



Μεγάλη Λεωφόρος

Αθήνα 1971



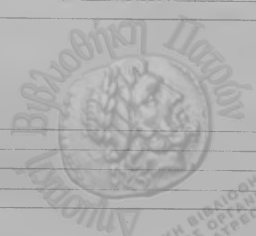
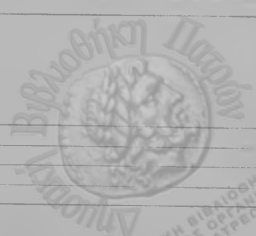
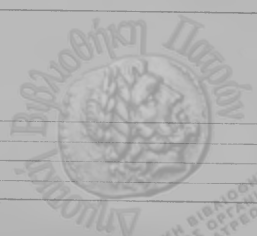
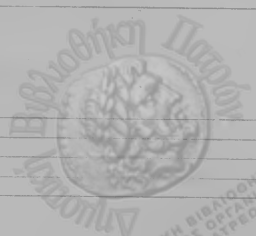
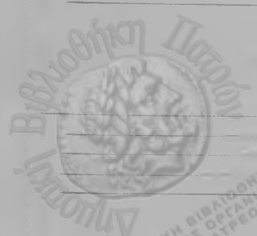
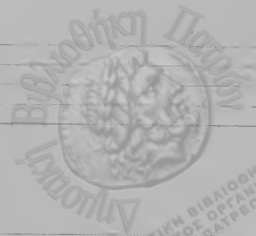
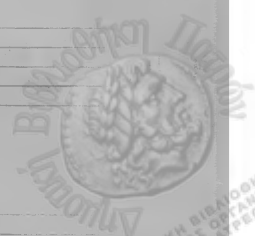
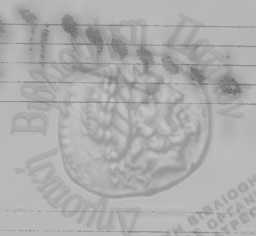
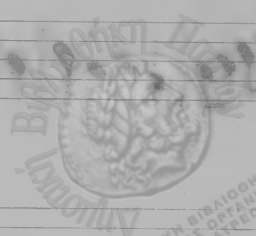
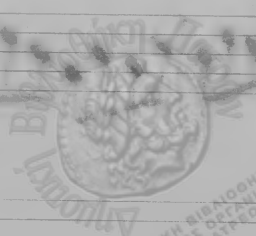
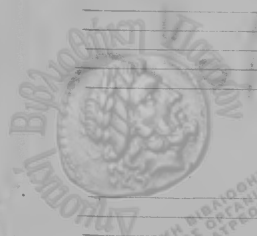
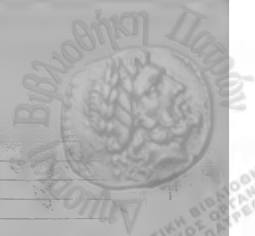
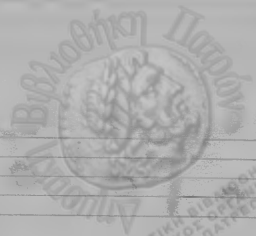
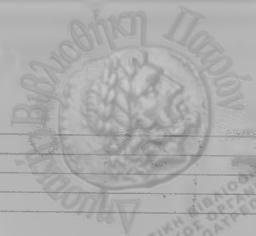
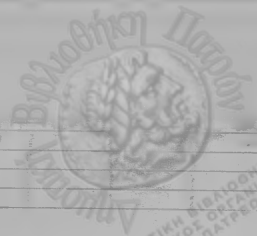
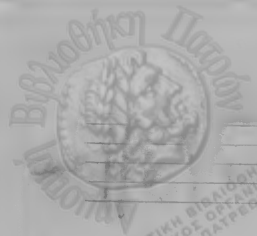
ΠΕΡΙΕΧΟΜΕΝΑ

