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There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

### WHAT THE VARIOUS KEYS IN MUSIC STAND FOR.

The meaning of the different keys in music is thus set down in a letter written in 1808, and printed in a book entitled, "Letters on the Celebrated Composer, Haydn."

F—This key is rich, mild, sober, and contemplative.

D—minor possesses the same qualities, but of a heavier and darker cast; more doleful, solemn, and grand.

C—Bold, vigorous, and commanding; suited to the expression of war and enterprise.

A—minor—Plaintive, but not feeble.

G—Gay and sprightly; being the medium key, it is adapted to the greatest range of subjects.

E—minor—Persuasive, soft, and tender.

D—Ample, grand, and noble; having more fire than G, it is suited to loftiest purposes.

B—minor—Bewailing, but in too high a tone to excite commiseration.

A—Golden, warm, and sunny.

F—sharp minor—Mournfully grand.

E—Bright and pellucid, adapted to brilliant subjects.

B—Keen and piercing; seldom used.

B-flat—The least interesting of any. It has not sufficient fire to render it majestic or grand, and is too dull for song.

G—minor—Mute and pensive. Replete with melancholy.

E-flat—Full and mellow, sombre, soft, and beautiful. It is a key in which all musicians delight.

Though less decided in character than some of the

others, the regularity of its beauty renders it a universal favorite.

C—minor—Complaining, having something of the cast of B—minor.

A—flat—The most lovely of the tribe. Unassuming, gentle, soft, delicate and tender, having none of the pertness of A in sharps. Every author has been sensible of the charm of this key, and has reserved it for the expression of his most refined sentiments.

F—minor—Religious, penitential, and gloomy.

D—flat—Awfully dark.

### WM. H. SHERWOOD.

Mr. William H. Sherwood will teach, give recitals and play in concerts at the Chautauque (N. Y.) Assembly, from July 12th to August 14th, inclusive.

He will also play, with orchestra, the Saint-Saens G Minor Concerto at the "M. T. N. A." Annual Convention, in New York, June 24th, giving also a recital and other performances in that city for the "M. T. N. A.," besides taking a prominent part in the Michigan (Detroit) and New York (Binghamton) Music Teachers' meetings.

At the Toronto Conservatory Commencement, in June, he will conduct the annual examinations in the piano department, as usual, and give a recital.

A similar engagement will take him, June 8th, to St. Mary's School, Knoxville, Illinois, where his sister, Eleanor Sherwood, is music director.

### COLORADO AND THE WEST.

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# JESSE FRENCH PIANO & ORGAN COMPANY,

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## "FORMLESS MUSIC."

Speaking on the "Disestablishment of Form in Music" in Sheffield, Eng., recently Dr. Coward said that we seem to be entering a period of formless music from which we shall again have to emerge. Tracing the source and current of this new movement, he spoke of the effect of the First Movement, or Sonata Form, and said from the eagerness for correctness of form sprang those miles of classical works which, having nothing to do with form, recommended themselves by the freshness of the flesh to the ordinary listener. Beethoven was the first great composer who resented the rigid conventions of form and, by the aid of his splendid imagination, so extended the scope of the Sonata and Rondo forms as to make it difficult to trace the original form. The result was a freshness of design, some in ardent expression, some in ingenuity, and some in display. All types found their exponents. Schubert left many beautiful movements in very characteristic form. Field made an important mark with his nocturnes, and Mendelssohn came very prominently before the world in a similar line with his "Lieders." A conspicuously different type were the wild theories of a certain group of enthusiasts, whose eagerness to solve artistic problems was in excess of their hold upon the possibilities and resources of art. They sought to develop a new line of art by the use of clearly marked musical figures. These were presented in an endless variety of guises in accordance with some supposed program. It was this program which was the chief source of disregard of form. It so happened that the program was expressed in up figures and bits of tune into program movements adapted itself well to the requirements of display. By the side of this, the spirit of Chopin had laid a spell on musical people all the world over, and had colored a singularly wide range of musical activity in all countries. With modern-day players, who cultivated virtuosic effects the brilliant passages were purely mechanical, and had little relation to the musical nature in the work. The disestablishment in original forms were the Ballads, and they were as unlike sonatas as any. The whole collection of his works was an illustration of the wide spread of possible variety which the new departure in the direction of expression, after the formal age, made inevitable. Utterly different was the nature of Schumann, his work being in the direction of the direction, and, as they were, filled up the other half of the circle which Chopin left comparatively vacant. He saw from the first that the disestablishment of sonatas was wanted. Liszt was another of the romantic school, whose general bias was towards the breaking down of the rigid lines of form. Dr. Coward went on to point out that the disestablishment movement has effected vocal music, and said great as had been the influence of Beethoven, Schubert, Weber, Chopin, and Schumann, the disestablishment which he had spoken was made interesting, not by development of themes, but motives, different harmonies, etc., and that we must react to a proper appreciation of these factors if we wish to encourage and enjoy modern music.

