

Ex. A Var. II

Instrumental Strata + Instrumental Formus

The image displays a handwritten musical score for 12 staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The score is organized into measures across the staves, with some staves showing complex rhythmic patterns and others showing more chordal or melodic lines. The handwriting is clear and legible, typical of a composer's manuscript.





*[Faint, illegible handwriting on a page with horizontal lines. The text is mostly obscured by noise and bleed-through.]*





# Instrumental Form of Accompanied Melody

Theme

The Theme section is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a simple melody of quarter notes. The middle staff is in treble clef and contains piano accompaniment consisting of chords. The bottom staff is in bass clef and contains a simple bass line of quarter notes. The word "a. Kuhlmann" is written in the left margin.

Var. I

Var. I is written on three staves. The top staff features a more complex melody with eighth and sixteenth notes. The middle staff has piano accompaniment with chords and some grace notes. The bottom staff has a bass line with eighth notes.

Var. II

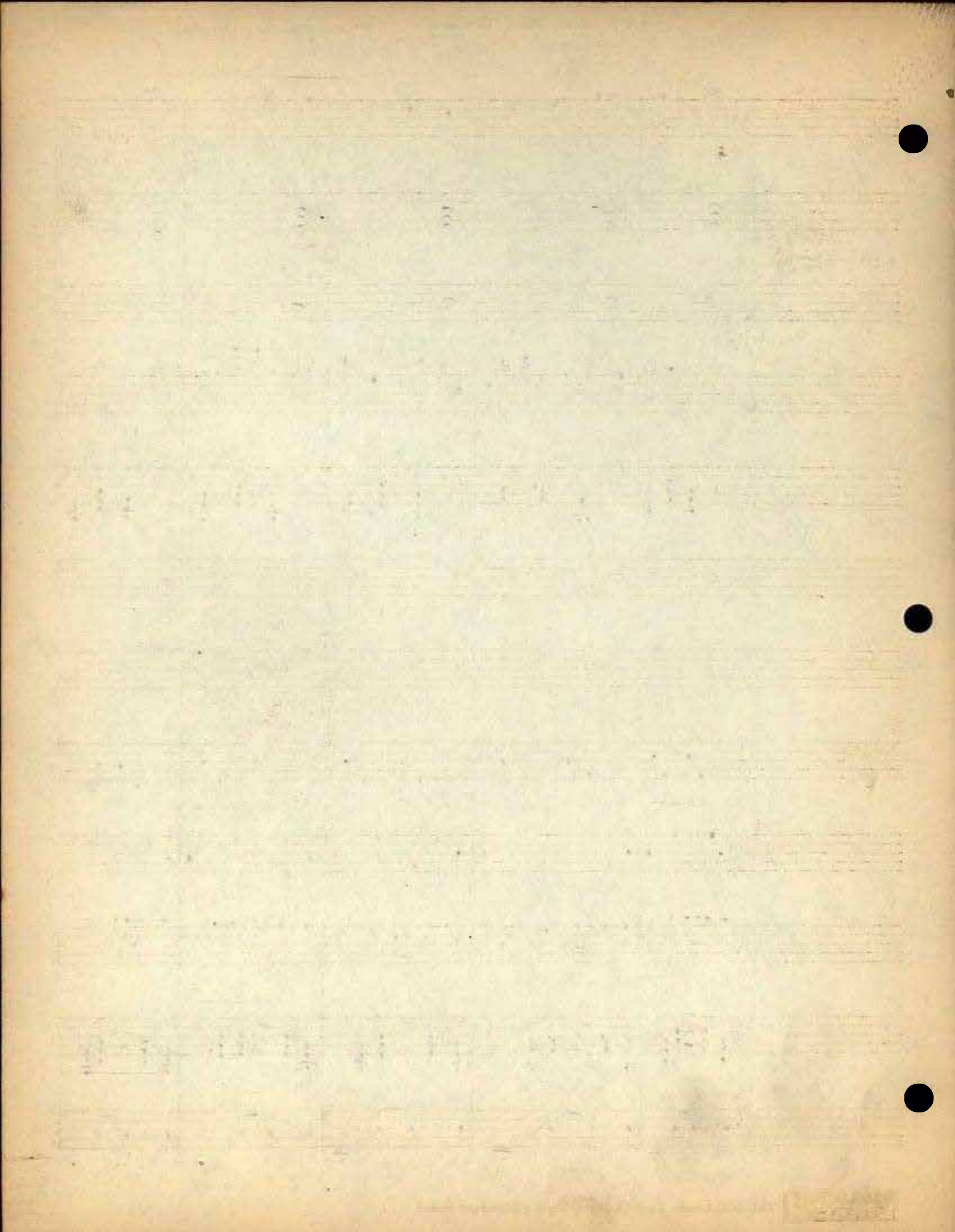
Var. II is written on three staves. The top staff has a melody similar to the theme but with some rhythmic changes. The middle staff has piano accompaniment with chords and some slurs. The bottom staff has a bass line with eighth notes.

Var. III

Var. III is written on three staves. The top staff features a melody with many beamed eighth notes, creating a more rhythmic and complex feel. The middle staff has piano accompaniment with chords and some grace notes. The bottom staff has a bass line with eighth notes.









# Instrumental Form of Accompanied Melody

Compling melody

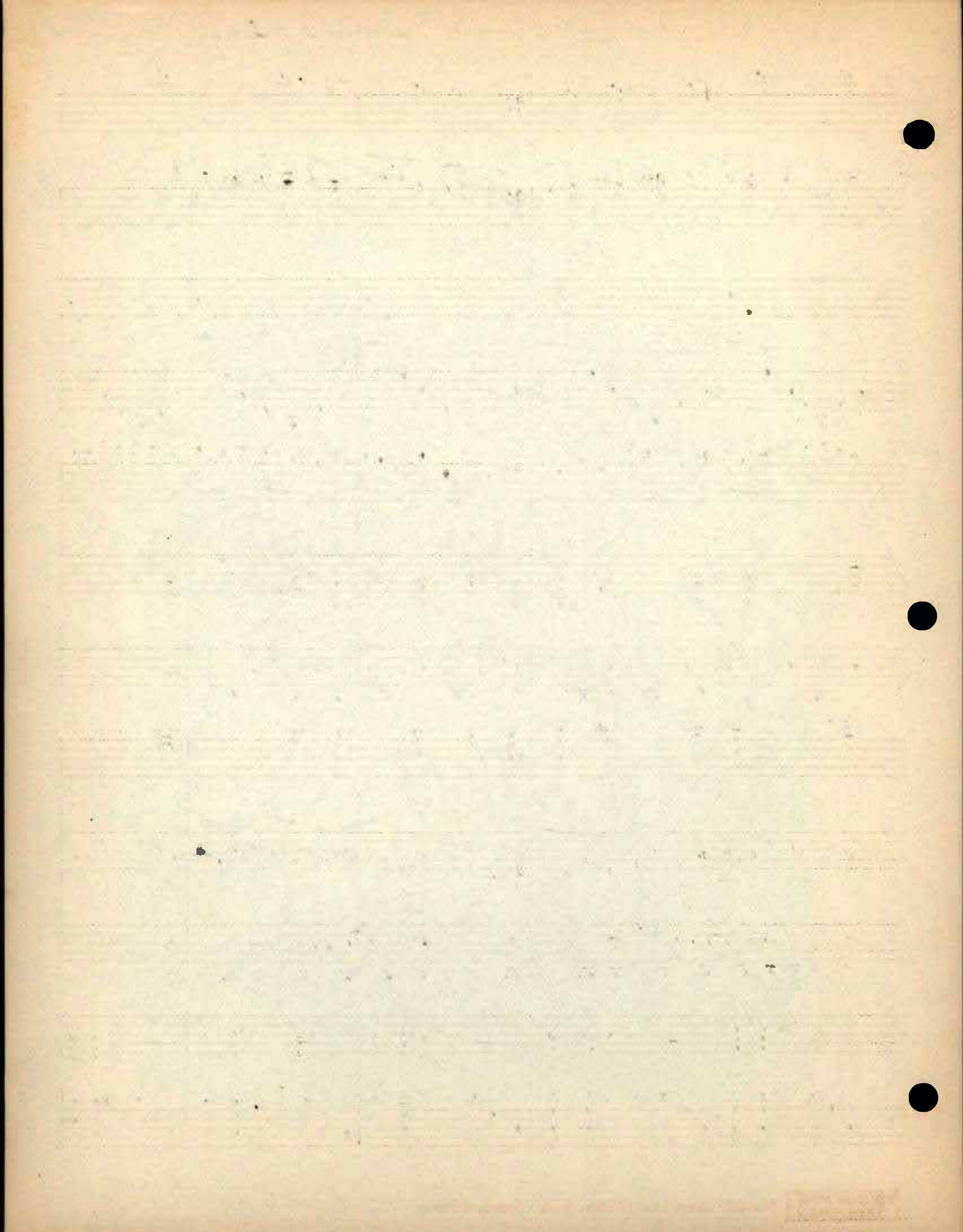
Var. IV

Var. V

Var. VI

Var. VII







# Instrumental Form of Accompanied Melody

Copying of Melody + Bass

Handwritten musical notation for the first system. The treble clef staff contains a series of chords:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ . The bass clef staff contains notes:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ .

Var. VIII

Handwritten musical notation for Variation VIII. The treble clef staff contains chords:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ . The bass clef staff contains a melodic line:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ .

Var. IX

Handwritten musical notation for Variation IX. The treble clef staff contains chords:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ . The bass clef staff contains a melodic line:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ .

Var. X

Handwritten musical notation for Variation X. The treble clef staff contains chords:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ . The bass clef staff contains a melodic line:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ .

Var. XI

Handwritten musical notation for Variation XI. The treble clef staff contains chords:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ . The bass clef staff contains a melodic line:  $\text{C}^{\flat}$ ,  $\text{D}^{\flat}$ ,  $\text{E}^{\flat}$ ,  $\text{F}^{\flat}$ ,  $\text{G}^{\flat}$ ,  $\text{A}^{\flat}$ ,  $\text{B}^{\flat}$ ,  $\text{C}^{\flat}$ .



no

Does this exceed the limit by one invasion or does one line from the first chord of the second?



x) The rule was: when Structures are different, the transformations are either  $a \xrightarrow{\quad} b$  or ab const.

The latter is preferable when it sustains the communion tone and eliminates unnecessary layers



S: 2p

$\Sigma_1 (E_0)$     $\Sigma_2 (E_1)$     $\Sigma_3 (E_2)$    all transformations  $\curvearrowright$

Ex. 1    $2 \Sigma_3 + \Sigma_1 + \Sigma_2 + \Sigma_3 + \Sigma_1 + \Sigma_2 + \Sigma_3 + 2 \Sigma_2 + \Sigma_1$

Diatonic    $C \rightarrow 2 C^5 + C_3 + C_7 + C_5 + C_3 + C_7 + C_5 + 2 C_7$    Scale - ~~over~~ mode

Diatonic-Symmetric (the same scheme of  $C \rightarrow +\Sigma$ , but

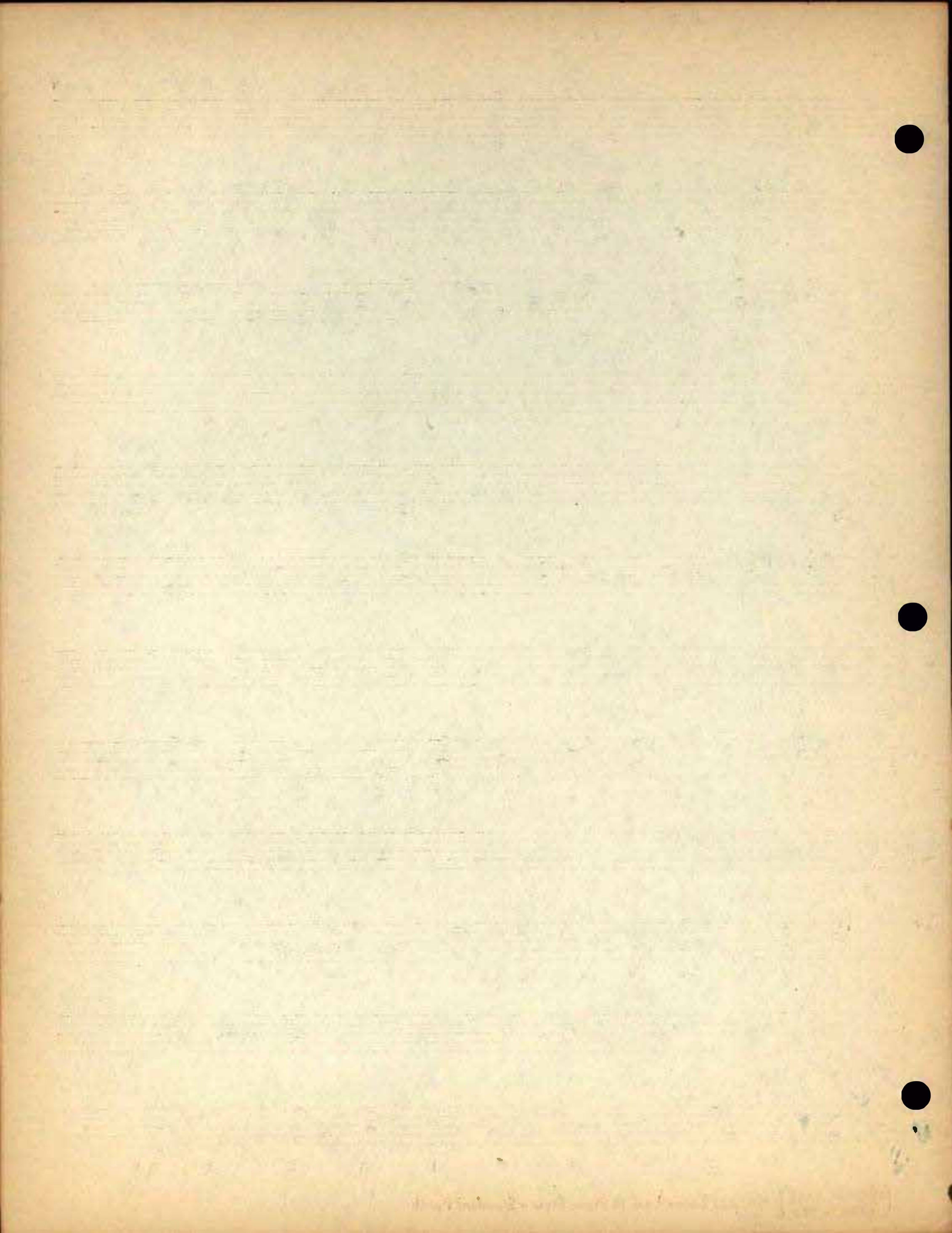
Ex. 2    $\Sigma_1 = i$     $\Sigma_2 = 3i$     $\Sigma_3 = 6i$

Ex. 3   Symmetric  $\Sigma \rightarrow$

Ex. 4   Symmetric  $\Sigma \rightarrow$     $\Sigma_1 = 2i$     $\Sigma_2 = 4i$     $\Sigma_3 = 5i$

Ex. 5   ~~Symmetrical~~ Symmetric  $\Sigma \rightarrow$     $\Sigma \rightarrow$  same as Ex. 4







$$\Sigma = 25; S_1 = p \quad S_{II} = 2p$$

Handwritten musical notation on a grand staff. The top staff contains notes with labels  $\Sigma_1$ ,  $\Sigma_2$ , and  $\Sigma_3$  above them. The bottom staff contains notes with labels  $\sigma_1$ ,  $\sigma_2$ , and  $\sigma_3$  below them. The notes are organized into three measures.

$$\Sigma \rightarrow 3 \Sigma_2 + 2 \Sigma_1 + \Sigma_3 + 2 \Sigma_2 + \Sigma_1 + 3 \Sigma_3 + \Sigma_2$$

$$C \rightarrow 2 C_7 + C_3 + 3 C_5 \quad \text{Scale of roots} = \text{diatonic on C}$$

Ex. 1 diatonic

Handwritten musical notation on a grand staff. Above the notes are numbers: 2, 2, 2, 1, 1, 3, 2, 2, 1, 3, 3, 3, 2. Below the notes are the corresponding chord roots: C, D, Eb, C, F, Bb, Eb, F, G, Eb, A, D, G. Arrows on the right indicate the direction of the progression.

