

## CITY NOTES.

Charles J. Cox, the well-known tenor, and Miss Felicitia E. Boueau, were married on the 24th ult. at St. Michael's Church, by the Rev. Father Eustace, assisted by Rev. Father Bourke. The choir was under the direction of J. J. Voellmecke, assisted by Miss Annie Fulton and Messrs. Ravold and Lebrecht. A reception was held in the evening, from 8 to 10 o'clock.

Mr. August William Hoffmann, of St. Louis, and Mr. Karl Schimpff, of Scranton, honored our editorial sanctum with a social visit last week. Mr. Hoffmann is the composer of a very graceful composition called the Pearl Gavotte, which is quite a favorite of Bandmaster Gilmore. As soon as he espied the

composer in the audience at Manhattan Beach, Mr. Gilmore gave an impromptu rendering of the Pearl Gavotte, not on the programme, and upon its conclusion faced the audience and saluted the composer, whose face was suffused with blushes at the notoriety which the unexpected compliment had given him.—*Am. Mus.*

A Piano Recital by the pupils of Miss Carrie Vollmar, assisted by Miss Julia Vollmar, soprano, Mr. H. H. Jacoby, tenor, Mr. Hy. Alt, Jr., basso, and the Olympic Quintette, was given on the 11th ult. at South St. Louis Turner Hall. The programme was very creditably carried out, and puts Miss Carrie Vollmar in the light of a very successful and painstaking teacher. The song, "Alpine Flowers," sung by Miss Julia Vollmar, evoked the greatest applause, and proved the singer to be quite a favorite, all of which she deserves. The playing

of the little Misses Annie and Lily Mauerhof, six and eight years old respectively, and Carrie Moewell, six years, was delightfully surprising.

The outlook for music the coming season is most encouraging. It is understood that the Musical Union and Choral Society will give at least two concerts more this season than last; besides, there are many concert companies booked, which will necessitate the employment of many local musicians, as the Interstate Commerce Law makes it too expensive to carry large orchestras.

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## MAJOR AND MINOR.

Joseffy.—The Theodore Thomas Orchestra, in a contemplated Western tour this season, will have Joseffy as solo pianist.

G. L. Colby, assisted by Mr. Drew, gave a very entertaining pupils' concert at the Harris Street Church, Newburyport, Mass.

Mme. Nevada is at present in Paris, where she will remain until the beginning of October, when she goes on a concert tour through Holland.

Eddy.—The American organist, Clarence Eddy, is giving concerts at the Trocadero, Paris. *Le Menestrel* speaks of his possessing "great virtuosity and a serious style."

Mendelssohn was penetrated with the spirit of modern culture; and the intellectual life we find in his works emanates entirely from the spirit of the nineteenth century—a spirit that most particularly demands a fresh vigor and courageous striving.—PAUER.

Music ought to be—like poetry, and like all that is true, genuine and grand—simple and unaffected; it ought to be the exact, true and natural expression of feeling.—GLUCK.

Gustav Schumann, a well-known German pianist, died recently at Berlin, aged seventy-four; Gustav Lange, whose death occurred recently, was one of Schumann's pupils.

A Grand Concert was given at the A. I. U. Chapel, Fayetteville, Ark., August 20th, under the direction of Miss Kate V. King. The programme included Serenade-Rhapsodies Hongroise, Nos. 2 and 12. Liszt; Kamennol Ostrow-Rubenstein, of Kunkel's Royal Edition; Il Trovatore duet, Melnotte, and The Storm, by Charles Kunkel. Miss King has been for years past connected with the State University at Fayetteville—its most capable and energetic teacher, and is looked up to with love and pride by every pupil.

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Prof. F. Sweetzer, Maine Medical School, Brunswick, Me., said to his class: "I am convinced that medical science has produced no anodyne expectorant equal to Ayer's Cherry Pectoral."

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# MUSIC KUNKEL'S REVIEW

OCTOBER, 1889. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 12—No. 10.

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## TELL YOUR FRIENDS TO SUBSCRIBE AND THAT

The January number of Vol. 12 contained 28 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs....	36 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 5 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
The July, 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	19 "
The August, 9 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs...	17 "
The September, 5 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs...	13 "
The October, 5 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	14 "
And the November will contain, as seen below, 3 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	12 "

Making a grand total in ten numbers of ..... 230 Pieces.

## Music for November:

### PIANO SOLOS.

- SCHUMANN, ROBERT. Arabeske (Arabesque). Op. 18.  
RUBINSTEIN, ANTON. L'Allemagne Valse. Op. 82, No. 5.  
KROEGER, ERNEST R. Serenade. Op. 23, No. 1.  
CLEMENTI, M. Sonatina in C and G major. Op. 38, No. 3.  
PADEREWSKI, J. J. Mazurek in A minor. Op. 9, No. 2.  
ANSCHÜTZ, OTTO. My Regiment. March.

### PIANO STUDIES.

- LOESCHORN, A. Op. 66. Three Studies, Nos. 17, 18 and 19.

### PIANO DUET.

- PAUL, JEAN. Maiden's Prayer. Concert Variations.

### SONGS.

- ADAM, STEPHEN. The Midshipmite.  
LLEWELLYN, DAVID. The Summer Sea.

## GILMORE!!

What magic in that name!  
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A volume of memoirs will soon be out which will have an unexampled sale, if the popularity of the hero and the author is any guide to the success of a book. The hero is Patrick Sarsfield Gilmore, and the author is Patrick Sarsfield Gilmore; in other words, it is the Autobiography of P. S. Gilmore, and a very entertaining book it is, for what he does not know is not worth knowing, and he writes with all the wit and humor of his native land. If you want an *édition de luxe*, limited, you can be accommodated, and receive with it a photograph of the genial conductor and his bold autograph.

## THE CHORAL SOCIETY.

The prospects of the Choral Society this year are most flattering. The first rehearsal was largely attended, and good work done. All wishing to join in the chorus work may apply to Mr. Jos. Otten, the director; such as have good voices, but are backward in reading, will be placed in the chorus class and taught free of charge. Applications for membership in both chorus and chorus class must be made to Mr. Otten at his rooms, No. 2344 Olive street, between the hours of 6 and 7 P. M. The members of last year's class are now passing a re-examination, in order to ascertain what progress has been made. Those who pass are expected to take up the study of the Messiah, and join the Choral Society at the end of November.

## DEATH OF DR. LOUIS MAAS.

Dr. Louis Maas, the world-renowned pianist and composer died on the 17th ult. of peritonitis, at his Boston home; he was taken ill at Paris, whence he had just returned.

Dr. Maas was born at Weisbaden, June 21st, 1852, receiving his education in England. He was a pupil of Reinecke and Pappe, at Leipzig, and was at one time Professor at the Kullak Conservatory—having as many as five hundred pupils, of whom two hundred were Americans. He came to this country in 1880, and of late had devoted himself chiefly to concert work. He was connected with the New England Conservatory of Music, and in 1881 conducted the orchestral concert of the Boston Philharmonic Society. His compositions include an American symphony entitled "On the Prairies," a piano concerto, suite for orchestra, a fantastic stueck, triumphal march, several overtures for orchestra, three sonatas, a violin concerto, string quartet, numerous songs, and thirty or forty piano compositions. Alfred University, New York, conferred upon him his title of Doctor of Music. He was a consummate artist, beloved by all with whom he came in contact. His visits to this city were always artistic triumphs, and among our people he had many warm personal friends.

