



MISSA
DOMINICA
PENTECOSTES

par

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Introit

Missa dominica Pentecostes

Denis Alain Dion

Andante moderato ♩ = 76

Soprano
Alto

Ténor
Basse

Manuels

Pédale

L'Esprit du Seigneur

Spi - ri - tus Do - mi - ni

bourdon 8'
flûte 4'

I

II

p bourdon 8'

S
A

T
B

re - ple - vit or - bem ter - ra - rum Al - le - lu - - -

remplit l'univers

Introit

7

S
A

T
B

et hoc quod con -
Lui qui contient toute chose

7

ja

10

S
A

ti - net omni - a sci - en - ti - am
Il a la science de la parole

10

13

S
A

ha - bet vo - cis Al - le - lu - ja,

13

15

S
A

Al - le - lu - ja, Al - le - lu - - - - ja!

T
B

Introit

15

18

I

21

T
B

Ténor solo *ad lib.*

Ex-sur - gat De-us, et dis-si-pen-tur in - i - mi - ci e - jus
 Que Dieu paraisse et que ses ennemis se dispersent

+ hautbois

II

pp

Introït

24

T
B

et fu - gi - ant qui o - de - runt e - um a fa - ci - e e - jus
que ceux qui le haïssent fuient devant sa face

24

p

27

S
A

ou! ah!

T
B

Spi - ri - tus Do - mi - ni re - ple - vit

27

Introit

36

S
A

T
B

a sci - en - ti - am ha - bet - vo - cis

ah!

39

S
A

T
B

Al - le - lu - ja, Al - le - lu - ja, Al -

Al - le - lu - ja, Al -

Introit

41

S
A

T
B

le - lu - - - - ja! Al - le - lu - - - -

le - lu - - - - ja Al - le - lu - - - -

41

44

S
A

T
B

ja Spi - ri - - - tus Do - mi - - - ni Spi - ri -

ja Spi - ri - - - tus Do - mi - - - ni Spi - ri - tus

44

Introit

47

S
A

tus Do - mi - ni Spi - ri - tus

T
B

Do - mi - - - ni Spi - ri - tus Do - mi - - - ni

47

50

S
A

Spi - - - ri - - - tus Do - mi - ni

T
B

Spi - - - ri - - - tus Do - mi - ni

50

Gloria

Missa dominica Pentecostes

Denis Alain Dion

Soprano
Alto

Ténor
Basse

Manuels

Pédale

soliste

Glo - ri - a in ex - cel -

fonds 8', 4', 2', mixtures

p

Detailed description: This system of the musical score is for the first system. It features five staves. The top staff is for Soprano and Alto, with a 'soliste' marking above it. The lyrics 'Glo - ri - a in ex - cel -' are written below the notes. The second staff is for Tenor and Bass. The third and fourth staves are for the Manuels (right and left hands of the organ), with a 'fonds 8', 4', 2', mixtures' marking above the right hand and a 'p' (piano) marking below the left hand. The fifth staff is for the Pedale. The key signature is one sharp (F#) and the time signature is 4/4.

S
A

T
B

4

sis De - o Glo - ri - a in ex - cel - sis De - o

Detailed description: This system of the musical score is for the second system. It features three staves. The top staff is for Soprano and Alto, with a '4' marking above it. The lyrics 'sis De - o Glo - ri - a in ex - cel - sis De - o' are written below the notes. The middle staff is for Tenor and Bass. The bottom staff is for the Manuels (right and left hands of the organ), with a '4' marking above it. The key signature is one sharp (F#) and the time signature is 4/4.

