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MAJOR AND MINOR.

An excellent programme was presented at Collinsville, Ill., by Messrs. Jacob Moerschel, pianist, Gustave G. A. Herzog, violinist, Benj. J. Pavyer, baritone, and Chas. Huber, accompanist. Mr. Moerschel, who scored quite a success, is a pupil of George Enzinger, the well known teacher of piano.

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Cedar Rapids, Ia.—The Olympia Quartet, of St. Louis, delighted a large audience at the Opera House, on the 1st ult. Messrs. Metcalf, Niedringhaus, Kissel and Bahnenburg surprised themselves and won over the splendid audience. Cedar Rapids wants to hear the Olympia soon again.

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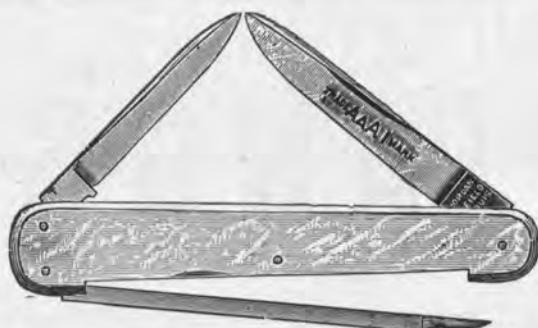
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# MUSICAL REVIEW

MAY, 1891.

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## DETROIT PHILHARMONIC CLUB.

The St. Louis public was favored, April 20th, at Memorial Hall, with a concert by the Detroit Philharmonic Club, which is composed of the following gentlemen: William Yunck, 1st violin; L. F. Schultz, 2nd violin; Walter Voigtlander, viola; and Alfred Hoffman, violoncello. The reputation that these gentlemen have earned the past years for their excellent work in ensemble playing drew a large audience, comprising the very best musical element St. Louis boasts of, for it expected to hear a smooth and thoroughly enjoyable performance: as the performance, however, was far ahead of anything heard in St. Louis for years, it was a surprise to all. The work of the Club is remarkable, and each number was applauded with an enthusiasm that knew no bounds. Where everything was done so masterly, it would be superfluous to dwell on any single performance of special excellence.

Mr. Yunck's magnificent playing, in his solo as well as ensemble work, proved that he is an artist of the very first rank. Mr. Voigtlander's viola playing was the finest ever heard in St. Louis.

The Club was assisted by Miss Adelaide Kalkmann, soprano, and E. R. Kroeger, who shared in the successes of the evening.

The Club complimented our city by playing E. R. Kroeger's F minor Quintette, the work that received such an ovation at the M. T. N. A. convention at Detroit last summer. After listening to the work as rendered by these gentlemen, assisted by the composer, we can well understand how it could not have been received otherwise. The Detroit Ph. Club will, on its second visit, (which we hope is to be soon) find an audience to greet it that will more than prove the St. Louis public to be deeply appreciative of great performances and of great music. We append the programme: 1.

Robert Schumann (1810-1856), Quartet for Strings in A major, Op. 41, No. 3; (a) Andante espressivo—Allegro Molto Moderato; (b) Assai Agitato; (c) Adagio Molto; (d) Finale—(Allegro Molto Vivace), the Detroit Philharmonic Club. 2. William Taubert (1811-), Soprano Solo, "Heimweh," Miss Kalkmann. 3. (a) Anton Rubinstein (1829-), "Music of the spheres"; (b) Franz Schubert (1797-1828), Moment Musicales, "A la Hongroise"; (c) Felix Mendelssohn (1809-1847), Scherzo, the Detroit Philharmonic Club. 4. Henri Ernst (1814-1865) Violin Solo, Fantasy on airs from Rossini's "Othello," Mr. Yunck. 5. Richard Wagner (1813-1883), Soprano Solo, "Elsa's Traum," from "Lohengrin," Miss Kalkmann. 6. Ernest R. Kroeger (1862-), Quintet for Piano and Strings in F minor; (a) Allegro Energico; (b) Intermezzo; (c) Lento e Sostenuto; (d) Finale—(alla Tarantella), the Detroit Philharmonic Club and Mr. Kroeger. The Müller Concert Grand piano which was used at this concert charmed all with its magnificent qualities.

## MENDELSSOHN QUINTETTE CLUB.

The last concert of the season given by this excellent organization was a great success in every respect. The soloists, Messrs. Heerich and Porteous, were enthusiastically received. The steady development made by the club is most marked, and the interest manifested by its intelligent audiences highly deserved. Messrs. Victor Ehling, Geo. Heerich, Louis Mayer, Valentine Schopp and P. G. Anton, Jr., the members, are to be congratulated.

## EMMA JUCH.

"There is as much melody in your voice as there is rhyme and reason in the words of Shakespeare," was the beautiful tribute paid to Miss Emma Juch by President Diaz at a banquet recently tendered to the prima donna at the Hotel Jardine, in the City of Mexico. Miss Juch's tour through the Republic of Mexico has been an unprecedented, artistic triumph. During the past four weeks the Theatre National, in the Mexican Capital, where Miss Juch and her Company are now engaged, has been thronged nightly with delighted and enthusiastic auditors. Not content with crowding the auditorium of this vast theatre to its utmost seating and standing capacity, the space between the wings and the "fly galleries" on the stage has been invaded by many who were unable to secure places in front. It is quite customary for Mexicans to pay for the privilege to witness a performance from the stage. It has become so established that a manager must allow this privilege to a patron of the playhouse, if he demands it, when the places are all occupied in the auditorium.

During the Juch season, crowded houses have been the rule, both front and back. Miss Juch has not only made a grand individual triumph, and the Company which bears her name has met with admiration and favor, but she has accomplished the remarkable task of popularizing the music dramas of Richard Wagner, sung in the English language among a Latin race. Verdi and Rossini were idolized in Mexico until the advent of the Juch Company with a Wagner repertoire. Heretofore it was considered absurd and foolhardy for an impresario to present a Wagner opera to a Mexican public, especially by an English singing Company.

