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OFFERS TO TALENT.

It is a comforting ray of hope to the mass of struggling American talent when periodical offers of "rewards of merit" from one hundred dollars up to ten thousand dollars are offered for the best display of talent in the compositions of songs, dramas, poems and novels. It gives one the corroborating assurance that there is a market for American talent, even after we are glutted with that of foreign importation. And it is an encouraging sign when the patrons of American beaux arts, open their great liberal hearts and hands, to bestow upon a hungry million on our own soil, at least one-tenth of one per cent of the money tossed into the foreign purse. It is a bone with some meat and hence we feel grateful.

The consequences or results of prize offers, for the best novel, poem, song, or drama, are somewhat curious, and, taken in connection with the patent fact that nothing contributed to our magazines, reviews or periodicals is considered timely or appropriate unless from twelve months to two hundred years behind the times, there is not much encouragement for home talent, on the lines of training adopted in our schools. Not long ago, a great metropolitan journal offered an aggregate of sixteen thousand dollars for a novel, poem, novelette and short story. Tens of thousands of manuscripts poured in, so many, in fact, that the newspaper alluded to was afraid to publish the exact number. The prizes awarded apparently ruined the authors, for they have never been heard of since; but afforded the syndicate an immense amount of cheap brains, which furnish syndicate articles to about five hundred or a thousand and syndicate newspapers, appearing simultaneously in "saved off" stuff, or stereotype plates at \$1.35 per column each to the syndicate. When this cheaply procured stock in trade is worked off at a high

price to the purchaser, some more prizes will be offered, and more cheap literature captured, more wealth poured into the coffers of the syndicate, until the people wake up to the fact that they are bucking the tiger of a Louisiana lottery, and are being duped by wholesale tricks, to the admiration of a retail puno-steerer.

All of this "prize offer" business stands upon the same unsavory foundation. They are all dubious lotteries which bring gain to the enterprising originators, and nothing to talent or genius. Between the U. S. Government that demands cash postage in advance and the requirement of return postage, to get back the literary phantom of one's brain, and the forgotten manuscripts sold at so much per pound, and the really acceptable manuscripts fixed over under a new title and under the authorship of some well-known author who never saw it, and the copyright absurdity, the real, struggling, tireless American author loses whatever commissions he would have been entitled to had his work been accepted.

Mr. Frank Munsey in his magazine, declared so very long ago, that in a few years he had received one hundred thousand manuscripts, ninety thousand of which were authored by women, and he begged for something virile from men. This is assuming that Mr. Frank Munsey would know a "virile" manuscript if he saw it. Is it supposable that Mr. Oscar Hammerstein could discriminate between a thousand-dollar song and one not worth the paper it is written on? What guaranty does he give that the writer of a thousand-dollar song will get his money? What we mean by this, and mean only is, how can he tell whether any song will be worth one thousand dollars to him until he has given it to the public? If it doesn't "take," it is worthless, and if it does, it is worth more than a thousand dollars. The diffi-

culty is to ascertain just what Mr. Hammerstein means by his offer, so broadly scattered all over the country. He may realize enough, in over return postage to pay the one thousand dollars, we do not doubt that, but the question still stares us in the face, how is he to know the value, and where can he find a musician that can write even half way decent poetry, or a poet who knows anything about musical composition? It is asking too much for too little, and leaning his requirements as to the reachableness of the filthy lucre upon too much uncertainty.

We may apply the same reasoning to Mr. Charles Frohman's insatiable desire to procure a ten-thousand-dollar American drama; Yvette Guilbert's grief at not being able to find a lyric poet that can remain constantly by her side to furnish her with freshness of ideas; the two great dailies running neck and neck after prize babies; the campaign song of the New York World which somehow got lost in the returns; the chromo to every purchaser of five dollars' worth of merchandise; the cut glass one-cent goblet if you pay thirty cents for a twenty-cent pound of tea. It is the triumph of deadbeatism; the apotheosis of bunco steering; the science of getting something for nothing; but it keeps the Post-office Department flourishing; aids the paper manufacturer and stationer; advertises the vaudeville and theatrical business; increases the circulation of the newspapers; rushes business along lively, and furnishes the man of brains who sets all these things in motion, the American money talent and genius, the blessed hope some day or other, and somehow, he will eventually and before he starves to death, receive enough compensation to buy his daily bread.—Am. Art Journal.

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FASHION IN MUSIC.

It may safely be premised that fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer says an exchange, it is naturally quite another matter; he must follow fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap—for the sake of keeping them clean. It is for that of propitiating the goddess of fashion, and she would wish, however, that good composers—those who really deserve to be called great—would take a leaf out of the upright composer's book, and follow fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlightening variety. One often wonders how it can be that pianists, who are supposed to know all the world over, are so ignorant of their own music. It is possible that the great composers, the *di majori* of the musical Olympus, who gave to the world upwards of a hundred—sometimes over a hundred—pieces of music, have turned their backs on themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions. One of the husbands in "La Poudre aux Yeux" (inimitable comic opera, by the way, which I have heard, but not to an opera-box for two days in the week, but that he would really like it better if it were not "tongues 'Rigoletto." Well, I can remember the time in Boston when I was a child, and I remember that I (listen) should have liked it better if it had not been *tongues* Waldstein sonata—not to mention *tongues* some other things, by other composers, great and small, but I am sure that I should have liked it very like a fashion, and like little else.

But this was not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have played the Waldstein sonata, and now it is the turn of a little Tom, Dick, and Harry, and one and all play the Waldstein sonata at their come-out recitals. Now, do these small-fry of the pianoforte play the Waldstein sonata simply because they have just learned it, or do they play it because they like it, rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, stout fellow, who has never seen her, says to himself, "until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not their sheer fashion had something to do with it?" I say your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history—say, the present day. Think you that it is all owing to pure fashion? No, it is owing to the fact that the fashion has as a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque rubato, it is not because he is a Chopinist, but because he imagines it is all from “modernity of feeling”; if I do not see how it will be can. If a man is not an absolute coarse bar of emotional inflexibility, he can do as much as he likes. He can play like Chopin or Liszt; it can't be done. Please don't *feel* about Rubinstein, for he is the rock upon which the style of the present day is built. Rubinstein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven with a Chopinesque rubato, and that is the style of playing is the fashion, and they either won't or can't be un-fashionable. The great people follow the fashion, and the small fry follow them—in no cases unthinkingly.

As for the influence of fashion—not specifically musical fashion this time, but fashion *schlechtere*—upon the public at large, and their relations to that art of music, that has been commented on to a considerable extent. And I cannot say that I quite agree with those who have commented on it as a subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all if they are to go through a fashion through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that.

The *London Academy* writes thus about the change of musical taste in England: "There was a time when the music of Haydn, Mozart, Dussek and Hummel was often played and enjoyed, and when Mendelssohn was held in special favor. But a change came, and one all the stronger in that it was gradual. Schumann and Brahms, Dvorak and Tchaikovsky, have supplanted some of the old masters. The music of Schumann was at first considered extravagant, and some of it incomprehensible; now the composer ranks almost as a classic. The influence of Wagner in the world of opera would scarcely be overestimated. He has been the chief force in directing at the same time and in the same direction these, Schumann's music was one of the most powerful."

HISTORY OF THE PIANO.

