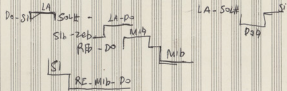
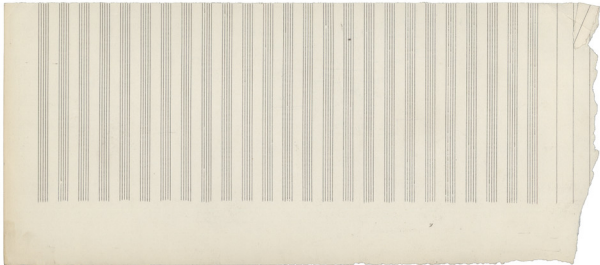
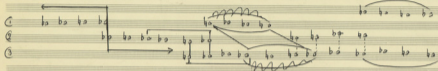
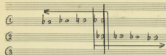


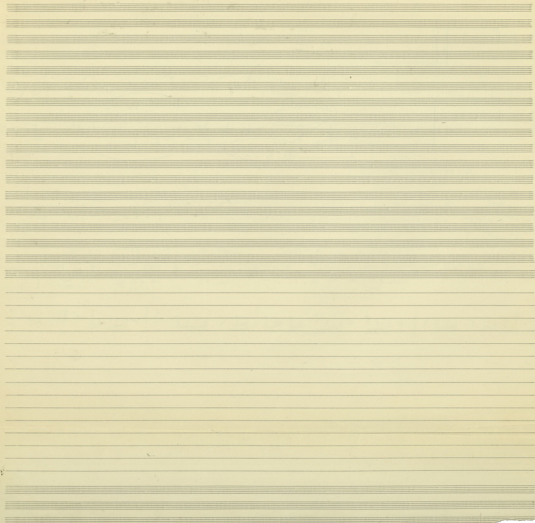
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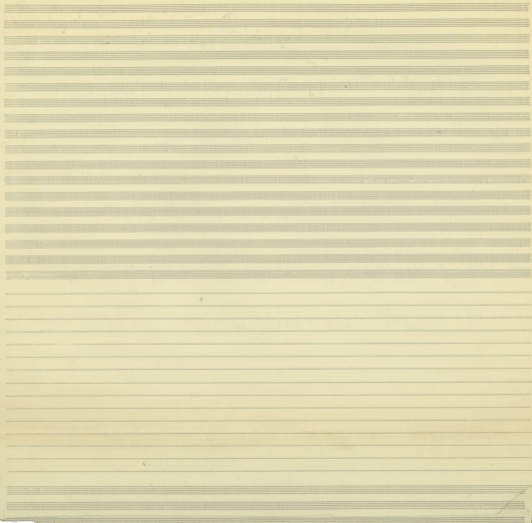
Sb - ~~Do~~ - Salt Sib - - Salt

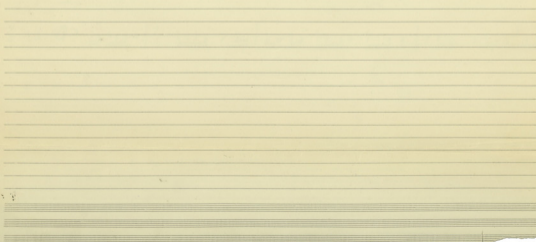
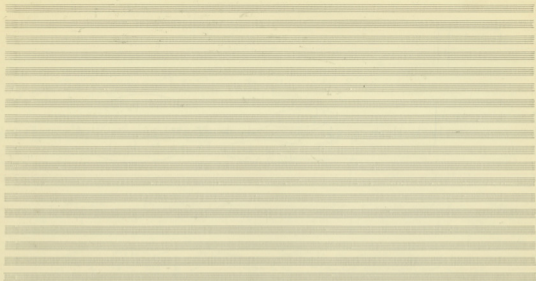


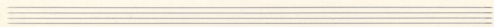
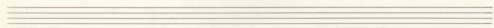
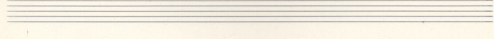
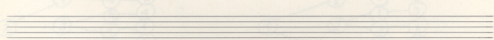
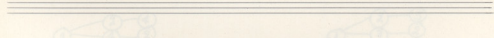
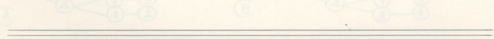
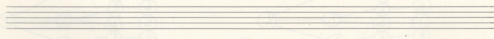
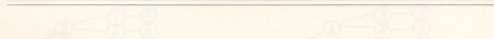
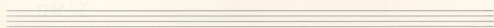
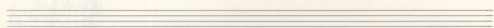
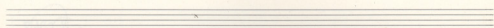
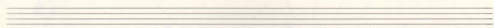
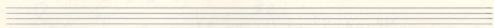
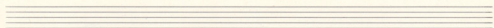


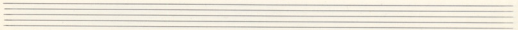
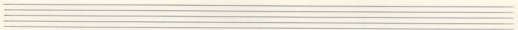
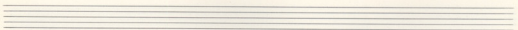
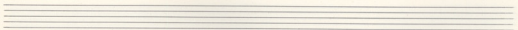
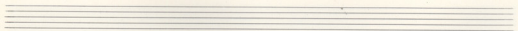
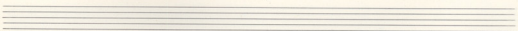
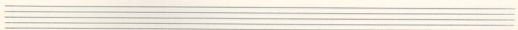
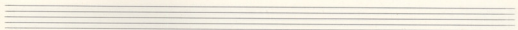
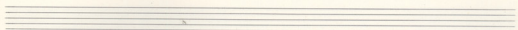
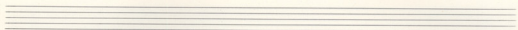
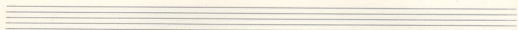
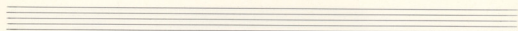












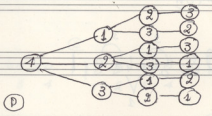
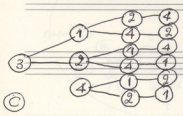
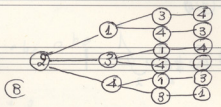
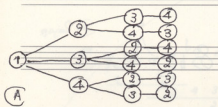
①

ТАРАБИМА ①

A musical staff in 8/8 time with 12 measures. Notes are: 1 (b0), 2 (b0), 3 (b0), 4 (b0), 5 (b0), 6 (b0), 7 (b0), 8 (#0), 9 (b0), 10 (b0), 11 (b0), 12 (b0). Fingerings are indicated by circled numbers 1, 2, and 3. Dashed lines connect notes across measures.

A musical staff that has been heavily scribbled over with black ink, making the original notation illegible.

ТАРА ②



TARABA (2A)

(A)

(B)

(C)

(D)

TARABA (3A)

TARABA (3A)

TARABA (4)

TARABA (5)

Map. 11

-4-

Handwritten musical notation for Map. 11, consisting of three staves. The top staff begins with a treble clef and a common time signature. It contains notes 'a', 'a', 'b', and 'a' on the first line. The middle staff contains notes 'a', 'b_b', 'b_b', and 'b_b' on the first line. The bottom staff contains notes 'a', 'b_b', and 'b_b' on the first line. Vertical dashed lines connect the 'a' notes across the staves. Solid lines connect the 'a' notes in the top staff to the 'b_b' notes in the middle and bottom staves. A final solid line connects the 'a' note in the top staff to the 'b_b' note in the bottom staff.

Map. 11A

Handwritten musical notation for Map. 11A, showing a single staff with a common time signature. The notes are 'a', 'a', 'b_b', 'b_b', 'b_b', 'b_b', 'b_b', and 'b_b' on the first line.

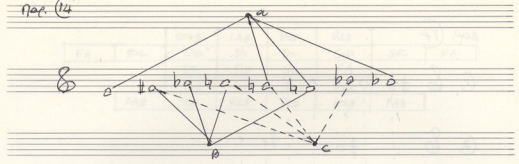
Map. 12

Handwritten musical notation for Map. 12, showing a staff with notes 'a', 'a', 'a', 'b_a', 'b_a', 'b_a', 'b_a', and 'b_a' on the first line. A point 'a' is marked above the staff, connected by solid lines to the first three 'a' notes and the first 'b_a' note. A point 'b' is marked below the staff, connected by solid lines to the first three 'a' notes and the first 'b_a' note. A point 'c' is marked below the staff, connected by dashed lines to the last three 'b_a' notes.

