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Brahms, unlike most men of the artist temperament, says a contemporary, was not at all fond of the fair sex. He remained unmarried, and, so far as is known, without even the shadow of an early romance in his life.

His friend, Dr. Widman, writing in the *Berlin Nation*, gives the following characteristic bit of conversation with Brahms on that very subject:

"It was in the summer of 1887, during a walk along the shores of Lake Thun, that Brahms began to talk to me about the reason why he never married. It was not the fear of being unable to support a wife and children with his art that made him refrain. 'But,' he said, 'at a time when I felt most inclined to marry, my pieces were hissed in the concert halls, or, at any rate, received with icy indifference. Now, I was able to bear that; for I knew exactly what they were worth, and that a change would come. And if, after such failures, I went to my bachelor-room, I was not unhappy. But to meet a wife at such a moment, to see her questioning eyes meet mine anxiously, and to be obliged to say to her,

"Another failure"—that I could not have endured. For, however much a wife might love me and believe in me, the complete certainty of my final victory, as I felt it, could not be shared by her. And if she should have attempted to console me—puh! I cannot bear the thought. What a hell that would have been for me!"

Russia has a coronation bell, the largest in the world, and weighing 350,000 pounds. It hangs in the Kremlin, and is the Emperor's bell, being rung only in honor of him. At the late coronation it pealed forth as the Emperor entered the church, and its voice announced the conclusion of the ceremony to the whole of Russia. The coronation is rung by a bellringer blessed by the Emperor as the head of the church. The bellringer does no other work, and is always on duty to tell of important events in the imperial family.

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August, 1897.

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Vol. 20—No. 8.

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AUGUST, 1897.

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## THE OLD AND THE NEW MUSICAL STUDIES.

There is nothing in musical history more remarkable, says a writer in the *Contemporary Review*, than the difference between the training of the old masters and that of the generation which succeeded them.

Haydn worked sixteen hours a day with "Fux's Gradus" and the sonatas of Emanuel Bach. Mozart, the quickest of pupils, was taken by a careful and exacting teacher through the most rigorous course of study that the age permitted. Beethoven spent his boyhood in almost overstrained labor, and at an age when many men would look upon their education as complete, set himself again to write themes for Haydn and counterpoint exercises for Albrechtsberger.

But Berlioz, Liszt, Wagner, can hardly be described as educated musicians at all. No doubt the first of them was technically at the Paris Conservatoire, but of his connection with it he less said the better. Last, as a young man, had little inclination to exchange the triumphs of the virtuoso for the drudgery of the student. Wagner was given up as incorrigible by two masters, and by the third sent out as a finished composer after six months.

And even the musicians of this period who stand nearer to the classical line—such as Schumann and Chopin—are affected in some degree by the want of balance and completeness in their musical training.

In their student days, they were brought up on Bach's "Well-tempered Clavier;" but they knew little of his choral work, certainly not the Passion music or the B minor mass; they heard some Mozart and Haydn, but little of Beethoven, and of Schumann virtually nothing; they were taught how to write a fugue, but not how to write a sonata or a symphony. No doubt, Schumann discovered for himself a great deal more than he ever learned from Kuntze; but there is the famous story of his training for chamber music by "shutting himself up with all Beethoven's quartettes;" but this is a very different thing from studying the great model at the proper time and under the proper influences.

Chopin, a few years before his death, had never heard of the F minor—the "most Beethovenian of them all," as Mendelssohn called it—and had to

send round to a music-shop in order to procure a copy. Imagine a poet of the present day who should take his friend's advice and order "Lea" or "Haml" from the circulating library!

## TEACHERS OF SINGING.

In no branch of music is there a greater need for competent people than in the ranks of teachers of singing. Unfortunately it has been, and still is, the case, that the minority of teachers now soliciting patronage from the public have become such, says the *Vocalist*, through failure in attempted singing, and who have adopted teaching as a profession from necessity. These teachers may or may not be good, but the fact remains that the teaching profession is worthy of the highest ambition and may embody merit, the equal of the singer's highest attainments, attractions through home, residence, domestic life and social environments, of which the public singer is, in the extent, deprived.

