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The following programme was rendered: Piano, andante spinato, op. 22, polonaise brillante, Miss Ida Simmons; con-

tralto solo, "Fisher Boy, My Own," Miss Carrie M. Farwell; flute and piano, Valse de Concert, Emil Pollak and C. N. Pollak; baritone solo, "The Grave on the Heath," Max Descl; piano and violin, sonata in D minor, op. 21, Frank P. Fisk and John Bruckhorst.

Part second—Duo, voice and piano, "Le Papillon," Miss Mabel Haas and Frank P. Fisk; solo, Francis Walker; vocal duet, Miss Glenna C. Wright and Max Descl; cornet and piano, "Air Yarie," J. G. Pearson and Frank P. Fisk; song, "Israel," Francis Walker; trio, "Madre del Sommo Amore," Miss Mabel Haas, Francis Walker and W. P. Potter.

Alonzo E. Stoddard, the well known baritone, died at the Homeopathic Hospital, Boston. His last engagement was with the Emma Juch Opera Company.

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Louis Nathal, husband of the popular prima donna, Madame Natali, died in New York City, of "La Grippe." He was well known throughout the country, especially in St. Louis where he spent sometime in the management of opera and as a basso; he was highly regarded as a singer and actor. Nathal's real name was Louis de Plainville, being a native of the province of France. He first became known as the business manager of Madame Patti. Lately, he had given much attention to the writing of plays in which he proved most successful; among the best known are "Monbars," "A Prisoner for Life" and "Suspect." Madame Natali is at present in Paris, where she is soon to appear in grand opera and is destined to achieve ever greater successes than ever.

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ers or for concert use, that will be most acceptable to those who have the first edition, and is a valuable feature in itself. This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow, caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love-song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and, changing his tune, he gives his dogs the signal to drive his flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony, and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

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MUSICAL REVIEW

FEBRUARY, 1890.

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VOL. 13—No. 2.

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WITH the January number of the REVIEW we began the plan of presenting the most desirable grades of music, not omitting the very difficult, and taking care to contribute to the pleasure of our younger readers. How we have succeeded, many congratulatory letters tell. We would like to hear from all, for all are interested; let us know your pleasure or displeasure—your suggestions—for we will have the biggest subscription list of any paper in the country, no matter at what cost.

EUGEN D'ALBERT'S OPINIONS.

The people of America are fond of music, or else the greatest musicians of Europe would not find here a welcome from a cultured and oftentimes an enthusiastic audience. It is this indication that induces me to predict a great musical future for this country.

I have been asked to say something about myself, my early training and the masters who taught me. It is a difficult and delicate undertaking and can easily lead me into an avenue of egotism that might have no turning. In a short paper like this I shall rather try to do justice to the great masters, dead and living, than attempt a panegyric upon my own success. Just twenty-five years ago I saw the light of the world in Germany. Whether my infantile cry was musical or whether my fingers essayed a tattoo on the cheeks of my nurse, I have never been interested enough to inquire. I come by my love for music naturally, my father being a composer of dance music. He lives in London, and is well known there to a musical public. When I was six years old I began to study music, not for the pleasure of being a great performer on the piano, but to know the value of harmony and the language by which I could put my thoughts into music. Composition was my sole ambition, and naturally having to use the piano, I discovered, as my friends and father did, that I could play. The result was I was placed respectively under Tausig and Liszt. My desire for composition never ceased, and while under these two great masters I was encouraged to compose as well as to teach the wonderful art in which they excelled.

When I was fifteen years old I made my first public appearance at Weimar with Liszt. I was highly gratified at my reception, and some of the critics said that a new Tausig had appeared. Be that as it may, I had more engagements from that eventful time than I could fill. From Weimar I went to Berlin. The rest is well known, for I have been before the public ever since.

Much has been said of Liszt and Tausig, and on one point all critics agree, viz.: that both were incomparably great and irreproachable in their special styles. I knew both men well and have heard them play alone when the flow of inspiration, so to speak, was on them. Liszt was greater than Tausig in his conception of a piece, but the latter was more wonderful, more accurate in technique. Liszt had poetical sentiment and colored his music with it. Tausig had sentiment, too, but not so marked. His technique was so faultless it seemed as if Nature had made him a gifted instrument, and no effort was required to produce such perfect harmony. Liszt captivated the feeling and wove into his playing a sentimental pathos that carried all before it.

Von Bulow is great and has taught the art of not only playing a piece correctly as to technique, but the true conception that should invariably accompany it. I consider Von Bulow a musician in its widest sense. Rubinstein plays a piece, no matter by whom composed, as if it belonged to, and was the production of, Rubinstein. Von Bulow, on the contrary, follows the composer, interprets him and no one else. I admit that it makes Rubinstein very original. Both of these great artists have been heard in America, and anything like an extended criticism of their methods, I think, would be superfluous. Liszt's last pupil, Bernhard Stavenhagen, is quite a success in Germany. Emil Sauer is also eminent. Both of them will yet come to America and delight the music-loving public. As to the artists in America I cannot say anything, because I have not had the pleasure of hearing any of them play yet.

Frequently since my arrival here I have been asked what course I would recommend young musicians to take to perfect themselves. As I have been here such a short time, of course I do not know what facilities the big cities afford in the way of conservatories and professors. With the knowledge I now possess I would advise a pupil to go to Germany and study under the great Professor Klindworth or any other well-known teacher. It is not the study of music alone that improves, but the atmosphere of musical culture that sur-

rounds a pupil. Berlin is undoubtedly the musical centre of Germany, and there such great musicians as Johannes Brahms and Von Bulow can be heard for the small sum of fifteen or twenty cents. They appear and conduct in popular concerts frequently and charge nothing for their service. In such a way the musical spirit of the people is encouraged and the poorest have an opportunity to hear the best music. I have appeared at several popular concerts in Berlin as a volunteer, and I can assure my readers that I was as careful and painstaking as if I had been playing before royalty. The pupil should lose no opportunity to hear other great masters besides the one teaching him, and from each try to learn something that could well be emulated to advantage. Each teacher has some special greatness, some individuality, that distinguishes his style, and it is the blending the talent or genius of an artist pupil to utilize into one composite whole the beautiful and best from each of the masters.

There are a great many Americans in Berlin now, and I suppose many of them are studying music. I noticed that at least twenty per cent. of the auditors at the great concerts were Americans. I should have said that the greatest prerequisite to the study of music is natural gift. Poets are born, not trained, and so are musicians. It is a waste of time and money for a dull person, in no way fitted to become even a brilliant mediocre player, to go to Europe. The question of practicing has often been discussed. I practice two hours a day, and I think it quite sufficient. Long and tedious hours at the piano are not necessary if a person is talented. Of course, four or even five hours are not enough for one who is not clever. Constant practice and perseverance can, no doubt work wonders in even very fat-witted, musically speaking, persons.

Perhaps this short article would be incomplete unless I mentioned the meteors of the musical firmament, the infantile musical prodigies. Some of my friends have shrugged their shoulders and intimated that early precocity meant early decay. I do not think so. Young Hofmann, who visited America, is a wonderful performer, indeed, a genius. He visited me at my home in Eisenach, Germany, for the purpose of studying under me. He took only one lesson and then went back to England, I believe. If the boy continues to study under good teachers, I see no reason why he will not improve and be a prodigy still when he is old enough to vote. These musical prodigies, however, who are born with their fingers on the piano, as a rule, never shine as great composers. Somehow it seems to be a great and invariable rule in nature that one man cannot excel in everything, even in the musical line. Otto Hehner, now touring in this country under Messrs. Abbey, Schoeffel and Grau, I have never heard.

