

MAJOR AND MINOR.

All Music that appears in the REVIEW can be had in sheet form.

Herr Anton Rubinstein is said to be engaged on a work which is to contain his thoughts on Music, Musicians, and the cultivation of Music.

Frost & Ruf, druggists at Seventh and Olive, are reaping the rewards of success; their "Pearl of Pekin" quadruple extract has reached an extraordinary sale.

Six "Sonnets of Wordsworth," accompanied by eleven illustrations from drawings by Alfred Parsons, will contribute to the interest and beauty of *Harper's Magazine* for October.

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

Liszt's Hand.—It was a square large one, the knotty fingers of which told of the command of learned music. The fingers were remarkable, the first and second being square, the third and little fingers flat and broad. The second phalanx of the first finger was longer than the first, denoting ambition. The second finger was full of knots, and there was a wart on the third finger of the right hand. The knuckle of the third finger was like a hinge, and the force of the little fingers on both hands was tremendous. The knuckles seemed as if made of iron. Healy, the American portrait painter in Paris, has Liszt's hands in bronze as if they were poised on the piano.

Mr. Pepper has settled down to business in New York, having renounced the operatic business and determined to devote himself to church and concert work and teaching. Mr. Pepper has been called the Sims Reeves of New York. As a church singer he is destined to take rank among the best of tenors in the city.

It is reported as certain that the government of Bavaria will prohibit any further performances at Oberammergau of the passion play. Public sentiment in Catholic Germany is quite in favor of such a suppression of a performance which has become a mere watering-place or mountain resort attraction. The whole affair is said to be in the hands of Viennese Jews, who take everything beyond a certain small salary to the players, and their greed has led to the play being given three or four times a week, not on Sunday only, as in old times.

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MAJOR AND MINOR.

Mrs. J. C. Edwards, of McLeansboro, Ills., gave a very interesting recital on the 4th ult. The principal selections were: Piano duet, H. M. S. Pinafore, Miss Carrie Wilson and Mrs. Edwards. Piano Solo, Cupid Arrow, Miss Mabel Berridge. Piano selection, First Regiment, Miss Nellie Carlin. Piano Duet, St. Louis National Guards, Misses Nellie Daily and Bessie Longworth. Piano solo, Stephanie Gayott, Miss Mabel Berridge. Piano Duet, Farfadets, Miss Edith Steele and Mrs. Edwards. Piano duet, Shooting Meteor, Misses Edith and Lena Steele. Piano solo, Charming Waltz, Miss Minnie Daniel. Piano solo, Adele Waltz, Miss Bertie Frey. Piano solo, Love's Token, Miss Lena Steele. Piano solo, Ye Merry Birds, Mrs. Annie Randall. Piano solo, The Flirt, Miss Lena Powell. Piano duet, Jolly Blacksmith Mrs. McCoy and Mrs. Edwards. Piano duet, International Airs by M. Epstein. Miss Ollie Stevers and Mrs. Edwards.

An English contemporary says:—"Not long ago a gentleman was expressing to Sir Charles Halle his difficulty in understanding how Chopin, with his feeble organism, could have produced the orchestral effects which such works as his A-flat Polonaise seem to require, and which in this respect contrast in so remarkable a manner with some of his more dreamy conceptions. 'Chopin,' said Sir Charles, 'had so wonderful a command of the nuances of expression that in whatever state of health he might be, the due proportion between his pianissimo and his fortissimo were so perfectly preserved that his listener experienced from the latter impressions which is

sought for in vain by modern pianists who endeavor to produce from the pianoforte a volume of tone such as it is incapable of supplying.' And not long ago when we had an opportunity of inspecting a plaster cast of Chopin's left hand—a probably unique relic in the possession of a friend—we could not but be satisfied of the truthfulness of Sir Charles' recollection. The fingers are as delicate as those of a lady, and but for the undoubted authenticity of the relic we should unhesitatingly have supposed it to be the model of a feminine, rather than a masculine, hand. Both the Nocturne and the Ballade contain the delicately beautiful passages which one could conceive such a hand only could adapt itself to."

A Grand Recital was given by the pupils of Miss Carrie Vollmar, assisted by Miss Julia Vollmar, soprano, Miss Olla Barnett, contralto, Mr. H. H. Jacoby, tenor, and the Mendelssohn Musical Society.

The following programme was rendered: 1. Il Trovatore, Verdi, (for two pianos) Carrie Vollmar and Clara Hufnagel. 2. Norma, Arranged by Jean Paul, Nellie Naumann and Bertha Shaefer. 3. Rigoletto, Arranged by Stidus, Carrie Moehrle. 4. Daisies on the Meadows, Jean Paul, Hattie Pockels and Minnie Bieger. 5. The Millwheel, Sidney Smith, Nettie Buechel. 6. Sonata in D, Opus 33, No. 2, Diabelli, Mary and Ida Lang. 7. The Adieu—Vocal duet, Donizetti, Julia Vollmar and H. H. Jacoby. 8. "Martha," Flotow, Susie Fehl. 9. Rose Marie, Fowler, (two pianos and eight hands), Rose Doyle, Agnes Pockels, Rose Gockel and Julia Naumann. 10. The Belle of the Village, P. Bonillon, (Overture), Mendelssohn Musical Society. 11. Lucrezia Borgia, Donizetti, (two pianos and four

hands), Carrie Vollmar and Mamie Collet. 12. La Rameaux, Faure, Eleonora Schmid. 13. Love's Proving—vocal solo, Loehr, Julia Vollmar. 14. Zeta Phi, Hitchcock, Annie and Lillie Mauerbof. 15. May Breezes, Gustav Lange, Tillie Charbulak. 16. "Holy Mother Guide His Footsteps," Wallace, (vocal duet), Misses Julia Vollmar and Olla Barnett. 17. Buzzza Hurrah, Wollenhaupt, Annie and Tillie Doerr. 18. Valse Brillante, Weber List, Clara Hufnagel. 19. The Storm, Kunkel, Amanda and Nora Schmidt. 20. Medley Overture, E. Baeter, Mendelssohn Musical Society. 21. Imperial Waltz, Fowler, (two pianos and eight hands), Mamie Collet, Eleonora Schmid, Henry Smith and Lottie Vollmar.

The programme was a credit to Miss Carrie Vollmar, the pupils doing exceptionally good work. The little Misses Amanda and Nora Schmidt, who played the Alpine Storm duet, are but 12 and 14 years of age respectfully. Miss Julia Vollmar was accorded a hearty reception by the audience and acquitted herself in admirable style. She was the favorite of the evening. The T. Bahnsen piano used was noticeable for its grand tone and singing quality and did not a little towards the success of the concert.

