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KUNKEL'S MUSICAL REVIEW

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JANUARY, 1901

Vol. 24. No. 1.

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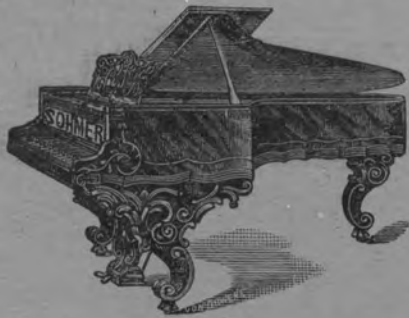
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THE NEW STRAUSS SYMPHONY.

The elaborate rehearsals of the Richard Strauss Symphony "Ein Heldenleben" and the increase of the orchestra for its production to one hundred and twenty-five members awakened a special interest in the Philharmonic Concert Saturday night, December 8th, at Carnegie Hall. The colossal work was produced in most elaborate style, and stunned rather than delighted the hearers. Strauss has led the way up to it by various powerful works, such as "Italy," "Don Juan," "Macbeth," "Death and Apotheosis," "Don Quixote" and "Zarathustra." These compositions had won for him recognition as the most prominent exponent of the most advanced school of modern music. In "Ein Heldenleben" he has gone to the very extreme. He depicts

the most conflicting passions of the mind, the phases and vagaries of nature, the horrors and noises of war. To know at all what he means the descriptive text must be followed closely. Almost everyone who heard the work at Carnegie Hall did so. Even with this assistance, those who really comprehended it were but few. Those who did, or claimed that they did, asserted boldly that this was the genuine music of the future, intimating that the intricacies of Wagner were but a prelude to the elaboration of the Strauss school of musical art. Perhaps further hearings of this work will make it more intelligible. It is, so far, a wonder and a mystery, replete with astonishing orchestral effects and evidencing power and originality of a striking character.

Sound-proof rooms are in demand for music studios and conversatories. A scientific paper

makes the following suggestions: The floor should be lifted up and filled with silicated cotton, and on top of each joist a strip of hair felt should be laid before the floor is put down again. The wall should be studded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicated cotton before replastering. The ceiling should be treated in the same way. A fire-place should be filled with shavings or cut paper. Heavy glass partitions are also said to be effective.

ONE seat for the concerts of the Boston Symphony Orchestra, in Symphony Hall, Boston, was sold for \$560 premium. This amount, added to \$12, the regular price, makes \$572 for 24 concerts.

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MUSICAL KUNKEL'S REVIEW

January, 1901.

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THOMAS M. HYLAND, . . . EDITOR

JANUARY, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin Avenues, are proving eminently successful in every respect. The special feature of giving a magnificent Kunkel Brothers \$400 Piano away absolutely free at every concert has brought joy to fortunate homes, and the good work will continue to the end of the season. The following choice programs have been rendered since last report:

270th Kunkel Concert (Fourth Concert of the Season) Wednesday evening, December 12th, 1900.—1. Piano Duet, *Il Trovatore*, Grand Fantasia (introducing Soldiers March, Home to our Mountains and Anvil Chorus), *Melotte*. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo—*Carmen*—Grand Fantasia, Hubay. Signor Guido Parisi. 3. Songs—*a. The Sweetest Flower that Blows*, Hawley; *b. Nocturne*—Op. 20, No. 7, Nevin. Dr. Wallace Harker, pupil Artists Class Kunkel's Conservatory of Music, 2307 Locust Street. 4. Piano Solos—*a. Bouree*—Op. 38, No. 1, Moszkowski; *b. Awakening of Love*—Concert Waltz, Moszkowski. Mrs. W. B. Drake, pupil Artists Class Kunkel's Conservatory of Music. 5. Violin Solos—*a. Cradle Song*, Renard; *b. Airs Hon-groise*, Nachez. Signor Guido Parisi. 6. Piano Solo—*Old Folks at Home*—Concert Paraphrase, Kunkel. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 7. Duet for Soprano and Tenor—*A Night in Venice*, Lucantoni. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Piano Solo—*Le Reveil du Lion* (The Awakening of the Lion), Kontski. Mr. Charles Kunkel.

