

## MAJOR AND MINOR.

The St. Louis Glee Club has engaged Paul Mori as pianist.

Miss Agnes Gray, the violinist scored quite a success at the "Ladies Concert" given at Lindenwood Opera House on the 15th ult. The local press accorded her very high praise for her effective playing.

Frank's Compound Syrup of Spruce Gum is valuable in coughs, colds, hoarseness, bronchial affections, etc., etc., contains no opiates and its action is speedy and affectual. To be had of L. E. Frost, Seventh and Olive streets.

The Union Boat Club of New York gave its twelfth annual ball at the Metropolitan Opera House and received with enthusiasm "Southern Jollification" a plantation scene and "Alhambra," a Moorish Dance by Kunkel, played by Cappa's celebrated band.

A. P. Erker & Bro., the opticians at 617 Olive street, have the choicest line of spectacles and eye glasses in the city. Their stock of opera glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc., is selected with great care and is offered at the most reasonable prices. They make a speciality of oculist's prescriptions.

Miss Helen Langdon, one of our young and rising sopranos was a pupil of Mrs. Brainard for several years, and made her first and second appearance at the Mary Institute rehearsals, before a large and appreciative audience. She received much praise for her "sweet flexible voice, clear enunciation and beautiful bird-like thrill." Miss Langdon gave much promise for the future, and is now, we understand, on our list of local eachers. We wish her every success.

Eugenia Williamson, B. E., the favorite elocutionist assisted by some of her advanced pupils in elocution, Delsarte and physical culture, gave her Troisième Soiree at Pickwick Theatre on the 16th ult. A select audience sat enraptured during the exercises and testified to its delight in frequent applause. Miss Williamson renewed her triumphs and was especially happy in Bird tones of which she has made a special study. The work of her pupils was charming throughout and proved Miss Williamson's standard to be of a very high order.

A very successful musicale was given by Miss Nellie Paulding and her pupils at her residence, 3032 Easton avenue, Friday eve, February 5. Quite a lengthy programme was rendered. Little Miss Susie Doerr played several numbers in excellent time and very musically. Miss Jennie Osborn showed a well developed technique. Miss Kittie Peckham interpreted Sonata, Op. 14, No. 2, Beethoven, very satisfactory. Miss Paulding contributed four numbers by Raff, Moszkowski, Liszt and Godard. Mr. Chas. W. Brainard, the promising young tenor, and Mr. William Martin in a recitation contributed to the success of the evening.

W. T. Bobbitt, of 822 Olive street, Western representative of the World Renowned Decker & Son Piano, is well pleased with his last year's success with this famous piano. Messrs. Decker & Son must also be highly pleased with the way their piano is pushed in St. Louis. And as a token of their appreciation of Mr. Bobbitt's work have just presented Mr. Bobbitt with one of the handsomest Decker & Son Pianos that ever came to St. Louis. This famous piano is a great favorite in St. Louis and for brilliance of tone and durability has no equal. Mr. Bobbitt is justly proud of having one of the handsomest as well as the finest piano in Missouri. Mrs. Bobbitt declares that no money could buy her piano unless it could be duplicated with one of the same kind.

## M. A. GILSINN.

Michael Angelo Gilsinn, one of the prominent musicians and teachers of St. Louis, is a native of the land that gave to musical art, John Field, Geo. A. Osborne, Balfé, Wallace, and a number of musical geniuses of distinction.

Prof. Gilsinn was born in Ireland in 1842, and has resided in St. Louis since 1860. Over twenty years ago, Mr. Gilsinn took charge of the music in St. Francis Church as organist and choir-master, the reputation of whose rendition of the grand masses of the old masters is well known throughout the country.

As a composer, Mr. Gilsinn has done a great deal of good work. Among his compositions may be mentioned two Opere-tta's viz.: "Dorothea, the Roman Martyr," and the "Three



Crown's" (in MSS.), composed for, and produced by the pupils of St. Joseph's Academy, Carondelet (South St. Louis): A Meditation for Piano, "The Monk and the Bird," "May Morning" symphony cantata; "Venite Adoremus," Christmas canticle for three choirs, also a number of songs and instrumental pieces, as "Gladiators" March Triumphant "Golden Jubilee March," composed for the Golden Jubilee of Most Rev. Peter Richard Kenrick, Archbishop of St. Louis.

He is also the reviser and compiler of the following works for the Catholic Church, viz.: Grand Italian Mass and Vespers;

"Pacini's Missa Solemnis," "Cimarosa's Messe Militaire" and other important works which are very popular and sung in all the principal churches in the United States and Canada as well as by the prominent choirs of Great Britain and Australia.

On the occasion of the Golden Jubilee of Archbishop Kenrick last fall he organized and drilled the grand chorus of 5000 children's voices in the Exposition Hall. Mr. Gilsinn is a very pleasant and popular gentleman, and well noted for his ready wit and humor.

## MELODY IN PIANO PLAYING.

The treatment of the melody in piano playing is especially brought out in the modern school, and has now quite another significance throughout than in the olden time; in the latter the pianoforte appears, when a melody is played, more in its own instrumental character; in the modern school it has more the character of the human voice.—Kullak.

## COUNTERPOINT.—BEEHOVEN'S IDEA.

I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason and that the *judices doctissimi*, if ever I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws are only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity.—Ludwig von Beethoven.

## TOUCH DISCRIMINATION.

Discrimination of touch is the intellectual, the internal part of technique; finger velocity only the mechanical, the external portion. Unfortunately, the majority of people are more influenced by external appearances than by internal worth. And so it is that we have a crowd of pianoforte players, for whom technique is the chief ambition; and a large number of amateurs who consider it more desirable to play runs and passages very fast and loudly, than to play them clearly and in moderate tempo, according to the players capacity, who imagine that to play a long difficult composition imperfectly will advance them more in the estimation of their neighbors, than to play a small piece in a finished manner. Such people, although capable of running helter-skelter over a great deal of difficult ground, will have to a certainty a defective touch; it will be mechanically rough and uneven, and intellectually non-discriminating.—Christiani.

## MUSIC NOT EFFEMINATE.

Music has been regarded by many people in this country until very recent years, as an effeminate art. It may fairly be said that a young American who devoted himself to music has been commonly looked down upon with a pitying or contemptuous shrug of the shoulders by men of affairs. A well-educated man is expected to know something about poetry, pictures, sculpture, architecture—at least to have developed good taste in those directions; but he may be as ignorant of music as an Eskimo is of engineering, and may yet confess his ignorance with a smile. He may even have the mistaken notion that his ignorance is somehow a sign of his intellectual strength.

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Another youthful pianist has recently made his *debut* with sensational success in Viennese concert-rooms. His name is Raoul Koczalki, he is seven years of age, and his *repertoire* includes Bach, Schumann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

**Carl Streitmann**, who is singing at the Garden Theatre, N. Y., with Lillian Russell, is a firm believer in physical exercise and in rest of the vocal organs. He will not speak on those days when he is needed for a special performance or when he is to appear at a first representation, and advises every one to write their requests for several hours prior to public appearance.

