

# Carry On Wayward Son

Words and Music by  
KERRY LIVGREN

Moderately

Tacet





Car-ry on, my way - ward son; \_\_\_\_\_ there'll be peace when you\_

\_ are done.\_ Lay your wea - ry head\_\_ to rest; \_\_\_\_\_

don't you cry no\_ more.


No chord







*ff*

Am  G  F  G 

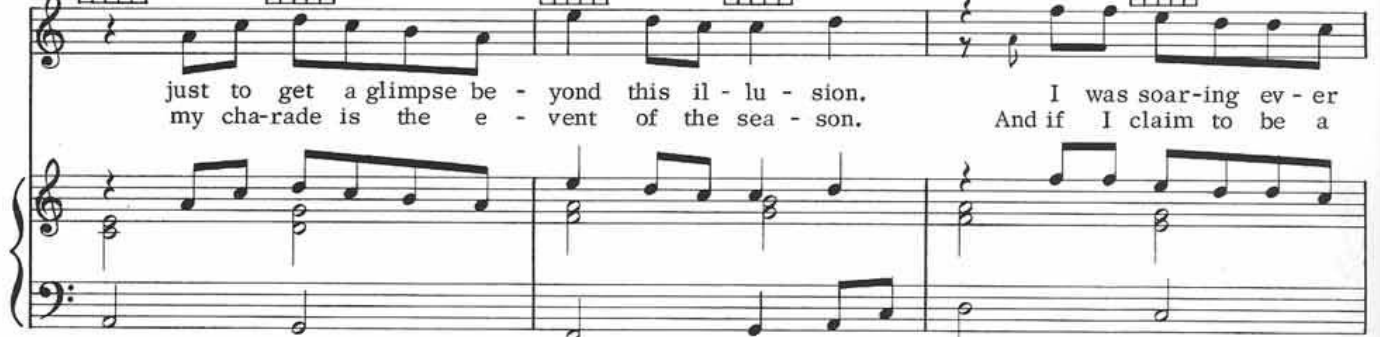
Once I rose a - bove the noise and con - fu - sion  
Mas-quer - ad - ing as a man with a rea - son,





*mf*




Am  G  F  G  Dm  C 


just to get a glimpse be - yond this il - lu - sion. I was soar - ing ev - er  
my cha - rade is the e - vent of the sea - son. And if I claim to be a



Bb  Dm  C  G 

high - er, but I flew too - high.  
wise man, it sure - ly means that I don't know.



Am  G  F  G  Am  G 

Though my eyes could see, I still was a blind man. Though my mind could think, I  
On a storm - y sea of mov - ing e - mo - tion, tossed a - bout, I'm like a



F G Dm C

still was a mad - man. I hear the voic - es when I'm  
 ship on the o - cean. I set a course for winds of

Bb Dm C G

dream - ing. I can hear them say:  
 for - tune, but I hear the voic - es say:

Am C G F Am C

Car - ry on, my way - ward son; there'll be peace when you

G Am C G F

are done. Lay your wea - ry head to rest;

Tacet N. C.

don't you cry no more.

*ff*

Am G F Am G

Car-ry on; you will al - ways re-mem - ber. Car - ry on; noth - ing

F Dm C

e - quals the splen - dor., Now your life's no long - er

Bb Dm C G

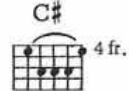
emp - ty; sure - ly heav - en waits for you.

*D. S. and fade*

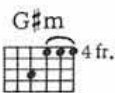
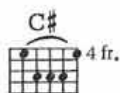
# The Wall

Words and Music by  
KERRY LIVGREN and STEVE WALSH

Moderately, with a beat



*mf*



*mp - mf - mf*

I'm            wo - ven in    a fan - ta - sy.    I  
pass be - yond    is what I seek.    I  
Gold and dia - monds cast a spell.    It's

D#m/F#



F#/C#



can't be - lieve    the things I see. The path that I    have cho - sen now has  
fear that I    may be too weak. And those are few    who've seen it through to  
not for me;    I know it well. The rich - es that    I seek are wait - ing

Bmaj7                      G#m6/B                      Bmaj7                      G#m6/B

led me to a wall. —                      And with each pass-ing day                      I feel a  
 glimpse the oth-er side. —                      The prom-ised land is wait-ing like a  
 on the oth-er side. —                      There's more than I can meas-ure in the

Bb7sus 4                      Eb/Bb                      Bb7sus 4                      Bb

lit - tle more — like some-thing dear was                      lost.                      It  
 maid - en that — is soon to be a                      bride.                      The  
 treas - ures of — the love that I can                      find.                      And

Cbmaj7                      Db/Cb                      Cbmaj7                      Db/Cb                      Db 4 fr.