## MAURICE GRAU OPERA CO. INCORPORATED.

The Maurice Grau Opera Company, May 1st, to give operatic and dramatic performances at New York, Boston, and other cities. The capital is \$120,000, divided into 100 shares. The company is begun business with a capital of \$100,000. The directors and stockholders are: Edward Lauterbach, Rowland F. Knodler, and Charles Frazier, five shares each; Robert Dunlop and Henry Dazian, 100 each; and Maurice Grau and B. H. Brown, 100 each of New York city. The last two named directors do not subscribe for any stock. The other subscribers are: Metropolitan Opera and Grand Opera, 500 shares; John W. Mackay, Tyson & Co., and Fred Rullman, 100 shares each; Theobald Charta, Jefferson M. Levy, and the Tyson Company, all of New York city, five shares each.

The musical world has to-day to mourn the death of William T. Best, the foremost of England's great organists, who died in London, May 10th. He was born in 1826. In 1858 he became organist of the Panopticon, Leicester Square, London; at St. George's Hall, Liverpool, in 1855, and at the Royal Albert Hall, Kensington, in 1871. He gave up the organ at St. George's Hall, Liverpool, in 1894. Among his compositions are the following organ works: "Modern School Organ," 1870; "Organ of Organ Playing," 1870; "Arrangements from the Scores of the Great Masters" (five vols., 1873); "The Organ Student," two vols., 1876; "Handbook of Hand's works, including 'Chorus' Organ," 1886; "Organ Concertos," 1888-59; "Handel Album," 1880, and "Opera and Oratorio Songs," 1881, etc.

## MUSIC IN EDUCATION.

The influence of vocal music as a moral force has been universally acknowledged; and how it may be used in this respect will be the subject of our consideration. Direct instruction will not prove very successful in instilling in the minds of children those moral and religious principles which will guide them and control their future actions. But when a child learns some truth expressed in the words of a favorite song, the influence goes deeper. The child forgets the oath or impure jest when through his mind comes stealing some sweet melody he has learned in the schoolroom. Dr. Brooks has wisely said: "School song is the child's religion, and as much for his character as a fact in his memory or a principle in his intellect."

The influence of music in early childhood are the most lasting, does music become one of the greatest agencies in the formation and moulding of character. We must legislate to secure its influence on the future life of the children exerted by the songs learned in the schoolrooms to-day.

To develop the intellect is not sufficient; we must go deeper than that, and show him the value of the greatest development—a development of the soul life. Only as we recognize the influence of music teaching to secure higher development do we value and appreciate the influence of the music in securing the desired results.

Good music exerts a wonderful power for good over the heart, and a little song may influence the destinies of the world. It is said a song heard on the way to the front during the war, which had made a home for a boy-singer in her house, and saved to the world—Luther.

Music is the universal word which the hearts of all men vibrate. Well has a writer expressed: "Songs containing moral precepts, and lessons and songs of the affections generally, will surely develop like sentiments in the children who sing them. No way can a code of morals be taught, or the sensibilities and emotions be so trained and developed as by the influence of music. Music is the instrumentality of song." Recognizing this, the time may soon come when music will be considered the universal, and the only, method of instruction. The best means of culture is singing. Music is at home a friend, abroad an introduction, in solitude a solace, in society an ornament, and we heartily agree with the saying: "God has breathed a great blessing on God's best gift to man; the only art of heaven given to the earth, and the only art of earth that we can take to heaven."—*Journal of Education.*

## MOBERLY SÄENGERFEST.

The first annual Sængerfest at Moberly, Mo., was given on the 26th and 27th ultimos, under the direction of Mr. Johannes Goetze. The programmes for the occasion were replete with excellent numbers and were rendered by some of the best known talent in the State. The attendance was very large, many being obliged to stand during the performances. Among those who deserve special mention for splendid work were Miss Lily Snyder of Moberly, violinist; Mrs. F. C. Billings of Sedalia, pianist; and Mrs. K. H. Kuntz of Moberly, pianist. A. H. Sauter of Boonville, pianist. The playing of the overture, "Poet and Peasant," by the orchestra was admirably executed. Mr. Charles Kunkle, who was specially engaged for the occasion, rendered his celebrated "Alpine Storm," "River King's" "Home, Sweet Home," and "Songs of Scotland," "Jean Paul's" "The Wind," and "Beethoven's" "The Moonlight Sonata," op. 27, No. 3. His playing aroused the greatest enthusiasm. Much credit is due Dr. Johannes Goetze for the magnificent work done by Sængerfest and the artistic work of his pupils who participated in the programmes. Mr. Goetze is doing noble work for music in Moberly.

