

Vexations
Book 3: Lexmark XM5163

Derek Beaulieu

Vexations Book 3



Derek Beaulieu

$$\begin{array}{c} 2 \begin{array}{|c|c|} \hline 2 & 2 \\ \hline 1 & 1 \\ \hline \end{array} \\ \begin{array}{|c|} \hline 1 \\ \hline \end{array} \begin{array}{|c|c|} \hline 2 & 2 \\ \hline 1 & 1 \\ \hline \end{array} \begin{array}{|c|} \hline 1 \\ \hline \end{array} \\ \begin{array}{|c|} \hline 1 \\ \hline \end{array} \begin{array}{|c|c|} \hline 2 & 2 \\ \hline 1 & 1 \\ \hline \end{array} \begin{array}{|c|} \hline 1 \\ \hline \end{array} \end{array}$$

Vexations

Book 3: Lexmark XM5163

(for Erik Satie)

derek beaulieu

No
2017

*Pour se jouer 840 fois de suite ce motif,
il sera bon de se préparer au préalable,
et dans le plus grand silence, par des immobilités sérieuses*

—Erik Satie

(“In order to play the theme 840 times in succession,
it would be advisable to prepare oneself beforehand,
and in the deepest silence, by serious immobilities”)

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals. The lower staff is in bass clef and contains a bass line with fewer notes, some of which are tied across measures. The tempo marking 'Très Lent' is indicated above the first staff.

The second system of musical notation continues the complex melodic line from the first system. It features the same intricate chromaticism and accidentals in the treble clef, with the bass line providing a sparse accompaniment. The notation is dense and difficult to read due to the high density of notes and accidentals.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a simple melodic line written in the bass clef. It consists of a sequence of notes with various accidentals, including sharps, flats, and naturals. The line is relatively straightforward compared to the main piece, serving as a reference for the bass part of the 840 repetitions.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex sequence of notes, including many accidentals (sharps and flats), and rests. The lower staff is in bass clef and contains a simpler sequence of notes, also with accidentals. The tempo marking 'Très Lent' is positioned above the first staff.

The second system of musical notation is identical to the first system, consisting of two staves with complex notation in the upper staff and simpler notation in the lower staff.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a single line of musical notation in bass clef, showing a sequence of notes with various accidentals, ending with a fermata and a final note.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, dense sequence of chords and intervals, with many notes beamed together. The lower staff is in bass clef and contains a simpler sequence of notes, including some rests. The tempo is marked 'Très Lent' with a quarter note symbol.

The second system of musical notation is identical to the first system, consisting of two staves with complex chordal textures in the upper staff and simpler notes in the lower staff.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a single line of musical notation in bass clef. It consists of a sequence of notes and rests, starting with a quarter note, followed by several eighth and sixteenth notes, and ending with a quarter note and a fermata.

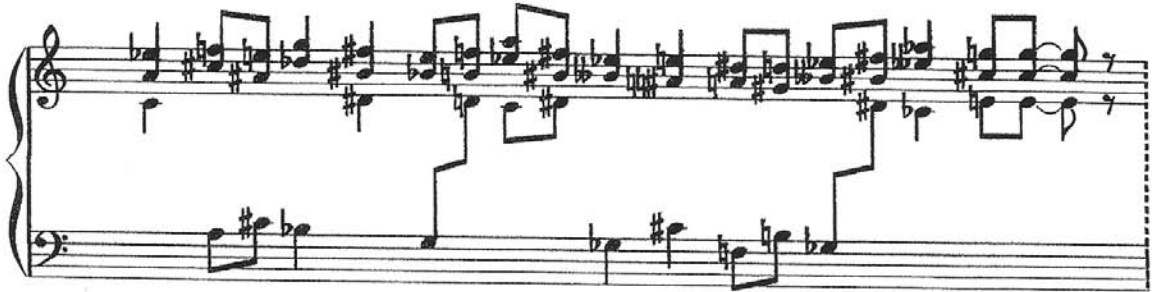
Vexations

Erik Satie

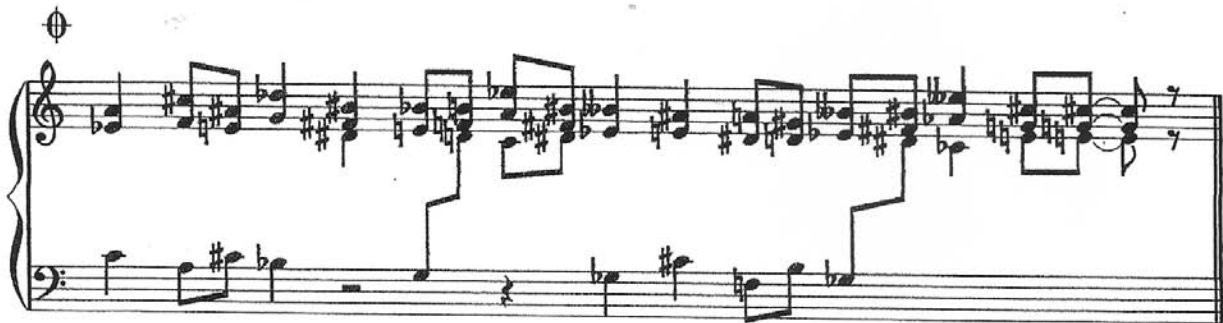
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' is written on a grand staff (treble and bass clefs). It features a complex polyphonic texture with multiple voices. The tempo is marked 'Très Lent' (Very Slow). The notation includes various rhythmic values and accidentals, with some notes marked with a '7' indicating a septuplet.



The second system of musical notation continues the complex polyphonic texture from the first system. It maintains the same tempo and notation style, showing the intricate interplay of multiple voices.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The musical notation for the bass theme is shown on a single bass clef staff. It consists of a sequence of notes with various accidentals, including sharps and flats, and a final note with a fermata.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, dense sequence of notes, including many accidentals (sharps and naturals), with some notes beamed together. The lower staff is in bass clef and contains a simpler sequence of notes, also with accidentals. The tempo marking 'Très Lent' is positioned above the first staff.

The second system of musical notation is identical to the first system, consisting of two staves with complex notation in the upper staff and simpler notation in the lower staff.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a single line of musical notation in bass clef. It consists of a sequence of notes with various accidentals (sharps, naturals, and flats) and rests, ending with a fermata over the final note.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals. The lower staff is in bass clef and contains a simpler, more rhythmic line with fewer accidentals. The tempo marking 'Très Lent' is indicated above the staves.

The second system of musical notation is identical to the first system, consisting of two staves with complex chromatic notation in the upper staff and a simpler bass line in the lower staff.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a single line of musical notation in bass clef. It features a sequence of notes with various accidentals, including sharps and flats, and a final fermata.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex sequence of notes, including many accidentals (sharps and naturals) and rests. The lower staff is in bass clef and contains a simpler sequence of notes, also with some accidentals. The tempo marking 'Très Lent' is indicated above the first staff.

The second system of musical notation is identical to the first system, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is presented on a single bass clef staff. It consists of a sequence of notes with various accidentals (sharps, naturals, and flats) and rests, representing the bass line of the piece.

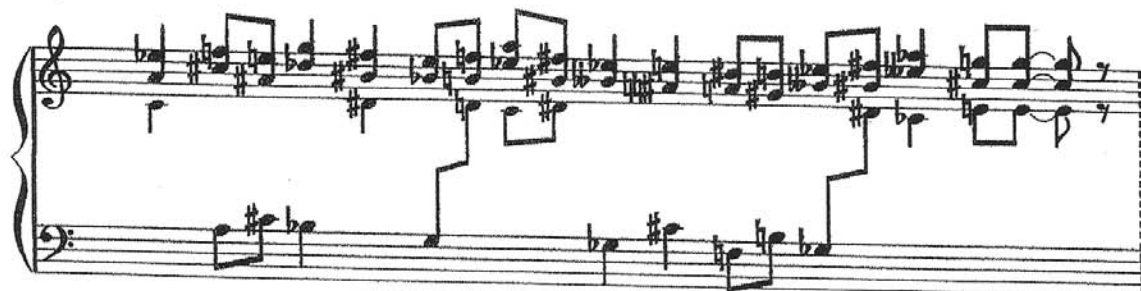
Vexations

Erik Satie

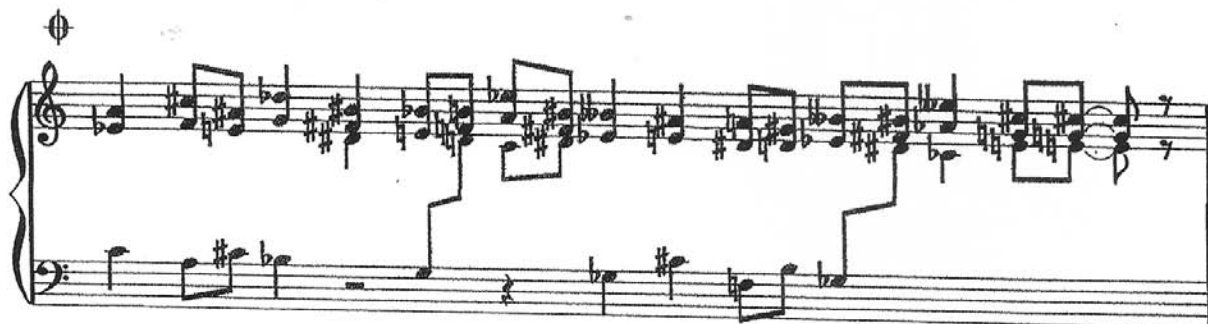
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' consists of two staves, treble and bass clef. The treble staff contains a complex sequence of notes, including many accidentals (sharps and naturals), and rests. The bass staff contains a simpler sequence of notes, also with accidentals. The tempo marking 'Très Lent' is indicated above the first staff.



The second system of musical notation is identical to the first system, consisting of two staves (treble and bass clef) with complex rhythmic patterns and accidentals.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The musical notation for the bass theme is shown on a single bass clef staff. It consists of a sequence of notes with various accidentals (sharps, naturals, and flats) and rests, ending with a fermata.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals. The lower staff is in bass clef and contains a bass line with fewer notes, often mirroring the intervals of the upper staff. The tempo marking 'Très Lent' is indicated above the staves.

The second system of musical notation continues the piece with the same complex melodic and bass lines as the first system. It maintains the same chromatic and intervallic structure.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single line of musical notation in bass clef. It consists of a sequence of notes with various accidentals, representing the bass line theme mentioned in the text above.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals and ties. The lower staff is in bass clef and contains a bass line with fewer notes, often mirroring the harmonic structure of the upper staff. The tempo marking 'Très Lent' is indicated above the staves.

The second system of musical notation is identical to the first system, showing the same complex melodic and bass lines for the first system of the piece.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single line of musical notation in bass clef. It contains a short, simple melodic phrase consisting of several notes with various accidentals, serving as the bass theme for the piece.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a bass line with fewer notes, often mirroring the harmonic structure of the upper staff. The tempo marking 'Très Lent' is indicated above the staves.

The second system of musical notation continues the piece. It features the same complex melodic line in the right hand and bass line in the left hand as the first system. The notation is dense and intricate, characteristic of Satie's 'Vexations'.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single line of musical notation in bass clef. It contains a short, simple melodic motif consisting of several notes with various accidentals, which is the bass line theme mentioned in the text above.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals (sharps and flats) and some notes beamed together. The lower staff is in bass clef and contains a bass line with fewer notes, often mirroring the harmonic structure of the upper staff. The tempo marking 'Très Lent' is indicated above the first staff.

The second system of musical notation is identical to the first system, showing the same complex melodic line in the right hand and bass line in the left hand.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section consists of a single staff in bass clef. It contains a short, simple melodic line with several notes and accidentals, which is the bass line theme mentioned in the preceding text.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a simpler bass line with fewer notes and accidentals. The tempo marking 'Très Lent' is indicated above the first staff.

The second system of musical notation is identical to the first system, showing the same complex melodic line in the treble clef and the simpler bass line in the bass clef.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The bass theme is shown in a single staff in bass clef. It consists of a sequence of notes with various accidentals, including sharps and flats, and a final note with a fermata. The tempo marking 'Très Lent' is implied from the previous systems.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, dense sequence of notes, many of which are beamed together in groups. The lower staff is in bass clef and contains a simpler sequence of notes, including some rests. The tempo marking 'Très Lent' is positioned above the first staff.

The second system of musical notation is identical to the first system, consisting of two staves with complex notation in the upper staff and simpler notation in the lower staff.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a single line of musical notation in bass clef. It consists of a sequence of notes, including some rests, that form a specific melodic pattern.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a bass line with fewer notes, often mirroring the intervals of the upper staff. The tempo marking 'Très Lent' is indicated above the staves.

The second system of musical notation continues the piece with the same complex melodic and bass lines as the first system. It features the same intricate chromaticism and slurs in the right hand, and a corresponding bass line in the left hand.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single line of musical notation in bass clef. It consists of a simple, rhythmic bass line with a few notes and accidentals, serving as the foundation for the piece.

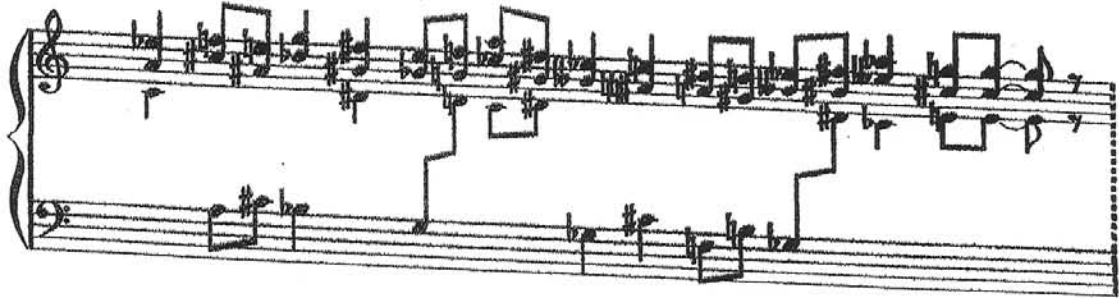
Vexations

Erik Satie

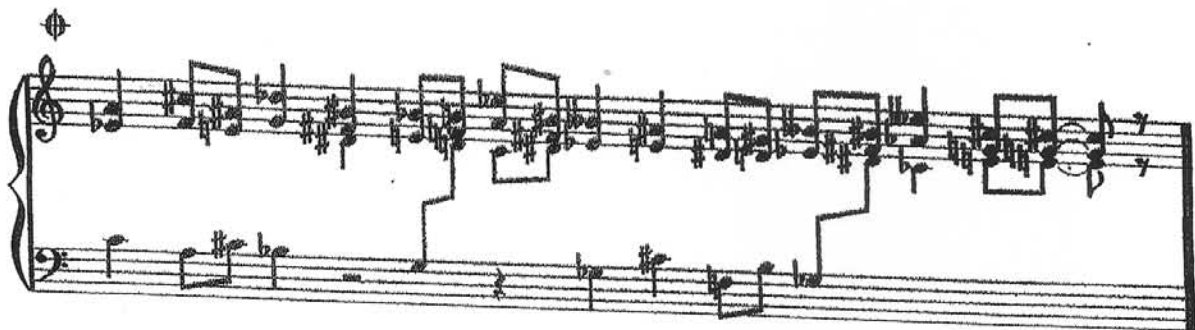
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a bass line with fewer notes, often mirroring the intervals of the upper staff. The music is marked 'Très Lent'.



The second system of musical notation continues the complex melodic and bass lines from the first system. It features the same intricate chromatic patterns and accidentals in both the treble and bass staves.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The 'THÈME' section is a single line of musical notation in the bass clef. It shows a sequence of notes with various accidentals, representing the bass line theme mentioned in the text above.

