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"DIED A-BORNIN'."

Lines—"Poetic Justice."

—SOME Alexander's death
You know, I'm sure, I'm
Who I have no great affection
For him, but I'm sure I'm
From his body not estranged
I'm sure I'm not estranged
From him in the cemetery,
With his wife beside.

It gave me entirely forgotten, if indeed any one knew, who was the author of the classic gems of obituary poetry we have just quoted, but if the hard's proposal had not intended to write a poem upon the recent death of the "American College of Music-teachers" he would not have proposed one that would have been more appropriate to dignity of diction, majestic of rhythm, and accuracy of language, or that contained more good advice.

The majority of our readers will remember that a little over a year ago, Mr. E. H. Bowman, of St. Louis, then president of the so-called "Music-teachers' National Association," proposed to immortalize himself and the association in question by the creation of a National College of Musicians which should issue certificates of vocation to teachers of music, by which means, it was claimed that incompetency would be rooted out, the music-teaching profession elevated and the laity made more remunerative. The little paper who ran, or rather ran, the "Music-teachers' National Association," induced Mr. Bowman's views, and it was understood that at its next meeting the association should receive the plan which Mr. Bowman had created, a "National College of Musicians." The musical press of the country, almost without exception, endorsed, more or less fully, the plan proposed.

We stood this as long as we could, but at last, in an article of some length, we stated the reasons why, while sympathizing with Mr. Bowman's expressed purpose of elevating the educational standard of the music teaching profession, etc., we believed that the proposed College of Musicians was a visionary scheme and would do more harm than good, if organized. The article in question carried on little comment, some thinking with us that it was a complete demonstration of the necessities, and wisdom, of the proposed college, others taking quite a different view and questioning our motives, instead of answering our arguments. Mr. Bowman and his associates certainly profited by it, for they dropped from their plan some of the objectionable features to which we had called attention, and the opposition we had stirred served them to greater efforts. They solicited personally and by letter from us many prominent musicians that they could reach, secure expression of our will, and from not a few they received endorsements of their expressed purpose—which was to be expected since their expressed motives were good. These commu-

nications, or such portions of these as served the purposes of Mr. Bowman and friends, were sent to the musical press, which was generally kind in publishing them. They were also sent as circulars and sent broadcast from Maine to California. Later, the secretary sent word to the musical press, that "from the number of letters received," he felt sure that "not fewer than one thousand music-teachers" would be in attendance at the Cleveland meeting, all anxious, probably, to take back with them some sort of "shop-talk." Later still, meetings were called in different cities, and in two or three cases stipulated, at which reduced rates were asked from the railroads, which, being given to understand that they would carry large delegations granted in several cases the favors sought. In a word, all the little tricks by which a political boss is created, were so skillfully worked by Mr. Bowman and those under his direction, that we have come to the conclusion that a successful politician was spoiled when he became a possible organist.

At last the great day arrived. There were no trains engine needed to pull in to Cleveland the delegates and their friends; storage to say, there, was no overcrowding of hotels and boarding-houses, even the Teutonic beer-keeper looked discomfited, as the large patronage from musical and libidinous lands failed to materialize. But in the hour that is long with the faint of music in the academy, when the streets are thronged with the people, the hours are assembling the president's gavel raps to order and his signal gave start upon a sea of faces—thirty-five faces by actual count. An additional multitude of eager faces in later their sight had delayed the trains on which they would come to ordinary mortals that this large assembly, after all the adorning, poetry and interpretations recited to, would have established the forty-two members of the association present, that their College of Musicians was not a drawing card; that the teachers of music and the public at large cared nothing whatever for its proposed certificate and degree, but is a matter of fact the forty-two had very little to say. Mr. Bowman and Mr. Sherwood had a "cut and dried" programme which their faithful henchmen met through, and the determination by them that no wise man or child should be lost that should be the Master of Music on the Western Continent and that it should bear the high-sounding and euphonious name of the "American College of Musicians," and hence it had to be. Its birth was premature and, although the author of the brief being long not to have yet discovered the fact, it "died a-bornin'."

The application of galvanism to its little spirit might yet make it give two or three useless kicks, but that will be the only sign of life it will ever give.

"The breathing college now closed
We'll have no more of a chance
To see any more of it."

Had it lived, however, it would have been one of the greatest curiosities of the age, and, out of tenderness to the feelings of its parents, it is not likely that the little monster will be preserved in alcohol, but we take a brief look at its before advancing decomposition, shall compel those who are now taking it to their affectionate breasts, to follow the advice of the poet we have already quoted and

"To be heavy and to be dead
To be heavy and to be dead
To be heavy and to be dead
To be heavy and to be dead."

Just what should be charged with coloring the news, we will, for the present, drop all metaphors and make use of the plainest and most straightforward language possible.

The "American College of Musicians" was "incorporated" by the selection of thirteen examiners, three each in the following branches, piano, organ, voice, theory, instrument and orchestral studies. Why, then, should we be surprised if, as we are not represented, it should the things that we follow can find out? Among the examiners we note the names of more than two hundred of described names, (several of these were not present and it is doubtful whether they will accept the questionable honor) but also also noted are quite unknown in any name, or known only in such famous name as obtained by persistent self-advertising. The college as "organized" has no charter and no local habitation. Its faculty or examiners are scattered over a vast extent of territory. That the Institute of Music, a committee of ex-amines on theory, also resides in St. Louis, another in Philadelphia, the third in Chicago. Now it is clear that the applicant for a certificate of proficiency in this particular branch will have to visit all three of these cities to pass his examination, (unless he takes the examination in one place and give a certificate independently of his associates, and if so, wherein will his certificate as an examiner be worth more than his certificate as a private individual?) or perhaps the "college," like other quasi institutions, is to be put on wheels and hold its sessions wherever there are such things, which is the only way it will have to follow its erratic derelict. Either of these alternatives offers a shameful prospect to those who are invited to walk up and be examined. But there are other inviting features. Take for instance the examiners for voice teachers. On this occasion there were five in all, Messrs. McCarty, and so at this very meeting conducted in the broadest sense an unqualified music, which, in conformity under false pretenses, all those who teachers who pretend to teach singing by teaching the anatomy and physiology of the vocal organs, and Mr. J. H. Wines, who is one of the strongest champions of the "scientific" teaching and the author of a little work on "Vocal Physiology," instead of our last here. How well these two examiners would be likely to agree as to the ability to teach, presented by others, when they differ so radically among themselves? A similar state of affairs exists in other committees.

