

① Η ΓΕΝΝΕΣΙΣ

- TA ΤΙΑΣΗ
1 Ήσι Επί πάνω ————— BAPTISM
2 Η αρένα της Αλεύρου ————— ANATHEMA
3 Επί το χειρός ————— AIRKO
4 Το στεγέλιο του ————— BAPTISM
5 Η επί της τοποθέτησης ————— AIRKO
6 Της ιδιότητας εκκίνησης ————— ANATHEMA
7 Της διαμονής επιτελί ————— AIRKO
8 Ναοί επί στήλη της γης ————— ORTHODOX
9 Της αγρυπνίας ————— BAPTISM
10 Ναοί επί οχημάτων ————— AIRKO
11 Ναοί επί οχημάτων ————— ANATHEMA
12 Ηρώες της επανάστασης ————— AIRKO
13 Ηρώες της επανάστασης ————— AIRKO
14 Σε κάποια παρακλήση
15 ΑΞΙΟΝ ΕΣΤΙ

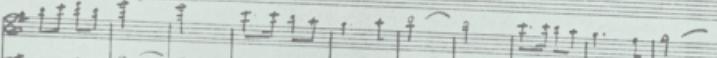
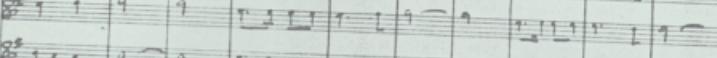
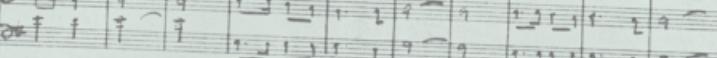
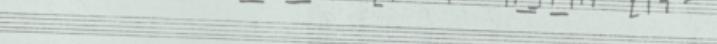
G. Elmer Dugay / 1970

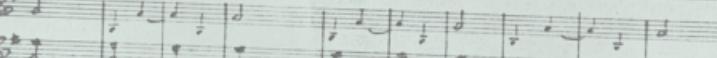
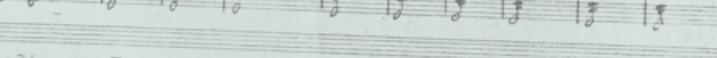
forte
piano

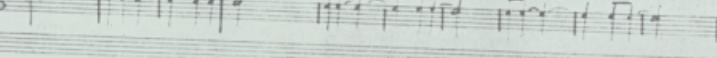
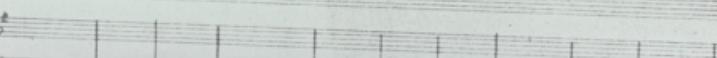
riten.
tempo

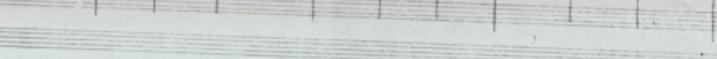
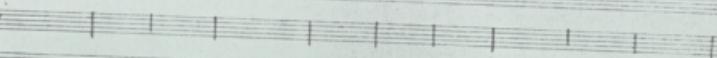
I violi
I violi

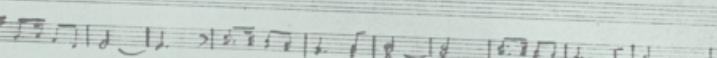
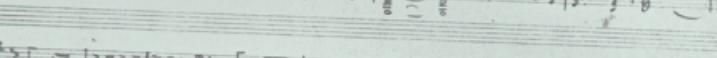
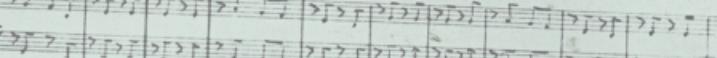
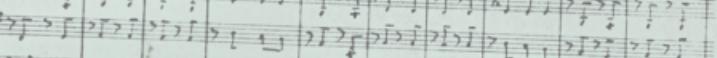
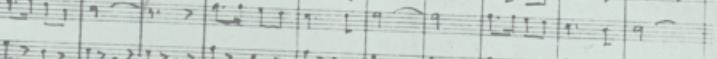
I violi
I violi

Fl. 
 Ob. 
 Clar. 
 Fag. 

Tromb. 
 Tromp. 

Posa. 
 Tuba. 

Xylo. 
 Vibro. 

Viola 
 Vcl. 
 Alto 
 Vocal 
 Cbs. 

ΤΑ ΠΛΑΗ

Στό N^o 1 και τό N^o 12 ή πουσκά (σεχινα) σίνας ίσια.
 Με νοικα σέφτετε τό κείμενο. Γιατό το λόγο στο Bacchus
 και στο chorus έχετε δύο γραφές. Η αριθμ πα τό N^o 1
 και στην πα τό N^o 12. Εν, πουσκά, το γραφής δύο
 πλακιδούς φαντάσια. Μια πα τό N^o 1 και πα τό σέφτετε πα τό

N^o 12.

Bacchus Στό N^o 12 χειροποίως τό κέσι τος σολ. Άντο
 πίνετε πά να χαρτίστε η τυμ πά στην παραγράφο. Εν, σι ~~το~~
 τό γραφής οι κέσι τος FA..(όμως στην γραφή το N^o 1)

Flauto - Άντο τό μέτρο ⑪ εως τό ⑯
 Διαγράψτε ένη οι περιβούμενοι γραφές. Άντο πά αυτήν την γραφή
 στην παραγράφο πα τό N^o ①

Στό 10 λόγος να μπορείτε την Clarinetto:

2-

Tai to N° 12 to flauto Bro' 150 tempo vivace

N° 12 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

Flauto 8 = 7 | #9 9 9 #1 9 #1 9 #1 9 #1 9 #1 9 - | #9 #1 9 - |

Kai to Clarinette forte

Clarin. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

14 Sib 8 = 7 | 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 - |

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

ANAFTEREUS Diapason (m so 160 Kai forte)

KIYAKA | Ani to Mitto (5) — 2nd to Tyo

Kai SHAMURI

Kidara 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Santuri 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

4

TO AEION EΣΤΙ

(N) A X H ΓΕΝΕΣΙΣ.

Baptism - Χαροπίδιον
Anaphysis

(B) ΤΑ ΠΑΓΗ

(M) N° I "Ιδος επι τοιούς." Baptism - Anaphysis
Χαροπίδιον.

N° 2 "Η πρεσβεία μητέρων." Anaphysis

N° 3 "Ἐν τῷ χριστῷ." Ιερίσ - Χαροπίδιον.

N° 4 Τα δημόσια των ανθρώπων Baptism - Χαροπίδιον

(B) N° 5 Μια σήμερας οὐρανού Ιερίσ - Χαροπίδιον

N° 6 Η πρώτη ἡγεσία Anaphysis

(B) N° 7 Της Δικαιουμένης ήτοι νοοῦντος Baptism - Χαροπίδιον

(M) N° 8 Ναοί ων οχιτά τ' αὐγαντά Baptism - Χαροπίδιον

(B) N° 9 Οι οργιζούσις επέρα. Ευαγγελία - Κρισιμόν

N° 10 Αρχοντικόν Anaphysis

(B) N° 11 Ανογμός σαρπει το Φ Ιερίσ - Χαροπίδιον

N° 12 Σει χριστού παρει Βαπτισμός - Χαροπίδιον - Anaphysis

(C) C



(P) TO AEION EΣΤΙ

(F) To AEION EΞΤΙ

I

$\frac{3}{4}$ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Nuw nuw peitong Meeng. | Wür wüppig wü Mass Ai-

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 ew h öe uppa vider ai- | ~~2~~ 2 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

$\frac{3}{4}$ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 vw vw wü ha-peisten wüms | 2 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

$\frac{3}{5}$ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 tu antiv s hyskai | 2 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

$\frac{2}{4}$ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Wür wüppig wü vider ai- | Wür wüppig wü vider ai-

1.000.000

623907 NATZIDAS

A.T. I

MR

✓

✓

✓

ΕΠΙΦΑΝΙΑ, από ποινική των Γιώργου Σεφέρη
Τραγουδιά δια της Γενάρης Μπαλικιώτη

ΠΡΩΤΟ ΜΕΡΟΣ : Η ΓΕΝΕΣΙΣ

- 1η ἐκδοχή) Σελίδα 16 - ἀπό τὸν στῖχο
"Τότε εἶπε καὶ γεννήθηκεν ἡ θάλασσα.... +
ἄς τὸ τέλος τῆς σελίδας.
- 2η ἐκδοχή) Σελίδα 18 - ἀπό τὸν στῖχο
"Υστερα όμως τὸν φλοτσβό ἔννοησα...
ἄς τὴ σελίδα 19 : ΑΥΤΟΣ ὁ κόσμος ὁ μικρός, ὁ Μέγας !
- 3η ἐκδοχή) Σελίδα 13 - ἀπό τὸν στῖχο
"Στὴν ἀρχὴν τὸ φῶς...
ἄς τὴ σελίδα 14 : ΑΥΤΟΣ ὁ ποῶτος ὑμνος.
(ἀλλὰ ν' ἀφαιρεθοῦν οἱ στίχοι : κατὰ πῶς ἡ Καταιγίδα...
ἄς : "Υστερα καὶ οἱ ἄνεμοι ὅλοι τῆς φαμίλιας μου ἔφτασαν)
- 4η ἐκδοχή) Σελίδα 22 - ἀπό τὸν στῖχο
"Καὶ ἡ νύχτα πανσέξ...
ἄς τὴ σελίδα 24 - τέλος.
(ἀλλὰ ν' ἀφαιρεθοῦν οἱ στίχοι : Ἐπειδὴ πολλοὶ φοροῦν
τὸ μελανό πουκάμισο...ἄς : "Αν δὲ θεία κρατήσεις καὶ
τοὺς δόντικρίσεις κ.λ.π.)
- 5η ἐκδοχή) Νά μή μπετ τίποτε ἀπ' αὐτό τὸ μέρος.

Θεοφάνης Βλαστός

1η έκδοχή)

- (1) A') Ιδού ἐγώ λοιπόν ✓ + (σελ.27)
 ('Ενδεχομένως ν' ὀφαίρεθοῦν οἱ στῖχοι 10 - 20)
- (2) B') Τό τεμέλιό μου στά βουνά ✓ + (σελ.40)
 ('Ενδεχομένως ν' ὀφαίρεθοῦν οἱ στῖχοι 6 - 12)
- (3) α) "Ενα τό χειλόδυνι κι' ή ἄνοιξη ὄκριθήν" ✓ (σελ.39) ① ②
 (^{Μετὸ λύκνο τοις Αεράς} ✓)
- (4) 1) Η πορεία προς το μετώπο (σελ.30)
 (ν' ὀφαίρεθοῦν στή σελίδα 30 οἱ ἀράδες 7 - 12
 καὶ στή σελίδα 31 οἱ ἀράδες 14 - 20.)
- (5) 2) Τῆς οικαστύνης ἥλιε νοητέ ✓ (σελ.46) ③
 (^η Αὐτός αὐτός δὲ ιδύμος (σελ.49)
- (6) Γ) Άγνωμεν εμένανα τά χέρια μου (σελ.56)
 (ἐδεχομένως ν' ὀφαίρεθοῦν οἱ στῖχοι 4 - 16)
- (7) Ναοί στό σχῆμα τ' οὐρανοῦ ✓ + (σελ.57)
 (ν' ὀφαίρεθοῦν οἱ στῖχοι 9 - 12 καὶ 18 - 23)
- Δ) Ναοί στό σχῆμα τ' οὐρανοῦ (ν' ὀφαίρεθοῦν οἱ 9 - 12 καὶ 18 - 23)
 (^η Βεέ μου σύ με θέλησε... (σελ.62)
 (ν' ὀφαίρεθοῦν ἐνόσεγομένως οἱ στῖχοι 18 - 23) ①
- (8) γ) Τῆς ἀγάπης αἴματα μὲ πορφύρωσαν ✓ (σελ.61) ①
- (9) 2) ΠΡΟΦΗΤΙΚΟΝ (σελ. 68) (ν' ζωγράφω τοι 32 + 42 εγραφώ) ✓ ①
- (10) Ε) Βεέ μου σύ με θέλησε (ν' ὀφαίρεθοῦν οἱ 18 - 23)
 (^η Σέ χώρα μακρυνή καὶ ἀναμάρτητη (σελ.69)
 (ν' ὀφαίρεθοῦν ἐνδεχομένως οἱ 17 - 26)
- ΣΤ) Σέ χώρα μακρυνή καὶ ἀναμάρτητη (ν' ὀφαίρεθοῦν οἱ 17 - 26)
 (^η Σέ χώρα μακρυνή καὶ ἀρυτίδωτη (σελ.70)
 (ν' ὀφαίρεθοῦν ἐνδεχομένως οἱ στῖχοι 20 - 23)

ΤΟ ΑΕΙΟΝ ΕΣΤΙ

ΜΕΡΟΣ ΔΕΥΤΕΡΟ : ΤΑ ΠΑΘΗ

2η έκδοσήν)

(δλόκιληρο τό τελευτού πομπάτι του δευτέρου
μέρους διόπτη τη σελίδα 56 - 70. Δηλαδή :)

- Α) 'Ανομίες έμειναν τά χέρια μου (ν' ἀφαιρεθοῦν 4 - 16)
 Β) Ναοί στό σχῆμα τ' ὄυρανού (" 9 - 12 καὶ 18 - 23)
 α) Τίς νεφέλες ὅφηνοντας πίσω τους (" 3η καὶ 4η στροφή)
 1) Η ΑΥΛΗ ΤΩΝ ΠΡΟΒΑΤΩΝ
 β) Τῆς ἀγάπης αἴματα μέ πορφύρωσαν (ν' ἀφαιρεθεῖ ἡ τελευταῖα στροφή)
 Γ) Θεέ μου σύ μέ θέλημες (οἱ στίχοι 18 - 23)
 Δ) 'Ενωρές έξύπνησα τίς ήδονές (" " 18 - 23)
 γ) Βάι ιαρῶ Μοναχός τῶν θολερῶν πραγμάτων " ἡ τρίτη στροφή)
 2) ΠΡΟΦΗΤΙΚΟΝ
 δ) 'Ανοίγω τό στόμα μου... (ν' ἀφαιρεθοῦν ἡ 3η καὶ 4η στροφή)
 Ε) Σέ χώρα μακρυνή καὶ ἀναμέρτητη (οἱ στίχοι 17 - 26)
 ΣΤ) Σέ χώρα μακρυνή καὶ ἀρυτίδωτη (" " 20 - 23)

І ФАЛЬСІФІКАЦІЯ

І. АХОРОНСЬКИЙ

(І. АХОРОНСЬКИЙ) ІІІ

(І. АХОРОНСЬКИЙ)

(І. АХОРОНСЬКИЙ) АХОРОНСЬКИЙ

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(І. АХОРОНСЬКИЙ) АХОРОНСЬКИЙ

π

τη έκδοχή)

Τετράστιχα (τά διαφέρω μέ τόν πρῶτο στήχο τους)
κατά τήν ἐξῆς σειράν (πού δέν είναι πάντοτε ἡ
σειρά τοῦ βιβλίου-)

α) ΑΞΙΟΝ ΕΣΤΙ τό εύλινο τραπέζι (σελ.74)

β) Οἱ λιθίες καὶ τά κύματα... " "

γ) ΟΙ ΣΗΜΑΝΤΟΡΕΣ ΑΝΕΜΟΙ πού ιερουργοῦνε (σελ.73)

δ) Οἱ ὄγκειοι δόκιμοι τῆς τριημίας (σελ.74)

ε) Στό μελτέμι τά ὄρταροντας..... (σελ.75)

ζ) ΑΞΙΟΝ ΕΣΤΙ στό πέτρινο πεζοῦλι (σελ.75)

η) Τῆς ἀντίπερα ὅχθης τῶν πουλιῶν..... (σελ.76)

η) ΑΞΙΟΝ ΕΣΤΙ ἑορτάζοντας τῇ μνήμῃ (σελ.76)

η) Χαῖρε ἡ κατομένη καὶ χαῖρε ἡ Χλωρῆ " "

Χαῖρε μέ τά λυτά μαλλιά... (σελ.77)

Χαῖρε πού καταρτίζεις τά Μηναῖα... " "

Χαῖρε ἡ Ὀνειροτόκος χαῖρε ἡ Πελαγινή " "

Τ Ε Λ Ο Σ

ΜΕΡΟΣ ΤΡΙΤΟ : ΤΟ Α E I O N E S T I

2η έκδοσή)

+

- ✓ α) ΑΞΙΟΝ ΕΣΤΙ τό μακρυνό τραγοῦδι (σελ.81)
β) Τῶν φιλόρων ἡ ἐπώαση μές στά κοχύλια (σελ.80)
γ) ΤΑ ΚΑΡΑΒΙΑ τά ὄρθια μέ τδ μαῦρο πόδι (σελ.81)
η) ΤΑ ΚΟΡΙΤΣΙΑ ἡ πός τῆς οὐτοπίας (σελ.80)
δ) Τά γεμάτα βορηδόες καὶ φουντούκια.... (σελ.81)
η) Τά στιφά στό σκοτάδι καὶ ὅμως θαῦμα (σελ.80)
ε) ΑΞΙΟΝ ΕΣΤΙ τό ἀναίτιο δάκρυ (σελ.86)
στ) Τῶν ἐρώτων τό τραύλισμα..... (σελ.87)
ζ) Ο στυφός μές στά δόντια ἐπίσορκος.... (σελ.87)
η) ΑΞΙΟΝ ΕΣΤΙ τό χέρι πούν ἐπιστρέφει (σελ.87)
θ) ΝΥΝ τό ἀγρίμι τῆς μυρτιᾶς.... (σελ.87)
Νῦν τῶν λεπτόσπειρων τό νέφος... (σελ.88)
Νῦν τῶν λαῶν τό ὅμαλγαμα..... (σελ.89)
Νῦν ἡ τοπείνωση τῶν θεῶν.... (σελ.89)

Τ Ε Λ Ο Σ

⑥

ΜΕΓΑΛΗ ΕΞΟΔΟΣ

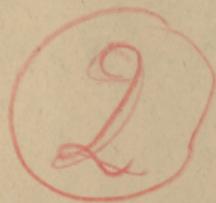
(Αναρρένια)

(မြန်မာ)

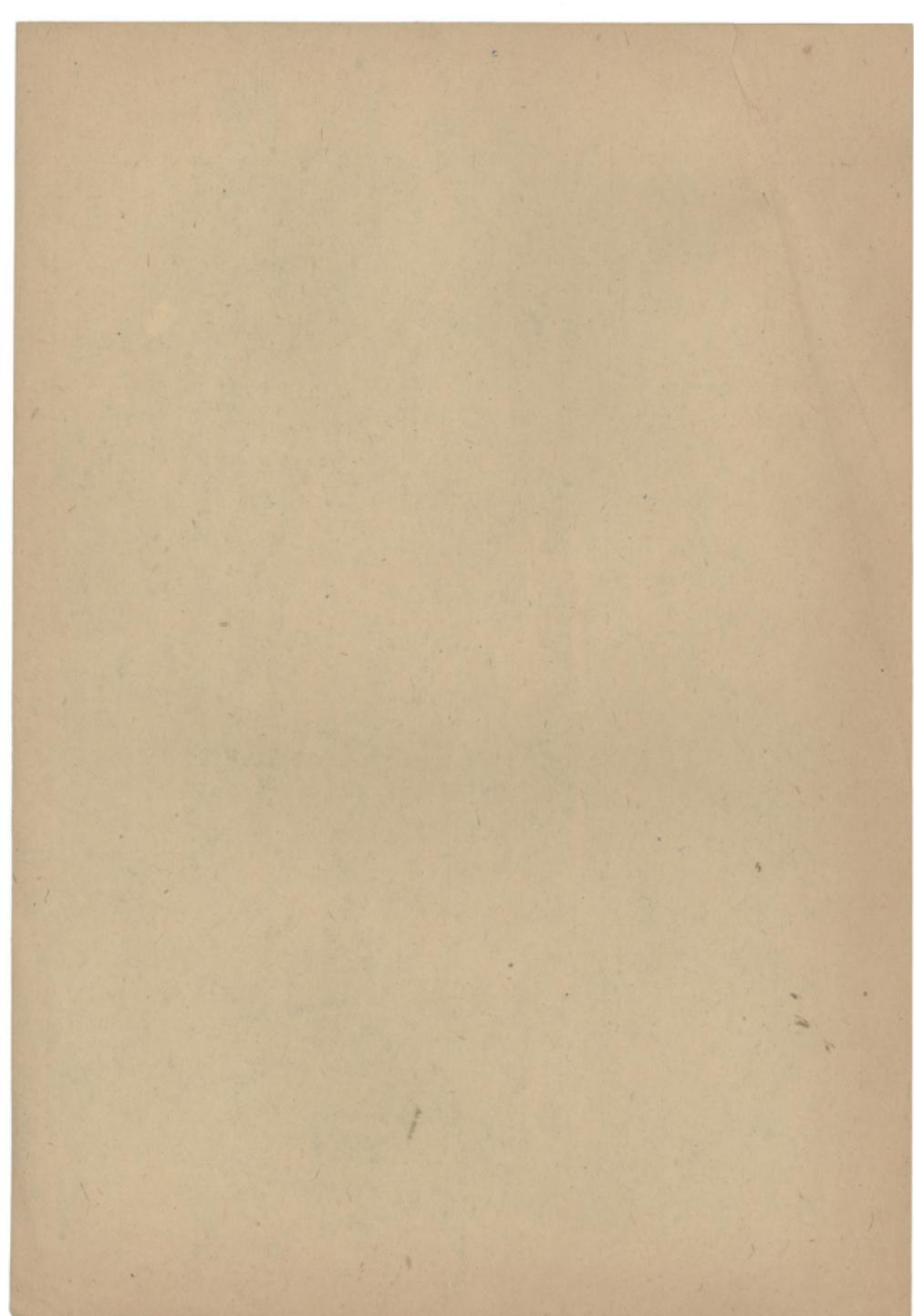
(11)

Ιπόθικον
(Anarreia)

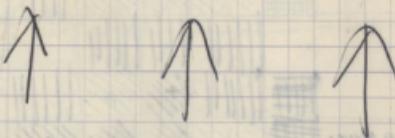
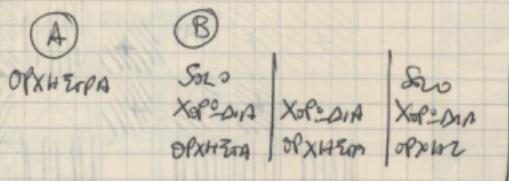
(timan)



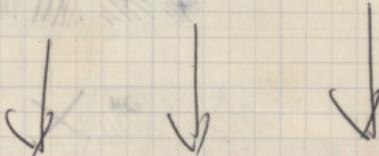
ΤΟΠΕΙΑ ΣΤΟ ΜΕΤΩΠΟ



TENISI



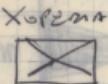
XPR Orc SOLo



| | | |
|---|---|----------------|
| ② | ΤΕΛΙΚΟ N° ① ΤΑΝΑΣΗ ⑦ ή ⑫ | 26.20 |
| ③ | ΤΕΛΙΚΟ N° ② FINALE | 14.53 |
| ① | ΤΕΛΙΚΟ N° ③ ΒΕΤΟ
ΤΕΝΕΖΗΣ
ΤΑΝΑΣΗ 1-6 | 27.20
68 33 |

TA Jemenia 38AKM

(A)



(B)



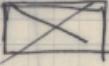
Solo



(Г)



(Д)



I КАЛО (ПОД КАЛУ ТЕЛЮ)
2 ПОД КАЛУ (ТЕЛЮ СТЫ - М'БРУ)

ДЕХИДРО № 3 СОЛО
ХАУС № 2 ОРАНГЕРД

TA Jemenia №

(A) (B)

Solo
OPX 122mm
№ 3

(Г) (Д)

Xopxam
Solo
OPX 122mm

TA JEMENIA 6.00 +
TA TASH +
HISPEIA ZO VIBRANO +
ENA TO XENIAONI +
TA JEMENIA 6.00 +
NE TO JEMENIA TA TASH +
HISPEIA ZO VIBRANO +
TA JEMENIA 6.00 +

TITOS

Ap. TAINIAS

ΠΑΡΑΠΗΓΕΣΣΕΙΣ

ΕΠΙΡΡΑΣΤΑΙ ΤΑΙΝΙΑΣ MIXAGE

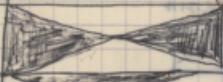
TENEZIE 1

REEL 1 | 1,1,3

MIXAGE

FLAT

TENEZIE 2



TP 30

A

TENEZIE 3



DEBUTTO

TENEZIE 4



TP 100

TIASH N° 1



TETRATO

TIASH N° 12



PIEMUTO

NAOI ήπο ΤΑΙΝΙΑΣ πολύτιμη



EKTO

ΤΑΙΝΙΑΣ ΗΛΩΣ ΕΠΙΡΡΑΣΤΑΙ ΒΟΥΛΑ

ABΓΔ

A

AB

B

ΑΒΟΥ ΕΓΓΙ ΤΟ ΕΠΙΡΡΑΣΤΑΙ ΒΟΥΛΑ

ΤΟ ΧΩΛΑ ΚΑΙ ΑΝΘΡΑΚΕΣ

E

ΣΙΖΑ ΒΙΒΛΙΟΝΤΟΣ

Z

ΝΥΝ ΤΟ ΑΓΡΙΝΙ ΤΟ ΜΥΤΙΔΙΟ

H

ΑΝΟΙΞΗ ΤΟ ΣΤΟΜΑ ΜΟΥ

ΤΗΣ ΑΓΑΓΓΙΔΗ ΑΙΓΑΛΕΑ

ΤΗΣ ΔΙΚΑΙΟΒΛΟΥ

AΞΙΟΝ ΕΣΤΙ(Caphionon παιδικό
Finale της οργής)ΕΤΑ 32

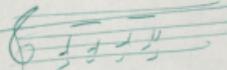
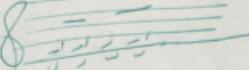
'Απηγγίζοντας τη σειρά 32-39

ΧΟΡΟΔΙΑ

Τραγουδετές σε A

αύξηση 2 ουράνια

μεταβλ.