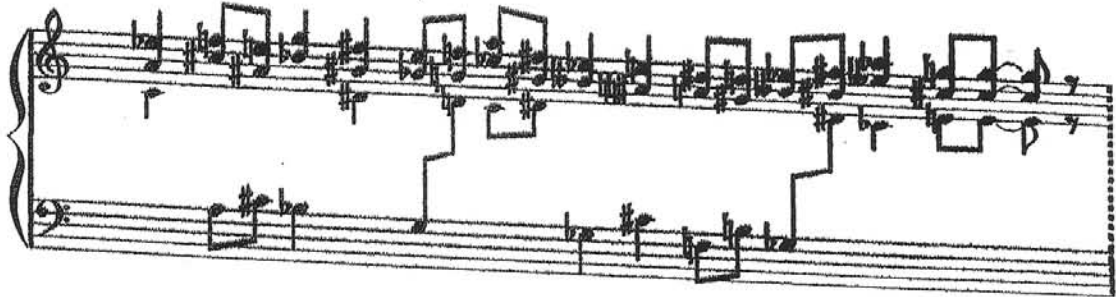
Vexations

Erik Satie

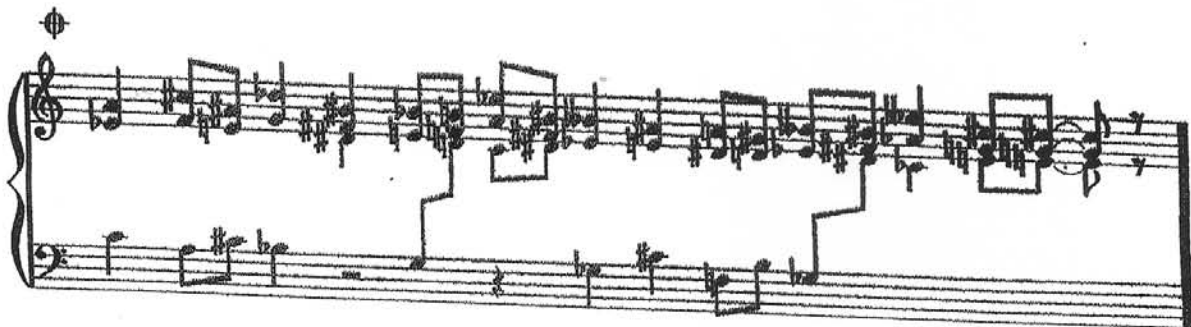
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a highly complex, dense melodic line with many accidentals and overlapping notes. The lower staff is in bass clef and contains a simpler, more rhythmic bass line with fewer notes and accidentals. The tempo marking 'Très Lent' is positioned above the first staff.



The second system of musical notation continues the complex melodic line in the right hand and the bass line in the left hand. The notation is dense and intricate, characteristic of Satie's style. The system ends with a double bar line.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The 'THÈME' section shows a single staff in bass clef. It contains a simple, rhythmic melodic line with a few notes and accidentals, which is the bass theme mentioned in the text above. The staff ends with a double bar line.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly chromatic melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a simpler bass line with fewer notes and accidentals. The music is marked 'Très Lent'.

The second system of musical notation continues the piece. It features the same complex melodic line in the treble clef and the corresponding bass line in the bass clef. The notation is dense and intricate, characteristic of Satie's style.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single line of musical notation in the bass clef. It consists of a simple, rhythmic melodic line with a few accidentals, intended to be played by the bass.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly rhythmic melody with many beamed notes and rests. The lower staff is in bass clef and contains a simpler, more rhythmic accompaniment. The tempo marking 'Très Lent' is indicated above the staves.

The second system of musical notation continues the complex rhythmic motif from the first system. It consists of two staves, treble and bass clef, with the same intricate notation as the first system.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single staff in bass clef. It contains a simple, rhythmic bass line consisting of a series of notes and rests, which is the theme to be repeated 840 times.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly ornamented melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a simpler bass line with fewer notes and accidentals. The music is marked 'Très Lent'.

The second system of musical notation continues the piece. It features the same complex melodic line in the treble clef and the same bass line in the bass clef as the first system. The notation is dense and intricate.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section is a single line of musical notation in the bass clef. It consists of a sequence of notes with various accidentals (sharps and flats) and rests, representing the bass line theme mentioned in the text above.

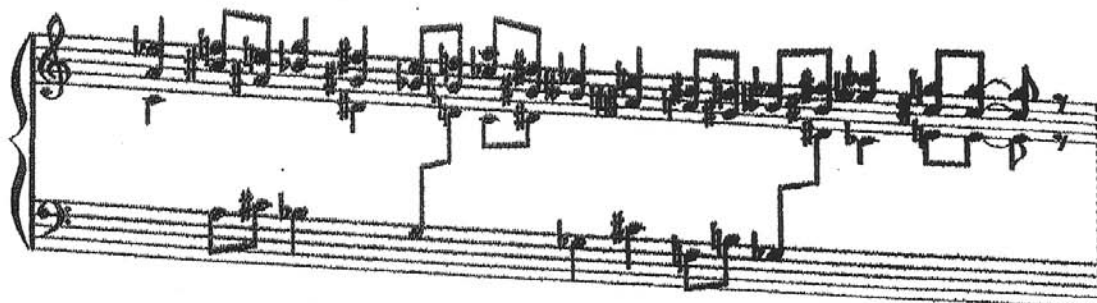
Vexations

Erik Satie

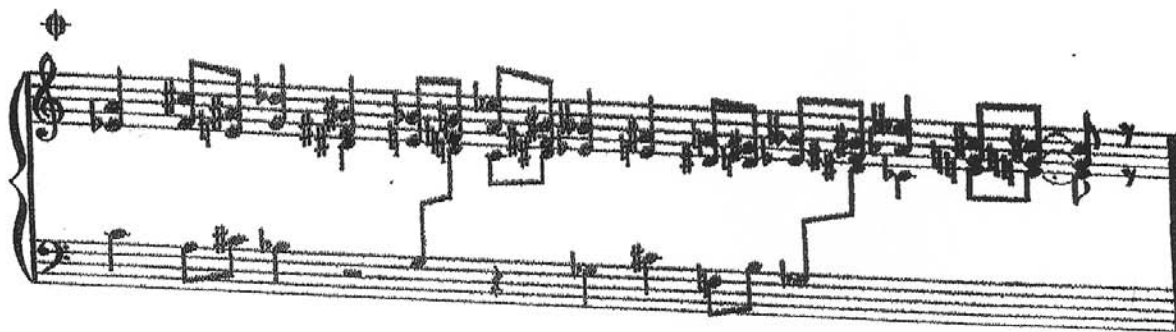
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a highly complex, dense melodic line with many accidentals and overlapping notes. The lower staff is in bass clef and contains a simpler, more rhythmic bass line with fewer notes and accidentals. The tempo marking 'Très Lent' is positioned above the first staff.



The second system of musical notation continues the complex melodic line in the treble clef and the bass line in the bass clef. The notation is dense and intricate, characteristic of Satie's 'Vexations'.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The bass theme is a simple, rhythmic line in the bass clef. It consists of a series of notes with various accidentals, including sharps and flats, and rests. The tempo marking 'Très Lent' is implied from the previous system.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation for 'Vexations' consists of two staves. The upper staff is in treble clef and contains a complex, highly ornamented melodic line with many accidentals and slurs. The lower staff is in bass clef and contains a simpler bass line with fewer notes and rests. The tempo marking 'Très Lent' is positioned above the first staff.

The second system of musical notation is identical to the first system, showing the same complex melodic line in the right hand and the bass line in the left hand.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' section shows a single staff in bass clef. It contains a simple, rhythmic melodic line consisting of a series of eighth and sixteenth notes, some with accidentals, and a few rests.

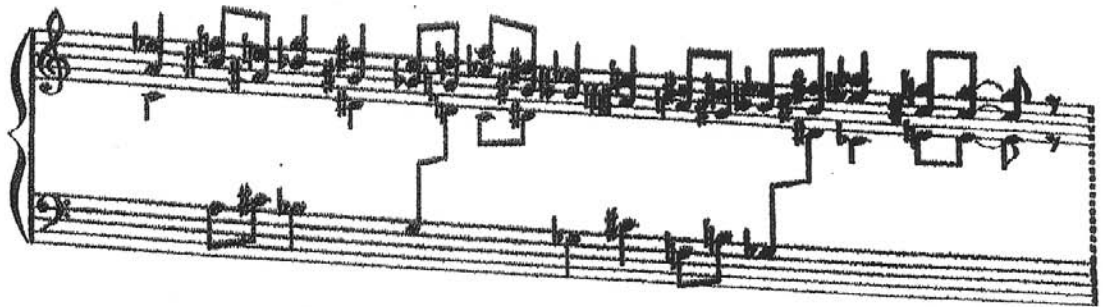
Vexations

Erik Satie

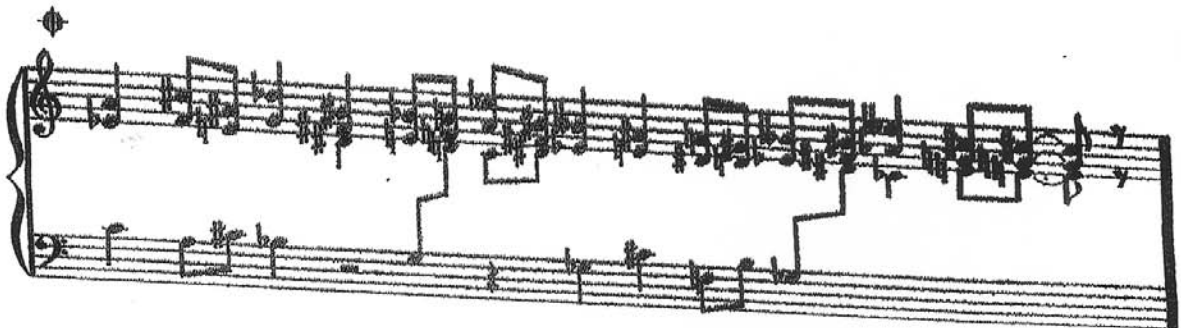
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' consists of two staves. The upper staff (treble clef) contains a complex, dense sequence of notes and rests, with many notes beamed together. The lower staff (bass clef) contains a simpler, more rhythmic pattern of notes and rests. The tempo marking 'Très Lent' is indicated above the first staff.



The second system of musical notation is identical to the first system, showing the same complex rhythmic pattern in the right hand and the simpler pattern in the left hand.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The bass theme is a single line of musical notation in the bass clef. It consists of a simple, rhythmic sequence of notes and rests, which is the theme to be repeated 840 times.

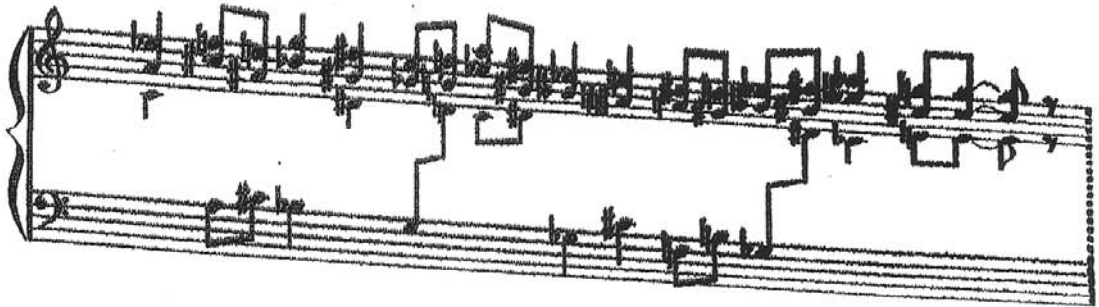
Vexations

Erik Satie

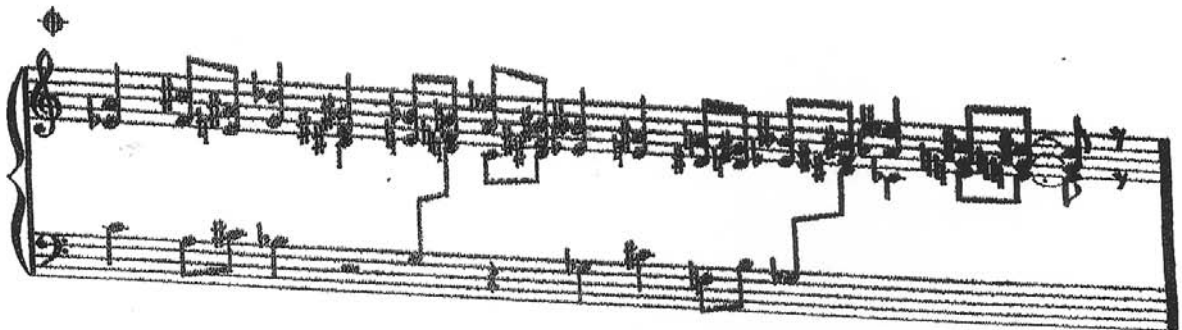
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation consists of two staves, treble and bass clef. The music is extremely dense, with many notes and accidentals. The notes are often beamed together in groups, creating a complex, almost impenetrable texture. The tempo is marked 'Très Lent'.



The second system of musical notation is identical to the first system, consisting of two staves with a complex, dense melodic line.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The bass theme is shown on a single bass clef staff. It consists of a sequence of notes, some with accidentals, that form a simple, recognizable melodic line.

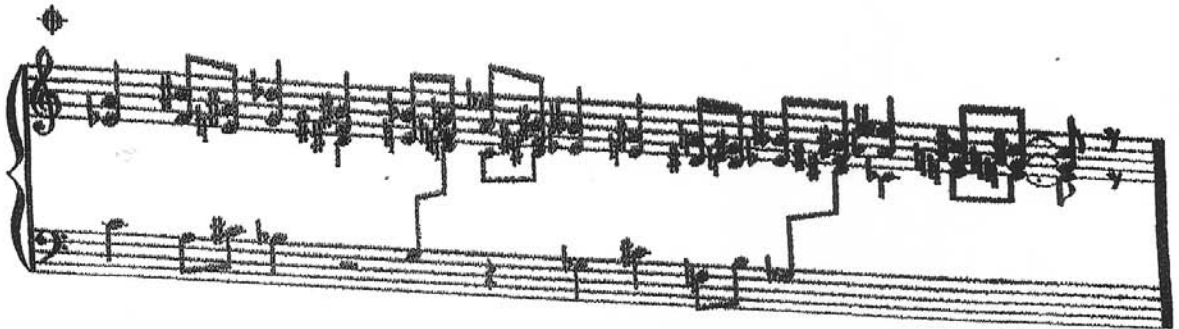
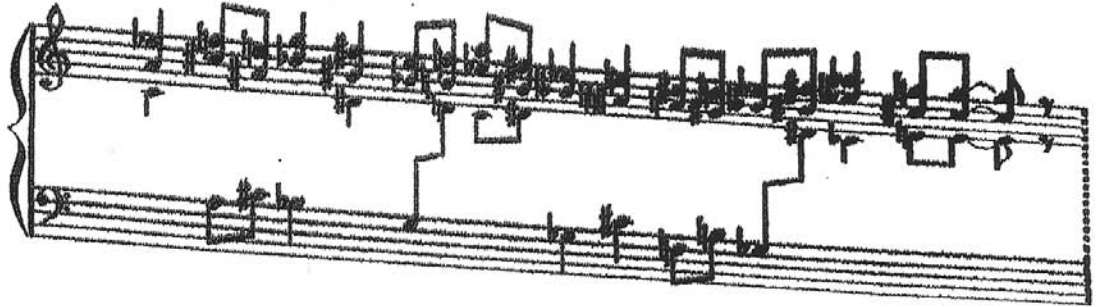
Vexations

Écrit: Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation consists of two staves, Treble and Bass clef. The Treble staff contains a complex melodic line with many beamed notes and rests. The Bass staff contains a simpler accompaniment line with fewer notes and rests. The music is written in a key with one sharp (F#) and a 3/4 time signature.

