

12. LEFEBURE WELY.

*Cantabile*

Choir : Stop Diap. and Hautbois.

Swell : Open and St. Diap.



LEFEBURE WELY.

13.

Andantino.

Choir : Stop Diap. and Flute.

Swell : Op. Diap. and Dulciana.

The first system of exercise 13 consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the piece. A 'Swell.' instruction is placed above the bass staff. The notation includes various note values and rests, maintaining the melodic and harmonic structure.

The third system features a 'Choir' instruction above the treble staff and a 'Swell' instruction below the bass staff. The musical notation continues with similar rhythmic patterns.

The fourth system concludes exercise 13. A 'Ped' (pedal) instruction is located below the bass staff. The piece ends with a double bar line.

PRELUDIO.

14.

RINK

Andante.

[8.]

red

Exercise 14 is a prelude in one system. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The piece is marked 'Andante' and includes a repeat sign with the number 8 in brackets. A 'red' marking is present at the bottom left of the bass staff.

Ped Ped

15.

*Allegro non troppo.*

[12.]

Ped

PRELUDIO.

16.

*Andantino.*

*Op. Diap.*

Ped.

Man.

Ped.

PRELUDIO.

17.

*Andante un poco con moto.*

[7]

Man.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A 'Ped.' (pedal) marking is present at the end of the system.

Second system of musical notation, continuing the piece. It includes a 'Man.' (mano) marking in the bass staff, indicating a change in hand position or a specific organ registration.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, marked '18.' at the beginning. The tempo is indicated as 'Larghetto'. The key signature changes to one sharp (F#). The system includes a 'Ped.' marking and the name 'HERZOG.' at the end.

Fifth system of musical notation, continuing the 'Larghetto' section.

Sixth system of musical notation, concluding the piece on this page.

PRELUDIO.

GEISSLER.

19.

*Larghetto.*

[11]

Ped.

[7]

[11]

POSTLUDIO.

20.

*U<sup>a</sup> poco*

*Allegretto.*

Full Organ.

Ped

The musical score is written for organ and consists of two staves, treble and bass clef. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'U<sup>a</sup> poco' and 'Full Organ.'. The score is divided into measures by vertical bar lines. The first system includes a 'Ped' (pedal) marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the final measure.

21. Choir: Stop Diap. and Hautbois.

HERMANN.

*Largo ma  
con moto.*

*Sw.*

*Swell: Diap. and Flute.*

*Choir.*



The first system consists of two staves. The upper staff is in treble clef and contains a series of chords and intervals, some with slurs. The lower staff is in bass clef and contains a series of notes, some with slurs.

The second system consists of two staves. The upper staff is in treble clef and contains a series of chords and intervals, some with slurs. The lower staff is in bass clef and contains a series of notes, some with slurs. The word "Choir." is written above the upper staff, and "Sw." is written below the lower staff.

The third system consists of two staves. The upper staff is in treble clef and contains a series of chords and intervals, some with slurs. The lower staff is in bass clef and contains a series of notes, some with slurs. The word "Gr. Org." is written above the upper staff.

The fourth system consists of two staves. The upper staff is in treble clef and contains a series of chords and intervals, some with slurs. The lower staff is in bass clef and contains a series of notes, some with slurs. The word "Choir." is written above the upper staff.

The fifth system consists of two staves. The upper staff is in treble clef and contains a series of chords and intervals, some with slurs. The lower staff is in bass clef and contains a series of notes, some with slurs. The word "Gr. Org" is written above the upper staff, and "Sw." is written below the lower staff.

The sixth system consists of two staves. The upper staff is in treble clef and contains a series of chords and intervals, some with slurs. The lower staff is in bass clef and contains a series of notes, some with slurs. The word "Sw." is written below the lower staff.

22.

Moderato.

Full Organ.

Ped

Mar.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with complex rhythmic patterns and chordal structures.

PRELUDIO.

23.

