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## FAMOUS SONGS AND THOSE WHO MADE THEM.

One of the most extensive and diversified collections of popular music ever published is "Famous Songs and Those who made them," from the press of the Bryan Publishing Co., New York. The work embraces five hundred songs, ballads, duets, trios, quartets and choruses, and has three hundred illustrations and portraits, as well as original compositions by American writers. The work is edited by Helen Kendrick Johnson and Frederick Dean, and numbers among its special contributors Reginald De Koven, Walter Damrosch and Gertrud Smith.

The original songs will number about sixty, of which the musical settings will be by the best known American composers and the words by the most prominent living poets of this country. A feature of the work will be the complete biographical sketches of the great song writers that will accompany their songs. Throughout the work will be interspersed portraits of the song writers and reproductions of great paintings having special reference to the songs with which they are placed in connection. Altogether, the pictures will number nearly four hundred, and will be the finest specimens of modern half-tone and wood engravings.

A special feature of "Famous Songs" is the printing of most of the poems separately at the close of the music. This enables them to be easily read by those who are attracted by their poetic beauty and merit, and give a collection of nearly five hundred poetical masterpieces.

The majority of the songs in this collection are of a popular and attractive character, and are not above the musical capacity of the average singer, while a fair proportion of the collection consists of what may be considered classical songs. This makes "Famous Songs" desirable and valuable in the homes of the highest musical culture. It also makes the collection attractive to the average singer who

wishes to enlarge or perfect his musical culture, and embraces the choicest duets, trios, quartets, choruses, college songs, negro melodies, and songs specially adapted for children.

While most of the songs selected are given in the key adapted to the use of the average singer, it contains, as well, songs for all voices from the highest soprano to the lowest bass.

"Famous Songs" may justly be regarded as a complete library of vocal music for the home. The selections have been made with the greatest care, so as to unite excellence, variety, and power to please. No song has been admitted merely because it is new, nor rejected simply because it is old. None of the usual classifications have been adopted in preparing "Famous Songs," but most of the selections could be classified under the following general divisions:

Songs of home, songs of reminiscence, songs of the sea, songs of nature, songs of sentiment, songs of happy love, humorous songs, convivial songs, martial and patriotic songs, political songs, college songs, dialect songs, and the great national airs like the "Marseillaise" and the "Watch on the Rhine." In this remarkably full and varied collection of vocal music the needs of childhood have not been overlooked. The vigorous hopefulness and enthusiasm of early life find fitting musical expression. Memories that cluster around old age are brightened by songs that never grow old—songs that never die. The mother will find her sweetest lullabies. Even the smoker and the fisherman and the "mountain climber" will find his favorite songs, and others that are worthy of becoming favorites. This general summary gives but an incomplete idea of the great variety of vocal masterpieces contained in "Famous Songs and Those Who Made Them."

"Famous Songs" will be published in thirty parts at fifty cents a part, and will be issued at the rate of two parts a month. It will be sold exclusively by subscription.

The Western Agent for this work is F. P. Kaiser, Art Publisher, N. W. cor. Broadway and Locust st., St. Louis, Mo.

A writer in *La Figure* tells an interesting little story of the late M. Ambroise Thomas and his great opera, "Hamlet." The composer was one day (October, 1867) walking down the Rue Vivienne when he was hailed by a music publisher, M. Heugel, as he was passing his shop door.

"Anything new?" cried M. Heugel.

"I have just finished a big work," said M. Thomas.

"Let me see it."

Ambroise Thomas, who had a prodigious memory, entered the shop, and sitting down at the piano, played for two hours without interruption what he called his "Grande Machine."

"Hamlet," at which he had been laboring for eight years. Heugel could not conceal his enthusiasm.

"Is it for the Opera, and immediately?" he asked.

"No," replied Thomas, "let me have an Ophelia first, and then we shall see 'about it.' He had scarcely spoken when a fair-haired girl pushed her head in at the half-open door, and cried: "Bonjour!"

"Nilsson!" cried Heugel; "here she is, your Ophelia." Madame Nilsson, then in all the glory of her young fame, was at that time singing at the Theatre Lyrique. Perrin, who was the director of the opera, engaged her. Faure was selected to play Hamlet. The opera was put in rehearsal, and was produced with extraordinary success.

Verdi has deposited in a Milan bank the first of three installments of eighty thousand dollars each, to be used in the erection of a home for aged musicians and dramatic authors. The architect selected by Verdi is Camille Boito, brother of Arrigo Boito, the Italian poet and Verdi's librettist.



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## ST. LOUIS, MO.



August, 1896.

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

Vol. 19.—No. 8.

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THOMAS M. HYLAND, Editor.

AUGUST, 1896.

## Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt, a fac-simile of which is shown on the third page of cover of the REVIEW.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$5.00 per year, you obtain nearly \$100 worth of the choicest piano solos, duets, songs, and songs. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

## ST. LOUIS EXPOSITION SEASON, 1896.

The Exposition management has issued its preliminary announcement for the thirteenth consecutive Exposition, which is to be opened on September 9, continuing until October 21. Several novelties and changes are announced. For the third time in the Exposition's history, a complete change is made in the musical arrangements. Until the death of Col. P. S. Gilmore, in 1892, Gilmore's Band was the musical attraction every year. During the last three seasons, Sousa's Band played each day during the entire season. This year Gilmore's Band comes again. Under the leadership of Victor Herbert it will play at the opening concert, and during the first twenty-two days. The band has been very successful, especially during the past season, and on the occasion of its visit here some sixteen months ago, it made a very favorable impression. During the last eighteen days, Mr. F. N. Innes will lead his famous New York band at the four daily concerts. This band, while en route to St. Louis, has a national reputation. Several special attractions are also being arranged for. Lookhart's trained elephants, admitted to be the most wonderful in the world, will be seen during the early part of the season, giving two performances daily on the Music Hall stage. Mrs. S. T. Rorer, the well-known lecturer on cooking, will give demonstrations twice daily.

Mr. C. M. Kurtz, the art director, is now in Europe securing pictures for the art galleries. Reports received from him from time to time indicate success, and he promises a more varied and costly display than ever. The number of exhibits already arranged for is large, and many of them are novel in character. General Manager Frank Gaillienne reports that the demand for space is in excess of anything in preceding years, and he improves upon, intending exhibitors the importance of making early application if they have any choice or preference to express. Arrangements have already been made with the transportation companies for the usual low rates. A one and one-third fare rate will be made from any point during the forty days. Over a large area there will be one fare rate for two days in each week during the season, and during the whole of Fair week.

## DEATH OF MRS. AUGUST WALDAUER.

The announcement of the death of Mrs. August Waldauer, wife of August Waldauer, the prominent musician, which occurred on the 21st ult., was a great shock to her host of friends. Mrs. Waldauer was 74 years of age and spent 52 years of her life in St. Louis. She was a constant worker in behalf of charity, devoting much of her time to the Memorial Home, Christian Woman's Home and Home of the Friendless, and possessed dramatic talent of a high order which was given freely to charitable entertainments.

Mrs. Waldauer was born in Berlin in April, 1822. At the age of 16 years she came with her parents to America, and in 1852 was married to Prof. Waldauer at New Orleans.

Her death was the result of a lingering illness which had its beginning five years ago in a fall which she received from the upper to the lower deck of an ocean steamer during a storm, when she was on the return trip from Europe with her husband. Her head was injured, and although she rallied at times, she never fully recovered from the shock.

The funeral services were held at the family residence, 903 LaSalle street. Several beautiful solos and quartets were rendered, and Dr. Emil Prætorius spoke in a touching manner of the beautiful life of the deceased. The burial took place at Bellefontaine cemetery.

The sympathy of a legion of friends is offered, in this hour of bereavement, to Mr. Waldauer, who for half a century has held the respect and friendship, not only of his fellow-musicians, but of all citizens alike.

## WHAT IS CLASSIC MUSIC?

Of all the music composed, says an exchange, perhaps one number in a hundred lives more than a generation. Of these long-lived compositions, only those that are considered best by all musicians are stamped with the word classic. Those which have only a local celebrity, or that have any defect or infelicity of form or harmony (and there are such), which have a good deal of vitality) are not admitted to the distinction of being classic. A composition, to be classic, as that word is now understood by musicians, must first be a model of excellence in form and harmony; second, it must possess that mystic virtue which makes it outlive its companions. And, third, it must be accepted by the common consensus of musical opinion as belonging to the classic music. It is not a question of simplicity or difficulty. There are beautiful and living forms of every grade, from what are now regarded the simple melodies of Mozart's Haydn's, and even Beethoven's compositions, all the way to the highest works of these and other great masters. A short definition of classic music might be "the music which for more than a generation has been considered by all musicians as the best."

## FOREST PARK UNIVERSITY.

This well-known institution will enter, Wednesday, September 9th, upon its 36th school year. No university in the West enjoys a more enviable reputation or has its various departments better equipped. The college professors are from the most prominent universities in Europe and America. R. B. Foster, as director of the college of music, Sig. Guido Paris in violin, Paul Mori in organ, and Miss Evine in guitar in voice, are among the best of the first rank in their respective fields. It is by one of the finest places in America, the enjoyment of pure country air, its proximity to St. Louis, and the special advantages of the college, surrounded as it is by the pursuit, render Forest Park University one of pride to the West. Mrs. Anna Sued Claus, the President, is recognized as one of the most able and advanced educators in this country, and to her untiring zeal and watchful care many pupils are indebted for their substantial advancement.

## MAJOR AND MINOR.

The Royal Opera at Berlin has purchased Kroll's Theatre in that city for \$600,000. Performances by the singers of the Royal Opera are to be given there from May to September.

