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**32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL
LITERATURE IN THIS NUMBER.**

CONTENTS:

PIANO SOLOS.

WAGNER, RICHARD. Magic Fire (Feuerzauber) from The Walküre.
Frei übertragen von Franz Bendel.

JENSEN, ADOLF. Characteristic Pieces for the Development
of the Higher Art of Piano Playing. Op. 32.
Woodland Brooklet. (Waldbächlein.)
Longing. (Sehnsucht.)

PIANO DUET.

MEYER, LOUIS. Neck and Neck. Impromptu Galop. Arranged by
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HONEST CRITICISM.

Many a person fitted by nature to take a high stand in the world of musical art has fallen a victim to empty praise.

If common-sense is not brought into the consideration of the things we do, failure, or, what is oftentimes worse, partial success follows. Too many, who look to the art world as their field of endeavor, depend too much upon flattery, failing to take the word of encouragement which comes in company with just criticism.

There are many agencies, says a writer in *Progress*, at work which all tend to make light of, or destroy musical art.

The social world is much at fault. Society is so like a child with a toy! So long as a thing is new and novel to an extent it is pleased, but as soon as it shows wear it looks for new pleasures. There is plenty of flattery and honeyed words; but they are not substance; and when the flattered one has to face criticism, even though full of kindly meaning, it cuts very deep—the blood runs at times, and he becomes disheartened, and gives up. Others, however, are nettled by the sting, and set about to show they can and will win. Good! But how much better had the just and honest praise come first, the flattery been left until the very last, or not offered at all; for all the future of life will be marred by a feeling of bitterness because those who led into the wrong way of thinking left when the helping hand and word of honest meaning would have done much.

Seriousness should prevade, to a degree, everything. It does those things which succeed. The person who would be successful as a musician must be serious. He cannot afford to dally with those who trifle, or to give heed to words of shallow praise.

It has long been the custom in Europe, where the salon takes much the place of the parlor of the American's home, to hold entertainments given by professional musicians. As a general thing, but one performer takes part, a singer or player on some instrument, as the case may be. Nor is the person invited to do this because he may find it to his advantage to appear before the persons there assembled; but a stipulated sum is paid for the services rendered, as would be the case did the performer appear under a regular manager in a public place of entertainment.

While these gatherings are in the nature of social functions, the persons who compose them are men and women of culture, who, when they listen, make a business of it, do so seriously, so that the performer so honored finds it a pleasure, knowing that he will be justly judged in the main.

This feature of European social life is being copied to some extent in our country, especially in

the larger cities. But the result is not quite the same. The *habitudes* of the American drawing-rooms and parlors are not apt to average as high as true patrons of art; so that whatever of good might result fails in most cases to follow.

Another reason why the entertainments given in American homes fail to be of as much value as those of the European salon, is that many persons are invited to take part who may not be classed as artists in the highest sense. In many, if not most, of the parlor and drawing-room entertainments given in American homes, part is taken largely by amateurs and persons who are not paid for their services, who are invited in about this wise: "We are going to give a little entertainment at our house next Tuesday evening; can we count on you for a song or two? Of course there is no money in it; but there will be an awfully swell crowd present, which you may care to sing before. Don't bother to make any special preparation; those songs you sang at Mrs. X's week before last; they will do. They took so well, you know."

What is the person, suppose he is a professional, a partial stranger, going to do? Some of the guests he would like to sing before, for he knows that he will be honestly appreciated by them. But the others, the great majority, who will be present not through any love for music, but because it is quite the correct thing to be one of a gathering at the home of Mrs. Z—, almost tempt him to refuse. "No, it will not do to refuse," he reasons, "for I may lose much in other ways. So down out of sight, though occasionally as a pricking of the conscience he may feel it, goes his best sense of the artistic; and because it is policy, or seems so, he appears."

Of what real value is the performance he has given? None to the person whose sense of the truly artistic has been well developed; while he feels himself its almost worthlessness.

He should have asserted his independence, you say, and stood out for the loftiest ideals of this art. Yes, looking from the serious art point of view; but he had already spent many years of his life, and all the money he could get together, to reach the plane he occupied. He had to look for some means of reward; this he thought might open the way. In truth it ought to, and would where music is looked upon as something more serious and to be treated more seriously than it usually is in the United States.

It is perhaps true that the professional musician of standing can risk being fondled by society; but the young men and women in professional life, and especially the aspiring amateur, cannot afford to be aught but serious. Too many young men and women of promise who had professional life in view have been ruined, in so far as fulfilling the loftiest ideals, by the empty patronage of superficial society.

Rather than a favor to be sought, the American drawing-room concert is a thing to be avoided, by the amateur and the professional who is still struggling to make a name.

If true merit is honestly dealt with by being taken at its value, all well and good; but when art of any sort is simply used as a means of idle pleasure, then it is time to avoid the persons who put, or endeavor to put, it to such use.

The American drawing-room entertainment should be of as high a standard, and accomplish as great a purpose, as does the entertainment given in the European salon. There are notable exceptions in this country, but at present they only serve to prove a rule which in most particulars is wrong.

The art of music in Europe is great because it is serious. Until Americans generally take it up, both in its interpretation and consideration, seriously, it will fail to receive here the stamp of greatness.

TONES OF MUSIC.

If we were to catch a musical performance, even of a first-rate instrumentalist, by means of a phonograph, and then slowly reproduce and analyze it, we should likely be astonished to see how incorrectly he played, says the *Contemporary Review*.

And yet his performance was good enough for the general impression, and even the most attentive hearer might not have been annoyed by its inaccuracies. It is not otherwise with the music we have in our mind; in it are all the defects, and very likely still more, of its execution. This sufficiency of even a slight defective performance can only be explained by the fact that the single tones and chords are not the only elements of which music consists; there are also the rhythm, the time, and the different shades of increasing and decreasing force, which count for as much in the general character of a music piece as the single tone; they are what I should call the expressive powers of music. Indeed, in the beginning of music (historically speaking) they are even more important than the single tones.

We know from many trustworthy reports of travelers that most savages do not, as a rule, carefully settle the single tones of a melody; they tap, as it were, in the dark, change the tones at any repetition, sharpen the intervals when under excitement, flatten them when fatigued, and use all sorts of intermediate third and quarter notes which are most difficult to reproduce by the modern musician. This is not due to a difference of system—for they have no regular system—but to the same incapacity of distinctly representing the tones in their minds, which I noticed in my above-mentioned highly-civilized musical friend. Thus we may say from a psychological as well as from an ethnological point of view (ontogenetically and phylogenetically, as the biologist would say), that not ready-made tones led men to music, but the other elements of music compelled men to include tone (first indistinct, then distinct) as one of them.

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MALIBRAN—GRISI—PATTI.

In an operatic supplement recently issued by the *St. James Budget*, there is the following interesting outline of the three favorite prima donnas of the English capital during the last sixty years, more than one-half of which is covered by the remarkable career of Adelina Patti:

"A truly tragic end was to befall a delightful singer of this period—Malibran, of the Garcia family, daughter of the Garcia who acted the part of *Almaviva* in Rossini's 'Barbiere,' sister of Mme. Viardot Garcia—sister, too, of the all but centenary professor who still teaches at the Royal Academy of Music. Among Théophile Gautier's collected articles may be found a brilliant account of this artist, equally great as actress and as singer; and Sir Julius Benedict has left an interesting narrative of her last moments. Herself of the sweetest disposition, she was plagued in succession by two unworthy husbands, the later of whom, De Bériot—good violinist but bad man—had such terrors for her that, having fallen from her horse when he had ordered her not to ride, she was afraid to tell him of her mishap. She had injured her head, which did not prevent her from appearing soon afterwards at the Manchester Festivals, where, after singing with wonderful brilliancy, she suddenly went into convulsions, fell shrieking to the ground, was placed in the hands of doctors, who, according to the merciless, murderous custom of the period, bled her, and was then carried back to the hotel. The next day she insisted—such was her indomitable spirit—on singing again, and no one had the sense or the courage to prevent her. She had a relapse, and when her own doctor, an Italian homeopathist, arrived from London to see her, she exclaimed to him, already in a hopeless condition, 'I am a slain woman, doctor; they have bled me.' She died, as Molière might have put it, of two doctors and a lancet; and she was scarcely dead when her husband hurried to London to secure her property before any claim to it could be put forward by her relations. Malibran's greatest successes were obtained in Bellini's operas and in parts of *Amina*, *Norma* and *Romeo*.