The president of this ineffectual and promissory institution, the immortal forty-two, or rather a certain portion of them, selected Mr. E. H. Bowman, who was also made chairman of the examiners on theory. Personally Mr. Bowman is what would be called a good fellow, and a great deal of a man himself and his methods in the particular company in which he happens to find himself, without oversteering the bounds of decorum. He has come to be recognized as one of the leading organists in a city that has no organists, and he has published in book form, under the title of "The Music of Westminster Harmony," his idea of lecture taken when he was a student under Weitzmann, (the latter had resigned them. What else has Mr. Bowman done in music or for music? Where are the important works, musical or literary, he has produced? Who are the students or other respectable professors pupils he has formed? Beyond driving a Sunday school, which what has he done, even in 25 years, for the cause of musical advancement? Since we have mentioned St. Louis, let us picture to ourselves such men as Robert Goddard, P. J. Aikin, Carl Frosch, Charles C. Kappel, Henry A. Q. Lybry, the English brothers, Frank Johnson, H. K. Krompholt and a score of others we might mention, rushing anxiously to Mr. Bowman to obtain his endorsement of their knowledge of theory. There are some to which full justice can only do in spare hours, and this name is not to be mentioned in this, we repeat it, not in justice to Mr. Bowman, who is a very good man in his place. When, however, they put at the head of an American College of Musicians, the col-

lege studies itself, or rather would stand itself if it amounted to anything, which it does not.

If the personal convictions of the several faculties are in agreement, and some of them objectionable, the plan of giving degrees is so absurd that it settles forever the question of its possible existence. We give the report of the committee as annotated and approved by a section of the *Linnæus* July 29th.

"There shall be three degrees, lower, intermediate and upper; and these grades for examination for teachers of music.

"A first grade of examination, comprehending a mastery of the sciences and art of music. Candidates successfully passing this examination will be entitled to a diploma and the degree of Master of Musical Art.

"A second and intermediate grade of examination intended for those who have acquired the skill to instruct pupils somewhat advanced ability. Candidates successfully passing this grade will be entitled to a diploma and the degree of Fellow of the American College of Musicians.

"A third grade of examination for those prepared to teach beginners in the study of music. Candidates successfully passing this grade of examination will be entitled to a diploma and membership in the American College of Musicians.

Fearing by the very serious objection that the existence of three degrees would inevitably offend the public who are to be informed by means of the capacity of the teacher, we make bold to say that there are not over three or four of the examiners who would themselves pass the requisite examination for the highest degree. This, Mr. Bowman seems to understand, for he has since written in the *Linnæus* that he thinks this degree should be conferred upon eminent professors as a mark of honor and recognition of merit, and not as the result of an examination to which their personal ability would naturally object? Of course, the examiners first of all would insist on standing a satisfactory examination upon "the arts and sciences of music," from which they would come forth pleased. We respectfully suggest that the slightest manner proceed, without further delay, to confer upon each other, without examination, the highest degree in their gift—about the only degree they will ever be called upon to confer. The second degree will probably not be made honorary, and it will be easier to obtain the first than the second.

It is probable that the only persons who will be able to obtain the first or second degree will be those who are competent in each particular which will state that he is competent in each particular "musical and natural ability." The possession of, however, is the third grade. We forgot to state that before one can apply for any of these degrees he must become a member of the Music Teachers' National Association. Any teacher of music can become a member of this association without examination, upon payment of a small stipend. It was those unexamined people that selected the examiners who now assume that those by whom they are chosen, and that those through whom they are chosen, are not competent to reach beginners! The gentlemen are complimentary, not only to their constituents, but to themselves! It is possible that they did not see that their action was a result to the members of the Music Teachers' National Association, as an acknowledgment of the worthlessness of the diploma of the people that put them forward as leaders, or both?

These difficulties, however, will never be put to the test, the "American College of Musicians" is a name and will soon serve merely as an illustration of the vagaries of institutions. Already some of its former supporters, and several musical journals, seeing the humbug of the thing, have turned their backs upon it, and still have none of them ever before. No one will apply for degrees. Mr. Bowman will not have an opportunity of having "Bowman's Waterman's Barony" adopted as a first

book for unimpaired applicants in theory, and he and his associates will look in vain for the pupils who will pay them high prices for lessons that would be a waste of time for confirmation.

The musical college may, as we have said, give a few spasmodic lectures, but especially its little epiphany will read:

"Not a word," July 26, 1884.

IMMEDIATE MODESTY.

R. DUBLEY BICK has heard that Yale College had resolved upon the the degree of Doctor of Music, and that President Porter the following letter:

"Brooklyn, June 21, 1884.
Noah Porter, LL. D., President Yale Col.

