

LALLA ROOKH.

CANTATA.

Words by
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Music by
FREDERIC CLAY.

Andante

Piano. *p*

f

pp ritard *p a tempo*

The musical score is written for piano and consists of four systems of music. The first system begins with the tempo marking 'Andante' and a dynamic marking of 'p' (piano). The second system features a dynamic marking of 'f' (forte). The third system includes dynamic markings of 'pp ritard' (pianissimo, ritardando) and 'p a tempo' (piano, a tempo). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The piano part is characterized by flowing arpeggiated figures and sustained chords.

A

8

f

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *f* is present.

8

pp *ritard.*

Second system of the piano score. The right hand continues with the arpeggiated texture. The left hand has some rests. A dynamic marking of *pp* and the instruction *ritard.* are present.

Third system of the piano score. The right hand has a more melodic line with some slurs. The left hand continues with accompaniment.

f

Fourth system of the piano score. The right hand has a melodic line with some slurs. The left hand continues with accompaniment. A dynamic marking of *f* is present.

p

Fifth system of the piano score. The right hand features a dense texture of beamed sixteenth notes. The left hand has rests. A dynamic marking of *p* is present.

6

Sixth system of the piano score. The right hand features a complex, arpeggiated texture with many beamed sixteenth notes. The left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *f* is present.

pp ritard. p

The first system of musical notation features a treble and bass clef. The treble clef part begins with a series of sixteenth-note chords, marked *pp* and *ritard.*. The bass clef part provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

The second system continues the musical piece, showing more complex rhythmic patterns in the treble clef and sustained chords in the bass clef.

The third system features a treble clef with a melodic line and a bass clef with chords. A dynamic marking of *f* is present in the treble clef.

The fourth system shows a treble clef with a series of chords and a bass clef with a simple accompaniment. A dynamic marking of *p* is present in the treble clef.

The fifth system features a treble clef with a series of chords and a bass clef with a simple accompaniment. A dynamic marking of *f* is present in the treble clef.

pp ritard.

The sixth system features a treble and bass clef. The treble clef part begins with a series of sixteenth-note chords, marked *pp* and *ritard.*. The bass clef part provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

Attaca N° 1

№ 2. — SOLO.

FERAMORZ.

Andante. p

Piano.

'Tis night, no sound is in the air Save in-sect's' hums, the

moth that hums; Oh! Al-lah hear a lov-er's prayer For her that comes, my love that

comes: The Ti-ger's dis-tant moan is heard, He scents the morn, he fears, he fears the

morn; Hark! to the crow of jun-gle bird, The day is born, young-day is

born! On tem - ple and on mi - na - ret A sil - ver

p

rim, a shin - ing rim, The plan - tain and the

cas - sia get Less ghost - ly dim, less mourn - ful dim.

mf > Now ope the por - tals of the sky On si - lent hinge, on gold - en hinge.

Light groweth to red ex - ta - sy, Light groweth to red ex - ta - sy, With

yel - low fringe, with am - ber fringe!

pp

What

sf

sound of cym.bals joys mine ear, What sound of cym - bals joys mine ear! And

tinkling feet, and dancing feet; *f* My love, my pal-lid Queen, my love draws

piu lento
near, My pal-lid Queen, my love draws near, As morn - ing sweet, as day - light

sweet; My love..... my Queen draws

dolce

f
near!.....

ritard. *pp*

Nº 3.— CHORUS AND SOLO.

LEILA.

Allegro.

Piano.

ritard.

a tempo

ritard.

a tempo

a tempo

a tempo

f She go-eth from us, Prin-cess, Prin-cess the peer-less; No..... face but

f She go-eth from us, Prin-cess, Prin-cess the peer-less; No face but

f She go-eth from us, Prin-cess, Prin-cess the peer-less; No face but

f She go-eth from us, Prin-cess, Prin-cess the peer-less; No face but

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff begins with a dynamic marking of *f* (forte). The lyrics are: "She go-eth from us, Prin-cess, Prin-cess the peer-less; No..... face but" for the Soprano, "No face but" for the Alto, and "No face but" for the Tenor and Bass. The piano accompaniment is in the right hand of a grand staff, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand. There are accents (>) over several notes in the vocal lines.

smiles on her, no face, no face is tear-less. She go-eth forth from us,

smiles on her, no face, no face is tear-less. She go-eth forth from us,

smiles on her, no face, no face is tear-less. She go-eth forth from us,

smiles on her, no face, no face is tear-less. She go-eth forth from us,

The second system of the musical score continues the four-part vocal setting. The lyrics are: "smiles on her, no face, no face is tear-less. She go-eth forth from us," for all parts. The piano accompaniment continues with the same rhythmic pattern as the first system. There is a fermata over a note in the piano accompaniment in the second measure of the system.

