

Padre Marcelo Rossi - Maria Mae de Todos CT

0.0"
1.1,00
TA8504

4.1"
3.1,00
Editora HMP

♩ = 116,000084

♩ = 116,000084

Sequenciado por Alexandre Porto

Musical score for the first system, measures 1-4. The instruments are Percussion, Jazz Guitar, 5-string Electric Bass, and Bandoneon. The time signature is 4/4. The key signature has one sharp (F#). The Percussion part has rests in measures 1-3 and a single note in measure 4. The Jazz Guitar part has rests in measures 1-2 and a melodic line starting in measure 3. The 5-string Electric Bass part has rests in measures 1-2 and a bass line starting in measure 3. The Bandoneon part has rests in measures 1-2 and a melodic line starting in measure 3, including a triplet in measure 4.



5

Musical score for the second system, measures 5-8. The instruments are Perc., J. Gtr., E. Bass, and Band. The time signature is 4/4. The key signature has one sharp (F#). The Perc. part has a steady rhythm of quarter notes. The J. Gtr. part has a melodic line with eighth and quarter notes. The E. Bass part has a bass line with quarter and eighth notes. The Band. part has a complex melodic line with eighth and quarter notes.

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Musical score for Percussion (Perc.), J. Gtr., E. Bass, and Band. The Percussion part features a simple rhythmic pattern. The J. Gtr. part has a melodic line with some chromaticism. The E. Bass part provides a steady bass line. The Band part includes a piano accompaniment with a triplet of eighth notes in the right hand.



Musical score for Horn (Hn.), Percussion (Perc.), J. Gtr., E. Bass, and Band. The Hn. part has a melodic line with triplets. The Perc. part continues the rhythmic pattern. The J. Gtr. part has a chordal accompaniment. The E. Bass part has a bass line. The Band part has a piano accompaniment with a triplet of eighth notes in the right hand. The lyrics "No ceu ma es tre la gui a Anun" are written across the J. Gtr. staff.

15

Hn.

Perc.

J. Gtr.

E. Bass

Band.

c iouum no vo di a E u ma luz en trobrilhouE'um



18

Hn.

Perc.

J. Gtr.

E. Bass

Band.

an jo'a nunci ou que nas ce ri a Do san

21

Hn.

Perc.

J. Gtr.

E. Bass

Band.

to ven tre de Ma ri a A que le que se ria o ver da dei ro amor



24

Hn.

Perc.

J. Gtr.

E. Bass

Band.

Tartaluz se fez ver da de Pureza bon dade

27

Hn.

Perc.

J. Gtr.

E. Bass

Band.

da mais fn da flor

Detailed description: This system contains measures 27 and 28. The Horn (Hn.) part features a melodic line with eighth and quarter notes. The Percussion (Perc.) part is mostly silent. The Jazz Guitar (J. Gtr.) part has a complex rhythmic pattern with triplets and slurs. The Electric Bass (E. Bass) part provides a steady bass line. The Band part includes piano accompaniment with chords and melodic fragments.



29

Hn.

Perc.

J. Gtr.

E. Bass

Band.

Santa mre da es pe ran za do a njo cri an za Nos so sa lva dor

Detailed description: This system contains measures 29, 30, and 31. The Horn (Hn.) part has a melodic line with a triplet in measure 31. The Percussion (Perc.) part is mostly silent. The Jazz Guitar (J. Gtr.) part features a complex rhythmic pattern with chords and slurs. The Electric Bass (E. Bass) part provides a steady bass line. The Band part includes piano accompaniment with chords and melodic fragments.

32

Hn.

Perc.

Ma ri a dos de ses pe ra dos dos in jus ti za

J. Gtr.

E. Bass

Band.

Pad 5

Vc.

