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GRANT.

The Lion's dead, the cure have ceased to yelp,
That erstwhile on his tail, a wolfish pack,
Rashed panting, barking, biting at his heels.
Why have they hushed? See, near the fane King
Columbia stands and in her hands a lash,
Upraised, has made the dastard hound to pause.
Lo, toward dogs! Let them now slink to kennel,
Still hot and drailing from their senseless chase,
Fains fawning now, insult the Lion dead!
Curs of the press, blood-hounds of politics,
With him alone! 'Twas all he wished of you.
When he was here, 't is all we ask of you
Now he has gone where curs shall enter not.

Sleep, Lion, sleep! Then wail of royal blood,
Of those whom God anoints to lead and rule;
Sleep, Lion, sleep! crowned with immortal bay!
Death, self-deceived, has made these deaths less now;
Thy deeds remain and, shrined in history,
Thy memory shall brighten with the years.
A nation weeps upon thy silent grave,
The world stands guard for ever o'er thy name.

"206."

OBSERVATIONS ON MUSIC IN AMERICA.

(CONTINUED.)

V.—MUSIC IN CHICAGO—THEATRE MUSIC, ETC.

A year or two ago, I was in the city of Lake Michigan, and I was told that under the head of "Orchestral Music," but were held over for consideration of space. I was told that I was to find that I have only pleasant memories of Chicago. One day I saw me reach the city in a motor car, and I was told that the first day I installed me among those whose cordiality, and obvious desire to make my stay agreeable, might have been an outcome of friendship. I mention their great hospitality and my own gratitude at the risk of having it said that I permit the fact and the feeling to mingle my musical impressions with every natural rose of my memory. (Chicago was not musically active during my stay there in the early part of the season, but I was fortunate enough, however, to catch two concerts on the wing—the one a Pianoforte Recital given by Herr Joseffy; the other a performance of the "Statute of Rossini" and "Lobengrin" by the Apollo Musical Club. Regarding the first I am free to keep silence, for the merit of an Austrian pianist who happens to be in America scarcely comes within the range of these observations. At the same time, I must not forget that Joseffy appears to have settled himself in the United States "for good and all." He is a man of mark there, and makes himself known throughout the Union by comprehensive tours, and he exerts an influence upon public taste, and to some extent, perhaps, upon the culture of the instrument he plays. My own leading American musical criticism goes to show that Joseffy's status as a first-class pianist is by no means universally conceded. Some of our popular opinion laid him all round; many others held his possession of the high qualities required by an exponent of the art. On the whole, however, amateurs range themselves as a majority I have no means of knowing. A moderately competent attendance at the recital in the Central Music Hall, and the performer's efforts were received with varying favor, regulated, as it seemed to me, with perfect taste, and bespeaking for those present a session of good taste and sound discernment. I had no difficulty in making out that Joseffy excels more in technique, as a pianist, than in an interpreter of classic masterpieces. He can charm by brilliant playing, and he presents a pretty trifling but society-composer who is pretty trifling adapted to enhance the pleasure they give. But he should let Beethoven alone. His performance of the Sonata by that master was quite superficial, and at once disposed of any claims to leading rank he, or his friends for him, may have made. The Apollo Musical Club, which is an ornamental rather than the model of our Philharmonic, than out of our own society. But I must not dwell like the second and unlike the first, its chief *admirer* is the performance of chorals for mixed voices and orchestra. Its organization is somewhat elaborate, and its officers are president, vice-president, secretary, treasurer, librarian and musical director. The "Board of Management"

consists of five gentlemen, and the "Music Committee" of three. In addition, there is an "Advisory Board" of thirty-five strong, while the "Associate Members," ladies and gentlemen, make a total of two hundred and sixty-six. Curiously enough, the list of Associate Members contains a singular proportion of names in some way or other intimately connected with music. I find in it Arnold, Adams, Attwood, Aldrich, Bacon, Bishop, Berger, Carl, Carter, Coker, Dwight, Green, Johnson, Kane, Kelly, Root, Wagner, and Whitney. If there be anything in a name, the Apollo Musical Club should possess certain of them. The organization, with the nomenclature of artistic eminence. Its practices are carried on, I believe, in an upper portion of the Central Music Hall, and are mainly for the purpose its name suggests, at the instigation of a young journalist, whose memory—died prematurely—is perpetuated by a fund. No one who remembers what a fiery trial this phoenix city went through some years ago, and who now looks upon its stately streets and noble avenues, feels surprise at the existence of the Central Music Hall, or at the beautiful and commodious room which forms its chief apartments. Money can always be found for such a purpose, and our cousins do nothing by halves. Hence it is that Chicago possesses an edifice which, having regard to the object it serves, even mighty and wealthy London cannot match. The Hall was well filled on the occasion of the Club Concert, but was not then, as on other occasions in the United States, with an absence of the "dress" effects to which Englishmen are accustomed. Our countrymen kindred follow the custom of Continental audiences rather than that which prevails in the metropolis, and their dress and conduct, in attending, consequent upon the prevalence of morning dress, a more homely aspect than our own. By this, I mean to say, that I have observed in some interiors of American places of entertainment, but it may be urged, in reply, that the game of full dress is not the best, and the best is not the best to leave the public at liberty to study their own convenience in a matter which should be so entirely personal as their clothes.

Before describing the performance of the Apollos, a word is due to their Conductor, Mr. W. L. Tomlins. Not a few English readers of *The Musical Standard* will recognize this name as that of a man, who some fifteen or sixteen years ago, practised his art in London, where, I believe, he was known as the "Tonic-Sol-fa" man. He was brought to the promptings of a happy destiny, Mr. Tomlins migrated to America, and after trying his fortune in New York and elsewhere, settled, about eight years since, in Chicago. The talent and energy of our countryman soon brought him into prominence. He distinguished himself as a musical teacher in various ways, and presently began to take a leading position. That position he now justly holds. He is not in Chicago alone, but also in the—for America—adjacent cities of Milwaukee and Detroit. I have just read that Mr. Tomlins is no longer connected with the Apollo Club, but whatever the—to me unknown—reason for separation, we may be sure that he retains the same high position, and his ability and prestige. That the Club has lost a good conductor I know, since the man must be a fool who, after many years of distinct service of choral performance, could not distinguish where a competent trainer has been at work. Speaking with the reserve imposed by limbo, I must pronounce him to be one of the best in America; further than this, its rendering of Rossini's and Mendelssohn's music, the occasion of my visit, was, I must say, the finest choral performance I heard during my stay in the country. The quality of voices, their just intonation, firm attack, and precise execution satisfied me that here was unquestionable excellence such as might challenge the verdict of any musical community in the world. Not perhaps be taken of the fact that the work in hand was familiar, and I should not expect to find as much merit in the rendering of a novel work. But, making all fair allowances, the chorus of the Apollo Club is a credit to the city and to America.

The remark just made cannot be applied to the orchestra—a body of German performers who supply the wants of a large district of the lake region. The Apollo Musical Club, which is an ornamental rather than the model of our Philharmonic, than out of our own society. But I must not dwell like the second and unlike the first, its chief *admirer* is the performance of chorals for mixed voices and orchestra. Its organization is somewhat elaborate, and its officers are president, vice-president, secretary, treasurer, librarian and musical director. The "Board of Management"

who assisted were Miss Emma Jung, some time ago heard in London, Miss Emily Winant, Mr. Whitney Mockridge, Mr. Clarence E. Hay, and Mr. Clarence Eddy. I can say that the latter three are a body than that they were fair. Miss Jung is a capable soprano, likely to improve her position as time goes on. Mr. Whitney is a tenor, and is married by an apparently invincible *tremolo*. As for the gentlemen, they were neither so good nor good enough for special remark.

With regard to other musical organizations in Chicago, most are silent. The English remarks would scarcely be worth mentioning, with the list of names, which is all I could do in the matter. Enough that the great metropolis of the north-west possesses abundant musical life, and has had all appearance, a noble future before it. May Chicago go on and prosper!

