

Nal puzi ola Telpaxopda.

Mexico qu' ~~est~~ Conservatoire
par Messieurs. Dossier 2 pages

47 a

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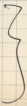
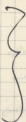
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Linke da

Linke da

Linke da

Linke da

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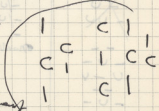
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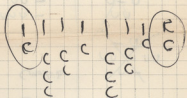
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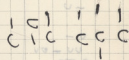
En 1952 j'ai fondé le Quatuor à cordes "HELLINIKON KUARTETO" +
 trois Saxophones pendant cinq ans. Pendant cinq années nous
 avons donné plusieurs concerts à Athènes, ^{et à} la Radio-diffusion Hellénique,
 à Athènes, à Thessaloniki et deux ou trois
 les villes importantes de la Grèce.

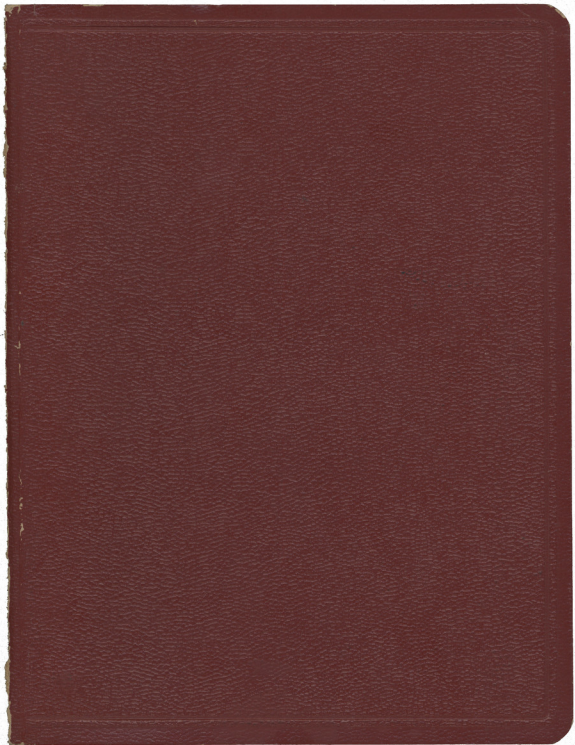


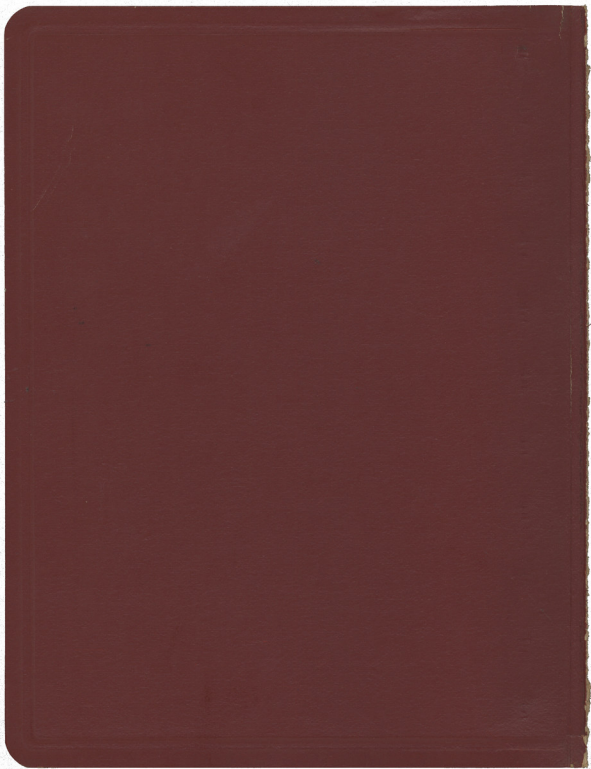
Sauf du répertoire classique nous avons
 créé plusieurs œuvres modernes et notamment
 de compositeurs grecques spécialement commandées ~~par nous-mêmes~~
~~et composées~~



la bourse d'études de perfection



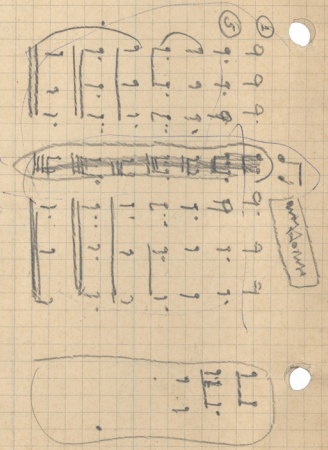




6



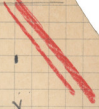
9 6 6 9



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①



Handwritten musical notation on a single staff, consisting of a sequence of notes and rests. The notes are marked with numbers 1 through 8, indicating fingerings or sequence. The notation includes eighth notes, quarter notes, and rests.

