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FEBRUARY, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

LISZT, FRANZ. Erlking.

SCHUMANN, ROBERT. Am Springbrunnen. Op. 85.

ANSCHUETZ, OTTO. On Parade.

PIANO STUDIES.

JENSEN, ADOLF. 4 Characteristic Studies.

- No. 1. Romanze.
- No. 2. Bleak Days.
- No. 3. Light at Heart.
- No. 4. Longing.

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OSSIP GABRILOWITSCH.

The young Russian pianist, Ossip Gabrilowitsch, was born in St. Petersburg January 26, 1878, being, like Dohnanyi, only 23 years old. His father is a lawyer. At the age of 6 years he received his first piano lessons, his brother being his teacher. Later he was sent to the St. Petersburg Conservatorium, on advice of Anton Rubinstein, Prof. Tolstoff being his chief instructor. By the time he was 16 years old he had captured all the prizes and won all the honors of his class, at the end of his course being awarded the special Rubinstein prize, a concert grand piano. Rubinstein was his firm friend and admiring helper up to the master's death. Gabrilowitsch visited him weekly for ten years. He went to Vienna in 1894 and studied under

Leschetizky. Before two years he played in public with brilliant success. His career as a virtuoso began three years ago, and he has appeared in Vienna, London, Berlin, St. Petersburg and the principal American cities. The New York *Tribune* said of his playing: "Technically, Mr. Gabrilowitsch has all the transcendent skill, strength and variety of resource that go to make the modern virtuoso's equipment, and with it all are uncommon polish and finish of style, an ease and smoothness of execution, a repose in the midst of besetting difficulties that can not fail to command admiration." However, adds the *Tribune*, "he showed no great variety of tone color, and his tone was neither rich nor sensuous in quality."

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The engraving is from the celebrated painting by Thos. Moran, and when framed makes a splendid decoration for the home or office.

A BOOK that should be in the hands of every teacher and student of music is the "Pianists' A B C Primer and Guide," by W. H. Webbe, and published by Messrs. Forsyth Bros., of London. It contains a most valuable fund of information, and as a reference book alone is worth ten times its cost. Mr. Webbe deserves special credit for this musical companion.

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MUSIC KUNKEL'S REVIEW

February, 1901.

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THOMAS M. HYLAND, . . . EDITOR

FEBRUARY, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts are proving a never failing source of enjoyment and musical profit to lovers of music. With the exception of the holiday season, the concerts have been given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin aves. The receivers of the magnificent mahogany \$400 pianos given away at the concerts have been doubly fortunate in having first class concerts and receiving absolutely free pianos that will last them a lifetime. While the presentation of such concerts and the giving away of pianos may be deemed magnificent prodigality by some, it is typical of the Kunkel Brothers to carry out their undertakings regardless of outlay. The following programmes have been rendered since last report:

272nd Kunkel Concert (Sixth Concert of the Season), Wednesday Evening, January 9th, 1901.—1. Sonata for Piano and Violoncello—Op. 18, Rubinstein; a. Allegro con moto; b. Allegretto; c. Allegro molto. Messrs. P. G. Anton and Charles Kunkel. 2. Song—Theme and Variations, Proch. Miss Mae Estelle Acton. 3. Piano Solo—Heather Bells Polka, Kunkel. Mr. Charles Kunkel. 4. Violoncello Solo—Fantasie et Variations, La Valse de Schubert "Le Desir" (Sehnsuchts Walzer), Servais. Mr. P. G. Anton. 5. Song—O sweet and fair and holy, Cantor. Miss Mae Estelle Acton. 6. Piano Solo—Vive la Republique (Grand Fantasie), Kunkel; Treating "La Marseillaise," "Hail Columbia," and "Yankee Doodle." Mr. Charles Kunkel.

273rd Kunkel Concert (Seventh Concert of the Season), Wednesday Evening, January 16th, 1901.—1. Sonata for Piano and Violin—(Kreutzer)—Op. 47, Beethoven; a. Andante con Variazioni; b. Finale—Presto. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Ballad—I Love You Dear, from the Burgomaster, Luders. Miss Marie Uhrig, pupil Kunkel's Conservatory of Music. 3. Piano Duets—
 a. Norwegian Dance, Grieg; b. Dance Hongroise,

Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Fantasia—Appassionata, Op. 35, Vieuxtemps. Signor Guido Parisi. 5. Piano Solo—Alpine Storm, A Summer Idyl, Kunkel. Mr. Charles Kunkel. 6. Song—Duet—"Sous le dome epais," from Lakme, Delibes. Miss Mae Estelle Acton and Miss Marie Uhrig. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

