





Développements mélodiques

(6)

Il s'agit du développement mélodique défini analytiquement au chapitre précédent chapitre (p. 18-20)  
 Il est basé sur le tétracorde du type (A) [1-2-3-4] et utilise le mode harmonique. Nous aurons que les notes qui de ces ces ces tétracordes ~~forment~~ forment avec le tétracorde [1-2-3-4] dans le sens 4-3-2-1.

(7)

Harmonie le tétracorde pour ces deux derniers en accord à quatre voix.

Développements mélodiques

CHANT ET ACCOMPAGNEMENT

2 1 3 4

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

(b) le tétracorde ~~forme~~ forme un accord  $\rightarrow$  on le développe comme un ligne mélodique dans le même sens de transformation (1-2-3-4)

vous avez dans cette forme dans trois différents directions.

après même D'abord resté calmement

510 m

510 ①

510 ②

510 ③

510 ④

510 ⑤

510 ⑥

510 ⑦

510 ⑧

510 ⑨

510 ⑩

510 ⑪

510 ⑫

510 ⑬

510 ⑭

510 ⑮

510 ⑯

510 ⑰

510 ⑱

510 ⑲

510 ⑳

510 ㉑

510 ㉒

510 ㉓

510 ㉔

510 ㉕

510 ㉖

510 ㉗

510 ㉘

510 ㉙

510 ㉚

510 ㉛

510 ㉜

510 ㉝

510 ㉞

510 ㉟

510 ㊱

510 ㊲

510 ㊳

510 ㊴

510 ㊵

510 ㊶

510 ㊷

510 ㊸

510 ㊹

510 ㊺

510 ㊻

510 ㊼

510 ㊽

510 ㊾

510 ㊿

510 1

510 2

510 3

510 4

510 5

510 6

510 7

510 8

510 9

510 10

510 11

510 12

510 13

510 14

510 15

510 16

510 17

510 18

510 19

510 20

510 21

510 22

510 23

510 24

510 25

510 26

510 27

510 28

510 29

510 30

510 31

510 32

510 33

510 34

510 35

510 36

510 37

510 38

510 39

510 40

510 41

510 42

510 43

510 44

510 45

510 46

510 47

510 48

510 49

510 50

510 51

510 52

510 53

510 54

510 55

510 56

510 57

510 58

510 59

510 60

510 61

510 62

510 63

510 64

510 65

510 66

510 67

510 68

510 69

510 70

510 71

510 72

510 73

510 74

510 75

510 76

510 77

510 78

510 79

510 80

510 81

510 82

510 83

510 84

510 85

510 86

510 87

510 88

510 89

510 90

510 91

510 92

510 93

510 94

510 95

510 96

510 97

510 98

510 99

510 100

11 CHANT ET BASS (ACCOMPAGNEMENT) [copie de page 40-42]

441

Trio

Piano

442 443 444 445

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

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

12 Figure harmonique

445

446 447 448 449 450 451

Voici un premier exemple de la façon d'expliquer et d'analyser les tournures harmoniques - plus de continuer on se superposera entre les tournures. Pour l'analyse il faut d'abord séparer les voix.

446 447 448 449 450 451

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

Voix

1

2

3

4

5

6

7

8

9

10

Tout de voix

PAR DE DEUX (Suite)

13. Écriture Correspondante ~~à deux voix, des notes~~ [2 tetramés, 1 tetra-] [séquences de notes]

Musical notation for 'Écriture Correspondante' showing two staves with notes and red arrows indicating correspondences between them.

Non coupures: Trois lignes des tétramères (Type A [1-2-1]) sans finelles (séquences)  
Une ligne restreinte (note terminée) restreinte

Musical notation for 'Non coupures' showing three staves with notes and red arrows, with a diagram below showing a sequence of notes.

14. Série des tétramères en colonne verticale

Complex musical notation for 'Série des tétramères en colonne verticale' featuring multiple staves, notes, and red annotations.

Indicateur des nouveaux types de tetrades ..

Nous avons vu que le prototype ~~est~~ qui domine en four pairs et a pas de pair ~~genre~~ mineurs et de 2-2-1



En caractere a cause de deux demiers, ~~ceux~~ ou ~~plus~~ mineurs. En fait on a vu rencontrer deux autres types de tetrades ..

D'abord le 3-1-3

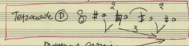


et le renversement du premier. 2-1-2 G4 B4 A4 G4

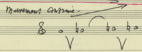
Le sens harmonique du second est ~~moins~~ mineurs, donc le premier a cause de deux tiers mineurs, tandis que le 3-1-3 n'en a pas, mais ~~les~~ mineurs.

[ Il faut préciser ici que nous ne parlons pas, nous employons les termes (niveau et majan) pour nous faire plus facilement comprendre, le plus simple, d'un thème ~~qui~~ nous paraît ~~être~~ harmonique ]

Pour la suite ~~est~~ nous de voir ~~est~~ et plus précisement au le même ~~est~~ (Plus mine) ~~est~~ harmonique ~~est~~ que nous avons introduit ~~est~~ autres types de tetrades avec un caractère nettement majan accompagné du tetrade ~~est~~ que



soit 2-3-2 [ la tetrade ~~est~~ ~~est~~ soit 2-1-2



15

Plus mine 1

Tetrade 1: G4, A4, B4, G4

Tetrade 2: G4, A4, B4, G4

Tetrade 3: G4, A4, B4, G4

Tetrade 4: G4, A4, B4, G4

Tetrade 5: G4, A4, B4, G4

Conclusion :

La sonnerie ~~est~~ la symétrie ~~est~~ de la construction. ~~est~~ commence avec un tetrade D qui succède deux tetrades C et finisse avec un tetrade C qui précède deux tetrades D

Le dernier tetrade C [ 2-3-2 ] (niveau 4<sup>er</sup>) ~~est~~ apparaît sous la forme d'un accord qui se continue d'allier d'accompagner tout a long de deux phrases, même dans un accompagnement



17) ~~Super~~ groups delays (type A)

Analysis to famous groups: (mainly 415-416)

1



415

416

Mode

2) (416-417)



416

Mode

3) (417-418-419)



417

418

419

Mode

4) (500-502)



500

Mode



11) Etendue contrapunctique (54 - 511) Type (A)

Ce passage n'est qu'un contrepoint avec trois lignes mélodiques faites par l'écriture de la technique (A)...

Le doublet

① 8

② 8

③ 8

① 8

② 8

③ 8

12) Le geste mélodique. Voici enfin les trois derniers moments du feu de danse

Opéra Street

511 1 2 4 3

2 ba ba ba

ca ba ba ba ba ba ba

511 1 2 4 3

2 ba ba ba

ca ba ba ba ba ba ba

511 1 2 4 3

2 ba ba ba

ca ba ba ba ba ba ba

# BRANLE DOUBLE

Annotasi pada angka : Baris pada A (330-335) B (332-334) C (335-338) dan F (339-340)

- 1) Melainkan cara ini agar dapat diingat di lapangan (Cukup) dan A paling banyak di pada lapangan seperti di A foto.
- 2) Cara ini penempatan angka-angkanya di nomor 1. (Maka A dan F)
- 3) Melainkan cara (cara ini di tulis di bawah ini) di lapangan. (Cara di pada gambar)

**TRIO (2)**  
BUNYIAN CARA

gitar A:

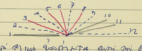
gitar B:

Timpani:

di atas ini bisa jadi juga di tulis sebagai berikut. Namun jika lapangan ini angka-angkanya di atasnya juga di tulisnya (misal: 1-2-3-4-5-6-7-8-9-10-11-12).  
 Cara ini penempatan angka-angkanya di nomor 1. (Maka A dan F)  
 Melainkan cara (cara ini di tulis di bawah ini) di lapangan. (Cara di pada gambar)

Angka-angka di grup A (—) [FA - RE - MI - SOL]  
 angka-angka di grup B (---) [REP - SOL - SI - DO - FA]  
 dan di grup C (---) [LA - SI - DO]

juga bisa di tulis sebagai berikut dan di lapangan di lapangan ini.



