

... ( ) ... .

...

( ... 2017 ... 8 ... 2018)



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2	1	5
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99	1	2
100	1	2







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The first part of the paper discusses the importance of the research and the need for a new approach to the study of the history of the world. The second part of the paper discusses the importance of the research and the need for a new approach to the study of the history of the world.

$\alpha = 1$

Table 1. The results of the regression analysis of the variables of the model. The dependent variable is the number of employees in the company. The independent variables are the variables of the model. The results are presented in the form of the coefficient of determination (R-squared), the adjusted coefficient of determination (Adjusted R-squared), the F-statistic, the p-value, and the t-statistic.

20

[illegible][illegible][illegible]



**21**

1. *What is the main purpose of the study?*  
 2. *What are the research objectives?*  
 3. *What is the research methodology?*  
 4. *What are the findings of the study?*  
 5. *What are the conclusions of the study?*  
 6. *What are the limitations of the study?*  
 7. *What are the implications of the study?*  
 8. *What are the future research directions?*  
 9. *What are the contributions of the study?*  
 10. *What are the key words of the study?*

22

[illegible]
$$t_2 = t_1 + \frac{1}{\omega} \left( \frac{1}{\cos \theta} - 1 \right)$$

2.

$$(1) \quad \mu_{\text{eff}} = \frac{\mu_0}{1 + \frac{1}{2} \left( \frac{\omega_p^2}{\omega(\omega - \omega_c)} \right)}$$

(2)  $\lim_{n \rightarrow \infty} \frac{1}{n} \sum_{i=1}^n \frac{1}{\sqrt{1 + \frac{1}{i^2}}} = 1$

(a) 

(.)

(c)  $\frac{1}{\sqrt{2}} \begin{pmatrix} 0 & 1 \\ -1 & 0 \end{pmatrix}$

5  
2.

$\frac{1}{2} \pi^2$



1. The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations

2. The second part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations



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(2)

1.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$        $\frac{1}{2} \times \frac{1}{3} = \frac{1}{6}$        $\frac{1}{2} \times \frac{1}{4} = \frac{1}{8}$        $\frac{1}{2} \times \frac{1}{5} = \frac{1}{10}$        $\frac{1}{2} \times \frac{1}{6} = \frac{1}{12}$

[illegible]

3.  $\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ -i & 1 \end{pmatrix}$

(.)

**t 3** \_\_\_\_\_

2.  $\frac{1}{2}$  

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ -1 & i \end{pmatrix}$

2.  $\frac{1}{2}$  %

1.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$   
 2.  $\frac{1}{2} \times \frac{1}{4} = \frac{1}{8}$   
 3.  $\frac{1}{4} \times \frac{1}{4} = \frac{1}{16}$   
 4.  $\frac{1}{2} \times \frac{1}{8} = \frac{1}{16}$   
 5.  $\frac{1}{4} \times \frac{1}{8} = \frac{1}{32}$   
 6.  $\frac{1}{8} \times \frac{1}{8} = \frac{1}{64}$   
 7.  $\frac{1}{2} \times \frac{1}{16} = \frac{1}{32}$   
 8.  $\frac{1}{4} \times \frac{1}{16} = \frac{1}{64}$   
 9.  $\frac{1}{8} \times \frac{1}{16} = \frac{1}{128}$   
 10.  $\frac{1}{2} \times \frac{1}{32} = \frac{1}{64}$   
 11.  $\frac{1}{4} \times \frac{1}{32} = \frac{1}{128}$   
 12.  $\frac{1}{8} \times \frac{1}{32} = \frac{1}{256}$   
 13.  $\frac{1}{2} \times \frac{1}{64} = \frac{1}{128}$   
 14.  $\frac{1}{4} \times \frac{1}{64} = \frac{1}{256}$   
 15.  $\frac{1}{8} \times \frac{1}{64} = \frac{1}{512}$   
 16.  $\frac{1}{2} \times \frac{1}{128} = \frac{1}{256}$   
 17.  $\frac{1}{4} \times \frac{1}{128} = \frac{1}{512}$   
 18.  $\frac{1}{8} \times \frac{1}{128} = \frac{1}{1024}$   
 19.  $\frac{1}{2} \times \frac{1}{256} = \frac{1}{512}$   
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 21.  $\frac{1}{8} \times \frac{1}{256} = \frac{1}{2048}$   
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 23.  $\frac{1}{4} \times \frac{1}{512} = \frac{1}{2048}$   
 24.  $\frac{1}{8} \times \frac{1}{512} = \frac{1}{4096}$   
 25.  $\frac{1}{2} \times \frac{1}{1024} = \frac{1}{512}$   
 26.  $\frac{1}{4} \times \frac{1}{1024} = \frac{1}{2048}$   
 27.  $\frac{1}{8} \times \frac{1}{1024} = \frac{1}{4096}$   
 28.  $\frac{1}{2} \times \frac{1}{2048} = \frac{1}{1024}$   
 29.  $\frac{1}{4} \times \frac{1}{2048} = \frac{1}{512}$   
 30.  $\frac{1}{8} \times \frac{1}{2048} = \frac{1}{1024}$   
 31.  $\frac{1}{2} \times \frac{1}{4096} = \frac{1}{2048}$   
 32.  $\frac{1}{4} \times \frac{1}{4096} = \frac{1}{1024}$   
 33.  $\frac{1}{8} \times \frac{1}{4096} = \frac{1}{2048}$   
 34.  $\frac{1}{2} \times \frac{1}{8192} = \frac{1}{4096}$   
 35.  $\frac{1}{4} \times \frac{1}{8192} = \frac{1}{2048}$   
 36.  $\frac{1}{8} \times \frac{1}{8192} = \frac{1}{4096}$   
 37.  $\frac{1}{2} \times \frac{1}{16384} = \frac{1}{8192}$   
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 39.  $\frac{1}{8} \times \frac{1}{16384} = \frac{1}{8192}$   
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 41.  $\frac{1}{4} \times \frac{1}{32768} = \frac{1}{8192}$   
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 44.  $\frac{1}{4} \times \frac{1}{65536} = \frac{1}{16384}$   
 45.  $\frac{1}{8} \times \frac{1}{65536} = \frac{1}{32768}$   
 46.  $\frac{1}{2} \times \frac{1}{131072} = \frac{1}{65536}$   
 47.  $\frac{1}{4} \times \frac{1}{131072} = \frac{1}{32768}$   
 48.  $\frac{1}{8} \times \frac{1}{131072} = \frac{1}{65536}$   
 49.  $\frac{1}{2} \times \frac{1}{262144} = \frac{1}{131072}$   
 50.  $\frac{1}{4} \times \frac{1}{262144} = \frac{1}{65536}$   
 51.  $\frac{1}{8} \times \frac{1}{262144} = \frac{1}{131072}$   
 52.  $\frac{1}{2} \times \frac{1}{524288} = \frac{1}{262144}$   
 53.  $\frac{1}{4} \times \frac{1}{524288} = \frac{1}{131072}$   
 54.  $\frac{1}{8} \times \frac{1}{524288} = \frac{1}{262144}$   
 55.  $\frac{1}{2} \times \frac{1}{1048576} = \frac{1}{524288}$   
 56.  $\frac{1}{4} \times \frac{1}{1048576} = \frac{1}{262144}$   
 57.  $\frac{1}{8} \times \frac{1}{1048576} = \frac{1}{524288}$   
 58.  $\frac{1}{2} \times \frac{1}{2097152} = \frac{1}{1048576}$   
 59.  $\frac{1}{4} \times \frac{1}{2097152} = \frac{1}{524288}$   
 60.  $\frac{1}{8} \times \frac{1}{2097152} = \frac{1}{1048576}$   
 61.  $\frac{1}{2} \times \frac{1}{4194304} = \frac{1}{2097152}$   
 62.  $\frac{1}{4} \times \frac{1}{4194304} = \frac{1}{1048576}$   
 63.  $\frac{1}{8} \times \frac{1}{4194304} = \frac{1}{2097152}$   
 64.  $\frac{1}{2} \times \frac{1}{8388608} = \frac{1}{4194304}$   
 65.  $\frac{1}{4} \times \frac{1}{8388608} = \frac{1}{2097152}$   
 66.  $\frac{1}{8} \times \frac{1}{8388608} = \frac{1}{4194304}$   
 67.  $\frac{1}{2} \times \frac{1}{16777216} = \frac{1}{8388608}$   
 68.  $\frac{1}{4} \times \frac{1}{16777216} = \frac{1}{4194304}$   
 69.  $\frac{1}{8} \times \frac{1}{16777216} = \frac{1}{8388608}$   
 70.  $\frac{1}{2} \times \frac{1}{33554432} = \frac{1}{16777216}$   
 71.  $\frac{1}{4} \times \frac{1}{33554432} = \frac{1}{8388608}$   
 72.  $\frac{1}{8} \times \frac{1}{33554432} = \frac{1}{16777216}$   
 73.  $\frac{1}{2} \times \frac{1}{67108864} = \frac{1}{33554432}$   
 74.  $\frac{1}{4} \times \frac{1}{67108864} = \frac{1}{16777216}$   
 75.  $\frac{1}{8} \times \frac{1}{67108864} = \frac{1}{33554432}$   
 76.  $\frac{1}{2} \times \frac{1}{134217728} = \frac{1}{67108864}$   
 77.  $\frac{1}{4} \times \frac{1}{134217728} = \frac{1}{33554432}$   
 78.  $\frac{1}{8} \times \frac{1}{134217728} = \frac{1}{67108864}$   
 79.  $\frac{1}{2} \times \frac{1}{268435456} = \frac{1}{134217728}$   
 80.  $\frac{1}{4} \times \frac{1}{268435456} = \frac{1}{67108864}$   
 81.  $\frac{1}{8} \times \frac{1}{268435456} = \frac{1}{134217728}$   
 82.  $\frac{1}{2} \times \frac{1}{536870912} = \frac{1}{268435456}$   
 83.  $\frac{1}{4} \times \frac{1}{536870912} = \frac{1}{134217728}$   
 84.  $\frac{1}{8} \times \frac{1}{536870912} = \frac{1}{268435456}$   
 85.  $\frac{1}{2} \times \frac{1}{1073741824} = \frac{1}{536870912}$   
 86.  $\frac{1}{4} \times \frac{1}{1073741824} = \frac{1}{268435456}$   
 87.  $\frac{1}{8} \times \frac{1}{1073741824} = \frac{1}{536870912}$   
 88.  $\frac{1}{2} \times \frac{1}{2147483648} = \frac{1}{1073741824}$   
 89.  $\frac{1}{4} \times \frac{1}{2147483648} = \frac{1}{536870912}$   
 90.  $\frac{1}{8} \times \frac{1}{2147483648} = \frac{1}{1073741824}$   
 91.  $\frac{1}{2} \times \frac{1}{4294967296} = \frac{1}{2147483648}$   
 92.  $\$



$\frac{5}{4}$

$\frac{5}{4}$

####



(.)

$\text{♩} = 127$

(1)

(2)

(3)

(4)

5  
(5)

(6)

$\text{♩} = 4$

$\text{♩} = 2$

$\text{♩} = 0$







[illegible]

The results of the present study are consistent with the findings of previous studies that have shown that the use of a single-pointed tool can lead to a significant increase in the accuracy of the measurement of the length of the object being measured. The results also suggest that the use of a single-pointed tool can lead to a significant increase in the accuracy of the measurement of the width of the object being measured.

(1) 2015年12月31日，公司应收账款账面余额为1,000,000.00元，坏账准备为50,000.00元，计提比例为5%。

(2)  $\frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx = \frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx$

[illegible]

(.)