ris - es now — be - fore — me, — a dark and si - lent bar - ri - er — be -  
 mo - ment is — a mas - ter - piece; — the weight of in - de - ci - sion's in — the  
 though it's al - ways been with — me, — I must tear down the wall and let — it

*mf*

tween all I am and all that I would ev - er want to  
 air, stand - ing there, the sym - bol and the sum of all that's  
 be all I am and all that I was ev - er meant to

be. It's just a trav - es - ty, tow - er - ing, mark - ing off the  
 me. It's just a trav - es - ty, tow - er - ing, block - ing out the  
 be, in har - mo - ny, shin - ing true and smil - ing back at

bound - a - ries my spir - it would e - rase. To loss.  
 light and blind - ing me. I want to see.  
 all who wait to cross. There is no

# What's On My Mind

Words and Music by  
KERRY LIVGREN

Moderately, with a beat

Bm



G



E (no 3rd)



Bm



G



E (no 3rd)



A



D



Em



Well, you told \_\_\_\_\_ me that I was just not the one, \_\_\_\_\_ and you  
\_\_\_\_\_ you, or may-be I found my-self, \_\_\_\_\_ and I  
no - where and you just jumped in my life, \_\_\_\_\_ and I

C



Bm



D



left me stand-ing out in the cold. \_\_\_\_\_ It's been a long time, \_\_\_\_\_ and I'm  
think we knew it all of the time. \_\_\_\_\_ We fit to - geth - er just like a  
know it nev - er will be the same. \_\_\_\_\_ You made me love - you; now I'm



Em C Bm

so much bet-ter now that I'm look-ing back and see-ing it all. And for the  
 lock and a key, and we o-pened up each oth-er's minds. Yeah, I was  
 home once a-gain. No, I nev-er want to leave you no more, 'cause I'm at-

No chord

first time, there's no pain in my life;— been a long hard— road that I've—  
 laugh - ing, 'cause there was no room to cry;— there was too much— grow-ing to do.—  
 tached— to the bet - ter half of my-self,— and there's no - where— else that I'd rath-

— gone. — We had a good thing, and it made me a man, — and I  
 er — be. We had a good time, and it ain't o-ver yet, — 'cause I  
 You filled an emp - ty, you fixed a bad bro-ken heart, — and I

G x000    D 0    Bm    G x000    D 0

know } you got me go - ing. — Par-don me, my feel-ings are show-

know }  
know }

Bm    G x000    D 0    E (no 3rd) 0 x00    Bm    G x000

ing. — I'm on - ly say - ing what's on my mind. —

E (no 3rd) 0 x00    Bm    G x000    1. 2. E (no 3rd) 0 x00    A 0    3. E (no 3rd) 0 x00

Well, I found — What's on my  
You came from

*Repeat and fade*

Bm    G x000    E (no 3rd) 0 x00    Bm    G x000    E (no 3rd) 0 x00

mind, — what's on my mind. — What's on my

*Repeat and fade*

# Miracles Out Of Nowhere

Words and Music by  
KERRY LIVGREN

Moderately  
No chord




L.H.  
mp

Am D C D


Am G Am Em





On a crys - tal morn - ing I can see the dew - drops fall - ing  
Hey there, Mis - ter Mad - man, what - cha know that I don't know?  
Tell me now, dear Moth - er, what's it like to be so old?

(mp)

Am  G  Am 


down from a gleam - ing heav - en. I can hear the voic - es call,  
 Tell me some cra - zy sto - ries, let me know who runs\_ this show.  
 Chil - dren grown and leav - in', seems the world is grow - in' cold. And









Dm7  C  G  Am 


"When you com - ing home now, son? The world is not for\_ you."  
 Glass - y - eyed\_ and laugh - ing, - he turns and walks a - way.  
 though your bod - y's ail - in' you, - your mind is just like\_ new.

*mf*



1. F  G  Am  D  C  D 

Tell me what's your point of\_ view.  
 Tell me what made you that\_  
 Tell me where you're go - in'\_



2. Am Em G/D C G/C F/C G/C

0 0 0 0 0 0 0 0 3 fr. 3 fr.

way. Here I am just wait - ing for a sign,  
to. It's so sim - ple, ly - ing right be - fore your eyes,

*f*

C G/C F/C G/C

0 0 0 3 fr. 3 fr. 3 fr.

ask - ing ques - tions, learn - ing all the time. It's  
if you'll on - ly look through this dis - guise. It's

Am/C G/C Am/C G/C To Coda Am

x 3 fr. 3 fr. x 3 fr. 3 fr. 0

al - ways here, it's al - ways there; it's just love and mir - a - cles out of  
al - ways here, it's al - ways there; it's just

3


D Am D C D

0 0 0 0 0

no - where. . .

