

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 drunk 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 MEHZ.

Quail on toast, at Milford's.

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Bulow'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 thought 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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JULY, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 13—No. 7.

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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 Larghetto 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) "Gayotte 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 Mattet, 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 incontestably. Unfortunately, there are many in America who do not understand this mat-

ter. 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 Cays.
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.

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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. Boeshenz 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, Allman, 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 Canonetta di Salvatore Rosa, Lest. 2. Magnificat in G, Glichrst. 3. I waited for the Lord, from Hymn of Praise, Mendelssohn. 4. Rock of Ages, Quartette, 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, po-

litical 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 Leipzig, 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. Wilbur, 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 whiskeys.

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 "Solee 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," Hensell, (b) "Rhapsodie Hongroise," No. 12, Liszt, Miss Hyde; Recitation, "The Charlot 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 Ruyet," 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.
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Ballade et Polonaise de Concert.

H. VIEUXTEMPS.

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Julia Rivé-King.

BALLADE.

Moderato.

Simplice.

The musical score is written for piano and consists of four systems of music. The first system is marked *Moderato.* and *Simplice.* and begins with a piano (*p*) dynamic. It features complex fingerings and a *parlando.* section. The second system continues the *parlando.* section with a piano (*p*) dynamic. The third system introduces a right-hand (*r.h.*) section with a forte (*sf*) dynamic, followed by a crescendo (*cres*) and a piano (*pp*) section. The fourth system continues the *r.h.* section with a crescendo (*cres:*) and a mezzo-forte (*mf*) dynamic, ending with a *poco rit:* marking. The score includes various musical notations such as notes, rests, and dynamic markings, as well as fingerings and articulation marks like *Red.* and ** Pod.*

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

Copyright — Kunkel Bros: 1879.

a tempo.

pp

Rcd. * Rcd. * Rcd. * Rcd. * Rcd. * Rcd. * Rcd. * Rcd. *

ad lib:

Rcd. * Rcd. * Rcd. * Rcd. * Rcd. * Rcd. *

a tempo.

stacc.: 3 1 2

pp cres: sf sf r.h. f

sf cres:

animato.

First system of musical notation, measures 1-4. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. Dynamics range from *ff* to *mf*. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation, measures 9-12. Measure 9 is marked *rit:* and measure 10 is marked *a tempo.* The right hand has a more melodic line with some triplets. Dynamics include *p* and *sf*. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation, measures 13-16. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand continues with a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some rests, while the left hand plays a dense, rapid eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Tempo di Polacca.

Musical score for Tromba and Bassoon (Bd.). The score is in 3/4 time, key of D major (one sharp), and consists of five measures. The Tromba part is written in the upper staff, and the Bassoon part is in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *ff*. Fingerings are indicated by numbers 1-4. A double bar line with repeat dots is present at the end of the fourth measure. A small asterisk and a bass clef are at the bottom right.

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a continuous melodic line of eighth notes, with the number '6' written below several groups of notes. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a few notes, including a double bar line and a 'ff' (fortissimo) marking. The second system also has two staves. The upper staff continues the melodic line from the first system. The lower staff continues with a few notes and a 'ff' marking. The score concludes with a double bar line and an asterisk (*) at the bottom right.

The musical score is for the piece 'L'Espresso' by Franz Liszt, featuring a piano and a violin. The score is in 2/4 time and D major. The piano part begins with a tremolo section marked 'trem:' and 'ff', followed by a section marked 'pesante.' and 'ff'. The violin part begins with a section marked 'pesante.' and 'ff', followed by a section marked 'trem.' and 'ff'. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for the first piece, 'The Merry Widow', from the operetta. It is in 2/4 time and consists of 12 measures. The score is written for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some performance instructions like 'Ad.' (Ad libitum) and 'Cres.' (Crescendo). The score is divided into two systems, each containing six measures. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is a snippet from a larger work, as indicated by the 'No. 1' and the 'The Merry Widow' title.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic development. The bass staff includes the lyrics "cres - cen - do" written below the notes. Fingerings and slurs are present throughout.