SOMETHING NICE.

A case of strictly pure bourbon whiskey, the celebrated "Club House" brand, made after the formula of M. Shaughnessy & Co., in Nelson County, Ky.; sold in cases of 12 twelve full measure quarts, only \$10.50 per case, at the St. Louis office of M. Shaughnessy & Co., 402 N. Main St. Recommended by the most eminent physicians.

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EXPOSITION PROGRAMME.

October 1—Royal Arcanum.
October 2—Catholic orphans.
October 3—German singing societies.
October 4—Travelers' Protective Association.
October 6—Public Schools.
October 7—Veiled Prophets' ball.
October 9—Ladies' Choral Societies.
October 10—Sunday-school chorus.
October 11—American Fraternal Circle.
October 13—St. Louis Turnverein.
October 14—American Legion of Honor.
October 15—Episcopal Sunday-school children.
October 16—South St. Louis Turnverein.
October 17—P. S. Gilmore's night.
October 18—Veiled exhibitors.

FRANK TAFT.

Mr. Frank Taft, one of America's greatest organists, who is to play at the Pilgrim church is comparatively speaking, a young man, having been born in East Bloomfield, in the western part of New York on March 22, 1861. He has filled engagements in Chicago and New York with the highest credit. A more eclectic artist cannot be found; he is brimful of enthusiasm, of vivid fancy and fertile imagination and lends a characteristic charm to everything he touches, from the simple chorals of the church to what are called display pieces. He is a fine pedalist. Mr. Taft has shown no inconsiderable talent as a composer, and has arranged some effective organ pieces from classical orchestral scores. The press of the country has spoken of him in terms of high praise.

ST. LOUIS CHORAL SYMPHONY SOCIETY.

The St. Louis Choral Symphony Society has issued the following circular: "We again call the attention of our friends and subscribers to the consolidation of the St. Louis Choral Society, St. Louis Musical Union and Joseph Otten Symphony Orchestra, resulting in the formation of the 'St. Louis Choral Symphony Society.' The terms of subscription for the season 1890-91 are as follows: Choral series, four choral concerts in Music Hall, two season seats \$8.00. Symphony series, five orchestral concerts in Entertainment Hall, two season seats \$3.00. Subscriptions to both choral and symphony series, two season seats \$15.00.

Nine concerts—four choral and five symphony will be given on or about the following dates:

Tuesday, November 18, 1890, Choral Concert—Rheinberger's "Christoforms," and Miscellaneous Numbers. Thursday, December 4, 1890, Symphony Concert. Tuesday, December 30, 1890, Choral Concert—"The Messiah." Thursday, January 15, 1891, Symphony Concert. Thursday, February 12, 1891, Symphony Concert. Tuesday, March 3, 1891, Choral Concert—"Verdi's Requiem," Thursday, March 19, 1891, Symphony Concert. Tuesday, April 16, 1891, Symphony Concert. Tuesday, May 12, 1891, Choral Concert—Miscellaneous Numbers.

The programmes of the Symphony Concerts will be announced about one week in advance.

The Committee earnestly requests prompt subscriptions in order that it may be enabled to make engagements for soloists sufficiently in advance to secure the best talent at its disposal.

Subscribers will be duly notified in advance of the selection of season seats.

The executive committee is composed of Richard Perry, A. W. Douglas, Henry S. Potter, Otto Bollmar, R. D. Kohn, S. L. Biggers, Hugh McKittrick, Jr., Hugh McKittrick, Jr., Treasurer, 8th and Washington Av., Arthur T. Grindon, Librarian,

J. E. Ashcroft, Secretary, 502 Chamber of Commerce. Robert S. Brookings is president and Joseph Otten, conductor.

Among the soloists engaged are Mrs. Moore-Lawson, soprano, and Arthur Beresford, basso—both for the Messiah. It is very likely that Miss Mary Howe will be the soloist at the first Symphony Concert, and Miss Maude Powell at the second. Miss Aus der Ohe will probably also be heard.

The work of the director, Mr. Joseph Otten, to place the society upon its present footing can scarcely be recompensed. Success is no longer a vainly sought goal. It is a reality past doubt. Last year Mr. Otten was a personal looser to a considerable extent, but he has looked forward to the public's proper appreciation of the best in music and his hopes have been realized. A man who works with heart and soul in the furtherance of a worthy object and rises superior to every barrier deserves, to say the least, credit. That's about all. Mr. Otten has received up to the present, and its time the harvest approached. St. Louis is waking up somewhat to its needs—and is backing up the St. Louis Choral Symphony Society in a satisfactory way.

CITY NOTES.

Miss L. F. Miner has returned from Colorado.

Lefebvre's pleasant face beams upon us again.

Anderson has made a great hit at the Exposition.

Louis Conrath has written a very fine piano duet.

Arthur D. Weld has returned from his Eastern trip.

Who can fill the Exposition night after night? Gilmore.

Mrs. K. J. Brainard has returned from Davenport, Iowa.

Stengler, of Gilmore's band, formerly resided in St. Louis.

Nearly all the familiar faces in Gilmore's band have returned.

O. F. Mohr receives pupils in piano and violin, at 615 South 4th street.

August Rosen has been reengaged organist of the Third Congregational.

"Visions of St. John," a cantata, will be given at St. George's church.

The Ideal Banjo Club, directed by H. J. Isbell, was heard at the Exposition.

Dr. Engelbert Voerster's new polka for cornet was played at the Exposition.

Geo. Jarvis has come back from London rich in surprises for his services of song.

Roffayole is one of the charms of the band. When he plays, attention reigns supreme.

H. M. Stanley, the great explorer, will give one lecture at Exposition Music Hall, Dec. 23d.

Geo. H. Hutchinson, of 3136 Chestnut Street, has a very large and successful class under way.

Mozart's Requiem will be given in the latter part of November at the Church of the Messiah.

George F. Townley, the tenor, sang in a concert at St. Charles and met with splendid success.

D. J. MacDonald, organist of the Union M. E. Church, has renewed his contract for next year.

Miss L. Wray-Garey played at the reception given to Dr. Hill at the Cook Ave. Methodist Church.

Miss B. Mahan spent a pleasant vacation at Woodland, on a farm. She is back and taking up her classes.

Mrs. Nellie Haynes-Barnett, of the Grand Ave. Presbyterian Church, has had three offers for next year.

Paul Mori has removed from 1016 Lynch street to 2319 S. 12th. He is organist of the Eden Methodist church.

J. A. Robinson does not forget his friends; he is at present taken up with caring for one who met with an accident.

Messrs. Charles Kunkel and E. R. Kroeger are looking down from the walls in the Art Gallery at the Exposition.

