

ΚΥΚΛΟΣ ΤΡΑΓΟΥΔΙΩΝ  
ὈΔΥΣΣΕΑ ΕΛΥΤΗ

*[Handwritten signature]*

ΜΟΥΣΙΚΗ

Μ. ΘΕΟΔΩΡΑΚΗ

“ΕΡΜΗΣ”



ΤΕΤΡΑΔΙΑ



1831



1831

ΕΛΛΗΜΑΚΙΑ

~~Handwritten scribble~~

~~Handwritten scribble~~ || || | || | DO ~~Handwritten scribble~~ || | | | |  
DO DO SOLT - PR- RET SOL DO-

|| | | | | | | | | |  
DO - SOL SOL DO Dot Dot Dot

|| | | | | | | | | DO  
SOL SOL Dot Dot SOL SOL ||

|| | | | | | | | | | DO?  
Fa ~~Handwritten scribble~~ Dot SOL Den SOL ~~Handwritten scribble~~ SOL SOL DO

Empty musical staff

ὁ. εὐχῆς

Ὁ ΚΗΡΟΣ ΕΜΠΑΙΝΕ, ΕΤΗ ΘΑΛΑΕΣΑ. Μ. Θεοδωρῶν

-Ανα δὲ οὐ γὰρ ἔστιν ἡμεῖς

Ret Ret sol sol LA LA

Canto  
Ret Ret Ret #fa Ret Ret

Canto  
solt solt Re Re sol solt

Canto  
Ret Ret m m LA LA

Fas  
LA solt solt LA #fa #fa LA Ret

LA LA

# H MATI ~~COMMO~~

2/4 RE SOL LA RE RE LA LA LA

RE - RE RE LA + LA + LA + LA +

RE RE RE RE SOL RE SOL DS

3/4 LA + 4 Fast Fat Dot Dot Dot Dot

FA FA RE - RE SOL - SOL - SOL -

LA RE



Πάνο ~~ζα~~ ποζζά ποδ κοίχας κατωφάνα  
 δέν σι θέλω πια δέν σι θέλω πια  
 τὸ εὐθηνά σου ζάχας φανερικάνα  
 εἰ βαρέθηκα πιάλλον μιλᾶχτιμα  
Καθην  
 δέν πᾶρε σου φως μου ζά γινάνα  
 δέν πονά για ζά γυμιά σου πᾶνα  
 ποῦνω πιάλλον ἀρεπῶ  
 μάθη κα ἄλλη πια φορέ πᾶς δέν σι θέλω πια

2) τί μου κινὰς πᾶς δέν μπορεῖς γὰ δῖους  
 δέν σι θέλω πια δέν σι θέλω πια  
 με φοβερὸς πᾶς θᾶντῶν κενύους  
 εἰ βαρέθηκα πιάλλον μιλᾶχτιμα

3) εἰλαίος πια κινᾶ ἴχας ἀπᾶ κίνα  
 δέν σι θέλω πια δέν σι θέλω πια  
 κερφάει δέν ποῦ κᾶντῶ για εἶνα  
 εἰ βαρέθηκα πιάλλον μιλᾶχτιμα

Der Götterwahn

Handwritten musical score for 'Der Götterwahn'. The score is written on five staves. The first staff begins with a complex key signature of three flats and two sharps, and a 4/2 time signature. The second staff is marked 'Cantabile' and features a melodic line with various ornaments. The third staff includes a section marked 'Ritornello' with a repeat sign and a key signature change to one flat. The fourth and fifth staves continue the melodic development with various rhythmic patterns and key signatures.



O KHROS GMTAINE ETW BARAZEA

Canto

Ret Ret solt solt LAT LAT Ret Ret

Ret Ret #Fa-LAT Ret Ret solt solt Ret Ret Ret

*Re strain*

solt solt Ret Ret Ret MI- MI- LAT LAT LAT

solt solt #LAB LAT LAT Ret D.C.

W. G. BRIDGES, EMERSON ST. CHURCH

Handwritten musical score on aged paper, consisting of several staves. The notation is extremely faint and illegible. The score appears to be a single melodic line, possibly for a voice or a simple instrument. There are some faint markings that could be notes or rests, but they cannot be accurately transcribed. The paper shows signs of age, including yellowing and some staining.

5

# TO TPOIZÓNI

Handwritten musical score for 'TO TPOIZÓNI'. The score is written on four staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The third and fourth staves are vocal lines with lyrics. The lyrics are: RE- SOL LAT RE- RE- bmit RE- SOL- SOL-LAT RE- Do- Do-RE RE RE- SOL- RE- RE- Do- Do-RE RE RA- RE- SOL LAT RE-.

