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# KUNKEL'S Musical Review

JULY, 1903

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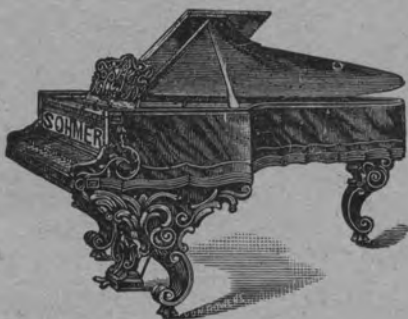
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JULY, 1903.

KUNKEL BROTHERS, Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 27

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THOMAS M. HYLAND, . . . EDITOR

## Caution to Subscribers.

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## WORLD'S FAIR MUSIC TO COST \$450,000.

Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Features of the music programme for the Exposition period, which were given out by Director of Exhibits Skiff, reveal the appropriation of \$450,000 by the Exposition management to provide music.

Prizes aggregating \$30,000 will be given for band concerts, and prizes amounting to \$25,000 for the choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening.

Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having 140 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture.

At intervals choruses from the principal cities of the country, and especially in the Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestra, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller expositions has determined this plan.

Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible, but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing.

Manager Stewart has been authorized to go aboard to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the bureau. Other conductors of national standing will also be engaged.

Ernest R. Kroeger of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with leading organists in the United States for organ recitals. The St. Louis Orchestra which will be engaged will have about eighty-five men, mostly from the St. Louis Choral-Symphony Society, the other members being selected from great Eastern orchestras.

A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small inclosures immediately around the stands, the admission being a small fee.

The official staff of the bureau, as completed, includes George D. Markham of St. Louis, chief of the bureau, in supervising charge; George W. Stewart, of Boston, manager of the bureau, and Ernest R. Kroeger, master of programmes. This organization makes Mr. Markham responsible to the director of exhibits for the success of the Exposition music.

The composition for Emperor William's singing contest at Frankfort, selected after open competition, is by George Messner, an artillery officer (on the active list) of Breslau. The title is "The Song of Victory after the Battle with Varus."

## LANGUAGE AND MUSIC.

According to Edward MacDowell, language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. "I have made many experiments for finding the effinity of language and music," says this well-known pianist and composer in an exchange. "The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon.

"In this it elaborates, it extends, and conveys so much of the thought beauty that it embodies. To me, in this respect, the poem holds its highest value of suggestion. The value of poetry is what makes you think. A short poem would take a life-time to express; to do it in as many bars of music is possible. The words clash with the music, they fail to carry the full suggestion of the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meter of that kind fall short of expression in musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the other.

"The main point is to hold closely to the ideal beauty of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. English being on a different basis, the accent changes the meaning of the word entirely. In French the syllable may fall on any beat of the measure, but not so in English or German. Many poems contain syllables ending with 'e' or other letters not good to sing. Some exceptionally beautiful poems possess this shortcoming, and, again, words that prove insurmountable abstacles. I have in mind one by Aldrich in which the word 'nostrils' occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry—for instance, the won-

derful writings of Whitman—proves unsuitable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Many of the earlier poems by Howells possess these high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for song-setting.

"A song, if all dramatic, should have climax, form and plot, as does a play. Words to me seem so paramount and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind, and fixed in memory so completely that they are very ready of recall. The poetic

significance is invincible, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

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## CURIOSITIES OF SOUND.

Sound of all kinds becomes musical if the vibrations of the air are uniform and rapid enough. It is said that the puffs of an engine would make a tremendous organ peal of music if they could be made to attain the rapidity of fifty or sixty a second.

Everything in nature has its keynote, as it were, and attuned to one particular musical sound. This fact says an exchange can be very easily verified in every day life. Stand near an open piano and speak in an ordinary tone; while speaking you will suddenly hear a string within reverberate to your voice. The tick of a watch, the sound of every human voice, the bark of a dog, the mew of a cat, the noise of a wagon, the roll of thunder, the fall of rain, the running of water; in fact everything about us can easily be placed by an attentive ear on its proper musical note—one of the sounds of the scale. This is a most interesting experiment and easily verified.