**TRIO (2) TETRAPOPSA (TRIO A)**

**MELODI A (330-331)**

TRIO:

CARA:

TRIO (2) CARA:

CARA:

TRIO (2) CARA:

TRIO (2) CARA:

ini, penempatan angka-angkanya di atasnya juga di tulisnya (misal: 1-2-3-4-5-6-7-8-9-10-11-12).





FOUR TRIS

Handwritten musical score for 'FOUR TRIS'. It features two systems of staves. The first system has two staves labeled 'Ligne 1' and 'Ligne 2'. The second system has two staves labeled 'Ligne 3' and 'Ligne 4'. The notation includes notes, rests, and various markings such as 'A', 'B', and 'C'. There are also some scribbles and corrections in the second system.

SORTIES DES ESPACES DANS LES TRANSFORMATIONS

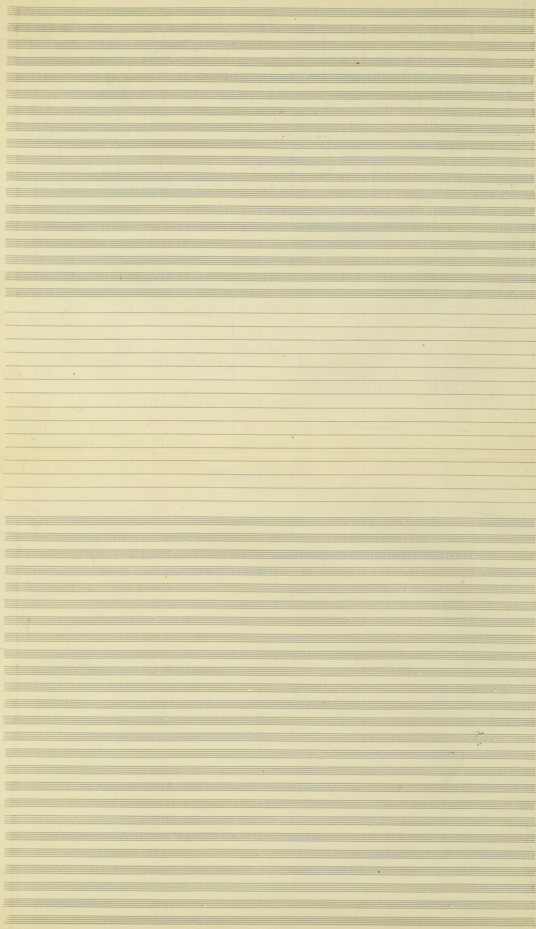
Handwritten notes and diagrams illustrating transformations between notes. The notes are arranged in a sequence: D, R, A, S, A, C, D, S, G, F, A, C, G, A, E, I.

Key transformations shown include:

- Sol - Lab - Sib - Do
- Do - Ré - Mi - Fa
- RE - MI - FA - SOL
- FA - SOL - LAB - SI
- LAB - SI - DO
- DO - SI - LAB - SOL
- SUB - DO - RE - MI
- MI - MI - RE - DO
- LAB - LAB - SUB - FA
- FA - SUB - LAB - LAB
- SUB - LAB - SI - DO
- SOL - LAB - SI - DO
- SOL - LAB - SI - DO
- SI - DO - RE - REB
- REB - REB - DO - SI
- LAB - SI - DO - REB
- FA - SOL - LAB - LAB
- SOL - SUB - MI - MI
- MI - FA - SOL - LAB
- SIL - LAB - SI - DO
- REB - DO - SI - LAB
- SI - LA - SOL - SUB
- SUB - FA - MI - RE
- SOL - LAB - SI - DO
- LA - SI - DO - REB
- DO - RE - MI - FA
- RE - MI - FA - SOL









MINAKES

(Bijoy Aayan)

1 KERALA TANTANAPADAM

SEIPA (A)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

SEIPA (B)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

SEIPA (C)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

SEIPA (D)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

SEIPA (E)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

2 SEIPA

(A) TANTANAPADAM

(B) TANTANAPADAM

SEIPA (A)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

SEIPA (B)  $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

SEIPA (A) TANTANAPADAM

SEIPA (B) TANTANAPADAM

SEIPA (C) TANTANAPADAM

SEIPA (D) TANTANAPADAM

SEIPA (E) TANTANAPADAM

3 APNITKONKHA KATATHEVA

(A) Sol# LA# D# F#

(B) FA SOL Sib DO DO Sib SOL FA

(C) DO Sib SOL FA

(D) DO# SI# SOL# FA#

(E) Sol# DO# RE# DO# Sol# FA#

4 TANTANAPADAM SEIPA IN THE DASHARATHA XENON ANANTHATHI ANANTHATHI KAI THE GREEK NOTES

(A) Sol# LA#

(A) Sol# LA# DO# RE#

(B) FA SOL Sib DO DO Sib SOL FA

(C) DO Sib SOL FA







Branché Gay.

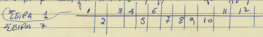
ANAVEN I

Το πρώτο πρόβλημα που αντιμετωπίζουμε είναι η διαμόρφωση των 2 βασικών τριχοειδών και της αντανάκλασης τους. Το δεύτερο πρόβλημα: Το τριχοειδές A [1-2-1] και οι αντανάκλασές του (B) [2-1-2] και οι αντανάκλασές του (C) [3-2-3]. Το τριχοειδές Γ [2-3-2] και οι αντανάκλασές του (D) [3-2-3].

Σημείο	Εξίσωση	1-2-1	2-1-2	3-2-3	3-2-3
1					
2					
3					
4					
5					
6					
7					

Αντανάκλαση

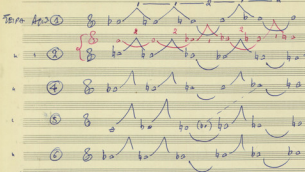
1. Η διαμόρφωση 1 και η από 7 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο.



2. Η διαμόρφωση 6 και η από 6 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο.

ANAVEN II

Μία βάρη τα ελαστικά [τρίοι A] [1-1-2-1-2]



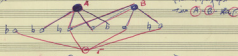
Είδη 4α

1. Η διαμόρφωση 1 και η από 7 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 6 και η από 6 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 2 και η από 2 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 3 και η από 3 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 4 και η από 4 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 5 και η από 5 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο.

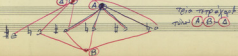
(αρχή)

Εάν 4 βάρη είναι τα ελαστικά (κάθε παύση βάρη) τα ελαστικά είναι τα πρώτα βάρη (38) που τα ελαστικά είναι τα ελαστικά. Η διαμόρφωση 1 και η από 7 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 6 και η από 6 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 2 και η από 2 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 3 και η από 3 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 4 και η από 4 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 5 και η από 5 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο.

