THE GERMANIA THEATRE.

It is very frequently the case, that as the theatrical season draws to a close, the interest manifested becomes less by degrees, a fact attributable in a great measure to injudicious management. A noteworthy exception however, is dire for management. A noteworthy exception however, is dire for Carl Waldemar, of the Germania Theatre, who has arranged his repertoire in a way that offers attractions equal to those of the beginning of the season. His abilities in adapting an English play to the conception of a German audience has been demonstrated in the performance of February 11, when "The Silver King" was produced to a full house.

The next attraction will be one week's engagement beginning February 19th, of the court actress, Miss Anna Oehle, in Shakespeare's "The Taming of the Shrew." The repertoire for the rest of the week is one composed of German comedy of the best kind. On Sunday Miss Oriebe will bid farewell as "Gretchen" in Goethe's Faust.

Freund's Weekly has been started by Harry E. Freund, who has severed his connection with the *Sport, Music and Drama*.

The popular opticians, Erker & Bro., 617 Olive street, are attracting much attention with their fine and complete line of spectacles, eye-glasses, opera glasses, telescopes, drawing instruments, etc. Their prices are always the lowest and their aim to please every patron.

Frederick Hoffmann, the cellolst, and brother of Aug. Wm. Hoffmann, is filling an engagement at St. Augustine, Fla., and has become a great favorite there. Mr. Hoffman made quite a reputation while East for his artistic work, and has been engaged by Seidel's orchestra for the World's Fair.

The removal of the eminent pianist, Hans von Bulow, to a private asylum in one of the suburbs of Berlin has caused profound sorrow in the musical world, and both his family and the director of the asylum at Pankow are in receipt of many letters of sympathy and touching notes of inquiry as to his condition. For a long time past Herr von Bulow has shown signs that his mind was deranged, but until recently it was hoped that entire rest and quiet at his home would preclude the necessity of his removal to an asylum.

A concert was given at the Forest Park University recently, which was attended by a large number of visitors from the city. The following was the programme:

1. Piano Duet, "Harmonie Polonaise"—Epstein, Misses Doll Smith and Nellie Valier. 2. Vocal Solo, "Voices of the Woods"—Rubinstein, Miss Beesie Mulford. 3. Harp and Piano Duet. 3. Recitation, "The Hunter's Song"—Barry Cornwall, Miss Anna Worthington. 4. Piano Solo, "Minuet," op. 17, No. 2—Moszkowski, Miss Jessie Allen. 5. Vocal Duet, "Time of Youth"—Pinsuti, Misses Pearl Hutchison and Emma Cain. 6. Recitation, "Gamett Hall"—T. B. Aldrich, Miss Marguerite Wells. 7. Piano Solo, "Valse Lente"—Delibes, Miss Nellie Valier. 8. Vocal Solo, "Ava Maria"—Millard, Miss Pearl Hutchison. 9. Piano Solo, "Seville"—Moszkowski, Miss Anna Worthington. 10. Recitation, "The Ferry of Galloway"—Alice Cary, Miss Dott White. 11. Piano Solo, "Fantasie Impromptu," Op. 66—Chopin, Miss Doll Smith. 12. Vocal Duet, "Serenade"—Schubert, Mad. Runge-Jancke and Miss Beesie Mulford. 13. Piano Duet, a "Russia"—Moszkowski, 5 "March Humoreske"—Kroeger, Misses Jessie Allen and Mabel Whitsett.

WM. BAUMGAERTEL.

Wm. Baumgaertel, the solo flutist and teacher, whose picture we present to our readers, is a member of the Grand Opera House orchestra. He was born in Nürnberg, March 5th, 1858. His first lessons were taken on the violin at the age of seven years, under Prof. Lenk. Two years later he began the study of the flute, having as his instructor, Prof. Popp, the head of the Conservatory at Nürnberg. He played with much credit at the Exposition there before going to Saxony, where he remained three years under the eminent musical director, Frederick Hundhammer. He then returned to Nürnberg, and was engaged at the theatre, where he did most satisfactory work.

When seventeen years old, Mr. Baumgaertel emigrated to America, coming directly to St. Louis, where he accepted an engagement with the Grand Opera House orchestra. After the burning of the theatre, he went to Cincinnati and played with the German Military Band with considerable success. He next went to Chicago, where he was soloist of the "Vienna Ladies' Orchestra," and after a successful term of four months was engaged for three seasons by White's Opera House at Detroit, Mich. Thence he returned to St. Louis, since which time he has played with the Grand Opera House orchestra, at present under the very efficient directorship of Mr. Wm. Maddern.

Mr. Baumgaertel is a fine orchestral and solo player, a splendid reader, very reliable, and possessed of a magnificent technique. His tone is thoroughly artistic and equal to all demands, of color. He is also an accomplished piccolo player, having been soloist of Maddern's Military Band. He was held in high esteem by the late Mr. Gilmore, who offered him an engagement. One of the best concerts of the season given at Belleville was that under his direction. Mr. Baumgaertel is a very pleasant gentleman, and takes great pride in doing well whatever he engages to do.

Miss Alice Belle Thistle, teacher of piano, has removed from 3527 Washington avenue to 3650 Washington avenue.

Miss Jessie Thistle, vocal teacher, late of New York, receives pupils at her residence, 3650 Washington avenue.

Wm. Maddern, director of the Grand Opera House orchestra, is delighting the frequenters of that popular theatre with his admirable programmes.

Miss Lena Reinholdt, of 2742 Allen avenue, is doing very excellent work with her pupils in piano and violin. Miss Reinholdt is a painstaking teacher and has herself received a very thorough training from the best teachers.

An Entertainment given by Alpha Council, Legion of Honor, presented a very pleasing programme. Among the participants were Mrs. Mary Hogan-Ludlum, elocutionist; Miss Agnes Gray, violinist; Ad. J. Jool, basso, and Chas. Galloway, pianist and accompanist.

Charles Streeper, solo cornetist of the Grand Opera House orchestra, delighted the audiences in attendance during the "Dr. Cupid" engagement. Mr. Streeper's rendition of the "Favorita," by Hartman, was eminently artistic, and proved him a thorough master of his instrument.

Misses Schafer and Miller, assisted by Miss Edith Stix, held a Schubert afternoon at their residence, 3228 Pine street, on the 18th inst. Schubert's "Symphony in C Major." Andante, Allegro, Andante con moto, Scherzo, finale allegro vivace, was played on two pianos by Misses Schafer and Miller in the most artistic manner. An essay giving a very Interesting sketch of Schubert's life and of the symphony was given by Miss Stix, a pupil. Misses Schafer and Miller deserve great credit for these symphony afternoons, which are given to better acquaint their pupils and friends with the literature of music and to enable them to listen intelligently to an orchestral rendering of the best works.

MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the REVIEW are direct from the original sheet music plates and are published also in separate sheet music form. They can be had of any music dealer, or direct of the publishers, Kunkel Brothers, 612 Olive street.

Julian O. Shultz, vocal teacher, formerly of this city, while in a fit of despondency in Chicago, took a dose of chloral with suicidal intent. He had been sick some time and, his pupils deserting him, was in almost a desperate state for the necessities of life, when he thought to rid himself of his misery by swallowing the drug. He now lies in the Mercy Hospital, but is recovering.

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MAJOR AND MINOR.

Grieg will come to Chicago during the Exposition to conduct a series of concerts of his own compositions.

Mr. W. S. Gilbert is the richest playwright in the world, every penny of his £300,000 having been made by royalties.

J. F. Cook, the genial piano manufacturer, called upon his St. Louis agents, Merkel & Mermann. Mr. Cook makes a high grade instrument whose very excellent qualities are bringing it rapidly to the front.

Anton Rubinstein's opera, "Die Kinder der Halde," was performed on the 3rd ult., for the first time, at the Municipal Theatre of Bremen with good success. The composer, who conducted its person, was received with enthusiasm by a numerous audience.

Miss Nellie Paulding, accompanied by her pupil, Jennie Osborn, visited Salisbury, Mo., during the holidays and took part in entertainments given at the Opera House on New Year's eve.

Etelka Gerster's voice is a thing of the past, as proved by her last attempt to sing in Berlin. The prima donna has abandoned all hopes of public life, but is happy in the training of her children.

The projected "farewell" tour of Mme. Patti had to be given up, as her demands grew so extortionate that no manager could be found to run the risks of the undertaking. She is gone to the Riviera, where she will celebrate her fiftieth birthday.

Madame Alboni, the distinguished prima donna, celebrated her seventh, at her Paris residence, the fiftieth anniversary of her first appearance on the operatic stage—viz., at Bologna, where the great singer made her *debut*, under the auspices of Rossini.

It is with pleasure that we call attention to Namendorf Bros., 314 N. Sixth street, makers of fine silk umbrellas, parasols and canes. They have the best assorted stock in the West, and those who buy of them are never disappointed in quality, style or price.

Wm. Armstrong's late work, "Gloria in Excelsis," for soprano, alto, tenor and bass, has been highly praised by prominent churchmen. It is a truly meritorious and grateful work and should be sung by every choir. Published by Kunkel Bros.; price 15 cents.

Signor Mascagni, the composer, is said to be a devoted husband and the father of three sons, each of whom was born just before the production of, each of the father's operas. Mascagni's favorite is his eldest child, whom he puts to bed every evening himself. No matter what the composer's tasks are he never neglects his wife and children.

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KUNKEL CONCERTS AT POPULAR PRICES.

Prospectus.—Mr. Charles Kunkel announces twelve concerts to be given at the Germania Theatre, 14th street and Lucas Place, with the co-operation of the eminent pianists and composers, Ernest R. Kroeger and Louis Conrath.

The object of these concerts is to give the St. Louis music-loving public an opportunity of hearing the best works of the old and new masters. They will embrace piano solos, violin solos, violoncello solos; duos; songs; duos for piano and violin, piano and cello; trios for piano, violin and cello; quartettes, quintettes, etc.

These concerts will be thoroughly enjoyable—a delightful evening or afternoon for yourself or friends, and will be given in the finest theatre in St Louis—the new Germania Theatre.

Concerts of this character have created the greatest enthusiasm in the large cities of Europe and have become very popular in this country. They will no doubt prove most welcome to St. Louis music-lovers.

At the urgent request of many patrons, Matinee Concerts will be given *every Sunday*, beginning with Sunday, February 12th, the Evening Concerts being discontinued. Each Matinee will present an entire change of programme.

Patrons of the Concert wishing to see the programme in advance of the Concert will receive same by mail by sending their address to Kunkel Brothers, 612 Olive street.

Popular prices will prevail. Matinees, 25 cents. Books of 12 tickets, good at any concert, $3.00.

THE WORLD'S FAIR.

Musical Directors of choral societies in St. Louis, and also the various towns—large and small—throughout the state of Missouri, willing and able to take part in a special, simple Choral Concert during the World's Fair in Chicago, or musicians capable of organizing choruses in towns, where no society as yet exists, are requested to communicate *at once* with Mr. Ernest R. Kroeger, 3710 Laclede avenue, St Louis, who will furnish information as to the plans of general official music committee, and as to kind of co-operation desired. Also individuals in St Louis or any other place in this State, who would like to join such a general chorus, will please apply to above address. The largest possible State representation is desired by World's Fair management.

Young Professionals desiring an opportunity of appearing in the concerts given during the World's Fair, under the direction of Theodore Thomas, also *amateurs*, of sufficient ability, who wish to take part in the special concerts to be given in the Woman's Building, are requested to present themselves before the committee officially appointed for that purpose in St Louis, for a competitive examination in their special branch of music. Applications should be made as early as possible to Miss Nellie Strong, 603 North Jefferson avenue, chairman of Woman's Branch, or Mr. M. I. Epstein, 2214 Lucas Place, chairman of Men's Branch of General Music Committee, from whom detailed information may be received.

THOMAS CONCERTS.

The management of the St. Louis Exposition begs leave to announce that it has engaged the services of the Chicago Concert Company for two Concerts only under the leadership of that renowned musician and leader, Mr Theodore Thomas, which Concerts will be given in the Music Hall, on the evenings of Thursday, April 6th and Friday, April 7th, 1893. The management depends upon the music-loving people of the city of St. Louis to give the support which the enterprise deserves. Tickets for the Concerts can be secured at $1.00 a piece for the Parquette and Dress Circle, and boxes containing six seats each at $7.50.

THEODORE SPIERING.

Theodore Spiering, whose portrait accompanies this sketch, is one of American's gifted and accomplished young violinists He is descended from a musical family, his father, the late Ernest Spiering having been a violinist of high repute, and, be it said to his credit, a self-made man. His criticism on Wagner's Grand Centennial March drew from the great composer himself a letter of warm commendation.

Young Theodore's early instruction on the violin was under the personal direction of his father who developed his talent in a most remarkable manner, so that while still a lad he was the delight of concert audiences and looked upon as a future star in the musical firmament. The hopes of the parents were centered in the son, and after the death of the father, the prearranged plan was put into execution, and young Spiering sent to Cincinnati. where he spent two years at the Conservatory under Mr. Henry Shradieck, making most commendable progress. In 1888, he went to Berlin, where he remained four years under the great violinist, Joachim He played in public concerts as soloist and in quartettes, and was received with marked favor.

Mr. Spiering was deservedly praised by Joachim, whose favorite pupil he was, and received a letter of introduction to Theodore Thomas. The latter promptly engaged him upon his return to this country Mr. Spiering's decision to make Chicago his future field of labor was a serious loss to St. Louis. His concert appearances here were events of special importance and drew out large and critical audiences. His technique is faultless, and his interpretations thoroughly artistic. It is his intention to form a quartette, to be made up of pupils of Joachim, whose work will be of the very highest order.

Mr. Spiering has a magnificent library collected while in Germany, and is also the happy possessor of one of the finest violins in this country. The instrument is a Guarnerius, about 175 years old, and of exquisite workmanship It is worth five thousand dollars, that amount having been offered its present owner for it in England by the famous expert, Hill.

Mr. Spiering has already established himself as a prime favorite in Chicago, and has received concert engagements from many surrounding cities. He is a young man of polished manners and liberal education, and will win his way to high distinction.

DETROIT PHILHARMONIC CLUB.