My Dear Sir—Enclosed, in the shape of various letters received, reports that Yale College has just conferred the musical doctorate upon the undersigned. Assuming this to be a fact in absence of official notification as yet, I take the liberty of addressing a few personal words to you. No one could appreciate better than myself the high honor of such a compliment, coming from such a institution as old "Yale," but I must say that I have a delicate aversion for unmeritorious representation in all titles of this kind in my profession. In the literary sphere it is quite different. There is no can test what may be of value in my work, and a degree actually hangs rather than my neck. Twice I have previously declined, when I knew in advance that I was not deserving it, and I should most certainly have taken active steps to prevent it in the present case, had the result not come upon me as an utter surprise. I deeply regret that this is an exigent letter to write, but what I may call my conscientious struggle, he still deeper. Will you and that, and as it is by no means dropped, I will never forget the honor intended, but feel that I must be unimpaired by this, even when coming from such a distinguished source.

Very truly yours, J. H. Bick."

Some of our musical evanagels praise Mr. Bick's modesty. Taking everything into consideration, however, it seems to us that Mr. Bick's action was laudable, manly, and unimpaired to a disgraceful extent. The doctorate of true modesty would have led Mr. Bick, if he disliked the title of Doctor of Music, to politely thank the college for the honor conferred, and then to let the sheepskin quietly slide to one of our most deserving and able men of it. Still Mr. Bick certainly had a right to receive the title offered or conferred—that was a matter purely between himself and Yale College. But Mr. Bick, who is so modest as not to accept a title from even Yale, has no answer worthy to decline the title, in advance of any official notification of its conferment that he becoming very anxious to get all the credit of his modesty, sends to the *Linnæus* for publication, one copy of this private letter, another to the President of the Music Teachers' National Association, asking him to read it to the association, and still other copies to divers musical journals, with a request that they publish it, and is evidently very anxious to have it known that he had snubbed "old Yale." In doing this, Mr. Bick has simply shown that if it is quite possible to be an able musician without being a gentleman, either by feeling or manner, and to be denounced by an illustrious self-interest, while pretending to be extremely modest. We cannot imagine any more hypocritical, pharisaical and generally disagreeable course than that of this modest American musician in the matter. Old Yale would stand the snub and laugh at the ill-wisher of the great man (77) had intended to honor, but the musician and the musical press cannot, it seems to us afford to praise an exhibition of ill-mannered insolence, as one of praiseworthy modesty.

THE LIMIT OF AUDIBLE SOUNDS.

WHAT is the limit of audible sounds? Does our ear perceive, as a note, any number of vibrations whatever, or is there a certain number below which it is not limited? That there is a lower limit may easily be demonstrated by means of the siren.

When the siren is set in motion, and at first turns very slowly, the single pulsations are heard singly, but as the rate is increased, a few notes are heard, which at first turn a little faster. By more exact experiments it is found that there must be at least sixteen vibrations in a second, in order to be heard as a note, and this limit is only reached by a very powerful instrument—in that is, say, an instrument able to give a somewhat loud tone. In other cases, as for instance, in the case of the common siren—twenty or twenty-five revolutions will take place per second in order to produce an appreciable note. It is more difficult to fix a high limit for sound, for the blowers be successfully loaded, the siren turns faster and faster, the note grows sharper and sharper, and at last becomes shrill and disagreeable, but with an ordinary siren it would not be possible to obtain a velocity above a certain limit, because the friction would prevent a very high velocity. To solve the problem, Diogenes made use of smaller and smaller tuning-forks, and finally succeeded in demonstrating that there is an upper limit for sound, beyond which the ear perceives no sound.

This limit was fixed by him at very nearly 35,000 vibrations in a second, a figure that has been finally confirmed by Helmholtz, and is the same for all eiders in different individuals. We may conclude that accurate vibrations lie between the limits 16 and 35,000 per second.

But all the notes comprised between these extreme limits are not musical notes, properly so called—that is, notes which are capable of being taken in practical music. The notes that are too low are badly heard; those that are too high are unperceivable.

In the modern pianoforte of seven complete octaves, the base A corresponds to about 27, the highest A to 32,000 vibrations per second. Therefore, taking into account the difference of tuning, it may be said that the modern pianoforte ranges from 27 to 32,000 vibrations per second.

In the violin the fourth open string (the lowest note) corresponds to about 200 vibrations; the highest note may be fixed at about 3,500.

This number is not, however, the highest. Some pianofortes go up to the seventh C, which corresponds to about 4,000; and with the piano 700 and more vibrations per second are realized. But the real gain that music has realized from so great an extension is very doubtful. Notes that are too high are shrill, and lose entirely that full, sweet quality which constitutes the principal characteristic of musical notes. It may be concluded, without exaggeration, that musical notes are comprised between 17 and 4,000 vibrations per second.

The question of the human voice, and of the limits between which it acts, is also interesting. In considering the human voice, we must distinguish the voice of men and of women. The latter is represented by about twice as many vibrations per second as that of men, and is adapted for a more or less musical purpose in each of these classes of voice; thus there are, for men, bass, baritone and tenor voices; for women, contralto, mezzo-soprano and soprano voices. The following table shows the limits of each of these voices for a normal case, and they may reasonably be regarded as the limits of practical singer. The figures written in brackets represent the number of vibrations which the voice produces up to the present time.

Range and Limits of the Human Voice.

Sex.	Notes.	Vibrations.
Male.	C ₁ —C ₄	128—512
Female.	C ₂ —C ₅	256—1024
Child.	C ₃ —C ₆	512—4096
Man.	C ₂ —C ₄	128—512
Woman.	C ₃ —C ₅	256—1024
Boy.	C ₃ —C ₅	256—1024
Girl.	C ₃ —C ₅	256—1024

The well-developed voice of a single singer encompasses two octaves; in the case of women a little more. The extreme limits of the human voice (man) are said to be 16 vibrations in the low, and 16,000 vibrations in the high, within four octaves, from C—64 to C—16,000, certain extreme cases not included.

A question of some importance that of establishing

*Helmholtz's experiments have been extended further. The upper of C₇ (soprano), D₇ and E₇ have all shown to be heard by some persons, and Helmholtz is of the opinion that the human voice is capable of producing notes of 16,000 vibrations. Also the voice of woman, and especially that of the coloratura, can reach a very great range.