Detailed description: This is a page of a musical score, page 6, starting at measure 32. It features seven staves for different instruments: Horn (Hn.), Percussion (Perc.), J. Guitar (J. Gtr.), Electric Bass (E. Bass), Band, Pad 5, and Violoncello (Vc.). The Horn part has a melodic line with eighth and sixteenth notes. The Percussion part has a simple rhythmic pattern. The J. Guitar part has a complex, fast-moving line with many sixteenth notes. The Electric Bass part has a steady, low-frequency line. The Band part has a sustained, low-frequency line. The Pad 5 part has a sustained, low-frequency line. The Violoncello part has a sustained, low-frequency line. The lyrics 'Ma ri a dos de ses pe ra dos dos in jus ti za' are written below the Percussion staff.

35

Hn.

Perc.

J. Gtr.

E. Bass

Band.

Pad 5

Vc.

dos Dos so fre do res Ma

Detailed description: This is a page of a musical score, page 7, starting at measure 35. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Horn (Hn.), Percussion (Perc.), J. Guitar (J. Gtr.), Electric Bass (E. Bass), Band, Pad 5, and Violoncello (Vc.). The Horn part features two triplet markings over groups of notes. The Percussion part has a simple rhythmic pattern. The J. Guitar part is highly rhythmic with many slurs and accents. The Electric Bass part has a steady, low-frequency line. The Band part consists of a grand staff with a long, sustained chord in the treble and a melodic line in the bass. Pad 5 is a simple sustained chord. The Vc. part has a complex, multi-measure rest followed by a triplet. The lyrics 'dos Dos so fre do res Ma' are written below the Percussion staff, aligned with the vocal line.

37

Musical score for measures 37-38. The score includes parts for Horn (Hn.), Percussion (Perc.), J. Gtr., E. Bass, Band, Pad 5, and Vc. The lyrics are: "ri a de to dos os pran tos so nhos de sen can". The J. Gtr. part features a triplet in measure 38. The Vc. part has a triplet in measure 38. The Band and Pad 5 parts have sustained notes with a triplet in measure 38.



39

Musical score for measures 39-40. The score includes parts for Horn (Hn.), Percussion (Perc.), J. Gtr., E. Bass, Band, Pad 5, and Vc. The lyrics are: "tos De tan tas dor es Ma ri". The J. Gtr. part features a triplet in measure 40. The Vc. part has a triplet in measure 40. The Band and Pad 5 parts have sustained notes with a triplet in measure 40.

41

Hn.

Perc.

J. Gtr.

E. Bass

Band.

Pad 5

Vc.

a de Jo ro e Jo se ra i nha da fe Ra i nhada

Detailed description: This is a page of a musical score, page 9, starting at measure 41. It features seven staves for different instruments: Horn (Hn.), Percussion (Perc.), J. Guitar (J. Gtr.), Electric Bass (E. Bass), Band, Pad 5, and Violoncello (Vc.). The Horn part has a melodic line with a triplet of eighth notes. The Percussion part has a rhythmic pattern with lyrics underneath. The J. Guitar part has a complex, fast-moving line with many accidentals. The Electric Bass part has a simple, steady line. The Band part has a sustained, harmonic line. The Pad 5 part has a sustained, harmonic line. The Vc. part has a sustained, harmonic line with triplets. The lyrics 'a de Jo ro e Jo se ra i nha da fe Ra i nhada' are written under the Percussion staff.

44

Hn.

Perc.

J. Gtr.

E. Bass

Band.

Pad 5

Vc.

luz Ma ri a mae de to dos nos

46

Hn.

Perc.

J. Gtr.

E. Bass

Band.

Pad 5

Vc.

