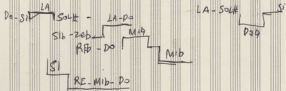
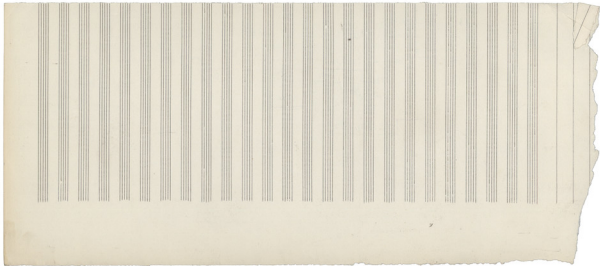
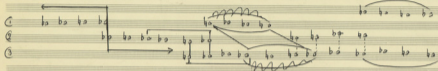
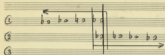


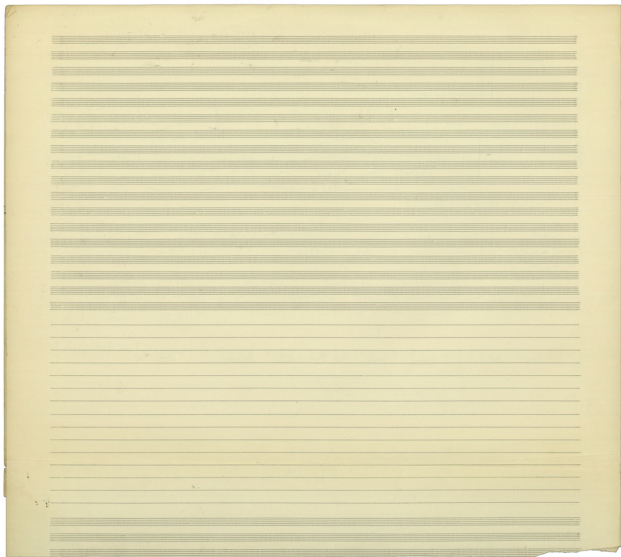
Do - ~~Do~~ - Sib - LA.

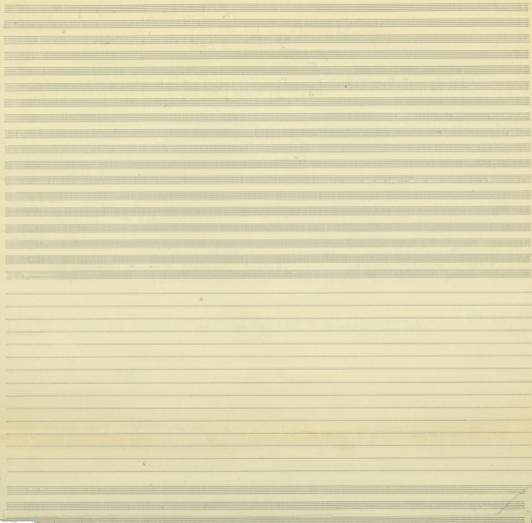
Sb - ~~Do~~ - Salt Sib - - Salt

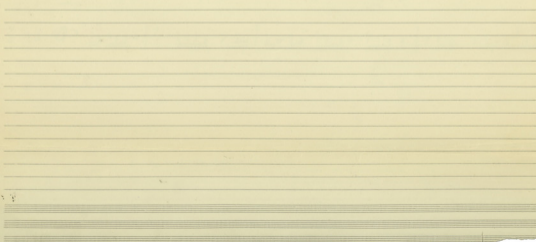


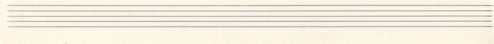
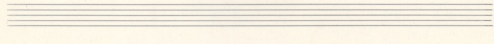
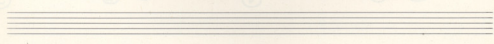
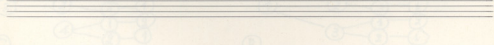
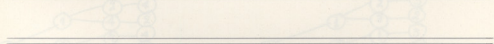
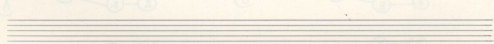
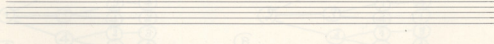
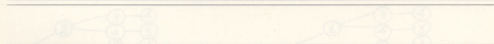
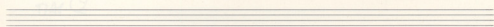
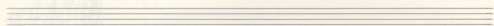
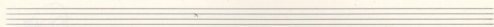
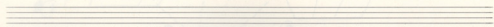
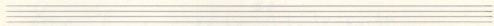
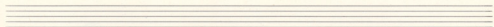


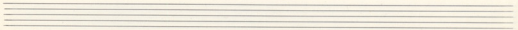
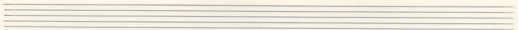
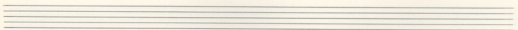
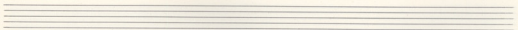
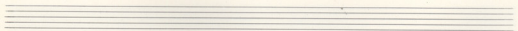
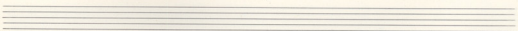
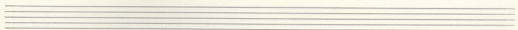
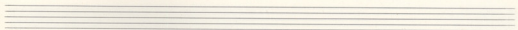
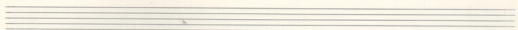
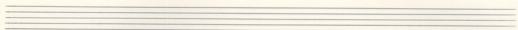
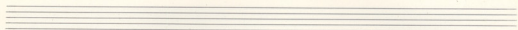
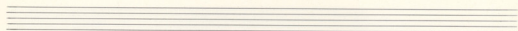












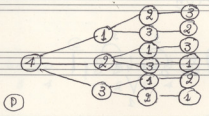
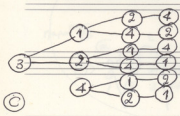
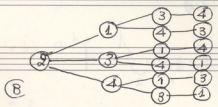
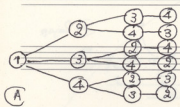
(1)

ТАРАБИММА (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)

napal ⑥

Handwritten musical notation for exercise 6. It consists of a single staff with a treble clef and a common time signature. The notes are: $\flat a$, a , $\flat b$, b , a , a , $\flat a$, $\flat b$, $\flat b$, $\flat a$, $\flat a$, $\flat a$, $\sharp a$, $\sharp a$, $\flat a$. Below the staff are the fingering numbers: 4 3 1 2 | 3 2 4 | 1 | 1 2 3 1.

napal ⑦

Handwritten musical notation for exercise 7. It consists of a single staff with a treble clef and a common time signature. The notes are: $\flat a$, a , $\flat b$, b , a , $\flat b$, $\flat b$, $\flat a$, $\flat a$, $\sharp a$, $\sharp a$, $\flat a$. Below the staff are the fingering numbers: 4 3 1 2 | 3 2 4 1 | 4 2 3 1.

napal ⑧

Handwritten musical notation for exercise 8. It consists of a single staff with a treble clef and a common time signature. The notes are: $\sharp a$, a , a , a , a , $\flat a$, $\flat a$, $\flat a$, $\flat a$, $\sharp a$, a , a , a , a , $\flat a$, $\flat a$. Below the staff are the fingering numbers: 1 2 3 4 | 1 2 4 3 | 2 1 4 3 | 2 1 3 4.

napal ⑨

Handwritten musical notation for exercise 9. It consists of a single staff with a treble clef and a common time signature. The notes are: $\sharp a$, a , a , $\flat a$, $\flat a$, $\flat a$, $\flat a$, $\flat a$, $\flat a$, $\flat a$. Below the staff are the fingering numbers: 1 2 3 4 | 1 2 4 3 | 2 1 4 3 | 2 1 3 4.