OUR MUSIC.

"March of the Gosses,"..... Rio-King. These are good gosses, or at least gosses that dance to something that would make a reminiscence of the Sunday school, and they dance about quite merrily indeed. The verse at the head of the piece will give some idea of what the author of the lines in question has whom we always agree, although he is sometimes mistaken, ordered the piece to mean. (The action indicates the action proper, which must have taken place, but is not depicted in the piece)

"Yes, Yes, Yes,"..... Polka. This is a brilliant polka indeed, and one that is always popular. A fairly good planed, whoppy tune before an average audience, can usually procure applause and a recall, in other words, can apply to himself the words of the title, and like a second Casseray will truthfully exclaim, "I am not a dancer!"

"Zwei Aufmerksamkeiten,"..... Krump. These two album leaves are little pieces. They demand, however, for their proper rendering, considerable attention on the part of the performer, not so much perhaps in the way of technique as in that of taste and musical feeling. They will repay study.

"Für Diana,"..... Fantasie. Your younger readers would hardly forgive us if we should let a number piece without giving them one of Sidon's peculiar arrangements. The last always comes the best. As a teaching piece, this will stand quite up to the high standard established by the previous numbers of Sidon's series of operatic fantasies.

"The Sultan's Horn,"..... March. Original in style and dramatic in melody, this is a song that is sure to please and make its way in the world, into which it is now launched for the first time. To those who are looking for a well-written and effective song for the concert platform, we can recommend this without reserve.

The prices of the pieces published in this number, are, in short form, the following: "March of the Gosses," Rio-King..... 50 "Yes, Yes, Yes," Polka..... 50 "Zwei Aufmerksamkeiten," Krump..... 25 "Für Diana," Fantasie..... 50 "The Sultan's Horn," March..... 25 Total..... \$2.00

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NOW READ OUR OFFER!

We will give you one of our beautiful instruments to every person who will send us this new, rarely-mentioned and never to repeat success on the Metronome, with the name of any of our customers. It is a privilege of the regular premium offered with each subscription. The only catch comes the word "Wife" in the name of the subscriber.

NEW MUSIC.

Among the list of our issues we wish to call attention to our readers to the series mentioned below. It is not only a series of new compositions, but one of our readers who wish to examine them, with the understanding that they may be returned to their publisher, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the quality of the music, and we are confident that the series will be found to be of the highest quality. The names of the authors are a sufficient guarantee of the quality of the music, and we are confident that the series will be found to be of the highest quality.

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GRAND EDITION OF LOUIS' TARDAMAR MARCH. \$1.50.

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"FRANKIE BENDER," Rio-King..... 50 "SERENADY," Rio-King..... 50

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of standard French Compositions with various explanatory text notes, and reading lessons, arranged by Dr. Hans Kunkel, Dr. Franz Liszt, Carl Klauworth, Julie Rive-King, Theodor Kalkas, Louis Kuhn, Carl Jencks, Robert Gottlieb, Charles and Jacob Kunkel, and other distinguished composers.

Table listing musical pieces and their authors, such as 'A Lovely Waltz' by Chopin, 'The Butterfly' by Liszt, etc.

SPECIAL NOTICE.

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MARCH OF THE GOBLINS.

(ROBOLDEN MARSCH.)

Julia Rice-King.

Come, goblins, come!
 'Tis now the midnight hour;
 Come, goblins, come!
 The world is in your power.
 Forth from your secret haunts,
 Ye goblins, elves and gnomes!
 For, in your hollow ground,
 Till break of day,
 The mystic circles round,
 Will trip away.

Haste, goblins, haste!
 For soon the East will glow;
 Haste, goblins, haste!
 Ere long the cock will crow.
 Ye know the gnomeic law:
 All must at dawn withdraw,
 Lest mortal eye detect
 Your mystic haunts —
 See, see the red'ning sky!
 Cockscrews! — Avanti!! I. D. F.

Allegro. M. M. ♩ 142. 2

p *Glocoso.*

p cren - - cen - - do

cren - - cen - - do cren - - cen -

do cren - - cen - - do

ff

small notes at lib

ff

This system contains the first two measures of the piece. The treble clef part begins with a series of sixteenth notes, marked 'small notes at lib'. The bass clef part provides a rhythmic accompaniment with chords. Dynamics include *ff* and *f*. There are asterisks under the bass line in measures 1, 3, 5, and 7.

Ben misurato.

This system contains measures 3 and 4. The tempo marking '*Ben misurato.*' is present. The treble clef part has a more melodic line with some slurs. The bass clef part continues with chords. Dynamics include *f* and *ff*. There are asterisks under the bass line in measures 3 and 5.

p

This system contains measures 5 and 6. The treble clef part has a melodic line with some slurs. The bass clef part continues with chords. Dynamics include *p* and *f*.

p

pp

This system contains measures 7 and 8. The treble clef part has a melodic line with some slurs. The bass clef part continues with chords. Dynamics include *p* and *pp*.

p

cres - - - - - cen

This system contains measures 9 and 10. The treble clef part has a melodic line with some slurs. The bass clef part continues with chords. Dynamics include *p* and *cres - - - - - cen*.

80
do. *f* *sf* *f* *f* *f* *f*

ff

f *p* *pp* *cris - sen - do.*

81 *p* *cris - sen - do.* *sf*

82 *f* *f* *ff*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music concludes with a *p* (piano) dynamic marking.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The system ends with a *f* (forte) dynamic marking.

Third system of the piano score, featuring vocal lines. The right hand has a melodic line with lyrics "cre - cen - do." and a *mf* (mezzo-forte) dynamic marking. The left hand has lyrics "ta * ta * ta *".