Sop.
Alt.Tenor.
Bass.

LEXTERA STRONG

ΑΛΛΑ ΠΡΙΝ άκοντων ἀγέρα ἡ μουσικὴ¹⁷
ποὺ κινοῦσα σὲ ξάγναντο νὰ βῆ

(μιὰν ἀπέραντη κόκκινη δύμη ἀνέβαινε
μὲ τὴ φτέρνα μοὺ σθήνοντας τὴν Ἰστορία)
πάλευσα τὰ σεντόνια Ἡταν αὐτὲ ποὺ γύρευα
καὶ ἀθώο καὶ μιγγλὸ σαν ἀμπελώνας
καὶ βαθὺ καὶ ἀχάραγο σὰν ἡ ἄλλη δύνη τ' οὐρανοῦ
Κάπι λίγο ψυχῆς μέσα στὴν ἀργυρόλο

Γέτσε εἶτα καὶ γεννήθηκεν ἡ Θάλασσα

Καὶ εἴτα καὶ θαύμασα

Καὶ τεγῇ μέση τῆς έσπειρε κόσμος μικρός καὶ εἰκόνα καὶ δμοιωσῆ μου
Ἴπποι πάτερνοι μὲ τὴ χαῖτη δραδή
καὶ γαλήναι ἀμφορεῖς
καὶ λοξὲς δελφινῶν ράχες

ἡ Ἱος ἡ Σίκυος ἡ Σέριφος ἡ Μῆλος

“Κάθε λέξῃ καὶ ἀπό τὸ χειρόδον
γιὰ νὰ σοῦ φέρνει τὴν ἀντέη μέσα στὸ θέρος” εἶπε
Καὶ πολλὰ τὰ λιόδεντρα
ποὺ νὰ κρηπτάρουν στὰ χέρια τους τὸ φῶς
καὶ ἐλαφρὸ ν' ἀπλώνεται στὸν ὅπνο σου
καὶ πολλὰ τὰ τίτανικα
ποὺ νὰ μήνε τὰ νιώθεις
ὅπως δὲ νιώθεις τὰ σφυγμὸ στὸ χέρι σου
ἀλλὰ λίγο τὸ νερὸ
γιὰ νὰ τὸ χειρίζεις τὸ ἀκριβό του τὸ ὄνομα
φτενὴ στὰ πόδια σου τὸ χῶμα
γιὰ νὰ μήνε ἔχεις ποῦ ν' ἀπλώσεις ρίζα
καὶ νὰ τραβᾶς τοῦ βάθους ὀλοένα
καὶ πλατύς ἐπάνω δὲ οὐρανὸς
γιὰ νὰ διαβάζεις μόνος σου τὴν ἀπεραντοσύνη

ΑΙΓΑΙΟΣ

ὁ κόσμος ὁ μικρός, δὲ μέρας!

Ιαντ ἐγένετο λοιπόν,
οἱ πλασμέναι γιὰ τὶς μυρὸς Κόρες καὶ τὰ νησιά τοῦ Αιγαίου
δὲ βραχίονα καὶ σκυρτήματος τῶν ζαρκαδιῶν
καὶ μάστης τῶν φύλλων τῆς ἀλιᾶς
ἡ γένεσις καὶ ὀπρήσκετόνος!

Ίδοδ ἐγώ πεπειπρόδ
τοῦ μάλανοι φορέματος τῶν ἀποφασισμένων
καὶ τῆς ἀλειάς τῶν ἑτανῶν, ποδὸς τὰ τέκνα τῆς ἄμβλωτα,
γραπτέρας, τὸ διγκρισμάτι!

Λύνει δέρπας τὰ στοιχεῖα καὶ βροντὴ προεβάλλει τὰ βουνά.

Μοίρα τῶν ἀθώων, πάλι μόνη, νά σε, στὰ Στενά!

Στὰ Στενά τὰ χέρια μού ἄνοιξα

Στὰ Στενά τὰ χέρια μού ἄνοιξα
κι ἄλλα πλεύστη δὲν εἰδά, κι ἄλλα πλεύστη δὲν ἔκουσα
παρὰ βρόσες κρύες νά τρέχουν

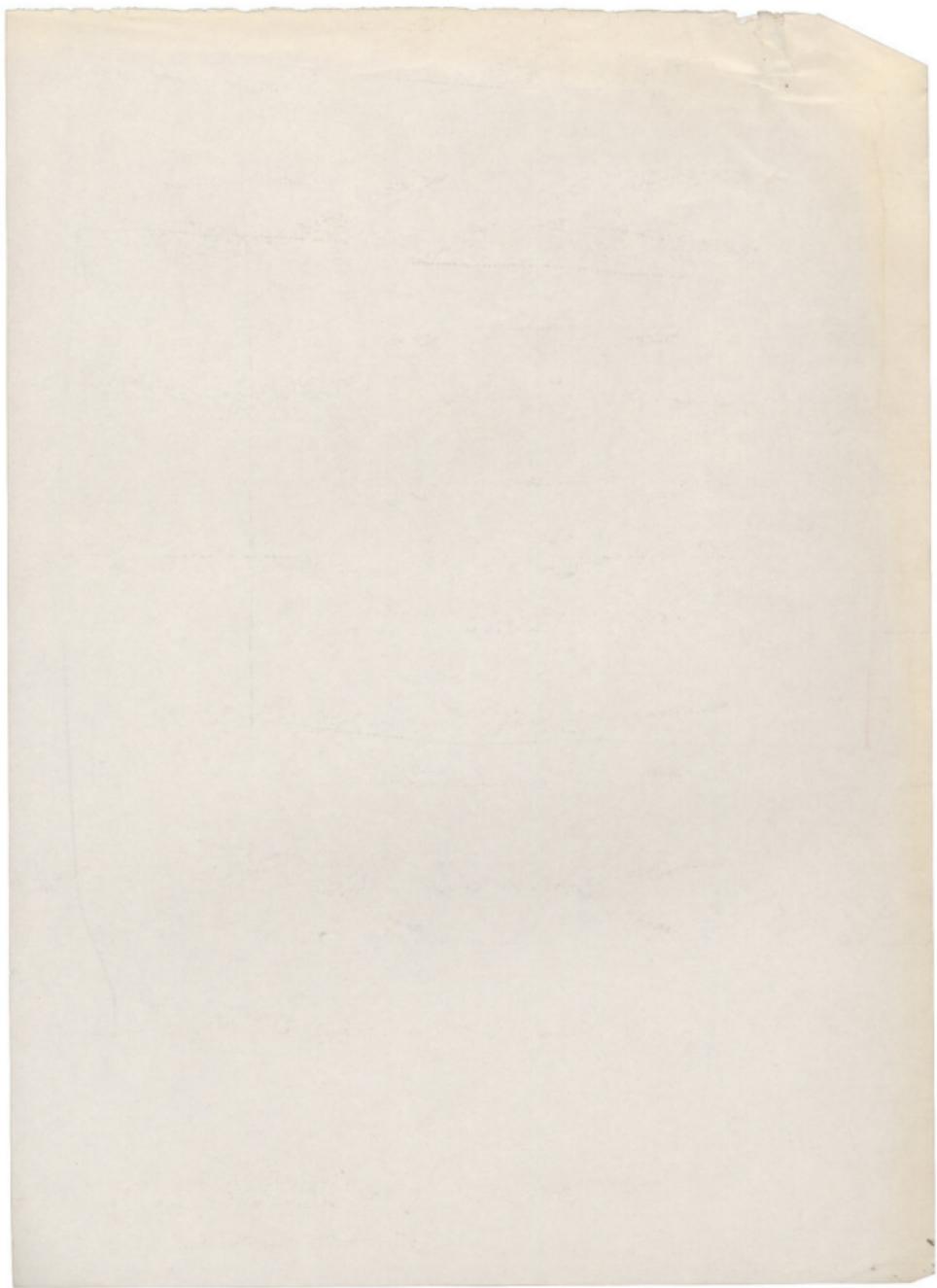
Ρόδια ἡ Ζεύρη ἡ Φιλιά.

Οἱ καθεῖς καὶ τὰ ὅπλα του, εἴπα:

Στὰ Στενά τὰ ρόδια μού θ' ἀνοίξω

Στὰ Στενά φρουροὶς τοὺς Λέυφορους θὰ στήσω
τὰ φύλια τὰ πολιά τθ' ἀπολόσω ποδὸς ἡ λαχτάρα μού ἔγιασε!

Λύνει ζέρπας τὰ στοιχεῖα καὶ βροντὴ προεβάλλει τὰ βουνά.
Μοίρα τῶν ἀθώων, είσαι ἡ δική μου ἡ Μοίρα!



ΑΝΑΓΝΩΣΜΑ ΠΡΩΤΟ

Η ΠΟΡΕΙΑ ΠΡΟΣ ΤΟ ΜΕΤΟΠΟ

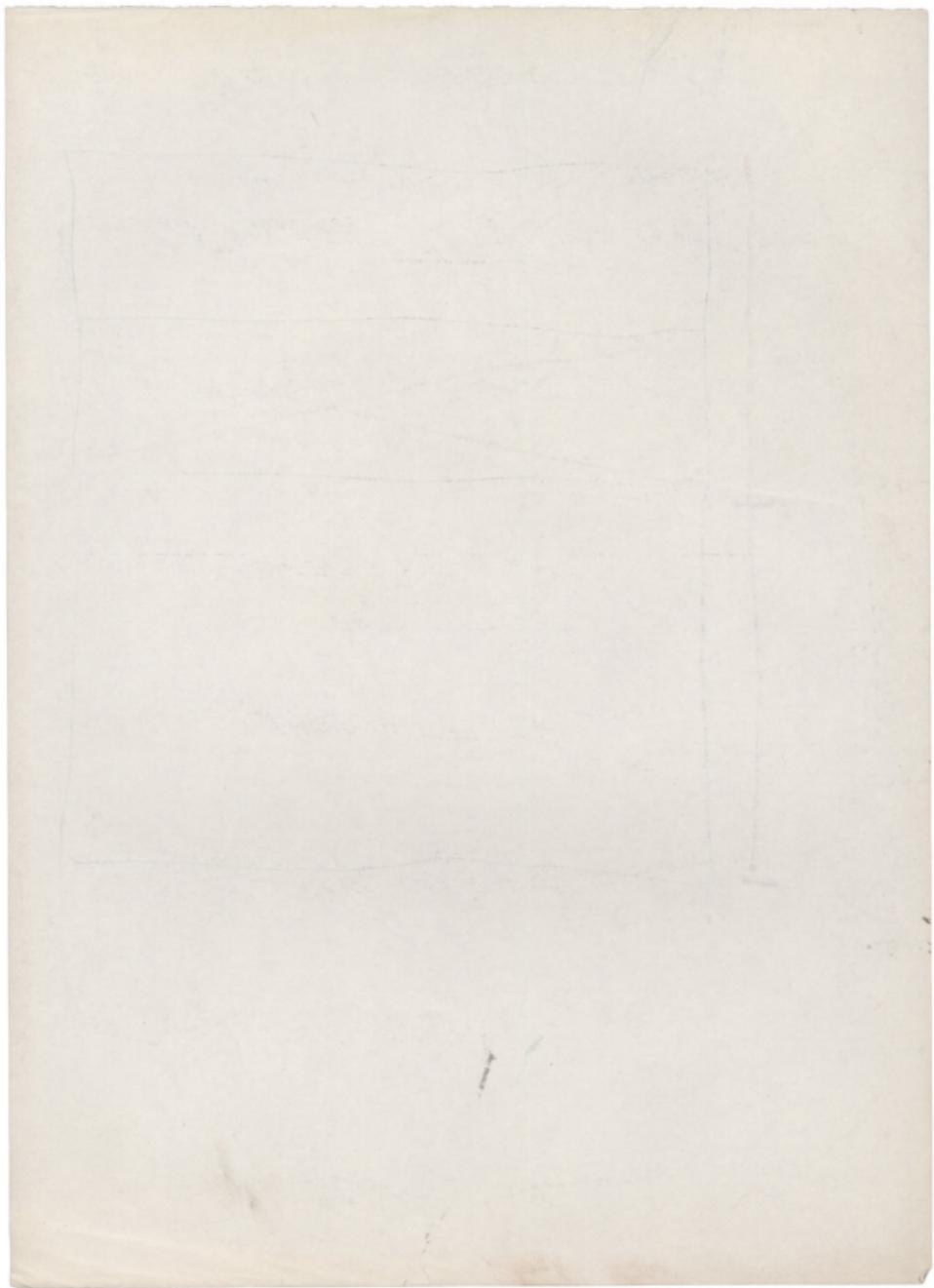
ΞΗΜΕΡΩΝΟΝΤΑΣ τ' Ἀγιαννιοῦ, μὲ τὴν ἀσφροῦ τῶν Φώτων, λέ
βαμε τῇ διατριψῇ νὰ κινήσουμε πάλι μπροστά, γιὰ τὰ μέρη δύον δι
ῆχει καθημερινὲς καὶ σκόλες. Ἐπερπε, λέει, νὰ πιάσουμε τὶς γραμμὲς
ποὺ κράτεούσανε ώς, τότε οἱ Ἀρτινοί, ἀπὸ Χειμάρρα ώς Τεπελένι. Λόγω
ποὺ ἔκεινοι πολεμούσανε ἀπ' τὴν πρώτη μέρα, συνέχεια, κι είχαν μείνει
σκεδῶν οἱ μισοὶ καὶ δὲν ἀντέχουνται ἄλλο.

~~Δώδεκα μέρες κιόλας είχαμε μεῖς πιὸ πίσω, στὰ χωριά. Κι ἀπάνω~~
ποὺ συνήθιζε τὸ αὐτὸν μας πάλι στὰ γλυκά τριξίματα τῆς γῆς, καὶ ~~δειλί~~
~~συλλαβίζαμε τὸ γάργυρον τοῦ σκύλου ἡ τὸν ἀχὸν τῆς μακρινῆς καμπάνας,~~
νά ποὺ ήταν ἀνάγκη, λέει, νὰ γυρίσουμε στὸ μόνο ἀχολόι ποὺ
ζέραμε: στὸ ἀργὸν καὶ στὸ βαρὺ τῶν κανονιῶν, στὸ ξερὸν καὶ στὸ γρήγορο τῶν πολυμβλῶν.

Νύχτα πάνω στὴ νύχτα βαδίζαμε ἀσταμάτητα, ἔνας πίσω ἀπ' τὸν ἄλλο, ἵδια τυφλοί. Μὲ κόπο ξεκολλώντας τὸ ποδάρι ἀπὸ τὴ λάσπη, όπου, φορές, ἐκαταβούλιαζε θαυματεῖ τὸ γόνατο. Ἐπειδὴ τὸ πιὸ συχνὰ ψιχάλιζε στοὺς δρόμους ἔχω, καθὼς μὲς στὴν ψυχὴ μας. Καὶ τὶς λίγες φορές ὅπου κάναμε στάση νὰ ξεκουραστοῦμε, μήτε ποὺ ἄλλαζαμε κουβέντα, μονάχα σοβαροὶ καὶ ἀμύλητοι, φέγγοντας μ' ἔνα μικρὸ διαδί, μία-μία ἐμοιφαζόμασταν τὴ σταριδά. "Η φορές πάλι, ἀνήταν βολετό, λύναμε βιαστικὰ τὰ ρούχα καὶ ξυνόμασταν μὲ λύσσα ὥρες πολλές, ὅσα νὰ τρέξουν τὰ αἷματα. Τὶ μᾶς είλε άνεβει ἡ φείρα ώς τὸ λαιμό, κι ἡταν ἀτέρδ πιὸ κι ἀπ' τὴν κούραση ἀνυπόφερτο. Τέλος, κάποτε ἀκονγόταν στὰ σκοτεινὰ ἡ σφυρίχτρα, σημάδι διηκινούσαμε, καὶ πάλι σάν τὰ ζάρα τραβούσαμε μπροστά νὰ κερδίσουμε δρόμο, πριχοῦ ἔημεροστει καὶ μᾶς βάλουντε στόχο τ' ἀερόπλανα. Ἐπειδὴ δ Θεὸς δὲν κάτεχε ἀπὸ στόχους ἡ τέτοια, κι ὅπως τὸ χειρότερο του, στὴν ἵδια πάντοτε ὥρα ἔκπιερωντε τὸ φῶς.

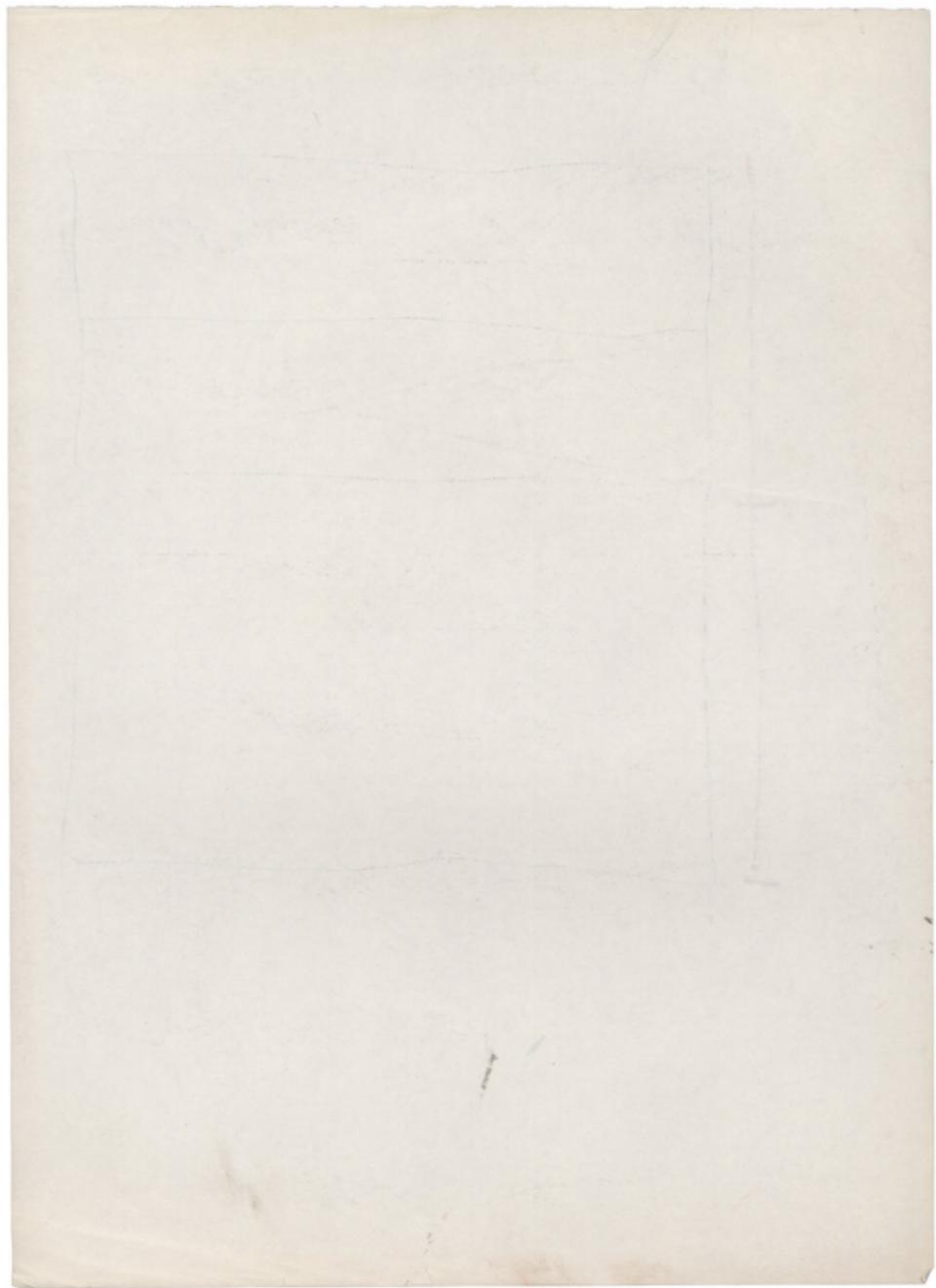
Τότες, χωμένοι μὲς στὶς ρεματιές, γέρναμε τὸ κεφάλι ἀπὸ τὸ μέρος τὸ βαρύ, όπου δὲ βγαίνουνε δνειρα. Καὶ τὰ ποντιὰ μᾶς θύμωνταν, ποὺ δὲ δίναμε τάχα σημασία στὰ λόγια τους — ίσως καὶ ποὺ ἀσκημέναμε χωρὶς αἰτία τὴν πλάση. "Άλλης λογῆς ἐμεῖς χωριάτες, μ' ἄλλῳ λογιῶν ξινάρια καὶ οιδερικά στὰ χέρια μας, ποὺ ξορκισμένα νά' ναι.

