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which do not suit good teachers. Such teachers will find this book just what they want.

They have a very summary way of expressing their disapprobation of recalcitrant opera-singers in Spain. At an opera-house there, recently, one opera was announced, and as the prima donna was taken ill at the last moment, the bill had to be changed. This had happened once or twice before, and the audience determined to give an emphatic expression of its indignation. One act of "The Flying Dutchman" and "Cavalleria Rusticana" were announced as substitutes. But they were never sung. So soon as the curtain went up, there was a storm of hisses and cat-calls. From the boxes there came a shower of small copper coins. The rest of the audience followed this example, and the players in the orchestra were compelled to put on their hats. The director in a rage threw down his baton and left his seat, whereupon the curtain fell. As the subscribers announced their firm intention of treating all unsatisfactory performances in the same way, the police closed the opera house for several days, during which the impresario took the precaution to reorganize his company. One of the highest royalties of Spain was in the theatre when the disturbance took place, but her presence had no effect on the demonstration by the audience.

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Many and curious are the trials that actor and actress must go through to retain their composure or restrain their laughter when the little accidents to which every stage in their suddenly decide to occur, says the "Small Talk" man in the *London Sketch*. I have been discussing some with theatrical friends, and reminiscence has brought to light some that are decidedly mirth-provoking. Perhaps the funniest occurred to a prominent tenor when he was singing with the Carl Rosa Opera Company not very long ago. "Lohengrin" was being presented, and the last act was in progress; the Swan was preparing for the return to the Salvat Mountains, as though unconscious of impending transformation, the Knight of the Grail was preparing to take his vocal *coup*, when a telegraph boy walked on the stage, with his back to the audience, and went up to the tenor with the familiar envelope. The singer grasped it, the boy walked off quite unconscious of his surroundings, and the titers among the audience were mercifully few and far between. Perhaps in the moment of their amusement a fear lest the wire should bring bad news kept most people silent. The curious part of the incident lay in the fact that the telegraph boy did not know he was on the stage. Had he looked behind him, his confusion would have made matters infinitely worse; and, as things were, the situation was bad enough.

Music is the direct mediator between the spiritual and the sensual life. Although the spirit may not be master of that which it creates through music, yet it is blessed in this creation, which, like every other creation of art, is mightier than the artist.—*Berkley*

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THOMAS M. HYLAND, EDITOR.

MAY, 1897.

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MISSOURI STATE M. T. A.

The second annual meeting of the Missouri State Music Teachers' Association will be held June 16, 17 and 18, at the charming resort, Port Springs, just out of Warrensburg. There is a large convention hall there, and the place offers every attraction to visitors—a fine hotel, mineral waters, bath, lake, &c., &c. The hotel and the railroads are offering great reductions, and a large attendance is expected from all over the state. The first meeting at Sedalia last year proved a decided success, and it is anticipated that the coming one will surpass it in every way. Every effort is being made to secure some of the finest musicians in the state for the programmes. A string quartette from St. Louis will furnish chamber music, and there will be piano and song recitals, evening miscellaneous concerts, general discussions on musical subjects of importance, and opportunity for friendly intercourse between the musicians represented at this state gathering. It is hoped all towns of importance will send a large delegation to the meeting, and thus both give and receive profit and pleasure. The educational influence of such an association on the musical development of our state is incalculable, and all earnest-hearted, progressive musicians should be glad and proud to lend a helping hand, regardless of personal considerations, to further such a grand cause. There will also be a program, as before, consisting of worthy Missouri composers, and, as last year, this will doubtless prove one of the most interesting of the series.

JOHANNES BRAHMS.

The death of this eminent symphonist, in Vienna, on April 3, removes one of the great masters and leaves, say an exchange, but two names—those accepted by all the world as followers on the line of musical development and verve, to wit, Saint-Saens and Dvorak.

Whether Brahms fully realized the prophecy made for him by Robert Schumann, who introduced him to the musical world in trumpet tones, is a matter which will be solved in all probability some day, and when the quality of his genius has been fully grasped by those competent to form an estimate of

it. While his symphonies never achieved in America the popularity accorded the works of the older masters, it cannot be denied that the reason thereof was due in a great measure to the mental caliber of the conductors who attempted to interpret him. Hans von Bulow, with his keen, analytical mind, did more in one or two notable readings of a Brahms symphony to settle the question as to the question as to the master's place in the musical hierarchy than all the others who signally failed to comprehend him.

That the deceased composer was pre-eminent among living composers for the definite nature of his individuality, is too clear for argument. With an affinity for Schumann and the opposite for Wagner's special dramatic genius, he unusually stood alone in his intensity of harmony and modulation. Between himself and Wagner there was, and is, an impassable gulf, the great dramatic, the other especially independent of drama, and standing upon systematic principles of musical form. He never allowed himself to be diverted from his main idea in spite of all the wealth of episode and secondary thoughts always at his command, but restrained from clouding his final thought. His music possesses a single line which, while devoid of the quality of beauty to its expression, and this seemed to be one reason why the general public and conductors still find it so difficult to appreciate, it is without yielding anything lasting or substantial. He has not appreciated his earnestness and abstraction from external things, as they will when he is understood, and more successfully interpreted.

