## JUBILEE CONCERT.

The Grand Jubilee Concert in honor of Archbishop Kendrick will be given at Music Hall on the 1st inst. All the Catholic Church choirs have combined under the direction of Joseph Otten and a programme of special interest will be presented. The principals will be Miss Adelaide Kalkman, soprano; Miss Theresa Finn, alto; Mr. Chas. Humphreys, tenor, and Ed. Dierkes, baritone. The programme will include "Huldigung March," Wagner; "Gloria," from twelfth mass, Mozart; Overture, "Oberon," Weber; "TeDeum Laudamus," Bruckner, and the anthem, "God of Might."

The Te Deum by Anton Bruckner, the great Vienna organist, is one of the most remarkable productions of the Neo-German school Bruckner as an organist has long been known for his marvelous powers of improvisation. As a composer he first attracted attention by his symphonies, which, whenever performed, aroused the deepest interes; they have, however, been considered to show more originality of invention than symmetry of form. In the Te Deum he has gained for himself a place in the category of great composers for all time. It is the typical hymn of praise of the nineteenth century Catholic, who, surrounded on all sides by doubt, has perhaps himself been tainted at times, but finally triumphs over it. The "non confundar in æternum" is at first a petition, which gradually swelling into an intense hope, finally reaches a climax of conviction and triumph, which seems to resound into eternity.

The Choral Symphony Orchestra will accompany the choruses, and all will be under the direction of Mr. Otten.

## AT THE CATHEDRAL.

The rendition of "Messe Solennelle de Sante Cecile" at the Cathedral on the occasion of the Jubilee Celebration was superb. Fifty selected singers participated in the chorus, and an orchestra of thirty-six accompanied. The soloists were Miss Adelaide Kalkman, soprano; Mr. Chas. Humphrey, tenor, and Mr. Edward Dierks, bass. Mr. Joseph Otten conducted, and the faultless work of all was greatly to his credit.

The music of Gounod's Mass is strictly in keeping with the Christian spirit without the tinge of operatic effect. It is majestic and solemn, deep religious feeling predominating throughout. Gounod's yielding to the influence of Wagner and Berlioz is not noticeable in the melodic treatment of the mass, but rather in the orchestration.

The Introit, Graduale, Offertory and Post-Communion of the mass was sung in the Gregorian Chant by a select choir of twenty-four Franciscan Fathers and Scholastics, under the direction of the Rev. P. Floribertus, O. S. F. It is not often that an opportunity is given to the public to hear that chant rendered by a large body of competent choristers. To sing Gregorian properly requires a special training. The Franciscan Order has the reputation of having preserved the ancient traditions for the proper delivery of this class of music.

## MAJOR AND MINOR.

**Twelve Hours Shorter Time to California.**—By special arrangement the Burlington Route is now able to transport passengers from St. Louis to all California points in 12 hours quicker time than heretofore. The through vestibule train leaving St. Louis daily at 8:15 P. M. makes connection at Denver with a daily through train, via Ogden, for California, saving 12 hours over the old time. This train carries tourist sleeping cars from Denver to Portland, via Sacramento, for second class passengers. The morning train, leaving St. Louis at 8:25, arrives in Denver the second evening, making connection with all night trains for the west. Round trip tickets are now on sale to all winter tourist points in the west. For further information and rates, apply to the city ticket office, 213 North Broadway.

## WM. D. ARMSTRONG.

We here present to our readers the portrait of Mr. Wm. D. Armstrong, one of the rising young composers of America.

Mr. Armstrong was born Feb. 11, 1868, at Alton, Ill. At an early age he evinced a decided preference for music, and when 15 years old was placed under the care of Mr. Jos. Gratian, who instructed him in the art of Organ building and playing. After three years of faithful work in this department, Mr. Armstrong took up the study of piano and composition with Mr. E. R. Kroeger, at the same time pursuing the branches of counterpoint with Mr. P. G. Anton, and orchestration with Louis Mayer. This was following the counsel of

Mr. Charles Kunkel, whose interest he had enlisted in his behalf, and who has proven of incalculable advantage to him in his studies. How he has succeeded is evidenced by his splendid works which redound to the credit of his worthy teachers.

An indefatigable worker, Mr. Armstrong is bending all his energies to advancement in his chosen profession, and his careful training has left him well grounded in the principles of music. His compositions are original and of a very high order, many of them having been played in concert by Sherwood and others. The Illinois Music Teachers' Association presented some of his works at its last meeting.

Mr. Armstrong's published works are as follows: three Piano Pieces and five Songs—Kunkel Bros.; three Piano Pieces—Arthur P. Schmidt; three Male Quartettes—J. M. Russell. Of the quartettes, "When Thou art nigh" has been very popular, having been reprinted in the New England Conservatory "Herald." His MS. works are: 1st Psalm, for solo, chorus and orchestra; March Triomphal—Orchestra; Variation—String Quartette; Recit and Aria, Tenor, "God that made the Heavens." A number of Songs, Variations, Andanti, etc., for Piano and several Female Quartettes.

Many of Mr. Armstrong's piano works are after the Beethoven and Schumann schools, while his string quartettes resemble Haydn. The readers of the St. Louis *Republic* and the REVIEW are familiar with some of Mr. Armstrong's works which are gems of composition.

Mr. Armstrong holds the positions of Musical Director of Shurtleff College and teacher at Forest Park University. He has been very successful in his concert work as organist and pianist. Upright and sincere, Mr. Armstrong is making friends everywhere, and Alton may well be proud of him.

## DEATH OF MRS. HENRY HEIN.

**The many friends** of Mr. Otto Hein, the popular tenor, will be grieved to learn of the death of his beloved mother. She died after a lingering illness, on the 30th ult., at her late residence, 1329 S. 18th. Mrs. Hein was a very polished lady, of high intellectual attainments, and of a most winning disposition. Her cremation was very largely attended, and many most beautiful floral tributes testified to the esteem in which she was held. May she rest in peace.

## CITY NOTES.

**On Tuesday,** the 24th ult., Mrs. Anna Sneed Cairns, the principal of the Forest Park University, gave a reception in honor of Mr. and Mrs. Ernest R. Kroeger. The spacious halls of the magnificent building were elegantly arranged for the occasion, and the hostess was assisted by the teachers and pupils of the University in welcoming the guests. During the afternoon, several musical numbers were rendered, the splendid new Chickering grand piano appearing to fine advantage in the piano solos, Miss Lillian Hyde, the accomplished pianist and organist, and Mr. W. A. Armstrong, the eminent composer and pianist, played selections, and Madame Runge-Jancke, the well-known vocal instructor, sang twice. Miss Powell, the elocutionist was very happy in her selections, and Mr. Kroeger played a couple of solos in his usual artistic manner. Refreshments were then served, and at five o'clock the reception was over. A large and distinguished number of guests was present, and all agreed that the occasion was one of the most delightful of its kind of the season.

**Miss Strong** gave a pupils' piano recital at her music rooms, 603 North Jefferson Ave., on the 21st ult. The following programme was rendered: PART I. Studies (arranged for two pianos)—Cramer-Henselt—Misses Colman and Good, and Master Platt. Martha (trans. for piano)—Dorn—Miss Mabel Wyman. Moonlight on Lake Geneva—Bendel—Miss Louise May. Au matin—Godard—Miss Georgie Case. *a* Barcarolle, F sharp major—Nicode; *b* Harmonious Blacksmith—Handel—Master R. Platt. *a* Nocturne, F sharp major—Chopin; *b* Blumenstuck, op. 19—Schumann—Miss R. Atkinson. Andante, spianato and polonaise, op. 22 (orchestral parts on second piano)—Chopin—Miss Anna Vieths. PART II. Dornroschen—Bendel—Miss Clara Colman. La Chasse—Rheinberger—Miss Mathilde Anderson. Barcarolle, F minor—Rubinstein—Miss Jennie Good. *a* Polonaise, C sharp minor—Chopin; *b* Gavotte, B minor (fr. violin sonata)—Bach-St. Saens—Mrs. J. L. Woods. Marchen—Raff—Miss Grace Platt. Gondoliera (Venezia a Napoli)—Liszt—Miss Marion Ralston. Ballade, G minor—Chopin—Miss Florence Baugh. Quartette, Scotch Symphony (Adagio, Allegro)—Mendelssohn—Miss Strong & Misses Vieths, Nohl and Baugh. The entire recital was a splendid success, and a source of great pleasure to all present.


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**M ster Edward Fritsch e,** of 907 Morrison Avenue, a little lad of eight years and a pupil of Louis Retter, was the one meant in our last number as being a remarkable player on the violin, astonishing his hearers.

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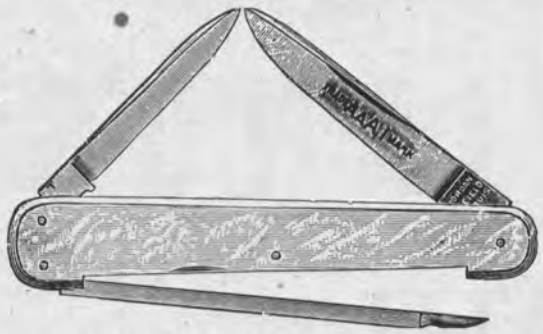

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## BAUSEMER PIANO RECITAL.

Madame Bausemer, who has not been heard in public for years, favored lovers of good piano playing with a very rare treat, at Memorial Hall, on the 12th ult. Her selections embraced all schools. That she performed every one of her numbers faultlessly, and with the true spirit and intention of the composer, it is our pleasure to chronicle. Any other result would not have been what we have a right to expect of this artist. She was greeted with an immense audience, every seat being occupied. Her performances were most enthusiastically received, and she was fairly loaded down with flowers.

Mr. Geo. Heerich ably assisted, by his truly enjoyable violin playing, in making the evening one not easily forgotten.

## CITY NOTES.

**P. Robert Klute,** the piano teacher, is kept very busy with his pupils.

**Chas. Humphre** has been engaged for the Second Baptist Church choir.

**Mrs. E. S. Fish,** of 953 Hamilton Avenue, is a splendid piano teacher and is meeting with deserved success.

**Temple Israel** choir remains in act. Mr. A. G. Robyn has been its organist from the beginning, entering upon his sixth year.

**The Artists' Guild** gave a reception to Kate Field on the 23d ult. Mr. W. G. Robyn played a piano solo to the great delight of all present.

**C. L. Wynne & Co.,** the popular Olive street music dealers are doing a brisk business, receiving many orders from the East for their publications.

**Miss Rebecca Levy,** a pupil of Robert Nelson, sang at the Second Baptist Church, in the absence of Mrs. Dr. Lebrecht. Miss Levy has a voice of great promise.

**Wayman McCreery's** music room in his new house is the admiration of all his friends. It is 23x16, with solid walls and hardwood floor, built with a special view to its acoustic qualities.

**Mr. L. Conrath's** piano composition, "Cinderella," was one of the taking features of the concert given at Old Orchard, Mo., on the 26th ult. This and Rive King's "Home, Sweet Home" were played by Mr. Conrath in a very artistic manner, and won great applause.

**Prof. Isbell's** banjo concert at Pickwick Theatre on Tuesday the first inst. was a decided success. The audience proved itself very appreciative. The Ideal Quartette played new and brilliant selections. Mr. Isbell's banjo solos proved him a master of his instrument. Miss Chambers played Lange's Flower Song for banjo, in tremolo style, and won the hearts of all; she received a beautiful floral design, representing a banjo. The singing of the Sylvia quartette was well received. The concert will be repeated later in the season. Mr. Isbell is a very successful teacher of the banjo, and the work of his pupils is of a high class.

## CHORAL-SYMPHOHY SOCIETY.

The first Symphony Concert of the season will be given Tuesday, the 8th inst. Madame Bloomfield Zeissler has been engaged as pianist. The second Choral Concert takes place on the 29th inst., when the "Messiah" will be rendered. The principals will be Mrs. Georgia Lee-Cunningham, soprano; Miss Emma Court, alto; Mr. Wm. J. Lavin, tenor; and Mr. Ericsson Bushnell, basso. Mr. Lavin and Mr. Bushnell are of New York.

## MISS CLARA STUBBLEFIELD.

We have the pleasure of presenting to the readers of the REVIEW the picture of Miss Clara Stubblefield, the well known pianist and teacher.

Miss Stubblefield was born in St. Louis, but removed at an early age to Chicago. She began the study of music, for which she had always shown an aptitude, at the early age of seven. When ten years old, Miss Stubblefield returned to St. Louis, placing herself under the guidance of the late Gustave Adolph Pommer, with whom, for eight years without intermission, she studied both piano and theory

Soon afterward she began teaching in the boarding and day school conducted by the Episcopalian Sisterhood of the Good Shepherd, where she is now entering upon her eleventh year. In the meantime Miss Stubblefield studied the organ with Professors Bowman and Otten, both of whom are well known in the musical world, and under their excellent training she became a finished performer.

But ambitious and a worker, Miss Stubblefield did not rest here; she took up vocal music with Miss Kate J. Brainard, the worthy directress of music at Mary Institute, and Professor Edgar Buck, thus further equipping herself for splendid work. For eight years she has been organist at Centenary M. E. Church South of this city, having played for a year and a half previous to that at Mt. Calvary Episcopal Church,

Miss Stubblefield has played at numerous concerts, both public and private, in this city and in neighboring towns, and has always been received with marked appreciation. She has made a specialty of playing accompaniments and has accompanied nearly all the best known local singers. She plays best the music of Beethoven and Chopin. Expression rather than brilliancy characterizes her performances.

Besides her regular positons, Miss Stubblefield has a large class of private pupils. She is very successful in her work and a very great favorite. Enthusiastic and untiring in her endeavors, Miss Stubblefield is deserving the deepest praise.

## CITY NOTES.

**The Grand Avenue Presbyterian** Church choir remains unchanged.

**Mrs. Nellie Haynes-Barnett** is the favorite soprano of the Grand Avenue Presbyterian Church

**Aug. Wm Hoffman** has some splendid pictures adorning the walls of his music rooms in the Emilie Building.

**Mr. August Rosen** is greatly in demand as an accompanist. He is organist of Old Orchard Congregational Church.

**The Glee Club** will give its next concert at Entertainment Hall on the 17th inst. A varied programme will be offered.

**Miss Jennie Martin,** the contralto, of 1821 Papin Street, has been very much praised for her pleasing and highly cultivated voice.

**Miss Laura Fischer,** the vocal teacher, has had the pleasure of seeing many of her pupils meet with great success in their professional careers.

**The Church of the Messiah** will make no change in its choir members. Mr. Ernest R. Kroeger, the organist, will bring out many new works.

**Miss Charlotte H. Hax Rosatti** the well known teacher of Italian singing, is meeting with gratifying success, She is a very careful teacher and has a large class.

**The Choir** at Holy Communion Church will be under the direction of Gwilym Myles, the new baritone. Miss Alice E. Holt will be leading soprano, and Ernest Robyn, organist.

**The Beethoven Trio Club,** composed of Messrs. A. G. Robyn, L. Schoen and L. Mayer, will give its first entertainment at Memorial Hall on the 12th inst Schubert's B flat trio will be rendered for the first time.

**Master Charles Machacek** made quite a hit at St. Kevins Church Entertainment by his clever performance of "Southern Jollification" for piano, by C Kunkel. Master Machacek is a pupil of Miss Mamie Nothhelfer.

**Mr. Read,** organist of the First Congregational church, is one of the few who require no contract. He has been organist four years. Mrs. Phillips is soprano, Mrs. Obear alto, Mr. Alexander tenor and Mr. Herzog bass.

**Alfred G. Robyn** has been engaged for the dedication of the new organ at St. Michael's church, Chicago, to take place on the 1st inst. This organ is said to be one of the largest made, with a bewildering array of stops.

**Miss Rosie Faust,** of Compton Hill, delighted the audience at the St. Kevens Church Entertainment with her beautiful renditon of "Nearer My God to Thee," piano solo by Julie Rive-King. She was recalled and made the recipient of magnificent flowers.