The history of the piano is said to date back to the times of Pythagoras, in the sixth century before the Christian Era, when the musician constructed a long box of thin wood, with a wire or catgut string stretched its length over three bridges, one at each end and one in the middle. The string was used to change the tones. It was used for centuries in the church to initiate the singers into the mysteries of music. The key mechanism was not used, and the keys were disengaged with, and an apparatus with keys was designed, which raised a fixed bridge, and by the same process the key mechanism was changed. This key mechanism was exactly the same as that employed in the clavierchord, which was the first differentiation from the clavier. The key mechanism was directed toward the ultimate attainment in the modern piano. The clavierchord had a key-board that varied from four to five octaves, and the key mechanism was not so complicated, and there were more keys than strings, each of the strings being used to produce a number of different tones. The key mechanism was the part of the action. As the clavierchord developed, there were changes in the action, until finally in the "unbounden" instrument only one string was used for each string.

instrument, the strings of which were plucked by "plestra." The action was so constructed that the pressure of the key caused the corresponding string to be plucked by the hammer. The strings were manipulated. The next stage in the development of the stringed instruments played by keyed action was the harpsichord. It was in principle the same as the spinet, but more elaborated, was of wider range, and, by the manipulation of the strings, those used in the church organ, to produce a variety of effects—one having a stop to imitate the sound of another harp. The tones were produced by the employment of a quill or hard leather, according to the force, quality of the music to be produced.

The immediate prototype of the piano was the dulcimer. This was a keyless instrument, and was played by small hammers held in the hands of the performer. It was a portable instrument, like many instruments of the present day, and was laid upon a frame or table, and the player produced his music by using two hammers, the heads of which were covered with leather. The dulcimer was a soft-leuner to produce the forte and piano effects. The dulcimer had reached its highest development in what is called *lute*, and was played by a marmoset, a small monkey, which was trained to play the instrument using a loud and accompanying mechanism for its successful operation, finally led to the invention of the pianoforte in Italy by Cristoforo in 1711. All the instruments of the present piano family, all the instruments produced were very weak in tone, although in quality exceedingly rich and pleasing, none of the classic music of most admirers was adapted for the dulcimer instrument, and it was not until John Sebastian Bach's music can never be fully appreciated until it is heard played upon the clavichord, for which it was originally composed.

WHICH IS OUR NATIONAL SONG?

KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts at the Fourteenth Street Theatre are attracting large and enthusiastic audiences. The first twenty concerts of the season were given on Sunday and Thursday afternoons, the second twenty concerts, now being given, take place on Sunday afternoons only. The programmes maintain their high and interesting character, and are rendered by well known talent.

Thirty-sixth and thirty-seventh concerts, Sunday
 Thursday, November 29th, Thursday afternoon, Decem-
 ber 3rd. 1. Piano solo—Ungarische Fantasie.
 a Concertstück für Piano allein bearbeitet, Liszt
 (Mr. Charles Kunkel). 2. Song—Stacato Polka, Mol-
 ler (Mr. Charles Kunkel). 3. Song—The Song of the
 concerto, op. 76. De Beriot. (a) Allegro maestoso,
 (b) Andante tranquillo, (c) Allegro moderato: Miss
 Ellen Thorell. 4. Song—Patria, My Native Land,
 Iatti, sung in Italian: Mr. W. M. Porteous. 5.
 Piano solo—Home, Sweet Home, Paraphrase de
 Liszt (Mr. Charles Kunkel). 6. Song—The Song of
 I'll wait my Love for Thee, R. Stahl: Miss Lily B-
 larston. 7. Violin solo (a) Melody in F, op. 3,
 ubinstein: (b) Tarantella, op. 86, Papini: Miss
 Ellen Thorell. 8. Song—Bavly Songs, Roedel: Mr.
 J. W. Porteous. 9. Song—The Song of the Song
 reve, Mr. Charles Kunkel and Charles J. Song
 Kunkel, nephew of Mr. Charles Kunkel.

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Forty-second and forty-third concerts, Sunday afternoon, December 20th, Thursday afternoon, December 24th. 1. Piano solo (a) Allegro—Varian, and (b) Andante—Kunkel. 2. Song—Let Me Love Thee—Ludt. Miss Bertha Winslow. 3. Violin solo—Fausse Caprice, op. 11. Viennetoux; Miss Rose Ford. 4. Hecker. 5. Piano solo (a) Solfeggietto, Ph. E. Hecker. (b) Melodies de Negres (Caprice of Concert, op. 1). Boon; Mrs. Nellie Ann Parcell. 6. Song—The Bird Song—Ludt. Miss Bertha Winslow and Mrs. Leslie C. Fitch. 7. Song—I cannot Say goodbye; Roedel; Mr. Charles F. Hecker. 8. Piano duet—Suite de Valse, op. 10. Kroeger; Mrs. Nellie Ann Parcell and Miss Rose Ford. 9. Violin solo—Berceuse, Simon; Miss Rose Ford. 10. Song—Berceuse (Cradle Song), Godard, (b) Who's my Window. Osborne; Miss Bertha Winslow and Mrs. Nellie Ann Parcell. 11. Mr. Charles Kunkel.

Martin Kaiser, the oldest active German singer in the United States, honorary President of the Philadelphia Maennerchor from 1845 to 1896, one of the founders of the Germania Maennerchor of Chicago, etc., who died at his son's home in St. Louis recently, was 80 years of age, and possessed a Saenger passport," which gave him free entry into every German singing society of America. It was "used" by many of the leading societies.

January, 1897.

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THOMAS M. HYLAND, EDITOR.

JANUARY, 1897.

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Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching. Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

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ANNOUNCEMENT.

Season of Grand Opera under the Direction of Mr. Walter Damrosch.

The Committee of the St. Louis Musical Club takes great pleasure in announcing that all preparations have been completed for a season of Grand Opera in German and French, or Italian, to be given under the direction of Mr. Walter Damrosch, at the Exposition Music Hall, during the week commencing February 22, 1897. It is unnecessary to speak of the advantage in connecting with our musical life a man of such undoubted attainments and high artistic ideals as Mr. Walter Damrosch. Beside his position as conductor of a fine and long established orchestra, he has a well-trained chorus at his command. He has also the greatest company of German artists ever brought together in this country, and by his agreement with Messrs. Abbey, Schoeffel & Grau, has the assistance of their principal artists whenever required for operas in French, or Italian, thus presenting an exceptional galaxy of artists.

The season, consisting of six performances, will open Monday evening, February 22, and will continue through the week, performances being given on Monday, Tuesday, Wednesday, Thursday and Friday nights, and Saturday afternoon. In the course of these performances, Mme. Lilli Lehmann will make her reappearance in St. Louis, and Mme. Calve or Mme. Melba will also be here in French opera.

	Season	Evening	Single
Parquet and first two rows Dress Circle	50c	80c	50c
Dress Circle, other rows	12 00	2 00	1 00
Balcony, first three rows	10 00	2 00	1 00
Balcony, other rows	8 00	1 50	50
Lower Boxes, seating six	15 00	30 00	20 00
Upper Boxes, " "	10 00	20 00	10 00

SOUSA GRAND CONCERTS.

Music lovers will hail with delight the announcement of the return of John Philip Sousa, the great conductor, and his famous band. They will give two concerts, matinee and evening, Feb. 22nd, at Exposition Music Hall, and will no doubt be greeted with a large attendance. The principals will include Mrs. Elizabeth Northrup, prima donna soprano; Miss Martina Johnstone, violinist; and Herr Franz Hell, Fluegel horn.

APOLLO CLUB.

The Apollo Club will give its second concert of the season at the Fourteenth Street Theatre, Tuesday evening, Jan. 26. The soloists will be Sieckling, the great Dutch pianist, and Evan Williams, the eminent Welsh tenor. The Club will render, among other numbers, Raff's "Good Night" and Saint-Saens' "A Winter Serenade."

TERESA CARRENO.

Teresa Carreno, the great pianist, will give a recital, Monday evening, Feb. 1st, at Entertainment Hall. Mme. Carreno is achieving enthusiastic success throughout the country. Her playing is distinguished by brilliancy and power as well as elegance of style.

The first of Mme. Carreno's recitals will be given at the Hotel Waldorf on the afternoon of Jan. 14th, when she will play several compositions by the American composer, Mr. McEwen. Her other engagements in this country will be with Walter Damrosch's New York Symphony Society on Jan. 29th and 30th; with the Boston Symphony Orchestra at the Orchestra; at Chicago, Feb. 19th and 20th; Cincinnati Symphony Society, March 1st and 2nd; and with the Boston Symphony Orchestra at the University of Philadelphia, Feb. 22nd; Washington, Feb. 23rd; Baltimore, Feb. 24th; New York, Feb. 25th.