Ben di ta sois vos maede Je sus Ben di ta sois vos

Detailed description: This is a page of a musical score for a band. It features seven staves. The top staff is for Horn (Hn.) in treble clef, showing a melodic line with a triplet of eighth notes. The second staff is for Percussion (Perc.) in a 7/8 time signature, with lyrics 'Ben di ta sois vos maede Je sus Ben di ta sois vos' written below it. The third staff is for J. Gtr. (Jazz Guitar) in treble clef, playing a complex rhythmic accompaniment. The fourth staff is for E. Bass (Electric Bass) in bass clef, providing a steady bass line. The fifth staff is for Band (Piano) in grand staff, with sustained chords and a melodic line. The sixth staff is for Pad 5 (Synthesizer Pad) in treble clef, playing sustained chords. The seventh staff is for Vc. (Violoncello) in bass clef, playing sustained chords and a melodic line. The number '46' is at the top left, and '11' is at the top right.

49

Hn.

Perc.
mae de Je sus Ben di ta sois vos mae de Je sus

J. Gtr.

E. Bass

Band.

Pad 5

Vc.

52

Hn.

Perc.

J. Gtr. No ceu

E. Bass

Band.

Pad 5

Vc.



55

Hn.

Perc.

E. Bass u ma es tre la gui a A nun

Syn. Str.

Vc.

57

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

c iou um no vo di a e u

3

3



59

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

ma luz en tao brihou e'um an jo'anun ci ou que nas ce ri

62

Hn. Perc. E. Bass Syn. Str. Vc.

a Do san to ven tre de Ma ri a

Detailed description: This system contains measures 62 and 63. The Horn (Hn.) part features a melodic line with a triplet of eighth notes in measure 63. The Percussion (Perc.) part has a rhythmic pattern of eighth notes with 'x' marks. The Electric Bass (E. Bass) part has a simple bass line. The Synthesizer (Syn. Str.) and Violin (Vc.) parts provide harmonic support with chords and sustained notes.



64

Hn. Perc. E. Bass Syn. Str. Vc.

A que le que se ria o ver da dei ro amor

Detailed description: This system contains measures 64 and 65. The Horn (Hn.) part has a melodic line with a triplet of eighth notes in measure 65. The Percussion (Perc.) part continues with a rhythmic pattern. The Electric Bass (E. Bass) part has a bass line. The Synthesizer (Syn. Str.) and Violin (Vc.) parts provide harmonic support with chords and sustained notes.

66

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

Tan ta luz se fez ver da



68

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

de Pu re za'e bon da de da mais lin da flor

70

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

San ta mre da es pe ran

Detailed description: This system covers measures 70 and 71. The Horn (Hn.) part features a melodic line with triplets in measures 70 and 71. The Percussion (Perc.) part has a rhythmic accompaniment with triplets. The Electric Bass (E. Bass) part provides a simple harmonic support. The Synthesizer Strings (Syn. Str.) and Violin (Vc.) parts are shown with sustained chords and melodic fragments.



72

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

za do an jo cri an za Nos so sa lva dor

Detailed description: This system covers measures 72 and 73. The Horn (Hn.) part continues the melodic line with triplets. The Percussion (Perc.) part maintains the rhythmic pattern. The Electric Bass (E. Bass) part continues its harmonic support. The Synthesizer Strings (Syn. Str.) and Violin (Vc.) parts provide sustained accompaniment.

74

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

Ma ri a dos de ses pe ra

Detailed description: This musical system covers measures 74 and 75. The Horn (Hn.) part features a melodic line with a trill-like figure in measure 75. The Percussion (Perc.) part has a steady eighth-note pattern with a triplet in measure 75. The Electric Bass (E. Bass) part provides a simple harmonic accompaniment. The Synthesizer (Syn. Str.) and Violin (Vc.) parts play sustained chords and melodic fragments. The lyrics 'Ma ri a dos de ses pe ra' are written below the E. Bass staff.



76

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

dos dos in jus ti 3a dos Dos so fre do

Detailed description: This musical system covers measures 76 and 77. The Horn (Hn.) part continues the melodic line. The Percussion (Perc.) part features two triplet markings over eighth notes. The Electric Bass (E. Bass) part continues the accompaniment. The Synthesizer (Syn. Str.) and Violin (Vc.) parts play sustained chords. The lyrics 'dos dos in jus ti 3a dos Dos so fre do' are written below the E. Bass staff.