The second concert of the Cecilia Society course, under the direction of J. E Ashcroft, was given at Entertainment Hall on the 23rd ult., and presented numbers by the Detroit Philharmonic Club, Miss Selma Krausse, pianist, and Mr Gwillym Miles, baritone. The Detroit Philharmonic club sustained its reputation for perfect quartette work but played only two works, the Dittersdorf Quartette and the Singing Quintette, worthy of its efforts and the critical audience brought out by the Cecilia Society. The balance of the quartette's numbers were of too light a character, good perhaps for the budding town, but scarcely up to the standard of a large centre like St. Louis.

Miss Selma Krausse played the difficult quintette in E Minor, for piano and strings, with little time for preparation and did herself full justice as well as her eminent teacher, Mr. M. I. Epstein. Mr Miles sang in good style, and Mr. Galloway, the accompanist, acquitted himself in a very creditable manner.

Mrs. P. S. Gilmore has been appointed administratrix of her husband's estate His personal property amounted to $5,000 and his reality to $35,000.

KUNKEL CONCERTS.

The series of Kunkel Concerts which began on the 25th ult., at the Germania Theatre, 14th and Lucas Place, is the most noteworthy venture of the season, and has attracted much public attention.

Indeed, with the high order of the programmes, and the popular price of tickets, fifty cents for the evening, and twenty-five cents for matinee, the concerts offered the public a combination it has not enjoyed for some time.

The first two concerts, one evening and one matinee, were given on the 11th and 15th ultimos, and drew out large and discriminating audiences The programme offered trios for piano, violin and cello, by Messrs. C. Kunkel, Gecks, Jr., and P. G. Anton, Jr.; songs by Mrs. Louie A. Peebles, piano solo by Charles Kunkel and piano duets by C. Kunkel and L. Conrath. The work of Messrs. Kunkel, Gecks and Anton in the trios was well balanced and most creditably done. Mrs. Louie A. Peebles completely captivated the audience by her exquisite singing and magnificent method and had to respond to very ardent demands for encores. Mr. Kunkel's piano solos were received with great enthusiasm. His extraordinary technique, combined with the greatest clearness and beauty of tone, were a revelation to the audience; his artistic use of the pedal was in itself a special treat It is but again demonstrating the fact that St. Louis has in her midst a pianist of the first rank, a compliment, if you will, long ago paid her by the world's greatest artists. The duet work of Messrs. Kunkel and Conrath was admirably done.

The third and fourth concerts on the 25th and 29th ultimos, under the direction of Louis Conrath were likewise splendidly attended. Trios by Messrs. Gecks, Anton and Conrath; Gecks, Anton and Kunkel; songs by Messrs. Robinson and Benjamin, cello solo by Anton, piano solos by Conrath, duos by Messrs. Kunkel and Conrath, made up a thoroughly enjoyable programme Messrs. Robinson and Benjamin were most favorably received, both being recalled. Mr. Conrath's piano solos were played with great artistic taste and refinement, and proved him a pianist of a high order. Mr. Anton made a decided hit and revealed himself the true artist.

The next two concerts will be given on Wednesday evening, the 8th, inst., and Sunday afternoon the 12th inst., respectively, and will present a programme of unusual merit. They will be under the direction of Ernest R. Kroeger. After these two concerts the evening concerts will be discontinued and the matinees will be given every Sunday afternoon.

CHORAL SYMPHONY CONCERT.

The Choral Symphony Society gave its fourth concert of the season at Music Hall, on the 26th, ult., with Mr. Arthur Friedheim, the eminent pianist and pupil of Liszt, as soloist. The entire programme was of unusual excellence, and was received with evident pleasure by the audience. Mr. Friedheim sustained the reputation that preceded him and played in a masterly manner. Mr. Otten's careful work with the orchestra was apparent and a splendid rendition of the numbers was given. The Society has taken up selections from Wagner's Lohengrin. Miss Maud Powell, the favorite violinist, will be the soloist at the next Concert to be given on the 24th inst. at Entertainment Hall.

CITY NOTES.

P. Robert Klute is director of the "North End Glee Club," which has given several entertaining programmes lately.

Mrs. Nellie Haynes-Barnett sang in Belleville at the last philharmonic concert and made a decided hit. Her selections were the gems of the evening.

The Mendelssohn Society of Alton gave an artists' recital on the 18th inst., which presented numbers by Alfred G. Robyn, Signor Parisi and Gwilym Myles. The programme was especially good and the artists were received with great favor.

Jacques Wouters, the oboe soloist, treated the patrons of the Grand Opera House to a fantasie for oboe from "Pardon de Ploermil" by Meyerbeer. He drew out the beauties of the instrument in a marvelous manner, displaying great delicacy and smoothness of tone. He is an artist of undoubted ability.

Miss Marion Ralston is attracting attention in Boston, where she is studying. She has been invited to play in concerts with the principal artists, and has been complimented by the leading ladies there, who are anxious to have her play. Mr. Faelton predicts a splendid future for his gifted pupil.

Two recitals were given at Forest Park University last month, one by Prof. E. R. Kroeger, and the other by Prof. Paul Mori, —who was assisted by some well known artists from the city. These recitals are greatly instrumental in advancing the enthusiasm and interest for their work among the musical students in this institution.

Miss Nellie Strong spent the holidays in Chicago, where she was entertained very charmingly. She met many of the musicians connected with the World's Fair programme, and made good use of her opportunities to work up the interests of St. Louis. Miss Strong's last pupils' recital was very successful, and presented quite an attractive programme, which was rendered in the most creditable manner.

The attendance at the Forest Park University has been greatly increased since the holiday season. In all the departments of instruction, Mrs Cairns, the principal, has provided the best teachers to be had. The College of Music, under the direction of Prof Kroeger, is rightly considered to be one of the leading music schools in the entire country. This is evinced by the fact that pupils come to the school for musical instruction from Pennsylvania to California and from Minnesota to Louisiana and Texas.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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Aug. Wm. Hoffmann returned from a trip to Chicago, in which he combined business and pleasure. He is kept busy with his numerous pupils.

Franz Rummel, the pianist, has been very successful with his concerts in Norway and Sweden. At his last concert in Christiania he was recalled twenty times, and had to give six encores.

Another ill has been added to student life in Germany. Students are compelled to pay taxes. Two young ladies, students of music at Berlin, paid $15.75 (63 marks) for a hall year's taxes.

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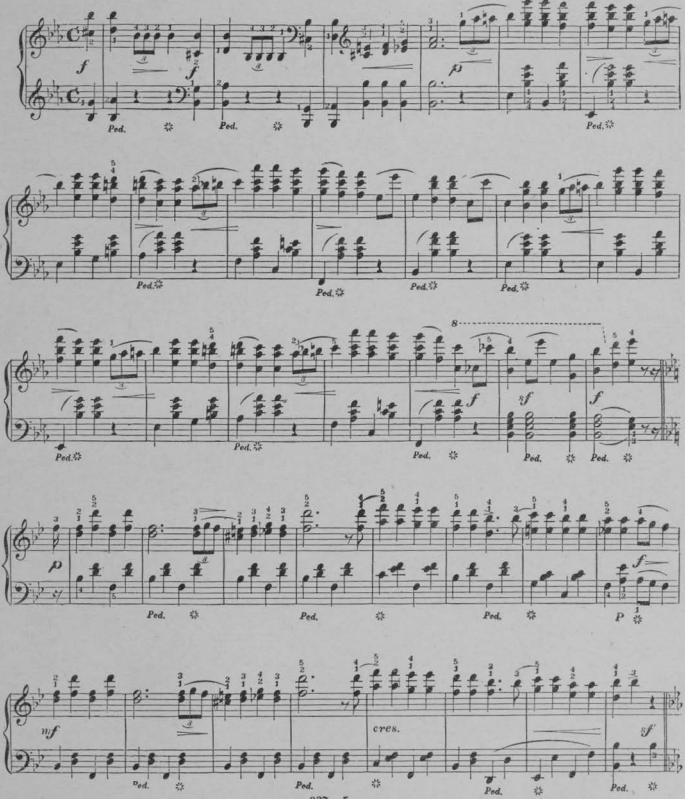
CARELESS ELEGANCE.

QUICKSTEP.

George Schleiffarth.

Con agitato. *(Cheerful and light)* ♩= 126.



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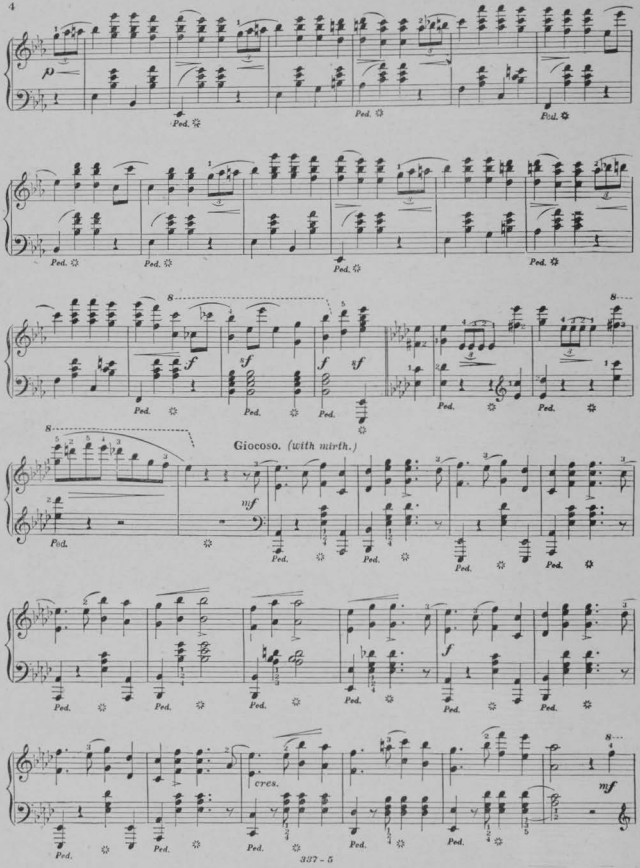
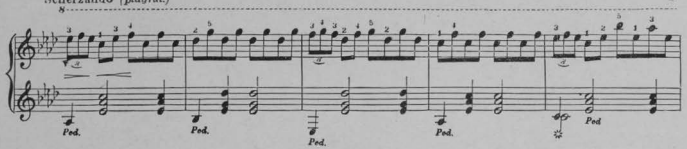
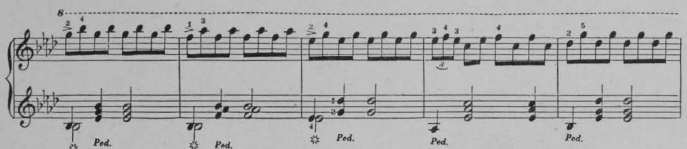
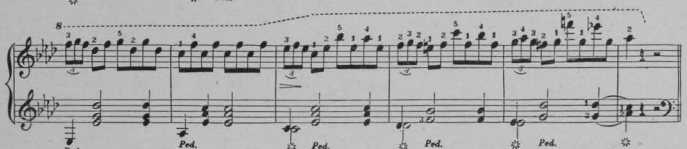

Giocoso. (with mirth.)
cres.

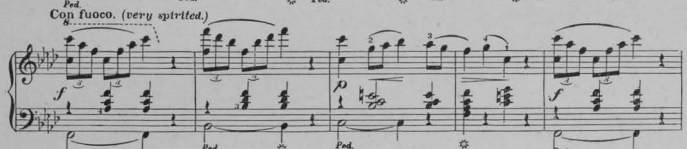
Scherzando *(playful.)*

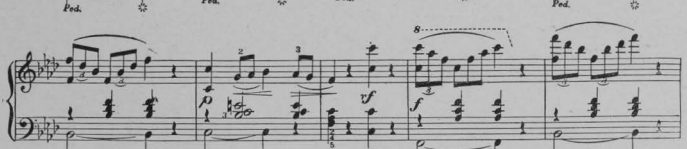


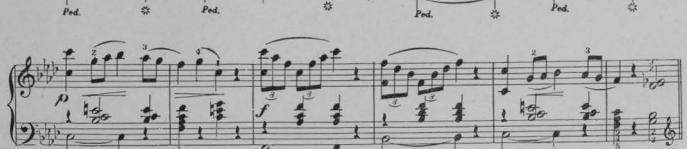


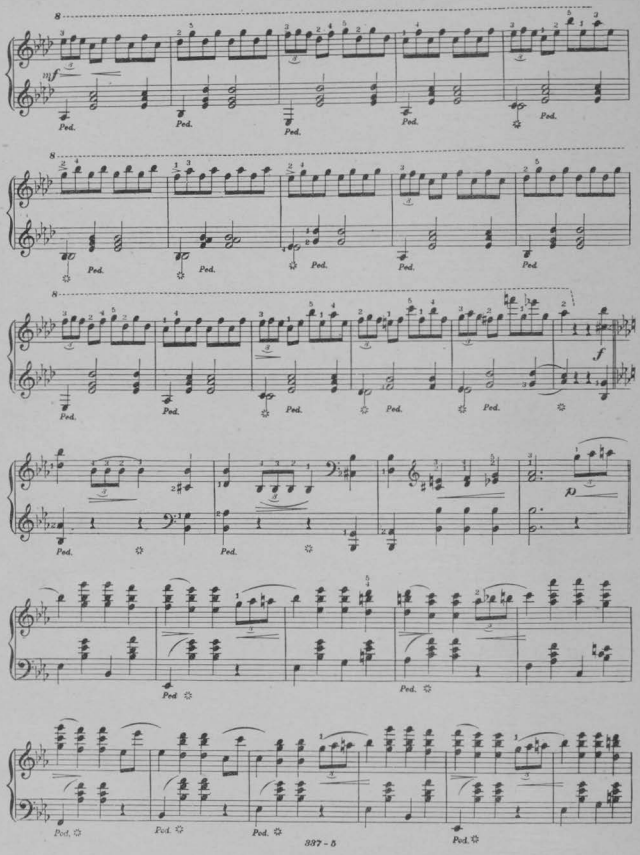


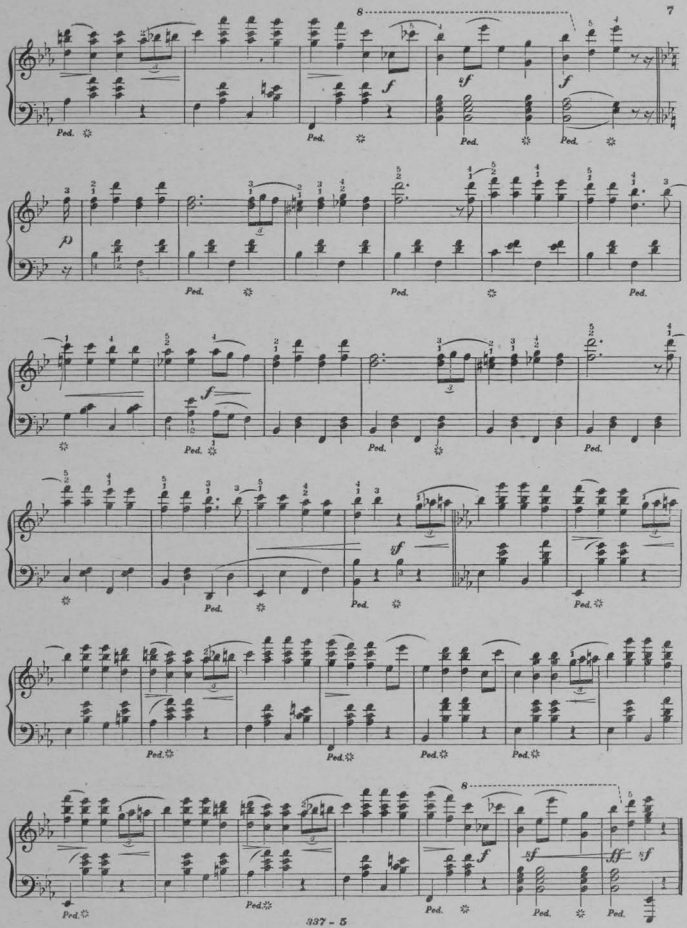
Con fuoco. *(very spirited.)*








mf
Ped.
f
p


Ped.

