

RAKU  
FOR  
PERCUSSION

**by Dan Senn**

# RAKU FOR PERCUSSION...

...is a composition by Daniel A. Senn written in August-September 1977 at Urbana, Illinois.

...is an attempt at producing a sonic artifact that is the result of conditions that are analogous in spirit and process to those that are in effect throughout the forming, glazing, and firing of Raku (clay) artifacts. This procedure incorporates a mix of high control and low control (aleatory) components and thus, places it midway along a continuum between highly determinate and indeterminate compositions.

...is a sixteen level piece scored for sixteen players that is performed on a large orchestra of percussion instruments. Because of the required number of percussion players is high, non-percussion specialists may be enlisted to perform any of the parts except 1-1, 3-2, 1-3, 1-4, 2-4, 3-4, and 4-4. Likewise, because of the large percussion battery called for, substitutions of instruments requiring similar performing technique (mallet instruments... this excludes the use of all wind chime instruments) and of similar timbral quality may be made except for those given for A4, A3, A2, and A1. A3 (player 4-4) does not necessarily call for a keyboard specialist.

...may be performed in the traditional front-stage auditorium or in-the-round.

...requires a conductor and a lighting technician.

...has a duration of approximately 17 minutes.

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## INSTRUMENTATION

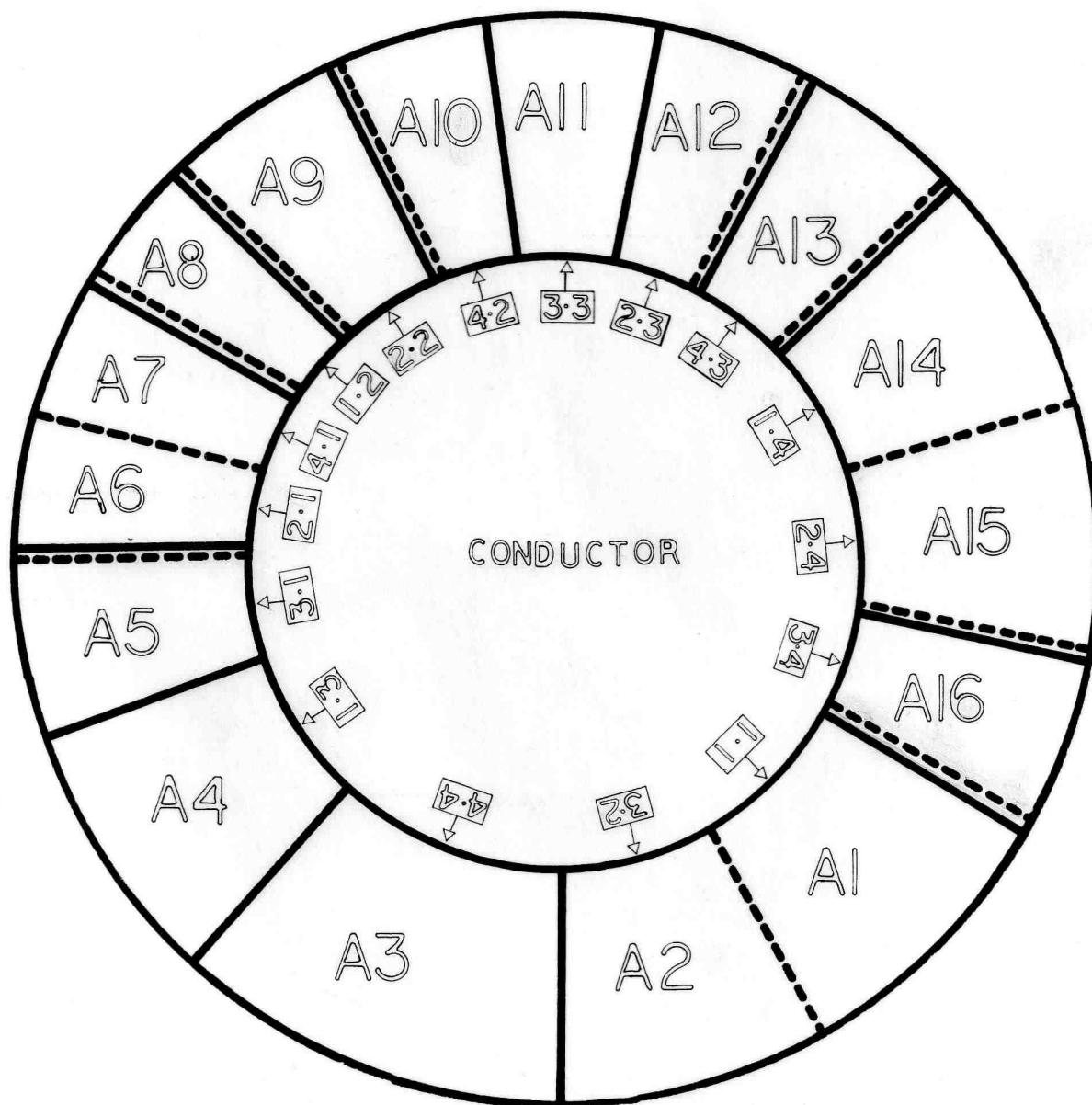
The instruments given below are grouped to the right of the Area number (example A1, A2, etc.) which corresponds to the areas diagrammed in PERFORMANCE LAYOUT within which they will be arranged.

- |    |   |     |  |
|----|---|-----|--|
| A1 | Glockenspiele, song bells, chimes, tuned bottles (diatonic)   | A9  | Timbales, bongos, Conga drum Indian tomtom, water gourd                                  |
| A2 | Xylophone, marimba, vibraphone, autoharp  | A10 | Tabor, tomtom, timpani (maraca sticks)   |
| A3 | Harpsichord, celeste, piano harp  | A11 | Bass drum, field drum, concert snare, march snare, piccolo snare, jawbone                |
| A4 | Dance drums   | A12 | Gourd drum, tamborine, metal cabasa, reco reco, maracas, guiro                           |
| A5 | Anvil, artillery shell, bell plate, foot bell, cow bell, triangle, hand bell                                  | A13 | Chinese symbols, S. symbols cymbol tree, piatti symbols                                  |
| A6 | Stainless bowls, chamber bowls, saw blade bells, Chinese tree bells, Pakistan tree bells, Japanese tree bells | A14 | Sheet metal cymbals, tamtam, saw blade gongs, boing gongs, sled gongs, starter's pistol. |
| A7 | Temple cup bells, dinner chimes, clock chimes, water chimes, thunder sheet, slapstick                         | A15 | Thai gongs, Korean gongs, Javenese gongs, Tibetan gongs                                  |
| A8 | Pop gun, water gourd, spoons, temple blocks, tap shoes, wood block, crotales, bulb horn, ratchet, claves      | A16 | Chromatic steel drum, diatonic steel drum  |

NOTE: EXCEPT FOR PERFORMERS IN A3 AND A4, ALL PERFORMERS WILL BE OUTFITTED WITH FOUR SETS OF MALLETS. THESE SHOULD REPRESENT A CONTINUUM MOVING FROM A HARD TO SOFT SUBSTANCE.

## PERFORMANCE LAYOUT

This diagram illustrates the instrument placement areas, score positions (arrows from scores designate the area in which its assigned player will originate), and the boundary conditions enclosing the instrument areas. (There are three such conditions diagrammed here: a solid line representing an impenetrable boundary; a broken line representing a penetrable boundary; and a solid-broken (coupling) line representing a boundary allowing biased penetration.)



Front Center Stage

## BOUNDARY CONDITIONS (REFERENCE PAGE 3)

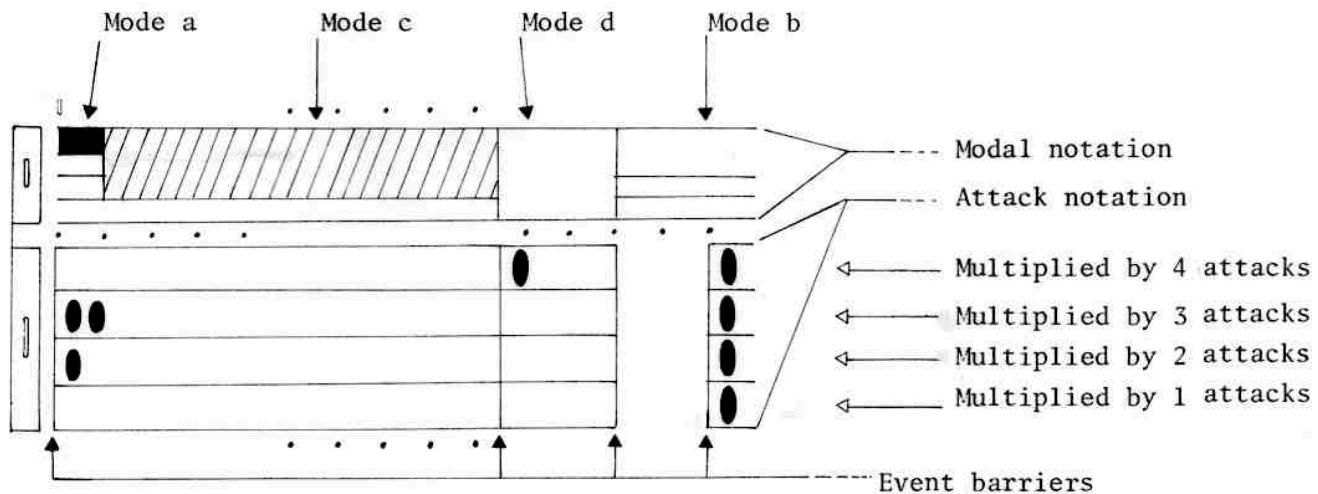
Three boundary conditions:

- 1) Solid line: A player enclosed by a solid line is restricted to performing those instruments within that area. Similarly, the enclosed area cannot be entered by other players. (ex. A11, A3, A4)
- 2) Broken line: A player enclosed by a broken line may move freely through the penetratable boundaries and may perform on any instrument that is accessible. Areas enclosed by a broken line may be freely entered by any player in accordance with the boundary conditions.
- 3) Broken-solid line: Areas enclosed by a broken-solid line may be entered by players who originate from the broken line side. Those players originating on the solid line side will be unable to penetrate such a boundary.

**IMPORTANT:** These boundary conditions are subject to the following:

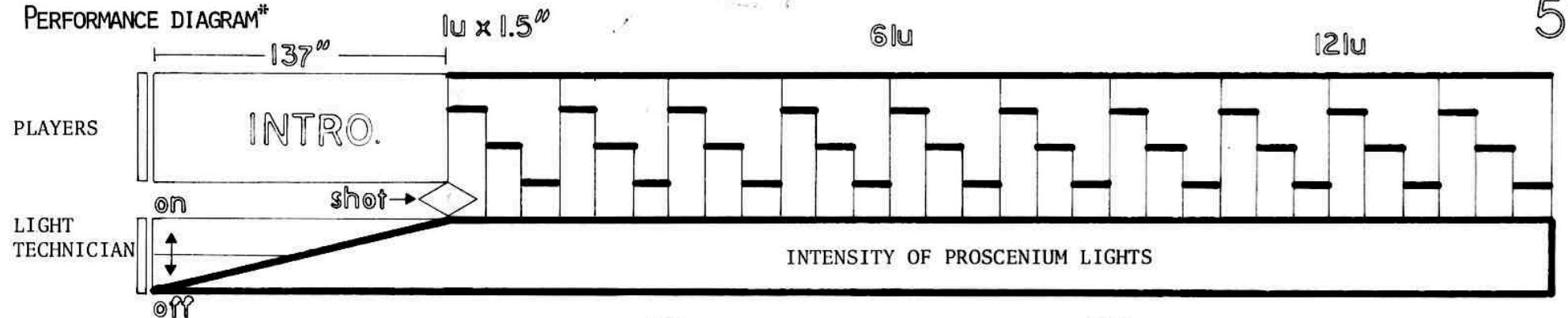
ONCE A PLAYER HAS BEEN ASSIGNED TO A "HOME" TERRITORY AND ITS ACCOMPANYING SCORE, HE OR SHE MUST READ FROM THE INITIALLY ASSIGNED SCORE ONLY THROUGHOUT THE PERFORMANCE. (A performance by players who have memorized their assigned scores will differ substantially from a performance by players who have not.)

## SCORE EXAMPLE



## PERFORMANCE DIAGRAM\*

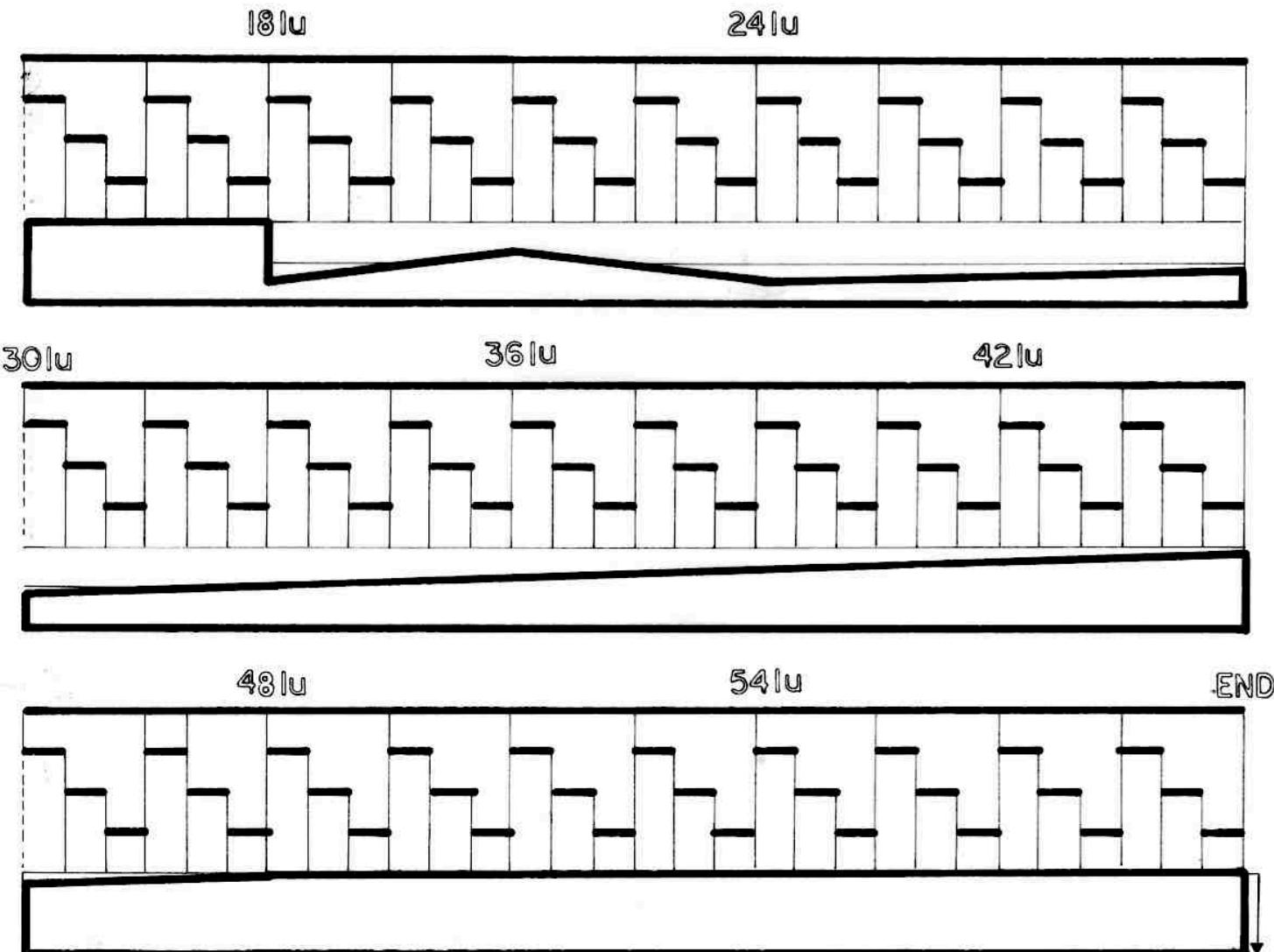
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**INTRO:** Just prior to this (in darkness if possible), the players should take up their positions within the designated areas. Once in position, the 137" INTRO will be initiated. During this period, the players will remain perfectly rigid until a starter's pistol is fired, and the main body of the piece is begun.

**ENDING:** The lights should be turned off immediately and (if possible) the players should exit under a veil of darkness.

\* This diagram is a visual reference (a performance score) for the technician and the conductor.



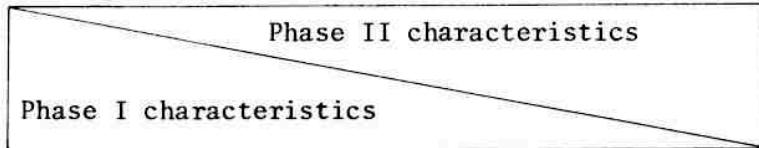
## SCORE INTERPRETATION

There are sixteen 8-1/2" x 11" individual scores that are distinguished by combining the upper and lower numbers placed in the vertical rectangles just left of each system (reference page 4). A page contains four systems that are evenly measured into 15 pulse segments. (A pulse equals 1.5 seconds.) Each system is further divided into "modal" notation (top sub-system) and "attack" notation (lower sub-system). The attack notation will always occur in one of four general contexts. These four modal-contexts are signified by as many symbols occurring on the horizontal just above the "attack" ellipses. These attack ellipses always appear to the right of the vertical event barriers, and may occur in any amount at any of the four levels. An ellipse placed in the upper level (level 4) will signal four attacks, in the third level will signal three attacks, in the second level will signal two attacks, and in the first level will signal one attack. An ellipse at each of these levels will signal a ten attack event that will be executed in at least one of four modal contexts.

### PHASE MODULATION WITHIN THE FOUR MODAL CONDITIONS

A mode does not represent static conditions governing the manner of attack execution but rather four unique phase modulations each with differing characteristics moving in and out of phase over the maximum durations given in Chart 2 on page 11.

#### EXAMPLE:



The duration of these modes differs for each player and for each of the four modes permuting throughout a player's part.

### INITIATION OF MODAL CONDITIONS

The appearance in time of a new mode will always trigger the beginning of its phase modulation. If such an appearance were limited to five pulses of a mode with modulatory characteristics extending over ten pulses, only the first half of the entire modal envelope would "possibly" be in effect. Frequently a performer is offered several modal contexts within which the attack events may "possibly" occur. Though the effect of these contexts are revealed only when a percussive event occurs (when it is externalized) the modal conditions will remain continuously in motion and in effect on an internal level (within the minds of each performer).

## PERCUSSIVE EVENT CONSTRUCTION AND EMERGENCE

A percussive event or gesture is constructed from the attack notation (previously described) and must occur between the vertical event barriers as affected by the four modal conditions. The organization of attacks within the confines of the durational, contextual and physical (see the PERFORMANCE LAYOUT) conditions, must appear as a single and cohesive statement. An attack gesture should not be so fragmented as to appear as separate statements. (This simply takes into account the function of short-term-memory as utilized in the perception of such compositions.) Such a statement is a subset of a larger statement which occurs over the maximum duration of the modal envelopes. Specific information as to the content of these envelopes of activity may be obtained and organized by mapping the relative components from CHARTS 1, 2, and 3.

## CONDITIONAL THIRD PHASE

This phase is operative when the time given to execute an event is insufficient. When this happens, as many attack units as possible should be performed before the allotted time expires. The completion of attack units within the vertical time barriers is given the highest priority.

## ABSENCE OF PERCUSSIVE NOTATION

Though the contextual modes are continuously in effect, occasionally, the attack notation is absent. When this occurs, a performer should immediately become rigid and remain so until the notation reoccurs.

## OPTIONAL SCORE INTERPRETATIONS (Reference Score Example)

A performer has the option of extending the previous phase characteristics (The modal condition that is present when the previous mode is terminated would be extended until the performer wishes to revert back to the visual score.) or of allowing the next mode to take immediate effect. In the score example, if this eleven attack event was initiated immediately, the characteristics present at this point within the phase of Mode "a," may control the context of the percussive gesture throughout. However, only the earliest phase characteristics of Mode "a" would be statically represented.

## INDIVIDUAL PREPARATION

- 1) Read all of the enclosed material and either choose or be assigned a part.
- 2) Construct on paper four envelopes of activity. These envelopes will be prepared as though attack elements were in effect throughout.
- 3) Begin private rehearsals on instruments from "home" area. Work on one envelope at a time. (Drawings in score form and scale (step #2) would be useful here.) Once the modulating characteristics of each envelope have been developed begin permuting the four modes at random until there is no hesitation in transition from one to another. (Work with a clock. A close approximation of the phase modulations in time is necessary.)
- 4) Still playing the "home" area instruments, begin executing the envelopes of activity within the durational confines of the score.
- 5) After all players have achieved step #4, full-rehearsals may begin.

## GROUP REHEARSAL: TWO RECOMMENDATIONS

- 1) Before group rehearsal may begin, those steps outlined in the INDIVIDUAL PREPARATION should be completed.
- 2) Using masking tape, map out the broken and solid lines that are diagrammed in the PERFORMANCE LAYOUT and place instruments within each area.

## CHART 1 GENERAL COMPONENTS OF THE ENVELOPES OF ACTIVITY

		•	5	•	4	•	3	•	2	•	1	•
D	Duration		shortest		short		short-long		long		longest	
F	Frequency		highest		high		high-low		low		lowest	
A	Amplitude		loudest		loud		soft-loud		soft		softest	
R	Rhythmic Density		high-irreg.		low-irreg.		low-regular		high-reg.		constant	
C	Instrument Change		highest		high		low		lowest		none	

INTERPRETATION: The elements given in the two columns furthest to the left (the first column is the second's symbolic equivalent) are for the most part, basic components of sound. The adjectives to the right of these (in the numbered columns) refer to extremes within each of these parameters as determined by each player relative to the performed instrument. Examples and further explanations are given below.

- 1) Duration: This parameter deals with the duration of independent attack events. A "short" duration on the tympani may be a single undampened attack and a "shortest" duration may be the same attack dampened. Events of longer duration would be rolled.
- 2) Frequency: This component refers to a pitch continuum determined primarily by the available instrument(s). Within each "home" territory, this may be very specific. But as a performer moves from his/her original position, it will naturally become obscured. NOTE: FOR PERFORMERS IN A3, A2, AND A1, MORE SPECIFIC CONTINUUM CONSIDERATIONS ARE GIVEN IN CHART 4.
- 3) Amplitude: The "loudest" to the "softest" dynamic continuum is determined by the strength and finesse of each player.
- 4) Rhythmic density: Essentially this continuum is broken into constant, irregular (steady pulse characteristics are obscured) and regular attack dispersions. A high density irregular gesture will differ from a low density irregular gesture when the time allotment is sufficient (the same is true with "regular" gestures) to reveal the particulars of the two densities. NOTE: PHASE I, MODE d, HAS MORE SPECIFIC CONTINUUM CONSIDERATIONS WHICH CONCERN ALL PLAYERS (see page 12). "Constant" refers to events which emerge and depart without sharp attack and decay peaks.
- 5) Instrument change: Within this continuum, the propensity for change (or utilization of more than one instrument during a single gesture) is organized. A high change tendency may call for a maximum use of all available instruments for an event.

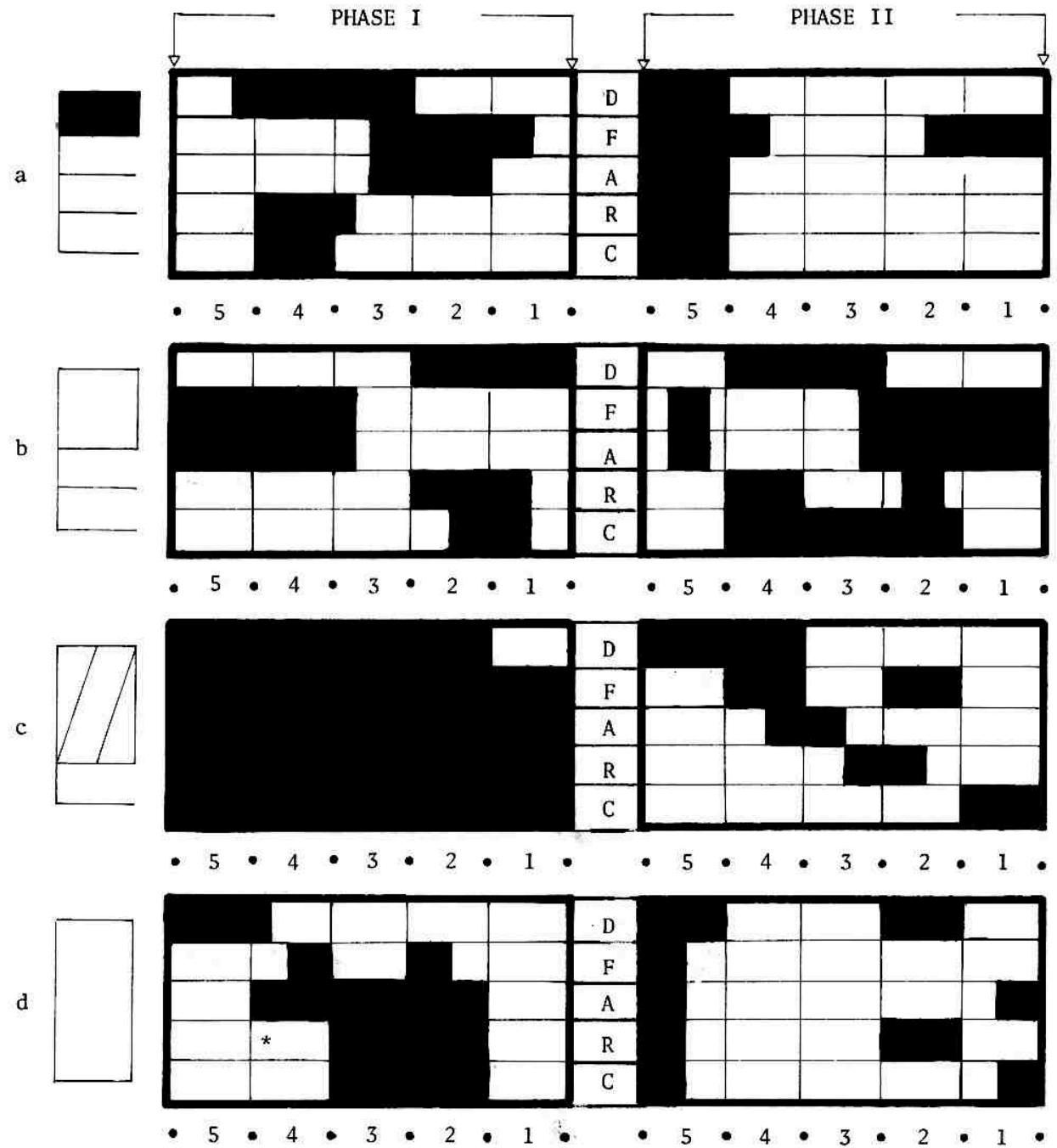
COMMENT: Minute specificity is not a dominant priority within these parameters. Rather, general continuums of activity that are statistically positioned and proportioned by the composer, function as the base manipulative unit and are given highest priority.

CHART 2

PLAYER	MODE	ENVELOPE DURATION
1-1	a	30x1.5"
	b	25
	c	35
	d	30
2-1	a	20
	b	25
	c	30
	d	60
3-1	a	20
	b	30
	c	30
	d	30
4-1	a	30
	b	25
	c	20
	d	30
1-2	a	15
	b	15
	c	25
	d	20
2-2	a	25
	b	15
	c	25
	d	25
3-2	a	25
	b	35
	c	45
	d	30
4-2	a	15
	b	50
	c	30
	d	25

PLAYER	MODE	ENVELOPE DURATION
1-3	a	25
	b	25
	c	20
	d	35
2-3	a	35
	b	20
	c	20
	d	35
3-3	a	15
	b	25
	c	20
	d	35
4-3	a	20
	b	20
	c	20
	d	20
1-4	a	30
	b	10
	c	25
	d	30
2-4	a	45
	b	30
	c	30
	d	20
3-4	a	35
	b	15
	c	25
	d	20
4-4	a	20
	b	30
	c	35
	d	20

CHART 3



Players 1-1, 3-2, and 4-4 are to disregard the frequency (F) specification in the chart given above. Refer to CHART #4 for further frequency information.

- \* (RHYTHM) The first phase of this mode will exhibit certain specific rhythmic proportions. These are discussed on the following page under MODE "d", PHASE I, RHYTHMIC CONDITION.

## CHART 4 FREQUENCY ENVELOPES FOR PLAYERS 1-3, 4-4, 3-2, 1-1, 3-4

MODE	PHASE I	PHASE II
a	M7, TTm3, m2, M2, m6 intervals 2 or 3 note motives = 1 attack 2 simultaneous notes = 1 attack	Half-note clusters simultaneous clusters = 1 attack
b	Chromatic sequences, up or down, an unbroken glissando of any length = 1 attack	Major, minor, diminished, augmented chord relations chords may include 6ths & 7ths in any position. Both simultaneous & broken chords = 1 attack
c	Pentatonic sequences 3-5 note motives = 1 attack	Non-modal, serialize(like), atonal sequences 3-5 note motive = 1 attack 3-5 simultaneities = 1 attack
d	Interval relations of P4, P5, P8, M3, M6 2 note motives = 1 attack	NO CONDITIONS

### MODE "d", PHASE I, RHYTHMIC CONDITION

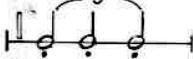
Once a rate has been established, the attacks should exhibit a strict subdivision of the beat.

#### EXAMPLE:

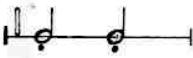
A 4 attack ellipse will be performed:



A 3 attack ellipse will be performed:

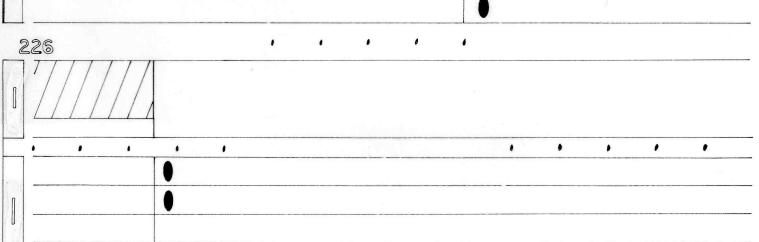
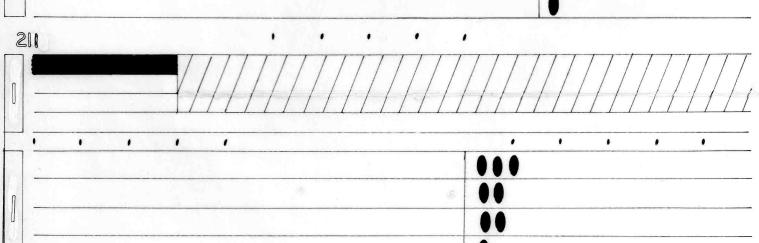
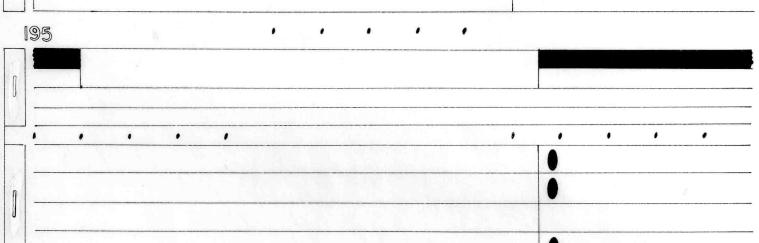
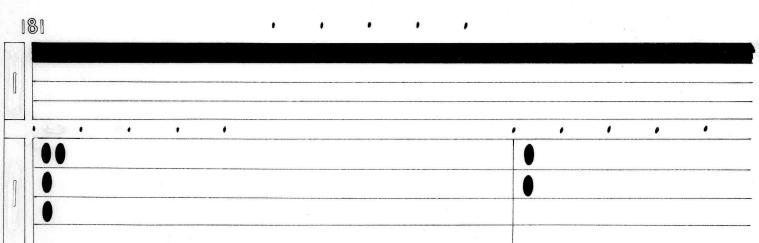
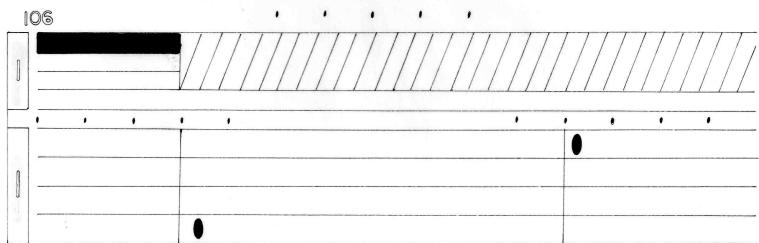
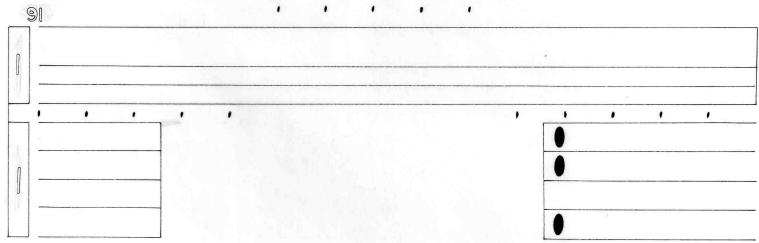
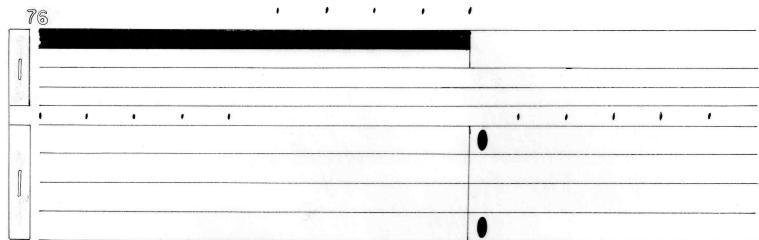
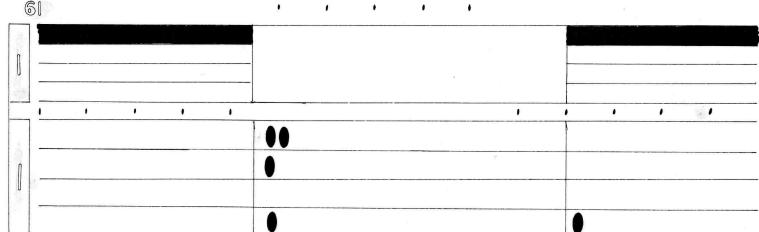
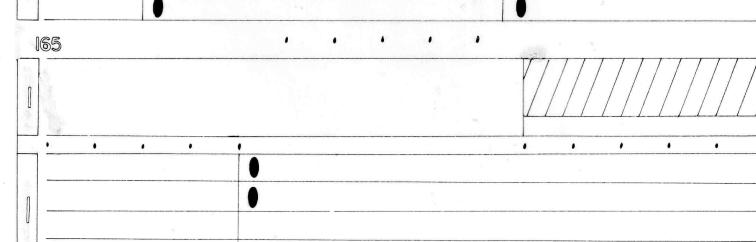
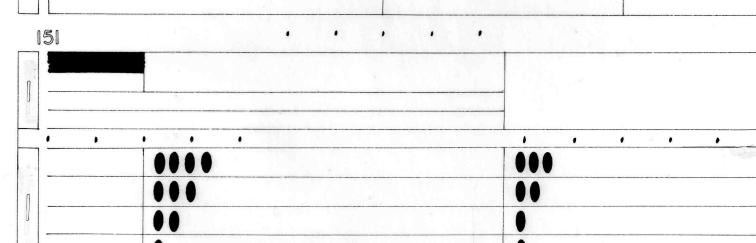
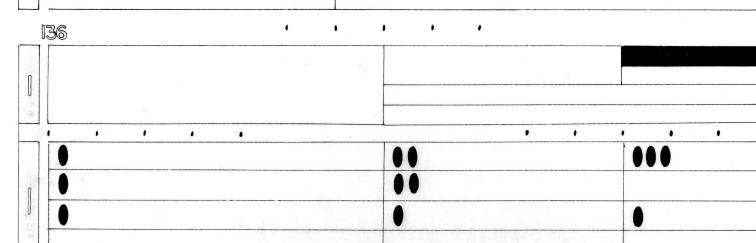
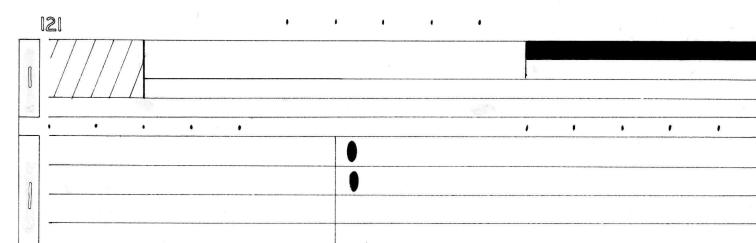
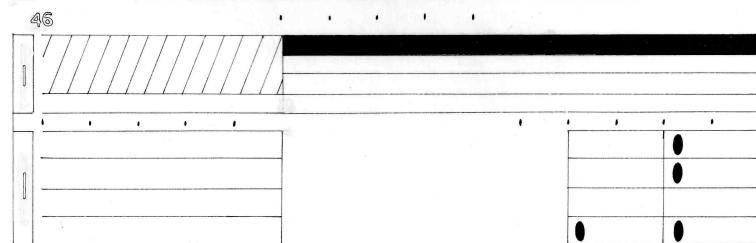
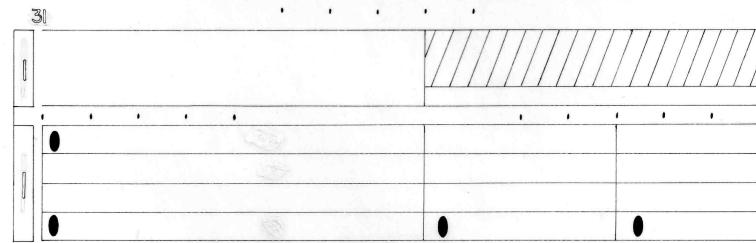
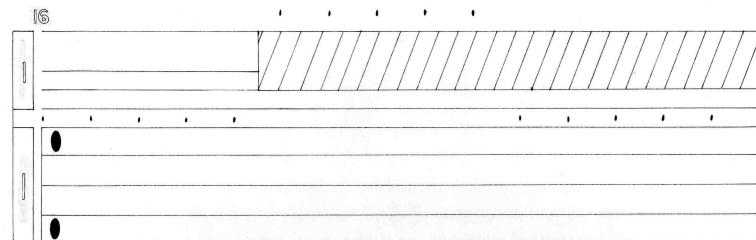
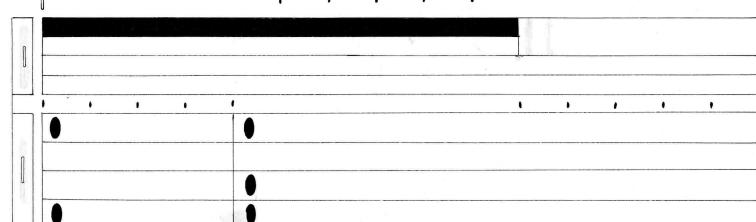


A 2 attack ellipse will be performed:

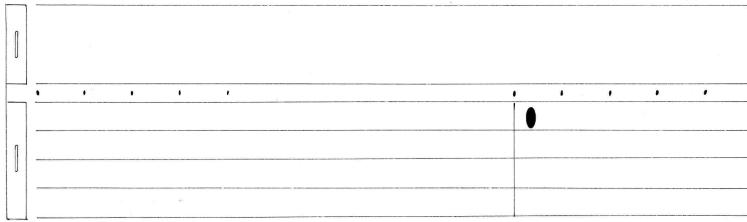


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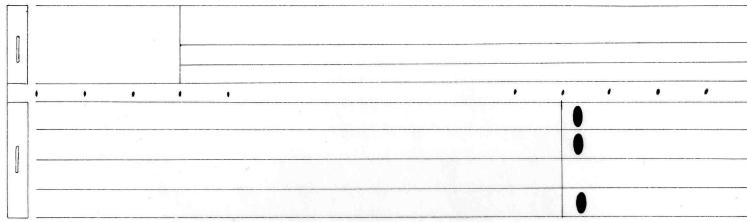