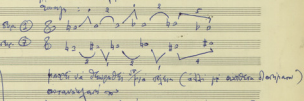
Το τριχοειδές A [1-2-1-2-1-2]



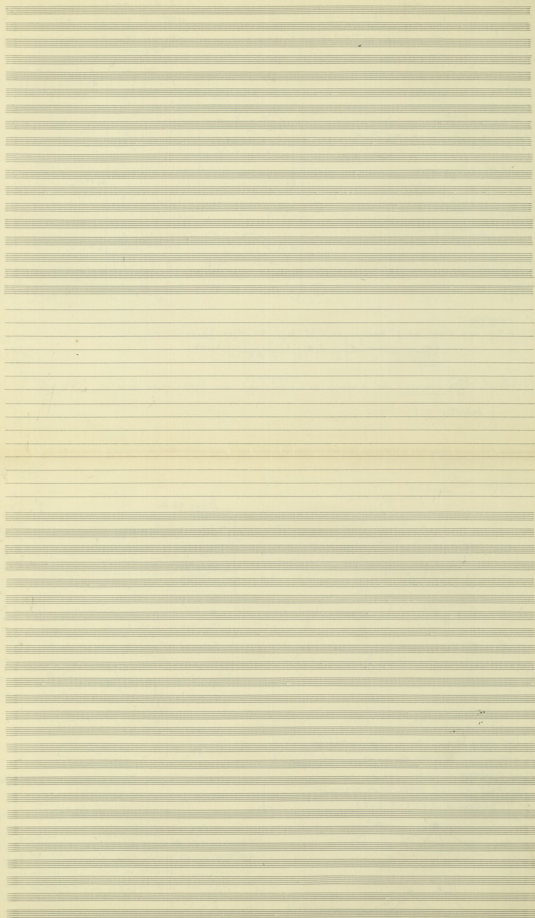
Το τριχοειδές B [3-2-1-1-1-1]

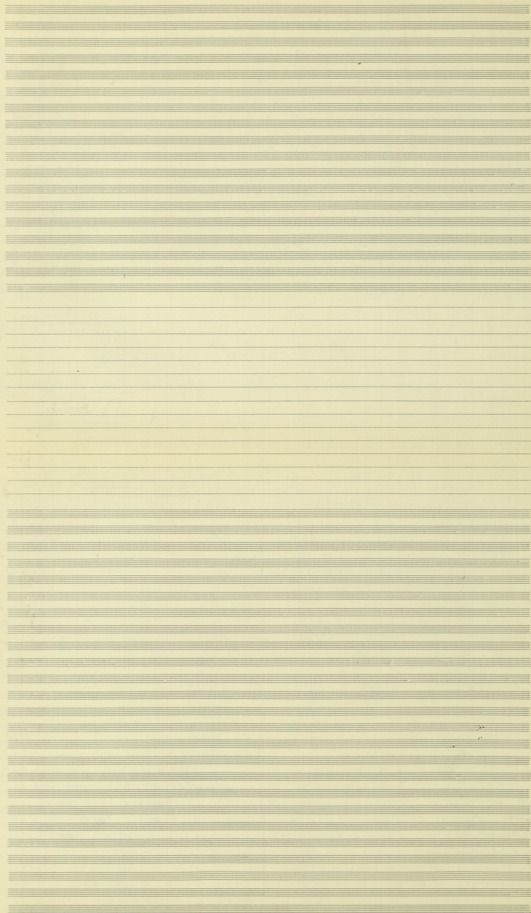


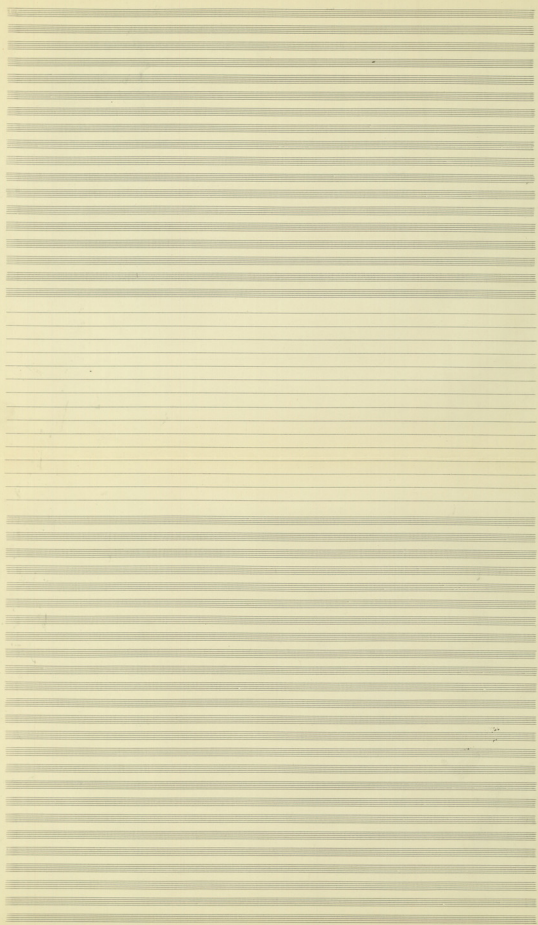
Είδη 2α



1. Η διαμόρφωση 1 και η από 7 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 6 και η από 6 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 2 και η από 2 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 3 και η από 3 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 4 και η από 4 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο. Η διαμόρφωση 5 και η από 5 αντανάκλαση και ιδία παύση για τριχοειδές κίτρινο.