The second system of musical notation is identical to the first system, consisting of two staves (Treble and Bass clef) with complex melodic and accompaniment lines.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

The 'THÈME' is a single line of musical notation on a Bass clef staff. It consists of a sequence of notes and rests, primarily using half notes and quarter notes, with some beaming.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and rests. The lower staff is in bass clef and contains a simpler accompaniment line with fewer notes and rests. The music is written in a key with one sharp (F#).

The second system of musical notation is identical to the first system, consisting of two staves with the same complex melodic and accompaniment lines.

♩ A ce signe il sera d'usage de présenter le thème de la Basse
TROISIÈME

The third system of musical notation consists of a single bass staff. It contains a melodic line with many beamed notes and rests, similar in style to the upper staff of the previous systems. The music is written in the same key as the previous systems.

Vexations

Erik Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and rests. The lower staff is in bass clef and contains a simpler accompaniment line with fewer notes and rests. The music is written in a key with one sharp (F#).

The second system of musical notation is identical to the first system, consisting of two staves with the same complex melodic and accompaniment lines.

♩ A ce signe il sera d'usage de présenter le thème de la Basse
TROISIÈME

The third system of musical notation consists of a single bass clef staff. It contains a melodic line that is a variation of the main theme, featuring a series of notes with sharp signs above them, indicating a key signature change.

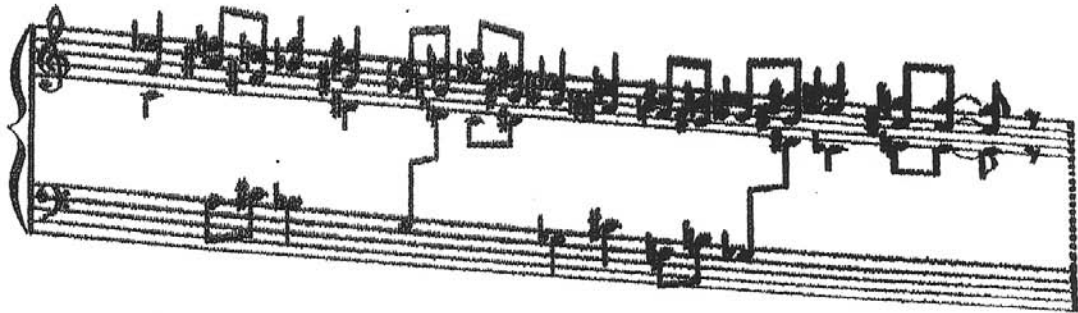
Vexations

Erik Satie

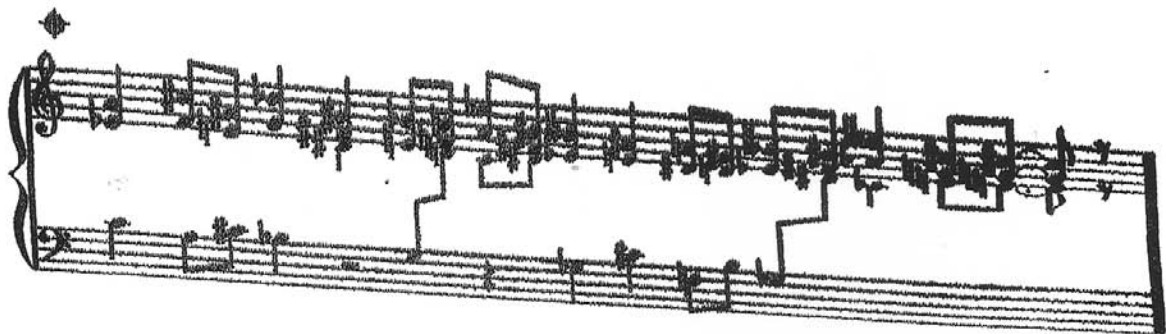
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très Lent



The first system of musical notation for 'Vexations' consists of two staves, treble and bass clef. The melody is highly complex and repetitive, with many notes beamed together and some notes marked with square boxes. The tempo is indicated as 'Très Lent'.



The second system of musical notation is identical to the first system, showing the same complex and repetitive melodic line on two staves.

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The 'THÈME' is a single line of musical notation on a bass clef staff. It consists of a simple, repetitive melodic line with a few notes beamed together.

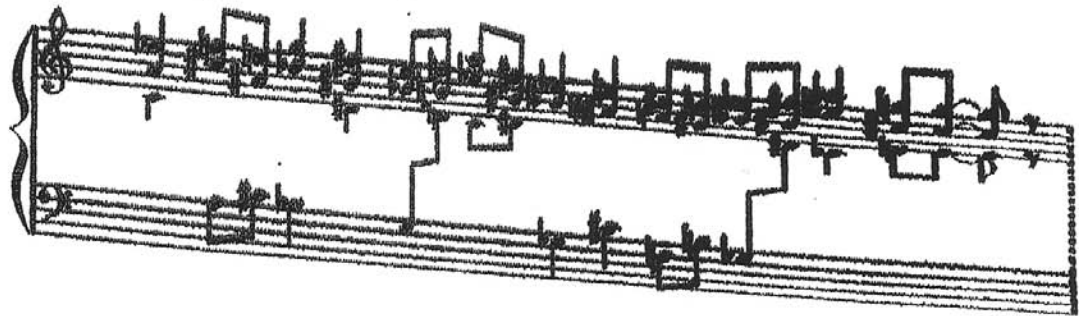
Vexations

Erik Satie

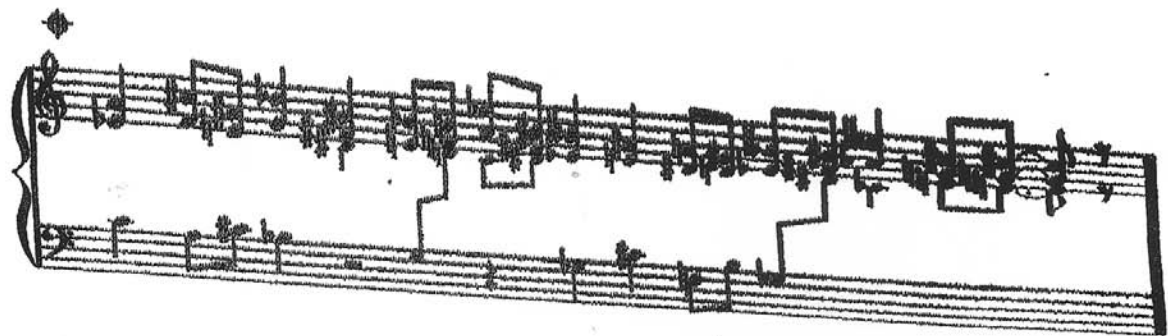
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

◆ Très Lent




The first system of musical notation for 'Vexations'. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The right hand part is highly complex, featuring many beamed notes and rests, with some notes enclosed in rectangular boxes. The left hand part is simpler, with fewer notes and rests.



The second system of musical notation, which is identical to the first system, showing the same complex melodic line in the right hand and bass line in the left hand.

◆ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The bass theme of 'Vexations', shown on a single bass clef staff. It consists of a sequence of notes and rests, with some notes enclosed in rectangular boxes. The notes are mostly eighth and sixteenth notes.

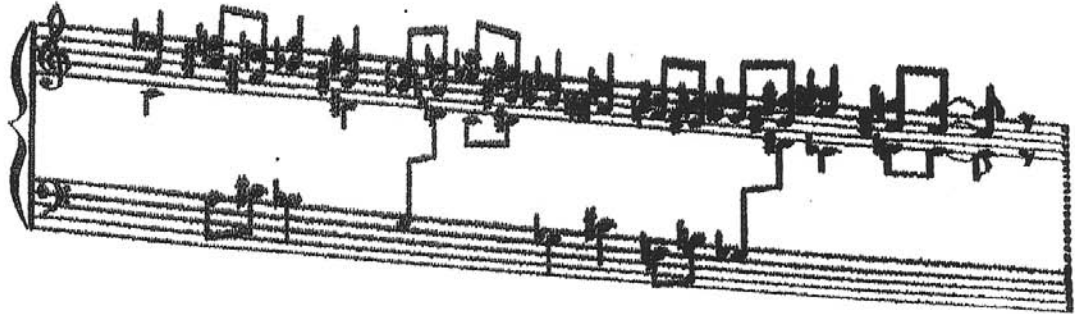
Vexations

Erik Satie

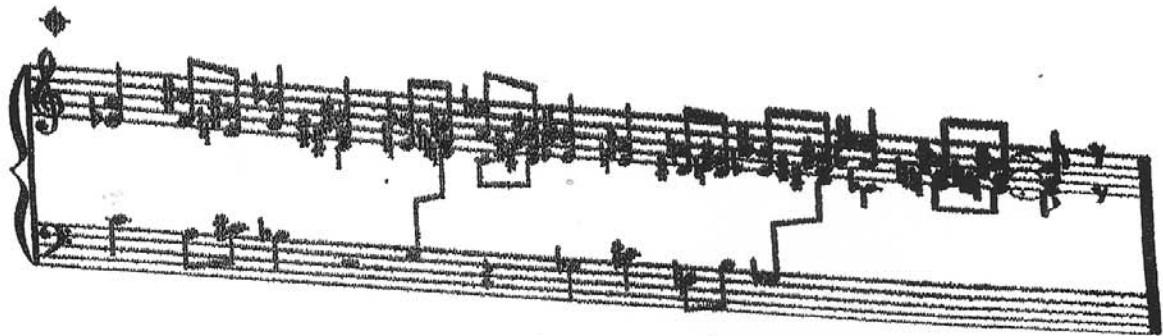
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

◆ Très Lent



The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a complex sequence of notes, many of which are beamed together in groups of four, creating a dense, rhythmic texture. The bass staff provides a simpler accompaniment with fewer notes.



The second system of musical notation continues the complex rhythmic patterns from the first system, with similar beamed notes and a consistent accompaniment in the bass staff.

◆ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



The 'THÈME' section is a single staff in bass clef, showing a simple rhythmic motif consisting of a series of notes with stems pointing upwards, followed by a few notes with stems pointing downwards.

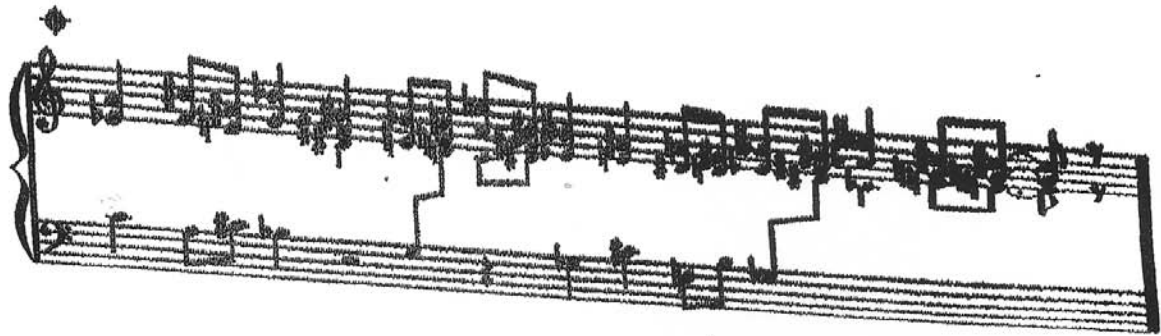
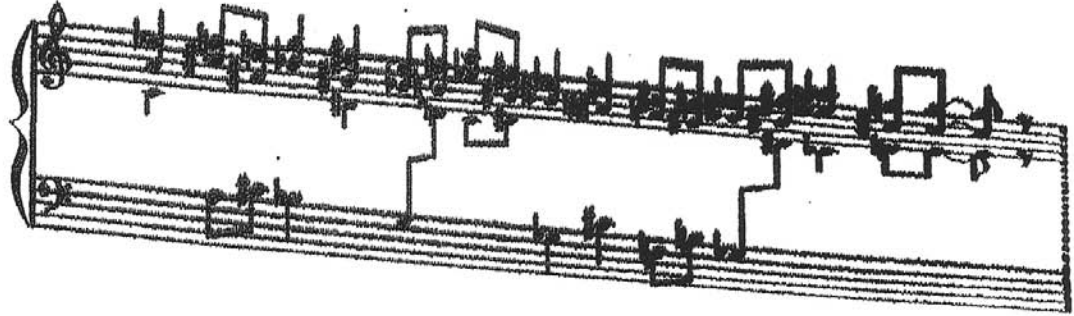
Vexations

Extrait Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités straussiennes

♣ Très Lent



♣ A ce signe il sera d'usage de présenter le thème de la Basse

TROISIÈME



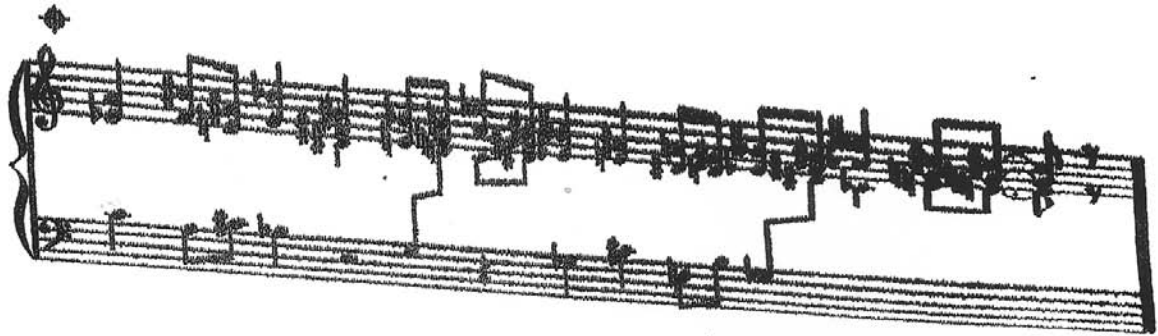
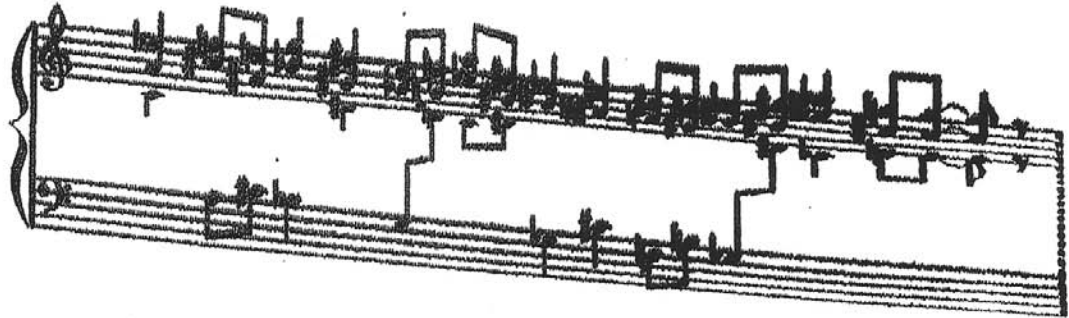
Vexations

Exit: Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités certaines

◆ Très Lent



◆ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME



Vexations

Exit. Satie

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités éternelles

◆ Très Lent

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes, many of which are enclosed in rectangular boxes. The lower staff is in bass clef and contains a corresponding sequence of notes, also with some boxed notes. The notes are spaced out, reflecting the 'Très Lent' tempo.

The second system of musical notation is identical to the first, consisting of two staves with treble and bass clefs, containing boxed notes and other musical symbols.

◆ A ce signe il sera d'usage de présenter le thème de la Basse
TROISIÈME

The third system of musical notation consists of a single staff in bass clef, containing a sequence of notes, some of which are boxed. This represents the 'thème de la Basse' mentioned in the text above.

