

MICROS GEODD PATHS
WS ~~experiments~~ cont'd
DRAWING KARATZAS

126
CUN

104

Dancing Kalatzas

(1) A section

8 $\frac{2}{4}$ LA dots **faster**
To-m - siu - tu koo npos - su no - so - ut fu Si fu of

8 $\frac{2}{4}$ SIM RE MI MI
Xpu fu - ta Jan fu - en ven - ri - kou kou fu - oo ay yut etan

8 $\frac{2}{4}$ MI LA LA dots **faster**
n. ft Xe off ven

8 $\frac{2}{4}$ SIM MI LA dots SIM
Pia - tu - tu gi. Sgi leg. 7/11 - 86.

8 $\frac{2}{4}$ MI LA LA FA# SIM MI LA dots
to - pu - tu qui vo - nua pa

8 $\frac{2}{4}$ dots RE# MI LA
ku ft vu Xe sim qd - tan

(2. Wissenswertes)

SI FA#⁷ MI FA#⁷

SI MI^{7z} SI^{6#} DOTT

ME So - KU hei fes GTO - VT po Kau sm. fne.

FA#⁷ SI^{6#} DOTT SI

Yea so so hei Tia wi - ap - Xai - of

DO#^{9z} FA# FA# LA4 DO# SOL4 RE4

de. VE - fes f - f VI kis ne - ci -

LA4 RE4 mm RE4 fm mm LA4

VE po fne GTO - sm. fne - Kau GTO. fne - sm. fne

RE4 fm mm RE4 RE4 SOL4

Kau - sm. fne sm. fne Kau - sm. fne

DOTT FA#⁷ SI

KU - sm. fne fne fne

FA#⁷ SI^{6#} SI^{6#} DOTT SI

Fun

3

m

23

(3) empty's repiv

8 $\frac{2}{4}$ LAB
 ME-TIS. HI.
 Mib LAb FA sibm sibm Do
 Keg. on. In Keg. Teg. Kap. Teg. Sib.
 form FA³⁴ sibm Do³⁴ form
 QTA. YU. TAU. AFE. - YU. TAU. WI. - TO. Sib. - - - VOU. TO
 Sib LAb form sibm Mib LAb
 YE - WU. JIG VI. CUD
 zebm zebm cb LAB
 KAI. E. JIG. VI. KUR. AE. YE. UN

4

1

4 To Vn64

LAb REd
 NE MI Bop XI TO KOP MI oW JI-VE TEE Vh.
 Mib Do dom
 MI is onn jia et hei-saw star-skay en too- kai s-pa
 LAb dom Mib FA Sibm Mib LAb dom
 Val-tee-ya too- ha
 dom LAb Do Sibm Mib
 ha. Star-toe-bo-pnei koo-koo-yum-ping San vai too
 LAb REo Mib F# LAb

⑤ Mékuriagier n'frox'h

5

-Fun 28

- 10 - LA

56

M.E. KU. Vn. *yai-er-ii* *Bo-* *Xi'* *K'E.*

Soleil 5th LA sim 2^d
Soleil - Ké - Ké - Ti VU - XTOE - può - vés -
Soleil - Ké - Ké - Ti VU - XTOE - può - vés -

A handwritten musical score for soprano voice, page 10, featuring ten measures of music. The key signature is B-flat major (two flats). The vocal line begins with a rest followed by the word "LA". Measures 2 through 5 show a melodic line with various note heads and rests. Measures 6 through 10 continue the melodic line, ending with a final "LA". Measure 10 includes a small "ws" at the end.

Handwritten musical score for 'Tú Ký' featuring lyrics in Vietnamese and English. The score includes a treble clef, a key signature of two sharps, a common time signature, and a tempo marking of 'Lento'. The lyrics are written below the staff, with some words underlined.

Handwritten musical score for 'Kai Kai' featuring four measures of music. The score includes clefs, key signatures, and lyrics in English and Chinese.

M1 **M1** **M1 9^E** **LA** **FINE**

Kai Kai hit Kai Kai for Er- Kai Kai hit TPK. - ai- vay

A handwritten musical score for 'La Cucaracha'. It features a treble clef, a key signature of one sharp, a tempo marking of 'L.A.' above the staff, and a 2/4 time signature below the staff. The melody consists of eighth-note patterns.

TUN

-6-

6. First Grade Spelling

M17E

8

Kai - *Tuək* ηο · Τα ρει · Χα · οσν φε · φεγ · Τα

三

三

day Star kau kau You- eum

$$f(x) = T^2 e^{-x} \sin x$$

LA

M1

A handwritten musical score for a single voice. The score consists of two staves of music with corresponding lyrics written below them. The lyrics are in German and read: "Die Aert san hi - er - kent Top San im dor ken San san san". The music includes various note heads, rests, and dynamic markings like a crescendo symbol.

