

MAJOR AND MINOR.

Scharr Bros. Engraving Co., doing business at the corner of 10th and Olive, have removed to 1405 Olive St., and will hereafter conduct a strictly engraving and stationery house, even more complete than in the past. All plates and dies belonging to customers will be found at their new location, and they will be pleased to supply their friends and patrons all their requirements in the engraving and stationery line, such as visiting cards, wedding cards, party invitations, monograms, address dies, stamping of all kinds, and fine stationery.

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Mr. J. Krakauer, of the well known Krakauer piano firm of New York, paid a visit to St. Louis on his annual trip out West. The Krakauer piano is a favorite throughout the country, and the enormous business carried on at the factory proves it. Mr. J. Krakauer is a man of pleasant address and exceptional business ability, and looks with pride at the increasing popularity of his piano.

Belleville wants the Beethoven Trio Club to repeat its concerts there.

The action brought against Gounod, the composer, by American managers for alleged breach of engagement has been settled in Paris by the plaintiffs accepting the composer's offer to pay \$2,000 as reimbursements of traveling expenses incurred by them.

J. A. Morgan, the portrait artist, has just executed a fine crayon portrait of Miss Minnie Gilmore, the beautiful and accomplished daughter of P. S. Gilmore.

Emma. "What are you crying about, Tom?"
Tom: "Ma slapped me because I wouldn't stop singing."
Emma: "What were you singing?"
Tom: "Always take mother's advice."

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with \$1.

The Many Friends of Miss Nellie Allen, the pianist, will hear with deep regret of the death of her father at his home, Jerseyville, Ills. He died on the 19th ult. after a week's illness.

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MAJOR AND MINOR.

Edison, the inventor, although somewhat deaf, is passionately fond of music. We are informed that he does not play by note, but has a quick ear to catch popular opera airs. It is amusing to see him getting a tune out of his ivory keys. He looks very much as if he were at a telegraph key sending off a quick dispatch, and wanted to rattle the operator at the other end by his lightning rapidity. Sometimes he will play a piece with his forefinger only. It moves like a phantom finger, so hurriedly does it pass over the keys. He goes to the opera frequently, and immediately upon returning home, no matter how late the hour, he sits at the piano and rattles off some of the taking airs.

Minnie Hauk has arrived and made her reappearance at the Metropolitan Opera House, in "L'Africaine."

A WORD WITH YOU.

It is rather singular that amidst all our progress and vaunted desire for the latest, some few should have gone back forty years to grope. We refer to the so-called cheap and original editions of Webster's dictionary, which certain parties have been offering to the public as premiums, etc., or as a bait, as in the cases of some short-sighted business houses, but which failed in its purpose. It is in fact but a cheap reprint of the dictionary of near a half a century ago. All the vast improvements and most valuable additions since that period are found only in the edition still copyrighted and published by G. and C. Merriam & Co. of Springfield, Mass.; every copy bearing that firm's name and title, "Webster's International Dictionary." If two score years of research and constant revision and addition mean anything, over \$300,000 having been spent in this book, then who would have the

cheap reprint at any price! A word to the wise is sufficient and life is too short to be misled.

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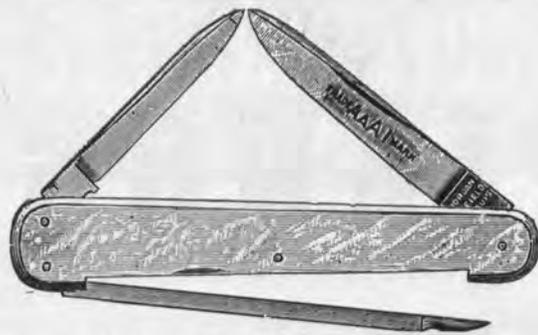
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MUSICAL KUNDEL'S REVIEW

APRIL, 1891.

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SYMPHONY CONCERT.

The last concert given by the Choral Symphony Society was one of the best of the season. The next concert, to be given on the 16th inst., will afford a special treat in Mr. Franz Hummel, the eminent soloist, who will play Beethoven's fifth concerto in E flat. For the concert to be given May the 12th, Charles Santley, the great English oratorio singer, has been engaged.

DEATH OF FRANK GRAY.

Frank Gray, the well-known violin repairer, died on the 20th ult. at his residence, 1408 Park avenue, after a long illness. His death was due to chronic bronchitis. Mr. Gray was a pupil of one of the most celebrated violin makers in France, and spent some time in New York with Aug. Gemünder. Mr. Gray was greatly prized in his chosen walk of life and highly esteemed by all with whom he came in contact. His daughter, Agnes Gray, is the popular and well-known violinist. He was 66 years of age and a life of singular usefulness. His loss will be deeply felt.

THE CULTIVATION OF THE VOICE.

Every one may not be blessed by nature with a pleasant voice; but almost every one can by endeavor attain something like it—the inspiration, the respiration, the modulation, the pitch. Some may be condemned even in the cradle to the tones which make you wish to clap your hands to your ears; but a vast number, if taken in time can be made to say the very least, not unpleasant, if not exactly delightful. It needs early training and constant care to bring about the metamorphosis. From the beginning the child should be allowed to produce no raucous tones, to indulge in no thick enunciation, to utter no slovenly slur of sound; the elders should soften their own voices when within the child's hearing, if at no other time, should open their own most flute-like stop, and should speak with slow gentleness and a precision not precise enough for affectation, but quite enough so for thorough distinctness and accuracy, and for every sound to be given its full value. A servant of rude tones should never be allowed about a child, nor any one else of a disagreeable habit of voice. Even the nightingales and canaries are taught by another bird of perfect throat; and if the bird learns thus by naturally taking the sound it hears, the child will do the same. A child once attuned by the hearing and neighborhood of sweet voices to take an agreeable pitch, and while the tone-producing organs are still flexible, can be corrected in any deviation from purity and pleasantness, till the deviation becomes all but impossible. This certainly is not achieved by a simple effort; it is to be done only by unremitting observation and unceasing correction. A harsh tone should be quelled upon the spot, a coarse cry abandoned, a sharp one softened; modulations should be taught, giving the speaker a gamut on which to play and prevent monotony, for we all know how unendurable is either reading or speaking in one dull unvarying drone. It is often desirable, especially in the case of children who have had throat troubles and recurring catarrhal colds, to have them taught enunciation by a professional elocutionist; that is, the producing and managing of tone.

