

Cape Cod Bay - Light and Water

Early Morning - Section 1

Thomas Parker Williams
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♩ = 200 Steady 8th note pulse

Vibraphone
Vibraphone - not used in section 1

Marimba
Marimba - not used in section 1

Violins I

Violins II

Violas

Violoncellos

Contrabasses

Piano

Musical score for a symphony orchestra, measures 5-8. The score includes parts for Vibraphone (Vib.), Mellophone (Mrm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The key signature is one flat (B-flat). The Vibraphone, Mellophone, Violin I, Violin II, Viola, and Contrabass parts consist of whole rests in all measures. The Violoncello (Vc.) part features a melodic line with slurs and ties across measures 5-8. The Piano (Pno.) part has a rhythmic accompaniment in the left hand and melodic fragments in the right hand.

Musical score for measures 9-11, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Rests in measures 9 and 10; plays a melodic phrase in measure 11.
- Vln. II** (Violin II): Rests in all three measures.
- Vla.** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Plays a continuous eighth-note melodic line with phrasing slurs across all three measures.
- Cb.** (Contrabass): Rests in all three measures.
- Pno.** (Piano): Plays a rhythmic accompaniment of eighth notes in both hands across all three measures.

Musical score for measures 12-14, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Measure 12 has a quarter note G4, a quarter rest, and a quarter note G4. Measure 13 has a whole rest. Measure 14 has a sixteenth-note triplet (A4, G4, F4) beamed together, followed by a quarter note G4, a quarter note F4, and a quarter note E4.
- Vln. II** (Violin II): Rests in all three measures.
- Vla.** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Measure 12 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 13 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 14 has a quarter note A1, a quarter note G1, and a quarter note F1.
- Cb.** (Contrabass): Rests in all three measures.
- Pno.** (Piano): Measure 12 has a sixteenth-note triplet (G4, F4, E4) in the right hand and a quarter note G2 in the left hand. Measure 13 has a sixteenth-note triplet (F4, E4, D4) in the right hand and a quarter note F2 in the left hand. Measure 14 has a sixteenth-note triplet (E4, D4, C4) in the right hand and a quarter note E2 in the left hand.

Vib.

Mrm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

s

Detailed description: This is a page of a musical score for a chamber ensemble. The score is written for seven instruments: Vibraphone (Vib.), Mallets (Mrm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with a Piano (Pno.) part at the bottom. The music is in a key with one flat (B-flat) and a 3/4 time signature. The Vibraphone, Mallets, Violin II, and Piano parts are mostly silent, indicated by rests. The Violin I part has a few notes in the first measure. The Viola part has a melodic line starting in the third measure. The Violoncello part has a continuous melodic line with slurs and ties. The Contrabass part has a melodic line with slurs and ties, and a dynamic marking of *s* (piano) in the first measure. The Piano part has a rhythmic accompaniment in the right hand and a melodic line in the left hand.

Musical score for measures 18-20. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The Vib., Mrm., Vln. II, and Vla. parts are mostly silent, indicated by rests. The Vln. I part has a melodic line in measure 19. The Vc. part has a continuous eighth-note pattern. The Cb. part has a dotted half-note pattern. The Pno. part has a complex accompaniment with sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

Musical score for measures 21-23, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Rests in measures 21 and 22; plays a melodic phrase in measure 23.
- Vln. II** (Violin II): Rests in all three measures.
- Vla.** (Viola): Rests in measures 21 and 22; plays a melodic phrase in measure 23.
- Vc.** (Violoncello): Plays a continuous eighth-note accompaniment throughout.
- Cb.** (Contrabass): Plays a melodic line with a *s* (sustained) marking in measure 21.
- Pno.** (Piano): Plays a rhythmic accompaniment throughout.

Musical score for measures 24-26. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The Vib., Mrm., Vln. I, Vln. II, and Pno. parts are mostly silent, indicated by horizontal lines. The Vla. part has a melodic line starting in measure 25. The Vc. part has a melodic line with slurs. The Cb. part has a melodic line with slurs. The Pno. part has a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 27-29, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Mellophone): Rests in all three measures.
- Vln. I** (Violin I): Rests in measures 27 and 28; plays a melodic phrase in measure 29.
- Vln. II** (Violin II): Plays a melodic line with slurs and accents across all three measures.
- Vla.** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes in measures 27 and 28, followed by a melodic phrase in measure 29.
- Cb.** (Contrabass): Rests in all three measures.
- Pno.** (Piano): Plays a complex rhythmic accompaniment in both hands across all three measures.