"After the death of Malibran, the favorite prima donna of London was Giulia Grisi, whose name in operatic history, as in life, cannot but be associated with that of Mario, the immediate follower of Rubini, who suggests Tamburini, who recalls Lablache. The two greatest quartets ever heard at Her Majesty's Theatre were those in which first Rubini and afterwards Mario took the tenor part, with in each case Grisi as soprano, Tamburini as baritone and Lablache as bass. For the first of these quartets, 'I Puritani' was composed by Bellini; for the second, 'Don Pasquale,' by Donizetti. Grisi and Mario were the rose and the nightingale of Heine's Parisian letters. When, in 1846, the great secession from Her Majesty's Theatre took place, Grisi, Mario and Tamburini all joined the new enterprise, to be followed a few years afterward by Lablache. Grisi and Tamburini appeared on the opening night in 'Semiramide,' when the great success of the evening was gained by neither of these singers, but by a new contralto, Alboni, in the part of *Arsace*. Alboni had been strongly recommended by Rossini, but the public had never in any way heard of her. Such, however was the beauty of her voice, such the dignity and the charm of her musical elocution, that the first phrases of her opening recitative caused transports of enthusiasm, and before she had finished her first air she was already accepted as one of the greatest singers of her time.

"Grisi was succeeded in the most direct manner by Adelina Patti, who came out at the Royal Italian Opera in 1861, the year of Grisi's retirement. Meanwhile great successes had been gained at this establishment by a very refined, very charming singer, Angiolina Bosio, who died at St. Petersburg in 1859 from obscure causes, among which were reckoned by the unduly suspicious jealousy and poison. The first appearance of Mme. Patti was one of the happiest incidents in the whole history of the Royal Italian Opera. She again took the audience as completely by surprise as, fourteen years before, Alboni had done, and her singing on this occasion of the part of *Amina* in 'La Sonnambula' was a constantly increasing triumph from beginning to end. Year after year, throughout the long and prosperous management of Mr. Frederick Gye, Mme. Patti sang constantly at the Royal Italian Opera. Every one feared that the most perfect singer of her time would never again be heard in the lyric drama, when suddenly it was announced that the most enterprising manager of our time had engaged her for the season now on the point of beginning. She naturally cannot undertake the forty or fifty characters comprised in her immense repertory. But to have mastered a great number of parts is not so remarkable as to be able to sing six or eight in the most perfect manner possible, and Mme. Patti will be heard in some half dozen of her very finest impersonations."

ALBERTO JONAS.

Of the great artists who have visited our country in these last years, few have met with so warm and enthusiastic a reception as that which has been accorded Mr. Alberto Jonas; few have gained, like him, the immediate and unanimous admiration of the public and the press.

Mr. Jonas has acquired well-justified fame over nearly all Europe and Central America, but his longing desire was to visit the American metropolis, where he hoped to obtain the artistic recognition which would crown all his former triumphs.

Mr. Jonas arrived in New York unheralded and without knowledge of our country or customs, relying entirely on his own powers and on his extraordinary energy, which, by the way, is one of the characteristic features of his individuality.

Shortly after his arrival he made his first appearance at Carnegie Hall with the Damrosch Orchestra. The success that Mr. Jonas gained with the performance of the beautiful and difficult concerto of Paderewski was instantaneous and marked. In this and two recitals which followed the eminent pianist fully displayed his admirable qualities and gained popular favor as well as the unreserved praise of the entire press. We quote the following:

"Those who were present at the Mechanics' Hall last evening, on the occasion of a piano recital by Mr. Alberto Jonas, were given a great musical treat. Mr. Jonas, who is, we believe, a Spaniard, has won a considerable reputation abroad, and is well known at Madrid, Brussels, St. Petersburg, Berlin and other places. As a pianist Mr. Jonas gives evidence of being a musician of marked and exceptional ability. He appears to throw his whole heart and soul into the instrument before him, but at the same time plays quietly and naturally, and is entirely de-



void of the notions and mannerisms which in the eyes of an audience mar the performances of many pianists. Mr. Jonas unites great dash and brilliancy of execution with wonderful tenderness of expression," etc.

"The rendering of the concerto of Paderewski by Mr. Jonas was in every way perfect. His technic is clear and flowing, the rhythm vigorously marked, the interpretation musical, and full of passion and delicate sentiment."

Alberto Jonas was born in Madrid on June 8, 1868. His parents, who are Germans, have been established in Spain for more than thirty years. At the age of eight he began to take lessons from celebrated Madrid professors, following at the same time the classes of the Conservatory of Madrid. The intention of his parents, however, was not to make a musician of him, though he revealed an exceptional musical nature. Before having made any serious studies he published many piano compositions, and dedicated to the daughter of Alfonso XII. a mazurka, which awakened such interest of the king that he received the young virtuoso in private audience and presented him with a golden watch, which bears on the top lid the crown of the Spanish throne in relief, a jewel of historic value.

At the age of eighteen, after having visited France, Germany and England, whither he was sent by his family to perfect his knowledge in foreign languages, the young Spaniard felt the growing and irresistible desire to devote himself entirely to music, and entered the Conservatory of Music of Brussels, where he began his serious studies. In two years he carried off the first prize.

His studies in Brussels lasted five years, during which he won all the first prizes in harmony and counterpoint, and was taught by Gevaert. Mr.

Jonas then directed his steps to Germany, and there completed his studies, particularly his already exceptional technic.

In September, 1890, he took part in the concours of Rubinstein, in St. Petersburg, and signalized himself in such a way as to merit Rubinstein's lessons during three months in St. Petersburg.

Mr. Jonas, besides his artistic personality, is a gentleman of refined and social manners. He has fully mastered four languages and has enjoyed the privilege of frequenting the best European circles. His amiable character and decided modesty wins personal sympathy as easily as his great talent commands respect and admiration.

YSAYE'S STORY OF ERNST'S ELEGIE.

This is the famous history of the *Elegie d'Ernst*, said Ysaye to the *Call*, of San Francisco, and I can assure you that it is authentic, for it was given me by Wieniawski himself—all except the end, and Rubinstein told me that.

When Wieniawski was in Paris—twenty years ago or more—the people there were wildly enthusiastic over him, and as well as crowding his concerts they continually begged him to play at soirées. One baroness in particular, belonging to the highest aristocracy of the Faubourg St. Germain, would take no refusal. Wieniawski did not care much about the visit, but he yielded at last, and went with his accompanist. The baroness, who was receiving her visitors at the head of the grand staircase, welcomed him with effusion, enchanted, delighted to receive such a distinguished guest, and she begged him to be seated in the salon till the other visitors had arrived.

