

MUSICAL INTERVALS.

An interesting investigation might be made of the various musical accents which answer to different conditions of feeling. To ascertain this correctly would require a long and minute course of experiments. It is curious to observe, however, that Gluck, Mozart, Berlioz, Meyerbeer and Wagner, when they have the same situation to depict, whether in recitative or melody, use the same musical intonations. It thus appears that the major third is generally employed in interrogations and appeals; and that the appellative character of that interval becomes more marked and impressive in the fourth descending, while fourth ascending denotes affirmation, decision, and command. The minor and major fifths express the feelings from prayer to violent desire and menace. The sixth is the interval of passion; it is the symbol of a very accentuated emotion and is inevitably met where love is declined. A semitone higher conveys the idea of something painful, which is resolved into a real expression of grief in the cry of the seventh, the symbol of an excess of suffering. There are, in effect, no two ways of saying the same thing in music, and it is only in the way the phrase is introduced and sustained by the harmony that authors vary. We are speaking, of course, only of those passages of the songs in which the emotions are exploded, for it is these only that the author, not caring to expend his force over the whole phrase, aims to bring out his full meaning. From these comparisons of emotions and intonations we are able to discover the physiological reason of the correspondence between the note and expression. The similar intervals are congenial with indifference, monotony, doubt, melancholy and sadness; the group of moderate intervals affirms occupation, pleasure and desire, which grows more ardent as we approach the extreme intervals, and in these we look for the most intense feeling. Melancholy sentiments involving diminished vitality, we might naturally conceive them to be expressed musically by diminished intervals, the compass of which requires little effort; while earnest desires, strong passions and pleasant and happy feelings, being accompaniments of a more active vitality, provoke more vigorous expressions; and these expressions, by giving an outlet to the excess of vitality, furnish one of the best means for calming violent passions.—*Anon.*

SCHUBERT AND CHOPIN.

Schubert, the prince of lyrist—Chopin, the most romantic of pianoforte writers; Schubert, rich with an inexhaustible fancy—Chopin perfect with an exquisite finish; each reaching a supreme excellence in his own department, while one narrowly escaped being greatest in all; both occupied intensely with their own meditations, and admitting into them but little of the outside world; both too indifferent to the public taste to become immediately popular, but too remarkable to remain long unknown; both exhibiting in their lives and in their music striking resemblances and still more forcible contrasts; both now so widely admired and beloved, so advanced and novel, that though they have been in their graves, Schubert since 1828, and Chopin since 1749, yet to us they seem to have died but yesterday. These men, partners in the common sufferings of genius, and together crowned with immortality in death, may well claim from us again and again the tribute of memory in their lives and of homage to their inspiration.—*Haweis.*

PAUL MORI.

Paul Mori, whose "Menuet" appeared in the REVIEW, was born at Berne, Switzerland, July 26, 1863. The rudiments of music were taught him by his father at quite an early age. He pursued his studies in violin and piano playing under good teachers, besides finishing the classical course at the high school there.

He came to America when 18 years old, and located at Washington, Mo. After remaining there a short while, he moved to Quincy, Ill., where he taught music and other branches. In 1883, he came to St. Louis and taught school for four years and a-half. He then began to devote his time exclusively to music, and studied harmony and counterpoint under Ernest R. Kroeger. Among his published works are a "Menuet" for piano, and a "Christmas Anthem," which was sung at St. John's



Episcopal Church. In mss. are a "Mazurka," "Waltz," "Sonatina," galop for four hands, a Christmas Cantata, for male chorus with piano and organ accompaniment; Polonaise C minor, 2nd Mazurka B, Andante con Variazioni, Easter Cantata (German) for mixed choir and tenor solo; Fantasia on Tyrolean and his Child, for violin and piano; and many other miscellaneous works.

Mr. Mori filled the position of organist at Eden Methodist Church one year with great satisfaction. He is now organist and musical director at St. John's Episcopal Church, and is doing very good work. He dedicated several new organs in churches here, and has played in many miscellaneous concerts with undoubted success. He is a pianist of good ability and an excellent teacher.

Mr. Mori is of a retiring nature and affable manners, and is well liked by his many friends and pupils.

MUSICAL SCIENCE.

Every one who knows anything of music must realize that there are certain natural yet mysterious principles which underlie the mere practical art. These theoretical principles must some day be formed into a complete musical science. The importance of understanding this science is not fully realized; yet no one could write a poem, or even a letter without being educated; and it is just as necessary for a musician to be educated in the science of music. It is necessary not only to the composer and the professor, but to the performer, the singer the critic. With a correct knowledge of music we are enabled to paint the views of the imagination, and to portray the emotions of both mind and heart in a language even more expressive than that of the poet.

But in order to properly express our thoughts and emotions, or understand those of others, we must first acquire a knowledge of the rules which govern and the principles which constitute the art of music. It is not sufficient to know merely the rules, we must know whence they are derived, what is their nature, how and where they are to be applied. Yet, to the present day, they remain unqualified and unexplained. From the effects and results of the innate art a deductive science has been discovered and a theory of composition promulgated. In examining this theory let us not forget its only origin. It must be traced to the cause, which is composition; and the application must be made practical. Musical science is a modern discovery; and it is very natural that some time should be required to determine and perfect it. It must wait on the inductive art; and so long as musical effects remain inexhaustible, just so long must theory play a secondary part.—*Goodrich.*

A Great Offer for the Ladies.—Common sense and good judgment are the qualities for which our American ladies are noted. When they find any article which will add to the comfort of their homes, or to their personal appearance, they speedily adopt it. To this trait the firm of A. McDowell & Co. owes the wonderful success of their French Fashion Journals among American women. Whenever these Journals are critically examined, their superior merit is at once recognized. They not only give the styles one month earlier than the American Fashion Journals, but the variety, originality and practicability of those styles make them recognized as the Standards of Fashion for this country, as they have long been in France. To each yearly subscriber who sends \$3.50, the regular yearly price for either "La Mode de Paris," or "Album des Modes," will be given, *gratis*, as a premium, Book No. 1, "Dressmaking Simplified," valued at \$5.00. Book No. 1 teaches how to keep wrinkles out of dresses; how to join seams, finish a waist, the darts, the bones, the collar, etc.; how to make and put in sleeves of all kinds; make the new sham skirt by rule; match plaids and stripes, etc. Hand in your subscriptions through local newsdealers; but if any difficulty is experienced, send direct to A. McDowell & Co., 4 West 14th Street, New York.

The Piano Manufacturers' Association of New York have at last adopted as a standard pitch 435 A double vibrations in a second of time, 68 Fahr. This will hereafter be the national pitch, and will take effect after July 1, 1892, all manufacturers agreeing to tune their musical instruments of whatever kind accordingly. The new pitch is 17 vibrations lower than that now in use in New York.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with \$1.

KIMBALL PIANOS

INDORSED BY

ADELINA PATTI,

LILLI LEHMAN, SIG. TAMAGNO, JULIUS PEROTTI,
GRAND ITALIAN OPERA COMPANY,
METROPOLITAN OPERA COMPANY,
BOSTON IDEAL OPERA COMPANY,

And many other prominent artists.

W. W. KIMBALL CO., - - - Chicago, Ill.

MAJOR AND MINOR.

The Mendelssohn Club, of Alton, gave a concert on the 5th ult. The principal numbers were: "The Bell," sung by Mrs. Georgia Lee Cunningham, and Forest Scenes—(a) In the Forest, (b) Hunting Song, for piano—played by the composer, Mr. W. D. Armstrong.

Mr. E. R. Kroeger has recently devoted his spare time to orchestral composition. A "Suite Characteristique" and an overture to Byron's "Sardanapalus," are the two latest works from his pen. He is now hard at work upon a Concerto for piano and orchestra.

The Liebling Amateurs, of Chicago, gave their sixty eighth recital, at Mr. Liebling's studio, on the 16th ult. Among the principal numbers were: Polonaise, E major—Liszt; Alpine Storm—Kunkel; Scherzo, op. 31—Chopin; and Theme and Variations—Paderewski.

The charming and gifted pianist, Teresa Carreno, has made her third experiment in matrimony by marrying Eugene D'Albert, the pianist. Her two previous husbands—Sauret, violinist, and Tagliapietra, baritone—are still living. She is divorced from them. Her new husband is several years her junior. As pianists, they each stand high, and it is announced that they will appear together in public. D'Albert had a wife, from whom he, too, is divorced.

They are proud of it. Over fifty years in the piano trade is a significant record, and this is what the honored firm of Hallet & Davis are proud of. The Hallet & Davis piano has worked its way to the top. Distinguished pianists, teachers, conservatories and associations have recognized its excellence and placed their faith in its merits, not without reason, for the piano is a model in every respect, and is sold at a price within the reach of all. The Hallet & Davis' magnificent new catalogue can be had upon application. Address The Hallet & Davis Piano Co., Boston, Mass.

A very enjoyable Concert under the direction of Otto Anschuetz was given on the 21st ult., at the Congregational church on Sidney Street. Miss L. Stoffregen and O. Anschuetz distinguished themselves by their admirable piano duet playing. Messrs W. Stark and E. Grunfield appeared in chopin selections and quite captured the audience. Miss Ludwig sang "The fortune Teller" in splendid style and received the warmest applause.

Messrs. Abbey & Grau announced that they had engaged Rubinstein for America for 1893. They doubtless had full authority for their statement; and probably were more surprised than any one else to read this dispatch from Rome, in the papers: "Anton Rubinstein, the Russian pianist and composer, has declined the offer recently made him for a concert tour in America, and gives out that he has ceased playing in public." However, Mr. Grau claims that this dispatch is an error, and that Rubinstein will really come.

HUMPHREY.

PARENTS

WHO have long bought Clothing here in St. Louis, realize the fact that the Clothing we sell for Boys, is unquestionably superior in many respects to any other that is obtainable here in St. Louis. Our assortment of Kilts and Knee Pant Suits, this season, far surpasses our stock of the same, of previous seasons.



Boy's Knee Pant Suits, sizes 4 to 14 years, \$3.50 to \$30. Children's Kilts, sizes 2 1-2 to 5 years, \$3.50 to \$12.

F. W. HUMPHREY & CO.,

Headquarters for Boys' and Children's Clothes, Hats & Furnishings.
BROADWAY AND PINE.

A HEALTHY APPETITE

With perfect digestion and assimilation, may be secured by the use of Ayer's Pills. They act healthfully upon the liver and stomach, stimulate the gastric juice, expel effete matter from the bowels, and impart tone and vigor to the whole alimentary canal. Ayer's Pills, being a mild but effective cathartic, are the best family medicine, and unequalled for the relief and cure of costiveness, distress after eating, dyspepsia, biliousness, heartburn, flatulency, and sick headache.

Relieve Indigestion

"Whenever I am troubled with constipation, or suffer from loss of appetite, Ayer's Pills never fail to set me right again."—A. J. Kiser, Jr., Rock House, Va.

"Having long suffered from loss of appetite and general debility, I commenced taking Ayer's Pills. The effect was soon apparent. My appetite and strength were

RESTORED BY

"I have used Ayer's Pills for the past thirty years and consider them an invaluable family medicine. I know of no better remedy for liver troubles, and have always found them a prompt cure for symptoms of dyspepsia."—James Quinn, 90 Middle st., Hartford, Conn.

