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COLUMBIAN EXPOSITION CONCERTS.

May 15 and 16.—Boston Symphony Orchestra. Music Hall; "Prometheus," selections Berlioz; "Prometheus," symphonies of the Eastern States; three concerts in Festival Hall; massed chorus of 2,000; orchestra of 200; organ and eminent soloists. "Prometheus," "Prometheus," "Prometheus," Bach, Israel in Egypt," selections Handel.

June 8.—"Hallelujah," cantata, opus 10, A. Becker; "Moses," selections, Ruthenstein; "Vorspiel, quintet, choruses from Act III," "Die Zauberflöte," "The Magic Flute," Dittersdorf.

June 19.—Indianapolis Festival Association, conductor, F. X. Albrecht; Indianapolis Vocal Society, conductor, Alfred Arthur; Music Hall.

June 20.—St. Paul and Minneapolis Choral Association; conductor, W. H. Klemm; Music Hall.

June 21, 22, 23.—Festival by representative choral societies of the West; massed chorus of 2,000; orchestra of 200; organ and eminent soloists.

June 21.—"Utrecht Jubilate," Handel; "Saint Paul," first part, Op. 10, Becker.

June 22.—"A Strong Hold Sure," Bach; selections, Wagner.

June 23.—"A Strong Hold Sure," Bach; selections, Handel; "Requiem Mass," selections Berlioz.

June 24.—Performances in Music Hall of Brahms' "German Requiem," "Liebestraum," "Paganini Variations," Mr. Theodore Thomas, conductor.

July 1.—"Prometheus," made by Arioso Society of Brooklyn, N. Y., conductor, Arthur Clasen.

July 7, 8, 10.—Concerts in Music Hall by New York Liederhalle Society, conductor, Dr. E. H. Schmid.

July 12, 13, 14.—Festival by representative choral societies of the South; massed chorus of 2,000; orchestra of 200; organ and eminent soloists.

July 12.—"Utrecht Jubilate," Handel; "Saint Paul," first part, Op. 10, Becker.

July 13.—"A Strong Hold Sure," Bach; selections, Wagner.

July 14.—"A Strong Hold Sure," Bach; selections, Handel; "Requiem Mass," selections Berlioz.

Note.—For the festivals June 7-9, June 22-23, and July 12-14, entries will be received for the amateur category.

July 20-22.—Concert in Festival Hall by American Union of Swiss Sing Societies.

July 23.—Festival by United Scandinavian Societies in Festival Hall.

THERON THOMAS, Musical Director.

OF INTEREST TO TEACHERS.

We present the following list of graded pieces for teaching. These pieces are of a light and pleasing character; just the right for the pupil's mind to be given something attractive, and at the same time progressive.

Any of them may be played in exhibitions and contests with great success.

Grade 2, without octaves. "Merry Sleigh Ride," Remond.

Grade 3, "Kate's" Favorite. "Cupid's Arrow," Tennyson.

Grade 4 to 5, "Cupid's Arrow." Waits, Sidney. 25 cents each.

Grade 5 to 6, "Cupid's Arrow." Waits, Sidney. 25 cents each.

Grade 6 to 7, March. Ansheutz. 50 cents each.

Grade 7, "Heavenly Ideas." Weill, Bertram. 50 cents each.

Grade 8, "Eldorado." Schleiffert.

Grade 9, "Eldorado." Schleiffert.

Grade 10, "Eldorado." Schleiffert.

Grade 11, "Eldorado." Schleiffert.

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CITY NOTES.

The Historical Society Musicale, given at Lafayette Park M. E. Church, was so successful that a repetition of the program will be given in the 20th inst. at the same place. Mr. Ernest Hammon will be the conductor.

Invitations are out for the marriage of Mrs. Emma C. Aldrich to Mr. G. Frank Townley, the well-known tenor. Wednesday evening, April 12, at 8 o'clock, at the First Methodist Church, Trinity. Mr. Townley has the best wishes of a host of friends.

Fritz Gold, the solo violinist of the Grand Opera House, is offering a concert tour for engagements from the "Theo. Thomas Orchestra." He will remain in St. Louis, much to the satisfaction of the Grand Opera House.

A new String Quartet by Tschakowski has been performed for the first time in St. Petersburg. It is considered one of the best quartets in Europe.