⑤

Handwritten musical notation on a single staff, continuing the sequence from the previous section. It features notes with fingerings 1 through 8 and rests, written in a similar style to the first section.

Eriv enavayyir am
 pava siru
 am poodi

3
4

3
A

Handwritten musical notation for exercise 3, part A, measures 1-6. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 1 through 6 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation for exercise 3, part A, measures 9-15. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 9 through 15 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.

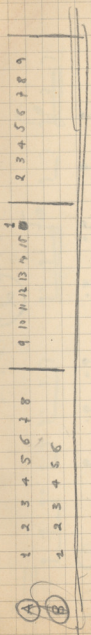
Handwritten musical notation for exercise 3, part A, measures 2-8. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 2 through 8 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation for exercise 3, part A, measures 10-15. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 10 through 15 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation for exercise 3, part A, measures 3-6. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 3 through 6 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation for exercise 3, part A, measures 11-15. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 11 through 15 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation for exercise 3, part A, measures 5-8. The notation is on a five-line staff with a treble clef. It consists of a sequence of notes and rests, with some notes beamed together. Measure numbers 5 through 8 are written below the staff. There are some markings above the staff, possibly indicating fingerings or dynamics.



(A)	1 2 3 4 5 6 7 8	9 10 11 12 13 14 15 16	17 18 19 20 21 22 23 24 25 26 27 28 29
(B)	1 2 3 4 5 6	7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	29 30 31 32 33 34 35 36 37 38

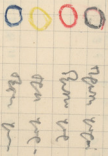
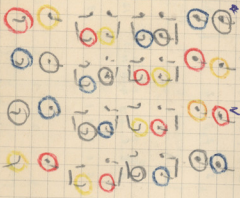
(A)	3 4 5 6 7 8 9 10	11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
(B)	1 2 3 4 5 6	7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

2

7 9 9 7

L L L L

Podal



| > 1 1 1 - | 9 - 2 2 1 7

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notation consists of a sequence of notes and rests, including a half note, a quarter note, and several eighth notes.

Handwritten musical notation on a single staff, showing a sequence of notes and rests.

Handwritten musical notation on a single staff, showing a sequence of notes and rests.

1 2 3 4 5 6 7 8

(B)

Handwritten musical notation on a single staff, showing a sequence of notes and rests. A vertical axis on the left side is labeled with numbers 1 through 15, corresponding to the notes on the staff.

(A)

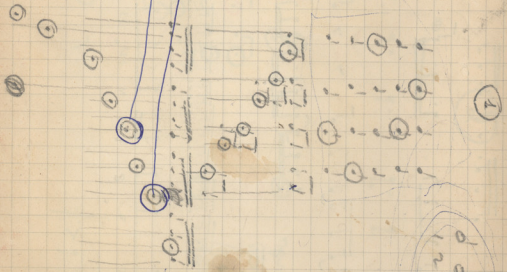
1
~~1~~
~~1~~

1 2 3 4
2 3 4 5
3 4 5
4 5

1 2
3 4
4 5 1
5 1 2

1 2 3
2 3 4
3 4 5
4 5 1
5 1 2

1 2
2 3
3 4
4 5



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50

**MODE D'EMPLOI DE
la Reliure démontable**

Amovi

Brevetée S. G. D. G.

à perforation normalisée

La Reliure étant placée bien à plat.

POUR OUVRIR :



Saisir avec la main droite l'ensemble des feuillets par le haut près du mécanisme. Tenir avec la main gauche la couverture au bas de la reliure. Tirer le bloc vers le haut, ce qui a pour effet de dégager les extrémités des broches.

POUR FERMER :



Faire la manœuvre inverse. S'assurer que toutes les extrémités des broches sont bien dans leur logement. Tenir avec la main gauche la couverture au dessus de la reliure. Saisir avec la main droite le bas de l'ensemble des feuillets près du mécanisme et tirer le bloc vers le bas. Le verrouillage correct doit se faire sans difficulté.