But it is not these matters we are particularly speak of here. It is rather that the great need which is felt in every city for teachers whose ability demonstrates a thorough work actually done, appeals to intelligent people and proves itself of permanent value. Of such no city can show any want, and yet no means enough to satisfy the demands of those who want to study accurately and successfully.

From a business standpoint, a successful teacher of singing may be safely classed with a successful practitioner in law or medicine. The time has quite passed when the teaching of music may be looked upon as a mere avocation, when competent teaching and when the musician's profession may be regarded with less esteem than a lawyer's. Nor can it be said that the work done that it ought to be, is of less value in the community. The time has fully come when the requisites of a successful life, or the sum total of that of a community, must include more abilities and developments than are embodied in Wall street or a conglomerated great goods (t) store.

So can it be no longer argued that study of arts, sciences and languages are luxuries, to be added, or subtracted, from the community's expenditures, according to the financial condition of the hour.

No. Referring to the musical development particularly, it has its marked value; it has its stone permanently imbedded in our civic structure; it is felt in it, too.

This being the case, we repeat, the teachers, and particularly voice teachers, are, and must become the successful founders of higher developments and the judges in the consideration of eternal laws.

Young men and young women, you are called upon to enter this field, not as a means to another end. Fit yourselves in proportion as you can see a good future ready to open for you among the teachers of the next twenty-five years; stir your energies; awaken high and right motives; fortify yourself for the necessary preparatory years of labor in which to become fitted, not only to attract confidence, not only to secure an income, but to make yourselves worthy a great name; it to be known as a great authority, satisfied to be judged by the standard of actual ability to perform.

To such the future years will surely unfold pleasant avenues which can be trod only by those who could life worth living, worth fighting for, happy, noble, and actually successful.

Great as the advance of the fair sex in freedom has been during the past two decades, says *Musical News*, one department of musical work is as yet unaltered: the ordinary professional orchestra still closes its doors against lady performers, with the exception of harpists, who by some fortunate freak of fate have managed to secure an *entree* where all others are so excluded. There is little doubt that the barriers will be soon removed, and possibly even this century may witness the change.

## MAJOR AND MINOR.

The annual French Fete was held on the 14th ult. at Concordia Park, and was attended by a large and enthusiastic audience. The program was unusually attractive and admirably rendered. The chief interest was centered upon Miss Eugenie Duschual, whose incomparable rendition (in costume, year after year, of the "Marseillaise" has thoroughly identified her with the success of the French Fete.

Mr. E. P. Perry, the prominent teacher of Elocution at Washington University, announces that in addition to his work at the University, he will open the Perry School of Oratory and Dramatic Art, in the Y. M. C. A. building, cor. Grand and Franklin aves. This will be welcome news to students and p-tions of elocution, who will have a better opportunity of entering Mr. Perry's classes. Courses are arranged for class and private instruction in elocution and related subjects. Mr. Perry's reputation as a teacher has spread throughout the country.

Teachers and students will be glad to learn that Kunkel Brothers are now publishing a number of duos for two pianos that were part of their private repository. These duos will be a revelation to the musical world, and will be widely sought after by teachers, colleges, academies, conservatories, etc.

Humperdinck has completed his "Moorish" symphony, which is to be performed at the Leeds Festival (England) next year.

Max Alvary, the famous German tenor, who has been seriously ill, is fast recovering, and expects to appear on the stage again very shortly.

Blind Tom, once so prominent a figure on the concert stage, is now described as a tall, broad shouldered, neatly dressed colored man, whose gray hair and nightgown eyes increase the impressiveness of his appearance." He lives with his guardian, Mrs. Eliza Leche, at the Highlands of Navesink, on the New Jersey side of the lower New York Bay.

Schumann wrote to a young musician in 1848: "Above all things persist in composing mentally, without the aid of the instrument. Turn over your melodic idea in your head until you can say to yourself: 'It is well done.' If the music has emanated from your soul, if you have felt it, others will feel it, too."

After 48 years have passed, Paris is to honor the memory of Chopin, who is buried at Pere la Chaise Cemetery, by placing a tablet on the house in the Place Vendome, where the great poet of the piano died in 1849. His name will also be given to a public square in the suburb of Passy. The committee having in charge the erection of the tablet is working under the chairmanship of M. Jules Massenet.

