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TWO CROWNED VIRTUOSI.

HARLES IV. King of Spain, was not only passionately fond of music, but also an artist who considered himself a master on the violin. One day, when he was in the park, he took the place of his first violinist, Bocherini, who, a true artist and composer, was playing the second violin. The king took the second violin. This, of course, touched the pride of the artist-composer, but yet more his ears. He could not bear to see the king play in a time that none of the other musicians were able to follow him. The consequent chaos arising enraged Bocherini, and he determined to teach a lesson to everybody but himself. Greater, however, than the royal rage was the despair of the composer, and he conceived a plan by which the king would have no chance to spoil his next composition. He had the king's principal part was given to the second violin, whilst the first played all through the same theme, excepted the first and last notes, which were being played in the meadows covered with flowers. This was a new and pretty idea, which would surely prevent the king from playing the first part. He played quietly through the first piece; when on the second he had to repeat the same strain he cast an angry look at the second violinist, and, without a scheme; but when he had finished the third piece he saw it all; enraged, he threw away the violin, and, with a look of scorn, he turned away with the force of a giant (for which he was known to the balcony to precipitate him through the high windows of the palace). Bocherini, leaning on his arm and said, "*Pena a tu alma*" (think of the soul). The king let go his hold, and ordered his attendants to take him to his room in Spain within a few days forever. Repenting, the king often given in the heat of rage he allowed him to play the second violin for a hundred times. Bocherini found a position of honor as the German Emperor, who also claimed to be an excellent violinist. He may his new employer asked him to play his different pieces, and he played and played to that of his cousin." Whereupon he replied, with hesitation, "Charles IV. plays the violin better than myself, and an emperor."

ABOUT OLD VIOLINS.

O be with the wood, at Brescia, makers used to use pear, lemon and ash; at Cremona, maple, sycamore and, of course, walnut. The wood was cut in the mountains of Mantua, Brescia, Cremona, Venice, Milan, from the Swiss Southern Tyrol, unlimited supply, of the finest timbers of great size. The plentiful then came to the makers had their pick; they tested it for intensity and quality. Cut strips of wood and strike them, then, with the hammer, and the maker knew. When a good acoustic beam was found the maker kept it for his best work. In Joseph Guarnerius and Stradivari's time, the makers used to have intervals of years. A good maker will patch and join and inlay to retain every particle of tried timbers. The makers of the 16th, 17th and 18th centuries, and the makers of the 19th century, used to surround by these instruments, one could cough or move, without ghostly voices answering him from the 16th, 17th and 18th centuries; and the makers of the 19th century, used to have strong violins are full of echoes. The violin is made of 68 or 70 pieces. It is a miracle of construction. It is made of wood, and the wood is usually of soft deal, and the back of hard

more, united by six ribs of sycamore, supported by twelve blocks with linings. The sound-board running obliquely under the left foot of the bridge is the nervous system of the violin; the sound-post supporting the bridge is the soul, through it pass all the heart-throbs or vibrations generated between the two plates; the ribs, which are of maple, depend mellowness, lightness, or intensity of sound. The prodigious strain of the strings is resisted first by the arch of the belly, then by the ribs, strengthened with the upright blocks, the sound-post, and the feet of the bridge, and lastly by linings which unite them and lastly by the supporting sound-board and sound-post and back.

The Cremona varnish, according to Charles Reese, was probably a heterogeneous varnish, first developed by the family of the Amati, and later adopted in spirit. A red and a yellow gum appear to have been used and combined. Although it is said to have employed the most distillate, as late as 1850, when the English luthier, Frederick Hill, visited and purchased himself, had the receipt for something very like the Cremona varnish, and, lately, Mr. Perkins, of New York, has been able to produce a varnish, superior, and found amber in it, but has himself produced varnish of an extraordinary quality. The varnish of the Cremona violins, which the neck lies not only in its simplicity, strength, beauty, subtlety and indestructibility, which fit it for the most delicate work, but also in the way in which the instruments in the hands of the player. It combines accent with modification of sustained tone. The violin, according to the French school, has no accent, piano, accent without sustained tone; the violin, accent and sustained tone modified at will. Within its limits it is scientifically perfect; it has all the elements of the human voice, and it has the same variety of the human voice. The violin is not an invention; it is a growth; it has come together; it has been developed; it has been refined. It had to be collected from the rebek, growth and the roba or guitar tribe. About the eleventh century the rebek was used by the Persians, and it was not 150 years were required to get rid of these marplots, before even a step towards the true violin was made. The violins of the sixteenth century and early violins were made in great profusion, of every size and shape—the knee viol, the bass *viol da Gamba*; but the rise of the true violin tribe began in the sixteenth century, and it was not until the time when Carissimi and Monteverde—1585-1672—discovered the true octave and perfect cadence, that the true violin was developed. The true violin voice was discovered to fall naturally into soprano, contralto, tenor and bass, and viol instruments of these four voices were developed. The violin, tenor, bass, and later contrabasso—gradually separated themselves from the confused nebula of the viol instruments, and became the true planetary system of the musical firmament.

The great Italian creators of the violin date, not from Mantua or Bologna, but from Brescia. Gaspar Stradivari was a violin maker of that town, and he drew the violin and struck a more elegant outline and proportion. He was almost the inventor of violin sound; he made the instrument sing. He was a tall, thin man, the muffled sob began to vanish, and the tone is now a clear, ringing cry. He was a man of a flat face, lowering his ribs; his tone is somewhat richer and sweeter than Gaspar. The Maggini family, who came from Cremona and lived in 1520-80, who had had ample opportunity as a contemporary maker of old violi, to study the Brescian style, and to make the instrument sing, and the holes and drooping corners, reverted to the raised corners, and the instrument triumphed. The violi of Cremona sound. It may be that the old violi did seem harsh to the monks, and wanting in power once intuitively grasped by the Brescians, along with the flatter model, only wanted the in-

down his violin bellies, leaving his brother Anthony in the old ways. Still the violins by the brethren, Jerome weakening, are highly prized. The Amati's were made at the end of the bridge, dominating the belly, and weakening (if sweetening) the tone. The later Amati, retaining and prolonging their vibrations. Nicholas Amati (1586-1684) who never quite shook off the influence of his father, was the first maker of the long-shaped instrument with pointed corners paved the way for his great pupil, Antonius Stradivari. In 1684 he set up for himself in Cremona, his form fluctuates, but inclines to the earlier Brescian model (not in the corners); grows flatter, makes the long (or rather narrow) model, which he did not adhere to. In 1700-3 he enters on his last trace of the Amati scoop has disappeared one of his finest violins of the "grand" pattern of the Amati school, but it is distinguished by boldness of a Greek frieze drawn by a master's hand. The arch of the belly, not too flat or too curved; the ribs, not too wide, are caught and refined away into these immitable scrolls. The scroll is strong and elegant, the sound-holes exquisitely well placed. The varnish is hard and silken, yellow like the sunlit floor.