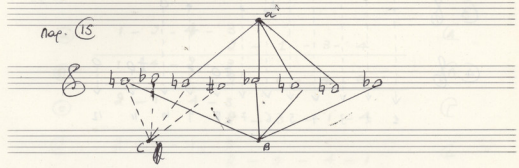
Map. 13

Handwritten musical notation for Map. 13, showing a staff with notes 'a', 'b_a', 'b_a', 'b_a', 'b_a', 'b_a', 'b_a', and 'b_a' on the first line. A point 'a' is marked above the staff, connected by solid lines to the first 'a' note and the first three 'b_a' notes. A point 'b' is marked below the staff, connected by solid lines to the first 'a' note and the first three 'b_a' notes. A point 'c' is marked below the staff, connected by dashed lines to the last three 'b_a' notes.

nap. 14



nap. 15



nap. 16



nap. 16

Group A
B
C
D
E



OMAGA A
B
C
D
E

map. (17)

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

A

map. (17a)

| | | | |
|------|-----|-----|-----|
| Sol# | LA# | Do# | Re# |
|------|-----|-----|-----|

~~map. (17)~~
map. (18)

| | | | | |
|----------|----------------|----------------|----------------|---------|
| | 2 HANDB N/A | 3 HANDB N/A | 2 HANDB N/A | |
| Groupe A | SOL# - LA# | → | DO# - RE# | ONAAA A |
| Groupe B | FA - SOL | → | SIB - DO | SHAAA B |
| | DO - SIB | ← | SOL - FA | |
| Groupe C | DO - SIB | ← | SOL - FA | ONAAA C |
| Groupe D | DO# - SIB | ← | SOL# - FA# | ONAAA D |
| | 2 DEUX TOUS | 3 DEUX TOUS | 2 DEUX TOUS | |

Tap. 19

| | | | | | | | |
|-----|-----|------|-----|------|-----|-----|----|
| FA | SOL | SOL# | LA# | DO# | RE# | SOL | FA |
| | | SIB | DO | DA | SIB | | |
| | | DO | SIB | SOL | FA | | |
| | | DO# | SI | SOL# | FA# | | |
| LA# | DO# | RE# | DO# | SOL# | FA# | | |

Tap. 20

(a) 1 - 2 - 4 - 3 2 - 1 - 3 - 4 (A)

(B) 1 - 4 - 2 - 3 2 - 1 - 4 - 3 (B)

(C) 2 - 1 - 4 - 3 2 - 3 - 1 - 4 (C)

(D) 2 - 4 - 1 - 3 2 - 3 - 4 - 1 (D)

(E) 4 - 1 - 2 - 3 2 - 4 - 3 - 1 (E)

(F) 4 - 2 - 1 - 3 2 - 4 - 3 - 1 (Z)

Tap. 21

Second: 2 - 1 - 3 - 4
 1 - 2 - 3 - 4

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

Map. 22

Ovaria A { Sol# 4 - 2 - 1 - 3
 LA# 2 - 1 - 3 - 4
 Ovaria B { Re# 1 - 2 - 4 - 3
 Re# 2 - 1 - 3 - 4

Ovaria B { FA 1 - 2 - 4 - 3
 Sol 2 - 1 - 3 - 4
 Sib 1 - 2 - 4 - 3
 Do 2 - 4 - 3 - 1
 Ovaria C { 1 - 3 - 4 - 2 Do
 3 - 4 - 2 - 1 Sib
 4 - 3 - 1 - 2 Sol
 3 - 4 - 2 - 1 FA

[The main 2 parts written]

| | | | | | | |
|---|-----|---------------|---|---------------|-----|---|
| 1 | FA | 1 - 2 - 4 - 3 | X | 3 - 4 - 2 - 1 | FA | 8 |
| 2 | Sol | 2 - 1 - 3 - 4 | X | 4 - 3 - 1 - 2 | Sol | 7 |
| 3 | Sib | 1 - 2 - 4 - 3 | X | 3 - 4 - 2 - 1 | Sib | 6 |
| 4 | Do | 2 - 4 - 3 - 1 | X | 1 - 3 - 4 - 2 | Do | 5 |

Ovaria C { Do 1 - 3 - 4 - 2
 Sib 3 - 4 - 2 - 1
 Sol 4 - 3 - 1 - 2
 FA 3 - 4 - 2 - 1

OMAHA A

GROVE D

| | |
|-----|---------|
| DA# | 4-3-1-2 |
| SA# | 3-4-2-1 |
| SA# | 4-3-1-2 |
| FA# | 3-1-2-4 |

OMAHA E

GROVE E

| | | |
|-----|---------|---------|
| SO# | 4-2-1-3 | |
| DA# | | 1-2-4-3 |
| RE# | | 2-1-3-4 |
| DA# | 4-3-1-2 | |
| SO# | | 4-3-1-2 |
| FA# | | 3-1-2-4 |

FOUR TRIOS

OMAHA - GROUPE (B)
(PREMIERS NEPS - PREMIERE PARTIE)

FA $\text{1 } \text{2 } \text{4 } \text{3}$
 o b \flat h \flat o b \flat |

SOL $\text{2 } \text{1 } \text{3 } \text{4}$
 || b \flat o b \flat b \flat o b \flat |

Sib $\text{1 } \text{2 } \text{4 } \text{3}$
 || b \flat o b \flat h \flat o b \flat |

DO $\text{2 } \text{4 } \text{3 } \text{1}$
 || b \flat o h \flat o b \flat h \flat o |

523
 FOUR PUPS 526 (Touche Bore)
 J b \flat h \flat | b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat |

OMAHA - GROUPE (B)
(DEUXIEMS NEPS - DEUXIEME PARTIE)

DO $\text{1 } \text{3 } \text{4 } \text{2}$
 o b \flat h \flat o b \flat |

Sib $\text{3 } \text{4 } \text{2 } \text{1}$
 || b \flat o h \flat o b \flat o b \flat |

SOL $\text{4 } \text{3 } \text{1 } \text{2}$
 || b \flat o b \flat o b \flat o b \flat |

FA $\text{3 } \text{4 } \text{2 } \text{1}$
 || b \flat o h \flat o b \flat o |

après 7ms unans (C)
 DEBUT du groupe (C)

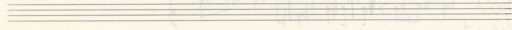
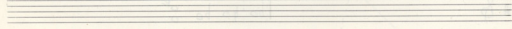
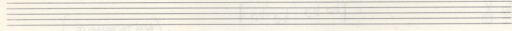
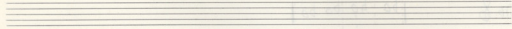
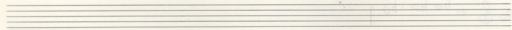
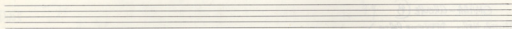
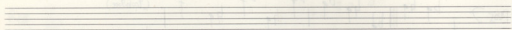
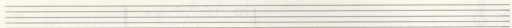
526
 FOUR PUPS (Touche)
 J b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat | b \flat h \flat b \flat h \flat |

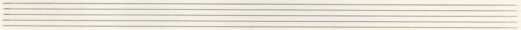
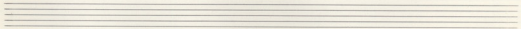
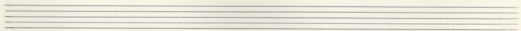
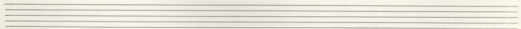
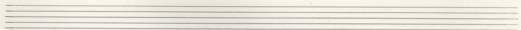
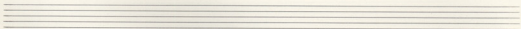
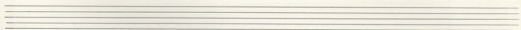
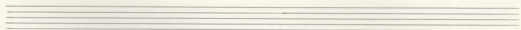
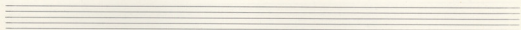
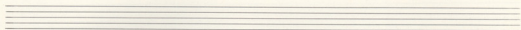
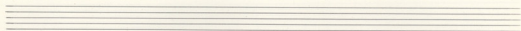
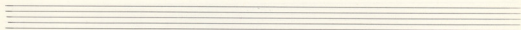
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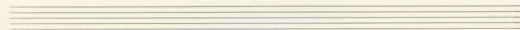
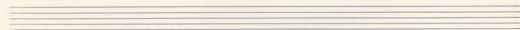
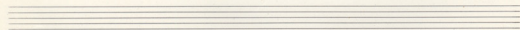
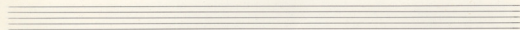
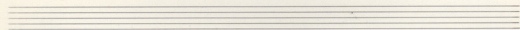
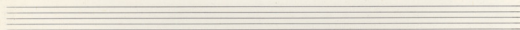
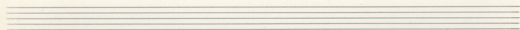
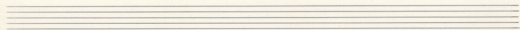
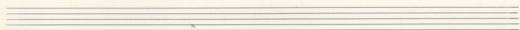
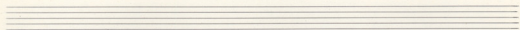
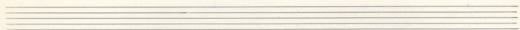
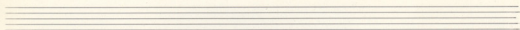
Sib 8