All Germans musically inclined have more or less to say about Wagner. In the niche of fame and posterity he will be placed with Beethoven, Mozart and the great composers. I never missed a Bayreuth festival, and Wagner's greatness as a composer is a fact that becomes more apparent as time passes. In America I see that he is appreciated, and that brings me to the familiar question, How do I like America and the audience? For such a young country I cannot praise its musical culture too much. The advance has been rapid and certainly foreshadows a musical future for this great Republic. In Boston, the Athens of America, I was somewhat surprised, and at the same time delighted, with the warmth of my reception by the audience. The people were enthusiastic and artistically appreciative. In New York the matinee audiences before which I have played are not so demonstrative. Naturally, I expected in Boston a more or less counterpart of the New York audiences. When an audience is cold I do not feel the same spirit and encouragement that I do when my efforts bring forth cordial responses. I suppose this is a touch of human nature from which no artist before a public can truly say that he is exempt. It is the pardonable vanity of effort and if felt alike by greatness and mediocrity.

During the years I was under the great masters, and since, I have devoted much time to composition. Whether I have succeeded I must leave that to my fellow-countrymen in Germany to decide. Some twenty popular songs, several symphonies and two concertos I have composed and given to a German public. My songs are not like some of Mendelssohn's without words. "The Girl and Butterfly" is one of my latest songs, and is popular in Germany. Some inquisitive Socrates might ask me how to compose and the proper method to go about it to insure success. It is like asking how to write poetry as well as Goethe or Shakespeare. The answer is, first have the head and then do it. To be great as a musician, no matter how talented, we must study and work. Success is labor directed properly. At the age of seven I had a knack at composing, and would essay compositions very ambitious for my years. As I have none of my earlier and unpublished music here I composed, before I began this article and especially for it, a gavotte in allegro time, which I herewith give, with my signature attached.—*Am. Musician.*

DR. HANS VON BUELOW.

Dr. Hans Von Bulow, the grand interpreter of Beethoven, and the greatest pianist and teacher of the age, will favor St. Louis with a magnificent programme, to be given at the Exposition Music Hall on the evening of April 23d. This will be the treat of the season, and will set all our music-lovers and students agog. The celebrated doctor created a regular *furore* in the East last year, when the immense amount offered (2,000 American dollars per night) tempted him to cross the seas and feast the ears of his hearers with a limited number of performances; and St. Louis will not be slow to take advantage of this rare treat. Make a note of the date—April 23d.

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MUSICAL UNION.

The second concert of the St. Louis Musical Union, assisted by Mrs. Fannie Bloomfield-Zeisler and Mrs. O. H. Bollman, was given on the 21st ult. at Exposition Hall. The following programme was presented:

1. Overture, "Merry Wives of Windsor," Nicolai—Orchestra.
2. Vocal solo, Grand Aria from "Huguenots," Meyerbeer; "Liebe Signori" (by request)—Mrs. O. H. Bollman.
3. Piano Solo: (a) Caprice on a theme from Gluck's "Alceste," Saint-Saens; (b) Ballade in G Minor, Chopin—Mrs. Fannie Bloomfield-Zeisler.
4. Symphony, No. 3, in A Minor (Scotch), Mendelssohn: First, Introduction, Allegro Agitato; Second, Scherzo—Assai Vivace; Third, Adagio, Cantabile; Fourth, Allegro Guerriero, Finale Maestro—Orchestra.
5. Vocal Solo: (a) Love's Proving, Lohr; (b) Thou Fairest Vision, Lassen—Mrs. O. H. Bollman.
6. Piano Solo: (a) Gondoliera, Moszkowski; (b) Paraphrase on "Wedding March" and "Dance of the Elves," from Mendelssohn's "Midsummer Night's Dream," Liszt—Mrs. Fannie Bloomfield-Zeisler.
7. (a) "In the Mill," Gillett; (b) "L'Ingenue" (gavotte (by request), Arditi, for strings only—Orchestra.

Mrs. Fannie Bloomfield-Zeisler's second appearance in St. Louis was a triumphant success; nothing too eulogistic could be said of her magnificent performances. She is an artist of the highest rank. To eulogize her masterly playing, her delicacy of touch, her astonishing power and endurance, her faultless technique, etc., would be painting the lilies. It is, to make a long story short, piano playing as it should be. We hope to hear her soon again, and congratulate Chicago upon possessing such an artist, of whom she may well be proud.

Mrs. O. H. Bollman's selections were very fine, and her rendition of them could not be improved upon. The orchestra work throughout was first-class. We congratulate Mr. Waldauer upon this marked success. The management has put an end to indiscriminate encores which entailed a too prolonged programme; only one encore, if desired, is allowed each soloist. The orchestral pieces can not be encored. The fine Steinway piano used attracted everyone. Its beautiful tone was a constant pleasure. The third concert occurs on the 25th inst.

THE MENDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club, composed of Mr. Geo. Heerich, 1st violin, Mr. Valentine Schopp, 2d violin, Mr. Louis Mayer, viola, Mr. P. G. Anton, Jr., cello, and Mr. Victor Ehling, pianist, assisted by Mr. W. M. Porteous, gave its second concert of the series at Memorial Hall on the 14th ult. The following programme was presented:

- I. Quartette (Op. 125, No. 1).....Schubert.
(a) Allegro. (b) Scherzo.
(c) Adagio. (d) Allegro.
- II. Sehnsucht.....Rubinstein.
Mr. W. M. Porteous.
- III. Cello Solo—Souvenir de St. Petersburg.....Servais.
Mr. P. G. Anton, Jr.
- IV. Quartett—Gavotte.....Bazini.
{ Redd Ch'al mai VeggioErnandi
{ Aria, Infeliceby
{ Cabaletta, In finche un brando VindiceVerdi.
Mr. W. M. Porteous.
- VI. Piano Quintette—Op. 45.....Lachner.
(a) Allegro. (b) Adagio.
(c) Menuetto. (d) Allegro.

Special credits are due the solo work of Mr. P. G. Anton, Jr., and Mr. W. M. Porteous. Mr. Victor Ehling was at his best. His piano performance in the quartette was above criticism.

The Carl Faelten Piano Recitals, given January 22d and 23d, offered amongst other selections the following from Kunkel's Royal Edition: Ernst Kroeger—Dance of the Elves, B minor; Berceuse, E flat major; Rubinstein—Nocturne Fantastique, F sharp major (Kammenoi Ostrow, No. 22); Chopin—Etude, A flat major, Op. 25, No. 1; Etude C sharp minor, Op. 10, No. 4; Prelude, D flat major, Op. 28, No. 15; Chopin—Ballade, G minor, Op. 22. He was especially happy in the rendition of Kroeger's Dance of the Elves (Elfenreigen) and Berceuse. These he rendered with truly artistic fervor. The magnificent Knabe Concert Grand, used on the occasion, was a most noble instrument, and did not a little toward making the recitals a success.

CITY NOTES.

Otto Bollman visited New York.
Henry Allman is now with St. George's Church.
C. I. Wynne, the popular music-dealer, of 912 Olive Street was waylaid by "The Grippe," but is able to be about.
A. D. Weld has been engaged for his third year as solo barytone of the Church of the Messiah.
Miss Jesse Foster, assisted by Miss Allen, pianist, and Mr. A. D. Weld, barytone, will give a concert at Jacksonville.
Miss Clara Stubblefield gave an interesting pupils' musicale, at her residence, 2711 Lucas Ave., on the 29th ult.
Louis Mayer, the well-known violoncelloist, has been elected Conductor of the Beethoven Association.
W. D. Armstrong, the author of the two splendid songs in the January REVIEW, is a native of Alton, Ills., and a very ambitious and promising young man.
The K. J. B. Ladies' Quartette is booked for the Kroeger Concert on the 4th inst., and for the German Branch of the Y. M. C. A., which gives a concert on the 13th inst.
The Faculty of the Western Conservatory of Music, under the direction of Roscoe Warren Lucy, will give a musical soiree at the residence of Mrs. F. Walton, of North St. Louis.

CITY NOTES.

Otto Hein, the tenor, entertained the distinguished traveler, "La Grippe," at his home, 1329 South Thirteenth Street. "La Grippe" had a royal time of it, but was obliged to go, or he would have been killed with kindness. Mr. Hein is about again, as affable as ever, and with not a whit less of his fine voice, ready to receive any further favors from Monsieur La Grippe.

