DEBUT OF ALFRED AND HEINRICH GRÜNFELD.

The new Concert Hall of the Madison Square Garden, New York, says an exchange, was well filled upon the auspicious occasion of the debut of Messrs. Alfred and Heinrich Grünfeld. Mr. Alfred Grünfeld, as we all know, is a pianist, of no small repute, from Vienna, and Mr. Heinrich Grünfeld is a 'cellist of renown. Their playing of the first programme number, Beethoven's Sonata, in A Major, op. 69, for piano and 'cello, assured the audience that they were no ordinary performers. They played with a finesse and absolute unity of artistic purpose that was truly admirable. It was Chamber music *con amore*. No mere effect seeking, no brilliant and forced climaxes, but straightforward, honest playing, in which every note was heard and in which there was sentiment and a delicate aroma of tenderness that was as unlike the hard and cold style, that is so frequently misnamed classic, as anything that could be imagined.

After this, Alfred Grünfeld gave us another Beethoven number, "Andante Favorit," in which he completely charmed the audience with the exquisite softness of his touch and the beauty of the singing tones that he drew from his instrument. Mr Grünfeld is in many respects a remarkable pianist. He has the softest and most velvety of pianissimo touches, sympathetic and magnetic to a degree, and his technique is wonderfully finished and perfect in the rendering of the lightest of rippling cadenzas, while in the very next piece he may play with a brilliancy and power that is unexcelled and show a dashing bravura style that takes the ears of his hearers by storm. One good trait we must commend highly, he does not mingle the two styles. In this he shows both good taste and consistency. His playing of Schumann's "Romanze," in B Minor, and the "Träumerei," completely captivated his hearers; but of all his numbers, it was the Wagner-Liszt "Isolde's Liebestod" that exhibited his powers to fullest advantage, and he quite electrified his audience by the intensity of his dramatic feeling.

Mr. Heinrich Grünfeld could not complain of the warmth of his welcome to these hospitable shores. He handles his instrument in masterly style. His tone is full and resonant, and his bowing admirable, and he plays with much sentiment and artistic feeling.

MAJOR AND MINOR.

Paderewski will open his American season with three orchestral concerts in New York, Nov. 17, 19 and 21.

Mascagni's new opera, "Friend Fritz," is announced to receive its first production on Oct 21st, at the Constanzi Theatre, Rome. The opera was finished in the short space of a few months, and is reported as an idyll replete with love and tender emotions. The orchestration is modern and melody abundant. The opera is in three acts, has a prelude, and also an "Intermezzo Sinfonica" between the second and third acts. It requires a personnel of seven, the four principal parts being soprano, mezzo, tenor and baritone. The composer will conduct the first performances.

Poor Pay for Singers.—A prominent music teacher is authority for these facts: There are no less than 2,000 singers employed in the choirs of wealthy churches of New York who receive but one dollar a week for their services. About 1,000 are paid two dollars, and less than 200 receive four dollars a Sunday. This means attendance at morning and evening prayers, at least one rehearsal a week, and occasional work at the sociable or reunion, for which the chorister receives a plate of salad and a biscuit or a saucer of ice cream and a lady finger. There is a great deal of money in religion, but it does not appear from the above facts that the choir has a very large share of it. Mlle. de Vere, the Patti of church choirs, gets $100 a Sunday, which is unprecedented in the church world of music.

All the pieces that appear in the REVIEW can be had in regular sheet form by addressing the publishers

LOUIS CONRATH.

Louis Conrath, whose portrait accompanies this sketch, is no stranger to the readers of the REVIEW, being familiar to them as a composer of unusual merit. He was born in Sedalia, Mo., on the thirtieth of July, 1866. He began the study of music at the age of twelve, and advancing rapidly was sent in 1882 to the Conservatory at Mayence on the Rhine, Ga. There he devoted a year to faithful study, leaving in 1883 for Leipsig.

At this great seat of learning, he studied piano under the renowned Carl Reinecke and Oscar Paul, and theory and composition under S. Jadassohn. Four very important years were thus spent, the pupil making the most of them, and winning, through his talents and application, the high regard of his masters.

After leaving the Conservatory at Leipzig, Mr. Conrath, not content with the splendid education already acquired, with which most would have been satisfied, gave himself up to a

further course of private study for nearly two years — an action characteristic of the ambitious young musician. He taught for a while at the Beethoven Conservatory, after which he opened a studio of his own in the Fagin Building, 810 Olive Street, where he is now located. Mr. Conrath is the author of many compositions, embracing piano solos, duets, and songs, of which the principal are: Piano Solos—"Gondoliera," Nocturne; "Cinderella," Impromptu Walzer; "Valse Mignonne;" "Nocturne," Au Soir—At Eve—Am Abend; "Bolero." Duets—"Cinderella," Impromptu Walzer; "Tarantella;" "Bolero." Songs—"Whene'er I See Those Smiling Eyes;" "Sleep, Baby, Sleep," Cradle Song; "Thy Magic Eyes."

His songs, "Thy Magic Eyes," and "Cradle Song," made a decided hit at the Exposition, where they were sung during the Gilmore engagement.

The compositions of Louis Conrath, belonging to the modern school of piano literature as represented by Moszkowski and Scharwenka are so strikingly original in melodic invention and so admirably finished in their harmonic structure and elegance of form as to place their author in the foremost rank of American composers.

Mr. Conrath has participated in numerous concerts, and always distinguished himself for his superior work. He is a gentleman of pleasing manners, a splendid pianist and a teacher of undoubted ability and thoroughness.

MAJOR AND MINOR.

"It is a singular thing," says a physician, "that a man does not hear his own voice exclusively through his ears. The prevalence of throat deafness is a proof to the layman of the connection between the ears and throat, and this inability to hear one's self speak just as others hear us is another instance. In some people this peculiarity is very marked, and in my case, if I speak into a phonograph and let the machine grind out the sounds again, I don't recognize the voice at all. In regard to singing, the varying ability to hear one's self with the ears plugged up with cotton makes itself evident, for while one member of a chorus will only hear the blended harmony, or discord, another will hear little beyond his or her own voice, and make occasional bad breaks in consequence. I know a man who used to sing a very fair baritone, but whose voice is now only adapted to the weakest falsetto. Yet he does not realize the change, and I believe he honestly thinks he sings as well as ever. This apparent impossibility may be a dispensation of Providence to prevent men with exceptionally ugly voices being driven to suicide."

The Broad Street Conservatory of Music, of Philadelphia, whose advertisement appears in another column, offers unusual advantages to ambitious students.

The Conservatory is located on the most fashionable street in the City, and was purchased last year by the Director and entirely remodeled to suit the requirements of the school. It contains a spacious hall for the Professors' recitals and Pupils' Concerts, class-rooms (for the accommodation of about 1500 pupils), reception-rooms and offices.

The Director, Gilbert Raynolds Combs, is well known as a man of integrity, tact, enterprise and rare musical attainments. The faculty, which is composed entirely of male teachers, is the best that money can procure, and no expense is spared to give the pupils a symmetrical musical education.

The Free Advantages offered to all pupils include Harmony, Choral, Oratorio, Ensemble, Symphony, Orchestral, and Sight-Reading Classes, and admission to all the Concerts, Lectures and Recitals.

Eight Free Scholarships and five gold medals are annually awarded to deserving pupils.

The Conservatory enjoys a national reputation for the thoroughness and absolute safety of its methods.

The attractive new Catalogue, which has just reached us, contains portraits of the Director and principal members of the faculty, as well as interior views of the Conservatory, etc.

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MAJOR AND MINOR.

A grand musical entertainment was given at Jerseyville, Ill., Oct. 1, by Mrs. Nellie Allen-Parsell, pianist; Miss Jessie Foster, soprano; Master Carl Toll, violinist. The concert was largely attended, and was quite a success in every way. Miss Nellie Allen-Parsell is the promising pupil of Prof. M. I. Epstein, and has a brilliant future before her in the musical world.

An Important Change.—The new "Burlington Route" ticket office at 218 North Broadway is now open and ready for business, where tickets may be purchased for Denver, Kansas City, St. Joseph, St. Paul, Minneapolis and all points on the Pacific Coast and for every point of importance in the North, Northwest and West.

M. Shaughnessy & Co., 402 N. Main St., have received a consignment of the finest French Clarets, Sherries, Oporto Ports, and McEwen's Scotch Ale. The famous Club House Brand of Whiskey, made by this firm, is most highly recommended by eminent members of the medical fraternity for medicinal purposes. It is the purest whiskey made, and is put up in cases of twelve full-measure quarts; $10.50 per case.

A highly praised feature of the Veiled Prophet's ball was the orchestra furnished by I. L. Schoen, the well-known violinist and leader. Gilmore made a hit with Mr. Schoen's Veiled Prophet March at the Exposition.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

The Decker & Son piano was awarded the first premium at the St. Louis Fair, October the 7th.

Verdi is progressing slowly with his new comic opera, "Falstaff." He is now 78 years of age, and the musical world is anxious to hear the work of a man so old in years, so young in heart. Arrigo Boito, the librettist, is said to have been very happy with the adaptation of Shakespeare's comedy to operatic requirements.

A. P. Erker & Bro., 617 Olive Street, have had wide practical experience as opticians, and their judgment has made many a customer happy. They have the most select line of spectacles, eye-glasses, opera-glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc., and their prices are very low.

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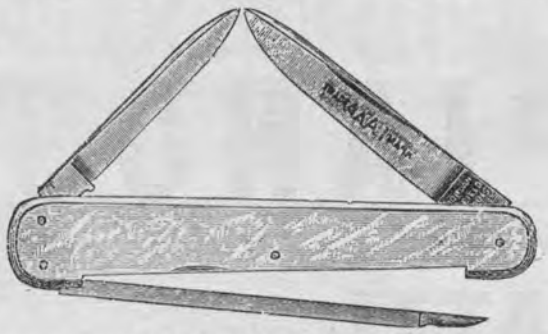

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CITY NOTES.

Miss Marion Ralston, the talented composer and player, is studying with Miss Nellie Strong.

Paul Mori has composed a cantata for Christmas. It will be rendered at St. John's Episcopal Church.

Robert Nelson, the vocal teacher, was an attentive listener at the operas. Besides his private classes, Mr. Nelson teaches at Forest Park Seminary.

Miss Retta Ricks, the vocal teacher, receives pupils at her music rooms, 1609 Olive street. Miss Retta Ricks sang with great success in grand opera.

August and Laura Boette played a duet for two violins, with a piano accompaniment by Louis Retter, at South St. Louis Turner Hall. They received a hearty encore.

Mrs. Lucy B. Ralston's attainments are not confined to music. Her time is well spent and she is always busy. The biographical sketch of Miss Nellie Strong in our last number is from her pen.

Miss Lillie Cornet, a sister of Mrs. Dr. Lebrecht, has a soprano voice which promises to develop into one of the best in the city. She has placed herself under the splendid training of Mrs. Louie A. Peebles.

A New Conservatory will be established at Old Orchard, Mo., in November. Among the teachers will be Miss Agnes Gray, violinist; Miss Eugenia Williamson, Elocutionist; and Miss M. L. Winfield, vocalist.

Henry Groffman the popular baritone is none the less popular in business, he was recently made manager and buyer of Humphrey's Gents' Furnishing Department where he welcomes his friends in true Chesterfield style.

Miss Agnes Gray visited Chicago during the summer. Miss Gray is arranging an orchestra for guitar and mandolin; she has quite a number of pupils for these two popular instruments which she is teaching with marked success.

Mrs. Kate J. Brainard has been teaching twenty-six successive years at the Mary Institute. This is a rare record among teachers, but Mrs. Brainard is devoted to her calling and does her work thoroughly and conscientiously.