*Andante*  
*ma*  
*non troppo.*

Third system of musical notation, starting with a treble clef and a bass clef. The tempo is marked *Andante ma non troppo.* The system includes a measure with a bracketed '6' and a 'Ped' marking below the bass staff.

Fourth system of musical notation, featuring a treble and bass clef with flowing melodic lines and harmonic accompaniment.

Fifth system of musical notation, continuing the prelude with intricate textures and complex rhythmic patterns.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

POSTLUDIO.

24. For Full Organ.

RINA

*Allegretto*

Ped. and Man.

Man

Ped and Man

Man and Ped

25. Full Organ.

POSTLUDIO.

RINK

*Allegro  
moderato.*

Gr. Org. Ped. and Man. Swell. Man. Gr. Org. Ped. Ped. Dopp.

26. *Swell: all but Reed and Compound stops.*

*Andante.*

*Gr. Org. : Stop Diap. and Trumpet, or Viola.*

*Choir : Diapasons and Hautbois.*

*Sw.*

*Sw.*

*Ped p.*

*Gr. Org.*

*Sw.*

*Ped*

27. Gr. Org.: Op. Diap, St. Diap. & Trumpet. Coupler, Gr. and Sw.

LEFEBURE WELY.

*Andantino.*

*Swell: all but Reed stops.*

*Sw.*

*Gt. Org.*

*Sw.*

*Gr. Org.*

*Ped*

MODERN SCHOOL FOR THE ORGAN.  
STABAT MATER DOLOROSA.

Arranged from PERGOLESE, by J. Z

28.

Grave.

Sw. [6.] *p*

Man



First system of musical notation. The treble staff contains a melodic line with dynamics *p*, *f*, and *p*. The bass staff provides accompaniment. Registration labels *Gr. Org.* and *Man.* are present.

Second system of musical notation. The treble staff continues the melodic line with dynamics *f*, *Sw. p*, and *p*. The bass staff includes a *Ped* (pedal) marking. Registration labels *Ped* and *Man* are present.

Third system of musical notation, starting at measure 29. The tempo is marked *Allegro.* The treble staff has a more active melodic line. The bass staff includes a *Man* (manual) marking.

Fourth system of musical notation, continuing the piece with treble and bass staves.

Fifth system of musical notation, continuing the piece with treble and bass staves.

Sixth system of musical notation, concluding the piece. The bass staff includes a *Ped* (pedal) marking.

AVE VERUM CORPUS.

Arranged from MOZART, by J. A.

30.

*Adagio.*

Sw. [3] *pp* *mf*

Man.

Ped

*pp* *p*

Man.

Ped Man. Ped

*pp*

FUGATO FOR FULL ORGAN.

HERZOG

31.

*Con moto*



Fed



*Ritard.*



32.

POSTLUDIO.

A. HESSE.

All:gro.

Full organ.

Ped. depp.

First system of musical notation for organ, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various note values and rests.

Second system of musical notation for organ, continuing the piece. It shows a continuation of the melodic and bass lines with some phrasing slurs and dynamic markings.

Third system of musical notation for organ, featuring more complex rhythmic patterns and phrasing in both staves.

Fourth system of musical notation for organ, showing a continuation of the melodic and bass lines with various note values and rests.

Fifth system of musical notation for organ, featuring a continuation of the melodic and bass lines with various note values and rests.

Sixth system of musical notation for organ, concluding the piece with a final cadence in both staves.

33. *Allegro Moderato.*

Sw. with Reeds and Diapasons.

Gt.

BEST.

MANUAL.

Gt. Diapasons.

*p*

Gt.

Gt.

PEDAL.

Open Diapason 16 ft.

*v*

Musical notation for the first system, including Manual and Pedal staves. The Manual part features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The Pedal part features a bass clef with the same key signature and time signature. The Manual part includes a dynamic marking of *p* and a registration marking of "Gt. Diapasons". The Pedal part includes a registration marking of "Open Diapason 16 ft." and a dynamic marking of *v*. The system concludes with a double bar line.