So 6

Fa 8



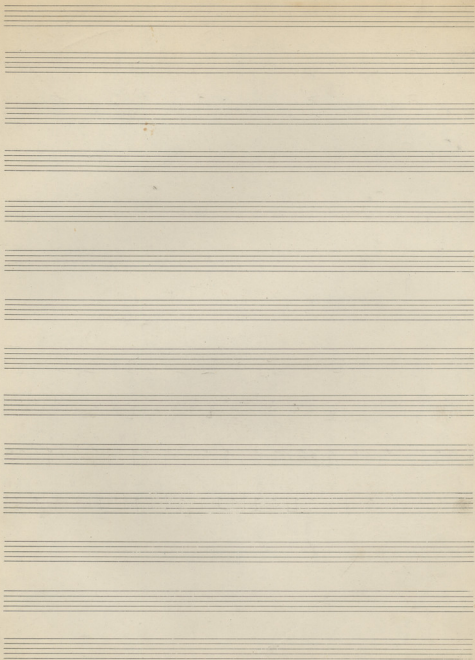


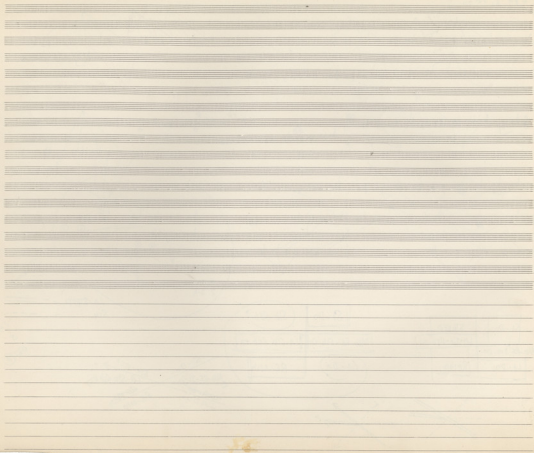


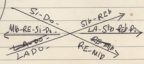
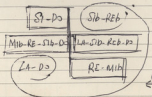
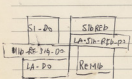
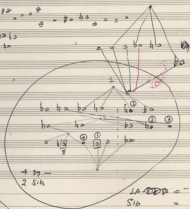
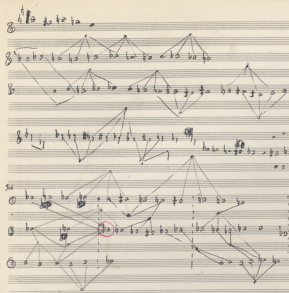
SINFONIA

17

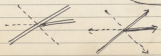
Pedinos

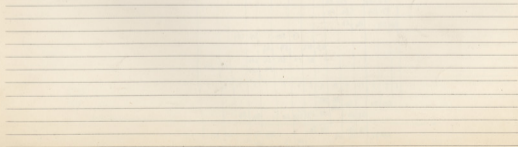
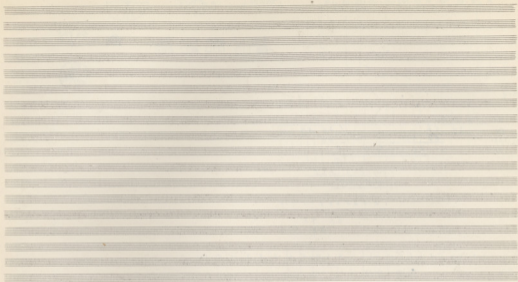






16
5.
624





20 L
5

Handwritten musical notation on a staff. It features several notes, some with circled stems or heads, and arrows indicating connections between notes. There are also some circled numbers and other markings.

Sib3

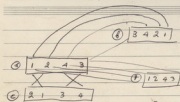


1 2 4 3 3 4 2 1
2 1 3 4 1 2 4 3

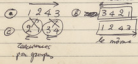
de Sib
recurrence par group
de deux

Handwritten musical notation on a staff. It features several notes, some with circled stems or heads, and arrows indicating connections between notes. There are also some circled numbers and other markings.

- Ⓐ 1 2 4 3
- Ⓑ 3 4 2 1
- Ⓒ 2 1



- Ⓐ 1 2 4 3
- Ⓑ 3 4 2 1



- Ⓐ 1 2 4 3
- Ⓑ 2 1 3 4
- Ⓒ 7 2 + 3
- Ⓓ 1 2 4 3

8 to to to to
 to to to to to to
 to to | to to
 to to to to

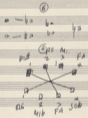


\leftarrow 2 1 3 4 2 1 3 4 2 1 3 4 1 2 4 3 \rightarrow
 $\begin{matrix} \cancel{1} 2 \\ 1 \cancel{3} 4 \\ 2 1 \cancel{3} 4 \end{matrix}$ $\begin{matrix} 1 2 \cancel{3} 4 \\ 1 \cancel{2} 3 4 \\ 2 1 \cancel{3} 4 \end{matrix}$

$\overbrace{2 1 3 4} \quad 2 1 3 4$
 2 1 3 4 1 2 4 3
 4 3 2 1 1 2 3 4

$\overbrace{1 2 3 4} \quad 2 1 2 4$
 $\parallel \quad 2 1 3 4$ $\times \quad 1 2 4 3$
 4 3 2 1 \leftarrow \rightarrow 1 2 3 4

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

DO - ^{DOF}
 DOB - RE - MI - FA - FA# SOL# LA - LA# - SI

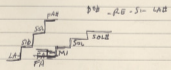
Handwritten musical notation on a grand staff. The notation includes various rhythmic values (e.g., 8, 6, 2) and melodic lines. A bracket labeled "1-2-1" groups a section of notes. A bracket labeled "2-1-2" groups another section. The notes are primarily natural and flat (b) notes.

DOF - RE - MI - FA
 FA RE - SOL - LA
 FA SOL - LA - SI
 (DO - RE) LA - SI
 SI - SI#

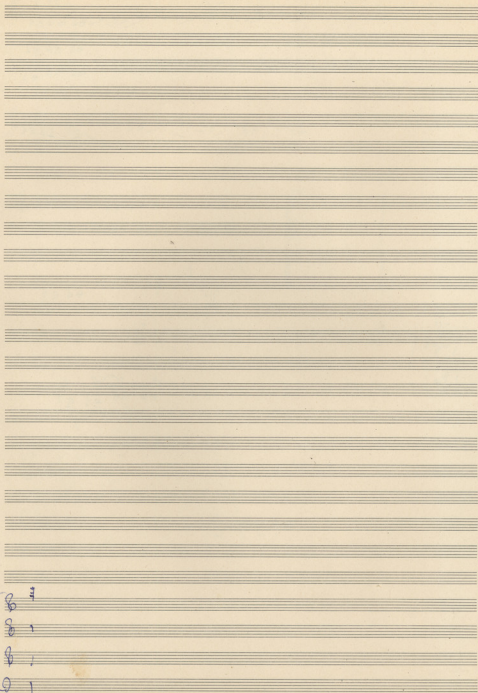
FA - FA# - SOL - LA
 FA# - SOL - LA - SI
 SOL - SI - SI# - SI#
 #FA#

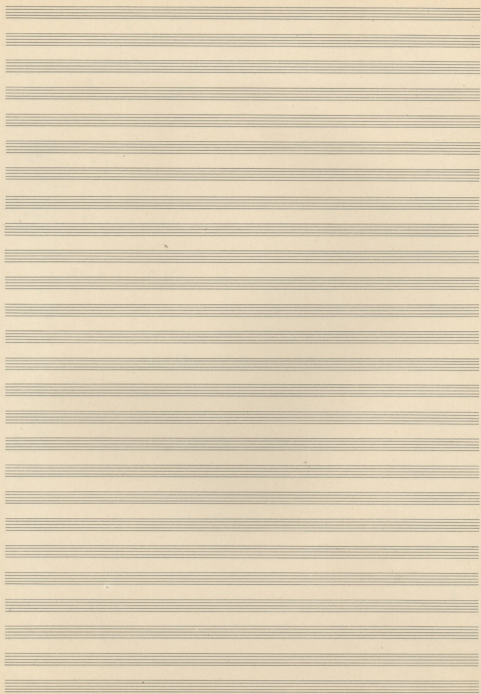
Handwritten musical notation on a grand staff, continuing from the previous section. It includes notes with stems and beams, and some notes are enclosed in boxes. The notation is more complex, possibly representing a different rhythmic pattern or a specific melodic fragment.

