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

Hauk.—Minnie Hauk will next season be a member of the Metropolitan Opera Company for a few weeks.

Lehman.—Mme. Lili Lehman is to sing in the Berlin opera next season. She would have preferred coming again to New York.

Sellinger & Kissel invite their friends to visit their establishment at 312 N. 6th, where they carry a full line of men's furnishing goods.

Thursby.—Miss Emma Thursby will make a tour through the country in the Fall under the management of Henry Wolfsohn. She will visit the Pacific slope, British Columbia and return by way of Texas and the South.

T. Bahnsen the piano manufacturer is turning out some elegant pianos at his warerooms 1120 Olive Street. These pianos have the endorsement of the leading artists.

H. Elsner, of 1103 Chouteau Ave., has always a fine assortment of second hand pianos on hand. Tuning and repairing are promptly attended to.

The next Convention of the M. T. N. A. will be held at Minneapolis in 1892—and the conventions will henceforth be biennial. There will be a special convention for the World's Fair at Chicago in 1893.

Mr. Kroeger's quintette, which attracted so much attention in Detroit was played here two years ago; but it was sent on this occasion without any indication of its authorship, and was accepted on its merits.

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WAGNER AND SCHUMANN.

Two Great Composers Who Did Not Get Along Very Well Together.

The publication in Germany of several letters of Robert Schumann, concerning Richard Wagner, has just excited an elaborate discussion in the Continental German dailies, as to the mutual relations of the two greatest composers of the last half century.

Wagner and Schumann had points of contact enough to make them the best of friends. They were born in Saxony about the same time, and were inspired with similar desires to elevate and emancipate German music. They were in direct or indirect communication with each other for many years, lived long in the same city, and had scores of common friends. Nevertheless, they remained inimical. Wagner tried several times to draw nearer to his great musical contemporary, but was received with such marked coldness that he gave up his conciliatory policy as an impracticable undertaking. "Schumann is a gifted musician," Wagner remarked to a friend shortly after his arrival in Dresden from Paris, "but an unbearable man. As soon as I got here from Paris, I called on him, related my Parisian experiences, spoke of French musical matters, and of German music, art and literature, and he during all this remained all but dumb. Na-a-a, a man can't do all the talking. An unbearable man, I say." Schumann, on the other hand, congratulated himself

that he seldom fell in with Wagner, who, "although a very well informed and gifted man, talked incessantly and beyond all endurance."

In letters to friends Schumann expressed derogatory opinions of some of Wagner's operas. Late in 1845, he wrote from Dresden to Felix Mendelssohn concerning "Tannhauser."

"Wagner has another opera ready—undoubtedly a gifted fellow of crazy impulses, and bold beyond all limit. The aristocracy has not yet recovered from its enthusiasm over 'Rienzi.' In truth, however, he can hardly write four successive measures well. As to pure harmony, he is all at sea. * * * The music is no hair's breadth better than 'Rienzi,' only heavier and more forced. If a man says anything, however, every one exclaims, 'Ah, jealousy!'"

In 1847, Schumann and Wagner met frequently at a literary musical club. They had, however, as little as possible to do with each other. In November of this year, Wagner read, for the first time, the text of "Lohengrin" before the club. "For years," wrote Schumann to Mendelssohn a few days afterward, "I have had a similar text in my mind, at least, one from the time of the round table, and now I must dump it all overboard."

Nor did time seem to do much toward softening Schumann's criticisms of his great contemporary. "What you write me about Wagner," he says in a letter from Dusseldorf to a friend in 1853, "interested me very much. He is, if I may use the expression, not a good musician. He has no sense of form and harmony. You must not judge him, however, from excerpts for the piano. Many passages in his operas, were you to see them on the stage, would move you deeply. Al-

though there may not be clear sunlight of genius in his music, there is often a secret charm which masters the senses of the hearer. But as I said, the music separated from the dramatic action is insignificant, frequently dilettantish, empty and repulsive, and it is unfortunately a proof of a spoiled taste and education in art that persons venture to compare the masterpieces of the German drama unfavorably with Wagner's work. But enough! Time will give the final decision."

H. Erler, who learned most of these details of the Schumann-Wagner relationship in Venice from C. G. Ritter, a former pupil of Schumann's, thinks that the cause of all Schumann's bad feeling toward Wagner was the failure of Wagner to get Schumann's "Genoveva" produced on the Dresden stage. To be sure, Wagner expressed the opinion that the production of "Genoveva" would conduce greatly to the honor and advantage of the royal opera. Nevertheless the production did not take place. Schumann was offended deeply, and could never forgive Wagner, the composer, for the injury which he thought Wagner, the orchestra leader, had done him.

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MUSICAL REVIEW

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GOLDEN WEDDING.

One of the most notable of recent events was the celebration of the golden wedding of Mr. and Mrs. Charles Balmer. Mr. Balmer has been identified with the growth of music in St. Louis the past half century and no one has a larger host of friends. This was evidenced by the gathering at Balmer and Weber's Hall to appropriately celebrate the occasion. An orchestra of old friends discoursed sweet strains, the Hutton Glee Club rendered its happiest numbers; the younger generations danced and heavily laden tables of the choicest fortified the inner man. The occasion was one to be long remembered. We extend our hearty congratulations to Mr. and Mrs. Balmer and wish them many happy returns of the day.

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory of Music, the largest and most eminent school in the West, will begin the fall term Sept. 1st. The institution is so well known that elaboration regarding its merits is unnecessary. Many of its pupils who have been graduated hold prominent positions as teachers in well-known seats of learning in all parts of the United States. Its staff of professors embraces some of the foremost pianists and teachers in the country. Every advantage is offered pupils. Send for circular to Waldauer & Epstein, 1603 Olive St.

CITY NOTES.

George Jarvis will spend some time in London.

Victor Ehling hasn't time to talk about "hot weather."

P. Robert Klute is spending a few weeks at Keokuk, Iowa.

Miss Mamie Nothhelfer will not be able to get away this summer.

George Enzinger is a lover of winter. He can't keep cool in summer.

Miss Clara Stubblefield will spend the summer at Battle Lake, Mich.

Mrs. Florence Sage has removed from 2645 Olive St., to 1924 Olive St.

Beaumont Smith had a good offer for the operatic stage while in the city.

The Liederkrantz gave a Midsummer Night's Festival at Bodeman's Grove.

P. Icholtz, formerly of 1114 Chouteau Ave. is now located at 1306 Chouteau Ave.

Mrs. Louie A. Peebles has sent two of her pupils to join the bands of Hymen.

Arthur D. Weld goes to the flourishing town of Boston, his home, for vacation.

Miss Laura Fischer teaches at the Beethoven Conservatory during the summer.

F. L. Saeger, of 2310 Cass Ave., refused a splendid offer as organist from Minneapolis.

M. A. Gilsinn is one of the philosophers of the profession. At present he is hard to beat.

George H. Hutchinson could not escape from his classes this summer; he is busy teaching.

