



NOVEMBER 2013 SEASON OPENING



A PATRIARCH'S CHANTS MUSIC BY +ATHANASIOS V ARCHBISHOP OF CONSTANTINOPLE NEW ROME AND ECUMENICAL PATRIARCH

Guest Director DR. ACHILLEAS G. CHALDAIAKIS
Προσκεκλημένος Διευθυντής ΑΧΙΛΛΕΥΣ Γ. ΧΑΛΔΑΙΑΚΗΣ
Maestros of the Psaltic Art & The University of Athens

The virtuoso Byzantine cantor from Athens, Achilleas Chaldaiakis, returns to direct a program of unusual and never-before-heard Byzantine chants by +ATHANASIOS V Archbishop of Constantinople New Rome and Ecumenical Patriarch (reigned 1709-1711).

The program will feature his **Selection ('Εκλογή) of Psalms for the Feast of St. Catherine** in five modes with kratemata (teretisms), recently transcribed by A. Chaldaiakis, as well as service music for the Divine Liturgy. These compositions from unpublished musical sources here receive their **modern world premieres**.

Dr. Chaldaiakis is associate professor of Byzantine Musicology at the University of Athens and director of the Maestros of the Psaltic Art (Μαΐστορες της Ψαλτικής Τέχνης), an internationally acclaimed Byzantine choir.

Portland
8pm, Fri., Nov. 8, St. Mary's Cathedral

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8pm, Sat., Nov. 9, St. Demetrios Greek Orthodox Church

Free pre-concert talks one hour prior to each performance.

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—The Oregonian, Nov. 2012 (James McQuillen)

N.B. Achilleas Chaldaiakis will also appear in Cappella Romana's benefit event "Take Me Back to Constantinople" on November 1.

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GREEK PATRIARCH OF CONSTANTINOPLE, 18TH CENTURY. ENGRAVED BY C. HOLL.

ACHILLEAS CHALDAIAKIS DIRECTING THE MAESTROS OF THE PSALTIC ART.

Achilleas Chaldaeakes

A Patriarch's Chant: Athanasios V

The Patriarch of Constantinople **Athanasios V** is an exceptionally important Church figure, widely renowned in the relevant historical research. He was a Cretan; through historians he is described as *“a wise man, whose outstanding prosperity was a scandal to the clergymen of the time; he would read European books and induce people towards education”*; moreover he is reported as *“an expert of Greek, Latin and Arabic dialects, being in parallel perfect as far as music is concerned”*.

It seems that after a brief stay in an Arabic-speaking district (probably in Egypt or Palestine, or even in any place around the Patriarchate of Jerusalem, where -logically- he learnt Arabic) he resided in a region in Constantinople, where he acquired a richer education (not only in Greek but also in Latin studies) and he gradually rose to ecclesiastical offices. It has already been known, through historical sources, that since 1687 he was the Bishop of Tornovo; thus, I would argue that he had been holding the position from an earlier date, since in 1686 he is already mentioned as Bishop of Tornovo (in a composition of his, anthologized in a codex written by the monk of Iviron Monastery in Mount Athos Kosmas the so-called Macedon [codex Iviron No. 970 (Papadiki), ff. 225^r-226^v], a composition which is a *Polychronion* greetings to Serpanos, Master of Ougrovlachia area). He served in the said Metropolis until 1692, when he was transferred to the Metropolis of Adrianople, after he succeeded the abdicated Bishop Klemes. He served as Bishop of Adrianople until 1709, when he was elected the Patriarch of Constantinople either on May 27th or on May 28th 1709, succeeding his predecessor Kyprianos, in an anticipated way, characteristically described by himself in one of his epistles (written on May 28th 1709) which were addressed to Chrysanthos, the Patriarch of Jerusalem.

In Athanasios' aforementioned letter, a first intervention of the political authority of that period in his life becomes clear; at first sight, this intervention is irrelevant for his musical activity, although it is one that later would define not only the rest of his life but also the special shades reflected in his oeuvre. The story is as follows: the Patriarch Synod elected the Kyrillos, Bishop of Kyzikos as a successor to the above-mentioned Kyprianos. When this news was broken to Vizier Ali-Pasha Jorlolos (whose last name means that he was descended from Tiroloi of Thrace), who was a brother-in-law of

the Sultan Mustapha II, the said Vizier refused to observe this Synodic resolution and imposed Athanasios, Bishop of Adrianople, as a successor to the former Patriarch.

Athanasios' Patriarchy was rich in activities; there are many Acta of Church Canon Law and lots of other epistles sent by him while he was the Patriarch; to quote historians again "... *due to the intense and severe way that he began to govern, he was envied and slandered to the Vizier as a money lover and innovator to our religion [...] where although he had many fans, he was unexpectedly removed from the throne...*"; he was unfrocked on December 4th 1711, while on December 6th his deprivation was read to all Constantinople Churches; according to the said deprivation "*Athanasios became Patriarch not by the Canonical Church status but through an anticipated way, whilst somebody else was then elected and invited*". This quote makes a reference to the original election of Kyrillos, an election which the Vizier of that time invalidated in favor of Athanasios. Kyrillos succeeded Athanasios to the Patriarch throne (as Kyrillos IV); he set Athanasios free of all charges (on December 6th 1713) and ordered his innocence to be read to the Churches of Constantinople (thus, both co-conducted a service on December 26th 1713).