Third system of musical notation. The treble staff features a series of sixteenth-note runs. The bass staff has a more active accompaniment. Dynamic markings like *f* and *sf* are visible. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The treble staff continues with melodic patterns. The bass staff features a dense, rhythmic accompaniment with many beamed notes. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The treble staff shows a melodic line with various ornaments and slurs. The bass staff continues with a complex accompaniment. The system ends with a double bar line and a repeat sign.

rapido.

ff 19 18 *ff* 3 2 1 3 2 1

p *f* *Red.* *

p 3 4 2 3 4 1 4 3 2 3 1 2 1 5 5

Red. *

Red. *

Cantabile.

This page contains six systems of musical notation for a piano piece, marked *Cantabile.* The notation is written for piano (p) and includes various dynamics and fingerings.

System 1: The first system begins with a *mf* (mezzo-forte) dynamic. It features a treble staff with a melodic line and a bass staff with a supporting line. Fingerings are indicated by numbers 1-5. The system concludes with a *Red.* (Reduction) symbol and an asterisk.

System 2: The second system continues the melodic and harmonic development. It includes a *f* (forte) dynamic marking. The system concludes with a *Red.* symbol and an asterisk.

System 3: The third system features a *ff* (fortissimo) dynamic marking. It includes a *Red.* symbol and an asterisk.

System 4: The fourth system continues the melodic and harmonic development. It includes a *Red.* symbol and an asterisk.

System 5: The fifth system continues the melodic and harmonic development. It includes a *Red.* symbol and an asterisk.

System 6: The sixth system begins with a *p* (piano) dynamic marking. It features a treble staff with a melodic line and a bass staff with a supporting line. The system concludes with a *Red.* symbol and an asterisk.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4.

Second system of musical notation, continuing the piece. It includes a *f* *cres.* marking and a *Red.* instruction. Fingerings are indicated by numbers 1, 2, 3, and 4.

Third system of musical notation, featuring a *sf* marking and a *Red.* instruction. Fingerings are indicated by numbers 1, 2, 3, and 4.

Fourth system of musical notation, featuring a *f* marking and a *Tromba* instruction. Fingerings are indicated by numbers 1, 2, 3, and 4.

Fifth system of musical notation, featuring a *ff* marking and a *Red.* instruction. Fingerings are indicated by numbers 1, 2, 3, and 4.

[illegible]

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (accents, slurs) and fingerings (1-4). The bass staff contains a complex, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental textures. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (accents, slurs) and fingerings (1-4). The bass staff contains a complex, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (accents, slurs) and fingerings (1-4). The bass staff contains a complex, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (accents, slurs) and fingerings (1-4). The bass staff contains a complex, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (accents, slurs) and fingerings (1-4). The bass staff contains a complex, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. The treble and bass staves are joined by a brace. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A fermata is placed over the final note of measure 4.

Second system of musical notation, measures 5-8. Measures 5-7 contain sixteenth-note runs with fingerings 1-6. Measure 8 features a half note with a fermata. The word "Red." is written below the bass staff in measures 5, 7, and 8.

Third system of musical notation, measures 9-12. Measures 9-11 contain sixteenth-note runs with fingerings 1-6. Measure 12 features a half note with a fermata. The word "Red." is written below the bass staff in measures 9, 11, and 12.

Fourth system of musical notation, measures 13-16. Measures 13-15 contain sixteenth-note runs with fingerings 1-6. Measure 16 features a half note with a fermata. The word "Red." is written below the bass staff in measures 13 and 16. The word "simili." is written above the treble staff in measure 13.

Fifth system of musical notation, measures 17-20. Measures 17-19 contain sixteenth-note runs with fingerings 1-6. Measure 20 features a half note with a fermata. The word "Red." is written below the bass staff in measures 17, 19, and 20.

Sixth system of musical notation, measures 21-24. Measures 21-23 contain sixteenth-note runs with fingerings 1-6. Measure 24 features a half note with a fermata. The word "Red." is written below the bass staff in measures 21, 23, and 24. The dynamic marking "ff" is present in measure 24.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It is written for a grand piano (G-clef and F-clef) and features a key signature of one sharp (F#). The notation is complex, with many slurs, ties, and fingerings. Dynamics include *sf* (sforzando), *f* (forte), *rit:* (ritardando), *a tempo*, *f* (forte), *mf* (mezzo-forte), *strepitoso* (tremolos), *ff* (fortissimo), and *f* (forte). There are also markings for *Red.* (Reduction) and ** Red.* (Reduction with asterisk). The piece is marked *Simplice.* at the beginning. The notation includes many slurs, ties, and fingerings, indicating a highly technical and expressive work. The piece concludes with a *ff* (fortissimo) dynamic and a *f* (forte) dynamic.