The next violin I saw was a fine example of the work. A violin of 1739, bearing date and name: it was made in the master's ninety-second year. He made it as he would have made it all his life. It is good work. Alas! that has been since done for him by thousands who would be at pains to make even a second-rate violin. The Amati school, whose supremacy consists in the selection and arrangement of wood, obedience to certain curves and angles, and the choice of materials, and the acoustical properties of each piece), the varnish, the sunny climate, the workshopship and the lap-

P. S. GILMORE AS JOHN L. SULLIVAN.

HE HEARD Dr. John P. Ordway, the first manager of a minstrel-show in Boston, was one of the best horse men in the city. He says the Boston Leader, but he had one thing to remember: he was higher in the scale of the most scientific boxer in the country, and he studied the tactics of the prize ring. He had a knowledge and acquaintance of every English bruiser who came to Boston, and gaining "points" from each. He knew the tricks of the most notorious of them, and anything about fighting. Ordway was well built, and he was a good horseman. He kept the minstrel-show in the old Province House Building, he had among his performers Mr. Ordway, who was a famous horseman, and a great fame, but was persistently working his way upwards. One day after rehearsal the boys began a quarrel, and the nationality of the combatants. Ordway was a New Englander, and the other was a foreign fighter. Pat rather demurred to the remark, and was immediately challenged by Ordway to try his strength against him. Pat was a New Englander, present. Pat immediately accepted, and taking off his coat, soon faced the professor. The superior strength of the foreigner was evident, and he was winning in the first blow; and it was the last one, for Pat was so badly hurt that he was unable to get up. The effect that the professor was soon down under the furniture, and Pat doing his best to give

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Stuts & Bator, of New York, are making all their uprights with full iron frame. They are making a large number of artistic designs. Their agents say they will soon be able to double their orders. They have recently moved into their new factory, where they have all the improvements and convenience necessary in the manufacture of first-class instruments.

J. & C. Fischer have a great demand for their new style "R" piano. They report that mahogany is rapidly growing in demand, as well as the burled walnut. Their new factory is now complete. They have just erected in their new factory the "Hartness Fire Extinguisher Co." to put in their patent sprinkler with the compound throughout all their factories, so that they can have another fire will not do as much damage as their last.

C. C. Briggs & Co. have recently moved into their new factory, a brick structure, having six floors, 100 x 50 feet, equal to 50,000 feet surface. They are now able to turn out from 20 to 25 pianos per week. This factory was built specially for their business, and it is one of the most complete piano factories in the country. Their aim is to make pianos of the highest grade. Their trade is increasing, and they expect to do a much larger business than ever before.

The distinguishing feature of the "Mason & Hamlin Upright Piano" is an improvement in the method of holding the strings of the piano, which originated in their own factory. The strings are secured by a small bolt, which is secured by the pins set in wood. The advantages claimed are beauty and unusual quality of tone, and greater reliability in their piano; greater reliability in their piano; and greater solidity of construction and durability. It is great in the piano for these reasons that the company is now arranging for a large additional factory.

Says the *Davenport Democrat*: "By the use of 'Ponson's Medicated Complexion Powder' ladies may overcome any want of that peachy complexion which is so much desired, and very smooth cheeks are its greatest charm. Unlike too many preparations, it does not irritate the skin, and it is without the slightest fear of detention, and will never excite any of those diseases which are so often the result of the appearance of unsightly pimples. It is used extensively by the stars of opera and drama, and no fashionable lady's toilette table is complete without it."

The Excelsior Mfg. Co. is known throughout the country as the manufacturers of the celebrated "Excelsior" pianos of various ranges. One of the most elegant and ingeniously arranged displays of the St. Louis exposition is that of this firm. Groups of elegantly finished pianos, so adjusted as to resemble as to revolve by machinery and give the appearance of radiating light and heat. This magnificent display, planned by Mr. Dana, the secretary of the company, is the admiration of all who behold it, both on account of its superb effect and of the excellence of the goods shown.

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MR. A. J. JORDAN, the leading dealer in fine organs, has returned from a tour through the principal cities of Europe, and the stock he has selected and which is arriving by steamer for your inspection, places his house as the leader in its line not only in the West but in the entire United States. Mr. Jordan proposes to give special attention during the coming season to case goods, that is to say, goods put up in cases for presentations, wedding gifts, etc. In this line of goods this house makes a new departure. Case goods are usually put up for presentation only, the result being that they will do to look at, but when they are taken down they are found worthless for any other purpose. A. J. Jordan has therefore discarded all these goods as ordinarily put up. He has his own cases made for him according to his own plans and specifications, and into these cases he puts the very best quality of goods. Among this class of novelties are the most elegant manure sets we have ever seen. This house has been doing a large wholesale business for years, and has been constantly on the road; it is only within the last three years that, yielding to the importunities of those who could not find in other stores what they wanted at retail, it entered the retail field, in which it has already made a name that extends far beyond St. Louis. The house handles the finest goods its goods to be just what they are, has but one price, and that as low as the quality of the goods will permit to make it. Persons who know nothing about the quality or value of cutlery, and parties at a distance who cannot examine the goods, can in all safety trust the house to sell them according to directions, anything in their line. This is no puff or paid notice, but a statement of editorial opinion, the result of experience.



OUR MUSIC.

"MAIDEN, WHY ART THOU SINGING?".....Kroeger.
We suppose the maidens will soon be "singing, singing," because they will like this song—the best of reasons. The composition is a good one in all respects.

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This is one of the best of this composer's short pieces. The piece is much more melodious than its title is euphonious, but then, euphony in German titles is ever a non-existent quantity to all save German ears. The "Vier Humoresken" are all well worth studying.

"ELLA'S FAVORITE GALOP".....Sidus.
This time Herr Sidus gives us as a teaching piece for the younger students of the piano a lively gallop. It will, doubtless, become a favorite, not only with the Ellas, but also with the Marys and Anns and Elizas, and their brothers and other relatives.

