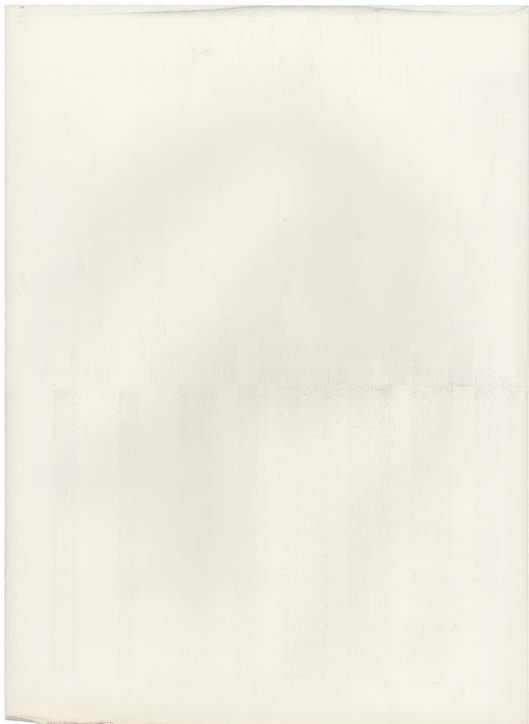
BASSI *Στέ---κει μυ---ρί-ζε-ζε-*

SOPR. *Μαύ---ρη μαύ-ρη Μαύ---ρη Μαύ---*

C/ALTI *τόν ά-έ-ρα Μαύ---ρη Μαύ-ρη Μαύ---ρη Μαύ---*

TEN. *έ-ρα Μαύ---ρη Μαύ-ρη Μαύ---ρη Μαύ---*

BASSI *ται εις τόν ά-έ-ρα Μαύ---ρη Μαύ-ρη Μαύ---*



pp subito

SOPR. ρη Μαύ-ρη μη-τέ-ρα και εὐλ-λο-γι-ζε-ζε-

C/ALTI *pp subito*
ρη Μαύ-ρη μη-τέ-ρα και εὐλ-λο-γι-ζε-ζε

TEN. ρη Μαύ-ρη μη-τέ-ρα και εὐλ-λο-γι-ζε-ζε-

BASSI *pp subito*
ρη Μαύ-ρη μη-τέ-ρα και εὐλ-λο-γι-ζε-ζε-

SOPR. ται εἰς τὸν ἁ- εἰς τὸν ἁ- εἶ-ρα εἰς κᾶ-τι νᾶ-θε-λε νᾶ θυ-μη-

C/ALTI ται εἰς τὸν ἁ- εἰς τὸν ἁ- εἶ-ρα εἰς κᾶ-τι νᾶ-θε-λε νᾶ θυ-μη-

TEN. ται εἰς τὸν ἁ- εἰς τὸν ἁ- εἶ-ρα εἰς κᾶ-τι νᾶ-θε-λε νᾶ θυ-μη-

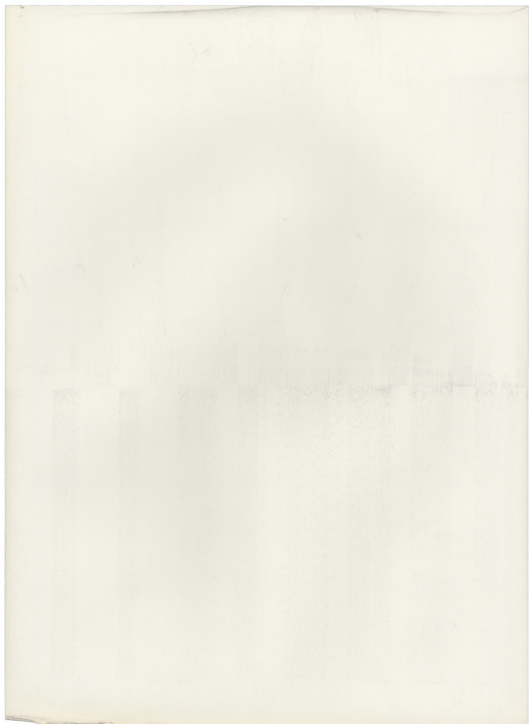
BASSI ται εἰς τὸν ἁ- εἰς τὸν ἁ- εἶ-ρα εἰς κᾶ-τι νᾶ-θε-λε νᾶ θυ-μη-

