



Boston University

School for the Arts
855 Commonwealth Avenue
Boston, Massachusetts 02215

21 SEPT. 1982

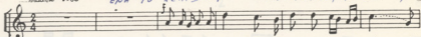
ΑΓΑΠΗΤΕ ΜΙΚΗ,
ΕΥΧΑΡΙΣΤΩ ΓΙΑ ΤΗΝ ΤΑΪΜΑ.
ΑΚΑΝΙΖΟΝΤΑΣ ΤΑ ΧΑΡΤΙΑ ΜΟΥ
ΒΡΗΚΑ ΕΝΑ ΑΝΤΙΓΡΑΦΟ ΤΩΝ
ΚΟΜΜΑΤΙΩΝ ΛΟΥ.

ΤΟ ΤΕΛΙΚΟ ΒΙΟΓΡΑΦΟΜΕΝΟ ΑΝΤΙΓΡΑ.
ΦΟ ΟΜΩΣ, ΤΟ ΕΧΩ Ο ΚΟΝΤΟ-
ΓΕΩΡΓΙΟΥ (6592203). ΕΛΠΙΖΩ
ΝΑ ΛΕΟ ΕΛΕΓΙΑΣ ΟΥΔΕ ΜΟΥ
ΥΠΟΚΛΕΘΗΚΩ. ΓΙΑ ΧΡΕΙΑ
ΦΙΛΙΚΑ ΘΕΤΕΣΤΕ

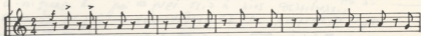
Andante 1/66

ΕΝΑ ΤΟ ΧΕΙΔΙΟΝΙ

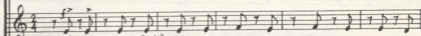
ΕΠΙΘΥΜΙΑΝ ΤΟΥ ΒΟΛ



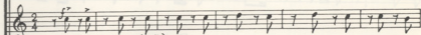
1. Ε-να τό χε-λι - δό - νι κεί α - νοι - θεου - ρι - φει για
2. Πάρθηκεν νό μα - γους τό εώ - μα τού Μα - γιού



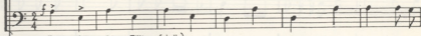
παμ παμ παμ (simile)



παμ παμ παμ (simile)



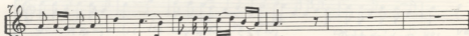
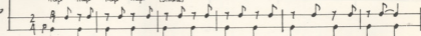
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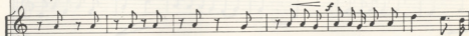
παμ παμ παμ παμ (simile)

PART

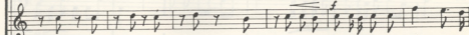
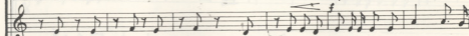
G.C



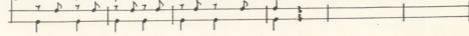
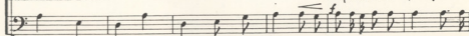
να γυ - ρίε-εώ ή - λιος θείλει σου. Διά πο - δού
τό - γου νε θεί-πει εἶ - να μητ-μα τού πέ - λα - γου

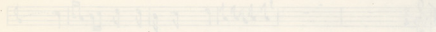


1. Ε-να τό χε - λι - δό - νι κεί
2. Πάρθηκεν α - νό μα - γους τό

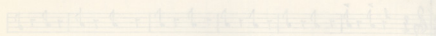


1. Ε-να τό χε - λι - δό - νι κεί
2. Πάρθηκεν α - νό μα - γους τό





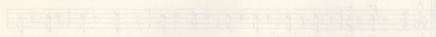
ly - ... - ... - ...
ly - ... - ... - ...



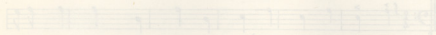
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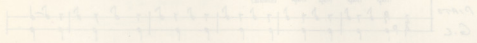
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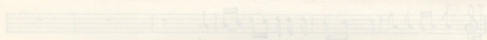
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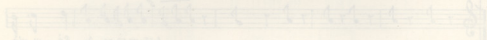
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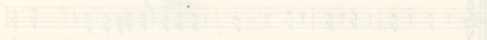
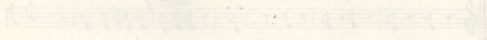
Handwritten text or markings at the end of the first system.



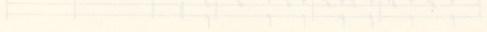
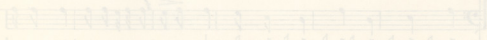
ly - ... - ... - ...
ly - ... - ... - ...



ly - ... - ... - ...
ly - ... - ... - ...



ly - ... - ... - ...
ly - ... - ... - ...



