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# KUNKEL'S MUSICAL REVIEW

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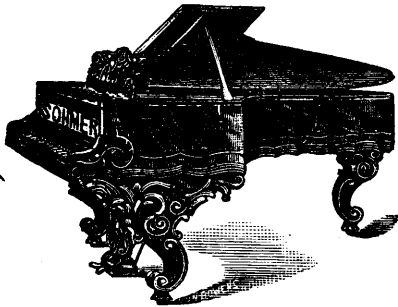
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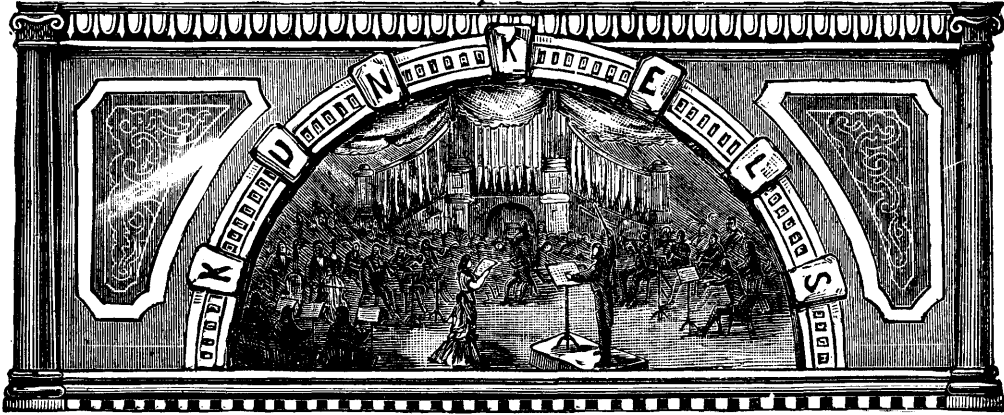
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## SUNLIGHT, TRANSMUTATION OF FORCE AND ALTERATIVE MEDICATION.

BY L. P. HAMMOND, A. B., M. D.

The alterative effects of sunlight surpass those of any other known means. This is almost too well understood to be mentioned. Yet the statement is instinct with purport and admirably germane. Sunlight imprisoned by chlorophyll becomes the soul of the plant. The various complex transmutations of sunlight into other forms of force make up the life of an animal and the pleasing ensemble of a woman. Without it there would be no red reserve on the maiden's cheek, no dreams of love, no bursts of joy, no purling streams of royal red. Without it the mother could not see her cradled babe, nor lover know the ardent thrills that have painted all the pictures of the world. Sunlight is nature's antiseptic, nature's alterative, nature's soul and the very giver of life, as we understand life.

Along the weary way that man has traveled in search and study of drugs it has been his one aim to discover a combination that in effect would most nearly approximate the natural interplay of forces in the winding up and running down of life, as

Mr. Tyndall happily expressed it. Only about a decade ago did chemists materialize their dream. Then antikamnia was given to the medical profession. The fact that it is a coal-tar derivative is pertinent. For in it is a stored-up expression of solar light. It has been proved that antikamnia acts on the molecular interplay of nervous structure and cell-metabolism quite as the healthful play of solar light and heat at a proper variation. Thus we have in scientific imprisonment solar energy to be administered and liberated intra-systemically. Acting as a natural analgesic, alterative, and antiseptic, and by its re-arrangement of the molecular structure of the disturbed heat centres, it performs the function, paradoxical as it may seem, of an ideal antipyretic. The fact that its action is so harmonious in effect with the *vis vitæ*, is the fact which distinguishes this from the other coal tar derivatives, moreover in that antikamnia never depresses the embarrassed nerve-centres, and therefore never endangers a weakened heart.