napal ⑩

Handwritten musical notation for exercise 10. It consists of a single staff with a treble clef and a common time signature. The notes are: $\flat a$, a , a , $\flat a$, $\flat a$ | $\flat a$, $\flat a$, $\flat a$, $\flat a$ | $\sharp a$, a , a , $\flat a$. Below the staff are the fingering numbers: 1 2 3 4 | 1 2 3 4 | 1 2 3 4. There are circled letters 'a', 'a', and 'C' above the first, second, and third measures respectively.

map. 11

-4-

Handwritten musical notation for map. 11, consisting of three staves. The top staff begins with a treble clef and a 3/8 time signature. It contains notes: a (quarter), a (quarter), b (quarter), a (quarter), and a (half). The middle staff contains notes: a (quarter), b_b (quarter), b_b (quarter), b_b (quarter), and a (quarter). The bottom staff contains notes: a (quarter), b_b (quarter), b_b (quarter), and a (quarter). Vertical dashed lines connect the notes across staves. Solid lines connect notes between staves, showing a complex web of relationships.

map. 11A

Handwritten musical notation for map. 11A, showing a single staff with a treble clef and a 3/8 time signature. The notes are: a (quarter), a (quarter), b_b (quarter), b_b (quarter), b_b (quarter), b_b (quarter), and a (quarter).

map. 12

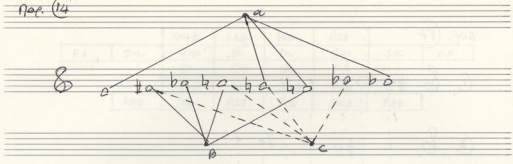
Handwritten musical notation for map. 12, showing a staff with a treble clef and a 3/8 time signature. The notes are: a (quarter), a (quarter), a (quarter), b_b (quarter), b_b (quarter), b_b (quarter), b_b (quarter), and b_b (quarter). A point 'a' is located above the staff, connected by solid lines to the first three 'a' notes and the first 'b_b' note. A point 'b' is located below the staff, connected by solid lines to the first three 'a' notes and the first 'b_b' note. A point 'c' is located below the staff, connected by dashed lines to the last three 'b_b' notes.

map. 13

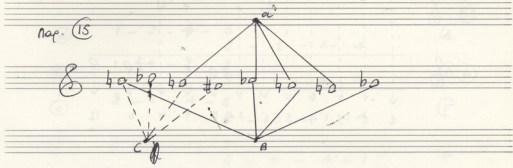
Handwritten musical notation for map. 13, showing a staff with a treble clef and a 3/8 time signature. The notes are: a (quarter), b_b (quarter), b_b (quarter), b_b (quarter), b_b (quarter), b_b (quarter), b_b (quarter), and b_b (quarter). A point 'a' is located above the staff, connected by solid lines to the first 'a' note and the first three 'b_b' notes. A point 'b' is located below the staff, connected by solid lines to the first 'a' note and the first three 'b_b' notes. A point 'c' is located below the staff, connected by dashed lines to the last three 'b_b' notes.

1

nap. 14



nap. 15

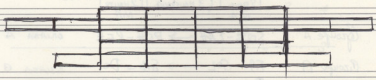


nap. 16



nap. 16

Groupe A
B
C
D
E



OMAAA
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 HANDS N/A	3 HANDS N/A	2 HANDS 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

DAE	4-3-1-2
SI9	3-4-2-1
SO#	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

MINAKAS 2

TABLEAU 2

Opus 23

Exemple 23

OMAGAA GROVE A

Musical score for four instruments: Sol# (Soprano), LA# (Alto), D# (Tenor), and A# (Bass). The score is written in 8/8 time and consists of four staves. The notes are as follows:

- Sol#:** 4 2 1 3. Notes: 0, 0, #0, 0. Measure 1 ends with a double bar line.
- LA#:** 2 1 3 4. Notes: 0, #0, #0, 0. Measure 1 ends with a double bar line.
- D#:** 1 2 4 3. Notes: #0, 0, 0, 0. Measure 1 ends with a double bar line.
- A#:** Notes: 0, #0, #0, 0. Measure 1 ends with a double bar line.

520
 Four Parts
 Viole. Vcelli
 C Bassi

Musical notation for four parts (Violins, Violas, Cellists, Basses) in 4/4 time. The notes are: $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$.

(Segue)

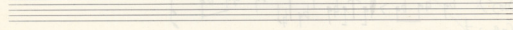
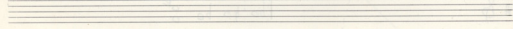
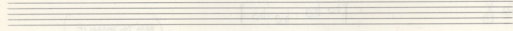
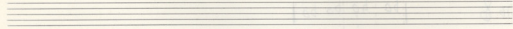
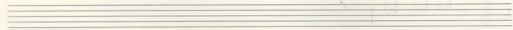
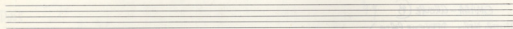
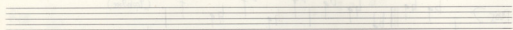
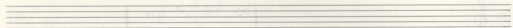
Five empty musical staves with a diagonal line drawn across them from the top left to the bottom right.

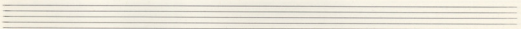
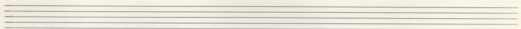
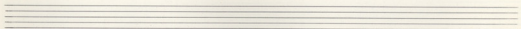
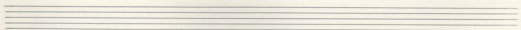
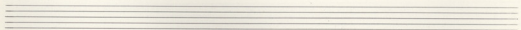
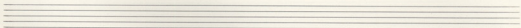
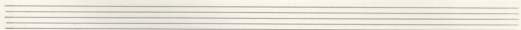
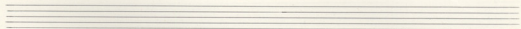
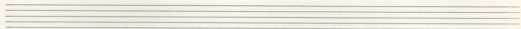
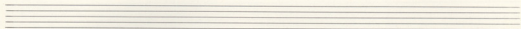
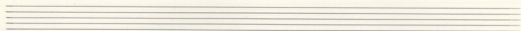
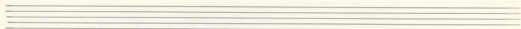
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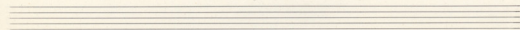
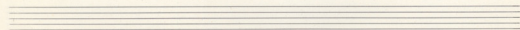
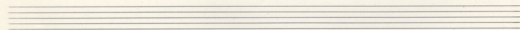
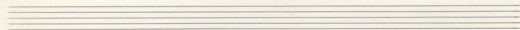
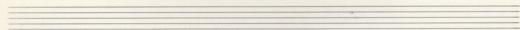
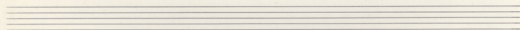
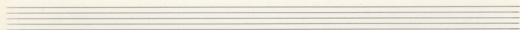
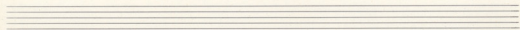
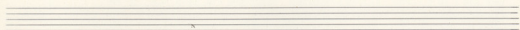
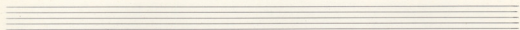
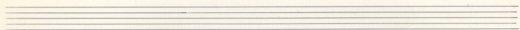
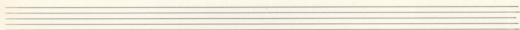
SIB 8

SO 6

FA 8







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

PO REB MIB MIB FA FA RE RE
 RE MIB FA Solb MIB RE
 FA Solb LAB LAB LAB LAB
 Sol LAB MIB MIB MIB MIB LAB Sol

FA Solb LAB LAB
 Sol LAB MIB MIB
 REB REB MIB FA
 MIB MIB Solb Solb
 FA Solb LAB LAB