After ten minutes, when a few people were present, the Baroness, snatching a few moments from her duties of receiving, asked Wieniawski to favor them by playing something. He glanced around, the Baroness had gone back to the head of the staircase, and there were present a few shriveled up old gentlemen and three or four young girls. "Bah!" he said to his accompanist, shrugging his shoulders. "Let us play Ernst's *Elegie*." Now, you know that Ernst's *Elegie* is of all compositions the most dull and uninteresting. It is tedious enough to drive a hearer to commit suicide.

They played Ernst's *Elegie*, and the Baroness, who had been out of hearing during the performance, came beaming into the room soon after.

"Ah! monsieur, how beautiful! I cannot thank you enough, but might I dare to ask you to play once again? Yes?" and she hastened away to welcome more guests.

"What shall we play?" asked the accompanist. Wieniawski looked around. The company was becoming more numerous, but no more interesting than at the beginning. "Let's play Ernst's *Elegie* again," he said.

Absolutely no one listened, but a little later in the evening the Baroness entered the room, more ecstatic in her admiration than ever.

"Bravo! M. Wieniawski, better and better!" she said. "You surpassed even yourself in that piece. But would you—dare I ask you to be complaisant enough to play once again?" and she flitted away.

"If these people don't understand Ernst's *Elegie* they must hear it till they do," Wieniawski said to his accompanist when she had gone, so he played the *Elegie* for the third time, and the Baroness, who came back just as the last few bars were being sounded, went into extravagances. "Monsieur, the powers of the French language fail to express the beauty of that last work. Each of your selections is more exquisite than the one that preceded it. What! going so soon? My secretary will call at your house to-morrow. Adieu, monsieur, and a thousand thanks for the delicious treat that you have given us."

That was the story as Wieniawski gave it me, and I was telling it one day in Paris when Rubinstein, who was present, said: "Ah! but you have omitted the last part," and this is how he ended it: "As Wieniawski was leaving the Baroness' house one of the guests, a little shriveled old gentleman, who had been present from the beginning of the soirée, came up to the violinist. 'Monsieur Wieniawski,' he piped, 'I have felt the most profound admiration for your playing to-night. Indeed, I have never missed a concert that you have given in Paris.' Wieniawski bowed and the old gentleman continued:

"There is a piece in your repertory that once made the most profound impression on me and I desire ardently to hear it again. Come, with your violin, to my house to-morrow or the day after, and name your own terms, for before I die I must hear you play Ernst's *Elegie*."

Rubinstein told me that Wieniawski did not stop to make the appointment; he rushed out of the house too much overcome to say whether he would gratify the old gentleman's last wish; and that is one of the most enthusiastic musical histories that was ever penned, for Rubinstein and Wieniawski both vouched for it.

MUSIC KUNKEL'S REVIEW

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THE MUSIC TEACHERS CONVENTION

When Messrs. Kroeger, Epstein, Kunkel and Waldauer, the resident members of the Executive and Programme Committees of the Music Teachers' National Association, undertook the management of the recent convention, nearly every one prophesied failure. Many of the prophecies seemed to be based upon reasonable ground. At no time in the history of the association did its fortunes appear to be at so low an ebb. The 1894 convention at Saratoga was almost a failure; the officers were dispirited and disheartened at the outlook; there was no money in the treasury; the general interest in the association seemed to be dead; dissolution seemed to be approaching. The 1895 meeting was voted to be held in St. Louis. No representatives from this city were present at Saratoga, so it cannot be said that they sought to secure the 1895 convention. Indeed, it seemed unwise to appoint St. Louis as the meeting place, on account of its general reputation as a fair sample of a tropical city during the months of July and August. However, the committeemen went to work, during the early spring months, to arrange for the convention. Even at home much difficulty in interesting well-known musicians was met with. However, obstacles only served to redouble the efforts of the committees. Eventually, after having met with lukewarmness and opposition from many who should have given them encouragement, the tide began to turn, and success seemed to dawn upon the horizon.

With much careful and continuous effort, a fine programme, rendered by artists of acknowledged reputation, was arranged. Essayists, distinguished in their respective lines, agreed to read papers at the convention. Subscriptions for course tickets commenced to pour in, and the ever-present financial problem soon faded away. It is scarcely necessary here to state that in almost every respect the Seventeenth Convention was a genuine success, for such has been already chronicled by the daily press. Financially, it may be safely said that seldom was a musical convention more carefully handled, and more satisfactory results obtained. Artistically, with scarcely an exception, every number gave genuine pleasure to the audiences. Socially, those who gathered together from all parts of the country were royally treated in the hospitable manner for which St. Louis citizens, far and wide, have such an exceptional reputation.

We think it no more than right to refer individ-

ually to many of those who took part. Among the pianists were William H. Sherwood, whose performance, both from an executive and intellectual standpoint, gave most unqualified pleasure; Leopold Godowsky, whose wonderful technique and amazing memory never showed to better advantage; Alberto Jonas, the poetical Spanish player, who held his audience spellbound by his elegant playing; W. Waugh Lauder, the scholarly artist, whose explanation added interest to his recital; Charles Kunkel, who in his rendering of Louis Conrath's difficult concerto created a furore; Augusta Cottlow, the gifted Chicago girl, with the most exquisite touch and artistic feeling; May Cook, of Portland, Oregon, who, though she came unheralded, won a host of admirers by her really magnificent playing which abounded in delicacy and expression, and proved her an artist of the first rank; Charles Dennee, of Boston, a pianist of excellent talent and ability; Herman Epstein, one of the most brilliant and effective of Western pianists; Miss Selma Krausse, with fine style and astonishing technique; and Miss Florence Baugh, a very promising young St. Louis girl; Messrs. Doerner and Graham, in their duo recital on two pianos, played with a musicianly understanding of the peculiar effects incidental to this style of playing; and Mrs. Nellie Strong Stevenson and E. R. Kroeger also rendered a duo with good effect. The organ recitals of Harrison W. Wild and J. Warren Andrews were well attended, and were much enjoyed. Among the singers were Miss Mabel Haas, of Kansas City, whose superb voice and method won for her many friends; Miss Adelaide Kalkmann, whose "Infelice" was a feature in the convention; Mr. Wyatt McGaffey, of Chicago, with his ringing bass voice. Mr. Otto Hein, whose artistic singing of German *lieder* cannot be excelled here; Mrs. F. A. Bensburg, one of the finest of local contraltos; Mrs. Mayo Rhodes, a soprano with a splendid voice and method; Mark O. Baker, of Duluth, who proved to be a real surprise with his beautiful quality of voice and his magnificent style; Miss Mina Bruere, Miss Rebecca Levy and Miss Evaline Watson, three contraltos, residents of St. Louis, who are all possessors of rich, resonant voices; W. M. Porteous, our artistic baritone; Miss Eva Emmet Wycoff, of Chicago, a young girl with a sympathetic, sonorous and withal a beautiful voice; Mrs. A. D. Cunningham, whose vocalization is truly amazing; Messrs. S. Kronberg, of Kansas City, and Gerhard Stehmann, of the Damrosch Opera Co., both baritones of high rank; Miss Jessie Ringan, the young contralto, whose wonderful quality of tone caused the most careful critics to prophesy a most brilliant future for her; Miss Georgina Yaeger, a young soprano with unusual gifts; Miss Mae Estelle Acton, of Chicago, whose brilliant soprano voice was admired by all who heard her. The violin soloists were Messrs. Theodore Spiering, of the Thomas Orchestra; G. Parisi, F. Geib, Miss Helen Thorell; Mr. P. G. Anton, Jr., played a 'cello solo. The essayists who were present were H. W. Greene, of New York; Mrs. James Richardson, of St. Louis; Rossetter G. Cole, of Grinnell, Ia.; Mrs. Minor Morris, of Indianapolis; Willard Kimball, of Lincoln, Neb.; Theo. H. Johnson, of Cleveland; H. W. Schultze, of Kansas City; I. D. Foulon, of E. St. Louis; William Schuyler, of St. Louis; W. Malmene, of Evansville. Three essayists did not appear: Messrs. F. Mueller, of Spokane; J. Wolfram, of Cleveland; and A. J. Goodrich, of Chicago; also one vocalist: L. G. Gottschalk, of Chicago.