Ex. 2 Symmetric Progression on the same scale of roots

Handwritten musical notation on a grand staff showing a symmetric progression of chords. The notes are arranged in a way that reflects the symmetry described in the text above.

Ex. 3 Generalized Symmetric Progression 4+1+5-8+3+5  $\Sigma$  as above

Handwritten musical notation on a grand staff for Ex. 3. The chord roots are listed below the notes: C, Ab, G, D, Bb, G, D, Bb, A, E, C, A, E.



x) Why ask about 3 parts, when you  
are writing  $\delta 2p$ .

=  
the different strata have no interval-  
limit specifications



Theme — 4part Harmony  $\Sigma = 2S$ ,  $S_I = 2p$ ,  $S_{II} = 2p$   
 $3C_5 + C_7 + 2C_3 + C_7$

Var. I

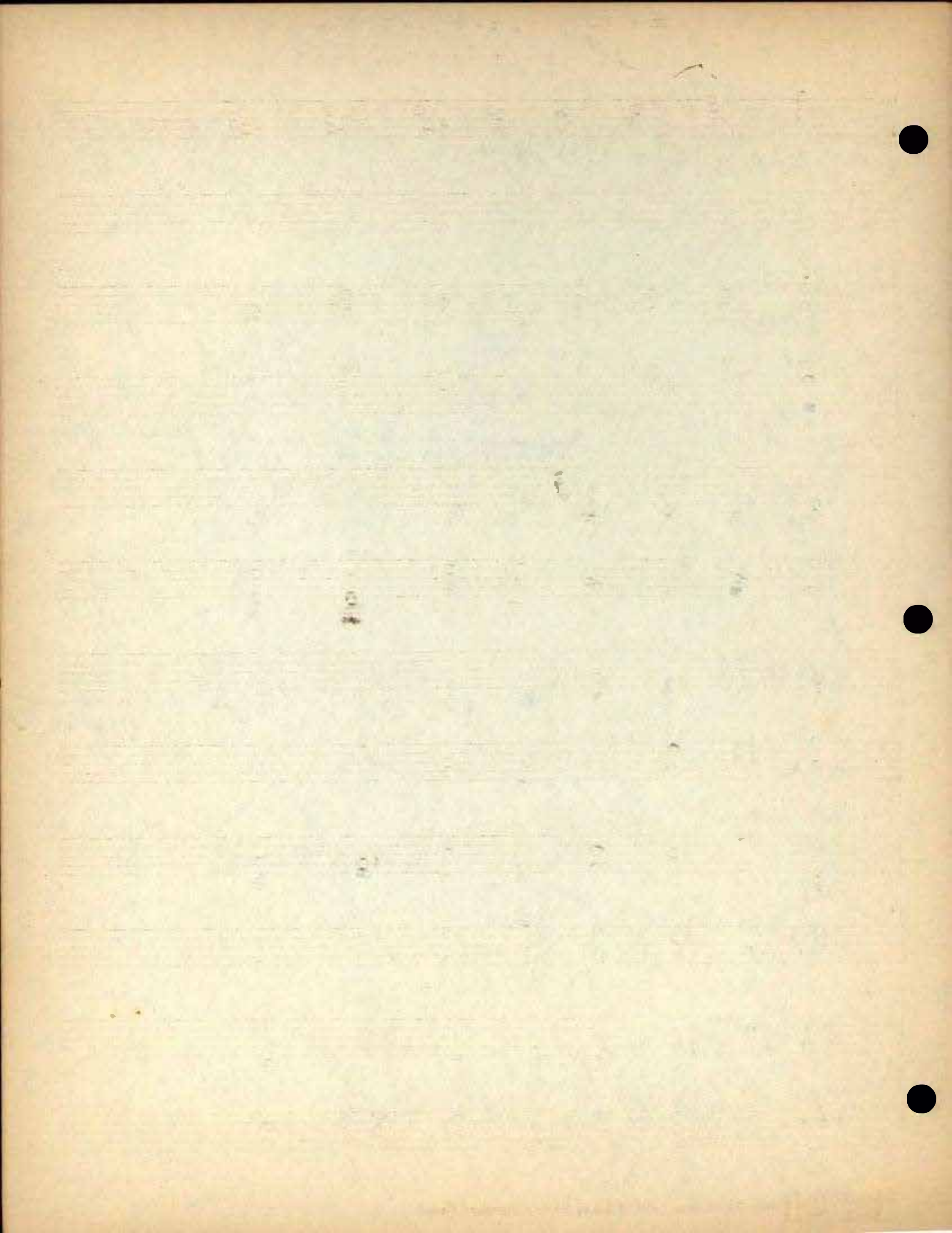
Var. II

Var. III

Var. IV

Var. V







$\Sigma = 2 \text{ Sep}$   
 $\Sigma = \frac{S_{II} = 6i}{S_I = 3i} \quad I = 8i$

Scale = Phrygian mode on f Type II

Handwritten musical notation for Type II. It consists of two staves, S<sub>II</sub> (treble clef) and S<sub>I</sub> (bass clef). The notes are: S<sub>II</sub>: f, b, b, b, f, f, b; S<sub>I</sub>: b, b, b, b, b, b, b. Chords below the S<sub>I</sub> staff are: F, Eb, Ab, Bb, Bb, F.

$\Sigma = \frac{S_{II} = 3}{S_I = 3} \quad I = 3$  Diatonic (Type I) ~~Scale = (Generalized Symmetric)~~

Handwritten musical notation for Type I. It consists of two staves, S<sub>II</sub> (treble clef) and S<sub>I</sub> (bass clef). The notes are: S<sub>II</sub>: f, b, b, b, c, f, g, eb, f, ab, c, a; S<sub>I</sub>: f, d, bb, c, a, d, eb, c, d, g, a, f. Chords below the S<sub>I</sub> staff are: F, D, Bb, C, A, D, Eb, C, D, G, A, F.

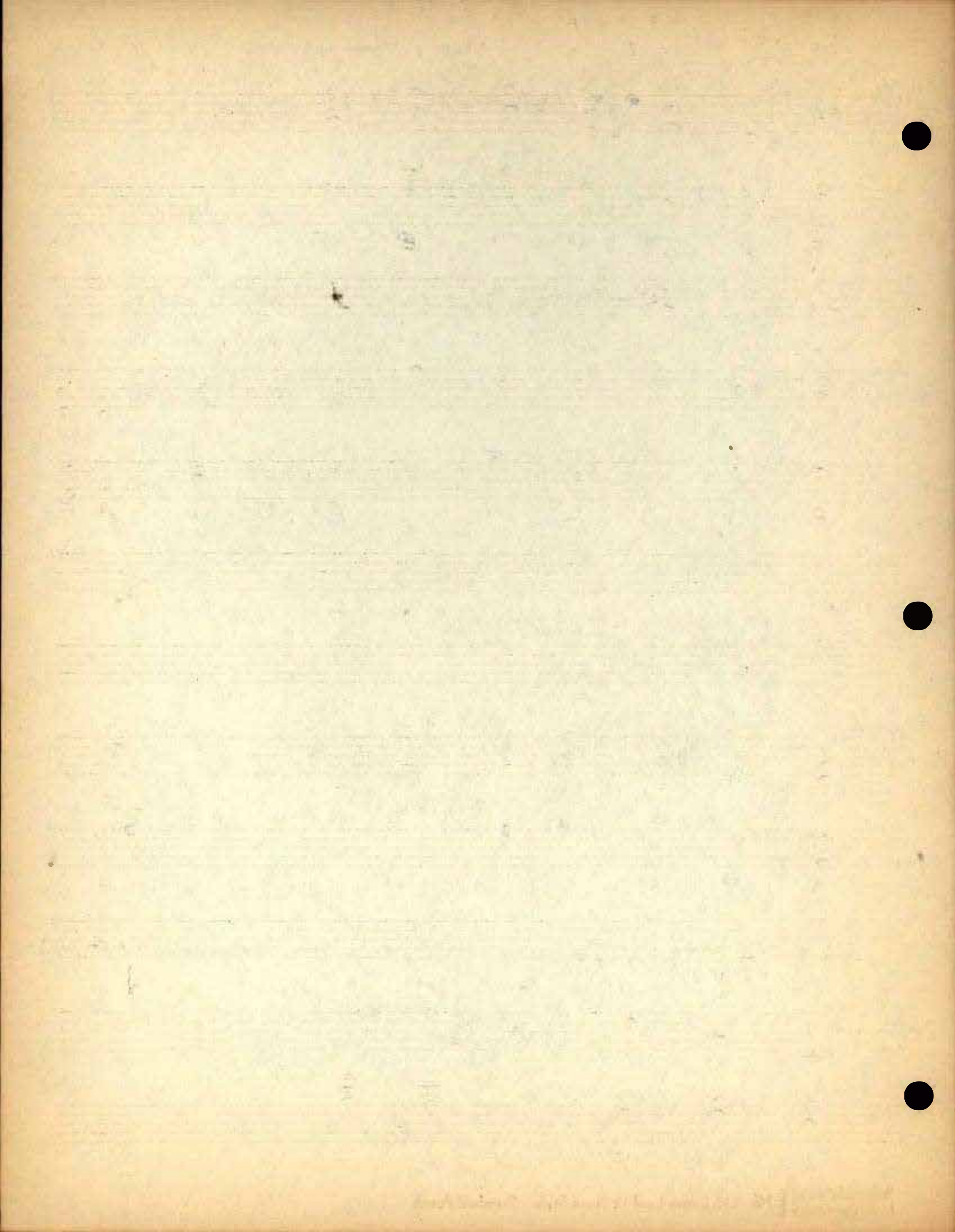
$\Sigma = \frac{S_{II} = 5i}{S_I = 8i} \quad I = 5i$  Type III  $\frac{4}{2}$

Handwritten musical notation for Type III. It consists of two staves, S<sub>II</sub> (treble clef) and S<sub>I</sub> (bass clef). The notes are: S<sub>II</sub>: a, a, bb, bb, f, f, bb, bb; S<sub>I</sub>: a, f#, eb, c, a, f#, eb, c, a. Chords below the S<sub>I</sub> staff are: A, F#, Eb, C, A, F#, Eb, C, A.

$\Sigma = \frac{S_{II} = 2i}{S_I = 7i} \quad I = 9i$  Generalized Symmetric Progression 4+5=7+3+2

Handwritten musical notation for Generalized Symmetric Progression. It consists of two staves, S<sub>II</sub> (treble clef) and S<sub>I</sub> (bass clef). The notes are: S<sub>II</sub>: a, a, d, a, f#, e; S<sub>I</sub>: d, bb, f, c, a, g. Chords below the S<sub>I</sub> staff are: D, Bb, F, C, A, G. An arrow points to the right.







Examples of Addition of Sp and Coupled Sp to  $\Sigma 252p$

Handwritten musical notation on three staves (S<sub>III</sub>, S<sub>II</sub>, S<sub>I</sub>) showing chord progressions. The top staff (S<sub>III</sub>) contains notes:  $\sharp 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\sharp 0$ ,  $\flat 0$ ,  $\sharp 0$ . The middle staff (S<sub>II</sub>) contains notes:  $\flat 0$ ,  $0$ ,  $0$ ,  $0$ ,  $\flat 0$ ,  $0$ ,  $0$ ,  $\flat 0$ . The bottom staff (S<sub>I</sub>) contains notes:  $0$ ,  $\sharp 0$ ,  $\sharp 0$ ,  $0$ ,  $0$ ,  $\flat 0$ ,  $\flat 0$ ,  $0$ . Arrows point from the top staff to the middle and from the middle to the bottom.

Handwritten musical notation on three staves showing chord progressions. The top staff (S<sub>III</sub>) contains notes:  $0$ ,  $\flat 0$ ,  $0$ ,  $\flat 0$ ,  $0$ ,  $\flat 0$ ,  $0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $0$ ,  $0$ . The middle staff (S<sub>II</sub>) contains notes:  $0$ ,  $0$ ,  $\flat 0$ ,  $0$ ,  $0$ ,  $0$ ,  $\flat 0$ ,  $0$ ,  $0$ ,  $\flat 0$ ,  $0$ ,  $0$ . The bottom staff (S<sub>I</sub>) contains notes:  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ .

Handwritten musical notation on three staves. The top staff (S<sub>III</sub>) contains notes:  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ . The middle staff (S<sub>II</sub>) contains notes:  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ . The bottom staff (S<sub>I</sub>) contains notes:  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ . The text "Coupling by octave" is written above the top staff.