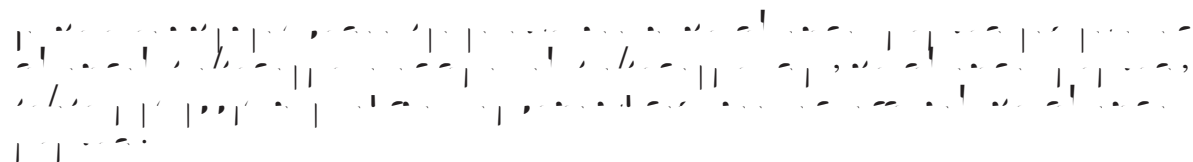
5  
(c)


[illegible][illegible]

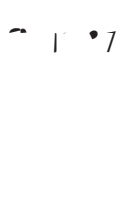
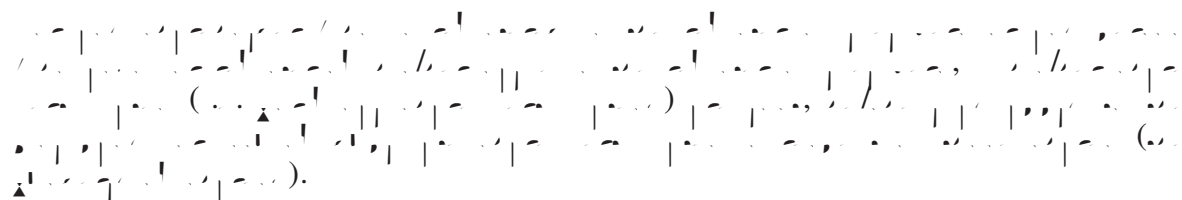
5. The following table shows the number of people who have been convicted of a crime in the United States since 1970, by race and sex. The data are from the U.S. Department of Justice, Bureau of the Census, and the U.S. Department of Education, Office of Education Statistics.

[illegible]



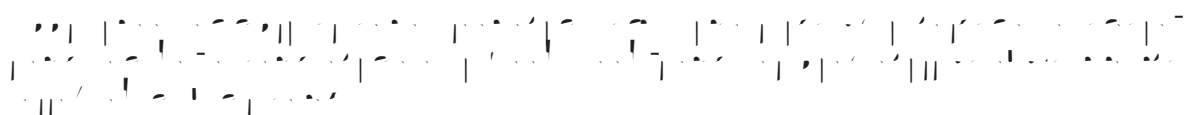




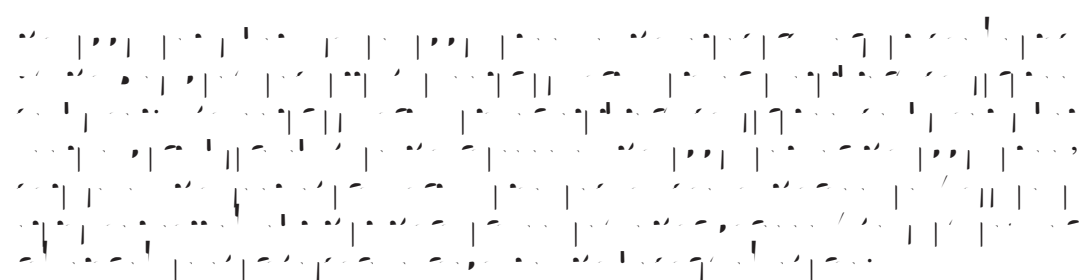








(1) 


(2) 


(3) 




(.)

(.)

(.)

(.)

5











( )

(c)

Musical score for Example 1(c). It consists of two staves. The upper staff is in treble clef and contains a melody with various note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lower staff is in bass clef and contains a bass line with similar note values. The key signature has one flat (B-flat), and the time signature is 4/4.

(7)

( )

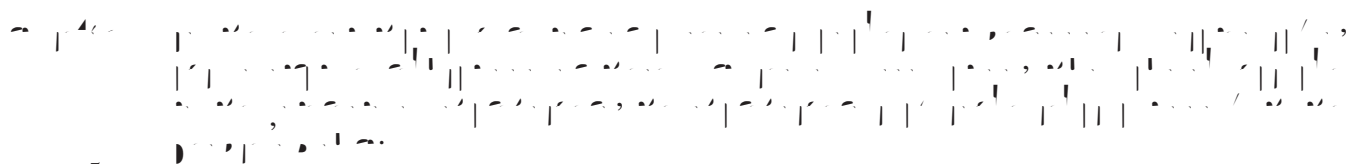
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[illegible]



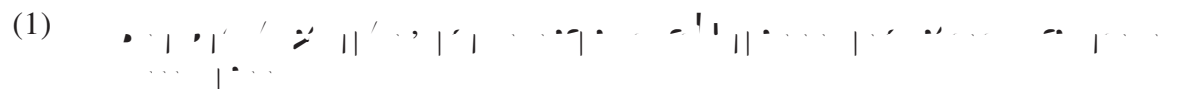


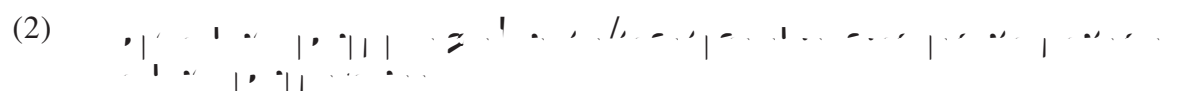
5



5



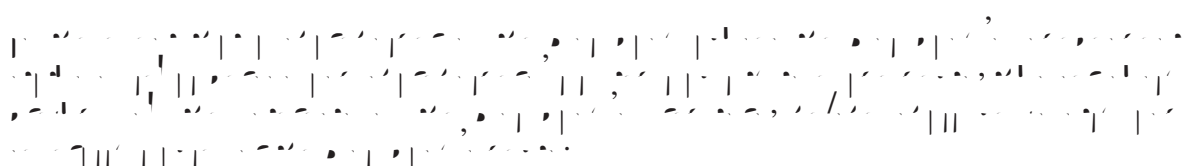
(1) 

(2) 

(3) 

(4) 

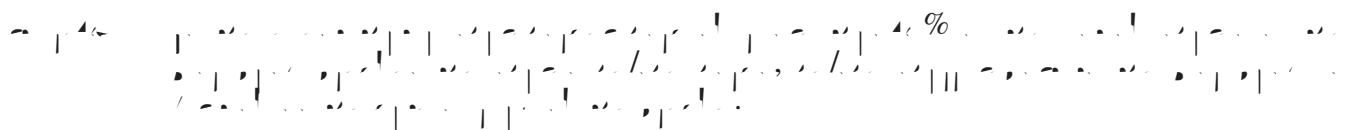




(5) 



5



0













(1<sub>5</sub>)







2.  $\frac{1}{2} \left( \frac{1}{2} \right)^2 = \frac{1}{4}$  (2)

(1)  $\mu_0 = \frac{1}{n} \sum_{i=1}^n \delta_{x_i}$ ,  $\mu_1 = \frac{1}{n} \sum_{i=1}^n \delta_{y_i}$

(2) 

[illegible]

(.)

(c)

[illegible][illegible]

2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 8

[illegible]

1. *Chlorophyll a* (Chl *a*) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue and red regions of the visible spectrum. Chl *a* is essential for the light-dependent reactions of photosynthesis, where it converts light energy into chemical energy.

[illegible]

1. 在“数据”列中，输入以下值：
 

| 日期         | 数据  |
|------------|-----|
| 2023-01-01 | 100 |
| 2023-01-08 | 105 |
| 2023-01-15 | 110 |
| 2023-01-22 | 115 |
| 2023-01-29 | 120 |
| 2023-02-05 | 125 |
| 2023-02-12 | 130 |
| 2023-02-19 | 135 |
| 2023-02-26 | 140 |
| 2023-03-05 | 145 |
| 2023-03-12 | 150 |
| 2023-03-19 | 155 |
| 2023-03-26 | 160 |
| 2023-04-02 | 165 |
| 2023-04-09 | 170 |
| 2023-04-16 | 175 |
| 2023-04-23 | 180 |
| 2023-04-30 | 185 |
| 2023-05-07 | 190 |
| 2023-05-14 | 195 |
| 2023-05-21 | 200 |
| 2023-05-28 | 205 |
| 2023-06-04 | 210 |
| 2023-06-11 | 215 |
| 2023-06-18 | 220 |
| 2023-06-25 | 225 |
| 2023-07-02 | 230 |
| 2023-07-09 | 235 |
| 2023-07-16 | 240 |
| 2023-07-23 | 245 |
| 2023-07-30 | 250 |
| 2023-08-06 | 255 |
| 2023-08-13 | 260 |
| 2023-08-20 | 265 |
| 2023-08-27 | 270 |
| 2023-09-03 | 275 |
| 2023-09-10 | 280 |
| 2023-09-17 | 285 |
| 2023-09-24 | 290 |
| 2023-10-01 | 295 |
| 2023-10-08 | 300 |
| 2023-10-15 | 305 |
| 2023-10-22 | 310 |
| 2023-10-29 | 315 |
| 2023-11-05 | 320 |
| 2023-11-12 | 325 |
| 2023-11-19 | 330 |
| 2023-11-26 | 335 |
| 2023-12-03 | 340 |
| 2023-12-10 | 345 |
| 2023-12-17 | 350 |
| 2023-12-24 | 355 |
| 2023-12-31 | 360 |



(1)

(2)

(3)

(4)

(1)



(2) Musical notation for staff (2), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '5' is written above the final measure.

(3) Musical notation for staff (3), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata.

(4) Musical notation for staff (4), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '10' is written above the final measure.

5  
(5) Musical notation for staff (5), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata.

Musical notation for staff (6), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '5' is written above the final measure.

Musical notation for staff (7), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '5' is written above the final measure.

(6) Musical notation for staff (8), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '0' is written above the final measure.

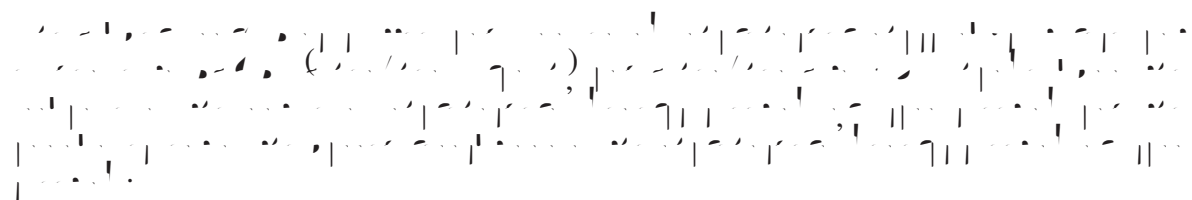
10% Musical notation for staff (9), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '10%' is written above the final measure.

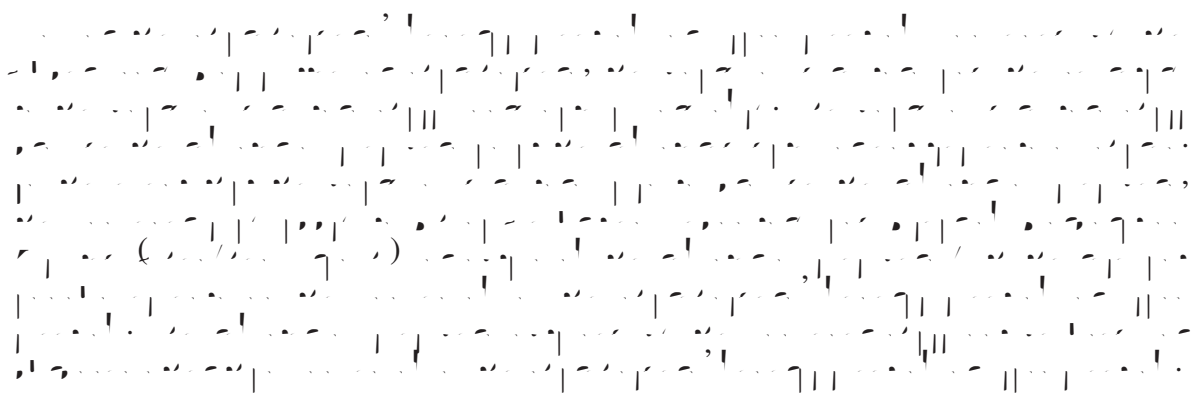
10% Musical notation for staff (10), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '10%' is written above the final measure.