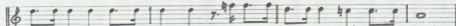
SOPR. θεῖ *6* *più mosso* $\text{♩} = 96$
ff Στόν τοῖ-χο εὐ-ρι-ζα ἐκύ-φτει κοι-τά-ει γλυ-κο-λυ-

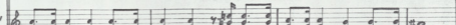
C/ALTI θεῖ *6* *più mosso*
ff Στόν τοῖ-χο εὐ-ρι-ζα ἐκύ-φτει κοι-τά-ει γλυ-κο-λυ-

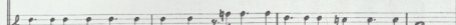
TEN. θεῖ *6* *più mosso*
ff Στόν τοῖ-χο εὐ-ρι-ζα ἐκύ-φτει κοι-τά-ει γλυ-κο-λυ-

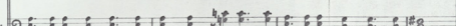
BASSI θεῖ *6* *più mosso*
ff Στόν τοῖ-χο εὐ-ρι-ζα ἐκύ-φτει κοι-τά-ει γλυ-κο-λυ-

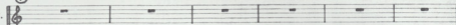


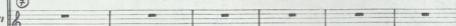
SOPR.  πού-με-νη χα-μο-γε-λά-ει κα-τά τάν-τά-φι-α χόρ-τα πι-κρά

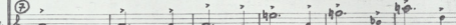
C/ALTI  πού-με-νη χα-μο-γε-λά-ει κα-τά τάν-τά-φι-α χόρ-τα πι-κρά

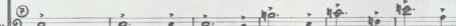
TEN.  πού-με-νη χα-μο-γε-λά-ει κα-τά τάν-τά-φι-α χόρ-τα πι-κρά

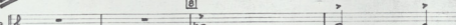
BASSI  πού-με-νη χα-μο-γε-λά-ει κα-τά τάν-τά-φι-α χόρ-τα πι-κρά

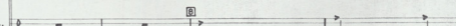
SOPR.  - - - - -

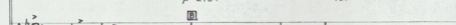
C/ALTI  - - - - -

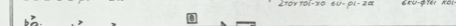
TEN.  **ff** Στόν τοί-χο εύ-

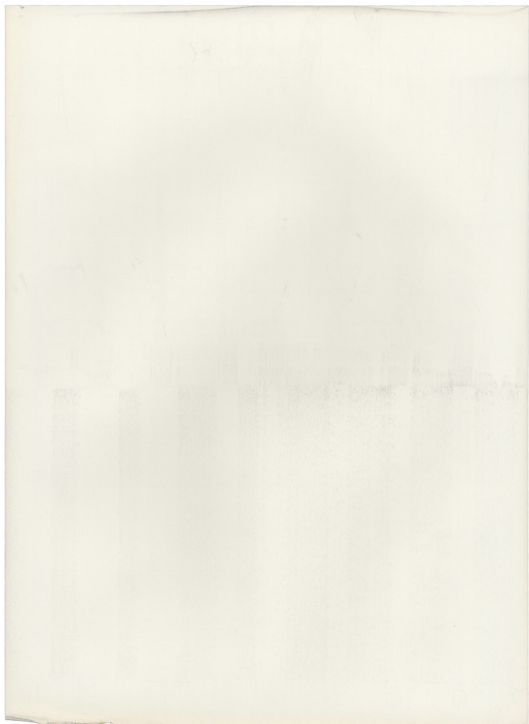
BASSI  **ff** Στόν τοί-χο εύ-

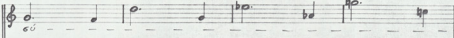
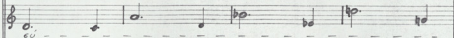
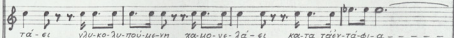
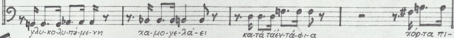
SOPR.  **p** Στόν τοί-χο

