

MAJOR AND MINOR.

The Detroit Conservatory of Music, under the direction of Jacob H. Hahn, gave a recital on the 14th ult.

Mrs. Louie A. Peebles, the favorite soprano, begs leave to inform her friends and patrons, that after years of practical service in the principal churches of this city, acting as leading soprano thereof, she has concluded to devote her entire time to those desiring to study the art of singing correctly, and by the most authentic method. Her long years of experience in this branch of art, having graduated under the best masters, both in vocal and instrumental (the latter being especially essential), enable her to render incomparable service to the pupil.

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Mr. Franz A. Apel, of the Detroit school of music, gave his fourth piano recital on the 3d ult., introducing novelties and works seldom played.

Mr. H. Durand, of the Wabash line, is a great lover of music and the arts; he is one of the most popular of railroad officials and a man of splendid ability.

A concert was given at Union Hall, White Hall, Ills., by Mr. Harry Rogers, violinist; Miss Anne F. Woodward, pianist; Miss Edith V. Fishback, elocutionist, and Miss L. Gertrude Carson, vocalist. It was the occasion of Miss Woodward's debut, and all scored a decided success.

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The Scientific American, published by Munn & Co., New York, presents weekly to its readers the best and most reliable record of various improvements in machinery, while the scientific progress of the country can in no way be gleaned so well as by the regular perusal of its pages.

William Armstrong, of Alton, picked up a very valuable work in a second-hand book store in Chicago. It is entitled "The Vocal and Instrumental Musick of the Prophetess, or the History of Dioclesian, MDCXCI—1691," dedicated by the author, Henry Purcell, to His Grace Charles Duke of Somerset. It has the old hog skin binding—well dried up after a service of two hundred years.

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MAJOR AND MINOR.

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

Eugenia Williamson, B. E., and her pupils gave a soiree in Elocution, Delsarte and Aesthetic Physical Culture, at Pickwick Theater, on the 27th ult. Miss Clara Stubblefield was musical director and Mrs. Joseph W. Crookes alto. The numbers rendered by Miss Williamson's pupils were of a very high class and were given with such grace and proper conception as to stamp Miss Williamson a teacher of the highest order. Miss Williamson favored the audience with "Elizabeth Zare," "Tom's Come Home," and "The Raven," a pantomime by Edgar E. Poe, in which she was assisted by her pupils. Miss Williamson's power to captivate an audience and hold them spell-bound were at once apparent in these numbers,

and called forth enthusiastic applause. Mrs. Joseph Crookes shared in the honors of the evening, and had to respond to her solo, "Oh, That We Two Were Maying," by Hulda, with an encore. Mrs. Crookes was a pupil of Mrs. K. Broadbudd, and has a fresh and highly cultivated voice. Miss Clara Stubblefield's accompaniments were perfectly rendered.

The New Military Band, formed by Richard Maddern, of the Grand Opera House, held a special rehearsal at Ashenbroedel Hall, on the 9th, ult. Mayor Noonan and many prominent citizens were present, and all expressed the highest satisfaction at the result of the band's work. Mayor Noonan complimented Richard Maddern, the leader, and the band in a few well-chosen words.

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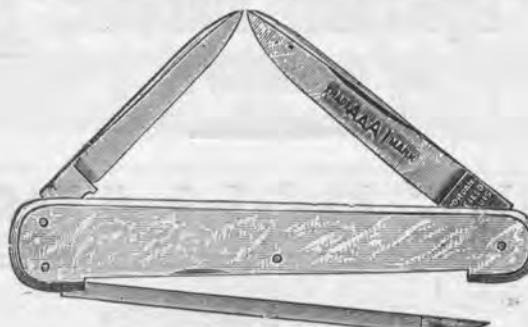


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MUSICAL KUNKEL'S REVIEW

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MENDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club gave the second concert of the season at Memorial Hall, on the 20th ult. The soloists were Mrs. Mayo-Rhodes, soprano, and Mr. P. G. Anton, Jr., violinist. The attendance was very large and appreciative. Mrs. Mayo-Rhodes was well received and applauded. "Gnarrach," one of the numbers, played by Mr. Anton, Jr., was written especially for him by his father. Mr. Anton's playing was remarkably fine and evoked great applause. The work of the quintette was highly complimented, and in keeping with this club's constant advancement.

CHORAL-SYMPHONY CONCERT.

The second concert of the symphony series was given at Entertainment Hall, on the 15th ult., with Miss Maud Powell, violinist, and Mr. J. P. Grant, accompanist. Haydn's Symphony in A flat, the first number on the programme, was most beautifully rendered. In listening to it, the evidence that Haydn was the forerunner of the symphonic form was apparent. While this symphony does not abound in the grand effects of Beethoven, it has the most difficult points, and proved the complete mastery of the orchestra in surmounting them with ease.

Max Bruch's concerto for violin in G minor was played by Miss Maud Powell, completes the trilogy with Beethoven and Mendelssohn. Max Bruch is now in every artist's repertory despite the fact that Von Buelow said he was no composer. Miss Maud Powell played this concerto with a brilliancy and fervor not to be excelled. Her detail of finish was remarkable, and she was recalled again and again.

The two melodies for string orchestra, by Grieg, were pretty and well executed, but they are not Grieg's happiest efforts. We do not find the absolute individuality which others of his works show. The overture to "Oberon," by Von Weber was never heard to better advantage. The attack of the horns was admirable. The andante movement was faultless, and the little flute passages without blemish. The sudden explosion of the chords fairly lifted the audience from the seats. Mr. Otten, the conductor, is to be congratulated upon the success of this excellent concert.

XAVER SCHARWENKA.

Xaver Scharwenka, who will this season appear in St. Louis, belongs to a family which has won the highest distinction in the musical world. He shares with his older brother Philip, the honors of international fame, as a teacher and composer, and beyond that occupies a place in the first rank as piano virtuoso. His name was well known on this side of the Atlantic, even before he paid his brief visit in August, 1889, when he came as a visitor and not in a professional capacity. His reputation as founder and director of the Conservatory of Music in Berlin which bears his name, is based on the success of an institution from which very many promising and brilliant American students have been graduated during the past decade.