La Touraine brought on her last trip to New York a set of chimnes for St. Patrick's Cathedral. The American bells cast a few years ago, having been found defective, were never set up, and a foreign order was placed for new ones. The new bells were made in Savoy, France, by the Pacards, a famous firm of bell founders. There are nineteen bells, and this makes the Cathedral chimnes more numerous than those of either Trinity or Grace Church, which number respectively ten and nine. The largest bell in St. Patrick's weighs only 300 pounds. On every bell is an inscription giving the name of the saint and the name of the donor. The bells have been presented to the Cathedral by parishioners.

It is probable that these bells, in conformity with the present practice, will not bring Catholicity. Nobody has been selected as yet to ring them. The Cathedral will be the only Roman Catholic Church in New York with bells.

At the annual meeting of the National Association of Elocutionists, at New York, Edward P. Perry, of St. Louis, was elected treasurer.

## PAIN IN DISEASE.

Herman D. Marcus, M.D., D.D.S., Resident Physician, Philadelphia Hospital (Blockley), in an article under the above title, in *Gaillard's Medical Journal*, says: "There is no symptom, no condition, which appeals to the physician more strongly than

pain. When approaching the bedside of a patient suffering some form of disease, the first question quickly forms: 'Have you pain?'

"There is probably no group of diseases in which pain is such a prominent and persistent symptom as uterine or ovarian disorders, and in no class of cases have I been more convinced of the value of antikanmia than in the treatment of such affections.

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Dr. Hubert Parry's new orchestral variations in E minor have recently had presentation at the Philharmonic concert held in London.

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"THE LAST HOPE."



Religious Meditation.

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I take pleasure in presenting to the musical public an Edition, with Lesson, of this, the most popular of the compositions of the late lamented Gottschalk.

The Lesson herein contained is the same as received by me from Gottschalk himself, who was my intimate friend and with whom I played in concerts throughout the country.

No doubt this Lesson, coming from the author, will be hailed with delight by the countless admirers of this beautiful composition.

CHARLES KUNKEL

—————

### “THE LAST HOPE.”

One of the most charming pianists of this city having observed—the ladies observe everything—that Gottschalk never passes an evening without executing, with profound religious sentiment, his poetic reverie “The Last Hope,” asked of him the reason for so doing.

“It is,” replied he, “because I have heart-memories, and that melody has become my evening prayer.”

These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner.

During his stay at Cuba, Gottschalk found himself at S\_\_\_\_\_, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

Struck down by an incurable malady, Madame S\_\_\_\_\_ mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual—“In pity,” said she, making use of one of the ravishing idioms of the Spanish tongue—“in pity, my dear Moreau, one little melody, the last hope!” And Gottschalk commenced to improvise an air at once plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveler-artist was obliged to leave his friend, to fulfil an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S\_\_\_\_\_ were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S\_\_\_\_\_ were brought from the sacred edifice.

This is why the great pianist always plays with so much emotion the piece that holy memories have caused him to name “The Last Hope,” and why, in replying to his fair questioner, he called it his “Evening Prayer.”—*Extract from “La France Musicale.”*

GUSTAVE CHOUQUET.

# THE LAST HOPE.

RELIGIOUS MEDITATION.

— BY —

LOUIS MOREAU GOTTSCHALK.

Religioso.  $\text{♩} = 144$  or  $\text{♩} = 72$ .

(In a religious and devotional manner.)

(A) In the study of this piece, it is best at first, to count six eighths instead of three quarters, as it will prevent hurrying the time, a fault young pianists are apt to commit where measures containing thirty-second notes and half and quarter notes alternate.

(B) It is best to strike the B with the second finger and then substitute the first finger. By striking B with the second finger with a loose elbow and wrist attack, an elastic and refined tone is assured.

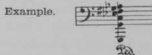
(C) Hands that can reach the interval of a tenth must employ the upper mode of pedaling, i.e. after pedaling. Small hands must employ the lower pedaling if the bass or foundation note is to be heard.