**Beuter**.—Prof. Albert Beuter, the well-known musician, died at Bloomington, Ill., last month.

**Paderewski** received one thousand dollars per recital at private residences in Boston and New York.

According to the *Hamburger Correspondent* Dr. Hans Von Bülow will resign his conductorship of the Berlin Philharmonic Concerts at the end of the present season, and will probably be succeeded by Dr. Hans Richter, with whom negotiations are already in progress.

**Paderewski** has a wonderful memory, performing the longest compositions without notes. He practices from six to eight hours out of the twenty-four, and frequently at night. To use his own language, "I wish to be so free with my fingers that they will go where they ought to without thought, so that I can devote my entire mind to the interpretation of the composer's idea." Aside from music he is very scholarly.

An interesting musical service was given at St. John's Episcopal Church, on the 14th ult. under the direction of Paul Mori, the organist. The choir and different soloists sang very well.

**Richard Wagner's** son, Siegfried, is at present in London and the recipient of numberless attentions from musicians. He is a clever musician, and his training has been to enable him to take the place of his mother as director of affairs connected with the productions of Wagner's operas.

On the 29th ulto, Mr. E. R. Kroeger gave a piano recital at the Forest Park University. The following was the programme: Prelude and Fugue D minor, Bach; Harmonious Blacksmith, Haendel, Variations in A flat, Beethoven; Novelette in F, Schumann; Berceuse, Scherzo in C sharp minor, Chopin; Hunting Song, Armstrong; Arabesque, Kroeger; Last Hope, Gottschalk; Nocturne in A flat, Liszt; Fire Charm Music, Wagner-Brassin.

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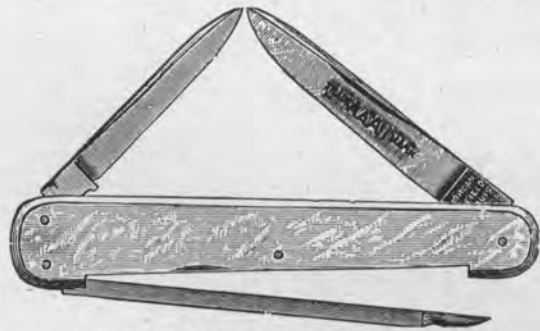
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# MUSICAL REVIEW

KUNKEL'S

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MARCH, 1892.

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## CHORAL SYMPHONY SOCIETY.

A miscellaneous programme, including Beethoven's "Leone e Overture, No. 3," and "Intermezzo" from "Cavalleria Rusticana," was presented at the concert of the Choral Symphony which took place on the 3d inst. at Music Hall. The chorus rendered "Ave Maria" by Arcadelt, without accompaniment and the cantata, "Song of Victory" by Ferdinand Hiller, with orchestra. Miss Anita Muldoon of Louisville, was the soloist in the cantata. Wm. G. Porteous rendered "Fogner's Address" from Wagner's "Meistersinger." The work of the director and soloists was admirable and well appreciated.

Mr. Otten has been fortunate in securing for his symphony orchestra the services of Mr. Jacques Wauters, first oboe, and Mr. August Lelievre, first horn player. Both gentlemen won the 1st prize on their respective instruments at the Bruxelles Royal Conservatory. They are excellent general musicians, Mr. Lelievre being a first-class cellist as well. Their location here will be a great advantage to students of their instruments.

## CONCERTS.

The concerts given by the Gruenfeld Brothers at Entertainment Hall were well received, and made a marked impression on the audiences. They are both finished artists. Alfred, the pianist has an admirable technique, and his interpretations are gratifying in every respect. Heinrich, the cellist, played with splendid finish and artistic taste.

Xaver Scharwenka's Concerts were a source of delight to the critical audiences in attendance. His playing was thoroughly artistic; his technique is faultless and his work clear and refined.

## THE ARTIST'S TASK.

To comprehend art not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and what they can do; to rule public opinion by the noble ascendancy of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the good,—that is the task which the artist has set before him.—Liszt.

## MRS. LENA STEINMEYER-ROCKEL.

The portrait presented on this page is that of the well known singer, Mrs. Lena Steinmeyer-Rockel.

Mrs. Steinmeyer-Rockel is a St. Louisian by birth, and when scarcely in her teens had gained quite a local reputation for the strength and remarkable range of her voice. Her first vocal lessons were taken at the age of eight years, after which she was sent to the Beethoven Conservatory. From there she went to Frankfort on the Main, Germany, where she took a three years course, spending a year and a half at the Hohes Conservatory, and a year and a half under the celebrated Mme. Bauman, from whom she took daily lessons. While there, she appeared in Grand Opera in the roles of Elizabeth in "Tannhauser," Agatha in "Der Freischutz" and Marguerite in "Faust," meeting with decided success. She sang also for Anton Seidel after which she was engaged by the late Dr. Pamrosch for his concerts in New York. She was with the Thompson Opera Company during the season of 1885-86, and scored a series of successes.



Mrs. Steinmeyer-Rockel was well on the way to occupying a very prominent place in the musical world when her mother, who pined at her absence, induced her to come to St. Louis. Here, she has signalized herself by repeated successes in concert work. Her appearances at the Exposition provoked great enthusiasm. She has a soprano voice of good range, pure and sympathetic in quality and admirably fitted for operatic work. Her interpretations are thoughtful and artistic.

Mrs. Steinmeyer-Rockel intends to return to Europe at no great distant day to accept an engagement, having received repeated and flattering offers, and is now preparing her repertory which at present includes thirty-six operas. Mrs. Steinmeyer-Rockel has a charming presence, and a host of friends who hope to see her wishes realized.

## FROM RUBINSTEIN'S NEW BOOK.

(Music and Its Masters.)

Rubinstein writing of Mendelssohn says: "I consider his work as the Swan Songs of classicity. He sheds no tears, there are no storms of soul, no bitterness—but he stands high in my estimation because from an over-flowing source he created lovely and perfect things, and because he saved instrumental music from going down."