IMPORTANT. — Ne jamais manœuvrer en touchant directement aux anneaux.

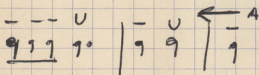
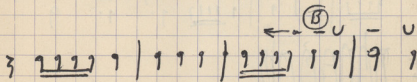
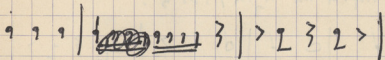
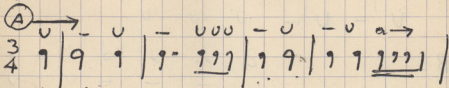


ΒΑΣΙΚΗ ΡΟΘΙΣΗ $U - U - UUU - U - U$
 ΑΝΑΣΤΡΟΦΗ ΤΩΝ $- U - U - - - U - U -$

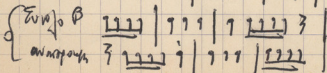
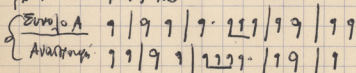
(1) 9

Δύο ροθιστικά διτάτα βγαίνουν αριστερά παρα-
 ναμι ροθισ.

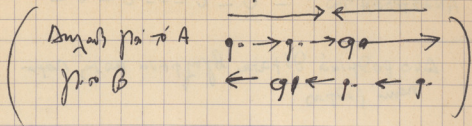
ΘΕΜΑ I :



ΔΙΑ. ~~...~~ : ~~...~~ Δύο σιρόφα
 με τις αναστροφές τους.



② Στο Κέντρο ο έμβρυς: $3 | 7 2 \quad 3 \quad 2 > | 3$

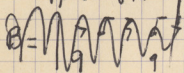
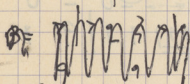


$A = \begin{array}{c} d \quad d \quad d \quad d \quad d \quad d \quad d \\ \underline{u} \quad - \quad \underline{u} \quad - \quad u \quad u \quad u \end{array}$

$B = \begin{array}{c} \quad \quad \quad d \quad d \quad d \quad d \quad d \quad d \\ \quad \quad \quad - \quad - \quad - \quad - \quad u \quad - \quad u \end{array}$

Πώς αλληλεπιδρά τα τμήματα της:

$A = \begin{array}{c} d \quad d \quad d \quad d \quad 3 \quad 7 \quad 2 \quad 3 \quad 2 > \quad 3 \\ \underline{uuu} \quad | \quad \underline{1 \quad 1 \quad 1} \quad | \quad \underline{1 \quad 1 \quad 1} \quad 1 \quad 1 \quad 9 \end{array}$



$B = \begin{array}{c} d \quad d \quad d \quad d \quad d \quad d \quad d \\ 3 \quad 7 \quad 2 \quad 3 \quad 2 > \quad 3 \quad \underline{uuu} \quad 1 \quad 1 \quad 1 \quad \underline{uuu} \end{array}$

4

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

Δημιουργία νέων ρυθμικών διατάξεων με συγχωνεύσεις των διατάξεων 1 και 2.

ΠΡΩΤΟΣ ΤΡΟΠΟΣ Μία οι διαδοχικές παρατηρήσεις της διατάξεως 1 ή της διατάξεως 2 ή και των δύο μαζί ^{από} κάθε αντίστοιχο κελίο της διατάξεως 1.

	1	2	3	4	5	6	7	
θ 1	X		X		X		X	n.n
θ 2		X		X		X		X

ΤΡΟΠΟΣ ΔΕΥΤΕΡΟΣ

Πήρνοντας α/ 2 κελία από το θ 1 και 1 κελίο από το θ 2 και εναλλάξ β/ 1 κελίο από το θ 1 και 2 κελία από το θ 2.

	1	2	3	4	5	6	7	8	9
θ 1	X	X		X		X	X	X	X
θ 2			X		X	X	επο		X

ΤΡΟΠΟΣ ΤΡΙΤΟΣ Πήρνοντας ^{κάθε} ~~ενα~~ κελίο από

τη σειρά της διατάξεως 1 αποχρησιμοποιώντας το κελίο που παρατηρήσαμε και 2 κελία από τη σειρά της διατάξεως 2 αποχρησιμοποιώντας το κελίο που παρατηρήσαμε.