MALAGA.

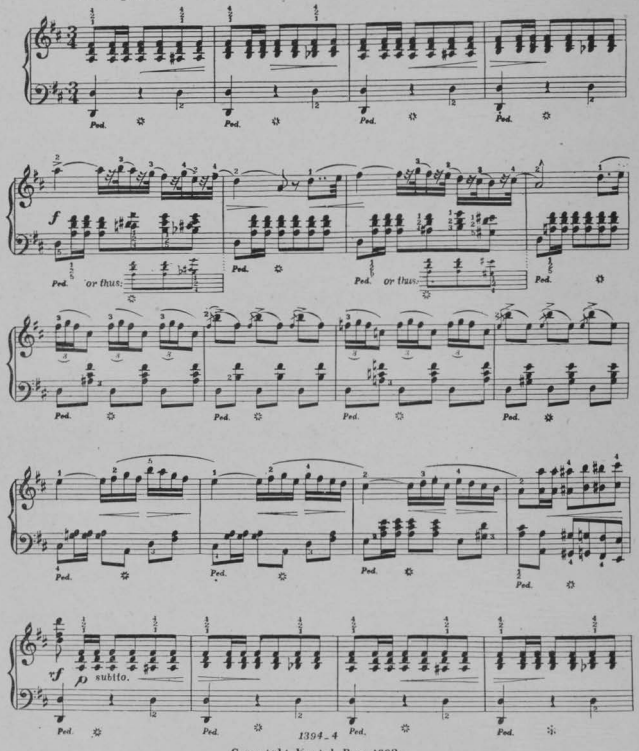
SPANISH DANCE. ~~~~ SPANISCHER TANZ

Edited by Kullak.

BOLERO.

Moritz Moszkowski Op.12. No.5.

Con spirito. ♩= 108.



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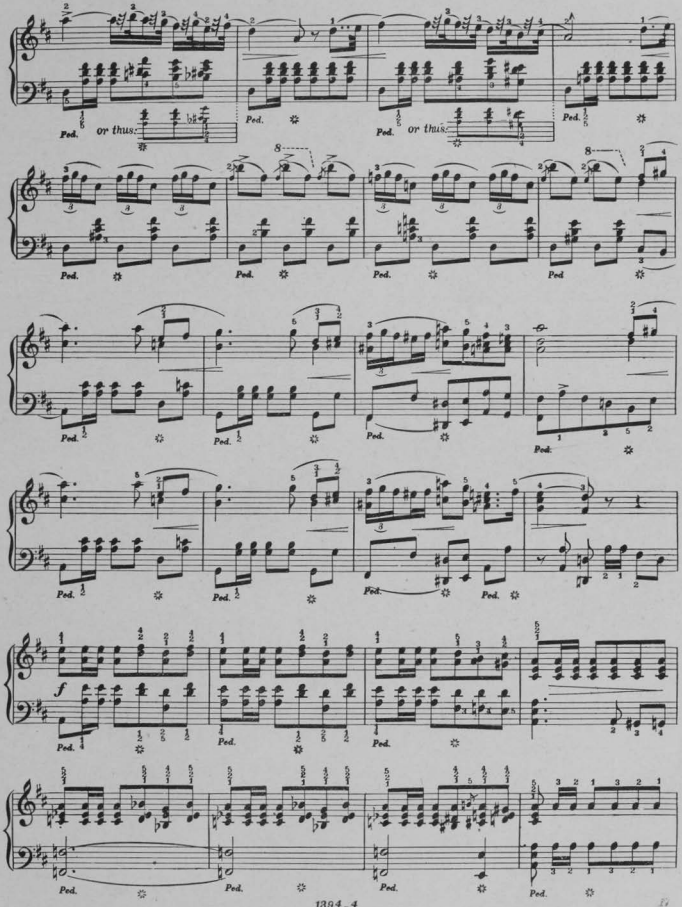
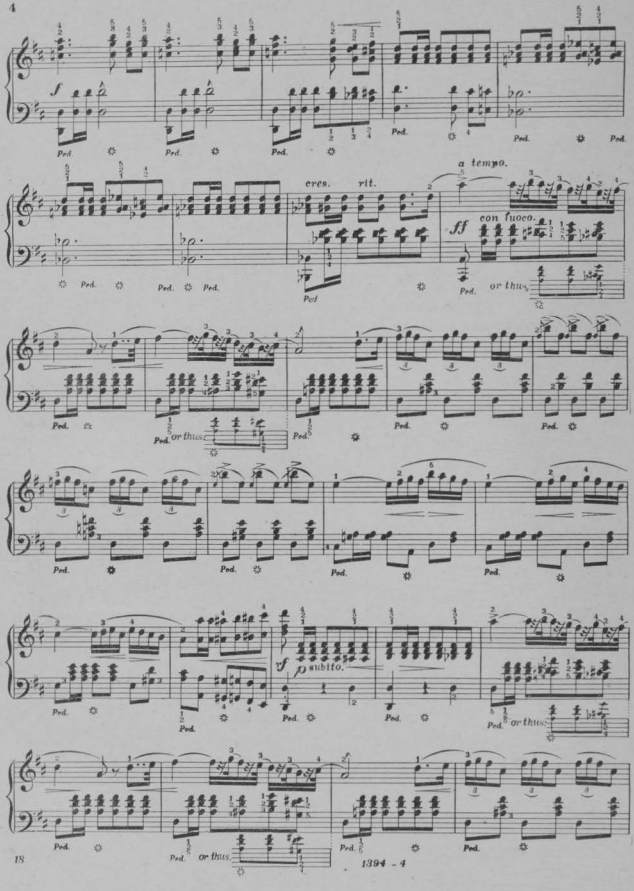
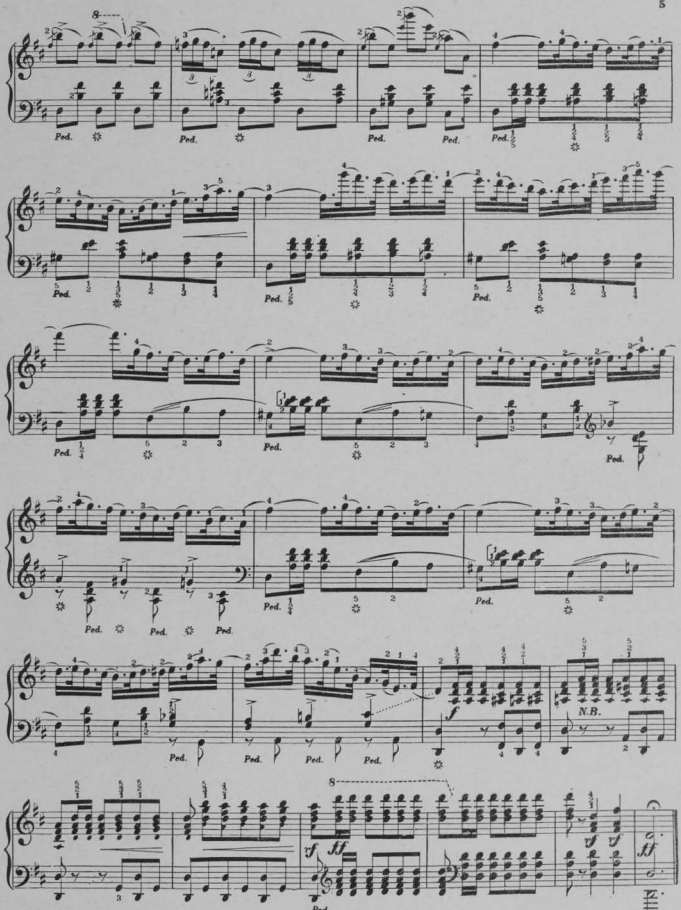

Ped.
or thus:
Ped.
Ped.
or thus:
Ped.
8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


cres.
rit.
a tempo.
con fuoco.
or thus
subito.
or thus
or thus
or thus

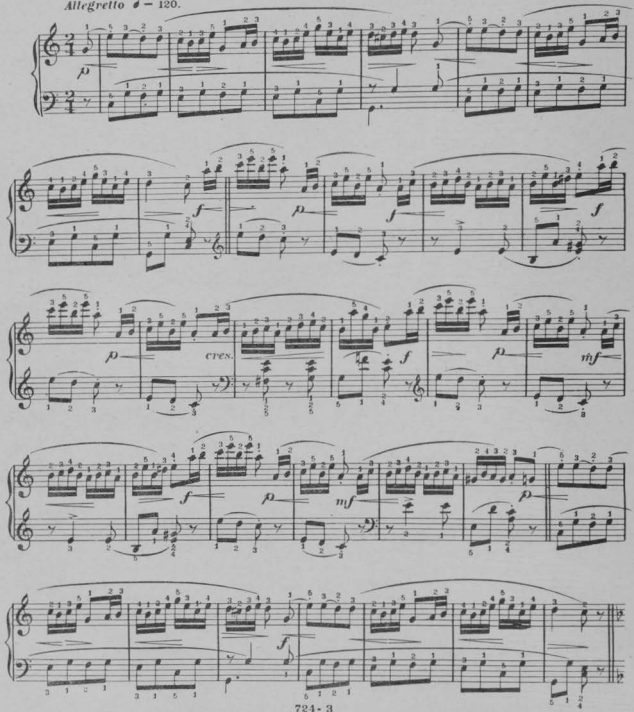


N.B. The small notes are ad lib.

LITTLE BUTTERCUP.

(Rondo)

Carl Sidus Op. 80.



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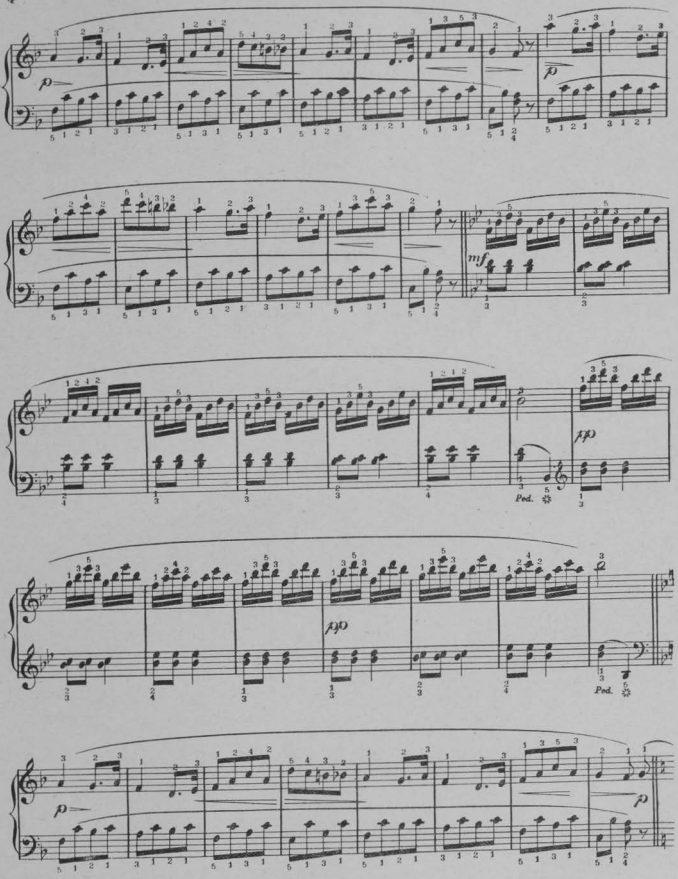
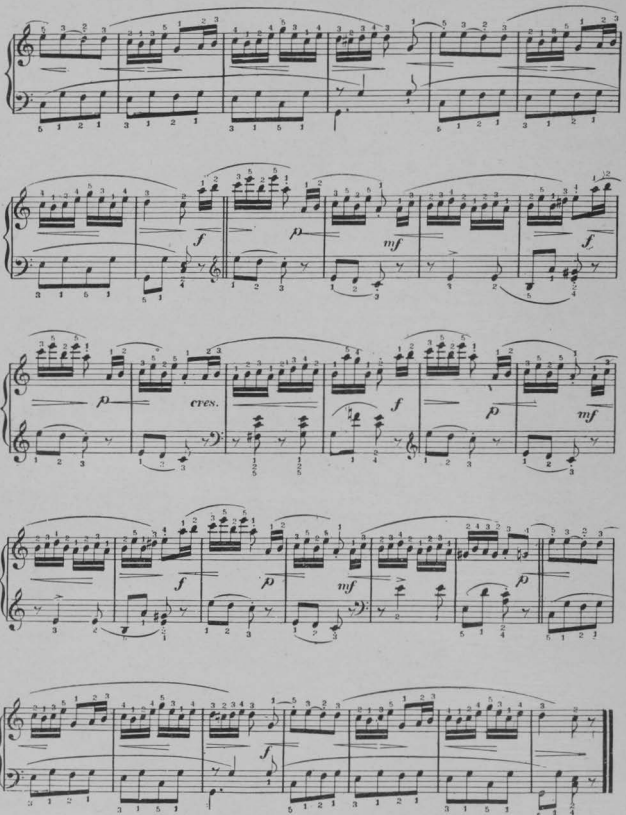
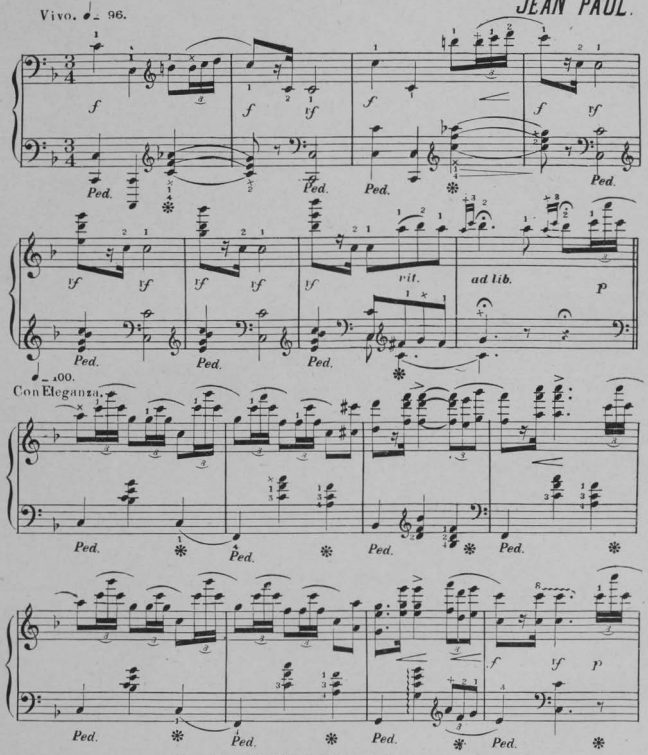

