

1) L'opinion d'une voie de transformation de tetracorde ^{post} mais apparaitre sous la forme d'une voie régressive sous l'aspect chromatique. Cette approche s'oppose nous montre clairement que avec la technique du tetracorde nous pouvons ~~obtenir~~ obtenir tous les effets de la musique chromatique mais ~~de conserver~~ de conserver l'essence et l'harmonie de nos "libertés" - c'est à dire sans être obligés les obligations (strictes) de la ~~structure~~ structure des sons... Mais avec ligne mélodique bien que ~~l'absence~~ l'absence de discipline, dessein aussi libéré et venue qu'une mélodie soit la plus riche de l'époque moderne - la personnalité, le talent et le magisme du compositeur représentant tout plus stricts, ses pleines capacités. Et les facteurs représentés sont aussi importants qu'auparavant.

Première méthode d'analyse :

A	B	bo	ba	to	to	bo	bo	to	to	bo	bo
B	bo	bo	bo	bo	bo	bo	bo	bo	bo	bo	bo
C	bo	bo	bo	bo	bo	bo	bo	bo	bo	bo	bo
D	bo	bo	bo	bo	bo	bo	bo	bo	bo	bo	bo

Quatre tetracordes (qui sont post) ont la même structure ou même archétype 1-2-3 avec quatre sons conjoints... On peut aussi (ou supprimer les sons conjoints) prendre comme base trois tetracordes (ce qui fait la tetracorde chromatique). En ce cas on est obligé de casser l'archétype au moins pour l'un des sons, le 2^{ème}, et d'introduire un nouveau 3-1-3.

Nous avons aussi :

1-2-2	3-1-3	1-2-1
Archétype A	Archétype D	Archétype E

10

A: bo, bo, to, to
B: to, bo, bo, to
C: to, bo, to, to

2) TETRACORDE (A) (1-2-1)

Cette dernière analyse nous semble la plus juste. Car par la suite (même 416-417) Stravinsky nous fait connaître de nouveau type de tetracorde (3-1-3) que nous appelons B) dérivant de tetracorde A).

1 2 3 = 3 Même transformation que au début de cette ouverture.
L'autre tetracorde superposé (chromatique) comprend symétriquement :
pe : 1 2 4 3
dérive : 2 1 3 4

L'analyse de deux notes successives, les passages chromatiques conjugués :

Passage dans le rictus des deux sons.

A	to	bo	bo	to
B	bo	to	bo	bo
C	to	bo	to	to
D	bo	bo	bo	bo
E	to	bo	to	to

A = E

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

Membres Aiguës du Tetrade (B) 3-1-3

12 Figure Harmonique

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

Toute les voix b2 to to to to to to to to to

PAR DE DEUX (Suite)

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

Musical notation for 'Écriture Correspondante' showing two staves with notes and red annotations. The notation includes notes, rests, and stems, with red lines and arrows indicating specific features or relationships between notes.

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

Musical notation for 'Non coupées' showing three staves with notes and red annotations. The notation includes notes, rests, and stems, with red lines and arrows indicating specific features or relationships between notes.

14 Série des tetramés en colonne verticale

Complex musical notation for 'Série des tetramés en colonne verticale' with multiple staves and red annotations. The notation includes notes, rests, and stems, with red lines and arrows indicating specific features or relationships between notes.

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

Analysis to famous groups: (mainly 415-416)

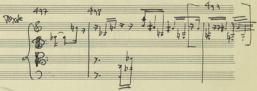
1



2) (416-417)



3) (417-418-419)



4) (500-502)



11) Etendue contrapuntique (54-511) Type A

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

Le contour

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 dengan mudah (Cukup) dan A paling banyak di pada setiap baris seperti di A foto.
- 2) Cara ini penempatan angka-angkanya menurut 1) (atau A dan F)
- 3) Melainkan cara (cara ini) lebih di banyak dan lebih di simpulkan. Seperti di pada B dan C

TRIO 1)
BUNYAN CARA

Yan A:

Yan B:

Yan C:

1) Agar lebih baik pada yang ini karena sudah sempurna. Maka kita simpulkan angka-angkanya seperti di atasnya yang di atasnya (misal: 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)

TRIO 2) TETRAPADA (TRIO A)

MEPAD A (330-331)

TRIO:

CARA:

TRIO 1) CARA:

CARA:

TRIO:

CARA:

Ini, penempatan angka-angkanya, di versi awal ini passage:

Te hlog aia sima iia Gaurana Popalipya aoma aogga au pa Sibbura in i yonata in verna in Apullian
ani aomiy kai amajya. Eia au upla xai Sige Sige adidrapa vi prabira os auctoria auctipura n aucturus
Kavira-

Eli hlogiya Te aogpardi in Diganoni suppara ka i xopista au aogpardi in Daganoni au xai (2)
au si igatya Sii hpa xopista ka si auctipura-

Popalipya hloga i Gaurana q xopista au te dha Gaur (ani in yonata Naavira Dya) nam au
xopista pa au auctipura-

MEPOC TEPKOPH TPOA

Ubi fin auctura au hlogiya auis au auctipura xopista pa au 15 au auctipura auctipura a-

Musical notation on a staff with notes and stems. The notes are connected by stems. There are circled numbers 1 through 15 placed above or below the notes, indicating specific points of interest or measures.