θ.1 Μήτρα (α) a b c d e f g h i (β)
 θ.2 Μήτρα a b c d e f g h i

θ 1	a	b	c	d	e
θ 2		h	g	f	

(C)

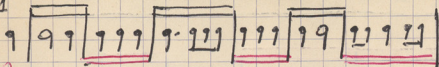
ΤΡΩΤΟ ΤΕΤΑΡΤΟ Τίς αιώνας του
τρίνου τρίτου - Αυγλή αποχρηστέ αυτον
αρχι του θ. 2 (και το 4 το 2) και
αυτο το 1/2 ον θ 1 (και το 2 αυ αρχι.)

ΜΕ ΜΟΝΗ ΔΙΑΦΟΡΑ 52 το

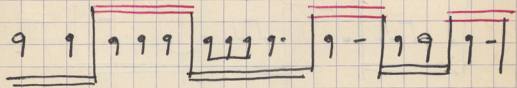
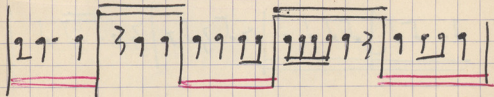
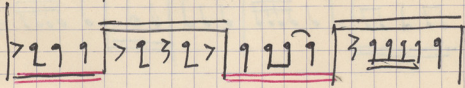
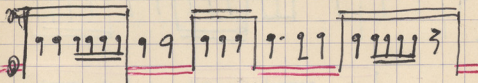
Τρίτη του θ 1 είναι αυτογραμμά
αυτο το 1/2

ПРОТЪ ПРОТЪ - РЪСНАКО ДЪМА А.

= 8.1



= 8.2



8

TRONTO DEUTERO. PUSMINKO DENVA B

81

82

Handwritten musical score for Tronto Deutero, Pusminko Denva B. The score is written on a grid background and consists of five systems of music. The first system is labeled '81' and '82'. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and bar lines. Red lines are drawn above several measures to indicate phrasing. The music is written in a single staff.

ΠΡΩΤΟΣ ΤΡΙΤΟΣ. ΡΟΥΜΙΚΟ ΘΕΜΑ C

Handwritten musical score for "ΡΟΥΜΙΚΟ ΘΕΜΑ C" on a grid background. The score is written in treble clef with a 3/4 time signature. It consists of 13 numbered measures, each with a bracket above it. Red underlines are drawn under groups of notes in several measures. The notation includes quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like '>'. The piece ends with a double bar line and a fermata.

10

Третья тетрадь. Рисунок числа 10.

91 1 14 2 13 3

82

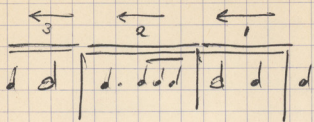
12 4 11 5 10 6 8

7 9

8 7 6 5 4 10 11 12

9 13 14

Συνίχιση
(τρῆσις ἴταρον - πρώτη στήλ D)



ΕΠΟΜΕΝΟ ΒΑΝΑ : Μεταλλική Ενάλυση -
3 ΒΑΣΙΝΑ ΤΕΤΡΑΧΟΡΔΑ, ως παρ
δίνου το χρηματικό σύνολο

1/	LA-MI-SIb-MIb	10.5.11.4
2/	SOL-DO#-DOb-FA#	8.2.1.6
3/	FA#-SI-RE-SOL#	7.12.3.9

ΒΛΕΠΕ

- α) ΠΙΝΑΚΑΣ I - Τα τέσσερα Μεταλλικά σύνολα
- β) ΠΙΝΑΚΑΣ II - Αντίστοιχο με συρμάτινα

THEORY OF THE ...

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

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BASE

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... ..

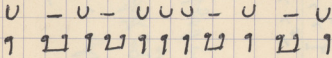
ΠΑΡΕΜΒΑΣΕΙΣ ΠΑΥΣΕΩΝ ΑΝΑΜΕΣΑ ΣΤΙΣ

ΚΑΙ ΤΗ ΕΙΝ ΔΙΔΟΝΤΙΣ ΡΩΘΙΚΩΣ ΧΙΤΑΝΟΥ.