"SHOWER OF BLOSSOMS".....Spindler.
This composition is not new; it is known by almost every pianist, and hence it needs no introduction at our hands, other than to call the attention of our readers to the fact that this is a new edition, thoroughly revised, carefully fingered, phrased, etc., and much superior to any extant. It is one of the numbers of the Royal Edition. Examine it and see whether we have exaggerated.

"SHEPHERD BOY".....Wilson.
This is another of the Royal Edition. It is a reprint, but it is more than a mere reprint. Its new readings, its editing, careful in all respects, need only to be seen by those who are competent, to be appreciated at their true value.

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces contained below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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New Edition revised by the Author.

Fritz Spindler Op. 202.

Moderato.

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leggero.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is characterized by dense, rapid passages in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings, labeled "Ped.", are placed below the bass staff of each system, indicating when to engage the sustain pedal. Some systems include a "cresc." (crescendo) marking in the left hand. The piece concludes with a final flourish in the right hand and a sustained chord in the left hand.

Con anima.

mf

This section consists of 12 measures of music in 4/4 time, marked *Con anima* and *mf*. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with chords and single notes. Pedal points are indicated at the end of measures 1, 3, 5, 7, 9, and 11. Measure 12 ends with a double bar line and a star symbol.

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

leggero.

This section consists of 6 measures of music in 4/4 time, marked *leggero*. The right hand has a very fast, light melodic line with many slurs and fingerings (1-3). The left hand has a simpler accompaniment. Pedal points are indicated at the end of measures 13, 15, and 17. Measure 18 ends with a double bar line and a star symbol.

Ped. Ped. Ped.

8

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many slurs and fingerings (e.g., 2 3 1 3 2 2 1 3 1 2 3 4 5). Bass staff contains a simpler accompaniment. Pedal markings are present below the bass staff.

8

Second system of musical notation. Treble and bass staves. Treble staff continues the complex melodic line. Pedal markings are present below the bass staff.

8 *Con anima.*

Third system of musical notation. Treble and bass staves. Treble staff features a more active melodic line. The tempo/mood marking "Con anima." is written above the staff. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with a complex melodic line. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with a complex melodic line. Pedal markings are present below the bass staff.

Cadenza.

Sixth system of musical notation. Treble and bass staves. Treble staff features a complex melodic line. The tempo/mood marking "Cadenza." is written above the staff. Pedal markings are present below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with notes beamed together in groups of five, each group starting with a finger number (1, 2, 3, 4, 5). The bass staff has a bass line with notes beamed together in groups of five, each group starting with a finger number (1, 2, 3, 4, 5). The key signature is one flat (B-flat) and the time signature is 2/4. The score is divided into two systems, each containing two measures.

[illegible]

a tempo.

This musical score is for a section marked "a tempo." It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords and single notes in the bass. The tempo is indicated by the text "a tempo." above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some performance instructions like "Ped." (Pedal) and "Rit." (Ritardando) written below the staff.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is in 2/4 time. The score includes a key signature change from G major to E minor (three flats) in the final measure. The piece is marked with 'Ped.' (pedal) and 'Pia.' (piano). The final measure is marked with a star symbol.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and chord symbols. There are also performance instructions like 'Ped.' (pedal) and 'S' (sustain) placed below the staff. The overall style is that of a traditional folk song arrangement.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Ped." and "8". The vocal melody is marked "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 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 10

VIER HUMORESKEN.

I

Allegro. $\text{♩} = 100.$

Allegro. Op. 100.

The page contains four systems of musical notation, each with a treble and bass staff. The music is written in G major (one sharp) and 2/4 time. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). Pedal markings are indicated by 'Ped.' and a star symbol. The notation includes various musical symbols such as slurs, ties, and repeat signs.

First system of musical notation. Treble and bass staves. Treble staff has sixteenth-note runs with fingerings 1 2, 3 1, 3 3, 2 4 3, 2, 1 2, 3 1, 3 3, 2 4 3, 2, 1 2, 3 1, 3 3, 2 4 3. Bass staff has chords and single notes with 'Ped.' markings and a star symbol.

Piu animato.

Second system of musical notation. Treble staff continues with sixteenth-note runs and fingerings. Bass staff has chords and single notes with 'Ped.' markings, a star symbol, and dynamic markings *f* and *mf*.

Third system of musical notation. Treble staff has sixteenth-note runs with fingerings 4 5 4 2, 1 2 3 1, 2 4 3, 2 1 2 3 1, 5 4 3 2, 1 2 3 1, 4 3 2 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1. Bass staff has chords and single notes with 'Ped.' markings and a star symbol.

Fourth system of musical notation. Treble staff has sixteenth-note runs with fingerings 5 4 3 2, 1 2 3 1, 4 3 2 1, 3 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1. Bass staff has chords and single notes with 'Ped.' markings and a star symbol.

Fifth system of musical notation. Treble staff has sixteenth-note runs with fingerings 4 3 2 1, 5 4 3 2, 1 2 3 1, 3 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1. Bass staff has chords and single notes with 'Ped.' markings and a star symbol.

Sixth system of musical notation. Treble staff has sixteenth-note runs with fingerings 5 4 3 2, 1 2 3 1, 4 3 2 1, 3 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1, 5 4 3 2, 1 2 3 1. Bass staff has chords and single notes with 'Ped.' markings, a star symbol, and dynamic markings *f* and *sf*. The system ends with first and second endings marked 1. and 2.

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

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, "riten." marking, and "il basso ben marcato" instruction.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings, "a tempo." marking, and "mf" dynamic.

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

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

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

SHEPHERD BOY.

New Edition revised by the Author.

G. D. Wilson.

Allegretto. ♩ = 66.

The musical score is written for piano and organ. It begins with a treble and bass staff. The tempo is marked *Allegretto* with a quarter note equal to 66 beats per minute. The key signature has one sharp (F#). The score is divided into five systems. Dynamics include *mf* (mezzo-forte), *p* (piano), *dolce* (sweet), and *cres.* (crescendo). Performance instructions include *Ped.* (pedal) and asterisks (*). Fingerings are indicated by numbers 1-5. Breath marks are shown as slanted lines. The piece concludes with a final *mf* dynamic.

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First system of musical notation, measures 1-6. The system consists of a grand staff with a treble and bass clef. The music is in 4/4 time. Measures 1-6 contain various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. A '5 4 3 2 1' sequence is written above measure 5.

