

Afguxfen

Balázs Szalkai

Lento ♩ = 60

The musical score is written for eight instruments: Vibraphone, Glockenspiel, Guitar, Soprano, Violin I, Violin II, Violoncello, and Piano. The tempo is marked **Lento** with a quarter note equal to 60 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of three measures. The Vibraphone, Glockenspiel, Guitar, and Soprano parts are mostly silent, with rests in the first and second measures and a single note in the third measure. The Violin I part begins with a *pp* dynamic, playing a series of eighth notes in the first measure, followed by rests in the second and third measures. The Violin II part has rests in the first measure, then enters in the second measure with a triplet of eighth notes marked *pp*, continuing with eighth notes and triplets in the third measure. The Violoncello part has rests in the first and third measures, with a single note in the second measure marked *pp*. The Piano part is active throughout, starting with a *pp* dynamic. It features a complex melody with many accidentals, including triplets and a quintuplet in the third measure.

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This musical score page contains measures 1 through 4. It features five staves: four individual treble clef staves at the top, and a grand staff (treble and bass clef) at the bottom. Measures 1-3 are mostly rests for all parts. In measure 4, the piano accompaniment begins with a series of chords and triplets in both hands, marked *pp*. The vocal line enters in measure 4 with a melodic phrase, including a triplet and a quintuplet, marked *pp*. The score includes various musical notations such as rests, notes, triplets, quintuplets, and dynamic markings.

Measures 1-4:

- Measures 1-3: Rests for all parts.
- Measure 4:
 - Vocal: Melodic phrase with a triplet and a quintuplet, marked *pp*.
 - Piano: Chords and triplets in both hands, marked *pp*.

8

pp 5

3

pp

3 3 3

This musical score is for the 'The Swan' movement from the Suite for Piano and Flute by Camille Saint-Saëns. The score is written for a piano and a flute. The piano part is in the lower staves, and the flute part is in the upper staves. The music is in 3/4 time and D major. The piano part begins with a piano (pp) dynamic and features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The flute part enters in the second measure with a triplet of eighth notes. The score is presented in a clean, black-and-white format with standard musical notation, including clefs, notes, rests, and dynamic markings.

15

This musical score page contains measures 15, 16, and 17 of a piece. It features five systems of staves. The first four systems consist of single treble clef staves, each containing a whole rest in every measure. The fifth system is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. Measure 15 begins with a piano (*pp*) dynamic. The right hand plays a sequence of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, 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D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352

Musical score for piano, measures 18-20. The score is written for five staves, with the first four staves grouped by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/4.

Measure 18: The first four staves contain whole rests. The fifth staff (treble clef) contains a five-note ascending quintuplet: D4, E4, F#4, G4, A4, marked with a '5' above the notes.

Measure 19: The first staff contains a half note D4. The second staff contains a half note D4, followed by a five-note ascending quintuplet: E4, F#4, G4, A4, B4, marked with a '5' above the notes. The third staff contains a half note D4. The fourth staff contains a half note D4. The fifth staff contains a half note D4, followed by a five-note ascending quintuplet: E4, F#4, G4, A4, B4, marked with a '5' above the notes. The dynamic marking *pp* is placed below the second staff.

Measure 20: The first staff contains a whole rest. The second staff contains a triplet of eighth notes: E4, F#4, G4, marked with a '3' above the notes. The third staff contains a whole rest. The fourth staff contains a whole rest. The fifth staff contains a triplet of eighth notes: E4, F#4, G4, marked with a '3' above the notes. The dynamic marking *pp* is placed below the second staff.

Measure 21: The first staff contains a whole rest. The second staff contains a whole rest. The third staff contains a whole rest. The fourth staff contains a whole rest. The fifth staff contains a triplet of eighth notes: E4, F#4, G4, marked with a '3' below the notes. The dynamic marking *pp* is placed below the second staff.

21

Musical score for piano, measures 21-24. The score is written for a grand piano (treble and bass clefs) and includes four empty staves above. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked *pp* (pianissimo).