Handwritten musical notation on a staff, possibly a bass clef. It shows a sequence of notes: D, R, M, S, followed by a bar line and a final note. The notes are written in a stylized, shorthand manner.



< M A R I A >

*Canto*

RE- SOL LA7 RE- RE- RE- RE- RE- RE- RE-

LA7 LA7 LA7 LA7 RE- RE- RE-RE LA7 LA7 LA7 LA7

*LUCCAS*

RE- RE- SOL RE- SOL bSI+ LA7

Fat Fat sol sol Dot Dot Fat Fat

RE- RE- LA7 LA7 LA7 LA7 RE- D.C.

RE- SOL RE- RE-

HTAN MIA DEIA BEAHEIE

Canto

RE RA RA RA RA SO RA RA LA SO LA RA RA SO LA

RE LA SO LA RA RA RA RA SO LA RA MI RA MI #FA

RA SO LA RA MI #FA SO LA RA MI RE

RA RA RA RA RA

ТОУ МИКРОУ БОПНА,

САНТО

ru'n'garw'n



RE- RE- SOL RE- SOL- RE- RE- RE- RE- RE-

Dot Dot RE- RE- LA- LA- LA- LA- RE-

RE- SOL- RE- SOL- RE- RE- RE- RE- RE-

Do Do RE- RE- LA- LA- LA- LA- Fat Fat SOL- Do+ Fat Do+ Fat Fat

SOL- Do Fa Do RE- RE- LA- RE- RE- RE- LA- RE- RE- RE- SOL-

RE- SOL- RE- RE-

THE UNIVERSITY OF CHICAGO  
MUSIC DEPARTMENT

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten signature or initials at the bottom of the page.



ΕΡΜΙΟΝ



ΜΟΥΣΙΚΗΣ

13°

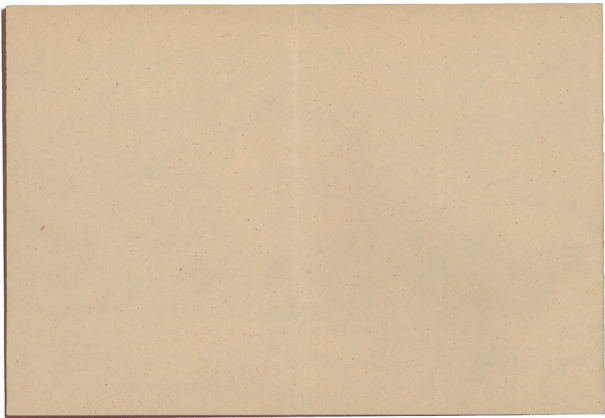
ΦΥΛΛΑ 6



“ΕΡΜΗΣ”

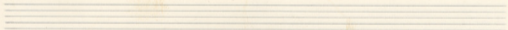
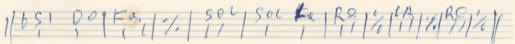
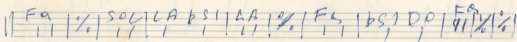
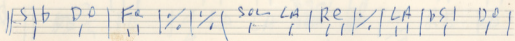
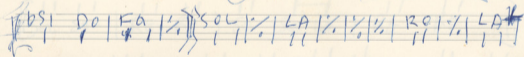
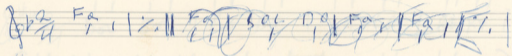
ΤΕΡΠΑΔΙΑ





ΔΟΣΕΜΟΥ ΔΥΟΣΜΟ ΝΑΜΥΡΙΣΟ

11



Faint, illegible text at the top of the page, possibly a title or header.

The page contains six sets of blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text.

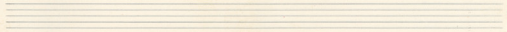
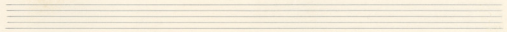
# A TA EANNAKIA

Handwritten musical notation on a five-line staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The notes are: Sol Sol | RE RE | LA LA | RE RE |

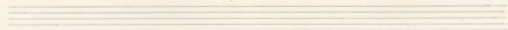
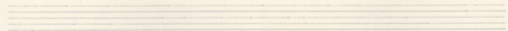
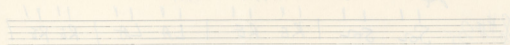
Handwritten musical notation on a five-line staff, enclosed in large square brackets. The notes are: [Sol Sol | RE RE | Sol Sol LA | RE RE :]