## ST. LOUIS CHORAL-SYMPHONY SOCIETY.

The last concert of this association, April 16th, was a fit close to a brilliant season. Mr. Otten prepared for the occasion an unusually fine programme—offering for its chief orchestral numbers Schubert's unfinished Symphony No. 8, B minor; Liszt's Symphonic Poem, "Les Preludes;" and Beethoven's Piano Concerto in E flat major, with Franz Rummel as soloist. Mr. Otten seemed more than inspired with the works in hand. The different numbers were rendered with a delicacy, promptness and rare spirit that showed the orchestra was thoroughly in concord with him, for he swayed it with an ease that only a complete study and understanding of these works can possibly achieve. The committee of gentlemen who had the concerts in charge may well be proud of the success so honestly won. If there were any doubts entertained by a few wiseacres at the outset of the concerts as to Mr. Otten steering the ship, those doubts have been dispelled, for all must admit the successes achieved. The work of Mr. Franz Rummel, the soloist on the occasion, was simply superb—he was recalled again and again. Having dwelt upon his masterly performances at length in our April issue, we only remark that better piano playing was never listened to in St. Louis. The piano used by Mr. Rummel was a magnificent Steinway Grand—which justly shared the triumph of Rummel.

## LOUIS ELSON.

Louis Elson, the eminent Boston lecturer and critic, gave a lecture, entitled, "The Story of German Music," at Memorial Hall, on the 23rd ult. The illustrations were: Ancient Minnesong, "König Rudolf," about 1275; Modern Minnesong, "O du mein holder Abendstern" — R. Wagner; "Ich alter Mann," 14th century, arranged by R. Franz; "Dich melden" (popular song), 15th century; Ancient Choral, "Goldberg," 14th century; Comic Song, "Urian's Journey," L. V. Beethoven; Körner's "Schwerlied," C. M. v. Weber; "Gretelein," F. Rücken; Loreley, F. Silcher.

Mr. Elson held the audience in the closest attention, the evening proving one of great instruction and delight. Every one declared the lecture a rare treat. The Müller piano was selected for use in this concert. We advise all who have an opportunity of hearing Mr. Elson, to take advantage of it. Mr. Elson will favor a few cities with his presence before returning to Boston.

## CITY NOTES.

Fred Specht called on his friends, who are always glad to see him.

The St. Louis Glee Club gave its second concert on the 7th ult., to a fair audience.

E. R. Kroeger assisted in an instructive programme given for the benefit of the Workingmen's Self-Culture club.

R. Popper spends his leisure time in reading. History and biography are his preferences, and he has a great memory for dates.

Louis Hammerstein manages to come down town now and then. He doesn't stay long, though; nothing suits him better than to be up and doing.

Mrs. J. H. Lee, of 514 West-end, has a very successful number of piano pupils. She is most careful in her training, and is very much sought after.

Messrs. Townley, Cornelius, Ravold and Yost compose the Tuscan Quartette. They sang for Tuscan lodge at its anniversary, and carried off all the honors.

Miss L. F. Miner, of 3949 Olive street, is recognized as a very painstaking teacher. She is well qualified to develop a pupil, and takes pride in her excellent work.

Mrs. Louie A. Pebbles had to forego several important engagements, one of which was for the Mendelssohn concert, on account of sickness. She has fully recovered.

Miss Alice Pettingill, Mrs. Laura Anderson and Mrs. Douglass Phillips contributed numbers for the commencement exercises of the Hygiene College, given at Pickwick theater.

Wayman C. McClellan is at work with the McCullough club, which will appear in comedy at the Grand Opera house for the benefit of the Confederate Soldiers' Home. The date is not yet announced.

Prof. Robert Nelson, the vocal teacher, trained the chorus for the Sara Bernhardt engagement here. He has received applications from the most distant points, many teachers being anxious to study with him.

Miss Maggie Hennagan gave a very interesting musical, in which the following programme was presented, all the participants being well received: Valse Mignon (Carl Sidus); Little Miss Koster: Song, Miss Dene Maginis; Valse (Durand); Miss E. Thompson; Inst. Solo, "Ernani"; Miss Helen Beaumont; Inst. Solo, "Il Trovatore" (Kuhle); Miss Lily Biskup; Medley of Familiar Songs, Master Eugene Gerst; Valse (Tito Matei); Miss Blanche Culhoff; Vocal Solo, "Ernani"; Miss Lydia Guire; "Whispering Winds" (Wollenhaupt); Miss Gustie Verde; Vocal Solo, "We'd Better Bide a Wee"; Miss A. Thompson; "Break of Day" (Muller); Miss Mamie Koster; Vocal Solo, "Good Night"; Miss E. Thompson; "I Puritani" (Laybach); Miss Blanche Carpenter; "Sleigh Race" (Holst); Miss Nellie Casey; "Royal Waltz"; Master Eugene Gerst; Inst. Duet, Little Miss Koster and Miss M. Hennagan.



Miss Juch has completely revolutionized this state of things in that country, for it is declared that her productions of Wagner's operas have not only removed this prejudice against the world's greatest composer, but have created a veritable furor in his favor. The reception and success of "Tannhäuser," which was the first Wagner opera presented in Mexico, was so positive and immediate as to win for Wagner and Miss Juch a devotion more fervent than that bestowed on Italian composers and singers. This is particularly interesting, because of Miss Juch's forthcoming appearance in this city. At the close of the Mexican engagement, she and her splendid Company come direct to St. Louis, and, in the Exposition Music Hall, commencing Monday, May 11th, will present an incomparable repertoire of grand operas. On this occasion, which is most appropriately termed a "May Opera Festival," she will have the valuable co-operation of Jannschwsky, Maconda, Freebert, Meisslinger, Hedmont, Clarke, Stephens, Rathjens, Stormont, Velta and Knight, who are considered among the ablest artists who sing in the English language, grand orchestra of sixty, the Juch chorus of fifty, St. Louis Orpheus Sangerbund, and the St. Louis Damenchor, numbering in all three hundred, and making the most imposing array of musical talent that has ever appeared in English Grand Opera in St. Louis. "Tannhäuser," "Fidelio," "Lohergrin," "Huguenots," "The Flying Dutchman," "Carmen," and "Die Walküre," are the operas for the festival week and the order in which they will be produced. With Neuenendorff as Musical Director, and Parry as Stage Manager, and the operas mounted with a wealth of scenery, costumes and other stage splendor, is an assurance that the festival will not only be a great popular success, but one of the most important musical and operatic events that has ever been announced in this city.

## CITY NOTES.

A grand concert was given at Liederkranz Hall, on the 24th ult. by Miss Maria Hartmann, Soprano, Gerhard Stehman, Baritone, P. G. Anton, Jr., Cello, and Louis Conrath, pianist. The programme was excellently rendered, especially the cello solo, "Le Desir"—Servais, by P. G. Anton, Jr., and "Home, Sweet Home"—Rive-King, by Louis Conrath.