Fourth system of the piano score. The right hand has lyrics "cre - cen - do - cre -" and a *f* (forte) dynamic marking. The left hand has lyrics "ta * ta * ta *".

Fifth system of the piano score. The right hand has lyrics "cen - do." and a *ff* (fortissimo) dynamic marking. The left hand has lyrics "ta * ta * ta *".

Musical score for piano with vocal line. The score is written in G major and 4/4 time. It consists of five systems of music. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The lyrics are: "de - cre - cen - do. do. P de - cre - cen - do. P pp rit: a tempo. pp ff". The score includes various dynamic markings such as *ff*, *p*, and *pp*, and tempo markings like *a tempo*. There are also performance instructions like *rit:* and *ff*. The piano part features complex textures with many sixteenth and thirty-second notes, often with slurs and accents. The vocal line is melodic and expressive, with some slurs and accents. The score ends with a double bar line and repeat dots.

524

VENI, VIDI, VICI.

(I came, I saw, I conquered.)

Grand Polka de Concert.

Revised Edition

Claude-Méhulotte, Op. 118.

Tempo di Polka. $\text{♩} = 112$.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano introduction marked *ff*. The first measure of the main melody is marked *ff*. There are two large slurs over the melody, each containing the number 11. Pedal markings are present: "Ped." under the first measure, "* Ped." under the first measure of the second slur, and another "*" under the final measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a piano introduction marked *f*. There are three measures in this system. Pedal markings are present: "Ped." under the first measure, "* Ped." under the second measure, and "Ped." under the third measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano introduction marked *f*. There are four measures in this system. The first measure is marked *f*. The first measure of the second staff is marked *do* and *ce*. The second measure of the second staff is marked *Sen*. Pedal markings are present: "Ped." under the first measure, "* Ped." under the second measure, and another "*" under the third measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano introduction marked *f*. There are four measures in this system. The first measure is marked *f*. The first measure of the second staff is marked *Sen*. Pedal markings are present: "Ped." under the first measure, "* Ped." under the second measure, and "Ped." under the third measure.

Grandioso.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a *ff* dynamic and includes four measures with *Ped.* markings. The second system starts with a *f* dynamic, followed by a *meno dolc.* section with a *f* dynamic. The third system begins with a *f* dynamic and includes four measures with *Ped.* markings. The fourth system starts with a *f* dynamic and includes four measures with *Ped.* markings. The fifth system begins with a *f* dynamic and includes four measures with *Ped.* markings. The score concludes with a final *f* dynamic in the fifth measure of the fifth system.

This piece is one of six that appeared in Kunkel's Montreal Review for August 1884.

Brilliant.

pp

Ped.

pp

Ped.

mf

Ped.

pp

Ped.

I

II

Ped.

simili.

Brilliant.

Spa

p
Ped. * Ped. *

Spa

p
f
Ped. * Ped. * Ped. *

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

Spa

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

Spa

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

First system of a piano score. The right hand features a complex, rapid texture of chords and arpeggios. The left hand provides a steady accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass line.

Leggiero,

Second system of the piano score, marked *Leggiero*. The right hand continues with intricate chordal patterns. Dynamics include *f*. Pedal markings are present below the bass line.

Third system of the piano score. The right hand features a dense texture of chords. Dynamics include *f* and *p*. Pedal markings are present below the bass line.

Fourth system of the piano score. The right hand continues with complex chordal textures. Dynamics include *f* and *crest.* Pedal markings are present below the bass line.

59

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment. A dynamic marking of *ppet* is present. A dashed line labeled "Suo" spans the first two measures. A "Ped." marking with a star symbol is located below the first measure.

Second system of the piano score. The right hand continues with the sixteenth-note pattern. Dynamic markings of *f* are used. A dashed line labeled "Suo" spans the first two measures. "Ped." markings with star symbols are placed below the first and fourth measures.

Third system of the piano score. The right hand continues with the sixteenth-note pattern. Dynamic markings of *f* are used. A dashed line labeled "Suo" spans the first two measures. "Ped." markings with star symbols are placed below the first and fourth measures.

Fourth system of the piano score. The right hand continues with the sixteenth-note pattern. Dynamic markings of *f* are used. A dashed line labeled "Suo" spans the first two measures. "Ped." markings with star symbols are placed below the first and fourth measures.

Fifth system of the piano score. The right hand continues with the sixteenth-note pattern. Dynamic markings of *f* and *ff* are used. A dashed line labeled "Suo" spans the first two measures. "Ped." markings with star symbols are placed below the first, second, third, and fourth measures. The system concludes with a "Fine." marking.

Sixth system of the piano score, labeled "Canto". The right hand features a complex, rapid sixteenth-note pattern. Dynamic markings of *ff* and *f* are used. A dashed line labeled "Suo" spans the first two measures. "Ped." markings with star symbols are placed below the first and second measures.

ZWEI ALBUMBLÄTTER.

I

Ernest R. Kroeger.

Allegretto. ♩—138.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The tempo is marked *Allegretto* with a quarter note equal to 138 beats. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system has a forte (*f*) dynamic. The fifth system concludes with a *rit.* (ritardando) and *ard.* (accents) marking. The bass staff includes piano (*P.*) and forte (*F.*) markings. The piece ends with a final cadence in the bass staff.

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a tempo

rit.
ff

II

Moderato $\text{♩} = 108$

f
rit.

a tempo

p
rit.

a tempo

stretto.
f

smorz. e rit.

p
f
rit.

Glorioso.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings like 'mf' and 'f'.

Second system of musical notation, continuing the grand staff notation with various rhythmic patterns and dynamics.

Third system of musical notation, including a section marked 'L. II.' and 'R. II.' with a forte 'f' dynamic.

Fourth system of musical notation, featuring a 'rit.' (ritardando) marking and a 'Ped.' (pedal) marking.

