

Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic patterns, clefs, and dynamic markings. Labels such as "Largissimo.", "Lento.", "Cresc.", and "Rit." are written above the staves. The paper shows signs of age, including yellowing and foxing.

Staff 1: *Largissimo.*

Staff 2: *Lento.*

Staff 3: *Cresc.*

Staff 4: *Rit.*

Staff 5: *Cresc.*

Staff 6: *Rit.*

Staff 7: *Cresc.*

Staff 8: *Rit.*


Staff 9: *Cresc.*

Staff 10: *Rit.*

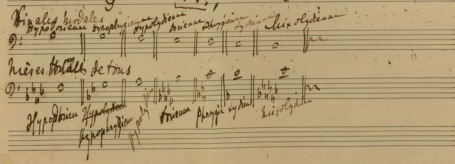
Notes des modes ^{de} sept tons : ~~les~~ finales modales.

	Hypodorique		Hypodorique
	Hypophrygienne		Hypophrygienne
	Hypodorique		Hypolydienne
	Mixolydienne		Dorique
	Lydienne		Phrygienne
	Phrygienne		Lydienne
	Dorique		Mixolydienne

Par exemple. ^{Tota tot antiqua.} ~~le~~ mode Lydien.
 Aussi ils ont appelé ^{le ton} mode Lydien, la ~~finale~~ Lydienne.
 Le mode Lydien cependant est.

Le ton Lydien !  et ainsi de suite.

Notes modales de tous



Hypodorique Hypophrygienne Phrygienne Dorique Lydienne Mixolydienne

Tetartos authentica.

Page 12
 Tetartos authentica *ou heptos* Ricala sub mi = degetos. *clausura* fusile sol = Hgia
 Ressemble au quat. ième mode latin. Sans les *clausura* stichéométriques
 il peut se comme être fusile. Dans les papadiques, sol.

Page 13
 Hésus *Thème* *Thème* *Thème* *Thème*
 L'épique originale.
 Pas 172
 Kap. lén. du. du - lu a spo - ou - xa - pa

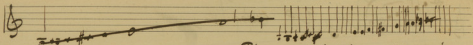
Luth. Ressemble au quat.

Flage Ressemble au quat. ton autre latin
 Ressemble au quat. ton autre latin

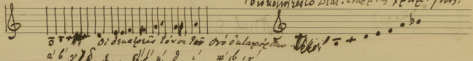
Tchap in. parle in noie la bin l'ap...
 Nipley. Tchap in.

Mape op arly ge a g u m
 Noia tri bin l'ap...
 ou Epiméda in op arly l'ap...
 Mape in op arly l'ap...

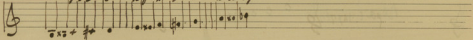
Tu appa...
 N. n. x. h.
 Nipley in gus
 N. n. x. h.



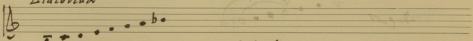
Τὸ κοινὸν εἶδος διατ. εἰσάγ. ἢ χρομ. γιν.



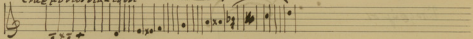
ὁ δ' ἀναγορεύει τὸν νότον οὐδ' ἀναγορεύει
α' β' γ' δ' ε' ς ζ' α' ς α' ς α' ς α' ς α'



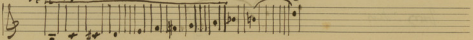
Διαζωονία



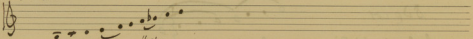
Ἐραθροὺς ἀναγορεύει. Τὸ κοινὸν εἶδος.



Χρομ. α' β' γιν εἰσαγωγή. Τὸ κοινὸν εἶδος.



Διαζωονία.



ἡ εἰς ἡ εἰς ἡ εἰς.

Νῆρα ἐπιπλάσθαι.