Xaver Scharwenka's high place in the musical world was won, however, several years before he established his famous conservatory. He is three years younger than his brother Philip. He was born in January, 1850, at Samter, in the Prussian province of Posen. In 1857, when his family removed to the capital of Posen, Xaver attended the gymnasium, and showing a love for music at that early date, took piano forte lessons from the cantor of one of the churches. In 1865, when

the Scharwenkas moved to Berlin, Xaver entered Kullak's famous Neue Akademie der Tonkunst, studying piano under the elder Kullak, and composition under Richard Wuerst, having as companions and fellow students Moritz Moszkowski and Nicodé.

After completing his studies Xaver Scharwenka was appointed one of the professors at Kullak's, and after four years of hard work and earnest study he gave his first concert at the famous Sing Akademie, of Berlin, when his talent and ability received immediate recognition. Since then he has made no less than 187 public appearances, in Germany, Russia, Austria, Hungary, Sweden, Norway, Belgium and England.

The list of Xaver Scharwenka's works embraces sixty-two numbers, among them are a symphony (op. 60, in C minor) which was given under Mr. Thomas by the New York Philharmonic Society, in the season of 1885 a piano quartette, two trios, two piano concertos, a violin sonata, a cello sonata, and a grand opera "Mataswintha," portions of which will be heard on the present American tour. Of his Polish dances, it is said that no less than a million and a half copies have been sold on this side of the Atlantic.

Herr Scharwenka holds the appointment of Court Pianist to the Emperor of Germany. He is one of the most thoroughly representative men of the modern school of German musicians, to which belongs his brother Philip, Moritz Moszkowski, and Jean Louis Nicodé.

WHERE DO ALL THE OLD PIANOS GO?

"Where do all the old pianos go?"

"That's a question I've asked myself a number of times, but I never took the time to prosecute the inquiry," said a dealer, in the Indianapolis Journal. "A great many pianos have been turned out in the last one hundred years, and organs, too. As to organs, I noticed an advertisement the other day of one organ house which has been established fifty years, in which occur these words: 'If the keys of those 200,000 organs were scattered in a field and a boy were hired to pick them up at one cent for ten, he would make \$122,000 for this job.' Now that's the make of only one house, and organ manufacturers are nearly as thick as counts in Italy."

"But," suggested the reporter, who saw a limitless field opening before him, "I'm to confine my inquiry here to pianos."

"What becomes of the old pianos?" said the dealer, repeating the question. "Well, when they get old, we rent them, or sell them at a greatly reduced price, to persons who cannot afford to buy new ones."

"What is the average life of a piano?"

"That depends upon the care taken of an instrument and the manner in which it is used. Some pianos are old at fifteen or twenty years; others remain good for double that time. I have seen pianos that were good after thirty-five years' constant use, and I have yet to see the first piano that could be called valueless. The wood of an old piano cannot be used over in a new instrument, but is valuable for some kinds of repairing. Pianos were formerly made much lighter than now, the strings were smaller, the legs plain, round or octagon. Now a great amount of beautiful carving appears upon an instrument. Here is a piano that is at least sixty years old and still has small rental value. It is a small and light affair. Manufacturers are now, by reason of competition, compelled to make good and durable as well as beautiful instruments, and the piano of to-day is, by far, the best the world ever saw. Mozart had no such instrument to play upon as we now produce every day and sell, not alone to the wealthy, but to people of moderate circumstances, the Smiths, Browns, Joneses and Robinsons of every-day life. The wires of an instrument made now will outlast those made upon the plan of thirty years or more ago, as the wires of a piano of to-day will show an aggregate resistance of from fifteen to twenty tons."

AN ARAB SAYING.

Remember, three things come not back:
The arrow sent upon its track—
It will not swerve, it will not stay
Its speed; it flies to wound or slay.

The spoken word, so soon forgot
By thee; but it has perished not;
In other hearts 'tis living still,
And doing work for good or ill.

And the lost opportunity,
That cometh back no more to thee,
In vain thou weepest, in vain dost yearn,
Those three will nevermore return.

—The Century.

BELLEVILLE.

The 11th concert of the Philharmonic society was probably the best ever given by that very popular body. A large and fashionable audience listened to a high class programme. Mr. B. Dierkes, baritone and Mr. P. G. Anton, Jr., cello, both of St. Louis, captivated every person present, and are sure of a royal reception whenever they come again. Mr. G. A. Neubert, the conductor, has brought the society to a high degree of excellence, and its work at this concert proves the thoroughness and masterly ability of the conductor.

CITY NOTES.

J. P. Grant is the accompanist of the Choral Symphony Society.

Mr. August Halter played at Topeka, Kan., for the Choral Society there.

James M. North, the well known vocal teacher, is at work on a cantata.

Tom Doan, the favorite tenor, came from New York to visit his old friends.

C. H. Johnson, organist of the Pilgrim Church, has a ladies chorus doing good work.

The Next Symphony concert will be given on the 12th inst., at Entertainment Hall.

The Wiseman Concert Co gave its first concert at St. Charles, Mo., on the 28th ult.

The Hutton Glee Quartette was engaged by the Compton Hill Council Legion of Honor.

Miss Clara Stubblefield, organist of Centenary Church, has a splendid chorus assisting her.

The Lafayette Park Presbyterian Church has engaged Mrs. McCandless as soprano for the ensuing year.

St. John's Episcopal Church has "Stabat Mater," Rosin, in preparation. It will be given next month.

Miss Charlotte H. Hax-Rosatti can be seen at her residence, 1738 Chouteau avenue, on Monday afternoons.

E. R. Kroeger's fifth annual concert will be given at Memorial Hall, on the 9th inst. He will be ably assisted.

Steinkuehler's Orchestra furnished the music at the Fireman's Ball, given at Music Hall, Exposition Building.

The next concert of the Olive Branch Congregational Church will be given under the direction of Otto Anschutz.