**The South German Band** of the Y. M. C. A. will give a concert, under the direction of Mr. Paul Mori on the 10th inst., at its new hall The soloists are Mrs. Franz Bausemer, pianist; Miss Julia Vollmer, soprano; Mrs. O. Bollman, alto; Mr. Otto Hein; tenor, and Mr. Collins, baritone.

**An especial event** will be the dedication of St. Agatha's Church, on which occasion Gounod's Mass in E flat with full orchestra and chorus will be rendered under the direction of Alfred G. Robyn. The Rev. Constantine Smith is the pastor, and it was under him that Mr. Robyn made his debut as an organist.

**The Octette Club** gave a request concert at Old Village Hall, Old Orchard Mo., on Thanksgiving day. The participants were Mrs. Runge Jancke, soprano; Miss L. Anderson, alto; Chas. Brainerd, tenor; Sam Black, bass; S. Schiele, violinist; L. Conrath, pianist; W. Caroline, humorist, and A. Rosen, accompanist.

**At the entertainment** given in honor of the Grand Lodge of Missouri Knights and Ladies of Honor, on the 14th ult., Miss Eugenia Williamson, the elocutionist, rendered a French Bobolink" (bird tones), by E. D. Banks; Mr. L. Conrath played his "Polonaise" and Rive-King's "Home, Sweet Home." Mr. Aug. Rosen was musical director and accompanist.

**Fred W. Norsch** will direct the Orpheus Saengerbund and St. Louis Damenchor in a concert to be given at the Exposition. The programme will include "Das Feuerkreuz," Bruch, for solo, mixed chorus and large orchestra; Das Liebes-Mahl der Apostel, Wagner, male chorus and orchestra, and Christus am Oelberge, Beethoven, for solo, mixed chorus and orchestra.

**An Eastern Paper** called the "Haberdasher" payed quite a compliment to Mr. Henry Groffman in requesting his photograph for its columns. It happened that a St. Louis man was present in the office when the editor opened the package containing Mr. Groffman's photograph. "By Jove," exclaimed the editor, "but that's a fine looking fellow—quite dashy—I'll bet he missed his calling for the stage." The friend admitted he had, and confirmed the fact that Henry was a good fellow.

**The** beautiful cantata of "Esther" will be put on the stage of Music Hall on Thursday evening, the 10th inst, under the direction of Mr. W. B. Sourbee. The following well known singers will appear: Queen Esther, Mrs. Lena Steinmeyer-Rockel; King Ahasuerus, Mr. Henry Groffman; Haman, Mr. Gwilym Miles; Mordecai, Mr. Charles Humphrey; Zeresh, Miss Eugenie Dussachal. There will be a chorus of 500 voices and a strong rendition of the cantata is promised.

**The Rev. W. V. Tudor,** former pastor of Centenary Church, now located at Richmond, in a letter to Mr. Kunkel says: "I must write you how much Mrs. Tudor and I have been touched by the song, 'Singing Still.' I have just this week known of Mattie Hardy's (Grayson) death, by letter from her mother. My correspondence with St. Louis had failed to mention the sad fact. The song came with the letter. Mrs. T. and I have sung it over and over, and thought of Mattie, and wept at the thought. Words and music of the song are equally lovely. You composed with feeling and inspiration. I have not forgotten you and have often wished I could hear again your touch on piano and organ."

**Misses Schafer and Miller** gave an ensemble recital on the 21st ult. at their music studio, 3229 Pine street. The following choice programme was artistically rendered:

March von Ruinen von Athen, Beethoven—Misses Stix, Meyers, Stix and Miller.

Aufschwung, Schumann; Phantasia, C Major, Schubert—Misses Miller and Schafer.

Polonaise, F Major, Beethoven—Mrs. John Schafer and Misses Hough, Howard and McKittrick.

Valse, op. 34, No. I, Chopin, Polonaise No. II, E Major, Liszt—Misses Schafer and Miller.

Fingals, Höhle, Mendelshon, Mrs. John Schafer and Misses Pirscher, Miller and Schafer.

## MAJOR AND MINOR.

The new Fashion Journals, "La Mode," "La Mode de Paris," and "Album des Modes," published by A. McDowell & Co., 4 West 14th St., New York, are the most elegant of their kind ever brought to our notice. The styles are drawn by the best artists; and the books are produced by different houses in Paris, each trying to excel the other in the character of its publication. These journals furnish the styles one month in advance of any similar publication; and they have a practical department, in which lessons are given each month on how to make dresses, etc.

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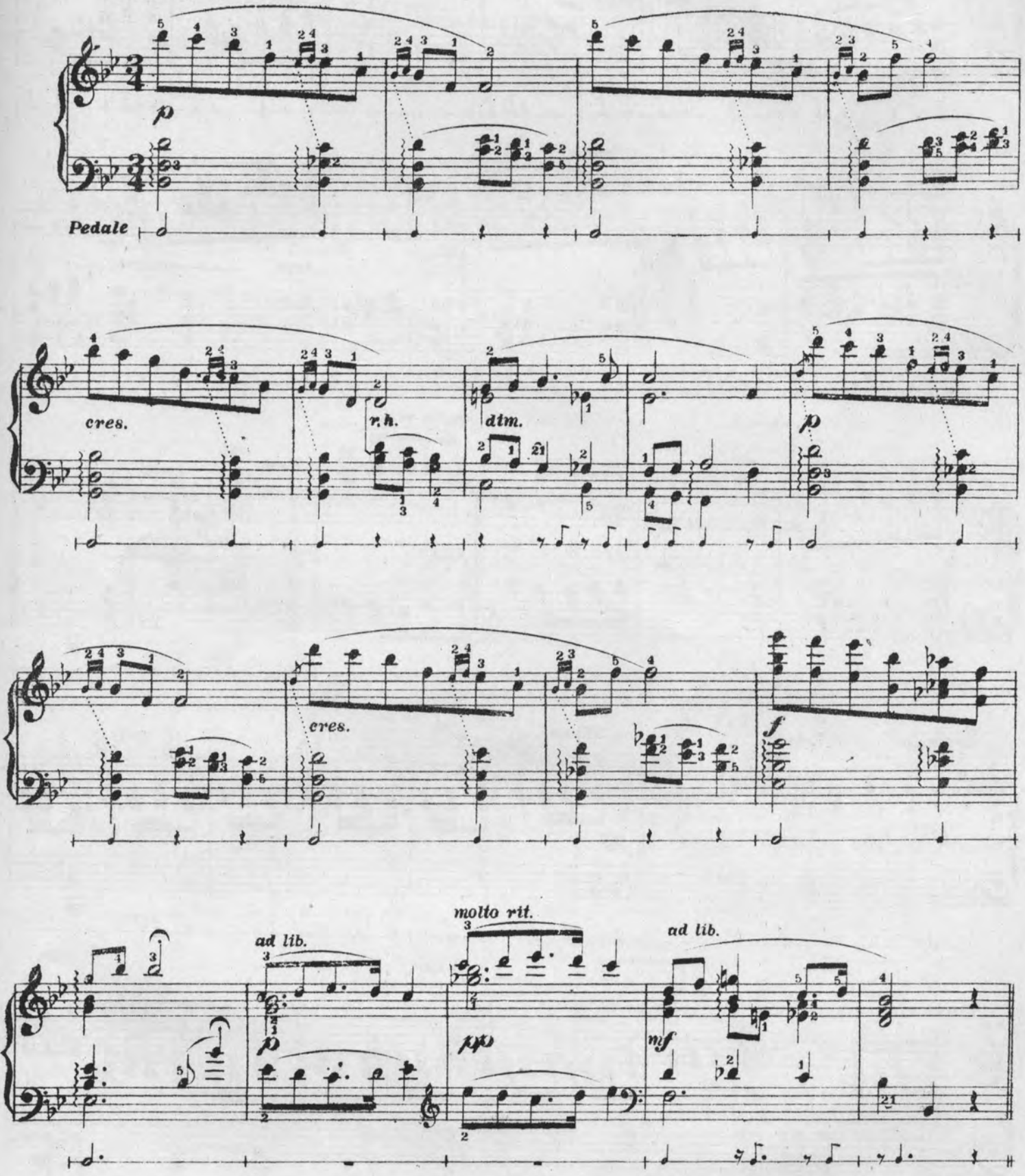
# IN THE FOREST.

*To Mrs. C. D. Rohland.*

**Andante con moto.** ♩ = 92.

Wm. D. Armstrong

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*a tempo.*

*dolce.*

*a tempo.*

*cres.*

*molto rit.*

*rit.*

*ff*

*p*

*pp*

*mf*

*a tempo.*

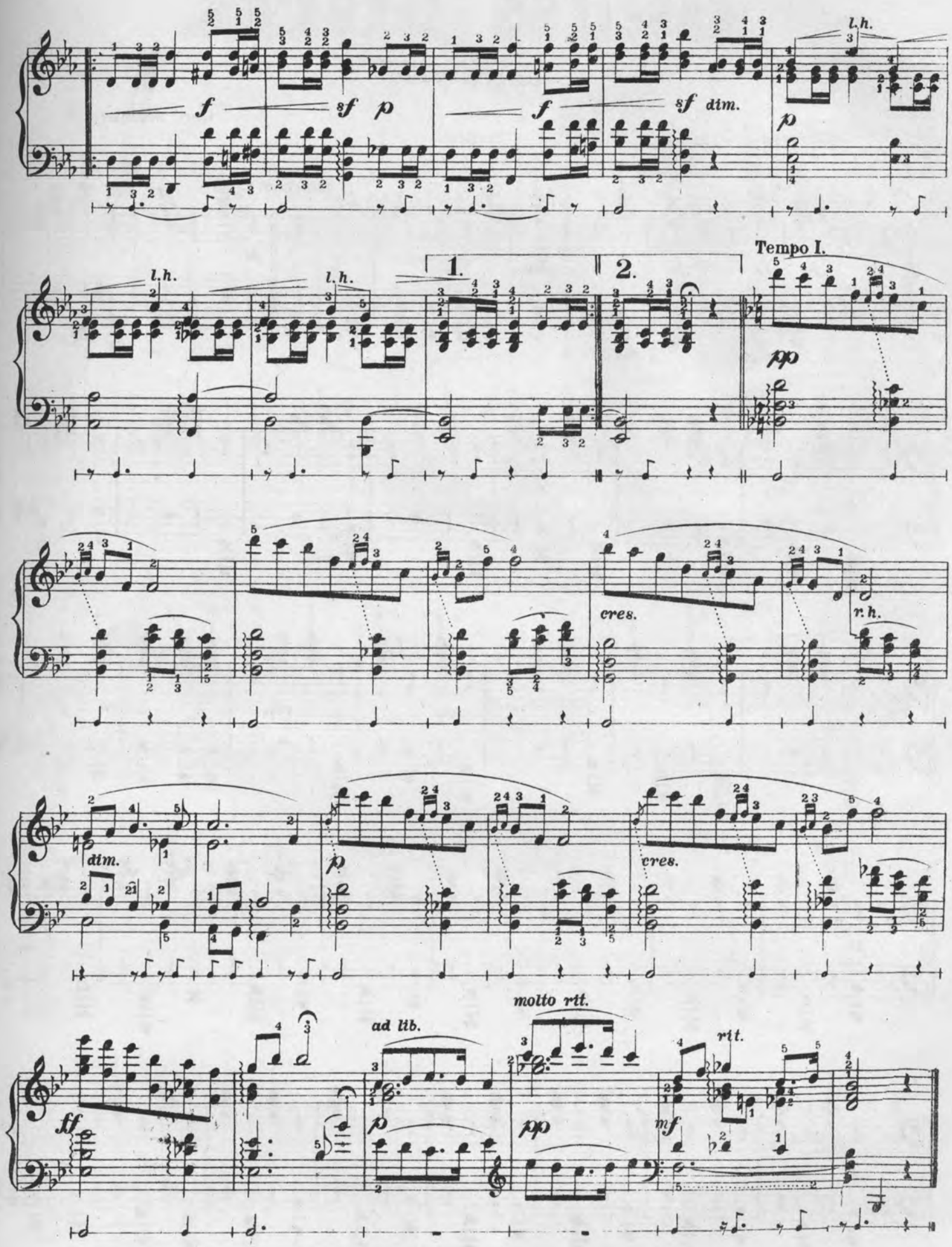
*accel.*

Con anima.

*ff* *dim.*

*mf*

l.h.



f
sf
p
f
sf
dim.
l.h.
p
l.h.
l.h.
1.
2.
Tempo I.
pp
cres.
r.h.
dim.
p
cres.
ff
ad lib.
p
molto rit.
pp
rit.
mf

# CARELESS ELEGANCE.

(*QUICKSTEP.*)

*Allegretto* ♩ = 116.

Secondo.

Geo. Schleiffarth.

*Giocoso.*

*fz.* *fz.* *fz.* *fz.* *fz.*

*p*

Ped. ✲ Ped. ✲

*cres.....cen.....do.* *f*

*p*

*f*

*f*

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# CARELESS ELEGANCE.

(*QUICKSTEP.*)

Geo. Schleiffarth.

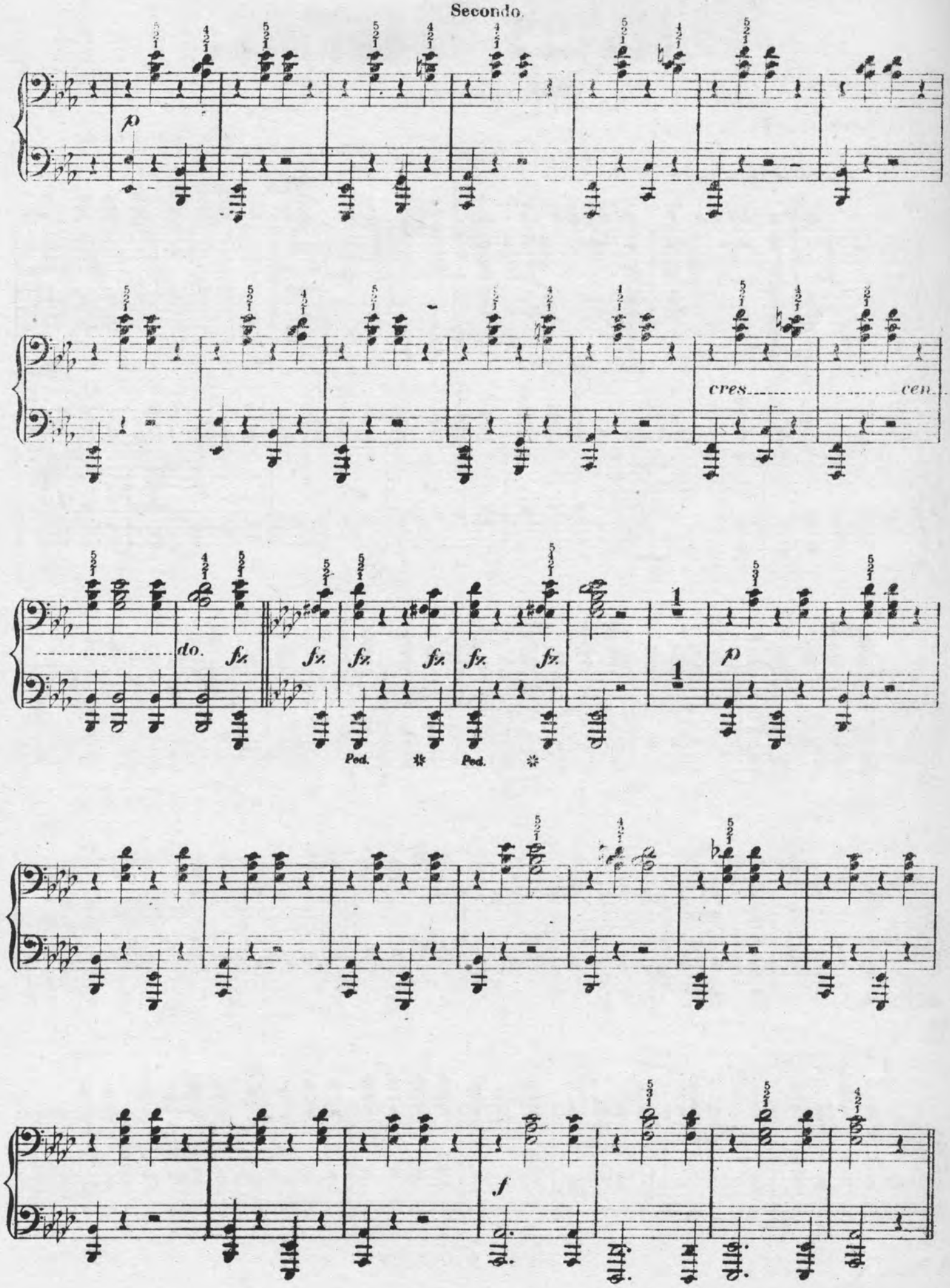
Primo.