CITY NOTES.

Mrs. Nellie Strong Stevenson, pianist, assisted by Miss N. Berry, vocalist, gave a piano recital of modern compositions, at Memorial Hall, on the 1st ult. The programme was admirably selected and included works by Liszt, Reinecke, Grieg, Sgambati, Rubinstein, Mozowski, Schytte, Paderewski, Leschetizky, and others. Mrs. Strong's playing was eminently artistic, arousing the enthusiasm of her audience. Miss Berry's vocal selections were charmingly rendered and won her many admirers. The recital was a rare treat to all present.

Strassberger's Conservatory of Music gave its first two musicals of the season on the 21st and 22nd ultimo. Large and enthusiastic audiences gathered to hear the work of the students, which proved very creditable to their teachers. Those who participated were pupils of Messrs. C. Strassberger, Louis Conrath, J. P. Nemours and Misses Lillian Niebling and Mary N. Berry. Every one present was delighted with the excellent programmes and splendid recitals.

P. Robert Klute, director of the Vienna Conservatory of Music, was married to Miss Bessie C. Douglas, of Chester, Ill., at the home of the bride's parents, Mr. and Mrs. J. A. Douglas, of Chester, Rev. B. W. Clift officiating. The happy couple have the congratulations of a host of friends, and are residing at 2019 Easton Ave.

Miss Helen Smith, pianist and teacher, receives pupils at her home, 515 E. Broadway. Miss Smith is assistant teacher to Mr. Ehling, and has met with unqualified success in her work.

A series of Kunkel Popular Concerts was inaugurated at East St. Louis, Ill., under the auspices of the ladies of the Baptist Church, at Music Hall. The first concert was given on the 15th ult., and was a magnificent success, both financially and artistically. Music lovers are glad of this opportunity of hearing great works rendered by prominent talent, and look forward with delight to the remaining concerts, which will be given Jan. 15th and Feb. 5th.

The death of Carl Rosen, for many years with the Eads Bridge, died at his home, 13th St., at the age of 71 years. Mr. Rosen was born at Altenburg Saxony, Germany, where he established a piano factory in 1857. His work was of a high order and won him the first premium on several occasions at "Leipzig Messe." In 1863, Mr. Rosen came to this country and became superintendent of the piano factory of Hinton & Rosen at Louisville, Ky., a position he held for twenty years. In 1887, Mr. Rosen accepted a position with the St. Louis branch of Estey & Camp, with which he was connected up to the time of his last illness. He leaves a wife, two daughters and three sons, two of whom—Ernest and August—are prominent in musical circles here, and many friends to mourn his loss. According to the wishes of the deceased, his remains were cremated and scattered to the four winds of heaven from the middle of the Eads bridge by his son Ernest.

Dr. Antonin Dvorak will resume his directorship of the National Conservatory of Music, of New York.

Dr. Dvorak, whose evident intention seems originally to have been to devote himself to no other study, found in 1893 that his children's education demanded his personal surveillance, and, therefore, once more took up a residence in Europe.

The famous singer, Catharina Klafsky, was buried at Hamburg. The grave-diggers took no other inscription but her Christian name. She wished to be buried in the white robes of penitence of Elizabeth, and to have the words "Grave the body of Catharina of Isis and Osiris, from Mozart's "Magic Flute," was sung.

London is in danger of losing one of its oldest musical institutions, the Saturday afternoon concert at Crystal Palace, which, after forty years of existence, have received such a scant support of late that the directors threaten to discontinue them. To these concert Londoners are largely indebted for their early knowledge of many of the works of Mozart, Beethoven, Schubert, Spohr, Schumann, Brahms,

Dvorak, and Wagner; and it is said that here the English composer, often harassed by the difficulty of obtaining a hearing elsewhere, has ever been welcome.

Arthur Nikisch is the best paid of all the European conductors. He receives \$15,000 per annum.

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Musical score for "The Little Boat" (No. 100). The score is in 2/4 time, key of D major (one sharp), and consists of 16 measures. The melody is played on the right hand (treble clef) and the accompaniment on the left hand (bass clef). The melody features a series of eighth and sixteenth notes, with a final measure marked "dimin." (diminuendo). The accompaniment consists of a simple bass line with eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The title "The Little Boat" is written in a decorative font at the top. The number "100" is in the top right corner. The publisher's name "G. Schirmer, Inc." is at the bottom right. The score is marked with "Ped." (pedal) at the end of measures 4, 8, 12, and 16.

[illegible][illegible][illegible][illegible]

This image shows a single page of a musical score, likely for a piano. It contains five systems of music, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key dynamics include "molto cres.", "mf", "dim.", "largamente", "a tempo", "ritard.", and "diminuendo". Pedal instructions are marked with "Ped." and asterisks. The page number "5" is visible in the top right corner.

Musical score for "The Swan" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece includes various musical markings such as *P* (piano), *mf* (mezzo-forte), *a tempo*, *cres.* (crescendo), and *riten.* (ritardando). The score is divided into measures by bar lines, and the key signature is one flat (B-flat).

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the final cadence. The score is marked with "Ped." (pedal) and "ff" (fortissimo) dynamics.

dimin. *f* *cres. f*

Ped. Ped. Ped. Ped. Ped. Ped. P P Ped. Ped. Ped. Ped.

[illegible][illegible][illegible]

Can d'atto

MINNEHAHA POLKA.

Mrs. S. L. Lara.

Allegretto ♩ = 104.



Gioioso.



803 - 3

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Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, key signature (B-flat major), and various musical markings such as dynamics (*p*, *f*, *cres.*, *dim.*, *sf*), pedaling instructions (*Ped.*), and fingerings. The piece concludes with a double bar line and a final chord.

803-3

LITTLE RED RIDING HOOD.

Waltz.

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

CARL SIDUS.

Allegretto. $\text{♩} = 80$.

The musical score is written for piano and consists of five systems. The first system is in G major (one sharp) and the second system is in D major (two sharps). The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. Arrows point to specific notes that should be struck from the wrist. The piece concludes with a double bar line and repeat signs.

1669.3

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WOODLAND ECHOES.

Polka.

CARL SIDUS.

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

Polka time. ♩ = 108.

[illegible]

8

(Key of D)

[illegible]

4

The score is written for piano and consists of six systems. The first five systems are in the original key, while the sixth system is marked "(Key of F)". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as slurs, accents, and breath marks (marked with a stylized 'B' and a dashed line) are used throughout. The piece concludes with a double bar line and a repeat sign, followed by first and second endings.

(Key of F)

1674-9



THE JOLLY SLEIGH PARTY.

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

CARL SIDUS.

Vivo. $\text{♩} = 100$.



Sleigh Bells.



1661.3

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4

p

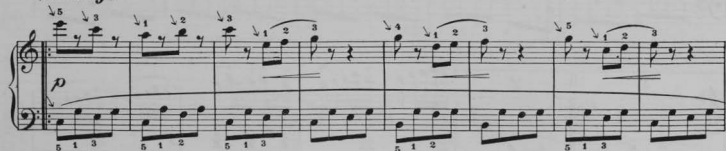
(Key of F)

f

(Key of B \flat)



(2nd time *f*)



Lucia di Lammermoor

(Donizetti.)

Carl Sidus Op. 126.

Allegro ♩ - 144.

p

mf

599-3

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4 *Larghetto* ♩ — 72.

Cantabile

Larghetto ♩ = 72. *Cantabile*

p

Ped. *

Ped. *

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a grand piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Pedal markings are indicated by 'Ped.' with an asterisk below the bass staff at measures 1, 3, 5, 7, 9, and 10. The piece concludes with a final chord in measure 10.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (Pnd.) and includes a variety of musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes. The piece concludes with a final chord and a fermata.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a piano introduction, a first ending, and a second ending. The piano introduction features a melodic line with a trill and a piano accompaniment with a bass line. The first ending is marked "rit." and the second ending is marked "a tempo". The score concludes with a final cadence.