It seems as if the modern French composers excel least of all in melodic invention. They can write beautiful and original music, and paint scenes in tone pictures for orchestral concerts, but they do not seem able to hit upon times which catch the public ear, — the sort of tunes in which Bizet, Gounod, Ambroise Thomas, and the other famous writers of the school. Theodore Dubois, for instance, is one of the most esteemed of modern French writers; and his "Messe" and "Requiem" are among the best of the Paris Conservatory. This is what *Le Journal des Debats* says about his legendary poem, "Notre Dame de Mer," which Lamoureux has just produced: "The religious music of this Requiem is a masterpiece of religious procession for the benediction of the sea, the lamentations of a mother awaiting the return of her children, etc., are masterly in their simplicity, and our ears have heard a hundred times, where we know from the beginning. The least grain of originality would give us intense gratification."

## MAJOR AND MINOR.

The Chicago Amateur Musical Club gave a benefit concert for Miss Mary Angell, a pupil of Mr. Sherwood, at Steinway Hall, Tuesday evening, May 15th. The Sherwood Club will give a public concert at Recital Hall June 1. A concerto program has been arranged and will be assisted by the Sherwood Quartette. Mr. Sherwood will play Saint-Saens' Concerto in G Minor.

Verdi is at work on an oratorio and not an opera for the early history of Music. He is working hard, it is leisurely, however, and it will not be ready for a long time to come.

Marie Brema has had much success in concert-giving in Germany, with the celebrated pianist and composer, Franz Liszt.

"Gernot" is the title of d'Albert's opera, which was performed at Mannheim recently. The libretto is by Gustav Kastrup, and the subject was taken from the early history of the Rhine race.

Miss Anna Cronch, twenty-six years of age, the late Nicholas Cronch, author of "Kathleen Mavourneen," was recently married to Mr. Charles E. Boston, an actor playing under the name of Brandon. She and her husband will appear in vaudeville next season.

In forming a judgment of compositions, distinguish between those which belong to true art, and those which are intended merely for the entertainment of amateurs. Always, first, do not quarrel with the others.—*Schwann.*

Brahms left no rest, but in a letter to his publisher, Herr Simrock, he states that he makes the Vienna Society of Friends of Music pay for his fortune of \$40,000, his copyrights, and manuscripts. An attempt is being made to have this letter admitted to probate as a will.

Frau Amalie Materna, who retired from the stage about a year ago, is establishing herself in Vienna as a teacher of singing. She will devote herself mainly to training advanced operatic aspirants, especially in Wagnerian roles.

The student should always bear in mind the greater the models, and emulate them; he should become more and more interested in the beauties and enter earnestly into a sense of their beauties; then the gradual development attained would place him above the common run of amateurs.—*Moscheles.*

The theatres in Japan have a novel method of pass-out tickets, which are positively not transferable. When a person wishes to leave the theatre before the close of the performance, and without the return of the ticket, he goes to the doorkeeper and holds out his right hand. The doorkeeper, with a rubber stamp, prints on the palm the mark of the establishment.

News comes from Germany of the recent invention of what is called the Electrophonic Piano.

The chief feature of the new invention is the entire absence of the hammers; and the instrument is made to sound by an electric current, which causes the wires to vibrate.

It is said that this instrument possesses a remarkably pure and beautiful tone, much resembling that of the harp.

About thirty years ago, writes a Dresden critic, a Saxon count appeared to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying and Payne's. All of this through the generosity of the composer the struggling genius was enabled to develop his powers and finally his famous position, which attracted the attention of a world. The young man's name was Carl Goldmark.

What is claimed to be the original manuscript of "Home, Sweet Home" is buried in the grave of Miss Harry Harden, John Howard Payne's sweetheart. The manuscript was buried in the same grave, owing to her father's strong opposition to it. The two corresponded regularly, however, and when the famous poem was finished, Payne sent her the original copy. After her separation from Payne, Miss Harden lived in almost absolute seclusion.

Dean Frank Van der Stucken, lately conductor of the Arion Society, now head of the College of Music, Cincinnati, has just been elected to the position of leading professors of the college from \$2,500 to \$3,000, and each professor so treated has announced a determination to resign. Their pupils, they say, will for the time being be taught by the classes. Van der Stucken says he doesn't care, because he considers his reputation strong enough to sustain the college, and he is not worried by the students and pupils. He says he can get the best teaching talent for \$2,000. His own salary is \$4,000 from the college and \$4,000 from the Cincinnati Orchestra Association.

June, 1897.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 20—No. 6.

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THOMAS M. HYLAND, EDITOR.

JUNE, 1897.

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## KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts came to a close on the 9th ult. No season of concerts ever given in St. Louis achieved more deserved success, or did more for the advancement of local music than the Kunkel Popular Concerts. Their good work has been continued for several seasons, and it is to be hoped next season will find them pushing forward in the same elevating and inspiring manner. Mr. Charles Kunkel is to be congratulated on the success of his efforts.