p
mf
fp
Ped.
Ped.
p


f
p
mf
f
p
cres.
f
p
mf
f
p
mf
p
f

HER EYES.

MAZURKA CAPRICE

JEAN PAUL.



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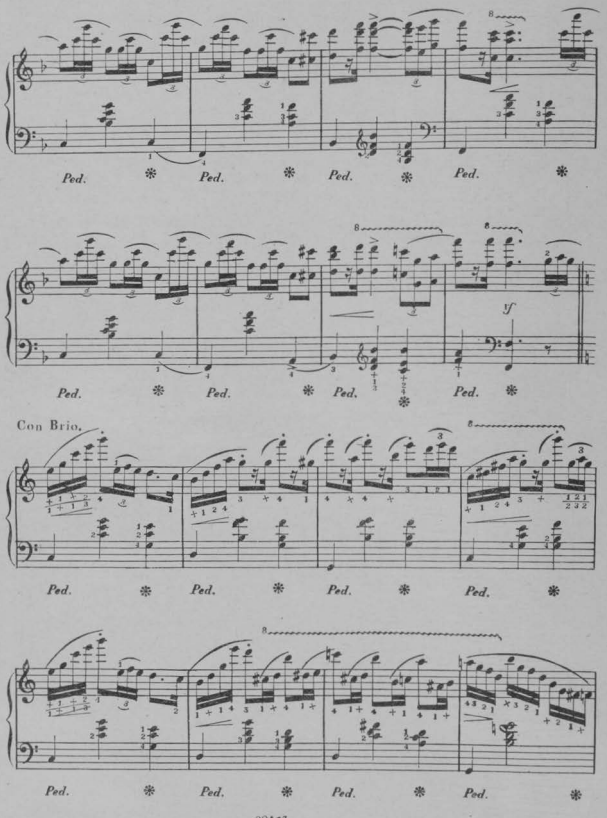
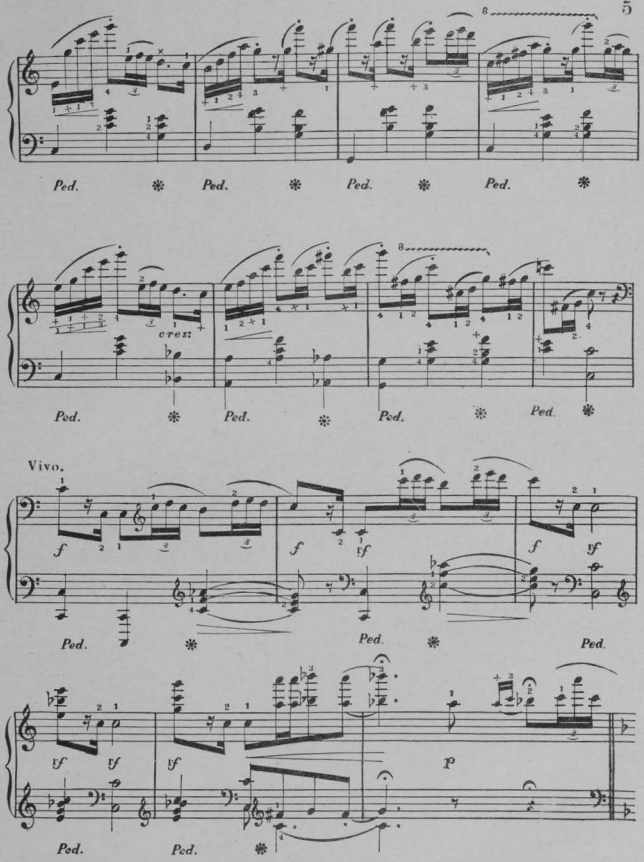
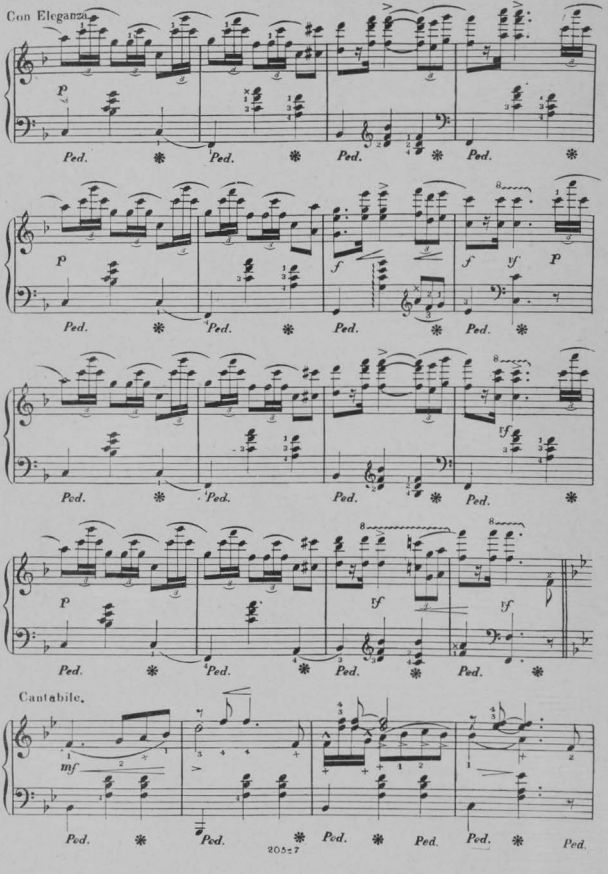
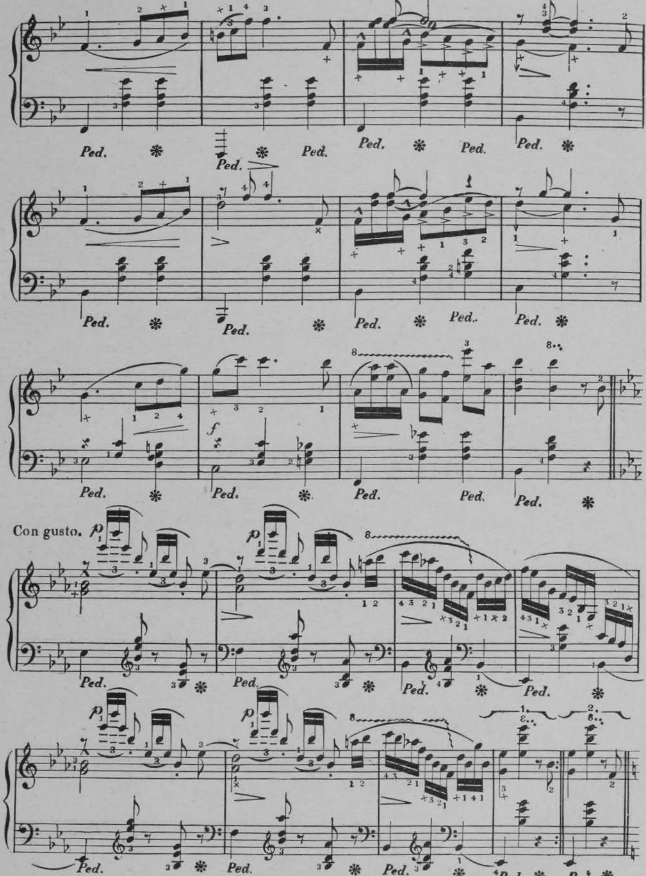
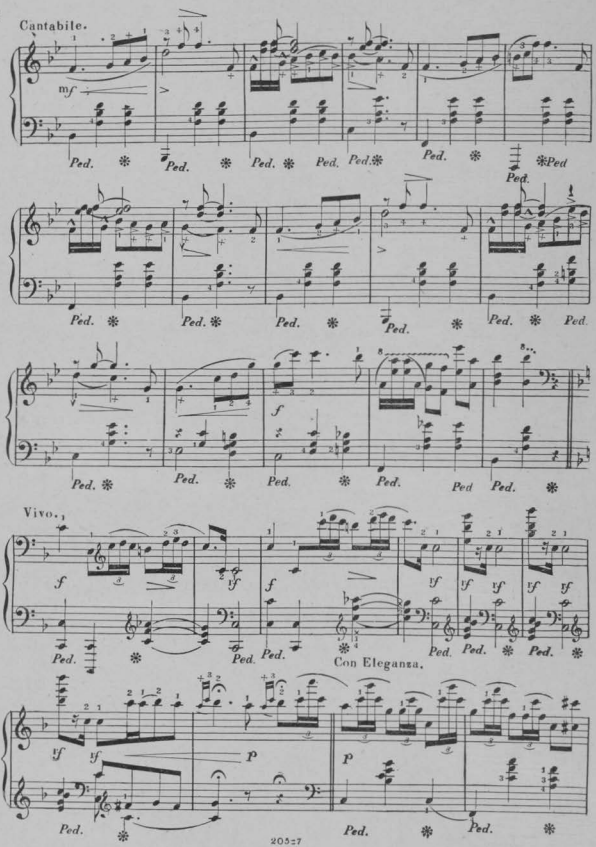

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
Con Brio.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

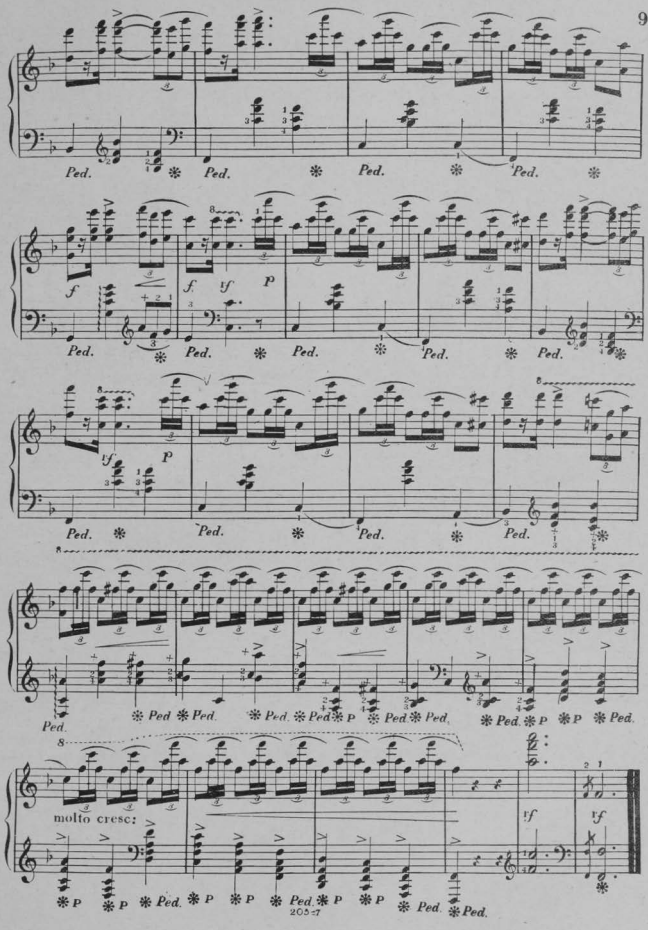

Ped.
cres:
Vivo.
f
ff
p

Con Eleganza.




Con gusto.


Cantabile.
mf
Ped.
Vivo.
Con Eleganza.
p


molto cresc:

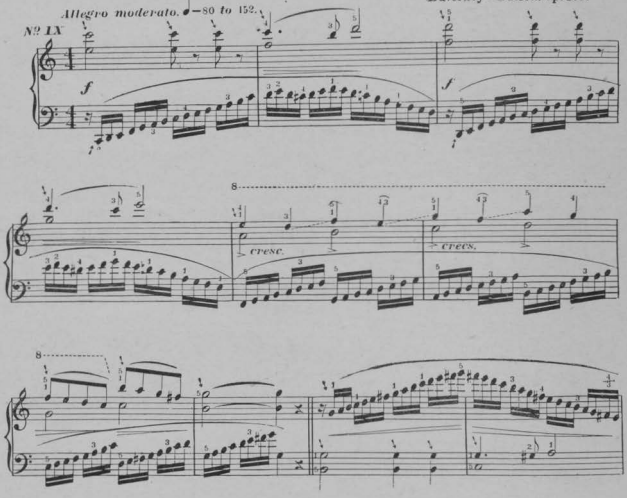
ECOLE DU MECANISME

Book II.