Δώδεκα μέρες κιόλας, είχαμε μεῖς πιὸ πίσω στὰ χωριὰ κοινάζεις



σὲ κατρέφτη. ὥρες πολλές, τὸ γύρο τοῦ προσώπου μας. Κι ἀπάνω πον συνήθιζε ξανά τὸ μάτι μας τὰ γνώριμα παλιὰ σημάδια, καὶ δειλὰ συλλαβίζαμε τὸ χεῖλο τὸ γυμδὸν τὸ χορτάτο ἀπὸ τὸν ὑπνό μάγουλο, νά πον τῇ δεύτερῃ τῇ νύχτῃ σάμπως πάλι ἀλλάζαμε, τὴν τρίτην ἀκόμη πιὸ πολὺ, τὴν ὕστερη, τὴν τέταρτη, πιὰ φανερό, δὲν ἡμασταν οἱ ἴδιοι. Μόνε σὰ νὰ πήγαιναμε μπουσούνι ἀνάκατο, θαρροῦνσες, ἀπ' ὅλες τις γενιές καὶ τὶς χρονιές, ἄλλοι τῶν τωρινῶν καιρῶν κι ἄλλοι πολλά παλιῶν, πού' χαν λευκάνει ἀπ' τὰ περίσσια γένια. Καπεταναῖον ἀγέλαστοι μὲ τὸ κεφαλοπάνι, καὶ παπάδες θερία, λοχίες τοῦ 97 ἢ τοῦ 12, μπαλτζῆδες βλοσυροὶ πάνου ἀπ' τὸν ὄμο σειώντας τὸ πελέκι, ἀπελάτες καὶ σκουταροφόροι μὲ τὸ αἷμα ἐπάνω τους ἀκόμη Βουηγάρων καὶ Τουρκῶν. "Ολοι μαζί, δίχως μιλιά, χρόνους ἀμέτρητους ἀγκομαχώντας πλάν-πλάν, διαβαίναμε τὶς φάρες, τὰ φαράγγια, δίχως νὰ λογαράζουμε ἄλλο τίποτε. Γιατὶ καθὼς δταν βαροῦν ἀπανωτές ἀναποδιές τοὺς ἴδιους τοὺς ἀνθρώπους πάντα, συνηθᾶν ἔκεινοι στὸ Κακό, τέλος τοῦ ἀλλάζουν δύνια, τὸ λὲν Γραμμένον ἡ Μοίρα — ἔτσι κι ἡμεῖς ἐπροχώρουσαμε τοια πάνου σ' αὐτὸν πον λέγαμε Κατάρα, ὅπως θὰ λέγαμε 'Αντάρα ἡ Σύγνεφο. Μὲ κόπο ἔκοπλλώντας τὸ ποδάρι ἀπὸ τὴν λάσπη δπου φρέζες ἐκαταβούλιαζε τσαμε τὸ γόνατο. Ἐπειδὴ τὸ πιὸ συχνά, φυγάδικε στοὺς δρόμους ἔξο καθὼς μὲς στὴν ψυχὴ μας.

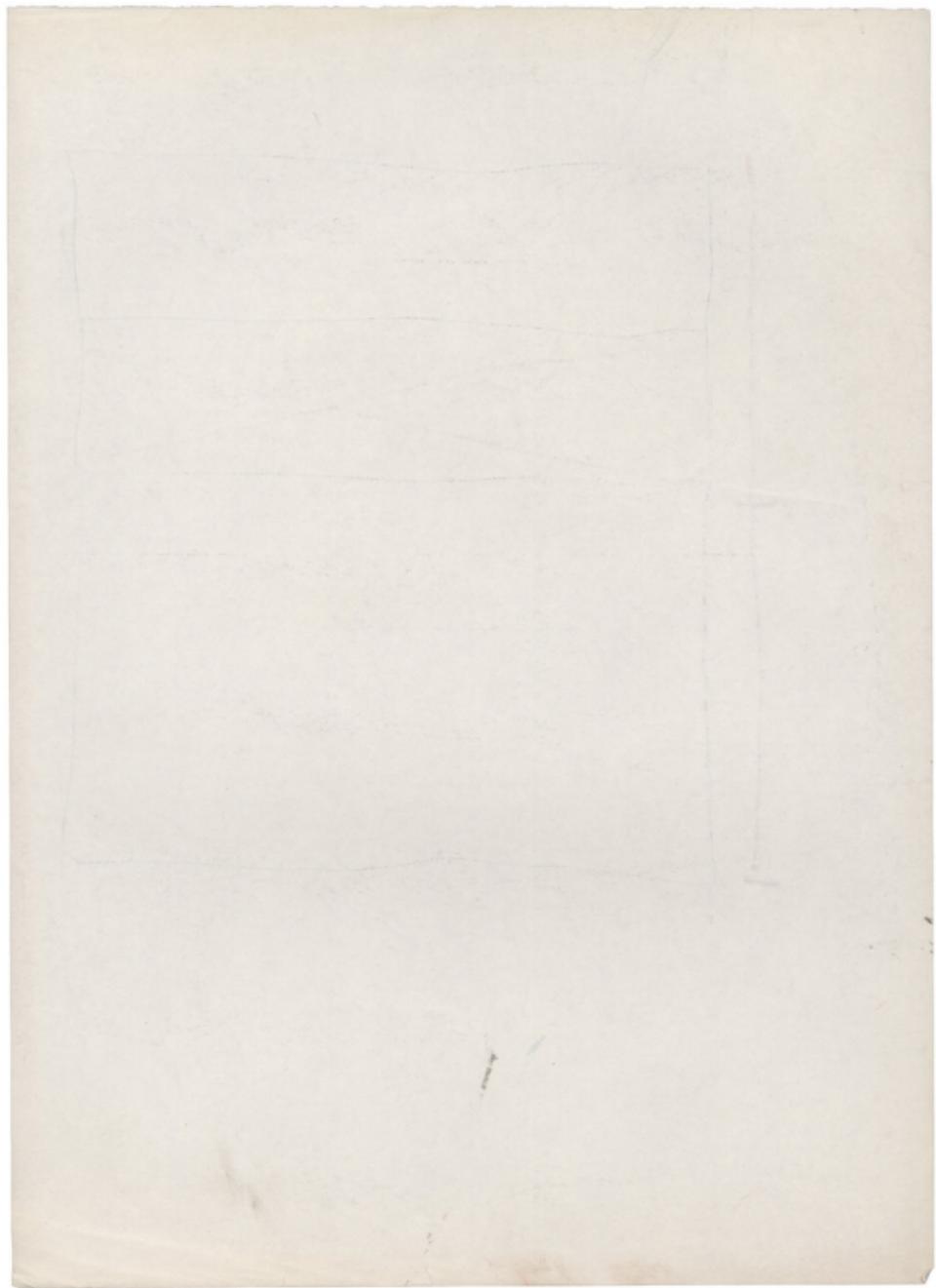
Κι διη μασταν σιμά πολὺ στὰ μέρη δπου δεν ἔχει καθημερινὲς καὶ σκόλες, μήτε ἀρρώστους καὶ γερούς, μήτε φτωχούς καὶ πλούσιους, τὸ καταλαβαίναμε. Γιατὶ κι ὁ βρόντος πέρα, κατὶ σὰν καταιγίδα πίσω ἀπ' τὰ βουνά, δυνάμωνε όλοενα, ~~τόσο πον καθαρὸν~~ στὸ τέλος νὰ διαρθρουμε τὸ ἀργὸ καὶ τὸ βαρύ τῶν κανονιῶν, τὸ ξερὸ καὶ τὸ γνήγορο τῶν πολυβύλων. ^{"Υστερα καὶ γιατὶ, όλοενα πιὸ συχνά, τύχαινε τῶρα ν' ἀπαντούμε, ἀπ' τ' ἄλλο μέρος νά 'χονται, οἱ ἀργὲς οἱ συνοδεῖες μὲ τοὺς λαβωμένους. "Οποι ἀπιθώνανε χάπιον τὰ φορεῖα οἱ νοσοκόμοι, μὲ τὸν κόκκινο σταυρὸ στὸ περιθραχίονι, φένοντας μέσα στὶς παλάμες, καὶ τὸ μάτι τους ἄχρι γὰ τοιγάρο. Κι δπου κατόπι σὰν ἀκούγανε γιὰ πον τραβούσαμε, κουνοῦσαν τὸ κεφάλι, ἀρχινώντας ίστοριές γιὰ σημεῖα καὶ τέρατα. "Ομως ἐμεῖς τὸ μόνο πον προσέχαμε ήταν ἔκεινες οἱ φωνὲς μέσα στὰ σκοτεινά, πον ἀνέβαιναν, καντές ἀκόμη ἀπὸ τὴν πίσσα τοῦ βυθοῦ ἢ τὸ θειάρι. «Οι δι, μάνα μου», «οδι δι, μάνα μου», καὶ κάποτε, πιὸ σπάνια, ἔνα πνιχτὸ μουσικόνισμα, ἴδιο ροχαλητό, πού' λεγαν, δσοι ξέρανε, είναι αὐτὸς ὁ φόγχος τοῦ θανάτου.}



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"Ήταν φορές πού έσεργανε μαζί τους κι αίχμαλώτους, μόλις πιασμένους λίγες ώρες πριν, στή ξαφνικά γιουρούσια πού κάγιαν τα περίπολα. Βοωμόντανε κρασί τὰ γνῶτα τους, κι οἱ τοέπες τους γιο μάτες, κονσέρβα ή σοκολάτες. "Ουμώς έμενε δέν είχαμε, δτι κομμένα τὰ γιοφύρια πίσω μας, και τὰ λίγα μουλάρια μας κι έκεινα άνήμπορα μέσα στὸ χιόνι και στὴ γλιστράδα τῆς λασπουριάς.

Τέλος, κάποια φορά, φανήκανε μακριά οἱ καπνοί ποὺ ἀνέβαιναν μεριές-μεριές, κι οἱ πρώτες στὸν δρόσοντα κόκκιγες, λαμπρές φωτοβολίδες.



ΕΝΑ τὸ χειρόνι • κι ἡ Ἀγούξη ἀκριβή
 Γιὰ νὰ γνωστεῖ δὲ ήλιος • θέλει δουλειά πολλή
 Θέλει νεκροὶ χιλιάδες • νά γάγαι στοὺς Τρόχοντας
 Θέλει κι οἱ ζωάντανοί • νά δίνουν τὸ αἷμα τους.

Τρόχοι

Θέ μον Πρωτομάστορα • μ' ἔχτισες μέσα στὰ βουνά
 Θέ μον Πρωτομάστορα • μ' ἔκλεισες μὲς στὴ θάλασσα!

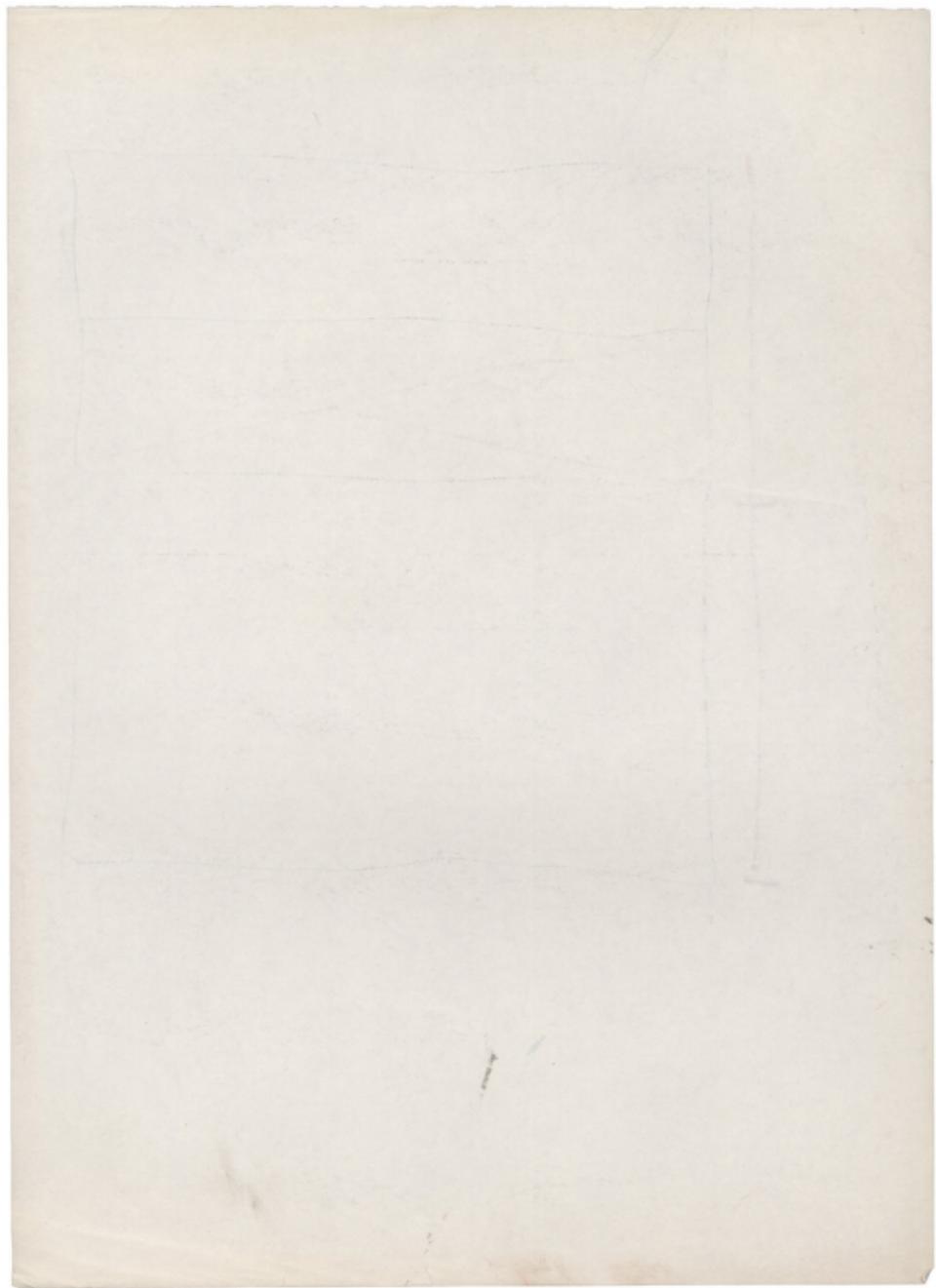
Πρωτομάστορα

Πάρθηκεν ἀπὸ Μάγους • τὸ σῶμα τοῦ Μαγιοῦ
 Τόχουντει θάψει σ' ἕνα • μνῆμά τοῦ πέλαγον
 Σ' ἕνα βαθὺν πηγάδι • τόχουντει κλειστὸ
 Μύρισε τὸ σκοτιά • δι κι ὅλη ἡ Ἀβύσσο.

Θέ μον Πρωτομάστορα • μέσα στὶς πασχαλιές καὶ Σὲ
 Θέ μον Πρωτομάστορα • μύρισε τὴν Ἀνάσταση!

Σάλευε σὰν τὸ σπέρμα • σὲ μήτρα σκοτεινή
 Τὸ φρεσὸ τῆς μνήμης • ἔντομο μὲς στὴ γῆ
 Κι δπωξ δαγκώνει ἀράχην • δάγκωσε τὸ φῶς
 Ἐλαμψαν οἱ γιαλοί • κι δύο τὸ πέλαγος.

Θέ μον Πρωτομάστορα • μ' ἔζωσες τὶς ἀκρογυαλιές
 Θέ μον Πρωτομάστορα • στὰ βουνά μὲ φεμέλιωσες!



67. 118

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Τίτσ. ΑΓΑΠΗΣ αίματα ☐ μὲ πορφύρωσαν

Καὶ χαρές ἀνελθωτες ☐ μὲ συάσσαν

Οἰκειδώθηκα μὲς στή ☐ νοτιά

☐ τῶν ἀνθρεπάνων

Μακρινὴ Μητέρα ☐ Ρόδο μον Ἀμάραντο

Σὲ ἀνοιχτὰ τοῦ πελαγού ☐ μὲ καρτέρεσσαν

Μὲ μπομπάρδες τρικάϊασσες ☐ καὶ μοῦ σιξανε

Ἀμαρτία μον νάχα ☐ κι δύω

☐ μιάν ἀγάπην

Μακρινὴ Μητέρα ☐ Ρόδο μον Ἀμάραντο

Τὸν Ἰούλιο κάποτε ☐ μισανοίξαντε

Τὰ μεγάλα μάτια τῆς ☐ μές στὰ οπλάχνα μον

Τὴν παρθένα ζωὴ μιὰ ☐ στιγμὴ

☐ νά φωτίσουν

Μακρινὴ Μητέρα ☐ Ρόδο μον Ἀμάραντο

Κι ἀπὸ τότε γύρωσαν ☐ καταπάνω μον

Τῶν αἰώνων ὅργητες ☐ ξεφωνίζοντας

«Ο ποὺ σ' είδε, στὸ αἷμα ☐ νά ζει

☐ καὶ στὴν πέτρα»

Μακρινὴ Μητέρα ☐ Ρόδο μον Ἀμάραντο

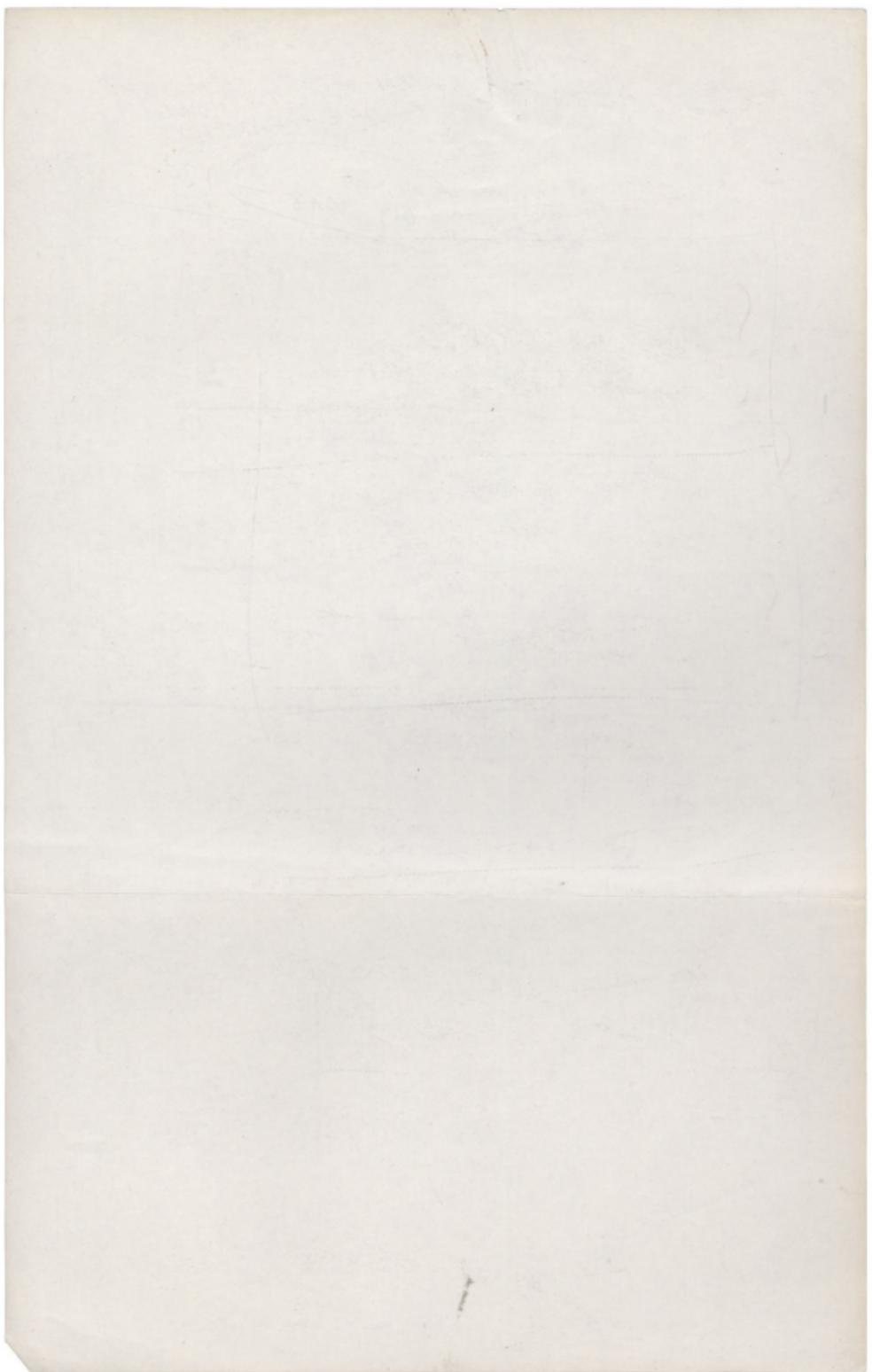
Τῆς πατρίδας μον πάλι ☐ δόμουάθηκα

Μὲς στὶς πέτρες ἄγνωστα ☐ καὶ μεγάλωσα

Τῶν φονιάδων τὸ αἷμα ☐ μὲ φῶς

☐ ξέπληρωνων

Μακρινὴ Μητέρα ☐ Ρόδο μον Ἀμάραντο



Τις αικατοσύνης ἦλιε νοητὲ καὶ μυθοίνη σὺ δοξαστική
μὴ παρακαλῶ σας μὴ καὶ λησμονᾶτε τῇ χώρᾳ μου!

1) Αἰτόμορφα ἔχει τὰ ψηλὰ βουνά καὶ οπά ἡφαιστεια κλήματα οι
καὶ τὰ σπίτια πιὸ λευκά καὶ στοῦ γλαυκοῦ τὸ γειτόνειον

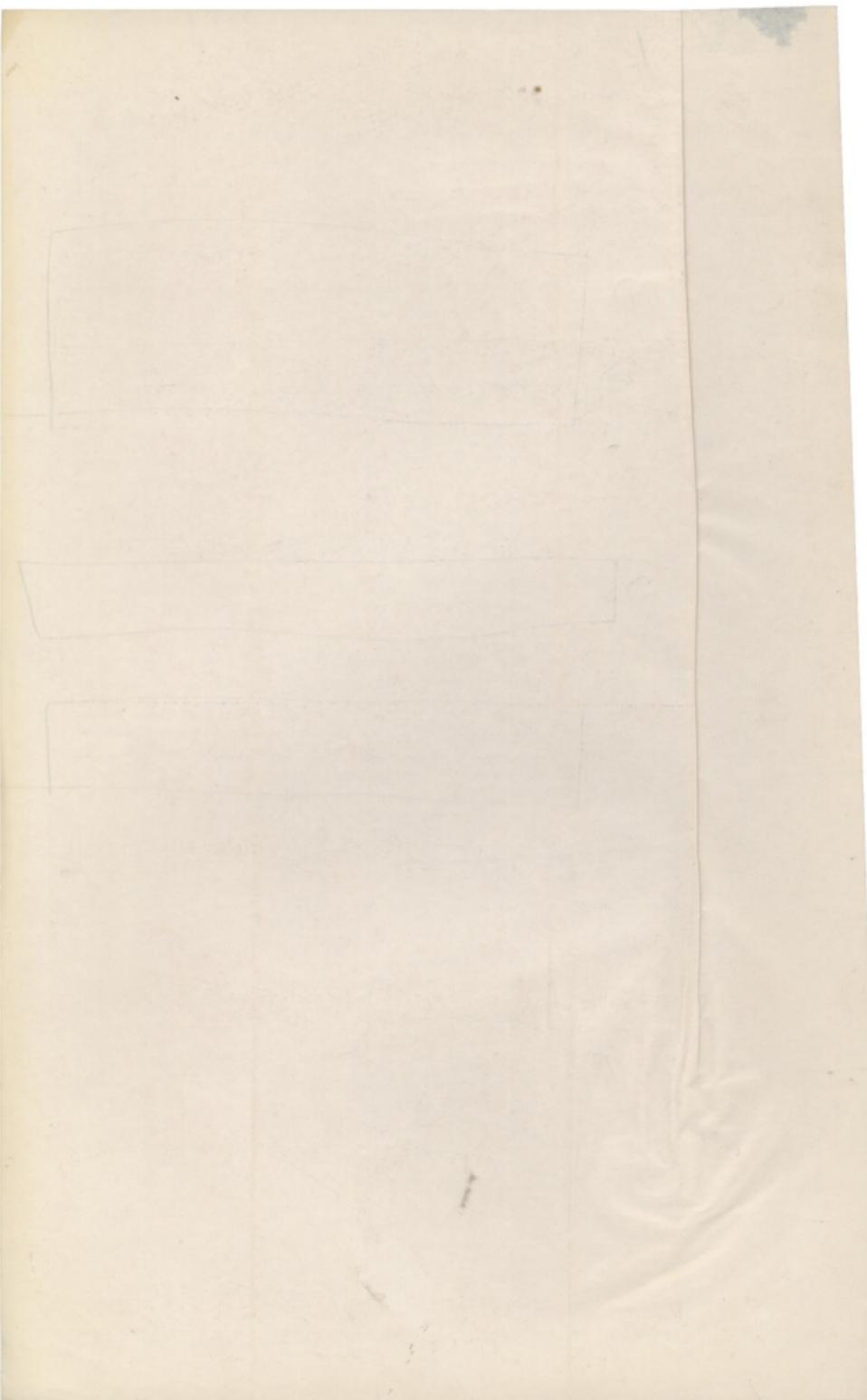
2) Τῆς Ἀσιας ἀνάγγιζε ἀπὸ τὴν μιὰ τὴν Ἐνδράπης λίγο ἢν δικό^η
στὸν αἰθέρα στέκει νά καὶ στὴ θάλασσα μόνη την

Καὶ δὲν εἴναι μήτε ξένου λογισμός καὶ δικοῦ τῆς μήτε ἀγάπη^η
μόρο πένθος ἢν παντοῦ καὶ τὸ φῶς ἀνελέητο!