Are you looking for some fine concert numbers. Here are a few: "The Blooming Meadow," "Waltz, River King;" "Vive la France," "The Young Girl," "The Young Girl," "The Young Girl," "Alpine King," "A Alpine Song," "A summer idyl," Kunkel, these are effective and beautiful compositions, price one dollar each.

A Musical and Physical Culture entertainment was given at the Auditorium by the "Young Americans" on Saturday evening, March 25, by Mrs. M. H. Lindam. The affair was a delightful success and reflected much credit upon Mrs. Lindam. Southern jollification, as conducted by Kunkel, played with wind instruments made a decided hit.

Louis Hammerton participated in the historical Sollee Concert, given at the Auditorium, Saturday evening, March 25, by Mrs. M. H. Lindam.

The Chicago Concert company will give two concerts under the direction of Theodore Thomas, Thursday, April 6th, and Saturday, April 8th, at the Auditorium, Exposition Building. Tickets \$1.00 and \$1.50 a piece.

Theodore Spiering, the young violinist, was the soloist in the "Promised Land" on the program. The long awaited return of Mr. Spiering to the Auditorium, Chicago. He played "Fan Fair" (Op. 123), by Schumann, and was highly praised by the musical critics.

Ruth and Bonz. "Cantata" by E. A. Andrews, which was a great success in St. Louis, will be repeated in May for the Young Americans.

Under Miss Vollmar's able direction, the Cantata is a splendid production, the principals being the Misses Julia Vollmar, the well-known soprano.

The Celebrated Somers piano is now represented in St. Louis by Wm. Knobell & Co., 111 Franklin Street. The Somers piano ranks as one of the finest instruments manufactured and possessed in the highest degree the qualities that make the perfect piano. It is the first piano ever exhibited in Philadelphia, and at Montreal, Canada.

Mr. Knobell, of Knobell & Co., is the agent for the Somers piano in St. Louis, and the principal agent of A. G. Rosynsky, of Music Hall, for the German Imperial Pianoforte and Organ Co. Mr. Rosynsky was also seconded by Miss Sophie Bauschach, Miss Branson, Mr. Kirk and Mr. Miles.

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MAJOR AND MINOR.

Certain charges having been made against the Vienna pianist Leeschetzky, impugning his ability as a teacher, his most distinguished pupil, Ignacy Paderewski, has issued a statement that the stories about Leeschetzky's method being bad and bringing disastrous results to his pupils are utterly false. He says that he has never had a pupil who did not improve under his teaching, and that he has never even admits that he is proud to admit that he was a pupil of Leeschetzky, which only reflects credit upon himself. He adds that he is willing to submit a written defense. This statement is deemed ought to settle the matter.

The following is the official list of the salaries received by some of the bright particular stars of the Imperial Opera at Vienna during the past season. The names are: Franz Lehár, Van Dyck, 60,000 fr. (181,000); Fran Materna and her successor Fran Kladsky, 60,000 fr. (181,000); Fran Schlesinger, 50,000 fr. (168,000).

The Metropolitan Opera House, New York, was sold at auction by James M. Roosevelt for \$1,450,000, the exact indebtedness of the company.

The pianist Rafael Josephy has engaged to teach with the Duane Symphony Society in the spring.

A **beautiful** complexion is more to be desired than great wealth. That is why the ladies of society are using Great Soap.

Two interesting recitals were given at the Forest Park Union Church, New York, by the pupils of Prof. Kreutzer who are in the third and fourth grade. The young ladies acquitted themselves very well, and deserve great credit.

There was an exceptionally brilliant recital given by the pupils of Miss Powell, which was conceded to be of superior merit indeed. But even so, it was not surprising to observe thus that this fastidious does nothing but first-class work.

Miss Letitia French, the prima donna soprano and vocal teacher, has established a very large class of pupils in a remarkably short time. Her work is thorough, and her pupils are expecially good.

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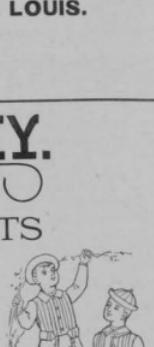
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VERDI'S "FALSTAFF."