Telusa hloga Siga au ai auctipura au auctipura:

A complex diagram consisting of nodes (circles) and connecting lines. The nodes are arranged in a roughly horizontal line, with some branching upwards and downwards. The connections form a network graph. There are circled numbers 1 through 15 placed near the nodes, corresponding to the musical notation above.

Exercício 3

Representar por meio de diagramas de estados os sistemas de dois bits x_1 e x_2 (A_1 de A_2) em função de duas entradas

ORIGINAL

x_1/x_2	00	01	10	11	x_1/x_2	00	01	10	11
0	a	b	a	b	0	a	b	a	b
1	c	d	e	f	1	g	h	i	j

Reconstrução de

Reconstrução de

x_1/x_2	00	01	10	11	x_1/x_2	00	01	10	11
0	a	b	c	d	0	a	b	c	d
1	e	f	g	h	1	e	f	g	h

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 1' and 'Ligne 2'. 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 TRANSPOSITIONS

Handwritten notes and transposition schemes. The notes are: $\dot{c} \quad \dot{d} \quad \dot{e} \quad \dot{f} \quad \dot{g} \quad \dot{a}$. Below them are various transposition schemes for Soprano (Sop), Alto (Alto), Tenor (Ten), Bass (Bas), and Contrabass (Cb).

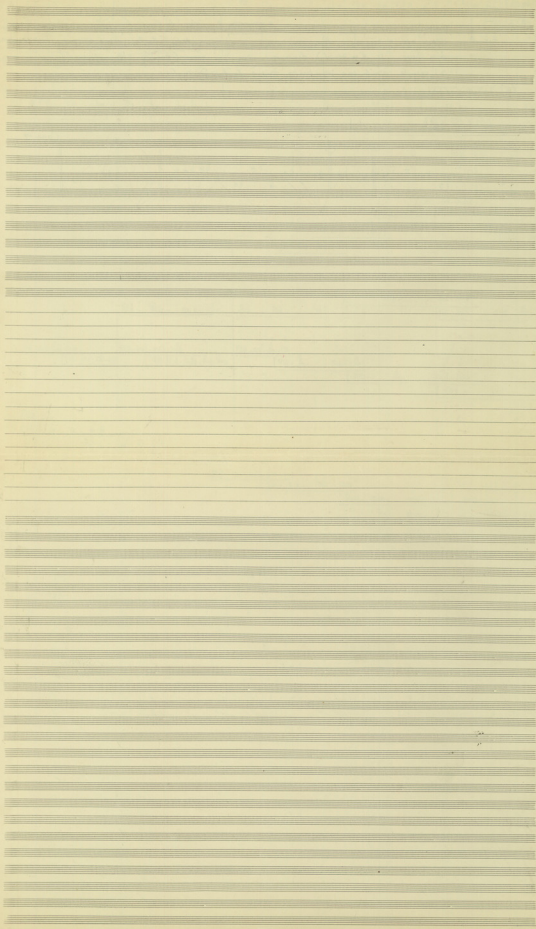
Sop: $\dot{c} - \dot{d} - \dot{e} - \dot{f} - \dot{g} - \dot{a}$
 Alto: $\text{RE} - \text{MI} - \text{FA} - \text{SOL} - \text{LA} - \text{SI}$
 Ten: $\text{FA} - \text{SOL} - \text{LA} - \text{SI} - \text{DO}$
 Bas: $\text{DO} - \text{SI} - \text{LA} - \text{SI} - \text{DO}$
 Cb: $\text{DO} - \text{SI} - \text{LA} - \text{SI} - \text{DO}$

Sop: $\text{SOL} - \text{LA} - \text{SI} - \text{DO}$
 Alto: $\text{SOL} - \text{LA} - \text{SI} - \text{DO}$
 Ten: $\text{SI} - \text{DO} - \text{RE} - \text{RE} \text{ (scribble)}$
 Bas: $\text{RE} - \text{RE} - \text{DO} - \text{SI}$
 Cb: $\text{LA} - \text{SI} - \text{DO} - \text{RE}$

Sop: $\text{MI} - \text{FA} - \text{SOL} - \text{LA}$
 Alto: $\text{MI} - \text{FA} - \text{SOL} - \text{LA}$
 Ten: $\text{SOL} - \text{SOL} - \text{MI} - \text{MI}$
 Bas: $\text{MI} - \text{FA} - \text{SOL} - \text{LA}$

Sop: $\text{RE} - \text{DO} - \text{SI} - \text{LA}$
 Alto: $\text{RE} - \text{DO} - \text{SI} - \text{LA}$
 Ten: $\text{SI} - \text{LA} - \text{SOL} - \text{SOL}$
 Bas: $\text{SOL} - \text{FA} - \text{MI} - \text{RE}$