(7) Musical notation for staff (11), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '10%' is written above the final measure.

(8) Musical notation for staff (12), featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A small number '10%' is written above the final measure.



$\sim \Gamma_7^0$  

$\sim \Gamma_7^1$  

$\sim \Gamma_7^2$  



5

(1)

(2)

(3)

(4)

5

(4)

(5)

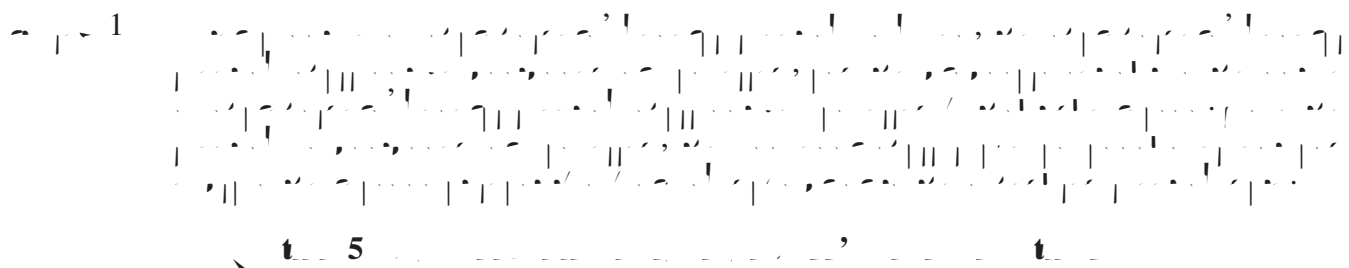
(6)

(7)



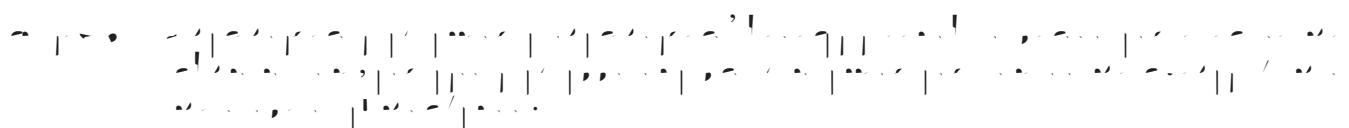


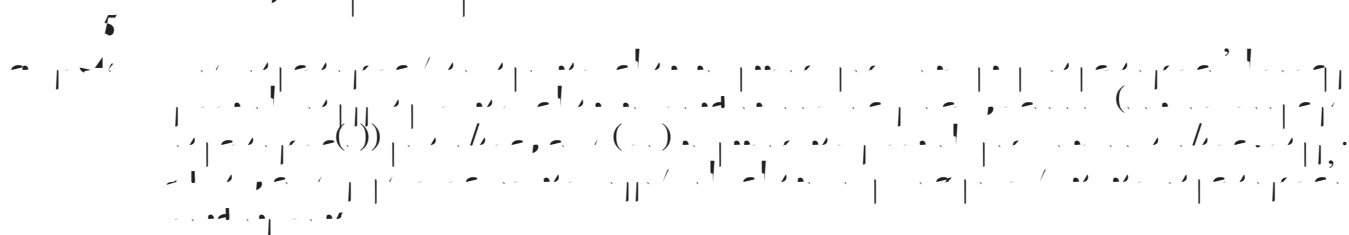



1 

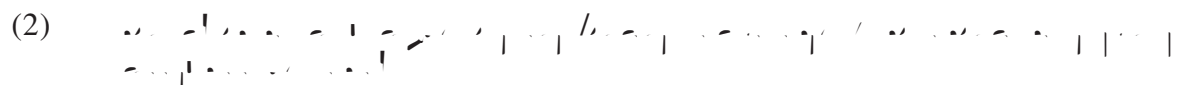
2 


3 

4 

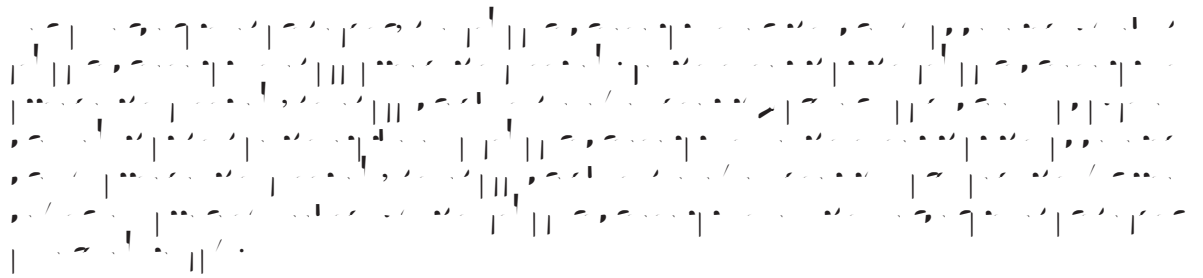
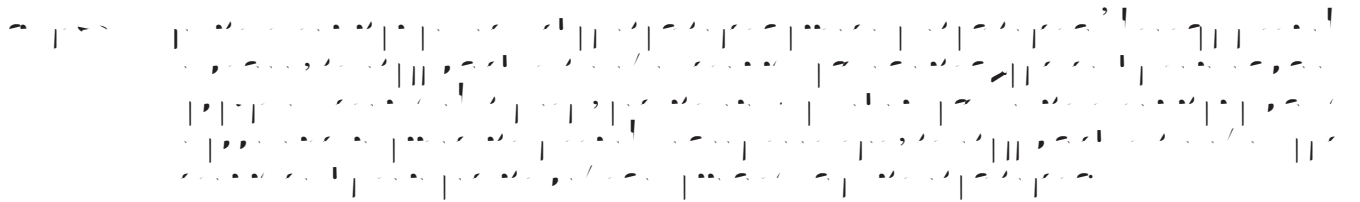
5 

(1) 



(2) 

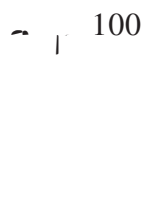
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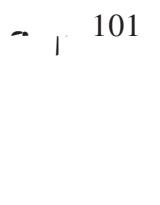
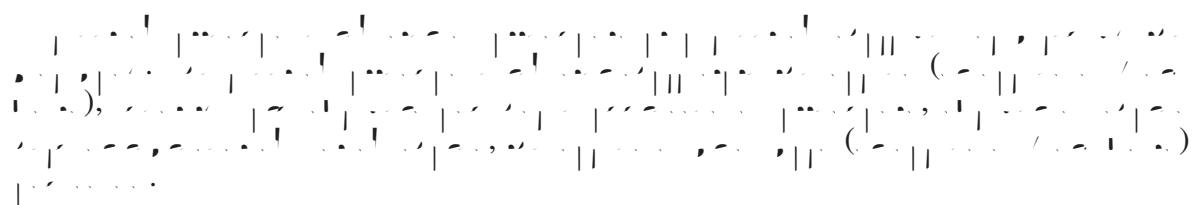



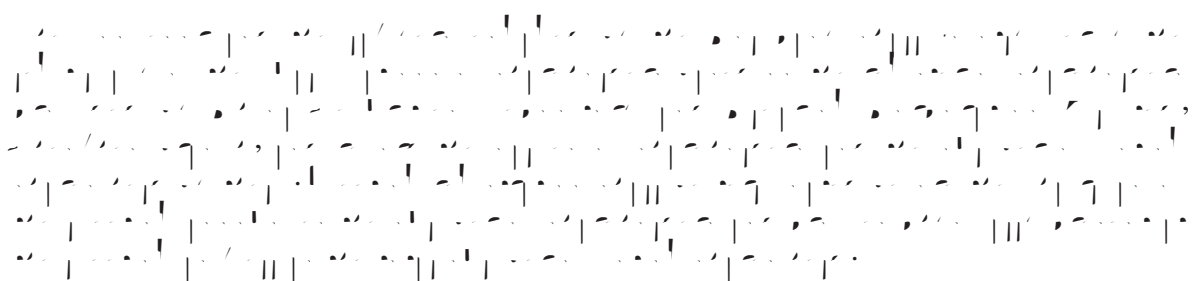





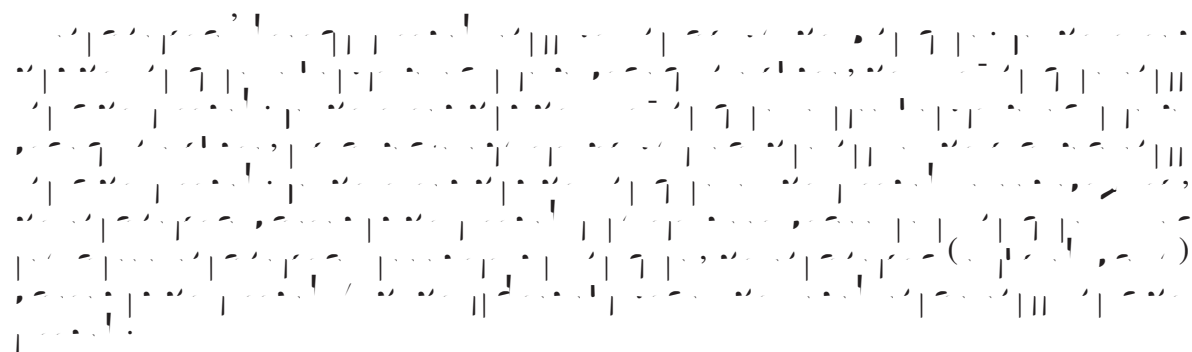



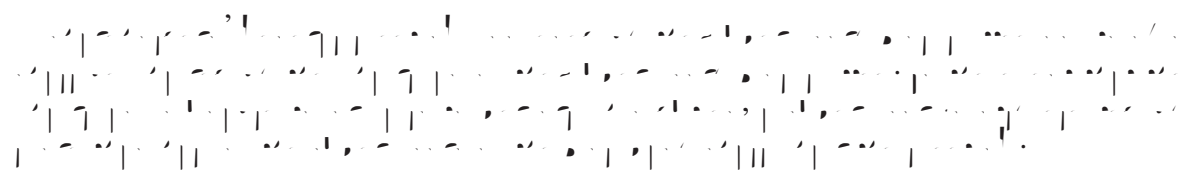
100 


101 


102 


103 

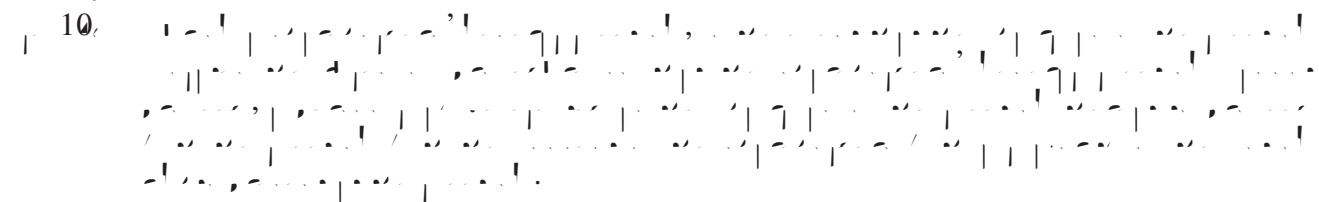

104 











10. 

10. 

10. 

10<sub>7</sub> 

10 

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(4) 

5  
(5) 

(6) 

(7) 

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110

111

t 6 t t t t

112

11a

(1)

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(6)




11. 

