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which do not suit good teachers. Such teachers will find this book just what they want.

Jeon Lasalle is not to return to this country next season, and with perhaps one exception, he will not be likely to undertake other operatic engagements. One of his objects in coming to the United States this year, according to the *Sun*, was to make certain business arrangements for the sale of cement which he manufactures near Paris. During the year of his retirement from the stage he devoted most of his time to the management of this business, and he expects to return to it when he goes back to France. His manufactures are situated about an hour's ride from Paris. Lasalle has always been noted as a man of excellent business instincts, and as soon as he had become prosperous he made a number of fortunate investments in Paris real estate. In addition, he inherited a comfortable fortune. He had been asked by Mme. Cosima Wagner to sing at Bayreuth, and he thinks now that in the year intervening before the festival at which he wants to sing he will be able to learn in German the parts in which he may appear. He regards this as the most satisfactory way of bringing his career to a close. Lasalle has never received in this country the appreciation to which he was accustomed in Europe, and this may be in a measure responsible for his present determination not to come back.

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Attention has been called to the strange coincidence in the names of those connected with the Opera Company who have died this season. The letter "s" proving, it would seem, quite as fatal as the number 13, the following names all having that termination: Mm. Klafsky, Henry Abbey, William Steinway (President of the Steinway Company), Gotsy (Jean de Reszke's valet), and Castlemeyer.

How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only, willing to sacrifice everything to his art, treating the smallest details with the closest industry.—*Schumann*.

Music is never stationary: successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the Ideal.—*Franz Liszt*.

Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—*Goethe*.

Crystal Water has taken a widespread hold upon the drinking public, and it augurs well for the public health that this is so, for nothing is as dangerous as impure water. Filters and such means may clarify water, but absolute purity is found only in Crystal Water, which is now, fortunately, to be had at any grocer's or drugist's. This water is made at Channing and Franklin ayes, by the Crystal Water Co., who also make such healthful summer drinks as Crystal Ginger Ale, the finest and most aromatic ginger ale in the world; Chrysotars, the most delicious and sparkling of mineral waters, splendid at meals, and put up in quart or pint cases; Crystal Lids, both still and sparkling; and Crystal Seltzer and Vichy.

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SIXTH, OLIVE AND LOCUST.

The following from Wm. Hy. Griffith, M.D., L.R.C.P. Edin., L.R.S. Glas., who writes from London, England, July 24th, 1896, will also be of interest in this connection: "I consider antikamnia the best treatment for dysmenorrhea. The lady to whom I am giving the antikamnia has never been free from pain at the periods. She was always obliged to take to her bed for the first day, but since taking the antikamnia she has been perfectly free from pain. She is twenty-eight years old, and since she was sixteen her mother has tried everything for her. I shall always present the antikamnia tablets in cases of spasmodic dysmenorrhea. Two five-grain tablets, crushed, taken every two hours until eight are taken, invariably give the desired relief."

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TARANTELLA.

3

The Fisher Maidens of Procida.

J. Raff.

Presto. ♩-96.

f

Ped. ☆

Giacoso.

p

Ped. ☆

Ped. ☆

Ped. ☆

mf

p

f

p

mf

Ped. ☆

f

p

f

p

mf

cres.

f

Ped. ☆

1425 - 7

Copyright. Kunkel Bros. 1892.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Pedal markings are present at the end of several systems.

System 1: Treble staff starts with a *f* dynamic, followed by a *mf* section. Pedal marking at the end.

System 2: Treble staff continues with *mf* dynamics. Pedal marking at the end.

System 3: Treble staff continues with *f* dynamics. Pedal marking at the end.

System 4: Treble staff continues with *f* dynamics. Pedal marking at the end.

System 5: Treble staff continues with *f* dynamics. Pedal marking at the end.

System 6: Treble staff continues with *f* dynamics. Pedal marking at the end.



Ped.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation is complex, featuring many chords, arpeggios, and various musical markings.

