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CHINESE MUSIC.

The origin of music with the Chinese, as with all other nations, is in close affinity with that of their religion. The Chinese builds his world upon the harmonious action of the heavens and earth; regards the animation of all nature, the movement of the stars and the change of seasons, as a grand "world music," in which everything keeps steadfastly in its appointed course, teaching mankind thereby a wholesome lesson. One of the founders of their religion, Fo-Hi, is believed to have been the inventor of the *Kin*, a stringed instrument still in use in China. The close relationship that originally existed between the constitution of the state and music is also clearly shown in Chinese history. All their music has from time immemorial been under state supervision, in order to guard against the stealthy introduction of any tone contrary to ordinance. Here we already meet with the perniciolous influence of a bureaucratic, pedantic state, as well as that of the prosaic character of the Chinese upon their music. Both features are exemplified in the names of the notes of their oldest musical scale, which consisted only of five tones, from F to D, omitting the B.

We will now endeavor to describe the Chinese music by noticing some of its prominent features. Among the Chinese the art of music has ever remained an object either of adoration or of speculation. It has never revealed to them the language of the heart and intellect. Nevertheless, they draw a distinction between sound and noise. The period at which their five-toned scale was enlarged to seven tones has been described by Chinese theorists as the commencement of the decadence of their musical system. They ascribe to their mythical bird, "Fung-Hoang," and his mate, the invention of tones and half-tones; the six whole tones to the male, and the

half-tones to the female. Such a creed coincides with all their notions of man and woman. The whole tones represented to them things perfect and independent—*as* heaven, sun, and man; the half-tones things imperfect and dependent—*as* earth, moon, and woman. The enlargement of the scale to seven tones was owing to the insertion of the two half-tones E and B, which were called "leaders" and "mediators." These appellations proceed from a very fine musical instinct, as indeed E and B are leaders to F and C, and they possess also, for the modern cultivated ear, the quality of resolving themselves into the half-tone above, acting at the same time as mediators, and filling up the void between D and F—A and C.

The Chinese wind instruments are fewer in number than those of percussion. The oldest of these, the *Hsiao*, is in the shape of an egg. It is made of earthenware, open on one side, with five ventages, which give the five tones of the oldest Chinese scale. Speaking relatively, the most elaborate of Chinese wind instruments is the *Cheng*. It is the most pleasing of their instruments, and serves as a standard to tune other instruments. It has for its basis a hollowed-out pumpkin, which serves the purpose of a wind receptacle, in which are twelve to twenty-four bamboo reeds, placed closely together in a circle. The performer blows into the curved cylinder, opening and closing the ventages with his fingers. Among the instruments of the flute type mention should be made of the *Yo*, which is played from the top like the clarinet; and the *Tscho*, played like the modern flute. They also possess the pan-pipes called *Siao*. Their martial instruments include various trumpets with funnel or knob-shaped bells. Their orchestra is but sparsely recruited with stringed instruments of their own invention, for the mandolins and guitars which they use are more probably of Persian or Hindoo than of Chinese origin. The

only Chinese stringed instruments are the *Kin* and *Che*—the former a very primitive guitar, of a pear shape, usually strung with four strings, and having inside it some metal balls, which make a clanging accompaniment to the sound of its strings; while the *Che*, literally translated "the wonderful," is a table-paltery, nine feet in length, containing twenty-five strings. Both are evidently of great antiquity, and are said to have been invented by Fo-Hi; but musically the *Che* is the more important.—*Cassell's History of Music*.

The Rothschilds are said to be backing the veteran opera manager, Col. J. H. Mapleson, in building a new theatre in London, which, when completed, will be one of the finest in the great metropolis. Miss Louise Nihilis's manager, M. Le Roy, is now negotiating with Col. Mapleson, who desires to open the new house with the pretty American prima donna as the star of the company.

Herr Rosenthal, whose pianism thrilled American concert-goers a few years ago, is giving concerts in London. Rosenthal is another of the Liszt school of pianists, and his execution of the Abbe's compositions is literally astounding. It is said that he contemplates another American tour in the near future.

Thus far Paderewski's total receipts for twenty-eight performances have reached the enormous sum of \$80,418, an experience probably unparalleled in the history of music. At his twenty-eighth performance, in Cleveland, Ohio, the receipts were \$4,710.

Mme. Amalia Materna will make a farewell tour of America under the management of Mr. Leon Margueries, beginning in December. The trip will include the principal cities of the United States.