E. R. Kroeger brought out Hayden's "Creation" at the Church of the Messiah with well trained soloists and chorus.

The St. Louis Glee Club will give its first concert at Pickwick Hall, on the 5th inst. The club numbers forty members.

The Western Musical Improvement Society intends to bring out the opera "Falka," under the direction of Ernest Rivalz.

J. A. Morgan, the portrait artist, of 2248 Washington avenue, has done fine work for many members of the musical profession.

W. H. Pommer, director of the Lyric Club, will exact the best from that body, and when a concert is given it will be well worth attending.

Miss Cora Fish, of 4258 St. Ferdinand avenue, is organist of Plymouth Congregational Church. She has an excellent class of piano students.

J. S. Parker, of St. John's Episcopal Church, gave his sixth organ recital there on the 13th ult. The church is grateful to Mr. Parker for his endeavors in its behalf.

Mrs. A. L. Palmer, of 2700 Lucas avenue, is a pupil of Robert Goldbeck, and uses his method of teaching in her classes. Mrs. Palmer assisted Mr. Goldbeck in his concerts in London.

The choir of the 3rd Congregational Church is composed of August Rosen, organist; Mrs. Kaumere, soprano; Mrs. Gould, alto; Mr. Bradburn, tenor; and Mr. Ryder, bass. The organist and soprano were re-engaged.

Miss Nellie Strong gave a musical at her studio, 603 N. Jefferson Ave. Misses Cora Fish, Nellie Paulding, Anna Vieths, Grace and Master Platt assisted. The programme was carefully selected and delighted every one present.

Miss Julia Vollmar sang the 121st Psalm at the dedication of the New Orphan's Home, Warrenton, Mo. Her beautiful rendition of this Psalm, was very effective. The Warrenton people were quite captivated by her fine soprano voice.

Miss Alice Pettengill will give a recital of dance music at 2716 Dayton street, on the 7th inst. She will be assisted by her pupils and by Mrs. L. B. Ralston and Miss Ralston, piano, Mrs. Douglas Phillips, soprano, and Mr. Harry Rogers, violin.

Mrs. Douglas Phillips, soprano of the First Congregational Church, sang Gounod's Ave Maria, with piano, organ and violin accompaniments at a recent concert. Mrs. Phillips is a very artistic singer, and her voice is beautiful in quality.

An entertainment was given on the 22d ult., at Olive Branch Congregational Church. One of the numbers, "Lustspiel overture," was played by Otto Anschutz and Walter Stark, pupil; the latter displayed good talent, and splendid teaching.

Mrs. Relameyer sang for the St. Louis Damen Chorus on the 25th ult., at St. Louis Turner Hall, 15th and Chouteau avenue. The song selected was "Merrily I Roam," by Geo. Schleifarth. The audience was captivated, and gave her rounds of applause. Otto Anschutz played a very fine accompaniment.

The Orpheus Sangerbund, assisted by other societies, will give a concert next month at the Grand Opera House. A full orchestra will be in attendance, under the direction of Fred. W. Norsch. The programme will include "Das Fenerkreuz" by Max Bruch; "Gewitter," by Mohr. "Am Chiem See" and "Christus am Oelberg."

Sev. Rob. Sauter, the well known violinist, played under the greatest conductors in Europe. There the members of an orchestra are wholly taken up with its proper work and development, and a conductor must be eminently fitted for his post to render service. Once, when Wichtl, the celebrated violinist and author was called to the conductor's desk, he was quickly sat down upon by the orchestra, which he was unable to conduct. The same circumstance occurred in Von Bülow's career.

CITY NOTES.

The first grand concert of the Western Musical Improvement Society, under the direction of St. James Episcopal Church, took place at Memorial Hall, on the 29th ult. A varied and excellent programme was offered. The hall was well seated, and the numbers were received with great applause. Mr. Lucy was complimented on all sides for his great success.

Among the numbers contributed at West Gate Lodge Hall, for the benefit of St. James' Episcopal Church, were "Lucia di Lammermoor"—Liszt, by Roscoe Warren Lucy; "The Clouds Have Passed Away"—Gilsinn, by Miss Covington; "Imogene"—piano duet—Robyn, by Miss Ella and Ernest L. Robyn; "Answer"—Robyn, by George F. Townley, tenor.

The Mary Institute will give another "Poet Day" early in February. This is a series of "Poet Days" inaugurated by Mrs. W. J. Brainard, the active director of music at the institute. The music will be of the 16th century, and will be very instructive as well as interesting. Mrs. Brainard's efforts are always most successful, and this occasion will be no exception.

The St. Louis Turn-Verein gave a concert on the 18th ult. The principal numbers of the programme were contributed by the pupils of Mr. Sev. Rob. Sauter, the well known violinist, and Vollrath's orchestra. They were: "Overture," Boieldieu, "Wedding March," Mendelssohn and "Jumbo Quadrille," Sauter. Mr. Sauter's pupils did most creditable work. They could not do otherwise under his magnificent training, and were received with great warmth by the audience.

The comforts we now have in traveling on wheels is one of the remarkable achievements of the day. Take the Wabash line, which goes to Chicago, Detroit, Toledo, New York, and other points, as a well known example. The cars on this line are the most perfect and comfortable human ingenuity can devise. The rich home and its luxurious comforts are outrivaled, for every desire is at one's beck, so to say. With free palace reclining chair cars, new buffet boudoir sleeping cars, there is nothing wanted to complete the traveler's happiness unless it be a view of the great wonder of the world, Niagara Falls; this being the only line to New York via Niagara Falls. Even speed is improved upon; the Wabash arriving in New York over two hours earlier than any other line.

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FRED. HITTMAN.

Cloverdale, Ind., Feb. 8, 1887.
From a bad cold pains settled in my back and I suffered greatly; confined to bed and could hardly move or turn. I tried St. Jacobs Oil, which cured me. I do not fear recurrence.

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NOCTURNE.