All delegates were entertained with an excursion to the beautiful Meramec Highlands, fifteen miles from the city, where a delightful lunch was served, and a pleasant time had, generally. A great deal of private entertaining was also done. When the election of officers took place, Mr. E. R. Kroeger, of St. Louis, was elected president; Mr. H. S. Perkins, of Chicago, secretary; Mr. Max Leckner, of Indianapolis, treasurer. The next convention will be held at Denver, a very warm invitation having been extended to the M. T. N. A. by the Denver Chamber of Commerce.

ST. LOUIS EXPOSITION.

Grand Season, 1895.

What promises to be the greatest event in the history of St. Louis, will be the Twelfth Annual Season of the St. Louis Exposition, which opens Wednesday, Sept. 4th, and closes Saturday, Oct. 19th.

It will be by far the most costly Exposition ever held in St. Louis, the management being confident that the improved condition of business throughout the country will result in a far larger attendance than during any other year.

Exceptionally low rates have been made by the railroads, which give every promise of large excursion parties from all directions.

Very few exhibits will bear any resemblance to what was seen last year, and several booths and buildings which have done duty for two or three seasons have been torn down to make room for novelties. The mountain in the basement is now being reconstructed and renovated. Under its imaginary shadow twelve Sioux Indians, including warriors, orators and squaws, will encamp in tepees and entertain visitors with demonstrations of the ways of living of the North American Indian. A very valuable feature will be daily lessons and demonstrations in scientific and practical cooking, which will be conducted by a lady who is now giving lessons at Silver Lake with much success.

The Missouri State Horticultural Society, at the Willow Springs meeting, unanimously agreed to take advantage of the offer of the St. Louis Exposition Association and make a grand display here this fall. The art exhibit will be large and costly. Mr. Kurtz, who is now in Europe hunting up masterpieces and specialties for the gallery, guarantees by mail to eclipse all former records.

In addition to a display of living fish from the waters of Missouri and adjoining States, there will be a tank of salt water with some specimens of fish from the Atlantic Ocean and the Gulf of Mexico. Sousa will open the Exposition with his band, strengthened since it was here last winter, on the evening of September 4, and will give four concerts daily until October 19. The policy of some novelty on the stage every day, as well as the band, inaugurated so successfully by Manager Gaiennie, will be continued. The first attraction of its kind will be the celebrated artists from the French circus, the Kins-Ners, great athletic equilibrists, who will appear from the 4th of September to the 14th. Calcedo, the king of the wire in wonderful feats on the slack rope, turning somersaults, and in feats never before attempted, will be assisted by Louis Oloriz in his celebrated Pango Monkey act. Calcedo and Oloriz will play two weeks following the Kins-Ners, and will be followed in turn by Tschereff's band of Russian dogs, the best troupe of trained mute animals ever shown. The dogs will remain two weeks. The remaining week will be filled by one of the best attractions that money can procure.

It is not generally known that Mme Sembrich, who has been engaged by Messrs. Abbey and Grau for next season, was originally a prodigy pianiste and violiniste. As both pianiste and violiniste she appeared in public before she was twelve, and she afterward studied under Herr Stengel, who is now her husband, and has accompanied her to London. Liszt was her principal teacher for pianoforte, and it was while studying under him that she discovered her voice, and placed herself under the younger Lamperti at Dresden. Her real debut in that city was made as Lucia in 1878, and it was after her success at the lower Rhine Festival in 1880 that she first came to England. Here her principal successes were in "Dinorah," Constance in Mozart's "Seraglio," and the Queen in "The Magic Flute," in which her exceptionally high voice showed to its best advantage.

Sketch of Wagner's Opera,

DIE WALKÜRE

from which the Magic Fire is selected.

The Valkyre introduces the human children of Wotan, the twins Siegmund and Sieglinda. The children become separated in early life by Hunding, their enemy, who sacks their dwelling and carries off Sieglinda as his bride. Siegmund leads a wild life in the forests and grows supernaturally strong. One day, his father disappears and is seen no more, until, disguised as a wanderer, he seeks the home of Sieglinda and leaves in the trunk of an ash a sword which no one can withdraw save the strongest hero.

It happens that Siegmund, fleeing from pursuers, reaches the house of Hunding and Sieglinda and falls exhausted within. He is discovered by Sieglinda, the wife of Hunding, who gives him refreshment. Both feel involuntarily drawn towards one another, their looks bespeaking their love. Siegmund wishes to depart, but Hunding enters, observes Siegmund's resemblance to his wife, and, though filled with suspicion, accords him the hospitality due every guest, resolving, however, on hearing the story of his life and learning his identity, to kill him, and bids him prepare for combat next day.

Left alone, Siegmund is filled with dire forebodings, and sinks near the hearth. Presently, he recalls the promise made by his father to provide him with a sword in his direst need. A sudden blaze of the fire reveals the hilt of the sword in the ash, to which Sieglinda, who enters, calls his attention and tells its history. By a mighty effort, Siegmund withdraws the sword, and in him Sieglinda recognizes her promised deliverer. Here follow the beautiful love song of Siegmund, typical of the awakening of love and the coming of spring, and the duet of Siegmund and Sieglinda, in which old memories well up and they discover themselves to be brother and sister.

In the 2nd Act, Wotan commands the Valkyr, Brynhilda, to send victory to Siegmund against Hunding in the combat, but Fricka, Wotan's spouse, suddenly appears and demands the punishment of Siegmund and Sieglinda. Wotan finally agrees to the death of Siegmund.

In the combat, Brynhilda, disobeying Wotan's final decision, protects Siegmund with her shield, but Wotan appears and with his spear breaks Siegmund's sword in two. Siegmund, now defenseless, is slain by Hunding. Brynhilda in the meantime lifts the lifeless form of Sieglinda upon her fleet steed and carries her off.

Act 3rd is one of surpassing interest, representing the wild ride of the Valkyrs through the air and discovering Brynhilda on her steed, fleeing with Sieglinda before the wrath of Wotan. Brynhilda gives the broken sword of Siegmund to Sieglinda and bids her fly for refuge to the only place of safety, the haunt where the

giant Fafner guards the hoard and ring. For her disobedience, Wotan condemns Brynhilda to remain on the rocks where she stands, sunk in sleep, and become the wife of the man who sees and awakens her. Brynhilda, fearful lest the first boastful comer may claim her, requests that around her place of sleep a circle of fire shall arise, so that only the bravest may approach and waken her. Wotan, who yearns with love for his favorite child, draws her tenderly towards him and a great sorrow consumes his heart. He grants her request and with deepest emotion bids her farewell. He kisses the Valkyr, Brynhilda, on both eyes, which close, and she sinks in deep sleep. Wotan closes the helmet over her face and covers her body



RICHARD WAGNER.

with her shield. Thereupon, he invokes the aid of Loki and fire bursts forth from every side, growing in intensity until the flames reach the sky and form a circle of wildest fire.

Wagner here creates the great tone poem, the Magic Fire ("Feuerzauber,"), which recurs in part in the succeeding operas — "Siegfried" and "Goetterdaemrung."