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Technical execution is certainly one of the indispensable attributes of good piano playing. All the performer's enthusiasm, fire, feeling or fancy will be of little use if the playing is marred by mechanical difficulties, and the style of his playing must, without technical efficiency, remain barren, spasmodic and unconvincing. The *style* of the performance represents the dress in which the performance is clad. Let a thought or sentiment be ever so noble and beautiful, if the manner of its expression or sentiment is clothed as weak, mean, and inadequate, the impression left will be comparatively unimpressive. The *style* of the performance is technical execution. As long as neatness, clearness, and evenness are wanting, our ear will never be able to appreciate the noblest and most beautiful *reading* of single parts, but we cannot experience a thorough satisfaction. It is not exactly necessary that the performance should be brilliant, dazzling, and full of splendor; the essential requirements in every performance, that is to give real and lasting pleasure, are neatness, correctness, and distinctness. What we most desire and wish to impress us, and such failure of comprehension is sure to produce indifference, if not positive dissatisfaction.

"*Per sealem ascendimus.*" The constant practice of the scales, major and minor, in octaves, thirds, sixths, and tenths, is indispensable in order to obtain good and correct technical execution. The beauty of the scale consists in the equality, the roundness, and the uninterrupted continuity. The scale is the symbol of industry and of permanent activity; nothing strikes our ear so pleasantly as the performance of a round, even and distinct scale. There is a particular and swift and even process of gliding over the keyboard, the performer has a graceful movement of the hand, and a quiet, firm, and easy position of the fingers.

The shake is more than any other piano effect, the technical material of piano playing, gives lustre, brilliancy and elegance. Our great composers have been well aware of its peculiar qualities, and have accordingly made very frequent use of it. In German the shake is called "Triller," from "trillieren," the English "trill." The bird trills, and the warbling, brilliancy and shrillness of a canary bird may be given a lesson how to perform a good shake. The English "trill" or "shake" itself describes how we ought to practice it. The shake is nothing else than a tremulous or vibratory movement. The short trill (Trill-triller), as applied in old and not less in modern pieces, must possess a sharp yet short expression; in short, it requires crispness,

The chief requisite for playing chords effectively is the possession of sufficient and equal strength in the fingers; the distinctness of the middle or inner notes is of secondary importance.

An important point. It is but seldom that we hear good, firm and distinct chords; the modern tendency so generally popular and *arpeggio* manner has become so general that the old-fashioned, firm and distinct chords seem to be altogether obsolete. The chord, when firmly played, is the expression of determination, of strength, of firmness, of resolution, of *arpeggiando*, again, is the expression of weakness, of languor, despondency and irresolution. For playing firm chords, the fingers ought to be regarded as being so firmly pressed together as to leave no doubt as to the intention of the performer. The chord must possess a ringing, vibrating quality; but the performer has carefully to beware of the mistake of pressing the fingers too much into the keys, so that the strings are set vibrating with too much noise. It is advisable to bend the fingers a little whilst playing chords, for the stretched finger strikes it with more force, and the bent finger strikes it with less force. The bent finger strikes it with the help of the bone and nail (which ought never to be too long), offers a greater resistance, and consequently, more certainty as to distinctness and precision.

The "arpeggio," particularly when applied to accompaniments, and in a soft, delicate and subtle manner, forms one of the greatest beauties of piano playing. Like the scale, the arpeggio requires evenness and smoothness to produce an agreeable effect. In compositions where the melody is sustained and is covered, as it were, like a beautiful face with a graceful veil, the performer can exhibit the "arpeggio" to the best advantage.

Octaves, when well executed, are one of the chief tests of a really good performer; great skill in manipulation, swift and smooth movements of the arm, complete freedom of the wrist, and sufficiency of the genuine physical strength, are chief conditions for good and effective octave playing. Octaves may be played with a stiff elbow, which method ought to be avoided. The persons of delicate constitution. The student ought to try to succeed in obtaining for the hand a kind of undulating movement, which gives the fingers a motion completely independent of the arm, and thus adds to the smoothness and evenness of execution.

Reginald de Koven, in the *New York World*, speaks as follows of Paderewski's first concert for the season of 1895-1896, which was given in New York on Nov. 4:

M. Paderewski opened his third American season with a concert at Carnegie Music Hall, having the assistance of Mr. Damrosch and the Symphony Orchestra. The program was one of strong, constant, and varied interest, and had the commanding merits of brevity.

On the occasion of his second visit to the country, I characterized M. Paderewski as the Napoleon of the pianoforte. I see no reason now to alter my opinion. He is a Napoleon, and he is a pianoforte. The wide-reaching significance of the appellation is supplied to him. He is now, as formerly, the master; absolute, in his way unique. Perhaps broader, more serene, even possibly more sincere in his art than two years ago. He has become more experienced, has learned to admire and love the same Paderewski. His playing, as of old, is marked by simplicity, breadth, and repose. One admires, as ever, his calmness, his self-possession, his control; but, yet, his intensity, virile energy and *clan*, coupled with a delicacy almost feminine in its caressing softness; the poetic fervor, dignity, and breadth of his phrasing; the grandeur of his style, the nobility of tone, and the marvellous technical mastery over the instrument which seems to know neither bounds nor limits. Surely a rarely complete artistic equipment.

