



12

Musical score page 1, measures 12-21. The top staff continues with eighth and sixteenth note patterns. The bottom staff introduces a new pattern of eighth and sixteenth notes with a different rhythmic feel.

25

Musical score page 1, measures 25-34. The top staff shows a continuation of the eighth and sixteenth note patterns. The bottom staff begins a series of eighth-note patterns.

33

Musical score page 1, measures 33-42. The top staff maintains its eighth and sixteenth note patterns. The bottom staff continues its eighth-note pattern, creating a rhythmic contrast.

40

Musical score page 1, measures 40-49. The top staff continues with eighth and sixteenth notes. The bottom staff's eighth-note pattern continues, providing a steady harmonic base.

48

Musical score page 1, measures 48-57. The top staff shows a mix of eighth and sixteenth notes. The bottom staff's eighth-note pattern remains consistent.

61

Musical score page 1, measures 61-70. The top staff continues its eighth and sixteenth note patterns. The bottom staff's eighth-note pattern continues to support the upper line.

73

Musical score page 1, measures 73-82. The top staff maintains its eighth and sixteenth note patterns. The bottom staff's eighth-note pattern continues to provide harmonic support.

81

Musical score page 1, measures 81-90. The top staff continues with eighth and sixteenth notes. The bottom staff's eighth-note pattern continues to support the upper line.

89

Musical score page 1, measures 89-98. The top staff shows a mix of eighth and sixteenth notes. The bottom staff's eighth-note pattern continues to provide harmonic support.

97

Musical score page 1, measures 97-106. The top staff continues its eighth and sixteenth note patterns. The bottom staff's eighth-note pattern continues to support the upper line.

109

Musical score page 1, measures 109-118. The top staff maintains its eighth and sixteenth note patterns. The bottom staff's eighth-note pattern continues to provide harmonic support.

121

Musical score page 1, measures 121-130. The top staff continues with eighth and sixteenth notes. The bottom staff's eighth-note pattern continues to support the upper line.

131

Musical score page 1, measures 131-140. The top staff shows a mix of eighth and sixteenth notes. The bottom staff's eighth-note pattern continues to provide harmonic support.

141

Musical score page 1, measures 141-150. The top staff continues its eighth and sixteenth note patterns. The bottom staff's eighth-note pattern continues to support the upper line.

150

Musical score page 1, measures 150-159. The top staff maintains its eighth and sixteenth note patterns. The bottom staff's eighth-note pattern continues to provide harmonic support.

158

Musical score page 1, measures 158-159. The top staff continues with eighth and sixteenth notes. The bottom staff's eighth-note pattern concludes the page.



m1@0 → m9@768 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F2	F2	F2	F2	F3			
+	+	+	+	+			
m1@0	m2@96	m3@192	m4@288	m5@384	m6@480	m7@576	m8@672

m17@1536 → m25@2304 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m17@1536 m19@1728 m21@1920 m23@2112
 m18@1632 m20@1824 m22@2016 | m24@2208

m25@2304 → m32+1q@3024 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m25@2304 m26@2400 m27@2496 m28@2592
 m29@2688 m30@2784 m31@2880 m32@2976

m28+1q@2640 → m36+1q@3408 | Score = 8

Check pitch parallelism: [x4 ?] +- no enough common pitch position → discarding

m33@3072

m28+1q@2640 → m36+1q+12@3420 | Score = 8

Check pitch parallelism: [x4 ?] +- no enough common pitch position → discarding

m33@3072

4

m28+1q@2640 → m36+1q+24@3432 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

m33@3072

m28+1q@2640 → m36+1q+36@3444 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

m33@3072

m28+1q@2640 → m37@3456 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

m33@3072 m34@3168 m35@3264 m36@3360

m32@2976 → m39+1q+12@3708 | Score = 8

Check pitch parallelism: [x4 ?] - + no enough common pitch position → discarding

m32@2976 m33@3072

F8 F8 F8 F8

m32@2976 → m39+1q+24@3720 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

F1 F6 F8 F8

m32@2976 m33@3072

F8 F8 F8 F8

m40+1q@3792 → m48+1q@4560 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F5 F8 F8 F7

F8 F7 F6 F3

m49@4608 → m56+1q@5328 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F2 F2 F2 F2 F3 F1

m49@4608 m51@4800 m53@4992 m55@5184

| m50@4704 m52@4896 m54@5088 m56@5280

m65@6144 → m72+1q@6864 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F4 F2 F2 F2 F3 F1
+ + + + + +
m65@6144 m67@6336 m68@6432 m69@6528 m70@6624 m71@6720 m72@6816

m65+1q@6192 → m73+1q@6960 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F4 F2 F2 F2 F3 F3
+ + + + + +
m73@6912

m65+1q@6192 → m73+1q+16@6976 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F4 F2 F2 F2 F3 F4
+ + + + + +
m73@6912

m65+1q@6192 → m73+1q+32@6992 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F4 F2 F2 F2 F3 F5
+ + + + + +
m73@6912