M. A. Glisinn was musical director for the concerts given by the Excelsior Council Legion of Honor, at its hall, Garrison and Easton avenues, and the church of the Holy Rosary on Taylor avenue. Both programmes were delightful.

Lowell Putnam, the popular teacher of the violin and mandolin, receives pupils at his residence, 1121 Leonard avenue (Thirty-third street), between Easton and Franklin avenue. Mr. Putnam is a pupil of Sev. Rob. Sauter, the well-known violinist.

Mme. Adlor-Voege, who was engaged last year by Director Riotte for the St. Louis German Opera, has opened the West End Vocal Art Studio, at 911 North Ware avenue (Thirty-fifth street). Mme. Adlor-Voege was recently, Royal Court Singer of Germany.

Mrs. Cockrell, of New York, gave a champagne party at the Southern Hotel, at which were present Miss Sarah Cromwell, of New York, Mrs. Moore, Mrs. Sullivan, Mr. and Mrs. F. W. Humphrey and Mr. Groffman. After the party, the guests were invited to a box party at the Grand Opera House.

Eugenia Williamson, B. E., the well-known teacher of Elocution, has opened a very auspicious season. She is making a successful study of bird tones, to which she devoted considerable time while East. Miss Williamson is also teaching at the State Institution for the Blind for which position she was eagerly sought.

CHORAL-SYMPHONY SOCIETY.

The Choral-Symphony Society will give the first concert of the season on the 17th inst. Mrs. Tyler Dutton, of New York, has been specially engaged for this concert; it will be her first appearance in St. Louis. Mrs. Oscar Bollman, the popular alto, will be heard in miscellaneous numbers.

The principals engaged for the "Messiah," the second Choral Concert, are Mrs. Georgia Lee Cunningham, soprano; Mr. Wm. J. Lavin, tenor; Mr. Ericson Bushnell, basso; of New York.

Among the artists expected to be heard during the season are Mrs. Corinne Moore-Lawson, Mrs. Tyler Dutton, Mrs. Walter C. Wyman, Miss Powell, Miss Adele Aus Der Ohe, Mr. Andreas Dippel, Sig. Italo Companini, Sig. G. Del Puente, Mr. Emil Fischer and Mr. Ignatz Paderewski, the great Polish pianist.

EMMA AND MILLIE SCHNEELOCH.

The Misses Emma and Millie Schneeloch are at present traveling with Gilmore's band. Although only a short time before the public, the efforts of these young ladies have received the highest encomiums from managers and audiences alike.

In speaking of their appearance at Chickering Hall, New York, the *Times* said: "The Schneeloch sisters, two young girls that have been under Mr. Max Maretzek's guidance for some months, quite carried away the audience by their vocal pyrotechnics and the precision and nice shading of their united singing. The younger of the two has a voice of uncommon range and carrying power, and some of her florid passages recalled the feats that Mlle. Carlotta Patti was wont to achieve in the past. The voices of the sisters blend capitally, and we fancy that the two songstresses will be heard from later on."

Freund's Music and Drama, in commenting upon them, said: "Quite a sensation was created by the appearance of two

EMMA AND MILLIE SCHNEELOCH.

charming young ladies. Their names are Misses Emma and Millie Schneeloch, pupils of that eminent teacher, Max Maretzek. The youngest of the two, with her clear, soprano voice, surprised the audience and astonished every one present. So remarkably intelligent were these songstresses, that a brilliant future is augured for them."

The reception of the two favorites at Boston was equally warm, the *Globe* saying: "The chief interest centered in the appearance of the favorite New York songstresses, the Misses Emma and Millie Schneeloch, who appeared for the first time in Boston. The two young ladies received a warm welcome, and would have been called indefinitely if they would have responded as often as they were applauded. They sang, not including encores, Alary's "L'Invito," and a selection from Ponchielli's "La Giocondo," which the intrinsic beauty of the music and the exquisite blending of their voices, made the gems of the programme. If they are heard again in this city, with the memory of last night's success still fresh, they will be greeted with genuine enthusiasm."

KROEGER-CLARK.

Cards are out announcing the marriage of Ernest R. Kroeger, the eminent composer and pianist, to Miss Laura A. Clark, daughter of Mr. and Mrs. H. B. Clark. The marriage was performed Saturday, the 10th ult., at Lebanon, Mo, the home of the bride. The happy couple start out with the congratulations and best wishes of a host of friends in which the REVIEW is happy to be included.

CITY NOTES.

The Mendelssohn Quintet Club concerts will not be resumed this season.

Edward Fritsch, a violin pupil of Louis Retter, although buteight years old—is a remarkable player on that instrument astonishing his hearers.

Richard Maddern is repeating his successes at the Chicago Opera House. His latest success there was the Moorish Dance, "Alhambra," by Charles Kunkel.

Prof. Pearls, of Boston, has taken charge of the Mary Institute. He is a very scholarly gentleman, and evidence of his ability is already given in his management of this splendid institution.

Lindenwood College will give a Teachers' Concert on the 6th inst. The pianists will be Misses Blackman, Merz and Chrysup. Mrs. Winfield will be heard in vocal selections and Agnes Gray in violin selections.

W. T. Bobbitt, having recently secured the agency for the Weber Piano and finding his old quarters too small to accommodate his increasing trade, has removed to the magnificent store (in the Odd Fellows Building), 822 Olive St.

When Verdi built his hospital, near Florenzuola, it cost $40,000. He endowed it with $200,000 more. He is now building, in Milan, a hospital for poor old artists, which will cost $100,000, and he is expected to endow that with $400,000. It will hold 130 men.

Miss Birdie Black, who was to have sung at the Sunday School concerts at the Exposition, is a promising young pupil of Mrs. Kate J. Brainard, and has a soprano voice of most pleasing quality. Miss Black has sung for Mr. Lindsay at these concerts every year since she was a very little girl, but this time she was taken very ill at the hall.

Harry I. Isbell is bringing the banjo into great prominence in this city. He is one of its principal teachers, being also leader of the St. Louis "Ideal" club; teacher of the "Y. M. C. A.," "Imperial," "Lafayette," "Olympian" clubs, etc. The beauties of proper time, technic and expression are thoroughly taught by his own improved system. He is located at 3302 Washington avenue.

A Conservatory called the Goldbeck Conservatory of Music and Languages, with boarding department for pupils, was opened in Berlin, September 1891, and Dr. R. Goldbeck has been chosen director. The St. Louis Goldbeck School of Music, of which Miss A. L. Palmer is directress, is a branch of the Berlin Conservatory, and after this year will be visited by Dr. Goldbeck during October, November and December.

The Young Men's Hebrew Association gave a very enjoyable concert on the 27th ult., in the parlors of Temple Israel. The Epstein Brothers contributed a piano duet, Mr. Louis Bauer a bass solo, Mrs. Louie A. Peebles and Mr. I. L. Schoen a soprano solo with violin obligato by Weil, Mr. C. Humphrey song by B. Townsend, Mrs. Louie A. Peebles and Mr. C. Humphrey a duet—"A Night in Venice"—Lucantoni, and Messrs. A. J. Epstein, I. L. Schoen and L. Mayer, Sr., a trio by Mendelssohn for piano, violin and violoncello.

A musical and literary entertainment, for the benefit of the Home and Foreign Missionary Society, was given at Village Hall, Old Orchard, Mo., under the auspices of the Woman's Association of the Old Orchard Congregational Church, on the 29th ult. Among the participants were Mrs. L. M. Anderson, Mrs. M. L. Winfield, Messrs. L. Conrath, Sam. Black, C. Brainerd and Aug. F. Rosen. A bass solo—"Whene'er I See Those Smiling Eyes," by Conrath—was sung by Mr. Sam. Black, and scored quite a success. Mr. Brainerd gave an admirable rendition of Mr. Conrath's "Cradle Song."

The marriage of Miss Victoria Isabel Creley to Mr. John B. Krieger will take place late in the fall, and will be very quietly celebrated. The bride-to-be is the daughter of Mr. and Mrs. Eugene Creley, and granddaughter of the veteran Capt. Thos. B. Johnson. She is likewise cousin of Mrs. Louise Chouteau. Miss Creley, besides her many accomplishments and charming disposition, has a most attractive face and figure, the envy of our belles. Mr. Krieger, who is popular among business men and musicians alike, is the eldest son of J. Phil. Krieger, one of our "old-timers," who has lived and thrived in St. Louis since 1837.

Louis Hammerstein, the well-known pianist and teacher, has moved into his new residence, 2346 Albion Place. He gave a house-warming and musicale on the 29th ult. that left no doubt in the minds of those present that colds and discords would forever remain away. Among the guests were Mr. and Mrs. Geo. Heerich, Mrs. Franz Bausemer, Mr. and Mrs. A. Shattinger, Mr. and Mrs. Bollman, F. Fischer, C. Ohm, and the Arion Quartette. A Kranich & Bach Grand and Everett Upright contributed not a little to the pleasure of the occasion. Mr. and Mrs. Hammerstein are genial entertainers, and it need not be added that the guests spent an evening of rarest pleasure.

A Piano Recital, was given on the 8th ult., by the pupils of Miss Carrie Vollmar, assisted by Miss Julia Vollmar, soprano; Mr. H. H. Jacoby, tenor; Mr. Oscar Bollman, baritone; Mr. Oliver Kortjohn, violinist; and ladies' chorus. The programme was excellent and well varied. The pupils of Miss Vollmar display splendid training and are a credit to their teacher. They rendered solos and duets for one and two pianos in a way that greatly pleased and interested the audience. Miss Julia Vollmar and Mr. Oscar H. Bollman sang the duet "O Come to me," Kuecken, in true artistic style and were warmly applauded. A very pleasant surprise awaited Miss Carrie Vollmar, when in the second part of the programme, Mr. Jacoby stepped upon the stage and in a few well chosen words, presented her with a magnificent clock, a testimony to her worth and popularity.

MAJOR AND MINOR.

People coming to Barr's and passing along Sixth Street, always notice Namendorf Bros.' Umbrella Store, at 314 N. 6th. Its reputation is extending everywhere. There, at any time, you will find a choice stock of all the latest and most fashionable novelties in umbrellas, parasols, and canes. Namendorf Bros. desire to furnish the best of goods at reasonable prices.

T. Bahnsen, the enterprising piano manufacturer, is turning out some very fine pianos with most elegant cases in White Mahogany and Oak. His piano is the favorite of many leading teachers.

Mr. Paderewski, although only thirty years of age, is a widower. He married when but nineteen, and has a son of about eight years, who, it is said, possesses remarkable musical talent.