- System 1:** Features a series of chords and arpeggios. Pedal markings ('Ped.') are present under the bass line. Fingering numbers (1-4) are indicated above the treble staff.
- System 2:** Continues the pattern of chords and arpeggios. Pedal markings are present.
- System 3:** Includes a section marked 'f' (forte) and 'sf' (sforzando). Pedal markings are present.
- System 4:** Features a section marked 'f' and 'sf'. Pedal markings are present.
- System 5:** Includes a section marked 'f' and 'sf'. Pedal markings are present.
- System 6:** Features a section marked 'Cres.' (Crescendo). Pedal markings are present.
- System 7:** Includes a section marked 'ff' (fortissimo). Pedal markings are present.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). Pedal markings are indicated by "Ped." and a star symbol. The notation includes many slurs, ties, and fingerings. The piece concludes with a final chord in the right hand.

8

7

f

Ped.

ff

Ped.

mf

p

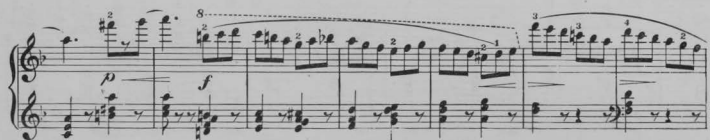
f

Ped.

1425 - 7

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features various musical elements such as eighth and sixteenth notes, rests, and dynamic markings including *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Pedal markings are indicated by a 'Ped.' symbol with a star. The first system includes fingerings (1-5) and a crescendo hairpin. The second system includes a *mf* marking and a crescendo. The third system includes a *f* marking and a crescendo. The fourth system includes a first ending marked '1.' and a second ending marked '2.', both with *f* markings. The fifth system includes a first ending marked '1.' and a second ending marked '2.', both with *sf* markings. The sixth system includes a first ending marked '1.' and a second ending marked '2.', both with *sf* markings. The piece concludes with a final chord and a 'Ped.' marking.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



Tempo di Polka - 138.

Fritz Spindler Op. 111.

1437 - 4
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First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

f *f* *f* *f* *f* *ff*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

f *p* *f* *f* *f* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

2nd time.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

p *p* *p* *p* *p* *p*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

f *f* *f* *f* *f* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

p *f* *p* *f* *p* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

4

The musical score consists of six systems of staves. The first system includes a treble and bass staff with a melodic line in the treble and a supporting bass line. It features a forte (*f*) dynamic, a *dim.* (diminuendo) marking, and a *Ped.* (pedal) instruction. The second system continues the melodic and harmonic development with various fingerings and a *Ped.* marking. The third system shows a continuation of the piece with a *Ped.* marking. The fourth system features a *dim.* marking and a *Ped.* marking. The fifth system includes a *Ped.* marking and a *dim.* marking. The sixth system concludes the page with a *Ped.* marking and a *accelerando.* instruction.

f *dim.* *Ped.* *accelerando.*

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key signature of one flat (B-flat). The notation is highly rhythmic, featuring numerous triplets, sixteenth notes, and eighth notes. Pedal markings ('Ped.') are placed below the bass staff in several measures. Dynamic markings include 'ff' (fortissimo) at the beginning and end of the piece. The notation is complex, with many beamed notes and slurs. The page number '1487-4' is visible at the bottom center.

ROBIN RED BREAST.

3

WALTZ.

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

Lively. $\text{♩} = 80$.

CARL SIDUS.

Key of C

Key of G

Key of C

Key of G

Key of C

Key of G

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with notes and rests, and the bass staff has a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes fingerings (1-5) and articulation marks (accents) above the notes. The lyrics 'The Rose Tree' are written below the bass staff.

Key of B \flat

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is written in the treble staff with a key signature of one flat (B-flat) and a common time signature. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the bass staff.

A musical score for a piece titled "N. B." in 3/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some measures containing rests. Above the staff, there are several slurs and fingerings indicated by numbers 1 through 5. Below the staff, there are several slurs and fingerings indicated by numbers 1 through 5. The piece ends with a double bar line.

The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The accompaniment features a steady eighth-note bass line and chords in the right hand. Fingerings are indicated by numbers 1-5 above or below notes. A final double bar line is present at the end of the piece.

N. B.—Notice carefully the change of fingering.



THE LITTLE TRUMPETER.

3

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

CARL SIDUS.

Allegretto. $\text{♩} = 100$.