Gloria

7 Tutti

S
A

Glo - ri - a in ex - cel - sis De - o Glo - ri - a in ex - cel -

T
B

7 II accouplé, fonds 8', 4'

I

f

10 et in ter - ra - pax

S
A

sis De - o et in ter - ra

T
B

10

Gloria

13

S A

pax ho - mi - ni - bus

T B

pax ho - mi - ni - bus

bo - nae vo - lun -

13

16

S A

ta - - - - - tis

T B

bo - nae vo - lun - ta - - - - - tis

16

Gloria

18

S
A

T
B

18

20

S
A

T
B

Lau - - - - da - mus - - - te

Be - - - - ne - di - ci - mus - - -

20

20

Gloria

22

S
A

a - - - do - ra - mus___ te

T
B

te glo - - - ri - fi - ca - mus___

24

S
A

gra - ti - as

T
B

te

Gloria

26

S
A

a - gi - mus ti - - - bi

T
B

26

26

28

S
A

soliste

pro - - - pter ma - gnam glo - ri - am tu -

T
B

28

28

Gloria

Tutti

30

S
A

am Do - mi - ne De - us

T
B

30

I

Do - mi - ne De -

33

S
A

soliste

Rex cae - le - - - stis Rex cae - le - stis

T
B

33

us

I

Gloria

36

S
A

De - us pa - ter o - mni - po - tens

T
B

36

39

S
A

Do - - - mi - ne fi -

T
B

39

Gloria

41

S A li Do - - - mi - ne fi -

u - - - ni - ge - ni - - - te

41

43

S A li Ie - - - - su Chri -

Ie - - - - su Chri - - - ste

43

Gloria

45

S A

Ie - - - - su Chri - ste

ste Ie - - - - su Chri -

T B

45

47

S A

Ie - - - - su Chri - ste

ste

T B

47

Ie - - - - su Chri - ste

ff

Gloria **Poco più lento**

soliste

51

S
A

Do-mi-ne De - us A - gnus De-i

56

S
A

fi - li - us pa - tris qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis

60

S
A

qui tol - lis pec - ca - ta mun - di sus - ci - pe de pre - ca - ti - o - nem no - stram qui

Gloria

64

S
A

se - des qui se - des ad dex - te - ram pa - tris mi - se - re - re no - bis

Rall.

68

Tempo primo

Tutti

S
A

Quo - ni - am tu so - lus San - ctus

+ basson 16'

Gloria

71

S
A

Tu so - lus Do - mi - nus Tu so - lus, Tu - so -

T
B

71

74

S
A

lus Al - tis - si - mus Ie - - - su Chri - ste

T
B

74

Gloria

77

S
A

cum San - cto Spi - ri - tu in glo - ri - a De - i pa - tris cum San - cto Spi - ri - tu

T
B

77

82

S
A

in glo - ri - a De - i pa - tris cum San - cto Spi - ri - tu in glo - ri - a De - i pa -

T
B

82

Gloria

87

S
A

tris A - men A - men

T
B

87

91

S
A

A - men

T
B

91

95

Maestoso

ff

Gloria

97

rit.

Alleluja

Missa dominica Pentecostes

Denis Alain Dion

Soprano
Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

Alto
Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

Ténor
Al - le - lu - ja Al - le - lu - ja Al - le - lu -

Basse
Al - le - lu - ja Al - le - lu - ja Al - le - lu -

Manuels
f

Pédale

The first system of the musical score is for measures 1-5. It features four vocal parts: Soprano, Alto, Tenor, and Bass. Each part has a melodic line with lyrics 'Al - le - lu - ja' repeated. The Soprano and Alto parts have a rhythmic pattern of eighth notes. The Tenor and Bass parts have a similar pattern but with some rests. Below the vocal parts are the piano accompaniment for the Manuels (right and left hands) and the Pedale (pedal). The Manuels part starts with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes. The Pedale part has a simple bass line.

6
S
Al - le - lu - ja Al - le -

A
Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

T
ja Al - le - lu - ja Al -

B
ja Al - le - lu - ja Al - le - lu - ja Al - le - lu -

The second system of the musical score is for measures 6-10. It continues the vocal parts from the first system. The Soprano part has a rest in measure 6 and then continues. The Alto part continues with the same rhythmic pattern. The Tenor part has a rest in measure 6 and then continues. The Bass part continues with the same rhythmic pattern. Below the vocal parts are the piano accompaniment for the Manuels and the Pedale. The Manuels part continues with the same rhythmic accompaniment. The Pedale part continues with the same bass line.

