

HINTS TO STUDENTS.

I have heard very few violinists who have left a true artistic impression on me.

Some have astonished me; others have compelled my admiration; but very few have moved me. Why? Because most violinists think only of being violinists. They forget that they should be musicians as well. The result is that when a masterpiece is played by such persons, the composer and the interpreter are continually at variance, and this is inappropriate to the trained ear.

The violin is not an acrobat's "prop." It is an instrument intended to imitate as closely as possible the human voice. It should move and charm, but never astonish. It should always conform itself to and imitate itself with the author's thought; but it should never resemble a trapeze on which the acrobat performs a thousand tricks. In a word, for the true violinist music is the "end" and his instrument the means.

If not the equal, the interpreter is at least an indispensable collaborator of the composer.

Molière, who played in his own comedies, was forced one day to confess that a certain passage in a play of his was more amusing than he had imagined it, so amusing that he had the interpretation. This goes to show that in certain cases the interpreter so familiarizes himself with his work that, to use a figure of speech, he substitutes himself for the author, and produces a different emotion than that given by the author.

Why is Joachim so universally recognized as an extraordinary artist? Is it on account of his mechanism? No; for Thompson is his superior from that point of view. Is it the charm and quality of his sound? Not that either; for Sarasate has given us the ideal purity of sound. Joachim is an extraordinary artist for his remarkable conception and rendering of the works he plays. The nobility and elevation of thought expressed in his playing gives one emotions that one pardons him for all his other shortcomings.

Another great artist is Isajie, whose wonderful talent, quite different from Joachim's, can only be compared to that of Wieniawski and that of Viennetemps.

Leonard, my dear and excellent master, used to say that the first qualifications for a violinist are correctness of intonation, and the fine quality of the sound (tone). To obtain a fine tone, one must play correctly. So these two qualifications are really only one.

I know violinists who cannot be prevented from playing false. It would seem as if nature had not given them the faculty of distinguishing whether a note is correct or not. And it is certain that they cannot hear themselves play false, for nothing is so dreadful to an artist's ear.

Which is the best (national) school for the violin? All depends on the pupil's temperament. All the

schools are good. The French school gives charm, elegance and finish. The Belgian school boldness of attack and warmth. The German school gives style, and thus enables the true artist to acquire the most valuable jewel in his crown.—*Henri Marteau.*

HANDEL'S FLAUNTERING.

Apropos of Handel's fondness for embodying the works of other composers with his own, Mr. E. Prout is credited with the following in a lecture he once delivered:

"The Dettingen 'Te Deum' contained whole numbers taken bodily from a 'Te Deum' by Urio; 'Saul' and 'Theodora' both displayed a similar method; recent researches in the Fitzwilliam Library have revealed that Handel had stolen for 'Time and Truth' from an unpublished work by Graun. In fact, the lecturer said, the more he studied the matter the less he felt sure was Handel's and what was not. Not one in the whole range of composers had robbed in such a wholesale manner as this dear old boy had done; for with all his faults, and after 40 years' acquaintance with his works, he loved him still. This utter want of artistic morality was the more astonishing because we know him to be a scrupulously upright man in every other respect. Mr. Prout assured his listeners that his purpose was not to disparage Handel, but to have people understand the true nature of the master's borrowings."

One thing, however, is said in favor of Handel; he knew how to steal genius, and he sometimes put his filched tunes in better frames than they deserved.

Signor Leoncavallo, says the Berlin correspondent of the *Herold*, is an uniring worker. In thirty-two days he wrote the symphonic poem "L'era-phitae," and he is still working on the lyric opera "La Vie de Bonenoe," on "Roland of Berlin," which he is writing for the Berlin opera at the request of the Emperor. At the same time he has commenced to put into execution a long cherished idea of his, namely, the writing of the music to a ballet "Reynard the Fox," of which Dr. S. Arkel has written the libretto after the well known epic poem of Goethe.

