MAJOR AND MINOR.

The Utica Conservatory of Music, Utica, N. Y., held its commencement exercises on the 7th inst.

Naturally fermented in the bottle, perfectly pure, with a delicious bouquet. *Cook's Extra Dry Champagne* can be drank by the most delicate.

The Mozart Conservatory of Music, Wichita, Kansas, under the directorship of John W. Metcalf, gave a series of student's recitals at Lewis Academy.

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

Among the poets who will contribute to the July number of *Harpers Magazine* are William Sharp, Matthew Richey Knight, George Edgar Montgomery and Thomas Bailey Aldrich.

The tell-tales of memory wake from their slumbers—
I hear the old song with its tender refrain,
What passion lies hid in those honey-voiced numbers,
What perfume of youth in each exquisite strain!
HOLMES.

An old lady in Vienna ordained in her last will and testament that a Strauss waltz should be played at her funeral, for which each member of the orchestra was to receive a ducat. The heirs objected at first, on religious grounds, but the provisions of the will were distinct, and could not be violated without endangering their own claims; so Strauss and his musicians were engaged and placed in a circle around the grave, and while the coffin was being lowered they played the favorite waltz of their late lamented admirer.

Do not imagine that you are making progress by attempting to play a difficult piece. Only what you can play well and what you know, that is your own; not what you choose merely to put in your portfolio.

Study your lesson until you have mastered it. Then review the past work. He who neglects the pieces learned is like the laborer who, after earning the money by hard toil, places it into pockets with holes in them. After reviewing you may also try your skill on new things and practice sight reading.
CARL MERZ.

Quail on toast, at Milford's.

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Bülow's Practical Joke.—Max Bendix, the violinist, who has just returned from Europe, tells the following: "Mme. Carreno has achieved a great success in Berlin. Indeed, the beautiful American has literally turned the heads of musical Berlin. She has done more, for she has succeeded in making her first husband, Emile Sauret, very uncomfortable, as, of course, wherever she goes, sympathy generally goes to the woman in the case, especially if she is handsome and talented like Carreno. Von Bulow, in his fondness for a practical joke helped to make Sauret quite unhappy. He was to play at a Bulow concert and Bulow thougt it would be great fun to have the two wives seated in the private boxes facing each other. When Sauret came to the footlights and took in the situation he nearly collapsed. It was fully ten minutes before he recovered from his nervousness and was able to play like himself."

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K. J. B. CONCERT.

A testimonial concert was given at Memorial Hall to Mrs. Kate J. Brainard, by the K. J. B. Ladies' Quartette, of which Mrs. Douglas Phillips is First Soprano, Miss Julia B. Kroeger, First Alto, Miss Minnette Slayback, Second Soprano, and Mrs. Laura Anderson, Second Alto. The quartette was assisted by Mrs. G. L. Cunningham, Soprano, Mrs. Mattie I. Hardy, Alto, Miss Alice Pettengill, Accompanist, Messrs. Chas. Kunkel and Ernest R. Kroeger, Pianists, and Signor Guido Parisi, Violinist. The following programme was presented:

PART I.—1. Quartette, "Ave Maria," *Abt*, K. J. B. Ladies' Quartette; 2. Duo (For Two Pianos), Fantasie, "Norma," *Thalberg*, Messrs. Kunkel and Kroeger; 3. Soprano Solo, "Erlking," *F. Schubert*, Mrs. Georgia Lee Cunningham; 4 Quartette, (*a*) "Water Sprites," *Schumann*, (*b*) "Barcarole," *Brahms*, K. J. B. Ladies' Quartette.

PART II.—1. Piano Solo Larghette from "F. Minor Concerto," *Henselt*, Mr. E. R. Kroeger; 2. Alto Solo, "Ah! 'Tis a Dream," *Hawley*, Mrs. Mattie I. Hardy; 3. Violin Solo, (*a*) "Romanza Andaluza," (*b*) "Gavotte de Mignon," *P. Sarasate*, Signor Guido Parisi; 4. Quartette, "Old Folks at Home," *Arr. by Root*, K. J. B. Ladies Quartette.

Mrs. Kate J. Brainard is the director of the K. J. B. Ladies' Quartette, and the audience that greeted her, as well as the magnificent programme that honored her, are evidences of the high estimation in which Mrs. Brainard is held. All the participants in the programme were received with great warmth, and did exceptionally good work in honor of the occasion. Mrs. Brainard was the recipient of large floral offerings and bouquets. The presentation address was made by Mr. Bernie J. Smith.

A. O. U. W. CONCERT.

The dedication of the Upchurch Monument took place at Grand Music Hall on the 11th ult.

The following programme was rendered: 1. Invocation, Rev. John Snyder. 2. Piano Solo, "Nearer, My God, to Thee," *Rive-King*, Grand Paraphrase de Concert, Mr. Charles Kunkel. 3. Address of Welcome, W. H. Miller, Grand Master Workman. 4. Bass Solo, "O, Lord God," *Tito Mattei*, Mr. W. H. Porteous. 5. Address—Dedication, Rev. J. A. Brooks, Past Supreme Master Workman. 6. Soprano Solo, "Faith, Hope and Love," *Mrs. Mayo-Rhodes*, words by I. D. Foulon, music by Charles Kunkel. (Especially composed for this occasion, and dedicated to the memory of Father Upchurch.) 7. Violin Solo, (*a*) Larghetto, *Nardini*; (*b*) Cradle Song, *Hauser*, Miss Agnes Gray. 8. Address, W. R. Graham, Supreme Master Workman. 9. Grand Duo, Mrs. Mayo-Rhodes and W. M. Porteous. 10. Address, W. H. Barnes, Past Grand Master Workman. 11. Soprano Solo, "Come Unto Me," *Coenen*, Mrs. Mayo-Rhodes. 12. Benediction, Rev. Henry Tudor. The beautiful arrangement of "Nearer, my God, to Thee," by Rive-King, was most suitable for the occasion, and proved a most effective composition.

The elegant Steinway Grand Piano used on this occasion was furnished by Bollman Bros., 11th and Olive, and did much towards the success of the concert.

ORCHESTRAS.

The Germans have carefully studied the matter of the size of orchestras, and have settled this fact definitely—an orchestra should consist of from 90 to 120 men, and should be heard in a small hall. Wagner with his orchestra of 116 (average) in the small auditorium of the Bayreuth Theatre, the Gewandhaus Orchestra of about a hundred, in a medium-sized concert room, have proved this incontestibly. Unfortunately, there are many in America who do not understand this matter. The larger the band, the better the music, is a firmly rooted conviction with many. If Theodore Thomas were to give two concerts, one with the best orchestra of 80, the other with a monster (how well the name fits!) orchestra of 800, the people would reason that 800 is ten times 80, and would imagine that the second concert would therefore be ten times better. There are more important details of orchestral work than mere volume of tone; shading, unity, ensemble, these make the work, and the larger the orchestra the less are these attained. In scriptural times, they had enormous concourses of musicians in the Temple of Jerusalem, but at that time they were bidden to "play skillfully and with a loud noise." The moderns have not all passed beyond being delighted with "a loud noise!"

CITY NOTES.

Lottie Gerak is married.

The Epstein Brothers will take in Detroit.

C. H. Galloway will take a trip to New York.

R. Poppen's Opera will be presented at Uhrig's Cave.

Paul Mori and family will spend the summer in Kentucky.

M. I. Epstein is one of the Vice-Presidents of the M. T. N. A.

Miss L. F. Miner will spend a few months at Manitou Springs, Col.

E. R. Kroeger's Quintette in F Sharp Minor is on the programme for Detroit.

August Meyer, the teacher of zither, has removed from 1220 Park Ave. to 1014 Morrison Ave.

Wm. Armstrong, of Alton, takes his annual run to see the sights and hear American compositions.

The dedication of the Upchurch Monument took place at Grand Music Hall, Exposition Building, on the 11th ult.

C. I Wynne, of C. I. Wynne & Co., has lost his most esteemed mother, who died in the East at an advanced age.

August Halter has charge of the Second Baptist Church choir during the absence of Mr. Porteous. Mr. Porteous left for Europe.

C. H. Johnson, organist of the Pilgrim Church, is one of the best paid organists in the city. He has been very successful as organist and teacher.

J. Moerschel, a very promising pupil of George Enzinger, played the "Moonlight Sonata," *Beethoven*, at the graduating exercises of the St. Louis High School.

The American Fraternal Circle, under the direction of J. J. Voellmecke, gave a grand Vocal, Instrumental and Literary Entertainment at Grand Exposition Music Hall.

"Pearl of Pekin," quadruple extract, made by Frost & Ruf, the druggists of 7th and Olive, is the most popular of extracts. Deliciously fragrant and lasting, it has supplanted all others.

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De Soto.—Quite an enjoyable concert was given at the Opera House, in De Soto, by Miss Maude Pannell, Soprano; Henry Groffman, baritone; Wm. Caroline, humorist; Miss Yost, from the East, elocutionist; and G. A. Kissel, accompanist.

C. Philip Boeshenz, of 1100 N. Leonard Ave., will give a summer course of organ and piano instruction on very reasonable terms. Mr. Borshenz has a double banked pedal organ at Mahler's Hall, 3445 Olive Street, for the advantage of his pupils.

Geo. Jarvis, organist of St. Peter's Church, has written a very fine anthem, "The Fount of Life Eternal." It contains solos and duet for soprano and alto, or tenor and bass with chorus. Mr. Jarvis has written some very commendable works. His "Fount of Life Eternal" promises a wide sale. It is published by C. I. Wynne & Co.

Mrs. F. W. Humphrey gave a musicale, in honor of Mr. Humphrey's father and mother, who are here on a visit from Boston. The residence and gardens were beautifully illuminated for the occasion. Among those who made the evening a pleasant one, were Mrs. Mayo-Rhodes, Mrs. Hardey, the Epstein Brothers, Messrs. McCreery, Aliman, Walker and Groffman, of the Hatton Glee Club, O. Bollman, Mrs. G. Wiseman, Chas. Humphrey, Misses Laura and Aggie Cowen, Mrs. E. Karst and Mr. Porteous. The hospitality of Mrs. Humphrey left nothing wanting for the enjoyment of the numerous guests.

The following programme was given at the reopening of Salem M. E. Church, on the 22nd ult., under direction of Geo. Enzinger: Morning Service—1. Prelude Canzonetta di Salvator Rosa, *Liszt*. 2. Magnificat in G, *Gilchrist*. 3. I waited for the Lord, from Hymn of Praise, *Mendelssohn*. 4. Rock of Ages, Quartetto, *Dudley Buck*. 5. Praised be Jehovah, *Dudley Buck*. 6. Postlude, Hallelujah Chorus, *Handel*. Evening Service—1. Prelude, Allegretto Gayoso, *Tours*. 2. Like as a Father, *Hatton*. 3. Just as I am, Trio, *Leslie*. 4. Nearer, my God, to Thee, Soprano Solo, *Holden*. 5. Lead, Kindly Night, Male Quartette *Dudley Buck*. 6. Postlude, Festival March, *Ashmall*. The regular choir was assisted by the Olympia Male Quartette, consisting of Messrs. C. A. Metcalf, G. H. Bahrenburg, G. A. Kissel and H. F. Niedringhaus.

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The great, new, magnificent Madison Square garden in New York was opened with a glorious outburst of the Strauss orchestra, and a blaze of ballet beauties recently imported. About 8,000 people feasted their ears on the one, and fastened their eyes on the other. So large is this new music hall, however, that many in the remote corners could hear little of the volume of music that came from the fifty instruments upon the stage. The programme was essentially light, consisting largely of waltzes, polkas and mazurkas. There were many notables present, among them Gen. Sherman and Chauncey M. Depew. Of lesser lights, military, political and social, there were hundreds. Most of the boxes were occupied by society people, and all the well-known men-about-town were to be seen on the floor. Mr. Strauss made a favorable impression upon the New Yorkers.

Rubinstein's dramatic Oratorio, or "Geistliche Oper," "Paradise Lost," was performed last month by the Oratorio Society of Munich, but failed to meet with the appreciation of the audience.

The ceremony of unveiling the statue erected to Carl Maria von Weber, at his native town of Eutin, is took place on July 1. It included the performance of some of the more important choral compositions of the master, and a large concourse of artists and amateurs visited the picturesque little town of Holstein on the occasion.

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The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Carreno.—Teresa Carreno is having a very fine time of it in Germany. At Leipsic, after playing the Grieg concerto, the composer mounted the platform and kissed her hand. At Dresden, she won great favor with the court and the public.

"The Delsarte Recitation Book and Directory" is the title of a handsome volume just issued by Edgar S. Werner, 28 W. 23rd St., New York. It is a compilation by Elsie M. Wilbor, who has had excellent training for the work from her long experience as one of the editors of Werner's *Voice Magazine*. The book contains recitations in prose and poetry, of grades from simplest to most dramatic, including several favorite pieces of Delsarte. The volume seems to supply a want, and will undoubtedly meet with success.

A QUESTION.

Do you get strictly pure whiskey when you buy it for medicinal or family use? Read what the "National Druggist" says: One hears so much about the fusel oil in whiskey, and the machinery made to get it out, that the idea is conveyed to him that good whiskey must be entirely devoid of it. Such, however, is not the case, for whiskey deprived of this is alcohol pure and simple, nothing but a pure spirit, which has no nourishment. It is robbed of the only element which could give it a flavor and bouquet—the fusel oil—and no length of time will ever restore it. But a good whiskey, distilled with care from selected grain, rich in fusel oil, kept for years exposed to the action of warmth and the atmosphere, gains in flavor and bouquet with every year (up to a certain period). The fusel oil, a deadly poison in its earlier state, is gradually changed to a harmless ether, to which alone is due the flavor, bouquet and medicinal properties of old, well ripened whiskies.

An excellent example of this is to be had in the "Club House" brand of Bourbon whiskey, made after the formula of M. Shaughnessy & Co., in Nelson County, Ky., whose office and warehouse, however, are located at No. 402 North Main Street, St. Louis.

KIRKWOOD SEMINARY.

A "Soirée Musicale" was given at this Seminary on the 3rd ult., with the following interesting programme:

Piano Solo, Prelude and Fugue in E minor, *Mendelssohn*, Mr. Kroeger; Vocal Solo, "Staccato Polka," *Mulder*, Miss Patterson; Piano Solo, (*a*) Etude, "If I were a Bird," *Henselt*, (*b*) "Rhapsodie Hongroise," No. 12, *Liszt*, Miss Hyde; Recitation, "The Chariot Race," *Wallace*, Miss Fay; Piano Solo, (*a*) "Forest Scene," Op. 82, No. 8, *Schumann*, (*b*) "Gavotte in B Flat," *Armstrong*, Mr. Armstrong; Vocal Solo, (*a*) "There's nae room for twa," *Scotch*, (*b*) "A Life Lesson," *Jordan*, Miss Patterson; Organ Solo, "Ave Maria," *Gounod*, Mr. Armstrong; Piano Solos, (*a*) "The Rivulet," *Kroeger*, (*b*) "Ballade in A Flat," *Chopin*, Mr. Kroeger.

TALLY ONE MORE FOR ST. LOUIS.

With the evading census enumerator on hand, Mr. Oscar H. Bollman comes to the front and demands a fair count for a wide-awake heir, just arrived.

We congratulate Mr. Bollman and the Bollman Bros. Co. upon this sharer in their present and future achievements, and hope the little one will reach manhood's estate with as proud a record for his father as the present generation has for its worthy sire.

THE CHORAL-SYMPHONY SOCIETY.

ANNOUNCEMENT—SEASON 1890-91.

The St. Louis Choral Society has acquired the property and good-will of the St. Louis Musical Union and the Joseph Otten Symphony Orchestra, and the three have been merged into one. For the first time in the history of St. Louis, the musical interests of the city are centered in a single organization, which will be known as the "St. Louis Choral-Symphony Society."

With all the patronage concentrated upon one organization, the result cannot fail to be most happy. It is the intention of the Society to give a series of Concerts, such as have never been equaled in local history for completeness of detail, artistic finish, and general excellence. Prominent soloists will be engaged for each concert. It is the purpose of the Society to present such a happy combination of new and old in music as shall satisfy all tastes.