Fred. Victor Hoffman, the violinist and brother of the popular author, August William Hoffman, has returned to St. Louis and resumed his classes at 2653 Olive Street. Ovid Musin, the celebrated violinist, in a recent communication, praised Mr. Hoffman in the highest terms as teacher and violinist, and predicted a brilliant future for the young artist.

Madame Petipas, the celebrated vocal teacher, has returned to Paris. Her coming to St. Louis was due solely to the presence here of her favorite pupil, Mrs. Louie A. Peebles, whom she rightly supposed would have established a reputation for her. Her success here was very good, and she has built up our best singers. Madame Petipas was a magnificent vocalizer, a fine accompanist, and could transpose easily at sight. In Mrs. Louie A. Peebles she has left a true exponent of her excellent method, which needs no other justification than Mrs. Peebles' unqualified success during her artistic career.

Quail on toast, at Milford's.

Edward Nennstett, the piano-organ dealer, retired from business the first of the year. His successor is Mr. A. E. Whitaker, who had been in Mr. Nennstett's employ for the past thirteen years.

The Musicians' Mutual Benefit Association presented President Owen Miller, in recognition of his services, with a handsome gold hunting-case, E. Jaccard, non-magnetic, full-jeweled-movement watch, engraved: "Presented to Owen Miller by the M. M. B. A., January 10, 1890." Attached to it was a heavy gold chain, with a horseshoe locket set in diamonds. The presentation speech and response were enthusiastically received by those present.

Dvorak's "Stabat Mater" was given at the Church of the Messiah on the 19th ult. It was repeated in response to numerous requests from music-lovers, who recognize in it a masterpiece of modern musical composition. Outside of St. Louis it has been given only a few times in this country, but will be the chief choral work of the next musical festival at Cincinnati.

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Seal AND Fur
GARMENTS.

ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.
Moderato. ♩ - 144.

Charles Kunkel. Op. 105.

pp una corda. (soft Pedal.)

Ped. 3 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 3

Ped. 5 2 1 2 5 *Ped.* 3 *Ped.* 2 *Ped.* 1 2 * *Ped. Ped. Ped.* 4 *Ped.* 3

Ped. 2

The thunder of a distant storm mingles with the pastoral melody

pp *Ped.* 4 3 2 1 *mf* *

Ped. 2 *Ped.* 3 *Ped.* 5 2

tre corde (without soft Pedal.)
The thunder becomes more distinct.

p *Ped.* 1 3 2 1 *f* *

mf

Ped. 1 2 * *Ped. Ped.* *Ped.* 4 *Ped.* 3 *Ped.* 2

Copyright - Kunkel Bros 1888.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand: Ped. 2, Ped. 3, Ped. 3, Ped., Ped. 2, Ped. 3, Ped. 3, Ped. 2, Ped. 2.

The shepherd gives a signal. *pp*

Second system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. Pedal markings: Ped. 2, Ped., *pp*, Ped. *una corda.*, Ped. *tre corde.*, Ped. *echo. una*, Ped. *f*, Ped. *p*. A double asterisk (*) is placed below the left hand.

to his dogs to bring the flock under shelter.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. Pedal markings: *f*, Ped., *p*, *ff*. The right hand has markings: *cordu.*, *tre corde.*, *echo. una corda. tre corde.*. A double asterisk (*) is placed below the left hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. Pedal markings: *mf*, Ped., *p una corda.*, Ped., *ppp*, Ped., *ppp*. A double asterisk (*) is placed below the left hand.

The rain begins to fall.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. A double asterisk (*) is placed below the left hand.

8

tre corde.

una corda.

f

Ped.

Ped.

Ped.

Ped.

8

tre corde.

f

Ped.

Ped.

Ped.

Ped.

The wind hisses among the mountain pines.

8

una corda.

f tre corde.

dim.

Ped.

Ped.

Ped.

Ped.

8

The storm comes on in full power.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

f

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

The storm gradually passes away.

ff *dim.*

Ped.

Ped.

5 2 1
4 2 1
5 2 1
4 2 1
5 2 1
4 2 1

f dim.

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

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first measure of the first system is marked with a 'p' (piano) dynamic. The first measure of the second system is marked with a 'Ped.' (pedal) instruction. The second measure of the second system is marked with an asterisk (*). The score is written in a style typical of early 20th-century sheet music.

The sun appears, the birds twitter in the

Con anima
-88.

ppp *f* *ppp* *echo.*

Ped. una corda. *Ped. tre corde.* *Ped. una corda.*

branches the shepherd again calls his dogs and takes his sheep to pasture.

f *tre corde.* *una corda.* *f* *tre corde.* *pp* *echo.* *una corda.* *Ped.*

FINALE I.

Tempo I ♩ 144.

The shepherd resumes his love song, while

f *tre corde.* *una corda.* *echo.* *f* *tre corde.* *una corda.* *mp* *tre corde.* *Ped.*

the thunder gradually dies away in the distance.

f *tre corde.* *una corda.* *pp* *echo.* *una corda.* *Ped.*

f *tre corde.* *una corda.* *pp* *echo.* *una corda.* *Ped.*

f *tre corde.* *una corda.* *pp* *echo.* *una corda.* *Ped.*

A choice of two finales is given. Number two is for the more advanced performer.

First system of musical notation. Treble and bass staves. Includes fingerings (1-5), slurs, and pedaling instructions (Ped.). A dynamic marking *mf* is present. A double asterisk (*) is located below the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. Includes fingerings, slurs, and pedaling instructions (Ped.).

Third system of musical notation. Treble and bass staves. Includes fingerings, slurs, and pedaling instructions (Ped.). Dynamic markings *f* and *pp* are present. Text annotations "una corda." and "tre corde." are placed below the staves. A double asterisk (*) is located below the first measure of the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes fingerings, slurs, and pedaling instructions (Ped.). Dynamic markings *f* and *pp* are present. Text annotations "una corda." and "echo. pp" are present. A double asterisk (*) is located below the first measure of the bass staff.

Fifth system of musical notation. Treble and bass staves. Includes fingerings, slurs, and pedaling instructions (Ped.). Dynamic markings *pp* are present. A double asterisk (*) is located below the first measure of the bass staff. At the end of the system, there are two measures with the numbers (2 5) and (1 4) written below them.

FINALE II.

For very advanced performers.

Birds singing.

This musical score is for a piece titled "FINALE II." intended for very advanced performers. It features a piano (p) and bass (b) arrangement. The score is divided into six systems, each with a piano staff and a bass staff. The piano staffs are filled with complex, rapid passages, often marked with "p" (piano) and "8" (octave). The bass staves provide a harmonic and rhythmic foundation, with various markings such as "Ped." (pedal), "mf" (mezzo-forte), and "f" (forte). The notation includes a variety of note values, including sixteenth and thirty-second notes, as well as triplets and slurs. The piece concludes with a final chord in the piano staff and a sustained bass line.

8 8 *mf*

Ped. Ped. Ped. Ped.

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

f *echo.* *pp* *f*

una corda. *tre corde.* *una corda.* *tre corde.*

Ped. Ped. Ped. Ped.

8 *echo.* *pp* *p* *pp*

una corda.

Ped. Ped. Ped.

Ped. Ped.

MENUET.

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

J. J. Paderewski Op. 14.

Allegretto. ♩ - 138.

The musical score is written for piano in 3/4 time, key of D major. It consists of 138 measures. The tempo is marked 'Allegretto' and the dynamics range from mezzo-piano (mp) to forte (f). The score includes various musical notations such as slurs, fingerings, and dynamic markings. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment. The third system features a first and second ending. The fourth system concludes the piece with a forte (f) dynamic marking.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and slurs.

Second system of musical notation, measures 9-16. Treble and bass staves with various fingerings and slurs.

FINE.

Third system of musical notation, measures 17-24. Treble and bass staves with first and second endings marked 1. and 2.

Fourth system of musical notation, measures 25-32. Treble and bass staves with various fingerings and slurs.