There is no young voice that cannot be improved by advice and training at the hands of one capable of giving both; this is eminently true during the first dozen years of life; but it is true, also, until close upon the thirtieth year. In the matter of singing voices, baritones have made for themselves their voices by slow determination and practice; sopranos have closed a lower and opened a higher register; and if

such miraculous work as that has been done with the delicate and difficult singing voice, surely all that can be required of the speaking voice is possible every day, and all that is required is much less than anything of this sort. Many of the great orators of antiquity are known to have overcome serious defects of speech, either in delivery of the voice, as in Tully's case, or in articulation, as in the case of Demosthenes, and that when they were no longer children.—Harper's Bazar.

HARP PLAYING.

Harp playing is a very picturesque and artistic accomplishment, says a writer, which constantly finds new votaries. A pretty woman with a golden harp against her shoulder, her slender hand and supple wrist outlined against its strings, is so suggestive of cherubim and seraphim, of white wings, so enveloped in a misty atmosphere of saintliness and general loveliness that a man can't even think the profane things that he says boldly about the piano banger and violin scraper, even if no two strings are tuned in the same key. But harp playing is one of the most expensive luxuries a woman can indulge. The long suffering pianoforte is as patient as a two-humped camel, and bears uncomplainingly the practice abuse heaped upon it, but a harp wears out easily, the whole mechanism going to pieces sometimes all at once, like the time-honored "one-hoss shay." The little Grecian, the cheapest of harps, costs \$500; the "semigraud," the most popular variety, is usually \$750, and the "grand" is sold as high as \$1,200. In addition it is very expensive to keep them in condition, their trim being affected by every change in the weather and having to be renewed at least every second year.

CITY NOTES.

Mrs. Wood is alto at the United Hebrew Temple.
The Holy Communion Church has engaged Mr. C. H. Brown as base.
Owen Miller has been elected President of the National League of Musicians.
The Choral Symphony Society gave a concert at the Liederkranz Hall on the 21st ult.
Wayman McCreery sang in the "Crucifixion," given at Christ church on the 27th ult.
The Emma Juch Opera Co., which was expected here this month, will not come till May.
August Meyer, teacher of zither, has removed from 1014 Morrison Ave. to 1508 South 12th St.
Mr. Kissel is at present organist of the Central Presbyterian Church, in place of Mr. Jenkins.
The St. Louis Minstrels has been formed, with Messrs. Miller, Setzer, Kissel and Joel as members.
J. J. Voellmecke was elected director of the St. Louis Musik Verein, to take charge on the 1st of April.
Mad. Dora Hennings Heinsohn sang Alma Virgo by Himmel at the Easter services in St. Xavier's church.

Miss Jessie Hall, a pupil of Robert Wilson, is said to have made a three years' engagement with Agnes Huntington.
Otto Hein, the well known tenor, was presented with a beautiful memento by the choir of which he is a member.
At Anton's Music Rooms, a splendid programme was presented on the 23d ult. The pianists for the occasion were Misses Albert and Nash.
Miss Nellie C. Smith, of 5108 South Broadway, has an excellent class of pupils. She is a splendid teacher, and worthy of the success she is meeting.
S. C. Black has formed a quartette composed of Mrs. E. Karst, Soprano; Miss Louise Aubertin, Alto; Charles Humphrey, Tenor; S. C. Black, Bass.

The St. Louis Glee Club will give a concert on the 8th inst at Pickwick theatre. The soloists are Mrs. E. H. Bollman, Geo. F. Townley and Master Francis Miller.

Miss Nellie Strong gave a pupils' recital at her music rooms on the 7th ult. It proved one of the most pleasing and successful given. A large audience was present.

An operetta, "The Court Martial," by Messrs. Robyn and Lepere, is to be given soon. The cast includes Wm. McCreery, H. Walker, Wm. Porteous and A. R. Schollmeyer.

Miss Bessie Stonebrecker, a pupil of Miss Agnes Gray, the violinist, was highly praised for her excellent playing at a recent concert at Lindenwood College, St. Charles.

St. John's Catholic Church choir has been re enforced with several good singers, Arthur Ravold and George Dickson having joined lately. J. J. Voellmecke is organist.

Mr. Archer, the organist, gave a recital on the 10th ult., at the 2nd Baptist Church. He was assisted by Wm. Porteous, baritone, J. L. Schoen, violinist, and Mrs. Mayo-Rhodes, soprano.

A Concert will be given on the 8th inst at Music Hall under the auspices of Union M. E. church. Messrs. A. J. Epstein, P. G. Anton, Jr., and Guido Parisi have been engaged for the occasion.

Goldbeck Normal School, for music teachers, will open June 8th. Dr. R. Goldbeck is president, and Mrs. A. L. Palmer directress. Those desiring information should address Mrs. A. L. Palmer, 2700 Lucas Ave.

Mrs. A. Lynn gave a musicale at her residence, 3947 Olive St. Solos were rendered by Charles Kunkel, J. A. Kieselhorst, Mrs. Illsley, Misses Jessie Wright, J. Krone, Gertrude and Constance Lynn, and Messrs. C. Hatfield and G. Dashiell.

Louis Conrath, the pianist, assisted in the concert given at the Germania Club on 4th inst. His selections, "Am Stillen Herd," Wagner, and "Home, Sweet Home," Rivé-King, both of Kunkel's Royal Edition, were received with great applause.