14

LA

A handwritten musical score for piano. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measures 100 and 101 are shown. Measure 100 starts with a forte dynamic (F) and ends with a half note. Measure 101 begins with a forte dynamic (F) and ends with a half note. The score includes various dynamics like forte, piano, and sforzando, as well as rests and specific fingerings indicated by numbers above the notes.

心一

103

3

ML⁹

701-7-100

子書 146

9

6

(TUN)

29

Eποχή των γέροντων

LA [#] dots *LA [#] dots* *LA [#] dots*

A-vt *Bac. Mi. Bp. Xy.* *an. m. ht* *pi. pi.* *My. Mar. v. u.*

RE MI MI LA MI LA

gray *Kai. Gens. o.*

MI RE LA MI

Lös. farr. ooo. Tpou' ptau' ptau' vt eo'

LA [#] dots *RE MI [#]* *LA dots*

Bac. Dzai. Strai. ö - v. g.

SI MI Dot farr. Lottm. MI

farr. - ooo Bac.

MI SI [#] MI [#] LA

Dzai. ö - v. g. ooo - ooo

(8) Unlé Badji

RC min LA

E Xaw-nol-fa-vt poi Tae hei tra ova kiai He ey é-ye apai-raw Xwpy

Sin fatten LA Sin RE

ow hau Sin Bu-fa vey si - -

min RE RE min

Ko vey 670

LAF fatten LA LA MI

tinje ba-gui mbi huy pua

LA RE fatten Sin fatten

Tu- pua poi fo- mai mai ova- ova

min LA RE RE FAH

E-pa sin kiai kiai ova fatten sei tuo

MI laum MI zem SA Doh

Sib LA LA

9 Τα παλιά φέγγαρα

-9-

CUN 30

FIVE

ME - Kup - fer - Ti - fes w - fer - er - oan han su

Kai em day - nay no - hau - han. han han

Tan - tan - han - han - han - han

Kai no - te yu - pi - han pi - han han han

Tan

pou.

do - han han han

ΜΟΥΣΙΚΟΣ ΕΚΛΟΤΙΚΟΣ ΟΙΚΟΣ
Κ. ΠΑΠΑΓΡΗΓΟΡΙΟΥ — X. ΝΑΚΑΣ

ΕΙ
ΠΑΝΕΠΙΣΤΗΜΙΟΥ 39 — ΑΘΗΝΑ
ΤΗΛ. 3251144 & 3221786

No. 14

FVN

-10

(10) Aischner

$\text{G}^{\#}$ 9-3 4-4

LA⁹ RE RE
Mai-fu E qu PS an'm hi Koi w por ogo

(11) of Encouraging You

$\text{G}^{\#}$ 12

RE RE[#] LA⁹
Zu X-ray E-mi-ekk itto fuu o- - vo- ha-

RE MI RE MI
Tsu-EX sps. fso Ean - th' Koi TSV Ep-qu-je-o- no - VU - TSV VE -

LA LA LA

LA RE RE[#] LA[#]

LA RE

RE la m⁶² la m⁶² M1b

RE FA^b FA^b[#] D[#]

D[#] D[#] FA^b

FA^b Sl^b Sl^b FA^b FA FA Sl^b

(TUN)

12

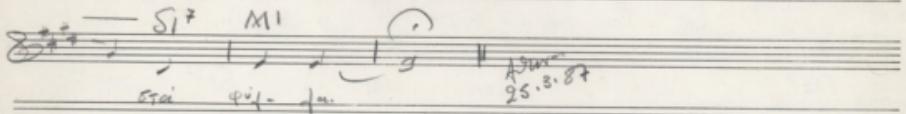
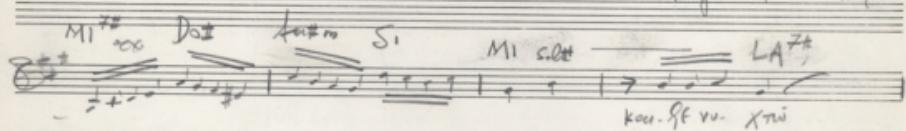
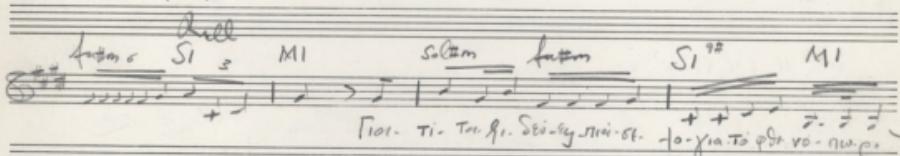
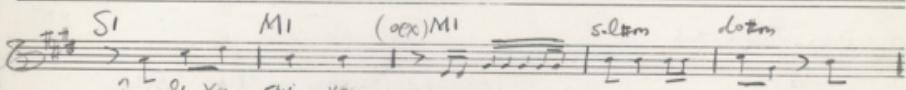
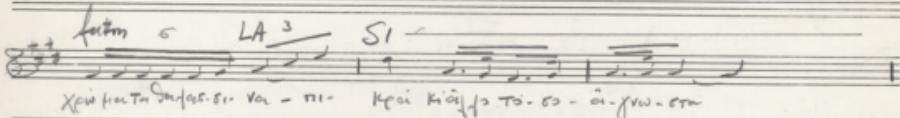
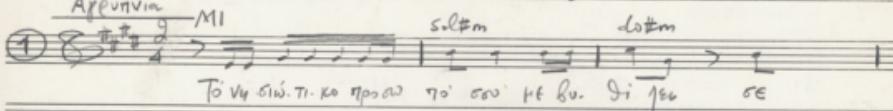
(12) To xpōtar kōrpo