## P(ommary) S(eo) GILMORE.

Like all great men, Mr. Patrick Sarsfield Gilmore is somewhat bothered by people who insist on claiming acquaintance with him. During the night of the Dixey Ball, the hero of that famous occasion told me that he had shaken hands with five hundred men and women who said that they were old friends of his, although he was certain that he had never seen them before. At Manhattan Beach, Mr. Gilmore was equally pestered by strangers who wanted to be seen talking to him. The plump and genial leader was standing at the Manhattan bar one night, after a concert, imbibing cool drinks with a couple of his friends, when two gentlemen came into the cafe. One of them officiously stepped up to the musician and said: "How do you do, Mr. Gilmore?" Pretty well, thank you," returned Patrick, vaguely trying to remember the speaker's face. Tame, desultory conversation ensued, during which Gilmore was silently endeavoring to discover whether the man who had joined them was really an acquaintance of his or an introduction "beat." Finally, the intruder said: "By the way, Mr. Gilmore, my friend over there and I have been holding a discussion about what your initials stand for. Can you enlighten us?" "I can," returned Gilmore, pleasantly, "that is, if you are willing to stand it." "Stand it?" said the other, wondering. "Why, of course. What do you mean? I merely want to know what the P. S. mean." "Pommary Sec," returned Mr. Gilmore, neatly. A large bottle was ordered on the spot.

## COL. GILMORE'S LITTLE RUSE.

I attended a rehearsal of Gilmore's Band in New York a few years ago, says a writer in the Minneapolis Tribune, and in my own quiet, unassuming way, picked up a few ideas as to how Mr. Gilmore keeps his men under such perfect control. They were practicing a new and difficult composition on the morning when I loomed up before them. Mr. Gilmore was standing on a little platform, waving his baton energetically. The band were playing for all they were worth. Suddenly Mr. Gilmore stamped his foot, frowned viciously, and on the instant the music ceased. I wondered why this was, as my untrained ears could detect no discord. With a stern look on his face, the great bandmaster turned and pointed his baton at a cowering trombone-player over in one corner. In a voice that sounded like the wrath of the storm-king, in Kunkel's Alpine Storm. Mr. Gilmore said: "Karl, that was very, very bad. The beers are on you." Then he raised his magical wand aloft, and the music began again.

"Pat," said I shortly afterward, in low, dulcet and somewhat familiar tones, "what did you mean by saying 'the beers are on you?'"  
"Don't you know, James?" he replied. "Well, I'll tell you. When one of my musicians makes a mistake I fine him by compelling him to buy the beer for the crowd after rehearsal. It's a great scheme, and it pleases everybody but the victim."

DENVER, COLORADO.

Miss Lottie Gerak, St. Louis, Mo.:

DEAR MISS—The people of Denver have read and heard so much of your success as an Artist Pianist in Vienna, New York and St. Louis, and also of the honors which you have received at the hands of so many noted Musicians and Piano Makers and the people generally upon your return to America, that we desire to hear you play in Denver. Will you kindly give us a concert in Denver some time in November or December, 1889? The people of Denver love beautiful music and we have no doubt but that they will appreciate your talent by filling the largest Opera House you can secure in Denver.  
Yours very sincerely,  
(Signed.)

JOB A. COOPER, Gov. of Colo.; WOLFE LONDONER, Mayor; H. B. CHAMBERLIN, Pres. Cham. of Commerce; N. P. HILL, Ex-U. S. Sen.; K. G. COOPER, Denver Republican; JOHN ARKINS, Prop'r Rocky Mountain News; W. H. GRIFFITH, Pres. The Times Co.; G. G. SYMES, Ex-Mem. of Congress; T. M. PATTERSON, Ex-Member of Congress; JNO. R. HANNA, Cashier City N. Bank; S. N. WOOD, Cashier First N. Bank; WM. G. EVANS, W. B. DANIELS, W. G. FISHER, of Daniels and Fisher; C. M. F. BUSH, Mgr. Metropolitan Theatre; DR. J. W. GRAHAM, F. A. KOENER, Com. Board of Public Works; J. JAY JOSLIN, EDW. B. LIGHT, THE DENVER CONSERVATORY OF MUSIC, by IDA SERVEN, Prin. and others.

Franz Bausemer has returned from Europe.

The St. Louis Exposition is the success of the age.

The Hatton Glee Club sang at one of the Gilmore concerts.

Otto Anschuetz has written a very pretty march, entitled "My Regiment."

"Gavotte," "The Pearl," by August W. Hoffmann, is one of Gilmore's greatest favorites.

August W. Hoffmann's latest composition is "Alone"—a very captivating piano solo. It appears in our Nov. issue.

The "Alpine Storm," by Charles Kunkel, was the feature on the programme "Legion of Honor night."

Henry E. Groffman sang "The Lost Chord," by Sullivan, at the Exposition Music Hall, with great success.

Madame Ysidora E. Clarke has returned from the East, and has taken up her classes at the Conservatory.

Messrs. Steinway & Sons, with their usual liberality, have presented Miss Lottie Gerak with a fine grand piano.

F. Victor Hoffman, the violinist, left for Scranton, Pa., to accept a position in the Carl Schimpf Conservatory of Music.

Mr. A. G. Robyn's latest hit is "Yearning," dedicated to Miss Lillian Russell; it received a triple encore in the "Brigands."

Active preparations are making by the German singing societies for the Saengerfest, to be held in February next year, at New Orleans.

Prof. Chas. H. Galloway, the popular organist of St. George's Church, gave an organ recital at Ironton, Ohio. He also made a flying visit to Cincinnati.

Mr. N. F. Mader, representing the well-known house of Kranich & Bach, recently passed through the city. He reports large sales, and is consequently happy.

August Halter, the irrepressible organist of the Second Baptist Church, spent his vacation in Illinois. He is doing creditable work, and feels proud of his choir.

"The Alpine Storm," by Charles Kunkel, has been played by Gilmore's band in over one hundred cities, East, West and South, during the past year, with the greatest success.

Miss Lottie Gerak was tendered a serenade by the Liederkranz at her home. Miss Gerak's first appearance will be at the Exposition building, Nov. 20, after which she will appear in regular concert work.

Miss B. Mahan has returned from her summer vacation looking the very picture of health. In addition to her organ classes at the Beethoven Conservatory, she will continue to favor a few private pupils.

Earl L. Sykes, pianist and teacher, comes among us highly recommended by the celebrated Dr. Wm. Mason, Wm. H. Sherwood, and Edgar S. Kelly. Mr. Sykes has located at 2621 Gamble street. We wish him every success.

