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IN THIS NUMBER.

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BEETHOVEN'S HERO.

A work of art requires no explanation. But the very title Beethoven gave the "Heroic Symphony" confuses rather than explains it away. Chained to his one idea, Wagner asserted that Beethoven's hero was not a military hero, but a young man of complete spiritual and physical endowment, who passed from mere brute delight in life and his strength through tragic suffering to a high spiritual satisfaction in love; that is to say, he asserted that Beethoven's hero was Parsifal or Siegfried.

Now, this much of Wagner's theory is true, that Beethoven would not worship a mere human butcher any more than he would worship a pork butcher as a hero. On the other hand, Beethoven's hero was undoubtedly a military hero—Napoleon Bonaparte. We know that

the symphony was originally dedicated to Napoleon; that the dedication was altered when Napoleon as (Beethoven thought) turned traitor and became Emperor; we know that when the news of his death came Beethoven composed the music for that event.

Of what parts, then, of Napoleon's career do the first and last two movements tell? These are questions which can never be answered; and, mere curiosity apart, it so happens that it matters little whether they are answered or not answered, so long as they are not answered altogether wrongly. For whatever events Beethoven might at any moment have in his mind he never tried to depict them, but only to communicate the emotion they aroused. He himself said as much. It is in the expression of human emotion he is supreme, and to feel aright the emotions of the hero's symphony we need only to have our

minds clear of a story which Beethoven did not and could not have had in his mind.

The municipal council of Nuremberg has restored the church of St. Catherine, in which Wagner laid the opening scene of "Die Meistersinger," with a view of converting the building into a museum. A monument to Hans Sachs is to be placed in it.

The most musical town in the world is said to be Besterd, in Brazil. To a population of fifteen thousand there are three hundred pianos and seven choral societies. Three small suburbs have two musical societies each.

HORACE P. DIBBLE gave a Pupils' Recital at the Conservatorium on the 9th ult., which proved an artistic success and was thoroughly enjoyed by the critical audience in attendance.

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June, 1901.

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THOMAS M. HYLAND, . . . EDITOR

JUNE, 1901.

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THE MUSICAL PROGRAMS AT THE PAN-AMERICAN EXPOSITION.

If, as Shakespeare sang, "Music hath charms to soothe the savage breast," the Pan-American Exposition, at Buffalo, promises to furnish enough of it, both in variety and volume, to have hypnotized the ravaging hordes of Genghis Khan, Attila and Tamerlane. Eighteen bands and seventy organizations will contribute to the musical feast at the Exposition this summer. The following dates have been assigned to the various bands: Seventy-fourth Regiment Band (35 men), May 1st to July 29th; Sixty-fifth Regiment Band (35 men), May 1st to July 29th; Seventy-first Regiment Band (45 men), May 6th to June 1st; Thirteenth Regiment Band of Hamilton (40 men), June 3rd to June 8th; Sousa's Band (50 men), June 10th to July 6th; Elgin Band (50 men), July 8th to August 8th; Scinta's Band (36 men), July 29th to August 24th; Carlisle Indian Band (40 men), July 29th to August 24th; Ithaca Band (35 men), August 5th to August 10th; Forty-eighth Highlanders (40 men), August 26th to August 31st; Robertson's Band of Albany (40 men), August 29th to August 31st; Salem Cadet Band (45 men), September 2nd to September 14th; Brookes' Band (46 men), September 9th to October 5th; Boston Ladies Band (30 ladies), September 16th to September 28th; Nineteenth Regiment Band (45 men), September 16th to September 21st; Phinney's Band (45 men), August 26th to September 15th; Victor Herbert's Orchestra (60 men), October 7th to October 21st; Newsboys' Band of Grand Rapids. These organizations will be heard in the Temple of Music as well as on the various stands in the Plaza, Esplanade and other parts of the grounds.