(A) The soft enchanting strains portray the sinking of Brynhilda to her long sleep. (B) The exalting, dancing play of sound represents the bursting forth of fire. (C) Then come the tender strains of slumber. Peace spreads over all. Brynhilda has passed into other realms.



Aus Richard Wagner's WALKÜRE.

frei übertragen von FRANZ BENDEL.

Langsam.
(Slow.) Tempo ad lib. ♩ - 100.

Musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings (f, p, pp). Includes fingerings (1-5), slurs, and articulation marks. The score is written in a key with one sharp (F#) and a 3/4 time signature. The first system includes a 'rit.' marking and a circled 'A' above the right hand. The second system has a circled '10' above the right hand. The third system has a circled '9' above the right hand. The fourth system has a circled '11' above the right hand. The fifth system has a circled '10' above the right hand. The sixth system has a circled '11' above the right hand. The seventh system has a circled '10' above the right hand. The eighth system has a circled '11' above the right hand. The ninth system has a circled '10' above the right hand. The tenth system has a circled '11' above the right hand. The eleventh system has a circled '10' above the right hand. The twelfth system has a circled '11' above the right hand. The thirteenth system has a circled '10' above the right hand. The fourteenth system has a circled '11' above the right hand. The fifteenth system has a circled '10' above the right hand. The sixteenth system has a circled '11' above the right hand. The seventeenth system has a circled '10' above the right hand. The eighteenth system has a circled '11' above the right hand. The nineteenth system has a circled '10' above the right hand. The twentieth system has a circled '11' above the right hand. The twenty-first system has a circled '10' above the right hand. The twenty-second system has a circled '11' above the right hand. The twenty-third system has a circled '10' above the right hand. The twenty-fourth system has a circled '11' above the right hand. The twenty-fifth system has a circled '10' above the right hand. The twenty-sixth system has a circled '11' above the right hand. The twenty-seventh system has a circled '10' above the right hand. The twenty-eighth system has a circled '11' above the right hand. The twenty-ninth system has a circled '10' above the right hand. The thirtieth system has a circled '11' above the right hand. The thirty-first system has a circled '10' above the right hand. The thirty-second system has a circled '11' above the right hand. The thirty-third system has a circled '10' above the right hand. The thirty-fourth system has a circled '11' above the right hand. The thirty-fifth system has a circled '10' above the right hand. The thirty-sixth system has a circled '11' above the right hand. The thirty-seventh system has a circled '10' above the right hand. The thirty-eighth system has a circled '11' above the right hand. The thirty-ninth system has a circled '10' above the right hand. The fortieth system has a circled '11' above the right hand. The forty-first system has a circled '10' above the right hand. The forty-second system has a circled '11' above the right hand. The forty-third system has a circled '10' above the right hand. The forty-fourth system has a circled '11' above the right hand. The forty-fifth system has a circled '10' above the right hand. The forty-sixth system has a circled '11' above the right hand. The forty-seventh system has a circled '10' above the right hand. The forty-eighth system has a circled '11' above the right hand. The forty-ninth system has a circled '10' above the right hand. The fiftieth system has a circled '11' above the right hand. The fifty-first system has a circled '10' above the right hand. The fifty-second system has a circled '11' above the right hand. The fifty-third system has a circled '10' above the right hand. The fifty-fourth system has a circled '11' above the right hand. The fifty-fifth system has a circled '10' above the right hand. The fifty-sixth system has a circled '11' above the right hand. The fifty-seventh system has a circled '10' above the right hand. The fifty-eighth system has a circled '11' above the right hand. The fifty-ninth system has a circled '10' above the right hand. The sixtieth system has a circled '11' above the right hand. The sixty-first system has a circled '10' above the right hand. The sixty-second system has a circled '11' above the right hand. The sixty-third system has a circled '10' above the right hand. The sixty-fourth system has a circled '11' above the right hand. The sixty-fifth system has a circled '10' above the right hand. The sixty-sixth system has a circled '11' above the right hand. The sixty-seventh system has a circled '10' above the right hand. The sixty-eighth system has a circled '11' above the right hand. The sixty-ninth system has a circled '10' above the right hand. The seventieth system has a circled '11' above the right hand. The seventy-first system has a circled '10' above the right hand. The seventy-second system has a circled '11' above the right hand. The seventy-third system has a circled '10' above the right hand. The seventy-fourth system has a circled '11' above the right hand. The seventy-fifth system has a circled '10' above the right hand. The seventy-sixth system has a circled '11' above the right hand. The seventy-seventh system has a circled '10' above the right hand. The seventy-eighth system has a circled '11' above the right hand. The seventy-ninth system has a circled '10' above the right hand. The eightieth system has a circled '11' above the right hand. The eighty-first system has a circled '10' above the right hand. The eighty-second system has a circled '11' above the right hand. The eighty-third system has a circled '10' above the right hand. The eighty-fourth system has a circled '11' above the right hand. The eighty-fifth system has a circled '10' above the right hand. The eighty-sixth system has a circled '11' above the right hand. The eighty-seventh system has a circled '10' above the right hand. The eighty-eighth system has a circled '11' above the right hand. The eighty-ninth system has a circled '10' above the right hand. The ninetieth system has a circled '11' above the right hand. The ninety-first system has a circled '10' above the right hand. The ninety-second system has a circled '11' above the right hand. The ninety-third system has a circled '10' above the right hand. The ninety-fourth system has a circled '11' above the right hand. The ninety-fifth system has a circled '10' above the right hand. The ninety-sixth system has a circled '11' above the right hand. The ninety-seventh system has a circled '10' above the right hand. The ninety-eighth system has a circled '11' above the right hand. The ninety-ninth system has a circled '10' above the right hand. The hundredth system has a circled '11' above the right hand.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The system includes a measure with a circled '10' and a measure with a circled '8'. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The system includes a measure with a circled '10' and a measure with a circled '8'. The key signature has three sharps (F#, C#, G#).

Mässig bewegt. Moderately animated ♩ = 108.

Third system of musical notation, marked with a circled 'B'. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The system includes a measure with a circled '10' and a measure with a circled '8'. The key signature has three sharps (F#, C#, G#).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The system includes a measure with a circled '10' and a measure with a circled '8'. The key signature has three sharps (F#, C#, G#).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The system includes a measure with a circled '10' and a measure with a circled '8'. The key signature has three sharps (F#, C#, G#).

8

Handwritten musical score system 1. The system consists of two staves. The upper staff contains a melodic line with various accidentals and fingerings (e.g., 3, 4, 5, 1, 2, 3, 4, 5). The lower staff contains a bass line with chords and fingerings (e.g., 1 2 4, 1 2 5, 1 3 4, 1 2 4). The system is marked with *cresc.* and *ff*. There are also some handwritten notes like "Red." and asterisks.

8

Handwritten musical score system 2. The system consists of two staves. The upper staff contains a melodic line with various accidentals and fingerings (e.g., 4, 5, 1, 2, 3, 4, 5). The lower staff contains a bass line with chords and fingerings (e.g., 1 3 5, 1 2 4, 1 2 4, 1 2 4). The system is marked with *ff* and *Red.* There are also some handwritten notes like "Red." and asterisks.

8

Handwritten musical score system 3. The system consists of two staves. The upper staff contains a melodic line with various accidentals and fingerings (e.g., 4, 3, 4, 3, 4, 3, 4, 3). The lower staff contains a bass line with chords and fingerings (e.g., 1 2 4, 1 2 4, 1 2 4, 1 2 4). The system is marked with *dim.* and *Red.* There are also some handwritten notes like "Red." and asterisks.