After that, Athanasios seems to relax in Constantinople; in 1716 the Patriarch Jeremiah writes in one of his epistles that "*Athanasios relaxes and we hope his holiness to be ruled too*"; in 1718 Athanasios is also located as one of the signatories (together with the said Jeremiah and the aforementioned Kyrillos IV) of a document for the unfrocking of the Euthimios, Bishop of Tyros and Sidon. His last epistle -at least the one known to us for the time being- is one addressed to Chrysanthos, the Patriarch of Jerusalem, dated on May 28th 1721. Athanasios died in Constantinople; the exact date of his death is still unknown to us; thus, taking into consideration all the above historical testimonies, his life should be determined between the middle of the 17th and the first quarter of 18th century.

* * *

In addition, nowadays we know Athanasios as a complete and perfect musician as well; his musical education is clearly notified through various testimonies located in musicological sources. I would, firstly, point out his reference to "*alphabetic catalogue of those who flourished in this kind of music [i.e. Greek Sacred Music] at various times*", a catalogue originally written by Kyrillos Marmarinos, Bishop of Tenos and afterwards copied by both Nikephoros Kantouniaries from Chios and Chrysanthos from Madytos; there, he is described as "*Athanasios Patriarch of Constantinople disciple of Balasios*".

Athanasios' apprenticeship to the mentioned priest Balasios, an apprenticeship which definitely took place in Constantinople (where Balasios lived and was active during the last three quarters of 17th century) is though a fact of great importance; his musical education might have been completed (in parallel with the rest of his grammatical studies, as well as with any other form of his progression up the ecclesiastical hierarchy) while his teacher Balasios was young and powerful, widely and honorably known in Constantinople as a man of letters and excellent musician. Moreover, other men from the Constantinople ecclesiastical environment who served at the Great Church of Christ were students of Balasios too; for instance, Joakeim hiero-monk from Rhodes, the so-called Salabases, who later became Bishop of Vyzie, and who, obviously, must have been a fellow student of Athanasios not only in musical but also in grammatical education (the last one held at the Patriarchal School of Constantinople); yet another well-known student of Balasios was also Chrysanthos the so-called Notaras, who later became Patriarch of Jerusalem, whom Athanasios himself, in one of their correspondences, describes as a brother and friend since childhood.

Most specifically, Athanasios' musical activity is mainly based upon his only recently found handwritten musical codex Sinai 1282 (a book containing John Kladas' Akathistos Hymn melodies), a manuscript that is signed in f. 119^r with the following note: *"the present Oikoi were written by me, Athanasios Margounios from Crete, Bishop of Tornovo, at the year 1687 of June 1st, while I was at the prison because of Patriarch Dionysios' spitefulness"*. The hardships that Athanasios suffered *"due to Patriarch Dionysios' spitefulness"* become evident in this indirect way [we refer to Patriarch Dionysios IV, the so-called Mouselimis (+1696), who was elected Patriarch five times; he was chasing Athanasios, for reasons still unknown today, during his fourth Patriarchy (March of 1686–October 12th 1687)]; in addition, it is already noticed that *"Athanasios' oeuvre (like for instance, his well-known Kalophonic Heirmoi, especially if we take into consideration their text) owes its formation to the hardships he had suffered during his confinement to Mount Sinai"*.

Athanasios' oeuvre should not be dated far from the time that he actively appeared to the musical reality as a codex-writer through his above-mentioned handwritten codex. It seems that his oeuvre had already been completed by the end of the 17th century (not only during his musical apprenticeship in Constantinople and his gradual evolution in the Church hierarchy, but also mainly while he served as Bishop of Tornovo –less though while he served as Bishop of Adrianople– and of course during his confinement to Mount Sinai); it was widely spread to the relevant sources

after the beginning of the 18th century, boosting his wide fame as a Patriarch of Constantinople.

The aforementioned Athanasios' oeuvre includes some distinctive *hymns of the Divine Liturgy*: specifically, a series of hymns composed in the 4th mode *Polychronismoi*/that is hymns appropriate to express wishes for a long life (greetings, indicatively, to: Archbishop of Sinai, Bishop of Prousa, Parthenios, Bishop of Nikomedia, Neophytos, Exarch of Thessaloniki, Konstantinos, Master of Ougrovlachia, but also generally to any bishop or any other authority), one *Cheroubikon* composed in the 1st mode, as well as two *Sunday Communion Hymns*, composed in the 1st and 1st plagal modes [both transcribed into the New Method system by Chourmouzos Chartophylax].