The following complete the list of programmes: Sixty-second and Sixty-third Kunkel Popular Concerts: 1. Piano duet—(a) *Thou Lovely Maid* (Du Holde Maid), Moszkowski; (b) *La Sonnambula*, Fantasia, Pail; Mrs. Nellie Allen Parcell and Charles Kunkel. 2. Violin solo—*The Bird on the Tree*—Caprice Burlesque, Hauser; Mr. Fritz Gohl. 3. Song—*For All Eternity*, Mascheroni; Mrs. Florence Post. 4. Song—*Good Night*, Farewell, Kueken; Mr. Louis Fackelman. 5. Piano solo—Caprice de Concert, No. 1, Boone; Mrs. Nellie Allen Parcell. 6. Song—*Merrily I Roam* (Waltz), Schellfarth; Mrs. Lillian M. Sutter. 7. Song—*The Tear*, Sigold; Mr. Egmont Froehlich. 8. Piano solo—*Gems of Scotland*—Caprice de Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"; Mr. Charles Kunkel. 9. Song—*For the Sake of the Past*, Mattei; Mrs. Florence Post. 10. Violin solo—*Il Trovatore*—Grand Fantasia, Alard; Mr. Fritz Gohl. 11. Piano duet—*March Grotesque*, Melotte; Mrs. Nellie Allen Parcell and Mr. Charles Kunkel.

Sixty-fourth Kunkel Popular Concert: 1. Duo for two pianos—*Introduction and Variations*, op. 42, Wilm; Messrs. Louis Conrath and Charles Kunkel. 2. Violin solo—(a) *Siciliana*, Mascagni; Wilhelmy; (b) *Andalus*, Huby; (c) *Andalus*, Tardieu. 3. Song—*Thou Brilliant Bird* (from *Perle du Bresil*), David; Miss Mae Estelle Acton. 4. Piano solo—(a) *Alpine Storm* (A Summer Tale), by general selection; (b) *Spirit of the Wind* (Caprice), Pail; Mr. Charles Kunkel. 5. Song—*Answer*, Ballard, Robyn; Miss Minnie B. Nixons. 6. Violoncello solo—*Fantasia de Variations*, La Valse de Schubert, "Le De l'aire," (Sehnsuchts Walzer), Sings; Mr. P. G. Anton. 7. Tenor solo—*The Holy City*, Adams; Mr. J.

M. S. M. T. A.

A very attractive program has been prepared for the second meeting of the Mo. S. M. T. A., at Pertle Springs, June 16, 17 and 18. Piano recitals will be given by Mr. Chas. Kunkel, Mrs. Nellie Strong Stevenson and George Vehl, a song recital by Mr. Chas. Humphrey, and a chamber music recital by Messrs. Schoen, Kaub, Fessold and Anton. Mr. E. R. Kroeger will play several duos for two pianos with Mr. Kunkel, and will also play his fine concerto for piano at the Concert for Missouri. Compositions of the same concert, Mrs. Stevenson and Mr. Schoen will play Mr. Carl Busch's sonata. Mr. Kunkel will play the concerto by Mr. Louis Conrath with which he achieved such a triumph at the National Music Teachers' Association, and Mr. Conrath will play his own Concertstück. There will be a concert by the representatives sent from the best Women's Music Clubs in the State. Other artists who will take part on the miscellaneous programs are: Messrs. Kalkman, Ringen, Watson, Gendall, Grey, Smith, McLagan, Mrs. Bonasac, Mrs. Parcell, Mrs. Louise Aubertin Corley, of St. Louis, Misses Haeck, Jessie Rose, Emily Standford, Lila Johnson, Messrs. Wade, Whitley, Acton, Reton, Mr. and Mrs. Hollenbeck, Messrs. Busch, Barrett, Schultze and Bennett and Miss Hughes, of Kansas City, Mr. APPY of Independence, Mr. Palmer of Moberly, Mrs. W. D. Steele, Mrs. R. H. Lukenbill, Messrs. Stack, Jones and Harris of Sedalia, Miss Carlisle of Kirksville, Miss Julia Wadell, Mrs. Bowling Green, Miss Blanche Sherman of C. Illinois, Mrs. Gerhard of Joplin, Miss Tevis of Hamilton, Mrs. J. J. Harwood, Mrs. Wadell, Misses Harwood, Houy, Hartmann, Shepard, Moody, Shockey, Gowans, Donovan, Messrs. Hendrick, Greiner, Gilkerson, and Mr. J. J. Wadell, Mrs. Davis and Mr. Achenbach of Warrensburg, Mr. A. D. Graber of Webb City, Mr. Wm. L. Calhoun of Carthage, and others. Mr. Alfred Rohrer expects to take part on the program, and to have sixteen members of the Apollo Club sing under his direction. There will be essays and general discussions on topics of interest to the musical profession, and social recreation for which the beauties of Pertle Springs offer appropriate opportunities. Altogether the meeting promises to be, both as regards the musical treat in store and the large numbers in attendance, a gala occasion in the annals of musical history. All who have not yet stood before the Association should do so at once, for no prominent musician in the State can well afford to be absent. Great credit is due to the Association for the manner in which they have conducted the Convention within the reach of everyone.