How does it happen that Mr. Cairns always secures the best talent for Forest Park University? She has E. R. Kroeger directing her College of Music, and has had the rare good fortune to secure the beautiful young contralto, Evalyn Watson, New York's famous artist, for Voice Culture.

Signor Giuseppe Brannelli died recently at Milan at the age of 88. He was a director of La Scala for 14 years, and it was under his administration that the first performances were given in Milan of "Aida" and "Lohegrin."

ART AND MONEY.

If music is to be placed on a purely business basis, what will be the ultimate fate of the art? It is doubtful if any profession can survive if the accumulation of dollars and cents is the chief object.

The poet who should repress all inspiration until he is satisfactorily paid for producing it, is the poet whose fame would not outlast his life; the composer who should wait for a bank check before he wrote his symphony, is the composer who would have no place in the temple of fame; the physician who refused to proceed for a suffering fellow mortal before he received his fee, is the man whom the dictionaries define as quack.

What is enduring in all arts is that which has no relation to business. An artist must live, and he is always worth the salary he receives; but he is what he is through the love for his art, through the instinct which has impelled him to become what he is. If he is a true artist, he did not study for the purpose of making money, but to conquer the art which he loved.

How many symphonies have received their worth in money? How many composers have been rated at their commercial value? Was Milton thinking of the five pounds payment when he wrote "Paradise Lost"? or, coming down to our own times, did Dr. Dvorak reckon on the price when he composed his latest symphony? Inspiration, fortunately for the world, has not yet learned business methods, as a Schubert will yield to his genius with no thought of a bank account.

Those who deal in art on a purely business basis should remember that they are in danger of depriving art of any value whatever. They are living on the works produced by genius; and when genius follows their methods, when inspiration is only a matter of dollars and cents, they will be left to starve.

We live in a very practical age, but society is held together and makes progress through an Arnold, who surrenders his pain-saving inventions for a suffering world; to Phœdria, who lives only to imprison eternal beauty in marble; to Beethoven and Mozart, whose sole object is to allow eternal beauty to speak through their works.

Had the world's geniuses been practical men they might have lived in greater comfort, but posterity would have been the sufferer. Art is too precious to drag down to a trade basis, which only stifles it.

If our country is to produce a genius, perfect freedom must be allowed in preparing and nourishing the intellectual and emotional soil from which genius springs and flowers. Commerce is one thing, art another; both are noble and essential to the welfare of a nation. But commerce nourishes the body and art the soul. Physical health and beauty are beyond praise, but so long as a man remains something more than an animal, so long will he need the nourishment that springs from pure and ennobling art.—*Ex.*

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AGENTS.

Agents are wanted for Kunkel's *Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

ARTISTS FOR ABBEY & GRAU'S OPERA SEASON.

The following cable was forwarded to the stockholders of the Metropolitan Opera House by Messrs. Abbey & Grau:

"We have positively engaged Melba, Silyl San-Haverson and Zelle de Lussan, sopranos; Mantelli, contralto; Tarnagino and De Reszke, tenors; Maurel and Barina, baritones; Planchon and De Reszke, basses. Mancinelli and Beviniani are conductors. We are still negotiating several important engagements. Kindly cable approval."
Mr. Abbey, who is now in London, said: "Though there are some of the important engagements, others of equal interest are practically settled, though I am not yet in a position to definitely announce them. Our endeavor has been, not only to secure leading stars, but to so arrange matters that the secondary members of the company will be beyond reproach. "This was by no means as easy a task as it appears. It resulted in my having heard when in Italy something like one hundred and eighty-five different singers. Some were very good, some were indifferently so, while many were excessively bad. However, I do not think I wasted my time. The result has been that we have secured a company which is, on the whole, much better than that of last year."

It would also be interesting to know what are the new operas we may expect to hear next season.

The death of Prof. Immanuel Faist, the noted pedagogue, is chronicled at Stuttgart. He was director of the Stuttgart Conservatory, in which institution he had been engaged since 1859.