C/ALTI  **p** Στόν τοί-χο

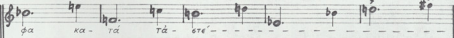
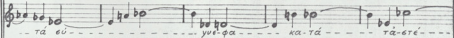
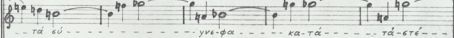
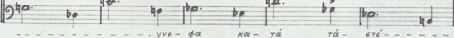
TEN.  ρι-ζα **p** Στόν τοί-χο εύ-ρι-ζα εύ-φτει κοι-

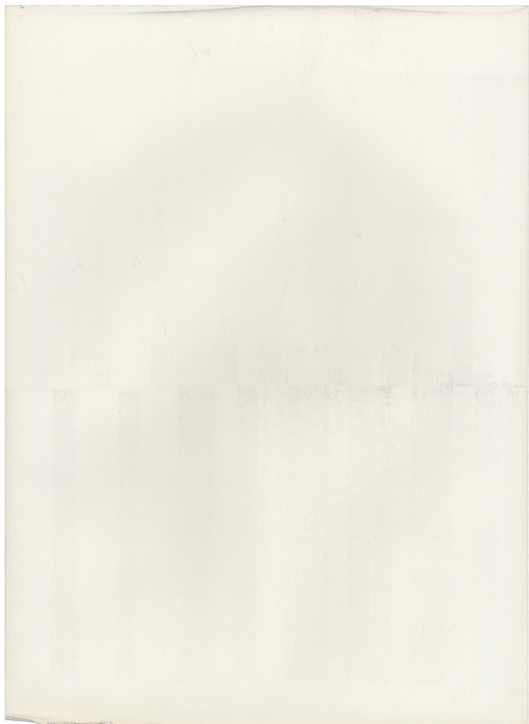
BASSI  ρι-ζα **p** Στόν τοί-χο εύ-ρι-ζα εύ-φτει κοι-τά-ει



SOPR. 
 C/ALTI 
 TEN. 
 BASSI 
 τά-ει γλυ-κο-λυ-πού-με-νη κα-μο-γε-λά-ει κα-τά ται̇ν-τά-φι-α

SOPR. 
 C/ALTI 
 TEN. 
 BASSI 
 ρι-ζα **ff** Κα-τά τά εύ-γνε-
 ρι-ζα **ff** Κα-τά-
 κόρ-τα πι-κρά **ff** Κα-τά-
 κρά-κόρ-τα πι-κρά **ff** Κα-τά τά εύ-

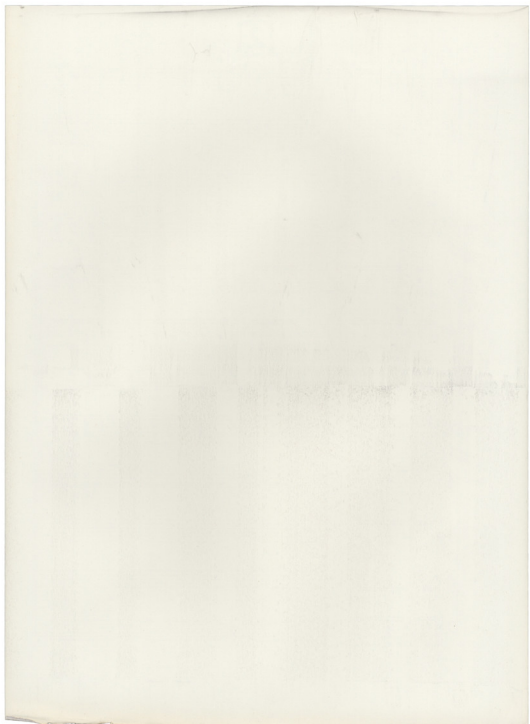
SOPR. 
 C/ALTI 
 TEN. 
 BASSI 
 φα κα-τά τά-στε'
 τά εύ-γνε-φα κα-τά-τά-στε'
 τά εύ-γνε-φα κα-τά-τά-στε'
 γνε-φα κα-τά-τά-στε'



SOPR. *ria* Κα-τά τὰ εὐ-γε-φα κα-τά τὰ-
C/ALTI *ria* Κα-τά τὰ εὐ-γε-φα κα-τά τὰ-
ΤΕΝ. *ria* Κα-τά τὰ εὐ-γε-φα κα-τά τὰ-
ΒΑΣΣΙ *ria* Κα-τά τὰ εὐ-γε-φα κα-τά τὰ-
I Violini **10** *ff*