Andante 3/66

ΕΝΑ ΤΟ ΥΕΙΔΙΟΝΙ

ΟΜΟΙΟΤΗΤΗ / ΑΝΤΙΜΟΥ ΒΟΛ

1. Έ-να τό γε-λι-δό - υι κίη ε - νοι-ζω-άν-ρι - πρι για
 2. Πάρθενα ε - νό μά - γους τό εώ - μα τού Μα - γιού

παμ παμ παμ (simile)

παμ παμ παμ (simile)

παμ παμ παμ (simile)

παμ παμ παμ παμ (simile)

PIATO

G.C

να γυ - ρίε-τις ε - λιος - θέλει δου-λειά μο - - λυ
 τό-γυ-ναε Βά-βι εϊ - να - πρη-μα τού πέ - λα - γου

1. Έ-να τό γε - λι - δό - υι κίη
 2. Πάρθενα ε - νό μά - γους τό

1. Έ-να τό γε - λι - δό - υι κίη
 2. Πάρθενα ε - νό μά - γους τό

25

DI NAYTO AI MA TOYE DE ACCIOLZONTA MO. MA

KIO MA H A - BY - LO

-3- MASA

29

DI NAYTO AI MA TOYE

Solo Alto

* 2ª Volta Solo Tenore

BECHOW TO TO MA ETO PA N'EXILIC MESA

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and notes. The text "AP 14 18 18 18" is written above the staff. Below the staff, the text "AP 14 18 18 18" is written again. The word "JUST" is written vertically on the left side of the staff. The word "CUT" is written vertically in the middle of the staff. The word "MUSIC" is written vertically on the far left side of the staff.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and notes. The text "AP 14 18 18 18" is written above the staff. Below the staff, the text "AP 14 18 18 18" is written again. The word "JUST" is written vertically on the left side of the staff. The word "CUT" is written vertically in the middle of the staff. The word "MUSIC" is written vertically on the far left side of the staff.

ΑΗ

Tutti

- 4 -

37

ΣΤΑ ΟΥ ΝΑ

ΤΕΙΧΩΝ ΑΡΩ ΤΩ

ΝΑ ΣΤΩ

ΠΑ

ΜΕΝΑΙΕΣ ΜΕΣ ΕΩ

ΜΥ-ΠΙΣ ΤΗΝ Α-

38

ΣΤΑ ΑΣ ΕΑ

ΟΕΕ ΜΟΥ ΤΙΣ ΤΩ

ΝΑ ΣΤΩ

ΠΑ

ΜΕ ΚΙΣΣΕΣ ΜΕ ΕΑ

ΝΟΕ-ΤΑ

Handwritten musical notation on a single staff, consisting of a series of notes and rests. The notation is mirrored across the page, suggesting it was written on the reverse side of the paper. The notes are simple, and the rests are clearly marked.

Handwritten musical notation on a single staff, similar to the one above. It features a series of notes and rests, with some notes appearing to be beamed together. The notation is also mirrored across the page. There are some faint markings and scribbles around the notes, possibly indicating corrections or performance instructions.

42 -5-

СТА ОУУ НА
 СЕР МАУ ТЕР ТО
 НА ГО РА
 Н'Е КНЕ.СЕР МЕР С'Н

46

СА НАЕ ІА
 ДЕ
 МАУ ДІ.СЕР ТОН А
 НА С'А
 СА

ДЕ. CODA

47

ДЕ А Г А

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes beamed together. A circled number '6' is written at the beginning of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes beamed together. A circled number '6' is written at the beginning of the staff. The word "MELODY" is written vertically below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with some notes beamed together. A circled number '6' is written at the beginning of the staff.

ΜΕ ΤΟ ΛΥΧΝΟ ΤΟΥ ΑΣΤΡΟΥ

Μουσική: Μ. Θεοδωράκη

'Επεξεργασία: Θ. 'Αντωνίου

ΜΕΛΟΔΙΑ

Gluckenspiel *simile*

1. Σοπράνο

3. Βίος

SOPIAIA

Με το λυχ-νο του ασ-τρου - - -

2. Τσίτλ
3. Πίτ (Μεσόνος)

9

τραυ - - - - - έτους ού - ρα - νούς εἰ - γῆ - να - - - - - ἐπὶ ἄ - γιά - ζι τῶν λει -

Copyright © 1914 by
M. J. ...
New York, N. Y.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment for the right and left hands, respectively, both using treble clefs. The fourth and fifth staves are for a string quartet, with the first two staves for violins and the last two for violas and cellos. The system contains several measures of music, including a melodic phrase in the vocal line and corresponding accompaniment.