8

Handwritten musical score system 4. The system consists of two staves. The upper staff contains a melodic line with various accidentals and fingerings (e.g., 3, 4, 3, 4, 3, 4, 3). The lower staff contains a bass line with chords and fingerings (e.g., 1 2 4, 1 2 4, 1 2 4, 1 2 4). The system is marked with *dim.* and *pp*. There are also some handwritten notes like "Red." and asterisks.

8

Handwritten musical score system 5. The system consists of two staves. The upper staff contains a melodic line with various accidentals and fingerings (e.g., 2, 1, 2, 1, 2, 1, 2, 1). The lower staff contains a bass line with chords and fingerings (e.g., 1 2 4, 1 2 4, 1 2 4, 1 2 4). The system is marked with *l.h.* and *Red.* There are also some handwritten notes like "Red." and asterisks.



First system of musical notation. The right hand (l.h.) plays a complex, fast-moving melody with many beamed sixteenth notes. The left hand (l.h.) provides a steady accompaniment with eighth notes. The system includes a forte dynamic marking (*f*) and a repeat sign.



Second system of musical notation. The right hand continues the fast-moving melody. The left hand features a triplet of eighth notes. The system includes a repeat sign.



Third system of musical notation. The right hand continues the fast-moving melody. The left hand features a triplet of eighth notes. The system includes a repeat sign.



Fourth system of musical notation. The right hand continues the fast-moving melody. The left hand features a triplet of eighth notes. The system includes a repeat sign.



Fifth system of musical notation. The right hand continues the fast-moving melody. The left hand features a triplet of eighth notes. The system includes a repeat sign.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and some melodic fragments. Below the bass staff, there are five asterisks followed by the word "Ped." (pedal point).



Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns. The bass staff has more defined harmonic support. Below the bass staff, there are four asterisks followed by the word "Ped.".



Third system of musical notation. The treble staff includes a second ending bracket marked with a "2" above it. The bass staff continues with harmonic accompaniment. Below the bass staff, there are three asterisks followed by the word "Ped.".



Fourth system of musical notation. The treble staff maintains the complex melodic texture. The bass staff features more prominent harmonic chords. Below the bass staff, there are four asterisks followed by the word "Ped.".



Fifth system of musical notation, the final system on the page. The treble staff concludes the melodic line. The bass staff provides a final harmonic accompaniment. Below the bass staff, there are three asterisks followed by the word "Ped.".



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff has a few notes, including a triplet marked with a '3' and a '2' above it. Below the bass staff are four asterisks and the word 'Ped.'.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '3' and a '2' above it. Below the bass staff are four asterisks and the word 'Ped.'.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '3' and a '2' above it. Below the bass staff are four asterisks and the word 'Ped.'.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '3' and a '2' above it. Below the bass staff are four asterisks and the word 'Ped.'.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '3' and a '2' above it. Below the bass staff are four asterisks and the word 'Ped.'.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a fermata over measures 2-3. Bass staff has a harmonic accompaniment. Dynamic markings: *Red.* at the beginning, ** Red.* in the middle, and *Red.* at the end.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic markings: *Red.* at the beginning, ** Red.* in the middle, and *Red.* at the end.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic markings: *Red.* at the beginning, ** Red.* in the middle, and *Red.* at the end.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic markings: *Red.* at the beginning, ** Red.* in the middle, and *Red.* at the end.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic markings: *Red.* at the beginning, ** Red.* in the middle, and *Red.* at the end.

The end of the Walküre.

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Secondo.

Arr^d by MELNOTTE

Introduction.

Introduction.

Galop.

rit:

p

f

cres.

Ped.

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NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Introduction.

Primo.

Arr'd by MELNOTTE

The musical score is written for piano and is divided into an Introduction and a Galop section. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Introduction: The first system shows a piano introduction with a forte (*f*) dynamic. It features a series of chords and single notes, with a wavy line indicating a tremolo or rapid oscillation in the right hand. The second system continues the introduction, marked with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The third system begins the Galop section, marked with a piano (*p*) dynamic and a wavy line. The fourth system continues the Galop, marked with a piano (*p*) dynamic and a wavy line. The fifth system concludes the Galop, marked with a piano (*p*) dynamic and a wavy line.

Galop: The Galop section is characterized by a fast, rhythmic pattern. It begins with a piano (*p*) dynamic and a wavy line. The section is marked with a piano (*p*) dynamic and a wavy line. The Galop section is marked with a piano (*p*) dynamic and a wavy line. The Galop section is marked with a piano (*p*) dynamic and a wavy line. The Galop section is marked with a piano (*p*) dynamic and a wavy line.

The score includes various musical notations such as dynamics (*f*, *p*), articulation (*Ped.*, ***), and fingerings (1, 2, 3, 4, 8va). The score is written for piano and is divided into an Introduction and a Galop section.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings *f* and *Ped.* with asterisks.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *cres:*, and *Ped.* with asterisks.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Con Brio.* and includes dynamic markings *f*, *p*, and *Ped.* with asterisks.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *p*, and *Ped.* with asterisks.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *Ped.*, and asterisks.

Primo.

5-13

8

f

Ped. *

f

Ped. *

ff

Con Brio.

Ped. *

rf

Ped. *

rf

p

Ped. *

ff

rf

Ped. *

p

Ped. *

The musical score is for a piano piece, labeled "Secondo." and page number "6". It consists of six systems of music, each with a grand staff (treble and bass clef). The music is in 3/4 time and features complex harmonic textures with many chords and arpeggios. Dynamics include *mf*, *sf*, *f*, and crescendos (*cres:*). Pedal markings (*Ped.*) and asterisks (*) are present throughout. The bottom system includes a rehearsal mark "41 = 16".

This page of musical notation is for a piano piece, likely a transcription of a historical work. It consists of six systems of staves, each with a grand staff (treble and bass clef) and a separate staff for the right hand. The notation is highly detailed, featuring complex chords, fingerings, and dynamic markings.

System 1: The first system begins with a treble clef and a key signature of one flat. The right hand part is marked *Primo* and features a series of chords with fingerings. The left hand part is marked *f* and features a series of chords with fingerings. The system ends with a *Ped.* marking and a star symbol.

System 2: The second system begins with a treble clef and a key signature of one flat. The right hand part is marked *f* and features a series of chords with fingerings. The left hand part is marked *ff* and features a series of chords with fingerings. The system ends with a *Ped.* marking and a star symbol.

System 3: The third system begins with a treble clef and a key signature of one flat. The right hand part is marked *mf* and features a series of chords with fingerings. The left hand part is marked *f* and features a series of chords with fingerings. The system ends with a *Ped.* marking and a star symbol.

System 4: The fourth system begins with a treble clef and a key signature of one flat. The right hand part is marked *mf* and features a series of chords with fingerings. The left hand part is marked *f* and features a series of chords with fingerings. The system ends with a *Ped.* marking and a star symbol.

System 5: The fifth system begins with a treble clef and a key signature of one flat. The right hand part is marked *mf* and features a series of chords with fingerings. The left hand part is marked *f* and features a series of chords with fingerings. The system ends with a *Ped.* marking and a star symbol.

System 6: The sixth system begins with a treble clef and a key signature of one flat. The right hand part is marked *f* and features a series of chords with fingerings. The left hand part is marked *f* and features a series of chords with fingerings. The system ends with a *Ped.* marking and a star symbol.



First system of musical notation. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The lower staff is in bass clef and contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The system is marked with a piano (*p*) dynamic and includes three pedal markings: *Ped.* *.



Second system of musical notation. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The lower staff is in bass clef and contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The system includes three pedal markings: *Ped.* *.



Third system of musical notation. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The lower staff is in bass clef and contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The system includes two pedal markings: *Ped.* *.