M. Massenet is finishing his opera, "Sapho," and has played it over to Mme. Calve, who has accepted the principal part. The libretto is based on Daudet's novel, and will have its first hearing at the Paris Opera Comique.

It is asserted by Sir John Lubbock that the house fly produces the sound E, and that the vibration of its wings are 20,100 per minute, or 353 per second; that the bee makes the sound of A, 280,000, or over 400 per second.

F. E. Weatherly, the popular song-writer, usually does his composing at the seashore and at night. He is accustomed to lie upon the cliffs with a novel until the inspiration seizes him and then jot his impressions immediately.

Engelbert Humperdinck has just finished the music for the drama, "Die Koenigsinder" (The King's Children), by E. Rosmer, and performed successfully from the orchestral score at the concert of the Bach Society, of Heidelberg, the first week of June.

The well-known composer and organist, Anton Bruckner, is dying at Vienna. The Emperor of Austria gave him, a year ago, a magnificent suite of rooms in the Imperial Belvedere Castle, in recognition of his great merits, upon the occasion of his seventieth birthday.

Wagner music is still making great strides. At Monte Carlo "Tristan and Isolde" was performed in French and received with great favor by a very large audience, and at the Drury Lane Theatre, in London, the first performance of Wagner's "Walkure" was spontaneous success.

The centenary of Franz Schubert, probably the greatest composer of German song, will occur on January 31st of next year, and will be celebrated by the city of Vienna in a dignified way. An exposition of relics of Schubert and a grand popular concert festival will form part of the official program.

Meyer-Helmund has just achieved success as an opera composer, his one-act work, "Tricks," having made a most favorable impression on its recent production at the Municipal Theatre in Frankfurt. The libretto brings the old legend of the celebrated Marie Tiegioni is made the heroine of the story. Meyer-Helmund is well known in this country as the composer of "The Daily Question," "O! Thee I'm Thinking, Marguerite," etc.

## OUR NEW PUBLICATIONS.

Kunkel Brothers have just published in sheet music form, Kohler's celebrated op. 190. The very first studies for the piano, retail price \$1.50. No other edition compares with this, as it contains full explanatory text, and pleasing accompaniments to be played by the teacher.

"Kroeger's Elementary Piano Course," a practical course of instruction, based on modern principles of technique and touch. A magnificent method, retail price \$2.00.

"American Girls," piano solo, retail price 60 cts. and piano duet, retail price \$1.00, by Charles Kunkel. This is one of the most dashing and effective marches ever written.

The above can be had of any music dealer or of the publishers, Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

Emma Nevada is filling a very successful engagement in Italy at the present time.

Mme. Lili Lehmann will come to America next season for a series of concerts. She will be assisted by Herr Reinhold L. Harmann.

Siegfried Wagner is announced as one of the conductors of the Bayreuth festival, the others being Hans Richter and Felix Mottl.

Miss W. Trenchery, of Alton, is spending her vacation in Europe, and will travel through England, France and Germany. She will study awhile with Marchesi.

For singing the solos at the Czar's coronation at Moscow, Siegrid Arnolsson received \$1,600 each performance, the largest sum ever paid to any prima donna for one performance.

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SIXTH, OLIVE AND LOCUST.

# RELIEF FOR TOOTHACHE.

In the *International Dental Journal* Dr. E. C. Briggs, of Boston, says he is opposed to dentists going into the constitutional treatment of their patients, although drugs have to be used at times. In cases where a tooth has been filled and there is pain about the root, it is necessary to prescribe a pain reliever. In many cases of toothache where it is impossible to do anything surgically, much can be done for patients by giving some medicine. One of the remedies which has proven to be not only safe but of really great value, is Antikamnia. It is safe and very reliable in cases of the kind mentioned, especially as it has no depressing effect on the heart. The average dose for adults is a 5-grain Antikamnia tablet, and four of these tablets taken a half hour apart will relieve and stop pain about the facial nerve. The tablets should be crushed before taking, when prompt effect is desired, and patients should always be so instructed.

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# 

3

LOUIS CONRATH.

Vivo.  $\text{♩} = 80$ .

The musical score is written for piano and bass. It begins with a tempo marking of 'Vivo.  $\text{♩} = 80$ '. The key signature has two flats (B-flat major). The score is divided into four systems, each with a piano (treble) and bass (bass) staff. The first system includes dynamics 'f' and 'rapido.' with a 's' marking. The second system includes a 'f' dynamic. The third system includes a 'f' dynamic. The fourth system includes a 'f' dynamic and a 'cresc.' marking. The score is decorated with various ornaments and fingerings.

1651.7

Copyright. Kunkel Bros. 1896.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and ornaments. The key signature is B-flat major (two flats). The piece begins with a series of chords and single notes in the bass, while the treble staff has some initial notes and rests. As the piece progresses, the treble staff becomes more active with melodic lines, including some with ornaments. The bass staff continues with harmonic support, often using chords and single notes. There are several dynamic markings throughout the piece, including 'cresc.' (crescendo) and 'leggero.' (light). The notation is written in a clear, professional style, typical of a musical score.



or thus.