Eugenia Williamson, B. E., and her pupils in elocution, Delsarte and aesthetic physical culture, will give the second soirée at Pickwick Theatre, Tuesday Evening, the 26th inst. The programme will consist of readings, recitations, a ring drill by young ladies. Pantomimes:—"Tear of Repentance," and "Gipsy Flower Girl," accompanied with piano; also musical selections.

"The edition of Webster's Dictionary of 1847 has been reprinted by a Chicago house, copyright on it having expired by the lapse of forty-two years. Only those who are ignorant of the great advances that have been made in dictionaries are likely to buy this reprint at any price," says the *New York Times*, while the *Buffalo Christian Advocate* adds: "Don't be duped. Thousands are, or are likely to be, by the flashy, fraudulent advertisements of 'The Original Webster's Unabridged Dictionary,' which is offered for two or three dollars. \* \* \* If any of our readers wish to invest in a purchase which they will be likely afterward to regret, they will do so after being duly notified."

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# MENUETT.

P. Mori.

Tempo di Minuetto. ♩ — 138.

*legato.*

*Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*



Continuation of the musical score. The top staff begins with a crescendo (cres.) followed by a forte dynamic (ff). The bottom staff features a sustained bass note with a dynamic ff and a pedale (ped.). Measures 13-16 show a continuation of the eighth-note chord pattern.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns. The bottom staff features sustained bass notes with dynamics mff and ff. Measures 21-24 show a continuation of the eighth-note chord pattern.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns. The bottom staff features sustained bass notes with dynamics ff and ff. Measures 30-32 show a continuation of the eighth-note chord pattern.

Continuation of the musical score. The top staff begins with a forte dynamic (ff) and a dynamic ff. The bottom staff features sustained bass notes with dynamics ff and ff. Measures 37-40 show a continuation of the eighth-note chord pattern.

Continuation of the musical score. The top staff begins with a dynamic ff. The bottom staff features sustained bass notes with dynamics ff and ff. Measures 45-48 show a continuation of the eighth-note chord pattern.

Piano sheet music in G minor (two sharps) and common time. The left hand plays sustained notes while the right hand plays sixteenth-note patterns. Pedal markings "Ped." and asterisks are placed below the notes.

Continuation of the piano sheet music, showing the right hand continuing its sixteenth-note patterns and the left hand providing harmonic support. Pedal markings "Ped." and asterisks are present.

Continuation of the piano sheet music, maintaining the sixteenth-note patterns and harmonic structure. Pedal markings "Ped." and asterisks are present.

*Leggiero.*

Transition to a new section marked *Leggiero*. The right hand plays eighth-note patterns with dynamic "p". The left hand provides harmonic support. Pedal markings "Ped." and asterisks are present.

Continuation of the *Leggiero* section, showing the right hand playing eighth-note patterns and the left hand providing harmonic support. Pedal markings "Ped." and asterisks are present.

Continuation of the *Leggiero* section, showing the right hand playing eighth-note patterns and the left hand providing harmonic support. Dynamic "f" is indicated. Pedal markings "Ped." and asterisks are present.

*Scherzando.*

*cres.*

*f*

*p*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

Ped. ff

Ped. 5

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *r*, *f*, *ff*, and *animato.*. Fingerings are indicated by numbers above the notes. Pedal markings, including *Ped.*, *Ped. \**, and *Ped. \*\**, are placed at specific points. The music consists of six staves, likely representing two hands and basso continuo. The first staff shows a treble clef, the second a bass clef, and the third a bass clef. The fourth staff shows a treble clef, the fifth a bass clef, and the sixth a bass clef. The music is set in common time.

# VENETIANISCHES GONDELLIED.

(*VENETIAN GONDELLIED.*)

Song without words.

Andante con moto. ♩ = 144.

Felix Mendelssohn Op.62. N° 5.

*ff*

*pp*

*Ped.* *cres*

*do - al - ff sf*

*ff* *dim.* *tranquillo. pp*

*Ped.* *Ped.*

*dimin.*

*8.* *sempre pp*

*dimin.*

# SONG OF JOY.

(JUBELLIED.)

Song without words.

Felix Mendelssohn Op.62.Nº4

Allegro con anima.  $\text{♩} = 100$ .

Interlude.

Mit vieler Innigkeit vorzutragen.

Sheet music for piano, page 15, measures 1-10. The music is in common time, key signature of one sharp. The right hand plays eighth-note chords with fingerings (e.g., 5-2-1, 4-2-1) and dynamic markings like *cres.*, *dim.*, *mf*, and *cres.*. The left hand provides harmonic support with sustained notes and eighth-note patterns. Measure 10 ends with a fermata over the bass clef staff.

Sheet music for piano, page 15, measures 11-20. The right hand continues with eighth-note chords and fingerings (e.g., 4-1, 3-1, 3-2, 4-3-2-3). The left hand provides harmonic support. Measure 20 ends with a fermata over the bass clef staff.

Sheet music for piano, page 15, measures 21-30. The right hand plays eighth-note chords with fingerings (e.g., 5-4, 3-2, 2-1, 3-1, 5-4, 2-3-4, 5-4, 2-3-2, 3-4-5). The left hand provides harmonic support. Measures 29 and 30 end with fermatas over the bass clef staff.

Sheet music for piano, page 15, measures 31-40. The right hand plays eighth-note chords with fingerings (e.g., 5-4, 3-2, 2-1, 3-2, 4-3, 3-2, 5-4, 2-3-2, 3-4-5). The left hand provides harmonic support. Measures 40 and 41 end with fermatas over the bass clef staff.

Sheet music for piano, page 15, measures 42-50. The right hand plays eighth-note chords with fingerings (e.g., 5-3-2, 5-4-2, 3-2, 5-2-1, 4-2-1, 5-2-1, 3-1-4-1, 5-2-1, 5-4-2). The left hand provides harmonic support. Measures 50 and 51 end with fermatas over the bass clef staff.

# IN THE MAY.

WONNIGE MAIENZEIT.

Notes marked with an arrow must be struck from the wrist.

F. Behr Op. 424.

**Allegretto**  $\text{d} = 144$ .

A page of six staves of piano sheet music. The music is in common time with four sharps. The first staff shows a series of eighth-note patterns with fingerings (e.g., 3-2-3-4, 1-2-1-2). The second staff consists of sustained bass notes. The third staff continues the eighth-note patterns. The fourth staff has bass notes. The fifth staff has treble notes. The sixth staff has bass notes. Measure numbers 1 and 2 are indicated above the first two staves. The word "dolce." is written above the third staff. Pedal marks ("Ped. \*") are placed under the bass notes of the second and fourth staves. The music ends with a repeat sign and instructions to "Repeat from the beginning to ♫ then go to the finale". The section is labeled "FINALE." at the bottom.