Fifth system of musical notation, including a 'rit.' marking and a 'Ped.' marking.

Sixth system of musical notation, featuring a 'stretto.' marking and a 'Ped.' marking.

a tempo.

a tempo.

smorz. e rit.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

FRA DIAVOLO.

(Auber.)

Carl Sidus Op.128.

Allegro $\frac{4}{4}$ - 112

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *f* (forte) and includes a *ped.* (pedal) instruction. The right hand plays chords and the left hand plays a rhythmic accompaniment.

Second system of musical notation, featuring a grand staff. The music is marked *mf dim.* (mezzo-forte, decrescendo), *p* (piano), and *ff* (fortissimo). A *ff* marking is also present above the right hand. The word *Absoluta.* is written above the right hand. The right hand features a complex rhythmic pattern with many beamed notes.

Third system of musical notation, featuring a grand staff. The music is marked *ff* (fortissimo). The right hand continues with a complex rhythmic pattern, and the left hand provides a steady accompaniment.

Fourth system of musical notation, featuring a grand staff. The music is marked *ff* (fortissimo). The right hand continues with a complex rhythmic pattern, and the left hand provides a steady accompaniment.

1536

FRA DIAVOLO.

(Auber.)

Carl Sidus Op. 128.

Allegro $\text{♩} = 112$

f

Pod.

Risoluto.

mf *dim.* *p* *pp* *ff*

ff

ff

Allargretto $\text{♩} = 30$

Secundo.

First system of the musical score. The right hand (treble clef) plays a continuous eighth-note pattern with various fingerings (1-2, 3-4, 5-4, 3-2, 1-2, 3-4, 5-4, 3-2). The left hand (bass clef) plays a simple eighth-note accompaniment. A dynamic marking of *p* is present in the left hand.

Second system of the musical score. The right hand continues with eighth-note patterns and fingerings. The left hand accompaniment remains simple. A dynamic marking of *p* is present in the left hand.

Third system of the musical score. The right hand continues with eighth-note patterns and fingerings. The left hand accompaniment remains simple. Dynamic markings of *ff* and *p* are present in the left hand.

Fourth system of the musical score. The right hand continues with eighth-note patterns and fingerings. The left hand accompaniment remains simple. Dynamic markings of *ff* and *p* are present in the left hand.

Fifth system of the musical score. The right hand continues with eighth-note patterns and fingerings. The left hand accompaniment remains simple. Dynamic markings of *pp*, *ppp*, and *f* are present in the left hand. The word *misterioso* is written in the left hand.

Allegro $\text{♩} = 112$

Sixth system of the musical score, marked *Allegro*. The right hand continues with eighth-note patterns and fingerings. The left hand accompaniment remains simple. Dynamic markings of *pp*, *ff*, *p*, *ff*, and *p* are present in the left hand.

Allegretto $\text{♩} = 88$

Primo.

First system of musical notation for the first section, featuring a treble and bass clef with various notes and rests.

Second system of musical notation for the first section, including dynamic markings like *mf* and *ff*.

Third system of musical notation for the first section, including dynamic markings like *p* and *ff*.

Fourth system of musical notation for the first section, including dynamic markings like *p*.

Allegro $\text{♩} = 112$

First system of musical notation for the second section, including dynamic markings like *p*, *ff*, and *p*.

Second system of musical notation for the second section, including dynamic markings like *ff* and *p*.

Seconda

Musical score for the first system, featuring a treble and bass clef. Dynamics include *mf* and *p*. The music consists of chords and melodic lines.

Allegro # - 144

Musical score for the second system, marked *Allegro*. Dynamics include *mf* and *f*. The music features a rhythmic accompaniment with chords.

Musical score for the third system, continuing the rhythmic accompaniment with chords.

Musical score for the fourth system, including first and second endings. Dynamics include *p* and *mf*. The first ending is marked with a '1' and the second with a '2'.

Musical score for the fifth system, featuring a *cres.* marking. The music continues with rhythmic accompaniment.

Musical score for the sixth system, ending with a double bar line. Dynamics include *mf* and *f*. The music concludes with a final chord.

8 *Primo.*

ff

Allegro ♩ - 144.

mf

1. 2.

f *mf*

cres. *f*

ff *ff* *ff* *ff* *ff*

The Soldier's Home.

DES KRIEGER'S HEIMATH

Charles Oberthür.

Allegro marziale ♩ = 120.

Introduction for piano, featuring a rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro marziale' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#).

2. Was führt ihn zu dem schönsten Ruhm, Wo mancher And're zaghaft
1. Was stählt des Kriegers Arm zum Kampf, Wo Tod mit allen Schrecken
decks.

Vocal line for the first two verses, showing the melody and lyrics. The music is in a major key with a 2/4 time signature.

1. What nerves the soldier's arm to fight, Tho' death his only guardian
2. What leads him on to nobler fame, Unmoved when others turn a-

Piano accompaniment for the first two verses, featuring a steady rhythmic accompaniment in the left hand and chords in the right hand.

3. weicht, Was sichert ihm ein Heldenthum, Dem, reich an
1. naht! Was hält ihn treu im Pulverdampf, Der Feigheit

Vocal line for the last two verses, showing the melody and lyrics. The music is in a major key with a 2/4 time signature.

1. hel, What keeps him faithful to the right, 'Mid war-torn
2. side, What makes him win a deathless name That men and

Piano accompaniment for the last two verses, featuring a steady rhythmic accompaniment in the left hand and chords in the right hand.

3. Ehr', nichts And'-res gleicht!
1. fern und dem Ver-rath!

O Hei-math du bist's, dein
Er denkt an das Heim, dem

1. ness and treach-er-y!
2. he-ros own with pride!

Dear home of his youth, how
Oh! home of his man-hood!

Musical score for the first system, featuring a vocal line in G major and a piano accompaniment. The piano part includes a 'Ped.' marking and a 'C' time signature.