*Allegretto* 𝅗𝅥 = 116.

*Giocoso.*

*fz.* *mf* *Ped.* *ten.* *f*

Secondo.



Primo.

*mf*

*sf*

*fz* *fz* *fz* *fz* *fz*

*Ped.* ✲ *Ped.* ✲

*p*

*cres.*

*mf*

*cres.*

Secondo.

*p*

*ff* *mf* *ff* *mf* *fz.* *fz.*

1. 2.

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

*p*

8

*p*

8

8

8

*ff*

*Ped.* ✲ *Ped.* ✲

*mf*

*ff*

*Ped.* ✲ *Ped.* ✲

*mf*

1. 2.

*fz.* *fz.*

*Ped.* *Ped.* ✲

8

*p*

8

8

Secondo.

fz. fz. fz. fz. fz.

Ped. Ped.

p

cres. cen. do. f

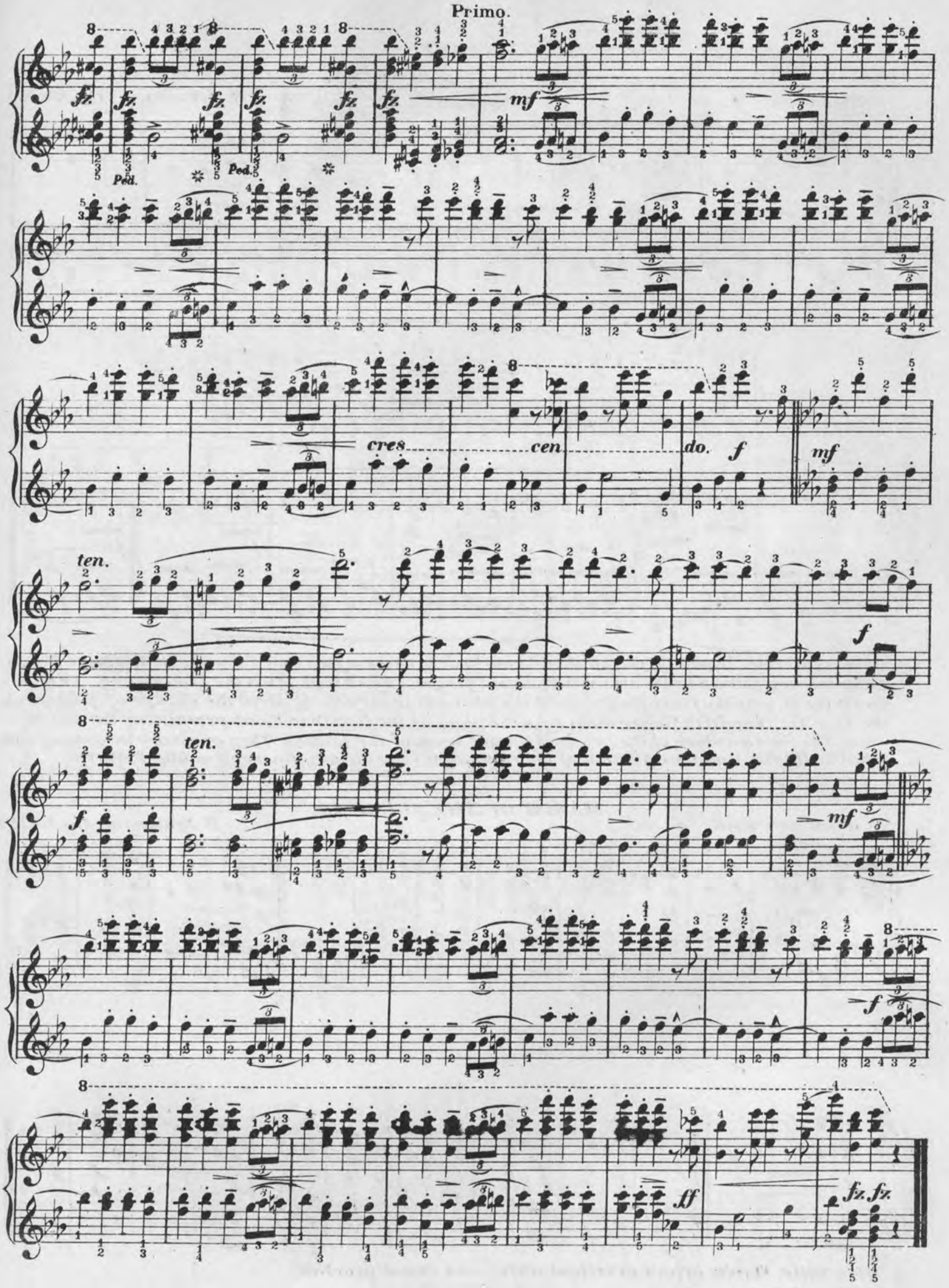
p

f f

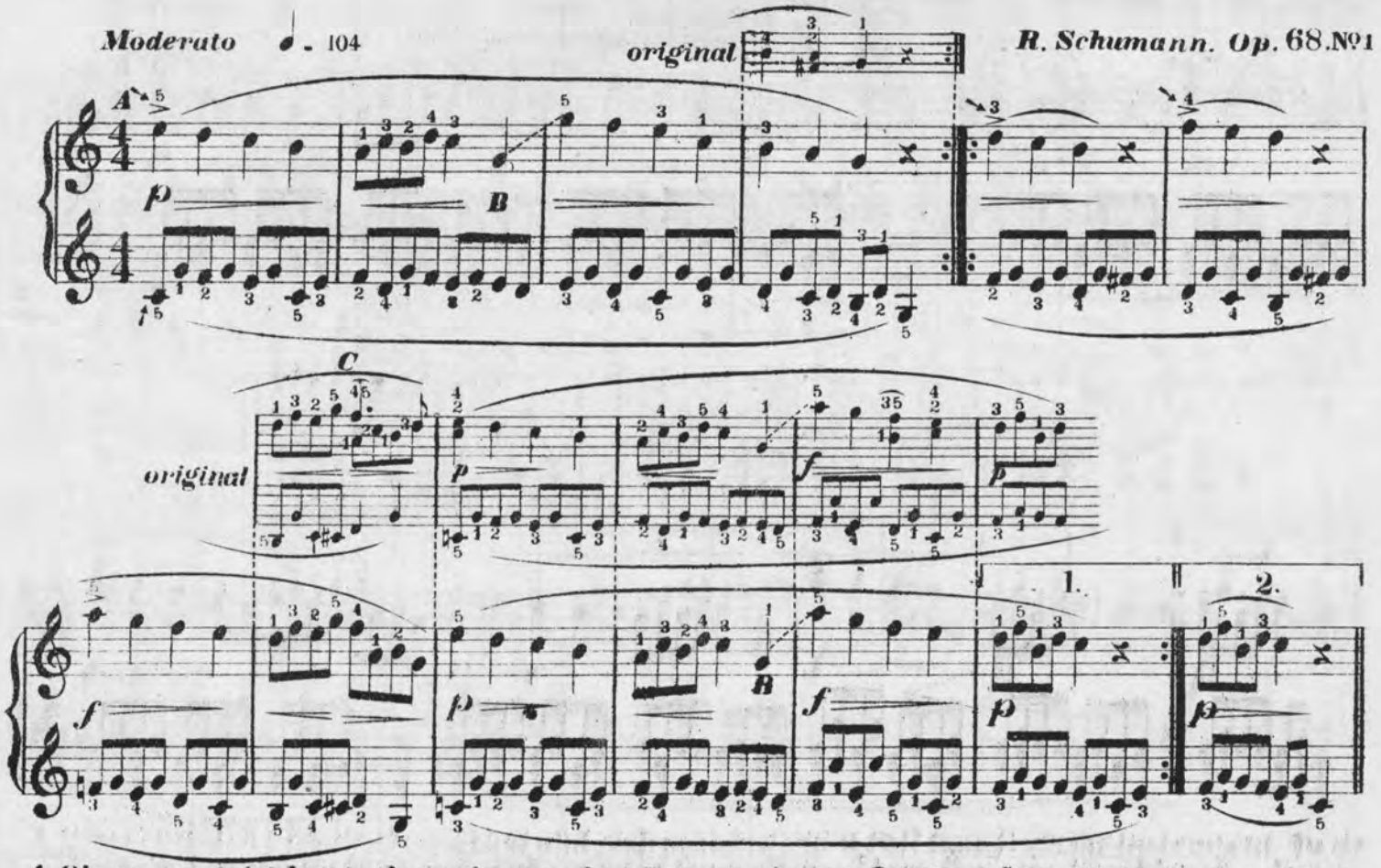
p

f

cres. cen. do. fz

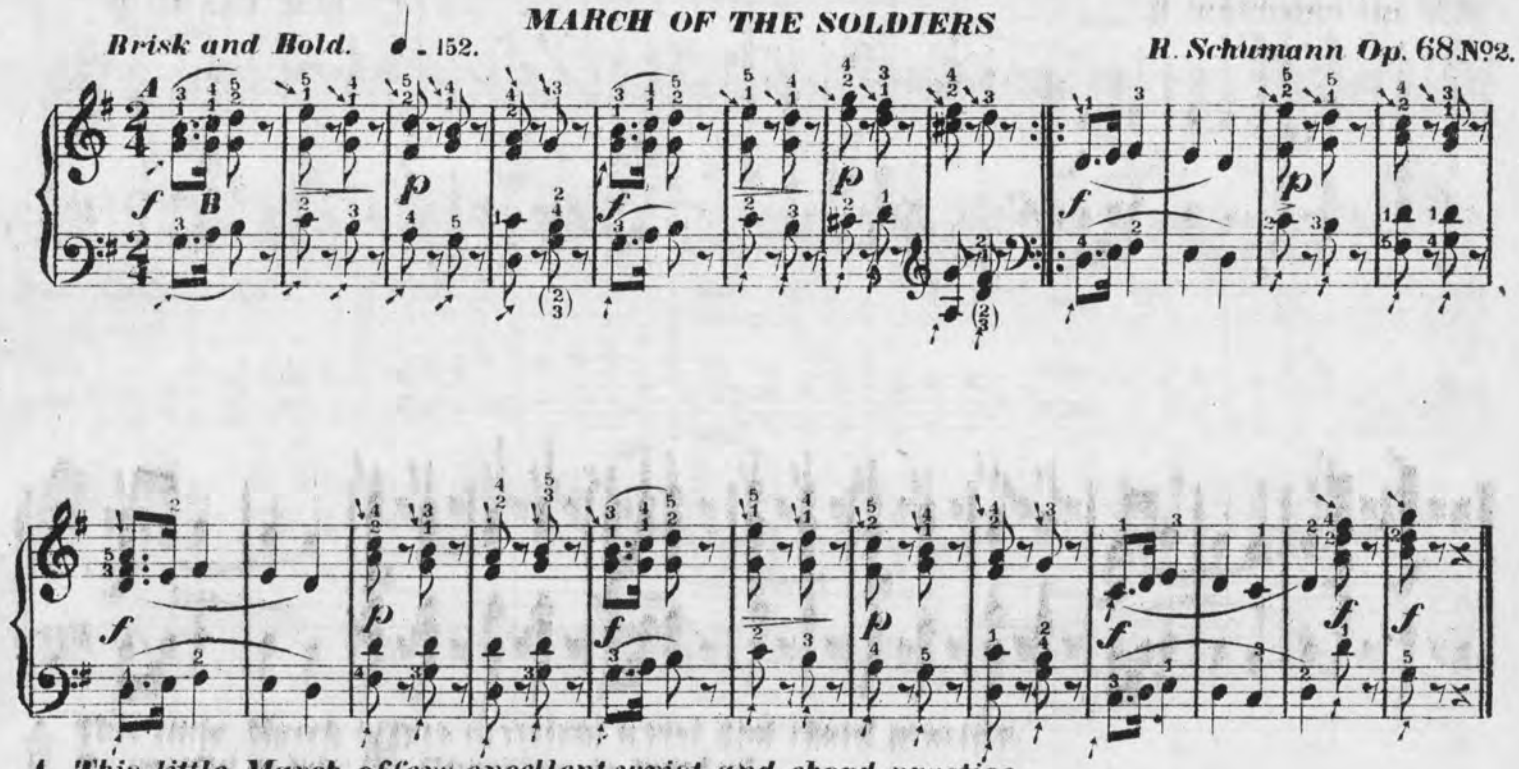

Primo.
fz
Ped.
mf
cres
cen
do.
f
ten.
ff
fz.

## MELODY




A. Observe a strict legato throughout and endeavor to draw a full tone from the instrument. To do this, each key should be struck with rounded finger raised high from the knuckles. B. Keep down the G. with the first finger until the next note is struck. C. Heed the change of fingers on the key F. The fifth finger must take the place of the fourth without permitting the key to rise. The modifications of the original are the work of the Edition They are more in keeping with what he thinks was the intention of the composer, i.e. a melody for very young players.

## MARCH OF THE SOLDIERS




A. This little March offers excellent wrist and chord practice.
B. Be careful to take the fingering as marked.

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# POLONAISE.

Louis Conrath.

Maestoso ♩ = 112.

*f*

*p*

Giocoso.

*cres.*

*f*

*rf* *rf*

Ped.

Copyright_ Kunkel Bros. 1891.

ff p ff p ff p ff p

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

ff p dolce. p

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

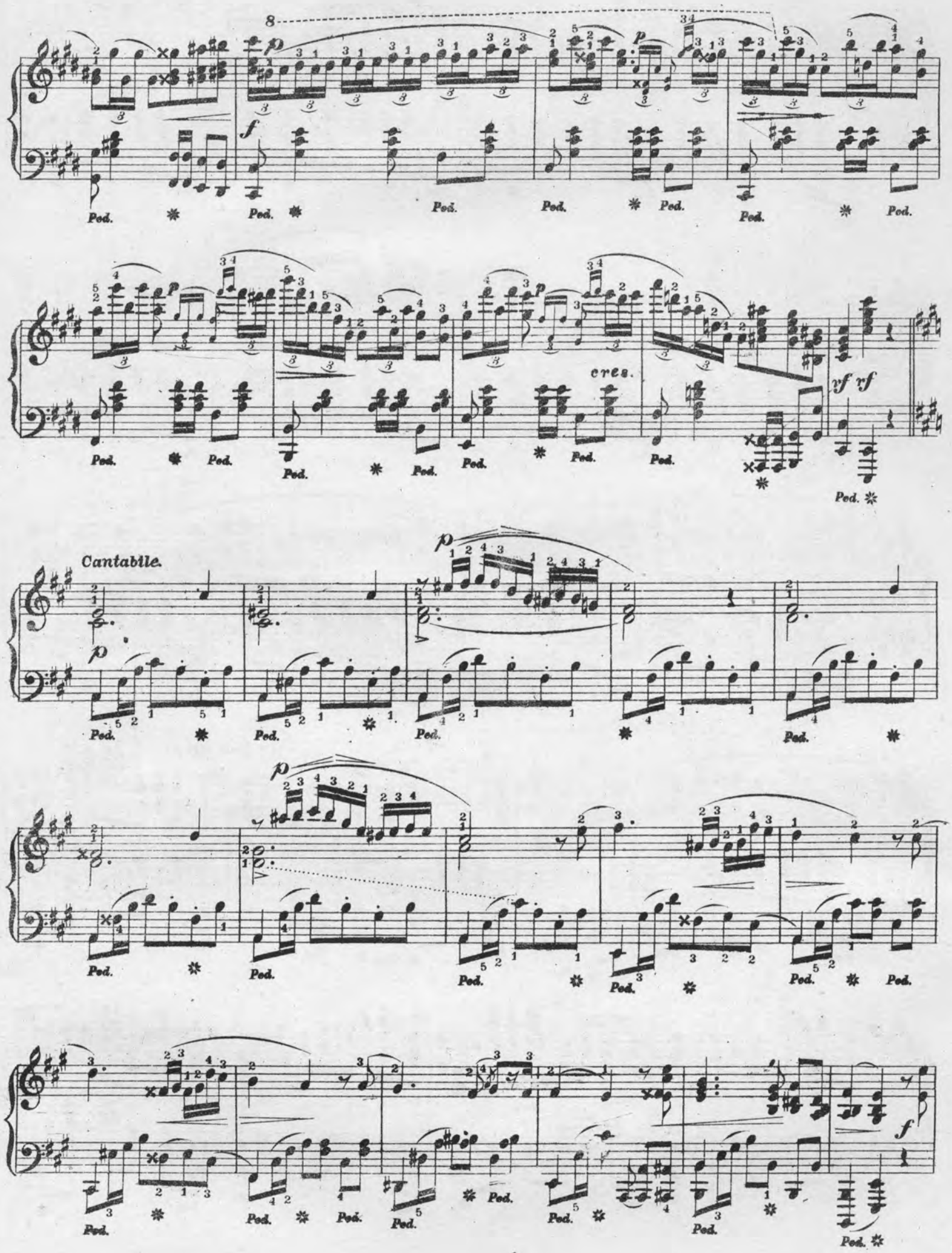
Ped. Ped. Ped. Ped. Ped.