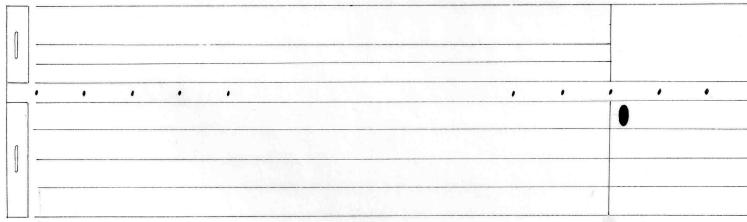
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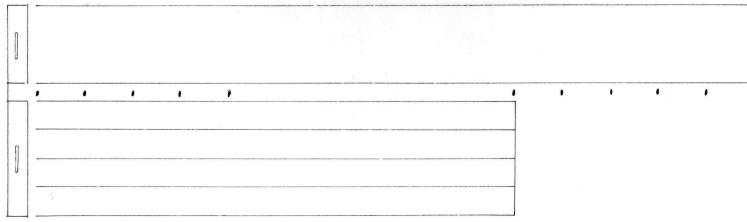
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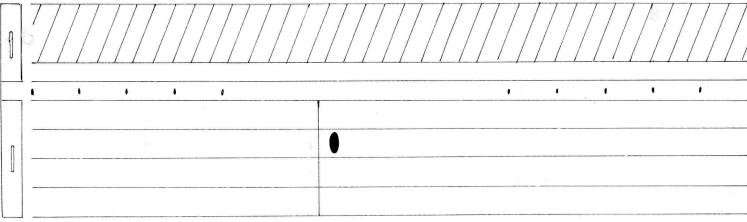
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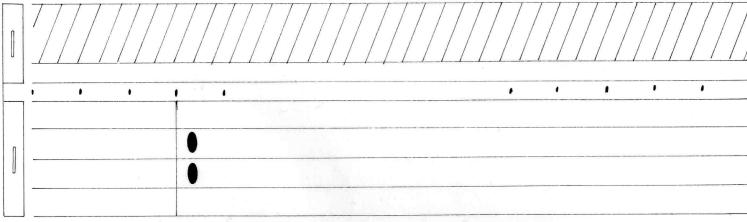
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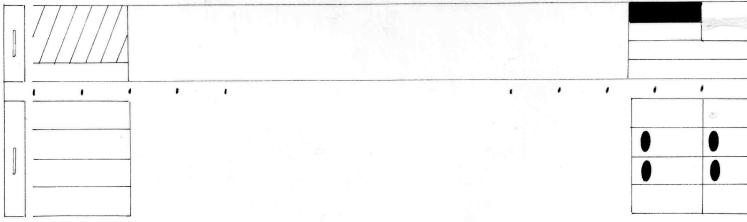
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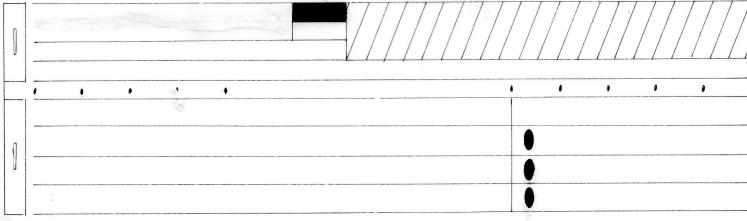
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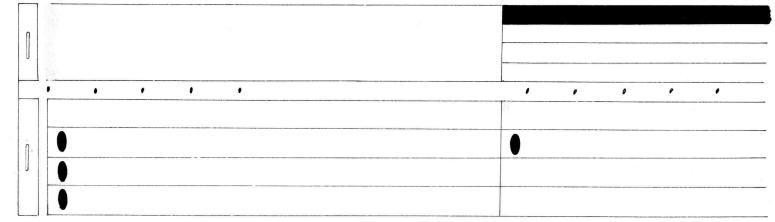
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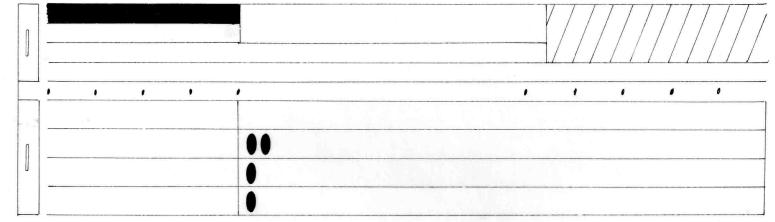
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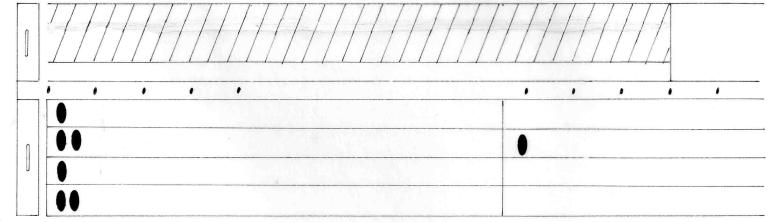
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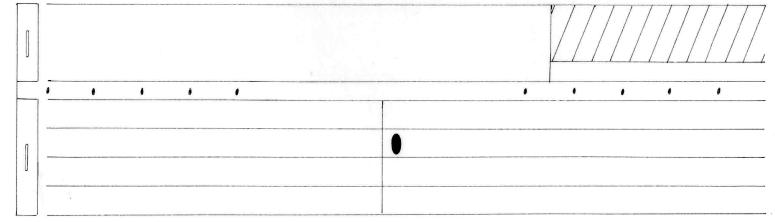
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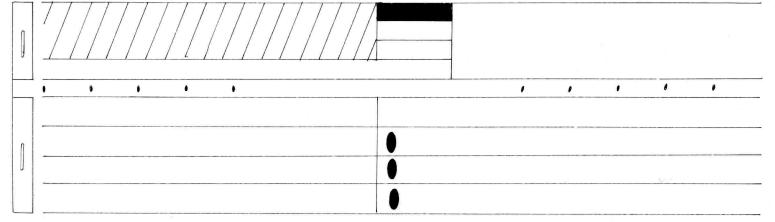
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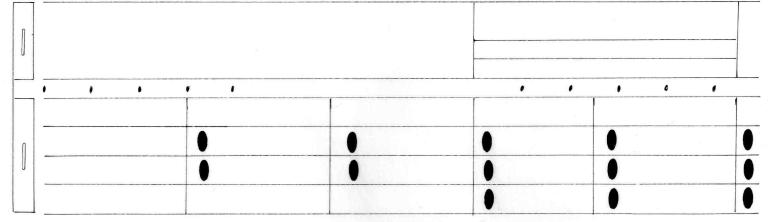
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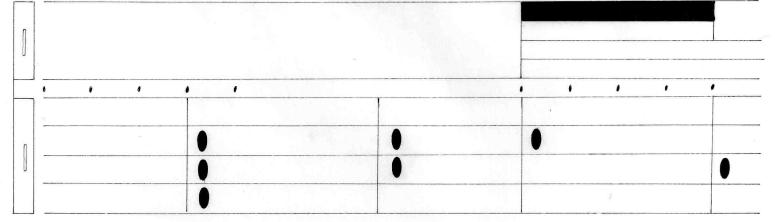
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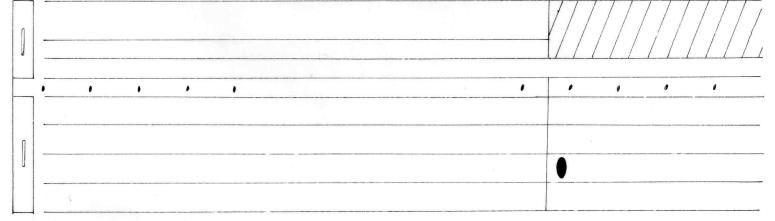
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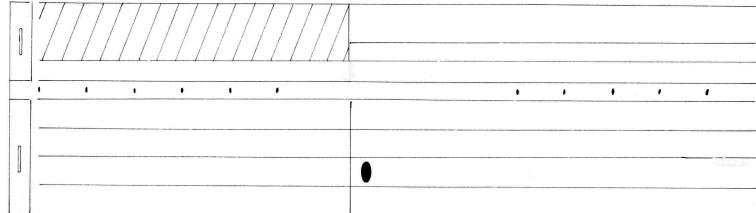
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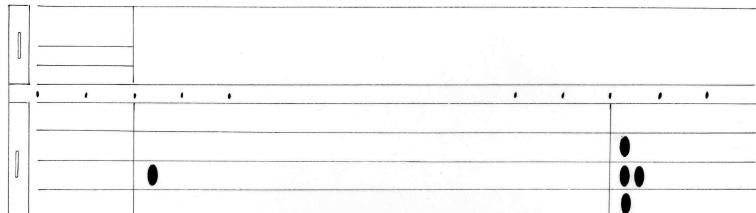
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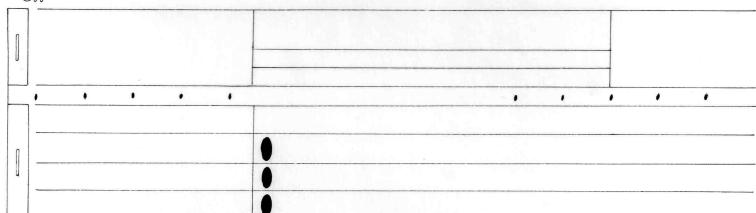
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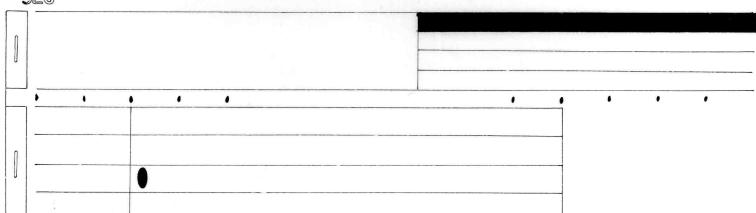
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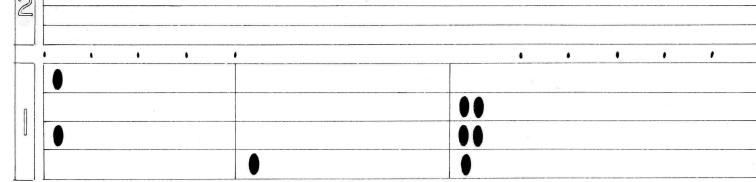
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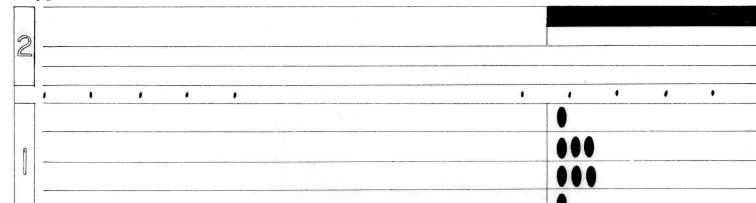
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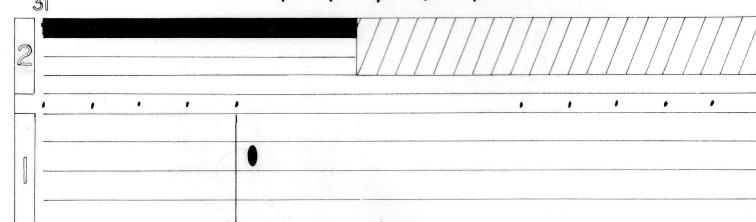
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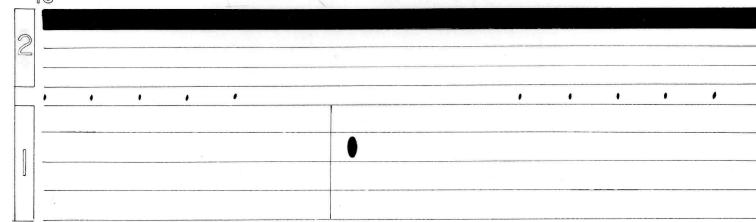
16



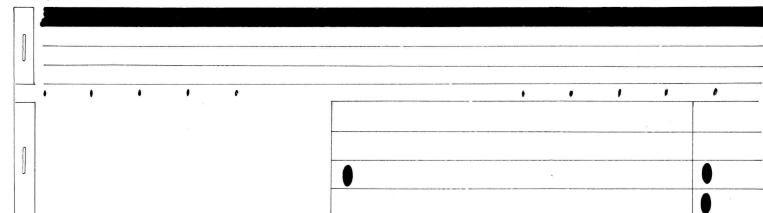
31



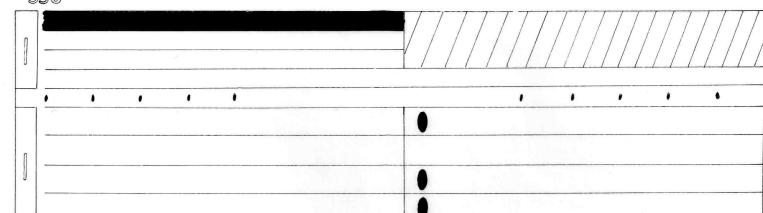
46



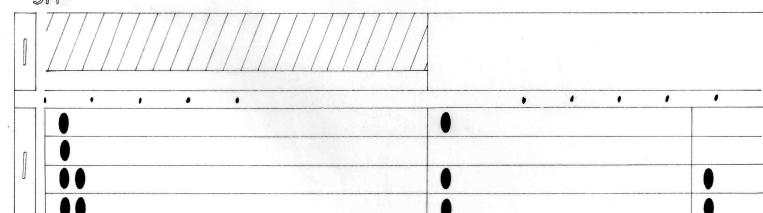
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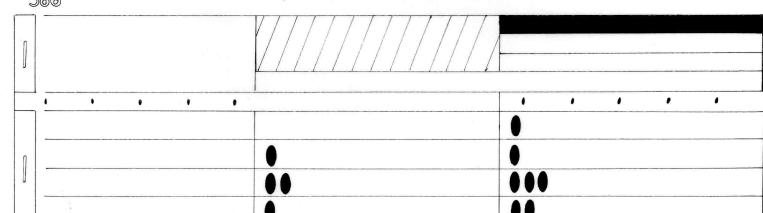
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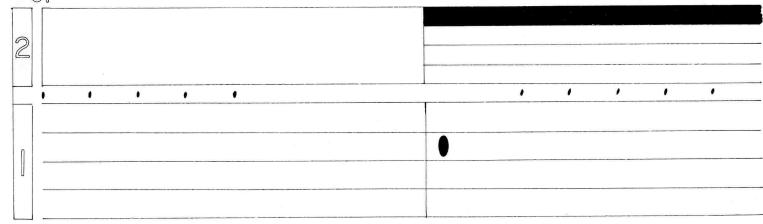
571



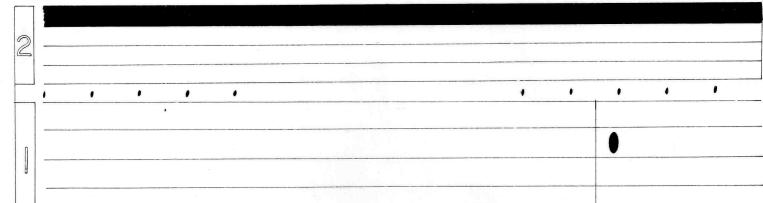
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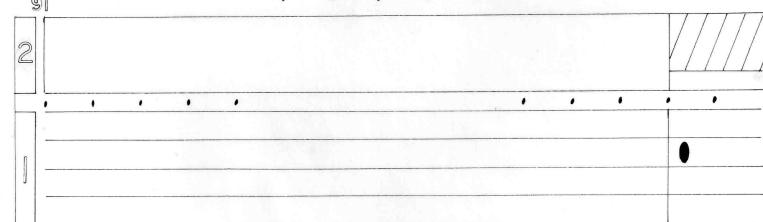
61



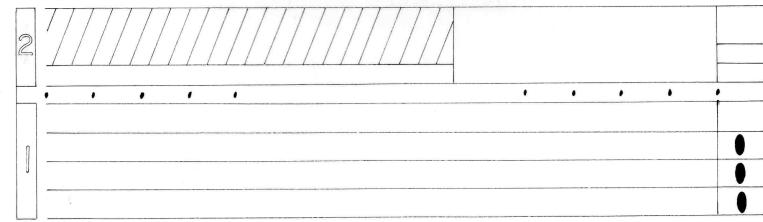
76



91



106



This image shows a horizontal strip of lined paper. The top edge features a pattern of diagonal hatching. The strip includes four horizontal lines for writing, with a vertical margin line on the far left and a vertical double-line margin on the far right.

A musical score page featuring a title '151' at the top left, followed by a section number '2'. The page contains several staves of music. One staff has a thick black bar across it. Another staff has diagonal hatching. A third staff has vertical lines. The bottom half of the page shows two more staves: one with horizontal lines and one with vertical lines. There are also some small dots and a vertical line near the bottom center.

This image shows a handwriting practice page for the number 2. The page features three rows of horizontal lines for writing. The first row has a vertical margin line on the left. The second row has a vertical margin line on the left and a vertical dashed midline in the center. The third row has a vertical dashed midline on the left and a vertical margin line on the right. In the top left corner, there is a small box containing the number 166. In the middle left column, there is a large number 2. The right side of the page contains several vertical lines with diagonal hatching, likely used as guides for letter height or alignment.

A handwritten musical score page, page 241, system 2. The page features two systems of music. The top system is mostly blank, with a thick black bar obscuring the notes. The bottom system has a bass clef, a key signature of one sharp, and a common time signature. It contains two measures of music. The first measure begins with a bass note followed by a dotted half note. The second measure begins with a bass note followed by a dotted half note. The page number '241' is at the top left, and a system number '2' is on the left margin.

This image shows a handwriting practice sheet. At the top left, the number '256' is written in a large, bold, black font. To its right, there are several rows of horizontal lines for practicing the number '2'. The first row has a vertical stroke on the left and a diagonal stroke on the right. Subsequent rows show the progression of the stroke, with the final row showing a solid black oval at the end of the stroke.

This image shows a handwriting practice page. At the top left, the number '286' is written vertically. The main area features the number '2' written twice in cursive script. The first '2' is preceded by a series of diagonal hatching lines. The second '2' is followed by a vertical line and a horizontal line. Below these, there are four rows of blank lines for independent handwriting practice.

A handwritten musical score page, page 96, featuring a staff with six horizontal lines. The first measure contains a single vertical bar with a vertical stroke. The second measure contains two vertical bars, each with a vertical stroke. The third measure contains a single vertical bar with a vertical stroke. The fourth measure contains two vertical bars, each with a vertical stroke. The fifth measure contains a single vertical bar with a vertical stroke. The sixth measure contains two vertical bars, each with a vertical stroke.

211

2

1

A handwritten musical score page, page 226, featuring a single staff with five horizontal lines. The staff begins with a clef, followed by a sharp sign indicating one sharp note, and a common time signature. There are six vertical bar lines across the staff, creating five measures. The first measure contains a single note. The second measure contains two notes. The third measure contains three notes. The fourth measure contains four notes. The fifth measure contains five notes. The sixth measure contains six notes. The notes are represented by short vertical strokes. The page number "226" is written at the top left, and the page number "2" is written vertically along the left margin.

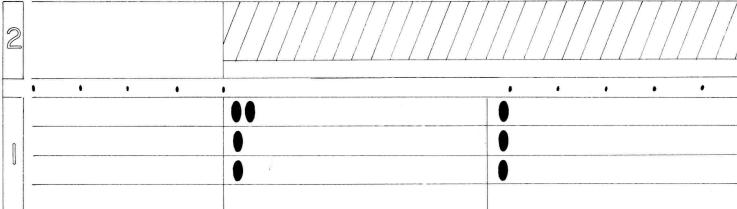
316

2

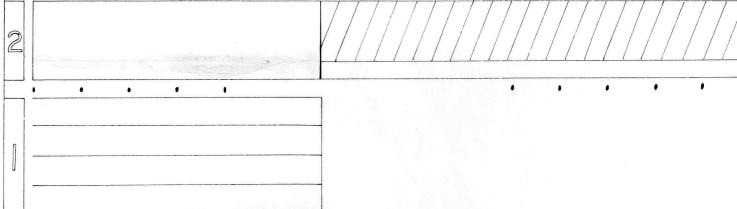
331						
2						

A handwritten musical score page showing staff 2. The page number 346 is at the top left. The staff begins with a clef, followed by a sharp sign indicating G major. There are six measures of music. The first measure has a single note. The second measure has two notes. The third measure has three notes. The fourth measure has four notes. The fifth measure has five notes. The sixth measure has six notes. The notes are represented by vertical stems with small circles at the top. The page is numbered 2.

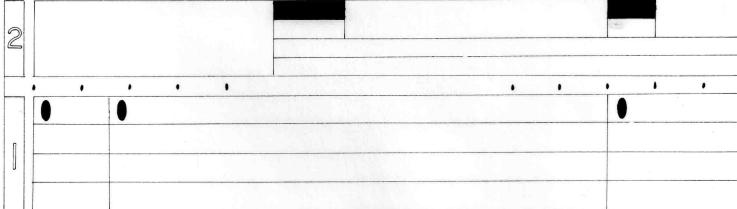
361



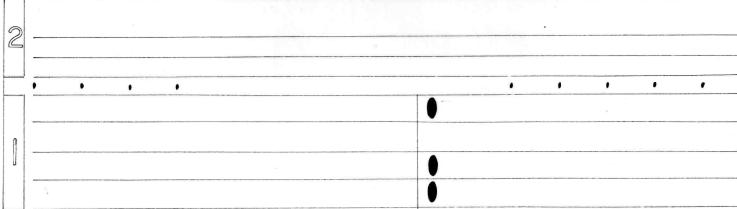
376



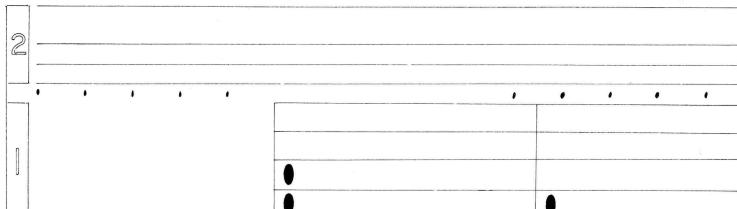
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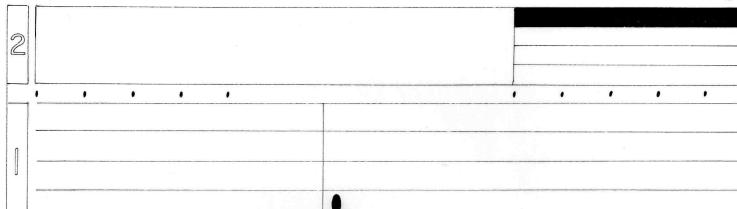
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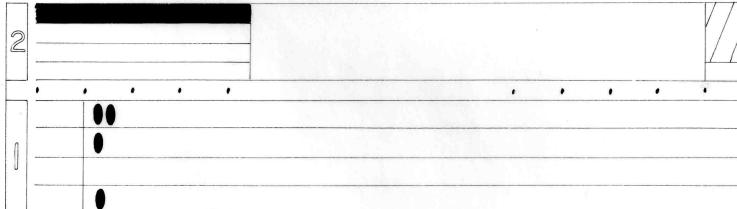
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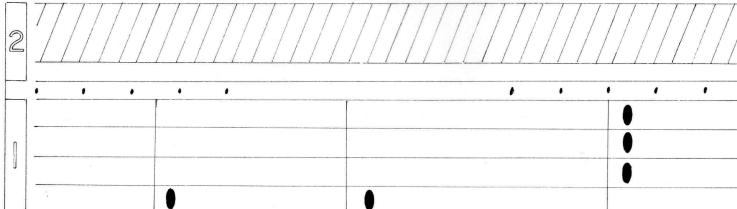
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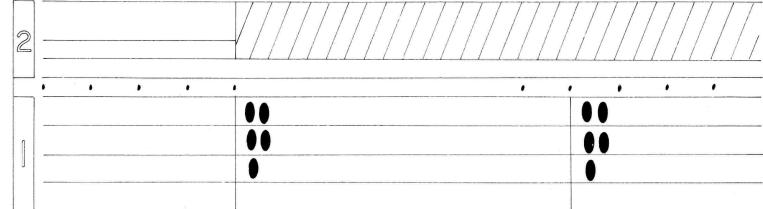
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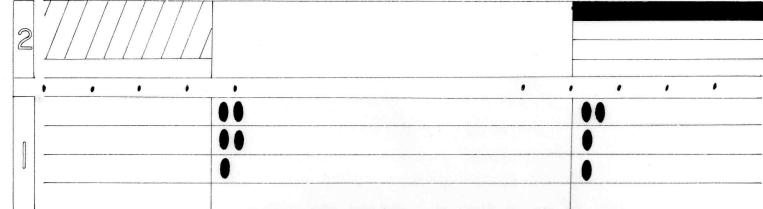
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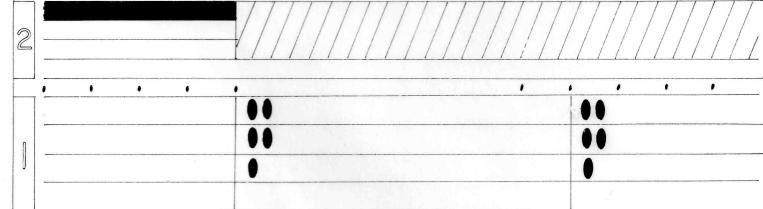
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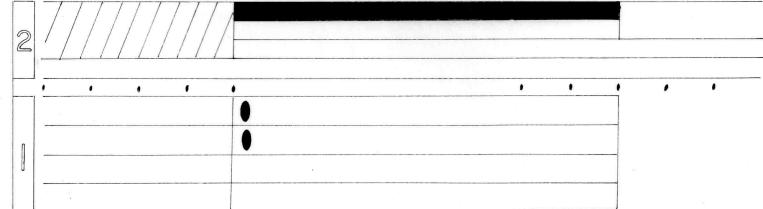
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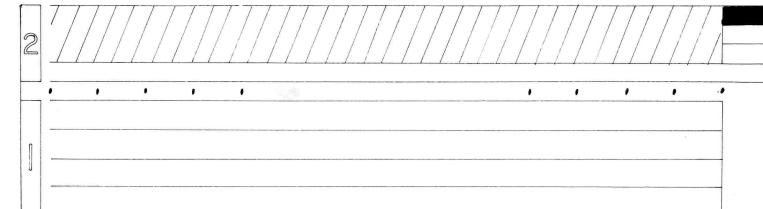
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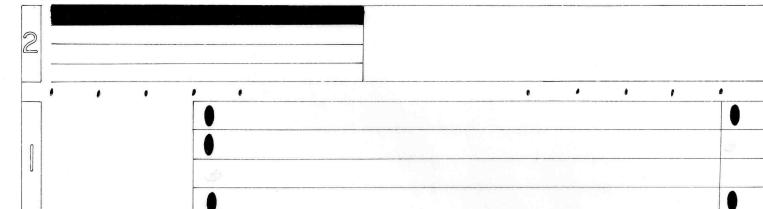
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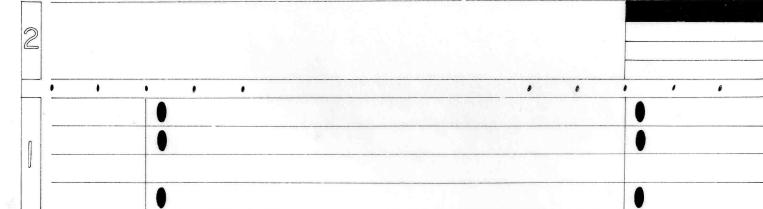
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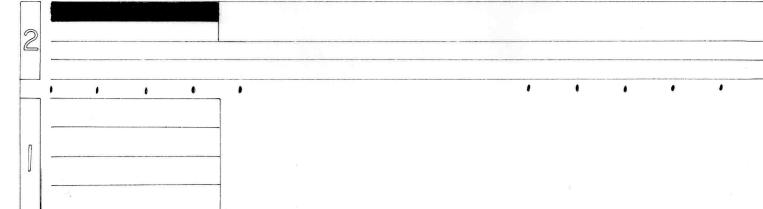
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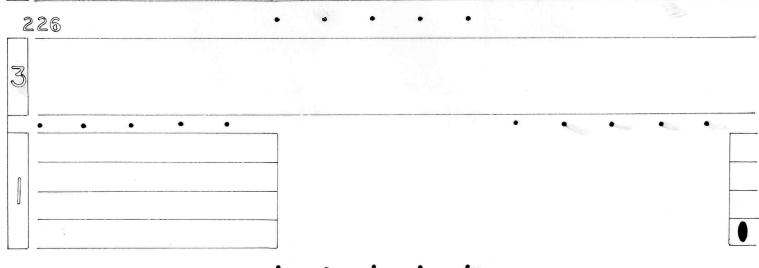
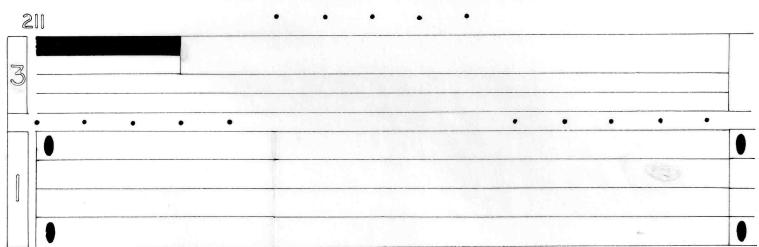
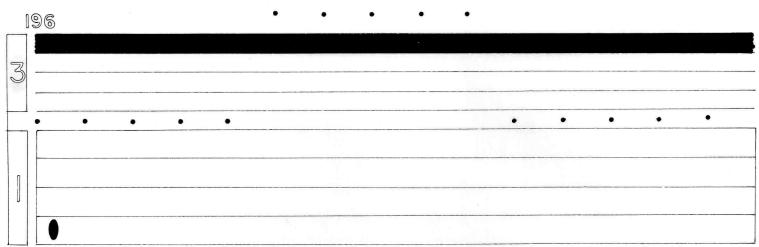
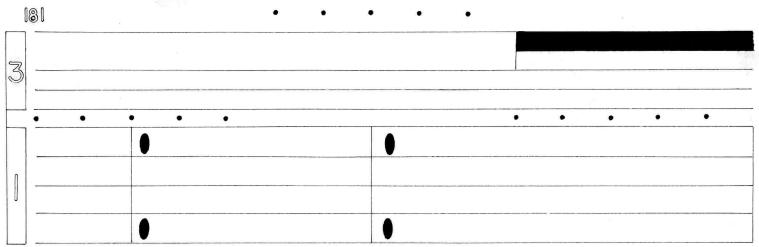
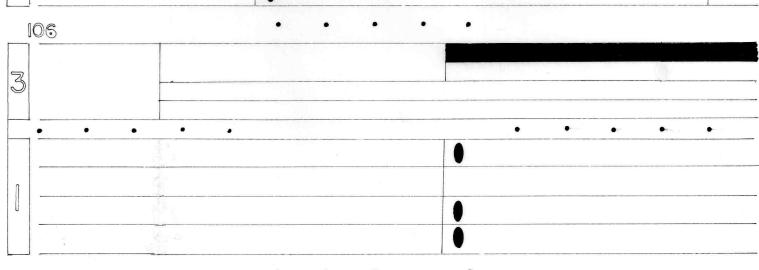
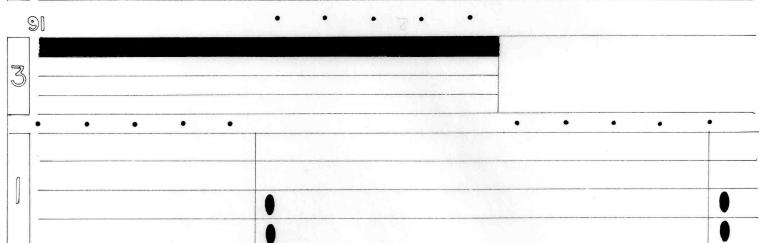
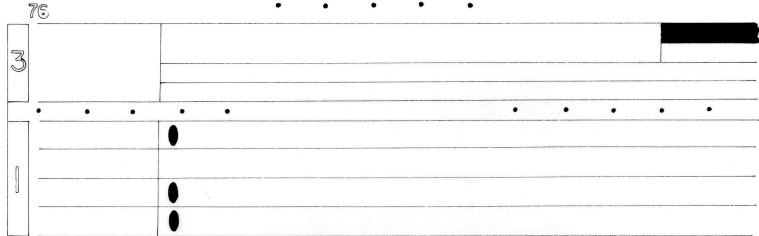
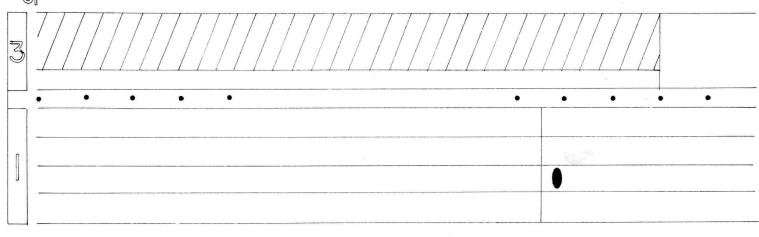
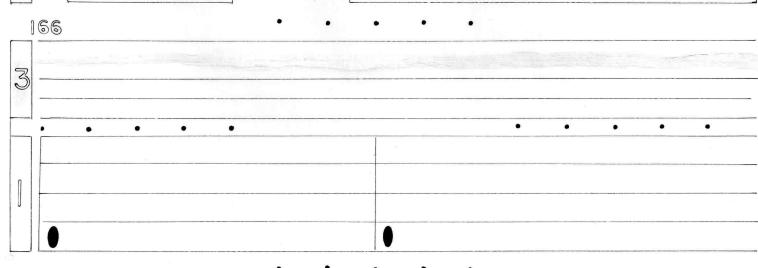
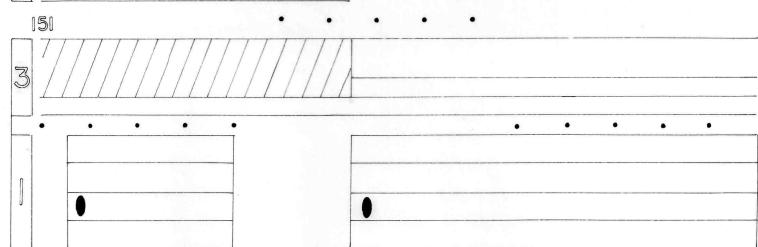
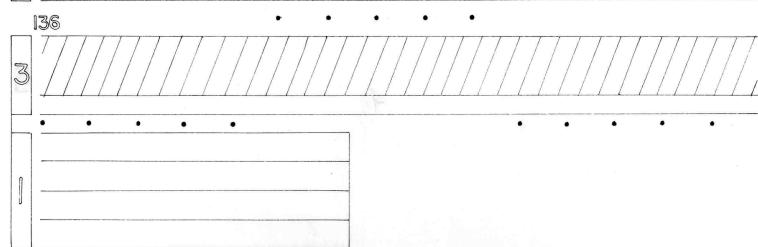
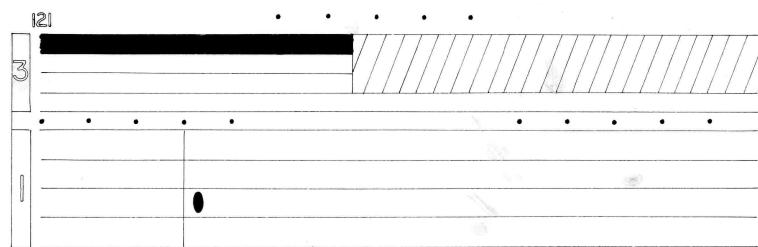
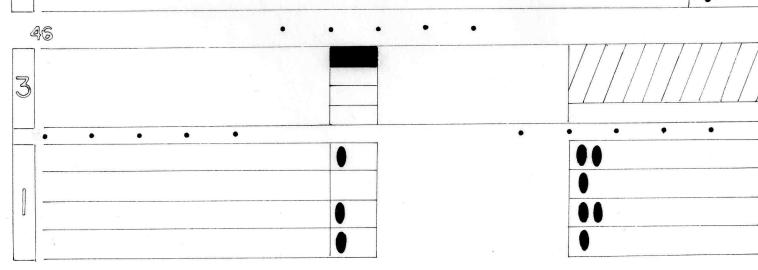
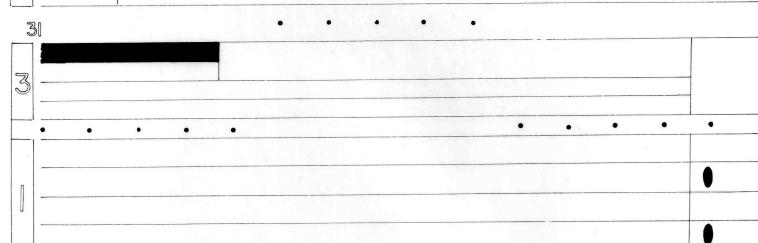
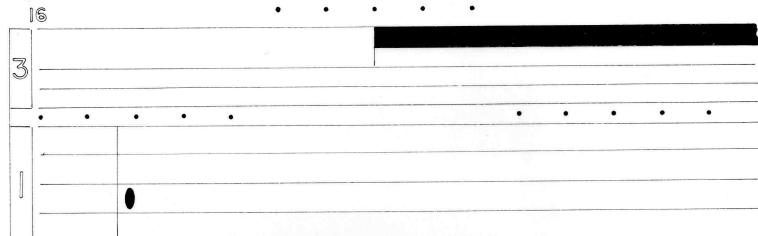
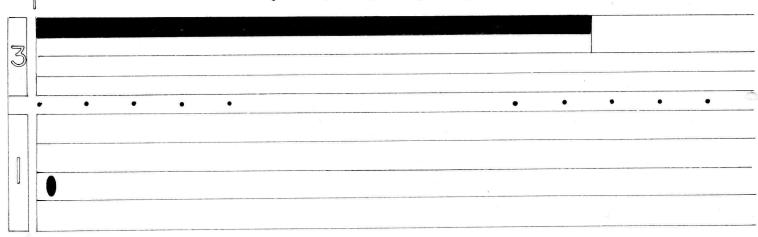


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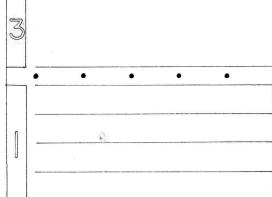


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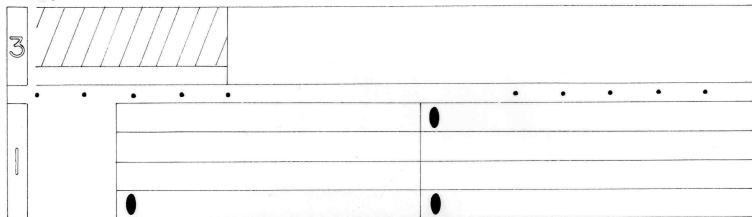