August Wm. Hoffmann has returned from New York and opened a music studio at Emile Building, 904 Olive street.

Miss Jessie Foster, the prima donna soprano, ended a very prosperous season having engagements that kept her busy.

Mrs. Lucy B. Ralston has returned from her summer trip. She spent a delightful time on the Old Lewis Home Place, Glascon, Mo.

Schultze, the Saxophone player, is Gilmore's right bower. He is a popular and sociable member, and a musician of the highest order.

E. Benedict, formerly E. M. Bowman's assistant here, has been in Europe the past two years. It is said he will return to this city.

Miss Agnes Gray, the well-known violinist, of 1408 Park Ave., is a very popular teacher and always in demand. She is a concert favorite.

A. Shattenger, 10 South Broadway, has lately remodeled his piano rooms, so that now they are among the handsomest in the country. All his friends and patrons are cordially invited to inspect them. Mr. Shattenger's display at the Exposition is the acme of perfection.

Otto Anschutz officiated as judge of a band contest at Alton, Ill. Of the five bands contesting, the Edwardsville carried off the honors.

Those acquainted with Wagner's Fire Charm music will notice the similarity of melody between it and Annie Rooney. The rhythm is different.

Mrs. Lina A. Roebbelin, the well known pianist has been spending a few weeks with her parents, Mr. and Mrs. P. G. Anton. Miss Anton is located in New York.

Miss Mamie Nothheller, of 1806 Oregon Ave., although busy with pupils, succeeds in doing some good practicing for herself. She is a thorough teacher.

Signor G. Parisi, after his great success last April in Belleville has been again engaged by the Philharmonic Society there to play at its first concert in October.

Mr. Humphreys, the tenor, is moving to the front. Unassuming, and with a most pleasing voice, two most excellent qualities in singers, he will make his mark.

Bollman Bros. sold sixteen Steinway pianos to the Monticello Seminary at Godfrey, Ills. The sales of this enterprising firm during September were enormous.

Miss Maggie Hennigan received a severe fall, due to a misstep while entering a room; her face fared badly but she has fortunately recovered and resumed classes.

August Halter opened a Kilgen organ at Eden M. E. church 19th and Warren street. Mr. Halter displays an organ in masterly manner and is quite in demand.

E. R. Kroeger met what might have proved a serious accident. While out one dark night, he walked right into a coal cellar opening, but escaped with a thumb sprain.

Ludwig W. Hoffmann, violincellist, lately from Europe, made a very successful appearance at the Exposition with Gilmore's Band. He is a brother of Aug. Wm. Hoffmann.

Clara Robusky, who was married at Dr. Eberhardt's Church, is a pupil of Mrs. Louie Peebles. Mrs. Peebles and Messrs. Ed. Dierkes and C. Humphrey sang at the service.

A Rehearsal for the first Choral concert will be held at Pickwick Hall on the 2d inst. Singers wishing to join the chorus may apply to the director Mr. Joseph Otten, 2341 Olive street.

Miss Adelaide Kalkman has returned from New York, where she pursued her musical studies during vacation, and has resumed her place in the choir of the Church of the Messiah.

The Union M. E. Church went one fine Sunday without any service of song, all on account of an organist—or rather the want of one. It is said some people were greatly out of countenance about it.

Waldauer and wife leave Bremen on the 8th inst., for home. They have visited all the principal cities of Europe, witnessing the Passion Play at Oberammergau, which they declared well worth the journey.

If there is anything Mrs. Nellie Haynes-Barnett knows something about, it is the proper nursing of a baby. She has the sweetest little cherub in the city—six months old. The worry is over and Richard—no, George—is himself again.

Henry Groffman played the character of Blowhard, in the drama "Slasher and Crash," given at the Good Samaritan Bazaar. Mr. Groffman has made an enviable reputation as an actor. In the cast were Messrs. Caroline and Shoemeier and Misses Alphonse and Gregory.

H. J. Isbell, teacher of the banjo, at 2224 Chestnut St. et al. is one of the most successful teachers in the city. He is leader of the Ideal Banjo Club, and manufacturer of the Artist Banjo. Mr. Isbell numbers some of the most prominent people amongst his patrons.

The Board of Examiners of American compositions is composed of Messrs. E. R. Kroeger, E. F. McDowell, Jarvis and Rosewald. Mr. Kroeger was elected despite the fact that he attended none of the business meetings. Three of Mr. Kroeger's chamber works will be played at Detroit this season.

The "Richard Wagner Verein" will take up the study of "Parsifal" and "Tristan and Isolde" during the coming winter. Messrs. Hammerstein, as Pianist, and Seidenadel, as Lecturer, are hard at work preparing these colossal works. The Society will meet every second Wednesday evening, in Bollman Bros. Co.'s Hall.

Wm. Robyn, though sixty-seven years old, looks like the hale man of fifty. He was the first musician to arrive in St. Louis, Balmer was the next, and together they gave concerts for charitable purposes. Mr. Robyn looks with pride to the progress St. Louis has made in music and considers very few cities ahead of it in that respect.

G. A. Kissel entertained a few friends at his residence, 1106 Autumn street. Among the party were: Messrs. Lefebre and Anderson of Gilmore's band, and Messrs. Sellinger, Macdonald and Doerr. A double quartette sang selections and Lefebre and Anderson rendered some charming solos. A jolly good time was indulged in up to a late hour.

The demand for the Bush & Gerts piano is not only continuing active as ever, but is actually on the constant increase. The popularity acquired by this excellent instrument is in every way well earned. It is a well made and lasting piano and its tone, quality as well as its touch is satisfying alike to the artist and amateur. The agent is H. Eisner, 1103 Chouteau Ave., who has always a fine assortment on hand.

CITY NOTES.

Miss Marion Ralston, daughter of Mrs. Lucy B. Ralston of 3431 Lucas Ave., gave a piano recital recently at Mexico, Mo., for the benefit of the Home of the Aged. It proved an artistic success and the local press is high in its praises of the talented young pianist. Among her numbers were Aria, *Bach-Lavtnac*; Pastoral (From E minor, Sonate), *Scarlotti*; Rigadon; Raff; Sonate, Opus 2, No. 4, *Beethoven*; Allegro con brio, Adagio, Scherzo and Trio, Allegro Assai; Romanzo, *Marion Ralston*; Spring Song, *Henselt*; Bb Impromptu, *Schubert*; Eb maj. Nocturne, *Chopin*; and Gavotte, *Rameau*. Miss Ralston, who is but 14 years of age, will go to Europe in a year or so, to further her studies, and a brilliant future awaits her.

S. JACOBS OIL

CURES PROMPTLY
STIFFNESS, STIFF NECK.