271st Kunkel Concert (Fifth Concert of the Season), Wednesday evening, December 19th, 1900.—1. Sonate for Piano and Violoncello—Op. 36, Grieg; *a. Allegro agitato*; *b. Andante molto tranquillo*; *c. Allegro*. Messrs. P. G. Anton and Charles Kunkel. 2. Song—*Stella* (The Star), Concert Waltz, Faure. Mrs. Bertha Winslow-Fitch. 3. Piano Solo—*Miserere*—Concert Paraphrase, Gottschalk. Miss Eva E. Murphy, pupil Artists Class Kunkel's Conserva-

tory of Music. 4. Violoncello Solo—*Sur le Lac*, Op. 36, Godard. Mr. P. G. Anton. 5. Piano Solo—*The Last Hope*—Religious Meditation, Gottschalk. Mr. Charles Kunkel. 6. Song—*Duet*—*I feel thine Angel Spirit*, Hoffman. Mr. and Mrs. Leslie C. Fitch. 7. Piano Duet—*American Girls*—March, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

CHORAL SYMPHONY SOCIETY.

The fourth concert of the Choral Symphony Society will take place January 10th, when Tschaikowski's Symphony in B minor, "Pathétique," will be rendered.

This work is the last of the six symphonies composed by the greatest of Russian musicians, and as it was finished shortly before Tschaikowski's death it is sometimes called "Suicide Symphony." It is also known as the "Tragic Symphony." It is very original in its construction, for though the first movement is in regular symphonic form, the second is a fascinating fantasia in 5-4 time (a rhythm peculiar to Russia and Eastern Europe); the third opens like a scherzo and closes with a march rhythm, while the slow movement, "Adagio," comes last instead of second, closing with a gradual diminuendo, which is terribly suggestive of the passing of a human soul. It is uncommonly full of melodic ideas, rich and striking in harmony, gorgeous in its instrumental color, and thoroughly modern in its spirit and treatment. This is the third performance by the Symphony Orchestra, the work being so popular here that its rendition this season is the result of an almost universal demand by the subscribers.

The fifth concert will be given on the 24th inst., with Ernst von Donhanyi as soloist.

MR. KROEGER will give Five Morning Lecture-Recitals at the Odeon Recital Hall, beginning Wednesday, December 19th, at eleven o'clock. The subject will be, "The Five Great Composers for the Pianoforte: Bach, Beethoven, Schumann, Chopin and Liszt." One composer will be considered at each recital, and his representative works analyzed and played. Each composer's style, temperament and method of composition will also be handled.

In the death of August Waldauer, St. Louis loses one of her oldest and most prominent musicians.

WOMEN AND MUSIC.

Under this caption a writer in the London "Musical News" claims that women, despite their emotional nature, can never equal men in musical art. They may interpret well, both vocally and instrumentally, but "as producers, as composers, they have done nothing beyond second best, and not much of that."

"For some reason not yet understood," he adds, "the feminine nature has never yet produced a Beethoven as it has never yet produced a Shakespeare. No true woman will think of contradicting this assertion; it is a matter of fact, not controversy. Their warmest admirers would hardly care to instance Fanny Hensel, Sainton-Dolby, Virginia Gabriel, Mrs. Bartholomew, Miss Alice M. Smith, or Miss Rosalind Ellicott, as really great composers. They have done good and useful work, not to be despised or underrated; but where is the female Mascagni or Dvorak, or Tchaikovsky, or Coleridge-Taylor? * * * As imitators of men in music, it must be recognized that women have failed; this does not prove that they are doomed to failure. It is useless to theorize about differences between man's and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatizing or theorizing. It is easy to suggest that woman fails in the highest branches of imaginative work; it is not easy to account for her success in prose fiction and her complete failure in musical production."

THE sad and untimely death of T. Bahnsen, the well-known piano manufacturer, Christmas eve, is deeply deplored by a host of friends. Mr. Bahnsen was a thorough and conscientious piano maker, a man of sterling character and had won the confidence and respect of the entire trade.

THE organ in Symphony Hall, Boston, the new home of the Symphony Orchestra, has a movable console, or key-board. It looks a little like an upright piano, and by its use the organist may sit at any place on the platform as may be demanded, since the console is connected electrically with the organ itself by a flexible cable containing 372 wires.

MAJOR AND MINOR.

MFRAULEIN ISOLDE VON BULOW, daughter of Mme. Cosima Wagner, and Herr Zeidler, a conductor in Bayreuth, were married on Saturday, December 22nd, at the home of the Wagner family in Bayreuth. The former Fraulein von Bulow is a stepdaughter of Richard Wagner. Her father was the noted conductor and pianist, Hans von Bulow. Herr Zeidler is one of the chorus masters at Bayreuth.