78

Musical score for measures 78-79. The score includes parts for Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Synthesizer/Strings (Syn. Str.), and Violoncello (Vc.). The lyrics are "res Ma ri a de to dos os pran". The music features triplets in the Horn and Percussion parts.



80

Musical score for measures 80-81. The score includes parts for Horn (Hn.), Percussion (Perc.), Electric Bass (E. Bass), Synthesizer/Strings (Syn. Str.), and Violoncello (Vc.). The lyrics are "tos so nhos de sen can tos De tan tas dor". The music features triplets in the Horn and Percussion parts.

82

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

es Ma ri a de Jo ro e Jo se



84

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

ra i nha da fe Ra i nha da luz

86

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

Ma ri a mae de to dos nos



88

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

Ben di ta sois vos mae de Je sus Ma

91

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

ri a dos de ses pe ra dos los in jus ti za dos Dos so fre do



94

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

res Ma ri a de to dos os pran

96

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

tos so nhos de sen can tos De tan tas dor



98

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

es Ma ri a de Jo ro e Jo se

100

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

ra i nha da fe Ra i nhadaluz Ma ri



103

Hn.

Perc.

E. Bass

Syn. Str.

Vc.

a mae de to dos nos Ben di ta sois vos

105

Musical score for measures 105-107. The score includes parts for Horn (Hn.), Percussion (Perc.), E. Bass, Syn. Str., and Vc. The lyrics are: mae de Je sus Ben di ta soisvos mae de Je sus. Measure 105 features a triplet in the Horn part. Measure 107 features a triplet in the Percussion part.

108

Musical score for measures 108-110. The score includes parts for Horn (Hn.), Percussion (Perc.), E. Bass, Syn. Str., and Vc. The lyrics are: Ben di ta soisvos mae de Je sus. Measure 110 features a triplet in the E. Bass part.

111

Musical score for measures 111-113. The score includes parts for E. Bass, Syn. Str., and Vc. Measure 111 features a triplet in the E. Bass part.

Padre Marcelo Rossi - Maria Mae de Todos CT
Horn in F

♩ = 116,000084 ♩ = 116,000084

15

19

23

27

31

35

39

43

47

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V.S.

52

56

59

63

66

69

72

75

78

81

Detailed description: This image displays a page of musical notation for a Horn in F. The page is numbered '2' in the top left corner. The title 'Horn in F' is centered at the top. The music is written on a single staff in treble clef with a key signature of one sharp (F#). The piece begins at measure 52. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over a group of notes) in measures 59, 63, 66, 69, 78, and 81. The piece concludes at measure 83.

84



87



91



95



99



103



107



Padre Marcelo Rossi - Maria Mae de Todos CT
Percussion

♩ = 116,000084 ♩ = 116,000084
Sequenciado por Alexandre Porto

2

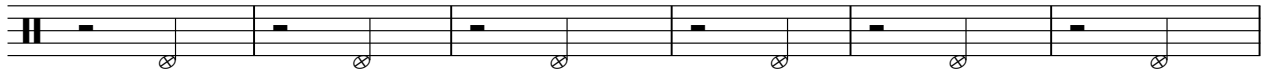


9



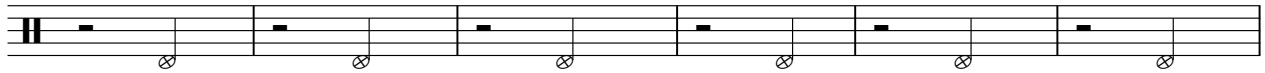
No cem~~as~~tra~~gui~~ a Aun

15



dom~~odi~~ a E un~~um~~ ~~in~~ ~~ter~~ ~~ra~~ ~~um~~ ~~aj~~ ~~u~~ ~~ci~~ ~~o~~ que nas ce ri a Dan