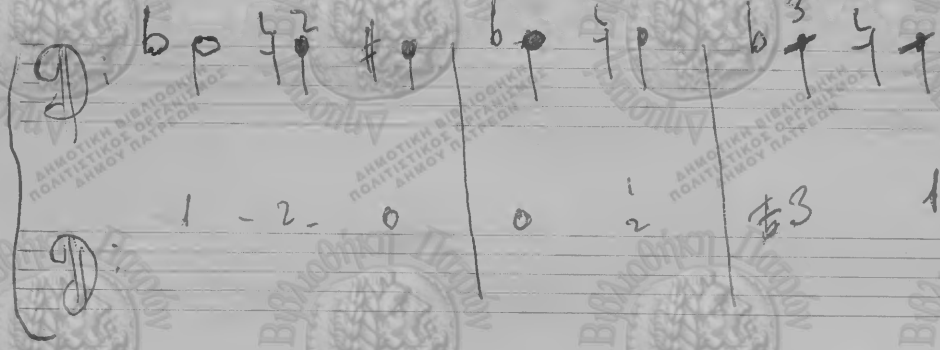
[Handwritten signatures and text, likely indicating the author and publisher of the document.]

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are represented by circles with stems, and there are various rhythmic markings above the staff, including numbers 0, 1-3, 3, 1, 0, 3, 2, 0, 0, 2, 3, 0, 1, 3, 1-3, and 0. The piece concludes with a double bar line and a fermata.

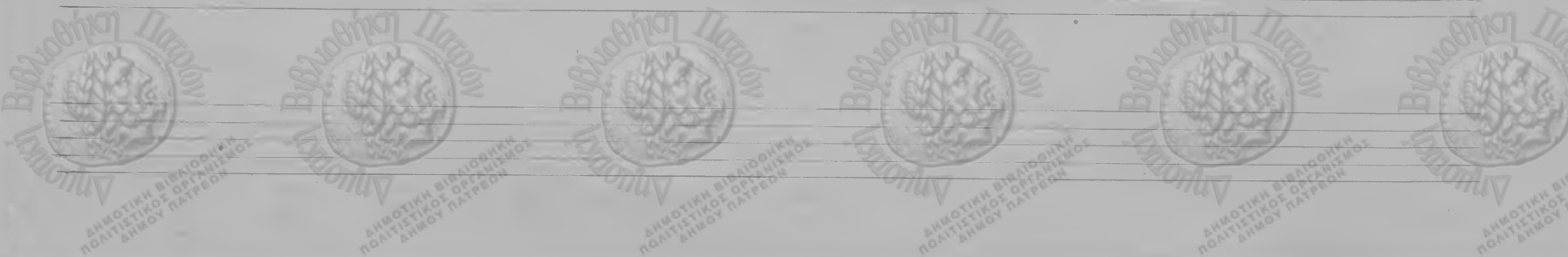
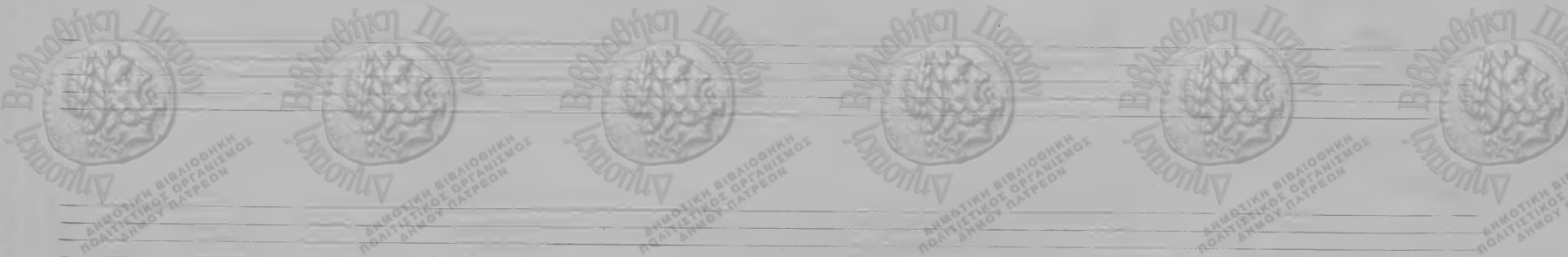
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are represented by eighth notes with stems, forming a melodic line. The piece concludes with a double bar line and a fermata.