It is said that the ear can distinguish eleven octaves of sound, but as a rule those made by quick, short vibration are most easily conveyed. For instance, the whirl of a locust makes more distinct impression than the sighing of the wind through the trees. A whirlwind in its approach is noiseless; it is only when it strikes some obstacle that the volume of sound becomes terrific to us. Then we receive the secondary shorter waves from the destruction of this obstacle.

Tyndall says all friction is rhythmic. Flames are notoriously sensitive to sound. They will bend and flicker, and even respond with a leap of quivering light to a high, shrill sound. This is another interesting experiment. If we use a glass tube with a small jet of gas, by lowering or raising it to certain points we can cause it to shriek out shrilly or to answer sympathetically to its own keynote when sung or spoken by the voice.

## RARE LIST OF ORCHESTRAL WORKS.

The house of Novello issued a volume in the form of a catalogue of all orchestral works published in all countries since Lully and Romeau, 1651, to the present day. There are 5,012 orchestral works, written by 1,337 composers.

They are classified thus: Overtures 1,272, symphonies 588, morceaux de concert 1542, miscellaneous selections 434, marches 467, music for string instruments. 709. In this collection there are no operatic potpourris, dance music, nor great symphonic works with choruses. The statistics of the different countries are noteworthy and perhaps surprising.

Germany leads with 2,324 numbers, France follows with 1,242. It may not be astonishing that Russia comes next, but it is surprising that the drop in numbers should be so great, as the total is 322. Great Britain comes in for 251, Italy 185, Bohemia 148,

and Hungary 137. America is down for 41, while Denmark, Belgium and Holland have contributed respectfully 85, 87 and 50. Finland, the smallest on the list shows 5 and Spain follows with 8. Norway, Switzerland, Poland and Sweden have given 45, 39, 27 and 16.

## SEEING THE EVIL OF THEIR WAYS.

Some recent events indicate that in some parts of Europe this country is still considered the land of ignorance in music, to be exploited by sensational methods; but the truth is being recognized gradually. In a sense New York has become the great finishing school in opera, developing the younger and refining the older artists, taking every one of them at their true value and without regard to European prestige.

It is worthy of note, says *Music Trade Review*, that a change has come over the German critics. Heretofore it has been their custom to declare that their singers were spoiled in America. Every unprejudiced writer of music knows that the contrary is the case. Lili Lehmann may be cited as a striking example. New York has made the reputation of many singers and fixed the status of others who enjoyed fictitious artistic reputations. In the last few months several German critics have admitted this. One of them, who writes in the *Hamburger Nachrichten*, said

recently that Schumann-Hink, who some years was a singer with a fine natural voice, is now a finished artist.

Unless the art of an operatic artist is so admirable as to compensate for vocal shortcomings—as in the case of Van Dyck—the American verdict is based on voice and method. If Anthes sings a few years he will then justify his Dresden reputation. Gerheuser, who is liked in Germany, has gone back a sadder and wiser man.

All this is logical. The environment of the principal singers of the world must of necessity exert a beneficial influence. If Galski had remained in Europe she would never have become what she is to-day, a great dramatic singer, equally at home in the roles of German and Italian opera, as Sieglinde, Elizabeth, Santuzza, Valentinia and Aida.

MUSIC AND SONG have specially been useful stimuli to work, partly to overcome natural laziness or inertia, partly to effect unison in the actions of several workers; for instance, the regularity of the action of many peoples is explicable as a result of the rhythmical songs by which their work is accompanied. This applies with equal force to war; hence, it is not surprising to find highly developed choral dances in those peoples in whose life war is a customary occurrence. The need of stimulation is never so great as when a man has to risk his life in an open battle, and with this end in view the military singers of some tribes are able to work themselves and their audience up to a pitch of frenzy which is almost equal to that produced by the dances.

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The Fisher Maidens of Procida.

J. Raff.

Presto.  $\text{♩} = 96$ .

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Giocoso.

Musical notation for the second system, marked *Giocoso* and *p*. It includes a pedaling instruction (*Ped.*) and a decorative asterisk.