CARILLON de NOËL.

GAVOTTE et MUSETTE.

Sydney Smith Op. 209.

Tempo di Gavotta ♩ = 84.

The musical score is written for a carillon in C major, 4/4 time, with a tempo of 84 beats per minute. It consists of five systems of two staves each (treble and bass clef). The music features a mix of chords and single notes, with many measures containing multiple notes in the right hand. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score is divided into sections by dashed lines with the number 8, indicating 8-measure phrases. The final system ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano introduction is in 3/4 time, with a key signature of one flat (B-flat). The melody is written on a single staff with a treble clef. The lyrics are written below the staff. The score includes a piano introduction and a vocal melody. The piano introduction is in 3/4 time, with a key signature of one flat (B-flat). The melody is written on a single staff with a treble clef. The lyrics are written below the staff. The score includes a piano introduction and a vocal melody.

8.

r. h.

pp staccato e leggiero.

Ped. *

Ped. *

*Chimes.
tre corde.*

legato.

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

The musical score for 'The Rose Tree' is presented in a two-staff format, with a treble and bass clef. The key signature is one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The piece is marked 'Ped.' (Pedal) at the beginning and end of the first four measures, and with an asterisk (*) at the end of the fifth measure. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5).

5 4 5 4 5 4 5 4 4 4 4 4 5 4 5 4 5 4 5 4 4 4

mf

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

4 5 4

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

1 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

p

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

1 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

mf

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

4 4

f

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

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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

8

p staccato e leggero.

Ped. *

Ped. *

This system contains the first two measures of the piece. The right hand plays a series of eighth notes with a staccato and light touch. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated at the end of each measure.

8

or 2 1 4 3

Ped. *

Ped. *

This system contains measures 3 and 4. Measure 4 features a trill in the right hand, indicated by the fingering 2 1 4 3. The left hand continues with its accompaniment. Pedal points are marked at the end of each measure.

Ped. *

Ped. *

Ped. *

Ped. *

This system contains measures 5 through 8. It features continuous sixteenth-note passages in both hands. Pedal points are indicated at the end of measures 5, 6, 7, and 8.

Ped. *

Ped. *

Ped. *

Ped. *

mf

p

This system contains measures 9 through 12. Measures 9-11 continue with sixteenth-note patterns. Measure 12 has a dynamic change to *mf*. Measure 13 has a dynamic change to *p*. Pedal points are marked at the end of measures 9, 10, 11, and 12.

5

mf

p

l.h.

p una corda

dim.

r.h.

Ped. *

This system contains measures 13 through 16. Measure 13 has a dynamic change to *mf*. Measure 14 has a dynamic change to *p*. Measure 15 has a dynamic change to *l.h.* and *p una corda*. Measure 16 has a dynamic change to *dim.* and *r.h.*. Pedal points are marked at the end of measures 13, 14, and 15.

8

pp staccato e leggiero.

Ped. *

8

tre corde.

p

Ped. * Ped. * Ped. Ped.

dim.

* Ped. *

leggiero.

dim.

pp

Ped. * Ped. Ped. Ped. *

8

morendo.

pp

Ped. Ped. Ped. * Ped. *

BETTER APART.

(LIEBER ALLEIN!)

Words by
Edward Oxenford.

Translation by H. Hartmann.

Music by
Charles Kunkel.

Moderato. ♩ - 112

The piano introduction is in 3/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides harmonic support with chords and single notes. The piece is marked with a piano (p) dynamic. There are several fingerings indicated by numbers 1-5 above the notes. Pedal points (Ped.) are marked at the end of several measures, and asterisks (*) are placed below the bass staff in some measures.

1. *Wenn einstge Lie - be uns er-blich, Ein Her-ze*
With great expression.

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a half rest, followed by a quarter note G4, and then a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes. The key signature remains two flats. The tempo is Moderato. Pedal points (Ped.) and asterisks (*) are marked in the piano part.

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

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes. The key signature remains two flats. Pedal points (Ped.) and asterisks (*) are marked in the piano part.

