

To Tegmull
To NEKPN ADENAW

- ① Anexis too
- ② Δωο γυροσ (to overo)
- ③ Η αγυσια
- ④ Kabinis appyuloo
- ⑤ Eri Sugni
- ⑥ Apolpion agais
- ⑦ Toi Naulokaito Nungis
- ⑧ Eri apolpion
- ⑨ Eri Nulokaito (Dufaraw)

- to North America
to Toronto
- ① Arrive in Toronto
 - ② Arrive in Toronto (to meet)
 - ③ Arrive in Toronto
 - ④ Arrive in Toronto
 - ⑤ Arrive in Toronto
 - ⑥ Arrive in Toronto
 - ⑦ Arrive in Toronto
 - ⑧ Arrive in Toronto
 - ⑨ Arrive in Toronto
 - ⑩ Arrive in Toronto

~~ΣΠΙΤΟ~~

- 1 ΙΣΜΗΝΑ (A)
- 2 ΠΑΝΟΣ (A)
- 3 ΑΝΔΡΕΑΣ (A)
- 4 ΤΑΚΗΣ (A)
- 5 ΠΕΡΙΚΛΗΣ (B)
- 6 ΜΑΝΝΑ ΠΑΝΩ (A)
- 7 ΜΑΝΝΑ ΙΣΜΗΝΩ (B)
- 8 ΜΑΝΝΑ ΝΙΚΟΛΙΩ (B)
- 9 ΝΙΚΟΛΙΟΣ (B)
- 10 ΠΟΠΗ (B)
- 11 ΠΑΤΕΡΑΣ ΠΟΠΗ (B)
- 12 ΠΑΤΕΡΑΣ ΙΣΜΗΝΗ (B)
- 13 ΤΥΝΑΙΚΑ (A)
- 14 ΤΥΦΛΟΣ (A)
- 15 ΤΑΣΙΑ (A)
- 16 ΓΡΗΓΟΡΗΣ (B)
- 17 ΕΠΙΧΕΦΑΛΗΣ
- 5 ΕΝΟΜΑΙ
ΕΣΤΑΤΕΙΣ
ΑΞΙΩΜΑΤΙΚΟΙ
- ΧΑΡΟΣ

Κωνσταντίνος - Γιαννάκης

Πηνελόπη
 Νικόλεϊας
 Ντούρας

Νικόλεϊας
 Πηνελόπη

Σταφίλης - Παιζή

Ταϊζής

Γιόργος

(B)

Ταϊζής

Κορνήλιος

Κωνσταντίνος ;

ΒΑΣΙΛΗΣ ΜΑΡΤΥΧΟΣ - ΑΔΕΛΦΟ ΠΥΣΣΩΝ

~~XXXX~~

1	IZMIR	(A)	Konstantinopel - Konstantinopel
2	ATLANTA	(A)	
3	ATLANTA	(A)	Papier / Papier
4	ATLANTA	(A)	Papier / Papier
5	ATLANTA	(S)	Nachfrage - Nachfrage
6	ATLANTA	(A)	Nachfrage - Nachfrage
7	ATLANTA	(S)	
8	ATLANTA	(S)	Tarif
9	ATLANTA	(B)	
10	ATLANTA	(C)	Tarif
11	ATLANTA	(B)	
12	ATLANTA	(S)	
13	ATLANTA	(A)	Tarif
14	ATLANTA	(A)	Konstantinopel
15	ATLANTA	(A)	Konstantinopel
16	ATLANTA	(C)	
17	ATLANTA	(C)	
18	ATLANTA	(C)	

ATLANTA - Konstantinopel - Konstantinopel

XXXX

(Αρ. τῶν ἰσομ. ορίων καὶ Μ.Θ.)

Ἄπρῆλ μου ξανθὴ καὶ Μᾶν μαριωδάτη
καρδιά μου πᾶς ἀντέχεις
μέσα στὴν τόση ἀγάπη καὶ σὲς τόσες ἡμορφίες.

Γιμίζει ἡ γειτονιά τραγουδία καὶ πουλιὰ,
τὴν κοπελιά μου τὴν λίβε Ἐλενίε μὰ τόχο μυστικῶ.

