

FOREIGN COPYRIGHTS WITH A STRING.

The International Copyright law has now been almost a year in operation, and as we predicted some time back, has proven an utter failure. As it now stands, it is almost practically useless, protecting only wealthy corporations. For instance, books, etc., must be copyrighted simultaneously in the different countries in which the copyright is sought, and published from plates manufactured in the said countries, with the exception of Europe and perhaps some other countries not as yet in the treaty. A small publisher or author has on this account no more protection than heretofore, for unless he has an agent or publisher in such countries he cannot protect himself. It is often the case that an unknown author cannot obtain a publisher at home much less in a foreign country. In such a strait, if he has money enough, he may publish his own works and obtain the copyright for his own country, but the valuable protection in foreign countries is lost to the very man who most needed it.

This, then is the farcical new copyright law that gives with one hand and takes away with the other.

The absurdity of the simultaneous publication clause has by this time been pretty well proven, and we think the following provisos will commend themselves to all: Let the author or publisher be permitted to take out in his own country the copyrights required for other countries, said author or publisher paying the librarian the amounts required, and furnishing copies required, which would be forwarded by such librarian to the countries desired, this to secure for the author or publisher the copyrights with the provision that said work or works when placed upon the market in said countries, be produced from plates made, etc., as the laws respectively demand. The time for this to be limited to from six to twelve months. This would enable the publisher either to produce the work in foreign countries himself or make such arrangements with other publishers in said countries as would perfect his copyright and make it valid. If not produced in such time the copyright to be void. All publishers know what trouble it is to produce and place upon the market a new work, and that in the case of many works it is quite an undertaking. By enabling authors and publishers to gain the necessary time the real intention of the law would be brought about. As it is, the new copyright law is a gift with a string. If the protection for a period of six or twelve months be granted the countries themselves would profit by issuing a hundred copyrights, where at present not five are taken out. Besides, the poor man of brain, and the poor publisher, to whose benefit the law should apply as well as it does to the rich monopolies, would be done full justice to. It is hoped that these provisions will meet the approval of the present Congress.

A GOOD THING TO PASS ROUND.

(From the Troy, N. Y. "Press," Jan. 14, 1892.)

A number of jovial students aboard the Etruria, bound for New York, after having "done" Egypt and the Holy Land, were relating experiences, detailing incidents and carelessly giving utterance to foreign expressions, when a wag casually inquired the pronunciation of bac-ka-che. One said backa-she, while another insisted it should be backa-sha. After a little argument, he politely announced that in America, where he was best acquainted, it was backache, and that St. Jacob's Oil was the great remedy for it. The effect upon that pleasant little circle was as magical as that of the remedy mentioned upon all aches and pains.

Kate Castleton, the actress, died at Providence, R. I. She was born in England, and was about thirty-five years old.

JOSEPH P. GRANT.

Joseph P. Grant, the well-known pianist and accompanist, was born in Baltimore, January 16, 1860. Shortly before the war, his parents removed to Cincinnati, where in 1868, he began the study of piano. A few years later, he took up the study of violin, but was obliged for want of time to give it up. His principal piano teacher was Mr. Schmidt, a personal friend of Sherwood. In 1878, on account of his father's financial troubles, he was obliged to take a position as shipping clerk



for a Cincinnati firm, a circumstance that did not in the least check his eagerness in the study of music, for, having purchased a number of works, he began the more diligently, to study theory during his evenings. At this time he became organist of the Cathedral, at Covington, Ky., and a year later, pianist and accompanist for a number of the soloists and organists at four concerts given for the benefit of the new Cincinnati Exposition building.

In 1879, Mr. Grant moved to St. Louis, and obtained a position as organist of St. Malachi's Church. In 1882, he was appointed accompanist of the "Henry Shaw" Society, of which Mr. Poppen, was director, and in the following year, became accompanist of the Choral Society under Mr. Joseph Otten. In 1885, Mr. Grant was organist for the Thomas Orchestra and festival chorus at the formal opening and dedication of the St. Louis Music Hall. On this occasion he was complimented by Mr. Thomas for his precision, as one of the most important numbers had to be played without rehearsal. He also did excellent work as accompanist for the Saengerfest chorus, under Mr. Froehlich and in the preparation of the chorus for Arch-bishop Kenrick's jubilee.

It was not until 1889, that Mr. Grant devoted much time to teaching. His work in all departments is characterized by thoroughness and ability. Mr. Grant is a self-made man and has won the respect and admiration of all with whom he has come in contact.

In calling attention to the advertisement of Manager J. E. Ashcroft, which appears in this number we beg to assure our readers that Mr. Ashcroft has the confidence and good-will of perhaps the entire musical element—amateurs and professionals—in St. Louis. His management of the large number of entertainments entrusted to him has been extremely careful and judicious, while they have at the same time been pushed with a vim and energy hitherto unknown in musical circles of the West. Some idea of Mr. Ashcroft's business may be gathered from the following concerts and lectures managed by him last season in St. Louis:

Thomas' Orchestra—six concerts. Austrian Juvenile Band, Vienna—three concerts. United States Marine Band—two concerts. University of Michigan Glee Club. Eugene D'Albert. Edouard Remenyi. Corinne Moore Lawson song recital. Hamlin Garland—three lectures, St. Louis; Hamlin Garland—two lectures, Springfield, Mo.; Hamlin Garland—two lectures, Indianapolis, Ind. Thos. Nelson Page.

Mr. Ashcroft announces for the season 1892-93 for St. Louis, and will contract for other dates in the West.

The celebrated New York Philharmonic Club with vocal soloist.

Miss Marie Decca, who created such a furore as soloist with the Marine Band.

Franz Rummel Pianist.

Prof. Louis C. Elson—lecture recital.

Prof. Marshall L. Snow—illustrated lantern lectures.

Hamlin Garland—lectures.

Thos. Nelson Page.

University of Michigan Glee Club.

Edith Ross Scottish Concert Co.

A syndicate, representing men of influence and money in both Austria and the United States, is making arrangements to introduce in Chicago during the World's Fair, the famed Passion Play exactly as it has been given for centuries, at intervals of ten years, by the people of Ober-Ammergau, Bavaria. The syndicate is incorporated as "The Original Ober-Ammergau Passion Play Association," with capital stock of \$800,000. It is reported to be the intention to present the Passion Play in Chicago with the same cast and same costumes as were employed at its presentation at Ober-Ammergau in 1890.

A Half-Hearted Effort—Daughter—"Yes, I know Mr. Stay-late comes very often, but it isn't my fault. I do everything I can to drive him away." Old Gentleman—"Fudge! I haven't heard you sing to him once."—New York Weekly.

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CITY NOTES.

The M. T. N. A., has appointed the following committee on the Examination of American Compositions: E. R. Kroeger, St. Louis; Arthur Foot, Boston; A. A. Stanley, Ann Arbor; Wilson G. Smith, (alternate) Cleveland..

Miss Annie Clark has been playing Louis Conrath's Polonaise, with considerable success. Miss Clark is one of Mr. Conrath's most promising pupils, and bids fair to become one of St. Louis' leading pianists.