Fifth system of musical notation, measures 33-40. Treble and bass staves with various fingerings and slurs.

Sixth system of musical notation, measures 41-48. Treble and bass staves with various fingerings and slurs.

Repeat from the beginning to Fine.

BABBLING.

BABILLAGE.

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

Ernest Gillet.

Allegretto moderato. $\text{♩} = 88$.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 88 beats per minute. The score is divided into six systems. The first system starts with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system continues the melody and accompaniment. The third system includes a 'rit. a tempo' marking. The fourth system has a '1st time' and '2nd time' marking. The fifth system includes a 'cres.' (crescendo) marking and a 'Ped.' (pedal) instruction. The sixth system concludes with a 'a tempo' marking and a final section. The score is filled with various musical notations, including notes, rests, beams, and fingerings. Arrows indicate notes to be struck from the wrist. The piece ends with a repeat sign and a final section marked 'a tempo'.

First system of musical notation, piano (*p*), featuring a treble and bass staff with fingerings and a dynamic marking of *p*.

Second system of musical notation, starting with a *rit.* and *Un poco animato.* instruction, featuring a treble and bass staff with fingerings and a dynamic marking of *f*.

Third system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

Fourth system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

Fifth system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

Sixth system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

Seventh system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

FINALE.

Eighth system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

Ninth system of musical notation, featuring a treble and bass staff with fingerings, a first ending bracket, and a dynamic marking of *f*.

(**FRÖHLICHER SPAZIERGANG.**)

Poco Allegro. ♩ 120.

[illegible]

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. A crescendo marking (*cres.*) is visible above the treble staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. A tempo change marking (*a tempo.*) is visible above the treble staff. A ritardando marking (*rit.*) is visible below the treble staff. An *ossta.* marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. A crescendo marking (*cres.*) is visible above the treble staff.

Giocoso.

First system of musical notation. Treble and bass staves. Dynamics: *p dolce* and *f*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p* and *f*. Pedal markings: *Ped.* with asterisks.

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

Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

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

Sixth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *cres.* and *f*. Fingerings are indicated by numbers 1-5 above the notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *rit.*. An *Ossia.* section is indicated with a bracketed alternative melody. Fingerings are indicated by numbers 1-5 above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *a tempo.* and *cres.*. Fingerings are indicated by numbers 1-5 above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *ff*. Fingerings are indicated by numbers 1-5 above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *ff* and *mf*. Fingerings are indicated by numbers 1-5 above the notes.

SHOWER OF ROSES.

LA PLUIE DE ROSES.

IMPROMPTU.

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

C. Kolling Op. 158.

Allegretto vivo. ♩. 72.

The musical score is written for piano in 3/8 time. It consists of five systems of music, each with a treble and bass staff. The right hand plays rapid sixteenth-note patterns, often with slurs and fingerings (1-5) indicated. The left hand provides harmonic support with chords and single notes. Pedal points are marked with 'Ped.' and a star symbol. The piece includes dynamic markings such as 'cres.' (crescendo) and 'mf' (mezzo-forte). The tempo is 'Allegretto vivo' at 72 beats per minute. The score is copyrighted by Kunkel Bros. in 1890.

2nd time.

This system shows the second time through a musical phrase. The piano staff has fingerings 4, 2, 1, 3, 2, 3, 2, 1, 2, 3, 4, 5. The bass staff has fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. Pedaling is indicated with 'Ped.' and asterisks. The key signature has two flats.

1.

This system shows the first ending of a section. The piano staff has fingerings 1, 2, 3, 4, 2, 1, 3, 2, 3, 2, 1, 2, 3, 4, 5. The bass staff has fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. Pedaling is indicated with 'Ped.' and asterisks. A 'cres.' (crescendo) marking is present. The key signature has two flats.

2.

This system shows the second ending of a section. The piano staff has fingerings 1, 2, 3, 4, 2, 3, 1, 3, 1, 2, 3, 4, 5. The bass staff has fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. Pedaling is indicated with 'Ped.' and asterisks. The key signature has two flats.

1. 2.

This system shows the first and second endings of a section. The piano staff has fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff has fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. Pedaling is indicated with 'Ped.' and asterisks. A 'simili.' (simile) marking is present. The key signature has two flats.

1. 2.

This system shows the first and second endings of a section. The piano staff has fingerings 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 3, 4, 3, 2, 1. The bass staff has fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. Pedaling is indicated with 'Ped.' and asterisks. A 'ff' (fortissimo) marking is present. The key signature has two flats.

This system shows the final section of the piece. The piano staff has fingerings 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 3, 4, 3, 2, 1. The bass staff has fingerings 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. Pedaling is indicated with 'Ped.' and asterisks. The key signature has two flats.

First system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff contains chords with fingerings 1, 2, 3, 4. Pedal points are marked below the bass staff.

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

Second system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff contains chords with fingerings 1, 2, 3, 4. Pedal points are marked below the bass staff. A *mf* dynamic marking is present.

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

Third system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff contains chords with fingerings 1, 2, 3, 4. Pedal points are marked below the bass staff. A *mf* dynamic marking is present.

Ped. * *Ped.* *

Fourth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff contains chords with fingerings 1, 2, 3, 4. Pedal points are marked below the bass staff. A *f* dynamic marking is present.

f *Ped.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff contains chords with fingerings 1, 2, 3, 4. Pedal points are marked below the bass staff.

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

Sixth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff contains chords with fingerings 1, 2, 3, 4. Pedal points are marked below the bass staff.

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

First system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *dim.*, *Ped.*, and asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

ON THE LAKE.

To Miss May Cargill.

Op. 20. № 8.

E. R. Kroeger.

Allegretto.  - 80.

cantabile.

[illegible]

piu p

This system contains the first six measures of the piece. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present under measures 1, 2, 3, 4, 5, and 6.

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

Con espressione.

The second system, marked 'Con espressione', contains measures 7 through 12. It introduces a more melodic line in the right hand with some grace notes. Pedal markings are at the end of measures 11 and 12.

Ped. *

dimin.

The third system, marked 'dimin.', contains measures 13 through 18. The right hand continues with a descending melodic line. Pedal markings are at the end of measures 13, 15, and 18.

* Ped. * Ped. *

cres. *mf* *dimin.*

The fourth system, marked 'cres.', 'mf', and 'dimin.', contains measures 19 through 24. The dynamics shift from crescendo to mezzo-forte and then to diminuendo. Pedal markings are at the end of measures 20, 22, 23, and 24.

Ped. * Ped. * Ped. *

The fifth system contains measures 25 through 30. It features a complex texture with many sixteenth-note passages in both hands. Pedal markings are at the end of measures 25, 27, 28, and 30.

Ped. * Ped. * Ped. Ped. *

riten.

The sixth system, marked 'riten.', contains measures 31 through 36. The tempo slows down as the piece concludes with a final melodic flourish in the right hand. Pedal markings are at the end of measures 31, 33, 34, and 36.

FLY, BIRDLING FLY.

(FLIEGE, VÖGLEIN FLIEGE.)

DUET or SOLO

When sung as a Solo sing small notes.

Franz Abt.

Allegretto. $\text{♩} = 72$.

mf

1. Fly a - way, bird - ling, why dost thou stay!
 2. O'er the waves fly - ing, speed thou thy flight,
 3. Sad - ly I'm sigh - ing, could I with thee
 1. Flie - ge du Vög - lein, zie - he nur - hin!
 2. Fern ü - ber Wo - gen, wie du ge - ahnt,
 3. Ach wie so ger - ne, Vög - lein mit dir.

mf

Ped. Ped. Ped. *

pp

1. Strong are thy pin - ions, fly far a - way, Fly a - way, bird - ling, why dost thou
 2. For there are ly - ing shores far more bright; O'er the waves fly - ing, speed thou thy
 3. Go swift - ly fly - ing o - ver the sea, Sad - ly I'm sigh - ing, could I with
 1. Hast du doch Schwingen, darfst du doch ziehn! Flie - ge du Vög - lein, zie - he nur
 2. Bald ist er - flo - gen schö - ne - rer Strand. Fern ü - ber Wo - gen, wie du ge -
 3. Weit in die Fer - ne zög ich von hier! Ach wie so ger - ne, Vög - lein, mit

pp

Ped. Ped. Ped. Ped. *

Omit small notes when
sung as a duet.