Sonnenfelds' grand opening and exposition of fall-pattern hats and bonnets at their handsome quarters, 815 to 821 North Broadway, was one of the great features of the year. A select orchestra, rare plants and delicious hon-bons rendered all pleasant and sweet. Every article of millinery is manufactured by themselves and offered at the lowest price. Ladies' knit and muslin underwear, cloaks, corsets, jewelry, toilet sets, gents' furnishings, kid gloves, hosiery, etc., etc., can be had at fabulously low prices. What Sonnenfelds say is meant. If you want to buy, they will sell to suit you.

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# ALONE!

(EINSAM.)

IMPROVISATION.

August William Hoffmann.

Andante  $\text{♩} = 63$ . *mf*

*sempre legato.*

*pp*

*Ped.*

*f*

*ff*

*dim.*

*Ped.*

*\**

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical notes, rests, and dynamic markings such as 'Ped.', 'f', and 'dim.'. The piece is in a minor key, indicated by the key signature. The notation is written in a clear, legible style, with a focus on the piano's sound and technique.

First system of musical notation, measures 1-5. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Pedal points are indicated below the left hand in measures 1, 2, 3, 4, and 5.

Second system of musical notation, measures 6-10. The right hand continues with chords and single notes. The left hand's eighth-note pattern continues. Pedal points are indicated in measures 6, 7, 8, 9, and 10. A *cres.* (crescendo) marking is present above measure 8.

Third system of musical notation, measures 11-15. The right hand continues with chords and single notes. The left hand's eighth-note pattern continues. Pedal points are indicated in measures 11, 12, 13, 14, and 15. A *rit.* (ritardando) marking is present above measure 15.

Fourth system of musical notation, measures 16-20. The right hand plays chords. The left hand plays a continuous eighth-note pattern. Pedal points are indicated in measures 16, 17, 18, 19, and 20. The tempo marking *a tempo.* is present above measure 16.

Fifth system of musical notation, measures 21-25. The right hand plays chords. The left hand plays a continuous eighth-note pattern. Pedal points are indicated in measures 21 and 22. A dashed line with the number 8 indicates an 8-measure phrase starting in measure 21.

Sixth system of musical notation, measures 26-30. The right hand plays chords. The left hand plays a continuous eighth-note pattern. Pedal points are indicated in measures 26 and 27. A dashed line with the number 8 indicates an 8-measure phrase starting in measure 26. The dynamic marking *mf* (mezzo-forte) is present at the beginning of measure 26. The system ends with a double bar line and a *Ped.* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several measures marked "Ped." (Pedal) and fingerings indicated by numbers 1 through 5.

Second system of musical notation, continuing the piece. It includes measures marked "Ped." and fingerings, with some measures showing a 2/4 time signature.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several measures marked "Ped." and fingerings indicated by numbers 1 through 5.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several measures marked "Ped." and fingerings indicated by numbers 1 through 5. The system begins with a *ff* (fortissimo) dynamic marking and ends with a *dim.* (diminuendo) marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several measures marked "Ped." and fingerings indicated by numbers 1 through 5. The system begins with a *f* (forte) dynamic marking and ends with a *p* (piano) dynamic marking.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several measures marked "Ped." and fingerings indicated by numbers 1 through 5. The system begins with a *p* (piano) dynamic marking and ends with a *p* (piano) dynamic marking.

# DANCE OF THE DERVISHES.

from  
BEETHOVEN'S RUINS OF ATHENS.

C. Saint-Saëns

Allegro ma non troppo.  $\text{♩} = 108$ .

*pp*

*sempre staccato.*

*Ped.*

*Ped. poco* *a poco* *cres.*

*cres.* *Ped.*

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

First system of musical notation. Treble and bass staves. Treble staff contains a melody with eighth notes and slurs. Bass staff contains a harmonic accompaniment. Dynamics include *f* and *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. Dynamics include *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff includes a section with a slur and a '4' marking. Dynamics include *f* and *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a section with a slur and '4 5' markings. Bass staff continues the accompaniment. Dynamics include *f* and *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff includes a section with a slur and a 'ff' dynamic marking. Dynamics include *Ped.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff includes a section with a slur and '1 3 5' markings. Dynamics include *Ped.* with asterisks.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a forte (*ff*) dynamic marking.

Second system of musical notation, continuing the piece with various dynamics and a *Ped.* (pedal) marking.

Third system of musical notation, including a *rinforzando* marking and multiple *Ped.* markings.

Fourth system of musical notation, featuring a *poco* marking and several *Ped.* markings.

Fifth system of musical notation, including a *poco* marking, a *diminuendo* marking, and multiple *Ped.* markings.

Sixth system of musical notation, featuring a *poco* marking and several *Ped.* markings.

Seventh system of musical notation, including a *sempre dim.* (sempre diminuendo) marking, a *Ped.* marking, and a *pp* (pianissimo) dynamic marking.

# GAVOTTE HUMORESQUE.

**Allegro**  $\text{♩}$  - 112.

**Eduard Schutt Op.17. № 1.**

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 including notes, rests, and fingerings. The piece includes several dynamic markings and performance instructions:

- System 1:** Starts with *mp* (mezzo-piano). Includes *Ped.* (pedal) markings and asterisks.
- System 2:** Includes *poco cres.* (poco crescendo) and *Ped.* markings.
- System 3:** Starts with *mp*. Includes *Ped.* markings and asterisks.
- System 4:** Includes *a tempo.* (return to tempo) and *Ped.* markings.
- System 5:** Starts with *colando rit.* (ritardando). Includes *Ped.* markings and asterisks.
- System 6:** Includes *a tempo.*, *poco rit.* (poco ritardando), and *mp*. Ends with *Ped.* markings and asterisks.

The notation is in G major (one sharp) and 4/4 time. The piece concludes with a final *Ped.* marking and asterisks.

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8

*p smorzando.*

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. \*

8

without Pedal.

8

*p*

*cres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

*poco rit.*

*mp*

*espressivo.*

*mf*

Ped. \* Ped. Ped. \* Ped. \*

*Tempo poco meno mosso.*

*grazioso.*

*rit.*

*mp*

Ped. \* Ped. \* Ped. Ped. \* Ped. \*

*rit.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation, piano score, measures 1-8. The music features a treble and bass staff with various fingerings and articulations. Pedal markings are present below the bass staff.

Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco cres.*

Second system of musical notation, piano score, measures 9-16. The tempo is marked *poco cres.*. The music continues with complex fingerings and articulations. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \* Ped. \*

*colando rit.*

Third system of musical notation, piano score, measures 17-24. The tempo is marked *colando rit.*. The music features a treble and bass staff with various fingerings and articulations. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*

Fourth system of musical notation, piano score, measures 25-32. The tempo is marked *cres.*. The music features a treble and bass staff with various fingerings and articulations. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo.*

Fifth system of musical notation, piano score, measures 33-40. The tempo is marked *a tempo.*. The music features a treble and bass staff with various fingerings and articulations. Pedal markings are present below the bass staff.

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

*a tempo. energico*

Sixth system of musical notation, piano score, measures 41-48. The tempo is marked *a tempo. energico*. The music features a treble and bass staff with various fingerings and articulations. Pedal markings are present below the bass staff.

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

# NOCTURNE.

Theodore Leschetizky.