PO REB MIB MIB
 FA Solb LAB LAB
 MIB FA Solb LAB
 RE MIB FA Solb
 MIB FA Solb LAB LAB
 FA Solb LAB LAB
 FA Solb LAB LAB
 Sol LAB MIB MIB MIB

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

1000 1000
1000 1000
1000 1000
1000 1000
1000 1000

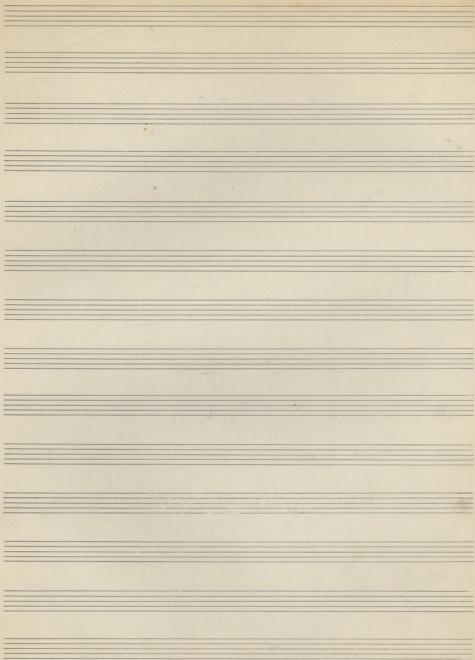
1000 1000
1000 1000
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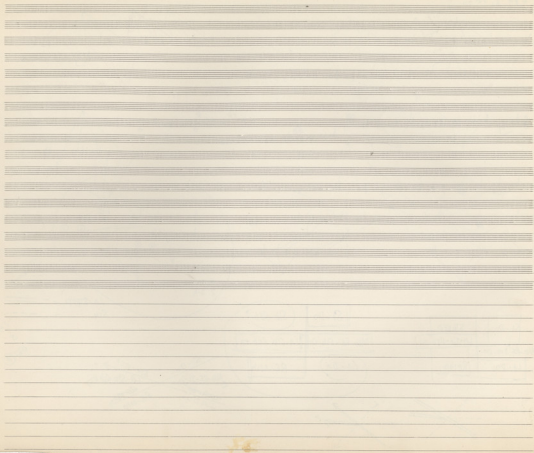
1000 1000
1000 1000
1000 1000
1000 1000
1000 1000
1000 1000
1000 1000
1000 1000

SINFONIA

17

Pedales





21. 11. 1978-1979

Handwritten musical notation on a staff, including notes and rests, with lines connecting them in a network-like pattern.

$b_1 \ b_2 \ b_3 \ b_4 \ b_5 \ b_6 \ b_7 \ b_8$

Handwritten musical notation on a staff, including notes and rests, with lines connecting them in a network-like pattern. A red box highlights a section.

$b_1 \ b_2 \ b_3 \ b_4 \ b_5 \ b_6 \ b_7 \ b_8$

Handwritten musical notation on a staff, including notes and rests, with lines connecting them in a network-like pattern.

$b_1 \ b_2 \ b_3 \ b_4 \ b_5 \ b_6 \ b_7 \ b_8$

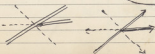
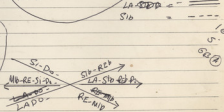
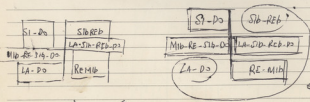
Large handwritten musical notation diagram, featuring a large circle and various notes with lines connecting them.

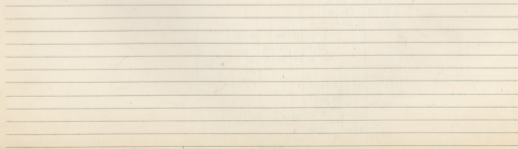
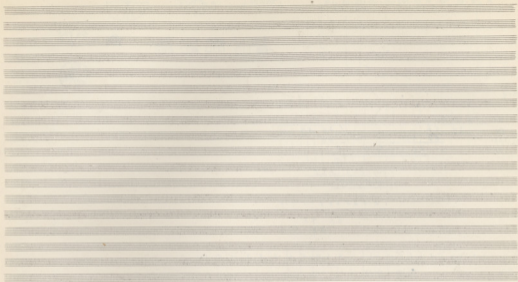
$4 \ 2 \ 1 -$
 $2 \ 5 \ 4$

LA-DO = - - - - -
SiB = - - - - -

Handwritten musical notation on a staff, including notes and rests, with lines connecting them in a network-like pattern.

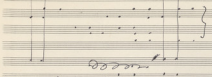
$b_1 \ b_2 \ b_3 \ b_4 \ b_5 \ b_6 \ b_7 \ b_8$





1 2 3 4 5 6 7 8 9 10 11 12
 In D₄ - R₅ - R₃ - R₁ - F₁ - F₂ - L₁ - L₂ - L₃ - L₄

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



53



F₁

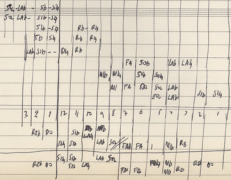
1 2 3 4 5 6 7 8 9 10 11 12

6 7 9 10 F₂
 8 9 4 12 S₁

53

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

S₁



Handwritten musical notation on a staff, featuring eighth and sixteenth notes with stems and beams. Some notes have 'a', 'b', or 'c' written above them. There are several slurs and accents. The notation is arranged in two lines on the staff.

Handwritten rhythmic patterns: $8 \times = 2 \times 10$ $3 \times = 2 \times 10$ | $6 \times = 6 \times 10$

Handwritten diagrams for rhythmic analysis. A top line shows a sequence of notes: $1 \ 2 \ 3 \ 4 \ 5$ and $3 \ 4 \ 2 \ 1$. Below this, two lines are labeled (A) and (A').

(A)	1 2 3 4 5	4 3 2 1	A:
(A')	2 1 3 4 5	5 4 2 1	

20 L
5
15

Handwritten musical notation on a staff. It features several notes, some with stems and beams. There are circled notes and arrows indicating connections between notes. Annotations include "1 2 3 4" above the staff and "4 4 4 4" below it. A circled note is labeled "1. measure".

Sib3

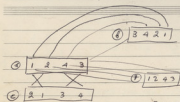


1 2 4 3 3 4 2 1
2 1 3 4 1 2 4 3

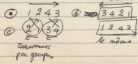
de Sib
recommence par group
de deux

Handwritten musical notation on a staff. It features several notes, some with stems and beams. There are circled notes and arrows indicating connections between notes. Annotations include "1-2-4-3" and "3-4-2-1" above the staff and "2-1-3-4" below it.

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

for

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

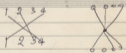
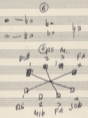


\leftarrow 2 1 3 4 2 1 3 4 2 1 3 4 1 2 + 3 \rightarrow
 $\begin{matrix} 2 & 1 & 3 & 4 \\ 1 & 2 & 4 & 3 \\ 2 & 1 & 3 & 4 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 \\ 1 & 2 & 4 & 3 \\ 2 & 1 & 3 & 4 \end{matrix}$

$\begin{matrix} 2 & 1 & 3 & 4 & 2 & 1 & 3 & 4 \\ 2 & 1 & 3 & 4 & 1 & 2 & 4 & 3 \\ 4 & 3 & 2 & 1 & 2 & 3 & 4 & \end{matrix}$

$\begin{matrix} 2 & 1 & 3 & 4 \\ 2 & 1 & 3 & 4 \\ 4 & 3 & 2 & 1 \end{matrix}$ $\begin{matrix} 2 & 1 & 2 & 4 \\ 1 & 2 & 4 & 3 \\ 1 & 2 & 3 & 4 \end{matrix}$

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



1/2 2 1

1 2 3 = 4 5 6 7 8 9 10

DO - RE
 DOB - RE - MI - FA - FA# SOL# LA - LA# - SI

Handwritten musical notation on a grand staff with various rhythmic markings and notes.