The Musical Reunion given at Balmer and Weber's hall on the 24th ult, included numbers by the Amphion Quartette, Misses Nellie Strong and Nellie Ripley, and Messrs. Schoen, Lichtenstein, Saenger, Anton, Ed, Dierkes, Sykes and Chas. Balmer, Jr.

The "Piano Dealers' Social Club" lately formed, gave a dinner at Mercantile Club on the 7th ult. Notice has been given that on and after April 1st, no commissions will be paid to any one under any circumstances. The notice is signed by sixteen piano firms.

Miss Alice Pettengill gave a pupils' recital at Balmer & Weber's Music Hall on the 30th ult., assisted by Miss Payne, Miss Dickenson, Miss Ralston and Mrs. Atkinson, piano; Mrs. Phillips, Mrs. Anderson and Miss Billings, vocal; Mr. Harry Rogers, violin; Mr. Read, organ.

August Wm. Hoffmann, the pianist and composer, is kept very busy at his music studio in the Emille Building, at 904 Olive St. Mr. Hoffmann is an example of a hard-working and self-reliant man, and in a comparatively short time struck the high road to success. Mr. Hoffmann and his brother, Fred, Victor, will sail for Europe in June to visit their parents. They will return in September in time to resume teaching.

On Wednesday, April 8th, Miss Nellie Ripley was married to Rev. Edwin Wallace, of Aberdeen, South Dakota. This young lady has been for some years a pupil of Miss Nellie Strong, and has made during that time remarkable progress. She possesses unusual musical talent, and two weeks ago played at one of the Balmer & Weber soirées, the F sharp minor Concerto by Hiller, with great success. Her powerful touch, fire and nerve specially fitted her to give a brilliant interpretation to this beautiful composition. The good wishes of hosts of friends accompany her to her Western home.

The thirty-second annual commencement exercises of the Homeopathic Medical College of Missouri were held at the Pickwick Theatre on the 12th ult. The following programme was rendered: Vocal Quartette—Messrs. Lester Crawford, Charles Wiggins, James Peacock and Eben Richards. Invocation—Rev. H. F. Deters. Piano Solo—"Vive la République"—Concert Paraphrase—Kunkel, Mr. Chas. Kunkel. Address on Behalf of the Faculty—Subject, The Victories of Defeat—Rev. J. W. Ford, D. D. Violin Solo—Mazurka de Concert—Muzin, Miss Agnes Gray. Confering of Diplomas—W. A. Edmonds, A.M., M.D. Soprano Solo—"My Darling"—Concert Waltz—Kroeger, Mrs. Louis A. Peebles. Awarding of Prizes—Ireneus D. Foulon, A.M., M.D., LL.B. Piano Duet—"Southern Jollification"—Kunkel, Messrs. Chas. Kunkel and Louis Conrath. Benediction—Rev. H. F. Deters. The Chickering Concert Grand Piano was furnished by Jesse French Piano Co.

Maddern's Military Band held a rehearsal at the Grand Opera House, Tuesday afternoon, the 3d ult., and rendered the following fine programme:
1. March et Cortège, "La Reine de Saba." Gounod
2. Cornet Duett—"Short and Sweet." Short
Performed by Charles Streep and Dexter Stocking.
3. Overture—"Die Frau Meisterin." Suppe
4. Episode Militair—"The Cavalry Charge (by request). Luidis
5. "Southern Jollification"—(Plantation Scene) Kunkel
6. Euphonium Solo—"Theme and Variations" Randa
Performed by Charles Bauer.
7. Trombone Quartette—"Image of the Rose" Reichards
8. Potpourri—"A Night in Berlin" Hartmann
9. Polka—"Pizzicato" Strauss
The performance of the entire programme was most artistic. Several numbers, including "Southern Jollification," were enthusiastically encored. Mr. Maddern's band is a success, and deserves every encouragement from the public.

The benefit of the Verein Deutscher Journalisten und Schriftsteller von St. Louis will be given Monday, the 5th inst., in three halls in the northern, southern and central parts of the city—Social Turner Hall, Central Turner Hall and Concordia Turner Hall. In the Central Turner Hall the following participated: Mr. Bernard Dierkes, tenor solo, with cello accompaniment by Mr. P. G. Anton, Jr.; Lulu Kunkel, violin solo; Marcus and Abe Epstein, piano duet; Guido Parisi, violin solo; Mrs. Steinmeier-Rockel, soprano solo; Otto Hein, tenor solo. Singing societies will assist, under the direction of Fred. W. Norsch, Wilhelm Lange and Egmont Froehlich. In the Concordia Turner Hall there will be, among those participating: Mr. Louis Retter, piano solo; Olga Vollrath, song; Messrs. George Heerich and Victor Ehling, violin and piano; Mrs. Dr. J. C. Lebrecht, alto; Miss Therese Albert and Mr. P. G. Anton, Jr., piano and cello; Mr. Joseph Saier, baritone solo. Several singing societies, under the direction of Carl Richter, will participate. A children's concert, by twenty pupils of Mr. Louis Retter, will be one of the principal features of the evening. In the Social Turner Hall will appear Mr. Victor Lichtenstein, violin solo; Mr. Fred. Koch, baritone solo; Mr. Carl Schillinger, flute solo; Mrs. Dr. Anna Meister-Bauer, Mrs. Emille Adler-Voegel and Messrs. E. and A. Keiser, quartette from the opera "Martha"; Messrs. Frank Gecks Jr., and Fred Schillinger, violin solo with piano accompaniment; Messrs. A. W. Hoffman, F. V. Hoffman and L. W. Hoffman, trio for piano, violin and cello; the mass chorus of the singing societies of the district will be under the direction of Prof. Fred Schillinger.

MAJOR AND MINOR.