The most interesting number on the program was, undoubtedly, M. Paderewski's "Fantasia Polonaise," both on account of its novelty and because of the beauty and intrinsic merit of the work itself. In considering this composition one must not forget that, according to the design of the composer, it is a fantasia for orchestra with piano, and not one for piano with orchestra; as otherwise one would be tempted to say that, as in so many other cases, the piano, as a solo instrument had been sacrificed to orchestral effect. In this case, the piano is only one factor in the general scheme of effect.

To me this fantasia lacks the poetry, piano sequences, and emotional suggestiveness of his piano concerto; but it is so instinct with life and force, so full color and national character, that it fairly carries one away with its buoyancy, dash, and energy. The melodic kernel of the whole work is contained in the first strain given out by the full orchestra, which is amplified and varied in the most ingenious fashion in the succeeding movements. The first, the general character of the four movements—*allegro moderato*, *vivace*, the *scherzo-andante*, and *allegro giocoso*—suggests the usual symphonic form, the treatment is wholly in the style of a free fantasia, and the work is artistically, and musically, the most working out of the various themes being for the most part symphonic.

The movements succeed each other without interruption, organic unity being attained by the cognate character of the different themes. The first and third movements have all the underlying melancholy of the northern people, while the second and fourth are gay even to boisterousness, and illustrate the Polish national dance-forms, the mazurka and krakovienné. If the work have a fault, it would be that the use of the thematic material seems at times rather fragmentary. The brilliancy and dash of the finale alone, however, would make the work a success.

That the fantasia was superbly played by the composer goes almost without saying, and it was received with enthusiasm by the audience. Though it possesses much melodic beauty, and is altogether most interesting work, it suffered somewhat by its juxtaposition with Liszt's regal E-flat Concerto, which, as played last night by Paderewski, was fairly electrical in effect. Such power and brilliancy as were shown in the rendering of this number surely mark the acme of mystic virtuosity. To my thinking, Paderewski never played in more thrilling fashion.

Richard Bormeister's orchestration has added no little beauty and effect to Chopin's F-minor Concerto, with which M. Paderewski began his part of the program. The first movement struck me as being a little cold and restrained, but the refined and highly poetic sentiment and wealth of tonalities of the exquisite adagio love-song were altogether different, while the riant grace and fairy-like delicacy of the final movement were masterly indeed.

M. Paderewski certainly received a right royal welcome from the audience, whose applause was enthusiastic in the extreme, perhaps most so after the Liszt concerto.

An exceedingly finished and well-colored rendering of the "Leonore" Overture No. 3, by Mr. Damosch and the Symphony Orchestra, who were also efficient in the accompaniments, made an excellent penning to a rarely enjoyable concert.

Tito Mattei, the famous song writer, who became bankrupt about five years ago, has just obtained his discharge in bankruptcy, in London.

There is one thing absolutely indispensable to the success of a good composer, and that is a thoroughly good musical education, without which no one, however gifted, can hope to make a name.—*Tito Mattei.*

The Philharmonic concerts of Vienna announce for the winter season performances of the following: Symphonies, E flat major, A. Bruckner; E minor (No. 5), Dvorak; E minor (No. 5), Tchaikowsky; a symphonic poem, Tabor, by Smetana; overture to Othello, by Dvorak; overture and intermezzo from Donna Diana, by Reznicek; and piano concerto (MS.), by Schutt.

The managers of the Bayreuth Theatre and the Munich Opera have made an agreement respecting the Wagner performances next summer. In Bayreuth the Ring of the Nibelungs will be given, after July 19, for five consecutive weeks, from Sunday to Wednesday inclusive, while Munich will produce the other works of Wagner, with the exception of *Die Feen*, till the conclusion of the Bayreuth festival, on Thursday and Saturday of each week.

Most of the world's great artists have been successful when still very young. Rubinstein was ten years old when he gave his first concert; Liszt only nine. Spohr was fifteen years old when he was appointed chamber musician to the Duke of Brunswick. Joachim played in a concert when only seven years old, Vieuxtemps when ten, Spohr when eleven, and Sivioli when only six years old.

Lamoureux, the first who had the courage to introduce Wagnerian music into Paris, is going to have a theater constructed on the model of that of Bayreuth. The opening of it will take place with the Tetralogie of Wagner in 1898. Mr. Lamoureux intends also to utilize the building for concerts. He will have in it a grand organ for works of Bach, Handel and others.

The death, at the age of ninety, of the Maestro Giuseppe Catavita took place on October 22, 1950, in Lugo, Italy. An intimate friend from early youth of Rossini, and an excellent musician, he established himself at Lugo as a teacher, in which capacity he formed innumerable pupils, both instrumentalists and vocalists, some of whom, amongst them the tenor Carlo Carpi, have attained celebrity. He was also an able composer, chiefly for the theatre, his compositions including several cantatas, motets, and a Requiem. Mass of considerable merit. He was a member of the Accademia Filarmonica di Bologna.