The musical score for 'The Rose Tree' is presented in a two-staff format, with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The score is divided into measures by vertical bar lines. Above the notes, there are various musical notations including fingerings (e.g., 1, 2, 3, 4, 5), slurs, and accents. The piece concludes with a 'cresc.' (crescendo) marking and a final measure. The overall style is that of a traditional folk song arrangement.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the upper staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line in the lower staff consists of a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.



Allegretto Op. 72



I Cannot Say Good Bye

3

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L Roeckel.

Andantino $\text{♩} = 104$.

The piano introduction is in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note accompaniment. The piece ends with a double bar line. Pedal markings are indicated below the staff: Ped., * Ped., * Ped., * Ped., * Ped., and * Ped. & Ped.

2. wollt' der Tag ver. gin. - ge nicht, Dass
1. Die Scheidungs. stun. - de ist ge. komm', Denn

The first system of the vocal and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line. Pedal markings are indicated below the staff: Ped., * Ped., * Ped., * Ped., * Ped., and * Ped. & Ped.

N.B.*P*P*P*P*P * Ped. * Ped. *

2. Nacht nicht bräch her. ein Denn A. - bend. schat. - ten bringt in Sicht,
1. A. - bend wirds so. eb'n Doch Lie. - be hat mein Herz be klomm',

The second system of the vocal and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line. Pedal markings are indicated below the staff: Ped., * Ped., * Ped., * Ped., * Ped., and * Ped. & Ped.

1. ev. - en draw. eth nigh. But love re. - bels, with. in. my heart,
2. night could nev. - er fall. For Oh, the rays of ev. - en's shade,

556-3

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich
 1 Ich kann.... nicht Abschied nehm'n Ich kann.... nicht Abschied nehm'n, Ich
 con passione. rall.

1 I can . . not say good bye! I can . . not say good bye!" A.
 2 Must mo . ments sad re . call, Must mo . ments sad re . call. I
f colla voce. rall. con anima. dim.
*Ped. * Ped. * Ped. * Ped.**

2 hört, der Vo . gel Ves . per singt Auf je . nem Bau . me dort, Und
 1 seh den sil . bern Mond von weit Schnell him . mel . wärts.... sich heb'n, Ach

1 far I see the sil . ver moon Swift ris . ing in..... the sky; A.
 2 hear the birds soft ves . pers sing On yon . der haw . thorn tree; 0,
cresc.

2 lei . der die Er . innung bringt,..... Das ich von dir, von dir muss fort! "
 1 lei . der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver . geh'n! Ich
 tristamente. rall. *a tempo.*

1 las! that she should come so soon..... so soon To tell us mo . ments fly I
 2 why shalld they the merny bring!..... That I must part, must part from thee! "
f rall. a tempo.

kann nicht Ab . schied neh'm'n! Ich kann nicht Ab . schied neh'm'n! Lieb Herz, ich kann nicht,

can . not say "good bye!" I can . not say "good bye!" My love I can . not,

pp dolce.

kann nicht Ab . schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab . schied neh'm'n! Ich.

can . not say "good bye," "good bye!" I can . not say "good bye!" I

ff

kann nicht Ab . schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab . schied neh'm'n, nicht

can . not say "good bye!" My love I can . not can . not say "good bye!" "good

accel. e cresc.

ff colla voce.

I . neh'm'n Ich || neh'm'n.2.

.bye I bye

ff

ff p

ff

ff

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Secondo.

f

f

p

f

NR 1 p

Ped.

Ped.

Ped.

cres.

Andante ♩ - 108.

N. B. The *P*'s signify *Ped.*

705 - 6

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FAUST.

Gounod.

3

Carl Sidus Op. 129.

Tempo di Marcia $\text{♩} = 112$.

Primo.

leggiero.

Andante $\text{♩} = 108$.

4

Secondo.

Musical score for the "Secondo" section, measures 1-8. The score is in G major, 3/4 time. The right hand features complex arpeggiated figures and triplets, while the left hand provides a steady bass line. Pedal points are indicated in the left hand at measures 1, 3, 5, and 7. Dynamic markings include "P" (piano) at the end of the section.

Movement de Valse 6. - 88.

Musical score for the "Movement de Valse" section, measures 1-16. The score is in G major, 3/4 time. The right hand consists of a series of chords, while the left hand has a simple bass line. Dynamic markings include "p" (piano) at the start, "mf" (mezzo-forte) at measure 8, and "cres." (crescendo) leading to "mf" at measure 14.

Primo.

5

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings. The bass staff contains a more rhythmic accompaniment. Dynamics include *mf* and *sf*. Pedal markings are present below the bass staff.

Second system of musical notation, continuing the piece. It includes a treble staff with complex figures and a bass staff with a steady accompaniment. Pedal markings are indicated below the bass staff.

Morement de Valse 8-88.

Third system of musical notation, marking the beginning of a waltz section. It features a treble staff with a melodic line and a bass staff with a simple accompaniment. The tempo is marked *p*.

Fourth system of musical notation, continuing the waltz. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Dynamics include *mf*.

Fifth system of musical notation, continuing the waltz. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mf* and *crp.*

Sixth system of musical notation, concluding the waltz section. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system ends with a double bar line and the number 2.

Secondo.

Musical score for a piano piece, marked "Secondo." The score is written for piano (p) and includes dynamic markings such as *f* (forte), *pp* (pianissimo), *crex.* (crescendo), *sf* (sforzando), and *ff* (fortissimo). The piece features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a dense, textured sound. The score is divided into six systems, each with a grand staff (treble and bass clef). The first system includes a key signature change to two flats (B-flat and E-flat). The second system features a key signature change to one flat (B-flat). The third system includes a key signature change to two flats (B-flat and E-flat). The fourth system includes a key signature change to one flat (B-flat). The fifth system includes a key signature change to two flats (B-flat and E-flat). The sixth system includes a key signature change to one flat (B-flat). The piece concludes with a final chord marked *ff*.