Musical notation for the third system, continuing the *Giocoso* section with a piano dynamic (*p*) and pedaling instructions (*Ped.*).

Musical notation for the fourth system, featuring dynamic markings of *mf*, *p*, *f*, *p*, and *mf*.

Musical notation for the fifth system, featuring dynamic markings of *f*, *p*, *f*, *p*, *mf*, and a *cres.* (crescendo) marking.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *mf*. Pedal markings: *Pod.* with asterisk. Fingerings: 1, 2, 3, 4, 5.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Pedal markings: *Pod.* with asterisk. Fingerings: 1, 2, 3, 4, 5.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sf*. Pedal markings: *Pod.* with asterisk. First and second endings marked 1. and 2.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*. Pedal markings: *Pod.* with asterisk. Fingerings: 1, 2, 3, 4, 5.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *fp*. Pedal markings: *Pod.* with asterisk. Fingerings: 1, 2, 3, 4, 5.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *fp*. Pedal markings: *Pod.* with asterisk. Fingerings: 1, 2, 3, 4, 5.



First system of musical notation, featuring a treble and bass clef. It includes fingerings (e.g., 2, 5, 3, 2, 3, 5, 5) and dynamics (f, p). A dashed box highlights the first six measures.

Second system of musical notation, featuring a treble and bass clef. It includes dynamics (f, p) and various note values.

Third system of musical notation, featuring a treble and bass clef. It includes fingerings (e.g., 2, 2, 2, 2, 2, 2, 2) and dynamics (f, p). A dashed box highlights the first six measures.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamics (f, p) and various note values.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamics (f, p) and various note values.

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamics (f) and various note values. A dashed box highlights the first six measures.

Musical score system 1, measures 1-8. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melodic line with many slurs and fingerings (1-4). The bass staff contains a rhythmic accompaniment with chords and a steady eighth-note pattern. Pedal markings labeled 'Ped.' are placed below the bass staff at measures 1, 2, 3, 4, 5, 6, and 7. A dashed line above the treble staff spans measures 1 through 8.

Musical score system 2, measures 9-16. Similar to the first system, it features a treble staff with intricate melodic patterns and a bass staff with accompaniment. Pedal markings 'Ped.' are present at measures 9, 10, 11, 13, 14, 15, and 16. A dashed line above the treble staff spans measures 9 through 16.

Musical score system 3, measures 17-24. This system includes dynamic markings such as *sf* (sforzando) and *f* (forte) in the bass staff. Pedal markings 'Ped.' are located at measures 17, 18, 19, 21, 22, 23, and 24. A dashed line above the treble staff spans measures 17 through 24.

Musical score system 4, measures 25-32. The treble staff continues with complex melodic lines, while the bass staff provides accompaniment with dynamic markings like *sf* and *f*. Pedal markings 'Ped.' are placed at measures 25, 26, 27, 29, 30, 31, and 32. A dashed line above the treble staff spans measures 25 through 32.

Musical score system 5, measures 33-40. This system features a variety of dynamic markings including *sf*, *p* (piano), and *f*. The bass staff has a more active role with moving lines. Pedal markings 'Ped.' are present at measures 33, 34, 35, 37, 38, 39, and 40.

Musical score system 6, measures 41-48. The treble staff has a melodic line with slurs and fingerings. The bass staff accompaniment includes a *cres.* (crescendo) marking. Pedal markings 'Ped.' are located at measures 41, 42, 43, 45, 46, 47, and 48. A dashed line above the treble staff spans measures 41 through 48.

Musical score system 7, measures 49-56. The system concludes with dynamic markings of *f* and *mf*. Pedal markings 'Ped.' are placed at measures 49, 50, 51, 53, 54, 55, and 56. A dashed line above the treble staff spans measures 49 through 56.

8-----7

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

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

*ff* Ped. l.h.

*p* Ped. \*

Ped. \*

Ped. \* *mf* *p* *f*

*p* *mf*

Musical score system 1. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, featuring dynamic markings *f*, *p*, and *f*. The lower staff contains a bass line with chords and single notes. A dashed line above the staff indicates a first ending. The system concludes with a *Ped.* marking.