Musical score for measures 30-32. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The Vib., Mrm., and Cb. parts are mostly silent, indicated by rests. The Vln. I and Vln. II parts play a melodic line with slurs. The Vla. part has a rhythmic pattern starting in measure 31. The Vc. part has a melodic line with slurs. The Pno. part has a rhythmic pattern in the bass clef.

Musical score for measures 33-35. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The Vib., Mrm., and Vla. parts are mostly silent, indicated by rests. The Vln. I and Vln. II parts play a melodic line with slurs and accents. The Vc. part plays a similar melodic line. The Cb. part has a few notes with accents. The Pno. part has a rhythmic accompaniment in the right hand and a melodic line in the left hand.

Musical score for measures 36-38, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Mellophone): Rests in all three measures.
- Vln. I** (Violin I): Melodic line with slurs and accents.
- Vln. II** (Violin II): Melodic line with slurs and accents.
- Vla.** (Viola): Melodic line with slurs and accents.
- Vc.** (Violoncello): Melodic line with slurs and accents.
- Cb.** (Contrabass): Melodic line with slurs and accents.
- Pno.** (Piano): Accompanying line with slurs and accents.

Musical score for measures 39-41. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The Vib., Mrm., and Vla. parts are mostly silent, indicated by rests. The Vln. I and Vln. II parts play melodic lines with slurs. The Vc. part has a melodic line with a slur. The Cb. part has a few notes with slurs. The Pno. part has a rhythmic accompaniment in the right hand and a melodic line in the left hand.

Musical score for measures 42-44. The score includes staves for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is B-flat major. The score shows a key change from B-flat major to D major at measure 43. The Vln. I and Vln. II parts feature melodic lines with slurs and accents. The Vc. part has a rhythmic pattern with slurs. The Pno. part has a complex rhythmic accompaniment. The Vib., Mrm., Vla., and Cb. parts are mostly silent, indicated by rests.

Musical score for measures 45-48, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all measures.
- Mrm.** (Maracas): Rests in all measures.
- Vln. I** (Violin I): Rests in all measures.
- Vln. II** (Violin II): Sustained notes with a slur across measures 45-48.
- Vla.** (Viola): Rests in all measures.
- Vc.** (Violoncello): Active melodic line with a slur across measures 45-48.
- Cb.** (Contrabass): Rests in all measures.
- Pno.** (Piano): Active accompaniment in both hands across measures 45-48.

Musical score for measures 49-52. The score is in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Vib. (Vibraphone):** Rests in all four measures.
- Mrm. (Maracas):** Rests in all four measures.
- Vln. I (Violin I):** Rests in measures 49 and 50. In measure 51, it plays a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). In measure 52, it rests.
- Vln. II (Violin II):** Plays a melodic line with slurs and accents. Measure 49: G4 (half). Measure 50: G4 (half). Measure 51: G4 (half), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 52: G4 (half).
- Vla. (Viola):** Rests in all four measures.
- Vc. (Violoncello):** Plays a rhythmic accompaniment of eighth notes with slurs. Measure 49: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 50: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 51: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 52: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).
- Cb. (Cello):** Rests in all four measures.
- Pno. (Piano):** Plays a rhythmic accompaniment of eighth notes. Measure 49: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 50: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 51: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 52: G2 (half), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).

Musical score for measures 53-55, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Measures 53-54 contain eighth-note patterns; measure 55 is a whole rest.
- Vln. II** (Violin II): Measures 53-54 contain a long note with a fermata; measure 55 contains a whole note with a fermata.
- Vla.** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Continuous eighth-note patterns across all three measures.
- Cb.** (Contrabass): Rests in all three measures.
- Pno.** (Piano): Measure 53 is a whole rest; measure 54 features a complex rhythmic pattern in the right hand and eighth notes in the left hand; measure 55 is a whole rest.

Musical score for measures 56-59, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all measures.
- Mrm.** (Maracas): Rests in all measures.
- Vln. I** (Violin I): Measures 56-57 have eighth-note runs; measures 58-59 have whole-note chords.
- Vln. II** (Violin II): Measures 56-57 have whole-note chords; measures 58-59 have eighth-note runs.
- Vla.** (Viola): Rests in measures 56-58; eighth-note runs in measure 59.
- Vc.** (Violoncello): Continuous eighth-note runs throughout.
- Cb.** (Contrabass): Rests in measures 56-57; eighth-note runs in measures 58-59.
- Pno.** (Piano): Eighth-note runs in the right hand and left hand throughout.

Musical score for measures 60-62, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Rests in measures 60 and 61; plays a short melodic phrase in measure 62.
- Vln. II** (Violin II): Plays a long, sustained note with a fermata across measures 60, 61, and 62.
- Vla.** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Plays a rhythmic eighth-note pattern with slurs across all three measures.
- Cb.** (Contrabass): Plays a rhythmic pattern with eighth notes and rests, including a *s* (sordano) marking in measure 60.
- Pno.** (Piano): Plays a complex rhythmic accompaniment with sixteenth-note runs in the right hand and eighth-note patterns in the left hand across all three measures.