① 8 to to to } superius
 8 to to to }
 8 to to to }
 8 to to to to to to to to }
 1-2-1 { 8 to to to to to to to to }
 8 to to to to to to }
 8 to to to to to to }
 2-1-2 { 6 to to to to to to }
 8 to to to to to to }
 to to to to }
 to to to to }

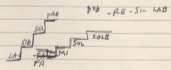
DOB - RE - MI - FA
 FA RE - SOL - LA
 FA SOL - LA - SI
 (DO - RE) LA - SI
 SI - SI#

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

Handwritten musical notation on a grand staff, including a boxed note 'to'.

to to to to to to to to }
 to to to to }
 to to to to }
 to to to to }
 2 3 4

- ① = 2-3-2 } 3
 - ② = 2-3-2 } 2
 - ③ = 2-3-2 } 1
 - ④ = 2-3-2 } 1
 - ⑤ = 2-3-2 } 1
 - ⑥ = 2-3-2 } 1
- FA# SOL - SI - DOB
 RE - MI - SOL - LA
 FA# MI - SOL - LA
 SI - DOB - MI - FA#



1 $\frac{3}{4}$
 b₂ b₂ b₂ b₂ - b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂
 b₂ b₂ b₂
 b₂ b₂ b₂

$\frac{m}{f}$
~~ff~~

b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂ b₂

b₂ b₂ b₂ b₂ b₂ b₂

$\frac{m}{f}$
 $\frac{m}{f}$
 $\frac{m}{f}$
 $\frac{m}{f}$

b₂ b₂

$\frac{m}{f}$
 1 2 1

$\frac{m}{f}$
 b₂ b₂ b₂ b₂
 2 1 2

$\frac{m}{f}$
 100%

1 2 3 4
 b₂ b₂ b₂ b₂
 V V

$\frac{m}{f}$
 b₂ b₂ b₂ b₂ b₂ b₂
 V V

b₂ b₂ b₂ b₂

$\frac{m}{f}$
 b₂ b₂ b₂ b₂ b₂

b₂ b₂ b₂
 4 3 2 1

$\frac{m}{f}$
 b₂ b₂ b₂ b₂ b₂

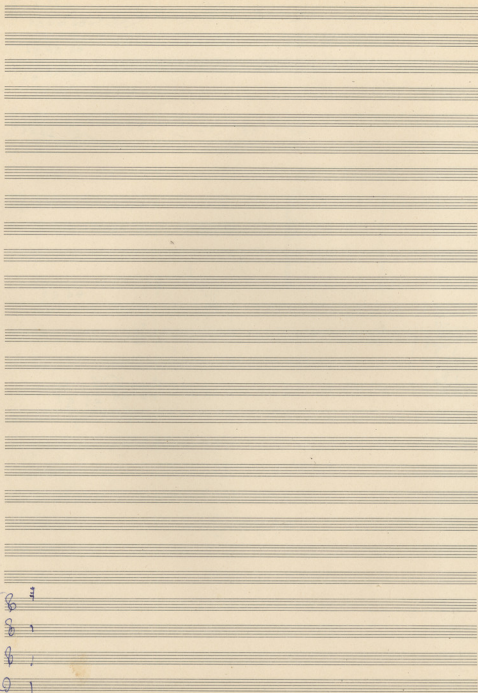
$\frac{m}{f}$
 b₂ b₂ b₂ b₂ b₂

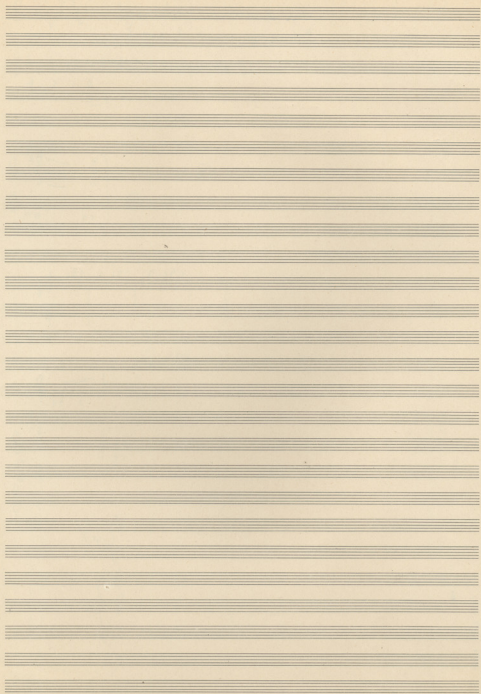
Handwritten musical notation on a five-line staff. The first staff contains a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Above the notes are numbers 1, 2, 3, 4. Below the notes are numbers 1, 2, 3, 4. The second staff contains a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1.

Handwritten musical notation on a five-line staff. The first staff contains a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1. The second staff contains a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1.

Handwritten musical notation on a five-line staff. The first staff contains a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1. The second staff contains a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1.

Handwritten musical notation on a five-line staff. The first staff contains a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1. The second staff contains a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with accents and slurs. Below the notes are numbers 4, 3, 2, 1, 4, 3, 2, 1.





PARIS' 50

Διζώοι

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

Τριζώοι

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

Τετραζώοι

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

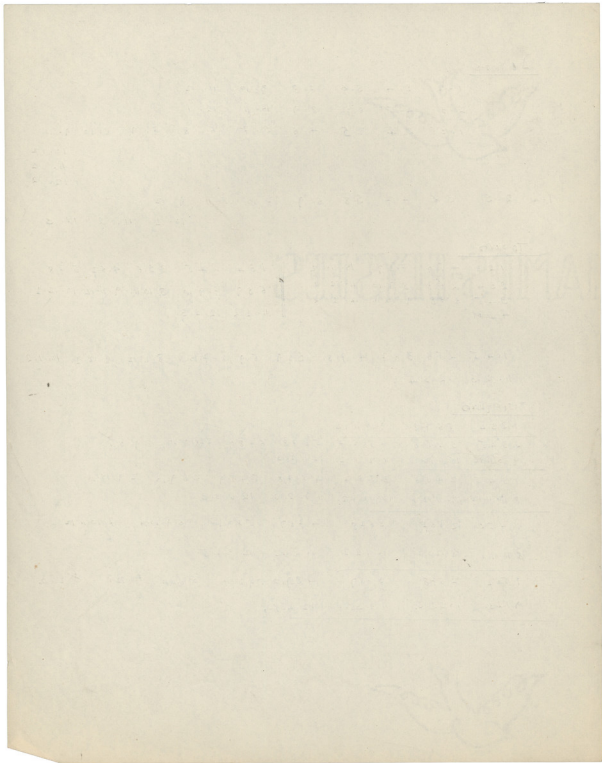
1-3-4-5 2-4-5-6 3-5-6-7 4-6-7-8 5-7-8-9 6-8-9-10 7-9-10-11
 8-10-11-12 9-11-12-1 10-12-1-2 11-1-2-3 12-2-3-4

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

Musical notation for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Notes are written with various accidentals (sharps, flats, naturals) and stems. The notes correspond to the sequence 1-12 defined in the header.