(1) 

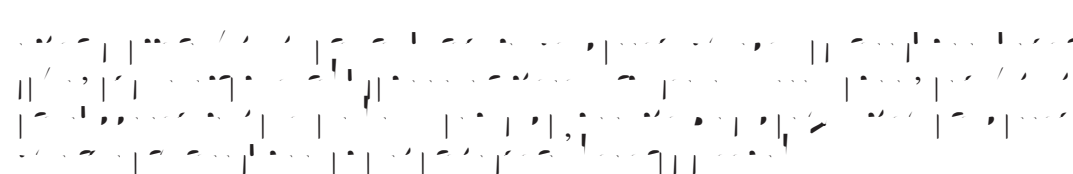
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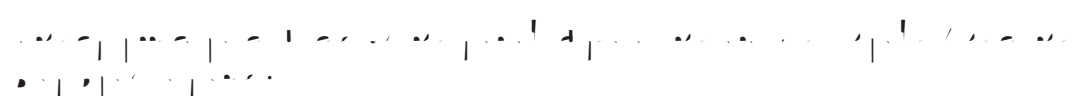
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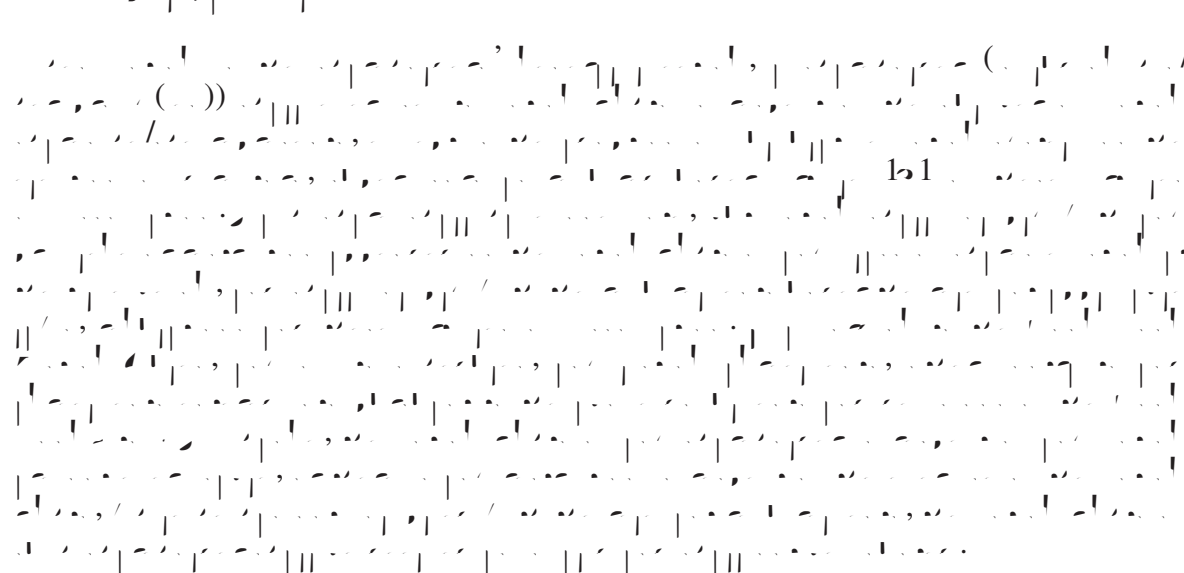
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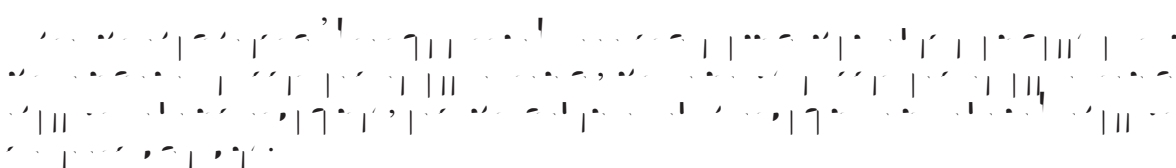
(5) 

(6) 

(7) 

(8) 

11. 







11

11

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(5)

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11<sub>7</sub>

11

120



121

122

123

124


(1)

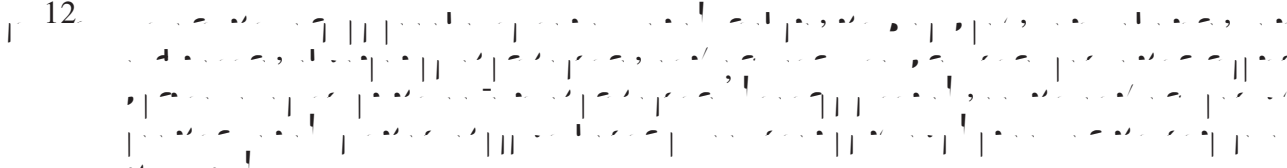
(2)

(3)

5  
128



12 

12 

12 



$\sim \Gamma^{-1} h_1$

$\sim \Gamma^{-1} h_2$

$\sim \Gamma^{-1} h_3$

$\sim \Gamma^{-1} h_4$

$\sim \Gamma^{-1} h_7$

$\sim \Gamma^{-1} h_8$

$\sim \Gamma^{-1} h_7 \sim \Gamma^{-1} h_8 \sim \Gamma^{-1} h_9 \sim \Gamma^{-1} h_{10}$

$\sim \Gamma^{-1} h_{10}$



1.1

1.2

(1)

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(3)

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5

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1.2

(2) (7) (11) (12) 1.2

(1)

27 2

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27

(3)

1.2

5

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20

5

( )

1.2

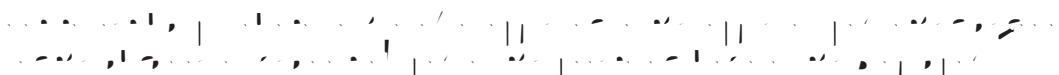


1.  $\frac{1}{2} \frac{d}{dt} \left( \frac{1}{2} m v^2 \right) = \frac{1}{2} m v \frac{dv}{dt}$




(10)



(6)  Musical notation for exercise 6, measures 1-4. The melody is in G major, 4/4 time, starting on G4 and ending on G5.

(6)  Musical notation for exercise 6, measures 5-8. The melody continues from measure 4, ending on G5.

5  
(6)  Musical notation for exercise 6, measures 9-12. The melody continues from measure 8, ending on G5.

(6)  Musical notation for exercise 6, measures 13-16. The melody continues from measure 12, ending on G5.

(6)  Musical notation for exercise 6, measures 17-20. The melody continues from measure 16, ending on G5.

(7)  Musical notation for exercise 7, measures 1-4. The melody is in G major, 4/4 time, starting on G4 and ending on G5.

(6)  Musical notation for exercise 6, measures 5-8. The melody continues from measure 4, ending on G5.

(10)  Musical notation for exercise 10, measures 1-4. The melody is in G major, 4/4 time, starting on G4 and ending on G5.

 Musical notation for exercise 10, measures 5-8. The melody continues from measure 4, ending on G5.

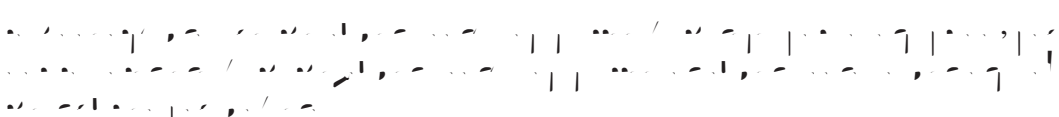
5  
1.  Musical notation for exercise 1, measures 1-4. The melody is in G major, 4/4 time, starting on G4 and ending on G5.

(1)  Musical notation for exercise 1, measures 5-8. The melody continues from measure 4, ending on G5.

(2)  Musical notation for exercise 2, measures 1-4. The melody is in G major, 4/4 time, starting on G4 and ending on G5.

(6)  Musical notation for exercise 6, measures 5-8. The melody continues from measure 4, ending on G5.

(6)  Musical notation for exercise 6, measures 9-12. The melody continues from measure 8, ending on G5.

5  
(6)  Musical notation for exercise 6, measures 13-16. The melody continues from measure 12, ending on G5.



( )

55

12

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5

16

... (2)

5

16

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5

17

... (1)

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16

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... (7) ... (2)


12


...


(1)


(2)

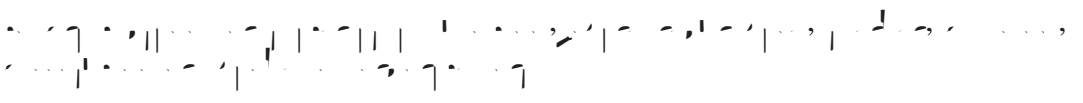


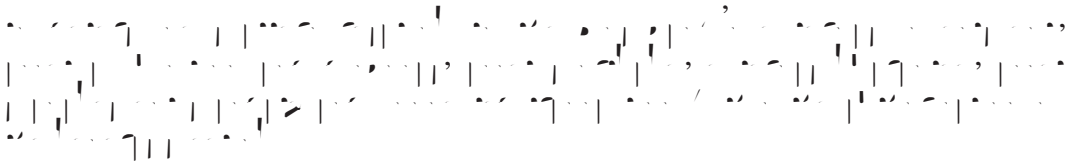
(6) 


(6) 


5  
(6) 

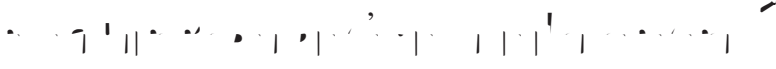
(6) 


(6) 


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(6) 

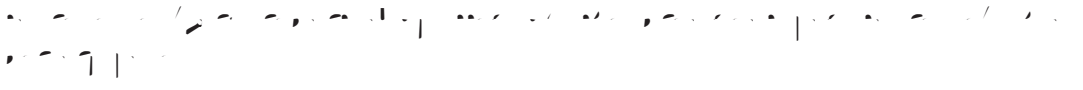
(10) 


(11) 


(12) 


(12) 


(12) 

5  
(12) 

(12) 

(12) 

(12) 

(12) 



[illegible][illegible]

$\alpha = 1$  and  $\beta = 1$  are the only solutions of the system of equations (1) and (2) for  $\alpha, \beta \in \mathbb{R}$ .

[illegible][illegible]

2.  $\Gamma_1 \neq \Gamma_2$  and  $\Gamma_1 \cap \Gamma_2 = \emptyset$ . In this case,  $\Gamma_1$  and  $\Gamma_2$  are disjoint. The proof is similar to the previous case, but the intersection is empty.


1. *Introduction*  
 The purpose of this study is to investigate the effects of the proposed system on the performance of the participants. The study was conducted in a controlled environment, and the results are presented in the following sections.