ΠΙΝΑΚΑΣ Ι

PARIS '50-59

ΠΡΩΤΗ ΣΥΝΘΕΣΗ

①

Π. 2. 30

③

ΒΑΣΙΚΑ ΤΕΤΡΑΧΟΡΑ 10 5 4 3 2 1 6 7 12 3 1

ΠΡΩΤΗ ΣΥΝΘΕΣΗ

④

ΠΡΩΤΗ ΣΥΝΘΕΣΗ

③

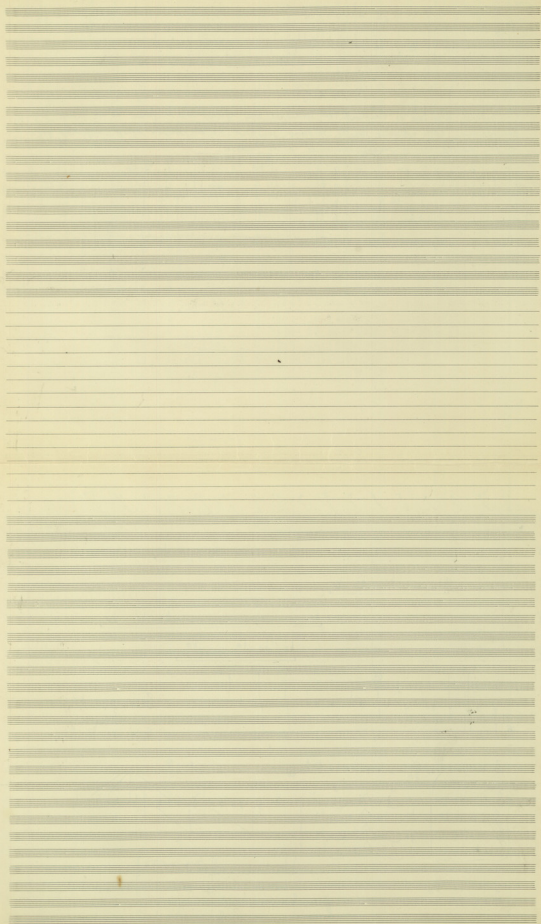
②

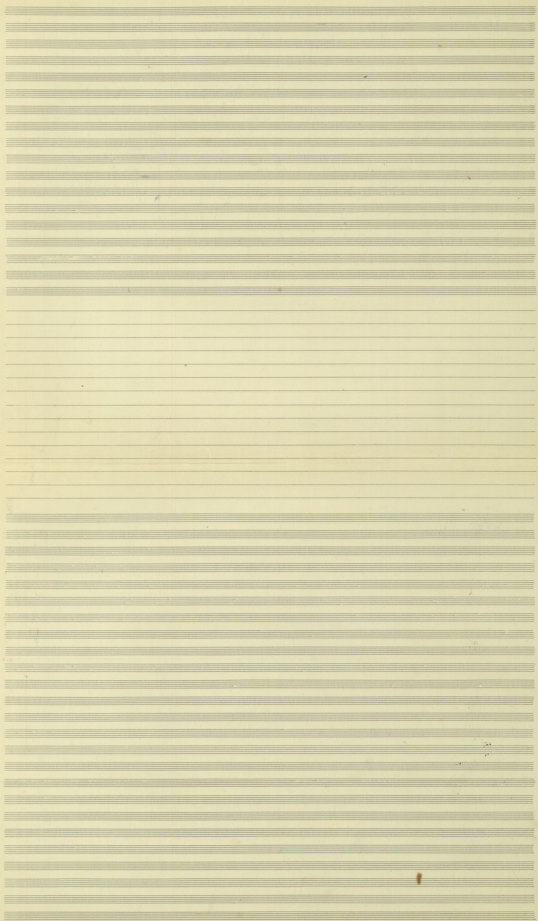
Handwritten musical notation on a four-staff system. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a tenor clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and phrasing slurs.

Handwritten musical notation on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and phrasing slurs.

L'expression d'une série de trémolos de ténacité vous apparaît sous la forme d'une série d'opérations d'écriture. Cette opération s'appelle *trémolo*, par analogie à la façon dont les trémolos font un temps et non conduit dans un sens, sans cesse, à un *impasse*.

B = a to  
 B = ba to ba to





E  $\begin{matrix} 3 \\ \sqrt{\quad} \end{matrix}$   $\begin{matrix} 2 \\ \sqrt{\quad} \end{matrix}$   $\begin{matrix} 3 \\ \sqrt{\quad} \end{matrix}$

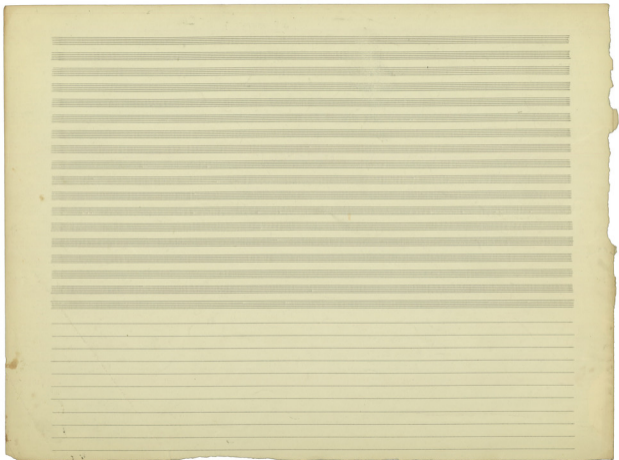
- Ⓐ 1 - 2 - 1
- Ⓑ 2 - 1 - 2
- Ⓒ 3 - 1 - 3
- Ⓓ 2 - 3 - 2