*To my dear Parents.*

# GRAND OPERATIC FANTASIA.

N<sup>o</sup>. 1.

MARCUS I. EPSTEIN.

S E C O N D O .

NORMA. Bellini.

*Maestoso. M. M. ♩ = 88.*

The musical score consists of four staves of music for piano, arranged in two systems. The first system begins with a dynamic of *ff* and a tempo of *Maestoso. M. M. ♩ = 88.* It features a mix of treble and bass clefs, with various time signatures including common time and measures with triplets. The second system begins with a dynamic of *ff* and a tempo of *a tempo.* It includes markings such as *ritenuto.* and *p dolce.* The music is characterized by its complexity, with many sixteenth-note patterns and sustained notes. The piano keys are indicated by vertical lines with arrows pointing up or down, and the music is divided into measures by vertical bar lines.

*To my dear Parents.*

# GRAND OPERATIC FANTASIA.

N° 1.

MARCUS I. EPSTEIN.

PRIMO.

NORMA. Bellini.

Maestoso. M. M.  $\text{d} = 88$ .

8a

8a

8a

8a

## SECONDO.

*ff* *ad.* Primo.

*Con moto*  $\text{♩} = 76.$

*cres:* *ff* *p*

*cres:* *ff*

*p* *f* *rf*

*trem:* *p* *rf* *trem:* *rf* *ad.*

## PRIMO.

*brilliant.**Con moto. M.M. = 76.*

6  
8  
6  
8

cres:  
ff p

cres:  
ff f

p  
f

ff  
p  
f  
ff

## SECONDO.

SONNAMBULA. *Bellini.*

*Andante. M. M. = 60.*

*Cantabile.*      *pp semplice.*

*l.h.*

*legato assai.*

*rit.*

*a tempo.*

SONNAMBULA. *Bellini.*

## PRIMO.

*Andante. M.M. = 60.*

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time (indicated by '8') and 12/8. The score includes dynamic markings such as *pp*, *p*, *f*, *mf*, and *rit.* Various performance instructions like 'rit.', 'a tempo.', and 'rit.' are placed above the staves. Fingerings are indicated by numbers (1, 2, 3, 4) and crosses (x). Articulation marks include dots and dashes. The vocal line features sustained notes and grace notes. The piano accompaniment provides harmonic support with chords and bass notes. The score is divided into sections labeled 8, 8a, 8b, and 8c, with specific measures numbered 1 through 12.

S E C O N D O .

Musical score for the Secondo section, first system. The score consists of two staves. The top staff shows a series of eighth-note chords in common time, with dynamic markings "Rit.", "\*", "Rit.", "\*", "Rit.", "\*", "Rit.", "sempre cres:", "\*", "Rit.", "\*", "Rit.", "\*", "Rit.", "\*". The bottom staff shows sustained notes with vertical stems.

*rit.*      *a tempo.*

Musical score for the Secondo section, second system. The score consists of two staves. The top staff shows a series of eighth-note chords in common time, with dynamic markings "Rit.", "\*", "Rit.", "\*", "Rit.", "\*". The bottom staff shows sustained notes with vertical stems.

*un poco rit:*

*a tempo.*

*p* *Rit.*      *\* Rit.*      \*

Musical score for the Secondo section, third system. The score consists of two staves. The top staff shows a series of eighth-note chords in common time, with dynamic markings "Rit.", "\*", "Rit.", "\*", "Rit.", "dim:", "\*", "pp", "pp". The bottom staff shows sustained notes with vertical stems.

Musical score for the Secondo section, fourth system. The score consists of two staves. The top staff shows a series of eighth-note chords in common time, with dynamic markings "Rit.", "\*", "Rit.", "\*", "Rit.", "dim:", "\*", "pp", "pp". The bottom staff shows sustained notes with vertical stems.

## PRIMO.

8<sup>a</sup>

*sempre cres:*

*ff* *\* 2d.* *sempre ff*

*dim* *p* *con dolore.*

*morendo.*

*un poco rit:*

*a tempo.*

*2d.* *\* 2d.* *\* 2d.* *\* 2d.* *\**

*2d.* *dim:* *\** *pp* *pp*

S E C O N D O .

BARBE BLEU. *Offenbach.*

*Allegretto. M. M. ♩ = 104.*



## PRIMO.

BARBE BLEU. Offenbach.

Allegretto. M. M. = 104.

The sheet music consists of five staves of musical notation for a solo instrument (likely oboe or flute) and piano. The key signature is one sharp (F#). The tempo is Allegretto, M. M. = 104. The dynamics include *mf*, *p*, *f*, and *molto ritard.*. The first staff begins with a melodic line and a harmonic bass line. The second staff features a continuous eighth-note pattern. The third staff includes a dynamic marking *p* over a bass note. The fourth staff ends with a dynamic marking *molto ritard.* The fifth staff concludes with a dynamic marking *f*.

SECONDO.

The musical score consists of four staves of music for two voices. The top two staves are for the soprano voice (Soprano) and the bottom two staves are for the basso continuo (Basso). The music is in common time and consists of measures 1 through 12. The notation includes various dynamics such as *f*, *p*, *ff*, *mf*, and *molto ritard.*. The basso continuo part includes bassoon entries marked *Ad.* and *Ad.* with asterisks. Fingerings are indicated above certain notes, particularly in the soprano parts. Measure 12 concludes with a fermata over the bassoon part and an asterisk at the end of the measure.

PRIMO.

This image shows the first page of a piano score, page 10, containing five staves of musical notation. The music is in common time and consists of measures 8a through 10. Measure 8a begins with a forte dynamic (f) in the treble clef staff, followed by a dynamic instruction 'Bd.' with a grace note. The bass staff has a grace note marked with an 'x'. Measures 8b and 8c continue with similar patterns, including grace notes and dynamic changes (p, f). Measure 9 starts with a forte dynamic (f) and includes a grace note marked with an 'x'. Measure 10 begins with a forte dynamic (f) and includes a grace note marked with an 'x'. The score uses various dynamics, including *molto ritard.* (very slow) at the end of measure 10. Fingerings such as 3, 2, 1 and 3, 2 are indicated above the treble staff. Measure 10 concludes with a dynamic instruction 'Bd.' and a grace note marked with an 'x'.

SECONDO.