1651-7



First system of a musical score in G major (one sharp). The treble clef part features a melody with eighth and sixteenth notes, including triplets and a final flourish marked with a '7'. The bass clef part provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout.

Second system of the musical score. It continues the melody and accompaniment from the first system. The treble clef part has a triplet of eighth notes. The bass clef part includes a triplet of eighth notes. Fingering numbers are present.

Third system of the musical score. The treble clef part shows a melodic line with eighth notes and a final flourish. The bass clef part has a steady accompaniment. Fingering numbers are present.

Fourth system of the musical score, featuring two endings. The first ending (marked '1.') leads back to an earlier section, while the second ending (marked '2.') concludes the piece with a final chord. Fingering numbers are present.

Handwritten musical score for piano, page 8. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system has two systems of staves, each with a treble and bass staff. The second system also has two systems of staves. The music features various musical notations including notes, rests, and fingerings. There are some handwritten annotations and corrections throughout the score.

9

*rapido.*  
*S.*  
*cresc.*  
*cresc.*  
*ff*

1051. 7

# WATER SPRITES.

POLKA CAPRICE.

CHARLES KUNKEL.

Secondo.

Vivo.  $\text{♩} = 110$ .

The musical score is written for piano and consists of four systems. The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic. The third system includes a crescendo (*cresc.*) marking. The fourth system also features a crescendo (*cresc.*) marking. The score includes various musical notations such as slurs, ties, and fingerings.

1021 - 10

Copyright. Kunkel Bros. 1895.

# WATER SPRITES.

## POLKA CAPRICE.

3

Primo.

CHARLES KUNKEL.

Vivo. ♩ - 118.

The musical score is written for piano and right-hand parts. It is in 2/4 time, key of B-flat major, and marked 'Vivo. ♩ - 118.' The score consists of four systems of music. The piano part is written in the lower staff, and the right-hand part is in the upper staff. The score includes various musical notations such as slurs, ornaments, and dynamic markings. The first system begins with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a forte (f) dynamic. The fourth system includes a piano (p) dynamic and a crescendo (cresc.) marking. The score ends with a double bar line and a key signature change to B-flat major.

The score is written for piano in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five systems of music, each with a treble and bass staff.

- System 1:** The right hand begins with a triplet of eighth notes (G4, A4, B4) marked with an accent (^). The left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated for both hands.
- System 2:** The right hand features a triplet of eighth notes (G4, A4, B4) marked with an accent (^). The left hand continues the eighth-note accompaniment. Dynamics include *mf* and *f*. Fingering numbers are present.
- System 3:** The right hand has a triplet of eighth notes (G4, A4, B4) marked with an accent (^). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*. Fingering numbers are present.
- System 4:** The right hand has a triplet of eighth notes (G4, A4, B4) marked with an accent (^). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*. Fingering numbers are present.
- System 5:** The right hand has a triplet of eighth notes (G4, A4, B4) marked with an accent (^). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*. Fingering numbers are present.

The score includes various musical notations such as accents (^), slurs, and dynamic markings (*f*, *mf*, *rit.*). Fingering numbers (1-5) are provided for many notes to guide the performer.

*Primo.*

[illegible]

N.B. On pianos which do not have the high B flat strike A natural instead.

a tempo.

The musical score is written for piano and consists of six systems. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The tempo is marked 'a tempo.' and the dynamics include 'p' (piano) and 'f' (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also some performance instructions like 'rit.' (ritardando) and 'p' (piano) at the end of the piece. The page number '1021 - 10' is visible at the bottom.



3

N.B. On pianos which do not have the high B flat strike A natural instead.

*N.B.* On pianos which do not have the high B flat strike A natural instead.

a tempo.

Musical score for the second system, featuring two staves with various musical notations including dynamics, articulation, and fingerings.

The score consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked "a tempo." and the section is labeled "Secondo."

Dynamics and articulation markings include:
 

- p* (piano) at the beginning of the first system.
- f* (forte) in the third system.
- cresc.* (crescendo) in the fifth system.
- f* (forte) in the sixth system.

Fingerings are indicated by numbers 1-5 above or below notes. Other markings include slurs, accents, and asterisks (\*) indicating specific performance points or ornaments.

a tempo.

Primo.

9

This musical score page contains six systems of piano music, measures 1021 through 1030. The notation is in G major (one sharp) and 3/4 time. The right hand (RH) features complex, often tripled, sixteenth-note patterns, while the left hand (LH) provides a steady accompaniment of eighth notes. The score includes various musical markings such as *p* (piano), *f* (forte), *cres.* (crescendo), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like *pp* and *f* are placed near the beginning of measures. A *cres.* marking appears in measure 1028. The piece concludes with a double bar line and repeat dots in measure 1030.