Princess, Princess the peerless, No face but smiles on her, no face, no face is tearless.

Princess, Princess the peerless, No face but smiles on her, no face, no face is tearless.

Princess, Princess the peerless, No face but smiles on her, no face, no face is tearless.

Princess, Princess the peerless, No face but smiles on her, no face, no face is tearless.

ff Al - lah pro - tect her from hurt and from sorrow!

ff Al - lah pro - tect her from hurt and from sorrow!

ff We fol - low the light of the

ff We fol - low the light of the

pearl of the mor - row, Match - less the gems in the King's Sha - li -

pearl of the mor - row, Match - less the gems in the King's Sha - li -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "pearl of the mor - row, Match - less the gems in the King's Sha - li -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

f Till he set in his E - gret this o - ri - ent star.

f Till he set in his E - gret this o - ri - ent star.

mar,

mar,

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Till he set in his E - gret this o - ri - ent star." followed by "mar,". The piano accompaniment continues with a similar rhythmic pattern to the first system, featuring a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

f
 She go - eth forth from us, Prin - cess, Princess the peer - less, No..... face but
f
 She go - eth forth from us, Princess, Princess the peer - less, No face but
f
 She go - eth forth from us, Prin - cess, Princess the peer - less, No face but
f

f
 She go - eth forth from us, Princess, Princess the peer - less, No face but

ff
 smiles on her, no face, no face is tear - less; Clash the bright cym - bal,
ff
 smiles on her, no face, no face is tear - less; Clash the bright cym - bal,
ff
 smiles on her, no face, no face is tear - less; Clash the bright cym - bal,
ff
 smiles on her, no face, no face is tear - less; Clash the bright cym - bal,

p

clink the gay bell, Prin - cess of Del - hi thou'st bade us fare -

p

clink the gay bell, Prin - cess of Del - hi thou'st bade us fare -

p

clink the gay bell, Prin - cess of Del - hi thou'st bade us fare -

p

clink the gay bell, Prin - cess of Del - hi thou'st bade us fare -

f

well! Clash the bright cym - bal, clink the gay bell,

f

well! Clash the bright cym - bal, clink the gay bell,

f

well! Clash the bright cym - bal, clink the gay bell,

f

well! Clash the bright cym - bal, clink the gay bell,

p *ff*
 Prin - cess of Del - hi thou'st bade fare - well!
p *ff*
 Prin - cess of Del - hi thou'st bade fare - well!
p *ff*
 Prin - cess of Del - hi thou'st bade fare - well!
p *ff*
 Prin - cess of Del - hi thou'st bade fare - well!

ff

ritard.
p

LEILA
Più lento. *p*
 Ah! Prin - cess they love thee, ah! Prin - cess they

lose thee! Hap - py and wise is the King that did choose thee; The God, Cama -

de - va doth ho - ver a - bove her, To guide her bright feet to the throne of her

LEILA.

lov - er.

p
Ahl Prin - cess we love thee, ahl Prin - cess we lose thee!

p
Ahl Prin - cess we love thee, ahl Prin - cess we lose thee!

p
Ahl Prin - cess we love thee, ahl Prin - cess we lose thee!

p
Ahl Prin - cess we love thee, ahl Prin - cess we lose thee!

LEILA.

Hap - py and wise is the King that did choose thee, Hap - py and wise,.....

..... hap - py and wise is the King who did choose.....

thee!

f Tempo primo.