Musical notation for the second system, including Manual and Pedal staves. The Manual part continues with a treble clef and two sharps key signature. The Pedal part continues with a bass clef and two sharps key signature. The Manual part includes a registration marking of "Sw." and a dynamic marking of *p*. The Pedal part includes a registration marking of "Sw." and a dynamic marking of *p*. The system concludes with a double bar line.

Musical notation for the third system, including Manual and Pedal staves. The Manual part continues with a treble clef and two sharps key signature. The Pedal part continues with a bass clef and two sharps key signature. The Manual part includes a registration marking of "Gt. add Trumpet." and a dynamic marking of *p*. The Pedal part includes a registration marking of "Gt." and a dynamic marking of *mf*. The system concludes with a double bar line.

34. *Andante con moto.*

**MANUAL.**

*pp* Sw. Stop. Diap. and Principal. *p* Gr. Org. Gamba. 8 ft. and SC Diap.

*Sw. add Hautbois 8 ft. BEST.*

**PEDAL.**

Diap. 8 ft.

*Sw.*

*Gt.*

*Sw.*

*Gt. Diapasons,*

*Sw.*

*p*

*Sw.*

*p* Add Open Diap. 16 ft.

*Gt.*

*mp*

*Gt.*

*Gt.*

*Sw.*

*p*

35. *Andante con Moto.*

MANU. I.

Sw. with Reeds and Diapasons. Diap. Gr. Org. BEST.

*p* *p* Sw.

PEDAL.

*p* Open Diapasons 16 ft. and Octave bass 8 ft.



Gt.

Gt. coupled to Sw.

Sw.



Sw. Gt.

Gt. Sw.



Gt. Gt.

*p* Sw. Gt.





MODERN SCHOOL FOR THE ORGAN.

36. *Allegro.*

BEST.

MANUAL

PEDAL.

First system of musical notation. The Manual part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The Pedal part is a single staff in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The Manual part includes the instruction "Sw. with Reeds and Diapasons." and "Gt. Diapasons 8 ft." The Pedal part includes the instruction "p Open Diapasons 16 ft." The system concludes with a fermata over the final notes.

Second system of musical notation. The Manual part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The Pedal part is a single staff in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The Manual part includes the instruction "Gt." The system concludes with a fermata over the final notes.

Third system of musical notation. The Manual part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The Pedal part is a single staff in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The Manual part includes the instruction "Gt." and "Sw." The system concludes with a fermata over the final notes.

Fourth system of musical notation. The Manual part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The Pedal part is a single staff in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The Manual part includes the instruction "Sw." and "Gt." The system concludes with a fermata over the final notes.

**37. Allegro Maestoso.** BEST.

MANUAL.

FULL Gt. *f*

PEDAL.

FULL. *f*

FULL Ch. Gt. FULL Sw. *f* *f* *f* Gt. Sw. *f* Gt.

First system of musical notation for the organ, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features complex chordal textures and melodic lines.

Second system of musical notation for the organ, consisting of three staves. It continues the piece with similar complex textures and melodic development.

POSTLUDIO.

38.

*Con Gravita.*

Third system of musical notation for the organ, consisting of two staves. It includes the instruction "Full organ." and a "Ped" (pedal) marking. The word "FINE." is written at the end of the top staff.

Fourth system of musical notation for the organ, consisting of two staves. It continues the postlude with a "Ped" marking at the end.

Fifth system of musical notation for the organ, consisting of two staves. It concludes the piece with a final cadence.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic themes established in the first system.

Third system of musical notation, featuring a more active melodic line in the upper staff and a steady accompaniment in the lower staff.

Fourth system of musical notation, showing a change in the melodic contour and accompaniment texture.

Fifth system of musical notation, including a 'Ped' (pedal) marking in the lower staff. The music continues with complex harmonic textures.

Sixth system of musical notation, the final system on the page, concluding with a double bar line. The lower staff features a prominent pedal point.