F. Chopin, Op. 27, No. 2.

Lento sostenuto $\text{d} = 50$. *dolce.*

semper legatissimo.

espressivo.

poco cres.

f

Piano sheet music in G minor (two sharps). The left hand plays sustained notes, while the right hand plays sixteenth-note patterns. Measure 35: dynamic *p*, measure 36: dynamic *fz*, measure 37: dynamic *pp*, measure 38: dynamic *poco f*, measure 39: dynamic *semper legatissimo*. Fingerings are indicated above the notes.

Piano sheet music in G minor (two sharps). The left hand plays sustained notes, while the right hand plays sixteenth-note patterns. Measure 41: dynamic *dim.*, measure 42: dynamic *p*, measure 43: dynamic *riten.*, measure 44: dynamic *a tempo.*, measure 45: dynamic *dolce.*, measure 46: dynamic *riten.* Fingerings are indicated above the notes.

Piano sheet music in G minor (two sharps). The left hand plays sustained notes, while the right hand plays sixteenth-note patterns. Measures 47-52: dynamic *riten.* Fingerings are indicated above the notes.

Piano sheet music in G minor (two sharps). The left hand plays sustained notes, while the right hand plays sixteenth-note patterns. Measures 53-58: dynamic *leggierissimo*, dynamic *cres.*, dynamic *dim.*, dynamic *dolce.* Fingerings are indicated above the notes.

Piano sheet music in G major (one sharp). The left hand plays sustained notes, while the right hand plays sixteenth-note patterns. Measures 59-64: dynamic *dolce.* Fingerings are indicated above the notes.

Sheet music for piano. The top two staves show a dynamic crescendo. The first staff has a crescendo dynamic (cres.) and pedaling instructions (Ped.). The second staff has a dynamic crescendo (sempre più cres.) and pedaling instructions (Ped.). The third staff shows a dynamic pesante.

Sheet music for piano. The top two staves show a dynamic pesante. The third staff shows a dynamic rit.

Sheet music for piano. The top two staves show a dynamic rit. The third staff shows a dynamic dim. The fourth staff shows a dynamic dolce. The fifth staff shows a dynamic cresc. The sixth staff shows a dynamic rit.

Sheet music for piano. The top two staves show a dynamic poco f. The third staff shows a dynamic cresc. The fourth staff shows a dynamic rit.

Sheet music for piano. The top two staves show a dynamic con forza. The third staff shows a dynamic dim. The fourth staff shows a dynamic rit.

A page of sheet music for piano, divided into five horizontal sections by brace lines. The music is in common time and consists of two systems of measures each section.

Section 1: Dynamics include *p*, *con anima.*, *con forza.*, *appassionato.*, and *rit.*. Fingerings such as 5-4-3-2-1, 3-2-1, 4-3-2-1, and 5-4-3-2 are indicated above the keys. Pedal markings like *ped.* and *Ped.* are placed below the staves.

Section 2: Dynamics include *cres. f*, *appassionato.*, and *rit.*. Fingerings like 4-3-2-1, 5-4-3-2-1, and 2-1 are shown. Pedal markings like *ped.* and *Ped.* are present.

Section 3: Dynamics include *a tempo.*, *dim.*, *dolcissimo.*, *dim.*, and *dolcissimo.*. Fingerings like 4-3-2-1, 5-4-3-2-1, and 2-1 are shown. Pedal markings like *ped.* and *Ped.* are present.

Section 4: Dynamics include *dim.* and *calando.*. Fingerings like 2-1, 3-2-1, 4-3-2-1, and 5-4-3-2-1 are shown. Pedal markings like *ped.* and *Ped.* are present.

Section 5: Dynamics include *smorzando.*, *più dim.*, and *dolcissimo.*. Fingerings like 1-2-3-4, 3-2-1, 4-3-2-1, and 5-4-3-2-1 are shown. Pedal markings like *ped.* and *Ped.* are present.

DANCE OF THE FAIRIES.

MAZURKA CAPRICE.

Oswald F. Mohr.

Moderato. ♩ = 112.

Moderato. ♩ = 112.

Grazioso.

cres.

53 52 53 53 ten.
dolce.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

53 52 53 53 ten.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 4 5 23
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 2 4 5 23 x
cres. x
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

53 52 53 53 ten.
dolce.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

53 52 53 53 ten.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 4 5 23
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.
rit. 2
cres. 8
52 53 3 4 4 4
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for piano, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). Measure 1 starts with a dynamic *mf*. Measures 2-7 show a continuous pattern of eighth-note chords. Measure 8 ends with a dynamic *mf*. Pedal points are indicated by the word "Ped." under each measure.

Continuation of the musical score for piano, page 1. Measures 9-16 continue the eighth-note chord pattern established in the previous section. Pedal points are indicated by the word "Ped." under each measure.

Continuation of the musical score for piano, page 1. Measures 17-24 continue the eighth-note chord pattern. A dynamic instruction "cres." appears in measure 20. Pedal points are indicated by the word "Ped." under each measure.

Continuation of the musical score for piano, page 2. Measures 1-5 begin a new section labeled "Trio. Legato.". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to G major (one sharp). Measures 1-5 show a continuous pattern of sixteenth-note chords. Pedal points are indicated by the word "Ped." under each measure.

Continuation of the musical score for piano, page 2. Measures 6-10 continue the sixteenth-note chord pattern from the previous section. Pedal points are indicated by the word "Ped." under each measure.

Continuation of the musical score for piano, page 2. Measures 11-15 continue the sixteenth-note chord pattern. A dynamic instruction "cres." appears in measure 14. Pedal points are indicated by the word "Ped." under each measure.

Con Gusto.

Ped. Ped.

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

Legato.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

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

The sheet music consists of ten staves of piano music. The key signature is G major (one sharp). The time signature is 2/4. The music begins with a dynamic of *p*. There are several instances of the instruction "Ped." (pedal) placed below the bass staff, indicating sustained notes or harmonic pedal points. Articulation marks include asterisks (*) and the instruction "Ped.". A section of sixteenth-note patterns is labeled "Grazioso." Another section shows a rhythmic pattern with "mf" dynamic and a grace note. The music continues with a series of eighth-note chords and sixteenth-note patterns. The dynamic changes to *cres.* (crescendo) followed by *decres.* (decrescendo). The final section includes an "accelerando." instruction and concludes with a dynamic of *ff* (fortissimo).