Mrs. Nellie Haynes-Barnett, who left the Grand Ave Presbyterian choir for the Holy Communion, at an advance in salary, is making herself a prime favorite with the congregation. In making this advantageous change, Mrs. Haynes-Barnett returned to a scene of former work, and although the endeavors of the Grand Ave Presbyterian members to retain her were fruitless, they left the position open to her.

The American Christian Saengerbund gave its closing concert at Music Hall on the evening of the 28th ult. The concert was an unqualified success, due to the good work of its principals. The vocal numbers contributed by Miss Julia Vollmar created genuine enthusiasm, and won her the honors of the evening. One of the features of the concert was the duet "The Lord Is My Light," sung in a superb manner by the tenor Mr. Henry Belde, of Peoria, and Miss Julia Vollmar. Mr. F. S. Saeger, the well known teacher and composer, contributed in a high degree to the success of the exercises, both by his splendid organ numbers and songs specially written for the occasion. Miss Carrie Vollmar was accompanist, and acquitted herself of the work in the most creditable manner.

Charles T. Sisson's granddaughter, Miss Stella Hazard, is a coming pianist. She was awarded the George M. Pullman diamond medal at the twentieth annual examination of the Chicago Musical College, for her piano playing, a few days since.

The following letter has been sent out from the Bureau of Music of the World's Fair. It is desirable to bring to the attention of our native composers and to keep before them always, the fact that the Bureau of Music desires for the Exposition a worthy representation of the best work done in this country:

"The Musical Director desires to include in the programs of exposition concerts representative choral, orchestral and chamber works by native American composers. All scores received by the Bureau of Music before October 15, 1892, will be submitted to the committee, whose names are shortly to be announced. The favorable recommendation of this committee will be final and insure performance. Both printed and manuscript music may be sent.

For the Bureau of Music,

G. H. WILSON,
Secretary."

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"After suffering severely for many years from rheumatism, I was induced to try Ayer's Sarsaparilla, and received immediate benefit."—D. S. Winchester, Holden, Me.

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—George Riedrich, Prospect Park, Cal.

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MUSICAL REVIEW

AUGUST, 1892. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 15—No. 8.

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AUGUST, 1892.

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OUR NEW PREMIUM.

OUR readers will notice the cut of a piano stool on page 64 of the REVIEW. It is the finest piano stool made in the world. It is used and preferred by the great pianists, Rubinstein, Rosenthal, Rive-King and others. It is a beautiful piece of furniture and an ornament to any parlor. The reduced price is \$12.37. We offer it as a premium for only eight subscribers. You can have your choice in walnut, ebonized oak or mahogany.

The stool is made by the great house of C. A. Cook & Co., State Street, Cambridgeport, Mass. It is the strongest and best piano seat in use and affords special comfort to teachers and concert givers. The work and material are guaranteed to be first-class in all particulars. We invite you to call upon your dealer and examine the merits of this stool. Its high cost may prevent its being kept by smaller dealers, but it may be seen at all large music houses. As the number of stools we offer will be limited, begin at once to send in your subscribers. Send one or two now and the rest as soon as you can. This is the best and most liberal premium ever offered.

WORLD'S FAIR MUSIC.

It Will be the Finest Which Talent, Good Judgment and Money Combined Can Supply.

The fact that Theodore Thomas is musical director of the World's Columbian Exposition, and that associated with him are William L. Tomlins and George H. Wilson, is assurance sufficient that music of the highest order and an excellent program will be provided. The best musical talent of the world will be drawn upon; fine halls will be provided; and something like half a million dollars will be expended to make the musical features of the Exposition a success. Two of the halls or auditories will cost each \$100,000, and \$175,000 has been set apart for an orchestra of 120 skilled musicians, who will be drilled by Theodore Thomas. This orchestra will be the nucleus about which will be formed the grand choruses.

The Bureau of Music of the Exposition has issued the following outline of its plans, from which it will be seen that the plans are comprehensive and promise most gratifying results: Recognizing the responsibility of his position, the musical director groups all intended illustrations around two central ideas:

1. To make a complete showing to the world of musical progress in this country in all grades and departments from the lowest to the highest.
2. To bring before the people of the United States a full illustration of music in its highest forms as exemplified by the most enlightened nations of the world.

In order to carry out this conception of the unexampled opportunity now presented, three co-operative conditions are indispensable:

1. The hearty support of American musicians, amateurs, and societies, for participation on great festival occasions of popular music and for the interpretation of the most advanced compositions, American and foreign.
2. The presence at the Exposition of many of the representative musicians of the world, each to conduct performances

Continued in Third Column.

MISS LILY R. GAVIN.

Miss Lily R. Gavin, the well-known singer, was born in St. Louis, March 17, 1866. She was educated at the Visitation Convent, on Cass avenue, where she was well grounded in the rudiments of vocal and instrumental music. Subsequently, she went through a course of vocal instruction in the Garcia system under Mr. Edgar Buck, of London, England, supplementing this with a course of lessons from Mr. Max Ballman, of this city.

Not losing sight of the importance of piano playing, Miss Gavin pursued a classical course in that art under Mr. Joseph Otten, taking up the study of harmony and composition under Mr. Bowman. Conscientious and ambitious, Miss Gavin is well equipped for her work. Her talent for music is natural and spontaneous and she is considered one of the best sight readers in vocal or instrumental music in the city. She has sung in all the prominent Catholic and Protestant churches of the city, being at present, soprano at Dr. Brook's Church, on



Compton and Washington avenues. Miss Gavin has been tendered many flattering engagements to leave the city with opera companies and otherwise, but has invariably declined them, preferring the quiet of a local professional. Her concert work in this city has been extensive and highly successful, including engagements with Gilmore's Band, in the Merchants' Exchange, the Irish Societies' Concerts at large Exposition hall, the French Fete celebration, Kunkel's Popular Concerts, etc. In her classes, both vocal and instrumental, she has accomplished the best results, doing most thorough and efficient work. Many of her pupils have filled concert engagements with pronounced success. She is at present spending her vacation in Minnesota, where she has many friends and relatives.

Miss Gavin is one of our most highly esteemed teachers; her modest and lovable disposition have endeared her to a host of friends and pupils.

"It is impossible to specify the number of times a year your piano should be tuned. A piano, to be kept in fair condition, should be tuned four times a year. So much depends, however, on the temperature, style and make of the instrument, the manner of use, its condition etc., that where one piano requires five or six tunings annually, another might get along fairly with much less.

"In the matter of tuning there is much negligence, people preferring with singular perversity to let their piano go to 'rack and ruin' rather than get a good tuner in time. This is the sort of penny-wise pound-foolish policy that buys a cheap piano for a beginner, fondly expecting musical progress to be made on a poor instrument and with a poor teacher. To sum up, buy a fair-priced piano from a reliable dealer and with a well-known name on its fall-board. Keep it well after you have bought it. Don't try to play on it unless you know how, and to know how you must employ a good, not cheap teacher, and finally employ a reputable tuner to look after the instrument."

Rubini, the famous Italian tenor, preserved his voice, not by the clap-net devices so widely discussed, but in the simplest and most common sense manner. The days on which he performed he used to dine at two o'clock, then proceeding to the theatre slept until six, at which hour his servant woke him; he then appeared fresh and in admirable condition before the public. Simply letting Nature alone she did her work. This was the only means he used to preserve a voice which was fresh and powerful up to the time of his death.

of his own principal compositions and those of his countrymen, all upon a scale of the utmost completeness.