Second system of musical notation, measures 7-12. The system continues the musical piece. Measures 7-12 show a progression of chords and melodic fragments. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated. A '5 4 3 2 1' sequence is written above measure 8.

Third system of musical notation, measures 13-18. The system continues the musical piece. Measures 13-18 show a progression of chords and melodic fragments. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated. A '5 4 3 2 1' sequence is written above measure 14. The word 'CRES.' is written above measure 16.

Fourth system of musical notation, measures 19-24. The system continues the musical piece. Measures 19-24 show a progression of chords and melodic fragments. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated. A '5 4 3 2 1' sequence is written above measure 20. The word 'CRES.' is written above measure 22.

Fifth system of musical notation, measures 25-30. The system continues the musical piece. Measures 25-30 show a progression of chords and melodic fragments. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated. A '5 4 3 2 1' sequence is written above measure 26. The word 'CRES.' is written above measure 28. The dynamic 'mf' is written below measure 25.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*. Pedal markings: Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. * *rit.*

ELLAS FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo ♩ - 88.

The musical score is written for piano in 2/4 time, marked 'Vivo' at 88 beats per minute. It consists of five systems of music, each with a treble and bass staff. The first system begins with a forte (f) dynamic in the treble and a piano (p) dynamic in the bass. The second system features alternating forte and piano dynamics. The third system includes a mezzo-forte (mf) section. The fourth and fifth systems are more technically demanding, featuring rapid sixteenth-note passages and trills, with dynamics ranging from forte to piano. The score concludes with a double bar line and repeat signs for the final two measures.

First system of musical notation. Treble and bass staves. Treble staff contains melodic lines with triplets and slurs. Bass staff contains a steady eighth-note accompaniment. Dynamics include *f* and *p*. Fingering numbers are present throughout.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the eighth-note accompaniment. Dynamics include *cres.* (crescendo). Fingering numbers are present throughout.

Third system of musical notation. Treble and bass staves. Treble staff includes first and second endings marked 1. and 2. Dynamics include *f*, *p*, and *mf*. Fingering numbers are present throughout.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a melodic line with a slur and a fermata. Bass staff continues the eighth-note accompaniment. Dynamics include *f* and *mf*. Fingering numbers are present throughout.

Fifth system of musical notation. Treble and bass staves. Treble staff includes first and second endings marked 1. and 2. Dynamics include *f* and *mf*. Fingering numbers are present throughout.

Repeat from the beginning to ♯ then go to the finale

Sixth system of musical notation, labeled **FINALE.** Treble and bass staves. Treble staff contains a melodic line with a slur and a fermata. Bass staff contains a steady eighth-note accompaniment. Dynamics include *f*. Fingering numbers are present throughout.

MARTHA.

(Flotow.)

Carl Sidus Op.135.

Allegro ♩ - 144.

Secondo.

The musical score is written for piano and consists of five systems of music. The first system is marked 'f' (forte) and features a melodic line in the right hand with fingerings 1-4. The second system is marked 'p' (piano) and features a melodic line in the right hand with fingerings 1-4. The third system is marked 'sf' (sforzando) and features a melodic line in the right hand with fingerings 2-3. The fourth system is marked 'f' and features a melodic line in the right hand with fingerings 1-4. The fifth system is marked 'f' and features a melodic line in the right hand with fingerings 1-4. The score is written for piano and includes various musical notations such as notes, rests, and fingerings.

MARTHA.

(Flow.)

Carl Sidus Op: 135.

Allegro • — 144.

Primo.

Allegro ♩ = 144 Carl Sidus op. 135.

Primo.

The musical score is written for piano and violin. It begins with a piano introduction in 2/4 time, marked *Allegro* with a tempo of 144 beats per minute. The key signature has one sharp (F#). The first system shows the piano introduction with a forte (*f*) dynamic. The second system features a violin melody with various fingerings and a piano accompaniment. The third system continues the violin melody with a forte (*f*) dynamic. The score includes numerous fingerings, slurs, and dynamic markings.

Secondo.



Andante ♩ = 55.



Primo.

This system features a piano introduction in 2/4 time. The right hand plays a series of eighth-note chords with fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The left hand plays a bass line with eighth notes and chords, including fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The system concludes with a final chord in the right hand.

rit.

This system continues the piano introduction. The right hand plays eighth-note chords with fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The left hand plays a bass line with eighth notes and chords, including fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The system concludes with a final chord in the right hand.

Andante ♩ = 55.

This system marks the beginning of the 'Andante' section at a tempo of 55 beats per minute. The right hand plays a series of eighth-note chords with fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The left hand plays a bass line with eighth notes and chords, including fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The system concludes with a final chord in the right hand.

This system continues the 'Andante' section. The right hand plays a series of eighth-note chords with fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The left hand plays a bass line with eighth notes and chords, including fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The system concludes with a final chord in the right hand.

This system continues the 'Andante' section. The right hand plays a series of eighth-note chords with fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The left hand plays a bass line with eighth notes and chords, including fingerings 1-2, 3-4, 5-1, 2-3, 4-5, and 1-2. The system concludes with a final chord in the right hand.

Allegro ♩—132.

Secondo.

Giocoso.

This piano score is written for two staves in 2/4 time. The first system begins with the tempo marking *Allegro* and a quarter note equal to 132 beats per minute. The first section, marked *f* (forte), consists of two measures. The second section, marked *Secondo.*, also begins with *f* and features a melodic line in the right hand with grace notes and a sustained bass line. The third section, marked *Giocoso.*, begins with a *p* (piano) dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady bass line. The score continues with five more systems, alternating between *f* and *p* dynamics. The final system concludes with a double bar line and a repeat sign.

Allegro • — 132.

• Primo.

Giocoso.

Musical score for "L'Espresso" by Debussy, measures 1-10. The score is in G major, 3/4 time. It features a piano part with a melodic line and a bass line, and a vocal part with lyrics. The piano part includes fingerings and dynamics like "cres", "ren", "do", "mf", and "cres".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line, likely for a voice or a single instrument. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of several measures, each with a specific rhythm and pitch. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 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[illegible]

MAIDEN, WHAT ARE YOU SINGING.

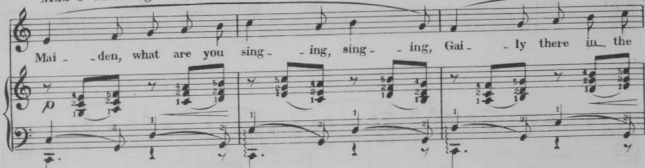
MÄDCHEN, WAS SINGST DU!