1. stay, Strong... are thy pin - ions, fly... far a - way. Ro - ses are
2. flight, Far... off are ly - ing shores... far more bright. Soft... winds are
3. thee Go... swift - ly fly - ing o - ver the sea. Fly... a - way
1. hin! Hast... du doch Schwingen darfst... du doch ziehn. Ro - sen die
2. ahnt, Bald... ist er - flo - gen schö - ner - er Strand. Per - len - be -
3. dir Weit... in die Fer - ne zög ich von hier. Flie - ge du

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

leggiero.

1. blooming, Ro - ses are bloom - ing Here now no more, Seek them perfuming some fairer
2. lav - ing, Soft winds are lav - ing, Sweet songs a - rise, Or - angetrees wav - ing, 'neath those fair
3. bird - ling Fly... a - way bird - ling. Fly far a - way, Strong are thy pinions why dost thou
1. sü - ssen, Ro - sen, die sü - ssen, blühn ja nicht mehr; Neu - e zu grüssen stieg ü - bers
2. thau - et, Per - len - be - thau - et, lie - der - be - grüsst, Him - mel um blau - et, wel - len - ge - küsst,
3. vög - lein, Flie - ge du Vög - lein, zie - he nur hin, Hast du doch Schwingen darfst du doch

1. bloom - ing here now no more, Seek... them perfum - ing, some fair - er shore,
2. lav - ing, sweet songs a - rise, Or - angetrees wav - ing, 'neath those fair skies,
3. bird - ling fly far a - way, Strong... are thy pin - ions, no lon - ger stay,
1. sü - ssen, blühn ja nicht mehr; Neu - e zu grü - ssen, stieg ü - bers Meer,
2. thau - et, lie - der - be - grüsst, Him - mel um blau - et, wel - len - ge - küsst,
3. Vög - lein, zie - he nur hin, Hast... du doch Schwün - gen, darfst du doch ziehn;

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

3. Hast du doch Schwein - gen, ja Schwein - gen,
2. Him - mel - um - blau - et, um - blau - et,
1. Neu - e zu grü - ssen, zu grü - ssen,
3. Strong are thy pin - ions, thy pin - ions,
2. Greentrees are wav - ing, are wav - ing,
1. Seek them per - fum - ing, per - fum - ing,

1. shore, some fair - er shore, some fairer shore, some fairer shore,
2. skies, 'neath those fair skies, 'neath those fair skies, 'neath those fair skies,
3. stay, no lon - ger stay, why dost thou stay, no longer stay,
1. Meer, flieg ü - bers Meer, flieg ü - bers Meer; flieg ü - bers Meer,
2. küsst, wel - len - ge - küsst, wel - len - ge - küsst, wel - len - ge - küsst,
3. ziehn; darfst du doch ziehn; darfst du doch ziehn; darfst du doch ziehn;

Seek them per - fum - ing, per - fum - ing,
Green trees are wav - ing, are wav - ing,
Strong are thy pin - ions, thy pin - ions,
Neu - e zu grü - ssen, zu grü - ssen,
Him - mel - um - blau - et, um - blau - et,
Hast du doch Schwin - gen, ja Schwin - gen,

some fairer shore, Seek them per - fum - ing, per - fum - ing,
'neath those fair skies, 'neath those fair skies, Green trees are wav - ing, are wav - ing,
no longer stay, no longer stay, Strong are thy pin - ions, thy pin - ions,
flieg ü - bers Meer, flieg ü - bers Meer, Neu - e zu grü - ssen, zu grü - ssen,
wel - len - ge - küsst, wel - len - ge - küsst, Him - mel - um - blau - et, um - blau - et,
darfst du doch ziehn; darfst du doch ziehn; Hast du doch Schwin - gen, ja Schwin - gen,

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

poco rit.



1. some..... fair - er shore,
2. 'neath..... those fair skies,
3. why..... dost thou stay,
1. flieg..... ü - bers Meer,
2. wel - - len - ge - küsst,
3. darfst du doch ziehn,

Seek them per - fect - ing some fair - er shore.
Green trees are wav - ing 'neath those fair skies.
Strong are thy pin - ions, why dost thou stay.
Neu - e zu grü - ssen flieg ü - bers Meer.
Him - mel - um - blau - et, wel - len - ge - küsst.
Hast du doch Schwe - gen, darfst du doch ziehn.

poco rit.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains six measures of music, with the final measure marked with a first ending bracket and a repeat sign. The bass staff begins with a bass clef and a key signature of one flat. It contains six measures of music, with the first measure marked "Ped." and the second measure marked "Ped.". Above the first measure of the bass staff, the instruction "Play small notes when sung as a solo." is written. The second system also consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains eight measures of music, with the first measure marked "a tempo." and the second measure marked "Ped.". The bass staff begins with a bass clef and a key signature of one flat. It contains eight measures of music, with the first measure marked "Ped." and the second measure marked "Ped.". The score concludes with a double bar line and a repeat sign.

UNLESS.

(NUR DANN.)

Words by Elizabeth Barrett Browning.

Luigi Caracciolo.

Andante. ♩ - 92.

f

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

2. Nur dann, wenn der wal - len de Strom der Zeit Sein
1. Nur dann, wenn du, en - dend den Lie - bes - sang Fühlst,

1. Un - less you can think when the song is done No
2. Un - less you can muse in a crowd all day On the

* *Ped.* *

2. Bild - niß nicht kann verwischen; Dein Her - ze selbst blie - be ihm
1. ihn könn kei - ner um - fas - sen; Du glaubst, wenn des Lie - ben - den

1. oth - er is soft in the rhythm Un - less you can feel when
2. ab - sent face that fix'd you Un - less you can love as the

2. treu geweiht, Wenn Him - mel läg da - zwi - schen; Nur
1. Schritt verklang, Das Al - les dich ver - las - sen; Nur

1. left by one That all men else go with him Un -
2. An - gels may With the breadth of Heav'n be - twixt you Un -

2. dann, wenn für Zweifel du kei - nen Raum, Bei fei - ler Ver - läum - der
1. dann wenn die Schö - ne dein ihm ge - fällt, Die Kun - de dir fest ver -

1. less you can know when un - prais'd by his breath That your beauty it - self wants
2. less you can dream that his faith is fast Thro' be - hov - ing and un - be -

2. Hie - be;
1. blie - be;
Der Tod dir ein Freund, wenn es nur ein Traum, Sonst
Wenn Le - ben und Tod dich bei ihm be - hält: O

1. prov - ing, Un - less you can swear for Life, for Death" Oh!
2. hov - ing Un - less you can die when the dream is past Oh!

2. nimmer nenn' es Lie -
1. dann nur nenn' es Lie - be. || 2. be. O nimmer, nimmer,

1. fear to call it lov - ing. ing! Oh, nev - er, nev - er
2. nev - er call it lov - ing! Oh, nev - er, nev - er

or thus, nim - mer, nimmer nenn' es Lie - be
call it, nev - er call it lov - ing!

2. nim - mer, nimmer nenn' es Lie - be
2. call it, nev - er call it lov - ing!

HARMONIE.

FEST POLONAISE.

A. I. Epstein. Op. 25.

Marziale ♩ - 100.

Secondo.

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system features a crescendo (cres) and a forte (f) dynamic. The third system includes a piano (p) dynamic and a forte (f) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The score includes various musical notations such as notes, rests, and ornaments. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5. The score is copyrighted by Kunkel Bros. 1890.

HARMONIE.

FEST POLONAISE.

A. I. Epstein. Op. 25.

Marziale ♩ - 100.

Primo.