21



to~~er~~ ~~re~~ ~~Ma~~ ~~ria~~ ~~A~~ ~~u~~ ~~g~~ ~~u~~ ~~s~~ ~~t~~ ~~r~~ ~~i~~ ~~a~~ ~~o~~ ~~v~~ ~~e~~ ~~d~~ ~~e~~ ~~m~~ ~~o~~ ~~r~~ ~~T~~ ~~a~~ ~~n~~ ~~t~~ ~~a~~ ~~z~~ ~~f~~ ~~e~~ ~~z~~ ~~e~~ ~~r~~ ~~d~~ ~~a~~ ~~d~~ ~~e~~ ~~P~~ ~~u~~ ~~r~~ ~~a~~ ~~b~~ ~~o~~ ~~d~~ ~~a~~ ~~d~~ ~~e~~

27



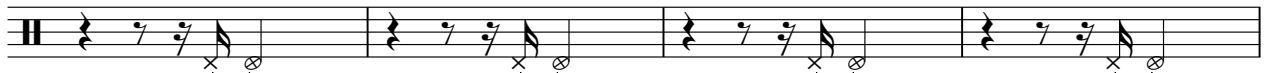
da~~is~~ ~~l~~ ~~u~~ ~~d~~ ~~a~~ ~~f~~ ~~l~~ ~~o~~ ~~r~~ ~~S~~ ~~a~~ ~~n~~ ~~t~~ ~~a~~ ~~d~~ ~~e~~ ~~p~~ ~~e~~ ~~r~~ ~~a~~ ~~n~~ ~~z~~ ~~a~~ ~~m~~ ~~o~~ ~~r~~ ~~a~~ ~~N~~ ~~o~~ ~~s~~ ~~s~~ ~~a~~ ~~v~~ ~~a~~ ~~d~~ ~~o~~ ~~r~~ ~~M~~ ~~a~~ ~~i~~

33



al~~o~~ ~~s~~ ~~e~~ ~~p~~ ~~e~~ ~~r~~ ~~a~~ ~~d~~ ~~e~~ ~~o~~ ~~s~~ ~~i~~ ~~z~~ ~~a~~ ~~d~~ ~~e~~ ~~D~~ ~~o~~ ~~s~~ ~~r~~ ~~e~~ ~~d~~ ~~o~~ ~~r~~ ~~e~~ ~~s~~ ~~M~~ ~~a~~ ~~r~~ ~~i~~ ~~a~~ ~~d~~ ~~e~~ ~~d~~ ~~e~~ ~~s~~ ~~p~~ ~~r~~ ~~a~~ ~~n~~ ~~t~~ ~~o~~ ~~s~~ ~~d~~ ~~e~~ ~~c~~ ~~a~~ ~~n~~

39



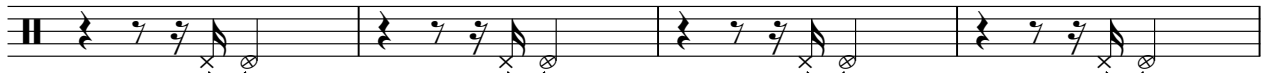
tos De tantas dor es Ma~~r~~ ~~i~~ ~~a~~ ~~d~~ ~~e~~ ~~J~~ ~~o~~ ~~r~~ ~~e~~ ~~J~~ ~~o~~ ~~s~~ ~~e~~ ~~r~~ ~~a~~ ~~i~~ ~~n~~ ~~h~~ ~~a~~ ~~d~~ ~~e~~

43



Ra~~n~~ ~~h~~ ~~d~~ ~~a~~ ~~l~~ ~~u~~ ~~z~~ ~~M~~ ~~a~~ ~~r~~ ~~i~~ ~~a~~ ~~m~~ ~~a~~ ~~e~~ ~~d~~ ~~e~~ ~~t~~ ~~o~~ ~~s~~ ~~B~~ ~~e~~ ~~n~~ ~~d~~ ~~i~~ ~~t~~ ~~a~~ ~~s~~ ~~o~~ ~~i~~ ~~s~~