Sop: $\text{SOL} - \text{LA} - \text{SI} - \text{DO}$
 Alto: $\text{LA} - \text{SI} - \text{DO} - \text{RE}$
 Ten: $\text{DO} - \text{RE} - \text{MI} - \text{FA}$
 Bas: $\text{RE} - \text{MI} - \text{FA} - \text{SOL}$



MINAKES

(Bijoy Akam)

① KERALA TANTANAPADAM

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

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

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

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

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

② SEIPA (A)

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

(A) TANTANAM-ARINJANA $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G}$

(B) TETAPAKA-BANDIRAWA $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G}$

TAN (A) SEIPA (B)

TAN (B) SEIPA (C)

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

(B) TAN $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G}$

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

(B) TAN $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G}$

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

(B) TAN $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G}$

③ APNITKONKHA KATATHEVA

(A) Sol# LA# D# RE#

(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 MINAKES SEIPA TAN TAN PASHAMU XHEVA ANAISEEN KAI THS SOUVS NOTAS

(A) Sol# LA# DO# RE#

(A) Sol# 4 2 1 3

LA# 1 3 4

DO# 1 2 4 3

RE# 2 1 3 4

(B) FA 1 2 4 3

SOL 1 3 4

Sib 1 2 4 3

DO 1 3 4 2

Sib 2 3 4 1

LA 2 1 3 4

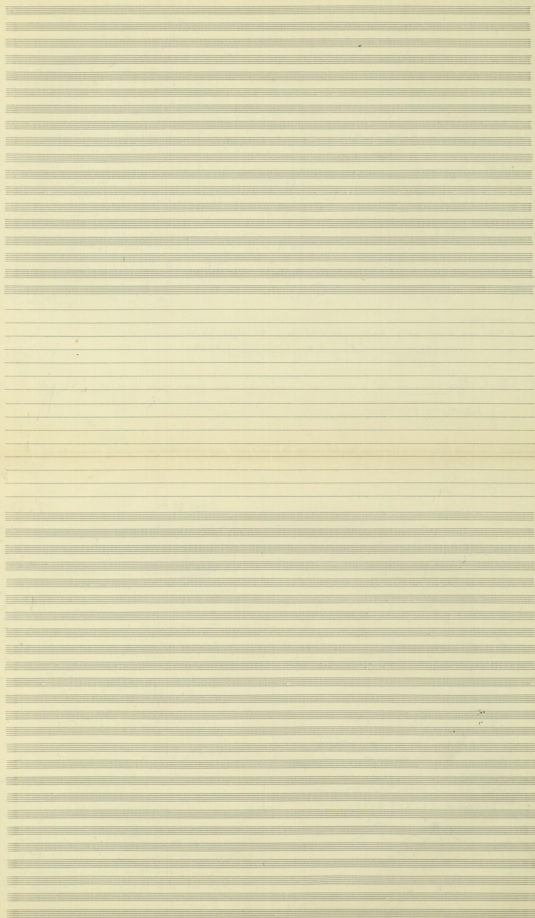
FA 1 2 1 2

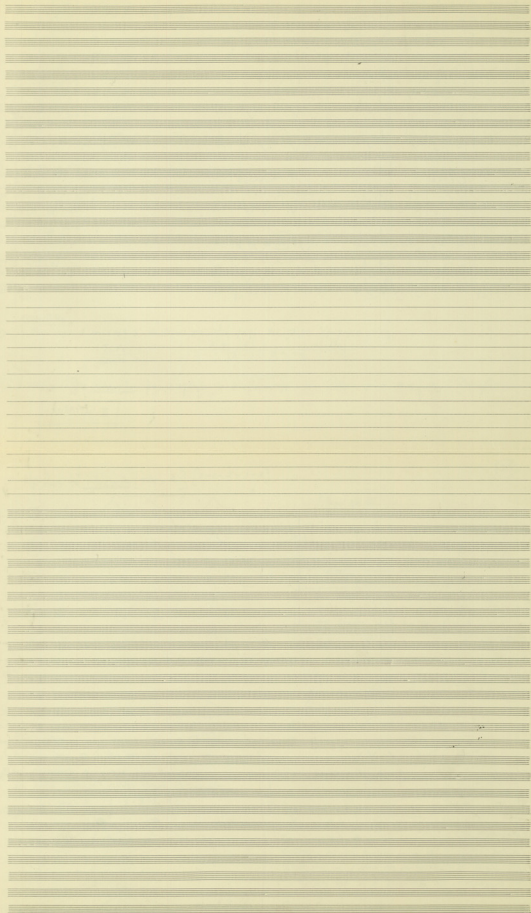
(C) DO 1 3 4 2

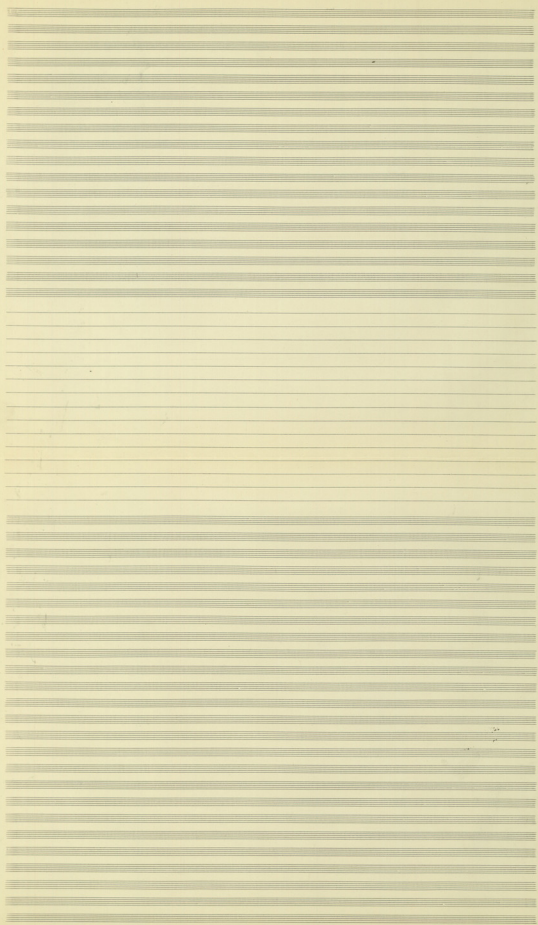
Sib 2 1 3 4

SOL 1 2 3 4 2 1

FA 1 2 3 4 2 1







ΠΙΝΑΚΑΣ Ι

PARIS '50-59

ΡΩΜΑΝΟΣ ΣΤΑΥΡΟΣ

①

Ρ. Σ. 30

③

ΒΑΣΙΚΑ ΤΕΤΡΑΧΟΡΑ 10 5 4 9 8 3 2 6 7 12 3 1

ΡΩΜΑΝΟΣ ΣΤΑΥΡΟΣ

④

ΡΩΜΑΝΟΣ ΣΤΑΥΡΟΣ

③

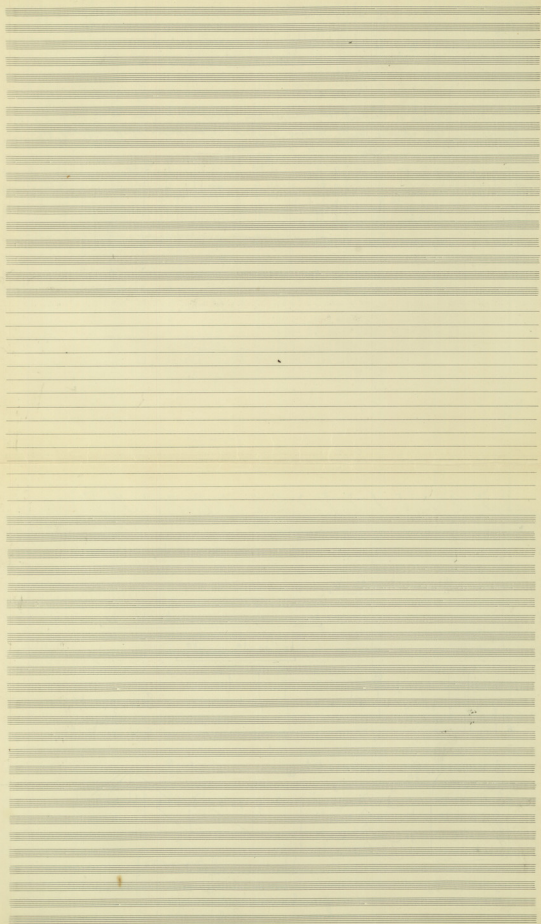
②

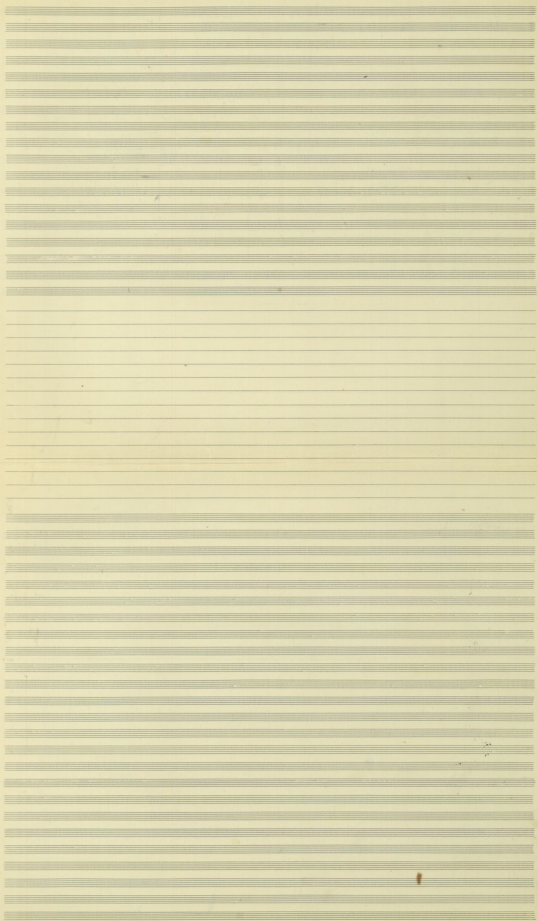
Handwritten musical notation on a four-staff system. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a soprano clef and a key signature of one sharp (F#). The fourth staff has a tenor 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 conduites dans un sens, sans cesse, à un rythme.