J. J. Voellmecke is one of the steady workers; teaching, church-directing and church keep him busy.

Louis Conrath's pen is not idle, he has written several excellent pieces of late. One is now in press.

Mrs. Jacob Kunkel and her sister, Mrs. J. H. Hubert have been spending the season at Sweet Springs, Mo.

Mrs. Anna Strothotte is one of the very careful workers in the profession and is much sought after as a teacher.

Mrs. A. F. Newland will go North, visiting St. Paul, Minneapolis and the Lakes, returning by way of Chicago.

James M. North, the well-known vocal teacher, is doing very successful work at his music rooms, 904 Olive Street.

Mrs. Mattie L. Hardy was married to Mr. Wm. Grayson. The newly married couple are spending their honeymoon in Europe.

"Better Apart" is the title of the latest and very beautiful song by Charles Kunkel. It will be the popular hit of the season.

Frank Barada, the real estate agent, is a warm friend of music, and though immersed in business, finds time to remember the muse.

The International Fantasia by Epstein, in this number is the longest duet ever given in the "Review," and, we may add, is one of the best of duets.

J. S. Parker, organist and musical director of St. John's Episcopal church, is a fellow of the Society of Science, Arts, and Letters, London, England.

E. K. Kroeger, after a season's hard work, takes a good long trip of a few months over the country and returns thoroughly rebuilt to renew his labors.

Beaumont Smith charmed an impromptu audience at the office of Kunkel Brothers by his artistic singing of Wayman McCreery's new song "Eyes of Blue."

Schnalder's Garden opened on the 14th inst. under the auspices of the Spencer Opera Company of Cincinnati. It has had a very large attendance from the start.

Waldemar Malmene, of Greenville, Miss., will remove to this city, his former home, having been given charge of the Music Department in the Asylum for the Blind.

Miss Bensberg, of this city, has won a large share of praise in Paris, where she carried off the honors in the annual pupils' concert, given by a famous vocal teacher.

Earl L. Sykes has made a host of friends since his advent in this city, and is one of the most popular contributors to the Balmer & Weber musicales. He will take a vacation in August.

Louis Hammerstein may be seen any evening with his family enjoying the cool breezes in some snug garden. Mr. Hammerstein has a proper appreciation of nature's offerings and gives them due attention.

A Report of the M. T. N. A. Concerts at Detroit, refers to E. K. Kroeger's quintet as follows: "The piano quintet of E. K. Kroeger, of St. Louis, performed by the composer and the Detroit Philharmonic String Quartet (William Yunk, L. F. Schultz, Walter Voigtlander, Arthur Metzendorf), roused the enthusiasm of the audience to a high degree. Its rendition was a fine piece of ensemble work, and the work itself, a splendid combination of real inspiration and musicianly workmanship. Mr. Kroeger is a young musician who created a fine impression in Philadelphia through a piano quartet then performed. Since that occasion he has composed the present work and made a marked advance in his musical development. Of the several movements of his quintet, the first is evidently the best, both by reason of its vigorous theme and its development. It is mainly in character and of decided rhythmic power, reminiscent perhaps of Rubinstein in the style of its virility. The intermezzo is a charming conception in ballet music style, and well treated both in the piano and strings. The melodic structure is good, its harmonization excellent and modern. On the whole, the movement is fine and worthy the approbation of musicians. The final movement, a la tarantelle, is a spirited treatment of the dance, and finds an effective conclusion in a well-developed coda based upon an organ point." Mr. Kroeger is an American composer, who does honor to his country, and his present works give abundant promise of a brilliant future.

Mrs. A. F. Newland and pupils, assisted by Mrs. C. Drumheller, Misses Edith Judd and Marey Laughlin, gave a complimentary musicale at Mahler's Reception Hall, 3204 Lucas Ave.

The following programme was presented: Husarentritt, quartette for two pianos, Spindler; Joyous Farmer, Schuman; Joyfulness, Moeling; Scherzo, Op. 101, No. 16, Gurliitt; Les Sylphs, piano duet, Bachman; Nightingale's Love Song, whistling solo, Mercer; Sonata No. 1, B flat, Clementi; The Flower Girl, Vocal Solo, Bevigioni; Minuette Op. 78, No. 3, quartette for two pianos Schubert; Capriccio, P. Scharwenka; Sonata No. 1, F. major, 2d piano part by Grieg, Mozart; Impromptu Op. 29, A flat major, Chopin; The Dancing Lesson, vocal duet, Giorza; Minuette Op. 14, No. 1, Paderewski; Danse Macabre, quartette for two pianos, Saint Saens; Arabesque Op. 18, Schuman; Polonaise, Op. 40, A. major, quartette for two pianos, Chopin. The following pupils were heard: Misses Louise Filley, Virgie Shands, Meta Knight, Etolia Bryan, Ethel Milford, Allie Nealey, Pauline Poss; Misses May Rhey, Carry Gibson, Bessie Boyd, Grace Johnson, and May Fitzroy. Masters Philip Smith and Eddie Poss. The numbers were excellently rendered and displayed the thorough and conscientious training the pupils received from their teacher, Mrs. Newland.

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CITY NOTES.

Otto Anschuetz's new duet "My Regiment," is taking hold upon the public. It is not difficult and is very dashing and effective; just the thing for the parlor and Exposition hall.

The Programme of the French Fete celebration at Koerner's Garden presented numbers by Miss Eugene Dussuchal, Mrs. Rockel, Mr. B. Dierkes and Mr. J. Saler. The singers were all rapturously encored.

Mrs. J. Elliecock gave a birthday party in honor of her son Walter's birthday, at her residence, 2415 North Broadway, on which occasion a pleasant evening was spent. Among a number of presents he received, was an elegant gold watch from his parents. Refreshments were served, and music and dancing were enjoyed until a late hour.

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The sober air of West Pine street was treated the other night by Messrs. Wayman McCreery, Fred Specht, Henry Graffman, Harry Walker, Beaumont Smith et al. They drew up at the residence of Mr. Charles Kunkel after midnight and gave one of their beautiful serenades. A very pleasant time was spent within with the host and hostess, Mr. and Mrs. Charles Kunkel.

At the last concert of the Musical Convention held at Waukesha, Wis., Miss Dickinson of St. Louis, played the second number, "Kamenoi-Ostrow" a piano solo. The press states "Miss Dickinson is a magnificent pianist; her touch is delicate and firm, and she renders the most difficult passages with ease. She received a well deserved encore." Miss Dickinson is a pupil of Victor Ehling.

"Sunlight" is the name of a very charming gavotte just out, and composed by Miss Sallie B. McCulloch, a pupil of M.

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VESPER CHIMES.

(VESPER GLOCKEN)

Meditation.

Swinging aloft with solemn swell,
Clear from the church-tower clangs the bell
Knolling souls that would repent
To the Holy Sacrament.

Da tönt ihm von dem Glockenstrang
Hellschlagend des Geläutes Klang,
Das alle Sünder, hochbegnadet,
Zum Sacramente festlich ladet.