The new opera of Verdi's which has been for some time creating so much expectation has at last been produced. On Thursday, May 1st, at the Teatro alla Scala in Milan, Verdi has for some time been very actively employed in superintending the production of his new work, and for the first time he has given his name to a composition which entirely as a surprise. Before the performance on Thursday passed off, the critics were unanimous in their judgment of the public. The interest which has been taken in this new work, and the enthusiasm with which it has been received makes the first in the history of music. It may be said that this is indeed an important event in the history of music. It may be doubted whether any other work of Verdi's will ever be produced. We have a composer, whose first work was produced fifty years ago, appearing again in his old age—an old age, however, which is very young for a man of his attainments. The energy and freshness of youth combined with the soundness of judgment of an old man.

"Falstaff" is based on Shakespeare's " Merry Wives of Windsor," but the liberted has found it necessary to re-mould both the story and the music to suit the taste of the public. The music is no much more compact than a good deal of the action which is appropriate to the plot. The music is of the highest quality, and of the highest value as literature may be ill-adapted to the musical purpose. Signor Boito has naturally found certain alterations necessary, and has done his best to make them. The English play, and there is little in the action which cannot distinctly be traced to it.

Exception, however, must be made of one or two incidents taken from Henry IV. Part I. Falstaff's speech on the subject of hunting, for example, is a masterpiece, and has not yet been reduced to ten shallow, slender, Page, Sir Hesketh, Sir John, Sir Oliver, Sir Foppy, Sir Foppy, Sir Foppy.

Then follows the scene where Falstaff, disguised as a woman, Anne Page is turned into Ford's daughter. The play contains many excellent opportunities for the dramatic music composed.

"Falstaff" begins without an overture, save for a few bars, which introduce the key of D major. The first scene opens with his friends for over much drinking. The first scene introduces Pistola, Pintel and Bardolfo, to whom Dr. Caius enters. When the latter has left, Falstaff, disguised as a woman, appears. He goes away with a view never to get drunk again except with honest Anne Page. The second scene shows Falstaff, disguised as a church warden, and writing a canon at the second. Falstaff's monologue is a masterpiece of comedy, and admirably treated by the composer.

The third scene is a dialogue between Falstaff and the women, and here Verdi has attempted to burlesque certain modern operatic compositions.

In the fourth scene Falstaff is captured.

"Love like a shadow flies, when substance loses purposes;

Forusing that flies, and dying what purposes?"

Forusing that flies, and dying what purposes?"

is truly a fine text for a madrigal, for which indeed it is admirably suited.

Falstaff's song "Have I caught thee, my honest Falstaff?" is treated with great effect, and is a masterpiece. The last scene is a triumph of musical skill and ingenuity, and may be the best piece of music in the whole work, and a male chorus. In the beginning of the third act there is a humorous treatment of the words "Il trillo invade il mondo," the sound of the world. From the first scene to the last, not only of America, but of the world. The work is published in three volumes, containing three hundred pages of music, containing thirty-two pages of letter press and sixteen pages of engraved music. The St. Louis agent is F. P. Kaiser, 309 and 311 Market Street.

The new work affords an opportunity of displaying the remarkable variety of musical power. At an age which with the majority of men would be past the possibility of such exertion, Verdi has produced a remarkable work exhibiting a quite youthful sense of humour, and showing that there are more things in his philosophy than ever this world dreamt of.

—Ex.

GREAT TREATS IN STORE FOR ST. LOUIS.

PADEREWSKI AND THEODORE THOMAS.

Theodore Thomas and his Great Orchestra will give two concerts at Exposition Music Hall on the evenings of Thursday, April 6th, and Friday, April 7th. These concerts deserve the best enjoyment of the audience.

Paderewski, the famous pianist who will be heard in one concert at Exposition Music Hall about April 13th. Paderewski's success throughout his tour is phenomenal, and he will, no doubt, meet with an enthusiastic reception here.

SAINTE-SAENS ON LISZT.

"I had neither seen nor heard him (Liszt) when I fell in love with him in which I was to find later 'My Faust Macbeth' and 'De la mort d'un empereur.'