The terms of subscription are as follows:

Choral Series, four Choral Concerts in Music Hall, two Season Seats	$ 8 00
Symphony Series, five Orchestral Concerts in Entertainment Hall, two Season Seats	8 00
Subscription to both Choral and Symphony Series Concerts, two Season Seats	15 00

EXECUTIVE COMMITTEE.—Richard Perry, A. W. Douglas, Henry S. Potter, Otto Bollman, R. D. Kohn, S. L. Biggers and Hugh McKittrick, Jr.

Hugh McKittrick, Jr., Treasurer, 8th and Washington Ave
J. E. Ashcroft, Secretary, 502 Chamber of Commerce.
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Distilled with great care on the Old Fashion Kentucky Hand-made Sour-mash Plan. Thoroughly aged and purified in barrels for ten years before bottled. It is peerless for medicinal use, with delicious taste and flavor; most grateful and digestible to the weakest stomach; possessing in highly concentrated form, the aromatic and tonic qualities of the grain from which it is distilled. A trial demonstrates its high character. Sold in cases of twelve full measure quarts, $10.50 per case.

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

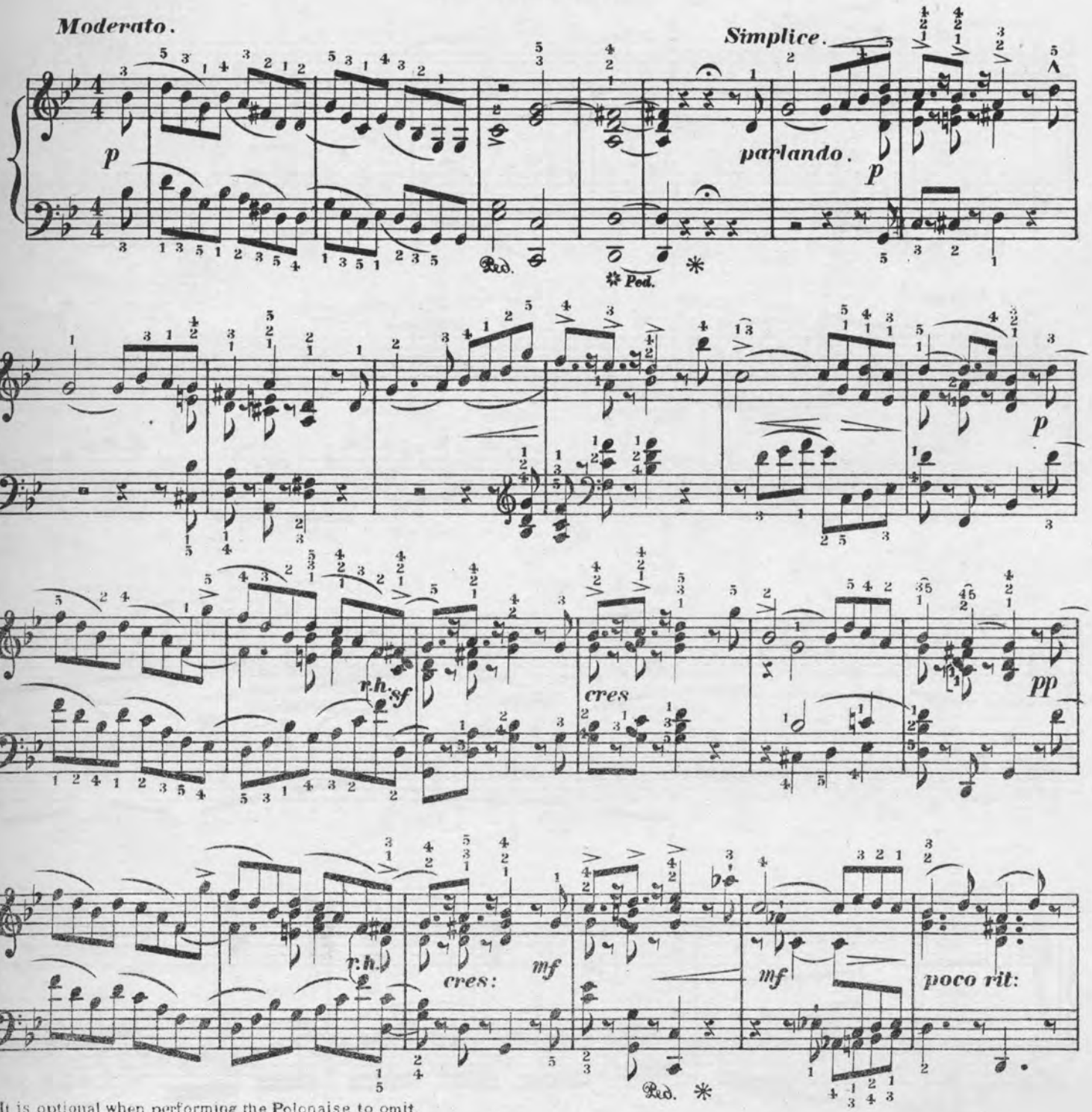
Ballade et Polonaise de Concert.

H. VIEUXTEMPS.

In freier Uebertragung fuer Klavier.

Julia Rivé-King.

BALLADE.



It is optional when performing the Polonaise to omit.
or play the Ballade.

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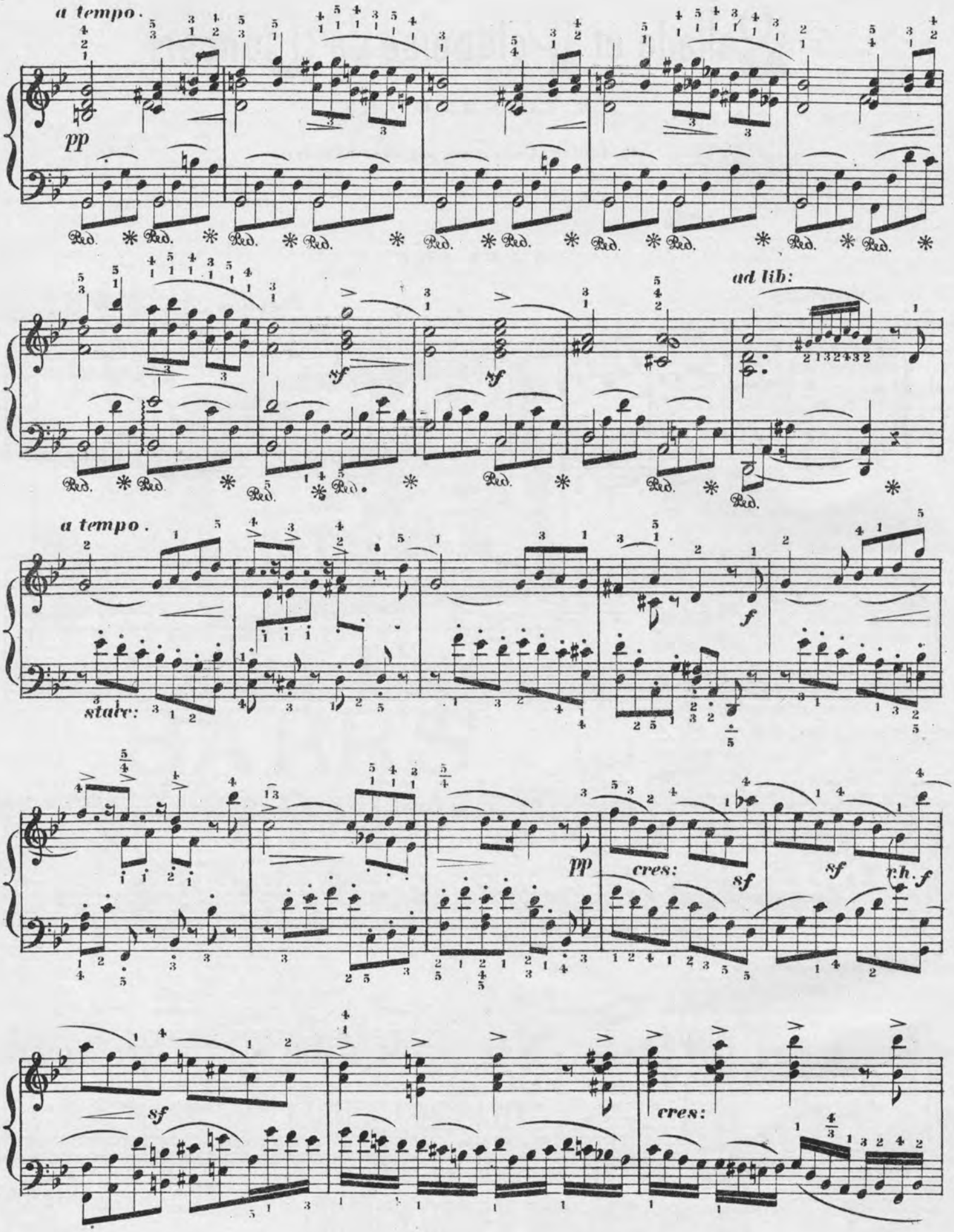

a tempo.
pp
Ped.
sf
ad lib:
a tempo.
stacc:
f
pp
cres:
sf
r.h. f
cres:

animato.

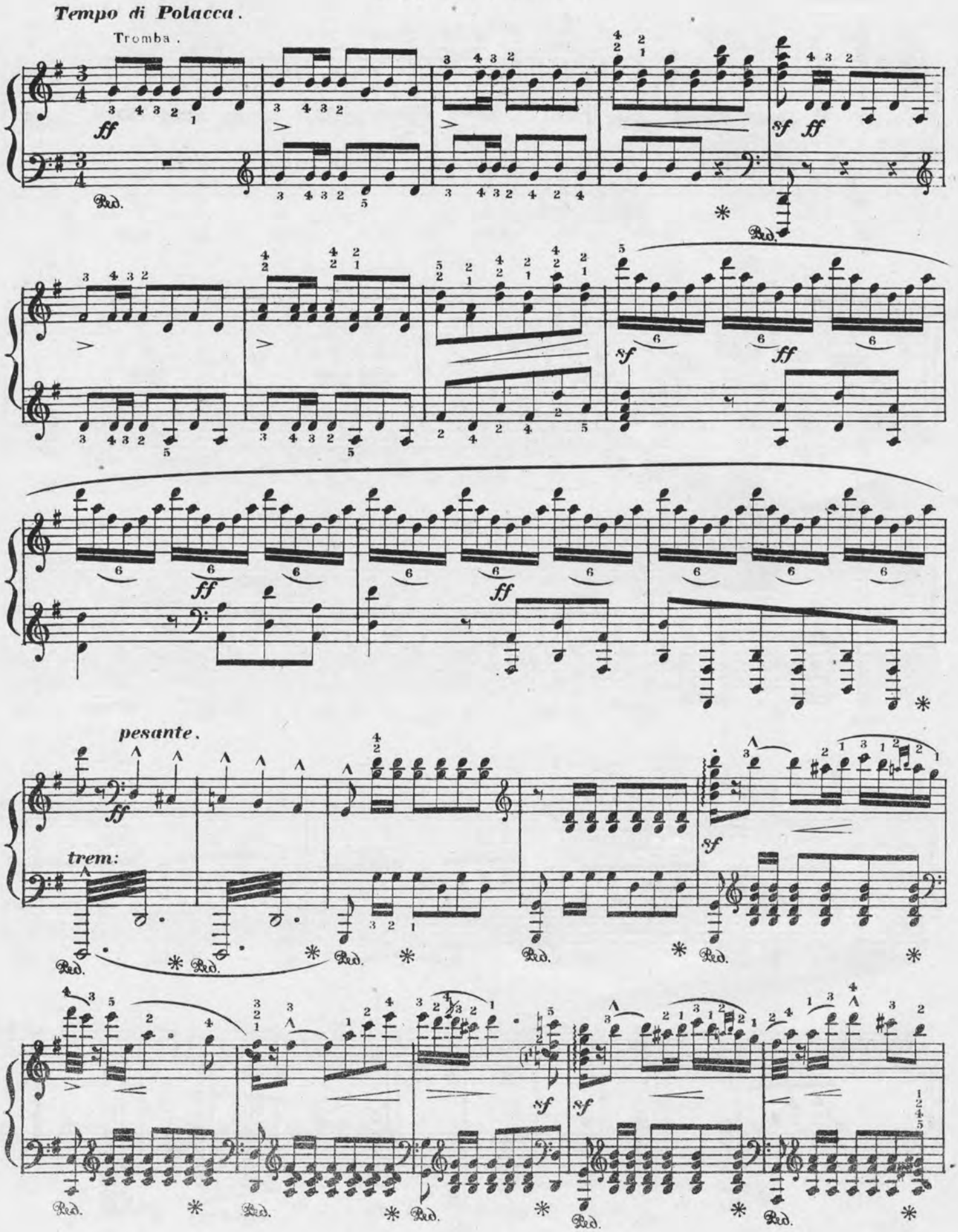
ff *sf* *ff*

ff *ff* *sf* *ff* *sf* *mf*

rit: *a tempo.*

p *sf*

POLONAISE.



rapido.

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

sf

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

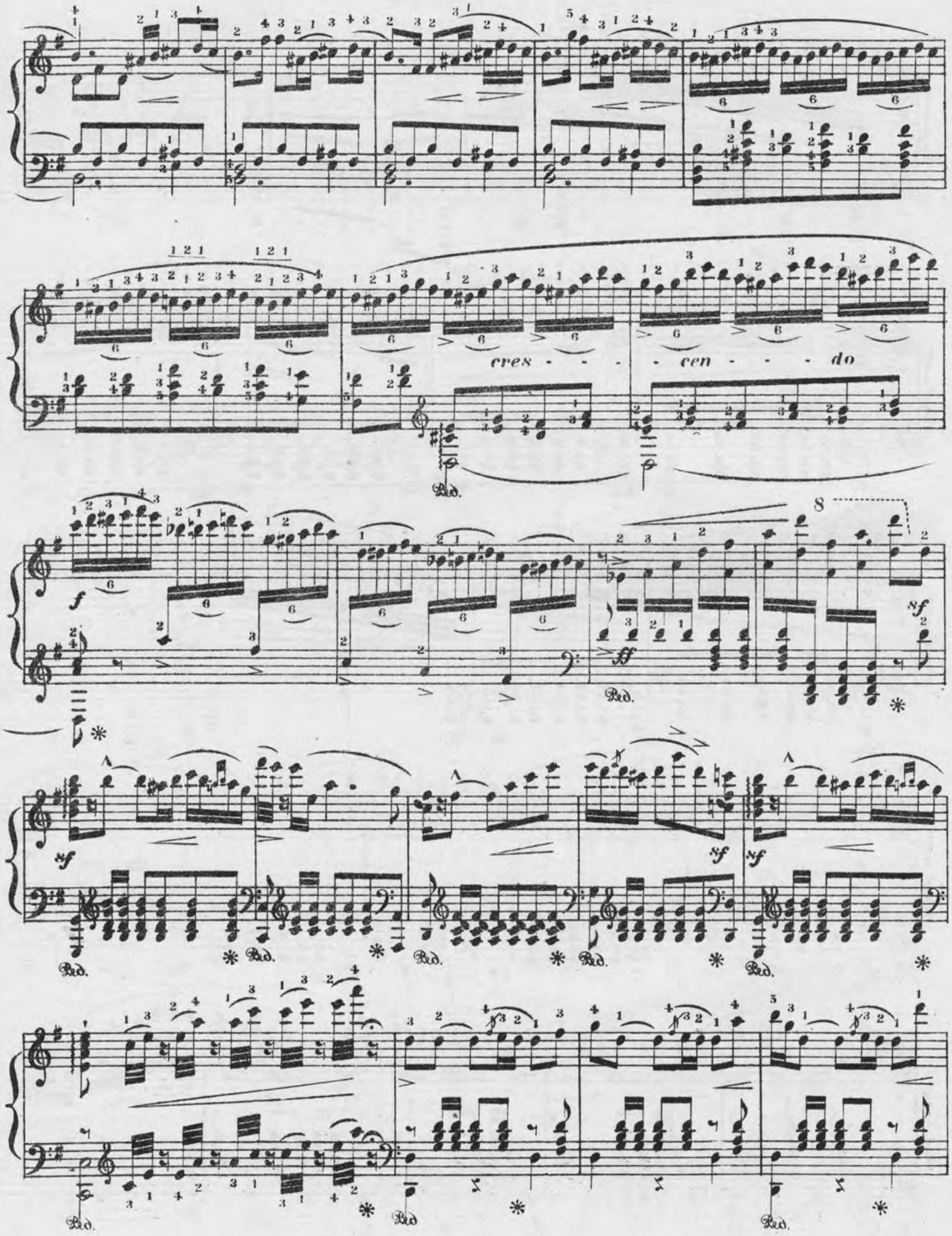
rapido.