Liorna Isbauxis





Έγινον καθεκείνη ἐς τὸ φῶς
ὡσεὶ σφίγεται ὄψα εἶναι ἐς
τὸ δεξιὸν τῆς κοίτης.



Handwritten musical notation on a five-line staff. The notes are: G (quarter), b (quarter), 4 (quarter), 4 (quarter), # (quarter), b (quarter), 4 (quarter), 4 (quarter), # (quarter), # (quarter). Below the staff, the lyrics are written: Ντὸ β - Ντὸ γ. Ντὸ δ Πέ β. Πέ γ - Πέ δ. Below the lyrics, the numbers 2, 3, 1, 1, 2, 0 are written, corresponding to the notes. A large bracket on the right side of the staff spans from the first measure to the end.

Ντὸ β - Ντὸ γ. Ντὸ δ Πέ β. Πέ γ - Πέ δ

2 3 1 1 2 0

Μι β.

0

Bass mit $\frac{6}{8}$

Χυρειαλιός

D^{\flat} $\frac{6}{8}$ | $\text{Li}^{\flat} \text{b}$ $\text{Li}^{\flat} \text{g}$ | $\text{No}^{\flat} \text{b}$ $\text{No}^{\flat} \text{g}$ $\text{No}^{\flat} \text{ff}$ | $\text{Pi}^{\flat} \text{b}$ $\text{Pi}^{\flat} \text{g}$ | $\text{Mi}^{\flat} \text{b}$ $\text{Mi}^{\flat} \text{g}$ | fa^{\flat} | $\text{fa}^{\flat} \#$

$\frac{1}{3}$ | $\frac{2}{3}$ | $\frac{2}{3}$ $\frac{3}{3}$ $\frac{1}{3}$ | $\frac{1}{3}$ $\frac{2}{3}$ | 0 | $1-2-3$ | $1-3-2-3$

$\text{Do}^{\flat} \text{b}$ $\text{Do}^{\flat} \text{g}$ $\text{Do}^{\flat} \text{ff}$ | $\text{La}^{\flat} \text{b}$ $\text{La}^{\flat} \text{g}$ $\text{La}^{\flat} \text{ff}$ | $\text{Li}^{\flat} \text{b}$ $\text{Li}^{\flat} \text{g}$ | $\text{No}^{\flat} \text{b}$ $\text{No}^{\flat} \text{g}$ $\text{No}^{\flat} \text{ff}$ | $\text{Pi}^{\flat} \text{b}$ $\text{Pi}^{\flat} \text{g}$ $\text{Pi}^{\flat} \text{ff}$

$2-3, 3, 1$ | $1-2, 0$ | 0 | $2, 3, 2$ | $3, 2, 1$ | $1, 2, 0$

$\text{Mi}^{\flat} \text{b}$ $\text{Mi}^{\flat} \text{g}$ | $\text{fa}^{\flat} \text{b}$ $\text{fa}^{\flat} \text{g}$ $\text{fa}^{\flat} \text{ff}$ | $\text{Do}^{\flat} \text{b}$ $\text{Do}^{\flat} \text{g}$ $\text{Do}^{\flat} \text{ff}$ | $\text{La}^{\flat} \text{b}$ $\text{La}^{\flat} \text{g}$ $\text{La}^{\flat} \text{ff}$ | $\text{Li}^{\flat} \text{b}$ $\text{Li}^{\flat} \text{g}$

0 | $1-2$ | $3-1-2$ | $2, 0$ | 1 | $1, 2, 0$ | 0 | $2, 3$

Passi Lib. vai Coruetta Lib. us wpo' rās xerubimō'

Τῷ Σταυρῷ ὑσῖρχει vai wās wuopod vai va kpiwvayai wuay
Πρωσων wuō kabinovayai wuoyi pas etvay o' tōvay wuō kpiwvayai
Rossi + Coruetta

Πρωτιμῶς φαισος τῶ va kpiwvayai τῶ xerubimō' etvay o'ly dha wuō
pawwvayai o'ly τῶ wuote ydōppw wuō wivvayai va kpiwvayai yd
kwni etvay. Sij. wuō' τῶ Passo. Tixi wuō' opibvayai. Uytōvayai.
Fuvvayai. Tapav.