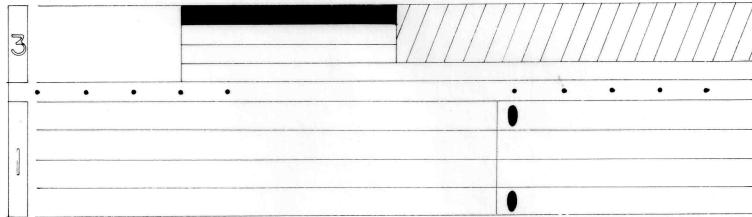
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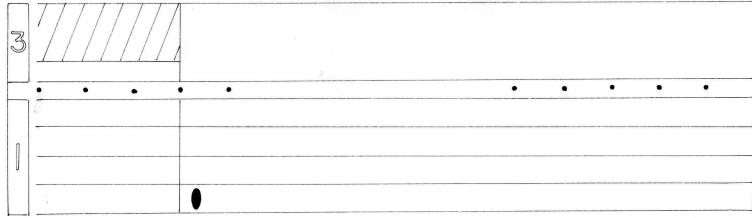
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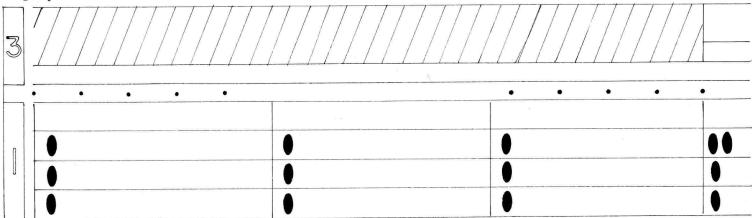
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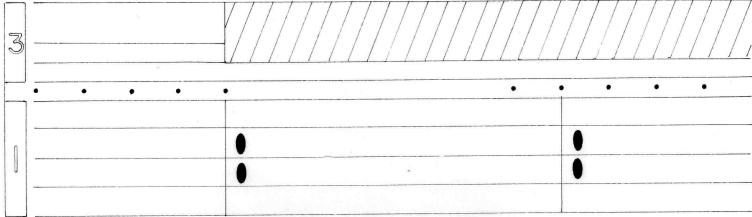
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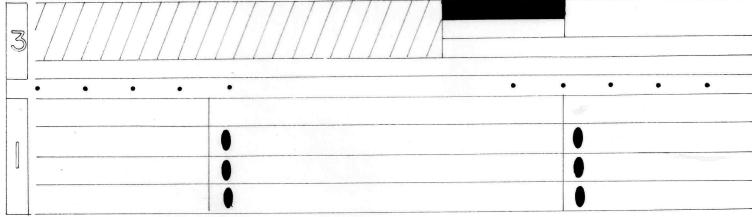
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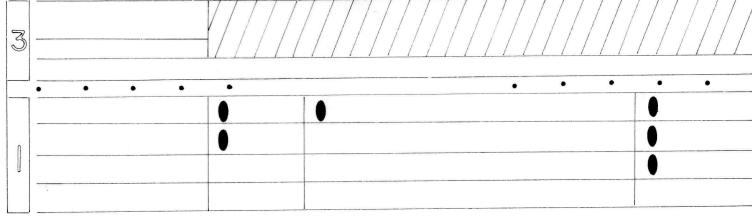
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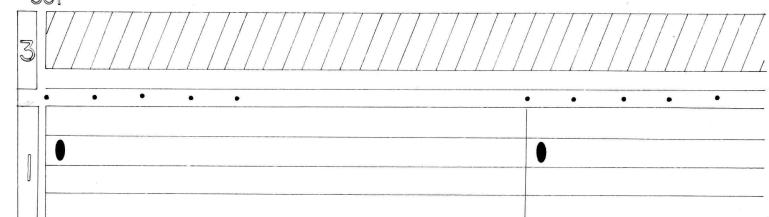
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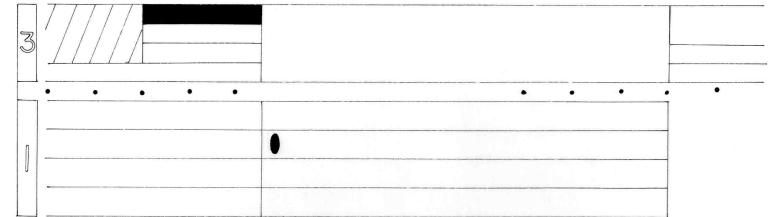
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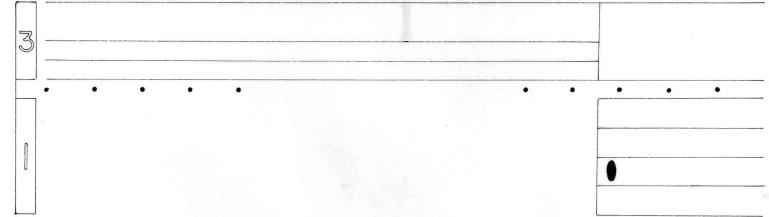
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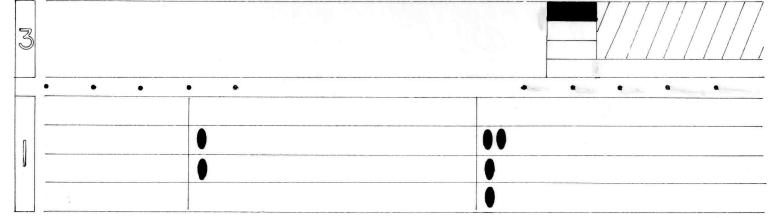
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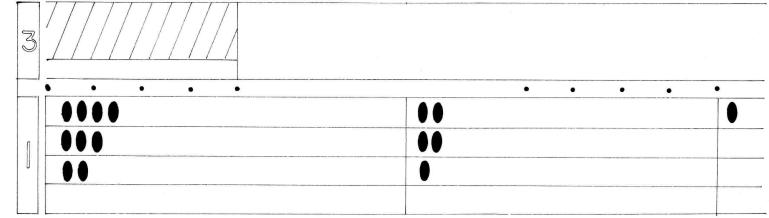
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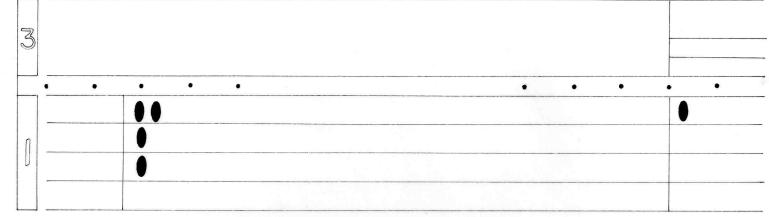
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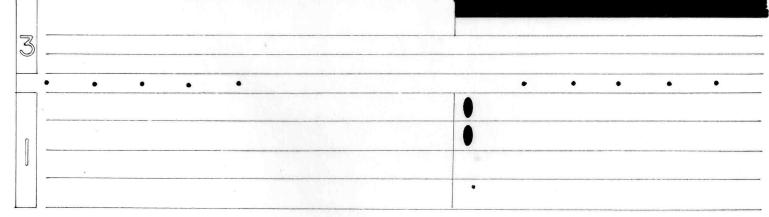
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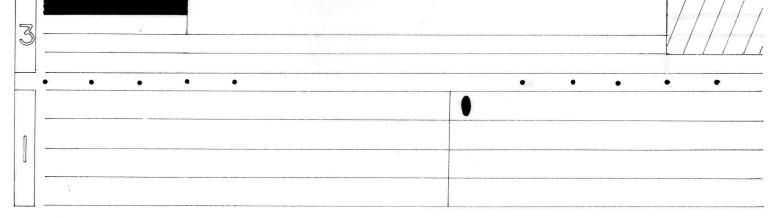
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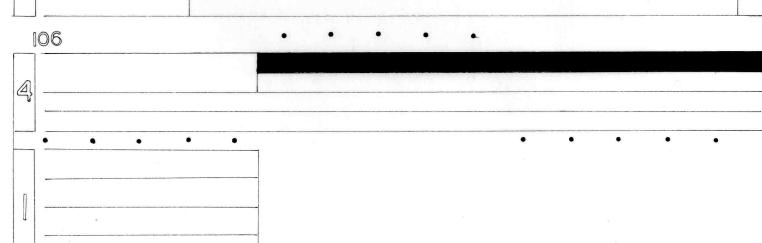
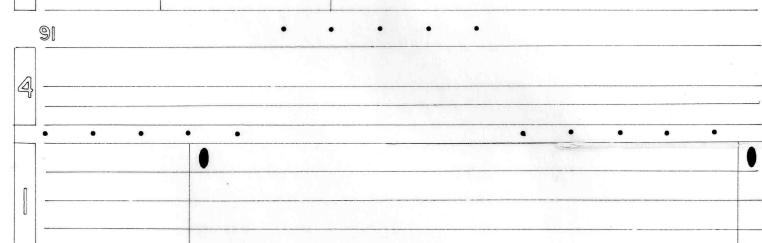
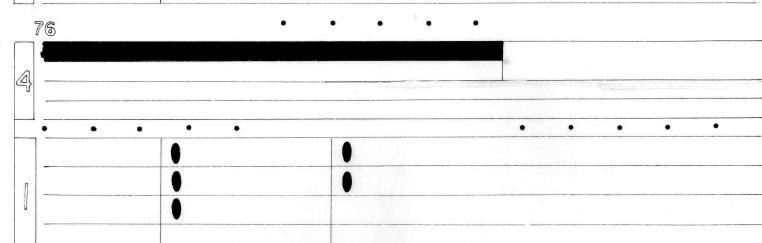
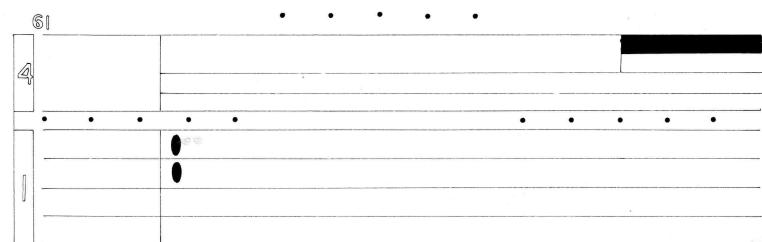
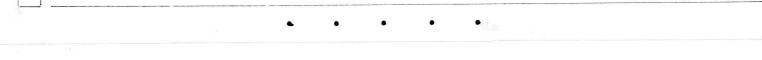
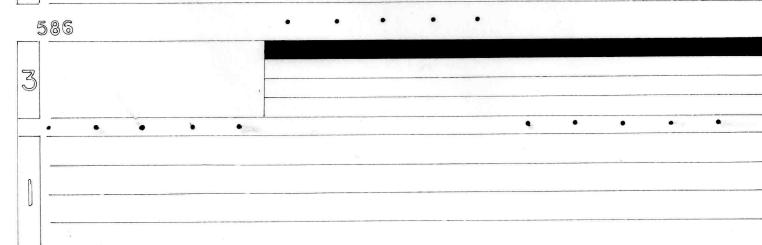
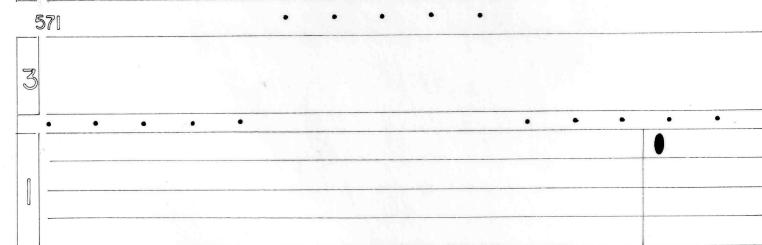
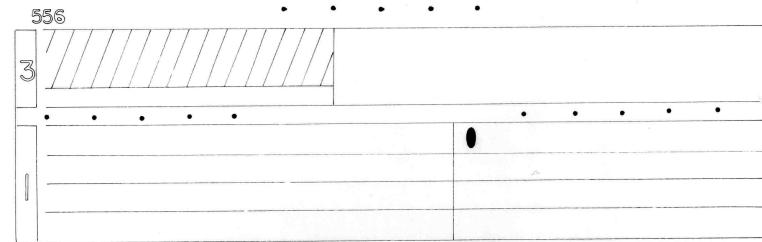
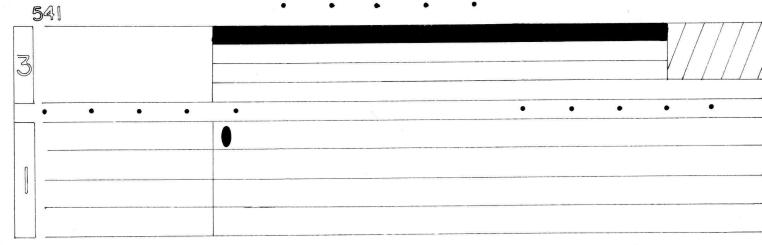
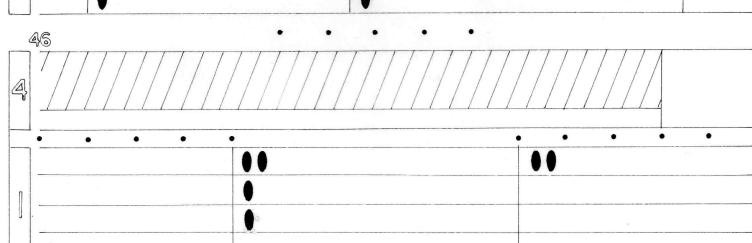
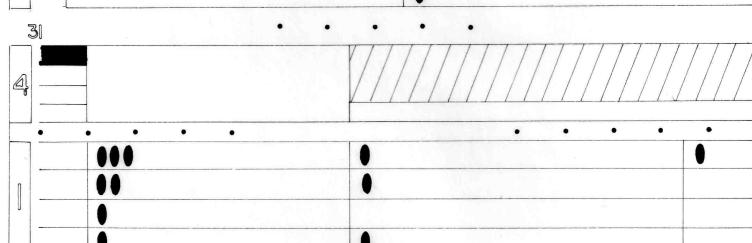
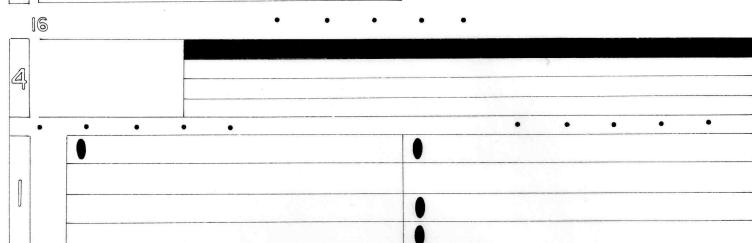
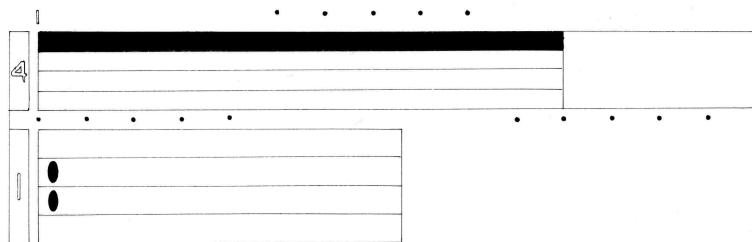
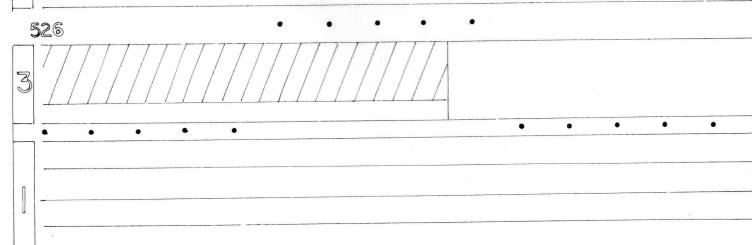
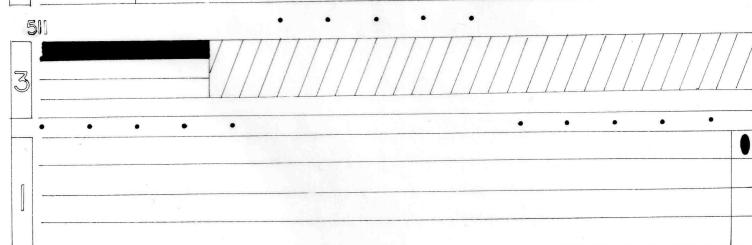
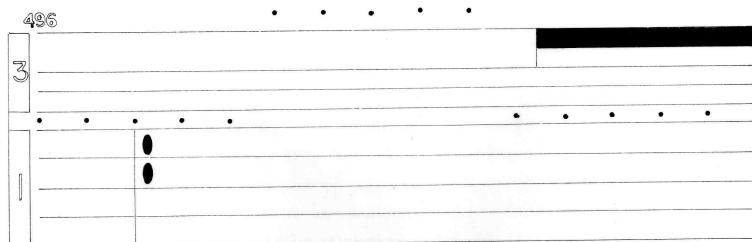
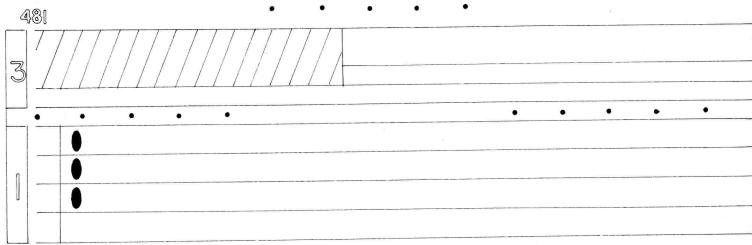


451



466





This image shows a horizontal strip of lined paper. At the top left, there is a small rectangular box containing the number '121'. To its right is a larger rectangular area filled with diagonal hatching. Below this hatched area is a white rectangular box containing the number '4'. The main body of the paper features five horizontal lines for writing. A vertical margin line is located on the far left. In the center of the page, there is a small, dark, irregular hole.

A handwritten musical score page, page 15, featuring a treble clef staff with five horizontal lines and four spaces. The staff begins with a sharp sign (F#) and includes a measure separator bar. There are two black dots on the staff, one near the beginning and one near the end. The page number '15' is at the top left, and a box containing the number '4' is on the left margin. A vertical line with diagonal hatching is on the right margin.

A handwritten musical score page showing two staves. The top staff, labeled '4' in a box, has a key signature of one sharp (F#) and consists of five measures. The first measure contains a single note on the second line. The second measure contains a note on the third line. The third measure contains a note on the fourth line. The fourth measure contains a note on the fifth line. The fifth measure contains a note on the fourth line. The bottom staff consists of six measures. The first measure contains a note on the second line. The second measure contains a note on the third line. The third measure contains a note on the fourth line. The fourth measure contains a note on the fifth line. The fifth measure contains a note on the fourth line. The sixth measure contains a note on the third line.

241

4

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• • • • •

This image shows a blank ledger page. It features four columns: a narrow column on the far left, a wider central column, and two right-hand columns of equal width. Each column contains five horizontal lines for recording data. The top line of each column is slightly taller than the subsequent four lines. There are also small circular punch holes along the bottom edge of the page.

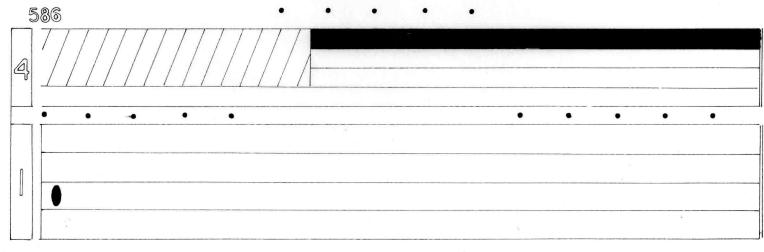
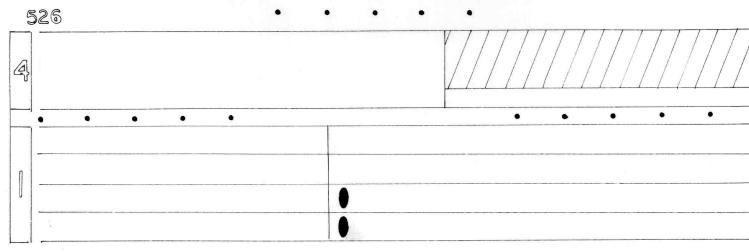
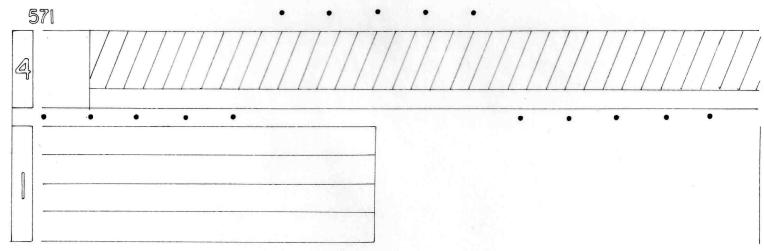
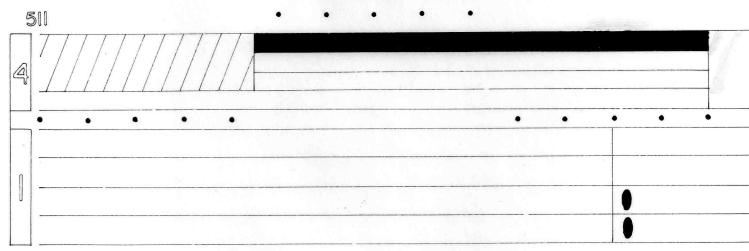
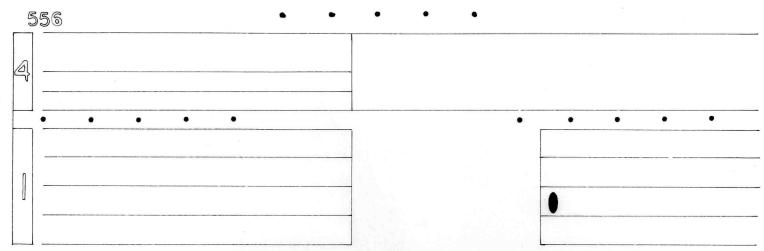
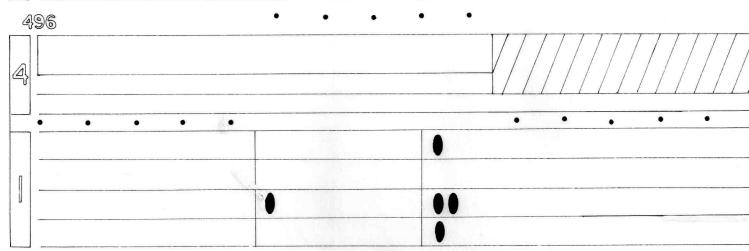
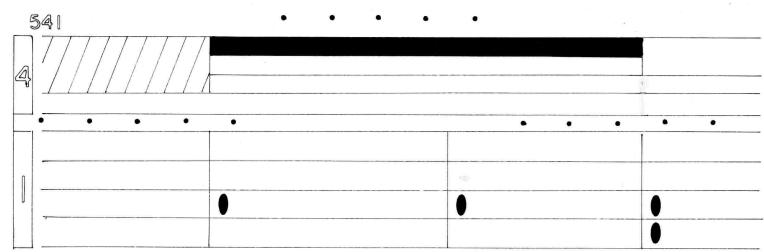
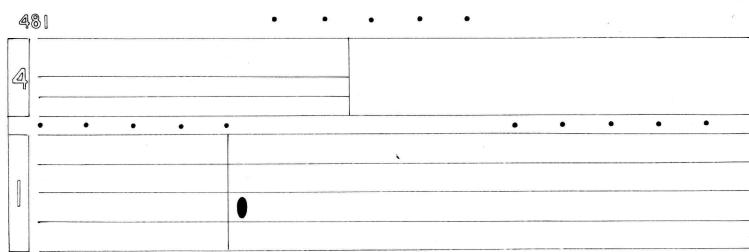
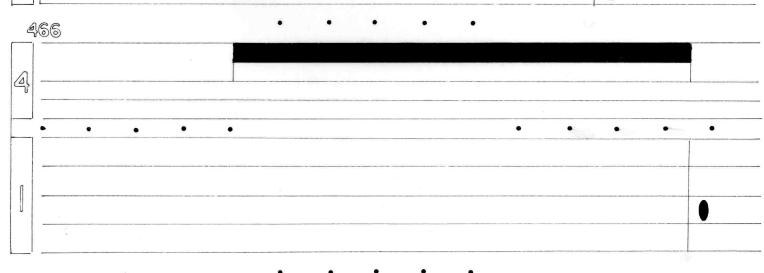
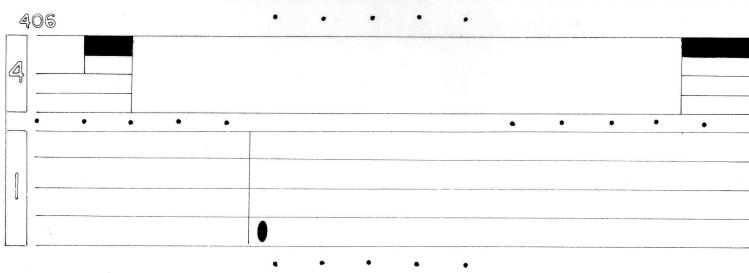
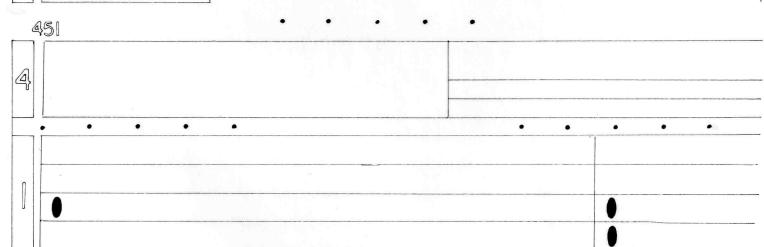
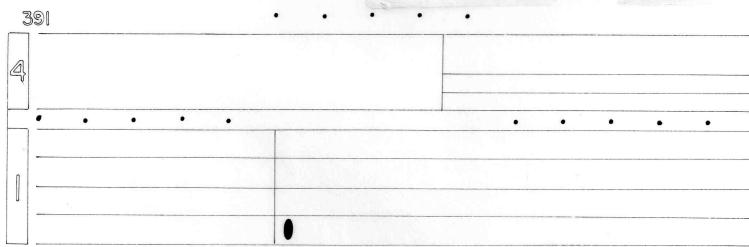
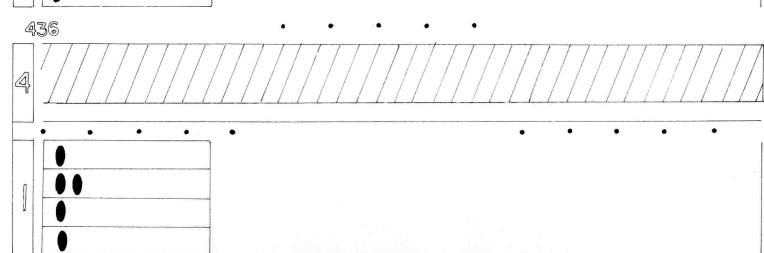
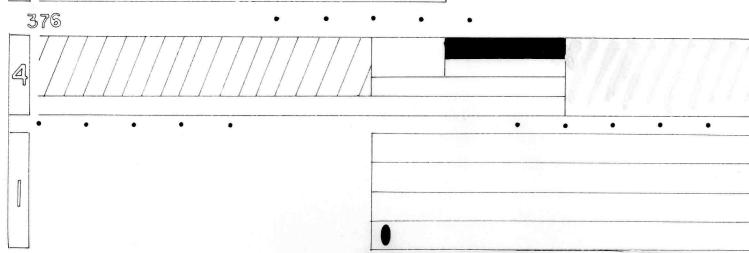
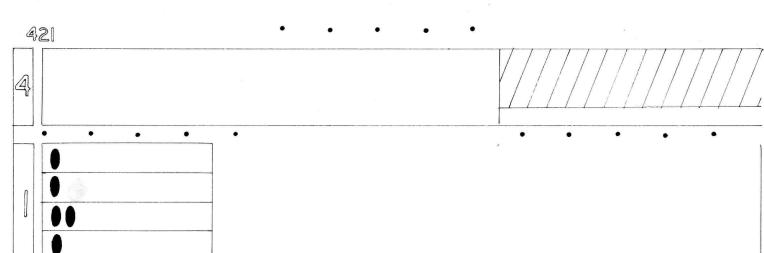
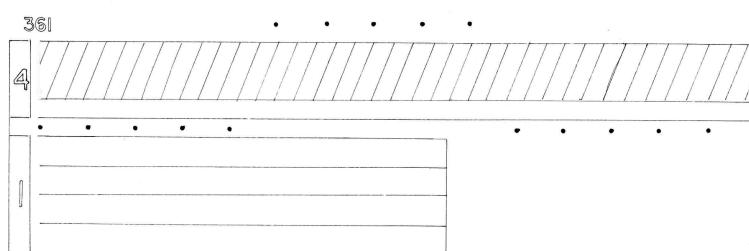
A handwritten musical score page titled "18". The page features a treble clef staff with six horizontal lines. There are six dots above the staff, likely indicating a fermata or a specific performance instruction. The page is numbered "18" at the top left and includes a vertical margin line on the left side.

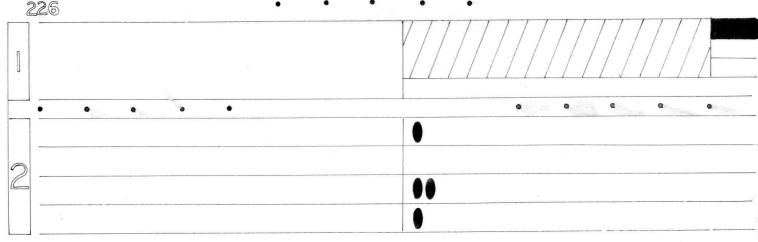
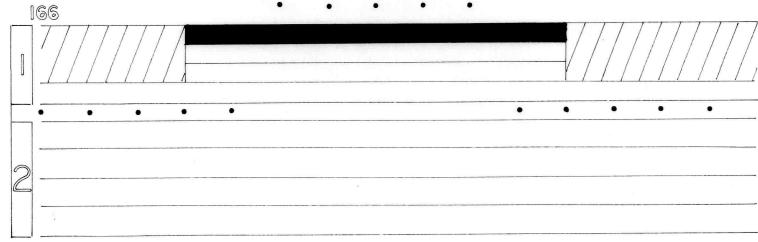
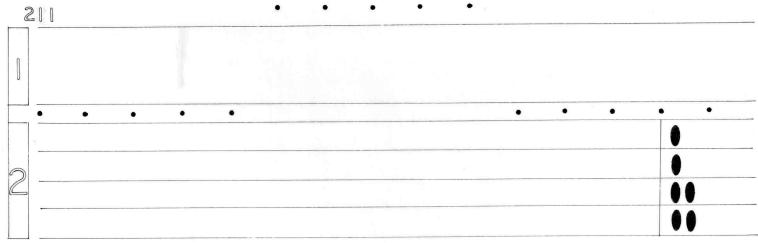
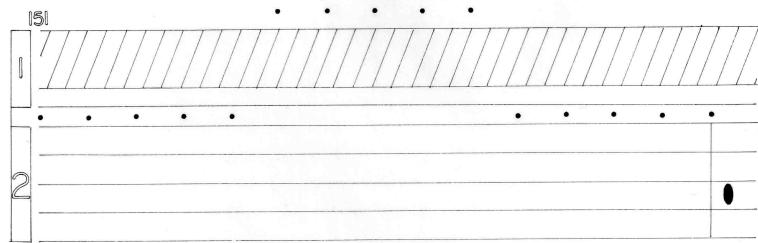
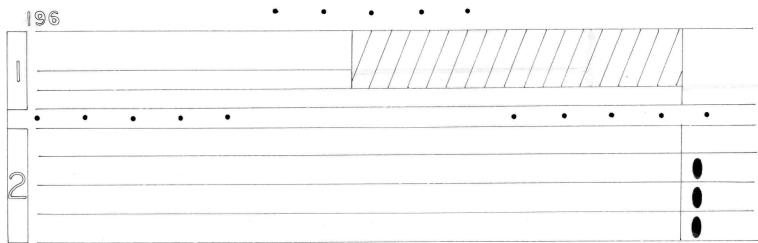
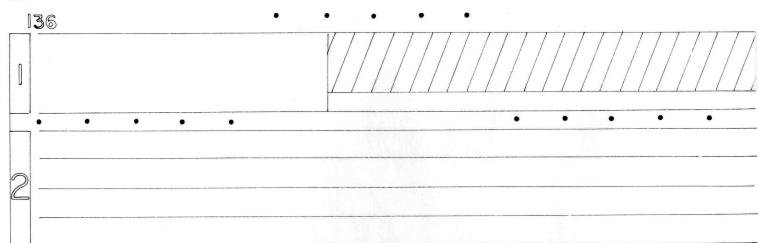
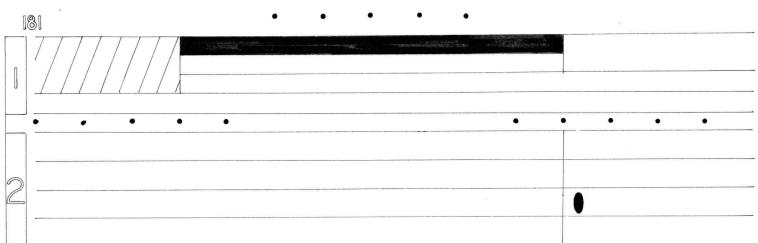
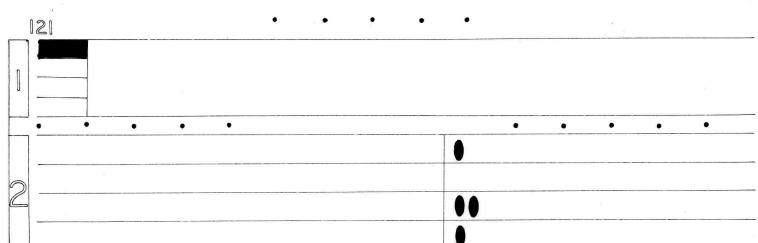
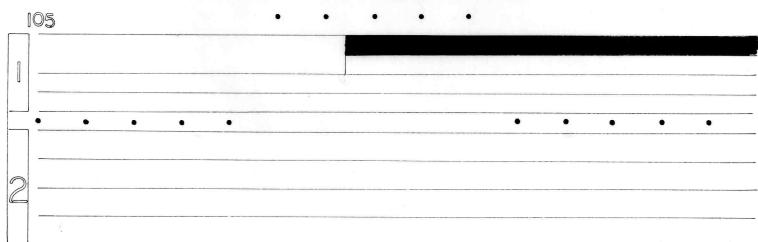
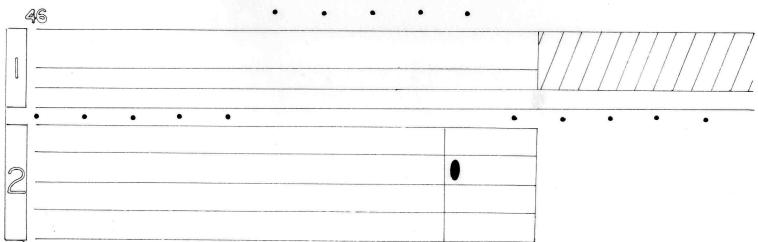
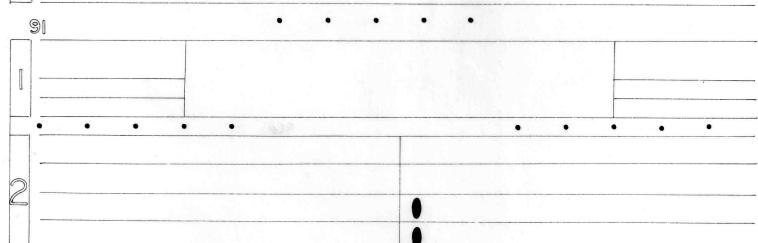
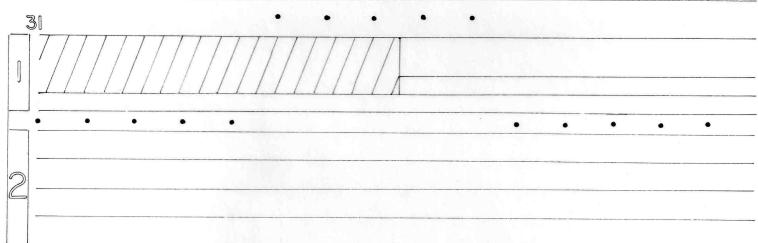
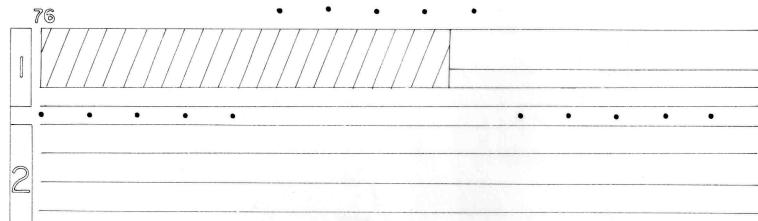
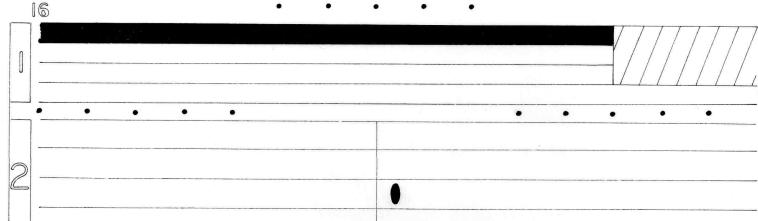
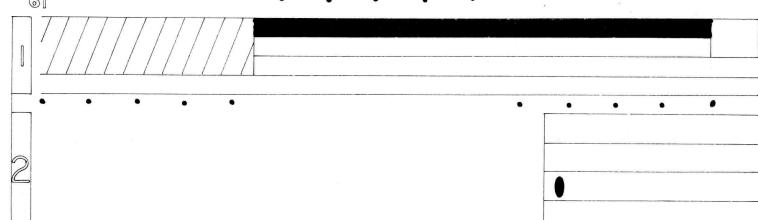
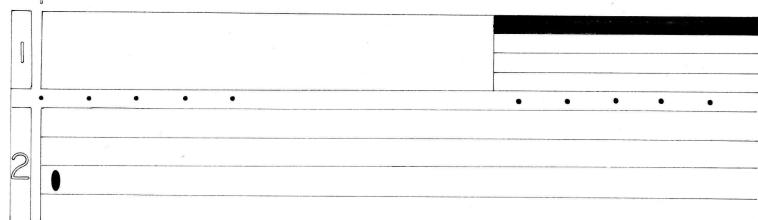
This image shows a handwritten musical score page, specifically system 4. The page is numbered 211 at the top left. The score consists of two systems of music. The first system has four measures, indicated by a measure repeat sign followed by a 4. The second system has five measures. The music is written on five-line staves. The notes are represented by dots, and there are vertical bar lines dividing the measures. The first system ends with a double bar line.

A handwritten musical score page titled "226" at the top left. The page contains five staves of music. Staff 4 is the focus, showing a measure with a vertical bar line. The first half of the measure has diagonal hatching, and the second half has vertical lines. The notes in the second half are aligned with the vertical bar line. The page number "4" is written vertically on the left margin.

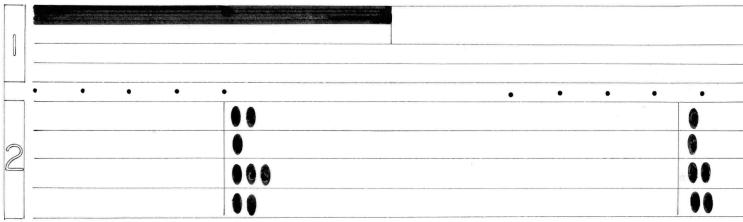
A handwritten musical score page, page 316, system 4. The page contains two systems of music. The first system has four measures, each consisting of a single note followed by a vertical bar line. The notes are written with diagonal hatching. The second system also has four measures, with the first three being identical to the first system. The fourth measure of the second system begins with a vertical bar line and a note, followed by a series of vertical tick marks. The page is numbered 316 at the top left and has a page number 4 on the left margin.

This image shows a blank ledger page. At the top left, the page number "346" is handwritten in red ink. To the right of the page number, there are five small black dots. Below the page number, there is a vertical column with the number "4" written in black ink. The rest of the page is a large, empty rectangular area divided into four horizontal rows, intended for recording financial transactions.