3. A provision on the part of the Exposition authorities of the means necessary for carrying out these plans in the erection of the halls indispensable for successful performances and in the engagement of solo artists, orchestras and bands.

Consideration of these three lines of inquiry has taken much time, but progress is sufficiently advanced to permit the Bureau of Music to make the following preliminary announcement:

The halls have been officially agreed upon and their construction ordered within the Exposition grounds:

1. A Recital Hall, for quartet, concerts, etc., seating 500 people.
2. A Music Hall, with accommodation for 190 players, 300 singers, and an audience of 2,000.
3. A Festival Hall, for performances upon the largest practicable scale with 200 players, 2,000 singers, and audience of 7,000.

The Music Hall will contain a fine concert organ, and in Festival Hall will be placed an organ for chorus support.

The appointed Commissioner to Europe, who was sent to tender the invitation of the Exposition to the most distinguished composers, has returned with an encouraging report which insures a series of international concerts unprecedented in point of scope and character.

The invitation of the Bureau to choral societies to co-operate because of their love of art and the pride they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music has brought many assurances of support. Inasmuch as it would be manifestly impossible for the same chorus to take part in all choral performances, the work will be divided among choral societies of the entire country.

The Musical Director assumes that thousands of singers and music lovers will visit the Exposition in any case, and that they will prefer to appear as contributors, thus conferring an importance upon their societies and their homes not possible under any other circumstances. These forces being directed and guided, as they must be, in combined effort, the necessary preparations for their appearance at the Exposition will afford intelligent direction to efforts that in some parts of the country are now being wasted for want of a commanding object of work.

The entire range of the performance proposed may be seen from the following tentative classification:

- First—Semi-weekly high grade orchestral concerts in Music Hall.
- Second—Semi-monthly high grade choral concerts in Music Hall.
- Third—Six series of international concerts, choral and orchestral, consisting of from four to six in Festival Hall and in Music Hall.
- Fourth—Three series of three concerts each of oratorical festivals by united American choral societies in Festival Hall.
- Fifth—Concerts in Festival Hall under the auspices of German singing societies.
- Sixth—Concerts in Festival Hall, under the auspices of Swedish singing societies.
- Seventh—Six series of popular miscellaneous festival concerts by American singers.
- Eighth—Twelve children's concerts by Sunday-school, public school and especially organized children's choruses.
- Ninth—Chamber music concerts and organ recitals.
- Tenth—Popular concerts of orchestral music, to be given daily in Choral Hall during the six months of the Exposition.

To successfully carry on such a series of performances as are outlined above, a large corps of musicians will be needed, some of whom will be engaged for the entire period of the Exposition; others for single and series performances.

The complete success which the Musical Director seeks can be secured only by the loyal co-operation of individual artists, large and small choral and instrumental societies and organized amateurs in general. Such co-operation he earnestly asks, and in subsequent papers to be issued by the Bureau, details of organization and appearance of the Exposition will be given.

Regarding the standard of performance to be observed in all departments of the Exposition music, the Musical Director holds that while co-operation is asked of all grades of attainment, every musical illustration there produced, must be justifiable upon artistic principles. That is to say, it must be what it honestly purports to be.

THEODORE THOMAS,
WILLIAM L. TOMLINS,
GEORGE H. WILSON.

Approved:
GEORGE R. DAVIS, Director General.

CITY NOTES.

Miss Clara Stubblefield will spend her vacation at Lake Chautauqua, her favorite resort.

Mrs. Steinhilber Rockel sang with great success at the French Fete, held at Belleville, on the 14th inst.

E. R. Kroeger's trio, rendered at the M. T. N. A. Convention, created great enthusiasm, the composer himself being obliged to appear before the audience.

Paul Mori, has been engaged to succeed Prof. Wm. Armstrong, at Forest Park University. Prof. Armstrong goes to Shurtleff College, Upper Alton, Ill.

Louis Conrath, the well-known pianist and teacher is kept busy at his studio, notwithstanding the hot season. He will leave for the Rocky Mountains in August.

Mr. Charles Kunkel's elegant residence on West Pine street, was taken possession of by a few of his friends, on the evening of the 20th ult. Mr. and Mrs. Charles Kunkel's proverbial hospitality made the occasion one of rare enjoyment.

MAJOR AND MINOR.

Mascagni, states that he has completed his new opera, "Les Rantzani," and that it will be given during November, at the Pergola, Florence.

George W. Morgan Dead.—The death is announced of George W. Morgan, the well-known organist of the Brooklyn Tabernacle. Mr. Morgan was a favorite in musical circles, and ranked as one of the best organists in the country.

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

IMMEDIATE.

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Mr. Chas. W. Landon has severed his editorial connection with the *Etude*, of Philadelphia, and has been appointed Dean of the Western Michigan College Conservatory, at Grand Rapids. Chevalier DeKontski has been engaged as principal of the piano department and Mrs. Willis Merton Bryant, one of the best pupils of Mme. Cappiani, of New York, as principal of the local department.

In June more than 90,000 people, or a daily average of 3,100, visited the World's Fair grounds and paid 25 cents each to see the sights. The largest attendance on any one day was 12,038 on May 29.

For a fine silk umbrella, parasol or cane, go to Namendorf Bros., the popular umbrella makers. They manufacture and sell at the most reasonable prices. Visitors to the city are cordially invited to inspect the finest stock of umbrellas and parasols in the West.

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See Page 63 for Description.



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ST. LOUIS

TARANTELLA.

3

The Fisher Maidens of Procida.

J. Raff.

Presto. $\text{♩} = 96$.

First system of musical notation for the Tarantella. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music begins with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. There are various fingerings and articulations throughout the system. A pedal mark (Ped.) is present below the bass staff. A star symbol (*) is located at the end of the system.

Giocoso.

Second system of musical notation for the Tarantella. It continues the piece with a piano (p) dynamic. The music features a mix of eighth and sixteenth notes. A pedal mark (Ped.) is present below the bass staff, followed by a star symbol (*).

Third system of musical notation for the Tarantella. The music continues with a piano (p) dynamic. A pedal mark (Ped.) is present below the bass staff, followed by a star symbol (*).

Fourth system of musical notation for the Tarantella. The music continues with a piano (p) dynamic. A pedal mark (Ped.) is present below the bass staff, followed by a star symbol (*).

Fifth system of musical notation for the Tarantella. The music continues with a piano (p) dynamic. A pedal mark (Ped.) is present below the bass staff, followed by a star symbol (*).

1425 - 7

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a variety of musical elements, including dynamics, fingerings, and pedal markings.

System 1: The right hand begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The left hand has a forte (*f*) dynamic. Pedal markings are present at the beginning and end of the system.

System 2: The right hand continues with a mezzo-forte (*mf*) dynamic. The left hand has a mezzo-forte (*mf*) dynamic. Pedal markings are present at the beginning and end of the system.

System 3: The right hand features a first ending (1.) and a second ending (2.). The left hand has a forte (*f*) dynamic. Pedal markings are present at the beginning and end of the system.

