

PRÉLUDE ET FUGUE

1

A Mademoiselle GERMAINE MOUTIER

Prélude

EUGÈNE GIGOUT

Jeux de fonds de 8 p. à chaque clavier: Cl. 1 (*f*); Cl. 2 (*mf*); Cl. 3 (*p*)

Foundation stops for all key boards

8 & 16 p. aux Pédales

Pedal foundation stops 8 & 16

Les Claviers 2 & 3 peuvent être un seul et même clavier

Key boards 2 & 3 can be played on the same

All.^o moderato

CLAVIERS

PÉDALES

First system of musical notation for three staves. The top staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 3". The middle staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 1". The bottom staff (bass clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 2".

Second system of musical notation for three staves. The top staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 3". The middle staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 1". The bottom staff (bass clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 2".

Third system of musical notation for three staves. The top staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 3". The middle staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 1". The bottom staff (bass clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 2".

Fourth system of musical notation for three staves. The top staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 3". The middle staff (treble clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 1". The bottom staff (bass clef) contains a melodic line with a slur over the first two measures, labeled "Cl. 2".

Cl. 3

Cl. 1

Cl. 2

Cl. 2 ou 3

Cl. 1

Cl. 3

Cl. 1

Cl. 2 ou 3

Cl. 2

Cl. 1

Cl. 3

Cl. 1

Cl. 2

Cl. 2

First system of musical notation. The piano part (bottom staff) begins with a whole note chord (F2, C3, F3) and rests. The first clarinet (Cl. 1, top staff) plays a sixteenth-note scale starting on G4. The second clarinet (Cl. 2, middle staff) plays a sixteenth-note scale starting on E3. The third clarinet (Cl. 3, top staff) plays a sixteenth-note scale starting on G4. The system concludes with a whole note chord (F2, C3, F3) and rests.

Second system of musical notation. The piano part (bottom staff) continues with a sixteenth-note scale starting on G2. The first clarinet (Cl. 1, top staff) plays a sixteenth-note scale starting on G4. The second clarinet (Cl. 2, middle staff) plays a sixteenth-note scale starting on E3. The third clarinet (Cl. 3, top staff) plays a sixteenth-note scale starting on G4. The system concludes with a whole note chord (F2, C3, F3) and rests.

Third system of musical notation. The piano part (bottom staff) continues with a sixteenth-note scale starting on G2. The first clarinet (Cl. 1, top staff) plays a sixteenth-note scale starting on G4. The second clarinet (Cl. 2, middle staff) plays a sixteenth-note scale starting on E3. The third clarinet (Cl. 3, top staff) plays a sixteenth-note scale starting on G4. The system concludes with a whole note chord (F2, C3, F3) and rests.

Fourth system of musical notation. The piano part (bottom staff) continues with a sixteenth-note scale starting on G2. The first clarinet (Cl. 1, top staff) plays a sixteenth-note scale starting on G4. The second clarinet (Cl. 2, middle staff) plays a sixteenth-note scale starting on E3. The third clarinet (Cl. 3, top staff) plays a sixteenth-note scale starting on G4. The system concludes with a whole note chord (F2, C3, F3) and rests.

Cl. 3 Cl. I Cl. 3

Cl. 2

This system contains three measures of music. The first measure features a treble staff with a rapid sixteenth-note scale for Cl. 3, a bass staff with a slower eighth-note line, and a grand staff with a single eighth note for Cl. 2. The second measure shows Cl. 1 in the treble staff with a sixteenth-note scale, while Cl. 2 and the bass staff continue their previous patterns. The third measure returns to Cl. 3 in the treble staff and Cl. 2 in the bass staff, with the grand staff providing harmonic support.

Cl. I Cl. 3 Cl. I

Cl. 2 Cl. 2

This system contains three measures. The first measure has Cl. 1 in the treble staff and Cl. 2 in the bass staff. The second measure features Cl. 3 in the treble staff and Cl. 2 in the bass staff. The third measure shows Cl. 1 in the treble staff and Cl. 2 in the bass staff. The grand staff provides a consistent bass line throughout the system.

Cl. 3 Cl. I Cl. 3

Cl. 2 Cl. 2

This system contains three measures. The first measure has Cl. 3 in the treble staff and Cl. 2 in the bass staff. The second measure features Cl. 1 in the treble staff and Cl. 2 in the bass staff. The third measure shows Cl. 3 in the treble staff and Cl. 2 in the bass staff. The grand staff provides a consistent bass line throughout the system.

Cl. I Cl. I ou 2 Cl. 2 ou 3 Cl. 2 ou 3 Cl. I ou 2

Cl. 2 Cl. 2 ou 3 Cl. I ou 2

This system contains four measures. The first measure has Cl. 1 in the treble staff and Cl. 2 in the bass staff. The second measure features Cl. 1 ou 2 in the treble staff and Cl. 2 ou 3 in the bass staff. The third measure shows Cl. 2 ou 3 in the treble staff and Cl. I ou 2 in the bass staff. The fourth measure features Cl. 2 ou 3 in the treble staff and Cl. I ou 2 in the bass staff. The grand staff provides a consistent bass line throughout the system.

Fugue

Moderato assai

CLAVIERS

PEDALES

This musical score is for a Fugue in C minor, marked Moderato assai. It is arranged for Claviers (Keyboard) and Pedales (Pedals). The score is written in C minor (three flats) and common time (C). The Claviers part is written on a grand staff (treble and bass clefs), and the Pedales part is written on a single bass staff. The score is divided into four systems, each containing two measures. The first system begins with a forte (f) dynamic. The second system includes markings for mezzo-forte (m.f.) and mezzo-piano (m.p.). The third system includes a marking for mezzo-forte (m.f.). The fourth system includes a marking for mezzo-forte (m.f.). The score features complex polyphonic textures with multiple voices, including a prominent bass line in the Claviers part and a more active line in the Pedales part. The piece concludes with a final cadence in the Claviers part.