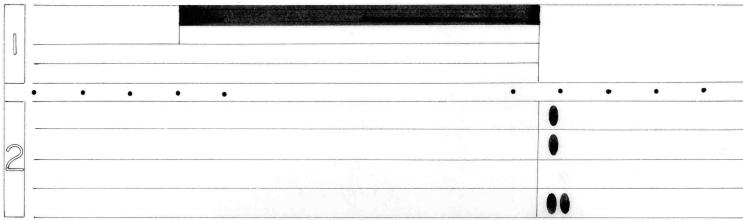




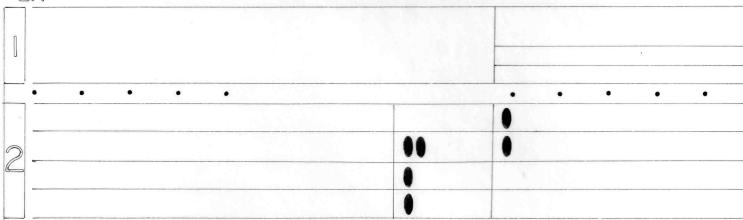
241



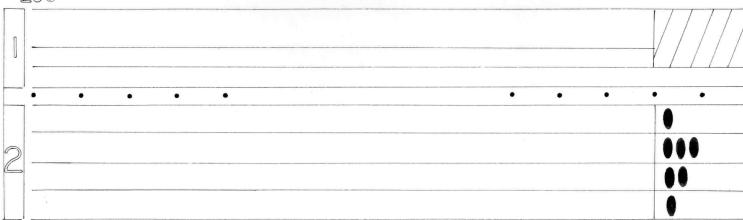
256



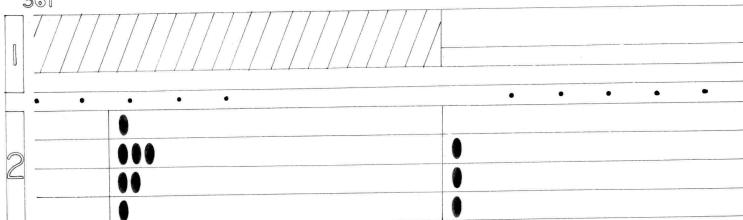
271



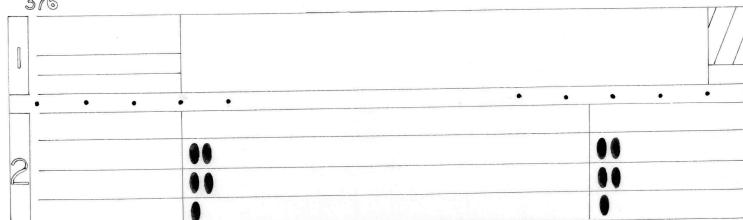
286



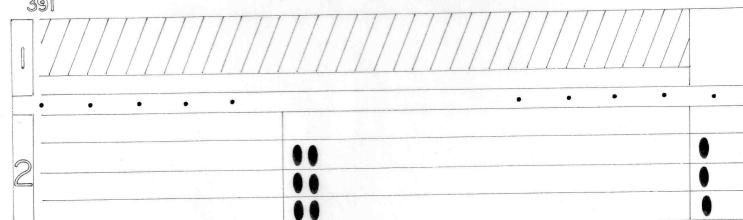
361



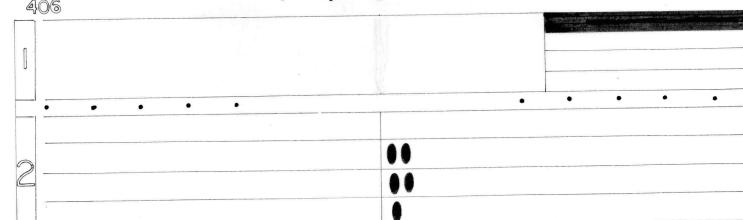
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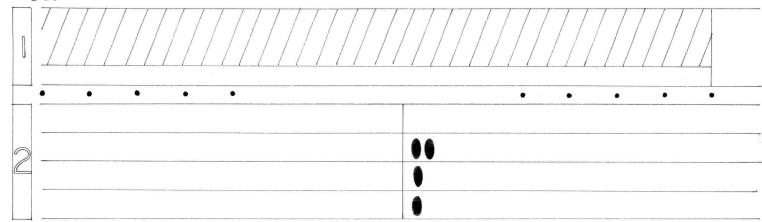
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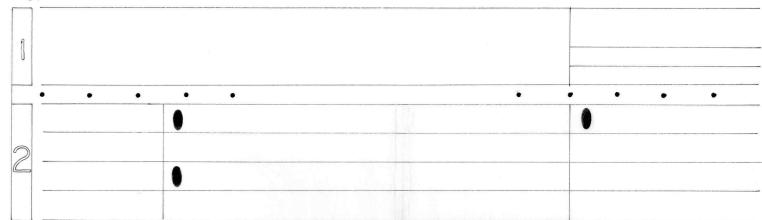
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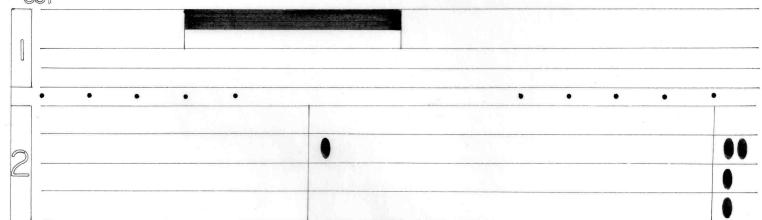
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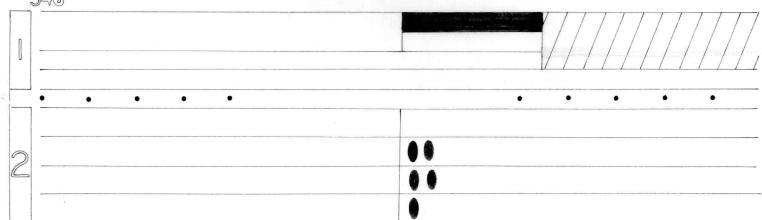
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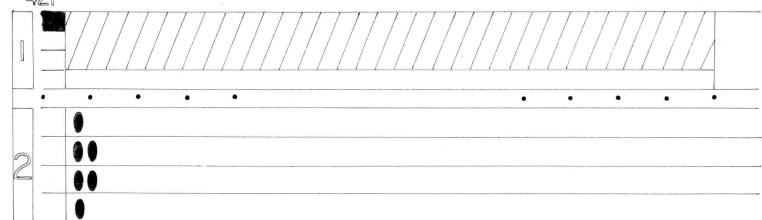
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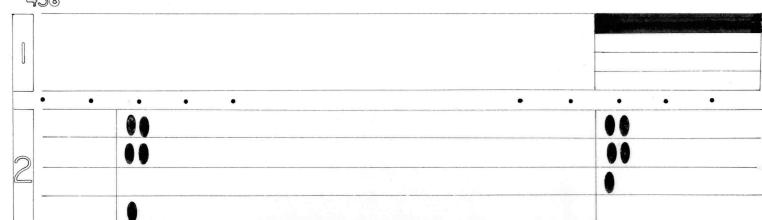
346



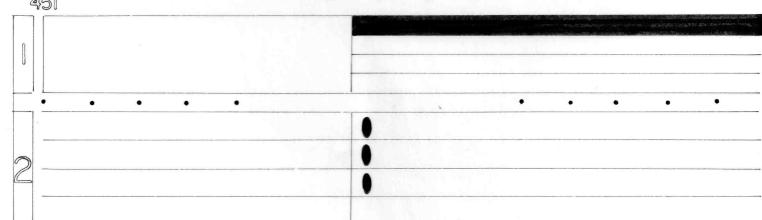
421



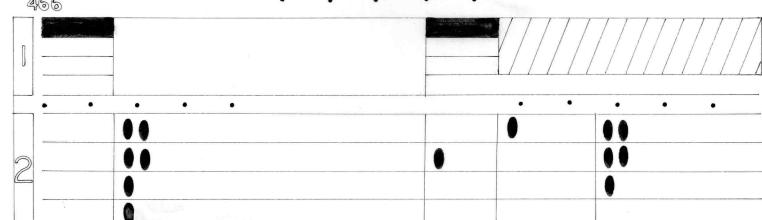
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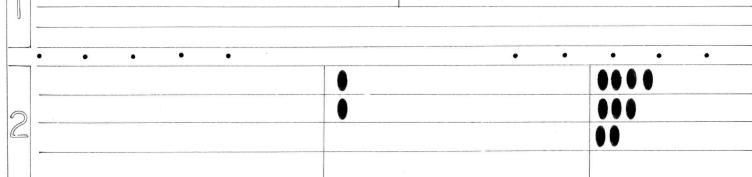
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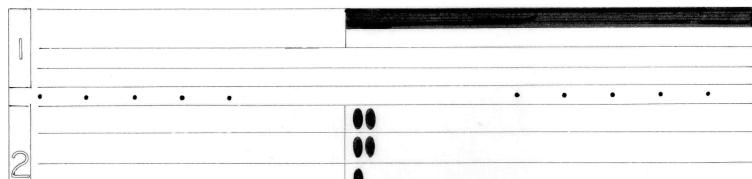
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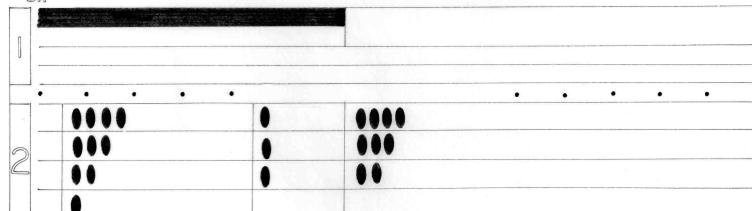
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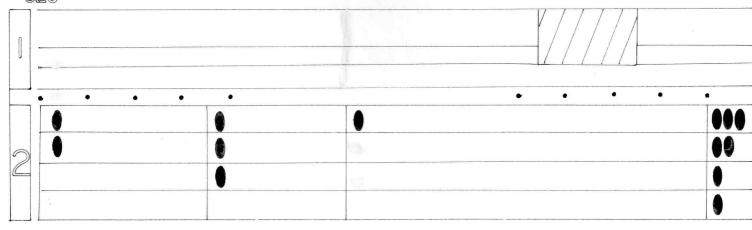
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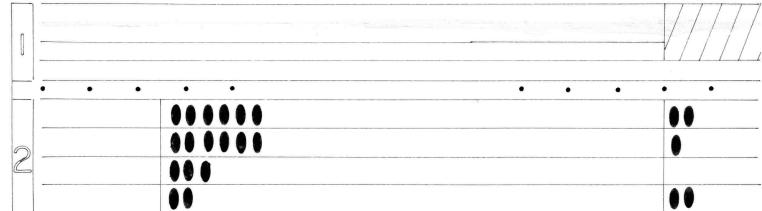
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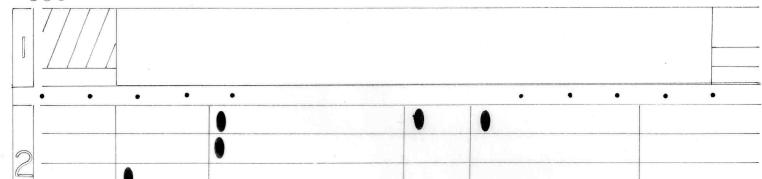
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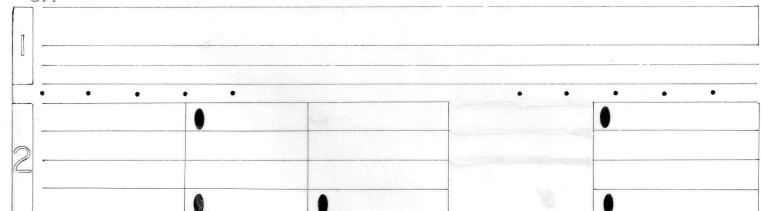
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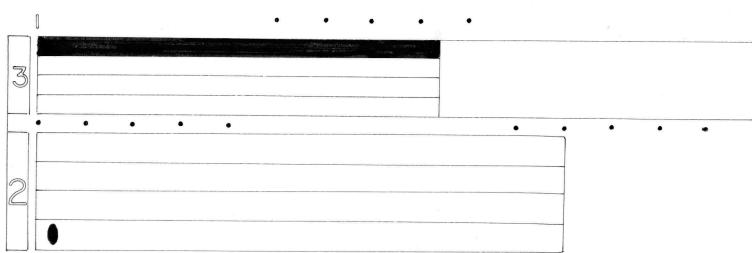
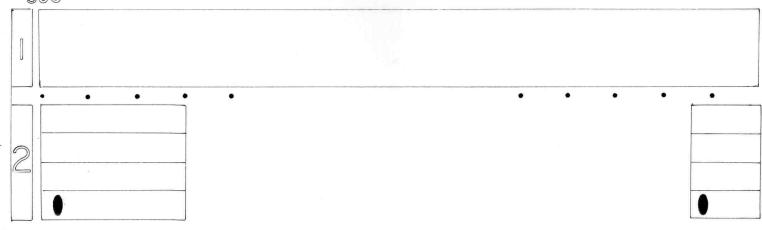
556



571



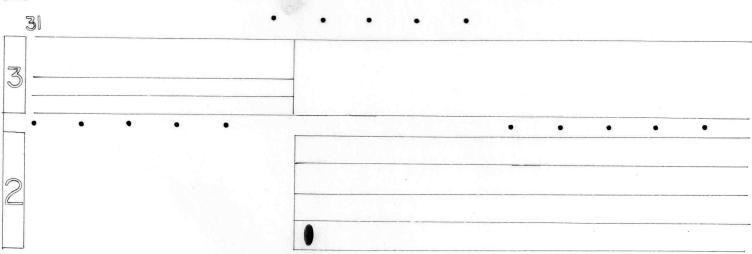
586



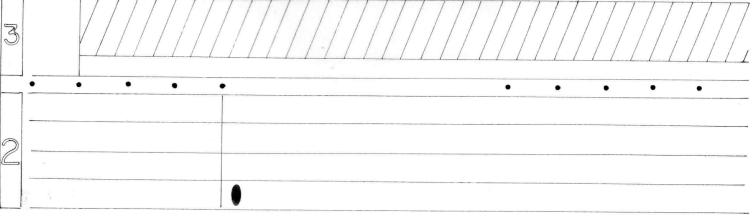
61



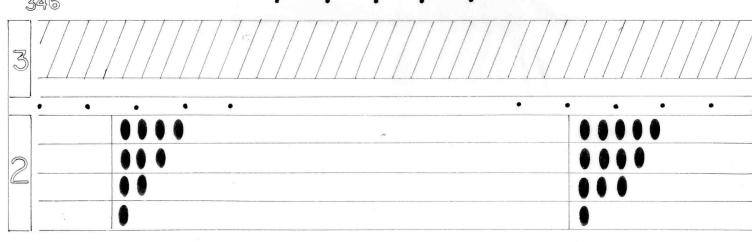
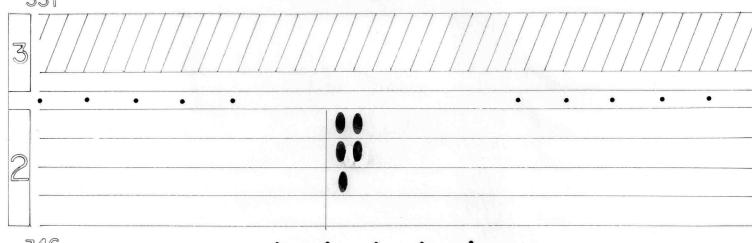
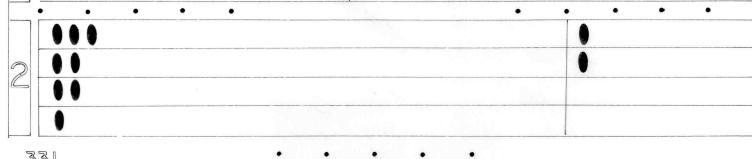
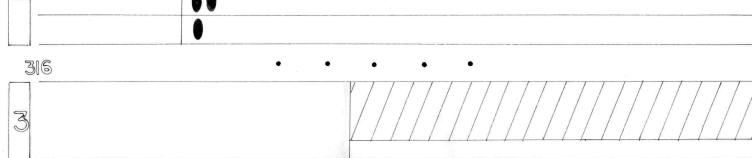
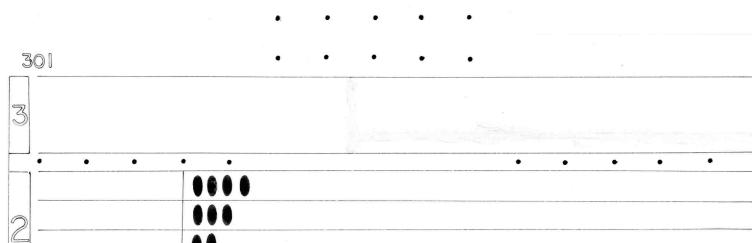
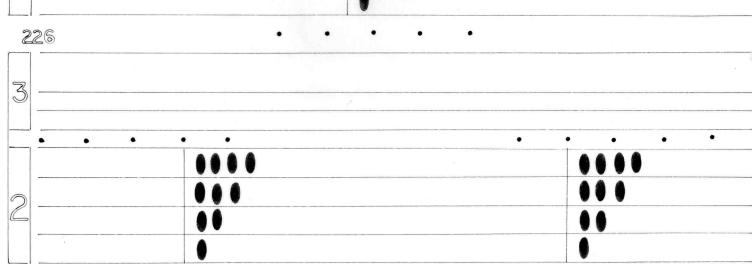
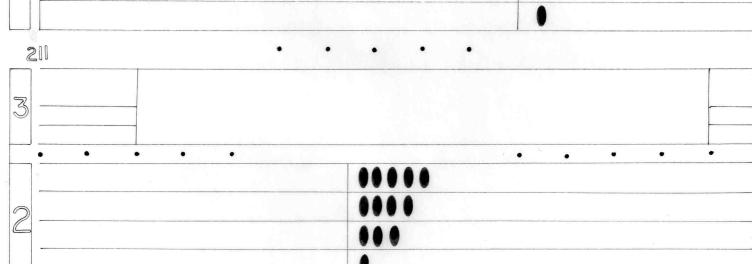
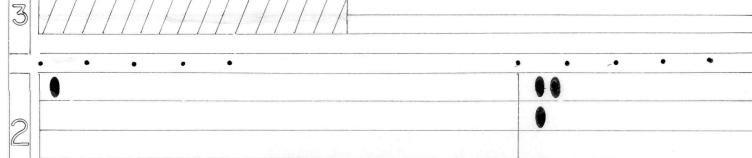
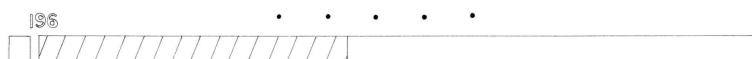
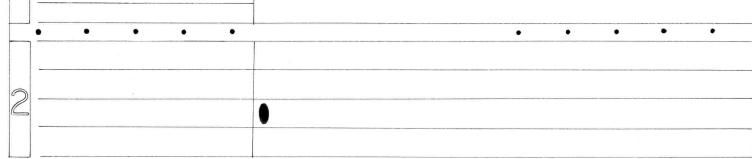
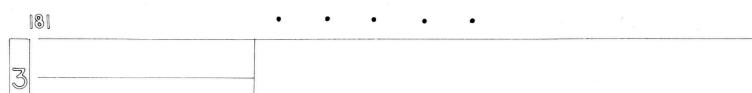
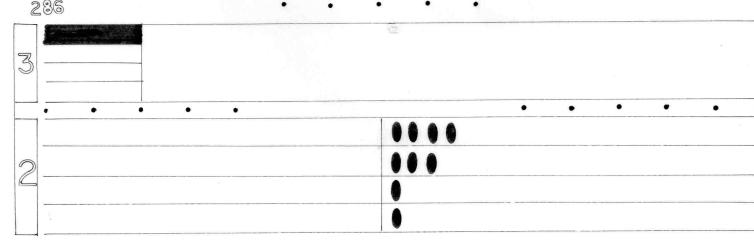
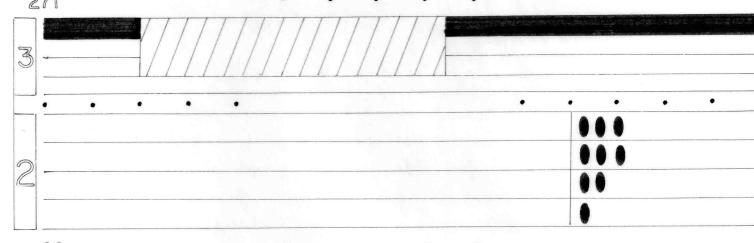
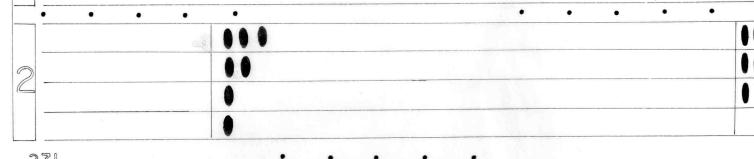
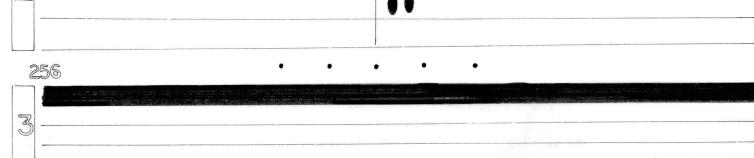
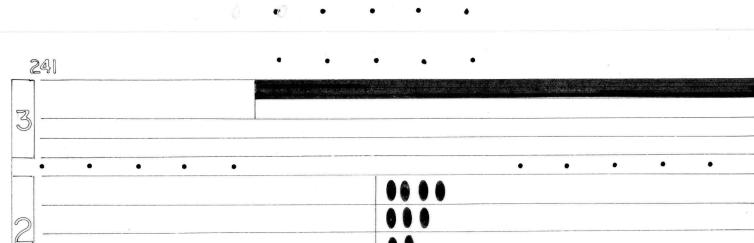
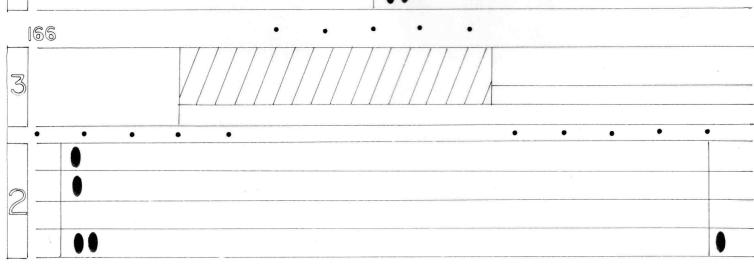
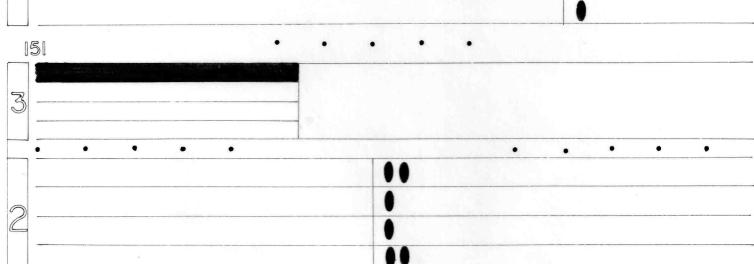
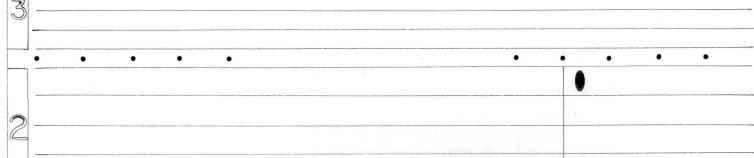
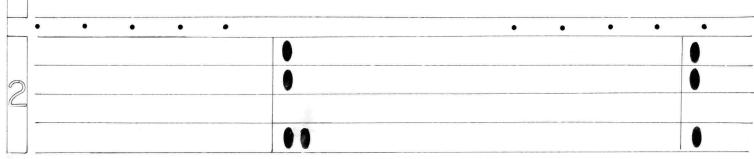
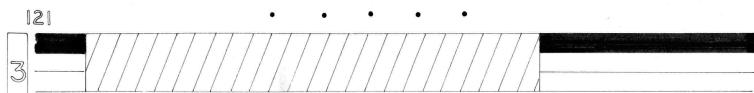
76

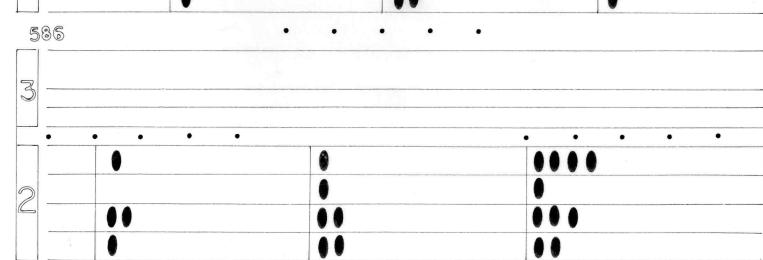
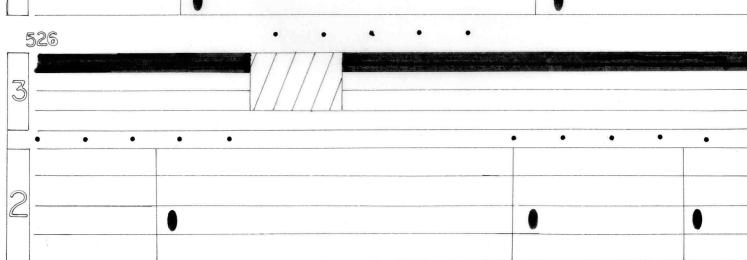
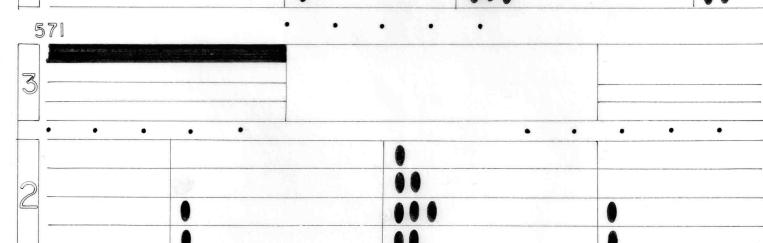
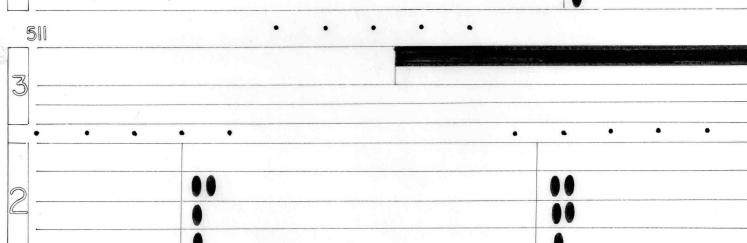
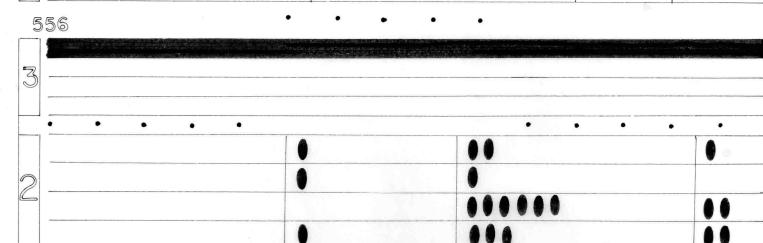
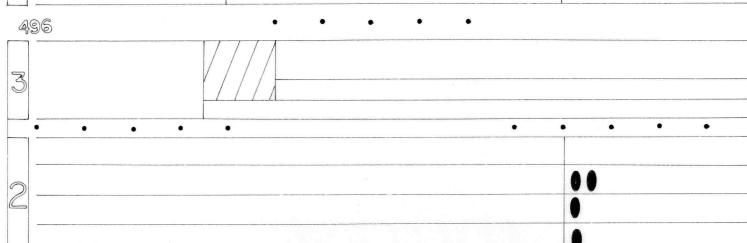
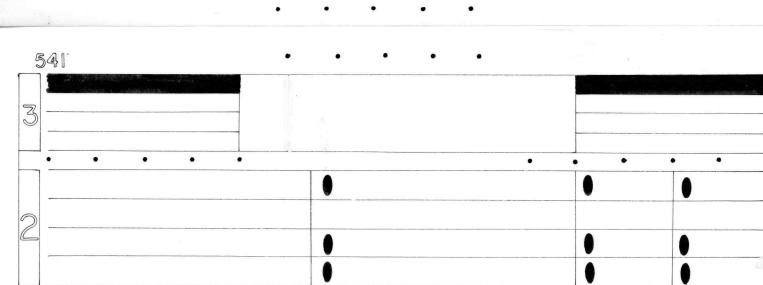
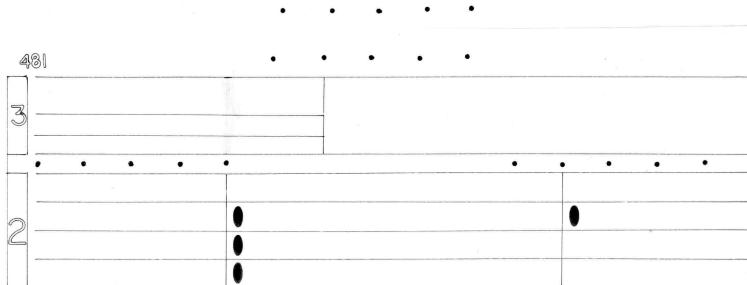
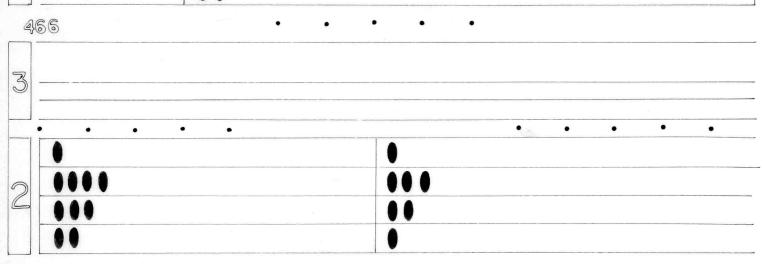
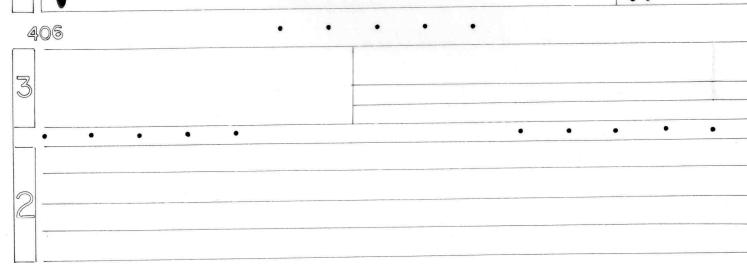
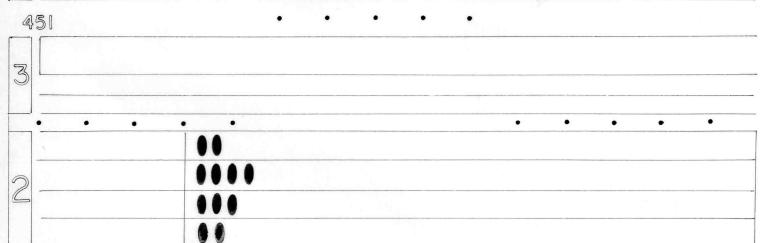
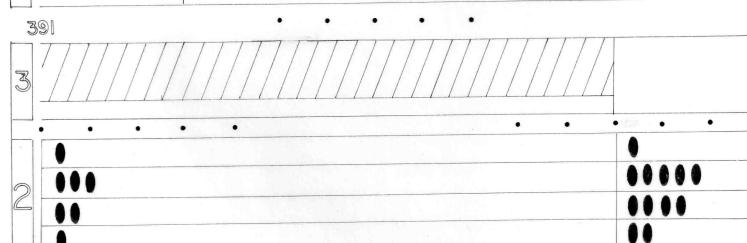
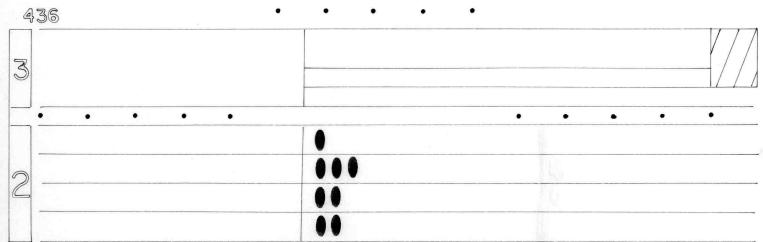
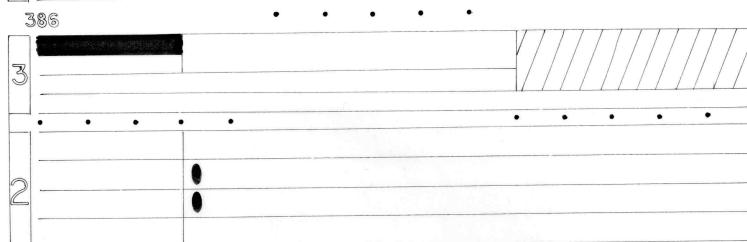
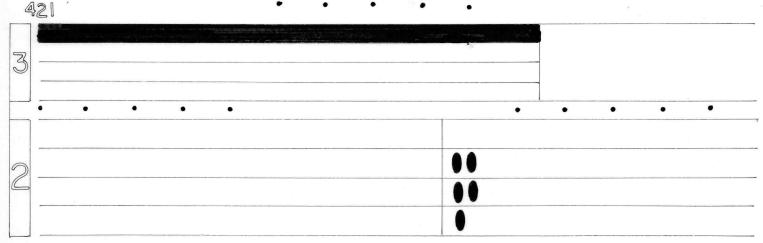
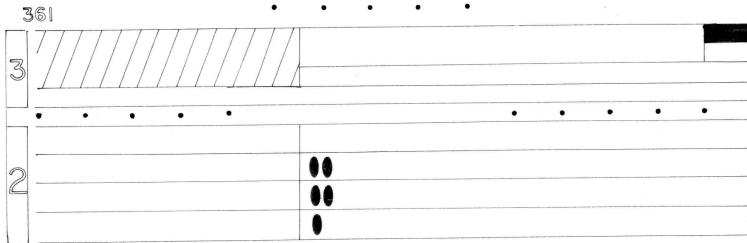


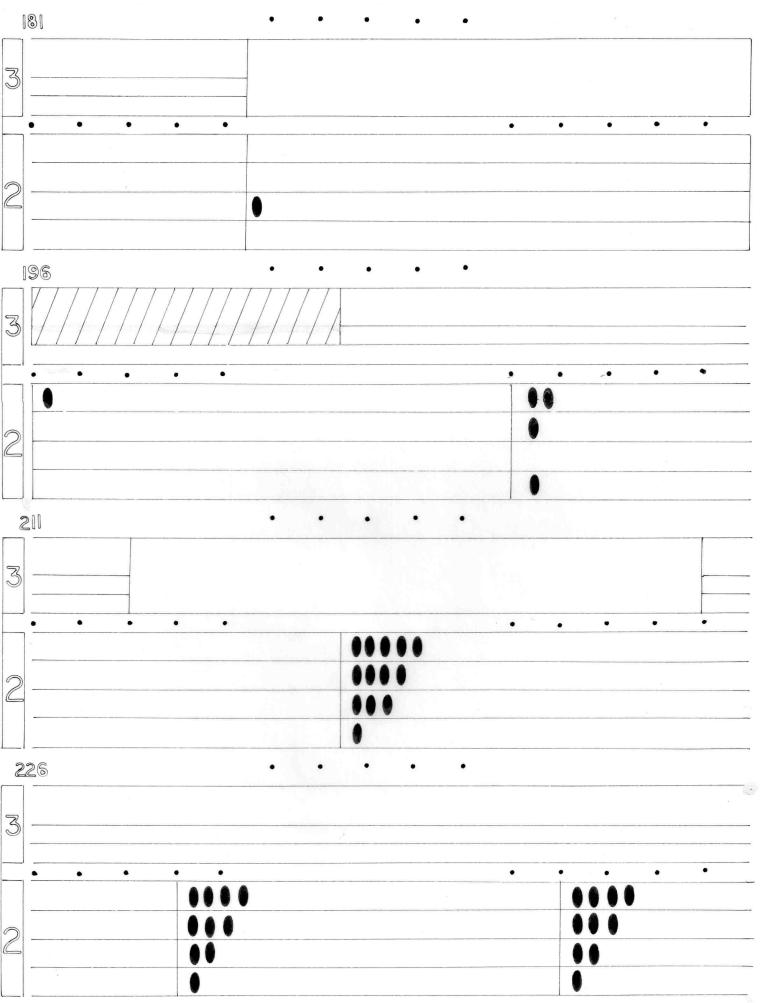
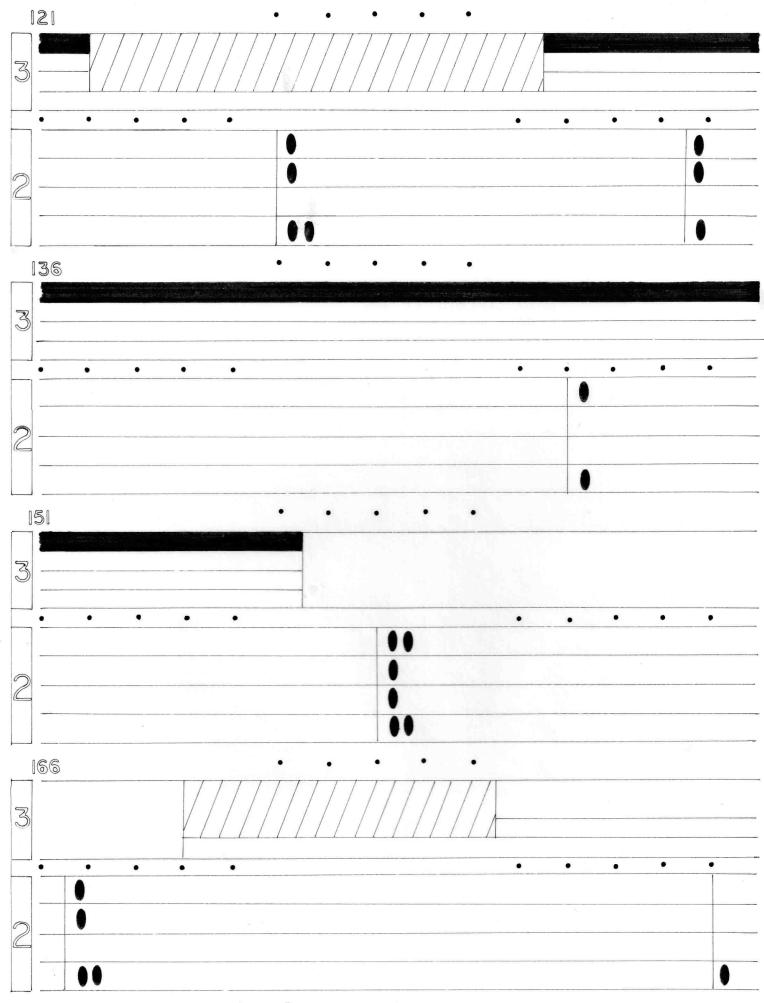
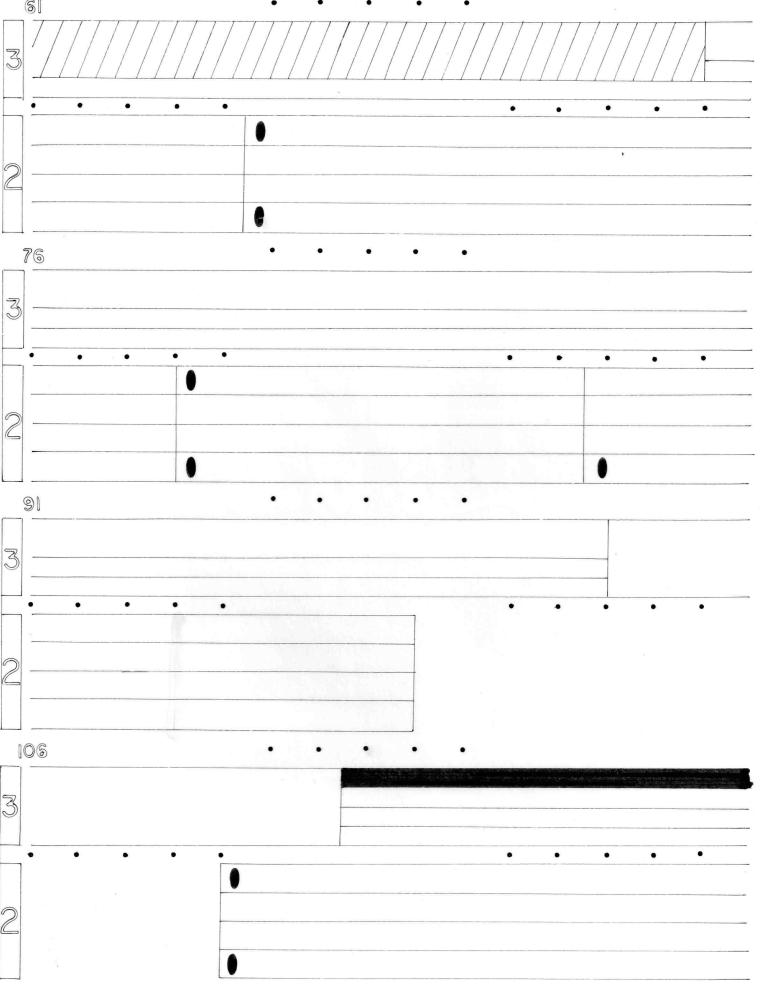
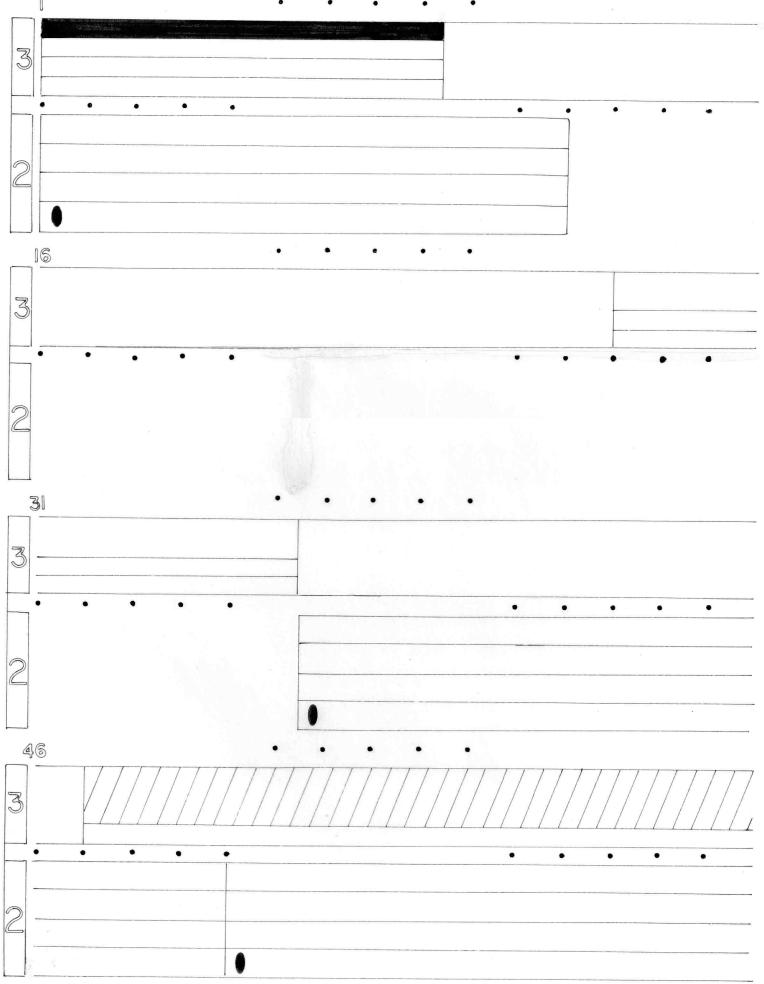
91



106







241		
3		
2		
		

A handwritten musical score page titled "301". The page features a staff system with five staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure consisting of a whole note followed by a repeat sign. The second staff begins with a bass clef and a common time signature. It contains a single measure consisting of a half note followed by a repeat sign. The third staff begins with a bass clef and a common time signature. It contains a single measure consisting of a half note followed by a repeat sign. The fourth staff begins with a bass clef and a common time signature. It contains a single measure consisting of a half note followed by a repeat sign. The fifth staff begins with a bass clef and a common time signature. It contains a single measure consisting of a half note followed by a repeat sign.

This image shows a page from a handwritten musical score. The page is numbered 256 at the top left. It features a staff system labeled '3' at the top, consisting of three five-line staves. The first staff has a single measure containing a single note. The second staff has two measures, each containing a single note. The third staff has one measure containing a single note. To the right of the staves, there is a vertical column of six dots, likely indicating a repeat sign or a specific performance instruction.

This image shows a handwritten musical score on page 316. The score consists of two systems separated by a vertical bar line. The left system, labeled '3' at the top, contains a single measure with a treble clef, a common time signature, and a key signature of one sharp. It features a bassoon part with four notes and a piano part with a dynamic instruction 'p'. The right system, labeled '2' at the top, contains a single measure with a treble clef, a common time signature, and a key signature of one sharp. It features a bassoon part with five notes and a piano part with a dynamic instruction 'f'.

A handwriting practice sheet featuring the number 3. The top section shows the number 3 in a large, bold, black font, followed by a row of five small black dots above a horizontal line. Below this is a row of diagonal hatching lines. The bottom section shows the number 3 again in a smaller black font, followed by a row of five small black dots above a horizontal line. Below this is a row of diagonal hatching lines.

A handwritten musical score page featuring two systems of music. The first system, labeled '3' at the top left, consists of a single staff with a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure with a eighth note followed by a sixteenth note. The second system, labeled '2' at the top left, consists of two staves with bass clefs, a key signature of one sharp, and a common time signature. It contains two measures, each starting with a bass note followed by a series of eighth notes.