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

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 - zwei. Und schon ver - glömm 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 -

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

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

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

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

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

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

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.

THE EXILE.

(DER VERBANNT.)

Words by Thomas Moore.

Translation by H. Hartmann.

Music by W. D. Armstrong.

Lento. ♩ - 66.

Piano introduction in 3/4 time, key of B-flat major. The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked 'Lento' at 66 beats per minute. The introduction concludes with a 'Ped.' (pedal) instruction and three asterisks indicating a sustained pedal point.

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

Vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in 3/4 time. The piano part features a steady eighth-note accompaniment. The vocal line has two parts: 1. 'Night wan-eth fast the morn-ing star' and 2. 'Oh not an hour so chill and bleak, Sad-dens with light the glim-mer-ing 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

Vocal and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in 3/4 time. The piano part features a steady eighth-note accompaniment. The vocal line has two parts: 1. 'sea, Whose waves shall soon to realms a-far' and 2. 'breast, But of the lost one think and speak,'.

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

2. schau im Licht..... Des A-bends ich Dein kol-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..... Looks 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. *dim.* *Ped.* *

2. Fer-ne nicht, Dein

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

sf *pp rit.* *Ped.* *

2. Seuf-zen in dem Ze-phir mild.....

2. whis-per in each dy-ing breeze.

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

FLEUR de PRINTEMPS.

(**SPRING FLOWER.**)

C. Chaminade.

Moderato ♩ = 152.

Moderato 152.

p legato.

cres.

f

dim.

p

poco rubato.

p

cres.

dim.

p

delicatamente.

p

dim.

pp

cres.

f

dim.

The image displays a page of musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked 'Moderato 152.' at the top. The first system begins with a piano (*p*) dynamic and a 'legato' instruction. The second system includes a forte (*f*) dynamic and a 'dim.' (diminuendo) marking. The third system is marked 'poco rubato.' and includes a piano (*p*) dynamic. The fourth system features a 'dim.' marking and a piano (*p*) dynamic. The fifth system is marked 'delicatamente.' and includes a piano (*p*) dynamic. The sixth system begins with a pianissimo (*pp*) dynamic and a 'cres.' (crescendo) marking, followed by a forte (*f*) dynamic and a 'dim.' marking. Pedaling instructions ('Ped.') are indicated throughout the piece, often accompanied by asterisks. The notation is written for a piano, with a treble and bass staff for each system. The key signature is one flat (B-flat), and the time signature is 3/4. The page number '152.' is visible at the top right.

rit. *a tempo.*
rubato.

mp *cres.*

Ped. *

f *dim.* *p* *mp*

rit. *a tempo*

Ped. *

delicatamente.

p *f* *p*

Ped. *

cres. *f*

Ped. *

rit. *rubato.*

dim. *p* *mp* *cres.*

Ped. *

a tempo.

f *dim.* *p* *mp* *rit.* *f*

Ped. *

VERGISSMEINNIGHT.

(FORGET ME NOT.)

Fritz Spindler.

Zart. (Tenderly.) ♩ - 80.

The musical score is written for piano and bass. It begins with a tempo marking of 'Zart. (Tenderly.)' and a quarter note equal to 80 beats. The key signature has two sharps (F# and C#). The score is divided into five systems, each containing a piano (treble) staff and a bass staff. Pedaling is indicated by 'Ped.' with a star symbol below the bass staff. Dynamics include *p*, *pp*, *mf*, and *f*. Performance instructions include *simili.*, *rit.*, and *a tempo.*. Fingerings are indicated by numbers 1-5 above notes. Notes marked with an arrow must be struck from the wrist.

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

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes (3) and a half note (2). The left hand plays a rhythmic accompaniment of eighth notes. Pedal points are indicated below the first, third, and fifth measures. A forte (*f*) dynamic marking is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with various note values and rests. The left hand maintains the eighth-note accompaniment. Pedal points are marked under the first, second, third, fourth, and sixth measures. A forte (*f*) dynamic marking appears in the sixth measure.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes (1 2 5) and a half note (4). The left hand plays the eighth-note accompaniment. Pedal points are indicated under the first, third, fourth, fifth, sixth, and seventh measures. Dynamics include piano (*p*) and forte (*f*).