D. S. ♯  
(no repeats)  
at Coda ♯

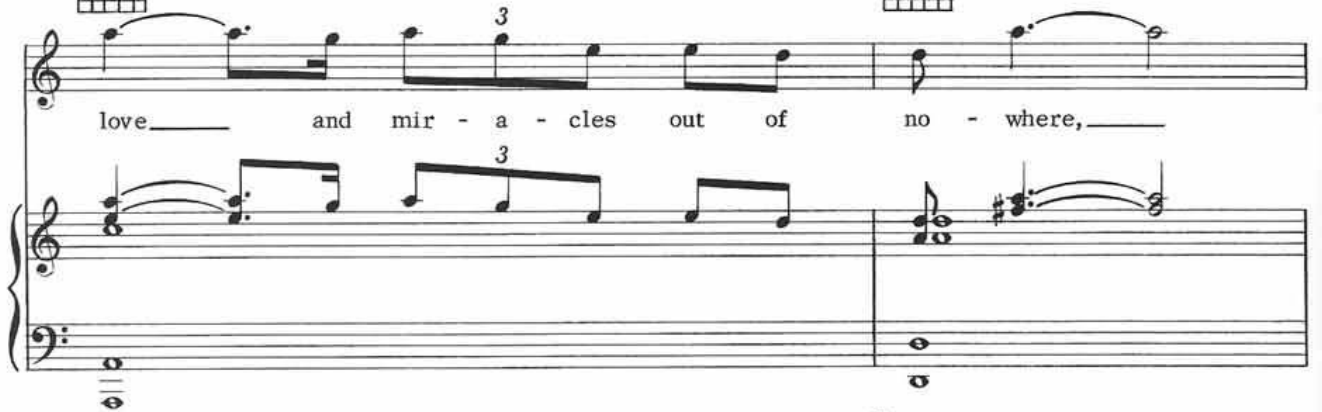
Coda Am



D



love and mir - a - cles out of no - where,



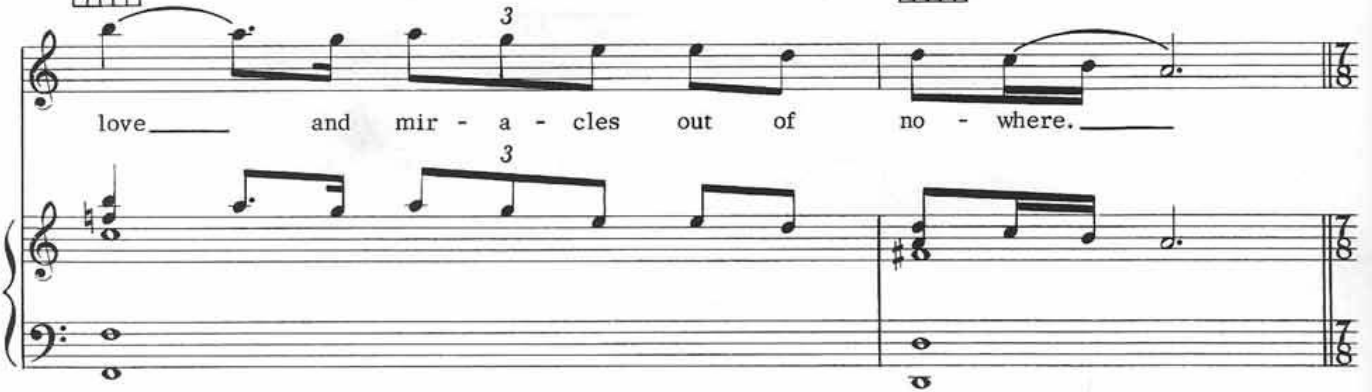
F



D



love and mir - a - cles out of no - where.



(♩ = ♪)  
N.C.




## Slowly

Am sus4  
0 0 0

Am sus4/B  
0

I sang this song a hun - dred, — may-be a thou-sand years a-

*mp*

Am sus4/C  
0

Am sus4/D  
0 0

Am sus4/E  
0

F

G (add A)  
x 0 0

go. No one ev - er lis - tens; I just play, and then I

Am sus4  
0 0 0

Am  
0 0 0

Tempo I  
Dm7  
0 0 0

C  
0 0 0

G  
x 0 0 0

go off in - to the sun - set like the West - ern he - roes —

*mf*

Am  
0 0 0

F

G  
x 0 0 0

Am  
0 0 0

— do. — Tell me what you're gon - na — do.

*p*  
*freely*

C 0 0      G/C 3 fr.      F/C      G/C 3 fr.      C 0 0      G/C 3 fr.