Handwritten musical notation on a five-line staff. The key signature is one flat (Bb) and the time signature is 3/4. The notes are: || RE <sup>3</sup>/<sub>4</sub> RE | <sup>4</sup>/<sub>4</sub> LA LA | <sup>3</sup>/<sub>4</sub> SOL LA | <sup>4</sup>/<sub>4</sub> RE RE |

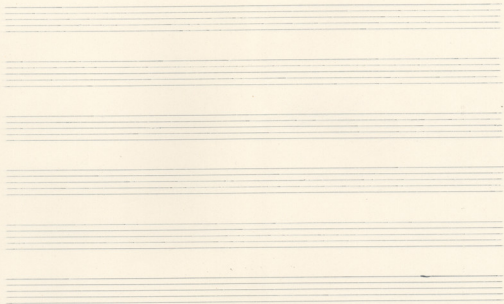
Handwritten musical notation on a five-line staff. The notes are: <sup>3</sup>/<sub>4</sub> LA | <sup>4</sup>/<sub>4</sub> LA LA | <sup>3</sup>/<sub>2</sub> SOL LA | <sup>4</sup>/<sub>4</sub> RE RE ||

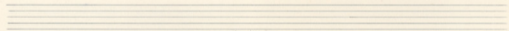
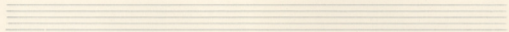
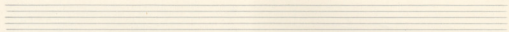
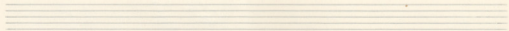
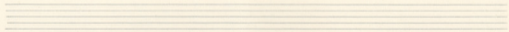
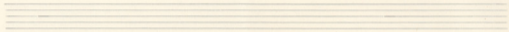


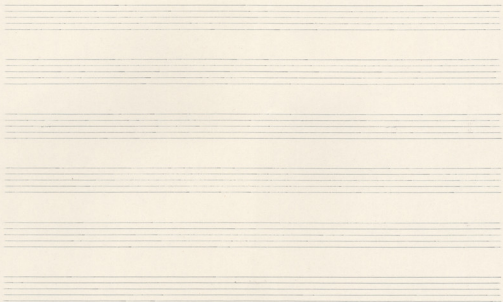
TA BAHARWIN A

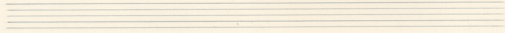
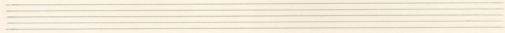
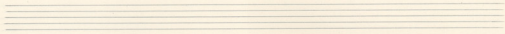
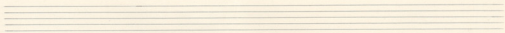
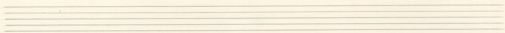
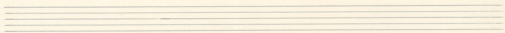








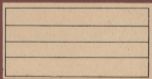








ΜΟΥΣΙΚΗΣ



ΦΥΛΛΑ 6

Τ Ο Τ Ρ Ι Ζ Ο Ν Ι

(Re minore)

1 Κοιμήθηκα κοιμήθηκα - στοῦ γιάσεμιού τήν εὐωδία  
2 Στήν ἐρημιά τοῦ φεγγαριού - στό κυματάκι τοῦ γιαιού

3 Οἱ ἄνθρωποι μ' ἀρνήθηκαν - κανείς δέ μοῦ σιμάνει

4 Μόνο μοῦ κάνει συντροφιά - τῆς νύχτας τό τριζόνι

5 Ἐνοια, λέει, ἔνοια σου - κι' ἐγώ εἶμ' ἐδῶ κοντά σου

6 Γιά συντροφιά στήν ἔνοια σου - καί γιά παρηγοριά σου

Τρί καί τρί, τρί καί τρί  
Τί πικρή ποῦν' ἡ ζωή  
Τί γλυκειά καί τί πικρή  
Τρί καί τρί καί τρί καί τρί ....  
ο ο ο

720 Κοιμήθηκα κοιμήθηκα - στῶν Ἀρχαγγέλων τή σκιά

720 Στῶν φύλλων τό μουμουρητό - στῶν ἄστρων τό χρυσό γιαιό

61b Τί νάφταιξα τῆς μοῦτρας μου - κι' ἔτσι μέ φαρμακάνει;