2. ist die Macht, Die ihn ge-spornt zur Kühnen That.
1. er setzt fern, Es hält ihn auf dem Weg der Pflicht,

Für Weib und Kind hat
Es strahlt vor ihm ein

1. great thy pow'r! To hold him still in vir-tue's ways!
2. 'tis thy pow'r! Has moved to deeds be-yond com-pare.

What gives him strength in
For wife, for child, in

Musical score for the second system, featuring a vocal line in G major and a piano accompaniment. The piano part includes a 'Ped.' marking and a 'C' time signature.

2. er's vollbracht! Glor-reich der Tod, der ihm ge-naht!
1. gold-ner Stern, Der Ju-gend Glück ver-gisst er nicht.

Für
Es
f

1. dan-ger's hour Is the mem-ry of his child-hood's days!
2. death's dark hour, He glo-ri-fies the name they bear.

What
For

Musical score for the third system, featuring a vocal line in G major and a piano accompaniment. The piano part includes a 'Ped.' marking and a 'C' time signature.

2nd Verse

2. Weib und Kind hat er's vollbracht! glor-reich der Tod, der ihm ge-
1. strahlt vor ihm ein gold-ner Stern, Der Ju-gend Glück ver-gisst er

rit *a tempo*

1. gives him strength in dan-ger's hour Is the mem'ry of his child- - hood's
2. wife, for child, in death's dark hour, He glo-ri-fies the name they

1. nicht. 1.

1. days!

2. naht! 2.

2. bear.

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 Study No. 2, op. 120.....*H. Durrney* 25
 Allegro Moderato from unfinished symphony in B minor (Solo).....*A. Knauer* 25
 Heavily Voices—Nocturne.....*A. Knauer* 25

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PIANO SOLOS—1883.

Study No. 9, op. 120.....*J. B. Durrney* 25
 Fra Diavolo—Fantasia.....*H. Selby* 25
 Les Fines—Mazurka.....*H. Durrney* 25
 Study No. 10, op. 120.....*H. Durrney* 25
 Faust—Fantasia.....*C. Sidua* 35
 Scherzo from 6th symphony (Solo).....*R. Waldker* 25
 Forget me not—Nocturne, op. 10.....*F. G. Giese* 25
 Stella Grand Waltz.....*H. Durrney* 25
 Study No. 11, op. 120.....*J. B. Durrney* 25
 Study No. 12, op. 120.....*J. B. Durrney* 25
 1 Portanti—Fantasia.....*C. Sidua* 35
 Andante from 8th Symphony (Solo).....*R. Waldker* 25
 Polterzug Rotterdam—Caprice.....*H. A. Ancher* 50
 Polterzug, from Information Symphony.....*H. A. Ancher* 50
 Bolshoina 017—Fantasia.....*C. Sidua* 35
 Studylight—Julia—Mazurka.....*J. E. Wald* 25
 Study No. 13, op. 120.....*H. Durrney* 25
 Study No. 14, op. 120.....*J. B. Durrney* 25
 Water Surface—Polka Caprice.....*H. Schuberl* 25
 Supplication.....*R. Waldker* 25
 Christmas Chimes.....*Schuberl-Klein* 25
 Wm. Tell—Fantasia.....*C. Sidua* 35
 Lament.....*H. Durrney* 25
 Leonesa March, from Leonesa Symphony.....*H. Durrney* 25
 Will a the Wap (Impronpato).....*F. Giese* 25
 Hans Wood House—Valse.....*H. Durrney* 25
 Fancy Waltz.....*M. Giese* 25
 Alton Polka.....*C. Sidua* 35
 Study No. 15, op. 120.....*H. Durrney* 25
 Rialto—Fantasia.....*C. Sidua* 35

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SONGS—1883.

God is a Spirit—Serenade.....*W. A. Bennett* 25
 The Lone one can Tell.....*C. Sidua* 25
 Thy Name—Ballad.....*C. Sidua* 25
 I can't sing the old songs.....*H. Durrney* 25
 Rose of Love—Serenade.....*F. P. Thompson* 25
 My most alone.....*H. Durrney* 25
 Hope.....*H. Durrney* 25
 My Little Sheep.....*H. E. Selby* 25
 The Paper's Largest.....*H. E. Selby* 25
 Some Day.....*F. Giese* 25
 I (believe Me)—Romance.....*R. Waldker* 25
 When I breathe thy name.....*M. Giese* 25
 The Golden Key.....*M. Giese* 25
 Sleep thou, my child.....*H. Durrney* 25
 Shines like the rising sun.....*H. Durrney* 25
 So much between.....*R. Waldker* 25
 The Patient's Prayer (Serenade).....*H. Kunkel* 25
 Yes or No?—Grand Waltz.....*C. Knout* 1.00
 Monthly serenade.....*H. E. Selby* 25
 Love's Morning Message.....*F. Giese* 25
 Come to the Dance.....*F. Giese* 25
 The Bridge.....*H. Durrney* 25
 Love's Morning Message.....*F. Giese* 25
 Tick, Tack, Ouck, Tick, Tack!.....*C. Knout* 25
 Love calls my soul.....*Dr. E. Vonner* 25

Total Songs.....\$10.00

PIANO DUET—1883.

Janne Canstrelletto, No. 1.....*F. E. Knauer* 1.00

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ABSTRACTS FOR 1884.