The musical score is written for a single melodic instrument, likely a trumpet, with a bass line accompaniment. It is in 6/8 time and consists of five systems of music. The first system is marked 'Allegretto. ♩ = 100.' and includes a key signature change to F major. The second system includes a key signature change to C major. The score features a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Arrows point to specific notes, indicating they should be struck from the wrist. The piece concludes with a final cadence in the fifth system.

1654.3

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Giocoso. (*Lively.*) - 144.

Secondo.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is for the vocal part, written in treble clef with a key signature of one flat (B-flat). It contains six measures of music, with lyrics 'The song of the lark' written below. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (half). Above the staff, there are fingerings: '5 4 3 2' above the first measure, '5 4 3 2' above the second measure, and 'A 2' above the third measure. The lower staff is for the piano accompaniment, written in bass clef. It contains six measures of music. The first measure is marked 'cres.' and has a 'Ped.' (pedal) marking below it. The second measure has a 'Ped.' marking below it. The third measure has a 'Ped.' marking below it. The fourth measure is marked 'p' (piano) and has a 'Ped.' marking below it. The fifth measure is marked 'ff' (fortissimo) and has a 'Ped.' marking below it. The sixth measure is marked 'p' (piano) and has a 'Ped.' marking below it. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

Musical score for "L'Espresso" by Maurice Strakosky. The score is for piano and includes a vocal line. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line is a simple melody. The score is divided into two systems, labeled 1 and 2. The piano part includes dynamic markings like "ff" and "mf cres.", and performance instructions like "Ped." and "cres.".

THE JOLLY BLACKSMITHS.

3

Caprice Caracteristique.

Jean Paul.

Giocoso. (Lively) $\text{♩} = 144$.

Primo.

8

f

Secondo.

fz *mf* *fz* *mf* *f*

Ped. *

8

cresc. *mf* *fz* *mf*

Ped. *

1 2

fz *cresc.* *fz* *fz* *mf* *fz*

Ped. *

This piano score is written for a grand piano, featuring a right-hand part with complex chords and a left-hand part with a steady eighth-note accompaniment. The score is divided into five systems, each containing two staves.

System 1: The right hand plays a series of chords, mostly triads and dyads, with some sixths. The left hand plays a continuous eighth-note pattern. Pedal marks (Ped.) and asterisks (*) are placed below the left-hand staff.

System 2: The right hand introduces more complex chordal textures, including some with grace notes. The left hand continues the eighth-note pattern. Pedal marks and asterisks are present.

System 3: The right hand features more complex chords, including some with grace notes. The left hand continues the eighth-note pattern. Pedal marks and asterisks are present.

System 4: The right hand features more complex chords, including some with grace notes. The left hand continues the eighth-note pattern. Pedal marks and asterisks are present.

System 5: The right hand features more complex chords, including some with grace notes. The left hand continues the eighth-note pattern. Pedal marks and asterisks are present.

Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), *cres.* (crescendo), and *sfz* (sforzando). Pedal marks (Ped.) and asterisks (*) are used throughout to indicate pedaling instructions.

Primo.

5

mf

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

rfz f

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

mf f

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

mf f

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

mf f

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

6 CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class. *Secondo.*

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

ff Trombone Solo. *ff*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

ff *cres.*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Make the anvils ring. Cares fly like sparks' Neath the hammer's ring-ing stroke,

ff *fz*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Sing gay as larks And let others croak! Strike strike for toil

ff

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Makes the jol-ly blacksmith free, Sing, sing, for toil Is the life of glee.

cres. *fz*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

8-measure system. Treble and bass staves. Treble staff has a forte (ff) dynamic. Pedal points are marked with a star symbol below the bass staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

8-measure system. Treble and bass staves. Pedal points are marked with a star symbol below the bass staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

8-measure system. Treble and bass staves. Pedal points are marked with a star symbol below the bass staff. A bracketed section of two measures is marked with a star and the text "or thus." below it.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

or thus. ☆

8

8-measure system. Treble and bass staves. Pedal points are marked with a star symbol below the bass staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

8-measure system. Treble and bass staves. Pedal points are marked with a star symbol below the bass staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. *

Ped. * *ff* *Ped.* *

Up, men, and strike! While the heated

Ped. * *ff* *Ped.* *

ir - on glows Up, men, and strike, Strong and honest blows! Keep time, time, time,

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

All in joy - ful chorus sing, Keep time, time, time, Make the anvils ring.