Schiller.

Spindler - Kunkel.

Moderato ♩ 88. con espressione.

The musical score is written for piano and consists of four systems. The first system is marked 'Moderato 88. con espressione.' and includes dynamics 'f', 'mf', and 'p'. The second system is marked 'cantabile. l.h.' and includes 'Ped.' markings. The third system also includes 'Ped.' markings. The fourth system includes 'rit.' and 'Ped.' markings. The score features various musical notations including notes, rests, and fingerings.

a tempo. *l.h.*

This system contains five measures of music for the left hand. The first measure has a fingering of 5 4 3 2 1 above the notes. Each measure is marked with a pedaling symbol (a star in a circle) and the label "Ped." below the staff. Above the first four measures, there are trill markings with "l.h." and a trill symbol. The fifth measure has a trill marking with "l.h." and a trill symbol.

This system contains five measures of music for the left hand. Measures 6 and 7 have trill markings with "l.h." and a trill symbol. Measures 8, 9, and 10 have trill markings with "l.h." and a trill symbol. Pedaling symbols and "Ped." labels are present below the staff for measures 6, 8, 9, and 10.

This system contains five measures of music for the left hand. Measure 11 has a fingering of 4 3 2 1 above the notes. Measure 12 has a fingering of 3 2 1 2 3 above the notes. Measure 13 has a fingering of 3 2 1 2 3 above the notes. Measure 14 has a fingering of 3 2 1 2 3 above the notes. Measure 15 has a fingering of 3 2 1 2 3 above the notes. A dynamic marking of *f* is present in measure 12. Pedaling symbols and "Ped." labels are present below the staff for measures 11, 13, 14, and 15.

This system contains five measures of music for the left hand. Measures 16, 17, 18, 19, and 20 all feature complex fingering patterns (e.g., 4 3 2 1, 5 4 3 2 1, 4 3 2 1, 4 3 2 1, 5 4 3 2 1) above the notes. Pedaling symbols and "Ped." labels are present below the staff for measures 16, 17, 18, 19, and 20.

This system contains five measures of music for the left hand. Measures 21, 22, 23, 24, and 25 all feature complex fingering patterns (e.g., 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1) above the notes. Pedaling symbols and "Ped." labels are present below the staff for measures 21, 22, 23, 24, and 25.

First system of musical notation. The right hand (treble clef) plays a series of chords and arpeggios, marked with fingerings 1, 2, 3, 4. The left hand (bass clef) plays a bass line with notes and rests. Dynamics include *f* (forte) and *p* (piano). Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation. The right hand continues with complex chordal textures. The left hand features a more active bass line with some triplets. Dynamics include *ff* (fortissimo). Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. Dynamics include *p* (piano). Pedal points are indicated by "Ped." and asterisks. The right hand is marked "l.h." (left hand) in some measures.

Fourth system of musical notation. The right hand features a melodic line with grace notes and fingerings. The left hand has a steady bass line. Dynamics include *p* (piano). Pedal points are indicated by "Ped." and asterisks. The right hand is marked "l.h." (left hand) in some measures.

Fifth system of musical notation. The right hand has a melodic line with grace notes and fingerings. The left hand has a steady bass line. Dynamics include *p* (piano). Pedal points are indicated by "Ped." and asterisks. The right hand is marked "l.h." (left hand) in some measures.

4 3 2 1 5 4 1 3 1

l.h. *a tempo* *l.h.*

Ped. *Ped.* *Ped.*

l.h. *l.h.* *l.h.* *l.h.* *l.h.*

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

l.h. *l.h.* *l.h.* *l.h.*

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

l.h. *l.h.* *l.h.* *l.h.* *l.h.*

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

l.h.

Ped. *Ped.* *Ped.*

SUNLIGHT.

GAVOTTE.

Sallie B. Mc. Culloch.

Moderato ♩ = 132.

The musical score for 'Sunlight' is a Gavotte in 2/4 time, key of D major, by Sallie B. Mc. Culloch. It is marked 'Moderato' with a tempo of 132 beats per minute. The score is written for piano with a grand staff. The music features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The score is divided into six systems, each with a 'Ped.' (pedal) marking and a star symbol. The first system starts with a 'p' dynamic. The second system has a 'mf' (mezzo-forte) marking. The third system has a 'mf' marking. The fourth system has a 'mf' marking. The fifth system has a 'mf' marking. The sixth system has a 'mf' marking. The score ends with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 2 4 3, 1 2, 2 4 3, 2 3, 2 4 3, 2 1 2, 2 4, 4, 1, 5 3, 2 4 3, 2, 5 3 1, 2 4 3, 2, 2 4 1). The bass staff contains a harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation, continuing the piece. The treble staff continues the melodic line with fingerings (e.g., 2 4 3, 1 2, 2 4 3, 2 3, 2 4 3, 2 1 2, 2 4, 3 2, 3 2 1). The bass staff continues the harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 5 2, 5 3, 2 3, 1 2, 5 2, 1 2, 3 1, 2 1, 4 2, 1 2, 3 1, 2 1). The bass staff contains a harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks. The word "Trio." is written above the treble staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 4 2, 3 1, 2 5, 5 4, 3 2, 1 2, 4 3, 1 2, 2 5, 4 1, 4 1). The bass staff contains a harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 4 2, 3 1, 2 5, 5 4, 3 2, 1 2, 4 3, 1 2, 2 5, 4 1, 4 1). The bass staff contains a harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks. The word "cres." is written above the treble staff.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 5 4, 4 3, 2 1, 5 4, 3 2, 1 2, 4 3, 1 2, 2 5, 4 1, 4 1). The bass staff contains a harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks.

Four systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings 'Ped.' are placed below the bass staff, often with asterisks. The first system ends with 'cres.' and the second with 'f'.

FINALE.

Repeat from the beginning to 8: then go to the finale

Con anima.

Two systems of musical notation for the finale section. Each system consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings 'Ped.' are placed below the bass staff. The first system ends with a repeat sign and the second with a final cadence.

SLUMBER SONG.

(SCHLUMMER LIED.)

Words by Eben Nexford.

Translation by H. Hartmann.

Music by Geo. Jarvis.

Moderato ♩ - 100

3. O sing' ein Lied zum Schlummer: Ich hör' fern-ab so süß Im
 2. O sing' ein Lied zum Schlummer Das Nest auf schwankem Ast Es
 1. O sing' ein Lied zum Schlummer Den Klein-en auf dem Knie; Schon

3. Traum-land Glocken klin-gen, Wo leich-te El-fen-füss'
 2. schau-kelt nun im Nachtwind Die Vö-ge-lein zur Rast;
 1. küsst ich sie zu Bet-te Auch liess ich be-ten sie.