Handwritten musical notation on three staves. The top staff (S<sub>III</sub>) contains notes:  $0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $0$ . The middle staff (S<sub>II</sub>) contains notes:  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ . The bottom staff (S<sub>I</sub>) contains notes:  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ . The text "Coupling by minor third below" is written above the top staff. A vertical line is drawn between the middle and bottom staves, with arrows pointing to the text "Coupling by perfect fourth" and "Coupling by major third above".

Handwritten musical notation on three staves. The top staff (S<sub>III</sub>) contains notes:  $\sharp 0$ ,  $0$ ,  $0$ ,  $0$ ,  $\sharp 0$ ,  $\sharp 0$ . The middle staff (S<sub>II</sub>) contains notes:  $\flat 0$ ,  $0$ ,  $0$ ,  $0$ ,  $\flat 0$ ,  $\flat 0$ . The bottom staff (S<sub>I</sub>) contains notes:  $0$ ,  $\flat 0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ .

Handwritten musical notation on three staves. The top staff (S<sub>III</sub>) contains notes:  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ . The middle staff (S<sub>II</sub>) contains notes:  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ ,  $0$ . The bottom staff (S<sub>I</sub>) contains notes:  $0$ ,  $\flat 0$ ,  $\flat 0$ ,  $\flat 0$ ,  $0$ ,  $\flat 0$ . The text "Coupling by fifth" is written above the bottom staff.



x) good knowledge of the strata technique  
implies such an arrangement of the ad-  
jacent strata that they do not cross.  
Such caps as you offer are out of the  
question: you should have started  $S_{III}$  higher.



$\Sigma = 3 Sp.$

Handwritten musical notation for three staves: S<sub>III</sub>, S<sub>II</sub>, and S<sub>I</sub>. The notes are arranged in a sequence of chords corresponding to the notes E, A, B, C, F, G, E. The notes are written as circles with stems. A double bar line is present after the G chord. Below the staves, the notes E, A, B, C, F, G, E are written. To the right, the text "(Phrygian minor on e)" is written.

Possible additions of Sp to above

① Above S<sub>III</sub> with coupling of major third indicated. Handwritten musical notation showing various chord additions above the S<sub>III</sub> staff, including some with sharp signs and coupling lines.

② Below S<sub>I</sub> (coupling by fifth or octave indicated)

Handwritten musical notation showing various chord additions below the S<sub>I</sub> staff, including some with sharp signs and coupling lines.

③ Between S<sub>I</sub> and S<sub>II</sub>

Handwritten musical notation for three staves: S<sub>III</sub>, S<sub>II</sub>, and S<sub>I</sub>. The notes are arranged in a sequence of chords corresponding to the notes C, B<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>, E, D, C. The notes are written as circles with stems. A double bar line is present after the D chord. Below the staves, the notes C, B<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>, E, D, C are written. A red 'X' is written at the bottom right.

This leaping is absolutely necessary, is it not, to avoid crowding of staves.



x) no; but the  $\vee$  indicating in  $S_{II}$  could have been better:





Example of Variable  $\Sigma$  in  $\Sigma = 3S_2p$

Handwritten musical notation on three staves (S<sub>III</sub>, S<sub>II</sub>, S<sub>I</sub>) showing chord structures for  $\Sigma_1$ ,  $\Sigma_2$ , and  $\Sigma_3$ . Each staff contains two whole notes per measure.

$$\Sigma = 3\Sigma_1 + \Sigma_2 + 2\Sigma_3$$

natural major. Diatonic

Handwritten musical notation on three staves (S<sub>III</sub>, S<sub>II</sub>, S<sub>I</sub>) showing chord structures with letter labels (B, G, A, E, C, D, F, A, B, C, A, B, G, E, F). Includes a handwritten note: "is this interval wrong? should it be" with an arrow pointing to a circled interval in the S<sub>II</sub> staff.

Addition of  $S_p$  to above with indication of couplings

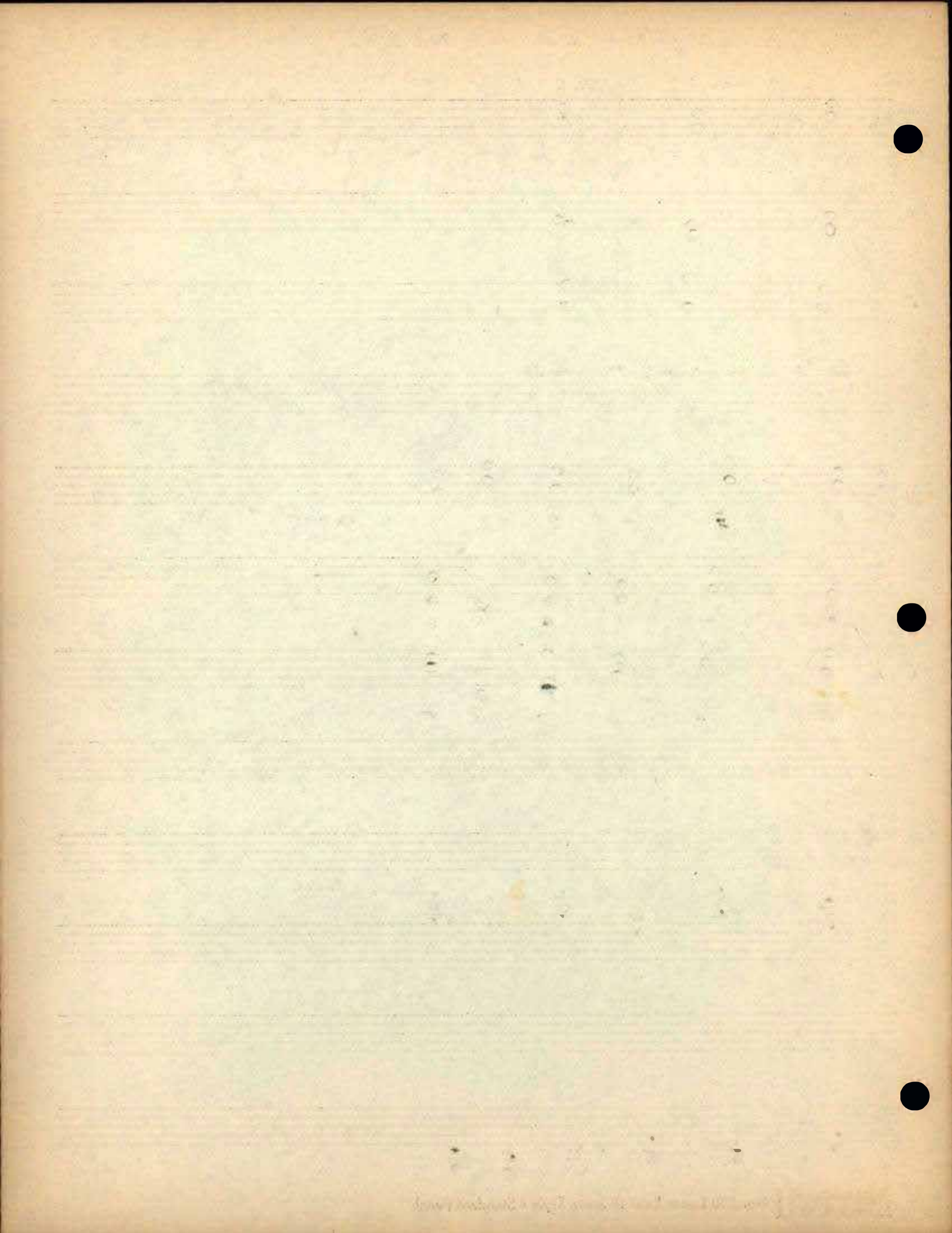
Above S<sub>III</sub>

Handwritten musical notation on a single staff showing six chords with a circled interval and the label "couple fourth".

Below S<sub>I</sub>

Handwritten musical notation on a single staff showing six chords with a circled interval and the label "couple fifth".







Diatonic

4 S 2 p S p

In this sample,  
the I between  
states is based  
on E, (the third)  
Ponder the  
symmetry  
the series  
for each the  
state?  
Just to make  
sure!  
Yes,  
it can.

Symmetric

Don't understand correctly that this overlapping is allowed if the notes are overlapped for different groups? or otherwise, it would be to be retained?

Based on  
Symmetry  
of 7/2







# Example of Diatonic $\Sigma$ ( $\Sigma$ )

$\Sigma I = 3 S 2 p 5 p$   
 $C_2 + C_3 + C_7$

I connecting signs =  $\sqrt[3]{2}$

$\Sigma II = 2 S 2 p$   
 minor (abridged)

\* Do I understand correctly that the different types of the sigma may vary proportionally and polymodally, or must the mode remain the same?

*Diatonic means every thing is in one scale, but can be polymodal*

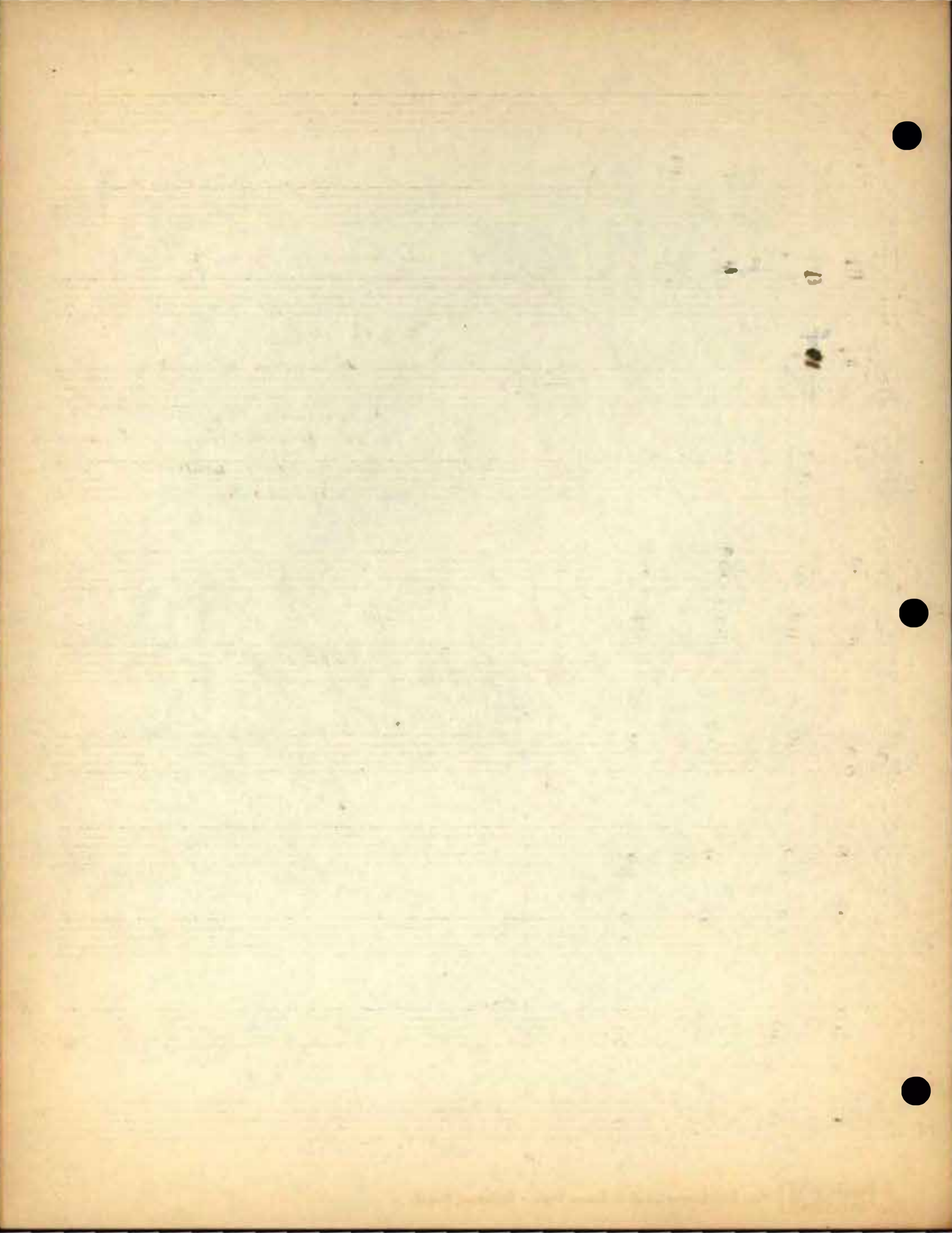
$\Sigma III = 4 S 2 p$   
 $A^b$  major

\* All the sigma following the same cycle change  $C_7 + C_3 + C_7$ . Could this be varied in each sigma?  
*Yes, it could*

$\Sigma II$

$\Sigma I$







Examples of  $\Sigma(\Sigma)$  — Symmetric

The vertical intervals between

$\Sigma I$   $\Sigma II$  and  $\Sigma I$   $\Sigma II$ ;  $\Sigma I$   $\Sigma II$  and  $\Sigma I$   $\Sigma III$   
 etc. must be in the same interval -  
 Symmetry