INTRODUCTION AND FUGUE.

JOHN ZUNDEL.

39. *Allegretto.* Full Organ. Gt. Org. Man. Ped. Man. Ped. Man. Ped. FUGA. Allegro. Gt. Org. Ped.

First system of musical notation, consisting of a treble and bass staff joined by a brace on the left. The key signature is three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures in both staves.

Ped,

Third system of musical notation, showing further development of the organ piece's themes.

Fourth system of musical notation, with a melodic line in the treble staff and a more active bass line.

Man,

Fifth system of musical notation, featuring a prominent melodic line in the treble staff with wide intervals.

Sixth system of musical notation, the final system on the page, concluding with a final cadence.

Ped. and Man.

First system of musical notation for organ, consisting of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation for organ, continuing the piece with similar complex textures and beamed notes.

Third system of musical notation for organ, featuring more intricate rhythmic patterns and chordal structures.

Fourth system of musical notation for organ, with the instruction "Man." written below the bass staff.

Fifth system of musical notation for organ, concluding the piece with the instruction "Man. and Ped." written below the bass staff.

CHORUS FROM "THE HUGUENOTS."

Arranged by JOHN ZENDEL.

40.  
Full Organ.  
MANUAL.  
Gt. Organ.  
PEDAL.



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and a triplet of eighth notes at the end. The middle staff is in grand staff (treble and bass clefs) and contains a complex accompaniment with many chords and moving lines. The bottom staff is in bass clef and contains a simpler accompaniment line.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with a triplet of eighth notes. The middle staff is in grand staff and contains a complex accompaniment with many chords. The bottom staff is in bass clef and contains a simpler accompaniment line. The label "Ch. Org." is written below the middle staff.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with a forte (*ff*) dynamic marking. The middle staff is in grand staff and contains a complex accompaniment with many chords. The bottom staff is in bass clef and contains a simpler accompaniment line.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with a forte (*f*) dynamic marking. The middle staff is in grand staff and contains a complex accompaniment with many chords. The bottom staff is in bass clef and contains a simpler accompaniment line. The label "Gr. Org." is written below the middle staff.

Full Organ.  
Gt. Organ.

The first system of music consists of three staves. The top staff is a treble clef staff labeled 'Full Organ.' and contains a melodic line with two triplet markings. The middle and bottom staves are a grand staff labeled 'Gt. Organ.' and contain a bass line with chords and a single melodic line.

The second system of music consists of three staves. The top staff is a treble clef staff and contains a melodic line with a triplet marking. The middle and bottom staves are a grand staff and contain a bass line with chords and a single melodic line.

The third system of music consists of three staves. The top staff is a treble clef staff and contains a melodic line with two triplet markings. The middle and bottom staves are a grand staff and contain a bass line with chords and a single melodic line.

The fourth system of music consists of three staves. The top staff is a treble clef staff and contains a melodic line with various rhythmic patterns. The middle and bottom staves are a grand staff and contain a bass line with chords and a single melodic line.

The first system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a dense accompaniment of chords and moving lines. The bottom staff is a bass clef staff with a lower melodic line. The dynamic marking *ppswell.* is placed above the grand staff.

The second system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a dense accompaniment of chords and moving lines. The bottom staff is a bass clef staff with a lower melodic line. The dynamic marking *ff* is placed above the top staff, and *Gt. Org.* is placed above the middle staff.

The third system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a dense accompaniment of chords and moving lines. The bottom staff is a bass clef staff with a lower melodic line. The dynamic marking *ff* is placed above the top staff, and the number *3* is placed above the middle staff.

The fourth system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a dense accompaniment of chords and moving lines. The bottom staff is a bass clef staff with a lower melodic line.

**CHOIR ORGAN:**  
Flute & St. Diap.  
or Dulciana, or St.  
Diap. & Fifteenth.

**SW. (closed,) Op.  
and St. Diapason.**

**PEDAL. Subbass  
and Couple; Swell  
and Ped., or Sub-  
bass & Violoncello  
or any other soft 8  
foot stop.**

Andantino. 2/8 Ch. Org.