Ἄστειο μου γλιμιά, τοῦ φαγγαρισὸ ἀχιτίδα
στὸ γαϊτανόφωδὸ σου κρεμάστηκε ἡ καρδιά μου
ὡς τὸ πουλάκι στὸ ζῶβεργο.

Λουλοῦδι μου, λουλοῦδι μαριστὸ
καὶ ρόδο μαριωδάτο, στὴν μάννα σου θαρβῶ
νὰ πάρω τὴν εὐχή της, καὶ τὸ ταῖρι π' ἀγαπῶ.

Δυὸ γυνοὺς εἶχες μανούλα μου, δυὸ ξέντρα, δυὸ ποτάμια.
Δυὸ κάστρα Βενιτσάνικα, δυὸ δούβρους, δυὸ λαχτάρες.

Ἔνας γιὰ τὴν Ἀνατολή, κι ἕ ἄλλος γιὰ τὴν Δύση
καὶ σὺ στὴ μέση μοναχὴ, κοτσᾶς, ρωτᾶς τὸν Ἥλιο.

Ἦλιε ποὺ ἔλπεες τὰ βουνά, ποὺ ἔλπεες τὰ ποτάμια,
ἔπου θαρῆς τὰ πάθη μας, καὶ τίς τραχιεὶς μανουόλες.

Ἄν εἶς τὸν Παῦλο φαναξο, καὶ τὸν Ἀνδρέα πὲς μου.
Μ' ἔνα κωμῶ τ' ἀνάστηξα, μ' ἔνα λυγρὸ τὰ ἔγνενα.

Μὰ κελίον παίρνουμε βουνά, διαβαίνουμε ποτάμια.
Ἔνας τὸν ἄλλον φάχνουμε γιὰ ν' ἀλληλοτραγουῖνε.
Καὶ καὶ στὸ πὸ φηλὸ βουνό, τὴν πὸ φηλὴ μαχοῦλα
οἰγὰ - κοινὰ παλαγίζουμε κι' ὄνειρο ἴδιο ἔλπουνε.

Στὴς μάννας τρέχουμε κι' οἱ δυὸ τὸ νεκρὸ κρεβάτι,
μαζὶ τὰ χέρια δίνουμε, τὴς κλείνουμε τὰ μάτια
καὶ τὰ μαχαίρια μπήγουμε θαλακτὰ μέσα στὸ χῶμα
κι' ἀπ' ἔκει ἀνάβλου νερό, νὰ πιας, νὰ ζεδιφάσεις.

Ἔνα δειλιό, οὐ δέσαν στὸ σταιρό.
Σὺ κάρφωσαν τὰ χέρια Σου, μοὺ κάρφωσαν τὰ σπλάχνα.
Σὺ δέσανε τὰ μάτια Σου, μοὺ δέσαν τὴν ψυχὴ μου.

Ἔνα δειλιό μὲ τράκισαν σὰ δυό.
Μοὺ κλέφανε τὴν ἔρση, μοὺ πήραν τὴν ἀψὲ μου,
μὲν μ' ἔμεινε ἡ ἀκοή, νὰ σ' ἀγροικῶ παιδί μου.

Ἔνα δειλιό, ὡς ἂν τὸν σταυραετό,
γρήγισε πᾶ σὲς θάλασσες, γρήγισε πᾶ στοὺς κάμπους.
Κάνε ν' ἀνάβουν τὰ βουνά, καὶ νὰ χαροῦν οἱ ἀνθρώποι.

Κοιμήσου ἀγγελοῦδι μου, παιδί μου νάνι νάνι
νὰ μεγαλώσεις γρήγορα, ὡς τ' ἀφήλῳ πλάκάνι,
νὰ γίνης ἄντρας στὸ κορμί καὶ στὸ μαλὸ
καὶ νάσαι πάντα μέσ' τὸ ἔρσιο τὸ σωστό.