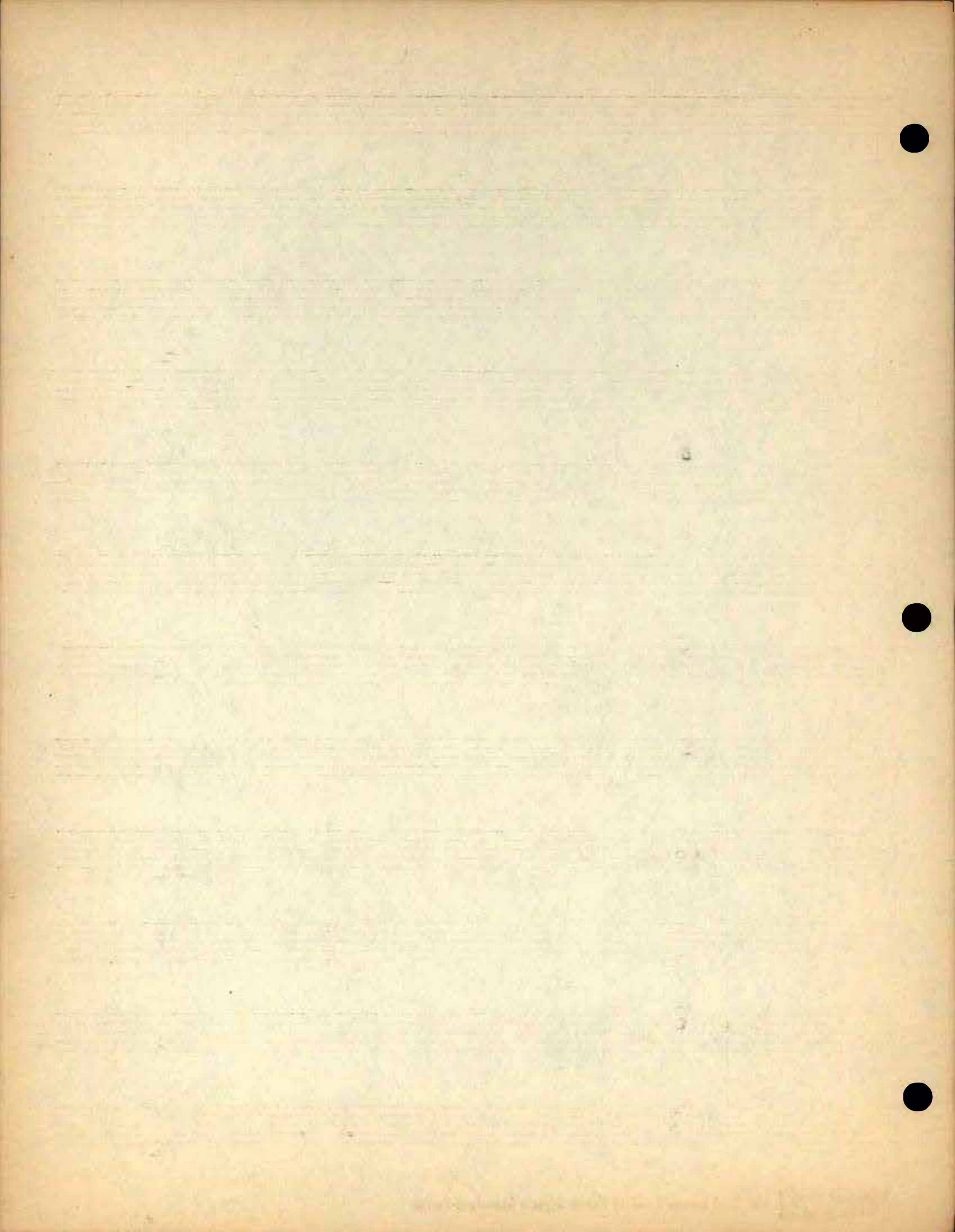
The musical notation consists of 12 staves. The notes are as follows:

- Staff 1:  $\sharp C$
- Staff 2:  $\sharp C$
- Staff 3:  $\sharp C$
- Staff 4:  $\sharp C$
- Staff 5:  $\sharp C$
- Staff 6:  $\sharp C$
- Staff 7:  $\sharp C$
- Staff 8:  $\sharp C$
- Staff 9:  $\sharp C$
- Staff 10:  $\sharp C$
- Staff 11:  $\sharp C$
- Staff 12:  $\sharp C$

Annotations and labels include:

- $\Sigma II$  (between staves 3 and 4)
- $\Sigma I$  (between staves 8 and 9)
- $\Sigma III$  (between staves 10 and 11)
- $\Sigma II$  (between staves 11 and 12)
- $\Sigma I$  (between staves 12 and 13)
- Red annotations:  $\sqrt[12]{\sqrt{2}^n}$ ,  $\sqrt[3]{4}$ ,  $\sqrt[4]{4^2}$ ,  $\sqrt[3]{4}$
- Red text: "should be  $\sharp C$ "
- Red text: "Could be note to add —  $e^b$  Yes"







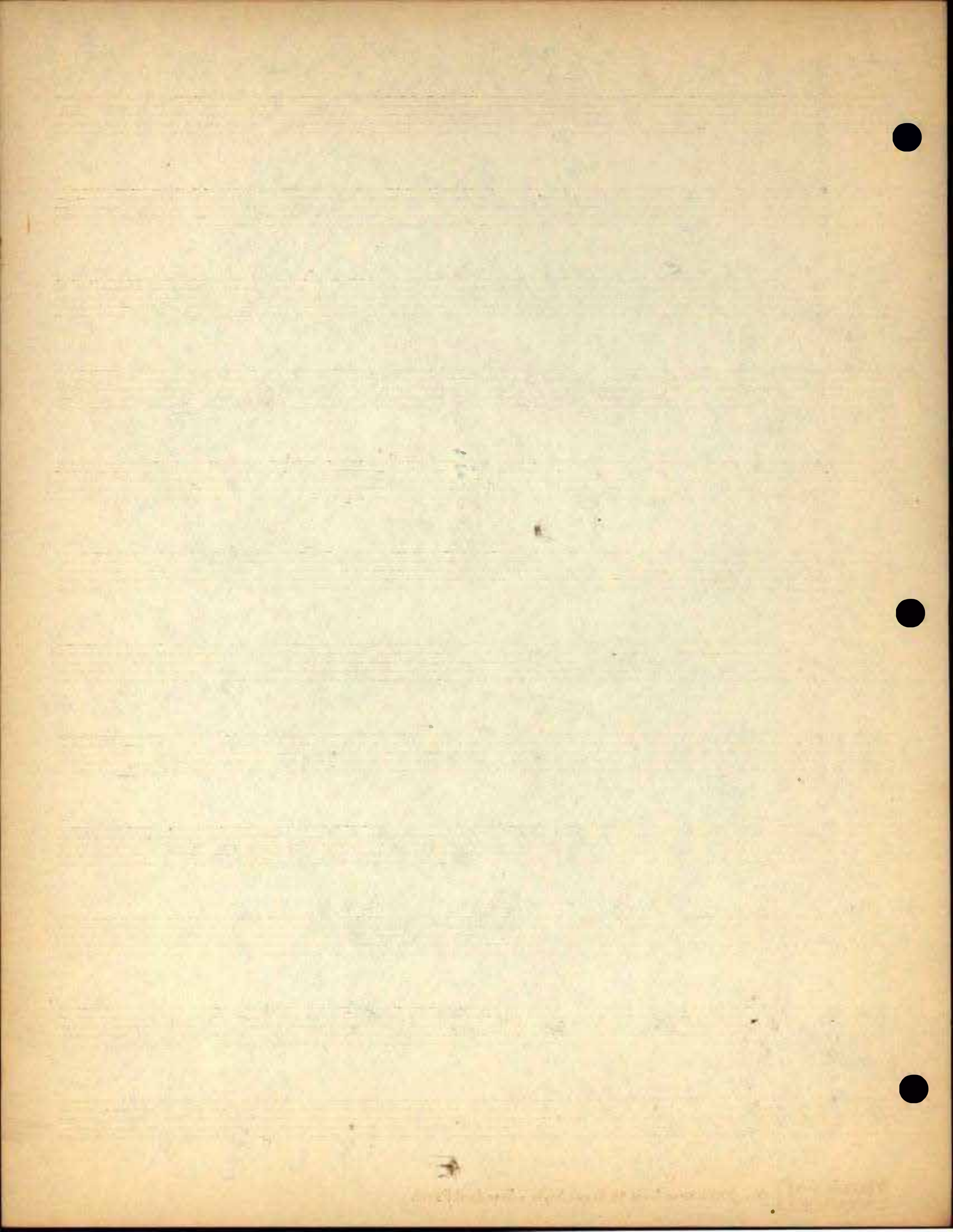
$\Sigma_1$                        $\Sigma_2$                        $\Sigma_3$

$3\Sigma_1 + 2\Sigma_3 + \Sigma_2 + \Sigma_3 + 2\Sigma_2 + 3\Sigma_1 + \Sigma_3 + 2\Sigma_1 + 3\Sigma_2$

Diatonic

Symmetric -  $\sqrt[6]{2}$  -  $3\Sigma_1 + 2\Sigma_3 + 2\Sigma_2$







$$\Sigma = 2S_3p + S_p$$

Diatonic Ex. 1

S<sub>II</sub> I = 0i

S<sub>I</sub> I = 3i

Diatonic Symmetric Ex. 2

S<sub>II</sub> I = 4i

S<sub>I</sub> I = 5i

Small loops Ex. 1

Symmetric Ex. 3

S<sub>II</sub> I = 5i

S<sub>I</sub> I = 9i

(c) (bb) (Ab) (Gb) (E) (D) (c)

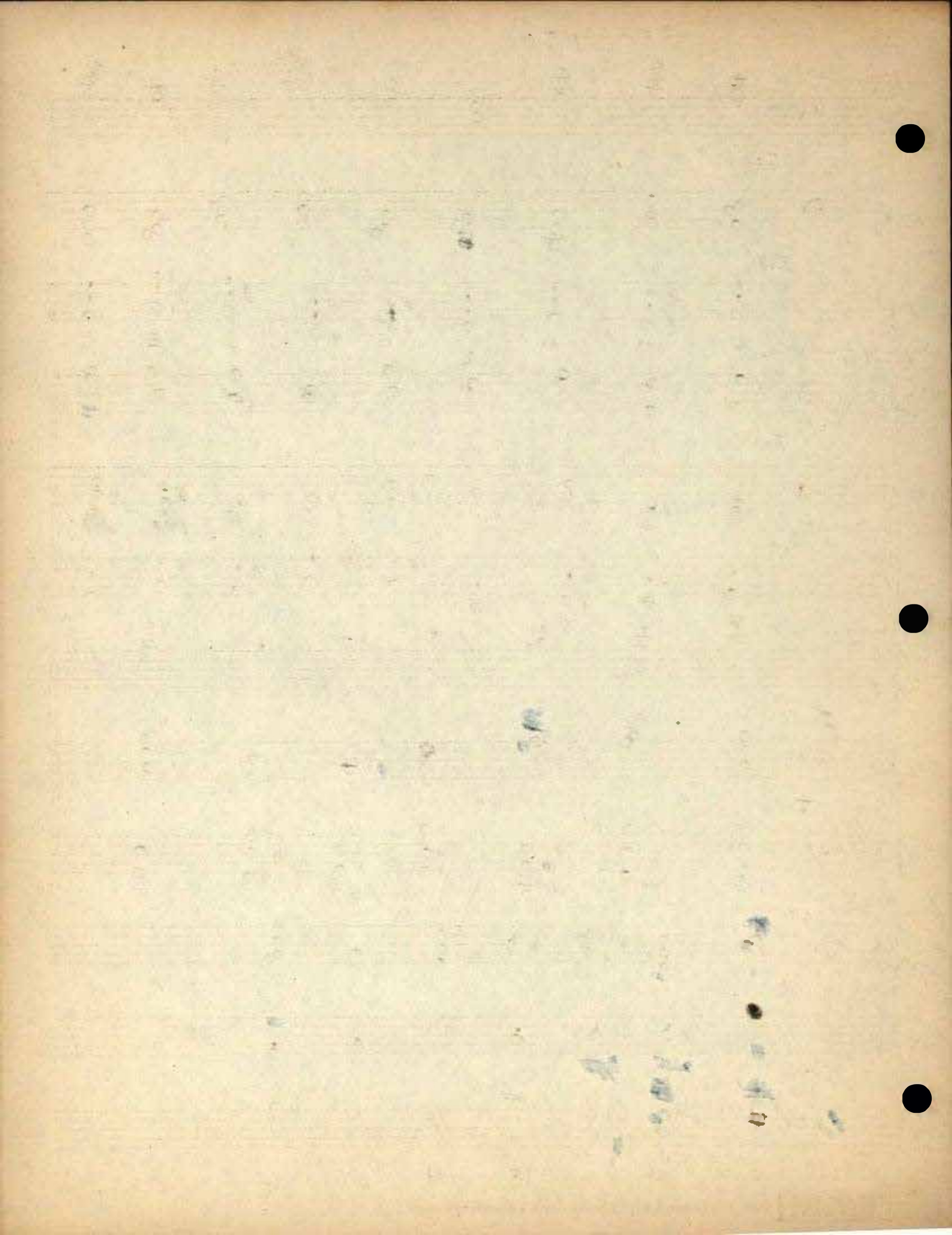
Symmetric Ex. 4

S<sub>II</sub> I = 10i

S<sub>I</sub> I = 4i

(c) G<sup>b</sup> G F A D c







Ex. 1

Diatonic - C major

Scale with three part harmony  
C-7 + C5 + E7 + C5 + D7 + C5 + C7

$\Sigma = \text{SepSp}$

SII

SI

(Spicoupling)

C B G A D E F B C

Ex. 2

Same scale of root, but E<sub>7</sub> instead of E<sub>1</sub> in SII. Coupling of S<sub>1</sub> by fifth