In England, praiseworthy attempts have lately been made to improve theatre music. There was, and still is, need of them. What person of taste has not found the obnoxious band, with its vulgar cornet, deaf to the gallery, and squeaky fiddles an intolerable nuisance, and a serious drawback to his evening's enjoyment. The pieces performed are, in their way, little better; common-place dance-music, played, perhaps, on the royal eye, having their share of preference. In this respect, Mr. Carl Armbruster is setting an example of reform at the Court Theatre, and has founded one or two imitators. I am sure, and have said so, that in time, we shall back hard to the position taken up by the Haymarket, or the Theatre, or fifty years ago, when it was by no means unusual to hear movements from Haydn's Symphonies, and other classical works, between the acts, in the America, at least, no better situated than England. Indeed, my first experience of an American theatre suggested that the state of affairs was infinitely worse than after arriving in New York. I visited the pretty house in Madison Square, and, as a "Private" and "Public" was having a successful "run," I was looking for a more successful "place." I could discover no sign of such a place, nor did my experience indicate that the players were imured under the roof of the old theatre of the theatre, I found, had carried out the whole, and made it a theatre in a kind of Moorish gallery situated over the archway of the century. The effect was pretty enough to the eye, curtains and hangings of Eastern stuff giving color and finish to the interior, and the view from the gallery had been better on the roof, or any where out of ear-shot. The music was simply intolerable, miserably out of tune, and the players were so to recommend it. Moreover, the pieces performed were of the commonest kind—and this, he it remembered, in one of the most fashionable theatres of the Empire City. It is not surprising that, arguing from the known to the unknown, I formed a very low opinion of American theatrical music, which opinion, however, I soon had occasion greatly to modify. The orchestra at the Star Theatre, where Mr. Irving's company were then playing, was fairly good, and the selections performed had at least some reference to the piece presented on the stage. I found, however, that the state of things at one or two other houses in New York, where a representation of the Beggar Opera, or the Cenci, or a similar kind of low-class theatre—compared favorably with that of similar works in London. It was no fault of the performers, if the music was not good, and I did their best for it, and were in all respects up to the average—not a high one—of comic opera doings. The theatre orchestra, as a whole, I am sure, I know them, are of an ordinary character, neither very good nor very bad. No claim to artistic rank can be made by any of them, and the more selections is in favor of dance music, played with more vigor than taste. In Washington I found a worse state of things, and in San Francisco, where the best I heard would hardly have been tolerated at a Dining Room in England. To my mind, however, it is clear that matters will bear mending in the United States as in England. As a matter of fact, it is far from being a bad thing to have a change across the Atlantic than here. Our cousins are essentially a theatre-going people. Every one here, and I am sure, has a taste for the breadth of the land actually does possess, or aspires to have, an "Opera House," or an "Academy of Music," and the more the better. The principle—where the citizens can meet on the common ground of a universal amusement. It is different with us. We have a few theatres, and a few flourishing theatres, but there are scores of minor places in which not one can be found, or, if found, is discovered to be a theatre. Hence, the prevalence of this German band is made subject to fair allowance on an important score. The solo vocalists

OUR BOOK TABLE.

"STUDENT'S SONGS." Edited by W. H. Hills. Cambridge, Mass. Moses King. Price 50 cents.

We remember well when a few years ago, Moses King, left St. Louis and the insurance agency, in which he was partner, to become a student at Harvard. The point that characterized him, as well as his teachers who are still with us, soon made of the undergraduate an author and publisher. "Harvard and its Surroundings," "King's Handbook of Boston," etc., became known as models in their way. Then he published the "Student's Songs," which, we are informed, have already reached a sale of 40,000 copies. In this collection one would look in vain for the old favorites. These are to be found in their best form in the collections published by Oliver Ditson & Co. Here, however, we have, together with songs such as "The Midshipnote," "A Home by the Sea," "Sweet Evening," etc., which are not properly college songs, but a number of genuine college songs, unknown in our student days, but created on the genuine college plan, full of rollicking mirth and thoroughly enjoyable. The music must not be too critically analyzed, as the words must not be weighed in the philosopher's scales, but for what they present to be the new "Student's Songs" are a success.

"KINDERGARTEN CHIMES." A Collection of Songs and Games for Kindergartens and Primary Schools. By Kate Douglas Wiggin. (Cald. \$1.50; Board, \$1.00). Boston: G. Dixon & Co.

We have here a book of very convenient dimensions. Its size and clearly printed pages midway between "sheet music and octavo" size, containing 84 songs on 160 pages. Each song has an accompaniment, in good taste, but not difficult, which may be played on the piano or organ.

The compiler evidently knows how to make good poetry, and good music, and is more than a "Kinderfancier." This term, to the outside world, needs explanation. It means only a teacher of little children, but usually an enthusiastic one, and one practically acquainted with the improved method.

The primal idea of these schools is to "play." Even the bad boy takes in for after having a hearty play at school time, and doing things that used to bring a whipping, his good home, really having learned a great deal; a thing he never intended to do.

The "Chimes" is not only for the little "buds" in Kindergarten, but for the larger tots in primary schools. As few of these are old enough to need a large music book, it is understood that the present volume is especially for teachers. There are 6 King Songs, 9 Prayers and Hymns, 7 Good-Morning and Good-Night Songs, 10 Teaching Songs, 7 Christmas Songs, and 35 Games and Miscellaneous Songs.

HENR FREDRICK SCHUBERT, of the New Berliner Musikverein, gives the following statistics relative to composers, the number of their works, and the aggregate performances at the Berlin opera house for the year ending June 12th:

| Composers | Productions | of 7 operas. |
|-----------------|-------------|--------------|
| Richard Wagner | 20 | 10 |
| Victor Neuber | 20 | 10 |
| Lothring | 20 | 10 |
| C. M. von Weber | 20 | 10 |
| Mozart | 16 | 4 |
| Beethoven | 16 | 4 |
| Boselli | 16 | 4 |
| Verdi | 16 | 4 |
| Donizetti | 16 | 4 |
| Ascher | 16 | 4 |
| Blas | 8 | 1 |
| Fodor | 8 | 1 |
| Gounod | 8 | 1 |
| Bellini | 8 | 1 |
| Bruch | 6 | 1 |
| Strehov | 6 | 1 |
| Gluck | 6 | 1 |
| Niccol | 5 | 1 |
| Frank | 5 | 1 |
| Bolletini | 5 | 1 |
| Brill | 4 | 1 |
| Goldmark | 4 | 1 |
| Thomas | 2 | 1 |
| Spohr | 2 | 1 |
| Halley | 2 | 1 |
| Reuter | 1 | 1 |
| Reinhardt | 1 | 1 |

The highest number of performances was achieved (*solus diebus*) by Nessler's "Der Trompeter von Säckingen," which was given twenty-six times; next to it having been Wagner's "Die Walküre," produced forty-one times. The remaining works by Wagner, included in the Berlin repertoire, were "Lohengrin" (10 performances), "Flying Dutchman" (9), "Tannhauser" (8), "Holland" (8), "Meistersinger" (6), and "Tristan and Isolde" (none). Weber was represented by his three principal stage-works, "Freischuetz" (7), "Oberon" (5), and "Euryanthe" (1), and by his remodeled early work "Abu Hassan," which obtained four performances during the season.

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OUR MUSIC.

"CAPRICE NOIR." (No. 5 of Fantaisie-Stucke)

.....Kroeger.
This is a fitting close for this series of musical fancy sketches. The other numbers of this set (two of which have already appeared in the *Review*) are No. 1, "Impromptu," No. 2, "Barcarole," No. 3, "Valse Elegante" and No. 4, "Humoresque." The entire set is excellent.

"TITANIA."Leitbare-Wily.

This piece as a *salon* composition, has few superiors. It makes a very good study, especially as revised in this edition. In popularity it is hardly second to the same author's "Monastery Bells" to which it is, however, superior from a critical standpoint. As given here it is one of the numbers of Kunkel's Royal Edition.

"CHARLIE'S FAVORITE POLKA."Sidus

Teachers in want of something new, melodious and written with the special end in view of instructing and pleasing at once, will be glad to hear that our publishers have arranged with Herr Sidus to issue a number of his latest easy compositions, for the piano, under the head of the "Favorite Series." Two of these compositions, probably the best of them, will appear from month to month in the *Review*. To those who are familiar with Sidus' other works in the same field it is unnecessary to say anything to others, we only say: please examine.