The Guildhall School of Music is the largest school of music in the world, we are

told. The number of pupils last year, according to the address of Mr. W. H. Cummings, principal, was over 3000; there are 142 teachers, representing every branch of music. It is supported by the Corporation of the City of London, and is nearly self-sustaining.

OSSIP GABRILOWITSCH, the Russian pianist, now in this country, was a pupil of Rubinstein, and later of Leschetitsky.

PROFESSOR MAX MULLER, the great philologist, who died a short time ago, was bent on taking up music as a career, but was advised against it by Mendelssohn.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with numerous fingerings (e.g., 4 2 3 4 5 4 2 1, 5, 4 5 4, 3 5 4 5 4, 3 5 3 5 4, 3 5 3 5 4, 5, 3 5 5) and slurs. The bass staff provides a harmonic accompaniment. Performance markings include *Red.*, *mf*, and *p*.

Second system of musical notation, continuing the piece. The treble staff features fingerings such as 3 4 3 5 5, 3 4 5 4, 3 4 5 4, 3 5 3, 5 4 3 5, and 3 4 5 4. The bass staff continues with accompaniment. Performance markings include *Red.* and *p*.

Third system of musical notation. The treble staff includes fingerings like 3 4 4, 3 5 2, 5 4 3 5, 4 5 4 5 4, 3 4 5 4 5, and 3 5 4 3 4. The bass staff has fingerings 1 2 1, 1 2 1, 2 3 1, and 1. Performance markings include *mf*, *Red.*, and *p*.

Fourth system of musical notation. The treble staff features fingerings such as 5 4 5 4, 4 5 4, 3 4 5 4 5, 3 5 4 3 4, 5 4 5 4, and 5 4 5 4. The bass staff includes fingerings 1 2 1, 2 1, and 1. Performance markings include *mf*, *Red.*, and *p*.

Fifth system of musical notation. The treble staff contains fingerings like 3 5 4 5 4, 3 4 3 5 4, 5 3 5 4, 5 4 5 4, and 3 5 4 5 4. The bass staff has fingerings 3, 1 3 5, 3, 1, and 3. Performance markings include *Red.* and *p*.

Sixth system of musical notation, concluding the piece. The treble staff features fingerings such as 3 4 3 5 4, 3 2 1 2 4 1 2 4, 5 4 3 2 4 1 2, 4 2 1 2 3 4, and 5. The bass staff includes fingerings 1, 2, and 1. Performance markings include *Red.*, *p*, and *mf*.

SPRING APPROACHES.

DER FRÜHLING NAHT.

ADOLF JENSEN. Op. 32.

Allegretto agitato. 152.

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto agitato' with a metronome marking of 152. The key signature has one sharp (F#). The score is filled with intricate sixteenth-note patterns and chords. Fingerings are indicated by numbers 1 through 5. There are several trills marked with 'tr.' and asterisks. The piece concludes with a double bar line and a fermata.

AT THE SPRING.

AM SPRINGBRUNNEN.

ADOLF JENSEN. Op. 32

Animato. $\text{♩} = 132.$

simili.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked 'Animato. ♩ = 132.' and 'simili.'. The second system includes the lyrics 'cres - cen - do.' and dynamic markings 'f' and 'p'. The third system is marked 'simili.'. The fourth and fifth systems continue the piece with various fingering and articulation markings. The score is published by Edition Kunkel, 1592 - 30.

Edition Kunkel.

N.B.

1592 - 30

N.B. These notes must be struck together.

7

First system of musical notation, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and fingerings (1-5). The bass clef part has a rhythmic accompaniment with fingerings (1-4).

Second system of musical notation. The treble clef part includes a *p* dynamic marking. The bass clef part continues the accompaniment with fingerings (1-4).

Third system of musical notation. The treble clef part has a melodic line with slurs and fingerings (1-4). The bass clef part has a rhythmic accompaniment with fingerings (1-4).

Fourth system of musical notation. The treble clef part has a melodic line with slurs and fingerings (1-4). The bass clef part has a rhythmic accompaniment with fingerings (1-5).

Fifth system of musical notation. The treble clef part has a melodic line with slurs and fingerings (1-4). The bass clef part has a rhythmic accompaniment with fingerings (1-4).