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Marziale' with a quarter note equal to 100 beats per minute. The piece is in 3/4 time. The score includes various musical notations such as dynamics (f, p, ff, cres.), articulation (accents), and fingerings. Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a final flourish marked 'ff'.

This page of musical notation is for a piano piece, likely a sonata or concerto, featuring six systems of staves. The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked "Secondo." at the top center.

The notation includes various musical elements:

- Staff 1:** Features a complex, rapid passage in the right hand with many beamed sixteenth notes. The left hand has a simple bass line. Dynamics include *p* (piano) and *cres.* (crescendo). Pedaling instructions include "Ped." and "Ped. 4".
- Staff 2:** Continues the rapid passage in the right hand. The left hand has a simple bass line. Dynamics include *ff* (fortissimo) and *p* (piano). Pedaling instructions include "Ped." and "Ped. 4".
- Staff 3:** Features a complex, rapid passage in the right hand. The left hand has a simple bass line. Dynamics include *ff* (fortissimo) and *p* (piano). Pedaling instructions include "Ped." and "Ped. 4".
- Staff 4:** Features a complex, rapid passage in the right hand. The left hand has a simple bass line. Dynamics include *ff* (fortissimo) and *p* (piano). Pedaling instructions include "Ped." and "Ped. 4".
- Staff 5:** Features a complex, rapid passage in the right hand. The left hand has a simple bass line. Dynamics include *ff* (fortissimo) and *p* (piano). Pedaling instructions include "Ped." and "Ped. 4".
- Staff 6:** Features a complex, rapid passage in the right hand. The left hand has a simple bass line. Dynamics include *ff* (fortissimo) and *p* (piano). Pedaling instructions include "Ped." and "Ped. 4".

The notation is highly detailed, with many fingerings indicated by numbers 1-5. The piece concludes with a final *ff* (fortissimo) dynamic and a *cres.* (crescendo) marking.

Primo.

This page of musical notation is for a piano piece, likely in G major or D minor, given the key signature of one sharp (F#). It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, including numerous fingerings (numbers 1-5), pedaling instructions (Ped.), and dynamic markings (p, cres., cantabile., sf, mp). The piece features a variety of musical textures, from rapid sixteenth-note passages to more lyrical, cantabile sections. The notation is written in a clear, professional style, typical of a published musical score.

[illegible]

Primo.

This page contains seven systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is highly technical, featuring numerous slurs, ties, and complex fingerings indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), *cres.* (crescendo), *dolce.* (dolce), *mf* (mezzo-forte), and *dim.* (diminuendo). Pedal markings are frequent, often accompanied by asterisks (*). The piece begins with a *Primo.* marking. The first system includes a *p* dynamic and several *Ped.* markings. The second system features a *f* dynamic and a *Ped.* marking. The third system includes a *cres.* marking and a *f* dynamic. The fourth system features a *dolce.* marking and a *p* dynamic. The fifth system includes a *cres.* marking and a *Ped.* marking. The sixth system features a *Ped.* marking and a *Ped.* marking. The seventh system includes a *cres.* marking, a *mf* dynamic, and a *dim.* marking. The piece concludes with a *dim.* marking and a *Ped.* marking.

Secondo.

This page of musical notation is for a piano piece, specifically the 'Secondo' section. It consists of eight systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (e.g., 3 2 1, 5 4 3, 4 2 1, 5 4 3 2 1) and various dynamics including *f* (forte), *p* (piano), *ff* (fortissimo), and *do. f*. Pedal markings ('Ped.') and asterisks (*) are used throughout to indicate pedaling. The piece concludes with a double bar line and a final chord. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on technical precision and expressive performance.

This page of musical notation is for a piano piece, likely a technical exercise or a short study. It is written for the right hand (treble clef) and left hand (bass clef) in a key signature of one sharp (F#). The notation is dense with complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), *cres.* (crescendo), and *ff* (fortissimo). Pedal markings (*Ped.*) are used throughout, often with a star symbol indicating a specific pedal point or effect. The piece is marked *Primo.* at the top. The notation includes many slurs, ties, and accents, suggesting a highly technical and expressive performance. The piece concludes with a final chord marked *ff*.

48 ETUDES PROGRESSIVES.

A. Loeschhorn, Op. 65.

Allegretto. ♩ . 72 ♩ . 100.

17 *mf*

f

p

f

p

f

Book II.

Copyright Kunkel Bros. 1887.

Andante cantabile. ♩ = 88 ♩ = 112.

18. *p*

cres. *p* *pp*

Allegro moderato. ♩ = 88 ♩ = 108:

19. *2^{da} time!*

mf

Allegro. ♩ 72 ♩ 100

20

First system of music, measures 1-6. Treble staff: 5 3 1 2 4 1 5 3 1 2 4 5 3 1 2 4 3 4 3 1 5 4 2 4. Bass staff: 5 3 1 5 3 1 5 3 1 5 3 1 5 2 1 5 3 1. Dynamics: *f*.

Second system of music, measures 7-12. Treble staff: 3 4 3 1 3 3 1 2 4 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1. Bass staff: 5 2 1 5 3 1 4 5 2 1 5 2 1 5 3 1 5 4 3 2 1 3 2 3 4 5. Dynamics: *p*, *cres.*

Third system of music, measures 13-18. Treble staff: 1 2 4 5 3 2 3 5 2 1 4 5 1 4 2 1 2 3 4. Bass staff: 5 2 1 5 3 1 5 2 1 5 3 1 5 2 1 5 3 1 5 2 1 5 3 1 5 2 1 5 3 1. Dynamics: *sf*, *f*.

Fourth system of music, measures 19-24. Treble staff: 5 1 4 2 1 3 2 1 5 3 2 1 2 3 4 5 1 4 2 1 5 3 2 1 5 3 2 1. Bass staff: 5 2 1 5 3 1 5 2 1 5 3 1 5 2 1 5 3 1 5 2 1 5 3 1 5 2 1 5 3 1. Dynamics: *p*.

Fifth system of music, measures 25-30. Treble staff: 1 5 4 2 1 3 2 1 5 3 2 1 2 3 4 5 1 4 2 1 5 3 2 1 5 3 2 1. Bass staff: 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1. Dynamics: *f*.

Sixth system of music, measures 31-36. Treble staff: 1 3 4 3 2 4 5 4 2 1 3 4 3 2 4 5 4 2 1 4 5 4 2 1 5 4 2 1. Bass staff: 5 3 1 4 5 3 1 4 5 3 1 4 5 3 1 4 5 3 1 4 5 3 1 4 5 3 1 4 5 3 1. Dynamics: *f*.

Allegretto ♩₈₀ ♩₁₀₀.

21 *mf*

The musical score for 'The Rose Tree' is written for piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score consists of two staves. The right hand (treble clef) plays a melody with various ornaments and fingerings. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The piece ends with a double bar line and a repeat sign.

This musical score is for the first system of 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score includes fingerings, articulations, and dynamic markings. The first measure of the piano part has a forte (f) dynamic, while the violin part has a piano (p) dynamic. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano part features a melodic line with various fingerings and articulations, while the violin part provides a harmonic accompaniment with sustained notes and some melodic movement.

[illegible]

Allegretto con moto. ♩-88 ♩-108

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto con moto' with a range of 88-108 beats per minute. The piece begins at measure 22, indicated by a large '22' at the start of the first system. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piece concludes with a double bar line at the end of the sixth system.

Tempo di Valse. ♩ - 132 - ♩ - 80.

23 *mf*

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

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

mf *f* *mf*

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

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

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

Allegro moderato. ♩ -100 ♩ -132.

24. *mf* *cres.* 2d time $\frac{1}{2}$

First system of exercise 24. Treble staff has a melody with many triplets and slurs. Bass staff has a simple accompaniment. Dynamics include *mf* and *cres.*. A '2d time' marking with a 1/2 note symbol is present.

Fine. *mf*

Second system of exercise 24. Treble staff continues the melody. Bass staff has chords and single notes. Dynamics include *mf*. Ends with a 'Fine' marking.

cres. *f*

Third system of exercise 24. Treble staff has a more active melody. Bass staff has chords. Dynamics include *cres.* and *f*.