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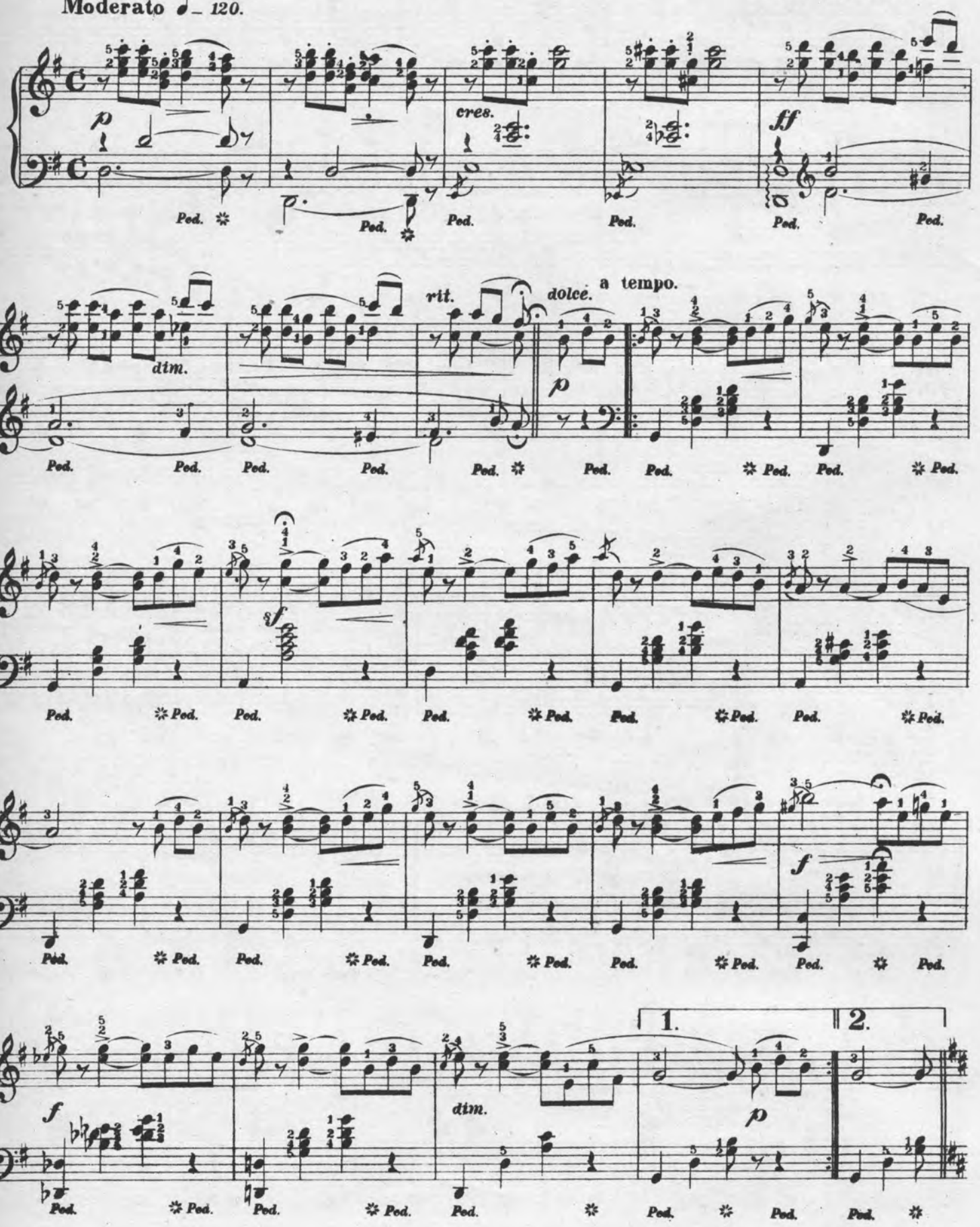
BELLE MINNIE.

CAPRICE.

Otto Anschütz.

Moderato ♩= 120.



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Giocoso.

mf

cres.

f

mf

dim.

rit.

a tempo.

p

sf

Ped. ✲

f

rit.

p

Con Brio.

f

cres.

rit.

a tempo.

f

cres.

f

Ped. ✲

Giocoso.

mf

cres. *rit.* *a tempo.*

f *mf*

rit. *a tempo.*

fz

f

cres. *rit.* *a tempo.*

f *f*

cres.

f

Ped. ✲

Tempo I.

p

cres.

ff

rit.

a tempo.

p

sf

rit.

f

a tempo.

animato.

cres.

Presto.

f

fz *fz*

ff

THY MAGIC EYES.

(LIEBCHENS AUGE.)

To Miss Laura Herold.

Louis Conrath.

Moderato ♩ = 112.

Ich

I

weiss wo ein - en Bronnen, Voll hel - lem Him - mels - thau, Es

know a spark - ling foun - tain, Of heav - en's bright - est dew, Whence

glänzt der Strahl der Son - nen Aus sei - nes Spiegels Blau; Er

dart the rays of sun - shine Re - flect - ed from it's blue; To

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la - det klar und hel - le Zu süss - er Won - ne ein,..... Es

sweet delights in - vit - ing, So clear, so bright and pure,..... The

winkt ..... aus seiner Quel - le Der Son - ne mit - der Schein.

rit.

gen - tle sunshine beck - ons From out..... its depths se - cure.

cres.

Ped. ✲Ped. ✲Ped. Ped.

Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. Ped. ✲

Mir war als soll - te drun - ten In sei - ner klar - en Fluth Das

Thought I, with - in its wa - ters The poor heart should be free, The

ar - me Herz ge - sun - - den Von sei - nem ban - gen Muth. Ich

spirit be up - lift - - ed No sad - ness cling to me. Down,

tauch - te freu - dig nie - der, In's kla - re Blau hin - ab, Mein

deep, I plung'd in - to them With joy - ful thought to lave; My

Herz das kam nicht wie - der, Fand in dem Quell sein Grab.

heart so sad re - turn'd not, The fountain was its grave.

l. h.

Ped. ✲

Kennst

Dost

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* *Ped.*

Du den süss - en Bronnen, So klar und sil - ber - hell Kennst

know the lim - pid fountain, Of heav - en's sweetest hue! Dost

Du den Strahl der Son - nen Aus sei - nem blau - en Quell! Das

know the rays of sun - shine Re - flect - ed from its blue! Love's

ist des Liebchens Au - ge, ihr süss - er Sil - ber - blick, Aus

eyes they are of ma - gic, And looks of sweetest charm, Far

sein - er Tie - fe tau - che Ich nie zum Licht zu - rück.

in their depths re - sist - less I rest secure from harm.

cres. rit.

cres. rit. f f

Ped. Ped. Ped. Ped.

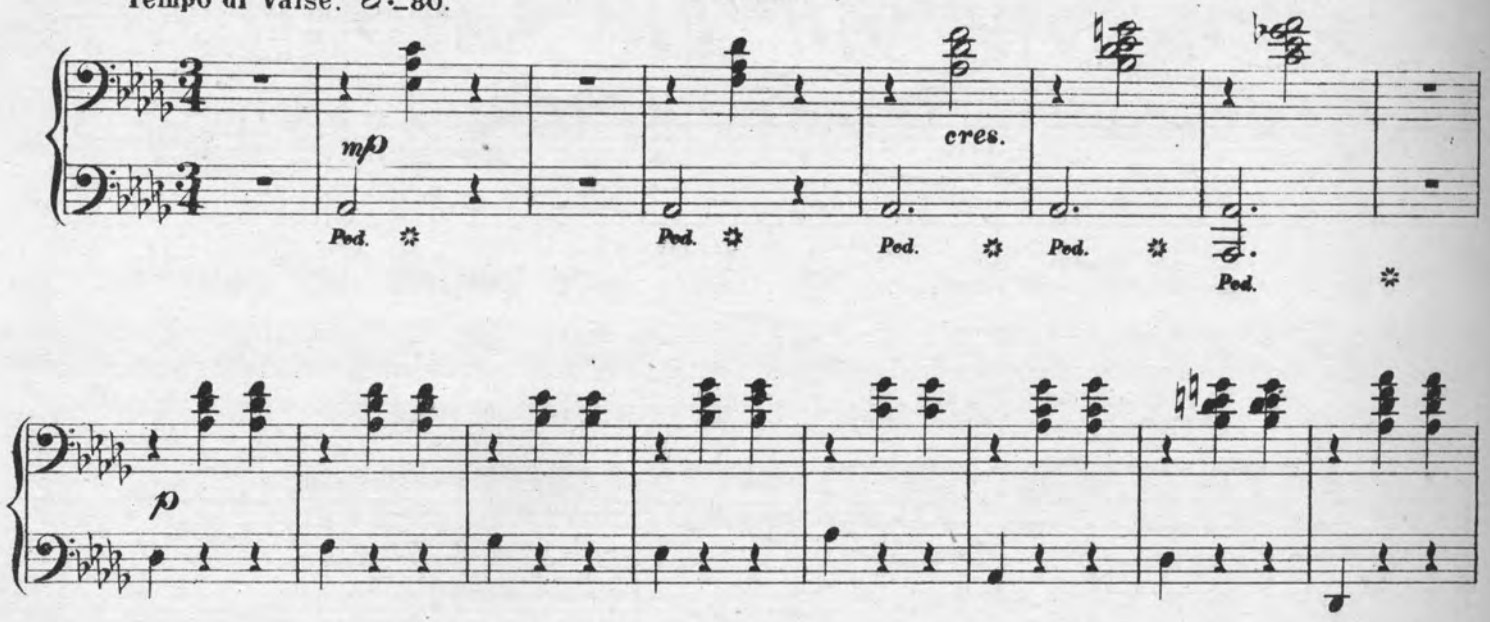
CINDERELLA.

VALSE BRILLANTE.

Louis Conrath.

Tempo di Valse. ♩.=80.

Secondo.



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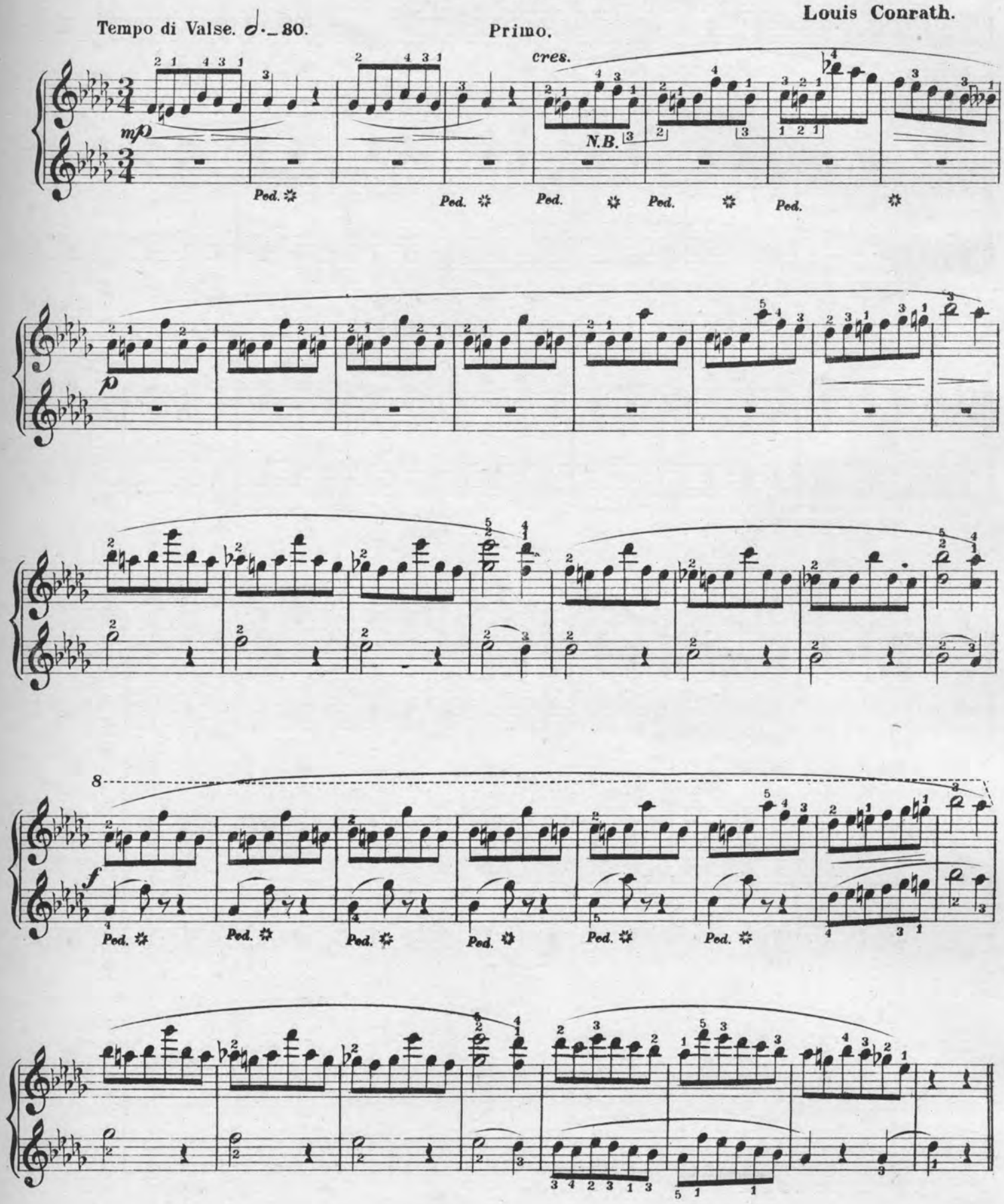
CINDERELLA.