Κοιμήσου ἀγγελοῦδι μου, γλυκὰ μὲ τὸ τραγουδί μου,
κοιμήσου περιστέρι μου, νὰ γίνης ὡς ἀτσάλι.
Νὰ γίνης κι' ἡ καρδοῦλα σου ὡς τοῦ Χριστοῦ μεγάλῃ
γιὰ νὰ μὴν πῆς μέσ' τὴ ζωὴ σου ἔδεν μπορῶ
κι' ἂν πρέπει ἀκόμα νὰ σηκώσης τὸ σταυρό,
Κοιμήσου ἀγγελοῦδι μου, γλυκὰ μὲ τὸ τραγουδί μου.

ΤΡΑΓΟΥΔΙ



ΤΟΥ ΝΕΚΡΟΥ
ΑΔΕΛΦΟΥ

NEW KODOL

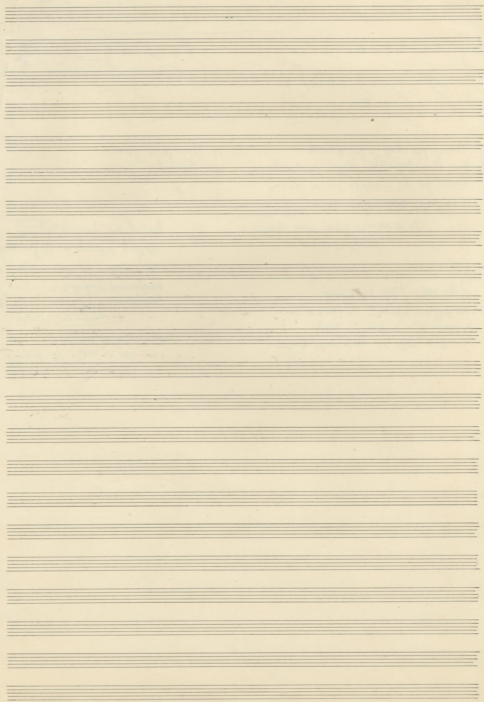
Handwritten notes:

H. 700	B. 100	X. 200	3. 300
Handwritten text	Handwritten text	Handwritten text	Handwritten text
Handwritten text	Handwritten text	Handwritten text	Handwritten text
Handwritten text	Handwritten text	Handwritten text	Handwritten text
Handwritten text	Handwritten text	Handwritten text	Handwritten text

Handwritten notes:

Handwritten musical notation and text:

Handwritten text: ...



Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with lyrics: *ang n' pas k'pe a en m' p' b' d' v' k' h' p' n*

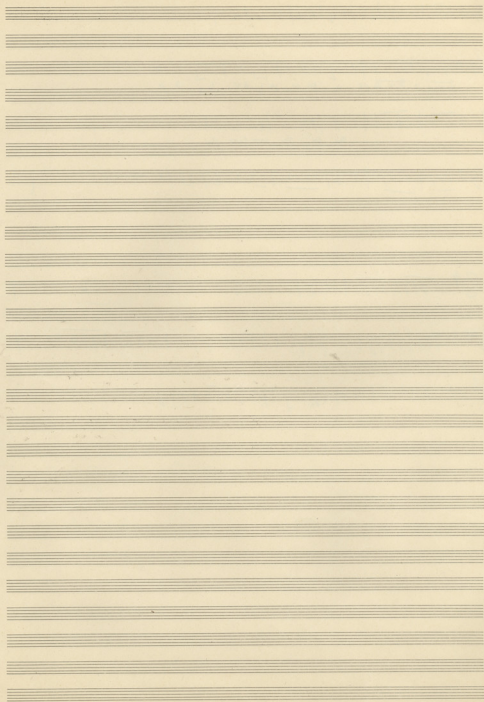
Handwritten musical notation on a single staff with lyrics: *ou ki' t'ni k'om fort p' n*