Brahms' genius extended over a wide range of musical expression, apart from the dramatic department. He excelled in chamber music, chorals and symphony measures, and his sacred songs, particularly his Op. 45, the German Requiem, for solo, chorus and orchestra, has been declared to be a masterpiece. Turning from that funeral music which is essentially sombre in many of its parts, but which brings out the joy of soul at sight of its immortality, to his ballads and rhapsodies, one is amazed at the variations of moods in a spirit that conquered music and was endowed with a marvelous technique, combined with intellectual qualities able to demonstrate the strength of his musical consistency. To him the pianoforte was a medium of intellectual expression, though sometimes it seems as if he regarded technical executions as a secondary, casual matter, only to be noticed incidentally. Those qualities of his spirit that he has not been able to expand more and more as the spirit of the age overtakes him, for he was far in advance of ordinary appreciation, and in that respect he may be said to be a true exponent of the music of the future and the peer of Wagner and his dramatic paraphernalia, but as already said, these two men occupied opposite sides of an impassable gulf and there can be no comparison between them.

In the Victorian Era Exhibition in London, to celebrate the sixtieth anniversary of Victoria's accession, the drama is to be appropriately represented on the largest stage in the world, that of the Empire Theatre having been set aside for the purpose, a space three hundred and fifteen feet long by one hundred feet deep being thus secured. On this immense stage seven ordinary ones are now being constructed, two of which are capable of holding set scenes which could only be shown in a theatre, on a stage, for instance, such as that of Drury Lane, while the remaining five stages are all so large that they are designed for costumes, and all other articles of stage property, and a very complete and simple space is provided for the exhibition of scenic and architectural models, for all kinds of stage mechanism, for the proper exhibition of stage literature, designed for costumes, and all other articles illustrating the history of the English stage during the last sixty years. One of the specialties of the stage will be a large set scene representing the complete workings of the stage from behind the footlights.

CITY NOTES.

James M. North, the popular vocal teacher, has providentially recovered from an accident that threatened the loss of his right eye. This will be good news to his many friends. Mr. North has resumed his classes at his studio, 914 Olive street.

Miss Cora Fish, assisted by some of her pupils, and **Miss Helen T. Hill**, violinist, and **Miss Jane Good**, pianist, gave a piano recital recently at 3128 School street.

Miss Charlotte H. Hax Rosatti has located her studio at 1344 Lafayette ave. **Miss Hax Rosatti** is meeting with commendable success in her work and numbers among her pupils Mr. Egmout Froehlich, Jr.

Mrs. Nellie Allen Parcell played at a recent recital of the Euterpe Club at Kansas City and scored a great success. The local press commended her playing in terms of high praise.

Edward H. Blosser is now located in the Laclede building Fourth and Olive streets, where he has fitted up a cozy studio for the reception of his pupils.

Miss Vera Schlueter, pupil of Mrs. Nellie Strong Stevenson, assisted by Miss Adah Black, soprano, gave a piano recital at 3631 Olive street, on the 24th and 25th inst. **Miss Schlueter's** recital for her numbers aroused a great deal of enthusiasm, and showed marked individuality and artistic freedom. Her memory and technique were accurate and thoroughly reliable. **Miss Schlueter** is but 18 years of age, and has been studying with Mrs. Strong Stevenson for some time. She is an ambitious and deserving student. **Miss Black's** singing was, as always, thoroughly enjoyed.

Eugenia Williamson, B. E., and some of her advanced pupils in Elocution and Delsarte Physical Culture, gave the Septieme Soiree at Pickwick theatre on the 13th ult. The programme included Delsarte attitudes, readings, recitations, vocal and instrumental music, and a "Marie Drouin" in which a large audience present enjoyed one of the best treats of the season, and recognized, with enthusiasm, the splendid work of Miss Williamson and her pupils.

Miss Antoinette Trebelli arrived recently in San Francisco from Australia for a rest before beginning an American concert tour. She has just completed a tour of Cape Colony, Natal, the Transvaal, Tasmania, South Australia, New South Wales, Queensland and New Zealand. **Miss Trebelli** was one of the best known opera singers ever heard in New York.

John Philip Sousa is engaged with Charles Klein upon an opera, called "The Bride-Elect."

Sir Arthur Sullivan is to receive \$10,000 for the new ballet he has composed for the Alhambra, London.

Beginning next season, the Khodiv's theatre at Cairo will give operas only in Italian. Four years ago the majority of French troupe companies in ninety. This year Italian was preferred by the subscribers by one vote.

The "Flying Dutchman" has recently been put in rehearsal at the Opera Comique, Paris, and Felix Mottl, of Carlsruhe, has been engaged to conduct the opera, which will be given in Germany.

A tablet will be placed on the house near Lucerne where Wagner lived during the sixties. The inscription is: "In this house Richard Wagner lived from April, 1866, to April, 1872. Here he finished the 'Meistersinger,' 'Siegfried,' 'Gotterdammerung,' 'Kaisermarsch,' and 'Siegfried Idyll.'"