3. Im Geh'n den Takt sich schlagen Zum hel - len Reigen - sang..... O
 2. Sie träu - men und sie schmiegen Sich an der Mutter Brust..... So
 1. Die Mut - ter nimmt die Herzchen Und legt sie lind und sucht..... Ins

1. Then mo - ther takes her dar - lings, And cud - dles them a way,..... In
 2. Are dream - ing as they cud - dle, A - gainst their mo thers breast,..... O
 3. Are mark - ing off the meas - ures Of mo - ments as they go..... O

Ped. Ped. Ped. *

3. lau - schet, Herzchen, lau - schet Dem sü - ssen sanften Klang! Dem
 2. möcht' ich euch gern wie - gen Zu Schlaf..... ihr, mei - ne Lust. Zu
 1. war - me Bett zur Ru - he, Bis dass..... der Tag er - wacht. Bis

1. soft warm beds to slum - ber, And dream till peep of day; And
 2. go to sleep as they do, My nest - lings in your nest; My
 3. lis - ten, dar - lings, lis - ten, How sweet it is, and low How

Ped. Ped. Ped. Ped. *

3. sü - ssen sanften Klang, Dem sü - ssen sanf - ten Klang!
 2. Schlaf..... ihr, mei - ne Lust, Zu Schlaf ihr, mei - ne Lust.
 1. dass..... der Tag er - wacht, Bis dass der Tag er - wacht.
 rall.

1. dream till peep of day; And dream till peep of day:
 2. nest - lings in thy nest; My nest - lings in your nest.
 3. sweet..... it is, and low How sweet it is, and low.

rall. mf

Ped. *

0 take this kiss to dream of, With
Should the syncopation accompaniment offer any difficulty while singing play
the chords with the notes of the voice as marked.

schön - em Licht - ge - fild; Be - hü - te euch ein Eng - el, Gott sei euch Schirm und

Schild. Noch die sen Kuss, dann träu_ met Von schön_ em Licht_ ge_

füld, Be-hü-te euch ein Eng-cl, Gott sei euch Schirm und Schild.

fair; May An - gels guard your slum - ber, God have you in His care.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has two measures. The second system has two measures. The piano part includes fingerings (1-5) and pedaling marks (Ped. and a star symbol). The voice part includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

ANNA-MARIE.

POLKA.

J. B. Goe.

Tempo di Polka. ♩ - 100

The musical score for "Anna-Marie Polka" is written for piano and bass. It features six systems of music. The first system begins with a piano (p) dynamic and includes a series of eighth and sixteenth notes with fingerings. The second system continues the melody with a forte (f) dynamic. The third system shows a return to piano dynamics. The fourth system features a more complex melodic line with many beamed notes. The fifth system continues the piece with various rhythmic patterns. The sixth system concludes the piece with a final cadence and repeat signs. Pedal markings (Ped. and asterisks) are placed below the bass staff in each system to indicate when to use the sustain pedal. The tempo is marked as "Tempo di Polka" with a quarter note equal to 100 beats per minute.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features chords and single notes, often with fingerings indicated by numbers 1-5. There are several "Ped." (pedal) markings and asterisks (*) indicating specific points in the accompaniment. The score is presented in a single system.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes, providing a harmonic foundation. The piece includes several dynamic markings, including *f* (forte) and *pp* (pianissimo). There are also performance instructions such as "Ped." (pedal) and asterisks (*) indicating specific points of interest or technique. The score concludes with a double bar line and a repeat sign.

Trio.

p

Pod. *

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The piece concludes with a final chord in the treble staff and a final note in the bass staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating bass line and a melody in the right hand. The score is divided into two systems, each with a first and second ending. The first ending leads back to the beginning, and the second ending leads to the final cadence. The score includes fingerings, pedaling instructions, and a repeat sign.

The musical score for "The Merry Widow" waltz is presented in two systems. The first system is the piano introduction, marked "Piano" and "Piano". It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The second system is the waltz section, marked "Waltz" and "Waltz". It also consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The waltz section is marked with "Ped." and a flower symbol, indicating a pedaling effect. The score includes various musical notations, including notes, rests, and fingerings.

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

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

Third system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

CODA. Section of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

Repeat from the beginning to then close with CODA.

Fourth system of musical notation, measures 21-26. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 27-32. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 33-38. Treble and bass staves with various fingerings and dynamics.

INTERNATIONAL FANTASIE.

M. J. EPSTEIN

MISERERE from IL TROVATORE.

PRIMO.

Allegro moderato. M.M. ♩ = 112.

The musical score is written for piano and voice. It begins with a piano introduction marked *ff* (fortissimo). The tempo is *Allegro moderato* at 112 M.M. The key signature has one sharp (F#). The score is divided into four systems. The first system includes a piano introduction and a vocal entry marked *ff*. The second system continues the vocal melody with various ornaments and dynamics. The third system features a piano introduction marked *f* (forte) and a vocal entry marked *dim:* (diminuendo). The fourth system concludes the piece with a piano introduction marked *dim:* and a vocal entry marked *senza rit:* (senza ritardando). The score includes various musical notations such as arpeggios, ornaments, and dynamic markings.

Explanation of M.M.—The figures after the note indicate the number of notes of the same value to be played in a minute.

M. M. $\text{♩} = 72.$

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The right hand plays a series of triplets of eighth notes, starting with a *p* (piano) dynamic. The left hand plays a steady eighth-note accompaniment. The system ends with a repeat sign.

System 2: The right hand continues with triplets of eighth notes. The left hand accompaniment is marked with *cres:* (crescendo) and *rit:* (ritardando). The system ends with a repeat sign.

System 3: The right hand plays a series of sixteenth-note chords, marked with *ff* (fortissimo). The left hand plays a steady eighth-note accompaniment. The system ends with a repeat sign.

System 4: The right hand plays a series of sixteenth-note chords, marked with *ff*. The left hand plays a steady eighth-note accompaniment. The system ends with a repeat sign.

System 5: The right hand plays a series of sixteenth-note chords, marked with *mf senza rit:* (mezzo-forte without ritardando). The left hand plays a steady eighth-note accompaniment. The system ends with a repeat sign.

Throughout the score, the left hand accompaniment is marked with *Red.* (Reduction) and ** Red.* (Reduction with asterisk).

PRIMO.

М.М. 72.

* To abbreviate go from \$ to Ⓢ Page 7

M. M. ♩ = 72.

marcato la melodia

The first system of musical notation features a treble and bass staff. The treble staff contains a melody with triplets and slurs, marked with fingerings 1, 2, 3, 4. The bass staff provides accompaniment with triplets and slurs, marked with fingerings 3, 4, 3, 2, 1, 3, 4, 3, 2, 1. The tempo is marked *marcato* and the dynamics are *acomp: p*. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

The second system of musical notation continues the melody and accompaniment from the first system. The treble staff features triplets and slurs, with fingerings 1, 2, 3, 4. The bass staff continues with triplets and slurs, with fingerings 3, 4, 3, 2, 1, 3, 4, 3, 2, 1. The tempo is marked *marcato* and the dynamics are *cres:*. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

The third system of musical notation continues the melody and accompaniment from the second system. The treble staff features triplets and slurs, with fingerings 1, 2, 3, 4. The bass staff continues with triplets and slurs, with fingerings 3, 4, 3, 2, 1, 3, 4, 3, 2, 1. The tempo is marked *a tempo.* and the dynamics are *f rit:* and *p*. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation continues the melody and accompaniment from the third system. The treble staff features triplets and slurs, with fingerings 1, 2, 3, 4. The bass staff continues with triplets and slurs, with fingerings 3, 4, 3, 2, 1, 3, 4, 3, 2, 1. The tempo is marked *rit:* and the dynamics are *p*. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

PRIMO.