8 $\frac{2}{4}$ $\frac{3}{4}$ S1 softm MI slurred
Mf s'oi no to our p'oson for Jau - vw ro - pos
FA# FA# FA# FA# FA#
po - saw - of m - jn - si qm - mis or nq qn s'pe.
S1 S1 D# FA#
z' z' z' z' z'
z' z' z' z' z'
S1 S1 D# S1
z' z' z' z' z'
z' z' z' z' z'
S1 M1 softm FA# S1
z' z' z' z' z'
z' z' z' z' z'
z' z' z' z' z'

MIKHS GEORGAKIS
WS αρχαιος ζευψ

ΟΙΝΩΝΙΚΟΣ ΚΑΡΑΤΕΑ

Αρχαινικα



(Ans)

WIS APXAOIOS GAVEPLOS

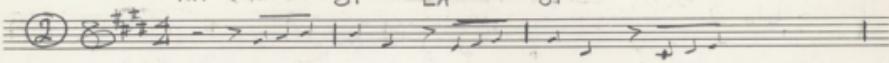
-2-

MI (ex)

SI⁷

LA

SI⁷



MI

SI⁷

MI^{G#}

fattiss

ME-SO-KI-HAI-LEY OM-RE-PI
KAI-ETAL-BAU

SI⁷

MI^{G#} (ex)

FA[#]

MI

PEAI-GOU-HAI-TIAU

WIS-AP-XAI-OS

FA[#]

SI (ex)

REb

FA[#]

DOL

SS24

ia-vt-pi-s. E-f-n. VI-KIS

ne-ei.

RE[#]

SS24

laam

SS24

sim.

laa

(ex)

RE

opt.-pa-hau. Eta-vn. Sia - Koi Opi Sanyan. Ley

SS24 sim laam

SS24

(ex)

SS24 DOL

Kou - oto - om - mu - ooo

Kiou - no

FA[#]

SI⁷

(ex)

MI

SI^{9#}

MI^{G#}

KAI

OM-RE-PI

HAU

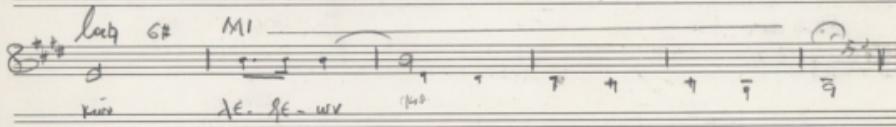
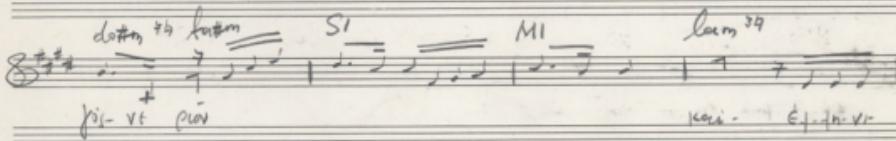
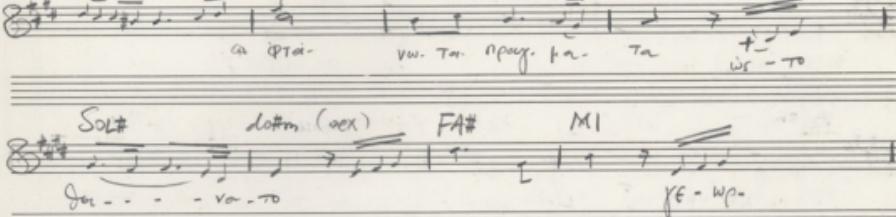
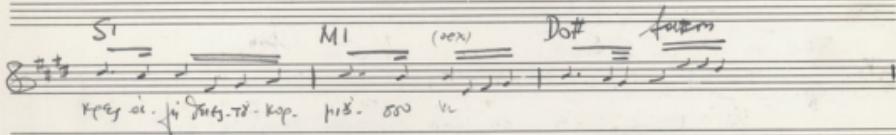
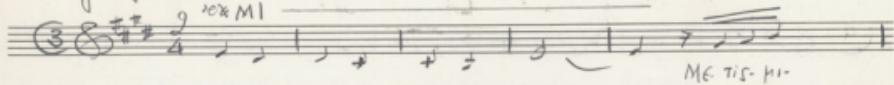
MI^{G#}