Of Wagner, he has this to say: "he (Wagner) speaks of a collective art, *Gesamtkunst*, the union of all the arts for the opera; I find that in this way justice is done to no one of the arts. He recommends the Saga (the supernatural) as the material for opera tests; in my opinion the Saga is a cold, artistic utterance—it may supply an interesting and a poetical spectacular play, but never a drama, for we mortals have no sympathy with supernatural beings. To use the *leit-motif* for certain personages or things is a proceeding so naive that it leads to the ridiculous rather than asserts a right-to-serious consideration. The exclusion from an opera of the arias and ensembles is psychologically incorrect; the aria in the opera is the same thing as the monologue in the drama. The mood of a person before or after certain occurrences, or the ensemble of mood of several per-

sons—how can they be excluded? A love duet without a moment of common ensoulment (singing together)—how can it be true? The orchestra in his opera is too much of a good thing, it lessens the interest for the vocal part and although, according to his intentions, it expresses what goes on in the hearts of the acting personages—since they themselves do not utter what goes on within them—still this important role is an evil, for it makes singing on the stage almost unnecessary; one is often tempted to stop the orchestra in order to listen to the singers. Probably no opera has a more interesting orchestral setting than "Fidelio," but such a need is never felt here. The use of vapor in hiding the change of scene is absolutely unendurable. "The invisible orchestra is a hyperideal pretence, not tenable in his operas, nor in any others." Continuing he says: "If Wagner had written his operas and had brought them out without expressing himself about them in his writings, the public would praise and blame them, learn to love them or not, as happens to other music—but this declaration of exclusive salvation awakens opposition and protest. True it is that he has written that which deserves consideration ("Lohengrin," "Meistersinger," and the "Faust," overture are my favorites among his works), but the carrying out of principles, the predominance of reflection and the pretentious element in his music spoil the most of it for me. All the persons in his operas stride about on buskins (musical), always declaiming, never speaking, always pathetic, never dramatic, always as gods or half gods, never as men, as simple human beings. Variety of musical characteristic is therefore wholly lacking—neither a Zerlina nor a Leonora are possible with Wagner. Never does his melody, his musical thought portray the person; the *leit-motif* portrays only the externality, not the internality. His orchestra is truly new and imposing, but not infrequently monotonous, lacking economy and variety of shading, because Wagner, from the beginning to the end of a work, paints musically with all the colors at his command. Every art has its own reasons for being, its special demands, its limitations, and so too every species in an art. To make of an opera something more than opera may be very interesting, but it destroys the opera itself."

About Liszt, Rubinstein writes: "Demon of music, I would call him. Scorching in his power, intoxicating in his phantastique, ravishing in charm, accepting and assimilating all forms, knowing and doing everything, but—in all things, false, untrue, rebellious, a comedist, and carrying within himself the principle of evil. His virtuoso-period was his day of glory. Words are too poor to describe his piano playing; incomparable in every respect, the culmination of all that the piano is able to produce. His composer-period: from 1853 on, that is a mournful thing. Program-music carried to the last point, everlasting gesticulations; in his church compositions, before the public; everywhere and everything, posture taking posing." Rubinstein sees the virtuosi of composition in Berlioz, Wagner and Liszt. In the sense of specific musical creation he can not see the composer in any one of them. All three lack ingenuity; their influence on contemporary composers is great but bashful. So for Rubinstein the end of music came with the end of Schumann and Chopin. "Finis musicae," he cries sadly, "I am wholly in earnest," he says. "I speak in relation to musical creation, the melody, the thought. They write interesting things to-day, to be sure—perhaps things of worth, but not the beautiful, the great, the profound, the lofty. Proof of this is the growth of coloring at the expense of the drawing, of technique, at the expense of the thought, of the frame at the cost of the picture."

## THOMAS CONCERTS.

The management of the St. Louis Exposition and Music Hall Association announce the next Thomas Concerts, which will take place in the Grand Music Hall, on the evenings of the 14th and 15th insts., when the following magnificent programmes will be rendered:

MONDAY EVENING, THE 14th.

Soloist, MME. JULIA RIVE-KING.  
Bal Costume, Second Suite ..... Rubinstein  
Polonaise et Polonaise. Seigneur et Dame (de la cour  
Cossaque et Petit Russe. Henri III.)  
Pasha et Almee. Danses (Valse, Polka et Galop.)  
Fantasie de Concert ..... Tchaikowsky  
MME. RIVE-KING.  
Vorspiel—Lohengrin. Wagner  
Ride of the Walkyries, Wagner  
(Intermission.)  
Symphonic Poem—Le Rouet d'Omphale ..... Saint-Saens  
Theme and Variations, Op. 18 ..... Beethoven  
STRING ORCHESTRA.  
Scherzo—Roma ..... Bizet  
Damnation of Faust ..... Berlioz  
Invocation. Dance of the Sylphs.  
Minuet of the Will-o'-the-Wisp. March Rackoczy.

TUESDAY EVENING, MARCH 15th.

Soloist, MME. JULIA RIVE-KING.  
Overture—Academic Festival ..... Brahms  
Adagio—Prometheus ..... Beethoven  
VIOLINCELLO OBLIGATO BY MR. B. STEINDEL.  
Wedding March and Variations, Op. 26 ..... Goldmark  
Serenade.  
Tristan and Isolde. Wagner  
Vorspiel and Isolde's Liebestod, Wagner  
(Intermission.)  
Rhapsodie d'Auvergne, Op. 73 ..... Saint-Saens  
MME. RIVE-KING.  
Suite Mozartiana ..... Tchaikowsky  
Gigue, Minuet, Preghiera, Theme and Variations.  
VIOLIN OBLIGATO, MR. MAX BENDIX.  
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Science lost a brilliant light by the death, on the 3d ult. of Sir Morell Mackenzie, the great throat specialist, whose skill led Frederick to the German throne, even though he did not occupy it for more than three brief months, and aroused the stormiest political and scientific controversy of our times.

Mr. John Towers, of Indianapolis, the celebrated vocal teacher and lecturer, recently lectured on the subject of the "Five Musical Giants," in which he spoke of the lives and works of Bach, Handel, Haydn, Mozart and Beethoven. His audience was a large one, and evinced the profoundest interest throughout the lecture. There is no doubt, that as a lecturer on musical topics, Mr. Towers has no superior in this country. He knows what to say and he comes directly to the point. Occasional witty anecdotes were interspersed throughout his remarks, thus relieving the detailed criticisms and biographical accounts from monotony, and Miss Adelaide Kalkmann and Mr. E. R. Kroeger gave selections from the masters who were the subject of the lecture.

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# GERMANS' TRIUMPHAL MARCH.

Jacob Kunkel.

Octaves marked thus (\*) can be played an octave higher.

*Deciso e Marziale.*  $\text{♩} = 100.$

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

*cres.* *p subito.* *cres* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*cres.* *f* *ff* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*sempre ff* *ff* *f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

120 - 11

System 1: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *ff*, *p*, *ff*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *Ped.*, *Ped.*. Fingerings: 4, 4, 4, 5, 4, 4, 4, 5. A dynamic hairpin is shown above the first measure.

System 2: Treble and bass staves. Dynamics: *p*, *f*, *rf*, *ff*, *p*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *Ped.*, *\* Ped.*, *\* Ped.*. Fingerings: 4, 4, 4, 5, 4, 4, 4, 5.

System 3: Treble and bass staves. Dynamics: *ff*, *p*, *f*, *rf*. Pedal markings: *Ped.*, *\* Ped.*, *Ped.*, *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*. Fingerings: 4, 4, 4, 5, 4, 4, 4, 5. A dynamic hairpin is shown above the first measure.