3245 678 910 1112 1314 1516 1718 1920 2122 2324 2526 2728 2930 3132 3334 3536 3738 3940 4142 4344

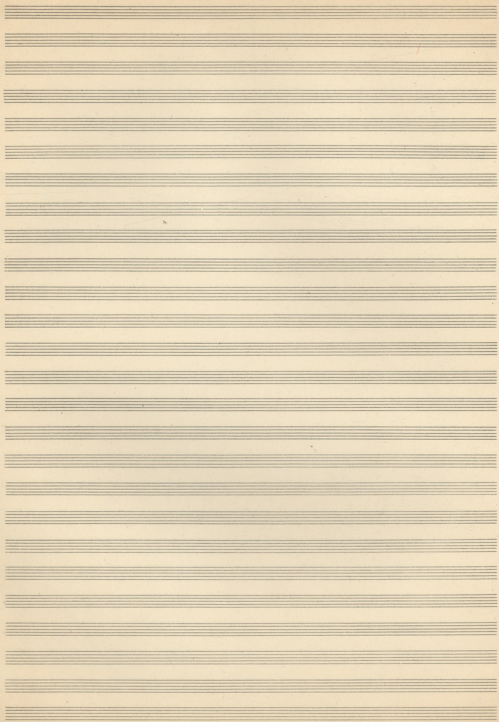
Musical notation for the second system, continuing the sequence of notes from the first system. It features two staves with notes and accidentals.

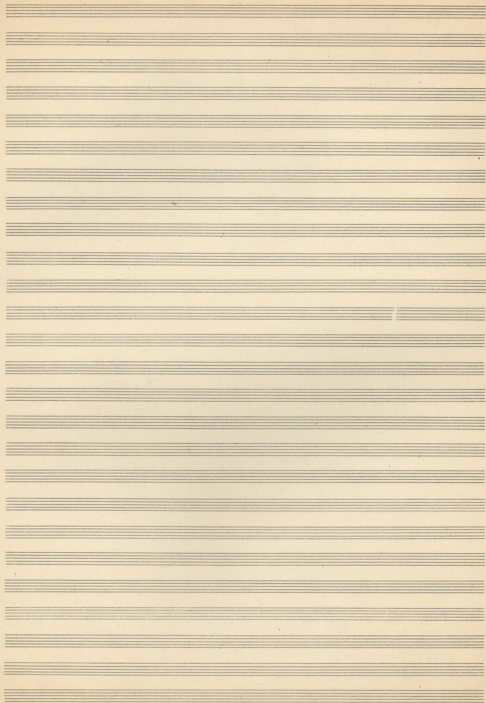
Musical notation for the third system, continuing the sequence of notes. It features two staves with notes and accidentals.

Musical notation for the fourth system, consisting of two empty staves.

A large section of the page containing ten empty musical staves, arranged in two groups of five.

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

ΤΡΙΦΩΝΕΣ

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 10-12 11-1 12-2 1-3

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

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

→ ←

Allegretto

Allegretto

PARIS 50

Lento

(3)

Handwritten musical notation on a grand staff. The upper system consists of two staves with complex rhythmic patterns, including sixteenth and thirty-second notes. A fermata is placed over the final measure of the upper staff. The lower system also contains two staves with similar rhythmic complexity.

Handwritten musical notation on a grand staff. A large slur encompasses the first two measures of the upper staff. The notation includes various rhythmic figures and rests. The lower system continues with two staves of similar complexity.

Handwritten musical notation on a grand staff. A large slur covers the first two measures of the upper staff. The notation is highly complex, featuring many beamed notes and rests. The lower system continues with two staves.

Handwritten musical notation on a grand staff. A large slur covers the first two measures of the upper staff. The notation includes complex rhythmic patterns and rests. The lower system continues with two staves.

Handwritten musical notation on a grand staff. A large slur covers the first two measures of the upper staff. The notation includes complex rhythmic patterns and rests. The lower system continues with two staves.

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 repeated eighth 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. The celeste part has some 'x' marks in the middle of the system, possibly indicating a change in texture or a specific performance instruction. There are some markings on the right side of the page, possibly indicating a page turn or a specific section.

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. The celeste part has some 'x' marks in the middle of the system. There are some markings on the right side of the page, possibly indicating a page turn or a specific section.

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. 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. 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 → *Révision* *Révisions* *Révision de zavier*

La Base à la formation de "TROPOI", aux anciens Grecs étaient le "TETRACHORDON" : qui contenait deux tetrades et un demi-ton. La place du demi-ton variait le tout du "TETRACHORDON" :

Plus la "LIRA" de sept cordes ("HERMES").

Rotating entre l'ancien "Trope", ancien et le moderne mode majeur

AUTHENTIKES
(Αὐθεντικὴ)

PLAGIALS
(Παλαιὴ)

Ἦχος
ΙΧΘΟΣ
(Μοδ. Τον)

ΔΟΡΙΚΟΣ	T D	Υπο. T D	ΙΧΘΟΣ Α' (Πεμπτος)	PLAC
ΦΡΙΓΙΚΟΣ	T D	Υπο. T D	ΙΧΘΟΣ Γ' (Τεταρτος)	PLAT VA
ΛΙΔΙΚΟΣ	T D	Υπο. T D	ΙΧΘΟΣ Β' (Προσπικτος)	
ΜΙΞΟΛΙ- ΠΙΚΟΣ	T D	Υπο. T D		
ΕΟΛΙΚΟΣ	T D	Υπο. T D	ΙΧΘΟΣ Δ' (Ψαλμικτος)	
ΙΟΝΙΚΟΣ	T D	Υπο. T D		PLAC PLAC

Empty musical staves for notation.

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 b a a o b b a a

Mikro

o b b a a o b b a a

110 A'

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

o b b # a o o o # a a

I II III IV V VI VII

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

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

Г 1. 2. 3. 4. 7

Δ 1. 2. 3. 5. 6 1. 2. 4. 5. 6

Е 1. 2. 4. 5. 7

Ж 1. 2. 4. 6. 7.

A'

B

Г

Δ

Е

Ж

Blank musical staves for further notation.

A B C

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

①

Staff 1: C_4 o o to to | o to to to | to to to to ||

Staff 2: C_4 o o to to | to to to to | to to to to |

Staff 3: C_4 o o to to | o to to to | to to to to |

Staff 4: C_4 o o to to | o to o to | to to to to |

②

Staff 1: C_4 a b o to | to to to to | to to to to | to to to to | to o to to | to to to to | to to to to |

Staff 2: C_4 o o b o b o | to to to to |

③

Staff 1: C_4 to to to to to to | a b o b o to to to | to o o o to to |

Staff 2: C_4 g b g b g b g b | ~~to to to to to to~~ | to to to to to to | to to o o to to |

④

Staff 1: C_4 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 |

Diagram: A zigzag line connecting notes between the two staves, representing a chromatic scale.

Cantata per la festa

⑤

Staff 1: C_4 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 |

⑥

Staff 1: C_4 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 |

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 contains notes with various accidentals (sharps, flats, naturals) and stems. Some notes have additional markings like 'v' or 'p'. The notation is organized into measures corresponding to the numbers 1-12 at the top.

10 2 3 4
20 2 1 4 3
30 2 3 1 4
40 5 0
50 2 1 3

Handwritten musical notation for five staves (10-50). The notes are mostly whole notes with stems, some with accidentals. The notation is organized into measures corresponding to the numbers 1-12 at the top.

3 1 2 4
3 2 1 4

Handwritten musical notation for two staves (3124 and 3214). The notes are mostly whole notes with stems, some with accidentals. The notation is organized into measures corresponding to the numbers 1-12 at the top.

AIRPAGES
TRAPNES

Handwritten musical notation for AIRPAGES and TRAPNES sections. AIRPAGES is represented by a series of horizontal lines with vertical tick marks. TRAPNES is represented by a series of horizontal lines with vertical tick marks, colored in red.