The first system of music is written for three staves. The top staff is in treble clef with a 3/8 time signature and a 2/8 meter. It contains a melodic line for the Choir Organ. The middle staff is in bass clef with a 3/8 time signature and a 2/8 meter, containing a harmonic accompaniment. The bottom staff is also in bass clef with a 3/8 time signature and a 2/8 meter, containing a pedal accompaniment. The tempo is marked 'Andantino' and the registration is 'Ch. Org.'.

The second system of music continues the piece. It consists of three staves: a treble staff with a melodic line, a middle bass staff with a harmonic accompaniment, and a bottom bass staff with a pedal accompaniment. The notation is consistent with the first system.

The third system of music continues the piece. It consists of three staves: a treble staff with a melodic line, a middle bass staff with a harmonic accompaniment, and a bottom bass staff with a pedal accompaniment. The notation is consistent with the first system.

The fourth system of music concludes the piece. It consists of three staves: a treble staff with a melodic line, a middle bass staff with a harmonic accompaniment, and a bottom bass staff with a pedal accompaniment. The notation is consistent with the first system.

Full Org.

Gt. Org.

The first system of music consists of three staves. The top staff is in treble clef and contains a series of chords, with a 'Full Org.' marking above it. The middle staff is in bass clef and contains a series of chords, with a 'Gt. Org.' marking above it. The bottom staff is in bass clef and contains a single melodic line with eighth notes.

The second system of music consists of three staves. The top staff is in treble clef and contains a series of chords, with a slur over the first two measures. The middle staff is in bass clef and contains a series of chords. The bottom staff is in bass clef and contains a single melodic line with eighth notes.

The third system of music consists of three staves. The top staff is in treble clef and contains a series of chords with various accidentals (flats and naturals). The middle staff is in bass clef and contains a series of chords with various accidentals. The bottom staff is in bass clef and contains a single melodic line with eighth notes and a slur over the first two measures.

The fourth system of music consists of three staves. The top staff is in treble clef and contains a series of chords with various accidentals and a slur over the first two measures. The middle staff is in bass clef and contains a series of chords with various accidentals and a slur over the first two measures. The bottom staff is in bass clef and contains a single melodic line with eighth notes and a slur over the first two measures.

*tr*

The first system of music consists of three staves. The top staff is a treble clef staff with a wavy line above it and a trill-like ornament (*tr*) above the first note. The middle and bottom staves are part of a grand staff with bass clefs. The music is written in a key with one sharp (F#) and a 6/8 time signature.

*Presto.*

The second system of music consists of three staves. It begins with a *Presto.* marking and a 6/8 time signature. The top staff is a treble clef staff, and the middle and bottom staves are part of a grand staff with bass clefs. The music continues in the same key and time signature.

The third system of music consists of three staves. The top staff is a treble clef staff, and the middle and bottom staves are part of a grand staff with bass clefs. The music continues in the same key and time signature.

The fourth system of music consists of three staves. The top staff is a treble clef staff, and the middle and bottom staves are part of a grand staff with bass clefs. The music concludes with a *Doppio* marking. The piece ends with a double bar line.

GRAND FUGUE WITH THREE SUBJECTS.

JOHN ZUNDEL.

41.

Gr.ve. Full Organ. 1st subject. Man. Ped.

Man.

2d subject.  
1st subject.

Ped. Man.

Ped.



3d subject.  
Man.

Man.

Ped.

dopp.

1st

2d

1st subject.

2d subject

3d subject,

Ped.

Ped.

First system of musical notation, consisting of a treble and bass staff. The music features a melodic line in the treble and a supporting bass line. A 'Man.' (Mancetta) marking is present in the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The music continues with a melodic line in the treble and a supporting bass line. A 'Ped.' (Pedal) marking is present in the bass staff.