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

8.



or thus.

Ped. *

This system contains three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It features a series of eighth-note chords with upward-pointing slurs. The middle staff has a bass clef and contains block chords. The bottom staff has a bass clef and contains a single-note line. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the system.

8.



Ped. *

This system contains three staves, similar in layout to the first. The top staff continues with eighth-note chords. The middle and bottom staves continue with block chords and a single-note line respectively. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the system.

8.



ff

Ped. *

This system contains three staves. The top staff features a dynamic marking of *ff* (fortissimo) and includes some sixteenth-note passages. The middle and bottom staves continue with block chords and a single-note line. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the system.

8.



Ped. *

This system contains three staves. The top staff features a series of eighth-note chords. The middle and bottom staves continue with block chords and a single-note line. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the system.

8.



ff

Ped. *

This system contains three staves. The top staff features a series of eighth-note chords with upward-pointing slurs. The middle and bottom staves continue with block chords and a single-note line. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the system.

Primo.

Primo.

11

8-
f
 Secondo.
p

ff
ff
ff
cres.
f
 Ped.

8-
f
ff
ff
cres.
f
 Ped.

8-
ff
ff
mf
ff
f
 Ped.

f
f
f
f
f
 Ped.

Secondo.

Musical score for "Secondo" in bass clef, featuring piano accompaniment with various dynamics and articulations. The score is organized into five systems, each with a grand staff (treble and bass clefs).

- System 1:** Starts with a *mf* dynamic. The right hand plays chords with a 4-measure slur. The left hand plays a steady eighth-note accompaniment. Pedal points are marked with "Ped." and a star symbol.
- System 2:** Continues the accompaniment. Dynamics include *fz*, *f*, *ff*, and *f*. A *rit.* (ritardando) marking appears above the right hand. Pedal points are indicated.
- System 3:** Features a *cres.* (crescendo) marking. Dynamics range from *ff* to *f*. Pedal points are marked.
- System 4:** Continues with *ff* and *f* dynamics. A *cres.* marking is present. Pedal points are indicated.
- System 5:** The final system, starting with a treble clef. It includes *fz*, *ff*, and *f* dynamics. Pedal points are marked.

The score includes numerous musical notations such as slurs, ties, and articulation marks. Pedal points are consistently marked with "Ped." and a star symbol throughout the piece.

Primo.

13

8

f. Ped. Ped. Ped. Ped. Ped. Ped.

8

f. Ped. Ped. Ped. Ped. Ped. Ped.

8

f. Ped. Ped. Ped. Ped. Ped. Ped.

8

f. Ped. Ped. Ped. Ped. Ped. Ped.

8

f. Ped. Ped. Ped. Ped. Ped. Ped.

COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Translation by H. Hartmann.

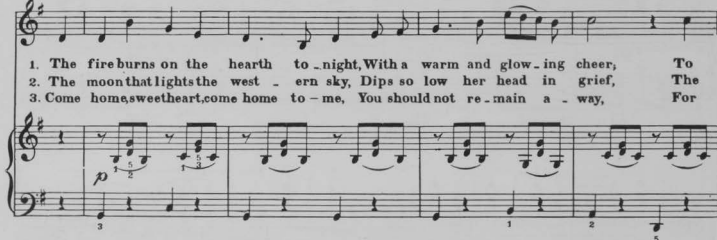
Words by Mrs. N. K. Elliott.

Music by Charles Kunkel.

Moderato. ♩ - 112.

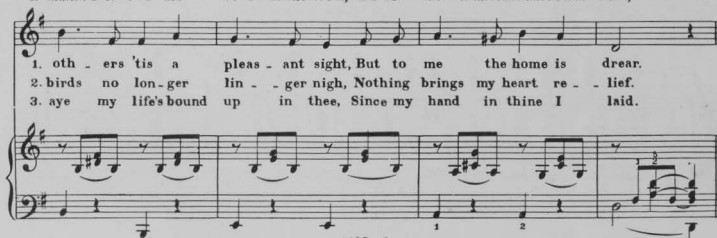


3. Komm heim, mein Lieb, komm doch zu-rück, Nimmer solst du hin - fort geh'n, Denn
 2. Der Mond, der fern im Wes - ten steigt, Büßt sein Haupt in Gram - es Flor, Des
 1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und



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

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 zehrt nichts em - por,
 1. manch - er sich des An - blicks freut, A - ber mir schafft's Schmerz und Pein,



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.

