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# PURITAIN GAVOTTE.

3

Maestoso.

LOUIS WALLIS, Op. 104.

**INTRO.**

**GAVOTTE.**

*p con espress*

*ff*

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first staff (treble clef) features a rhythmic pattern of eighth notes and quarter notes. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present at the beginning of the second staff.

Second system of musical notation, measures 5-8. The musical texture continues with similar rhythmic and harmonic patterns. The treble staff shows more melodic development with some slurs and accents.

Third system of musical notation, measures 9-12. The piece maintains its rhythmic drive and harmonic structure.

Fourth system of musical notation, measures 13-16. The final measure of this system concludes with a double bar line and repeat signs.

Fifth system of musical notation, measures 17-20. The treble staff begins with a dynamic marking of *p* (piano) and the instruction *con espres.* (con espressione). The music features more complex rhythmic patterns and slurs.

Sixth system of musical notation, measures 21-24. The piece concludes with a final cadence in the bass staff, marked by a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar rhythmic and harmonic structures. The treble staff shows more complex melodic figures, and the bass staff maintains a steady accompaniment.

TRIO.

*p scherzando.*

Third system of musical notation, marked *p scherzando*. The treble staff features a melodic line with a *tr* (trill) marking. The bass staff continues with a rhythmic accompaniment.

Fourth system of musical notation, including a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff continues with melodic development.

*mf*

Fifth system of musical notation, marked *mf* (mezzo-forte). The treble staff shows a melodic line with a *tr* marking. The bass staff provides a consistent accompaniment.

Sixth system of musical notation, concluding the page. The treble staff features a melodic line with a *tr* marking. The bass staff provides a final accompaniment.

6

8

*ff*

*p*

*ff*

*ff*

*mf*

*f*

CODA.

7

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with melodic patterns, including some triplet-like figures. The left hand accompaniment remains consistent with the first system.

Third system of musical notation, measures 9-12. The right hand melody becomes more active with sixteenth-note passages. A dynamic marking of *f* (forte) is present at the beginning of this system.

Fourth system of musical notation, measures 13-16. The right hand features complex rhythmic patterns and slurs. The left hand accompaniment continues with chords and single notes.

Fifth system of musical notation, measures 17-20. A first ending bracket labeled '8' spans measures 17-18. The right hand melody is highly rhythmic and melodic. The left hand accompaniment consists of chords and single notes.

Sixth system of musical notation, measures 21-24. A second first ending bracket labeled '8' spans measures 21-22. The right hand features intricate rhythmic patterns and slurs. The left hand accompaniment continues with chords and single notes. The piece concludes with a final chord and a dynamic marking of *p* (piano).

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