HAPPY GREETING.

GLÜCKSWUNSCH.

Moderato. $\text{d} = 72$.

Bernhard Wolf Op. 37. No. 1.

con semplice.

Ped. *

Ped. *

Ped. *

Ped. *

(A)

(B)

cres.

1. || 2.

Ped. *

Ped. *

Ped. *

Ped. *

(A)

(B)

Execution.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second staff a bass clef, and the remaining three staves switch between treble and bass clefs. Each staff contains multiple measures of music, with various dynamics like 'Ped.', 'mf', 'p', 'cres.', 'dim.', and 'atm.' indicated. Fingerings are shown above the notes, such as '1 2 3' or '4 5'. The music consists of a mix of eighth and sixteenth note patterns, often with grace notes or slurs.

PAPA'S WALTZ.

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

Waltz time $\text{C} = 80$.

Carl Sidus. Op. 300.

cantabile. (singing)



Giocoso. (Sprightly.)





Continuation of the piano sheet music. The right hand begins with a forte dynamic (ff) and fingerings 2, 1, 2, 3. The left hand provides harmonic support. The dynamic changes to crescendo (cres.) and then decrescendo (cen.).

Continuation of the piano sheet music. The right hand plays eighth-note chords with fingerings: 5, 2; 1, 2, 3; 2, 1, 2, 3; 4, 3, 2. The dynamic is ff. The left hand provides harmonic support.

Continuation of the piano sheet music. The right hand plays eighth-note chords with fingerings: 5, 2; 1, 2, 3; 2, 1, 2, 3; 4, 3, 2. The left hand provides harmonic support.

Continuation of the piano sheet music. The right hand plays eighth-note chords with fingerings: 2, 3, 2, 1; 2, 3, 2, 1; 2, 3, 2, 1; 2, 3, 2, 1. The left hand provides harmonic support.

Continuation of the piano sheet music. The right hand plays eighth-note chords with fingerings: 2, 3, 2, 1; 2, 3, 2, 1; 2, 3, 2, 1; 2, 3, 2, 1. The left hand provides harmonic support.

'TIS ALL THAT I CAN SAY.

(MEIN EINZIGER GEDANKE.)

Words by Tom Hood.

Music by Hope Temple.

Allegro con anima. ♩ = 88.

3. Ich
Der zweite Vers sehr sanft und langsam. ♪ 2. Ich
Der erste und dritte Vers f. amaroso. 1. Ich

First and third verse f. amaroso. 1. I
Second verse very softly and slowly. ♪ 2. I
3. I

Ped. * Ped. * Ped.

3. lieb' Dich, ich lieb' Dich; Des brau - -nen Aug - es Licht,
2. lieb' Dich, ich lieb' Dich es auf den Lip - pen schwelt
1. lieb' Dich, ich lieb' Dich ist was al - lein ich sag;
rall.

1. love thee, I love thee, 'tis all that I can say,
2. love thee, I love thee, is ev - er on my tongue,
3. love thee, I love thee, Thy bright and ha - zel glance,

* Ped. * Ped.

3. Der Lippen süß - er, sanfter Laut Be - rück - -end zu mir spricht..... Nun
2. In mei - ne schönste Po - e - sie Ist's im - -mer ein - ge - webt..... Der
1. 'Sist mein Ge - dan - ke in der Nacht Mein Träu - -men selbst am Tag,..... Das
a tempo.

1. It is my vision in the night, My dream - -ing in the day,..... The
2. In all my proudest po - e - sy That cho - -rus still is sung,..... It
3. The mellow lute up - on those lips Whose ten - -der tones en - trance,..... But

* Ped. * Ped. * Ped.

3. theures Herz, so sag nun Du:
 2. Blick verräths im frohen Kreis,
 1. reinste Ech-o tief im Herz,
 a tempo.

Ja, mei - ne höch - ste Pflicht,..... Ich
 Wenn sich das Aug nur hebt..... Ich
 Der Se - gen im Ge - bet..... Ich
 dim.

1. ver-y ech - o of my heart,
 2. is the ver-dict of my eyes
 3. most dearheart of heartsthypoofs,

The bless - ing when I pray,..... I
 A - midst the gay and young..... I
 That still those words en - hance,..... I

1. First Verse.

lieb' Dich, ich lieb' Dich ist was al - lein ich sag.

2. Second Verse.

lieb' Dich vor Tausen -

3. Third Verse.

den, vor Tau - sen - den al - lein

lieb' Dich und lass Dich nimmer nicht.

maids, a thousand maids a - mong.

love thee what - ev - er be thy chance.

HAPPY BIRDLINGS.

R O N D O.

Moderato $\text{♩} = 126.$

Secondo.

Carl Sidus Op. 217.

The musical score for "Happy Birdlings" Rondo, Op. 217, features two main voices: "Moderato" and "Secondo". The music is set in common time and includes basso continuo parts. The score is divided into eight systems of music. The first system starts with a dynamic of p . The second system begins with "cres.". The third system starts with "Ped.". The fourth system begins with "Ped.". The fifth system starts with "Ped.". The sixth system begins with "Ped.". The seventh system starts with "Ped.". The eighth system ends with "Ped.". The music includes various fingerings such as 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5. The score is written on multiple staves, with some staves having two parts (e.g., Moderato and Secondo).

HAPPY BIRDLINGS.

R O N D O.

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

Moderato. $\text{♩} = 126.$

Primo.

Carl Sidus Op. 217.

Secondo.



FINE.