Moreover, his composition upon the so-called *Ekloge*/that is chosen from various psalms verses sung during the Matins service instead of the so-called *Polyeleos Psalm*, in the present case a composition appropriate for Saint Catherine feast, is of great musicological importance; it is composed by Athanasios, at the special request of Nikiforos, the Archbishop of Sinai, in five modes [i.e. in almost all eight Byzantine Music modes, except the so-called chromatic ones/ 2nd and 2nd plagal, and the 1st plagal mode (which, obviously, was skipped because it is quite identical to the 1st mode)]; the composition consists of 16 verses; specifically, and according to a purely symbolical way, 4 of them are composed in 1st mode, 3 of them in 3rd mode, 4 of them in 4th mode, 2 of them in 3rd plagal mode, that is the so-called *Varys* mode, and finally 3 of them in 4th plagal mode; it is also noteworthy that if we follow closely the psalmic verses that Athanasios chose in order to create the said composition, we can additionally understand the status of his mood while composing it during his period of confinement to Mount Sinai: *I waited patiently for the Lord; and he attended to me, and hearkened to my supplication. And he brought me up out of a pit of misery, and from miry clay: and he set my feet on a rock, and ordered my goings aright. Many bullocks have compassed me: fat bulls have beset me round. They have opened their mouth against me, as a ravening and roaring lion. Arise, O Lord, prevent them, and cast them down: deliver my soul from the ungodly: [draw] thy sword, because of the enemies of thine hand.*

Nevertheless, I would finally like to draw your attention to Athanasios' two *Kalophonic Heirmoi*, composed in the 4th plagal mode; they are already published in a relevant well-known musical edition – the only published examples of his oeuvre so far; their text is taken from two very characteristic *Troparia* of the service of the *Great Canon of Supplication to the most Holy Mother of God* found especially at its 6th and 8th Odes:

yet be, *O all-holy one, my defender and helper and rescuer.*

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The above “transposition” of the final motive, i.e. the concluding cadence of both his compositions, to a higher register (i.e. a fifth up: developed specifically on pentachord **G** to **d**, instead of the usual one: **C** to **G**) seems to be a “choice” that Athanasios made “on purpose”. If we consider both the text on which those final cadences are based as well as Athanasios’ choice to end both of them on their fifth (a phenomenon which, undoubtedly, creates a sense of “musical expectation” that could lead us to a “philosophical anticipation” as well), I would observe that a “hidden message” lies in this point; Athanasios, a composer whose life was then full of *sorrows, necessities, troubles, misfortunes, etc.*, covered up a “mystical prayer” into his music, a mystical prayer of a human being who is looking up while asking for God’s help, a prayer addressing to his *all-holy one defender and helper and rescuer*, a prayer that is nothing less than a (so useful nowadays) *message of hope...*

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Κοινωνικὸν τῶν Κυριακῶν Ἀθανασίου Πατριάρχου
Κωνσταντινουπόλεως.

Ἐξήγησις Χουρμουζίου Χαρτοφύλακος (ΜΠΤ 705, φφ. 89v-90v)

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*Ἐκλογαί, ἀρμόδια εἰς τὴν Ἁγίαν Αἰκατερίναν καὶ εἰς ἑτέρας,
ἐκλεχθεῖσαι καὶ τονισθεῖσαι παρὰ κυρίου Ἀθανασίου Τουρνόβου,
διὰ μεσιτείας τοῦ καθηγουμένου κυρίου Νικηφόρου.*

*Ἐξήγησις Ἀχιλλέως Γ. Χαλδαιάκη,
ἐκ τοῦ κώδικος ΕΒΕ 2611 (τοῦ 18ου αἰ.), φφ. 155v-159r.*