The now world-famous Beethoven Festival will be held at Pertle Springs on July 19 next, with the program herewith will follow: July 21, "Das Rheingold"; July 22, "Die Walküre"; July 23, "Götterdämmerung"; July 24, "Götterdämmerung"; July 25, "Parsifal"; August 2, "Das Rheingold"; August 4, "Siegfried"; August 5, "Götterdämmerung"; August 6, "Die Walküre"; August 7, "Parsifal"; August 15, "Die Walküre"; August 16, "Siegfried"; August 17, "Götterdämmerung"; August 18, "Parsifal."

## CITY NOTES.

E. R. Kroeger gave his fourth pianoforte recital of the season at the Y. M. C. A. Hall and drew out a good attendance. The programme was admirably varied, and rendered in Mr. Kroeger's usual artistic manner.

Mrs. Nellie Allen Parcell participated in a concert at Davenport, Iowa, rendering several piano pieces in a way that won her high praise from the local press.

Miss Lucy Dresser gave a graduation recital in elocation, on the 22nd ult., at University Hall. Miss Dresser rendered splendidly qualified for her work, and her artistic renditions drew out unestimated praise from her auditors. Miss Dresser is a pupil of Edward P. Perry, the public reader and teacher of elocation and dramatic action.

A Choral Concert was given recently by the choir of the Salem German M. E. Church, under the direction of George Enzinger. The soloists included Miss Addie Holmkamp, Miss Alice Niedringhaus and Mr. Otto Dierker. Mr. Enzinger played several organ selections in the most creditable manner, and was complimented upon the success of the concert.

The concert complimentary to Miss Rose Ford, given at the Century Theatre on the 21st ult., was an artistic and financial success. The programme was a special treat and one of the finest programmes of the season. Mr. Ford owes for Europe with the best wishes of a host of friends.

Miss Myra Opel, a pupil of Edward P. Perry, gave a recital in elocation, at University Hall, on the 10th ult. It was a delightful treat and reflected special credit upon Miss Opel and the thorough work of her teacher, Edward P. Perry.

E. A. Schubert, of St. Charles, gave an interesting concert there recently. Among the features of the evening were the playing of the Juvenile Orchestra, a cornet solo by Miss Alice Ehrhardt, and piano solos by Misses Alice A. Haertel, Anna Bröcker, Angie Ehrhardt, L. Gut and A. Willbrand.

Miss Ruf, an eleven-year-old pupil of Miss Carrie Vollmar, appeared as soloist at a concert given at the Y. M. C. A. Hall, on the 1st ult. Her selections included "Gems of Scotland" and "Bubbling Spring" by Elre-King, and rendered in excellent style, reflecting much credit upon Miss Vollmar's method of teaching. Miss Julia Vollmar sang several vocal selections in quite an artistic manner and was warmly applauded. Miss Vollmar and Miss Ruf will also participate in a concert to be given at Meramec Highlands.

The Ninth Annual Concert by the pupils of the St. Louis Piano School, Mrs. Nellie Strong Stevenson, Director), with the assistance of a string quintet composed of Mr. I. L. Schoen, 1st violin; Mr. Charles Kunkel, 2nd violin; Mrs. J. Mayer, viola; Mr. P. G. Anton, violoncello; and Mr. R. Buhl, Jr., double bass, was given on the 25th ult., at Memorial Hall.

The concert proved one of the best ever given by Mrs. Stevenson. In spite of the length of the programme, every number was played thoroughly and in excellent style. Misses Noll and Page gave a most artistic rendition of a Bach duet. Misses Ora Bethune and Louise Medley proved themselves talented young players. Welter and Wagner duos were excellently rendered by Misses Good Bay, Paulding and Fish. Miss Colman played a Chopin's Polonaise very brilliantly, and Mrs. Adkinson gave a very musical interpretation of Chopin's Fantasia, op. 49, in F minor. Miss Vera Schleuter won many laurels by her brilliant playing of Liszt's "Liebste Heilene's Concerto in G major, and Miss Hammon secured a triumph through Raff's Concerto, op. 185, in G minor. A great attendance greeted each number and showed enthusiastic approval of their work. Altogether, Mrs. Strong Stevenson has reasons to be proud of the results of her teaching.