7

M. M. $\text{♩} = 72$.

leggiere

8^a

marcato la melodia.

Red. * *Red.* * *Red.* * *Red.* *

8^a

Red. * *Red.* * *Red.* * *Red.* *

8^a

Red. * *Red.* * *Red.* *

8^a

f *rit:* *a tempo.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

f *rit:*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

* Performers finding the scale passage too difficult can omit same and play the notes written for the left hand also with the right an octave higher.

a tempo.

The first system consists of two systems of music. The first system has a piano (p) section with triplets in the right hand and tremolos in the left hand. The second system has a forte (f) section with triplets in the right hand and tremolos in the left hand, followed by a very forte (ff) section with a dense tremolo in the left hand.

VALE from FAUST. *Tempo di Valse*. M.M.♩ = 92.

The second system consists of two systems of music. The first system has a piano (p) section with tremolos in the left hand and triplets in the right hand. The second system has a forte (f) section with tremolos in the left hand and triplets in the right hand, followed by a very forte (ff) section with a dense tremolo in the left hand.

* On Pianos where this A is missing, play the tremolo an octave higher.

PRIMO.

f a tempo.

2/2

Tempo di Valse. M. M. **— 92 .**

VALSE from FAUST.

ossia.

Tempo di Valse. M.M. $\text{♩} = 92$.
VALSE from FAUST.

ossia.

The musical score is written for piano and features a waltz tempo. It consists of three systems of staves. The first system includes a treble and bass staff for the piano, with a separate staff for the right hand (RH) and left hand (LH) of the waltz. The second system continues the waltz with similar notation. The third system concludes the piece with a final chord and a repeat sign. The score is marked with various musical notations, including notes, rests, and dynamic markings like *f* and *Red.* (Reduction). The tempo is indicated as *Tempo di Valse. M.M. 92.* and the piece is identified as *VALSE from FAUST.* The notation includes a key signature of one sharp (F#) and a 3/4 time signature.

This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff below it. The key signature is one sharp (F#). The piece begins with a piano (p) dynamic marking. The notation is dense, with many chords and single notes. The bottom staff of each system contains a series of notes, some marked with an asterisk (*). The piece concludes with a final chord and a double bar line.

8^a

p

Red. *

8^a

Red. *

8^a

p

Red. *

8^a

Red. *

8^a

Red. *

8^a

Red. *

* To abbreviate go from \sharp to \flat Page 15.

This musical score is for a piano and voice piece, labeled "SECONDO." and "Cantabile." The score is written for piano (p) and voice (v). It consists of six systems of music, each with a piano part and a voice part. The piano part is written in bass clef, and the voice part is written in treble clef. The key signature is one sharp (F#). The tempo is marked "Cantabile." and the dynamics include "f" (forte) and "p" (piano). The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also markings for "Red." (Reduction) and asterisks (*) indicating specific sections or measures. The piano part features complex rhythmic patterns and fingerings, while the voice part is more melodic and includes lyrics. The score is divided into sections by double bar lines and includes a "cres:" (crescendo) marking in the final system.

f

p

Cantabile.

cres:

The musical score is written for a single melodic line, likely for a violin or flute, as indicated by the 'PRIMO.' marking. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The notation is highly detailed, featuring complex fingerings, triplets, and sixteenth-note runs. Dynamics include 'f' (forte), 'p' (piano), and 'cres.' (crescendo). The tempo/mood is marked 'dolce' (sweetly). The notation includes various musical symbols such as slurs, ties, and accidentals.

System 1: Starts with a treble clef and a key signature of one sharp. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic.

System 2: Continues the melodic line with complex fingerings and triplets. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic.

System 3: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic.

System 4: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic.

System 5: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic.

System 6: The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music begins with a forte (f) dynamic.

The musical score is written for piano and consists of six systems of music. Each system is a grand staff with a treble and bass clef. The key signature is one sharp (F#). The first system is marked *mf* and the last system is marked *p*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also asterisks and "Red." markings below the staves.

System 1: Treble clef has a series of eighth and sixteenth notes with some accidentals. Bass clef has a series of chords. Markings: *mf*, Red., *, Red., *, Red., *, Red., *.

System 2: Treble clef has a series of eighth and sixteenth notes with some accidentals. Bass clef has a series of chords. Markings: Red., *, Red., *, Red., *, Red., *.

System 3: Treble clef has a series of eighth and sixteenth notes with some accidentals. Bass clef has a series of chords. Markings: Red., *, Red., *, Red., *, Red., *.

System 4: Treble clef has a series of eighth and sixteenth notes with some accidentals. Bass clef has a series of chords. Markings: Red., *, Red., *, Red., *, Red., *.

System 5: Treble clef has a series of eighth and sixteenth notes with some accidentals. Bass clef has a series of chords. Markings: Red., *, Red., *, Red., *, Red., *.

System 6: Treble clef has a series of eighth and sixteenth notes with some accidentals. Bass clef has a series of chords. Markings: Red., *, Red., *, Red., *, Red., *.

PRIMO.

15

This musical score is for the PRIMO part of a piece, page 15. It consists of six systems, each with a piano (p) and violin (v) part. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is marked *mf* (mezzo-forte) in the first system and *p* (piano) in the last system. The violin part is marked *mf* in the first system and *p* in the last system. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like *mf* and *p*. The first system is marked *mf* and the last system is marked *p*. The score is divided into six systems, each with a piano and violin part. The piano part is marked *mf* in the first system and *p* in the last system. The violin part is marked *mf* in the first system and *p* in the last system. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like *mf* and *p*. The first system is marked *mf* and the last system is marked *p*.

STAR SPANGLED BANNER.

SECONDO.

Moderato. M. M. ♩ = 98.

This musical score is for the 'Secondo' part of the 'Star Spangled Banner'. It is written for piano in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato' with a metronome indication of 98 beats per minute. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The first system includes a 'Pedale.' instruction. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet patterns. Fingerings are indicated by numbers 1-4. The score concludes with a 'rit.' (ritardando) marking and a final 'ff' (fortissimo) dynamic. A page number '12' is visible at the bottom right of the final system.