Repeat from the beginning to Fine.

Andante cantabile. ♩ -112 ♩ -144.

25. *p* 2d time.

First system of exercise 25. Treble staff has a melody with slurs. Bass staff has a steady eighth-note accompaniment. Dynamics include *p*. A '2d time' marking is present.

Fine.

Second system of exercise 25. Treble staff has a melody with slurs. Bass staff has a steady eighth-note accompaniment. Ends with a 'Fine' marking.

Third system of exercise 25. Treble staff has a melody with slurs. Bass staff has a steady eighth-note accompaniment.

Repeat from the beginning to Fine.

Allegro non tanto. ♩ - 108 ♩ - 132.

26. *f*

f

Allegretto. ♩ - 88 ♩ - 100.

27. *mf*

The musical score is for a piece titled "Lento" by Franz Liszt. It consists of two staves: a piano (p) part on the upper staff and a violin (v) part on the lower staff. The piano part begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Lento". The dynamics are indicated by "a" (piano), "poco." (poco), "cres - cen - do." (crescendo), "f" (forte), and "mf" (mezzo-forte). The piano part features complex fingering, including triplets and sixteenth notes, with finger numbers 1 through 5 clearly marked. The violin part is in a lower register, using a bass clef, and includes fingerings 1 through 5. The score is presented in a single system, with the piano part on the upper staff and the violin part on the lower staff.

Andante con moto. ♩-88 ♩-108.
sempre legato.

28. *mf*

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

The musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The piano part is in the right hand, and the violin part is in the left hand. The score is in 3/4 time and includes fingerings and slurs for both instruments. The piano part starts with a treble clef and a key signature of one flat. The violin part starts with a treble clef and a key signature of one flat. The score is divided into four measures. The first measure has a piano (p) dynamic marking. The second measure has a mezzo-forte (mf) dynamic marking. The third measure has a mezzo-forte (mf) dynamic marking. The fourth measure has a mezzo-forte (mf) dynamic marking. The score includes fingerings and slurs for both instruments.

sempre legato poco a poco cresc. -cen- do. f

Handwritten musical score system 1. Treble and bass staves. Treble staff contains a complex melodic line with many slurs and fingerings (1-5). Bass staff contains a simpler accompaniment line. Dynamics include *mf* and *f*.

Handwritten musical score system 2. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active accompaniment. Dynamics include *f*.

Allegro. ♩ 132 ♩ = 66.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics include *mf*. A measure is marked *simili.*

Handwritten musical score system 4. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics include *f*.

Handwritten musical score system 5. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics include *mf*. Tempo markings *calando.* and *a tempo.* are present.

Handwritten musical score system 6. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics include *f*.

Handwritten musical score system 7. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics include *f*.

Andante tranquillo. ♩ - 60 ♩ - 72

30 *mf* *simili.*

1. 2. *mf*

Allegro. ♩ - 72 ♩ - 100.

31 *f*

8

f *sempre f*

1. 2.

2 1 2 1 2 1

Allegro moderato. ♩ 132 σ 66.

32

p *f*

p *f*

p *f*

f *mf*

mf *pp*

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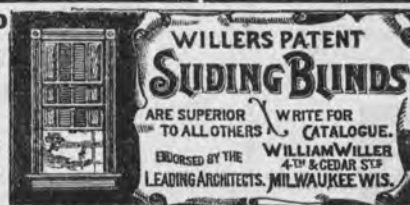
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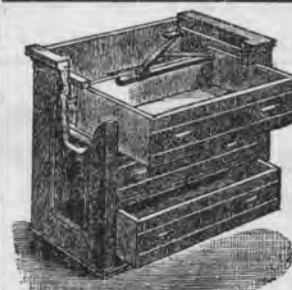
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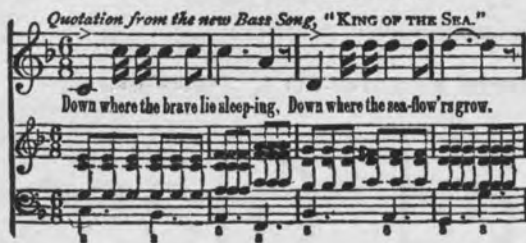
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CITY NOTES.

The Part of Second Soprano of the K. J. B. Ladies' Quartette will hereafter be sustained by Miss Minnette Slayback. The other ladies—Mrs. Douglas Phillips, first soprano, Miss Julia Kroeger, first alto, Mrs. Laura Anderson, second alto, with the directress, Mrs. K. J. Brainard—will continue to uphold the high reputation the quartette has established, and to delight our public with their charming renditions.

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Kiralfy's Grand Spectacular Ballet and Specialty Co., with 150 performers, will give a magnificent presentation of the "Water Queen," at the Grand Music Hall, Exposition Building, beginning February 3rd and lasting only one week. Kiralfy's are noted for their gorgeous and meritorious plays, and this will prove as attractive as any yet placed before the public.

Henry Groffman has been engaged by the First Presbyterian Church. The choir is composed of Mr. E. Karst, soprano, Miss Louise Aubertin, alto, and H. LaBarge, tenor.

J. V. Flagler, Professor of Organ at the Utica Conservatory of Music, Utica, N. Y., gave an illustrated lecture on George Frederick Handel.

The Next Semi-Annual Competition for a \$100-tuition certificate will be held at 3 p. m. on the 1st of March, at the Utica (N. Y.) Conservatory of Music. Competitors must be below sixteen years of age, able to read music and play an instrument, or sing. Names of competitors must be received before the 15th of February. Louis Lombard is director.

The Burns Anniversary Concert, under the auspices of the Scottish Clans, was given on the 28th ult. Mrs. Mayo Rhodes, Mrs. W. A. McCandless, Mr. A. J. Robyn, Mr. Porteous and the Hatton Quartette were on the programme.

Miss Kate J. Brainard visited New York and Boston during the holidays, and took every opportunity of hearing the musical treats the East affords. Mrs. Brainard is always up to the times. She is back and has resumed her classes.

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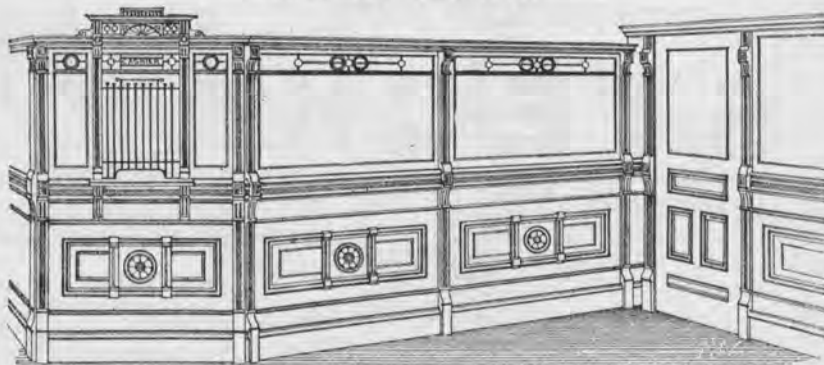
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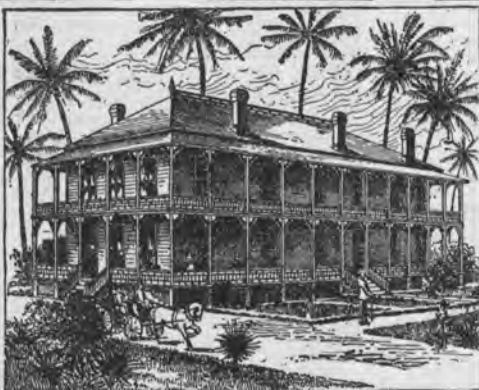
ENDORSEMENT. Ocala, Fla., Dec. 10, 1887.—We, the undersigned, hereby certify that the land in and around Leroy, Marion County, Florida, is high, dry, rolling pine land, well located on the S. S., O. & G. R. R., of fair quality, and will compare favorably with the average pine lands of Florida, and bids fair to enhance in value. J. R. MOREHEAD, County Surveyor; H. W. LONG, County Commissioner; F. E. HARRIS, Editor Ocala Banner; T. W. HARRIS, Editor Free Press; A. P. MANN, Jr., Gen'l Manager S. S., O. & G. R. R.; JAMES L. WHITE, Ex-County Surveyor, and others. **CUT THIS OUT.**

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MAJOR AND MINOR.