SOPR. ε-τέ-ρια τρε-μο-μα-νιά-ζο-ντας ρί-χτει τὰ χέ-ρια καὶ κλαίει καὶ ζε-ται ε-πα-ρα-χι-
C/ALTI ε-τέ-ρια τρε-μο-μα-νιά-ζο-ντας ρί-χτει τὰ χέ-ρια καὶ κλαίει καὶ ζε-ται ε-πα-ρα-χι-
ΤΕΝ. ε-τέ-ρια τρε-μο-μα-νιά-ζο-ντας ρί-χτει τὰ χέ-ρια καὶ κλαίει καὶ ζε-ται ε-πα-ρα-χι-
ΒΑΣΣΙ ε-τέ-ρια τρε-μο-μα-νιά-ζο-ντας ρί-χτει τὰ χέ-ρια καὶ κλαίει καὶ ζε-ται ε-πα-ρα-χι-

SOPR. κά τῆς πέ-φτου
C/ALTI κά Κα-τά τὰ εὐ-γε-φα κα-τά τὰ-ε-τέ-ρια τρε-μο-μα-νιά-ζο-ντας
ΤΕΝ. κά τῆς πέ-φτου
ΒΑΣΣΙ κά Κα-τά τὰ εὐ-γε-φα κα-τά τὰ-ε-τέ-ρια τρε-μο-μα-νιά-ζο-ντας
11



SOPR. (E) — πει — τα

C/ALTI ρι-χτει τὰ χέ-ρια και κλαίει και ζε-ται επα-ρτι-κά

TEN. (E) — πει — τα

BASSI ρι-χτει τὰ χέ-ρια και κλαίει και ζε-ται επα-ρτι-κά

SOPR. 12 Τὸς πέ-φρον ἔ-πει-τα και ἡ-θαρ-γι-ζει και πα-λάρ-χι-να-ε γὰ τρι-γυ-ρί-ζει

C/ALTI 12 Τὸς πέ-φρον ἔ-πει-τα και ἡ-θαρ-γι-ζει και πα-λάρ-χι-να-ε γὰ τρι-γυ-ρί-ζει

TEN. 12 Τὸς πέ-φρον ἔ-πει-τα και ἡ-θαρ-γι-ζει και πα-λάρ-χι-να-ε γὰ τρι-γυ-ρί-ζει