"FAIRYBATS." (Galeop) Gregh; arranged

as a Duet byJean Paul.
We here give a duet somewhat more difficult of execution than those we have given of late. It need not, however, be thought very difficult, and with a little patience and labor it can be mastered by ordinary players. It is one of the best galops written and, when well played, makes an effect quite disproportionate to its real difficulty. This is the only four hand arrangement of this composition in existence.

"EVER TRUE."Faulon.

How much interest our readers know this song was composed. Some time ago, the publishers of the *Review* purchased a number of cuts. Among them was the one which appears elsewhere and which we have dubbed "Ever True." Looking at a proof of the picture, we tried to imagine what were the thoughts that caused the weary woman to pause in her work in the silence of the night. The look was one of introspection and reminiscence, we thought. We unconsciously constructed out of the picture the story which we later embodied in the song. But first, I. e., before writing a single word, we composed the music, we might say to the thought of the song; then we wrote the words to fit the music. This is undoubtedly an unusual way of writing a song, but that is the way this one grew. Whether the growth is worth preserving others must say.

The music in this issue costs in sheet form:

"CAPRICE NOIR,"Kroeger \$ 50

"TITANIA,"Leitbare-Wily 50

"CHARLIE'S FAVORITE POLKA,"Sidus 25

"FAIRYBATS," (Duet) Gregh,Jean Paul 1 00

"EVER TRUE,"Faulon 35

Total\$2 70

NEW MUSIC.

Among the latest of our issues we will call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever sent in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, octavo, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Hise-King, Theodor Kalkb, Louis Koblner, Carl Reinecke, Robert Gollner, Charles and Jacob Kunkel, and others.

| | | |
|---|------------------------------|------|
| A Story Night..... | Smith-Smyth | 75 |
| La Balade..... | Ch. R. Lybreg | 75 |
| Warblings at Eve..... | Brinley Richards | 50 |
| Monastery Bells..... | LeFebure Wily | 50 |
| Return of Spring..... | Theodore Malling | 75 |
| Spinnelried..... | Wagner-Liszt | 1 00 |
| Spinnelried..... | Lidolf | 75 |
| Helmweh (Longing for Home)..... | Albert Jungmann | 75 |
| Chant du Berger..... | M. de Colas | 40 |
| L'Argentine (Fairy Thistle)..... | Eugene Ketterer | 75 |
| Bonnie Doon and Bonnie Dundee (Fantasia)..... | Wille Page | 75 |
| Nocturne in D flat (Blushing Heart)..... | Dubler | 60 |
| Grand Galop de Concert..... | E. Ketterer | 75 |
| Rippling Waves (Wellenraus)..... | Fritz Spinger | 50 |
| Cascade of Roses..... | Jos. Ascher | 75 |
| Pure as Snow..... | Guot. Lange | 60 |
| Tannhauser March..... | Julie Hise-King-Wagner-Liszt | 1 50 |
| Thine Image, Romanza..... | Albert Jungmann | 75 |
| First Love..... | Chopin | 60 |
| Will-o-the-Wisp (Caprice)..... | Chopin | 75 |
| Consolation..... | Chopin | 60 |
| Spring Waltz..... | Chopin | 35 |
| Autumn Waltz..... | Chopin | 60 |
| Forget Me Not (Nocturne)..... | Chopin | 60 |
| Weping Poland (Nocturne)..... | Chopin | 60 |
| Summer Waltz..... | Chopin | 35 |
| Gavotte, in A minor..... | Brandes | 75 |
| March from Tannhauser..... | Jean Paul | 60 |
| Heather Rose..... | Guot. Lange | 35 |
| Stephanie Gavotte..... | E. Ketterer | 75 |
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—10—

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Ernest R. Kroeger.

Allegro umoristico ♩ - 112.

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First system of musical notation. Treble and bass staves. Pedal points marked with 'Ped.' and asterisks. Fingering numbers 1, 2, 3, 4 are present above the notes.

Second system of musical notation. Treble and bass staves. Pedal points marked with 'Ped.' and asterisks. Fingering numbers 1, 2, 3, 4, 5 are present above the notes. A *mf* dynamic marking is present at the beginning.

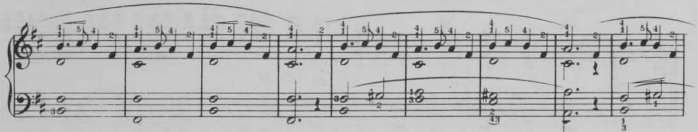
Third system of musical notation. Treble and bass staves. Pedal points marked with 'Ped.' and asterisks. Fingering numbers 1, 2, 3, 4, 5 are present above the notes. A *ff* dynamic marking is present in the middle.

Fourth system of musical notation. Treble and bass staves. Pedal points marked with 'Ped.' and asterisks. Fingering numbers 1, 2, 3, 4, 5 are present above the notes. A *dim* dynamic marking is present towards the end.

Fifth system of musical notation. Treble and bass staves. Pedal points marked with 'Ped.' and asterisks. Fingering numbers 1, 2, 3, 4, 5 are present above the notes. A *rit:* marking is present towards the end.

L'istesso tempo.

Sixth system of musical notation. Treble and bass staves. Pedal points marked with 'Ped.' and asterisks. Fingering numbers 1, 2, 3, 4, 5 are present above the notes.



Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment and a vocal line. The piano part consists of a right hand with chords and a left hand with a rhythmic pattern of eighth and sixteenth notes. The vocal line is in the treble clef, with lyrics "cres... cen... do... ff" and a final "Ped." marking. The score includes various musical notations such as dynamics (crescendo, fortissimo), articulation (pedal), and fingerings.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a piano (p) dynamic. The first measure features a complex chordal texture with many beamed notes. The second measure continues this texture. The third measure introduces a new melodic line in the treble staff, accompanied by a simple bass line. The fourth measure continues the melody. The fifth measure features a change in the bass line, and the sixth measure concludes the phrase with a final chord. Pedal points are indicated by 'Ped.' and a star symbol at the end of measures 1, 3, 5, and 6. Fingering numbers are provided for many of the notes in the melody.

Musical score for "The Rose Tree" (No. 100). The score is written for voice and piano. The voice part is in G major and 2/4 time. The piano accompaniment features a prominent triplet figure in the right hand and a steady eighth-note bass line in the left hand. The piece includes a key signature change to F major and a tempo change to "Allegretto". The score concludes with a "Ped." (pedal) instruction and a "rit." (ritardando) marking.

Musical score for "The Rose Tree" (No. 100). The score is written for voice and piano. The voice part is in G major, 2/4 time, and features a melody with various ornaments and trills. The piano accompaniment is in G major, 2/4 time, and features a bass line with a steady eighth-note pattern. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system includes a key signature change from G major to F major (one flat). The second system includes a key signature change from F major to E major (two sharps). The score ends with a double bar line and a repeat sign.

TITANIA.

New Edition revised by the Author.

L. Wely.

Allegro.