Alleluja

11

S
- - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le -

A
Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al -

T
8
- le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al -

B
ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu -

16

S
- - - lu - - - ja

A
le - - - lu - - - ja

T
8
le - - - lu - - - ja

B
ja

Sanctus

Missa dominica Pentecostes

Denis Alain Dion

Soprano
Alto

Ténor
Basse

Manuels

Pédale

San-ctus San-ctus San - ctus

Detailed description: This system contains the first four measures of the 'Sanctus' section. It features four staves: Soprano/Alto, Tenor/Bass, Manuals, and Pedal. The Soprano and Tenor parts have lyrics 'San-ctus San-ctus San - ctus' under the notes. The music is in G major (one sharp) and 3/4 time. The Soprano and Tenor parts are in a homophonic setting, with the Tenor part providing a harmonic foundation. The Manuals and Pedal parts provide accompaniment, with the Pedal part playing a simple bass line.

S
A

T
B

5

Do - mi - nus De - us Sa - ba - oth

Detailed description: This system contains the next four measures of the 'Sanctus' section. It features four staves: Soprano/Alto, Tenor/Bass, Manuals, and Pedal. The Soprano and Tenor parts have lyrics 'Do - mi - nus De - us Sa - ba - oth' under the notes. The music continues in G major and 3/4 time. The Soprano and Tenor parts are in a homophonic setting, with the Tenor part providing a harmonic foundation. The Manuals and Pedal parts provide accompaniment, with the Pedal part playing a simple bass line.

Sanctus

10

S
A

T
B

San-ctus San-ctus San-ctus Do - mi -

15

S
A

T
B

nus De - us Sa - ba - oth

Moderato

Sanctus

19

S
A

Ple - ni sunt cae - li

T
B

Ple - ni sunt ter - ra

19

23

S
A

Glo - ri - a tu - a

T
B

Glo - ri - a tu - a

23

23

Sanctus

26

S
A

T
B

Ho - - - - san - na in ex - cel - sis

I

II

28

S
A

T
B

Ho - - - - san - na in ex - cel - sis

Sanctus

30

S
A

T
B

Ho - - - san - na in ex - cel - sis Ho -

30

32

S
A

T
B

san - - - - - na

32

Sanctus

34

13 13 13 8

36 Basse solo

T
B

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

36

p

40

T
B

ni Do - mi - ni Be - ne -

40

Sanctus

44

T
B

di - ctus qui ve - nit in no - mi - ne Do - mi - ni

Coro

48

S
A

Ho - - - - san - na in ex - cel - sis

Sanctus

50

S
A

T
B

Ho - - - san - na in ex - cel - sis

52

S
A

T
B

Ho - - - san - na in ex - cel - sis Ho -

Sanctus

Tempo primo

54

S
A

T
B

san - - - - - na

54

ff

56

S
A

T
B

56

Agnus Dei

Missa dominica Pentecostes

Denis Alain Dion

Adagio $\text{♩} = 50$

Soprano
Alto

Ténor
Basse

Manuels

Pédale

flûtes 16', 8', 4'

bourdon 8'

Agnus Dei

14

S
A

pec - ca - ta mun - di A - gnus De - i A - gnus De - i mi - se - re -

T
B

14 II

21

S
A

re no - bis A - gnus De - i A - gnus De - i

T
B

Altos seulement

21

Agnus Dei

27

S
A

qui — tol - lis pec - ca - ta mun - di A - gnus — De - i A -

T
B

qui — tol - lis pec - ca - ta mun - di

I

27

33

S
A

gnus — De - i mi - se - re - re — no - bis A -

T
B

33

33

Agnus Dei

39

S
A

gnus De - i A - gnus De - i qui tol -

T
B

44

S
A

lis pec - ca - ta mun - di A - gnus De - i A -

T
B

44

Agnus Dei

49

S
A

gnus De - i do - - - na no - - -

T
B

49

I

54

S
A

bis do - - - na no - - - bis pa -

T
B

54

Agnus Dei

60

S
A

T
B

cem do - na no - bis do - - - -

60

64

S
A

T
B

na no - - - bis pa - - - cem

64

Saint-Esprit que ta clarté

Andrew Reed

Missa dominica Pentecostes

Denis Alain Dion

Soprano
Alto

Saint - Es - prit que ta clar - té
Saint - Es - prit Ô Vé - ri - té
Saint - Es - prit Con - so - la - teur