Ἦχος ^ρ Πα

1. **Υ** υ υ υ υ υ υ υ υ υ υ υ

υ υ υ υ υ υ υ υ υ υ υ υ υ υ

Υ πο ο με ε ε ε ε ε ε ε ε νων υ

πε μει ει να το ον Κυ ρι ο ο ο ο ο ο ο ο ον

και προ σε σχε μοι και ει ση η η κσ σε

της δε η η η σε ε ε ε ω ω ω ω ω

ωσ μδ **Α** λε τα λε ι α ρα λε τα λε ρα α

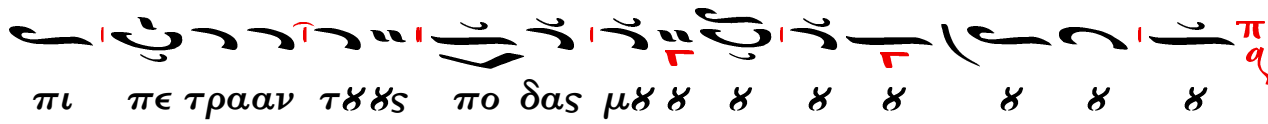
λε τε ε ε ε ε τε τε τε ε τε ε τε τε ε ε

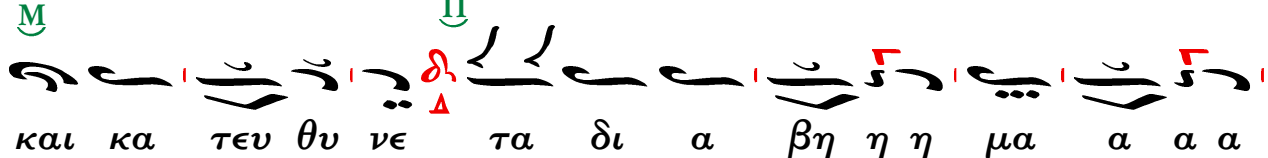

 τε **A** αλ λη η η λϝ ϝ ϝ ϝ ϝ ι ι ι ι

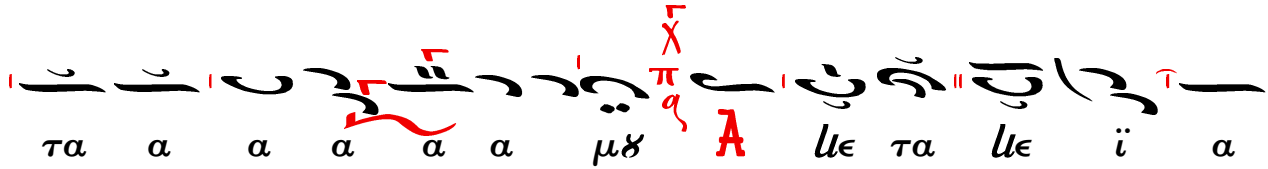

 α

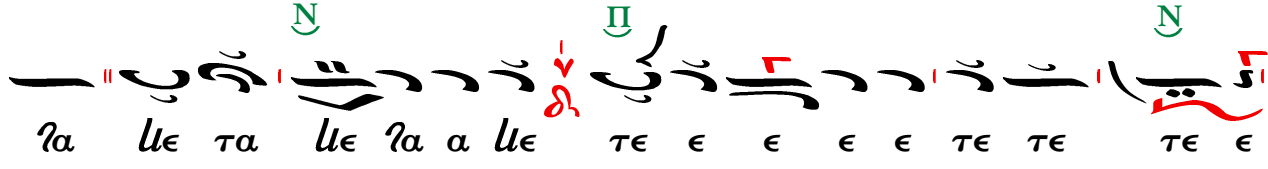
2. **K**

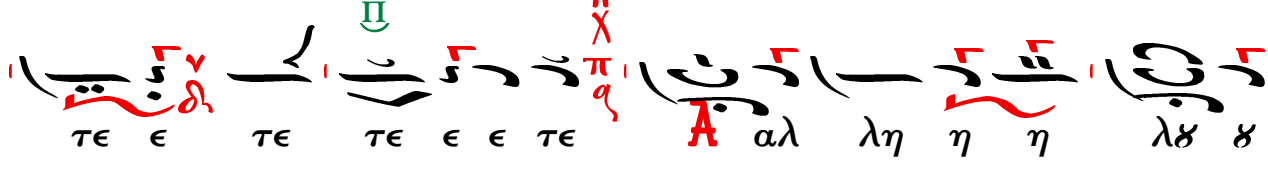
 αι αι ε ε ε ε ε στηη η η σεν ε

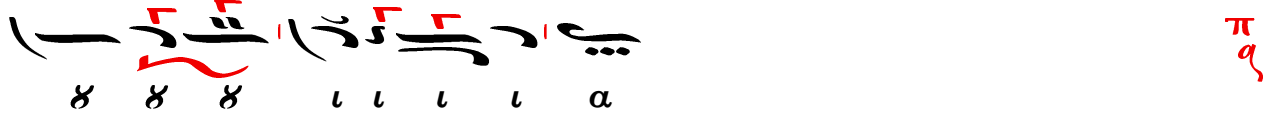

 πι πε τρααν τϝ ϝς πο δας μϝ ϝ ϝ ϝ ϝ ϝ ϝ ϝ


 και κα τευ θυ νε τα δι α βη η η μα α α α


 τα α α α α α μϝ **A** υε τα υε ι α

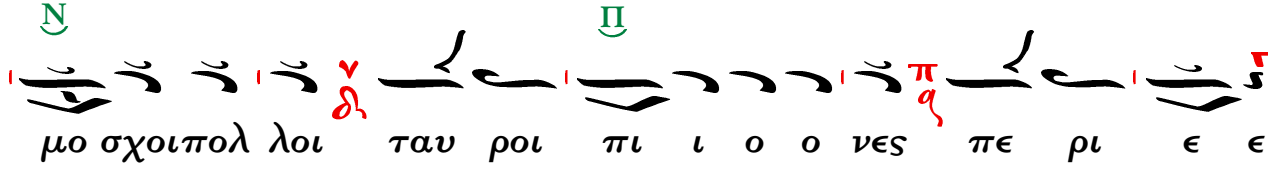

 ϝα υε τα υε ϝα α υε τε ε ε ε ε τε τε τε ε


 τε ε τε τε ε ε τε **A** αλ λη η η λϝ ϝ


 ϝ ϝ ϝ ι ι ι ι α

3. **Π**

 ε ϝι ε κυ υ κλω ω ω σαα α αν με


 μο σχοιπολ λοι ταυ ϝοι πι ι ο ο νες πε ϝι ε ε

ε ε ε ε σχο ο ο ο ο ον με **A** με τα

με ι α ρα με τα με ρα α με τε ε ε ε ε

τε τε τε ε τε ε τε τε ε ε τε **A** αλ λη

η η λ ς ς ς ς ς ι ι ι ι α

4. **H** νοι οι ξαν ε ε ε πε ε με το στο ο

μα α α α αυ των ως λε ω ων αρ πα α ζων και

ω ρυ ο ο ο ο ο ο ο ο με ε ε ε ε νος

A με τα με ι α ρα με τα με ρα α με τε

ε ε ε ε τε τε τε ε τε ε τε τε ε ε τε

A αλ λη η η λ ς ς ς ς ς ι ι ι ι α

5. **A** να στηθι Κυ ρι ι ε προ ο ε φθασοον

α α αυ τῶς και υ πο ο σκε ε ε λι

ι σο ο ο ο ο ον α α αυ τῶς Α λι ῥα

ῥα λι α λι ε ῥα λι ῥα ῥα λι α λι ε

ῥα λι ῥα ῥα λι ῥα λι ε ε λι ε ε λι ε ε

ε και υ πο ο σκε λι σο ον α α αυ τῶς Α λ

λη λῶ ῶ ῶ ῶ ι ι ι ι ι α

6. υσαι την ψυ χην μῶ α πο α σε ε βῶς

ρο ομ φαι αν σῶ α πο εκ θρων τη ης χει

