

CLÉMENT LORET

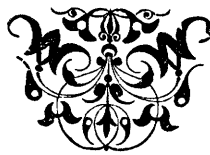
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Inscribed to
ALFRED J. EYRE Esq^{re} Mus. D^r
Organist of the Crystal Palace, Sydenham, London

PRIÈRE

CLÉMENT LORET
Op. 342

JEUX {
RÉCIT. — Hautbois ou Clarinette 8 p.
POSITIF. — Flûte harmonique 8 p.
G^d ORGUE. — Bourdons et Gamba 8 p.
PÉDALE. — Fonds doux 16 p.

PREPARE {
SWELL. — Oboe or Clarinet 8 f^t
G^d ORGAN. — Stop. Diap. & Gamba 8 f^t
CHOIR. — Harmonic Flute 8 f^t
PEDAL. — Soft Found. 16 f^t

Andante *legato*

MANUALE
G. O. *p*

PÉDALE

rit.

RÉC.
SW.

POS.
CH.

p

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two flats (B-flat and E-flat). The treble staff features a melodic line with eighth and sixteenth notes, including three triplet markings. The grand staff contains block chords and arpeggiated figures. The bottom staff has a simple bass line with quarter and eighth notes.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The treble staff continues the melodic line with triplet markings. The grand staff shows more complex chordal textures. The bottom staff continues with a steady bass line.

Third system of musical notation. The treble staff has a melodic line with a crescendo hairpin. The grand staff includes dynamic markings: *f* (forte) and *p* (piano). The bottom staff continues with a simple bass line.

Fourth system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic marking and includes triplet markings. The grand staff features a wide range of chordal textures. The bottom staff continues with a simple bass line.

RÉCIT avec Voix humaine accouplé.
SWELL with Vox Humana coupled.

rit.



G.O. *p*

This system contains the first two measures of the piece. The top staff features a melodic line with a triplet of eighth notes in the first measure, followed by a half note. The middle and bottom staves provide harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present in the second measure.



This system contains measures 3 through 6. The music continues with a similar harmonic texture, featuring sustained chords in the middle and bottom staves and a more active melodic line in the top staff.



f *p*

This system contains measures 7 through 10. The dynamics shift from *f* (forte) in measure 8 to *p* (piano) in measure 10. The piece concludes with a final chord in the top staff.

rit.



This system contains measures 11 through 14, which serve as the final section of the piece. It features a gradual deceleration, indicated by the *rit.* marking, and ends with a final cadence in the top staff.