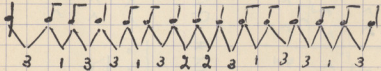
ΠΕΡΡΟΥΣ ΚΑΙ ΑΡΧΙΩΝ ΟΝ ΒΑΣΙΣ ΕΣΤΙ $U = 9$

ΚΑΙ ΟΝ $- = 9$

ΕΤΟΙ ΕΧΟΥΜΕ :



Αποφασίζουμε να παραβλέψουμε πάους οφθαλμών
 ΠΕΡΡΟΥΣ ΟΝ ΒΑΣΙΣ ΓΙΑ ΤΟΝ ΑΡΙΘΜΟ ΤΟΥ ΤΩ ΑΡΙΘΜΟΥ
 ΤΩ ΦΘΟΓΓΩ ΟΝ ΧΙΤΑΝΟΥ. Διχαρῖς. Εἶναι
 ἔχουσι δύο τίτλους δ δ παραβλέψουσι τ.χ. 2
 ὅταν ἔχουσι ἕνα τίτλον δ καὶ ἕν δ ἢ τρία
 ὅταν ἔχουσι δύο δ δ παραβλέψουσι 1



Με βάση αὐτὴν τὴν ἀριθμὸν προσαρτῶμεν τὰ ἀριθμὸν
 ἀντίστοιχα τῶν ἀριθμῶν τῶν παραβλέψουσι τῶν πάους

4	2	4	4	2	4	3	3	4	2	4	4	2	4
5	3	5	5	3	5	4	4	5	3	5	5	3	5
6	4	6	6	4	6	5	5	6	4	6	6	4	6

14

ΠΙΝΑΚΑΣ.

Α βασική τριγ. τρεσ. μνήμη πορτίς (3-4-5) πλέον

8 είνια ήχοιο $\frac{7}{8}$

①
②
③

Β. ΠΙΝΑΚΑΣ

ΑΝΤΙΣΤΙΚΤΙΚΗ ΠΑΡΑΘΕΣΗ με νταπάνου πορτίς ΠΕ ΤΡΙΑ

πορτίς Pedal.

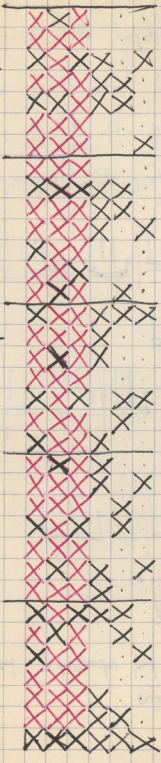
- a. $\text{♩} \text{♩} \text{♩} >>> \text{♩} \text{♩} \text{♩}$ (ΤΡΙΑ εφδο $\overset{\text{αμοιρ. αμοι}}{\text{κλιση}} \text{ αμοι} \text{ ΒΒ} \text{ αμοι} \text{ αμοι} \text{ αμοι}$)
- b. $\text{♩} >>> \text{♩} \text{♩} \text{♩} >>> \text{♩} \text{♩} \text{♩}$ (αμοι-αμοι 2 εφδο 3 4 5 6)
- c. $\text{♩} >>> \text{♩} >>> \text{♩}$ (εφδο 3 4 5 6)

⑥⑥⑥
4/5/6

PEAL

4

3	1	3	2	2	3	1	3	1	3
4	2	4	3	3	4	2	4	2	4
5	3	5	4	4	5	3	5	3	5



1/2/3

7 8
1 2 3 4 5 6

MANNA (2 MEPO)

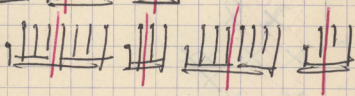
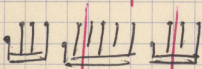
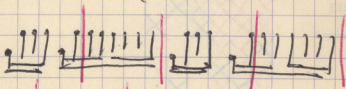
Man Vounahis to ^{with} ~~prophet~~ to TOM-TOM.

U - U - U UU - U - U

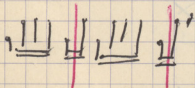
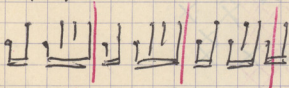
9 9 9 9 9 9-9 9 9 9 9

↑ (προσθήκη τμήσης)