TETRAMINI

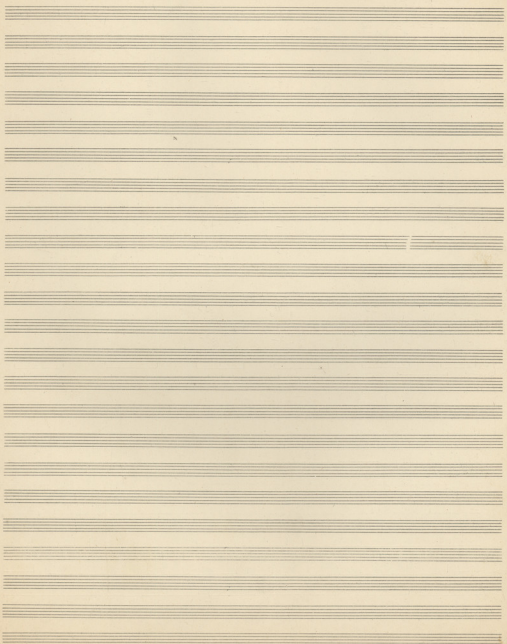
Handwritten musical notation for TETRAMINI section. It features a series of horizontal lines with a dense, wavy pattern of notes, possibly representing a tremolo or a specific rhythmic effect.

DETRAPNES

Handwritten musical notation for DETRAPNES section. It features a series of horizontal lines with vertical tick marks, similar to the AIRPAGES section.

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

Primo	o	o	to	to	a	to	to	to	to	to	to	to
A2	o	o	to	to	a	to	a	to	to	to	to	to
A3	to	o	to		a	to	to	to	to	to	to	to



1A $\text{E} \circ \circ \text{f} \circ \text{f} \circ \text{a} \text{f} \circ \text{a} \text{b} \text{a} \text{b} \text{a} \text{b} \text{a} \text{b} \text{a}$

1B $\text{E} \circ \circ \text{f} \circ \text{f} \circ \text{f} \circ \text{a} \text{b} \circ \text{b} \text{a} \text{b} \text{a} \text{b} \text{a}$

1C $\text{E} \text{f} \circ \circ \text{f} \circ \text{b} \circ \text{f} \text{b} \circ \text{b} \text{a} \text{b} \text{a}$

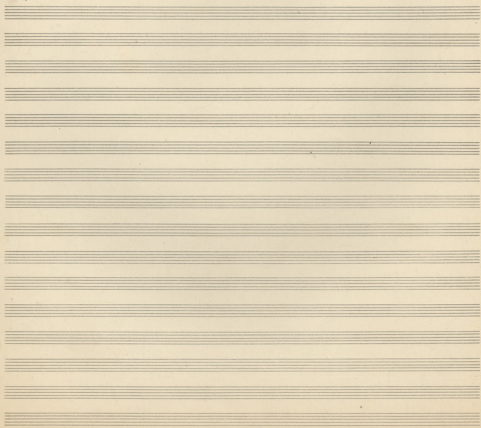
1D $\text{E} \text{f} \circ \circ \text{f} \circ \text{b} \circ \text{f} \text{b} \circ \text{b} \text{a} \text{b} \text{a}$

2A $\text{E} \circ \circ \text{f} \circ \text{f} \circ \text{a} \text{f} \circ \text{a} \text{b} \text{a} \text{b} \text{a} \text{b} \text{a}$

2B $\text{E} \circ \circ \text{f} \circ \text{f} \circ \text{f} \circ \circ$

2C $\text{E} \text{f} \circ \circ \text{f} \circ \text{b} \circ$

2D $\text{E} \text{f} \circ \circ \text{f} \circ \text{b} \circ$



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

1-3

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

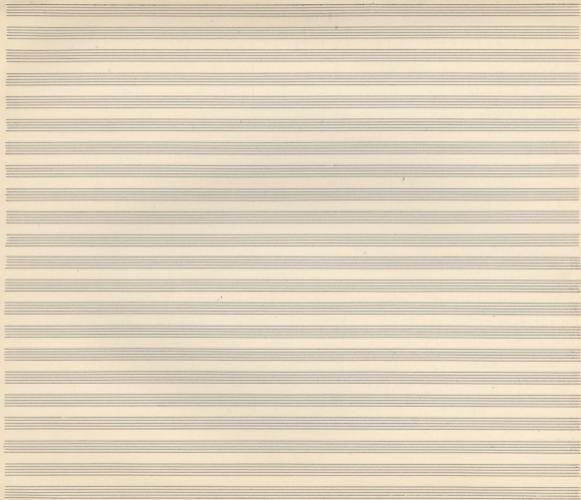
10-1

11-2

12-3

APPENDIX

8



2

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: "ob. XVI", "Basso", and a circled "2" with a treble clef and rhythmic notation. Below these, there are more annotations: a circled "8" with a treble clef and rhythmic notation, a circled "8" with a bass clef and rhythmic notation, and a circled "8" with a treble clef and rhythmic notation. There are also some red markings and a circled "a" at the bottom right.

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 piano accompaniment with a bass clef and rhythmic notation. The fourth staff is a piano accompaniment with a bass clef and rhythmic notation. To the right of the staves, there are several annotations: a circled "8" with a treble clef and rhythmic notation, a circled "8" with a bass clef and rhythmic notation, a circled "8" with a treble clef and rhythmic notation, and a circled "8" with a bass clef and rhythmic notation. There are also some red markings and a circled "a" at the bottom right. The word "Cantata" is written above the fourth staff.

Morasso
Basso Continuo

ΑΡΜΟΝΙΚΟΙ ΤΡΟΧΟΙ
(MODÈS D' HARMONIE)

ΠΡΩΤΟΣ ΔΕΥΤΕΡΟΣ ΤΡΙΤΟΣ ΤΕΤΑΡΤΟΣ ΠΕΜΠΤΟΣ ΕΚΤΟΣ ΕΒΔΟΜΟΣ ΟΓΔΩΝ

ΤΡΙΑΝΩΣ

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

ΤΕΤΡΑΝΩΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
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.

ΠΕΝΤΑΝΩΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
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.

ΕΞΑΝΩΣ

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

ΕΠΤΑΝΩΣ

$\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
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) (II) (IV) (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) (II) (IV) (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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1. 2. 4.

1. 2. 3. 5

1. 2. 4. 6.

ΤΡΙΤΟΣ ΤΡΟΠΟΣ

1. 2. 5.

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

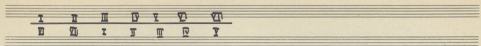
Musical notation for exercise 1. 2. 5. consisting of three staves. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second and third staves contain chords corresponding to the notes above. A vertical bar line is positioned after the seventh measure.

1. 2. 3. 6

Musical notation for exercise 1. 2. 3. 6. consisting of four staves. The first staff contains notes: G4, A4, B4, C5, B4, A4, G4. The second, third, and fourth staves contain chords. A vertical bar line is positioned after the seventh measure.

1. 2. 3. 4. 7.

Musical notation for exercise 1. 2. 3. 4. 7. consisting of four staves. The first staff contains notes: G4, A4, B4, C5, B4, A4, G4. The second, third, and fourth staves contain chords. A vertical bar line is positioned after the seventh measure.



1-2. G.

1-2. 4. 5. E.

1-2. 3. 5. G.

Example

③

ΠΕΜΠΤΟΣ ΤΡΑΓΟΣ

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

1-2-4-6.

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

1-2-4-5-7.

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

Empty musical staves at the bottom of the page.

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

1-2-5-7.

1-2-4-6-7.