The physiological-chemistry of antikamnia exhibits alterative, antiperiodic, reconstructive, antipyretic (in disease) and antiseptic expressions. Its antiperiodic tendency is similar to the effect of sunlight, though differently transmuted. However, this latter influence is materially strengthened when combined with some other well-known drugs such as quinine, for instance. The ideal combination I

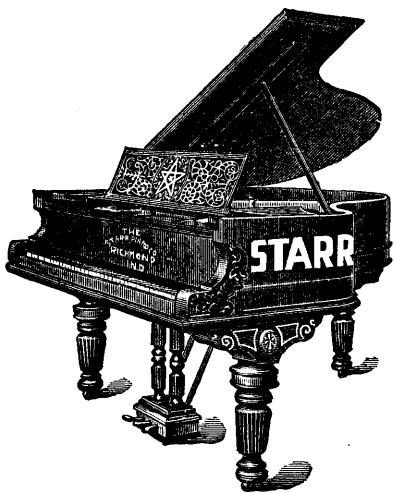
have in mind may be obtained in "Antikamnia & Quinine Laxative Tablets." These tablets administered in doses of one to three and repeated every one to three hours are a perfect antiperiodic in malarial cachexia and are an ideal reconstituent tonic—one expression of solar life, light and energy, in malarial anaemia.

To me the most interesting study in all the wide range of science is that of transmutation of force. It has long since been a favorite subject with artists. It is the basic phenomenon of aestheticism. Without it there would be no school of symbolists. Nor would sounds take on the tints of light and vowels the shades of color. It is the fundamental principle in the practice of medicine, though unfortunately the large majority of our brethren are unconscious of its influence under their very sight and touch. But as men think more, as science progresses, so will the infinitely varied phenomena of transmutation of force become clearer, and so will application of the principle become general with practitioners of medicine. As yet the recognition of this vital, proteus-like fact is in a remote and dim dawn. But the years of investigation, the labyrinthian research which culminated in the discovery of it with reference to drugs, most conspicuous of which is the coal-tar derivative known as antikamnia, are the heralds of light which proclaim the day. For the God of Noon is walking up the East.

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3

OF THE PRETTY SHEPHERDESS WHO BECAME A PRINCESS.

VON DER SCHONEN SCHAFFERIN DIE ZUR PRINCESSIN WARD.

Constantine Sternberg.  
Op. 67. No 2.

Moderato, pastorale. ♩. - 96.

First system of musical notation. The piano part features a melody with dynamics *f*, *pp*, *f*, *pp*, and *p*. The bass part includes a melodic line with dynamics *pp* and *p*. Performance markings include *echo* and *4echo*. Fingerings and articulation are indicated throughout.

Second system of musical notation. The piano part has a melodic line marked *sempre legato*. The bass part provides harmonic support. Fingerings and articulation are clearly marked.

Third system of musical notation. The piano part features complex melodic patterns with various fingerings. The bass part continues with harmonic accompaniment.

Fourth system of musical notation. The piano part has a melodic line marked *Con gusto*. The bass part includes a melodic line with a *h.* marking. Performance markings include *pp* and *f*.

Fifth system of musical notation. The piano part has a melodic line with various fingerings and articulation. The bass part continues with harmonic accompaniment.

1548 - 5

Copyright. Kunkel Bros. 1894.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand plays a rhythmic accompaniment of chords and single notes. Dynamic markings include *f* and *rit.* with asterisks.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f* and *rit.* with asterisks.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f* and *rit.* with asterisks.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f*, *rit.* with asterisks, and *pp*.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamic markings include *rit.* with asterisks.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamic markings include *ritard. e dimin.* and *pp*.

Musical staff 1: Treble clef (top) and bass clef (bottom). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef contains accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mf* and *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass line.

Musical staff 2: Treble clef (top) and bass clef (bottom). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef contains accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mf* and *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass line.

Musical staff 3: Treble clef (top) and bass clef (bottom). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef contains accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *ff* and *cres*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass line.

Musical staff 4: Treble clef (top) and bass clef (bottom). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef contains accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *f*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass line.

Musical staff 5: Treble clef (top) and bass clef (bottom). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef contains accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *sempre cresc.* and *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass line.

Musical staff 6: Treble clef (top) and bass clef (bottom). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass clef contains accompaniment with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *ff*. Fingerings are indicated with numbers 1-5. Pedal marks are present below the bass line.