BASSI 12 γύ — — — — — ρι — — — — — σε γύ — — — — — ύ — — — — —

SOPR. 13 τὸ πε-ρι-τει-χι-σμα πα-στα-τευ-τά γύ — — — — —

C/ALTI 13 τὸ πε-ρι-τει-χι-σμα πα-στα-τευ-τά γύ-ρι-σε γύ-ρι-σε

TEN. 13 τὸ πε-ρι-τει-χι-σμα πα-στα-τευ-τά γύ-ρι-σε

BASSI 13 ρι — — — — — σε γύ — — — — —



SOPR. ρι - 2ε Γύ - ρι - 2ε - - -

C/ALTI τέ-λος έμ-παί- νει στο έη-μα-ντή-ρι-ο και τά-νε-Βαί- νει

TEN. γυ-ρι-ζε τέ-λος έμ-παί- νει στο έη-μα-ντή-ρι-ο και τά-νε-

BASSI ρι - 2ε Γύ -

SOPR. τε - 2ος έμ-παί- νει - - -

C/ALTI τα ί-κνηά-λα-2ο-ντας ετου-δα-χι-κά

TEN. Βαί- νει τα ί-κνηά-λα-2ο-ντας ετου-δα-χι-κά

BASSI ρι - 2ε

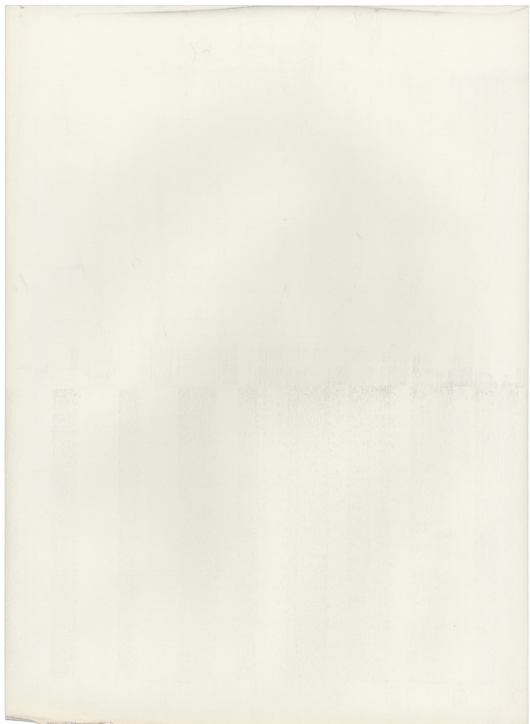
SOPR. Τύ - ρι - 2ε Τύ - ρι - 2ε

C/ALTI Τύ - ρι - 2ε Τύ - ρι - 2ε

TEN. Τύ - ρι - 2ε Τύ - ρι - 2ε

BASSI Τύ - ρι - 2ε Τύ - ρι - 2ε

TRUMPETS (14) CORNS (14)



SOPR.
 Τέ-λος ἔμ- παι-νεῖ Στό-μα- νή-ρι-ο καί

C/ALTI
 Τέ-λος ἔμ- παι-νεῖ Στό-μα- νή-ρι-ο καί

ΤΕΝ.
 Τέ-λος ἔμ- παι-νεῖ Στό-μα- νή-ρι-ο καί

BASSI
 Τέλος ἔμ- παι-νεῖ Στό-μα- νή-ρι-ο καί

SOPR.
 τὰ-νε-βαί-νει τὰ ἴ-κνη ἀλ-λά-ζο-υτας εἰπου-

C/ALTI
 τὰ-νε-βαί-νει τὰ ἴ-κνη ἀλ-λά-ζο-υτας εἰπου-

ΤΕΝ.
 τὰ-νε-βαί-νει τὰ ἴ-κνη ἀλ-λά-ζο-υτας εἰπου-

BASSI
 τὰ-νε-βαί-νει τὰ ἴ-κνη ἀλ-λά-ζο-υτας εἰπου-

SOPR.
 15 δα-πτι-κά ἦ-τον εἶν ἄ-λα-λη τῆ μά-νά-φι-α τρογυ-λο

C/ALTI
 15 δα-πτι-κά ἦ-τον εἶν ἄ-λα-λη τῆ μά-νά-φι-α τρογυ-λο

ΤΕΝ.
 15 δα-πτι-κά ἦ-τον εἶν ἄ-λα-λη τῆ μά-νά-φι-α τρογυ-λο

BASSI
 15 δα-πτι-κά ἦ-τον εἶν ἄ-λα-λη τῆ μά-νά-φι-α τρογυ-λο



SOPR. *φύ-γα-ρη φω-το-χυ-εί-α εὐ-άν-την λαμ-πρό-πλα-στη πρῶ-το-νυ-κτιᾶ*

C/ALTI *φύ-γα-ρη φω-το-χυ-εί-α εὐ-άν-την λαμ-πρό-πλα-στη πρῶ-το-νυ-κτιᾶ*

TEN. *φύ-γα-ρη φω-το-χυ-εί-α εὐ-άν-την λαμ-πρό-πλα-στη πρῶ-το-νυ-κτιᾶ*

BASSI *φύ-γα-ρη φω-το-χυ-εί-α εὐ-άν-την λαμ-πρό-πλα-στη πρῶ-το-νυ-κτιᾶ*

16

SOPR. - - - - -

C/ALTI 16 - - - - -

TEN. 16 *ff* *ο - μως ἢ δύ*

BASSI 16 *ff* *ο - μως ἢ δύ*

SOPR. *p* *ο - μως ἢ*

C/ALTI *p* *ο - μως ἢ*

TEN. *στῦ-χη* *p* *ο-μως ἢ δῦ-στῦ-χη ξε-φρε-νια-*

BASSI *στῦ-χη* *p* *ο-μως ἢ δῦ-στῦ-χη ξε-φρε-νια-μέ-τη*



cresc..