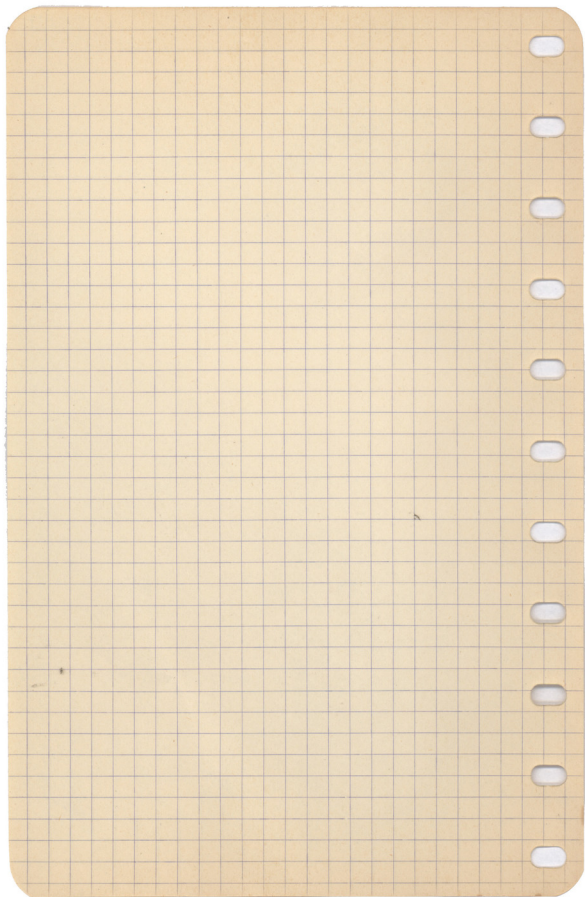
^{3/8}
TOM-TOM.

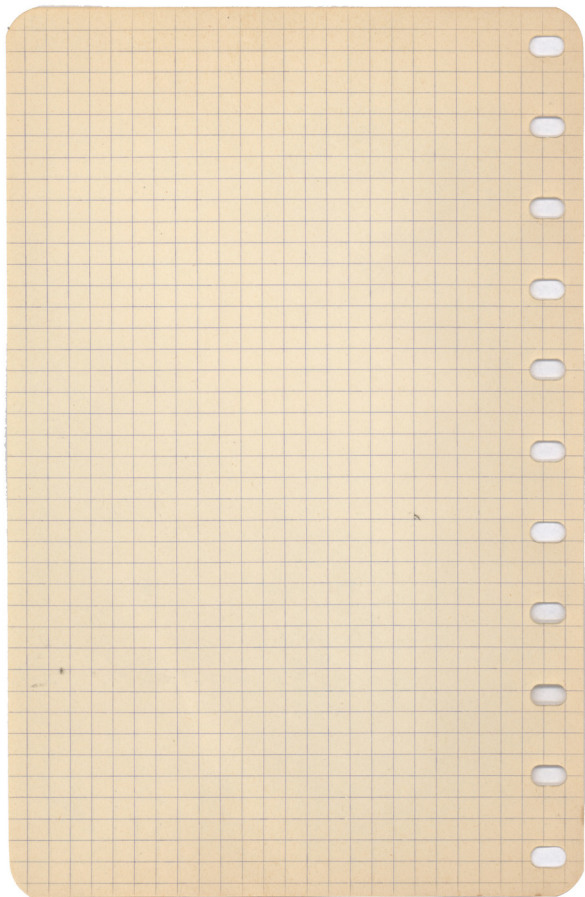


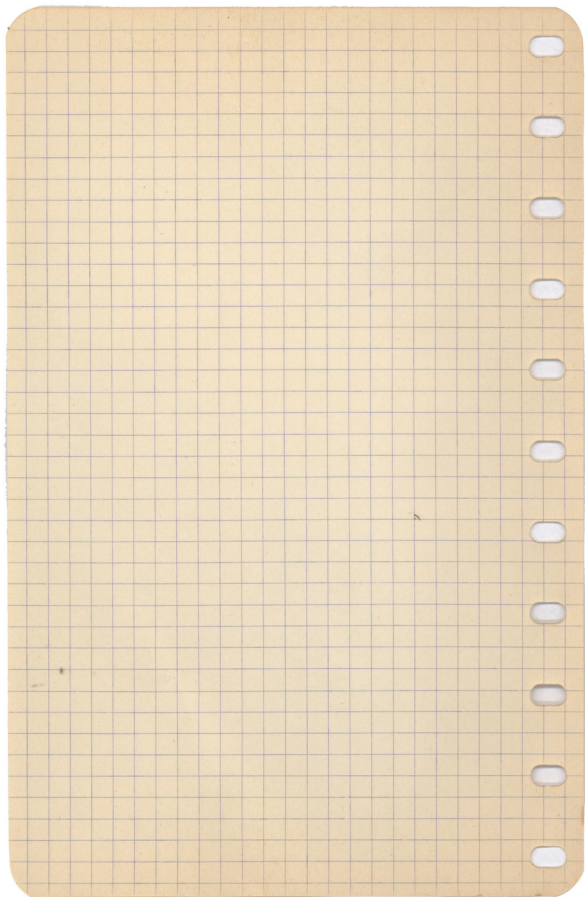
Με επιπλέον:

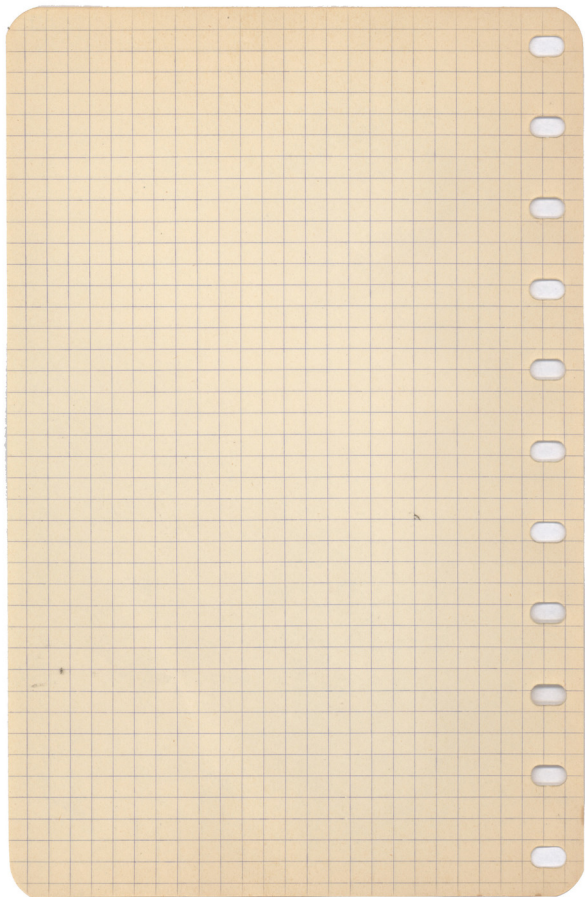


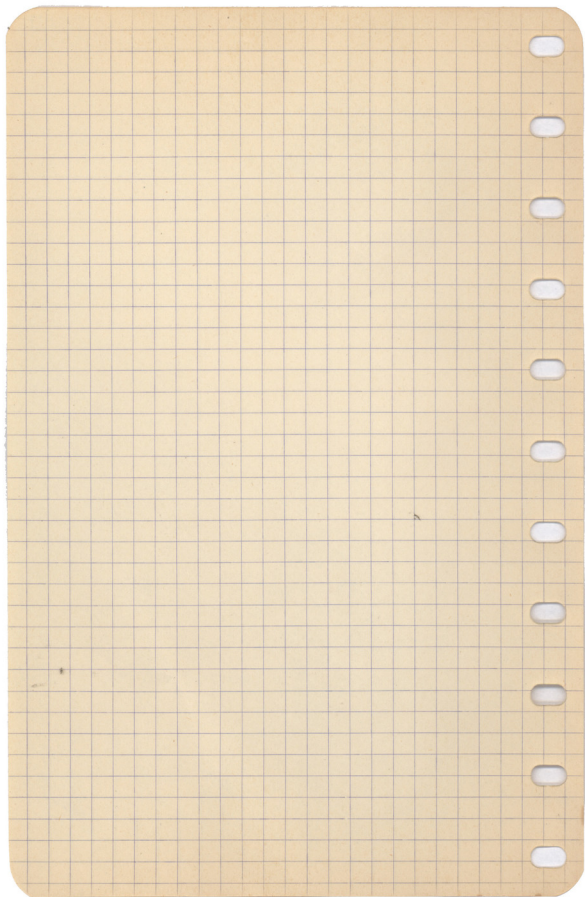
Μετα από τρία σε 3/8 της προηγούμενης μετρήσεως
επιπλέον ουσιαστικά επιπλέον