Fourth system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The lower staff is in bass clef and contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The system includes three pedal markings: *Ped.* *.



Fifth system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The lower staff is in bass clef and contains a series of eighth notes, some grouped in pairs and some in triplets, with fingerings 1, 2, 3 indicated. The system includes three pedal markings: *Ped.* *.

Primo.

9

8va

p Ped. *

8va

Ped. *

8va

Con Brio.

f Ped. *

8va

Ped. *

8va

Ped. *

This musical score is for a piano piece, page 10, titled "Secondo." It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked with a quarter note. The dynamics are marked as *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), and *p* (piano). The score includes various musical notations such as chords, arpeggios, and pedaling instructions. The first system has a *mf* dynamic. The second system has a *mf* dynamic. The third system has a *mf* dynamic. The fourth system has a *cres:* (crescendo) marking. The fifth system has a *p* (piano) dynamic. The sixth system has a *f* (forte) dynamic. The seventh system has a *f* (forte) dynamic. The score ends with a double bar line and a key signature change to B-flat major.

mf *sf* *mf* *sf* *mf* *sf* *cres:* *p* *f* *cres* *f*

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

41 - 16

Primo.

mf *f* *mf* *f*

Ped. *8va*

mf *f* *f*

Ped.

mf *f* *mf* *f*

Ped. *8va*

f *cres:* *f* *f*

Ped.

p

Ped. *8va*

Ped. *41=16* *Ped.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *f* and *Ped.* with asterisks.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *cres:*, and *sf*, and *Ped.* with asterisks.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Con Brio.* and includes dynamic markings *f* and *p*, and *Ped.* with asterisks.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *p*, and *Ped.* with asterisks.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *sf*, and *Ped.* with asterisks.

Primo.

5-13

8

f

Ped. *

8

f

Ped. *

8

ff

f

rf

Con Brio.

Ped. *

8

rf

p

Ped. *

8

ff

rf

Ped. *

8

p

41 - 16

f

Ped. *

f

Ped. *

cres

Ped. *

Ped. *

Ped. *

Ped. *

f

f

f

Ped. *

f

Ped. *

f

Ped. *

8va

f

Ped.

8va

Ped. *

8va

ff

Ped. *

Ped. *

Ped. *

Ped. *

8va

Ped. con fuoco.

8va

Ped.

*

This piano score consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The first system begins with a forte (*f*) dynamic and a 'Ped.' (pedal) marking. The second system includes a 'marcato il Basso' instruction. The third system features a 'sempre *f*' instruction. The fourth system ends with a 'Ped.' marking. The fifth system starts with a fortissimo (*ff*) dynamic and a 'l.h.' (left hand) marking. The score is punctuated by asterisks (*) at the end of the first, third, and fifth systems. Fingerings are indicated by numbers 1-4, and articulation is shown with 'x' marks. Pedal markings are placed below the bass staff.

f Ped.

marcato il Basso

sempre *f*

ff l.h. Ped.

Ped.

Primo.

17

8va

f

Ped. con fuoco.

*

4 4 4

2 1

2 4

+

8va

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

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

8va

3 2 1 + # 1

f

Ped. poco a poco cresc:

3 + 1 3 # 2 + 3 3 1

8va

Brilliant.

ff

Ped.

8va

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

8va

8va

f

Ped.

*

*

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ADOLF JENSEN. Op. 32.

Allegro risoluto. ♩ - 84.

Allegro risoluto. Op. 84.

sempre legato.

simili.

mf

calando.

f



Handwritten musical score for "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Hours". The score is in 2/4 time, key of D major, and features a piano introduction. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings and slurs.

31 32 33 34

p

sempre legato.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, in the key of D major (two sharps). The melody is in the Treble staff, and the bass line is in the Bass staff. The music is in 2/4 time. The score consists of three measures. The first measure has a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The third measure concludes the phrase. Above the treble staff, there are fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 3 2 1, and 3 2 1. The bass staff has a 3 in the first measure. The score is written in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp). The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is in 3/4 time. The melody consists of three measures, each containing a triplet of eighth notes. The first measure has a triplet of G4, A4, and B4. The second measure has a triplet of B4, C5, and D5. The third measure has a triplet of D5, E5, and F#5. The bass line consists of three measures, each containing a triplet of eighth notes. The first measure has a triplet of G3, A3, and B3. The second measure has a triplet of B3, C4, and D4. The third measure has a triplet of D4, E4, and F#4. The piece ends with a double bar line and a repeat sign.

First system of musical notation. The treble staff contains a complex melodic line with many accidentals and fingerings (e.g., 4 1 5 5 2 1 3 1 5 1 4 3 2 1 5 4 3 2 1 4 3 2). The bass staff has a simpler accompaniment. The tempo marking *calando.* is present above the bass staff. The system ends with a double bar line.

Second system of musical notation. The treble staff continues the melodic line with various fingerings. The bass staff has a more active accompaniment, including some triplets and slurs. The system ends with a double bar line.

Third system of musical notation. The treble staff features a series of slurs and fingerings. The bass staff has a steady accompaniment with some triplet markings. The system ends with a double bar line.

Fourth system of musical notation. The treble staff continues with complex melodic patterns and fingerings. The bass staff has a consistent accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The treble staff has a melodic line with some slurs and fingerings. The bass staff has a simple accompaniment. The system ends with a double bar line.

LONGING.

SEHNSUCHT.

ADOLF JENSEN Op. 32.

Allegro appassionato. ♩. – 72.

Allegro appassionato. ♩. = 72.

simili.

p

cresc.

f

mf

f

The musical score consists of five 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:** Features triplets in the treble staff and slurs in the bass staff. A *cresc.* marking is present.
- System 2:** Includes a forte (*f*) dynamic marking and slurs. The bass staff has fingerings like 3, 2, 1, 2, 1, 2, 3, 2.
- System 3:** Features a *calando.* (rushing) marking and a piano (*p*) dynamic marking. The bass staff has fingerings like 5, 1, 2, 1, 1, 2, 1, 3, 2, 1, 2.
- System 4:** Includes a *calando.* marking, a *rit.* (ritardando) marking, and an *a tempo.* marking. The bass staff has fingerings like 5, 1, 2, 1, 2, 1, 2, 3, 5, 3, 2.
- System 5:** Features a pianissimo (*pp*) dynamic marking and slurs. The bass staff has fingerings like 5, 4, 2, 2, 3, 4.

I LONG TO TELL THEE.

ICH MÖCHTE DIR NOCH SAGEN.

T. C. LIEBER.

Moderato. ♩ = 112.

The piano introduction is in G major, 4/4 time, marked Moderato. It consists of four measures. The right hand features a melody with eighth-note triplets and a final triplet of sixteenth notes. The left hand provides a simple harmonic accompaniment. Fingerings are indicated with numbers 1-5. The piece concludes with the word 'Yet' and the German word 'Nur'.

The first line of the song is in G major, 4/4 time. The vocal melody is written in a single staff, and the piano accompaniment is in two staves. The lyrics are: 'once a - gain I long to tell thee, How in - fin - it - ly dear thou art; That ein - mal möcht ich dir noch sa - gan, Wie du un - end - lich lieb mir bist. Wie'. The piano part features a steady eighth-note accompaniment in the right hand and a simple harmonic line in the left hand.

The second line of the song continues in G major, 4/4 time. The vocal melody and piano accompaniment follow the same pattern as the first line. The lyrics are: 'all my ve - ry soul with - in me, Is thine a - lone while beats my heart. dich so lang mein Herz wird schlag en Auch mei - ne See - le nicht ver - gisst'. The piano part continues with the same eighth-note accompaniment and harmonic support.