Musical score for Secondo, page 1, measures 1-5. The music is in 2/4 time with a key signature of one sharp. The first measure shows eighth-note pairs in the bass clef staff, with the instruction *a tempo*. The second measure shows eighth-note pairs in the bass clef staff, with the instruction *cresc.* The third measure shows eighth-note pairs in the bass clef staff, with a crescendo mark (>) above the notes. The fourth measure shows eighth-note pairs in the bass clef staff, with a crescendo mark (>) above the notes. The fifth measure shows eighth-note pairs in the bass clef staff, with a crescendo mark (>) above the notes.

Musical score for Secondo, page 1, measures 6-10. The music is in 2/4 time with a key signature of one sharp. The first measure shows eighth-note pairs in the bass clef staff, with the instruction *molto ritard.* The second measure shows eighth-note pairs in the bass clef staff, with a repeat sign (Rit.) and an asterisk (\*). The third measure shows eighth-note pairs in the bass clef staff, with the instruction *a tempo*. The fourth measure shows eighth-note pairs in the bass clef staff. The fifth measure shows eighth-note pairs in the bass clef staff. The sixth measure shows eighth-note pairs in the bass clef staff.

Musical score for Secondo, page 1, measures 11-15. The music is in 2/4 time with a key signature of one sharp. The first measure shows eighth-note pairs in the bass clef staff, with the instruction *poco a poco*. The second measure shows eighth-note pairs in the bass clef staff, with the instruction *accelerando*. The third measure shows eighth-note pairs in the bass clef staff. The fourth measure shows eighth-note pairs in the bass clef staff. The fifth measure shows eighth-note pairs in the bass clef staff.

STRADELLA. Flotow.

*Allegro vivace.* M. M. c = 96.

Musical score for Straadelia by Flotow, Allegro vivace, page 1, measures 1-10. The music is in common time with a key signature of one sharp. The first measure shows eighth-note pairs in the bass clef staff, with the instruction *p*. The second measure shows eighth-note pairs in the bass clef staff. The third measure shows eighth-note pairs in the bass clef staff. The fourth measure shows eighth-note pairs in the bass clef staff. The fifth measure shows eighth-note pairs in the bass clef staff. The sixth measure shows eighth-note pairs in the bass clef staff. The seventh measure shows eighth-note pairs in the bass clef staff. The eighth measure shows eighth-note pairs in the bass clef staff. The ninth measure shows eighth-note pairs in the bass clef staff. The tenth measure shows eighth-note pairs in the bass clef staff.

PRIMO.

8<sup>a</sup>

*a tempo.*

*cres:*

*molto ritard.*

*a tempo.*

*2d.*

*\**

*f poco a poco accelerando.*

STRADELLA. Flotow.

*Allegro virace, M.M. = 96.*

SE CONDO.

The musical score consists of five staves of music, likely for a piano or similar instrument, arranged vertically. The top staff uses common time (indicated by 'C') and features sixteenth-note patterns in the treble clef. The second staff also uses common time and includes bass notes. The third staff begins with common time and transitions to a section marked 'ff' (fortissimo) with sixteenth-note patterns. The fourth staff continues with sixteenth-note patterns, marked 'ff' and 'Rit.', followed by a dynamic of '\* ff'. The fifth staff concludes with a dynamic of 'ff' and a final measure ending with a fermata over a sixteenth note.

Detailed description of the score:

- Staff 1:** Treble clef. Time signature C. Measures show sixteenth-note patterns. Articulation marks: <sup>3</sup>1 X, <sup>4</sup>2 X.
- Staff 2:** Bass clef. Time signature C. Measures show eighth-note patterns.
- Staff 3:** Treble clef. Time signature C. Measures show sixteenth-note patterns. Dynamic: ff.
- Staff 4:** Treble clef. Time signature C. Measures show sixteenth-note patterns. Articulation: \*.
- Staff 5:** Treble clef. Time signature changes to  $\frac{10}{8}$ . Measures show sixteenth-note patterns. Articulation: \*.

PRIMO.



8a

8a

8a

These four measures are not played when the following four are used to effect an abbreviation.

When an abbreviation is desired and the Tannhauser omitted these four measures must be played as they form the connection with the Banditenstreich, page 25.

## SECONDO.

TANNHAUSER. Wagner.

*Marcia. M. M. ♩ = 132.*

*p*

*x*

*p*

*p staccato delicatamente.*

*p*

*eres - - cen - - do.*

*ff*

## PRIMO.

TANNHAUSER, Wagner.

Marcia. M. M. ♩ = 132.

Secondo.

*ben cantabile.*

8<sup>a</sup>

*cen - do*

To abbreviate go from § to □ page 23

## SECONDO.

The sheet music consists of six staves of musical notation for two voices. The top four staves are in bass clef, and the bottom two are in treble clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the piece, including ***ff***, ***f***, ***p***, and ***ff cres.***. Performance instructions such as 'x' and 'v' are placed under specific notes. The notation includes several rests and note heads with numerical markings (e.g., 1, 2, 3, 4) above them. The piece concludes with a final dynamic instruction ***ff cres.***.

## PRIMO.

Sheet music for a solo instrument, likely guitar or mandolin, featuring six staves of music. The music includes various performance techniques such as fingerings (e.g., 1, 2, 3, x), slurs, grace notes, and dynamic markings (e.g., ff, p). The tempo markings include 'dolce.', 'Ad.', and 'molto cres.'. Measure numbers 1 through 23 are indicated above the staves. The final measure is marked with an asterisk (\*).

*ff*

*p*

*dolce.*

*Ad.*

*molto cres.*

S E C O N D O .

### *Grandioso.*

A musical score for piano featuring two staves. The top staff uses a treble clef and includes a dynamic marking 'ff' (fortissimo). Hand positions are marked with numbers (1, 2, 3) and crosses (x) above the notes. The bottom staff uses a bass clef. The music consists of five measures of rapid, eighth-note patterns.

A musical score page featuring two staves of piano music. The top staff uses bass clef and the bottom staff uses treble clef. The music consists of eighth-note patterns. Various performance markings are placed above the notes, including 'x', '1', '2', '3', and '+'. Measure 4 starts with a forte dynamic (F) and a sharp sign. Measure 5 starts with a forte dynamic (F). Measure 6 starts with a forte dynamic (F). Measure 7 starts with a forte dynamic (F). Measure 8 starts with a forte dynamic (F).

The image shows a page of sheet music for two staves. The top staff is in common time and features a continuous series of sixteenth-note patterns. The bottom staff is also in common time and follows a similar pattern. Both staves include various note heads and rests, some of which are marked with numbers (e.g., '1', '2', '3') or crosses ('x'). The music is divided into measures by vertical bar lines.