The second system of the musical score continues the composition. It features the same five-staff structure as the first system. The vocal line continues with a new melodic phrase. The piano accompaniment and string quartet parts provide harmonic support. The system concludes with a final measure, possibly a cadence or the end of a phrase.

The Lord is my strength and my help
The Lord is my strength and my help

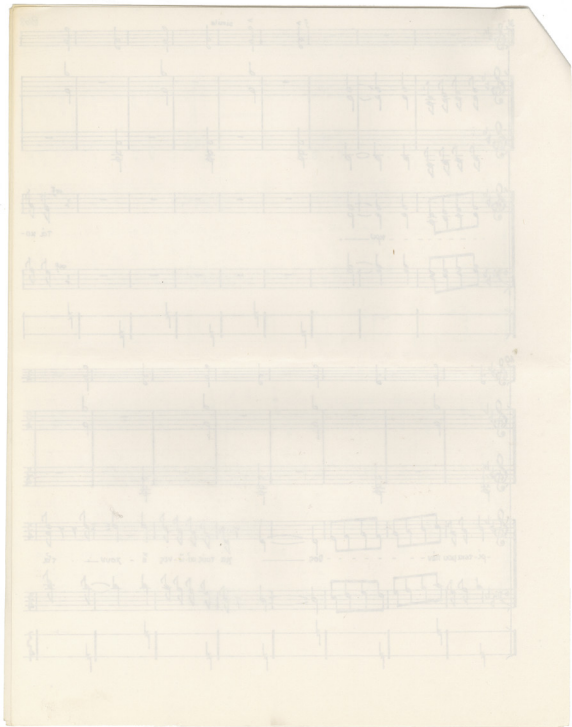
The Lord is my strength and my help
The Lord is my strength and my help

3/4 *f* *simile*

mf τα νο-
σου

40

πι-ταρα σου πη - - - - - ος κα του αι-ω-νος ε - σου - - - - - ρα



- γο - ρια μου ντου - φι - μια κρα - τούυ και δέν μα - τέ - χουν — Που να βρω τής ψυ - χής μου —
 — τό τετ - ρά - φυλ - λο δάκ - ρυ — | που να βρω τής ψυ - χής μου — τό τετ -

— τό τετ - ρά - φυλ - λο δάκ - ρυ — | που να βρω τής ψυ - χής μου — τό τετ -

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of two staves. The top-right corner of the paper is missing. The handwriting is in dark ink, and the notes are clearly visible. The paper shows signs of age, including some staining and a slightly uneven texture. The notation appears to be a single melodic line, possibly for a voice or a single instrument, with various note values and rests. There are some faint markings that could be lyrics or performance instructions, but they are mostly illegible due to the fading and the angle of the page. The overall appearance is that of a historical manuscript or a composer's draft.

-pa - qui - xo θαυ - - - - - pu

Handwritten musical notation on four staves. The notation includes notes, rests, and bar lines, with some sections enclosed in rectangular boxes. The paper is aged and shows some staining.

ΤΗ ΔΙΚΑΙΟΣΥΝΗ ΗΑΙΕ ΝΟΗΤΕ

Στίχοι: 'Οσ. 'Ελύτη

Μουσική: Μ. Θεοδωράκη

'Επεξεργασία: Θ. 'Αντωνίου

ΣΟΠΡΑ

Solo Soprano

Οὐ

οὐ

Κομπούρα

Finger position

οὐ

Solo Μπάσο (Solo Bass)

(Andante)

Τὴς δι-καί-ο-εὐ-νῆς ἡ-ἰε-υο-νί-τε
 Ταί η-κα-πα-υο-νί-α ἡ-ἰε-υο-νί-τε

οὐ

Κομπούρα

Τὴς δι-καί-ο-εὐ-νῆς ἡ-ἰε-υο-νί-τε
 Ταί η-κα-πα-υο-νί-α ἡ-ἰε-υο-νί-τε

ΧΟΡΩΔΙΑ

THE ALABAMA SAIL SONG
Composed by J. B. ...
Copyrighted by J. B. ...

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It begins with a treble clef and a common time signature. The lower staff is a piano accompaniment line with a bass clef, starting with a treble clef and a common time signature. The music is written in a simple, folk-like style.

The second system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It begins with a treble clef and a common time signature. The lower staff is a piano accompaniment line with a bass clef, starting with a treble clef and a common time signature. The music is written in a simple, folk-like style.