ρος σῶ Α λι ῥα ῥα λι α λι ε ῥα

λι ῥα ῥα λι α λι ε ῥα λι ῥα ῥα λι

ῥα λι ε ε λι ε ε ε ε α πο εκ

θρωντης χει ει ρο ο ος σα Α λ λη λ ς ς ς ς

ι ι ι ι ι α

7. ξη γερθην και ε τι ει μι ι ι ι με

ε ε τα α α α α α α σα εις το ο

ο ον αι αι ω ω ω ω ω ω ω

ω να α λε τα λε ρα α λε α λε ε λε ε

λε ρα λε ε ε ε Α αλ λη λ ς ς ς

ς ς ς ι ι ι α α α α

8. πι ι α σπι δα και βα α σι ι

ι λι ι ι ι ι ι ι ι ι ι ι ι σκο

ο ο ον ε πι βη ση και αι κα τα α α α

πα α α τη η η η η η η η σεις λε ε ο

ο ον τα α α λε ον τα και αι δρα α κο ο ο ον τα

α α υε ε ε ε ε ρα α α α υε α υε

ε ε ε ε ρα α α α υε τε ρι ρι ρι

ρι ρι ρε τε τε τε τε τε ρι ρι ρι ρι ι ρε

Αλ λη λ ς ς ς ς ι ι ι ι α

9. υ λο ο γη τος ο ο Θε ε ε ο ο

ο ο ο ο ο ο ο ο ο ο χο ο ο ος ος

ς ο ος ςκ α πε ε ε στη η η η η η η

η η η η σε την προ ο ο ο ος ε ε ε την

προσ ε ευ χη η η η η ην μ ς α α υε ε ε

ε ε ?α α α α υε α υε ε ε ε ε

?α α α α υε τε ρι ρι ρι ρι ρι ρε

τε τε τε τε τε ρι ρι ρι ρι ι ρε Αλ λη λχ χ

χ χ χ χ ι ι ι ι α

10. αι αι το ε λε ε ε ε ε ο ο ο ο

ο ο ο ο ο ο ο ο χο ο ο ος α αυ

τχ χ χ χ χ χ χχ χ χ χ χ χχ χ

χ χ χ χ α α α α α α α α α α

α α πε ε ε μχ α α υε ε ε ε ε

?α α α α υε α υε ε ε ε ε ?α α

α α υε τε ρι ρι ρι ρι ρι ρε τε τε τε

τε τε ρι ρι ρι ρι ι ρε Αλ λη λδ δ δ δ δ

δ ι ι ι ι α

11. α α αν τα παν τα α τα α α ε ε

ε ε ε ε ε χε ε ε ε ε θνη η η η

ε κυ κλω ε κυ υ κλω σα α α α α α α

α α α α α α αν με και τω ο νο ο

μα α α α τι ι Κυ υ υ υ υ ρι ι

ι ι ι ι ι ι δ η μυ να α α α α

μη η η η η η η η α α α α α α α αυ

τδς τε ε ε τε τε τε ρι ρι ρι ρε τε


τε ρι ρι ρε ρι ρι ρε ε ε ρι ρρε ιε ε



 ε ρα Αλ λη λϑ ι ι ι ι α

12. **Υ**


 περ τϑς εχ θρϑς μϑ ε σο φι σα ας με



 υ περ παν ταας τϑς δι δα σκον τα ας με συν