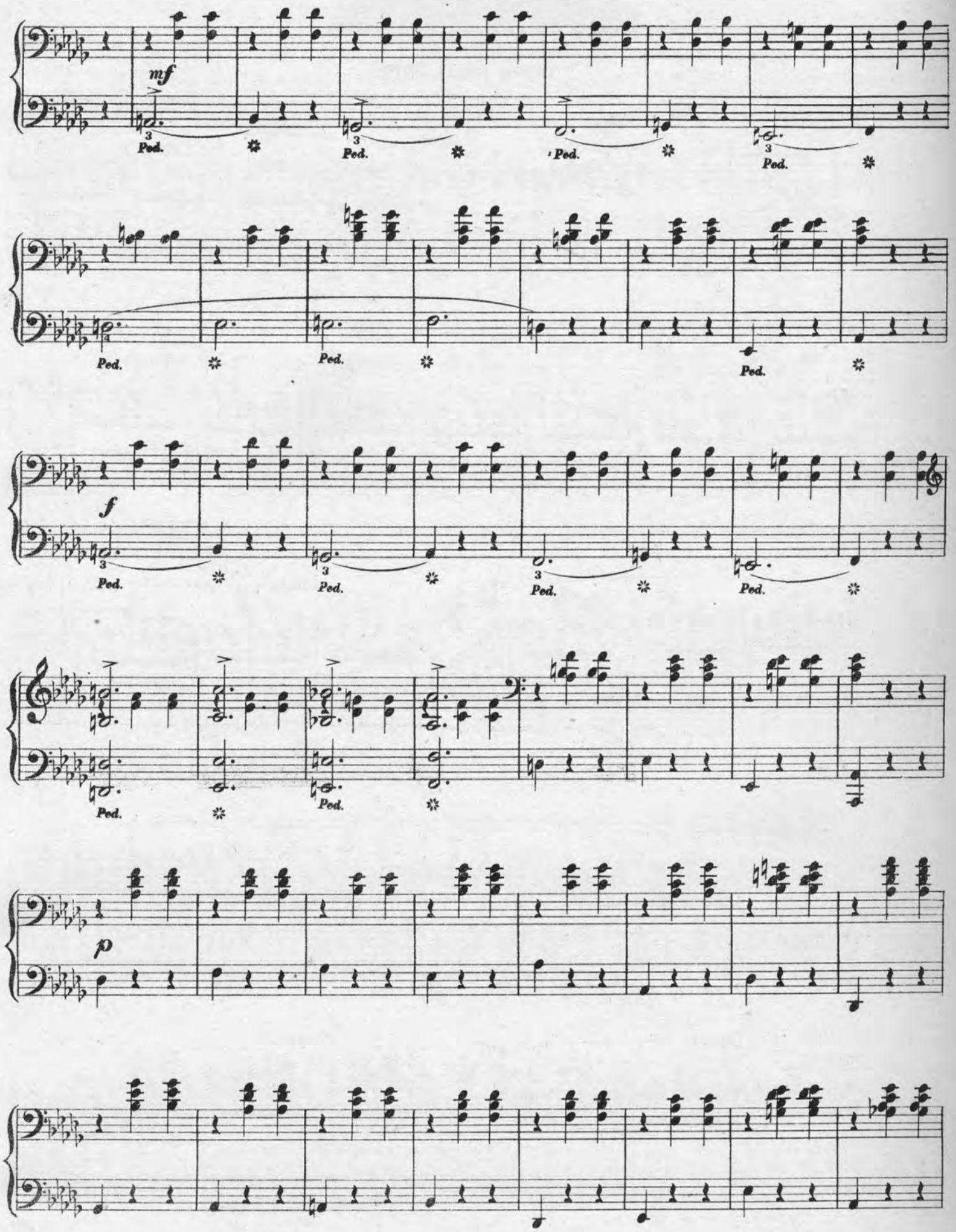
VALSE BRILLANTE.

Louis Conrath.



N.B. Notes in brackets ⌐¬ may be played with the left hand.

Secondo.



mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

f

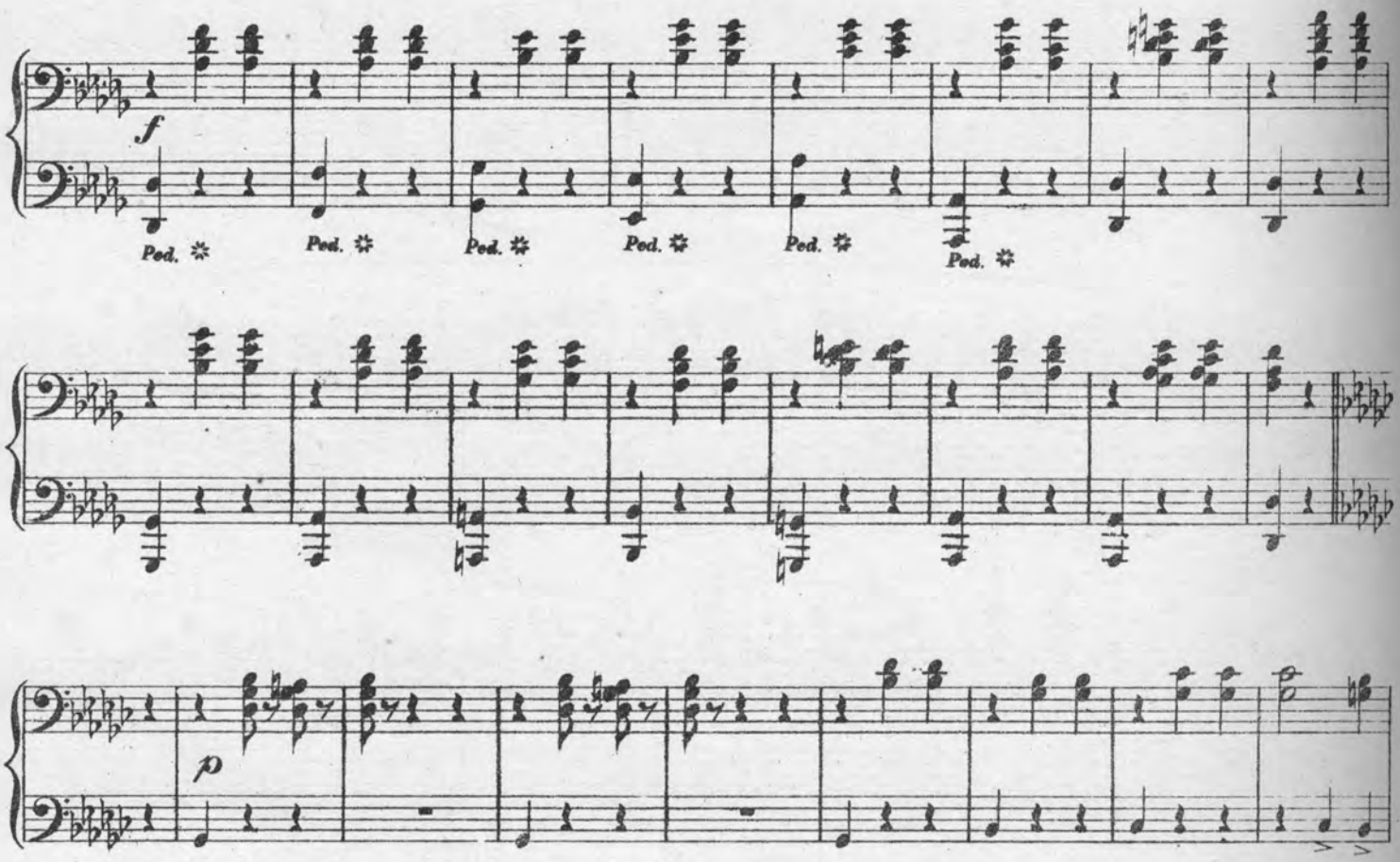
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

Ped. ✲ Ped. ✲ *f*

p

Secondo.



Primo.

8

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cantabile.

p

mf

p

Ped. ✲ Ped. ✲ Ped.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

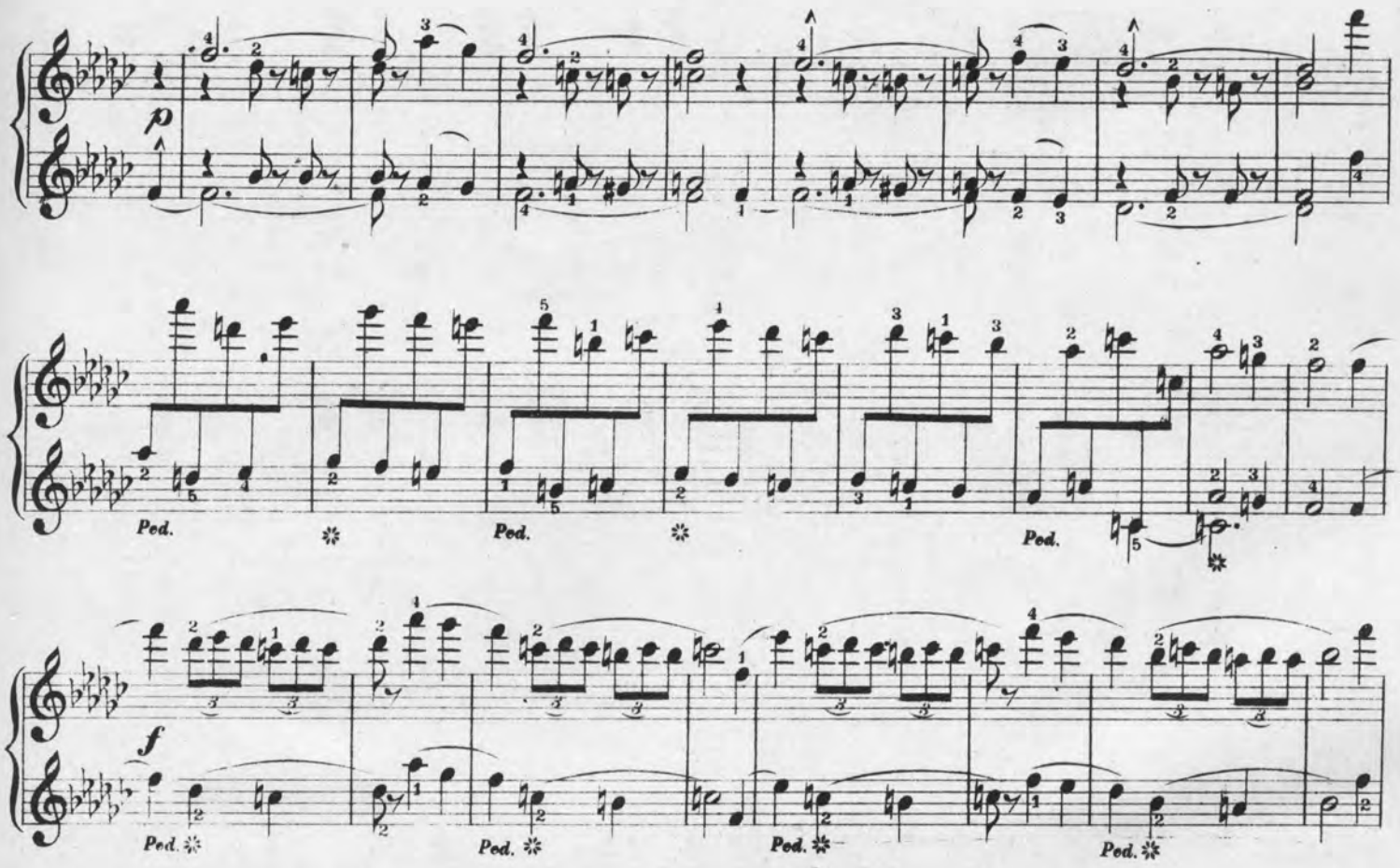
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Primo.