First system of musical notation. The top staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (bass clef) has a few notes, including a half note G with the marking *m.g.* below it. The bottom staff (bass clef) contains a continuous eighth-note accompaniment.



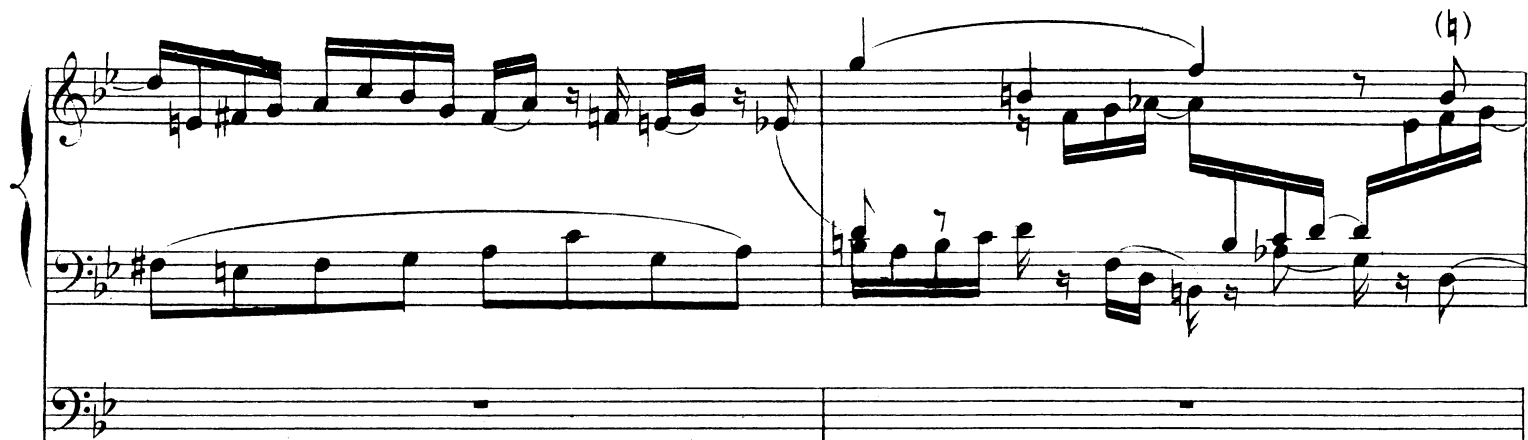
Second system of musical notation. The top staff continues the intricate melodic pattern. The middle staff has a few notes, including a half note G with the marking *m.g.* below it. The bottom staff continues the eighth-note accompaniment.



Third system of musical notation. The top staff continues the intricate melodic pattern. The middle staff has a few notes, including a half note G with the marking *m.g.* below it. The bottom staff continues the eighth-note accompaniment.



Fourth system of musical notation. The top staff continues the intricate melodic pattern. The middle staff has a few notes, including a half note G with the marking *m.g.* below it. The bottom staff continues the eighth-note accompaniment. The system concludes with the marking *p tranquillo* below the bottom staff.



First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The middle staff is in bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The bottom staff is in bass clef with a key signature of two flats and contains whole rests for both measures.