System 4: Treble and bass staves. Dynamics: *p*, *subito.*, *cres.*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4.

System 5: Treble and bass staves. Dynamics: *cres.*, *f*, *ff*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *\* Ped.*, *Ped.*, *Ped.*. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4. A dynamic hairpin is shown above the first measure.

5

*ff*

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

This system contains the first five measures of the piece. The right hand features a complex texture with multiple voices and some sixteenth-note passages. The left hand provides a steady accompaniment with chords and moving lines. Pedal points are indicated by asterisks and the word 'Ped.' below the bass line.

8

*ben rhythm.*

*ff* *f* *p*

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

This system contains measures 6 through 10. A dashed line above the first measure indicates a measure rest of 8 measures. The tempo and style are marked 'ben rhythm.'. Dynamics range from fortissimo (ff) to piano (p). Pedal points are marked with asterisks and the word 'Ped.'.

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

This system contains measures 11 through 15. The right hand continues with a rhythmic pattern of chords and eighth notes. The left hand maintains a consistent accompaniment. Pedal points are marked with asterisks and the word 'Ped.'.

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

This system contains measures 16 through 20. The texture remains consistent with the previous systems, featuring a steady accompaniment in the left hand and a more active right hand. Pedal points are marked with asterisks and the word 'Ped.'.

*cres.*

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

This system contains measures 21 through 25. The dynamics are marked 'cres.' (crescendo). The piece concludes with a final chord in the right hand and a sustained bass line in the left hand. Pedal points are marked with asterisks and the word 'Ped.'.

6 Var. simplified.

The musical score is divided into three systems, each with a piano (p) and violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The score includes various performance instructions and markings:

- First System:** The piano part begins with a *mf* dynamic. The violin part has a *simili.* instruction. Both parts include *Ped.* (pedal) markings and asterisks. The piano part features a *Brilliant.* section with a *tr* (trill) marking.
- Second System:** Continues the piano and violin parts with similar markings and dynamics.
- Third System:** Concludes the piece with final notes and *Ped.* markings.

Throughout the score, there are numerous fingering numbers (1-5) and articulation marks such as accents (^) and slurs. The page number **120 - 11** is centered at the bottom.



First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various fingerings (e.g., 5, 1, 2, 2, 3, 3, 5, 2, 1, 2, 1, 4, 2, 3, 2, 3, 5, 3) and slurs. The bass staff contains a harmonic accompaniment with chords and single notes. Pedal markings ('Ped.') and asterisks are placed below the bass staff. A first ending bracket labeled '2313' is shown above the treble staff.

Second system of musical notation. Similar to the first system, it features a treble staff with a melodic line and a bass staff with accompaniment. Fingerings and slurs are present. Pedal markings and asterisks are used. A first ending bracket labeled '8/r 2313' is shown above the treble staff.

Third system of musical notation. It includes a treble staff with a melodic line and a bass staff with accompaniment. The treble staff begins with the tempo marking 'rapido.' and contains a first ending bracket labeled '8/r 24'. Pedal markings and asterisks are present below the bass staff.

First system of musical notation. Treble clef, key signature of two flats. Dynamics: *mf* (first measure), *f* (third measure). Pedal markings: *Ped.* with asterisks below the bass line. Fingerings: 4, 4, 4, 8, 4.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics: *p* (first measure), *f* (third measure), *p* (fourth measure). Pedal markings: *Ped.* with asterisks below the bass line. Fingerings: 4, 4.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics: *p* (first measure), *f* (third measure). Pedal markings: *Ped.* with asterisks below the bass line. Fingerings: 4, 4, 4, 8, 4.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics: *p* (first measure). Pedal markings: *Ped.* with asterisks below the bass line. Performance instruction: *rit - - - - - ard.* above the staff. Fingerings: 4, 4, 4, 4.

*mf* *Brilliant.* *a tempo.* *simili.*

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

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

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

120-11 Ped. \*

System 1: Treble and Bass staves. Treble staff contains a melodic line with slurs and fingering (1-5, 2-1, 3-2, 3-2, 3). Bass staff contains a bass line with chords and slurs. Pedal markings are present below the bass staff. A first ending bracket with a double bar line and repeat sign is shown above the treble staff, containing the sequence 2313.

System 2: Treble and Bass staves. Treble staff continues the melodic line with slurs and fingering. Bass staff continues the bass line with chords and slurs. Pedal markings are present below the bass staff. A first ending bracket with a double bar line and repeat sign is shown above the treble staff, containing the sequence 2313.

System 3: Treble and Bass staves. Treble staff continues the melodic line with slurs and fingering. Bass staff continues the bass line with chords and slurs. Pedal markings are present below the bass staff. A first ending bracket with a double bar line and repeat sign is shown above the treble staff, containing the sequence 2313. The tempo marking *rapido.* is written above the treble staff. A first ending bracket with a double bar line and repeat sign is shown above the treble staff, containing the sequence 2313.

First system of musical notation. Treble clef, bass clef. Dynamics: *p subito.*, *cres.*, *f*. Pedal markings: *Ped.* (repeated 12 times).

Second system of musical notation. Treble clef, bass clef. Dynamics: *cres.*, *f*, *ff*. Pedal markings: *Ped.* (repeated 10 times), with asterisks (\*) under some notes.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sempre ff*, *ff*, *ff*. Pedal markings: *Ped.* (repeated 8 times), with asterisks (\*) under some notes.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *ff*, *p*, *f*, *ff*. Pedal markings: *Ped.* (repeated 10 times), with asterisks (\*) under some notes.

*♩ subito.*

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

This system contains the first system of music. It features a treble and bass clef. The treble clef has a series of chords and eighth notes, with a '4' above some notes. The bass clef has a series of chords and eighth notes, with a '2' above some notes. The word 'subito' is written in the treble clef. Pedal markings 'Ped.' are placed below the bass clef notes.

8-----

*cres.* *f* *ff*

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

This system contains the second system of music. It features a treble and bass clef. The treble clef has a series of chords and eighth notes, with a '4' above some notes. The bass clef has a series of chords and eighth notes, with a '2' above some notes. The word 'cres.' is written in the treble clef, followed by 'f' and 'ff'. Pedal markings 'Ped.' are placed below the bass clef notes, with some marked with an asterisk (\*).

8-----

*sempre f*

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

This system contains the third system of music. It features a treble and bass clef. The treble clef has a series of chords and eighth notes, with a '4' above some notes. The bass clef has a series of chords and eighth notes, with a '2' above some notes. The word 'sempre f' is written in the treble clef. Pedal markings 'Ped.' are placed below the bass clef notes, with some marked with an asterisk (\*).