Violent Pains in Neck.

Friendship, Wis., June 14, 1888.

My wife had violent pains in her neck, which was very sore and stiff. She was cured entirely by St. Jacobs Oil. JAMES STOWE.

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Ames M'f'g Co., Chicopee, Mass., June 18, 1888.

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J. C. BUCKLEY, Paymaster.

AT DRUGGISTS AND DEALERS.

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The choir of the 2nd Presbyterian Church—Mrs. Cunningham, Soprano; Mrs. Bollman, Alto; Messrs. Dierkes, Tenor, Cunningham, Bass, and Mr. Hammerstein, Organist—have resumed their positions, after a month's vacation.

A musical was given at the residence of Mr. J. M. Battle, 2531 Lucas Ave. All the prominent soloists of Gilmore's band, Signor Parisi, our violin soloist, and Epstein Brothers were present. Every soloist was enthusiastically encored.

C. H. Johnson has resumed his duties at Pilgrim Church and will begin the chorus choir. While away, he secured the services of the best organists for a series of organ recitals to be given at Pilgrim church. The first two recitals will be presided over by Frank Taft, of New York. Mr. Taft has a high reputation and is well-known East.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

E. R. Kroeger, after a long journey through the United States, is back and at work. He is well pleased with the impressions made upon him by the different musical organizations with which he came in contact. He speaks very highly of the Detroit Mendelssohn Quintet club which we will have the pleasure of hearing in St. Louis this season.

Frost and Ruf, Seventh and Olive, are the leading druggists. Try their quadruple extract "Pearl of Pekin," the most fragrant and lasting of all perfumes.

Insist on getting Cook's Extra Dry Champagne, if you want a pure article; there are no headaches in it.

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Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
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SOUTHERN JOLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little Nig" which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible "Break down" and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains—The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.

Moderato. $\text{♩} = 100.$

The score consists of four pages of musical notation. The top page starts with a treble staff in common time, followed by a bass staff, and then a separate pedal staff. The second page continues with the treble and bass staves. The third page begins with a treble staff, followed by a bass staff, and then a separate pedal staff. The fourth page concludes with the treble and bass staves. The music is marked "Moderato" and includes tempo markings of $\text{♩} = 100$. Various dynamics such as *f*, *p*, *mf*, and *s* are used throughout. Pedaling instructions like "Ped.", "*", and "Ped. * Ped." are placed below the staves. Grace notes are indicated above the main notes in several measures.

(a) The small notes are for small hands.

Copyright Kunkel Bros. 1890.

Halle-lu-jah Halle-lu-jah Oh Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

The image shows a page of sheet music for a piano and banjo duet. The music is arranged in four systems. The top system consists of two staves: the upper staff for piano (treble clef) and the lower staff for banjo (bass clef). The piano part includes dynamic markings such as *p*, *f*, and *mf*. The banjo part features fingerings above the notes, such as "5 2 1 2 5 1" and "5 2 1 2 5 1". The second system continues with similar staves and dynamic markings, including "Ped." and asterisks. The third system begins with a dynamic *cres.* followed by "cen- do." and *f*, then *semper cres.* The fourth system is titled "Banjo Solo" and includes dynamic markings like *fff*, *f*, *p*, and *mf*.



The right hand continues with eighth-note patterns. Measure 6 contains dynamic markings: "1st time *mf*" and "2nd time *f*". The left hand provides harmonic support.

The right hand continues with eighth-note patterns. Measure 10 begins with a forte dynamic (*f*). The left hand provides harmonic support.

The right hand plays sixteenth-note patterns with fingerings (e.g., 2-4-2-4-1-3-5-3-4). The left hand provides harmonic support. Pedal indications ("Ped.") are placed under the bass notes.

The right hand continues with sixteenth-note patterns. Measure 8 reaches a forte dynamic (*ff*). The left hand provides harmonic support. Pedal indications ("Ped.") are placed under the bass notes.

The right hand continues with sixteenth-note patterns. The left hand provides harmonic support. Pedal indications ("Ped.") are placed under the bass notes.

mf

rf p *rf p* *rf p*

10

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

f *mf* *f* *mf* *f* *mf* *f* *mf*

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

f *mf* *f* *mf* *f* *mf* *f* *mf*

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

b. The small cs in () may be omitted by small hanas.

RONDO AMABILE.

Allegretto. $\text{d} = 104$.

G. Merkel Op. 154. № 1.

The sheet music contains five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef and a key signature of three sharps. It includes dynamic markings such as p , fz , mf , and s . Pedaling instructions like "Ped." and asterisks (*) are placed under specific notes. Performance markings include "rit" (ritardando) and "a tempo.". The second system begins with a bass clef and a key signature of one sharp. It features dynamic markings like ff (fortissimo) and $cres.$ (crescendo). The notation includes fingerings (e.g., 1, 2, 3, 4, 5) above or below the notes, and various rests and note heads.



The image shows six staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *pp* and includes fingerings (1, 5, 3, 2) and a crescendo instruction (*cres.*). The second staff features a dynamic of *p* and a sforzando instruction (*sf*). The third staff includes a dynamic of *s*, a crescendo instruction (*cres.*), and pedal markings (*Ped.*). The fourth staff contains a ritardando instruction (*rit.*) and a forte dynamic (*fz*). The fifth staff includes pedal markings (*Ped.* and asterisks) and a dynamic of *fz*. The bottom staff concludes with a ritardando instruction (*rit.*) and pedal markings (*Ped.* and asterisks).

a tempo.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The notation includes various note heads, stems, and bar lines. Pedaling instructions are provided at the beginning of each staff, such as "Ped.", "Ped. *", and "Ped. 4". Dynamics like "ff.", "cres.", "dim.", and "f" are also indicated. Fingerings are shown above some notes, particularly in the upper staves. The music is divided into measures by vertical bar lines.

AUTUMN'S LAMENT.

(HERBSTKLAEGE.)

Meditation.

The trees are shorn by Autumn wind
What matters it to me—
In passing days but dreams I find
All joys have ceased to be.

Der Wind entlaubt die Bäume—
Mir ist es einerlei—
Die Tage werden Träume
Die Freuden sind vorbei.

Lingg.

Moderato appassionato. $\text{♩} = 104$.

Camille Saint-Saëns.

The Proper and artistic use of the Pedal in this composition is of the greatest importance. It is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

8

rall.

2 4 2 4

cres.

Pedal.

This page contains two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music includes various dynamics such as 'rall.', 'cres.', and '2 4 2 4'. There are also performance instructions like 'Pedal.' and '5 4 2 1' above the notes. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

5
4
2
1

più cres. e

Pedal.