Allegretto. ♩. - 60. *molto espressivo.*

*p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*cres.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dim.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*il canto ben marcato.* *mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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

First system of piano accompaniment. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including numerous fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are placed below the left hand. Dynamic markings include *cres.* and *sf*.

Second system of piano accompaniment. Similar to the first, it features a highly technical right hand with rapid passages and fingerings. The left hand continues with harmonic support. Pedal markings (Ped.) are present. Dynamic markings include *cres.* and *sf*.

original text.

Third system of piano accompaniment. The right hand continues with intricate melodic patterns and fingerings. The left hand provides a steady accompaniment. Pedal markings (Ped.) are used throughout the system.

Fourth system of piano accompaniment. This system contains more complex rhythmic patterns and fingerings in the right hand. The left hand accompaniment remains consistent. Pedal markings (Ped.) are present.

Fifth system of piano accompaniment. The right hand features a descending melodic line with fingerings. The left hand provides a final accompaniment. Pedal markings (Ped.) are present.

This page of a musical score is for a piano piece, likely a technical exercise or a short composition. It 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 score is characterized by dense, rapid passages, often with multiple beamed notes and complex fingerings indicated by numbers 1-5. Pedaling is a crucial element, with 'Ped.' markings and slurs indicating sustained chords and arpeggiated figures. Dynamic markings include *f* (forte), *ff* (fortissimo), *cres.* (crescendo), *p* (piano), and *frit.* (fritando). The piece is divided into several sections, some marked with '8' for eight-measure phrases. A section labeled 'or thus.' offers an alternative fingering. The tempo and mood are indicated as 'a tempo. dolce.' (at tempo, sweetly). The score concludes with a final flourish and a repeat sign.

This page of a musical score for piano is divided into two systems, each containing two staves. The music is characterized by dense, arpeggiated textures in both hands, often with rapid sixteenth-note passages. The key signature is one sharp (F#), and the time signature is 3/4.

**First System:**

- Staff 1 (Treble):** Starts with a tempo marking of *a tempo.* and a dynamic of *f*. It features a series of arpeggiated chords. A section marked *8.* *martellato.* (marked with a dashed line) is followed by a *rit.* section.
- Staff 2 (Bass):** Also marked *f*, it provides a harmonic foundation with arpeggiated figures. Pedal points are indicated with "Ped." markings.

**Second System:**

- Staff 1 (Treble):** Returns to *a tempo.* with a dynamic of *p*. It includes a section marked *cres.* (crescendo) leading to a *ff* (fortissimo) section. The *8.* *martellato.* section continues. A *rit.* section is also present.
- Staff 2 (Bass):** Features a section marked *espressivo* (expressive) and a *rit.* section. Pedal markings are frequent.

**Third System:**

- Staff 1 (Treble):** Continues the *a tempo.* section with a dynamic of *p*. It includes a section marked *una corda.* (one string), which is indicated by a dashed line and a key signature change to one flat (Bb).
- Staff 2 (Bass):** Features a section marked *espressivo.* and a *pp* (pianissimo) section. Pedal markings are frequent.

The score is filled with various musical notations, including slurs, ties, and fingerings, indicating a highly technical and expressive piece.

# ADELE.

WALTZ.

J. A. Kieselhorst.

Allegretto  $\text{♩} = 80$ .

The first system of musical notation for 'Adele' is in 3/4 time. It begins with a treble and bass staff. The treble staff starts with a melody marked *mf* (mezzo-forte). The bass staff provides a harmonic accompaniment. The system concludes with a series of sixteenth-note runs in the treble staff, marked *sf* (sforzando) and *f* (forte), with a 'Ped.' (pedal) instruction below.

The second system continues the piece. It features a treble staff with a melodic line marked *dim.* (diminuendo) and a bass staff with a steady accompaniment. The system ends with a 'Cantabile.' marking above the treble staff, indicating a change in tempo and mood.

The third system consists of a treble and bass staff. The treble staff has a melody with various intervals, while the bass staff provides a consistent accompaniment. The system is marked with a 'Ped.' (pedal) instruction at the end.

The fourth system continues the musical piece. It features a treble staff with a melody and a bass staff with a accompaniment. The system is marked with a 'Ped.' (pedal) instruction at the end.

The fifth system is the final one on the page. It features a treble and bass staff. The treble staff has a melody, and the bass staff has a accompaniment. The system is marked with a 'Ped.' (pedal) instruction at the end.

*scherzando.*

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.

*dolce.*

Ped. Ped. Ped.

Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 2, 3, 4, 5 and a triplet of eighth notes. Bass staff features a rhythmic accompaniment. Pedal markings (Ped.) are present under the first and third measures. A fermata is placed over the second measure.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 2, 3, 4, 5 and a triplet of eighth notes. Bass staff features a rhythmic accompaniment. Pedal markings (Ped.) are present under the first, second, third, fourth, and fifth measures. Asterisks (\*) are placed under the first and last measures.

*Giocoso.*

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 2, 3, 4, 5 and a triplet of eighth notes. Bass staff features a rhythmic accompaniment. Pedal markings (Ped.) are present under the first and third measures. Asterisks (\*) are placed under the second and fourth measures.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 2, 3, 4, 5 and a triplet of eighth notes. Bass staff features a rhythmic accompaniment. Pedal markings (Ped.) are present under the first, second, third, and fourth measures. Asterisks (\*) are placed under the first, second, and fifth measures.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 2, 3, 4, 5 and a triplet of eighth notes. Bass staff features a rhythmic accompaniment. Pedal markings (Ped.) are present under the first, second, third, fourth, fifth, sixth, and seventh measures.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings 1, 2, 3, 4, 5 and a triplet of eighth notes. Bass staff features a rhythmic accompaniment. Pedal markings (Ped.) are present under the first, second, third, fourth, fifth, sixth, and seventh measures. A crescendo marking (cres.) is placed under the third measure. A fermata is placed over the eighth measure.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into eight measures. The first measure starts with a treble clef and a key signature of one flat. The second measure has a 2/2 time signature. The third measure has a 3/4 time signature. The fourth measure has a 4/4 time signature. The fifth measure has a 5/4 time signature. The sixth measure has a 6/4 time signature. The seventh measure has a 7/4 time signature. The eighth measure has a 8/4 time signature. The score ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a piano, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 12 measures. The first measure is marked "Ped." (Pedal). The second measure is marked with a flower symbol. The third measure is marked "Ped." (Pedal). The fourth measure is marked with a flower symbol. The fifth measure is marked "Ped." (Pedal). The sixth measure is marked with a flower symbol. The seventh measure is marked "Ped." (Pedal). The eighth measure is marked with a flower symbol. The ninth measure is marked "Ped." (Pedal). The tenth measure is marked with a flower symbol. The eleventh measure is marked "Ped." (Pedal). The twelfth measure is marked with a flower symbol. The score is titled "The Rose Tree" and is attributed to "J. H. Johnson".