Duvernoy - Buelow. Op. 120.

Allegro moderato. ♩=80 to 152.

№ IX



At first, practice the scales alone, with the hand inclining towards the thumb sufficiently to facilitate the crossing over or under of the thumb or fingers. When the crossing under of the thumb and the crossing over of the fingers, in the manner indicated in the note given to study No. 7, no longer offers any special difficulty, proceed to play both hands together. The chords may, however, also be practiced separately, at first, to good advantage. In playing the scales, be careful, at first, to raise the fingers high in striking and to keep them in an archlike position; also to have the notes follow each other without the slightest interruption or break. To accomplish this, slow practice is recommended in the beginning.

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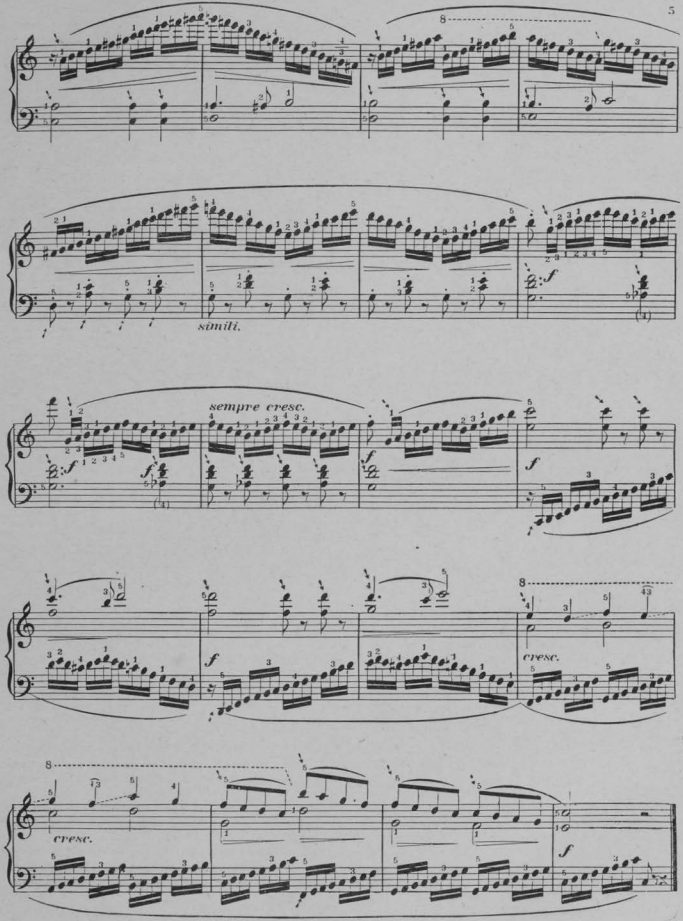
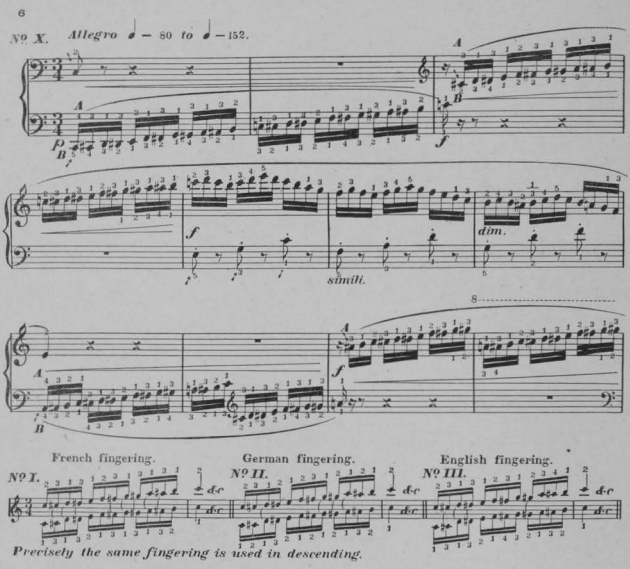
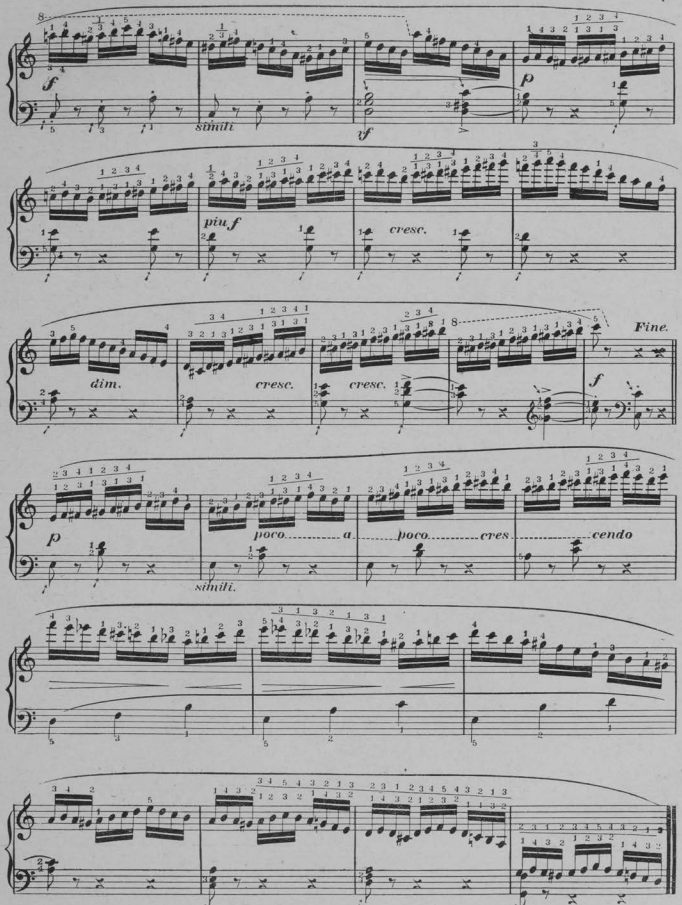

8
simili.
sempre cresc.
cresc.
cresc.



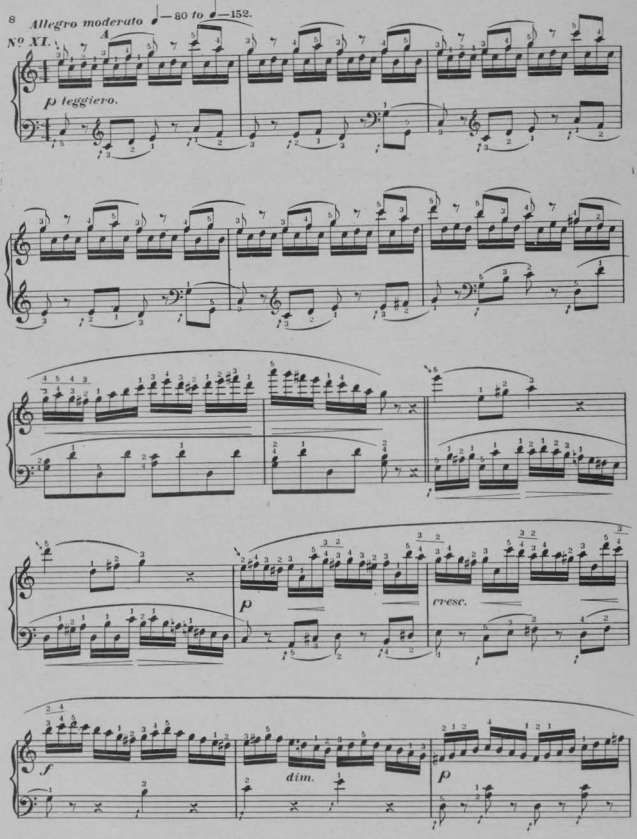
Precisely the same fingering is used in descending.

A There are three methods of fingering the chromatic scale: the French, German and English. The fingering at No. I is that of the French method. It is recommended as the best by all great pianists for the following reasons: First, all members of the body of which there are two, such as the arms, hands or fingers, are really pairs, whose motion impulse proceeds, in the first place, from the same nerve centers. For this physiological reason, as we all know from experience, similar simultaneous motions of both members of the pair are natural, and hence easy, while contrary simultaneous motions are unnatural, difficult and, as a result, often weak and uneven. They are, therefore, to be avoided in piano playing, whenever they can be. Now, when both hands play the chromatic scale by the French method, the same fingers of each hand are used on eight out of the twelve keys to be struck, i. e., the third fingers on C♯, first on D, third on D♯, third on F♯, first on G, third on G♯, first on A and the third on A♯. While, on the other hand, by both the German and English methods, when the scale is played with both hands, only four of the twelve keys to be struck are struck with the same fingers by each hand. See examples II. and III. Secondly, The use of the third finger on all of the black keys gives more firmness to the hand than the constant changing demanded by the German and English methods. For these important reasons, the German and the English should be used only, if at all, when the scale is to be performed by one hand alone and in passages requiring great rapidity and delicacy. The study of all the methods, however, is recommended, and it is left to the judgment of the performer to determine where use should be made of either the German or English methods.

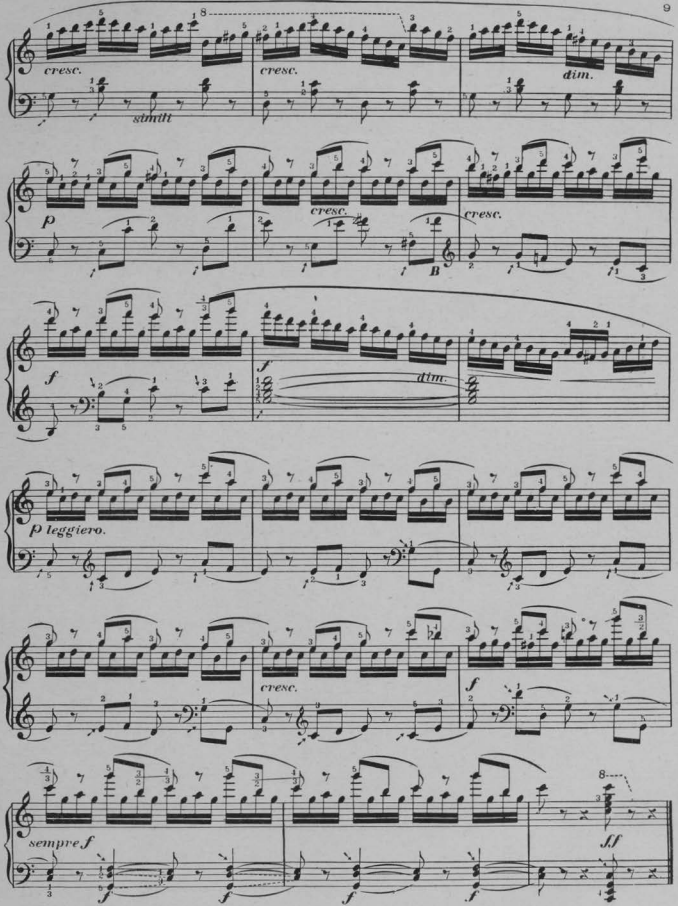
B The fingering given at B throughout this study is a modification of the English method.



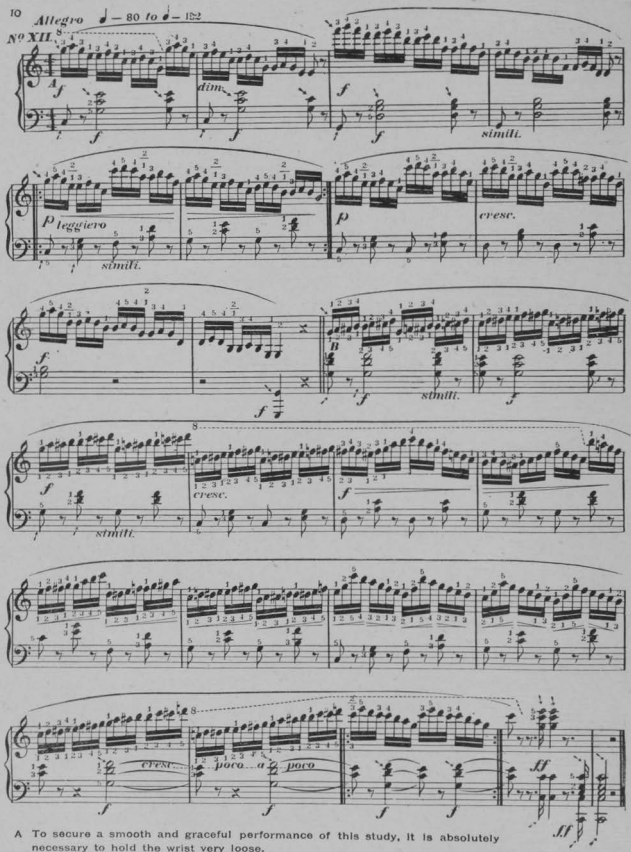
Repeat from the beginning to Fine



A Sustain the eighth notes their full value and phrase with both hands alike.

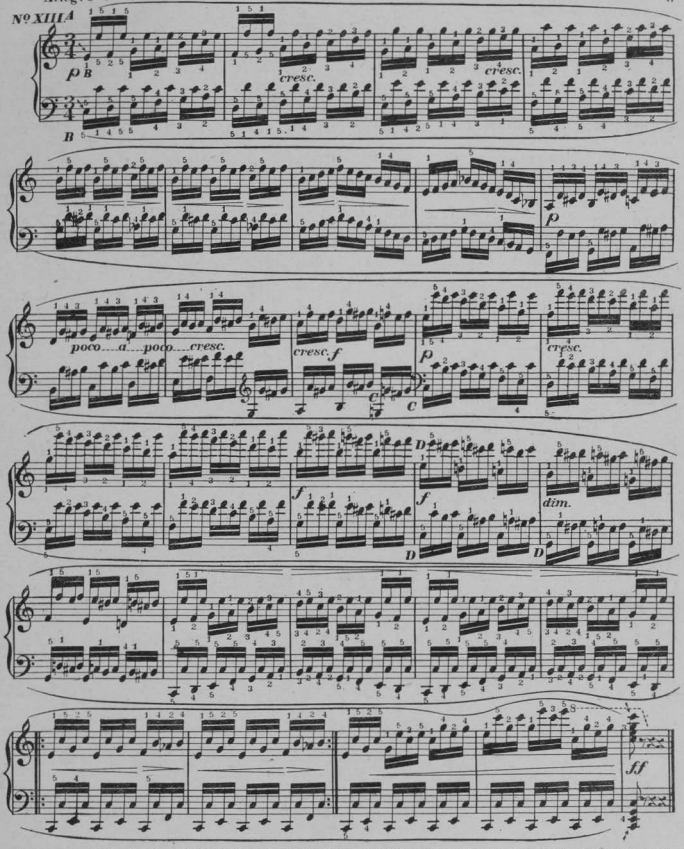


B Connect this G with the preceding note, F sharp, legato. This is easily done by striking the key G between the black keys.