bo bo bo bo

- Ⓐ 1 - 2 - 1
- Ⓑ 2 - 1 - 2
- Ⓒ 3 - 1 - 3
- Ⓓ 2 - 3 - 2
- Ⓔ 3 - 2 - 3

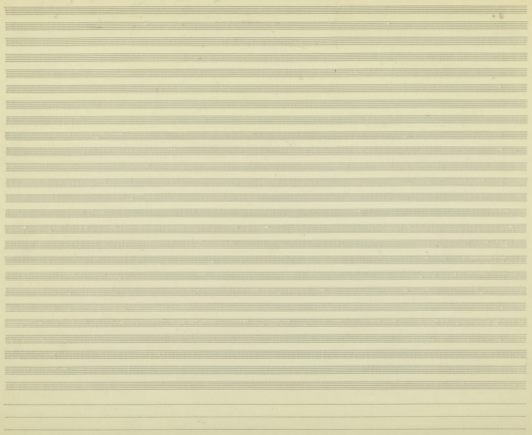
bo bo a bo #o

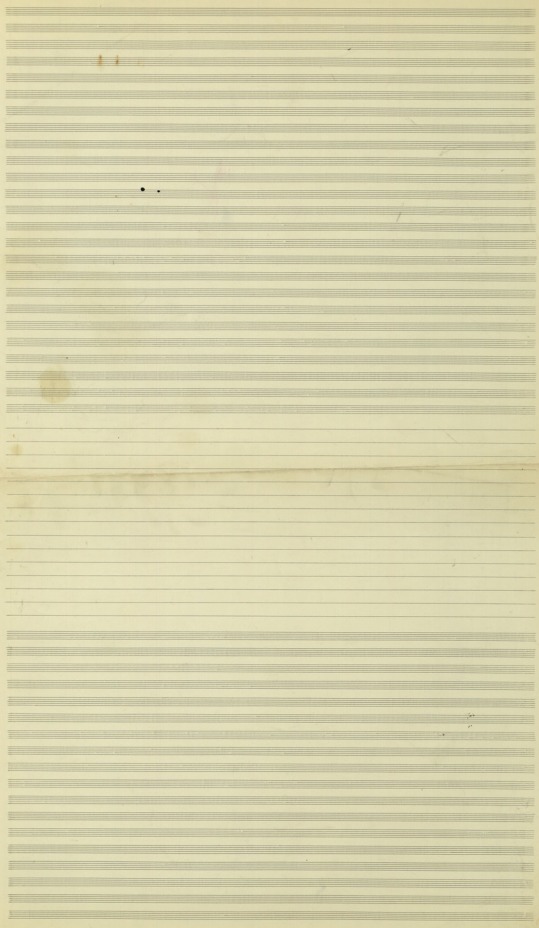


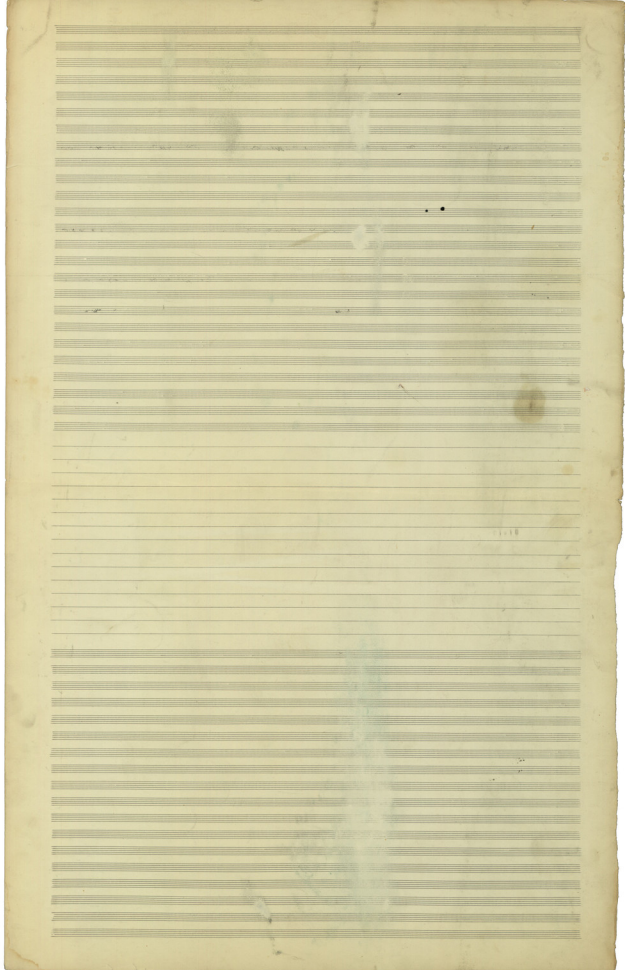










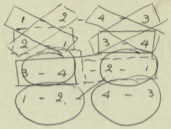


- (a) 1 - 2 - 4 - 3
- (b) ~~1 - 2 - 4 - 3~~
- (c) 

2 - 1	3 - 4
-------	-------
- (d) 

3 - 4	- 2 - 1
-------	---------
- (e) 

1 - 2	- 4 - 3
-------	---------



- (a) = 1 - 2 - 4 - 3
- (b) = 

3 - 4 - 2	1
-----------	---

*sa occurrence*

- (c) = 1 - 2 - 4 - 3
- (d) = 

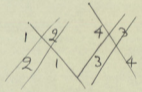
2 1	- 3 - 4
-----	---------

*occurrences for groups of desc. -*

- (e) = 1 - 2 - 4 - 3
- (f) = 

1 2	- 4 - 3
-----	---------

*le même*



les 2 nappées Apertoria sur  
 les 2 nappes

Engl. Art 51.

Car a fire: 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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044 1045 1046 1047 1048 1049 1050 1051 1052 1053 1054 1055 1056 1057 1058 1059 1060 1061 1062 1063 1064 1065 1066 1067 1068 1069 1070 1071 1072 1073 1074 1075 1076 1077 1078 1079 1080 1081 1082 1083 1084 1085 1086 1087 1088 1089 1090 1091 1092 1093 1094 1095 1096 1097 1098 1099 1100 1101 1102 1103 1104 1105 1106 1107 1108 1109 1110 1111 1112 1113 1114 1115 1116 1117 1118 1119 1120 1121 1122 1123 1124 1125 1126 1127 1128 1129 1130 1131 1132 1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146 1147 1148 1149 1150 1151 1152 1153 1154 1155 1156 1157 1158 1159 1160 1161 1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180 1181 1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192 1193 1194 1195 1196 1197 1198 1199 1200 1201 1202 1203 1204 1205 1206 1207 1208 1209 1210 1211 1212 1213 1214 1215 1216 1217 1218 1219 1220 1221 1222 1223 1224 1225 1226 1227 1228 1229 1230 1231 1232 1233 1234 1235 1236 1237 1238 1239 1240 1241 1242 1243 1244 1245 1246 1247 1248 1249 1250 1251 1252 1253 1254 1255 1256 1257 1258 1259 1260 1261 1262 1263 1264 1265 1266 1267 1268 1269 1270 1271 1272 1273 1274 1275 1276 1277 1278 1279 1280 1281 1282 1283 1284 1285 1286 1287 1288 1289 1290 1291 1292 1293 1294 1295 1296 1297 1298 1299 1300 1301 1302 1303 1304 1305 1306 1307 1308 1309 1310 1311 1312 1313 1314 1315 1316 1317 1318 1319 1320 1321 1322 1323 1324 1325 1326 1327 1328 1329 1330 1331 1332 1333 1334 1335 1336 1337 133

Four Duo

Handwritten musical notation on a staff, featuring a sequence of notes:  $g, a, b, b, a, g, g, a, b, b, b, a, g, a, b, b, a, b, b, b, a, g$ .

Handwritten musical notation on a staff:  $g, a, g, a, g, a, b, a, g, a, g$ .

Handwritten musical notation on a staff with red annotations. Red lines connect notes across the staff, and red numbers (1, 2, 3, 4) are written below the notes. The notes are:  $g, a, b, b, a, g, g, a, b, b, b, a, g, a, b, b, a, b, b, b, a, g$ .

Handwritten numbers and symbols:

- 4213
- 2134
- 1243
- 2134
- 2134
- 43
- 2431

More

Handwritten musical notation on a staff with arrows indicating connections between notes. The notes are:  $g, a, g, a, g, a, b, a, g, a, g, a, b, b, b, a, g, a, b, b, a, b, b, b, a, g, a, b, b, a, b, b, b, a, g$ .

Handwritten numbers and symbols:

- 4213
- 2134
- 1243
- 2134
- A
- B
- C
- 1342

13 4 2

Handwritten musical notation on a staff with circled notes and red numbers. The notes are:  $g, a, g, a, g, a, b, a, g, a, g, a, b, b, b, a, g, a, b, b, a, b, b, b, a, g, a, b, b, a, b, b, b, a, g$ .

More 529

Handwritten numbers and symbols:

- 1342
- 2421
- 43
- 3421
- 4312
- 2421
- 4312
- 3124

To C to do for D

Phonetic

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba

1 2 3 4	v
2 1 4 3	v
2 1 3 4	v
2 1 4 3	v
4 3 2 1	v
3 4 2 1	v
4 3 1 2	v
3 4 1 2	v
3 4 3 1	v

Phonetic	Hexiku	
ba ba ba ba	ba ba ba ba	1 2 3 4
ba ba ba ba	ba ba ba ba	1 2 4 3
ba ba ba ba	ba ba ba ba	2 1 3 4
ba ba ba ba	ba ba ba ba	—
ba ba ba ba	ba ba ba ba	2 4 3 1
ba ba ba ba	ba ba ba ba	3 4 2 1
ba ba ba ba	ba ba ba ba	—
ba ba ba ba	ba ba ba ba	—
ba ba ba ba	ba ba ba ba	—



Brouche Double

Handwritten musical notation on a single staff, including rhythmic markings like "4", "2", and "1" above notes.

Handwritten musical notation on a single staff, starting with a double bar line and a multi-measure rest marked with the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Handwritten musical notation on a single staff with rhythmic markings like "4", "2", "1" above notes.

Handwritten musical notation on a single staff with rhythmic markings like "1", "2", "3", "4" above notes.

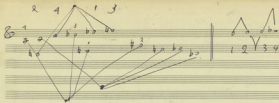
Handwritten musical notation on a single staff, including a treble clef and rhythmic markings.

Handwritten musical notation on a single staff with rhythmic markings like "1/2", "1", "3/2" below notes.

Handwritten musical notation on a single staff with rhythmic markings like "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12" above notes.