The organ music to be presented daily at the Pan-American Exposition promises to be not only of great attractive interest, but of particular educational value as well. Clarence Eddy has expressed his admiration of the plan proposed, and all the organists who have been consulted feel that one of the greatest events in this country's history of organ playing is now in contemplation and preparation. Organists from all over the country will participate. Among the organists who have announced their coming are: Clarence Eddy, Frederic Archer, Mr. Hammond, Mr. Donohoe, Mr. Dethier, Mr. Stewart, and nearly 70 others. Frederic Archer will be the organist for Dedication Day, May 20th. The chairman of the committee on organ music, Mr. Simon Fleischmann, has had a Herculean task in securing and arranging the details of a plan which includes services every day, and arrangements with people from all parts of the country. The Buffalo organists who will give recitals in the series are: Andrew T. Webster, H. S. Hendy, W. J. Gompf, W. S. Jarrett, Seth C. Clark, and Miss Marie F. McConnell.

The Temple of Music is an imposing and ideally beautiful structure, octagonal in shape, and occupying a site 150 feet square at the northwest junction of the Esplanade and the Court of Fountains. This temple will be crowned with a dome whose top is 136 feet above grade, will seat 1,200 people on the main floor and balconies, and will be provided with one of the largest and finest pipe organs in the United States, made to order, and supplied with many entirely new and ingenious accessories.

A musical event of extraordinary magnitude and attractiveness will be the triennial Saengerfest of the North American Saengerbund, to be held at Buffalo during the Pan-American Exposition period. On this occasion and for the stupendous singing feast the grand chorus of male voices will be increased from the largest previous number—3,000—to 5,000, and liberal drafts will be made upon the ranks of the world's most famous singers. It is expected the Saengerfest will have for its auditorium the drill-room of the new armory of the Seventy-fourth Regiment, which will accommodate from twelve to fifteen thousand persons, and every foot of whose space will be required.

The principal national holidays will be observed at the Exposition with musical festivals, in which school children will participate. There will be a grand jubilee chorus of thousands of young voices in the spacious Stadium.

FRANZ RUMMEL, DEAD.

FRANZ RUMMEL, DEAD. Franz Rummel was born in London, in 1854, of German parents. He inherited his musical tastes from his grandfather, who was a distinguished teacher in his day.

He studied in the Conservatory at Brussels, where he won his first triumph—the grand prize of the first year. This success so impressed the authorities of the Conservatory that they made him a professor of the institution.

He made his first public appearance in 1871, at Antwerp, where his success was immediate. In 1877-8, he toured in Europe with Minnie Hauck and Ole Bull.

After these appearances in Europe, he made his first tour of the United States in 1879. He won in a short time the regard and affections of the musical public.

His second American tour was in 1886; the third in 1898. Up to that year, he had given about 700 concerts. For some years he taught at Stern's Conservatory in Berlin, then at Kullak's. In 1897, the Duke of Anhalt bestowed on him the title of professor.

Probably one of Prof. Rummel's most noted musical qualities was his extraordinary memory, which, it is said, had never been surpassed by any pianist.

On his first visit to America, Mr. Rummel met and married Miss Morse, daughter of Prof. Morse, the great electrical inventor. He had many friends in America, who learned with deep regret of his death.

JOHN PHILIP SOUSA has received a cable message notifying him that the French Government had recognized his services at the Paris Exposition by conferring upon him the decoration known as Officer of the Academy. To become an Officer of the Academy is the ambition of every French musician, the distinction taking rank next to that of the Legion of Honor, and is the principal recognition of artistic merit in France.

THE financial statement of the Pittsburg Orchestra for the season's work, while showing a deficit, indicates a slight improvement. The figures are: Receipts, \$56,539.19; expenses, \$78,704.54; deficit, \$22,165.15. The deficit for 1899-1900 was \$26,597.90. During the last ten seasons Theodore Thomas has performed with his Chicago Orchestra sixty symphonies by twenty-seven composers.

MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

The Missouri State Music Teachers' Association will meet at Columbia, Mo., June 18th-21st. Great interest is being manifested by teachers from all parts of the State. A new feature of the musical-festival part of the program will be a chorus of 40 voices from Sedalia, under the direction of Mrs. W. D. Steele. The officers for the year are W. H. Pommer, President, 777 Euclid Avenue, St. Louis; H. E. Rice, Secretary-Treasurer, 1010 Olive Street, St. Louis; Mr. John Picard, Columbia, Chairman of Executive Committee; Mrs.