Repeat from the beginning to Fine.

scherzando.
Primo.
FINE.
Trio.
Gioioso.
rit. *rit.* *a tempo.*
mf
cres.
f
rit. *rit.* *a tempo.*
cres.
sf *mf*
rit. *rit.* *a tempo.*
rit. *rit.* *a tempo.*
cres.
rit. *rit.* *a tempo.*
cres.
Repeat from the beginning to Fine

This page contains six staves of musical notation for two hands and pedal. The top section, labeled 'Primo.', begins with a dynamic 'f' and includes a 'Ped.' instruction. The middle section, labeled 'FINE.', begins with a dynamic 'f' and includes a 'Ped.' instruction. The bottom section, labeled 'Trio.', is divided into three parts: 'Gioioso.', 'rit.', 'rit.', 'a tempo.', 'mf'; 'cres.', 'sf', 'mf'; and 'rit.', 'rit.', 'a tempo.'. Each part includes a 'Ped.' instruction. The notation uses various dynamics, articulations, and performance instructions like 'rit.', 'a tempo.', 'cres.', and 'sf'. The bottom staff concludes with the instruction 'Repeat from the beginning to Fine'.

DICHTER und BAUER.

POET AND PEASANT.

(F. von SUPPE.)

OVERTURE.

CLAUDE MELNOTTE.

SECONDO.

Andante maestoso.

The musical score consists of two staves of music. The top staff is in common time, treble clef, and has a key signature of one sharp. It features a dynamic marking 'p' at the beginning. The bottom staff is also in common time, bass clef, and has a key signature of one sharp. It features a dynamic marking 'pp' in the middle. The music includes various rhythmic patterns, rests, and slurs. The first staff ends with a repeat sign and a '2' above it, indicating a repeat of the previous section.

Pomposo.

The musical score consists of two staves of music. The top staff is in common time, treble clef, and has a key signature of one sharp. It features dynamic markings 'ff' and 'ff' at different points. The bottom staff is also in common time, bass clef, and has a key signature of one sharp. Both staves feature continuous eighth-note patterns with various fingerings (e.g., 1, 2, 3, 4) and grace notes. The music includes several 'Ad.' (Adagio) markings with asterisks (*).

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DICHTER und BAUER.

POET AND PEASANT.

(F. von SUPPE.)

OVERTURE.

CLAUDE MELNOTTE.

PRIMO.

*Andante maestoso. M. M. ♩=88.**

The musical score consists of six staves of music for two pianos. The top staff is for the right hand of the first piano, and the bottom staff is for the left hand of the second piano. The music is in common time (M. M.) at a tempo of ♩=88. The score begins with a dynamic of *p*, followed by a forte dynamic (*f*) and a piano dynamic (*pp*). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings like *ff*, *p*, and *leggiero*. Performance instructions include 'Red.' (reduction) and '*' (repeat). The score is divided into sections by vertical bar lines and measures.

*Explanation of M.M.—The figures after the note indicate the number of notes of the same value to be played in a minute.

SECONDO.

The musical score consists of two staves of music for piano, arranged vertically. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music is divided into measures by vertical bar lines. Various musical markings are present throughout the score:

- Fingerings:** Numerals 1, 2, 3, and 4 are used above and below the notes to indicate which fingers should be used for specific keys or attacks.
- Dynamics:** Dynamics include *p* (piano), *f* (forte), *rit.* (ritardando), and *L.H.* (left hand).
- Performance Instructions:**
 - In the first section, there are several instances of **Red.* (red dot) placed under specific notes.
 - A tempo marking is placed above the second section.
 - A dynamic *b.p.* (bassoon point) is placed above the bass staff in the eighth measure of the second section.
 - A instruction *marcato la melodia.* is placed above the bass staff in the ninth measure of the second section.
 - Measure numbers 1 through 12 are indicated above the first section.

PRIMO.

p

rit: ad lib:

a tempo.

f

cres:

f

SECONDO.

The music consists of eight systems of two-part bassoon score. The top system begins with *pianissimo* (*pp*) dynamics. It contains several grace note patterns and specific markings: "The left hand a little marked.", "Red.", and "Allegro strepitoso.". The subsequent systems feature various dynamics including *pianissimo* (*pp*), *forte* (*ff*), and *ff*. The notation includes sixteenth-note figures, eighth-note pairs, and sustained notes. The bassoon parts are written in bass clef, and the score uses two systems per page.

PRIMO.

8^a

Allegro strepitoso. M.M. c = 88.

8^b

SECONDO.

Allegro.

Musical score for the Secondo section, Allegro. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 2/4 time signature, starting with a key signature of one sharp. The music features eighth-note chords. Measure 9 starts with a forte dynamic. Measures 10-12 show a rhythmic pattern of eighth-note chords. Measures 13-16 continue this pattern with some variations in the bass line.

Musical score for the Secondo section, Allegro. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 2/4 time signature, starting with a key signature of one sharp. The music features eighth-note chords. Measure 17 starts with a forte dynamic. Measures 18-20 show a rhythmic pattern of eighth-note chords. Measures 21-24 continue this pattern with some variations in the bass line.

Musical score for the Secondo section, Allegro. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 2/4 time signature, starting with a key signature of one sharp. The music features eighth-note chords. Measure 25 starts with a forte dynamic. Measures 26-28 show a rhythmic pattern of eighth-note chords. Measures 29-32 continue this pattern with some variations in the bass line.

Musical score for the Secondo section, Allegro. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 2/4 time signature, starting with a key signature of one sharp. The music features eighth-note chords. Measure 33 starts with a forte dynamic. Measures 34-36 show a rhythmic pattern of eighth-note chords. Measures 37-40 continue this pattern with some variations in the bass line.

PRIMO.

Allegro.

SECOND.

The image shows three staves of musical notation for two pianos. The top staff is in bass clef, the middle in treble clef, and the bottom in treble clef. The notation includes various rhythmic values, dynamic markings like 'ff' (fortissimo), 'p' (pianissimo), and 'cres.' (crescendo), and performance instructions such as '2 1 x' and '3 2 1 x'. The music consists of six measures per staff, with the bottom staff concluding with a forte dynamic 'f'.

rit: Allegretto.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 4 starts with a sixteenth-note pattern in the treble staff. Measures 5 through 10 show a repeating pattern of eighth-note chords in the treble staff, with dynamic markings of pp (pianissimo) and f (fortissimo). The bass staff provides harmonic support with sustained notes and eighth-note patterns. Measure 5 includes a tempo marking "Adagio". Measure 6 has a sharp sign over the bass note B. Measure 7 has a sharp sign over the bass note G. Measure 8 has a sharp sign over the bass note D. Measure 9 has a sharp sign over the bass note A. Measure 10 has a sharp sign over the bass note E.

rit:

3
4
pp
rit.