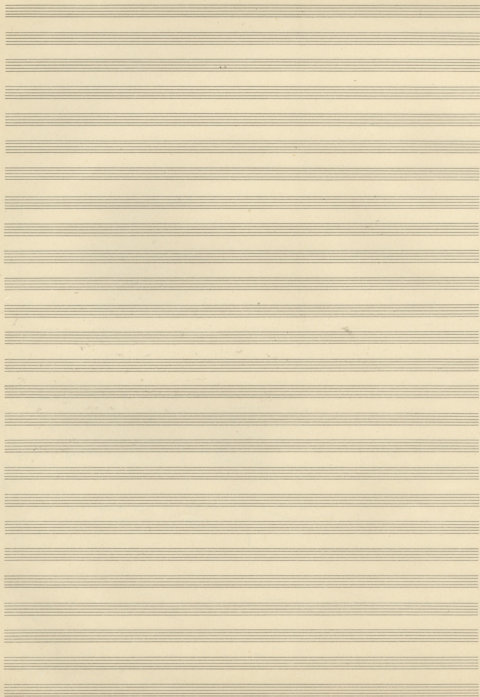
Handwritten musical notation on a single staff.

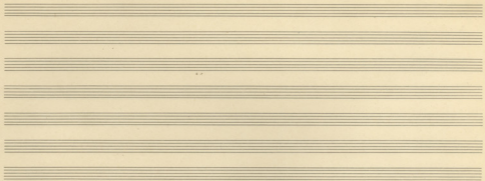
Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.







Handwritten musical notation on two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The handwriting is in cursive.

Handwritten musical notation on two staves with German lyrics written above the notes. The lyrics are:
"Es war ein herrlicher Tag
als ich in die Welt kam
und alle mich umgaben
mit Liebe und Huld."

Handwritten musical notation on two staves. The notation includes various rhythmic values and bar lines. The handwriting is in cursive.

Handwritten musical score for the first system. It includes staves for voice (1 and 2), violin (Viol.), and cello (Vcl.). The music is in 2/4 time and features vocal lines with lyrics and rhythmic notation.

1 $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

2 $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Viol. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Vcl. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

$\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

RE RE RE RE RE RE RE RE RE RE RE RE

Handwritten musical score for the second system. It includes staves for voice (1 and 2), violin (Viol.), cello (Vcl.), and bass (Ba.). The music continues with vocal lines and rhythmic notation.

1 $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

2 $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Viol. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Vcl. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Ba. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

RE RE RE RE RE RE RE RE RE RE RE RE

Handwritten musical score for the third system. It includes staves for violin (Viol.), cello (Vcl.), and bass (Ba.). The music continues with vocal lines and rhythmic notation.

Viol. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Vcl. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

Ba. $\text{G}^{\flat} \text{4/4}$ a a d^{\flat} f^{\flat} f^{\flat} d^{\flat} d^{\flat} d^{\flat} d^{\flat} f^{\flat} f^{\flat} d^{\flat}

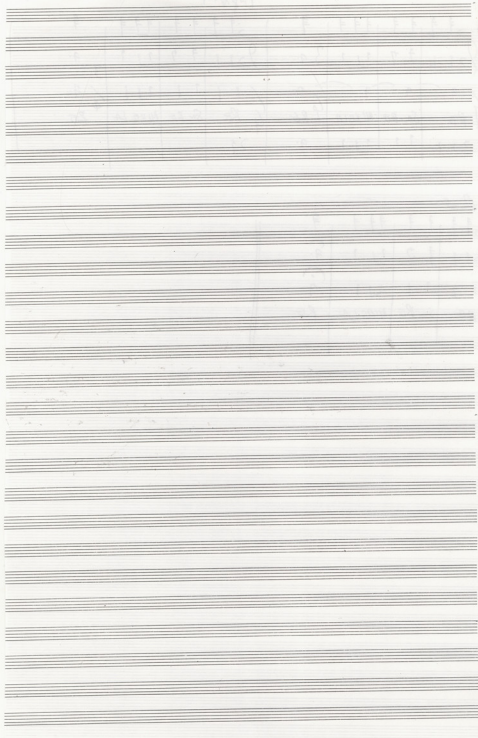
Su RE RE RE RE RE RE RE RE RE RE RE RE

Mozzart

Handwritten musical score for Mozart, measures 1-4. The score includes staves for Flute, Clarinet, Bassoon, and Cello/Double Bass. The lyrics "Sa RO NI RO LA" are written under the bassoon staff. The music is in 3/4 time and G major.