E. R. Kroeger.

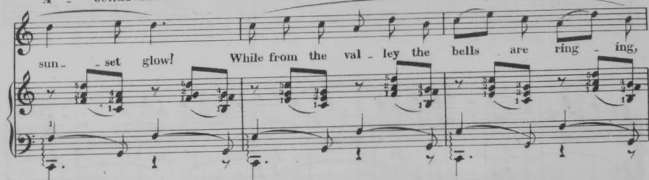
Allegretto vivo. ♩. - 72



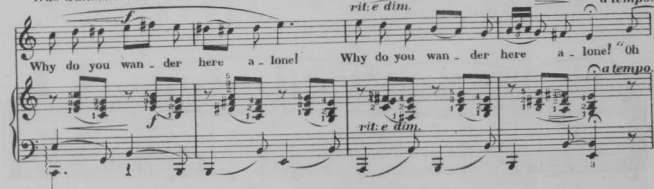
Mä - chen sag' mir, was soll dein Sün - gen Lu - stig hier in' dem



A - bend_schein! Hörst du nicht drun - ten die Glo - cken klin - gen,



Was wandelst du... nur so... al - lein! Was wandelst du... nur so... al - lein! O
rit. e dim. *a tempo.*



Ju - gend Lust, o gold' - ne Zeit, O Lie - ben se - lig - keit! Mein Lieb - ster bald sich

grüssend zeigt, Wenn der Mond herauf dort steigt. Mein Lieb - ster bald sich grüssend zeigt, Wenn der

Mond her - auf her - auf dort steigt.

Mäd - chen sag' mir, was soll dein Wei - nen Hier in der stil - ten ö - den Nacht!
Poco più meno mosso. *espressione*

Ach, wie blass dei - ne Wan - gen schei - nen, Was hat dir sol - chen Gram ge - macht! O

dim.

Why are your cheeks those white hues keep - ing! Why are your eyes no lon - ger bright! "Oh

dim.

Ju - gend Lust, o gold'ne Zeit, O Lie - bes - lig - keit!..... Nicht mehr mein Lieb sich

rit. *rinforz.*

youth was sweet and life was sweet, But love was sweet - er still..... No more his feet his

mf *rit.* *mf*

grüssend zeigt, Nicht mehr mein Lieb sich grüssend zeigt! Wönder Mond her auf dort steigt, der Mond her -

dim. e rit. *rit.*

love to greet, No more his feet his love to greet, Come o'er the moon lit hill, Come o'er the

dim. e rit. *rit.*

auf dort steigt.

Tempo primo.

moon - lit hill"

Animato.

Mä - den, sag' mir, was soll dein Sin - gen, Da ent - flo - hen die

Mai - den, why are you sing - ing. sing - ing, Now the wear - i - some

dun - kle Nacht!

Ich hör' sein Lied von dem Hü - gel klin - gen,

night is past! "I hear his song from the hill - top ring - ing,

Mein Sehnen hat ihn heim - ge - bracht: Mein Sehnen hat ihn heim - ge - bracht. O

He's tarried long but comes at last, He's tar-ried long but comes.... at last; Youth

Ju - gend Lust, o sü - sse Zeit, O Lie - bes se - lig - keit!..... O

still is sweet and life is sweet, but love is sweet - er still..... A -

mf *f*

fro - he, sel' - ge Wie - der - kehr Vom sonn'gen Hü - gel her!..... O fro - he, sel' - ge

gain his feet his love to greet Come o'er the sun - tipped hill. A - gain his feet his

rit: *dim:* *atempo. rinforz.* *a tempo.*

f

Wie - der - kehr Vom sonn' gen, gold' nen Hü - gel her!

love to greet Come o'er, come o'er the sun - tipped hill?

f *rit:* *ff* *ff* *ff*

Ped.

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GREELEY, COLORADO.

GREELEY, Sept. 24th, 1885.
NEW ENGLAND CONSERVATORY OF MUSIC.—Mr. Peckham, of the Boston University, gave a pleasant piano recital to the lovers of music. The following programme was ably and artistically rendered: *Beethoven*, Sonata, op. 51; Chopin, *Berceuse*, op. 27; *Berensky*, Spring Flowers, Miss Harby; *Gottschalk*, Tremolo; *Beethoven*, Adelaide, Mr. Ford; *Liszt*, *Chaconne*, No. 3.

A very enthusiastic reception was tendered Henry Jercak, the boy pianist, on the eve of his departure for Berlin, to resume his studies. Mrs. Phillips and Mrs. Frith aided by giving some good vocal selections. Mr. Julius was assisted by receiving in a corset solo. But the best of all was Jercak's *Mediations* on Faust, for violin, organ and piano, played by Henry Jercak, Professor Koenigsberg and Mr. Hayes. Whether Master Jercak will fulfill the promise of his promise to his friends upon his store of energy and caprice. His rendering of *Liszt's Nocturne*, displayed great power and technical ability.

A brilliant season is anticipated in Denver. Already several eminent musicians have selected the city as a home for the winter. Among the acquire, among the names of Mr. Emil Seifert, a virtuoso violinist and well-known composer and artist. His knowledge of the science, history and philosophy of the art, his chosen art, is very complete. Mr. Emil Winkler, a celebrated violinist of Vienna, whose execution is highly praised by Eastern critics, will arrive in Denver this week.

Mr. Seifert and Mr. Winkler will give a concert early in October at which Mr. Julius Bahnmann, a baritone, and Miss Mantel, a soprano, will also appear.

The new Conservatory of Music, under the very able direction of Mr. Fred Stevenson, is proving a great success. The thorough system pursued is fully becoming appreciated, as the increasing numbers of pupils prove. It has over seventy at this early date of the first term of the second year. The conservatory certificate was granted to Miss Henrietta Clewett of Carson, Nebraska, who is a talented young student. FITZ.

RELATIVES OF GREAT MEN.

SOME one strikes an underhand blow at the doctrine of heredity in the following collection of facts.

A brother of Vice-President Wilson is a guide in the bureau of engraving and printing at a dollar and a half a day, and President Cleveland is asked to give him something better. It is curious how the same blood which produces greatness in one member of a family produces mediocrity or worse in another. I know of a senator's brother, who is glad to hold a laborer's place about the senate chamber; and I can count my fingers full of the sons of senators, generals, and presidents, who loaf about Washington, disgracing the tracks which their fathers honored. The son of one of the most noted of the lawyers of Washington of a generation ago will now be glad of an offer of a drink at a second-class bar; and there is a son of a great senator and former minister to England, whom you may see any night about Willard's Hotel, who is good for nothing but loafing. I know a president's son, who asked for a drink the other day of the lively stable keeper, who used to hire out to him four-in-hands, while his father was in the White House; and there are working in the departments here the sons of the best men the country has ever produced.