Musical score for measures 63-65, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Rests in all three measures.
- Vln. II** (Violin II): Sustained notes with a slur across measures 63 and 64, and a slur across measures 64 and 65.
- Vla.** (Viola): Rests in measures 63 and 64; active eighth-note pattern in measure 65.
- Vc.** (Violoncello): Active eighth-note pattern with slurs across all three measures.
- Cb.** (Contrabass): Active eighth-note pattern with slurs across all three measures.
- Pno.** (Piano): Active eighth-note pattern with slurs across all three measures.

Musical score for measures 66-68, featuring the following instruments:

- Vib.** (Vibraphone): Rests in all three measures.
- Mrm.** (Maracas): Rests in all three measures.
- Vln. I** (Violin I): Rests in all three measures.
- Vln. II** (Violin II): Melodic line with slurs and accents. Measure 66: quarter note G4, quarter note A4, quarter note B4, quarter rest. Measure 67: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 68: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Vla.** (Viola): Rests in measures 66 and 68; melodic line in measure 67. Measure 67: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4.
- Vc.** (Violoncello): Continuous melodic line with slurs. Measure 66: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 67: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 68: quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Cb.** (Contrabass): Melodic line with slurs and accents. Measure 66: quarter note G2, quarter rest, quarter rest, quarter rest. Measure 67: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 68: quarter note G2, quarter rest, quarter rest, quarter rest.
- Pno.** (Piano): Melodic line with slurs and accents. Measure 66: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 67: eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 68: eighth notes G4, A4, B4, C5, B4, A4, G4.

Musical score for measures 69-71. The score is written for a full orchestra. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are:

- Vib. (Vibraphone):** Rests in all three measures.
- Mrm. (Maracas):** Rests in all three measures.
- Vln. I (Violin I):** Rests in all three measures.
- Vln. II (Violin II):** Rests in measures 69 and 70; plays a melodic line in measure 71.
- Vla. (Viola):** Rests in all three measures.
- Vc. (Violoncello):** Plays a rhythmic pattern of eighth notes with slurs and accents in all three measures.
- Cb. (Contrabass):** Rests in all three measures.
- Pno. (Piano):** Plays a rhythmic pattern of eighth notes with slurs and accents in all three measures.

Musical score for measures 75-77. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is two sharps (F# and C#). The Vib., Mrm., and Cb. parts are mostly silent, indicated by horizontal lines. The Vln. I part has a melodic line with slurs and accents. The Vln. II part has a rhythmic pattern of eighth notes. The Vla. part has a melodic line with slurs. The Vc. part has a rhythmic pattern of eighth notes. The Pno. part has a rhythmic pattern of eighth notes. The Cb. part has a few notes in the third measure, including a sub-octave 's'.

Musical score for measures 78-80. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is two sharps (F# and C#). The Vib. and Mrm. parts are silent throughout. Vln. I and Vln. II play a rhythmic pattern of eighth notes and quarter notes. Vla. plays a melodic line with eighth notes. Vc. and Cb. play a rhythmic pattern of eighth notes and quarter notes. Pno. plays a rhythmic pattern of eighth notes and quarter notes.

Musical score for measures 81-83. The score includes parts for Vib., Mrm., Vln. I, Vln. II, Vla., Vc., Cb., and Pno. The key signature is two sharps (F# and C#). The Vib., Mrm., and Pno. parts are mostly silent, indicated by rests. The Vln. I part has a melodic line with slurs and accents. The Vln. II part has a rhythmic pattern of eighth notes. The Vla. part has a melodic line with slurs. The Vc. part has a rhythmic pattern of eighth notes. The Cb. part has a melodic line with slurs and accents. The Pno. part has a rhythmic pattern of eighth notes.

Musical score for measures 84-87, featuring the following instruments and parts:

- Vib.**: Vibraphone, rests in all measures.
- Mrm.**: Mellophone, rests in all measures.
- Vln. I**: Violin I, melodic line with accents and slurs.
- Vln. II**: Violin II, rests in all measures.
- Vla.**: Viola, melodic line with accents and slurs.
- Vc.**: Violoncello, melodic line with accents and slurs.
- Cb.**: Contrabass, melodic line with accents and slurs, starting with a *s* (sforzando) marking.
- Pno.**: Piano, accompaniment in the bass clef with accents.