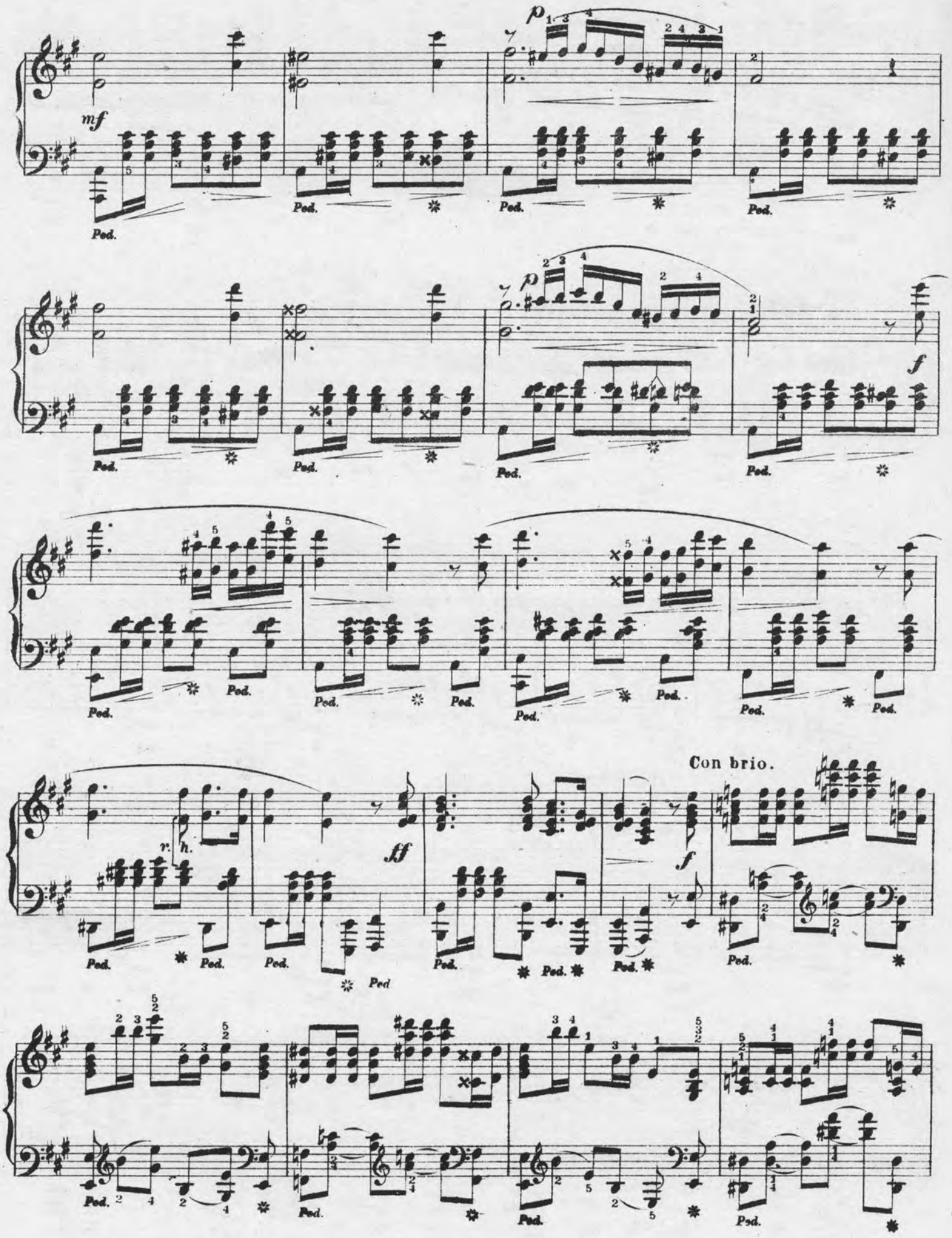
rf rf p

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

p p p

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


Cantabile.
cres.
Ped.


mf
p
Ped.
f
r. h.
ff
Con brio.

molto cres.....

*p*

Ped. ✱ Ped. ✱ Ped. ✱

cen.....do.

*f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped.

8

*f* dim.

Ped. ✱

8

*p* *f* dim.

*p* *mf*

cres.....

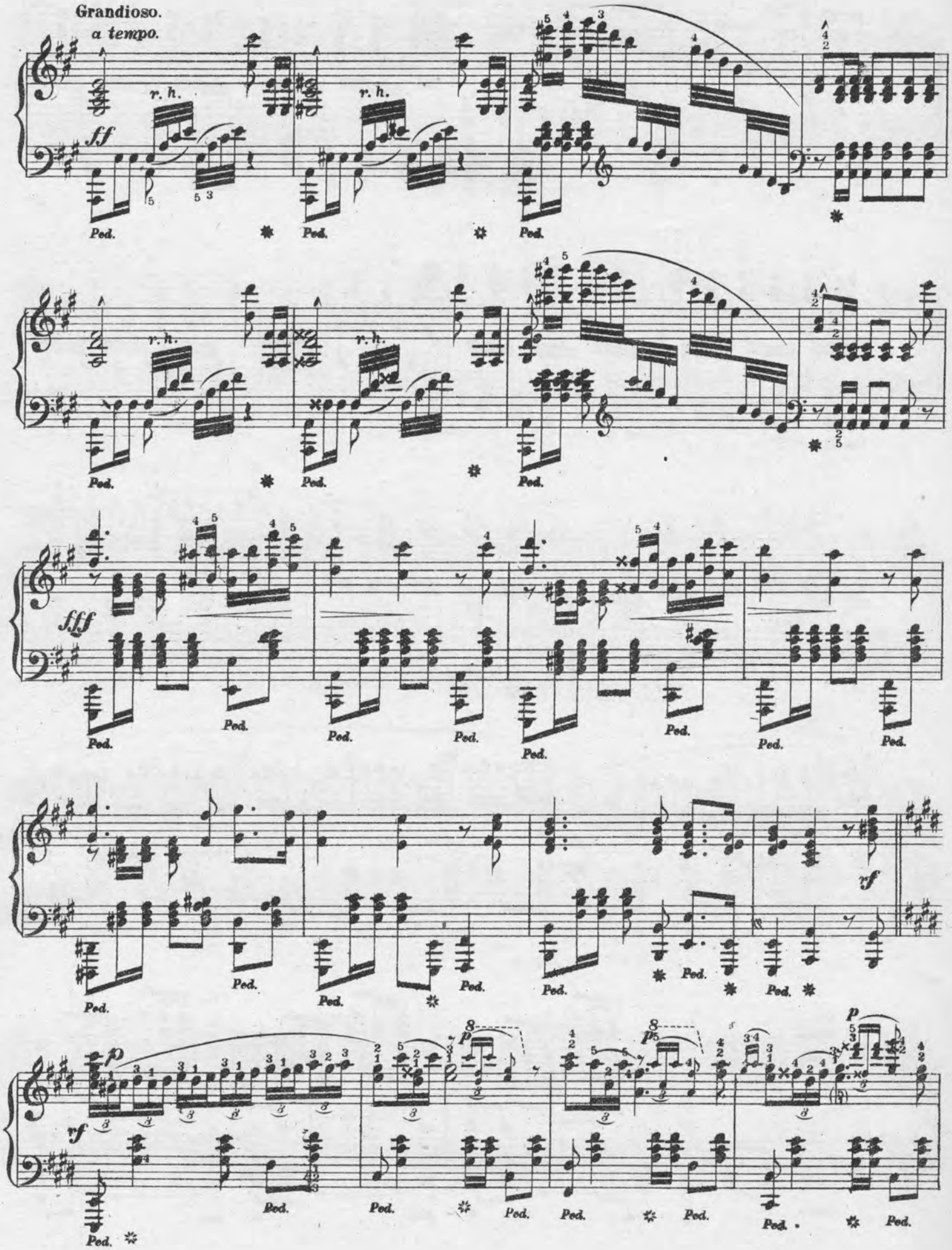
cen.....

rit.

do

*rf*

Ped. Ped. Ped. Ped.


Grandioso.
a tempo.
r. h.
ff
fff
rf
p
Ped.

p

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

8

p

pp

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

p

cres.

yf yf

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

ff p ff p ff p ff

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

*dolce.*

*p*

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

8

*rf*

Ped. Ped. Ped. Ped.

*p*

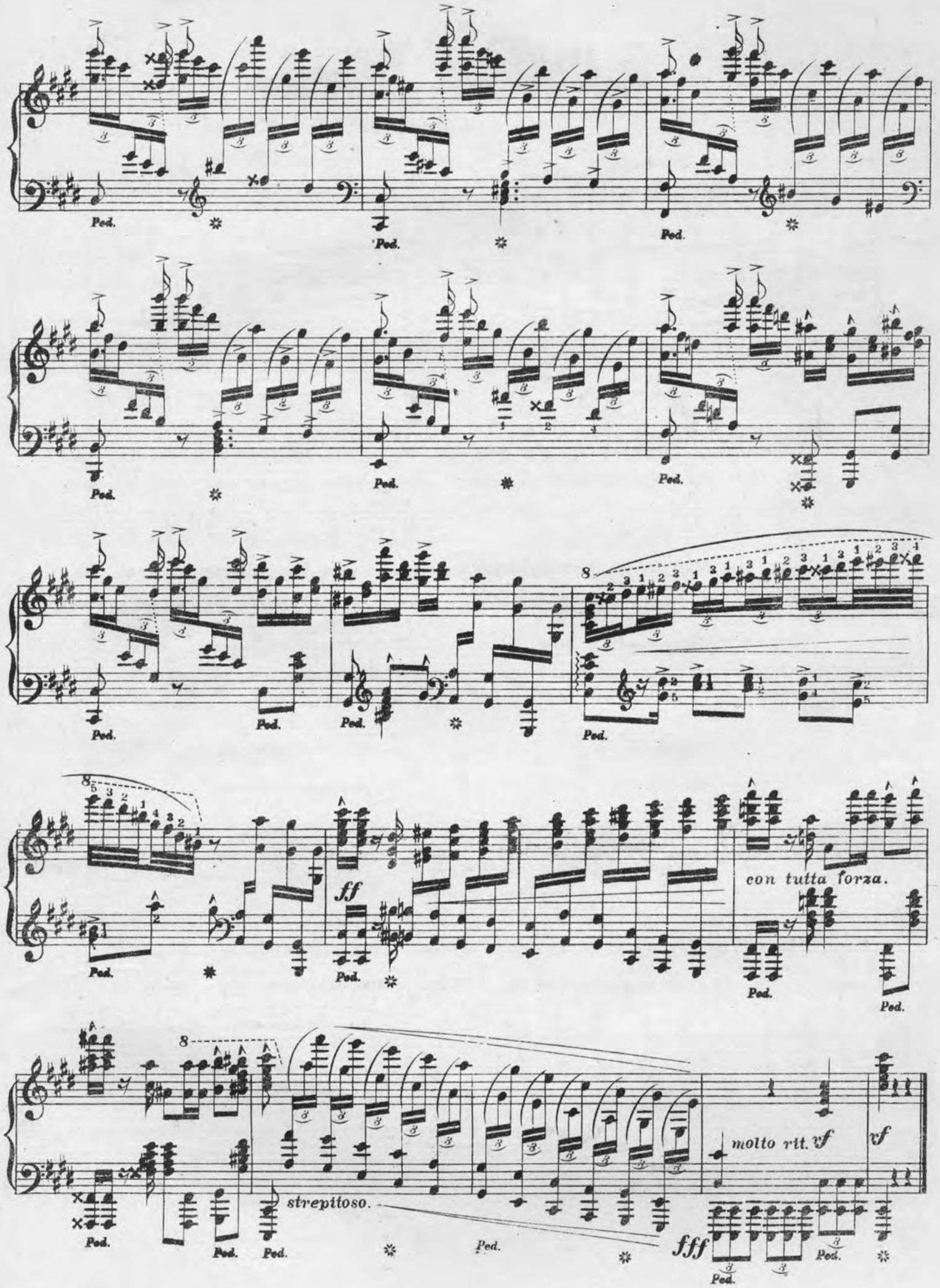
Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Con bravura.

*ff*

Ped. Ped. Ped.

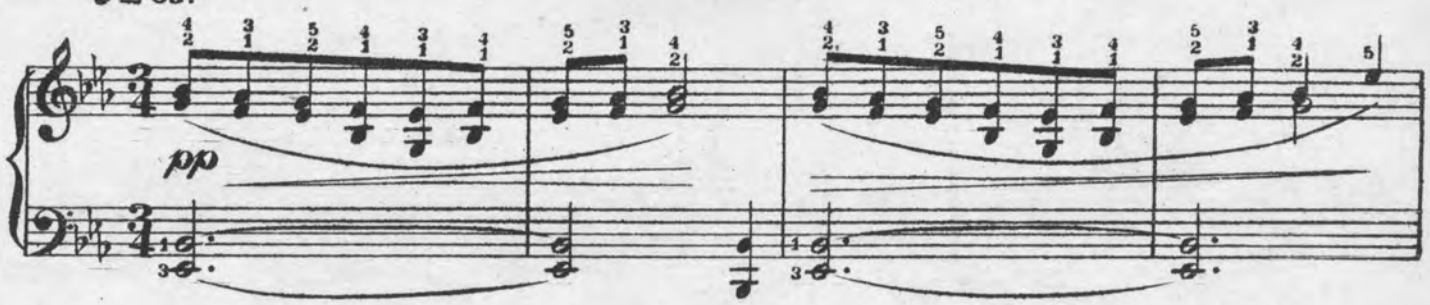

Ped.
ff
con tutta forza.
strepitoso.
molto rit.
rf
fff

# SLUMBER SONG.

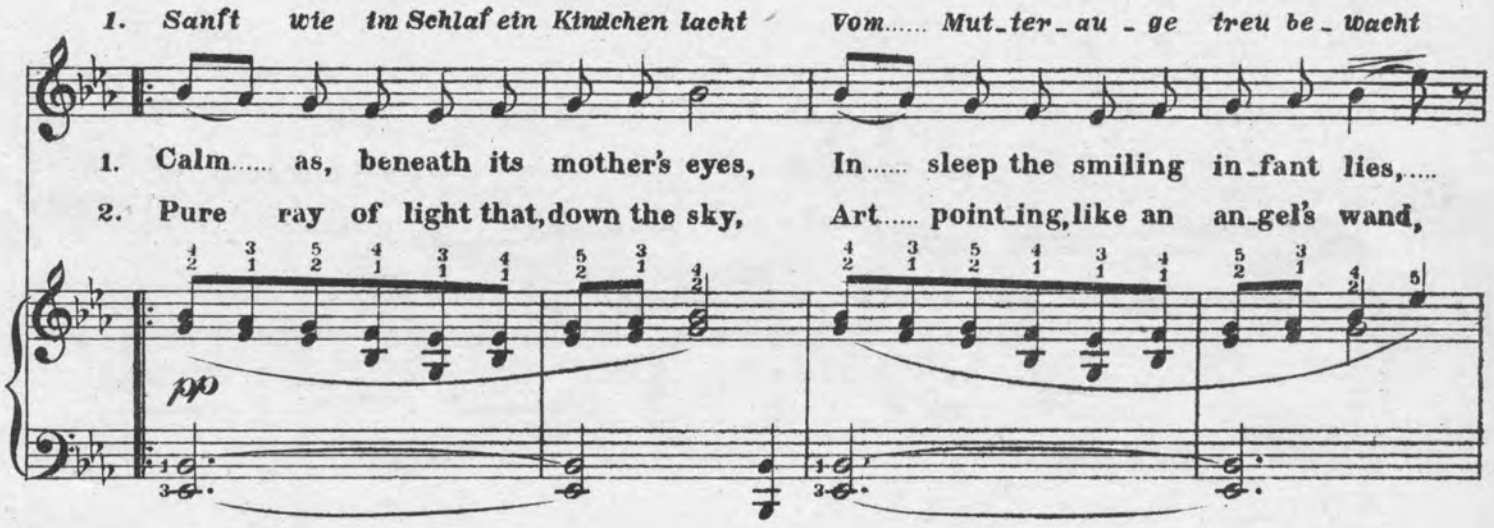
*(SCHLUMMERLIED.)*

**Lento e sustenuto.** **Translation** ~~~~ **H. Hartmann.** **Wm. D. Armstrong.**

♩ = 69.