m65+1q@6192 → m74@7008 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F4 F2 F2 F2 F3 F6
+ + + + + +
m73@6912

m73@6912 → m80+1q@7632 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F6 F6 F6 F6 F6 F1
+ + + + + +
m73@6912 m74@7008 m75@7104 m76@7200 m77@7296 m78@7392 m79@7488 m80@7584

m89@8448 → m96+1q@9168 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F6 F6 F6 F6 F6 F6 F6 F1
 m89@8448 m90@8544 m91@8640 m92@8736 m93@8832 m94@8928 m95@9024 m96@9120

m97@9216 → m104+1q@9936 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F2 F2 F2 F2 F2 F1
 m97@9216 m99@9408 m101@9600 m103@9792
 m98@9312 m100@9504 m102@9696 m104@9888

m113@10752 → m120+1q@11472 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F2 F2 F2 F2 F2 F1
 m113@10752 m115@10944 m118@11232 m120@11424
 m114@10848 m117@11136 m119@11328
 m116@11040

m121@11520 → m128+1q@12240 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F2 F2 F2 F2 F2 F1
 m121@11520 m123@11712 m124@11808 m128@12192
 m122@11616

m137@13056 → m144+1q@13776 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F3 F3 F3 F3 F4 F4 F4 F2
 m137@13056 m138@13152 m139@13248 m140@13344

m137+1q+24@13128 → m145+24@13848 | Score = 8
 Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

F3 F3 F3 F4 F4 F4 F1
 m145@13824

m137+1q+24@13128 → m145+1q+24@13896 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m145@13824

m145@13824 → m152+1q@14544 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m145@13824 m147@14016 m149@14208 m151@14400
m146@13920 m148@14112 m150@14304 m152@14496

m161@15360 → m168+1q@16080 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m161@15360 m163@15552 m165@15744 m167@15936
m162@15456 m164@15648 m166@15840 m168@16032

m168@16032 → m175+1q+24@16776 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m168@16032 m169@16128

3

m168@16032 → m175+1q+36@16788 | Score = 8

Check pitch parallelism: [x4 ?] -- no common pitch position → discarding

m168@16032 m169@16128

m168@16032 → m176@16800 | Score = 8
Check pitch parallelism: [x4 ?] -- no common pitch position → discarding

m169@16128 → m176+1q@16848 | Score = 8
Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m169+1q@16176 → m177+1q@16944 | Score = 8
Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

10

m169+1q@16176 → m177+1q+12@16956 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

Musical score for measures 10-11. The top staff (treble clef) has two eighth notes at F8, followed by a sixteenth-note pattern. The bottom staff (bass clef) has a sixteenth-note pattern starting at F8, followed by another starting at F6. Measures are separated by vertical bar lines.

Musical score for measure 12. The top staff (treble clef) has an eighth note at F6 followed by an eighth note at F6. The bottom staff (bass clef) has a sixteenth-note pattern starting at F6, followed by another starting at F4, then F5, and finally an eighth note at F5. Measure is separated by a vertical bar line.

m169+1q@16176 → m177+1q+24@16968 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

Musical score for measures 13-14. The top staff (treble clef) has two eighth notes at F8 followed by a sixteenth-note pattern. The bottom staff (bass clef) has a sixteenth-note pattern starting at F8, followed by another starting at F6. Measures are separated by vertical bar lines.

Musical score for measure 15. The top staff (treble clef) has an eighth note at F6 followed by an eighth note at F6. The bottom staff (bass clef) has a sixteenth-note pattern starting at F6, followed by another starting at F4, then F6, and finally an eighth note at F6. Measure is separated by a vertical bar line.

m169+1q@16176 → m177+1q+36@16980 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

Musical score for measures 16-17. The top staff (treble clef) has two eighth notes at F8 followed by a sixteenth-note pattern. The bottom staff (bass clef) has a sixteenth-note pattern starting at F8, followed by another starting at F6. Measures are separated by vertical bar lines.

Musical score for measure 18. The top staff (treble clef) has an eighth note at F6 followed by an eighth note at F6. The bottom staff (bass clef) has a sixteenth-note pattern starting at F6, followed by another starting at F4, then F7, and finally an eighth note at F7. Measure is separated by a vertical bar line.

m169+1q@16176 → m178@16992 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m177@16896

m176@16800 → m183+1q@17520 | Score = 8

Check pitch parallelism: [x4 ?] -- no common pitch position → discarding

m176@16800
m177@16896

m185@17664 → m192+1q@18384 | Score = 8

Check pitch parallelism: [x4 ?] +- no enough common pitch position → discarding

m185@17664
m186@17760
m187@17856
m188@17952

F6
F6
F6
F1

m192@18336

m185+1q@17712 → m193+1q@18480 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F8
F8
F8
F6

m193@18432

F6
F6
F4
F2

m193@18432

m185+1q@17712 → m193+1q+24@18504 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

Musical score for piano, common time, treble clef. The left side of the score consists of two measures of music. The first measure has a dynamic of F_8 and features a melodic line with eighth-note pairs and sixteenth-note patterns. The second measure also has a dynamic of F_8 and continues the melodic line. The right side of the score begins with a measure of F_8 followed by a measure of F_6 , indicated by a key signature of one sharp. The harmonic line consists of eighth-note chords.

m185+1q@17712 → m194@18528 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

A musical score for piano. The left hand is in treble clef, and the right hand is in bass clef. Measure 11 starts with a half note in F major (F8), followed by a sixteenth-note pattern in F major. Measure 12 starts with a half note in F major (F8), followed by a sixteenth-note pattern in F minor (F6). The right hand part consists of sixteenth-note patterns with grace notes and slurs.