7

Handwritten musical score for a piece titled "Cantabile." The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo/mood is indicated as "Cantabile." in the upper right. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of several measures, each with a number above the notes indicating fingerings. The notes are: G4 (4), A4 (5), B4 (3), C5 (1), D5 (5), E5 (3), F#5 (5), G5 (1), A5 (3), B5 (5), C6 (3), D6 (1), E6 (5), F#6 (3), G6 (1), A6 (5), B6 (3), C7 (1), D7 (5), E7 (3), F#7 (5), G7 (1), A7 (3), B7 (5), C8 (3), D8 (1), E8 (5), F#8 (3), G8 (1), A8 (5), B8 (3), C9 (1), D9 (5), E9 (3), F#9 (5), G9 (1), A9 (3), B9 (5), C10 (3), D10 (1), E10 (5), F#10 (3), G10 (1), A10 (5), B10 (3), C11 (1), D11 (5), E11 (3), F#11 (5), G11 (1), A11 (3), B11 (5), C12 (3), D12 (1), E12 (5), F#12 (3), G12 (1), A12 (5), B12 (3), C13 (1), D13 (5), E13 (3), F#13 (5), G13 (1), A13 (3), B13 (5), C14 (3), D14 (1), E14 (5), F#14 (3), G14 (1), A14 (5), B14 (3), C15 (1), D15 (5), E15 (3), F#15 (5), G15 (1), A15 (3), B15 (5), C16 (3), D16 (1), E16 (5), F#16 (3), G16 (1), A16 (5), B16 (3), C17 (1), D17 (5), E17 (3), F#17 (5), G17 (1), A17 (3), B17 (5), C18 (3), D18 (1), E18 (5), F#18 (3), G18 (1), A18 (5), B18 (3), C19 (1), D19 (5), E19 (3), F#19 (5), G19 (1), A19 (3), B19 (5), C20 (3), D20 (1), E20 (5), F#20 (3), G20 (1), A20 (5), B20 (3), C21 (1), D21 (5), E21 (3), F#21 (5), G21 (1), A21 (3), B21 (5), C22 (3), D22 (1), E22 (5), F#22 (3), G22 (1), A22 (5), B22 (3), C23 (1), D23 (5), E23 (3), F#23 (5), G23 (1), A23 (3), B23 (5), C24 (3), D24 (1), E24 (5), F#24 (3), G24 (1), A24 (5), B24 (3), C25 (1), D25 (5), E25 (3), F#25 (5), G25 (1), A25 (3), B25 (5), C26 (3), D26 (1), E26 (5), F#26 (3), G26 (1), A26 (5), B26 (3), C27 (1), D27 (5), E27 (3), F#27 (5), G27 (1), A27 (3), B27 (5), C28 (3), D28 (1), E28 (5), F#28 (3), G28 (1), A28 (5), B28 (3), C29 (1), D29 (5), E29 (3), F#29 (5), G29 (1), A29 (3), B29 (5), C30 (3), D30 (1), E30 (5), F#30 (3), G30 (1), A30 (5), B30 (3), C31 (1), D31 (5), E31 (3), F#31 (5), G31 (1), A31 (3), B31 (5), C32 (3), D32 (1), E32 (5), F#32 (3), G32 (1), A32 (5), B32 (3), C33 (1), D33 (5), E33 (3), F#33 (5), G33 (1), A33 (3), B33 (5), C34 (3), D34 (1), E34 (5), F#34 (3), G34 (1), A34 (5), B34 (3), C35 (1), D35 (5), E35 (3), F#35 (5), G35 (1), A35 (3), B35 (5), C36 (3), D36 (1), E36 (5), F#36 (3), G36 (1), A36 (5), B36 (3), C37 (1), D37 (5), E37 (3), F#37 (5), G37 (1), A37 (3), B37 (5), C38 (3), D38 (1), E38 (5), F#38 (3), G38 (1), A38 (5), B38 (3), C39 (1), D39 (5), E39 (3), F#39 (5), G39 (1), A39 (3), B39 (5), C40 (3), D40 (1), E40 (5), F#40 (3), G40 (1), A40 (5), B40 (3), C41 (1), D41 (5), E41 (3), F#41 (5), G41 (1), A41 (3), B41 (5), C42 (3), D42 (1), E42 (5), F#42 (3), G42 (1), A42 (5), B42 (3), C43 (1), D43 (5), E43 (3), F#43 (5), G43 (1), A43 (3), B43 (5), C44 (3), D44 (1), E44 (5), F#44 (3), G44 (1), A44 (5), B44 (3), C45 (1), D45 (5), E45 (3), F#45 (5), G45 (1), A45 (3), B45 (5), C46 (3), D46 (1), E46 (5), F#46 (3), G46 (1), A46 (5), B46 (3), C47 (1), D47 (5), E47 (3), F#47 (5), G47 (1), A47 (3), B47 (5), C48 (3), D48 (1), E48 (5), F#48 (3), G48 (1), A48 (5), B48 (3), C49 (1), D49 (5), E49 (3), F#49 (5), G49 (1), A49 (3), B49 (5), C50 (3), D50 (1), E50 (5), F#50 (3), G50 (1), A50 (5), B50 (3), C51 (1), D51 (5), E51 (3), F#51 (5), G51 (1), A51 (3), B51 (5), C52 (3), D52 (1), E52 (5), F#52 (3), G52 (1), A52 (5), B52 (3), C53 (1), D53 (5), E53 (3), F#53 (5), G53 (1), A53 (3), B53 (5), C54 (3), D54 (1), E54 (5), F#54 (3), G54 (1), A54 (5), B54 (3), C55 (1), D55 (5), E55 (3), F#55 (5), G55 (1), A55 (3), B55 (5), C56 (3), D56 (1), E56 (5), F#56 (3), G56 (1), A56 (5), B56 (3), C57 (1), D57 (5), E57 (3), F#57 (5), G57 (1), A57 (3), B57 (5), C58 (3), D58 (1), E58 (5), F#58 (3), G58 (1), A58 (5), B58 (3), C59 (1), D59 (5), E59 (3), F#59 (5), G59 (1), A59 (3), B59 (5), C60 (3), D60 (1), E60 (5), F#60 (3), G60 (1), A60 (5), B60 (3), C61 (1), D61 (5), E61 (3), F#61 (5), G61 (1), A61 (3), B61 (5), C62 (3), D62 (1), E62 (5), F#62 (3), G62 (1), A62 (5), B62 (3), C63 (1), D63 (5), E63 (3), F#63 (5), G63 (1), A63 (3), B63 (5), C64 (3), D64 (1), E64 (5), F#64 (3), G64 (1), A64 (5), B64 (3), C65 (1), D65 (5), E65 (3), F#65 (5), G65 (1), A65 (3), B65 (5), C66 (3), D66 (1), E66 (5), F#66 (3), G66 (1), A66 (5), B66 (3), C67 (1), D67 (5), E67 (3), F#67 (5), G67 (1), A67 (3), B67 (5), C68 (3), D68 (1), E68 (5), F#68 (3), G68 (1), A68 (5), B68 (3), C69 (1), D69 (5), E69 (3), F#69 (5), G69 (1), A69 (3), B69 (5), C70 (3), D70 (1), E70 (5), F#70 (3), G70 (1), A70 (5), B70 (3), C71 (1), D71 (5), E71 (3), F#71 (5), G71 (1), A71 (3), B71 (5), C72 (3), D72 (1), E72 (5), F#72 (3), G72 (1), A72 (5), B72 (3), C73 (1), D73 (5), E73 (3), F#73 (5), G73 (1), A73 (3), B73 (5), C74 (3), D74 (1), E74 (5), F#74 (3), G74 (1), A74 (5), B74 (3), C75 (1), D75 (5), E75 (3), F#75 (5), G75 (1), A75 (3), B75 (5), C76 (3), D76 (1), E76 (5), F#76 (3), G76 (1), A76 (5), B76 (3), C77 (1), D77 (5), E77 (3), F#77 (5), G77 (1), A77 (3), B77 (5), C78 (3), D78 (1), E78 (5), F#78 (3), G78 (1), A78 (5), B78 (3), C79 (1), D79 (5), E79 (3), F#79 (5), G79 (1), A79 (3), B79 (5), C80 (3), D80 (1), E80 (5), F#80 (3), G80 (1), A80 (5), B80 (3), C81 (1), D81 (5), E81 (3), F#81 (5), G81 (1), A81 (3), B81 (5), C82 (3), D82 (1), E82 (5), F#82 (3), G82 (1), A82 (5), B82 (3), C83 (1), D83 (5), E83 (3), F#83 (5), G83 (1), A83 (3), B83 (5), C84 (3), D84 (1), E84 (5), F#84 (3), G84 (1), A84 (5), B84 (3), C85 (1), D85 (5), E85 (3), F#85 (5), G85 (1), A85 (3), B85 (5), C86 (3), D86 (1), E86 (5), F#86 (3), G86 (1), A86 (5), B86 (3), C87 (1), D87 (5), E87 (3), F#87 (5), G87 (1), A87 (3), B87 (5), C88 (3), D88 (1), E88 (5), F#88 (3), G88 (1), A88 (5), B88 (3), C89 (1), D89 (5), E89 (3), F#89 (5), G89 (1), A89 (3), B89 (5), C90 (3), D90 (1), E90 (5), F#90 (3), G90 (1), A90 (5), B90 (3), C91 (1), D91 (5), E91 (3), F#91 (5), G91 (1), A91 (3), B91 (5), C92 (3), D92 (1), E92 (5), F#92 (3), G92 (1), A92 (5), B92 (3), C93 (1), D93 (5), E93 (3), F#93 (5), G93 (1), A93 (3), B93 (5), C94 (3), D94 (1), E94 (5), F#94 (3), G94 (1), A94 (5), B94 (3), C95 (1), D95 (5), E95 (3), F#95 (5), G95 (1), A95 (3), B95 (5), C96 (3), D96 (1), E96 (5), F#96 (3), G96 (1), A96 (5), B96 (3), C97 (1), D97 (5), E97 (3), F#97 (5), G97 (1), A97 (3), B97 (5), C98 (3), D98 (1), E9

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat), and the time signature is 2/4.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff with a treble clef. The lyrics are written below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The piano introduction is marked with 'Ped.' (pedal) and 'ff'. The vocal melody is marked with 'f' and 'ff'. The score ends with a double bar line and a repeat sign.