The secret of Liszt's success as a pianist was his incessant industry. For many years he was wont to practice ten hours daily.

The *Woman's Medical Journal* contains the following by Robert D. McCall, M. D., Medical College of Ohio, Cincinnati, now residing at Haversville, O.:

"If there is any one drug that can be made to answer every need of the physician, for the correction of the multitudinous disturbances of innervation that occur in the various diseases he is called upon to treat, that one is antikamnia.

"My confidence in it is so great, it established that I have only words of praise. Independently of other observers, I have proved to my satisfaction its certain value as a promoter of parturition, whether timely, delayed, or complicated, and its effectiveness in controlling the vomiting of pregnancy. In cases marked by unusual suffering in second stage, pains of a grating sort, frequent or separated by prolonged intervals, accompanied by nervous rigors and mental forebodings, one or two tablets of five grains each, of antikamnia, promptly change all this.

"If there is a 'sleepy uterus,' antikamnia and quinine awake every energy, muscular and nervous, and push labor to an early safe conclusion. Indeed, in any case of labor small doses are helpful, confirming efforts of nature and shortening duration of process.

"I have just finished treatment of an obstinate case of vomiting in pregnancy. A week ago the first dose of antikamnia was given; nervous excitement, mental worry and gastric intolerance rapidly yielded. This case was a typical one, and the result is clearly attributable to the masterful influence of this preparation."

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THE STANDARD BEARER.

9

March.

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

CARL SIDUS.

March time. ♩ = 112.

(Key of G)

N. B.

N. B.

N. B.

1673-3

N.B. Heed carefully change of fingering.

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First system of musical notation, piano accompaniment. The key signature is C major, indicated by "(Key of C)". The music is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Fingering numbers (1-5) are present above the notes.

Second system of musical notation, piano accompaniment. The notation continues with similar melodic and bass patterns. A note in the right hand is marked "or" with an alternative fingering. The system concludes with the instruction "N.B." (Nota Bene).

Third system of musical notation, piano accompaniment. This system includes a first ending marked "1." and a second ending marked "2.". The notation shows the piano part leading into these endings. The instruction "N.B." appears below the system.

Fourth system of musical notation, Trombone solo. The key signature changes to F major, indicated by "(Key of F)". The music is in 2/4 time. The notation is primarily chordal, with notes beamed together. The instruction "Trombone solo." is written below the first measure.

Fifth system of musical notation, continuing the Trombone solo. The notation consists of chords and single notes, maintaining the F major key signature.



LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{♩} = 80$.

cres.

rit.

Contable.

f a tempo

Ped.

1441-10

Copyright, Kunkel Bros. 1892.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a treble staff containing a series of eighth notes and a bass staff with a few notes. It is marked with "Ped." and a circled "3". The second system continues with more complex melodic lines in the treble and harmonic support in the bass, also marked with "Ped." and circled numbers. The third system features a more active treble staff with many sixteenth notes, while the bass remains relatively simple. The fourth system shows a similar pattern with intricate treble passages. The fifth system includes a "cresc." (crescendo) marking in the bass staff. The sixth system concludes with a "ff" (fortissimo) marking and a final cadence.

The page is numbered "4" in the top left corner. The date "1441-10" is printed at the bottom center.

Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *mf* and *f*. Pedal markings ("Ped.") and asterisks (*) are used throughout. The key signature is two sharps (F# and C#). The piece concludes with a double bar line and a repeat sign.

1441 - 10

dolce.

Ado

dim. - -

Ped.  Ped.  Ped. 

a tempo.

e - rit - - - ard

grazioso.

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

Ped.  Ped.  Ped. 

ossia.

Ped.  Ped.  Ped.  Ped. 

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

Ped.  Ped.  Ped.  Ped.  Ped. 

Risolto.
ff

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

a tempo.
ossia.
p

a tempo.

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

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

1441 - 10



This page of musical notation is for a piano piece, likely a sonata or concerto, given the complexity of the fingerings and the use of a sostenuto pedal. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** Features a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are placed below the bass staff, with asterisks indicating specific pedal points.
- System 2:** Continues the arpeggiated patterns. A dynamic marking of *ff* (fortissimo) is present. Pedal markings are frequent, with asterisks indicating specific pedal points.
- System 3:** Similar to the previous systems, with complex fingerings and arpeggiated figures. Pedal markings are present, with asterisks indicating specific pedal points.
- System 4:** Features a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are placed below the bass staff, with asterisks indicating specific pedal points.
- System 5:** Continues the arpeggiated patterns. A dynamic marking of *ff* (fortissimo) is present. Pedal markings are frequent, with asterisks indicating specific pedal points.
- System 6:** The final system on the page, featuring a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are placed below the bass staff, with asterisks indicating specific pedal points.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The fingerings are carefully indicated for both hands, and the pedal markings are crucial for the performance of the piece.

Musical score for piano, featuring six systems of staves. The notation includes complex rhythmic patterns, dynamic markings, and pedal instructions.