- ① = 2-3-2 } FAF SOL - SI - DOB ③
- ② = 2-3-2
- ③ = 2-3-2
- ④ = 2-3-2 RE - MI - SOL - LA ①
- ⑤ = 2-3-2 FA# MI# - SOL# - LA# ②
- ⑥ = 2-? ? SI - DO# - MI - FA# ④
- ⑦ = 2-? - 2 1. ⑤



DOB - RE - SI - LA#





PARIS' 50

Διζώγους

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

10-12

11-1

12-2

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

10-1 11-2 12-3

Τριζώγους

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

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

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

Τετραζώγους

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

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

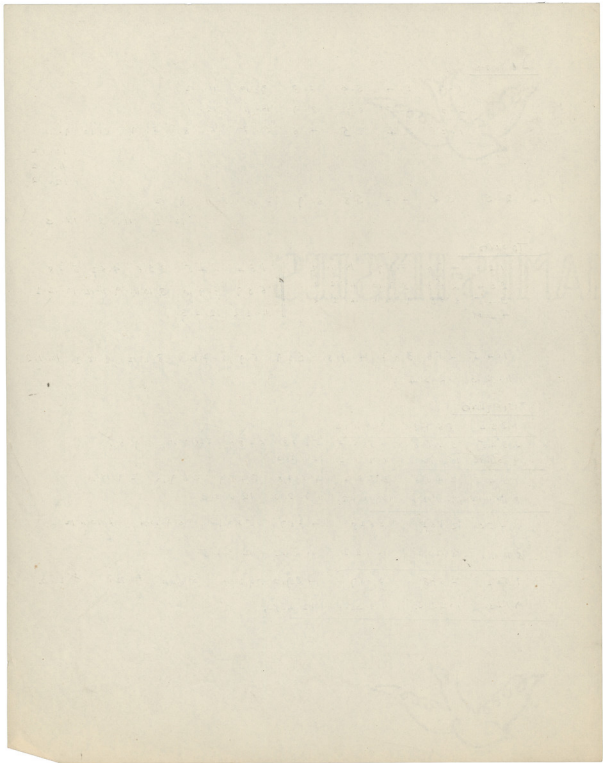
1-3-4-5 2-4-5-6 3-5-6-7 4-6-7-8 5-7-8-9 6-8-9-10 7-9-10-11
 8-10-11-12 9-11-12-1 10-12-1-2 11-1-2-3 12-2-3-4

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

8-11-12-1 9-12-1-2 10-1-2-3 11-2-3-4 12-3-4-5

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

9-1-2-3 10-2-3-4 11-3-4-5 12-4-5-6



TETRAPONES

A B C
1234 5678 9101112

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

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

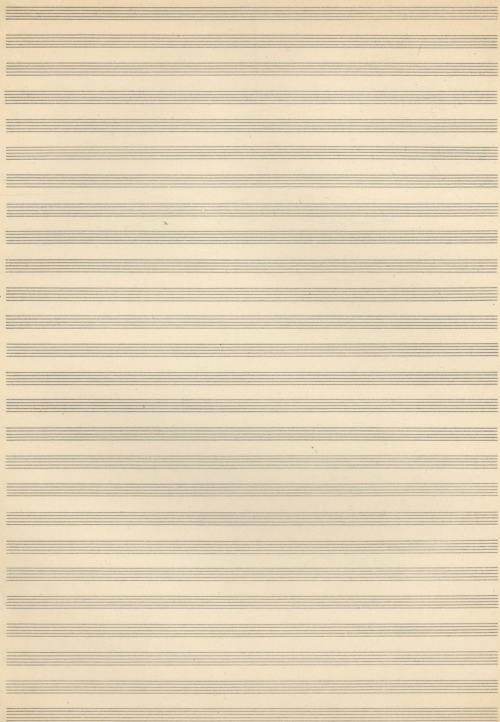
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

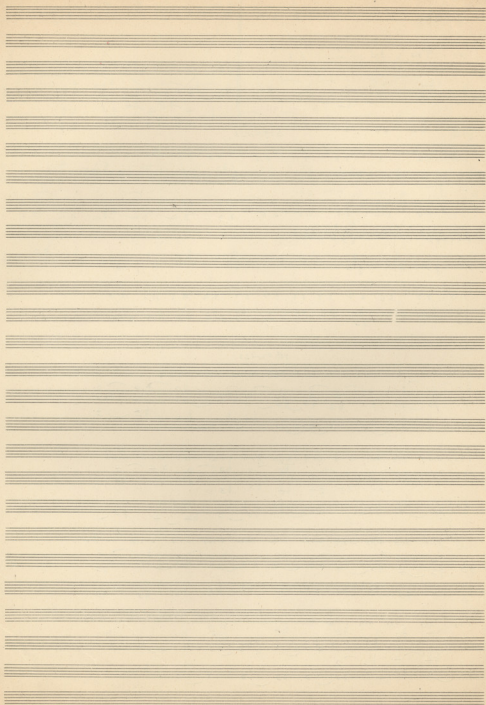
| | | |
|--|--|--|
| | | |
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|--|--|--|
| | | |
| | | |

Empty musical staves for further notation.

PARIS 50





12 34 56 78 910 11-12 13 14 15 16 17 18-19 20-21 22-23

Allegretto

(2A) (2B) (4A) (5A)

ΔΙΦΩΝΕΣ

1-2 3-4 5-6 7-8 9-10 11-12 13 14 15 16 17 18-19 20-21 22-23

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

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

TRIPARTES

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

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

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

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

Handwritten musical notation on a grand staff. The first system consists of two staves with complex rhythmic patterns and many beamed notes. The second system also consists of two staves, with the right-hand staff containing a single, more isolated musical phrase.

Handwritten musical notation on a grand staff. The first system consists of two staves with complex rhythmic patterns and many beamed notes. The second system also consists of two staves, with the right-hand staff containing a single, more isolated musical phrase.

Handwritten musical notation on a grand staff. The first system consists of two staves with complex rhythmic patterns and many beamed notes. The second system also consists of two staves, with the right-hand staff containing a single, more isolated musical phrase.

Handwritten musical notation on a grand staff. The first system consists of two staves with complex rhythmic patterns and many beamed notes. The second system also consists of two staves, with the right-hand staff containing a single, more isolated musical phrase.

Handwritten musical notation on a grand staff. The first system consists of two staves with complex rhythmic patterns and many beamed notes. The second system also consists of two staves, with the right-hand staff containing a single, more isolated musical phrase.

Handwritten musical score for the first system. It consists of a grand staff with a piano part (left hand) and a celeste part (right hand). The piano part is written in a 3/4 time signature and features a melodic line with various accidentals (sharps, flats, naturals) and slurs. The celeste part is written in a 3/4 time signature and features a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical score for the second system. It consists of a grand staff with a piano part (left hand) and a celeste part (right hand). The piano part continues the melodic line from the first system, with various accidentals and slurs. The celeste part continues the rhythmic accompaniment.

Handwritten musical score for the third system. It consists of a grand staff with a piano part (left hand) and a celeste part (right hand). The piano part continues the melodic line, with various accidentals and slurs. The celeste part continues the rhythmic accompaniment. There are some markings on the right side of the page, possibly indicating a page turn or a specific performance instruction.