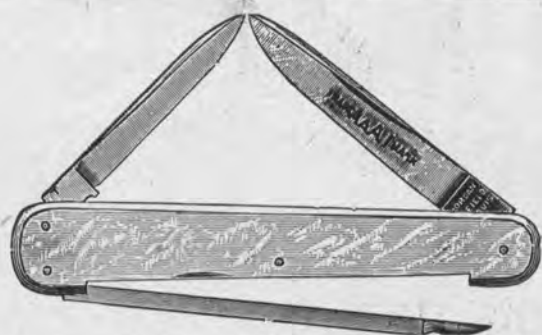
"I have used Ayer's Pills in my family for several years, and have always found them most effectual in the relief of ailments arising from a disordered stomach, torpid liver, and constipated bowels."—Charles J. Booth, Olivewood, Pasadena P. O., Cal.

the use of half a box of this medicine. I never was better in my life."—C. O. Clark, Danbury, Conn.

"For a long time I was a sufferer from stomach, liver, and kidney troubles, experiencing much difficulty in digestion, with severe pains in the lumbar region and other parts of the body. Having tried a variety of remedies, with only temporary relief, about three months ago I began the use of Ayer's Pills, and already my health is so much improved that I gladly testify to the superior merits of this medicine."—M. J. Pereira, Oporto, Portugal.

Ayer's Cathartic Pills,

Prepared by DR. J. C. AYER & CO., Lowell, Mass. Sold by all Druggists and Dealers in Medicines.



IF IN NEED OF

Strictly First-Class Cutlery,

SEE THAT IT BEARS

MY "AAA" BRAND.

A. J. JORDAN,

417 N. Broadway,

ST. LOUIS.

Call and see the largest assortment of CUTLERY in America.

ESTEY

PIANOS



ORGANS

They are the Leaders!

The name ESTEY is known the world over, and at once suggests honorable dealing, honest workmanship, a faithful fulfilling of all promises and guarantees, and a line of Pianos and Organs unequalled in the world at the very reasonable prices at which they can be purchased. For Catalogues, (free) prices and full particulars, call on or address:

ESTEY & CAMP,

916 & 918 Olive Street,

ST. LOUIS, MO.

CHICAGO HOUSE: 233 STATE STREET.

Mention where you saw this Advertisement.

MUSICAL REVIEW

FEBRUARY, 1892.

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

Vol. 15—No. 2.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00

This includes postage on paper, to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

FEBRUARY, 1892.

KUNKEL'S MUSICAL REVIEW is published on the first of every month. The subscription price is \$3.00 per annum, invariably in advance. Single copies, \$1.00. Subscriptions may begin with any number. Subscribers changing the address of their paper must give the old as well as the new address, or no change can be made. We desire an active agent for the MUSICAL REVIEW in every town, to whom we offer liberal terms.

When a subscription is renewed, it should be so stated in order that it may be continued from the last number received. Unless otherwise stated, new subscriptions are always begun with the numbers on hand of the current volume.

We send no free sample copies of the MUSICAL REVIEW. All orders for specimen copies must be accompanied with 25 cents.

Address all communications to

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

A WORD TO THE WISE.

HAVE you ever thought of the magnificent collection of music you receive with each number of the REVIEW? Have you summed up the invaluable library you have at the end of a year? What with incomparable editions and a splendid variety, you are munificently treated for \$3.00 per year. Works that would cost you \$6.00 per month, you receive for 25 cents per month in the REVIEW. At the end of the year 1891 we hadn't a single copy left to fill orders received for hundreds of back numbers. You can safely say that when the REVIEW reaches you every month you have set before you a "Feast of Music."

THE GOOD WE DO FOR OTHERS.

We are all so busy we have scarcely time to think of our neighbors; and yet, we never miss the few good words that tend to their advantage. Such good words said of the REVIEW will make your neighbors partakers in the harvest you reap from it. But if time be money, we will pay you. Send us in subscriptions or write us and put yourself in the way of earning a handsome amount.

NEW MUSIC.

New Music issued by Kunkel Bros. embraces the celebrated "Czerny Velocity Studies," op. 299—two books—in foreign fingering—price \$1.50 each. "Flash and Crash," piano duet, by S. P. Snow, price \$1.00. This duet is one of the most brilliant and fascinating written in years, and was published by special request; it will be a gem on any programme. "Intermezzo Sinfonico," from the celebrated opera "Cavalleria Rusticana," adapted for piano by Charles Kunkel, price 60 cents, a captivating piano solo of medium difficulty.

Kunkel Bros.' catalogue of sheet music has grown to be the most important in America. Their Royal Edition of standard works for teachers and students is not surpassed by any other edition. Consult your own interests by sending for a catalogue, which will be mailed free, or send a small trial order.

AUGUST WILLIAM HOFFMANN,

The well-known teacher and composer, was born in Mannheim, Germany, July 26, 1866. He began his studies in music at the age of five years, and displayed remarkable talent, especially in the instantaneous recognition of heard tones and in a fertile memory. At the age of seven, he took up the violin, and two years later was playing that instrument in public, having already made his appearance in piano concerts.

The interest developed by the young student in music was not in accordance with the views of his father, who was, and still is, a professor of repute in the high school there. But no persuasion could turn the youth aside from his purpose; he pushed steadily forward, and placed himself under one of the most prominent pupils of Chopin. Later on, he studied piano under Vinz. Lachner, at Karlsruhe, with whom he remained for three years, and from whom he received unstinted praise for his excellent work. He next went to the Royal Conservatory, at Stuttgart under Lebert and Stark where he displayed the same talent and progress, teaching there a year and a-half during his three years' course, which he finished at the age of sixteen. Returning home, he resumed the study of piano under Wilhelm Kalliwoda, and distinguished himself in concerts given before the nobility.



The military laws of the country would have made a brave soldier of the young pianist at this time, if he had not acted upon his father's advice. So, in 1883, he came to America, bearing letters of introduction to Mr. Steinway of the most flattering nature. The latter was highly pleased with his playing, and advised him to go to Cleveland, where he had relatives. There he taught and played in concerts with unvarying success for two years, when he was offered a first-class position as Music Director at the Arkansas Female College, Little Rock, which he accepted. He spent three years there, when he was engaged by the Beethoven Conservatory of this city. After two years' work there, he opened a studio of his own at the Emilie Building, Olive and 9th Streets, where he is now located.

In the midst of his labors, Mr. Hoffmann did not lose sight of composition, for his works—instrumental and vocal—are quite numerous and of a high character. His "Melody," "Alone," and "Witches Story" for piano are splendid examples of his happiest efforts. His "Pearl Gavotte" and "Valse D'Amour" have been played by Gilmore with the greatest success. Of his songs, "Your Pretty Eyes are Pictures on My Heart" and "Lullaby" (Cradle Song), "All for You" and "Ave Maria" are very popular. "Ave Maria," sung lately in Chicago, drew from Clarence Eddy, the organist, very decided praise.

Mr. Hoffmann is now giving most of his attention to teaching, in which he has proved himself eminently successful. He has a large class in piano, harmony and composition. He is a young man endowed with talent, energy and ambition, and proud of the endorsements of his eminent teachers, that his life has always been blameless and his character honorable.

OUR GREAT PREMIUM OFFER.

We invite the attention of our readers to the two cuts of a handy folding table, to be seen on another page. This table is the most useful piece of furniture in a house. Say you want to sew, read, write, play a game in the parlor, or in any other room, bring in the handy table—open it out—and there you are. If you want to treat your friends to a little surprise lunch on the spot, spread the cloth, and your handy table will captivate them and save you a heap of labor. In a hundred ways, this handy table will be a source of delight to you. When no longer needed, fold it up and put away. Remember, it is made of antique oak, measuring 32 inches in diameter, standing 30 inches from the floor. It is made by the largest furniture house in the West—"Lammert Furniture Co.," Broadway and Locust Street, St. Louis—where you will find a complete line of furniture at the very lowest prices. We offer this magnificent table to any subscriber who will procure us one new subscription (one's own subscription will not do) to our MUSICAL REVIEW. The regular price of the table is \$3.

TECHNIQUE.

Technique is in a certain sense the opposite of aesthetics; inasmuch as aesthetics have to do with the perceptions of a work of art, and technique with the embodiment of it. Pianistic technique implies, in its widest sense, a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering, and it requires a precise touch with appropriate degrees of strength and gradations of strength. Therefore, technique comprises more than mechanism; mechanism is merely the manual part of technique, not requiring any directing thought; technique, however, requires thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism; as to touch, which ennobles mechanism. Mechanism is, therefore, within technique and forms the mechanical element of it, as beauty of touch forms the artistic element. Mechanism ends where thought is added to it. Technique begins where mechanism has already attained a certain grade of perfection.

Technique should not seek to shine by itself, and least of all give the impression of being the performers' strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly and in the spirit of the composition. Technique, being mechanical rather than artistic, does not of itself make the artist, and giving evidence of persevering labor rather than of talent, ranks, aesthetically speaking, lowest among pianistic attainments, although it is really the most brilliant of them and absolutely indispensable. But when technique, already faultless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—*Christiani.*

PADEREWSKI.

Paderewski, the Polish pianist, has come and gone, and left an impression that time will never efface. His right to a position among the chosen few that embraces Rubinstein and Von Bulow is conceded. The audiences that were fortunate enough to hear him in his three recitals here have never had a more genuine treat, and this was fully realized by them. With Paderewski personality is lost in art; technical difficulties have no existence. Such interpretation, such light and shade, such dramatic intensity are the work of a master spirit, of a genius. Those who were unfortunate enough to miss these recitals will have an opportunity of hearing him on his return engagement here.

THEODORE THOMAS' CONCERTS.

Theodore Thomas and his superb orchestra will give two concerts, at Grand Music Hall, on the 8th and 9th insts. These concerts are looked forward to with a great deal of interest, and will be a splendid treat to concert-goers. A special feature of the programme will be a violin solo by Max Bendix, concert master of the orchestra. The admission is at popular prices, and will no doubt draw out a large attendance.

XAVER SCHARWENKA'S CONCERT.

St. Louisans will have the pleasure of hearing the famous composer and pianist, Xaver Scharwenka, in concert here on the 19th inst. Xaver Scharwenka holds a prominent place in the musical world and has made a highly favorable impression in this country. He is the author of sixty-two works of which the most celebrated are his Polish dances. Kunkel's Royal Edition contains his popular one in E flat minor, op. 3, No. 1, and also his Novellette in F minor, op. 22, No. 1. The following is the programme for Friday evening, the 19th inst.: Fantasia, op. 49, Chopin. Improvisation and March, Schubert. Nachstück, Schumann. Valse, op. 42, Chopin. Sonata, op. 57, F minor, Beethoven. Legend, op. 5, No. 1; Novellette, op. 22; Valse Caprice, op. 31, Xaver Scharwenka. Ricordanza, Tell Overture (d'apres Rossini), Liszt. A special matinee will be given Saturday, the 20th inst.

GRUENFELD CONCERTS.