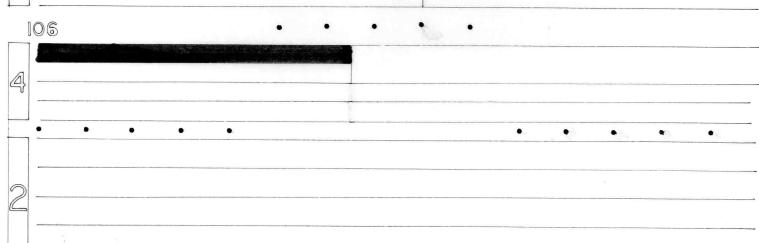
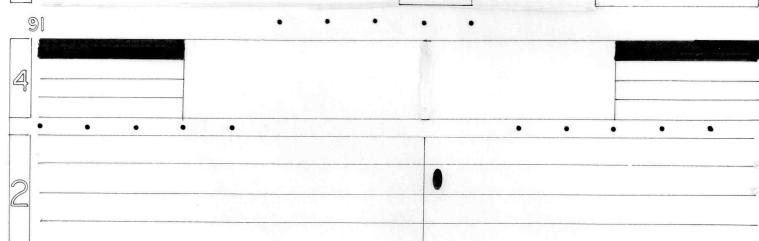
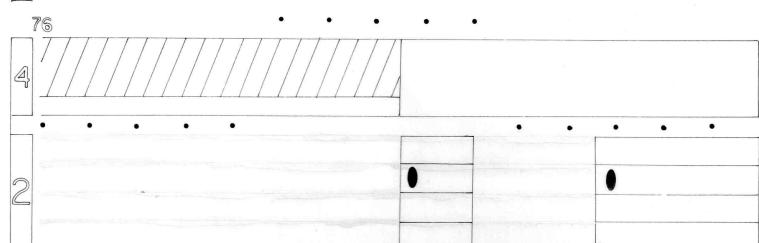
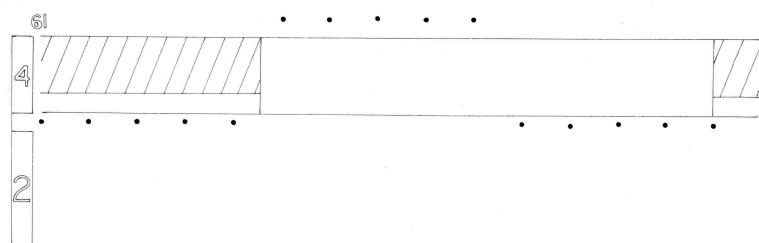
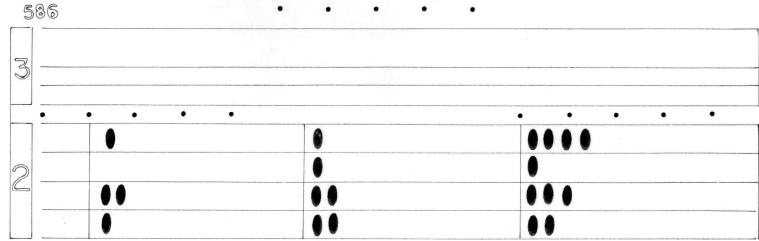
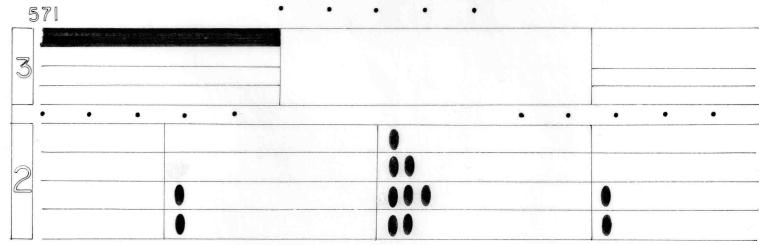
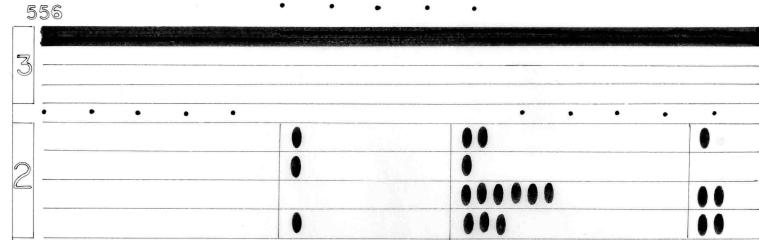
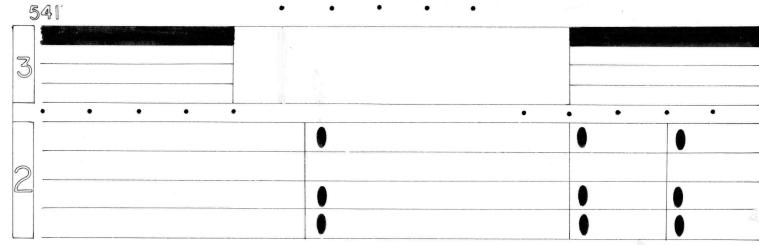
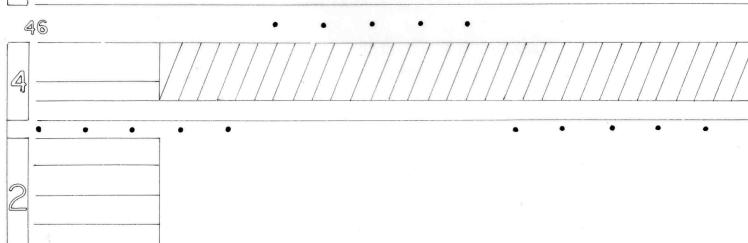
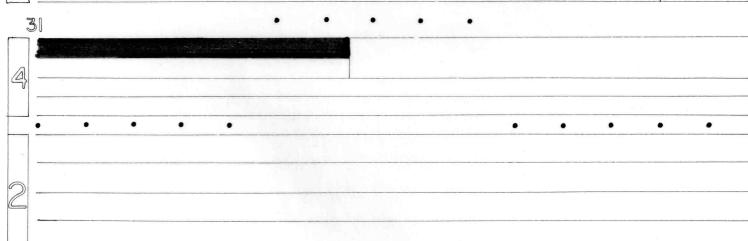
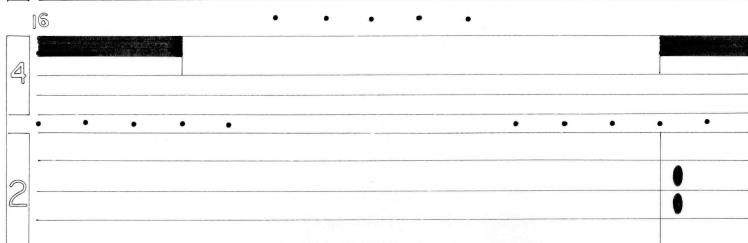
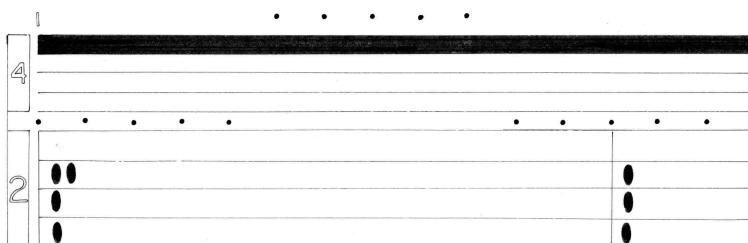
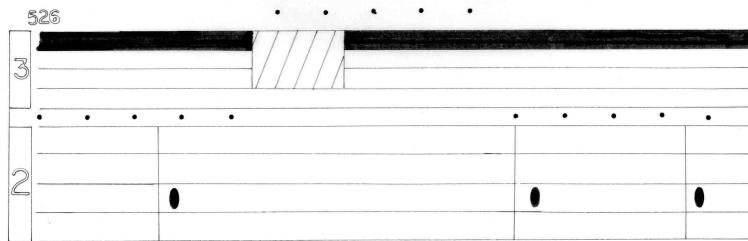
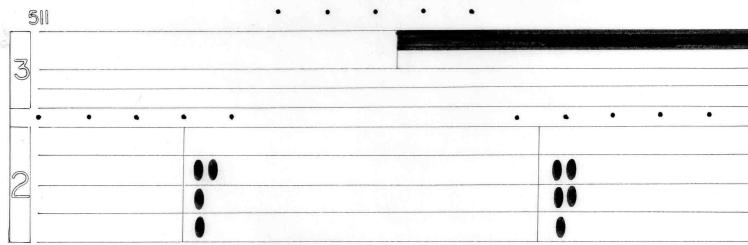
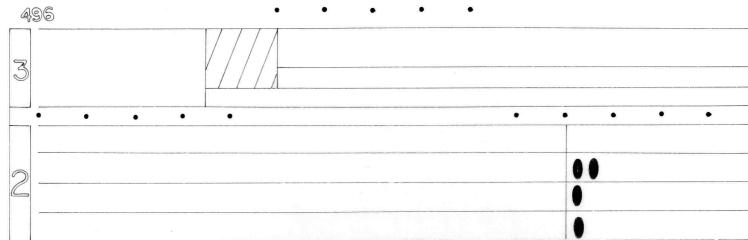
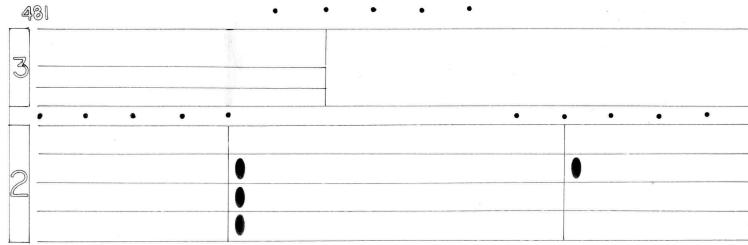
A handwritten musical score page with the number 361 at the top left. The page features two systems of music. The first system, labeled '3', consists of a treble clef staff with a key signature of one sharp, followed by a bass clef staff with a key signature of one sharp. The second system, labeled '2', consists of a treble clef staff with a key signature of one sharp, followed by a bass clef staff with a key signature of one sharp. The music includes various note heads, rests, and bar lines. The page is ruled with horizontal lines and has vertical margin lines on the left.

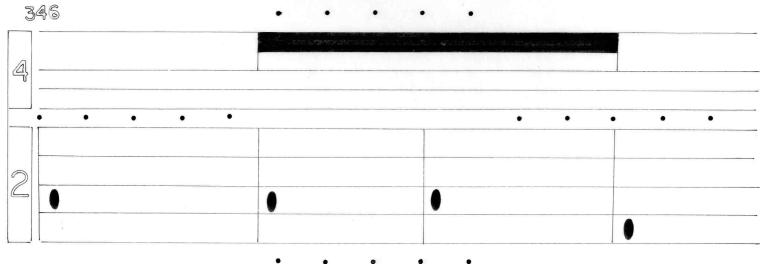
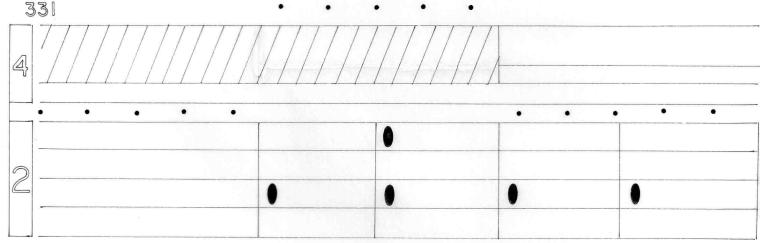
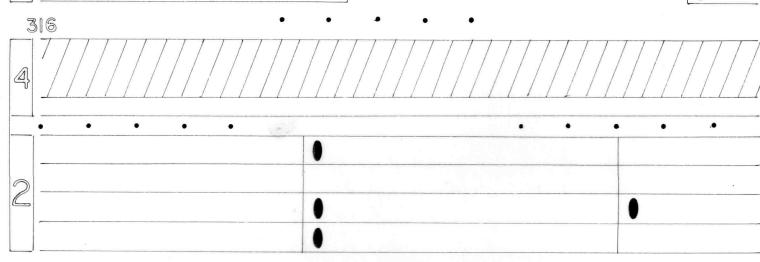
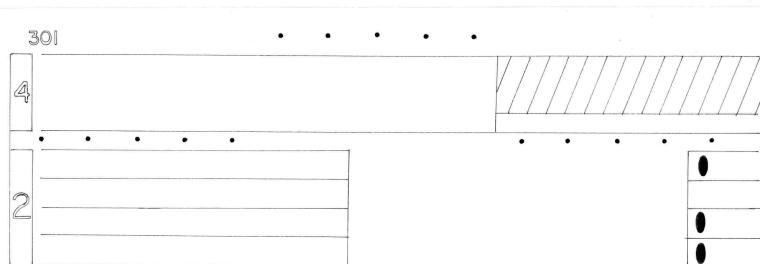
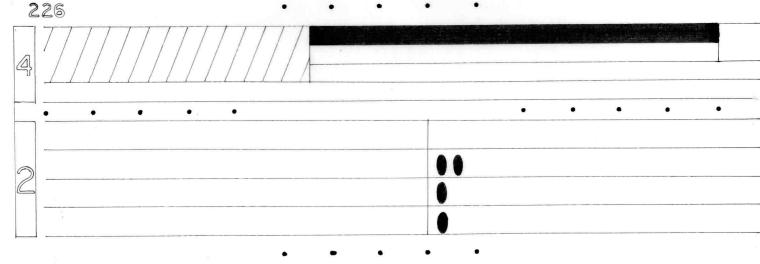
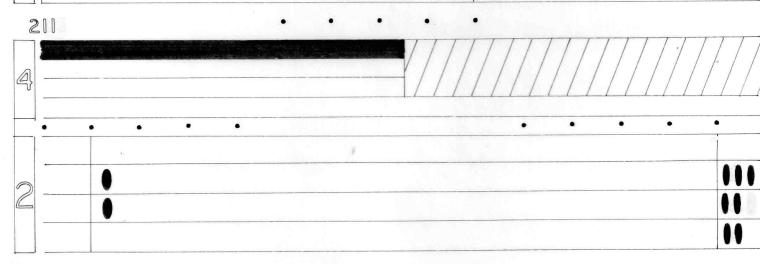
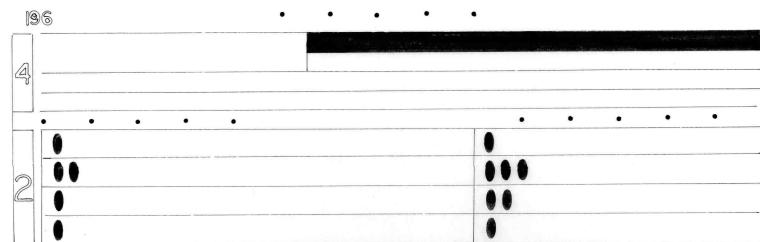
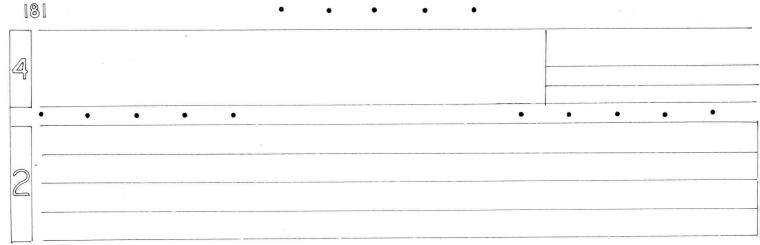
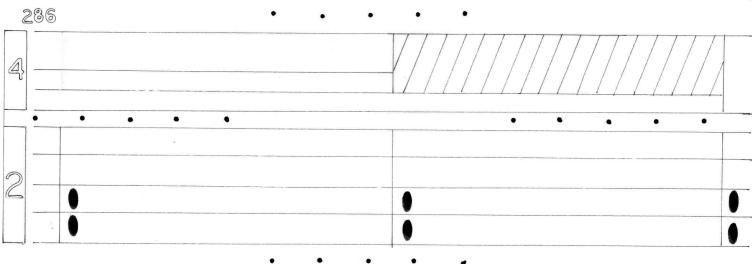
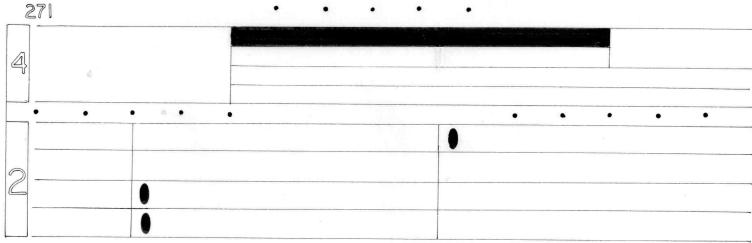
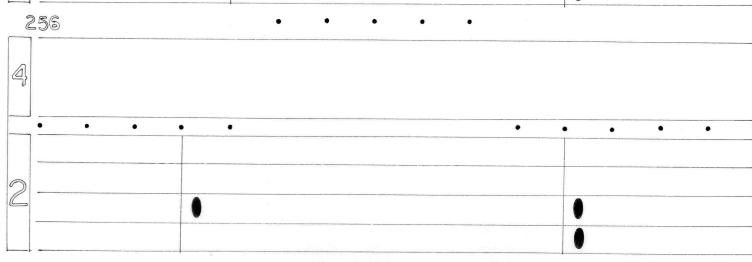
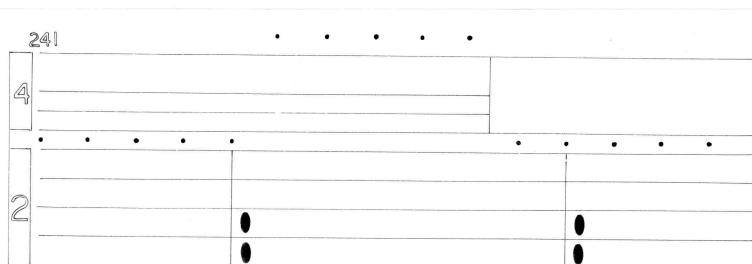
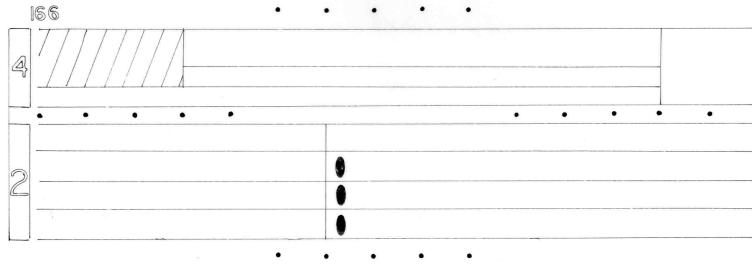
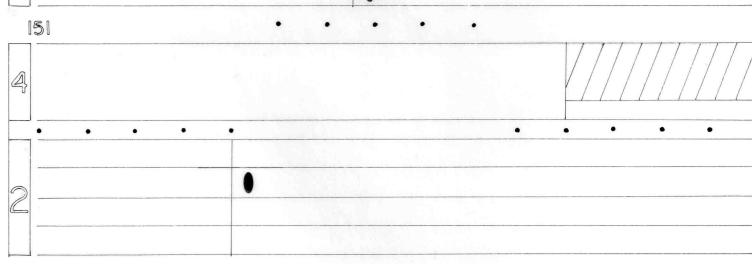
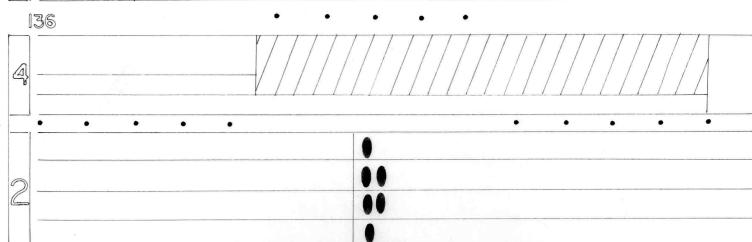
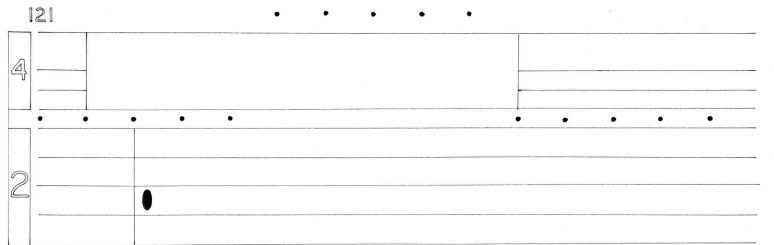
A handwritten musical score page featuring five systems of music. The first system has a treble clef, a key signature of one sharp, and a common time signature. The second system has a bass clef, a key signature of one sharp, and a common time signature. The third system has a treble clef, a key signature of one sharp, and a common time signature. The fourth system has a bass clef, a key signature of one sharp, and a common time signature. The fifth system has a treble clef, a key signature of one sharp, and a common time signature. Measures are indicated by vertical bar lines, and dots above the staff indicate continuation.

A handwritten musical score page featuring two systems of music. The first system has a treble clef, a key signature of one sharp, and a common time signature. It consists of four measures, each starting with a dotted half note followed by a eighth note. The second system has a bass clef, a key signature of one sharp, and a common time signature. It also consists of four measures, each starting with a dotted half note followed by a eighth note. The page includes a title 'MUSICAL SCORE' at the top, a date '1981' in the bottom left corner, and a page number '1' in the bottom right corner.

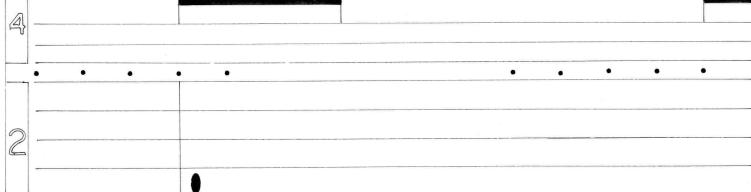
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3	
2	

3	
2	

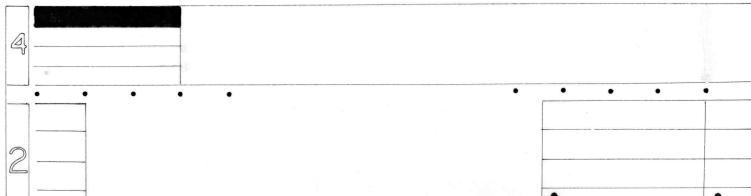




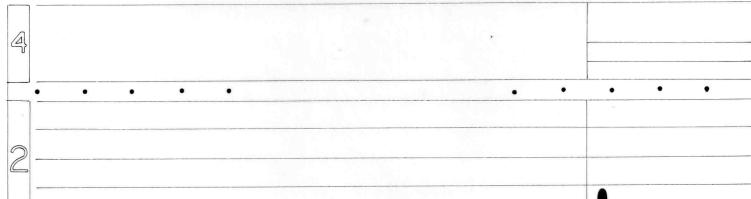
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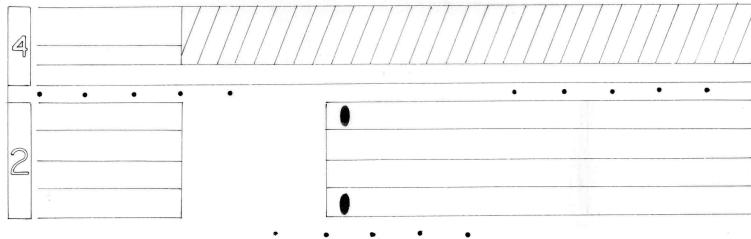
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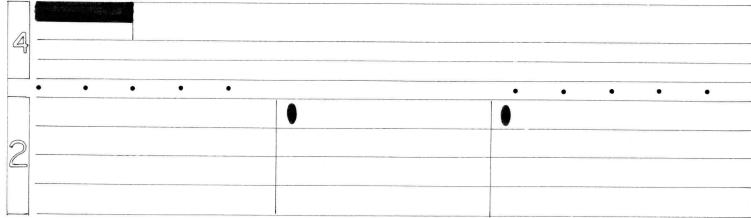
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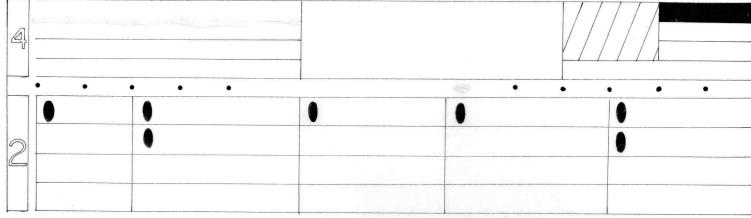
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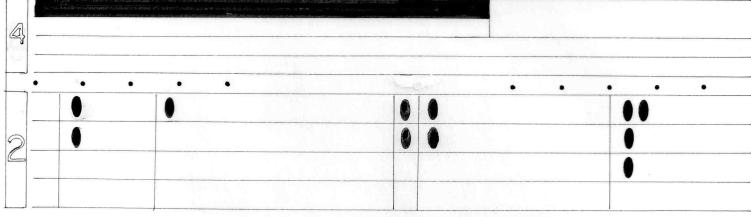
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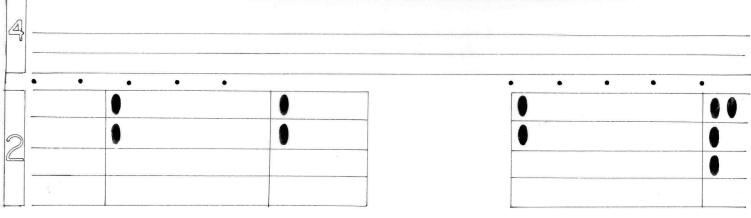
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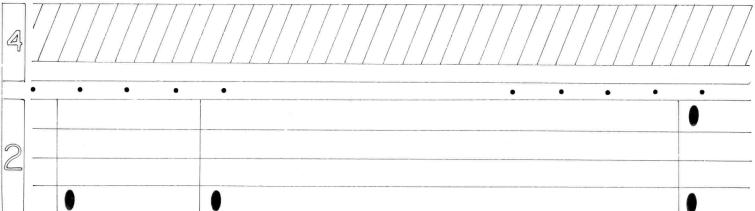
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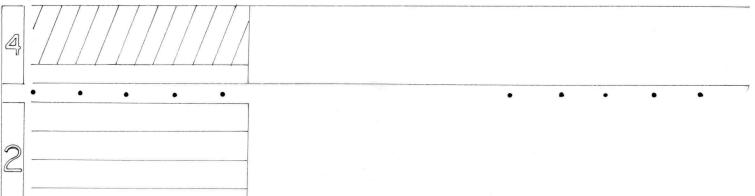
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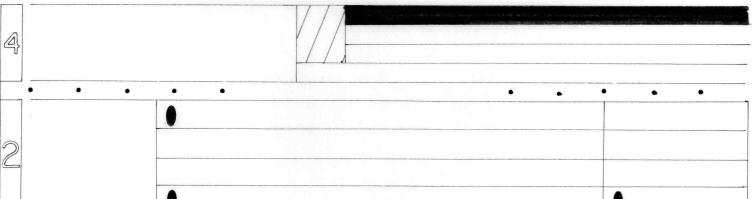
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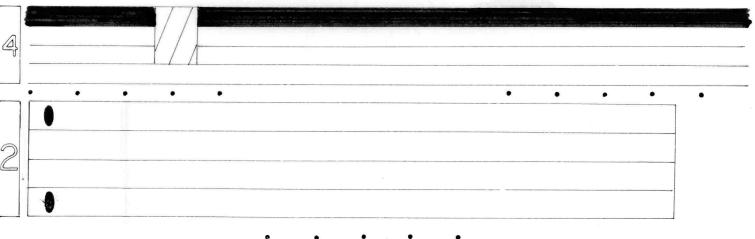
436



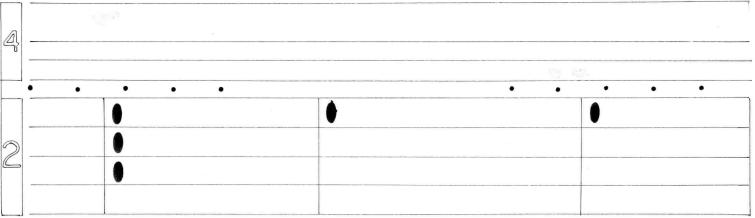
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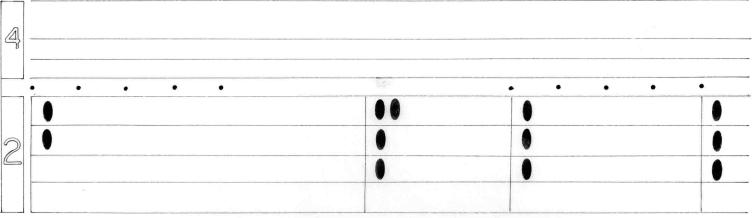
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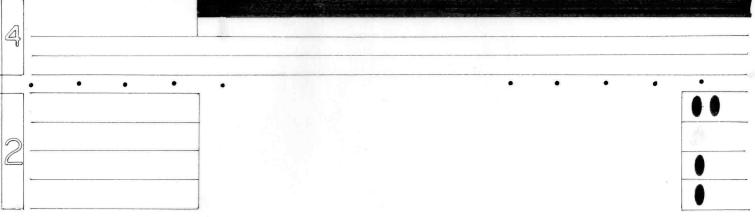
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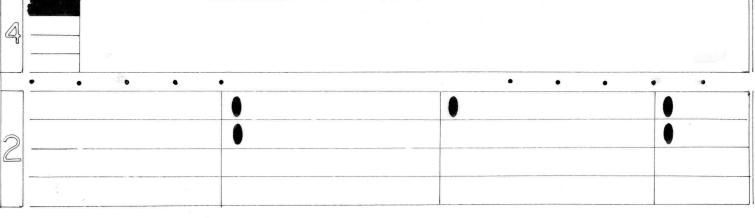
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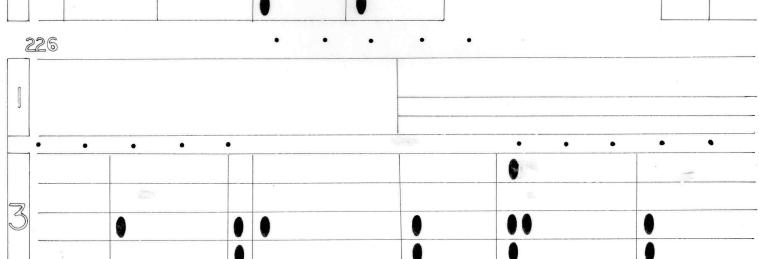
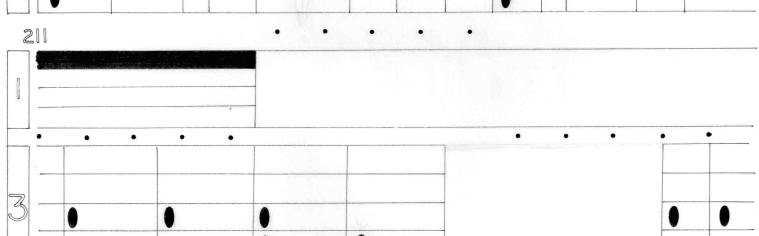
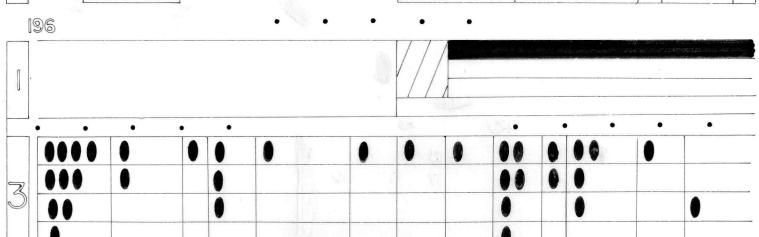
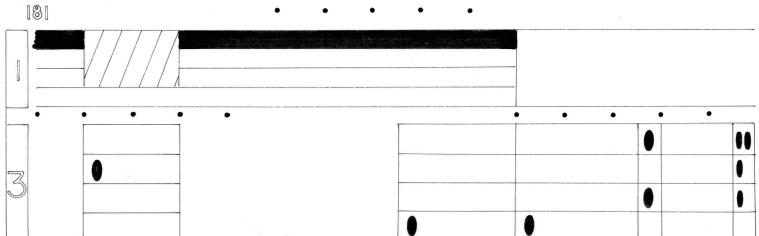
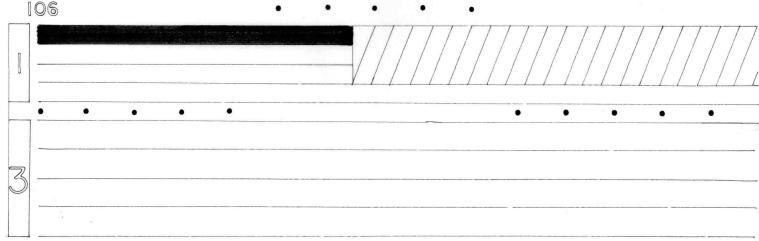
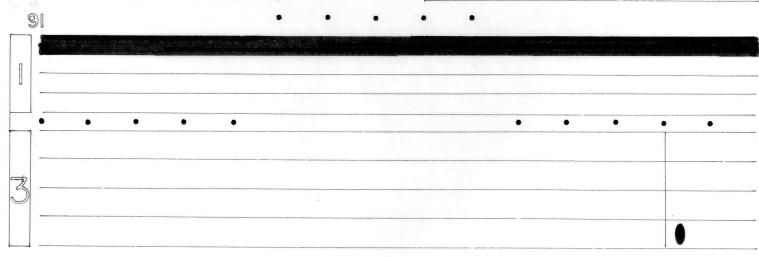
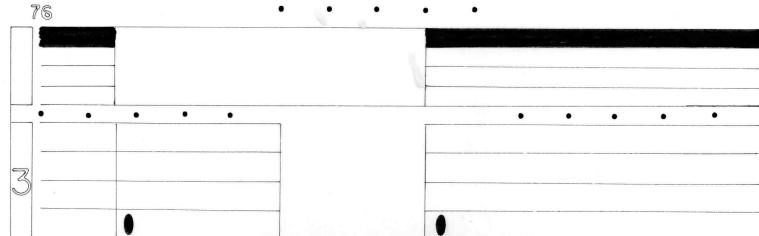
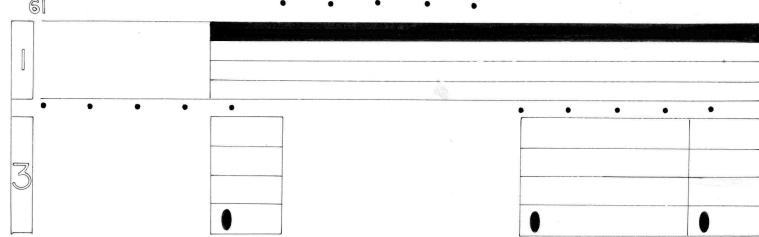
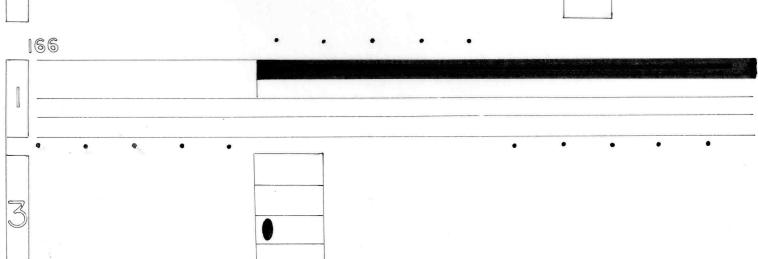
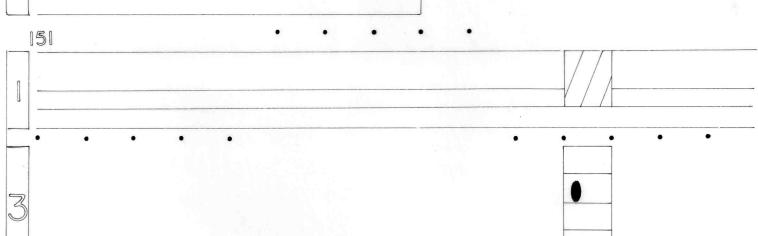
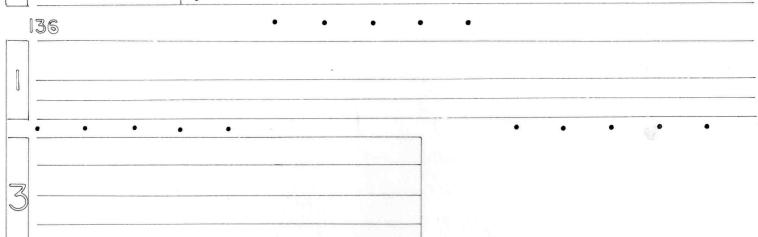
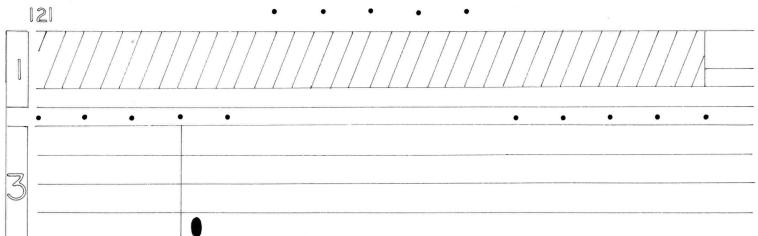
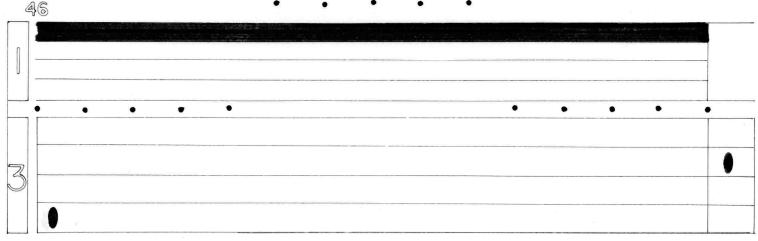
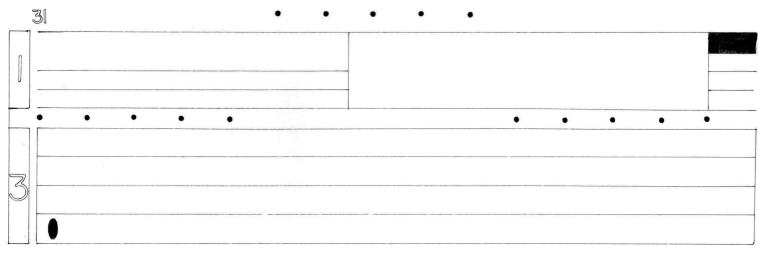
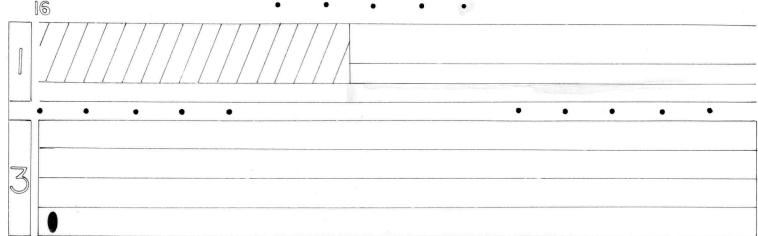
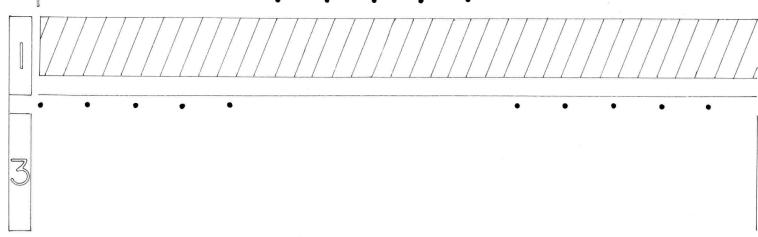