System 1: *f*, *ff*, *Ped.*

System 2: *rit.*, *a tempo.*, *f*, *Ped.*, *Ped.*, *Ped.*

System 3: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 4: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 5: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 6: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

1441 - 10

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

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

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

ff con foras.

Al. Animato

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

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

ff

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

ff

FEEN REIGEN.

(GATHERING OF THE FAIRIES.)

Con fuoco. - 126.

slimii[illegible]

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *cres.* and *f*. Pedal markings (*Ped.*) are present.
- System 2:** Similar to the first, with *cres.* and *f* dynamics and *Ped.* markings.
- System 3:** Features a *ff* (fortissimo) dynamic in the bass staff. Pedal markings are used.
- System 4:** Continues the melodic and rhythmic patterns with various fingerings.
- System 5:** Includes a *cres.* marking and continues the piece's development.
- System 6:** The final system on the page, ending with a *f* dynamic.

First system of musical notation. Treble clef, key of D major. The right hand features a continuous eighth-note pattern with various fingering numbers (1, 2, 3, 4, 5) above the notes. The left hand has a few notes with a 'Ped.' marking. The system ends with a 'cres.' marking.

Second system of musical notation. The right hand continues with eighth-note patterns and includes a 'Ped.' marking. The left hand has a few notes with a 'Ped.' marking.

Third system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a few notes with a 'Ped.' marking. The system ends with a 'dim.' marking.

Fourth system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a few notes with a 'Ped.' marking. The system ends with a 'Ped.' marking.

Fifth system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a few notes with a 'Ped.' marking. The system ends with a 'Ped.' marking.

Sixth system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a few notes with a 'Ped.' marking. The system ends with a 'Ped.' marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff contains a melody with various ornaments (accents, mordents, and grace notes) and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody in the treble staff, with the bass staff showing a sequence of chords and a final bass line with notes 1, 2, 3, 4, 5. The piece concludes with a double bar line.

The musical score for "The Song of the Lark" is written for piano. It features a single melodic line in the right hand and a supporting accompaniment in the left hand. The melody is composed of eighth notes, creating a light, airy feel. The accompaniment uses a mix of eighth and sixteenth notes, providing a steady harmonic foundation. The piece is marked with a piano (p) dynamic at the start and a forte (f) dynamic at the end, with a crescendo (cres.) in between. The tempo is indicated as "Allegretto".

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of D major, and features a piano (p) and forte (ff) dynamic. The melody is played by the right hand, and the bass line is played by the left hand. The score includes a "Pod." (Piano) section and a "Pod." (Piano) section. The tempo is marked "Allegretto".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff (treble and bass clefs) and a single treble staff. The grand staff features a melody in the treble clef and a bass line in the bass clef. The single treble staff contains a piano accompaniment. The second system also consists of a grand staff and a single treble staff, continuing the melody and bass line in the grand staff and the piano accompaniment in the single treble staff. The music is written in 2/4 time and includes various musical notations such as notes, rests, and fingerings.

[illegible]

WIEGENLIED.

BERCEUSE. ~~~~ CRADLE SONG.

W. G. Graham

Andante. $\text{♩} = 108$.

Cantabile.

Pedal. $\text{♩} = 108$.

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many accidentals and fingerings (1-5). The bass staff contains a simpler accompaniment. The key signature is two sharps (F# and C#).



Second system of musical notation, continuing the piece. The treble staff continues with complex melodic patterns and fingerings. The bass staff continues with the accompaniment. The key signature remains two sharps.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many accidentals and fingerings (1-5). The bass staff contains a simpler accompaniment. The key signature is two sharps (F# and C#). The word *agitato.* is written above the treble staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many accidentals and fingerings (1-5). The bass staff contains a simpler accompaniment. The key signature is two sharps (F# and C#). The word *Grandioso.* is written above the treble staff. The word *cres.* is written above the bass staff. The word *ff* is written above the treble staff.

Handwritten musical score for 'The Rose Tree'. The score is written on two systems of staves. The first system includes a treble clef, a bass clef, and a small 'A' section. The second system continues the melody and includes a 'B' section. The music is written in a style typical of early 20th-century manuscript notation, with many accidentals and fingerings indicated. The title 'The Rose Tree' is written at the top of the page.

8. Musical score for 'The Rose Tree' (No. 8). The score is in 2/4 time and 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). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence. The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system shows the piano introduction and the first line of the vocal melody. The second system shows the continuation of the vocal melody and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more complex melody in the right hand. The vocal part is a simple melody with lyrics written below it.

8. Musical score for 'The Rose Tree'. The score is in 2/4 time and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) and a single bass line. The notation is highly complex, featuring many chords and rapid passages. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano) and *pp* (pianissimo). The piece concludes with a *rit.* (ritardando) marking and a final chord.

System 1: Features a series of chords in the right hand with fingerings 1-5. The left hand has a simple bass line. Dynamics: *p*.

System 2: Continues the chordal texture in the right hand. Dynamics: *p*.