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one flat (B-flat). The voice part is in the upper register, featuring a treble clef and a key signature of one flat. The tempo is marked "Allegretto". The score consists of a single system with seven measures. The piano part includes a "Ped." (pedal) marking at the beginning of the first measure and a "Ped." marking at the beginning of the sixth measure. The voice part includes a "Ped." marking at the beginning of the first measure and a "Ped." marking at the beginning of the sixth measure. The score is written in a standard musical notation style, with notes, rests, and a key signature of one flat.

*sempre cres.*

*f*

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

# INVITATION A LA POLKA.

Eugene Ketterer Op. 318.

Tempo di Polka. ♩ - 108.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system contains 8 measures, with dynamics *f* and *f*, and pedal markings. The second system contains 8 measures, with dynamics *f* and *f*, and pedal markings. The third system contains 8 measures, with dynamics *cres.*, *fz*, and *p*, and pedal markings. The fourth system contains 8 measures, with dynamics *cres.* and *p*, and pedal markings. The score includes various musical notations such as triplets, sixteenth-note runs, and fingerings (1-5). The piece concludes with a final cadence.

First system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.). The system includes five measures of music, each with a piano part and a vocal part. The piano part features a descending scale with a 7-measure rest, and the vocal part features a descending scale with a 7-measure rest. The system is marked with a star symbol.

Second system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.). The system includes five measures of music, each with a piano part and a vocal part. The piano part features a descending scale with a 7-measure rest, and the vocal part features a descending scale with a 7-measure rest. The system is marked with a star symbol.

Third system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.). The system includes five measures of music, each with a piano part and a vocal part. The piano part features a descending scale with a 7-measure rest, and the vocal part features a descending scale with a 7-measure rest. The system is marked with a star symbol.

Fourth system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.). The system includes five measures of music, each with a piano part and a vocal part. The piano part features a descending scale with a 7-measure rest, and the vocal part features a descending scale with a 7-measure rest. The system is marked with a star symbol.

Fifth system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.). The system includes five measures of music, each with a piano part and a vocal part. The piano part features a descending scale with a 7-measure rest, and the vocal part features a descending scale with a 7-measure rest. The system is marked with a star symbol.

Sixth system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.). The system includes five measures of music, each with a piano part and a vocal part. The piano part features a descending scale with a 7-measure rest, and the vocal part features a descending scale with a 7-measure rest. The system is marked with a star symbol.

8-  
*fz*  
*p*  
Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**TRIO.**  
*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*  
*cres.*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sf*  
*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. 2.  
*sf* *p*  
Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation, featuring a treble and bass staff. The bass staff includes dynamic markings *p* and *f*, and repeated *Ped.* (pedal) instructions. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. The bass staff includes a *cres.* (crescendo) marking. Pedal instructions (*Ped.*) are present below the staff.

Third system of musical notation. The bass staff includes a *p* (piano) dynamic marking. Pedal instructions (*Ped.*) are present below the staff.

Fourth system of musical notation. The bass staff includes a *cres.* (crescendo) marking. Pedal instructions (*Ped.*) are present below the staff.

Fifth system of musical notation. The bass staff includes a *fz* (forzando) dynamic marking. Pedal instructions (*Ped.*) are present below the staff.

Sixth system of musical notation. The bass staff includes a *p* (piano) dynamic marking. Pedal instructions (*Ped.*) are present below the staff.

First system of musical notation, measures 1-4. The right hand features a continuous eighth-note triplet pattern with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Second system of musical notation, measures 5-8. Measures 5-6 continue the previous pattern. Measure 7 introduces a 'cres.' (crescendo) marking and a new right-hand melody. Measure 8 continues the melody. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Third system of musical notation, measures 9-12. Measures 9-10 continue the previous pattern. Measure 11 features a 'f' (forte) dynamic marking. Measure 12 continues the melody. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked with a first ending bracket and a '1. 8' label. Measures 15-16 are marked with a second ending bracket and a '2.' label. The right hand continues with eighth-note patterns. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Fifth system of musical notation, measures 17-20. Measures 17-19 feature a 'ff' (fortissimo) dynamic marking and a new right-hand melody. Measure 20 concludes the piece with a final 'ff' dynamic. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

# 33 ETUDES.

A. Loeschhorn, Op. 66.

Repeat exercise from 8 to 12 times.  
Preliminary exercise. ♩ - 80 ♩ - 100.



Preliminary exercise musical notation in 6/8 time. The piece consists of five measures. The right hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 2-1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand plays a corresponding eighth-note pattern with fingerings 3-4-3-2-1-2, 3-4-3-2-1-2, 3-4-1, 3-4-1, and 3-4-1. The final measure has a fermata over the right hand.

*Allegro.* ♩ - 80 ♩ - 100.

## ETUDE XII.



First system of Etude XII musical notation in 6/8 time. The right hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The left hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The piece starts with a forte (*f*) dynamic.



Second system of Etude XII musical notation in 6/8 time. The right hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The left hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The piece starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) marking.



Third system of Etude XII musical notation in 6/8 time. The right hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The left hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The piece starts with a forte (*f*) dynamic.



Fourth system of Etude XII musical notation in 6/8 time. The right hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The left hand plays a series of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4. The piece starts with a forte (*f*) dynamic and includes a *sempre f* marking.

Handwritten musical score, first system. Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic. The right hand features a series of chords, each marked with a finger number (1-5) and a breath mark. The left hand plays a continuous eighth-note pattern. The system concludes with the word *do.* and a final chord.

Handwritten musical score, second system. The right hand continues with a melodic line, marked with finger numbers and breath marks. The left hand plays a continuous eighth-note pattern. The system concludes with a *p* dynamic marking and a final chord.

Handwritten musical score, third system. The right hand continues with a melodic line, marked with finger numbers and breath marks. The left hand plays a continuous eighth-note pattern. The system concludes with a *f* dynamic marking and a final chord.

Handwritten musical score, fourth system. The right hand continues with a melodic line, marked with finger numbers and breath marks. The left hand plays a continuous eighth-note pattern. The system concludes with a *cres.* dynamic marking and a final chord.

Handwritten musical score, fifth system. The right hand continues with a melodic line, marked with finger numbers and breath marks. The left hand plays a continuous eighth-note pattern. The system concludes with a *sempre f* dynamic marking and a final chord.

Handwritten musical score, sixth system. The right hand continues with a melodic line, marked with finger numbers and breath marks. The left hand plays a continuous eighth-note pattern. The system concludes with a *f* dynamic marking and a final chord.

Repeat each exercise from 8 to 12 times.  
Preliminary exercises in the Keys of F, F<sup>♯</sup>, E<sup>b</sup> and E.

24 51 24 23 23 24 24 23 23 24

♩ -88 ♩ -120.