Handwritten musical notation on a single staff, including a treble clef and rhythmic markings.

Handwritten musical notation on a single staff with rhythmic markings like "1", "2", "3", "4" above notes.



3124    2413    2413  
 4312    4312    3124  
 3124    3124    4312

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

a p a t a b  
 # a b a b  
 o p a b a  
 # a o p a b  
 a o a b a  
 - a p a b a  
 # a o a b a  
 a b a b a  
 # a o a b  
 - a b a b a  
 # a o a b

$24 \times 12 = [288]$

o b a b a b a  
 a b a b a b a  
 a b a b a b a

a b a b a  
 b a b a b a  
 b a b a b a

2 1 2 1 2

a	a	b a	b a	b a	[2 a]
b a	b a	b a	b a	b a	[2 a]

a b a b a

Tu pars / au printemps / mon fils mon bon...  
 Ma douce printemps ~~est~~ que retour n'y pas...

Tu pars au printemps mon fils, mon amié  
 Ma doux printemps, que ~~est~~ ~~en~~ sans pas de retour ne retourneras pas.

You are going in the spring my son, my dearest.  
 My ~~subject~~ spring who is not coming again.

RECURRENCE

Original

1 2 3 4 5 6 7 8 9 10 11 12

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

II PRECIS MOTUS

Rec

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

ORIGINAL

1 2 3 4 5 6 7 8 9 10 11 12

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

o b a b a b a b a b a b a b a b a b a

Ma dernière lettre transformée sera-elle mise dans la liste aux lettres quand j'ai la 16<sup>ème</sup> comme je suppose de constater que j'ai bien ~~transformé~~ transformé ce que me ches transformé que j'ai bien ~~transformé~~ transformé certains des os analyse dans la N 2 (Singe Aquile) ~~transformé~~ appartenant dans une fois d'adecapthipa bien ordonnée.

D'allas et finissons ma analyse pour voir qu'il s'agit de la même seule procures os singlément.

Je suis donc décidé pour cette exploration pour voir qu'il fallais si j'étais plus sage de le garder pour moi-même pour ce pas ce ami cette semaines de 4 de faire avec eux ce possible que je le puisse prouver.

Neanmoins, mon analyse tetravalentique est toujours valable ce qui prouve mes analyses que Recurrence desorbelle et <sup>de</sup> tetravalentique pour se confondre si la soup originale est faite de deux types de tetravalentiques [ ] avec s'écrit le os de pas de dans des Aps os le os prouve des singe aquile &

Je suis sûr que les transformés de la série originale par conséquent (recurrence = Recurrence = Recurrence = Recurrence) son transformé également le système nouveau de ces tetravalentiques ce qui n'a pas la fausse impression que j'ai la présence de ~~transformé~~ transformé de la série pour l'analyse de l'Acce os de mon propre tetravalentique.





① to to a a | to to to to | to to a a |  
 ② to to to to | a a to to | to to a a |  
 ③ a to to to | a a to to | to to a a |  
 ④ to to a a | a to to to | to to a a |

↑ ↓ ↑  
 ↓ ↓ ↓ }  
 ↑ ↑ ↑  
 ↓ ↓ ↓  
 ↑ ↓ ↓

⑤ to a a | to to to to | to to a a |  
 ⑥ to to to to | to to a a | to to a a |  
 ⑦ a to to to | to to a a | to to a a |  
 ⑧ a to to to | to to a a | to to a a |

$\updownarrow = 0$   
 $\updownarrow = -$

⑨ a a to to | to to a a | to to a a |  
 ⑩ to to a a | to to a a | to to a a |

↑ ↓ ↓  
 ↓ ↓ ↓  
 ↓ ↓ ↓  
 ↓ ↓ ↓  
 ↓ ↓ ↓  
 ↓ ↓ ↓  
 ↓ ↓ ↓

000
00-
0--
--0
--0
-0-
0-0

- ① ↓ ↓ ↓
- ② ↓ ↓ ↓
- ③ ↓ ↓ ↓
- ④ ↓ ↓ ↓
- ⑤ ↓ ↓ ↓
- ⑥ ↓ ↓ ↓
- ⑦ ↓ ↓ ↓
- ⑧ ↓ ↓ ↓
- ⑨ ↓ ↓ ↓
- ⑩ ↓ ↓ ↓

A a a to to | to to to to |  
 a a to to | to to to to |

B to to to to | to to to to |  
 to to to to | to to to to |  
 to to to to | to to to to |  
 to to to to | to to to to |  
 to to to to | to to to to |  
 to to to to | to to to to |

① to to to to |  
 ② to to to to |  
 ③ to to to to |  
 ④ to to to to |  
 ⑤ to to to to |  
 ⑥ to to to to |

-0-
-00
000
0--
0-0

8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   
 $\flat_2$   $\flat_2$

④  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$



8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑤  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

1 2 1

2 1 2

2 3 2 3 2 3

⑧ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑥  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑦  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑨ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑩ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑪ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑫ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑬ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑭ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

⑮ = 8  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

$\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

3 2 3  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

8  $b_0 = b = bbb = bbb = bbb$



8  $9 = 3 \cdot 3 \cdot 3$

8  $b_0 = b = bbb = bbb = bbb$

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

8  $\#_0 = \# = \# \# \# = \# \# \# = \# \# \#$

$\#_0 = \# = \# \# \# = \# \# \# = \# \# \#$

$\#_0 = \# = \# \# \# = \# \# \# = \# \# \#$

8  $9 = 3 \cdot 3 \cdot 3$



1 2 3 4 5 6

2 3 4 5 6

a b c d e

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

Handwritten musical notation circled in red, with some notes circled in red and others crossed out.

Handwritten musical notation on a staff, including a double bar line and a fermata.

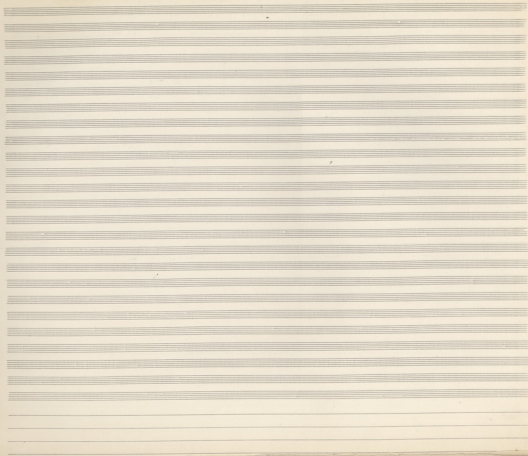
Handwritten musical notation on a staff, including a double bar line and a fermata.