She go - eth forth from us, Princess, Princess the peerless, No.... face but smiles on her, no

She go - eth forth from us, Princess, Princess the peerless, No face but smiles on her, no

She go - eth forth from us, Princess, Princess the peerless, No face but smiles on her, no

She go - eth forth from us, Princess, Princess the peerless, No face but smiles on her, no

face, no face is tearless; She go-eth forth from us, Princess, Princess the

face, no face is tearless; She go-eth forth from us, Princess, Princess the

face, no face is tearless; She go-eth forth from us, Princess, Princess the

face, no face is tearless; She go-eth forth from us, Princess, Princess the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "face, no face is tearless; She go-eth forth from us, Princess, Princess the". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The key signature is one sharp (F#), and the time signature is 4/4. The first vocal staff begins with a dynamic marking of *f* (forte). The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

peer-less, No.....face but smiles on her, no face, no face is tear-less;

peer-less, No face but smiles on her, no face, no face is tear-less;

peer-less, No face but smiles on her, no face, no face is tear-less;

peer-less, No face but smiles on her, no face, no face is tear-less;

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. Each staff contains the lyrics: "peer-less, No.....face but smiles on her, no face, no face is tear-less;". The piano accompaniment continues from the first system. The key signature remains one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line. The first vocal staff begins with a dynamic marking of *f* (forte). The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

B

ff Clash the bright cym - bal, clink the gay bell, *p* Princess of

ff Clash the bright cym - bal, clink the gay bell, *p* Princess of

ff Clash the bright cym - bal, clink the gay bell, *p* Princess of

ff Clash the bright cym - bal, clink the gay bell, *p* Princess of

ff *p*

f Del - hi thou'st bade us fare - well! Clash the bright cym - bal,

f Del - hi thou'st bade us fare - well! Clash the bright cym - bal,

f Del - hi thou'st bade us fare - well! Clash the bright cym - bal,

f Del - hi thou'st bade us fare - well! Clash the bright cym - bal,

f

clink the gay bell, Princess of Del - hi thou'st bade fare - well!.....

clink the gay bell, Princess of Del - hi thou'st bade fare - well!.....

clink the gay bell, Princess of Del - hi thou'st bade fare - well!.....

clink the gay bell, Princess of Del - hi thou'st bade fare - well!.....

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "clink the gay bell, Princess of Del - hi thou'st bade fare - well!.....". The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*. The key signature has one sharp (F#) and the time signature is common time (C).

.....

.....

.....

.....

.....

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal staves contain only rests, indicated by ".....". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the first system.

Nº 4— SOLO.

FADLADEEN.

Moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with several trills (tr) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. It features a melodic line in the upper staff with trills and a dynamic marking of *f* (forte). The lower staff continues the harmonic accompaniment. The word "Fair" is written above the end of the system.

The third system includes the first line of lyrics: "Princess, thy roy - al Fa - ther, Great Abdal - lah, With whose most might - y man - date". The piano accompaniment features a melodic line with trills and a dynamic marking of *p* (piano) in the lower staff.

The fourth system includes the second line of lyrics: "none dare ca - vil, Appoint - eth me thy guardian, (un - der Al - lah,) To". The piano accompaniment continues with a melodic line and a harmonic accompaniment.

guide, amuse, and e - levate thy tra - - vel. *p* Twixt thee and joy lie

leggiero.

jun - gle, fo - rest, plain_ Be it my care to wile away thy pain.

f I have provi - ded pleasures new and sub - tle To make the hours fly past thee, like the

shut - tle That weav - eth pleasant ta - pes - try, To make the hours fly past thee like the

tr *tr* *tr*

shut - tle That weaveth pleasant tapestry a - main, Be it my care, be it my

tr *tr*

f

care to wile..... a - way thy pain, to wile a - way,..... a - way thy

LALLA ROOKH. *Andante. p*

Piu vivo. A -

pain!

las! Good Cham - ber - lain, 'tis vain, 'tis vain.

FADLADEEN.

f

Jugglers, barba - ric dance, and mu - sic shall Turn the long tra - vel to one fes - ti - val.

Andante. p LALLA ROOKH.

Good Fad - ladeen, would'st thou..... with dancers nim - ble A - muse a

heart which joy no more can know? Would'st soothe re - gret by clashing of a cymbal, Kill sighs by

noise, cure sor - row by a show?
FADLADEEN.
 Say, what is this sor - - row,

Nay, nothing, a mere wea - ri - ness of
 what is this mis - giv - - ing?

f liv - ing, *p* A wea - - ri - ness of liv - ing.

Nº 5 — SONG.

LALLA ROOKH.