f *Ped.* *8*

trois cordes. *8* *f* *une corde.* *trois cordes.* *f* *Ped.*

une corde. *trois cordes.* *pp* *très animé.* *rit.* *dim.* *8*

original. *or thus.* *2nd time p* *8*

original. *1.* *2.* *Ped.* *8*

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The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into five measures, each containing a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody with lyrics written below the notes. The score includes fingerings (1-4) and breath marks (indicated by a star symbol) for the vocal line. The piano part includes a 'mf' (mezzo-forte) dynamic marking. The score is labeled 'Pied.' and 'Ped.' at the bottom of each measure.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The melody is written in the treble staff, with fingerings indicated by numbers 1-5. The bass staff provides a simple accompaniment. The score includes a key signature of one flat (B-flat) and a common time signature (C). The piece is marked 'And.' (Andante). The score is divided into measures by bar lines. The first measure is marked 'Ped.' (Pedal). The second measure is marked with a star symbol. The third measure is marked 'Ped.' (Pedal). The fourth measure is marked with a star symbol. The fifth measure is marked 'Ped.' (Pedal). The sixth measure is marked with a star symbol. The seventh measure is marked 'Ped.' (Pedal). The eighth measure is marked with a star symbol. The ninth measure is marked 'Ped.' (Pedal). The tenth measure is marked with a star symbol. The eleventh measure is marked 'Ped.' (Pedal). The twelfth measure is marked with a star symbol. The thirteenth measure is marked 'Ped.' (Pedal). The fourteenth measure is marked with a star symbol. The fifteenth measure is marked 'Ped.' (Pedal). The sixteenth measure is marked with a star symbol. The seventeenth measure is marked 'Ped.' (Pedal). The eighteenth measure is marked with a star symbol. The nineteenth measure is marked 'Ped.' (Pedal). The twentieth measure is marked with a star symbol. The twenty-first measure is marked 'Ped.' (Pedal). The twenty-second measure is marked with a star symbol. The twenty-third measure is marked 'Ped.' (Pedal). The twenty-fourth measure is marked with a star symbol. The twenty-fifth measure is marked 'Ped.' (Pedal). The twenty-sixth measure is marked with a star symbol. The twenty-seventh measure is marked 'Ped.' (Pedal). The twenty-eighth measure is marked with a star symbol. The twenty-ninth measure is marked 'Ped.' (Pedal). The thirtieth measure is marked with a star symbol. The thirty-first measure is marked 'Ped.' (Pedal). The thirty-second measure is marked with a star symbol. The thirty-third measure is marked 'Ped.' (Pedal). The thirty-fourth measure is marked with a star symbol. The thirty-fifth measure is marked 'Ped.' (Pedal). The thirty-sixth measure is marked with a star symbol. The thirty-seventh measure is marked 'Ped.' (Pedal). The thirty-eighth measure is marked with a star symbol. The thirty-ninth measure is marked 'Ped.' (Pedal). The fortieth measure is marked with a star symbol. The forty-first measure is marked 'Ped.' (Pedal). The forty-second measure is marked with a star symbol. The forty-third measure is marked 'Ped.' (Pedal). The forty-fourth measure is marked with a star symbol. The forty-fifth measure is marked 'Ped.' (Pedal). The forty-sixth measure is marked with a star symbol. The forty-seventh measure is marked 'Ped.' (Pedal). The forty-eighth measure is marked with a star symbol. The forty-ninth measure is marked 'Ped.' (Pedal). The fiftieth measure is marked with a star symbol. The fifty-first measure is marked 'Ped.' (Pedal). The fifty-second measure is marked with a star symbol. The fifty-third measure is marked 'Ped.' (Pedal). The fifty-fourth measure is marked with a star symbol. The fifty-fifth measure is marked 'Ped.' (Pedal). The fifty-sixth measure is marked with a star symbol. The fifty-seventh measure is marked 'Ped.' (Pedal). The fifty-eighth measure is marked with a star symbol. The fifty-ninth measure is marked 'Ped.' (Pedal). The sixtieth measure is marked with a star symbol. The sixty-first measure is marked 'Ped.' (Pedal). The sixty-second measure is marked with a star symbol. The sixty-third measure is marked 'Ped.' (Pedal). The sixty-fourth measure is marked with a star symbol. The sixty-fifth measure is marked 'Ped.' (Pedal). The sixty-sixth measure is marked with a star symbol. The sixty-seventh measure is marked 'Ped.' (Pedal). The sixty-eighth measure is marked with a star symbol. The sixty-ninth measure is marked 'Ped.' (Pedal). The seventieth measure is marked with a star symbol. The seventy-first measure is marked 'Ped.' (Pedal). The seventy-second measure is marked with a star symbol. The seventy-third measure is marked 'Ped.' (Pedal). The seventy-fourth measure is marked with a star symbol. The seventy-fifth measure is marked 'Ped.' (Pedal). The seventy-sixth measure is marked with a star symbol. The seventy-seventh measure is marked 'Ped.' (Pedal). The seventy-eighth measure is marked with a star symbol. The seventy-ninth measure is marked 'Ped.' (Pedal). The eightieth measure is marked with a star symbol. The eighty-first measure is marked 'Ped.' (Pedal). The eighty-second measure is marked with a star symbol. The eighty-third measure is marked 'Ped.' (Pedal). The eighty-fourth measure is marked with a star symbol. The eighty-fifth measure is marked 'Ped.' (Pedal). The eighty-sixth measure is marked with a star symbol. The eighty-seventh measure is marked 'Ped.' (Pedal). The eighty-eighth measure is marked with a star symbol. The eighty-ninth measure is marked 'Ped.' (Pedal). The ninetieth measure is marked with a star symbol. The ninety-first measure is marked 'Ped.' (Pedal). The ninety-second measure is marked with a star symbol. The ninety-third measure is marked 'Ped.' (Pedal). The ninety-fourth measure is marked with a star symbol. The ninety-fifth measure is marked 'Ped.' (Pedal). The ninety-sixth measure is marked with a star symbol. The ninety-seventh measure is marked 'Ped.' (Pedal). The ninety-eighth measure is marked with a star symbol. The ninety-ninth measure is marked 'Ped.' (Pedal). The hundredth measure is marked with a star symbol.

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

[illegible]

Meno mosso.

a tempo.

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The left hand plays a series of chords and single notes, while the right hand plays a more complex melody with many beamed sixteenth notes. The tempo marking *Meno mosso.* is at the beginning, and *a tempo.* appears later. There are two *ritenuto.* markings. Pedal points (Ped.) and asterisks (*) are placed below the staff.

Second system of musical notation. It features a grand staff with a bass clef on the left and a treble clef on the right. The left hand has a steady accompaniment, and the right hand has a melodic line with many beamed sixteenth notes. The tempo marking *a tempo.* is present. There are two *ritenuto.* markings. Pedal points (Ped.) and asterisks (*) are placed below the staff.

Third system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The left hand plays a series of chords and single notes, while the right hand plays a more complex melody with many beamed sixteenth notes. Pedal points (Ped.) and asterisks (*) are placed below the staff.

Fourth system of musical notation. It features a grand staff with a bass clef on the left and a treble clef on the right. The left hand has a steady accompaniment, and the right hand has a melodic line with many beamed sixteenth notes. The tempo marking *a tempo.* is present. There are two *ritenuto.* markings. Pedal points (Ped.) and asterisks (*) are placed below the staff.

Fifth system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The left hand plays a series of chords and single notes, while the right hand plays a more complex melody with many beamed sixteenth notes. The tempo marking *a tempo.* is present. There are two *ritenuto.* markings. Pedal points (Ped.) and asterisks (*) are placed below the staff.

original.
or thus.

2nd time p

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

original.

1 2

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

mf

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

8

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

8

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

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The piano part features a complex, rhythmic melody in the right hand and a more active bass line in the left hand, with numerous fingerings and articulations indicated. The second system continues the piano accompaniment, showing a transition to a more sustained, harmonic texture. The score is marked with 'ff' (fortissimo) and includes pedal markings ('Ped.') at the bottom of the piano part.

CHARLIE'S FAVORITE POLKA.

Carl Sidus. Op.101.

Allegretto ♩ - 120.

f

Ped.

fz

f

mf

Gioioso.

cres. *do.*

f

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

f *mf* *f*

5 3 5 3 5 3 5 3 5 3 5 3

FINE.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score is divided into measures by vertical bar lines, and the time signature is 2/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). There are also fingerings indicated by numbers 1-5 above the notes. The score is divided into two systems by a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction marked "p" and a vocal entry marked "f". The second system continues the piano accompaniment and vocal line, ending with a final chord marked "f". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal part is a simple melody with lyrics written below the notes.

Repeat from *Si* to *Fine*.

FARFADETS.

SCHERZO — GALOP.

(Louis Gregh)

Jean Paul.

Secondo.

Allegro vivo 6-100.

f

Scherzando.

mf 2nd time / *f*

mf

mf

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FARFADETS.

SCHERZO — GALOP.

(Louis Gregh.)

Jean Paul.

Allegro vivo 6-100.

Primo.