Secondo.

ff

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

1 1 1

mp

cres.

Ped. Ped. Ped. Ped. Ped.

p

Primo.

ff

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

mp

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

mp

2 Ped. ✲ 2 Ped. ✲ 3 Ped. ✲ Ped.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

accel.

ff

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Primo.

8

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

accel.

ff

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

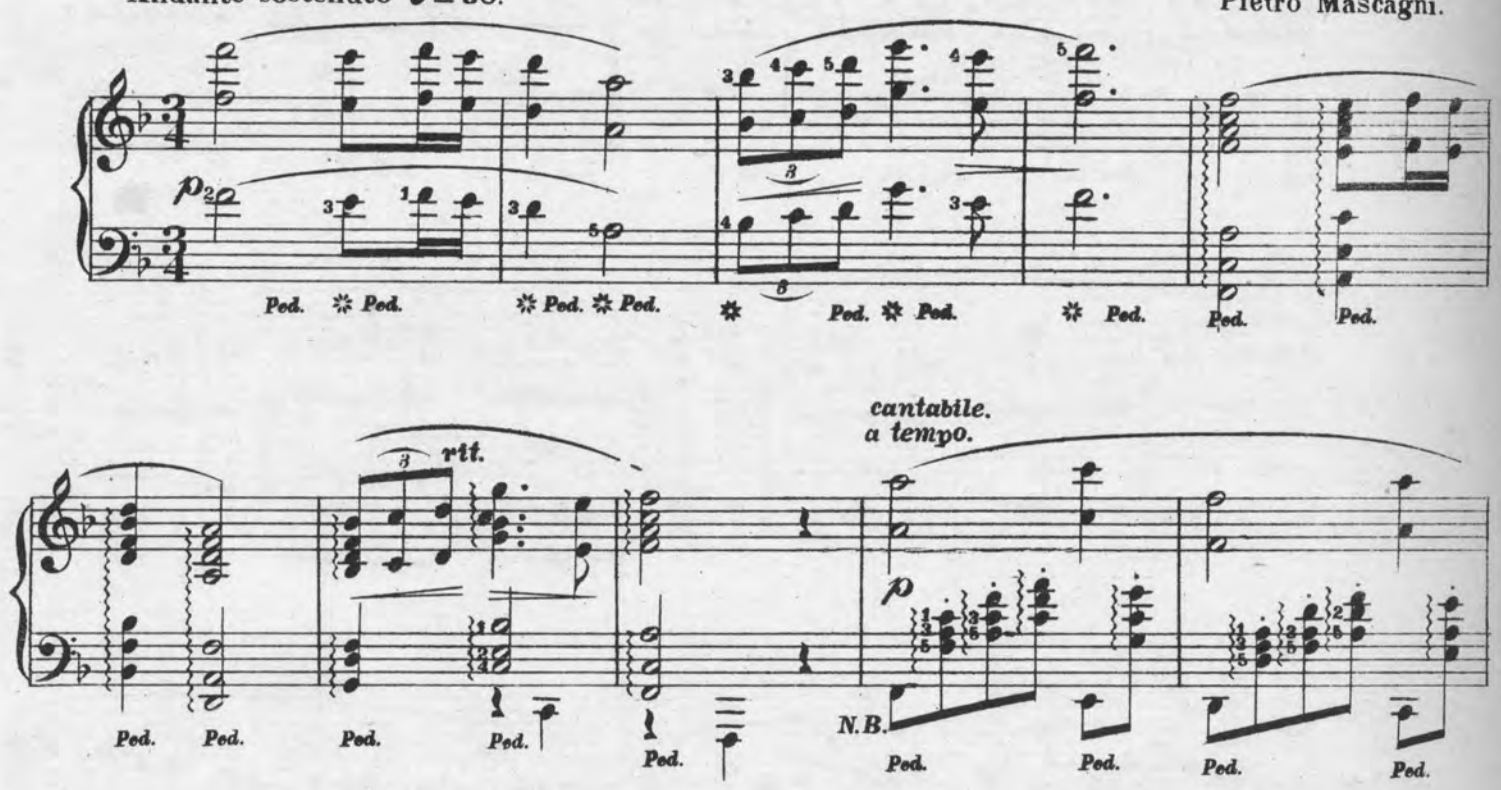
INTERMEZZO SINFONICO.

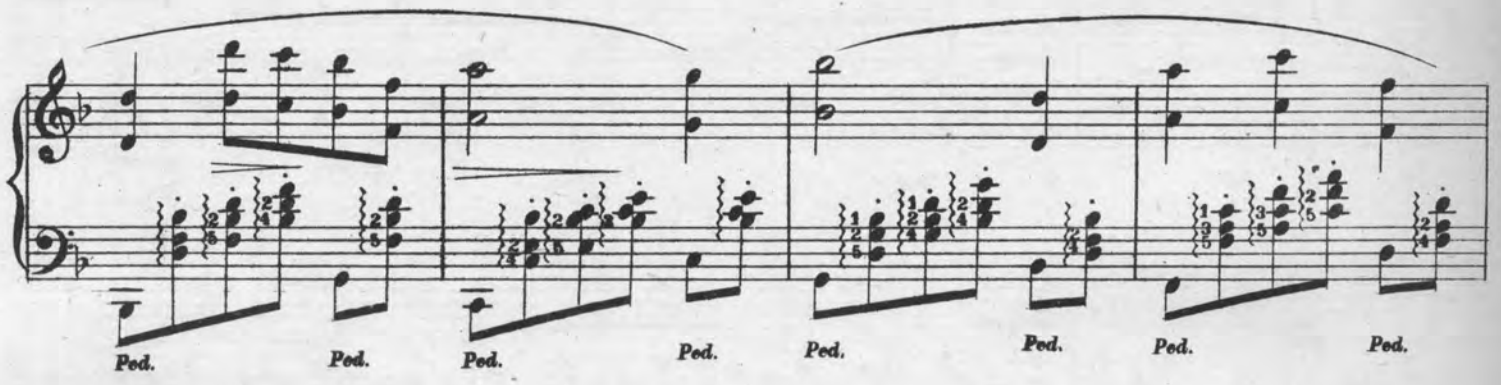
CELESTIAL HARMONIES.

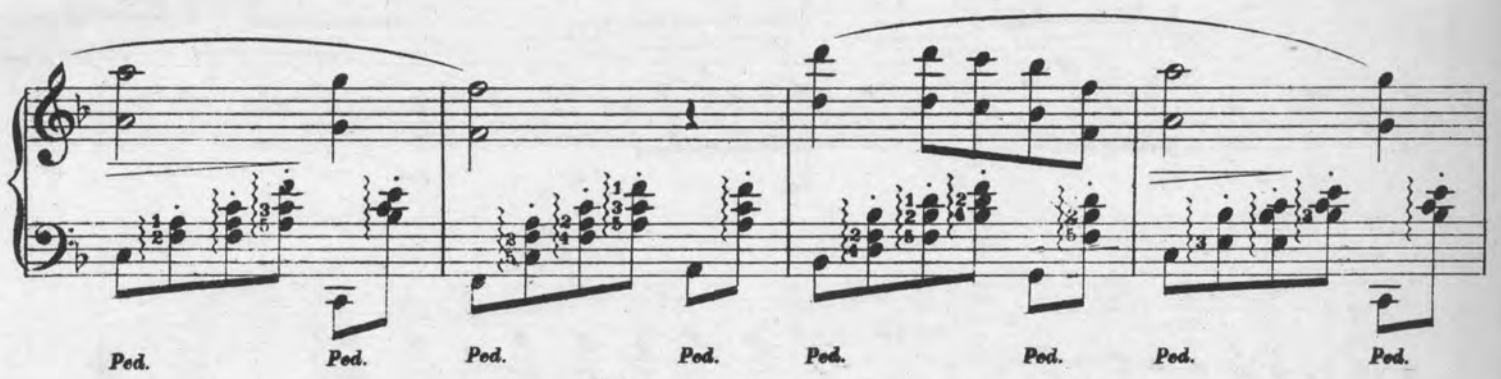
Adapted for the Piano by Charles Kunkel.

Andante sostenuto ♩ = 56.

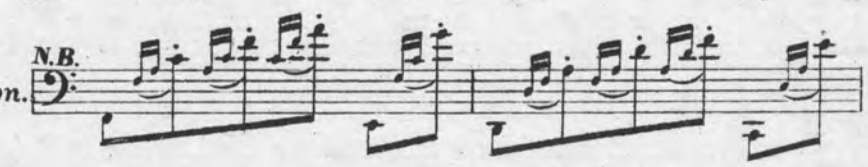
Pietro Mascagni.







Manner of execution.



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f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. cres.

p *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

delicatamente.

ppp

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

cres.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff

❋ First ending.

p

Ped. Ped. Ped. Ped. Ped. Ped.

p

pp *pp*

Ped. Ped. Ped. Ped. Ped.

❋ *This composition has two endings. The choice is left with the performer.*

Second ending.

L'istesso tempo.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

sf *f*

✲ Ped. ✲ Ped. Ped.

rit. *rit.* *a tempo.*

Ped. Ped. ✲ Ped. ✲ Ped. ✲ P ✲ P ✲ P ✲ P ✲ Ped. Ped. Ped.

rit. *p* *pp* *pp*

Ped. Ped. Ped. Ped. Ped. ✲

The Ps signifies Pedal.

Child's Prattle.

RONDO.

Carl Sidus Op. 78.

Allegretto. ♩ – 120.
(Lively.)

p **cres.** *mf*

Giocoso. (With mirth.)

mf *f* **1.** **2.**

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p

cres.

mf

Trio.