274th Kunkel Concert (Eighth Concert of the Season), Wednesday Evening, January 23rd, 1901.—1. Moonlight Sonata, Op. 27, No. 2, Beethoven; a. Adagio Sostenuto; b. Allegretto; c. Presto Agitato. Mr. Charles Kunkel. 2. Song—"Tis all I ask"—Ballad, Robyn. Mrs. Bertha L. Roberts. 3. Piano Duets—
 a. Canzonetta, Mendelssohn; b. Aurora (Waltz), Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Fantasie Caprice, Dancla. Miss Alice H. Layat. 5. Piano Solo—Carnival of Venice—Grand Fantasie, Schullhoff. Miss Maud Bersch, pupil Artist Class of Kunkel's Conservatory of Music. 6. Song, with Violin Obligato—Angels' Serenade, Braga. Mrs. Bertha L. Roberts and Miss Alice H. Layat. 7. Piano Duet—"Puck"—March Grotesque, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

275th Kunkel Concert (Ninth Concert of the Season), Wednesday Evening, January 30th, 1901.—1. Sonate for Piano and Violoncello—Op. 36, Kleinmichel; a. Allegro assia, non troppo; b. Allegretto con moto; c. Andante cantabile; d. Finale—Allegro risoluto. Messrs. P. G. Anton and Charles Kunkel. 2. Song—Grand Aria from "Il Guarany"—(There was a Prince in Olden Times, Gomes. Miss Mae Estelle Acton. 3. Piano Duet—Sparkling Dew—Caprice, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violoncello Solo—
 a. Andacht (Devotion), Op. 50, No. 3, Popper; b. Reigen (Ring Dance), Op. 50, No. 4, Popper. Mr. P. G. Anton. 5. Song—Ballad—Villanelle, Dell'Acqua. Miss Mae Estelle Acton. 6. Piano Solo—Popular Sketches, Rive-King; Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," "Gigue Americaine," "Banjo Tune." Mr. Charles Kunkel.

STRAUSS ORCHESTRA.

The Viennese orchestra, under direction of Eduard Strauss, will give four concerts at the Odeon the first week in February. Eduard Strauss made his debut as leader of the orchestra in 1862, and has conducted that organization ever since. He is commander, officer and knight of twelve royal orders, and has received presents and other honors from thirty-two different Kings, Queens and Emperors, etc. He is one of the most industrious musicians in the world, and is a prolific composer. His music publications include 300 compositions of his own, and 200 arrangements of operas, concert pieces and songs.

CHORAL SYMPHONY SOCIETY.

Haydn's Creation will be sung by the Choral Symphony Society February 7 at the Odeon. It has been several years since the society has performed this work. The soloists on that occasion will be Mrs. Mamie Hissem-De Moss, soprano; Mr. William H. Rigger, tenor; Mr. Erisson Bushnell, bass, and Charles Galloway, organist. The full orchestra and chorus will be heard. Mr. Rigger and Mr. Bushnell have not been heard here in several years and Mrs. De Moss has never sung here. She ranks high as a coloratura soprano. A Cincinnati paper said of her: "With a voice of bell-like purity, perfect intonation, complete control and mastery of all the embellishments and technicalities of vocal art, her performance was a glorious success."

At the seventh concert, Thursday evening, February 27th, Schumann's Symphony in D Minor. This work, commonly called "Romantic Symphony," is the best known and most frequently performed of Schumann's orchestral compositions, and is in every way thoroughly characteristic of this great master. "Schumann's was a poet nature of the sharpest individuality, yet, withal, so deep and versatile that we have no sooner found the typical trait than we seem to see it with equal truth in each of several other qualities, one of the most striking is his power of definite characterization." This work has not been heard in St. Louis since its performance by the Boston Symphony Orchestra, under the direction of Arthur Nivkisch, several years ago. The soloist will be Leo Stern, violoncellist.

TERESA CARRENO.

Mme. Teresa Carreno, the eminent pianist, gave a recital at the Odeon January 28. She returned last fall from a long absence abroad. Although born in Venezuela, she claims to be an American at heart, having spent so many years here. Her present tour will include the principal American cities, and a series of recitals in Cuba and Mexico. Mme. Carreno's daughter, Teresita ("Little Teresa"), made her professional debut at the Paris Exposition concert hall a few months ago, and achieved a fine success.