Sixth system of musical notation. The treble clef part has a melodic line with slurs and fingerings (1-4). The bass clef part has a rhythmic accompaniment with fingerings (1-4) and includes a *ff* dynamic marking. The system ends with three *ped.* markings.

First system of musical notation. The right hand (treble clef) features a melody with eighth notes and rests. The left hand (bass clef) plays a complex accompaniment with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The right hand continues the melodic line with some grace notes. The left hand accompaniment becomes more intricate with sixteenth-note patterns. Dynamics include *p* and *f*.

Third system of musical notation. The right hand features a series of arpeggiated chords. The left hand accompaniment consists of steady eighth-note patterns. Fingerings are clearly marked throughout.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment includes a *pp* dynamic marking. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *pp* dynamic marking and ends with a double bar line and repeat sign.

AUTUMN.

HERBST.

ADOLF JENSEN. Op. 32.

Allegro impetuoso. $\text{♩} = 96$.

mf *simili.*

1. 2.

mf

Edittion Kunkel.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-4) and slurs. The bass staff contains a bass line with fingerings (1, 3, 5) and slurs.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a bass line with fingerings (1, 2, 4) and slurs.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a bass line with fingerings (1, 2, 3, 4) and slurs.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a bass line with fingerings (1, 2, 4) and slurs.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a bass line with fingerings (1, 2, 3, 4) and slurs.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff contains a bass line with fingerings (1, 2, 3, 4) and slurs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex fingerings and slurs across multiple measures. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation, continuing the piece. It includes various rhythmic patterns and dynamic markings such as accents and slurs.

Third system of musical notation, featuring a prominent slur over the upper staff and dynamic markings like *pp* and *mf* in the lower staff.

Fourth system of musical notation, showing intricate melodic lines in both staves with detailed fingerings.

Fifth system of musical notation, including a *pp* marking and a star symbol in the lower staff.

Sixth system of musical notation, concluding the page with a *pp* marking and a star symbol in the lower staff.

WILL O' THE WISP.

IRRLICHT.

ADOLF JENSEN. Op. 32.

Allegretto scherzando. $\text{♩} = 126.$

mf staccato.

f

f

mf

cresc.

f

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains two staves. The upper staff has notes with fingerings (3, 1, 4, 2, 3, 4, 5, 4, 3, 2, 3, 1, 4, 2, 3, 1) and accents (ten., A). Dynamics include *p*, *f*, and *f*. The lower staff has notes with fingerings (5, 1, 2, 4, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5) and *ped.* markings.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1) and accents (ten., A). Dynamics include *p*, *f*, and *p*. The lower staff has notes with fingerings (1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5) and *ped.* markings.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1) and accents (ten., A). Dynamics include *f*, *p*, and *f*. The lower staff has notes with fingerings (1, 2, 3, 1, 5, 3, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1) and *ped.* markings.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has notes with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1) and accents (ten., A). Dynamics include *f* and *f*. The lower staff has notes with fingerings (1, 1, 2, 2, 3, 3, 4, 4, 5, 5, 4, 4, 3, 3, 2, 2, 1, 1) and *ped.* markings.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has notes with fingerings (4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1) and accents (ten., A). Dynamics include *p*, *f*, *mf*, and *f*. The lower staff has notes with fingerings (1, 2, 1, 2, 3, 3, 4, 4, 5, 5, 4, 4, 3, 3, 2, 2, 1, 1) and *ped.* markings.

THE CHEVALIER.

GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale. $\text{♩} = 120$.

Giocoso.

The musical score is written for piano and is divided into two systems. The first system includes a main piano part and a smaller version labeled "or thus for small hands." The second system continues the piano part. The score is in 3/4 time and features a variety of musical notations, including dynamics like *f* and *p*, articulation marks like accents and slurs, and performance instructions like *Red.* and asterisks. The key signature has two flats (B-flat and E-flat). The piece concludes with a final chord marked *f*.

deciso.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a forte (*f*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. There are various articulations and fingerings indicated, including a 4-measure phrase in the treble staff.

The second system continues the piece. It features a first ending (marked '1.') and a second ending (marked '2.'). The dynamics fluctuate between *f* and *mf*. The notation includes slurs and various rhythmic patterns.

The third system shows a more melodic development. The upper staff has a series of eighth notes and quarter notes, while the lower staff provides harmonic support with chords and moving lines. Dynamics include *f* and *p* (piano).