sf

Ped. * Ped. * Ped. *

p

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


cres - - - - cen - - - do
Ped.
f
ff
sf
8

rapido.

ff *ff* *ff*

p *f*

p

Cantabile.

mf

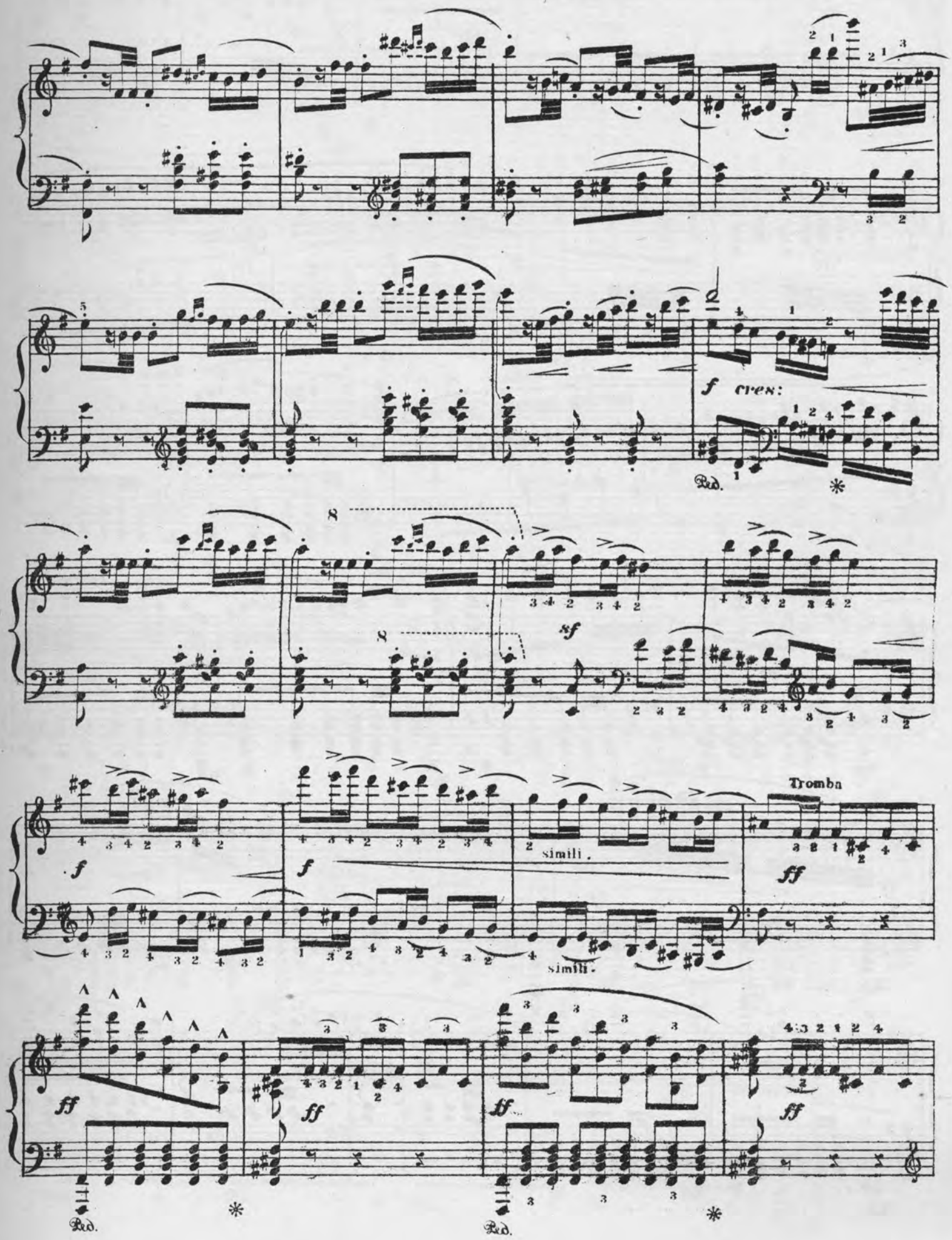
f

f

ff

p

f


f cres:
Ped.
8
sf
f
simili.
Tromba
ff
simili.
ff
ff
ff
ff
Ped.
Ped.

cres - - - cen - - - do

sf ff trem:

cres - cen -

- - do

sf

8

Simili.

p

Simili.

sf

sf

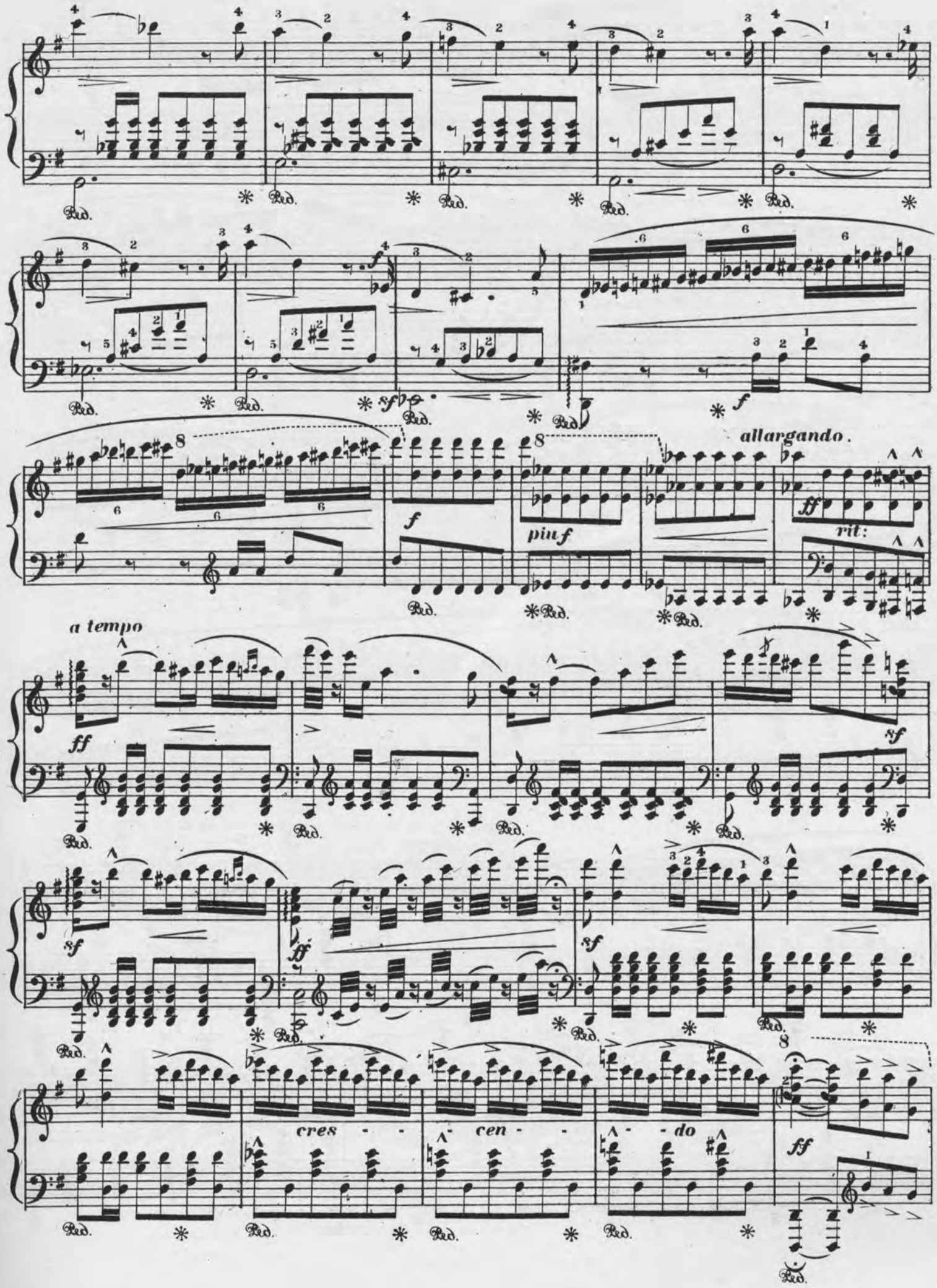
sf

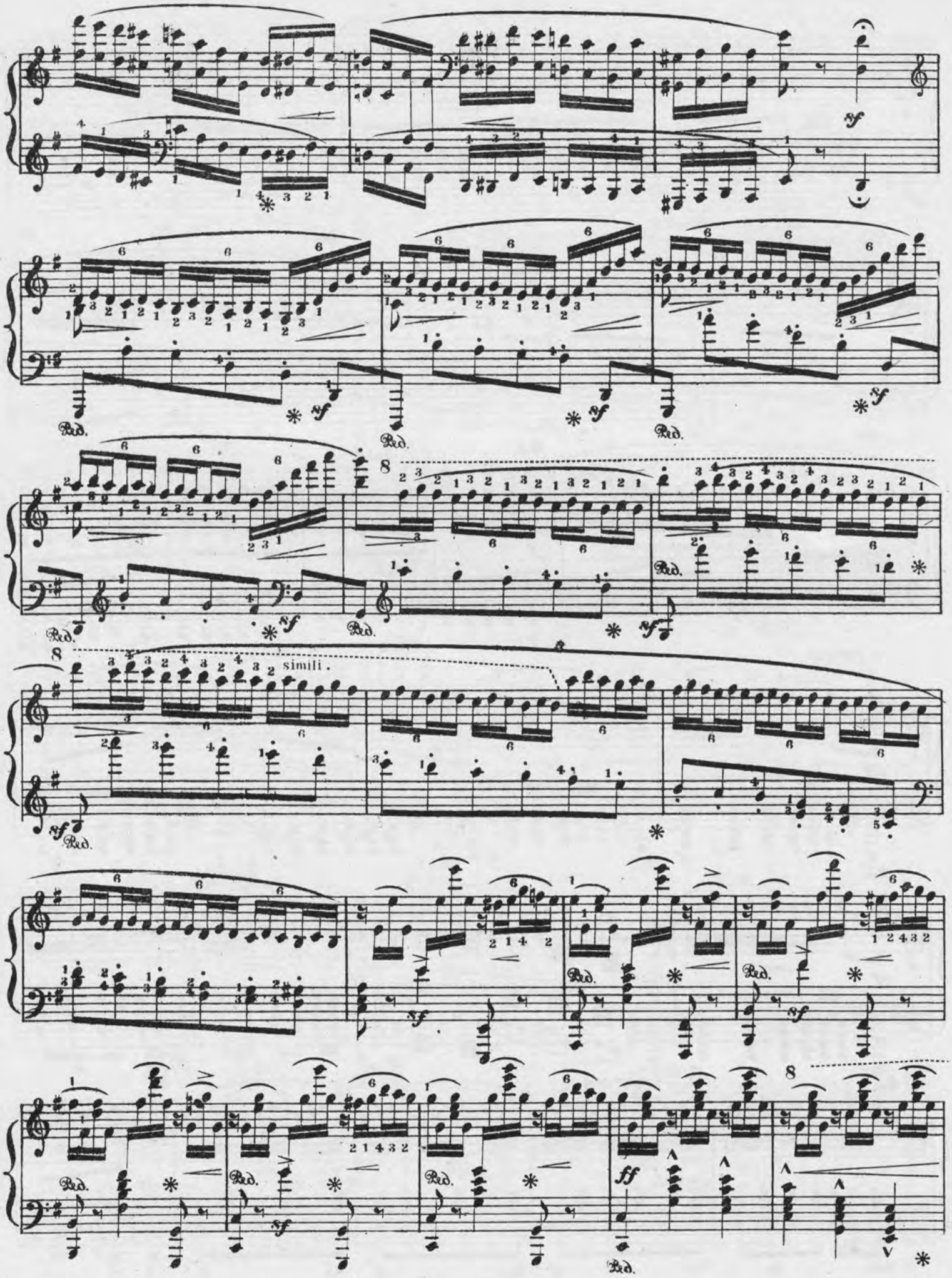
sf

sf

dolce.

p


allargando.
piu f
rit:
a tempo
cres - - cen - - do


simili.

8 *Simplice.*

sf *f*

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

rit:

Ped. *

a tempo.

sf *sf* *sf*

Ped. * Ped. * Ped. *

sf *mf*

Ped. *

cres - - - cen - - - do

strepitoso.

f *ff*

Ped. *

ff *sf*

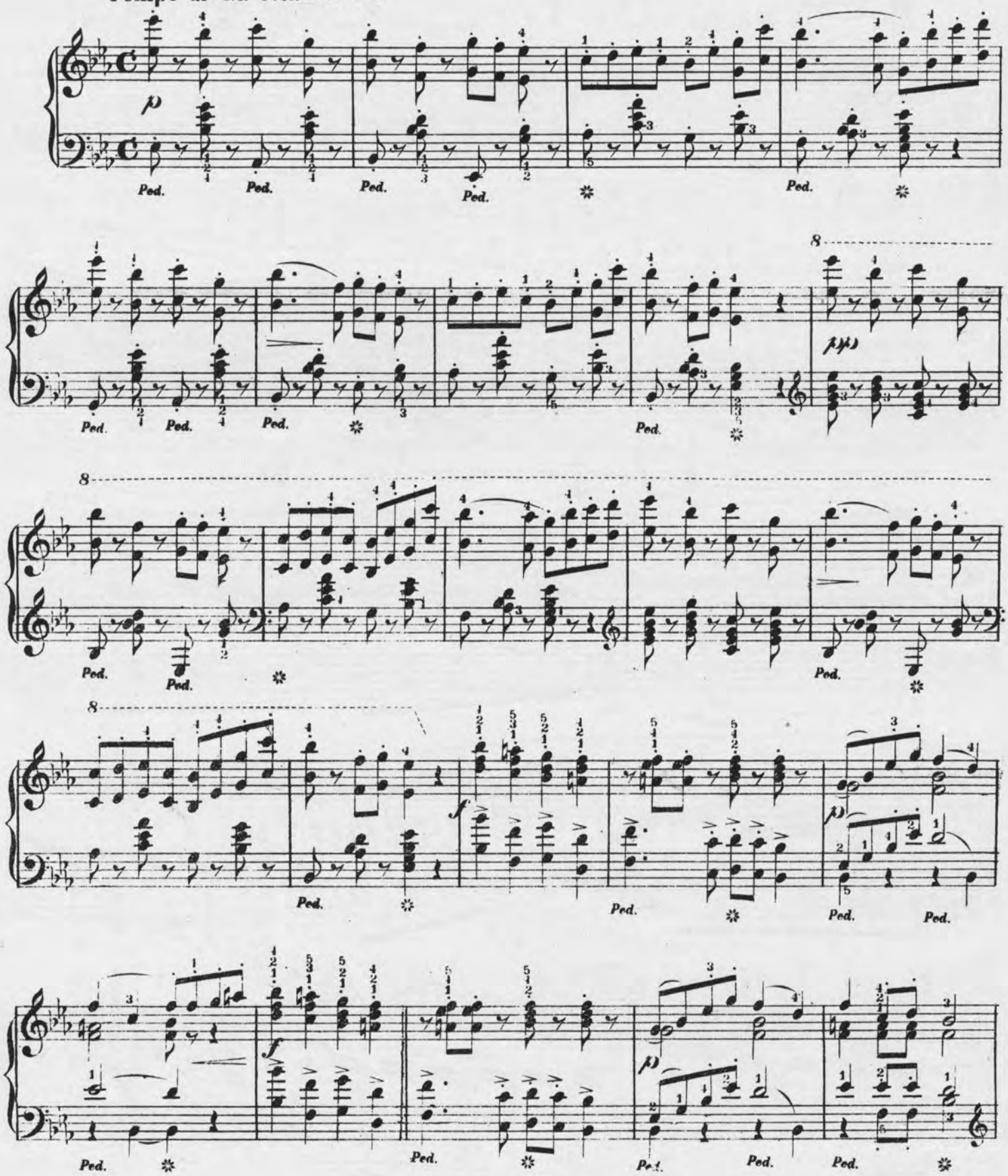
Ped. * Ped. * Ped. *

CARILLON de NOËL.