Musical score system 2. Treble clef. The system consists of two staves. The upper staff features a melodic line with dynamic markings *mf* and *sf*. The lower staff contains a bass line with chords and single notes. A *Ped.* marking is present at the end of the system.

Musical score system 3. Treble clef. The system consists of two staves. The upper staff features a melodic line with dynamic markings *f* and *mf*. The lower staff contains a bass line with chords and single notes.

Musical score system 4. Treble clef. The system consists of two staves. The upper staff features a melodic line with dynamic markings *f*, *sf*, and *f*. The lower staff contains a bass line with chords and single notes. Multiple *Ped.* markings are present throughout the system.

Musical score system 5. Treble clef. The system consists of two staves. The upper staff features a melodic line with dynamic markings *sf*, *p*, and *fp*. The lower staff contains a bass line with chords and single notes. *Ped.* markings are present at the end of the system.

Musical score system 6. Treble clef. The system consists of two staves. The upper staff features a melodic line with dynamic markings *fp* and *fp*. The lower staff contains a bass line with chords and single notes. *Ped.* markings are present at the end of the system.

8

Musical notation system 1, first system. Treble clef, bass clef. Includes fingerings (2, 5, 3, 3, 5, 5, 2) and dynamics (f, p). A dashed line with the number 8 spans the first six measures.

Musical notation system 2, second system. Treble clef, bass clef. Includes fingerings (2, 2, 2, 2, 2, 2, 2, 2) and dynamics (f, p, f).

Musical notation system 3, third system. Treble clef, bass clef. Includes fingerings (2, 2, 2, 2, 2, 2, 2, 1) and dynamics (f). A dashed line with the number 8 spans the first six measures.

Musical notation system 4, fourth system. Treble clef, bass clef. Includes fingerings (4, 4, 1, 3, 4, 2, 4, 4) and dynamics (f). The instruction "con anima:" is written above the staff.

Musical notation system 5, fifth system. Treble clef, bass clef. Includes fingerings (3, 5, 3, 2, 4, 3, 3, 3) and dynamics (ff). Pedal markings "Ped. \*" are present below the bass staff.

Musical notation system 6, sixth system. Treble clef, bass clef. Includes fingerings (3, 3, 3, 3, 3, 3, 3, 3) and dynamics (f, rf). The instruction "Presto." is written above the staff.

# TO THE FRONT.

## MARCH.

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

CARL SIDUS.

March Tempo.  $\text{♩} = 112$ .

The musical score is written for piano and bass. It begins in the key of F major, marked *mf*. The tempo is indicated as  $\text{♩} = 112$ . The score consists of five systems of music. The first system includes the instruction *mf (Key of F.)*. The second system includes the instruction *cresc.*. The third system includes the instruction *(Key of C.)*. The score is heavily annotated with fingering numbers (1-5) and arrows indicating wrist strikes. The piece concludes with a first and second ending.

1671 - 3

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First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff features a series of chords with eighth-note patterns, while the lower staff has a steady eighth-note bass line. A dynamic marking of *f* is present at the beginning.

Second system of the musical score, continuing the grand staff notation. The upper staff continues with complex chordal textures, and the lower staff maintains its rhythmic pattern. A dynamic marking of *crca.* is visible in the middle of the system.

Third system of the musical score. The upper staff has a melodic line with a *Fin.* marking above it. The lower staff has a bass line. A dynamic marking of *f* (Key of A♭) is present. Below the system, the text "Trombone solo." is written.

Fourth system of the musical score. The grand staff continues with complex harmonic and rhythmic patterns in both the upper and lower staves.

Fifth and final system of the musical score on this page. It concludes with a final chord in the upper staff and a final bass note in the lower staff.

First system of musical notation for piano, featuring treble and bass staves with notes and rests. The treble staff begins with a melodic line, and the bass staff provides harmonic support. A dynamic marking of *f* is present.

Second system of musical notation for piano, continuing the piece with treble and bass staves. The melodic line in the treble staff continues, with the bass staff providing accompaniment. A dynamic marking of *f* is present.