## IT STOPS THE PAIN.

Hugo Engel A. M., M. D., late Lecturer on Electro-Therapeutics, Jefferson Medical College, in his brochure, "The Effect of Antikamnia," says: "The remedy has become a favorite with many members of the profession. It is very reliable in all kinds of pain, and as quickly acting as a hypodermic injection of morphia. It is used only internally. To stop pain, a five-grain tablet is administered at once; ten minutes later the same dose is repeated, and, if necessary, a third dose given 30 minutes after the second. In 92 per cent of all cases it immediately stops the pain."

The London *Lancet*, referring to the same remedy, says: "Antikamnia is well spoken of as a pain reliever in the treatment of neuralgia, rheumatism, la grippe, headache, etc. As may be imagined, it is one more addition to the already long list of coaltar derivatives, into which, however, certain aniline groups have been introduced. It is not disagreeable to take, and may be had in tablet form, being made in five-grain size. It is described as not a preventive of, but rather as affording relief to, existent pain. By the presence in it of the aniline group, it appears to exert a stimulating rather than a depressing action on the nerve centres and the system generally."

The average dose of Antikamnia is two tablets, five grains each, and more prompt results will be secured by crushing the tablets before swallowing. Tablets should never be swallowed whole. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

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the greatest amount of real  
nutriment and is strength-giving  
and flesh-making. Invaluable  
to nursing mothers, consump-  
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# COME TO THE DANCE.

3

## TARANTELLA.

New Edition.

Moritz Moszkowski Op. 22.

Presto  $\text{♩} = 96$ .

The musical score is written for piano in 6/8 time. It begins with a piano (p) dynamic and a tempo marking of Presto  $\text{♩} = 96$ . The score is divided into two main sections, 1. and 2., with a repeat sign between them. The first section ends with a double bar line and a repeat sign. The second section begins with a double bar line and a repeat sign. The score includes various musical notations such as slurs, ties, and fingerings. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The right hand part features a more melodic line with many slurs and ties. The score is written for piano and includes a pedal (Ped.) marking at the end of the first section.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are also some performance markings like 'Pod.' and 'Pod.' at the end of the piece.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some performance markings like 'Ped.' (pedal) and 'tr.' (trill). The score is divided into measures, with some measures containing multiple notes and rests.

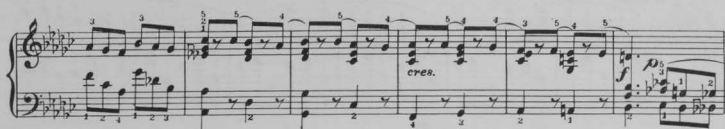
[illegible][illegible]

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. The piece includes a key signature of one flat (B-flat) and a common time signature. There are several measures of rests and dynamic markings like 'mf' (mezzo-forte). The score ends with a double bar line and a repeat sign.



Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *Pod.* and *♩*. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a final cadence.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The piano part consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with some accompaniment in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). There are also fingerings indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.



*a tempo.*

The musical score consists of six systems of staves. Each system typically has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. Performance instructions like "Ped." (pedal) and "cres." (crescendo) are present. The piece is marked "a tempo." at the beginning.

1422. 7

8

Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. Ped. \*

Con anima.

Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Presto.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*



# LITTLE FAIRY.

3

Waltz.

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

Allegretto.  $\text{♩} = 80$ .

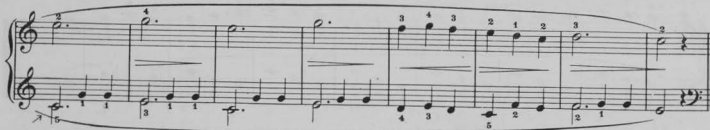
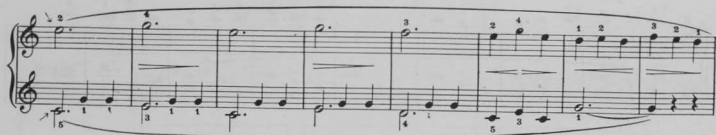
CARL SIDUS.

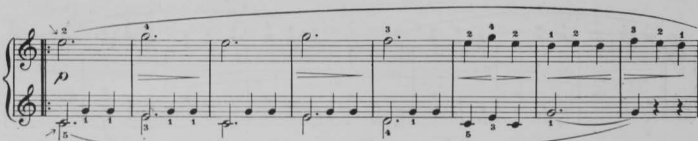
(Key of C)

(Key of G)

1658-3

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# CUCKOO IS HERE.

3

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

CARL SIDUS.

Vivo. 132.  
Cuckoo.

(Key of D)<sup>+</sup>

1662-3

4

Cuckoo.



# IL TROVATORE.

Morceau de Concert.

Revised Edition.

Tempo di Marcia.  $\text{♩} = 72$ .

Secondo.

Claude Melnotte. Op. 117

mf

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

mf

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

mf

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

87 - 16

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# IL TROVATORE.

3

Revised Edition.

Morceau de Concert.