$\text{B} = a - a - a$
 $\text{E} = b - a - b - a$





E $\begin{matrix} 3 \\ \swarrow \searrow \end{matrix} \begin{matrix} 2 \\ \swarrow \searrow \end{matrix} \begin{matrix} 3 \\ \swarrow \searrow \end{matrix}$

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

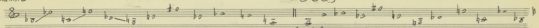
bo bo bo bo

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

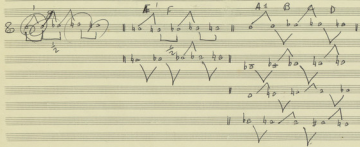
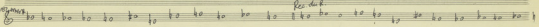
bo bo a bo #o

Recursive
~~Repetition~~

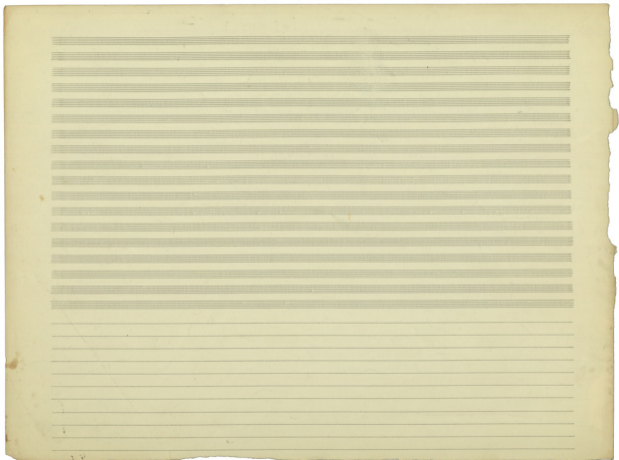
ORIGINAL



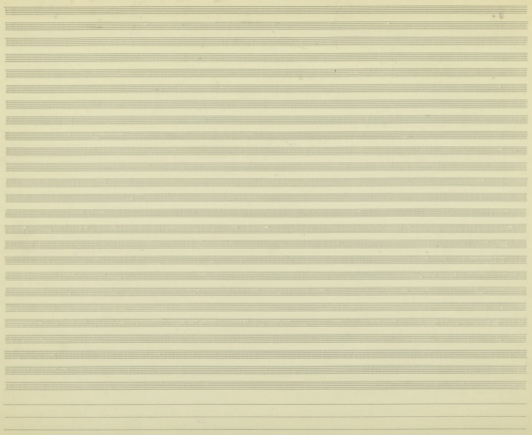
Recursive



~~~~~  
P-A-A-A-A-A-A-A-A-A  
V V V V V V V V V V V V

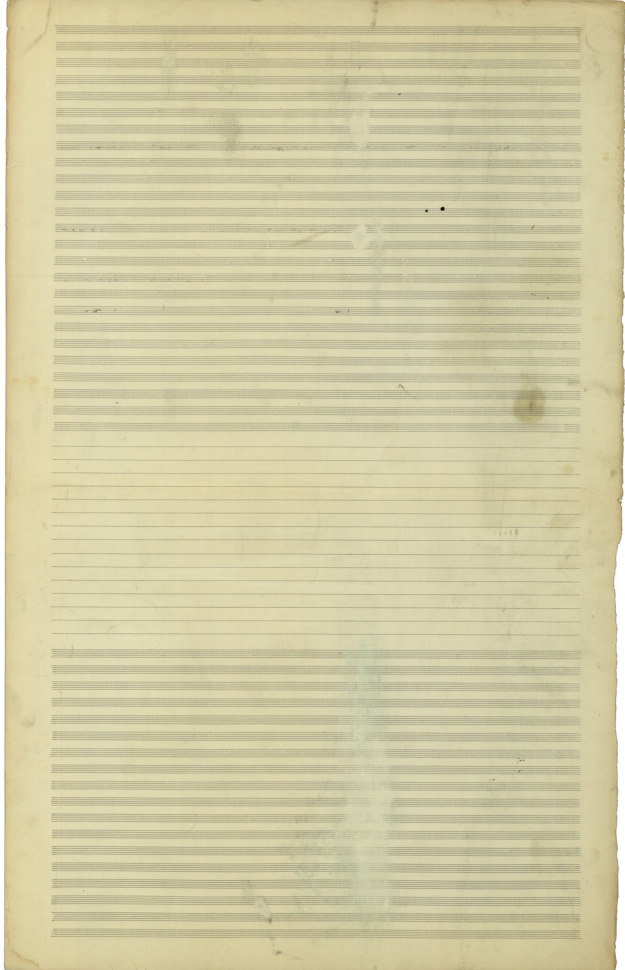








This image shows a page of 25 blank musical staves. The staves are arranged in two columns of 12 staves each, with a single staff in the center. The paper is aged and yellowed, with a prominent horizontal fold across the middle. There are several small stains and marks on the page, including a pair of vertical red lines near the top left, a small black dot in the center, and a larger brownish stain on the left side. The right edge of the page is slightly irregular.

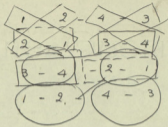


- (a) 1 - 2 - 4 - 3
- (b) ~~1 - 2 - 4 - 3~~
- (c) 

|   |   |   |   |
|---|---|---|---|
| 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) = 

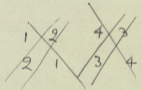
|   |   |   |   |
|---|---|---|---|
| 2 | 1 | 3 | 4 |
|---|---|---|---|

*occurrences for groups of two -*

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

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

*le même*



les 4 nappes Apertoria sur  
 les 4 nappes

Engl. Art 51.

~~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~~

Car a fire: 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

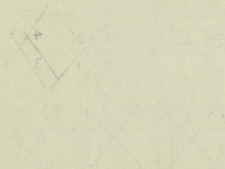
(Dy - Ref) . Tris Remains

Stave (left - top) 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

Guard 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

18 out 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

Complies..



Four Duo

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

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:  $g, a, b, b, a, g, g, a, b, b, b, a, g, a, b, b, a, b, a, g, b, b, b, b, a, g$ .

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:  $g, a, g, a, g, a, b, a, g, a, g, a, b, b, b, b, a, g, a, b, b, b, a, g, a, b, b, a, b, a, g, b, b, b, b, a, g$ .

Handwritten numbers and symbols:

- 4213
- 2134
- 1243
- 2134
- A
- B
- C
- 1342
- 1243
- 2134
- 1243
- 2431
- 1342

13 4 2

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

More 529

Handwritten numbers and symbols:

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

To C to do for D









3124    2413    2413  
 4312    4312    3124  
 3124    3124    4312

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| 0 | 0 | 0 | 0 | 1 | 2 | 4 | 3 |
| 2 | 1 | 3 | 4 | 2 | 1 | 3 | 4 |
| 2 | 1 | 0 | 0 | 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...  
 Mon doux printemps ~~est~~ que retour n'y es pas.

Tu pars au printemps mon fils, mon amié  
 Mon 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

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

II PRECIS MOTUS

Rec

0 1 2 3 4 5 6 7 8 9 10 11 12

Rec

0 1 2 3 4 5 6 7 8 9 10 11 12

Rec

0 1 2 3 4 5 6 7 8 9 10 11 12

Rec

0 1 2 3 4 5 6 7 8 9 10 11 12

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

0 1 2 3 4 5 6 7 8 9 10 11 12

son d'air

Ma dernière lettre transformée sans elle être dans la base aux lettres quand j'ai la 16, comme j'espère 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 pour nous os singulier.