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes (4 2 1) and a half note (3). The left hand plays the eighth-note accompaniment. Pedal points are marked under the first, second, third, fourth, fifth, and sixth measures. Dynamics include piano (*p*) and fortissimo (*ff*).

Fifth system of musical notation. The right hand features a melodic line with a triplet of eighth notes (3 2 1) and a half note (2). The left hand plays the eighth-note accompaniment. Pedal points are marked under the first, sixth, and seventh measures. A fortissimo (*fff*) dynamic marking is present in the sixth measure.

NORWEGISCHES FISCHERLIED.

Song with out words.

Fritz Spindler.

Sanft klagend. (With deep emotion) ♩ - 92.

The musical score is written for piano and consists of 32 measures. It is in 3/4 time and the key of D minor. The tempo is marked 'Sanft klagend. (With deep emotion)' with a quarter note equal to 92 beats per minute. The score is divided into two systems of 16 measures each. The first system contains measures 1-16, and the second system contains measures 17-32. The melody is primarily in the right hand, with a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers (1-5) are provided for many notes. The score is divided into two systems of 16 measures each.

Handwritten musical score, first system. Treble and bass staves. Dynamics: *pp*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present throughout.

Handwritten musical score, second system. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

Handwritten musical score, third system. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

Handwritten musical score, fourth system. Treble and bass staves. Dynamics: *rit.*, *f*, *pp*, *a tempo.*, *rit.*. Pedal markings: *Ped.* with asterisks.

Handwritten musical score, fifth system. Treble and bass staves. Dynamics: *p*. Marking: *diminuendo*.

Handwritten musical score, sixth system. Treble and bass staves. Dynamics: *pp*. Pedal markings: *Ped.*.

MY REGIMENT.

MARCH.

Tempo di marcia. ♩ 132.

Secondo.

Otto Anschütz.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di marcia' with a quarter note equal to 132 beats per minute. The piece is in the 'Secondo' (second) form. The composer is Otto Anschütz. The score includes various musical notations: dynamics (f, sf, p, cres.), pedaling (Ped.), and fingerings (1-5). There are also asterisks (*) and a small 'Q' symbol. The piece ends with a double bar line.

MY REGIMENT.

MARCH.

Tempo di marcia ♩ - 132.

Primo.

Otto Anschütz.

The musical score is written for piano and grand staves in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo of 132 beats per minute. The score is marked 'Primo.' and composed by Otto Anschütz. The piece starts with a forte (*f*) dynamic and includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings ('Ped.') with asterisks (*) are placed throughout the score. The score is divided into five systems. The first system includes dynamics *f*, *sf*, and *p*. The second system includes a *cres.* marking. The third system includes a *f* marking. The fourth system includes a *cres.* marking. The fifth system includes a *cres.* marking. The score concludes with a final cadence.

Secondo.

First system of the 'Secondo' section. The right hand features a series of chords, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*). The left hand provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*).

Second system of the 'Secondo' section. It includes a first ending (1.) and a second ending (2.). Dynamics range from forte (*f*) to fortissimo (*ff*). Pedal points are marked with 'Ped.' and asterisks (*).

Trio.

First system of the 'Trio' section. The right hand has a melodic line with triplets and slurs. The left hand has a steady accompaniment. Dynamics include forte (*f*) and piano (*p*). Pedal points are marked with 'Ped.' and asterisks (*).

Second system of the 'Trio' section. The right hand continues the melodic development. Pedal points are marked with 'Ped.' and asterisks (*).

Third system of the 'Trio' section. Dynamics include mezzo-forte (*mf*). Pedal points are marked with 'Ped.' and asterisks (*).

Fourth system of the 'Trio' section. The piece concludes with sustained chords in the right hand and a final accompaniment in the left hand. Pedal points are marked with 'Ped.' and asterisks (*).

Primo.

First system of the Primo section. It consists of two staves. The right staff has a treble clef and contains a melodic line with many fingerings (1-5) and slurs. The left staff has a bass clef and contains a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present at the beginning and middle. A star symbol is at the end of the system.

Second system of the Primo section. It consists of two staves. The right staff continues the melodic line with fingerings and slurs. The left staff continues the harmonic accompaniment. Dynamics include *f*, *cres.*, and *f*. Pedal markings are present. The system ends with two first and second endings marked 1. and 2.