Carrie F. Voorhees, Kansas City, Chairman of Program Committee.

A COMMITTEE—with Prof. John Fiske, Arthur Foote and Horatio A. Lamb at the head—is trying to raise a fund of \$10,000 for the musical department of Harvard University. This department has been growing, and now has over 100 students. Very few of the American Universities have a professorship of music, endowed and supported as are the other departments. We are still looking for wealthy art-patrons to show their appreciation for the opportunity of doing a great good in our institutions for higher learning.

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LA PREFERENCIA.

SPANISH DANCE.

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Dedicated to Thiebes and Sterlin.

Allegretto. $\text{♩} = 116$.

f *p*

mf *p*

Giacoso. *p*

f

f

The small notes are ad lib.

1. 2.

1619 - 5

Ben misurato.

First system of the musical score. The right hand (treble clef) features a series of chords, with a *cresc.* marking. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Fingerings are indicated by numbers 1-5. A *rit.* marking is present at the end of the system.

Second system of the musical score. The right hand continues with chords and some melodic lines. The left hand maintains the accompaniment. A *cresc.* marking is present. A *rit.* marking is present at the end of the system.

Third system of the musical score. The right hand features chords and melodic lines. The left hand continues the accompaniment. A *rit.* marking is present at the beginning, and a *a tempo.* marking is present at the end of the system.

Fourth system of the musical score. The right hand features chords and melodic lines. The left hand continues the accompaniment. A *rit.* marking is present at the end of the system.

Fifth system of the musical score. The right hand features chords and melodic lines. The left hand continues the accompaniment. A *cresc.* marking is present at the beginning. A *rit.* marking is present at the end of the system.

Sixth system of the musical score. The right hand features chords and melodic lines. The left hand continues the accompaniment. A *rit.* marking is present at the beginning, and a *a tempo.* marking is present at the end of the system. The page number 1019-5 is printed at the bottom.

or thus.

mf

or thus.

cresc.

This musical score is for a piano piece, consisting of six systems of music. Each system contains a right-hand melody and a left-hand accompaniment. The notation includes various musical symbols such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (cresc., rit., end. lib.), and articulation marks (accents, slurs). The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation with a grand staff (treble and bass clefs).

The first system shows a complex melodic line in the right hand with many slurs and fingerings, and a rhythmic accompaniment in the left hand. The second system continues this pattern with similar complexity. The third system introduces a *cresc.* (crescendo) marking. The fourth system also features a *cresc.* marking. The fifth system includes a *rit.* (ritardando) marking and a *end. lib.* (ad libitum) marking. The sixth system concludes the piece with a final cadence.

At the bottom center of the page, the number "1619-5" is printed.

Tempo I.

p

cresc.

f

f

f

1. 19 - 5

LIEBESTRAUM.

3

DREAM OF LOVE.

No. 3. of Liebesträume.
Revised by Dr. Hans von Bülow.

FRANZ - LISZT.

Poco Allegro, con affetto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a rest in the bass staff, followed by a series of eighth notes in the treble staff. The first measure of the treble staff contains a triplet of eighth notes. The piece is marked *dolce cantando*. Fingerings are indicated by numbers 1-4. The bass staff contains a simple accompaniment of quarter notes and rests.

All notes on the lower staff are to be played with the left hand.

The second system continues the piece. It features similar musical notation to the first system, with eighth-note patterns in the treble staff and quarter-note accompaniment in the bass staff. The treble staff includes triplet markings and fingerings. The bass staff has some chords and rests.

The third system continues the piece. The treble staff shows eighth-note patterns with triplet markings and fingerings. The bass staff continues with quarter-note accompaniment and rests.

The fourth system continues the piece. The treble staff shows eighth-note patterns with triplet markings and fingerings. The bass staff continues with quarter-note accompaniment and rests.