It appears that at certain performances in the Berlin Opera House no one is allowed to applaud unless the Emperor sets the example. On such occasions, says the *Boston Herald*, the opera house is treated practically as an annex to the royal palace, and the entertainment is regarded chiefly as a social affair. Sometimes, as on the Emperor's birthday, all the spectators are invited guests, and all, even those who receive seats in the gallery, must attend on the occasion of certain other times, as on the occasion of the recent visit of the Emperor and Empress. The public is allowed to buy tickets to the upper part of the house, the parquet and lower tiers being reserved for the ladies and officers. Is it not remarkable that the public are allowed to breathe?

Rivarde, the violinist, is spoken of in the *London Mercury* in the following criticism: "Artistically pleasing was the rendering of Beethoven's 'concerto' for violin and piano, which was given in the work was played by M. Achille Rivarde so effectively, with such reverence, insight and controlled passion, that it was a pleasure to witness the performance. A high opinion of his gifts, founded on personal acquaintance, is confirmed by the high quality of his performance of quite exceptional merit, ascended to the highest level of artistry. In this young violinist we have an artist of the highest calibre. When the time comes, to take the place of the great masters of the past, Rivarde will be one of the musicians, by the grace of God, to make the world extremely nervous temperamental, and his audience of too violent a nature. It included quite a number of the most distinguished names of the day, namely, Natchez, Pollitzer, Adamowski, Yaeze, the famous Belgian violinist, who has just returned from his tour in the United States, and the illustrious small wonder that M. Rivarde was not altogether a little when he began, but the night strains plunged once over his superb art progress in preliminary triumph, and his success was over."

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THOMAS M. HYLAND, Editor.
JANUARY, 1896.

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DEATH OF JOHN A. KIESELHORST.

John A. Kieselhorst, the well-known piano dealer, died on the 22d ult. of a broken heart. Among the many changes the music trade has witnessed in St. Louis during the past year, this is the saddest and the only one that admits of no revocation.

Within a few days of Christmas, when hearts are given to joy and the family gathers at night about the cheerful fireside, John A. Kieselhorst has stolen quietly away to join the beloved wife whose untimely death left no consolation behind.

When he lost his wife, six months ago, Mr. Kieselhorst became a changed man. His constitution gradually failed, until in September he was obliged to relinquish business affairs and remain in his home. He never rallied, and while no hopes were entertained for his ultimate recovery, his family were scarcely prepared to expect when he finally came. He gave up life easily and painlessly. He lived 51 years and 3 months.

He leaves a mother, sister, and three sons to mourn his loss. The sons are respectively 13, 16 and 21 years of age.

The funeral services took place at his late residence, 4365 Forest Park Boulevard at 2:30 Christmas afternoon. The interment was private. The pall-bearers were Messrs. Kunkel, Kroeger, Robbins, Bright, Anderson and Burg. A quartette, composed of Mrs. Mary E. Latky, Mrs. G. McCandless, Messrs. Hein and A. Block, sang the favorite numbers of the deceased.

The music trade sent a magnificent floral piece and attended the funeral in a body.

Mr. Kieselhorst was a man of marked abilities, and he made a high success of the business to which he devoted the last fifteen years of his life. He had just built a fine home at a cost of \$21,000, and was beginning to enjoy the fruits of incessant labor when death stepped remorselessly in his way.

The entire trade felt the loss of their co-worker, and extend their sympathy to the bereaved family. May he rest in peace.

PITCH OF THE HUMAN VOICE.

In discussing a paper in the physical section of the American Association, at its recent meeting, Prof. W. Le Conte Stevens stated that "the lowest recorded tone of the voice is that of a basso named Escorial, who lived during the sixteenth century, and who sounded 60, about 43 vibrations per second." Mr. Stevens himself, without possessing a bass voice, sounded as low as 45½ vibrations per second, when his vocal chords were thickened by an attack of catarrh. This, however, is under the normal conditions.

The highest note of the human voice is recorded in the books was attained in singing by Lucrezia Aligari, called "La Bastardella," at Parma, in 1770, who sang for Mozart several passages of extraordinary high pitch, one of which included C6, 2,048 vibrations per second. She thrilled in D5, 1,122 vibrations, and was able to sing as low as G2, 192 vibrations, having thus a range of nearly 43 octaves. Aligari's upper limit has been attained by Ellen Beach Yaw, of Rochester, Mr. Stevens has often estimated by comparison with a tuning fork, the pitch of a child's squeal while at play, which has been repeatedly found to be in excess of 2,500 vibrations per second; in one case as high as G6, about 3,072 vibrations. The total range between these extremes is in excess of six octaves.

NATIONAL MUSIC.

"I often hear," says de Koven in the *World*, "heated arguments on the subject of characteristic or typically national music; what it is and how it may be judged to fulfill the conditions necessary to being generally understood for what it means to be."

To the general public so-called characteristic music is only taken as such when it coincides with certain preconceived and usually arbitrary ideas of what it should be.