The Gruenfeld brothers—Alfred, pianist and Heinrich, cellist—will appear in concert Friday evening the 12th inst., at Entertainment Hall. These eminent artists have met with the greatest favor throughout their tour in this country and repeated their European successes. Alfred Gruenfeld, the pianist, is noted for his fine interpretations and wonderful technical ability, and his brother Heinrich for the pure and true tone he draws from his Cello. Their concert will no doubt be well attended.

It is not yet known who will write the music for the ode for the inauguration of the World's Fair. Mr. E. A. McDowell's declination having upset the calculations made. There is sufficient talent in the country—there is no question about that—but it is not an easy matter to determine after all. And it is a question whether the average composer, definitely setting himself to the task, would succeed in doing himself or his subject justice. Spontaneous writing is the most effective; and often becomes machine-like when he sets himself deliberately at a given work. We already have sufficient machine music.—*Indicator.*

The prize of \$200 for the best German cantata to be sung at the inauguration of the Columbus celebration at New York has been awarded to Mr. Wilhelm Keilmann of Evansville. The Cantata bears the motto, "Mein herrlich Lieb ist Columbus, meine herzige Mutter Germania."

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

Rheumatism SCIATICA NEURALGIA. Cured by St. Jacobs Oil



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.
INLAID HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

HENRY KILGEN,
CHURCH ORGAN BUILDER,
No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.
Have on hand a New Organ of 12 Stops—enclosed
in steel and 2 Combination Pedals.



Club House Brand

A Strictly Pure Bourbon Whiskey for Medi-
cinal and Family Purposes.

Distilled with great care on the Old Fashion Kentucky Hand-made Sour-mash Plan. Thoroughly aged and purified in barrels for ten years before bottled. It is peerless for medicinal use, with delicious taste and flavor; most grateful and digestible to the weakest stomach; possessing in highly concentrated form, the aromatic and tonic qualities of the grain from which it is distilled. A trial demonstrates its high character. Sold in cases of twelve full measure quarts, \$10.50 per case.

TO BE HAD OF THE BOTTLETS AND PROPRIETORS.

M. SHAUGHNESSY & CO.,

402 N. MAIN ST., ST. LOUIS.

Sample case will be sent on trial if not found satisfactory it can be returned and money will be refunded.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and
endorsed by our leading artists for

Durability, Touch, and Even-
ness in Tone.

Warerooms, 1520 Olive St.



THERE ARE SIX FEATURES OF

BARR'S

Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
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.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,
SIXTH, OLIVE TO LOCUST STREETS, ST. LOUIS.

CHORAL SYMPHONY SOCIETY.

Miss Adele Aus der Ohe will be the soloist at the next orchestral concert of the Choral Symphony Society, to be given on Tuesday evening, the 2nd inst., at Music Hall. The following splendid programme will be presented:

Overture to Anacreon Cherubini
Orchestra.
Concertos in A Minor Schumann
Miss Adele Aus der Ohe and Orchestra.
Air de Ballet from "Paris and Helen" Gluck
Rhapsodie Hongroise Liszt
Symphony "Im Walde" (in the forest, last three move-
ments) Raff
Orchestra.

"All she lacks of beauty is
a little plumpness."

This is a frequent thought,
and a wholesome one.

All of a baby's beauty is
due to fat, and nearly all of a
woman's—we know it as
curves and dimples.

What plumpness has to do
with health is told in a little
book on CAREFUL LIVING;
sent free.

Would you rather be
healthy or beautiful? "Both"
is the proper answer.

SCOTT & BOWNE, Chemists, 132 South 5th
Avenue, New York.

Your druggist keeps Scott's Emulsion of
Cod liver oil—all druggists everywhere
do. \$1.

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Oculists a Specialty.

Second door west of Barr's, 617 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing
Instruments, Artificial Eyes, Etc.

BUY UMBRELLAS

At the
FACTORY
—OF—

Namendorf Bros

—MAKERS OF—

**Fine Silk Umbrellas,
PARASOLS AND CANES.**

Since enlarging our store and factory, we
are in a position to show the grandest and
most complete line of Silk Umbrellas in the
city. All our own manufacture. At prices
that will suit everybody.

314 N. SIXTH, bet Olive and Locust Sts.,
ST. LOUIS, MO.



Louisville & St. Louis Air Line

Is sixty miles the shortest and the only line running solid
trains between St. Louis and Louisville. Vestibuled trains
daily, with dining cars attached. Pullman Sleepers on night
trains. The direct route from St. Louis to Lexington, Knox-
ville, Chattanooga and all Southeastern points. For tickets,
sleeping car space and full information, call upon

R. A. CAMPBELL,
General Pass Agent,
Evansville, Ind.

F. A. WILLARD,
General Agent,
103 N. Broadway, St. Louis, Mo.

ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.
Moderato. ♩ 144.

Charles Kunkel, Op. 105.

pp una corda. (soft Pedal.)

Use the Pedal carefully as indicated.

mf

The thunder of a distant storm mingles with the pastoral melody

pp *mf*

tre corde (without soft Pedal.)
The thunder becomes more distinct.

f

mf

NOTE. The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.

2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

The shepherd gives a signal

una corda. tre corde. una corda. tre corde. una corda. tre corde.

pp f pp f

2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

to his dogs to bring the flock under shelter.

una corda. tre corde. una corda. tre corde. una corda. tre corde.

pp f pp f

2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

NOTE. A

una corda. tre corde. una corda. tre corde. una corda. tre corde.

pp f pp f

2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

The rain begins to fall.

una corda. tre corde. una corda. tre corde. una corda. tre corde.

pp f pp f

2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

NOTE.—At A, a terrific thunder clash is to be heard. This is effected by striking with the palm of the left hand in the bass, *fff* all the keys possible—after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.

8

tre corde.

una corda.

f

p

Ped.

Ped.

Ped.

8

tre corde.

f

Ped.

Ped.

Ped.

Ped.

Ped.

The wind hisses among the mountain pines.

8

una corda.

f

tre corde

dim.

Ped.

Ped.

Ped.

Ped.

8

The storm comes on in full power

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

f

p

f

p

Ped.

Ped.

Ped.

Ped.

1025 - 9

Ped.

8 Thunderbolt.

fff

Ped.

Ped.

Ped.

Ped.

Ped.

The storm King's lightning eyes flash and

sfz *ff sempre marcato.*

the thunders of his voice roll and reverberate.

fff

Ped.

Thunderbolt.

fff *sfz* *sfz* *sfz* *sfz*

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

8

sfz *ff* *ff* *ff* *sfz* *sfz*

Ped. Ped. Ped. Ped. Ped.

1025-9

The storm gradually passes away.

9

2

sfz *sfz* *ff*

ff dim.

Ped. *Ped.*

or thus.

f dim.

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

p

Ped. *Ped.*

f

Ped. *Ped.* *Ped.*

Con anima
-88.

pp *ppp* *ff* *pp*

echo.

Ped. tre corde. *una corda.*

Ped.

una corda.

1025-9

ff tre corde. una corda. pp. echo. ff tre corde. una corda. Ped.

FINALE I.

Tempo I ♩ 144.

The shepherd resumes his love song, while

ff tre corde. una corda. pp. echo. ff tre corde. una corda. mp tre corde. Ped.

the thunder gradually dies away in the distance.

ff pp. Ped.

f p. Ped.

f p. Ped.

1025-9 *

A choice of two finales is given. Number two is for the more advanced performer.

11

mf

1 Ped. * 2 Ped. * 3 Ped. * 4 Ped. *

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-5) and pedaling instructions (Ped.) with asterisks.

The musical score for 'L'Espresso' by Franz Liszt is presented in two systems. The first system shows the right hand (treble clef) and left hand (bass clef) staves. The right hand part begins with a series of eighth notes, followed by a measure with a fermata. The left hand part consists of a continuous eighth-note pattern. The second system continues the right hand part with a series of eighth notes, followed by a measure with a fermata. The left hand part continues the eighth-note pattern. The score includes various dynamics and articulations, such as *una corda*, *tre corde*, *pp*, *f*, and *echo*. Pedal markings are also present, including *Ped.* and ** Ped.*.

FINALE II.

For very advanced performers.

Birds singing.

[illegible]

First system of musical notation. Treble clef, key signature of two flats. The right hand features a melodic line with eighth-note patterns, marked with *p* and *mf*. The left hand plays a bass line with eighth notes. Pedal markings include *Ped.*, ** Ped.*, and ** Ped.*.

Second system of musical notation. Continuation of the first system. The right hand has a more complex melodic line with many beamed eighth notes. The left hand continues with a steady eighth-note bass line. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Third system of musical notation. Treble clef. The right hand has a melodic line with *f* and *pp* markings. The left hand features a dense texture of sixteenth notes. Pedal markings include ** Ped.*, ** Ped.*, and ** Ped.*. Text annotations include *una corda.*, *tre corde.*, *una corda.*, and *tre corde.*

Fourth system of musical notation. Treble clef. The right hand has a melodic line with *pp* and *echo.* markings. The left hand continues with a dense texture of sixteenth notes. Pedal markings include ** Ped.*, ** Ped.*, and ** Ped.*. Text annotations include *una corda.* and *una coraa.*

Fifth system of musical notation. Treble clef. The right hand has a melodic line with *pp* markings. The left hand continues with a dense texture of sixteenth notes. Pedal markings include ** Ped.*, ** Ped.*, and ** Ped.*. Text annotations include *1025-9*.

VALSE CAPRICE.

Vivo $\text{♩} = 80$.

Jean Moos.

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of music. The first system begins with a treble and bass staff, featuring a melody in the treble and a supporting bass line. Dynamics include *p* (piano), *f* (forte), and *p* (piano). The second system continues the melody and bass line, with dynamics *f* and *p*. The third system introduces a *dolce.* (dolce) marking and features a *ff* (fortissimo) dynamic. The fourth system continues the *dolce.* section. The fifth system features a *cres.* (crescendo) marking. The sixth system concludes the piece with a *f* (forte) dynamic. Pedal markings (*Ped.*) and asterisks (*) are used throughout to indicate pedaling. Fingerings are indicated by numbers 1-5. The score is a single system of music, with each system containing two staves (treble and bass).

First system of musical notation, piano (p). The system consists of a grand staff with treble and bass clefs. The music features flowing sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. A long slur covers the first four measures.

Second system of musical notation, piano (p). The system continues the piece with similar melodic and harmonic textures. Pedal markings (Ped.) are placed below the bass staff at the beginning of measures 5, 6, 7, and 8, each accompanied by a small asterisk.

Armonioso.

Third system of musical notation, marked **Armonioso.** The tempo and mood change, with the right hand playing sustained chords and the left hand moving in a more active pattern. Pedal markings (Ped.) are present at the start of measures 1, 3, 4, 5, 7, and 8.

Fourth system of musical notation. The right hand features more complex melodic lines with slurs and fingerings. Pedal markings (Ped.) are located at the beginning of measures 1, 2, 3, 4, 6, 7, and 8.

Fifth system of musical notation. The piece continues with intricate fingerings and slurs in the right hand. Pedal markings (Ped.) are found at the start of measures 1, 3, 4, 5, 7, and 8.

Sixth system of musical notation. A **cres.** (crescendo) marking is placed above the right hand in measure 5. Pedal markings (Ped.) are present at the beginning of measures 1, 2, 3, 5, 6, and 8.