Measure 21: The grand piano part begins with a treble clef staff containing a quarter rest and a bass clef staff containing a quarter rest. The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest.

Measure 22: The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest.

Measure 23: The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest.

Measure 24: The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The grand piano part contains a treble clef staff with a quarter rest and a bass clef staff with a quarter rest.

25

This page contains measures 25 through 28 of a musical score. The score is written for piano and features a complex texture with multiple staves. Measures 25 and 26 are primarily rests for the upper staves, while the lower staves contain melodic and harmonic material. Measure 25 begins with a piano (pp) dynamic and features a five-note quintuplet in the right hand and a single note in the left hand. Measure 26 continues the quintuplet in the right hand and adds a triplet in the left hand. Measure 27 shows the right hand playing a triplet and the left hand a triplet. Measure 28 concludes the passage with a piano (pp) dynamic and a final note in the right hand and a triplet in the left hand.

29

Musical score for page 29, measures 29-33. The score is written for a piano and features a complex arrangement of staves.

Measures 29-33:

- Measures 29-31:** The upper staves (treble clef) contain whole rests. The lower staves (bass clef) contain a triplet of eighth notes (F#4, G#4, A4) in measure 29, followed by a dotted quarter note (F#4) in measure 30, and a quarter note (F#4) in measure 31.
- Measure 32:** The upper staves contain whole rests. The lower staves contain a triplet of eighth notes (F#4, G#4, A4) in measure 32, followed by a dotted quarter note (F#4) in measure 33.
- Measure 33:** The upper staves contain whole rests. The lower staves contain a triplet of eighth notes (F#4, G#4, A4) in measure 33, followed by a dotted quarter note (F#4) in measure 34.

Dynamic markings: *pp* (pianissimo) is marked in measures 29, 30, and 33.

Articulation: Trills are indicated in measures 29, 30, and 33.

Tempo/Style: The score is marked *pp* (pianissimo).

[illegible]

38

Musical score for voice and piano, measures 38-40. The score is written for voice and piano. The key signature is one sharp (F#). The time signature is 3/4. The voice part is in the upper staves, and the piano part is in the lower staves. The lyrics are: de jo ke qux fi he hu se rey e wo ex.

The score consists of six staves. The first four staves are for the voice. The fifth and sixth staves are for the piano. The piano part is written in treble and bass clefs. The piano part includes a triplet in the right hand and a triplet in the left hand, both marked *pp* 3.

Measures 38-40:

- Measure 38: Voice: *de* (F#4, quarter). Piano: Treble (F#4, quarter), Bass (F#3, quarter).
- Measure 39: Voice: *jo ke qux fi he hu se* (F#4, eighth; G#4, eighth; A4, eighth; B4, eighth; C5, eighth; B4, eighth; A4, eighth; G#4, eighth). Piano: Treble (F#4, quarter), Bass (F#3, quarter).
- Measure 40: Voice: *rey e wo ex* (F#4, quarter; G#4, quarter; A4, quarter; B4, quarter). Piano: Treble (F#4, quarter), Bass (F#3, quarter).

This musical score is for the 'Gloria in excelsis Deo' by Johann Sebastian Bach, specifically the section for the Soprano and Organ. The score is written for a Soprano voice and an Organ, with the organ part featuring a prominent triplet in the right hand and a corresponding triplet in the left hand.

The vocal part (Soprano) begins with a triplet of eighth notes: G4, A4, B4, followed by a quarter rest. The lyrics are: "me la tu u run qo ce za pox ma ma i ko le goy wi bey na". The organ part (Right Hand) begins with a triplet of eighth notes: G4, A4, B4, followed by a quarter rest. The organ part (Left Hand) begins with a triplet of eighth notes: G4, A4, B4, followed by a quarter rest.

The score is written in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'.

The vocal part is written in a soprano clef (C1). The organ part is written in a grand staff (treble and bass clefs). The organ part features a prominent triplet in the right hand and a corresponding triplet in the left hand.

The lyrics are: "me la tu u run qo ce za pox ma ma i ko le goy wi bey na".