ERNEST VON DOHNANYI,
The young Hungarian, was born in Presburg (where his father, an accomplished musician, taught in a local college) twenty-three years ago. His musical education was obtained under Forstner, Koessler, Thoman and Eugene d'Albert. As early as five years ago he appeared in Vienna and gave concerts. Three years ago he gained recognition at the Austrian capital as one of the world's great pianists, when he played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, led by Hans Richter. About a year later he appeared

in London and met instant favor. Last spring he came to America for a short tour, playing in Boston, New York and a few other Eastern cities. Of his performance of this Beethoven concerto, the *Boston Herald* said: "What was particularly delightful in his playing was its freedom from all empty display and its devotion to the music, instead of exemplifying his skill in finger gymnastics. He has a beautiful touch, a solid and brilliant technique, the refined taste of an innate artist and an exceptional respect for the instrument to which he has devoted himself. There is no pounding of it, no attempt to force its tone, none of the thousand and one tricks to which of late we have been accustomed."

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ERLKÖNIG.

THE ERLKING.

FRANZ SCHUBERT.



ERLKÖNIG.

Wer reitet so spät durch Nacht und Wind ?
Es ist der Vater mit seinem Kind ;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

“ Mein Sohn, was birgst du so bang dein Gesicht ? ”
Siehst, Vater, du den Erlkönig nicht ?
Den Erlenkönig mit Kron' und Schweif ?
“ Mein Sohn, es ist ein Nebelstreif. ”

“ Du liebes Kind, komm' geh mit mir !
Gar schöne Spiele spiel' ich mit dir ;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand. ”

Mein Vater, mein Vater, und hörst du nicht,
Was Erlenkönig mir leise verspricht ?
“ Sei ruhig, bleibe ruhig, mein Kind !
In dürren blättern sauselt der Wind. ”

“ Willst, feiner Knabe, du mit mir geh'n ?
Meine Töchter sollen dich warten schön ;
Meine Töchter führen den nächtlichen Reih'n,
Und wiegen und tanzen und singen dich ein. ”

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort ?
“ Mein Sohn, mein Sohn, ich seh' es genau :
Es scheinen die alten Weiden so grau. ”

“ Ich liebe dich, mich reizt deine schöne Gestalt ;
Und bist du nicht willig, so brauch ich Gewalt. ”
Mein Vater, mein Vater, jetzt fasst er mich an !
Erlkönig hat mir ein Leids gethan !—

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth ;
In seinen Armen das Kind war todt.

—GOETHE.

THE ERLKING.

Who rides there so late through the night dark and drear ?
The father it is, with his infant so dear ;
He holdeth the boy tightly clasped in his arm,
He holdeth him safely, he keepeth him warm.

“ My son, wherefore seekest thou thy face thus to hide ? ”
“ Look, father, the Erl-King is close by our side !
Dost see not the Erl-King, with crown and with train ? ”
“ My son, 'tis the mist rising over the plain. ”

“ Oh come, thou dear infant ! oh come thou with me !
Full many a game I will play there with thee ;
On my strand, lovely flowers their blossoms unfold,
My mother shall grace thee with garments of gold. ”

“ My father, my father, and dost thou not hear
The words that the Erl-King now breathes in mine ear ? ”
“ Be calm, dearest child, 'tis thy fancy deceives ;
'Tis the sad wind that sighs through the withering leaves. ”

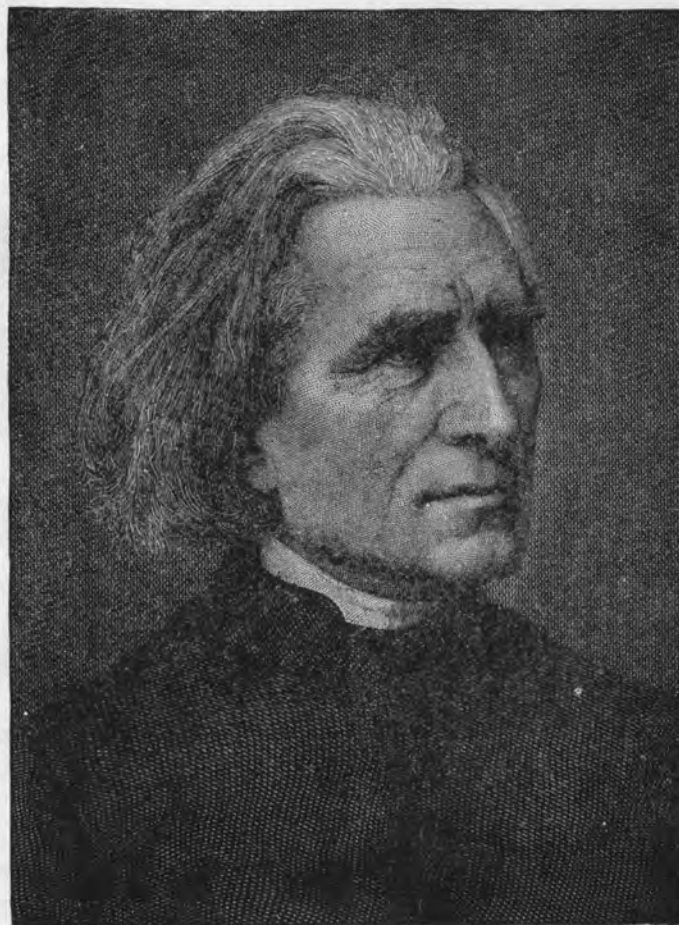
“ Wilt go, then, dear infant, wilt go with me there ?
My daughters shall tend thee with sisterly care ;
My daughters by night their glad festival keep,
They'll dance thee, and rock thee, and sing thee to sleep. ”