8-----

*mf* *ff*

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

This system contains the fourth system of music. It features a treble and bass clef. The treble clef has a series of chords and eighth notes, with a '4' above some notes. The bass clef has a series of chords and eighth notes, with a '2' above some notes. The word 'mf' is written in the treble clef, followed by 'ff'. Pedal markings 'Ped.' are placed below the bass clef notes, with some marked with an asterisk (\*).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats. The upper staff features a melodic line with slurs and accents, marked with dynamics *mf*, *f*, and *ff*. The lower staff provides harmonic support with chords and single notes, also marked with dynamics. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Second system of musical notation. The upper staff continues the melodic line, marked with *ff* and the instruction "Martellato." above it. The lower staff features a complex rhythmic pattern with fingerings (1-4) and dynamic markings. Pedal points are marked with asterisks and "Ped." below the bass staff.

Third system of musical notation. The upper staff continues with melodic lines and slurs, marked with *ff*. The lower staff has a more active bass line with fingerings (1-5) and dynamic markings. Pedal points are marked with asterisks and "Ped." below the bass staff.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents, marked with dynamics *ff*, *rf*, and *ff*. The lower staff provides harmonic support, marked with dynamics *ff* and *rf*. Pedal points are marked with asterisks and "Ped." below the bass staff. A tempo marking "Ped. 120-111" is present near the end of the system.

# MENUET.

Allegretto. ♩ - 138.  
*non legato.*

J.J. Paderewski Op.14. N°1.

Execution *a*

1152-4  
Copyright Kunkel Bros. 1889.

Execution *b*

This piece is one of fourteen that appeared in Kunkel's Musical Review for June 1889.



*f* *rapidamente.* *a tempo.* *f*

*f* *con forza la melodia.* *mf* *p*

*cres* *cen*

*do* *f* *rallentando.*

(c) Execution. trill with E<sup>b</sup>

(d) trill with E<sup>b</sup>

*a tempo.*

*Con moto.*

*ff*

*f* *rapidamente.*

Musical score for the first system, featuring piano and bass staves with various musical notations and five "Ped." markings.

CODA.  
Vivo.

Musical score for the second system, including piano and bass staves with intricate fingerings and dynamics.

Musical score for the third system, featuring piano and bass staves with an "accel." marking and complex rhythmic patterns.

Musical score for the fourth system, including piano and bass staves with dynamic markings like "f" and "Ped."

Musical score for the fifth system, featuring piano and bass staves with dynamic markings like "p", "mf", and "l. h."

# SEVILLE.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. No.2

Moderato. ♩ - 132.

Con sentimento.

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes several measures with slurs and fingerings. The second system continues with similar notation, including a *mf* dynamic marking. The third system features a *mf* dynamic and includes a section with a slur and a *mf* dynamic. The fourth system includes a *mf* dynamic and a section with a slur and a *mf* dynamic. The fifth system concludes with a *pp* dynamic and a final chord.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass clef staff provides harmonic accompaniment with chords and single notes. The system concludes with seven 'Ped.' markings, each followed by an asterisk.

Second system of musical notation. The treble clef staff features more complex melodic patterns with triplets and fingerings (1, 2, 3, 4). The bass clef staff continues with accompaniment. The system concludes with seven 'Ped.' markings, each followed by an asterisk.

Third system of musical notation. The treble clef staff shows a melodic line with a dynamic marking of *f* (forte) and includes triplets and fingerings (1, 2, 3, 4). The bass clef staff has accompaniment with some notes marked with asterisks. The system concludes with four 'Ped.' markings, each followed by an asterisk.

Fourth system of musical notation. The treble clef staff contains a melodic line with descending runs and fingerings (1, 2, 3, 4, 5). The bass clef staff has accompaniment with notes marked with asterisks. The system concludes with four 'Ped.' markings, each followed by an asterisk.

Fifth system of musical notation. The treble clef staff features a melodic line with descending runs and fingerings (1, 2, 3, 4, 5). The bass clef staff has accompaniment with notes marked with asterisks. The system concludes with two 'Ped.' markings, each followed by an asterisk.

*con fuoco.*

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

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

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

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

Ped. \* Ped. \*

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns and fingerings (2, 5, 2, 2, 1, 1, 4, 3, 1, 4, 2, 1, 3, 1, 3). The lower staff contains a bass line with chords and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings are present below the bass staff.

Second system of musical notation. The upper staff continues the melodic line with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The lower staff contains chords and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings are present below the bass staff.

Third system of musical notation. The upper staff contains a melodic line with fingerings (3, 2, 4, 3, 2, 1, 3, 5, 2, 4, 3, 2, 1, 2, 2, 4, 3, 2, 1, 2, 4, 1, 3, 3, 4, 3). The lower staff contains chords and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings are present below the bass staff.

Fourth system of musical notation. The upper staff contains a melodic line with fingerings (2, 4, 3, 4, 3, 2, 1, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1). The lower staff contains chords and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings are present below the bass staff.

Fifth system of musical notation. The upper staff continues the melodic line with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The lower staff contains chords and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings are present below the bass staff.

Sixth system of musical notation. The upper staff contains a melodic line with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The lower staff contains chords and fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings are present below the bass staff.

# VALSE MIGNONNE.

Louis Conrath. ✓

Allegretto.  $\text{♩} = 80$

Secondo.

*ad lib.* *rit.* ..... *ard.* *a tempo.*

*p.* *p.* *p.* *p.*  $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$

*cres.* *mf*

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

*cres.*

*Ped.* \*

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

1892 - 10



# VALSE MIGNONNE.

Louis Conrath. ✓

Allegretto.  $\text{♩} = 80$

Primo.

*ad lib.* *rit.* *ard.* *a tempo.*

*p*

*cres.* *mf*

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

8

*cres.*

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

Secondo.

First system of musical notation, consisting of two staves. The upper staff contains chords, and the lower staff contains a bass line. A dynamic marking *p* is present at the beginning.

Second system of musical notation, consisting of two staves with chords and a bass line.

Third system of musical notation, consisting of two staves with chords and a bass line.

Fourth system of musical notation, consisting of two staves. Pedal markings (*Ped.*) and asterisks (\*) are present below the lower staff.

Fifth system of musical notation, consisting of two staves. A dynamic marking *f* is present at the beginning. Pedal markings (*Ped.*) and asterisks (\*) are present below the lower staff.

Sixth system of musical notation, consisting of two staves. Pedal markings (*Ped.*) and asterisks (\*) are present below the lower staff.

Primo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-4) and slurs. The bass staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of musical notation, continuing the piece. The treble staff shows intricate fingerings and slurs, while the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. Fingerings and slurs are clearly marked throughout.

Fourth system of musical notation, including a measure rest of 8 measures at the beginning. The notation includes various fingerings and slurs. Pedal markings ('Ped.') and asterisks are present at the bottom of the system.

Fifth system of musical notation, starting with a measure rest of 8 measures. This system features a prominent *f* (forte) dynamic marking. The notation is dense with notes and includes multiple 'Ped.' and '\*' markings.

Sixth system of musical notation, also beginning with an 8-measure rest. The notation continues with complex fingerings and slurs, and includes several 'Ped.' and '\*' markings.