GAVOTTE et MUSETTE.

Sydney Smith Op. 209.

Tempo di Gavotta ♩ = 84.



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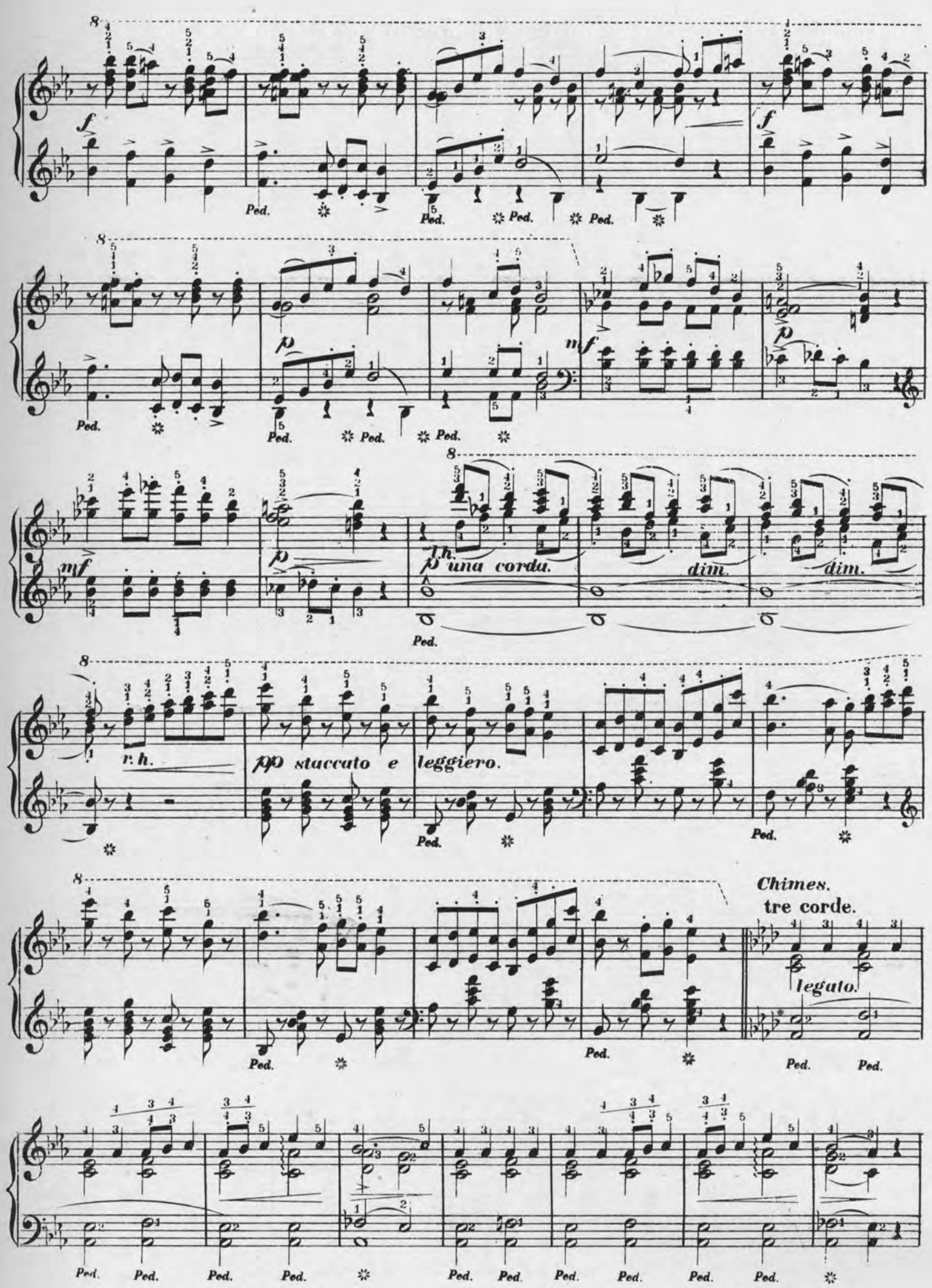
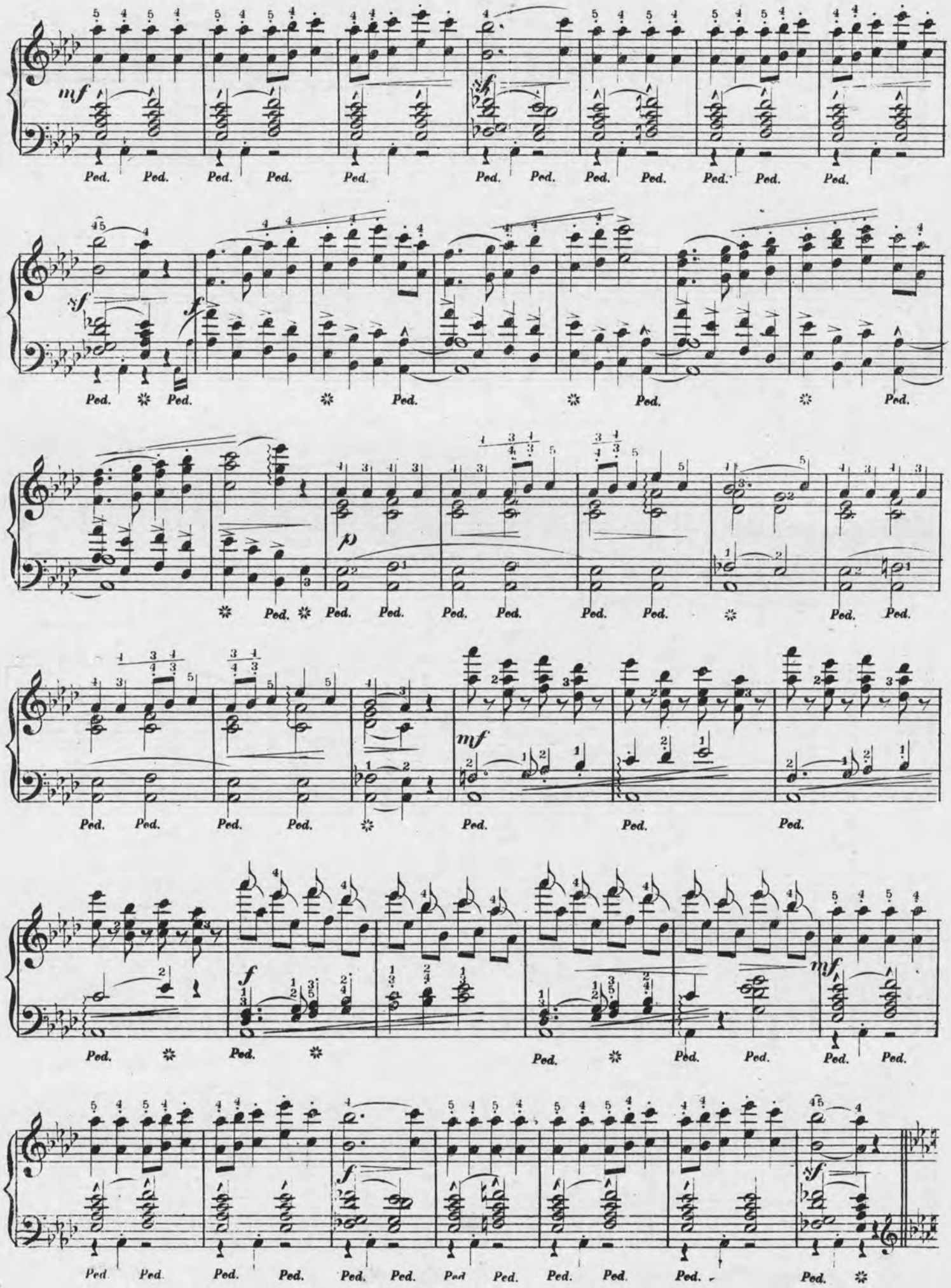

f
Ped.
p
mf
l.h.
p una corda.
dim.
r.h.
pp staccato e leggiero.
Chimes.
tre corde.
legato.


mf
Ped.
sf
f
p
mf
f
mf
f
sf

8

p staccato e leggiero.

Ped. Ped.

8

or

f

Ped. Ped.

Ped. Ped. Ped. Ped.

mf *p*

Ped. Ped. Ped. Ped.

8

mf *p* *l.h.* *p una corda* *dim.* *r.h.*

Ped.

8

pp staccato e leggiero.

Ped. ✲

8

tre corde.

p

Ped. ✲ Ped. ✲ Ped. Ped.

dim.

Ped. ✲ Ped.

leggiero.

Ped.

dim.

Ped.

Ped. Ped. Ped. ✲

8

morendo.

pp *pp*

Ped. Ped. Ped. ✲ Ped. ✲

BETTER APART.

(*LIEBER ALLEIN!*)

Words by

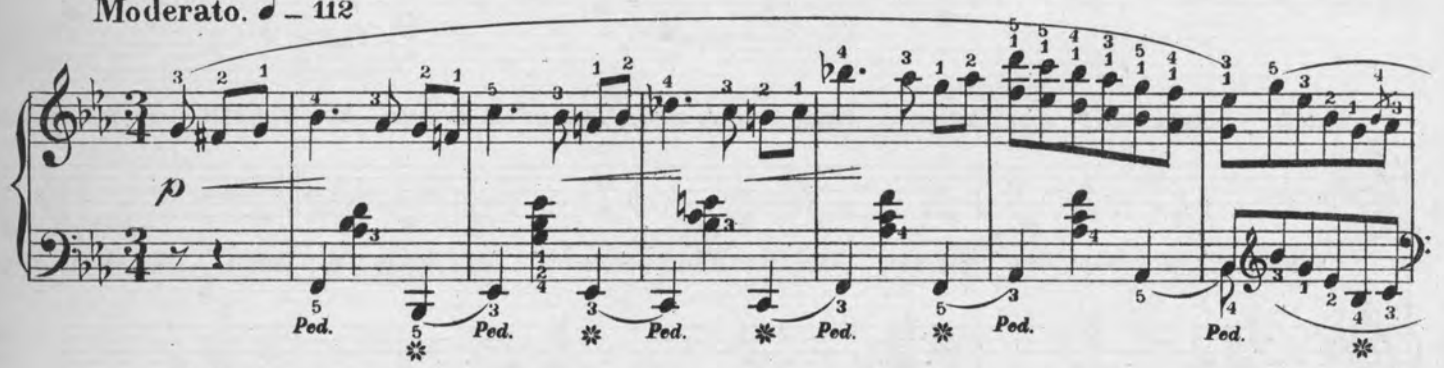
Edward Oxenford.

Translation by H. Hartmann.

Music by

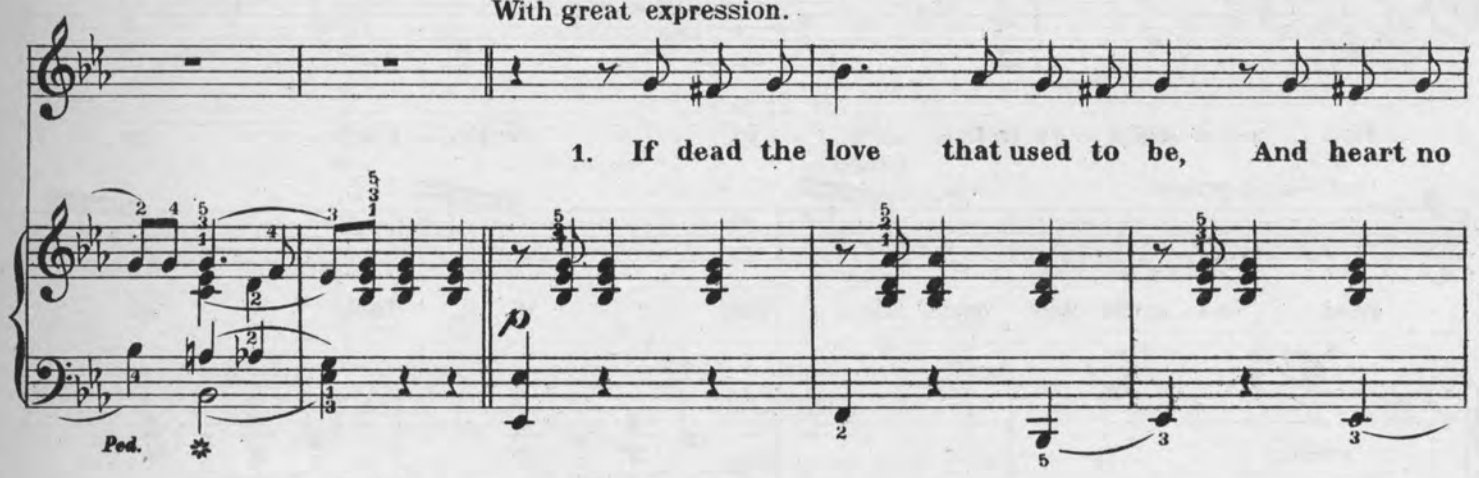
Charles Kunkel.

Moderato. ♩ = 112



1. Wenn einst'ge Lie - be uns er-blich, Ein Her-ze

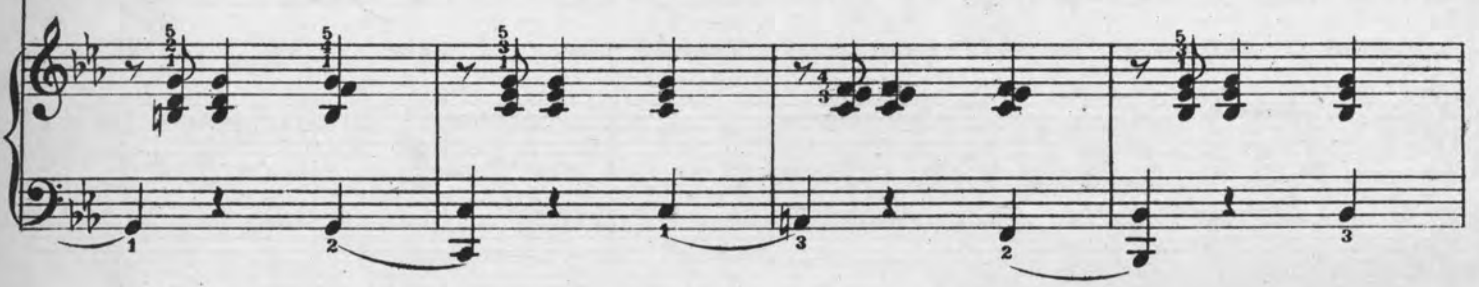
With great expression.



1. If dead the love that used to be, And heart no

scheu das an-dre flieht, Wärs bes-ser wohl für Dich und mich, Dass je-des

lon - ger cleave to heart 'Twere bet-ter far, for thee and me, Our pathways



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sei - ner We-ge zieht: Zu-sammen mehrt sich nur die Pein, Wenn Herzen

should re-main a-part! For meet-ing but en-gen-ders pain, When lives have

sich ein-mal ent-zweit Und schon ver-glomm der Lie-be Schein, Der un-ser

once a-sun-der grown, And hush'd the sound of loves re-frain That in the

Da - sein hold geweiht. Ach..... ja! wenn..... Lieb er- -

rit. cres. *lento.*

past we made our own. Ah..... yes! if..... love be.....

cres. *p*

blich, Man sich im Groll verkennt, Wirds bes- -ser..... sein, Wenn.....

dead And heart be reft from heart 'Twould bet- -ter..... be If.....

Weg von Weg sich trennt Für..... Dich, für..... mich für- -

paths re-main a - part, For..... thee, for..... me, for.....

wahr Wirds bes-ser, bes-ser sein Für..... Dich, für..... mich für- -

both, 'Twould bet-ter, bet-ter be, For..... thee, for..... me, for.....

wahr Wirds besser sein.

both 'Twould bet-ter be.