## Secondo.

The musical score consists of five systems of music. The first system begins with a treble clef and a key signature of two flats. The first staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The second staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The second system begins with a treble clef and a key signature of two flats. The first staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The second staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The third system begins with a treble clef and a key signature of two flats. The first staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The second staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The fourth system begins with a treble clef and a key signature of two flats. The first staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The second staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The fifth system begins with a treble clef and a key signature of two flats. The first staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5. The second staff contains a series of notes and rests, with fingerings indicated by numbers 1 through 5.

Dynamics and markings include: *cresc.*, *f*, *mf*, *ff*, *accel.*, and *ff*. The score is marked with first and second endings, indicated by repeat signs and the words "1<sup>a</sup>" and "2<sup>a</sup>".

Primo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with numerous slurs and fingerings (1-5). The bass staff contains a supporting line with slurs and fingerings. A dynamic marking *p* is present in the bass staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings. The bass staff contains a supporting line with slurs and fingerings. A dynamic marking *f* is present in the treble staff, and a *p* marking is in the bass staff.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings. The bass staff contains a supporting line with slurs and fingerings. A dynamic marking *f* is present in the treble staff, and a *mf* marking is in the bass staff. A dashed line with a repeat sign connects the end of the treble staff to the beginning of the next system.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings. The bass staff contains a supporting line with slurs and fingerings. A dynamic marking *f* is present in the treble staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings. The bass staff contains a supporting line with slurs and fingerings. A dynamic marking *f cresc.* is present in the bass staff. A dashed line with a repeat sign connects the end of the treble staff to the beginning of the next system.

# SWEETHEART BE MINE.

Words by

FRANK DEMPSTER SHERMAN.

Music by

LENA M. BINGHAM.

Moderato.  $\text{♩} = 76$ .

The piano introduction is in 2/4 time, marked Moderato with a tempo of 76 beats per minute. It features a melody in the right hand with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The left hand provides harmonic support with chords and single notes.

*parlando.*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Here is the end of prose, Now for the joy". The music is in 2/4 time and includes various ornaments and fingerings.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "of rhyme! Here is the crim - son rose And the sum - mer's prime!". The music is in 2/4 time and includes various ornaments and fingerings.

1649. 5

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*leggiero.*

Dew - y and fresh in the slen - der vine, Through the green cur - tains the

*animato.*

blos - soms shine. Sum - mer is here and the wind sings, sings

*animato.*

*cresc.*

*accel.*

clear, sings clear, sings clear. Sweet - - - heart,...

*accel.*

*animato.*

sweet - - - heart,.... sweet heart, sweet.

*animato.*

*portamento.*  
*rit.*

heart be mine.

*a tempo.*

*parlando.*

Here not a doubt shall mar  
Hopes that are set to tune!



Here is the sil - ver star In the skies..... of June.

*leggero.*

Deep in the dusk where the branch.es twine, Lis.ten the lilt of a lyr - ic line

*animato.*

Summer is here, and the bird sings, sings clear, sings clear, sings clear.

*accel.*

or thus.

Sweet - - - heart, sweet - - - heart, Sweet

If preferred, the version above may be sung instead of the trills.

sweet - heart, sweet - heart, Sweet

heart be mine Sweet - - - heart, sweet - - - heart, sweet - - - heart

sweet - - - heart, sweetheart be mine, sweetheart be mine.

1649-5

# WEDDING MARCH.

Mendelssohn.

Allegro vivace.  $\text{♩} = 100$ .

Transcribed by JEAN PAUL.

*Trumpets.*

(The left hand on top.)

First time.

2. (Second time.)

1657.5

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4

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings like *f* (forte) are present. The tempo/mood marking *Cantabile.* appears above the fifth system. The piece ends with a double bar line and repeat signs.

*Cantabile.*

1057.5

First system of musical notation. The right hand (treble clef) plays a series of chords and eighth notes. The left hand (bass clef) plays a bass line with some rests. A dashed line with the text "left hand." points to a specific note in the left hand. Below the staff are several groups of decorative floral ornaments.

Second system of musical notation. The right hand continues with a melodic line. The left hand plays a steady bass line. Below the staff are several groups of decorative floral ornaments.

Third system of musical notation. The right hand features a more complex melodic line with some triplets. The left hand plays a bass line with some chords. Below the staff are several groups of decorative floral ornaments.

Fourth system of musical notation. The right hand plays a melodic line with some triplets. The left hand plays a bass line with some chords. Below the staff are several groups of decorative floral ornaments.

Fifth system of musical notation. The right hand plays a melodic line with some triplets. The left hand plays a bass line with some chords. Below the staff are several groups of decorative floral ornaments.

Sixth system of musical notation. The right hand plays a melodic line with some triplets. The left hand plays a bass line with some chords. Below the staff are several groups of decorative floral ornaments.