System 4: The right hand features a forte (*f*) dynamic. The left hand has a forte (*f*) dynamic. Pedal markings are present at the beginning and end of the system.

System 5: The right hand features a first ending (1.) and a second ending (2.). The left hand has a forte (*f*) dynamic. Pedal markings are present at the beginning and end of the system.

System 6: The right hand features a forte (*f*) dynamic. The left hand has a forte (*f*) dynamic. Pedal markings are present at the beginning and end of the system.



This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 4/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Pedal markings ('Ped.') are placed below the bass staff of each system. Dynamic markings include *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo). The notation includes various musical symbols such as slurs, ties, and accents. The page number '1425 - 7' is centered at the bottom.

1425 - 7

8-----7

f Ped. Ped. Ped. Ped. Ped. Ped.

f Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff l.h. Ped.

ff *p* Ped.

p Ped.

mf *p* *f* Ped.

p *mf*

1425 - 7

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano accompaniment. The piano part begins with a melodic line in the right hand, featuring a series of eighth notes and a half note, followed by a series of quarter notes. The left hand provides a bass line with various chords and single notes. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *sf*. Fingerings are indicated by numbers 1 through 5. The piano part concludes with a *Ped.* (pedal) marking and a final chord.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line with chords and single notes, and a treble part with chords and single notes. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The lyrics are written below the voice staff.

5 3 1

1. 2.

f *sf* *sf* *f*

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

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 seven. The music is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, often tripled, bass line in the left hand. The score includes various musical notations such as treble and bass clefs, a key signature of one flat (B-flat), and dynamic markings like *f* (forte) and *fp* (fortissimo piano). Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and an asterisk. The piece concludes with a final chord and a double bar line.

8. *fp* 4 3 5 3 2 3 5 3 2 3 2 4 5 1 *fp* 4

Ped. *

DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro ♩ 160.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Molto Allegro' with a metronome marking of 160. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mp, mf, f, rf). Pedal points are indicated with 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece is marked 'Molto Allegro' with a tempo of 160 beats per minute.

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1482-4

8-----

First system of a piano piece. The right hand features a melodic line with various fingerings (1-5) and a trill. The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) and asterisks (*) are present. A dashed line with the number 8 is above the staff.

8-----

Second system of the piano piece. The right hand continues the melodic development with more complex fingerings. The left hand has a more active role with eighth notes. A forte dynamic (*f*) is marked. Pedal markings and asterisks are used throughout.

8-----

Third system of the piano piece. The right hand has a trill-like figure. The left hand features a series of chords. A fortissimo dynamic (*ff*) is marked. The word *appassionato.* is written above the right hand. Multiple pedal markings and asterisks are present.

p giocoso.

Fourth system of the piano piece. The tempo/mood is marked *p* giocoso. The right hand has a more rhythmic, dance-like quality. The left hand has a steady bass line. Pedal markings and asterisks are used.

1. 2.

Fifth system of the piano piece, showing two endings. The first ending (1.) leads back to an earlier section, while the second ending (2.) concludes the piece with a final chord. A fortissimo dynamic (*sfz*) is marked. Pedal markings and asterisks are present.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *cres.* (crescendo), *Ped.* (pedal), and asterisks (*). Some systems have a dashed line with a number 8 above it, indicating a measure repeat or a specific fingering pattern. The piece concludes with a final chord in the bass staff.

1432 - 4



First system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many sixteenth and thirty-second notes, including fingerings (1-5) and a slur. Bass staff has a simpler accompaniment with eighth notes and rests. Pedal markings are present at the end of the system.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff features chords and single notes. Dynamics include *f*, *sfz*, and *mf*. Pedal markings are present.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has chords and single notes. Dynamics include *f* and *mf*. Pedal markings are present.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and single notes. Dynamics include *f* and *mf*. Pedal markings are present.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and single notes. Dynamics include *f*. Pedal markings are present.




Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and single notes. Dynamics include *ff* and *sfz*. The tempo marking **Presto.** is present. Pedal markings are present.

DON'T THINK OF ME?

(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op.28.

Andantino tranquillo  - 104.

molto cantabile.

molto cantabile.

p

Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * P * Ped.

ad lib.

f

rit.

* P * P * P * P * P * P

a tempo.

mf

cres.

1450-3
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stringendo. *f.* strepito.

Ped. * Ped. * Ped. * P * P * P * Ped. * Ped. * Ped.

ossia. accel. accel.

* Ped. * P * P *

f. ritard. *l. h.* *l. h.* *l. h.* *a tempo.* *pp*

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

Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * Ped.

First system of the musical score. It consists of a treble and bass staff. The treble staff has a melodic line with fingerings 2, 4, 3, 2, 1, 4, 3, 2, 1, 4, 2, 1, 2, 3, 1, 2. The bass staff has a supporting line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. There are six pedal markings, each preceded by an asterisk: * Ped.

Second system of the musical score. It begins with the tempo marking *ad lib.* and the dynamic *p*. The treble staff has a melodic line with fingerings 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. There are six pedal markings, each preceded by an asterisk: * P, * P, * P, * P, * P, * P. The system ends with the tempo marking *a tempo.* and the dynamic *espress.*

Third system of the musical score. It begins with the tempo marking *ad lib.* and the dynamic *pp*. The treble staff has a melodic line with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. The bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. There are six pedal markings, each preceded by an asterisk: * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

Fourth system of the musical score. It begins with the tempo marking *a tempo.* and the dynamic *p*. The treble staff has a melodic line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass staff has a supporting line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. There are six pedal markings, each preceded by an asterisk: * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

Fifth system of the musical score. It begins with the tempo marking *Lento.* and the dynamic *pp*. The treble staff has a melodic line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass staff has a supporting line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. There are six pedal markings, each preceded by an asterisk: * P, * P, * P, * P, * P, * P. The system ends with the tempo marking *Lento.* and the dynamic *pp*.

60 ETUDES MELODIEUSES.

5

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

A. Loeschhorn, Op. 84.

Moderato. ♩ - 100 - ♩ - 132.

1.

2.

3.

4.

5.

6

♩ - 100 - ♩ - 132.

6.

Exercise 6, measures 1-10. Treble and bass staves. Treble staff has a series of eighth-note patterns with fingerings (1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3). Bass staff has a series of eighth-note patterns with fingerings (3-5-4-3-2, 1-2-3-1-2, 3-1-5, 2-1-3-1-2, 3-1-2-1-3, 4-5-3-1-2, 3-1-2-1-3, 3-5-4-3).

Exercise 6, measures 11-20. Treble staff continues with eighth-note patterns and fingerings (3-2-1-3-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5). Bass staff continues with eighth-note patterns and fingerings (2-1-2-3-1-1, 2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3, 1-2-1-3-1-2-1-3).

Exercise 6, measures 21-30. Treble staff continues with eighth-note patterns and fingerings (1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2, 1-2-3-2-1-4-3-2). Bass staff continues with eighth-note patterns and fingerings (3-2-1-2-3-1-2-3, 4-1-2-4-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3, 3-2-1-2-3-1-2-3).

Allegretto. ♩ - 100 - ♩ - 132.

7.

Exercise 7, measures 1-10. Treble and bass staves. Treble staff has a series of eighth-note patterns with fingerings (1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3). Bass staff has a series of eighth-note patterns with fingerings (3-5, 5, 2-1-5, 2-1-3-1, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4).