First system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 5, 4, 3, 2, 1, 3, 4, 3, 2, 1, 5, 4, 3, 2, 1, 8. Bass staff has a series of eighth notes with fingerings 1, 2, 3, 4, 5, 1, 3, 1, 2, 3, 5, 1, 2, 3, 1, 2, 5. Pedal marks (Ped.) are present under the bass staff. A star symbol is under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 5, 4, 3, 2, 1, 3, 4, 3, 2, 1, 5, 4, 3, 2, 1, 8. Bass staff has a series of eighth notes with fingerings 1, 2, 3, 4, 5, 1, 3, 1, 2, 3, 5, 1, 2, 3, 1, 2, 5. Pedal marks (Ped.) are present under the bass staff. A star symbol is under the bass staff. The word "Scherzando." is written above the treble staff. The word "mf" is written above the bass staff. The word "2nd time" is written above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 4, 3, 2, 1, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 8. Bass staff has a series of eighth notes with fingerings 1, 2, 3, 4, 5, 1, 3, 1, 2, 3, 5, 1, 2, 3, 1, 2, 5. Pedal marks (Ped.) are present under the bass staff. A star symbol is under the bass staff. The word "mf" is written above the treble staff. The word "p" is written above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth notes with fingerings 2, 4, 3, 2, 1, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 8. Bass staff has a series of eighth notes with fingerings 1, 2, 3, 4, 5, 1, 3, 1, 2, 3, 5, 1, 2, 3, 1, 2, 5. Pedal marks (Ped.) are present under the bass staff. A star symbol is under the bass staff. The word "p" is written above the treble staff. The word "p" is written above the bass staff.

Secondo.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various dynamics and performance markings:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features chords with fingerings 4, 3, 2, 1. The left hand has a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *p*. A pedal marking "Ped." with a star symbol is present.
- System 2:** Features alternating *f* and *p* dynamics. The right hand continues with chords. Dynamics include *f*, *p*, *f*, *p*, *f*, and *ff*. Pedal markings "Ped." with star symbols are present.
- System 3:** Features a *ff* dynamic. The right hand has chords with fingerings 4, 3, 2, 1. The left hand has a steady eighth-note accompaniment. A pedal marking "Ped." with a star symbol is present.
- System 4:** Features *f* and *p* dynamics. The right hand has chords with fingerings 4, 3, 2, 1. The left hand has a steady eighth-note accompaniment. A pedal marking "Ped." with a star symbol is present.
- System 5:** Features *mf*, *fx*, and *f* dynamics. The right hand has chords with fingerings 4, 3, 2, 1. The left hand has a steady eighth-note accompaniment. Pedal markings "Ped." with star symbols are present.
- System 6:** Features a *f* dynamic. The right hand has chords with fingerings 4, 3, 2, 1. The left hand has a steady eighth-note accompaniment. Pedal markings "Ped." with star symbols are present.

Primo.

First system of musical notation. Treble staff: *pp*, *cres.*, *f*, *p*. Bass staff: *f*, *p*. Pedal points are marked with a star symbol and the word "Ped.".

Second system of musical notation. Treble staff: *f*, *p*, *f*, *p*, *ff*. Bass staff: *f*, *p*, *f*, *p*, *ff*. Pedal points are marked with a star symbol and the word "Ped.".

Third system of musical notation. Treble staff: *ff*. Bass staff: *ff*. Pedal points are marked with a star symbol and the word "Ped.".

Fourth system of musical notation. Treble staff: *f*, *p*, *f*. Bass staff: *f*, *p*, *f*. Pedal points are marked with a star symbol and the word "Ped.".

Fifth system of musical notation. Treble staff: *f*, *ff*, *ff*, *p*. Bass staff: *f*, *ff*, *ff*, *p*. Pedal points are marked with a star symbol and the word "Ped.".

Sixth system of musical notation. Treble staff: *f*, *p*. Bass staff: *f*, *p*. Pedal points are marked with a star symbol and the word "Ped.".

un poco meno mosso.

Secondo.

This musical score is for a piano piece, likely a second movement, marked "Secondo." and "un poco meno mosso." The score consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements:

- Dynamic markings:** *p* (piano), *cres.* (crescendo), *f* (forte), and *fx* (fortissimo).
- Pedaling:** Indicated by "Ped." with a star symbol, often accompanied by a fermata.
- Fingerings:** Numbers 1 through 5 are placed above or below notes to indicate fingerings.
- Articulation:** Slurs and accents are used to group notes and emphasize specific sounds.
- Rehearsal marks:** Small star symbols are placed at the beginning of several measures to indicate rehearsal points.

The score shows a progression of musical ideas, with a central section marked "cres. do." and "f" leading into a more dynamic and technically demanding passage marked "fx".

un poco meno mosso.

Primo.

This page of musical notation is for a piano piece, likely a solo or a part of a larger work. It features complex fingerings and dynamic markings. The notation is arranged in four systems, each with a treble and bass staff. The first system includes a 'Primo.' marking. The second system includes a 'cres.' marking. The third system includes a 'do.' marking. The fourth system includes a 'f' marking. The notation is written in a style that suggests a 19th-century manuscript, with many accidentals and dynamic markings. The piece is in a key with one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro'. The piece is in a key with one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro'. The piece is in a key with one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro'.

Secondo.

The musical score for 'The Little Boat' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melody of eighth notes, with a fermata over the final note. The bass staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. It contains a bass line of eighth notes, with a fermata over the final note. The second system also consists of two staves. The treble staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melody of eighth notes, with a fermata over the final note. The bass staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. It contains a bass line of eighth notes, with a fermata over the final note. The score is marked with a forte 'f' dynamic and includes fingerings (1, 2, 3) and a pedal marking 'Ped.'.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. The piano part features a prominent bass line with eighth notes and a melody in the right hand. The score is marked with a forte (f) dynamic and includes a pedal point (Ped.) instruction. The piece concludes with a final chord and a double bar line.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) and a 'Ped.' (pedal) instruction. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes. The system concludes with a double bar line.

Measures 1-8 of "The Swan" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and features a mezzo-forte (mf) dynamic. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated at the bottom of the left hand part.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth notes, starting on G4 and moving stepwise up to D5. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line of eighth notes, starting on G2 and moving stepwise up to D3. The dynamic marking 'mf' (mezzo-forte) is placed below the first note of the bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in a simple, folk-like style. The piano accompaniment is in the bass clef and features a steady eighth-note pattern. The second system continues the vocal and piano parts. The piano part includes a forte dynamic marking (*f*) and a 'Ped.' (pedal) instruction. The score is printed on a single page with a decorative border.

Primo.

[illegible]

ff stringendo. ff fx mf

Ped. *

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains six measures of music, primarily using eighth and sixteenth notes with various rests. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature. It contains six measures of music, primarily using eighth and sixteenth notes with various rests. The first measure of the lower staff has a '2' below it. The second measure has a 'Ped.' (pedal) marking. The third measure has a 'mf' (mezzo-forte) dynamic marking. The fourth measure has a '2' below it. The fifth measure has a '2' below it. The sixth measure has a 'ff' (fortissimo) dynamic marking and a 'Ped.' (pedal) marking. The system ends with a double bar line.

The musical score for "The Swan" by Maurice Strakosky is presented in a two-staff format. The upper staff is for the piano, and the lower staff is for the celeste. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "moderato". The score consists of 12 measures. The piano part features a melody with various ornaments and dynamic markings, including *mf*, *f*, and *cres.*. The celeste part provides a harmonic accompaniment with a steady eighth-note pattern. The score includes performance instructions such as "Ped." (pedal) and "cres." (crescendo). The notation is clear and legible, with a focus on the melodic line of the piano.

The first system of the musical score for 'The Little Boat' features a piano introduction. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante' and the key signature has one flat (B-flat). The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). Pedal points are indicated by 'Ped.' with asterisks. The system concludes with a repeat sign and a first ending bracket.

Primo.

8—

stringendo.
ff

mf

mf **p**

ff

f *cres.* *cen* *do.* **ff**

8

ff **ff** **ff**

ff **ff** **ff** **ff** **ff** **ff** **ff** **ff**

8

ff **ff** **ff** **ff** **ff** **ff** **ff** **ff**

EVER TRUE.

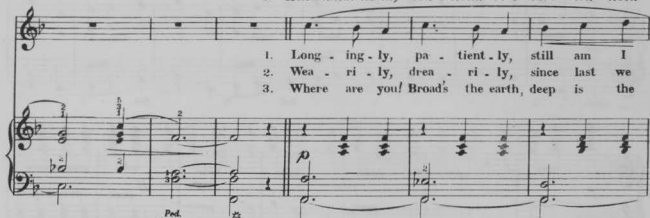
(ICH WAR TREU.)