Trio.

Cantabile.

First system of the Trio section. It consists of two staves. The right staff has a treble clef and contains a melodic line with fingerings and slurs. The left staff has a bass clef and contains a harmonic accompaniment. Dynamics include *mf* and *p*. Pedal markings are present. A star symbol is at the end of the system.

Second system of the Trio section. It consists of two staves. The right staff continues the melodic line with fingerings and slurs. The left staff continues the harmonic accompaniment. Pedal markings are present. A star symbol is at the end of the system.

Third system of the Trio section. It consists of two staves. The right staff continues the melodic line with fingerings and slurs. The left staff continues the harmonic accompaniment. Dynamics include *mf*. Pedal markings are present. A star symbol is at the end of the system.

Fourth system of the Trio section. It consists of two staves. The right staff continues the melodic line with fingerings and slurs. The left staff continues the harmonic accompaniment. Pedal markings are present. A star symbol is at the end of the system.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, each preceded by a fermata. The lower staff is in bass clef and contains a series of eighth notes, each preceded by a fermata. The system begins with a forte (*f*) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the chordal sequence from the first system. The lower staff continues the eighth-note sequence. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The third system of musical notation consists of two staves. The upper staff features a first ending (marked '1.') and a second ending (marked '2.'). The lower staff includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues the chordal sequence. The lower staff continues the eighth-note sequence. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The fifth system of musical notation consists of two staves. The upper staff continues the chordal sequence. The lower staff continues the eighth-note sequence. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a forte dynamic 'f' and contains a series of chords and melodic fragments, some marked with fingerings like '4', '2 3', and '4'. The bass staff features a triplet of eighth notes, followed by a 'Ped.' (pedal) marking, and then a series of chords and single notes, some with fingerings like '3', '2 4', and '3'. The second system continues the composition, with the treble staff showing a melodic line with a dashed line indicating a continuation or a specific phrasing. The bass staff includes a 'Ped.' marking, a star symbol, and a sequence of notes with fingerings like '5 2', '3 2 3 2', '3 2', '3 1 3 2', and '3'. The score is written in a style typical of early 20th-century musical notation.

Musical score for "The Merry Widow" (No. 10) by Franz Lehár. The score is in 2/4 time and features a piano introduction. The upper staff is for the right hand, and the lower staff is for the left hand. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "cres." and "Ped."

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in G major (one sharp). The tempo is marked "Allegretto". The key signature has one sharp (F#). The score consists of 16 measures. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music features a melody in the right hand and a supporting bass line in the left hand. There are several fingerings indicated by numbers 1-5. A "Ped." (pedal) instruction is present at the end of the first and fourth measures, accompanied by a star symbol. A "V" (crescendo) marking is placed above the first staff in the second measure. The score ends with a double bar line.

Secondo.

5 4 3 2 1

f

Ped. *

4 3 2 1

f

Ped. *

4 3 2 1

f *mf*

Ped. *

f *ff*

Ped. *

4 3 2 1

f *f* *ff*

Ped. *

Primo.

The first system of musical notation consists of two staves. The upper staff features a series of rapid sixteenth-note passages with various fingerings indicated by numbers 1-5. The lower staff provides a harmonic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The system concludes with a repeat sign.


The second system continues the musical piece with similar rapid passages in the upper staff and accompaniment in the lower staff. It includes several 'Ped.' markings and dynamic changes. The system ends with a repeat sign.

The third system begins with a measure rest marked '8'. It continues with intricate sixteenth-note runs and accompaniment. Dynamic markings include *f* and *mf*. Pedal markings are present throughout the system.

The fourth system starts with a measure rest marked '8'. It features a crescendo leading to a *f* (forte) dynamic. The notation includes complex sixteenth-note patterns and accompaniment. Pedal markings and a repeat sign are included.

The fifth system continues the piece with rapid sixteenth-note passages and accompaniment. It includes multiple 'Ped.' markings and dynamic markings such as *f* and *mf*. The system concludes with a final chord and a repeat sign.

SPANISH DANCE.

Vivace assai  = 108.