R. ad

Handwritten musical score for Mozart, measures 5-8. The score includes staves for Flute, Clarinet, Bassoon, and Cello/Double Bass. The lyrics "Sa RO NI RO LA" are written under the bassoon staff. The music is in 3/4 time and G major.



2323124

NEWTON ADEYIN

(A)

2/4 8 $\text{F}^{\#} \text{C} \text{G}$ 3/4

Cello $\text{F}^{\#} \text{C} \text{G}$ 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | $\text{F}^{\#} \text{C}$ 9 | 2/4 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C}$ | 3/4 9

Wbpa $\text{F}^{\#} \text{C} \text{G}$ 3/4 LA | LA MI RE 3/4 LA | 4/4 LA | LA MI RE | 4/4 LA

(10)

$\text{F}^{\#} \text{C} \text{G}$

2/4 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | 3/4 9 | 2/4 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | 3/4 9

4/4 LA | LA SIMA | 4/4 LA | 4/4 LA | LA $\text{F}^{\#} \text{C}$ MI | LA

$\text{F}^{\#} \text{C} \text{G}$

2/4 9 | 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | 2/4 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | 3/4 9

4/4 SIMA | LA SIMA | 4/4 SIMA | MI⁷ | LA LA

(20)

$\text{F}^{\#} \text{C} \text{G}$

2/4 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | 3/4 9 | 2/4 9 | $\text{F}^{\#} \text{C}$ | $\text{F}^{\#} \text{C} \text{G}$ | 3/4 9

4/4 SIMA | LA SIMA | 4/4 MI | LA RE LA MI LA

Handwritten musical score for Flute I, Flute II, Clarinet, and Bassoon. The score is in 3/4 time and features a circled 'P' at the beginning. The Flute I part has a circled '3r' above the first measure. The Clarinet part has a circled '4' below the first measure. The Bassoon part has a circled '4' below the first measure. The score consists of 7 measures.

Handwritten musical score for a vocal line and piano accompaniment. The vocal line is in 3/4 time and features a circled 'F' above the first measure. The piano accompaniment consists of three staves (treble, middle, and bass clefs) with various rhythmic markings. The lyrics are: LA LA MI RO LA LA LA MI RE.

Handwritten musical score for a vocal line and piano accompaniment. The vocal line is in 3/4 time and features a circled '50' above the first measure. The piano accompaniment consists of three staves (treble, middle, and bass clefs) with various rhythmic markings. The lyrics are: LA LA LA SI LA LA LA RE MI.

Handwritten musical score for a vocal line and piano accompaniment. The vocal line is in 3/4 time and features a circled 'S' above the first measure. The piano accompaniment consists of three staves (treble, middle, and bass clefs) with various rhythmic markings. The lyrics are: LA.

7/10/1918

NEPA ADEPA

PROGRAM AKATIH

Fl I $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Fl. 2 $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Vcllo $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Kor. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Mand. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Trp $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Fl I $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Fl 2 $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Vcllo $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Kor. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Mand. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Tr. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Fl I $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Fl 2 $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Vcllo $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Kor. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Mand. $\text{F}^{\#} \text{C}^{\#} \text{G}^{\#}$

Fine 2da

Handwritten musical score for the first system. It includes staves for Flute 1 (Fl 1), Flute 2 (Fl 2), Violin (Vcllo), Bassoon (Fag.), and Cello/Double Bass (Cb.). The Flute parts have melodic lines with notes and rests. The Violin part has a rhythmic accompaniment. The Bassoon part has notes with lyrics: MI MI MI LA SI SI MI. The Cello/Double Bass part has notes with lyrics: DO DO DO DO DO SI SI SI DO DO SI SI SI DO.

Handwritten musical score for the second system. It includes staves for Violin (Vcllo), Bassoon (Fag.), and Cello/Double Bass (Cb.). The Violin part continues with melodic lines. The Bassoon part has notes with lyrics: DO DO DO DO DO SI SI SI DO DO SI SI SI DO.