It has been definitely arranged that Bernhard Von Stavenhagen, court pianist to the Grand Duke of Saxon-Weimar, and of great European fame, will give a series of recitals next year in this country.

ST. LOUIS EXPOSITION FOR 1894.

The St. Louis Exposition for 1894 bids fair to be the most successful we have ever had. The Art Gallery will be gladdened by the best examples of the Modern School; Foreign and American artists will be represented, as well as American artists who are assisting abroad. Mr. Chas. M. Kurtz, who was the Assistant Art Director at the World's Fair, will have charge of the Art Department, and advice just received from Paris gives flattering account of his success there; he will be here by August 14th. The Photographic display, under the stimulus of the National Photographers' Convention, recently held in this city, will be more elaborate than any in the past. Every department will be filled with magnificent displays. The Aquarium will be filled with the finest specimens of native fish. Sousa's Band will give four concerts daily, and other attractions will be added from time to time. Taken altogether, the Exposition for 1894 promises to be more tasteful and complete than any we have ever had. For the first ten days the general family will give their flying trapeze act, and the Exposition has engaged the Gallery of Living Pictures for two weeks. In addition to this, the exhibit of the State of Missouri is the World's Fair, consisting of the Horticultural, Agricultural, Educational, Herbarium, Birds and Fishes, Mines and Mining, and Forestry, including a collection of woods from the State of Amazon, Brazil, kindly donated by the Brazilian Commissioner, will be exhibited, giving the people of Missouri a better opportunity to judge of the resources of their State than ever before.

With the death of Mme. Albini, the celebrated contralto, who occurred in Paris, one of the greatest stars of last generation's musical world has disappeared. Mme. Albini was born at Faril in the Papal States on March 6, 1836. She was a born artist, and at the age of eleven could read the most difficult vocal music. At fifteen she sang at the Communal Theatre of Bologna. In 1847 she went to London, and although Jenny Lind was at the height of her glory, the new voice from Italy took the town by storm. From that time until 1863, when she retired from the stage, Albini sang nearly every operatic season in Paris and London, besides touring through the other European capitals. In 1852 she visited this country. Since 1848 her home has been in Paris. In 1854 Albini married Count de Napies. He died in 1866, and five years later she became the wife of M. Charles Ziegler, of the French army.

The death of Mme. Albini, writes Bill Nye, will recall to many gray-haired men of New York the time when they would be seen walking on Broadway in a black dress. All those who remember her superb contralto voice will swear there has been none like it since, and I am inclined to believe them. She was for years a rival of Jenny Lind. But what a contrast! Her low notes were rich and sensuous, with a vibratory and voluptuous shimmer in them that the midnight stars would surely suggest. In her passion, great, broad, old-fashion strokes that were hot with love or hate. But Jenny Lind was a calm, cold demoiselle who might have leaned out of heaven, like Rossetti's nymph. At her best she was calculable and a little demure, and never condescended to be even ridiculous, except when she sang the "Daughter of Brabant" and sang "I am not a drum." Wasn't it of Albini that somebody said she had corn and wine and oil in her face?

Among the legacies which Mme. Albini left to the Paris poor, is a fund to provide forty savings bank books of \$50 each every year to poor and deserving girls and boys, without distinction of religion or nationality; also \$20,000 to found beds in Paris hospitals for Italian patients. The principal of an annuity of \$7,500 to be reverted after the death of the recipient to the city of Paris.

THE KNOWLEDGE OF HARMONY.

Without that knowledge a person is not a musician, he is only an executant, a mere performer. Every one knows that one can learn a language simply by hearing it spoken, by imitating, as a parrot does. It is in this way that children and people of inferior station learn a language. In the musical art the same thing happens; any person who can more or less successfully strum a piano, after having studied a piece of music for a month or two, and who can play a tune as well, imagines himself a musician, without suspecting for a moment that he is only an executant, a mere performer, who follows the directions of his instructor without the faculty of really understanding why he plays. Such a performer only knows the notes written out before his eyes and nothing more.