Here I am; I'm sure to see a sign. All my life I

*f a tempo*

F/C      G/C 3 fr.      Am/C 3 fr.      G/C 3 fr.

knew that it was mine. It's always here, it's

Am/C 3 fr.      G/C 3 fr.      Am 0 0      D 6

al - ways there; it's just love and mir - a - cles out of no - where, -

F      D 0

love and mir - a - cles out of no - where, out of no - where. -



(♩ = ♩)  
N.C.

The first system of music consists of two staves. The treble staff begins with a treble clef and a common time signature. Above the staff, the tempo marking '(♩ = ♩)' and the instruction 'N.C.' are present. The bass staff begins with a bass clef. The music is written in a style typical of jazz piano accompaniment, with eighth and sixteenth notes and rests.

The second system continues the musical piece with two staves. The notation includes various rhythmic patterns and rests, maintaining the same key signature and time signature as the first system.

The third system features two staves with repeat signs at the beginning and end of the system. The music continues with similar rhythmic and melodic motifs.

Am 0 0 0 0 0  
G/A 0 0 0 3 fr. F/A 0 0 0 0 0

The fourth system shows two staves. Above the treble staff, three guitar chord diagrams are provided: Am (0 0 0 0 0), G/A (0 0 0 3 fr.), and F/A (0 0 0 0 0). The notation includes chords and melodic lines in both staves.

Em 0 0 0 0 0 Dm/E 0 0 0 0 0 C/E 0 0 0 0 0 B°/E 0 0 0 0 0 A 0 0 0 0 0

rit.

8va bassa

The fifth system consists of two staves. Above the treble staff, five guitar chord diagrams are shown: Em (0 0 0 0 0), Dm/E (0 0 0 0 0), C/E (0 0 0 0 0), B°/E (0 0 0 0 0), and A (0 0 0 0 0). The word 'rit.' is written below the treble staff. A bracket labeled '8va bassa' spans across the bottom of the system, indicating an octave shift for the bass line.

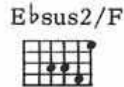
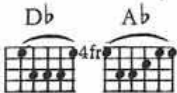
# Opus Insert

Words and Music by  
KERRY LIVGREN

Moderately, with a beat  
Three times



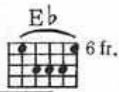
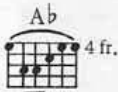
Three times  
*p* gradual *cresc.*



There's a rea-son for all\_ that rhymes;\_ it's a

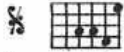


fact and the way\_ of the times.\_ Mov-ing e - mo - tion; it's



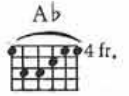
high and it's low\_ no mat-ter where\_ you go.\_ There is

Ebsus2/F

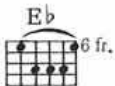


some-thing for all— who look. ————— There's a sto - ry in ev - 'ry book; —  
 mes - sage in ev - 'ry word, ————— and it's more than the word—you heard. —  
 times when I can't con - tain ————— all the life and the love— I gain. —

(f)



all of the pag - es, be - tween all the lines, —  
 Mov - ing e - mo - tion; it comes like the sea, —  
 There for the ask - ing; it's for all of you —



so much that you — can find. — But there's  
 wash - ing all o - ver me. — But there's  
 if you would take — it too. — But there's

Gm 3fr. F Eb Bb Dm C

too man-y emp - ty lives, — my friend, — and we just can't let 'em waste a - way. —  
 noth - ing that we — can't do, — my friend, — 'cause the spir - it is with us all. —  
 too man-y emp - ty lives, — my friend, — and we just can't let 'em waste a - way. —

*mf*

Bb Gm 3fr. F Eb Bb To Coda

— For this life is a pre - cious thing, — my — friend, — and we  
 — Oh, it's here and it's now, — it's up — and — it's down; — you can  
 — For this life is a pre - cious thing, — my — friend, — and we

1. Dm C Bb 2. Dm C

can't wait an - oth - er day. — There's a feel it sur - round - ing us

Bb F/A Ab Ab/Gb Db/F Fb

all. \_\_\_\_\_

*f*

Ab 4 fr. Ab/Gb 4 fr. Db/F Fb 00

are. Af - ter all, — it's all — the same. — On - ly dif - f' - rence is — the name -  
 In this cra - zy, mixed - up deal, — there's so man - y things - to feel. —


1. Gb Cb Gb 2. Gb Cb Gb


and where we Near and

Ab Bb C 00 Coda Dm C 00


far, it's where you are. — And there's can't wait an - oth - er day. —


*D. S. al Coda*  $\diamond$

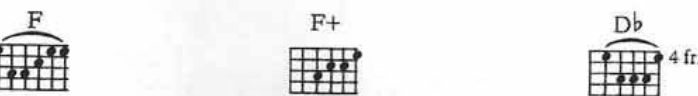
B $\flat$       B $\flat$ +      E $\flat$ /B $\flat$       B $\flat$ +  





*mp*


C $m$  3 fr.      C $m$ +5 3 fr.      F/C 3 fr.      C $m$ +5 3 fr.  