SOPR. *dú*

C/ALTI *dú*

TEN. *cresc..*
 εμέ-νη κοι-τά ο-λό-γου-ρα τε-τρο-μα-μέ-νη πρ-α-χνει-τά εή-μαν-τρα

BASSI *cresc... f*
 κοι-τά ο-λό-γου-ρα τε-τρο-μα-μέ-νη πρ-α-χνει-τά εή-μαν-τρα *f* κρ-ά-ζει-εφί-

SOPR. *ff*
 ε-τυ-χι *ff* πρ-ά-χνει-τά εή-τά

C/ALTI *ff*
 ε-τυ-χι *ff* πρ-ά-χνει

TEN. *ff*
 κρ-ά-ζει εφί-χτά *ff* πρ-ά-χνει

BASSI *ff*
 χτά-κρ-ά-ζει εφί-χτά *ff* πρ-ά-χνει-τά εή-τά

SOPR. εή-μαν-τρα κρ-ά-ζει κρ-ά-ζει κρ-ά-ζει

C/ALTI τα εή-μαν-τρα τα εή-τά εή-

TEN. τα εή-μαν-τρα τα εή-τά εή-

BASSI εή-μαν-τρα κρ-ά-ζει κρ-ά-ζει κρ-ά-ζει



Mezzo solo
Tempo I^o = 88

SOPR. κρά - ζει 3 *Flauti* *Violini* 18 *f* Γλή - γο - ράς

C/ALTI -- μαν-τρα 3 *Flauti* *Violini* 18

TEN. -- μαν-τρα 3 *Flauti* *Violini* 18

BASSI κρά - ζει 3 *Flauti* *Violini* 18

Mezzo solo φύ-γου-νε αν' τὰ λα-γυά -- -- δια -- -- τὰ φρι-κτό-τα-τα πυ-
mf

Mezzo solo κνά σκο-τά -- -- -- δια -- --
p

19 **Mezzo solo** *f* Γλή-γο-ράς φύ-γου-νε Δέν τὰ-πο-μέ-νω Μοιά-ζου-νε μοιά--- ζου-

Mezzo solo νε μέ-τό εχι-έμέ- -- -- -- νο ρού-χο πού- -- -- -- εκέ-ηα-εε -- --

Mezzo solo τά- -- -- -- δύο παι-διά -- -- -- 5 *rit.* **rit.**

rit.
rit.



Mezzo solo

20 *più mosso* $d = 160$

SOPR.

20 *più mosso* $d = 160$

C/ALTI

20 *più mosso* $d = 160$

TEN.

20 *più mosso* $d = 160$
ff γκλαν γκλαν γκλαν γκλαν γκλαν

BASSI

20 *più mosso* $d = 160$
ff ΓΚΛΑΝ ΓΚΛΑΝ ΓΚΛΑΝ ΓΚΛΑΝ ΓΚΛΑΝ

Mezzo solo

SOPR.

C/ALTI

TEN.

ΓΚΛΑΝ ΓΚΛΑΝ ΓΚΛΑΝ τά ΓΚΛΑΝ τά εή-μα

BASSI

ΓΚΛΑΝ ΓΚΛΑΝ ΓΚΛΑΝ τά ΓΚΛΑΝ τά εή-μα



Mezzo solo *ff* ²¹ η -- π ο -- τ ή ν -- τ ή ν

Sopr. *f* ΓΚΛΑΝ -- τ ά -- ε ή -- μα -- ντρα τής έκ-κλη-εί-ας

c/ALTI *f* ΓΚΛΑΝ -- τ ά -- ε ή -- μα -- ντρα τής έκ-κλη-εί-ας

TEN. *f* ΓΚΛΑΝ -- τ ά ε ή -- μα -- ντρα

BASSI *f* ΓΚΛΑΝ -- τ ά ε ή -- μα -- ντρα

Mezzo solo έ -- μη -- ρ η -- μη ά -- ρ α -- φ ω --

Sopr. ΓΚΛΑΝ -- ο άν -- τί -- λα ο άν -- τί -- λα -- λοι τής έ-ρη-μι-ας ά --

c/ALTI ΓΚΛΑΝ -- ο άν -- τί -- λα ο άν -- τί -- λα -- λοι τής έ-ρη-μι-ας ά --

TEN. ντρα -- τής έκ-κλη- έκ-κλη-εί-ας

BASSI ντρα -- τής έκ-κλη- έκ-κλη-εί-ας