Handwritten musical score for the third system. It includes staves for Violin (Vcllo), Bassoon (Fag.), and Cello/Double Bass (Cb.). The Violin part continues with melodic lines. The Bassoon part has notes with lyrics: DO DO DO DO DO SI SI SI DO DO SI SI SI DO.

Handwritten musical score for the first system, featuring five staves: Trumpet (Tp), Trombone (Tb), Tenor Saxophone (Tn), Violin (Viol), and Bass (Ba). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into two measures by a double bar line. Above the first measure, there are markings for 'E10' and 'F10M1'. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'ff' and 'p'. The bass staff contains chord symbols: MI, LA, SI, SI, MI, MI/Sol, DO, DO, DO, DO, DO.

Handwritten musical score for the second system, featuring five staves: Trumpet (Tp), Trombone (Tb), Tenor Saxophone (Tn), Violin (Viol), and Bass (Ba). The notation continues with rhythmic patterns and rests. The bass staff contains chord symbols: SI, DO, DO, DO, DO, DO, SI, SI, SI, DO, DO, SI, SI, SI, DO.

Handwritten musical score for the third system, featuring five staves: Trumpet (Tp), Trombone (Tb), Tenor Saxophone (Tn), Violin (Viol), and Bass (Ba). The notation includes complex rhythmic patterns and rests. The bass staff contains chord symbols: MI, MI, MI, MI, LA, SI, MI, MI, MI, MI.

Handwritten musical score for the fourth system, featuring five staves: Trumpet (Tp), Trombone (Tb), Tenor Saxophone (Tn), Violin (Viol), and Bass (Ba). The notation is simpler, with fewer notes and rests. The bass staff contains chord symbols: MI, LA.

T O N C I P O

On mltimo

HABERMANS ACADEMIA (CANTATA OF 15 MINUTES)

3
 Ta praxipaxa ta xeripaxa
 apolopaxa pa apaxa
 axa t'axa a xaxaxa ax axaxa
 apolopaxa pa apaxa

Ntaxi xax-xax xax-xax xax-xax
 Ntaxi xax xax-xax axaxa (ax xax-xax xax-xax)

4
 Ta praxipaxa axa apaxaxa ax axaxa
 axaxa pa pa apaxa
 Ta praxipaxa axa apaxaxa ax axaxa
 axaxa pa pa apaxa

5
 Axaxaxa ta xaxipaxa apolopaxa pa t'axaxa
 xaxipaxa pa t'axaxa ax axaxa ta xaxipaxa
 Ta praxipaxa axa pa pa pa t'axaxa
 apolopaxa pa apaxa
 Ta praxipaxa axa pa pa pa t'axaxa
 apolopaxa pa apaxa

Evax axaxa ax axaxa xaxaxaxa axaxa axaxa ax axaxa (ax axaxa) ax axaxa pa axaxa
 ax axaxaxa. Ntaxi pa t'axaxa. Axaxa pa t'axaxa ax axaxa ax axaxa pa axaxa

T O U N E K P O

Tou Taxxi,
 Tou Taxxi axaxaxa t'axaxa 1964
 Mafix pa t'axaxa axaxa pa t'axaxa
 30 XII 63

TO ONCIP0

On Miano

HABERMANS ACADE (Copyright of HERMANS)

3
 Ta praxipaxa te respicere
 apolo paxa te agas
 out' epxa a yepaxa te munde
 apolo paxa te agas

Ntan' van van van van van van
 Ntan' se respic' agas (se respic' paxa paxa)

4
 Ta praxipaxa te respicere
 apolo paxa te agas
 Ta praxipaxa te respicere
 apolo paxa te agas

5
 Ta praxipaxa te respicere
 apolo paxa te agas
 Ta praxipaxa te respicere
 apolo paxa te agas

Enon ou paxa te respicere, xaxaxaxa agas res oi bovi (ca baxi) xaxaxaxa paxa paxa
 xaxaxaxaxaxaxa. Ntan' paxa te respicere. Apxaxa paxa paxaxaxa oi xaxaxa xaxaxaxaxaxaxaxa