[illegible][illegible]

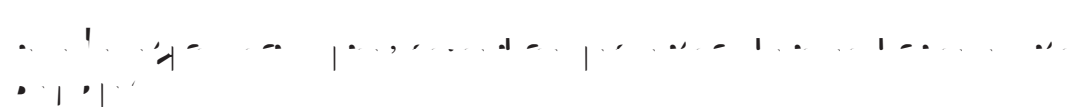


~ 1.0 

~ 1.1 

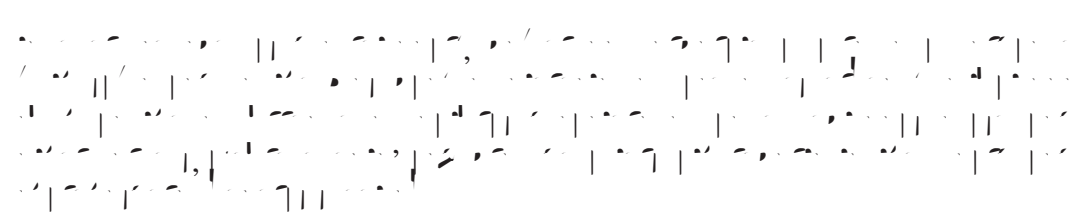
(1) 

(2) 

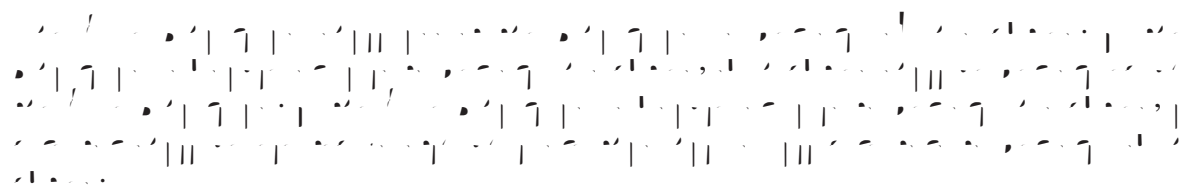
(6) 

(6) 

5  
(6) 

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~ 1.2 

~ 1.3 

~ 1.4 

(1) 

(2) 

(6) 

(6) 



5  
(6)

(1)

5  
14  
(6)

1

(1)

(2)

(3)

(4)

1  
(6)

(1)

17

1

170



1. *Pharmaceutical industry* – The pharmaceutical industry is a major contributor to the U.S. economy, with sales of over \$200 billion in 2000. The industry is highly competitive, with many companies vying for market share. The industry is also heavily regulated, with the FDA overseeing the safety and efficacy of drugs. The industry is also a major source of funding for medical research.

$$= \frac{1}{\Gamma} \left( \frac{\Gamma}{\Gamma + 1} \right)^{\frac{1}{\Gamma}} \approx 0.97 \quad (1)$$
[illegible]



$\sim \Gamma^{-1/7}$

$\sim \Gamma^{-1/77}$

(1)

(2)

(3)

(4)

(5)

(6)

$\sim \Gamma^{-1/7}$

(1)

(2)

(3)

(4)

(5)

(6)







(6) 2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

(6) 2018 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。2019 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

(6) 2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

(6) 2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

(6) 2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

(7) 2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

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2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

(1) 2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。

2017 年 12 月 31 日，公司应收账款账面余额为 1,000,000.00 元，坏账准备余额为 100,000.00 元。



- (2) Musical notation for exercise (2), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.
- (3) Musical notation for exercise (3), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.
- (4) Musical notation for exercise (4), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.
- (5) Musical notation for exercise (5), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.
- (6) Musical notation for exercise (6), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.

Musical notation for exercise (6), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.

Musical notation for exercise (6), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.

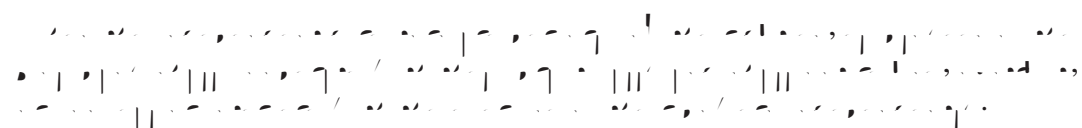
1 Musical notation for exercise (6), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.

200 Musical notation for exercise (6), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.

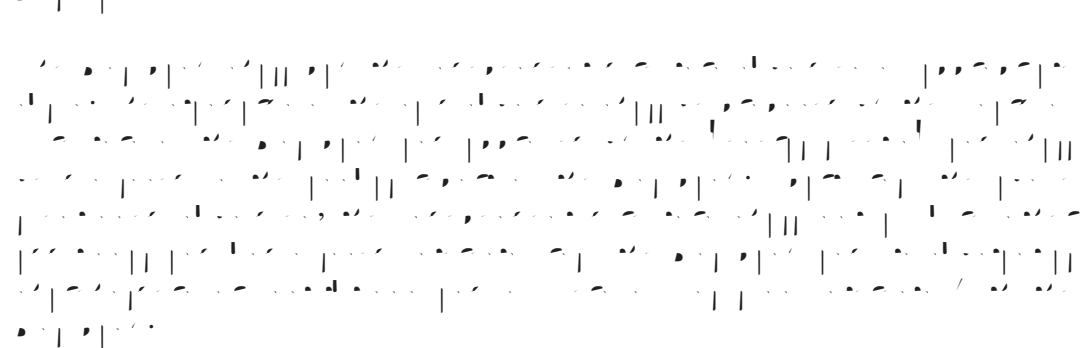
- (1) Musical notation for exercise (1), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.
- (2) Musical notation for exercise (2), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.

- (3) Musical notation for exercise (3), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.
- (4) Musical notation for exercise (4), featuring a melody in the upper voice and a bass line in the lower voice, with various rests and notes.



(5)  Musical notation for exercise 5, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

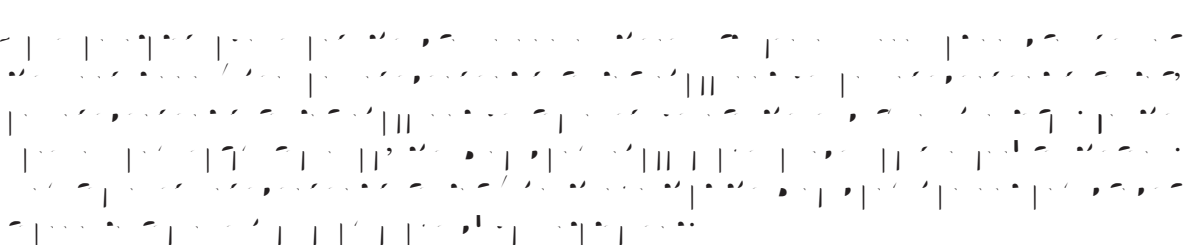
(6)  Musical notation for exercise 6, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

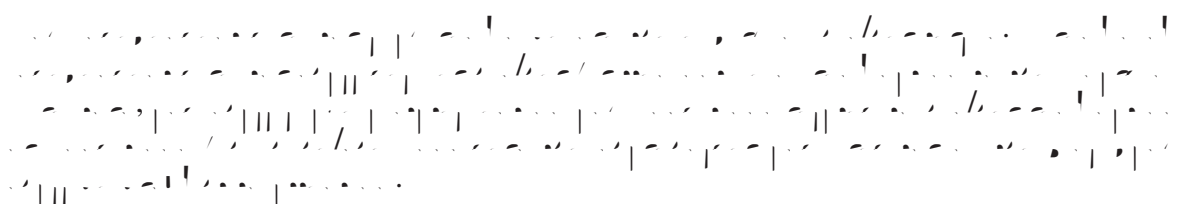
5  
(6)  Musical notation for exercise 6, measure 2. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

(7)  Musical notation for exercise 7, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

201 (1)  Musical notation for exercise 1, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

202  Musical notation for exercise 2, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

203  Musical notation for exercise 3, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

204  Musical notation for exercise 4, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.

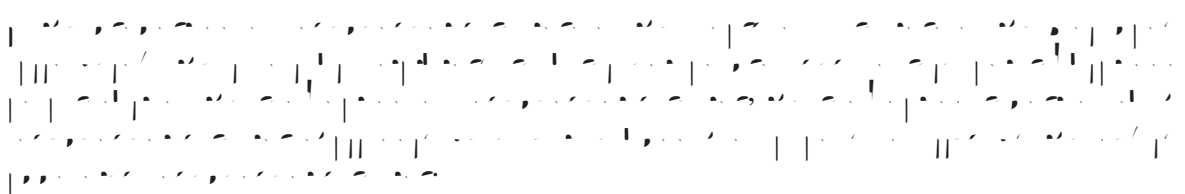
 Musical notation for exercise 5, measure 1. The staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs.



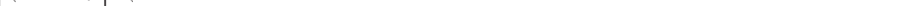
Figure 1 is a line graph showing the dependence of the relative error of the calculated value of the coefficient of variation ( $\sigma^2$ ) on the number of samples ( $n$ ). The y-axis is labeled  $\sigma^2$  and ranges from 0 to 20. The x-axis is labeled  $n$  and ranges from 0 to 100. The curve starts at approximately (10, 18) and decreases rapidly, approaching zero as  $n$  increases. A horizontal dashed line at  $\sigma^2 = 1\%$  is shown for reference.

[illegible]

20. *Illegible musical score*

**Example 20**

(1)  $\left| \frac{f(x)}{g(x)} \right| = \frac{|f(x)|}{|g(x)|} = \frac{1}{\sqrt{x^2 + 1}} < 1$ ,  $\lim_{x \rightarrow \infty} \frac{1}{\sqrt{x^2 + 1}} = 0$ .


(2) 

(2)

(.)

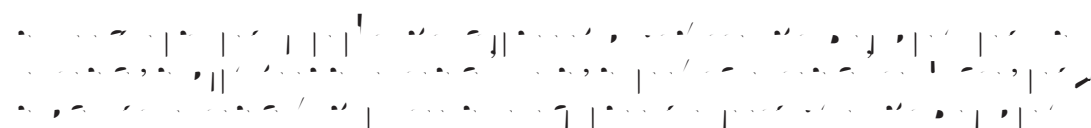



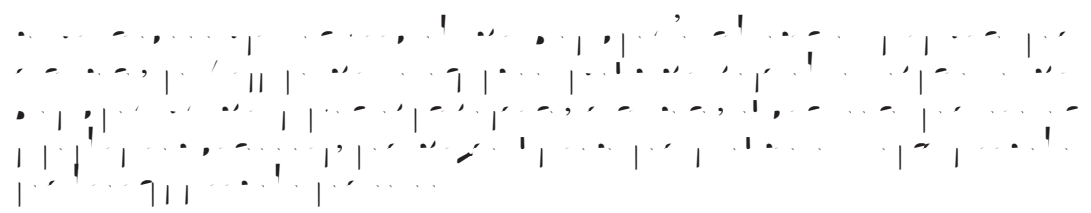



(c)

20

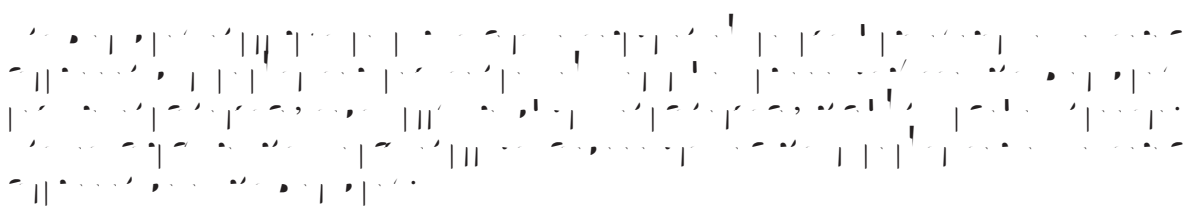
(1) 

(2)



- (5) 
- (6) 
- 5  
(6) 
- (7) 
- (8) 
- (9) 
- (10) 
- (10) 