Exercise 7, measures 11-20. Treble staff continues with eighth-note patterns and fingerings (1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3). Bass staff continues with eighth-note patterns and fingerings (5, 5, 2-1-5, 2-1-3-1, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4).

Exercise 7, measures 21-30. Treble staff continues with eighth-note patterns and fingerings (1-3, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5, 1-2-3-4-2-5). Bass staff continues with eighth-note patterns and fingerings (2-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3, 5-3-1-2-3-1-2-3).

Exercise 7, measures 31-40. Treble staff continues with eighth-note patterns and fingerings (1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3). Bass staff continues with eighth-note patterns and fingerings (3-1-5, 2-1-3-1, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4, 1-3-2-4).

7

Vivo. ♩ - 112 - ♩ - 80.

8. *mf*

Fine. *f* *p*

Allegro. ♩ - 72 - ♩ - 88.

9. *p* *mf*

Repeat from beginning to Fine.

Allegretto con moto. ♩ - 100 - ♩ - 120.

10. *mf* *p*

972 - 11

11.

mf *f* *p* *f* *mf*

Allegro. ♩ - 120 - ♩ - 144.

12.

mf *f* *mf* *f*

972-11

Moderato. ♩ - 72 - ♩ - 100.

13.

f

mf

f

mf

f

Moderato. ♩ - 100 - ♩ - 132.

14.

f

Moderato. ♩ - 100 - ♩ - 132.

15.

mf

f

p

cres.

f

10

Allegro ma non troppo. ♩ - 120 - ♩ - 152.

16. *mf*

Allegro moderato. ♩ - 100 - ♩ - 160.

17. *mf*

Allegretto grazioso. ♩ - 76 - ♩ - 92.

18. *mf*

Allegro ma non troppo. ♩ - 104 - ♩ - 132.

19. *mf*

20. *Andante.* ♩ - 88 - ♩ - 112. 11

21. *Allegro* ♩ - 132 - ♩ - 100

Allegretto. ♩ - 72 - ♩ - 92.

12 *Allegro. ♩.-72-♩.-92.*

23. *mf*

The musical score for the 23rd measure is written in 3/8 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. A dynamic marking of *mf* (mezzo-forte) is placed below the treble staff. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and sixteenth notes, also with fingerings indicated. The measure concludes with a double bar line and a repeat sign. The tempo is marked *Allegro* with a note value of 72-92.

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 sharp (F#), and the time signature is 2/4. The score consists of eight measures. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The voice part enters in the second measure with the melody. Fingerings and breath marks are indicated throughout the score.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 2/4 time. It consists of 12 measures. The piano accompaniment is in the same key and time, featuring a simple harmonic pattern. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked with a piano (*p*) dynamic. The score is written on a grand staff with a treble and bass clef. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked with a piano (*p*) dynamic. The score is written on a grand staff with a treble and bass clef. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef.

24. *Allegretto.* ♩ - 120 - ♩ - 152.

mf

mf

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music is in 2/4 time. The score consists of two systems. The first system has 12 measures, and the second system has 6 measures. The piano part features various chords and arpeggios, with some measures marked with fingerings (1-5) and dynamics like *mf* and *p*. The voice part has lyrics written below the notes.

First system of music. Treble and bass staves. Treble staff has a melodic line with many slurs and fingerings. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte) and *p* (piano).

Second system of music. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics: *p* (piano) and *mf* (mezzo-forte).

25. *Andante cantabile.* ♩ - 80 - ♩ - 92.

Third system of music, starting at measure 25. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano).

Fourth system of music. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte).

Fifth system of music. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

This piece is one of eleven that appeared in Kunkel's Musical Review for Jan. 1889.

Tempo di Valse. ♩-120-♩-80.

26. *mf*

f *p*

mf

Ped. ✱

Allegretto rivo. ♩-100-♩-132.

27. *p*

f

First system of musical notation, measures 1-6. Treble and bass staves. Treble staff contains complex sixteenth-note passages with fingerings (1-5) and slurs. Bass staff contains chords and single notes with fingerings (1-5). Dynamics include *mf*.

Second system of musical notation, measures 7-12. Treble and bass staves. Treble staff continues with sixteenth-note passages and slurs. Bass staff contains chords and single notes with fingerings (1-5). Dynamics include *p*.

Third system of musical notation, measures 13-18. Treble and bass staves. Treble staff contains sixteenth-note passages with slurs. Bass staff contains chords and single notes with fingerings (1-5). Dynamics include *f*. The tempo marking *Allegro. ♩ - 100 - ♩ - 126.* is present above the staff.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Treble staff contains sixteenth-note passages with slurs. Bass staff contains chords and single notes with fingerings (1-5). Dynamics include *f*.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Treble staff contains sixteenth-note passages with slurs. Bass staff contains chords and single notes with fingerings (1-5). Dynamics include *f* and *mf*.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Treble staff contains sixteenth-note passages with slurs. Bass staff contains chords and single notes with fingerings (1-5). Dynamics include *fz*.

THE JOLLY BLACKSMITHS.

Caprice Caracteristique.

Giocoso. (Lively.) ♩ - 144.

Secondo.

Jean Paul.

Primo.

Secondo.

f *f* *f* *f* *f*

p *ff* *p* *ff* *p*

cres. *p* *ff* *p*

ff *mf cres.* *rfz* *rfz*

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

1. 2.

THE JOLLY BLACKSMITHS.

3

Caprice Caracteristique.

Jean Paul.

Giocoso. (Lively.) ♩ - 144.

Primo.

8

Secondo.

This system contains the first system of musical notation. It features a grand staff with three staves. The top two staves are for the Primo part, and the bottom staff is for the Secondo part. The music is in 2/4 time and begins with a forte (f) dynamic. The Primo part has a melodic line with eighth-note patterns, while the Secondo part provides a harmonic accompaniment.

This system continues the musical notation. It includes various dynamics such as *rfz* (rassordito forzando), *mf* (mezzo-forte), and *f* (forte). There are also markings for *Ped.* (pedal) and *** (ornament). The Primo part features complex fingerings and slurs, while the Secondo part continues its accompaniment.

This system continues the musical notation. It includes dynamics such as *cres.* (crescendo), *mf* (mezzo-forte), and *rfz* (rassordito forzando). There are also markings for *Ped.* (pedal) and *** (ornament). The Primo part features complex fingerings and slurs, while the Secondo part continues its accompaniment.

This system contains the final system of musical notation. It includes dynamics such as *rfz* (rassordito forzando), *cres.* (crescendo), *mf* (mezzo-forte), and *rfz* (rassordito forzando). There are also markings for *Ped.* (pedal) and *** (ornament). The Primo part features complex fingerings and slurs, while the Secondo part continues its accompaniment. The system concludes with a double bar line and a repeat sign.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedaling instructions are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1-5. The score includes several dynamic markings: *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *sfz* (sforzando), *f* (forte), and *cres.* (crescendo). The score is divided into measures by vertical bar lines. The first system has a *p* dynamic. The second system has *rfz* and *mf* dynamics. The third system has *rfz*, *mf*, *ff*, and *p* dynamics. The fourth system has *ff*, *p*, *cres.*, *sfz*, *f*, and *ff* dynamics. The fifth system has *mf* and *ff* dynamics. The score ends with a double bar line and a key signature change to B-flat major.