Handwritten musical score for the fourth system. It consists of a grand staff with a piano part (left hand) and a celeste part (right hand). The piano part continues the melodic line, with various accidentals and slurs. The celeste part continues the rhythmic accompaniment. There are some markings on the right side of the page, possibly indicating a page turn or a specific performance instruction.

Handwritten musical score for the fifth system. It consists of a grand staff with a piano part (left hand) and a celeste part (right hand). The piano part continues the melodic line, with various accidentals and slurs. The celeste part continues the rhythmic accompaniment.

Handwritten musical score for the sixth system. It consists of a grand staff with a piano part (left hand) and a celeste part (right hand). The piano part continues the melodic line, with various accidentals and slurs. The celeste part continues the rhythmic accompaniment.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Original → *Ritardando* *Ritardando* *Ritardando* *Ritardando*

AUTHENTIKES
(Αὐθεντικὴ)

PLAGIALS
(Πλάγιος)

Ἦχος
ΙΧΘΟΣ
(Μοδ. Τον)

| | | | |
|------------------|-----|----------|-----------------------|
| ΔΟΡΙΚΟΣ | T D | Υπο. T D | ΙΧΘΟΣ Α' (Πεμπτος) |
| ΦΡΙΓΙΚΟΣ | T D | Υπο. T D | ΙΧΘΟΣ Γ' (Τεταρτος) |
| ΛΙΔΙΚΟΣ | T D | Υπο. T D | ΙΧΘΟΣ Β' (Προσβιβτος) |
| ΜΙΞΟΛΙ- ΠΙΚΟΣ | T D | Υπο. T D | |
| ΕΟΛΙΚΟΣ | T D | Υπο. T D | ΙΧΘΟΣ Δ' (Ψαλμικος) |
| ΙΟΝΙΚΟΣ | T D | Υπο. T D | |

PLAC

PLAC

PLAC

PLAC

ICHNOS PLAGIAL

CHROMATIQUES
(CHROMATIQUES)

MIKTES
(Chromatiques-Miktes)

105 A'

o . o o o o o o o

Y T

+ o o o o o o

MIKTES
113 (GRAB)

3 o o # o o # o o

105 B'

chromatiques

o b o # a o o b o # a o

Mikro

o b o # a o o b o # a o

110 A'

o o b # a o o o (b) o o

o b o # a o o o # o o

A B C

A = 8:1:8 B = 2:1:2 C = 5:8:2

Handwritten musical notation on four staves, likely representing a scale or sequence of notes. The notes are written in a simplified notation, possibly using letters and accidentals to denote pitch classes.

Handwritten musical notation on two staves, starting with a circled '1' in the first measure. The notation includes various note values and accidentals.

Handwritten musical notation on two staves, continuing the sequence of notes. The notation is consistent with the previous staves.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many small notes and stems. Arrows above the staff indicate the direction of the sequence.

Carmin figuris parisi

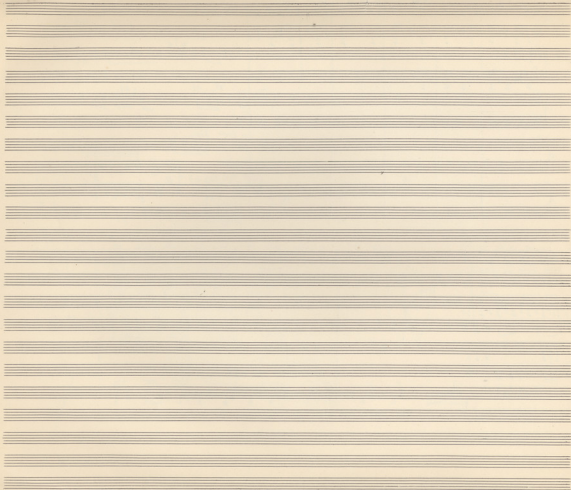
④ Notation 3

Handwritten musical notation on a single staff, labeled 'Notation 3'. It shows a sequence of notes with stems.

⑥ Notation 7

Handwritten musical notation on a single staff, labeled 'Notation 7'. It shows a sequence of notes with stems.

PARIS '50



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

1A 1 2 3 4
2A 1 2 3 4
3A 1 2 3 4
4A 1 2 3 4
5A 1 2 3
6A 1 2 3

Handwritten musical notation for six staves (1A-6A). Each staff begins with a clef and contains notes with stems and flags. Above the notes are various symbols and markings, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numbers. Some notes have stems pointing up or down. There are also some symbols that look like '8' or '9' at the beginning of some staves.

1
2
3
4
5
6

18 2 1 3 4
20 2 1 4 3
30 2 3 1 4
50 2 3 1 4
80 2 1 3

Handwritten musical notation for five staves (18-80). Each staff begins with a clef and contains notes with stems and flags. Above the notes are various symbols and markings, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numbers. Some notes have stems pointing up or down.

7
8
9
10

3 1 2 4
3 2 1 4

Handwritten musical notation for two staves (3 1 2 4 and 3 2 1 4). Each staff begins with a clef and contains notes with stems and flags. Above the notes are various symbols and markings, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numbers. Some notes have stems pointing up or down.

11
12

AIRPAGES
TRAPNES

Handwritten musical notation for AIRPAGES and TRAPNES sections. AIRPAGES is written in blue ink and TRAPNES is written in red ink. Both sections consist of horizontal lines with vertical tick marks indicating specific points or durations.

TETRAMINI

Handwritten musical notation for TETRAMINI section. It consists of a series of horizontal lines with a wavy, oscillating line drawn across them, possibly representing a specific musical texture or rhythm.

DETRAPNES

Handwritten musical notation for DETRAPNES section. It consists of horizontal lines with vertical tick marks, similar to the AIRPAGES and TRAPNES sections.

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

1A E^{\flat} \circ \circ $\sharp\circ$ $\flat\circ$ \circ $\sharp\circ$ $\flat\circ$ \circ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$

1B E^{\flat} \circ \circ $\sharp\circ$ $\flat\circ$ $\flat\circ$ \circ $\flat\circ$ \circ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$

1C E^{\flat} $\sharp\circ$ \circ \circ $\sharp\circ$ $\flat\circ$ \circ $\sharp\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$

1D E^{\flat} $\sharp\circ$ \circ \circ $\sharp\circ$ $\flat\circ$ \circ $\sharp\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$

2A E^{\flat} \circ \circ $\sharp\circ$ $\flat\circ$ \circ $\sharp\circ$ \circ $\flat\circ$ $\flat\circ$ $\flat\circ$ $\flat\circ$