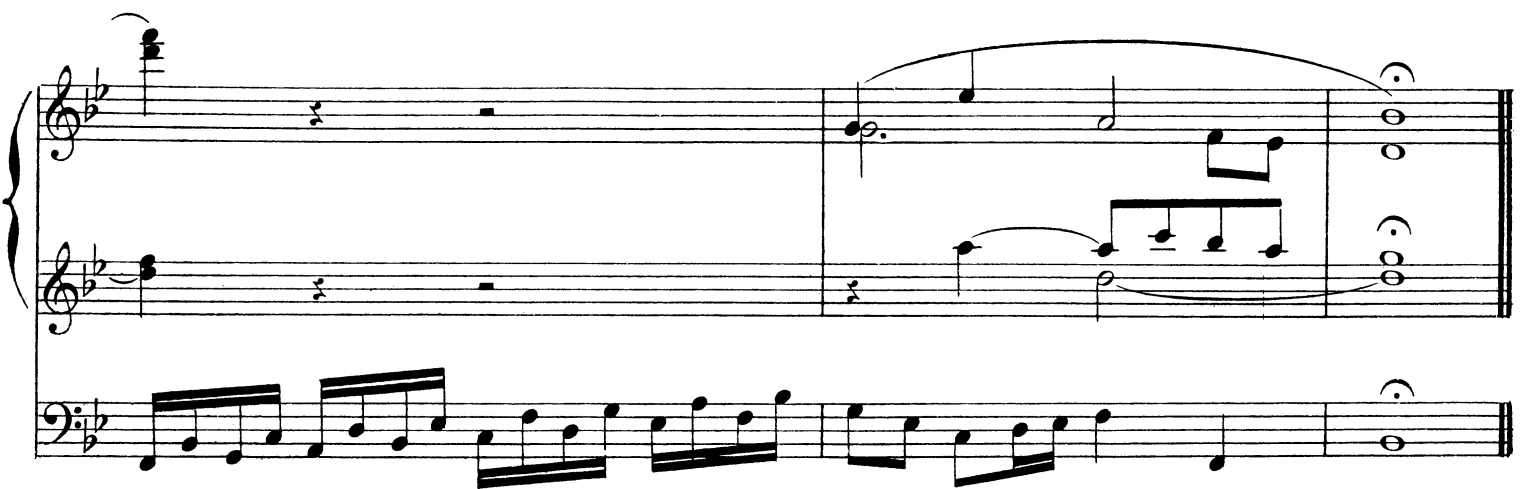
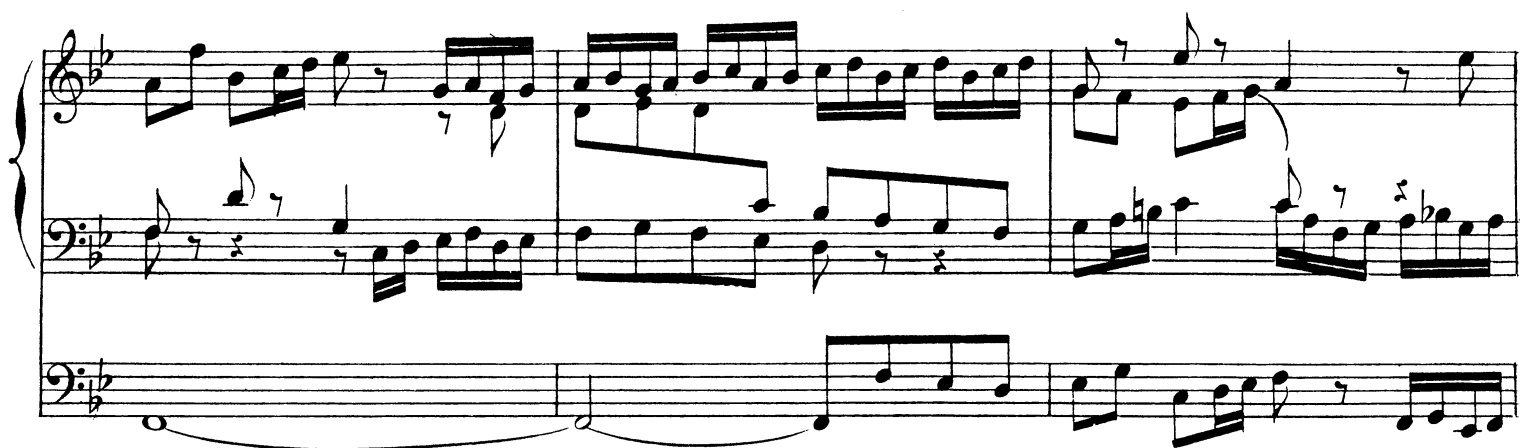
Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The middle staff is in bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The bottom staff is in bass clef with a key signature of two flats and contains whole rests for both measures.



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The middle staff is in bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The bottom staff is in bass clef with a key signature of two flats. It contains a whole note chord in the first measure, followed by a whole rest, and then a half note chord in the second measure. A dynamic marking of *f* (forte) is placed below the first measure.



Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The middle staff is in bass clef with a key signature of two flats. It contains a bass line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The bottom staff is in bass clef with a key signature of two flats. It contains a whole note chord in the first measure, followed by a whole rest, and then a half note chord in the second measure. A dynamic marking of *f* (forte) is placed below the first measure.



ANDANTE VARIÉ

A Mademoiselle MARGUERITE de CASTEX

EUGÈNE GIGOUT

Andante

CLAVIERS

Cl. 2 (fonds de 8 p.)
Foundation stops 8 p.*p* ma non troppo

PÉDALES

p ma un poco sonoreBasses de 16 & 8
Foundation stops 16 & 8Cl. 1 (fonds de 8 p.)
Foundation stops 8 p.*p* ma sonore

Cl. 2

First system of the musical score for Clarinet 2. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with eighth and sixteenth notes, including a trill marked with an 'x'. The lower staff is in bass clef with the same key signature and contains a supporting line with eighth and sixteenth notes.

Second system of the musical score for Clarinet 2. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and contains a supporting line with eighth and sixteenth notes. The word "ere" is written below the lower staff.

Third system of the musical score for Clarinet 2. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of three sharps and contains a supporting line with eighth and sixteenth notes. The words "scen - do" are written below the lower staff, and the dynamic marking *f* is present.

Fourth system of the musical score for Clarinet 2. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of three sharps and contains a supporting line with eighth and sixteenth notes. The dynamic marking *p* sempre is written below the lower staff.

Fifth system of the musical score for Clarinet 2. It consists of two staves. The upper staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and contains a supporting line with eighth and sixteenth notes.

Cl. I

mf

p

This system contains the first system of music. It features a Clarinet I part (Cl. I) and piano accompaniment. The key signature is B-flat major (two flats). The Clarinet I part begins with a melodic line, followed by a dynamic marking of *mf* (mezzo-forte). The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) appears in the piano part.

This system contains the second system of music. It features piano accompaniment in both hands. The key signature remains B-flat major. The piano part continues with chords and moving lines, maintaining the musical texture established in the first system.

Cl. 2

Cl. I et 2

mf

6

This system contains the third system of music. It features Clarinet II (Cl. 2) and Clarinet I & II (Cl. I et 2) parts, along with piano accompaniment. The key signature remains B-flat major. The Clarinet II part begins with a melodic line, followed by a dynamic marking of *mf*. The piano accompaniment continues with chords and moving lines. A fingering number *6* is indicated in the piano part.

6

This system contains the fourth system of music. It features piano accompaniment in both hands. The key signature remains B-flat major. The piano part continues with chords and moving lines, maintaining the musical texture established in the previous systems. A fingering number *6* is indicated in the piano part.