44

ju ve te uy

pp

pp

pp

pp

This musical score is for a vocal and piano piece, page 14. It features six staves. The first four staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/8. The vocal line begins with a rest in the first measure, followed by a rest in the second measure, and then a melodic phrase in the third measure. The piano accompaniment consists of a five-note arpeggiated figure in the first measure, followed by a rest in the second measure, and then a more complex rhythmic pattern in the third measure. The lyrics "yux za va ku ci i pu" are written under the vocal line in the third measure. The dynamic marking *pp* (pianissimo) is used throughout the piece.

47

yux za va ku ci i pu
pp

pp

pp

pp

50

ru qo ci ge luy ga ka qe ge e to ni ro cuy

bi re e fe joy ta i al ni ga to yu vo bi di bol ci

pp

pp

pp

57

57

pp i wu ti nun

p

pp *mp*

pp

su ma a xo

mf

mf

mf

mf

mf

66

This musical score is for a vocal and piano piece, page 19. It features a vocal line and a piano accompaniment. The vocal line is in treble clef and includes the lyrics "ze ho u xol yo a". The piano accompaniment consists of three staves: two treble staves and one bass staff. The key signature has one sharp (F#), and the time signature is 3/8. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. Dynamics include *mf* (mezzo-forte). The piano part features complex textures with triplets and a five-note scale in the first staff.

ze ho u xol yo a

mf *mf*

mf

3 5 3 3 3 3

mf 3

This musical score page contains measures 20 through 70. It features five systems of staves. The first four systems each consist of a single treble clef staff, all of which are empty. The fifth system is a grand staff (treble and bass clefs) with a vocal line in the treble and piano accompaniment in the bass. The piano part includes a 3/8 time signature and various musical notations such as triplets, quintuplets, and dynamic markings like *mf*. The vocal line begins in the third measure of this system with a triplet. The sixth system continues the grand staff notation, with the piano part featuring a triplet in the bass line.

Measures 20-70

Staff 1 (Treble): Empty

Staff 2 (Treble): Empty

Staff 3 (Treble): Empty

Staff 4 (Treble): Empty

Staff 5 (Grand Staff):

Vocal Line (Treble):

- Measure 20: Rest
- Measure 21: Rest
- Measure 22: *mf* triplet (F#4, G#4, A4)

Piano Line (Bass):

- Measure 20: *mf* quintuplet (F#3, G3, A3, B3, C4)
- Measure 21: Triplet (F#3, G3, A3)
- Measure 22: Rest

Staff 6 (Grand Staff):

Vocal Line (Treble):

- Measure 23: F#4, G#4, A4, B4, C5
- Measure 24: Rest
- Measure 25: Rest

Piano Line (Bass):

- Measure 23: F#3, G3, A3, B3, C4
- Measure 24: Triplet (F#3, G3, A3)
- Measure 25: F#3, G3, A3, B3, C4

73

73

5

5

3

mp 3

5

mp 3

mp 3

mp 3

mp 3

mp 3

Musical score for the piece "Tuy we a fax xel ru o" by J. S. Bach. The score is in G major, 3/4 time, and features a vocal line with lyrics and a keyboard accompaniment. The lyrics are "tuy we a fax xel ru o ve vo xu ju sa ve". The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings like "mp".

79

This musical score page contains measures 79, 80, and 81. It features a vocal line and a piano accompaniment. The vocal line begins in measure 79 with the lyrics "lon i vu ga ye ju ka a vo ko pa". The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part includes a triplet in measure 80 and a triplet in measure 81. The left-hand part includes a triplet in measure 80 and a triplet in measure 81. The tempo/mood is marked *mp* (mezzo-piano).

lon i vu ga ye ju ka a vo ko pa

mp

mp

ru ju ti i wo gin du pi ca fen ax

mp

84

Musical score for voice and piano, measures 84-85. The score is written for voice and piano.