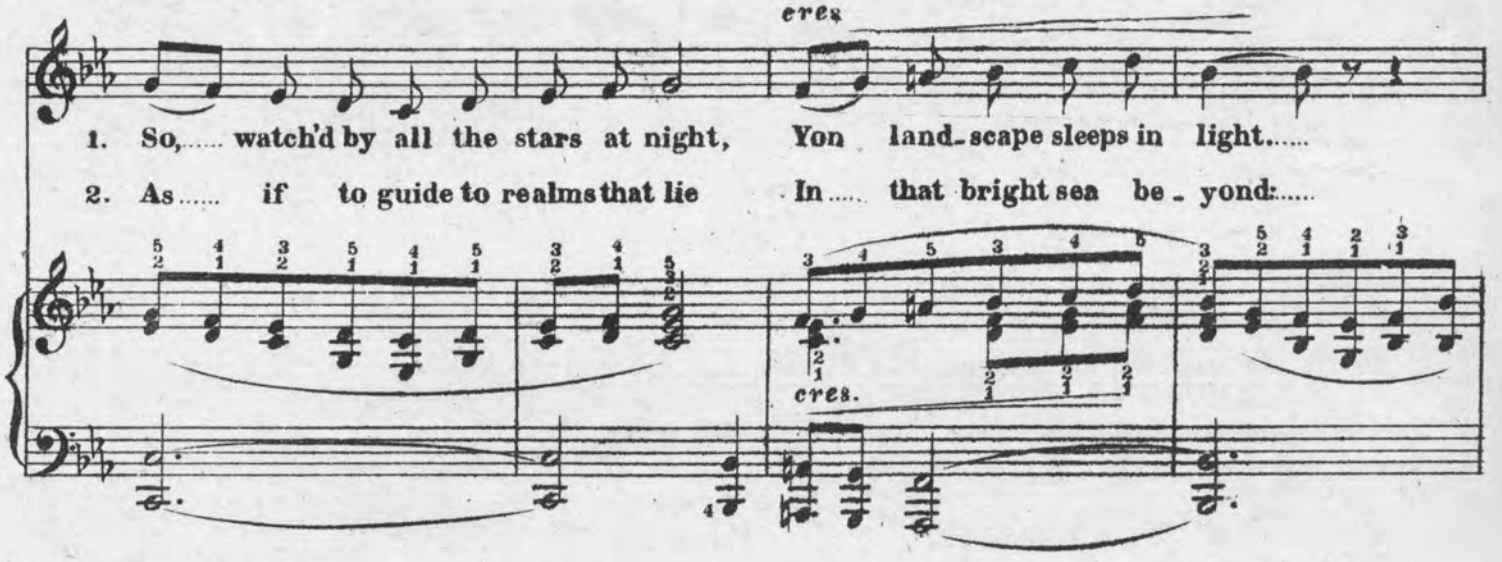

2. *Du ..... Strahl des Lichts vom Him_mel weit, Der..... en_gel_gleich sich nie_der_neigt,*
1. *Sanft wie im Schlaf ein Kindchen lacht Vom..... Mut_ter_au_ge treu be_wacht*



1. **Calm..... as, beneath its mother's eyes, In..... sleep the smiling in_fant lies,.....**
2. **Pure ray of light that, down the sky, Art..... point_ing, like an an_gel's wand,**




2. *Als..... wiesest du zur Herr_lich_kett, Die..... dort sich leuchtend zeigt:.....*
1. *In..... tausend Sternen sich_rer Hut Das..... stil_le Thal dort ruht.....*




1. **So,..... watch'd by all the stars at night, Yon land_scape sleeps in light.....**
2. **As..... if to guide to realms that lie In..... that bright sea be_yond:.....**

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2. *Wer weiss ob nicht ein schön'res Thal  Weit ü_ber je_ nem Stern sich streckt,*
1. *Da nun der Nachthauch sich ge_ legt,  Ak_ kordgleich fern im Wald zerstreut,*

1. And while the night_breeze dies a_way,  Like rel_ics of some faded strain,
2. Who knows but, in some brighter deep  Than ev'n that tranquil, moonlit main,

*p*

2. *Wo..... uns vom Schlaf einst all_zu_mal  Ein..... treu_er Wäch_ter weckt!*
1. *Sich's in den Wi_pfeln flüsternd regt  Wie..... Klang ver_gess'_ner Zeit.*

*f*  *rit.*

1. Lov'd voic_es, lost for many a day,  Seem whisp'ring round a_gain.
2. Some land may lie, where those who weep  Shall wake to smile a_gain!

*f*  *rit.*  *colla voce.*  *morendo.*

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

# I WILL LIFT MINE EYES.

*(ICH HEBE MEINE AUGEN AUF.)*

W. Goldner.

*Risoluto* ♩ = 100.

*Die Au_gen er_heb' ich auf zu der Höh' Von wannen Hil_fe und Rettung mir kommt. Die*

I will lift mine eyes.... un_to.... the hills from whence com_eth my help...., my help....My

*Hil_fe sie kommet, kommet von dem Herrn, Der Himmel und Er_de und Was_ser er_schuf. Er*

help cometh ev_en, ev_en from the Lord, who hath made, hath made heaven and earth. He

*lässt den Fuss dir nicht glei_ten vom Pfad; Der dich er_hal_ten, er schlummert nicht..... Denn*

will not suf_fer thy foot to be moved and he who keepeth thee will not sleep..... Be_

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*sie - he, den Hü - ter ü - ber I - srael Trifft nie der Schlummer, noch Schlaf, noch Schlaf Der*

hold He, watch-ing o-ver Is - ra-el, shall neither slum-ber nor sleep, nor sleep. the

*mf*

*Herr be - hü - tet dich sich - er; Der Herr dein Schatten ist, der Schild der Rech - ten; Der*

Lord him - self is thy Kee - per; the Lord is thy de - fence up - on thy right hand, the

*cresc.*

*Herr dein Schatten ist, der Schild der Rech - ten,* *So*

*rit.*

Lord is thy de - fence up - on thy right hand; So

*f* *rit.* *mf*

*dass die Sonn' dich nicht steche bei Tag; O - der der Mond bei Nacht, bei Nacht. Je -*

*rit.*

that the sun shall not smite thee by day neither the moon by night, by night. the

*mf*

*ho - vah be - hüt' dich vor dem Ue - bel, Ach, er be - hü - te die See - - le dein,*

**Lord shall preserve thee from all e - vil; yea, it is he who shall keep thy soul.**

*Ach, er be - hü - te die See - le dein!*

*rit.*

*Je -*

**Yea, it is he who shall keep thy soul. The**

*rit.*

*ho - vah be - hüt' dich vor dem Ue - bel,*

**Lord shall preserve thee from all e - vil**

*Ach, er be - hü - te die See - le dein.*

*Die*

**Yea, it is he who shall keep thy soul**

*marcato.*

*rit.*

**I**

*Au - gen er-heb' ich auf zu der Höh' Von wan-nen Hil - fe und Rettung mir kommt. Die*

*Risoluto.*

will lift mine eyes un - to the hills from whence cometh my help, my help. My

*mf*

*Hil - fe sie kommet, kommet von dem Herrn, Der Himmel und Er - de und Was - ser er-schuf. Er*

help cometh ev - en, ev- en from the Lord, who hath made, hath made heaven and earth. He

*lässt den Fuss dir nicht glei-ten vom Pfad; Der dich erhalten er schlummert nicht. Der*

will not suf - fer thy foot to be moved, And he who keepest thee will not sleep. the

*Herr be - hü - tet dich si- - cher, Der Herr dein Schatten ist, der Schild der Rech - ten. Der*

Lord him - self is thy Kee - - per, the Lord is thy defence up - on thy right hand, the

*cres.*

*Herr dein Schatten ist, der Schild der Rech_ _ten.* *Der*

*rit.*

Lord is thy de-fence up_on thy right.... hand. The

*f* *mf*

Ped. Ped. Ped. Ped. P P Ped.

*Herr er be_hüt' deinen Aus_ _gang und den Ein_gang jetzt Und von nun an im_mer_*

*rit.*

Lord shall pre_serve thy.... go_ing out and thy com_ing in from this time for_e_ver

*rit.*

*sf*

Ped. P P P Ped. Ped. Ped. Ped. Ped.

*dar, Und von nun an im_mer_dar und im_mer_dar.*

*piu Lento.* *rit molto.*

more, from this time for_e_ver more, for_e_ver more!

*f* *marcato.* *ff* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. P Ped.

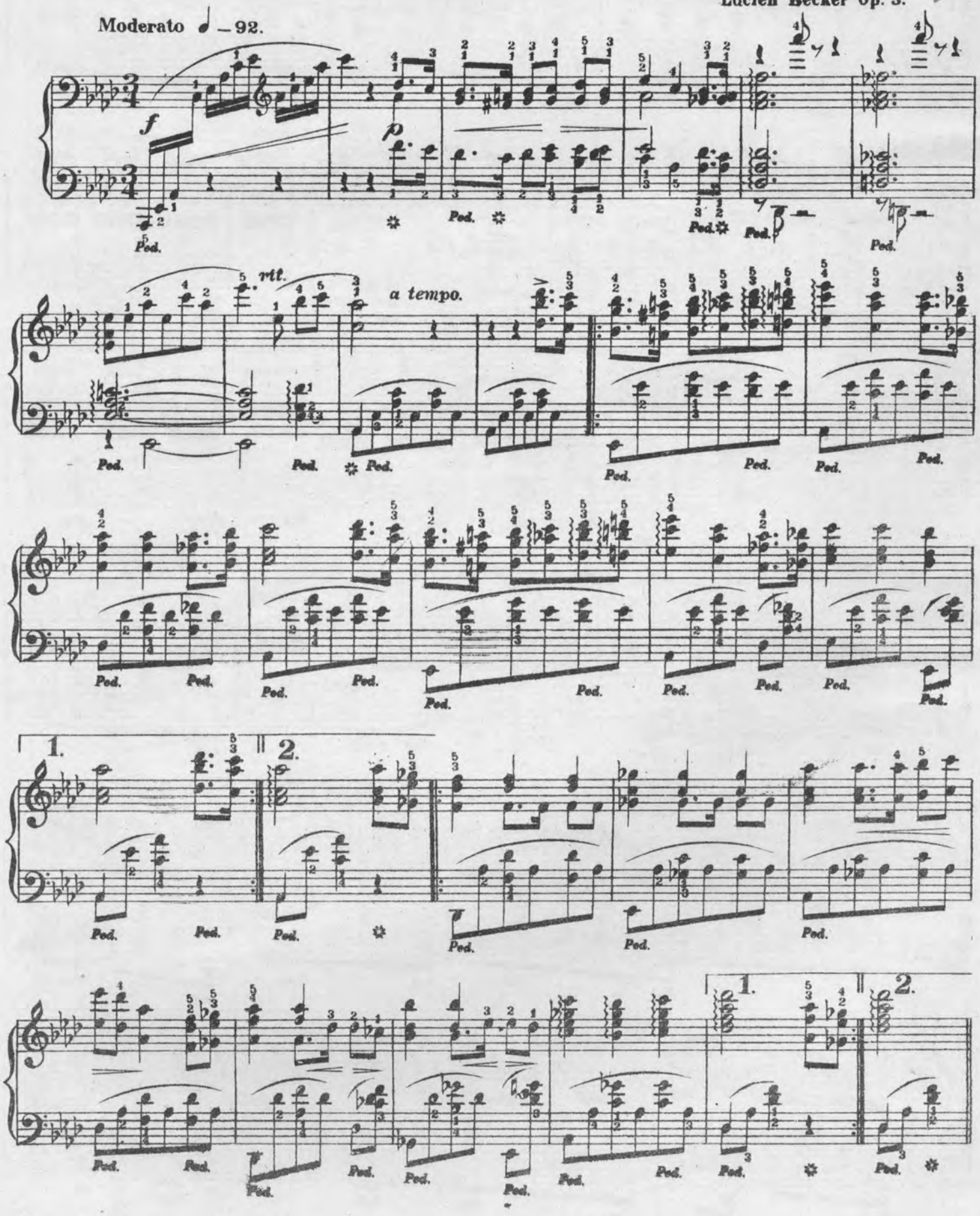
*mf* *p rit.*

Ped. Ped. Ped.

# MOONLIGHT ON THE MISSISSIPPI.

## REVERIE.

Lucien Becker Op. 5.



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

Leggiero.

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

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

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

cres.

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

1. 2.

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

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

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

*meno mosso.*
*con duolo.*

*mf*

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

*cres.*

1. 2.

*p*

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

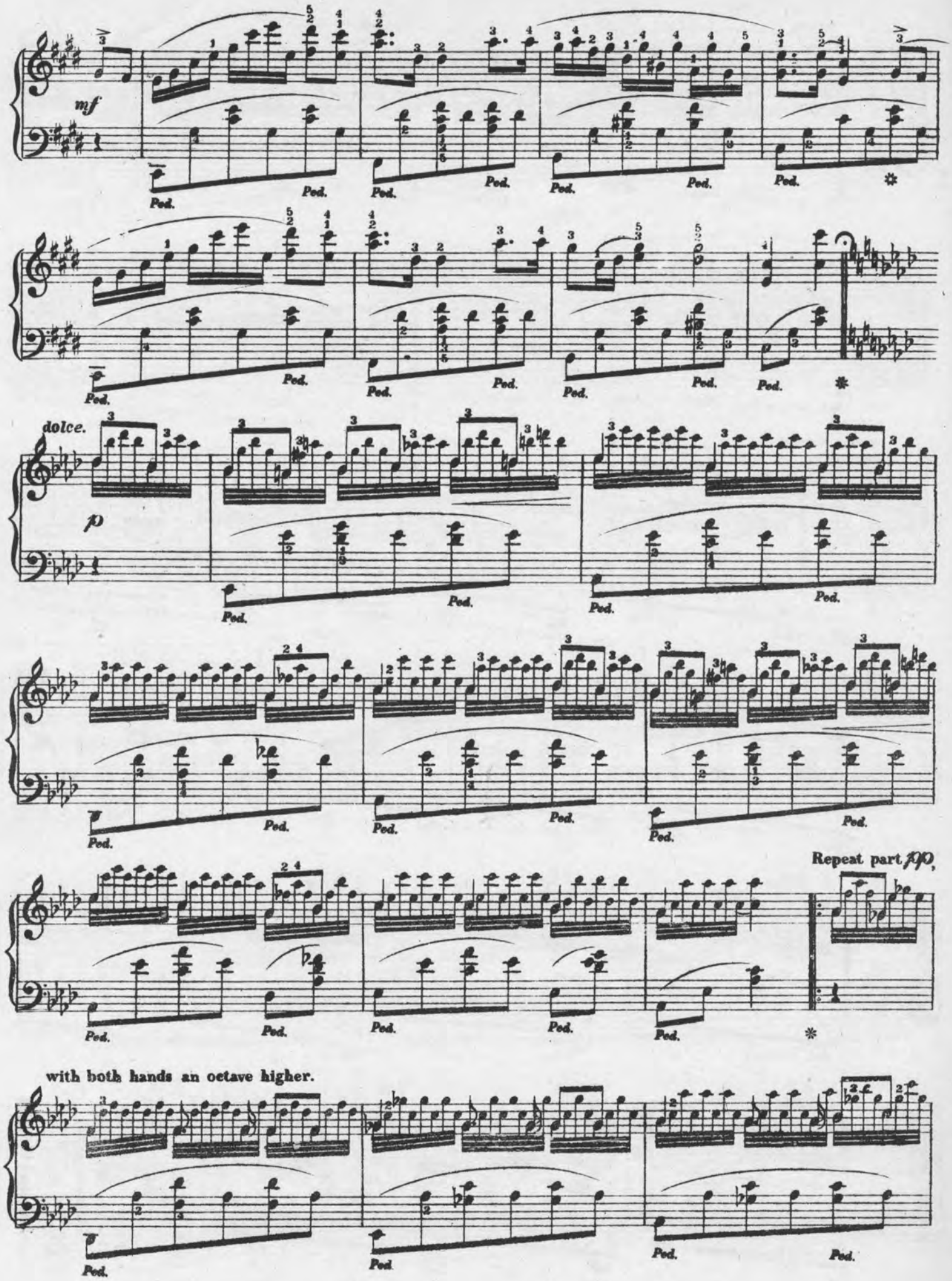
Ped. Ped. Ped. Ped. Ped.