If small hands do not employ the lower pedaling it will result in a sacrifice of the foundation note of the chord. While preserving the foundation note, the lower pedaling sacrifices the absolute legato between the chords which, however, is of less importance than the preserving of the foundation note.

(D) Here the groups of thirty-second and eighth notes are not grace notes. They must be played in strict time and without any indulgence in rubato. Gottschalk noted these groups in small notes to convey to the eye that they are embellishments solely, and to be played delicately.



(E) All other editions allot the performance of these sixteenth notes to both hands. If thus played with both hands and the melody note be sustained by the pedal until the sixth eighth of the measure, the passing or changing notes F sharp and A flat will totally destroy the purity of the harmony. The triad of C minor which is to be heard on the third quarter will not allow the changing notes F sharp and A flat to sound longer than their value calls for. If these notes sound longer than their actual value the following mixed and disagreeable sound will greet the ear on the third quarter.



What has been said of this measure applies likewise to measures F, G, and H. The changing notes A and C in measure F, E sharp and G sharp in measure G, and A sharp and C sharp in measure H must not be sustained. Gottschalk played the sixteenth notes of measures E and F with the left hand as here noted, sustaining the melody note with the right hand, thereby preserving purity of harmony. The performance of the sixteenth notes of measures G and H is divided between the right and left hands. The right hand is here enabled to play part of the sixteenth notes, as it can sustain the melody notes while it plays the first three sixteenth notes of the group in measure G, and the first four sixteenth notes in the group in measure H, without the aid of the pedal. — The notation of the sixteenth notes on the second quarter is incorrect. The tied notes should read: making the G a quarter, the E flat a dotted eighth and the G an eighth note.

*armonioso.*  
(very harmonious.)

*volante.*

*pp*  
*leggero.*  
(very lightly)

*mf*

*ben cantando.*  
(very singing.)

**I** **K** **L** **M**

**I** All other editions contain two measures here instead of one measure. This is an error as the phrase must contain four measures and not five. The error was made by the engraver of the first edition and was never corrected, although Gottschalk repeatedly drew the publisher's attention to the error which destroyed the musical sense of the phrase.

**K** All the notes of the arpeggio chord in the left hand part, introducing an interval of a tenth, must be sustained until the melody note G sharp of the right hand is struck, when the pedal is employed.

If the hand be too small to sustain this chord of the tenth, the following version must be played.

**Incorrect version.**

**Version for small hands.**

In the version for small hands the left hand plays the C sharp, originally played by the thumb of the right hand, and the right hand plays the E originally played by the thumb of the left hand. This transposing of the E and C sharp enables a small hand to sustain the notes of the chord until the melody note G sharp is struck. If the pedal be employed as soon as the F sharp in the left hand is struck and the notes sustained until the E, the bass note of the next chord is reached, the melody will lose its identity on account of the A and C sharp singing too long and overlapping the melody note G sharp on the third quarter, producing the following effect, whereas only the G sharp should be heard. Thus:

**L** In this chord, on the contrary, as none of the arpeggio notes overlap the melody note, the pedal is employed at once to sustain all the notes of the chord, thus obviating the necessity of sustaining them with the fingers.

**M** The time for the playing of the grace notes, at K and L, (the notes of the broken arpeggios preceding the melody note G sharp and F sharp,) must be taken from the time of the preceding note. Otherwise the melody notes G sharp and F sharp will be played a sixteenth too late.

**Example.**

Count 1 2 3 4 and 5 6 and 7

*con espressione.*  
(with expression.)

*scintillante.*  
(sparkling.)

*brillante.*  
(in a sparkling manner.)

*scintillante.*  
(sparkling.)

*legatissimo.*  
(very smooth and connected.)

(N) The time for the playing of the grace notes in this run must be taken from the time of the preceding note. Practice this measure at first by counting twelve sixteenths, then six eighths and finally three quarters. This mode of practice will insure the correct time and playing of this measure.

Count sixteenths. 11 12

Count eighths. 6

*ben marcato e sostenuto il canto.*  
(the melody well marked and connected.)