Vibraphone

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$\text{♩} = 200$
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42 42

Marimba

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42 42

42 42

Violins II

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26

35

44

55

66

74

81

Violas

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16 5 5

31 4

39 4 16 5

68 7 2 2 2

84

Violoncellos Cape Cod Bay - Light and Water

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$\text{♩} = 200$

4

4

9

9

14

14

19

19

24

24

28

28

36

36

43

2

43

49

49

53

53

57



61



65



69



74



79



84



Contrabass

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$\text{♩} = 200$

14

8

24

7

8

41

2

14

8

63

8

8

78

8

Piano

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Musical notation for measures 1-4. The piece is in 9/8 time with a key signature of one flat (B-flat). The right hand has rests in measures 1, 2, and 4, and a melodic line in measure 3. The left hand plays a steady eighth-note accompaniment throughout.

5

Musical notation for measures 5-8. The right hand has rests in measures 6, 7, and 8, and a melodic line in measure 5. The left hand continues with the eighth-note accompaniment.

9

Musical notation for measures 9-12. The right hand has rests in measures 10 and 11, and a melodic line in measure 9. In measure 12, the right hand features a sixteenth-note flourish. The left hand continues with the eighth-note accompaniment.

13

Musical notation for measures 13-16. The right hand has rests in measures 14, 15, and 16, and a melodic line in measure 13. The left hand continues with the eighth-note accompaniment.

17

Musical notation for measures 17-20. The right hand has rests in measures 18, 19, and 20, and a melodic line in measure 17. In measure 18, the right hand features a sixteenth-note flourish. The left hand continues with the eighth-note accompaniment.

21

Musical notation for measures 21-24. The piece is in a minor key, indicated by a single flat in the key signature. The melody in the right hand begins with a quarter note, followed by eighth notes, and ends with a sixteenth-note triplet. The bass line consists of eighth notes and quarter notes.

25

Musical notation for measures 25-28. The right hand has whole rests. The bass line continues with eighth and quarter notes, ending with a half note.

29

Musical notation for measures 29-31. The right hand has a melodic line of eighth notes. The bass line continues with eighth and quarter notes.

32

Musical notation for measures 32-34. The right hand has a sixteenth-note triplet. The bass line continues with eighth and quarter notes.

35

Musical notation for measures 35-37. The right hand has a melodic line of eighth notes. The bass line continues with eighth and quarter notes.

38

Musical notation for measures 38-40. The right hand has a sixteenth-note triplet. The bass line continues with eighth and quarter notes.

41

Musical notation for measures 41-44. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The right hand has whole rests in measures 41, 42, and 43, and a whole note chord in measure 44. The left hand plays a continuous eighth-note accompaniment pattern.

45

Musical notation for measures 45-48. The system consists of a grand staff with a treble clef and a bass clef. The key signature changes to two sharps (D major). The right hand plays a melodic line of eighth notes, while the left hand continues with the eighth-note accompaniment.

49

Musical notation for measures 49-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The right hand has whole rests in measures 49, 50, and 51, and a melodic phrase in measure 52. The left hand continues with the eighth-note accompaniment.

53

Musical notation for measures 53-56. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The right hand has whole rests in measures 53, 54, and 55, and a melodic phrase in measure 56. The left hand continues with the eighth-note accompaniment.

57

Musical notation for measures 57-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The right hand plays a melodic line of eighth notes, while the left hand continues with the eighth-note accompaniment.

61

Musical notation for measures 61-64. The system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (D major). The right hand has whole rests in measures 61, 62, and 63, and a melodic phrase in measure 64. The left hand continues with the eighth-note accompaniment.

65

Musical notation for measures 65-68. The key signature is two sharps (F# and C#). The treble clef part has rests in measures 65, 66, 67, and 68. The bass clef part features a steady eighth-note accompaniment. In measure 66, the treble clef part has a melodic phrase consisting of a sixteenth-note run followed by a quarter note and a dotted quarter note.

69

Musical notation for measures 69-72. The key signature is two sharps. The treble clef part has rests in all four measures. The bass clef part continues with an eighth-note accompaniment pattern.

73

Musical notation for measures 73-76. The key signature is two sharps. The treble clef part has a melodic line of eighth notes in measures 73 and 74, followed by rests in measures 75 and 76. The bass clef part continues with an eighth-note accompaniment.

77

Musical notation for measures 77-80. The key signature is two sharps. The treble clef part has rests in measures 77 and 78, and a melodic line of eighth notes in measures 79 and 80. The bass clef part continues with an eighth-note accompaniment.

81

Musical notation for measures 81-84. The key signature is two sharps. The treble clef part has rests in all four measures. The bass clef part continues with an eighth-note accompaniment. The system ends with a double bar line.