

MAJOR AND MINOR.

Dr. Antonius Dvorak is reported as having uttered the following: "Here, all the ladies play. It will, it is nice, but I am not a lady, and I have a desire to be a man, and to have creative power. How is it in my own country? There every boy plays, and especially the men. Is he a polymath? They must be, for they can play any instrument, and to him the music must learn to read, write, and all that, and to play some instruments."

The **J. L. Frans** Wall Paper Co., at Exchange Building, 136 Olive street, has done some of the finest decorating and fresco work in the city, and is well known for its artistic and artistic footings. Those wanting good work done at reasonable prices should give this established house a call. The general prices given by the firm are very reasonable, and it is to be hoped that the general public will patronize them.

The German Liederkranz Society, of New York, will make an extended tour of the West, and will be engaged in giving concerts in Cincinnati, Chicago, St. Louis, Milwaukee, Cleveland, and other cities. The dates of the tour are not yet fixed. Niagara Falls are included in the itinerary. Heinrich Zeller will conduct. The profile of the tour will be devoted to chamber music, and the program will consist of songs. The entire tour will be in the nature of a summer excursion, lasting from June 20 to July 20.

A new road to the Niagara Falls Short Line has been furnished by the Wahash road. The trains are vestibuled and have every convenience known. They began running recently, and the first train left for Niagara Falls from Montpelier, O., to Hammond, Ind., is now completed. The distance between the two points is about 100 miles, or 80 points. The new track will not be used for passenger trains until it is in first-class condition, and then trains corresponding with those on the White River line will be run. The service between Chicago, Boston and New York will be suspended.

A foal of the piano as it is pounded writes: "Owing to the thin partition walls in New York architecture, a movement is on foot to discourage music and especially piano playing, as a common complaint is that city stations are not safe. According to actual medical statistics all musicians die young or become unable to earn a living. The average age of a pianist is under 30, and Schumann died at 46. Of these, Chopin was melancholy to the point of despair, and died of consumption and dreaming dreams. Liszt, too, died of consumption, and then was placed in an insane asylum, where after two years he died. The author of this article, who has been a pianist, as revealed by his letters, are perhaps the best proofs. Perhaps the piano is not the deadly nuisance that will have to rule the world for ever."

Signor Colantini has been writing about Mascagni as follows: "A chemist would say that the music of 'Cavalleria' is a poison, and that it is dangerous to drink it. It is a poison, a spiced lemonade. It is a novelty, perhaps like all adaptations; but it is a severe one, however, with me; he has quick perceptions, and has followed nature rather than tradition. He has made a new art out of the old, and has given us a new form of expression, the shortest and safest . . . The ideas of the young violinist are good, but the execution is bad. He has a good voice again with pleasure. Pietro Mascagni is rather a collector than an eclectic. He takes what suits him, and uses it at his leisure; that is to say, he does not care whether it is good or bad. His walks indifferently over the body of Blot, Meyerbeer, or Verdi, Gounod, Ponchielli, Schumann or Massenet, the latter by preference."

W. A. BENJAMIN.

W. A. Benjamin, the subject of this sketch, is a tenor of much promise, and an aspirant for literary fame. He was born in Louisville, Ky., and has had a varied career, showing great creative power. How is it in my own country? There every boy plays, and especially the men. Is he a polymath? They must be, for they can play any instrument, and to him the music must learn to read, write, and all that, and to play some instruments."

Recently, at the urgent solicitation of friends, he took up the serious study of vocal music under the direction of Mr. Gwynn, the famous teacher, who has already met with gratifying results in the development of his voice, and promises a splendid future for the pupil.