The third system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It begins with a treble clef and a common time signature. The lower staff is a piano accompaniment line with a bass clef, starting with a treble clef and a common time signature. The music is written in a simple, folk-like style.

15

ού

και μωρ-ει-νηε - ευ - δο - σας - - τι - νη
 τα γυ-ρι-σω ηιε' αν' τον και-πο

και μωρ-ει-νηε - ευ - δο - σας - τι - νη
 τα γυ-ρι-σω ηιε' αν' τον και-πο

21

Μη πα-πα-μα - σω - και - σου - σου - σου - σου
 Μη πα-πα-μα - σω - και - σου - σου - σου - σου

Μη πα-πα-μα - σω - και - σου - σου - σου - σου
 Μη πα-πα-μα - σω - και - σου - σου - σου - σου

First system of musical notation, featuring a vocal line with lyrics and a piano accompaniment line.

Second system of musical notation, including a vocal line with lyrics and a piano accompaniment line.

Third system of musical notation, featuring a vocal line and a piano accompaniment line.

Fourth system of musical notation, including a vocal line with lyrics and a piano accompaniment line.

Fifth system of musical notation, featuring a vocal line and a piano accompaniment line.

Sixth system of musical notation, including a vocal line with lyrics and a piano accompaniment line.

27

ὄνο - - - με - - - πο - - -

4 ΓΡΗΓΟΡΙΣΜΕΣ
•••••

ὄυ

ὄυ

Μη πα-ρα-κα-λῶ εὐς μη ὄνο-μα-
τοῦς πα-θῆνός μου ἡ-λούς κα-λῶ με πο-

ὄυ

Μη πα-ρα-κα-λῶ εὐς μη ὄνο-μα-
τοῦς πα-θῆνός μου ἡ-λούς κα-λῶ με πο-

38

-ὄυ - τε τῆ χῶ - - - πα μου ὄυ
-βῆ - pes και μ'αἰ - - - μα - τα

ΕΝΕΣ ΤΕΝΟΡΟΣ

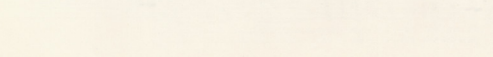
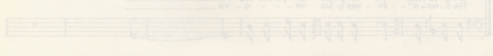
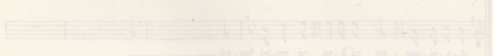
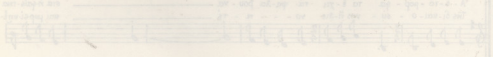
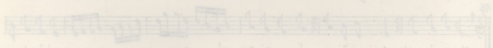
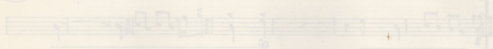
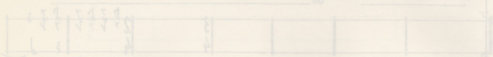
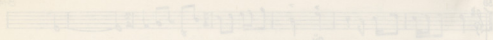
ὄυ

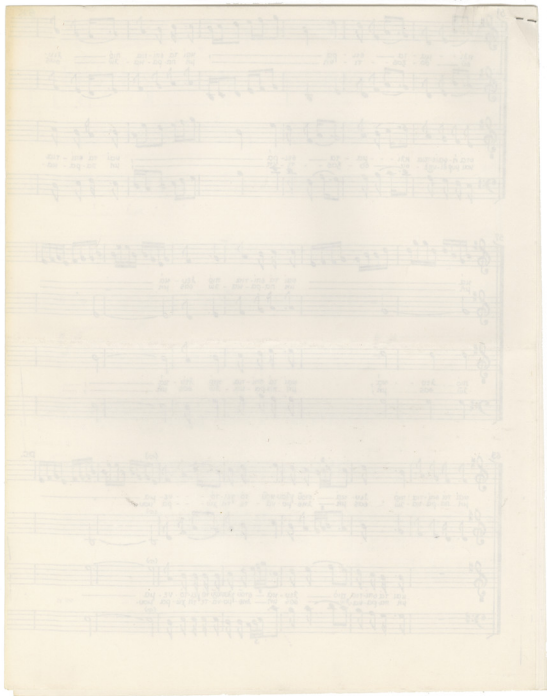
-ὄυ - τε τῆ χῶ - - - πα μου
-βῆ - pes και μ'αἰ - - - μα - τα

-ὄυ - τε τῆ χῶ - - - πα μου
-βῆ - pes και μ'αἰ - - - μα - τα

First system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: "The Lord is our strength and our help, the Lord is our strength and our help." The piano part features a melodic line with some grace notes.

Second system of musical notation, continuing the vocal and piano parts. The lyrics are: "The Lord is our strength and our help, the Lord is our strength and our help." The piano part continues with a similar melodic structure.