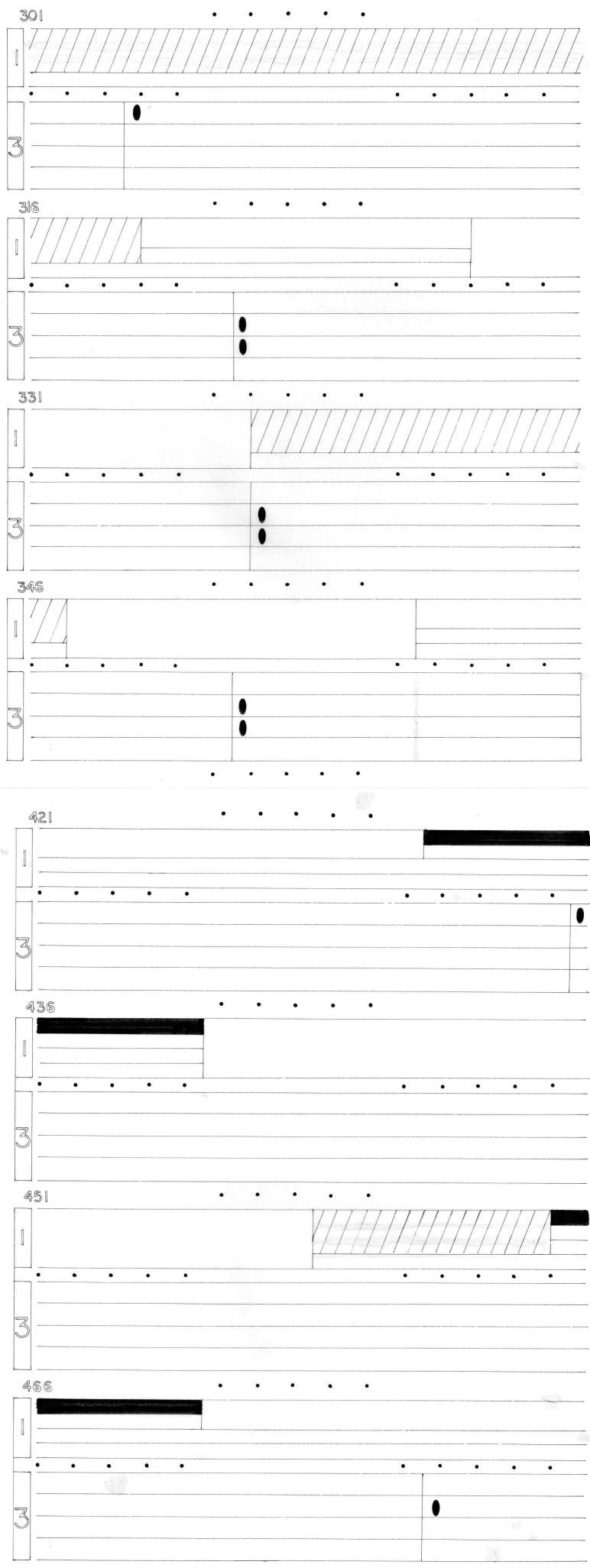
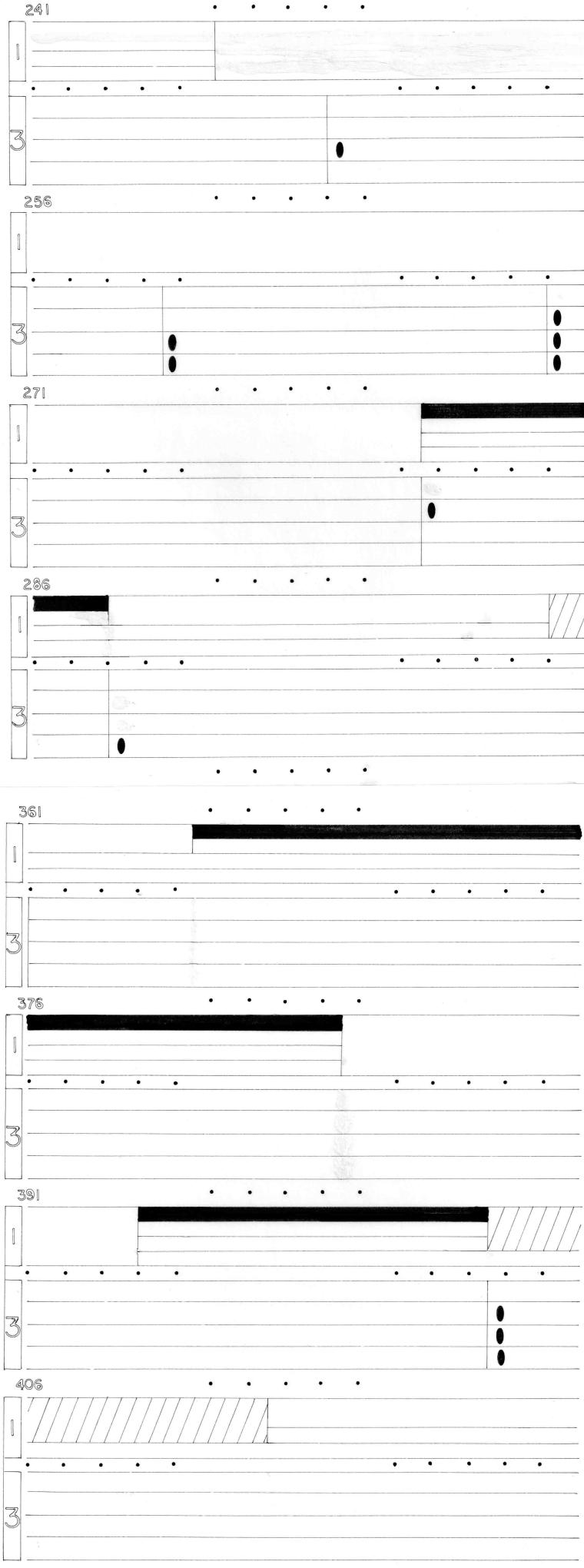
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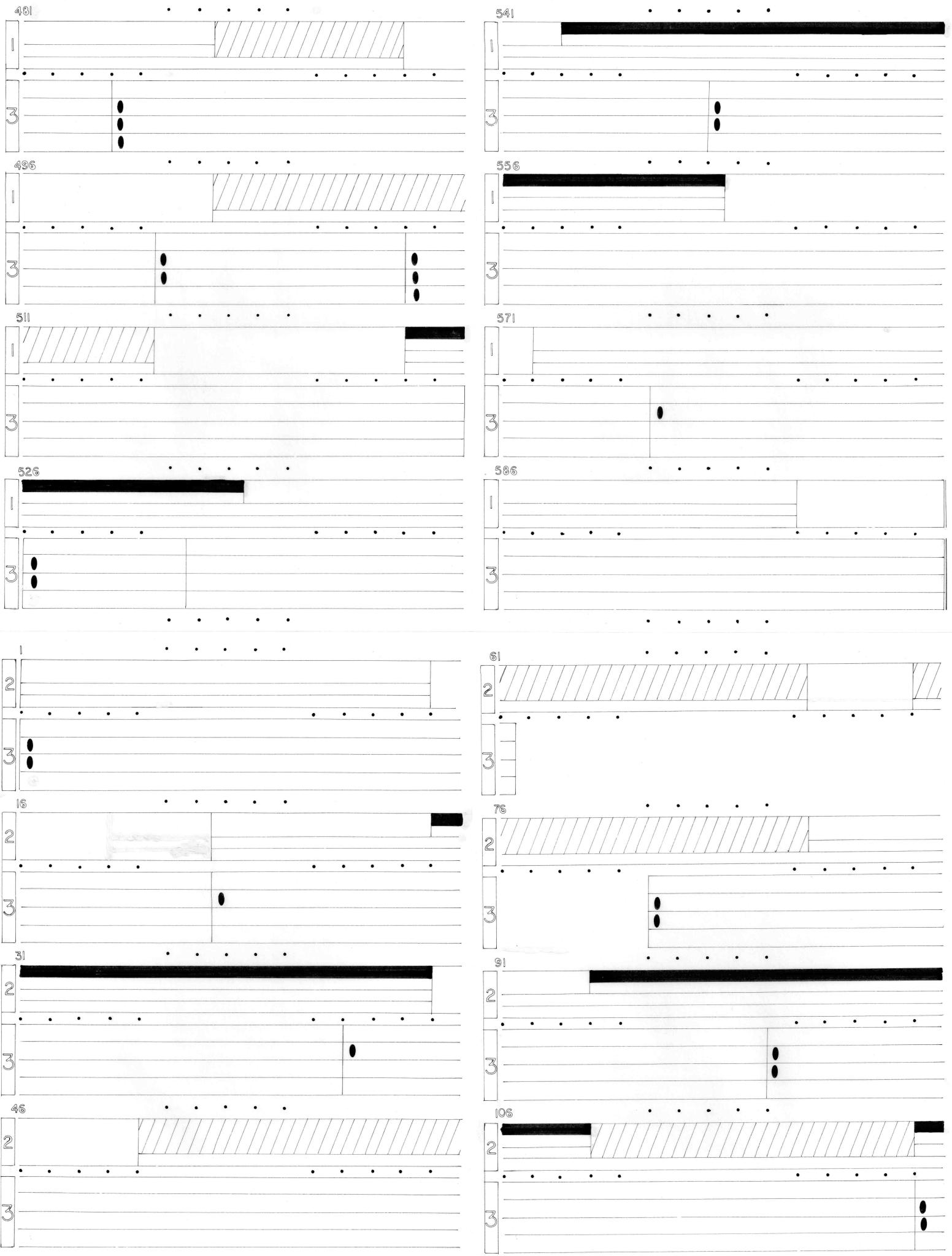


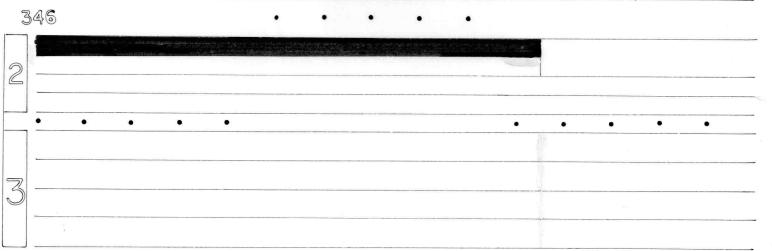
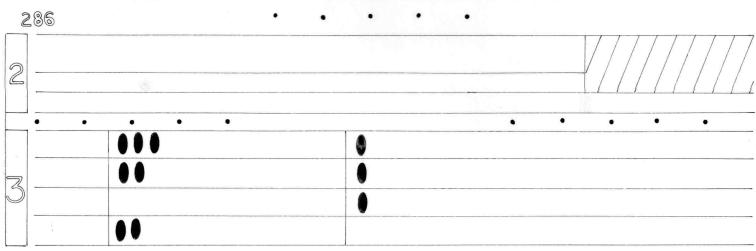
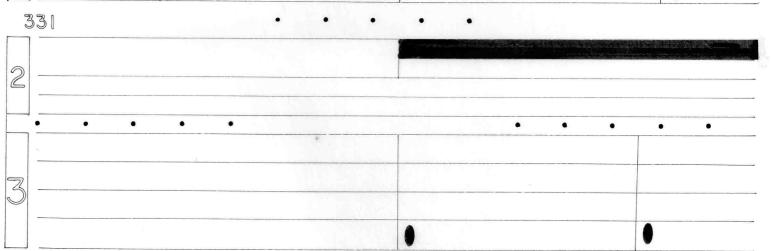
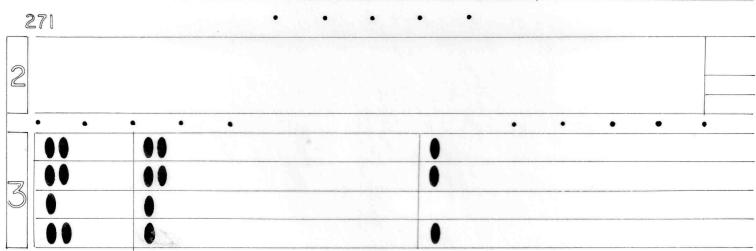
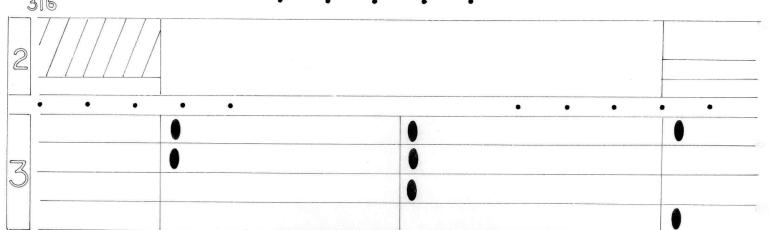
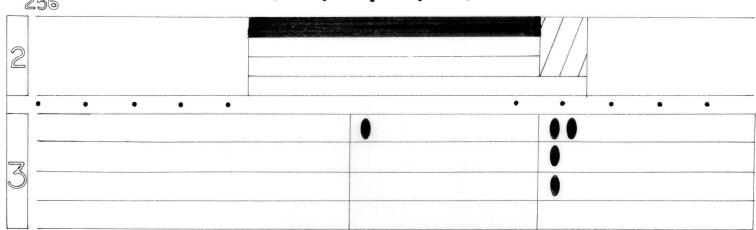
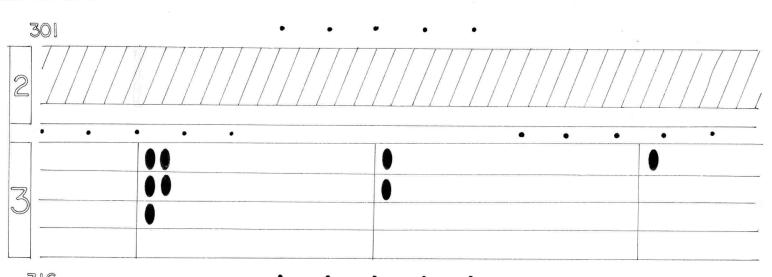
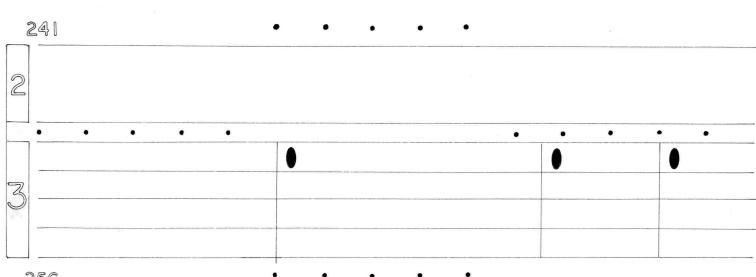
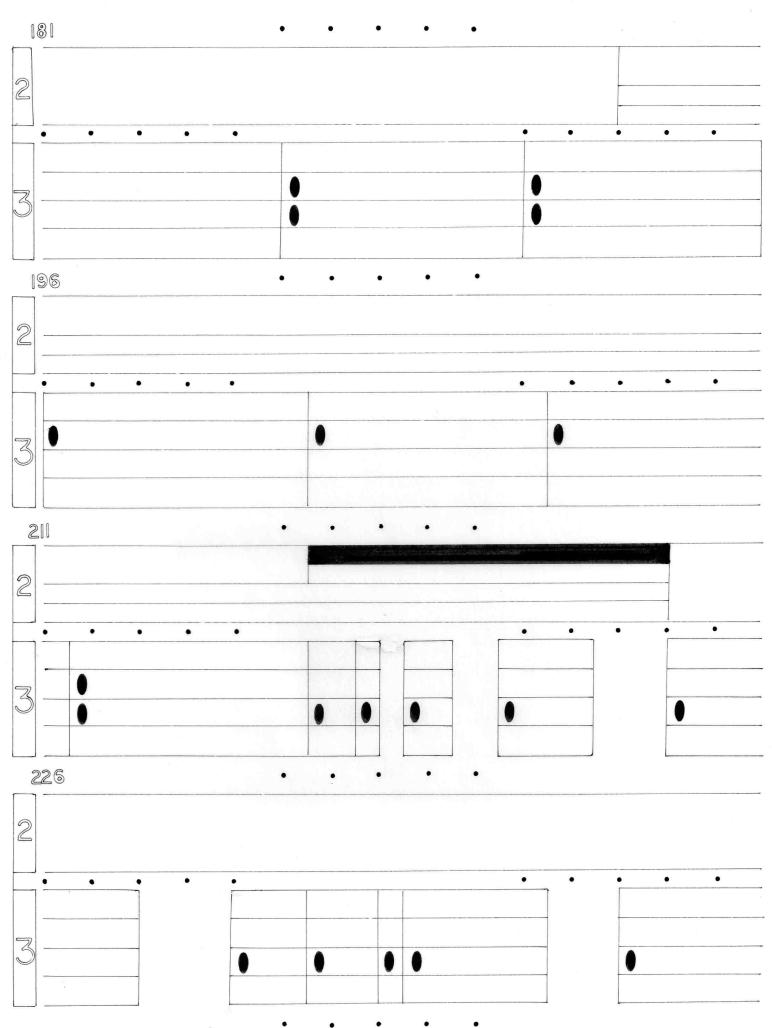
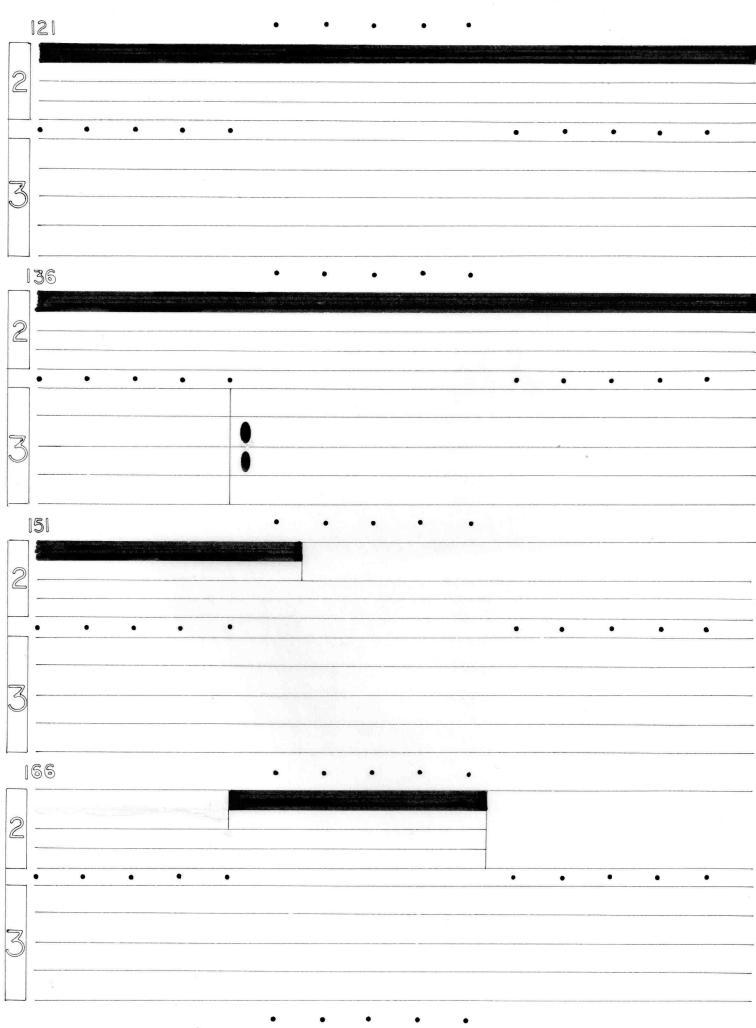
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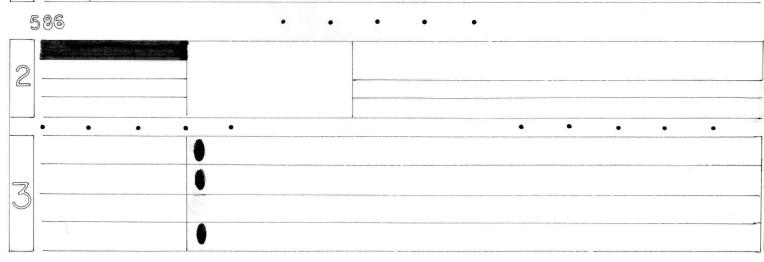
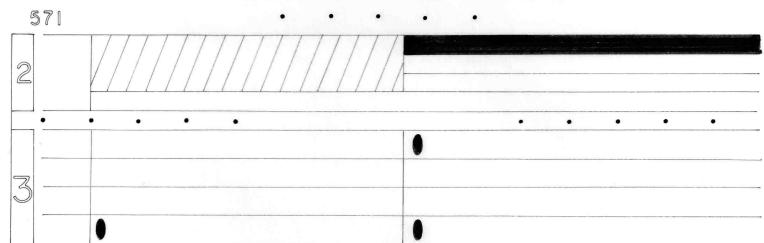
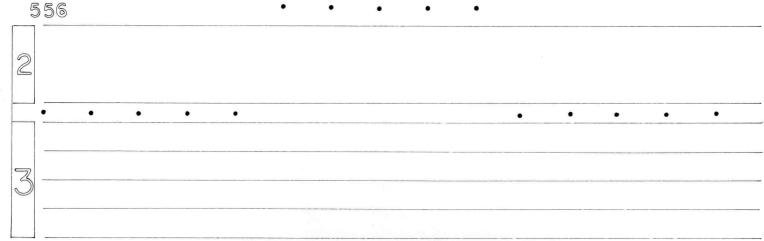
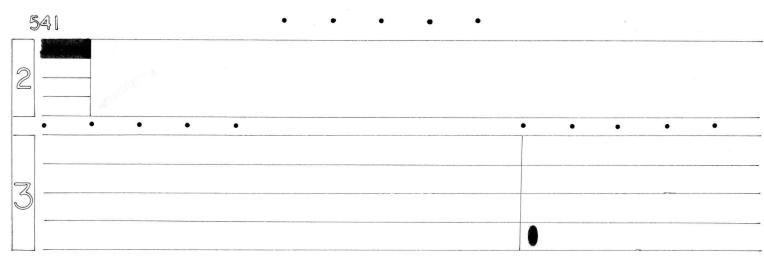
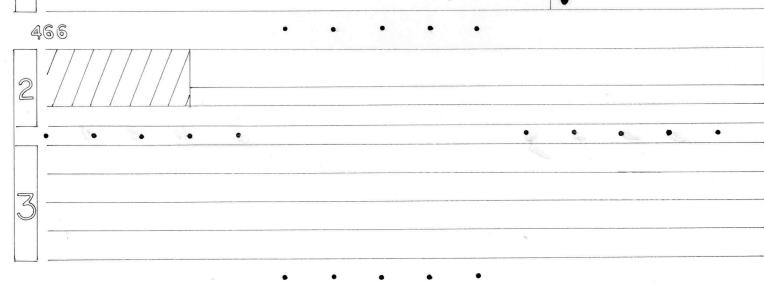
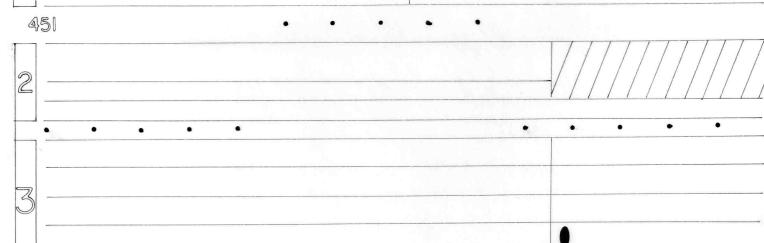
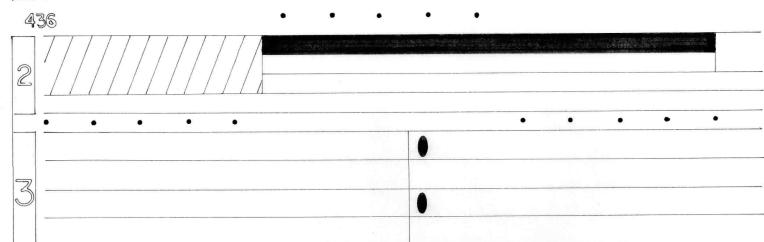
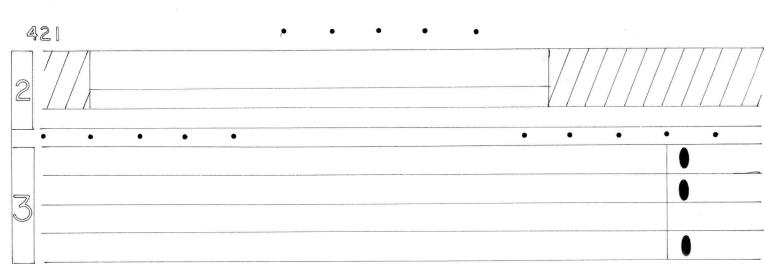
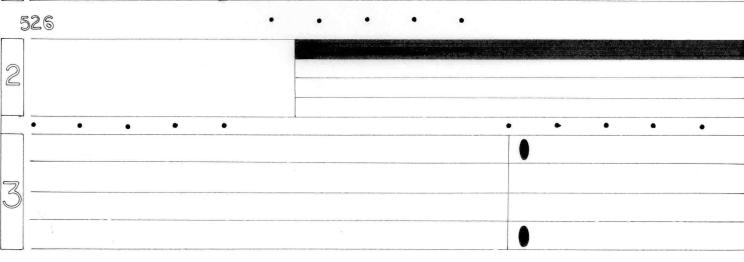
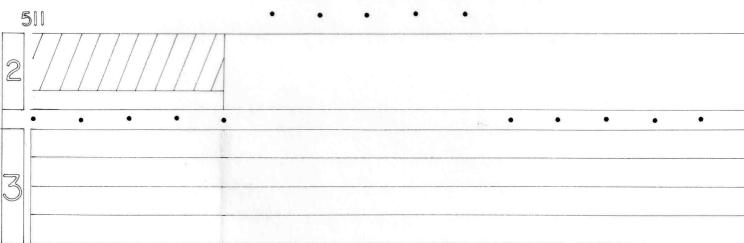
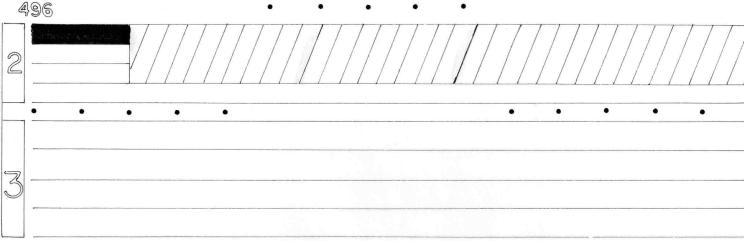
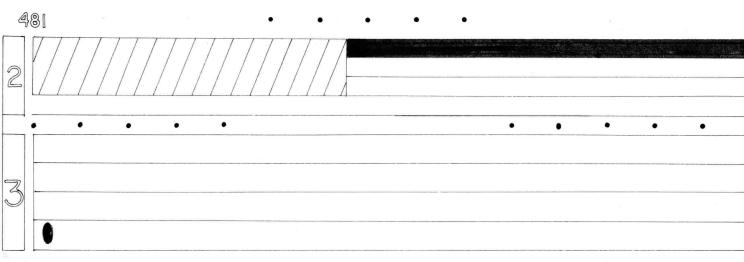
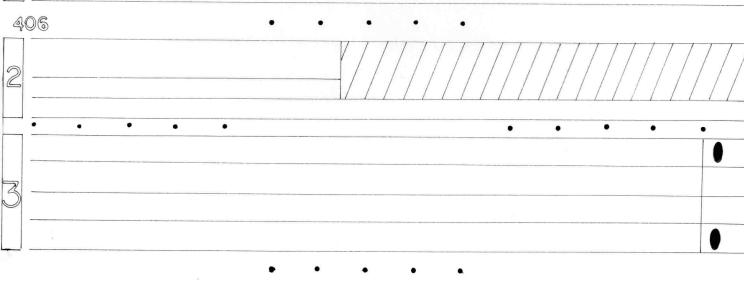
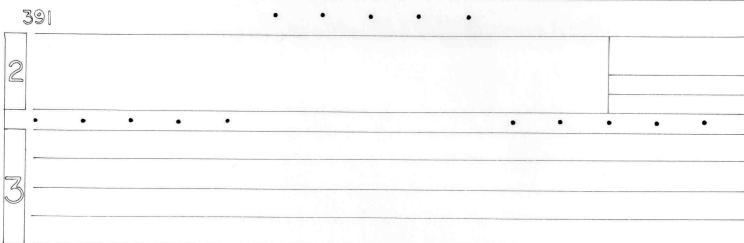
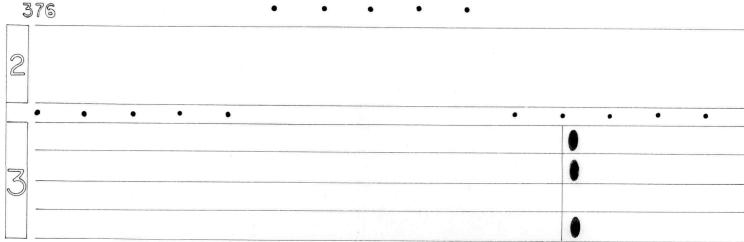
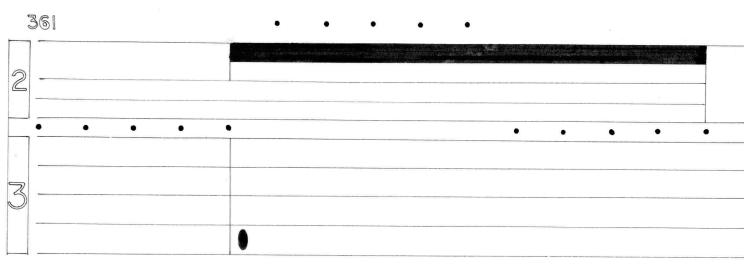


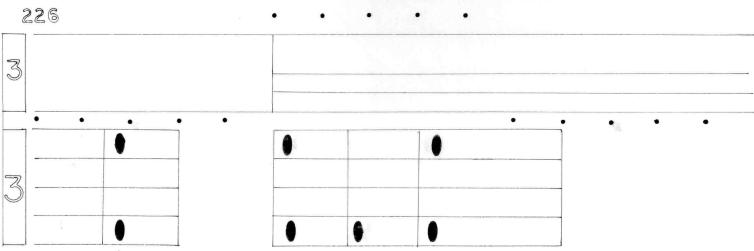
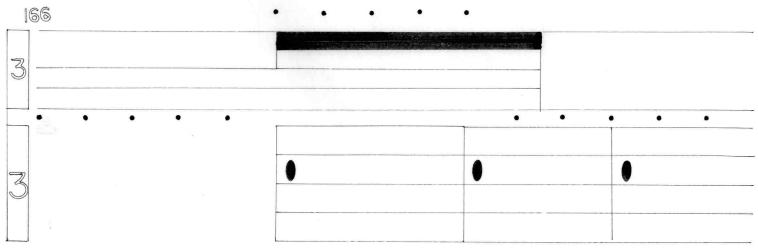
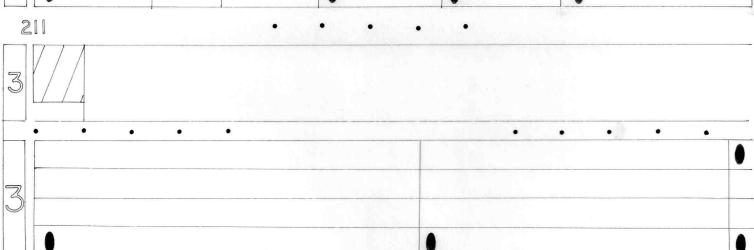
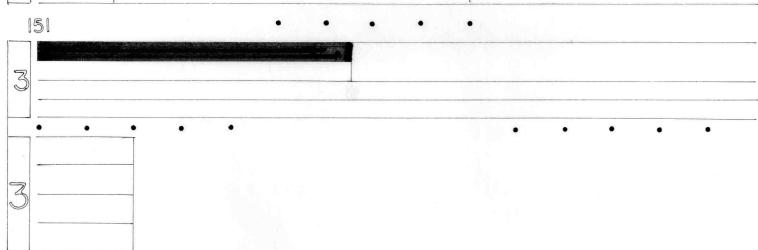
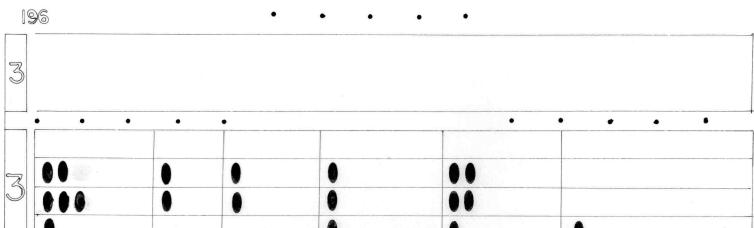
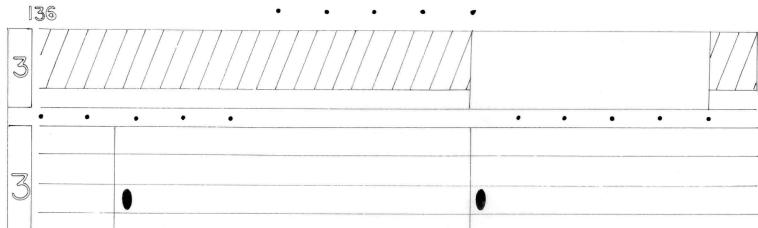
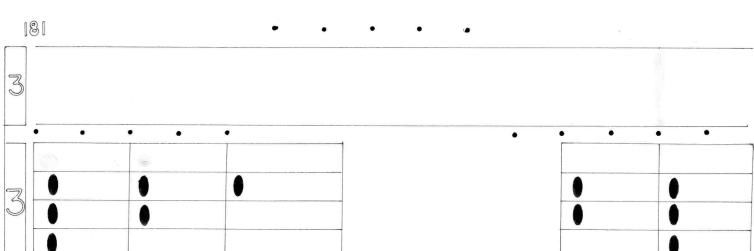
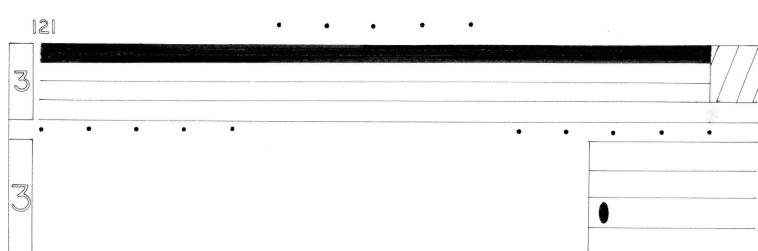
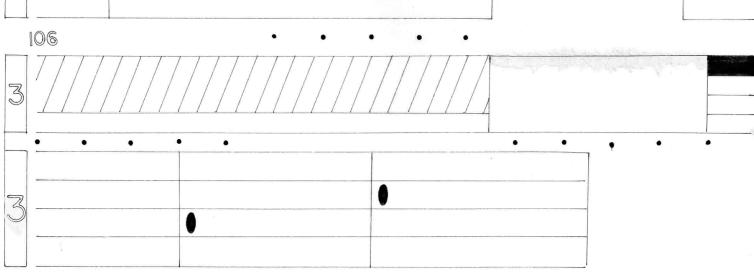
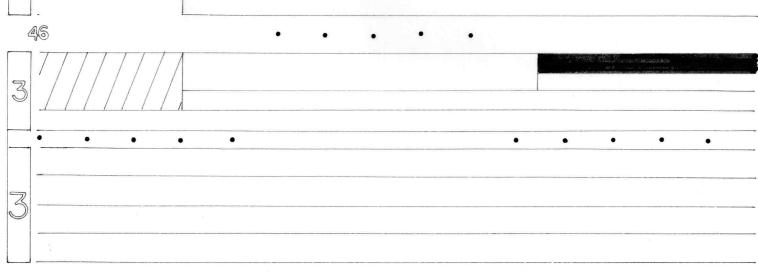
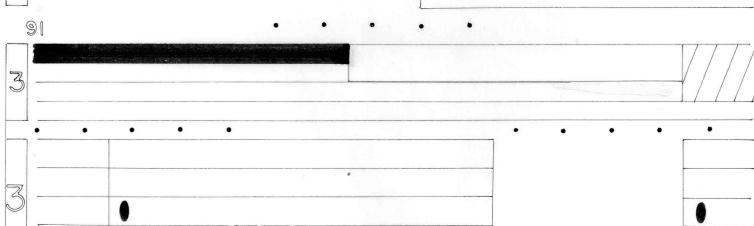
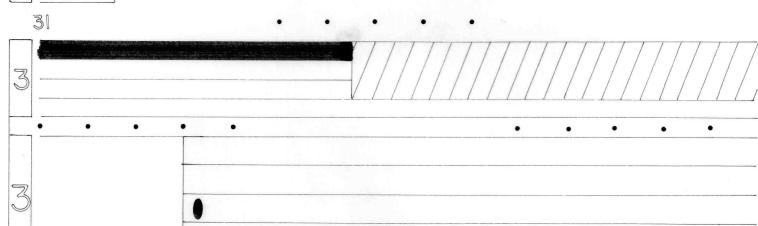
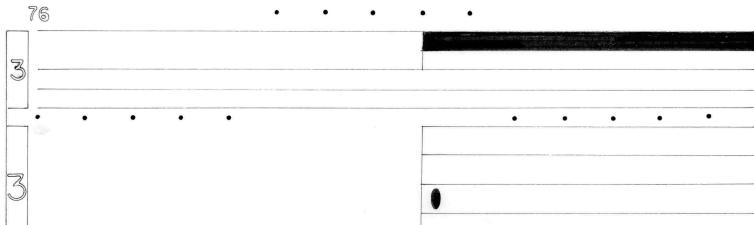
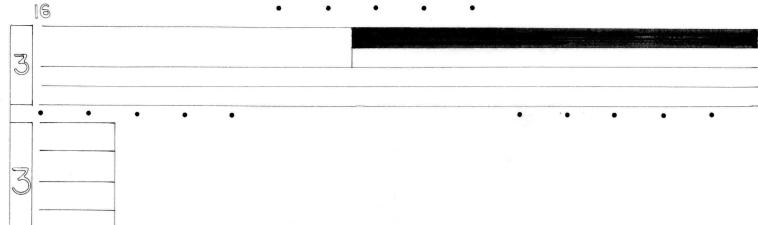
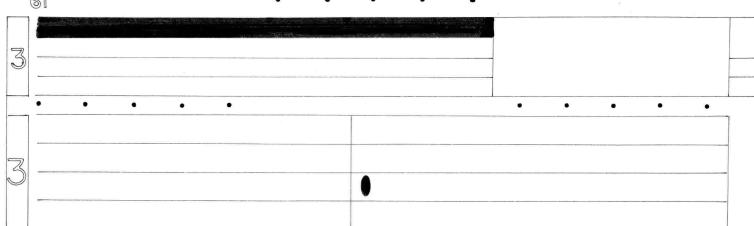
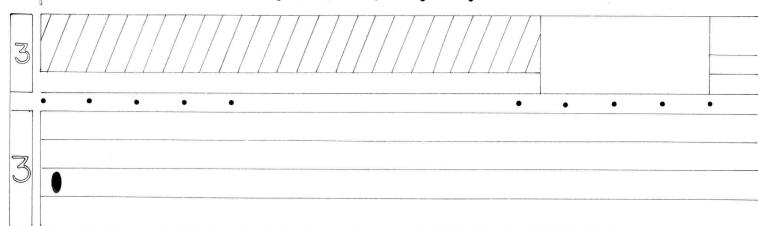




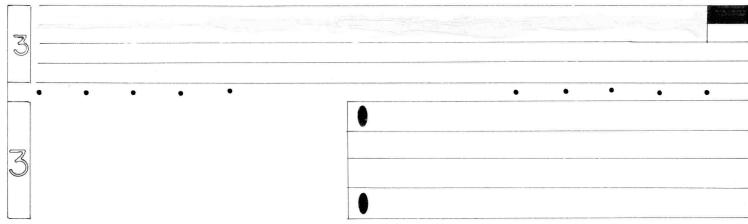




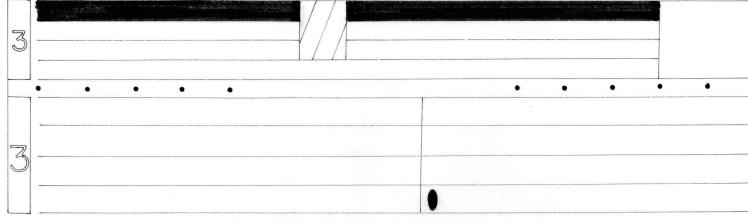




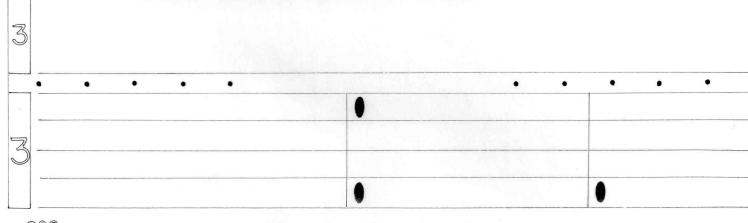
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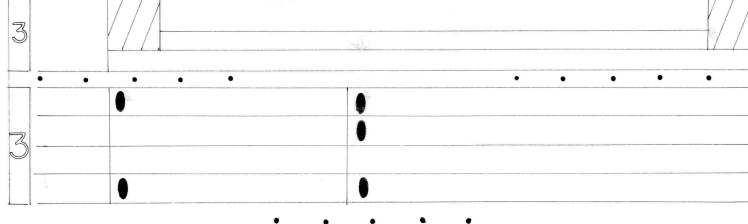
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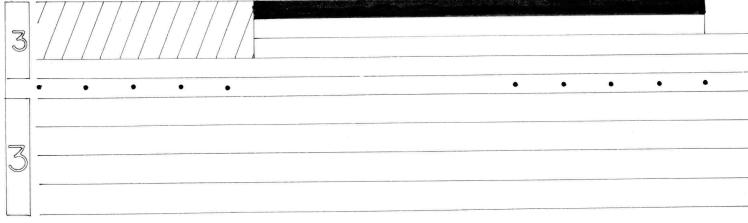
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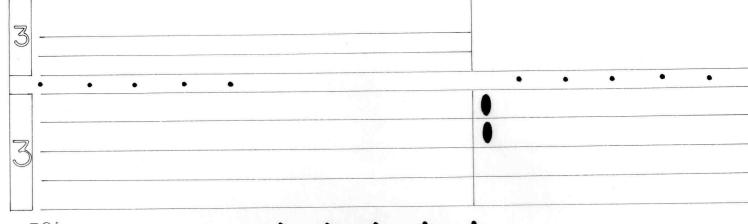
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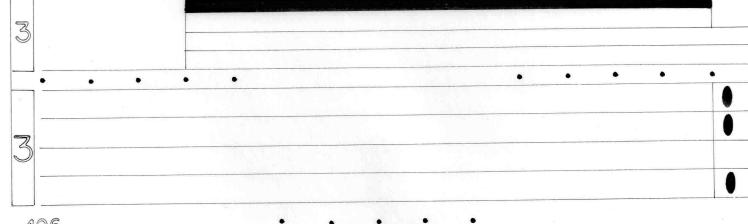
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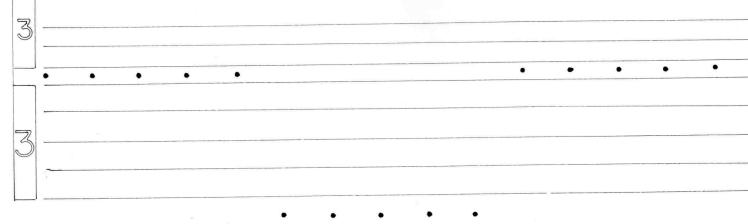
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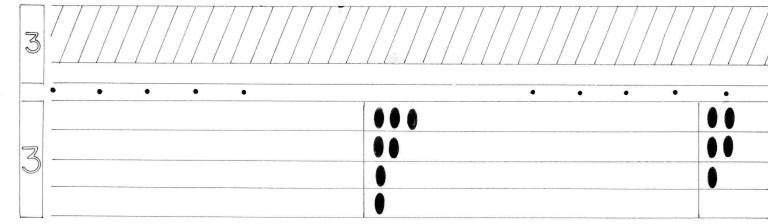
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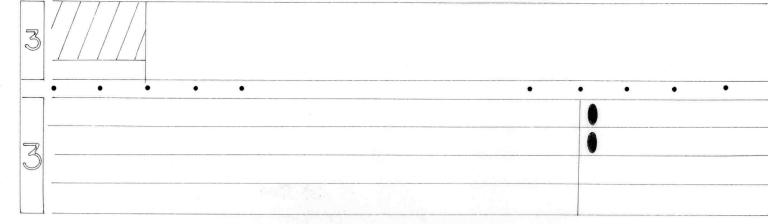
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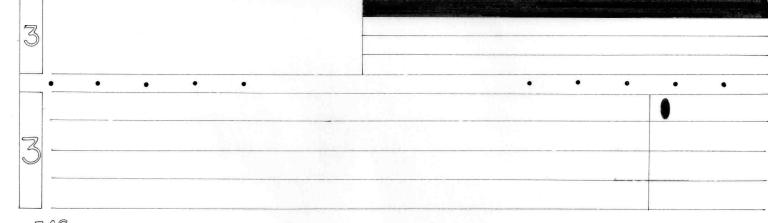
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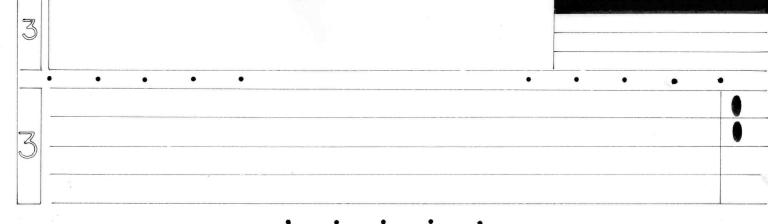
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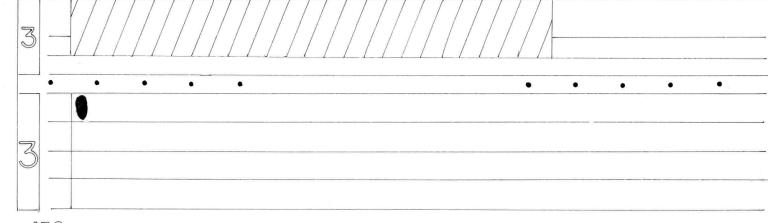
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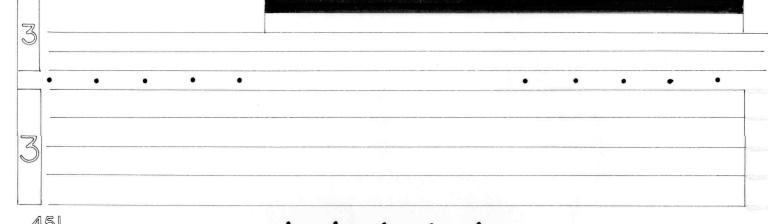
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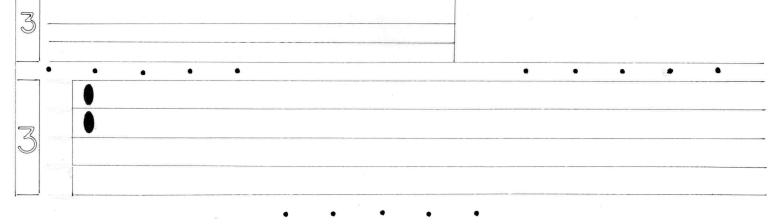
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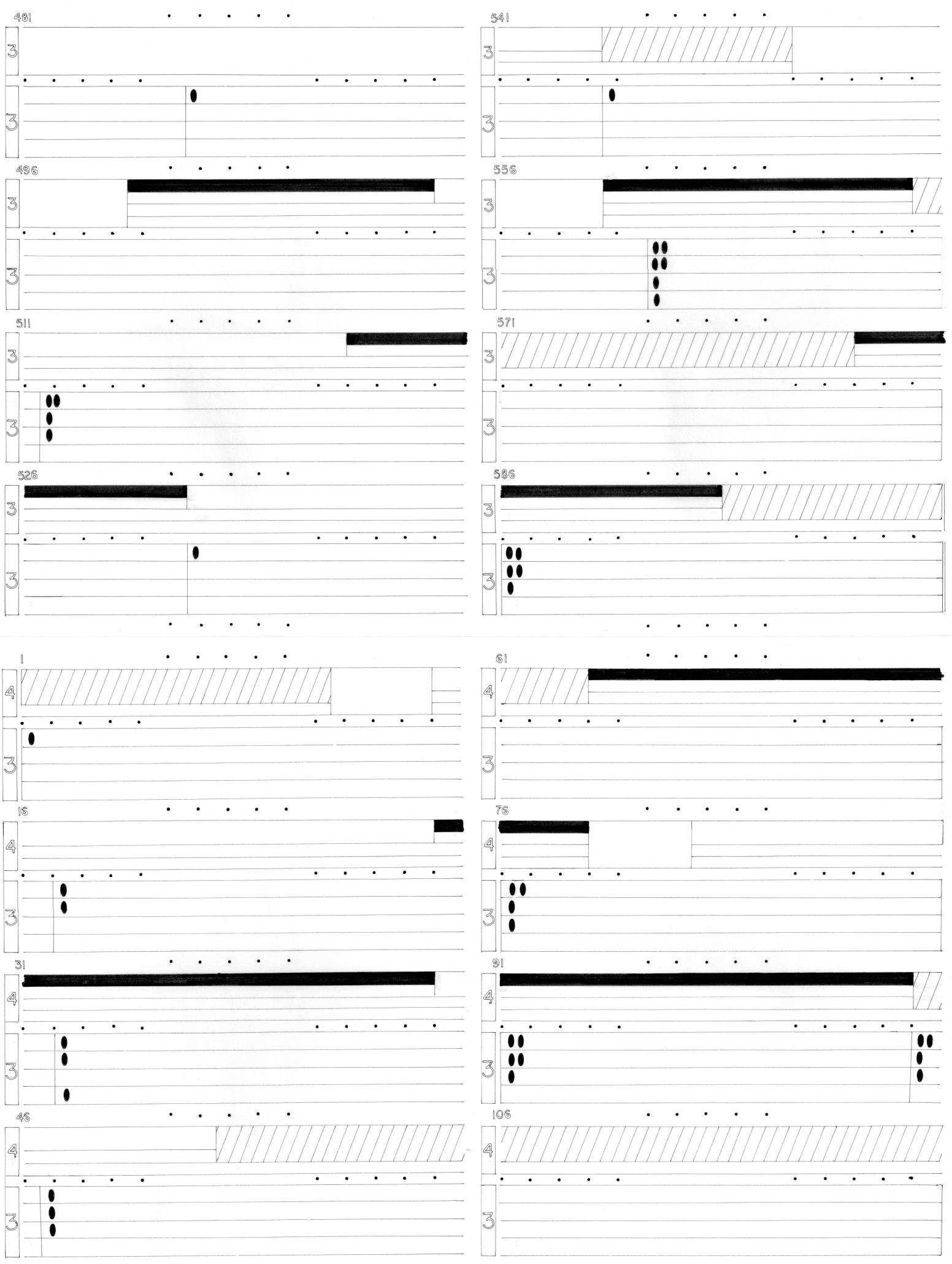