System 3: Includes a *pp* marking. The right hand has dense chordal blocks. Dynamics: *pp*.

System 4: Features a rapid, flowing passage in the right hand, possibly a scale or arpeggio. Dynamics: *pp*.

System 5: The final system, ending with a *rit.* marking and a final chord. Dynamics: *pp*.

PHILOMEL.

POLKA BRILLIANT.

Tempo di Polka. ♩ — 112.

Secondo.

Charles Kunkel.

Tempo di Polka. ♩ = 112. *Secondo.* Charles Kunkel.

Primo.
N.

f

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

Ped. *

cres. *p*

f

Ped. *

137. 8

PHILOMEL.

3

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩ - 112.

Primo.

First system of musical notation. Treble and bass staves. Treble staff has a forte (f) dynamic. Bass staff has a piano (p) dynamic. The key signature is one sharp (F#). The time signature is 2/4. The system includes fingerings (1-5) and pedaling instructions (Ped. with a star symbol). The tempo is marked as 'Tempo di Polka. ♩ - 112.' and the section is 'Primo.'.

Second system of musical notation. Treble and bass staves. The system includes fingerings (1-5) and pedaling instructions (Ped. with a star symbol). The tempo is marked as 'Tempo di Polka. ♩ - 112.' and the section is 'Primo.'.

Third system of musical notation. Treble and bass staves. The system includes fingerings (1-5) and pedaling instructions (Ped. with a star symbol). The tempo is marked as 'Tempo di Polka. ♩ - 112.' and the section is 'Primo.'.

Fourth system of musical notation. Treble and bass staves. The system includes fingerings (1-5) and pedaling instructions (Ped. with a star symbol). The tempo is marked as 'Tempo di Polka. ♩ - 112.' and the section is 'Primo.'.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a half note chord. Bass staff begins with a mezzo-forte (*mf*) dynamic and a half note chord. The system concludes with a fermata over a half note chord in the bass staff. Pedal point is indicated by "Ped." and a star symbol below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a half note chord followed by a triplet of eighth notes. Bass staff features a half note chord followed by a half note. The system concludes with a fermata over a half note chord in the bass staff. Pedal point is indicated by "Ped." and a star symbol below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a half note chord followed by a half note. Bass staff begins with a half note chord followed by a half note. The system concludes with a fermata over a half note chord in the bass staff. Pedal point is indicated by "Ped." and a star symbol below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a half note chord followed by a half note. Bass staff begins with a half note chord followed by a half note. The system concludes with a fermata over a half note chord in the bass staff. Pedal point is indicated by "Ped." and a star symbol below the bass staff.

8

First system of music. Treble and bass staves. Treble staff has notes with fingerings 2, 1, 4, 5, 1, 2, 3, 2, 3, 4, 5. Bass staff has notes with fingerings 2, 4, 1, 5, 2, 1, 2, 3, 4, 5. Dynamics: *f*, *mf*, *f*. Pedal markings: Ped. with a star symbol.

8

Second system of music. Treble staff has notes with fingerings 3, 2, 1, 2, 3, 4, 5. Bass staff has notes with fingerings 3, 2, 1, 2, 3, 4, 5. Dynamics: *f*. Pedal marking: Ped. with a star symbol. Text: "or thus. l. h."

8

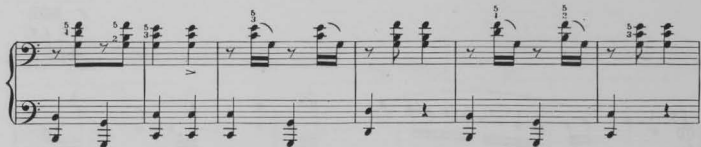
Third system of music. Treble staff has notes with fingerings 4, 1, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has notes with fingerings 4, 1, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *mf*, *f*. Pedal markings: Ped. with a star symbol.

8

Fourth system of music. Treble staff has notes with fingerings 2, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has notes with fingerings 2, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *ff*, *f*. Pedal markings: Ped. with a star symbol.

8

Fifth system of music. Treble staff has notes with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has notes with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: *fz*, *fz*. Pedal markings: Ped. with a star symbol. Rehearsal marks 1 and 2.



Primo.

8

7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures, and the second system contains the final two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The bass line consists of a simple accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the second system.

8.

Musical score for 'The Rose Tree' in 2/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Above the treble staff, there are fingerings (1-5) and breath marks (curved lines). Below the bass staff, there are fingerings (1-5) and breath marks. The score is written in a standard musical notation style.

8

Handwritten musical score for 'The Little Boat'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score consists of eight measures. The first four measures are marked with a '2' above the first note and a '4' above the fourth note, indicating a second and fourth finger pattern. The last four measures are marked with a '5' above the first note and a '2' above the second note, indicating a fifth and second finger pattern. The score includes various musical notations such as eighth notes, quarter notes, and rests. The piece ends with a double bar line and a repeat sign.