Third system of musical notation for piano, showing more complex harmonic textures in both staves. The treble staff has a more active melodic line, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation for piano, featuring a dense texture of chords and notes. The treble staff is filled with chords, and the bass staff provides a solid harmonic foundation.

Fifth system of musical notation for piano, concluding the piece with a final cadence. The treble staff ends with a sustained chord, and the bass staff provides a final harmonic resolution.



# FROLIC IN THE BARN YARD.

Lively.  $\text{♩} = 96$ .

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

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

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The first system is marked 'f (Key of C)' and includes dynamic markings 'f' and 'p'. The second system is marked 'f' and 'p'. The third system is titled 'Cackling of Hens' and is marked '(Key of G)', 'f', and 'p'. The fourth system includes first and second endings. The fifth system ends with the word 'Fine.' Fingerings and wrist-strike arrows are indicated throughout the score.

The Turkey Gobble, Gobble.

(Key of F)

The first system of music for 'The Turkey Gobble, Gobble.' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is one flat (F major). The piece begins with a piano (*p*) dynamic. The melody in the upper staff features a series of eighth-note patterns with slurs and accents. The bass line provides a steady accompaniment with eighth notes. Fingerings are indicated by numbers 1-5. A forte (*f*) dynamic is introduced in the middle of the system, and it returns to piano (*p*) at the end.

The second system continues the piece. It maintains the same musical structure and dynamics as the first system, with piano (*p*) and forte (*f*) markings. The melodic line in the upper staff continues with eighth-note patterns, and the bass line provides accompaniment. Fingerings and slurs are clearly marked throughout.

The third system of music continues the piece. It features the same piano (*p*) and forte (*f*) dynamics. The melodic line in the upper staff continues with eighth-note patterns, and the bass line provides accompaniment. Fingerings and slurs are clearly marked throughout.

The fourth system concludes the piece. It features the same piano (*p*) and forte (*f*) dynamics. The melodic line in the upper staff continues with eighth-note patterns, and the bass line provides accompaniment. Fingerings and slurs are clearly marked throughout.

The happy Farmer sings.

(Key of B<sup>b</sup>)

The first system of music for 'The happy Farmer sings.' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is two flats (B-flat major). The piece begins with a piano (*p*) dynamic. The melody in the upper staff features a series of quarter-note patterns with slurs and accents. The bass line provides a steady accompaniment with quarter notes. Fingerings are indicated by numbers 1-5. A forte (*f*) dynamic is introduced in the middle of the system, and it returns to piano (*p*) at the end.

The second system continues the piece. It maintains the same musical structure and dynamics as the first system, with piano (*p*) and forte (*f*) markings. The melodic line in the upper staff continues with quarter-note patterns, and the bass line provides accompaniment. Fingerings and slurs are clearly marked throughout.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features chords in the right hand and a bass line in the left hand. Fingerings are indicated with numbers 1-5 above notes. A dynamic marking *p* is present.

Second system of musical notation, including a repeat sign with first and second endings. The first ending leads back to the beginning of the piece. A dynamic marking *f* is present below the system.

Third system of musical notation, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Fingerings and accents are clearly marked.

Fourth system of musical notation, continuing the rhythmic pattern from the previous system. A dynamic marking *f* is present.

Fifth system of musical notation, showing further development of the rhythmic and harmonic material. A dynamic marking *f* is present.

Sixth system of musical notation, concluding the piece with a final cadence. A dynamic marking *f* is present.

# QUEEN OF THE BALL.

## POLKA BRILLANTE.

Tempo di Polka ♩ - 138.

Fritz Spindler Op. 111.

The musical score is presented in six systems, each with a treble and bass staff. The first system begins with a dynamic of *f* and includes a *dim.* marking. The second system is marked *Giocoso* and features a *f* dynamic. The third system includes a *p* dynamic. The fourth system includes a *f* dynamic. The fifth system includes a *pp* dynamic. The sixth system includes a *f* dynamic. Pedal markings (*Ped.*) are placed below the bass staff in several measures, often accompanied by an asterisk (\*). Fingerings (1-5) are indicated above many notes. The piece concludes with a *dim.* marking in the final measure of the fifth system.