 η η η η η η η η η η η η η κα α α υε ε




 ρα α α α υε ε ε τε τε τε ρι ρι ρι




 ρε τε τε ρι ρι ρε ρι ρι ρε ε ε ρι ρρε



 υε ε ε ρα Αλ λη λϑ ι ι ι ι α

13. **Α**


 ι α τϑ το ε ε λα α λϑν εν



 τοις μαρ τυ υ ρι οις σϑ εν αν τι ο ον βα σι



 λε ε ων και θκ η σχυ υ νο ο ο ο ο ο ο ο ο ο



 μη ην α υε ε ρα α α α υε ε ε

τε τε τε ρι ρι ρι ρε τε τε ρι ρι ρε

ρι ρι ρε ε ε ρι ρρε με ε ε ρα ρα α

α α α Α αλ λη η η η η η η

λ ς ς ς ς ς ι ι ι α

14. τα ρα χθη σαν ε σα λε ε με ε ε

ε ε ε ευ θη η η σαν ωσ ο ο με ω ωσ

ο ο ο με θυ υ υ ω ω ω ων και πα

α α α α α σα η η η η η η σο ο

φι ι α αυ τω ω ωων κα α τε πο ο θη

η ε ρι ρι τε ρι ρι τε ρι ρι ρι ε

ρι ρι τε ρι ρι τε ρι ρι ρι ε ρι

ρε ε τε ρε ε τε ρι ρι ρι ρι ρι ρι ρι

τε ε ε ε ρι ρι ρι ρι ι ε ρι ρι τε ρι ρι

Α αλ λη λ ς ς ς ς ς ι ι ι ι ι ι ι ι ι ι

α

15. Κ αι ε πι στευ σαν τοις λο γοι οις α α αυ

τ ς και η σαν την αι νε ε ε ε ε σι ι ι

ι ι ι ι ν α α α αυ τ ς α λε ρα α λε ε

ρα ρα λε ρα α λε ε ρα ρα λε ρα α λε ε ρα ρα λε

ρι ρι ρι ρι ρι ρι ρι ρι ρι ρι ρι ρι ρι ρι ρι

ρι ρι ρι ρι ρι ρι ρρι ρι ρι ε ρι

ρε ε τε ρε ε τε ρι ρι ρι ρι ι ρι

τε ε ε ε ρι ρι ρι ρι ι ε ρι ρι τε ρι ρι

Α αλ λη λ ς ς ς ς ς ς ι ι ι ι ι ι ι ι

ι α

16. και ε κε κρα ξαν προς Κυ ρι ον εν τω

θλι βε σθαι αυ τ ς και αι ε ε ε εκ των α

να α γκων αυ των ερ ρυ σα το ο ο ο ο ο ο ο αυ

τ ς αι σχυν θη τωσαν πα αν τες οι προσ κυ οι

προσ κυ υ υ ν ς ς ς ς ς εν τε ε ε

ε ες τοι ο ις γλυ υ υ πτοις οι ε ε ε ε

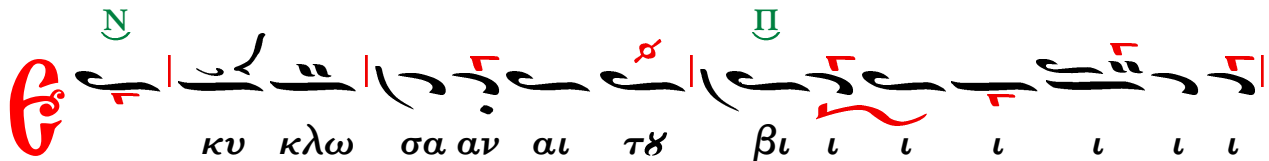
εγ κα α α οι εγ κα αυ χω ω με ε ε ε νοι

εν τοις εν τοι ο ις ει δω ω ω ω λοι οι οι οι οι

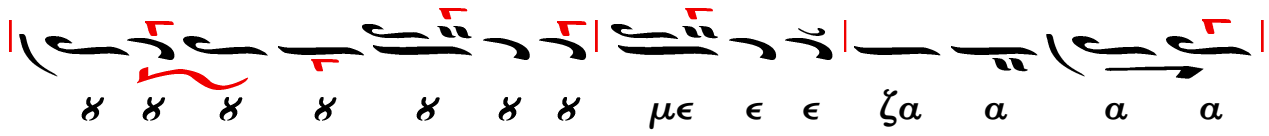
Καλοφωνικὸς Εἶρμὸς Ἀθανασίου Πατριάρχου
Κωνσταντινουπόλεως.

Ἐξήγησις Γρηγορίου Πρωτοψάλτου (Καλοφωνικὸν Εἶρμολόγιον,
σσ. 168-169)