355 - 12

Primo.

5

First system of musical notation for the 'Primo' section. It consists of a grand staff with two staves. The right staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include 'mf' and 'rfz'. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers are present above many notes.

Second system of musical notation. The right staff continues the melodic line with various articulations. The left staff has a more active accompaniment. Dynamic markings include 'rfz' and 'f'. Pedal points are marked with 'Ped.' and asterisks. A dashed line with the number '8' above it spans across the system.

Third system of musical notation. The right staff features a melodic line with slurs and accents. The left staff accompaniment includes chords and moving lines. Dynamic markings include 'rfz', 'mf', and 'sfz'. Pedal points are indicated by 'Ped.' and asterisks. A dashed line with the number '8' above it spans across the system.

Fourth system of musical notation. The right staff has a melodic line with slurs and accents. The left staff accompaniment includes chords and moving lines. Dynamic markings include 'sfz', 'cres.', and 'f'. Pedal points are indicated by 'Ped.' and asterisks. A dashed line with the number '8' above it spans across the system.

Fifth system of musical notation. The right staff continues the melodic line. The left staff accompaniment includes chords and moving lines. Dynamic markings include 'sfz' and 'rfz'. Pedal points are indicated by 'Ped.' and asterisks. A dashed line with the number '8' above it spans across the system.

6 CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

Secondo.

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

ff Trombone Solo. *ff*

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

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

ff *cres.* *ff*

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

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring-ing stroke;

ff *rfz*

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

Sing gay as larks And let oth-ers croak! Strike strike for toil

ff *ff*

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

Makes the jol-ly blacksmith free, Sing, sing, for toil Is the life of glee.

cres. *rfz*

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

8

Primo.

7

8.

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

[illegible]

8

or thus.



8.

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

p

Ped. *

ff

Ped. *

Up, men, and strike! While the heated

r fz *ff*

Ped. *

ir - on glows Up, men, and strike, Strong and honest blows! Keep time, time, time,

Ped. *

All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.

r fz

Ped. *

8

or thus.

Ped. *

8

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

8

Ped. * Ped. * Ped. *

8

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

8

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

Musical score for the right hand of "The Swan" by Camille Saint-Saëns. The score is in 3/4 time, key of D major, and features a melody with grace notes and a triplet. The right hand part is marked with "cres.", "rfz", and "p".

Musical score for the first system of "The Swan" from "The Nutcracker". The score is written in bass clef with two staves. The upper staff contains chords and rests, while the lower staff contains a melodic line with eighth notes. Pedal markings and dynamic markings like "cres." and "sfz" are present.

Secondo.

The score consists of five systems of music, primarily in bass clef. The first system begins with a *mf* dynamic and includes fingerings 4 2 and 4 2. The second system features dynamics *rfz*, *f*, and *ff*, with fingerings 5 3 1 and 2. The third system includes *ff*, *f*, *cres.*, and *sfz*. The fourth system includes *ff*, *f*, and *cres.*. The fifth system includes *rfz* and *ff*. Performance markings include *Ped.* and asterisks (*) throughout. The score concludes with a treble clef system.

Primo.

13

8-----Primo.-----13

The musical score for 'Primo.' consists of two staves. The upper staff features a series of eighth and sixteenth notes with various fingerings (e.g., 2, 3, 1, 5, 1, 3, 1, 5, 2, 2, 2, 3, 3, 2, 3, 2, 3, 3, 1, 2, 5, 1). The lower staff provides a harmonic accompaniment with notes and rests, including a 'Ped.' (pedal) instruction. The score is divided into measures by a dashed line, with measure numbers 8 and 13 indicated at the beginning and end of the section.

[illegible]

FANDANGO.

SPAIN. ~~~~~ SPAINIEN.

Molto vivace. ♩. 96.

Secondo.

Moritz Moszkowski Op. 23. N° 3

The musical score is written for piano and bass. It features a variety of musical notations including chords, arpeggios, and single notes. Fingerings are indicated by numbers 1 through 5 above the notes. Dynamics such as *p*, *sfz*, *f*, and *Ped.* are used throughout. The score is divided into two main sections, with the second section starting at the second system. The piece concludes with a first ending (1.) and a second ending (2.).

FANDANGO.

3

SPAIN. ~~~~~ SPAINIEN

Moritz Moszkowski Op. 23. No 3.

Molto vivace. ♩. - 96.

Primo.

con spirito.
Right Hand.

1436-4

Secondo.

p

cres.

ff

Ped. *

ff sf

ff sf

Ped. *

Ped. *

Ped. *

Ped. *

1. *ff sf*

2. *ff sf*

1436-4

Primo.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *p* (piano) dynamic marking. The music consists of rapid sixteenth-note passages in both hands, with various fingerings indicated by numbers 1-5. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the rapid sixteenth-note passages. The treble staff ends with a *f* (forte) dynamic marking. The bass staff continues with similar rhythmic patterns.

Third system of musical notation. The treble staff begins with a *cres.* (crescendo) marking. The music continues with rapid sixteenth-note passages in both hands.

Fourth system of musical notation. The treble staff begins with a *ff* (fortissimo) dynamic marking. The music continues with rapid sixteenth-note passages in both hands.

Fifth system of musical notation. The treble staff begins with a *ff con fuoco.* (fortissimo with fire) dynamic marking. The music continues with rapid sixteenth-note passages in both hands. Pedal points are marked with "Ped." and asterisks.

Sixth system of musical notation. The treble staff begins with a *ff* (fortissimo) dynamic marking. The music continues with rapid sixteenth-note passages in both hands. Pedal points are marked with "Ped." and asterisks. The system concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

Allegretto ♩ - 92.

3. Frühling, schöner Morgen, theu-res Lieb-chen, theu-res
1. Des Morgens einst so frü-he, theu-res Lieb-chen, theu-res

1. One morning, oh, so ear-ly, my be-lov-ed, my be-
3. April, fair the morning, my be-lov-ed, my be-

3. Liebchen, Und auch uns harritsolch ein Morgen, Birgt im Schosse uns die Zeit. Hör' mein Fle-hen arum, mein
1. Liebchen, Sangen Vöglein froh und munter, Sangen sich ohn' En-de zu, Sang die Dros-sel in dem,

1. lov-ed, All the birds were singing blithly, As if nev-er they would cease, 'Twas the thrush sang in the
3. lov-ed, Now for us doth spring's bright morning, Wait upon the years in - crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Nein, doch Lie-be mtr be-sche-re, Ja der Lie-be Se-lig-
1. Gar-ten, "Hört die Mä-re, hört die Mä-re!" Sang die Lerche: "Gieb uns Eh-re!" Sang die Taube: "Gieb uns

1. garden, "Hear the sto-ry, hear the sto-ry," And the lark sang "Give us glory," And the doves sang "Give us
3. ask-eth, Not for fame and not for glo-ry, Give for all our life's dear story, Give us love, and give us

1. 1. Ruh! "..."

2. Und ich lausch-te, oh so

1. peace!"