1. Piano Solo. "Sonata in D Minor," Allegro—Adagio—Andante—Love's Worth," Edgar. 2. Soprano Solo, "I'm a Poor Man," King. 3. Tenor Solo, "Sweetheart," Corwall. 4. Mr. W. A. Benjamin. 4. Recitation, "The Old Woman," Mrs. F. D. Baronne song, "A Mariner's Home" on Sea." Mr. Walter Sidney Shiles. 5. Tenor Solo, "I'm a Poor Man," King. 6. Octo. Hora. 6. Soprano Solo, "Arabie," Blot. Mrs. Anna

The accompanist of this enjoyable affair was Mr. Louis Connelly, who has had a varied musical career, and is a very musical musician, like the one given in November, was a pronounced success. The parlor of Mr. Benjamin's residence was filled with flowers, and the room was decked out with tables and walks tastefully arranged and trimmed with ferns and flowers. The room was filled with light, and altogether the scene was one of radiant beauty and rare enjoyment.

Forest Park University—Prof. P. Mori's first piano and violin recital was very successful. Among the pupils who made their debut were Miss Anna C. Lewis, of St. Louis, who played the first movement from Mozart's Sonata in G major, and Prof. J. C. Kressel, of Forest Park University also did very creditable work. Mr. Mori played two pieces for violin and piano, and Mr. Kressel and Mr. Mori rendered several piano duets in very effective style.

A Grand Concert—A grand concert of soloists and pupils of E. A. Helm was given at the Opera House at St. Charles, Illinois, on Saturday evening, Dec. 11. The soloists and their programmes were: "Romance," Bolero, and "String Quintet," composed by the talented Mr. Schubert. A piano duet—Flute and Harp—was given by Mr. and Mrs. Schubert. Mr. Schubert, a clarinet solo by Mr. Schubert made a decided hit. Mr. Schubert, a violin solo by Mr. Schubert, and the Harmonic Orchestra, under his leadership is the pride of St. Charles.

Miss E. H. Mahan, teacher of organ and piano has received many deserved compliments from those who have heard her play. She is a pupil of Dr. C. H. Tamm, of Webster Church, Webster, Mo., and a pupil of Miss Mahan has been highly praiseworthy in her home town. Miss Mahan has the special advantage of reading her pipe organ literature in intonation.

Alfred G. Robyn has organized a choral society of twenty-five voices, the object of which is to render church works canonically in a masterly manner. The society will be heard at Temple Israel, on Sunday evening, Dec. 12, when Mendelssohn's *St. Paul* will be the first number sung. Among the members of the choir are Mrs. Otto Helm, Mrs. Otto Helm, Miss Eugenie Dusenbach, Misses Otto Helm, W. A. Benjamin, etc.

Just What is Wanted?—Business is alive to a great coming event, and preparations of all sorts for the Columbian Exposition are in full swing. The building of the buildings of a unique kind, has happily already made its appearance, and we may predict that her beautiful dome, in the style of the Columbian Exposition," Illustrated from Water Color Drawings.

This Portfolio is a rare and beautiful exponent of the main structures of the Columbian Exposition, which opened in 1893. The fourteen magnificent structures are faithfully executed in water color drawings, and are arranged in perspective at the lay of the grounds, with their principal buildings, lagoons, etc. The illustrations are exact reproductions, in water color washes, of the original designs, and are intended to complete from the official plans by America's best known water colorists.

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MAJOR AND MINOR.

Signor Verdi entered on his 80th year on the 10th ult.

A daughter has been born to Teresa Carreño and Eugenio d'Albert, the well-known pianist-composer.

Louise Natall, prima donna of the New American Opera Co., has just closed a magnificent engagement at Lisbon, Portugal.

Mr. Dvorak has decided that a setting of Drake's poem, "The American Flag," shall be his first composition in America.

Mr. G. W. Chadwick received \$600 for his music for the World's Fair Dedication Day, Miss Monroe, the writer, received \$100 for her poem.

According to Italian journals, Signor Massagatti has handed to Signor Sonogno the complete score of a new one-act opera,

"Vestita," being the fourth operatic work written by the young Maestro in the space of three years.

We position our art and get back to the earth when we are possessed of the words of Beethoven on his dying bed: "I believe I am yet but at the beginning." Jean Paul, in his "Moral Philosophy," says: "The artist is a man who has no time to think."