*I do not think these couplings are always good*

Ex. 3

As above, but Type II  $\bar{e}$  roots to correspond to Dorian mode on C

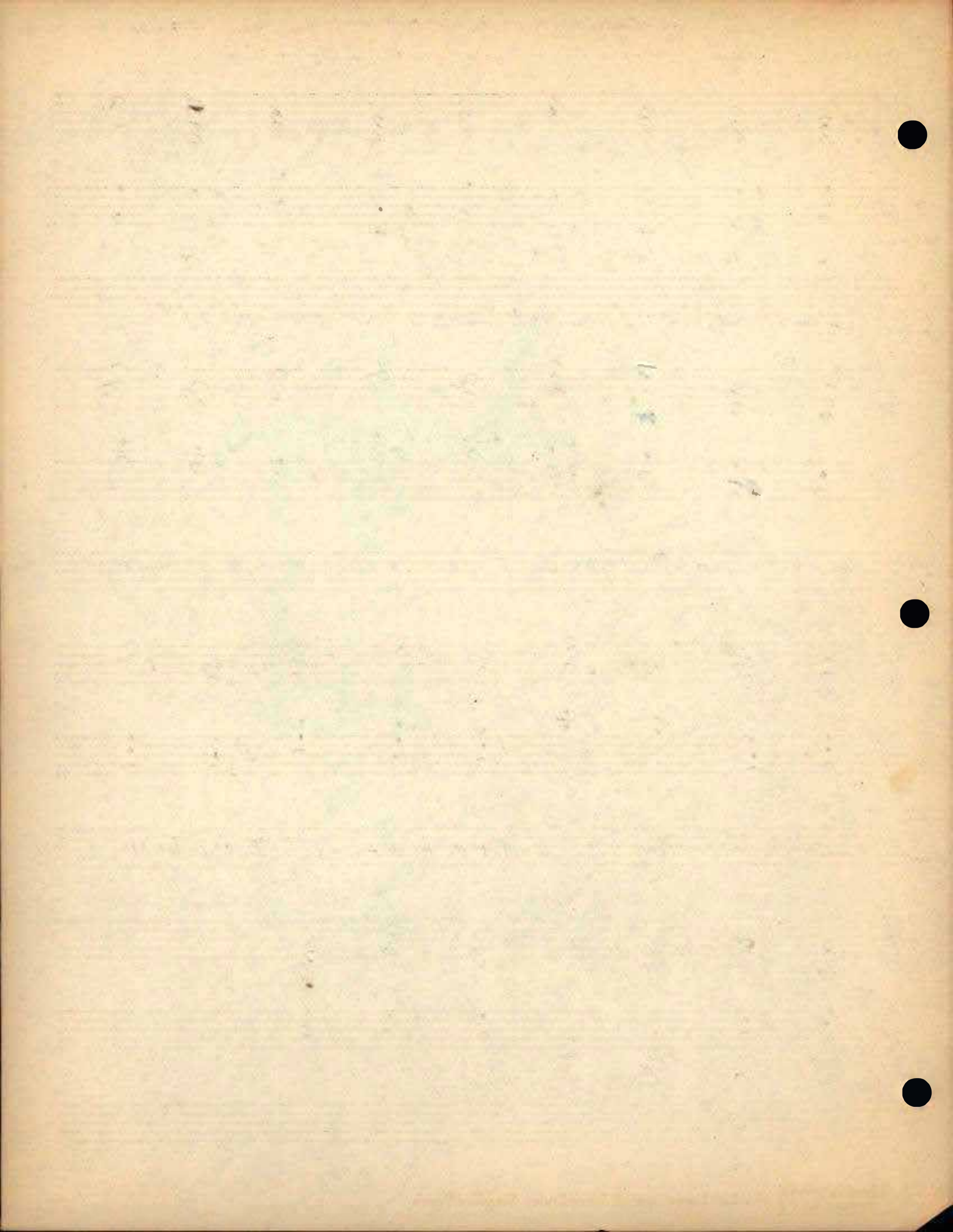
Ex. 4

Gen. Symmetric Prof. - 3-7+2+4-1-1 I(s) = 3it 4i

SI

C A E D B<sup>b</sup> B c







Symmetric

$\Sigma = 3\delta 3\rho\delta\rho$

Handwritten musical notation for the "Symmetric" section, consisting of five staves (S<sub>IV</sub>, S<sub>III</sub>, S<sub>II</sub>, S<sub>I</sub>, and a bottom staff). The notation includes various chord symbols and accidentals. Above the staves, there are handwritten notes:  $\sqrt{2} \uparrow$  and  $\sqrt{2} \rightarrow$ . The bottom staff has the handwritten note "Complete by 6<sup>th</sup> finger".

$\Sigma = \delta 3\rho\delta 3\rho\delta\rho$

Diatonic

Handwritten musical notation for the "Diatonic" section, consisting of five staves (S<sub>IV</sub>, S<sub>III</sub>, S<sub>II</sub>, S<sub>I</sub>, and a bottom staff). The notation includes various chord symbols and accidentals. Above the staves, there are handwritten notes:  $\sqrt{2} \uparrow$  and  $\sqrt{2} \rightarrow$ . The bottom staff has the handwritten note "Aria hole".





1870

1871

1872

1873

1874

1875

1876

1877

1878

1879

1880

1875

1876

1877

1878

1879

1880

1881

1882

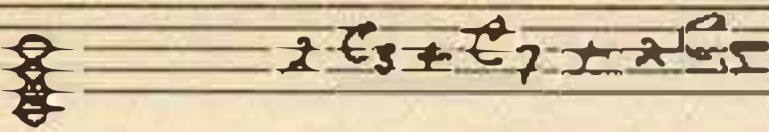
1883

1884

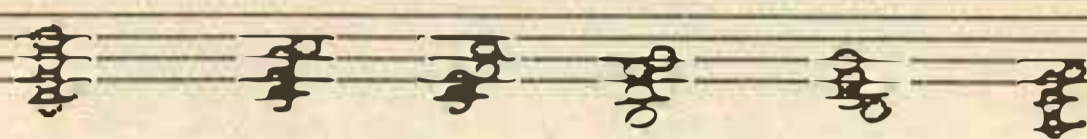
1885

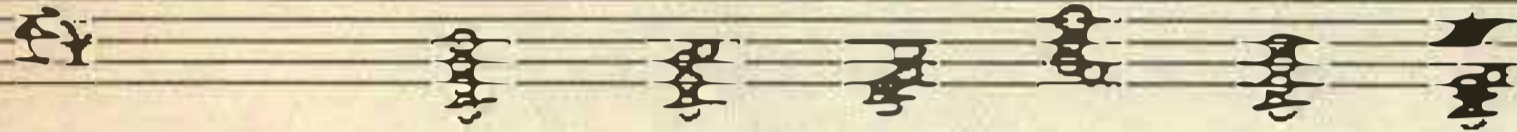


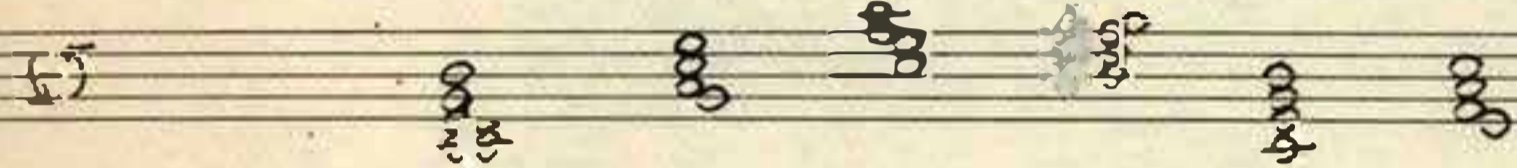
$$S = 4p$$

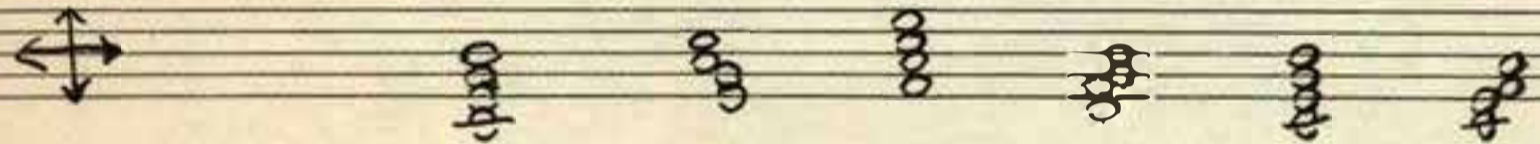
$\Sigma =$  


C A F G C F

① *Constant* 

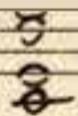
② 

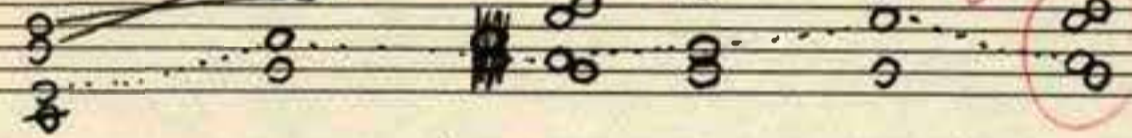
③ 

④ 

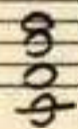
⑤ *Const. as* 

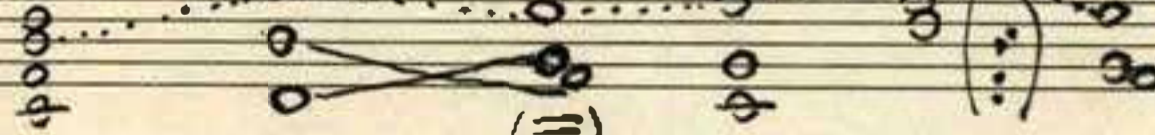
*Other line repeat  
constant function*

$\Sigma =$  


⑥ *Constant b* 

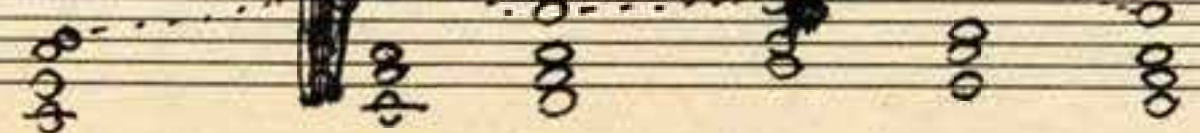
*This leap could have been avoided if in the previous transformation I had allowed crossing in the upper voices.*

$\Sigma =$  

⑦ *Constant c* 

*To avoid crossing, if desired.*

$\Sigma =$  

⑧ *Const. d* 



*[Faint, illegible handwriting on lined paper]*



$$\Sigma = S_{pp} S_p (\text{with coupling})$$

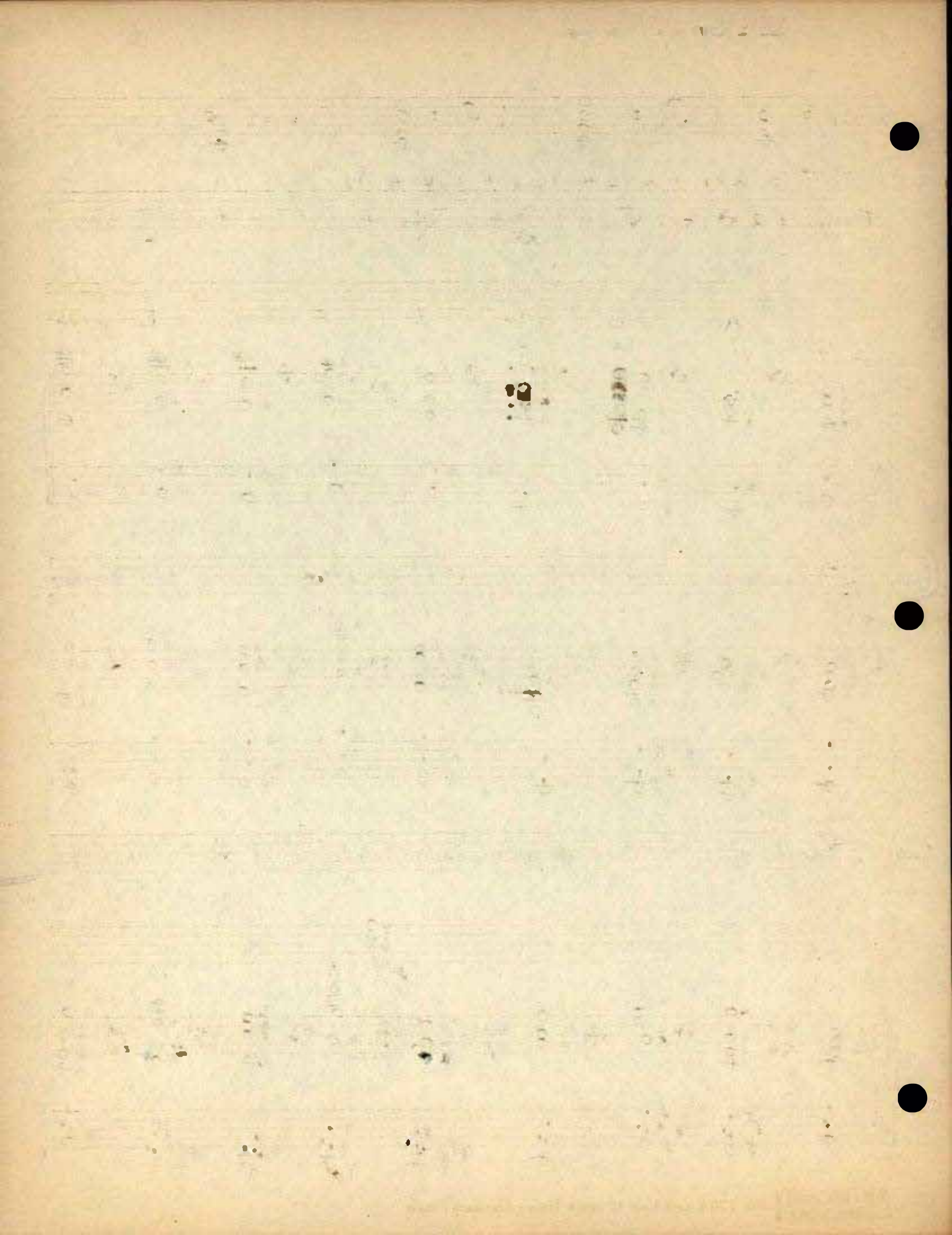
Ex. 1  $S \rightarrow = 2S_1 + 2S_2 + 2S_3 + 2S_4 + S_5$

Transf. = 2  $\rightarrow$  + 2  $\rightarrow$  +  $\rightarrow$  +  $\rightarrow$  +  $\rightarrow$  +  $\rightarrow$

Ex. 2  $S \rightarrow$  as above. New transformations as indicated. New  $S_p$  = coupling

Ex. 3  $S \rightarrow$  as above. New transformations as indicated. New  $S_p$  = coupling







S = 4p

Σ = 54pSp

Staff 1:  $S_1$ ,  $S_2$ ,  $S_3$ ,  $S_4$ ,  $S_5$

$S \rightarrow 2S_1 + S_2 + 2S_3 + 2S_4 + 2S_5$

$S \rightarrow$  C A B G E F ~~G~~ G C

Staff 2: Chord diagrams for C, A, B, G, E, F, G, C. Includes annotations like 'cont.' and 'conv.'.

$S \rightarrow 2S_2 + S_5 + S_3$        $C \rightarrow \sqrt[3]{2}$

Staff 3: Chord diagrams for C,  $A^b$ , E, C. Includes annotations like 'conv.' and 'abch'.

$S \rightarrow 4S_3 + S_1 + 2S_3$        $C \rightarrow \sqrt[6]{2}$

Staff 4: Chord diagrams for C,  $B^b$ ,  $A^b$ ,  $G^b$ , E, D, C. Includes annotations like '3' and '1'.