47



ma~~d~~ ~~e~~ ~~J~~ ~~e~~ ~~s~~ ~~B~~ ~~e~~ ~~n~~ ~~d~~ ~~i~~ ~~t~~ ~~a~~ ~~s~~ ~~o~~ ~~i~~ ~~s~~ ~~m~~ ~~a~~ ~~e~~ ~~d~~ ~~e~~ ~~J~~ ~~e~~ ~~s~~ ~~B~~ ~~e~~ ~~n~~ ~~d~~ ~~i~~ ~~t~~ ~~a~~ ~~s~~ ~~o~~ ~~i~~ ~~s~~

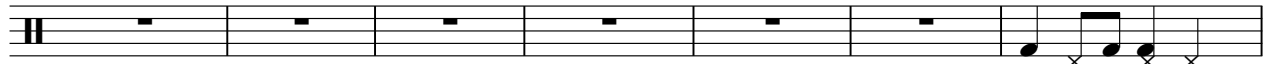
51



vos mae de Jesus N~~o~~ ~~e~~ ~~u~~ ~~n~~ ~~o~~ ~~s~~ ~~t~~ ~~r~~ ~~a~~ ~~g~~ ~~u~~ ~~i~~ ~~a~~

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56



Aun ~~com~~oli a eu ~~mar~~biou e' ~~am~~biou que nas ceri a Dan

63



toentre de Ma ri a Aque le que se ria o ver da dei ro amor

66



Tan taluzse fezer da d'Pure za'bon dale danaislin da flor

70



San tãre da es pe ran ça lo an jo cria nãa Nosso sa lva dor

74



Mari a dos de ses pe ra dosos in jus ti ça

77



dos Dosso fre do res Mari ade todos pran tosonhos de sen can

81



tos De tan tas dor es Mari a de Jo ro e Jo se

84



ra i nha da fe Ra i nha da luz Mari

87



amae de to dos nos Bendi ta sois vos mae de Je sus

90



Ma ri adosdeses pe ra dosin jus ti ça dos Dosso fre do

94

res Ma ri a de todos os pran toso nhos de sen can

97

tos De tan tas dor es Mari ade Joro e Jose ra i nhadafe

101

Ra i nhadauz Mari anaede to dosnos Bendi ta soivos

105

mae de Je sus Bendi ta soivos mae de Je sus

108

Bendi ta soivos mae de Je sus

Padre Marcelo Rossi - Maria Mae de Todos CT
Jazz Guitar

♩ = 116,000084 ♩ = 116,000084

2

7

11

17

23

27

31

35

38

41

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V.S.

45



49



52



62

Padre Marcelo Rossi - Maria Mae de Todos CT
5-string Electric Bass

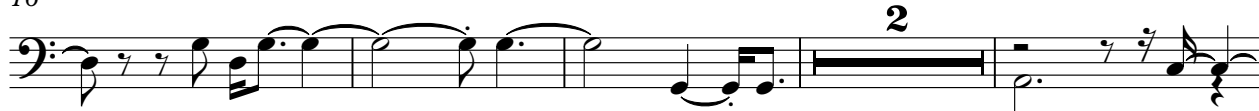
♩ = 116,000084 ♩ = 116,000084



10



16



22



27



33



39



45



51



58



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V.S.