Walter Damrosch by personal effort, aided by his connections with wealthy families, has quietly succeeded in securing subscriptions to the amount of \$50,000 for a season of concerts to take place at Carnegie's new Music Hall, which will be ready for occupancy next fall. It is proposed to give twelve subscription concerts on a grand scale and to repeat the programmes, probably on Sunday evenings, at popular prices of admission.

Rev. J. H. Wallfisch, who has been appointed Corresponding Secretary of the American Branch of the General Christian Saengerbund, is a thorough musician and a composer of rare ability. His songs have a wide circulation. He is a very active man, and thoroughly interested in his work. The

121st Psalm, sung by Miss Julia Vollmar at the dedication of the New Orphans' Home, Warrenton, Mo., and which was so highly praised, was from the fertile pen of this composer.

The annual entertainment of the "Willing Workers" of the Second Baptist church was throughout, a success. Among the numbers, we noticed a performance of "Jolly Blacksmiths," by two little girls, Metta Ford and Hope Scannell. These children have only had respectively ten and seven months instruction. Five other little girls accompanied the "anvil chorus" with triangles and singing. The precision and accuracy with which this was done, evinced the thorough training of their teacher, Miss Katie E. Wright.

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L. LANGDON.

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LOVE'S DART.

(LIEBESPFEIL.)

P. Tschaiowsky.

Allegretto. ♩ 138.

The first system of the musical score is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (2, 3, 2, 3). The left hand has a rhythmic accompaniment with fingerings (2, 3, 1, 3, 1) and (2, 3, 1, 3, 1, 3). Pedal markings are indicated by notes and rests.

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

Giocoso.

The second system begins with a forte (*f*) dynamic and a *Giocoso* tempo. The right hand has a melodic line with slurs and fingerings (3, 2, 3, 3, 4, 3, 2, 2). The left hand has a rhythmic accompaniment with fingerings (1, 2, 3, 2) and (5). Pedal markings are indicated by notes and rests.

The third system continues the *Giocoso* tempo. The right hand has a melodic line with slurs and fingerings (3, 2, 3, 4, 3, 1, 2). The left hand has a rhythmic accompaniment with fingerings (1, 2, 4) and (1, 2, 4, 5). Pedal markings are indicated by notes and rests.

The fourth system continues the *Giocoso* tempo. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a rhythmic accompaniment with fingerings (1, 2, 4, 5) and (1, 2, 5). Pedal markings are indicated by notes and rests. The system ends with the instruction "ten."

The first system of music consists of a treble staff and a bass staff. The treble staff contains a series of chords, primarily triads and dyads, with some accidentals. The bass staff contains a single-line bass line with notes and rests. Below the bass staff is a series of rhythmic markings, possibly indicating fingerings or accents.

The second system of music continues the piece. It features a treble staff with a melodic line and a bass staff with chords. A dynamic marking of *p* (piano) is present. Performance instructions include *rit.* (ritardando) and *a tempo.* (al tempo). Fingerings are indicated with numbers 1-4. A slur covers a group of notes in the treble staff.

The third system of music shows a continuation of the chordal texture. The treble staff has a melodic line with slurs and fingerings. The bass staff has chords with fingerings. The single-line bass line below continues with notes and rests.

The fourth system of music features a dynamic marking of *pp* (pianissimo). The treble staff has a melodic line with slurs and fingerings. The bass staff has chords with fingerings. The single-line bass line below continues with notes and rests.

The fifth system of music concludes the piece. It features a dynamic marking of *ten.* (tenuissimo) and a *rit.* (ritardando) instruction. The treble staff has a melodic line with slurs and fingerings. The bass staff has chords with fingerings. The single-line bass line below continues with notes and rests. The system ends with a double bar line and a key signature change.

Andante amoroso ♩ - 69.

The first system of the musical score for 'Andante amoroso' consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 3/4. The piece begins with a piano (*p*) dynamic.

The second system continues the musical piece. It features similar melodic and harmonic textures. The upper staff includes more complex ornaments and slurs. The lower staff continues the accompaniment. The dynamics remain piano (*p*). The system concludes with a fermata over the final note of the upper staff.

The third system of the score shows a change in dynamics. It starts with piano (*p*), moves to pianissimo (*pp*), then to forte (*f*), and returns to piano (*p*). The melodic line in the upper staff is more active, with many slurs and ornaments. The accompaniment in the lower staff is also more rhythmic. The system ends with a fermata.

The fourth system concludes the 'Andante amoroso' piece. It features a melodic line with a 'rit.' (ritardando) marking and a fermata. The upper staff has a complex melodic line with many slurs and ornaments. The lower staff provides a steady accompaniment. The system ends with a fermata.

Tempo I. ♩ - 138.

The first system of the 'Tempo I' piece is in 3/8 time. The upper staff is in treble clef and features a melodic line with slurs and ornaments. The lower staff is in bass clef and contains a rhythmic accompaniment with chords and moving lines. The piece begins with a mezzo-forte (*mf*) dynamic. The system concludes with a fermata.

First system of musical notation. The treble staff contains a melodic line with notes and slurs, including fingerings such as 2, 3, 2, 3, 2, 3, 2, 3. The bass staff contains a harmonic accompaniment with chords and fingerings like 1 2 4, 1 2 4, 1 2 3 5, 1 2 4, 1 2 4. A rhythmic line below the bass staff shows a sequence of eighth notes.

Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff includes a *pp* dynamic marking. Fingerings in the bass staff include 1 2 4, 1 2 4, 1 2 5, 1 2 4, 1 2 4. The rhythmic line continues with eighth notes.

Third system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff includes a *ten.* marking. Fingerings in the bass staff include 1 2 5, 1 3, 1 2 5, 1 2 5, 1 2 5, 1 2 5. The rhythmic line continues with eighth notes.