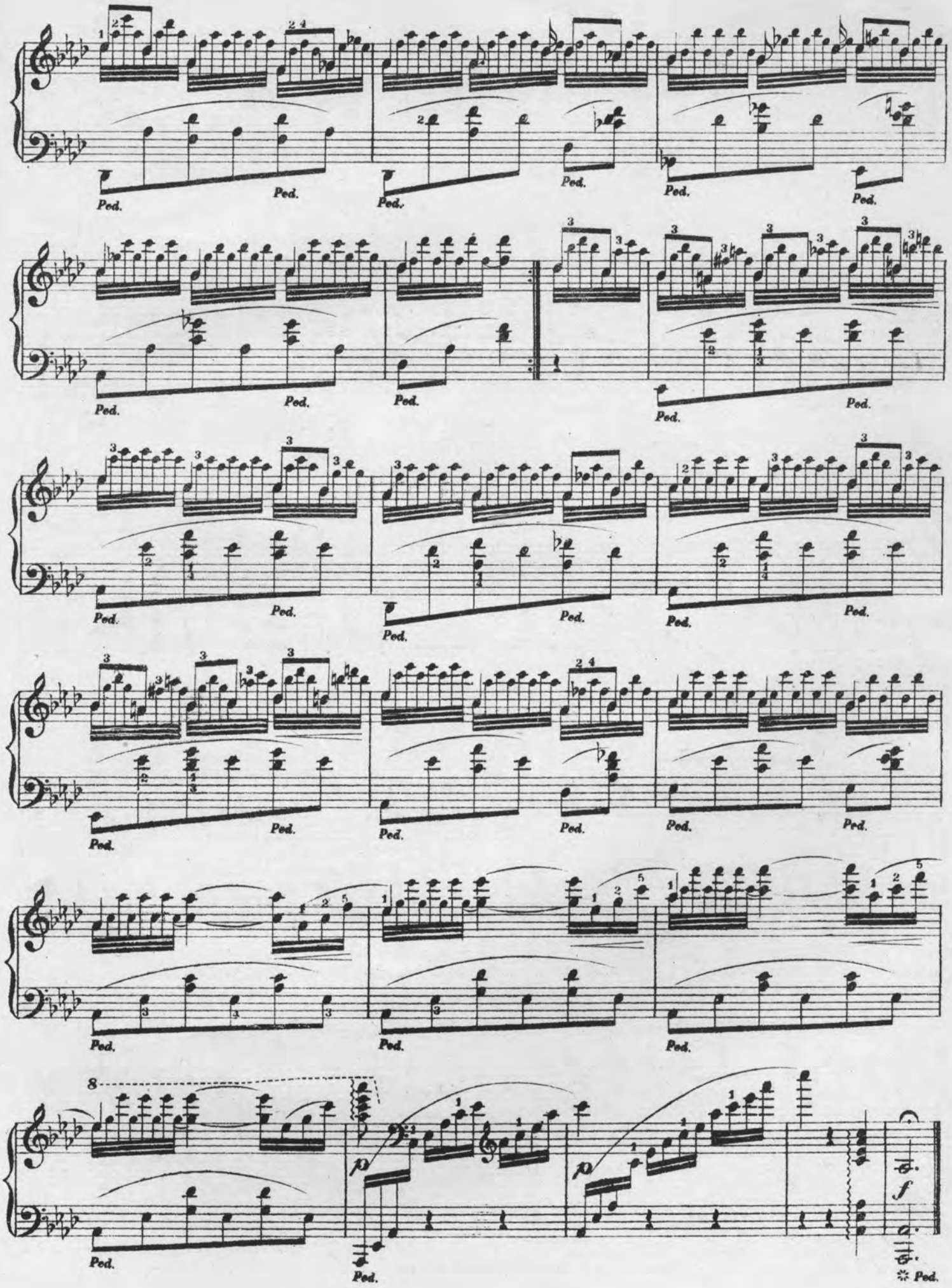
*cres.*

*rit.*

1. 2.

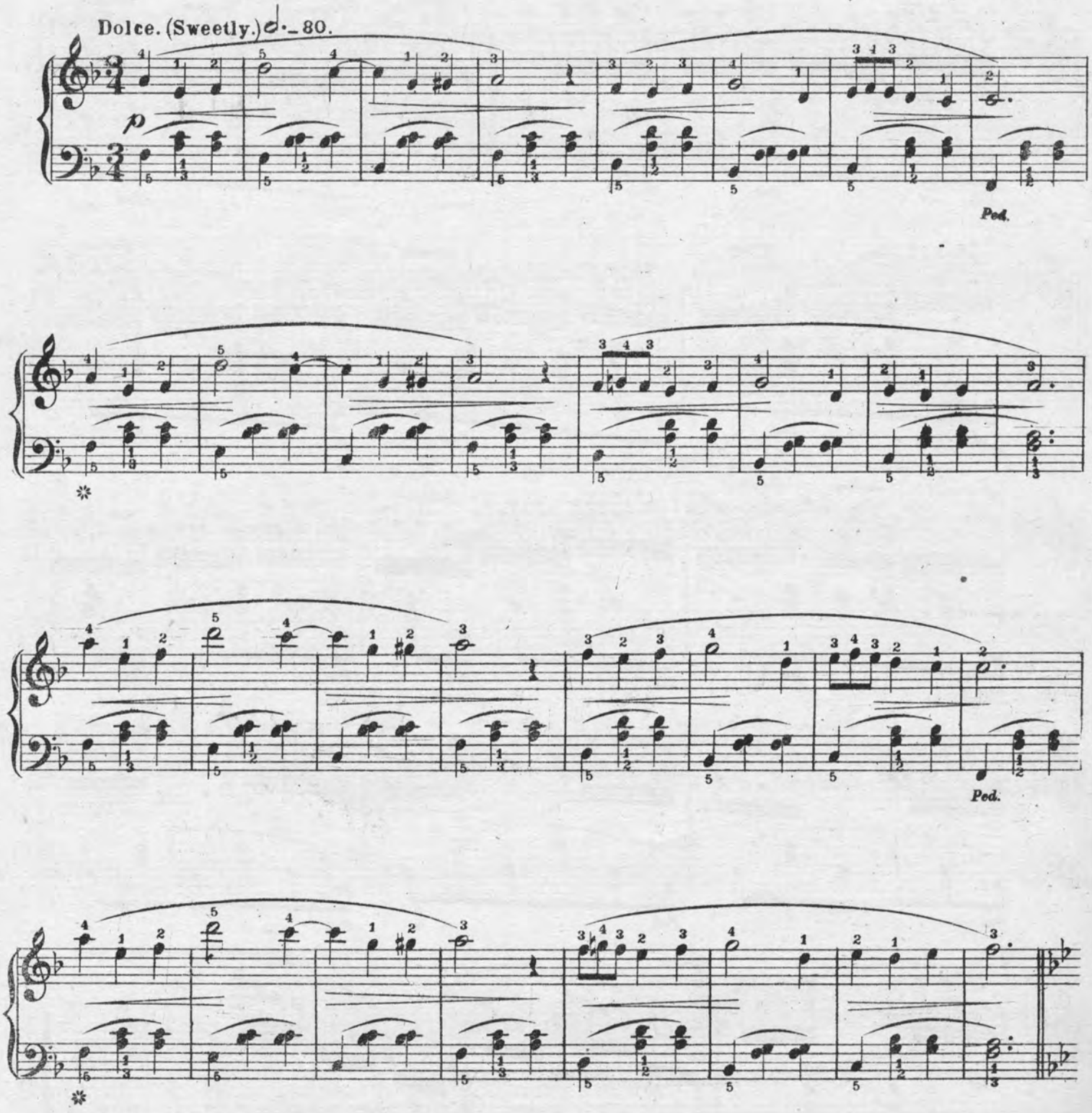
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


mf
Ped.
dolce.
p
Repeat part pp,
with both hands an octave higher.


Ped.
8
p
f

# FOREST BIRDS WALTZ.

Carl Sidus Op.69.

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Singing.

*f*

*p*

Ped.

Brilliant.

*p*

*cres.*

*f*

*mf*

*p*

*f*

*f*

*Ped.*

# ETUDE XVII.

(C major.)

**Allegretto** ♩.=88.

*simili.*

*dimin.*

*cres- - -cen- - -do.*

*Fine.*

*Repeat from beginning to Fine.*

# ETUDE XVIII.

**Funeral March.**

(C minor.)

**Andante** ♩ = 96.

*Practice the Pedal as explained at Etude Nº V.*

*Pedal*

*simili.*

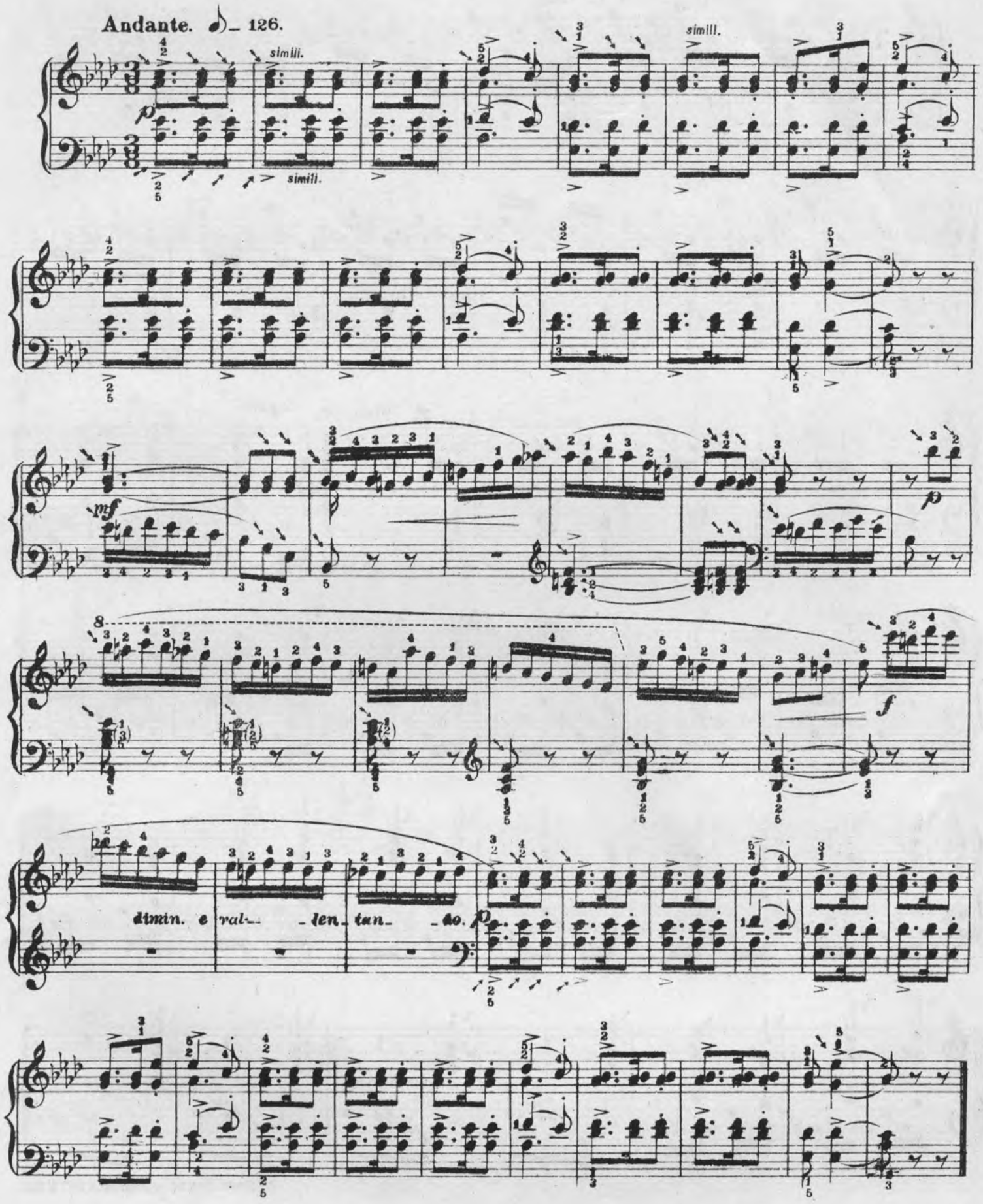
*mf* *simili.* *sf* *dimin.*

*p* *cres - - cen - - - do.* *f* *dimin.*

*p* *cres - - cen - do* *f* *dimin.* *simili*

# ETUDE XIX.

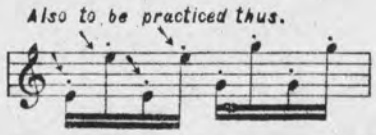
(A flat major)



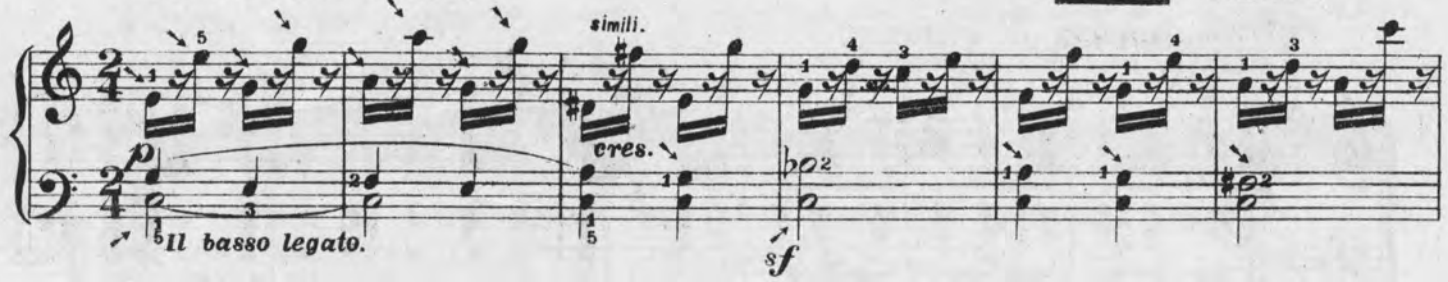
# ETUDE XX.