Measures 84-85:

- Voice:** Measures 84 and 85 contain whole rests. In measure 86, the voice part begins with a half note "bi" (B4), followed by a whole rest in measure 87, and then a triplet of eighth notes "ce" (C5), "cu" (D5), and "n" (E5) in measure 88.
- Piano:** The piano accompaniment consists of six staves. In measure 84, the right hand plays a triplet of eighth notes (F#4, G#4, A4) and a quintuplet of eighth notes (B4, C5, D5, E5, F#5). The left hand plays a triplet of eighth notes (F#3, G#3, A3). In measure 85, the right hand plays a quintuplet of eighth notes (B4, C5, D5, E5, F#5) and a triplet of eighth notes (G#4, A4, B4). The left hand plays a half note (F#3) and a quarter note (G#3). In measure 86, the right hand plays a half note (F#4) and a quarter note (G#4). The left hand plays a half note (F#3) and a quarter note (G#3). In measure 87, the right hand plays a whole rest. The left hand plays a half note (F#3) and a quarter note (G#3). In measure 88, the right hand plays a triplet of eighth notes (F#4, G#4, A4) and a quintuplet of eighth notes (B4, C5, D5, E5, F#5). The left hand plays a half note (F#3) and a quarter note (G#3).

Lyrics: bi ce cu n

Dynamic markings: *mp* (mezzo-piano) is marked in measures 86 and 88.

86

The musical score for page 86 consists of six staves. The first four staves are for a vocal line, and the last two are for a piano accompaniment. The vocal line begins with a whole note 'e' on a middle C, followed by a five-note eighth-note run: 'ku' (D4), 'i' (E4), 'cux' (F#4), 'sal' (G4), 'in' (A4). This is followed by another whole note 'e' on a middle C, then 'ca' (D4), a whole rest, and another five-note eighth-note run: 'o' (D4), 'hex' (E4), 'ji' (F#4), 'zex' (G4), 'ki' (A4). The final note is 'e' (B4) on a half note, followed by 'we' (A4) on a half note. The piano accompaniment starts with a whole rest in the right hand and a whole note 'e' (C4) in the left hand. In the second measure, the right hand has a triplet of eighth notes: 'ku' (D4), 'i' (E4), 'cux' (F#4). The left hand has a whole rest. In the third measure, the right hand has a whole note 'e' (C4) and the left hand has a whole rest. In the fourth measure, the right hand has a whole rest and the left hand has a whole note 'e' (C4). The piano part concludes with a whole rest in the right hand and a whole note 'e' (C4) in the left hand. The lyrics are: 'e ku i cux sal in po e ca o hex ji zex ki e we'.

e ku i cux sal in po e ca o hex ji zex ki e we

mp *mp* *p* *mp*

90

Musical score for piano and voice, measures 90-94. The score is written for piano (p) and voice (v). The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one sharp (F#), and the time signature is 4/4.

Measures 90-94:

- Measure 90: Piano part has a whole rest. Voice part has a whole rest.
- Measure 91: Piano part has a whole rest. Voice part has a whole rest.
- Measure 92: Piano part has a whole rest. Voice part has a whole rest.
- Measure 93: Piano part has a whole rest. Voice part has a whole rest.
- Measure 94: Piano part has a whole rest. Voice part has a whole rest.

Lyrics: e vi yo wo

Dynamic markings: *p* (piano) in measures 93 and 94.

Triplet markings: *3* (triplet) in measures 93 and 94.

This musical score page contains measures 28 through 31. It features five staves: four for the voice (soprano, alto, tenor, and bass) and one grand staff for the piano (treble and bass clefs). Measures 28-31 are marked with a repeat sign at the beginning of measure 28. The piano part includes several technical markings: a five-measure rest in measure 28, a five-measure rest in measure 29, a triplet of eighth notes in measure 30, and a five-measure rest in measure 31. The voice parts are mostly rests, with some melodic lines in measures 28-31. The dynamic marking *pp* (pianissimo) is used throughout the piano part. The key signature is one sharp (F#), and the time signature is 3/4.

Measures 28-31 are marked with a repeat sign. The piano part includes several technical markings: a five-measure rest in measure 28, a five-measure rest in measure 29, a triplet of eighth notes in measure 30, and a five-measure rest in measure 31. The voice parts are mostly rests, with some melodic lines in measures 28-31. The dynamic marking *pp* (pianissimo) is used throughout the piano part. The key signature is one sharp (F#), and the time signature is 3/4.