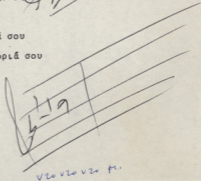
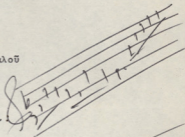
Μονάχα μοῦ ἀποκρίνεται - τῆς νύχτας τό τριζόνι :

Εἶμαι μικρό, πολὺ μικρό - μάνα ὁ θεός μέγας

Ἄ ὅσο ποτέ δέ θά στό πῶ - μήτε κανένας ἄλλος

λη ρε ρε ρε

Τρί καί τρί, τρί καί τρί  
Τί πικρή ποῦν' ἡ ζωή  
Τί γλυκειά καί τί πικρή  
Τρί καί τρί καί τρί καί τρί ....



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## (Reminiscence)

17

Τοῦ μικροῦ Βορρηᾶ παράγγελια

Ἠᾶναι καλὸ παιδάκι

Μὴ μοῦ χτυπᾷ πορτοφύλλα

Καὶ στὸ παραθυράκι

Γιατὶ στὸ σπῆτι ποῦ ἀγρυπνῶ

Ἡ ἀγάπη μου κεθαίνει

Καὶ μέσ σ τὰ δάκρυα τῆν κυττῶ

Ποῦ μόλις ἀνασαίνει

Μὲ πιάνει τὸ παράπονο

Γιατὶ στὸν κόσμον αὐτόνα

Τὰ καλοκαίρια τᾶχασα

Κι ἔφτασα στὸν χειμῶνα

Σὰν τὸ καράβι ποῦ ἀνοιξε

Τ' ἄρμενα κι ἄλαργεθεῖ

Θωρῶ νὰ χάνονται οἱ στερητές

Κι ὁ κόσμος λιγοστεύει ...

Γειά σας περβόλια γειά σας ρεμματιές

Γειά σας φιλιὰ καὶ γειά σας ἀγκαλιές.

Γειά σας οἱ κῆφοι κι οἱ ξανθοὶ γιαιοὶ

Γειά σας οἱ ἄρκοι οἱ παντοτεινοὶ :

ΜΠΗΛΛΗ (ΡΕΜΙΝΙΣΕΝΣ)

Κατὰν  
Μαρξὸν  
Σαζαμ  
Κατὸν

The first part of the paper  
 is devoted to a general  
 description of the  
 subject. It is then  
 divided into two  
 parts. The first part  
 is devoted to a  
 description of the  
 subject. The second  
 part is devoted to a  
 description of the  
 subject.

The second part of the paper  
 is devoted to a general  
 description of the  
 subject. It is then  
 divided into two  
 parts. The first part  
 is devoted to a  
 description of the  
 subject. The second  
 part is devoted to a  
 description of the  
 subject.

The lower half of the page contains several staves of handwritten musical notation. The notation is written in pencil and includes various notes, rests, and clefs. The staves are arranged in a roughly parallel fashion, sloping downwards from left to right. There are approximately five staves visible, each containing several measures of music. The handwriting is somewhat light and appears to be a draft or a study score.

2 Η ΜΑΓΙΑ

(Re minore)

Μικρός  
Κωμικός

- 'Η Πούλια πῶχει ἑφτά παιδιὰ  
Μέσ ἀπ' τοῦς οὐρανοῦς περνᾷ
- Κάποτε λίγο σταματᾷ  
Ἐτό φτωχικό μου καί κυττᾷ :
- Γειά σας, τί κάνετε ; Καλά ;  
Καλά. Πῶς εἶναι τὰ παιδιὰ ;
- Τί νά σᾶς πῶ ; 'Ἐκεῖ φηλᾷ  
Τᾷ τρώει τ' ἀγιάζι κι 'ή ἔρημιᾷ.
- Γι' αὐτό πικραίνεσαι Κυρά ;  
Δέ μοῦ τᾷ στέλνεις ἔδωνᾷ ;
- Εὐχαριστῶ - μᾶναι πολλᾷ  
Θά σοῦ τή φᾶνε τή σοδειᾷ.
- Δῶσε μου κᾶν τήν πιό μικρή  
Τή Μάγια τήν ἀστραφτερή ...
- Πάρ' τή λοιπόν κι 'ἔχεπ στοῦ νοῦ  
Πῶς θάσαι ὁ ἄντρας τ' οὐρανοῦ.
- <sup>ἔτσι</sup> Λέει, <sup>ἔτσι</sup> πρὶν βγάλω μιλιᾷ  
Μοῦ τήν καρφώνει στά μαλλιᾷ
- Λάμπουε γύρω τὰ βουνᾷ  
Τᾷ χέρια μου βγάνουν φωτιᾷ
- Κι 'ή Πούλια πῶχει ἑφτά παιδιὰ  
Φεθγει καί μ' ἀποχαιρετᾷ :