In the minds of most the castanets are indissolubly connected with Spain, and any music where they appear is consequently and necessarily Spanish. In like manner the tambourine represents Italy, and the bass-brass and cymbals, mingled with tangle and tom-tom and other instruments of percussion, bring to the mind of the average auditor mental pictures of various Oriental and barbaric countries without much reference to the melodic or harmonic quality of the music itself. "I am inclined to believe that three-quarters of any given concert audience would fail to recognize the best-known and best-loved folk songs of the various European countries, excepting, perhaps, Spain and Hungary, as such, without an accompanying diagram or explanation of the structure of the melody, and the sequence of intervals or harmonic progressions tell the story, but not so to the average auditor, so that this question is really a vexed one from the standpoint of the composer looking for popular appreciation of his intent."

CITY NOTES.

The St. Louis Quintette Club will give its first concert on Tuesday, Feb. 11, at Memorial Hall. The concert given by the St. Louis Quintette Club are among the most enjoyable events of the season. The club is composed of the well-known artists, G. Heinrich, V. Schopp, L. Mayer, C. Froelich and A. G. Robyn.

E. R. Kroeger will give his first pianoforte recital of the present season at the chapel of the Church of the Messiah, on Monday evening the 6th inst. The programme will be made up of numbers from Schumann, Rubinstein and Liszt. This is Mr. Kroeger's third season. His recitals have been eminently successful.

The Apollo Club continues its splendid work under A. G. Robyn, the work at every concert showing a marked improvement over its predecessor. There are no events more delightful than these Apollo concerts. Among the soloists secured for the coming concerts are Sawiet, Blauvelt, Francon Davies and Holman.

Schoen's Orchestra of twenty-five men furnished the music for the Busch wedding, and for the D. O. C. Ball, given at the Merchants' Exchange.

Clifton Heights was entertained Thanksgiving night by a concert given for the benefit of St. Matthew's Episcopal Church. One of the highlights of the evening was the vocal solo, "Who's at My Window," rendered in a charming and artistic manner by Miss Bertha Winslow.

A very interesting entertainment and musicale was given under the auspices of St. Calvary Episcopal Church at Union Club Hall on the 18th ult. Among the most taking numbers were two duets for piano, "William Tell," and "Il Trovatore," arranged by Claude Melnotte and played by Messrs. F. Koch and F. W. Norsch, and Miss Rosie Hoffer and F. W. Norsch.

A. Malmene, the well-known teacher, has returned to St. Louis. Mr. Malmene makes a specialty of vocal culture and composition, and has given advanced pupils the further advantage of foreign languages. Mr. Malmene is a musician in the broad sense of the term, and his pupils are fortunate in securing him.

P. Robert Klate, director of the Vienna Conservatory, 3019 Easton Ave., has sent out a very fine catalogue containing cuts and sketches of his teachers.

J. Ellitcock, the popular dealer at 1015 Olive Street, keeps in stock a full line of sheet music and music books as well as musical instruments and merchandise of all kinds. He is agent for the celebrated Washburn guitars, banjos, mandolins and zithers. Catalogue will be sent upon application.

Adolf Erick, the well-known vocal teacher, gave a musicale at his music rooms, 3525 Olive Street, on the 7th ult. The affair was pronounced a splendid treat by all present.

One of the saddest events of the year was the death of Mr. Lizzie Parsons, a most estimable teacher and daughter. Miss Parsons died on the 4th ult. of peritonitis, at her home 1405½ N. Grand Ave. Miss Parsons was a pupil of Charles Kunkel, and the efficiency of her pupils proved that she was a teacher as well as a pianist of a very high order. Miss Parsons' personality was such as to have made her universally esteemed. She was of a quiet and retiring nature, and leaves a host of friends who sympathize deeply with her parents, Mr. and Mrs. Parsons, in the irreparable loss of their only daughter. The funeral services were held at her late home, and were attended by all her friends, who felt greatly the taking away of their beloved teacher. A quartette composed of her friends sang at the services. Peace be with her.

Antikamnia.—The name itself suggests what it is, and what its remedial characteristics are: *Anti* (*Latin*), opposed to; *Kamnos* (*Greek*), pain—hence a remedy to relieve pain and suffering. For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the nervous headache resulting from excess in eating or drinking; the acute pains suffered by women at time of period; the muscular aching, general malaise, frontal head-ache, sneezing incident to severe colds or grippe; and in fact, all conditions in which pain is prominent, Antikamnia is now universally prescribed. Antikamnia tablets bearing the monogram A K are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five grain tablets kept about the house will always be welcome in time of pain.

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Mme. Schumann has just celebrated the sixteenth anniversary of her birthday. She was born at Leipzig, and it was in her native place that she made her debut when she was but ten years old. She married, in 1840, Robert Schumann, who died sixteen years later, after exerting a marked influence on her style as a pianist and the choice of works which she interpreted.

THE EVILS OF OVER-EATING.