"Let me say in passing that there is a great deal of pedantry in the criticism of Liszt's piano playing. Let me say also that the 'Fantaisie' on 'Don Juan' or the 'Caprice' on the 'Faust' waltz. There is more talent and real inspiration in his playing than in that of any pianist I have ever heard. Every day, more serious in appearance, but of empty pretentiousness. His it ever occurred to anyone that the greater part of the most brilliant overtures—those of Zaraysky, Seraphin, an 'Tannhäuser,' for example—are really only exercises in piano playing? What is the reason of this? What which precedes? By taking the trouble to study the fantasia itself, it is possible to see that what degree they differ from any sort of potpourri. The fantasia is a composition taken at random only serve as a canvas for arabesques, gaieties, trifles, etc. But the author knew how to draw the marrow from any sort of material, and knew how to discover and fructify an artistic germ, however hidden in the material itself. When he attacks a great work like 'Don Juan' he does not let himself be led by its superficial beauties, and adds a commentary which enables us to understand it in a single movement of perfect and permanent beauty."

"There is an inestimable advantage of having typified a people; Schumann is the soul of Germany. Chopin is the soul of Poland. The Magyar. He was a delightful combination of a robust, healthy, and wild, tameless energy. These traits lived and breathed in his music, making him the most diverse gifts met—these even which seemed to be in contradiction. His absolute correctness combined with the most extravagant fancy. Truly remarkable! But he never had the air of a 'gentleman' who played like a 'gentleman.' He typified his St. Franciscos de Paula, Machan sur les Flots; he seemed to me to be the embodiment of the foam of the furious waves dashing upon the rocks, and to look with his eagle eye and clear, sharp profile. The most tremendous storm could not be represented by the fine-drawn cubs of a tiger, but by the broad, heavy forms as if they were parentheses. The remembrance of his playing consoles me for being no longer young."



THEODORE THOMAS.

KUNKEL CONCERTS.

The last of the evening concerts in the series took place on Wednesday the 5th ult., after which, as announced, only Sunday evening concerts will be given. The programmes were as interesting as those of the preceding concerts, and offered a variety that made specially enjoyable the evening. Madame Rungé-Jaëns and Madame M. S. Meyer, the soprano soloists of the Metropolitan Opera House, sang the favorite basso, received with enthusiasm and sang in her usual artistic style. E. H. Krouse, the piano soloist of the musical society, gave a solo, and was received with great applause.

On Friday evening, the 7th ult., the soprano soloists, the women, and here Verdi has attempted to burlesque certain modern operatic compositions.

In the first scene Falstaff is captured.

"Love like a shadow flies, when substance loses purposes;

Forusing that flies, and dying what purposes?"

Forusing that flies, and dying what purposes?"

is truly a fine text for a madrigal, for which indeed it is admirably suited.

Falstaff's song "Have I caught thee, my honest Falstaff?" is treated with great effect, and is a masterpiece. The last scene is a triumph of musical skill and ingenuity, and may be the best piece of music in the whole work, and a male chorus. In the beginning of the third act there is a humorous treatment of the words "Il trillo invade il mondo," the sound of the world. From the first scene to the last, not only of America, but of the world. The work is published in three volumes, containing three hundred pages of music, containing thirty-two pages of letter press and sixteen pages of engraved music. The St. Louis agent is F. P. Kaiser, 309 and 311 Market Street.

MUSIC AT THE WORLD'S FAIR.

The Bureau of Music of the Commission of Fine Arts has a list of that portion of the special musical programme to take place during the World's Fair, from May 1st to October 1st, 1893. Although concerts by American artists have been arranged, the list of foreign artists and their programmes is not a notable representation of American singing associations, it does not contain the name of any work by any American artist. The list of foreign artists and their programmes is a collection of any such works during the duration of the exposition. It is not to be expected, however, that America should also be represented by its native exponents, who should also be represented by native producers, and the apparent failure to provide for prominent American and foreign visitors to the fair in doubt whether as a natural result of the general indifference of the public to art. Were the American architect, so to speak, has been glorified, the American artist given ample opportunity of showing his talents, and the American manufacturer and merchant, so to speak, has been glorified, it certainly seems that the American composer should be given the same opportunity. The American composer, during September, Mr. Saint-Saëns, Dr. Mackenzie, and other foreign artists, will be engaged in giving a series of lectures and conducting several programmes of their own choral and instrumental works, as well as those of their respective countries. It would be certainly seem only fair that in an exposition presumably intended to encourage American art, it should have attained a place of honor. The American composer, however, has attained a place of honor, and the work which has been done in this direction and that something is as certainly entitled to representation at the World's Fair.—*Harper's Weekly*.

MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music plates, and are published also in separate sheet music form. The Review is directed to the publishers, Kunkel Brothers, 612 Olive Street.

Twenty-five Studies.

Allegro $\text{d} = 100$ to $\text{d} = 126.$

Duvernoy-Buelow Op. 176.

3

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

4 *Moderato.* ♩ - 100 - ♩ - 132.

This image shows the second page of a piano score, specifically measures 5 through 10. The music is in common time and consists of two staves. The top staff is in C major and the bottom staff is in G major. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are present. Measure 5 starts with a forte dynamic. Measures 6 and 7 show a transition with smaller note heads and different fingerings. Measure 8 begins with a forte dynamic again. Measure 9 concludes with a half note followed by a fermata. Measure 10 ends with a final dynamic instruction.

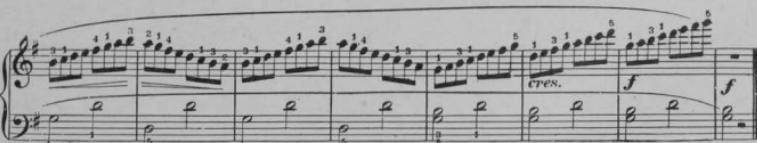
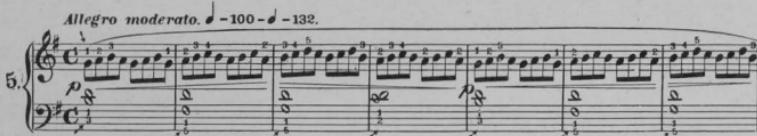
The image shows a page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures with various musical markings, including slurs, grace notes, and dynamic markings like 'p' (piano). Fingerings are indicated above the notes, such as '1 2 3 4 5' and '1 2 3 4 5'. Measure numbers are also present.

A musical score for piano, showing four staves of music. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). Measure 15 starts with a dynamic of 3/4. Measures 16-18 continue the rhythmic pattern established in measure 15. The music consists primarily of eighth-note patterns, with occasional sixteenth-note grace notes and rests.

Moderato. ♩ - 100 - ♩ - 132

Repeat from beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.



6 *Andante.* ♩ - 88 - ♩ - 112

6) *dolce.* *cantabile*

Repeat from the beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

Fine.

4

Repeat from the beginning to Fine

Cantabile. ♩ - 88 - ♩ - 112

8. *dolce.*

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

9.

Andantino. ♩ - 88 - ♩ - 112.

10

Fine.

p

cres.

*Repeat from the beginning to Fine.**Moderato.* ♩ - 100 - ♩ - 132.

11

Moderato. ♩ = 80 - ♩ = 112.

12. *dolce leggiiero.*

dolce leggiiero.

cres. dim. dim.

dolce leggiiero.

dim.

cres. cres. dim. dim.

dim.

dim.

dim.

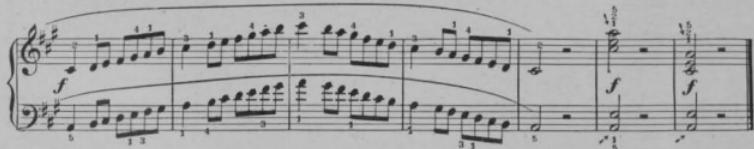
dim. e ritard.

10 *Allegro comodo.* ♫ - 100 - ♫ - 132.



Repeat from the beginning to Fine.

11 *Allegro moderato.* ♫ - 100 - ♫ - 132.



Andantino. ♩—88 ♩—112

11

15. 

Fine. ♩
Repeat from the beginning to Fine.

Allegretto. ♩—100 ♩—132

16. 

cres.

cres.



cres.

cres.