Vien - ne bril -
Guide in - fail -
Viens cal - mer

Ténor
Basse

5

S
A

ler sur nos coeurs Et que tes ray - ons vain-queurs,
lible et di - vin Mon - tre - nous le droit che - min
tous nos ef - frois A - paise à ta dou - ce voix

T
B

9

S
A

Chas - sent toute obs - cu - ri - té Chas - se toute obs - cu - ri - té
Cour - be no - tre vo - lon - té Mon - tre - nous le droit che - min
La ré - volte et la dou - leur A - paise à ta dou - ce voix

T
B

Sequence Veni Sanctae Spiritus

Missa dominica Pentecostes

Denis Alain Dion

Soprano
Alto

Ténor
Basse

Manuels

Pédale

Ve - ni San - cte Spi - ri - tus,
Viens, Esprit Saint

I flûtes 8', 4', II accouplé

S
A

T
B

Et e - mit - te cae - li - tus
Et envoie-nous du ciel

Ve - ni San - cte Spi - ri - tus,

Sequence Veni Sanctae Spiritus

5

S
A

T
B

Lu - cis tu - as ra - di - um
un rayon de ta lumière

Ve - ni pa - ter pau - pe - rum
Viens, père des pauvres

7

S
A

T
B

Ve - ni da - tor mu - ne - rum
Viens, distributeur des grâces

Ve - ni pa - ter pau - pe - rum

Sequence Veni Sanctae Spiritus

9

S
A

Ve - ni lu - men cor - di - um
Viens, lumière des coeurs

T
B

Con-so - la - tor o - pti-me,
Consolateur plein de bonté

11

S
A

ni Ve - ni San-ctae Spi - ri - tus Ve - - - -

T
B

Dul - cis ho - spes a - ni-mae,
hôte suave de l'âme

Con-so - la - tor o - pti-me,

11

Sequence Veni Sanctae Spiritus

13

S
A

ni In la - bo - re re - qui - es
Repos dans le travail

T
B

Dul - ce re - fri - ge - ri - um In la - bo - re re - qui - es
rosée délicieuse

13

15

S
A

In ae - stu tem - pe - ri - es In la - bo - re re - qui - es
paix dans les passions

T
B

In ae - stu tem - pe - ri - es In la - bo - re re - qui - es

15

15

Sequence Veni Sanctae Spiritus

17

S
A

In fle - tu so - la - ti - um
consolation dans les pleurs

O lux be - a - tis - si - ma
O bienheureuse lumière

T
B

In fle - tu so - la - ti - um

O lux be - a - tis - si -

19

S
A

remplis jusqu'au plus profond
Re - ple cor - dis in - ti - ma

O lux be - a - tis - si - ma

ma Reple cor - dis in - ti - ma O lux be - a - tis - si -

T
B

ma Reple cor - dis in - ti - ma O lux be - a - tis - si -

les coeurs de tes fidèles
Tu - o - rum fi - de - li - um

Sequense Veni Sanctae Spiritus

21

S
A
ma Ve - - - - ni

T
B
ma Si - ne tu - o nu - mi - ne
Sans ton secours

23

S
A
San - - - - ctae Spi - - - - ri - - - -

T
B
Ni - hil est in ho - mi - ne
il n'est rien de bon en l'homme Si - ne tu - o nu - mi - ne

Sequence Veni Sanctae Spiritus

25

S
A
tus
La - va quod est sor - di - dum
Effaces nos souillures

T
B
Ni - hil est in - no - xi - um
rien d'innocent

25

II

27

S
A
Ri - ga quod est a - ri - dum
arroses nos aridités
La - va quod est sor - di - dum