Andantino.

Piano.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a steady accompaniment of eighth notes in the bass and chords in the treble.

p

Still this gold - en, gold - en lull for ev - er..... This dreary

pomp..... and tuneless flow..... End - less long - ing, cold en -

dea - vour,..... Phantom days, phantom days that come and go.....

Joy - less still each phantom day flits,..... Ah! but I re - mem - ber

one..... At whose voice the hours like wave - lets..... Bounded

laugh - ing, laughing in the sun;..... At whose voice the hours like

wave - - lets Bounded laugh - - - ing in the sun!

ritard.

p

Still this gold-en lull for ev - er..... Drea - ry pomp and tuneless

p a tempo.

flow..... End - less long - ing, cold, cold en -

dea - vour, Phan - tom days that come and go, Endless long - -

ff

p *molto ritard.*

ing, Phan - tom days..... Phan - tom days that

come and go.....

pp

Nº 6—RECITATIVE AND SONG.

FERAMORZ.

Andante.

Prin - cess, a mai - den's heart..... is like a

Piano. *p*

lute, Joy, sor - row, hope and fear.... the tu - ned strings; Un - swept by

love, all har - mo - ny is mute... His hand doth touch... the chords and

p wea - ri ness hath wings.

f *Piu mosso.* FADLADEEN.

Who is this for - ward stran - ger?

f *Piu mosso.*

FERAMORZ.
a tempo

A poor Po-et, Who would pre-sume the jour-ney to be-guile With song and

LALLA ROOKH.

(That voice! that voice! me-thinks I know it.) What could'st thou do to
tale.

win from me a smile What could'st thou do to win from me a

SONG.
FERAMORZ.

Andantino.

smile!

FERAMORZ.

p

I'll sing thee songs of A - ra - by..... And

tales of fair Cash - mere..... Wild tales to cheat thee of a sigh..... Or

charm thee to a tear..... And dreams of de - light shall on thee break, And

rain - bow vi - sions rise..... And all my soul shall

strive to wake Sweet won - der in thine eyes..... And all my soul shall

ritard. *a tempo*

strive to wake Sweet won - der in thine eyes.....

p *a tempo*

Through those twin lakes, when

wonder wakes..... My rap-tur'd song shall sink..... And as the di-ver dives..... for

pearls..... Bring tears, bright tears to their brink..... And dreams of de-light shall

on thee break..... And rain bow vi - sions rise..... And all my soul shall

strive to wake Sweet won - der in thine eyes..... And all my soul shall

strive to wake Sweet won - der in thine eyes, To cheat thee of a

sigh..... Or charm thee to a tear!.....

pp ritard.

NO. 7—RECITATIVE AND QUARTETT.

Allegro.

Piano.

f

LALLA ROOKH.

p Lei - la, 'tis he who sung to us last night—

p *agitato.*

Whose footprints lurk'd a - mong the Tu - ber ro - ses.

LEILA.

The ro - ses of thy cheeks have

LALLA ROOKH.

Ah!

lost their blight, Sweet Prin - cess, si - lent joy thine eye dis - clo - ses.

f *ritard.*

Lei - la, 'tis he, ah! Lei - la, 'tis he!

f *ritard. p*

FADLADEEN.
f Piu vivo.

Stranger, whilst dancing girls and jugglers, art Are in our train, what va - lu - eth

LALLA ROOKH.
Andante.

Is it so slight a thing to touch the heart, So
po - e - try?

p

f Piu lento.

cheap the heart's in - ter - pre - ter to be? Hail! Po - et, to our train!

f *Piu lento.*

ff

Hail! Po - et to our train, Hail!..... to our

train!.....

ff

FADLADEEN.

Morn wanes, and we must go While yet 'tis breez-y, and the sun is low.

p Recit. *ritard.*

Attacca Quartett.

QUARTETT.