Pod

QUESTIONS FOR REVIEW.

Question.—What are the names of the notes that represent musical sounds?
 Answer.—A, B, C, D, E, F, G—the first seven letters of the alphabet.
 Question.—How many different kinds of notes are used in music?
 Answer.—Seven: the whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note and sixty-fourth note.
 Question.—Describe the different notes.
 Answer.—A whole note has a white head, no stem and leans downward from left to right. A half note has a white head, a stem attached and leans upward, from left to right. A quarter note has a black head with stem. An eighth note has a black head, a stem and one hook. A sixteenth note has a black head, a stem and three hooks. A sixty-fourth note has a black head, a stem and four hooks.
 Question.—When two or more eighth, sixteenth, thirty-second or sixty-fourth

notes are presented in groups, are hooks or lines employed to designate their value?
 Answer.—In groups of two or more the value of eighth, sixteenth, thirty-second or sixty-fourth notes is usually indicated by lines instead of by hooks.
 Question.—What is a whole rest?
 Answer.—A square block hanging to the line, representing silence lasting the time of a whole note.
 Question.—What is a half rest?
 Answer.—A square block resting on the line.
 Question.—What is a quarter rest?
 Answer.—A sign resembling an "x", or the figure seven reversed.
 Question.—What is an eighth rest?
 Answer.—A character resembling the figure seven.
 Question.—Describe a sixteenth, a thirty-second and a sixty-fourth rest

LOCATION OF THE NOTES UPON THE KEYBOARD.

The note G upon the clef line in the Treble Clef represents the middle G of the piano, being the fourth G counting either from the bass (left) end, or from the treble (right) end of the keyboard.

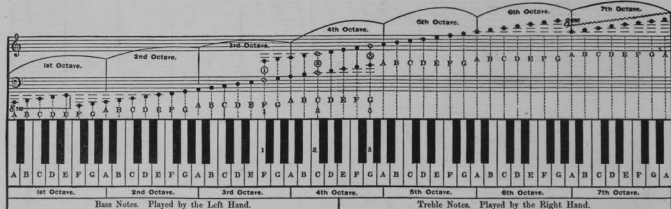
Moving from this middle G to the right, the other white keys are named in regular order as on the lines of the staff, A, B, C, D, E, F, G.

Moving from this G to the left the white keys are named in regular order as on the lines of the staff—F, E, D, C, B, A, G.

The note F on the clef line, the fourth line in the bass clef, is the third F upwards from the bass (left) end of the keyboard.

The black keys derive their names from the white keys: every black key is known by two names, it is either a sharp or a flat. For example: the black key between the white keys C and D is either C sharp or D flat; the black key between the white keys D and E is either D sharp or E flat; the black key between the white keys F and G is either F sharp or G flat; the black key between the white keys G and A is either G sharp or A flat; the black key between the white keys A and B is either A sharp or B flat.

The meaning of a sharp or flat will be explained when introduced to the pupil; for the present, only the white keys are considered.



The whole note at figure 1, on the fourth line in the bass clef, represents the clef line F.
 The whole notes at figure 2, on the first ledger line above the staff in the bass clef, and on the first ledger line below the staff in the treble clef, represents the middle C of the pianoforte and are identical.
 The whole note at the figure 3, on the second line in the treble clef, represents the clef line G. The notes in treble and bass clefs from figures 1 to 3 are identical.

QUESTIONS FOR REVIEW.

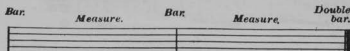
Question.—Locate on the keyboard the key corresponding to the note G on the clef line in the Treble Clef.
 Answer.—It is the fourth G downwards from the highest G on the keyboard or the fourth G upwards from the lowest G on the keyboard.
 Question.—How are the corresponding keys of other notes upwards or downwards from the clef line G found on the keyboard?
 Answer.—Having located the key of the clef line, G, all other white keys either upwards or downwards on the keyboard correspond to the notes as they appear

upwards or downwards upon the staff.
 Question.—Locate on the keyboard the key corresponding to the F on the clef line in the Bass Clef.
 Answer.—It is the third F upwards from the lowest F on the keyboard.
 Question.—How are the black keys named?
 Answer.—They go by two names, being either sharps or flats—hence the black key between the white key C and D is either C sharp or D flat.

BARS, MEASURES AND TIME.

BARS.

Bars are lines drawn through a staff to divide music into equal portions of time, called measures.



A double bar usually denotes the end of a part or piece.

TIME.

There are two kinds of time—the equal and the unequal.

Equal time.

2	4	4	4	4
4	4	4	4	4

Unequal time.

2	3	3	3	3
4	4	4	4	4

In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number and the lower figure the kind of notes that prevail in a measure.

A measure need not necessarily contain only the kind of

notes indicated by the lower figure. For example: where 2-4 is indicated, a measure may be made up either of 2 quarter notes, 4 eighth notes, or 8 sixteenth notes, etc., but whatever they are they must equal 2 quarter notes.

QUESTIONS FOR REVIEW.

Question.—What is a bar?

Answer.—A line drawn across the staff to divide music into equal portions of time.

Question.—What is the purpose of a double bar?

Answer.—To show the end of a part or piece.

Question.—How many kinds of time have we?

Answer.—Two; the equal and the unequal.

Question.—Name some of them.

Answer.—The equal: 2-4, 4-4, 4-8.

The unequal: 3-8, 3-4.

Question.—Explain the meaning of the figures.

Answer.—In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number, and the lower figure the kind of notes that prevail in a measure. A measure need not necessarily contain only the kind of notes indicated by the lower figure; for example, where 2-4 is indicated, a measure may be made up either of two quarter notes, four eighth notes, or eight sixteenth notes, etc., but whatever they are they must equal two quarter notes.

POSITION AT THE PIANO.

No. 1.



Correct position.

No. 2.



Incorrect position.

Let the pupil sit in front of the middle G of the keyboard (the G on the treble clef line) being careful to take a natural and graceful position, as shown in Cut No. 1. Do not sit too close to the piano, as such a position prevents free motion of the arms. The body should be straight, with no curve of the spine. The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers. Let the arm hang loosely from the shoulder blade; then draw up the forearm to the height required, keeping all the muscles absolutely relaxed. The

forearms should be held level and the tips of the elbows should be a little in front of the body. The wrists should incline a little inwards, and should always be held loosely. The seat must be high enough to bring the lower part of the forearm very nearly on a level with the keyboard. Pupils whose feet do not reach the floor should have a stool upon which to rest the feet; this will keep the body steady. The feet must not be placed upon the pedals until their use is explained and required by the teacher. Used without proper guidance, the pedals are productive only of the most faulty playing.

QUESTIONS FOR REVIEW.

Question.—How should the pupil sit at the piano?

Answer.—In front of the middle G of the keyboard, and in a natural and graceful position.

Question.—Explain the positions of the body, the head, the arms, the forearms, the tips of the elbows.

Answer.—The body should be straight, without any curve of the spine. The head should be erect when reading from notes on the piano desk; when playing from memory, the head may be slightly bent in order to observe the fingers. The

arm should hang loosely from the shoulder blade, and then be drawn up to the height required, taking care to keep all the muscles relaxed. The forearms should be held level and the tips of the elbows should be a little in front of the body.