To be a true musician one must know the musical language in all its parts, one must know its grammar, its rules of melody and harmony. It is therefore absolutely necessary that a person who wishes to be a musician, a good executant, should learn harmony, which is the key to the science of music, the doorway to that enchanting country where is heard the beautiful universal language of music, which so delights all people, that musical language which has no need of words to be understood, for, as was said: "Where words end, music begins."

The sublime religious music of the church, which (when not profane as it sometimes is through the perverted tastes of organists) uplifts the soul to God, gives fervor to our prayers and brings tears to our eyes, touching the inmost feelings of our hearts; does it require words for its expression? Do we need words to be moved by the grandeur of the symphonies of Mozart, Haydn or Beethoven? Do we require words to understand the sublime creations of Schubert? His Plaint of a young girl? Or his melancholy serenade? Or the saddening Funeral March of Chopin? All these works are divine inspirations, and all who have hearts will understand those beautiful creations, full of the divine inspiration which God confers upon his elect.

We must be careful not to mistake these giants of music, these true geniuses, for the wretched pseudo-musicians, who, devoid of inspiration, because God has denied it to them, pile combination on combination, make the orchestra bellow with hideous clamor in the highest registers, fill the air with empty phrases, without rhyme or reason, transforming music into a kind of cyclone, which drives one mad; and yet these wretched pretenders would wish to pass for geniuses! True musicians repudiate these men, for they are not musicians, but the darkness of their own fatal pride. These fallen musicians are *dynamite* musicians, they are the *anarchists* of music, who unable to build what is great and beautiful, find it easier to destroy music by their outrageous noise.

This is why the study of harmony is indispensable to complete the musician. It is the science which studies music. Through harmony the musician understands what he plays; by analyzing, he grasps the thoughts of his author, the development of the melody, the theme, the dialogue and the musical conversation.

It is then that the pleasure of music becomes genuine and great, and the execution being no longer mechanical, but given with full knowledge and comprehension, the works of a great master are rendered in all their perfection.—*DeKontski*.

At Dresden there has recently been celebrated the 300th performance of "Der Freischütz." It was at Dresden that the opera was first produced, on Jan. 26, 1822.

Wagnerism has at last invaded Turkey, to the intense delight of Wagnerian apostles. It appears that the Sultan was so much pleased with some excerpts from "Lohengrin" recently sung for him in Turkish, that he asked his nephew to translate the whole opera into that language.

Jeon Gerardy, the wonder boy violoncellist, has been engaged for a tour in this country next season. Frida Simonson, quite a remarkable pianist, will accompany Gerardy on his tour, which it is to be under the management of Marcus Mayer.

A. P. Erker & Bro., the opticians, 617 Olive St., make a specialty of oculists' prescriptions, and carry the most varied and choicest stock of opera glasses, telescopes, microscopes, drawing instruments, etc., in the city.

The latest style of flutes come from Meissen, Saxony, where a factory is turning out these instruments in porcelain. The inventor claims that the tone of a porcelain flute is much purer and larger than that produced on a wooden flute, and that the china instruments are not subject to climatic changes. Time will tell.

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In his last will Meyerbeer ordered his musical remains to be untouched for 30 years after his death. This period has now expired, and it is said a nearly completed opera has been found among his works, in which Goethe is the central figure. In accordance with the German Copyright law opera managers are now no longer obliged to pay a percentage of their receipts to Meyerbeer's heirs.

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Meers, Abbey and Gran are reported as having engaged Masogni to conduct at the Metropolitan Opera House next season all performances of the "Cavalleria Rusticana," and of his lately finished opera, "William Ratcliffe," which later work, however, is to be brought out first at Berlin. For the New York performances of the same Victor Capouli is said to have been engaged for the title role.

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Tempo di Galop $\text{♩} = 100$.

Herman A. Wollenhaupt.
Op. 175.