FA[#]

MI

||

χειρός ρεύμα



Curse

-4-

To Vn & C

4 8 $\frac{4}{4}$ MI LA

MC mi. Bop-xij To Kap. fei osi fi-vt Tali vn.

SI SOL# do#m

SL 105 BPM alui se bop-skaw otoi-ekju pu-toj-ko-epeo

MI salm SI Do# forte MI do#m

Voc Tef ipw. Tali - ou

salm MI Sat# forte SI

ou Siam T8. Bop-pua koi-kopjan firg Sia Voc. Tali

MI LA SI MI

НЕ КУРІНЯЧІТЬ НІ ПРОХІД

- 5

54

34

Anap

6

yaoe? si-kae Giak-kae

(C) 8 $\frac{3}{4}$ *Koi. Twé-ñi-Tai pa- Xau-ssu ip-ay tau*

Si

(C) 8 $\frac{3}{4}$ *for. Siu-Kai-pa Xau-pia* *Hi-ki-ki-ki-ki*

MI *Si*

(C) 8 $\frac{3}{4}$ *Dei- deo- ean- hi- ai- kai- Té-ku- m- fai- kai- Si- tó- Xe-*

MI MI $\frac{7}{4}$ *Si*

(C) 8 $\frac{3}{4}$ *fw- va- K'á- vo- fai- fai- kai- n- fai-*

Si $\frac{9}{4}$ *MI $\frac{7}{4}$ MI $\frac{6}{4}$*

(C) 8 $\frac{3}{4}$ *pa-je ye- sf- n-oi- m- fai-*

q. $\#$ *A^9m* *25.3.82*

Eποχή του νερού

MI [#] solom MI [#] solom MI [#] do_{ton}
 8 [#] A vt Bat. m bpx xi an'm ft piai Ob puv
 LA SI SI MI SI MI
 8 [#] + play Kof Jers à
 SI LA MI SI [#] MI [#]
 8 [#] kis jis ób- tpa- pteu et. vt po'
 solom LA SI MI do_{ton} FA# SI
 8 [#] Ben Jhai etm-i-yai poi - ooo
 solom solom SI SI FA# SI MI
 8 [#] Ben Jhai etm-i-yai poi - ooo

Ann

8.

(8) unfe Barbu

8 2/4 LA Sim MI
 F - X8v. Noh-ki vt poi Tai-pai-Tio, 880 Koi-ki ptej-E-loc. QFW. VSV. XW-pis

fraction dotm MI RE LA
 SW. fion oon. Bu-fon-yti-yes. Ei -

Sim LA (ex) LA Sim
 Ko - - - yes oto

MI dotm MI MI 9# Sif
 unje. Ba-du mji jin-hay-ho

MI LA dotm fraction dotm
 Tu- kro's ion poi-fa. Haec. Haec. Hae-dan-o-

Sim MI LA
 E-pai 880 Koi jin oto. Goe. Goe. Goe. Goe

LA Doh Si min Si lala
 RE SOLF FAQ M1 6 7

(9) Τα ναοίς φεγγιόνω

8 LA sim MI dōtōn ^{fourth} + sim MI LA FINO

8 [#] LA LA MI RE MI

ME - KUH-kai-ti-^{fig} w- poi- ou- ou KOU EL-

LA MI LA sim MI

KI OR-af. nai nō. (to) TAI-kai. TAIW-OO

dōtōn ^{fourth} + sim MI LA LA MI

TAI. KAI. (fig) poi-pia

MI LA MI RE MI

KAI. nō. TAI. YU CI 180 ut pa O. koukou. pi-TAIW-OO que.