3) Τὰ πικρά μου χέρια μὲ τὸν Κεραυνὸς τὰ γυρίζω πίσω ἀπ' τὸν
τοὺς παλιοὺς φίλους καλῶ καὶ μὲ φοβέρες καὶ μ' αἴματα

Μάχουν δλα τὰ αἴματα ζαντιμεθεῖ καὶ οἱ φοβέρες ἢν λατομῆσι
καὶ στὸν ἔναν ὁ ἄλλος μπαί τουν ἐναντίον οἱ ἀνεμοι!

Τῆς Δικαιοσύνης ἦλιε νοητὲ καὶ μυθοίνη σὺ δοξαστική
μὴ παρακαλῶ σας μὴ καὶ λησμονᾶτε τῇ χώρᾳ μου!



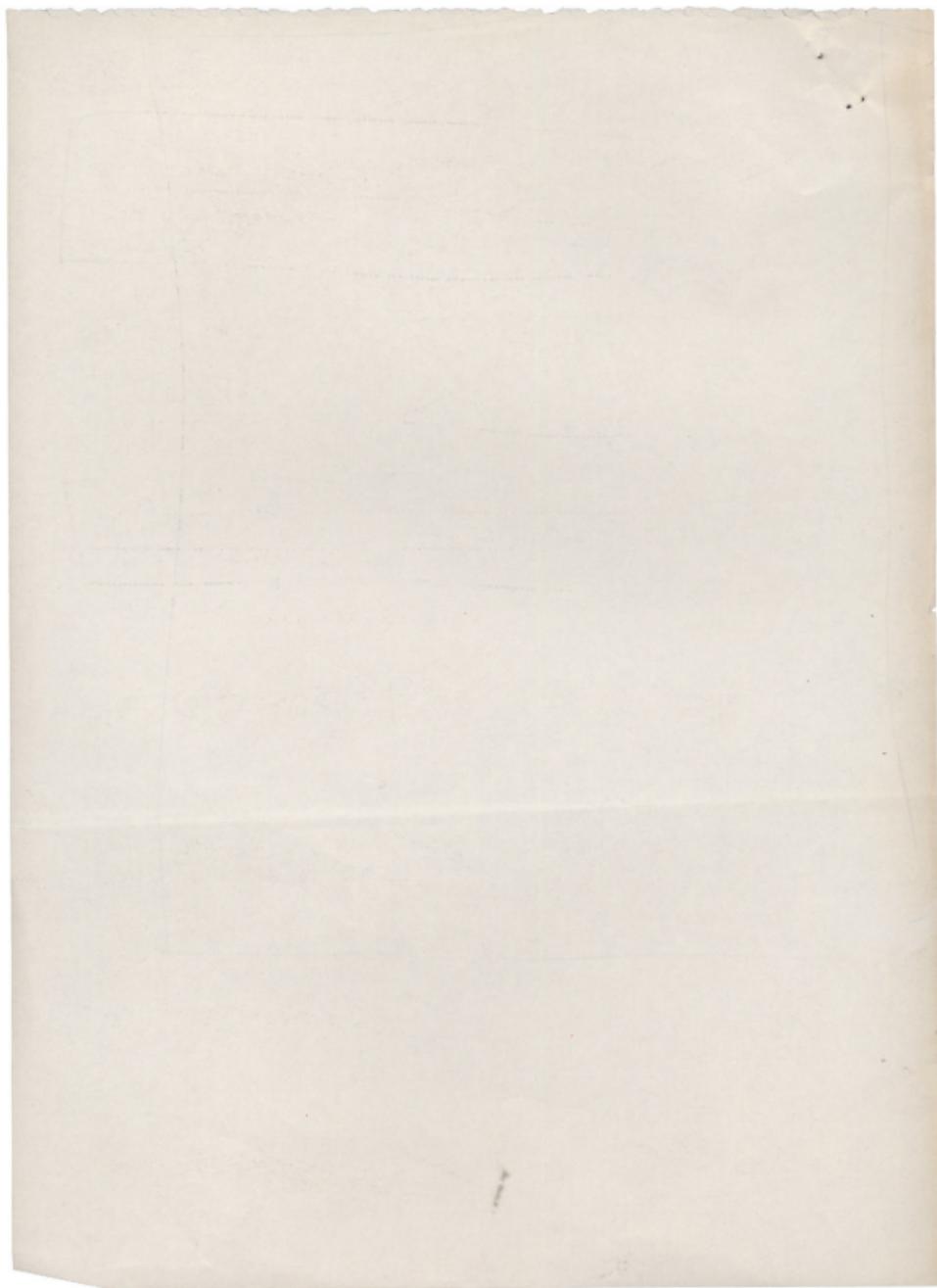
Η ΜΕΓΑΛΗ ΕΞΟΔΟΣ

Τις Ημέρες ἔκεινες ἔκαναν σύναξη μυστική τὰ παιδιά καὶ ἀδάπανά την ἀπόφαση ἐπειδὴ τὰ κακά μαντάτα πλήμαιναν στὴν πρωτεύουσσα νὰ βγοῦν ἔξω σὲ δρόμους καὶ σὲ πλατείες μὲ τὸ μόνο πράγμα ποὺ τοὺς είχε ἀπομεῖναι: μία παλάμη τόπο κάτω ἀπὸ τὸ ἀνοιχτό πουκάμισο, μὲ τις μαῆρες τρέχεις καὶ τὸ σταυρουδάκι τοῦ ἡλίου. Ὁπου είχε κράτος κι ἔμοια ἡ "Ανοιξη".

Καὶ ἐπειδὴ σίμωνε ἡ μέρα ποὺ τὸ Γένος είχε συνήθιο νὰ γιορτάζει τὸν ἄλλο Σηκουμό, τὴ μέρα πάλι ἐπεινὴ δρίσαντε γιὰ τὴν Ἐξόδο. Καὶ νωρὶς ἐβγήκαντε καταπροστὰ στὸν ἡλιό, μὲ πάνους ὡς κάτου ἀπλωμένη τὴν ἀφοβιά σὰ σημαία, οἱ νέοι μὲ τὰ πρησμένα πόδια ποὺ τοὺς ἔλεγαν ἀλῆτες. Καὶ ἀκολουθούσαντε ἄντρες πολλοί, καὶ γυναῖκες, καὶ λαβωμένοι μὲ τὸν ἐπίδεσμο καὶ τὰ δεκανίκια. "Οπου ἔβλεπες ἄξαφνα στὴν δύψη τους τόσες χαρακές, πού λέγες είχαντε περάστει μέρες πολλές μέσα σὲ λίγην ὥρα.

Τέτοιας λογῆς ἀποκοινώσι, ώστόσο, μαθαίνοντες οἱ "Άλλοι, σφόδρα ταράχθηκαν. Καὶ φορές τρεῖς μὲ τὸ μάτι ἀναμετρώντας τὸ ἔχει τους, λάβανε τὴν ἀπόφαση νὰ βγοῦν ἔξω σὲ δρόμους καὶ σὲ πλατείες, μὲ τὸ μόνο πράγμα ποὺ τοὺς είχε ἀπομεῖναι: μία πήχη φωτιά κάτω ἀπ' τὰ σίδερα μὲ τις μαῆρες κάνεις καὶ τὰ δόντια τοῦ ἡλίου. "Οπου μήτε κλώνος μήτε ἀνθός, δάκρυο ποτὲ δὲν ἐβγαλαν. Καὶ χτυπούσαντε δπου νά 'ναι, σφαλώντας τὰ βλέφαρα μὲ ἀπόγνωση. Καὶ ἡ "Ανοιξη δλοένα τοὺς κυρίες. Σά νά μήν ἡτανε ἀλλος δρόμος πάγω σ' ὅλακερη τὴ γῆ, γιὰ νά περάσει ἡ "Ανοιξη παρά μονάχα αὐτός, καὶ νά τὸν είχαν πάρει ἀμύλητοι, κοιτάζοντας πολὺ μακριά, πέρ' ἀπ' τὴν ἄκρη τῆς ἀπελπιστᾶς, τὴ Γαλήνην ποὺ ἐμελλαν νά γίνουν, οἱ νέοι μὲ τὰ πρησμένα πόδια ποὺ τοὺς ἔλεγαν ἀλῆτες, καὶ οἱ ἄντρες, καὶ οἱ γυναῖκες, καὶ οἱ λαβωμένοι μὲ τὸν ἐπίδεσμο καὶ τὰ δεκανίκια.

Καὶ περάσαντε μέρες πολλές μέσα σὲ λίγην ὥρα. Καὶ θερίσαντε πλήθος τὰ θηρία, καὶ ἄλλους ἐμαζωξαν. Καὶ τὴν ἄλλη μέρα ἐστήσαντε στὸν τοῦχο τριμάτια.



*Μὲ τὸ ΑΥΧΝΟ· τοῦ ἀστρουν
Στὸ διγάλαι τῶν λειμῶνων
Ποῦ νὰ βρῶ τὴν ψυχή μουν*

*Αυπημένες μυρσίνες
Μοῦ ράντισαν τὴν δψη
Ποῦ νὰ βρῶ τὴν ψυχή μουν*

*Οδηγὲ τῶν ἀκτίνων
Αγόρητη ποὺ γνωρίζεις
Ποῦ νὰ βρῶ τὴν ψυχή μουν*

*Τὰ κοφίσια μουν πένθος
Τ' ἀγόρια μουν τουφέκια
Ποῦ νὰ βρῶ τὴν ψυχή μουν*

*Ἐκατόγχειρες νύχτες
Τὰ σπλάχνα μουν ἀναδεύονταν
Ποῦ νὰ βρῶ τὴν ψυχή μουν*

*Μὲ τὸ λύχνο τοῦ φαστρουν
Στὸ διγάλαι τῶν λειμῶνων
Ποῦ νὰ βρῶ τὴν ψυχή μουν*



ME TO ΑΥΧΝΟ
ΤΩΝ ΑΞΙΩΝ N^o 5

-10-
AXION EΣΤΙ
N^o 5

ME TO ΑΥΧΝΟ
ΤΩΝ ΑΞΙΩΝ

? Adagio, L = 52

Mandolin 1 2 3 4

Piano

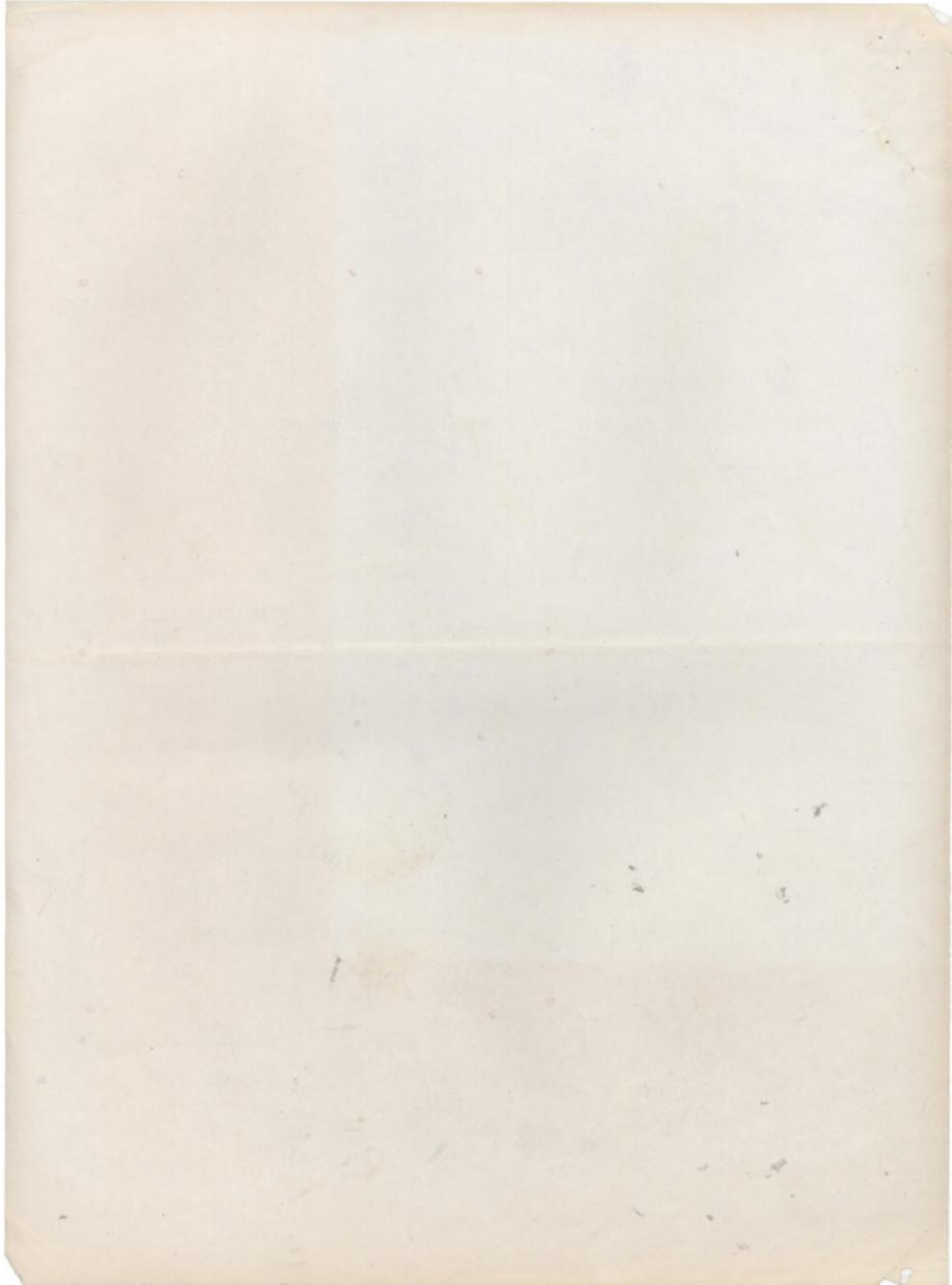
Solo
Chromatic
harmonica
pianissimo

Soprano
Alto
Tenor
Bass

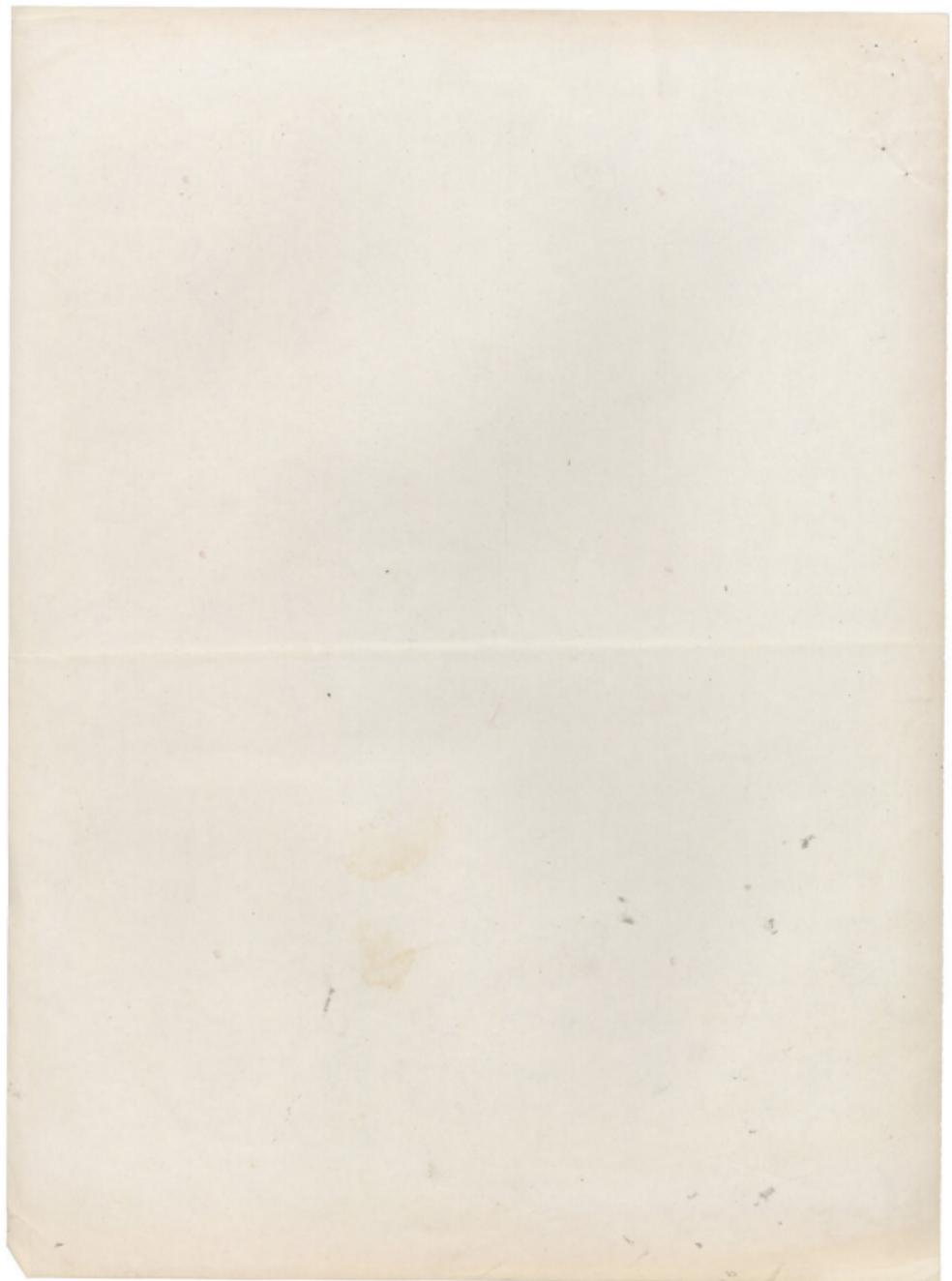
mf ME TO ΑΥΧΝΟ
ΤΩΝ ΑΞΙΩΝ
Takko pizzicato note
Gong sappena
Gong tressemmé

Bassoon
Cello
Double bass
pianissimo

Horn I
Horn II
Flute
Vocals
cello



11



- 12 -

25 (60) 30

8

var γραμμή
μετα την πάτη
μετα πάτη
μετα πάτη

16 8 98

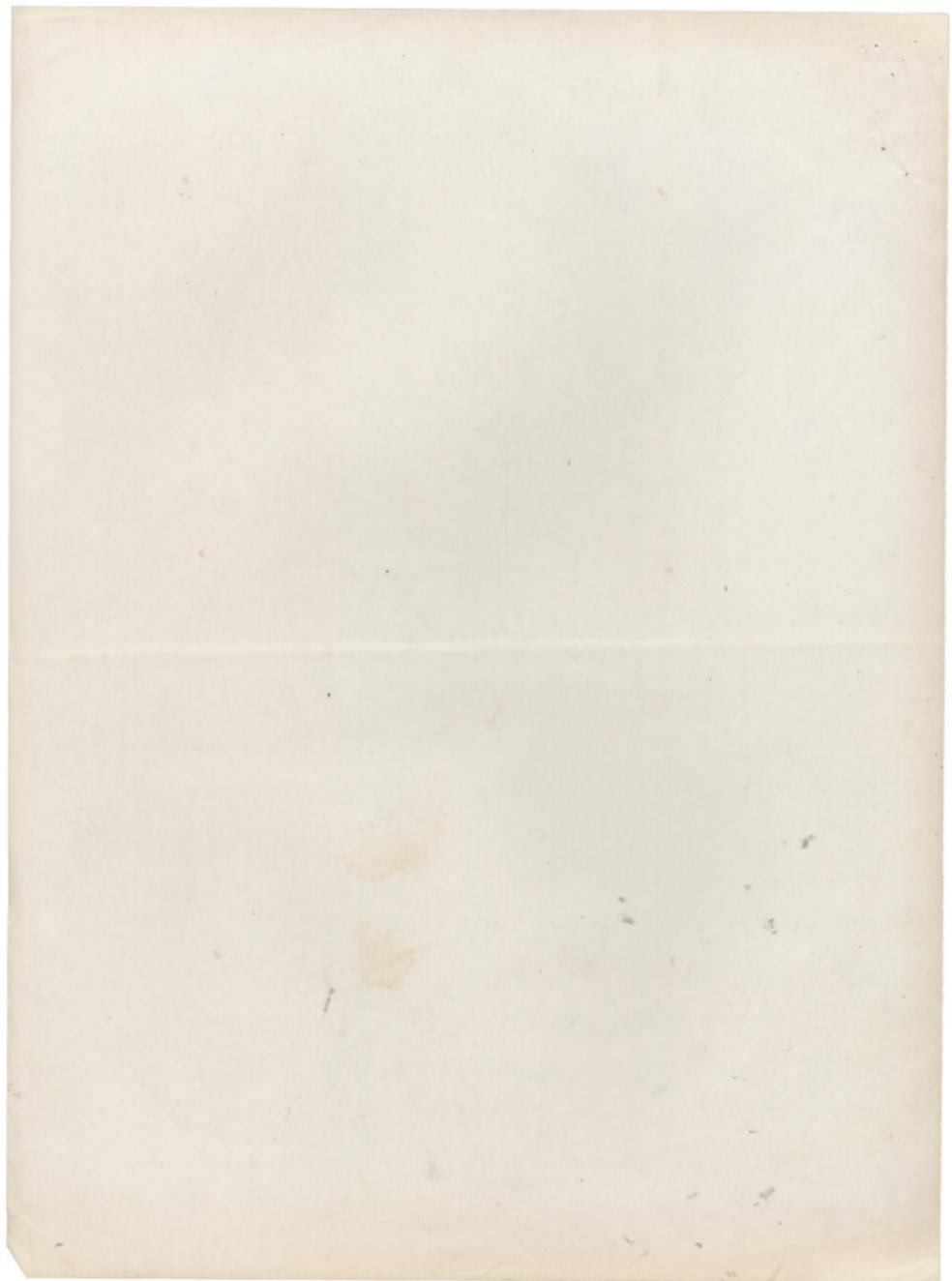
Быстро. Повторяю. Хорошо то четко. Быстро. - Крас.

Mm — Do — Mm Long Mm Mm —

Быстро. Повторяю. Хорошо то четко. Быстро. - Крас.

16 8 98

Быстро. Повторяю. Хорошо то четко. Быстро. - Крас.