A musical score page showing two staves of music. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a 3/4 time signature, followed by a 2+ measure. Measure 12 begins with a 2/2 time signature. Various dynamic markings like ff (fortissimo), ff (fortissimo), and ff (fortissimo) are present. Fingerings such as 1 3, 3 x 3 1, 2 2, 2 +, and 2 2 are indicated above the notes. The bass staff includes a tempo marking 'Adagio' and several asterisks (\*) indicating repeat endings.

A musical score page showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of ff. Measure 12 begins with a dynamic of ff. Various performance markings like 'x', 'v', '^', and 'z' are placed above the notes. The page includes a repeat sign and endings, with a note 'Red.' appearing at the end of measure 11 and again at the beginning of measure 12.

PRIMO.

• *Grandioso.*

8a

8a

8a

8a

8a

8a

## SE C O N D O .

ff *ad.* \* ad. \**ad.* \**ad.* \* ad.

*poco rit.*

*a tempo.*

*ad.*

*ff* *ff* *ad.* \* *ad.*

BANDITTENSTREICHE. *Suppe.*

*v* *p*

*pp*

PRIMO.

Piano part (top staff):

- Measure 8a: ff, *Ad.*
- Measure 9: \* *Ad.*
- Measure 10: \* *Ad.*
- Measure 11: x 1 x 1 2 *Ad.*
- Measure 12: \* 4 *Ad.*
- Measure 13: \* *Ad.*
- Measure 14: \*

Orchestra part (bottom staff):

- Measure 8a: ff, *Ad.*
- Measure 9: \* *Ad.*
- Measure 10: \* *Ad.*
- Measure 11: x 1 x 1 2 *Ad.*
- Measure 12: \* 4 *Ad.*
- Measure 13: \* *Ad.*
- Measure 14: \*

Measure 15: *a tempo.*

Piano part (top staff):

- Measure 15: ff, *poco rit.*
- Measure 16: \* *Ad.*
- Measure 17: \* *Ad.*
- Measure 18: \* *Ad.*
- Measure 19: \* *Ad.*

Orchestra part (bottom staff):

- Measure 15: ff, *poco rit.*
- Measure 16: \* *Ad.*
- Measure 17: \* *Ad.*
- Measure 18: \* *Ad.*
- Measure 19: \* *Ad.*

Measure 20: ff, ff

## BANDITTENSTREICHE. *Suppe.*

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is treble clef, 6/8 time, dynamic ff. It features a complex rhythmic pattern with various note heads and stems. The bottom staff is bass clef, 6/8 time, dynamic pp. It shows a steady eighth-note pattern. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic dolce. The score includes several performance markings such as grace notes, slurs, and a tempo marking '='.

A musical score page showing two staves of music. The top staff is for a melodic instrument and the bottom staff is for piano. Measure 11 starts with a dynamic 'p' and includes fingerings like 1, 2, 3, 4, 3, 2, +, 1, 2, 1, + 3, 2, +, ff, and p. Measure 12 continues with a dynamic > and includes fingerings like 1, x, 1, #, 2, and 1, 3.

- S E C O N D O .

The sheet music consists of five staves of musical notation, likely for a brass instrument like tuba or trumpet. The music is in common time and includes various dynamics such as *ff*, *ff*, *f*, and *ff*. The notation includes grace notes, slurs, and fingerings indicated by numbers above the notes. The first staff features a bass clef and a key signature of one sharp. The second staff features a bass clef and a key signature of one sharp. The third staff features a bass clef and a key signature of one sharp. The fourth staff features a bass clef and a key signature of one sharp. The fifth staff features a bass clef and a key signature of one sharp.