# ALBUMBLATT.

(ALBUM LEAF.)

Louis Conrath.

Allegretto. ♩ = 112.

*p* *accel.* *e* *cresc.* *f* *rit.* *a tempo.*

Pedal. ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 7 |

*accel.* *e* *cresc.* *f* *rit.* *a tempo.*

7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 7 |

*accel.* *e* *cresc.* *rit.* *a tempo.*

7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 7 |

*rit.* *a tempo.*

7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 1 7 ♩ 7 ♩ 7 || 7 ♩ 7 ♩ ||

*a tempo.*

*mf*

7 | 1 2 | 7 | 1 2 | - | 1 2 | 7 | 1 2 | - |

- | 1 2 | 7 | 1 2 | 7 | 1 2 |

2 | 7 | 1 2 | - | 1 2 | 7 | 1 2 | - | - |

- | 1 2 | 7 | 1 2 | 7 | 1 2 | 7 | 1 2 | - | 2 | 7 | 1 2 | - |

*a tempo.*

*accel. e cresc.* *f* *rit.* *p* *accel.*

7 | 1 2 | 7 | 1 2 | 7 | 1 2 | 7 | 1 2 | 7 | 1 2 | 7 | 1 2 |



*e cresc.* *rit.* *a tempo.* *accel.* *e cresc.*

7 7 1 7 7 1 7 7 7 1 7 7 1

*rit.* *a tempo.* *rit.*

7 7 1 7 7 7 7 7 7 7 1 7 7 1

*a tempo.*

7 7 1 7 7 1 7 7 1 7 7 1

7 7 1 7 7 1 7 7 1 7 7 1 7 7 1

*rit.*

7 7 1 7 7 1 7 7 1 7 7 1 7 7 1

mf

7 | b 7 z | 1 b 7 z | 1 b 7 z | 1 p z | 1

b 7 z | 1 b 7 z | 1 b 7 z | 1 b 7 z | 1 b 7 z | 1

b 7 z | 1 b 7 z | 1 p z | 1 b 7 z | 1 b 7 z | 1

rit. a tempo. p accel. e cresc. f rit.

p z | 1 - | 1 7 b . 7 b . | 1 7 b . 7 b . | 1 7 b . 7 b . | 1

a tempo. p accel. e cresc. f rit. p

7 b p | 7 | 1 7 b . 7 b . | 1 7 b . 7 b . | 1 7 b . 7 b . | 1 7 b . 7 b . | 1

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and dynamics including *rit.* and *a tempo.* The left hand (bass clef) has a rhythmic accompaniment with dynamics *accel. e cresc.* and *f*. Fingerings are indicated by numbers 1-5. Below the staff are rhythmic symbols: 7 ♭ · 7 ♭ · | 7 ♭ · 7 ♭ · | 7 ♭ · 7 ♭ · | 7 ♭ ♯ 7 ♭ | 7 | 1 7 ♭ 7 ♭ |

Second system of musical notation. The right hand continues the melodic line with slurs and dynamics *rit.* and *a tempo.* The left hand accompaniment includes dynamics *p*. Fingerings are indicated by numbers 1-5. Below the staff are rhythmic symbols: 7 ♭ 7 ♭ | 7 ♭ · 7 ♭ · | 1 7 ♯ 7 | 7 | 1 7 ♭ 2 | 1 7 ♭ |

Third system of musical notation. The right hand features a complex melodic line with slurs and dynamics *p*. The left hand accompaniment includes dynamics *p*. Fingerings are indicated by numbers 1-5. Below the staff are rhythmic symbols: 7 ♭ 2 | 1 7 ♭ | 1 7 ♭ 2 | 1 7 ♭ 2 | 1 7 ♭ 2 |

Fourth system of musical notation. The right hand features a complex melodic line with slurs and dynamics *p*. The left hand accompaniment includes dynamics *p*. Below the staff are rhythmic symbols: 7 ♭ 2 | - | - | - | - |

Fifth system of musical notation. The right hand features a complex melodic line with slurs and dynamics *p*. The left hand accompaniment includes dynamics *p*. The system concludes with a double bar line and the marking *l. h.* above the staff. Below the staff are rhythmic symbols: - | - | 1 5 8 2 - 5 | - | 1 ♯ | 1 ♯ |

# LILY. (PURITY.)

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

Bertini-Sidus.