Tromba.

ff

ff

dim.

Brilliant.

p

dim.

dim.

1. 2.

1. 2.

Con Bravoure

ff

ff

All times D' and time f

dim.

1 2

First system of musical notation for Trio. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and eighth notes. There are dynamic markings *f* (forte) and *pp* (pianissimo). There are also some performance markings like *rit.* (ritardando) and *tr.* (trill).

Second system of musical notation for Trio. It continues the piece with similar chordal textures and eighth-note patterns. Dynamic markings *f* and *pp* are present. There are also some performance markings like *rit.* and *tr.*.

Third system of musical notation for Trio. This system introduces some sixteenth-note patterns in the treble clef. Dynamic markings *f* and *pp* are present. There are also some performance markings like *rit.* and *tr.*.

Fourth system of musical notation for Trio. The tempo/mood changes to *scherzando.* (playfully). The music features a mix of chords and eighth notes. Dynamic markings *f* and *pp* are present. There are also some performance markings like *rit.* and *tr.*.

Fifth system of musical notation for Trio. The music continues with a focus on chordal textures and eighth-note patterns. Dynamic markings *f* and *pp* are present. There are also some performance markings like *rit.* and *tr.*.

Sixth system of musical notation for Trio. The music concludes with a *molto cresc.* (much crescendo) marking. The final measures show a strong increase in volume. Dynamic markings *f* and *pp* are present. There are also some performance markings like *rit.* and *tr.*.

6

The musical score consists of six systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The piece concludes with a "Con Bravoure" section. The page number "1546 - 5" is at the bottom.

Dynamic markings include *dim.* (diminuendo) and *f* (forte). The tempo/mood marking is *Con Bravoure*.

1546 - 5

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (6, 4, 4, 3, 6, 4). Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *ff*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics include *ff*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. A section marked "1st time" and "2nd time" is indicated.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *dim.* (diminuendo).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *accel.* (accelerando).

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *molto cresc.* (molto crescendo). The page number "1546 - 5." is visible at the bottom.

PLUIE de RUBIS.

(SHOWER OF RUBIES.)

J. Prosinger.

Allegretto $\text{♩} = 100$.

The musical score is written for piano and features a melody in the treble clef and a supporting accompaniment in the bass clef. The time signature is 3/4, and the tempo is marked 'Allegretto' with a metronome indication of 100. The key signature is one flat (B-flat). The score is divided into four systems, each containing two staves. The first system begins with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also some decorative elements like asterisks and small symbols under the bass staff.

Handwritten musical score, first system. Treble and bass staves. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The system is marked with a piano (*p*) dynamic.

Handwritten musical score, second system. Treble and bass staves. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The system is marked with a forte (*f*) dynamic.

Handwritten musical score, third system. Treble and bass staves. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The system is marked with a forte (*f*) dynamic.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The system is marked with a forte (*f*) dynamic.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. The system is marked with a forte (*f*) dynamic. The system concludes with a *p* (piano) dynamic and a *a tempo.* marking.

Four systems of musical notation for piano, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system has a measure rest in the treble staff. The second system has a measure rest in the bass staff. The third system has a measure rest in the treble staff. The fourth system has a measure rest in the bass staff. The notation is in a key signature of one flat and a 2/4 time signature.

To facilitate the execution for small hands the small notes in the chords of the *right hand* may be omitted in this part.

Risoluta.

Two systems of musical notation for piano, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system has a measure rest in the treble staff. The second system has a measure rest in the bass staff. The notation is in a key signature of one flat and a 2/4 time signature.

[illegible]

7 P * * * *

7 P * * * * * *

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833.

8. *The Rose Tree*

Handwritten musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks. The piece is marked with a key signature of one flat (B-flat) and a common time signature of 3/4. The score is divided into measures by vertical bar lines, and the final measure ends with a double bar line and a repeat sign.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. There are also decorative elements like star-shaped ornaments and wavy lines at the bottom of the page.