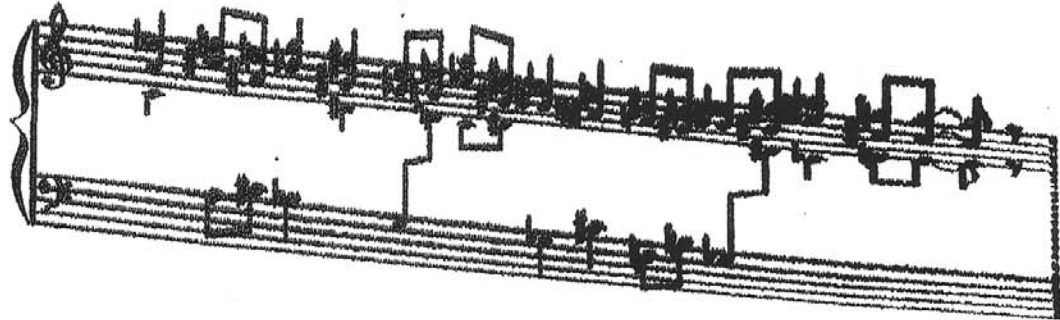
Vexations

Emil Saelle

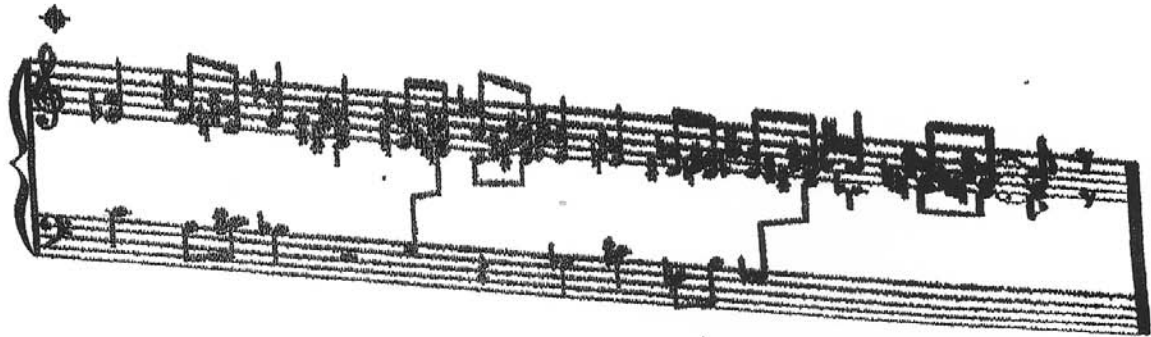
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités certaines

◆ *Très Lent*



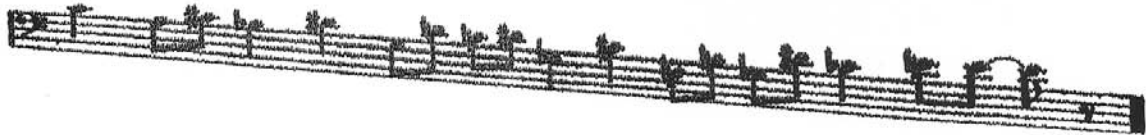
The first system of musical notation consists of two staves, treble and bass clef. It begins with a diamond-shaped symbol. The music is written in a simple, rhythmic style with many rests, indicating a very slow tempo. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The piece is in a key with one sharp (F#).



The second system of musical notation continues the piano introduction from the first system. It also begins with a diamond-shaped symbol and follows the same rhythmic and melodic patterns. The notation is consistent with the first system, showing a very slow and deliberate pace.

◆ *A ce signe il sera d'usage de présenter le thème de la Basse*

TREIÈME



The third system of musical notation shows the bass line theme. It begins with a diamond-shaped symbol and consists of a single bass staff. The music is written in a simple, rhythmic style, similar to the piano introduction, with many rests and a slow tempo. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The piece is in a key with one sharp (F#).

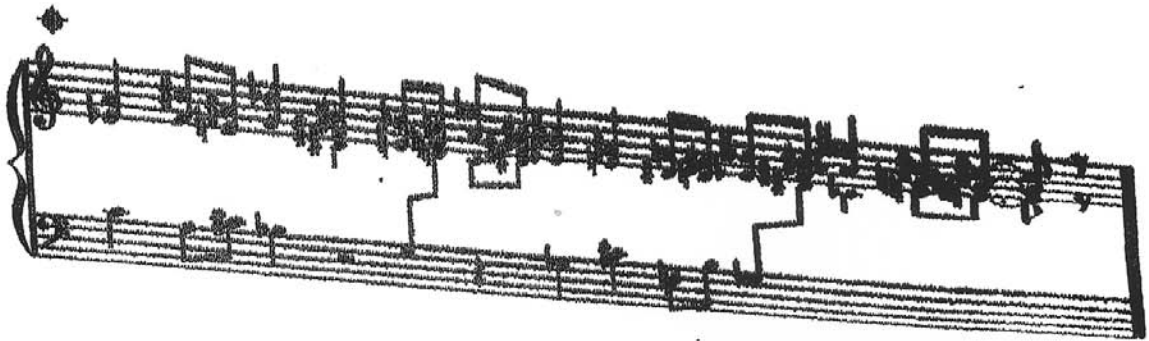
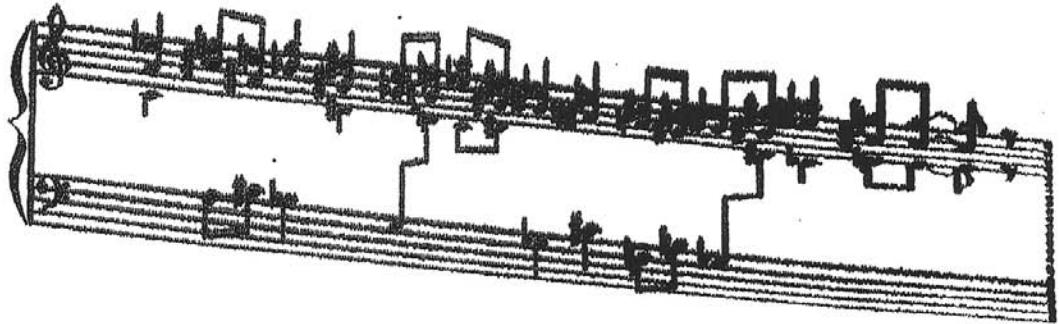
Vexations

Erik Satie

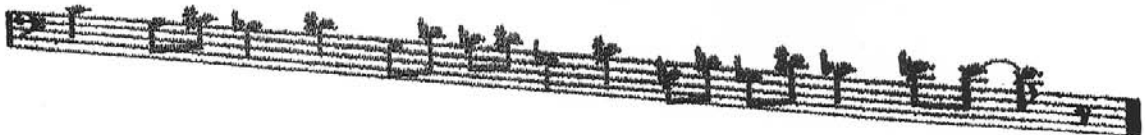
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités certaines

◆ *Très Lent*



◆ *A ce signe il sera d'usage de présenter le thème de la Basse*
THEME



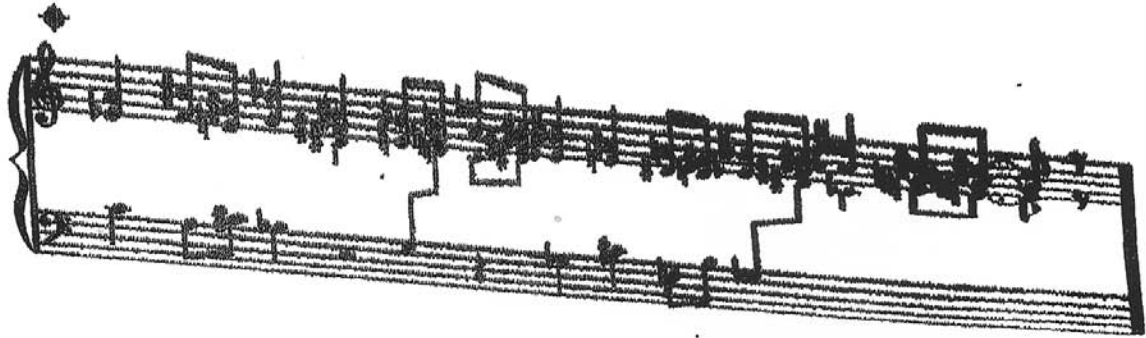
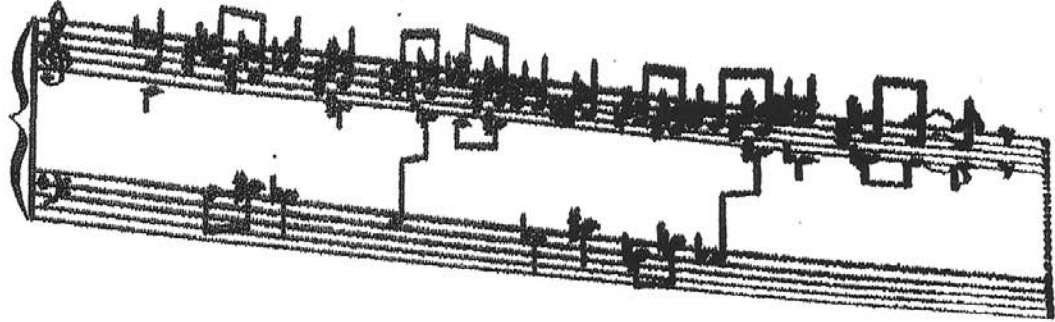
Vexations

Écrit: Solo

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

◆ Très Lent



◆ A ce signe il sera d'usage de présenter le thème de la Basse

TROISIÈME



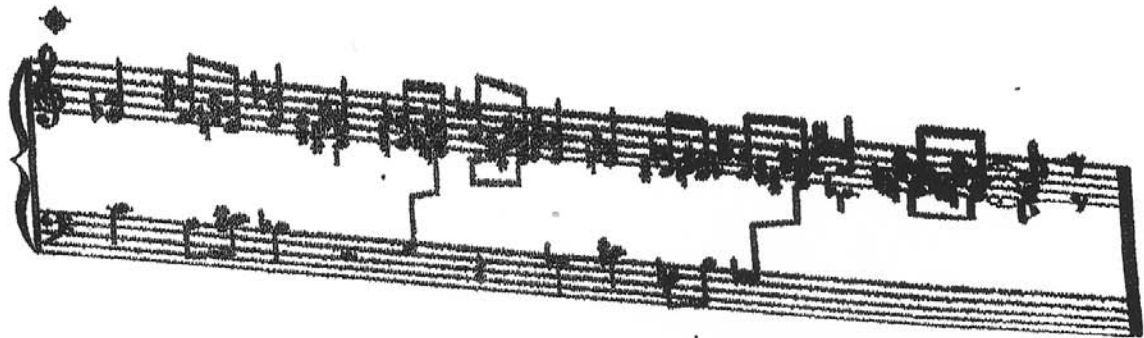
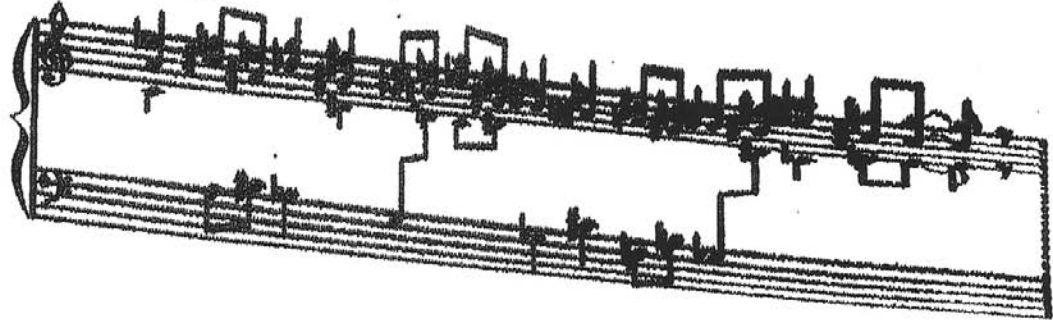
Vexations

Enr. Solo

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

◆ *Très Lent*



◆ *A ce signe il sera d'usage de présenter le thème de la Basse*

THEME



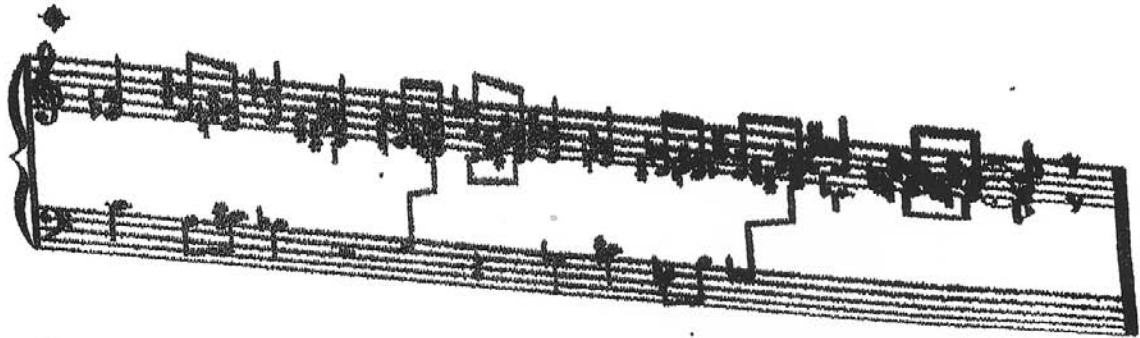
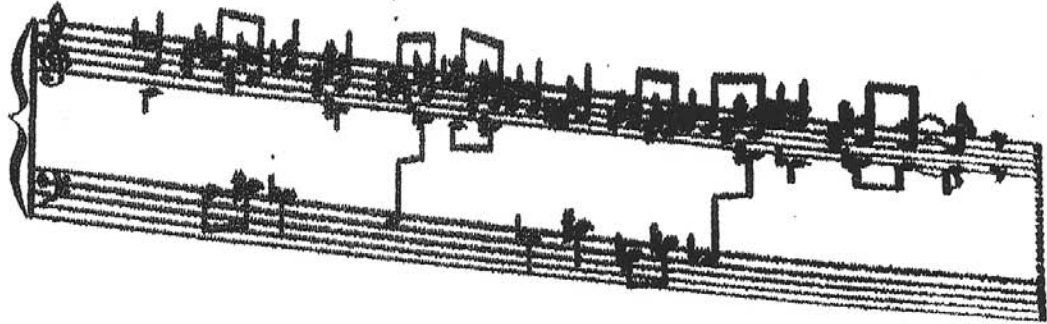
Vexations

Edit. Sade

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités absolues

◆ *Très Lent*



◆ *A ce signe il sera d'usage de présenter le thème de la Basse*

TERME



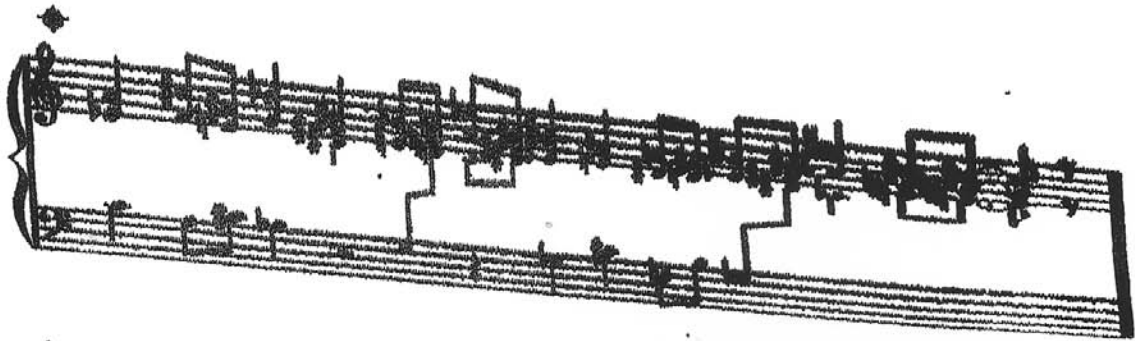
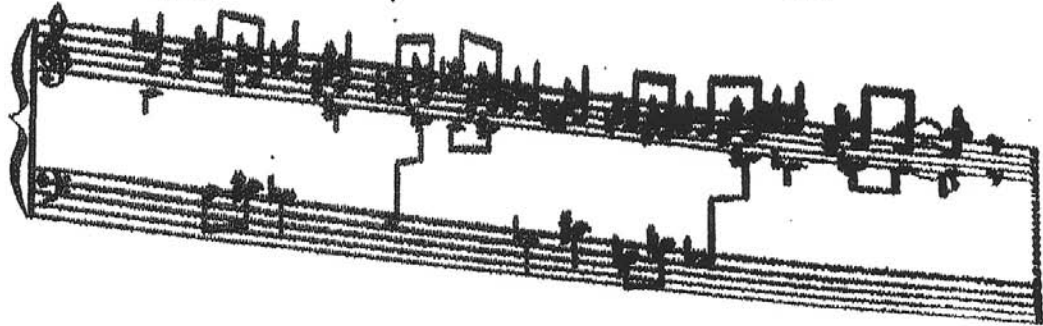
Vexations

Ed. S. S. S.