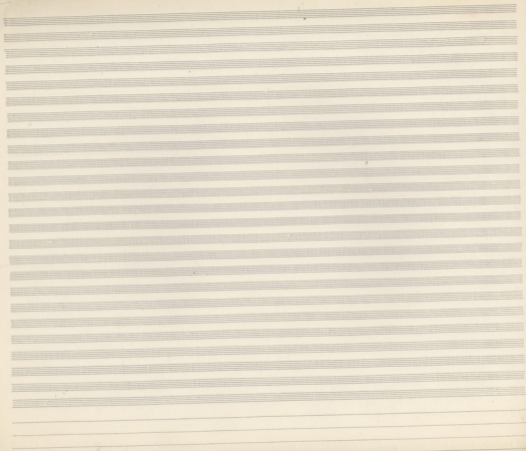




Bk220 12 12 0 12 12 12 12 12 12 12 12

0 12 0 12 0 12 0 0 12





① ② ③ ④

1 2 3 4

1 2 3

1-2  
-3  
-4

4 K  
5 E  
7 M

4 AN  
4 AN  
2 M

2-3  
2-4  
4A-4SE

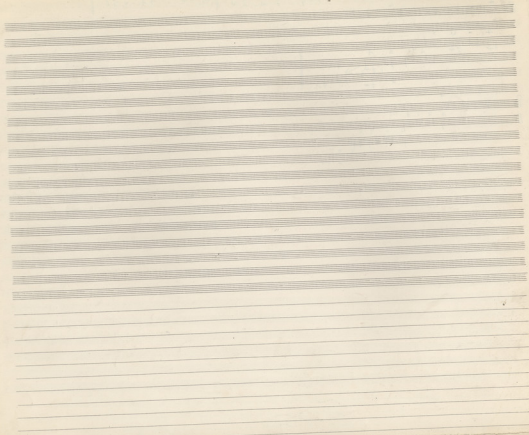
3-4 -4x

8 + - + + | 0 + + + |

8 + 2 0 3  
b d b d b d b d  
b d b d b d b d  
b d b d b d b d  
b d b d b d b d

8 1 2 3 4  
0 + + + +

8 1 2 3  
b d b d b d  
b d b d b d  
b d b d b d  
b d b d b d







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

$$\frac{48}{24} = \frac{210}{210}$$

④

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

$$\frac{12}{24} = \frac{1}{2}$$

①  
②  
③  
④  
⑤

(A) →

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

(B)

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

(C)

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

(D)

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

2A = 4D

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

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



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





Tę opiewano w... (A) ... (B) ... (C) ... (D) ...

W pięciu strasznych kapturach  
 ani się ruszyli, ani się ruszyli  
 nie odwrócili się - Lecił im wrona si  
 ani się ruszyli - jęknął więc 2-ty  
 strażnik -  
 o! wrona, wrona, wrona, wrona 1. i 2.  
 (A-2-2)  
 wron 3 (ani) jęknął  
 2.

Ycelb  
 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>

u u u | - u | u u - u u u

uuu  
 -uu  
 -uuu

Handwritten musical notation on a staff with notes and stems. Above the staff are circled numbers 1, 2, 3, 4, 5. To the right, there is a circled 'A' and a circled '8'. Further right, there are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A large arrow points from the right side of the page towards the notation.

ТОНОВАЯ  
МЕТА-  
РЕСЬ

ТОНОВАЯ  
РЕСЬ

Handwritten musical notation on a staff with notes and stems. Above the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A large arrow points from the right side of the page towards the notation.

(A)

Handwritten musical notation on a staff with notes and stems. Above the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A large arrow points from the right side of the page towards the notation.

Пан.

Handwritten musical notation on a staff with notes and stems. Above the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A large arrow points from the right side of the page towards the notation.

Handwritten musical notation on a staff with notes and stems. Above the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A large arrow points from the right side of the page towards the notation.

Handwritten musical notation on a staff with notes and stems. Above the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Below the staff are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A large arrow points from the right side of the page towards the notation.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a complex melodic line with various fingerings (e.g., 1 2 3 4, 4 3 2 1) and a bass line with notes and rests. A vertical line is drawn through the middle of the system, possibly indicating a measure boundary or a specific technique.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a complex melodic line with various fingerings and a bass line with notes and rests.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes a complex melodic line with various fingerings and a bass line with notes and rests.

Handwritten musical notation for the fourth system, labeled "Pizz." (Pizzicato). It features a treble clef and a key signature of one flat. The notation includes a complex melodic line with various fingerings and a bass line with notes and rests.

12  
22  
12  
— 12  
12

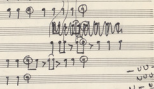
ⓑ



4 5 4 1 3 5

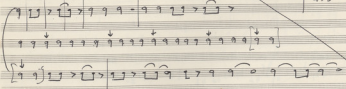
454  
435  
445  
354  
544  
343  
5

(7) 1 1 1 ⊕ 1 1 1 1 ⊕ 1 1 1  
(3) 1 1 1 ⊕



(4-5-4)  
(4-3-5)(4-4-5)  
(3-5-4) 5-4  
f(3-4-3)5

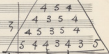
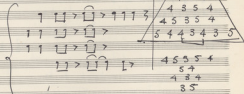
-UU-  
UUU  
U-UU-UUU  
-UUU- UU  
-UUU- UU  
-UUU- UU  
-UUU- UU  
-UUU- UU



9 9 9 9 9 9 9 9  
1 2 3 4 1 2 3 4



ⓐ  
ⓑ  
ⓒ  
ⓓ  
ⓔ  
ⓕ  
ⓖ  
ⓗ  
ⓘ  
ⓙ  
ⓚ  
ⓛ  
ⓜ  
ⓝ  
ⓞ  
ⓟ  
ⓠ  
ⓡ  
ⓢ  
ⓣ  
ⓤ  
⓶  
⓷  
⓸  
⓹  
⓺  
⓻  
⓼  
⓽  
⓾  
⓿



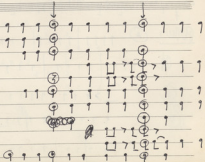
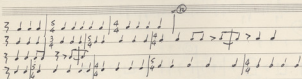
45554  
54  
434  
35

Ⓐ

Ⓑ

Ⓒ

Ⓓ



-UUUU-  
-UUUU- UU  
UU



Handwritten musical notation on a staff, featuring rhythmic patterns and circled notes. The notation includes vertical stems with flags and various note heads, some circled in red. There are small red numbers (1-15) interspersed between the notes.

13

14

15

16

17

A large, tilted rectangular box containing handwritten musical notation. The notation consists of several lines of rhythmic patterns, including groups of 'u's and 'v's. Some lines are crossed out with horizontal lines.

Handwritten musical notation at the top right, including a large, stylized scribble that looks like a 'W' or 'M' shape. Below it are several lines of rhythmic patterns with 'u's and 'v's.

A rectangular box containing handwritten musical notation, similar to the tilted box. It features several lines of rhythmic patterns with 'u's and 'v's, some of which are enclosed in smaller sub-boxes.

Handwritten musical notation in the middle right section, consisting of several lines of rhythmic patterns with 'u's and 'v's.

Answers = UU - answers  
 laphs U - (in a)  
 spondee - - spondee  
 trochee - U (Trochee)

3 1 4 1 3



A small rectangular box containing handwritten musical notation: -uuu-  
uuu-  
-uuu-  
uu

A large section of handwritten musical notation at the bottom, including rhythmic patterns and a table-like structure with columns of 'u's and 'v's.

uuu - uuuu - uu	uuu -	uuuu -
uuu -	uuuu -	uu -
uu - uuuu -	uuu -	uuuu -
-uuuu - uu	uu -	uuu -
uuu - u / - uu / - uu	uuu u -	uuu -
uuu - u / - u / - uu	uuu	
- - / - u / - u - u		
- - / - u - / uu		
u / - uu / - uu / - u / - uu - uu		
- - / - u - / uu / - u / uu -		

Trans A-15

25

15

1 4 3 2 | 1 4 3 1 4 3 2 |

ba ba a | o ba ba ba | o ba ba ba |

ba a a | o ba ba | o ba ba | ba a o ba |

a s a ba ba ba ba ba  
 a ba ba ba ba ba ba ba  
 ba ba ba ba ba ba ba  
 ba ba ba ba ba ba ba

ba ba ba ba | a a a a |

Handwritten musical notation on a staff with notes and stems. Below the staff, there are several groups of notes with lines connecting them, possibly representing a cipher or a specific sequence of letters.