SHOOTING STARS.

March.

C major.

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

Lemoine-Sidus. Op. 37.

Allegro moderato. ♩ = 132.

13.

mf

cresc.

1 2

SCHOOL LIFE.

Quickstep

C major.

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

Allegretto $\text{♩} = 100$.

Lemoine. Sidus. Op. 37.

14. *p* *ben staccato* *ma leggermente.* *simili.* *ten.* *simili.*

f *ben sostenuto.* *ten.* *f* *Finis.*

PERPETUAL MOTION.

E minor.

Toccata.

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

Lemoine. Sidus. Op. 37.

Moderato. ♩ = 84.

15

legato. cresc. cresc. cresc. cresc. cresc. ff

THE RIVULET.

7

Pastorale.

D major.

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

Allegro moderato. $\text{♩} = 100$.

Lemoine. Sidus Op. 37.

16 *mf*

mf

cresc.

Fine.

poco rallent.

Copyright 1904.

1537 - 12

Repeat from the beginning to Fine.

DAWN OF MORN.

C major.

Arioso.

Notes marked with an arrioie (\) must be struck from the wrist.

Lemoine, Sidus, Op. 37.

Allegretto. $\text{♩} = 60$.

17. *legato.* *cresc.* *Fine.* *cresc.* *poco* *cresc.* *poco* *cresc.* *dim.* *rall.*

THE SAD LITTLE SHEPHERD.

A minor.

Love Song.

Notes marked with an *arco* (A) must be struck from the wrist.

Lemoine, Sidua Op. 37.

Moderato. $\text{♩} = 112$.

18

THE HUMMING BIRD.

Waltz.

C major.

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

Lemoine-Sidus. Op. 37.

Allegretto $\text{♩} = 80$.

19.

cresc.

simili.

1

2

Fine.

ten.

rall.

WINDING BROOKLET.

11

B flat major.

Rondo.

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

Lemoine, Sidus, Op. 37.

Allegretto. $\text{♩} = 100$.

FLEETING TIME.

G minor.

Capriccio.

Notes marked with an arriebe (v) must be struck from the wrist.

Lemaire, Sidus. Op. 37.

Allegro. $\text{♩} = 88$.

21. *f* brillante.

a tempo.

dimin. *rallent.* *f*

Fine.

MORNING LAY.

13

E major.

Pastorale.

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

Lemoine, Sidus, Op. 37.

Andantino, $\text{♩} = 100$.

22

legato e con grazia

Fine. a tempo.

poco a poco *dimin.* *simili.* *rall.* *pp*

UPS AND DOWNS.

Romance.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

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

Lemoine, Sidus, Op. 37.

23. *Andantino. ♩ = 112.* *smoll.*

smoll. *poco rall.* *Fine.*

a tempo. *smora.*

Copyright 1894. 1537-12 Repeat from the beginning to Fine.

THE SWALLOWS.

15

Caprice.

G major.

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

Moderato. ♩ = 80.

Lemoine. Sidus. Op. 37.
Arpeggio the chords as written in the previous measure.
small.

24.

MERRY SLEIGH BELLS.

RONDO

Lively $\text{♩} = 112$

Secondo.

Carl Sidus Op. 67.

The musical score is written for piano and bass. It begins with a tempo marking of 'Lively' and a metronome indication of 112 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece is a Rondo, indicated by the 'R' in the title and the 'Secondo.' marking. The score consists of five systems of two staves each. The first system starts with a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system continues with various musical notations. The fourth system includes a piano (p) dynamic. The fifth system ends with a double bar line. Pedal points are indicated at the bottom of several measures, marked with 'Ped.' and a star symbol. The copyright notice at the bottom reads 'Copyright. Kunkel Bros. 1881.' and the number '693. 8' is also present.

MERRY SLEIGH BELLS.

RONDO.

Carl Sidus Op. 67.

Lively ♩ - 112.