Words and Music by

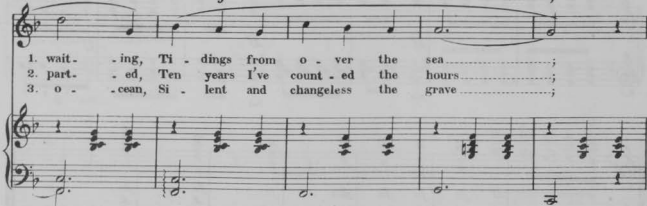
I. D. Foulon.



3. Weit ist die Er - de, so tief sind die
 2. Trüb - se - tig, trüu - me - risch zählt' ich die
 1. Hinschmachtend, seh - nend er - harr' ich noch



3. Meer - re, Wan - del - los, schwei - gend das Grab
 2. Stun - den, Ach, man - ches end - lo - se Jahr
 1. im - mer Bot - schaft ron ü - ber der See



3. Und so bleib' ich dem Ge - lüb - de Und dem Ei - de ge -
 2. Ein - sam, arm, ver - las - sen traur' ich Al - ler Lust, al - ler
 1. Was mein Lie - ben mag be - dro - hen, Weiss ichs, wenn ich nicht

1. What can be my love be - la - ting I know not, but he's
 2. Lone and poor and brok - en heart - ed, With - ered leaves are my
 3. Like them, love, is my de - vo - tion And my trust in the

3. treu, den ich gab. Ach, wie himm - lisch wird es sein.....! Wenn wir
 2. Freu - de so bar. Man - cher hat um mich ge - freit....., Gold - ne
 1. treu - los ihn seh! Als sein Boot noch nah dem Strand....., Ga - ben

1. faith - ful to me. While his barque rode on the tide....., Ere he
 2. lives on - ly flow'rs. More than one would have me wed....., And they
 3. prom - ise you gave. If no more on earth we meet....., 'Twill be

3. einst des Lei - bes frei, Ruft mein Geist dem sei - nen zu:
 2. Schüt - ze bo - ten sie, Wäh - rend ihm, ihm e - wig treu!
 1. wir der Treu - e Schwer, Mir zum Pfand und ihm zum Pfand,

1. spoke his last a - dieu, Swore we, what - eer might be - tide,
 2. come with gold to woo, But I slave for dai - ly breed
 3. joy to say to you, When your soul my soul shall greet:

3. Ich war treu, ich war treu, Ruft mein Geist dem
 2. Um mein Brod ich mich müß, Den noch treu ihm
 1. Dass er treu, dass ich treu! Drum was im - mer

1. We'd be true, we'd be true, And what - ev - er
 2. And I'm true, love, I'm true, Yes, I slave for
 3. I was true, I was true, When your soul my

3. sei - nen zu; Ich war treu, ich war treu!
 2. im - mer treu, Stets ihm treu, ja ihm treu.
 1. komm - en mag, Ich bleib treu, ich bleib treu!

1. may be - tide I'll be true, ev - er true.
 2. dai - ly bread, But I'm true, ev - er true.
 3. soul shall greet, I was true, ev - er true.

rit.
a tempo.

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PHILADELPHIA.

PHILADELPHIA, JULY 15, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW.—Musical news is very scarce and has been for some time past, which your accounts for my neglect of sending you the news. At present all theatres are open and daily concerts given. At the Mesner-Tivoli Garden, leader, the orchestra, a great deal of vocal music is introduced. Meibler, Lauber & Thorm's are also well patronized.

Last evening the Mesner-Tivoli singing society celebrated its first victory. At the Brooklyn, Connecticut it received the second prize for best singing, the first prize going to Baltimore. The Mesner-Tivoli is the oldest (permanent) singing society in the United States and will celebrate its fifteenth anniversary December 13th next, in a manner worthy of its membership.

I suppose it is hardly worth while to give you an account of the Music Teachers' National Association, which was held July 14th in New York, since you must have seen full reports of it in the daily papers. Your correspondent attended the entire session and I must say never heard so much good music since so short a time. The principal players of the country were the attraction, and displayed the finest of programmes.

JOHN KENNEDY, Robert Goldbeck, was very much admired for his fine pianoforte concerto and his fine rendition of it. In fact it was one of the best pieces of the entire evening. The essays were rather short but the best of the session were Rossini's "The Italian and German Schools of Music," Mason's "Accumulation in Piano-Forte Playing," Corbelli's "What is Church Music?" and from Eaton's "Education in Music at Home and Abroad."

P. J. MEYERS.

BOSTON.

BOSTON, JULY 25, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW.—The weather has been so on a few movements which has driven me away from the Hub for a few days, and, like Arthur, I have charmed the ladies. But the divine music, although she may perhaps a little, has not left the city. I have had a brief run up and down the river as much material as I may for a summer letter to you.

In the manner of giving it on a whole you are of the first rank in the Boston Symphony. First, also, as compared with symphonies and concertos, under Herr Tietze, in the Boston Symphony, then the came down to Strauss and Auber, in the "Popular Concert," and now I must state and without regret that she has come to promenade concerts and has taken to drink. Fancy beer and ones cooling in Puritanical Boston, yet the facts are there, you can get your light tipple, or ice cream if you prefer it, and listen to the way the public attends and applauds, it seems to enjoy the horrible struggle. Nevertheless leads the orchestra and is the best of all leaders for this kind of work. His fine shields the audience and his enthusiasm awakens in them a responsive flame that cannot be quenched even by beer, or chilled by ice cream.

The percussion is perhaps a trifle too active, and especially those with the bass drum seems to have a piano upon himself. However, these faults can be condoned in summer concert, and the series really furnishes a splendid recreation for the public at home, and also gives enjoyment to the musicians at a time of the year when things are generally somewhat dull. The enterprise is founded by some gentleman who has given us two other series named at the beginning of my letter. He has certainly placed orchestral music upon a firm footing in our city. Music Hall has been transformed for these concerts into a paradise of summer garden, with plants, shrubbery, electric lights, tables, waiters, and all the other adjuncts of a pleasure resort. All the musicians are out of town, and the concerts of chamber music have vanished, but of the New England Conservatory music I found everything in the greatest activity, although of a musical character. The great institution has received so many applications for next season from intending students, that it enlarges its facilities to meet the increased demand. New offices, an enlarged lecture hall, rooms for the examination and grading of new students, new reception rooms for the use of the faculty, these are a few of the improvements now being made. Of the increase in the faculty I have already told you. The new professors, Scott (violin), Fiedler (piano) and Campanari (violin) are certainly in the front rank of artists, and advanced work may be extracted from them. The only other concert of the midsummer month was that of the Mexican Band. It was not so novel as the performance of the Spanish Students, but had, nevertheless, a number of Spanish touches, which were agreeable to the ear. I was very sorry to hear one of the band anthems the hot weather in America, because when I heard it, I was in a Mexican band I want Spanish oaths, and not Teutonic expletives.

Article is a mild and gentle one, but you will excuse brevity and paucity of subjects in the communication from the perspiring pen of

CHICAGO.

CHICAGO, JULY 25, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW.—Owing to absence from the city, your correspondent was reluctantly compelled to neglect you and could not send you your long list of letters for the July number. I am now on the eve of a trip to New York and other eastern cities, but have not time to probably write you from there. I met Mr. John C. Prentiss, of New Southbury, yesterday, he informed me that the play will probably be in a reconstructed form, he produced in

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"I do not know; but I have letters from numerous scientists, who have been pleased to congratulate me, or to give me their opinion."

"Would you communicate a few of them to me? I should like to publish them in *La Nature*."

"Very willingly, sir; I will send you my file to-morrow."

The following are a few of the notes that appear to me to give some new information in regard to singing stones.

Mr. Cartilhac, director of the Toulouse Museum, reports that three musical flints were once noticed by a missionary in the village of Chaffa, at the center of the plain of Thimazana, Alysinnia. These stones were hung by threads from a horizontal wooden rod, and were used for calling the faithful to prayers or to battle. They were struck with another flint, and their sounds, which were very intense, were heard from some distance.