The fifth system continues the piece. The treble staff shows eighth-note patterns with triplet markings and fingerings. The bass staff continues with quarter-note accompaniment and rests. The system concludes with the marking *poco cresc. ed agitato.*

1605 - 5

Copyright. Kunkel Bros. 1895.

First system of musical notation. Treble staff contains a melodic line with slurs and ties. Bass staff contains a harmonic accompaniment. A *dim.* (diminuendo) marking is present above the treble staff.

Second system of musical notation, continuing the melodic and harmonic development.

Third system of musical notation. It includes *ad lib.* (ad libitum) and *accel.* (accelerando) markings. The right hand has a more active melodic line, while the left hand provides a steady accompaniment.

Fourth system of musical notation. It includes a *rit.* (ritardando) marking. The piece concludes with a final chord. Fingerings are indicated throughout the piece.

Piu animato con passione.

Fifth system of musical notation, beginning the section *Piu animato con passione.* The tempo and character are indicated by the text above the staff.

Sixth system of musical notation, continuing the *Piu animato con passione.* section with more rhythmic activity.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of a continuous eighth-note pattern in the bass clef and a more complex melodic line in the treble clef. The word "erac." is written above the first measure. Fingering numbers (1-5) are provided for the bass line. There are also small decorative symbols below the bass line.

Second system of musical notation. The bass clef continues with eighth notes, while the treble clef has a more sparse, chordal accompaniment. The word "sempre stringendo." is written above the second measure. Fingering numbers and decorative symbols are present.

Third system of musical notation. The bass clef continues with eighth notes, and the treble clef features a series of chords. Fingering numbers and decorative symbols are present.

Fourth system of musical notation. The bass clef continues with eighth notes, and the treble clef features a series of chords. The dynamic marking "ff" is written above the first measure. Fingering numbers and decorative symbols are present.

Fifth system of musical notation. The bass clef continues with eighth notes, and the treble clef features a series of chords. A dashed line with the number "8" above it spans across the system. Fingering numbers and decorative symbols are present.

Sixth system of musical notation. The bass clef continues with eighth notes, and the treble clef features a series of chords. Fingering numbers and decorative symbols are present.

System 1: Treble and bass clefs. Treble clef contains chords and arpeggios. Bass clef contains a continuous eighth-note pattern with fingerings 4, 3, 2, 1 and 5, 4, 3, 2, 1. A dashed line with the number 8 spans the first two measures.

System 2: Treble and bass clefs. Treble clef contains chords and arpeggios. Bass clef contains a continuous eighth-note pattern with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. A dashed line with the number 8 spans the first two measures. The dynamic marking *ff* is present in the second measure.

System 3: Treble and bass clefs. Treble clef contains chords and arpeggios. Bass clef contains a continuous eighth-note pattern with fingerings 5, 4, 3, 2, 1 and 5, 3, 2, 1, 2, 3, 4. The tempo marking *affrettato.* is present in the first measure. A dashed line with the number 8 spans the first two measures. The dynamic marking *ff* is present in the second measure.

System 4: Treble and bass clefs. Treble clef contains a complex melodic line with many accidentals and fingerings. Bass clef contains a complex accompaniment with many accidentals and fingerings. The word *ossia.* is written above the first measure. A dashed line with the number 8 spans the first two measures.

System 5: Treble and bass clefs. Treble clef contains a complex melodic line with many accidentals and fingerings. Bass clef contains a complex accompaniment with many accidentals and fingerings. A dashed line with the number 8 spans the first two measures.


Tempo I.
dolce armonioso.

7

First system of musical notation, measures 1-3. The right hand plays a melodic line with eighth notes, and the left hand provides harmonic support with chords and single notes. Pedal markings are present below the bass line.

Second system of musical notation, measures 4-6. The melodic line continues with eighth notes, and the left hand accompaniment includes some sixteenth-note patterns. Pedal markings are present.

Third system of musical notation, measures 7-9. The melodic line continues, and the left hand accompaniment features some sixteenth-note patterns. Pedal markings are present.

 Pedaling for small hands.

Fourth system of musical notation, measures 10-12. The tempo marking *poco a poco* is above the staff. The left hand accompaniment includes sixteenth-note patterns. Pedal markings are present.