2B E^{\flat} \circ \circ $\sharp\circ$ $\flat\circ$ $\sharp\circ$ \circ

2C E^{\flat} $\sharp\circ$ $\flat\circ$

2D E^{\flat} $\sharp\circ$ $\flat\circ$

APPENDIX

8

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

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

1-2

2-3

3-4

4-5

5-6

6-7

7-8

8-9

9-10

10-11

11-12

1-4

2-5

3-6

4-7

5-8

6-9

7-10

8-11

9-12

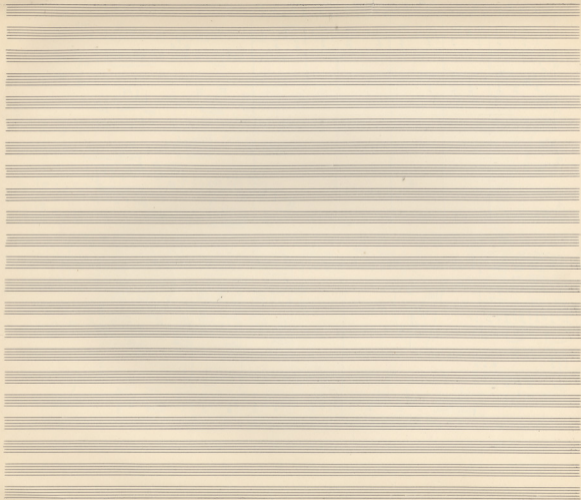
10-1

11-2

12-3

Δ11

8



Handwritten musical score for the first system. It consists of seven staves. The top two staves contain rhythmic notation with stems and flags. The third staff has a treble clef and contains rhythmic notation. The fourth staff has a bass clef and contains rhythmic notation. The fifth and sixth staves are mostly empty. The seventh staff contains a treble clef and rhythmic notation. To the right of the staves, there are several annotations: "of XVI" above a staff, "Bib. g. | 1 2 3 4 5 6 7 8 |" below it, and a circled "2" with a treble clef and rhythmic notation. Below that is a circled "1" with a bass clef and rhythmic notation. Further down is a circled "3" with a treble clef and rhythmic notation. At the bottom right, there is a circled "8" with a treble clef and rhythmic notation. A red circle labeled "A" is at the bottom center.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics "Viva" and "Viva". The second staff is a piano accompaniment with a treble clef and rhythmic notation. The third staff is a basso continuo line with a bass clef and rhythmic notation. The fourth staff is a basso continuo line with a bass clef and rhythmic notation. To the right of the staves, there are several annotations: a circled "2" with a treble clef and rhythmic notation, a circled "3" with a treble clef and rhythmic notation, a circled "1" with a bass clef and rhythmic notation, a circled "2" with a treble clef and rhythmic notation, a circled "3" with a treble clef and rhythmic notation, a circled "4" with a treble clef and rhythmic notation, a circled "5" with a treble clef and rhythmic notation, a circled "6" with a treble clef and rhythmic notation, a circled "7" with a treble clef and rhythmic notation, a circled "8" with a treble clef and rhythmic notation, a circled "9" with a treble clef and rhythmic notation, a circled "10" with a treble clef and rhythmic notation, a circled "11" with a treble clef and rhythmic notation, a circled "12" with a treble clef and rhythmic notation, a circled "13" with a treble clef and rhythmic notation, a circled "14" with a treble clef and rhythmic notation, a circled "15" with a treble clef and rhythmic notation, a circled "16" with a treble clef and rhythmic notation, a circled "17" with a treble clef and rhythmic notation, a circled "18" with a treble clef and rhythmic notation, a circled "19" with a treble clef and rhythmic notation, a circled "20" with a treble clef and rhythmic notation. A red circle labeled "A" is at the bottom center.

ΑΡΜΟΝΙΚΟΙ ΤΡΟΧΟΙ
(MODÈS D' HARMONIE)

ΠΡΩΤΟΣ ΔΕΥΤΕΡΟΣ ΤΡΙΤΟΣ ΤΕΤΑΡΤΟΣ ΠΕΜΠΤΟΣ ΕΚΤΟΣ ΕΒΔΟΜΟΣ ΑΓΩΓΟΣ

ΤΡΙΤΩΝΟΣ

$\begin{matrix} \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \end{matrix}$
1. 2. 3. 1. 2. 4. 1. 2. 5. 1. 2. 6. 1. 3. 5.

ΤΕΤΡΑΤΩΝΟΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
1. 2. 3. 4. 1. 2. 3. 5. 1. 2. 3. 6. 1. 2. 4. 5. 1. 2. 4. 6. 1. 2. 5. 7. 1. 3. 4. 5. 1. 3. 4. 6.

ΠΕΝΤΑΤΩΝΟΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
1. 2. 3. 4. 5. 1. 2. 3. 4. 6. 1. 2. 3. 4. 7. 1. 2. 3. 5. 6. 1. 2. 4. 5. 7. 1. 2. 4. 6. 7.

ΕΞΑΤΩΝΟΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 7. 1. 2. 3. 6. 7.

ΣΤΑΤΩΝΟΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
1. 2. 3. 4. 5. 6. 7.

PARIS 30

ΠΡΩΤΟΣ ΤΥΠΟΣ

1 2 3 4 5 6 7 1 2 3 4 5 6 7

(II) (IV) (V) (VII) (I) (III) (II)
I II III IV V VI VII

ΤΡΙΤΑΦΩΝΕΣ
1. 2. 2.

ΕΥΦΩΝΙΑ
Α ΑΡΜΟΝΙΑ
Β ΑΡΜΟΝΙΑ

ΤΕΤΡΑΦΩΝΕΣ
1. 2. 3. 4.

ΕΥΦΩΝΙΑ
Α
Β
Γ

ΠΕΝΤΑΦΩΝΕΣ
1. 2. 3. 4. 5

(II) (IV) (V) (VII) (I) (III) (II)
1. 2. 3. 4. 5.
Α.
Β.
Γ.
Δ.

(III) (IV) (V) (VI) (VII) (I) (II)

| I | II | III | IV | V | VI | VII |
|---|----|-----|----|---|----|-----|
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ΤΡΙΤΟΣ ΤΡΟΠΟΣ

1. 2. 5.

I II III IV V VI VII

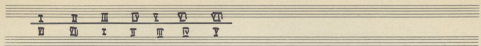
Musical notation for exercise 1. 2. 5. consisting of three staves. The first staff contains notes, the second contains chords, and the third contains notes. A vertical line is positioned after the seventh position. To the right of the line, there are three chord diagrams: a triad, a dyad, and a triad.

1. 2. 3. 6

Musical notation for exercise 1. 2. 3. 6. consisting of four staves. The first staff contains notes, the second contains chords, the third contains notes, and the fourth contains notes. A vertical line is positioned after the seventh position. To the right of the line, there are four chord diagrams: a triad, a dyad, a dyad, and a triad.

1. 2. 3. 4. 7.

Musical notation for exercise 1. 2. 3. 4. 7. consisting of three staves. The first staff contains notes, the second contains notes, and the third contains notes. A vertical line is positioned after the seventh position. To the right of the line, there are three chord diagrams: a triad, a dyad, and a triad.



1-2. G.

1-2. 4. 5. E.

1-2. 3. 5. G.

Example

③

| | | | | | | |
|----|----|-----|----|----|-----|-----|
| I | II | III | IV | V | VI | VII |
| II | VI | I | V | IV | III | II |

1-2-5-7.

1-2-4-6-7.

ΕΡΑΘΜΟΣ ΤΡΑΓΩΔ

I II III IV V VI VII
VI VII I II III IV V

1-2-5

♯ ♯ ♯ ♯ ♯ ♯ ♯

1-3-4-5

♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯

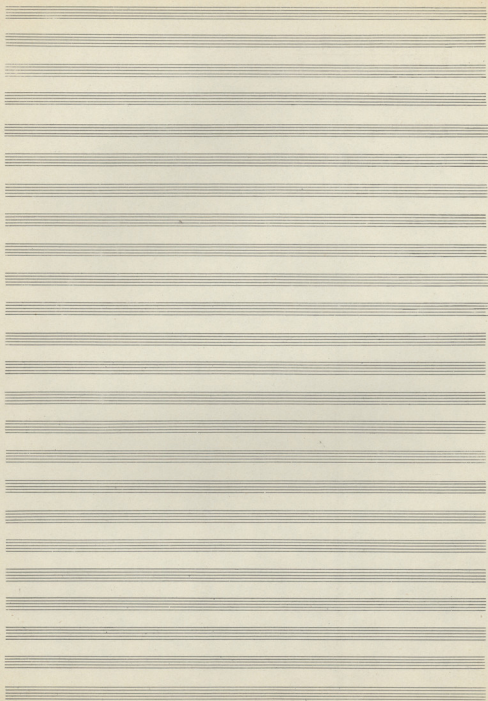
Two sets of five-line musical staves. The first set contains a table of Roman numerals:

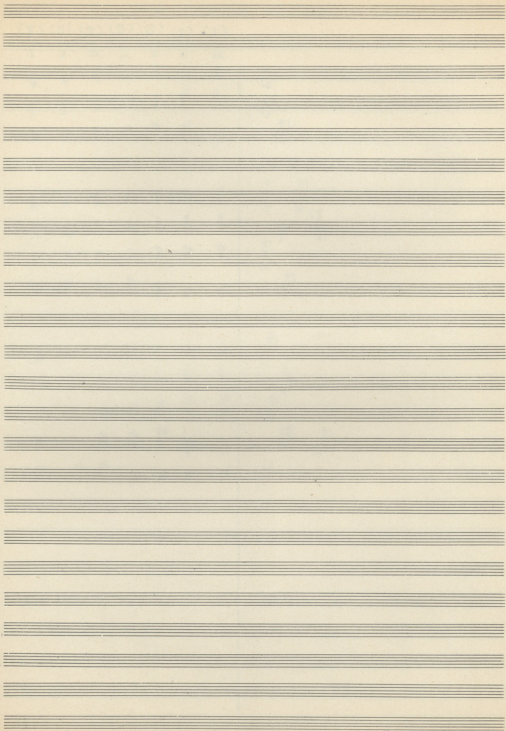
| | | | | | | |
|----|-----|-----|----|-----|----|-----|
| I | II | III | IV | V | VI | VII |
| VI | VII | I | II | III | IV | V |