2. Then I lis-ten'd, oh, so

2. frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren ei-ner Tau-be aus dem Wald, Mein Lieb, dem

2. ear-ly, my be-lov-ed, my be-lov-ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach-ti-gall froh-lock-te: "Gieb uns Ruhm für unsre Tö-ne!" Und Zaunkönig: "Gieb uns

2. dove; When the night-ingale came af-ter "Give us fame to sweeten du-ty," When the wren sang "Give us

2. Schö-ne!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb rit.

2. beau-ty," She made answer "Give us love!" She made answer, "Give us love!" She made answer, "Give us

bald!" 3. Schö-ner 2. keit. Nein doch Lie-be mir be-sche-re, Ja der Lie-be Se-lig keit.
a tempo. Close of 3rd verse. ad lib.

love!" 3. Fair is peace, Give for all our life's dear sto-ry, Give us love, and give us peace.

THE MAID OF JUDAH.

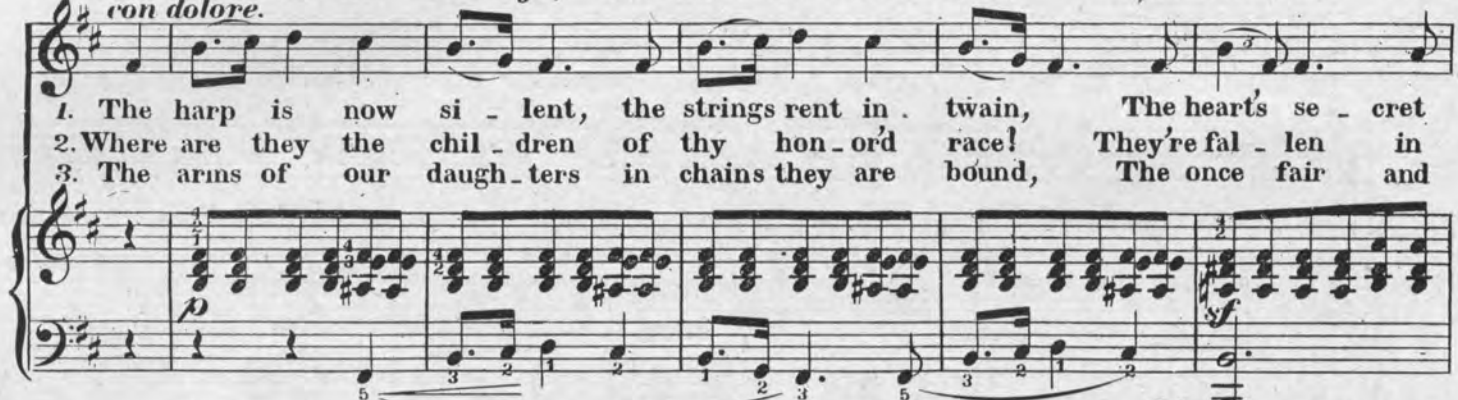
DAS MÄDCHEN VON JUDAH.

F. KÜCKEN.

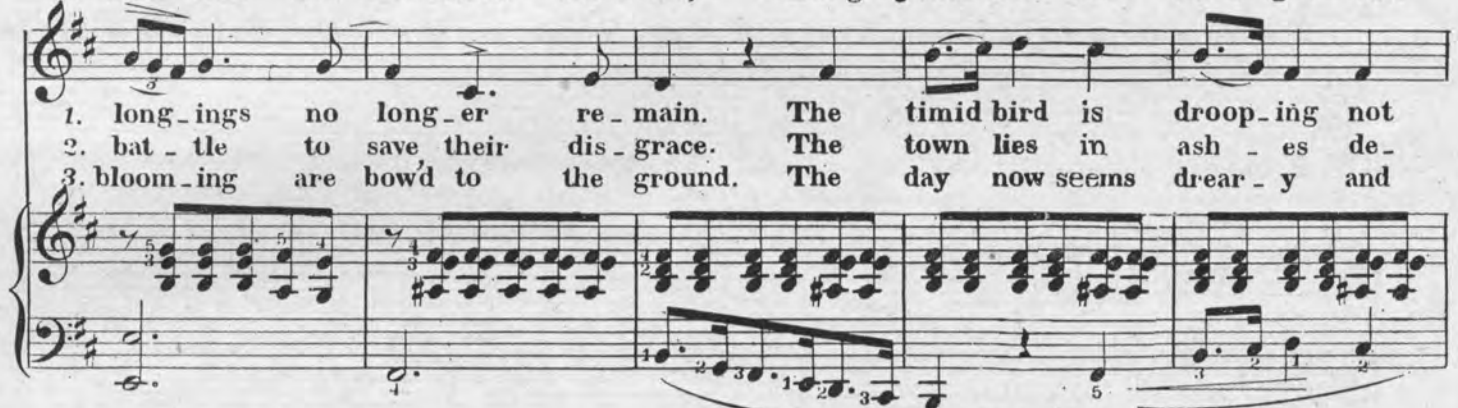
Slow - Langsam. ♩ - 80.



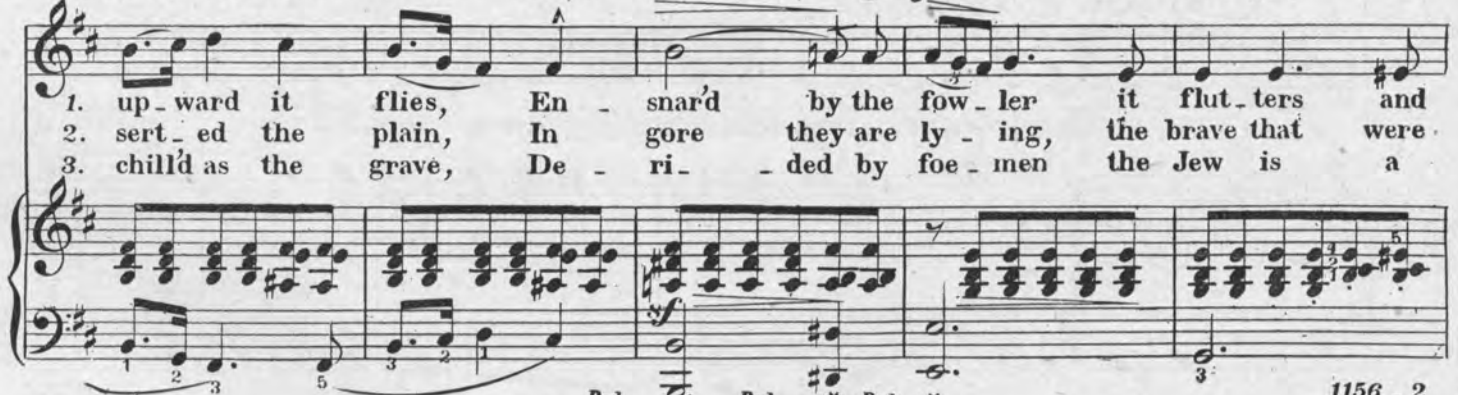
3. Es klir - ret die Ket - te ein wid - rig Ge - tön, Am Ar - me der
2. Wo sind sie die Söh - ne vom al - ten Ge - schlecht! Ge - ful - len in
1. Ver - stummt ist die Har - fe, die Sai - ten ent - zwei Das Wünschen und
von dolore.