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités absolues

♦ *Très Lent*



♦ *A ce signe il sera d'usage de présenter le thème de la Russ*
TRÉMIÈME



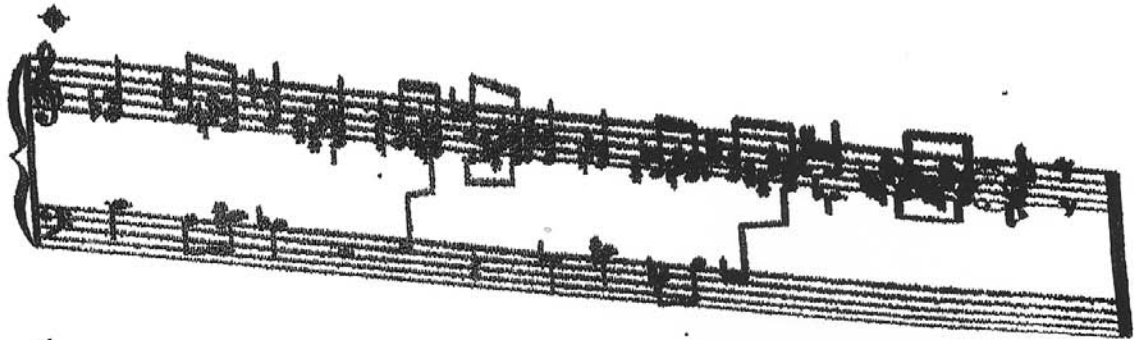
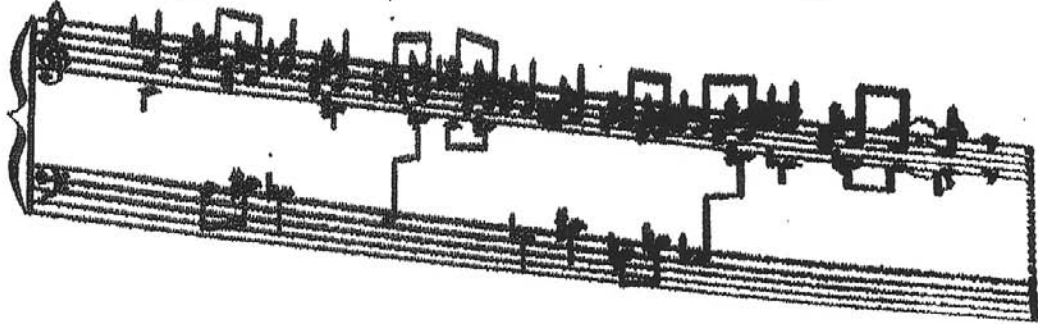
Vexations

Enr. Solo

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités aériennes

◆ *Très Lent*



◆ *A ce signe il sera d'usage de présenter le thème de la Basse*

TRÈME



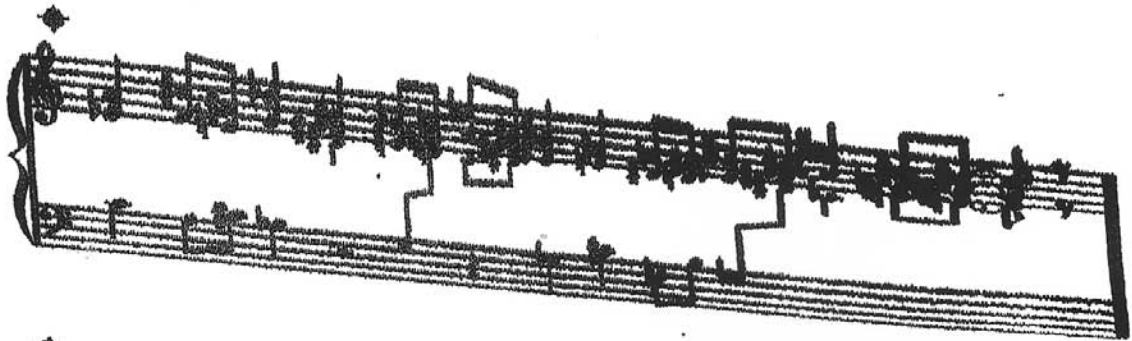
Vexations

Clavier: Solo

NOTE DE L'AUTEUR

Pour se jouer 240 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités abstruses

◆ *Très Lent*



◆ *A ce signe il sera d'usage de présenter le thème de la Basse*

TREMIÈME



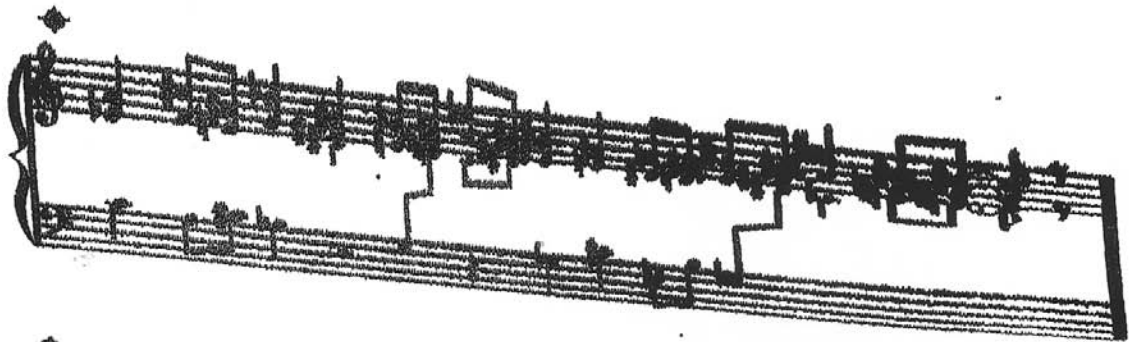
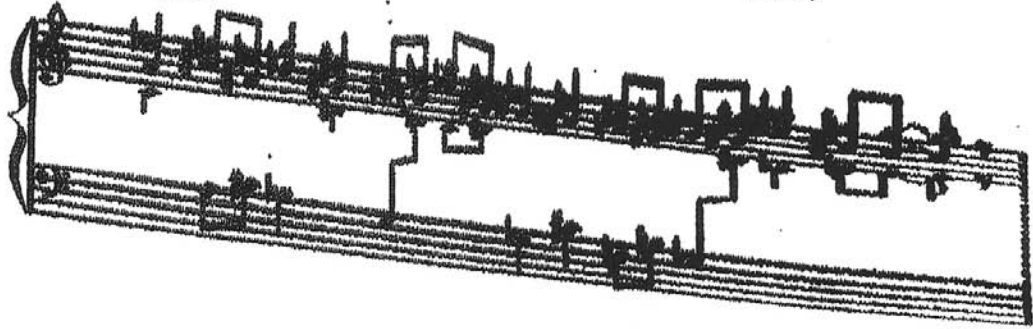
Vexations

Edw. Rieu

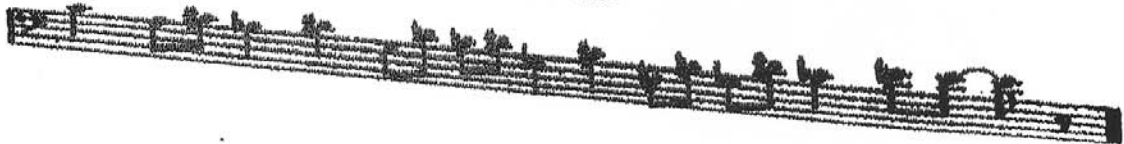
NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités absolues

♦ *Tuto L. 1. 1. 1.*



♦ *A ce signe il sera d'usage de présenter le thème de la Basse*
TRÉCÈME



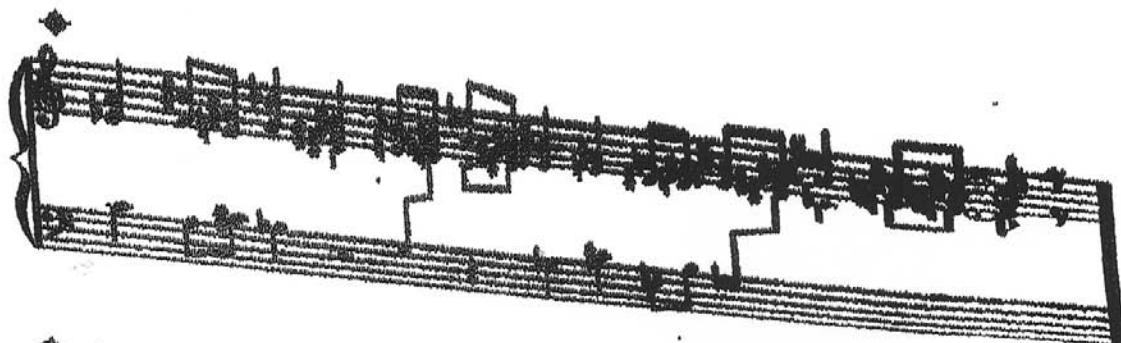
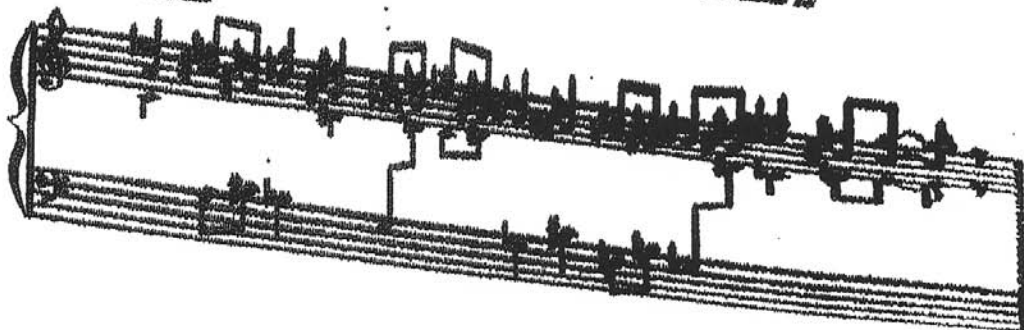
Vexations

Edw. Rieu

NOTE DE L'AUTEUR

Pour se jouer 240 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des exercices abstrus

◆ *Trio Lent*



◆ *A ce signe il sera d'usage de présenter la thèse de la Raison*

TRÉCLES



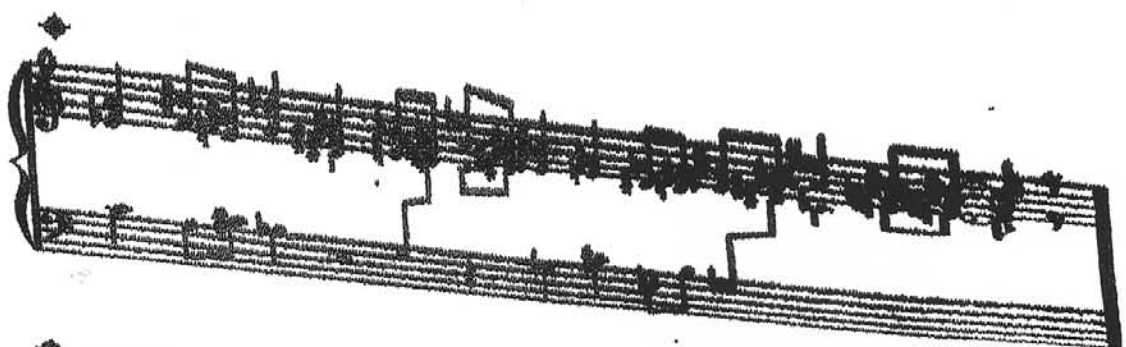
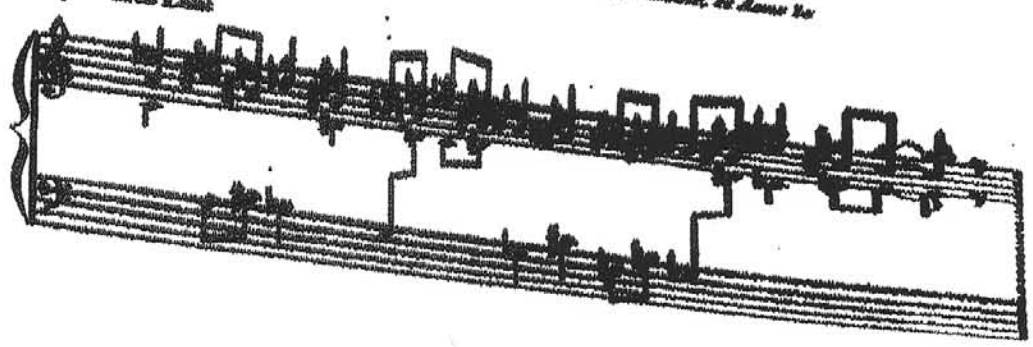
Vexations

Écrit: Beethoven

NOTE DE L'AUTEUR

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des exercices abstrus

◆ *Très Lent*



◆ *A ce signe il sera d'usage de présenter le thème de la messe*
FINALE



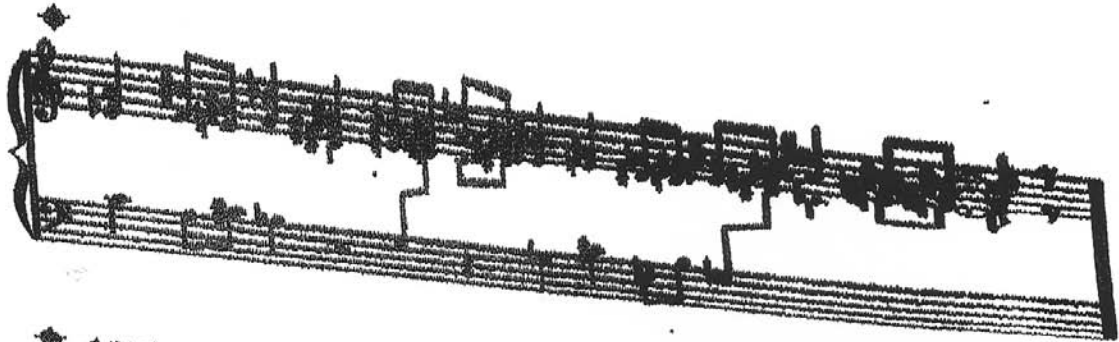
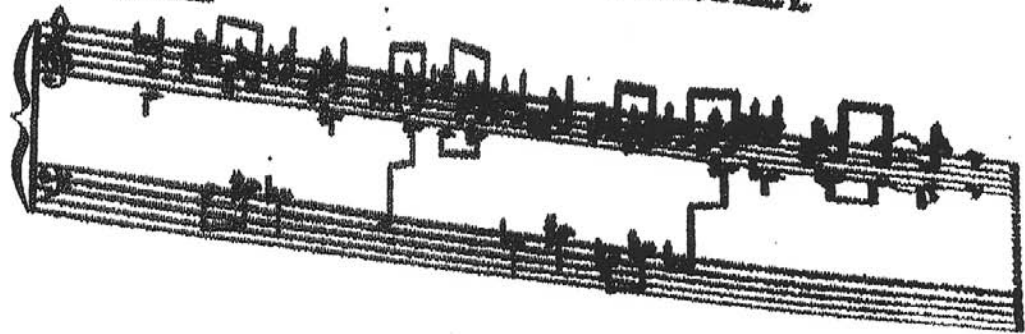
Vexations