LA sim MI dōtōn ^{c#} LA MI

TAI. nō. KAI. BPA XIS KAI. ST-

LA Solf MII LA LA MI

PAW RE MI LA ^{Xo. Mi} gina tan LA

EI VI- KAI. QM - ^{195 81} VAI

L. 3.87 A.M.W.

Anap

- 10 -

(10) ausdrum

8 $\frac{2}{3}$ LA MI $\frac{3}{2}$ LA $\frac{3}{2}$
 mā lu ē- qu yē mān-hi- kān w-pa om
 dotm RE SI LA MI
 w-xang Eto- Eto- ka pe-verb - ee. - - ve.
 LA MI LA $\frac{3}{2}$ dotm $\frac{3}{2}$
 haf Kō-to sw-fa. é- voi.
 Sim LA MI LA dotting
 Xo em - - Jee. - - - -
 Adm 3.87
 201

11. Οι Επισκέψεις μας

LA LA^{7#} MI⁹ MI⁹
 EN. Xvai É-nh-éfe-nTo-hau ò - Vo-fun. Ton Kic-nh-ha-vu.

 MI⁹ LA LA
 KE- Vouj où-pou. Vouj Ton É-Xpia-hau-eau -

 SI LA SI^{9#} MI
 To Koi Ton-épu-qu-ho-nTo Yo tuv-ve- pluv ac-

 MI MI MI
 Ko- han-tép. Sér. w. Ta na. G. Ton. SE - TITIEN KO-PI. TEIEN

 LA LA^{7#} MI⁹ MI MI

 LA LA m1 m^{6#} m1 m^{6#}
 HE Ton or vt my turn. di-pu. Ton. Ton Ton

 Sib LA Dob
 Ba. /u xpu han-Ton hau bjaui. Vouj nra-aw. Ton. ac. dm fw. Ton han Ton

 Do^{7#} SOL^{7#} SOL SOL

MIGHTY GEOSPARKS

WJ dixie's blues

PATRICK

Bass

Bass

MICH'S BEIDERPARTS

W's Dicxoxis sönftig

PAULUS

JOHANNES KAPITZA

The musical score consists of ten staves of handwritten notation for bass. The key signature is mostly A major (no sharps or flats). The time signature is 2/4 throughout. Various dynamics and performance instructions are included:

- Staff 1: Measure 1, dynamic **Pin**; measure 2, dynamic **F**.
- Staff 2: Measure 1, dynamic **g**; measure 2, dynamic **(15)**.
- Staff 3: Measure 1, dynamic **g**; measure 2, dynamic **(25)**.
- Staff 4: Measure 1, dynamic **g**; measure 2, dynamic **(35)**.
- Staff 5: Measure 1, dynamic **g**; measure 2, dynamic **(45)**.
- Staff 6: Measure 1, dynamic **g**; measure 2, dynamic **(55)**.
- Staff 7: Measure 1, dynamic **g**; measure 2, dynamic **(65)**.
- Staff 8: Measure 1, dynamic **g**; measure 2, dynamic **(75)**.

Bassoon 39

2

(75) 5 pizz (80)

(85) *acc.*

(90)

(95) *pizz.* (100) *acc.*

(105) 5 (110) 5

pizz. (115) *acc.* (120)

(125)

(130)

(135)

(140)

(145)

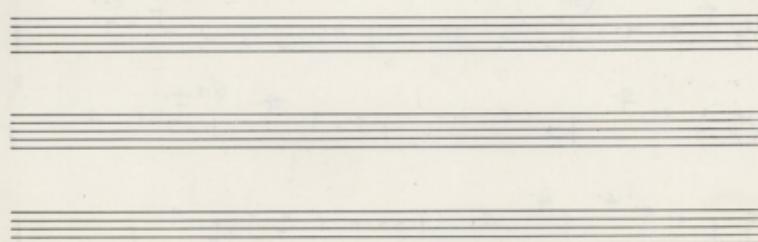
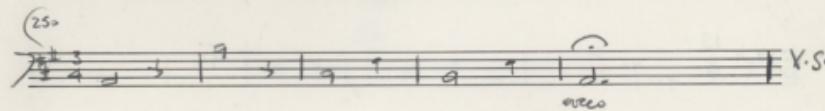
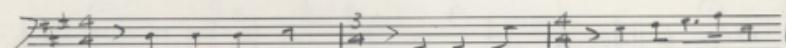
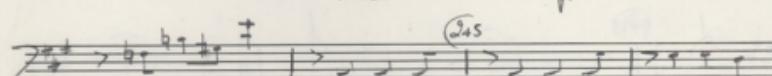
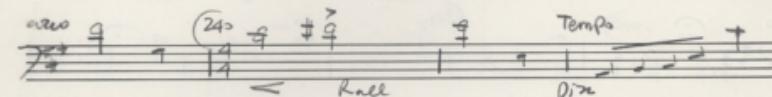
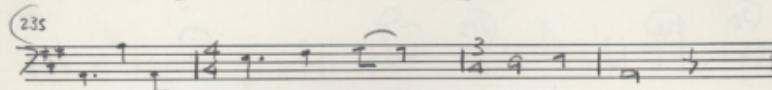
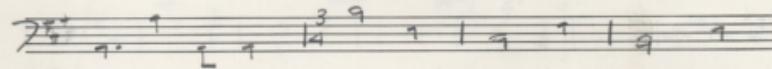
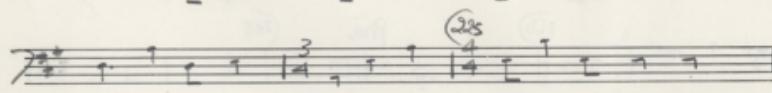
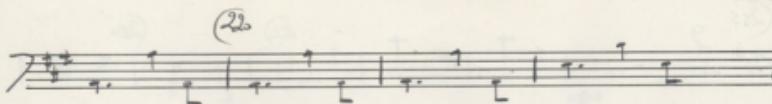
(150)