M. Moszkowski. Op. 21. N° 2.

This image displays a page of musical notation for a piano piece, consisting of four systems of staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The first system begins with a mezzo-forte (mf) dynamic and includes a 'Ped.' (pedal) marking. The second system features a forte (f) dynamic and includes three 'Ped.' markings. The third system includes six 'Ped.' markings. The fourth system begins with a forte (f) dynamic and includes a 'Ped.' marking. The notation is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various musical symbols such as slurs, ties, and accents. The overall style is that of a classical piano score.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking. The music consists of complex chords and melodic lines, with various fingerings indicated by numbers 1 through 4.

Second system of musical notation. The treble staff continues with complex chords and melodic lines, including fingerings. The bass staff features a melodic line with a *Ped.* (pedal) marking. The system concludes with a *Ped.* marking.

Third system of musical notation. The treble staff continues with complex chords and melodic lines, including fingerings. The bass staff features a melodic line with a *Ped.* (pedal) marking. The system concludes with a *Ped.* marking.

Fourth system of musical notation. The treble staff continues with complex chords and melodic lines, including fingerings. The bass staff features a melodic line with a *Ped.* (pedal) marking. The system concludes with a *Ped.* marking.

Fifth system of musical notation. The treble staff continues with complex chords and melodic lines, including fingerings. The bass staff features a melodic line with a *Ped.* (pedal) marking. The system concludes with a *Ped.* marking.

Sixth system of musical notation. The treble staff continues with complex chords and melodic lines, including fingerings. The bass staff features a melodic line with a *Ped.* (pedal) marking. The system concludes with a *Ped.* marking.

8

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dashed line above the staff indicates a measure to be repeated. The dynamic marking *pp* is present.

8

Second system of the piano piece. The right hand continues the melodic development with various fingerings (2, 4, 3, 2, 1, 5, 4, 2, 3, 2, 1, 2, 3, 2, 1, 2). The left hand has a simple accompaniment. The dynamic marking *un poco più f* is written above the staff. Pedal markings (*Ped.*) are placed below the staff.

Third system of the piano piece. The right hand features a series of chords and arpeggios. The left hand has a simple accompaniment. The dynamic marking *rit. e dim.* is written above the staff, followed by *a tempo.* Pedal markings (*Ped.*) are placed below the staff.

Fourth system of the piano piece. The right hand features a series of chords and arpeggios. The left hand has a simple accompaniment. Pedal markings (*Ped.*) are placed below the staff.

Fifth system of the piano piece. The right hand features a series of chords and arpeggios. The left hand has a simple accompaniment. Pedal markings (*Ped.*) are placed below the staff.

Sixth system of the piano piece. The right hand features a series of chords and arpeggios. The left hand has a simple accompaniment. The dynamic marking *f* is written above the staff. Pedal markings (*Ped.*) are placed below the staff.

First system of musical notation, measures 1-8. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. A 'Ped.' marking is present at the end of the system.

Second system of musical notation, measures 9-16. The right hand continues with intricate fingerings and slurs. The left hand has several measures with sustained chords. 'Ped.' markings are placed under measures 10, 11, 12, 13, and 14.

Third system of musical notation, measures 17-24. The right hand has a series of slurs and complex patterns. The left hand continues with accompaniment. 'Ped.' markings are under measures 17, 18, 19, 20, 21, and 22. The system concludes with the instruction 'animato.' and a 'Ped.' marking.

Fourth system of musical notation, measures 25-32. The right hand features more complex melodic development. The left hand has some measures with sustained chords. 'Ped.' markings are under measures 26, 28, and 30.

Fifth system of musical notation, measures 33-40. The right hand has a series of slurs and complex patterns. The left hand continues with accompaniment. The instruction 'stretto.' is written above the system. 'Ped.' markings are under measures 34 and 36.

Sixth system of musical notation, measures 41-48. The right hand has a series of slurs and complex patterns. The left hand continues with accompaniment. 'Ped.' markings are under measures 47 and 48.

SUNBEAMS.

WALTZ.

Leon Dinkgrève.

Tempo di Valse $\text{♩} = 80$.

Rondeau de valses Op. 29, No. 3

Cantabile.

p

f

Ped.

Ped.

Ped.

Ped.

Ped.

cres.

Ped.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1-5, 2-3, 4-5). The left hand plays a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Second system of musical notation. The right hand continues the melodic line with more complex phrasing and slurs. The left hand accompaniment includes a 'cres.' (crescendo) marking in measure 5. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2 and 6.