Fifth system of musical notation, measures 13-15. The tempo marking *piu smorzando e rit.* is above the staff. The right hand has a melodic flourish. Pedal markings are present.

Sixth system of musical notation, measures 16-18. The right hand has a melodic flourish. The left hand accompaniment includes sixteenth-note patterns. Pedal markings are present.

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Secondo.

Arr'd by MELNOTTE

Introduction.

Musical notation for the Introduction section, featuring piano and bass staves. The piano part includes dynamic markings such as *f* and *sf*, and pedal markings (*Ped.*). The bass part includes asterisks (*) indicating specific rhythmic or articulation points.

Musical notation for the Galop section, featuring piano and bass staves. The piano part includes a *rit.* marking and a *f* dynamic marking. The bass part includes a *Ped.* marking and an asterisk (*).

Musical notation for the Galop section, featuring piano and bass staves. The piano part includes a *Ped.* marking and an asterisk (*).

Musical notation for the Galop section, featuring piano and bass staves. The piano part includes a *f* dynamic marking and a *Cresc.* marking. The bass part includes a *Ped.* marking and an asterisk (*).

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41-16

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Introduction.

Primo.

Arrd by MELNOTTE

The musical score is written for piano and bass. It begins with an **Introduction** in 2/4 time, marked *f*. The first system includes a *Sua* (Sustained) marking and a *Ped.* (Pedal) instruction. The second system features a *rit.* (ritardando) marking and a *Ped.* instruction. The **Galop** section begins in the third system, marked *f* and *Galop.*, with a *Ped.* instruction. The final system continues the galop with *f* dynamics and *Ped.* instructions. The score is filled with detailed fingering numbers (1-5) and various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *crassi*, *f*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *p*. *Con Brio.* marking above the staff. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation. Bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *p*. Pedal markings: *Ped.* with asterisks.

Fifth system of musical notation. Bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *f*, *f*. Pedal markings: *Ped.* with asterisks.

Musical score for the second system, consisting of six systems of piano and bass staves. The score includes various dynamics and performance markings:

- System 1:** Piano (p) and Bass (p) staves. Dynamics: *f*. Pedal markings: Ped. *
- System 2:** Piano (p) and Bass (p) staves. Dynamics: *f*. Performance marking: *cres:*. Pedal markings: Ped. *
- System 3:** Piano (p) and Bass (p) staves. Dynamics: *mf*, *sf*, *mf*, *sf*. Pedal markings: Ped. *
- System 4:** Piano (p) and Bass (p) staves. Dynamics: *mf*, *sf*, *f*. Pedal markings: Ped. *
- System 5:** Piano (p) and Bass (p) staves. Dynamics: *mf*, *sf*, *mf*, *sf*. Pedal markings: Ped. *
- System 6:** Piano (p) and Bass (p) staves. Dynamics: *cres:*, *f*, *f*. Pedal markings: Ped. *

Additional markings include fingerings (e.g., 1, 2, 3, 4), accents (^), and slurs. The page number 41 is written below the score.

First system of musical notation, featuring a grand staff with bass clef. The right hand contains a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. A piano (*p*) dynamic marking is present. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.

Third system of musical notation, including a mezzo-forte (*mf*) dynamic marking and a change in the right hand's texture. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.

Fourth system of musical notation, featuring a treble clef and a more complex right-hand texture. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.

Fifth system of musical notation, concluding the piece with a final cadence. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.

Musical score for piano, consisting of six systems of staves. The score includes dynamic markings (*mf*, *f*, *mf*, *f*, *p*, *f*), articulation (*cresc.*, *Ped.*, ***), and a section marked "A" at the top right. The notation includes bass and treble clefs, a key signature of one flat, and various rhythmic values.

System 1: Bass clef, *mf*, *f*, *mf*, *f*. Includes *Ped.* and *** markings.

System 2: Bass clef, *mf*, *f*, *f*. Includes *Ped.* and *** markings.

System 3: Bass clef, *mf*, *f*, *mf*, *f*. Includes *Ped.* and *** markings.