A handwritten musical score for a piece titled "Algo n't en en". The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The lyrics are written in Spanish and are as follows:

Algo n't en en
Algo n't en en

The lyrics are repeated in a loop across the 12 staves. The music includes various notes such as quarter notes, eighth notes, sixteenth notes, and rests. Some notes are highlighted with green boxes or underlined. There are also several red annotations and markings throughout the score.

0 Mainly, & Melanesia, & S. America
& Australia, & Pacific, & Europe
& Temperate, & Africa

H. Zions Schrey
in Afrikaner
(Garn. i. Dansk i
Danmark
i May i. Jan i
Danmark)

86

A 76

A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

87 A 76 ov e 87 Tuy van ti o Ti Sin Khu ova se do vng ap.

DIA KHUAT ANH CERAM

am 76 - 77

Franz

32

Tó Keiro, to Transfiguration, to Christ

& Ministry of Lazarus, & Lazarus

& Death of Lazarus, & Resurrection

8. $\overbrace{\text{A} \quad \text{g} \quad \text{o} \quad \text{f} \quad \text{m} \quad \text{a} \quad \text{x} \quad \text{u} \quad \text{u}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}}$
in Inventor over and over again

8. $\overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}}$
REB

8. $\overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}} \quad | \quad \overbrace{\text{b} \quad \text{b} \quad \text{b} \quad \text{b}}^{\text{invent}}$
A

8. Fermi & Ugo & Macario

& Elping, & Puglisi, & Pescini

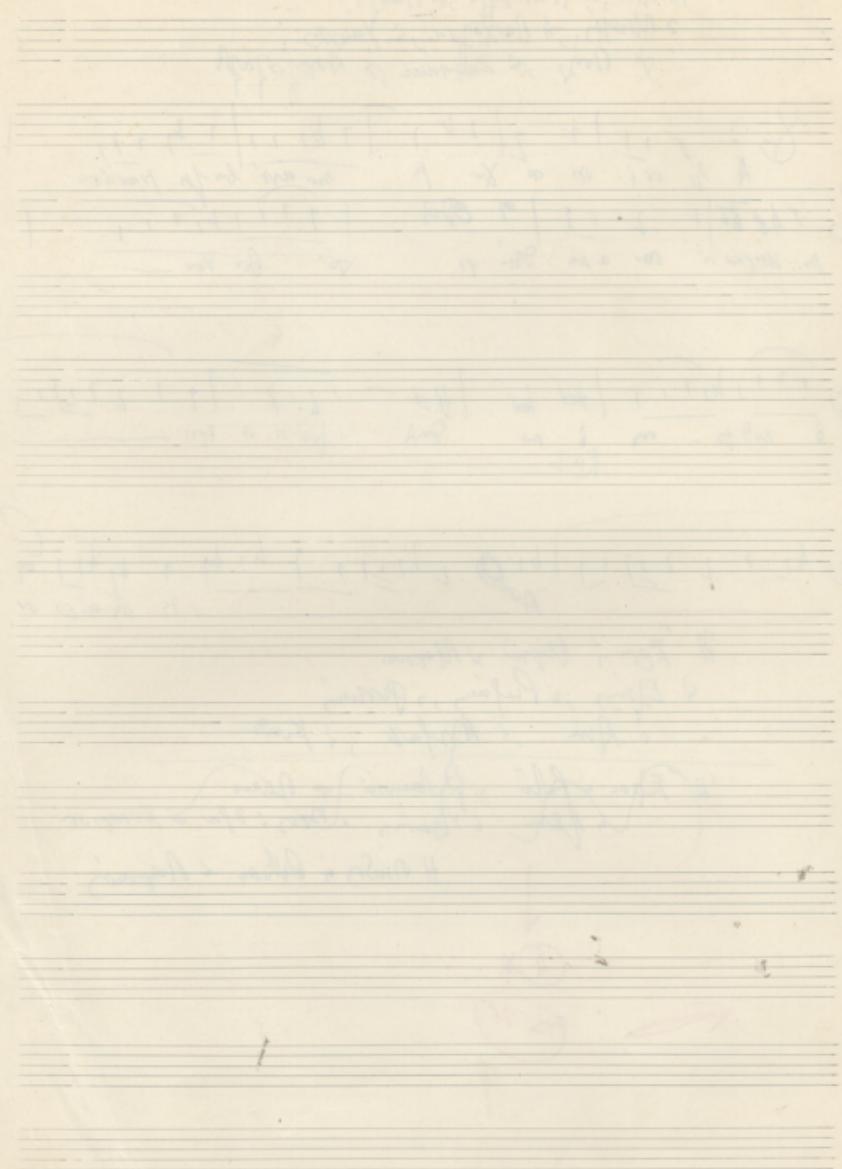
& Ami, & Agostini, & Korda

A. Ettore & Felice, & Giacomo & Dario
& Mario, & Dario & Giacomo

H. Puccini & Riccardo & Nagarin

A X

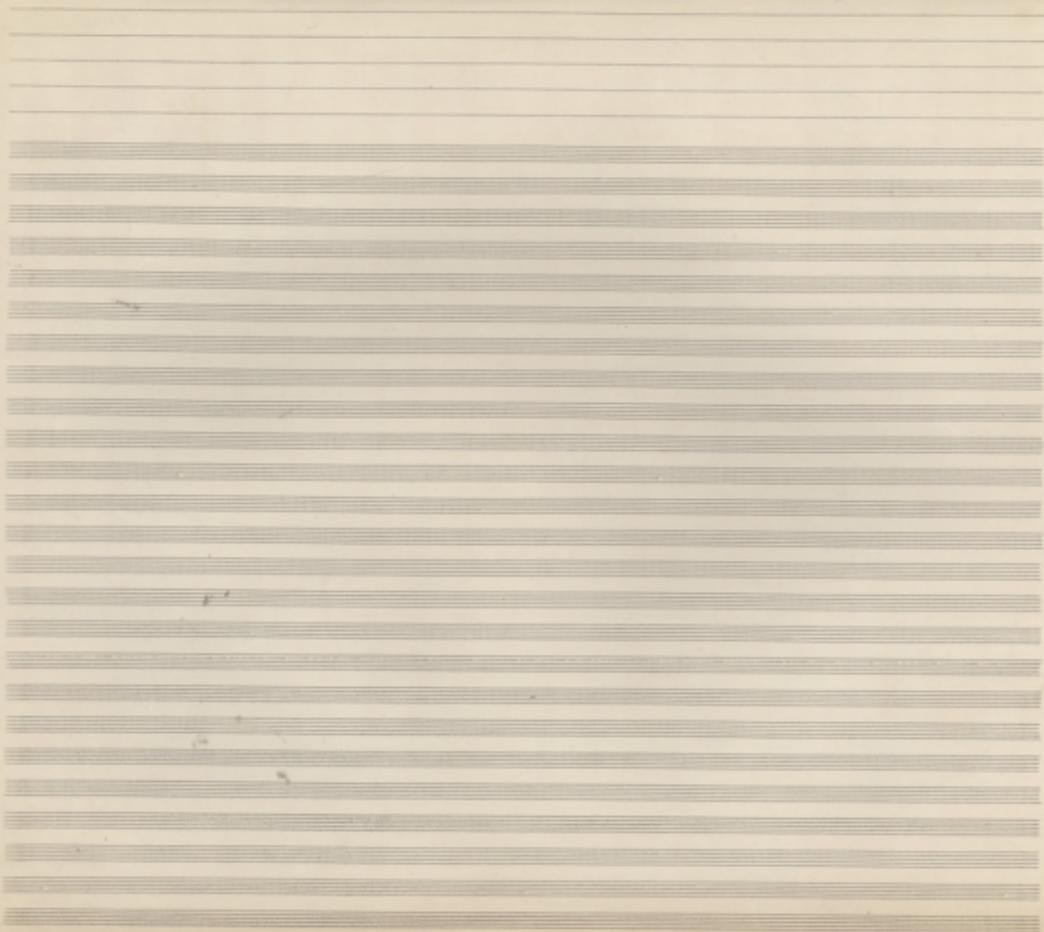
≈ 96



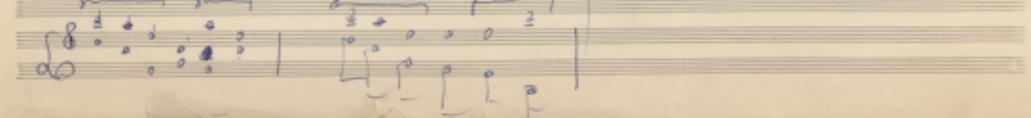
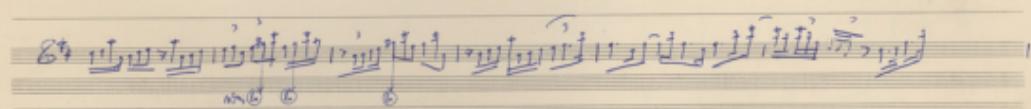
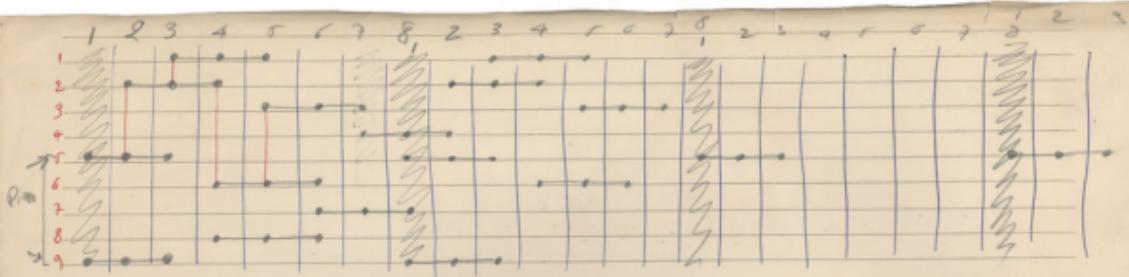
+ Eunno ↓ Bv A v A v 4 v B v A v B v B

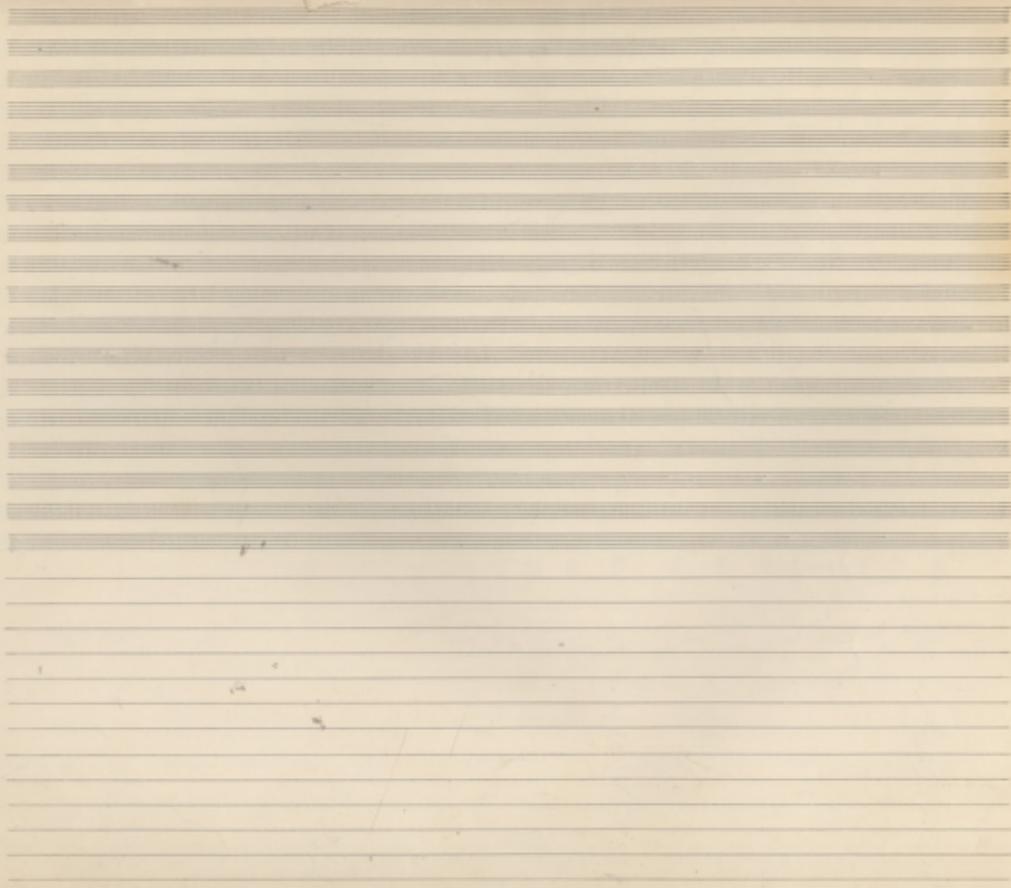
(A) A B A A B G A B B

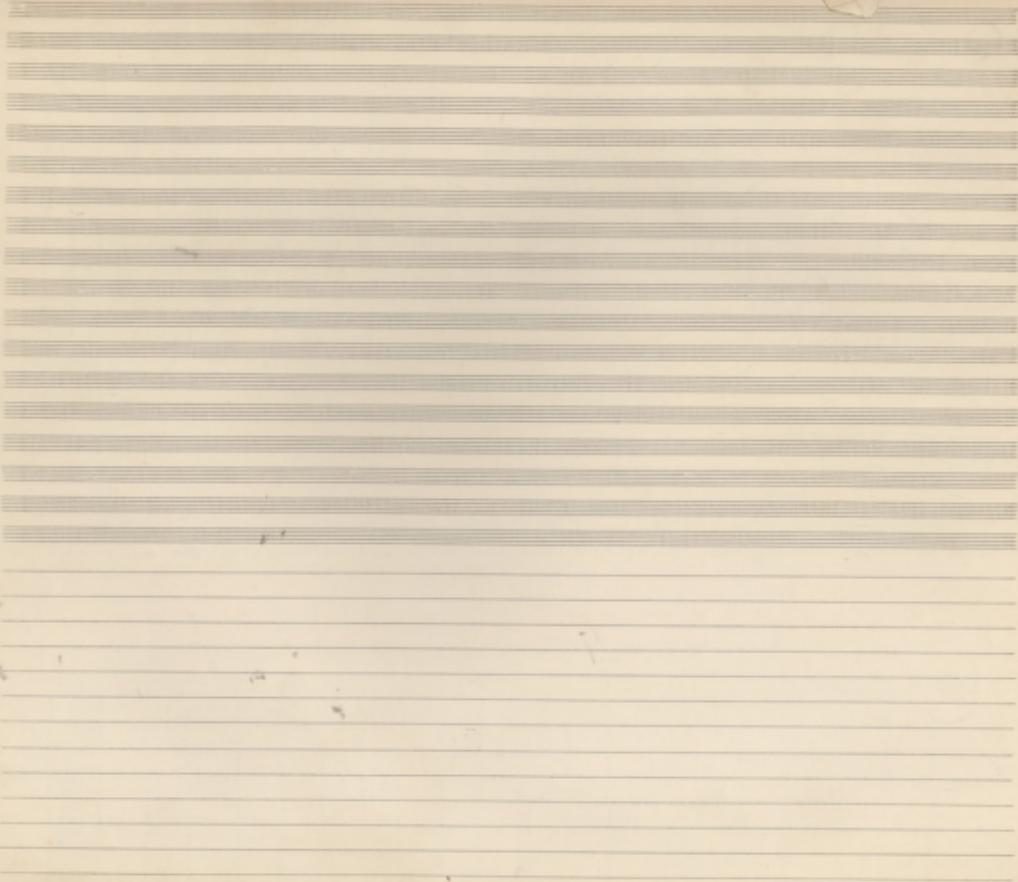
3/4 2/4
2/4 3/4

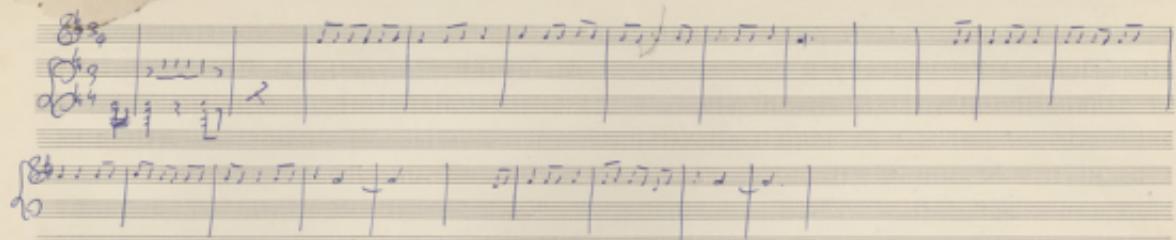


A handwritten musical score for "The Star-Spangled Banner" on five-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains eight measures of music, ending with a repeat sign and two endings. The first ending leads to a section with a bassoon part, while the second ending leads back to the original key. The second system begins with a treble clef, a common time signature, and a key signature of one sharp, continuing the musical line.









וְיַעֲשֵׂה תְּמִימָה בְּלִבְנֵינוּ וְבְלִבְנֵי כָּל־עַם

Handwritten musical score continuation. It includes a staff with various note heads and markings, a staff with a treble clef and dynamic ff, and a staff with a bass clef and dynamic ff. There are also handwritten annotations: '(8/8) TAKAMIKO' with a green checkmark, 'R 122' with a green checkmark, '04' with a green checkmark, 'PROV. TEAMIKO' with a green checkmark, and 'Mourad' with a blue checkmark.

A handwritten musical score on eleven staves. The top staff shows a bassoon part with a treble clef, B-flat key signature, and common time. It includes dynamic markings like ff and ff . The second staff shows a flute part with a treble clef, B-flat key signature, and common time. The third staff shows a piano part with a treble clef, B-flat key signature, and common time. The fourth staff shows a trumpet part with a treble clef, B-flat key signature, and common time. The fifth staff shows a tuba part with a bass clef, B-flat key signature, and common time. The sixth staff shows a bassoon part with a bass clef, B-flat key signature, and common time. The seventh staff shows a flute part with a treble clef, B-flat key signature, and common time. The eighth staff shows a piano part with a treble clef, B-flat key signature, and common time. The ninth staff shows a trumpet part with a treble clef, B-flat key signature, and common time. The tenth staff shows a tuba part with a bass clef, B-flat key signature, and common time. The eleventh staff shows a bassoon part with a bass clef, B-flat key signature, and common time.

8 3 3
C 2 2

Piano { 8 → 5 6
C 2 → 2 3

✓

Sax 8 ✓
2 Mandolin 8 ✓
Piano 8 ✓
Violin C 8 ✓
C 2 9 ✓
Piano 8 → 5 6
Cass 8 ✓
Keg 8 ✓

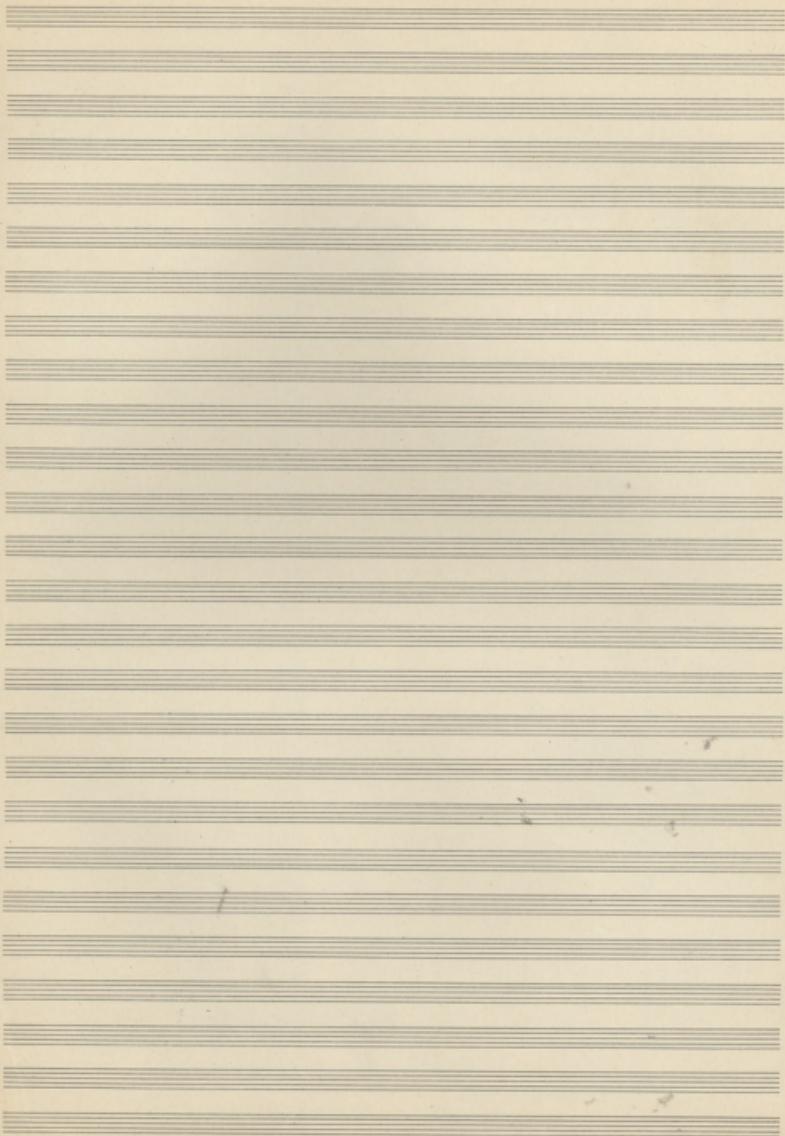
8 3 3
C 2 2

Mandolin

Neg 2 2
Cass

8 3 3 8 3 8 3 8 3

C 2 2 2 2 2 2 2 2 2



ENTHO

44 8 28x60 57

This page contains two staves of handwritten musical notation. The first staff begins with a treble clef, a 'G' time signature, and a dynamic instruction 'pianissimo'. It consists of a series of eighth-note patterns. The second staff begins with a bass clef, a 'G' time signature, and a dynamic instruction 'pianissimo'. It features a mix of eighth and sixteenth notes. The page number '57' is in the top right corner.

36 8 28x60

This page shows two staves of handwritten musical notation. The first staff has a treble clef and a 'G' time signature. The lyrics 'In your garden you' are written above the notes. The second staff has a bass clef and a 'G' time signature. The lyrics 'In your garden you' are also present here. The page number '58' is in the top right corner.

8 28x60

This page contains two staves of handwritten musical notation. The first staff has a treble clef and a 'G' time signature. The second staff has a bass clef and a 'G' time signature.

8 28x60

This page contains two staves of handwritten musical notation. The first staff has a treble clef and a 'G' time signature. The second staff has a bass clef and a 'G' time signature.

44 8 28x60

This page contains two staves of handwritten musical notation. The first staff has a treble clef and a 'G' time signature. The second staff has a bass clef and a 'G' time signature.

AEGON EBT

(67) 540

卷之四

This image shows a handwritten musical score for orchestra, page 8, containing measures 61 through 96. The score includes multiple staves for different instruments, with lyrics written above the staves. Measure 61 starts with a forte dynamic. Measure 62 begins with a piano dynamic. Measure 63 features a melodic line with eighth-note patterns. Measure 64 contains a sustained note. Measures 65-66 show a continuation of the melodic line. Measure 67 includes a dynamic instruction 'p' (piano). Measure 68 is circled and labeled 'Art 68'. Measures 69-70 show a melodic line with eighth-note patterns. Measure 71 begins with a forte dynamic. Measures 72-73 show a melodic line with eighth-note patterns. Measure 74 includes a dynamic instruction 'f' (forte). Measures 75-76 show a melodic line with eighth-note patterns. Measure 77 begins with a forte dynamic. Measures 78-79 show a melodic line with eighth-note patterns. Measure 80 includes a dynamic instruction 'f' (forte). Measures 81-82 show a melodic line with eighth-note patterns. Measure 83 begins with a forte dynamic. Measures 84-85 show a melodic line with eighth-note patterns. Measure 86 includes a dynamic instruction 'f' (forte). Measures 87-88 show a melodic line with eighth-note patterns. Measure 89 begins with a forte dynamic. Measures 90-91 show a melodic line with eighth-note patterns. Measure 92 includes a dynamic instruction 'f' (forte). Measures 93-94 show a melodic line with eighth-note patterns. Measure 95 includes a dynamic instruction 'f' (forte). Measures 96-97 show a melodic line with eighth-note patterns.