6 *Giacoso.*

Secondo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present. A *Ped.* instruction with an asterisk is located at the end of the system.

Second system of musical notation, continuing the piece. It includes a forte (*f*) dynamic marking. The notation continues with similar melodic and harmonic patterns.

Third system of musical notation, featuring a piano (*p*) dynamic marking. The notation continues with similar melodic and harmonic patterns.

Fourth system of musical notation, featuring markings for *rit.*, *a tempo.*, *rit.*, and *cres.*. It includes a fortissimo (*ff*) dynamic marking. The notation continues with similar melodic and harmonic patterns.

Fifth system of musical notation, featuring a series of chords and a piano (*p*) dynamic marking. The notation continues with similar melodic and harmonic patterns.

Sixth system of musical notation, including first and second endings. It features a piano (*p*) dynamic marking. The notation continues with similar melodic and harmonic patterns.

Giocososo.

Primo.

7

Musical notation for the first system, measures 1-4. It features a treble and bass staff with complex fingering and a 'Ped.' marking with an asterisk.

Musical notation for the second system, measures 5-8. It features a treble and bass staff with complex fingering and a 'Ped.' marking with an asterisk.

Musical notation for the third system, measures 9-12. It features a treble and bass staff with complex fingering and a 'Ped.' marking with an asterisk.

Musical notation for the fourth system, measures 13-16. It includes tempo markings: 'Pariente.', 'rit.', 'a tempo.', and 'rit.'. It features a treble and bass staff with complex fingering and 'Ped.' markings with asterisks.

Musical notation for the fifth system, measures 17-20. It includes the tempo marking 'a tempo.' and the instruction 'sempre cres.'. It features a treble and bass staff with complex fingering and 'Ped.' markings with asterisks.

Musical notation for the sixth system, measures 21-24. It features a treble and bass staff with complex fingering and 'Ped.' markings with asterisks.

Secondo.

*ad lib.*     *rit.* ..... *ard.*     *a tempo.*  $\frac{2}{2}$

First system of musical notation, measures 1-4. The piece begins with a piano (*p*) dynamic. The right hand features a series of quarter notes, while the left hand plays a simple bass line. A fermata is placed over the first measure.

Second system of musical notation, measures 5-8. The right hand continues with quarter notes, and the left hand maintains its bass line. The tempo remains *a tempo.*

Third system of musical notation, measures 9-12. The right hand begins with chords, marked with a crescendo (*cres.*) and a forte (*f*) dynamic. Pedal points are indicated with asterisks and the word "Ped." below the left hand.

Fourth system of musical notation, measures 13-16. The right hand continues with chords, marked with a crescendo (*cres.*). Pedal points are indicated with asterisks and the word "Ped." below the left hand.

Fifth system of musical notation, measures 17-20. The right hand continues with chords, marked with a mezzo-forte (*mf*) dynamic. Pedal points are indicated with asterisks and the word "Ped." below the left hand.

Sixth system of musical notation, measures 21-24. The right hand continues with chords, and the left hand maintains its bass line.

Seventh system of musical notation, measures 25-28. The right hand continues with chords, and the left hand maintains its bass line.

Primo.

*ad lib.* *rit.* ..... *ard.* *a tempo*

*cres.* *mf*

Ped. \* Ped. \*

*cres.*

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

*mf*

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

Secondo.

The musical score is arranged in seven systems, each with two staves. The notation includes chords, notes, and rests. Pedal markings are indicated by 'Ped.' and asterisks. Dynamics include *f*, *ff*, *p*, and *cres.*. The tempo changes to *Presto.* in the sixth system. The score concludes with a final chord and a double bar line.

1392 - 10





# MADRID.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N<sup>o</sup> 1.

Allegro brioso  $\text{♩} = 69$ .

Secondo.

The musical score is written for piano and bass. It consists of four systems of staves. The first system has a treble staff with chords and a bass staff with a simple accompaniment. Dynamics include *f*, *mf*, and *f*. Fingerings are indicated above notes. Pedal marks and asterisks are used. The second system continues the piece with dynamics *mf*, *f*, and *mf*. The third system features dynamics *f*, *rf*, *rf*, and *p*, with first, second, and third endings. The fourth system includes first and second endings with dynamics *f*.

# MADRID.

SPANISH DANCE ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso ♩. 69.

Primo.

The musical score is written for piano and right hand. It consists of four systems of music. The first system begins with a piano introduction marked 'Ped.' and an asterisk. The right hand starts with a melodic line, and the left hand provides harmonic accompaniment. The second system continues the piece with dynamic markings of *mf* and *f*. The third system features a section with *rf* (ritardando forte) and *mf* markings, including first and second endings. The fourth system concludes the piece with first and second endings. The score includes various musical notations such as slurs, accents, and fingerings.

4

Secondo.

Primo.

Musical notation for the first system of the 'Primo' section, measures 1-4. The treble staff contains a series of eighth-note chords with intricate fingering (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present: 'Ped.' with a star symbol and the number 3, and 'Ped.' with a star symbol and the number 5.

Musical notation for the second system of the 'Primo' section, measures 5-8. The treble staff continues with eighth-note chords and includes a triplet of eighth notes in measure 8. The bass staff has a more active accompaniment. Dynamics include *f*, *mf*, *ff*, and *p*. Pedal markings include 'Ped.' with a star symbol and the number 3, and 'Ped.' with a star symbol and the number 2.

Giocoso.

Musical notation for the first system of the 'Giocoso' section, measures 1-4. The treble staff features eighth-note chords with a rhythmic pattern. The bass staff has a simple accompaniment. Pedal markings include 'Ped.' with a star symbol and the number 3.

Musical notation for the second system of the 'Giocoso' section, measures 5-8. The treble staff continues with eighth-note chords. The bass staff has a simple accompaniment. Dynamics include *marcato.* and *p*. Pedal markings include 'Ped.' with a star symbol and the number 3.

Musical notation for the third system of the 'Giocoso' section, measures 9-12. The treble staff features eighth-note chords with intricate fingering (1, 2, 3, 4, 5). The bass staff has a simple accompaniment. Pedal markings include 'Ped.' with a star symbol and the number 3.

Musical notation for the fourth system of the 'Giocoso' section, measures 13-16. The treble staff continues with eighth-note chords. The bass staff has a simple accompaniment. Dynamics include *marcato.* and *p*. Pedal markings include 'Ped.' with a star symbol and the number 3, and 'Ped.' with a star symbol.

# MY LADY FAIR.

(LIEBCHEN HOLD.)

Words by William H. Gardner.

Music by Herman Epstein.

Allegretto.  $\text{♩} = 60$

Webt mtr grün ..... be - laubt Kranz für

Weave a gar - - land fair For my

Lieb chens Haupt, Glo - cken - blu - - - men reich Ih - ren

la - - - dy's hair Blue ..... bells for... her eyes, In..... whose

Au - - gen gleich Drinnen un - - genannt Lie - bes - glut ge - bannt, ge -

depths..... there lie, Stores of love ..... un - told, Stores of love, of love un -

bannt, Süß und treu ..... und hold Selt' ner noch ..... denn Gold.....

told, Rar - er far ..... than gold, Rar - er far ..... than gold.....