Musical score for "S." featuring two staves. The upper staff contains complex rhythmic patterns with many sixteenth notes, often grouped in beams and some marked with accents. The lower staff provides harmonic support with fewer notes, including rests and occasional chords. Pedal markings ("Ped.") are present at the beginning and end of sections. Dynamic markings include *f* (forte) and *p* (piano). A sun-like symbol appears below the first pedal marking.

Primo. *f* *p*

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

Ped. *

f *mf*

f *mf*

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

f *f*

Ped. *

8. *f* *p*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8. *fz* *f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8. *mf* *f* *mf* *f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8. *f* *ff*

or thus.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8. *ff* *mf*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8. *f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

LIST! THE NIGHTINGALE.

3

(HORCH, DIE NACHTIGALL.)

Translation by H. Hartmann.

W. D. Armstrong.

Andante. ♩ 152.

Cantabile.

Horch, horch! die
List! list! the

Nach - ti - gall! Ju - beind singt sie thr Lie - bes - lied - - - - - Horch, horch! Durch
night - in - gale Sweet - ly sing - ing his hymn of love Hark! hark! o'er

Berg und Thal Tönt das Ech - o, durch Flur und Ried
hill and dale Songs are ech - o - ing from the grove.

1453 - 3

Und weck - et froh in meiner
Thy voice a wakes with in my

Ped.

Brust Ge - dan - ken
breast. The pur - est

Ped.

sü - sser Lie - bes - lust, Ge - dan - ken sü - sser Lie - bes - lust
thoughts it e'er pos - sess'd, The pur - est thoughts it e'er pos - sess'd.

Ped.

Horch, horch die Nach - ti - gail! Ju - belnd singt sie thr Lie - bes - lied.
List! list! the night - in - gale Sweet - ly sing - ing his hymn of love.

Ped.

Horch, horch! Durch Berg..... und Thal Tönt das Ech - o, durch
Hark! hark! o'er hill..... and dale Songs are ech - o - ing

Flur..... und Ried. Horch auf der Nacht - i - gall sü - - ssen
from..... the grove. List to the night - in - gale's sweet - - est

Sang, Horch auf der Nacht - i - gall sü - - ssen Sang.
song, List to the night - in - gale's sweet - - est song.

1459 - 9

POSITIVISM IN MUSIC.

After experience has been said relating to the qualities of music, when every opinion has been given by artists, virtuosos, amateurs, and those who are not conversant with music, are placed with certain strains and displeased with others, the whole question resolves itself into one of personal appreciation, individual opinion.

The ideals of music that every individual conjures up in his own mind are as various, as the *American Art Journal*, as those respecting painting, sculpture, and architecture. The probability is, that none of them will ever be realized, owing to the infinity of the subject, as well as to its diversity, and the inherent impossibility of reconciling music understandings whenever we go beyond the routine of elementary rules and training and consider music in the abstract.

The old masters of music, the modern masters of music also,—for there are such,—come within the category of master minds, because they have evolved from their inner consciousness new perceptions of the infinite art which is novel to us, and which we immediately appropriate as the standard rule of excellence, whereas it is only the enunciation of a new idea from which, and by the following of which, new, pleasing combinations of the musical scale are effected, and a nearer approach made to the soul of nature—a soul which is never perceived, but which, invested of our mortal obstacles, we stand in the presence and under the dominion of God, the prototype, the essence of harmony.

Technique has very little to do with the matter, for few artists can hope to attain to the perfect mechanical execution of a handorgan, street piano, violin, or cornet, or to the perfect technical rendition of the most beautiful overture the pulse beats no faster, the lacrimal glands do not yield their moisture, nor is the heart excited, for fear of destroying its effect. We recognize the harmony, and the name of the composer is called to mind; but we do not feel a single thrill of emotion, because it is pure technique, and not the soul.

It is quite true that technique is essential to production, but it is not capable in itself of extracting the soul from the instrument. The handorgan, the skilled musician who never, or very rarely, practiced his technique was once asked how he could play upon the piano without it. His reply was, that whenever he felt inspired to play, he would simply went to the instrument and did it; and it is within the personal knowledge of the writer, that a German pianist, who had been asked what he meant, went to the piano, and at the first touch of his fingers upon the keys aroused an inspiration that did not end until he had gone over the music of the old and new masters, and then came and casting such a new light of interpretation upon them, that he amazed his auditors. Yet he had not touched a piano for years, and he had never been engaged in the incompatible task of yielding a pick in a Western mine for that period; moreover, the musician had done nothing else during his eight years of age, when he felt like playing he went to the piano and played. He knew the soul of music, and it was an emanation from that soul which inspired him.

The ideal of music can never be put upon paper, nor created by any system of instruction. By a direct conscious effort, the musician, or composer, may become attracted by certain compositions in preference to others, in just the same way as the composer of language is acquired by a study of its grammar, and this brings us to the starting point,—that our knowledge of music are mere matters of taste. Will it be concluded that on Beethoven's progress of progress, we ended there? Did Wagner seize upon and appropriate the soul of music to the exclusion of those who came after him? Homer was, and still is, a great poet, yet he never created or saw a single line of fiction, and in his day the "Art Poetica" was not then written. Yet this man who never followed a rule is accepted as our guide, and will be imitated by us to the end of time. He did more for poetry than any musician ever did for music, because he was inspired, and his decision was the result of personal inspiration, not the cold reasoning of Plato brought to a philosopher from the Pagan gods within sight of a living God.