17

* ***Pedale.***

The musical score for 'Peadie' is written for piano on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece consists of 12 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. A dashed line labeled '8a' spans measures 4 through 10. There are several 'x' marks above notes in measures 4, 5, 6, 7, 8, and 9. A double bar line with repeat dots is placed between measures 6 and 7. The score ends with a final double bar line in measure 12.

[illegible]

The image shows a musical score for a piano introduction and a waltz section. The piano introduction is in 2/4 time, and the waltz section is in 3/4 time. The score includes a treble and bass staff with various musical notations such as notes, rests, and fingerings.

* In the movements where the ~~Ped.~~ is indicated by "**Pedule**," the use thereof is left to the taste of the performers.

GRANDE DUCHESSE.

Allegro. M.M. ♩ = 162.

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

Pedale.

The second system of musical notation. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. The texture is consistent with the first system.

The third system of musical notation. The right hand features more complex chordal textures, including some triplets. The left hand continues with the eighth-note accompaniment.

The fourth system of musical notation. The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note accompaniment.

The fifth system of musical notation. The right hand plays eighth-note chords, and the left hand continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

The sixth system of musical notation. The right hand features a series of eighth-note chords, and the left hand continues with the eighth-note accompaniment. The system ends with a double bar line and a repeat sign. The final measure of the system is marked with a forte (*ff*) dynamic and a ritardando (*rit.*) marking.

GRANDE DUCHESSE.

PRIMO.

19.

mf **Allegro.** M. M. $\text{♩} = 152.$

Pedale.

Tempo di Marcia. M. M. ♩ = 112.

ff grandioso.

ff

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Detailed description: This system is for a piano piece in 4/4 time, marked 'Tempo di Marcia' with a metronome marking of 112. It features a grandioso character. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord marked 'ff'.

PIQUE DAME.

Andantino con moto. M. M. ♩ = 100.

ff rit: pp

Pedale.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Detailed description: This system is for a piano piece in 4/4 time, marked 'Andantino con moto' with a metronome marking of 100. It begins with a forte (ff) dynamic and a ritardando (rit:) marking. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord marked 'pp' and a 'Pedale' instruction.

Detailed description: This system continues the piano piece from the previous system. It features a series of chords and triplets in the right hand, and a steady eighth-note accompaniment in the left hand. The piece concludes with a final chord.

ad lib:

a tempo.

pp fp pp

Red. *

Detailed description: This system continues the piano piece from the previous system. It features a series of chords and triplets in the right hand, and a steady eighth-note accompaniment in the left hand. The piece concludes with a final chord marked 'pp'.

Red. *

Detailed description: This system continues the piano piece from the previous system. It features a series of chords and triplets in the right hand, and a steady eighth-note accompaniment in the left hand. The piece concludes with a final chord marked 'Red. *'.

Tempo di Marcia. M.M. ♩ = 112.

8^a

ff grandioso.

*Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. **

ff rit:

*Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. **

*PIQUE DAME. M.M. ♩ = 100.**Andantino con moto.*

Secondo.

Pedale.

p

ad lib:

a tempo.

fp

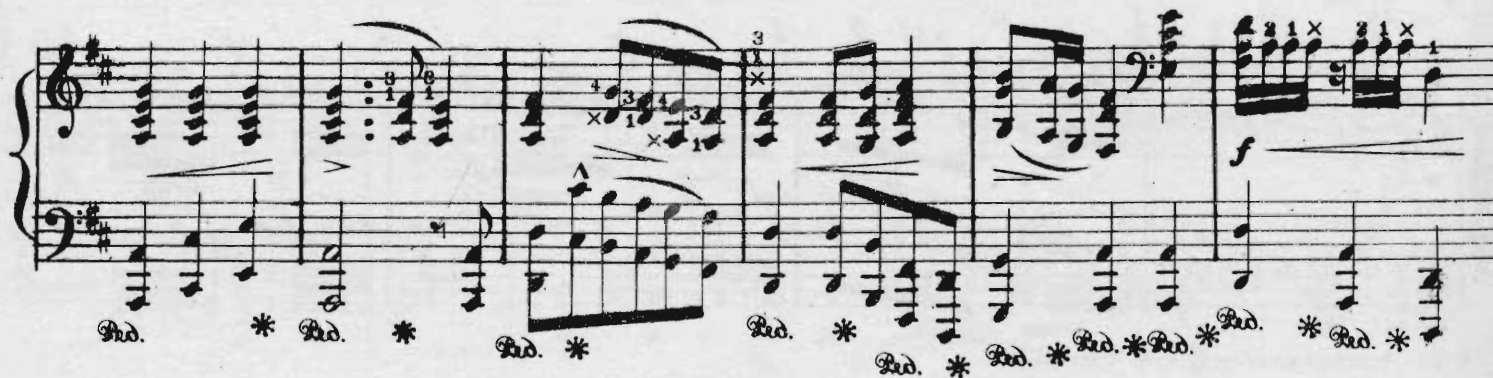
pp

*Red. * Red. **

ff

ff

*Red. **

Vivacissimo. M. M. $\text{♩} = 108$.

Vivacissimo. M.M. $\text{♩} = 108$.

8^a

8^a

1^a. 2^a. GOD SAVE THE QUEEN. M.M. $\text{♩} = 98$.

8^a rit: *p* *Maestoso*.

grandioso.

The first system of music is a grandioso section. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte. The bass staff also begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte. The music is characterized by rapid, flowing sixteenth-note passages. There are several measures marked with an asterisk (*), indicating specific points of interest or ornamentation. The system concludes with a double bar line.

YANKEE DOODLE. M.M. $\text{♩} = 88$.

The second system of music is the Yankee Doodle section. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The bass staff also begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The music is characterized by a steady, rhythmic pattern of eighth notes. There are several measures marked with an asterisk (*), indicating specific points of interest or ornamentation. The system concludes with a double bar line.

The third system of music is a continuation of the Yankee Doodle section. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The bass staff also begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The music is characterized by a steady, rhythmic pattern of eighth notes. There are several measures marked with an asterisk (*), indicating specific points of interest or ornamentation. The system concludes with a double bar line.

VAR: I.

The fourth system of music is the Var: I section. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The bass staff also begins with a piano (*p*) dynamic, followed by a forte (*f*) section. The music is characterized by a steady, rhythmic pattern of eighth notes. There are several measures marked with an asterisk (*), indicating specific points of interest or ornamentation. The system concludes with a double bar line.

The fifth system of music is a continuation of the Var: I section. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section. The bass staff also begins with a forte (*f*) dynamic, followed by a piano (*p*) section. The music is characterized by a steady, rhythmic pattern of eighth notes. There are several measures marked with an asterisk (*), indicating specific points of interest or ornamentation. The system concludes with a double bar line.

grandioso.

This system contains the first two staves of the 'Yankee Doodle' piece. The top staff is for the first violin (Violino I) and the bottom staff is for the second violin (Violino II). Both staves are in treble clef with a key signature of two sharps (F# and C#). The music is marked 'ff' (fortissimo) and 'grandioso'. The first staff has a 'Sa' marking above it. The second staff has a 'Red.' marking below it. There are asterisks (*) between the staves at several points. The system ends with a double bar line.