Question.—How should the wrists be held?

Answer.—Loosely, inclining a little inwards.

Question.—Explain the position of the feet in relation to the pedal.

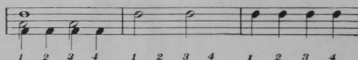
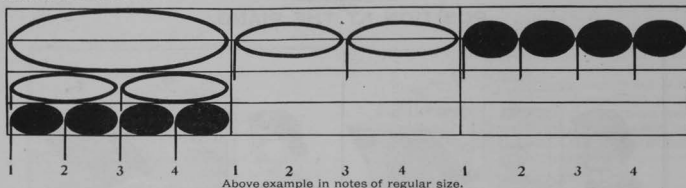
Answer.—The feet must not be placed upon the pedals until their use is explained and required by the teacher.

RELATIVE VALUE OF NOTES.

The multiplication table of notes usually given in instruction books is seldom understood by pupils of a tender age, as the relative value of notes is an abstract one and most difficult to explain. A child will readily understand that a whole apple is equal to two half apples; that if the apple be cut into two equal pieces, each piece is but half of the whole apple, etc. But, when we say a whole note is equal to two half notes, or one half note is equal to two quarter notes, or a whole note is equal to four quarter notes, the pupil is usually somewhat puzzled on account of the general resemblance the notes bear to each other. It remains with the teacher to so illustrate the relative value of the notes that

the pupil will thoroughly understand it. As an example, let the pupil suppose the notes to be visitors. A whole note pays a visit and remains while you count four; a half note pays a visit and remains while you count two, half as long as a whole note; a quarter note pays a visit and remains while you count one, i. e. half as long as a half note, etc.

The following table in which the notes are purposely enlarged will also assist the pupil. The whole note is magnified to show its equivalence to two half notes or four quarter notes; the half note is magnified to show its equivalence to two quarter notes, etc.



RELATIVE VALUE OF NOTES, CONTINUED.

The teacher will now play for the pupil the example given below until the relative value of the notes is fully impressed upon the pupil's mind. The pupil is to fully understand that all the measures in the example are equal in value, one measure being as complete as another, since each contains the same duration of time, and, that each note placed therein consumes a certain portion of the time of the measure, according to its value. When this has been understood, much will have been done towards establishing, in the beginning, correct musical time and feeling.

The pupil will observe the magnified notes on the staff B, illustrating to the eye how long the notes on the staff A are to be audible to the ear after the keys representing them have been struck.

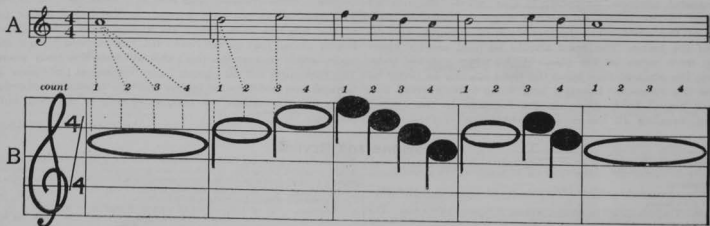
Measure 1 contains a whole note. Having struck the key representing the note on the first count (quarter) of the measure, hold it down with the finger through the second, third and fourth counts (quarters) and until the first count (quarter)

of the next measure has been reached, thus making the tone audible during the entire measure.

Measure 2 contains two half notes. Each note occupies one half of the measure. The first half note is struck on the first count (quarter) and the key is then held down until the third count (quarter) is reached, thus making the note audible during two counts (quarters), the first and the second. The second half note is struck on the third count (quarter) and held down in like manner until the first count (quarter) of the next measure is reached, thus making the note audible during two counts (quarters), the third and fourth of the measure.

The rest of the example is to be explained in a like manner to the pupil; he must fully understand the value of the notes before the next lesson is taken up.

The teacher should play the example in all kinds of time, i. e., Adagio, Andante, Moderato, Allegro, thus showing the pupil that the speed in no way effects the value of the notes. Their relative value being always the same.



CHARLEMAGNE AND MUSIC.

Charlemagne was not only an enthusiastic admirer of music, but no mean proficient, as we shall presently have evidence. He was particularly with regard to the organ, which he had had repaired and improved, and which he had impregnated with music, and was, as far as sacred music goes, the reincarnation of the spirit of St. Gregory. But, content with the revival of Gregorian music, of which he was the inspiration, there lurked the threatening resurrection of Greek music, which had nearly supplanted that of the time he took up the reins of empire. It degenerated into a tuneless rhapsody, without form and void, mere hours of organized sound, which would have been a relief of spiritual paralysis, had not drastic measures been adopted. Charlemagne, who was the instrument to bring about the change, lost not a moment in doing so, and the success he obtained was briefly recalled here.

In the first place, he began by establishing a school in his own palace, for the education of his children, courtiers and servants. Every available moment not given to the necessary duties of one's avocation was applied to study. Even during the hours of dining, books were read and music sung by competent singers. At church he always sang his part in the choral service, and perpetually insisted upon other princes who happened to be his guests, to do the same. His solicitude for the musical education of his daughters, whom he was especially anxious to make proficient in the art, can be inferred from the fact that he had masters instruct them three hours every day.

The singing at court received more than an ordinary share of his attention, in so far that he frequently took charge of and conducted himself. The casual guest who found himself under his ever hospitable roof was expected to contribute his share to these vocal performances. His own musical ability, was placed in the chorus, with instructions to at least simulate singing. Like his musical prototype, St. Gregory, he gathered all the available popular and legendary songs, and carefully transcribed and corrected, and left them an enduring memorial of his foresight and prudence. The preservation of these songs, many of which have come down to our day, is owing to him and his inseparable Eginhard (Guizot "Vie de Charlemagne," quoted by Klose), his minister and secretary. As nurses of music for both monks and lay, and laity, schools were attached to all cathedrals and monasteries, likewise the imperial palace, in which the singing was not an elective, but a compulsory duty. Two schools, that of Metz and Soissons, were specifically and exclusively devoted to music. To insure the permanent residence of the most capable teachers, whom he had summoned from Italy and Greece, he bestowed opulent bishoprics and remunerative benefices upon them, thus perpetuating the schools by a system of magnificent endowments.

His labors in behalf of church music were increasing and astounding, at times calling for a keener display of diplomatic astuteness on the one hand, and aggressive tenacity on the other, than probably the most harassing political exigency. Especially the numberless variations and modifications of the chant as sung by the Romans and Franks, always political and musical variants, placed him in a most exasperating plight. Uniformity of melody and music must be established, in order to give proper *clat* and due solemnity to the restoration he was about to effect, he appealed to Pope Stephen IV for sanction. The pope, who was an exponent of the Roman method of singing. He vested them with plenipotentiary powers to inaugurate and execute the restoration, and to insist upon the impressiveness and gravity of the undertaking, in imitation of the twelve apostles, sent twelve cantors to indoctrinate the phlegmatic Franks in the mysteries of Gregorian chant. The cantors, emitted from the barbaric throats of these bellicose Gauls, which, says an old chronicler, with an evident tinge of racial prejudice, "were like the roar of carts rolling over jagged stones," must have had a dispiriting effect on the musical missionaries. What the apparent insuperable difficulties were, the plain, national animosity most effectively did. The twelve musical apostles proved recalcitrant,—became dunces; and, though received with every mark of respect and honor, they were unable to do the astounding progress in civilization made by the French, they found the treasonable design (and executed it all of their own volition) of substituting singing the chant. Thus we had the chaotic result of Metz singing one way, Soisson another. Tours a still different melody. The cantors, who were not even a remote similarity to any of them. This would, of course, be ruinous to the chant, fatal to all uniformity, pernicious to art and piety.

At Orleans, when celebrating the Christmas day at Tours, and the subsequent one at Paris, discovered to his amazement and indignation the deception which had been practiced, and he immediately communicating his discovery to the Pope, who summarily

recalled them, and inflicted instant and condign punishment on them.