1 2 3      1 2 3      1 2 3      1 2 3      1 2 3

1 2 3      1 2 3      1 2 3      1 2 3      1 2 3

1 2 3      1 2 3      1 2 3      1 2 3      1 2 3

1 2 3      1 2 3      1 2 3      1 2 3      1 2 3

1 2 3      1 2 3      1 2 3      1 2 3      1 2 3

ff *ff*      \* *ff*      *f*      *ff*      *ff*

*ff* *ff*      \* *ff*      *f*      *ff*      *ff*

## PRIMO.

*dolce.*

8a

*Rd.*

8a

8a

8a

8a

12x2

*f*

*tr*

*tr*

8a

*tr*

*bz*

*tr*

*tr*

*Rd. cres: \**

*x 2*

8a

*Rd.*

*x 2*

*+ 2*

*\* Rd. 1*

*x*

*\* ff*

*Rd.*

*\* Rd.*

*\* Rd.*

*\* Rd.*

*\* Rd.*

*\* Rd.*

*\* Rd.*

## SECONDO.

MARCHE AUX FLAMBEAUX. *Boscovitz.**Allegro. M. M. J = 168.*

*Tempo di Galop.*

The music is divided into five systems, each containing two staves. The top staff of each system begins with a forte dynamic (ff) and a complex chord. The bottom staff begins with a piano dynamic (p). Measure 10 includes a tempo instruction 'Tempo di Galop.'. Measure 14 has a dynamic ff. Measures 18 and 22 have dynamics f. Measures 26 and 30 have dynamics ff. Measures 34 and 38 have dynamics f. Measures 42 and 46 have dynamics ff. Measures 50 and 54 have dynamics f. Measures 58 and 62 have dynamics ff. Measures 66 and 70 have dynamics f. Measures 74 and 78 have dynamics ff. Measures 82 and 86 have dynamics f. Measures 90 and 94 have dynamics ff. Measures 98 and 102 have dynamics f. Measures 106 and 110 have dynamics ff. Measures 114 and 118 have dynamics f. Measures 122 and 126 have dynamics ff. Measures 130 and 134 have dynamics f. Measures 138 and 142 have dynamics ff. Measures 146 and 150 have dynamics f. Measures 154 and 158 have dynamics ff. Measures 162 and 166 have dynamics f. Measures 170 and 174 have dynamics ff. Measures 178 and 182 have dynamics f. Measures 186 and 190 have dynamics ff. Measures 194 and 198 have dynamics f. Measures 202 and 206 have dynamics ff. Measures 210 and 214 have dynamics f. Measures 218 and 222 have dynamics ff. Measures 226 and 230 have dynamics f. Measures 234 and 238 have dynamics ff. Measures 242 and 246 have dynamics f. Measures 250 and 254 have dynamics ff. Measures 258 and 262 have dynamics f. Measures 266 and 270 have dynamics ff. Measures 274 and 278 have dynamics f. Measures 282 and 286 have dynamics ff. Measures 290 and 294 have dynamics f. Measures 298 and 302 have dynamics ff. Measures 306 and 310 have dynamics f. Measures 314 and 318 have dynamics ff. Measures 322 and 326 have dynamics f. Measures 330 and 334 have dynamics ff. Measures 338 and 342 have dynamics f. Measures 346 and 350 have dynamics ff. Measures 354 and 358 have dynamics f. Measures 362 and 366 have dynamics ff. Measures 370 and 374 have dynamics f. Measures 378 and 382 have dynamics ff. Measures 386 and 390 have dynamics f. Measures 394 and 398 have dynamics ff. Measures 402 and 406 have dynamics f. Measures 410 and 414 have dynamics ff. Measures 418 and 422 have dynamics f. Measures 426 and 430 have dynamics ff. Measures 434 and 438 have dynamics f. Measures 442 and 446 have dynamics ff. Measures 450 and 454 have dynamics f. Measures 458 and 462 have dynamics ff. Measures 466 and 470 have dynamics f. Measures 474 and 478 have dynamics ff. Measures 482 and 486 have dynamics f. Measures 490 and 494 have dynamics ff. Measures 498 and 502 have dynamics f. Measures 506 and 510 have dynamics ff. Measures 514 and 518 have dynamics f. Measures 522 and 526 have dynamics ff. Measures 530 and 534 have dynamics f. Measures 538 and 542 have dynamics ff. Measures 546 and 550 have dynamics f. Measures 554 and 558 have dynamics ff. Measures 562 and 566 have dynamics f. Measures 570 and 574 have dynamics ff. Measures 578 and 582 have dynamics f. Measures 586 and 590 have dynamics ff. Measures 594 and 598 have dynamics f. Measures 602 and 606 have dynamics ff. Measures 610 and 614 have dynamics f. Measures 618 and 622 have dynamics ff. Measures 626 and 630 have dynamics f. Measures 634 and 638 have dynamics ff. Measures 642 and 646 have dynamics f. Measures 650 and 654 have dynamics ff. Measures 658 and 662 have dynamics f. Measures 666 and 670 have dynamics ff. Measures 674 and 678 have dynamics f. Measures 682 and 686 have dynamics ff. Measures 690 and 694 have dynamics f. Measures 698 and 702 have dynamics ff. Measures 706 and 710 have dynamics f. Measures 714 and 718 have dynamics ff. Measures 722 and 726 have dynamics f. Measures 730 and 734 have dynamics ff. Measures 738 and 742 have dynamics f. Measures 746 and 750 have dynamics ff. Measures 754 and 758 have dynamics f. Measures 762 and 766 have dynamics ff. Measures 770 and 774 have dynamics f. Measures 778 and 782 have dynamics ff. Measures 786 and 790 have dynamics f. Measures 794 and 798 have dynamics ff. Measures 802 and 806 have dynamics f. Measures 810 and 814 have dynamics ff. Measures 818 and 822 have dynamics f. Measures 826 and 830 have dynamics ff. Measures 834 and 838 have dynamics f. Measures 842 and 846 have dynamics ff. Measures 850 and 854 have dynamics f. Measures 858 and 862 have dynamics ff. Measures 866 and 870 have dynamics f. Measures 874 and 878 have dynamics ff. Measures 882 and 886 have dynamics f. Measures 890 and 894 have dynamics ff. Measures 898 and 902 have dynamics f. Measures 906 and 910 have dynamics ff. Measures 914 and 918 have dynamics f. Measures 922 and 926 have dynamics ff. Measures 930 and 934 have dynamics f. Measures 938 and 942 have dynamics ff. Measures 946 and 950 have dynamics f. Measures 954 and 958 have dynamics ff. Measures 962 and 966 have dynamics f. Measures 970 and 974 have dynamics ff. Measures 978 and 982 have dynamics f. Measures 986 and 990 have dynamics ff. Measures 994 and 998 have dynamics f."/>

\* MARCHE AUX FLAMBEAUX *Boscovitz.* PRIMO.

*Allegro. M.M. = 168.*

8<sup>a</sup>

*rif p*

*Tempo di Galop.*

8<sup>a</sup>

*Rd.*

*\* f*

8<sup>a</sup>

8<sup>a</sup>

*Rd.*

*\* Rd.*

*\**

## SECONDO.

The musical score consists of eight staves of music for two instruments. The top staff uses a bass clef and a common time signature. The bottom staff also uses a bass clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth note groups. Dynamic markings include **ff**, **f**, **pp**, and **rf**. Performance instructions like **Ad.** (Adagio), **\***, and fingerings (e.g., **1**, **2**, **3**) are scattered throughout the score. The music is divided into measures by vertical bar lines.

P R I M O .

# I THINK OF THEE.

(ICH DENKE DEIN.)

Andantino, con espressione ♩ = 72.

Franz Abt, Op. 213.

Piano score for the first system, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). The tempo is Andantino, con espressione, indicated by ♩ = 72. Fingerings are shown above the notes. Pedal markings (Ped. \*) are at the end of the measure. The music consists of six measures of melodic line with harmonic support.

2. Wenn tau-send Stern am Himmels-do-me er-freun das Aug' mit gold-nem Schein, Die gan-ze  
1. So oft ein A-bend glöck-chen tö-net im ro-sig-ro-then Dämmer schein, Die Heer-de

Piano score for the second system, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to A major (no sharps or flats). The tempo remains Andantino, con espressione. Fingerings are shown above the notes. Pedal markings (Ped. \*) are at the end of the measure. The music consists of four measures of melodic line with harmonic support.

2. Welt zur Ruh sich nei-get, Die gan-ze Welt zur Ruh sich nei-get, O dann, mein  
1. still zum La-ger keh-ret, Die Heer-de still zum La-ger keh-ret, O dann, mein

Piano score for the third system, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to G major (one sharp). The tempo remains Andantino, con espressione. Fingerings are shown above the notes. Pedal markings (Ped. \*) are at the end of the measure. The music consists of four measures of melodic line with harmonic support.

Lieb-chen, denk ich dein, O dann, mein Lieb-chen, denk ich dein, Dann denk ich dein, Dann denk ich  
stringendo.  
poco riten.