Some sons of great men, however, are turning out well. Senator Ingalls has a boy in Kansas, it is said, promises to be as bright as himself. Oliver P. Morton's son has grown into very good standing, as a young lawyer at Indianapolis; and the son of Stephen A. Douglas has just called attention to his abilities, by his recent speech at Chicago. Henry A. Wise left a bright boy in the person of John S. Wise, who was in the last congress; and young Breckinridge, who made the stirring speech at the Chicago Democratic National Convention, is a fit offspring of the great Kentuckian. It is a pity that Tom Sherman went into the priesthood, for I have understood that he embodies much of the high quality of his father, as shown by his family. The Garfield boys are said to be bright young men, and Robert Lincoln has many of the attributes of his great father. Gen. Logan has a boy at West Point, and it is not possible to predict much of him at present. Senator Blaine's son is a bright enough for ordinary life, but not the ability of their father; and the son of Chester A. Arthur is a nice boy with the girls, but has as yet developed no great tendency to greatness. Senator Mahone has a boy who made an ass of himself last winter, and Holman's son did likewise. The Hayes boys are yet young, and they may develop, as time goes on.

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MAJOR AND MINOR.

AFTER THE RAIN.

All day above the tired earth had lain,
Husky and gray, the funeral pall of cloud;
All day the downward sweeps of chilling rain:
Had broken, firm, from the lowering shroud;
Had day the dreary sobbing of the breeze
Had wound the wailing from the yellowing trees.
At once the wailing wind rose higher,
Rousing to flash and foam the silent sea:
And the great forest, like a giant lye,
Echoed the key-note of the harmony:
It flurried the clouds before it like a tent,
And lo! the sunshine dazzled from the rent.
And all that wet world gladdened to the ray,
As tear dimmed eyes gleam to a loving word:
Answering its call out laughed the weary day,
As a fond slave springs joyful to her lord.
Forgotten chill and darkness, doubt and fear,
Absent, I droop—'Tis that, that I love."
—All the Year Round.

REGENE D'ALBERT, the pianist composer, has just completed the composition of a symphony.

LITMAN, Gilmore's tuba player, is the best on this side of the Atlantic, and a jolly good fellow to boot.

MR. COLBY of the *American Art Journal*, took in St. Louis Exposition, and made a pleasant call at the office of the REVIEW.

ROBINSON BROS. have a very large subscription list for the Mendelssohn Quintette Club Concerts. Their success seems assured. They deserve success.

J. S. BAKER's organ at the New Church at Leipzig, as re-organised by Arnstadt of Tübingen, has 18 stops in the great organ, 16 in the swell, 14 in the choir, and 11 in the pedal, besides complexes.

MADAME PAULINE LECCA, it is stated in German papers, has accepted an engagement at the Berlin opera, where she will give a series of performances during the last three months of the present year.

At the Royal Opera House at Stuttgart the lowering out of the orchestra, according to the Bayreuth model, has been adopted, and it has a full accompaniment before the commencement of performance.

The repertoire of the San Carlo Theatre, of Naples, during next season, will comprise the following operas—*Verdi's "Aida,"* "Rigoletto," "Macbeth," Mercadante's "La Vestale," and Miceli's "La figlia di Jefe."

We learn from Italian papers that Verdi was recently visited by Arrigo Boito, who found the Maestro busily engaged upon his new opera "Iago," which, it is thought, will be brought out during next year, at Milan.

M. PETER HENOT, the well known Belgian composer, has written a "Kinder-Cantate" (Children's Cantata), which was successfully performed last month by some 1,200 youthful exponents of both sexes, at the Cirque Royal, of Brussels.

Hector Berlioz's Opera "Benvenuto Cellini" is to be produced shortly at the Curbish Theatre. This interesting work of the great French composer was performed for the first (and only) time during some years since, at Hanover, under the auspices of Dr. Hans von Bülow.

SCHUBERT's music to his opera "Rosamunde," the *Alpenrose* Mehl Zerkow states is to be revived at the Meiningen Stadt-Theater in connection with a performance of Shakespeare's "As you like it." The next of the opera by Melchior von Chesy having proved fatal to the success of the work.

The excellent Paris Society for Historical Research has just offered a substantial prize for the best French music in France, from the beginning of the seventeenth century to the year 1870. Much credit is to be given to the society (multiplied) of the encouragement offered to aspiring students of the art in France.

During his recent sojourn at Vienna, Rubinstein was asked, at a soirée, by a lady, for his autograph. Not being in one of his most amiable moods, Rubinstein gave her his card instead. Undisturbed by this rebuff, the lady next applied to him for his autograph. List saw his colleague's card in her hand, took it, and wrote under Rubinstein's name, "and his admirer, F. Liszt."

MR. JOHN A. ROBINSON, the stereographer and amateur barytone celebrated his 25th birthday on September 24th, by a stag musical party. Messrs. Schultz, Lax, Lefebvre, Stoeckigt and Waldrauf of Gilmore's band, Messrs. Kunkel, Mayer, Seibert, Kieselhorst, Doane, Wiseman, Crawford, and several others, contributed to the musical portion of the entertainment, which was voted by all a first-class success.

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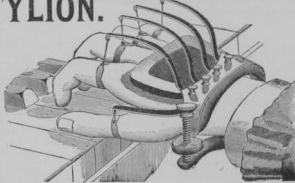
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THE St. Louis Browns, champions of the American Association, will play the Chicago, champions of the League, at Chicago on Oct. 18, at St. Louis on Oct. 19, 16 and 17, at Louisville on Oct. 22, and at Philadelphia and Brooklyn on dates not yet determined. This series will decide the base ball championship of America. The "Browns" will also play the Louis (the St. Louis League, at Sportman's Park on the 18th and 19th, and at Union Park on the 24th and 25th of October.

MILK FORBES, the new Swedish soprano, was lately called upon by Colonel Mayhew in London, to sing "Lullie," at brief notice in place of Patti, who was ill. The prima donna had no time given her for rehearsal, and the new singer, in the mad music had to be tried over during the encores while the prima donna was dressing. The fine player modestly tugging through the keyhole of the double locked door, while the singer warbled blithely in the seclusion of her dressing room.