“ My father, my father, and dost thou not see,
How the Erl-King his daughters has brought here for me ? ”
“ My darling, my darling, I see it aright,
'Tis the aged gray willows deceiving thy sight. ”

“ I love thee, I'm charmed by thy beauty, dear boy !
And if thou'rt unwilling, then force I'll employ. ”
“ My father, my father, he seizes me fast,
Full sorely the Erl-King has hurt me at last. ”

The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child :
He reaches the court-yard with toil and with dread,—
The child in his arms finds he motionless, dead.

—GOETHE.



FRANZ LISZT.

ERLKING.

ERLKÖNIG.
Franz Schubert.

Edited by HANS von BÜLOW.

FRANZ LISZT,

Presto agitato $\text{♩} = 92$.

f Drammatico. Ped. *

simili. Ped. *

Cantabile. *p* Ped. *

Ped. *

4

5.
7.
2.
2.
2.

poco *rf*
3.
4.
1.
2.
2.
2.

poco *rf*
cresc.
3.
4.
1.
3.
2.
2.

molto energico.
2.
2.
2.
2.

ff
pp
3.
4.
2.
1.
3.

sotto voce ma marcato.
l.h.
2.
2.
2.
2.

cresc. *f* *p* *sempre*

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *cresc.* marking, followed by a *f* dynamic, and ends with a *p* dynamic and the instruction *sempre*. The lower staff has a bass clef and contains several triplet markings (marked with '3') and *Red.* annotations with asterisks.

marcato il canto.

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It begins with the instruction *marcato il canto.* The lower staff has a bass clef and contains several triplet markings (marked with '3') and *Red.* annotations with asterisks.

mf

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *mf* dynamic marking. The lower staff has a bass clef and contains several triplet markings (marked with '3') and *Red.* annotations with asterisks.

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and contains several triplet markings (marked with '3') and *Red.* annotations with asterisks.

pp *tranquillo.*

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *pp* dynamic marking, followed by the instruction *tranquillo.* The lower staff has a bass clef and contains several *Red.* annotations with asterisks.

dim. *rit.*

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *dim.* dynamic marking, followed by a *rit.* marking. The lower staff has a bass clef and contains several triplet markings (marked with '3') and *Red.* annotations with asterisks.

ossia, original version for very large hands.

dolcissimo.

ppp misterioso. *espress.*

precipitato.

ossia.
original version.

First system of musical notation, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings. The bass staff includes several 'ped.' (pedal) markings and asterisks.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a 'dim.' (diminuendo) marking. The bass staff includes several 'ped.' markings and asterisks.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes a 'rit.' (ritardando) marking. The bass staff includes several 'ped.' markings and asterisks.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes a 'meno mosso. Un peu plus anime leggero amorosamente. grazioso.' marking. The bass staff includes several 'ped.' markings and asterisks.

ossia.
Original version

Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes a 'p' (piano) marking. The bass staff includes several 'ped.' markings and asterisks.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff includes a 'p' (piano) marking. The bass staff includes several 'ped.' markings and asterisks.

System 1: Treble and Bass clefs. Treble clef contains a complex rhythmic pattern with many beamed notes and slurs. Bass clef contains a similar pattern with some rests. Performance markings include *tremante. fz* and *ossia. original version*. Fingering numbers 7 and 8 are present. A *f* dynamic marking is at the end of the system.