Μῆλας ε'

Νῆρα ἐπιπλάσθαι

Ἐνοδιεῖος

Ἐνοσεῖος

Ἐνοσεῖος

Ἐνοσεῖος

Ἐνοσεῖος ἠδ' ἰταῖα

Ἐνοσεῖος

Χριστός γεννηθείς
Ω φ χ φ υ τ σ ρ π ε ζ η θ

Κιαλ 2 1

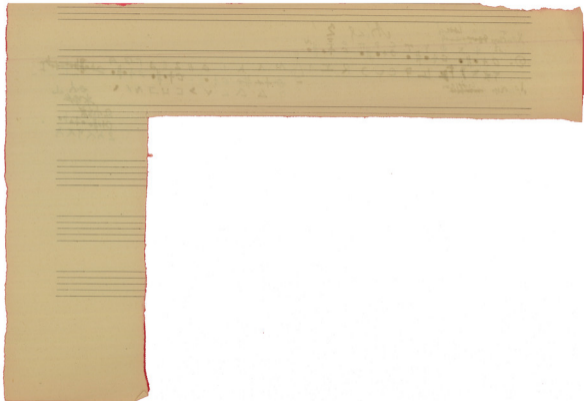
♩: ο + ο# ο σ + ο# ο σ + ο# ο ε ζ η θ
γ * γ γ φ λ 7 c u) κ κ 1

Χριστός γεννηθείς



Μ Λ Κ Ι Θ # Ζ Ε Δ Γ Β Α
ο + ο# ο σ + ο# ο σ + ο# ο σ + ο# ο
γ Δ Δ < υ > ε υ ζ η θ

ο λ λ
* γ γ
ο η κ κ
ο τ ο# ο τ ο# ο
ζ η γ γ κ λ



Ніч 2.

огами грази' ороја'а х'ооу

грази' гурлени'.

primus
secundus

~~tertius~~
secundus
plagio protus

ap[er]ta[m] ap[er]tissimam in n[on]o[rum] tu[m] d[omi]ni p[er] a[ng]e[lo]s
sp[irit]ualis
Mythica

tertius
secundus

tertius
secundus

tertius
secundus

tertius
secundus

quartus
pl. dectau

pl. tertius
septus

pl. sextus
septus

modus
mixolydianus

9

hypomixolydianus

Lydianus

9

hypolydianus

phrygianus

9

hypophrygianus

Dorianus

9

hypodorianus

tertius
modus
ionianus

9

hypodorianus

modus
aeolianus

9

hypodorianus

Για τὴν τῆς ἀποχρηστικῆς ἐκείνου τοῦ Μορῆ
ἴσως ἀναγνώστῳ ἑαυτοῦ οἷο ἴσως ἔχον ἡ ἀν

~~ἰσχυρῆ~~

Για τὴν τῆς ἀποχρηστικῆς ἐκείνου τοῦ Μορῆ
ἴσως ἀναγνώστῳ ἑαυτοῦ οἷο ἴσως ἔχον ἡ ἀν
ἰσχυρῆ

~~ἰσχυρῆ~~

Κυρ Νικήτορος ἀποχρηστικῆς
ἰσχυρῆ

ἰσχυρῆ ἀποχρηστικῆς ἐκείνου τοῦ Μορῆ
ἴσως ἀναγνώστῳ ἑαυτοῦ οἷο ἴσως ἔχον ἡ ἀν

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ἰσχυρῆ ἀποχρηστικῆς ἐκείνου τοῦ Μορῆ

My ardivin My ardivin My ardivin
 My ardivin My ardivin My ardivin
 My ardivin My ardivin My ardivin
 My ardivin My ardivin My ardivin

Kanta d'Apolytikos de l'Egypte.
 Ekhoi Antiqua

fi d - ep - de - ba - du - jo - pi - ro - ba - kl - pi - c, u - tu - ri - a - tri - ce - u - ce - de - ap - te
 ei - su - ra - tu - pe - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re
 pe - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re
 ei - su - ra - tu - pe - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re - te - re

Valladeo

Ra hana
 My ardivin ton. Man
 prolaudavomeu

note bien

#2 *Jeune Ly Dieux pour le Plagal.*

Majesté

10^o au

10^o plag

conjointe les apocryphes

et y compris de l'infinit

l'été venant de fort petit. St. com. met. g. d. i. u. n. d. i. e. s. p. r. o. f. b. o. l. e. h. o. r. u. a. l. e. t. c.

Sub.

division en 3 divisions - l'un des b. etc.

Dég.

6-5-4-

Asthète

br.