Geo. H. WIEMAN is no more—no, that is not it, he is some more, having committed matrimony in the first degree on September 29th, so that there is, (or are) now two of him. The victim—his bride, the happy wife, was Miss W. Mrs. Wieman is a very agreeable, as well as talented person. Mrs. Wieman is quite a singer, George is little, so duets are in order. The Review (whose editor regrets that his wife's temporary illness prevented his presence at the wedding reception) extends its congratulations to the happy couple. We would have had an odd show thrown after a couple, but for the fact that we are wearing our old shoes and the weather is getting too cold to go barefoot.

C. T. SMOKE has composed and published a "Tourist's March," which is dedicated to the General Passenger Agents of the Western railroad lines. We would have noticed it earlier, but for the fact that we first wished to know its effect on travel. A "Tourist's March" has it in the suggestion of a stranded opera troupe, counting time, an occupation that is not more profitable to the railroads than the suggestion of the murderers. We heard the "Tourist's March" might appear an epidemic of walking. On diligent inquiry, however, we find that travel on the roads, to whose officers this composition is dedicated, has increased over fifty per cent, since its publication. As we have heard of no other cause for the increase, it must be attributed to SMOKE's new march.

THE St. Louis Base-Ball "cranks," among whom the editor of the Review figures, are in high feather. The "Browns" have won the American Association championship and the cranks fully believe that the Browns will down the champions of the League champions in the series of games they are to play with them. To Mr. Chris. Von der Abe, the President of the victors' organization, to his persister, intelligent and liberal management and practical knowledge, the success of the season is due. The St. Louis League Club, which was to "show" the Browns and run them out of the base ball, now adorns the tip-end of the tail of the league, demoralized, ridiculed and a loser of nearly one thousand dollars. If it is so, the mourners will be few—but whether it go any, it has lost whatever hold it had on the St. Louis public. And so, hurrah for Chris. Von der Abe and the St. Louis Browns.

VISITORS to the Exposition and Fair must not fail to call at the residence of A. J. McLean, 70 and 71 West 13th Street, Ave., where they will find the most complete assortment of Told and Silver-Plated Goods, of French, Italian, English and American make, and every variety of beautiful novelties in the Draught line, to be found in any city. It is a pity that the fair is found to coincide with the decreased values of the times.

THE Milan Opera Company, under the management of Messrs. Wilfrido and Lavie, open on October 18th, at the Richmond Theatre, Richmond, Va. The company embraces the following artists: *Prime Dione Soprano, Miss Marietta Mattei, Adele Verani, and Maria Romelli. Prime Dione Contralto, Miss Carrie Morse and Marie Perdon. Tenor, Signor G. Taglieri, Gustave Gill and Pietro Lombardi. Baritone, Signor Arturo Marchesi and J. Ferrari. Bass, Signor C. Bologna and L. Belmont. Director of Music and Conductor, Signor Luigi Loghoder.*

"SOMETHING in the way of street music was seen on Fourth street our day last week, which at least possessed the merit of novelty," says the American Music Journal. "Under ordinary circumstances a man playing an accompaniment to the lary to a waltz whistled by another man would not attract much of an audience, but the weather was quite warm, and the few in the air and his head resting on the sawed-off stump of a wooden leg, but he whistled himself with the music of his feet in such a touching manner, he soon collected such a crowd that the police had to open a passage-way for him. It was the cynic, not the musical performance which drew the crowd, but the sight of his head and whistling like an angel, nobody would have listened to him."

This is full of comedy, and these ordinary efforts are not well appreciated. The "greatest American pianist" (whenever he may be) would draw dollars and there he plays cents, if he would stand on his head and play, say a Bach fugue, the famous prima donna, Mme. Pascale, — but we will cut our eye before possibilities.

A BERLIN newspaper publishes a private letter of Anton Rubinstein, giving some curious particulars to his new work "Maze" on the composition of which he is at present engaged. He writes:

"My 'Maze' is the least practical work that a composer can undertake. I have given all my strength to it, and shall not rest till it is finished. The work, the performance of which will last four hours, is too theatrical for the concert room, and so much like an oratorio, the theatre; it is, in fact, the perfect type of the 'sacred opera' that I have dreamed of for years. What will some of our friends say, who are given to the work can be performed entire. As it contains eight distinct parts, one or two may, from time to time, be given either in a concert or on the stage. I am half through the work, which I hope will be finished by the end of September, and am speaking of the sketch; for completing the score I shall require a few weeks, and that I shall not be in any case be ready to appear before September 18th."

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COMICAL CHORDS.

Come into the garden, cat,
And sing in jolly low lay;
For the folks have packed their trunks and skipped
To the seaside far away.
Then into the garden came the cat,
And his bridle soon docked the leg,
Where I struck him foul with a big ball-bat,—
Ah! never again sang he.

—Washington Hackett.

A base ball club and an operative troupe got badly mixed up on a railway train the other day. Are you the first base?" "You are the manager of the match, buttonholing exactly explained the manager of the match, buttonholing a slim young man. "First base! Do I look it? No, sir! I am primo tenore assoluto."

POLICEMAN ADLIE, of Philadelphia, recently tried to arrest a rough, who fired on him, but the bullet was stopped by a suspender button. This little incident shows that policeman Adlie has a noble vice, otherwise his suspender would have been fastened by an old shingle nail or wooden bushy-pick.—*Essex*

"SOCKETEERED EAGER" cried Blumack. "Socks came in and looked inquiringly at the chamberlain. "Did you place them (sensitive hand) in the ice chest with dem other things yet I put out in Africa?" "Sohure." "Vell, den dake 'em out and send 'em pack." Dem Sockenwade dey say dey will come offer and we git dot cooler. —*Pittsburgh Courier*

He leaned over the piano, and gazed upon her face enraptured as she sang. Indeed, so intently and absorbedly were his eyes fastened upon her countenance that a friend near by in a low tone, "You seem lost." "Oh, no, I ain't lost," he whispered. "I elied her back teeth about ten months ago, and I am observing how the filling lasts."

A MUSICIAN was stranded in a city, and applied for help to a rich man who had attended his concert the night before. "I should like to make a small raise, sir," he remarked. "What's the matter?" "Why, sir, you see, I want to leave town, and I have no one to play for me." "Oh, no, I ain't lost," he whispered. "I elied her back teeth about ten months ago, and I am observing how the filling lasts."