65



70



75



81



86



92



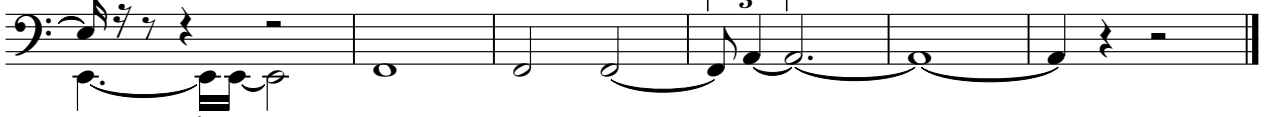
97



103



109



Padre Marcelo Rossi - Maria Mae de Todos CT
Bandoneon

♩ = 116,000084 ♩ = 116,000084

2 3

6 3

10

14 3 3

18

23

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V.S.

27

31

37

42

47

51

Padre Marcelo Rossi - Maria Mae de Todos CT
Synth Strings

♩ = 116,000084 ♩ = 116,000084

2 52

58

64

70

75

80

84

91

95

99

Detailed description: This is a musical score for a synth string instrument. It is written in 4/4 time with a tempo of 116,000084. The score consists of ten staves of music. The first staff begins with a 2-measure rest followed by a 52-measure rest. The music then begins with a series of chords and melodic lines. Notable features include a triplet of eighth notes at measure 58, a triplet of sixteenth notes at measure 80, and a triplet of eighth notes at measure 91. The piece concludes with a final melodic phrase at measure 99.

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V.S.

2

Synth Strings

103

Musical notation for measures 103-106. The staff is in treble clef with a key signature of one sharp (F#). Measure 103 starts with a treble clef and a sharp sign. The music features a melodic line with eighth and sixteenth notes, often beamed together, and some notes with slurs. Measure 104 continues the melodic line. Measure 105 shows a continuation of the melodic line with some rests. Measure 106 ends with a double bar line and a sharp sign.

107

Musical notation for measures 107-110. The staff is in treble clef with a key signature of one sharp (F#). Measure 107 starts with a treble clef and a sharp sign. The music features a melodic line with eighth and sixteenth notes, often beamed together, and some notes with slurs. Measure 108 continues the melodic line. Measure 109 shows a continuation of the melodic line with some rests. Measure 110 ends with a double bar line and a sharp sign.

110

Musical notation for measures 110-113. The staff is in treble clef with a key signature of one sharp (F#). Measure 110 starts with a treble clef and a sharp sign. The music features a melodic line with eighth and sixteenth notes, often beamed together, and some notes with slurs. Measure 111 continues the melodic line. Measure 112 shows a continuation of the melodic line with some rests. Measure 113 ends with a double bar line and a sharp sign.

Padre Marcelo Rossi - Maria Mae de Todos CT
Pad 5 (Bowed)

♩ = 116,000084 ♩ = 116,000084

2 30 8 8 8 8 #8

38

45

50

62

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Padre Marcelo Rossi - Maria Mae de Todos CT
Violoncello

♩ = 116,000084 ♩ = 116,000084

2 30

35

39

44

48

52

56

59

63

67

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V.S.

Violoncello

71

Measures 71-75: The first system of music, starting at measure 71. It features a complex texture with multiple voices in the bass clef, including sixteenth-note runs and sustained chords. The key signature has one sharp (F#).

76

Measures 76-80: The second system of music, starting at measure 76. It continues the intricate texture with various rhythmic patterns and sustained notes.

81

Measures 81-85: The third system of music, starting at measure 81. It shows a continuation of the dense musical texture with sixteenth-note passages.

86

Measures 86-90: The fourth system of music, starting at measure 86. It features a series of sixteenth-note runs and sustained chords.

91

Measures 91-97: The fifth system of music, starting at measure 91. It includes a double bar line at the end of measure 97, indicating the end of a phrase.

98

Measures 98-103: The sixth system of music, starting at measure 98. It continues the complex texture with various rhythmic patterns.

104

Measures 104-109: The seventh system of music, starting at measure 104. It features a series of sustained chords and rhythmic patterns.

110

Measures 110-115: The eighth system of music, starting at measure 110. It concludes with a final cadence, including a double bar line at the end of measure 115.