

Adagio.

Adagio ma non troppo. ($\text{♩} = 84$)

9. Musical score for exercise 9, featuring a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The time signature is 3/4. The piece starts with a piano (*p*) dynamic. The first measure shows a whole note chord in both hands. The second measure has a fermata over the first half. The third measure has a fermata over the first half. The fourth measure has a fermata over the first half. The fifth measure has a fermata over the first half. The sixth measure has a fermata over the first half. The seventh measure has a fermata over the first half. The eighth measure has a fermata over the first half. The ninth measure has a fermata over the first half. The tenth measure has a fermata over the first half. The eleventh measure has a fermata over the first half. The twelfth measure has a fermata over the first half. The thirteenth measure has a fermata over the first half. The fourteenth measure has a fermata over the first half. The fifteenth measure has a fermata over the first half. The sixteenth measure has a fermata over the first half. The seventeenth measure has a fermata over the first half. The eighteenth measure has a fermata over the first half. The nineteenth measure has a fermata over the first half. The twentieth measure has a fermata over the first half. The twenty-first measure has a fermata over the first half. The twenty-second measure has a fermata over the first half. The twenty-third measure has a fermata over the first half. The twenty-four measure has a fermata over the first half. The twenty-fifth measure has a fermata over the first half. The twenty-six measure has a fermata over the first half. The twenty-seventh measure has a fermata over the first half. The twenty-eighth measure has a fermata over the first half. The twenty-ninth measure has a fermata over the first half. The thirtieth measure has a fermata over the first half. The thirty-first measure has a fermata over the first half. The thirty-second measure has a fermata over the first half. The thirty-third measure has a fermata over the first half. The thirty-four measure has a fermata over the first half. The thirty-fifth measure has a fermata over the first half. The thirty-six measure has a fermata over the first half. The thirty-seventh measure has a fermata over the first half. The thirty-eighth measure has a fermata over the first half. The thirty-ninth measure has a fermata over the first half. The fortieth measure has a fermata over the first half. The forty-first measure has a fermata over the first half. The forty-second measure has a fermata over the first half. The forty-third measure has a fermata over the first half. The forty-four measure has a fermata over the first half. The forty-fifth measure has a fermata over the first half. The forty-six measure has a fermata over the first half. The forty-seventh measure has a fermata over the first half. The forty-eighth measure has a fermata over the first half. The forty-ninth measure has a fermata over the first half. The fiftieth measure has a fermata over the first half. The fifty-first measure has a fermata over the first half. The fifty-second measure has a fermata over the first half. The fifty-third measure has a fermata over the first half. The fifty-four measure has a fermata over the first half. The fifty-fifth measure has a fermata over the first half. The fifty-six measure has a fermata over the first half. The fifty-seventh measure has a fermata over the first half. The fifty-eighth measure has a fermata over the first half. The fifty-ninth measure has a fermata over the first half. The sixtieth measure has a fermata over the first half. The sixty-first measure has a fermata over the first half. The sixty-second measure has a fermata over the first half. The sixty-third measure has a fermata over the first half. The sixty-four measure has a fermata over the first half. The sixty-fifth measure has a fermata over the first half. The sixty-six measure has a fermata over the first half. The sixty-seventh measure has a fermata over the first half. The sixty-eighth measure has a fermata over the first half. The sixty-ninth measure has a fermata over the first half. The seventieth measure has a fermata over the first half. The seventy-first measure has a fermata over the first half. The seventy-second measure has a fermata over the first half. The seventy-third measure has a fermata over the first half. The seventy-four measure has a fermata over the first half. The seventy-fifth measure has a fermata over the first half. The seventy-six measure has a fermata over the first half. The seventy-seventh measure has a fermata over the first half. The seventy-eighth measure has a fermata over the first half. The seventy-ninth measure has a fermata over the first half. The eightieth measure has a fermata over the first half. The eighty-first measure has a fermata over the first half. The eighty-second measure has a fermata over the first half. The eighty-third measure has a fermata over the first half. The eighty-four measure has a fermata over the first half. The eighty-fifth measure has a fermata over the first half. The eighty-six measure has a fermata over the first half. The eighty-seventh measure has a fermata over the first half. The eighty-eighth measure has a fermata over the first half. The eighty-ninth measure has a fermata over the first half. The ninetieth measure has a fermata over the first half. The ninety-first measure has a fermata over the first half. The ninety-second measure has a fermata over the first half. The ninety-third measure has a fermata over the first half. The ninety-four measure has a fermata over the first half. The ninety-fifth measure has a fermata over the first half. The ninety-six measure has a fermata over the first half. The ninety-seventh measure has a fermata over the first half. The ninety-eighth measure has a fermata over the first half. The ninety-ninth measure has a fermata over the first half. The hundred measure has a fermata over the first half.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The score consists of six measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the piano part. The score is marked with a piano (p) dynamic and includes a repeat sign. The score is also marked with a "Ped." (pedal) instruction and a "*" (star) symbol.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with notes and rests, and the bass staff has a harmonic accompaniment. The key signature is one flat (B-flat). The time signature is 2/4. The score includes fingerings (1-5) and a dynamic marking 'p' (piano). The lyrics 'The Rose Tree' are written below the bass staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes fingerings and articulation marks. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 16 measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The sixth measure is marked with a piano (p) dynamic. The seventh measure is marked with a piano (p) dynamic. The eighth measure is marked with a piano (p) dynamic. The ninth measure is marked with a piano (p) dynamic. The tenth measure is marked with a piano (p) dynamic. The eleventh measure is marked with a piano (p) dynamic. The twelfth measure is marked with a piano (p) dynamic. The thirteenth measure is marked with a piano (p) dynamic. The fourteenth measure is marked with a piano (p) dynamic. The fifteenth measure is marked with a piano (p) dynamic. The sixteenth measure is marked with a piano (p) dynamic.

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of six measures. The first three measures feature a continuous eighth-note accompaniment in the bass. The fourth measure includes a trill in the treble. The fifth measure has a repeat sign in the bass. The sixth measure ends with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5. A 'Ped.' (pedal) marking is present in the fifth measure, and an asterisk (*) is in the sixth measure.

First system of musical notation. The treble clef staff contains a series of chords and single notes, with a *cresc.* marking above the second measure. The bass clef staff features a continuous eighth-note pattern with fingerings (2, 1, 2, 1, 3, 2, 3, 2, 3, 2, 4, 3, 2, 1, 2, 1, 2, 1, 2, 1, 3, 2). Fingerings are indicated above the notes. The system concludes with a *f* dynamic marking.

Second system of musical notation. The treble clef staff begins with a *ff* dynamic marking, followed by a *p* marking and a *pp* marking. The bass clef staff continues the eighth-note pattern. The system ends with a *pp* marking.

Third system of musical notation. The treble clef staff includes a *rall.* marking and a *p* marking. The bass clef staff features a *p* marking. The system concludes with a *p* marking.

Fourth system of musical notation. The treble clef staff contains a *pp* marking. The bass clef staff features a *pp* marking. The system concludes with a *pp* marking.

Fifth system of musical notation. The treble clef staff includes a *cresc.* marking and a *f* marking. The bass clef staff features a *p* marking. The system concludes with a *p* marking.

Sixth system of musical notation. The treble clef staff begins with a *mf* marking, followed by a *p* marking and a *pp* marking. The bass clef staff features a *p* marking. The system concludes with a *pp* marking.