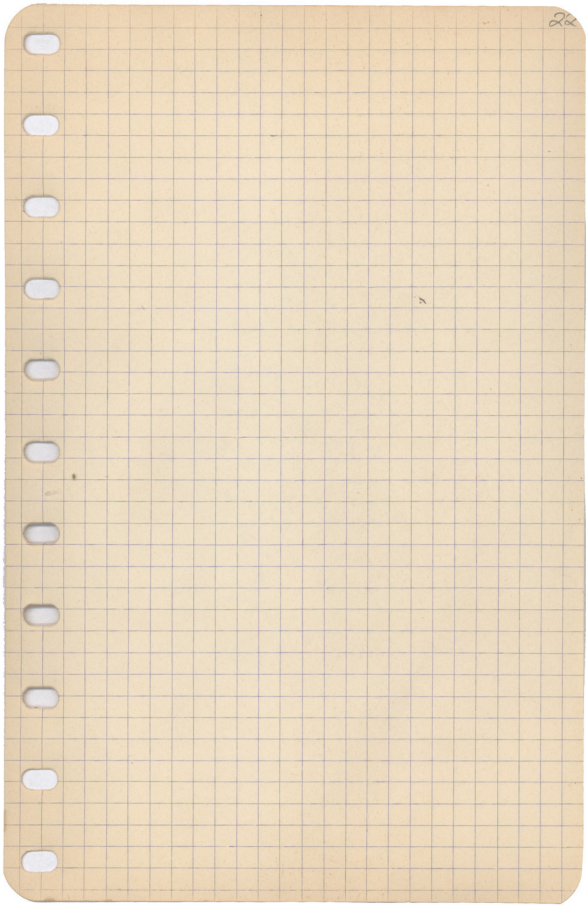


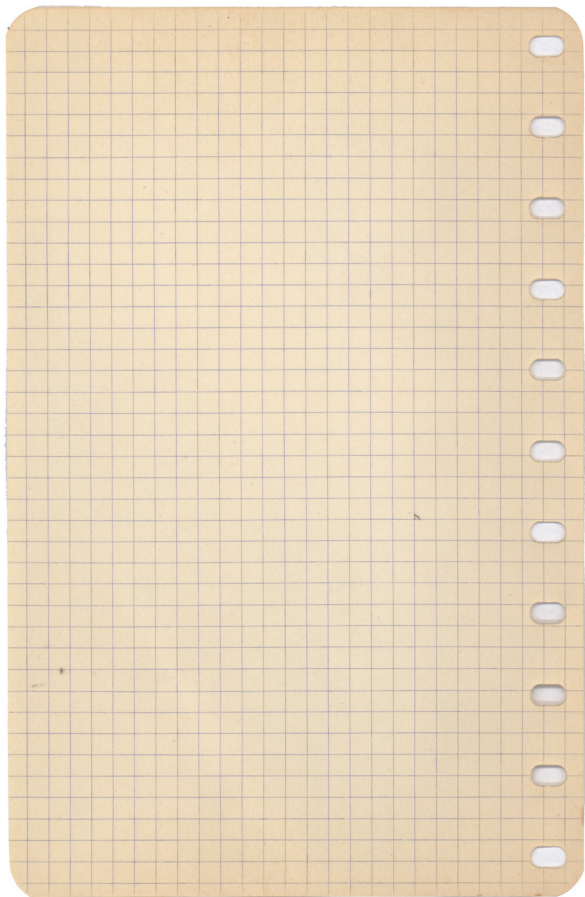












Q3





25



Les Feuilles de rechange pour ce format portent la lettre de référence

M

50 feuillets vélin blanc uni	M 70
50 — — travers	M 71
50 — — quadr. 5/5	M 75
50 — — frs et cmes	M 79
50 — Machine à écrire fort	M 80
10 feuillets papier à dessin	M 01
10 — — aquarelle	M 02
10 — — calque	M 03
10 — — millimétré	M 04
10 — bristol blanc uni	M 14
10 — — quadrillé	M 15
10 — carte gris marron, photo	M 05
10 pochettes transp. Vinyle	M 41

CLASSEMENT-INDEXAGE

10 fts carte lustrée nuances ass. au format des feuil.	M 08
10 — carte bulle dépassant les feuillets	M 06
10 — carte bulle dépassant les feuillets, 10 touches	M 07
10 — carte bulle teintées ass. indexés 10 touches	M 10
16 — carte bulle index. alph.	M 20



Les Reliures **AMOV** existent dans les formats suivants :

17×11 à la française	format	K
21×13 ⁵	—	M
22×17	—	N
27×21	—	S
31×23 ⁵	—	U
21×27 à l'italienne	—	SI
23 ⁵ ×31	—	UI