2

Bass

3

A handwritten musical score consisting of ten staves of music for a solo instrument, likely trumpet or flute. The score includes various dynamics (e.g., *f*, *p*, *mf*, *ff*, *pp*, *acc.*, *dec.*, *sl.*, *pin*, *sl. pin*, *full*) and articulations (e.g., slurs, grace notes, accents). Performance instructions like "1st", "2nd", and "3rd" endings are also present. Measure numbers (155, 160, 165, 170, 175, 180, 185, 190, 195) are circled above specific measures. The key signature varies throughout the score, and the time signature is mostly common time.



Baeg

-5

A handwritten musical score consisting of ten staves of music for a solo instrument, likely flute or recorder. The score includes dynamic markings such as *p*, *f*, *mf*, *ff*, *ffmf*, and *acc.*. Articulation marks like dots and dashes are also present. Time signatures vary throughout the score, including common time, 2/4, 3/4, 4/4, and 5/4. Measure numbers are indicated at the beginning of each staff, ranging from 255 to 315. The handwriting is in black ink on white paper.

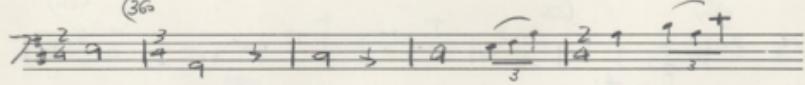
A handwritten musical score for a string quartet, consisting of four staves. The score includes measure numbers (330, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350) and various performance markings such as 'area' and 'arco'.

The score is as follows:

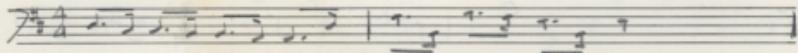
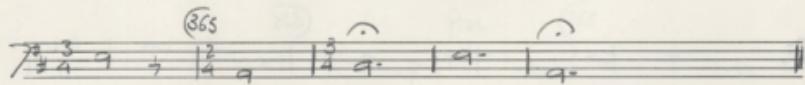
- Measure 330: Four staves in common time. Measures 1-3: $\frac{2}{4}$, measures 4-5: $\frac{3}{4}$. Measure 6: $\frac{2}{4}$.
- Measure 335: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 336: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 337: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 338: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 339: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 340: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 341: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 342: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 343: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 344: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 345: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 346: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 347: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 348: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 349: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.
- Measure 350: Four staves in common time. Measures 1-2: $\frac{2}{4}$, measure 3: $\frac{3}{4}$.

Bass

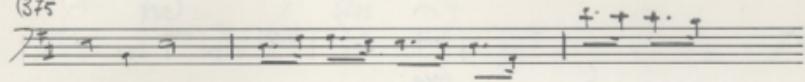
(36)



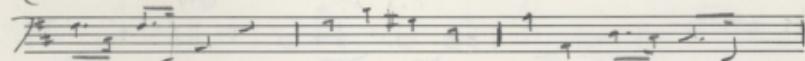
(365)



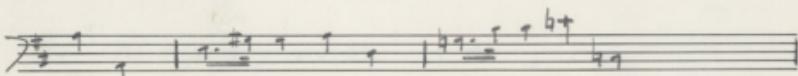
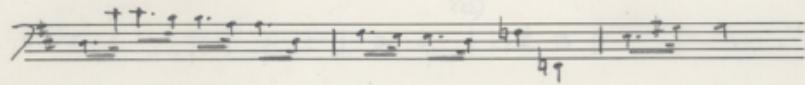
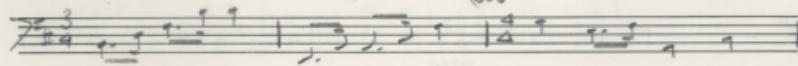
(375)