If you wish to give your husband or friend a gift which will be appreciated, give him one of those good umbrellas which are made by the umbrella makers of New York, and which makers still N. 6th street. For a beautiful stock of umbrellas, makers and walking sticks, Nemandier Bros., see in the lead.

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Colonel Mapleson used jokingly to say that the male members of his company were always in search of women, and set up as bandits till again wanted. His daughter-in-law, Madame Schirmer, took the hands of brigands, at the head of whom she recognized the chief de shape of the Para Opera House.

The Wagner Society has been in existence for nearly forty years, and only some time since appointed a committee to raise money for the purpose of securing roles and souvenirs. Many great names have been secured, and the Wagner Society, which roles and souvenirs were obtained, and it is rumored that they are about to be sold to persons in the United States.

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Wagner's Distress for Music.—Wagner's stepfather, Ludwig Oberer, who died when the boy was seven years old, was very fond of him, and on the evening before his death he wrote a will in which he left two ornate chairs which he had been taught Richard played them not so very badly, and the stepmother gave them to his wife, very badly, and the stepmother still has a case for music!

The next morning the mother talked to the stepfather, "We should like to make something of you." The boy never forgot the words.

That evening, however, no one would have dreamed of making him a professional musician. When he was twelve he was described as a headstrong, "fanciful" child, who would fly into a passion at nothing, and who had a strong aversion to the study of Greek, and soon became his master's favorite pupil.

He studied the piano, but had little taste for the instrument, and found the technique of it a bore. His teacher after some time said to him, "I am sorry for you, but you will all that, the boy even had dreams of being a composer, and a few years later, at his own request, he was put into a school for the deaf.

The poor man had a hard time with his ear, but headstrong and obstinate, he did not give up, saying like the professor of the piano,

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SUITE NORSE.

EDWARD GRIEG.

I

STABBE-LAATEN.

Humoristischer Tanz.

Op. 17, No. 19.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

SUITE PREMIERE.

Allegro. ♩ = 104.

p

Ped.

f

Ped.

Ped.

Ped.

f

Ped.

Ped.

Ped.

A. Execution. *on thus.*

B. *on the.*

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741 - 6

Ped. \star Ped. \star Ped. \star Ped. \star Ped. \star Ped. \star

Ped. \star Ped. \star Ped. \star Ped. \star Ped. \star

Ped. \star Ped. \star Ped. \star Ped. \star Ped. \star

Coda.

Ped. \star Ped. \star Ped. \star Ped. \star Ped. \star

Ped. \star Ped. \star Ped. \star Ped. \star Ped. \star

III

SOLFAGER UND DER WÜRMERKÖNIG

Op. 17. No. 12.

Andante. ♩ = 100.

N.B. The P stands for Ped.

741 - 6

RESELVED.

Op. 17. N° 13.

Moderato. — 100.

op. 17

sempre ritardando.

741. 6



TANZ AUS JÖLSTER.

Op. 17. Nr. 5.

Allegro con fuoco.



Moderato e marcato. ♩ = 112.



Op. 4 3 1 2 3 3 1 2 3 4 3 1 2



Op. 4 3 1 2 3 3 1 2 3 4 3 1 2



3 *meno mosso.* — 160. *stacc.*

più mosso.

CPIEN -----

Coda.

cen-----do *non legato.* *fz* *fz*

8... *op. 2*

fz *sostenuto.* *fz* *ff Più Allegro e*

fz *fz* *fz* *fz* *fz*

Ped. ⓧ Ped. ⓧ Ped. ⓧ Ped. ⓧ Ped. ⓧ

sempre string.

Presto.

fz *fz* *fz*

Ped. ⓧ Ped. ⓧ Ped. ⓧ Ped. ⓧ Ped. ⓧ

Lucia di Lammermoor

(Donizetti.)

Carl Sidus Op. 126.

Allegro ♩ = 144.