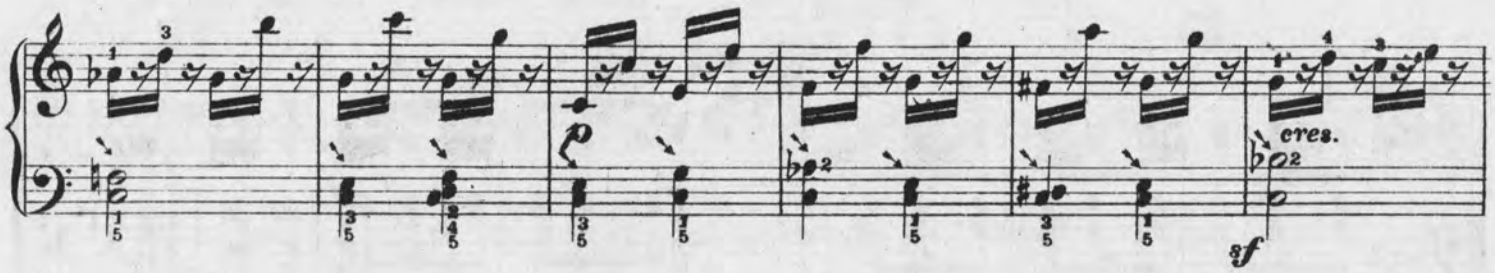
( C major)

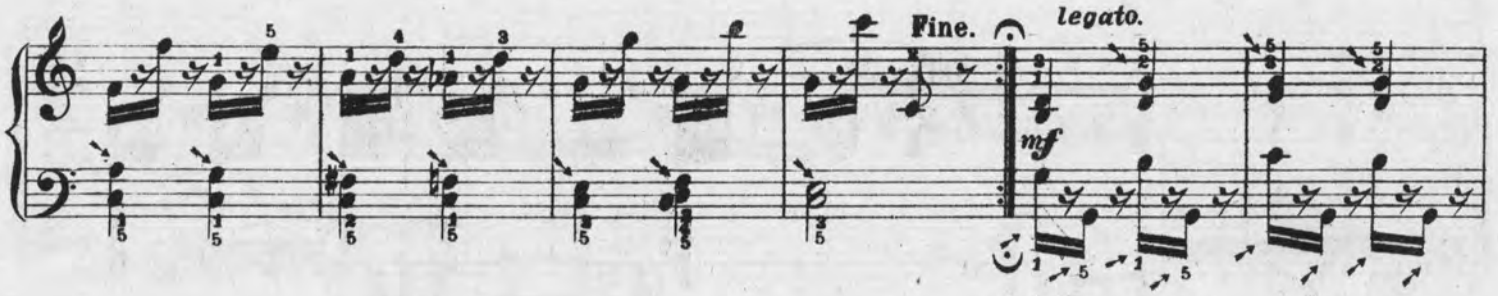
Also to be practiced thus.

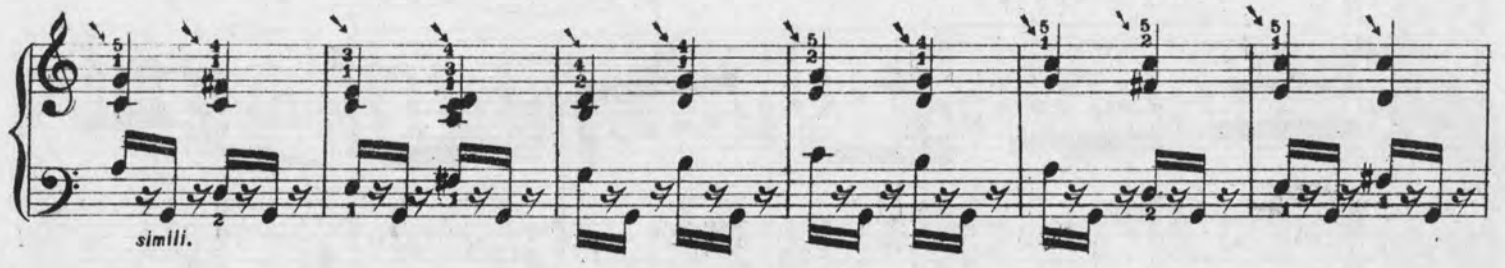


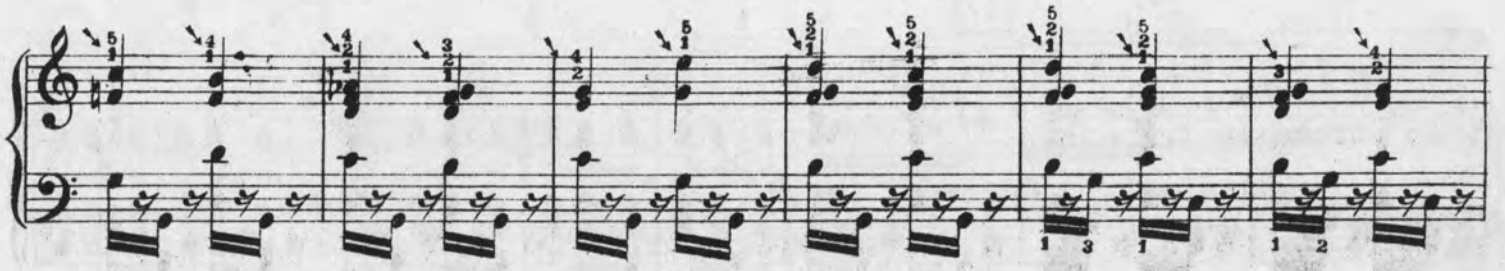
Andante. ♩= 80 ♩= 120.

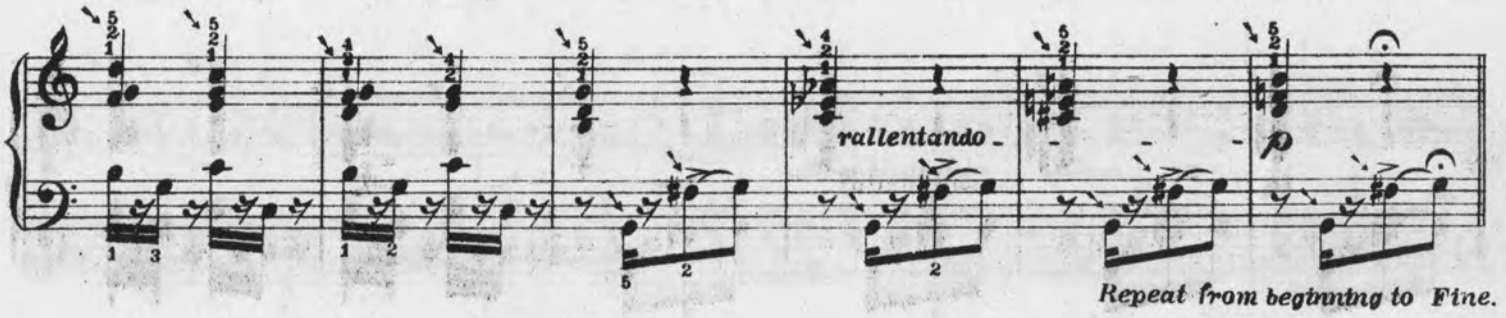


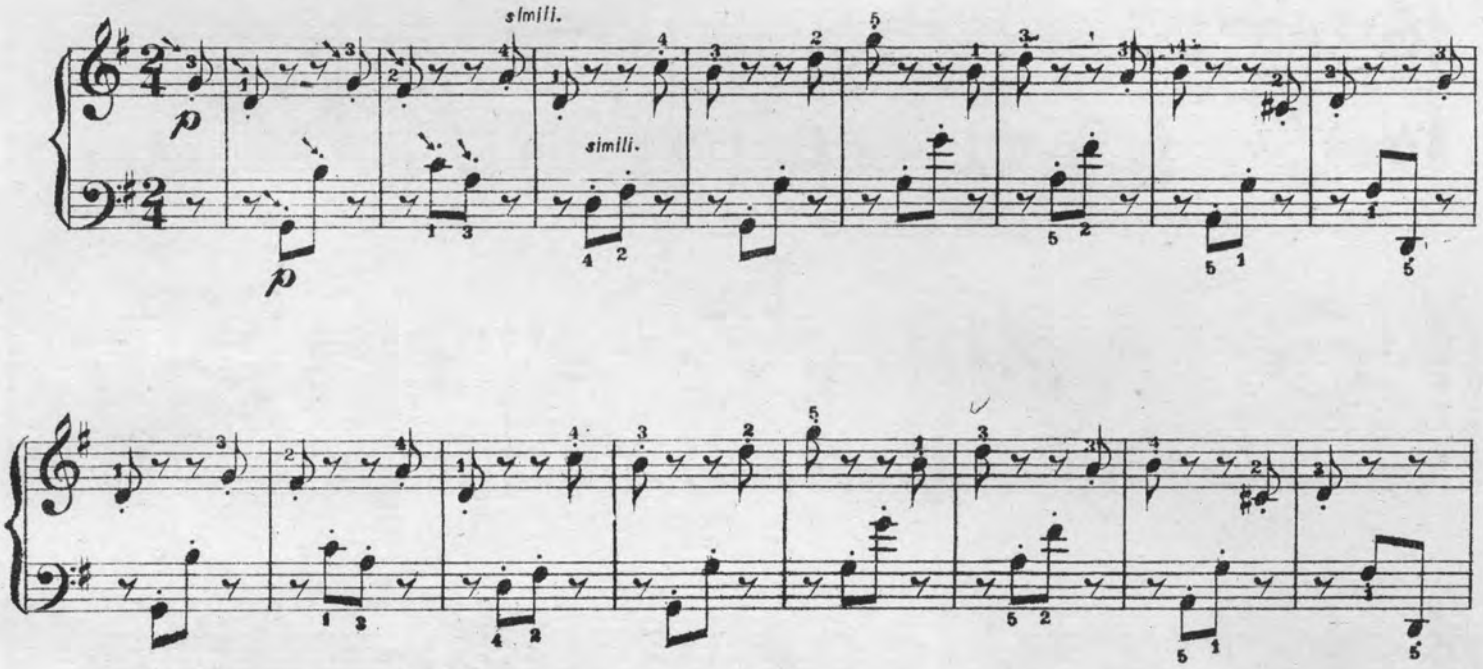


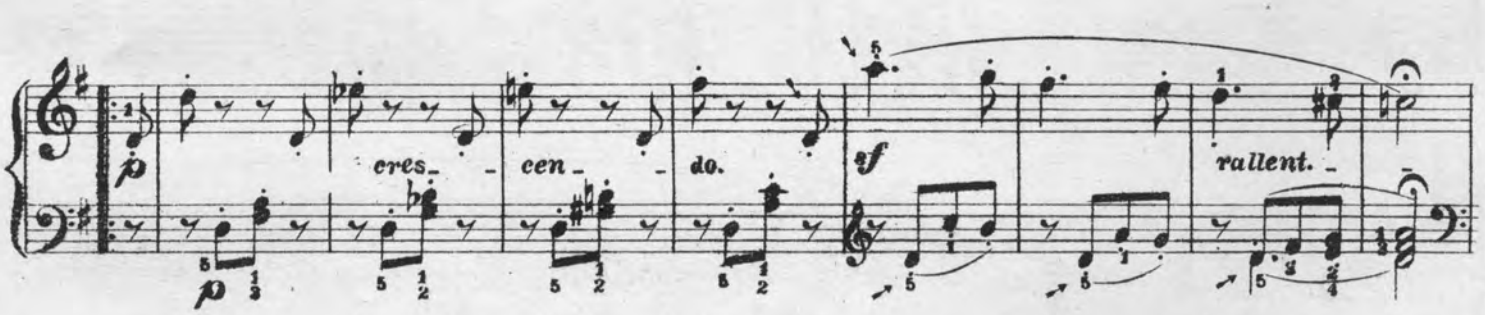

*Repeat from beginning to Fine.*

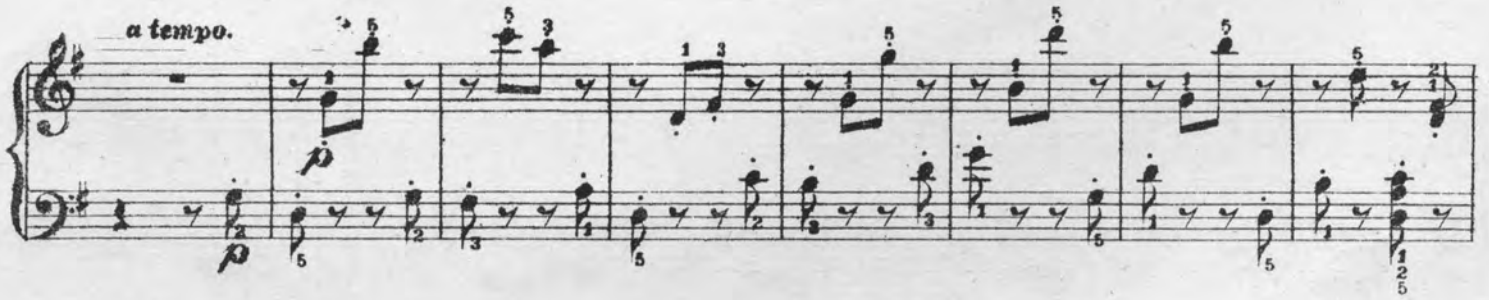
# ETUDE XXI.