Wilhelm Sedlmayer, one of the tenors of the Metropolitan Opera House, died January 8, at his home in New York. The primary cause of his death was the "grippe." He was a member of the Metropolitan Opera House company last season and appeared in several of the big German opera productions. In "Der Meistersinger," he appeared as David, and in "Siegfried" he was seen as Mime. He was about fifty years old, and leaves a widow but no children. He was born in Vienna, and educated at the Conservatory in that city. He sang at the Court Theatre in opera bouffe, and was an established favorite. When he left he received a pension. He was a noted actor and had few equals in old comedies.

It is a matter of wisdom to see Genelli's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

The season in Chicago with the Patti-Tamagno Company has been an enormous success. The receipts were \$63,000 the first week of six performances (including the opening night), \$57,000 the second week of five performances, \$59,000 the third week of five performances, and \$65,000 the fourth week of six performances, or about \$244,000, or nearly a quarter of a million for the four weeks, and as average of nearly \$11,000 per performance.

J. Travis Quigg, of the American Musician, contributes a song to the last number of that enterprising weekly. It is a musical setting of Richard Henry Stoddard's "Tell Me How." The suggestive title is fully illustrated during the progress of the song, whose simple melody proves its versatile author to have little sympathy with the more labored and obscure methods of to-day. The song will be welcomed by Mr. Quigg's host of friends, and the wonder in journalistic circles will be that amid the tolls of unceasing and restless literary work he can find time to woo his muse.

The Metropolitan Musical Society, of New York, one of the most prominent choral organizations, inaugurated its second season with a concert at the Metropolitan Opera House, on Thursday evening, December 9th. Among the soloists was Mme. Rivé-King who was heartily applauded for her spirited and brilliant performance of the Saint-Saens "Rhapsodie D'Auvergne," a characteristically suggestive composition, in which her magnificent technique had ample opportunities which the gifted pianiste made use of with her customary success.

Patti is not the only artist getting a high price for every sound which issues from her throat. Jeannie Granier at the Varieties is paid 1,000 francs (\$200) for each performance; in the new review "Paris Exposition" she is on the stage exactly twenty minutes, so that she receives fifty francs (\$10) per minute for her services.

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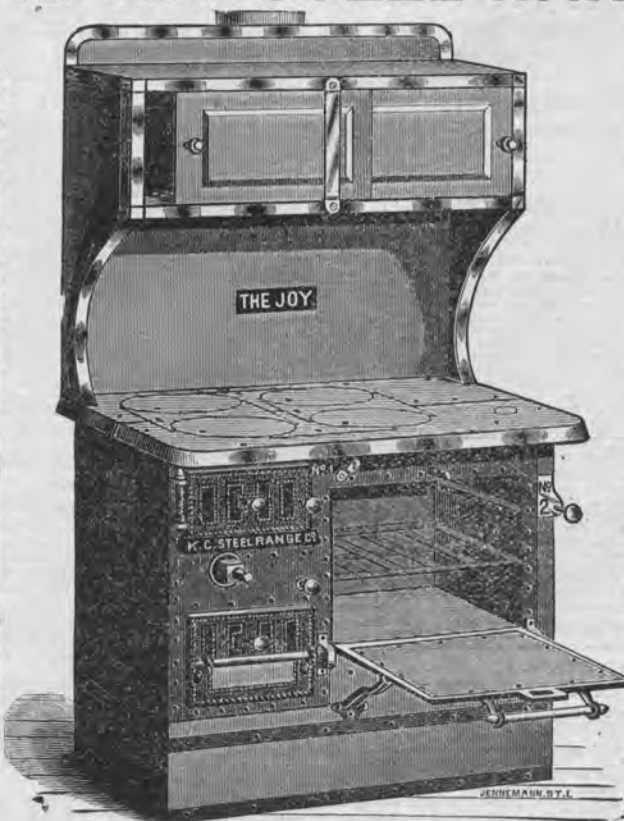
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Henry Mollenhauer, a well-known Brooklyn musician, died suddenly at his home in Brooklyn, of heart trouble. He was born in Germany in 1825, and at four years of age developed a remarkable ear of music. When seven years old he played the piano before the Grand Duchess of Weimar, and was in later years a member of the Grand Orchestra of Stockholm. He came to this country in 1856 and has resided here ever since.

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Marie Van Zandt is ill at Lisbon.

P. S. Gilmore recently purchased a house on Eighty-sixth street, New York, \$40,000 being paid for the property.

A Cablegram announces the death in Wiesbaden, Germany, of prima donna Mme. Minna Peschka Leutner. In the autumn of 1872 she made her first appearance in this country at Gilmore's Boston Peace Jubilee, and revisited America in June, 1881, when she was engaged for the sum of \$6,000 as the soprano soloist of the Chicago Saengerfest, after which she gave several concerts in the Northwest.

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Emma Nevada, the American prima donna, is down with the influenza at Madrid.

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The "Richard Wagner Museum," founded not many years since by Herr Oesterlein, at Vienna, already comprises no less than twenty-five thousand documents relating to the Bayreuth master.

Marianne Braadt, the highly gifted contralto of the Dresden Hof-Theater, has retired from operatic life, and has taken up her residence at Vienna, where she will perpetuate her vocal art by tuition.

The famous baritone, Giorgio Ronconi, died at Madrid on the 8th ult. Ronconi was born at Milan on August 6th, 1810, and studied under his father, the famous tenor, Domenico Ronconi.

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.

Walter Damrosch, the betrothed of Miss Margaret Blaine, presided over the music at the obsequies of Walker Blaine in Washington.

When the late Professor Procter was a school examiner he one day asked a little girl to tell him the difference between a man and a brute, and she said: "A brute is an imperfect beast, Man is a perfect beast."

Tommy (at the opera for the first time)—"Pa, where are the boxes?"

Father—"Over there where those people are sitting talking so loud."

Tommy—"O, I s'pose they're chatterboxes, then."

Devoted Lover—"You shiver, darling! Are you cold?"

Delicate Darling (with chattering teeth, whose musical rival is at the piano)—"Yes, Charles; I think it is the air from the piano."

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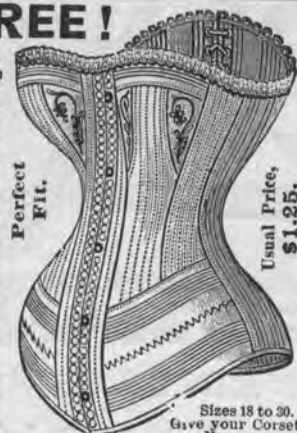
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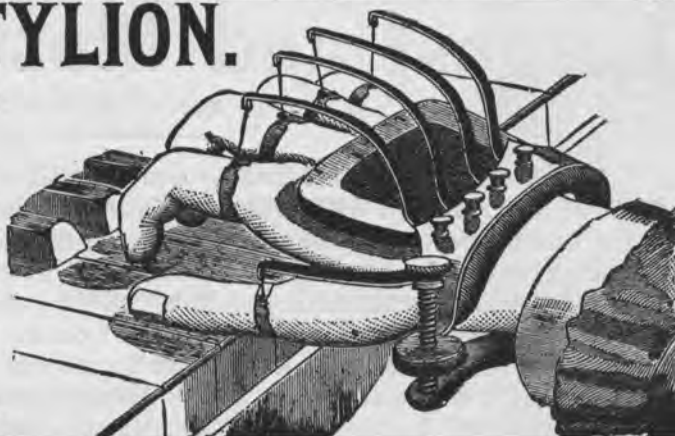
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