99

[illegible]

Musical score for piano, measures 102-105. The score is written for four staves, with the first three staves grouped by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/8.

Measure 102: The first staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The third staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The fourth staff is empty.

Measure 103: The first staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The third staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The fourth staff is empty.

Measure 104: The first staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The third staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The fourth staff is empty.

Measure 105: The first staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The third staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The fourth staff is empty.

Dynamic markings: *pp* (pianissimo) is present in measures 102, 103, and 104. *pp* is also present in measure 105.

Articulation: Accents are present on the eighth notes in measures 102, 103, and 104. A slur is present over the eighth notes in measure 105.

Performance instructions: The first three staves are grouped by a brace on the left. The fourth staff is empty.

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110

The musical score for page 110 consists of six staves. The top staff contains a single melodic line in treble clef with a key signature of one sharp (F#). The melody is composed of several measures, each containing a triplet of eighth notes. The notes in the triplets are F#4, G#4, and A4 in the first measure, B4, C5, and D5 in the second, E5, F#5, and G5 in the third, and A5, B5, and C6 in the fourth. The melody is followed by a rest for four measures. The remaining five staves are empty, providing space for accompaniment.

115

The image shows a musical score for three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It contains a melody with several triplets and a piano (*p*) dynamic marking. The second staff continues the melody with more triplets and a piano (*p*) dynamic marking. The third staff also contains musical notation, including a triplet and a piano (*p*) dynamic marking. The fourth, fifth, and sixth staves are empty, showing only the staff lines and clefs. The score is written in a standard musical notation style with notes, rests, and dynamic markings.

Musical score for page 34, measures 120-124. The score is written for a piano and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 3/4.

The score consists of five systems of staves. The first system contains measures 120-121, the second system contains measures 122-123, and the third system contains measure 124. The remaining two systems are empty staves.

Measure 120: The right hand begins with a quintuplet of eighth notes (F#, G#, A, B, C) followed by a triplet of eighth notes (D, E, F#). The left hand has a quarter note (F#) and a half note (G#). The measure ends with a quarter rest.

Measure 121: The right hand has a quarter note (F#), a quarter note (G#), and a half note (A). The left hand has a quarter note (F#) and a half note (G#). The measure ends with a quarter rest.

Measure 122: The right hand has a quarter note (F#), a quarter note (G#), and a half note (A). The left hand has a quarter note (F#) and a half note (G#). The measure ends with a quarter rest.

Measure 123: The right hand has a quarter note (F#), a quarter note (G#), and a half note (A). The left hand has a quarter note (F#) and a half note (G#). The measure ends with a quarter rest.

Measure 124: The right hand has a quarter note (F#), a quarter note (G#), and a half note (A). The left hand has a quarter note (F#) and a half note (G#). The measure ends with a quarter rest.

Dynamic markings: *p* (piano) is indicated at the beginning of measure 120 and at the beginning of measure 124.

Musical score for piano and voice, measures 125-129. The score is written for piano (p) and voice (35). The piano part is in treble clef, and the voice part is in treble clef. The piano part includes triplets and a final measure with a piano (p) dynamic marking. The voice part is empty for measures 125-129.

Measures 125-129:

- Measure 125: Piano part has a triplet of eighth notes (F#4, G#4, A4) starting on the third beat. Voice part is empty.
- Measure 126: Piano part continues the triplet. Voice part is empty.
- Measure 127: Piano part continues the triplet. Voice part is empty.
- Measure 128: Piano part continues the triplet. Voice part is empty.
- Measure 129: Piano part has a single eighth note (B4) on the third beat, followed by a whole rest. Voice part is empty.

130

130

na ren yay

p

p

p

p

134

3

3

p

3

p

3

p

u

3

p

5

3

p

This musical score page contains measures 137 through 140. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/8. The vocal line includes lyrics in Latin. The piano accompaniment consists of two staves: the right hand plays a melodic line with triplets and a quintuplet, while the left hand provides harmonic support with triplets and single notes.