PRIMO.

8^a

cres:

f

p

rit:

pp

Red. M.M. $\text{♩} = 80$

Red.

Red.

Red.

Red.

pp

rit:

Red.

Red.

14

Left hand marked.

SECONDO.

a tempo.*Allegretto.**cres:*

1



p



3



PRIMO.

a tempo.

8^a

pp

Re.
Re.
Re.

*

*

*

Allegretto. M. M. = 144.

8^a

rit.
pp

*

*

*

8^a

23
121x13
1321x3
1321x3
121x13
1321x3

8^a

21
32
121x13
1321x3
121x13
1321x3

8^a

21
32
121x13
1321x3
121x13
1321x3

8^a

21
32
121x13
1321x3
121x13
1321x3

SECONDO.

Musical score for the Secondo section, featuring two staves of music. The top staff uses a bass clef and a key signature of one flat. The bottom staff also uses a bass clef. Measure 1 starts with a dynamic of *ff*. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 ends with a dynamic of *ff*. The bottom staff follows a similar pattern with its own dynamics and rests.

Sostenuto.

Musical score for the Sostenuto section, featuring two staves. The top staff is in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one flat. Both staves begin with a dynamic of *ff*. The top staff then changes to a dynamic of *p*, followed by *dim:*. The bottom staff remains in *p* throughout. Measures 12-15 show eighth-note patterns on the top staff and sixteenth-note patterns on the bottom staff.

rit: Allegretto.

Musical score for the Allegretto section, featuring two staves. The top staff is in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one flat. Both staves begin with a dynamic of *pp*. The top staff then changes to a dynamic of *pp*, followed by *Ad.* The bottom staff remains in *pp* throughout. Measures 17-20 show eighth-note patterns on the top staff and sixteenth-note patterns on the bottom staff.

Musical score for the Allegretto section, featuring two staves. The top staff is in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one flat. Both staves begin with a dynamic of *f*. The top staff then changes to a dynamic of *f*, followed by *Ad.* The bottom staff remains in *f* throughout. Measures 22-25 show eighth-note patterns on the top staff and sixteenth-note patterns on the bottom staff.

rit:

Musical score for a final ritardando section, featuring two staves. The top staff is in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one flat. Both staves begin with a dynamic of *pp*. The top staff then changes to a dynamic of *pp*, followed by *3*. The bottom staff remains in *pp* throughout. Measures 27-30 show eighth-note patterns on the top staff and sixteenth-note patterns on the bottom staff.

PRIMO.

The sheet music consists of six staves of musical notation for piano, divided into sections by dashed horizontal lines. The sections are labeled with dynamic markings and performance instructions:

- Primo.** The first section starts with a dynamic ***ff***. It includes fingerings like 1 2 1 X 2 1, 3 2 1 3 2 1 X, and 8^a. It features two endings marked **Red.** and *****.
- Sostenuto.** The second section begins with a dynamic ***ff***. It includes fingerings like 1 X 1 2 3 2 1 X, 3 1, and 4 3. It features two endings marked **Red.** and *****.
- Allegretto.** The third section starts with a dynamic ***pp*** and a tempo marking of **8**. It includes fingerings like 4 1 X 1 2 3 2 1 X, 3 2 1 3 2 1 X, and 8 2 1. It features two endings marked **Red.** and *****.
- Left hand marked.** The final section starts with a dynamic ***pp*** and a tempo marking of **8**. It includes fingerings like 3 2 1 X 2 1, 4 3 2 1 X 2 1, and 8 2 1. It features two endings marked ***** and **Red.**

Throughout the music, there are various dynamics including ***ff***, ***p***, ***pp***, and ***f***; performance instructions like **dolce.** and **rit.**; and fingerings indicated above the notes.

SECONDO.

a tempo.

pp

rit. pp

cres:

f

p

f

PRIMO.

8^a

a tempo.

pp

Ad. *

Ad. *

Ad. *

8^a

Allegretto

rit.

pp

*

Ad. *

cres:

8^a

8^a

8^a

8^a

This image shows a page from a piano score by Anton Rubinstein. The page contains six staves of musical notation, likely for a piece titled 'PRIMO.' The music is written in common time and includes various dynamics such as *a tempo.*, *pp*, *rit.*, *pp*, *cres.*, *f*, and *p*. Fingerings are indicated above the notes, and performance instructions like 'Ad.' and '*' are placed at specific measures. The notation is dense, with many eighth and sixteenth note patterns, and includes both treble and bass clefs.

SECONDO.

The musical score consists of six systems of two staves each. The top staff is in bass clef and the bottom staff is also in bass clef. The key signature is one flat throughout. The time signature changes from common time to 3/4 and back to common time. The dynamics are marked with 'ff' and 'f'. Articulation is indicated by 'x' and '3'. Fingerings are provided for specific notes, such as '1', '2', '3', '4', '1', '2', '3', '4'. A 'dd.' (double dot) is placed under a note in the fifth system. A '*' is placed under a note in the seventh measure of the sixth system.

PRIMO.

8^a

poco a poco cres:

ff >

> > > >

ff

Red.

sf

SECONDO.

The musical score is composed of six staves of double bass notation. The bass clef is consistently used, and the key signature indicates one flat. The music begins with a series of eighth-note chords in common time, followed by a measure of sixteenth-note chords. The dynamic level fluctuates between *f*, *ff*, and *s*. Articulation marks like accents and slurs are placed above and below the notes. Measures are bracketed in pairs, suggesting a repeating pattern. The score concludes with a final dynamic marking of *ff*.