*l. h.*

*semplice, (with simplicity)*

*l. h.*

*cresc. con. (increase in force.)*

*do.*

**O** The pedal must be used as marked, as the melody note, a sharp, requires the support of the accompanying harmony up to the second quarter, notwithstanding that the preceding melody note B overlaps it. This use of the pedal will create a dissonance—the conflicting of the melody note, a sharp, with the preceding melody note B, which, however, is allowable, as it is of the duration of an eighth note only.

**P** Here, the pedal is put to the same use as at O. The dissonance created is, however, scarcely perceptible as the melody rises.



ben cantando.  
(very singing.)

ben marcato il canto.  
(the melody well marked)

espressione.  
(with expression.)

espressione.  
(with expression.)

marcato.  
(marked.)

Q Here it is better to sacrifice the purity of the melody somewhat, than to change the pedal after the striking of the melody note A sharp on the second quarter; changing the pedal would make the harmony appear thin in comparison with the preceding measure where the pedal sustains the first or foundation note during the first and second quarters.

The melody notes B and A sharp are so high in the treble that the very slight discord they create (using the pedal on both notes without change during the time of two quarters) is hardly noticeable. Were the melody notes one or more octaves lower the changing of the pedal would be compulsory, as the discord would then be too harsh to be admissible. This injunction applies also to the measure following.

For further information on the proper use of the pedal, consult Kunkel's Pedal Method.

Three systems of musical notation for a piano piece. The first system shows a treble and bass staff with complex arpeggiated chords and fingerings (7, 8, 1, 2, 3, 4, 5). The second system continues the arpeggiated patterns. The third system includes a *Brillante. (with brilliancy)* section with more complex arpeggios and a final measure with a circled 'R' and 'S' marking.

(R) The arpeggiating of the chord on the second quarter demands the playing of the C sharp of the chord with the G double sharp of the treble. If this be not done, a stop will arise after the G double sharp, as the E, the highest note of the chord, and a sharp must be played together.

Example.

A musical example showing a treble staff with a sequence of notes and chords, illustrating the technique discussed in the text. It includes fingerings (7, 8, 1, 2, 3, 4) and a circled 'S' marking.

(S) This F sharp may be struck either with the right or the left hand. If played with the left hand, the difficulty of the skip is lessened.

11

or.  $\frac{4}{4}$

*melanconico.*  
(plaintive.)

*poco ritard.*  
(gradually a little slower.)

*elegante.*  
(with elegance of style.)

*rapido.*  
(with rapidity.)

or.  $\frac{4}{4}$

or.  $\frac{4}{4}$

**T** Be very careful not to hurry these triplets. If the performer should indulge in a little rubato here, a slight ritardando may be permitted.

*poco ritard.*  
(gradually a little slower.)

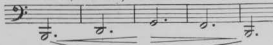
*a tempo.*  
(resume the original time.)

*rapido.*  
(with rapidity.)

*Volante e rapido armonioso.*  
(with lightness and tone color.)  
*una corda.* (with soft pedal.)

(U) The Bass notes B, D sharp, G sharp, F sharp and B assume here the importance of a melodic phrase and

*Cantabile.* (Singing.)



must therefore be marked; good taste will dictate how much they should be marked.

scintillante,  
(sparkling.)

armonioso.  
(very harmonious.)

*ppp una corda.*  
(with soft pedal.)

(V) Do not hurry this measure; so doing will destroy the beauty of the entire passage.

(W) What has been said of the playing of the grace notes at K applies to the playing of these arpeggio chords.  
Manner of execution.

The great companion piece to Gottschalk's "Last Hope" is "Trust in God," written under a nom de plume. Those who have enjoyed the "Last Hope" will find "Trust in God" equally interesting.

# WOOD NYMPH.

3

Schottische.

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

Allegretto.  $\text{♩} = 100$ .

CARL SIDUS.

(Key of G)

(Key of D)

1. 2.

1. 2.

1660-3

4

8. *p* (Key of C)

8. *cresc.*

8. *p*

8. *cresc.*

8. *f*

8. *p*

8. *f*

1. 2.