Musical score system 1, featuring a grand staff with treble and bass clefs. The right hand contains a complex melodic line with numerous slurs and fingerings (e.g., 1, 2, 3, 4, 5). The left hand provides harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *ff*. Pedal points are indicated by "Ped." and an asterisk below the bass line.

Musical score system 2, continuing the piece. It features a prominent 8-measure phrase in the right hand, indicated by a dashed line and the number 8. The left hand continues with accompaniment. Dynamic markings include *f* and *p*. Pedal points are marked with "Ped." and an asterisk.

Musical score system 3, featuring a *p* dynamic marking. The right hand has intricate melodic patterns with fingerings. The left hand provides a steady accompaniment. Pedal points are marked with "Ped." and an asterisk.

Musical score system 4, featuring a *f* dynamic marking. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal points are marked with "Ped." and an asterisk.

Musical score system 5, featuring a *p* dynamic marking. It includes a large 8-measure phrase in the right hand, indicated by a dashed line and the number 8. The left hand continues with accompaniment. Pedal points are marked with "Ped." and an asterisk.

Staff 1: Treble and bass clefs. Treble clef has a long melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass clef has a rhythmic accompaniment. Dynamics include 'f' and 'dim.'. A 'Ped.' marking is present below the staff.

Staff 2: Treble and bass clefs. Treble clef has chords and melodic fragments. Bass clef has a rhythmic accompaniment. Dynamics include 'f' and 'p'. Multiple 'Ped.' markings with asterisks are present below the staff.

Staff 3: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include 'f' and 'p'. Multiple 'Ped.' markings with asterisks are present below the staff.

Staff 4: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include 'p' and 'f'. Multiple 'Ped.' markings with asterisks are present below the staff.

Staff 5: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include 'dim.', 'pp', and 'f'. Multiple 'Ped.' markings with asterisks are present below the staff.

Staff 6: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings. Bass clef has a rhythmic accompaniment. Dynamics include 'f' and 'pp'. Multiple 'Ped.' markings with asterisks are present below the staff. The word 'accelerando.' is written above the staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The lower staff contains a bass line with chords and single notes. Pedal markings 'Ped.' are placed below the bass line at the beginning of the first, third, and fifth measures. Asterisks are placed below the bass line in the second, fourth, and sixth measures.

Second system of musical notation. Similar to the first system, it features a grand staff. The upper staff continues the melodic line with fingerings (3, 2, 3, 2). The lower staff includes a dynamic marking 'f' (forte) in the third measure. Pedal markings 'Ped.' are present at the start of the first, third, and fifth measures. Asterisks are placed below the bass line in the second, fourth, and sixth measures.

Third system of musical notation. The upper staff shows a melodic line with fingerings (3, 2). The lower staff features a dynamic marking 'p' (piano) and the instruction 'accelerando e cres.' (accelerando and crescendo). Pedal markings 'Ped.' are placed below the bass line at the beginning of the first, third, fifth, and seventh measures. Asterisks are placed below the bass line in the second, fourth, sixth, and eighth measures.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a dynamic marking 'f' (forte). Pedal markings 'Ped.' are placed below the bass line at the beginning of the first, third, fourth, fifth, sixth, seventh, and eighth measures. Asterisks are placed below the bass line in the second, eighth, and ninth measures.

Fifth system of musical notation. The upper staff features a melodic line with triplets and fingerings (3, 3, 3, 3). The lower staff has a dynamic marking 'ff' (fortissimo) and a pedal marking 'Ped.' in the fourth measure. Asterisks are placed below the bass line in the second and fourth measures.

Sixth system of musical notation. The upper staff shows a melodic line with fingerings (5, 3, 1, 4, 4, 4, 4, 2, 1). The lower staff has dynamic markings 'ff' (fortissimo) and 'ff' (fortissimo). Pedal markings 'Ped.' are placed below the bass line at the beginning of the first and eighth measures. Asterisks are placed below the bass line in the second and eighth measures.

# OLD BLACK JOE AND HIS BANJO.

CARL SIDUS.

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

Allegretto.  $\text{♩} = 104.$

*p* (Key of G.)