Cl. I et 2

cre - - - - - scen - - - - - do *f*

più f

Anches du cl. 2
Reeds key B. 2

più f

(sans jeux d Anches,
Foundation stops 16.8.4.)

più f

mais avec les fonds 16,8,4)
(without Reeds)

più f Anches
Reeds

più f Anches
Reeds

sempre più f

ff

sempre ff

This musical score page, numbered 15, features a piano accompaniment and two clarinets (Cl. 1 and Cl. 2). The piano part is written in a grand staff with treble and bass clefs. The two clarinets are also in a grand staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The two clarinets enter with a series of chords in the right hand and a melodic line in the left hand. The piano part includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The two clarinets also include dynamic markings such as *pp* and *p*. The piano part includes a section marked *très long* (very long) with a long note in the left hand. The two clarinets include a section marked *di - mi - nu - en - do* (diminuendo) with a long note in the right hand. The piano part ends with a series of chords in the right hand and a melodic line in the left hand. The two clarinets end with a series of chords in the right hand and a melodic line in the left hand.

Cl. 2 (8 p.)

pp *pp* *p* *pp* *p*

très long

pp *mf*

p *pp*

di - mi - nu - en - do

ALLEGRO CON BRIO

à Mademoiselle MATHILDE THÉOPHILE-GAUTIER

EUGÈNE GIGOUT

Allegro con brio

Tous les fonds de 8 p. (Claviers accouplés)

Foundations stops 8 (Key boards coupled)

CLAVIERS

The first system of music for the Claviers part. It consists of a grand staff with a treble and bass clef. The treble staff begins with a forte dynamic marking 'f' and contains a series of eighth and sixteenth notes, mostly beamed together. The bass staff contains whole notes and rests, with some chords indicated by '2' and '3' over the notes.

PÉDALES

Basses 8, 16
Foundation stops 8, 16

f

The second system of music. The Claviers part continues with a melodic line in the treble staff and harmonic support in the bass staff. The Pedals part, indicated by a brace on the left, consists of a grand staff with treble and bass clefs. The treble staff contains chords and rests, while the bass staff contains a simple harmonic line of whole notes.

The third system of music. The Claviers part continues with a melodic line in the treble staff and harmonic support in the bass staff. The Pedals part, indicated by a brace on the left, consists of a grand staff with treble and bass clefs. The treble staff contains chords and rests, while the bass staff contains a simple harmonic line of whole notes.



First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill. The middle staff (bass clef) features a series of chords and a descending eighth-note scale. The bottom staff (bass clef) provides a harmonic foundation with sustained notes and a final half-note chord.



Second system of musical notation. The top staff continues the melodic line with a trill and a half-note. The middle staff has a descending eighth-note scale followed by a half-note. The bottom staff continues the harmonic foundation with sustained notes and a final half-note chord.



Third system of musical notation. The top staff features a half-note and a quarter-note. The middle staff has a descending eighth-note scale followed by a half-note. The bottom staff continues the harmonic foundation with sustained notes and a final half-note chord.

Tirasse Cl. I
Pedal with key board 1^o



Fourth system of musical notation. The top staff contains a series of chords and a half-note. The middle staff has a descending eighth-note scale followed by a half-note. The bottom staff continues the harmonic foundation with sustained notes and a final half-note chord.

First system of a musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and quarter notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature. It contains a bass line with whole, half, and quarter notes, and some rests.

Second system of a musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature. It contains a bass line with whole, half, and quarter notes, and some rests. Above the upper staff, the text "Cl. 2 (8 p.)" is written. Below the upper staff, the dynamic marking "f" (forte) is written. Below the lower staff, the dynamic marking "p" (piano) is written.

Third system of a musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature. It contains a bass line with whole, half, and quarter notes, and some rests.

Fourth system of a musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature. It contains a bass line with whole, half, and quarter notes, and some rests. The word "cre" is written below the lower staff.

Fifth system of a musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature. It contains a bass line with whole, half, and quarter notes, and some rests. The word "scen" is written below the lower staff. The word "do" is written below the lower staff. The dynamic marking "f" (forte) is written below the lower staff.

Cl. I (Solo)

First system of the musical score. The top staff is for Clarinet I (Solo) and the bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat). The Clarinet I part begins with a long melodic line spanning several measures, marked with a piano (*p*) dynamic. The piano accompaniment provides a harmonic foundation with sustained chords and moving lines. Performance instructions include *mf* *assai sonore* and *Sans tirasse Pedal uncoupled*.

Second system of the musical score. The Clarinet I part continues its melodic line, which includes a half-note rest followed by a series of eighth notes. The piano accompaniment continues with sustained chords and moving lines. The bottom staff features a more active melodic line with eighth notes.

Third system of the musical score. The top staff is for Clarinet 2 (Cl. 2) and the bottom staff is for piano accompaniment. The Clarinet 2 part begins with a long melodic line, marked with a forte (*f*) dynamic. The piano accompaniment continues with sustained chords and moving lines. The bottom staff features a more active melodic line with eighth notes.

Fourth system of the musical score. The top staff is for Clarinet 2 (Cl. 2) and the bottom staff is for piano accompaniment. The Clarinet 2 part continues its melodic line, marked with a forte (*f*) dynamic. The piano accompaniment continues with sustained chords and moving lines. The bottom staff features a more active melodic line with eighth notes.