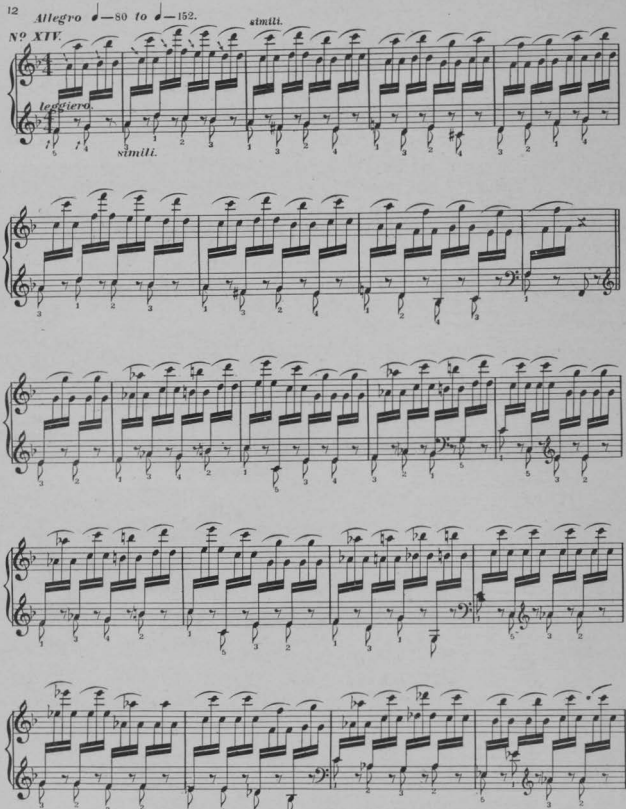
A To secure a smooth and graceful performance of this study, it is absolutely necessary to hold the wrist very loose.

B The lower fingering offers very useful practice for the five fingers in succession.

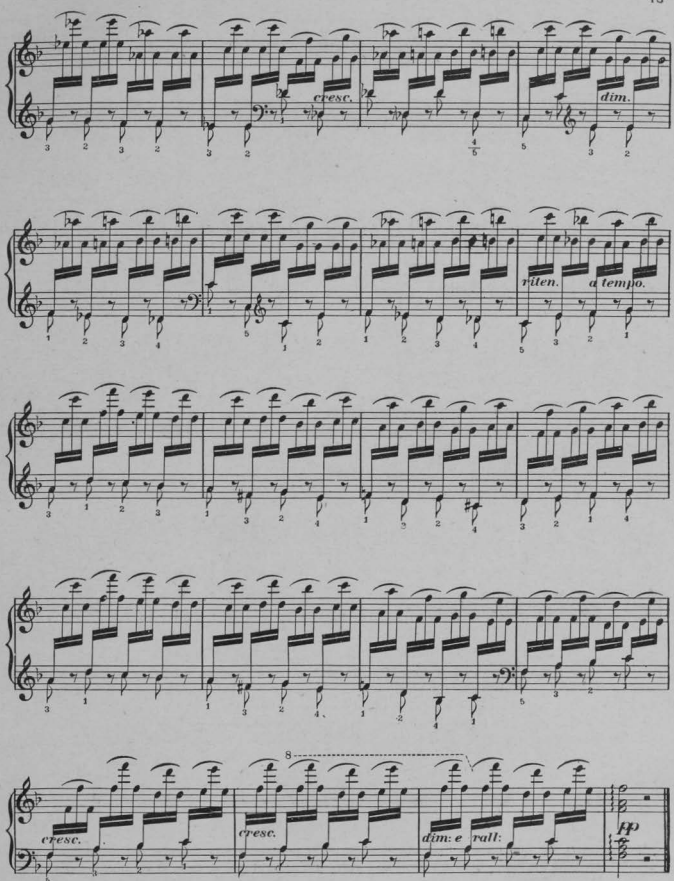


Observe a strict legato throughout this study. Do not raise the fingers from any key until the next key has been struck, except where an interval requires a stretch larger than the hand can reach, as at C, or for small hands at D.

The lower fingering should receive special study, as it cultivates flexibility of the hand in contracting and expanding.

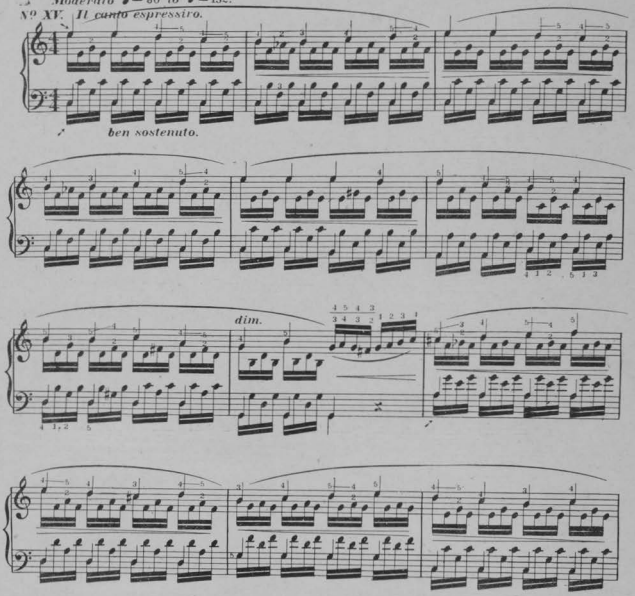


The object of this study is lightness of attack with loose wrist, and elegance of execution. Observe carefully the fingering with the left hand. Well played, with proper observance of the dynamic marks, this study makes a very pretty piece.

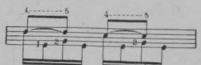

cresc.
dim.
rilen.
a tempo.
8
cresc.
cresc.
dim: e rall:
ff

14. *Moderato* ♩ = 80 *to* ♩ = 152.

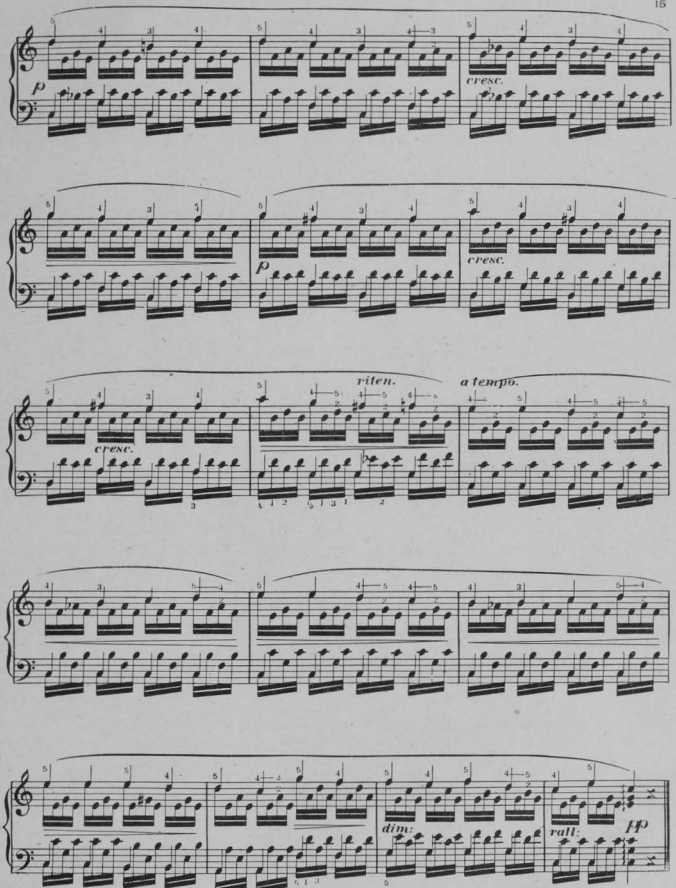
Nº XV. *Il canto espressivo.*



The chief objects of this study are: First, to play a melody and its accompaniment with the same hand, giving to each its distinct individuality, i. e., to make the melody throughout considerably stronger than the accompaniment; Secondly, to sustain the melody (represented by quarter notes with stems turned upwards) perfectly legato. To accomplish this, a substitution of fingers, on keys struck, must often be resorted to. This substitution of fingers should be effected simultaneously with the third sixteenth of the accompaniment thus:



striking, as it were, the two notes together. Be very careful that the fingers, while sustaining the melody, should always retain a rounded, archlike position. Slow practice, and with each hand alone, at first, is absolutely necessary.


p
cresc.
p
cresc.
cresc.
riten.
a tempo.
dim.
rall.
pp

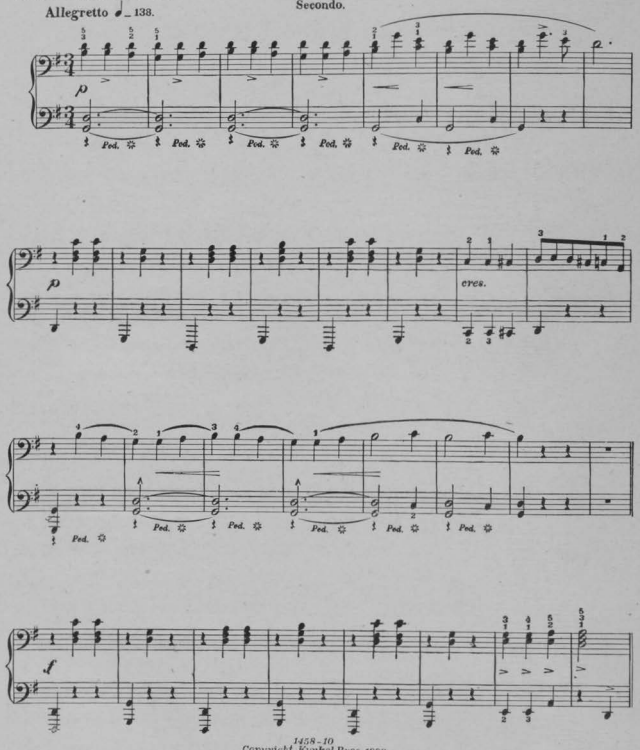
MENUET.

Arranged by Louis Conrath.

J. J. Paderewski Op. 14. No 1.

Allegretto ♩ = 138.

Secondo.



1458-10
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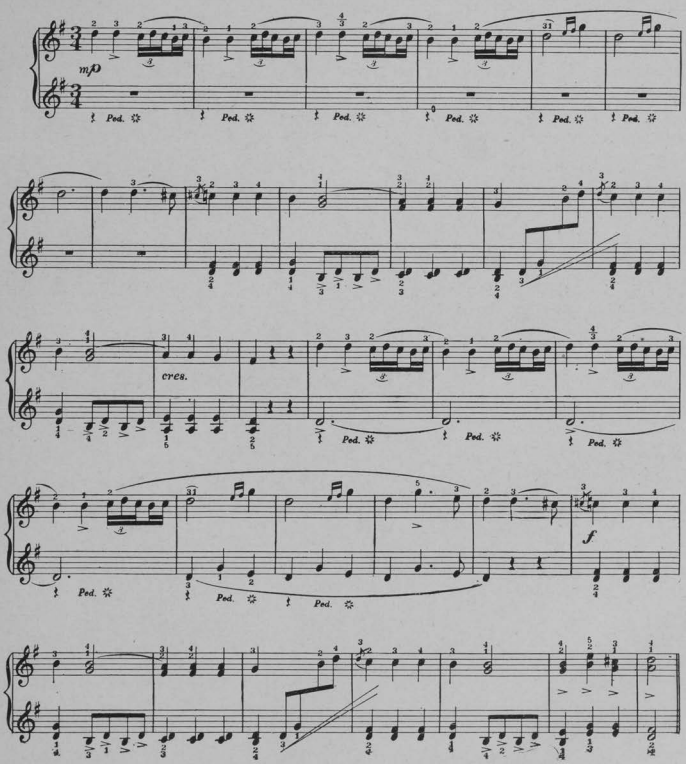
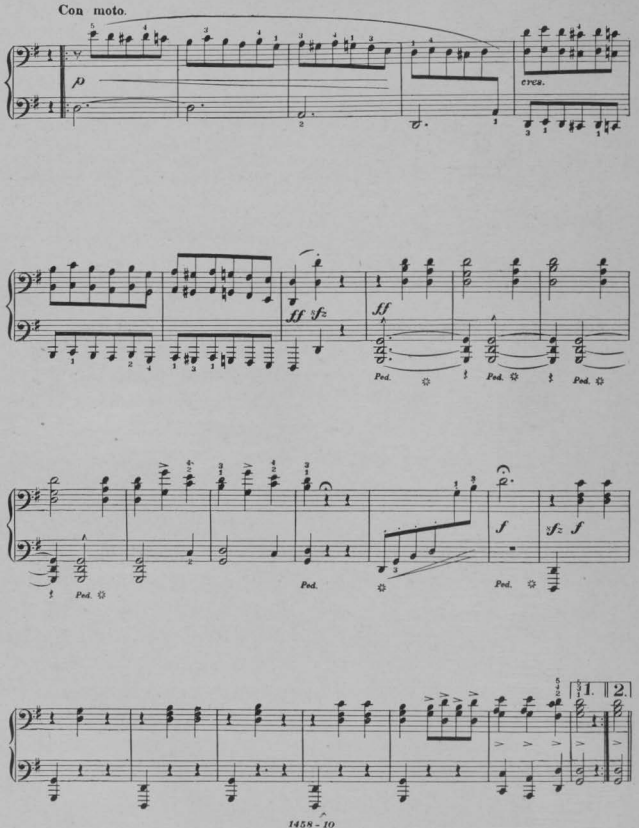
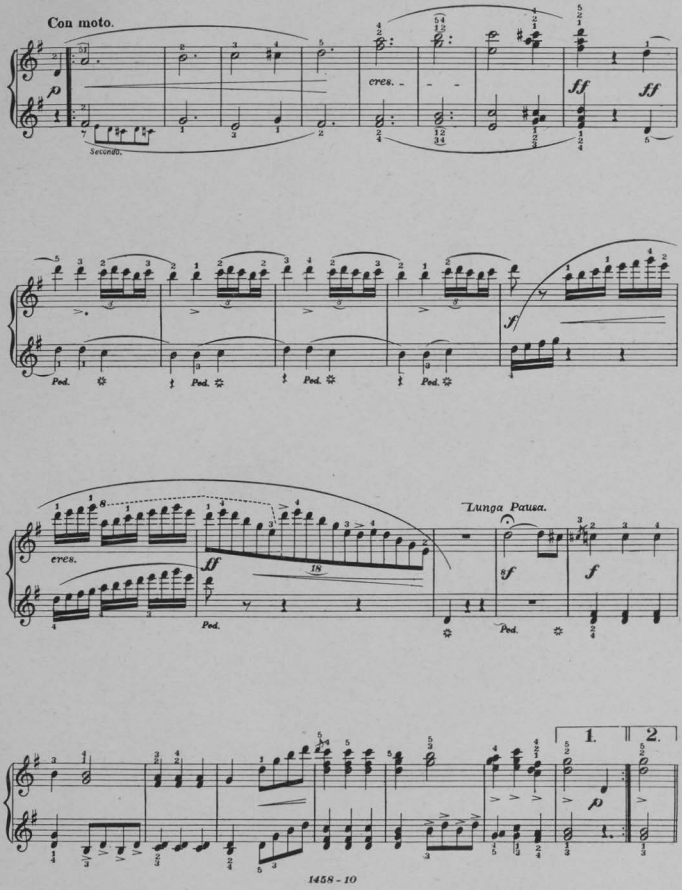
MENUET.