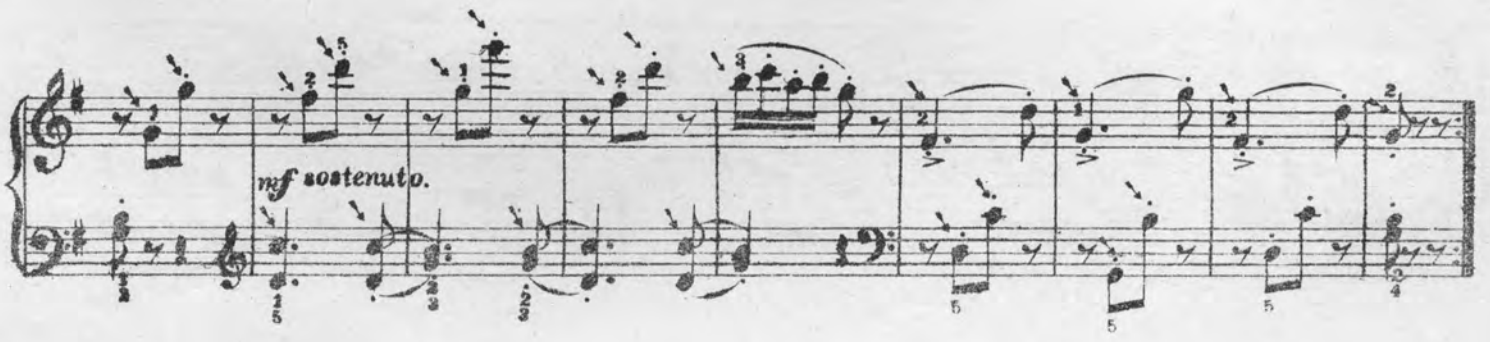
*(G major.)*

**Allegretto.** ♩ = 104 ♩ = 152.



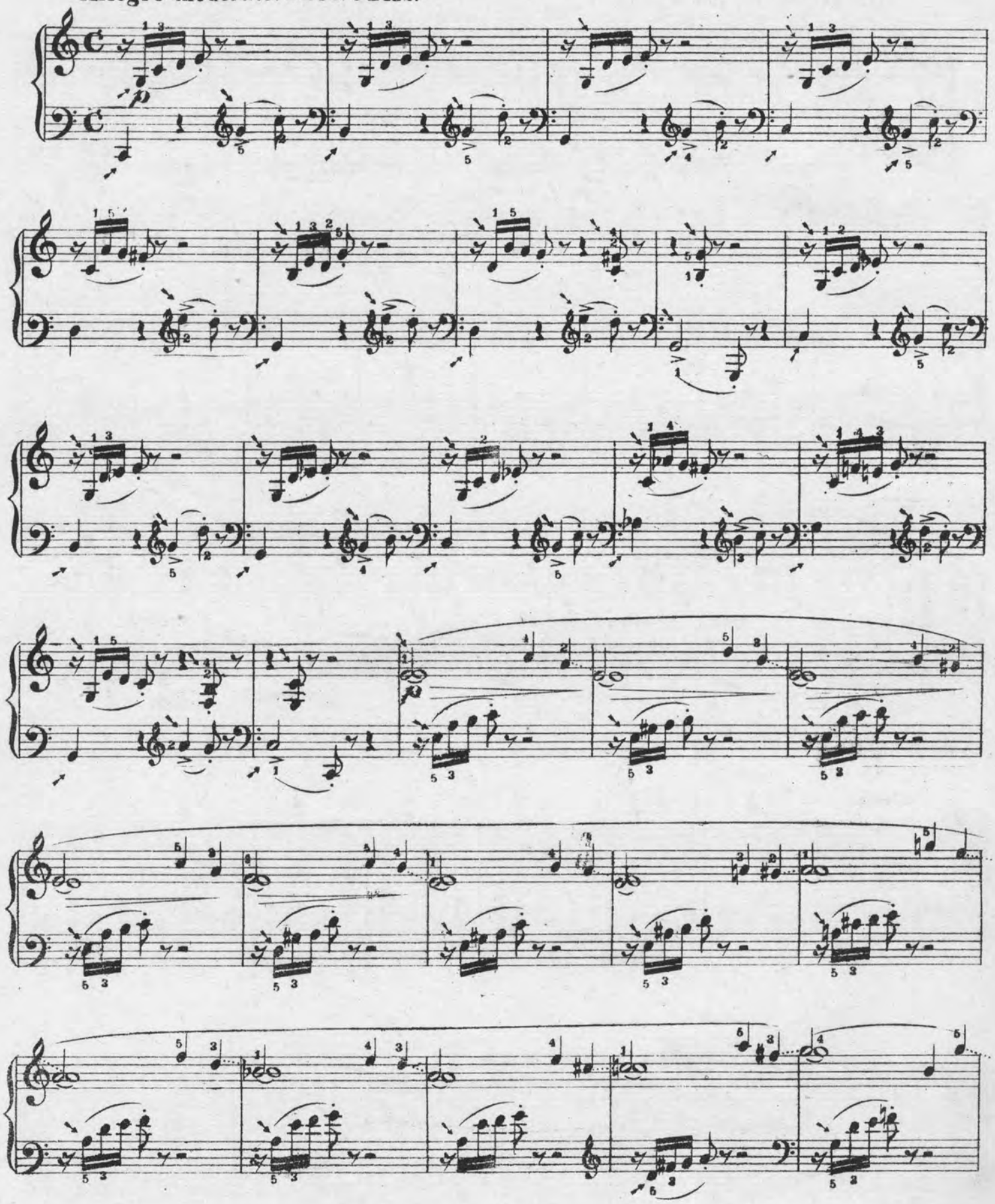



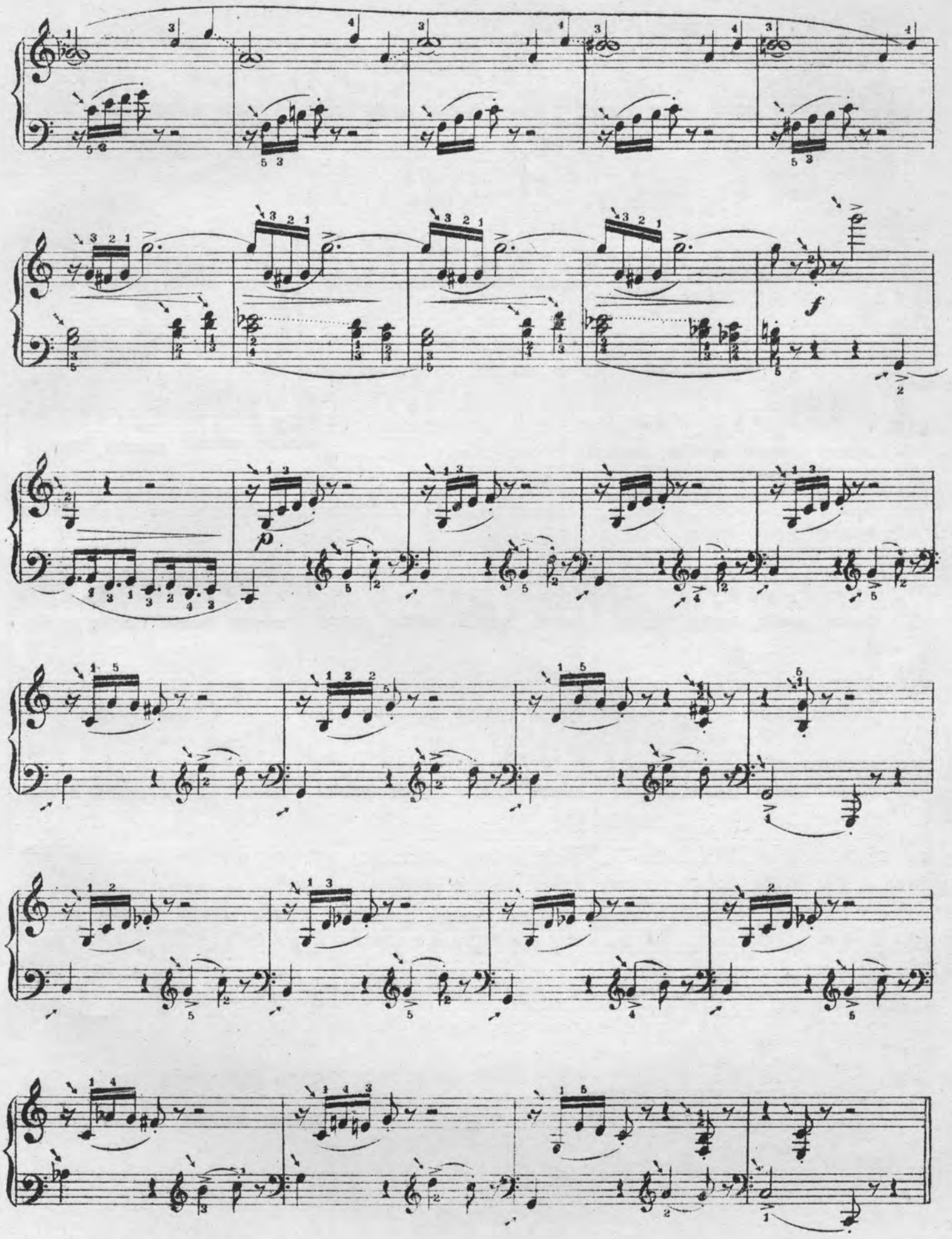



# ETUDE XXII.

*( C major.)*

**Allegro moderato.** ♩=96. ♩=132.

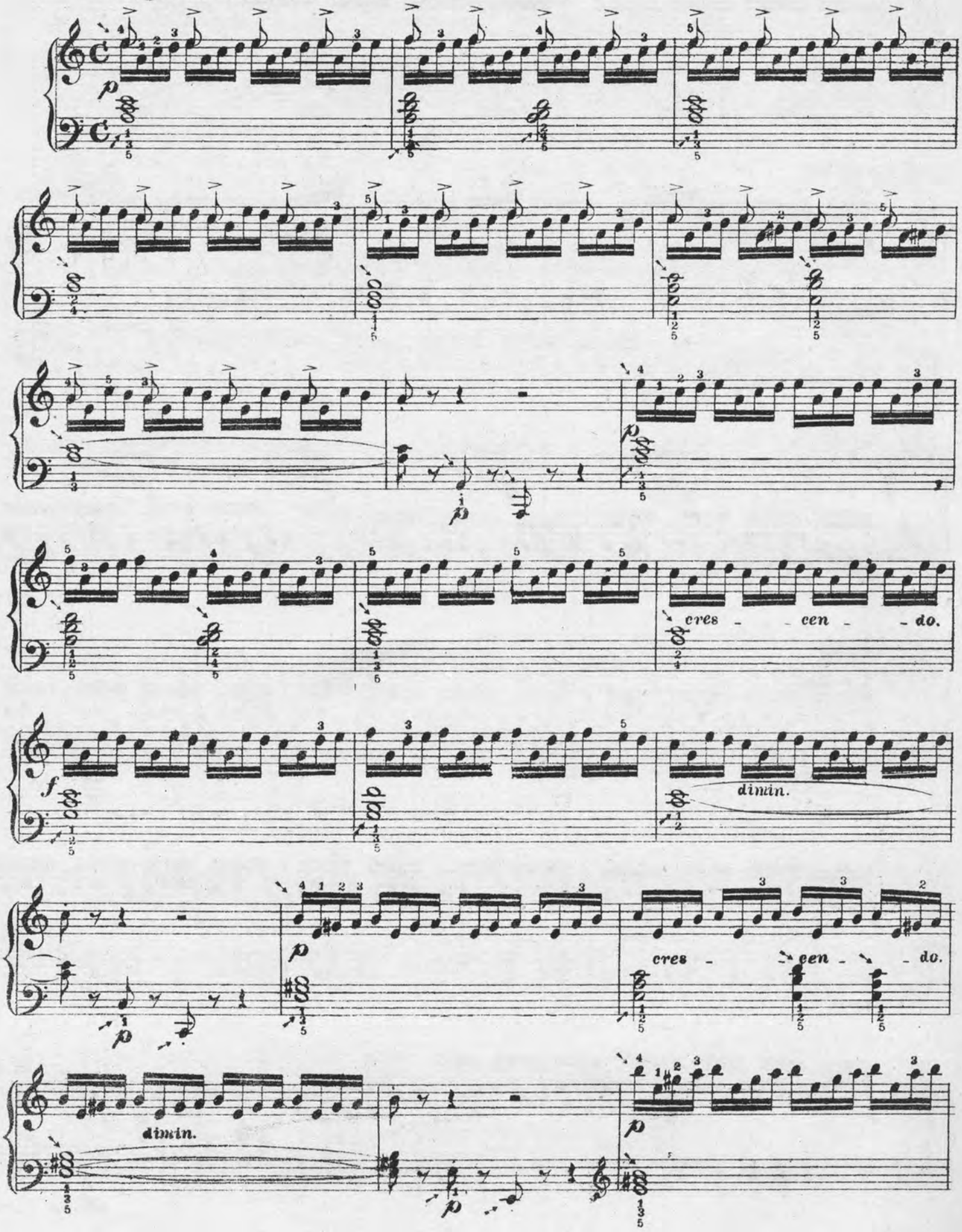



f
p

# ETUDE XXIII.

(A minor)

**Allegro moderato.** ♩=96 ♩=132.



cres - - cen - - do.

dimin. - - - - -

8

p

f

dimin.

cres.

f

dimin.

smorz.

pp

p

pp

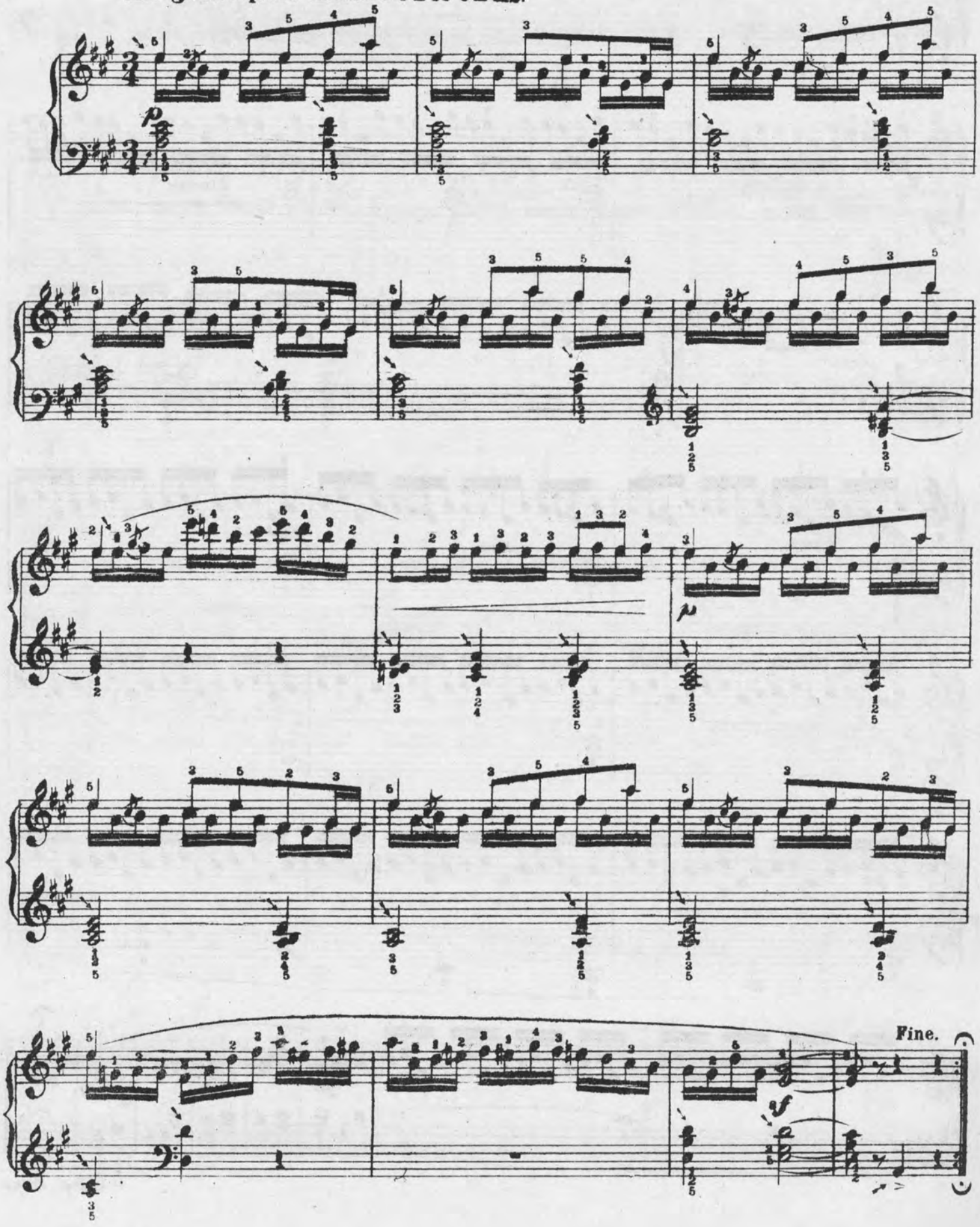
f rall.

P Ped. Ped.

# ETUDE XXIV.

*(A major)*

**Allégretto quasi andante ♩= 88 ♩= 112.**



*f*

*cres - - - cen - - - do.*

*p*

*f*

*cres - - -*

*a tempo.*

*di - mi - nu - en - do e rallent. - - - - p*

*Repeat from beginning to Fine.*

# ETUDE XXV.

( E minor.)

**Allegretto** ♪ = 138.

simili. simili. cres - cen - do.

crescendo. dim. Fine.

simili.

cres - cen - do. p

dimin. e ral - len - tan - do. molto. estino.

*Repeat from beginning to Fine.*

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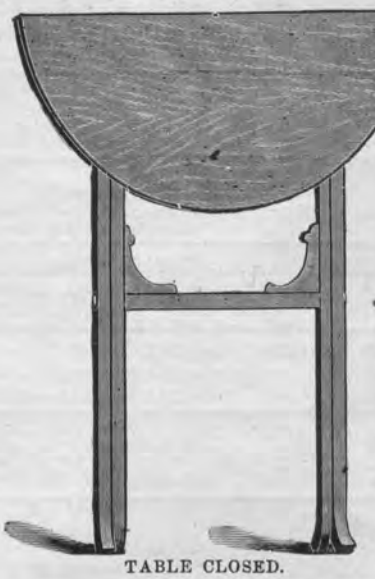

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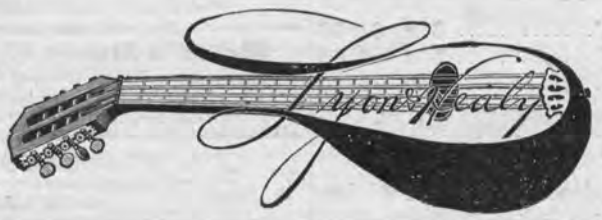


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