Violoncello

2. part piano

Me _____

1. Της ἀ - γά - πης αἰ - μα - τα _____ με - τὰρ - φη - ρω - εαν _____
 2. Ἰσ' ἀ - νοιχ - τὰ τοῦ πᾶ - στα - ρου _____ με - τὰρ - τὲ - ρε - εαν _____
 3. Τὸν ἱ - οὐ - λιοῦ σά - νο - τέ _____ με - εἰ - νοι - στα - υε _____

μέ - xa - ρίς - α - νή - δω - τες μέ ει - α - εα - νε
 με - μηρ - ηρ - ός - τας - ιαρ - τες με και μου ρι - εα - νε
 τα - με - γα - λα - μα - τας της και στα εθα - να - σου

30

ό - - - - - βει - δω - θη - να μέγ' εστι νο - τιά - των αν - θρώ - των
 α - - - - - μαρ - τι - α μου να - γα κι' ε - γώ - μών α - γα - πη
 την - παρ - θε - να δω - η μία εστι - μη να - γο - τι - σουν

41

μακ - ρυ - νη μη - τε - - - - - ρα - - - - - ρό - - - - - δο μου - ρό -
 μακ - ρυ - νη μη - τε - - - - - ρα - - - - - ρό - - - - - δο μου - ρό -
 μακ - ρυ - νη μη - τε - - - - - ρα - - - - - ρό - - - - - δο μου - ρό -

52

GLS

Soprano

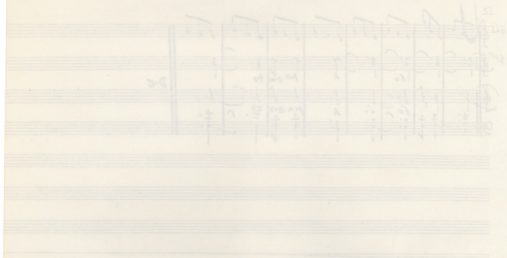
do

A

ha cu to

jea cu to

D.C.



ΑΝΟΙΓΩ ΤΟ ΣΤΟΜΑ ΜΟΥ

Μουσική: Μ. Θεοδωράκη
 'Επεξε γασίας Θ. 'Αντωνίου

ΜΕΡΙΑ

Handwritten musical score for the first system. It includes a grand staff with five staves: Treble Clef (top), two inner Treble Clefs, and Bass Clef (bottom). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include *pp* and *Mp*. The word "Μερία" is written below the second staff. The bottom staff is labeled "Τρίγωνο".

Handwritten musical score for the second system, starting with a measure rest marked "9". It includes a grand staff with four staves: Treble Clef (top), two inner Treble Clefs, and Bass Clef (bottom). The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include *pp*. The word "ου" (ou) is written below the staves. A tempo marking "(Suvvato)" is present above the first staff. The bottom staff shows a sequence of time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4.

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The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and two additional staves at the bottom, likely for a second instrument or a different part of the arrangement. The music is written in a standard notation style with various notes, rests, and dynamic markings.

The second system of the musical score also consists of five staves, continuing the composition from the first system. It features similar notation with vocal and instrumental parts. The bottom two staves of this system appear to have some markings that might be figured bass or specific performance instructions.

30

- pes tá pi - bu - pi - sel tis vûx - tes nou klain tis vûx - tes nou klain
 - nês les nây - rum vou - ve mu - qa - gia v'd - kouv mu - qa - gia v'd - kouv
 - bu - pi - sel nou klain nou klain
 - rum - vou - ve v'd - kouv v'd - kouv

- bu - pi - sel tis vûx - tes nou klain nou klain
 - rum - vou - ve mu - qa - gia v'd - kouv v'd - kouv

twn av - thw - nun ta pa ta pa - ea - va, twn av - thw - nun ta pa ta pa - ea - va.
 twn e - pw - - tun ta - tha ta thauma - ta, twn e - pw - - tun ta - tha ta thauma - ta.
 twn av - thw - nun pa ta pa - ea - va twn av - thw - nun pa ta pa - ea - va.
 twn e - pw - tun tha ta thauma - ta twn e - pw - tun tha ta thauma - ta.

twn av - thw - nun pa - va, twn av - thw - nun pa - va
 twn e - pw - tun tha - ta, twn e - pw - tun tha - ta