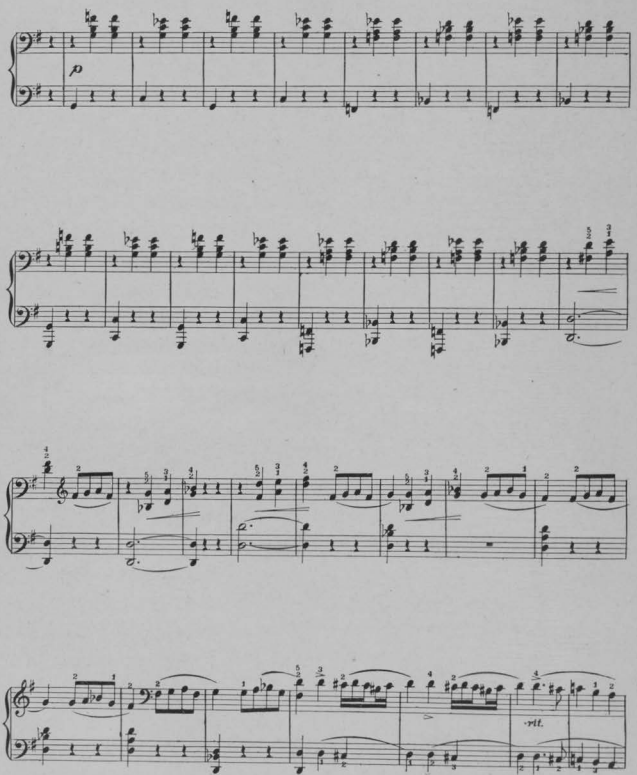
J. J. Paderewski Op. 14. No 1.

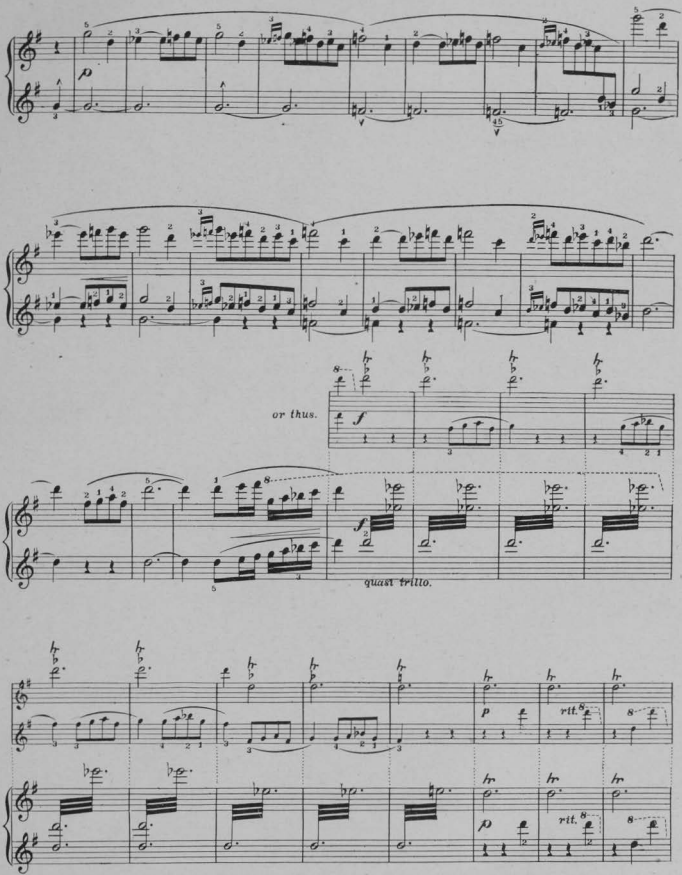
Allegretto ♩ = 138. Primo.



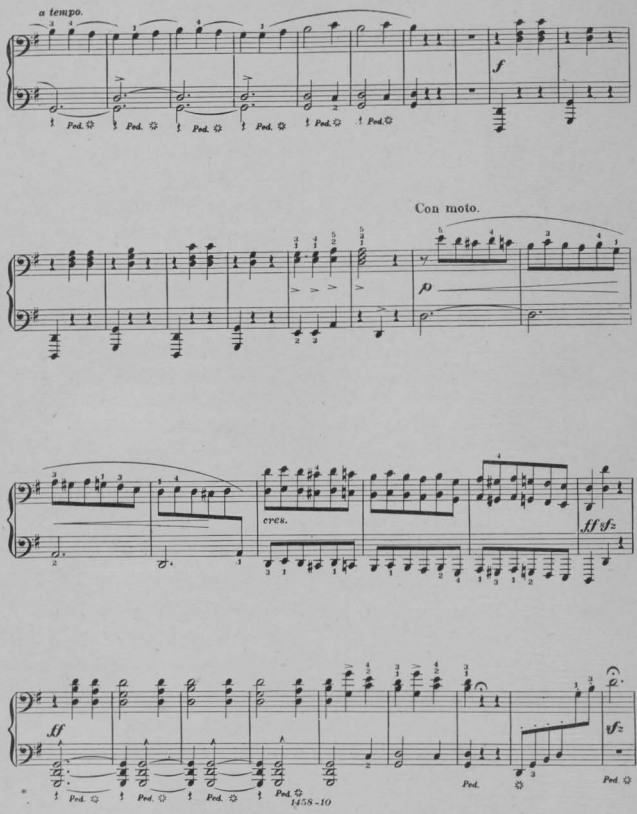

Con moto.
p
cresc.
ff sfz
ff
Ped.
Ped.
Ped.
f
sfz f
Ped.
Ped.
1.
2.

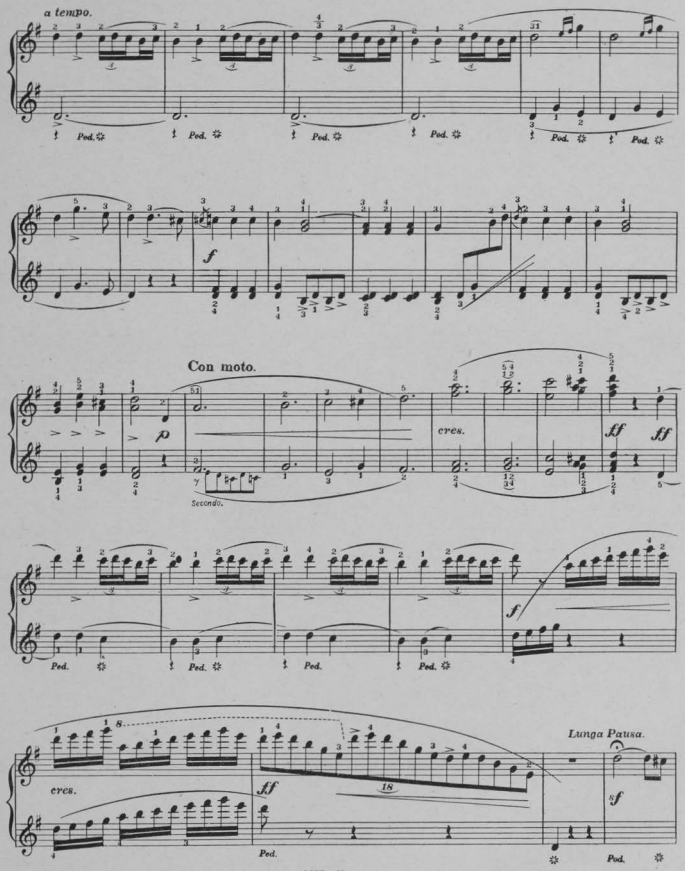

Con moto.
p
Secondo.
cres.
ff
ff
Ped.
Ped.
Ped.
Ped.
ff
cres.
ff
18
Ped.
Lunga Pausa.
sf
Ped.
f
1.
2.
p

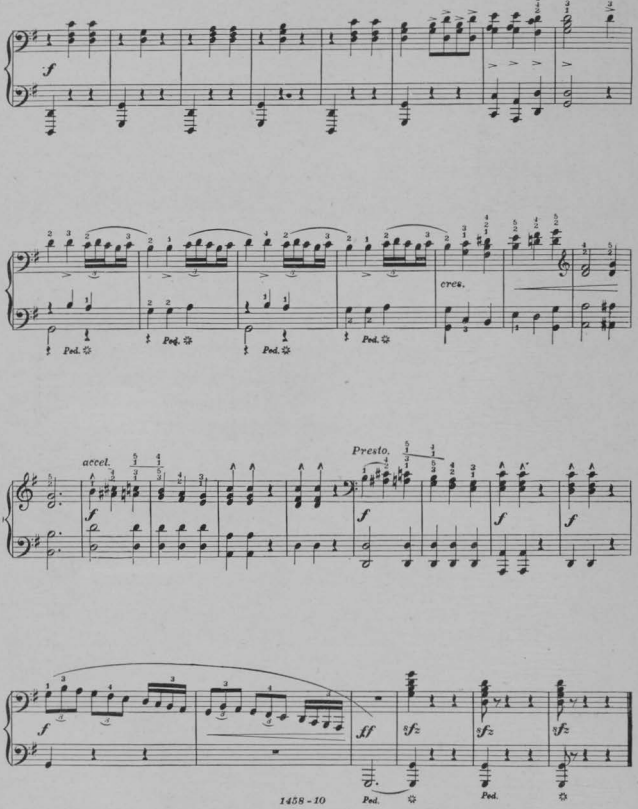

p
rit.

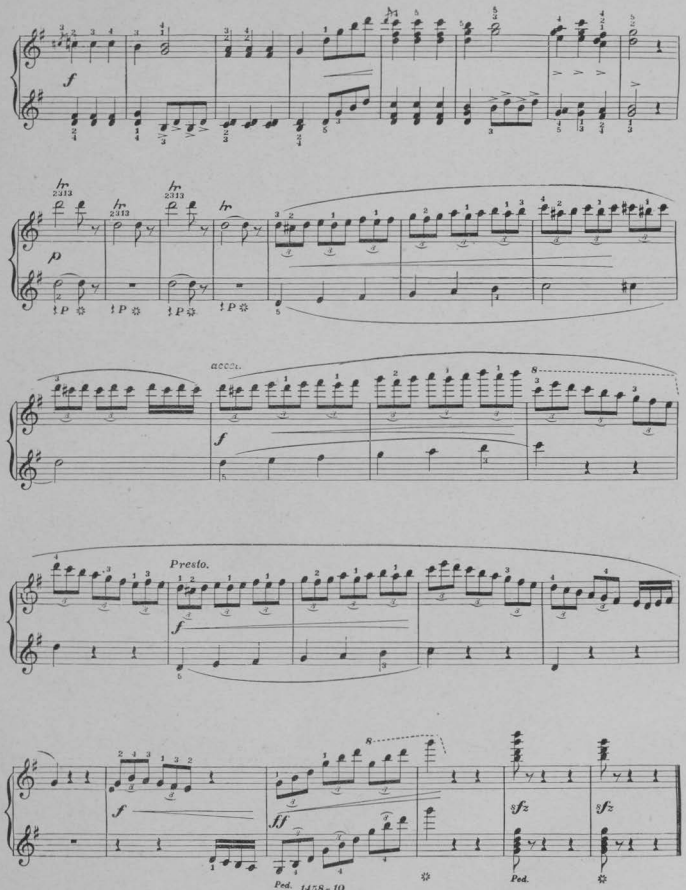

or thus.
quasi trillo.
rit.
rit.

Secondo.




a tempo.
Ped.
Con moto.
cres.
ff
Secondo.
Lunga Pausa.