YANKEE DOODLE. M. M. c. — 86.

Allegro.

This system contains the third and fourth staves of the 'Yankee Doodle' piece. The top staff is for the first violin (Violino I) and the bottom staff is for the second violin (Violino II). Both staves are in treble clef with a key signature of two sharps (F# and C#). The music is marked 'p' (piano) and 'Allegro'. The first staff has a '4' marking below it. The second staff has a '4' marking below it. The system ends with a double bar line.

This system contains the fifth and sixth staves of the 'Yankee Doodle' piece. The top staff is for the first violin (Violino I) and the bottom staff is for the second violin (Violino II). Both staves are in treble clef with a key signature of two sharps (F# and C#). The music is marked 'mf' (mezzo-forte). The system ends with a double bar line.

VAR: I.

p dolce.

This system contains the seventh and eighth staves of the 'Yankee Doodle' piece. The top staff is for the first violin (Violino I) and the bottom staff is for the second violin (Violino II). Both staves are in treble clef with a key signature of two sharps (F# and C#). The music is marked 'p dolce' (piano dolce). The first staff has a '2' marking below it. The second staff has a '2' marking below it. The system ends with a double bar line.

mf

This system contains the ninth and tenth staves of the 'Yankee Doodle' piece. The top staff is for the first violin (Violino I) and the bottom staff is for the second violin (Violino II). Both staves are in treble clef with a key signature of two sharps (F# and C#). The music is marked 'mf' (mezzo-forte). The system ends with a double bar line.

VAR: II.

The first system of musical notation for Variation II. It consists of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains six measures of music, each starting with a chord and followed by a descending eighth-note scale. The lower staff is also in bass clef with the same key signature. It contains six measures, each starting with a chord marked with an 'x' and followed by a descending eighth-note scale. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The second system of musical notation. It consists of two staves. The upper staff continues the descending eighth-note scale from the first system. The lower staff contains six measures, each starting with a chord. A dynamic marking of *mf* (mezzo-forte) is placed above the third measure of the lower staff. A repeat sign is placed at the end of the system.

The third system of musical notation. It consists of two staves. The upper staff continues the descending eighth-note scale. The lower staff contains six measures, each starting with a chord. A dynamic marking of *cres:* (crescendo) is placed above the third measure of the lower staff. A dynamic marking of *mf* (mezzo-forte) is placed above the fifth measure of the lower staff.

The fourth system of musical notation. It consists of two staves. The upper staff continues the descending eighth-note scale. The lower staff contains six measures, each starting with a chord. A dynamic marking of *cres:* (crescendo) is placed above the fifth measure of the lower staff.

VAR. II.

8^a

p

8^a

cres:

8^a

f

8^a

f

8^a

f

First system: Right hand features complex arpeggiated figures, often marked with *f* and *Ped.*. Left hand provides harmonic support with sustained chords and moving lines.

Second system: Continues the arpeggiated texture in the right hand, with some passages marked with *x* and *Ped.*. The left hand maintains a steady accompaniment.

Third system: The right hand becomes more active with frequent sixteenth-note patterns. The left hand continues with sustained chords and moving lines.

Fourth system: The right hand features sustained chords, while the left hand moves with a steady accompaniment. The system concludes with a double bar line.

8^a

2^d time. *Red.* * *Red.* * *Red.* *

ossia. 8^a facilité.

8^a

Red. * *Red.* * *Red.* *

8^a

* *Red.* * *Red.* *

ossia. 2^d time.

8^a

Red. * *Red.* *

FINALE.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The first staff contains several measures with fingerings (1, 2, 3) and accents. The second staff continues the melody with similar fingerings and accents.

Second system of musical notation. Treble and bass staves. The music continues with a forte (*f*) dynamic. The first staff features a series of eighth notes with fingerings (2, 3, 4). The second staff continues the melody with similar fingerings and accents.

Third system of musical notation. Treble and bass staves. The music continues with a forte (*f*) dynamic. The first staff features a series of eighth notes with fingerings (2, 3, 4). The second staff continues the melody with similar fingerings and accents. The system concludes with a forte (*f*) dynamic and an acceleration marking (*accel:*).

Fourth system of musical notation. Treble and bass staves. The music continues with a forte (*f*) dynamic and a marking for a crescendo (*molto cres:*). The first staff features a series of eighth notes with fingerings (2, 1, 2, 3). The second staff continues the melody with similar fingerings and accents. The system concludes with a forte (*f*) dynamic and a marking for a crescendo (*molto cres:*).

Fifth system of musical notation. Treble and bass staves. The music continues with a forte (*f*) dynamic and a marking for a crescendo (*molto cres:*). The first staff features a series of eighth notes with fingerings (2, 1, 2, 3). The second staff continues the melody with similar fingerings and accents. The system concludes with a forte (*f*) dynamic and a marking for a crescendo (*molto cres:*).

con bravura.
FINALE.

First system of musical notation. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns, marked with '8a' and 'cres:'. The left hand provides a rhythmic accompaniment with eighth-note triplets and sixteenth-note patterns.

Second system of musical notation. The right hand continues the melodic line with eighth-note triplets and sixteenth-note patterns, marked with '8a'. The left hand continues the rhythmic accompaniment with eighth-note triplets and sixteenth-note patterns.

Third system of musical notation. The right hand continues the melodic line with eighth-note triplets and sixteenth-note patterns, marked with '8a' and 'accel:'. The left hand continues the rhythmic accompaniment with eighth-note triplets and sixteenth-note patterns.

Fourth system of musical notation. The right hand continues the melodic line with eighth-note triplets and sixteenth-note patterns, marked with '8a' and 'sempre cres:'. The left hand continues the rhythmic accompaniment with eighth-note triplets and sixteenth-note patterns.

Fifth system of musical notation. The right hand continues the melodic line with eighth-note triplets and sixteenth-note patterns, marked with '8a' and 'furioso.'. The left hand continues the rhythmic accompaniment with eighth-note triplets and sixteenth-note patterns.

Primo.

The musical score for the second system consists of four systems of music. The first system begins with a treble clef and a key signature of two sharps (F# and C#). It features a piano (p) dynamic and a trill (tr) in the right hand. The second system continues with a forte (f) dynamic and includes a trill (tr) in the right hand. The third system features a fortissimo (ff) dynamic and includes a trill (tr) in the right hand. The fourth system concludes with a trill (tr) in the right hand. The score includes various fingerings (1, 2, 3, 4) and trills (tr) throughout. The dynamics range from piano (p) to fortissimo (ff). The score is marked with 'Red.' and '*' symbols.

8^a

First system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains four measures of music, with the first three measures grouped by a slur. The lower staff has a bass clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The first measure of the lower staff has a finger number '1' above it. The fourth measure of the lower staff has a finger number '4' above it. The system ends with a double bar line and the marking 'ff' (fortissimo) above the staff.