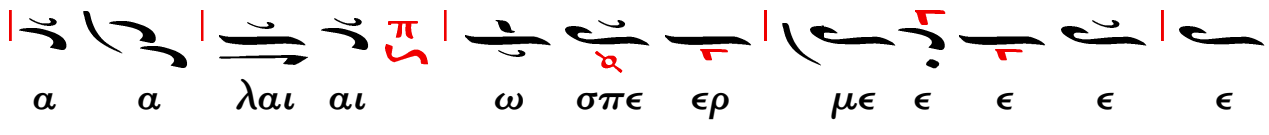
Ἦχος λ' δ' Νη




 κυ κλω σα αν αι τϷ βι ι ι ι ι ι ι ι




 Ϸ Ϸ Ϸ Ϸ Ϸ Ϸ Ϸ με ε ε ζα α α α



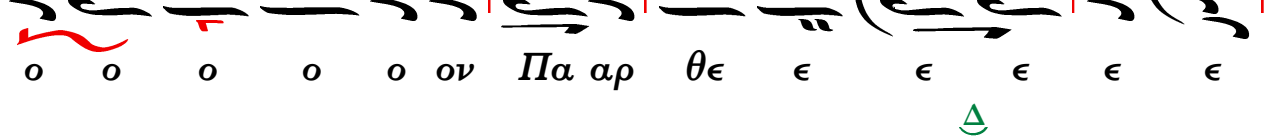
 α α λαι αι ω σπε ερ με ε ε ε ε



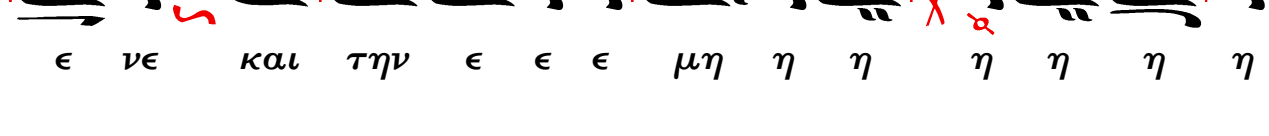
 ε ε λι ι ι ω ω σπερ με ε λι ι ισ



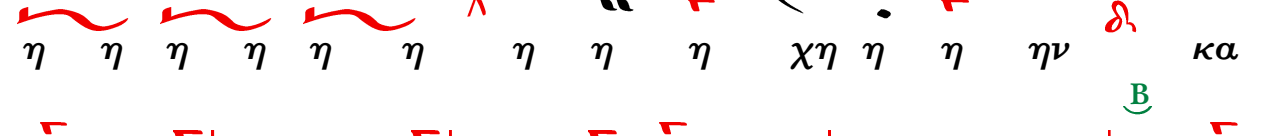
 σαι αι αι κη ρι ι ι ι ι ι ι ο




 ο ο ο ο ο ον Πα αρ θε ε ε ε ε ε



 ε νε και την ε ε ε μη η η η η η η



 η η η η η η η η η η χη η η ην κα



 τα α α σϷ Ϸ Ϸ σαι αι αι αι αι αι αι αι αι αι κα

αρ δι ι ι ι ι ι ι α αν κα τα τι τρω

ω ω ω ω ω ω ω ω σκα τα α τι τρω

ω σκα χ χ σι ι ι βε ε ε λη η η η η

η των θλι ι ι ι ι ι ι ι ι ψε ε ε των

θλι ι ψε ε ε ων αλ λευ ροι οι μι ι ι ι

ι ι ι ι ι ι ι ι σε ε βο ο η η θο ο

ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο

ον και δι ι ι ω ω ω ω ω ω κτη η η

ην και ρυ υ υ υ υ υ υ ςιν Πα να α α α α

α α α α χρα α α πα να α χρα α αν

τε ε ε

Λε ε ρα α Λε τε Λε ρα ρα Λε ρα α Λε τε Λε Λε

ρα α ρα Λε τε Λε ρα ρα Λε ε Λε ρα ρα Λε α

Λε ε ε ε Λε ρα α α Λε ρα α ρα Λε ε ε

ε Λε ρα α α Λε ρα ρα Λε ε ε ε Λε

ρα α α Λε ρα α α α Λε τε Λε ρα ρα α Λε ρα

α Λε τε Λε ρα ρα Λε ρα α α Λε τε Λε Λε

ρα α ρα Λε ε τε ε ρι ρε ρεμ τε ρε ρε ε

ρι ρεμ τε ε ρι ρε ρεμ τε ρε ρε ε ρι ρεμ

ε ρρε ρε ρεμ ε ρι ρε ρε ρε ρι ρεμ τε ρι ρεμ

τε ε ρι ρε εμ τε ρρε ρε ε ρε ε ρι ρεμ

ρε ρι ρι ρι ρε ε ε ρε ε ε ρι ρι ρε ρε ρε

ρε ε ε ρε ε ε ρι ρι ρρε ρεμ τε ρε ρε

ε ρι ρεμ τε ρε ε ρι? ρι ρε ρε ε ρεμ τε

ρε ε ε ρι? ρι ρε ρι ρι ι ι ρι ρεμ τεμ τε ρι ρε

ε ρε ρε εμ τε ρι ρε ρε ρε ρε ε ε ρε

ρεμ ε ρε ρε ρι ρε ρε ρε ρε ε ρε ε ρε εμ

τε ρρε εμ τε ρρε ρε ε ρε ε ρι ρεμ τε εμ τε

ε ε ρι ρρεε ρε ρεμ τε ε ρε ρε ρι ρι ρι ρεμ τε

ρρε ρε ρε ε ε ρι ρεμ ε ρε ρε εμ τε ρι

ρε εμ τε ρι ρε ε ρι ρε ε ρε ε ρι? ρι ρεμ

ε ρε ρε εμ τε ρι ρε εμ τε ρι ρε ε ρι

ρε ε ρε ε ρι ρι ρι ρεμ τε ε τε τε ε ε τε ε

ρι ρι? ρι ρε ε ρε ρι ι ι ρε ε ρα α α τε ε

ε ρι ρρε ρι ρι? ρι ρε ε ρε ρι ι ρε ρα τε

ρι ρρε ρι ρι? ρι ρε ε ρε ρι ρε ε ρα α α τε ε