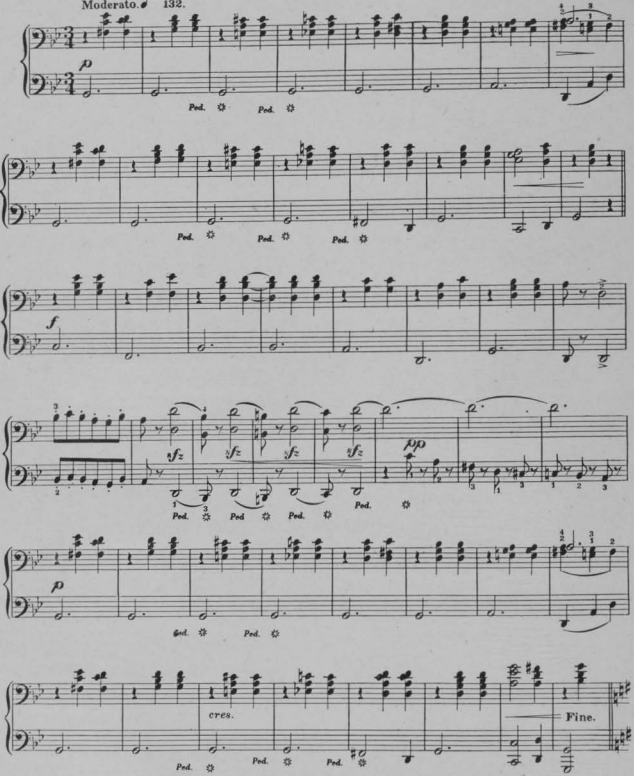

f
Ped.
cres.
accel.
Presto.
ff
sfz
1458 - 10


f
p
tr
accel.
Presto.
ff
sfz
Ped.

SEVILLE.

SPANISH DANCE. SPANISCHER TANZ.

Edited by Kullak. Secondo. Moritz Moszkowski Op.12. №2.



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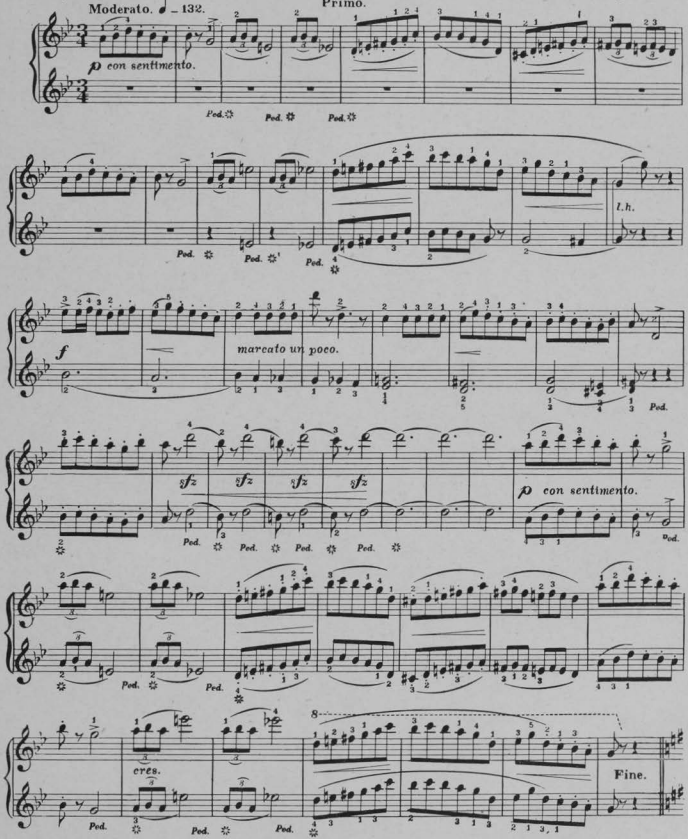
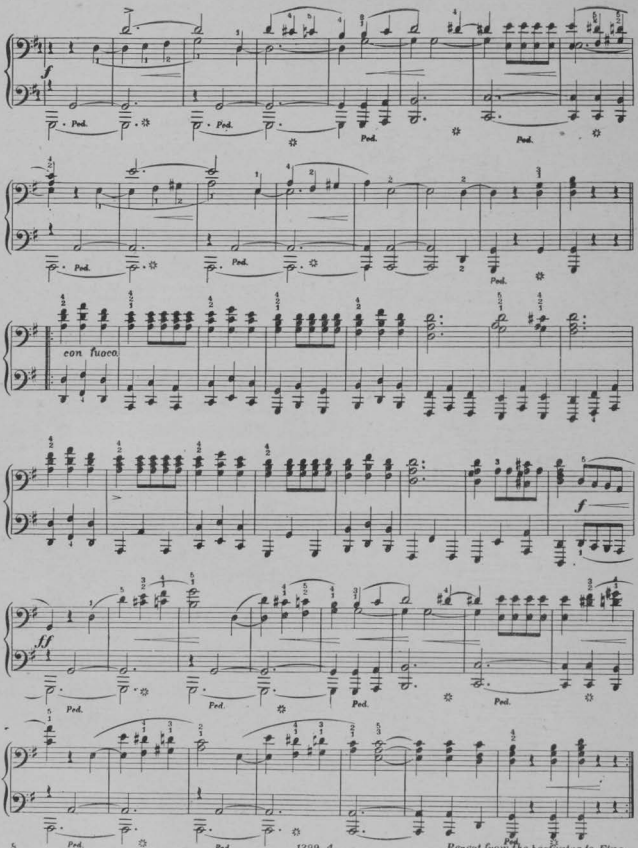
Edited by Kullak. Moritz Moszkowski Op.12. No 2.

Moderato. ♩ = 132. Primo.





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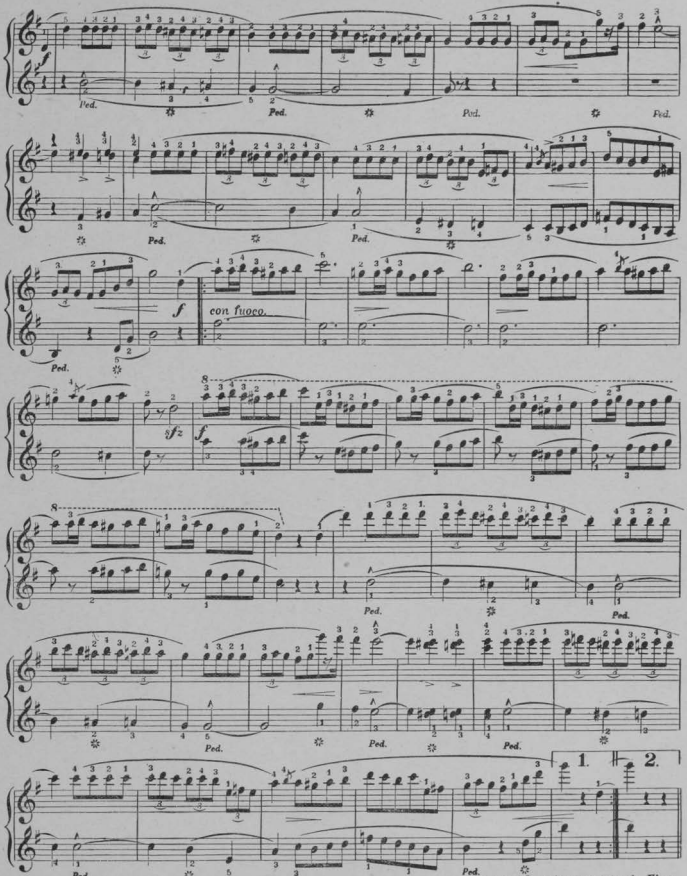


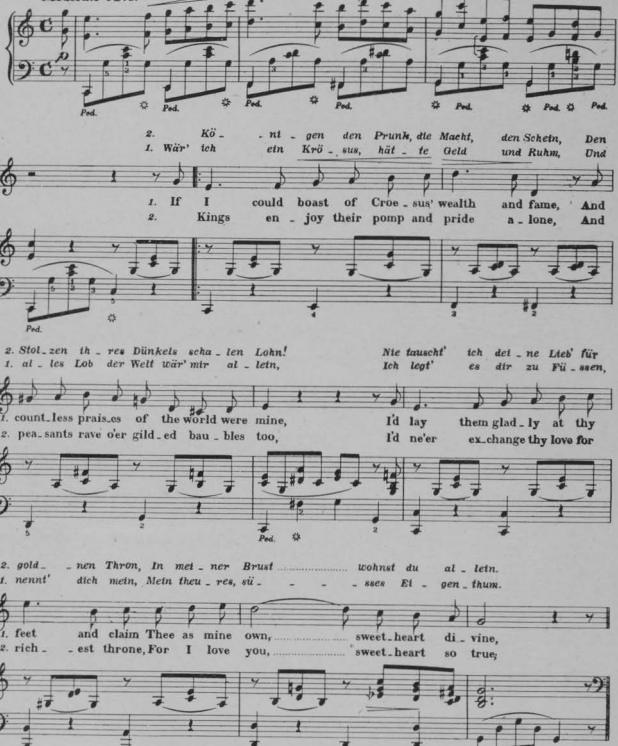
Repeat from the beginning to Fine.

SWEETHEART.

(*MEIN LIEBCHEN.*)

Words by "W. A. B." Translation by H. Hartmann. Music by Louis Conrath.

Moderato ♩= 76.



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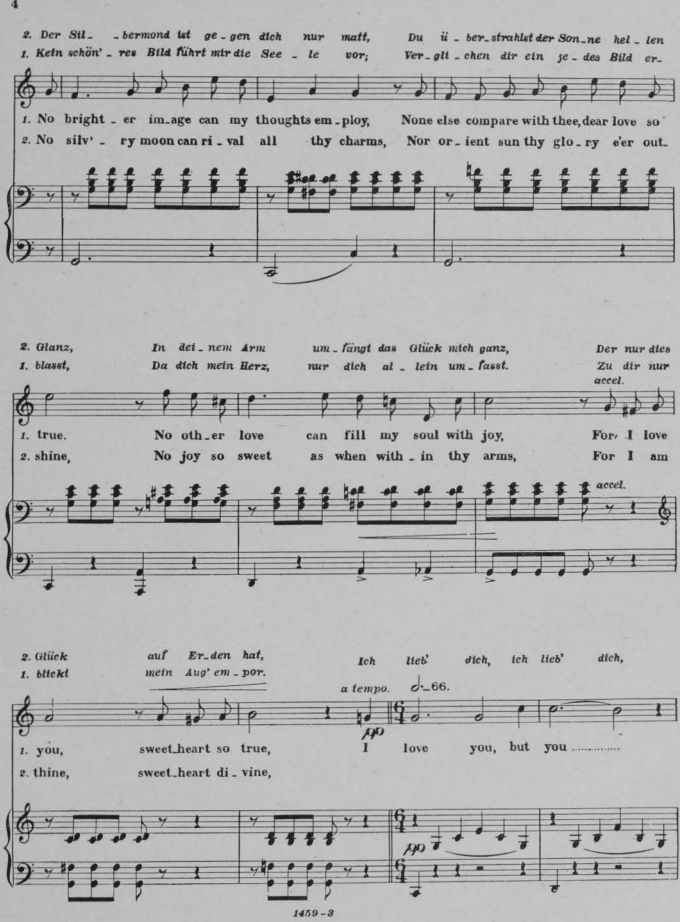
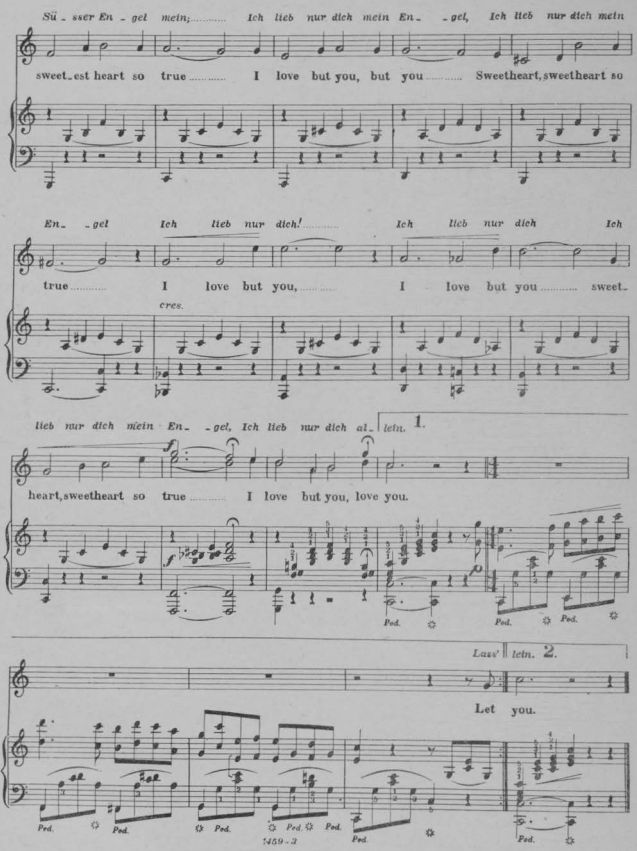

2. Der Sil_ _bermond ist ge_gen dich nur matt, Du ü_ber_strahlst der Son_ne hel_len
1. Kein schön'_res Bild führt mir die See_le vor; Ver_gli_chen dir ein je_des Bild er_
1. No bright_er im_age can my thoughts em_ploy, None else compare with thee, dear love so
2. No silv'_ry moon can ri_val all thy charms, Nor or_ient sun thy glo_ry e'er out_
2. Glanz, In dei_nem Arm um_fängt das Glück mich ganz, Der nur dies
1. blasst, Da dich mein Herz, nur dich al_lein um_fasst. Zu dir nur
accel.
1. true. No oth_er love can fill my soul with joy, For I love
2. shine, No joy so sweet as when with_in thy arms, For I am
accel.
2. Glück auf Er_den hat, Ich lieb' dich, ich lieb' dich,
1. blickt mein Aug' em_por.
a tempo. 66.
1. you, sweet_heart so true, I love you, but you .....
2. thine, sweet_heart di_vine,


Sü - sser En - gel mein, Ich lieb nur dich mein En - gel, Ich lieb nur dich mein
sweet-est heart so true I love but you, but you Sweetheart, sweetheart so
En - gel Ich lieb nur dich! Ich lieb nur dich Ich
true I love but you, I love but you sweet-
cres.
lieb nur dich mein En - gel, Ich lieb nur dich al - lein. 1.
heart, sweetheart so true I love but you, love you.
Ped. Ped. Ped.
Lass' lein. 2.
Let you.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
7459-2

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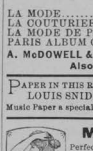

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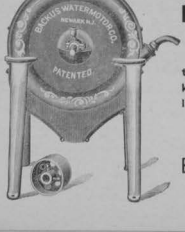

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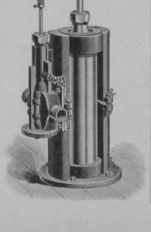

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