11

12

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Triads

Harmony of Fourths

Ex. 1  $C \rightarrow 3 C_4 + 2 C_7 + 3 C_{10} + C_7 + C_{10}$

*Fr. of.* 5 4 + 5 4

Ex. 2  $C \rightarrow 2 C_{10} + 3 C_7 + 4 C_4 + C_7 + C_{10}$

Transformations  $\rightarrow 4 \downarrow \uparrow + 3 \uparrow \downarrow + 2 \downarrow \uparrow + 2 \uparrow \downarrow$

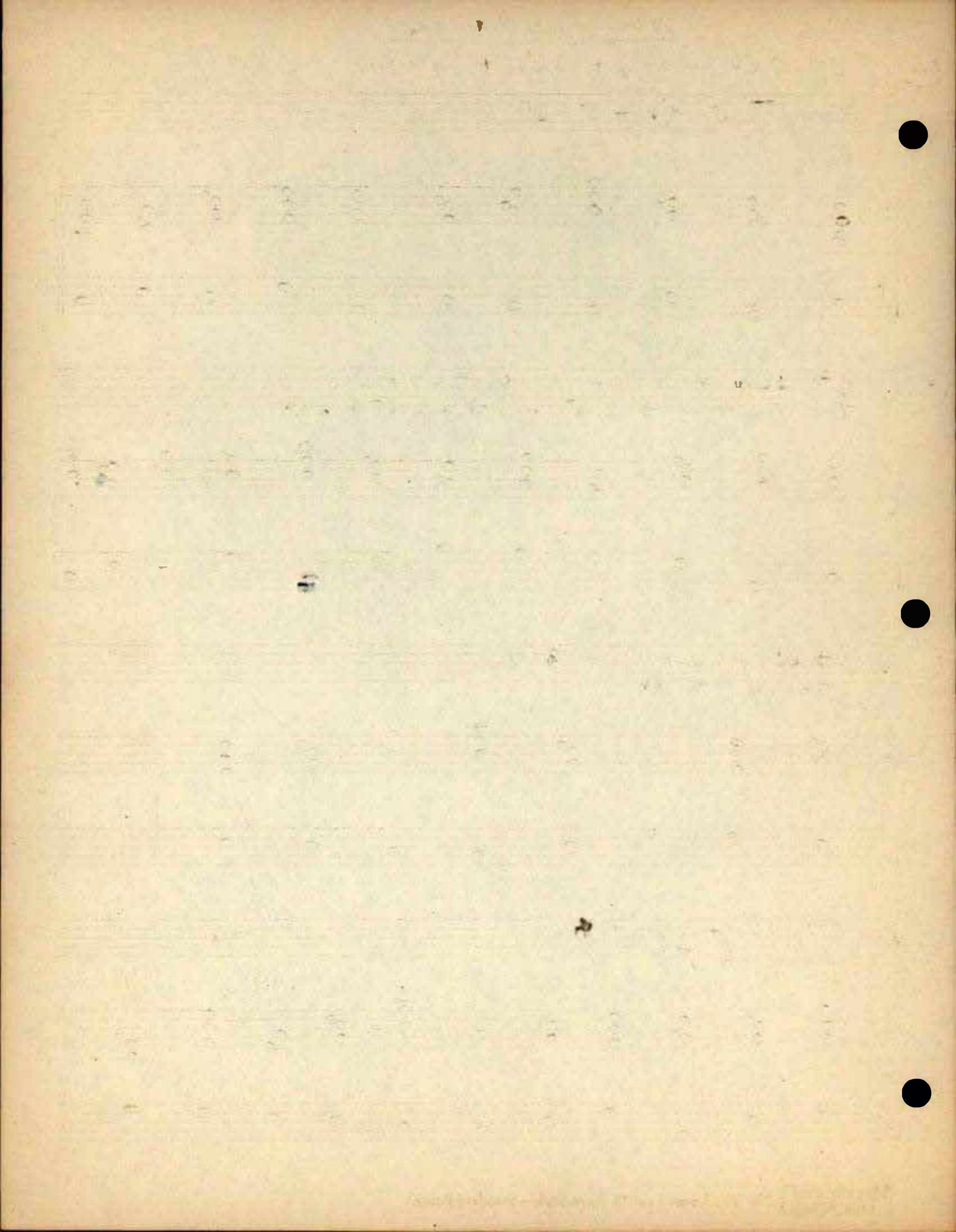
Ex. 3  $C \rightarrow 2 C_7 + C_4 + C_{10} + 3 C_7$

Transf.  $\rightarrow \uparrow \downarrow$

Ex. 4  $C \rightarrow 2 C_4 + 3 C_{10} + 5 C_7$

Transf.  $\rightarrow \downarrow \uparrow$







Tetrads

Harmony of Fourths

Question: Is it advisable to start only in one of the 3 positions, abc, acb, or acdb as I have done in Ex. 1 and Ex. 3? Is it wrong to begin with other positions as I have done in Ex. 2 and Ex. 4?

Ex. 1

C → 3 C<sub>4</sub> + 2 C<sub>7</sub> + 3 C<sub>10</sub> + C<sub>7</sub> + C<sub>10</sub>  
Transf. — ↗

You can start in any position

Musical notation for Ex. 1. The top staff is treble clef and the bottom is bass clef. Notes are placed on the lines and spaces. Chord symbols are written below the bass staff: C, G, D, A, B, C, A, F, D, E, C. The notes in the treble staff are: C4, G4, D5, A4, B4, C5, A4, F4, D4, E4, C4.

Ex. 2

C → 2 C<sub>10</sub> + 3 C<sub>7</sub> + 4 C<sub>4</sub> + C<sub>7</sub> + C<sub>10</sub>  
Transf. — ↘

Musical notation for Ex. 2. The top staff is treble clef and the bottom is bass clef. Notes are placed on the lines and spaces. Chord symbols are written below the bass staff: C, A, F, G, A, B, F, C, G, D, E, C. The notes in the treble staff are: C4, A4, F4, G4, A4, B4, F4, C5, G4, D5, E5, C5.

Ex. 3

C → 2 C<sub>7</sub> + C<sub>4</sub> + C<sub>10</sub> + 3 C<sub>7</sub>  
Transf. — ↕

Musical notation for Ex. 3. The top staff is treble clef and the bottom is bass clef. Notes are placed on the lines and spaces. Chord symbols are written below the bass staff: F, F, G, D, B, C, D, E. The notes in the treble staff are: F4, F4, G4, D5, B4, C5, D5, E5.

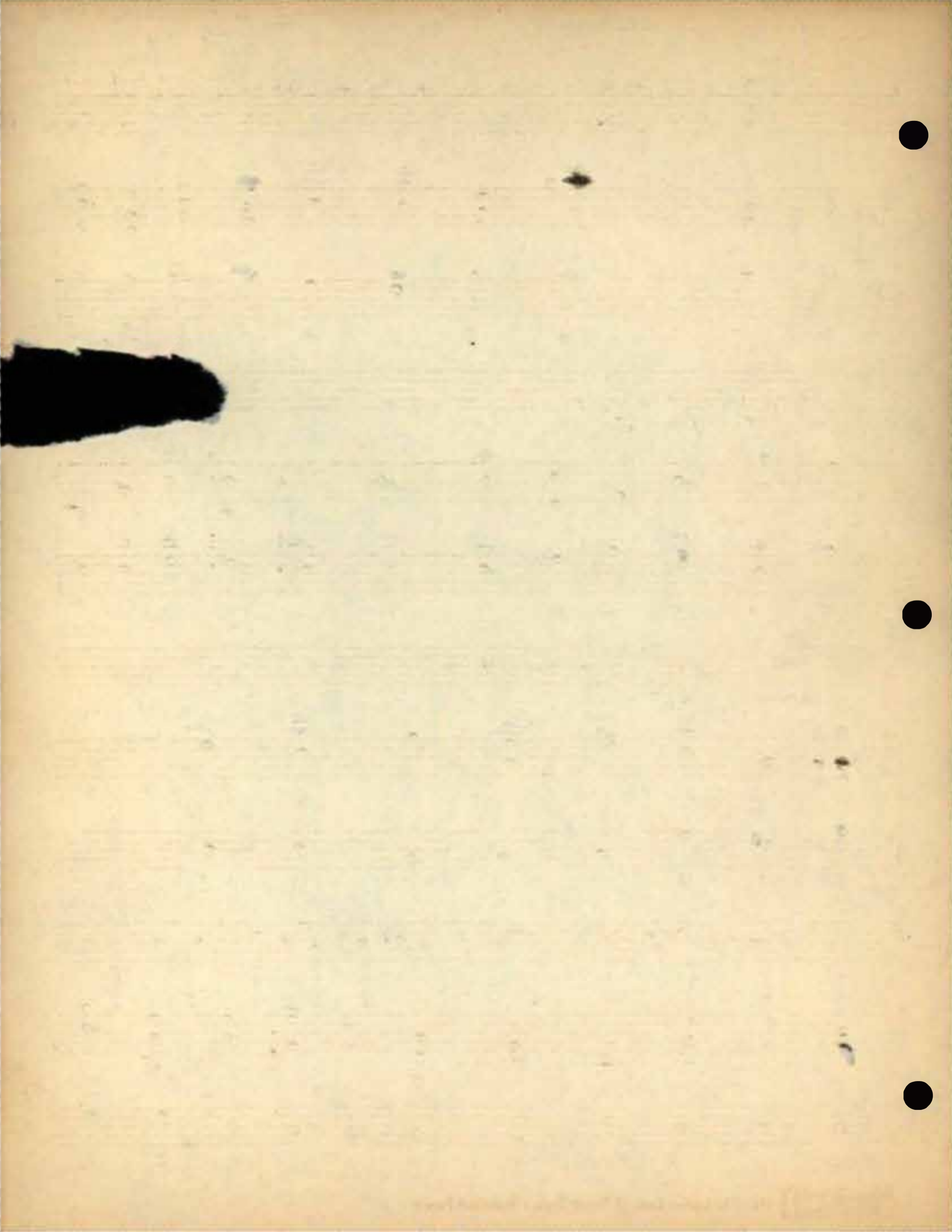
Ex. 4

C → 2 C<sub>4</sub> + 3 C<sub>10</sub> + 5 C<sub>7</sub>    Transf. — ↗ + ↘ + ↕

Musical notation for Ex. 4. The top staff is treble clef and the bottom is bass clef. Notes are placed on the lines and spaces. Chord symbols are written below the bass staff: G, D, A, F, D, B, C, D, E, F, G. The notes in the treble staff are: G4, D4, A4, F4, D4, B4, C5, D5, E5, F5, G5.









# Reciprocating Strata

Ex. 1

Diatonic

Ex. 2

Symmetric  $\Sigma VIII$

Ex. 3

Diatonic

Is this necessary to absolutely avoid overlapping of strata?  
 Yes, no overlapping please

Ex. 4

Symmetric  $\Sigma VIII$

In the symmetric strata I have assigned  $\Sigma VIII$  in every case. Could I have chosen to do straight geometrical inversion without sticking to one particular  $\Sigma$ ?  
 No

Ex. 5

Diatonic

Ex. 6

Symmetric  $\Sigma VIII$

Yes, this is right. In writing this continuity, I wrote this as a total with Bb root. This is about 1/2 octave above the following I = ...

Ex. 7

Diatonic

Roots in lower stratum

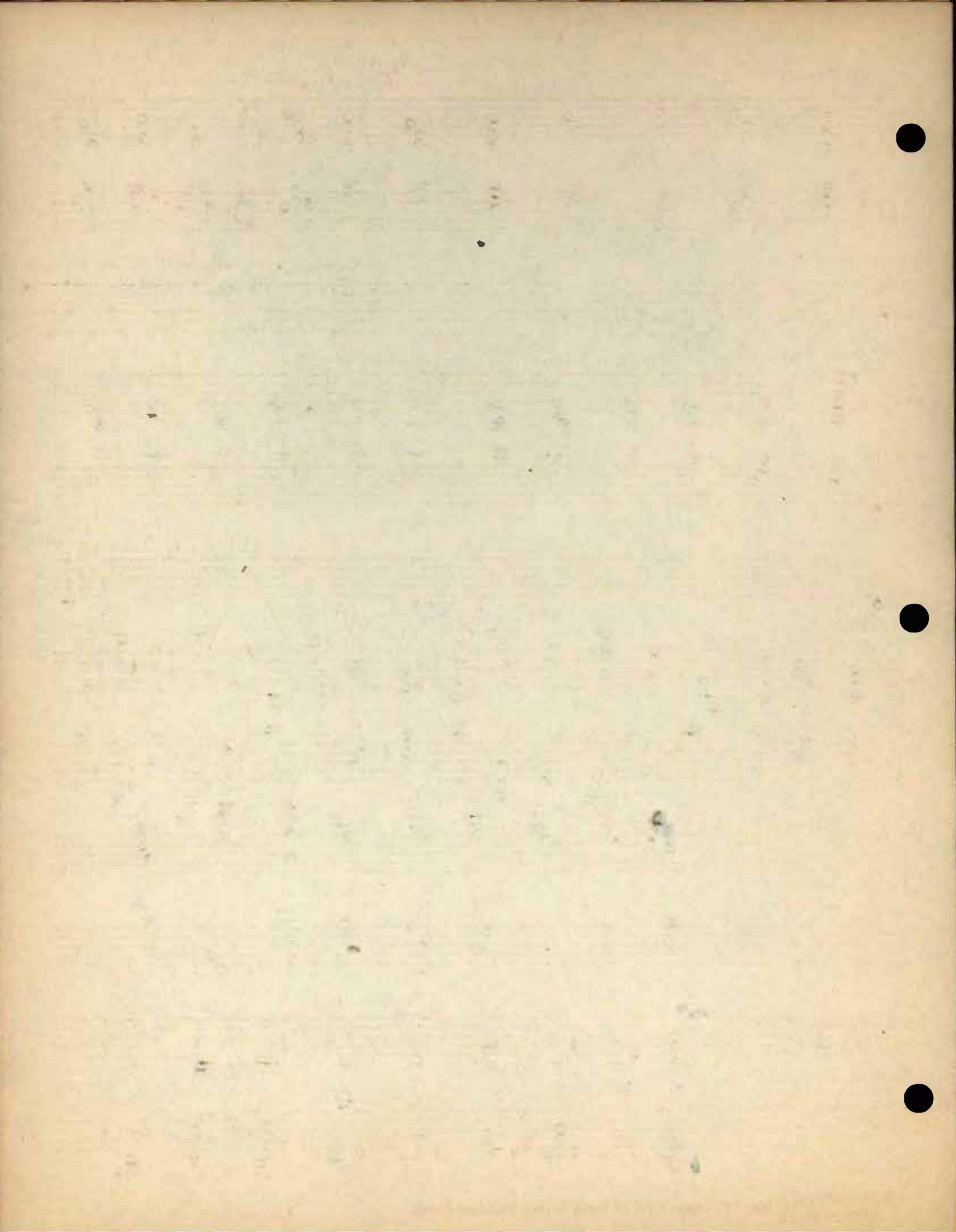
Ex. 8

Symmetric  $\Sigma VIII$

Roots in upper stratum









# Harmonic Polytonality (Hybrid Symmetric Strata)

Handwritten musical notation for Harmonic Polytonality (Hybrid Symmetric Strata). The notation is spread across three staves. The top staff is in treble clef with a 7/2 time signature, showing a sequence of notes with various accidentals. The middle staff is in bass clef with a 1/2 time signature, showing chords with notes and accidentals. The bottom staff is in bass clef with a 1/2 time signature, showing a sequence of notes with various accidentals.