F      F+      D $\flat$  4 fr.  




*mf*

A $\flat$  4 fr.      A $\flat$ /G $\flat$  4 fr.      D $\flat$ /F      F $\flat$  00      A $\flat$  4 fr.  




*f*

# Questions Of My Childhood

Words and Music by  
KERRY LIVGREN and STEVE WALSH

Moderately, with a beat

0 A 0 Bm/A 0 A 0 0 E 00 0 A 0 0 D 0

When the

sun is in the mid- sky, - well, he wears a gold - en crown. - And he  
walk the road of life - a - mong the strong, a - mong - the weak. - And I  
game that I've been liv - ing; - now I need to know - what's real. - Can you

A 0 0    D/A 0 0    E/A 0 0 0 0    D/A 0 0    A 0 0    E 0 0    A 0 0    D 0

soaks the world\_ with sun-shine as he makes an - oth - er round..    Been a  
 ask them for\_ the short-cut to the an - swer that\_ I seek.\_    But  
 help me find\_ the an - swers? Can you tell the way\_ I feel?\_    Will you

C 0 0    F/C    G/C 3fr.    F/C    C 0 0    G x000    C 0 0    F

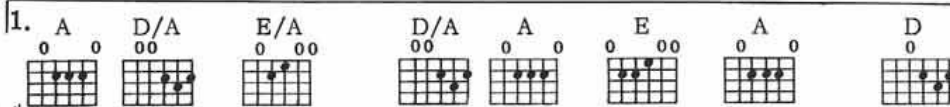
fast - er year\_ than yes - ter - day, all the things that I\_ had planned..    And when I  
 no one seems\_ to un - der - stand\_ what is and what - will be.    Oh, the  
 stay with me\_ for - ev - er? .    Just stay with me\_ to - night,    and we can

Bb    C/Bb x 0 0    F/Bb    Bb

think I might\_ be gain - ing,    I'm in the  
 ques-tions of\_ my child - hood    weave a  
 talk a - bout\_ to - mor - row,    if it\_



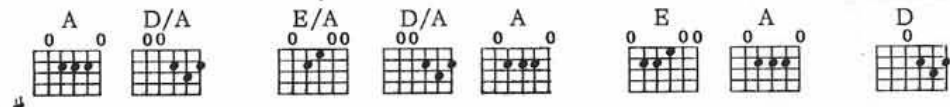
1. A D/A E/A D/A A E A D



sun - shine once a - gain. -



A D/A E/A D/A A E A D



Well, I



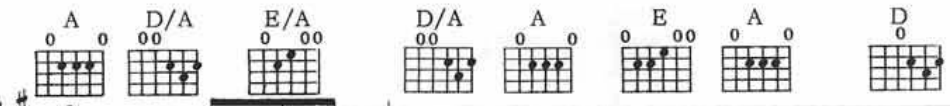
2. A D/A E/A D/A A E A D



web of mys - ter - y, — just a  
all works out al - right, — if it



A D/A E/A D/A A E A D



web of mys - ter - y. — } Can you  
all works out al - right. - }





get me through these chang - es? — Well, I sure don't know a - bout life. But one thing for



sure:



all I need is you, babe. And we can find the gold - en key to un - lock the



door.





To Coda

A  C#m  F#m  C#m 


I don't want to face a world of dis - il - lu - sion. I've


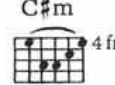


*mf*



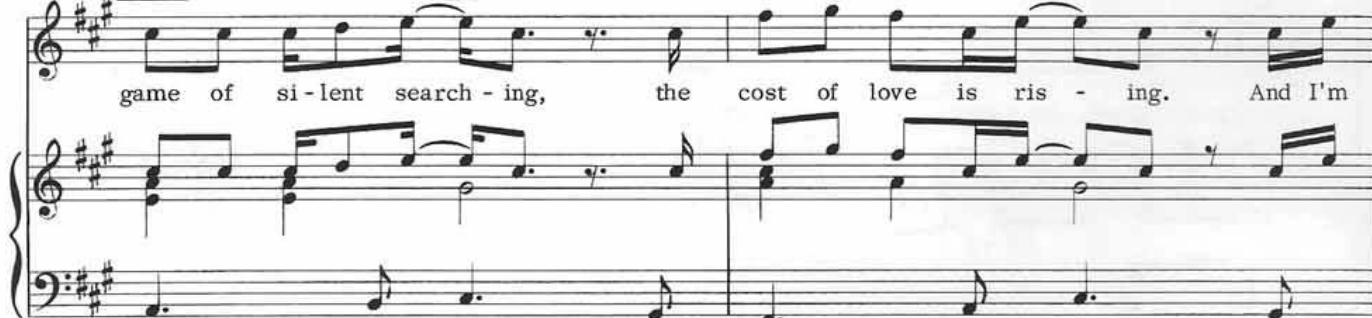
Bm  E  Bm7  E 




come to one con - clu - sion that I know you know is true. In the




A  C#m  F#m  C#m 

game of si - lent search - ing, the cost of love is ris - ing. And I'm



Bm  G  E 

just now re - al - iz - ing I'd be bet - ter off — with you, —



bet-ter off— with you,— oh.