Piano score for the fourth system, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to E major (three sharps). The tempo remains Andantino, con espressione. Fingerings are shown above the notes. Pedal markings (Ped. \*) are at the end of the measure. The music consists of four measures of melodic line with harmonic support.

dein, o dann mein Lieb - chen denk ich dein! 3. Ein Engel wacht bei mir im Schla - fe und singt in  
riten.

thee, Oh! then my love I think of thee! 3. An Angel watches while I'm sleeping And sings in  
riten.

Ped. \* Ped. Ped. \*

3. Träu - me süss mich ein, Er zeigt mir stets dein rei - zend Bildniss, Er zeigt mir stets dein rei - zend

3. sweet - est tones to me, She shows mine eyes your charming image, She shows mine eyes your charming

3. Bild - niss, Und dann im Traum noch denk ich dein, Und dann im Traum noch denk ich dein, Dann denk ich  
riten. poco riten. stringendo.

3. im - age, Ah! then in dreams I think of thee, Ah! then in dreams I think of thee, I think of

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

3. dein, dann denk ich dein, Ja selbst im Traum noch denk ich dein.  
riten.

3. thee, I think of thee Ah then in dreams I think of thee.

stringendo. riten. a tempo.

Ped. \* Ped. Ped. \* Ped. \* Ped. \*

# HUMORESQUE.

DANSE des NÈGRES.

Allegretto.  $\text{d} = 100$ .

Ben misturato.

Charles Kunkel.



Giocoso.



Ardito.



The sheet music consists of five staves of piano music. The first four staves are in common time, while the fifth staff is in 6/8 time. The key signature is three flats. Pedal points are marked with "Ped." and an asterisk (\*) below the staff. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and various combinations. Dynamics include **f**, **mf**, and **p**. Articulation marks like **ten.** (tenuto) are also present. The music features a mix of chords and single-note melodic lines.

To shorten the piece go from here to Coda.

Piano sheet music in G minor (two sharps). The right hand plays eighth-note patterns with fingerings (e.g., 3-2, 2-3, 3-2) over a bass line. The left hand provides harmonic support with sustained notes and chords. Pedal points are marked with asterisks (\*).

Continuation of the piano sheet music. The dynamics change to *f*, *p*, *f*, and *mf*. Fingerings like 3-2, 2-3, and 3-2 are used. Pedal points are marked with asterisks (\*).

Continuation of the piano sheet music. The right hand plays eighth-note patterns with fingerings (e.g., 4-2, 5-4, 3-2, 4-2, 5-4, 3-2). The left hand provides harmonic support. Pedal points are marked with asterisks (\*).

Continuation of the piano sheet music. The dynamics are *mf*, *p*, *f*, and *mf*. Fingerings like 3-2, 4-2, 5-4, and 3-2 are used. Pedal points are marked with asterisks (\*).

Continuation of the piano sheet music. The dynamics are *p*, *f*, *mf*, and *f*. Fingerings like 2-4, 5-4, 3-2, 2-3, 3-2, 2-3, 3-2, and 2-3 are used. Pedal points are marked with asterisks (\*).

## Coda.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). Measure 5 starts with a forte dynamic (f) in the treble staff. Measures 6-7 show eighth-note patterns in both staves. Measures 8-9 continue the eighth-note patterns. Measure 10 begins with a mezzo-forte dynamic (mf) in the treble staff.

A musical score for piano, showing two staves. The top staff is treble clef, B-flat key signature, and 4/4 time. The bottom staff is bass clef, B-flat key signature, and 4/4 time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by a 'p' above the bass staff. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions ('Ped.') with asterisks.

A musical score for piano in G major, 2/4 time. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of a series of chords and bass notes. Above the treble clef, there are fingerings: 1 2 5 over two measures, 3 over one measure, 4 over one measure, 1 2 5 over two measures, and 1 2 5 over one measure. Below the bass clef, there are dynamic markings: 'Ped.' with an asterisk over five measures, and 'pp' with an arrow pointing right over the first measure of the bass line. The bass line features sustained notes with grace notes above them.

A musical score for piano, showing two staves. The top staff is in treble clef, B-flat major, and 3/4 time. The bottom staff is in bass clef, A-flat major, and 2/4 time. Measure 11 starts with a whole rest followed by a half note. Measure 12 begins with a dynamic *p*. The piano part consists of eighth-note patterns, while the bass part provides harmonic support.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 5 starts with a dynamic of *p*, followed by a series of eighth-note chords. Measure 6 begins with a sixteenth-note pattern. Measures 7-8 show eighth-note chords. Measure 9 starts with a dynamic of *f*. Measure 10 ends with a dynamic of *ff*.

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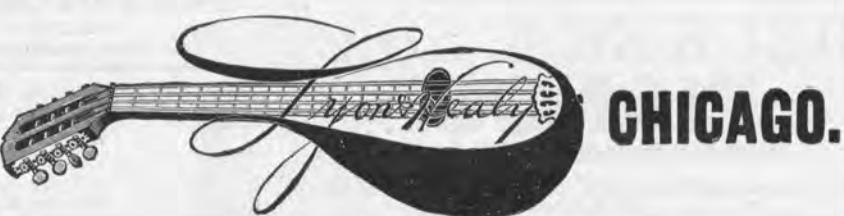
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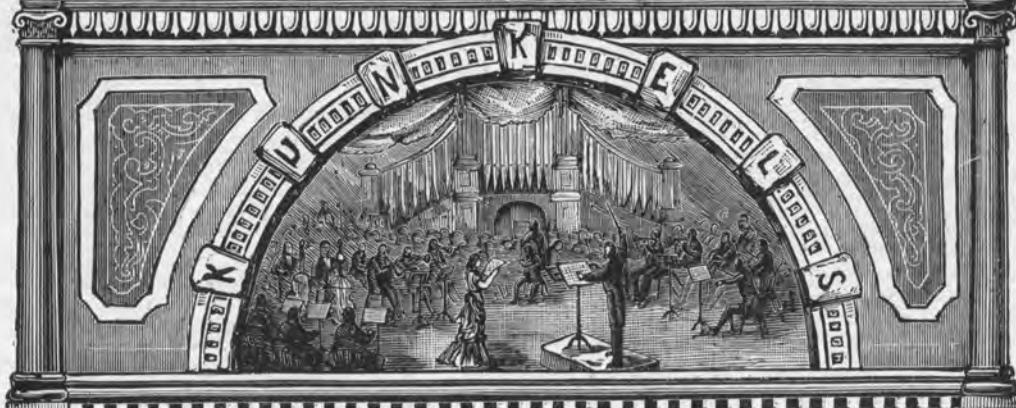
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