The following are additional examples of  $S_{III}$  which may be placed over above  $S_{II}$

Handwritten musical notation for additional examples of  $S_{III}$ . The notation is spread across two staves. The top staff is in treble clef with a 7/2 time signature, showing a sequence of notes with various accidentals. The bottom staff is in bass clef with a 1/2 time signature, showing chords with notes and accidentals.

Handwritten musical notation for additional examples of  $S_{III}$ . The notation is spread across two staves. The top staff is in treble clef with a 7/2 time signature, showing a sequence of notes with various accidentals. The bottom staff is in bass clef with a 1/2 time signature, showing chords with notes and accidentals.

Handwritten musical notation for additional examples of  $S_{III}$ . The notation is spread across two staves. The top staff is in treble clef with a 3/2 time signature, showing a sequence of notes with various accidentals. The bottom staff is in bass clef with a 1/2 time signature, showing chords with notes and accidentals.

Handwritten musical notation for additional examples of  $S_{III}$ . The notation is spread across two staves. The top staff is in treble clef with a 7/2 time signature, showing a sequence of notes with various accidentals. The bottom staff is in bass clef with a 1/2 time signature, showing chords with notes and accidentals.



x) Now we have some instrumental variations  
out of these superimposed strata,  
and you will get some snappy violin  
parts.



# Harmonic Polytonality

Handwritten musical notation for Harmonic Polytonality. It consists of three systems of staves:

- System I (S<sub>I</sub>):** A single staff with notes: E, C, D, G, A, F, B, E.
- System II (S<sub>II</sub>):** A grand staff (treble and bass clefs) with various chords and accidentals.
- System III (S<sub>III</sub>):** A single staff with notes and accidentals: #0, 0, 0, 0, 0, 0, #0, #0.

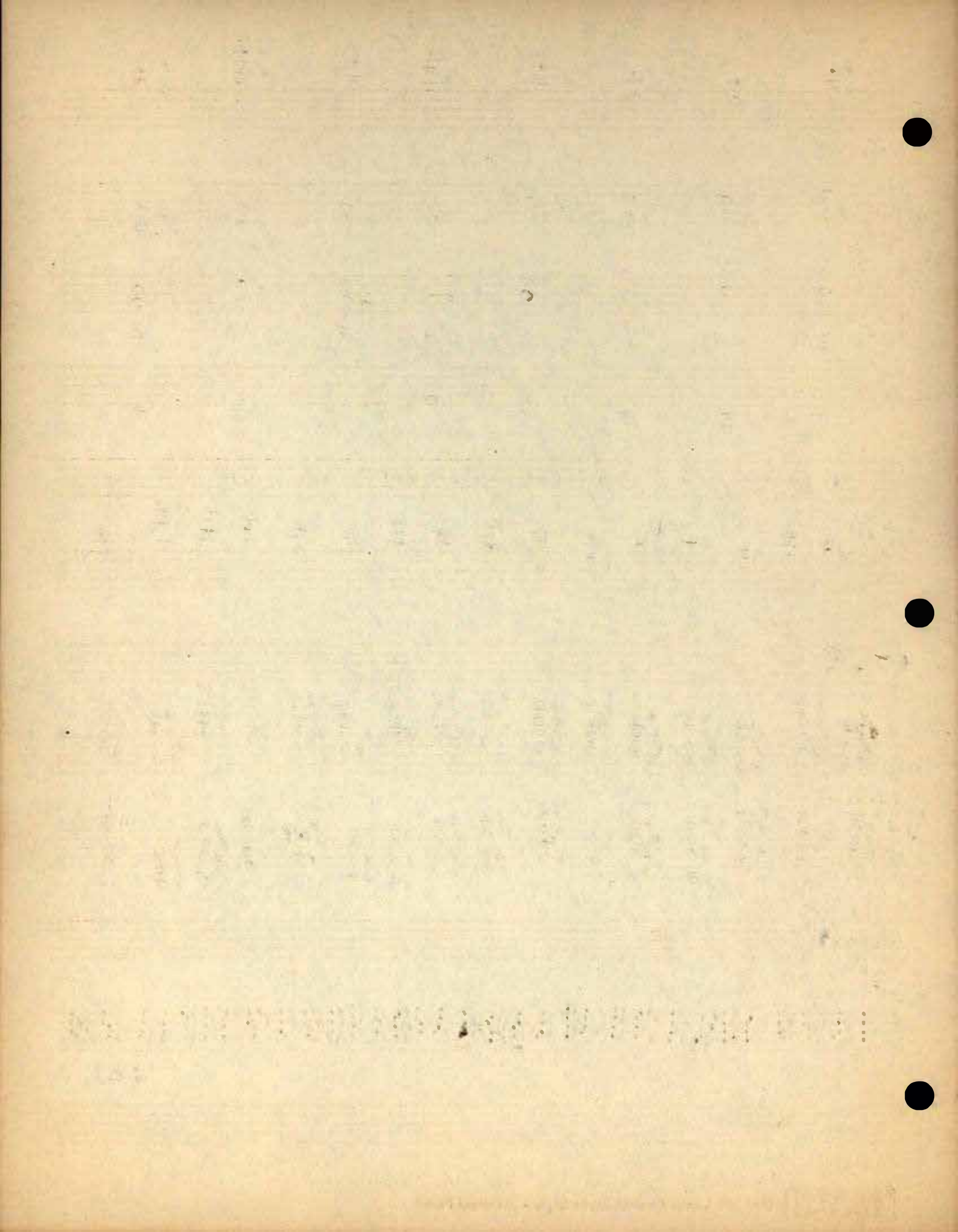
The following are additional examples of S<sub>III</sub> to above S<sub>II</sub>

Handwritten musical notation showing additional examples of S<sub>III</sub> to above S<sub>II</sub>. It includes:

- A single staff with notes and accidentals: #0, 0, 0, 0, 0, 0, #0, #0.
- A grand staff with complex polytonal chords and accidentals.
- A grand staff with complex polytonal chords and accidentals.
- A grand staff with complex polytonal chords and accidentals.

R.E.D.



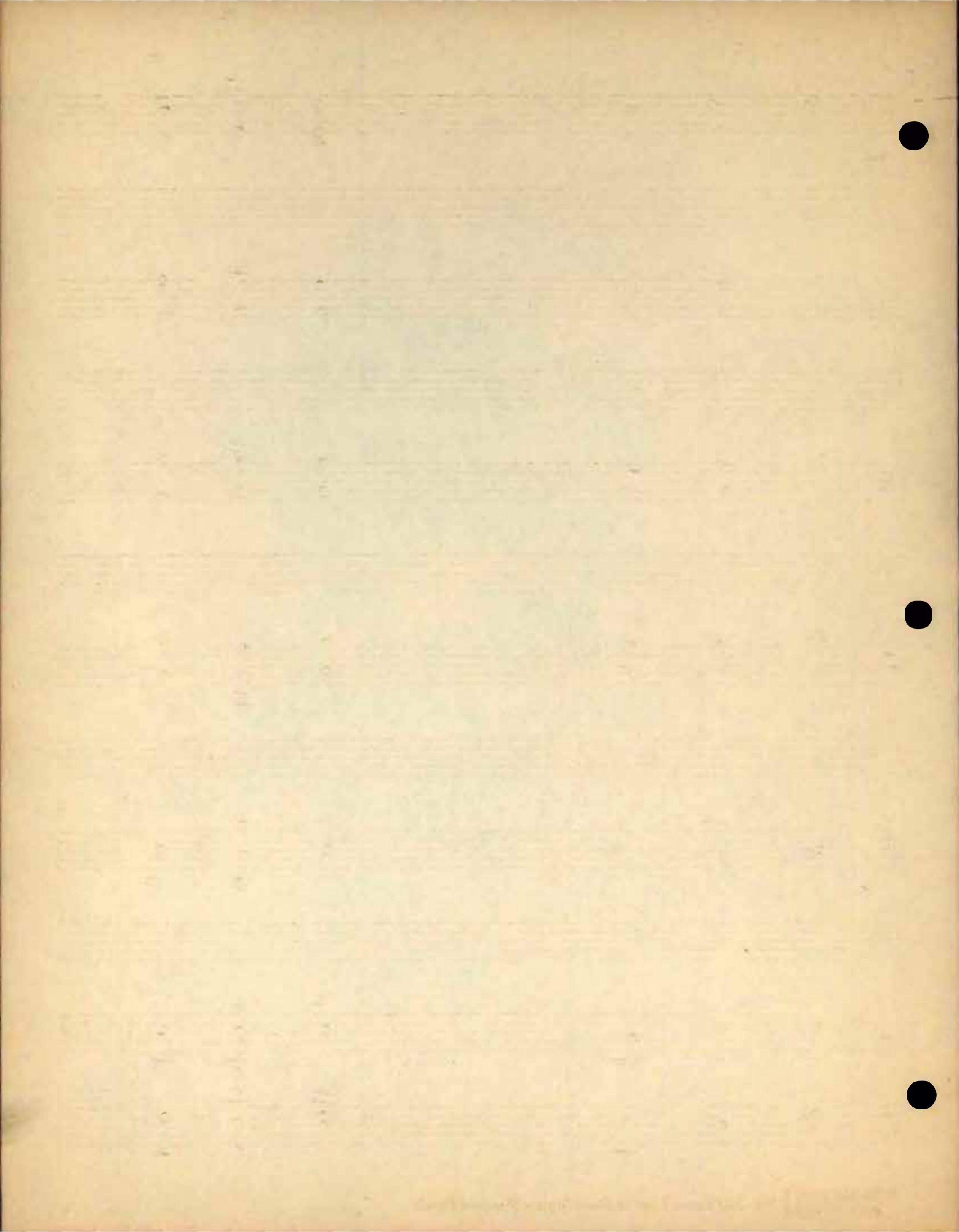




Seconds  
(Triads)

The image shows a page of handwritten musical notation on a 12-staff system. The notation is organized into three systems of four staves each. The first system has staves labeled C, D, E, and F. The second system has staves labeled G, A, and B. The third system has staves labeled C, D, and E. Each staff contains handwritten notes and rests, with some notes appearing as pairs or groups. A double bar line is present between the first and second systems.



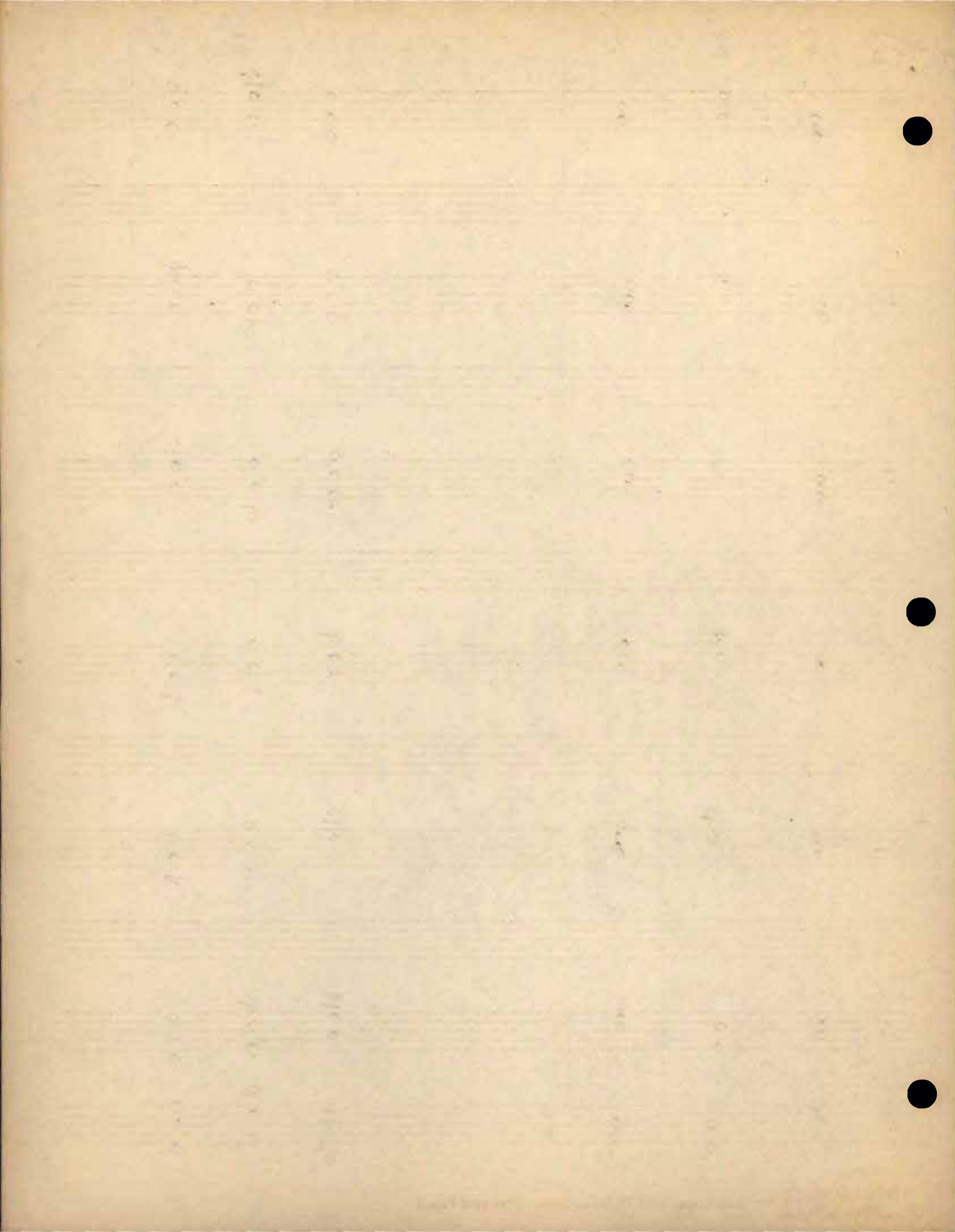




Thirde  
(Triads)

The image shows a handwritten musical score on 12 staves, organized into two groups of six staves each. The top group of staves is labeled with chords C, D, E, F, G, and A. The bottom group of staves is labeled with chords B, A, G, F, E, and D. Each staff contains musical notation for triads, consisting of three notes with stems, positioned on a grid of six-line staves. The notes are written in a simple, handwritten style. The staves are numbered 1 through 12 from top to bottom. The notation is consistent across the different chord groups, showing the basic triad structure for each chord.