mf

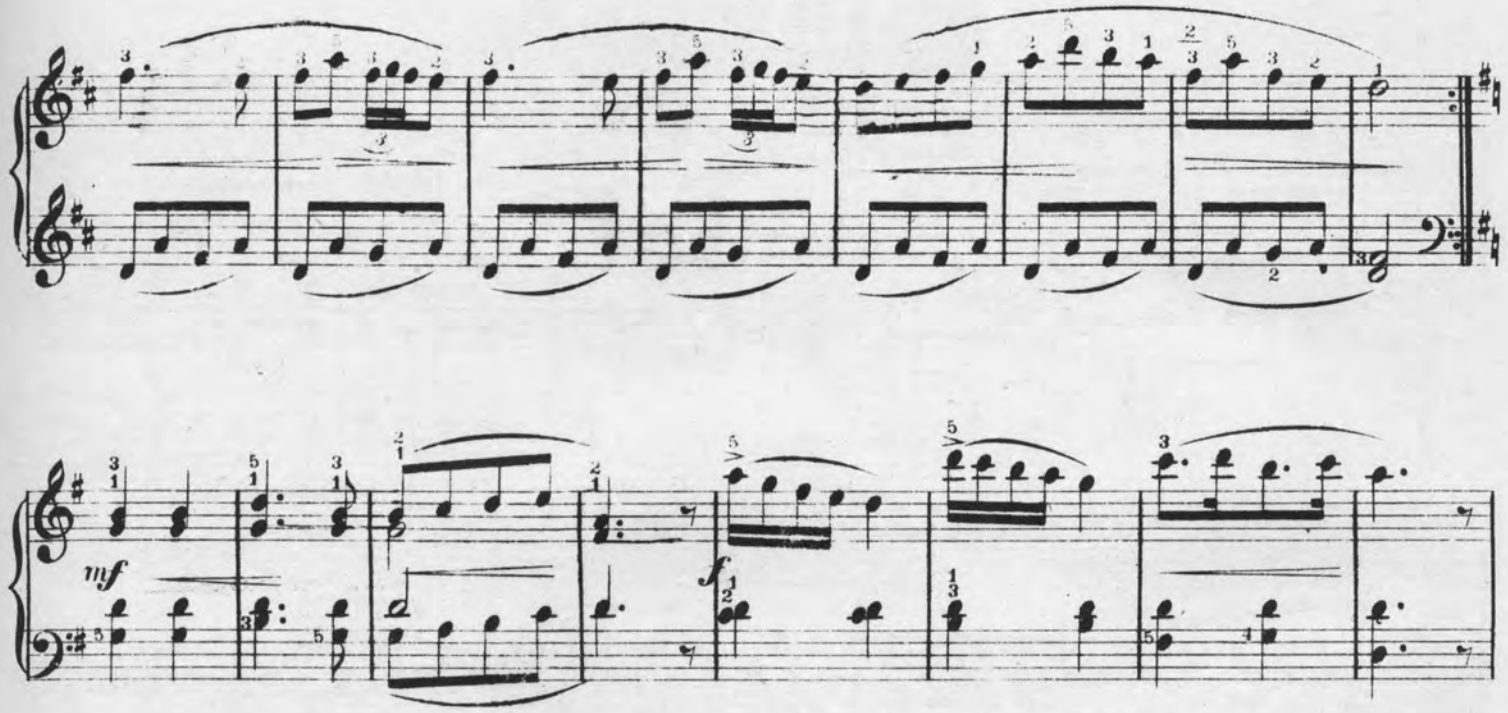
f

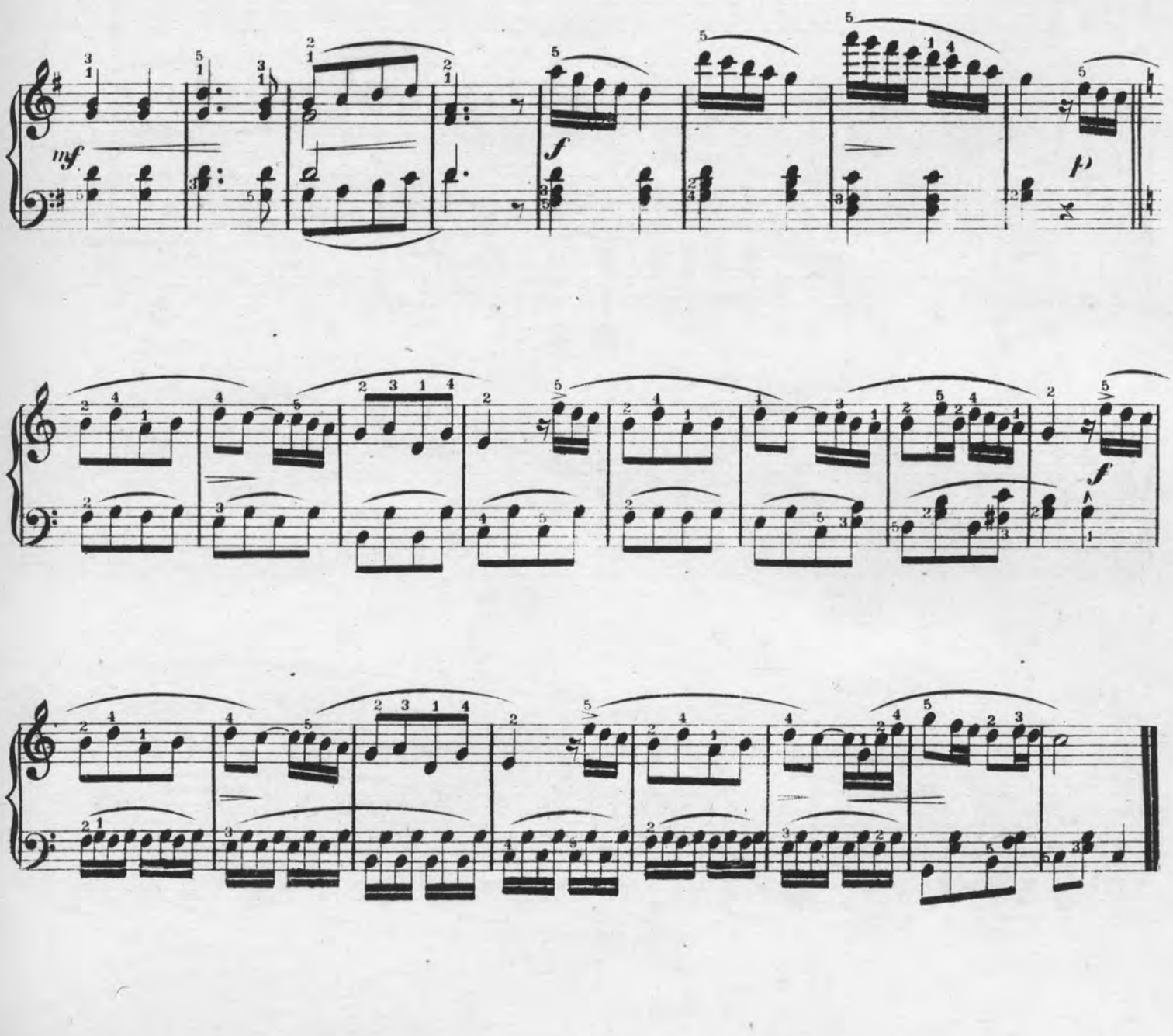
mf

f

Dolce. **(Sweetly.)**

p


mf
f


mf
f
p

f

COLOMBINE.

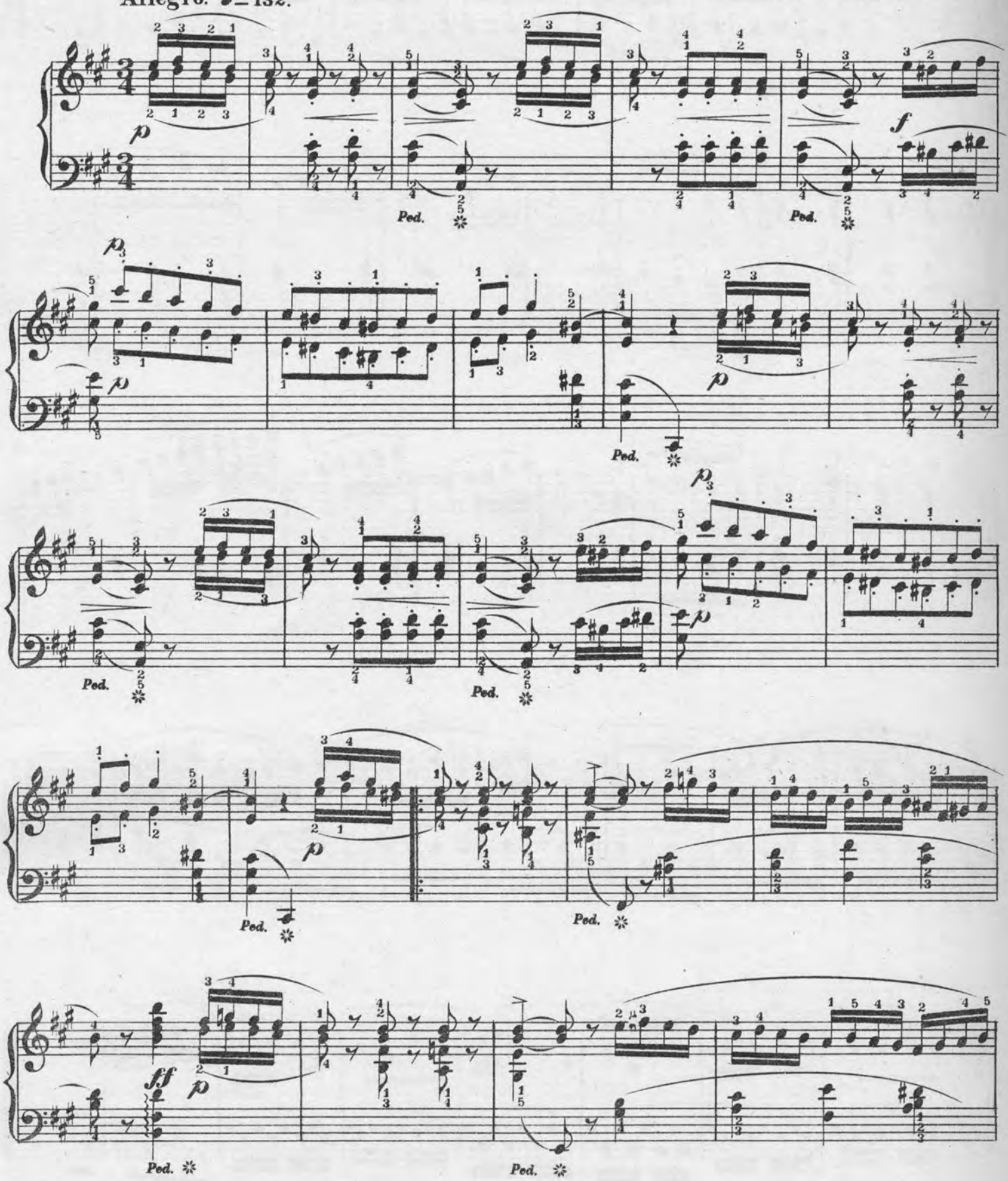
To Miss Fannie F. Payne.

Deuxieme Menuet.

L. L. Delahaye Op. 15.

Revised edition by the author.

Allegro. ♩ = 132.



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8

Ped. Ped. Ped.

or thus original version.

8

Ped. Ped. Ped.

8

f *f*

Ped. Ped.

ff *p*

Ped.