1606 - 3

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one short word of love or hope..... Nor friendly glance when I gaze on thee,
 freundlich mir in's Au - - ge sehn..... Ja mit ge - senk - ten Au - gen - li - dern

cresc.

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

pp *dim.*

But si - lent stand with eyes that droop. Whilst
 Nur still und schwei - gend vor mir stehn. Ich

1st 54

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

I with lov-ing hands ca - ress thee And pray God give thee joy and peace, I feel I
a - ber led-te mei - ne Hän - de Dir be - tend auf das schö - ne Haupt Da-mit dir

Ad. * Ad. * Ad. * Ad. * Ad.

nev - er can pos - sess thee But love thee, still un - til... life cease.
Gott den Frie - den sen - de Den mei - ner See - le du ge - raubt.

* Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad.

Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad.

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The Annual French Fete took place at Terrace Park on the 14th ult. and brought out a very large attendance. A fine display of fireworks, and a special programme of music made the occasion thoroughly enjoyable. The chief feature of the evening, however, and that to which every one looked forward, was the magnificent singing of Miss Eugene Dussuehal, who in the costume of the Goddess of Liberty gave a most artistic rendition of the "Marseillaise."

Miss Bertha Winslow, teacher of piano and voice, receives pupils at her address, 6608 Marmaduke Ave. Miss Winslow has had the advantage of studying under the best of teachers in both piano and voice, and is fully equipped for her work. Miss Winslow is soprano at St. Marks' Church. She is a lady of pleasing address and refinement.

Miss Mae Estelle Acton, the popular soprano, spent a pleasant time out West, where she filled engagements, singing at Denver and Colorado Springs. She has been engaged for the State festival to be held on the eighth and ninth of August. Miss Acton has also been engaged for the Artist Club of Cleveland.

Mr. Nahan Franko, the musical conductor, and Miss Cornelia Ruppert, daughter of Jacob Ruppert, the wealthy brewer, were married in Paterson, N. J., by Mayor Braun.

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Armando Seppilli, the youngest of Augustus Harris' three conductors for the grand opera this season—his first in London—is a strikingly handsome man, as well as a man of much nerve. In London he is said to be one of the strictest of leaders, with an almost rigid loyalty to his composer, and a stern disciplinarian, at rehearsal. At the performance, like all conductors, he is more or less the slave of the singer. "The sight of Seppilli," says a London newspaper writer, in giving sketch of the conductor, "during a rehearsal when some singer surprises him with a forbidden puntatura or an unexpected and often tasteless vocal innovation, is a sight, indeed. He gets 'stone'; looks hard at the transgressor; his beat assumes at once a metronomical rigidity, and the culprit is taken throughout the rest of the part in strict time, without leniency and without the least regard for mute appeals to hold out a note or a suono filato.

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Until a late scientific work appeared, philosophers and scientists were a unit in opinion, and the answer and explanation of the phenomenon was familiar, even to the school-boy: "Air in vibration." But the "wave theory" of sound is now disputed—utterly refuted, as many believe, and in its place an atomic theory advanced, viz.: That sound is a substance pervading all space and all other substances, its infinitesimal atoms touching each other, and being jarred against each other by any vibrating body, thus communicates that sensation to the ear which we call Sound—the tone or pitch of the sound dependent upon the rapidity of the vibrations. Fortunately, there are not two conflicting opinions as to water, its origin, and how it may be rendered absolutely pure and wholesome as it came from the hand of the Creator. All medical and scientific opinions agree upon the Pasteur Germ-Proof Water Filter as the one sure and successful means of taking every particle of deleterious matter out of water and more than 1,500 homes and offices in St. Louis alone enjoy its salutary results. An inspection of these filters at work at 1101 Olive Street will amply repay any inquirer after this modern household luxury.

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Among other interesting things, Ysaye, the celebrated Belgian violinist, said a few weeks ago, that Bach was for him the Alpha and Omega. "In Wagner we find Bach; in Beethoven, Bach; and, indeed, his influence is to be seen in all the greatest writers." "Wagner did for the music of France what the war of 1870 did for her politics." "Chamber music is for me the highest art. One is not led astray by the sensuous charm of mere tone-color." He believes that the French now lead in chamber music, although they have only about twenty works produced by the younger school. The French and Russians are, in his opinion, musically the most promising nations at present. The merits of these Russians, as well as those of the Frenchman, the Germans are unwilling to admit. I have often requested our foremost German conductors to bring out the works of some of these men. But no! The Germans live in the past (and a glorious past it is, too), and as for the present, they never get beyond the heavy, tiresome Brahms.

That Italian composers live and die in poverty is controverted by a recent letter from Rome. A stipulated sum is paid in advance for the performance of each work, instead of royalties, the sum depending upon the theatre, the artists to be employed, and the season. The price is never reduced when the contract is once made. The composer's rights are placed at from 20 to 50 per cent. of the supposed receipts. The smallest provincial theatre pays about \$600 a night for the right of presenting "Cavalleria Rusticana," and the receipts are rarely double this sum. Verdi's "Aida" commands \$2,000 and even \$3,000 in the larger cities; in the provinces, \$1,000. The publishers of the opera make all arrangements and pay 40 per cent. of whatever sum is received to the composer. Some of the old operas are now practically free. Dramatic authors do not fare as well as composers.

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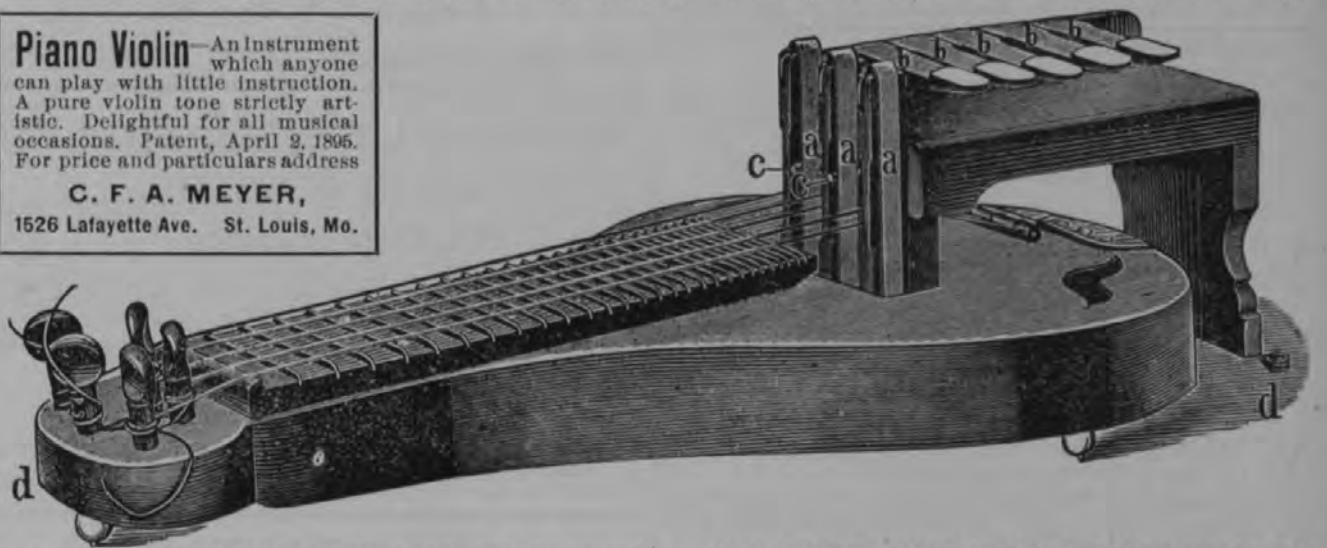
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