This page continues the musical score from the previous page. It features two staves of music in treble and bass clef, common time, and one sharp key signature. The music includes dynamics like 'più cres. e' and 'Pedal.'. Performance markings such as '5 4 2 1' and 'Pedal.' are present. The notation uses vertical stems with horizontal dashes for pitch and duration.

stringendo.

Pedal.

This page continues the musical score. It shows two staves of music in treble and bass clef, common time, and one sharp key signature. The music includes the instruction 'stringendo.' and 'Pedal.'. The notation uses vertical stems with horizontal dashes for pitch and duration.

accel.

f

Pedal.

This page continues the musical score. It shows two staves of music in treble and bass clef, common time, and one sharp key signature. The music includes dynamics like 'accel.' and 'f', and 'Pedal.'. The notation uses vertical stems with horizontal dashes for pitch and duration.

rit. e dim.

Pedal.

This page concludes the musical score. It shows two staves of music in treble and bass clef, common time, and one sharp key signature. The music includes the instruction 'rit. e dim.' and 'Pedal.'. The notation uses vertical stems with horizontal dashes for pitch and duration.

A page of musical notation for organ, featuring five systems of music. The notation includes multiple staves (treble, bass, and pedal), various note heads, and performance instructions like "quasi trillo." and dynamics like *ff* and *pp*. Fingerings are indicated above certain notes. The page is numbered 8 at the top left.

quasi trillo.
ff
mf
Pedal.

or thus.
ff
mf
Pedal.

Pedal.

4 1 2 1 5 1 4

Pedal.

stringendo.

8

Pedal.

rall.

8

p. h.

3

Pedal.

mf

Pedal.

mf

Pedal.

PLAYFULNESS.

SCHELMEREI.

Allegretto. ♩ - 108.

Gustav Lange Op.292. № 1.

Con grazia scherzando.

dolce.

dolce.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *cres.*, *sempre.*, *mf*, *f*, and *ff*. Fingerings are indicated above the notes, and performance instructions like "Ped." and asterisks (*) are placed below the notes. The music is divided into measures by vertical bar lines, and each staff begins with a clef (G or F) and a key signature. The notation is typical of classical piano music, with both hands represented on different staves.

FOND HEARTS MUST PART.

WENN SICH ZWEI HERZEN SCHEIDEN.

Andante tranquillo. ♩ = 80.

Gustav Lange, Op. 277.

Sehr ruhig und ausdrucksroll.

The sheet music consists of five systems of musical notation for piano. The top system starts with a dynamic of *mf* and includes several踏板 (Ped.) markings. The second system begins with *rit. poco. più f*. The third system features a dynamic of *cres.*. The fourth system is marked *dolce.*. The fifth system ends with a dynamic of *mf*. Fingerings like 1-2, 2-3, etc., are shown above the notes in the upper staff. The bottom staff provides harmonic support with sustained chords.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *rit:poco.*, *cres.*, *mf*, *a tempo.*, *rit. poco. più f*, *cres.*, *f*, *p*, *rall.*, and *f smorz.*. Pedaling instructions like *Ped.*, ** Ped.*, and *** Ped.* are placed throughout the music. Fingerings are indicated by numbers above or below the notes. The notation includes treble and bass clefs, and various note values and rests.

LES FIFRES DE LA GARDE.

THE FIFERS OF THE GUARD.

2^{me} Polka Militaire.

J. Ascher.

Allegretto. ♩ = 132.

The sheet music consists of six staves of musical notation. The top staff is for the first fife, the second for the second fife, and the bottom staff is for the bassoon. The notation uses a treble clef for the fifes and a bass clef for the bassoon. Fingerings are indicated above the notes, and dynamic markings like *ff* and *p* are present. Pedal points are marked with 'Ped.' and asterisks (*). Measure numbers 1 through 8 are indicated above the staves at various points. The tempo is Allegretto, indicated by the instruction *♩ = 132*.

8

Ped. * Ped.

TRIO.

mf

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

p cres.

Ped.

poco a poco. *ff* *mf* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cres. *ff*

Ped. * Ped.

1. **2.**

Ped. * Ped.

Piano sheet music with two staves (treble and bass) in common time. The music consists of 12 measures, divided by vertical dashed lines. Measure numbers 1 through 12 are placed above the staves. Fingerings (e.g., 1, 2, 3, 4, 5) are indicated above the treble staff. Pedal instructions ("Ped.") with asterisks (*) are placed below the bass staff at various points. Dynamic markings include "fz." (fortissimo) and "p" (pianissimo). The music features complex chords and rhythmic patterns.

1 2 3 4 5 6 7 8 9 10 11 12

8.

1 2 3 4 5 6 7 8 9 10 11 12

8.

1 2 3 4 5 6 7 8 9 10 11 12

8.

1 2 3 4 5 6 7 8 9 10 11 12

8.

1 2 3 4 5 6 7 8 9 10 11 12

The image shows a page of sheet music for piano, consisting of five staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The fifth staff is for the right-hand bass notes. The music includes dynamic markings such as 'cres.' (crescendo), 'cen - do.', 'ff' (fortissimo), 'f', and 'p' (pianissimo). Fingerings are indicated above the notes, and踏板 (pedal) markings with asterisks (*) are placed under specific notes. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat.

ZAMPA.

(HEROLD.)

OVERTURE.

SECONDO.

CLAUDE MELNOTTE.

Allegro vivace ed impetuoso. (104 = to a minute.) M.M.

The musical score consists of six staves of music for two pianos. The first three staves begin in common time with a key signature of one sharp. The fourth staff begins in common time with a key signature of one sharp. The fifth staff begins in common time with a key signature of one sharp. The sixth staff begins in common time with a key signature of one sharp. Various dynamics such as *ff*, *cres.*, and *p* are indicated throughout the score. The score includes several measures of eighth-note patterns, a section marked *Andante.*, and a section where the bass line is sustained with a bass clef and a sharp sign, while the treble line provides harmonic support.

ZAMPA.
(HEROLD.)

OVERTURE.

CLAUDE MELNOTTE.

PRIMO.

Allegro vivace ed impetuoso. M.M. (104— $\frac{c}{e}$ to a minute.)

SECONDO.

ff. pp ff. pp ff.
Bd. bō * *Bd. bō* * *Bd. Bd.* *Bd. * Bd.* *Bd. * Bd.*
Bd. great care should be given to the cres: e dim: in this trem: dim:
sempre. *bō* *p* *pp* *.
*Bd. 1 1 1 ** *Bd.*
cres:
Bd. *dim:*
ff *p*
Bd. * *Bd.* * *Bd.* *
un poco più moto. (96 to a minute.)
pp

PRIMO.