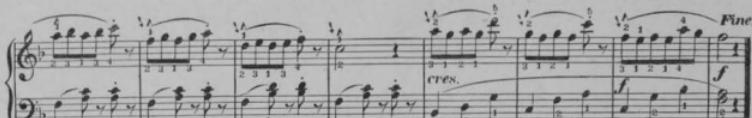
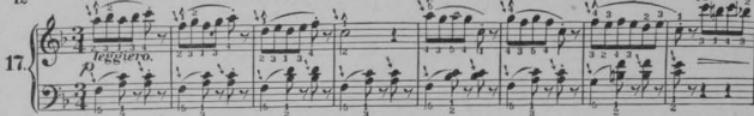
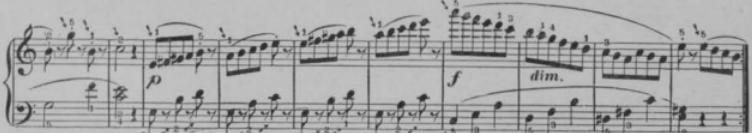
dim.

dim.

This etude should be practiced with both of the fingerings indicated.

The lower will be found especially useful for the development of the fourth and fifth fingers.

12

Mouvement de Valse. $\text{d} = 132$ $C = 80$.*Repeat from the beginning to Fine.*

979 - 14

Repeat from the beginning to Fine.

21

Allegretto ma non troppo. ♩ - 100 - ♩ - 132.

22

*Repeat from the beginning to Fine.**Allegretto.* ♩ - 80 - ♩ - 112.

23



Allegretto. $\text{♩} = 100 \text{ ♩} = 132$.

simili.



Fanfare.

f

dim.

simili.

dim.

simili.

pianiss.

semper dim.

pianiss.

SERENADE.

To Mrs. Laura Highleyman

Con Allegrezza. $\text{♩} = 120$.

I

E. R. Kroeger, Op. 23.

The P's signify Ped.

cres.

ff. *rit.*

Un poco più mosso. *m. D.*

122-5

Tempo primo.

6

Tempo primo.

cres. *riten.* *mf a tempo.*

cres.

mfp

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

dimin.

cres.

a tempo.

molto dimin.

7

FANDANGO.

SPAIN. ~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace $\text{d} = 96$.

Copyright, Kunkel Bros. 1892.

The image shows a page of sheet music for a piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The rightmost staff uses a soprano C-clef. The music includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). Performance instructions like 'Ped. ♫' are placed below the staves. Measure numbers 4, 5, 6, 7, 8, 9, and 10 are indicated above the staves. The music features complex rhythmic patterns, including eighth-note and sixteenth-note figures, and sustained notes with grace marks.

4

ossia.

Ped. ⚪ Ped. ⚪ Ped. ⚪ Ped. ⚪ Ped. ⚪ Ped. ⚪

Ossia.

Ped. ⚪ Ped. ⚪ Ped. ⚪ Ped. ⚪ Ped. ⚪ Ped. ⚪



VALENCIA.

Edited by Kullak

SPANISH DANCE

SPANISCHER TANZ

Edited by Kullak. STANISLAWSKI. STANISLAWSKI.
Allegro comodo. ♦ - 112. Moritz Moszkowski Op.12. N° 4

1396-1

1396-2

Renew from the beginning to Fine. 15

MALACA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Con spirito. -103.

BOLERO.

Moritz Moszkowski, Op.12, No.5.

MALAGA.

3

SPANISH DANCE. SPANISCHER TANZ.

Edited by Kullak.

BOLEIRO.

Moritz Moszkowski op.12.No.5

Con spirito. ♩ = 108.

grazioso.

scherzando.

r.h.

ffz

3

grazioso.

scherzando.

rinforzando.

Secondo.

f
sempre marcato.
Ped. *

p
cres.
Ped. * Ped.

f
assai rit. un poco.
ff con fuoco.
Ped. * Ped. * Ped. * Ped.

p
f
Ped. * Ped. * Ped.

f
Ped. * Ped. * Ped.

Primo.

5

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *p*, *p.p.*, *f*, *ff con fuoco.*, and *rif. un poco.*. Articulation marks like *marcato.* and *eres.* are present. Performance instructions include *sempre marcato.*, *a tempo.*, and *n.f.*. Fingerings are indicated by numbers above the notes. Pedal markings like *Ped.* and *Ped. ** are placed below the staves. The page number *1405-6* is at the bottom right.

Secondo.