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

2. *Nicht weiss ich, ob an mir die Schuld, Wenn Schuld hat un - ser Glück ver-*

2. I know not if the fault be mine, A fault un-known if one there

p

gällt; Noch hast Du mei - ne vol - le Huld Und bist mir ei - ne ganze

be, For I am still for - ev - er thine, And thou art all the world to

Welt. O sag' die Wahr - heit of - fen, frei! Denn Zweifel ist mir schwere

me! O, let the truth at once be said, For hard is such sus-pense to

Last, Sag' ob die Lieb' er - stor - ben sei, Ob Lieb' Du mir be - wah - ret

rit. *cres.*

bear; Say, is thy love for - ev - er dead, Or are our hearts as once they

cres.

hast! Doch..... ja! wenn Lieb' er - blich, Man sich im

lento.

were! Ah,..... yes! if..... love be..... dead, And heart be

Groll verkennt, Wirds bes - - ser..... sein, Wenn Weg von Weg sich

reft from heart, 'Twould bet - - ter..... be, If..... paths re-main a-

trennt Für..... Dich, für..... mich für - wahr Wirds bes-ser;

part, For..... thee, for..... me, for..... both, 'Twould bet-ter,

besser sein Für..... Dich, für....mich für - wahr Wirds besser sein.

bet-ter be, For..... thee, for..... me, for..... both 'Twould bet ter be.

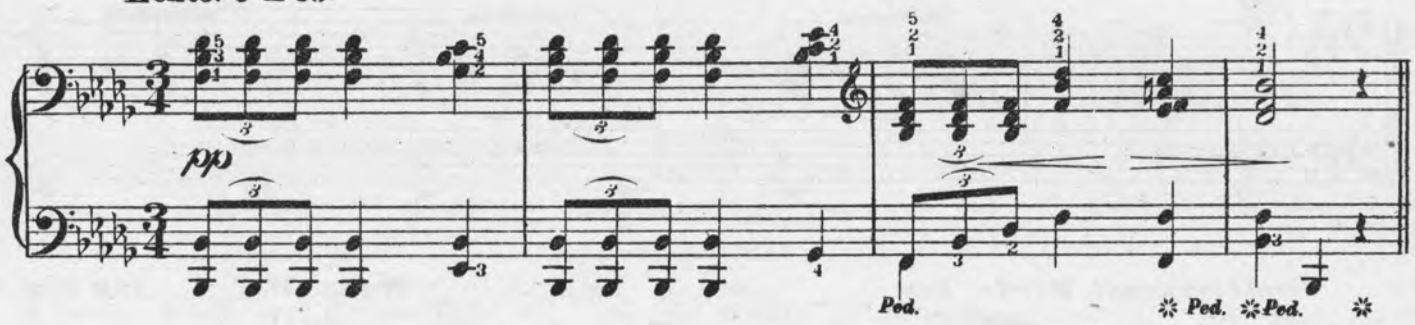
Ped. ✲

THE EXILE.

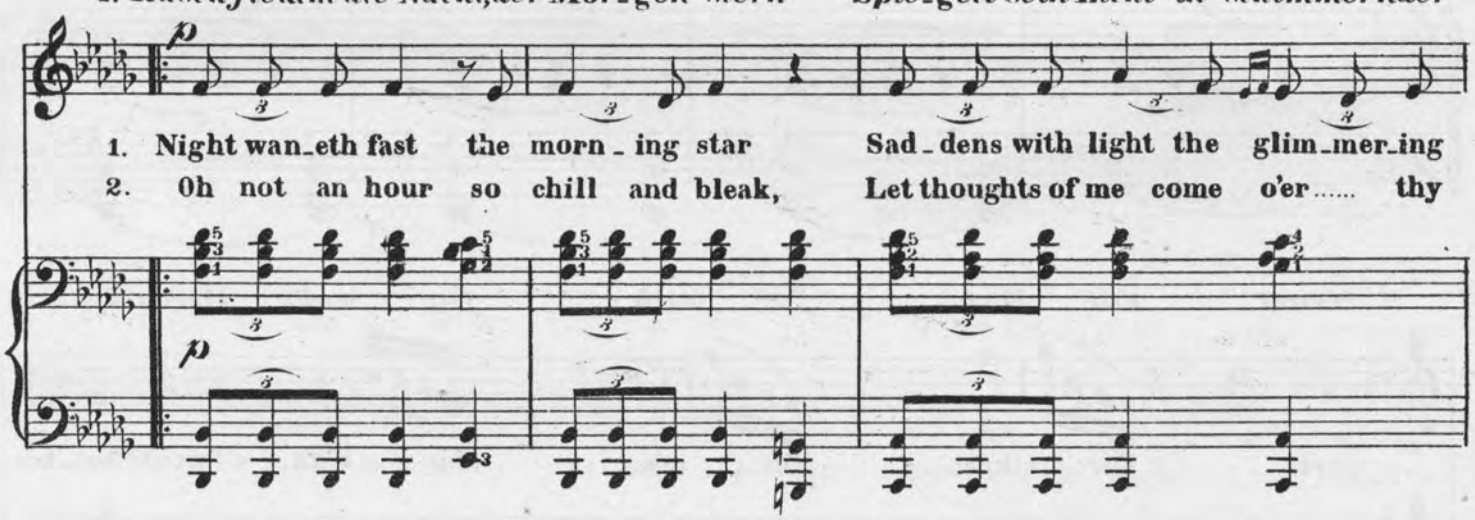
(DER VERBANNTE.)

Words by Thomas Moore. **Translation by H. Hartmann.** **Music by W. D. Armstrong.**

Lento. ♩ = 66.

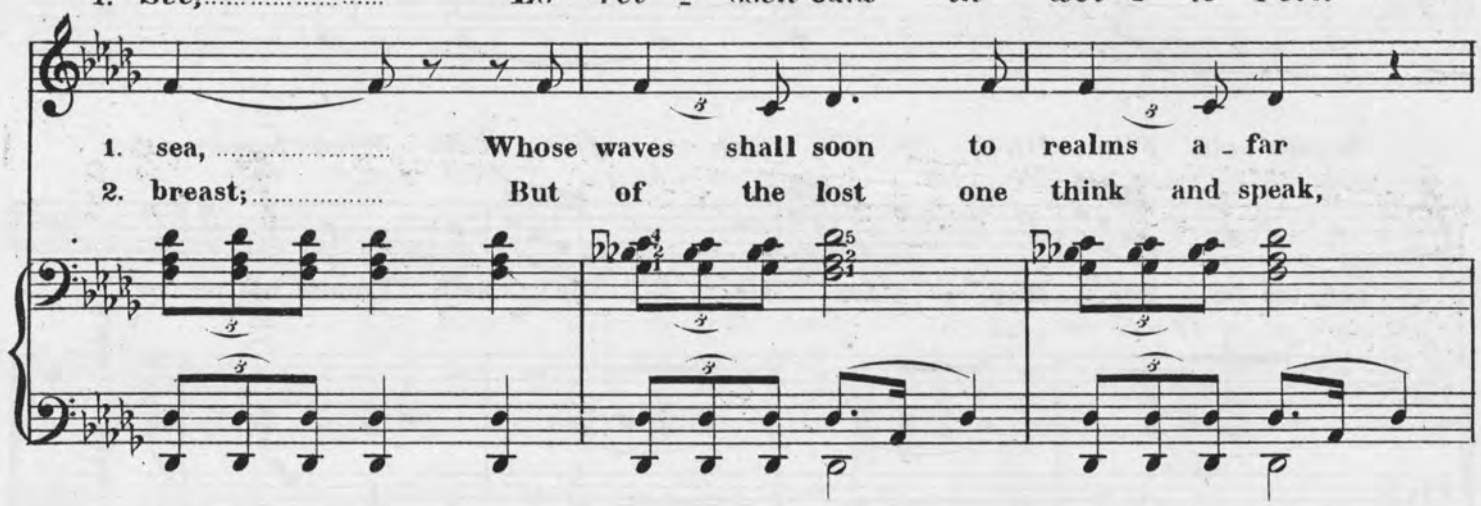


2. *O, niemals, wenn's so kalt und öd'* *Ge_den_ke je des Fer_nen*
1. *Rasch fleucht die Nacht, der Mor_gen stern* *Spie_gelt sein Licht in schimmernder*



1. **Night wan_eth fast the morn_ing star** **Sad_dens with light the glim_mer_ing**
2. **Oh not an hour so chill and bleak,** **Let thoughts of me come o'er..... thy**

2. *Du,.....* *Doch denk' an ihn und sing, und red',*
1. *See;.....* *Es rei_ssen bald in wei_te Fern*



1. **sea,.....** **Whose waves shall soon to realms a_far**
2. **breast;.....** **But of the lost one think and speak,**

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2. *Wenn Len_zes Sonn' sich senkt zur Ruh',* *Dann, in der Frem_de*

1. *Wel_len mich fort von dir, zum Weh.* *Fros_tig von fern des*

1. Waft me from hope from love and thee Cold_ly the beam from

2. When sum_mer suns sink calm to rest So as I wan_der

dim. *p* Ped. Ped. Ped.

2. *schau im Licht* *Des A_bends ich Dein hol_des Bild;* *Ich hör,' als wär' die*

1. *Himmels Licht* *Blinkt in die Wog,' die sich ver_liert;* *Noch kül_ter blickt ein*

1. yon_der sky Look's o'er the waves that on_ward roll But col_der still the

2. fan_cy's dream Shall bring me o'er the sun_set seas Thy look in ev'_ry

cres. *xf* *dim.* Ped. Ped. Ped. Ped. Ped.

2. *Fer_ne nicht, Dein* 1

1. *fremd Ge_sicht Wohl dem, der in der Frem_de irrt.*

1. strangers eye To him whose home is far a_way

2. melt_ing beam Thy

xf *pp rit.* Ped. Ped.

2

2. *Seuf_zen in dem Ze_phir mild.*

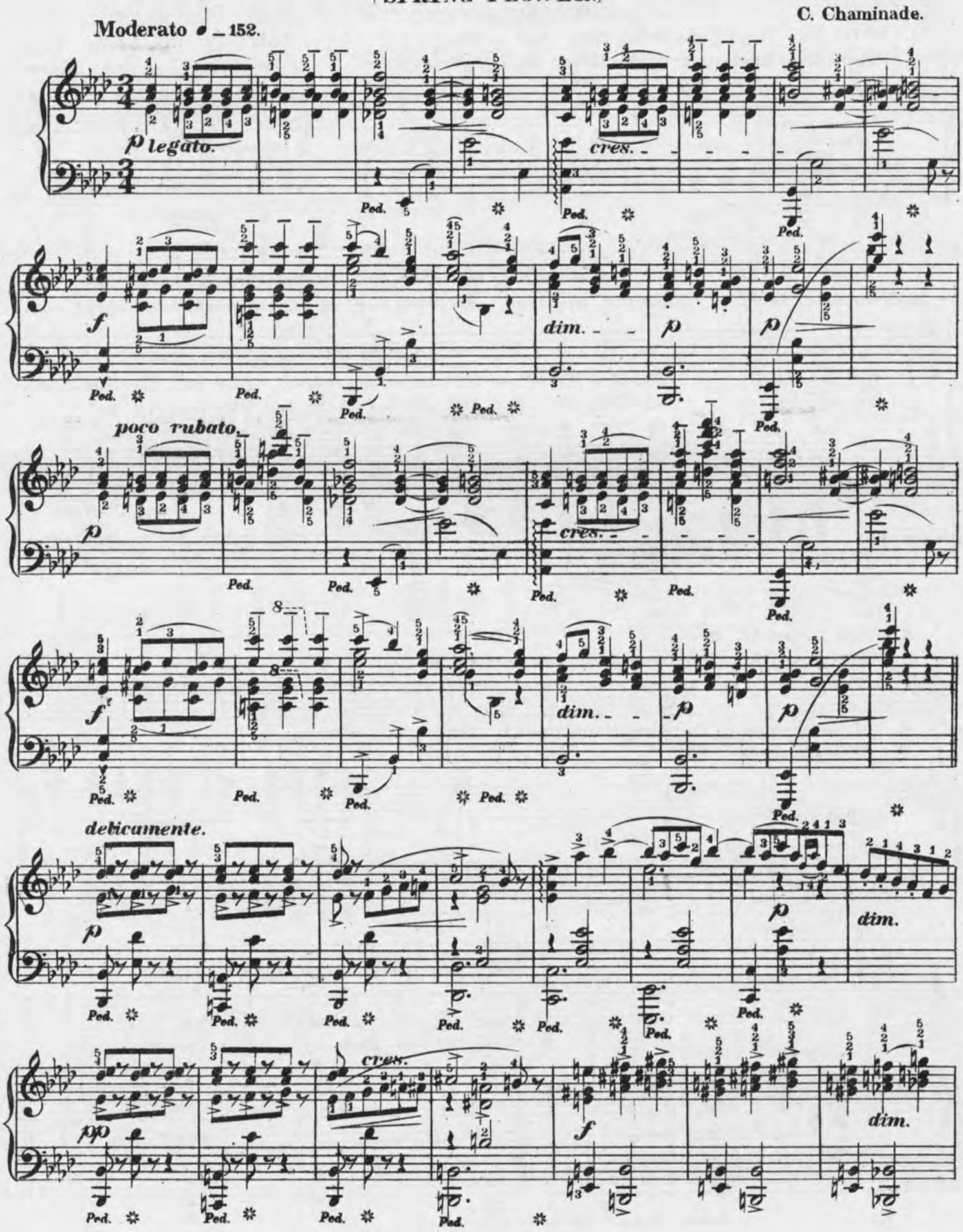
2. whis_per in each dy_ing breeze.

pp colla voce. *ppp* Ped. Ped. Ped. Ped. Ped.

FLEUR de PRINTEMPS.

(SPRING FLOWER.)

C. Chaminade.



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rit. a tempo. rubato.

pp cres.

Ped. Ped. Ped.

f dim. p pp rit. a tempo

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

delicamente.

p f p

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

cres. f

Ped. Ped. Ped. Ped.

rit. rubato.

dim. p pp cres.

Ped. Ped. Ped.

a tempo.

f dim. p pp rit. sf

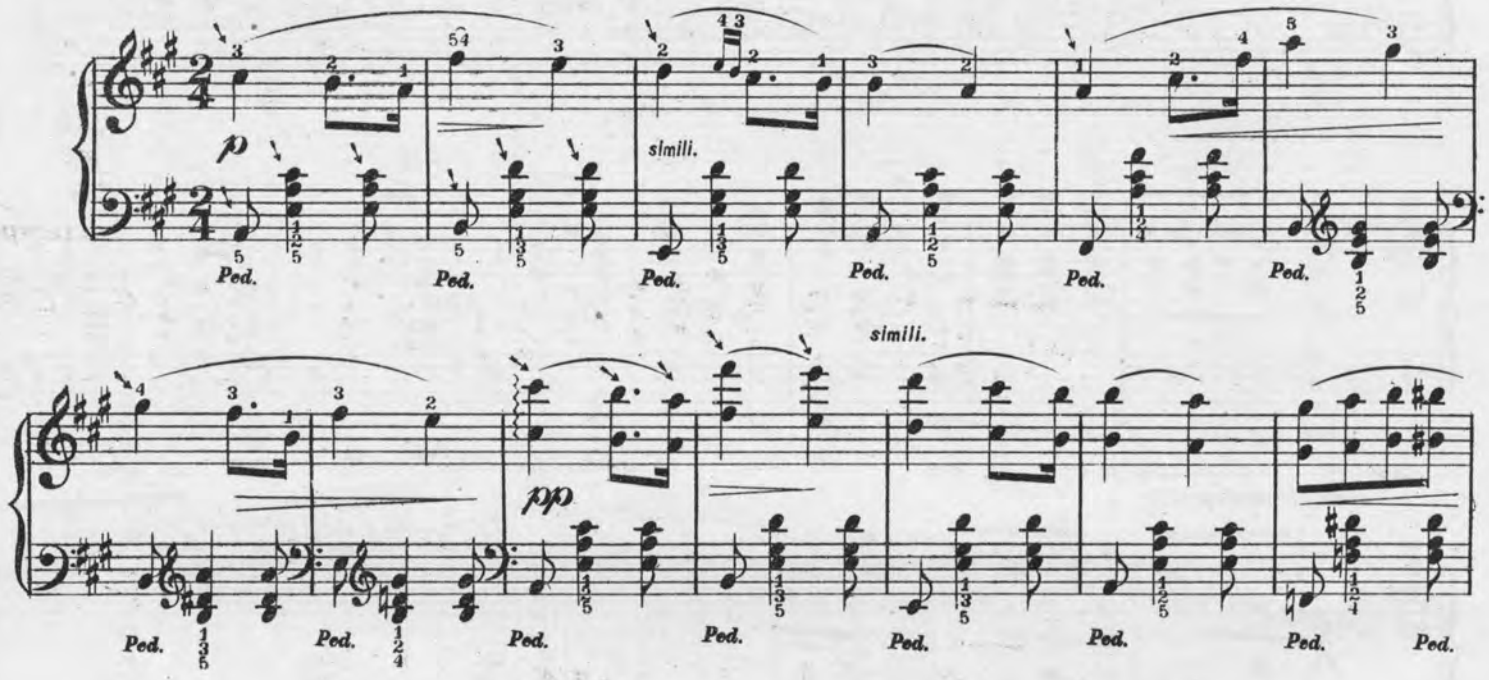
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

VERGISSMEINNICHT.