The sheet music consists of five staves of musical notation for piano. The first four staves are in common time (♩ = 144), while the fifth staff begins with a tempo of *P.* The notation includes various dynamics like *p*, *f*, and *mf*, and fingerings such as 1, 2, 3, 4, and 5. The music is divided into sections labeled "1." and "2." with corresponding endings. The piano keys are indicated by vertical lines with dots for black keys and crosses for white keys.

4 *Larghetto* ♩ = 72.

Cantabile

Piano sheet music for Op. 4, page 8, measures 5-10. The music is in common time (♩ = 72). The first measure (5) starts with a dynamic *p*. The second measure (6) begins with a melodic line over a harmonic bass. The third measure (7) is a transition with the instruction *rit.* The fourth measure (8) is marked *a tempo*. The fifth measure (9) shows a crescendo with the instruction *cresc.* The sixth measure (10) concludes the section.

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

OP. 4

rit.

a tempo

cresc.

599 - 8



Allegretto $\text{C} = 72$



FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Secondo.

The musical score consists of two staves. The top staff is for the piano, showing a continuous series of chords and bass notes. The bottom staff is for the voice, with lyrics in French. The score is divided into sections by dynamic markings and tempo changes. The first section starts with a forte dynamic (f) and a tempo of 112 BPM. The second section begins with a piano dynamic (p) and a tempo of 108 BPM. The vocal part includes lyrics such as "Gounod.", "CREA.", and "Andante". Pedal points are indicated by small circles with a 'P' under the piano staff. A note at the bottom right indicates "N.B. The P's signify Ped.".

N. B. The P's signify Ped.

705 - 6
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FAUST

3

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

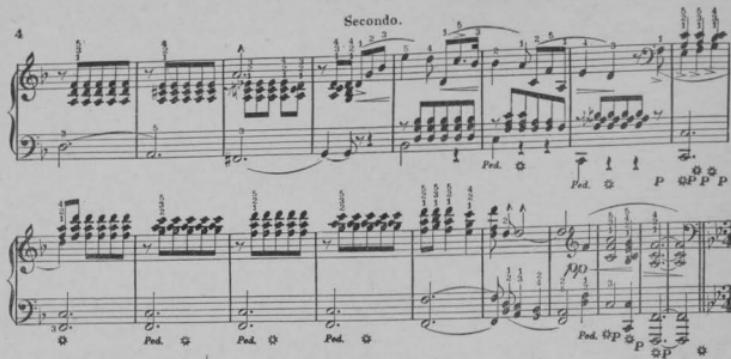
Primo.

leggiero.

Andante ♩ - 108.

4

Secondo.

*Mouvement de Valse C. - 88.*

Primo.

Musical score for piano, Primo section, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a dynamic *mf*. Measure 6 begins with a dynamic *sf*. Measures 7 and 8 continue the pattern. Pedal marks (*Ped.*) are present at the beginning of each measure. Fingerings are indicated above the notes throughout the section.

8

Musical score for piano, Movement de Valse section, measures 88-92. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 88 starts with a dynamic *p*. Measure 89 begins with a dynamic *mf*. Measure 90 begins with a dynamic *cresc.* Measure 91 begins with a dynamic *pof*. Measure 92 concludes with a dynamic *pof*. Fingerings are indicated above the notes throughout the section.

6

Secondo.

ff.

cres.

decres.

ped.

705 - 6

Primo.

Cantabile.

7

Primo.

Cantabile.

7

cen

do

f

ff

Ped.

MAZURKA.

Secondo.

Louis Conrath.

Moderato $\text{♩} = 144$.

a tempo.

Con anima.

MAZURKA.

Primo.

Louis Conrath.

Moderato $\text{d} = 144$.

The sheet music consists of five staves of musical notation for piano, arranged in two sections: Primo and Louis Conrath. The Primo section begins with a tempo marking of $\text{d} = 144$. The Louis Conrath section follows, indicated by the name above the staff. The music is composed of six measures per staff, with various dynamics and performance instructions like "rit.", "mf", and "f". The notation includes both treble and bass staves, with some staves featuring multiple voices or parts. Measure numbers are indicated above the staves.