I assert it is the duty of the good house-wife to keep down the appetite of her husband, writes the Rev. F. S. Root, in the October *Ladies' Home Journal*. Particularly is this necessary in the cases of well-to-do professional and business men. In the families of mechanics earning low wages such a warning is almost wholly unnecessary, but it may be said that most men in good circumstances that they eat too freely of rich food. It men would begin careful and systematic physical culture in early youth, and continue the practice through life, good health would be the result. Beyond the age of forty—at a period when so many are physically laid—the superior value of exercise is apparent; but, ordinarily, this is just the time when the hygiene of athletics is neglected. There is no reason why a punching-bag, a rowing-machine, pulley-weights and other apparatus should be relegated to college boys and clerks. But having done a good deal of work in his life, it is almost impossible to forget, to give any sort of attention to physical culture. Hence, I say, it is the duty of a woman to keep her husband all rich compounds that will ultimately ruin his digestion. Fine feeding is occasionally neutralized by hard exercise; but in the absence of the latter, it is mischievous in the extreme. If your husband will stand the treatment, begin by switching off from the heavy breakfast of steak, hot rolls, potatoes, etc., and set before him eggs on toast, oatmeal and coffee.

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VIOLETA.

3

CAPRICE.

Inscribed to Mrs. Charles Kunkel.

Ramon Aquabella.

Moderato. $\text{♩} = 100$.

dolce

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written for piano (p) and celeste (c). It consists of five systems of music, each with a piano part on the left and a celeste part on the right. The piano part is written in treble and bass clefs, while the celeste part is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings (p, cresc., f, dolce). The tempo is marked "Allegretto". The score is written on aged, slightly yellowed paper.

1620 - 7
Copyright - Kunkel Bros. 1895.

Deciso.

f

mf

cresc.

cresc.

f

Marziale.

1620. 7

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Dynamic markings such as *f* (forte) and *cresc.* (crescendo) are present. The notation includes various musical symbols like slurs, ties, and articulation marks. The page is numbered 5 in the top right corner.

System 1: Right hand starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Left hand has a steady eighth-note accompaniment.

System 2: Both hands feature dense chordal textures with sixteenth-note patterns.

System 3: Right hand has a melodic line with eighth notes, while the left hand continues with a rhythmic accompaniment.

System 4: Similar to System 2, with complex chordal and rhythmic patterns in both hands.

System 5: The right hand has a melodic phrase with a crescendo marking. The left hand has a rhythmic accompaniment.

System 6: The right hand has a melodic line with a crescendo marking. The left hand has a rhythmic accompaniment.

at 11m.

1. 2. 3. 4. 5. 6. 7. 8.

at 11m.

9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20. 21. 22. 23. 24.

25. 26. 27. 28. 29. 30. 31. 32.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

Con espressione.

1. h. 1. n. 1. h. 1. h. simili.

cantabile.

1. h.

rit. a tempo.

or

cres. f cresc. f ff

L.h. L.h. L.h. L.h. sinidi.
cantabile.
r.h.
rit.
cresc.
f
rit.
8
dolce.
8
f
al tempo.
8
cresc.
8

The musical score is written for piano and consists of six systems of staves. Each system typically has a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'cantabile'. The piece includes various musical notations such as notes, rests, and dynamic markings. The first system has a 'cantabile' marking and 'L.h.' (left hand) and 'r.h.' (right hand) markings. The second system has a 'rit.' (ritardando) marking. The third system has a 'cresc.' (crescendo) marking and 'f' (forte) markings. The fourth system has a 'rit.' (ritardando) marking and '8' (octave) markings. The fifth system has a 'dolce.' (dolce) marking and '8' (octave) markings. The sixth system has a 'cresc.' (crescendo) marking and '8' (octave) markings.

or thus.

Musical score for piano, featuring multiple systems of staves with complex notation, including dynamics (pp, cresc., f), articulation (accents, slurs), and fingerings. The score includes various musical symbols such as notes, rests, and ornaments.

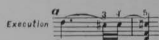
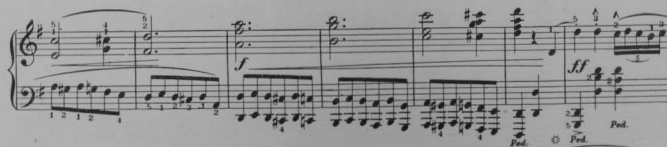
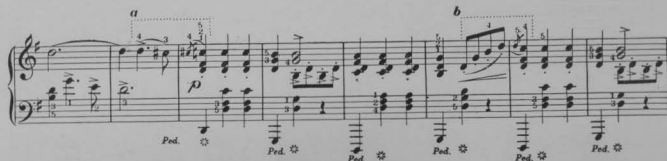
The score is organized into systems, with some sections marked "cresc." (crescendo) and "pp" (pianissimo). The notation includes complex rhythmic patterns and melodic lines.

The bottom of the page contains the number 1620-7.

MENUET.

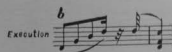
Allegretto. $\text{♩} = 138$.
non legato.