(FORGET ME NOT.)

Fritz Spindler.

Zart. (*Tenderly.*) ♩ = 80.



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Notes marked with an arrow must be struck from the wrist.

f

Ped. Ped. Ped. Ped. Ped.

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

f

p *f* *p*

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

p *pp*

Ped. Ped. Ped. Ped. Ped.

ppp

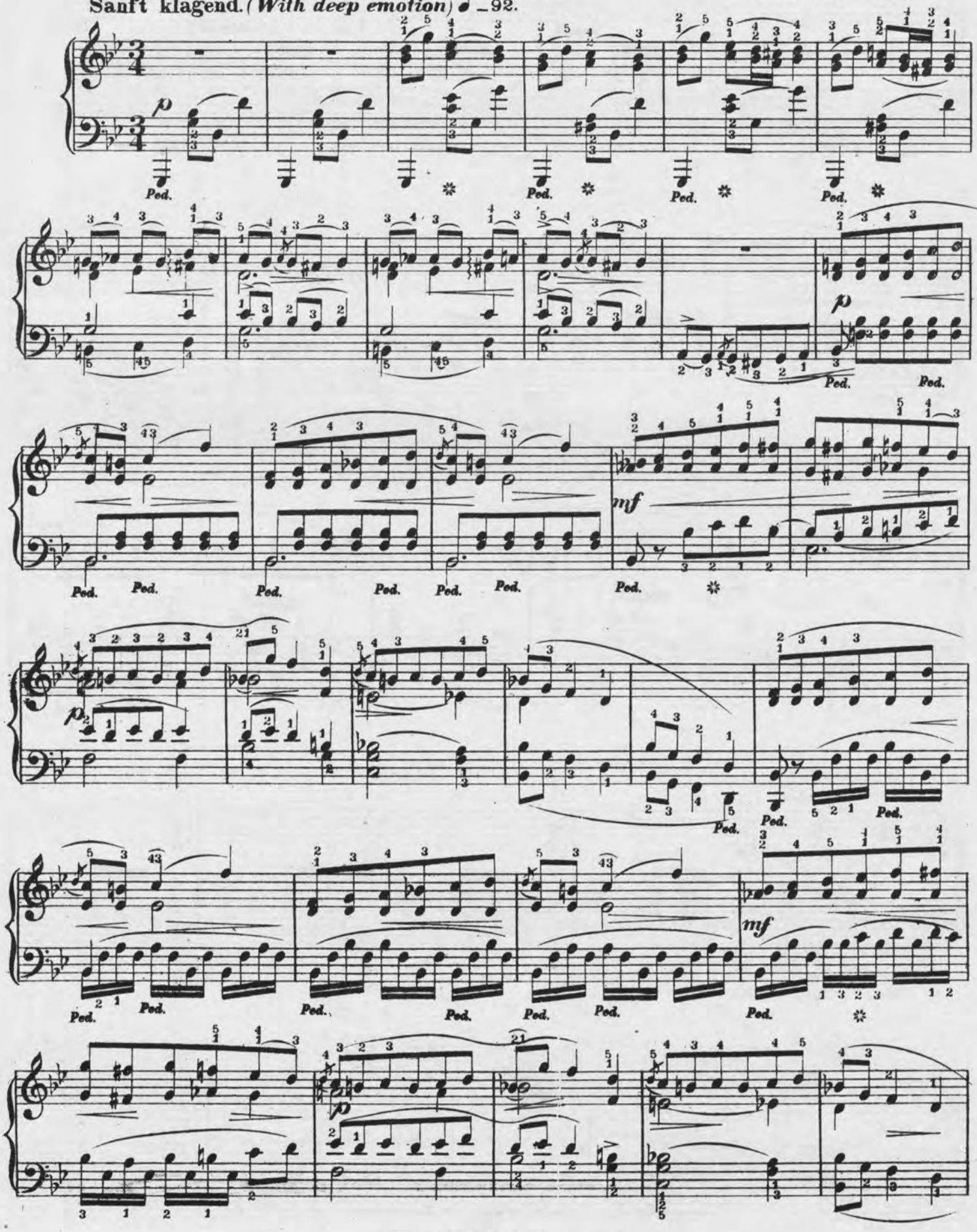
Ped. Ped. Ped.

NORWEGISCHES FISCHERLIED.

Song with out words.

Fritz Spindler.

Sanft klagend. *(With deep emotion)* ♩ = 92.



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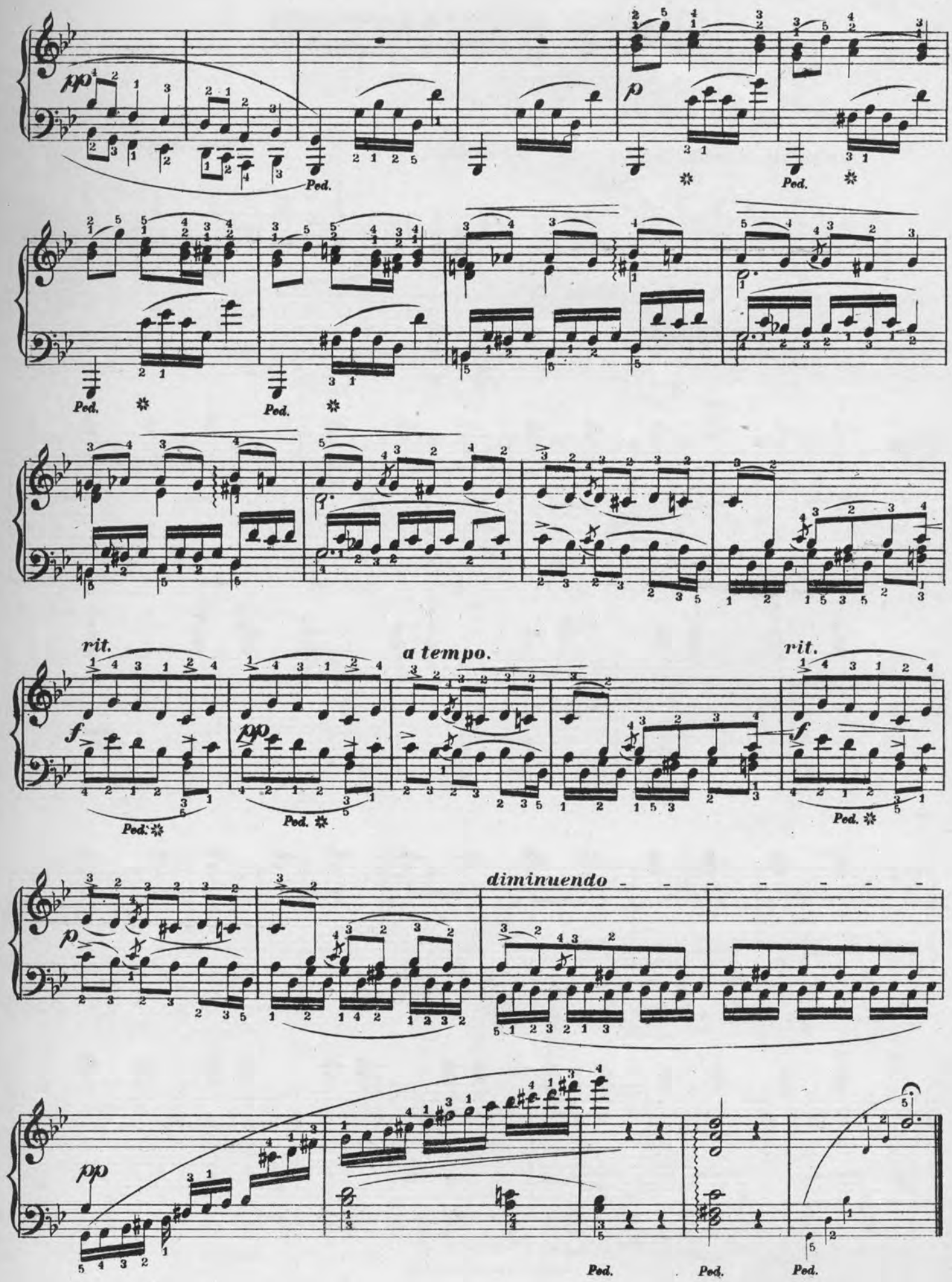

pp
Ped.
p
Ped.
Ped.
Ped.
rit.
a tempo.
rit.
f
pp
Ped.
Ped.
Ped.
p
diminuendo
pp
Ped.
Ped.
Ped.

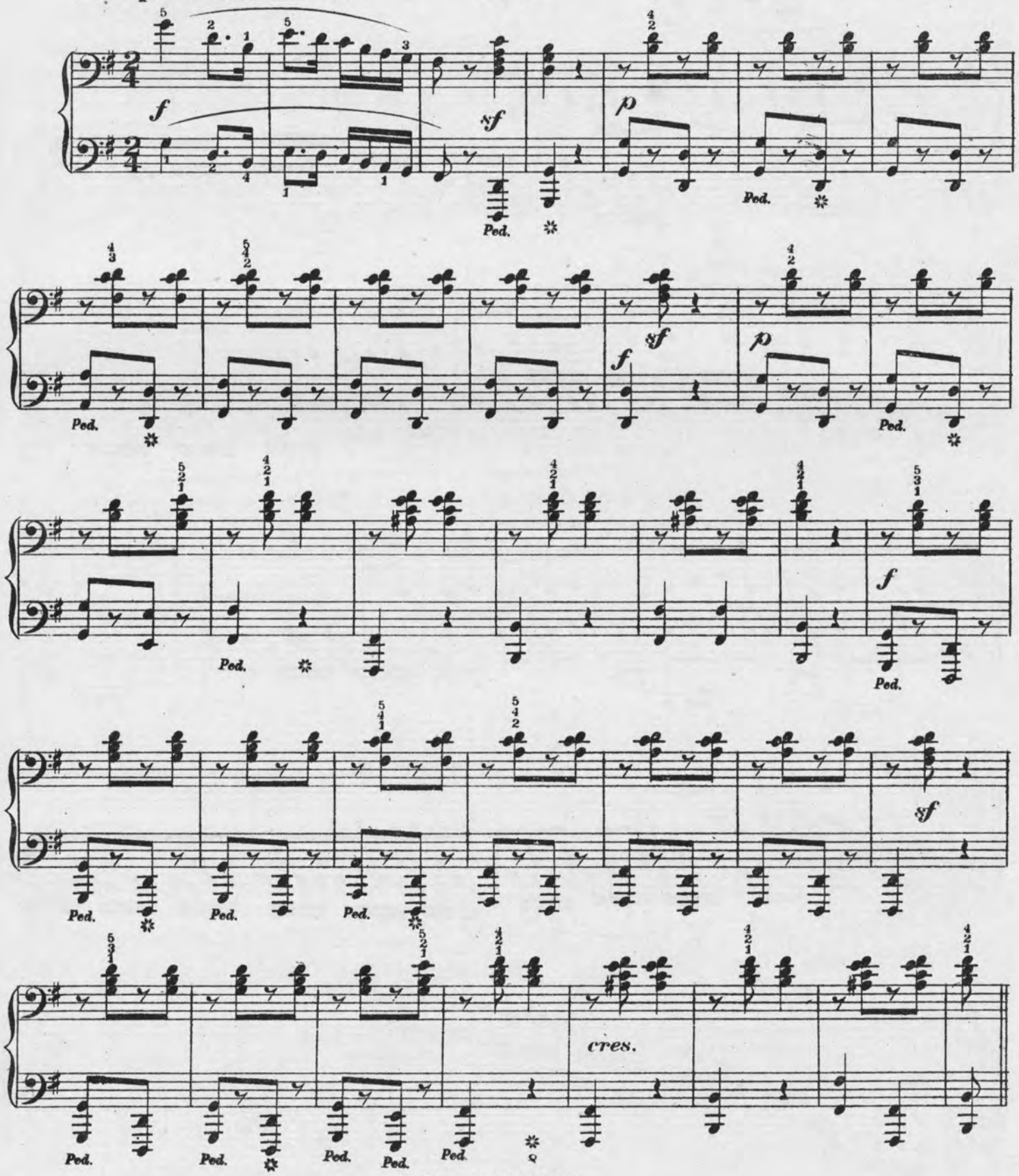
MY REGIMENT.

M'ARCH.

Tempo di marcia. ♩ = 132.

Secondo.

Otto Anschütz.



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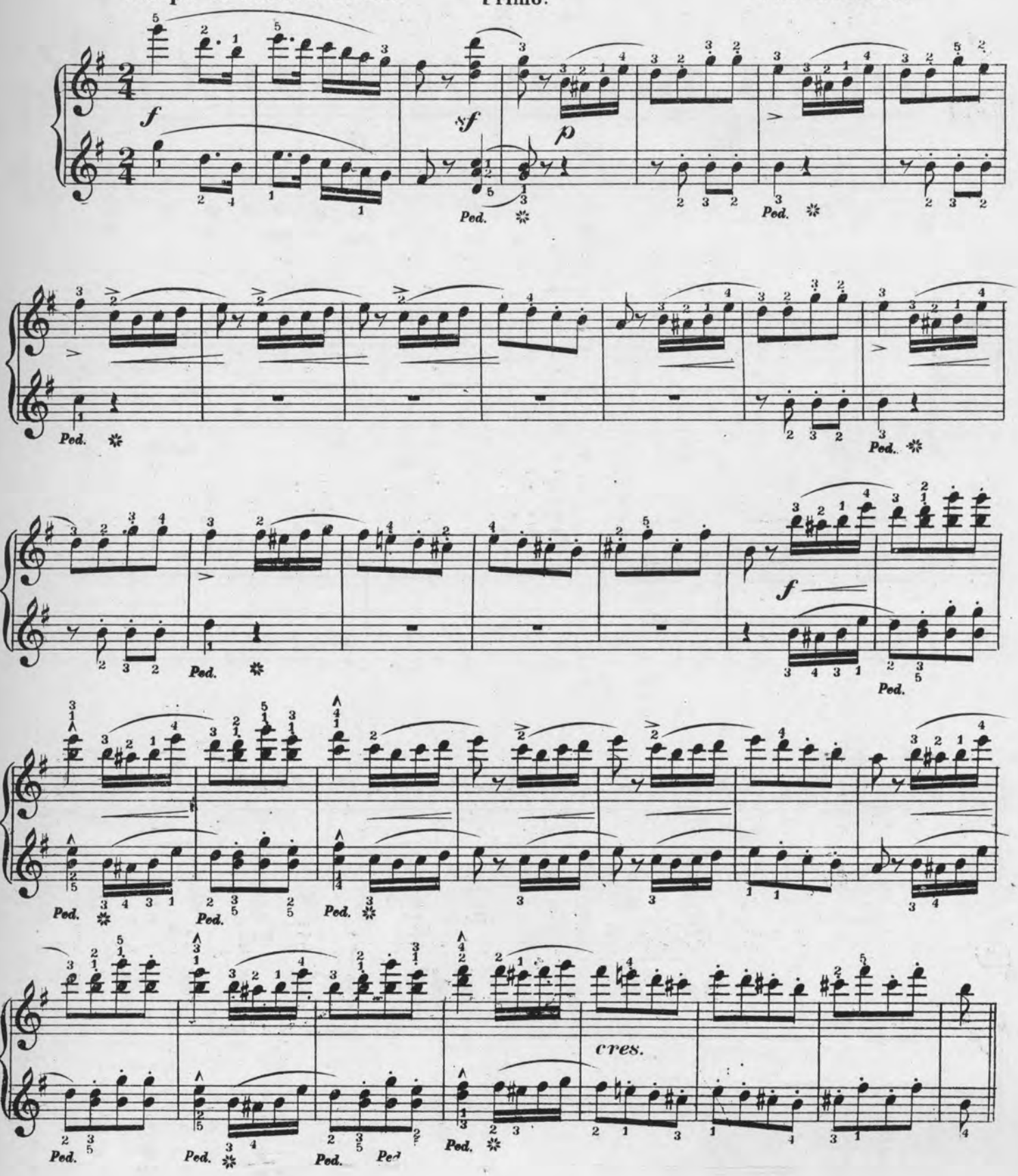
MY REGIMENT.