Third system of musical notation. The right hand melodic line continues with slurs and fingerings. The left hand accompaniment remains consistent. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Fourth system of musical notation. The right hand melodic line continues with slurs and fingerings. The left hand accompaniment includes a 'f' (forte) dynamic marking in measure 6. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2 and 6.

Fifth system of musical notation. The right hand melodic line continues with slurs and fingerings. The left hand accompaniment includes a 'dolce.' (dolce) marking in measure 1 and a 'p' (piano) dynamic marking in measure 2. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, 6, and 8.

Sixth system of musical notation. The right hand melodic line continues with slurs and fingerings. The left hand accompaniment includes a 'f' (forte) dynamic marking in measure 3. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, 6, and 8.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments (accents, slurs, ties) and fingerings (1-5). Bass staff contains a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A 'cres.' (crescendo) marking is present in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings. Bass staff contains a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A 'f' (forte) marking is present in the middle of the system. The system concludes with two endings, labeled '1.' and '2.', with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings. Bass staff contains a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings. Bass staff contains a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings. Bass staff contains a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

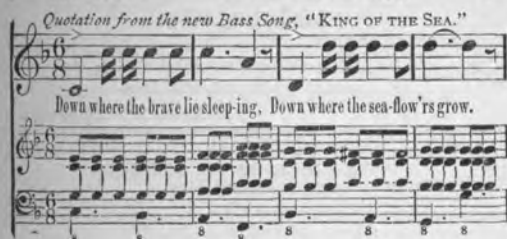
Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings. Bass staff contains a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A 'cres.' (crescendo) marking is present in the middle of the system.

Giocoso.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- First System:** Starts with a mezzo-forte (*mf*) dynamic. It features a series of chords and single notes with fingerings (1-5). Pedaling instructions (*Ped.*) and asterisks (*) are used to indicate pedal changes.
- Second System:** Continues the melodic and harmonic development. It includes a first ending bracket labeled '1.' and further pedaling instructions.
- Third System:** Features a crescendo (*cres.*) marking. The music transitions from a major key to a minor key, indicated by the change in the key signature (three flats). It includes a piano (*p*) dynamic marking.
- Fourth System:** Continues in the minor key. It features a series of chords and single notes with fingerings. Pedaling instructions and asterisks are used throughout.
- Fifth System:** Includes a forte (*f*) dynamic marking. The music features a series of chords and single notes with fingerings. Pedaling instructions and asterisks are used throughout.
- Sixth System:** Features a crescendo (*cres.*) marking. The music transitions from a minor key to a major key, indicated by the change in the key signature (two flats). It includes a forte (*f*) dynamic marking and ends with a final chord.

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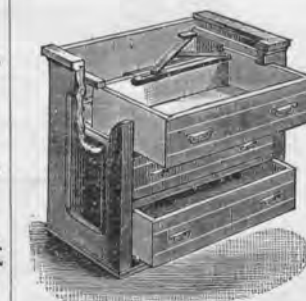
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The relation of song to accompaniment is seldom understood, even by very good singers, the melody often being considered the only important feature, while the accompaniment has no other use than to guide the voice in pitch. To be sure, some accompaniments 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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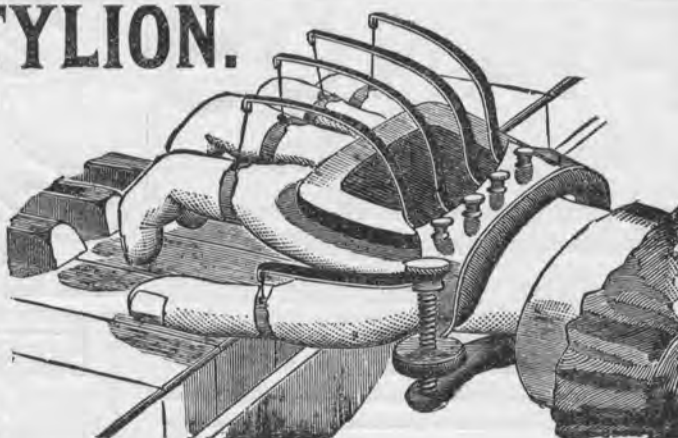
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