1660.3

Detailed description of the musical score: The score consists of six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a key signature of C major. It features eighth-note patterns in the right hand and quarter-note accompaniment in the left hand. The second system continues the melodic development. The third system introduces a crescendo (*cresc.*) and more complex rhythmic figures. The fourth system returns to a piano (*p*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system concludes with a first ending (1.) and a second ending (2.) marked with repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. Accents and slurs are used throughout to guide performance.





# MERRY COSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Allegretto  $\text{♩}_{108}$ .

Moritz Moszkowski Op. 23. No. 1.

Secondo.

*p*

*ten.*

*N.B. P ♯ P ♯*

*mf*

*dim.*

*f*

*mf*

*ten.*

*ten.*

*poco rit.*

The P<sup>s</sup> signify Ped.

1435-4

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# MERRY COSSACKS.

3

(LUSTIGE KOSAKEN.)

RUSSIA

RUSSLAND

Allegretto  $\text{♩} = 108$ .

Primo.

Moritz Moszkowski Op. 23. No. 1.

*semplice.*

*P*  $\text{P} \text{P}$

*mf*

*mf*

*espress*

*dim.* *pp* *mf*

*ten.* *poco rit.*

4' a tempo.

Secondo.

First system of musical notation. The right hand (treble clef) plays a series of chords and single notes, with fingerings 1, 3, 4, 5 indicated. The left hand (bass clef) plays a simple bass line with fingerings 1, 2, 3, 4. Dynamics include *mp* and *p*.

Second system of musical notation. The right hand continues with chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line with fingerings 1, 2, 3, 4. Dynamics include *atm.* and *pp*.

Third system of musical notation. The right hand plays a series of chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line with fingerings 1, 2, 3, 4. Dynamics include *mf*.

Fourth system of musical notation. The right hand plays a series of chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line with fingerings 1, 2, 3, 4. Dynamics include *ten.*, *rit. un poco*, and *p*.

Fifth system of musical notation. The right hand plays a series of chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The left hand plays a simple bass line with fingerings 1, 2, 3, 4. Dynamics include *ten.*, *poco rit.*, and *p*.

## 5

a tempo.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody features a series of eighth and sixteenth notes, often beamed together, with fingerings indicated by numbers 1-4. The bass line consists of a simple accompaniment of eighth and sixteenth notes. The piece concludes with a final chord.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the beginning of the bass line. The second system contains the next four measures. The melody is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features eighth and sixteenth notes, often beamed together in groups of four, with fingerings indicated by numbers 1-5. The bass line is written in bass clef, primarily using quarter and eighth notes, with fingerings indicated by numbers 1-5. The lyrics 'The Rose Tree' are written below the first measure of the melody.

*express.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and a double bass (dtm.). The key signature has one sharp (F#). The piano part features a melody with various dynamics: *dtm.*, *ff*, and *mf*. The double bass part provides a harmonic accompaniment. The score includes fingerings (1-4) and articulation marks (accents) above the piano notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a final cadence in the second measure of the second system.

$\text{P} \star \text{P} \star$

# FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Molto vivace. ♩. 96.

Secondo.

Moritz Moszkowski Op. 23. N° 3

The musical score is written for piano and bass. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *fz* (forzando), and *Ped.* (pedal) are used throughout. The score concludes with a first ending bracket labeled "1. || 2".

# FANDANGO.

3

SPAIN. ~~~~ SPAINIEN

Molto vivace. ♩. = 96.

Primo.

Moritz Moszkowski Op. 23. N° 3.

con spirito.  
Right Hand.

1486-4



## Secondo.

This musical score is for a piece titled "Secondo." It is written for piano and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a piano (*p*) dynamic. The first system features a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes. The second system continues this pattern. The third system introduces a more complex right-hand texture with sixteenth-note chords and a left-hand accompaniment of eighth notes. A "cresc." (crescendo) marking appears in the third system. The fourth system features a right-hand melody with sixteenth-note chords and a left-hand accompaniment of eighth notes. The fifth system begins with a forte (*ff*) dynamic and includes a "Ped." (pedal) marking. The score concludes with two endings: the first ending leads back to the beginning of the piece, and the second ending leads to a final cadence. The score is marked with various dynamics including *p*, *ff*, *f*, and *cresc.*

Primo.