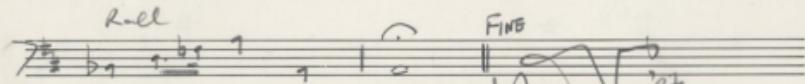
(380)



(385)



Roll



Fine

outro

M
M
M
M
8+

Complex

Handwritten musical score for orchestra and piano, page 18, measures 305-320. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The score is in common time, with various key signatures (F major, G major, A major, B major) and dynamic markings such as *rit.*, *sfz*, *p*, *f*, and *mf*. Measure 305 starts with a forte dynamic. Measure 306 features a bassoon solo with a dynamic of *p* and a tempo of *148vn cht*. Measure 307 shows a piano part with a dynamic of *p* and a tempo of *315*. Measure 308 includes a page number *PAGE*. Measure 309 has a dynamic of *p* and a tempo of *320*. Measure 310 begins with a dynamic of *p*. Measure 311 contains a bassoon solo with a dynamic of *p* and a tempo of *12*. Measure 312 concludes with a dynamic of *p*.

C. Anoplurus

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A handwritten musical score for orchestra and piano, page 1. The score consists of ten staves of music. The first three staves are for strings (Violin I, Violin II, Cello), the next three for woodwinds (Flute, Clarinet, Bassoon), and the last four for brass (Trombone, Horn, Trombone, Bass). The key signature is A major (three sharps). The time signature varies throughout the piece. Measure numbers 1 through 65 are indicated above the staves. Various performance instructions are written in ink, such as 'allant.', 'cello', 'cht.', 'guit.', and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score is written on five-line staff paper.

Cello 
 avec ch^t 13

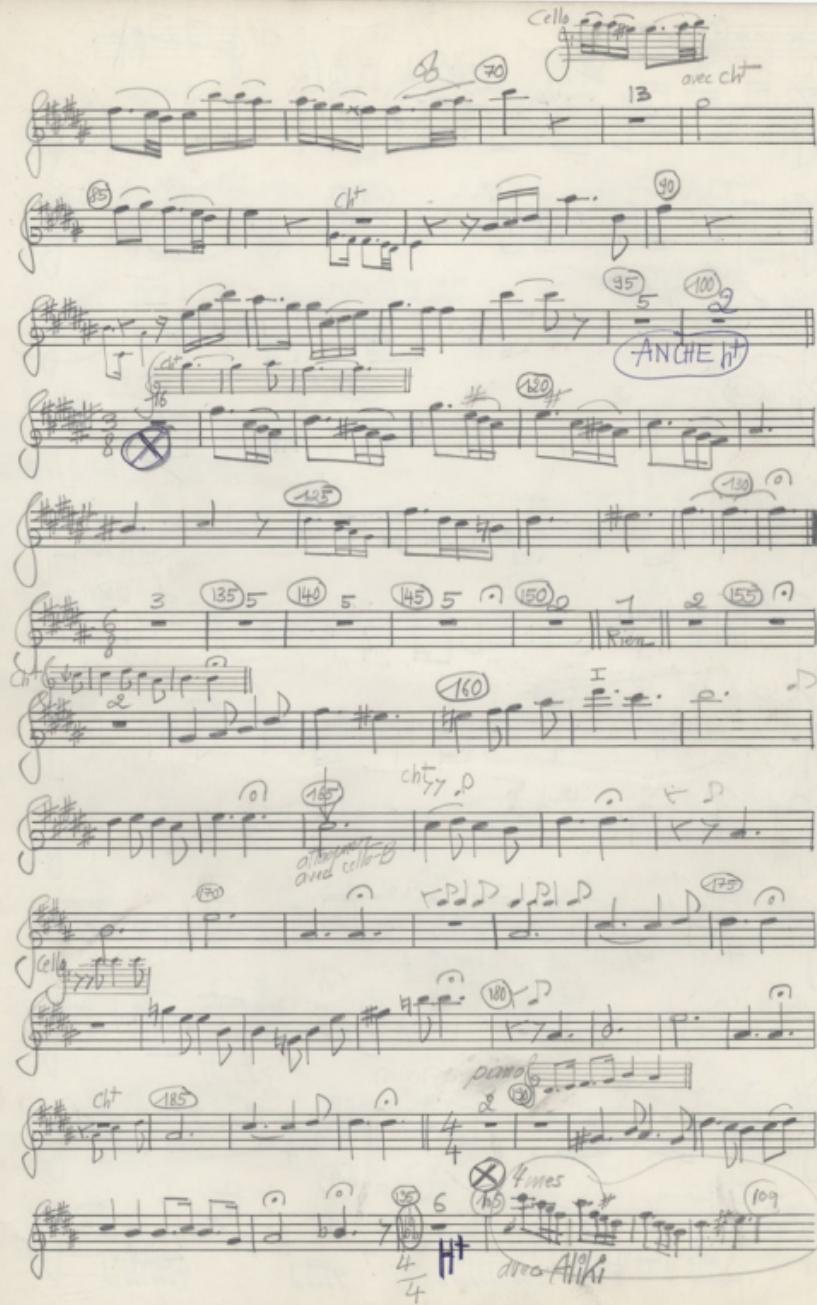
80 70
 85 ch^t 90
 95 100
 ANCHE h^t
 110 120
 125 130