Measure 137: The vocal line begins with a half note G4 (F#4 in the image), followed by a quarter note A4, and a triplet of eighth notes G4, F#4, E4. The piano right hand plays a triplet of eighth notes F#4, E4, D4. The piano left hand has a whole rest.

Measure 138: The vocal line has a half note A4, followed by a quarter note B4, and a triplet of eighth notes A4, G4, F#4. The piano right hand has a whole rest. The piano left hand has a whole rest.

Measure 139: The vocal line has a half note B4, followed by a quarter note C5, and a triplet of eighth notes B4, A4, G4. The piano right hand has a whole rest. The piano left hand has a whole rest.

Measure 140: The vocal line has a half note C5, followed by a quarter note B4, and a triplet of eighth notes A4, G4, F#4. The piano right hand has a whole rest. The piano left hand has a whole rest.

Lyrics: ze gex le o bo a xu se ni o ri

Dynamic markings: *mp* (mezzo-piano) appears under the vocal line in measures 137, 139, and 140, and under the piano right hand in measures 138 and 139.

140

ye ni mi ne we fon ye e ya xo wi ti xa

mp

mp

mp

mp

This musical score page contains measures 143, 144, and 145. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The vocal line includes the lyrics "xo xi e se en we me o". The piano accompaniment consists of two staves, with the right hand often playing chords and the left hand providing a bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte). Fingerings and articulations such as slurs, accents, and triplets are indicated throughout the score.

Measure 143: The vocal line begins with a whole note chord (F#4, A4) and a half note (C5). The piano accompaniment features a series of eighth notes in the right hand and a half note in the left hand.

Measure 144: The vocal line continues with a whole note chord (F#4, A4) and a half note (C5). The piano accompaniment features a series of eighth notes in the right hand and a half note in the left hand.

Measure 145: The vocal line concludes with a whole note chord (F#4, A4) and a half note (C5). The piano accompaniment features a series of eighth notes in the right hand and a half note in the left hand.

Vocal Line:

Measure 143: *mf* *f*

Measure 144: *mf* *f*

Measure 145: *mf* *f*

Piano Accompaniment:

Measure 143: *mf* *f*

Measure 144: *mf* *f*

Measure 145: *mf* *f*

Lyrics:

xo xi e se en we me o

146

This musical score page contains measures 146, 147, and 148. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/8. The vocal line includes the lyrics "to ri ma" and "wo e ki ji". The piano accompaniment includes triplets and a quintuplet.

to ri ma wo e ki ji

pa o fe pe na lax e rox xoy pa ke ho qi a bi qa

mf

mf

153

153

lo jox gi yo ex ba

mf *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

This musical score is for a piece titled "The Lord's Prayer" in G major, 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are in both Chinese and English. The score is divided into three systems. The first system contains the first line of the prayer. The second system contains the second line. The third system contains the third line. The piano part includes a prelude and a postlude. The tempo is marked "Allegretto" and the dynamics are "mf" (mezzo-forte).

The lyrics for the first line are:

di ne vi to hi qi fu wu vi ni fuy xi o niy qa wi ral ge vil re ke i o e

The lyrics for the second line are:

a gi ge re xi o niy qa wi ral ge vil re ke i o e

The lyrics for the third line are:

a gi ge re xi o niy qa wi ral ge vil re ke i o e

161

This musical score is for a piece titled "We Zux Sa Gu Ba Qa U Tuy". It is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a melodic phrase in the first measure, followed by a rest. The piano accompaniment features a complex rhythmic pattern in the first measure, including triplets and a quintuplet. The lyrics "we zux sa gu ba qa u tuy" are written below the vocal line. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *mf* (mezzo-forte).

Vocal Line:

- Measure 1: Melodic phrase starting on a half note, followed by a quarter rest.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Rest.

Piano Accompaniment:

- Measure 1: Complex rhythmic pattern with triplets and a quintuplet.
- Measure 2: Rest.
- Measure 3: Rest.
- Measure 4: Rest.