LALLA ROOKH. *p*

Morn wanes, we must a - way, a - long the Gan - ges tide to

LEILA. *p*

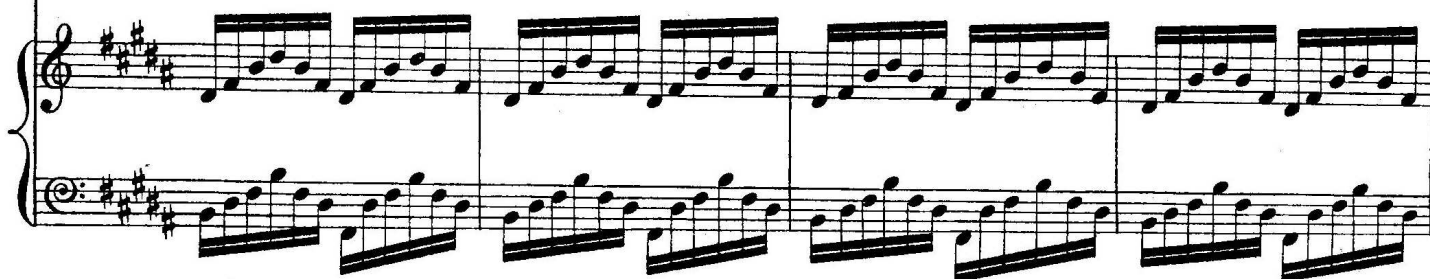
Morn wanes, we must a - way, a - long the Gan - ges tide to

FERAMORZ. *p*

Morn wanes, we must a - way, a - long the Gan - ges tide to

FADLADEEN. *p*

Morn wanes, we must a - way, a - long the Gan - ges tide to



wind..... Haste, haste a - way..... be - fore the blind - ing



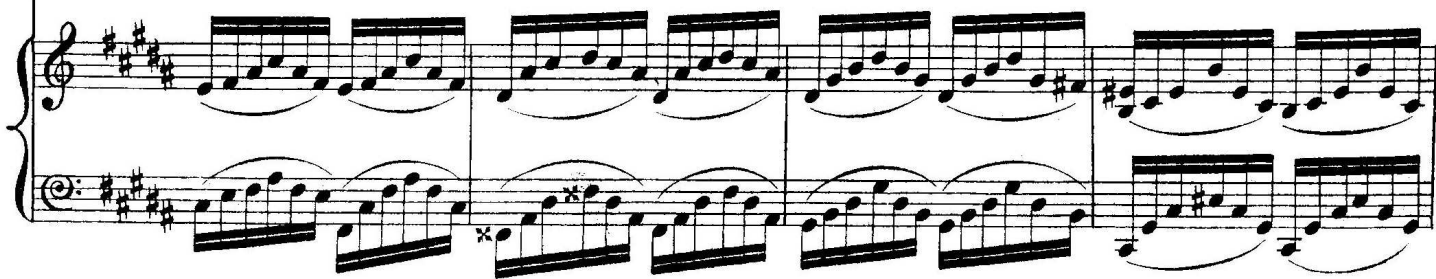
wind..... Haste, haste a - way..... be - fore the blind - ing



wind..... Haste, haste a - way..... be - fore the blind - ing



wind..... Haste, haste a - way..... be - fore the blind - ing



heat of day, Morn wanes, we must a-way, a-long the Gan-ges tide to

heat of day, Morn wanes, we must a-way, a-long the Gan-ges tide to

heat of day, Morn wanes, we must a-way, a-long the Gan-ges tide to

heat of day, Morn wanes, we must a-way, a-long the Gan-ges tide to

wind..... Haste, haste a-way ere the blind-ing heat of

wind..... Haste, haste a-way ere the blind-ing heat of

wind..... Haste, haste a-way ere the blind-ing heat of

wind..... Haste, haste a-way ere the blind-ing heat of

day.

day.

day. A - way . to where the sha - dows lie, where the fo - rest

day.

sha - dows lie; **Hence,** hence be - fore..... the blind - ing heat of

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line consists of four staves. The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The lyrics are: "day. day. day. A - way . to where the sha - dows lie, where the fo - rest sha - dows lie; **Hence,** hence be - fore..... the blind - ing heat of". The piano part includes arpeggiated chords and flowing sixteenth-note passages.

p

Hence, a - way, the dew..... is dry, Heat of day will

day.....

strike us soon; Hence to where..... the sha - - - dows lie, the

Piu lento

sha - - dows lie, A-way where la - cing branch - es shield us from the

A-way where la - cing branch - es shield us from the

A-way where la - cing branch - es shield us from the

A-way where la - cing branch - es shield us from the

Piu mosso

noon, A-way where la - cing branch - es shield us from the noon, A-way, a -

noon, A-way where la - cing branch - es shield us from the noon, A-way, a -

noon, A-way where la - cing branch - es shield us from the noon, A-way, a -

noon, A-way where la - cing branch - es shield us from the noon, A-way, a -

way..... a - way, a - way..... Hencel.....

