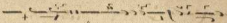
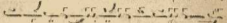


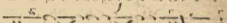
ἄν ἴσῃ πρὸς τὴν ἡμετέραν ἀγαθὰ ἐργάζονται



τοῦτο οὐκ ἔστιν ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ



ἰσὺς καὶ ἰσότης αὐτῶν καὶ ἰσότης αὐτῶν

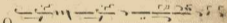


ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ καὶ τῷ ἰσῷ

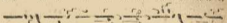


καὶ τῷ ἰσῷ καὶ τῷ ἰσῷ

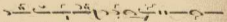
Ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ



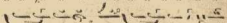
Ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ καὶ τῷ ἰσῷ



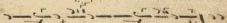
Ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ καὶ τῷ ἰσῷ



Ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ καὶ τῷ ἰσῷ



Ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ καὶ τῷ ἰσῷ



Ὁμοίον τῷ πνεύματι καὶ τῷ λόγῳ καὶ τῷ ἰσῷ

The page contains ten staves of musical notation, likely a vocal score or a specific instrumental part. The notation is handwritten and includes various rhythmic values such as minims, crotchets, and quavers. Some staves begin with clefs (treble and bass) and time signatures (e.g., 9/8, 3/4). The notation is dense and spans across the page, with some staves containing rests and other musical symbols like slurs and accents.

παυ α α αβ

Allegro $\frac{3}{4}$ *Ma.*

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