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
 Etn Schau - er durch mich
 Die Ster - ne lösch - ten

1. The home is cold and drear.
 2. And noth ing brings re - lief.
 3. My hand in thine I laid.

The sun has hid his
 A chill runs through my
 Sweet heart do not de -

nicht;
 schliesst
 aus,

Die Welt wird grau und alt
 Mit mei - nem Schmerz ver - eint;
 Die Sonn sank nte - der - wärts

Vom
 Der
 Sag;

1. face,
 2. veins,
 3. lay,

The stars no lon - ger shine,
 That makes me start with pain,
 The world is grow - ing gray,

Oh!
 Out
 With

Schat - ten um das Licht,
 Re - gen drau - ssen giesst,
 hat die Er - de nicht

Wird dun - kel öd' und
 Um nichts die Thrä - ne
 Etn etn - zig, etn - zig

1. tell me where up - on
 2. in the night it rains,
 3. gloom that hides the day,

This Globe there is the
 But all my bit - ter
 There is no light 'tis

| | | | | | | |
|------------|-----|-------|------|-------|--------------|------|
| 3. kalt | Sie | mir's | an | Du | ge - bricht. | Komm |
| 2. fließt, | Ich | hab' | um | sonst | ge - weint: | Komm |
| 1. Herz, | Das | lie | bend | zu | mir spricht: | Komm |

1. heart That ech - oes warm to mine. Come
2. tears Flow on in vain in vain. Come
3. dear 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! Komm

heim, mein Lieb', komm heim, komm heim!

home, sweet heart, come home I pray

rit. a tempo.

mf

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. The score includes a "Ped." (pedal) marking and a "rit." (ritardando) marking. The piece concludes with a double bar line.

POINTS IN MUSIC TEACHING.

While there is nothing new in the following, from the *British Musician*, the maxims set forth for the teacher's guidance are well put and apply to tutors in all departments of music, and they are worth preserving.

The key to success in music teaching is to do nothing to the theories, written or oral explanations having their uses, but practical demonstration is better.

Having a general idea of a piece of music, play it to the pupil—your performance is worth all the explanations that were ever spoken or written.

Translate your verbal theory into practice; show how the scherzo differs from the waltz, how an emotion of joy differs from an emotion of pain.

To bestow correct expression, not merely the piano and forte, rallentando and accelerando, but phrasing, rhythmic feeling, and accentuation have to be noticed, and need all the care of both excellent and teacher.

The art of accompanying soloists is very difficult, and many otherwise fine musicians of talent and good standing come to grief through it. Good practice in accompanying is secured by the teacher playing a solo in different styles; the accompanist will then be prepared to fall in with any conception held by the soloist, should they be called upon to accompany a stranger.

Before placing a piece of music before a band, the teacher should study it thoroughly; make a sketch, or, better still, a score, of the points where the pupils are likely to come to grief, and so be prepared to show them how to get over their difficulties.

No two pupils can be treated absolutely alike, either in a purely technical or musical sense. The teacher has to think out the artistic path for each pupil, and lead him to show it, step by step, through it. This requires thought, and the expenditure of nervous and physical energy.

Teaching is nerve wearing. A vast amount of vital energy is constantly being expended, not only in giving teaching hours, but in the hours of private study and thought, which must daily be done.

The value of the services of a music teacher, says an exchange, depends largely upon the suggestions which she may be able to give her pupils. Almost any person can teach solely from text; but the teacher who, from general knowledge, experience, contact, comparison and observation, can give the able practical suggestions, will knock the persimmons; whether the pupils benefit by them, depends largely upon the readiness with which they receive them.

It is not enough that the teacher should know the notes, how to sound them, and manipulate the keys, she should be posted on the science of music, so which go to make music the universal language of mankind—the divine art. This can be secured only by studying, comparing, scrutinizing, and observing.