8^a

8^a

8^a

8^a

8^a

8^a

SECONDO.

pp

pp

pp

p

gradually faster.

cres:

f poco a poco

Rit.

accel.

dim:

p

Rit.

PRIMO.

Sheet music for the first section of a piece, labeled "PRIMO.". It consists of three staves of musical notation in G major, 2/4 time. The notation includes various rhythmic patterns with "x" and "+" markings under the notes, and dynamic markings like "p" and "f". The third staff concludes with a fermata over the last note.

Sa

Sa

gradually faster.

Sheet music for section "Sa" showing measures 1 through 4. The notation is in G major, 2/4 time. Measures 1-3 show eighth-note patterns, while measure 4 shows sixteenth-note patterns. Measure 4 ends with a fermata.

Sa

5 6 *f poco a poco* *accel:* *dim:*

Ad. * *Ad.* *

Sheet music for section "Sa" showing measures 5 through 8. The notation is in G major, 2/4 time. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns with dynamic markings: "f poco a poco", "accel:", and "dim:". Measures 8 ends with a fermata.

Sa

p

9 10 11 12

Sheet music for section "Sa" showing measures 9 through 12. The notation is in G major, 2/4 time. Measures 9-10 show eighth-note patterns with "p" dynamic. Measures 11-12 show sixteenth-note patterns with various articulations like "x", "1", "2", "3", "4", and "1. 2. 3. 4."

SECONDO.

animato.

cres - - - *cen* - - -

- - - *do* - - - *sem* - - - *pre*.

f

* *Red.*

cres:

ff All. vivace

assai. (116 c to a minute.)

rf rf rf rf

PRIMO.

8^a

animato.

8^a

cres *cen* *do*

8^a

sem *pre*

8^a

f *cres:*

*

8^a

All. vivace assai.

ff

ff

* *116 c to a minute.* *

8^a

rf

rf

* *

SECOND.

The image shows a page of sheet music for a piano, consisting of six staves. The music is in common time and uses a treble clef. The first two staves begin with a dynamic of ff. The third staff features a melodic line with grace notes and a dynamic of ff. The fourth staff contains a series of eighth-note chords. The fifth staff includes a melodic line with grace notes and a dynamic of ff. The sixth staff concludes with a dynamic of ff and the instruction "marrato." There are also several "Red." and "*" markings throughout the page.

PRIMO.

The image shows five staves of musical notation for piano, likely from a piece by Sviatoslav Richter. The staves are arranged vertically, each starting with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of ff. The second staff starts with a dynamic of ff followed by a crescendo. The third staff begins with a dynamic of ff. The fourth staff starts with a dynamic of ff. The fifth staff begins with a dynamic of ff.

SECOND.

Piu lento.

Musical score for bassoon and piano. The top staff shows the bassoon playing eighth-note patterns with grace notes. The piano accompaniment consists of sustained chords. The dynamic is *p*. The bottom staff shows the bassoon continuing its eighth-note patterns. Measures 11 and 12 are identical.

cres:

dim:

Ad. *

Cantabile.

Musical score for piano, page 10, measures 21-22. The score consists of two staves. The upper staff is in treble clef, G major (two sharps), and common time. It features a melodic line with grace notes and dynamic markings *p*. The lower staff is in bass clef, C major, and common time. The music includes various performance instructions like "Red.", asterisks (*), and "Ded.". Measure 21 starts with a grace note followed by a dotted half note. Measure 22 continues with a grace note followed by a dotted half note.

Ped. * Ped. *

PRIMO.

Piu lento.



SECONDO.

Tempo I^o

SECONDO.

Tempo I^o

p

pp

cresc.

pp

pp

PRIMO.

Tempo I°

The image shows the first ten measures of the first movement of a piano piece, starting at measure 8a. The music is in common time and major key. The left hand provides harmonic support with sustained notes and chords, while the right hand performs intricate melodic patterns and arpeggiated chords. Measure 8a begins with a dynamic *p*. Measures 1-3 feature sixteenth-note patterns with various slurs and grace marks. Measures 4-5 show eighth-note chords. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note chords. Measure 10 concludes with a final eighth-note chord. The notation includes numerous fingerings (e.g., 1, 2, 3, 4, x, z, *), dynamics (e.g., *p*, *pp*, *v*), and performance instructions like *Ad.* and ** If too difficult, the measure may be omitted in this and all similar cases.*

* If too difficult, the grace note can be omitted in this, and all similar passages.

SECONDO.

The musical score consists of six staves of piano music, divided into two sections: SECONDO. and TERTIO.

SECONDO.

- Staff 1:** Treble clef, key signature of one sharp (F#). Dynamics: *pp*. Articulation: $\hat{3}$, $\hat{1}$, $\hat{2}$. Measures show eighth-note patterns.
- Staff 2:** Bass clef, key signature of one sharp (F#). Dynamics: *cresc.* Articulation: $\hat{4}$, $\hat{2}$, $\hat{1}$. Measures show eighth-note patterns.
- Staff 3:** Treble clef, key signature of one sharp (F#). Dynamics: *pp*. Articulation: $\hat{3}$, $\hat{1}$, $\hat{2}$. Measures show eighth-note patterns.
- Staff 4:** Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 5:** Treble clef, key signature of one sharp (F#). Dynamics: *ff*. Articulation: $\hat{3}$, $\hat{1}$, $\hat{2}$. Measure 1: *ff*. Measure 2: *ff*. Measure 3: *ff*. Measure 4: *ff*. Measure 5: *ff*. Measure 6: *ff*. Measure 7: *ff*. Measure 8: *ff*. Articulation: *con fuoco*. Measures 9-10: *ff*.
- Staff 6:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.

TERTIO.

- Staff 1:** Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 2:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 4:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 5:** Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 6:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.

PRIMO.

1

2

3

4

5

6

7

8a

9a

10a

11a

12a

13a

14a

15a

16a

17a

18a

19a

20a

21a

22a

23a

24a

25a

26a

27a

28a

29a

30a

31a

32a

33a

34a

35a

36a

37a

38a

39a

40a

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SECONDO.

A musical score for piano, featuring six staves of music. The score is divided into sections by vertical bar lines. The first section consists of two staves: treble and bass. The treble staff has a dynamic marking 'p' and the bass staff has a dynamic marking 'ff'. The second section begins with a treble staff containing a crescendo dynamic 'cres:'. The third section begins with a bass staff containing a dynamic marking 'f'. The fourth section begins with a treble staff containing a dynamic marking 'ff'. The fifth section begins with a bass staff containing a dynamic marking 'fz'. The sixth section begins with a treble staff containing a dynamic marking 'fz'. The score includes various performance instructions such as 'poco' and 'a' in the bass staff of the fifth section, and 'cres:' in the treble staff of the second section. The score concludes with a bass staff containing a dynamic marking 'ff' and a treble staff containing a dynamic marking 'fz'.