Secondo.

a tempo.

a tempo.

Primo.

5

The sheet music consists of five staves of musical notation for two pianos. The top staff is labeled "Primo." and the bottom staff is labeled "Secondo.". The music is written in common time. Various dynamics are indicated, such as *mf* (mezzo-forte) and *f* (forte). A tempo marking is shown in the middle section. Performance instructions include "Ped. ♫" (pedal) and fingerings (1, 2, 3, 4, 5) above the notes. The notation includes sixteenth-note patterns and sustained notes.

Secondo.

a tempo.

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

p

1457 - 8

a tempo.

Primo.

7

cresc.

ff

mf

rit.

Ped.

Ped. cresc.

Ped.

Ped.

Ped.

Ped.

Secondo.

a tempo.

Con anima

rall. *a tempo.*

Primo.

9

*Con anima.**a tempo.*

4
Book I.

ECOLE DU MECANISME

Durernoy-Buelow.
Op. 120.

Allegro vivace ♩ = 72 to ♩ = 144.

No. I.

The sheet music consists of five staves of piano music. Staff 1 (Treble and Bass) starts with a dynamic *p*. Staff 2 (Treble) has a bassoon-like line with slurs and grace notes. Staff 3 (Treble) features sixteenth-note patterns with fingerings (1, 2, 3, 4, 5, 6). Staff 4 (Treble) includes vocalizations "cen", "do", and "cres." with corresponding piano patterns. Staff 5 (Treble) shows eighth-note patterns with fingerings (1, 2, 3, 4, 5, 6). Pedal markings ("Ped.", "Ped. ⚪", "Ped. ⚫") are placed below the bass staff at various points.

original

8

15

B

C

8

f

ff

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

- A At first, practice very slowly, raising the fingers high, from the knuckles, in striking. The student should not leave this study until he can play it at least as rapidly as indicated by the first metronome mark: quarter note-72. Few students for whom this study is intended will be able to play it at the tempo-quarter note- 144.
- B The original text, from this point to the end, is rather too difficult when compared with what precedes. The editor therefore recommends the change indicated, which is more in keeping with the technique required by the balance of the study.
- C It is very difficult to play this measure in time, on account of the skip of three and a half octaves with the left hand. This and the preceding measure should, for some time, be practiced alone and slowly, counting four eighths. In this way the precise moment the second eighth must be struck will be so impressed upon the memory that the student will continue to strike it at the proper time, even when the increased velocity will have lessened the time allotted to its performance.

6 *Allegro* ♩ = 100 to ♩ = 152.

Nº II.

This study should be practiced with both fingerings for the right hand, each fingering making it a distinct study. The upper fingering requires that the hand should be kept perfectly quiet (the same as in the practice of five-finger exercises) and offers, when thus executed, excellent practice for all the fingers, but especially for the fourth finger. The lower, second, fingering makes it an excellent study for the first finger (thumb) as it offers fine material for the study of crossing under, etc. When thus practiced, hold the wrist very loosely and fully as high as the knuckles, or a little higher. It may be well, after the study has been mastered with the upper fingering, to study a piece or two before proceeding with the second fingering. This will avoid monotony to the student and confusion to the fingers. The eighth notes for the left hand throughout this study should be struck lightly and from the wrist. When the study can be easily played either pp-p-f or ff, practice it with the proper light and shade, as indicated by the dynamic marks. Carefully observe the phrasing at A.



8 *Allegro* ♫ - 80 to ♫ - 152.

Nº III.

simil.

Practice with a loose, yielding wrist. Avoid rocking of the right hand from side to side, and do not force the keys in striking. The strength of the touch must come entirely from the fingers, without the assistance of the arm. Few players heed this most important rule, although no one can play the piano well otherwise.

dim. simili. cres. f

simili. cres. dim.

f

semper cres. ff

631 - 14

10 *Allegro* ♩ = 80 to ♩ = 152.

N^o IV. A

Ped.

simili.