**Ab in the Key of F#**

**Gb in the Key of E.**

## ETUDE XIII.

[illegible]

4 5 *mf* 5 4 5 5 4

*mf*

Red. *r.h.* Red. *r.h.* *r.h.*

5 4 5 4 3 5 4 5 4 5

*f* *mf*

*f* *mf*

Red. *r.h.* *r.h.* Red. *r.h.* *r.h.* *deces.*

*pp*

*una corda.*

*pp*

*una corda.*

Red. *r.h.* *r.h.* Red. *r.h.*

Red. *r.h.* *r.h.* Red. *r.h.*

*pp* *poco* *a* *poco* *smor-* *-zan-* *-do.* *ppp*

*pp* *poco* *a* *poco* *smor-* *-zan-* *-do.* *ppp*

Red. *r.h.* *r.h.* *r.h.* *r.h.*

### Preliminary exercises in the Keys of C, C#, E $\flat$ and E.

### Preliminary exercises in the Keys of C, C#, E $\flat$ and E.

Preliminary exercises in the Keys of C, G, D, and E.

The score is written for piano (p) and consists of two systems. The first system is in common time (C) and the second system is in 2/4 time. The key signature changes from C major to G major (one sharp) in the second system. The exercises are marked with fingerings (1-4) and dynamics (p).

The first system is in common time (C) and the second system is in 2/4 time. The key signature changes from C major to G major (one sharp) in the second system. The exercises are marked with fingerings (1-4) and dynamics (p).

## ETUDE XIV.

**Allegro.** ♩-80 ♩-112.

*Allegro.* ♩ - 80 ♩ - 112.

*mf*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with eighth-note runs and a descending line, while the bass staff provides a simple harmonic accompaniment. The second system continues the melody in the treble staff, which includes a key signature change to one sharp (F#) and a dynamic marking of *mf* (mezzo-forte). The bass staff continues with the accompaniment. The score is written in a clear, legible style with standard musical notation.

First system of musical notation. The treble staff features a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sf* (sforzando) is present in the bass staff.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff includes a section marked *p e leggiero.* (piano and light).

Third system of musical notation. The treble staff shows rapid melodic passages. The bass staff features a section marked *f marcato.* (forte and marked).

Fourth system of musical notation. The treble staff has a section marked *p* (piano). The bass staff includes a section marked *f marcato.* (forte and marked).

Fifth system of musical notation. The treble staff has a section marked *marcato.* (marked). The bass staff includes a section marked *mf* (mezzo-forte).

Sixth system of musical notation. The treble staff features a section marked *f* (forte). The bass staff includes a section marked *sf* (sforzando).

Repeat each exercise from 8 to 12 times.  
Preliminary exercises in the Keys of G minor, G and G<sup>b</sup> major.

♩ - 100 ♩ - 132.

Two staves of music. The top staff is in G minor (three flats) and the bottom staff is in G major (one sharp). The music features various rhythmic patterns, including eighth and sixteenth notes, and is heavily annotated with fingerings (1-5) and slurs. The tempo markings are 100 and 132.

## ETUDE XV.

Viv. ♩ - 112 ♩ - 160.

First system of Etude XV. It consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (three flats). The music is marked 'Viv.' (Vivace) and 'mf' (mezzo-forte). It features a series of eighth and sixteenth notes with fingerings indicated.

Second system of Etude XV. It consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (three flats). The music is marked 'f' (forte) and 'Red.' (Reduction). It features a series of eighth and sixteenth notes with fingerings indicated.

Third system of Etude XV. It consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (three flats). The music is marked 'mf' (mezzo-forte) and 'Red.' (Reduction). It features a series of eighth and sixteenth notes with fingerings indicated.

Fourth system of Etude XV. It consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (three flats). The music is marked 'p' (piano) and 'Red.' (Reduction). It features a series of eighth and sixteenth notes with fingerings indicated.

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 a large slur spanning the first four measures. The bass staff provides harmonic support with chords and single notes. A measure rest is present in the fifth measure of the bass staff.

Second system of musical notation. The treble staff continues the melodic line with fingerings. The bass staff features a series of chords with a crescendo marking (*cres.*) and a dynamic marking of *f* (forte). The system concludes with a double bar line.

Third system of musical notation. The treble staff shows a melodic line with fingerings. The bass staff continues with chords and single notes, maintaining the harmonic structure.

Fourth system of musical notation. The treble staff features a melodic line with fingerings. The bass staff continues with chords and single notes, maintaining the harmonic structure.

Fifth system of musical notation. The treble staff features a melodic line with fingerings. The bass staff continues with chords and single notes, maintaining the harmonic structure. The system concludes with a double bar line.

Preliminary exercise  $\bullet$  -88  $\bullet$  -112.

### B minor.

Preliminary exercise No. 88 and 112. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'ten.' (tenth). The piece is divided into two sections: No. 88 and No. 112. No. 88 consists of two measures, and No. 112 consists of two measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. The score is presented in a clear, legible format with a white background and black ink.

A minor.

**C minor.**

**A minor.**

**C minor.**

## ETUDE XVI.

*Andante.* ♩-88 ♩-112.

ten.

*ten.*

ten. ten.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line features a melody with various intervals and rests, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines. The tempo is marked 'ten.' (tenth) at the beginning of each system. The score is written in a standard musical notation style with a large, clear font.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation includes a treble and bass staff with various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is 4/2. The piece is marked 'cres.' (crescendo) in the second measure of the second system.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and a key signature of one flat (B-flat), while the lower staff uses a bass clef and the same key signature. The music is in 2/4 time. The melody in the upper staff consists of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5. The bass line in the lower staff features a steady eighth-note accompaniment, also with fingerings. A 'cres.' (crescendo) marking is placed above the second measure of the lower staff. The score is divided into four measures by vertical bar lines.

*poco calando.* *ten.* *ten.*

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

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

*cres- cen- do.* *f*

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

*deces.* *p* *pp*

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

*mor - en - do.* *ppp*

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and dynamics.

# FARFADETS.

SCHERZO — GALOP.

(Louis Gregh.)

Jean Paul

Secondo.

*Allegro vivo*  $\text{♩} = 100$ .

The first system of musical notation is in 2/4 time. The right hand features a series of eighth-note chords with fingerings 4, 3, 2, 1 and accents. The left hand plays a steady eighth-note accompaniment with fingerings 1, 2, 3, 4. Pedal points are indicated at the end of the first, second, and third measures.

The second system begins with a *Scherzando* marking. The right hand continues with eighth-note chords, while the left hand has a more active eighth-note line. A *mf* dynamic is marked at the start of the second measure. Pedal points are indicated at the end of the first, second, and third measures.

The third system continues the piece with eighth-note chords in the right hand and eighth-note accompaniment in the left hand. A *mf* dynamic is marked at the start of the first measure. Pedal points are indicated at the end of the first and third measures.

The fourth system concludes the piece with eighth-note chords in the right hand and eighth-note accompaniment in the left hand. A *mf* dynamic is marked at the start of the second measure. Pedal points are indicated at the end of the second and fourth measures.

# FARFADETS.

SCHERZO — GALOP.

(Louis Gregh.)

Jean Paul.

Primo.

*Allegro vivo* ♩ = 100.

*f*

*Scherzando.*

*mf* 2nd time *pp*

*mf* *p* *mf*

*p* *p*

Ped. \* Ped. \* Ped. Ped. Ped. \* Ped. \* Ped. Ped. \* Ped. Ped. \* Ped. \* Ped. \*

Secondo.

First system of musical notation. Dynamics: *p*, *f*, *p*. Pedal points are marked with 'Ped.' and an asterisk.