The first system of musical notation consists of three staves. The top staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G2, followed by a half note F2, and then a series of eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8, D8, E8, F8, G8, A8, B-flat8, C9, D9, E9, F9, G9, A9, B-flat9, C10, D10, E10, F10, G10, A10, B-flat10, C11, D11, E11, F11, G11, A11, B-flat11, C12, D12, E12, F12, G12, A12, B-flat12, C13, D13, E13, F13, G13, A13, B-flat13, C14, D14, E14, F14, G14, A14, B-flat14, C15, D15, E15, F15, G15, A15, B-flat15, C16, D16, E16, F16, G16, A16, B-flat16, C17, D17, E17, F17, G17, A17, B-flat17, C18, D18, E18, F18, G18, A18, B-flat18, C19, D19, E19, F19, G19, A19, B-flat19, C20, D20, E20, F20, G20, A20, B-flat20, C21, D21, E21, F21, G21, A21, B-flat21, C22, D22, E22, F22, G22, A22, B-flat22, C23, D23, E23, F23, G23, A23, B-flat23, C24, D24, E24, F24, G24, A24, B-flat24, C25, D25, E25, F25, G25, A25, B-flat25, C26, D26, E26, F26, G26, A26, B-flat26, C27, D27, E27, F27, G27, A27, B-flat27, C28, D28, E28, F28, G28, A28, B-flat28, C29, D29, E29, F29, G29, A29, B-flat29, C30, D30, E30, F30, G30, A30, B-flat30, C31, D31, E31, F31, G31, A31, B-flat31, C32, D32, E32, F32, G32, A32, B-flat32, C33, D33, E33, F33, G33, A33, B-flat33, C34, D34, E34, F34, G34, A34, B-flat34, C35, D35, E35, F35, G35, A35, B-flat35, C36, D36, E36, F36, G36, A36, B-flat36, C37, D37, E37, F37, G37, A37, B-flat37, C38, D38, E38, F38, G38, A38, B-flat38, C39, D39, E39, F39, G39, A39, B-flat39, C40, D40, E40, F40, G40, A40, B-flat40, C41, D41, E41, F41, G41, A41, B-flat41, C42, D42, E42, F42, G42, A42, B-flat42, C43, D43, E43, F43, G43, A43, B-flat43, C44, D44, E44, F44, G44, A44, B-flat44, C45, D45, E45, F45, G45, A45, B-flat45, C46, D46, E46, F46, G46, A46, B-flat46, C47, D47, E47, F47, G47, A47, B-flat47, C48, D48, E48, F48, G48, A48, B-flat48, C49, D49, E49, F49, G49, A49, B-flat49, C50, D50, E50, F50, G50, A50, B-flat50, C51, D51, 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First system of musical notation. The top staff is labeled **Cl. I** and contains a melodic line with eighth and sixteenth notes. The middle staff is labeled **Cl. 2** and contains a bass line with chords and some eighth notes. The bottom staff is a continuation of the bass line.

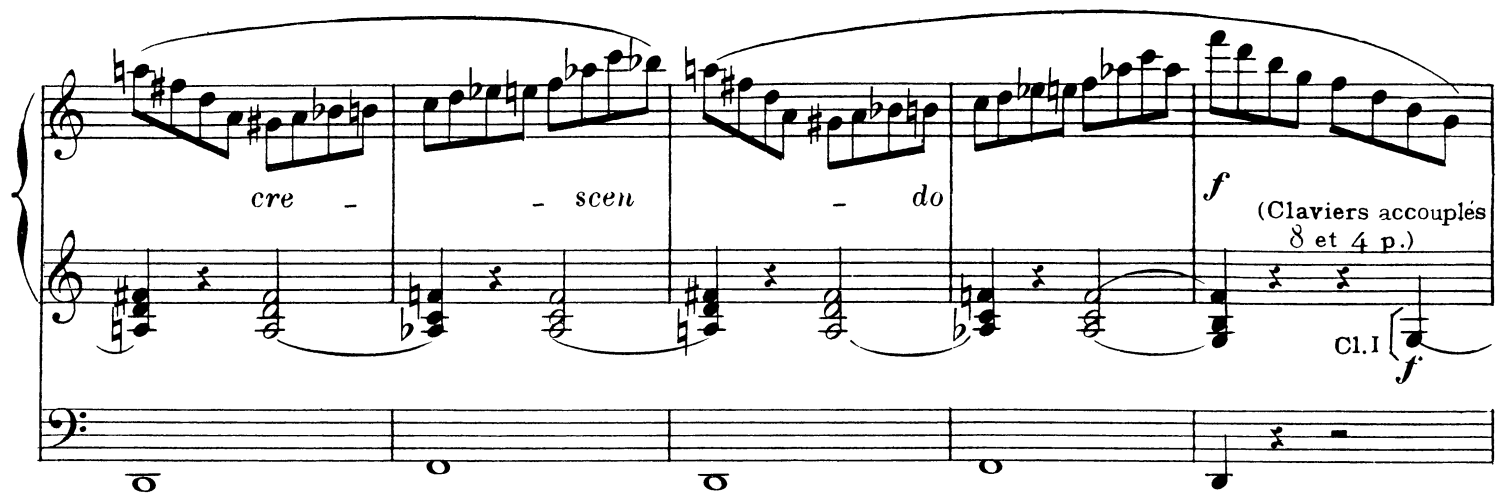
Second system of musical notation. The top staff is labeled **Cl. 2** and contains a melodic line. The middle staff is labeled **Cl. I** and contains a bass line. The bottom staff is a continuation of the bass line.

Third system of musical notation. The top staff is labeled **Cl. 2** and contains a melodic line. The middle staff is a continuation of the bass line. The bottom staff is a continuation of the bass line.