**PRELUDE.**

**Allegro.** ♩ = 100.

**RONDO.**

**Moderato.** ♩ = 126.

*p*

Musical notation system 1, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with fingerings (5, 3, 4, 3, 4, 4, 2, 5, 4, 3, 5, 2, 2). The system concludes with the word "Fine." written above the treble staff.

Musical notation system 2, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with fingerings (5, 3, 4, 3, 4, 4, 2, 5, 4, 3, 5, 2, 2). The system concludes with the word "Fine." written above the treble staff.

Musical notation system 3, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with fingerings (5, 3, 4, 3, 4, 4, 2, 5, 4, 3, 5, 2, 2). The system concludes with the word "Fine." written above the treble staff.

Musical notation system 4, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with fingerings (5, 3, 4, 3, 4, 4, 2, 5, 4, 3, 5, 2, 2). The system concludes with the word "Fine." written above the treble staff.

Musical notation system 5, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with fingerings (5, 3, 4, 3, 4, 4, 2, 5, 4, 3, 5, 2, 2). The system concludes with the word "Fine." written above the treble staff.

# MIGNONETTE.

(TRUE WORTH.)

Bertini Sidus.

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

Allegro.  $\text{♩} = 120$

PRELUDE.

Allegretto.  $\text{♩} = 104$

RONDO.

1567 - 24

Edition Kunkel.

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, including a *Fine.* marking above the treble staff. It continues the melodic and harmonic development from the first system.

Third system of musical notation, showing further melodic and harmonic progression with detailed fingerings and ornaments.

Fourth system of musical notation, continuing the piece with complex melodic lines and accompaniment.

Fifth system of musical notation, featuring a variety of rhythmic patterns and melodic motifs.

Sixth system of musical notation, concluding the piece with a final melodic flourish and accompaniment.

Repeat from  to *Fine.*

# ROSE, (LOVE.)

Bertini-Sidus.

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

**Allegro** ♩ = 100.

**PRELUDE.**

The first system of the prelude consists of two staves. The treble staff begins with a series of eighth notes, followed by a sixteenth-note triplet. The bass staff provides a rhythmic accompaniment with eighth notes. Fingerings are indicated by numbers 1-5. An arrow points to a note in the bass staff, indicating it should be struck from the wrist.

The second system continues the prelude with more complex rhythmic patterns in both staves, including sixteenth-note runs and triplet figures. Fingerings and articulation marks are clearly visible throughout the system.

The third system concludes the prelude with a final flourish in the treble staff and a sustained bass line. The piece ends with a fermata over the final notes.

**Moderato** ♩ = 126.

**RONDO.**

The first system of the rondo begins with a more melodic line in the treble staff, supported by a steady bass line. The tempo is marked as Moderato. Fingerings and articulation marks are present.

The second system of the rondo continues the melodic and rhythmic development, featuring a variety of note values and fingerings.

The third system of the rondo concludes the piece with a final melodic phrase in the treble staff and a rhythmic accompaniment in the bass staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It includes various fingerings (1-5) and dynamic markings such as *sfz* and *f*. The piece concludes with a double bar line and repeat dots.

Second system of musical notation, continuing the piece with complex melodic lines and fingerings. The notation includes slurs and detailed fingering instructions for both hands.

Third system of musical notation, marked with *cresc.* (crescendo). It features a dense texture with many notes and intricate fingerings. The system ends with a double bar line and repeat dots.

Fourth system of musical notation, showing a continuation of the complex melodic and harmonic material. It includes various rhythmic patterns and fingerings.

Fifth system of musical notation, featuring a mix of melodic and harmonic textures. The notation includes slurs and detailed fingerings.

Sixth and final system of musical notation on the page, concluding the piece with a double bar line and repeat dots. It includes dynamic markings like *p* and *sfz*.