The fourth system is characterized by complex chordal textures in both staves. The upper staff has many beamed notes, and the lower staff has dense block chords. Dynamics are primarily *f*.

The fifth system continues with intricate rhythmic patterns and complex textures. The notation is dense with many notes and rests. Dynamics include *f*.

The sixth system concludes the page. It features a final cadence with a *f* dynamic. The notation includes various articulations and fingerings.

TRIO.

First system of musical notation. Treble and bass clefs. Dynamics include *f* and *dolce*. Includes fingerings (2, 4) and articulation marks (*).

Second system of musical notation. Treble and bass clefs. Dynamics include *ff* and *p*. Includes first and second endings (1. and 2.) and articulation marks (*).

Third system of musical notation. Treble and bass clefs. Dynamics include *pomposa.* and *f*. Includes fingerings (5, 4, 3, 2, 1) and the instruction *Trombone Solo.* with articulation marks (*).

Fourth system of musical notation. Treble and bass clefs. Dynamics include *ff*. Includes articulation marks (*).

Fifth system of musical notation. Treble and bass clefs. Dynamics include *p*. Includes articulation marks (*).

Sixth system of musical notation. Treble and bass clefs. Dynamics include *ff* and *mf*. Includes fingerings (2, 4) and articulation marks (*).

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment of chords. The system includes several dynamic markings: *f*, *mf*, and *f*. There are also performance instructions: *ped.* and *** under the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f*, *mf*, and *f*. Performance instructions *ped.* and *** are present under the left hand.

Fourth system of musical notation. The right hand features a complex melodic line with many slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f*, *mf*, and *f*. Performance instructions *ped.* and *** are present under the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f*, *mf*, and *f*. Performance instructions *ped.* and *** are present under the left hand. The system concludes with first and second endings.

First system of musical notation, featuring a treble and bass clef. The music includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The bass line contains several measures with a '4' below the notes, indicating a four-measure rest.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and features repeated bass notes marked with 'Ped.' and an asterisk (*).

Third system of musical notation, featuring a forte (*f*) dynamic marking and repeated bass notes marked with 'Ped.' and an asterisk (*).

Fourth system of musical notation, including a forte (*f*) dynamic marking and repeated bass notes marked with 'Ped.' and an asterisk (*). A dashed line with the number '8' above it spans across the system.

Fifth system of musical notation, concluding the page with a fortissimo (*ff*) dynamic marking and repeated bass notes marked with 'Ped.' and an asterisk (*). The system ends with a double bar line and a fermata.

MAGIC FIRE

Aus Richard Wagner's WALKÜRE.

frei übertragen von FRANZ BENDEL.

Langsam.
(Slow.) Tempo ad lib. ♩ = 100.

The musical score is written for piano and consists of four systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The first system begins with a dynamic marking of *f* (forte) and includes a *rit.* (ritardando) instruction. A circled letter 'A' is placed above the first measure of the right-hand staff. The score features various musical notations including triplets, slurs, and fingering numbers (1, 2, 3, 4, 8, 11). The second system contains measures with slurs and fingering numbers 10 and 9. The third system continues with slurs and fingering numbers 10 and 9. The fourth system concludes with slurs and fingering numbers 11 and 10. The piece ends with a final cadence in the bass staff.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with fingerings (4, 1, 3) and (5, 3). A '10' is written below the first measure of the left hand. The system concludes with '7 Ped.' and '7 Ped.' markings.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures with slurs and fingerings. The system concludes with '7 Ped.' markings.

Mässig bewegt. Moderately animated ♩ = 108.

Third system of musical notation, marked with a circled 'B' in the upper left. It begins with a dynamic marking of *mf*. The right hand has a melodic line with fingerings (4, 2, 1, 3, 4, 2, 1, 3, 1, 4). The left hand has a bass line with fingerings (1, 2, 3, 4, 5, 2, 3, 4, 5, 2, 3). The system concludes with 'Ped.' markings and asterisks.

Fourth system of musical notation, continuing the piece with complex melodic and bass line patterns. The system concludes with 'Ped.' markings and asterisks.

Fifth system of musical notation, continuing the piece. The system concludes with 'Ped.' markings and asterisks.