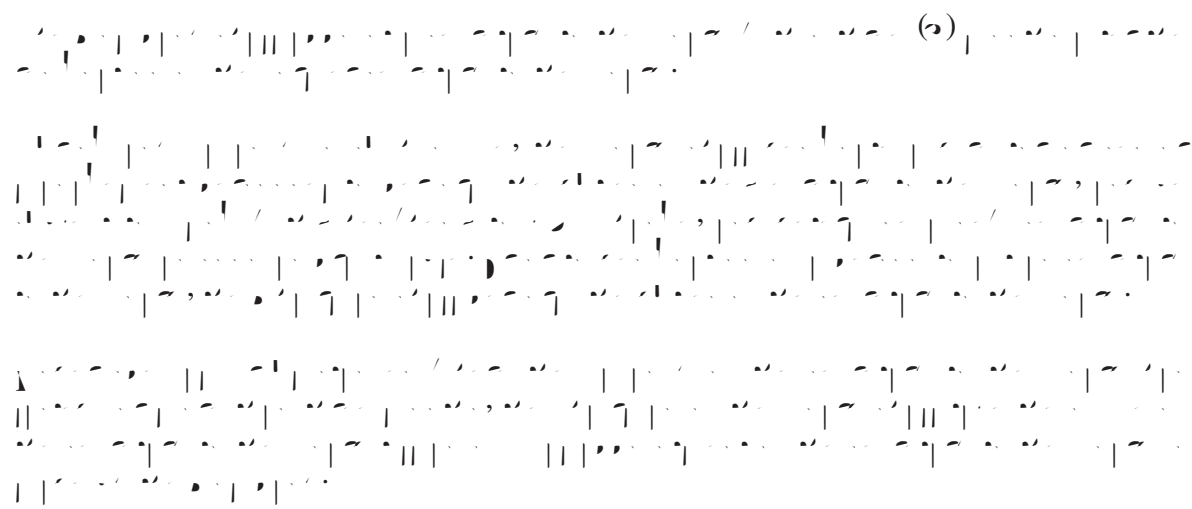
210

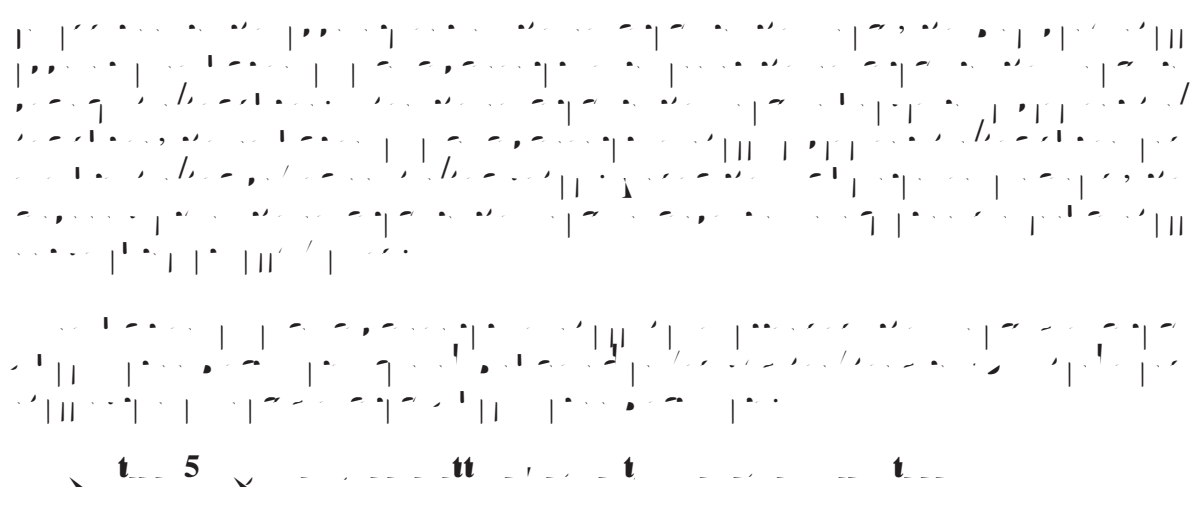










21 

21 

21<sub>7</sub> 

21 



220

(1)

(2)

(3)

221

(1)

(2)

(3)

(4)

5

(5)

(6)

222

223

7

224

( )

5

225

1.7







2<sub>0</sub>

2<sub>1</sub>

2<sub>2</sub>

2<sub>3</sub>

(1)

(2)

(3)

(4)

2<sub>4</sub>

2<sub>5</sub>

$t = 8$   $\sqrt{\quad}$   $tt$

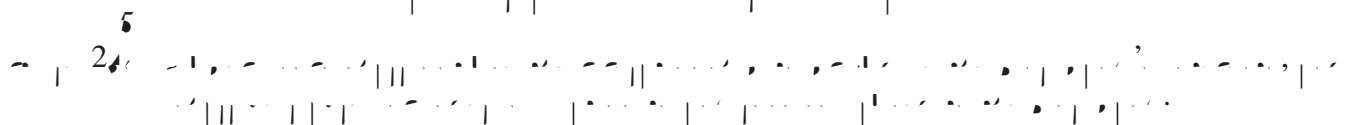
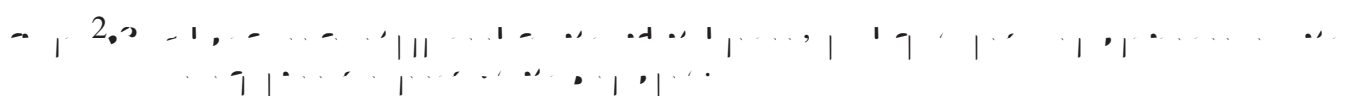
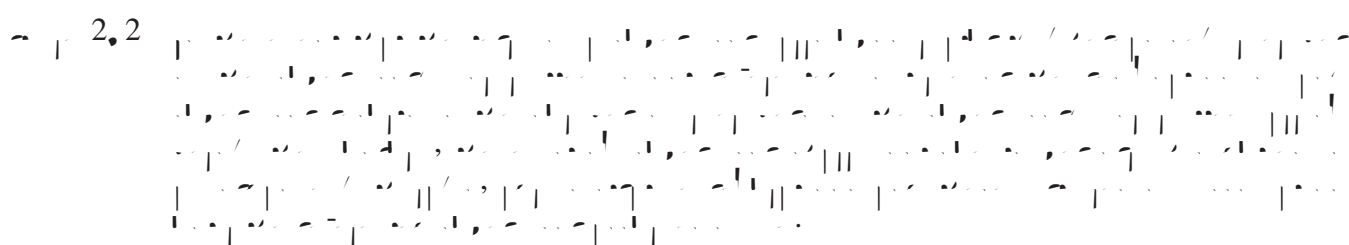
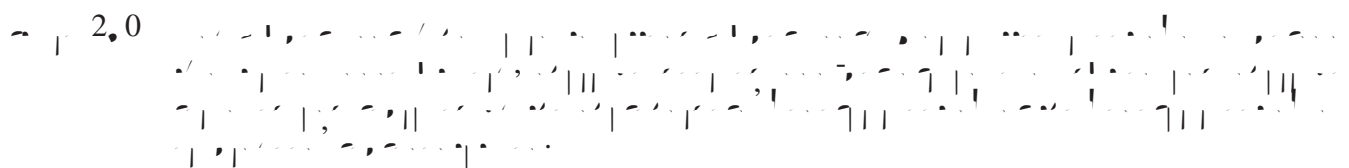
$t = 1$   $\sqrt{\quad}$

2<sub>6</sub>

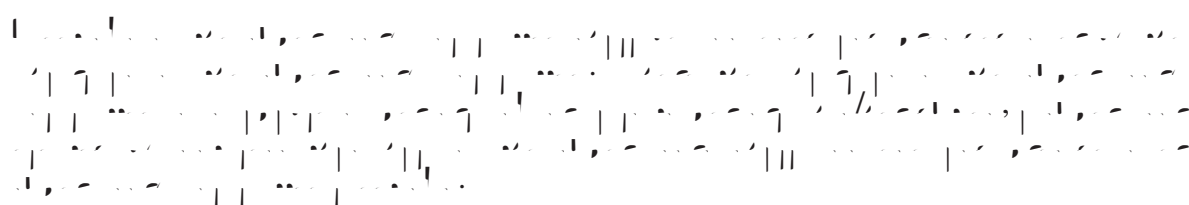
2<sub>7</sub>

2<sub>7</sub>





2





2.7 (2)

$\alpha = \frac{1}{2}$

(1) 

[illegible]

(2)

(.)

5  
(c)

( )

(c)  $\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ -1 & i \end{pmatrix}$

(7) 

( )

[illegible]

$\frac{5}{2.0}$ 

 ( )
 10

[illegible]



5  
2/2

5  
2/2

5  
2/2

(1)

(2)

(3)

3

55  
2/2

5  
2/2

5  
2/2

3

5  
2/7

5  
2/2

(1)

(2)



(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)



(11)

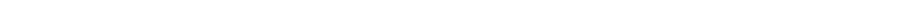
(12)

( )

( ) 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

( ) 1. 下列各句中，没有语病的一句是

[illegible]

(1) 

(2)

(1)

(a)

The musical score is written for voice and piano. It is in 4/4 time. The first system shows a vocal line with a melody and a piano accompaniment. The second system continues the vocal line and includes a piano solo section marked (1) and (2).

(c)

5  
(c)

23



[illegible]

24

The musical score for 'The Rose Tree' is presented on four staves. The first staff is the vocal melody for the voice, starting on a middle C and moving up to a high C. The second staff is the piano accompaniment, featuring a steady eighth-note bass line and a melody in the right hand. The third staff is a guitar accompaniment, showing a simple chord progression. The fourth staff is a keyboard accompaniment, featuring a steady eighth-note bass line and a melody in the right hand. The score is written in a simple, accessible style, suitable for children's music.

[illegible][illegible][illegible][illegible]

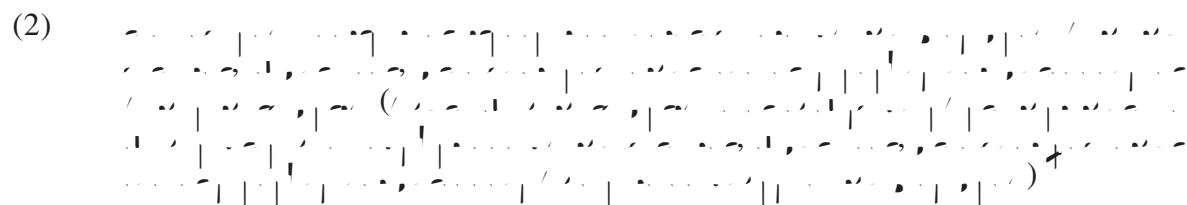
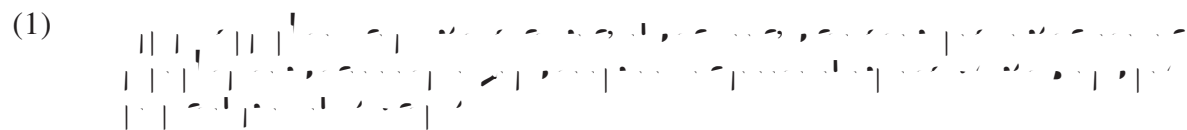
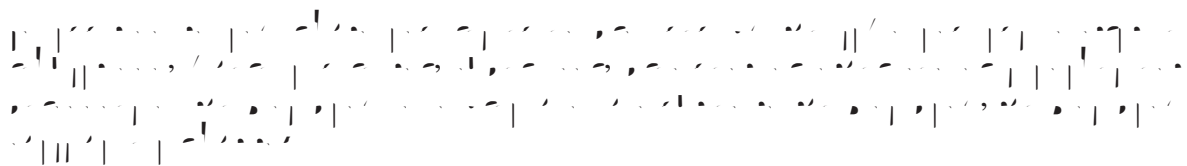
$\tau = 1/2$