*Fugate*  
*Triumph*

2 4 0

2 0 2

2 0 2

2 0 2

2 4 0 2 0

2 0 2 0 0

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing downwards. A double bar line is present after the third measure.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing upwards. A double bar line is present after the third measure.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing upwards. A double bar line is present after the third measure.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing upwards. A double bar line is present after the third measure.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing upwards. A double bar line is present after the third measure.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing upwards. A double bar line is present after the third measure.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notation consists of several groups of notes, including quarter and eighth notes, with stems pointing upwards. A double bar line is present after the third measure.





1872

Year	Month	Day	Particulars	Debit	Credit	Balance
1872	Jan	1	Balance forward			100.00
1872	Jan	15	Received from A. B.		50.00	150.00
1872	Jan	30	Received from C. D.		25.00	175.00
1872	Feb	1	Received from E. F.		75.00	250.00
1872	Feb	15	Received from G. H.		100.00	350.00
1872	Feb	30	Received from I. J.		125.00	475.00
1872	Mar	1	Received from K. L.		150.00	625.00
1872	Mar	15	Received from M. N.		175.00	800.00
1872	Mar	30	Received from O. P.		200.00	1000.00
1872	Apr	1	Received from Q. R.		225.00	1225.00
1872	Apr	15	Received from S. T.		250.00	1475.00
1872	Apr	30	Received from U. V.		275.00	1750.00
1872	May	1	Received from W. X.		300.00	2050.00
1872	May	15	Received from Y. Z.		325.00	2375.00
1872	May	30	Received from AA. BB.		350.00	2725.00
1872	Jun	1	Received from CC. DD.		375.00	3100.00
1872	Jun	15	Received from EE. FF.		400.00	3500.00
1872	Jun	30	Received from GG. HH.		425.00	3925.00
1872	Jul	1	Received from II. JJ.		450.00	4375.00
1872	Jul	15	Received from KK. LL.		475.00	4850.00
1872	Jul	30	Received from MM. NN.		500.00	5350.00
1872	Aug	1	Received from OO. PP.		525.00	5875.00
1872	Aug	15	Received from QQ. RR.		550.00	6425.00
1872	Aug	30	Received from SS. TT.		575.00	7000.00
1872	Sep	1	Received from UU. VV.		600.00	7600.00
1872	Sep	15	Received from WW. XX.		625.00	8225.00
1872	Sep	30	Received from YY. ZZ.		650.00	8875.00
1872	Oct	1	Received from AA. BB.		675.00	9550.00
1872	Oct	15	Received from CC. DD.		700.00	10250.00
1872	Oct	30	Received from EE. FF.		725.00	10975.00
1872	Nov	1	Received from GG. HH.		750.00	11725.00
1872	Nov	15	Received from II. JJ.		775.00	12500.00
1872	Nov	30	Received from KK. LL.		800.00	13300.00
1872	Dec	1	Received from MM. NN.		825.00	14125.00
1872	Dec	15	Received from OO. PP.		850.00	14975.00
1872	Dec	30	Received from QQ. RR.		875.00	15850.00
1872	Jan	1	Received from SS. TT.		900.00	16750.00
1872	Jan	15	Received from UU. VV.		925.00	17675.00
1872	Jan	30	Received from WW. XX.		950.00	18625.00
1872	Feb	1	Received from YY. ZZ.		975.00	19600.00
1872	Feb	15	Received from AA. BB.		1000.00	20600.00
1872	Feb	30	Received from CC. DD.		1025.00	21625.00
1872	Mar	1	Received from EE. FF.		1050.00	22675.00
1872	Mar	15	Received from GG. HH.		1075.00	23750.00
1872	Mar	30	Received from II. JJ.		1100.00	24850.00
1872	Apr	1	Received from KK. LL.		1125.00	25975.00
1872	Apr	15	Received from MM. NN.		1150.00	27125.00
1872	Apr	30	Received from OO. PP.		1175.00	28300.00
1872	May	1	Received from QQ. RR.		1200.00	29500.00
1872	May	15	Received from SS. TT.		1225.00	30725.00
1872	May	30	Received from UU. VV.		1250.00	32075.00
1872	Jun	1	Received from WW. XX.		1275.00	33450.00
1872	Jun	15	Received from YY. ZZ.		1300.00	34850.00
1872	Jun	30	Received from AA. BB.		1325.00	36275.00
1872	Jul	1	Received from CC. DD.		1350.00	37725.00
1872	Jul	15	Received from EE. FF.		1375.00	39200.00
1872	Jul	30	Received from GG. HH.		1400.00	40700.00
1872	Aug	1	Received from II. JJ.		1425.00	42225.00
1872	Aug	15	Received from KK. LL.		1450.00	43775.00
1872	Aug	30	Received from MM. NN.		1475.00	45350.00
1872	Sep	1	Received from OO. PP.		1500.00	46950.00
1872	Sep	15	Received from QQ. RR.		1525.00	48575.00
1872	Sep	30	Received from SS. TT.		1550.00	50225.00
1872	Oct	1	Received from UU. VV.		1575.00	51900.00
1872	Oct	15	Received from WW. XX.		1600.00	53600.00
1872	Oct	30	Received from YY. ZZ.		1625.00	55325.00
1872	Nov	1	Received from AA. BB.		1650.00	57075.00
1872	Nov	15	Received from CC. DD.		1675.00	58850.00
1872	Nov	30	Received from EE. FF.		1700.00	60650.00
1872	Dec	1	Received from GG. HH.		1725.00	62475.00
1872	Dec	15	Received from II. JJ.		1750.00	64325.00
1872	Dec	30	Received from KK. LL.		1775.00	66200.00
1872	Jan	1	Received from MM. NN.		1800.00	68100.00
1872	Jan	15	Received from OO. PP.		1825.00	69925.00
1872	Jan	30	Received from QQ. RR.		1850.00	71775.00
1872	Feb	1	Received from SS. TT.		1875.00	73650.00
1872	Feb	15	Received from UU. VV.		1900.00	75550.00
1872	Feb	30	Received from WW. XX.		1925.00	77475.00
1872	Mar	1	Received from YY. ZZ.		1950.00	79425.00
1872	Mar	15	Received from AA. BB.		1975.00	81400.00
1872	Mar	30	Received from CC. DD.		2000.00	83400.00
1872	Apr	1	Received from EE. FF.		2025.00	85425.00
1872	Apr	15	Received from GG. HH.		2050.00	87475.00
1872	Apr	30	Received from II. JJ.		2075.00	89550.00
1872	May	1	Received from KK. LL.		2100.00	91650.00
1872	May	15	Received from MM. NN.		2125.00	93775.00
1872	May	30	Received from OO. PP.		2150.00	95925.00
1872	Jun	1	Received from QQ. RR.		2175.00	98100.00
1872	Jun	15	Received from SS. TT.		2200.00	100300.00
1872	Jun	30	Received from UU. VV.		2225.00	102525.00
1872	Jul	1	Received from WW. XX.		2250.00	104775.00
1872	Jul	15	Received from YY. ZZ.		2275.00	107050.00
1872	Jul	30	Received from AA. BB.		2300.00	109350.00
1872	Aug	1	Received from CC. DD.		2325.00	111675.00
1872	Aug	15	Received from EE. FF.		2350.00	114025.00
1872	Aug	30	Received from GG. HH.		2375.00	116400.00
1872	Sep	1	Received from II. JJ.		2400.00	118800.00
1872	Sep	15	Received from KK. LL.		2425.00	121225.00
1872	Sep	30	Received from MM. NN.		2450.00	123675.00
1872	Oct	1	Received from OO. PP.		2475.00	126150.00
1872	Oct	15	Received from QQ. RR.		2500.00	128650.00
1872	Oct	30	Received from SS. TT.		2525.00	131175.00
1872	Nov	1	Received from UU. VV.		2550.00	133725.00
1872	Nov	15	Received from WW. XX.		2575.00	136300.00
1872	Nov	30	Received from YY. ZZ.		2600.00	138900.00
1872	Dec	1	Received from AA. BB.		2625.00	141525.00
1872	Dec	15	Received from CC. DD.		2650.00	144175.00
1872	Dec	30	Received from EE. FF.		2675.00	146850.00
1872	Jan	1	Received from GG. HH.		2700.00	149550.00
1872	Jan	15	Received from II. JJ.		2725.00	152275.00
1872	Jan	30	Received from KK. LL.		2750.00	155025.00
1872	Feb	1	Received from MM. NN.		2775.00	157800.00
1872	Feb	15	Received from OO. PP.		2800.00	160600.00
1872	Feb	30	Received from QQ. RR.		2825.00	163425.00
1872	Mar	1	Received from SS. TT.		2850.00	166275.00
1872	Mar	15	Received from UU. VV.		2875.00	169150.00
1872	Mar	30	Received from WW. XX.		2900.00	172050.00
1872	Apr	1	Received from YY. ZZ.		2925.00	174975.00
1872	Apr	15	Received from AA. BB.		2950.00	177925.00
1872	Apr	30	Received from CC. DD.		2975.00	180900.00
1872	May	1	Received from EE. FF.		3000.00	183900.00
1872	May	15	Received from GG. HH.		3025.00	186925.00
1872	May	30	Received from II. JJ.		3050.00	190075.00
1872	Jun	1	Received from KK. LL.		3075.00	193250.00
1872	Jun	15	Received from MM. NN.		3100.00	196450.00
1872	Jun	30	Received from OO. PP.		3125.00	199675.00
1872	Jul	1	Received from QQ. RR.		3150.00	202925.00
1872	Jul	15	Received from SS. TT.		3175.00	206200.00
1872	Jul	30	Received from UU. VV.		3200.00	209500.00
1872	Aug	1	Received from WW. XX.		3225.00	212825.00
1872	Aug	15	Received from YY. ZZ.		3250.00	216175.00
1872	Aug	30	Received from AA. BB.		3275.00	219550.00
1872	Sep	1	Received from CC. DD.		3300.00	222950.00
1872	Sep	15	Received from EE. FF.		3325.00	226375.00
1872	Sep	30	Received from GG. HH.		3350.00	229825.00
1872	Oct	1	Received from II. JJ.		3375.00	233300.00
1872	Oct	15	Received from KK. LL.		3400.00	236800.00
1872	Oct	30	Received from MM. NN.		3425.00	240325.00
1872	Nov	1	Received from OO. PP.		3450.00	243875.00
1872	Nov	15	Received from QQ. RR.		3475.00	247450.00
1872	Nov	30	Received from SS. TT.		3500.00	251050.00
1872	Dec	1	Received from UU. VV.		3525.00	254675.00
1872	Dec	15	Received from WW. XX.		3550.00	258325.00
1872	Dec	30	Received from YY. ZZ.		3575.00	262000.00
1872	Jan	1	Received from AA. BB.		3600.00	265700.00
1872	Jan	15	Received from CC. DD.		3625.00	269425.00
1872	Jan	30	Received from EE. FF.		3650.00	273175.00
1872	Feb	1	Received from GG. HH.		3675.00	276950.00
1872	Feb	15	Received from II. JJ.		3700.00	280750.00
1872	Feb	30	Received from KK. LL.		3725.00	284575.00
1872	Mar	1	Received from MM. NN.		3750.00	288425.00
1872	Mar	15	Received from OO. PP.		3775.00	292300.00
1872	Mar	30	Received from QQ. RR.		3800.00	296200.00
1872	Apr	1	Received from SS. TT.		3825.00	300125.00
1872	Apr	15	Received from UU. VV.		3850.00	304075.00
1872	Apr	30	Received from WW. XX.		3875.00	308050.00
1872	May	1	Received from YY. ZZ.		3900.00	312050.00
1872	May	15	Received from AA. BB.		3925.00	316075.00
1872	May	30	Received from CC. DD.		3950.00	320125.00
1872	Jun	1	Received from EE. FF.		3975.00	324200.00
1872	Jun	15	Received from GG. HH.		4000.00	328300.00
1872	Jun	30	Received from II. JJ.		4025.00	332425.00
1872	Jul	1	Received from KK. LL.		4050.00	336575.00
1872	Jul	15	Received from MM. NN.		4075.00	340750.00



Handwritten notes and symbols at the top left corner.

Handwritten letters and symbols: C, U, W, H, G, A, B, arranged vertically on the left margin.

A handwritten musical score consisting of 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. The score is organized into systems, with some staves containing dense, overlapping notes. There are several large, curved lines drawn across the staves, possibly indicating phrasing or breath marks. The handwriting is in black ink on aged paper.





*[Faint, illegible handwriting on lined paper, possibly bleed-through from the reverse side.]*





South  
Clarks

d c c a  
c d b a  
a b a c  
f c c a  
c b a a  
f c c d  
a c c e  
d c c b  
d a c b  
a d c c  
c a a b  
d b a c  
f d a c  
d a d c  
a d d c  
b a d c  
a b a c  
c b a d  
c b a d  
c c a d  
a c c b  
a b a c

The image shows a handwritten musical score on 12 staves. The notation is a form of shorthand, likely a rhythmic shorthand, using vertical lines with stems and circles to represent notes and rests. The score is organized into measures across the staves. The notation includes rhythmic symbols (vertical lines with stems) and various note values (circles, some with stems). The score is organized into measures across the staves.





Handwritten text in the top section of the page, consisting of several lines of cursive script. The text is mostly illegible due to fading and bleed-through from the reverse side of the page.

Handwritten text in the middle section of the page, continuing the cursive script. The lines are closely spaced and difficult to decipher.

Handwritten text in the lower-middle section of the page. The script remains consistent with the rest of the document.

Handwritten text in the bottom section of the page, including the final lines of the document. The text is very faint and largely illegible.