Allegro Grandioso  
Suite N°3

Handwritten musical notation and diagrams. Includes a small diagram with notes and lines, and another diagram with notes and lines.

Handwritten musical notation and diagrams. Includes a diagram with notes and lines, and another diagram with notes and lines.

Handwritten musical notation and diagrams. Includes a diagram with notes and lines, and another diagram with notes and lines.

PRINSE DOBLE

Handwritten musical notation and diagrams. Includes a diagram with notes and lines, and another diagram with notes and lines.

- ⓐ a b b b b
- ⓑ a b b b b
- ⓒ a b b b b



3	4	3
4	4	1
8	1	4

Handwritten musical notation and diagrams. Includes a diagram with notes and lines, and another diagram with notes and lines.

- ⓐ a b b b b
- ⓑ a b b b b
- ⓒ a b b b b

Handwritten musical notation on a five-line staff. The notes are connected by lines, forming a complex web of connections. Some notes are enclosed in boxes. Below the staff, there are several circled numbers: 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.

Handwritten musical notation on a five-line staff. The notes are connected by lines, forming a complex web of connections. Below the staff, there are several circled numbers: 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.

Handwritten musical notation on a five-line staff. The notes are connected by lines, forming a complex web of connections. Below the staff, there are several circled numbers: 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.

Handwritten musical notation on a five-line staff. The notes are connected by lines, forming a complex web of connections. Below the staff, there are several circled numbers: 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.

Handwritten musical notation on a five-line staff. The notes are labeled with letters 'a' and 'b'. The notation includes stems, beams, and slurs. A large, complex web of lines connects various notes across the staff, indicating relationships or transitions between them.

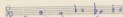
Handwritten musical notation on a five-line staff, continuing the sequence from the previous page. It features notes labeled 'a' and 'b' with stems and beams. A dense network of lines connects notes across the staff, similar to the previous page, but with more intricate branching and connections.

Handwritten musical notation on a five-line staff, showing further development of the sequence. The notes are labeled 'a' and 'b'. The notation includes stems, beams, and slurs. A network of lines connects notes across the staff, with some notes circled in blue ink. The overall structure is highly interconnected.



8 f a to ba ba

1	1	2
1	2	1
2	1	2
1	2	1
2	1	1



to a ba

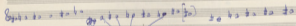
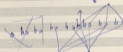
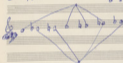
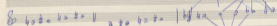
1	2	1	2	2
2	1	2	1	1



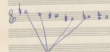
ba to a to ba



1 2 1 2 3 2 3



a ba ba to ba

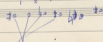


ba ba ba ba - ba ba

to to ba ba



2 2 3  
to to to ba



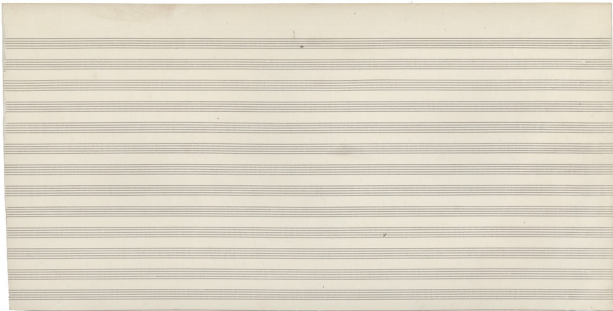
1  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 9

	1	2	3	4	5	6	7	8	9	10	11	12
1	■		■	■		■					■	■
2	■					■		■	■		■	■
3	■		■	■		■					■	■
4		■				■		■				■
5	■	■	■		■	■		■				
6	■	■		■					■	■	■	
7	■				■		■	■	■	■		
8					■		■	■	■	■		
9					■		■	■	■	■		

8 1  
8 1  
8 1  
7 1







MOZART REQUIEM

TEMPO ALTO @ EMPALMATO HANUM - To Requiem of Mozart

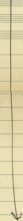
1. *Piano*  
 Sopran V (A)  $1 \ 2 \ 3 \ 4$   
 Contrapunto V (Kai)  $1 \ 2 \ 3 \ 4$   
 Bass V

2. *REQUIEM*  
 Sopran V (A)  $2 \ 3 \ 4$   
 Contrapunto V (B)  $1 \ 2 \ 3 \ 4$   
 Bass V

*ALLEGRO ALTI*  $8 \ c$   
 Contrapunto V (C)  $1 \ 2 \ 3$   
 Bass V

3. *DIES IRAE*  
 Sopran V (A)  $1 \ 2 \ 3 \ 4$   
 Contrapunto V (A)  $1 \ 2 \ 3 \ 4$   
 Bass V  
 Contrapunto V (B)  $1 \ 2 \ 3 \ 4$   
 Bass V

4. *TUBA MILITUM* *sexta*  
 Contrapunto V (B)  $1 \ 2 \ 3 \ 4$   
 Bass V



*Tuba Militem*  
 Contrapunto V (B)  $1 \ 2 \ 3 \ 4$   
 Bass V

*Tenore Soli*  
 Contrapunto V (A)  $1 \ 2 \ 3 \ 4$   
 Bass V

*Tenore Solo*  
 Contrapunto V (A)  $1 \ 2 \ 3 \ 4$   
 Bass V

*Contraltos*  
 Contrapunto V (A)  $1 \ 2 \ 3 \ 4$   
 Bass V

*Organo*  
 Contrapunto V (A)  $1 \ 2 \ 3 \ 4$   
 Bass V

REX TO ENEMIGI

① ② ③ ④ ⑤ ⑥

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Alti  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

① ② ③ ④ ⑤ ⑥

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

RECORDE DORANT

Alti  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

① ② ③ ④ ⑤ ⑥

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

① ② ③ ④ ⑤ ⑥

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

④①

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

④②

Coro.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

④③

ANFANTIS

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

④④

Sup.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Alti  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

④⑤

Sup.  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 4 3 2 1 2 3 4

**LACRYMOSA**

*Alto* Sopran *Alto* Tenor *Alto* Bass

**II**

Sopran *Alto* Tenor *Alto* Bass

**III**

*Alto* Tenor *Alto* Bass

Sopran *Alto* Tenor *Alto* Bass

**POWERS**

Bass

*Alto* Sopran *Alto* Tenor *Alto* Bass

*Alto* Sopran *Alto* Tenor *Alto* Bass

Alto	2	4
Tenor	2	4
Bass	2	4

*Tenor* *Alto* *Tenor* *Alto* *Tenor* *Alto*

*Sopran* *Alto* *Tenor* *Alto* *Tenor* *Alto*

**3**

*Sopran* *Alto* *Tenor* *Alto* *Tenor* *Alto*

Kariv

*Sopran* *Alto* *Tenor* *Alto* *Tenor* *Alto*

45

Sopr. Eb

Alto Eb

Tenor Eb

Bass Eb