System 2: Treble and Bass clefs. Treble clef continues the rhythmic pattern. Bass clef has some rests and notes. Performance markings include *dim.* and several *ped.* markings.

System 3: Treble and Bass clefs. Treble clef has a dense texture of beamed notes. Bass clef has notes with some rests. Performance markings include *ped.* and *ped.* markings.

System 4: Treble and Bass clefs. Treble clef has a dense texture of beamed notes. Bass clef has notes with some rests. Performance markings include *cresc.* and *ped.* markings.

System 5: Treble and Bass clefs. Treble clef has a dense texture of beamed notes. Bass clef has notes with some rests. Performance markings include *ff* and *ped.* markings.

p *molto appassionato.*
riten.
pp
 ossia original version.

cresc. subito -

ff *largamente.* *rit.* *precipitato.* *a tempo.*

ossia original version.

poco rit.

il piu presto possibile

fff *sempre tumultuoso.*

Red. *

Red. *

Red. *

Red. *

poco rit.

Red. *

Recitativ *Andante.*

pp ad lib. r. h. f ff Red. *

AM SPRINGBRUNNEN.

AT THE SPRING

ROBERT SCHUMANN. Op. 85.

Allegretto. ♩ = 152.

p legato.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many slurs and fingerings (1-5). The left hand (bass clef) has a rhythmic accompaniment with chords and rests. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation. The right hand continues with a melodic line, showing various slurs and fingerings. The left hand provides a steady accompaniment with chords and rests.

Third system of musical notation. The right hand's melodic line is highly technical, with many slurs and fingerings. The left hand accompaniment consists of chords and rests.

Fourth system of musical notation. The right hand continues with a melodic line, featuring slurs and fingerings. The left hand accompaniment includes chords and rests.

Fifth system of musical notation. The right hand's melodic line is intricate, with many slurs and fingerings. The left hand accompaniment consists of chords and rests.

Sixth system of musical notation. The right hand continues with a melodic line, showing slurs and fingerings. The left hand accompaniment includes chords and rests.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex, fast-moving melodic line with numerous fingerings (1-4) and slurs. The left hand provides a steady accompaniment with chords and single notes, including a triplet of eighth notes.

Second system of musical notation. Continuation of the piece. The right hand continues with intricate patterns and slurs. The left hand accompaniment includes a triplet of eighth notes and various chordal textures.

Third system of musical notation. The right hand part is highly technical, featuring many slurs and fingerings. The left hand accompaniment consists of rhythmic patterns and chords.

Fourth system of musical notation. The right hand continues with complex melodic lines. The left hand accompaniment includes a triplet of eighth notes and various chordal textures.

Fifth system of musical notation. The right hand part features slurs and fingerings. The left hand accompaniment includes a triplet of eighth notes and various chordal textures. There are some markings like 'Ped.' and '*' below the staff.

Sixth system of musical notation. The right hand continues with complex melodic lines. The left hand accompaniment includes a triplet of eighth notes and various chordal textures. There are some markings like 'Ped.' and '*' below the staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many accidentals and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A 'Ped.' (pedal) marking is present in the bass staff, along with a star symbol. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation, continuing the piece. It features similar complex melodic and harmonic textures. Fingering numbers are clearly visible above and below notes.

Third system of musical notation, showing further development of the musical ideas. The notation includes various rhythmic values and articulation marks.

Fourth system of musical notation, characterized by dense chordal textures and intricate melodic patterns. Fingering is extensive.

Fifth system of musical notation, featuring a prominent melodic line in the treble staff and a more active bass line. A dashed line above the treble staff indicates a specific phrasing or articulation.

Sixth system of musical notation, concluding the page. It features a final melodic flourish in the treble staff and a sustained bass line. A 'p' (piano) dynamic marking is present. The system ends with a double bar line.

ON PARADE.

MARCH.

OTTO ANSCHÜTZ.

Tempo di Marcia. $\text{♩} = 112$.

f *f* *sf* *mf*

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

f *sf* *mf*

1. 2.

ROMANCE.

ROMANZE.

ADOLF JENSEN, Op. 32.

Andante con sentimento. $\text{♩} = 144$.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is 'Andante con sentimento' with a metronome marking of 144 quarter notes per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). Fingerings are indicated by numbers 1-5, and articulation is marked with asterisks. The piece ends with a final cadence in the fifth system.

Musical notation for the first system, measures 1-3. The system consists of a treble and bass staff. The bass staff has a continuous eighth-note accompaniment. The treble staff contains a melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5. Ornaments are marked with asterisks and the word 'Ped.'.