In an interesting letter to Mr. Baudrie from Mr. J. Ellis, member of the Royal Society of London, this learned scientist treats of the sonorousness of singing stones. "We know not up to the present," says he, "whether the sonorousness is affected by the form, bulk, chemical mass, or molecular constitution. It is very probable that these stones have internal structures that differ from each other—the sound of the stones being different when they are struck in two neighboring places. I should not be surprised if there were a sort of obliqueness in the structure, which would explain the impossibility of preserving the sound when a singing stone is cut or broken."

"There is here an interruption of the sonorous waves that are passing through the body. The great difference in the sounds that two bodies of nearly equal bulk are capable of producing is probably due to a difference in the arrangement of the molecule, which governs the mode of vibrating. I am sorry that I am unable to say more on this subject."

I reproduce a very pleasant letter from Mr. C. Saint Clair Deville, of the Institute, the learned geologist, whom death robbed science of a few years ago.

"A feeling of remorse seizes me when I reflect upon the incalculable number of stones that I have broken—of flints broken in order to discover in them the traces of a shell, an echinus, or a polyp. And, when I consider all the sacrifices of this kind that my geological comrades are every day making, how many reasons have we not for thinking that we have destroyed specimens which might now be figuring among your sonorous keys?" A rain season has been made for the mandrake that sings, but you have done better; you have found the stone that sings—yon have discovered the singing soul of the stone! How many such souls, alas, have we sacrificed! You, on the contrary, less barbarous, instead of immolating them to a vain scientific curiosity, have approached them as a friend, have questioned them feelingly, and, when one out of a hundred thousand of them had the vocation, you offered it an asylum, opened the doors of your observatory to it, and made a virtuoso of it! What superiority! And how much more crushing does such superiority become when we are obliged to recognize that your keyboard of stone offers a true parallel that geologists and physicists do not yet seem able to fully explain.

Mr. Baudrie calls his singing stones "prehistoric music." It is not, impossible, in fact, that analogous keys were used by our ancestors of the Stone Age. This was *Abbe Moigno's* opinion.

"Who knows," says the old editor of *Canova*, "whether, in eagerly excavating in search of relics of the Stone Age, we shall not find a series of attuned flints? Why may not the flint which was the first arm, the first tool, of prehistoric man, have also been his first musical instrument?" Mr. Baudrie thinks that the reason no musical instruments have been found in prehistoric strata is that searchers have not occupied themselves with native flints, but only carved ones.

The following are some of the peculiarities of these attuned stones: The stone that emits the grave tone weighs four and a half pounds, while the one that gives the half tone of this weighs nine. This large flint is immediately followed by one of one ounce, that finds its similar in weight only at the end of the series, although the difference in sound is considerable. A three ounce stone gives exactly the same note as another that weighs but six thousand grains. It will be seen that we have surprising anomalies here to puzzle physicists.—*G. TROUSSELOT, in La Nature.*

(Say who is literary).—"Of late I have been enjoying the play of the last Minister. How do you like it?" Country Gentleman.—"Well, sir, to give it to you in real earnest, taken in much of them musical business since old Dan Bryant dropped into future bliss."—*Columbia Spectator*



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MAJOR AND MINOR.

REUBENSTEIN has begun writing an sacred opera, title, "Moses." EDUARD REUBENSTEIN, the violinist, is on a concert tour in China. The widow of Victor Masse is dead, having survived her husband only a year.

MOM. CHRISTINE NILSSON has signed with Maurice Strakosch for a concert tour in Germany and Scandinavia.

A new tenor, named Van Loo, has arisen in Tours, France, and is pronounced a star of the first magnitude.

OLIVIER METRA, the well-known French conductor, is advertised to give a series of concerts in the Tivoli gardens, Copenhagen.

Two hundred and twenty-five musical societies will take part in the International competition which commences at Lyons, France, on the 15th instant.

The visit of the great French tenor, Lassalle to America, says *French Music and Drama*, will be a great artistic occasion. He leaves the Grand Opera in Paris on the 10th of December, makes a European tour, and then comes to America.

AMERICA has, according to Mr. Hopkins, the English piano expert, the largest number of piano workmen. About 4,000 are said to be employed in the States, against 7,500 in Germany, and 4,000 in France. There is no method of arriving at the figures for England.

La Correspondence Musical, of Madrid, informs its readers that, according to a German physician, no piano-forte player was ever attacked by cholera.

We did not know that the cholera bacilli had such sensitive ears. Anyhow, this is good news for piano sellers, they can now advertise their wares as infallible cholera cures.

COLONEL MARLESON has discovered a new soprano, a young Russian singer, Nellie Colburn, who is to be introduced to London during his short season there, and then to be brought to America next season. Her photograph shows her to be a lady of great beauty; her age is something above twenty. Her debut will be in "Frustrate."

HERE WILHELM, the violinist, did not appreciate the economy practised by the people of Copenhagen during a recent concert tour in Scandinavia. At his first appearance his audience was uncommonly small, but next day a throng came to the depot to see the famous violinist. At the train moment off he said to a friend, "Next time I come to Copenhagen I shall give my concert at the railway station."

"prickly," says *London Truth*, "that America provides us with so many good singers. Whether it is due to American throats or the American climate, or American perseverance, I don't know. With all England to choose from it would have been difficult to bring together so many really good voices as were heard at the American concerts gotten up by Mr. Ronalds in aid of the wounded and sick British soldiers."

A new PLEASURE—a subscriber to a series of Wagner Concerts, not one of which he ever missed, though he always appeared dreadfully bored, was gazing, as he frequently did, during the performance, when some person near him observed, "You do not appear to be amused." "I am not, far from it. Then why do you come?" "Why do you subscribe?" "For the sake of the exquisite pleasure I feel when the concert is over."—*London Musical World*.

AT the Paris Conservatoire the *Prix de Rome* was this year awarded to a young man of twenty-five, M. LEROUX, by twenty-seven out of twenty-eight votes. Among the judges were Ambrose Thomas, Gounod, Royer, the composer of "Sigurd," Massenet, Saint-Saëns, Debussy, L. Dubois, Benjamin Godard and E. Guiraud. His cantata was splendidly created; Mlle. Isaac and Messrs. Muradet and Pouly sang in it and did their best to do the young man credit.

A GRAND piano, just presented to the Princess Beatrice, is a unique affair. It is in a black case ornamented with gold. The sustaining pedal enables the player to prolong the sound of one or more of the notes, on the organ principle. The piano has so elastic a touch that all the gradations from the most subdued whisper to the greatest fortissimo passage can be accomplished with fine effect.—*Exchange*.

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In a recent conversation with Sir Arthur Sullivan, his song, "The Lost Chord," was mentioned, and the gifted musician told the circumstances attending its composition as follows: "I had long admired the words, and had made up my mind to set them to music. One night I was in the room next to which my brother was at the time, and while he was at the table, and was thoroughly tired out and mind weary, I leaned to sit down at the organ in the room, and there the noble words were before me. I did not rise from my seat until I had composed the music."

"Have you heard the latest?" writes "Bartolo" in *Chicago Music and Drama* (a paper, by the way, which, under its new management, has a creditable record), "the City of Lake." A certain music teacher in a small town not far from Chicago, was speaking to a young lady about five-o'clock, on a stilling spring. Referring to the simplified portion, marked, as usual, *cresc.*, he said her part was to be played by the wind; and that he should have it so done at his next concert. The piece, however failed to materialize at that time. Whether some one corrected his blunder, or he consulted his musical dictionary for the meaning of *cresc.*, is not certainly known.

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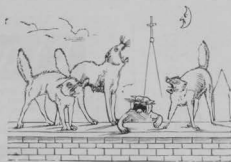
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For an old maid, the piano forte.
For the bachelors, the loo.
For the commercial traveler, the drum.
For the farmer, the hoe boy.
For the country hotel, the rye inn.
For the freemason, the symbols.
For the bore, the harp.
For the parrot, the few harp.
For the politician, the organ.
For lovers, the month harmonies.

COULEUR DE ROSE.

With Rose I walked at even time
In silence down sweet shady ways;
The village bells were all in chime,
And life took on, beneath her gaze,
Couleur de rose.

A dainty red was on her cheek,
Her very smile was witchery;
There seemed a pressing need to speak
Of what made everything to me
Couleur de rose.