J. J. Paderewski Op. 14. N° 1.



1152 - 4

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Ped. 82
 Musical score for 'Ped. 82' featuring a piano (P) and a pedal (Ped.). The score is written for a single melodic line on a grand staff (treble and bass clef). The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a rhythmic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final chord and a fermata.


Musical score for "The Rose Tree" in 3/4 time. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The score includes fingerings (1-5) and pedaling instructions (Ped.) with star symbols. The tempo is marked "Allegretto".

The musical score is for a piano piece in 3/4 time, G major. It begins with a piano introduction marked 'do' on a single note. The main body of the piece consists of a series of chords and arpeggios, with the tempo marked 'L'Allegretto' and 'rallentando'. The score includes a 'Ped.' (pedal) marking and a 'do' note at the beginning. The piece is in G major, indicated by the key signature of one sharp (F#).

(c) Ped.
Execution. trill, with E^b

(d)

trill with E

A musical staff with a treble clef. The key signature has one sharp (F#). The melody consists of a quarter note E4, followed by a trill on E4 indicated by a vertical line with a wavy top. The trill is decorated with a 'V' shape. The staff continues with a quarter note F#4, a quarter note G4, and a quarter note A4.

a tempo.

p *mf*

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

Con moto.

cres.

f

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

rapidamente.

a tempo.

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time, key of D major (indicated by two sharps: F# and C#). It features a treble and bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The piece includes a piano (p) section and a forte (f) section. Pedal points are indicated by "Ped." with a star symbol below the bass staff at measures 1, 3, 5, 7, and 9. The score ends with a double bar line.

CODA.
Vine

Vivo.

[illegible]

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 contains a single melodic line with numerous fingerings indicated by numbers 1-3 above the notes. The bass staff contains a simple harmonic accompaniment. The second system continues the melody in the treble staff and includes a 'cresc.' (crescendo) marking. The bass staff continues with the accompaniment, featuring some chords and a final measure with a double bar line.

AMERICAN GIRLS.

MARCH.

Marziale. ♩ = 120.

Secondo.

CHARLES KUNKEL.

The musical score is written for a piano. It begins with a treble and bass staff. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 24. The fourth system contains measures 25 through 32. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'cresc.'.

1626 - 12

Copyright, Kunkel Bros. 1895

AMERICAN GIRLS.

MARCH.

3

Marziale. $\text{♩} = 120$.

Primo.

CHARLES KUNKEL.

The musical score is written for piano and violin. The piano part is in 6/8 time, with a key signature of two flats (B-flat and E-flat). The violin part is in 6/8 time, with a key signature of two flats. The score is divided into four systems. The first system includes a piano introduction marked 'f' (forte) and a violin entry marked 'p' (piano). The second system features a violin solo marked 'A' and a piano accompaniment. The third system continues the violin solo and piano accompaniment. The fourth system includes a piano solo marked 'cresc.' (crescendo) and a violin entry marked '1.' and '2.'.

marcato.

The first system of the musical score for 'The Little Boat' is in 4/4 time and marked 'marcato.' It features a bass clef and a key signature of one flat (B-flat). The music begins with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand plays a simple bass line. The system concludes with a piano (p) dynamic marking and a final chord.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is divided into two systems. The first system includes a key signature change from one flat to two flats (B-flat to B-double-flat) and a tempo change to "Andante". The second system includes a key signature change from two flats to one flat (B-double-flat to B-flat) and a tempo change to "Allegretto". The score is marked with "I." and "2." for first and second endings. The piano part is marked with "f" (forte) and "p" (piano). The vocal part is marked with "f" (forte) and "p" (piano). The score is written for a piano and voice.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and a bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody in the treble staff is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, featuring a series of chords and single notes. The second system continues the melody and accompaniment. The bass staff includes a 'Pia.' (Piano) marking and a 'Cres.' (Crescendo) marking. The score is written in a clear, legible style with standard musical notation.

Handwritten musical score for 'The Song of the Lark'. The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the upper staff and a bass line in the lower staff. The melody includes various musical notations such as eighth notes, quarter notes, and rests. The bass line includes notes with 'ped.' (pedal) markings. The score is divided into measures by vertical bar lines. The title 'The Song of the Lark' is written in a decorative, cursive font at the top of the page.

Primo.

8. 5

First system of musical notation, featuring a piano (p) dynamic and a *marcato* tempo marking. The right hand plays a series of chords, while the left hand plays a bass line. The key signature is B-flat major (two flats).

Second system of musical notation, continuing the piece. The right hand plays a series of chords, while the left hand plays a bass line. The key signature is B-flat major (two flats).

Third system of musical notation, continuing the piece. The right hand plays a series of chords, while the left hand plays a bass line. The key signature is B-flat major (two flats).

Fourth system of musical notation, continuing the piece. The right hand plays a series of chords, while the left hand plays a bass line. The key signature is B-flat major (two flats).