6

*ff*

*f*

*cresc.*

*ff*

*f*

*ff*

*marcato.*

7

The musical score consists of six systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff has a 3/4 time signature, and the second staff has a 4/4 time signature. The second system continues with a 4/4 time signature. The third system features a 5/4 time signature. The fourth system returns to a 4/4 time signature. The fifth system also features a 5/4 time signature. The sixth system concludes the piece with a double bar line and a final chord. Dynamic markings include 'ff' (fortissimo) and 'f' (forte). The notation includes various musical symbols such as notes, rests, and accidentals.

# UNDER THE LINDEN.

Vivace.  $\text{♩} = 80$ .

5. *legato.*

The musical score is written for piano and features six systems of music. Each system consists of a grand staff (treble and bass clefs) and a single treble staff. The tempo is marked 'Vivace' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The word 'legato.' is written above the first system. The word 'cresc.' is written below the second system. The word 'still.' is written above the third system. The word 'Ped.' (pedal) is written below the first, second, third, fourth, fifth, and sixth systems, often accompanied by a small circle. The score ends with a double bar line and a repeat sign.

*cresc.*

*still.*

*still.*

1845 - 29



## CHILDHOOD FANCIES.

Andantino.  $\text{♩} = 72$ .

7. *legato.*


*rit.*

*a tempo.*

*cres.*

1. 2.

**LISTEN, DEAR!**  
SERENADE.

Allegro vivace. \_132.

Allegro vivace  $\text{♩} = 132$ . *Grave*  $\text{♩} = 60$ .

10.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting on a G4 and moving through various intervals, with fingerings (1-5) and breath marks indicated. The bass staff provides a harmonic accompaniment with chords and single notes, including a 'dim. III.' marking. The key signature has one sharp (F#), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction of 12 measures, followed by a vocal line of 12 measures. The second system has a piano introduction of 12 measures, followed by a vocal line of 12 measures. The piano part features a repeating bass line of eighth notes. The vocal part features a melody with various intervals and rests. The score is written in a standard musical notation style with a treble and bass clef.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has three measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody with various ornaments and fingerings indicated by numbers 1-5 and arrows. The lyrics 'The Rose Tree' are written below the voice part.

# EVENING CALM.

15

## REVERIE.

Andante. ♩ = 100.  
Sempre tenuto e legato.

12.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆

calando. rall. Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ P ☆ Ped. ☆ N.B. Ped.

ritenuto. morendo. Ped. ☆ Ped. ☆ Ped. ☆ P ☆ Ped. ☆ P ☆

N. B. The P signifies Ped.

## FALLING LEAVES.

Allegro vivace. ♩. 104.

17

*simili.*

*schierzando.*

*dim.*

*ritenuto.*

*a tempo.*

# HOW THE "WAGNER EPIDEMIC" WAS LOOKED UPON 20 YEARS AGO.

Those who have followed the history of music during the last ten years, says the *American Art Journal*, must have remarked that a certain number of professional and amateur musicians are fond of making a sort of martyr out of their idols, particularly Wagner, and will compare him to Beethoven, who also, it is said, was a martyr. It is derided. Whether the comparison would have pleased Beethoven, I leave to the judgment of all healthy musicians. But the fact is that the most persons engaged in the career of art, literature and science, that they cannot be judged according to their value.

Wagner's enemies place him too low in music, while his friends, especially the fanatical portion, consider him the end and aim of music. Both parties are carried too far by their feelings. No man has ever represented in himself alone all that is bad, nor all that is good, in music is boundless, and therefore, its perfections and failings are distributed over the whole range of those who profess it, and cannot be united in one man.

Beethoven's grandeur does not destroy the place of Haydn, nor can Handel's simplicity be eclipsed by subsequent composers. The most complete manner of expressing their ideas. The acquisition of one power will generally overbalance the other. Opera composers who study little regard for expression will neglect the vocal part, while those who, with rather more logic, consider in opera the human voice supreme, will have too little regard for instrumental coloring. Perhaps, of all lyric writers, Mozart succeeded best in hitting the happy medium. I question very much whether the great modern operas will hold the stage for nearly a hundred years, as in the case of *Don Giovanni*. The term music of the future, which Wagner applied to his later productions, is utterly ridiculous. What does he know about the future, either in music or anything else? Moreover, there is no reason to be acceptable to the future generation—to our children, whose ears perhaps ought to be fed solely with harmonious vocal phrases, and not with complicated and augmented fifths, small and great, sevenths, etc. Enough already has been done in the present century to lead the public away from the future. It may be original to have interminable successions of discords which do not resolve, but it is a matter of taste whether such procedure is to be regarded as new on the pleasurable sensations of man. Vinegar, mustard, and cayenne-pepper are necessary condiments in the culinary art, and it is not probable that even the Wagnerites would care to make their dinner of these articles only. When sound taste begins to fail, eccentricity will take its place. Let the young student beware of its malignant influence.

As for the Bayreuth experiment, the result is clear enough. Most of the accounts received speak of the splendid orchestral effects, but don't give much more regarding the vocal part, which is the chief pantomime. This reminds one of certain portraits where much talent is displayed in the trimming of the dress, but where the face neither true to nature or well painted.