MARCH.

Tempo di marcia ♩ = 132. Primo. Otto Anschütz.



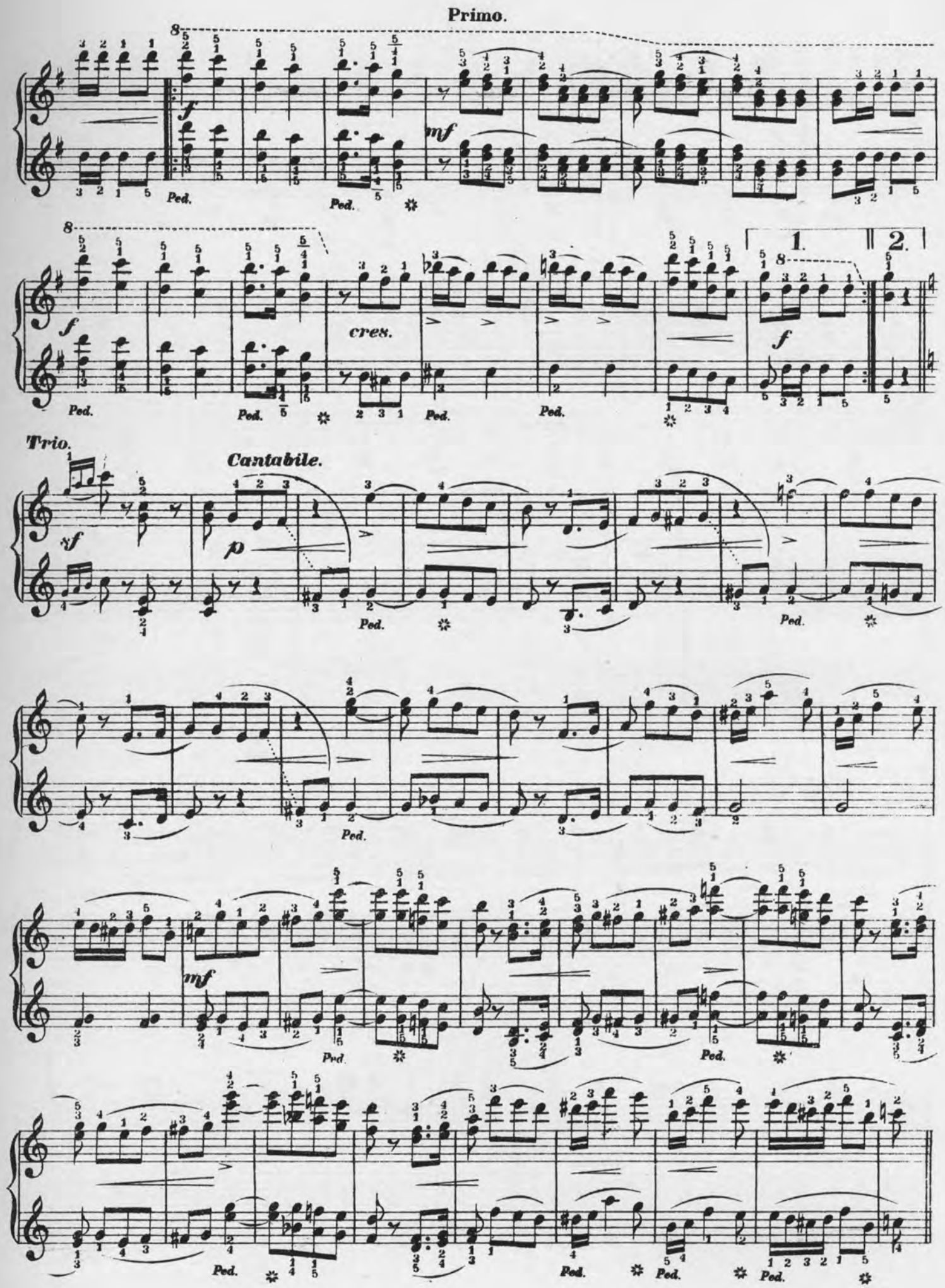
Secondo.

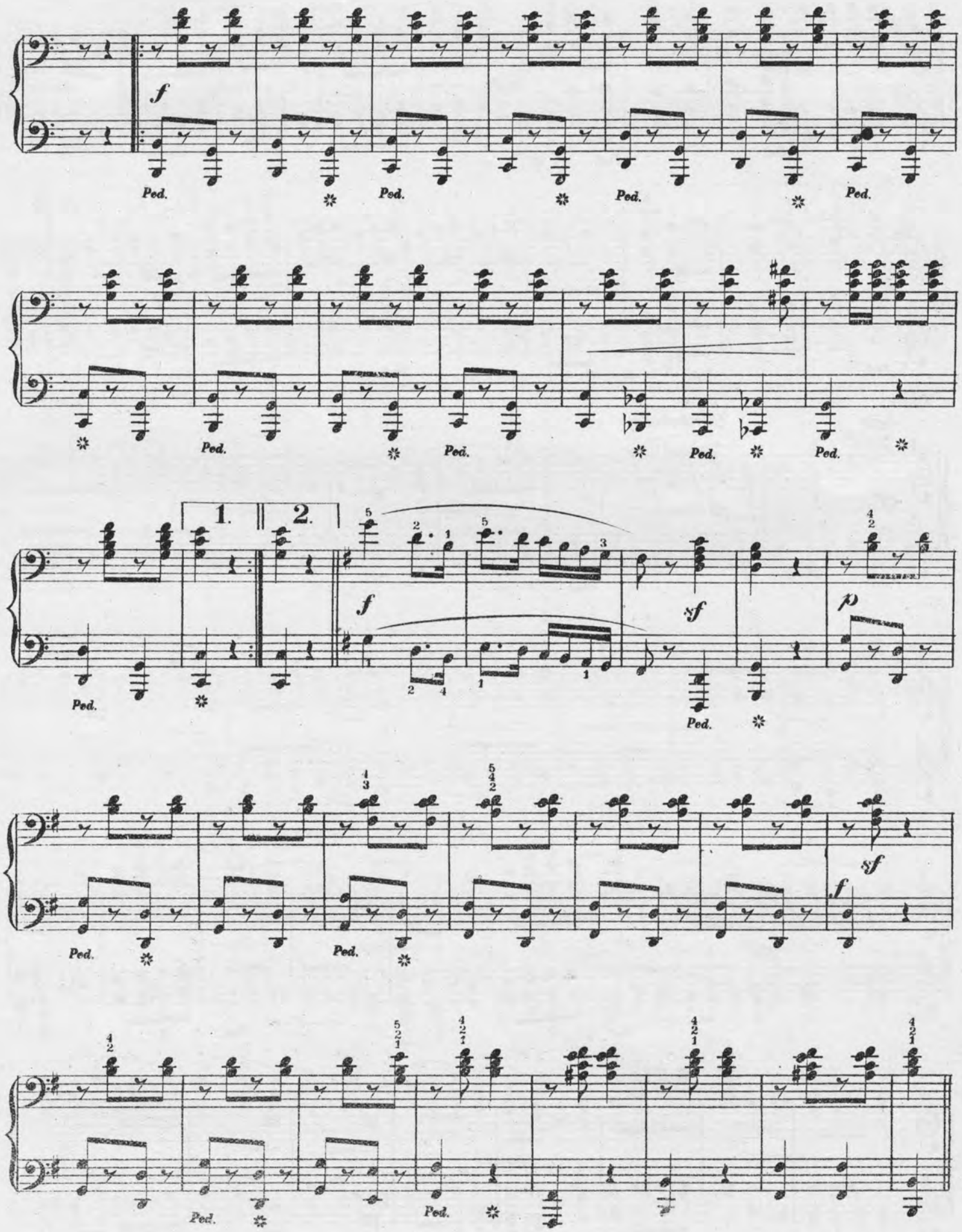
f *mf* *f* *ff* 1. 2.

Trio.

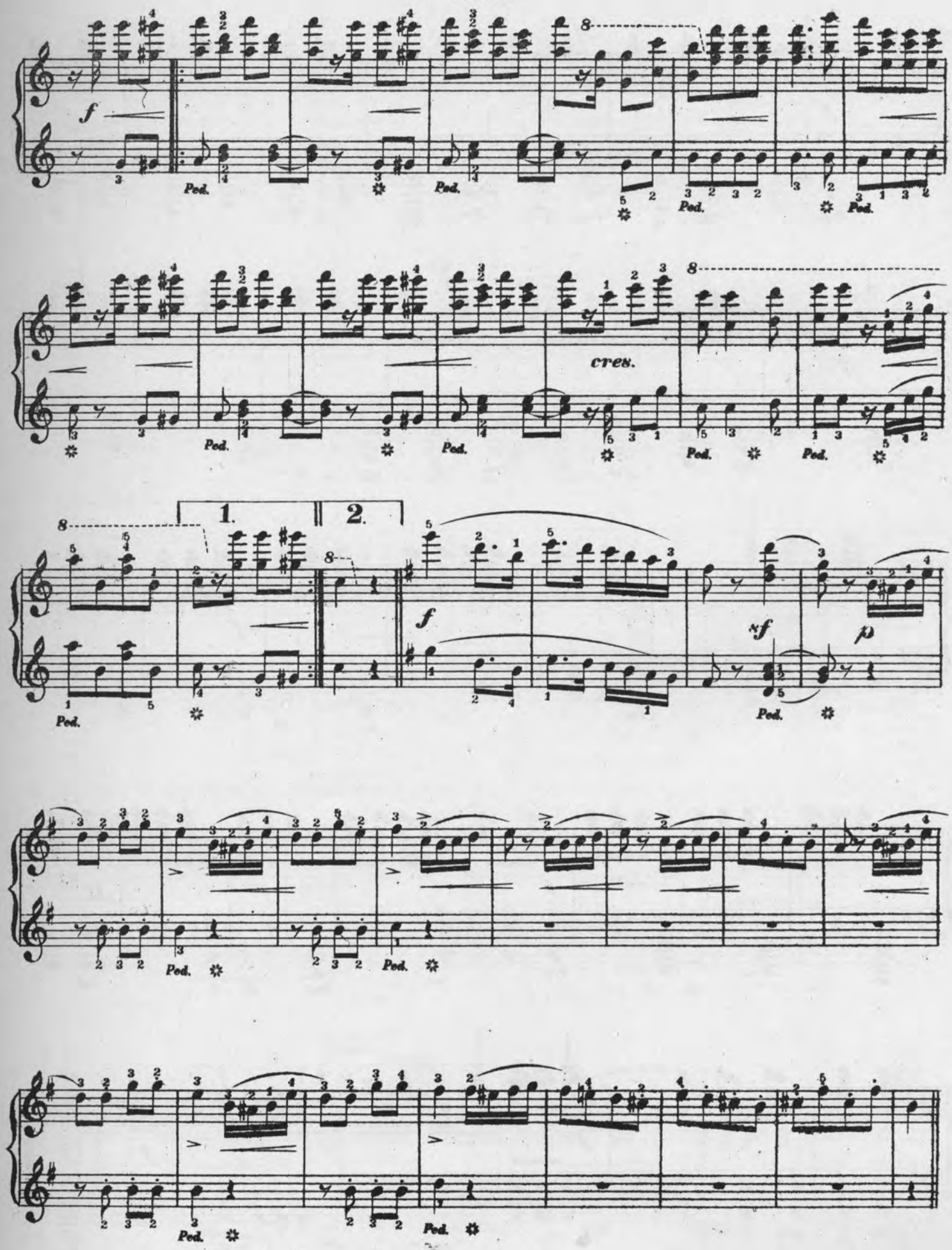
f *p* *mf*

Ped.


Primo.
Trio.
Cantabile.
cres.
1.
2.
Ped.


f
Ped.
1.
2.
sf
p

Primo.



f

Ped. Ped. Ped. Ped.

sf

Ped. Ped. Ped. Ped. Ped.

f

Ped.

mf

Ped.

f

Ped.

ff

Ped.

f

Ped.

f

Ped.

sf

Ped.

f

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

8

f

mf

Ped. Ped.

8

f

cres. *f*

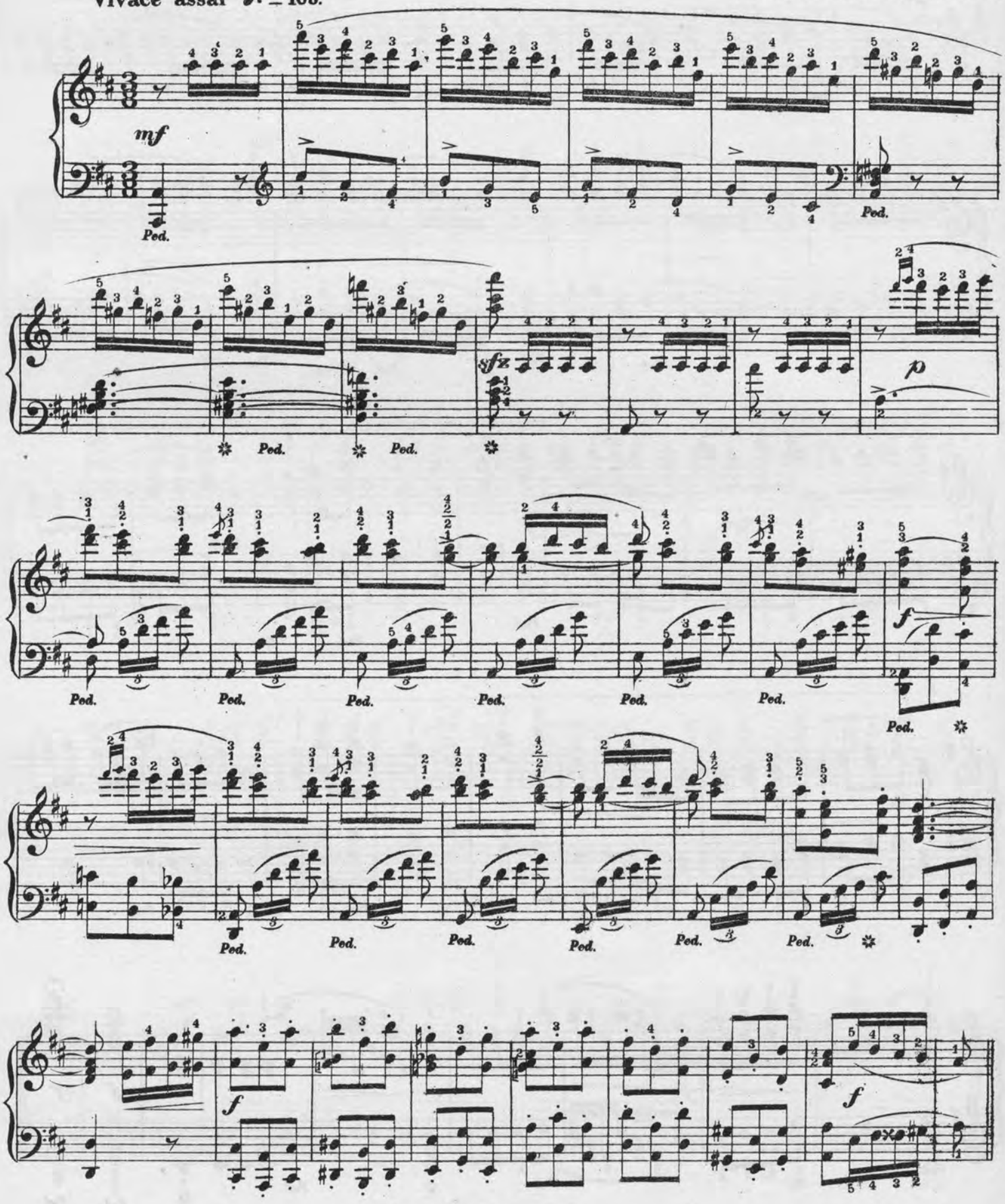
Ped. Ped. Ped.

Ped. Ped. Ped. *sf* *sf*

SPANISH DANCE.