# VIOLET.

(MODESTY.)

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

Bertini-Sidus.

**PRELUDE.**

*Allegretto.*  $\text{♩} = 100.$  *simili.*

The first system of the prelude consists of two staves. The treble staff begins with a piano (p) dynamic and features a series of chords and single notes with fingerings (1-5) and accents. The bass staff provides a harmonic accompaniment with similar fingerings. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The style is 'simili'.

The second system continues the musical piece with similar notation, including fingerings and accents. The treble staff shows a sequence of chords and notes, while the bass staff continues the accompaniment.

The third system of the prelude, featuring complex chordal structures and fingerings in both staves.

The fourth system of the prelude, showing further development of the musical themes.

The fifth and final system of the prelude, concluding with a double bar line and a repeat sign.

Moderato.  $\text{♩} = 80$ .

MENUETTO.

The first system of musical notation for the Minuet. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with various ornaments and fingerings, while the left hand provides a harmonic accompaniment. The system concludes with a double bar line.

The second system of musical notation. It continues the piece with similar melodic and harmonic textures. The right hand has a series of eighth-note patterns, and the left hand has a steady accompaniment. The system ends with a repeat sign.

The third system of musical notation. It features a *cresc.* (crescendo) marking. The right hand has a more active melodic line, and the left hand has a rhythmic accompaniment. The system ends with a double bar line.

The fourth system of musical notation. It includes dynamic markings of *f* (forte) and *p* (piano). The right hand has a melodic line with some grace notes, and the left hand has a harmonic accompaniment. The system ends with a double bar line.

The fifth system of musical notation. It continues the piece with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system ends with a double bar line.

The sixth and final system of musical notation. It concludes the piece with a melodic line in the right hand and a harmonic accompaniment in the left hand. The system ends with a double bar line.

# VILLAGE WEDDING.

## MARCH.

Secondo.

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef. The first system begins with a piano (p) dynamic. The second system features a crescendo (cresc.) and mezzo-forte (mf) dynamic. The third system is marked mezzo-forte (mf). The fourth system is marked forte (f). The fifth system also features forte (f) dynamics. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also some decorative symbols like 'Red.' and '\*' at the bottom of the page.

1595 - 8

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# VILLAGE WEDDING.

## MARCH.

*Primo.*

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano and right hand. It begins with a piano (*p*) dynamic. The first system includes fingerings such as 4, 2, 1, 2, 3, 2, 3, 2, 2, 3, 3, 2, 2, 3, 3, 2, 1, 3, 2. The second system features a *cresc.* marking and a *mf* dynamic. The third system has a *f* dynamic. The fourth system includes a *f* dynamic and a dashed line indicating a repeat or continuation. The fifth system has a *f* dynamic and a *rit.* marking. The sixth system has a *f* dynamic and a *rit.* marking. The seventh system has a *f* dynamic and a *rit.* marking. The score concludes with a double bar line and the number 1595-8.

Secondo.  
ossia.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with various ornaments and fingerings (e.g., 2, 5, 4, 3, 4, 2, 5, 4, 1, 4, 2, 4, 2, 5, 1, 3, 1, 2, 1, 3). The lower staff provides a harmonic accompaniment. Dynamics include *f*, *ff*, and *ff*. A double bar line with first and second endings is present at the end of the system.

*Red.* \* The lower note of these octaves may be omitted.

TRIO.

The second system, labeled 'TRIO', features a piano (*p*) dynamic. It consists of two staves with melodic lines and accompaniment. Fingerings such as 5, 3, 1, 2, 3, 4, 2, 5, 1, 3, 4, 5, 1, 2, 3, 4, 5 are indicated. A double bar line with first and second endings is at the end.

The third system continues the Trio section with dynamics *f* and *mf*. It features two staves with complex melodic and harmonic textures. Fingerings like 2, 1, 3, 3, 1, 5, 4, 2, 4, 2, 5, 4, 1, 3, 5, 4, 1, 2, 1, 2, 1 are shown. A double bar line with first and second endings is at the end.