After all, the orchestral effects are not such great novelties. They may be so for those who have not heard any of the late Berlioz's colossal instrumental conceptions; but in my humble opinion, Berlioz's *Romeo and Juliet*, *Expansive*, and *Brook*, contain novelties in orchestration never approached by Wagner nor anybody else. Berlioz can also be seen in the midst of his last moments, and we may ever get simplicity or repose in Wagner's instrumentation? On the contrary, there is a scarcity, and his perpetual minor cadences and glissandos irritate the nervous system, followed by an intense longing for a happy common chord sustained for a few bars in the despised old-fashioned manner. It is not even the composer has accomplished now with labor new effects in his instrumentation, he will find it no other matter to do so.

Should the singer have mastered to intense all diminished and augmented intervals, the fact nevertheless remains, that an overdose of such unnatural combinations is not only ineffectual, but is almost intolerable on an instinctive feeling. It is not pleasant to sing; neither is it pleasant for the singer nor the auditor to listen upon a high note. If we take Wagner's productions as a rule, we will find that the more he advances towards his ideal of drama the less vocal he gets. In his later works we have generally speaking, few troublesome passages. *Tannhäuser* and *Lohengrin* can be mastered by many singers, and even a young man in *Isolda* contain already terrible and unthankful work for the vocalist; and, when we arrive at *Siegfried* and *Götterdämmerung*, we become weary and oppressive in the extreme, one would as soon work for the whole absence of the same. The orchestra

and singer seem to be continually in each other's way, and much weariness at last takes hold of those listeners who are accustomed to music and not to shouting, ranting and whining, which is not owing to the composer, to whom melody is totally unknown, is to be the only music in the future. "Das ist die Zukunft," says the old German proverb, "the Future! I wish that some Wagnerite would translate for the benefit of the general reader Wagner's music, so that it could be understood. The sense displayed therein is impossible to be surpassed. Let me cite only a few words. Wagner will have it that the future is the future. The author of the future calls his most finished piece, because the last moment of purely abstract thought. The future is the future. The author then his real mission of an artist when he allied poetry to music (in another place, Wagner, with a new word, Zerkunft, works, the collection of an opera embryo)—a curious blunder! considering that a sketch for a Tenth Symphony was found in the handwriting of the late Wagner's son, the Futurist makes Beethoven predict the Wagner Theory! (I suppose the magnificent sonata and string quartette for four violins.) The Nibelungen man sneers at Mendelssohn, whom he treats with utter contempt; he sneers at every other modern composer, he sneers at all that is old and new after one has perused an immense quantity of all the music of the world, and he sneers at the music only for his own egotistical purpose. Has vanity ever gone further? To think that we have all this knowledge of the world, and we are to be told, as a simple melody? There is an old fable about a dog who lost his tail by some accident, the animal found every one except himself laughing at him, and the canine public would laugh at him, so he tried to persuade the other dogs to get rid of their tails. Every one except himself refused to do so. He said: "Are we to get rid of the melody we love because Wagner has no melody?"

## THE MUSIC AT ST. PETERS.

Opposite the Chapel of the Sacrament is the Chapel of the Choir, writes Marion Crawford in the *Century*. It is a small, simple building, presided by a chapter of canons, each of whom has his seat in the choir, and his vote in the disposal of the canon. One exception is made, and that is the organist, who maintains the choir of St. Peter's, a body of musicians quite independent of the so-called "Pope's choir." The choir is properly trained, and is in the Sistine Chapel, and which is paid by the Pope.

No musical instruments are ever used in the Sistine Chapel, and the choir is composed of the largest organs. The one on the west side is employed on all ordinary occasions; it is over 200 years old, and is tuned about two whole tones below the modern pitch. It is so worn out that an organ builder is in attendance during every service to make repairs at a moment's notice. The bellows leak, the stops stick, some notes have a chronic tendency to "cylinder," and the pedal "trackers" unhook themselves. The organ is so old that it is not worth the cost of building a new organ. Should they ever do so, and tune the instrument to the modern pitch, it would be a great loss. It would be great, for the music is all written for the existing organ, and could not be performed two notes higher, nor so low, as the composition would arise where all the music is sung at sight. This is a fact not generally known, but worthy of notice. The music of the choir, which is sung in most Roman churches, is never rehearsed or practiced. The music itself is entirely in manuscript, and the choir of the church of St. Peter's, which is in St. Peter's, of the chapter, and there is no copyright in it beyond this fact of actual possession, protects the simple plan of never allowing any musician to have his part in his hands except while he is actually performing it.