Je suis donc décidé pour ces opérations pour voir qu'il fallais si j'étais plus sage de le garder pour moi-même pour ce pas os ami cette semaine de 8 de faire avec nous os possible que je le puisse prouver.

Néanmoins, mon analyse tetravalentique est toujours valable ce qui prouve nos assignes que Recurrence desonelle et <sup>12</sup> tetramerde pour se confondre si la soup originale est faite de deux types de tetramerde [1 1 1 1 1 1 1 1 1 1 1 1] avec s'écrit le os de pas de dans des Aps os le os prouve des singe aquile &

Je suis <sup>qui est effrayé</sup> sûr en les transformés de la base originale pour prouver (recurrence = Recurrence = Recurrence de Recurrence) nos transformés également le système nouveau de ces tetramerde que ce qui n'a brisé la formule impression que j'étais la présence de ~~transformé~~ transformé de la base pour l'analyse de l'Acce os de nos propre tenné.







① to ba = | ba ba ba ba | ba ba a ba |  
 ② to ba to ba |  
 ③ a ba ba ba | a ba ba  
 ④ to ba a | a ba ba a | ba ba to ba | to ba a ba |

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

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

↑ ↓ = 0  
 ↓ ↑ = -

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

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

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

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

B to ba to ba | to ba to ba  
 to ba to ba } ① ba ba to ba ①  
 to ba to ba } ②  
 to ba to ba } ③  
 to ba to ba } ④  
 a ba to ba } ⑤  
 to a to ba } ⑥  
 to ba to ba } ⑦

|       |       |
|-------|-------|
| ↑ ↓ ↓ | 0 0 0 |
| ↓ ↓ ↓ | 0 0 - |
| ↓ ↓ ↓ | 0 - - |
| ↓ ↓ ↓ | - - 0 |
| ↓ ↓ ↓ | - 0 0 |
| ↓ ↓ ↓ | 0 - 0 |

|       |       |
|-------|-------|
| ↑ ↓ ↓ | - 0 - |
| ↓ ↓ ↓ | - 0 0 |
| ↓ ↓ ↓ | 0 - - |
| ↓ ↓ ↓ | 0 0 0 |

(The bottom half of the page contains several empty musical staves for practice or further notation.)

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

(A)  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$



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

(B)  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

1 2 1

2 1 2

2 3 2

3 2 3

(21) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

(C)  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

(D)  $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

(32) = 8  $\frac{3}{4}$   $\flat_2$   $\flat_2$   $\flat_2$   $\flat_2$

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

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

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

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



1 2 3 4 5 6

2 3 4 5 6

a b a b a b

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

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

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

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



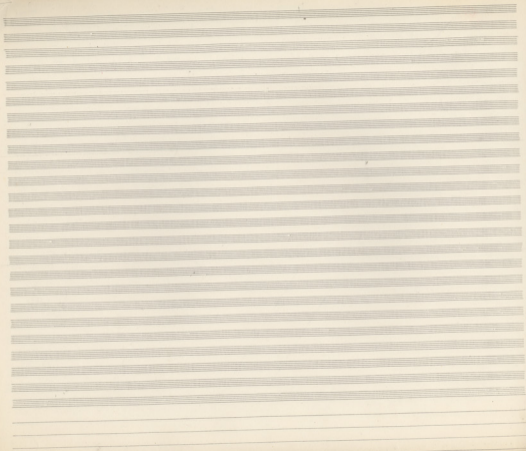




8.  $b_1 b_2 b_3$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$

9.  $b_1 b_2$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$   $b_1 b_2$

A page of aged, cream-colored musical manuscript paper. The page is ruled with 25 horizontal staves, each consisting of five lines. The staves are arranged in a vertical column, filling most of the page. The paper shows signs of age, including slight discoloration and wear at the edges. There are some faint, illegible markings on the page, possibly bleed-through from the reverse side. The number '175' is handwritten in the top right corner.



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

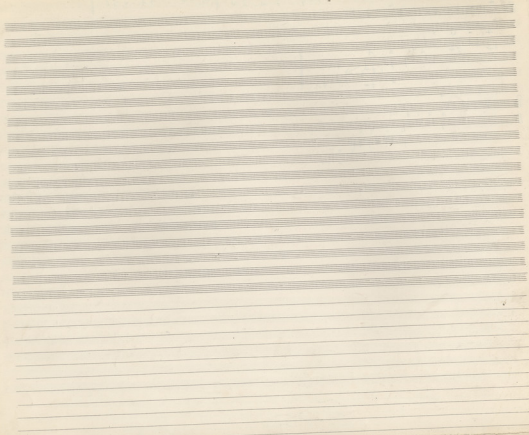
3-4 -4x

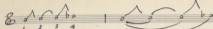
8 + - + + | 0 + + + |

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

8 1 2 3 4  
0 + + + +

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