No man can grasp the soul of music; and the man who has left us as the very highest of ideals to follow as examples were inspired, but not possessed by it. Had they been, we would to-day be limited in our conceptions and unable to do more than, as, to appreciate music we must open our minds to the conviction that we may advance nearer the central ideal of the music than we have at present, in our conceptions and interpretations of what is in the heart of man who aspires to reach the soul of music. It requires narrow-minded bigotry to say that any of the masters of music have closed our eyes to the work of those now living. In loving Beethoven, we must detest Wagner, and hate George Verdi, or Saint-Saëns, and so on, we are ignorant of the soul of music, absorbed in the technique of the barrel-organ, or are actuated by mer-

cenary motives. In either case there is no room for argument; for argument and art and there personal motive begin.

A WORD AS TO ORCHESTRATION.

Perhaps there is no form of musical writing so little understood by the world at large, or so hard, so easy to accomplish, in its true form, but so difficult to attain from the standpoint of creation, and dramatic effect—as that which is known as instrumentation or orchestration.

In the musical profession, there are hundreds of composers, and scores of arrangers, says John Philip Sousa in *Music*, and write parts for the various instrumental instruments and combinations, who neither possess sufficient ability to create a melody, or to create a dramatic effect, after it is created, nor are they rounded by any number of men, called composers either by the world or themselves, who compose for the voice, or piano, or organ, who are entirely lacking in ideas for the production of orchestral color, or the use of orchestral instruments. The number of conditions presented to the arranger or instrumenter is only limited by his creative faculties, his absolute knowledge of tonal quality of the instruments to be written for, and how these instruments are to be played. There is no question in my mind, that some of the masters groped at times for orchestral coloring, and unquestionably put their notes on paper, hoping for effect. Just as a buyer of a lottery ticket hopes for the capital prize.

There is such a thing as over-dressing a score, just as there is a quality of self-indulgence in a good taste in regard to her toilet. Every part of her attire may be of the richest material, but the effect is not good, unless she is treated. There is no question in my mind, that some of the masters groped at times for orchestral coloring, and unquestionably put their notes on paper, hoping for effect. Just as a buyer of a lottery ticket hopes for the capital prize.

There is such a thing as over-dressing a score, just as there is a quality of self-indulgence in a good taste in regard to her toilet. Every part of her attire may be of the richest material, but the effect is not good, unless she is treated. There is no question in my mind, that some of the masters groped at times for orchestral coloring, and unquestionably put their notes on paper, hoping for effect. Just as a buyer of a lottery ticket hopes for the capital prize.

As I said above, there is no form of writing that is so little understood by the world at large, or so hard, so easy to accomplish, in its true form, but so difficult to attain from the standpoint of creation, and dramatic effect—as that which is known as instrumentation or orchestration.

In my experience I have usually found that the man whose education has been farthest removed from the knowledge of instruments, and who has no idea of the effect of the organ, or piano, or organ, and has not conceived through the channel of orchestral effects—tries to keep everything in the hands of the organ, or piano, or organ, up to the piccolo. He usually succeeds in keeping his audience busier than all in trying to decipher the music, and in so doing he has no idea of the effect of the organ, or piano, or organ, up to the piccolo.

He usually succeeds in keeping his audience busier than all in trying to decipher the music, and in so doing he has no idea of the effect of the organ, or piano, or organ, up to the piccolo. He usually succeeds in keeping his audience busier than all in trying to decipher the music, and in so doing he has no idea of the effect of the organ, or piano, or organ, up to the piccolo.

And thus the world runs away!

SOME OLD DANCES.

The *Macarica*, *Rodolca*, and *Parosellana* were once favorite dances with us, and are of Polish origin; in their home the dancers wear the most picturesque attire, and always wear spurs, the clinking of which is a part of the dance.

The *Polonez*, with its lively and gay measure, is much used among the Venetian gondoliers, and obtains its name from the Polish word *Polonia*, or Poland. The *Tarentina*, whose name indicates its origin, and the *Troscia* of Lombardy are, with the *Polonez*, three of the most popular dances of the Italians.

The *La Siciliana*, with marked rhythm, and whose melody moves "jumpy," is another old and cheerful dance, it is analogous to the *Fandango*. The *Pecora* is a lively dance from Calabria, and gets its name from *pecora*, sheep. It is lively, gay, and rapid, and one in which the arms and heads of the dancers move about as quickly as their feet.

The *Tarentella* is a natural dance of the Neapolitans, supposed generally to owe its name to the tarantula, a species of venomous spider found in the neighborhood of Tarentum, whose poisonous bite is said to be cured by the quick movements of this dance.

The *Salterello* is popular among all the natives of Rome; it is a very old dance, and requires much skill in the feet. The cavalier plays the guitar, and the lady the tambourine.