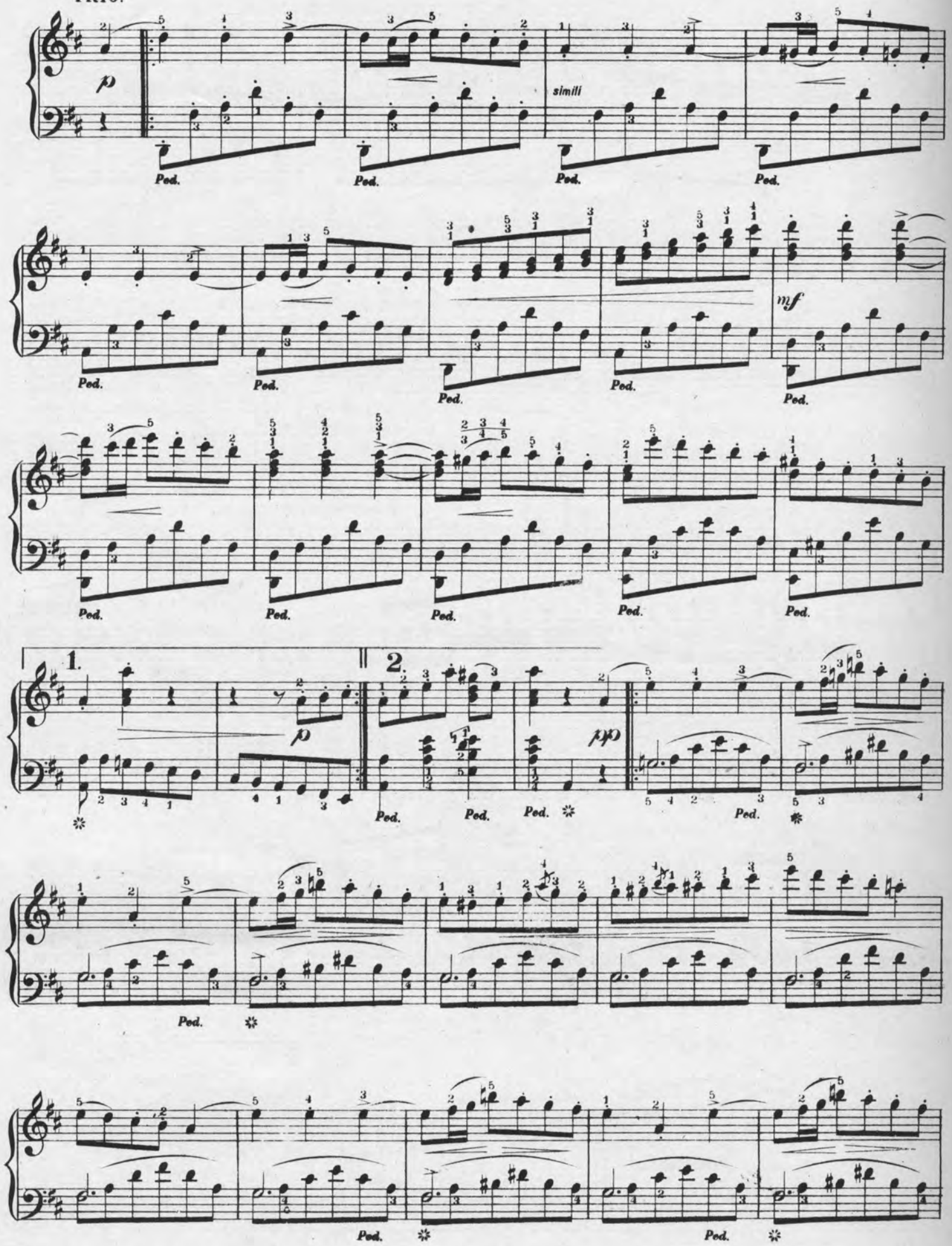
pp *pp*

1. 2.

p

Ped. Ped.

TRIO.



Ped.

cres.

ff

Ped.

Ped.

Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped.

p

f

p

Ped.

Ped. ✲ Ped. ✲

8

Ped. ✲ Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

f Ped. ✲ *f* Ped. ✲

Ped. ✲ *ff* *p*

pp

dim.

Ped. Ped. Ped. Ped.

pppp

pp

Ped. Ped. Ped. Ped.

poco rit.

a tempo.

p

Ped. Ped. Ped. Ped.

Ped.

p

cres. assai.

ff

Ped.

ETUDE VIII.

(C major)

Allegretto ♩ = 88.

A *legatissimo.*

AB

BC

CD

DE

cres.

f

sfz

p

cres.

dimin.

E

cres.

f

sf

p

cres.

sfz

p

sfz

cres.

f

dimin.

sf

sfz

cres.

sfz

f

1

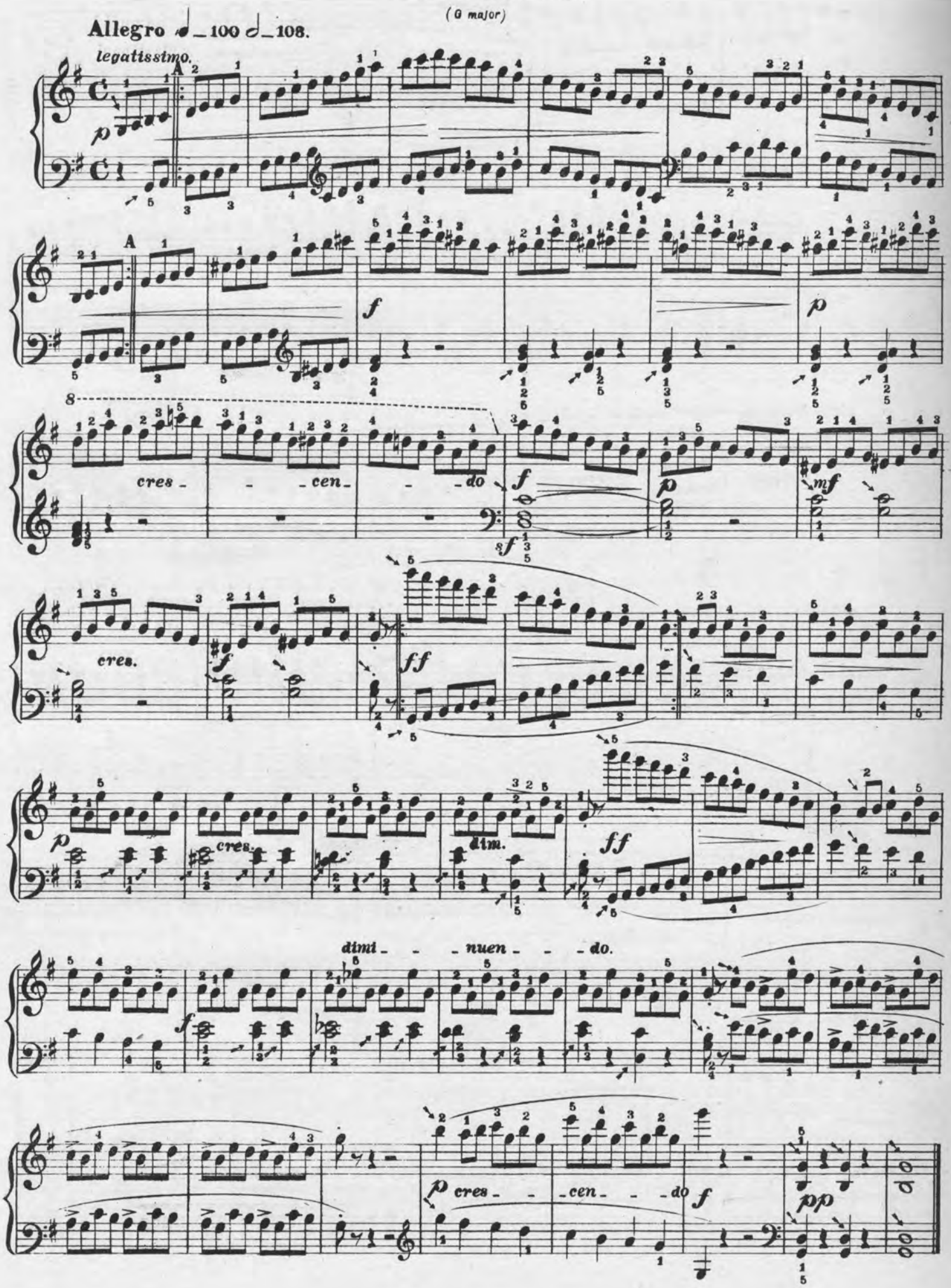
mf

dimin.

pp

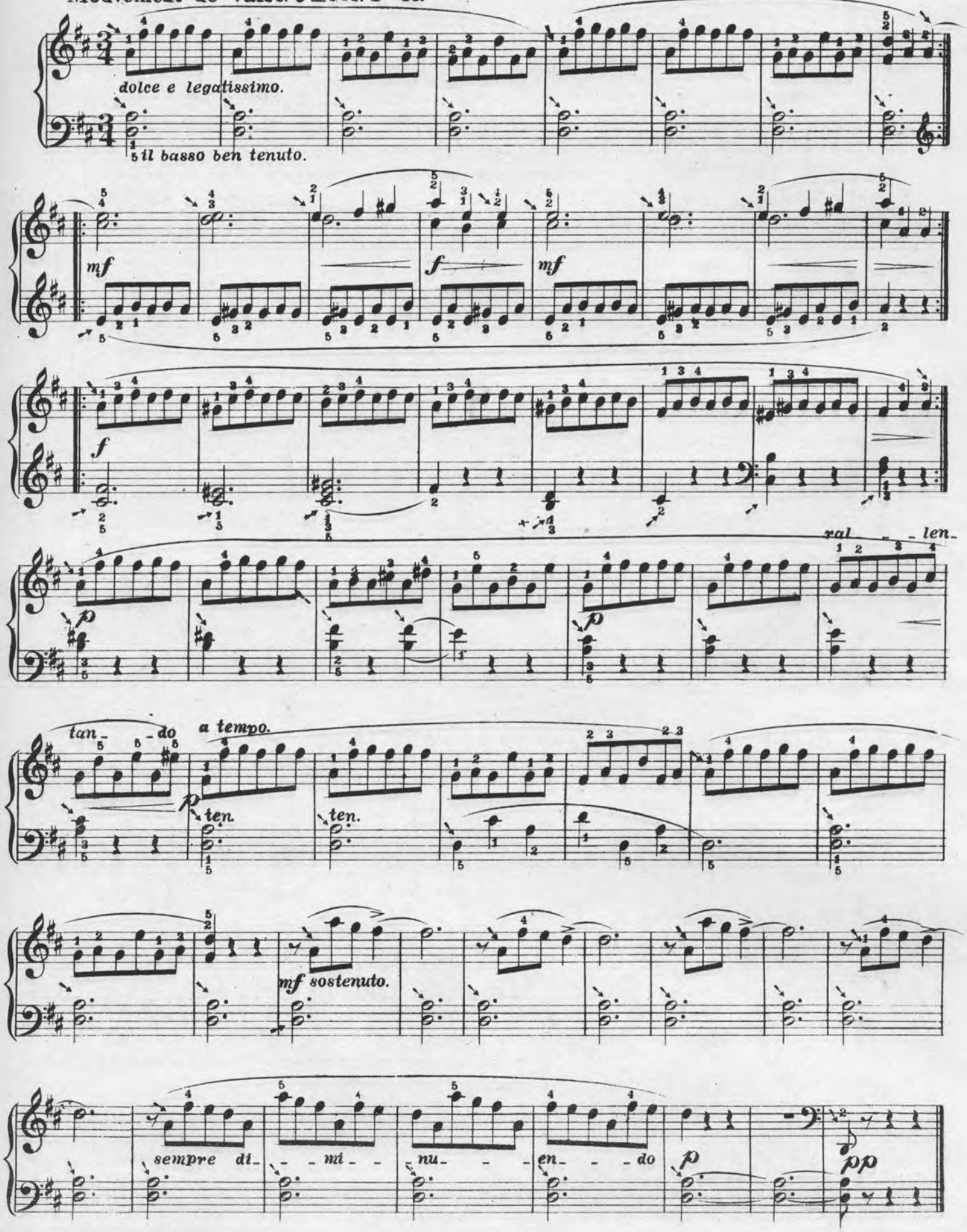
ETUDE IX.

(G major)



ETUDE X.

Mouvement de Valse. ♩ = 144. 𝅗𝅥. 80. (D major.)



ETUDE XI.

(A major)

Allegretto ♩=120 𝅗𝅥=88.

p leggiero.

Fine.

ff

f

di_mi_nu_en_do

Repeat from the beginning to Fine.

ETUDE XII.

Andante ♩ = 76.

(F major)

Il canto ben sostenuto.

p

simili.

Il basso legatissimo.

f

cres.

dimin. e rall.

p a tempo.

cres

dim.

ETUDE XIII.

(C major)

Allegretto ♩ = 126 𝅗𝅥 = 88.

p *legatissimo.*

f

f

mf

dimin.

sempre di - mi - nu - en - do.

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ETUDE XIV.

(C major.)

Allegretto ♩ = 144 𝅗𝅥 = 108.

p

ten. ten. ten. ten. ten.

Fine.

ten. ten. ten. ten. ten.

f

poco a poco

di - mi - nu - en - do e sempre ral - len - tan - do

Repeat from beginning to Fine.

ETUDE XV.

(G minor.)

Allegretto semplice. ♩=84.

p

p

f

p

e legato.

f

p

f

cres- - - cen- - - do.

a tempo.

lento. *p*

ral- len- - .tan- do.

ETUDE XVI.