Clavier: Solo

NOTE DE L'AUTEUR

Pour se jouer 240 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités absolues

♦ *Très Lent*



♦ A ce signe il sera d'usage de présenter le thème de la Messe
TRÉBULE



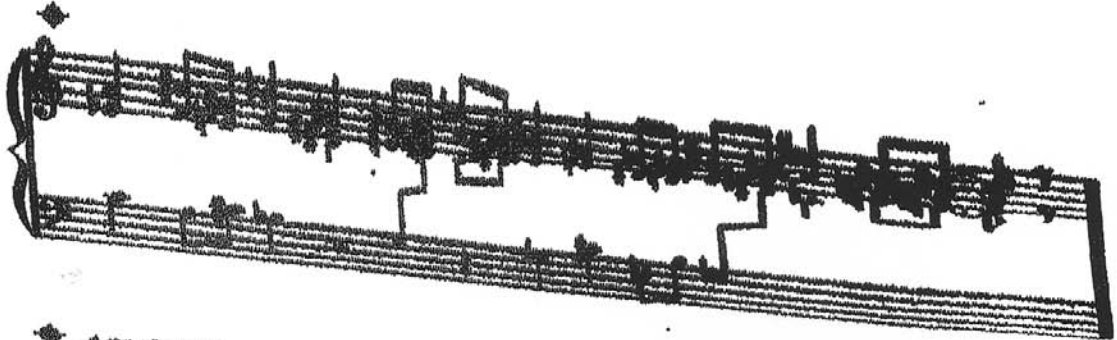
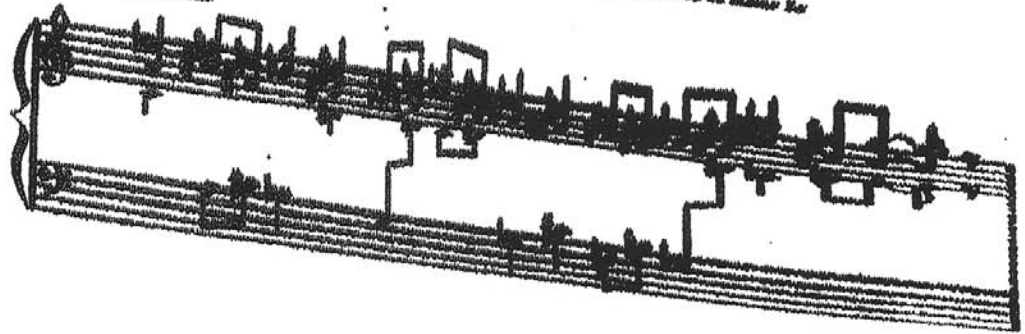
Vexations

Étude: Solo

NOTE EN HAUTEUR

Pour se jouer 8-10 fois de suite ce motif il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités certaines

♦ *Très Lent*



♦ A ce signe il sera d'usage de presser le tibia de la main



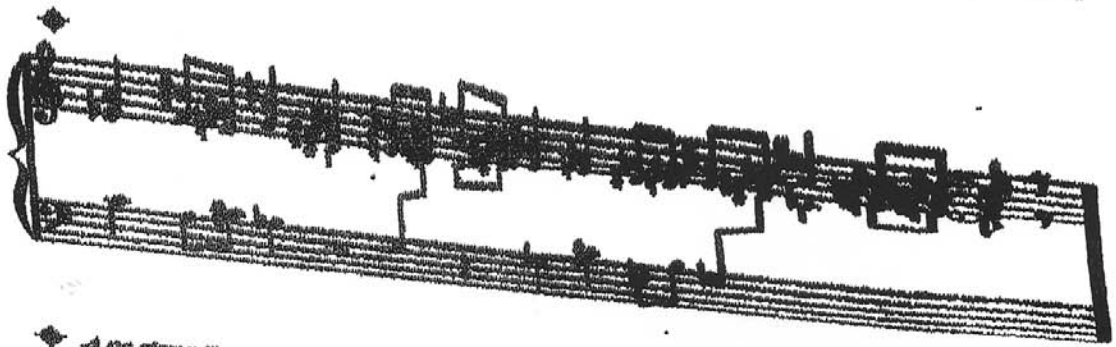
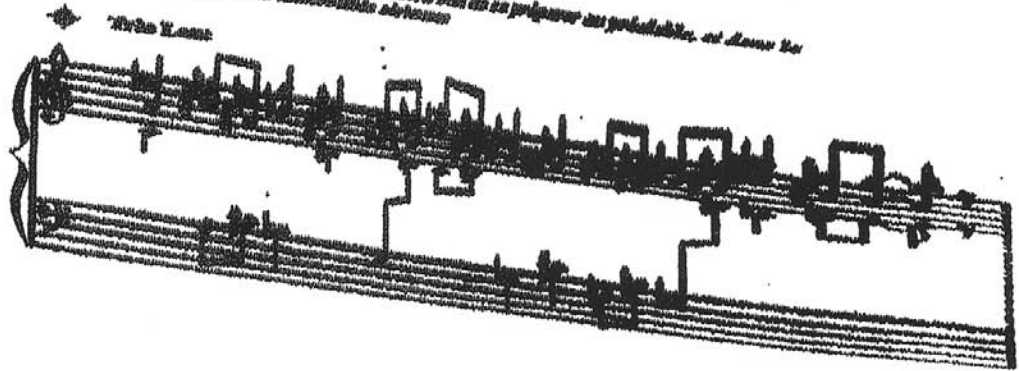
Vibrations

Scale: G-dia

NOTE DE LAUTIER

Pour se jouer 2-40 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des touches silencieuses

♦ *très lent*



♦ *A cet effet il sera d'usage de présenter le thème de la Messe*
TRICENTÉ



Vexations

Op. 31a No. 1

NOTE DE LAUTIER

Pour se jouer 240 fois de suite et sans interruption, il sera bon de se préparer auparavant, et dans le plus grand silence, par des immobilités diverses

Très Lent

À ces signes il sera d'usage de prononcer le chiffre de la mesure

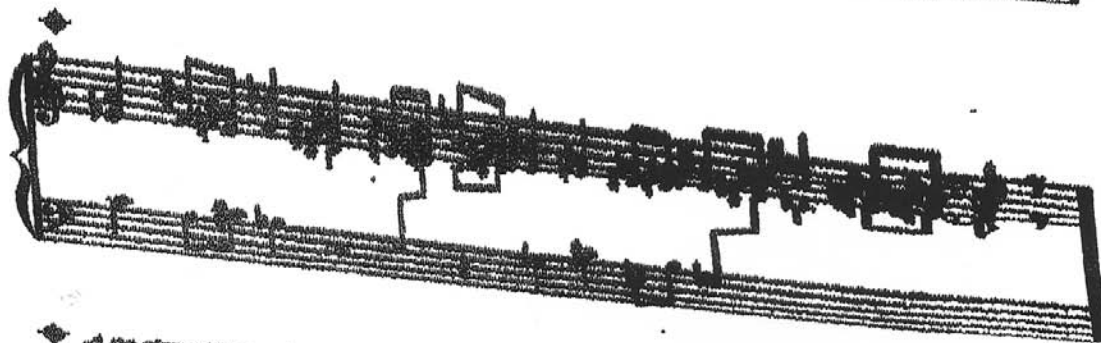
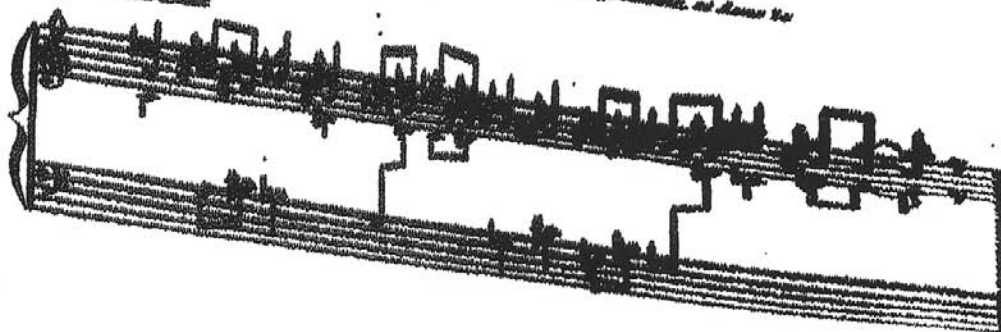
Vexations

NOTES EN HAUTEUR

TRISTE: Solo

Pour se jouer 240 fois de suite et sans fin, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités absolues

Très Lent



À ces signes il sera d'usage de présenter le thème de la Sonate



Vexations

Op. 109, No. 14

NOTE EN HAUTEUR

Pour se jouer 240 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités absolues

Très Lent

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff contains a series of notes and rests, with some notes beamed together. The lower staff contains a series of notes and rests, also with some beaming. The notation is dense and repetitive, reflecting the nature of the piece.

The second system of musical notation is identical in structure to the first, consisting of two staves joined by a brace on the left. It contains the same series of notes and rests as the first system, continuing the repetitive pattern.

A ces signes il devra s'arrêter de préparer le début de la mesure

TRENTA DE

The third system of musical notation is identical in structure to the first two, consisting of two staves joined by a brace on the left. It contains the same series of notes and rests, continuing the repetitive pattern.

Versions

André Godin

NOTRE DAME LAUTIERRE

Pour se jouer 1/4 de note de plus de temps, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités abstruses

Très lent

The first system of the musical score consists of two staves. The upper staff contains a melodic line with various note values and rests, while the lower staff provides a harmonic accompaniment. The notation is dense and includes many accidentals and dynamic markings.

The second system of the musical score continues the composition with two staves. It features a similar structure to the first system, with a melodic line on top and accompaniment below. The notation is highly detailed, reflecting the complexity of the piece.

À son signal il devra d'instinct se former la chaîne de la messe
crucifixion

The third system of the musical score is the final one on this page, consisting of two staves. It concludes the section with a melodic line and accompaniment, maintaining the intricate notation style of the previous systems.

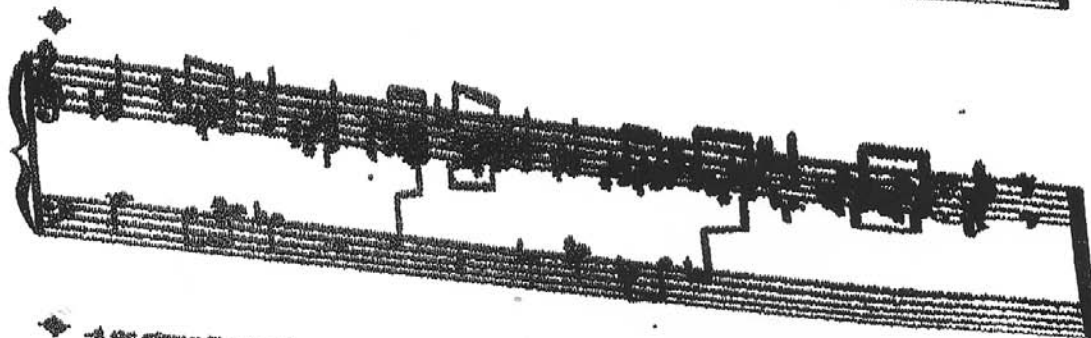
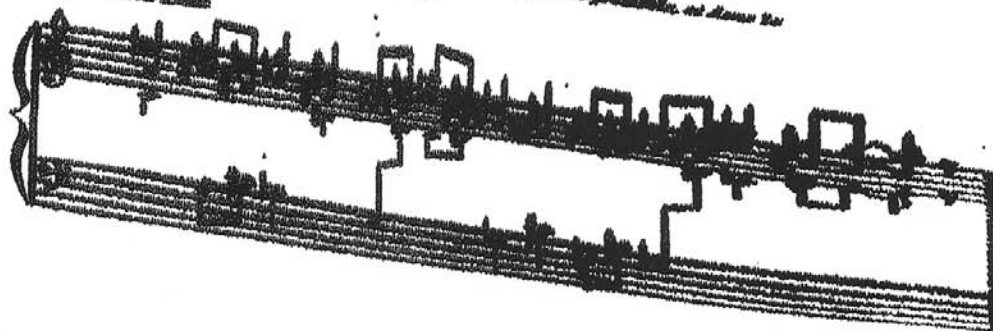
Variations

NOTRE SEIGNEUR L'ANTHÈME

1878. 1884.

Pour se jouer sur le piano et sur le violon, il faut bien se préparer au préalable, et dans le plus grand silence, par des exercices soignés

— Notre Seigneur



— A cet effet il nous a été permis de présenter le thème de la Messe
SYMPHONIQUE



Versions

NOTRE DAME LAURENTE

Chant: Solo

Pour se faire une fête de Noël on veut il aura bon de se préparer au préalable, et dans le plus grand silence, par des humbles prières

— Solo —

The first system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and rhythmic patterns. The system is enclosed in a rectangular box.

The second system of musical notation is similar to the first, with two staves. It continues the vocal line and piano accompaniment. The system is enclosed in a rectangular box.

— A cet effet il nous a été permis de présenter le Chant de la Messe

The third system of musical notation consists of two staves, continuing the vocal and piano parts. The system is enclosed in a rectangular box.

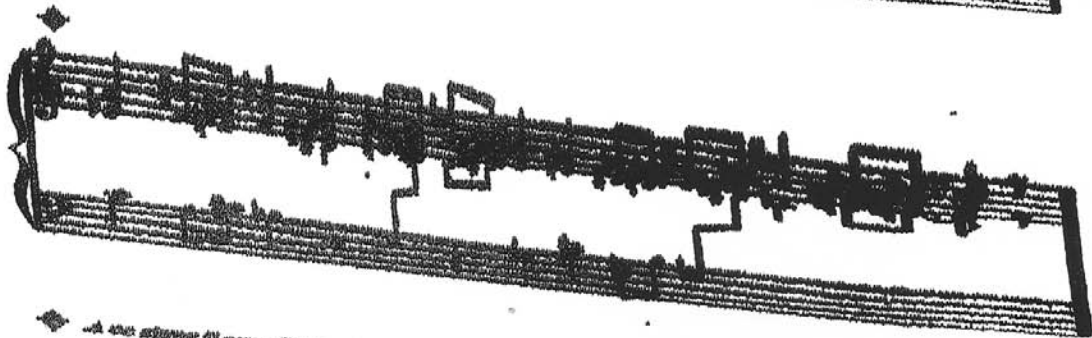
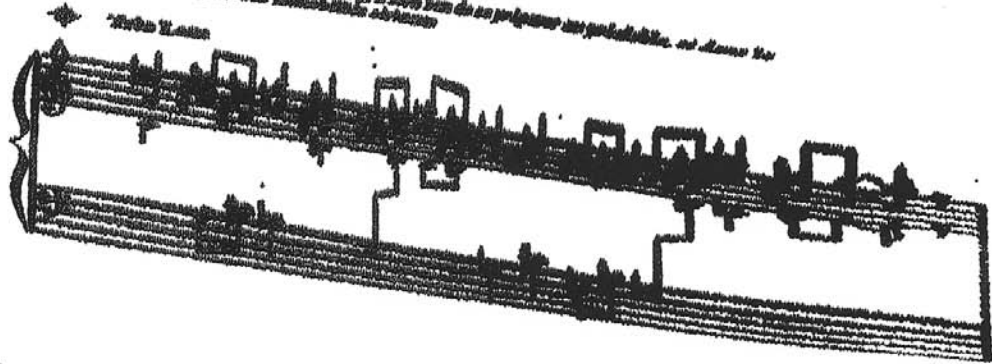
Variations

Op. 10, No. 12

NOTE EN LAUTRE

Pour se jouer sur le piano de concert il sera bon de se procurer un pédalement, et dans le plus grand silence, par des touches abstraites

♦ *Très Lent*



♦ *À une vitesse il sera d'usage de présenter le thème de la Sonate*



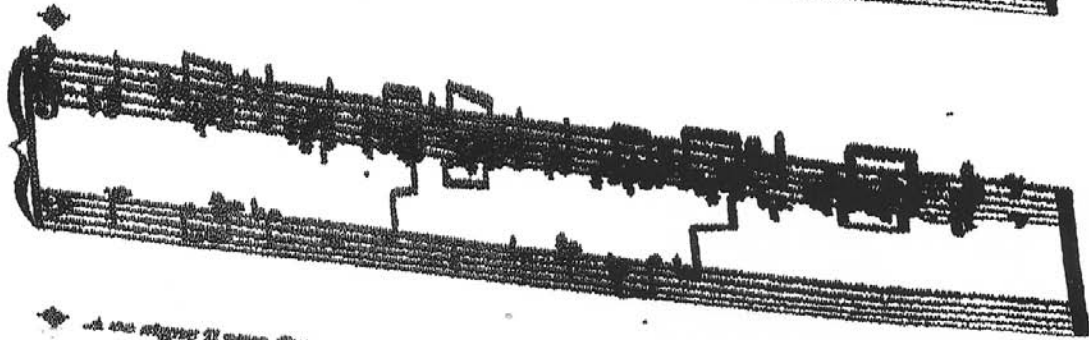
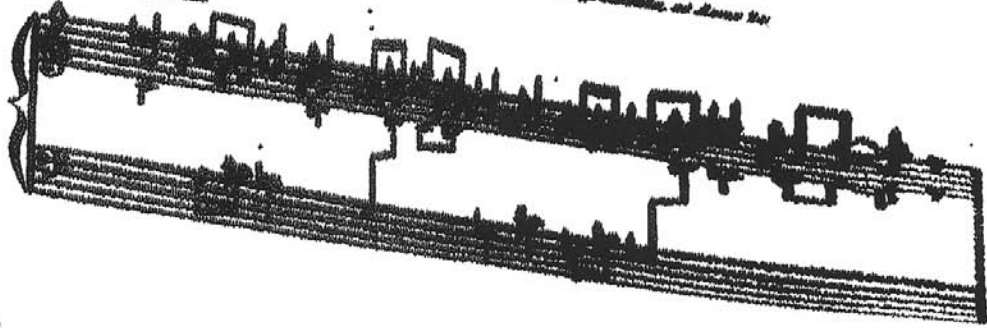
Vexations

MOUVTE LENT L'ARTISTE

And. Mod.