A page from a musical score for piano, featuring five staves of music. The top staff shows a treble clef, a key signature of one sharp, and common time. The second staff shows a bass clef, a key signature of one sharp, and common time. The third staff shows a treble clef, a key signature of one sharp, and common time. The fourth staff shows a bass clef, a key signature of one sharp, and common time. The fifth staff shows a treble clef, a key signature of one sharp, and common time. The score includes various dynamics such as 'sempre ff' (sempre fortissimo), 'ff' (fortissimo), 'p' (pianissimo), and 'Ped.' (pedal). The page number '26' is at the bottom left, and the measure numbers '1405 - 6' are at the bottom right.

Primo.

7

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is primarily in common time, with some measures in 2/4 indicated by a 2 above the staff. The key signature varies between G major and A major. The notation includes various note heads, stems, and beams. Pedaling instructions are provided throughout, such as "Ped. ♫", "Ped. ♪", and "Ped. ♪". Performance markings include "sempre ff", "scherzando.", "mp", and "ff". There are also dynamic markings like "8" and "8-". The page number "1405" is visible at the bottom right.

DANSE HONGROISE.

HUNGARY. — UNGARN.

Moritz Moszkowski, op. N° 5.

Molto Allegro. $\text{D} = 160.$

Secondo.

DANSE HONGROISE.

3

HUNGARY. — UNGARN.

Moritz Moszkowski Op. 23, № 5.

Primo.

Molto Allegro ♩ - 160.

A musical score page showing four measures of music for a three-piano piece. The key signature is A major (two sharps). Measure 1: The first piano (Ped. ♫) plays eighth-note pairs (A, B) and (C, D), while the second piano (Ped. ♪) rests. Measure 2: The first piano continues eighth-note pairs, and the second piano begins eighth-note pairs (E, F) and (G, A). Measure 3: The first piano continues eighth-note pairs, and the second piano continues eighth-note pairs. Measure 4: The first piano continues eighth-note pairs, and the second piano continues eighth-note pairs.

8

A musical score for piano, showing measures 4 and 5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 begins with a forte dynamic. Measure 5 follows. The score includes various note heads, stems, and rests. Fingerings are indicated above the notes, such as '1' over a note in measure 4 and '2' over a note in measure 5. Pedal markings 'Ped.' and '*' are present at the end of measure 4. Measure numbers '4' and '5' are written above the staves. Measure 5 concludes with a forte dynamic.

Secondo.

The image shows a page of musical notation for a piano, specifically page 4 of a piece titled "Secondo". The music is arranged for two hands and includes pedal markings. The notation uses various note heads and stems, with specific fingerings indicated above the notes. Pedal markings like "Ped.", "P", and "cres." are placed throughout the score. The piano keys are labeled with numbers (1 through 5) to indicate finger placement. The overall style is complex and technical, typical of a virtuoso piano piece.

The P's signify Pedal.

PEIMO.

5

Secondo.

Presto.

1439-6

Primo.

5

The image shows a page of sheet music for a piano, specifically page 1629-6. The music is arranged in several staves, each with a different key signature and time signature. The notation includes various note values, rests, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). Pedaling instructions are provided throughout, such as 'Ped.' and 'Ped. *'. The style is characteristic of classical or romantic piano music, with complex harmonic progressions and rhythmic patterns.

3

"TIS ALL FOR THEE"

(DIR. ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino $\text{d} = 60$.1. Hat mir das Leben Lust gebracht, Ich dank' es Dir, ich dank' es Dir. Die
D. con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'tis all from thee. My
sostenuto.

1. That bei Tag der Traum bei Nacht Ge-hö-ren Dir, al-lei-ne Dir. Was

1. thoughts by day, my dreams by night Are but of thee, of on-ly thee. What-

1. mir an Hoffnung Frieden kund, An Bal-sam für das Herz ze wund: Den
a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To
a tempo.

1. Au-gen Dein, dem Keuschen Mund, Ich dank' es Dir; ich dank' es Dir.
cres. dim. ad lib.

1. those dear eyes of thine I owe, 'Tis all from thee, 'Tis all from thee.

