

THE ΔΙΚΑΙΟΣΥΝΗ ΕΛΙΕ ΝΟΗΤΕ

ΛΤΙΧΟΣ: 'ΟΣ. 'ΕΛΩΤΗ

Νουσική: Ν. Θεοδωράκη

'Επεξεργασία: Θ. 'Αντωνίοι

ΓΟΡΓΑ

Solo Soprano

ou

ΙΩΔΟ ΜΗΔΕΟΣ

(άντα) f

Trō δī-kai-o ou - piō - piō - piō - ou - - - - ou -

KOPAIA
ou
Trō δī-kai-o ou - piō - piō - piō - ou - - - - ou -
Ta mi-pá you zé-pia ie, tōy k-e-pai-yó

ΚΟΠΑΙΑ

15

mai mup-ei-un-e su - - - - -
ta gu-pi-za nis' - - - - -

mai mup-ei-un-e su - - - - -
ta gu-pi-za nis' an' tòv - - - - -

mai mup-ei-un-e su - - - - -
ta gu-pi-za nis' an' tòv mai - po

mai mup-ei-un-e su - - - - -
ta gu-pi-za nis' an' tòv mai - po

mai mup-ei-un-e su - - - - -
ta gu-pi-za nis' an' tòv mai - po

21

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

(2 strophes)

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

(2 strophes)

Mai na-pa-ma - su - - - - -
Tous na-mous pou - - - - -

27

μη - - - ήο - - -

ΓΥΝΙΚΕΣ ΘΡΗΣ ού

τούς πατέρων μου ρι - λούς κα - λώ μέ γο -

τούς πατέρων μου ρι - λούς κα - λώ μέ γο -

28

-vā - te mi χώ - - - pa ηou ού

-pē - pes και pāi - - - pa - ta

-vā - te τη̄, χώ - - - pa ηou ού

ΕΙΝΕΣ ΤΕΝΟΠΟΖ ού

-vā - te τη̄, χώ - - - pa ηou

-pē - pes και pāi - - - pa - ta

-vā - te τη̄, χώ - - - pa ηou

-pē - pes και pāi - - - pa - ta

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51

hai - ha - ta - ee - pa - , wai ta eni - tia - jio - leu -
ou oo - soe - ti - un - um na-pa - ma - jiu - ou

era n-ga-eu-ua hai - - - ha - ta - ee - pa - , wai ta eni - tia -
you kip-phi-vu - ou - oo - soe - ti - un - um na-pa - ma -

57

hai - wai ta eni - tia - jio - leu - na -
ou um na-pa - ma - jiu - eas - um -

jio - leu - wai - wai - , wai ta eni - tia - jio - leu - na -
jio - eas - um - um - , um na-pa - ma - jiu - eas - um -

63

wai ta eni - tri - al jio - leu - na - etou ylau - uou - to - ye - ti - to - ve - ma -
um na-pa - ma - jiu - eas - um - um - ylau - ylau - va - te - ye - ti - jiu - - - pa - ou -
(2)

wai ta eni - tia jio - leu - na - etou ylau - to - ye - ma -
um na-pa - ma - jiu - eas - um - um - ylau - ylau - va - te - ye - ti - jiu - - - pa - ou -
(2)

THE AIAIAIOEYNHE EAST NOHTE

ՀԱՅՈՒԹ ԱՆԴՐԻԱՆ

Ηουστική: Μ. Θεοδωρίδη

*Επεξεργασία: Θ. *Αυτωνίοι

FOOTBALL

Solo Scorsen

A musical score page showing two measures of music for orchestra. The key signature changes from B-flat major to A major at the beginning of the second measure. Measure 11 consists of eighth-note chords. Measure 12 begins with a single eighth note followed by a fermata, then continues with eighth-note chords.