*Four or five 140 feet in width at most, it may be of any length, and have the
plus grand volume, par des harmonies diverses*

And. Mod.



*à une vitesse de mouvement de 140 pieds de largeur de la base
cristalline*



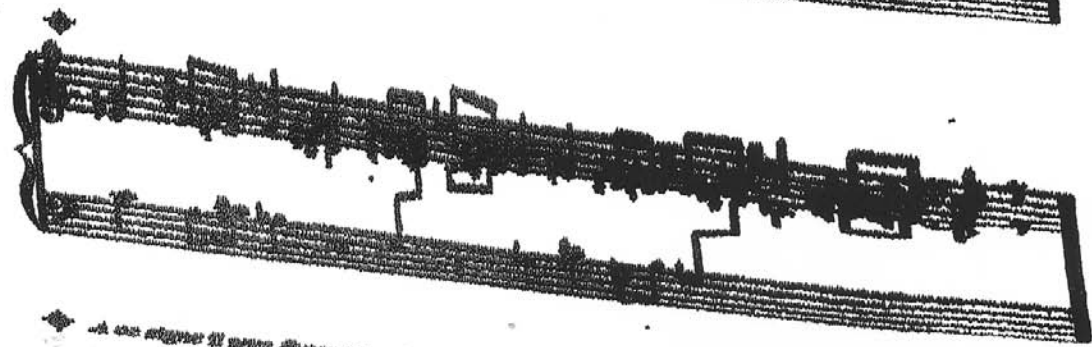
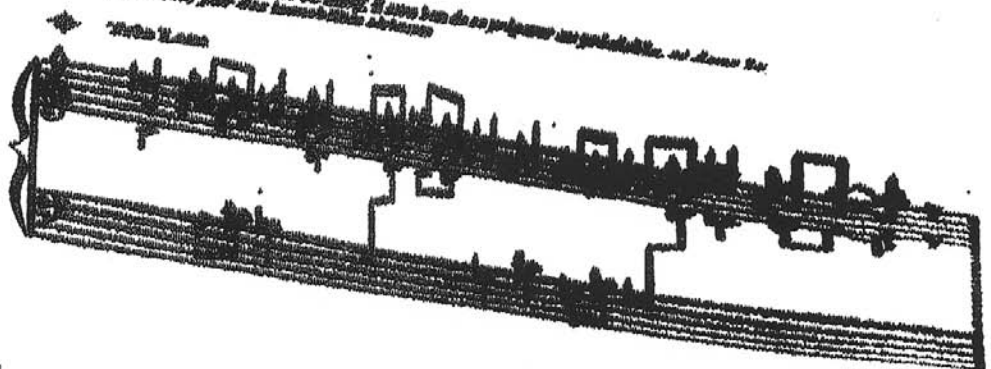
Variations

NOUVEAU LAURENT

1844. 1844.

Pour se jouer sur le piano de concert il faut bien des précautions à prendre, et dans les plus grands salons, par des instruments anciens

Ande Lento



A ces signes il faut s'attendre de continuer la suite de la suite



Vexations

arr. Kroll

NOTES FOR LAUTEUR

For to pour 100 fois du pain et tout il sera bon de ce pain est possible et dans le plus grand silence par des instruments anciens

Andante

A ces signes il vous changez de position le titre de la piece

Versions

ROSEY WALKER: LA SINFONIA

arr. M. M. M.

For the purpose of this edition, the original score has been prepared in a simplified form, and the most important passages have been selected for inclusion.

→ *First Edition*

→ *Second Edition*

Versions

NOTE KEE KAPPEER

1911. 10. 11.

*For the first time the note is used in a new way, and the first
step is taken towards the new system of notation.*

◆ Note K. 1111

A musical score for a piano piece. It consists of two staves, a treble clef on the top and a bass clef on the bottom. The music is written in a style that appears to be a transcription of a specific sound or rhythm, with many notes and rests. The notation is somewhat abstract and experimental.

A second musical score for a piano piece, similar in style to the first. It also consists of two staves, treble and bass clefs. The notation is highly rhythmic and experimental, with many notes and rests.

◆ A new system of notation is proposed in the case of the notes
K. 1111.

A third musical score for a piano piece, continuing the experimental notation. It consists of two staves, treble and bass clefs. The notation is highly rhythmic and experimental, with many notes and rests.

Vexations

NOUVEAU TITRE: FLAUTISTE

André Malraux

Pour se jouer dans le style de la messe de Saint François d'Assise, dans les deux premiers et troisième, et dans le plus grand silence, sur des hochets et autres

♩ *Molto Lento*

The first system of the musical score consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with a 'V' above them. The lower staff contains a series of rests, with some notes marked with a 'V' below them. The music is written in a very slow, minimalist style.

The second system of the musical score consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with a 'V' above them. The lower staff contains a series of rests, with some notes marked with a 'V' below them. The music is written in a very slow, minimalist style.

♩ *A cet endroit il se joue d'habitude de présenter la messe de la messe*

The third system of the musical score consists of two staves. The upper staff contains a series of notes and rests, with some notes marked with a 'V' above them. The lower staff contains a series of rests, with some notes marked with a 'V' below them. The music is written in a very slow, minimalist style.

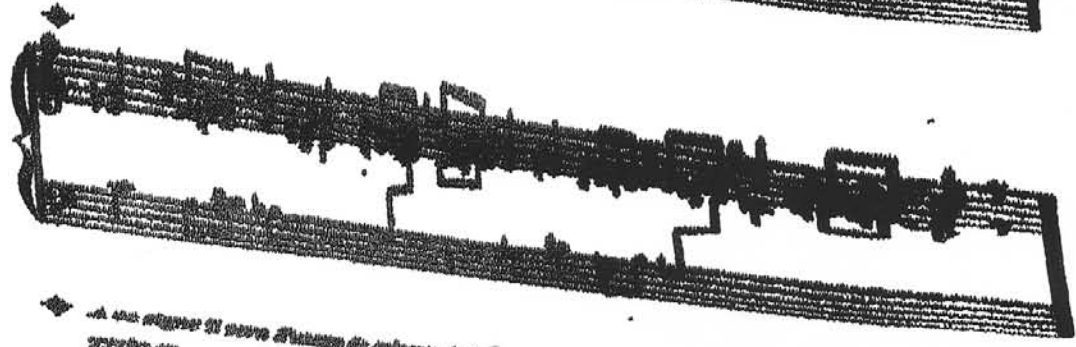
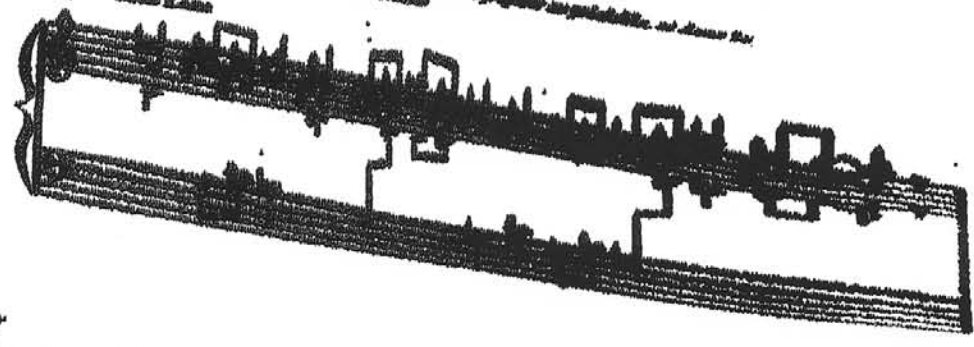
Variations

And. Mod.

MOYNE HENRI LAFITTE

Plus au jour des plus beaux dans les plus belles et dans les plus grandes villes que dans les autres.

And. Mod.



Plus au jour des plus beaux dans les plus belles et dans les plus grandes villes que dans les autres.



Vexations

Op. 109, No. 14

NOUVEAU TEXTE TRANSLAT

Pour ce premier jeu plus de notes et plus de notes dans chaque mesure, et dans les
plus grands intervalles, pour des intervalles abstrus

→ *Andante*

The first system of musical notation consists of two staves joined by a brace on the left. The top staff contains a series of notes with stems pointing upwards, interspersed with rests. The bottom staff contains a series of notes with stems pointing downwards, also interspersed with rests. The two staves are connected by vertical lines, indicating a specific rhythmic relationship between the two parts.

The second system of musical notation is identical in structure to the first system, featuring two staves with complex rhythmic patterns and a large interval of a tritone.

→ *Allegretto* et *Andante* dit *Andante* le même de la même
quantité.

The third system of musical notation is identical in structure to the first system, featuring two staves with complex rhythmic patterns and a large interval of a tritone.

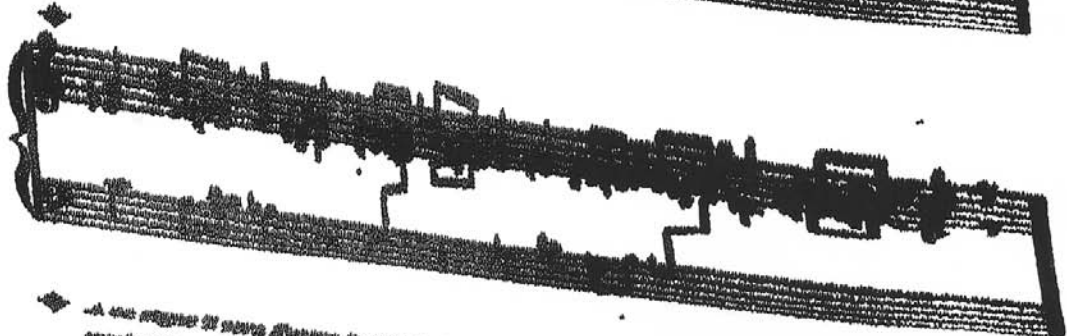
Versions

NOTRE DAME L'ANTIQUE

Tempo: Moderato

Plus de notes de plus en plus dans les deux parties, et dans la plus grande mesure, par des accords courts

Nota Bene



A tout moment il y a des accords de plus en plus dans les deux parties, et dans la plus grande mesure, par des accords courts

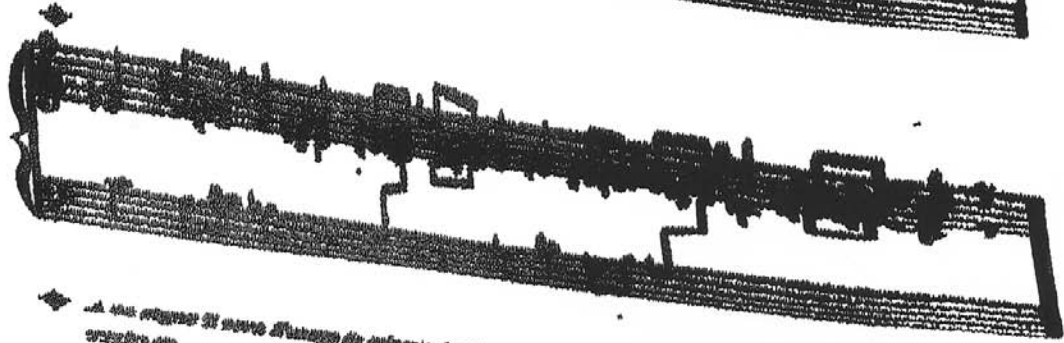


Vexations

MOYEN INSTRUMENT

Préciser par mesure 150 fois de plus ce motif à l'aide des répétitions, en deux fois, plus grand, chaque jour, des répétitions continues

1991, 1992



À tout moment si vous souhaitez la fin de la pièce



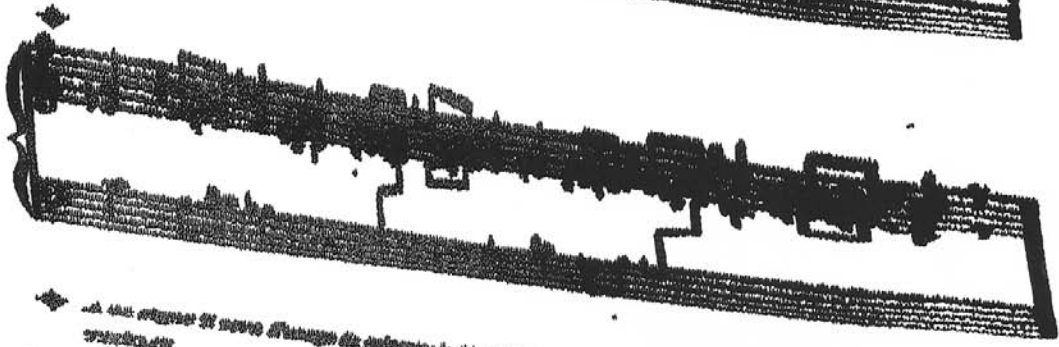
Variations

BOUYER 1898 H. LAURENT

Op. 10. No. 10

Plus de notes sur le même accord et dans des positions différentes, et dans des positions diverses, pour des exercices de technique

→ *Andante*



→ *Allegretto*

et dans diverses positions de la main droite

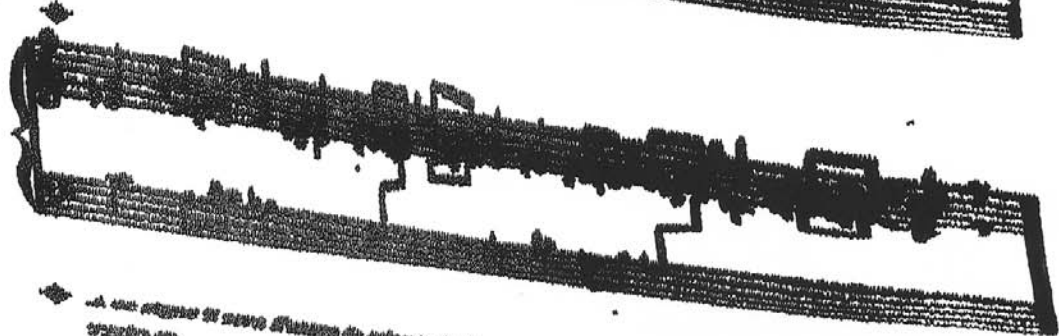


Voxation

NOUVEAU SYSTEME D'ECRIURE

Plus de 100 fois plus vite qu'avec l'ancien système d'écriture. Plus de 100 fois plus facile à apprendre. Plus de 100 fois plus simple à utiliser. Plus de 100 fois plus économique.