Second system of musical notation. Dynamics: *f*, *p*, *f*, *p*, *f*, *ff*. Pedal points are marked with 'Ped.' and an asterisk.

Third system of musical notation. Dynamics: *ff*. Pedal points are marked with 'Ped.' and an asterisk.

Fourth system of musical notation. Dynamics: *f*, *p*, *f*. Pedal points are marked with 'Ped.' and an asterisk.

Fifth system of musical notation. Dynamics: *mf*, *fz*, *f*, *p*. Pedal points are marked with 'Ped.' and an asterisk.

Sixth system of musical notation. Dynamics: *f*. Pedal points are marked with 'Ped.' and an asterisk.

Primo.

This page of piano sheet music is titled "Primo." and consists of six systems of music, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece includes various musical notations such as slurs, ties, and fingerings (1-5). Pedal markings ("Ped.") with asterisks are placed below the bass staff in several measures. The first system begins with *pp* and includes a *cres.* (crescendo) marking. The second system features *f*, *p*, and *ff* dynamics. The third system is marked *ff*. The fourth system includes *ff* and *p* dynamics. The fifth system features *f*, *ff*, and *p* dynamics. The sixth system includes *ff* and *p* dynamics. The piece concludes with a final *p* dynamic marking.

*un poco meno mosso.*

Secondo.

This piano score is for the 'Secondo' movement, marked 'un poco meno mosso'. It consists of six systems of music, each with a treble and bass staff. The notation includes various fingerings (1-5), slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cres*) leading to a fortissimo (*f*) dynamic, followed by a piano (*p*) section. The third system includes a crescendo (*cres*) marking. The fourth system has a piano (*p*) dynamic. The fifth system is marked fortissimo (*f*). The sixth system is marked fortissimo (*fz*). Pedal points are indicated by 'Ped.' and asterisks (\*). The score concludes with a series of fortissimo (*fz*) chords.

*un poco meno mosso.*

Primo.



First system of musical notation. The right hand features a series of sixteenth-note runs with fingerings 3 2 5, 1 2 3, 4 1 4 3, 3 2 3 4, 5 1 4 3, 2 3 4, 5 1 4 3, 2, and 1 3 4 3 2 5. The left hand provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. A piano dynamic (*p*) is marked at the end of the system.



Second system of musical notation. The right hand continues with sixteenth-note runs and fingerings 1 2 3, 1 1 4 3, 3 2 1 3, 3 2 4 3, 3 5, 5 5, 1 2 1 3, 1 2 1 4, and 1 2 3. The left hand includes a crescendo marking (*cres*) and a 'do' note. Dynamics *f* and *p* are indicated. Pedal points are marked with 'Ped.' and asterisks.



Third system of musical notation. The right hand features sixteenth-note runs with fingerings 1 4 3, 3 2 3 1, 5, 3 4, 5 3 2, 1 3 4 3 2 5, 1 2 3, 1 2 1, and 5 2 1 2. The left hand includes a crescendo marking (*cres*) and a 'do' note. Dynamics *p* and *f* are indicated. Pedal points are marked with 'Ped.' and asterisks.



Fourth system of musical notation. The right hand features sixteenth-note runs with fingerings 1 2 1 1, 5 2 1 2, 5 1 4 3, 1 3 4 3, 1 5 1 2, 1 3 4 3, 2 1 2, 3 4, 5 2 3 4, 5 2 4 3 2, and 1 2 3 4. The left hand includes a 'do' note. Dynamics *p* and *f* are indicated. Pedal points are marked with 'Ped.' and asterisks.



Fifth system of musical notation. The right hand features sixteenth-note runs with fingerings 1 2 3 4, 5 2 1 3, 2 3 4, 5 2 4 3 2, 1 3 4 3 2 5, 2 3 4, 5 1, 2 3 5, 4 1, and 5. The left hand includes a piano dynamic (*p*). Pedal points are marked with 'Ped.' and asterisks.



Sixth system of musical notation. The right hand features sixteenth-note runs with fingerings 1 2 4, 3 1, 1 2 5, 3 1, 1 2 4, 3 1, 5 4 3, 3 1, 2 3 5, 1 2, 3 1, 2, and 1 3 1 2. The left hand includes a forte dynamic (*f*) and a fortissimo dynamic (*ff*). Pedal points are marked with 'Ped.' and asterisks.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning, then a series of eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *f* (forte) and *p* (piano). Pedal markings: "Ped." and an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *f* (forte). Pedal markings: "Ped." and an asterisk.

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *mf* (mezzo-forte). Pedal markings: "Ped." and an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *mf* (mezzo-forte). Pedal markings: "Ped." and an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *mf* (mezzo-forte). Pedal markings: "Ped." and an asterisk.

Sixth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest, then a series of eighth notes. Bass staff has a 4-measure rest, then a series of eighth notes. Dynamics: *f* (forte). Pedal markings: "Ped." and an asterisk.

Primo.

8

*ff*

*p*

*Ped.*

*ff*

*f*

*p*

*Ped.*

*mf*

*mf*

*p*

*Ped.*

*mf*

*p*

*p*

*Ped.*

*mf*

*f*

*f*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

**Secondo.**

ff stringendo. ff fz mf

Ped. Ped. Ped.

3 1 2 3 2

*mf* *ff*

Ped. \*

Musical score for "The Song of the Lark" by Robert Schumann, Op. 10, No. 4. The score is in G major, 2/4 time, and consists of 16 measures. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked *mf* (mezzo-forte) and *f* (forte). The tempo is *Allegretto*. The score includes fingerings, pedaling, and a *Cres.* (Crescendo) marking.

This page of a musical score is written for a piano and consists of eight systems of staves. The notation is highly detailed, featuring numerous triplets, sixteenth notes, and complex fingering. The score includes several dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *cres.* (crescendo), *cen* (crescendo), *do.* (diminuendo), and *Primo.* (first). Pedal markings (*Ped.*) are placed throughout the score, often with asterisks to indicate specific pedal points. The score is divided into sections by dashed lines, and some measures are marked with '8' to indicate a measure rest. The overall style is that of a classical piano concerto or sonata, with a focus on technical virtuosity and expressive dynamics.

# MIT DEINEN BLAUEN AUGEN.

THINE EYES SO BLUE AND TENDER.

E. LASSEN.

Very slow, with deep feeling  $\text{♩} = 60$ .