Third system of musical notation, consisting of a treble and bass staff. The music continues with a melodic line in the treble and a supporting bass line.

Fourth system of musical notation, consisting of a treble and bass staff. The music continues with a melodic line in the treble and a supporting bass line.

Fifth system of musical notation, consisting of a treble and bass staff. The music continues with a melodic line in the treble and a supporting bass line. A 'Man.' (Mancetta) marking is present in the bass staff.

Sixth system of musical notation, consisting of a treble and bass staff. The music continues with a melodic line in the treble and a supporting bass line. A 'Ped.' (Pedal) marking is present in the bass staff.

This page contains six systems of musical notation for an organ. Each system consists of a treble staff and a bass staff. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

GRAND FUGUE.

JOHANN S. BACH.

42.

PRILUDE:

*Adagio*  
*Maestoso.*

Full Org.  
Man.

B A C H  
FUGUE.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes and accidentals. The bass staff is mostly empty.

Second system of musical notation, consisting of a treble and bass staff. Both staves contain active musical notation. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.

R L R L

Third system of musical notation, consisting of a treble and bass staff. Both staves contain active musical notation. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.

R R<sup>b</sup> L L<sup>b</sup> R R<sup>b</sup> L L<sup>b</sup> R R L R L R L R L R L

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a 'Ped.' marking above it. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff has a melodic line with a 'Ped.' marking below it. The bass staff has a rhythmic accompaniment.

Ped.

Sixth system of musical notation, consisting of a treble and bass staff. Both staves contain active musical notation. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a more complex rhythmic pattern with some triplets.

Second system of musical notation. The bass staff includes performance instructions: "Ped." (Pedal) under the first measure, and "Man." (Manual) under the fifth measure. Fingerings are indicated by letters R, L, Rh, and Lh below the notes.

Third system of musical notation. The bass staff is heavily annotated with fingering letters (L, R, Lh, Rh) and numbers (1, 2, 3, 4) to guide the performer through the complex passages.

Fourth system of musical notation. The bass staff includes a "Man." (Manual) instruction under the fifth measure. Fingering letters (Lh, L, R) are present at the beginning of the system.

Fifth system of musical notation, continuing the piece with intricate melodic lines in both the treble and bass staves.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with frequent sixteenth-note patterns. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some rests, while the bass staff maintains a consistent rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff continues with its accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with some slurs and ties. The bass staff continues with its accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some slurs. The bass staff continues with its accompaniment.

Dopp.



The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key with two flats. The music features intricate rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

The second system continues the musical piece with similar complex rhythmic textures. It includes various note values and rests, with some notes marked with accents. The overall texture is dense and technically demanding.

*Ped.*

The third system of music features a 'Man.' marking, likely indicating a manual change. The notation continues with complex rhythmic figures in both staves, maintaining the technical intensity of the piece.

The fourth system includes specific fingering instructions: L, Lh, R, Rh, L, R, L, R, Rh, L, and Lh. The music continues with complex rhythmic patterns, showing a mix of eighth and sixteenth notes.

The fifth system contains further fingering instructions: L, R, L, L, R, Lh, L, Lh, L, R, L, R. The notation is highly detailed, with many slurs and accents, indicating a technically challenging passage.

The sixth and final system of music concludes the piece. It features complex rhythmic patterns in both staves, ending with a final cadence. The notation is dense and includes many slurs and accents.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff begins with a bass clef and contains a similar rhythmic pattern, including some triplets and slurs.

The second system of music consists of two staves. The treble staff has a treble clef and contains a few notes with slurs. The bass staff has a bass clef and contains a series of notes, some with slurs. Below the bass staff, the instruction "Man. and Ped." is written.

The third system of music consists of two staves. The treble staff contains several measures of rests. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes. Hand indicators "Rh", "R", "Lh", and "L" are placed below the bass staff to indicate right and left hand passages.

The fourth system of music consists of two staves. The treble staff contains several measures of rests. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes, including several trills marked with "tr".





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