Claude Melnotte. Op. 117.

Tempo di Marcia.  $\text{♩} = 72$ .

Primo.



## Risoluto.

Musical score for piano, featuring five systems of staves. The score includes various dynamics, articulations, and fingerings.

System 1: *ff*, *ff*, *ff*, *ff*, *mf*. Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

System 2: Ped. ♪ Ped. ♪ Ped. ♪

System 3: *f*, *stacc.*, *3 2 1*, *3 2 1*, *3 2 1*, *3 2 1*, *3 2 1*, *3 2 1*. Ped. ♪ Ped. ♪

System 4: *poco a poco cres.*, *f*, *f*, *f*. Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

System 5: *f*, *ff*, *f*. Ped. ♪ Ped. ♪

Page number: 87 - 16

8

*Risoluto.*

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*, *ff*, *ff*, *mf*. Pedal markings: Ped. ♀ Ped. ♀, Ped. ♀ Ped. ♀, Ped. ♀ Ped. ♀. Fingerings and articulations are indicated throughout.

8

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. ♀ Ped. ♀, Ped. ♀. Fingerings and articulations are indicated throughout.

8

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped. ♀ Ped. ♀. Fingerings and articulations are indicated throughout.

8

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *poco a.*, *poco cres.*. Pedal markings: Ped. ♀, Ped. ♀, Ped. ♀. Fingerings and articulations are indicated throughout.

8

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *f*. Pedal markings: Ped. ♀, Ped. ♀. Fingerings and articulations are indicated throughout.

2.

*ff* *mf* *ff* *ff*

*stacc.*

*mf*

*p*

*p* *pp* *pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

## 2. 8

2. 8.

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## 8

[illegible]

## 8

8

*mf*

*f*

*Ped.* *Ped.*

## 8

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The music features a melody in the right hand and a supporting bass line in the left hand. The melody includes various ornaments and trills, particularly in the first and third staves. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Andantino. ♩ - 69.

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

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

N.B.

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

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

\*Ped. \*Ped. \*Ped. \*Ped. \* Ped.

N. B. The P<sup>s</sup> signify Ped.

Andantino  $\text{♩} = 69$ .

**Primo.**

9

Andantino ♩ = 69. *Crmo.*

marcato la melodia

Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀

[illegible][illegible]

**N.B.**

*Cantabile.*

*Cavatina*

Andante

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

♯ Ped. ✱

N. B. The  $P^s$  signify Ped.



First system of musical notation. The upper staff contains a series of eighth-note chords, each beamed together. The lower staff contains a single eighth note followed by rests. Pedal markings are present below the lower staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation. The upper staff contains eighth-note chords and some single notes. The lower staff contains eighth notes and rests. Pedal markings are present below the lower staff.

\* Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation. The upper staff contains eighth-note chords and some single notes. The lower staff contains eighth notes and rests. Pedal markings are present below the lower staff.

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

Fourth system of musical notation. The upper staff contains eighth-note chords and some single notes. The lower staff contains eighth notes and rests. Pedal markings are present below the lower staff.

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

87 - 16

8...

Ped. Ped. Ped. Ped.

8...

Ped. Ped. Ped. Ped. Ped.

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

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

8...

Ped. Ped. Ped. Ped.

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

## Secondo.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a series of chords, mostly triads. Pedal points are indicated by 'Ped.' and asterisks. A piano dynamic 'P' is marked at the end of the system.

Second system of musical notation. The upper staff continues the melodic line with various articulations like accents and slurs. The lower staff continues the harmonic accompaniment. Pedal points and piano dynamics are indicated throughout the system.

Third system of musical notation. The upper staff features more complex rhythmic patterns with triplets and slurs. The lower staff provides a steady harmonic base. Pedal points and piano dynamics are indicated.

Fourth system of musical notation. The upper staff shows a melodic line with slurs and fingerings. The lower staff continues the accompaniment. Pedal points are indicated at the beginning and end of the system.

## 13

osta.

[illegible]

14. Allegro 138.

Secondo.

Anvil Chorus.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the bass clef, and the vocal part is in the treble clef. The tempo is marked 'Allegro' and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions like 'Ped.' (pedal) and 'f' (forte) are present. The score is divided into measures by vertical bar lines. The vocal part includes lyrics in Italian, which are not transcribed here. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style, with a key signature of one flat (B-flat).

8

*f* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

*f* Ped. Ped. Ped. Ped. Ped. Ped.

8

*f* Ped. Ped.

8

*f* Ped. Ped. Ped. Ped. Ped. Ped.

8

*f* Ped. Ped. Ped. *p*

8

*f* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

## Secondo.

[illegible]



# MY STAR.

MEIN STERN.

English words by I.D. Foulon.

Henry Cooper.