Wine can eat - you see wine can eat - you see and - by - the - way

wine - it's dry - by - the way wine - it's dry - by - the way we - do - not - get - it - dry

wine can eat - you see wine can eat - you see and - by - the - way
wine - it's dry - by - the way wine - it's dry - by - the way we - do - not - get - it - dry

wine can eat - you see wine can eat - you see and - by - the - way
wine - it's dry - by - the way wine - it's dry - by - the way we - do - not - get - it - dry

we - do - not - get - it - dry we - do - not - get - it - dry we - do - not - get - it - dry

we - do - not - get - it - dry we - do - not - get - it - dry we - do - not - get - it - dry

we - do - not - get - it - dry we - do - not - get - it - dry we - do - not - get - it - dry
we - do - not - get - it - dry we - do - not - get - it - dry we - do - not - get - it - dry

we - do - not - get - it - dry we - do - not - get - it - dry we - do - not - get - it - dry
we - do - not - get - it - dry we - do - not - get - it - dry we - do - not - get - it - dry

1. Έ-να τό γε-λι-δό - νι κίτ̃ ã - νοι-ζεάμ-ρι - βή γιά
 2. Πάρθκειν ð - νό μά - ρους τό εώ-μα τῶ Μα-γίου

παμ παμ παμ (simile)

παμ παμ παμ (simile)

παμ παμ παμ (simile)

παμ παμ παμ παμ (simile)

PIATO
G.C

νά γυ - ρίε-εῖθ̃ ἦ - λιος θε-λει δου-λειά πο - λύ
 τῶ-γου-νε θά-ψι εἶ - να μὴ-μα τῶ πέ - λα - γου

1. Έ-να τό γε-λι-δό - νι κίτ̃
 2. Πάρθκειν ð - νό μά - ρους τό

1. Έ-να τό γε-λι-δό - νι κίτ̃
 2. Πάρθκειν ð - νό μά - ρους τό

25

- J. - *Allegro*

DI NOVTO AI MA TOYE DE AL KIOTZANTA HO MA

KIO NA H A - BV - W

G.C.

29

Solo Alto

DI NOVTO AI MA TOYE DECHOV TIS TO MA ETO PA A'EXTILIC MESA

* 2^a Volta
Solo Tenore

AH

TUTTE!

37

TEH NOV TIP TO HA STO PA M'E XILLE ME EA

ETA NOV NA

NY-PI-TEL TANT A-

38

ME EA

DEE NOV TIP TO HA STO PA M'E XILLE ME EA

NOE-TA

HA

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and clefs. The text is mirrored across the staff, appearing both above and below the lines. The handwriting is somewhat faded and difficult to decipher.

Handwritten musical notation on a five-line staff, similar to the one above. It features notes, rests, and clefs, with mirrored text above and below the staff. The overall appearance is that of a draft or a working manuscript.

42 -5- I

СТА БОГ НА
ГОГО МЫ ТЫ ТО
НА ГО ПА
М'Е КОЕ-ТО МЛБ СТН

46 DEYLOA KOFIA CODA

СТА НА Л
ЗА
МЫ ДИ ЕТ ТЕН А
НА ЛТА СМ

49 DE a G A

DE a G A

This image shows a handwritten musical score on aged, yellowed paper. The score is organized into two systems of staves. The upper system consists of two staves, with the right-hand staff containing a melodic line and the left-hand staff containing a complex rhythmic accompaniment. The lower system also consists of two staves, with the right-hand staff containing a melodic line and the left-hand staff containing a complex rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines. There are several handwritten annotations in the score, including the word "Piano" written vertically, and the words "Solo" and "Coda" written horizontally. The paper shows signs of age, including discoloration and some wear at the edges.

ΜΕΤΡΙΑ

ΜΕ ΤΟ ΔΥΧΝΟ ΤΟΥ ΑΣΤΡΟΥ Μουσική: Μ. Θεοδωράκη
'Επεξεργασία: Θ. 'Αντωνίου

Glacenspiel *mf* *simile*

1 Σοπράν

3 Ώκ

ΚΟΡΜΠΑ

Μέ το δύχνο του αστ...

2 Ώκ
3 Ώκ
(αδούχο)

9

--- τρου --- έτους ού - πα - νούς εἰ - γῆ - να --- εἰς ἃ - γῆ - ἑ - τῶν ἡε -

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The music is in a key with one flat and a 4/4 time signature. The vocal line includes the lyrics "simile" and "τα νο-". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern.

Handwritten musical score for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics "ρι- της μου - - - - - οος τα τακ αι-ν- ves ε - σουν - - - - - τα". The piano accompaniment continues with similar textures. The system concludes with a 3/4 time signature.