Handwritten musical score for a four-part setting. The vocal line is crossed out with a large 'X'. The basso continuo line is written below it with figured bass notation. The text 'Stimm' is written at the bottom of the score.

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

Four settings of the Christmas carol 'Es ist ein Weihnachtsfest' by Heinrich Schütz.

The manuscript is a collection of settings for the four-part setting of the Christmas carol 'Es ist ein Weihnachtsfest' by Heinrich Schütz.

The manuscript is a collection of settings for the four-part setting of the Christmas carol 'Es ist ein Weihnachtsfest' by Heinrich Schütz.



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

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



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



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

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

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

$$2A = 4D$$

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

①  
A →

② B

③ C

④ D

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

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

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

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

①  
②  
③  
④

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 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 |



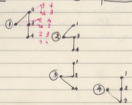
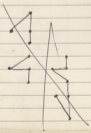
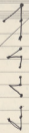
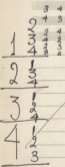
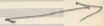
$4 \times 3 \times 2 = 24$

$1 \times 3 \times 2 = 6 \times 4 = 24$

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

$24 \times 12 = 288$

$1 \times 3 \times 2$









Handwritten musical notation for guitar, featuring a treble clef and a key signature of one flat. The notation includes a complex sequence of notes with various fingerings indicated by circled numbers (1-4) and letters (A, B, C). A vertical line is drawn through the middle of the staff, likely indicating a change in position or a specific technique. Below the staff, there are rhythmic markings and some text like 'sm' and 'sw'.

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one flat. The notation includes a sequence of notes with fingerings indicated by circled numbers (1-5) and letters (A, B). A vertical line is drawn through the middle of the staff. Below the staff, there are rhythmic markings and some text like 'sm' and 'sw'.

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one flat. The notation includes a sequence of notes with fingerings indicated by circled numbers (1-5) and letters (A, B, C). Below the staff, there are rhythmic markings and some text like 'sm' and 'sw'.

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one flat. The notation includes a sequence of notes with fingerings indicated by circled numbers (1-5) and letters (A, B, C, D, E). Below the staff, there are rhythmic markings and some text like 'sm' and 'sw'.

12  
22  
12  
— 12  
12



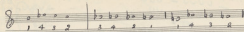


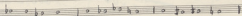


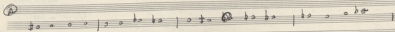
Trans A-15

25

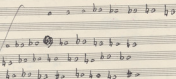
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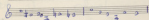

  
 1 4 3 2 | 1 4 3 2 | 1 4 3 2 |

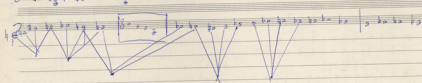












Handwritten musical notation on a staff with notes and stems. Below the staff, there are several groups of notes with lines connecting them, possibly representing a cipher or a specific sequence of letters.

Allegro Grandioso  
Suite N°3