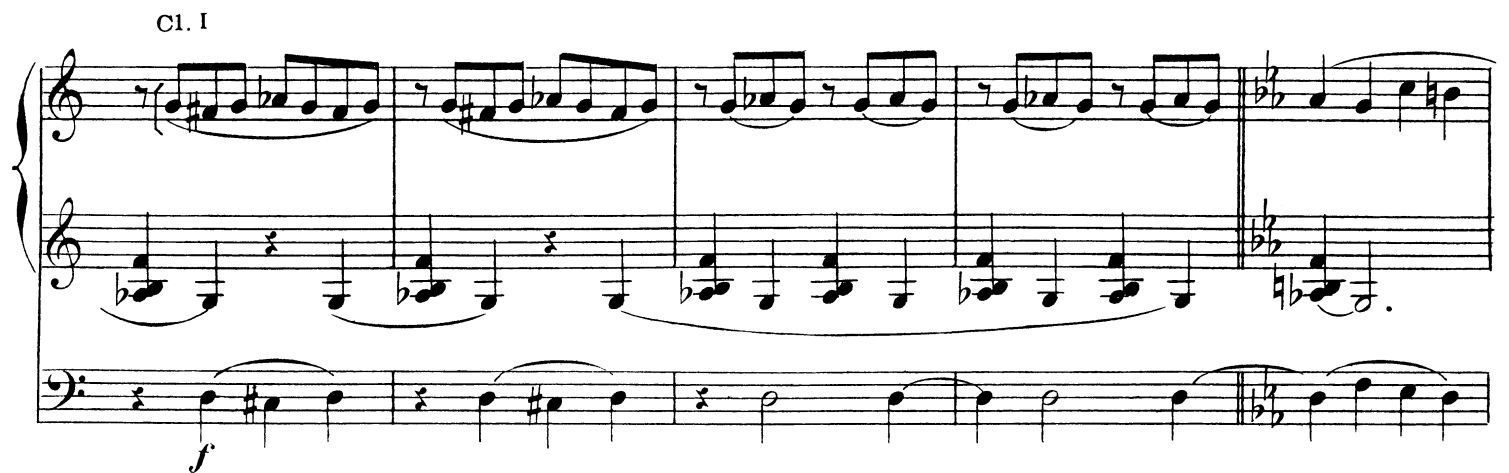
Fourth system of musical notation. The top staff contains a melodic line. The middle staff is labeled **p** and contains a bass line. The bottom staff is a continuation of the bass line.



First system of musical notation. The top staff (treble clef) contains a complex melodic line with many accidentals and slurs. The middle staff (treble clef) contains a series of chords, mostly triads, with some accidentals. The bottom staff (bass clef) contains a series of whole notes, mostly octaves, with some accidentals.



Second system of musical notation. The top staff (treble clef) contains a complex melodic line with many accidentals and slurs. The middle staff (treble clef) contains a series of chords, mostly triads, with some accidentals. The bottom staff (bass clef) contains a series of whole notes, mostly octaves, with some accidentals. The lyrics "cre - - - scen - do" are written below the middle staff. The dynamic marking *f* is present. The instruction "(Claviers accouplés 8 et 4 p.)" is written to the right. The instrument marking "Cl. I" is written below the middle staff.



Third system of musical notation. The top staff (treble clef) contains a complex melodic line with many accidentals and slurs. The middle staff (treble clef) contains a series of chords, mostly triads, with some accidentals. The bottom staff (bass clef) contains a series of whole notes, mostly octaves, with some accidentals. The instrument marking "Cl. I" is written above the top staff. The dynamic marking *f* is present.



Fourth system of musical notation. The top staff (treble clef) contains a complex melodic line with many accidentals and slurs. The middle staff (treble clef) contains a series of chords, mostly triads, with some accidentals. The bottom staff (bass clef) contains a series of whole notes, mostly octaves, with some accidentals.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The middle staff is in treble clef and contains a bass line with mostly whole and half notes, some with ties. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The middle staff is in treble clef and contains a bass line with mostly whole and half notes, some with ties. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The middle staff is in treble clef and contains a bass line with mostly whole and half notes, some with ties. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The middle staff is in treble clef and contains a bass line with mostly whole and half notes, some with ties. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in a key with four flats (B-flat major or D-flat minor). The first system shows a complex melodic line in the treble staff, a more active line in the bass staff, and a simpler line in the bottom bass staff.

Ajoutez les fonds de I6
et les Anches du Cl.2
add. foundation I6
& Reeds K. B. 2^o

Second system of the musical score. It continues the three-staff format. The first system includes the instruction *più.f* (pizzicato forte) for the first two staves. The third staff has the instruction *Tirasse Pedal couplé* (Tirasse Pedal coupled) and also *più.f*. The music features a variety of note values and rests, with some notes beamed together.

Third system of the musical score. It continues the three-staff format. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The key signature remains consistent with the previous systems.

Fourth system of the musical score. It continues the three-staff format. The music features a mix of note values and rests, with some notes beamed together. The key signature remains consistent with the previous systems.



First system of musical notation, featuring a grand staff with three staves. The key signature is B-flat major (two flats). The music includes various chords and melodic lines, with some notes marked with accidentals (sharps and naturals).



Second system of musical notation, continuing the grand staff. It includes a *cresc.* (crescendo) marking and a *Rit.* (ritardando) marking. The music features complex chordal textures and melodic development.



Third system of musical notation, marked **Plus largement** (More broadly). It includes a *ff* (fortissimo) dynamic marking and the instruction *G^d CHOEUR* (God Chorus). The music is characterized by wide intervals and a grand, expansive feel.