Ped.

f

In this study of broken chords, observe carefully in what position the fingers would be if the notes constituting the chord were struck together. The same fingering must of course be taken when the chord is broken. At A, the notes struck together would employ the fingers 1, 2, 3 and 5, as it contains two keys between G and C; at B, the notes would be struck with the fingers 1, 2, 4 and 6, as there is but one key between C and E. The student will observe by this that when the key to be struck next to the fifth finger is at a distance of a fourth, it is struck with the third finger, if at a distance of a third, with the fourth.

EXAMPLE.

Right Hand Left Hand

The lower fingering given at C is contrary to the general rule. It is not bad in this case on account of the black key to be struck, and may be preferred by small hands. The editor, however, recommends the use of the upper fingering, 1, 3, 4 and 5.

Ped. Ped.

p cres.

simili

f a tempo
ritenuto

Ped. Ped.

cres.

simili

f *dim.* *tall.*

This block contains six staves of musical notation for piano. The first two staves are in common time, the third in 6/4, the fourth in 5/4, the fifth in 12/8, and the sixth in 5/4. Various performance instructions are included: 'Ped.' at the beginning of each section, dynamic markings like 'p' and 'f', tempo changes ('a tempo', 'ritenuto'), dynamics like 'cres.', 'dim.', and 'tall.', and articulation marks such as 'simili' and 'dim.'. Fingerings are indicated above the notes throughout the piece.

12 *Allegro moderato* ♩ = 80 to ♩ = 152

No. 14

p legato.

cres.... poco.... a.... poco....

or thus:

f

cres.... poco.... a....

Fine

Annotations to the preceding studies apply to this one. Passages marked □ need special attention in reference to the striking of the keys with rounded fingers. If this is not done, the large intervals which they offer to the 3d, 4th and 6th fingers will lead the student unconsciously to flatten out the hand in reaching the keys. The ossias introduced will enable small hands, by the careful substitution of the fingers as marked, to play the melody legato.

or thus

ossia.

Repeat from the beginning to Fine

No VI.

A This study should be practiced with the various fingerings indicated, as each offers specially useful technical difficulties. In practicing, heed well the position and the lifting of the fingers. They must always strike the keys in a rounded, arch-like position. Separate practice of each hand will also prove of great benefit.

B Strike the bass notes throughout with a yielding wrist.

C Sustain these half notes their full value.

p

simili

sempre cresc.

Tempo I?

riten.

Leggiiero, *simili.*

simili

simili

cresc.

cresc.

16 *Moderato* ♩ = 80 to 152.

Nº VII.

1.

2.

3.

A Notes to the previous study apply to the practice of this one. The lower fingering, given for the right as well as the left hand, is somewhat unusual. It will, however, well repay any time that may be spent upon the mastering of it. In practicing hold the wrist very loosely so as to facilitate the crossing under of the thumb in ascending and the crossing over of the third and fourth fingers in descending. In crossing under of the thumb with either hand the third or fourth finger should remain on the key until the thumb has reached its key. In crossing of the fingers over the thumb, the same rule must be adhered to, otherwise the evenness (legato) which is the chief object of the study will be destroyed.

Allegro moderato ♩ — 80 to 152.

17

Nº VIII.

cres.

poco

a

poco

f

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

f

marcato.

Ped.

Apply Note of preceding study to this one.

I Cannot Say Good Bye

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L Roeckel.

Andantino $\text{d} = 104$.

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

556-3

N. B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein!

1 Ich kann.... nicht Abschiednehm'n Ich kann.... nicht Abschiednehm'n,
Con passione. rall.

Ich

Ich

p

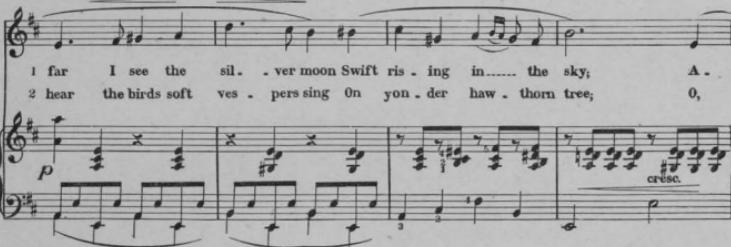
1 I can.... not say "good bye!" I can.... not say "good bye!"
2 Must mo - ments sad re - call, Must mo - ments sad re - call.