A 0 0    Bm/A 0    A 0 0

E 0 0 0    A 0 0    D 0    A 0 0    Bm/A 0    A 0 0

*D. S. al Coda* (no repeats)

It's a door.

Coda

E 0 0 0    A 0 0    D 0    Dm/C x

*Repeat and fade*

G/C 3 fr.    Dm/C x    G/C 3 fr.

*Repeat and fade*

G/C 3 fr.    Dm/C x    G/C 3 fr.

# Cheyenne Anthem

Words and Music by  
KERRY LIVGREN

Moderately slow

*mp*

From the moun-tains to the sun,  
 Here my peo - ple roam the earth

life has on - ly just be -  
 in the king-dom of our

gun.  
 birth.

We wed this land and pledged our souls to meet its  
 Where the dust of all our hors-es hides the

end. —  
 sun, —

Life has on - ly just be - gun.  
 we are might-y on the

2. Em D Dm

earth, on the earth. You have come to move me;  
Now the wheels are roll - ing;

Bb Em Bm



take me from my an - cient home. Land of my fa - thers, I can't leave you now.  
hear the howl - ing winds of war. It's my des - tin - y to fight and die.

C D Bm


We will share it with you; no man owns this earth we're  
But is there no so - lu - tion; can we find no oth - er




1. C Em Gm 3 fr.

on.

2.  

way? Lord, let me stay un-der the



end - less sky and the earth be - low. Here I was




born to live, and I will nev - er go, oh




no. But we can - not en - dure like the

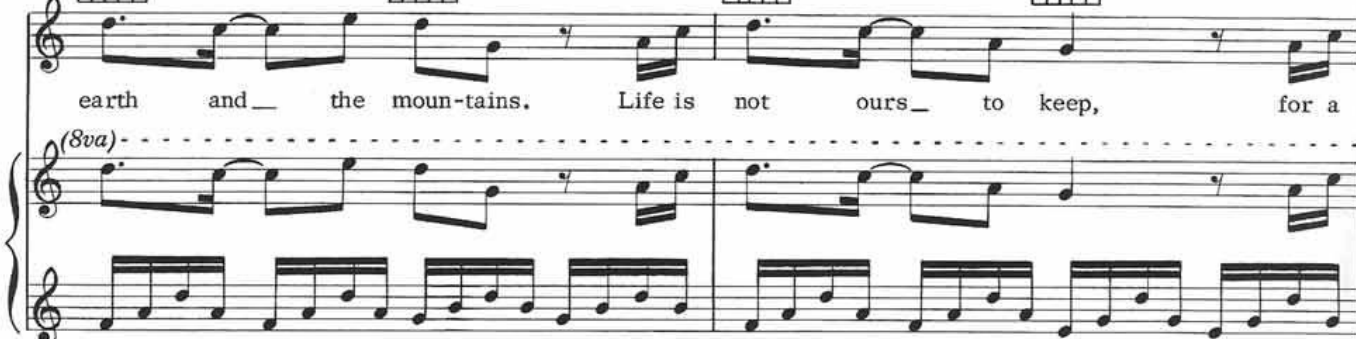
*dim.* *Sva* *mf*






earth and the moun-tains. Life is not ours to keep, for a

(8va)






new sun is ris - ing. Soon these days shall pass a -

(8va)