The *Mostrone* is a simple and elegant dance, similar to the *Bourree*. The spectators of this dance have the same privilege as the cavalier. Very frequently a new-comer glides skillfully between the cavalier and the lady, of whom he takes possession, and then retreats. The cavalier plays the guitar, and the lady the tambourine.

The *Sarao* is an elaborate and ceremonious Spanish dance, very complicated, and taking the greater part of the time to perform.

The *Bolero* is a noble dance, composed of five parts, and which takes its name of *Bolero*, or *Bolador*, on account of the lightness or airiness of its figures. This name *Bolero* also designates certain gross dances that cannot be described here.

The *Sepidillas* are the most attractive of all dances, and are very popular. The *Bolero*, that is, divided into *Boleros* when the song is accompanied by a guitar, *Manchegas* when very lively, and *Toreado*, a mixture of *Bolero* and *Cochichas*, comes from the word *bolero*, suggesting the idea of noisy, boisterous pleasure.

The *Cochichas* is a name applied to many species of graceful dances, and is very popular. The woman alone, with accompaniment of castanets. The dancer begins slowly and calmly, and works herself into a more rapid tempo.

The *Gaucha*, accompanied by a guitar, is a dance in which the movement becomes progressively lively, and whose African name signifies gay, and in the last century was danced by the king and his court.

The *Zorongo*, which has given its name to a celebrated class of old songs, is a dance in three steps, and a lively movement, sometimes accompanied by the clapping of hands.

The *Triplis-tripis*, similar to the *Zorongo*, but differs from it by being ended by three half turns. The name is intended to indicate a certain modulation of the Andalusian gypsies.

The *Fandango*, a name signifies go dance, is executed by two people, who accompany themselves with a lively beating of castanets. All its life and motion in this dance.

Although the old-school Quakers, as a sect, do not favor music, regarding it as a profitless amusement indulged in by the world's people, there are occasionally some of the sect who are not so prejudiced. The music sometimes steals its way into a Quaker household in spite of discipline. George Thompson, the English Quaker, who was a lecturer on slavery, stopped one night with a Quaker family. He was a great lover of music and a good singer. During the evening he sang "Oft in the Still Night," which was listened to by the Quakers. The next morning he appeared somewhat uneasy. She wished to hear the song again, but it would hardly do, she thought, for her to request it. He then sang it, and she said, "I am sure the words of last evening in thy usual manner."

"Two of the best matronages I ever heard," says Mr. Howard Paine in his *Philadelphia*, "were uttered by an old lady of obscure origin, who lived in the West. She had two daughters being educated in Paris, and she had been in France, they pleaded for a longer sojourn. 'They girls,' she said, 'has been so long in Paris they begin to think themselves real French.'"

"These same girls were warmly devoted to amateur theatricals, and often took part in them. Somebody told the old lady that one of her daughters had engaged herself to French a number of the most famous whereupon she exclaimed: 'I allus said no good would come of them amatory theatricals!'"

#

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It is now reported that Brahms bequeathed to Anton Dvorak his unfinished and posthumous manuscripts and scores, among which are believed to be a "Faust" overture and perhaps a fifth symphony.

The body of Johannes Brahms, the composer, has been buried between the tombs of Beethoven and Schubert. He left no legal will—only a letter to his publisher, Simrock. The Society of Friends of Music the sole heir of his fortune of \$40,000 and the copyrights of his compositions, together with all his manuscripts and beautiful collections of autographs.

Sir Arthur Sullivan is at present chiefly occupied with his new ballet in commemoration of the Queen's reign, and this work will be produced at the Ambassadors. It is understood to be more or less with British sports and pastimes from Druidical to our own days, but with special reference to the Maypole dance and other village customs of a couple of centuries ago. Sullivan has also now accepted the scenario of the "operatic drama" which Pinero and Comyns Carr are writing for him. Although doubtless containing plenty of the comedy element, the opera will, the Athenian thinks, be rather more serious than is usual at the Savoy, and it is believed it will be ready for production by October next.

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A-I-I the nerves gone on a tender,
A-I-I the organs is exempt,
T-e-e-th and scalp and muscles tender,
I-c-y-chills the bones pre-empt;
K-aleidoscope are the symptoms legion,
A-s they ever return the system's center,
M-aking life a weary region,
N-o one able to resist them,
I-s there nothing that can cure?
A nikitami will, I'm sure,
Atlanta, Ga. FREDERICK B. SUTTON, M.D.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or what restaurant to eat at in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the second floor, and eat at Frank A. Nagel's Restaurant, 10th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

Max Rosenthal sailed for Europe on April 21. He has entirely recovered from the illness which compelled him to cancel his concert tour. He will return to this country next November and appear in one of his hundred concerts.

Send for Kunkel Brothers' complete catalogue; it embraces the following: Standard piano, grand piano, piano duos, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminently the finest in the world.

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5. "Mormon" State, 6. "Old Day" State,
7. "Lone Star" State, 8. "Buckeye" State.

To the three persons sending the first three

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rect states, will receive, all charges prepaid, our

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