In the course of a year the same piece may be sung several times, and the old chorists may become acquainted with a good deal of the music in that way. The choir of the church of St. Peter's, which is learned Allegri's Miserere by ear, and to have written it down from memory. The other famous Miserere is now published, and is sung in the same way. The choir-master of that day was very unpopular. Some of the leading singers who had sung the Miserere during the last century, and had thus learned their several parts, met and put together what they knew into a whole, which was published to the surprise of the choir-master and discomfited of their enemy. But much good the choir-master did. He was a public figure, and his name is quite beyond the reach of the public. The choir-master of the church of St. Peter's, which is the famous hymn of Raimondi—in short, a great musical performance, an oratorio, as it is called, is a collection of which is practically probably lost to the world.

It is wonderful that under such circumstances the choir of St. Peter's should obtain even such creditable results. At a moment's notice an organist and

about a hundred singers are called upon to execute a florid piece of music of which many of them have never seen or heard; the accompaniment is played at sight from a mere figured bass, on a tumble-down instrument two centuries old, and the singers, both the soloists and the chorus, sing from thumbed bits of manuscript parts written in old-fashioned characters on paper often greatly discolored. It is a fact that the extraordinary musical facility of Italian, but if the general musical world knew of it, the Italian church music is performed. It would be very much astonished.

It is no wonder that the music is sometimes bad. But sometimes it is very good; for there are splendid voices among the singers, and the Maestro Ronzi, the conductor, is a man of great taste as well as amazing facility. His understanding inflection is counterbalanced by that of the old choir-master, Maestro Meloni, who is a man of great taste and for his life change a hair of the old-fashioned traditions. Yet there are moments, on certain days, when the choir of St. Peter's, which is a choir of rich voices blending in some good harmony is very solemn and stirring. The outward persuasive force of religion lies largely in their music, and the religions that have no songs make few proselytes.

## VERDI'S FIRST MUSIC.

The first musical signs made by Verdi were ominous. They were in connection with the street-organs. Think of London, where the late Mr. Verdi, the Duke, and Mr. Bass's London Street-Music Bill! An itinerant organ-grinder used to come betimes to the Roncole inn, where Verdi would sit up to stand and gaze in wonderment at the musician and his music, nor would he leave the attraction until fished away. One exception he made, and that was the organ-gasser, a deceptively violinist, who predicted to the innkeeper that his son would be a great musician like Verdi. Verdi himself was only twelve years old when the prophecy had been actually fulfilled.

Verdi was about seven years old, his father asked a spinnet or pianoforte, and he had only four lessons. The child had already shown some taste for music, for, besides the street-music episode, the priest at Roncole, who was a man of great taste, steps for paying more attention to the music from the organ than to his duties as acolyte, or piano man—post which Verdi was sent to school. He had obtained for him. No sooner was the service in the house than young Verdi went at it with a will, until one day, because of his great talent, he was to be the child upon the keyboard, he was discovered in great anger beholding the instrument with a name—*the Zerkunft*—Mazze.

Mendelssohn, with all the fertility of his music, has left us but one concerto for violin, but that one is a masterpiece whose popularity with artists and audiences alike has nobly withstood the test of time. It was begun in 1838, but not until 1844 did the monster put the finishing touches to his work.

A year later—seven years after its inception—Ferdinand David brought out the composition at a Gumbachhaus in Leipzig.

Never was there a more powerful conscientiously fastidious than Mendelssohn, never an artist-soul more racked with morbid self-doubts, and never unworthiness. Appropriates of this trait in Mendelssohn Ferdinand Hiller gives us a characteristic anecdote:

"One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened."

"What's the matter with you?" I called out. "There I have been sitting for the last four hours," he said, "trying to alter a few bars in a song and can't do it."

"He had made twenty different versions, the greater number of which would have satisfied most people."

We do not need to hesitate when asked to-day to name musicians whose incomes are derived primarily *says Presto*, and even our American composers are reaping good rewards, while in the rank and file of the ordinary musical world the struggle for existence is well paid and prosperous. The day when the American musician felt the need of sympathy or milk-sop encouragement is a thing of the past. A sturdy front and are as conscious of their independence and power as a bank president, even though their notes are not printed on gold.

From all accounts the Bayreuth performances are but mediocre epiphanies of the Wagner music dramas. The orchestra, under the direction of Richter, is superb, and the vocalists are of a high order of talent, giving absolute satisfaction. With a few exceptions the younger singers are of a high order of talent, standing in musical art is indefinite. The music itself is said to be lacking its former completeness. It is evident that the old Wagner music is being entirely changed. Their purpose was once artist — it is now purely commercial.

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Mrs. Nellie Hale Davis, soprano of Grand Ave. Presbyterian Church, was sued by Prof. Nelson for forty dollars on account of lessons. The case was decided in favor of Prof. Nelson.

Miss Kate Wright and pupils gave a piano recital at the Lecture room of Second Baptist Church on the 25th ult. A well-selected programme was admirably rendered and reflected special credit upon Miss Wright.

In this number of the REVIEW appears a song for soprano by the young and talented composer Lena M. Bingham. It is a song suitable for parlor or concert, and needs only a trial to convince the artist of its intrinsic merit.

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