From Pope Adrian I. he then secured the services of other singers, in whom confidence could be reposed.

The French singers, accustomed to the rugged simplicity of the Gallican music, where sonority took the place of melody, and the organ took the task in acquiring the vocal finish, dainty grace of shading and expression, rare flexibility, birdlike trill, and the like, were at a loss.

They rebelled, only to be dismissed by the obdurate emperor with the historic reply: "Go ye to the fountain of St. Gregory, for ye are the rivulet, and ye cannot flow into the sea." He was firm and unyielding in having all the ordinances on music scrupulously carried out. On his side, the monks and secular singers, who were so frequent the churches, to assure himself that the Gregorian chant was properly executed. Every cleric in his kingdom was subject to the law which made it not only advisory, but mandatory, to be thoroughly acquainted with the chant, and to sing it properly. In his capitularies, the legal code of the empire, he issued six statute laws, impressing imperative duty in using the Gregorian chant exclusively, "in order to produce unity among those acknowledging the authority of the Pope and for the sake of peaceful concord of the church of God."

At the schools subsequently established at Orleans, Sens, Toulouse, Dijon, Cambrai, Paris, and Lyons, the singing and chanting of the Gregorian chant. Besides these there were smaller schools for children, where elementary instruction in psalmody, singing and chanting, and the rudiments of grammar was given. The schools were graded, and the pupils promoted from the first to the second grade, and the most capable then advanced to the high school, from which aside from the technical and scientific aspect of music, instruction in other branches was imparted.

The schools the emperor himself would assist at lectures and exercises, would comment or approve the work of the scholars, and frequently conduct the performance in person.

It is thus supposed to be the cynosure of the musical world; only the most consummate artists were admitted to it, and even then did not enjoy the same freedom as the emperor's school. "His habit of keeping discipline was a singular one," says Rothmann ("History of Music," p. 380), "forwearing that practice of young monks and chorists, to mark their piece of cloth with the thumb-nail on a piece of wax, and so wait carefully until their turn came, without looking at the music, it was his habit to point with his finger, or with a stick, at the next who was to go on, and so compelled them all to be attentive." The imperial cough employed in the novel pedagogy had a novel effect on the singer. As soon as it was heard the singer was obliged to stop instantly, no matter if in the middle of a phrase, sentence, or word, and the singing would not be resumed until the imperial hand, with its staff, was pointed at the next who was to take up the cue.

Before the reign of Charlemagne, Gregorian music was "confined to the south of Italy and the remote island of Britain; by the time of his death, it was established as the music of civilized Europe," Catholic Times.

That music is the youngest of the arts—hardly more than three centuries old in our full sense of the word—is a truth once more emphasized by the recent celebration, in various European cities, of the three hundredth anniversary of the death of Orlando di Lasso, one of the first of the great composers. To show the extent of Lasso's fame, the German musical writer Lasso wrote no fewer than 2,337 separate works, and he was, after Palestrina, the greatest composer of the sixteenth century, and one of the greatest of writers of Catholic Church music of all times. He had the rare good luck of being appreciated in his own day. Albert V. and William V. of Bavaria professed themselves his admirers, and a young countess spent the greater part of his life, and his music was much in vogue throughout Europe. Although Flemish by birth, Lasso was a citizen of the Catholic masters, just as the English claim Handel. He was more dramatic than his contemporary Palestrina, and in his works may be found the germs of what is now considered to be one of the latest developments of the art,—realistic or program music. He also introduces humorous touches by representing the various characters of the mythological figures, imitating geese and hens. He was an eclectic, inasmuch as his music unites the German, French and Italian characteristics of his time. The several celebrations of the tercentenary, those of Munich and Brussels were the most noteworthy.

A committee has been formed to consider the festival of the city of Orleans, to be celebrated on St. F. Smith, author of "America." It is hoped that the movement will meet with national support.

SONG.

Dr. Bernhard Marx, the famous and learned musician, writer, and critic, in his work on "General Musical Instruction," says, "I have often heard it said that, if possible, every one should learn music; we now pronounce our opinion more specially, that every one, who is capable of musical singing, should be a man of our true peculiar music. The voice is our own peculiar concert instrument. It is much more, it is 'the living, sympathetic organ of singing.' Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in our voice; and, so indeed, the voice and mind, which we observe in the earliest infancy, are our first poetry, and the most faithful companions of our feelings."

If it is possible, we should observe in the voice and speech be lovingly united, and the words be those of a true poet, then is consummated the most intimate union of mind and soul, of understanding and feeling; that combined unity in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful might of song which by infant years was considered, not quite untruly, as supernatural.

Song is the most appropriate treasure of the solitary, and it is the same time the most stringent and forcible bond of companionship.

Devotion in our churches becomes more edifying; our popular festivals and days of enjoyment become more enjoyable; our life becomes more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the singing of the hymns, and the singing among the greatest possible number of individuals. And these individuals will feel themselves more intimately connected with society, more largely participating in its benefits, more worth in it, and gaining more by it, when they unite their voices in the social harmony of their friends.

"To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable medium of expression. It is the most delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for song—the immediate creation of our own soul in the form of sound. It is the most impressive of the relations of sound, of the power of melody; we cannot work more effectively upon the soul of man upon those of our hearers than by heartfelt song."

"Every friend of music, therefore, should sing; and every musician who has a tolerable voice should be a master of song in every branch."

SHERWOOD CONCERT CO.

The Sherwood Concert Company will give concerts this month at Mt. Vernon, Washington, Keokuk, Ia., and at Nevada and Hamilton, Mo. In February, the Company will give concerts at Dayton and Youngstown, O., Oil City and New Brighton, Pa., and points in Kentucky and Tennessee. Mr. Sherwood is meeting with the greatest artistic success throughout the country, and sustaining his reputation as one of the foremost pianists.

DEATH OF A ROYAL ORGANIST.

Anton Bruckner died at seventy-two years of age in the quarters at the Belvidere Palace, which the Emperor had offered him upon the occasion of his seventieth birthday. In various respects his career was one of the most successful that any musician ever made. Born the son of a poor country school teacher in Upper Austria, he spent his earliest years among the most miserable and ignorant of an early age he was taken into the choir of the convent of St. Florian, where he was later on taught to play the organ. He was afterwards admitted to the convent chapel. While in this position, he studied harmony and counterpoint without a teacher, so that to the credit of his own industry, and his self in this way, is best evidenced by the victory in the competition for the position of cathedral organist in Linz. In 1861, when he was twenty-three, he was appointed to the position of organist, and his savings and short vacations to continue the study of composition and counterpoint under Professor Sechter in Vienna. After the latter's death, he became his successor as organist of the cathedral, and professor of the organ at the Vienna Conservatory, and the lecturer of music at the Vienna University. Slowly but surely he became a master of his art, and his nine symphonies, a number of masses, and a "Te Deum," which was performed everywhere with enormous success, were the result of his artistic genius. His greatest triumph, perhaps, was the victory won in 1869 at Nance, France, when he successfully emerged from an international competition for the position of organist at the cathedral distinguished him by giving him permanent quarters in one of his palaces, also that the magistrates of the city of Vienna should be obliged to furnish funeral should be at the expense of the city.

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SHOULD A SINGING-TEACHER BE ABLE TO SING?

BY SIR MORELL MACKENZIE.

The question has often been discussed, whether a singing-teacher should necessarily be able to sing. Teachers regard this question from the standpoint of their personal qualification. At a first view, it would appear as though a singing-teacher who could not sing must resemble Swift's dancing-master, who possessed all possible requisites for his profession except that he was lame. This opinion, however, is as incorrect as it would be to think that all those who would drive fat oxen must, necessarily, be stout themselves. The vocal teacher must, it is true, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate how one should sing and how one should not sing. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own

branch of the art, but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with undoubted patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud.

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