PRIMO.

The image shows a page of sheet music for piano, specifically page 8a. The music is arranged in six staves, each with a treble clef and a key signature of one sharp. The first three staves feature complex right-hand patterns with numerous slurs, grace notes, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). Fingerings such as '1', '2', '3', and '4' are indicated above the notes. The fourth staff begins with a dynamic of 'ff' and continues with a series of eighth-note chords. The fifth staff also features eighth-note chords. The sixth staff concludes the page with a dynamic of 'ff' followed by a final measure. The page is filled with musical notation, including stems, beams, and rests.

SECONDO.

The musical score consists of six systems of two staves each, written in common time (indicated by a 'C') and 3/4 time (indicated by a '3'). The key signature is one sharp (F#). The notation includes:

- Staff 1 (Treble):** Features rhythmic patterns with 'x', '1', '2', '3', '4' overbeats, asterisks (*), and 'ff' dynamics. Measures include: 1st system (common time) with 'x 1 3 4', 'x 1 2 4', etc.; 2nd system (3/4) with 'ff'; 3rd system (3/4) with 'ff'; 4th system (3/4) with 'rf' and a dynamic bracket; 5th system (3/4) with 'ff'; 6th system (3/4) with 'ff'.
- Staff 2 (Bass):** Features rhythmic patterns with 'x', '1', '2', '3', '4' overbeats, asterisks (*), and 'ff' dynamics. Measures include: 1st system (common time) with 'x 1 3 4', 'x 1 2 4', etc.; 2nd system (3/4) with 'ff'; 3rd system (3/4) with 'ff'; 4th system (3/4) with 'rf' and a dynamic bracket; 5th system (3/4) with 'ff'; 6th system (3/4) with 'ff'.

Performance instructions include 'Rd.' (Ritardando), 'ff' (fortissimo), 'rf' (rallentando), and dynamic markings like 'x', '1', '2', '3', '4', and asterisks (*) indicating specific note heads or patterns.

PRIMO.

8a

8a

9a

10a

11a

12a

13

TOO YOUNG FOR LOVE.

(ZUR LIEB ZU JUNG.)

Words by Oliver Wendell Holmes.

Music by Charles Kunkel.

Scherzando ♩ - 108.

2. Zur Lieb' zu jung! Zur Lieb' zu jung! Ach, sag'dies nicht! Ach, sag'dies nicht! Zur Lieb' zu jung! Zur
1. Zur Lieb' zu jung! Zur Lieb' zu jung! Ach, sag'dies nicht! Ach, sag'dies nicht! Zur Lieb' zu jung! Zur

1. Too young for Love! Too young for Love! Ah, say not so! Ah, say not so! Too young for Love! Too
2. Too young for Love! Too young for Love! Ah, say not so! Ah, say not so! Too young for Love! Too

2. Lieb' zu jung Ach sag'dies nicht, ach nicht! Sind Veilchen da, die Tulpen glüh'n, Kommt
1. Lieb' zu jung Ach sag'dies nicht, ach nicht! Heiss' junge Knospen, nicht zu blühn! Wart

1. young for Love! Ah, say not so, not so! Tell redd'ning rose buds not to blow! Wait
2. young for Love! Ah, say not so, not so! While dai-sies bloom and tu-lips glow! June

2. auch der Sommer bald her bei Die Lieb' zu ü - ben hold und frei Die Lieb' zu ü - ben
1. nicht, bis Lenz verstrichen sei Des Sommers Lieb' keimt schon im Mai Des Sommers Lieb' keimt
rit:

1. not for spring to pass a-way Love's summer months begin with May! Love's summermonths be...
2. soon will come with lengthend day To practice all love learn'd in May. To practice all love

2. hold und frei, und frei und frei.

1. schon im Mai, im Mai Mai. la la

Zur Lieb' zu jung! Zur
a tempo.

1. gin with May, with May with May. la la

Too young for Love! Too

2. learn'd in May, in May in May.

Lieb' zu jung! Ach sag'dies nicht! Ach sag'dies nicht! Zur Lieb' zu jung, zu jung, zu jung! Ach

young for Love! Ah, say not so! Ah, say not so! Too young for Love! Too young! Too young! Ah,

nein, nein, nein! Ach nein!

no! no! no! no! no!

Ped. Ped. Ped. *

I LOVE BUT THEE, YES ONLY THEE.

(ICH LIERE DICH, NUR DICH ALLEIN.)

Words by I. D. Foulon.

Music by A. G. Robyn.

Moderato. ♩ = 96

mf

con espressione.

Ped.

2. *Wa - rum ich trau- rig, bist du fern, Und warum mich die Freude fliest!* Wenn
1. *Ich weiss nicht, warum ich dich lieb', Warum nach dir mein Herz sich sehnt,* Ich

1. I do not know why I should love Thee, on - ly thee, and wish thee mine; But
2. Why far from thee are days so long? Why does my spir - it droop and pine! Why

2. *du mir nah, wa - rum ich selig! Ich - lie - be dich, nur dich al -lein!* Und
1. *weiss nur dies, mein süs - ses Leben, Ich lie - be dich, nur dich al -lein!* Ich
rall.

1. this I know, 0 tim - id dove, I love but thee, yes, on - ly thee! I
2. by thy side is life a song! I love but thee, yes, on - ly thee! Yes

2. *mag nun hæh - nen, bæ - se sein, Mein Le - ben denk' an dies al -lein:* Ich
1. *weiss nicht wa - rum diess mein Herz Ist oh - ne Dich so öd' und leer;* Doch
a tempo.

1. do not know why 'tis my life Seems to be but a part of thine; But
2. some may smile and some may blame, But sweet my love bear this in mind, Though

2. *btn und blei - be e - wig dein: Ich lie - be dich, nur dich al -lein!*
1. *diess fühl ich in Freud'undSchmerz, Ich lie - be dich, nur dich al -lein!*

1. this I know in peace or strife, I love but thee, yes on - ly thee!
 2. oth - ers smile, I'll be the same, I love but thee, yes, on - ly thee!

rall.
a tempo.

Ich lie - - be dich, nur dich al - lein! Ich weiss nur
 1& 2. I love but thee, yes, on - ly thee. But this I

a tempo.
poco - -

diess, mein siis - - ses Le - - ben: Ich lieb' nur dich
 know, oh tim - - id dove, I love but thee

a poco - - cres - - cen - - do
Ped.