3. Ruft mich das Glück an sei - nen Thron, Geschiel's mit Dir, geschiel's mit Dir; Und
 2. Mein Her - ze gur eh ich dich fand, Ge - hör - te Dir, ge - hör - te Dir; Bleib

2. My heart, ev'n ere I saw those eyes, Seem'd doom'd to thee, seem'd doom'd to thee; Kept
 3. When fame would call me to her heights, She speaks by thee, she speaks by thee; And
sostenduo.

Ped. * Ped. * Ped. * Ped.

3. ei - tel wä - re mir sein Lohn, Beut' es nicht auch die Ga - be Dir. Steig.
 2. frei von je - dem an - dern Band, Blieb ein - zig Dir, al - lei - ne Dir. Wie

2. pure till then from oth - er ties, 'Twas all for thee, for on - ly thee. Like
 3. dim would shine her proudest lights, Un - shared by thee, un shared by thee. When...

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

3. ich - deg Mu - sen Höhn hin - an, Dass mich der Lorbeer möcht umfahn, So
 2. Blu - men schla - fen frostbedeckt, So schlief mein Her - ze un - be - fleckt, Bis
a tempo.

2. plants that sleep till sun - ny May Calls forth their life, my spir - it lay, Till
 3. e'er I seek the Mu - se's shrine, Where Bards have hung their wreaths di - vine, And
a tempo

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

3. hab' ich es für Dich gethan; Mein Streben gilt al - lei - ne Dir.
 2. es der Lie - be Strahl erweckt, Es leb - te Dir, al - lei - ne Dir.
cres.

1. touch'd by Love's a wak'ning ray, It lived for thee, it lived for thee.
 3. wish those wreaths of glo - ry mine, 'Tis all for thee, for on - ly thee.

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

1212 - 2

WONDERFUL THE POWER OF LOVE.

(WIE BERÜHRT MICH WUNDERSAM.)

Franz Bendel.

Slowly and dreamily. ♩ = 100.

Won - der ful the pow'r of Love! When one word of
Wie be_rührt mich wun_dersam oft ein Wort von

thine, From the lips that faith ful prove, Thrills this heart of mine!
dir, das von dei_ner Lip-pe kam, und von Her - zen mir!

a tempo.

Was it mine or was it thine? Ah, thou canst not tell!
Was ist mein, und was ist dein, ach, du weisst es nicht!

Oh! what fate, what mys-ter-y Links us! dear one, speak!
O welch' tief Ge-heimniss trägt still der See - te Band!

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CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

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

Allegretto. ♩ = 132

1210 - 3

4

cres.

Giocondo.

1210 - 3

a tempo.
 ff
 ♭

1210
 Ped. ◊

Respectfully dedicated to
the Sisters of Loretto.

3

Carillon Angélique

(ANGELIC CHIMES.)

J.J.Voellmecke.

An Evening Reverie.

Moderato. ♩ - 84.

8

8

8

8

8

8

8

con espressione.

8

8

8

8

8

8

8

Copyright-KUNKEL BROTHERS-1881.

Gioioso.

4

a tempo.

a tempo.

con espressione.



Leggiero.

Sheet music for piano, Leggiero section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. The music features eighth-note patterns with various dynamics and pedaling instructions. Measures 1 through 4 are identical, ending with a fermata over the right hand's eighth note.

Sheet music for piano, Leggiero section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. The music features eighth-note patterns with various dynamics and pedaling instructions. Measures 5 through 8 are identical, ending with a fermata over the right hand's eighth note.

Sheet music for piano, Leggiero section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. The music features eighth-note patterns with various dynamics and pedaling instructions. Measures 9 through 12 are identical, ending with a fermata over the right hand's eighth note.

Sheet music for piano, Leggiero section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. The music features eighth-note patterns with various dynamics and pedaling instructions. Measures 13 through 16 are identical, ending with a fermata over the right hand's eighth note.

492 = 4

6

8..... 8.....

con espressione.

5..... 8..... 8..... 8.....

γ Ped. γ Ped.

Harmonioso.

492 = 4

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PIANOS.

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The next concert will take place on the 25th inst., and will offer the Choral Symphony Society some of the most interesting from Wagner's Lohengrin. Miss Emma Juch will be the soloist.

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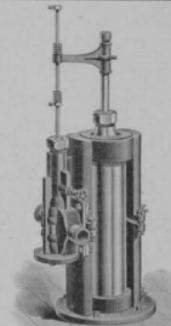
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