ΕΡΑΘΜΟΣ ΤΡΑΓΩΔΙΣ

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

1-2-5

♯ ♯ ♯ ♯ ♯ ♯ ♯

1-3-4-5

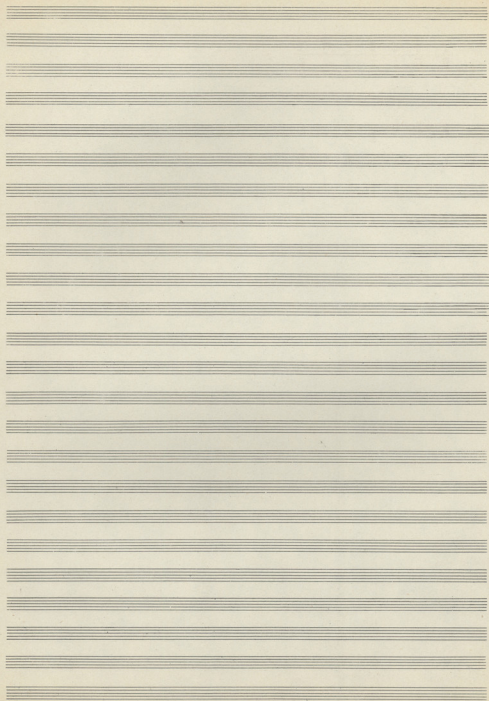
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯
♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯

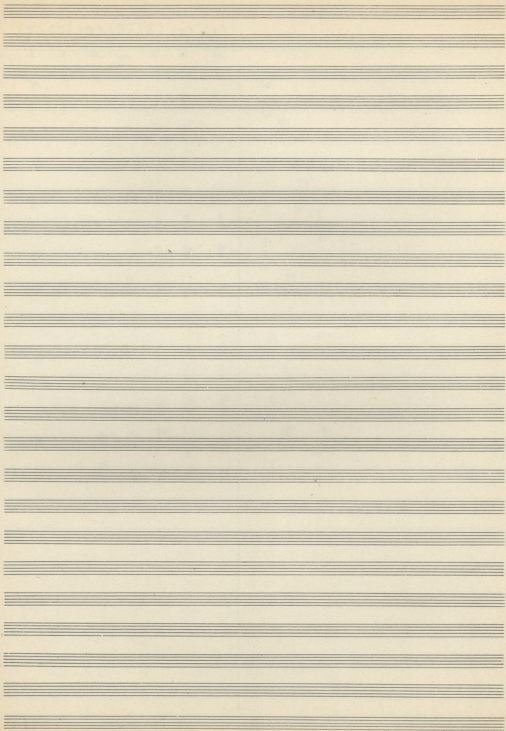
| | | | | | | |
|----|-----|-----|----|-----|----|-----|
| I | II | III | IV | V | VI | VII |
| VI | VII | I | II | III | IV | V |

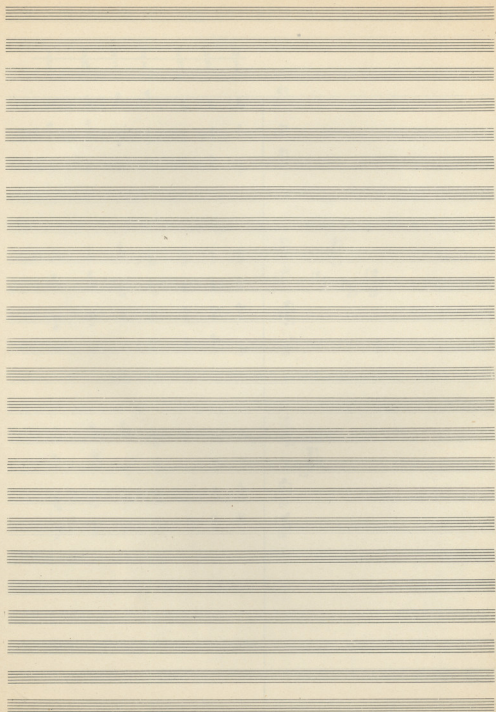
1-3-4-6

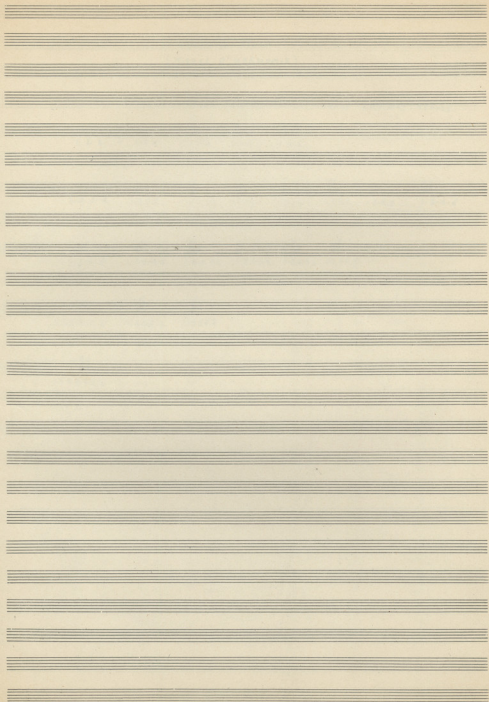
The first system of music consists of four staves. The top staff contains a sequence of rhythmic figures: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of rhythmic figures: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains a sequence of rhythmic figures: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff contains a sequence of rhythmic figures: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

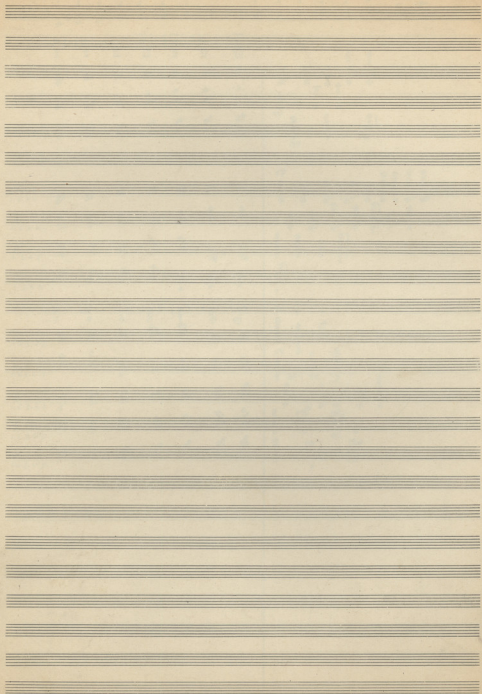
A series of 15 empty musical staves, each consisting of five lines, provided for further notation.











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.
ΔIV ΔI ΔII ΔIII ΔIV ΔV ΔVI

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.
EIV EVI EVII EI EII EIII EIV

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.
EIII EI EII EIV EVI EVII

Γ { 1.4.5.6 1.4.6.7
1.4.5.7

Δ. 1.5.6.7

1. 3. 6. 7.
BIV BVII BI BII BIII BIV BV

ΑΝΘΡΩΠΙΝΑ

1-4

1. 4. 5. 6.
BIV BI BVII BIII BIV BV

A 1.2.3.4.
B 1.2.3.5
Γ 1.2.3.6
Δ. 1.2.4.5
E. 1.2.4.6
Z 1.2.5.7
H. 1.3.4.5
Θ. 1.3.4.6

ΑΝΑΡΤΗ

1. 4. 5. 7.
ΔIV ΔV ΔVI ΔVII ΔVIII ΔIX ΔX

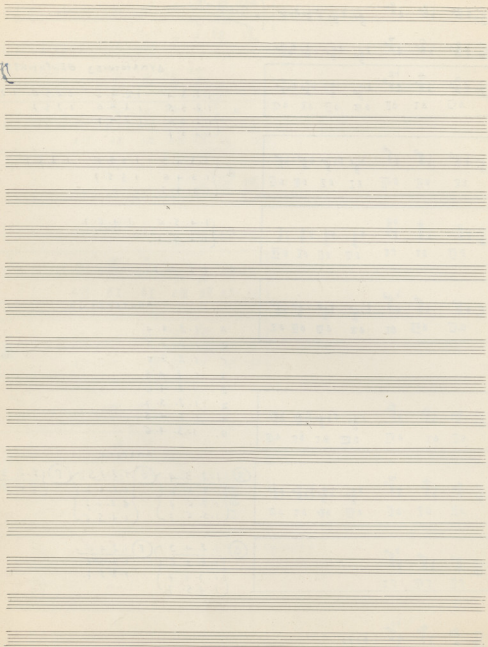
A { 1.2.3.4. } B { 1.2.3.5. } Γ. { 1.2.3.6. }
1.2.3.7. 1.2.4.7. 1.4.6.7.
1.2.6.7. 3.4.6.7.
1.5.6.7. 1.4.5.6.