Ped. \*  
1404 - 3

Ro - sen webt hin - ein, hinetn, Mun - des Wie - der - schetn, Füllt um sie die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft ..... Mit dem süß - sten Duft; Fü - get Ro - sen fetn .....

rare ..... On the frag - rant air So then ros - es place .....

In den Kranz hin - ein, Fü - get Ro - sen fetn ..... In den Kranz hin -

To the gar - land grace So then ros - es place ..... To the gar - land

ein .....

Lil - jen

grace ..... Lillies

Ped. \* 1404 - 3 Ped. \* Ped. \*

Lil - jen bie - tet ihr, Zeichen sein..... sie mir Von dem

lil - lies for..... her heart Spotless count - er - part Of..... a

Lie - bes - band, Das uns Beid' - um - wand, Das uns

love..... di - vine Wo - ven in - to mine wo - ven

Beid' - um - wand, Ei - ner Lieb' der Höh' ent - stammt, Die..... uns

in - to mine Of..... a love, a heav'n - ly love, Sent to

süss..... hat ent - flammt. Die..... uns süss..... hat ent - flammt.....

me..... from a - bove Sent to me..... from a - bove.....



Allegro molto  $\text{♩} = 108$  ( $\text{♩} = 132$  to 152)

(A)

*sempre leggermente.*

*cres.*

*dim.*

(A) The chief end in view is a careful connection of the successive tones, (a smooth and even legato). Be careful to strike the keys exactly in the centre, and raise each finger at the same time that the next touches its key.

(B) See B, Etude 2.

8

First system of musical notation. The upper staff contains a melody with various ornaments and fingerings (1, 2, 3, 4). The lower staff features a complex rhythmic accompaniment with triplets and sixteenth notes.

8

Second system of musical notation. The upper staff continues the melodic line with intricate fingerings. The lower staff provides a steady accompaniment with quarter and eighth notes.

8

Third system of musical notation. The upper staff has a melodic line with dynamic markings *ff* and *p*. The lower staff includes a section with a double bar line and a change in bass clef.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *f* and *p*. The lower staff has a complex accompaniment with many sixteenth notes.

Fifth system of musical notation. The upper staff contains a melodic line with dynamic markings *f* and *p*. The lower staff has a complex accompaniment with many sixteenth notes.

Sixth system of musical notation. The upper staff contains a melodic line with dynamic markings *f*, *p*, and *ff*. The lower staff has a complex accompaniment with many sixteenth notes.

Presto  $\text{♩} = 132. (\text{♩} = 88 \text{ to } 108.)$ 

10

*pp*

*cres.* *rf* *rf* *p*

2nd time 1 2

*cres.* *ff* *atm.* *p* *simill.*

1 2 3 4 5

1 2 3 4 5

(A) The different touch in both hands offers, at first, no little difficulty, and demands a separate practice for each hand, the right hand to be strictly legato, and held quietly, while the left hand plays staccato with a loose, springing wrist.

Let the fingers strike with precision and firmness, and be careful that the fourth and fifth fingers show no weakness, but play with the same freedom of touch as is demanded of the first, second and third fingers.

(B) These quite difficult changes of position must by no means disturb the tranquility of the hand nor interrupt the even succession of tones. The position of the fingers here is over the black keys to facilitate the striking of the intervening white keys.

(C) Play this passage in thirds, pliantly and staccato, striking both notes with a yielding wrist and precisely together.

First system of musical notation. The piano staff (top) contains a complex melodic line with numerous slurs and fingering numbers (1-5). The bass staff (bottom) contains a rhythmic accompaniment with chords and single notes. Dynamics include *cres.*, *fp*, and *dim.*.

Second system of musical notation. The piano staff continues the melodic line with slurs and fingering. The bass staff continues the accompaniment. Dynamics include *pp* and *cres.*.

Third system of musical notation. The piano staff continues the melodic line. The bass staff continues the accompaniment. Dynamics include *f* and *ff*.

Molto vivace.  $\text{♩} = 63.$  ( $\text{♩} = 108$  to  $144.$ )

Fourth system of musical notation, labeled '11.'. It features two parts, (A) and (B), indicated by dashed lines. The piano staff (top) has a melodic line with slurs and fingering. The bass staff (bottom) has a rhythmic accompaniment. Dynamics include *p* and *simili.*.

Fifth system of musical notation. The piano staff continues the melodic line with slurs and fingering. The bass staff continues the accompaniment. Dynamics include *cres.*.

- (A) Equal touch and tone in the simultaneous playing of both hands, and the development of the weaker fingers (the 4th and 5th) are the objects of this study. Practice each hand alone and overcome its special difficulties before taking up both hands together.
- (B) The extension of the hands must not interfere with their even action. No matter how fast the time be taken a quiet position of the hand must always be maintained.

(C)

The sheet music is divided into seven systems, each with a treble and bass staff. The piece is marked with a variety of dynamics and includes detailed fingering instructions. The first system is marked with a *ff* dynamic. The second system includes *rf* markings. The third system features *dim.*, *p*, and *cres.* markings. The fourth system is marked with *ff*. The fifth system includes *dim.*, *p*, and *cres.* markings. The sixth system is marked with *rf*. The seventh system is marked with *f*. The music is characterized by intricate sixteenth-note patterns and complex fingering, with some notes marked with double fingerings (e.g., 1 2, 2 3, 3 4, 4 5).

(C) Wherever double fingering is indicated in this study, the upper one is intended only for large hands, which may practice it to advantage. Smaller hands should confine themselves to the lower fingering.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many sixteenth notes and slurs. The left hand (bass clef) plays a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. A *dim.* (diminuendo) marking is present in the second measure.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment is consistent. A *cres.* (crescendo) marking is in the first measure. A dashed line above the staff indicates a repeat or continuation of a pattern.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is steady. A *simili.* (simile) marking is in the second measure. A dashed line above the staff indicates a repeat.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is steady. A *dim.* (diminuendo) marking is in the first measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is steady. This system contains many detailed fingering numbers for both hands.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is steady. A *cres.* (crescendo) marking is in the first measure. A *ff* (fortissimo) marking is in the fourth measure. A dashed line above the staff indicates a repeat.

Molto Allegro  $\text{♩} = 120. (\text{♩} = 88 \text{ to } 100.)$

12. *ossia.*

(A) This study is of great usefulness for flexibility of the left hand, which should be practiced considerably alone before the right hand is introduced. When able to play this exercise correctly with one mode of fingering, it is advantageous to practice it also with the other modes of fingering. It will be highly beneficial to the pupil, from musical as well as from technical considerations, to transpose this study, say to G flat major; whether it would be exacting too much, or exceed the capacity of the pupil, must be left to the judgment of the teacher. Having thoroughly mastered the study, take up the *ossia.* It requires, of course, the same careful practice as that bestowed upon the left hand, and should not be played in conjunction with the left hand until its difficulties have been equally mastered.