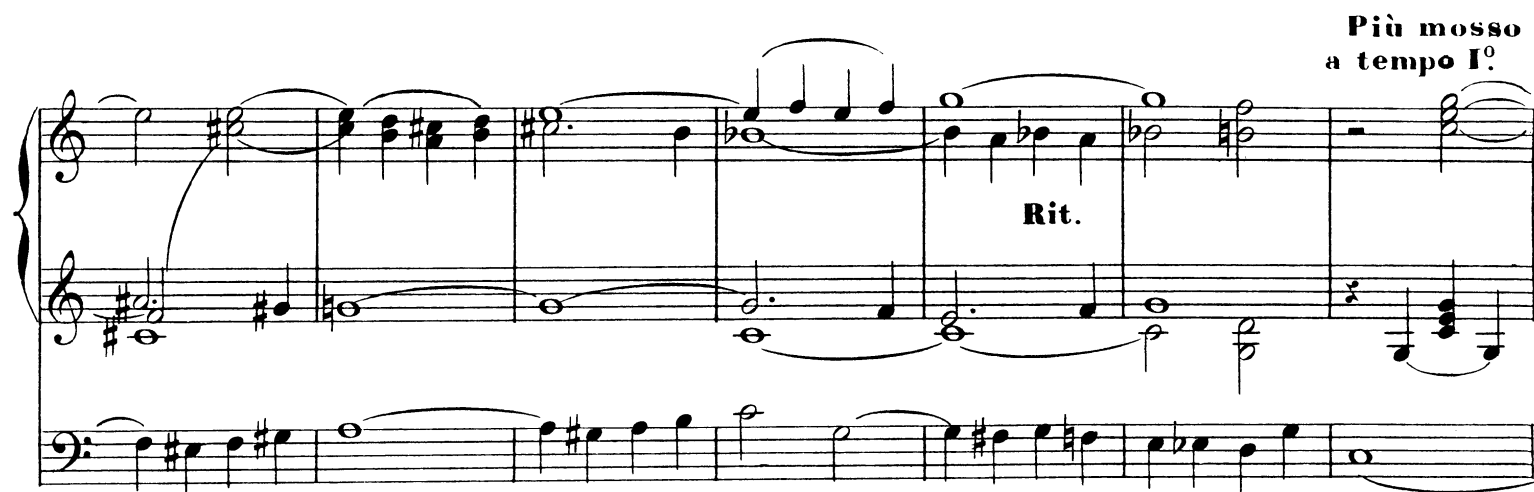
Fourth system of musical notation, continuing the grand staff. It features complex chordal textures and melodic development, with various accidentals and dynamic markings.



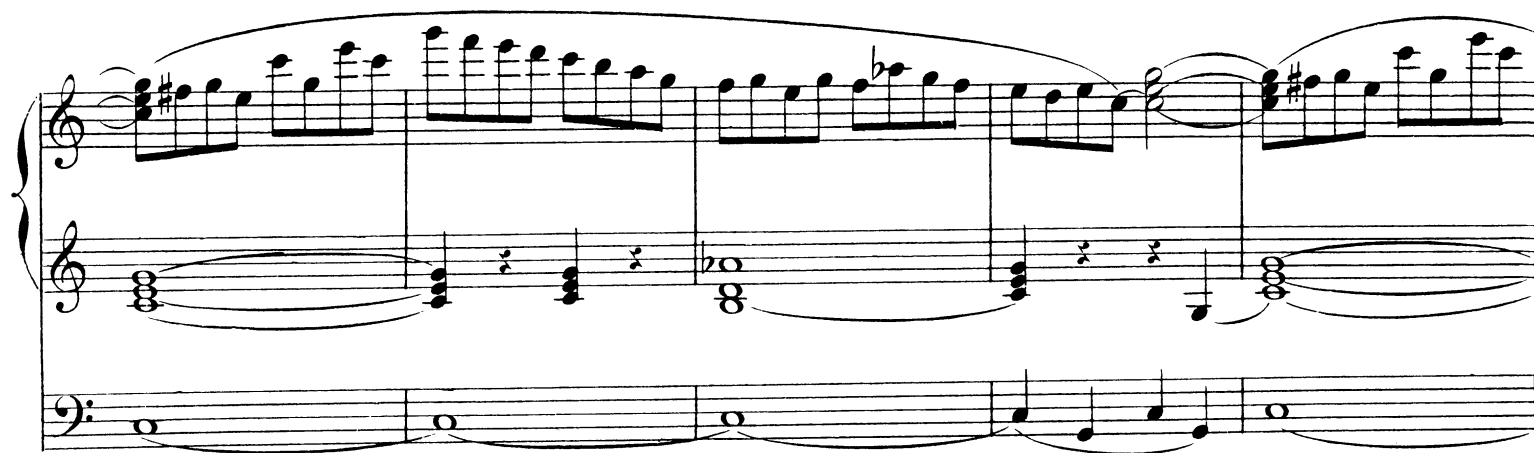
The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various accidentals (sharps and flats) and a final double bar line. The middle staff is in treble clef and contains a harmonic accompaniment with chords and single notes. The bottom staff is in bass clef and contains a melodic line with various accidentals and a final double bar line.



The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various accidentals and a final double bar line. The middle staff is in treble clef and contains a harmonic accompaniment with chords and single notes. The bottom staff is in bass clef and contains a melodic line with various accidentals and a final double bar line.



The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various accidentals and a final double bar line. The middle staff is in treble clef and contains a harmonic accompaniment with chords and single notes. The bottom staff is in bass clef and contains a melodic line with various accidentals and a final double bar line. The text "Piu mosso a tempo I." is written above the top staff, and "Rit." is written below the middle staff.