Lyrics:

we zux sa gu ba qa u tuy

This musical score is for a song, featuring a vocal line and a piano accompaniment. The score is written in 3/4 time and consists of six staves. The first four staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 165. The vocal line begins with a rest for three measures, followed by a triplet of eighth notes (G4, A4, B4) marked *mf*. The piano accompaniment begins with a rest for three measures, followed by a triplet of eighth notes (G3, A3, B3) marked *mf*. The lyrics are: a yex ti fu se u ol ci ru ru bu pi xex fu ha hi wa pu we ve wi pa qi. The score includes various musical notations such as rests, triplets, and dynamic markings.

mf 3

a yex ti fu se u ol ci ru ru bu pi xex fu ha hi wa pu we ve wi pa qi

mf 3

mf 3

mf 5

mf 3

168

168

47

mp

mf

su nu u ne o go

ci

mp

mp

mp

vi pe ti ki pu fe mu pi

p

mp

p

mp

174

p

kol ne e ca fo be ox me
p

p

178

The musical score consists of six staves. The first staff (piano) begins with a treble clef and a key signature of one sharp (F#). It contains measures 178-182. Measure 178 starts with a piano (*p*) dynamic and features two triplet eighth notes. Measure 179 has a triplet eighth note. Measure 180 is a whole rest. Measure 181 is a whole rest. Measure 182 features a triplet eighth note with a piano-piano (*pp*) dynamic. The second staff (piano) has whole rests in measures 178-181 and a triplet eighth note in measure 182 with a piano-piano (*pp*) dynamic. The third staff (piano) has whole rests in measures 178-181 and a single eighth note in measure 182 with a piano-piano (*pp*) dynamic. The fourth staff (piano) has whole rests in measures 178-182. The fifth staff (grand) has whole rests in measures 178-181. In measure 182, the treble clef has a half note with a piano-piano (*pp*) dynamic, and the bass clef has a triplet eighth note with a piano-piano (*pp*) dynamic. The sixth staff (grand) has a half note in the treble clef with a piano (*p*) dynamic in measure 178. In measure 179, the bass clef has a triplet eighth note with a piano-piano (*pp*) dynamic. In measure 180, the bass clef has a triplet eighth note with a piano-piano (*pp*) dynamic. In measure 181, the bass clef has a triplet eighth note with a piano-piano (*pp*) dynamic. In measure 182, the bass clef has a triplet eighth note with a piano-piano (*pp*) dynamic.

183

Musical score for piano, measures 183-186. The score is written for a grand piano (treble and bass clefs) and includes a separate treble staff. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 183: Treble staff: whole rest. Bass staff: quarter rest, half note F#4, quarter rest, quarter note F#4. Dynamics: *pp*.

Measure 184: Treble staff: whole rest. Bass staff: eighth notes F#4, G#4, A#4, B4, quarter note B4, half note A#4, quarter note G#4, quarter note F#4. Dynamics: *pp*.

Measure 185: Treble staff: quarter note F#4, eighth notes G#4, A#4, B4, quarter note B4, half note A#4, quarter note G#4, quarter note F#4. Bass staff: whole rest. Dynamics: *pp*.

Measure 186: Treble staff: whole rest. Bass staff: whole rest.

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190

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, featuring a piano and a solo voice. The score is in 3/4 time and consists of 12 measures. The key signature is one sharp (F#). The tempo is marked "Allegretto".

The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano part is in the left hand, and the voice part is in the right hand.

The piano introduction (measures 1-3) features a triplet of eighth notes in the first measure, a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The voice enters in the second measure with a triplet of eighth notes.

The piano accompaniment (measures 4-12) continues with a triplet of eighth notes in the fourth measure, a triplet of eighth notes in the fifth measure, and a triplet of eighth notes in the sixth measure. The voice continues with a triplet of eighth notes in the seventh measure, a triplet of eighth notes in the eighth measure, and a triplet of eighth notes in the ninth measure. The piano part concludes with a triplet of eighth notes in the tenth measure, a triplet of eighth notes in the eleventh measure, and a triplet of eighth notes in the twelfth measure.