Handwritten musical notation with notes and stems, including some circled notes and lines connecting them.

Handwritten musical notation with notes and stems, enclosed in a large curly bracket.

Handwritten musical notation with notes and stems, featuring a complex network of lines connecting various notes, possibly representing a cipher or a specific sequence of letters.

PRINSE DOBLE

Handwritten musical notation with notes and stems, including circled notes and lines connecting them.

- Ⓢ a b a b a b
- ⓐ a b a b a b
- ⓐ a b a b a b



|   |   |   |
|---|---|---|
| 3 | 4 | 3 |
| 4 | 4 | 1 |
| 8 | 1 | 4 |

Handwritten musical notation with notes and stems, including circled notes and lines connecting them.

- Ⓢ a b a b a b
- ⓐ a b a b a b
- ⓐ a b a b a 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'. A complex network of lines connects the notes across the staff, indicating relationships or transitions between them. The notes are arranged in a sequence that suggests a melodic or harmonic progression.

Handwritten musical notation on a five-line staff, continuing the sequence from the previous page. The notes are labeled with letters 'a' and 'b'. A complex network of lines connects the notes across the staff, indicating relationships or transitions between them. The notes are arranged in a sequence that suggests a melodic or harmonic progression.

Handwritten musical notation on a five-line staff, continuing the sequence. The notes are labeled with letters 'a' and 'b'. A complex network of lines connects the notes across the staff, indicating relationships or transitions between them. The notes are arranged in a sequence that suggests a melodic or harmonic progression.

Handwritten musical notation on a five-line staff, continuing the sequence. The notes are labeled with letters 'a' and 'b'. A complex network of lines connects the notes across the staff, indicating relationships or transitions between them. The notes are arranged in a sequence that suggests a melodic or harmonic progression.





Handwritten musical notation:  $g\ f\ a\ b\ a\ b\ a$

|   |   |   |
|---|---|---|
| 1 | 1 | 2 |
| 1 | 2 | 1 |
| 2 | 1 | 2 |
| 1 | 2 | 1 |
| 2 | 1 | 1 |



Handwritten musical notation:  $b\ a\ b\ a$

|   |   |   |   |   |
|---|---|---|---|---|
| 1 | 2 | 1 | 2 | 2 |
| 2 | 1 | 2 | 1 | 1 |



Handwritten musical notation:  $b\ a\ b\ a\ a\ b\ a\ b\ a$

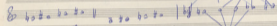
|   |   |   |   |   |
|---|---|---|---|---|
| 1 | 2 | 1 | 2 | 2 |
| 2 | 1 | 2 | 1 | 1 |



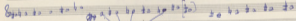
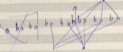
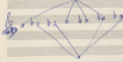
Handwritten musical notation:  $b\ a\ b\ a\ a\ b\ a\ b\ a$



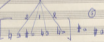
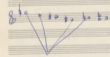
|   |   |   |   |   |
|---|---|---|---|---|
| 1 | 2 | 1 | 2 | 2 |
| 2 | 1 | 2 | 1 | 1 |



Handwritten musical notation:  $b\ a\ b\ a\ a\ b\ a\ b\ a$



Handwritten musical notation:  $b\ a\ b\ a\ b\ a\ b\ a\ b\ a$



Handwritten musical notation:  $b\ a\ b\ a\ b\ a\ b\ a\ b\ a$



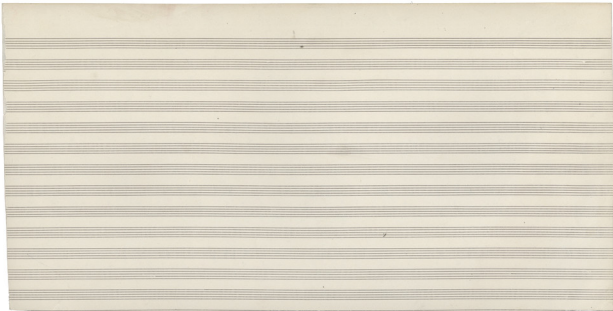
Handwritten musical notation:  $b\ a\ b\ a\ b\ a\ b\ a\ b\ a$



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

8 1  
8 1  
8 1  
7 1







REX TO ENEMIGI

① ② ③ ④ ⑤ ⑥

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Alti  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

① ② ③ ④ ⑤ ⑥

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

RECORDE DORANT

Alti  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Alti  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Supran.  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Tenore  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12

Bassi  $\text{B}^{\flat}$  1 2 3 4 5 6 7 8 9 10 11 12





45

Sopr. Eb

Alc. Eb

Ten. Eb

Bass Eb