Fourth system of musical notation. The treble staff continues with a melodic line and slurs. The bass staff features a harmonic accompaniment with fingerings like 1 4, 1 5, 1 4, 1 5, 1 4, 1 4. The rhythmic line continues with eighth notes.

Fifth system of musical notation, labeled *Cadenza.* The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 2 4 3 1, 2 3 1, 1 2 3 5 4 3 2, 1 1 3 5 4, 5 4, 5 4). The bass staff is mostly empty with some notes. The rhythmic line continues with eighth notes.

5 4 1 3 1 3 1 3 1

pp

pp

rit.

ten.

ten.

ten.

pp

pp

pp

pp

ten.

IMPROMPTU.

F minor.

Allegro assai. ♩ - 138.

22

First system of musical notation, measures 22-27. The piece is in F minor and 3/4 time. The tempo is Allegro assai. The music features a treble and bass staff with complex fingering and articulation marks. The treble staff has a melodic line with many slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 28-33. The music continues with similar complexity in the treble staff, including triplets and slurs. The bass staff maintains a steady accompaniment.

Third system of musical notation, measures 34-39. The treble staff shows more intricate fingering and slurs. The bass staff has some rests and chordal accompaniment.

dolce.

Fourth system of musical notation, measures 40-45. The tempo and dynamics change to *dolce*. The treble staff has a more lyrical feel with slurs. The bass staff has a simpler accompaniment. Pedal marks are present: "Ped. * Ped. * Ped.".

Fifth system of musical notation, measures 46-51. The music returns to a more active texture. The treble staff has many slurs and accents. The bass staff has a more rhythmic accompaniment. A "Ped." mark is present.

Sixth system of musical notation, measures 52-57. The piece concludes with a final flourish in the treble staff. The bass staff has a simple accompaniment. "Ped." and "*" marks are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, triplets, and fingerings. A *Pod.* (pedal) instruction is present in the bass line, and a star symbol is located below the staff.

Second system of musical notation, continuing the piece with intricate melodic lines and accompaniment. It includes dynamic markings such as *f* and *p*.

Third system of musical notation, showing a continuation of the musical themes. A specific instruction *marcato il basso.* is written below the bass line.

Fourth system of musical notation, characterized by dense, rapid passages in both hands, with many triplets and complex fingerings.

Fifth system of musical notation, featuring a series of chords and rhythmic patterns. A *pp* (pianissimo) dynamic marking is visible below the staff.

Sixth system of musical notation, concluding the page with melodic lines and a *rit.* (ritardando) instruction. The system ends with a double bar line and a final chord.

FINALE.

C maior.

S. Heller. Op. 47.

Allegro molto vivace $\text{♩} = 92$.

25.

molto ritenuto.

a tempo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs, ties, and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *fz*.

Second system of musical notation, continuing the piece. The treble staff shows intricate melodic patterns with slurs and fingerings. The bass staff continues with accompaniment. Dynamic markings include *f* and *p*.

Third system of musical notation. The treble staff features a series of slurred notes with fingerings. The bass staff has a more active accompaniment. Dynamic markings include *f* and *fz*.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff continues with accompaniment. A dynamic marking of *crés.* is present.

Fifth system of musical notation. The treble staff includes the lyrics "cen - do." under the notes. The bass staff continues with accompaniment. Dynamic markings include *f* and *fz*.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and fingerings. The bass staff continues with accompaniment. Dynamic markings include *f*. The system ends with a double bar line and a *Pod.* marking.

fuocoso.

* Ped. * Ped.

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

* Ped. * Ped. * Ped.

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

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

* Ped. * Ped.

* Ped. * Ped. * Ped.

a tempo.

ritard.

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

sempre. f simili.

accel.

fz fz fz fz fz fz fz

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

fz

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Secondo.

Arr'd by MELNOTTE

Introduction.

f Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rit: *p* Galop. Ped. *

Ped. *

f cresc. Ped. * Ped. *

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Arrd by MELNOTTE

Introduction.

Primo.

The musical score is arranged in four systems, each with a piano (p) part on the left and a violin (v) part on the right. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various performance markings and technical instructions:

- System 1:** Labeled "Introduction." and "Primo." The piano part begins with a forte (*f*) dynamic and includes a "Ped." (pedal) marking. The violin part features sixteenth-note patterns with fingering numbers (1, 2, 3, 4) and a wavy line above it labeled "Sva" (Sustained Vibrato).
- System 2:** Labeled "Galop." The piano part includes a "rit:" (ritardando) marking and a "Ped." marking. The violin part has a "Sva" marking and includes a measure with a "232" fingering sequence.
- System 3:** Continues the galop section with complex rhythmic patterns in both parts. The piano part includes a "Ped." marking. The violin part has a "23" measure number and various fingering numbers.
- System 4:** The final system, ending with a forte (*f*) dynamic in the piano part and a "Ped." marking. The violin part concludes with a "21" measure number and various fingering numbers.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. Pedal markings are present at the end of the first and third measures, each accompanied by an asterisk.

The second system continues the musical piece. It includes dynamic markings such as *f* and *cres:*. The notation shows a continuation of the eighth-note accompaniment and the melodic line. Pedal markings with asterisks are located at the end of the second and fourth measures.

The third system is marked *Con Brio.* and features dynamic markings *mf* and *p*. The notation includes some triplet markings. Pedal markings with asterisks are placed at the end of the first and fourth measures.

The fourth system continues with dynamic markings *f* and *p*. The notation shows a continuation of the eighth-note accompaniment and the melodic line. A pedal marking with an asterisk is located at the end of the second measure.

The fifth system concludes the piece. It includes dynamic markings *f* and *f*. The notation features triplet markings and a final cadence. Pedal markings with asterisks are located at the end of the second and fourth measures.

Primo.

232

8va

f

Ped. *

Ped. *

8va

f

ff

f

Ped. *

Ped.

Con Brio.