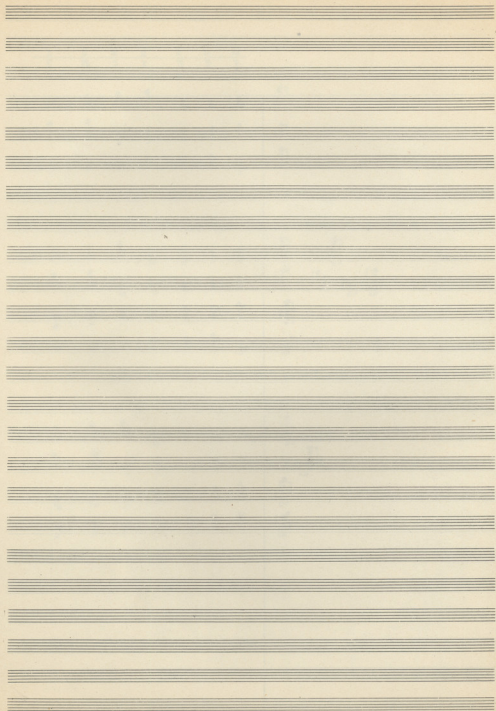
1-3-4-6

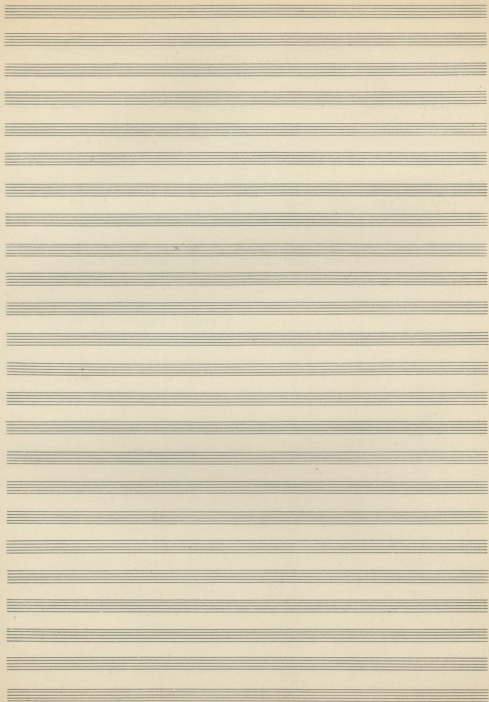
Four staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The notation consists of rhythmic patterns and chords, with some notes marked with accents or slurs. The remaining three staves continue the musical sequence with similar rhythmic and harmonic structures.

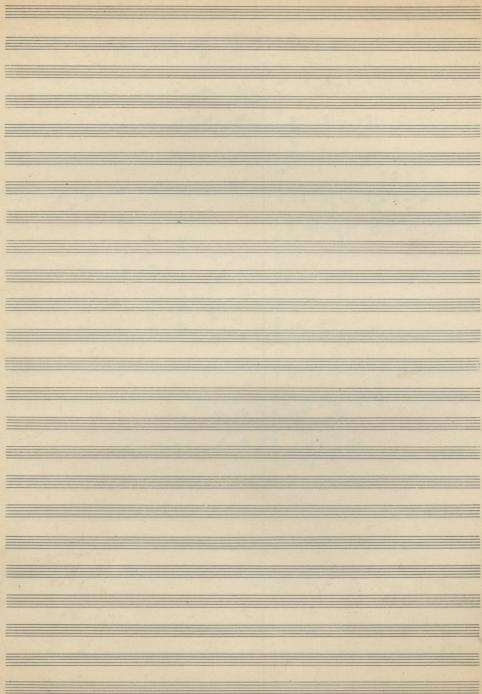
Eleven sets of empty five-line musical staves, providing space for further musical notation.











1-3

I II
I. II III IV V VI VII VIII

1. 3. 4. 5.

ΠΙΝΝΟΝ

PARIS 50

1. 3. 4. 6.

ΔΥΝΑΤΟΤΗΤΕΣ ΘΕΩΡΗΤΙΚΕΣ

1. 3. 4. 7.

- A { 1.2.3.4 1.2.4.5 1.2.5.6 1.2.6.7
1.2.3.5 1.2.4.6 1.2.5.7
1.2.3.6 1.2.4.7
1.2.3.7

1. 2. 5. 6.

- B { 1.3.4.5 1.3.5.6 1.3.6.7
1.3.4.6 1.3.5.7
1.3.4.7

1. 3. 5. 7.

- Γ { 1.4.5.6 1.4.6.7
1.4.5.7

Δ. 1.5.6.7

1. 3. 6. 7.

ΑΝΟΡΘΩΣΕΙΣ

1-4

1.4.5.6

1.4.5.6

- A 1.2.3.4.
- B 1.2.3.5
- Γ 1.2.3.6
- Δ. 1.2.4.5
- Ε. 1.2.4.6
- Ζ 1.2.5.7.
- Η. 1.3.4.5
- Θ. 1.3.4.6

ΑΝΑΡΤΗ

1.4.5.7.

- A { 1.2.3.4. } B { 1.2.3.5. } Γ. { 1.2.3.6. }
1.2.3.7. 1.2.4.7. 1.4.6.7. }
1.2.6.7. }
1.5.6.7. } { 3.4.6.7. }
1.4.5.6. }

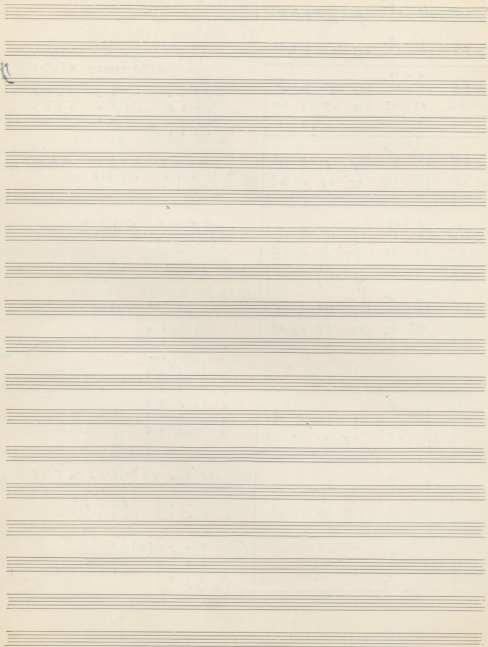
1.4.6.7.

- Δ { 1.2.4.5 } E { 1.2.4.6. }
1.2.5.6. 1.2.5.7. }
1.3.4.7. }
1.4.5.7. }

1.5.6.7.

ΑΥ ΑΥΙ ΑΥΙΙ ΑΥΙΙΙ

11



Dance de Bontra
(EPIZO)

TRETE KOPELES AYTERES
TRIS KOPELES LIGERES

Tuis ka pe - Tuis ko pe Tuis - ko - pe - les li - ge - ces Tuis ko - pe les li - ge -

ces pay - sto dro - mo - ma na hes Dia - le Dia - le No - ze Dia - le ta spo - sou - fou - sta ni

vgale Dos tou mia na ka ni pe - ra Dos tou fou - sta ni of - sa ge - za

1. 2. 4. 6
1. 4. 5. 7
1. 2. 2. 4
1. 2. 3. 5

1. 2. 3. 4. 1. 2. 4. 5. 1. 2. 5. 6. 1. 2. 6. 7.
1. 2. 3. 5. 1. 2. 4. 6. 1. 2. 5. 7. 1. 2. 6. 7.
1. 2. 3. 4. 1. 2. 4. 6. 1. 2. 5. 7. 1. 2. 6. 7.

1. 3. 4. 5. 1. 3. 5. 6. 1. 3. 6. 7.
1. 3. 4. 5. 1. 3. 5. 6. 1. 3. 6. 7.
1. 3. 4. 7. 1. 3. 5. 6. 1. 3. 6. 7.

1. 4. 5. 6. 1. 4. 6. 7.
1. 4. 5. 7. 1. 5. 6. 7.
1. 5. 6. 7. 1. 5. 6. 7.

1. 2. 3. 4.