1911



... et ainsi de suite...



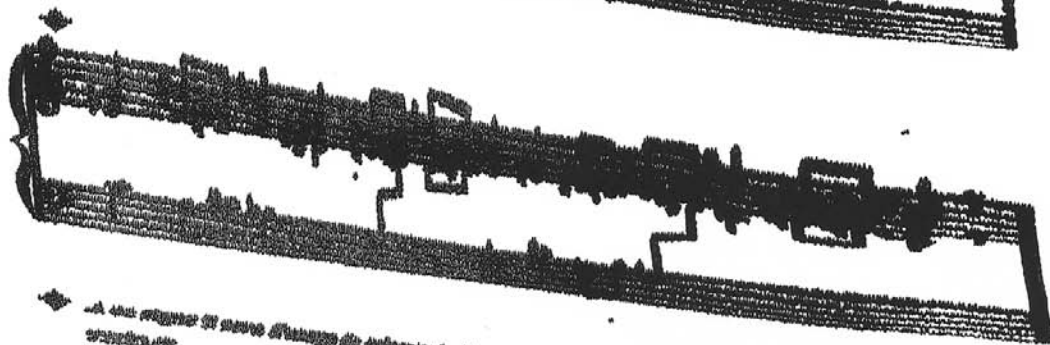
Vexations

Op. 31, No. 1

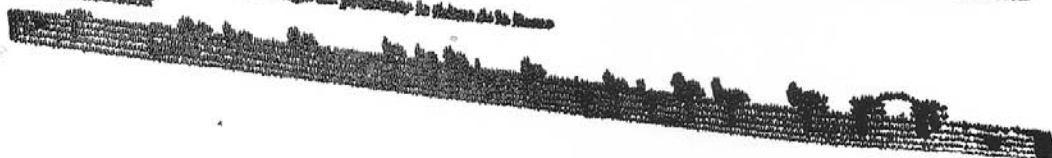
REPERTOIRE DE LA COLLECTION

Il s'agit de reproduire les notes de la partition de la sonate de la messe
pour grand organe, sur des instruments à cordes.

1800 11-1800



Il s'agit de reproduire les notes de la partition de la sonate de la messe
pour grand organe, sur des instruments à cordes.

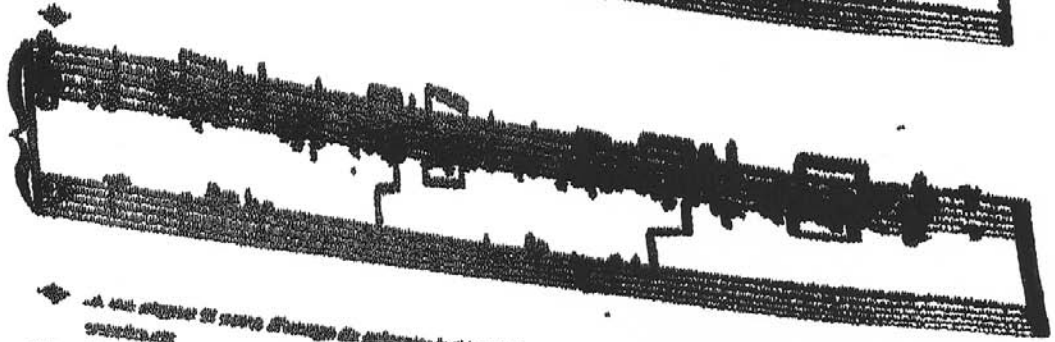


Versions

VERSIONE 1.0

Questo è il primo esempio di come il sistema di gestione dei documenti può essere utilizzato per la gestione dei documenti.

Versione 1.0



Questo è il primo esempio di come il sistema di gestione dei documenti può essere utilizzato per la gestione dei documenti.

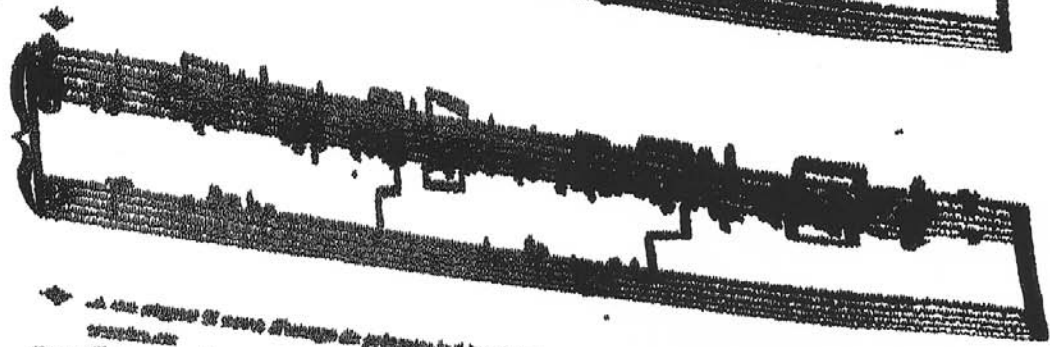


Version

NOUVEAU TITRE: L'ARTISTE

Il s'agit d'un projet de loi qui vise à modifier le statut des artistes interprètes ou exécutants (AIE) en France. Le projet prévoit notamment l'extension de la durée de protection des droits voisins et l'instauration d'un droit de suite.

2018: 10/10



Le projet prévoit également la création d'un droit de suite, c'est-à-dire le droit pour l'auteur de percevoir une partie des bénéfices réalisés par l'œuvre.

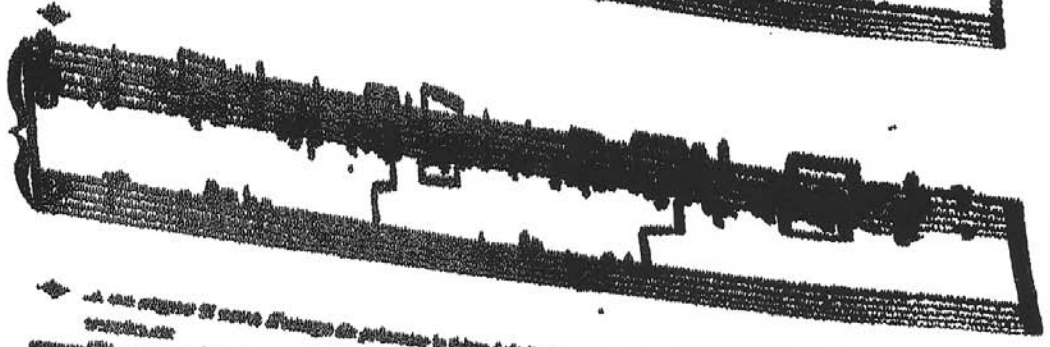


Variation

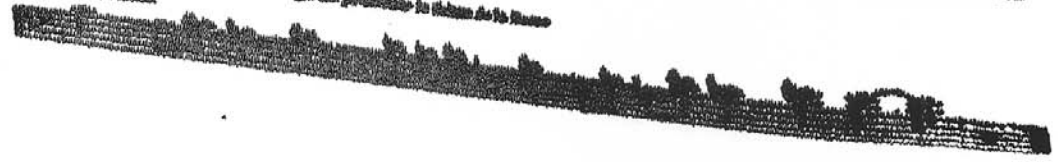
REPLY TO: CALIFORNIA
Please see page 100 of the report for a description of the data for
your general reference. See also Appendix C.

1000000000

1000000000



1000000000

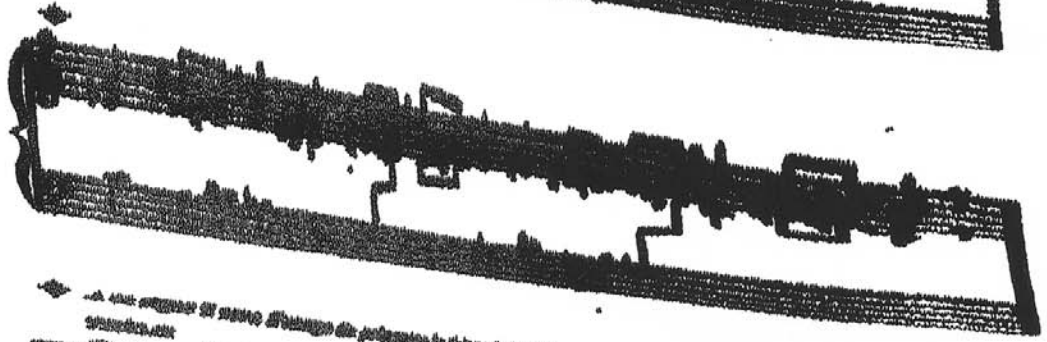


Vergleichen

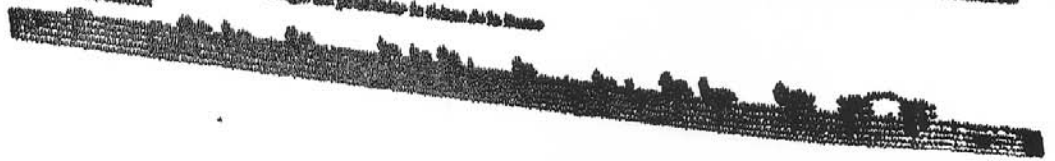
WAPTEL VERBODEN

Staat en Gemeente zijn niet aansprakelijk voor schade van welke aard ook voortvloeiende uit het gebruik van de afbeeldingen.

1988-1989



De afbeeldingen zijn niet bedoeld als navigatie-instrument en kunnen afwijken van de werkelijkheid.

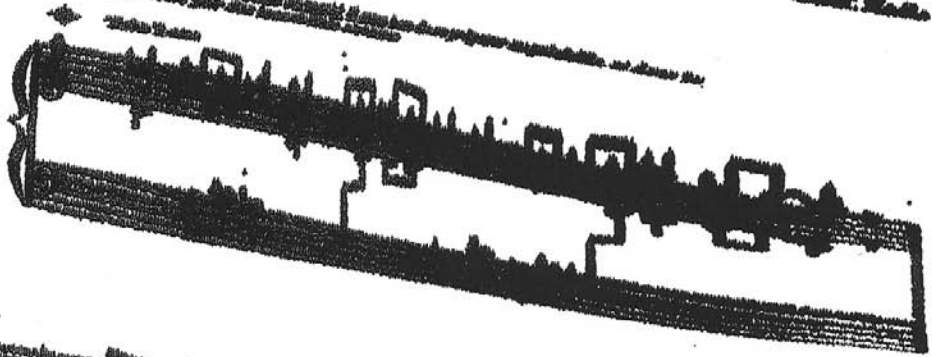


Versions

NUMEROUS OTHER VERSIONS

Placed on the map 1940 with the addition of the new roads and the new buildings in the center of the town.

1940



→ A new street of 1940 is shown in the center of the town.



Version

NUMBER THE 1234567890

PLEASE PRINT NAME AND ADDRESS OF THE PERSON TO WHOM THIS COPY IS TO BE SENT
NAME AND ADDRESS OF THE PERSON TO WHOM THIS COPY IS TO BE SENT

FORM NO. 10



PLEASE PRINT NAME AND ADDRESS OF THE PERSON TO WHOM THIS COPY IS TO BE SENT
NAME AND ADDRESS OF THE PERSON TO WHOM THIS COPY IS TO BE SENT



Verzeichnis

VERZEICHNIS DER ABTEILUNG
FÜR DEN BUNDESDIENST DER DEUTSCHEN
DEMOKRATISCHEN REPUBLIK

1974



→ A list of parts of the device is attached to the end of the strip.



Version

NEVER USE VANDERBILT
PAPER FOR YOUR OWN MANUSCRIPTS. MANUSCRIPTS SHOULD BE WRITTEN ON PAPER
WHICH IS NOT SUBJECT TO THE SAME WEAR AND TEAR AS VANDERBILT PAPER.

1887. 10. 22



It was found that some changes in position in this case were
observed.



Ventes

MAISON 1200 V. 12000000
Puis-je vous offrir un appartement de 120m2 avec piscine, garage, et jardin ?
C'est possible, contactez-moi au 01 23 45 67 89

01 23 45 67 89



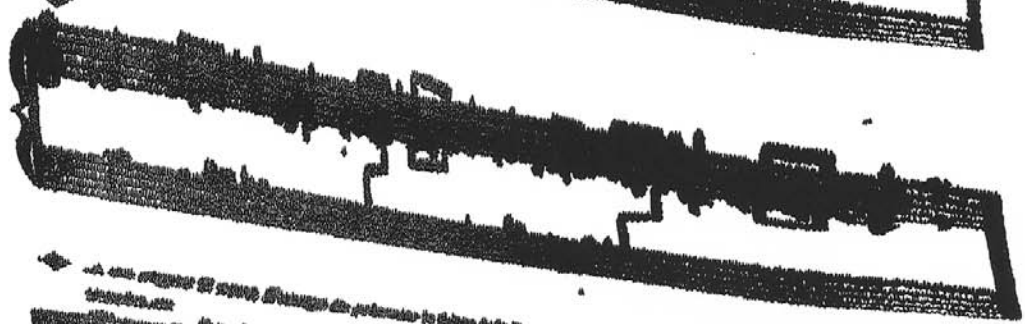
→ A quel endroit et sous quelle adresse se trouve le bien à vendre ?
Contactez-moi



Verdones

MAPPE DEL PAESE
Pianta di un paese di cui si parla nel capitolo 10 del libro 10
del Decamerone di Boccaccio

100000



← A una pianta di un paese di cui si parla nel capitolo 10 del libro 10
del Decamerone di Boccaccio

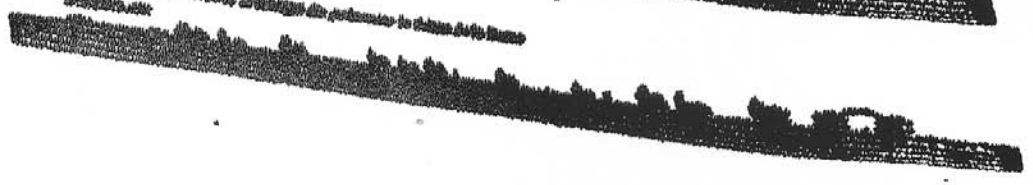


Viewers

← Viewers
← Viewers
← Viewers



← Viewers
← Viewers



Verfahren

1. Die ersten beiden Schritte sind die Vorbereitung der Daten und die Festlegung der zu untersuchenden Variablen.



2. Die dritte Phase ist die Analyse der Daten und die Identifizierung der Zusammenhänge.



Vandana

THESE SONT LES SEULES
LES SEULES SONT LES SEULES
LES SEULES SONT LES SEULES

1984



LES SEULES SONT LES SEULES
LES SEULES SONT LES SEULES



Venture

RESEARCH AND DEVELOPMENT
GENERAL AND ADMINISTRATIVE
SALES AND MARKETING

1968-1969



RESEARCH AND DEVELOPMENT
GENERAL AND ADMINISTRATIVE
SALES AND MARKETING



View from

←



←



Vandana

Handwritten text, possibly a title or introductory line, located above the first diagram.



Handwritten text located below the second diagram, possibly providing a description or label.



26 copies manufactured
February 2017

№ Press
2, 733 2nd Avenue NW
Calgary, Alberta
Canada T2N 0E4
derek@housepress.ca