2 ΤΕΝΟΡΟΙ ΠΑΡΤΕ
ΣΙΜΠΕΣΟΙ ΠΑΡΤΕ

- γο - ρια μου ντου - φι - μια κρα - τούν και δίν μα - τέ - χουν — Πού να βρω της ψυχής μου —

55

— τό τετ - ρά - φυλ - λο δάκ - ρυ — | πού να βρω της ψυ - χής μου — τό τετ -



ΤΗ ΔΙΚΑΙΟΕΥΝΗ ΗΑΙΕ ΝΟΗΤΕ

Στίχοι: 'Οσ. 'Ελύτη
 Μουσική: Κ. Θεοδωράκη
 *Επεξεργασία: Θ. 'Αντωνίου

SOPIA

Solo Soprano

οὐ

Μπάσοι 1 & 2

Μπάσοι 3 & 4

Φωνητικά

Τόσο κηάος

(άντα)

οὐ

Κοντραβιόλο

Τὴς δι-καί-ο-εὐ-νῆς ἡ- ἰε-ρο-τε-
 τα μα-ρά μου κί-ρα ἡ τὸν κί-ρα-υό

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Kaufmann & Fabry
New York, N. Y.

THE ALABAMA MARE WALTZ

1907

John Brown

First system of musical notation, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs).

Second system of musical notation, continuing the melody and accompaniment from the first system.

Third system of musical notation, including a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs).

15

οὐ

και μωρ-ει-νηε - ευ δο-ξασ - - τι - νη
 τα γυ-ρι-σω νηε' αν' τον και-ρο

και μωρ-ει-νηε - ευ δο-ξασ-τι - νη
 τα γυ-ρι-σω νηε' αν' τον και-ρο

21

Μη πα-ρα-να - σω εως ημε- ρων
 tous na pa-ra-na - sou e-ous he-ron

Μη πα-ρα-να - σω εως ημε- ρων
 tous na pa-ra-na - sou e-ous he-ron

Μη πα-ρα-να - σω εως ημε- ρων
 tous na pa-ra-na - sou e-ous he-ron

me - - - mo - - -

4 ΓΕΝΙΧΑΝΕΣ
ΟΥ

Μη πα-ρα-κα-λιω εος μη ανε-μο-
τοις πα-θους μου φι-λους κα-λιω με φο-

Μη πα-ρα-κα-λιω εος μη ανε-μο-
τους πα-θους μου φι-λους κα-λιω με φο-

-va - te ni xw - - - pa μου ού
-pe - pes kai pi - - - ma - ta

ΕΝΕ ΤΡΑΠΕΖ
ΟΥ

-va - te ni xw - - - pa μου
-pe - pes kai pi - - - ma - ta

-va - te ni xw - - - pa μου
-pe - pes kai pi - - - ma - ta

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics "ou" and a piano accompaniment with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes a section with a 3/4 time signature and a section with a 2/4 time signature.

45

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics in Greek and English, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

Ἄ - ε - τὰ - μορ - φα τὰ ἔ - ξαι τὰ φη - λαί σου - ναί _____ ἐνὰ ἡ - γαί - ται
 This ἔ - ναι - ο - ἴ - ον - υνς ἡ - λείε νο - - - η - τῆ υαί ὑψη - λῶν

Ἄ - ε - τὰ - μορ - φα τὰ ἔ - ξαι τὰ φη - λαί σου - ναί _____
 This ἔ - ναι - ο - ἴ - ον - υνς ἡ - λείε νο - - - η - τῆ

κλι - μα - τα - ετι - πα και τα επι - τια πιο λιυ -
 ου - δο - σοε - τι - ρα μη πα - ρα - να - λω εως

ετα η - και - τια κλι - μα - τα - ετι - πα και τα επι - τια
 και υποβι - νησ εως ου - δο - σοε - τι - ρα μη πα - ρα - να - λω

57

και τα επι - τια πιο λιυ - να
 μη πα - ρα - να - λω εως μη

πιο λιυ - να και τα επι - τια πιο λιυ - να
 εως μη και τα επι - τια πιο λιυ - να εως μη

63

και τα επι - τια πιο λιυ - να ετου γλαυ - σου το γι - το - νε - να
 μη πα - ρα - να - λω εως μη ληε - μο - να - τε τη χω - ρα - πα.

και τα επι - τια πιο λιυ - να ετου γλαυ - σου το γι - το - νε - να
 μη πα - ρα - να - λω εως μη ληε - μο - να - τε τη χω - ρα - πα.

DC.

1. Η ΑΓΑΠΗ ΤΗΣ ΑΙΜΑΤΑ

1. οδοποιός

2. ψαλμικός

Musical score for the first system. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the vocal line are two staves for piano accompaniment: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes chords and moving lines in both hands.