Primo.

mf

Ped.

Ped.

Ped.

Ped.

693 - 6

4

Sleigh-Bells

Secondo

This musical score is for a piece titled "Sleigh-Bells" (Secondo). It is written for piano and bass. The score consists of five systems of music. The first system begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system features a forte (f) dynamic. The third system includes a piano (p) dynamic and a forte (f) dynamic. The fourth system features a mezzo-forte (mf) dynamic and a forte (f) dynamic. The fifth system features a forte (f) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also articulation marks like accents and slurs. The piece concludes with a double bar line.

Primo.

First system of musical notation, measures 1-4. Treble and bass staves. Treble has slurs and fingerings (5, 3, 2, 1, 3, 2, 5). Bass has slurs and fingerings (5, 3, 2, 1, 3, 2). Dynamics include *f* and *Ped.* with a star symbol.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble has slurs and fingerings (5, 3, 2, 1, 3, 2, 5). Bass has slurs and fingerings (5, 3, 2, 1, 3, 2). Dynamics include *f* and *Ped.* with a star symbol.

8

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 3, 5). Bass has slurs and fingerings (1, 3, 2, 1, 4, 3, 2, 1, 5, 3, 1). Dynamics include *f* and *p*.

8

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 3, 5). Bass has slurs and fingerings (1, 3, 2, 1, 4, 3, 2, 1, 5, 3, 1). Dynamics include *f* and *p*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has slurs and fingerings (5, 3, 2, 1, 3, 2, 5). Bass has slurs and fingerings (5, 3, 2, 1, 3, 2). Dynamics include *f* and *Ped.* with a star symbol.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble has slurs and fingerings (5, 3, 2, 1, 3, 2, 5). Bass has slurs and fingerings (5, 3, 2, 1, 3, 2). Dynamics include *f* and *Ped.* with a star symbol.

Secondo.

This page contains a piano score for a piece titled "Secondo." The score is written for piano and features six systems of music. The first system begins with a *p* (piano) dynamic marking. The second system is marked *mf* (mezzo-forte). The third system continues with a *p* dynamic. The fourth system is marked *f* (forte). The fifth system is marked *p*. The sixth system is marked *f*. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5. Pedal markings ("Ped.") are present at the end of several measures. The key signature is one sharp (F#), and the time signature is 4/4. The page number "693 • 6" is printed at the bottom center.

Primo.

8. *mf* *7*

8. *f* *7*

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

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

8. *mf* *7*

8. *f* *7*

BRIGHT MORNING.

(HEITERER MORGEN.)

G. major.

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

Gurlitt. Sidus Op. 101.

Allegretto. ♩ = 126.



TURKISH MARCH.

(TÜRKISCHER MARSCH.)

E major.

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

Gurlitt-Sidus Op. 101.

Moderato ♩ = 126.

f poco maestoso e marcato.

mf scherzando.

Ped.

Copyright 1894.

1520 - 16

SLUMBER SONG.

7

(SCHLUMMERLIED.)

♩ major.

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

Gurlitt. Sidus Op. 101.

Moderato. *♩* - 112.

6. *pp cantabile.*

The musical score is written for piano and consists of five systems. The first system is marked 'Moderato. ♩ - 112.' and 'pp cantabile.' The second system continues the melody. The third system includes a 'p' dynamic marking. The fourth system includes a 'pp' dynamic marking. The fifth system includes a 'pp' dynamic marking, a 'decres.' (decrescendo) marking, and a 'moren - do' marking. The score is numbered 6.

THE FAIR.

(KIRMESS.)

C major.

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

Gurlitt, Sidus Op. 101.

Vivace. ♩ – 132.

7. *f scherzando* *pizz.* *f* *pizz.*

mf *cresc.*

f *pizz.* *f* *pizz.* *f* *pizz.*

dim. *p* *poco* *ritenuto.*

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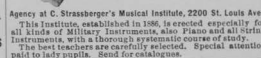
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