Above all, don't forget to exercise continually the crowning habit of cheerfulness. It is catching, inspiring, and elevating. It will give the pupil in it will add a charm to the technical work of the pupil. And its possession costs nothing.

Alexander Dreychock told the following anecdote of Henselt, the celebrated Russian composer.

Henselt used to come every summer to Dresden, where some of his wife's relatives lived. One day, Dreychock going to call upon him, found him sitting in a very animated way. He seated himself upon the stairs and waited a long time for the playing to begin. He said that in fact, he was waiting for tone, and in beauty of phrasing, it surpassed anything that he had ever heard in his life, and he was particularly struck with the beauty of the ideas. At length, the playing ceased, he got up, and Henselt was warmly welcomed. Full of curiosity, he asked Henselt what he had been playing as he came in. Whereupon he answered that he was playing a new piece that occurred to him. He added that whenever he had a new idea, he was so delighted that he could not wait until he had turned it into a finished piece, but he asked—when was what he was doing in this case. Then Dreychock asked him to play it for him. Whereupon, seating himself at the piano he began it again—but with a difference. This time it was his nervousness and constraint in the presence of a listener that the playing was entirely different from what it had been when he had been alone, and he heard. Not only was the phrasing less finished and the conception less intense, but the very tone itself had lost its round, full and satisfying quality. This was the effect of constriction due to nervousness.

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THE INSINCERITY OF THE WAGNER CROWD.

"The Bayreuth Hallucination" is the title of a caustic essay from the pen of the Rev. John F. Russell, published by the Cassell Co. in December.

"Bayreuth, then, does little things well, and since these little things are everywhere else done badly, such are little worth at Bayreuth, chiefly owing to the luck of the circumstances, it is worth while supporting it for both these reasons.

But the excellence in singing and in acting is what, to us, perhaps, is the most important suggestion. Some day the world will realize that it is an hallucination. And in that day the prestige of the popularity of Bayreuth will drop like a stone to the bottom of the fourteen hundred fathoms, and the prices will be deserted; the lodging house keepers will mourn.

For it is from me to suggest that Bayreuth can mend its ways. Sincerity, artistic sincerity, is the thing needed; and the Wagner crowd has been in the habit of sincerity is out of the question in it. Willfully or innocently, accordingly as they are to be classed as frauds or fools, its atoms have dwelt in a world of illusions, and they have become what hardened conscious humbugs or incurable unconscious humbugs.

Their world has no relation to, nor even any correspondence with the real world, and moves on, leaving them further and further behind.

Their philosophy is sham, their art criticism sham, their temperament sham, even their enthusiasm is sham, and the highly cultivated, the cultured, sham is apparent the moment we compare their work—such as the singers and actors who are not only sham, but the most honestly earned money in the real world—"Outside," as Bayreuth charmingly terms it.

It may Bayreuth call the real world "Outside." There are humbugs enough there, every one will admit. But Bayreuth has its 'dark foundations' in humbuggery, and there is a world of humbugs within the circle of its walls.

All different parts of a composition, says Fanny Bloomfield Ziesler, should be practiced separately, spending the most time on those which are the most difficult, of course.

If we go to play from the technical side first, but not to become tied to this plan, for one must be able to give a musical and expressional performance of a piece composed at first sight, and then return to some easy piece, and this applies to the great majority of teachers.

Slow work is essential. Perhaps do one passage ten times, then try it at its right tempo, and if it does not go correct with ease, try it ten or a hundred times more, going slow enough to make every note distinctly certain. Certainly correct the first reading give an outline expression, or a careful use of the best touch. Above all, play with the good touch must always be used, and as soon as the mere technical difficulty is mastered, variety of touch should be applied. However, the staccato touch can be used at the first reading, if the passage is one of some length.

After the piece goes well and is memorized, drop it for a few weeks and let it ripen, then take it up again, giving it a careful finish, and when the first touch best adapted to bring out its content; in short, bring it up to the best that there is in you.

It is a common fault to have a great number of important pieces in hand, practicing quite a time on one, and then rest your ears and brain by doing good work on another, alternating them, even at a great sitting. It is a mark of a real artist that pieces are quite unlike. Do not sit two hours at a time, and it is useless to practice over four hours at a time. I say of these hours, as a great artist will never be an artist; perhaps a pianist, surely never an artist.