The fourth system features piano (*p*) and mezzo-forte (*mf*) dynamics. It consists of two staves with rhythmic accompaniment and melodic lines. A *cresc.* (crescendo) marking is present. A double bar line with first and second endings is at the end.

The fifth system concludes the piece with a piano (*p*) dynamic. It features two staves with melodic lines and accompaniment. Fingerings like 4, 3, 1, 4, 2, 1 are indicated. A double bar line with first and second endings is at the end.

First system of musical notation. It consists of two staves. The upper staff contains a complex melodic line with many slurs and fingerings (1-5). The lower staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *ff*. There are first and second endings marked with '1.' and '2.'.

TRIO.

*dolce.*

Second system of musical notation, the beginning of the TRIO section. It features a more lyrical melody in the upper staff and a simpler accompaniment in the lower staff. Dynamics include *p*. A note in the lower staff is marked with a star and the text "These notes are struck with the left hand." below it.

Third system of musical notation. The upper staff continues the melodic line with various ornaments and slurs. The lower staff has a steady accompaniment. Dynamics include *f*. There are several star symbols and "Ped." markings in the lower staff.

Fourth system of musical notation. The upper staff has a melodic line with slurs and fingerings. The lower staff has a rhythmic accompaniment. Dynamics include *mf* and *p*. There are several star symbols and "Ped." markings in the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. Dynamics include *mf* and *cresc.*. There are several star symbols and "Ped." markings in the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. Dynamics include *mf*. There are several star symbols and "Ped." markings in the lower staff. The system ends with first and second endings marked with '1.' and '2.'.

mf Ped. \*

cresc. Ped. \*

f Ped. \*

mf Ped. \*

f Ped. \*

f Ped. \*



Primo.

The first system of the 'Primo' section consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and triplets, with fingerings 1, 2, 3, 4, and 5 indicated. The lower staff is in bass clef and features a similar rhythmic pattern with fingerings 1, 2, 3, 4, and 5. The key signature has one sharp (F#).

The second system continues the 'Primo' section. The upper staff shows a melodic line with triplets and a 'cresc.' (crescendo) marking. The lower staff has a bass line with fingerings 1, 2, 3, 4, and 5. The key signature remains one sharp.

The third system of the 'Primo' section features a 'ff' (fortissimo) dynamic marking. The upper staff has a complex rhythmic pattern with fingerings 1, 2, 3, 4, and 5. The lower staff has a bass line with fingerings 1, 2, 3, 4, and 5. The key signature is one sharp.

The fourth system of the 'Primo' section includes 'rf' (ritardando forte) and 'p' (piano) dynamic markings. The upper staff has a melodic line with fingerings 1, 2, 3, 4, and 5. The lower staff has a bass line with fingerings 1, 2, 3, 4, and 5. A 'Secondo' section marker is present. The key signature is one sharp.

The fifth system of the 'Primo' section continues with complex rhythmic patterns and fingerings 1, 2, 3, 4, and 5 in both staves. The key signature is one sharp.

The sixth system of the 'Primo' section features a 'f' (forte) dynamic marking. The upper staff has a melodic line with fingerings 1, 2, 3, 4, and 5. The lower staff has a bass line with fingerings 1, 2, 3, 4, and 5. The key signature is one sharp.

Secondo.

The first system of music consists of two staves. The upper staff (treble clef) begins with a forte (*f*) dynamic and contains several triplet figures. The lower staff (bass clef) provides a rhythmic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed between the two staves. The system concludes with another forte (*f*) dynamic.

The second system continues the piece. The upper staff features complex chordal textures with fingerings such as 5, 4, 3, 2, 1 and 4, 3, 2, 1. The lower staff has a steady accompaniment. Pedal points are indicated by 'Ped.' and '\*' symbols below the bass staff.

The third system shows more melodic development in the upper staff, with dynamic markings of *f* and *f*. The lower staff continues with a consistent accompaniment. Pedal markings are present at the end of the system.

ossia. 2 2 2 5

The fourth system includes an *ossia.* (alternative) section for the upper staff, marked with fingerings 2, 2, 2, 5. The main system continues with a forte (*f*) dynamic and features a series of chords in the lower staff. Pedal markings are used throughout.