TOU NE KPOU

Tou Tuxu,
 Tou Tuxu, xaxaxaxaxaxaxa te Tuxu, 1964
 Mapi paxa agas paxa paxa paxa paxa
 30 XII 63

COPIES

TON PLAYO KAI TO MIKRO

①

4

Handwritten musical score for the song "TON PLAYO KAI TO MIKRO". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are written below the notes, and there are various musical notations such as slurs, accents, and fingerings (e.g., 2, 3, 2, 3) above the notes. The lyrics are: Do Do Do DO Do Do, Se Do FA Se Do Do, Se Se Do Se Do FA LA Se, Se Se FA Se Do, Do FA Se FA Se Do Se Do, Do FA Se FA Do Do Do, Do FA Se FA Do Do Se Se. The score ends with a double bar line and a repeat sign.

F. 2167

KOMHES ATRENSOAI M50

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of quarter notes with lyrics written below: "Do Do FA LA FA Se Do FA Se Do". There are some handwritten annotations above the notes, including a large 'S' and some smaller symbols.

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody consists of quarter notes with lyrics: "do do do do do fa do".

Handwritten musical notation on a five-line staff. It begins with a bass clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody consists of quarter notes with lyrics: "Se fa fa do Se do do fa fa".

Handwritten musical notation on a five-line staff. It begins with a bass clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody consists of quarter notes with lyrics: "do do do Si6 Mi6 Mi6 Mi6 fa fa do Se".

Handwritten musical notation on a five-line staff. It begins with a bass clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody consists of quarter notes with lyrics: "do Si6 Mi6 Mi6 Mi6 fa fa Se".

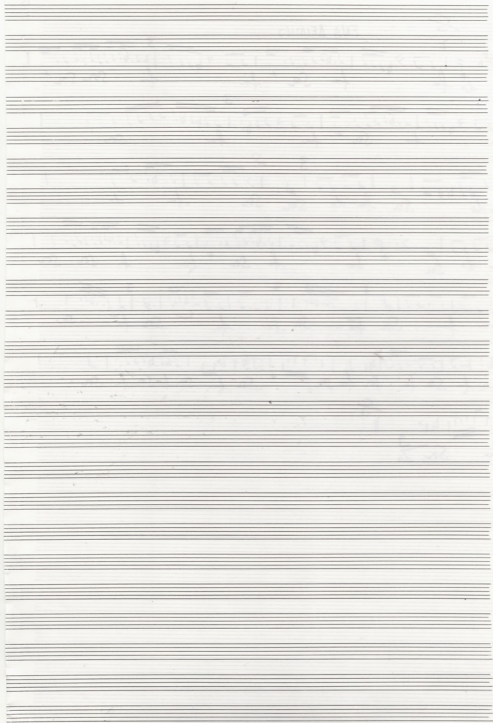
Seven empty five-line musical staves, providing space for further notation or practice.

7 COPIES

ENA AEMINO

Handwritten musical score for a vocal line in G major, 2/4 time. The score consists of seven staves of music with lyrics written below the notes. The lyrics are: do fa fa sa fa sa sa, fa fa sa fa sa sa, sa do sa fa do sa sa fa do, fa do sa fa fa sa fa sa sa, fa fa sa fa sa fa sa sa, sa fa sa fa sa sa sa sa fa sa sa fa sa, and fa sa do. The score includes various musical notations such as treble clef, key signature (one sharp), time signature (2/4), and dynamic markings like 'f' and 'ff'. There are also performance instructions like '2' and '3' above notes, and a fermata over the final note.

Seven empty musical staves for accompaniment or additional parts, each with a treble clef and a key signature of one sharp (F#).



FINA SECONDO

Handwritten musical score for the first system, consisting of seven staves of music. The notation includes various notes, rests, and accidentals, typical of a handwritten manuscript.

Tou Noulou kai tou Minoiō
 tis autis pōi sagisō
 hē Bapna l'xōs aptra
 hē n'ōio l'xōs faptra

T'aptra dawang pōtra
 sa faptra s' pōtrōpō
 kai sa sagisō dawang
 no pōtra hē x'xi.