But, better far than words, I stole
A sudden kiss, where blushing lay,
Ye gods! the blush had played its role,
And on my lips I bore away
Couleur de rose.

WOMEN resemble flowers. They shut up when they sleep.

The elevator boy has much to do toward the elevation of the masses.

Why is a false belle like a prophet of evil? Because she has not much on'er in her own country.

MOORE VENTURES is troubled with eruptions, and they don't know where to do with the eruptions.A **CHICAGO** bookbinder who was driven out of that city claims consideration now as a Polish refugee.

On seeing a house being whitewashed, a small boy asked: "Man, if you please, are you going to shave that house?"

HEAT is a subject for debate for next winter's college associations: "Has a man with a bass voice who tries to sing tenor any principle?"A **YANKEE** notion peddler crossing the Atlantic became sick. It was the only time he ever became wearied of the Yankee ocean business.

It was a Western Sunday school boy, who, on being asked what made the tower of Pisa lean, replied, "Because of the famine to the land."

In front of some of the furnished apartments in Paris, are the words, "English spoken in here," and a notice in a shop window runs "English spoken visible."

"Heaven!" said a young man at a play with a young lady, "I could play the lever better than that myself!" "I should like to see you try," was the naive reply.

"They tell me my wife plays superbly." "So does mine." "How so? I never hear her." "The day after we were married she shut the piano and hasn't opened it since." "Indeed! (A pause.) How she must love you!" "—"

"How for the doctor, quick! Help! help! But baby has swallowed a nickel!" exclaimed Mrs. Schaumburg. "Mine gets you make so much fuss as if it was a twenty-dollar gold piece." He calms, Rebecca, replied Moore.—*Texas Siftings.***WAGNER** Jones was upbraided by Mrs. J., who said she was almost frightened to death in the house all night alone. Jones very placidly replied: "Don't see as I'm to blame for your getting frightened. Didn't come within a mile of the house."

"Glorious, what does 'Shabaz Mater' mean?" "Why, don't you know? It's the Latin for 'he stabbed his mother'." "And 'Infamatus,' what's that?" "Faith, that's the infamations getting in when they tried to bring the poor old creature round."

A **YONKERS** New Yorker was introduced to a Boston girl, and before they were acquainted thirty minutes she got so spoozy that she called him an asterolepis, a Silurian placoid and a cartilaginous vertebrate. He returned to New York by the midnight train."I'm from Miteh Brown, mum, gen'leman what lives 'cross de way." He says, won't yer please shut down dem wimmen wemen de young lady's a-playin'?" "Het I thought Mr. Brown was musical himself!" "Dat's what de maitch, mum."—*Ez.*

LANDLADY (to lodger)—"Beg pardon, sir; did I understand as you was a doctor?" "Well, sir, my Billy 'ave just bin and broke his consternum, and I thout as 'ow I should be glad to put a hodd job in yer way."

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"Who rang the bell so early this morning, Maria?"
"It was the milk man, ma'am. He brings fresh milk every morning."

"Well, I don't wish to be disturbed by this noise. Tell him to bring enough Monday for the whole week."

A BALTIMORE woman by the name of Charity struck her husband over the head and nearly killed him. "We are requested to state that this is not the Charity that 'auntie long and a kind' is—(Loud Cries). No, but it is evidently the 'Charity' that 'begins at home.'—*Yonkers Record.*

A nice miser has a niece who he proclaims to be his unique treasure, but who has never seen any of his money. "Your niece is twenty years old," says a friend, "you ought to do something for her, getting her settled." "Well," replied the miser, after reflection, "I will pretend to be ill."

Before Fanny Farm married James Parton, she wrote in a description of Broadway: "Here comes James Parton, who doesn't believe in the devil." George D. Prentice of the Louisville Journal coupled it and added: "No, but it is evident that he was married; are you sure he don't believe in the devil now?"

A COUNTRY boy, going to school in the city for the first time, was asked by the teacher where South America was situated. He scratched his head and said: "Down in Father's 'tato field.' The teacher thereupon corrected him by telling him where it was. He looked up with a broad grin and exclaimed: "What you asked me for if yer knew yerself?"

"Oh, dear, I don't know what I shall do with Reginald, he has such a big large head," said a fond mother, endeavoring to attract attention to her offspring. "Why, if there is any danger of his topping over you'll stand a wig from me, you know," was a kind neighbor's suggestion. And a little thing like that serves a friendship of fully three weeks standing.—*Harvard Post.*

A VOYNE musical aspirant determined upon giving the concert his affectionate friend. He composed the most recent composition—a melody over which he had wasted much midnight oil. He was so confident of its success that he slept a sleepless night. "Well, what do you think of that, Belinda, love?" "Oh, it's delightful," answered the ingenious one. "It's a melody that I've always admired, ever since I remember."

"What is he?" asked a Lutheran Sunday school teacher of a Limestone street boy in a class last Sabbath. "A shirt with a button off, ma'am," replied the boy. "Explain yourself; what do you mean, sir?" demanded the non-supplied, supposition teacher. "Well, I heard my pa say to my ma, the other morning when he was putting a shirt with the button off, 'Well, this is hell.' That's all I know about it."

A sad-looking man went into a Burlington drug store. "Can't you give me," he asked, "something that will get rid of my mind the thoughts of sorrow and bitter recollections?"

And the pharmacist replied: "I have a good remedy for you, a dash of guinine, and wormwood, and rubarb, and opium salt and a dash of castor oil, and, say, it to him, and in a month the man couldn't think of anything in the world except new schemes for getting rid of his mind."

SPAGNOLETTI AND HUERTA.—In the year 1858, the famous Huerta, who astonished the English by his performance on the guitar, was invited to the Broadway Theatre to play the Italian Opera Band—a warm-hearted and sensitive Neapolitan—Spago and Huerta had a grand success, and the guitars, others and other fancy instruments not used in the orchestra. He was paid a grand sum of money, and, when irritated would ejaculate "Mon dieu, anglois, on m'a l'atteriré!" "Val you play?" Huerta—"De guitar-r, spagnoletti." "De guitar-hum?" (takes a puff of snuff). Huerta—"Yes, save, de guitar-r, and you'll play n'aglo de bars shall run down both side your big nose." "Vall, don, my cot," taking snuff, said Spagnoletti, "I will not hear your adagio."

MAJOR AND MINOR.

Miss FEMMA HINCKLEY, the charming soprano, now in New York, will introduce Schiller's "Merry Rime" in Lotis's play of "Niniche," the coming season. We feel sure she will make a great "hit" with it.

The earliest known occasion of the name *pianghete* being publicly used, was in a play-bill dated May 16, 1792, a copy of which is preserved by the Broadway Theatre. The name announced was the "Begger's Opera." Part of the attraction is this given: "Miss Duncker will sing a new melody accompanied by Mr. Dildon upon a new instrument called 'pianghete.'"

"AMELIA LEWIN" occupies two columns of *Freund's* Musical and Dramatic to state that she is a very competent and entirely impartial critic and that she "deserves a play." She is so lately "damned with faint praise" by other critics, in a great measure. The famous part of this is so much in the fact of Mr. Freund's using the columns of his own paper as a medium of self-praise as the other fact that "Amelia Lewis," the impartial critic, is his own mother.

The French residents of St. Louis celebrated their national day, the 14th of July by a great open air festival at Schneider's Garden. The fireworks, perhaps the first seen in this city, were, we understand, furnished by the garden City Fireworks Co. The speeches seemed to interest the few hundreds who could hear them, and the music was far better, upon the whole, than that given at any of the former French Days. In fact, everything was pronounced good by the fifteen thousand people in attendance, everything, that is, save the beer, which was as usual at Schneider's garden.

The Irish war-pipes were in use in the sixteenth century, and were carried, like the present Scotch ones, over the left shoulder and blown with the mouth. There is also a very general idea that harpists should be blown with a whistle carried under the right arm, and sometimes called "unlun pipes." The drum of the Scotch pipes are seen in the same way, and have streams, while on the contrary, the Irish have drums strung closely together, and carry no streams. These war-pipes are not often to be seen now, but are in use. Some part of the band of the old Royal Fusiliers, at present, now Fourth Battalion Royal Irish Rifles, are still in the training at the Curragh, which, we believe, is the only Irish regiment that has adopted this form of ancient music.