The fifth system reaches a climactic point with dynamic markings of *ff* and *fff*. The upper staff has a more active melodic line, while the lower staff provides a powerful accompaniment. Pedal markings are used to sustain the bass notes.



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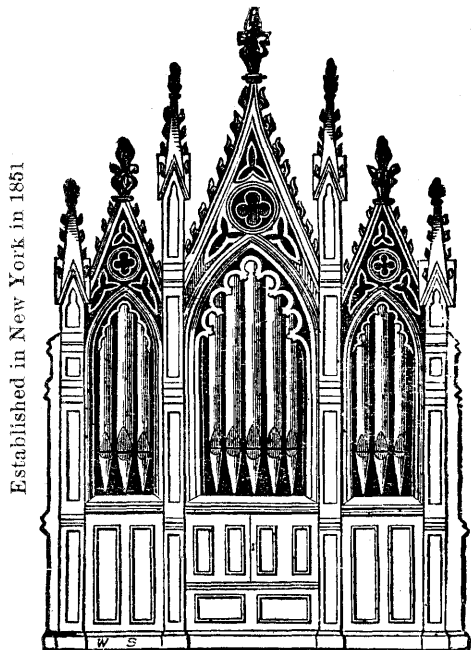
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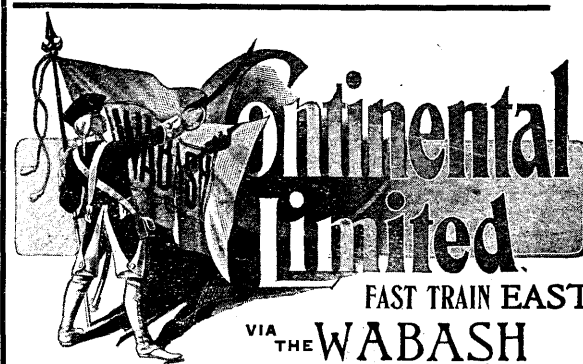
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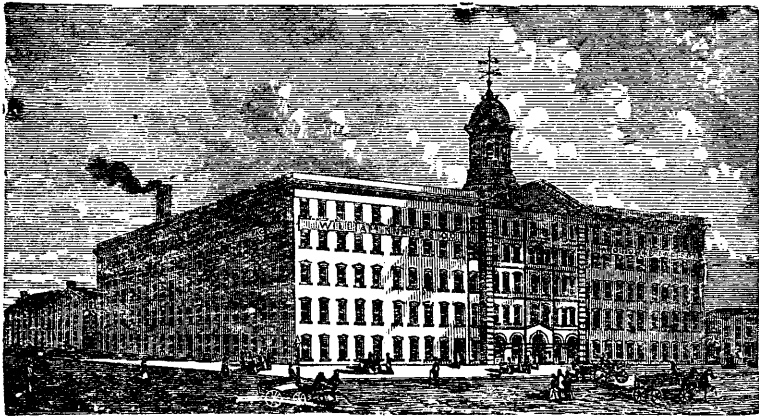
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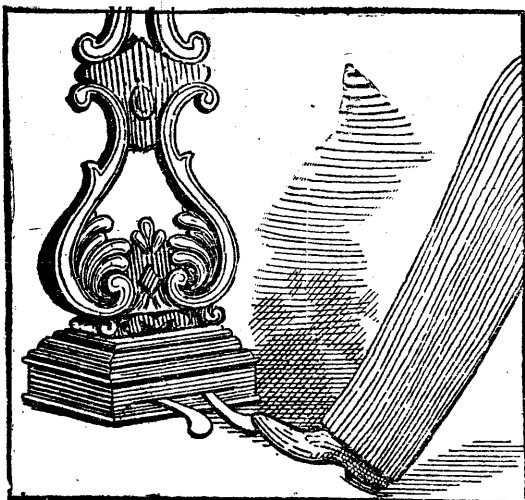
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