Musical score for piano, page 3, measures 193-194. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 193 starts with a forte dynamic (F6) on both staves. The right hand has a sixteenth-note pattern: a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note. The left hand has a sustained eighth note. Measure 194 begins with a forte dynamic (F6) on both staves. The right hand continues the sixteenth-note pattern from measure 193. The left hand has a sustained eighth note. Measure 195 begins with a forte dynamic (F4) on both staves. The right hand has a sixteenth-note pattern: a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note. The left hand has a sustained eighth note. Measure 196 begins with a forte dynamic (F4) on both staves. The right hand has a sixteenth-note pattern: a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note. The left hand has a sustained eighth note. The score concludes with a repeat sign and the instruction "m193@18432".

m193@18432 → m200+1q@19152 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m209@19968 → m216+1q@20688 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m241+12@23052 → m248+1q@23760 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m248@23712

m241+1q@23088 → m249+1q@23856 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m241+1q@23088 → m249+1q+12@23868 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m241+1q@23088 → m249+1q+24@23880 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

14

m241+1q@23088 → m249+1q+36@23892 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

F6 F6 F4 F6

m241+1q@23088 → m250@23904 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

F6 F6 F4 F7

m241+1q@23088 → m250+12@23916 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

F6 F6 F4 F8

m243+1q@23280 → m251+1q@24048 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

3

F4 F4

F8

F7

m243+1q@23280 → m251+1q+24@24072 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

F8

F6

F6

F6

F4

F5

F8

F7

m243+1q@23280 → m251+1q+36@24084 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

F8

F6

F6

F6

F4

F6

F8

F7

m243+1q@23280 → m252@24096 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

F8

F6

F6

F6

F4

F8

F8

F6

m250@23904 → m258@24672 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

3

F6 + F7 + F7 + F7 + F7 + F7 +

m250@23904 | m251@24000 |

m250@23904 → m258+12@24684 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F6 + F7 + F7 + F7 + F7 + F7 +

m250@23904 | m251@24000 |

m250+1q@23952 → m258+1q@24720 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F6 + + + F6 + + +

m250+1q@23952 → m258+1q+12@24732 | Score = 8
 Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

F8 + + + F6 + + +

F6 + + + F6 + + +

F6 + + + F6 + + +

F6 + + + F6 + + +

m257+12@24588 → m264+1q@25296 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m257+1q@24624 → m265+1q@25392 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m257+1q@24624 → m265+1q+36@25428 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m257+1q@24624 → m266@25440 | Score = 8

Check pitch parallelism: [x4 ?] + - no enough common pitch position → discarding

m265@25344 → m272+1q+24@26088 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

18

m265@25344 | F4 | m266@25440 | F3 | m267@25536 | F3 | m268@25632 | F3 |

3

m269@25728 | F6 | m270@25824 | F6 | m271@25920 | F7 | m272@26016 | F2 |

8

13

18

25

31

m1@0 → m6+2q@1056 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

31

m1@0 | F4 | m1@0 | F4 | m1@0 | F3 | m1@0 | F4 |

5

m4@576 | F4 | m4@576 | F4 | m4@576 | F3 | m4@576 | F1 |

m12+2q@2208 → m18+2q@3360 | Score = 8

Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m15@2688

m18@3264

m13@2304 → m19@3456 | Score = 8
Check pitch parallelism: [x4 ?] ++ Parallelism [x4] found.

m13@2304

m16@2880

m20+1q@3696 → m26@4800 | Score = 8
Check pitch parallelism: [x4 ?] -- no common pitch position → discarding

m21@3840

m20+1q@3696 → m26+24@4824 | Score = 8
Check pitch parallelism: [x4 ?] +- no enough common pitch position → discarding

m21@3840

20

F12 F8 F9 F9

m20+1q@3696 → m26+36@4836 | Score = 8

Check pitch parallelism: [x4 ?] -- no common pitch position → discarding

F4 F8 F12 F12

m21@3840

F12 F8 F9 F9

m20+2q@3744 → m26+2q@4896 | Score = 8

Check pitch parallelism: [x4 ?] -+ no enough common pitch position → discarding

F2 F12 F12 F12

m22@4032

F12 F7 F9 F9

m21@3840 → m26+3q@4944 | Score = 8

Check pitch parallelism: [x4 ?] -+ no enough common pitch position → discarding

F6 F12 F12 F12

m21@3840

F8 F9 F9 F7