*Andante con moto.* ♩ = 80.  
*dolce.*

kommt ..... der Frühling ver-

1. Nun hüllt die Nacht ..... die len-zi-ge

1. A-bout the world....., the beau-ti-ful

2. comes....., the springtime de-

2. geht, Die ..... süß- - - en Lie-der ver-kin- - gen, Und ob der

1. Nacht Die ..... Welt..... in schweigende Won- - ne Ach sonst er-

1. night Her ..... arms ..... in si-lence is twin-ing; Yet 'twas but

2. parts, Its ..... songs..... grow si-lent for-ev- - er, Its flow-ers

2. Herbst... auch die Blüten verweht,..... Mir soll er- - nicht Trau - rig - keit  
 1. griff... wohl mein Herz noch mit Macht..... Das letz - te..... Ve - glü - hen..... der

1. now... that I saw with de - light The last gleam... of sun - light... still  
 2. droop... 'neath the summer sun's darts But sor - row... and blight reach... me

*poco cres. mf*

2. brin - - - - - gen.....; Denn trag ich den Lenz - im Her - zen die  
 1. Son - - - - - ne.....; Nun geh ich al - lein durch Flu - ren und

1. shin - - - - - ing..... A - lone now I rove o'er meadow and  
 2. nev - - - - - er..... For springtime and peace I bear in my

*dim. marc.*

2. Ruh; Und das sin - get und klin - get und blüht immer zu Denn ich  
 1. Hain Und ich den - ke in Lie - be und Sehnsucht nur Dein Denn ich

1. grove And my thoughts are for thee all of long - ing and love. For I  
 2. soul Where they sing and they bloom while the sea - sons do roll.

*cres. mf*

ha - be Dich ein - zig und ein - - zig gern, Du  
*poco più animato.*

love thee, thee on - ly, a - near..... a - far, Thou

*mf Ped. 718 - 3 Ped. Ped.*

bist mei - ne Won - ne, *Du* bist..... mein Stern, dennich ha - be Dich  
 art all my rap - ture, thou art.... my star For I love thee, thea

ein - zig und ein - zig gern *f* Du bist mei - ne Won - ne, *rit.* Du  
 on - ly, a - near..... a - far, Thou art all my rap - ture thou

*1<sup>st</sup>* bist.....mein Stern. *a tempo.*  
*ad lib.* art.....my star.

*2. Der Frühling* *a* bist..... mein Stern. *ad lib.*  
 2. The springtime art..... my star.

*R.H.*

718 - 3 P P P Ped. Ped.

N.B. To the first verse play the large notes only. - To the second the large and small notes.



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The following are some of his sayings: There used to be small concert halls and great artists. Now there are great concert halls, but what is poetry? It rhymes, but it is not so. What is truth? It does not rhyme, but it is so.

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Rubinstein also complained that he could not send poems to set to music. They might just as well send me a girl to fall in love with." He says truly that this sort of thing cannot be done to order, but only when a composer is inspired by a poem that he can successfully set it to music.

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**Saint-Saens' new piano-forte concerto in F** was performed in London, recently. The new work is much more interesting than its predecessors, if only owing to its slow movement, an excellent example of the rational element in music. It was written last winter in Egypt, and is strongly tinged with the Oriental color, one episode, indeed, according to Dr. Saint-Saens himself, is a genuine Nubian love song, which he heard sung by the boatmen of the Nile, as he sailed down the river in a dahabeah.

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**Mme. Marie Brema** and **Mme. Johanna Gadske** have been engaged for the Damarosch German Opera. The assistant conductor will be Herr Friedman.

**Jennie Lind's** daughter, Mrs. Raymond Maule, of London, has much of her mother's brilliancy of voice, but has always refused to sing in public. Of her three children none is musical.

**Mlle. Febea Strakosch**, niece of Adelina Patti, is making rapid strides in the vocal profession. She was taught by the late Mme. Carlotta Patti.

**Paris** is enjoying two unique seasons at present. First, a dramatic and artistic, the latter, a series of lectures on Beranger himself singing selections from the songs. On the other hand, Monnet-Sully, of the Comedie Francaise, is giving public readings of Moliere's sermons.

From London comes the news that Dr. Hans Richter has received an offer from Manager Grouse to conduct a series of concerts in the United States next spring.

The poem, "Die Wacht am Rhein," was written by Max Schneckenburger in 1840. Several composers set it to music, but the current tune was written in 1854 by Carl Wilhelm, as a part-song for male voices. During the Franco-Prussian war in 1870, this setting became a German national song. The composer was granted \$750 annually by Emperor Wilhelm in 1871. He died in 1873.

A glance into the organ of the future must inspire the most unobscuring with the great improvements that have been made of late years in the manufacture of self-playing organs. The mechanism now used in some of these instruments really reproduces the effect of a full orchestra. Some of these self-playing organs are now so elaborate that their cost runs up as high as \$1,000 in a plain casing.

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