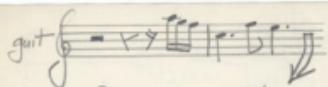
3 135 5 140 5 145 5 150 1 2 155

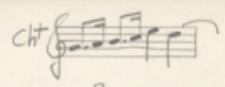
160 I.
 ch^t, p
 and cello B

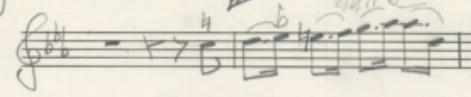
170 180
 piano

ch^t 185
 190 195 200
 4 mes 109
 4/4 H+ avec Alki



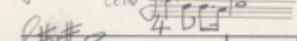
guit - 

Ch^t 

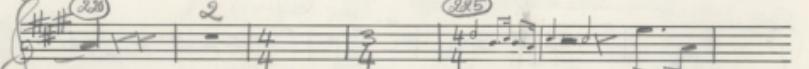
guitar - 

2

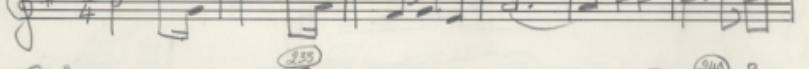
Ob. 

Cello 

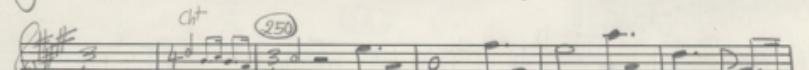
200 

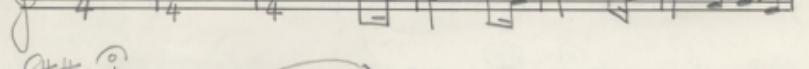
285 

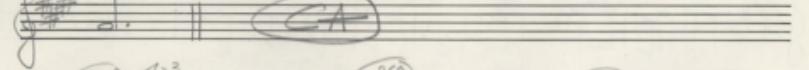
280 

335 

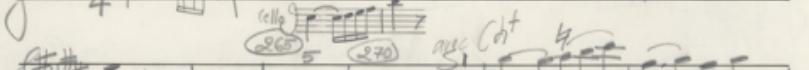
3 240 8 

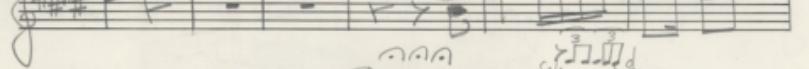
Ch^t 250 

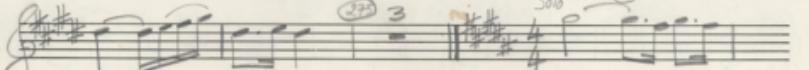
CA 

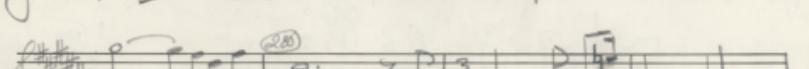
255 1-3 

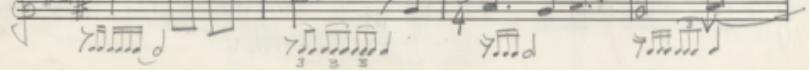
260 

cello 

265 5 270 

Ch^t 4 

275 3 

300 

Handwritten musical score page 41, measure 5. The score consists of six staves:

- Top Staff:** Violin (G major, 2/4 time) playing eighth-note patterns.
- Second Staff:** Cello (C major, 2/4 time) playing eighth-note patterns.
- Third Staff:** Cello (C major, 2/4 time) playing eighth-note patterns.
- Fourth Staff:** Oboe (F major, 4/4 time) playing eighth-note patterns.
- Fifth Staff:** Violin (G major, 4/4 time) playing eighth-note patterns. Includes dynamics: $\text{Sf} \downarrow$, mp , and $\text{f} \uparrow$. Measure number 380 is circled.
- Sixth Staff:** Violin (G major, 2/4 time) playing eighth-note patterns. Includes dynamics: $\text{f} \uparrow$ and $\text{f} \uparrow$.

Below the staffs are several blank five-line staves for continuation.