14-X-60

KĀŪHIS

Antipathy X Prosthetic
Minc DeMeyer

~~ZÜMMER~~

A handwritten musical score for piano and voice, page 8b. The score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the voice, with a soprano clef, a key signature of one sharp, and a common time signature. The bottom staff is also for the voice, with a soprano clef, a key signature of one sharp, and a common time signature. The vocal parts include lyrics in Spanish. The score is written on five-line music paper.

MAPLE AND

Anthonomus grandis
Horned Leafworm

10

8 $\frac{4}{4}$

8 $\frac{4}{4}$

8 $\frac{4}{4}$

Motif.

8 $\frac{4}{4}$

POSSIA

New Recurrence

8

8

8

8

E

8

Expansion 47
Pygmalion
Ariana

8

The image shows two staves of musical notation for orchestra. The top staff uses a treble clef and a 2/4 time signature, starting with a key signature of one sharp. It features a melodic line with various note heads and stems. The bottom staff uses a bass clef and a 2/4 time signature, also with a key signature of one sharp. It contains sustained notes and rests. Both staves include dynamic markings like forte and piano, and several slurs and grace notes.

A musical score page showing two staves of music for orchestra. The top staff is in 2/4 time, B-flat major, and the bottom staff is in 2/4 time, B-flat major. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes various dynamics, articulations, and performance instructions.

→ A₃

A musical score page for a solo oboe and strings. The top line shows the solo oboe part with various slurs and grace notes. The bottom line shows the string section playing eighth-note chords. The page number '8' is at the top left, and the measure numbers '1' and '2' are at the top right.

A musical score page showing system 10 of an orchestra piece. The page contains two systems of music, each with multiple staves for different instruments like strings, woodwinds, and brass. The notation includes various clefs, key signatures, and complex rhythmic patterns.

A musical score page featuring two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It also contains six measures of music with different note heads and stems. The notation includes both vertical stems and horizontal beams connecting notes.

A handwritten musical score for piano, page 10, system 1. The score consists of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a series of eighth-note chords and rests, with some notes having grace marks. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains eighth-note chords and rests. The music is written on five-line staves with vertical bar lines indicating measures.

$$1:2:3:5:8:13$$

Handwritten musical score for orchestra, page 8, measures 8-10. The score includes parts for Piccolo (Picc.), Oboe (Ob), Clarinet (Cl), and Bassoon (Bass). The key signature changes from B-flat major to A major at the beginning of measure 8. Measure 8 starts with a forte dynamic. Measures 9 and 10 show complex rhythmic patterns with many sixteenth-note figures. Measure 10 concludes with a decrescendo. The score is written on five-line staves with various dynamics and performance instructions.

TO AΞΙΟΝ ΕΣΤΙ

EINZALE

front
several
large

873
87
97

2

8

A musical score page showing two measures of music for orchestra. The first measure starts with a bassoon solo followed by a forte dynamic from the strings. The second measure continues with the strings playing a rhythmic pattern. The score includes various instruments like strings, woodwinds, and brass.

This image shows the handwritten musical score for piano and voice. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the voice, with a soprano clef, a key signature of one sharp, and a common time signature. The vocal line includes lyrics in Vietnamese: "nó là bết rói", "nó là già - già nua", "Xé ván", and "é - van". The piano part includes dynamic markings like "p" and "ff". Measure 11 ends with a fermata over the piano's eighth-note chord. Measure 12 begins with a piano dynamic of "ff".

a. in

for for this

for for

for for

A musical score for the vocal piece "LA". It consists of three staves, each with a key signature of one sharp (G major), a 4/4 time signature, and a tempo marking of quarter note = 120. The first staff starts with a forte dynamic (F) and includes lyrics in German: "Es kann ein wilder, unverdächtiger Wind, aus dem Osten, der fegt hier - ein Mücke vision". The second staff begins with a piano dynamic (P). The third staff starts with a forte dynamic (F) and includes the instruction "zu laufen". The vocal line "LA" is written in large, bold letters at the bottom left of the page.

A musical score page showing system 10 of a multi-page piece. The page includes two systems of musical notation with corresponding lyrics in Italian. The first system starts with a forte dynamic and includes lyrics like "Presto! Presto! Presto! Presto!". The second system begins with a piano dynamic and includes lyrics like "S'è spacciato". The score is written for multiple voices and instruments.

Musical score for 'The Star-Spangled Banner' showing measures 12-14. The score includes two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bass staff has a key signature of one sharp (F#) and a tempo of 100 BPM. The vocal line consists of eighth-note patterns, and the bass line provides harmonic support.

A handwritten musical score page showing system 10. The page includes two systems of music with lyrics in French. The first system starts with "A qui va être-tu" and the second with "To you is". The score consists of three staves per system, with dynamics and rehearsal marks.

A musical score for 'The Star-Spangled Banner' featuring four staves. The first staff uses soprano C-clef, the second staff alto F-clef, the third staff bass G-clef, and the fourth staff tenor C-clef. The key signature is one sharp (F#). The time signature is common time. The lyrics are written below the staves, alternating between English and Chinese. The English lyrics are: "O say does that star-spangled banner yet wave". The Chinese lyrics are: "说那星条旗子是否依然飘扬". The music consists of eighth and sixteenth note patterns.

A handwritten musical score for orchestra, page 10, showing measures 101-102. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba, and Percussion. The notation uses a mix of standard musical symbols and unique characters. Measure 101 starts with a forte dynamic and includes a rehearsal mark '101'. Measure 102 begins with a piano dynamic and includes lyrics in German: 'Sitzt ein roter Kater'.

A handwritten musical score page featuring ten staves of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The vocal parts are labeled 'Soprano' and 'Alto'. The lyrics are written below the vocal parts, including 'Tō - ga - si - so - ru', 'yo - co - pi - a - mi - ap - ro', 'i - mo', 'tō - tō - mo - ne - te', 'te - ri - te - xi - ū - i - n', and 'ai - do'. The score includes various dynamic markings such as 'f' (fortissimo), 'ff' (fuerissimo), and 'p' (pianissimo).

A musical score page showing system 1 of a piece for orchestra and choir. The page includes two systems of musical notation with corresponding lyrics in Vietnamese and English.

A musical score page featuring two staves. The top staff is for the soprano voice, and the bottom staff is for the piano. The piano part includes a bass line and harmonic chords. The vocal line consists of short, rhythmic notes and includes lyrics in Japanese: 'ko yama q i o ka', 'ha pa ja ha q i o ka', 'et o p i t o mi ta si re ka o kyo ni', 'et o p i t o mi ta si re ka o kyo ni', and 'et o p i t o mi ta si re ka o kyo ni'. The piano part features sustained notes and chords.

A page from a handwritten musical score for orchestra. The score consists of five systems of music, each with multiple staves for different instruments. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 1 starts with a forte dynamic (F) and includes a rehearsal mark '1'. Measures 2 through 4 show a continuation of the musical line with various dynamics and articulations. The score is written on five-line staff paper.

A handwritten musical score page showing measures 16 and 17. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. Measure 16 starts with a whole note followed by a half note. Measure 17 begins with a half note, followed by a measure of eighth notes. The notation includes various dynamics like forte and piano, and performance instructions like "duração de 16/16". The manuscript is written in black ink on white paper.

10
11

(1) *Tempo di marcia*

(2) *Tempo di marcia*

A handwritten musical score for orchestra, page 10, featuring four staves. The first staff has a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The fourth staff has a key signature of one sharp. Measure 1: Bassoon 1 (B1) plays a sustained note. Measure 2: Bassoon 1 (B1) plays a sustained note. Measure 3: Bassoon 1 (B1) plays a sustained note. Measure 4: Bassoon 1 (B1) plays a sustained note.

Section 1 (Measures 1-4):

1. *Song reusing* t' k'wun
2. *t'k'wun* k'wun k'wun k'wun
3. *Đang reusing* t' k'wun
4. *t'k'wun* k'wun k'wun k'wun

Section 2 (Measures 5-8):

5. *Đang reusing* t' k'wun
6. *t'k'wun* k'wun k'wun k'wun
7. *Đang reusing* t' k'wun
8. *t'k'wun* k'wun k'wun k'wun

A handwritten musical score page showing system 10. The score consists of two staves. The top staff has a key signature of one sharp, a time signature of common time, and a tempo marking of 120 BPM. It features a treble clef and includes dynamic markings like forte (f) and piano (p). The bottom staff has a key signature of one flat, a time signature of common time, and a tempo marking of 100 BPM. It features a bass clef and includes dynamic markings like forte (f), piano (p), and sforzando (sfz). The music consists of eighth-note patterns.

ΑΠΑΓΓΕΛΙΑ

ENASS

8A-01

- Xcept i Paraguay kan Xcept i Xperj.
- Xcept i hav hating for dei skjønne natura,
- Xcept sei Maranjoen og bokren i Amazon
- Xcept i vanderværet Xcept i Mayan
- Xcept ti i'm jord fælles i yndlingslande
- Xcept med Karibien, de Mørkeste dei Klarer
- Xcept i sørøst Asien for Afrik

Xangs i' Afrikapostum p'so responde enadi
Xangs i' nsi gunung uanai Selatan provinsi
Xangs i' gunung uanai mewar i' Afir
Xangs i' Afrikapostum uanai provinsi
Xangs i' gunung uanai p'so responde
Xangs i' gunung uanai p'so responde

ΔΙΑΚΟΣ

To Keno, to Toraayay Ho, to Freckles
to Marley, to Hexxayay, to Uncle
to Slugs, to Zaparias, to Arapayayayay

~~DEED DEATH~~

A handwritten musical score for a single instrument, likely a flute or recorder. The score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are written below the notes in a cursive script. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The score includes several fermatas and grace notes.

A handwritten musical score for piano, featuring four staves of music. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves are for the right and left hands respectively. The score includes lyrics in English and German, such as "I'm not a bad boy", "I'm not a bad boy", "I'm not a bad boy", and "I'm not a bad boy". Measure 4 concludes with a repeat sign and a double bar line.

Mitsouko

Soprano: Nur'st du in deppen geblieben?
Was ist gewesen?

Alto: Ich hab' vergessen; das ist kein
Nur'st du in deppen geblieben?
Was ist gewesen?

Tenor: Ich hab' vergessen; das ist kein
Bass: Es ist nur ein kleiner Fehler.

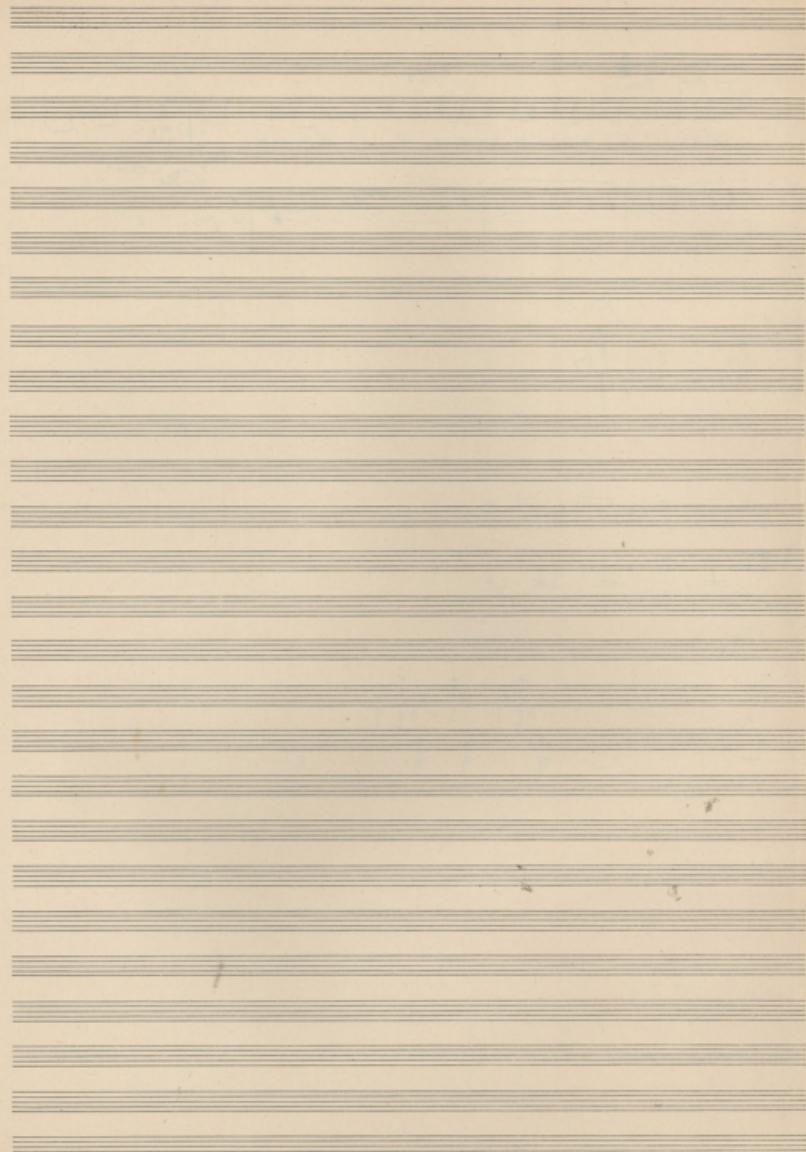
A handwritten musical score page showing measures 1 through 10. The key signature changes from A major (no sharps or flats) to B major (one sharp). Measure 1 starts with a whole note followed by a half note. Measures 2-4 show a repeating pattern of quarter notes. Measures 5-6 show eighth-note patterns. Measures 7-10 show sixteenth-note patterns.

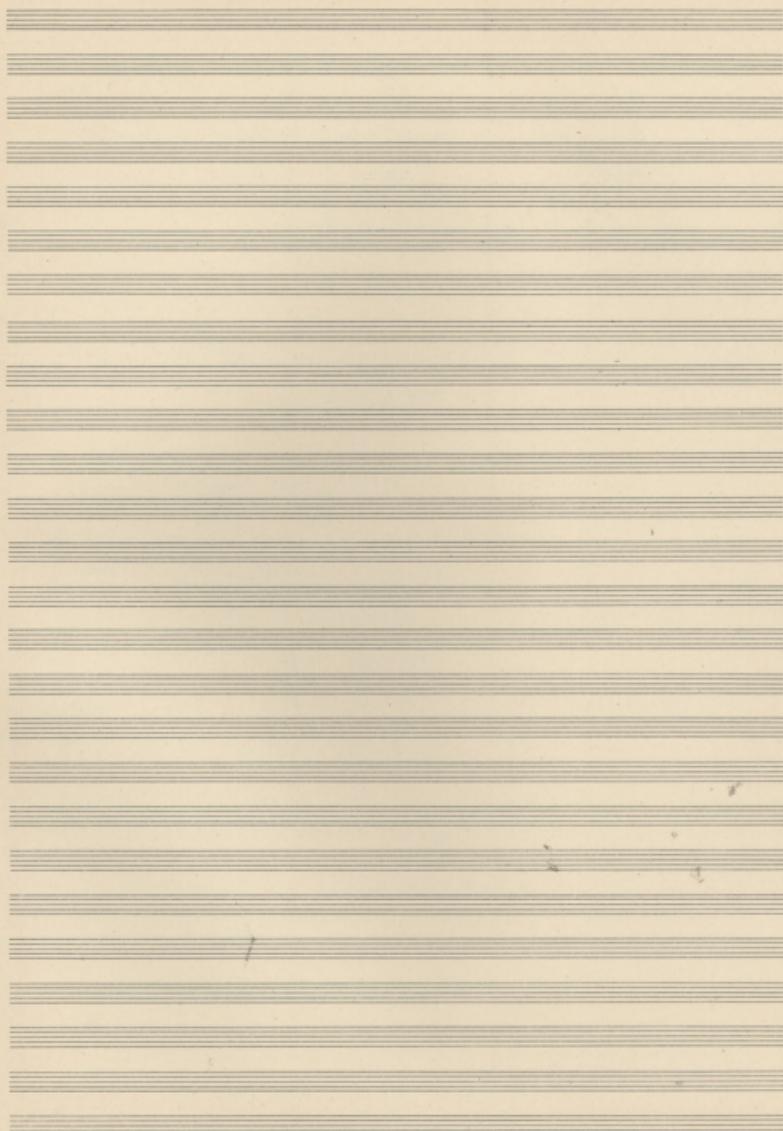
8 *Soprano*
Alto
Bass
 Kais-é-én à Kais-é-én à Kais-é-én à Kais-é-én à
Mt-
Cello
Bl.

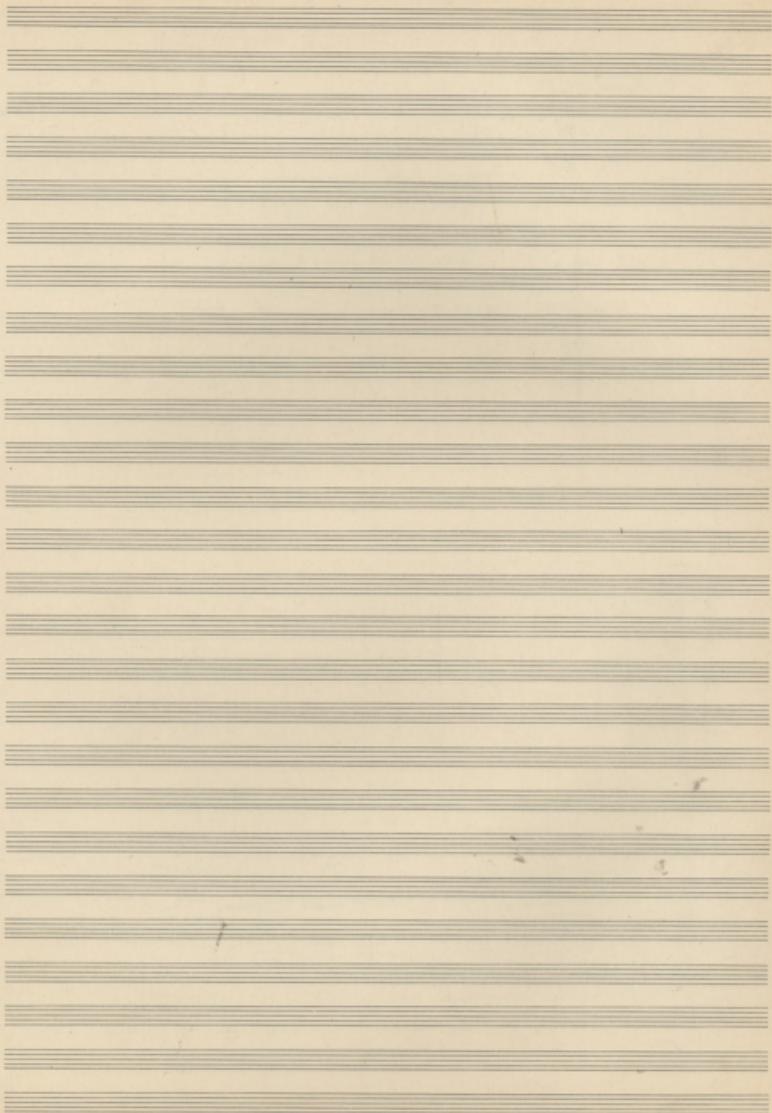
8 *Agon* *Agon*
Agon

8 *pianissimo*
pianissimo

6 *Li*







A310V EIA

TAGEMENIA NON SITA BOMBA

BARTON

A handwritten musical score for orchestra, page 40, showing measures 1 through 10. The score includes multiple staves for various instruments, with dynamics and performance instructions written above the staves.

A handwritten musical score for "The Star-Spangled Banner" on two staves. The top staff uses a treble clef and a common time signature (indicated by 'C'). The bottom staff uses a bass clef and a common time signature. The lyrics are written below each staff in both English and Chinese. The English lyrics are: "Star-Spangled Banner", "We the People", "One Nation Under God", "In God We Trust", "With Freedom and Justice". The Chinese lyrics are: "星条旗", "我们是人民", "一个国家", "在上帝之下", "自由和正义". The score includes various musical markings such as dynamic changes, rests, and slurs.

A handwritten musical score for piano, page 10, featuring two staves: treble and bass. The score consists of two systems of music. The first system ends with a double bar line and a repeat sign, leading into the second system. The key signature changes from B major (two sharps) to A major (one sharp). The time signature is common time (indicated by 'C'). The music includes various dynamic markings such as **f**, **ff**, and **ffz**, as well as articulation marks like dots, dashes, and vertical lines. A tempo marking **Presto** is written above the staff in the second system. The score is written on five-line staves with some ledger lines for accidentals.

A handwritten musical score for a single instrument, likely a flute or recorder. The title 'Sole' is written above the first staff. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a common time signature and a key signature of E major. The second staff begins with a tempo marking of 'Poco animato' and a key signature of F major. The third staff starts with a tempo marking of 'Presto' and a key signature of A major. The fourth staff begins with a tempo marking of 'Prestissimo' and a key signature of C major. The fifth staff concludes with a tempo marking of 'Presto' and a key signature of G major.

A handwritten musical score for orchestra, page 10, system 10. The score consists of two staves of music with various clefs, note heads, and rests. Below the staves, there is handwritten text in German, likely rehearsal marks or performance instructions.

1-10

Pedal

Trem.

Adagio

8

8

B(A)

8

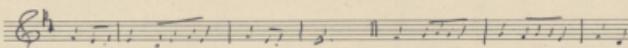
This image shows a page from a handwritten musical score for orchestra, specifically section A. The score is written on ten staves, each representing a different instrument or voice part. The music consists of complex rhythmic patterns and rests. The first two staves begin with a treble clef, while the subsequent staves use bass clefs. Measure numbers 101 through 114 are indicated at the start of each staff. The score is annotated with various rehearsal marks, including circled 'A' and circled 'B'. The handwriting is in black ink on white paper.