T
B

27

Sequence Veni Sanctae Spiritus

29

S
A

Sa - na quod est sau - ci - um
guéris nos blessures

T
B

Assouplis ce qui est rebelle

Fle - cte quod est ri - gi - dum

29

31

S
A

réchauffes ce qui est froid

T
B

Fo - ve quod est fri - gi - dum

réchauffes ce qui est froid

Fle - cte quod est ri - gi - dum

31

Sequence Veni Sanctae Spiritus

33

S
A

redresses ce qui est fléchi Da tu - is fi - de - li - bus
Réponds sur tes fidèles

T
B

Re - ge quod est de - vi - um Da tu - is fi - de - li - bus

33

I + trompette

35

S
A

In te con - fi - den - ti - bus Da tu - is fi - de - li - bus
qui mettent en toi leur confiance

T
B

In te con - fi - den - ti - bus Da tu - is fi - de - li - bus

35

Sequence Veni Sanctae Spiritus

37

S
A

Sa-crum sep - te - na - ri - um *Donnes-leur le mérite de la vertu*
tes sept dons sacrés Da vir - tu - tis me - ri - tum

T
B

Sa-crum sep - te - na - ri - um Da vir - tu - tis me - ri - tum

37

II

39

S
A

Da sa - lu - tis ex - i - tum Da vir - tu - tis me - ri - tum
Fais-leur obtenir le salut

T
B

Da sa - lu - tis ex - i - tum Da vir - tu - tis me - ri - tum

39

Sequence Veni Sanctae Spiritus

41

S
A

Da per - en - ne gau - di - um A - - - - -
donnes-leur les joies éternelles

T
B

Da per - en - ne gau - di - um A - - - - -

41

43

S
A

- - - - - men

T
B

- - - - - men

43

Sequence Veni Sanctae Spiritus

45

S
A

Al - le - lu - ja

T
B

Al - le - lu - ja

Postlude

Missa dominica Pentecostes

Denis Alain Dion

Toccata sur le Veni Creator Spiritus

Maestoso

Manuels

f

Pédale

3 *en accélérant*

7

rit.

en accélérant

A Tempo

Postlude

9

Musical score for measures 9-13. The piece is in 2/4 time. The treble staff contains a series of eighth-note chords and single notes. The bass staff contains rests.

14

Rall. -----

Très Largement

Musical score for measures 14-18. The piece is in 2/4 time. Measure 14 has a 'Rall.' marking. Measure 15 has a 'Très Largement' marking. Measure 16 has a wavy line above it. Measure 17 has a wavy line above it.

19

A Tempo

Musical score for measures 19-20. The piece is in 6/4 time. The treble and bass staves contain sixteenth-note chords. The bass staff has rests.

21

Musical score for measures 21-22. The piece is in 4/4 time. The treble and bass staves contain sixteenth-note chords. The bass staff has rests.

Postlude

23

Musical score for measures 23-24. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measures 23-24 feature a complex texture with sixteenth-note runs in the middle and bottom staves, and chords in the top staff. A key signature change to one flat is indicated by a 'b' symbol at the start of measure 24.

25

Musical score for measures 25-26. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measures 25-26 continue the texture from the previous system, with sixteenth-note runs in the middle and bottom staves and chords in the top staff.

27

Musical score for measures 27-28. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measures 27-28 feature a change in texture, with sixteenth-note runs in the middle and bottom staves and chords in the top staff. A time signature change to 3/4 is indicated by a '3' over a '4' at the start of measure 28.

29

Musical score for measures 29-30. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measures 29-30 feature a change in texture, with sixteenth-note runs in the middle and bottom staves and chords in the top staff.

Postlude

32

Musical notation for measures 32-34. Measure 32: Treble clef has a block chord of G4, Bb4, D5, F5; Bass clef has a quarter note G2. Measure 33: Treble clef has a block chord of G4, Bb4, D5, F5; Bass clef has a quarter note G2. Measure 34: Treble clef has a block chord of G4, Bb4, D5, F5; Bass clef has a quarter note G2.