1. 4. 6. 7.
ΓIV ΓVII ΓI

Δ { 1.2.4.5. } E 1.2.4.6.
1.2.5.6. 1.2.5.7.
1.3.4.7. 1.3.5.7.
1.4.5.7.

1. 5. 6. 7.
AV AVI AVII AT

11



Dance de Bontra
(EPIZO)

TRETE KOPELES AYTERES
TRIS KOPELES LIGERES

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

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

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

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

ΑΡΕΤΗ

| | | |
|------------|------------|------------|
| 1. 3. 4. 5 | 1. 3. 5. 6 | 1. 3. 6. 7 |
| 1. 3. 4. 6 | 1. 3. 5. 7 | |
| 1. 3. 4. 7 | | |

ΟΒΙΓΕΡΗ

| | |
|------------|------------|
| 1. 4. 5. 6 | 1. 4. 6. 7 |
| 1. 4. 5. 7 | |
| 1. 5. 6. 7 | |

ΤΡΙΜ
ΕΥΜ

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. $\text{G} \text{b}^{\flat} \text{a}^{\flat} \text{b}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ $\text{g}^{\flat} \text{a}^{\flat} \text{b}^{\flat} \text{a}^{\flat} \text{g}^{\flat}$

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

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

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

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

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

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

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

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

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

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

1. 5. 6. $\text{G} \text{b}^{\flat} \text{a}^{\flat} \text{b}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$ etc.
B VII. B I

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

1. 6. 7. $\text{G} \text{b}^{\flat} \text{a}^{\flat} \text{b}^{\flat} \text{a}^{\flat} \text{b}^{\flat}$
A VI.

Empty musical staves.

1

R. RR.

2

3

4

5

6

7

8

9

10

3-

+

And



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 circled notes across the staves.

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 circled notes across the staves.

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 circled notes across the staves.

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 circled notes across the staves.

| | | | | |
|------|------|------|------|------|
| 1234 | 1234 | 2184 | 3124 | 4123 |
| 1342 | 1243 | 2143 | 3142 | 4123 |
| 1423 | 1324 | 2314 | 3214 | 4213 |
| | 1342 | 2342 | 3241 | 4231 |
| | 1423 | 2413 | 3412 | 4312 |
| | 1432 | 2431 | 3421 | 4321 |

24

209

Handwritten musical notation on a staff with a treble clef, showing notes and rests.

Handwritten musical notation on a staff with a treble clef, including circled letters A, B, C, D and circled numbers 1 through 12.

- 1A = 6D
- 1B = 5D
- 3A = 4D
- = 3D

— = Super Arminio

Complex handwritten musical notation with multiple staves (A, B) and various notes, including circled numbers 1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A.

Complex handwritten musical notation with multiple staves, including various notes and rests.

Handwritten musical notation on a staff with a treble clef, showing notes and rests.

Time 24
Time 24
Time 24

576

24 x 24 =

Handwritten musical notation on a staff with a treble clef, including circled numbers 1C and 2C.

| | | |
|---------|---------|---------|
| 1A = 6D | 1B = 5D | 1C = 3D |
| 2A = 6C | 2B = 5C | |
| 3A = 4D | 3B = 2D | 3C = 1D |
| 4A = 6B | | |
| 5A = 4C | 5B = 2C | |
| 6A = 4B | | |

METAFOPES

(12)

♩ 0 2 4 0 4 0 2 4 0 4 0 2 4 0 4 0

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

♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

3↑ ♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0
 3↓ ♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

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

♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

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

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

♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

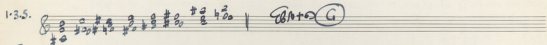
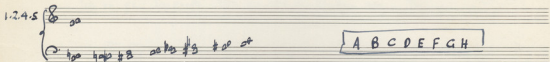
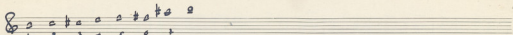
♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

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

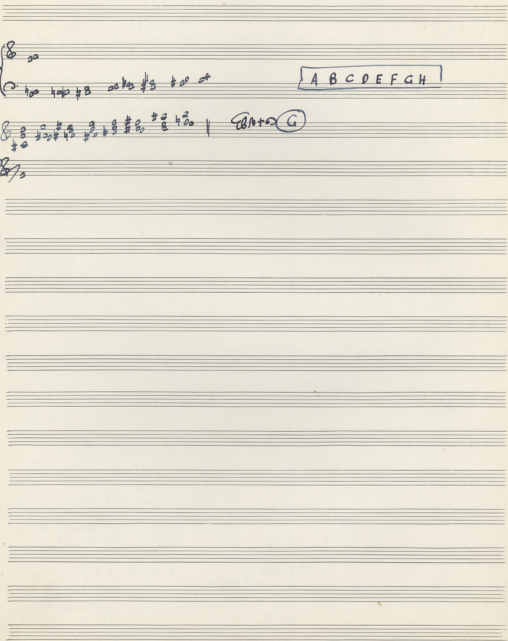
♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

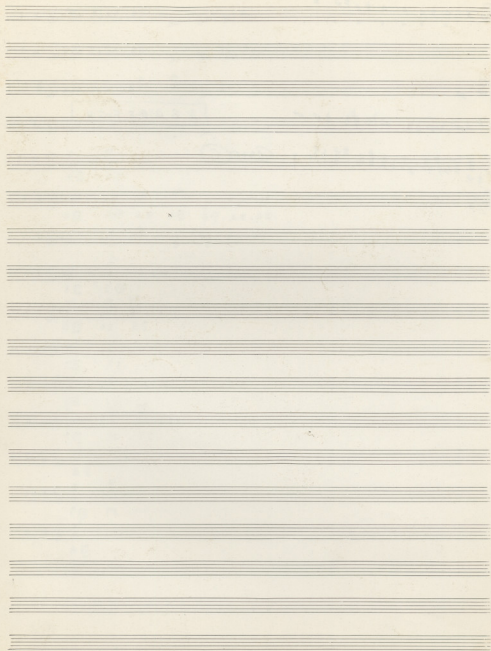
♩ 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

Empty musical staves for practice or continuation.



Handwritten scribbles and markings 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
 I II III IV V VI VII

A
 I II III IV V VI VII

E
 I II III IV V VI VII

x. 1. 7.

1-2-4-6
 I II III IV V VI VII

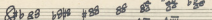

x. 1. 7.

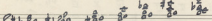

1-4-5-7
 I II III IV V VI VII

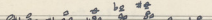

Empty musical staves for further notation.

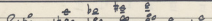
1-2

I II III IV V VI VII I

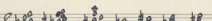
A 1. 2. 3. 4.  | 1. 2. 4. 5. 

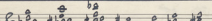
B 1. 2. 3. 5.  | 1. 2. 4. 6. 

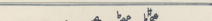
Γ 1. 2. 2. 6.  | 1. 2. 4. 7. 

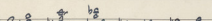
Δ 1. 2. 3. 7. 
 A VII AI AK A III A IV A V A VI


Α 1. 2. 4. 5. 

Ε 1. 2. 4. 6. 

Ζ 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

Ζ 1. 2. 6. 7. 

1. 2. 6. 7. 
 A VI A VII AI AI A III A IV AI

TETRAONES