*mp* *loco*



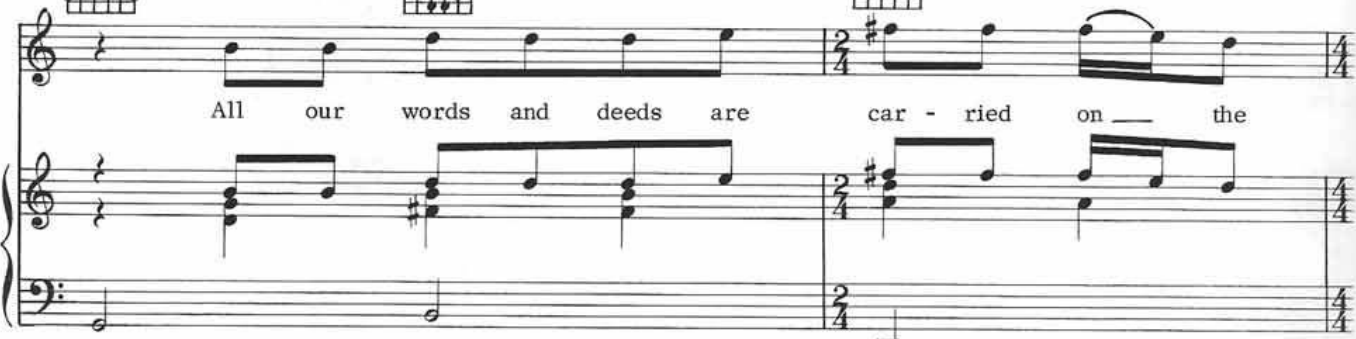


way. For our free-dom, we must pay.





All our words and deeds are car - ried on the





A sus2  
0 x0

C  
0 0

G  
x000

wind. In the ground our bod - ies

Em  
0 000

Eb

Bb

Gm 3 fr.

lay. Here we'll stay.

*mf*

Eb

Dm  
0

Cm 3 fr.

Eb

Db 4 fr.

Fm

Bb

Fm

1. 2. Gb

Ab 4 fr.

3. Gb

Ab 4 fr.

Bb

*rit.*

# Magnum Opus

Words and Music by  
KERRY LIVGREN, STEVE WALSH,  
RICH WILLIAMS, DAVE HOPE,  
PHIL EHART and ROBBY STEINHARDT

Moderately slow



Am

Bm C D

*mp* *cresc.*



Em Bm7



This fool - ish game, — oh, it's still the same. —

*mf*






Cmaj7 Bm7 B

The notes go fly - in' off — in the air. —

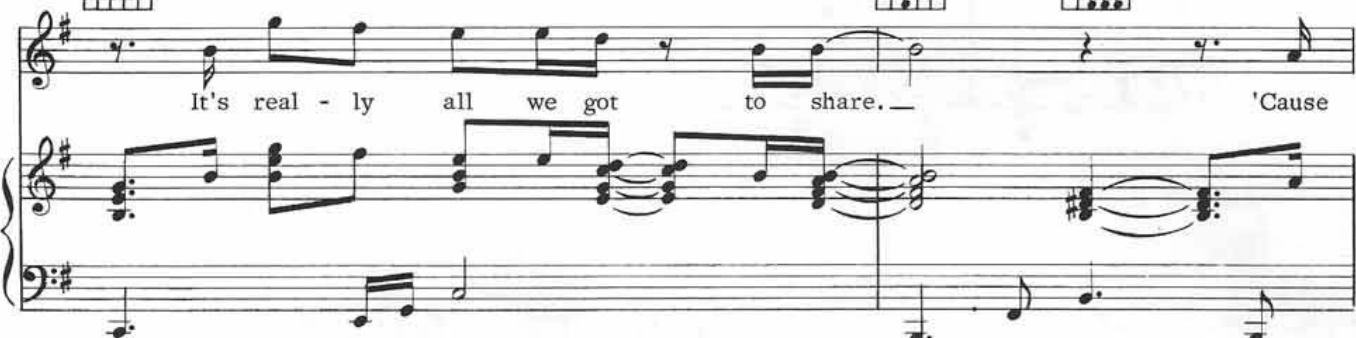
Em  Bm7 







And don't you be - lieve\_ it's true; the mu - sic is all for you.




Cmaj7  Bm7  B 








It's real - ly all we got to share. — 'Cause




Am  Am6sus4  Am  Bm  C  D 

rock - in' and — roll - in', it's on - ly howl - in' at the



Em  Emsus2  Am  Bm  C  D  Em 

moon. — It's on - ly howl - in' — at the — moon. —



Brightly  
Tacet

The first system of music is written for piano. The treble clef part begins with a series of eighth notes, some marked with accents (>). The bass clef part consists of chords and single notes, including some with accidentals (sharps and naturals). The system concludes with a double bar line and repeat dots.

The second system continues the piece. The treble clef part features a melodic line with eighth and sixteenth notes. The bass clef part provides a rhythmic accompaniment with eighth notes and rests.

The third system shows a key signature change to one sharp (F#). The treble clef part has a melodic line with eighth notes and some accidentals. The bass clef part continues with a rhythmic accompaniment.

The fourth system includes a tempo marking '(♩ = ♩)' above the treble clef. The treble clef part has a melodic line with eighth notes and some accidentals. The bass clef part continues with a rhythmic accompaniment.

The fifth system shows a change in time signature to 4/4. The treble clef part has a melodic line with eighth notes and some accidentals. The bass clef part continues with a rhythmic accompaniment.

System 1: Treble and bass clefs, 3/4 time signature. The music consists of continuous eighth-note patterns in both hands.