The musical score is written for a piano and a right-hand part. It consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system includes a *cres.* (crescendo) marking. The fourth system features a *ff con fuoco.* (fortissimo con fuoco) marking. The fifth system includes several *Ped.* (pedal) markings and a *ff* (fortissimo) dynamic. The sixth system concludes with a *ff* dynamic and a repeat sign, followed by two endings. The first ending leads back to the beginning of the piece, and the second ending leads to a final cadence. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

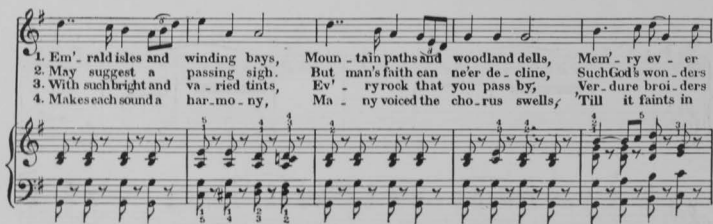
# KILLARNEY.

M. W. Balfe.

Moderato. ♩ - 112.



1 By Killar - neys lakes and fells,  
2 In - nisfal - len' ruin - ed shrine,  
3 No place else can charm the eye  
4 Mu - sic there for e - cho dwells,



1 Em' - rald isles and winding bays, Moun - tain paths and woodland dells, Mem' - ry ev - er  
2 May suggest a passing sigh, But man's faith can ne'er de - cline, Such God's won - ders  
3 With such bright and va - ried tints, Ev' - ry rock that you pass by, Ver - dure broi - ders  
4 Makes each sound a har - mo - ny, Ma - ny voiced the cho - rus swells, 'Till it faints in



1. fond - ly strays. Boun - teous na - ture loves all lands,  
2. float - ing by. Cas - tle Lough and Gle - na Bay,  
3. or besprints, Vir - gin there the green grass grows.  
4. ex - ta - cy. With the charming tints be - low,

1. Beau - ty wan - ders ev' - ry where, Foot - prints leaves on ma - ny strands,  
 2. Moun - tains Tore and Ea - gle's nest, Still at Mu - cross you must pray,  
 3. Ev' - ry morn springs na - tal day, Bright hued ber - ries daff the snows,  
 4. Seems the heav a - bove to vie, All rich col - ors that we know,

*rall.* 1. But her home is sure - ly there! An - gels fold their wings and rest, In that E. den  
 2. Though the monks are now at rest, An - gels wonder not that man, There would fain pro -  
 3. Smil - ing win - ters frown a - way. An - gels oft en pausing there, Doubt if E. den  
 4. Tinge the cloud wreaths in that sky. Wings of An - gels so might shine, Glanc - ing back soft

*dim.* *pp a tempo.*

*riten.* *pp a tempo.*

1. of the west, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.  
 2. long life's span, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.  
 3. were more fair, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.  
 4. light di - vine, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.

*mf* *And.* *♯*

*cres.* *ff*

*And.* *♯*

# Embarrassment

( VERLEGEN HEIT.)

Franz Abt.

Andantino.  $\text{♩} = 88$ .

3. Ich möch. . . te dir ein Brieflein  
 2. Ich möch. . . te dir so ger. ne  
 1. Ich möch. . . te dir wohl et. was

Andantino.

1. There's some. . . thing I would say to  
 2. I fain would sing to thee a  
 3. To thee a let. . . ter I'd in

*p* Con leggerezza. *pp*

3. schrei. . . ben Da. rin mein Herz dir schüt. . ten aus; Al.  
 2. sin. . . gen Ein Lied das tief ins Herz dir dringt, Doch  
 1. sa. . . gen Und weiss doch selbst so recht nicht, was! Und

1. thee . . . . . But I'm not sure I know just what, And  
 2. strain . . . . . That to thy heart should make its way, But  
 3. dite . . . . . That should my in. most thoughts dis. close, 'Tis

*pp* *pp*

3. Ich auch das muss un-ter-blei- ben, Denn stets bring ich nur das her- aus: 3  
 2. will mir ei- nes nur ge- lin- gen Das stets in meiner See- le klingt: "  
 1. wur- dest du dar- um mich fra- gen, Wüsst ich wohl sel- ber nichts als das: Ich  
 poco rit. *mf*