A -

I

f colla voce. rall. con anima. dim.
** Ped.* * Ped. * Ped.*

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



2 lei - der die Er.innrungr bringt,..... Das ich von dir, von dir muss fort!

1 lei - der bringter uns das Leid,..... das Leid,Dass Stunden bald ver - gehn! Ich

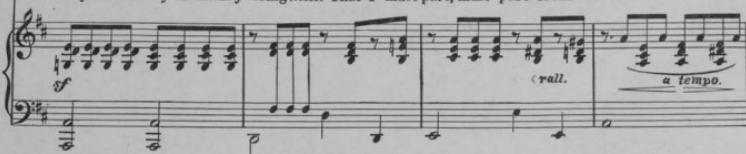
a tempo.

tristamente.

rall. *ff*

1 las! that she should come so soon..... so soon To tell us mo - ments fly I

2 why shuld they the mem'ry bring!..... That I must part, must part from thee!



kann nicht Ab - schied nahm'n! Ich kann nicht Ab - schied nehm'n! Lieb Herz, ich kann nicht,⁵
 can - not say "good bye!" I can - not say "good bye!" My love I can - not,
dolce.
 Ped.
 Ped. * Ped.
 kann nicht Ab - schied nehm'n, nicht nehm'n! Ich kann nicht Ab - schied nehm'n! Ich.
 Ped. * Ped.
 grandement.
 can - not say "good bye!" "good bye!" I can - not say "good bye!" I
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 kann nicht Ab - schied nehm'n! Lieb Herz, ich kann nicht, kann nicht Ab - schied nehm'n, nicht
 accel. e cresc.
 can - not say "good bye!" My love I can - not can - not say "good bye!" "good
 accel. e cresc.
 ff colla voce.
 * Ped. * Ped.

l. nehm'n Ich nehm'n 2.
 - bye I bye
 ff ff ff ff ff ff ff ff
 Ped. * Ped.
 556 - 3 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

LA JOTA.

MEIN ENGEL, DU!

Maurice Moszkowski.

Allegretto $\text{d} = 72$.



2. Al...les, du...., ach,wann mag dein Blick Ver... künden mir.... Ich bin dein....!
1. Mein En...gel du.... ach wo find' ich dich! Wo.....weilest du....., hol..des Kind....!

1. Tra la la la.... hear the mando.line.... Tra..... la la..... gai ly twang!
2. Tra la la la.... let our song re sound Tra..... la la..... while it may!

2. Wann spricht dein Aug' vom erschnten Glück, Wann sagt's dein Blick; wān sagts dein Blick! Dein
1. Wann nahst du dich, zu er... hö...ren mich, Wō...find' ich dich, wo find' ich dich! Dein

1. Tra la la la...., on the vil.lage green, Tra..... la la castagnettes clang.... Ah
2. Tra la la la...., we may sleep too sound, Tra..... la la an.o.ther day.... Let

2. Au - ge traut,spräch es zu mir:.....
1. lie - bes Wört,stets lauschich ihm.....!

Ich..... ge. hör nur...
Doch..... wie fern von....

1. soon the Jo-ta² they'll be dane-ing, dane-ing Tra la la.....
2. se-rious things go till the mor-row, mor-row Tra la la.....

2. dir! Ein Blick, ein Blick ge-währt sei mir.....,
1.mir, Wie fern,wie fern von mir er-tönts.....!