1887-6

Cantabile.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations. The notation includes notes, rests, and dynamic markings such as 'Ped.', 'cres.', and 'a tempo'. The piece is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notation is complex, with many slurs, ties, and fingerings indicated by numbers 1-5. The page is a scan of a printed musical score.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment. Pedal markings are indicated below the staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures with fingerings and slurs. Pedal markings are indicated below the staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Third system of musical notation, continuing the piece. It features similar melodic and harmonic structures with fingerings and slurs. Pedal markings are indicated below the staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fourth system of musical notation, continuing the piece. It features similar melodic and harmonic structures with fingerings and slurs. Pedal markings are indicated below the staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fifth system of musical notation, continuing the piece. It features similar melodic and harmonic structures with fingerings and slurs. Pedal markings are indicated below the staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Sixth system of musical notation, continuing the piece. It features similar melodic and harmonic structures with fingerings and slurs. Pedal markings are indicated below the staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

dolce.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo/mood is marked *dolce.* (dolce). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). Pedal markings are indicated by "Ped." followed by an asterisk (*) or just "Ped.". The systems are arranged vertically, with the first system starting at measure 1 and the last system ending at measure 24. The music features a variety of textures, including single-note passages, chords, and arpeggiated figures.

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

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

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

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

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

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

This page of musical notation is for a piano piece, likely in the key of D major (two sharps). It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and pedaling instructions (Ped. with asterisks). The piece includes various musical techniques such as arpeggios, triplets, and slurs. Dynamic markings include *Con moto*, *f* (forte), and *ff* (fortissimo). The notation is arranged in a standard piano score format, with the right hand (treble clef) and left hand (bass clef) parts clearly distinguished.

1887-6.

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Secondo.

Vivo. $\text{♩} = 76$.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic in the piano part, which then alternates with fortissimo piano (*rf*) and piano (*p*) dynamics. The bass line provides a steady accompaniment with various chordal textures. Pedaling instructions are marked throughout the piece. The score includes several measures of triplets and other rhythmic patterns. The piece concludes with a final chord marked with a double bar line and a repeat sign.

1381 - 12

Copyright—Kunkel Brothers. 1891

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Primo.

Vivo. ♩ - 76.

Vivo. $\text{♩} = 76$.

Measures 1-24 of the musical score. The score is in 3/4 time, key of B-flat major. It features a complex piano part with many triplets and a more melodic right hand. Dynamics include *f*, *rf*, *p*, and *cres.* Pedal marks with asterisks are placed throughout. A dashed box with the number 8 is above the right hand in measures 18-20.

Secondo.



First system of musical notation. The treble staff contains a series of chords and single notes, with fingerings 4, 2, 1, 3, 4, 2, 1, 4, 2, 1, 3, 4, 5, 3, 2 indicated above. The bass staff contains a series of single notes with fingerings 2, 4, 5, 3, 2 indicated below. Dynamics include *f* and *p*. Pedal marks are present.



Second system of musical notation. The treble staff contains a series of chords and single notes, with fingerings 4, 2, 1, 3, 4, 2, 1, 4, 2, 1, 3, 4, 5, 3, 2 indicated above. The bass staff contains a series of single notes with fingerings 3, 2, 2, 4, 5, 3 indicated below. Dynamics include *f* and *p*. Pedal marks are present.



Third system of musical notation. The treble staff contains a series of chords and single notes, with fingerings 1, 2 indicated above. The bass staff contains a series of single notes with fingerings 2 indicated below. Dynamics include *mf*. Pedal marks are present.



Fourth system of musical notation. The treble staff contains a series of chords and single notes, with fingerings 3, 4 indicated above. The bass staff contains a series of single notes with fingerings 3, 4 indicated below. Dynamics include *mf*. Pedal marks are present.



Fifth system of musical notation. The treble staff contains a series of chords and single notes, with fingerings 3, 4 indicated above. The bass staff contains a series of single notes with fingerings 3, 4 indicated below. Dynamics include *mf*. Pedal marks are present.

Primo.

5

First system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal: *Ped.*. Fingering: 3 2 1 3, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3. Ornament: *.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal: *Ped.*. Fingering: 3 2 1 3, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3. Ornament: *.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal: *Ped.*. Fingering: 3 2 1 3, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3. Ornament: *.

Fourth system of musical notation. Treble and bass staves. Dynamics: *rf*. Pedal: *Ped.*. Fingering: 3 2 1 3, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3. Ornament: *.

Fifth system of musical notation. Treble and bass staves. Dynamics: *rf*. Pedal: *Ped.*. Fingering: 3 2 1 3, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3. Ornament: *.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *rf*. Pedal: *Ped.*. Fingering: 3 2 1 3, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3. Ornament: *.

Secondo.

Trio.

First system of musical notation for the Trio section. It features a grand staff with a treble and bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by asterisks (*) and the word "Ped." below the bass line. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte) and *fp* (fortissimo piano). Pedal points are marked with asterisks and "Ped." below the bass line.

Third system of musical notation. The right hand features a melodic line with some chromaticism, while the left hand continues the accompaniment. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). Pedal points are marked with asterisks and "Ped." below the bass line.

Fourth system of musical notation. The right hand has a more active melodic line. Dynamics include *f* (forte) and *p* (piano). Pedal points are marked with asterisks and "Ped." below the bass line.

Fifth system of musical notation. The right hand continues with a melodic line. Dynamics include *cres.* (crescendo) and *f* (forte). Pedal points are marked with asterisks and "Ped." below the bass line.

Primo.

7

8. Trio.

p Ped. *

p Ped. *

p Ped. *

p *cres.* *f* Ped. *

p Ped. *

rf Ped. *



8. _____

8. _____

8. _____

8. _____

8. _____

8. _____

Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains six measures of music, each starting with a triplet of eighth notes. The lower staff is in bass clef and contains six measures of music, each starting with a triplet of eighth notes. Dynamics include *f* (forte) and *rf* (ritardando forte). Pedal markings are present at the end of measures 2, 4, 6, and 8.

Second system of musical notation. The upper staff continues the melody with various note values and rests. The lower staff continues the accompaniment. Dynamics include *rf* and *p* (piano). Pedal markings are present at the end of measures 2 and 4.

Third system of musical notation. The upper staff features a series of chords and moving lines. The lower staff continues the accompaniment. Dynamics include *rf* and *p*. Pedal markings are present at the end of measures 2, 4, 6, and 8.

Fourth system of musical notation. The upper staff continues the melody with various note values and rests. The lower staff continues the accompaniment. Dynamics include *f* and *rf*. Pedal markings are present at the end of measures 2, 4, and 8.

Fifth system of musical notation. The upper staff continues the melody with various note values and rests. The lower staff continues the accompaniment. Dynamics include *cres.* (crescendo). Pedal markings are present at the end of measures 2, 4, 6, and 8.

Primo.

11

First system of musical notation, measures 1-6. The treble staff contains complex fingering (3, 2, 3) and dynamic markings *rf*. Pedal points are indicated with *Ped.* and asterisks.

Second system of musical notation, measures 7-12. The treble staff continues the complex fingering. Pedal points are marked throughout.

Third system of musical notation, measures 13-18. The treble staff features a variety of fingering patterns. Pedal points are indicated.

Fourth system of musical notation, measures 19-24. The treble staff continues the complex fingering. Pedal points are marked throughout.

Fifth system of musical notation, measures 25-30. The treble staff features a variety of fingering patterns. Pedal points are indicated.

Sixth system of musical notation, measures 31-36. The treble staff includes a crescendo marking *cres.* and a ritardando marking *rit*. Pedal points are marked throughout.

Secondo.

Presto.

8

Ped.

Ped

Ped

Pod

Presto.

MADRID.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso. ♩ - 69.

The musical score is presented in two systems, each containing three staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Pedaling instructions are indicated by 'Ped.' followed by an asterisk. The score concludes with a 'Fine' marking and a repeat sign. The copyright is 1892, published by Kunkel Brothers.

Copyright-Kunkel Brothers 1892.

1891-2

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many accidentals and fingerings (1-5). Bass staff contains chords and single notes. Pedal markings: Ped. * (first), Ped. * (second), Ped. (third), Ped. * (fourth).

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff contains chords. Pedal markings: Ped. * (first), Ped. * (second), Ped. * (third), Ped. * (fourth), Ped. * (fifth).

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff contains chords. Pedal markings: Ped. * (first), Ped. * (second), Ped. * (third), Ped. * (fourth), Ped. * (fifth), Ped. * (sixth).

Fourth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with dynamics *f*, *cres.*, *ff*, and *p*. Bass staff contains chords. Pedal markings: Ped. (first), Ped. (second), Ped. (third), * (fourth), Ped. * (fifth), Ped. * (sixth), Ped. (seventh).

Fifth system of musical notation. Treble and bass staves. Treble staff contains melodic lines. Bass staff contains chords. Pedal markings: * (first), Ped. * (second), Ped. * (third), Ped. * (fourth), Ped. * (fifth), Ped. * (sixth), Ped. * (seventh).

Sixth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with dynamics *cres.*, *f*, and *f*. Bass staff contains chords. Pedal markings: Ped. * (first), Ped. (second), * (third), Ped. (fourth), Ped. (fifth), Ped. (sixth), Ped. (seventh).

OUR GIRLS.

3

Tempo di Marcia $\text{♩} = 92$

MARCH

Paul Jones. Op. 71.

The musical score is written for piano and bass. It begins with a tempo marking of 'Tempo di Marcia' and a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The score is divided into six systems, each with a piano (treble) and bass (bass) staff. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Pedal markings ('Ped.') are used throughout, often with asterisks to indicate specific pedal points. The piece ends with a 'Giocoso' section, indicated by a '5' above the staff, suggesting a change in tempo or character.

Copyright—Kunkel Brothers. 1892.

1385-5

First system of piano music. Treble and bass staves. Pedal markings: Ped., Ped., *, Ped., *, Ped., *. Fingerings: 2, 5, 2, 2, 5, 2, 2, 5.

Second system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped. *f*. Fingerings: 2, 4, 3, 2, 1, 2, 3, 4, 5.

Third system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *. *f* marking in treble staff.

Baritone Solo.

Fourth system of piano music. Treble and bass staves. Treble staff has *cantabile.* and *mf* markings. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. *p* markings in treble staff.

Fifth system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. *p* markings in treble staff.

Sixth system of piano music. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. *cres.* marking in treble staff. *p* markings in treble staff.

Clarinet.

Ped. *

Flutes.

Ped. *

Risoluto.

Ped. *

Cantabile.

Ped. *

Ped. *

Ped. *

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). Pedaling instructions are marked with "Ped." and asterisks (*). Fingerings are indicated by numbers 1-5. The systems are as follows:

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Dynamics: *f*, *p*, *f*. Pedaling: Ped. 1/2 4, Ped. 1/2 5.
- System 2:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Dynamics: *p*, *f*, *p*. Pedaling: Ped. 1/4, Ped. 1/2, Ped. 1/4.
- System 3:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Dynamics: *f*. Pedaling: Ped. 1/2 5, Ped. 1/4, Ped. 1/3 5.
- System 4:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedaling: Ped. 1/2 5, Ped. 1/2 5, Ped. 1/2 4, Ped. 1/2 5, Ped. 1/2 5.
- System 5:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedaling: Ped. 1/4, Ped. 1/2 5, Ped. 1/2 5, Ped. 1/4.
- System 6:** Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Dynamics: *f*. Pedaling: Ped. 1/2 5, Ped. 1/2 5, Ped. 1/2 5, Ped. 1/2 4.