8^a

Second system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The lower staff has a bass clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The first measure of the lower staff has a finger number '1' above it. The fourth measure of the lower staff has a finger number '4' above it. The system ends with a double bar line and the marking 'ff' (fortissimo) above the staff.

ossia.

Third system of musical notation for Primo, labeled 'ossia.'. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The lower staff has a bass clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The first measure of the lower staff has a finger number '1' above it. The fourth measure of the lower staff has a finger number '4' above it.

8^a

Fourth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The lower staff has a bass clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The first measure of the lower staff has a finger number '1' above it. The fourth measure of the lower staff has a finger number '4' above it. The system ends with a double bar line and the marking 'ff' (fortissimo) above the staff.

8^a

Fifth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The lower staff has a bass clef and a key signature of two sharps. It contains four measures of music, with the first three measures grouped by a slur. The first measure of the lower staff has a finger number '1' above it. The fourth measure of the lower staff has a finger number '4' above it. The system ends with a double bar line and the marking 'ff' (fortissimo) above the staff.

THE VIOLET.

(DAS VEILCHEN.)

W. A. MOZART.

Allegretto ♩ -80.

The piano introduction is in 2/4 time, marked Allegretto with a tempo of 80 beats per minute. It consists of 12 measures. The right hand features a series of eighth-note patterns with fingerings (1-2-3-5, 4-3-2-1, 5-4-3-2, 4-3-2-1, 4-2-5-3-2, 5-2-3-5-4-1) and dynamic markings *p* and *f*. The left hand provides a steady accompaniment of eighth notes with fingerings (2-4-3-1, 2-3-4, 5-1-5, 4-1, 2-1-2-1, 2-3-4, 3).

The first vocal entry is in 2/4 time, marked *p*. The melody is: A vio - let blossom'd on the green, With low - ly stem and bloom un - seen;
Ein Veil - chen auf der Wie - se stand, In sich ge - bück und un - be - kannt,
The piano accompaniment continues with the same eighth-note pattern as the introduction, with fingerings (2-4-3-1, 2-3-4, 5-1-5, 4-1, 2-1-2-1, 2-3-4, 3).

The second vocal entry is in 2/4 time, marked *f*. The melody is: It was a love - ly vio - let, A shep - herd mai - den came that way with
Es war ein her - zig's Veil - chen, Da kam ein' jun - ge Schü - fe - rin, mit
The piano accompaniment features a more active role with chords and moving lines, including fingerings (4-2, 5-3, 4-2, 5-3, 4-2, 3-1, 1, 2, 3, 5, 2, 1).

light some step and as - pect gay came near, came near, came o'er the green with song.
 leicht - tem Schritt und munterm Sinn da - her, da - her, die Wie - se her, und sang.

Ah! thought the vio - let... might I be the fair-est flow-er all the lea, ah! but...
 Ach, denkt das Veil - chen, wär Ich nur die schönste Blu-me der Na-tur ach' nur...

for one brief hour! And might be pluck'd by that dear maid and gent.ly in her
ein klei_nes Weilchen! Bis mich das Liebchen ab gepflückt, und an den Bu_sen

bo - som laid ah! but ah but! a few dear moments long!
 matt gedrückt, ach nur! ach nur ein vier-tel Stündchen lang!

But O! A-las! the maiden pass'd, No eye up-on the vio-let
 Ach! a-ber ach! das Mädchen kam, Und nicht in Acht das Veilchen

cast but crush'd the love-ly flow-er! It sank and died, And
 nahm, zer-trat, das ar-me Veil-chen, Es sank, und starb, Und

rall.

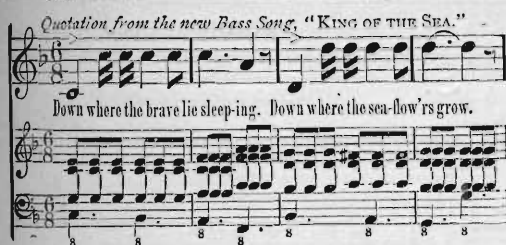
heav'd no sigh, for if I die, I die thro' her, I die thro' her... beneath her
 freut sich noch, und sterb ich denn, so sterb ich doch durch sie, durch sie... zu ih-ren

strin-gen-do *rall.*

feet I die, O sweetest vio-let! It was a love-ly vio-let.
 Fü-ssen doch, das ar-me Veilchen! Es war ein herzig's Veil-chen.

a piacere. *a tempo.*

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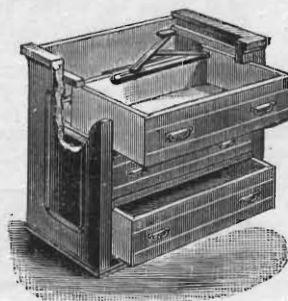
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Play in time! The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

Always insist on having your instrument purely tuned. Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift which heaven has lent you.

Omit no opportunity, however, to play with others, in duos, trios, etc. It makes your playing fluent, spirited and easy. Accompany a singer when you can.

Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in music are through chorus and orchestra combined.

Behind the mountains there live people, too. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you must share with others.

Sing frequently in choruses, especially on the middle parts. This makes you musical.

But how does one become musical? Dear child, the main thing—a sharp ear and a quick power of comprehension—comes, as in all things, from above. But the talent may be improved and elevated. You will become so, not by shutting

yourself up all day like a hermit, practicing mechanical studies; but by living, many-sided musical intercourse, and especially by constant familiarity with orchestra and chorus.

Acquire in season a clear notion of the compass of the human voice in its four principal classes; listen to it particularly in the chorus; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

Listen attentively to all songs of the people; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

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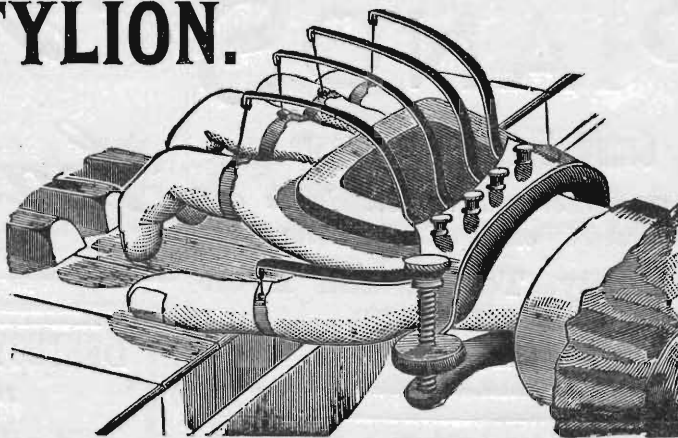
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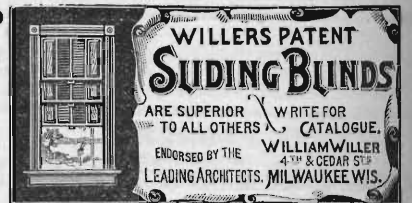
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