35

Musical notation for measures 35-37. Measure 35: Treble clef has a block chord of G4, Bb4, D5, F5; Bass clef has a quarter note G2. Measure 36: Treble clef has a descending eighth-note scale: G4, F4, E4, D4, C4, Bb3, Ab3, Gb3; Bass clef has a descending eighth-note scale: G2, F2, E2, D2, C2, Bb1, Ab1, Gb1. Measure 37: Treble clef has a descending eighth-note scale: G4, F4, E4, D4, C4, Bb3, Ab3, Gb3; Bass clef has a descending eighth-note scale: G2, F2, E2, D2, C2, Bb1, Ab1, Gb1.

38

Musical notation for measures 38-39. Measure 38: Treble clef has a descending eighth-note scale: G4, F4, E4, D4, C4, Bb3, Ab3, Gb3; Bass clef has a descending eighth-note scale: G2, F2, E2, D2, C2, Bb1, Ab1, Gb1. Measure 39: Treble clef has a descending eighth-note scale: G4, F4, E4, D4, C4, Bb3, Ab3, Gb3; Bass clef has a descending eighth-note scale: G2, F2, E2, D2, C2, Bb1, Ab1, Gb1.

40

Musical notation for measures 40-41. Measure 40: Treble clef has a descending eighth-note scale: G4, F4, E4, D4, C4, Bb3, Ab3, Gb3; Bass clef has a descending eighth-note scale: G2, F2, E2, D2, C2, Bb1, Ab1, Gb1. Measure 41: Treble clef has a descending eighth-note scale: G4, F4, E4, D4, C4, Bb3, Ab3, Gb3; Bass clef has a descending eighth-note scale: G2, F2, E2, D2, C2, Bb1, Ab1, Gb1.

Postlude

42

Musical score for measures 42-44. The treble and bass staves contain sixteenth-note patterns with '6' fingering. A third staff is empty.

45

Musical score for measures 45-47. The treble and bass staves contain sixteenth-note patterns with '6' fingering. A third staff is empty.

48

Musical score for measures 48-50. The treble and bass staves contain sixteenth-note patterns with '6' fingering. A third staff has a melodic line.

51

Musical score for measures 51-54. The treble staff has chords with 'pizz.' markings. The bass staves have rhythmic accompaniment.

54

Postlude

58

62

72

Postlude

76

Musical score for measures 76-79. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measures 76-77 feature a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Measures 78-79 show a change in the right-hand melody, moving to a more complex, chromatic line.

80

Musical score for measures 80-84. This system is characterized by dense chordal textures. The right hand plays a series of chords with a rhythmic pulse, while the left hand provides a steady accompaniment. The key signature changes to one flat (B-flat major) at the beginning of measure 80.

85

Musical score for measures 85-89. The texture continues with dense chords. The right hand features a rhythmic pattern of chords, and the left hand has a steady accompaniment. The key signature changes to two flats (B-flat major) at the beginning of measure 85.

90

Musical score for measures 90-94. The system continues with dense chordal textures. The right hand plays a series of chords with a rhythmic pulse, and the left hand provides a steady accompaniment. The key signature changes to three flats (B-flat major) at the beginning of measure 90.

Postlude

95

Musical score for measures 95-98. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features complex chordal textures with many accidentals (sharps and naturals) and rests. The bass clef staff has a long note with a slur and a fermata at the end of the system.

99

Musical score for measures 99-102. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex chordal textures and many accidentals. The bass clef staff has a long note with a slur and a fermata at the end of the system.

103

Musical score for measures 103-106. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex chordal textures and many accidentals. The bass clef staff has a long note with a slur and a fermata at the end of the system.

107

Musical score for measures 107-110. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex chordal textures and many accidentals. The bass clef staff has a long note with a slur and a fermata at the end of the system.

Postlude

111

Musical score for measures 111-113. The score is written for piano in three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a complex texture with many beamed sixteenth notes and chords. The number '5' is written below several groups of notes, likely indicating a fingering. A large slur covers the first two staves across all three measures. The bass staff contains a few notes, including a half note in the first measure and a whole note in the second measure.

114

Musical score for measures 114-116. The score is written for piano in three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a complex texture with many beamed sixteenth notes and chords. The number '5' is written below several groups of notes, likely indicating a fingering. A large slur covers the first two staves across all three measures. The bass staff contains a few notes, including a half note in the first measure and a whole note in the second measure.