Toko Minasos

(卷之三) 6

XOPA 14

15

mai mu-pé-si-nh è - su - ô - bas - - tl - shi
ta yu-pi-sa nis' an' tòv kai-pò

mai mu-pé-si-nh è - su ô - bas - tl - shi
ta yu-pi-sa nis' an' tòv kai-pò

21

Min na-pa-sa - jùs tous na-jmous poul qí - - Jous nos - jùs
jut na-pa-sa - jùs tous na-jmous poul qí - Jous nos uol -

Min na-pa-sa - jùs tous na-jmous poul qí - - Jous nos - jùs
jut na-pa-sa - jùs tous na-jmous poul qí - Jous nos uol -

(2 exposé)

Min na-pa-sa - jùs tous na-jmous poul qí - - Jous nos - jùs
jut na-pa-sa - jùs tous na-jmous poul qí - Jous nos uol -

(2 exposé)

με - - - με - - -

4 ΓΥΝΑΙΚΕΣ ΦΩΝΕΣ ού

Mή πα-ρα-χώ εσας μήτε ληφ-μως
τούς παλινόύς μου φί-λους καλέ μέ φο-

Mή πα-ρα-χώ εσας μήτε ληφ-μως
τούς παλινόύς μου φί-λους καλέ μέ φο-

-vā - te mī xō - - - pa mou
-pē - pes wai pā - - - pa - ta ού

ΕΗΛΙ ΤΕΝΓΡΟΣ

-vā - te mī xō - - - pa mou
-pē - pes wai pā - - - pa - ta ού

-vā - te mī xō - - - pa mou
-pē - pes wai pā - - - pa - ta ού

M₁₄ _____

M₁₅ _____

45

A - e - tò - hop - ga. Tá è - xel té em - xé bou - va
THS él - wall - o - su - VNS è - xie vo - - - xl - te

éta n'gôis - txa
nai m'pôl - vng

A - e - tò - hop - ga. Tá è - xel té em - xé bou - va
THS él - wall - o - su - VNS è - xie vo - - - xl - te

Musical score for "Hula Hoop" featuring two staves of music with lyrics in English and Hawaiian. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are as follows:

Ma - - - - -
HOL - TA - - -
60 - 306 - - -
ti - un - - -
WU - - - - -
ta am - - - -
ma - - - - -
pa - - - - -
na - - - - -
306 - - - - -
ALU - - - - -

era n - - - - -
a - - - - -
qui - - - - -
ta - - - - -
60 - - - - -
ti - - - - -
WU - - - - -
ta en - - - -
ma - - - - -
pa - - - - -
na - - - - -
306 - - - - -
ti - - - - -

57

A musical score page featuring four staves. The top two staves are soprano voices, and the bottom two are bass voices. The lyrics are written in Korean. The vocal parts are accompanied by a piano or harpsichord part, indicated by a treble clef and a bass clef with a 'P' below it.

63

63

D.C.

hai bà trưng tia rìo
nhìn na-ma-ka

hai bà trưng tia rìo
nhìn na-ma-ka

THE ATATITLIC AIMAZA

Violoncello

2 pno piano

M₄

1. Tims - à - ya - mis - ai - ja - ta MÉ - lop - qu - ou - eav
 2. L'îl'd - voix - râ - too - ns - ja - you MÉ - hap - te - os - eav
 3. Tov - z - oo - lio - sá - mo - te MÉ - sa - val - sa - ve

A handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The score consists of six staves of music, each with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts are written in a single-line staff format. The lyrics, written below the notes, are in Spanish and French. The Spanish lyrics include "mexico-pés-á-vi-ño-teg", "mexico-ho-pé-teg", "mexico-yo-ho-teg", "mexico-sui-á-sa-ve", "mexico-hou-pí-sa-ve", and "mexico-erá-enday-va-hou". The French lyrics include "zel-aw-én-sia-mé-é-tu-ú", "mar-ri-a-hou-vé-ya-ni-é-ú", "nag-é-va-hou-á-mé-é-un", "tú-án-brum-nau", "mido-á-yo-nin", and "va-á-ya-souv". The score is written on a grid of five horizontal lines and four vertical bar lines, with some musical symbols like eighth and sixteenth notes.

52

GLS

so

do

A

ha canto

D.G.

2

This is a page from a handwritten musical score. It features four staves of music, each with a different clef (G-clef, F-clef, bass clef, and C-clef). The music consists of eighth and sixteenth note patterns. Handwritten lyrics are placed above the notes in some measures: 'ha canto' appears in the third measure, and 'macarr' appears in the fourth measure. Dynamics such as 'so' and 'D.G.' (diminuendo) are also written in. Measure numbers '52' and '2' are at the top left and bottom left respectively. The page is numbered '899' at the top right.