8 - -

Ich lieb' nur dich, Ich lieb' nur dich, nur dich al - lein!
 I love but thee, I love but thee, yes, on - ly thee.

Ped.

RING AROUND THE ROSES.

(RINGEL REIHEN.)

*a tempo.
dolce.*

Carl Bohm.

Allegretto. $\text{♩} = 72$.

The sheet music consists of six staves of piano music. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The music is composed of eighth and sixteenth notes. Various dynamics are indicated, including *f*, *p*, *poco rit.*, *cres.*, and *rit.*. Pedaling instructions like 'Ped.', '*', and ' $\frac{5}{3}$ ' are placed under specific notes. Fingerings such as '3 1 3 2 1', '5 3 2 1', and '4 3 2 1' are shown above certain notes. Measure numbers 1 through 12 are present at the beginning of each staff. The title 'RING AROUND THE ROSES.' is at the top, and '(RINGEL REIHEN.)' is below it. The composer's name 'Carl Bohm.' is at the top right. The bottom left contains the word 'Execution.' followed by a short musical example. The bottom center has the copyright notice 'Copyright Kunkel Bros. 1890.'

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

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The music consists of six measures. Measure 1: Treble staff has notes 1, 2, 5, 4, 2, 1; Bass staff has notes 4, 2, 1. Measure 2: Treble staff has notes 3, 1, 2, 4, 3, 1; Bass staff has notes 5, 2, 1. Measures 3-6: Treble staff has a continuous eighth-note pattern with fingerings: 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1. Bass staff has notes 4, 2, 1, 5, 3, 1, 4, 2, 1, 5, 2, 1. Measure 7: Treble staff has notes 2, 3, 2, 1, 2, 1, 4, 3, 1; Bass staff has notes 5, 2, 4, 5, 2, 4, 5, 2, 4. Measure 8: Treble staff has notes 3, 2, 1, 4, 3, 1, 2, 1, 4, 3, 1; Bass staff has notes 5, 3, 1, 4, 3, 1, 2, 1, 4, 3, 1.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 5 starts with a 5-note chord (root position B-flat major) followed by a 4-note chord (B-flat major 7th). Measures 6-7 show a sequence of chords: G major 7th, E major 7th, C major 7th, and A major 7th. Measure 8 begins with a forte dynamic (f) and a 5-note chord (root position B-flat major). Measures 9-10 continue the harmonic progression with chords such as D major 7th, F major 7th, and G major 7th.

Execution.

The image displays a page of sheet music for piano, consisting of five staves of musical notation. The music is written in common time and includes various dynamics such as *p*, *f*, *cres.*, and *dolce.*. Fingerings are indicated above the notes, and pedaling instructions like "Ped." and asterisks (*) are placed below the bass staff. The notation is dense, with many eighth and sixteenth note patterns. The overall style is technical and expressive, typical of a virtuoso piano piece.

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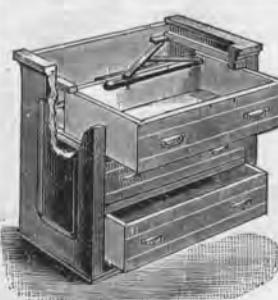
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MAJOR AND MINOR.

Mme. Julia Rivé-King will make Chicago her home in future.

Eugen d'Albert will make a second tour through the United States in 1892.

Franz Rummel has returned to New York after an absence of several years in Berlin.

When Lefebre brings out the beauties of "Better Apart," Charles Kunkel's popular song, exclamations of delight are heard on every side.

George Vieh, the piano tuner, of 623½ Olive Street, is busy day and night, filling orders. Mr. Vieh also attends to the repairing of pianos and organs.

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Auguste Sauret, brother of Emil Sauret, the renowned violin virtuoso, died in the insane asylum on Ward's Island, New York. The body was sent to the morgue, and was on the point of being sent to Potter's Field when it was rescued by some of the dead musician's friends and buried in Calvary.

Signor D. de Vivo, has organized for a tour of the United States and Canada, the Alhazza Grand Concert Company, which will appear in choice selections of operatic repertoire and instrumental music. The first concert will be given in New York.

Mr. J. A. Carson and pupils, assisted by Mrs. W. K. Withers, soprano, gave a recital at the residence of Mr. Alvin Pogram, Carrollton, Ill. on the 16th ult. Among the numbers were: "Gondollied, Oesten; It Was a Dream, Cowen; Sonata, Op. 36, No. 4, Clementi; Polka Gracieuse, Op. 8, No. 6, Kroeger; Orva Weimer; Theo I think of Marguerita, Meyer-Helmund; Tarentelle, Op. 85, No. 2, Heller, Meda Pogram; Danse Characteristique, Op. 14, Kroeger."

G. Adolph Schenk, the artistic wood-carver, of 108 South Fourth Street, completed a bust of Ferdinand Herold, of the Cherokee Brewery. The bust is three feet high with a base of three feet, and is a magnificent piece of artistic work. It will be placed at the bow of Mr. Herold's new steamboat, named after him and running on the Mississippi. Mr. Schenk has also a contract for a Cherokee Indian, to be eight feet in height, for Mr. Herold's steamboat, "Cherokee."

Speaking of the love and talent of Americans for music, Rubinstein said to Mr. Mills, of New York: "The musical talent that American girls have is wonderful. I have never known such an appreciation of good music as when I was in America. I don't know whether I will ever play there again, but I love that country and its warm-hearted, intelligent people. The amateurs of America astonish me. They are ahead of those of any other country. Foreign artists, when they go to America, find that the people very quickly distinguish between good and bad musicians. It is surprising to me that my compositions are played more in America than in any other country. The Americans astonish me, especially in the West, by their understanding of the compositions of Chopin and Bach."

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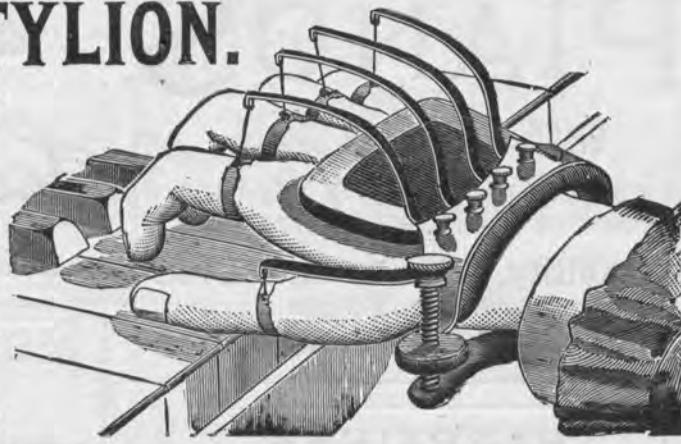
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