ΜΟΥΣΙΚΗ

1. The first part of the report -  
The general situation of the

2. The second part of the report -  
The results of the work done

3. The third part of the report -  
The conclusions reached

4. The fourth part of the report -  
The recommendations made

5. The fifth part of the report -  
The summary of the work done

6. The sixth part of the report -  
The final conclusions

7. The seventh part of the report -  
The final recommendations

8. The eighth part of the report -  
The final summary

9. The ninth part of the report -  
The final conclusions

10. The tenth part of the report -  
The final recommendations

11. The eleventh part of the report -  
The final summary

Ήταν μιὰ θεϊσά θέλση  
 Κι' ἐνός 'Αγίου τᾶμμα  
 'Εμεῖς οἱ οὐδὲ νὰ σμῆξουμε  
 Καὶ νὰ γενεῖ τὸ θᾶμμα :

Οἱ βάρκες ν' ἀνεβαίνουνε  
 'Ως τὰ φηλά μπαλκόνια  
 Κι' οἱ ὄρτανες νὰ πετοῦν  
 Καθὼς τὰ χελιδόνια :

Ν' ἀνάβουν οἱ "Άγιοι κεριά  
 Ἐστὴ χάρη τῶν θυονῶ μας  
 Καὶ τὰ φαρᾶκια νὰ φιλοῦν  
 Τὴν ἄκρη-τῶν ποδιῶν μας

"Όλος ὁ κόσμος ν' ἀπορεῖ  
 Μωρὲ τί νάναί τοῦτο :  
 Μὲ τὸ μπόζουκι νὰ λαλεῖ  
 Καὶ τὸ μικρὸ λαγοῦτο :

Τῶσθε καὶ τὰ μάθατε μιὰ 'Αγάπη ποῦ 'έγεννήθη  
 "Α γῆρμος δὲν τὴν κατελευεῖ κι' ὁ "Αδὴς ἐνίκηθη :

Handwritten musical notation for the Greek text above. It consists of three staves. The top staff is a vocal line with lyrics "mi la PE PO KE KI - sa - Pa su" written below it. The middle staff continues the lyrics "Pa su DO SU LA PA KE" with a handwritten note "(Takis kas pas a)" in parentheses. The bottom staff is a guitar accompaniment line with chords and notes. The notation includes clefs, key signatures, and various musical symbols like slurs and accents.

The first of these is  
 the fact that the  
 rate of change of  
 the function is  
 constant.

The second of these is  
 the fact that the  
 rate of change of  
 the function is  
 constant.

The third of these is  
 the fact that the  
 rate of change of  
 the function is  
 constant.

Handwritten musical notation on three staves. The notation includes notes, stems, and beams, with some annotations below the staves.

Handwritten musical notation on two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line starting with a fermata over a whole note, followed by eighth notes, and ending with a half note marked with a '5' and an accent. The bottom staff has a bass clef and contains a bass line with eighth notes and a half note. Dynamics 'f' and 'p' are indicated.

ΦΕΡ ΤΑ ΠΙΕ-ΔΟ ΦΕΡ ΓΑ ΠΙ-Ε ΚΕΙ ΑΙ ΝΙ ΓΜΑ

ΔΙΑ-ΒΛΗΤΗΝ ΑΝΑ ΠΟ-ΤΗ ΘΑ ΠΛΕ ΕΑ ΓΙΑ ΤΟ ΔΙ

Κο Γοι το ΧΑ ΤΗ Π

Α

Handwritten musical notation on a single staff, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes several measures of music with notes and rests. A circled section of the notation, containing a double bar line and a fermata, is circled in blue ink. The number "11" is written in the upper right corner of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes several measures of music with notes and rests. Below the staff, the lyrics "Tpi kai tpi kai tpi kai tpi ti ni kai noi ti" are written in a stylized script.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes several measures of music with notes and rests. Below the staff, the lyrics "ti ja kai kai ti ni kai tpi ka tpi kai tpi ka" are written in a stylized script.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes several measures of music with notes and rests. Below the staff, the lyrics "ti" are written in a stylized script.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The notation includes several measures of music with notes and rests. A circled section of the notation, containing a double bar line and a fermata, is circled in blue ink. An arrow points from the circled section of the notation above to this circled section.