way..... a - way, a - way..... Hencel.....

way..... a - way, a - way..... Hencel.....

way..... a - way, a - way..... Hencel.....

p
Morn wanes, we must a - way, a - long the Gan - ges tide to

p
Morn wanes, we must a - way, a - long the Gan - ges tide to

p
Morn wanes, we must a - way, a - long the Gan - ges tide to

p
Morn wanes, we must a - way, a - long the Gan - ges tide to

wind..... Haste, haste a - way..... be - fore the blind - ing

wind..... Haste, haste a - way..... be - fore the blind - ing

wind..... Haste, haste a - way..... be - fore the blind - ing

wind..... Haste, haste a - way..... be - fore the blind - ing

heat..... of day. Morn wanes, we must a - way, a - long the Gan - ges tide to

heat of day. Morn wanes, we must a - way, a - long the Gan - ges tide to

heat of day. Morn wanes, we must a - way, a - long the Gan - ges tide to

heat of day. Morn wanes, we must a - way, a - long the Gan - ges tide to

wind..... **Haste,** haste a - way..... to where the sha - dows

wind.....

wind.....

wind.....

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "wind..... Haste, haste a - way..... to where the sha - dows". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with chords and bass notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

lie..... haste to where the fo - - - - -

lie..... haste to where the fo - - - - -

lie..... haste to where the fo - - - - -

lie..... haste to where the fo - - - - -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "lie..... haste to where the fo - - - - -". The piano accompaniment continues with similar patterns, including a forte (*f*) dynamic marking. The key signature and time signature remain the same as in the first system.

piu lento.

p *f* *p*
 - rest sha - dows lie; Hence to where the la - cing branch.es shield us

p *f* *p*
 Haste where la - cing branch.es shield us

p *f* *p*
 Haste to where the la - cing branch.es shield us

p *f* *p*
 Haste where la - cing branch - es shield us

still from noon!.....

still from noon!.....

still from noon!.....

still from noon!.....

a tempo.

Nº 8 — SLOW MARCH OF THE CORTEGE.

Andante.

Piano.

The first system of music is written for piano. It features a treble and bass clef with a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Andante'. The music begins with a piano (*p*) dynamic. The first staff contains a melodic line with a long slur over the first four measures. The second staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble staff has a melodic line with some rests, while the bass staff continues with a steady accompaniment. The notation includes various chordal textures and melodic fragments.

The third system shows a more active melodic line in the treble staff, characterized by eighth-note patterns. The bass staff continues with a consistent accompaniment. The piece maintains its slow, march-like character.

The fourth system features a complex texture with many chords in the treble staff, creating a rich harmonic sound. The bass staff continues with a steady accompaniment. The notation includes various chordal textures and melodic fragments.

The fifth system concludes the piece. It features a melodic line in the treble staff with some triplets (marked with a '3') and a final cadence. The bass staff continues with a steady accompaniment. The notation includes various chordal textures and melodic fragments.

3

molto leggiero.

3

p

3

p

3

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, including a half note G4, a quarter note A4, and a half note Bb4. The bass staff features a steady eighth-note accompaniment in the left hand.

The second system continues the musical piece. It includes a dynamic marking of *sf* (sforzando) above the treble staff. The notation shows a progression of chords and melodic lines across both staves.

The third system features multiple *sf* markings above the treble staff, indicating a series of accented chords and melodic phrases. The bass staff continues with its accompaniment.

The fourth system shows more complex chordal textures in the treble staff, with some chords containing multiple accidentals. A *sf* marking is present above the treble staff. The bass staff has a more active accompaniment.

The fifth system is marked *a tempo.* and begins with a *ritard.* (ritardando) instruction. It features triplet markings (indicated by a '3' above and below the notes) in both the treble and bass staves.

The sixth system continues the piece with triplet markings in both staves. The treble staff has a melodic line with triplets, while the bass staff provides a harmonic accompaniment.

3 3 3 3

pp ri - tar - - dan - do

pp