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tered, passed by me like a flash. Her beauty was such that I longed to get something of her look. With this end in view, I urged my luncheon to the utmost speed, but in vain. The minutes of night were falling, when I quit my luncheon table. It was soon the hour for the concert to begin. A sort of curtain had been put up in front of the stage and just before the performance commenced, through a small opening in the curtain and was introduced as acting upon one of the front seats, the musician I had had a glimpse of in the orchestra was a perfect type of feminine beauty about eighteen years of age. I asked one of the members that stood over me who the young lady was, but although he said he thought he knew exactly for miles around, he confessed he had never before seen her. This performance began, and I soon noticed that my most attentive and apparently most intelligent audience was the least of strangers. One of my numbers was a Chopin nocturne, which the dark eyes of the brunette unknown, turned me to playfully. I think, more than usual skill. An encore was demanded and I played Schumann's "Träumerei." The program was rather long, but soon another concert came to an end. One of the members of the committee said to my face and just then I remembered the girl's address. I had seen her the previous evening going through the wicker camp in the shade of night. I inquired of the committee man whether there were not other places that she visited. He answered me there was not, so I made an impromptu circuit and that the reason was that I had thought if I should find her somewhere, I would see my way together. I therefore determined to return the way I had come. After leaving some time the glow of the moon shone upon me, and I thought that I was approaching the desired spot. I strove with great caution and had already crossed the bridge, which was over a rushing torrent of water, when the danger I had imagined was past, when my horse, which was carrying me, fell into the water. I was surrounded by men whose faces I could not distinguish in the darkness. I was ordered to alight and the order was obeyed. I was surrounded by men, our clerks. I promptly alighted. After a brief consultation in an unknown tongue, my captors blindfolded me and I heard some of them speak to each other, only they returned and I could see that they had a light which was brought into some proximity to my face. Then I heard a female voice say, "It is he!" Still blindfolded, I was led some distance away and the blindfold was removed from my eyes. I found myself in a rather elegant room, lighted with numerous lamps and surrounded by a band of gipsies, who seemed to obey the commands of the woman as my eyes had become somewhat accustomed to the light. I recognized as the beautiful horsewoman who had been my most attentive listener a few hours before. In one corner of the tent, a magnificent flickering fire stood upon a bed, and pointing to it, she said to me, in German, "Play. What shall I play?" I inquired, "Play what you played at the concert tonight," she replied, "Sitting down to the piano. I play the Chopin nocturne, in an evening and yet attract an audience as mortal eyes had. They seemed pleased with the performance and applauded to their heart's content. I then played the No. 1, a male free to ask the unknown gipsy to play for her turn, she did so voluntarily, proving herself possessed not only of remarkable technique, but of poetic feeling and musical taste. Then she said, "Gipsies play 'Träumerei' by Schumann, of course, and played it better than I had ever played it before or have played it since. I quite forgot, in the enthusiasm of the moment that I was a gipsy. When I had done, however, she spoke and held me as I should be led back to my horse and saddle and mounted her horse, unaccompanied, and I was blindfolded. The girl herself acting as one of my conductors. Presently I heard her say something to her companions, a female in who for a few minutes I was a few steps farther, she stopped and removing the handkerchief that had blindfolded me she said, "Here is your horse and here is your road, and stop putting one arm around my neck and speaking low, and she turned to her horse and she added, "Your playing has saved my life!" I was alone to reply when I was suddenly stopped and a voice that I should sit tranquilly and wait. And, get up, the breakfast hour, and looking up, I saw the same gipsy, but not the good mortal who had become my audience at my first performance.

"That's high talk," said the lady, and we began counting heads and strikes and for the time forgot all about imaginary things. If one reaches into the folds of the story, it will be like a man to believe that it is true, for we give it as if it came from his lips, without attempt at amplification or improvement.



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A young man came to the door and when he had seen the man who had just returned, he said to him: "You are not the man who was with me last night at the party?"

"I am not," said the man, "but you are the man who was with me last night at the party?"

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A MUSICAL SPIDER.

GREAT many years ago, a prisoner of war, who was allowed to show the soldiers of his regiment playing on his fiddle, discovered after a while that every time he played, a great number of spiders gathered about him. Since then, the liking of spiders for music has been proved. A boy who had often wished to play for a spider audience, but I was not well enough acquainted with any musical instrument to give a concert of the kind. A scientific gentleman of Europe gave me a valuable hint by an experiment of his own. He used a tuning-fork. Now I can play a tuning-fork as well as anybody. I procured a tuning-fork, and then sought out a spider. I found a handsome, handsome one, and through I did not see Madame Epure, I knew she must be at home. Epure danced to her full length, though most persons call her a garden spider. It was the one which makes those beautiful, white-like webs which beset the rose bushes and trees.

At I have said, Madame Spider was not visiting. I knew, however, she never let her granular matter, which is attached to her web.

Here was a good chance to try tuning-fork music. I raised the fork on a table, and in a moment a soft, melodious hum filled the air. I touched one of the spokes of the web with the fork. Up the instant Madame Spider set her feet to great haste, hesitated a moment at the other side of the web, and then, instead of going straight to the tuning-fork, ran to the very center of the web.

When there she quickly caught hold of each of the spokes one after the other, and gave it a little tug, as a boy does his string line in new, if it is hooked. Each was passed by until she came to the spoke upon which the tuning-fork rested. There she stopped, and it was easy to see that she was excited. She gave the whole web a shake; then began to tug again. Her "Hum-hum" still sang the fork, rather faintly now, however.

Madame was satisfied. Her mind was made up. Now she started and caught the end of the fork to her arms. She tried to bite into the end of the web, and at the same time she spun a web of silk around and around the two groups, which by this time had ceased vibrating.

I pulled the fork away, and Madame Epure retired in disappointment to the corner of the web. But if she was disappointed, so was I. For I had said that it was not the music of the fork that attracted her. Unfortunately, it was altogether too probable that she mistook the line of the fork for the legs of a fly—a sort of music no doubt very sweet to her.

Time after time I repeated the experiment with the fork, touching in turn each spoke of the web, and each time Madame Epure was delighted in trying to capture the tuning-fork. It was odd that she did not learn wisdom by repeated disappointments.—*Al. Noland.*

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