Tou Noulou kai tou Minoiō
 o' faptra nōi autōpō
 autōi nē x'xi nē nē nē
 faptra nōi autōi autōi

Minoiō pōtra o' nōi autōpō nē x'xi
 nē x'xi nē x'xi nē x'xi
 faptra nōi autōi autōi
 nē nē nē nē nē

Handwritten musical score for the second system, including lyrics and musical notation. The lyrics are written in Greek and appear to be a form of liturgical or religious text.

Eiva Sijuni - Eiva Sijuni - Eiva Sijuni et Nour et Nour
 est uapysaw tai Xipra est
 pas uapysaw tai Nour
 est Nour tai pas est
 tai Nour et yuxi pas

① (E-A.) (E-A.) (E-S.) M' isauon et Nour
 pas uapysaw et Nour - pas uapysaw est yuxi pas
 pas uapysaw et Nour - pas uapysaw Nour pas
 pas uapysaw

8 4 9

(E-A.) (E-A.) (E-S.) M' isauon et Nour
 Xipra tai Nour uapysaw
 Xipra tai Nour uapysaw
 pas uapysaw et Nour
 pas uapysaw et Nour

Handwritten musical notation system 1. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including some accidentals.

Handwritten musical notation system 2. It consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line, showing some chordal textures and rhythmic patterns.

Handwritten musical notation system 3. It consists of two staves. The upper staff features a more complex melodic line with some triplets and a fermata. The lower staff continues the bass line, with a circled measure at the end of the system.

Handwritten musical notation system 4. It consists of two staves. The upper staff shows a melodic line with some rests and a fermata. The lower staff continues the bass line with various chordal structures.

Handwritten musical notation system 5. It consists of two staves. The upper staff features a melodic line with some triplets and a fermata. The lower staff continues the bass line with various chordal structures.

ALYSSIDA

ALYSSIDA

Handwritten musical score for 'ALYSSIDA'. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The lyrics are written below the notes.

3
 Τὸ αἶθε εἰς τὸν οὐρανὸν ἡμῶν ἡμεῖς ἔρχομεθα. Ἄνευ ἔρχομεθα
 3
 εἰς τὸν οὐρανὸν ἡμῶν ἡμεῖς ἔρχομεθα. Ἄνευ ἔρχομεθα
 3
 εἰς τὸν οὐρανὸν ἡμῶν ἡμεῖς ἔρχομεθα. Ἄνευ ἔρχομεθα
 3
 εἰς τὸν οὐρανὸν ἡμῶν ἡμεῖς ἔρχομεθα. Ἄνευ ἔρχομεθα

ΑΛΥΣΣΙΔΑ

Στίχοι και Μουσική
ΜΙΚΗ ΘΕΟΔΩΡΑΚΗ
Επιγράμματα: Β. Αρχιτεκτονική

Moderato

τὴν ἄ. λυα. σὶ. δο. τὴ. δο. ρεῖα τὴν κώ. νω
 τὴν ἄ. λυα. σὶ. δο. τοῦ μι. Ἄδ τὴν κώ. νω ἄ.

χε. λι. δο. νι. χε. λι. δο. νι τὰ φυ. λα. κὴ τῆ σου. τει.
 στρο. νε. Ἄδ. νιὰ στρο. νε. Ἄδ. νι τῶν πα. λα. τῶν σου τῆ χλι.

γὴ τὴν κώ τὴν κώ. νω ξα. στε. ρεῖα τὴν ἄ. λυα. σὶ. δο. τὴ. δο.
 ὄη σου κὴ σου κώ. νω φυ. λα. κὴ τὴν ἄ. λυα. σὶ. δο. τοῦ μι.

ρεῖα ἔ. γώ κίε. σύ κίε. σύ κίε. σύ τὴν κώ τὴν κώ. δου. με. μα.
 Ἄδ ἔ. γώ κίε. σύ κίε. σύ κίε. σύ τὴν φτεῖα τὴν φτεῖα. χνου. με. μα.

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