Αράγος Αρωματισμός για το Βασ. Λι = \flat και Οργάνο Λι = \flat
 εορταστική 4.7.

The musical score consists of six systems, each with four staves. The first two staves are for guitar, and the last two are for organ. Fingerings are indicated by numbers 1, 2, and 3. The organ part includes a large '+' sign in the second system. The piece is in a key with one flat and 3/4 time signature.

3 4 5 6 7 8 9 10 11 12

Μεταλι Basses με β. και όργανα St. b και Coruetta κ.τ.λ.

1^ο/ Τα διαγράμματα που έχει ως προς τα χερσάκια. Τα βάζουμε ως εξής
 Το Bassο με β έχει ο τόνο ατος 3. γιατί είναι να το

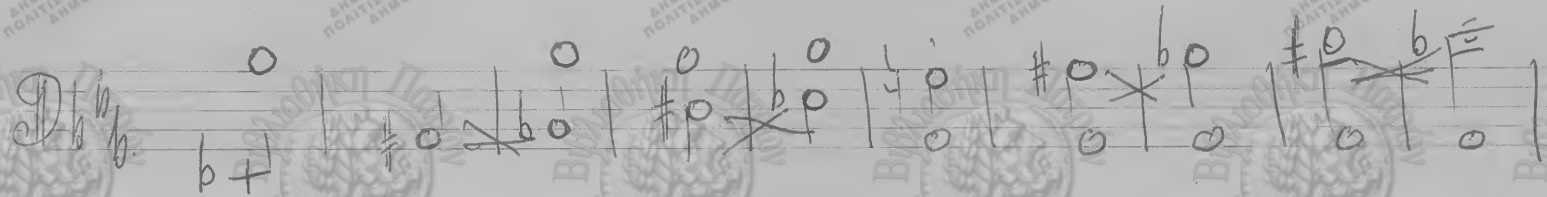
2^ο/ Τα χερσάκια της Coruetta τα τρωπίζουμε μαζί
 ώστε να τα βρούμε και συνεχίζουμε με τα υπόλοιπα τόνοι των
 χερσάκια. Αυτά μας κάνουν μετατροπή και έχουμε ατος ατος τα
 γράμματα της Coruetta στο Bassο. Και από το Bassο και Coruetta

Μάλλον προτιμάμε από το Bassο. Προβλήματα Μεταλι $b \neq \frac{1}{2} + b + \frac{1}{4}$
 ώστε τρωπίζουμε ότι $\frac{1}{10}$ δι. γράμμα στο Bassο είναι $\frac{1}{10}$ δι. $\frac{1}{10}$ δι. $\frac{1}{10}$ δι. $\frac{1}{10}$ δι.
 Coruetta και υποβιβάζουμε τα όργανα ώστε έχει η Coruetta. Η

κατεκρίνουμε από τους μετρίτες να το και να μην βρούμε τα ενοστά
 τρέψαν να έδρωσαν. ότι το $\frac{1}{10}$ τα Bassο είναι λογικό να είναι

Basses	Coruetta	Basses	Coruetta	Basses	Coruetta	Basses	Coruetta
$b \neq \frac{1}{2} - \frac{1}{4}$	$\frac{1}{10} - \frac{1}{10}$	$b \neq \frac{1}{2} - \frac{1}{4}$	$\frac{1}{10} - \frac{1}{10}$	$b \neq \frac{1}{2} - \frac{1}{4}$	$\frac{1}{10} - \frac{1}{10}$	$b \neq \frac{1}{2} - \frac{1}{4}$	$\frac{1}{10} - \frac{1}{10}$
1-3 2-3	1-2-2-3	0	1-2-3	0	1-2-3	0	1-2
		0		0		0	
				0 - 2	0	0	0 - 1-2
				3	3	3	

Bass. mi. $\text{D}^b \text{b}$ Πρέπει να ξέρουμε ότι αυτές υδαττοί
είναι η ελπίς



Bass. Li. $\text{D}^b \text{b}$ αυτές υδαττοί είναι η ελπίς.