1. should'st the rea- son ask of me..... My on- ly answer must be that: I  
 2. there is on- ly one re- frain..... Rings in my soul both night and day: "  
 3. all in vain, for, as I write..... The ink but tra- ces as it flows: "

lie- be dich herz- in- nig- lich, Nur dich al- lein.... nur  
 love.... thee, love, All else.... a- bove, Aye, none but thee.... But

dich..... Ich lie- be dich herz- in- nig- lich, Nur dich.... al- lein, nur  
 thee..... I love thee, love, All else a- bove, Aye, none.... but thee, But

Tempo 19  
 dich.

Ending.  
 dich.

thee.  
 Tempo 19

thee.

## LILY OF THE VALLEY.

Mazurka.

Tempo di Mazurka ♩ 132.

23

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 3/4 time. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo di Mazurka' with a quarter note equal to 132 beats per minute. The score consists of six systems of two staves each. The first system starts with a piano (p) dynamic. The second system includes a crescendo (cres.) marking. The third system has a mezzo-forte (mf) marking. The fourth system has a forte (f) marking. The fifth system has a forte (f) marking. The sixth system has a mezzo-forte (mf) marking. The piece ends with a double bar line and a repeat sign. Pedal points are indicated by 'Ped.' with a star symbol. Fingering numbers are provided for many notes. The score is numbered 23 in the top left corner.



## Trio.

A. *dolce.*

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

## Execution.

A.

or thus allotting the grace note  
to the preceding quarter.

## Execution.

B.

Ped. ☆

or thus allotting the grace note  
to the preceding quarter.

Ped. ☆

# NORWEGIAN DANCE.

Edvard Grieg.

Allegretto tranquillo e grazioso.  $\text{♩} = 76$ .

The musical score is written for piano and bass. It consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto tranquillo e grazioso' with a quarter note equal to 76 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (\*). Performance instructions include 'dolce.', 'sempre  $\text{p}$  accel.', 'poco rif.', 'acc.', and 'rit. e morendo.'.

**System 1:** The first system begins with a piano ( $\text{p}$ ) dynamic. The right hand features a melody with slurs and ties, while the left hand provides a steady accompaniment. Pedal points are marked at the beginning and end of phrases. The system concludes with a 'dolce.' instruction.

**System 2:** The second system continues the melody and accompaniment. It includes a 'sempre  $\text{p}$  accel.' instruction, indicating a gradual increase in tempo. The system ends with a 'poco rif.' (poco ritardando) instruction.

**System 3:** The third system features a more complex melody in the right hand with many slurs and ties. The left hand continues with a steady accompaniment. The system concludes with a 'dolce.' instruction.

**System 4:** The fourth system begins with a 'poco rif.' instruction. It includes a 'rit. e morendo' instruction, indicating a gradual decrease in tempo. The system ends with a final cadence.



Tempo I.

*p*

*dolce.*

*Pod.* \* *Pod.* \* *Pod.* \* *Pod.* \* *Pod.* \* *Pod.*

4  
1 2  
2 1 2 4  
1 3 2  
2 1 2 3  
2 1 2 3

*p*  
*sempre p. accel.*

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

[illegible][illegible]

accl.

rit. e morendo.

sec.



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2. Obtain some good polish: the following receipt makes an excellent one: One-half pint of turpentine, one-half pint of raw linseed oil, one tablespoonful of alcohol, or methylated spirits of wine. Put together in a bottle, and compound by thorough shaking.

3. Saturate a piece of cotton, flannel, or any other soft cloth with the polish, and carefully rub the whole surface of the organ with the soft side. The rule to be used is that every part of the surface wet with the polish, but to use as little as possible in doing this.

4. With a piece of the dry, clean flannel rub hard and dry, especially attending to all the crevices and corners. A small stick will be found useful to press the flannel into and rub the corners. The principal secret in successfully polishing an organ is in this rubbing carefully and hard every portion of its surface immediately after the polish has been applied. The rule to be used is to get off as much of the polish as possible, and leave the organ as dry and smooth as may be in every part.—*Music Trades.*

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