System 4: Bass clef, *cresc.*, *Ped.*, ***.

System 5: Treble clef, *p*, *Ped.*, ***.

System 6: Treble clef, *f*, *cresc.*, *f*, *Ped.*, ***.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *ores:*, *f*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *p*. Pedal markings: *Ped.* with asterisks. *Con Brio.* marking above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *p*. Pedal markings: *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *f*, *f*. Pedal markings: *Ped.* with asterisks.

Primo.

5-13

8

f

Ped. ✱

8

f

Ped. ✱

8

ff

f

Con Brio.

Ped. ✱

Ped. ✱

8

ff

f

Ped. ✱

8

ff

f

Ped. ✱

Musical score for "Secondo" on page 14. The score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

- System 1:** Starts with a piano (*f*) dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment. A "Ped." marking with an asterisk is present in the second measure of the bass line.
- System 2:** Continues the accompaniment. A "Ped." marking with an asterisk is in the first measure of the bass line, and another "Ped." with an asterisk is in the fifth measure of the bass line. A forte (*f*) dynamic is marked in the final measure of the right hand.
- System 3:** Features a "CROSS" marking above the first measure of the bass line. Multiple "Ped." markings with asterisks are placed under the bass line in measures 1, 3, 4, and 5.
- System 4:** Shows a change in texture. The right hand has rests in the first two measures, followed by chords. A forte (*f*) dynamic is marked in the second measure of the right hand. A "Ped." marking with an asterisk is in the first measure of the bass line.
- System 5:** Continues with chords in the right hand and accompaniment in the left. A forte (*f*) dynamic is marked in the first measure of the right hand. "Ped." markings with asterisks are in the first and fifth measures of the bass line.

Primo.

15

Sua

First system of musical notation. Treble and bass staves. Treble staff contains complex chords and arpeggios with fingerings (1, 2, 3, 4) and accents. Bass staff contains a steady accompaniment. Dynamics include *f* and *mf*. Pedal markings with asterisks are present.

Sua

Second system of musical notation. Treble and bass staves. Treble staff continues with complex chords and arpeggios. Bass staff accompaniment. Dynamics include *f*. Pedal markings with asterisks are present.

Sua

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with accents and slurs. Bass staff accompaniment. Dynamics include *ff*. Pedal markings with asterisks are present.

Sua

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with accents and slurs. Bass staff accompaniment. Dynamics include *f*. Pedal markings with asterisks are present. Fingerings like 4, 1, 3, x, 1 are shown.

Sua

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with accents and slurs. Bass staff accompaniment. Dynamics include *f*. Pedal markings with asterisks are present. Fingerings like 1, 3, 4 are shown.

Musical score for piano, page 16, titled "Secondo." The score is written in G minor (three flats) and 3/4 time. It consists of five systems of music.

The first system features a bass line with a forte (*f*) dynamic and a right-hand line with a forte (*f*) dynamic. The bass line includes a pedaling instruction (*Ped.*) and a marking "marcato il Basso" with fingerings 2, 3, and 1.

The second system continues the piece with various fingerings (1, 3, 1, 4, 3, 2, 1, 1) and a forte (*f*) dynamic.

The third system includes a marking "sempre *f*" and fingerings (3, 1, 3, 1, 3).

The fourth system features a first ending bracket and a pedaling instruction (*Ped.*) at the end.

The fifth system begins with a fortissimo (*ff*) dynamic and a marking "l.h." (left hand). It concludes with a final chord and a pedaling instruction (*Ped.*).

The page number "31-16" is printed at the bottom center.

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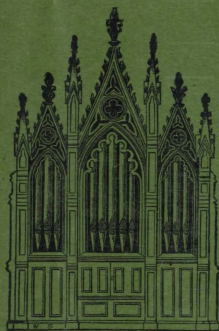
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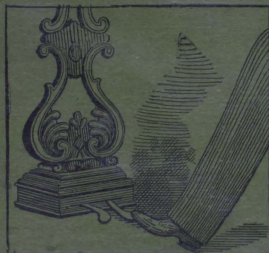
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