8va

f

p

Ped. 4 2 *

or.

Ped. *

8va

ff

p

Ped. 4 2 *

8va

f

1.mo. 2.do.

or.

Ped. *

Ped. *

Secondo.

This musical score is for the 'Secondo' movement. It consists of six systems of music, each with a grand staff (treble and bass clefs). The piece is in a minor key, indicated by the key signature of two flats. The tempo is marked with a '7' time signature, likely 7/8. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *sf* (sforzando). Performance markings include 'Ped.' (pedal) and asterisks (*). The score includes various musical notations such as slurs, accents, and fingerings. The first system starts with a forte (*f*) dynamic. The second system features a crescendo (*cres:*) and returns to forte. The third system alternates between mezzo-forte (*mf*) and sforzando (*sf*). The fourth system continues with mezzo-forte and sforzando, ending with a decrescendo. The fifth system alternates between mezzo-forte and forte. The sixth system begins with a crescendo and ends with a forte dynamic. The piece concludes with a final chord and a fermata.

Secondo.

First system of musical notation, featuring a grand staff with two staves. The upper staff contains a complex rhythmic pattern with triplets and sixteenth notes. The lower staff contains a simpler accompaniment. A dynamic marking *p* is present at the beginning. Pedal markings are indicated as *Ped.* * at the end of the first, second, and third measures.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both staves. Pedal markings are indicated as *Ped.* * at the end of the first, second, third, and fourth measures.

Third system of musical notation. The upper staff begins with a *mf* dynamic marking. The piece continues with complex rhythmic patterns. Pedal markings are indicated as *Ped.* * at the end of the third and fifth measures.

Fourth system of musical notation. The upper staff features a melodic line with accents. The lower staff continues the accompaniment. Pedal markings are indicated as *Ped.* * at the end of the first, third, and fifth measures.

Fifth system of musical notation, the final system on the page. It concludes the piece with complex rhythmic patterns. Pedal markings are indicated as *Ped.* * at the end of the first and third measures.

Secondo.

The musical score is arranged in seven systems, each with two staves. The first six systems are in bass clef, while the seventh system is in treble clef. The notation includes various dynamics such as *mf*, *sf*, *f*, *p*, and *cres.*. Performance markings include *Ped.* (pedal), asterisks (*), and accents (^). The score features complex chordal textures and rhythmic patterns, with some measures containing multiple notes in a single staff. The overall style is characteristic of 19th-century piano music.

Primo.

This musical score is for a piano piece, marked "Primo." It consists of several systems of staves. The first system includes two grand staves (treble and bass clef) with dynamic markings of *mf* and *f*, and includes a section labeled "Ped. Sva" with a wavy line. The second system also has two grand staves with *mf* and *f* dynamics, and another "Ped. Sva" section. The third system features two grand staves with *mf* and *f* dynamics, and a "Ped. Sva" section. The fourth system is a single grand staff with a *fures:* marking and *f* dynamics, including a "Ped." marking. The fifth system is a grand staff with a *p* dynamic and includes detailed fingerings (1, 2, 3) and a "Ped." marking. The sixth system is a grand staff with *f* dynamics, including fingerings and a "Ped. Sva" marking. The seventh system is a grand staff with *f* dynamics, including fingerings and a "Ped." marking.

Secondo.

The first system of the 'Secondo' section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in a minor key. The first staff begins with a forte (*f*) dynamic. The second staff includes two 'Ped.' (pedal) markings with asterisks below them.

The second system continues the piece. It features a 'fres.' (fresco) marking in the middle of the first staff. The second staff has two 'Ped.' markings with asterisks. The dynamic changes from *f* to *f* again.

Con Brio.

The third system is marked 'Con Brio'. It consists of two staves. The first staff has a forte (*f*) dynamic and an accent (^) over the first note. The second staff has a piano (*p*) dynamic. There are fingerings '1' and '3' with arrows above notes in the first staff. The second staff has two 'Ped.' markings with asterisks.

The fourth system continues with a crescendo hairpin in the first staff. The first staff has a forte (*f*) dynamic, and the second staff has a piano (*p*) dynamic. There is a 'Ped.' marking with an asterisk in the first staff.

The fifth system features fingerings '1' and '3' with arrows above notes in the first staff. The first staff has a forte (*f*) dynamic. The second staff has two 'Ped.' markings with asterisks.

Primo.

8va

This system contains two staves of music. The upper staff features a complex texture with many beamed notes and fingerings (1, 2, 3) indicated above. The lower staff has a simpler accompaniment with some beamed notes. Pedal markings 'Ped.' with asterisks are placed below the lower staff at the end of the first and second measures.

8va

This system contains two staves of music. The upper staff continues with complex textures and fingerings. The lower staff has a similar accompaniment. Pedal markings 'Ped.' with asterisks are placed below the lower staff at the end of the first and second measures. Dynamic markings 'f' and 'ff' are present.

Con Brio.

8va

This system contains two staves of music. The upper staff has a more sparse texture with some triplets. The lower staff has a simple accompaniment. Pedal markings 'Ped.' with asterisks are placed below the lower staff at the end of the first and second measures. Dynamic markings 'f' and 'p' are present. A small 'Or.' marking is visible below the lower staff.

8va

This system contains two staves of music. The upper staff has a complex texture with many beamed notes and fingerings. The lower staff has a simple accompaniment. Pedal markings 'Ped.' with asterisks are placed below the lower staff at the end of the first and second measures. Dynamic markings 'ff' and 'p' are present.

8va

This system contains two staves of music. The upper staff has a complex texture with many beamed notes and fingerings. The lower staff has a simple accompaniment. Pedal markings 'Ped.' with asterisks are placed below the lower staff at the end of the first and second measures. Dynamic markings 'f' and 'p' are present. A small 'Or.' marking is visible below the lower staff.

Secondo.