(Key of D.)

*mf*

1664.9

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First system of musical notation. Treble clef, piano (*p*) dynamic. Features a melodic line with slurs and fingerings (1, 2, 3, 5) and a bass line with slurs and fingerings (5, 3, 5, 1, 3).

Second system of musical notation. Treble clef, forte (*f*) dynamic. Features a melodic line with slurs and fingerings (1, 2, 3, 5) and a bass line with slurs and fingerings (5, 3, 5, 1, 3).

Third system of musical notation. Treble clef, mezzo-forte (*mf*) dynamic, Key of C. Features a melodic line with slurs and fingerings (1, 2, 3, 1) and a bass line with slurs and fingerings (3, 2, 5, 3, 5).

Fourth system of musical notation. Treble clef, mezzo-forte (*mf*) dynamic, Key of C. Features a melodic line with slurs and fingerings (1, 2, 3, 1) and a bass line with slurs and fingerings (3, 2, 5, 3, 5).

Fifth system of musical notation. Treble clef, forte (*f*) dynamic, Key of F. Features a melodic line with slurs and fingerings (5, 2, 4) and a bass line with slurs and fingerings (5, 4, 5, 1, 4).

Sixth system of musical notation. Treble clef, forte (*f*) dynamic, Key of F. Features a melodic line with slurs and fingerings (5, 2, 4) and a bass line with slurs and fingerings (5, 4, 5, 1, 4).

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a sequence of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff contains a sequence of quarter and eighth notes with fingerings (1-5) and slurs.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with fingerings and slurs. The bass staff continues the accompaniment with fingerings and slurs.

Third system of musical notation, consisting of a treble and bass staff. The treble staff features a *mf* dynamic marking and includes fingerings (1-5) and slurs. The bass staff includes fingerings (1-5) and slurs.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff includes fingerings (1-5) and slurs. The bass staff includes fingerings (1-5) and slurs.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff begins with the instruction *(2nd time f)* and a *p* dynamic marking. It includes fingerings (1-5) and slurs. The bass staff includes fingerings (1-5) and slurs.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff includes fingerings (1-5) and slurs. The bass staff includes fingerings (1-5) and slurs.

# ON THE SEE SAW.

## WALTZ.

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

Allegretto.  $\text{♩} = 80$ .

CARL SIDUS.

Cantabile (Singing.)

The musical score consists of five systems of piano and vocal staves. The first system is in the key of G major, indicated by a sharp sign on the F line. The second system continues in G major. The third system changes to the key of D major, indicated by two sharp signs (F# and C#). The fourth and fifth systems continue in D major. The score includes various musical notations such as treble and bass clefs, 3/4 time signature, notes, rests, slurs, and fingerings. Arrows point to specific notes with the instruction 'Notes marked with an arrow must be struck from the wrist.' The piece concludes with a double bar line and repeat dots.

N.B. Be careful to change the fingering as indicated.

1655-3

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef contains a harmonic accompaniment with slurs and fingerings (1, 2, 3, 4, 5). A dynamic marking *p* is present at the beginning. An *N.B.* (Nota Bene) marking is located at the end of the system.

Second system of musical notation, continuing the piece. It features a treble and bass clef with slurs and fingerings. An *N.B.* marking is present at the end of the system.

Third system of musical notation, including a treble and bass clef. The treble clef has a key signature change indicated by "(Key of C)". It features slurs, triplets, and fingerings. Two *N.B.* markings are present at the end of the system.

Fourth system of musical notation, including a treble and bass clef. It features slurs, triplets, and fingerings. An *N.B.* marking is present at the beginning of the system.

Fifth system of musical notation, including a treble and bass clef. It features slurs, triplets, and fingerings. Three *N.B.* markings are present at the end of the system.