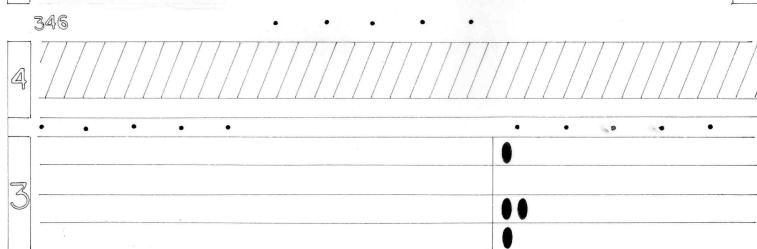
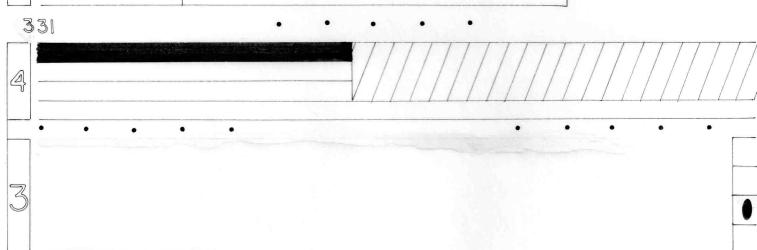
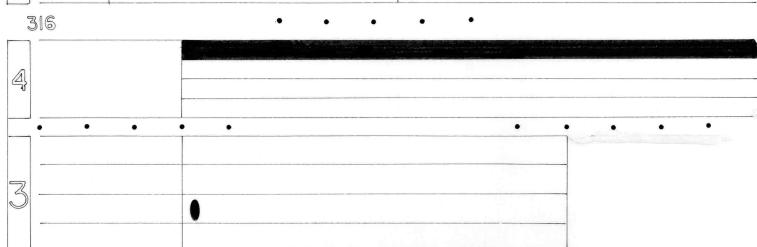
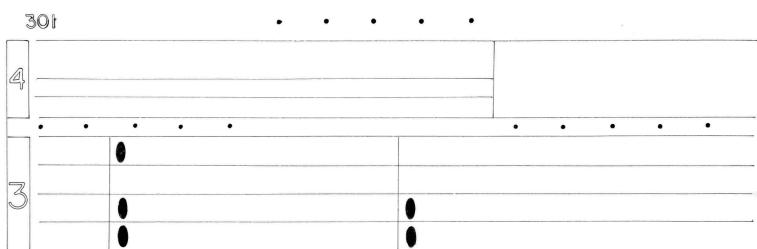
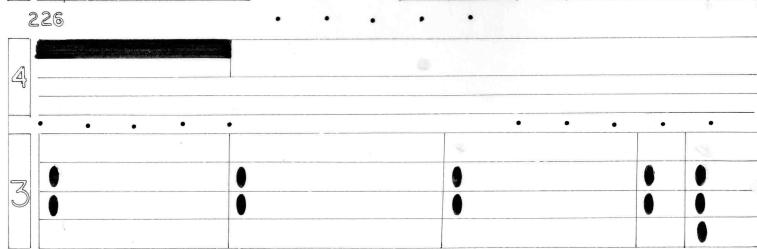
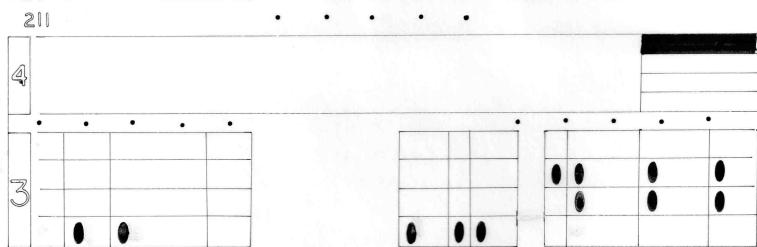
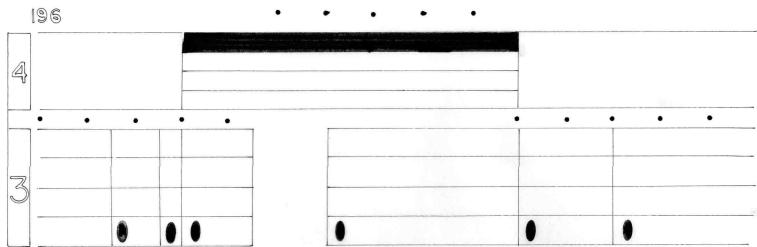
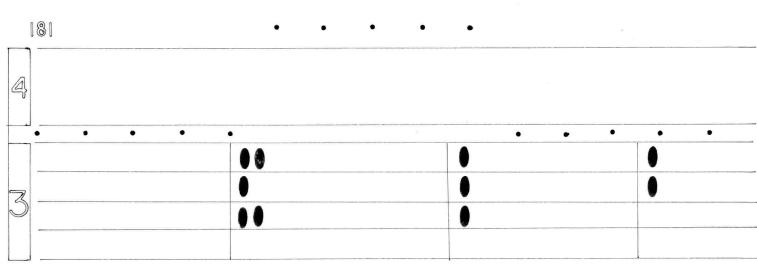
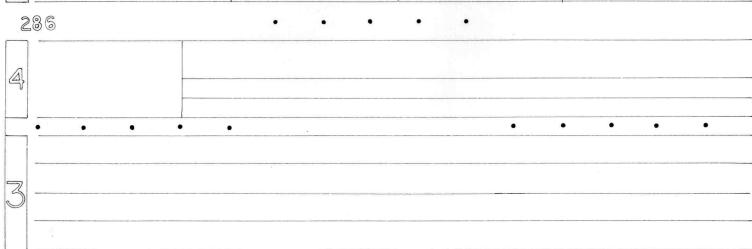
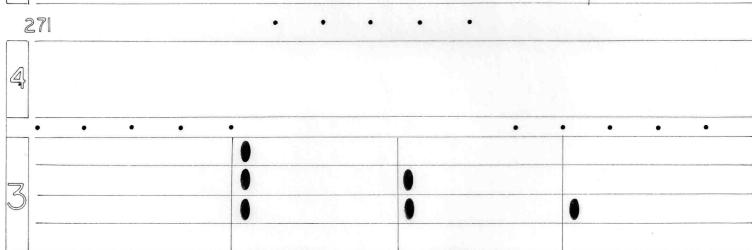
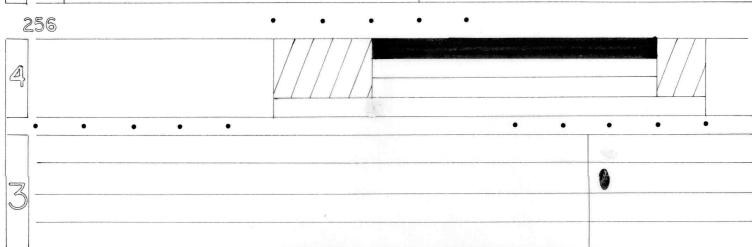
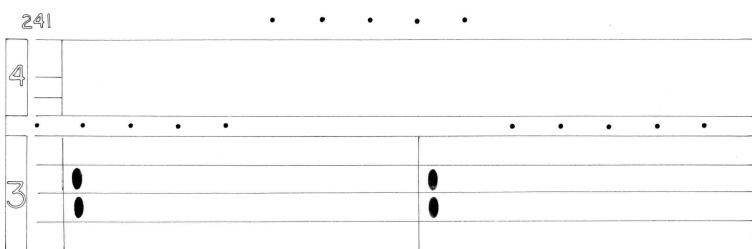
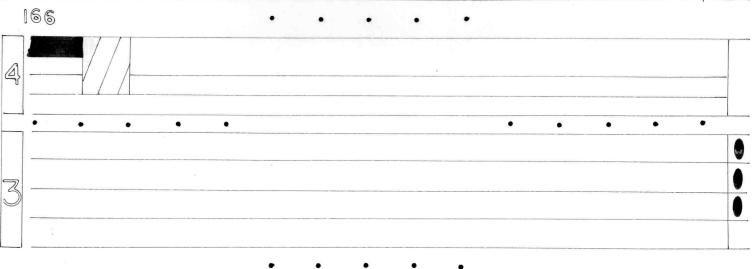
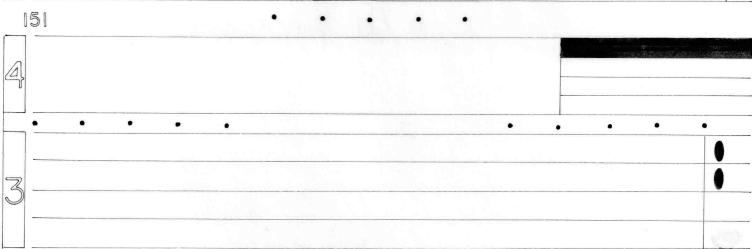
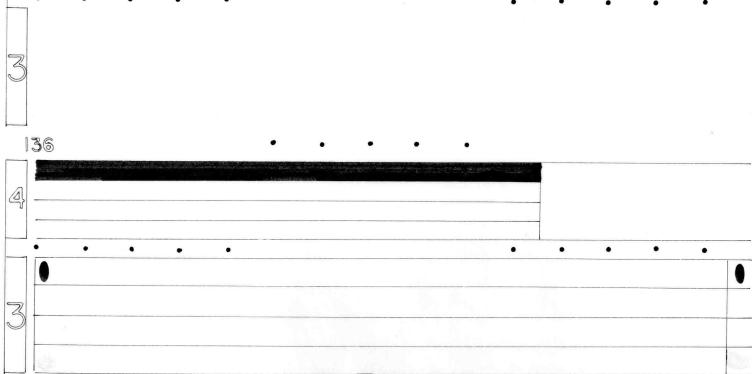
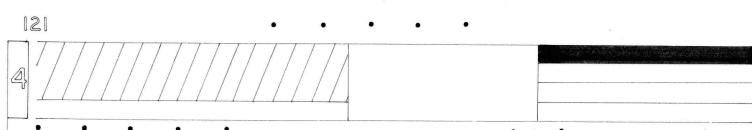
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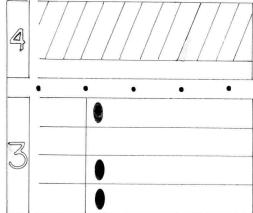
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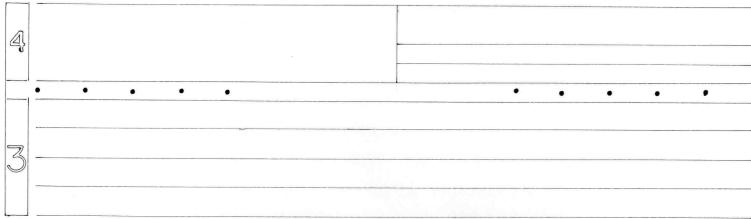




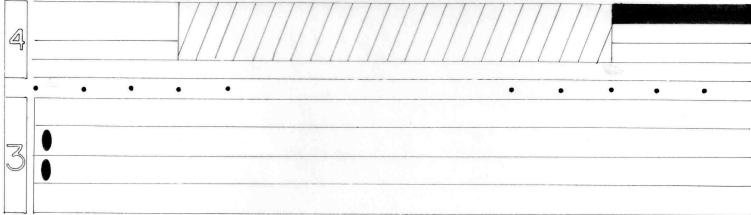
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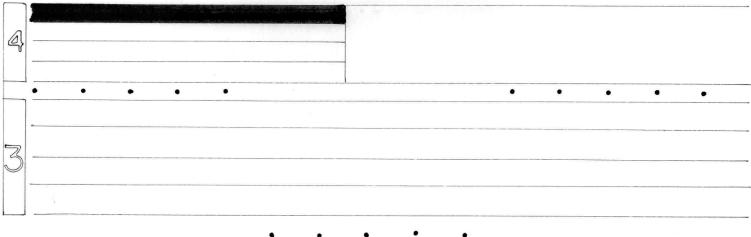
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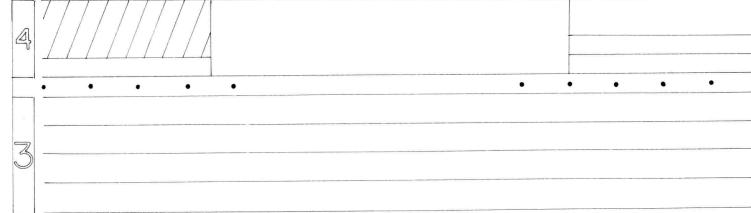
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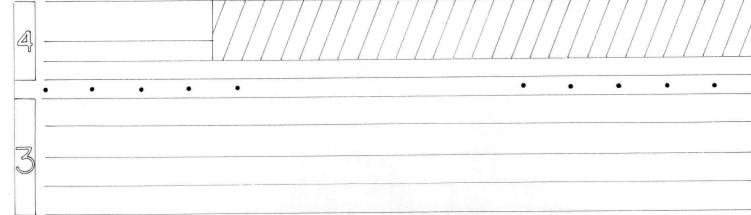
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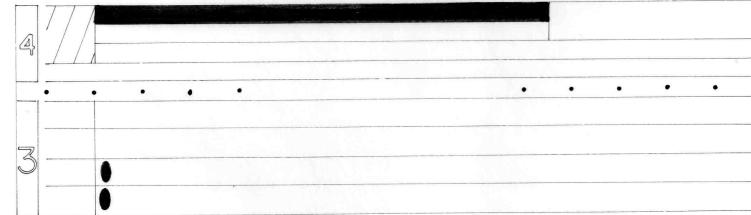
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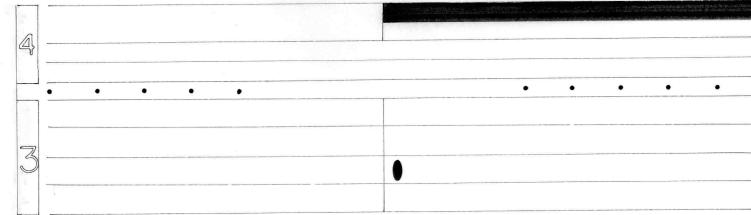
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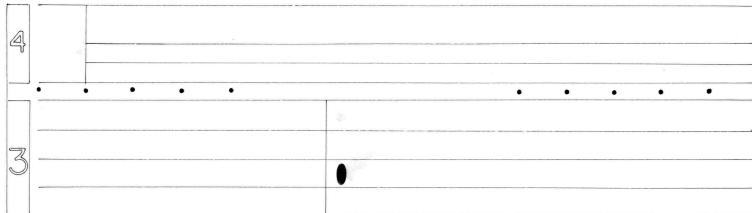
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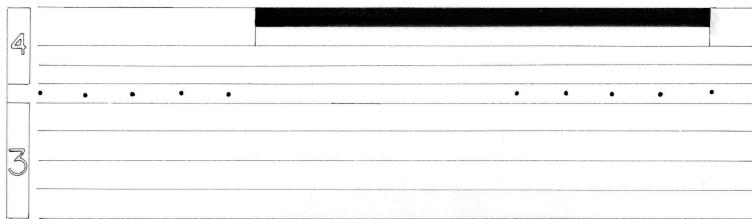
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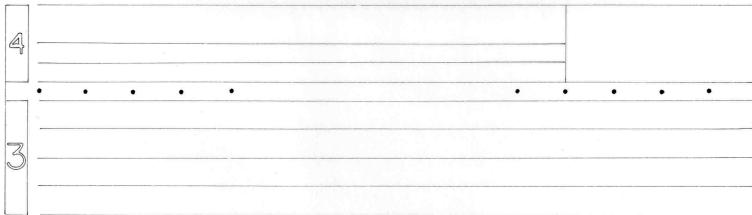
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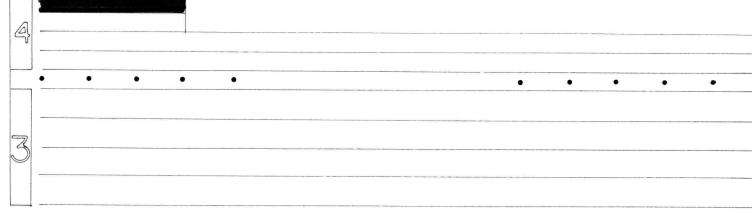
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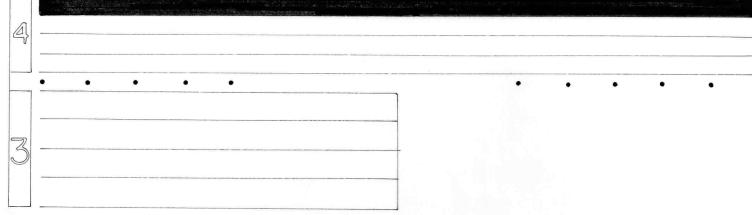
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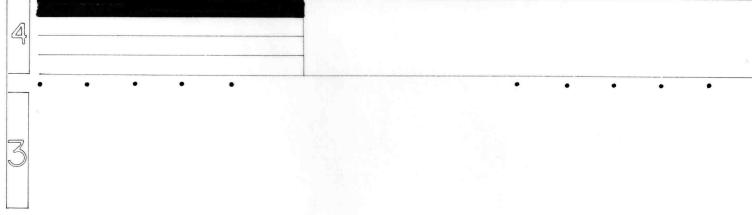
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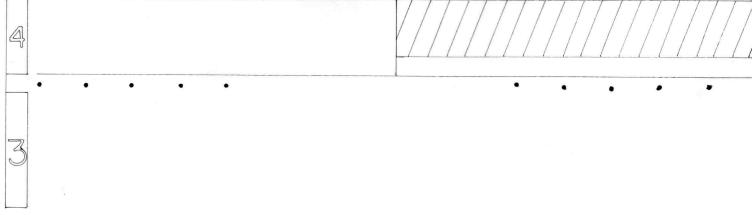
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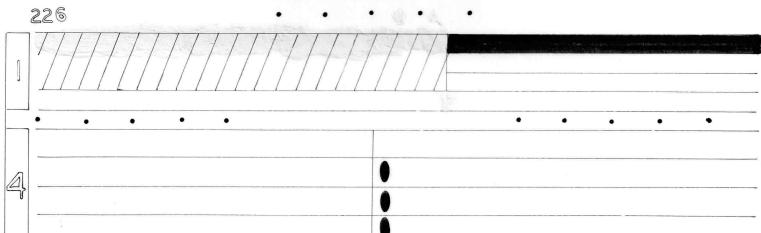
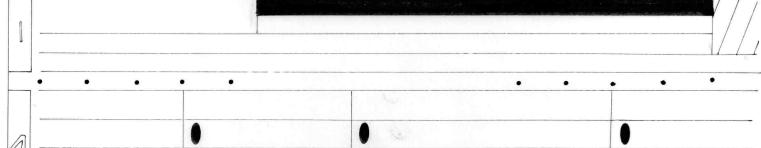
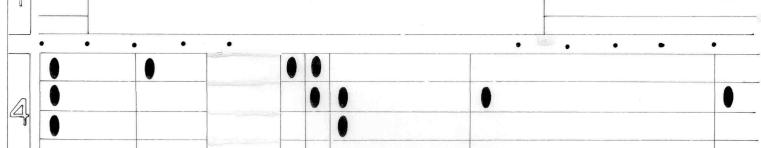
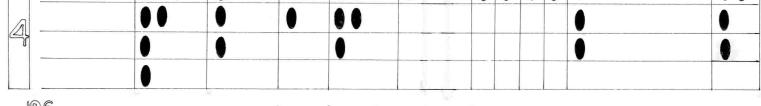
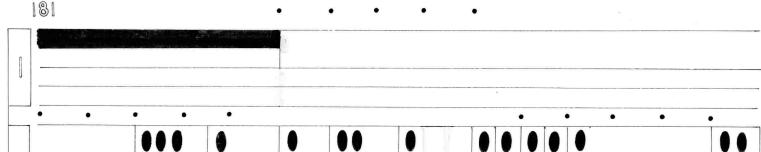
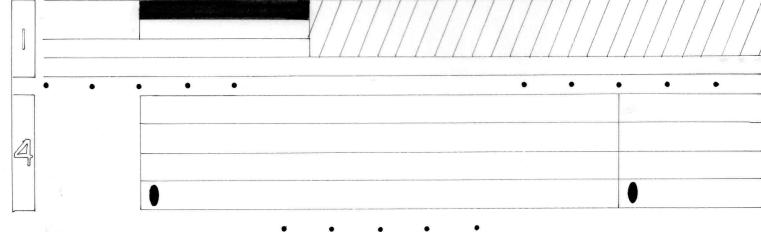
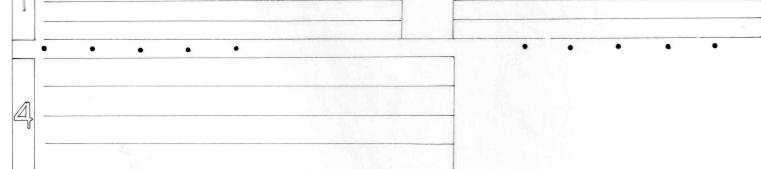
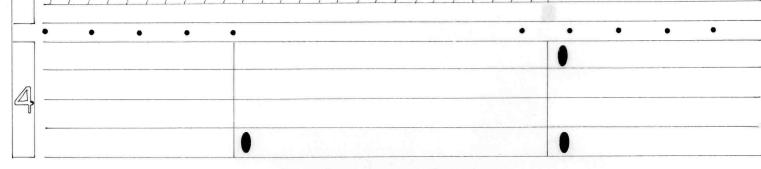
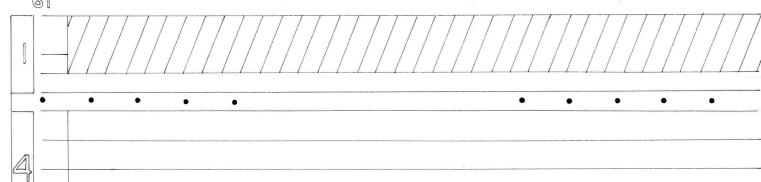
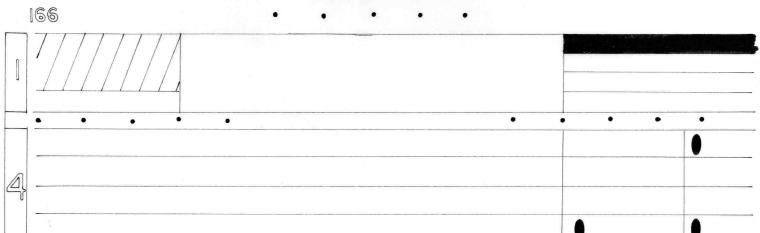
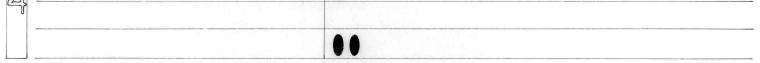
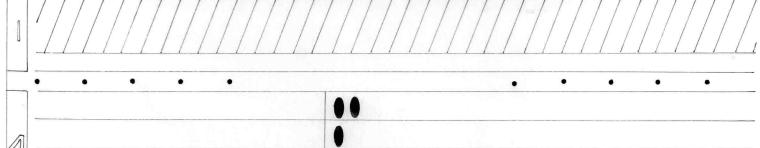
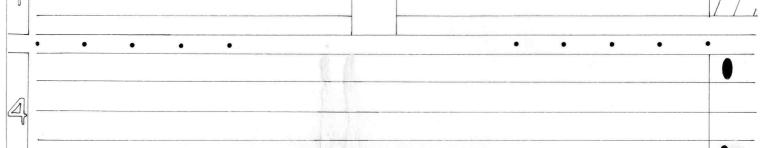
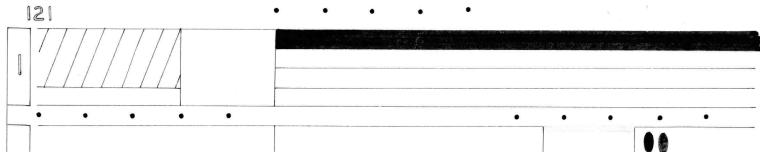
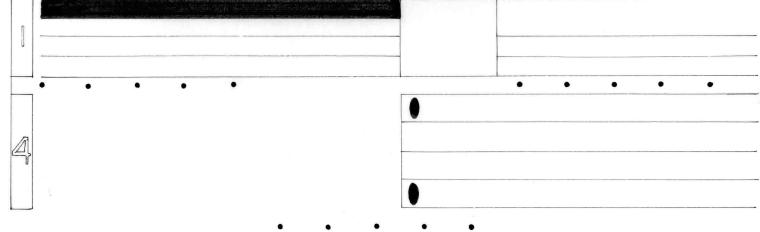
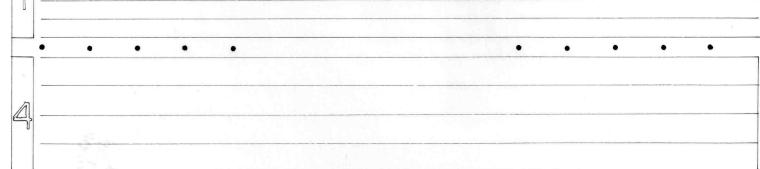
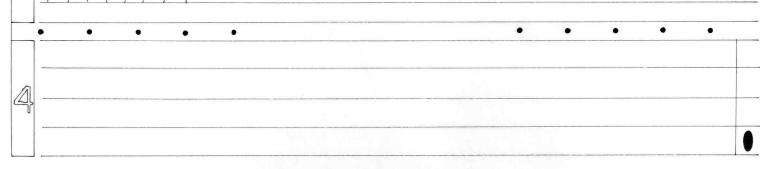
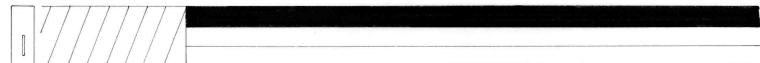
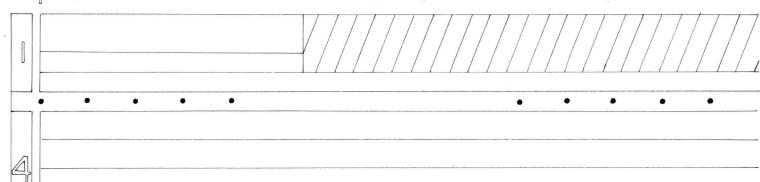


571



586





241



4

256



4

271



4

286



4

361



4

376



4

391



406



4

301



4

316



4

331



4

346



4

421



4

436



4

451



4

466



4

A handwritten musical score page featuring five systems of music. The first system (measures 1-4) includes a key signature of one sharp, a time signature of common time, and a tempo marking of 'Moderato'. The second system (measures 5-8) includes a key signature of one sharp, a time signature of common time, and a tempo marking of 'Presto'. The third system (measures 9-12) includes a key signature of one sharp, a time signature of common time, and a tempo marking of 'Presto'. The fourth system (measures 13-16) includes a key signature of one sharp, a time signature of common time, and a tempo marking of 'Presto'. The fifth system (measures 17-20) includes a key signature of one sharp, a time signature of common time, and a tempo marking of 'Presto'.

This image shows a horizontal strip of paper with a hatched pattern on the left side. In the center, there is a solid black rectangular area, likely a redaction. Along the right edge, there is a series of small black dots. On the far left, the number '4' is printed vertically.

586

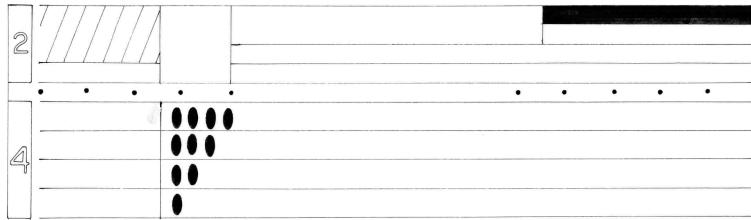
4

A handwritten musical score page with five systems of music. The first system has a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures, each with four notes. The second system has a bass clef, a key signature of one sharp, and a common time signature. It consists of two measures, each with four notes. The third system has a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures, each with four notes. The fourth system has a bass clef, a key signature of one sharp, and a common time signature. It consists of two measures, each with four notes. The fifth system has a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures, each with four notes.

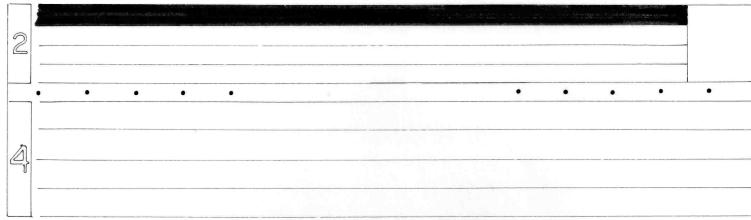
This image shows a handwritten musical score on five-line staff paper. The score consists of two systems of music. The first system (measures 9-10) starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bassoon part with continuous eighth-note patterns and a piano part with sustained notes. Measure 9 ends with a double bar line and repeat dots. The second system (measures 11-12) begins with a treble clef, a key signature of one sharp, and a common time signature. It continues the bassoon's eighth-note pattern and includes a dynamic instruction 'p' (piano).

This image shows a horizontal strip of lined paper with a grid pattern. The top row has five small dots above it. The middle row has six small dots above it. The bottom row has seven small dots above it. The first column on the left has the number '106' at the top, '2' in the middle, and '4' at the bottom. The second column on the right has three vertical black marks.

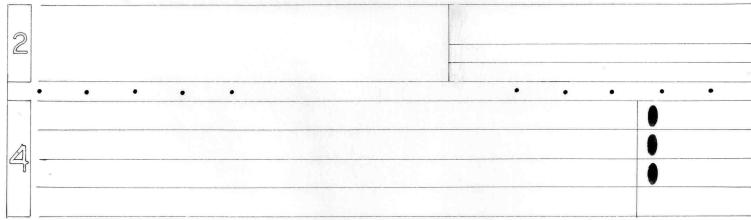
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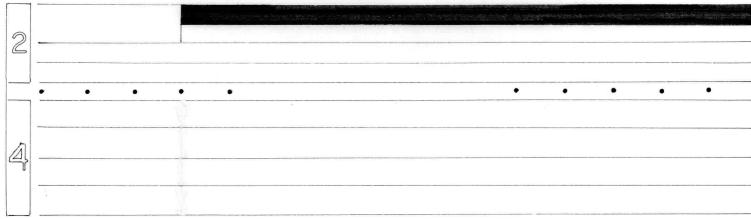
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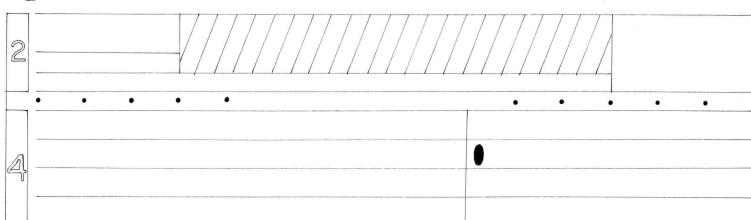
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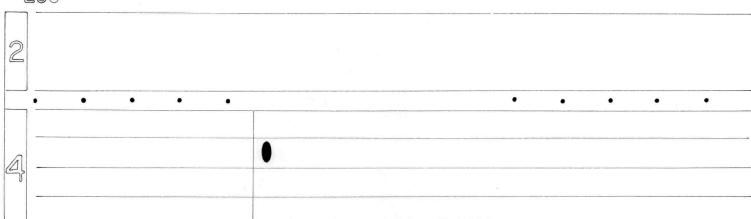
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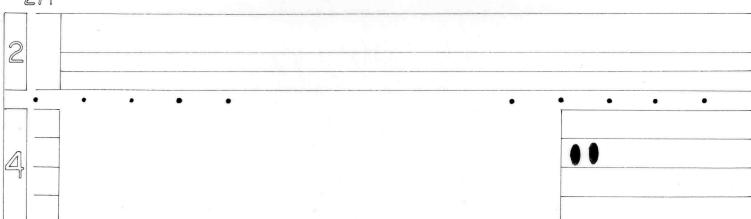
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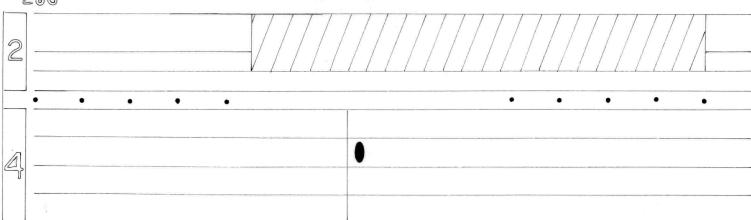
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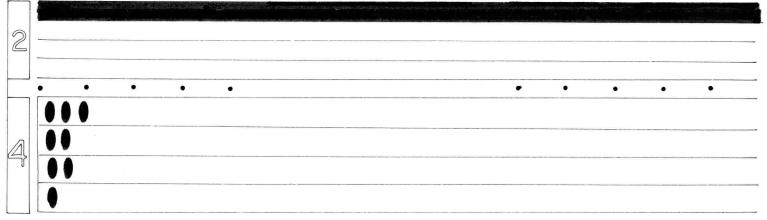
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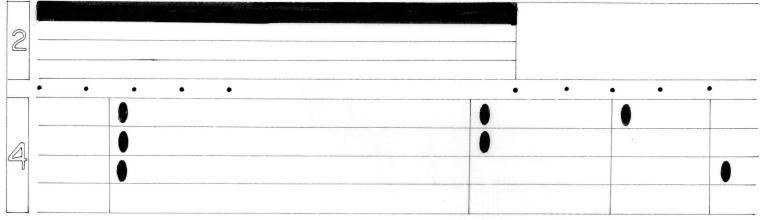
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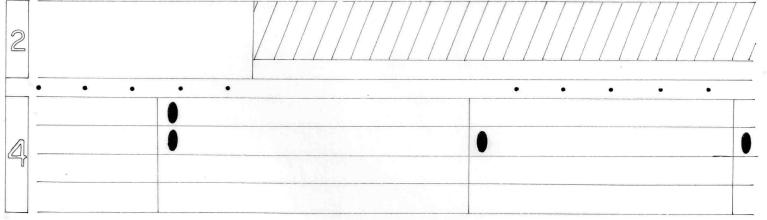
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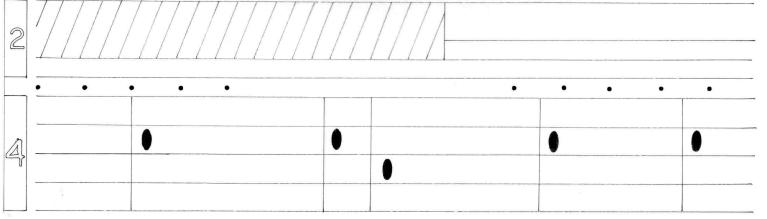
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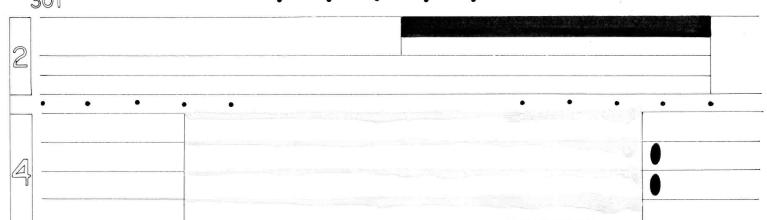
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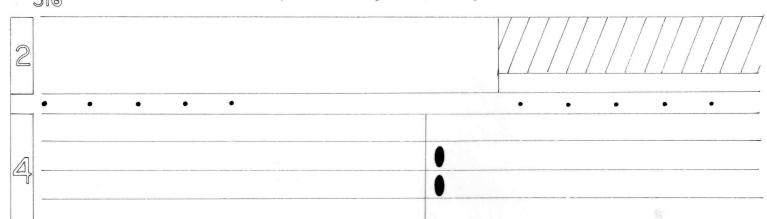
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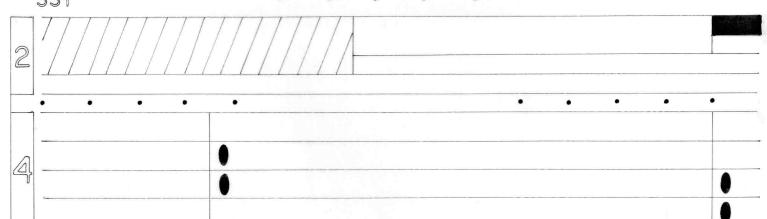
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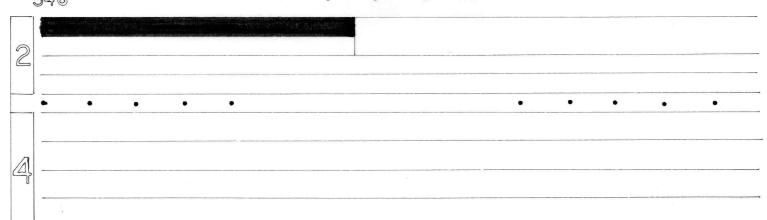
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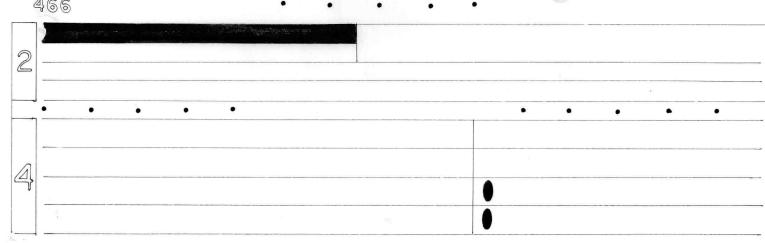
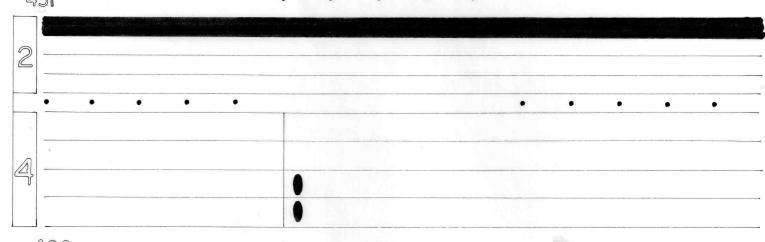
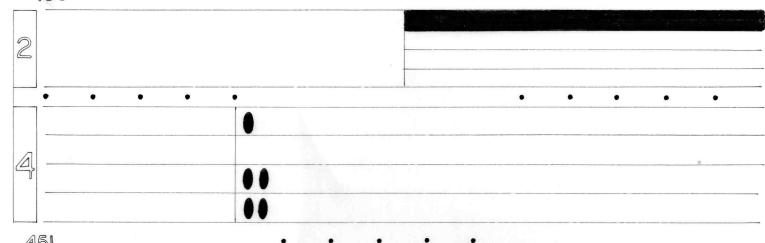
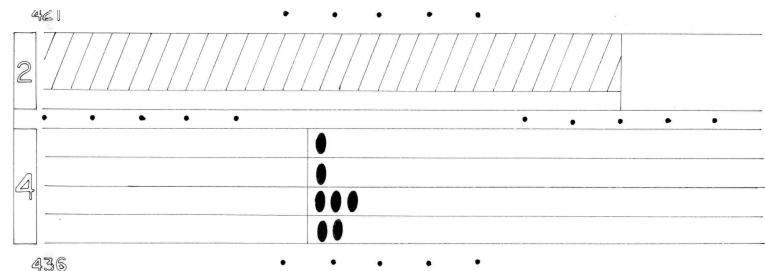
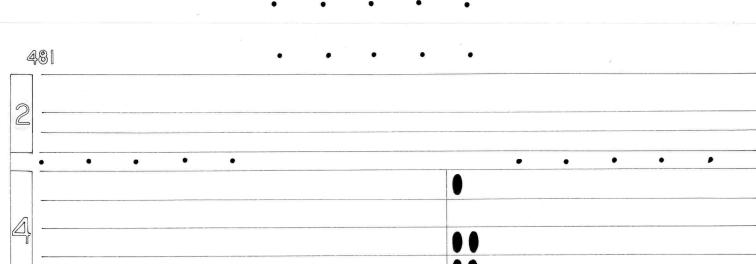
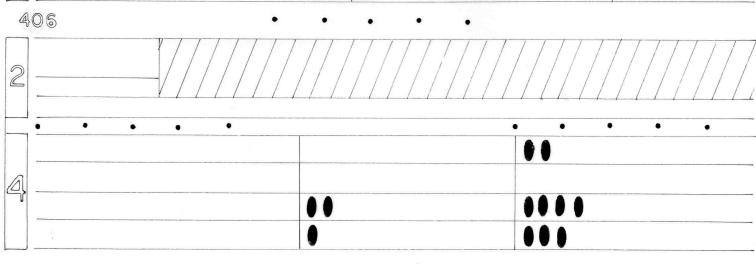
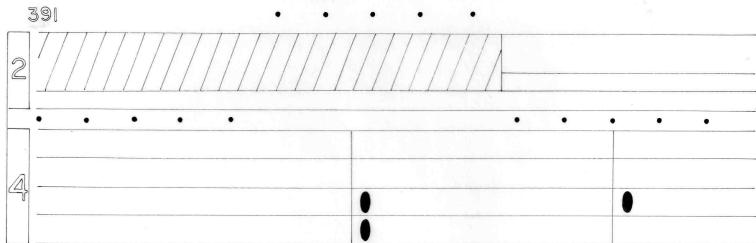
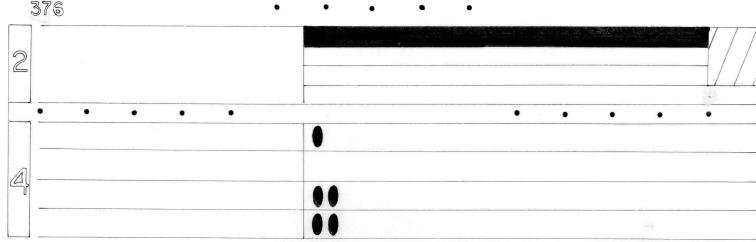
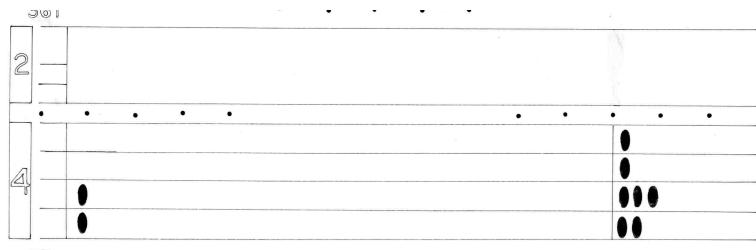