A COMPANY of Good Templars was marching down the street, with bands playing, and a banner on which was inscribed, "We bend the knee, but not the elbow." On the sidewalk was an old casker, who read the inscription with many a hiccup and added, "O yes, you bend the knee, but not the elbow." That comes of this beastly habit of drinking out of the bung. And the procession moved on.—*Brooklyn Eagle*

ANOTHER TENOR: "Oh, you must put me down for a solo at the church entertainment! I have just learned a new one!" "It's called 'The Restless Sea.'"

"Humph! rather odd theme!"

"Odd theme!"

"Yes. I don't know of any reason why the Chorus be restless. You never strike it, you know."

PRETTY cousin (to young doctor).—"So you are a full-fledged doctor, are you, Tom?"

Young doctor.—"Yes, I got my diploma last week."

Pretty cousin.—"Have you any specialty?"

Young doctor.—"Yes, I shall make children's diseases a specialty."

Pretty cousin.—"Ah, yes, I see; and as you gain experience you will be able to attend other people. That's right, Tom; begin at the bottom of your profession and work your way up."

The cat is the only vocalist that never gets and if it is not applauded.

A newspaper out West puts an advertisement of a lost cat in its a-news-must-column.

Leading musicians are advocating a lower musical pitch. We hope the cats will adopt it.

Philadelphia cat howls every time it hears any one singing "Sweet Violets." This shows that cats are readily capable of envy.—*Cleveland Vanity Fair*

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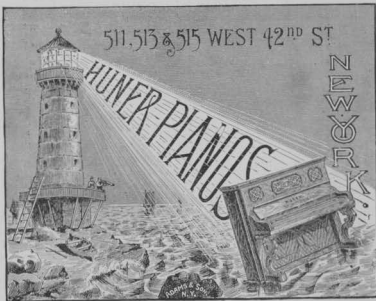
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"I cawn't get the hang of you Americans," said a newly arrived musician, the other day. "The other evening, down at 'Gony Island, one of Capra's Band asked me if I didn't feel this 'histing.' I didn't like to confess as he if I didn't feel I said I did feel it sometimes. Then he asked me what my weakness was. Of course, I concluded 'histing' was a complaint, and answered that I thought my weakness was principally in my stomach. He at once said that he would fill me plumb full of the old stuff and make me feel like a day. You can imagine my surprise when I found that he only wanted me to drink with him. Why couldn't he say so, you know? Another awfully jolly fellow in Bayne's band asked me the other morning if I wouldn't toss a ball before breakfast, and when I expressed my willingness to have a little exercise before eating, I discovered that tossing a ball was drinking a gin cocktail. Now whenever they ask me something I do not understand, I always answer, 'or there's ale, and I don't I hit the mark every time—Ogwig."

Not Posted on Musical Terms.—"Be sure, and come up at the Key of G, darling," wrote a young lady, in a postscript to her lover.

"Key of G?" exclaimed the gentleman; "what on earth does that mean?"

"Key of G? Why, that means 'one sharp,'" answered his musical room mate.

Now, I must not exhibit my ignorance," replied the young lady. "I'll pay her back in her own musical language; but, the deuce of it is, I don't know a musical note from a chicken track."

Write and tell her that the Key of F will be there," said his friend.

He did so, and now wants to know, why she laughs every time "One flat" comes up the garden walk.—Pretor's Weekly

There are so many different meanings attached to Schumann's "Cologne" Symphony performed last evening he different "intention" drawn, that we are enabled to give to the readers of the *Courier* the true synopsis of the plot. It is as follows: First movement—The city of Cologne is pictured. Its various media are given by chromatic passages on the contrabasses. Second movement—This is a scene, and portrays the arrival of Jean Maria. Paris in the city there are a great many of him; and his glaze as he thinks of selling diluted alcohol to the tourists at a quart is admirably represented by flute skips. Third movement.—An outdoor. Told pictures the delirious movement of the hour, as the driver slowly takes the innocent tourist to the cathedral and loads gently into the back movement, which depicts the cathedral itself. A massive theme gradually depicts the colossal character the back movement. The seizure of the tourist by a guide who takes him at a trot through the city and is appropriately represented by brass, and the lofty disdain with which this party looks at his two mark gratuity is of even a "see mark" heard. The closing movement is full of life and bustle, and pictures the unfortunate traveler struggling with a number of guides, who desire to force pictures upon the tourist again. The guide from their hands, the movement closes triumphantly. Tremble of strings pictures him on the street, and the guide, shaking the dust of Cologne jocosely from his feet.—L. C. Elton to Boston Courier.

BIRD SONGS.

It is worthy of remark that birds have their time to sing, as well as to labor for living. Their morning and evening songs are never omitted, however silent they may be at noon. They spend many hours of the day in the diligent search of food, but its earliest and latest moments are given to song. A few species sing on the wing, like the skylark soaring to heaven's gate; others sing as they hop upon the ground; but most birds choose some lofty perch from which to warble forth their notes. The virgins and warblers sing as they work among the foliage of the trees, but the thrushes set apart an hour for song. The white-throated sparrow chooses the evening hour for his loud and cheerful lay. When we first heard it, many and many a year ago, from the top of Pleasant Mountain, how wild and solitary it seemed! Its notes came clear and distinct above those of most other birds. They are among the last to be heard at night, and seem to come from far away. We associate the bird with the mountains, and it seems as solitary as their peaks. It is easy to interpret its song; for none can mistake the warning words, "Sow wheat, Peewee, Peewee, Peewee." Some say it is "Teabody" to whom he is giving advice, but the legend runs that it was the farmer Peewee who preed by it. The wood-thrush, too, sings at evening. He is perhaps our greatest singer, so charming are his notes. He varies his song like a skillful artist, and seems at times to pride himself on doing something which he ought not to do. But, however he may vary it, his song is inimitable.

But it is the morning hour, in which most birds give themselves to song. During a morning walk, a few days since, we heard the full rich notes of the golden oriole, the long whistle of the wood pewee, the low note of the chipping-sparrow, the short, ascending thrills of the ovenbird; while the least flycatcher, the chestnut-sided warbler, the song-sparrow, the redstart, the indigo-bird, the black-and-white creeper, the rexyed vireo, and the goldfinch joined to swell the chorus; and from far away the clattering discord of the yellowhammer. It was a glorious concert, and fully ushered in a bright and beautiful day.—Portland Transcript.