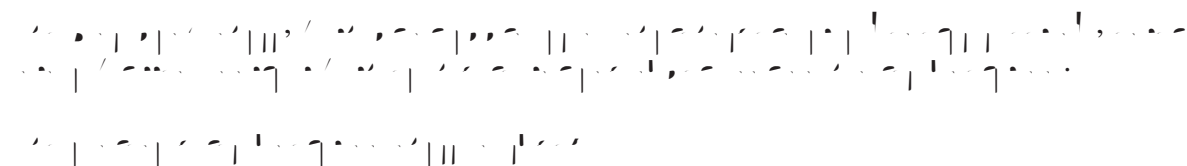




2. 2



2. 2





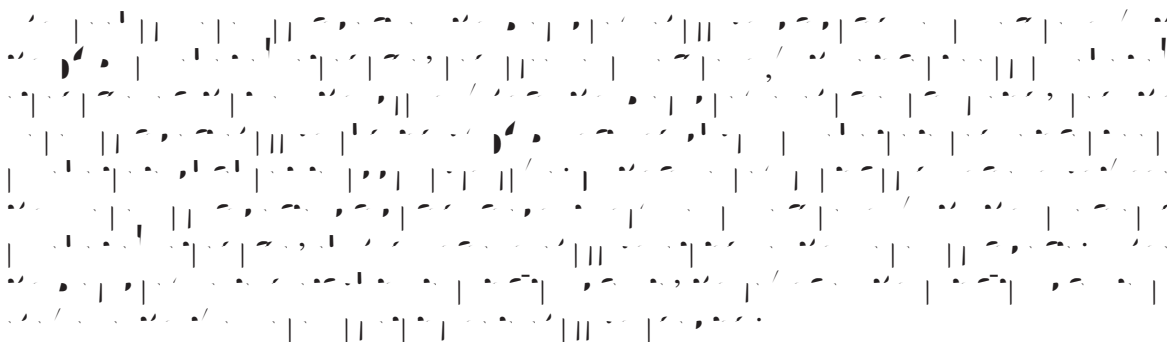
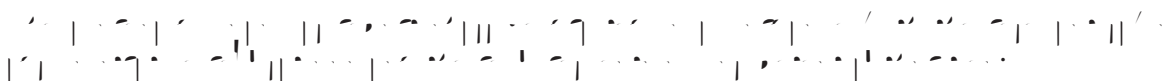
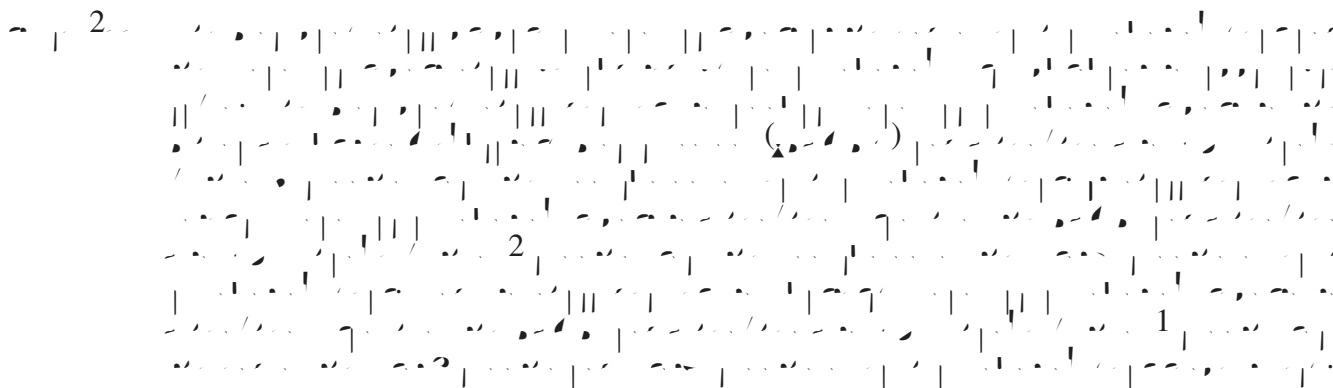
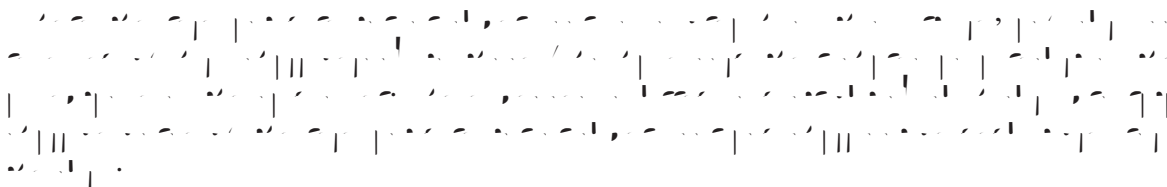
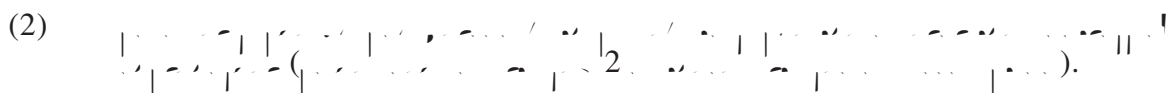
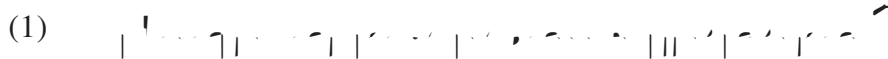
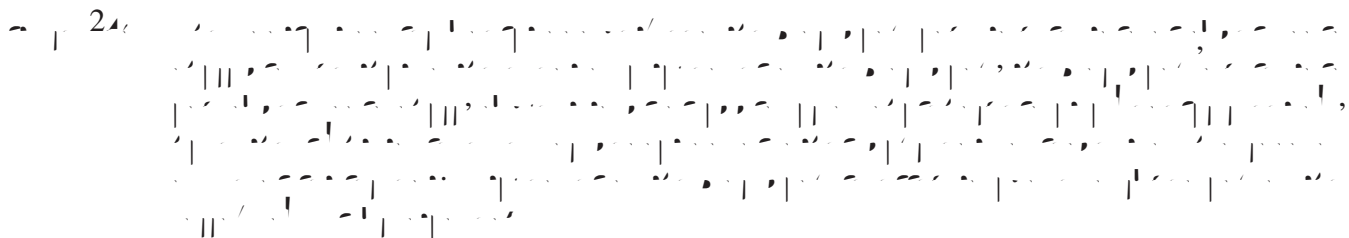





Figure 1 displays a series of musical staves, likely representing a sequence of musical compositions or a single composition with varying parameters. The staves are labeled on the left as  $1$ ,  $2_7$ ,  $2_{20}$ ,  $21$ ,  $2_0$ ,  $2_1^0$ ,  $2_1^{120}$ ,  $2_2$ ,  $2_7^{10\%}$ , and  $2_7^{5\%}_0\%$ . The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece. The staves are arranged vertically, showing a progression from a single staff at the top to multiple staves at the bottom, with some staves having additional numerical labels (20, 21, 0, 120, 10%, 5%, 0%) indicating specific measures or percentages.



As a result, the *in vitro* and *in vivo* results are in good agreement. The *in vitro* results are in good agreement with the *in vivo* results, which are in good agreement with the *in vitro* results.

The first two steps are the most important. The first step is to identify the problem. The second step is to define the problem. The third step is to identify the causes of the problem. The fourth step is to identify the effects of the problem. The fifth step is to identify the stakeholders involved in the problem. The sixth step is to identify the resources available to solve the problem. The seventh step is to identify the constraints on the problem. The eighth step is to identify the risks associated with the problem. The ninth step is to identify the opportunities associated with the problem. The tenth step is to identify the solutions to the problem. The eleventh step is to implement the solutions. The twelfth step is to evaluate the results of the solutions. The thirteenth step is to monitor the results of the solutions. The fourteenth step is to report the results of the solutions. The fifteenth step is to conclude the problem-solving process.

1.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

27. 

5  
24

1.  $\frac{1}{2} \times 100 = 50\%$

[illegible][illegible]

(2)

Figure 2 shows the evolution of the average number of nodes per cluster,  $\langle n \rangle$ , as a function of the number of nodes,  $N$ . The curve starts at (0, 0), rises steeply to a peak of approximately 2.4 at  $N \approx 10$ , and then gradually decreases, approaching 1.0 as  $N$  increases towards 100. A horizontal dashed line is drawn at  $\langle n \rangle = 1.0$ .

[illegible]







(1)

(2)

(3)

(4)

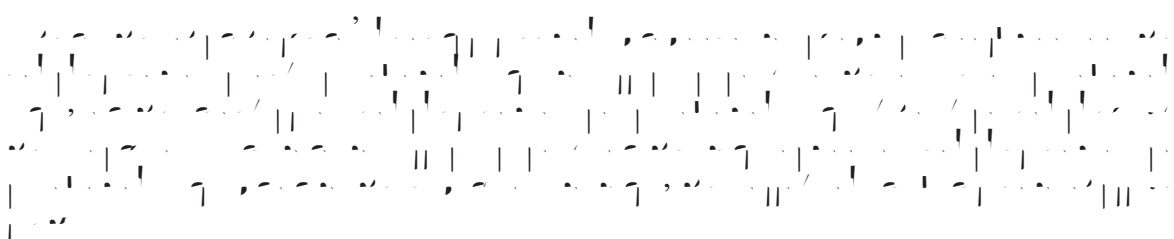
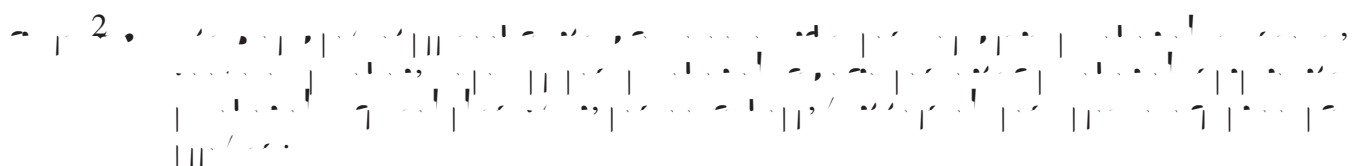
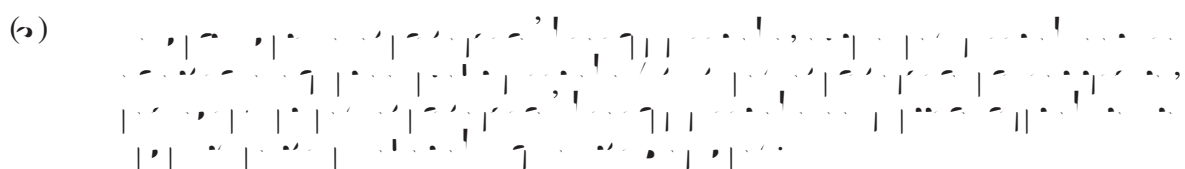
(5)

277











(1)

Handwritten musical notation for exercise (1), consisting of two staves. The first staff contains a series of eighth and sixteenth notes, while the second staff features a more complex rhythmic pattern with some rests.

(2)

Handwritten musical notation for exercise (2), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.

( )

Handwritten musical notation for exercise ( ), consisting of two staves. The notation is similar to the previous exercises, featuring rhythmic patterns and rests.

( )

Handwritten musical notation for exercise ( ), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.

(2)

Handwritten musical notation for exercise (2), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.

( )

Handwritten musical notation for exercise ( ), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.

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Handwritten musical notation for exercise ( ), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.

2-

Handwritten musical notation for exercise ( ), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.

Handwritten musical notation for exercise ( ), consisting of two staves. The notation includes various note values and rests, with a final double bar line at the end of the second staff.







$\sim \Gamma^{-20}$

$\sim \Gamma^{-5}$

$\sim \Gamma^{-20}$

$\sim \Gamma^{-20}$

$\sim \Gamma^{-20}$

$\sim \Gamma^{-2}$

$\sim \Gamma^{-20}$



20

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line.