Giocoso.

The musical score consists of six systems of two staves each. The first system is marked 'Giocoso.' and includes fingerings (5, 2, 4, 3, 2, 5, 4, 2, 1, 2, 5) and pedal markings. The second system continues the melody with similar fingerings and pedal markings. The third system features a more complex melodic line with fingerings (3, 2, 5, 4, 2, 2, 5, 2, 3, 2) and pedal markings. The fourth system introduces a forte dynamic 'f' and includes a 1/4 note pedal marking. The fifth system features a fortissimo 'ff' dynamic and includes a 4/2 note pedal marking. The sixth system concludes with a fortissimo 'ff' dynamic and includes a 4/2 note pedal marking. The page is numbered 1885-5 at the bottom center.

1885-5

I LOVE THEE TRUE.

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

Andante. ♩ - 56.

The piano introduction is in 3/4 time, marked Andante (♩ = 56). It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece is divided into two main sections by a repeat sign. The first section ends with a fermata. The second section begins with a mezzo-forte (mf) dynamic. Pedal markings (Ped.) are indicated throughout the piece.

2. Und mein sprö - des Herz won - ne - trun - ken
1. Ei - ne Ro - se heut' mir mein Liebchen

The vocal melody is in 3/4 time, marked a tempo. It begins with a fermata. The melody is simple and expressive, with a range of an octave. The accompaniment is in the piano, providing a harmonic support. Pedal markings (Ped.) are indicated.

1. At the dawn my love pluck'd a rose for
2. And my swel - ling heart fast in rap - ture

2. schlug; Lie - be knüp - te das gold - ne Band
1. brach; Fragt' ich za - gend: Was deu - tet sie!

The vocal melody continues in 3/4 time, marked a tempo. It features a similar melodic style to the first verse, with a simple and expressive line. The accompaniment remains in the piano. Pedal markings (Ped.) are indicated.

1. me..... I the rea - son ask'd eag - er - ly.
2. beat,.... Love's sweet fet - ters u - nit - ing meet.

2. Nun hob die Wim-per sich,..... Ihr Blick er-reich-te mich-
 1. Sie blickt mich an und schweigt, Er - glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
 2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei - lig - ste Zug Ich hab' dich
 1. Ver - rieths ihr Mund auch nie, Ihr Au - ge see - len - voll sprach: Ich hab' dich

1 But what her lips de - ny Flash'd from her bright ma - gic eye. I love thee
 2. One heart the oth - er read, Love's sweetest wish - es were said. I love thee

2. Lieb, Ich hab' dich lieb, Die Her - zen poch - ten sich's zu. Ich hab' dich
 1. lieb, Ich hab' dich lieb, Drum wend dich lie - bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too? I love thee
 2. true, I love thee true, My love, wilt thou not love too? I love thee

Ped. * 1389 - 3 Ped. *

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's

1.

1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!

2. true, I love thee true, My love, wilt thou not love

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

2. zu. 2. Ich hab' dich

2. too! I love thee

rit.

mf

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

2. lieb, Ich hab' dich lieb, Ich hab' dich lieb!

2. true, I love thee true, I love thee true

pp *pp*

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

WHENEER I SEE THOSE SMILING EYES.

WENN ICH IN DIESE AUGEN SCHAU.

Words by Thomas Moore.

Louis Conrath.

Moderato ♩ - 88. Wenn ich in die - se Au - - gen schau So
 Whene'er I see those smil - ing eyes So
 son - nen - freuden - voll,..... Als ob nicht Wol - ke trüb und rauh Sie
 full of joy and light, As if no clouds could ev - er rise To
 je ver - dunkeln soll,..... Ich seufzend frag, wie bald der Glanz Durch Kummer nicht er -
 dim a heav'n so bright, I sigh to think how soon that brow, In grief may lose its
 lisch, Wie bald der Freu - de Blütenkranz Vom Herzen weg - gewischt?
 ray..... And that lightheart so joy - ous now, Al - most forget 'twas gay.

Die Zeit sie kommt mit ih - rer Pein, Zerstör - tem Traum, zer - broch' - nem Glück, Und
 For time will come with all its blights, The ruin - ed hope, the friend unkind, And

*P * P * P * Ped. Ped. * P * P * P * P Ped.*

Lie - be lässt statt mild * em Schein Bald Glut bald Eis im Herz * zu - rück. Scheint
 love that leaves where - er it lights A chill'd or burn - ing heart be hind. While

** P * P * Ped. Ped. * Ped. * Ped. * Ped. * P*

Ju - gend weiss wie fri - scher Schnee Eh' sie von Kummer's Thrä - nen feucht, Sie
 youth that now like snow ap - pears Ere sul - lied by the dark'n - ing rain, When

Ped. Ped. Ped. Ped.

nach dem Sturm, dem Leid und Weh Wohl nim - mer hell wie ein - stens leucht, Wohl
 once 'tis touch'd by sor - rows tears, Can nev - er shine so bright a - gain, Can

** Ped. * Ped. * Ped. * Ped. * Ped. * P * Ped. * Ped.*

nim - mer hell wie ein - stens leucht, Wie einstens, ein - stens leucht
 nev - er shine so bright a - gain, So bright, so bright a - gain.

** Ped. * Ped. 1 * Ped. * Ped. * Ped. 1390-8 Ped. Ped. Ped.*

6. (A)

6. (A)

p *leggero.*

cres.

dim.

cres.

cres.

(A) Equalization and strengthening of the fingers is the object of this excellent study. The rapidity to be acquired, must be natural and unconstrained. Slow practice at first is, therefore, indispensable. Practice with a loose wrist and raise the fingers freely from the knuckle joints.

The musical score is written for piano and consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system is marked with a 'cres.' (crescendo) and a '(B)' section marker. The third system includes a 'Ped.' (pedal) instruction and an asterisk. The fourth system includes a 'piu f' (pianissimo) instruction and a 'Ped.' instruction. The fifth system is marked with a '(C)' section marker and includes multiple 'Ped.' instructions and asterisks. The score features complex fingerings, slurs, and dynamic markings throughout.

(B) Play these two measures with a steady, unwavering hand; in a like manner from \diamond to the end. The various tone groups must be rendered in an easy, flowing manner. This even flow of tones must be preserved also where the intervals demand an extension of the fingers or hand.

(C) In connecting the *F* and the chord *E* and *C* following, be careful not to break the chord (as in arpeggio playing), but strike the notes together; this offers considerable difficulty, especially for small hands, and should not be passed over until overcome.

17

1368 - 29

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a melody with eighth notes and rests, marked with fingerings (1-5) and a slur. The left hand plays a continuous sixteenth-note accompaniment, marked with fingerings (5, 3, 5, 4, 5, 3, 5, 4). Dynamics include *p* (piano) and *sf* (sforzando). A dashed line with the number 8 indicates a repeat or continuation.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand plays a melody with half notes and quarter notes, marked with fingerings (1, 2, 4, 5, 4, 3, 5, 1). The left hand continues the sixteenth-note accompaniment, marked with fingerings (5, 4, 5, 3, 5, 4). The dynamic *pp dolce* (pianissimo, dolce) is indicated.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand plays a melody with half notes and quarter notes, marked with fingerings (5, 3, 2, 1, 1, 2, 4, 3). The left hand continues the sixteenth-note accompaniment, marked with fingerings (5, 3, 5, 4, 5, 3, 5, 4). A slur is present over the right-hand melody.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand plays a melody with half notes and quarter notes, marked with fingerings (5, 3, 2, 1, 2, 2, 3, 4). The left hand continues the sixteenth-note accompaniment, marked with fingerings (5, 3, 5, 4, 5, 3, 5, 4). The dynamic *cres.* (crescendo) is indicated. A bracket labeled (B) spans the first two measures of the left hand.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand plays a melody with half notes and quarter notes, marked with fingerings (5, 4, 2, 1, 3, 1, 2, 3). The left hand continues the sixteenth-note accompaniment, marked with fingerings (5, 3, 5, 4, 5, 3, 5, 4). A slur is present over the right-hand melody.

(B) Be careful to give these half notes their full value: do not permit the key to rise while playing the next seven sixteenth notes.

A musical score for the song 'The Rose Tree'. The score is written on two staves: a treble staff and a bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff contains the accompaniment, which is a continuous eighth-note pattern. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three measures. The first measure has a treble staff with a melody starting on a G4 and a bass staff with an eighth-note accompaniment. The second measure has a treble staff with a melody starting on a G4 and a bass staff with an eighth-note accompaniment. The third measure has a treble staff with a melody starting on a G4 and a bass staff with an eighth-note accompaniment. The score is written in a simple, clear style, suitable for a children's songbook.

This image shows a page from a musical score, likely for a piano or a small ensemble. The music is written on two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is titled "The Swan" and is from the ballet "The Nutcracker". The score is for the first movement, "The Swan". The music is in a lyrical, flowing style, with a melody in the treble staff and a supporting bass line in the bass staff. The melody features a series of eighth and sixteenth notes, with a prominent trill in the first measure. The bass line consists of a steady eighth-note pattern. The score is marked with a "cres." (crescendo) in the first measure and a "dim." (diminuendo) in the second measure. The page number "8" is visible in the top right corner.

8

dim.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The upper staff is in treble clef and contains a melody with various ornaments, including triplets and grace notes. The lower staff is in bass clef and contains a bass line with many beamed eighth notes. The music is in 3/4 time, as indicated by the time signature. The key signature has one flat (B-flat). The score is written in ink on aged paper.

Allegro molto $\text{♩} = 104$ ($\text{♩} = 132$ to 152 .)

8. (A)

The musical score is for a piano piece, measures 104 to 152, in 2/4 time. It is marked 'Allegro molto' with a tempo of 104 beats per minute, and a range of 132 to 152 beats per minute. The score is divided into five systems, each with a treble and bass staff. The first system is marked with a piano (p) dynamic and includes a crescendo (cres.) marking. The second system is marked with a piano (p) dynamic. The third system is marked with a crescendo (cres.) and a forte (f) dynamic. The fourth system is marked with a mezzo-forte (mf) dynamic and a decrescendo (dim.) marking. The fifth system is marked with a piano (p) dynamic and includes a crescendo (cres.) marking. The score features various fingerings, slurs, and articulation marks throughout.


(A) These passages must be played uninterruptedly, and equality of touch strictly observed. Practice very slowly at first. When the study can be played perfectly in slow time, gradually increase the speed until a high degree of rapidity is attained. In practicing, never force a tone nor blurr the passages.



(B) Evenness and equality of tone are facilitated by a correct and easy carriage of the hand.

(C) See letter H, page 5, treating a similar passage.

The musical score consists of six systems of staves. The first system features a treble staff with a complex melodic line and a bass staff with sustained chords. The second system includes a 'dtm.' marking in the bass staff. The third system has a 'cres.' marking and a '(II)' section indicator. The fourth system contains multiple 'Ped.' markings. The fifth system includes a 'dtm.' marking. The sixth system ends with a 'pp' marking. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present throughout.