331



346





A handwriting practice sheet featuring three rows of horizontal lines. The top row is labeled '3' at the left end. The middle row is also labeled '3' at the left end. The bottom row is labeled '4' at the left end. Each row contains a series of small black dots at the beginning, followed by a shaded area with diagonal hatching, and then a blank area for writing.

A handwritten musical score page featuring five systems of music. The first system has a treble clef, a common time signature, and a key signature of one sharp. It consists of two measures, each with four notes. The second system has a bass clef, a common time signature, and a key signature of one sharp. It also consists of two measures, each with four notes. The third system has a treble clef, a common time signature, and a key signature of one sharp. It consists of two measures, each with four notes. The fourth system has a bass clef, a common time signature, and a key signature of one sharp. It consists of two measures, each with four notes. The fifth system has a treble clef, a common time signature, and a key signature of one sharp. It consists of two measures, each with four notes. The page is numbered 45 at the top left and contains page numbers 3 and 4 on the left margin.

This image shows a page from a ledger or account book. The top left corner has the number '106'. Below it, there are two vertical columns of numbers. The first column is labeled '3' and the second is labeled '4'. Each column has four horizontal rows. The first row under '3' has five dots above it. The first row under '4' has six dots above it. There is a small black oval mark at the bottom right of the page.

A horizontal grid for drawing a face. The top row has five dots and a thick black bar. The middle row has ten dots and a hatched area. The bottom row has ten dots.

A handwritten musical score page with two systems of music. The first system, measure 3, has three staves. The top staff (line 1) has a single note. The middle staff (line 2) has a single note. The bottom staff (line 3) has a single note. The second system, measure 4, has four staves. The top staff (line 1) has a single note. The second staff (line 2) has a single note. The third staff (line 3) has a single note. The fourth staff (line 4) has a single note.

A handwritten musical score page with the page number 136 at the top left. The score consists of two systems. System 3, on the left, has three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The middle staff has a bass clef and a common time signature, with four measures of music. The bottom staff has a bass clef and a common time signature, with three measures of music. System 4, on the right, has three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature, with five measures of music. The middle staff has a bass clef and a common time signature, with four measures of music. The bottom staff has a bass clef and a common time signature, with three measures of music. The score is written on a grid with vertical lines for measures and horizontal lines for notes.

195	
3	
4	

15 |

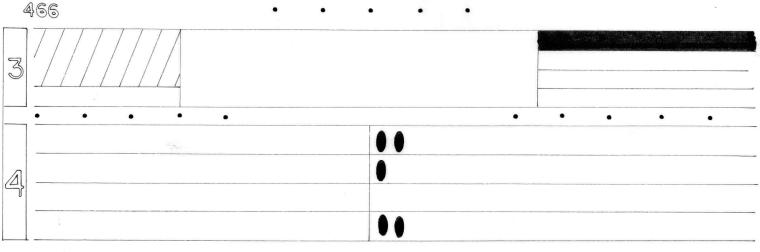
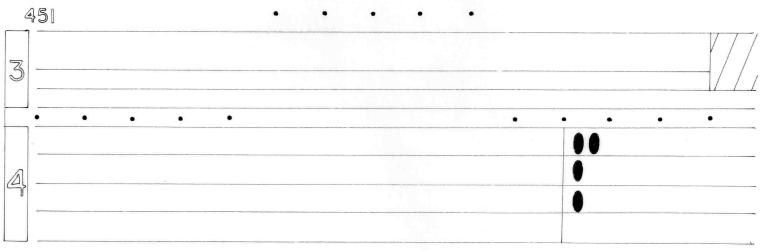
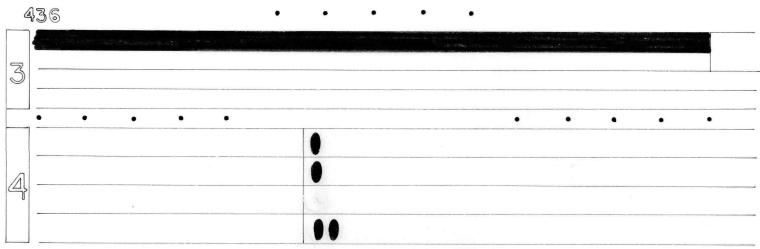
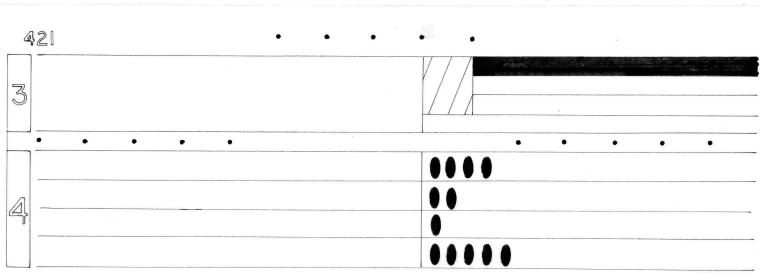
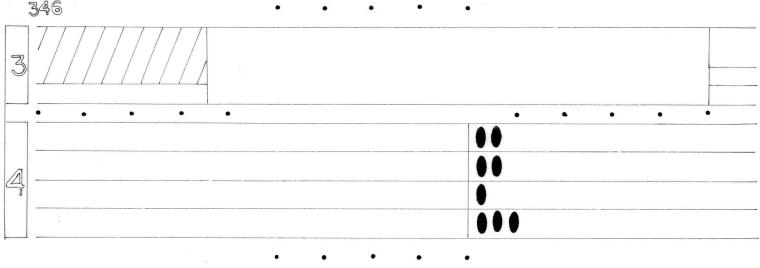
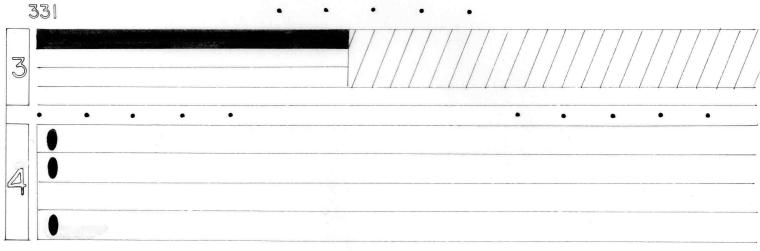
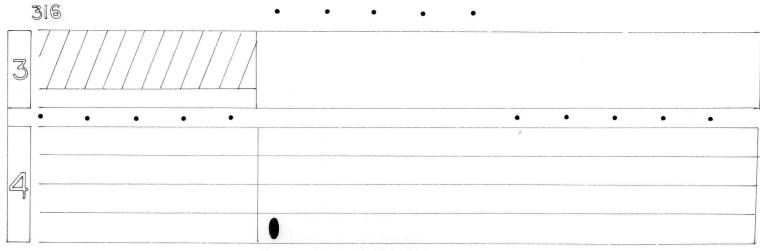
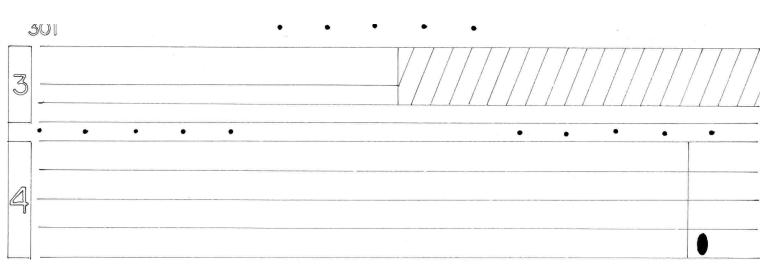
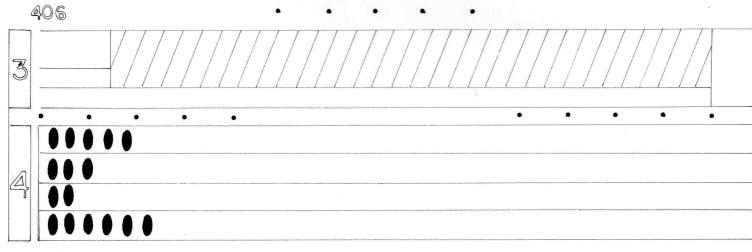
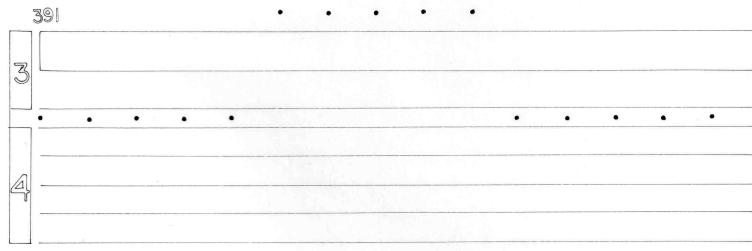
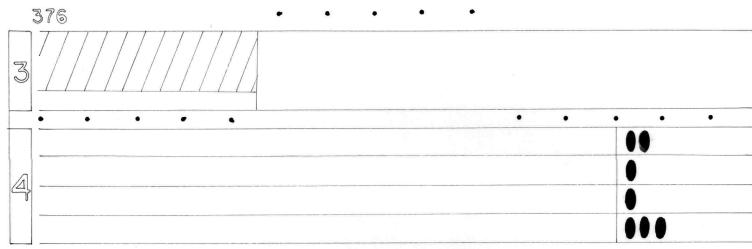
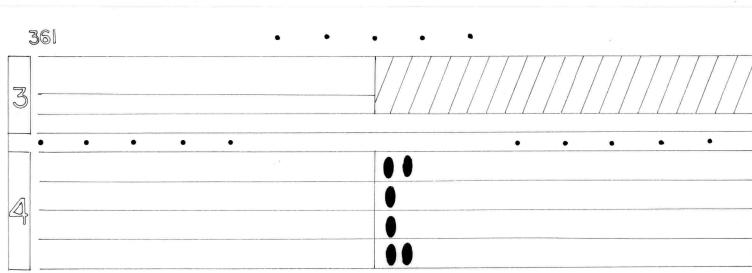
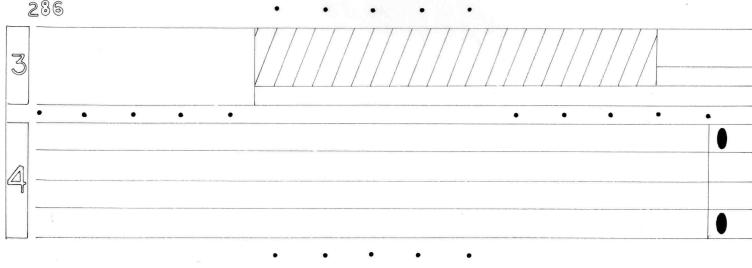
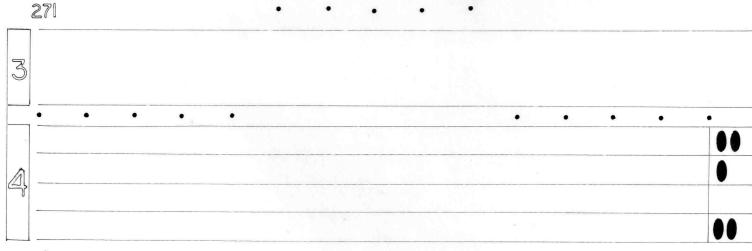
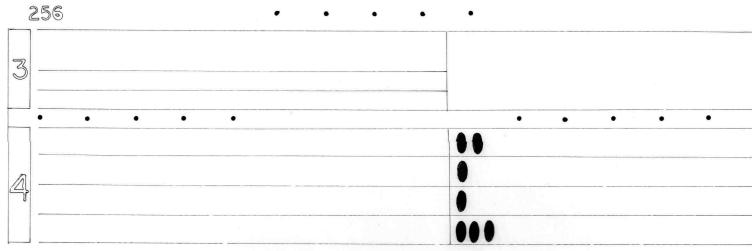
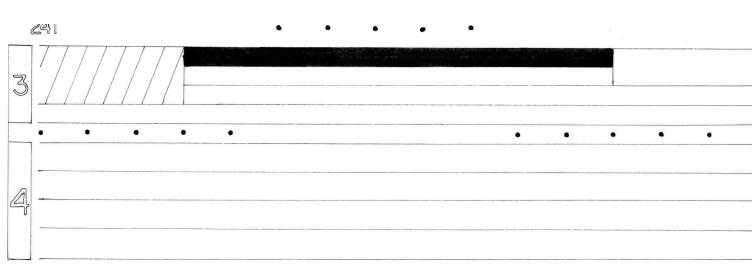
3

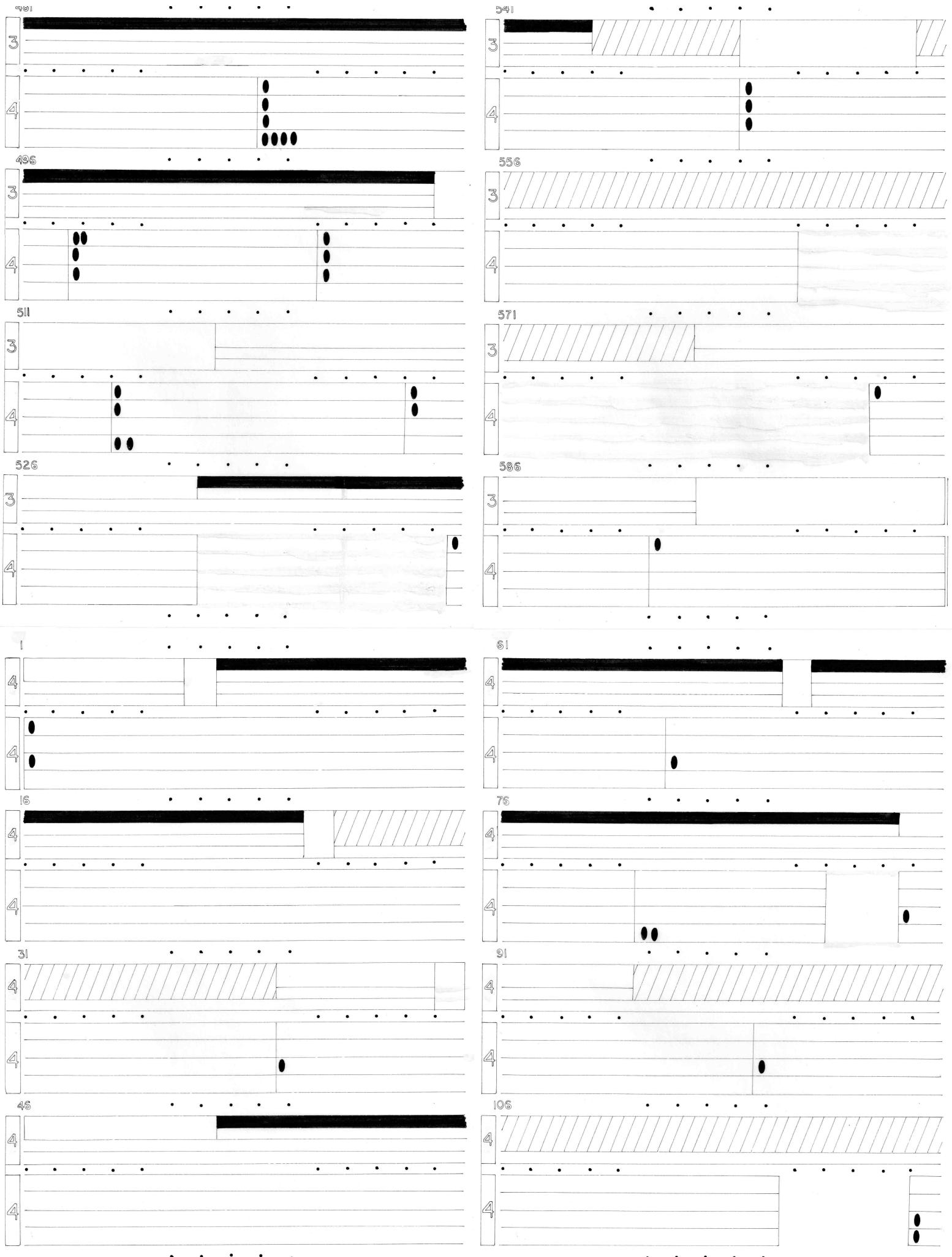
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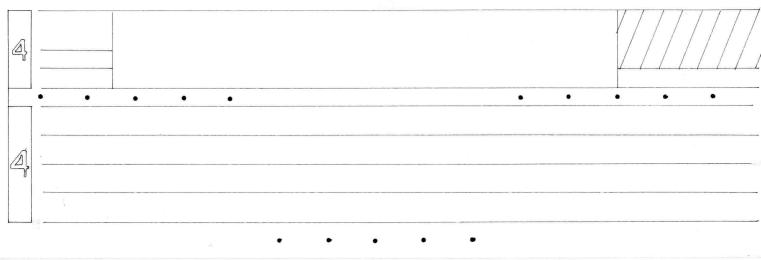
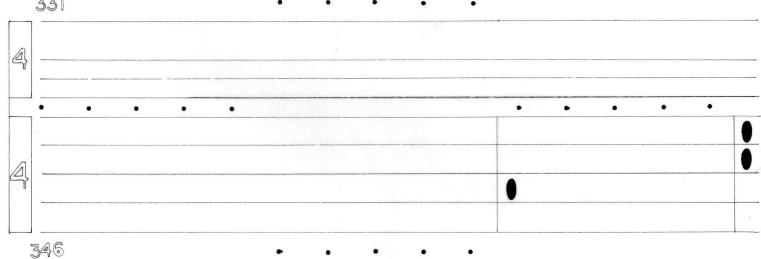
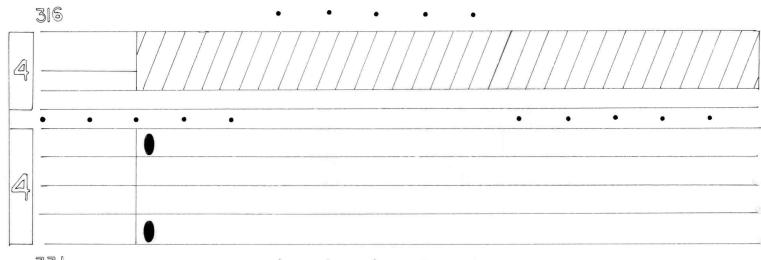
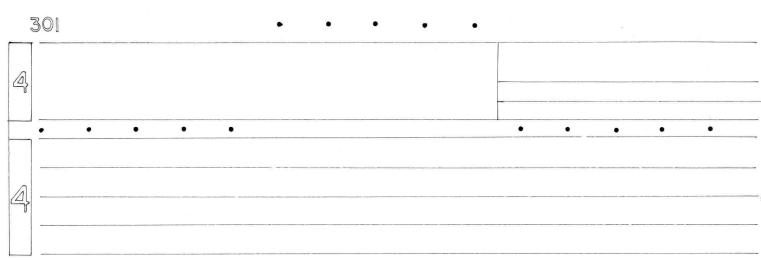
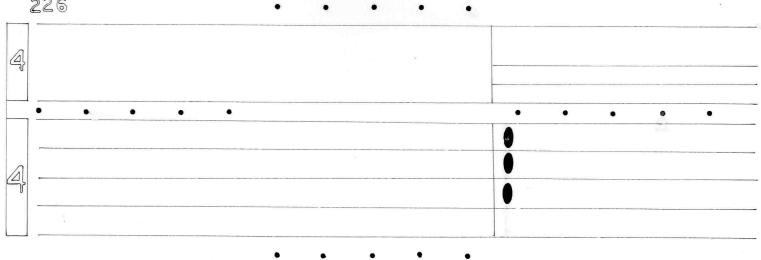
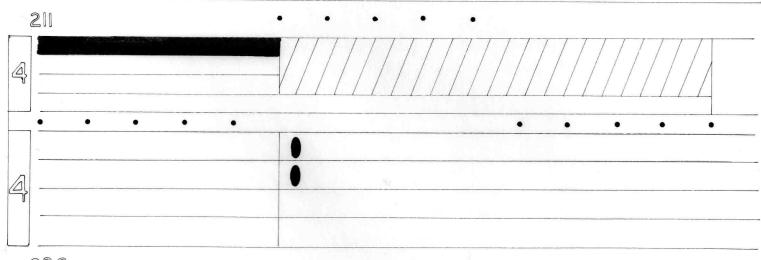
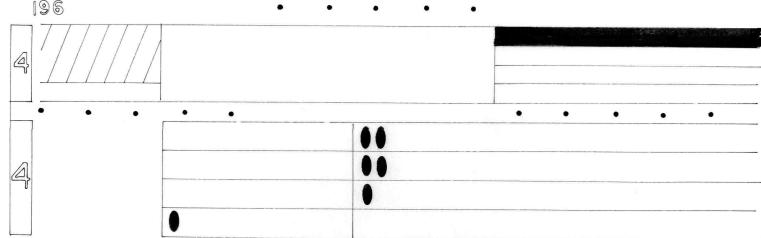
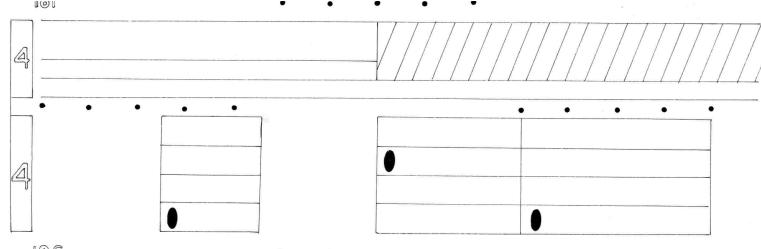
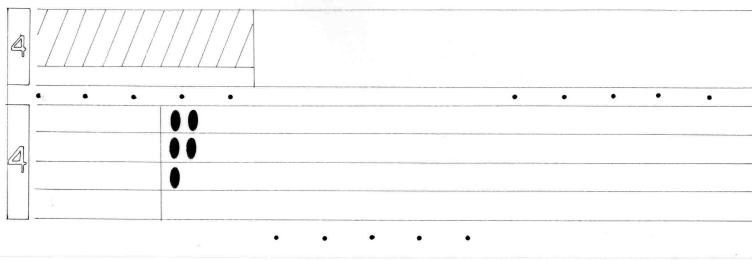
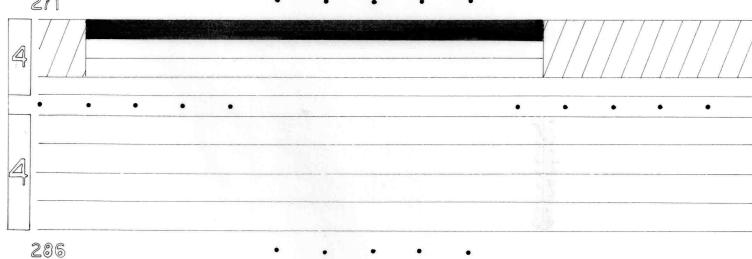
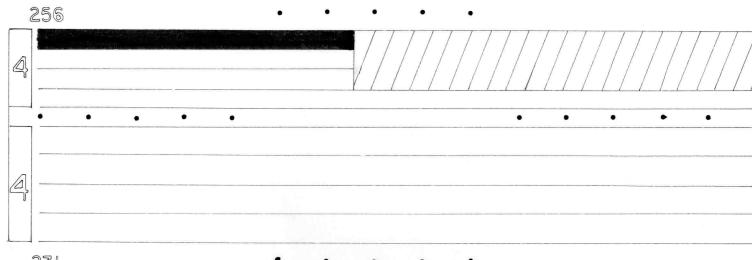
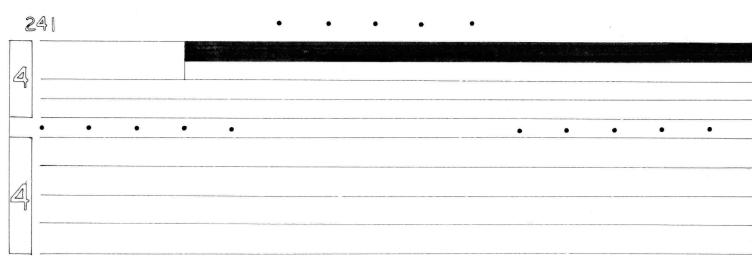
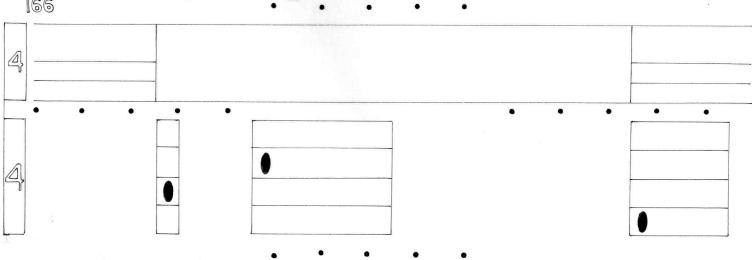
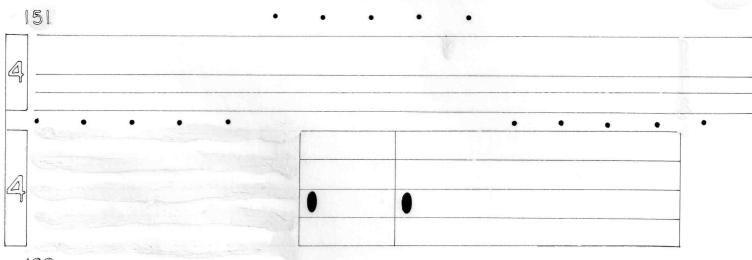
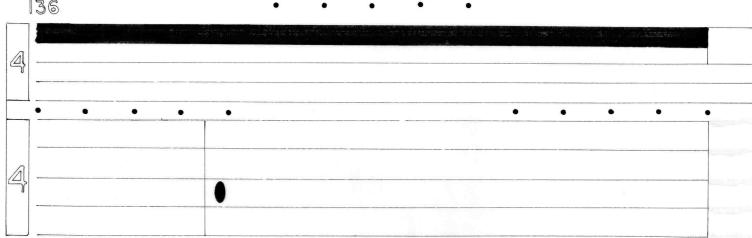
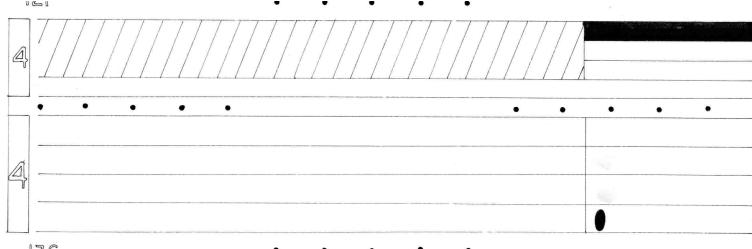
This image shows a handwritten musical score on page 3, measures 211-212. The score is for two staves. Staff 1 (top) has a treble clef, a key signature of one sharp, and a common time signature. It contains a single measure with a whole note followed by a repeat sign and a two-measure rest. Staff 2 (bottom) has a bass clef, a key signature of one sharp, and a common time signature. It contains two measures. The first measure has a half note on the second line, a quarter note on the third line, another quarter note on the third line, and a half note on the second line. The second measure has a half note on the second line, a quarter note on the third line, another quarter note on the third line, and a half note on the second line. The page number '3' is written vertically on the left side, and the measure numbers '211' and '212' are at the top.

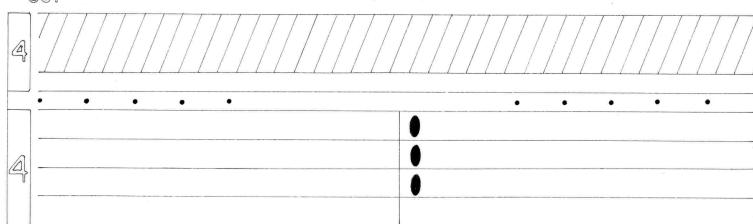
A handwriting practice sheet featuring two rows of horizontal lines. The top row is labeled '3' and the bottom row '4'. The first line in each row contains a large number '3' or '4' for tracing. The second line contains a series of diagonal hatching lines for shading practice. The third line contains a series of small dots for dot-to-dot practice. The fourth line is blank for independent writing practice.

A handwriting practice sheet featuring two rows of horizontal lines. The top row contains diagonal hatching lines from top-left to bottom-right. The bottom row contains vertical dotted lines. Each row is preceded by a small rectangular box containing a number: '3' for the first row and '4' for the second row.

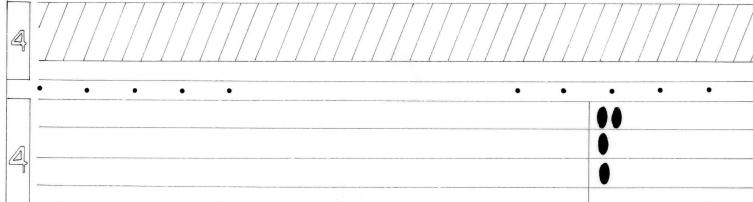




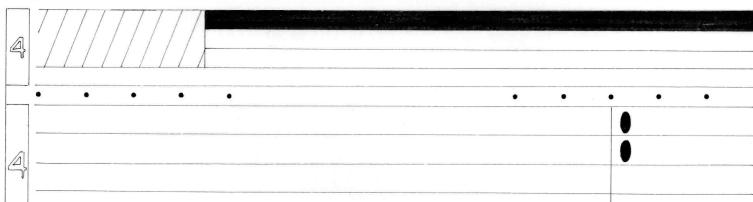




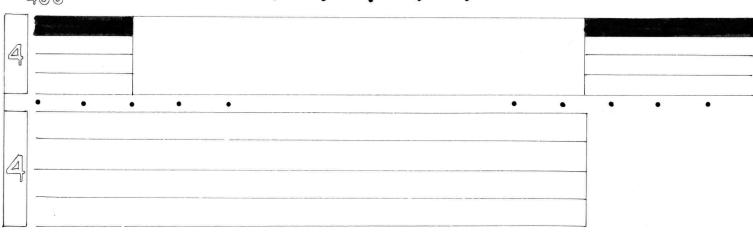
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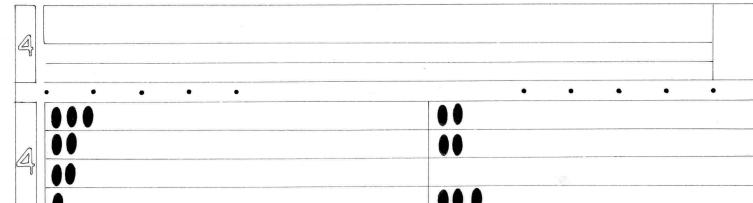
391



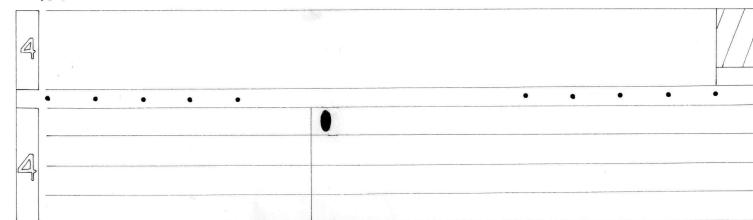
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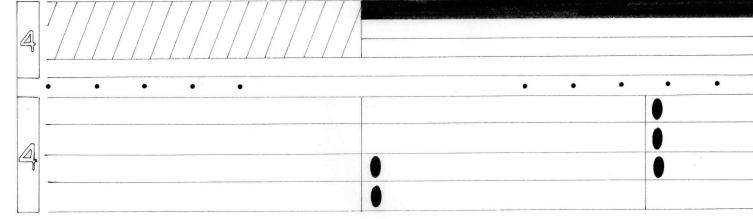
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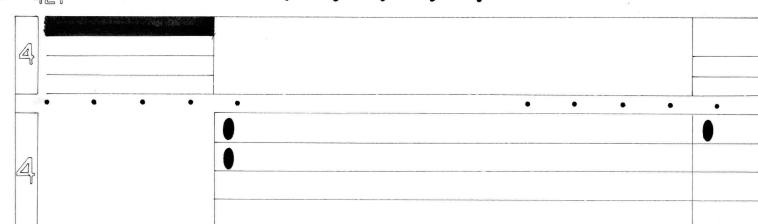
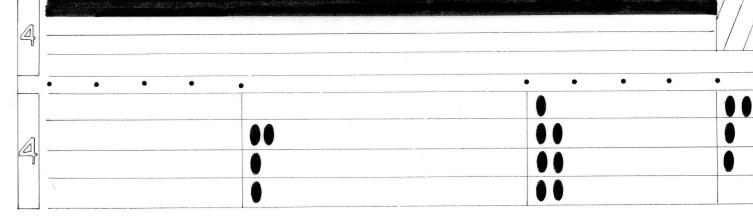
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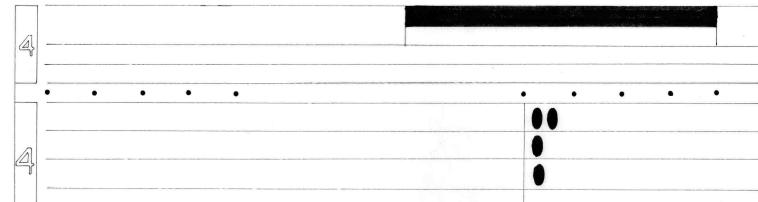
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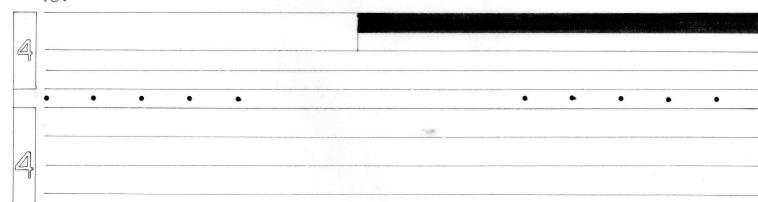
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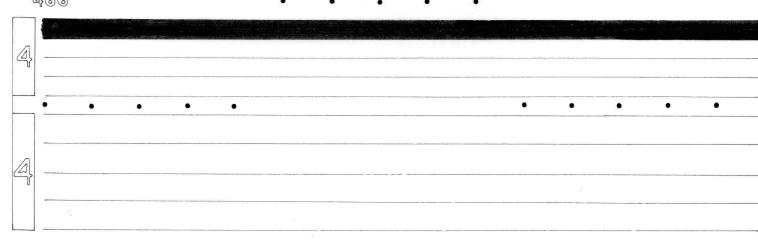
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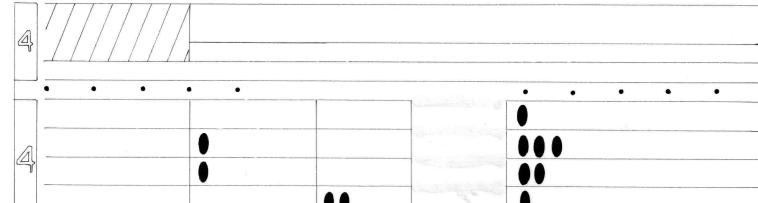
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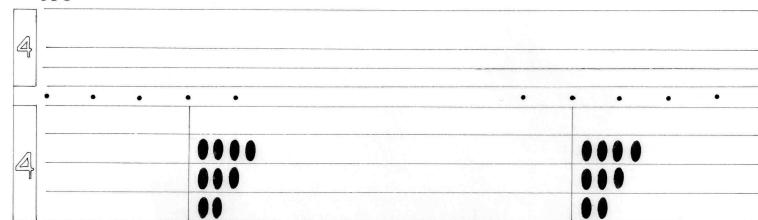
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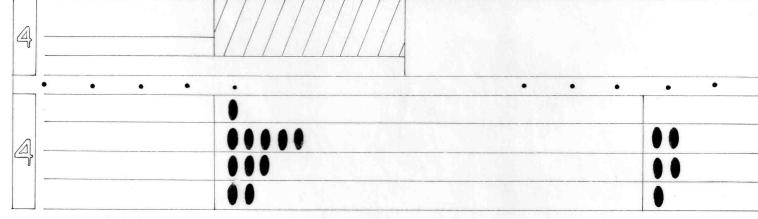
54 |



556



571



586