Vivace assai ♩. = 108.

M. Moszkowski. Op. 21. No 2.



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f

p

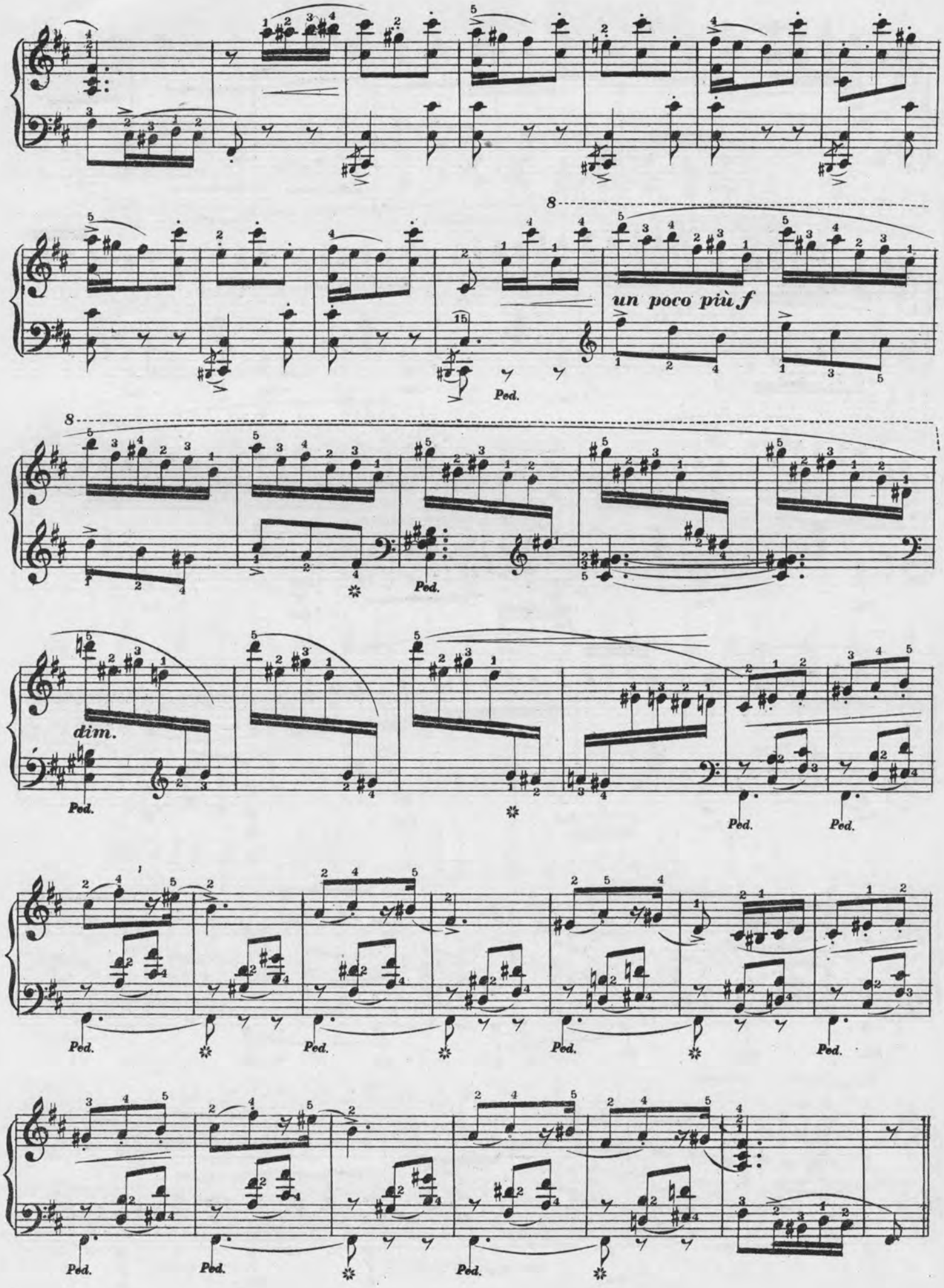
Ped. Ped. Ped. Ped.

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

Ped. Ped. Ped. Ped. *f*

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

Ped. Ped. Ped. Ped Ped.


un poco più f
dim.
Ped.

8

pp

8

un poco

più f

Ped. Ped. Ped. Ped. Ped.

Ped.

rit.e dim.

Ped.

a tempo.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

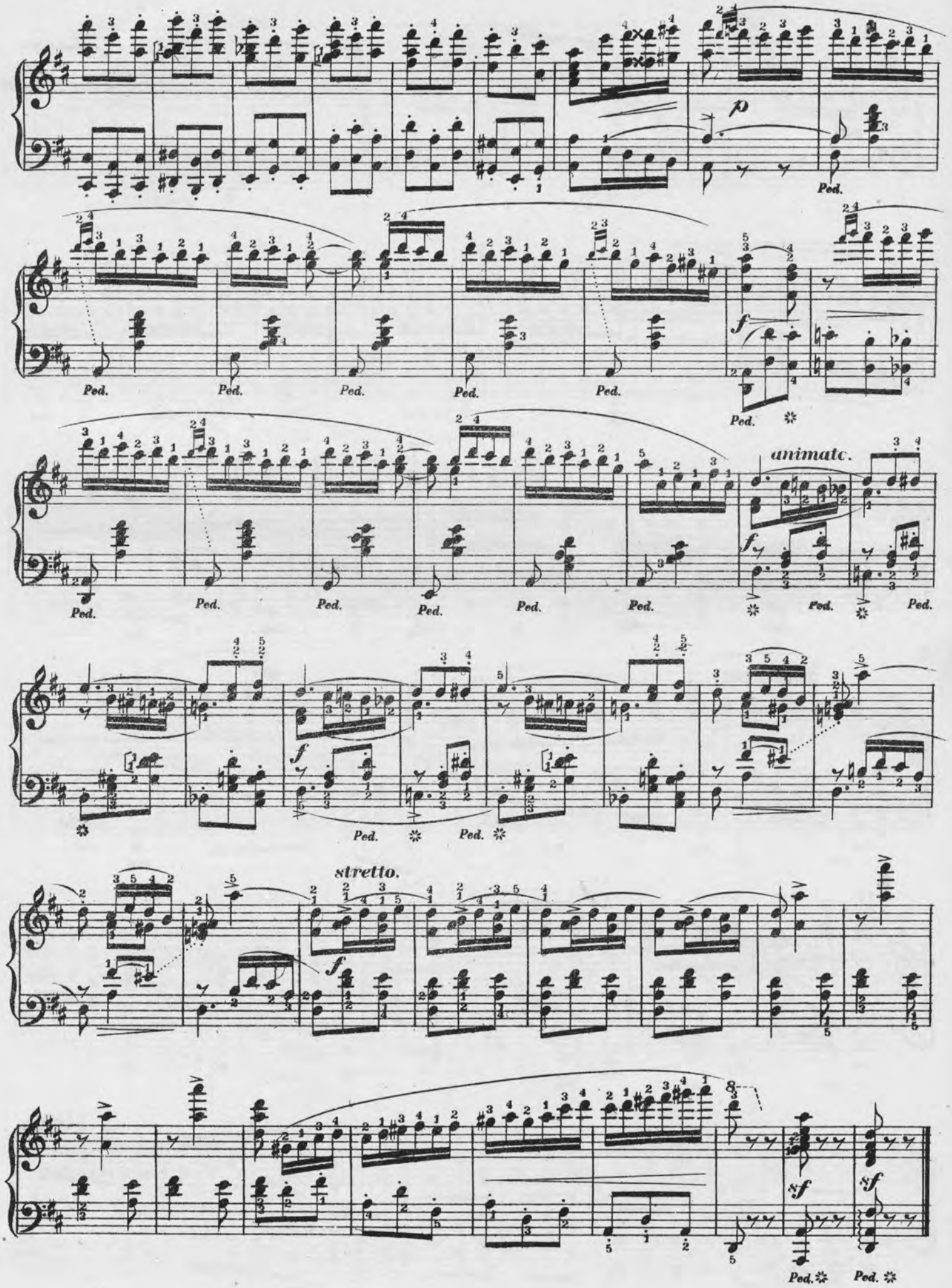
f

Ped. Ped. Ped. Ped. Ped.

f

f

f

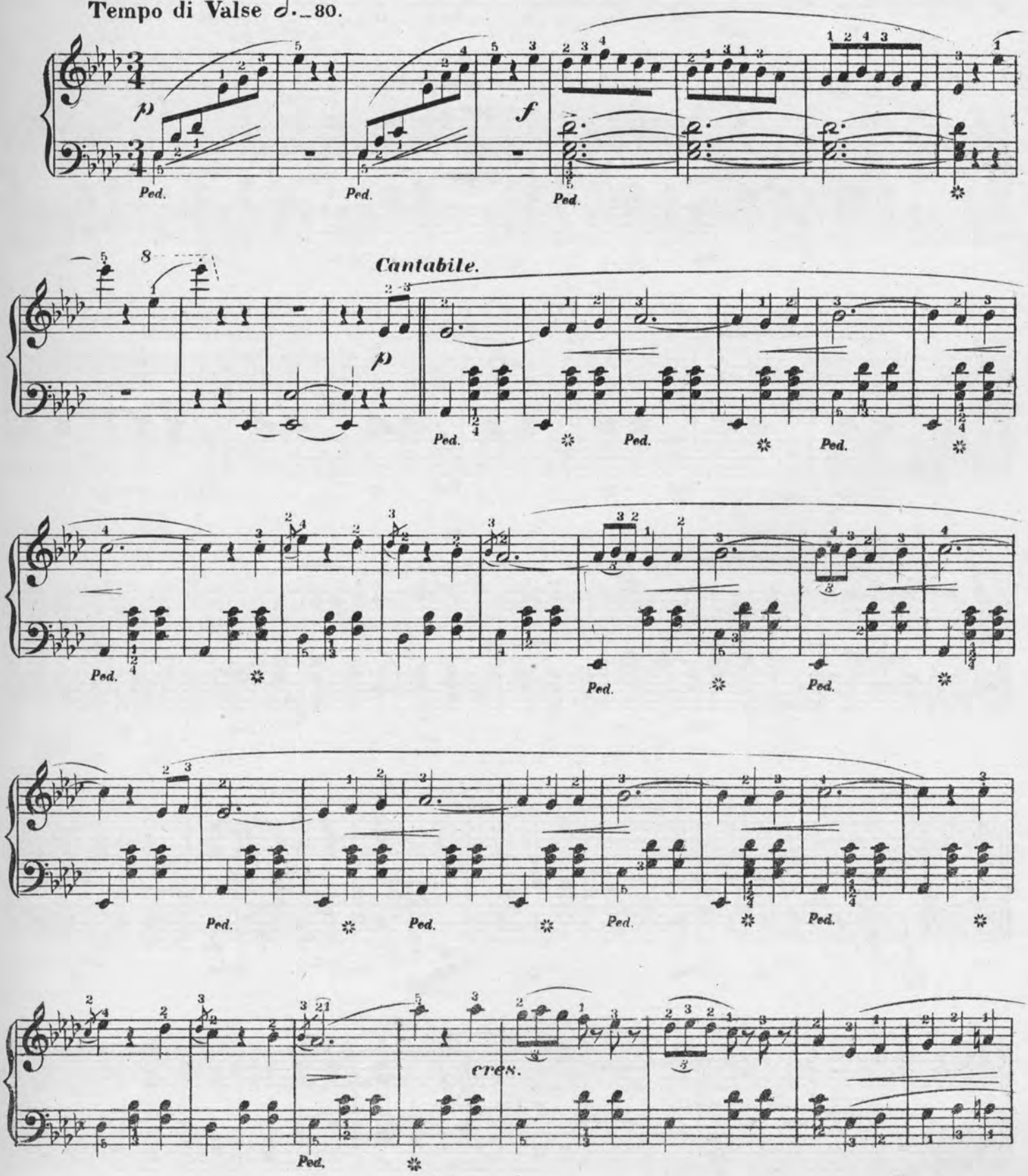

p
Ped.
f
animato.
stretto.
sf

SUNBEAMS.

WALTZ.

Leon Dinkgrève.

Tempo di Valse ♩.=80.



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Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ cres. Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲

dolce.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

Ped. Ped. Ped. Ped. Ped.

1. 2.

f p

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Giocoso.

mf

Ped. Ped. Ped.

1.

Ped. Ped.

2.

cres.

p

Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped.

cres.

Ped. Ped. Ped.

cres.

f *f* *sf* *sf*

Ped. Ped. Ped.

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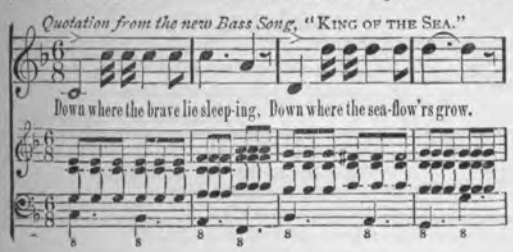

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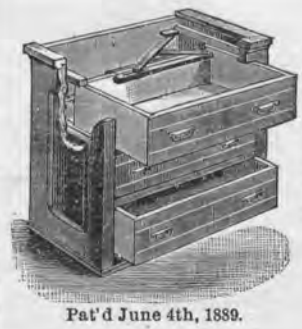

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The relation of song to accompaniment is seldom understood, even by very good singers, the melody often being considered the only important feature, while the accompaniment has no other use than to guide the voice in pitch. To be sure, some accompaniments seem to have been written with scarcely any other idea than this, but it is not true of a song written by any really good song-writer; in fact, in many of the best songs, the accompaniment is not treated as an embellishment, but is a part of the motive of the song, and often requires great skill on the part of the pianist. How impossible, then, for any person to give it anything like a proper interpretation, with a singer losing a beat here, and gaining one there, and sometimes jumping half a measure; the effect is very much like that produced by two persons talking at the same time, and on two different subjects.

This trouble often arises from a false idea of expression: many singers study the melody by itself, perhaps with a very good understanding of the sentiment of the poem which it clothes, and, under the influence of the emotions it gives rise to, are led to an *individuality* in interpretation which wanders so far from the original as to render the accompaniment an absolute impossibility; the rhythm is changed—a thing the singer has no more right to do than he has to change the notes.

Let the accompaniment be studied with the melody; the song cannot be said to be learned until every feature of the accompaniment is familiar to the ear. Then may the composer's idea be understood, and only then is it possible for two persons to possess the same idea and give a really good rendition of it. If the song is well written, the sentiment of the poem is provided for in the form, rhythm, and general construction of the music, which should not be changed; if it is not well written, it should be rewritten, or not used at all.

These thoughts furnish the key to the beauties of the German classic songs; for few people who sing well are able to play well at the same time; and in a collection of songs like, we will say, Schumann's, where scarcely a flowing melody can be found, the person who seeks completeness in the melody of a song will find little of a satisfying nature. But let the study be carried on with a good pianist, seeking satisfaction only in the combined effect of melody and accompaniment, and each song will prove beautiful; and not only this, but each one will exert an influence to broaden the faculties of musical conception.—*Ex.*

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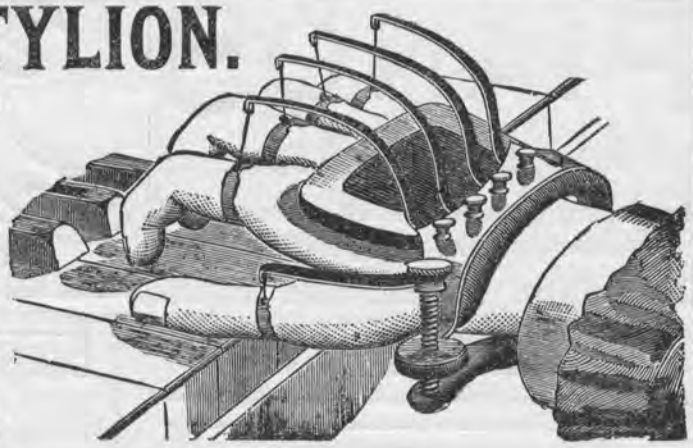

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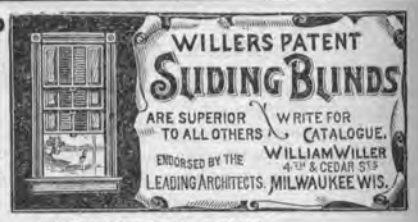

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