8

cresc. *ff*

Ped. *

8

ff

Ped. *

8

dim. *dim.*

Ped. *

8

dim. *pp* **C**

Ped. *

8

l.h. *l.h.* *l.h.* *l.h.*

Ped. *

First system of musical notation. The right hand (l.h.) plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand (l.h.) provides a bass line with chords and single notes. A dynamic marking of *f* is present. The system includes a treble clef, a bass clef, and a key signature of three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues the rhythmic pattern. The left hand features a prominent bass line with a triplet of eighth notes. The system includes a treble clef, a bass clef, and a key signature of three sharps.

Third system of musical notation. The right hand continues the rhythmic pattern. The left hand features a bass line with a triplet of eighth notes. The system includes a treble clef, a bass clef, and a key signature of three sharps.

Fourth system of musical notation. The right hand continues the rhythmic pattern. The left hand features a bass line with a triplet of eighth notes. The system includes a treble clef, a bass clef, and a key signature of three sharps.

Fifth system of musical notation. The right hand continues the rhythmic pattern. The left hand features a bass line with a triplet of eighth notes. The system includes a treble clef, a bass clef, and a key signature of three sharps.

First system of musical notation. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff contains a bass line with chords and some melodic fragments. There are five asterisks with 'Ped.' markings below the lower staff.

Second system of musical notation. Similar to the first system, with a dense upper staff and a more active lower staff. There are four asterisks with 'Ped.' markings below the lower staff.

Third system of musical notation. The upper staff continues with intricate melodic patterns. The lower staff has fewer notes, focusing on chordal support. There are three asterisks with 'Ped.' markings below the lower staff.

Fourth system of musical notation. The upper staff is very active with many sixteenth notes. The lower staff has sparse notes, mostly chords. There are four asterisks with 'Ped.' markings below the lower staff.

Fifth system of musical notation. The upper staff continues with complex melodic lines. The lower staff has sparse notes. There are three asterisks with 'Ped.' markings below the lower staff.

First system of musical notation. The right hand (RH) features a complex rhythmic pattern with sixteenth notes and rests, marked with a '2' above the first measure. The left hand (LH) provides a simple accompaniment with quarter notes. The system concludes with three asterisks and the word 'Ped.' (pedal) written below the staff.

Second system of musical notation. The RH continues with the same rhythmic pattern, including a measure with a '2' above it. The LH accompaniment remains consistent. The system ends with four asterisks and the word 'Ped.' below the staff.

Third system of musical notation. The RH continues with the rhythmic pattern, with a measure marked with an '8' above it. The LH accompaniment is consistent. The system ends with four asterisks and the word 'Ped.' below the staff.

Fourth system of musical notation. The RH continues with the rhythmic pattern, with a measure marked with an '8' above it. The LH accompaniment is consistent. The system ends with four asterisks and the word 'Ped.' below the staff.

Fifth system of musical notation. The RH continues with the rhythmic pattern. The LH accompaniment includes a measure with a '2' above it and another with a '5' below it. The system ends with seven asterisks and the word 'Ped.' below the staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth notes. There are two first endings marked with a '2' and a second ending marked with an '8'. The system concludes with a double bar line and a final chord in the bass clef. Performance markings include *ff* (fortissimo) and *Red.* (ritardando).

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and first/second endings. The system ends with a double bar line and a final chord. Performance markings include *ff* and *Red.*.


Third system of musical notation. The dynamics shift to *dim.* (diminuendo). The system includes first and second endings and concludes with a double bar line and a final chord. Performance markings include *dim.* and *Red.*.

Fourth system of musical notation. The dynamics are marked *p* (piano) and *pp* (pianissimo). The system includes first and second endings and concludes with a double bar line and a final chord. Performance markings include *p*, *pp*, and *Red.*.

Fifth system of musical notation, the final system on the page. It includes first and second endings. The system concludes with a double bar line and a final chord. Performance markings include *p*, *pp*, and *Red.*.

The end of the Walküre.

REMEMBER ME.

Andantino.  108.
Cantabile.

8.

The musical score consists of seven systems of piano accompaniment. Each system contains a treble and bass clef staff. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The first system includes fingerings (1-5) and a *p* dynamic marking. The second system features a *rall.* (rallentando) marking. The third system includes two *Ped.* (pedal) markings with asterisks. The fourth system includes a *Ped.* marking with an asterisk. The fifth system includes a *Ped.* marking with an asterisk. The sixth system includes a *Ped.* marking with an asterisk. The seventh system includes a *Ped.* marking with an asterisk and a first ending bracket labeled '1.' with a repeat sign. The page number '1445 -' is located at the bottom center.

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