[illegible]

$\sim 10^{-10}$

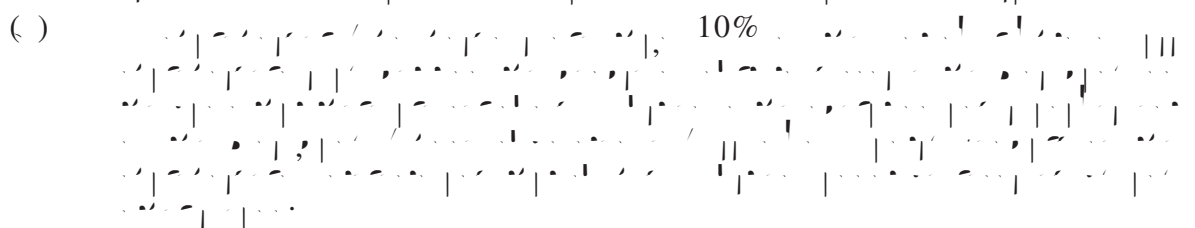
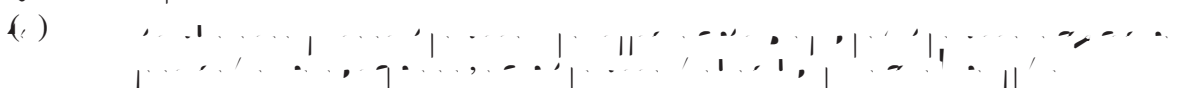
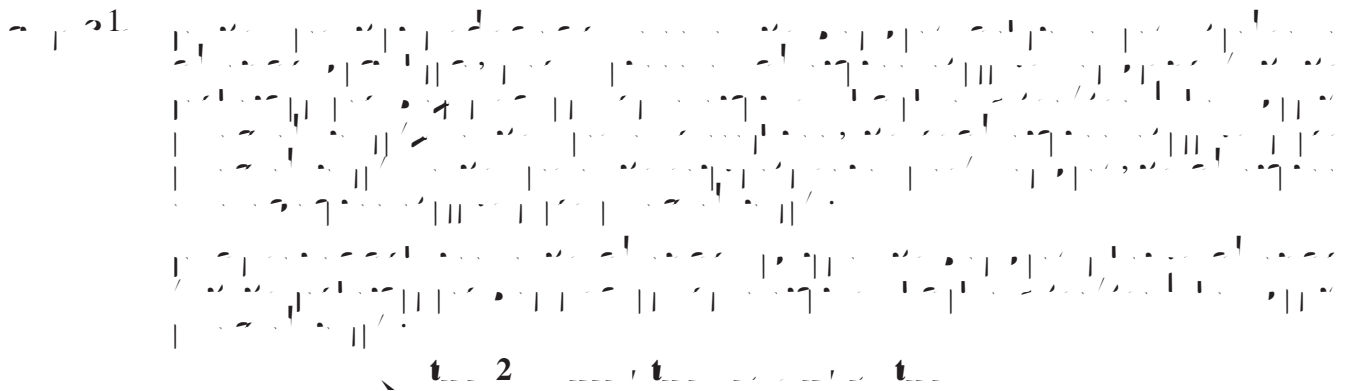
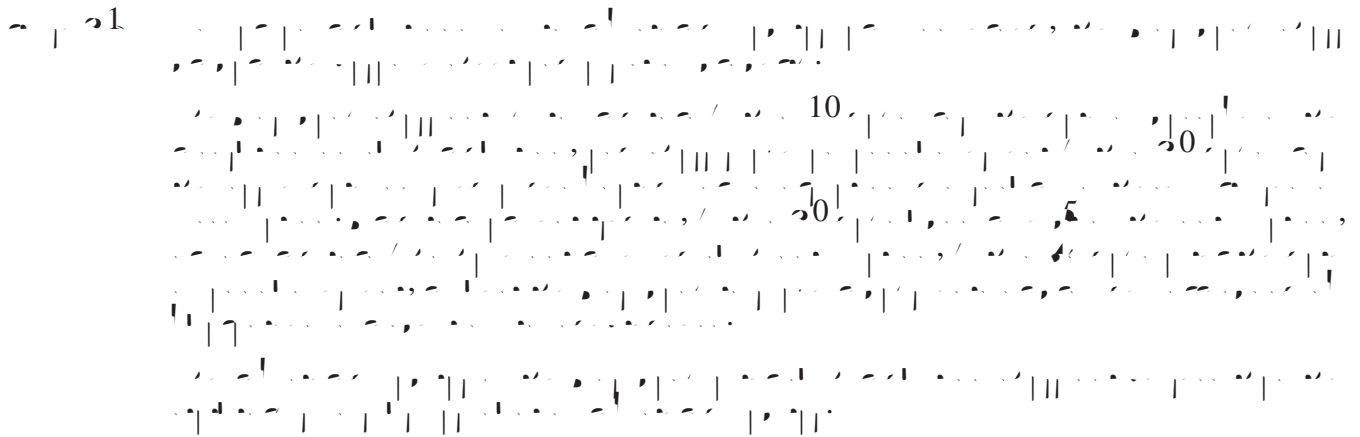
2.  $\frac{1}{2}$  11

Figure 1 shows a musical score for a piano piece. The score is written on five staves. The first staff is the treble clef, and the others are bass clefs. The music is in 2/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece ends with a double bar line and a repeat sign.

2. **1993b** *Journal of the American Musicological Society*, 46, 1-34.

[illegible]







20 (1) (2) 5 17

(3)

5 (4)

21 12

22

(1)

(2)

(3)

(4)

5 (5)

(6)

(7)



~ 1 22

10 0 20

~ 1 22

5  
~ 1 22



$\sim \Gamma^{22}$

$\sim \Gamma^{22}$

$\sim \Gamma^{27}$

... , t 13 ... t t t ... t ...

$\sim \Gamma^{22}$

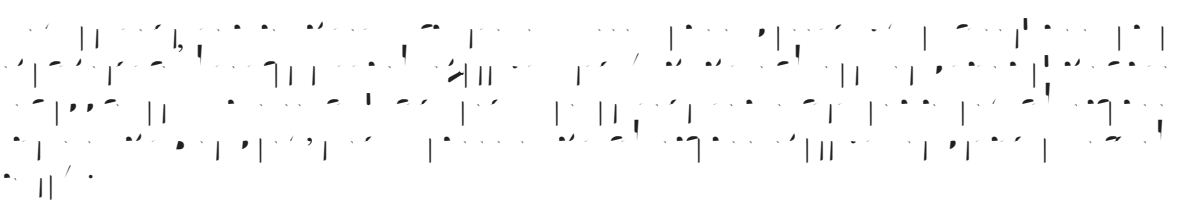
(1)

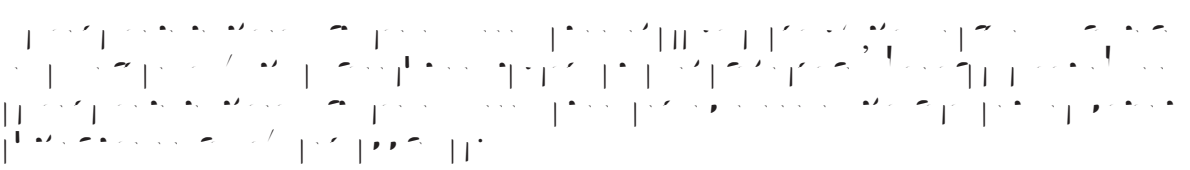
(2)

(3)


$\sim \Gamma^{20}$



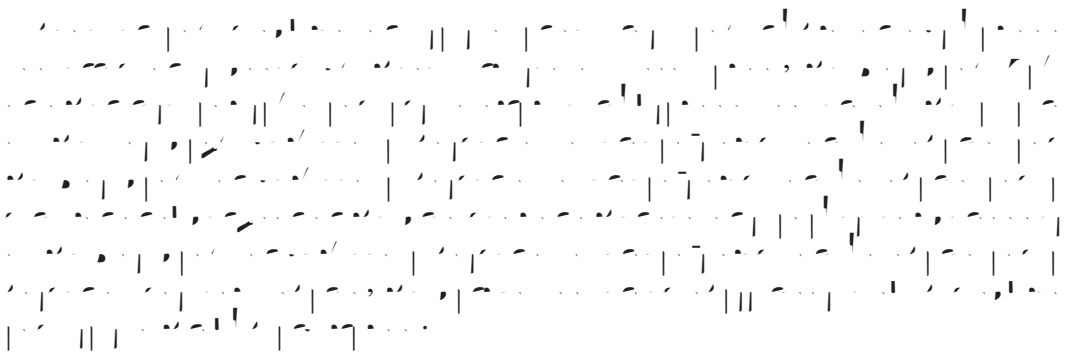
$\sim \Gamma^{\omega_1}$  

$\sim \Gamma^{\omega_2}$  

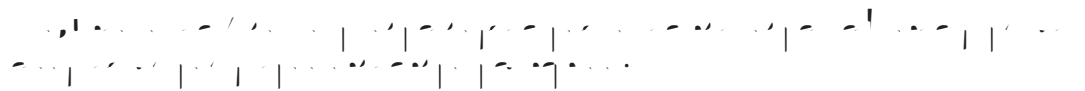
$\sim \Gamma^{\omega_3}$  

$\sim \Gamma^{\omega_4}, t = 14$  

$\sim \Gamma^{\omega_5}$  


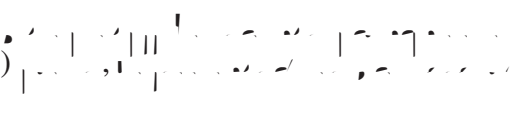
(1) 






(2) 

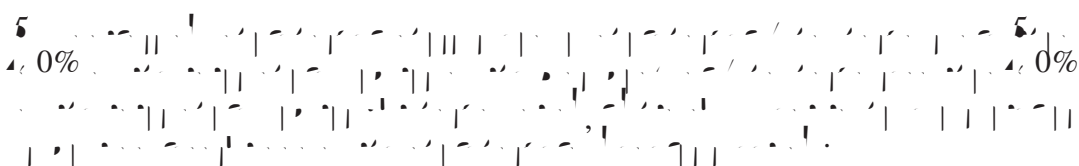


(c)  (1) 

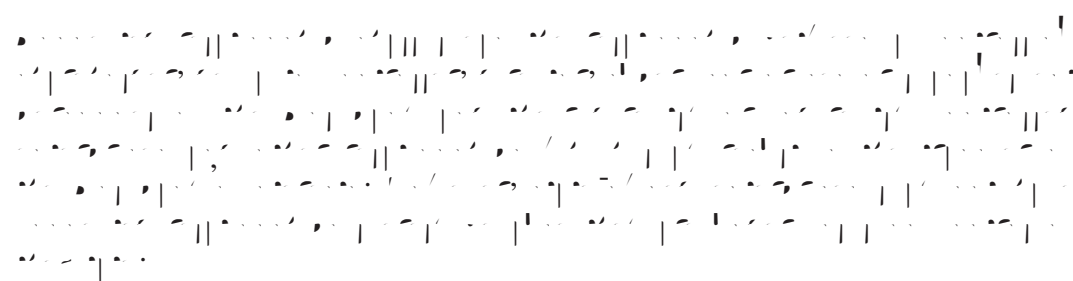
(c) 

5.  $t = 15$    $t = 15$


5.  $t = 22$  

(1) 

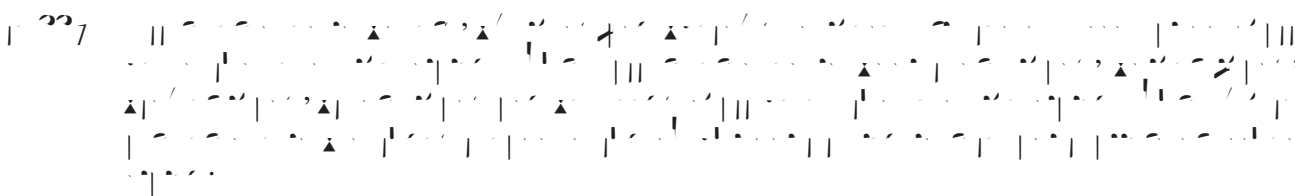
(2) 

(c) 

(c) 

5.  $t = 22$  

5.  $t = 22$  

5.  $t = 27$  

5.  $t = 22$  