3. Töch - ter einst blü - hend und schön. Die Ta - ge sind dun - kel voll
2. blu - ti - gen fins - tern Ge - fecht! Die Stadt liegt in Trümmern ver
1. Seh - nen des Her - zens vor - bei; Bang' flat - tert der Vo - gel von



3. Grau - en die Nacht In Knecht - schaft des Fein - des der Ju - de ver -
2. wai - set das Thal Er - füllt von der blu - tig Er - schla - ge - nen
1. Net - zen um - stellt Stirbt hin wenn ge - fes - sell der Jü - ger ihn



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1156 - 2

3. lücht. O Va - ter - land süß, O Va - ter - land mein! Könnt 3
 2. Zahl. O Va - ter - land süß, O Va - ter - land mein! Wann
 1. hält. O Va - ter - land süß, O Va - ter - land mein! Wann

con espress.

1. dies. O Fa - ther - land dear, O Fa - ther - land mine I
 2. slain. O Fa - ther - land dear, O Fa - ther - land mine O
 3. slave. O Fa - ther - land dear, O Fa - ther - land mine The

poco ritenuto. A A

mf

Ped. ** P. Ped.*

3. ich nur im To - de rer - ei - net dir sein! O Va - ter - land
 2. wird dir Je - ho - va ein Ra - che - gott sein! O Va - ter - land
 1. wirst Du doch wie - der die Ruh - stätt mir sein! O Va - ter - land

sempre cres. con molto passione.

1. ne'er shall re - pose on thy bo - som a - gain. O Fa - ther - land
 2. when will Je - ho - vah to vengeance in - cline! O Fa - ther - land
 3. grave will u - nite us I then shall be thine. O Fa - ther - land

dim.

Ped. ** P. Ped.*

3. süß, O.... Va - ter - land mein! Könnt ich nur im To - de rer -
 2. süß, O.... Va - ter - land mein! Wann wird dir Je - ho - va ein
 1. süß, O.... Va - ter - land mein! Wann wirst Du doch wie - der die

poco ritenuto.

1. dear, O.... Fa - ther - land mine, I ne'er shall re - pose on thy
 2. dear, O.... Fa - ther - land mine, O 'when will Je - ho - vah to
 3. dear, O.... Fa - ther - land mine, The grave will u - nite us I

dim.

f *cres.* *ff* *poco ritenuto.*

Ped. ** P. Ped.*

3. ei - - - net mir sein!
 2. Ra - - - che - gott sein!
 1. Ruh - - - stätt mir sein!

1. bo - - - som a - gain.
 2. ven - - - geance in - cline!
 3. then..... shall be thine.

f *a tempo.*

Ped. ** P. Ped.*

OUR DAISY.

3

YORK.

Jules Miller.

Mazurka time ♩ - 132.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes with fingerings (3, 2, 3, 4, 2, 5, 2, 4) and a bass staff with chords and single notes, including fingerings (1, 2, 5, 1, 3, 5). The first system is marked with a piano (*p*) dynamic and includes several 'Ped.' (pedal) markings with asterisks. The second system continues the melody in the treble staff with fingerings (4, 3, 2, 4, 3, 2, 4, 4, 3, 1, 2, 3, 1, 2) and the bass staff with chords and single notes, including fingerings (1, 2, 5, 1, 3, 5). The third system continues the melody in the treble staff with fingerings (3, 1, 2, 4, 3, 2, 4, 3, 2, 4, 4) and the bass staff with chords and single notes, including fingerings (1, 2, 5, 1, 3, 5). The fourth system is marked 'Leggiero.' and begins with a treble staff containing a series of eighth and sixteenth notes with fingerings (3, 1, 2, 3, 1, 2, 1, 3, 1, 2, 1, 2, 4, 3, 1, 2) and a bass staff with chords and single notes, including fingerings (1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4). The fifth system continues the melody in the treble staff with fingerings (1, 2, 3, 1, 2, 3, 2, 1, 4, 3, 1, 5, 4, 1, 3, 2) and the bass staff with chords and single notes, including fingerings (1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4). The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *p* and *mf*. Pedal markings ('Ped.') with asterisks are placed below the bass staff throughout the piece.

1440 - 3

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First system of music. Treble clef, key signature of one flat. The melody consists of eighth and quarter notes with fingerings 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4. The bass line has chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and asterisks.

Second system of music. Treble clef, key signature of one flat. The melody continues with fingerings 3, 1, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4. The bass line has chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and asterisks.

Third system of music. Treble clef, key signature of one flat. The melody includes a 'Trio.' section starting with a double bar line. Fingerings include 3, 1, 2, 4, 1, 2, 5, 2, 1, 2, 4, 1, 2, 3, 1, 4. The bass line has chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and asterisks. A 'mf' dynamic marking is present.

Fourth system of music. Treble clef, key signature of one flat. The melody includes fingerings 3, 5, 2, 5, 3, 5, 4, 5, 2, 1, 2, 4, 1, 2, 5. The bass line has chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of music. Treble clef, key signature of one flat. The melody includes fingerings 2, 1, 2, 4, 2, 4, 3, 2, 4, 2, 4, 3, 2, 4, 2. The bass line has chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of music. Treble clef, key signature of one flat. The melody includes fingerings 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass line has chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and asterisks. Dynamics include 'p', 'f', and 'p'.

First system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has chords with fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff.

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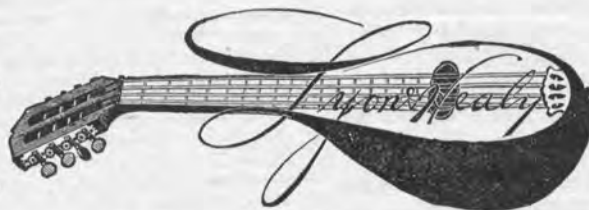
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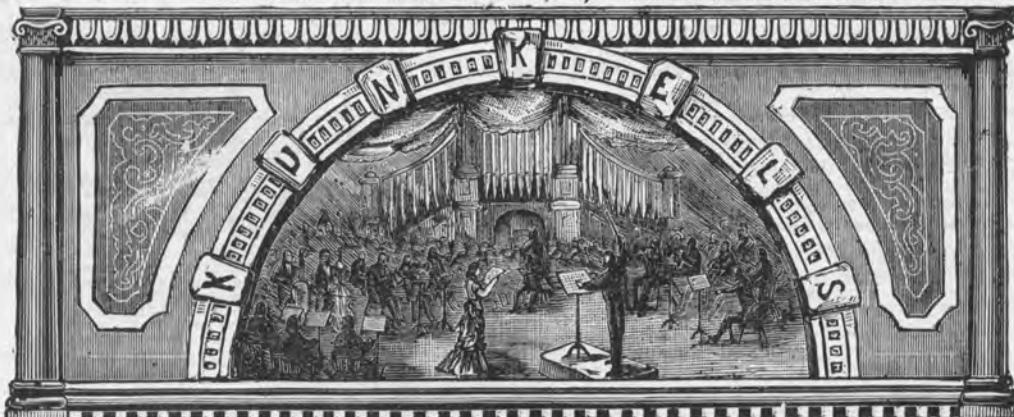


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