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

4 2 3 4 2 3      4 2 3 4 2 3

4 1 1 3 1 4 3 1 4 3 1 4

3 1 3 2 1 3 2 1 3 2 1 3      2 2 3      simili.      1 4 2 1 2 4      5 2 3 1

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

2 1 2 3 1 2 3 1 2 3 1 2

simili.

3 2 3      4 2 4 2 1 2 3      5 1 4      8

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

simili.

8      3 5      3 5 3 1 3 1 3 5 3 4 2      2 5 4 1 1 1

1 3 4 1 3 4 1 3 4

1 1 1 2 1 2 1 2 1 2 1 1      1 4      5 2 2 1 2 2 3 4 5 simili.      5 4 3 2 1 5 4 3 2 1

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

2 3 4 1 2 1 5      2 1 5      2 1 5      2 1 3 1      8

4 1 1 3 1 4 3 1 4 3 1

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

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

# COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Translation by H. Hartmann.

Words by Mrs. N. K. Elliott.

Music by Charles Kunkel.

Moderato. ♩ - 112.

The piano introduction consists of two staves. The right hand features a melodic line with various ornaments and fingerings (e.g., 5, 15, 2, 4, 5, 4, 2, 1, 3). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are indicated below the staff.

3. Komm heim, mein Lieb', komm doch zu-rück, Nimmer solst du hin - fort geh'n, Denn  
 2. Der Mond, der fern im Wes - ten steigt, Hüllt sein Haupt in Gram - es Flor, Des  
 1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und

The vocal melody for the first system is written on a single staff in G major, 4/4 time. It begins with a quarter rest followed by a series of quarter and eighth notes.

1. The fire burns on the hearth to - night, With a warm and glow - ing cheer, To  
 2. The moon that lights the west - ern sky, Dips so low her head in grief, The  
 3. Come home, sweetheart, come home to - me, You should not re - main a - way, For

The piano accompaniment for the first system features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Fingerings are indicated for both hands.

3. ach, nur du be - dingst mein Glück Seit ich dich zu - erst ge - seh'n,  
 2. Vög - leins sü - sse Wet - se schweigt Und mein Herz zieht nichts em - por,  
 1. manch - er sich des An - blicks freut, A - ber mir schafft's Schmerz und Pein,

The vocal melody for the second system continues the melodic line from the first system, featuring a mix of quarter and eighth notes.

1. oth - ers 'tis a pleas - ant sight, But to me the home is drear.  
 2. birds no lon - ger lin - ger nigh, Nothing brings my heart re - lief.  
 3. aye my life's bound up in thee, Since my hand in thine I laid.

The piano accompaniment for the second system continues the rhythmic accompaniment from the first system, ending with a final chord.

1403 - 3

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Seit - dem ich dich ge - seh'n.  
 Mein Herz zieht nichts em - por.  
 Mir schafft es Schmerz und Pein.

Mein Lieb' o zög' - re  
 Ein Schau - er durch mich  
 Die Ster - ne lös - chen

1. The home is cold and drear. The sun has hid his  
 2. And nothing brings re - lief. A chill runs through my  
 3. My hand in thine I laid. Sweet heart do not de -

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

nicht; Die Welt wird grau und alt Vom  
 schießt Mit mei - nem Schmerz ver - eint; Der  
 aus, Die Sonn sank nie - der - wärts Sag'

1. face, The stars no lon - ger shine, Oh!  
 2. veins, That makes me start with pain; Out  
 3. lay, The world is grow - ing gray, With

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment and includes some chordal textures.

Schat - ten um das Licht, Wird dun - kel öd' und  
 Re - gen drau - ssen giesst, Um nichts die Thrä - ne  
 hat die Er - de nicht Ein ein - zig, ein - zig

1. tell me where up - on This Globe there is the  
 2. in the night it rains, But all my bit - ter  
 3. gloom that hides the day, There is no light 'tis

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part features a more active accompaniment with some triplet figures in the right hand.

3. kalt	Sett	mir's	an	Dir	ge - bricht.	Komm
2. fließt,	Ich	hab' un	sonst	ge - weint:	Komm	
1. Herz,	Das	liebend	zu	mir spricht:	Komm	

1. heart That ech - oes warm to mine. Come  
 2. tears Flow on in vain in vain. Come  
 3. drear Since you have gone a way. Come

1. heim,	mein Lieb,	komm heim,	komm heim!	Komm
2. home,	sweet heart,	come home	to me,	Come
3.				

heim,	mein Lieb,	komm heim,	komm heim!
home,	sweet heart,	come home	I pray
		rit.	a tempo.

Ped. \* Ped. \* rit. 5 31 Ped. \*



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Paderawski is the freshest in the minds of Americans, and D'Albert's return will bring him once more to the front. D'Albert is said to be in splendid trim and has the direct approbation of Von Bülow and Rubinstein who take him within their circle.

The Bureau of Music has issued letters of invitation to all the important choral societies in the large cities asking them to cooperate in forming the grand chorus of 2,000 voices, which will render standard oratorios at the ceremonies dedicatory of the Exposition buildings.

The health of Madame Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evils. It is not surprising that the great artist has fallen into a state of melancholy and depression.

Some one asked me about Patti's voice, writes Clara Louise Kellogg. She has a fine voice and, on the whole, she is the most remarkable singer I ever heard. Patti is essentially mechanical, and her success is due to her wonderful voice; but as an intelligent actress, a creator of parts, or even as an interesting personality she never could approach the peerless Christine Nilsson. I consider the latter the most intelligent and interesting artist on the operatic stage. Indeed, Nilsson has originality and magnetism, a combination irresistibly captivating to the refined and educated. Her singing was the embodiment of dramatic expression, and she never had to violate all the canons of lyrical art by introducing "Home, Sweet Home" in grand Italian opera to satisfy a high-priced audience. There are some outrages which true artists will never submit to, and they should be honored.

The Chorus of the Church of the Messiah rendered on January 31st, portions of Mendelssohn's oratorio "St. Paul." The church was thronged to the doors, and under Mr. Kroeger's training, the performance was a very satisfactory one.

Tschalkowsky's opera "Eugene Onegin" was announced to be performed for the first time in Germany, at the Hamburg Stadt-Theater.

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Eugene D'Albert has been secured by Mr. Ellis, of the Boston Symphony Orchestra, and will appear in a series of forty concerts and recitals, commencing March 15. The *Allgemeine Musik Zeitung*, of Berlin, said on January 12, after his playing of Beethoven's concerto, "D'Albert's position now as the greatest living pianist must be conceded. D'Albert's bride, Teresa Carreno, will not come to America with him, her London engagements preventing.

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