ρε ρε εμ τε ρε ε ρεμ τε ρι ρε ρε ε ρε ρι

ε ρε ρα α α α α τε ρι ρεμ τε ε ρι ρε ρεμ

ε ρε ρε ε ρι ρε ρι ρι? ρι ρεμ τε ρι ρε

ρι ρι ρι ρεμ τε ρι ε ρε ρα α α α α α τε

ρι ρεμ ε ρι ρεμ τε ε ρι ρεμ τε ρε ε ρε ρι

ε ρε ρα α α α α α τε ρι ρεμ ε ρι ρεμ τε

ε ε ρι ρεμ τε ρε ρε ρι ε ρε ρα α α α α α τε

ρι ρε ε ε ρι ρεμ τε ε ρι ρεμ τε ρε ε ρε ρι

ρι? ρι ρε ρε ε ρεμ ε ρε ρεμ τε ρι ρεμ τε ρε

ρε ρι ρι? ρι ρε ε ρε ε ρεμ ε ε ε ρι ρεμ

τε ε ρι ρεμ τε ρε ε ε ρι ρι ρε ρε ρεμ ε ε ε

ρι ρεμ τε ε ρι ρεμ τε ρε ε ρι ρι ρε ε ρι ρεμ

ε ε ε ρι ρεμ τε ε ρι ρεμ τε ρε ε ρι ρι ρε ε

ρι ρεμ τε ε ε ε ε ε ε ε ε τε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε τε ε ε ε

ε ε ε ε ε ε ε ε ε τε ε ε ε ε ε

ε ε ε ε τε ε ε ε ε ε ε ε ε ε τε ε

ε ε ε ε ε ε ε ε τε ε ε ε ε ε τε ρι

ρε ρε ε ρεμ το το ο ο το το ο τα υε ρα ρα

α λε τε ρι ρε ρε ε ρε ρι ε ρε ρα α α α α

τε ρι ρεμ τε τε ε τε ε ε ρι ρε ρι ρε

ε ρι ρε ρε ε ρε ε ε ρι ρι ρι ρεμ τε τε ε

τε ε ε ρι ρε ρι ρε ε ρι ρε ρε ε ρε ε ε

ρι ρι ρι ρεμ τε τε ε τε ε ε ρι ρε ρι ρε

ρε ε ρε ρε ρι ρι ρι ρεμ τε τε ε τε ε ε ρι


ρε ρι ρε ε ρι ρε ρε ε ρε ε ε ρι ρι ρι ρεμ


τε τε ε τε ε ε ρι ρε ρι ρε ρε ε ε ε



λε ρι ρι ι ρρε ρε ρα α α α α α τε ρι ρεμ τε?

τε? τε ε ε ε ε ε ε τε? τε? τε ε ε ε ε ε

τε? τε? τε ε ε ε ε ε τε? τε? τε ε ε ε ε ε



 τε? τε? τε ε ε ε ε ε ε ε τε ε τε ρι ρε


 ρε ε ρε ρι ε ε ρε ρα α α α α τε ρι ρεμ




 τε ρι ρι? ρι ρε ρι ρι? ρι ρεμ τε ε ε ρε





 ρα α τε ε τε ε τε ε ε ρε ρα α τε ε


τε ε ε τε τε ρι ρι ρε ε ρα α α α α τε



 ρε ρα α α α α τε ρι ρεμ ε ε ε ρι ρρε ε


 ε ρι ρε ρε ε ρε ρι ρι ρι ρε ε ρε ρε ε ε ρι




 ρρε ε ε ρι ρε ρε ε ρε ρι ρι ρι ρε ρε ρε


 ρι ρρε ρι ρι? ρι ρε ε ρι ρε ρε ε ρε ρι ρι ρι


 ρε ρε ρε ρι ρρε ρι ρι? ρι ρε ε ρι ρε ρε ε




 ρε ρι ρι ρι ρε ρε ρε ε ε ρι ρρε ε ε ρι ρε

ρε ε ρε ρι ρι ρι ρε ρε ρε ρι ρε ρε ε ρε ε ε

ρε ε ε ρι ρι ρε ρε ε ρε ρϝ ϝ ϝ ϝ ϝ ϝ τε ρι

ρεμ εις πολ λα α α α α ε ε ε ε ε τη

δε ε ε ε ε ε ε κε ε ε ε ε σπο ο ο

ο ο ο ο ο ο ο ο ο ο ο ο ο ο

τα α α α α α α α α α α α