(D) Considerable difficulty arises in playing these two measures fluently and in time. Special care must be given to a smooth connection of the interval of the ninth, as indicated by these lines . The hand should be extended as shown at E. page 6, treating a parallel case.



MOLINE ORGAN

Excellence of workmanship, Beauty of tone and great durability—these are the combined qualities of the Moline Organs, and it is this combination that has given them their honorable position and unpurchased pre-eminence with the trade and the public. Illustrated Catalogue and Price List furnished on application.

MOLINE ORGAN CO.,
MOLINE, ILLS

ESTABLISHED 1857.

STECK

GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
and ABSOLUTE DURABILITY.

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to be excellent."

LISZT.—"They give the liveliest satisfaction."

ESSIPOFF.—"The very best piano made."

WILHELMJ.—"Rank far above all possible competition."

LUCCA.—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

GEO. STECK & CO.

Warerooms: - **STECK HALL,**
11 East 14th Street, **NEW YORK.**

PIANOS.

ROOT'S TRAINING SCHOOL FOR TEACHERS OF SINGING.

GEO. F. ROOT, PRESIDENT.
FREDERIO W. ROOT, DIRECTOR.
243 Wabash Ave., Chicago.

Teachers prepared in the following departments:

Notation, Theory, Music Reading,
School Music, Church Music,
Private and Class Voice Training,
Solo Singing, Harmony and Composition,
as set forth in the Normal Musical Handbook,
The Teacher's Club, Root's New Course in Voice
Culture and Singing, etc.

School in session at Chicago during the school
year, and at the Silver Lake Assembly, Wyo-
ming Co., N.Y. in the summer.

For circular giving full particulars of the Sil-
ver Lake School of Music, Languages, Oratory,
Etc., also Public School Teachers Retreat, ad-
dress Rev. WARD PLATT, Hornellsville, N.

SCHARR BROS.,

Fine Stationery, Artists' Materials, Wedding
and Visiting Cards.

1405 Olive St., St. Louis.

JAMES HOGAN PRINTING CO.,

—: ARTISTIC :—

Printing & Lithographing.

MAKE A SPECIALTY OF FINE WORK.

310 ELM STREET, - - ST. LOUIS, MO.

IMPORTANT.

PALMER'S PIANO PRIMER. Endorsed by Dr. Wm. Mason, Mr. W. H. Sherwood, Mr. A. R. Parsons, Mr. Clarence Eddy, and hundreds of other first-class Pianists and Teachers. Price, 75 cents.

PALMER'S PRONOUNCING POCKET DICTIONARY of 2,500 Musical Terms. Price, 25 cents.

PALMER'S BOOK of 516 Interludes and Modulations. Price, \$1.50. No discount on this book.

KING OF THE SEA. A Concert Song for Bass or Baritone. Price, 50 cents.

Address, **H. R. PALMER,**

Lock Box 2841, **NEW YORK CITY.**

BOOTH, BARADA & CO.,

617 Chestnut Street,
ST. LOUIS, MO.

Rents Collected, Loans Negotiated,
Building Loans a Specialty. Per-
sonal Attention to the Man-
agement of Estates.

CHOICE PROPERTY

For Sale in City and County.

SEE "NORTH'S FOREST PARK ADDITION."

Lots 50x150. High ground, beautifully situated; only ten minutes walk north of Benton Station on the Missouri Pacific; only six miles from Court House. 15 per cent. cash down; balance in monthly payments of \$15.00 per month. Call and get plats.

A EUROPEAN CONSERVATORY

IN ST. LOUIS.

Dr. Robert Goldbeck, Director of the "Goldbeck Conservatory of Music," Berlin, Germany, and President of the "St. Louis Goldbeck Normal Studio," has accepted an urgent call from the management of the Musical Art Publishing Co. to give in St. Louis, during April, May and June, a European Musical Course. If by March 15th, 100 pupils register, on the first Monday in April Mr. Goldbeck will begin his work with exactly the same features as in his Berlin school. Thus a European Conservatory will be brought to St. Louis for the benefit of those who can not avail themselves of European study. Instructions will be given privately, in classes, and in circles. The latter is a new and invaluable method which produces the most rapid and thorough results. Mr. Goldbeck will be actively engaged in teaching, conducting and performing, and will give each week a Lecture and Piano Recital free to the pupils. He has also generously offered three handsome prizes, not to the best player or singer, but to those making the most progress during the time. The first prize will be \$200 in cash and three months' sojourn at the Berlin school. Special arrangements will be made for teachers who cannot attend before June. A circular containing full particulars can be obtained from Mrs. A. L. Palmer, manager of the musical Art Publishing Co., 2700 Lucas Ave., St. Louis, Mo. It is well known that since Dr. Goldbeck left St. Louis he has had marked success in New York, London, and Germany, where his compositions and methods have met with the highest recognition on the part of the most eminent and learned critics in the musical world.

**Burlington
Route.** **SOLID**
Through Trains
FROM **ST. LOUIS** TO
KANSAS CITY, ST. JOSEPH, DENVER,
ST. PAUL and MINNEAPOLIS.

PULLMAN PALACE SLEEPING CARS.
FREE RECLINING CHAIR CARS.

ONLY ONE CHANCE OF CARS
TO
THE PACIFIC COAST.

THE BEST LINE FOR
Nebraska, Colorado, the Black Hills,
AND ALL POINTS
NORTH and WEST.

TICKET OFFICES:

218 N. BROADWAY and UNION DEPOT.

CUTS FOR ALL PRINTING PURPOSES.

Photo-Engraving, Zinc Etching and Half Tone.



SEND FOR SPECIMEN BOOK.

**CALENBERG
& VAUPEL**

SOLE
MANUFACTURERS
OF THE

"BIJOU" AND "SEPARABLE"
UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.
No. 53 West 42d Street, New York.
Bet. Fifth and Sixth Aves.

ROCK OF AGES.

PHARAPHRASE DE CONCERT

—BY—

NEWTON E. SWIFT.

PRICE, 75 CENTS.

**How to
Memorize
Music.**

30 Cents
Postpaid.

JAS. P. DOWNS, PUBLISHER,
243 Broadway, New York.



O WENS PRINTING COMPANY,
314 and 316 LOCUST STREET.
Catalogue and publication work a specialty.

PROFESSIONAL CARDS.

PIANO, ETC.

- MISS THERESA ALBERT,**
TEACHER OF PIANO.
Residence, 1725 Michigan Ave., South of Lafayette Ave.
- MRS. NELLIE ALLEN-PARCELL,**
PIANIST.
Engages for Miscellaneous Concerts.
Address, Jerseyville, Ill.
- OTTO ANSCHUETZ,**
PIANIST AND TEACHER,
Address, 1321 S. 13th. St. Louis.
- WM. D. ARMSTRONG,**
Address, Alton, Ills.
- LOUIS CONRATH, PIANIST AND TEACHER,**
(Graduate of Leipsic Conservatory.)
Music Studio, Room 504 Fagin Bldg., 810 Olive St.,
Residence 1334 LaSalle.
- MISS CELIA DOERNER,**
TEACHER OF PIANO.
Address, 2950 Dickson St.
- VICTOR EHRLING,**
PIANIST OF MENDELSSOHN QUINTETTE CLUB.
Music Rooms, 104½ North Broadway.
- GEORGE ENZINGER,**
TEACHER OF PIANO AND ORGAN
Address 2818 Russell Ave.
- EPSTEIN BROTHERS,**
Address, 2214 Lucas Place.
- MISS CORA FISH,**
TEACHER OF PIANO,
Organist Plymouth Congregational Church,
Address, 4258A St. Ferdinand Ave.
- CHARLES H. GALLOWAY, Pianist & Organist.**
Organist St. George's Episcopal Church,
Address, 2616 Goode Ave.
- MISS L. WRAY GAREY,**
PIANIST AND TEACHER.
Address, in care of Kunkel Bros.
- M. A. GILSINN,**
ORGANIST OF ST. XAVIER'S CHURCH,
Residence, 3852 Windsor Place.
- J. P. GRANT,**
TEACHER OF PIANO,
Address, 411 S. 23rd Street.
- AUGUST HALTER,**
PIANIST AND ORGANIST.
Address, 2649 Olive St.
- LOUIS HAMMERSTEIN,**
PIANIST AND ORGANIST,
Address, 2346 Albion Place.
- MRS. EMILIE HELMERICH,**
TEACHER OF PIANO AND VOICE
English, German, French, Italian and Latin.
Music Rooms and Residence, 2625 South 7th St.
- AUGUST WM. HOFFMANN, PIANIST,**
FRED VICTOR HOFFMANN, VIOLINIST,
Music Studio 904 Olive St., Room 80. Emilie Building.
- CHARLES F. HUBER,**
TEACHER OF PIANO,
Graduate of Beethoven Conservatory,
Address 2835 Henrietta St.
- GEO. H. HUTCHINSON,**
TEACHER OF PIANO AND HARMONY,
Address, 2619½ Park Ave., St. Louis, Mo.
- MISS KATIE JOCHUM,**
PIANIST AND TEACHER.
Address, 1905 Lami St.
- P. ROBERT KLUTE,**
TEACHER OF PIANO-FORTE.
Address, 1121 North 19th St.
- ERNEST R. KROEGER,**
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, 3710 Laclede Ave., St. Louis, Mo.
- MISS JULIA B. KROEGER,**
TEACHER OF PIANOFORTE PLAYING,
Address No. 11 S. Cabanne St.
- MRS. J. H. LEE,**
STUDIO OF MUSIC,
3553½ Olive St.

PIANO, ETC.

