

LALLA ROOKH.

CANTATA.

Words by
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Music by
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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 in the right hand and sustained chords in the left hand.

A

8

f

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

8

pp *ritard.*

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

Third system of the piano score, showing the continuation of the arpeggiated right hand and the accompaniment in the left hand.

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

p

Fifth system of the piano score. The right hand features a dense, block-like texture with many beamed notes. A dynamic marking of *p* is present.

6

Sixth system of the piano score, concluding the piece with a final arpeggiated texture in the right hand. A dynamic marking of *f* is present.

pp ritard. p

The first system of musical notation features a treble and bass clef. The treble staff contains a complex, rapid sixteenth-note pattern with slurs and ties, starting with a *pp* dynamic and a *ritard.* marking. The bass staff provides a harmonic accompaniment with chords and single notes. A *p* dynamic marking appears in the second measure of the treble staff.

The second system continues the musical piece with similar rhythmic complexity in the treble staff and accompaniment in the bass staff.

The third system shows a change in texture, with more sustained notes in the treble staff and a *f* dynamic marking in the final measure.

The fourth system features a *p* dynamic marking at the beginning and includes a long horizontal line in the bass staff, possibly indicating a sustained bass note or a specific performance instruction.

The fifth system is characterized by a *f* dynamic marking and features a series of slurs over the treble staff, with a crescendo hairpin in the bass staff.

pp ritard.

The sixth system concludes the page with a *pp* dynamic and a *ritard.* marking. The treble staff has a complex sixteenth-note pattern, and the bass staff has a more rhythmic accompaniment.

Attaca N° 1

No. 2. — SOLO.

FERAMORZ.

Andante. p

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

Piano.

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

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 music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "She go-eth from us, Prin-cess, Prin-cess the peer-less; No..... face but". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are dynamic markings of *f* and accents (>) throughout.

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 music continues the vocal and piano parts. The lyrics are: "smiles on her, no face, no face is tear-less. She go-eth forth from us,". The piano accompaniment continues with similar rhythmic patterns. There is a tempo or performance marking of *8* above the piano staff in the middle of the system. The overall structure remains consistent with the first 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 rhythmic pattern of eighth and sixteenth notes.

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," on the next line. The piano accompaniment continues with a similar rhythmic pattern to the first system.

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
 8

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

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 music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "face, no face is tearless; She go-eth forth from us, Princess, Princess the". The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *f* (forte) and accents (>). A fermata is placed over the final notes of the piano accompaniment.

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 music consists of four vocal staves and a piano accompaniment. The lyrics are: "peer-less, No.....face but smiles on her, no face, no face is tear-less;". The piano accompaniment features a prominent eighth-note pattern in the right hand. Dynamics include *f* (forte) and accents (>). A fermata is placed over the final notes of the piano accompaniment.

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 music is in a key with one sharp (F#) and a common time signature. Dynamics include *f* and *ff*. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

.....

.....

.....

.....

.....

The second system of the score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dotted line, indicating that the lyrics are identical to the first system. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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 slurs, and a harmonic line in the lower staff. The dynamics include a forte (f) marking and the word "Fair" is written above the upper staff.

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

The fourth system continues the vocal and piano accompaniment. The vocal line in the upper staff has lyrics: "none dare ca - vil, Appoint - eth me thy guardian, (un - der Al - lah,) To". The piano accompaniment is in the lower staves.

guide, amuse, and e - levate thy tra - - vel. *p* 'Twi - x - t 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

The vocal line is on a treble clef staff with a key signature of three flats and a 2/4 time signature. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staff.

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

The vocal line continues on a treble clef staff. The piano accompaniment continues on a grand staff. The lyrics are written below the vocal staff.

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

The vocal line concludes on a treble clef staff. The piano accompaniment concludes on a grand staff. The lyrics are written below the vocal staff.

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

Piu mosso.

wea - ri ness hath wings.

f **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.

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 a grand staff with two staves. 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 word "Hence" is written in a larger, bold font. 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 a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment.

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 begins with the lyrics "lie..... haste to where the fo - - - - -". The piano accompaniment continues with the same right-hand and left-hand parts 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 music begins with a piano (*p*) dynamic. The melody in the treble clef is characterized by long, sweeping lines with many ties, creating a slow, flowing feel. The bass clef provides a steady accompaniment with chords and single notes.

The second system continues the piece. The treble clef melody remains melodic and tied, while the bass clef accompaniment consists of a steady eighth-note pattern. The overall texture is light and spacious due to the slow tempo.

The third system shows the continuation of the melodic and accompanimental lines. The treble clef features a series of tied notes, and the bass clef maintains its rhythmic accompaniment. The music is written in a clear, legible style.

The fourth system continues the piece. The treble clef melody is composed of tied notes, and the bass clef accompaniment is a steady eighth-note pattern. The music is written in a clear, legible style.

The fifth system concludes the piece. The treble clef melody features some triplets, indicated by the number '3' above the notes. The bass clef accompaniment continues with its steady eighth-note pattern. The music is written in a clear, legible style.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes marked with a '3' above it. The bass staff provides a harmonic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with various intervals and a triplet of eighth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation, showing a continuation of the melodic and harmonic themes. The treble staff has a melodic line with some grace notes, and the bass staff has a consistent accompaniment.

Fourth system of musical notation, marked with the instruction *molto leggiero.* in the bass staff. It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Fifth system of musical notation, featuring a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. A dynamic marking of *p* (piano) is present in the bass staff.

Sixth system of musical notation, concluding the page. It features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. A dynamic marking of *p* (piano) is present in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in a minor key.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *sf* (sforzando) in the final measure of the system.

Third system of musical notation, featuring multiple instances of the *sf* dynamic marking throughout the system.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material with a final *sf* marking.

Fifth system of musical notation, beginning with the instruction *ritard.* (ritardando) in the lower staff. It includes the instruction *a tempo.* above the staff. The system contains several triplet markings, indicated by the number '3' above and below the notes.

Sixth system of musical notation, continuing the piece with multiple triplet markings in both the upper and lower staves.

The first system of music shows a piano accompaniment. The right hand features several triplet figures, indicated by a '3' above the notes. The left hand provides a steady bass line with chords and moving lines.

The second system continues the piano accompaniment. The right hand has a melodic line with some triplet figures, while the left hand maintains a consistent rhythmic pattern.

The third system continues the piano accompaniment. The right hand has a melodic line with some triplet figures, while the left hand maintains a consistent rhythmic pattern.

The fourth system continues the piano accompaniment. The right hand has a melodic line with some triplet figures, while the left hand maintains a consistent rhythmic pattern.

The fifth system includes the vocal line. The vocal part begins with the lyrics "pp ri - tar - - dan - do" in a soft, breathy tone. The piano accompaniment continues to support the vocal line.

The sixth system concludes the piano accompaniment. The right hand has a melodic line with some triplet figures, while the left hand maintains a consistent rhythmic pattern. The system ends with a double bar line and a fermata over the final notes. A 'pp' dynamic marking is present in the left hand.