The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various accidentals and a final double bar line. The middle staff is in treble clef and contains a harmonic accompaniment with chords and single notes. The bottom staff is in bass clef and contains a melodic line with various accidentals and a final double bar line.



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, some beamed together, with a few accidentals (sharps). The middle staff is in treble clef and contains a series of eighth notes, some beamed together, with a few accidentals (sharps). The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few accidentals (sharps).



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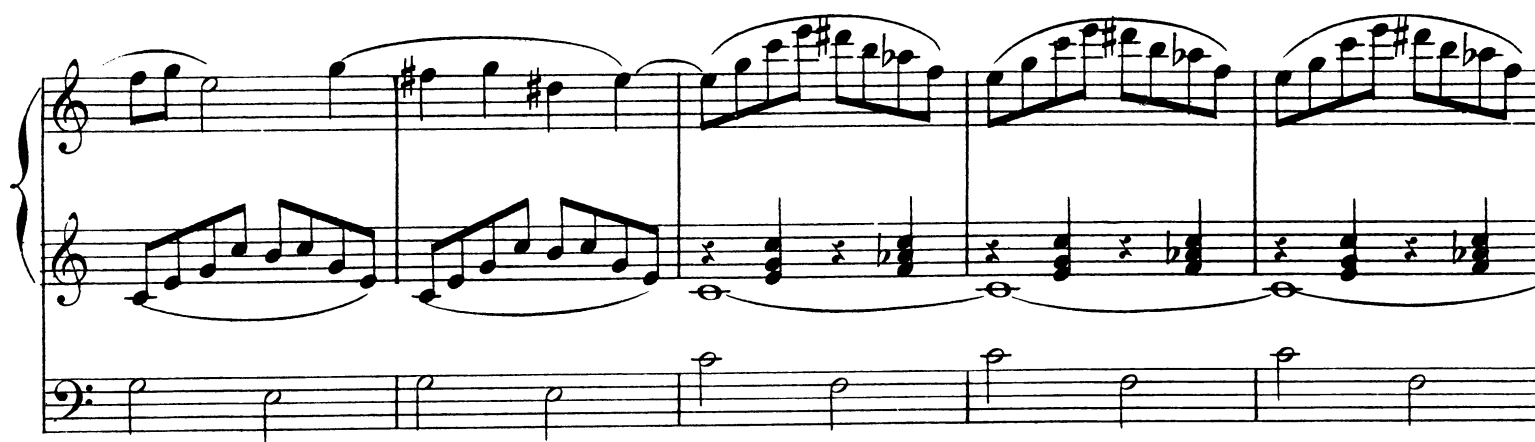
The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth notes, some beamed together, with a few accidentals (sharps). The middle staff is in treble clef and contains a series of eighth notes, some beamed together, with a few accidentals (sharps). The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few accidentals (sharps).



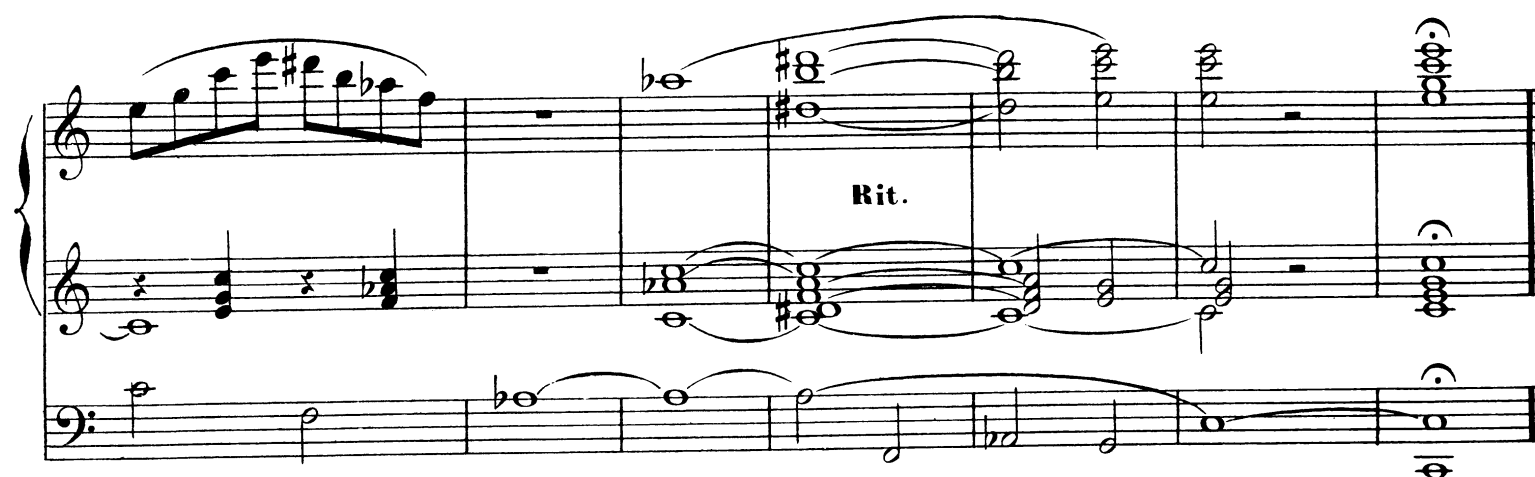
The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps). The middle staff is also in treble clef and features a series of chords, some with accidentals, and a few rests. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps).



The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps). The middle staff is also in treble clef and features a series of chords, some with accidentals, and a few rests. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps).



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The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps). The middle staff is also in treble clef and features a series of chords, some with accidentals, and a few rests. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps). The word "Rit." is written in the center of the system, indicating a ritardando.