(G major)

Andantino quasi Allegretto. ♩.=84.

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

p

rallent. **Fine.** *a tempo.* *p*

cres. *p* *p*

simili. *f*

dimin. *ral* - - *len* - - *tan* - - *do.*

Repeat from beginning to Fine.

THINE, EVER THINE.

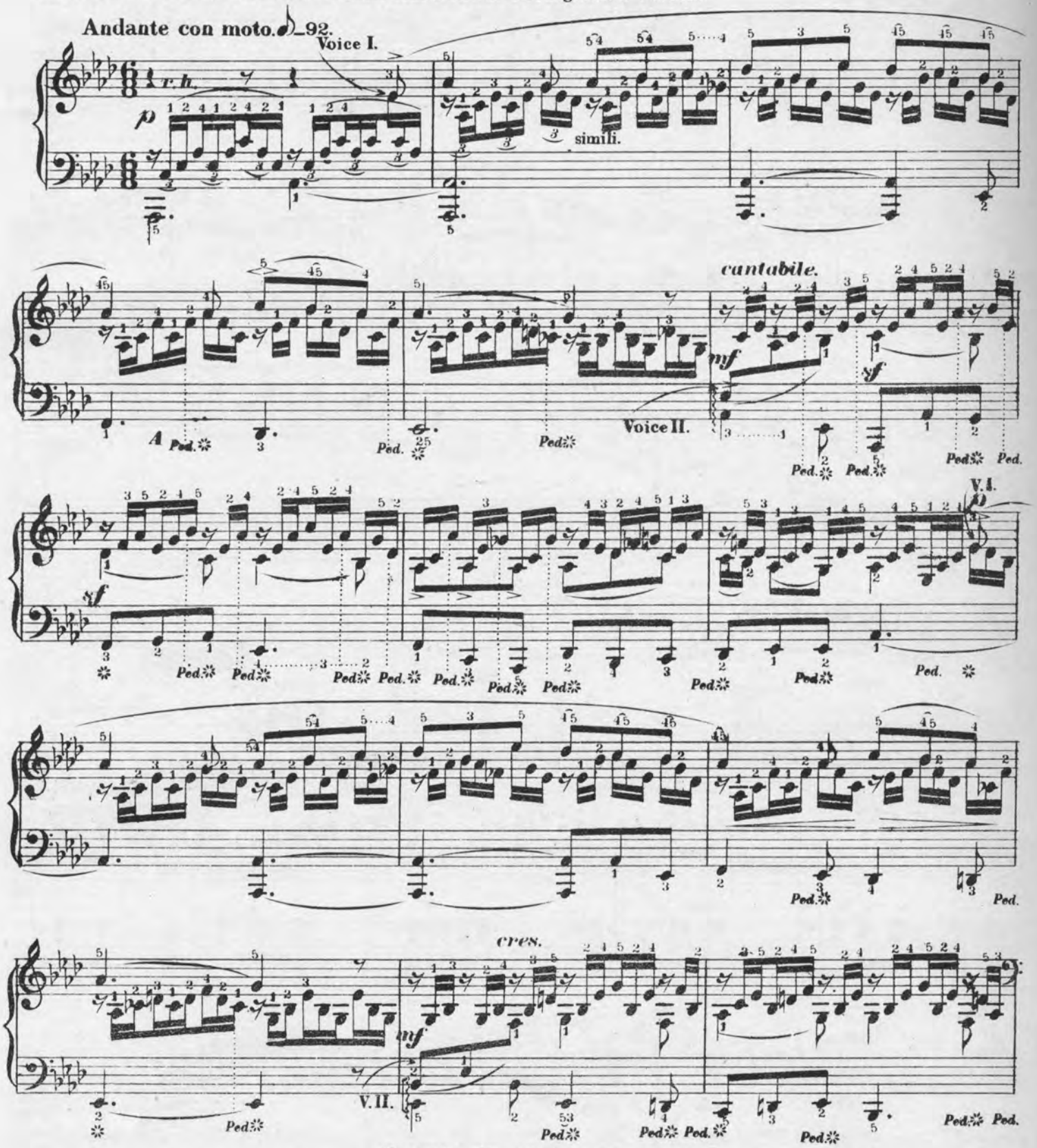
(DEIN, EWIG DEIN)

DUETTO — DUETT — Song without words.

N.B. Both voices must always be brought out very distinctly.

N.B. Die beiden Stimmen müssen immer sehr deutlich hervorgehoben werden.

Felix Mendelssohn Op. 38. No 6.



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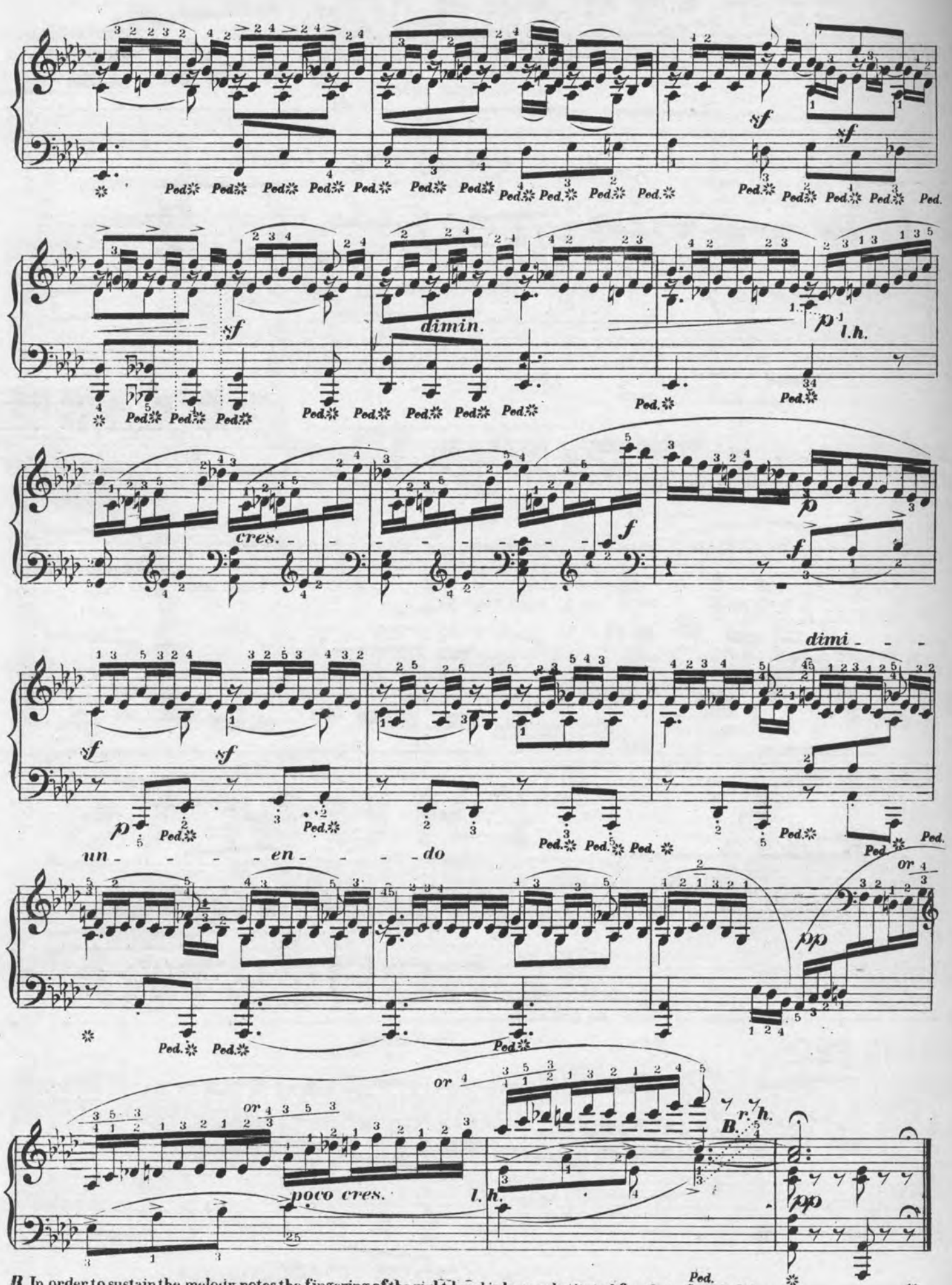
A. **The Ped. must be scrupulously used as marked; its function is to enable the performer to play the melody perfectly *legato* and not to sustain the accompaniment. This is done by using the Pedal, as indicated by the lines, when stricking the last sixteenth note of the triplets the finger is then raised from the melody note which continues singing until the next melody note is struck. The release of the Pedal must receive alike careful attention otherwise the harmonies will appear mixed.**

V.I.
V.II.
cres.
molto - - - - cres - - -
cen - - - - - do - - - al - - fortissimo.
Ped.



B. In order to sustain the melody notes the fingering of the right hand is here substituted for that of the left hand.

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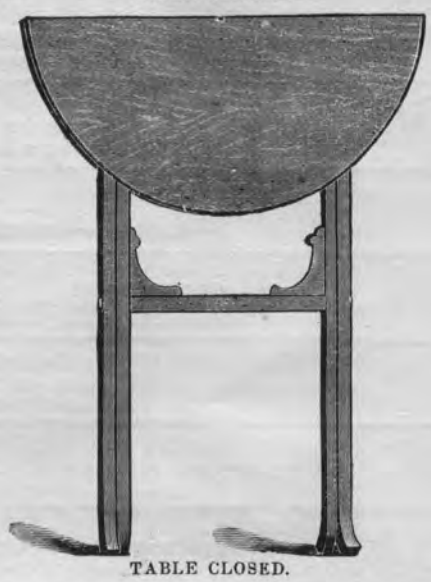

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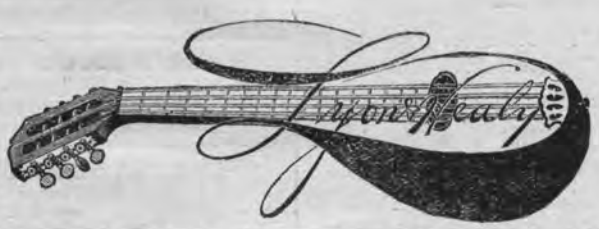

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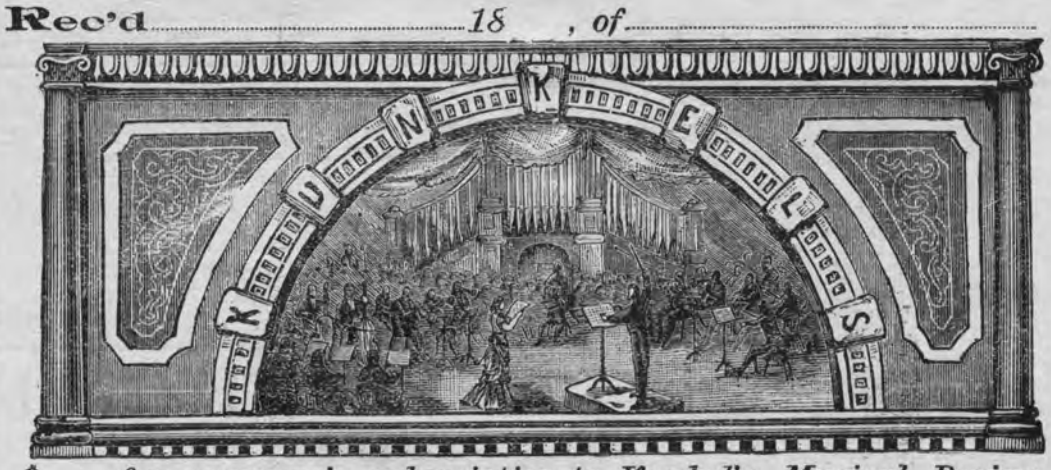

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