The musical score is arranged in six systems, each consisting of two staves. The notation includes various musical symbols and instructions:

- System 1:** Starts with a treble clef and a dynamic marking of *f*. The bass staff includes a *Ped.* marking and an asterisk (*) below a measure.
- System 2:** Features a dynamic marking of *f* in the treble staff. The bass staff has a *Ped.* marking and an asterisk (*) below a measure.
- System 3:** Includes a *cres* (crescendo) marking in the treble staff. The bass staff has four *Ped.* markings, each followed by an asterisk (*) below a measure.
- System 4:** Shows a dynamic marking of *if* (mezzo-forte) in the treble staff. The bass staff has a *Ped.* marking and an asterisk (*) below a measure.
- System 5:** Starts with a dynamic marking of *f* in the bass staff. The bass staff has a *Ped.* marking and an asterisk (*) below a measure.

Primo.

8va

Ped. *

8va

Ped. *

Ped. *

8va

ff

Ped. *

Ped. *

Ped. *

Ped. *

8va

Ped. con fuoco.

8va

Ped.

Primo.

8va

f con fuoco. Ped. *

4 4 4

8va

4 1 1 1 4 1 2 2 1 + 1 4 2 *

3 3 2 8 1 1 1 + 1 2 3 4 + 1 2

8va

f poco a poco cresc: Ped.

8va

Brilliant. *ff* Ped.

8va

f Ped. *

Das nach mir spott und hascht." Die Ul - me spürt' Er - barmen Und sprach in ih - rer Wets: "Ja,
animato. *più lento.* *risoluto.*

And brows'd by hungry kine. The elm was moved to pi - ty Then spoke the generous tree: "My

fin - de an mir Stü - tze Und Halt, Du schwaches Rets:"
rite dim.

hapless friend come hither And find support in me"

Sett nun an treu - en Her - zen Ste
Allegretto. ♩ = 120

The kind - ly elm, re - ceiv - ing The

hält das schwan - - ke Holz, Ist sie mit ihr ge -

grace - ful vine's em - brace, Be - came with that a -

wor - den

Des Wal - des Zier und Stolz

dornment The gar - dens pride and grace -

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

Und th - re Blät - ter - kro - ne Der

Be - came the cho - sen cov - ert In

Ped. 5 Ped. Ped. 5 Ped.

Vög - lein Stell - dich - etn; Sie ward der Schäf' - rin

which the wild birds sing Be - came the love of

Ped. 5 Ped. Ped. 5 Ped. Ped. Ped.

Won - ne Und He - rold licht - em Ma'n.....

shepherds And glo - ry of the spring.....

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

Tempo di Valse $\text{♩} = 80$.

Seit nun am treu - en Her - zen Sie hält das schwan - ke
The kind - ly elm, re - ceiv - ing The grace - ful vines em -

Ped. Ped. Ped. Ped. Ped.

Reis Ist sie mit ihr ge - wor - den Des
brace, Be - came with that a - dorn - ment The

Ped. Ped. Ped.

Wal - des Zier und Prets.
gar - dens pride and grace.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Tempo I. ♩ = 66.

O wun-der-ba-re Leh-re! Der Jugendprägtste etn: Was
Allegro. ♩ = 132.

Oh, beau-ti-ful ex-am-ple For youth-ful minds to heed! The

wir dem Nächsten thu-en, Wird oh-ne Lohn nicht sein. Der' Lie-be, die wir he-gen Und
rit. lento.

good we do to oth-ers Shall nev-er miss its meed; The love of those whose sor-rows We

bieten Trost und Pfleg'; Ist wie etn Blüthen-regen Auf unsern Le-bens-weg. O wun-der-ba-re
animato.

lighten shall be ours, And o'er the path we walk in That love shall scatter flow'rs Oh, beau-ti-ful ex-

Leh-re! Der Jugendprägtste etn: Was wir dem Nächsten thu-en, Wird oh-ne Lohn nicht sein.
rit. largando.

am-ple For youth-ful minds to heed; The good we do to oth-ers Shall nev-er miss its meed.

WITH THE TIDE.

MIT DER FLUHT.

S. Heller. Op. 47.

Allegretto con moto ♩ = 63.

G major.

24.

p Ped. *P*P*P*P*P*P* Ped. *P* *P*P*P*P*P* Ped. *

simili. *mf* Ped. *P*P*P*P*P*P* *marcato il basso.* Ped. *

simili. *rfz* *simili.* Ped.*P*P*P*P*P*P*

P *P*P*P*P*P*P* Ped.

P *P*P*P*P*P*P* Ped. *P* *P*P*P*P*P*

1. *2.* *riten.* Ped. *P*P*P*P*P*P* Ped. *

2nd time 1

WIDE AWAKE.

(FRISCH AUF.)

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

Heinrich Lichner Op. 135.

Allegro con fuoco. $\text{♩} = 80$.

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking "Allegro con fuoco" and a quarter note equal to 80 (♩ = 80). The first system includes the instruction "leggiere." and "con fuoco." with a dynamic marking of "p". The second system continues the piece. The third system features a first and second ending. The fourth and fifth systems are marked "mf" and contain complex rhythmic patterns with many fingerings and wrist-strike arrows.

First system of a piano score. The right hand features a melodic line with frequent slurs and fingerings (1-5). The left hand provides a steady accompaniment with chords and single notes. The dynamic marking *mf* is present.

Second system of the piano score. The right hand continues with intricate fingerings and slurs. The left hand accompaniment includes some triplet patterns. The dynamic marking *mf* and the instruction *cres.* (crescendo) are included.

Third system of the piano score. The right hand has a more active melodic line with many slurs and fingerings. The left hand accompaniment consists of chords and moving lines.

Fourth system of the piano score. The right hand features a series of slurs and fingerings, including some triplet-like patterns. The left hand accompaniment is primarily chordal.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes a section with a *dolce.* (dolce) marking. The system concludes with a double bar line.