Musical notation for the second system, measures 4-6. Similar to the first system, it features a treble and bass staff with an eighth-note accompaniment and a melodic line with ornaments and fingerings.

Musical notation for the third system, measures 7-9. The bass staff begins with a *mf* dynamic marking. The system includes a treble and bass staff with eighth-note accompaniment and a melodic line with ornaments and fingerings.

Musical notation for the fourth system, measures 10-12. The system consists of a treble and bass staff with eighth-note accompaniment and a melodic line with ornaments and fingerings.

Musical notation for the fifth system, measures 13-15. The system consists of a treble and bass staff with eighth-note accompaniment and a melodic line with ornaments and fingerings.

Musical notation for the sixth system, measures 16-18. The system consists of a treble and bass staff with eighth-note accompaniment and a melodic line with ornaments and fingerings. The bass staff has a *f* dynamic marking.

2 1 Ped. 2 1 2 1 Ped. 2 1 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. 1 5 * Ped. * Ped. * Ped. 2 1 2 1 2 1 2 1 2 1 * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. 4 2 1 * Ped. 5 2 1 * Ped. * Ped.

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

5 3 2 * Ped. * Ped. 5 2 1 2 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

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

BLEAK DAYS.

DUSTERE TAGE.

ADOLF JENSEN. Op. 32.

Allegro furioso energico. $\text{♩} = 112$.

The musical score is presented in six systems, each with a piano (left) and violin (right) staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegro furioso energico' with a metronome marking of 112. The score includes various musical notations such as slurs, accents, and dynamic markings like 'sempre f' and 'mf'. Fingerings and bowings are indicated throughout. The piece concludes with a double bar line and repeat signs.

2. 4 3 5 2 2 2 4 3 5 2 2 2 4 3 5 2 2 2

decresc. f

mf

mf

cresc. f

ff

LIGHT AT HEART.

LEICHT UMS HERZ.

ADOLF JENSEN. Op. 32.

Allegro con brio. $\text{♩} = 88$

First system of musical notation, featuring treble and bass staves with complex chordal textures and fingerings (e.g., 3 1, 5 4, 4 2, 1 2 1 2).

Second system of musical notation, including dynamic markings *cresc.*, *f*, *p*, and *molto cresc.*. It features a large slur over the first measure and various fingerings.

Third system of musical notation, featuring a *f* dynamic marking and complex rhythmic patterns with many triplets and sixteenth notes.

Fourth system of musical notation, featuring a *p* dynamic marking and the instruction *sempre p*. It contains intricate sixteenth-note passages.

Fifth system of musical notation, including a *cresc.* dynamic marking and dense sixteenth-note textures in both staves.

Sixth system of musical notation, featuring dynamic markings *mf*, *f*, and *p dolce*. It includes fingerings and a *ped.* marking at the end.

LONGING.

SEHNSUCHT.

Allegro appassionato. ♩. - 72.

ADOLF JENSEN Op. 32.

simili.

p

cresc.

f

mf

f

First system of musical notation. The treble staff contains three measures of music, each starting with a triplet of eighth notes. The bass staff contains three measures of music, each starting with a triplet of eighth notes. A 'cresc.' marking is placed above the third measure of the bass staff. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Second system of musical notation. The treble staff contains three measures of music with various rhythmic patterns and fingerings (1-4). The bass staff contains three measures of music with various rhythmic patterns and fingerings (1-3). A 'f' marking is placed above the first measure of the bass staff. The system concludes with a double bar line.

Third system of musical notation. The treble staff contains three measures of music with various rhythmic patterns and fingerings (1-5). The bass staff contains three measures of music with various rhythmic patterns and fingerings (1-3). A 'calando.' marking is placed above the first measure of the bass staff, and a 'p' marking is placed above the second measure. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff contains three measures of music with various rhythmic patterns and fingerings (1-5). The bass staff contains three measures of music with various rhythmic patterns and fingerings (1-3). A 'calando.' marking is placed above the second measure of the bass staff. A 'rit.' marking is placed above the third measure of the bass staff. A 'p' marking is placed above the first measure of the bass staff. A 'a tempo.' marking is placed above the first measure of the treble staff. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff contains three measures of music with various rhythmic patterns and fingerings (1-5). The bass staff contains three measures of music with various rhythmic patterns and fingerings (1-3). A 'pp' marking is placed above the second measure of the bass staff. The system concludes with a double bar line.

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