I II III IV. V VI. VII

A 1. 2. 3. $\text{G} \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat}$ $\text{g}^{\flat} \text{a}^{\flat} \text{g}^{\flat} \text{b}^{\flat}$

G 1. 2. 4 $\text{G} \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat}$ $\text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat} \# \text{g}^{\flat}$

F 1. 2. 5 $\text{G} \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat}$ $\text{g}^{\flat} \text{b}^{\flat} \# \text{a}^{\flat} \text{g}^{\flat}$

D 1. 2. 6 $\text{G} \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat}$ $\text{b}^{\flat} \# \text{a}^{\flat} \text{g}^{\flat} \text{a}^{\flat}$

1. 2. 7 $\text{G} \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat}$ etc.
A VII. A I

1. 3. 4 $\text{G} \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat} \text{a}^{\flat} \# \text{b}^{\flat}$ $\text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat} \# \text{g}^{\flat}$
A VII. A VII. A I. A II

E 1. 2. 5 $\text{G} \# \text{F} \#$ $\text{b}^{\flat} \# \text{g}^{\flat}$ $\text{g}^{\flat} \text{b}^{\flat} \# \text{g}^{\flat} \text{b}^{\flat}$

1. 2. 6 $\text{G} \# \text{F} \#$ b^{\flat} etc.
E VI. E VII

1. 2. 7 $\text{G} \# \text{F} \#$ $\text{b}^{\flat} \# \text{g}^{\flat}$ etc.
E VII. E I. E II

1. 4. 5 $\text{G} \# \text{F} \#$ b^{\flat} etc.
F VII. F I

1. 4. 6 $\text{G} \# \text{F} \#$ b^{\flat} etc.
F VII. F I

1. 4. 7 $\text{G} \# \text{F} \#$ $\text{b}^{\flat} \# \text{g}^{\flat}$ etc.
F VII. F I. F II

1. 5. 6 $\text{G} \# \text{F} \#$ etc.
G VII

1. 5. 7 $\text{G} \# \text{F} \#$ b^{\flat}
G VII. G I

1. 6. 7 $\text{G} \# \text{F} \#$
A VI

Empty musical staves.

1

R. RR.

2

3

4

5

6

7

8

9

10

3-

+

And

1 2 3 4 5 6 7 8 9 10 11 12 13

Handwritten musical notation in red ink, featuring a treble clef and a complex melodic line with many accidentals.

Handwritten musical notation in red ink, showing a bass clef and a melodic line with some accidentals.

Handwritten musical notation in blue ink, featuring a bass clef and a melodic line.

Handwritten musical notation in blue ink, showing a grand staff with treble and bass clefs.

Handwritten musical notation in blue ink, featuring a grand staff with treble and bass clefs.

Handwritten musical notation in blue ink, showing a grand staff with treble and bass clefs.

Handwritten musical notation in blue ink, featuring a grand staff with treble and bass clefs.

Handwritten musical notation in blue ink, showing a grand staff with treble and bass clefs, ending with a large scribble.

Handwritten musical notation in red ink, featuring a treble clef and a melodic line with circled notes.

Handwritten musical notation in red ink, showing a bass clef and a melodic line with circled notes.



Handwritten musical notation for the beginning of a piece, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes circled and others marked with a plus sign.

Handwritten musical notation for the first system, consisting of four staves labeled A, B, A, and C. The notation includes various notes, rests, and accidentals, with some notes circled and others marked with a plus sign. A red line connects the first measure of staff A to the first measure of staff C.

Handwritten musical notation for the second system, consisting of two staves labeled A and B. The notation includes various notes, rests, and accidentals, with some notes circled and others marked with a plus sign. A red line connects the first measure of staff A to the first measure of staff B.

Handwritten musical notation for the third system, consisting of two staves. The notation includes various notes, rests, and accidentals, with some notes circled and others marked with a plus sign. A red line connects the first measure of the top staff to the first measure of the bottom staff.

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes various notes, rests, and accidentals, with some notes circled and others marked with a plus sign.

Handwritten musical notation for the fifth system, consisting of five staves. The notation includes various notes, rests, and accidentals, with some notes circled and others marked with a plus sign. A red line connects the first measure of the top staff to the first measure of the bottom staff.

METAFOPES

(12)

♩ 0 2 4 4 0 2 4 4 0 2 4 4 0 2 4 4

56↑ ♩ 2 0 4 4 4 4 4 4 4 4 4 4
 56↓ ♩ 0 0 4 4 4 4 4 4 4 4 4 4

♩ 4 4 4 4 4 4 4 4 4 4 4 4

3↑ ♩ 4 4 4 4 4 4 4 4 4 4 4 4
 3↓ ♩ 4 4 4 4 4 4 4 4 4 4 4 4

Andante
 ♩ 0 2 4 4 0 2 4 4 0 2 4 4 0 2 4 4

♩ 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

♩ 0 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Allegro
 ♩ 0 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

♩ 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

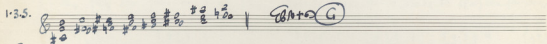
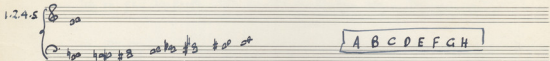
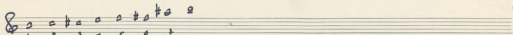
♩ 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Allegro
 ♩ 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

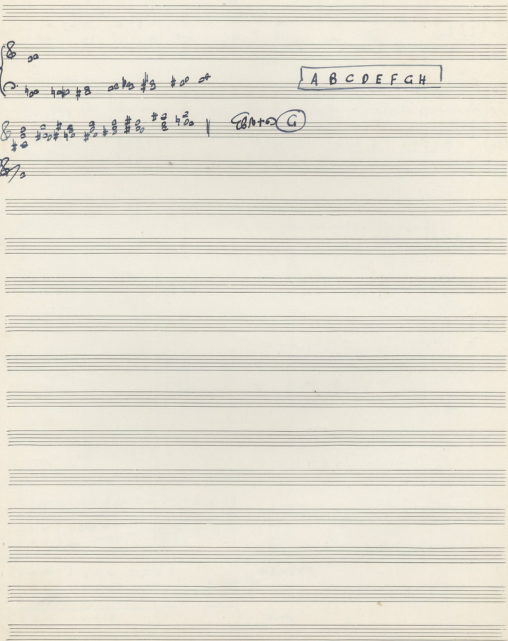
♩ 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

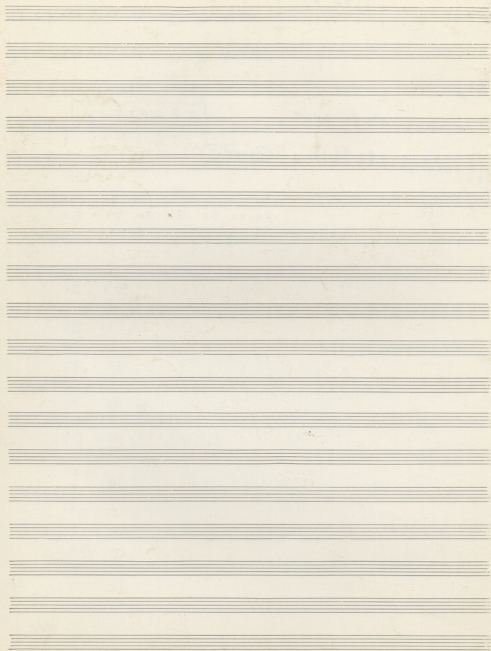
♩ 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Empty musical staves.



Handwritten scribbles and notes at the bottom left of the page.





HARMONIE SUR LES MODES GREQUES

1 2 3
 a b c # d e f g a b c
 I II III IV V VI VII

1-3-5-7
 A B
 a b c # d e f g a b c
 I II III IV V VI VII

A
 a b c # d e f g a b c
 I II III IV V VI VII

E
 a b c # d e f g a b c
 I II III IV V VI VII

x. 1. 7.

1-2-4-6
 a b c # d e f g a b c
 I II III IV V VI VII

x. 2. 0.

1-4-5-7
 a b c # d e f g a b c
 I II III IV V VI VII

Empty musical staves for further notation.

1-2

I II III IV V VI VII I

A 1. 2. 3. 4. 1. 2. 4. 5.

B 1. 2. 3. 5. 1. 2. 4. 6.

Γ 1. 2. 2. 6. 1. 2. 4. 7.

Δ 1. 2. 3. 7. A VII AI AK A III A IV A V A VI

Ε 1. 2. 4. 5.

Ζ 1. 2. 4. 6.

Η 1. 2. 4. 7. B VII BI B II B III B IV B V B VI

Θ 1. 2. 5. 6. Δ I Δ II Δ III Δ I Δ I Δ II Δ IV

Κ 1. 2. 6. 7.

Λ 1. 2. 6. 7. A II A III AI AI A III A IV AI

TETRAONES