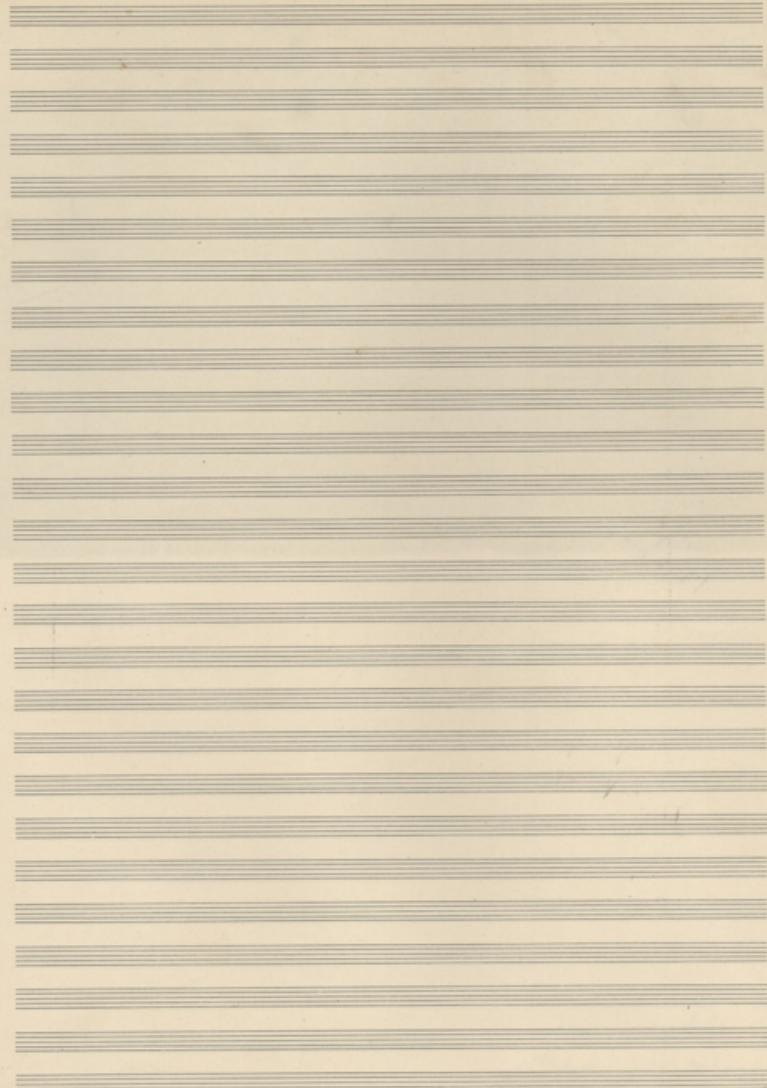
8

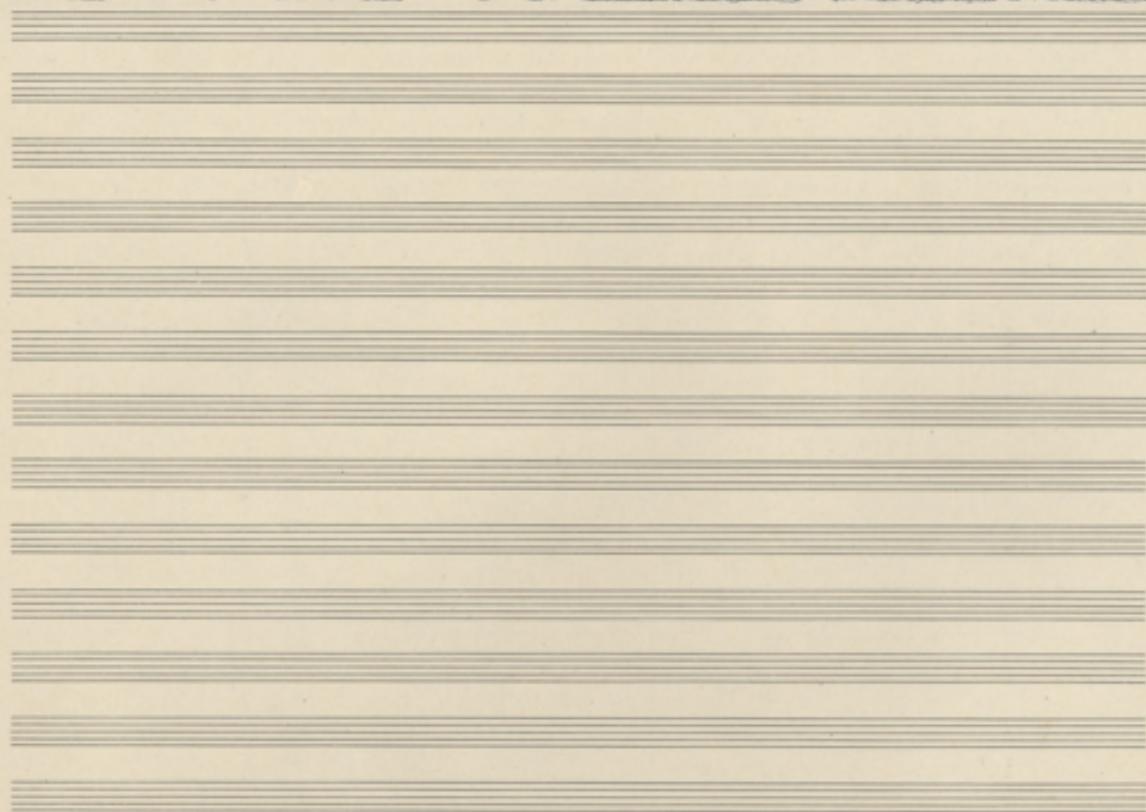
Handwritten musical score for a piece titled "Danza de la Cenicienta". The score consists of six staves:

- Staff 1:** Treble clef, common time. Measures 1-10.
- Staff 2:** Bass clef, common time. Measures 1-10.
- Staff 3:** Bass clef, common time. Measures 1-10.
- Staff 4:** Bass clef, common time. Measures 1-10.
- Staff 5:** Bass clef, common time. Measures 1-10. Includes lyrics in Spanish: "Danza de la Cenicienta", "que es una danza", "que es una danza".
- Staff 6:** Bass clef, common time. Measures 1-10.

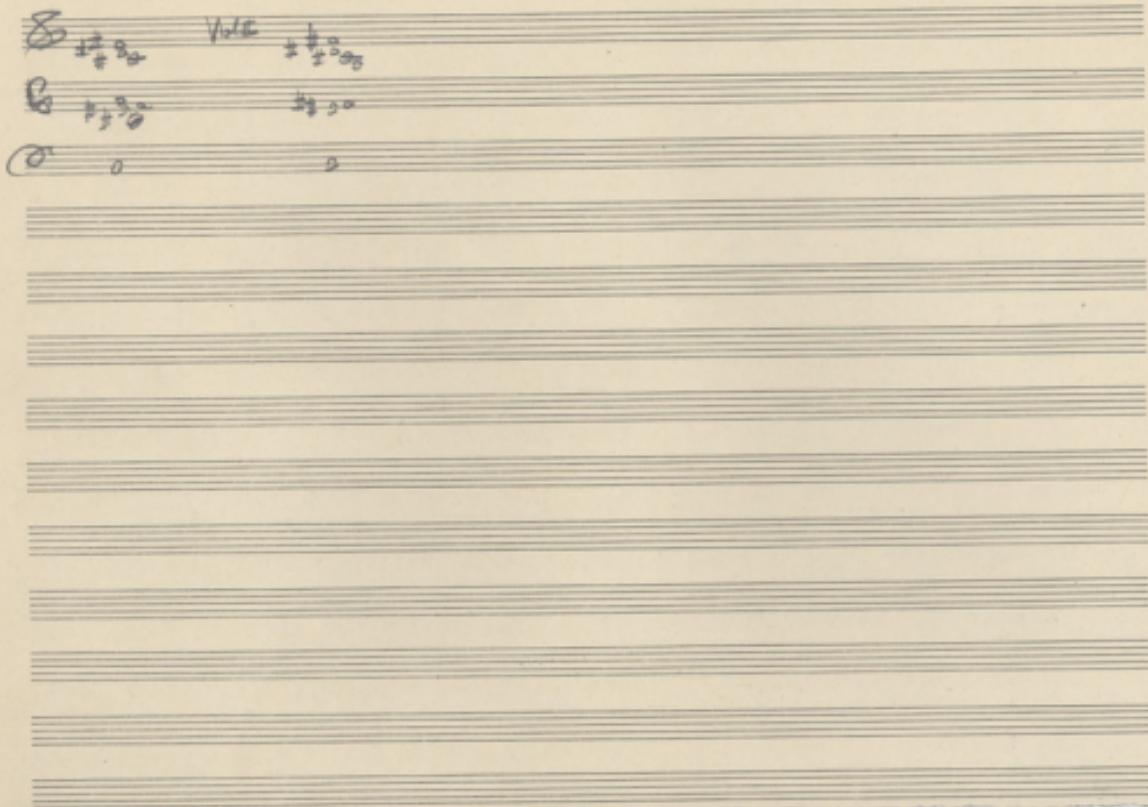
Measure numbers are indicated above the staff lines. Measure 10 is highlighted with a yellow box.







DURAND & C[°]IE, Place de la Madeleine, PARIS. (26)



May 1
for Team

51

$8\#$

$m_1 \quad RE \quad S_1$

$\text{Do RE DO si balt. } \text{la} \quad RE \quad \text{So} - \text{si DO RE}$

$m_1 \quad RE \quad S_1 \quad m_1 \quad S_1$

$\text{la } \text{si } \text{la } \text{mi } \text{la } \text{mi } \text{la } \text{mi }$

$m_1 \quad RE \quad m_1 \quad la \quad RE \quad la \text{ si } \text{ Do } RE \quad la \quad S_1 \quad m_1$

A handwritten musical score for a band, consisting of six staves of music. The first staff is in G major (indicated by a 'G' with a sharp sign) and includes lyrics: 'm', 'SA', 'Do RE', 'SA', and 'm'. The second staff begins with a 'B' with a sharp sign. The third staff starts with a 'G' with a sharp sign. The fourth staff starts with a 'G' with a sharp sign. The fifth staff starts with a 'G' with a sharp sign. The sixth staff starts with a 'G' with a sharp sign.

F major $\frac{2}{4}$ F#m $\frac{3}{4}$ G major $\frac{2}{4}$ B major $\frac{2}{4}$ D major $\frac{2}{4}$

G major $\frac{2}{4}$ E major $\frac{3}{4}$ G major $\frac{2}{4}$ C major $\frac{2}{4}$ D major $\frac{2}{4}$

G major $\frac{2}{4}$ E major $\frac{3}{4}$ G major $\frac{2}{4}$ C major $\frac{2}{4}$

A

8[#] M1 S1

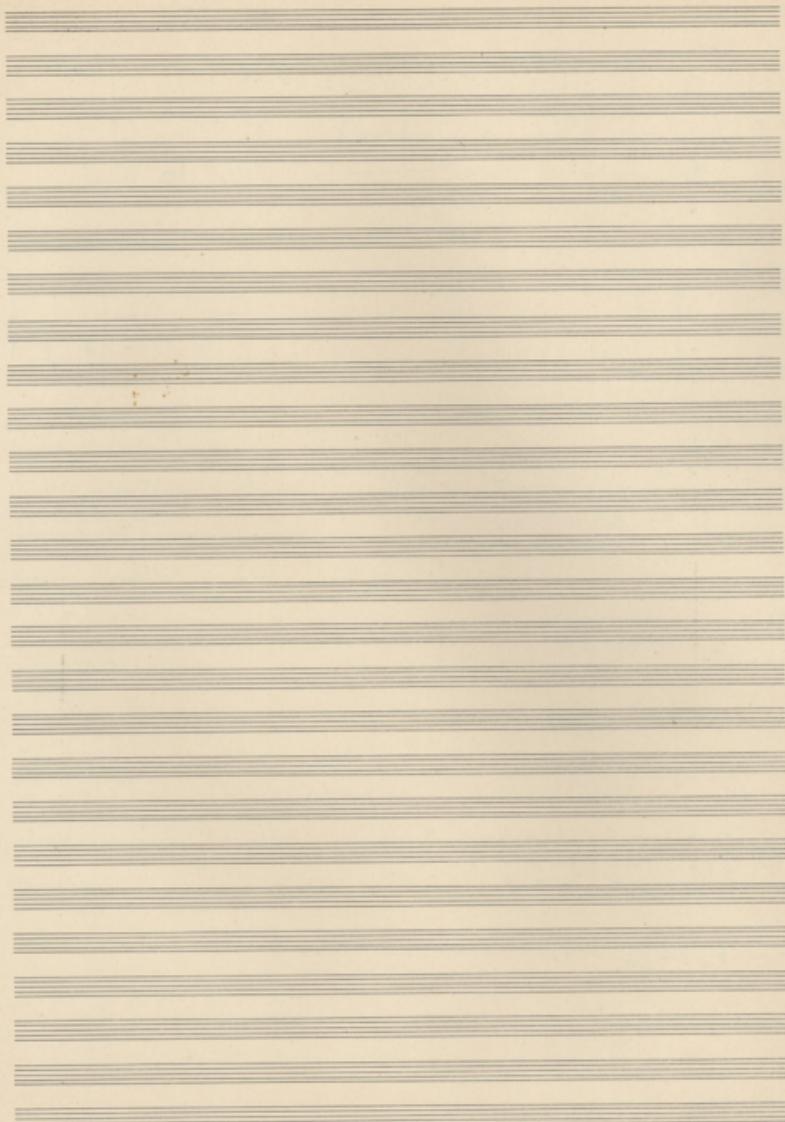
8[#]

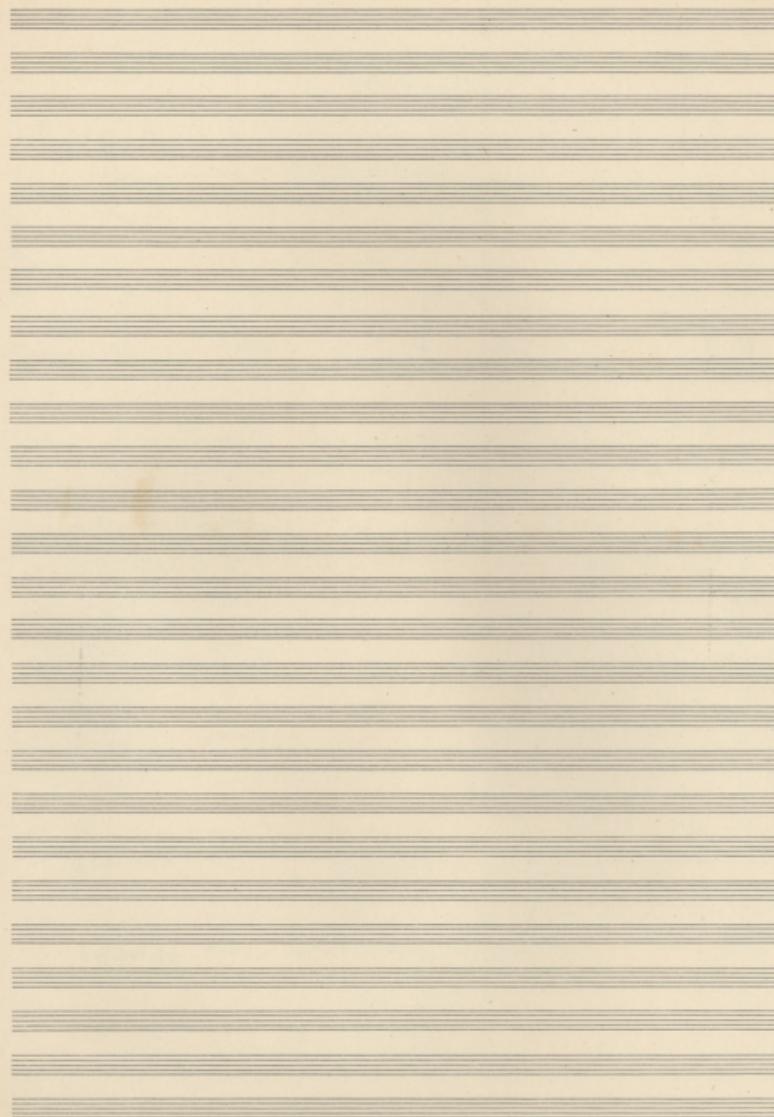
8[#]

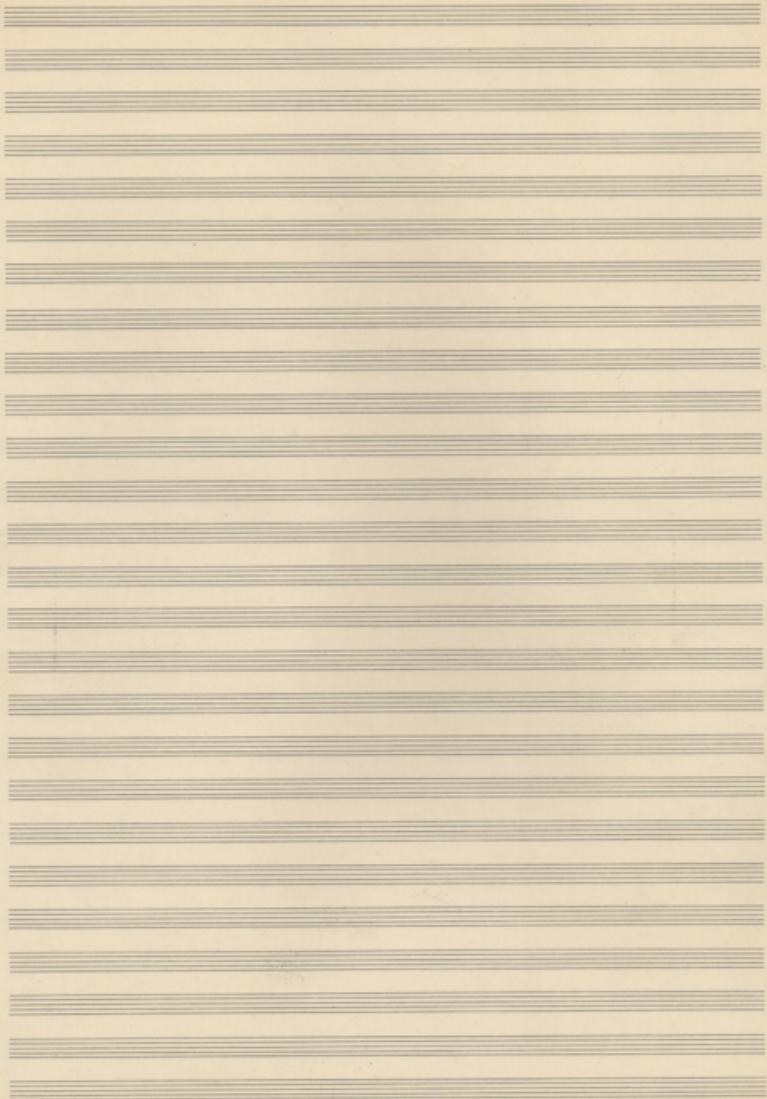
8[#]

8[#]

8[#] 1 2 3 4 5 6 7 8 9 10 11 12
 8[#] b₂ b₂ b₂ a b₂ b₂ a b₂ a b₂ b₂ b₂







Piano
mezzo

Do Re Do Si Mi Si Do La — Si — Do La — La Qua Mi

~~Do Re Do Si Mi Si Do La — Si — Do La — La Qua Mi~~

Presto

Basso

Piano unisono

piano *mezzo-forte* *con anima*

8

Violin (2nd violin) *tempo primo*

Violin (2nd violin) *tempo primo*

ff *ff*

This image shows a handwritten musical score on eleven staves. The top six staves are for woodwind instruments, likely oboes and bassoons, with parts labeled A and B. The bottom five staves are for brass instruments, including tubas and possibly trumpets. The score includes various dynamic markings such as forte (F), piano (P), and sforzando (sf). Measures 1 through 10 are clearly written, while measures 11 and 12 are partially visible at the bottom. The handwriting is in black ink on white paper.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a unique key signature and time signature. The first staff is for the strings, the second for woodwinds, the third for brass, the fourth for percussion, and the fifth for the choir. The sixth staff contains lyrics in Russian, which are also repeated in the eighth staff. The ninth staff contains lyrics in English, and the tenth staff contains lyrics in Spanish. The score is written on five-line staff paper, with various dynamics and performance instructions written above and below the staves.

8^b 8^b

32

Trumpet
Oboe
Flute
Piano

ff 7

f 4/3

p C

24

39

1) Soto Turmeric

A handwritten musical score on three staves. The top staff is in G major, the middle staff in F major, and the bottom staff in C major. The lyrics are in German, with some words underlined. The date '8-XII' is written at the end of the page.

TA NADH

Nº 12

Janggeum + Geopai Tui Heppi Tui

Bonggakdeuk kui Xpi 82 19 *Hippo* 57

Xopip

Tüpa nü Xf *Pi-jeo-geu vi'* *Tüo ou-to'* *Xa-pi'*
Tü Xf pi ou-to' tü Geu vi' tsu. *Xa-*

B *Tü-ü-fu' nü* *Kui ü-* *pi-jeo-geu*
pi-jeo-ü-fu' nü *Kui ü* *ü-nu-ü* *Xa-pi' fü nü* *ü-nu-ü*

B *ü-nu-ü* *Xa-pi'* *Xü-pi'* *ü-nu-ü* *Kui ü* *Kui ü*
ü-nu-ü *Xa-pi'* *Xü-pi'* *ü-nu-ü* *Kui ü* *Kui ü*

NUN-KAI-AI-EN-KAI A-EI-ON-E-
ü-nu-ü *ü-nu-ü* *NUN-KAI-AI-EN-KAI A-EI-ON-E-ZI*

Eh Ai-EN *Fwd*
Xa-N Kui

Ensayo de Raíces N° 1.

1º via suavemente a tempo no Flauta
y con Clarinete

Nº 1

Flauta 8
Clarinetto 6
in 8/10

(3)

(1)

mf

(15)

d 8
a 8

(20)

25

(45) F

Soprano: En eau si un fso Mai pa
Mai pa tui à - gie un
En eau si da fso Mai pa
Mai pa tui à - gie un
En fso Mai pa
Mai pa tui à -
En fso Mai pa

P
En fso Mai pa Mai pa tui à - gie un En eau si da fso
En eau si un fso Mai pa Mai pa tui à - gie un
En fso Mai pa Mai pa tui à - gie un
En eau si da fso Mai pa Mai pa tui à -

Mai pa tui à - gie un En eau si da fso Mai pa tui à - gie un

mF
Mai pa Mai pa tui à - gie un
En eau si da fso Mai pa Mai pa
Mai pa tui à - gie un
En eau si da fso Mai pa Mai pa
En eau si da fso Mai pa Mai pa
En eau si da fso Mai pa Mai pa
En eau si da fso Mai pa Mai pa

F

ff

TANASH (LES PASSION)

Noi paghi
para a nova

N:①

METRO 25

9

AB - VBR-08 - 6-preg-tio 6700-XE-08-K00-BY00-T0 700E-BR-18-T0 300

४५

Mai, da THUV cù - gò - nòi trè - àn Mô - yg Règ succèsia ÈTE voi

Stet. Σ 76 vols. - Total x 10 P.M. 11-53

Giờ: **8:00** giờ **10:00** phút **15:00** ôn **8:00** ôn **10:00** ôn **15:00**

~~STAR ZTE Vai Tel XE P101 1st or 2nd gen~~

$$K_1 \approx \sqrt{4\pi} \cdot \pi \sqrt{0.5 - T^2} k_B = 6.67$$

88. Tänne lähtivät sinä myös... Paesi hän se kuu se kuu

Kết luận: Mô hình Senn có thể áp dụng

παροί λρυ-ετη λρυ-ει ν-

Téé yoo! pó Síra hí Zé qu-po hí fi-ja-

Tpe' yest po' Sime' n' Ze'qu-po i' fia -

4

Nú vē bāi ē-pag tāi gōi. Xēi et kái lyp yey nyo tBāi ph. māi Z.

卷之三

Musical score for 'Mai' featuring vocal and piano parts. The vocal part includes lyrics: 'Vui Mai' for now it's you alone', 'so beautiful kind for Mai', and 'Mai' again'. The piano part has a bass line with eighth-note patterns.

May you then sit You now Be ever so

N=12

~~Ami no to~~ ATTACHE

Handwritten musical score for piano and voice. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains a series of eighth-note chords and rests. The bottom staff is for the voice, featuring a soprano clef, a key signature of one sharp, and a common time signature. It contains lyrics in Korean: "Twi-pa-pok-kk-geu-ju-Ka-pi-tea-ku-a". The score is numbered 111 at the end of the page.

YE VE ES MUP-TAG può var-yu-pi 18v à-70 TO-TE nôú È- TEE m-59

Handwritten musical score for soprano voice, page 8, system 35. The vocal line consists of eighth-note patterns. Below the staff, lyrics are written in Greek: πέ μηστού νερού Α γι· ος Α γι· ος φω ναι γεραγ.

40
No - d TIS THO & S Tg Kp tng hia crip. w b fpa - xpa qn. j s paoN. xpa

2

A musical score page showing four staves. The soprano staff has a melodic line with various slurs and rests. The alto staff has a line with mostly eighth-note pairs. The tenor staff has a line with mostly eighth-note pairs. The bass staff has a line with mostly eighth-note pairs. The vocal parts are labeled Sopr., Alt., Ten., and Bass. The piano part is labeled Pian. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf). There are also rehearsal marks like 'Am. Bb 6' and 'Kopf der drei Jungs - Sie'. The page number '1' is at the top right.