Fifth system of musical notation, continuing the piece. The right hand plays a series of chords, while the left hand plays a bass line. The key signature is B-flat major (two flats).

Sixth system of musical notation, continuing the piece. The right hand plays a series of chords, while the left hand plays a bass line. The key signature is B-flat major (two flats).

TRIO.

Secondo.

Musical score for Trio, Secondo. The score is written for piano and bass. It begins with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked *Andante*. The score includes various musical notations such as slurs, ties, and fingerings. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked *Andante*. The score includes various musical notations such as slurs, ties, and fingerings. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked *Andante*.

TRIO.

Primo.

7

8
N

f

ff

Cantabile.

mf

1626 - 12

The musical score is written for a Trombone Solo, Secondo. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various dynamics and articulations:

- System 1:** Treble staff has a melodic line with slurs and fingerings (3, 2, 4, 1, 3, 4, 1, 5, 1, 2, 3, 4). Bass staff has a rhythmic accompaniment. Dynamics: *f*.
- System 2:** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *ff*.
- System 3:** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *sempre ff*.
- System 4:** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *mf*.
- System 5:** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.*
- System 6:** Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.*

The score includes various articulations such as slurs, accents, and fingerings. The bass staff often features a rhythmic pattern of eighth and sixteenth notes.

marcato.

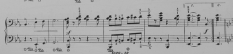
f

The second time *ff*

cresc.

1. 2.

mf

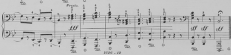


Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and the bass line is in F major (two sharps). The score includes fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the upper staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass line in the lower staff starts with a quarter note G2, followed by a quarter note F2, and a quarter note E2. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with a double bar line and repeat dots.

The image shows a musical score for a piano introduction. It is written for two staves, treble and bass clef. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The right hand (treble clef) has a melody with many beamed eighth and sixteenth notes, often with fingerings like 1, 2, 3, 4. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. There are some markings like 'p' (piano) and 'cresc.' (crescendo) in the score. The bottom of the page has some small, illegible text and a page number '22'.

8. Musical score for 'The Rose Tree' (No. 100). The score is in 2/4 time, key of B-flat major (two flats), and consists of 8 measures. The melody is in the right hand, and the accompaniment is in the left hand. The melody features a series of eighth and sixteenth notes, with a final measure containing a dotted half note. The accompaniment consists of a steady eighth-note pattern in the left hand, with a final measure containing a dotted half note. The score is marked with a 'P' (piano) and a 'f' (forte) dynamic. The key signature is B-flat major, and the time signature is 2/4.



8

8

8

8

8

8

Presto.

YES.

Inspired to Mrs. J. M. Motoney.

Ramon Aquabella. ✓

Moderato ♩ = 92.

'Yes' will I say to you, if such should
 be... The answer you desire, sweet heart, from me... "No" I will
 not as answer give and do... What would not please my own my dar-ling, dar-ling

cresc.

true. If you but love me as you say you do,.... What hap-pi-

cresc.

rit.

ness there is in store for two Our heart's, u - ni - ted, strong in love will

rall.

ad lib.

be If "Yes" you'll say, sweet-heart, to me.....

ad lib.

If "Yes" you'll say, sweetheart to me, sweetheart, sweetheart.

a tempo.

N.B. Play the note sung.

4

Where'er you go in all this world so wide.... On fan-cy's

wings I'll fly un-to your side.... My thoughts shall ev-er whisper in your

ear.... I wish, sweetheart, that you were on-ly on-ly near. On land and

1028 - 4

sea, on ev'ry mount-ain top..... My love pro-claims a loud "For-get me

not!... Your im-age guides me to the hav'n of rest... With you, sweet.

rall. *ad lib.*

heart I will be blest..... If "Yes" you'll say,

sweet heart to me sweet - heart, sweet - heart.

ad lib.

AMORCITO.

INTERMEZZO.

En. M. 2/4 Time.

ALDO COUGHER.

Moderato. 2. 40.



4 Animato. $\text{♩} = 144$.

f a tempo.

ad lib. *Tempo I. Grazioso.*

Cantabile.

a tempo.

Animato e crescendo sempre.

mf

Grandioso.

ff

ff



Animato. ♩ - 144.



First system of musical notation, measures 1-8. Treble and bass staves with chords and single notes. Dynamics include *f* and *rit.*

ad lib *Tempo I. Grazioso.*

Second system of musical notation, measures 9-16. Treble and bass staves. Includes fingerings (1-5) and dynamics *p* and *f*.

Third system of musical notation, measures 17-24. Treble and bass staves. Includes fingerings (1-5) and dynamics *p* and *f*.

Fourth system of musical notation, measures 25-32. Treble and bass staves. Includes fingerings (1-5) and dynamics *p* and *f*.

rit. *Andante.*

Fifth system of musical notation, measures 33-40. Treble and bass staves. Includes fingerings (1-5) and dynamics *p* and *f*.

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