- |    |                            |                          |
|----|----------------------------|--------------------------|
| 3. | Dei-nen Lip-pen schwel-gen | Lass mich im trau-ten    |
| 2. | Dei-nen gold-nen Lock-en   | Hältst Du die Seel' um-  |
| 1. | Mit Dei-nen blau-en Au-gen | Siehst du mich lieb-lich |

- |                  |                                      |                          |
|------------------|--------------------------------------|--------------------------|
| 3. Heim,.....    | Der Bie-ne vergleichbar, die sau-get | Aus Ro-sen süs-sen       |
| 2. strickt,..... | Da-rin warm ein Her-ze ge-fan-gen    | Als Dich mein Aug' er    |
| 1. an,.....      | Da wird mir so träumend zu Sin-ne,   | Dass ich nicht spre-chen |

3. *Seim.*..... Das süs - se Gift der Küs - se Mein gan - zes Seindurch  
 2. *blickt.*..... Von zar - tem Band ge - fes - sett, Ver - lockt vom Zau - ber -  
 1. *kann.*..... An dei - ne blau - en Au - gen Ge - denk' ich al - ler

1. speak!..... Dear eyes so blue and ten - der, I see them ev - ry -  
 2. part!..... Ah! bright and silk - en tress - es That haunt me ev - ry -  
 3. roam!..... Oh! lips like love - ly ros - es With - in thee lies a

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

3. *zieht,*..... Hat mir die See - le durch - drun - gen, Und all' mein Denken ent -  
 2. *gold*..... Ein Vo - gel im Bau - er heischt es Im Lie - de der Min - ne  
 1. *wärts*..... Ein Meer von blau - en Ge - dan - ken Er - giesst sich ü - ber mein rit.

1. where!..... My soul, like waves..... of o - cean, They drown in light so  
 2. where!..... As some poor bird that flut - ters My spir - it you en -  
 3. thorn..... To wound my heart for - ev - er To make my life for -

Ped. \* Ped. \* Ped. Ped. \* Ped. \*

1. 2. *Sold.*  
 1. *Herz.*

2. *Mit* || 2.  
 3. *An flieht*

1. fair!  
 2. snare!

3. Thy lorn.  
 2. Thy

Ped. \* Ped. \* Ped. \*

# THE MOUNTAIN MINERS.

## BERGKNAPPEN-LIED.

Words by J. Cooper.

Translation by H. Hartmann.

Charles Kunkel.

March tempo ♩ - 120.



2. Nun schwingt den Hammer; Den müchtigen Hammer In der Er-de tief-ster Kam-mer; Gähnt

1. Berg-knappen wacker, Ehrbar und bieder Has-sen, was gemein und nie-der; Sie



1. Brave mountain miners, Most worthy miners, Scorn they i-dle base de-sign-ers; They

2. Each swings his hammer, Re-sist-less hammer, Mid crags on the wild Mon-tan-a; But



2. aus den Eck-en Des Tod-es Schrecken: Furcht wird er nicht in uns weck-en. Das

1. schaffen, streben In har-tem Le-ben, Wil-lig, Dürf-ti-gen zu ge-ben Der



1. hon-or la-bor, 'Their gen'-rous la-bor Glad-ly aids a need-y neigh-bor; They

2. dreams of An-na, Or sweet faced Hannah, Wait-ing back in In-di-an-a; They



2. *Werk* ..... *im Er-den-schoss* ..... *Ruft uns und reisst uns los* ..... *Von des*  
 1. *Dienst* ..... *im Er-den-schoss* ..... *Ist Tag um Tag ihr Loos..* ..... *Zu der*

1. toil ..... with hear-ty will, ..... With pick and sledge and drill; ..... To their  
 2. toil ..... mid dan-gers strange, ..... That call them o'er the range! ..... To the

Trumpet. Trumpet.

2. *Liebchens süßem Minnen, Reisst sie uns auch weg von hinnen, Raubt sie uns doch nicht er-innernd*  
 1. *Hämmer wucht'gem Schwingen, Zu der Bohrer hellem Klingen Schallt des muntern Knappen fröhlich*

1. task with courage springing, Where the drills are blithly ring-ing Mer-ry ca-dence for their cheery  
 2. maid-ens kindly waiting, Speed their thoughts with fond caressing Breath their souls with pray'r for choicest

2. *Sin-nen. Ihr Knappen im Ge-sang..... Glück auf zum dunklen Gang!*  
 1. *Sin-gen. Bergknappen treu und frei..... Singt eu-re Me-lo-dei!*

1. sing-ing; True comrades just and free..... They chant their mountain glee.  
 2: bless-ing; Brave hearts so true and strong Re-sound your mountain song.

Ped. Ped. Ped.

# KUNKEL'S MUSICAL REVIEW, OCTOBER, 1889.

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## MAJOR AND MINOR.

Miss Jessie Foster will give a concert in Jefferson City on October 21st. She will be assisted by E. R. Kroeger, pianist, and Guido Parisi, violinist.

Snipe on Toast, Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Sembrich.—Mme. Sembrich has yielded to the pressure of German music, and is studying the role of *Elsa* in "Lohengrin," in the expectation of singing it soon in Berlin.

J. A. Carson gave a piano recital at the residence of David Culbertson, White Hall, Ill. The programme included "Danse Caractéristique," duet, by E. R. Kroeger, played by Miss Gertrude Carson and J. A. Carson.

Christine Nilsson has become deaf. Mme. Nilsson's deafness comes from rheumatism, and the rheumatism was caused by a general upset of the nerves six years ago, when the songstress lost the whole of her fortune in the Union Generale.

Mrs. De Bar, widow of Ben De Bar the famous old-time actor and manager, and Mr. Simcoe Lee, who was a great favorite in all the leading cities of the country about forty years ago, have both been admitted to the Forrest Home for old actors in Philadelphia.

Reeves.—A correspondent writes: "I heard the old tenor, Sims Reeves, sing that most beautiful of all songs, Beethoven's 'Adelaide,' last night, and it was worth the trip to England. It was a finished piece of work, artistic, and filled with the sympathy that it so much requires. Not a note, not a phrase was slighted, but the whole aria stood out a complete thing of beauty."

Adolph Henselt, the great pianist and composer for the piano forte, who has reached the ripe age of 75, is reported to be dying at his summer home in Warmbrunn, Germany, where he spends his vacation when absent from St. Petersburg. Henselt has been director of the "High School of Music for Young Noblewomen" in Russia for half a century.

Soft Shell Crabs and Lobsters served at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Count Hochberg, general intendant of the Berlin theaters, has just issued a curious edict which prohibits the female members of the different troupes employed in the Royal theaters from occupying apartments of which the rent is out of proportion to the salaries they receive! The first application of the new law was made in the case of a charming *ingenue* of the theater of drama, who was requested to exchange her lodgings of fourteen rooms for modest quarters!

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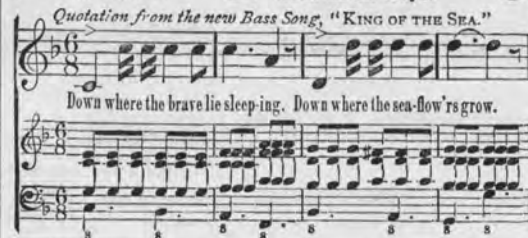
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**Wm. M. Jenkins**, organist of the Church of the Holy Communion, will play a farewell service in Christ Church, Louisville, on the 6th of October, at the earnest solicitation of his many friends there. The day following he will give an organ recital, and will also preside at the organ upon the occasion of his brother's wedding.

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**E. R. Kroeger** has returned from his transatlantic trip well pleased and with cheeks rosy and plump. He has enjoyed the freedom of many flags, but the "Stars and Stripes" he says, "wave a sweeter welcome than them all."

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