4

This image shows a page of handwritten musical notation on four staves. The staves are labeled from top to bottom: Soprano, Alto, Tenor, and Basso continuo (Bc). The music consists of measures with various note heads and rests, some with vertical stems and others without. There are also several rests indicated by diagonal lines. The notation is in common time, with a key signature of one sharp (F#). The manuscript includes lyrics in Vietnamese, such as "Túi ta là ai", "võng", "mà", and "nó". The basso continuo part includes a bassoon-like part with a bassoon clef and a harpsichord-like part with a harpsichord clef. The manuscript is written in black ink on white paper.

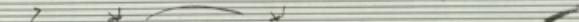
Soprano
Alto
Tenor
Basso

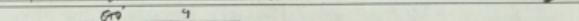
Ma kā pi-oi. Tē kū ai. Es-o-va Tai-ki-o-ai nō kū-pu it-ro kā-pu-pu-re-to 'A e-mi-ia

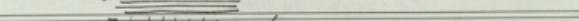
Ma kai pi-ai. He xia si ssu-va tai tsu-ai tsu kpu tsu (pa penu re tsu) 'A oai je

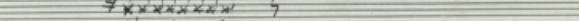
Tutti 8 xian-tun ta sov tia n̄ po ya nou te

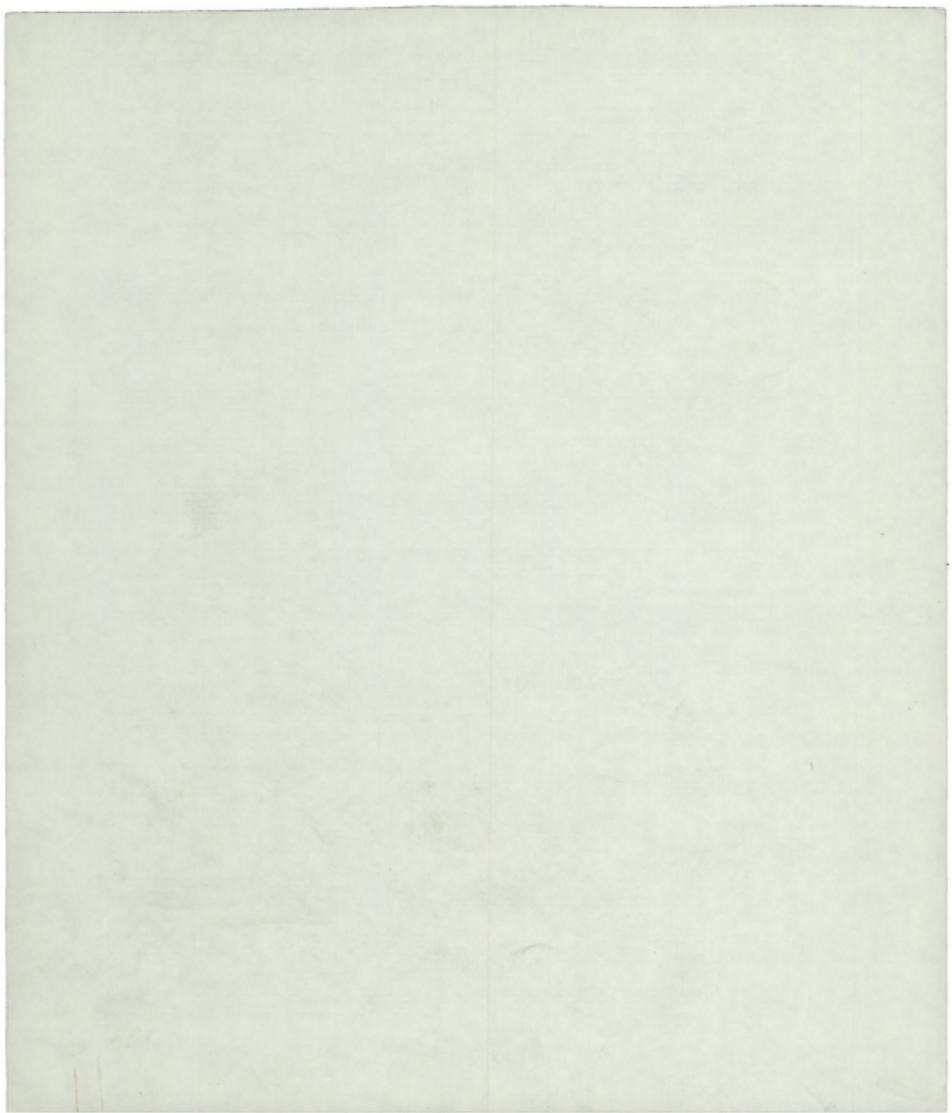
(49)

S. 

A. 

T. 

B. 

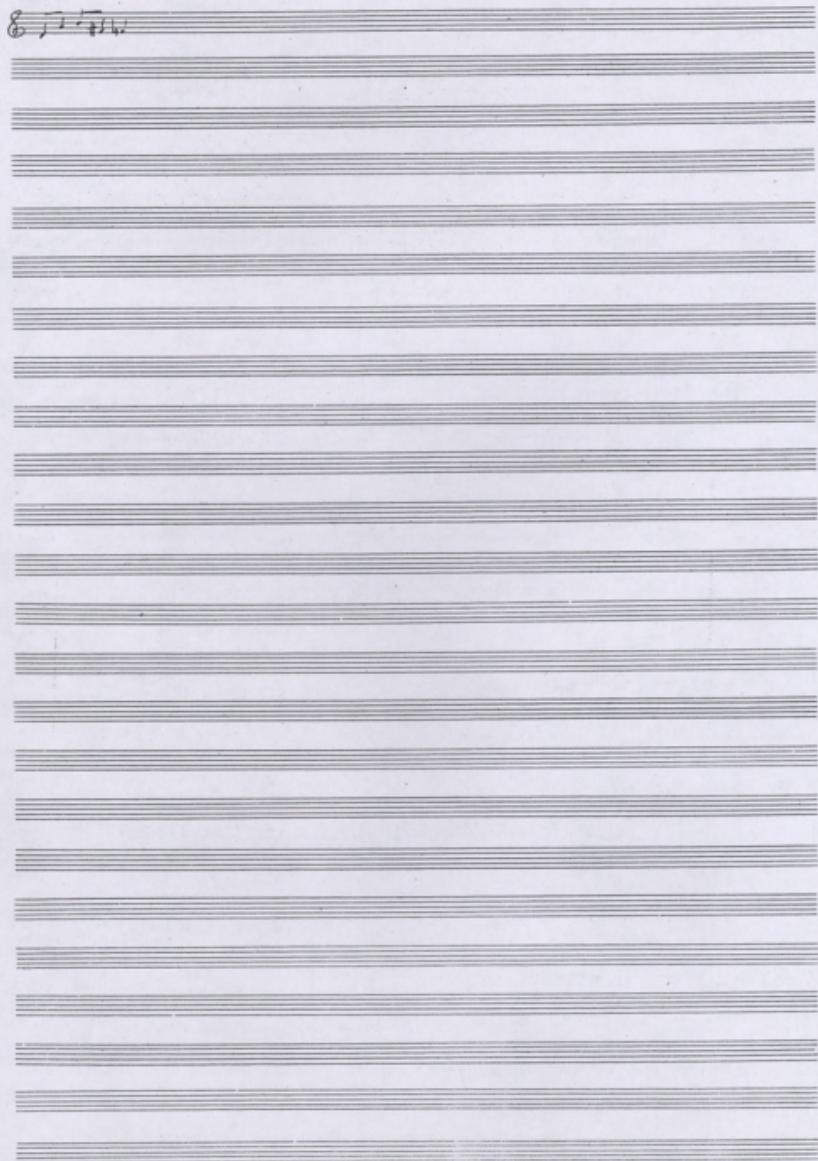


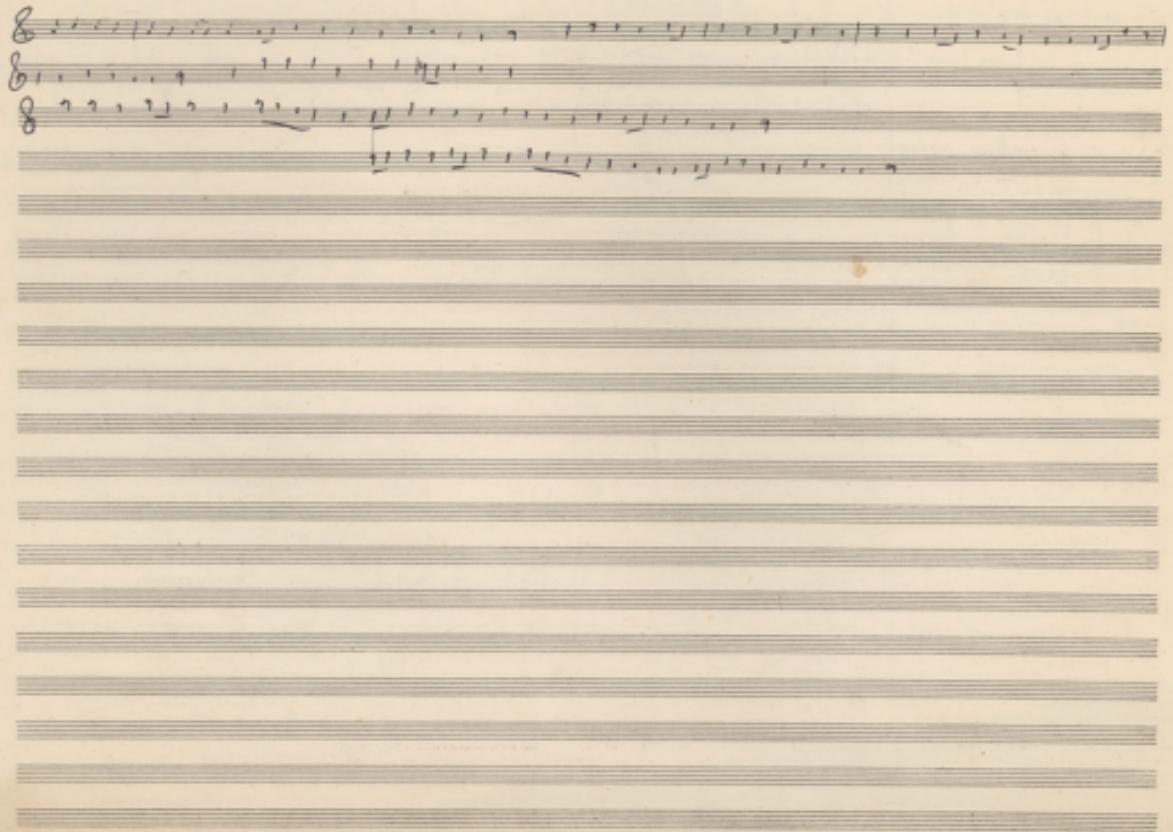
$$S20 - E\Gamma X^{\text{AA}} = 0.015 \text{ m}^2$$

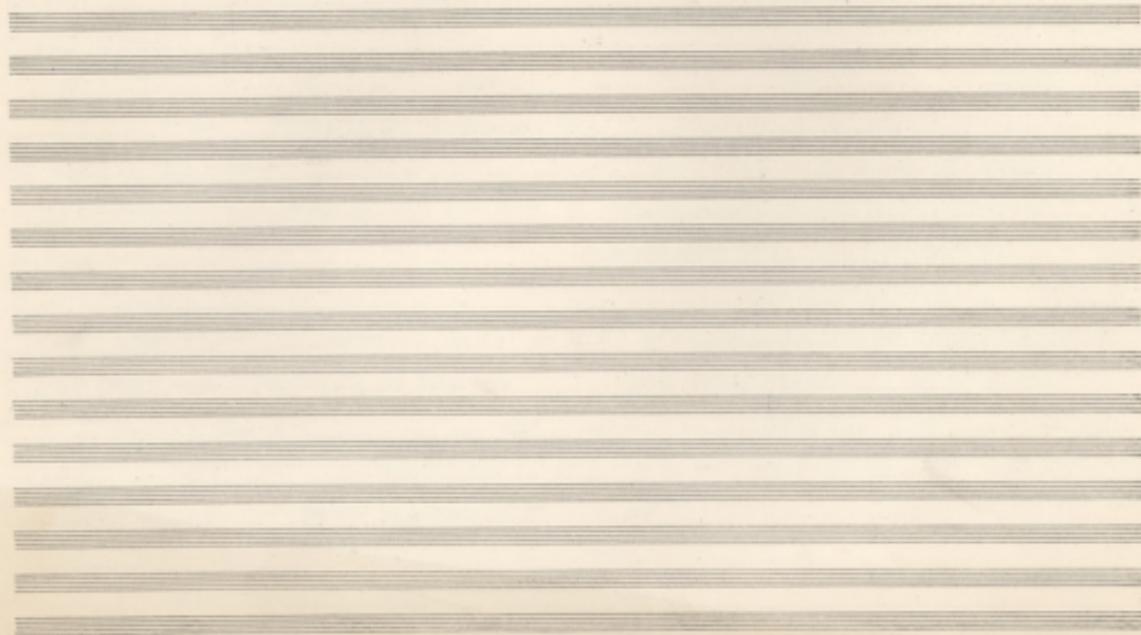
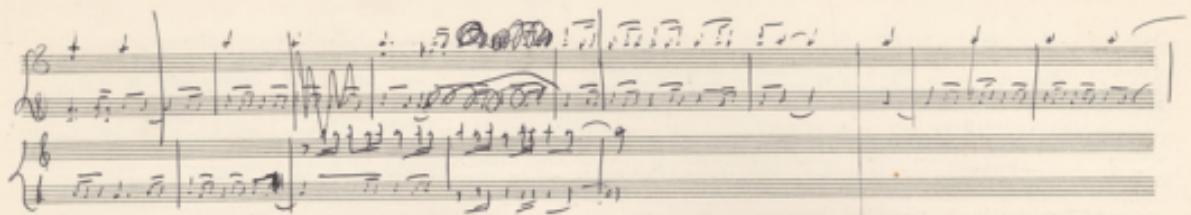
~~Flow Est.~~

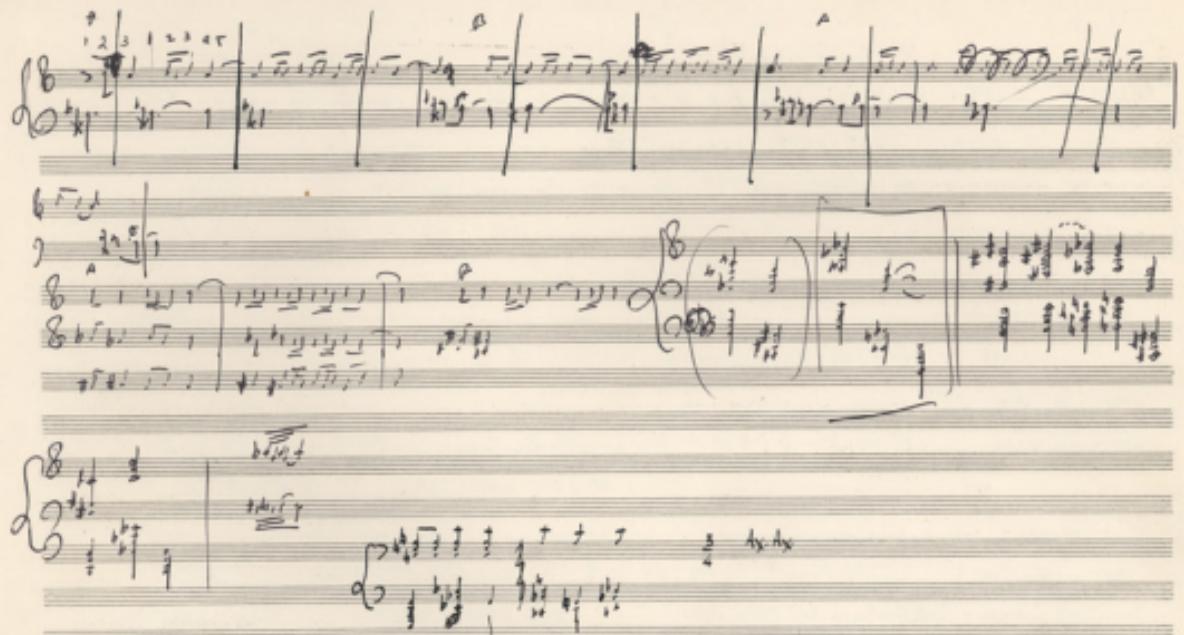
Burma 3/4 *Autumn Rain*
Korean *Autumn Rain*

-63









16
MAGIPIA
LA DOLCE

$A = 13N$ EEN
 $m = 10$

①

三三三三 三三三三 三三三三 三三三三

Handwritten musical score for 'Nun ruh' featuring a soprano vocal line and a piano accompaniment. The score includes lyrics in German and Latin, and a section labeled 'Nun ruh A.'.

EN TAKA SI DNE GEL - (59)

三月三日の七時半から九時半

$$\Rightarrow \lim_{n \rightarrow \infty} \mu_n = \mu \quad \text{and} \quad \lim_{n \rightarrow \infty} \nu_n = \nu$$

2000-01-01 00:00:00 2000-01-01 00:00:00

A handwritten musical score page featuring a single staff with six measures. The music consists of eighth-note patterns. Measure 1 starts with a bass note followed by a eighth-note pair. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 begins with a bass note followed by a eighth-note pair. Measure 6 concludes with a bass note followed by a eighth-note pair.

A page of handwritten musical notation on five-line staves. The music consists of eighth-note patterns and rests, primarily in common time. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature.

...and the last note of the first section

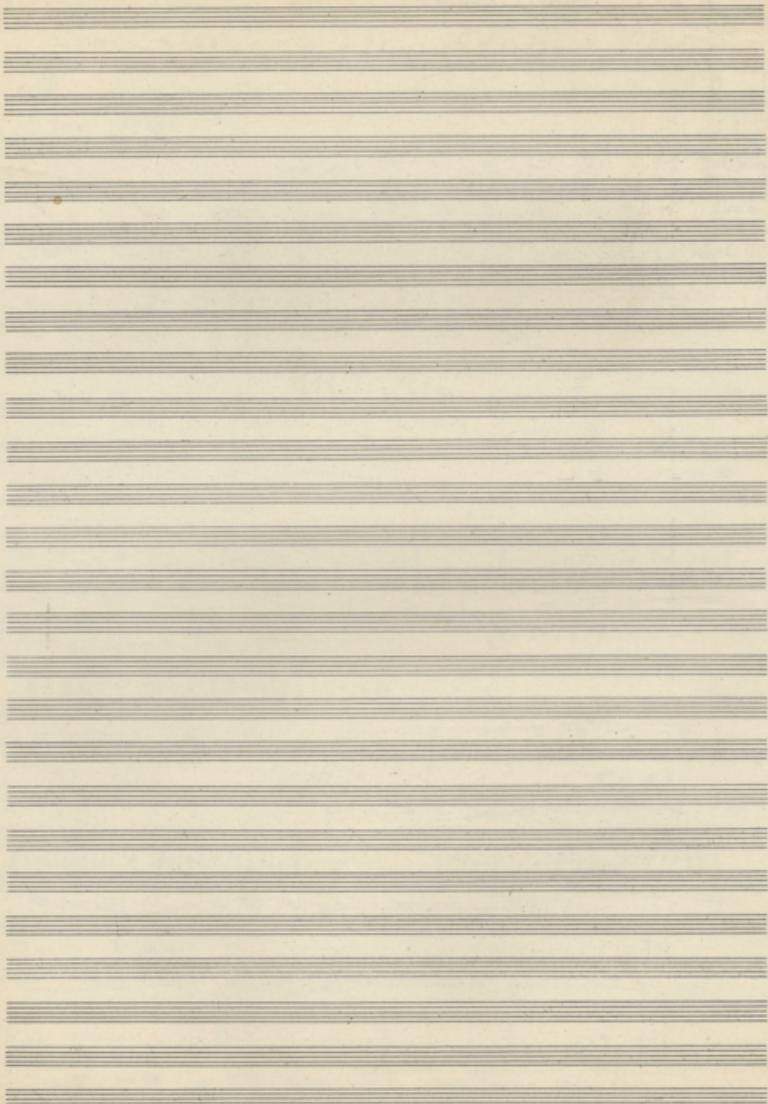
Performance program - Marching band with orchestra. On stage with the band. Performances at schools and other functions.

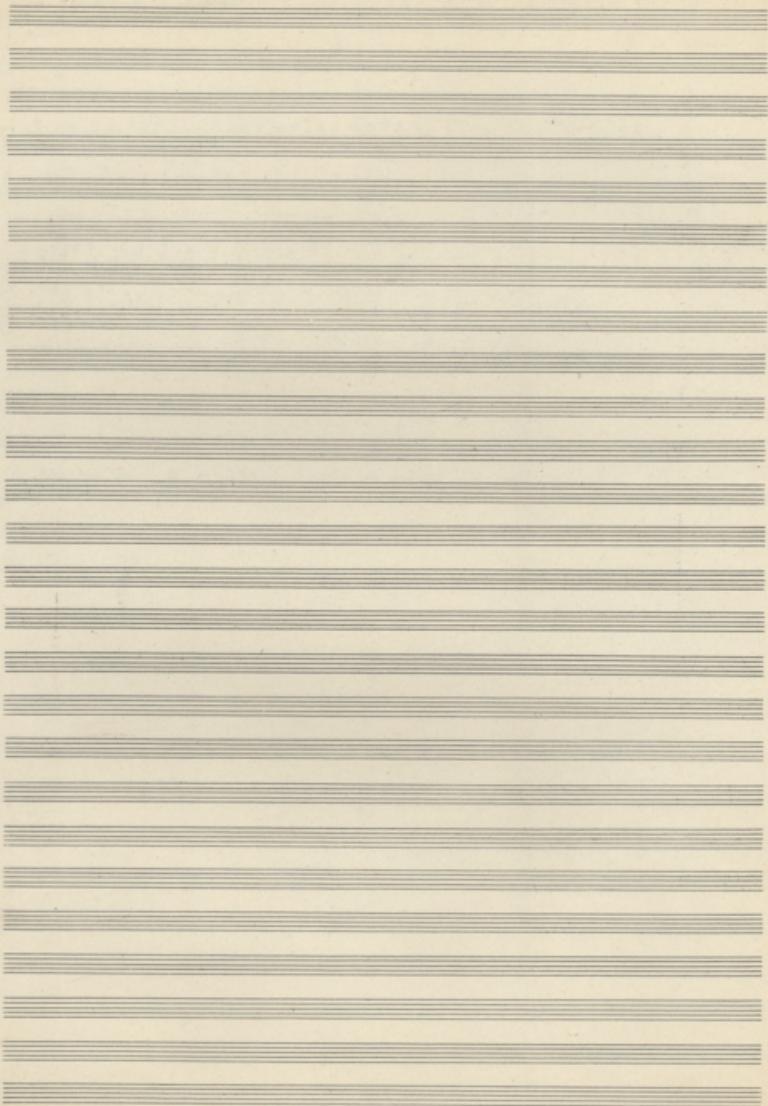
NON ARRIB. EN LA ASUNT. QU *mais bientôt*

66

NAO! *Et exaudi supplices*

A handwritten musical score for three voices and basso continuo. The top system consists of two staves for voices (soprano and alto) and a continuo staff with basso continuo markings (pedal points and slurs). The middle system shows the vocal entries and continuo bass line. The bottom system contains ten blank staves for further music.





8
Bassoon 3/4

Piccolo D.O. 8

p Adm I-II 8
melody 8

Cello pr 8

Alts 8

Mandi 8

mn. 24 Valse — mn. 25

Flute 8