I despise all superficial, frivolous music, and none can be so superficial as the object of music is to strengthen and ennoble the soul. If it does else save honor God and illustrate the thoughts and feelings of great men, it entirely misses its aim, and is a waste of time. Music is a gift from the divine power of creating music, misuse their power in a contemptible manner.

It is not enough, however, on whose ingratitude it is impossible to look without indignation. And their works alone are those that deserve the epithet of great music.

But, should any one pretend to say that all music is a frivolous luxury, and may not rest assured that the frivolity, and other defects, however, as a gift from the divine power, and not in the nature of music.—Morales.

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is necessary to keep body and soul in health.—Jean Paul Richter.

MAJOR AND MINOR.

The teacher is the mediator between the pure and high art, as shown in the works of great masters, and between the young and the coming generation, —Louis Koehler.

Art should interest by the true to illumine the intelligence; move by the beautiful to regenerate the life; persuade by the good to perfect the heart.—Debut.

I am convinced that many who think they have no taste for music would like to appreciate it, and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—Ferdinand Hiller.

"Many a man of genius," said Haydn, "perishes because he has no sense of the value of his talent, and by teaching instead of devoting himself to study."

It has seemed to me that the highest range of human talent is distinguished, not by the power of doing well any one particular thing, but by the power of doing well anything at all, and we resolutely determine to do so.—Francis Wyland.

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—Edward Everett.

Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—Mozart.

Fifteen Paris theatres took over \$100,000 each last year. The Grand Opera leads with \$138,408 francs; then come the Comedie Francaise, \$106,190 francs; the Opera Comique, \$125,505 francs; the Porte St. Martin, \$124,206 francs; the Chatelet, \$1,169,426 francs; the Theatre Francaise, \$1,169,426 francs; the Renaissance with something over a million francs each. The Odeon's receipts were only 539,721. Of the cafe-chanteants and variety shows the Folies Bergere comes first with \$284,444 francs; then the Le Cercle, \$27,311, and the Olympia, Casino de Paris, and Marlin Rouge with from five to six thousand francs. The best music-halls are the Casino de l'Elysee, cafes was by the Ambassadeurs, 329,025 francs.

Dr. Cyrus Edson, ex-President of the New York Board of Health, writes concerning bathing:

"A cold douche, or any form of shower-bath, should not be used by a person who is not completely exhausted from any cause, as the reaction, on which the shock depends for its beneficial effect, does not follow effectual exhaustion."

"The result of the shower in such a case is apt to be internal congestion, which may be disastrous. It does not follow, however, that a perspiring person should not bathe until cooled off. As a matter of fact, if the person is not exhausted, the fact that the pores are open is rather advantageous than otherwise. In fact, as the reaction is enhanced, probably by the shower more energetically. A bath should never be taken within two hours of a hearty meal. The first effect of immersion in cold water is to increase the force of the digestive process. If the person is progressing at the time, and by a physiological effect that naturally follows, to unbalance or derange the whole system. The result of this is extremely dangerous to the bath. There are numerous instances of severe illness and even of death caused by bathing while the stomach was full."

Studying the mechanism of the piano is one thing, studying the soul of the musician another.

How many students, how many teachers, how many pianists have devoted long hours in trying to make the piano singing according to rules, who have actually studied all that Thallberg and others have written on the subject, who have mastered all the tricks of technique, yet who remain bungling pounders to the end!

A Rembrandt cannot teach his pupils how to become Rembrandts; nor can a Rubinstein graduate from a Conservatory, or a conservatory, if these truths were remembered, what a vast saving of printer's ink and paper might be secured! We should no longer be learning music, as we are, but attempting to reveal the secret of piano-playing in one lecture; we should see pupils struggling to reach a limit beyond which they could not go, and should see with the worship of a higher ideal the overthrow of pretentious charlatanism and a general improvement in the art of music. Just now a large amount of musical teaching begins and ends in words; between the gush of pseudo sentiment and pseudo science, the practical part of musical art is in a bad way, and the music business is that, but bitter experience can teach the student the difference between self-respecting knowledge and elaborate humbug.—Es.

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