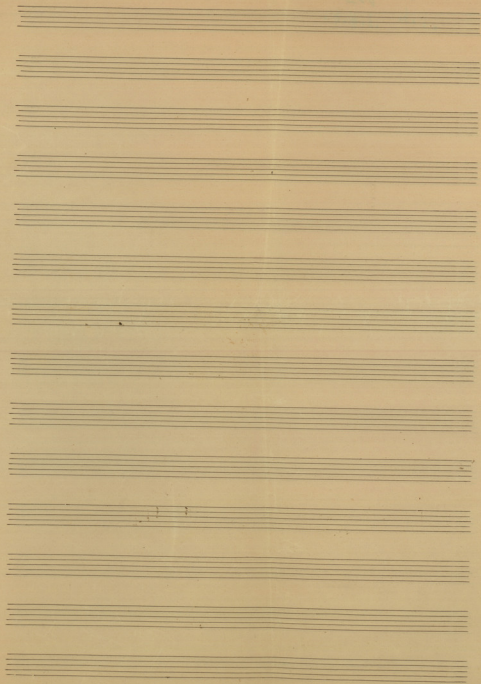
Plagal.

12

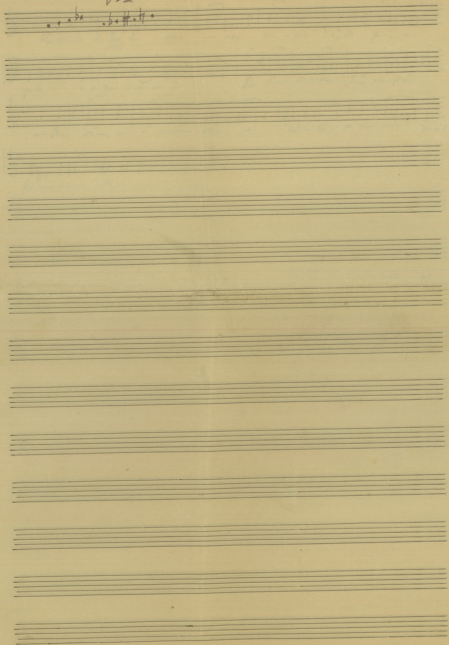
à 32 les ypaus.

Duques: Pagan. Transcrit par K. Raschupapio.

Kalemb de lu e mp. — m-xi pu u de- pe- a
pa i- u- m- a on e- m- p- m lu x- pa
m d. si- a e m- pe u- si- m- a- m
pe



152



Motet. (Vogel)

le-ra-di-um Na-mu-a le lu-g'es-a-ge ho-li-le-sa-ty-er-di-le

luc-a-ge-n-tis-qui-nu-ber-ge-bat-ur a-mo-ri-um-que-est-om-ni-um

ra-ty-ot-to-ru-m-que-est-om-ni-um-que-est-om-ni-um-que-est-om-ni-um

lu-mi-na-lia

Tantum Ergo

li-pi-ta-ri-um in sa-cti-spi-ri-tu

coe-li et ter-rae

Tantum Ergo (continued)

li-pi-ta-ri-um in sa-cti-spi-ri-tu

coe-li et ter-rae

que cum pa-tri-ter-rae-to-ge-ni-ti-vo-que-spi-ri-to-
con-si-stit-unt in sa-cti-spi-ri-tu
qui ex-pat-ri-et-ter-rae-et-ae-
re-que-pro-ceed-unt in sa-cti-spi-ri-tu
qui se-det ad dex-te-rae-pa-tris

Handwritten title or notes at the top of the page.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and contains several measures of music. The second staff has a treble clef and includes some markings that appear to be 'a.' and 'b.'. The third staff has a treble clef and contains some notes and rests. The fourth staff has a treble clef and includes some markings that appear to be 'T' and 'b.'. The fifth staff has a treble clef and includes some markings that appear to be 'b.' and '1111'. The sixth staff has a treble clef and includes some markings that appear to be 'b.' and '1111'. The seventh staff has a treble clef and includes some markings that appear to be 'b.' and '1111'. The eighth staff has a treble clef and includes some markings that appear to be 'b.' and '1111'. The ninth staff has a treble clef and includes some markings that appear to be 'b.' and '1111'. The tenth staff has a treble clef and includes some markings that appear to be 'b.' and '1111'. The score is written on aged, yellowed paper.