Mir..... dein
Du....., oh

1. la The lads at me are sly - ly glanc-ing, glanc-ing, Tra
2. la And fling a far all thoughts of sor - row, sor - row, Tra

2.Blick dein Herz! Sei mild, sei mild! Mein Schen-nen stillt: Sei mild, sei mild! Mein

1. du, mein Lieb, Sei mild, sei mild! Mein Schen-nen stillt: Sei mild, sei mild! Mein

1. la..... la Tra la la, Tra la la, Each a part - ner gets, Tra.la.la, tra.la.la Hear the
2. la..... la, Tra la la, Tra la la, Pedro,there I see, Tra.la.la, tra.la.la Wants to

2. Seh . . .nen stillt: Ein Blick... von dir!

Mein Al . . .les du..., ach,wann mag dein Blick

1. Seh . . .nen stillt: Ein Hauch von dir!

Mein En . . .gel du..., ach, wo find' ich dich!

1. cas - tagnettes, the cas - ta - gnettes Tra la la la... in the dance we whirl
 2. dance with me, to dance with me Tra la la la... Pe - dro loves me well,

2..... Ver - kün - den mir.... Ich bin dein! Wann....spricht dein Aug' .
 1..... Wo.....find' ich dich.... traus - tes Kind.....! Wann....nahst du mir....

1..... Tra..... la - la..... o - others sing Tra..... la la - la...
 2..... Tra..... la - la..... this I know, Tra..... la la - la...

2..... vom er - sehn - ten Glück, Wann sagt's dein Blick! wann sagt's dein Blick.....

1..... zu er - hö - ren mich! Wo.....find' ich dich, wo find' ich dich.....!

1..... ne'er a Span - ish girl.... Could..... with stand the Jo - ta's ring.....
 2..... though he dare not tell.... Tra..... la - la, my bash - ful beau.....

2. Komm, o Liebchen, sei mir...hold, Lächle du....mir zu! Liebchen, traut Lieb.
 1. Komm, o Liebchen, sei mir...hold, Gönne mir...ein Wört, Liebchen, traut Lieb.

2. chen! Komm, o Liebchen sei mir...hold. Lächle du mir zu! Liebchen traut
 1. chen! Komm, o Liebchen, sei mir...hold. Gönne mir ein Wört, Liebchen traut

2. Lieb .. chen! In's..Au .. ge schau mir o süss.e Maid, In's..... Au .. ge mir,
 1. Lieb .. chen! Die...Lie.be wacht, wo die Welt im Schlaf, Sie..... wa .. chet zu

2. fromm und treu! Mein Herz ist dir.... dir al. lein ge. weih't! In's...
 1. je . der Stund....., Wenn A. mors Pfeil in die Herzen traf! Die...

..... gai-ly twang..., Tra la la la... on the vil-lage green Tra...
 while it may..., Tra la la la... we may sleep too sound Tra...

2. Aug'schau mir

1. Lie. be wacht, die Lie. be wucht.....!

..... la la cas-ta-gnettes clang.....
 la la an.o.ther day.....

Mein in's Aug'schau mir, Tra la, tra la, tra la.

2. cres. f
 an.o.ther day! Tra la, tra la, tra la

ff cresc.
 Ped. Ped. * 640 - 5

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Mrs. S. L. Lara.

Allegretto ♩ = 104.

Giocoso.

Ped. ⚪ Ped. ⚫

Ped. ⚫

Ped. ⚪ Ped. ⚫

Ped. ⚫

Ped. ⚫

803 - 3

4

Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫

P ♫ Ped. ♫ Ped. ♫ Ped. ♫

Ped. ♫ Ped. ♫ Ped. ♫

Ped. ♫ Ped. ♫

Ped. ♫ Ped. ♫

Ped. ♫ Ped. ♫

5

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

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

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

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

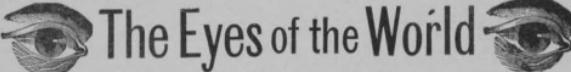
Ped. * Ped. * Ped. * Ped. * Ped. *

cres- cen- do dim. cres-

cen- do f.

1803-3

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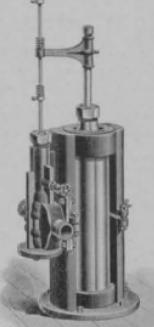


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