PRIMO.

8^a

8^a

ff

Rd.

*

>

8^a

ff

*

>

8^a

*

>

8^a

f

ff

Rd.

*

Rd.

*

Rd.

8^a

ff

Rd.

*

Rd.

*

Rd.

8^a

ff

Rd.

*

Rd.

*

Rd.

TO THE CHASE.

ZUR JAGD.

(B minor.)

Vivace $\text{d}.$ —108.

The sheet music consists of ten staves of piano music. The first staff is treble clef, 2/8 time, dynamic *p*, with fingerings 1, 2, 3, 4, 5. The second staff is bass clef, 2/8 time, dynamic *cres.*, with fingerings 1, 2, 3, 4, 5. The third staff is treble clef, 2/8 time, dynamic *mf*, with fingerings 1, 2, 3, 4, 5. The fourth staff is bass clef, 2/8 time, dynamic *pp*, with fingerings 1, 2, 3, 4, 5. The fifth staff is treble clef, 2/8 time, dynamic *f*, with fingerings 1, 2, 3, 4, 5. The sixth staff is bass clef, 2/8 time, dynamic *p*, with fingerings 1, 2, 3, 4, 5. The seventh staff is treble clef, 2/8 time, dynamic *f*, with fingerings 1, 2, 3, 4, 5. The eighth staff is bass clef, 2/8 time, dynamic *p*, with fingerings 1, 2, 3, 4, 5. The ninth staff is treble clef, 2/8 time, dynamic *f*, with fingerings 1, 2, 3, 4, 5. The tenth staff is bass clef, 2/8 time, dynamic *p*, with fingerings 1, 2, 3, 4, 5. Pedal points are marked with asterisks (*).



FLEETING TIME.

FLICHTIGE ZEIT.

Assai Vivace $\text{d} = 76$.

(A major.)

THE POET SPEAKS.

DER DICHTER SPRICHT.

Moderato $\text{♩} = 100.$

(D minor.)

a The P^f signifies Ped.



THE PIPER.

Molto Vivo $\text{d} = 84$.

DER LEIERMANN.
(F major.)

10.

a tempo.

Viv.

SCHE RZO.

(B minor.)

Assai Vivo e Giocoso $\text{d} = 80$.

11.

The music features a variety of dynamic markings including *mf*, *p*, *fz*, *pp*, *riten.*, and *fp*. Pedal markings like *Ped.* and ** Ped.* are scattered throughout the bass line. The treble staff primarily consists of eighth-note patterns, while the bass staff provides harmonic support with sustained notes and rhythmic patterns.



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Allegretto ♩-126.

(B flat major.)

12.

a tempo.

riten. *a tempo.*

Ped.

CONTENT.

ZUFRIEDENHEIT.

(F major.)

Andantino ♩ = 69.

The sheet music for 'ZUFRIEDENHEIT' in F major, Andantino tempo (♩ = 69) contains six staves of musical notation. The first staff begins with a dynamic of *p dolce.* The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *mf*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *pp*. The sixth staff begins with a dynamic of *pp*. Various performance instructions are included, such as 'riten.' (riten.) and 'Ped.' (pedal). Fingerings are indicated above the notes, and the music features sustained notes and chords.

BARCAROLLE.

(G minor.)

Allegro con moto $\text{d} = 80$.

14.

The sheet music consists of eight staves of musical notation for a piano. The top two staves are treble clef, and the bottom two are bass clef. Measure 14 begins with a dynamic *p*. The notation includes various hand positions indicated by numbers (1, 2, 3, 4, 5) above or below the notes. Pedal markings (*Ped.*) are placed under specific notes in each staff. Measure 15 starts with a dynamic *mf*. Measures 16 and 17 show complex chords with hand positions and pedaling. Measure 18 begins with a dynamic *fz*, followed by *mf* and *p*. Measures 19 and 20 continue with similar patterns. Measure 21 starts with a dynamic *p* and includes a tempo instruction *riten.* and *da tempo*. Measures 22 and 23 show more chords with hand positions and pedaling. Measure 24 begins with a dynamic *mf*. Measures 25 and 26 continue with chords and hand positions. Measure 27 begins with a dynamic *dim.* and includes a dynamic *dol.*. Measures 28 and 29 continue with chords and hand positions. Measure 30 begins with a dynamic *p* and includes a dynamic *rtt.* (right legato). Measures 31 and 32 conclude the piece.

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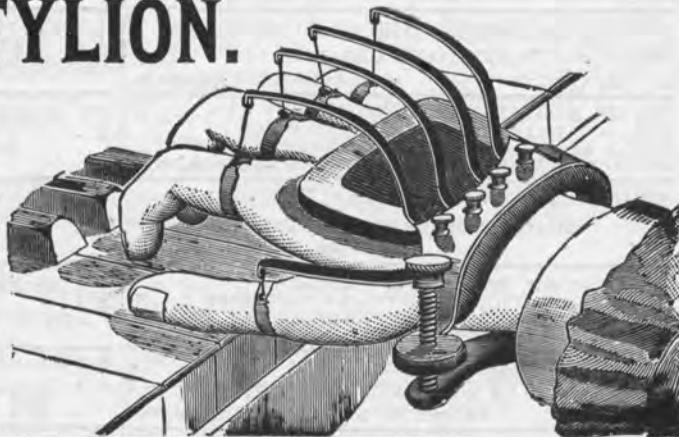
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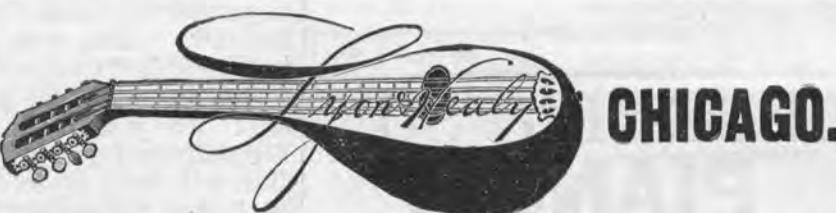
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