- MISS. B. MAHAN,**
TEACHER OF ORGAN AND PIANO,
Organist Baptist Church, Grand Ave. Organ Dept. Beethoven
Conservatory. Address, Hotel Beers, Grand Ave. and Olive St.
- MISS MARIE MILLER, Miss LAURA SCHAFER**
Pianists and Teachers of the Piano-Forte,
Address 3229 Pine Street.
- MISS L. F. MINER,**
TEACHER OF PIANO.
Address, 3927 Delmar Ave.
- O. F. MOHR,**
TEACHER OF PIANO.
Address, 615 South Fourth St.
- PAUL MORI,**
Organist of St. John's Episcopal Church.
Teacher of Piano, Violin, Organ and Harmony,
Residence, 2319 S. 12th.
- G. NEUBERT,**
Director of the Philharmonic Concerts.
PIANIST AND TEACHER,
Address, Belleville, Ill.
- MRS. A. F. NEWLAND,**
TEACHER OF MUSIC AND PIANO PLAYING,
West End Piano Studio, 3300 Washington Ave.
- FRED W. NORSCH, (PIANIST).**
Conductor of Orpheus Saengerbund, St. Louis Damen-
chor, St. Louis Musik Verein, West St. Louis Bundeschor.
Address, 1402 N. Grand Ave.
- MISS MAMIE NOTHHELFER,**
TEACHER OF PIANO,
Address, 1806 Oregon Ave.
- MISS LOIS PAGE,**
TEACHER OF PIANO,
Residence 4131 Westminster Place.
Miss Nellie Strong's Assistant, Room 603 N. Jefferson Ave.
- MRS. A. L. PALMER,**
Manager of the Goldbeck Musical Art. Pub. Co.
Directress of the Goldbeck School of Music, 2700 Lucas Av.
- MISS LIZZIE PARSONS,**
TEACHER OF PIANO,
Address 2610½ Garrison Avenue.
- W. H. POMMER, TEACHER OF PIANO AND VOICE.**
Organist and Choir Master Trinity Episcopal
Church and Director of Lyric Club.
Address, Box 5, Balmer & Weber, or 3709 Evans Ave.
- MISS CARRIE PRICE,**
PIANO TEACHER,
Organist, St. Andrews Church.
Address, 4132 Westminster Place
- MRS. LUCY B. RALSTON,**
TEACHER OF PIANO.
Address, 3431 Lucas Ave.
- AUG. F. REIPSCHLAEGE,**
PIANIST AND TEACHER,
Address 4020 Iowa Avenue.
- LOUIS RETTER,**
TEACHER OF PIANO AND VIOLIN.
Address, 1319 Hickory Street.
- ALFRED G. ROBYN,**
PIANIST AND ORGANIST,
Address, 3714 Pine Street.
- AUGUST ROSEN,**
ORGANIST THIRD CONGREGATIONAL CHURCH.
Floor Salesman with Estey & Camp.
Residence, 1904 Coleman St.
- ERNEST L. ROBYN,**
TEACHER OF PIANO,
Address, 1025 N. Compton Ave.
- F. S. SAEGER,**
TEACHER OF PIANO, ORGAN AND COMPOSITION.
Address, 2310 Cass Avenue.
- FRED SCHILLINGER,**
TEACHER OF PIANO AND VIOLIN.
Conductor of Apollo Singing Society and Freier Männerchor.
Address, 2148 Salisbury St.
- E. A. SCHUBERT,**
TEACHER OF PIANO AND CLARINET.
References: E. R. Kroeger and Charles Kunkel.
Address, St. Charles, Mo., or care of Kunkel Bros., 612 Olive
- MISS NELLIE STRONG,**
PIANIST AND TEACHER,
Music Rooms 603 N. Jefferson Av
- MISS CLARA STUBBLEFIELD,**
PIANIST AND TEACHER.
Address, 2711 Lucas Ave.

PIANO, ETC.

- J. J. VOELLMECKE,**
TEACHER OF PIANO AND ORGAN,
Director Nord St. Louis Bundes-Chor.
Org. St. Johns C. Church. Address, 3912 Evans Ave.
- MISS CARRIE VOLLMAR,**
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence 2135 Sidney St.
- W. J. GRATIAN,**
ORGANIST.
Practical Organ Builder and Organ Expert.
Address, Old Orchard, St. Louis Co., Mo.
- SINGING, ETC.**
- MAX BALLMAN,**
TEACHER OF VOCAL MUSIC.
Music Rooms, 104½ North Broadway.
- MRS. KATE J. BRAINARD, (Teacher of Vocal Music.)**
Special attention given to Oratorio and Ballad Singing.
Address, Mary Institute, Beaumont and Locust Sts.
- S. G. BLACK, (BASSO-CANTANTE).**
SOLO BASS, ST. PETERS.
Address, 2905 Thomas Street.
- MRS. JOSEPH W. CROOKES (ALTO),**
Church and Entertainment Singing,
Address in care of Kunkel Bros., 612 Olive St.
- MISS EUGENIE DUSSUCHAL,**
CONTRALTO,
Alto of Temple Israel.
Vocal Instruction. Address, 3008 N. 21st St., St. Louis
- OLYMPIA QUARTETTE.**
C. A. Metcalf, 1st Tenor, W. M. Porteous, 1st Bass,
G. H. Bahrenburg, 2d Tenor, H. F. Niedringhaus, 2d Bass.
- MISS CHARLOTTE H. HAX-ROSATTI,**
FINEST SCHOOL OF ITALIAN SINGING.
Vocal Studio, 1614 Olive Street.
To be seen Monday afternoons.
- MRS. NELLIE HAYNES-BARNETT,**
SOPRANO.
Soprano Grand Ave. Presbyterian Church.
Address, 4109 Olive St.
- MISS JENNIE MARTIN,**
CONTRALTO.
Open to engagements. Address, 1821 Papin St.
- WAYMAN O. MCCREERY, (TENOR.)**
Bus. Mgr. of HATTON GLEE CLUB,
CHOIRMASTER CHRIST CHURCH CATHEDRAL,
Address, 715 Chestnut St.
- ROBERT NELSON, VOCAL ART STUDIO.**
Italian Vocal Art or Voice Development as taught
by the celebrated Sig. Lamperti, of Milan, Italy.
Address, 2627 Washington Ave
- JAMES M. NORTH,**
VOCAL TEACHER,
Music Rooms, 914½ Olive St. Room 7.
- MRS. LOUIE A. PEEBLES, (SOPRANO).**
TEACHER OF THE ART OF SINGING.
Engages for Concert and Oratorio.
Address, 3300 Morgan Street
- MISS RETTA RICKS, SOPRANO,**
VOICE CULTURE,
Engages for Church and Concert.
Address 1609 Olive St.
- MRS. LENA STEINMEYER-ROCKEL**
SOPRANO,
Engages for Church and Concert. Address 2900 Henrietta St.
- GEO. F. TOWNLEY, (TENOR),**
Washington Ave. Presbyterian Church.
Engages for Concerts and Oratorio.
Address, Room 411, Odd Fellows Bldg.
- MME. ADLOR-VOEGE, VOCAL TEACHER,**
CONTRALTO,
Regent Royal Court Singer of Germany. Open for engage-
ments. Address, 911 N. Ware Ave. (35th St.)
- MISS KATIE E. WRIGHT,**
TEACHER OF PIANO AND VOICE,
Address 3213 Lucas Place.
- VIOLIN, CELLO, ETC.**
- P. G. ANTON, JR.,**
VIOLONCELLO.
Concert Soloist.
Address, 1110 Olive St.
- J. BOEHMEN,**
DIRECTOR OF BOEHMEN'S ORCHESTRA.
Teacher of Piano and Violin.
Address, 1643 Texas Av., or Box 36, Balmer & Weber,

VIOLIN, CELLO, ETC.

PROF. L. BRUN, (CLARINETIST).
Engages for Miscellaneous Concerts.
Address, care of Aschenbroedel Club, Box 10, 604 Market St.

MISS AGNES GRAY,
VIOLINIST AND TEACHER,
Concert Soloist.
Address, 1408 Park Ave. bet. St. Ange Ave. and Lynn St.

MISS ELLA McHALE,
TEACHER OF PIANO AND VIOLIN,
627 South Fifth Street, East St. Louis, Ills

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS.
Teacher of Violin, Violoncello, and Instrumentation.
Address, 2125 Olive St.

LOWELL PUTNAM,
TEACHER OF VIOLIN AND MANDOLIN,
Address 1121 Leonard Ave.
(33d St. bet. Easton and Franklin Aves.)

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

L. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA.
Address, care of Balmer & Weber, 209 N. 4th St.,
or 2734 Lucas Avenue.

CHARLES STREEPER,
SOLO CORNETIST,
Instructions given. Address, care Grand Opera House.

ZITHER, GUITAR, ETC.

CHARLES C. BERTHOLDT,
TEACHER OF BANJO AND MANDOLIN,
Member of Beethoven Mandolin Orchestra.
Address, 2738 Washington Ave.

HERMAN HAEGER,
MUSICIAN,
Teacher of Zither and Mandolin,
Address, 711 South Broadway.

H. J. ISBELL,
TEACHER OF BANJO,
Leader of the Ideal Banjo Club. Manufacturer of the Artist
Banjo. Address, 3302 Washington Av.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1508 S. 12th St., St. Louis.

ELOCUTION.

EUGENIA WILLIAMSON, B. E.
READER AND TEACHER OF
ELOCUTION
DELSARTE AND AESTHETIC PHYSICAL CULTURE.
For Circulars and Terms, address
2837 MORGAN ST., St. Louis, Mo.

EDUCATION.

LANGUAGES.
THE BERLITZ SCHOOL OF LANGUAGES.
Odd Fellows' Hall.
Lessons in All Languages (Day and Evening.)
NATIVE TEACHERS ONLY.
AMERICAN BRANCHES:
Boston, New York, Philadelphia, Washington, Chicago,
Cincinnati, Louisville, Brooklyn and Atlanta.
EUROPEAN BRANCHES:
Paris, London, Berlin, Dresden, Hamburg and Leipzig.
TRIAL LESSONS FREE.

ARTISTS.

I. A. MORGAN,
PORTRAIT ARTIST,
Free-Hand Crayon Portraits,
FINEST WORK AND MOST REASONABLE PRICES.
2248 Washington Ave., St. Louis, Mo.

DECKER & SON.
PIANOS.

BUSINESS ESTABLISHED IN 1856.
Six Years prior to any House of a similar name.
The Decker & Son piano was awarded the
First Premium at the St. Louis Fair, October
the 7th, 1891.

W. T. BOBBITT,
St. Louis Representatives, 822 OLIVE STREET.
Call and see these Superior Instruments.

PIANO TUNERS.

W. O. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 902 Olive St.

MISCELLANEOUS.

H. BOLLMAN & SONS,
No. 1100 Olive Street, St. Louis, Mo.
Music Publishers and Dealers in any Musical Merchandise.
Send for Catalogue.

SMITH'S MUSIC HOUSE, Warerooms, 1522 Olive St.
Sole Agent for Sohmer & Co.'s, Ivers & Pond, and other
first-class Pianos and Organs.
Sheet Music and Musical Merchandise of all kinds.

Welsh's Music and Piano Store.
Pianos, Organs, Sheet Music
and Musical Instruments of all Kinds.
Address, 821 Franklin Ave., St. Louis.

J. ELLICOCK,
DEALER IN
MUSICAL INSTRUMENTS,
And all kinds of Musical Merchandise.
SHEET MUSIC AND MUSIC BOOKS.
Orders Promptly Filled. Send for Catalogue,
2415 North Broadway, ST. LOUIS, MO.
Agent for Washburn Guitars and Mandolins.

A. SHATTINGER,
No. 10 SOUTH BROADWAY, ST. LOUIS, MO.,
Musical Instruments, Sheet Music
AND MUSIC BOOKS.
LOWEST PRICES AND BEST GOODS,
Correspondence Solicited. Catalogue Free.

C. I. WYNNE & CO.
General Music Dealers.
All the Latest Music in Stock as soon as Published.

ORDERS PROMPTLY FILLED. CATALOGUES FREE.

916 Olive Street, St. Louis, Mo.

Western Agents for Bay State Guitars.

ROBERTS & HEINEMAN,
Engravers and Printers,
Wedding, Visiting and Professional Cards a Specialty.
506 Olive Street, St. Louis

WAGENFUEHR & HILLIG,
BOOK BINDERS,
325 Chestnut St., 2nd Floor.
Specialty of Music Binding. Best Quality Work,
Lowest Price.

A. E. WHITTAKER,
SUCCESSOR TO EDWARD NENNSTIEL.
Pianos and Organs for Sale and for Rent. Tuning and
Repairing. 1518 Olive Street, ST. LOUIS.