Μη

Musical score for the second system, continuing the vocal line and piano accompaniment from the first system. The vocal line continues with a similar rhythmic pattern. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for the third system, featuring the vocal line with lyrics and the piano accompaniment. The lyrics are written in three lines, corresponding to the vocal melody.

1. Ης α - γα - πης αι - μα - τα _____ με . . . πο - ρ - ω - ρ - ω - εαν
 2. Ης ε - νοχ - τα του νε - στα - ρου _____ με . . . κω - τε - ρε - εαν
 3. Των ε - ου - λω - σα - νο - τε _____ με . . . εα - νοι - στα - υε

μέ - γα - ρίς α - νί - δα - τες μέ και α - ε - υς
 μέ - μαρ - τή - ρα - ός τρε - κω - τες μέ και μου ρι - ζα - υς
 μέ - γα - λα μα - τια τος μέσ' στα σταυ - να μου

ό - ζει - ών - θη - κια μέσ' εστί - νο - τία των άν - θρώ - πων
 ά - μαρ - τι - α μου να - γα ει' ε - γώ μίαν ά - γα - πη
 τον παρ - θε - ον να ζω - η μία εις - ην να φω - τι - σουν

μαρ - τυ - νή - μη - τέ - ρα ρό - ος μου ρό -
 μαρ - τυ - νή - μη - τέ - ρα ρό - ος μου ρό -
 μαρ - τυ - νή - μη - τέ - ρα ρό - ος μου ρό -

52

GLS

Sol

do

A

Ma e-vo

to

Ma e-vo

to

D.C

ΑΝΟΙΓΩ ΤΟ ΣΤΟΜΑ ΜΟΥ Μουσική: Μ. Θεοδωράκη 'Έρεξε γάσας θ. 'Αντωνίου

ΜΕΤΡΙΑ

Violoncello

Μπ.

Μπ.

Μπ.

Μπ.

Τρίγωνο

9

(Soprano)

ου ου ου

ου

ου

ου

1 2/4 1 2/4 1 2/4

1. Ή - νοι - γι τὸ ἐνό - πα - μου κ' ἄ - να - γα - λιά - - σει τὸ νέ - - λα - γος -
 2. Ἰα - ρά - ζω τις φλέ - ρες - μου και κω - μι - νι - - σει τὰ ὄ - - νει - ρα -

Handwritten notes: *ritardando*

23

ritardando
 1. καὶ ναῖρ - νει τὰ λό - για μου εἰς ἐκεῖ - νες τοῦ τις ἀνηλιεῖς - - - κει εἰς τὸ μέ - νος τῆς
 2. καὶ τέρψ - κω - λα πῖ - νον ται εἰς γι - το - νίς τῶν παῖδων - - - και οὐν - τό - νια εἰς τῆς

1. καὶ ναῖρ - νει τὰ λό - για ἑσθελ - νίς - - - φη -
 2. καὶ τέρψ - κω - λα εἰς - - - γει - το - νίς - - - νήσ -

Handwritten notes: *ritardando*

- πῆς τὰ ἐλ-θῶ - πῆ - σεῖ τῆς φύξ - τες τοῦ κλαῖν τῆς φύξ - τες τοῦ κλαῖν
 - ηῖς τῆς πᾶν-πῶ - υῶ - υε κρη-γά - γῆα γ'δ - κούν κρη-γά - γῆα γ'δ - κούν

- θῶ - - πῆ - σεῖ τοῦ κλαῖν τοῦ κλαῖν
 - πῶ - - υῶ - υε γ'δ - κούν γ'δ - κούν

- θῶ - - πῆ - σεῖ τῆς φύξ - τες τοῦ κλαῖν τοῦ κλαῖν
 - πῶ - - υῶ - υε κρη-γά γῆα γ'δ - κούν γ'δ - κούν

τῶν ἀνθ-ρώ - των τὰ πα τὰ πάσα - να, τῶν ἀνθρώ - των τὰ πα τὰ πάσα - να.
 τῶν ἔ-πι - των τὰ θα τὰ θαύμα-τα, τῶν ἔ-πι - των τὰ θα τὰ θαύμα-τα.

τῶν ἀνθρώ - των πα τὰ πάσα - να τῶν ἀνθρώ - των πα τὰ πάσα - να.
 τῶν ἔ-πι - των θα τὰ θαύμα-τα τῶν ἔ-πι - των θα τὰ θαύμα-τα.

τῶν ἀνθρώ - των πα - να, τῶν ἀνθρώ - των πα - να
 τῶν ἔ-πι - των θα - τα, τῶν ἔ-πι - των θα - τα