Sixth system of the piano score. The right hand continues with slurs and fingerings. The left hand accompaniment features a mix of chords and moving lines. The system ends with a double bar line.

1st system of musical notation, featuring a treble and bass staff with various notes and fingerings.

2nd system of musical notation, continuing the piece with similar notation and fingerings.

1st time *p*
2nd time *f*

3rd system of musical notation, including dynamic markings and repeat signs.

4th system of musical notation, showing a continuation of the melodic and harmonic lines.

This repeat may be omitted.

5th system of musical notation, including first and second endings.

6th system of musical notation, concluding the piece with various dynamics and pedal markings.

VALSE MIGNONNE.

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

Streabbog-Sidus.

Waltz time ♩. -80.

The musical score is presented in six systems, each consisting of a piano (left) and treble (right) staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as 'Waltz time ♩. -80'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. Arrows pointing downwards are placed above specific notes, indicating they should be struck from the wrist. The piece concludes with a double bar line and repeat dots.

5 1 5 4 1 4 4 2 1 2 5 4 4 2 1 2 4 5 4

cantabile.

5 1 5 5 1 5 5 3 2 4 2 5 4

4 3 5 4 4 3 2 1

2 3 5 4 4 3 4

4 3 5 4 4 3 4

2 1 2 3 5 4 2 2

Repeat from ♪ to ♪ then go to the finale

FINALE.

2 4 5 1 5

First system of a piano score. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 2, 4, 3). The left hand provides harmonic support with chords and triplets. Pedal markings are present below the bass staff.

Second system of the piano score, continuing the melodic and harmonic development. Pedal markings are present below the bass staff.

Third system of the piano score, featuring more complex rhythmic patterns and fingerings. Pedal markings are present below the bass staff.

Fourth system of the piano score, including a dynamic marking of *mf* and a change in the right hand's melodic line. Pedal markings are present below the bass staff.

Fifth system of the piano score, starting with the instruction *con leggerezza.* and a dynamic marking of *p*. The right hand has a more active, light touch. Pedal markings are present below the bass staff.

Sixth system of the piano score, concluding the piece with a final melodic flourish and harmonic resolution. Pedal markings are present below the bass staff.

espressivo. cres.

This system contains the first two staves of music. The upper staff features a melodic line with various fingerings (e.g., 1 3, 2 3 5, 4 3 4 2, 3 4, 5 4 3, 1 1 3, 4 2 4 2 1, 4 3, 2 3 4) and dynamic markings including *espressivo* and *cres.*. The lower staff provides harmonic accompaniment with several *Ped.* markings and asterisks.

This system contains the next two staves. The upper staff includes dynamic markings *sf* and *p*, and the instruction *sotto voce*. Fingerings such as 5 4 3, 5 4 2 1 4, 4 3, 2 3, 4 2 4 3 2 are present. The lower staff has *Ped.* markings and asterisks.

This system contains the third and fourth staves. The upper staff has fingerings like 5 2 3, 2 4 3 2 3, 4, 5 4 3, 2 1 3, 5 1, 2 1 4, 5 1, 2 4, 4. The lower staff includes *Ped.* markings and asterisks.

This system contains the fifth and sixth staves. The upper staff has fingerings such as 4 5 4, 4 2 1, 2 4, 5 3 1, 4, 5 1. The lower staff includes *Ped.* markings and asterisks.

dim. rit. a tempo.

This system contains the seventh and eighth staves. The upper staff has fingerings like 5 4, 4 3, 5 4, 3 2, 2 1 1, 5 4, 3 2, 4 1 2, 4 1 3 4, 4 1 3 4, 4 1 2 1. The lower staff includes *dim.* and *a tempo.* markings, along with *Ped.* markings and asterisks.

This system contains the final two staves. The upper staff has fingerings such as 3 4 5 4 2, 4, 5 4, 2 1 1, 4 5 4 1, 3 5 1 1 2, 3. The lower staff includes *Ped.* markings and asterisks.

a tempo.

p
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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

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

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

p leggiero
Ped. Ped. Ped. Ped. Ped. Ped.

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

Allen's Echo Song.

Words by Frederick Enoch.

Music by G. B. Allen.

Allegretto ♩. - 66. *echo.* *echo.*

f *pp* *f* *pp*

Ped. Ped. Ped. Ped. *

2. Der Jü-ger klettert den Felsenpfad Im dämmerchein hin-ab;..... Der
 1. Die Schatten schleichen ü-ber's Thal Schon glänzt der Abendstern; Vom

1. The shad-ows o'er the val-ley steal, The star of eve is come;.... The
 2. The hun-ter wends his wea-ry pace, A-cross the twi-light snow,.... With

2. Gruss des Alphorns ruft ihm zu: "Komm, Jäger, komm herab!"..... Die Nacht ist da still ist's im Thal Die
 1. Spinnrad macht sich auf die Maid: Noch ist die Heer-de fern..... Der Abendwind trägt ihr den Schall Der

1. maiden leaves her spinn-ing wheel To call the wild flock home,.... The goat bells on the breez-es borne, Chime
 2. quickning step and brightning face, He hears the horn be-low,.... The night draws on, the day is o'er, The

Ped. Ped. *

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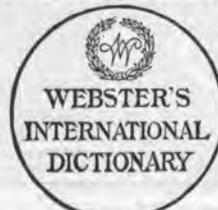
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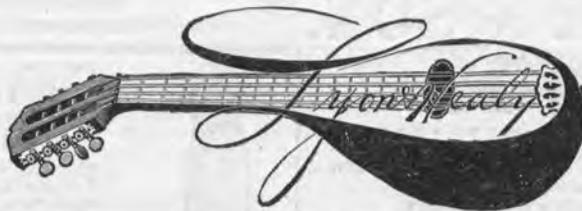
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