G. ADOLPH SCHENK,
TEACHER OF DRAWING, CARVING
AND MODELING.
108 South Fourth Street, St. Louis, Mo.

D. R. ADAM FLICKINGER,
DENTIST.
Removed his office from 707 Pine Street to 1113 Pine St.

STUDENTS OF MUSIC
should have a thorough knowledge of
—HARMONY—
Lessons by Mail
—IN—
Harmony, Counterpoint & Musical Form
successfully taught by
C. A. PREYER,
Send for Circulars. Leavenworth, Kan.

PAPER IN THIS REVIEW FURNISHED BY
LOUIS SNIDERS' SONS CO., PAPER MAKERS,
Music Paper a specialty. CINCINNATI.

Full Dress Suits

TO ORDER
From \$25 to \$40



Equal in fabric, style, workman-
ship, fit and finish, to \$75 and
\$100 suits of leading houses.

Why this is possible:

We are the only Tailoring house
in the U. S. making a specialty
of Full Dress Garments and have
every facility for producing at
lowest possible cost. It is well
known that Tailors regard the
Dress Suit a mere incident in
their business and accordingly
charge prices greatly out of pro-
portion to prices charged under
brisk competition for business
suits.

The Dress Suit is to-day
an Absolute Necessity
to gentlemen attending Wed-
dings, Receptions, Parties etc. It
is not only the Correct Dress on
such occasions but often other
forms are absolutely prohibited.
Every gentleman should own a
Dress Suit.

Comparatively few cloth are
suitable for Dress Garments.
Samples of these we mail free on
application with samples of trim-
mings and complete instructions
for self measurement. No one
need be discouraged at the self-measurement requirement
for our system is very simple.

Our Customers Risk Nothing.

Garments may be returned to us for any cause and
when so returned, we obligate ourselves to pay all Express
charges. We are general tailors and can furnish by mail
samples of any style of goods desired. For particulars
and samples address (enclosing 6 cts. for postage)

KAHN TAILORING CO., 14 E. Washington St.,
BOX V, INDIANAPOLIS, IND.

ST. LOUIS PAPER CO.
703 TO 709 LOCUST STREET,
ST. LOUIS, MO.

— THE —
FAVORITE FASHION JOURNALS

— ARE —

"La Mode de Paris"..... 35c \$3 50
"Album des Modes"..... 35c 3 50
"La Mode"..... 15c 1 05

La Mode de Paris is filled with the latest
and best Parisian styles.

Album des Modes is also an elegant Parisian
publication, many ladies giving it the prefer-
ence. Examination will show these two
books to be without an equal as fashion
journals. They are the very

Mirrors of Parisian Styles.

La Mode is intended chiefly for family use,
and is the best book ever offered at the
money. Sample copies will be mailed to you
at single copy prices, if there is any difficulty
in obtaining them from your newsdealer.

A. McDOWELL & CO.,
4 W. 14th St., NEW YORK.



Factory, East 136th St. and Southern Boulevard, New York.

MAJOR AND MINOR.

We used to import our saxophones. Now, with "protection," C. G. Cohn, of Elkhart, Ind., the leading band instrument manufacturer in the country, has started to make them. Lefebvre, the saxophone soloist of Gilmore's Band, is to superintend the work and test the instruments.

Joachim, our king of violinists, was lately playing at Manchester. The concert was over, Herr Joachim was pacing up and down the station platform and smoking his cigar with the agreeable consciousness that he had never played better in his life, when an ordinary workman approached and repeatedly walked past the great musician, surveying him closely each time. At length he stepped up to him and asked him for a light. While puffing away at his pipe, he stared once more into Joachim's face, then he tapped him on the shoulder and exclaimed: "After all, Paganini was the man!" That was all he said, but it was enough. Herr Joachim says he never felt so little in his life.

GRAND OPERA HOUSE. JOHN W. NORTON.
Proprietor and Manager.

GEO. McMANUS, Business Manager.

Jan. 26—Mr. Potter of Texas.

Feb. 1—The Cadi.

Feb. 8—Pitous Stock Co.

It may safely be said that Mr. E. R. Kroeger has given instruction to more eminent music teachers and students than any other teacher west of the Mississippi. Among professional musicians who have profited by his teaching are Mrs. Harriet Worthington, at Forest Park University; Mrs. Frances Manning, of Rochester, N. Y.; Miss Carrie Price; Miss Anna Hedges; Miss Margaret Coghlan; Miss Gussie Scharnweber, of Des Moines; Miss Annie C. Foote; Miss Mamie Nothhelfer; Miss Mary Schmitz, of Kansas City; Miss Clara Lewis, of Kansas City; Miss Jennie Johnson, of Newton, Ill.; Miss Gertrude Carson, of Whitehall, Ill.; Miss Edith Sterling, of Old Orchard; Miss Lizzie Sawyer, of Shreveport, La.; Miss Celia Doerner; Mr. W. D. Armstrong, of Alton; Mr. Julius Reinke; Mr. Aug. F. Reipschlaeger; Mr. Edw. Schubert, of St. Charles, Mo.; Mr. Paul Mori; Mr. August Halter; Mr. Harry L. Rogers, of Chicago; Mr. P. Rob't Klute; Mr. Julius Mueller; Mr. Ernest L. Owen, of Westfield, Ill.; Mr. Jas. A. Freeman; Mr. Jas. Carson, of Carrollton, Ill.; Mr. George H. Jarvis; Mr. H. O. Schmidt, of Pittsburg, Pa.; and Mr. Chauncey E. Tennant, of Denver, Colo.

HUMPHREYS' SPECIFIC No. 10

CURES DYSPEPSIA, INDIGESTION,
BILIOUSNESS & CONSTIPATION.

For POOR APPETITE, WEAK STOMACH, SLUGGISH LIVER, FEMALE KIDNEYS, DEPRESSED STRENGTH, WANT OF VIGOR, and as an ANTI-BILIOUS and ANTI-MALARIAL PROTECTIVE and CURE it has no equal. Thousands are cured by it.

Sold by Druggists, or sent on receipt of price—25 Cents.
HUMPHREYS' MED. CO., 111 & 113 William St., New York

ORCHESTRATION PAINTING.

The elements of orchestration are those of painting. The composition, *per se*, represents the design; melody, the outline; harmony the light and shade, and instrumentation the coloring.—*Joachim Raff*.

DILIGENCE.

Continual dropping wears out a stone not by force but by constant attrition. Knowledge can only be acquired by unwearying diligence. We may well say *nihil a dies sine linea*—no day without a line. Every day that we spend without learning something is a day lost.—*Beethoven*.



DR. E. C. WEST'S NERVE AND BRAIN TREATMENT, a specific for Hysteria, Dizziness, Fits, Neuralgia, Headache, Nervous Prostration caused by alcohol or tobacco, Wakefulness, Mental Depression, Softening of Brain, causing insanity, misery, decay, death, Premature Old Age, and all Female Weaknesses, caused by over-exertion of brain, over-indulgence. A month's treatment, \$1.66 for \$5, by mail. We Guarantee six boxes to cure. Each order for 6 boxes, with \$5, will send written guarantee to refund if not cured. Guarantees issued only by ANTI-MONOPOLY DRUG STORE, Sole Agents, 6th and Market Streets, St. Louis, Mo.

The Eyes of the World

will be upon Chicago for the next three years at least, and it will be her own fault if she does not continue to attract attention. As manufacturers of Musical Instruments we have tried to do our part toward making our city known and with such lines as

THE WASHBURN GUITARS, MANDOLINS AND ZITHERS,
THE LYON & HEALY HARP,
THE REED-PIPE ORGAN,
THE LYON & HEALY PARLOR ORGAN,
THE "STAR" BANJO

and other first-class instruments we may rest our claims to consideration.

If the reader is interested in musical instruments of any kind, a cordial invitation is extended to visit our warerooms when in Chicago, or write us for information. We publish thirty one (31) separate catalogues describing everything known to music and will be pleased to mail any of them on application.

WAREROOMS,
State & Monroe Sts.
FACTORY,
Randolph St.,
and Ogden Ave.



CHICAGO.



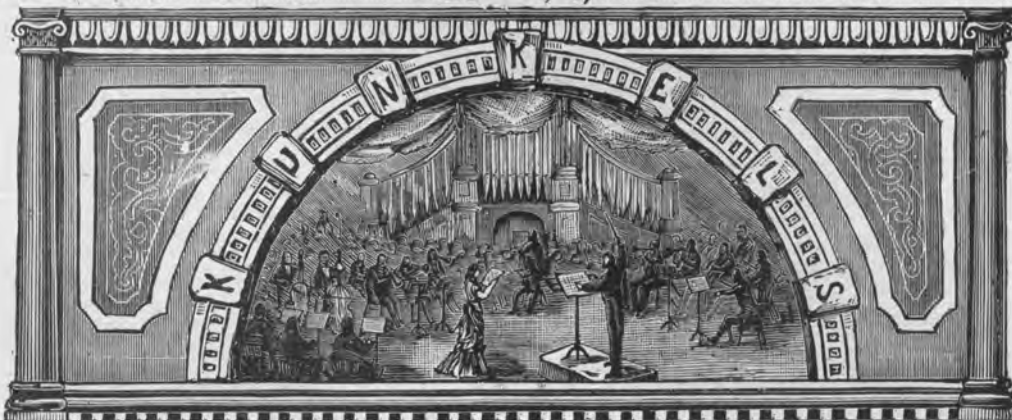
JAPANESE PILE CURE

A new and Complete Treatment, consisting of Suppositories, Ointment in Capsules, also in Box and Pills; a Positive Cure for External, Internal, Blind or Bleeding Itching, Chronic, Recent or Hereditary Piles. This Remedy has never been known to fail. \$1 per box, 6 for \$5; Sent by mail. Why suffer from this terrible disease when a written guarantee is positively given with 6 boxes. To refund the money if not cured. Send stamp for free Sample. Guarantee issued by ANTI-MONOPOLY DRUG STORE, Sole Agents, 6th and Market Streets, St. Louis, Mo.

MISSOURI PACIFIC RAILWAY **Great Southwest SYSTEM.**

Connecting the Commercial Centers and Rich Farms of **MISSOURI,**
The Broad Corn and Wheat Fields and Thriving Towns of **KANSAS,**
The Fertile River Valleys and Trade Centers of **NEBRASKA,**
The Grand, Picturesque and Enchanting Scenery and the Famous Mining Districts of **COLORADO,**
The Agricultural, Fruit, Mineral and Timber Lands, and Famous Hot Springs of **ARKANSAS,**
The Beautiful Rolling Prairies and Woodlands of the **INDIAN TERRITORY,**
The Sugar Plantations of **LOUISIANA,**
The Cotton and Grain Fields, the Cattle Ranges and Winter Resorts of **TEXAS,**
Historical and Scenic **OLD AND NEW MEXICO,**
And Forms with its Connections the Popular Winter Route to **ARIZONA AND CALIFORNIA.**

Rec'd 18 , of



\$.....for one year's subscription to Kunkel's Musical Review,
commencing with.....18 , Ending with.....189

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

This notice applies to such as are strangers to you. Where you know the party soliciting to be positively reliable, the receipt, of course, is not necessary.