System 2: Treble and bass clefs, 3/4 time signature. The treble clef has a forte (*f*) dynamic marking. The music features chords in the treble and eighth notes in the bass.

System 3: Treble and bass clefs, 3/4 time signature. The treble clef has a mezzo-forte (*mf*) dynamic marking. A tempo marking  $(\text{♩} = \text{♩})$  is present. The music shows a change in texture with chords and eighth notes.

System 4: Treble and bass clefs, 3/4 time signature. The treble clef has a forte (*f*) dynamic marking. The music features chords and eighth notes.

*Sva bassa* - - - - -

System 5: Treble and bass clefs, 3/4 time signature. The music features chords and eighth notes.

*(Sva)* - - - - -

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of chords in the treble and a melodic line in the bass. A dashed line below the bass staff is labeled *(8va)*.

Second system of musical notation, continuing the piece. It includes a section with a 2/4 time signature. The bass staff features a *loco* section with a circled *loco* marking. A dashed line below the bass staff is labeled *(8va)*.

Third system of musical notation, showing complex chordal textures in both the treble and bass staves.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The time signature changes to 2/4 and then back to 4/4.

Fifth system of musical notation, concluding the page. It includes a *mf* (mezzo-forte) dynamic marking in the bass staff.



First system of musical notation, measures 1-4. The piece is in G major and features a 3/4-4/4-3/4-4/4-3/4-4/4 time signature sequence. The right hand plays a melody of eighth notes, while the left hand provides a bass line with eighth notes and rests.

Second system of musical notation, measures 5-8. The time signature continues as 3/4-4/4-3/4-4/4-3/4-4/4. The right hand melody continues with eighth notes, and the left hand bass line includes some chords and eighth notes.

Third system of musical notation, measures 9-12. The time signature continues as 3/4-4/4-3/4-4/4-3/4-4/4. The right hand melody continues with eighth notes, and the left hand bass line includes some chords and eighth notes.

Fourth system of musical notation, measures 13-16. The time signature continues as 3/4-4/4-5/4-4/4-3/4-4/4. The right hand melody continues with eighth notes, and the left hand bass line includes some chords and eighth notes.

Fifth system of musical notation, measures 17-20. The time signature continues as 4/4-3/4-4/4-4/4. The right hand melody continues with eighth notes, and the left hand bass line includes some chords and eighth notes. The piece concludes with the instruction *molto rit. e dim.* in the third measure of this system.



(♩ = ♪)

*p a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is in bass clef and contains a simpler accompaniment with mostly quarter and eighth notes. The dynamic marking *p* and the tempo instruction *a tempo* are placed in the lower staff. The key signature has one sharp (F#).

*mf*

The second system continues the piece. It features a repeat sign in the middle of the system. The upper staff continues with intricate melodic patterns, while the lower staff provides harmonic support. The dynamic marking *mf* is placed in the lower staff. The key signature changes to two sharps (F# and C#).

The third system shows the continuation of the melodic and accompaniment lines. The upper staff has a more active melodic line with many slurs and ties. The lower staff has a steady accompaniment. The key signature remains two sharps.

The fourth system continues the musical development. The upper staff features a melodic line with various intervals and rhythms. The lower staff maintains a consistent accompaniment. The key signature remains two sharps.

The fifth and final system on the page. The upper staff concludes with a melodic phrase. The lower staff ends with a few notes. The time signature 2/4 is indicated at the end of the system. The key signature remains two sharps.

gradual cresc.

gradual accel.

*f a tempo*

(♩ = ♩)

mf

The first system of music consists of six measures. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The time signature changes from 4/4 to 3/4, then back to 4/4, then 3/4, and finally back to 4/4. The music features a mix of chords and moving lines in both hands.

The second system of music consists of four measures. It continues the piece with similar rhythmic patterns and chordal textures as the first system.

The third system of music consists of four measures. The top staff shows more melodic movement with eighth and sixteenth notes, while the bottom staff continues with a steady accompaniment.

The fourth system of music consists of three measures. It features a more complex melodic line in the top staff with various intervals and accidentals.

The fifth system of music consists of four measures. It concludes the piece with a final cadence, including a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with a key signature of one flat. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The upper staff has a fermata over a chord in the second measure, followed by a *gradual cresc.* instruction. The lower staff continues with the eighth-note accompaniment.

The third system features a *molto rit.* instruction. The upper staff has a fermata over a chord in the second measure. The lower staff's accompaniment changes from eighth notes to a more complex rhythmic pattern of eighth and sixteenth notes.

The fourth system begins with the tempo marking *Slowly* and the dynamic *f*. The upper staff is filled with a dense texture of chords, many with fermatas. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the page with a *ff* dynamic. The upper staff features complex chordal structures and fermatas, while the lower staff continues with the eighth-note accompaniment.