Sixth system of musical notation, including a treble and bass clef. The treble clef has a key signature change indicated by "(Key of F)". It features slurs and fingerings. An *N.B.* marking is present at the end of the system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The bass staff contains a harmonic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). The system concludes with the instruction *N.B.*

Second system of musical notation. The treble staff includes slurs, fingerings, and a section marked with a fermata and the letter 'A'. The bass staff continues the accompaniment with slurs and fingerings. The system concludes with the instruction *N.B.*

Third system of musical notation. The treble staff features slurs, fingerings, and a section marked with a fermata and the letter 'A'. The bass staff continues the accompaniment with slurs and fingerings. The system concludes with the instruction *N.B.*

Fourth system of musical notation. The treble staff includes slurs, fingerings, and a section marked with a fermata and the letter 'A'. The bass staff continues the accompaniment with slurs and fingerings. The system concludes with the instruction *N.B.*

Fifth system of musical notation. The treble staff contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The bass staff contains a harmonic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). The system concludes with the instruction *N.B.*

Sixth system of musical notation. The treble staff begins with a measure number '13' and contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The bass staff contains a harmonic accompaniment with slurs and fingerings (5, 4, 3, 2, 1). The system concludes with the instruction *N.B.*

# FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Secondo.

The musical score is written for piano and consists of five systems of music. The first system is in 4/4 time, marked 'Tempo di Marcia' and 'Secondo', and begins with a forte (*f*) dynamic. The second system continues the piece with a crescendo (*cres.*) and includes various fingering and articulation marks. The third system is marked 'Andante' and features a change in tempo and dynamics. The fourth system includes several 'Ped.' (pedal) markings and a note: 'N.B. P \* P Ped.'. The fifth system concludes the piece with further dynamic and pedaling instructions.

N. B. The P's signify Ped.

705 - 6

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# FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112. Primo.

The musical score is divided into several systems, each with a piano (p) part on the left and an organ part on the right. The tempo is marked "Tempo di Marcia" with a quarter note equal to 112 beats per minute. The key signature is one flat (B-flat major or D minor). The organ part features intricate textures with many triplets and sixteenth-note patterns. Dynamics include *f* (forte), *p* (piano), *cres.* (crescendo), and *leggiero.* (light). Pedal points are indicated with "Ped." and asterisks. The score concludes with a section marked "Andante" at 108 beats per minute, featuring a slower piano part and a more active organ part.

4

Secondo.

The first system of music is a grand staff with two staves. The upper staff contains a complex melodic line with many sixteenth notes and rests, including fingerings (1-5, 2-3, 4-5) and accents. The lower staff provides a harmonic accompaniment with chords and single notes. Pedal markings are present: 'Ped. \*' under the first measure, 'Ped. \*' under the second, and 'Ped. \* P \* P \* P' under the final measure. A dynamic marking 'pp' is also visible.

Movement de Valse 6/8 - 88.

The second system of music is a grand staff with two staves. The upper staff features a series of chords with fingerings (5, 3, 1, 2, 4, 5) and a dynamic marking 'p'. The lower staff has a simple rhythmic accompaniment. The third system continues the piece with a dynamic marking 'mf'. The fourth system includes a dynamic marking 'crés.' (crescendo) and 'mf'. The fifth system concludes the piece with a double bar line.



Primo. 5

*mf* *sf* *p*

P \* P \* P P P P \*

Detailed description: This system contains two staves of music. The upper staff is in treble clef and features a series of sixteenth-note runs with various fingerings (1-5) and slurs. The lower staff is in bass clef and provides harmonic support with chords and single notes. Dynamics include *mf*, *sf*, and *p*. There are asterisks under the lower staff indicating specific performance points.

8

Ped. \* Ped. \* Ped. \*

Detailed description: This system continues the piece with two staves. A dotted line above the first staff indicates a continuation of a phrase. The lower staff has three 'Ped.' markings with asterisks, indicating pedal points. The music concludes with a double bar line and repeat signs.

Morement de Valse 88.

*p*

Detailed description: This system marks the beginning of a new section titled 'Morement de Valse 88.' It consists of two staves in 3/4 time. The upper staff has a treble clef and contains a melody with eighth-note patterns. The lower staff is in bass clef and provides a simple harmonic accompaniment. The dynamic is marked *p*.

*mf*

Detailed description: This system continues the 'Morement de Valse' section. The upper staff has a treble clef and features a melody with slurs and fingerings. The lower staff is in bass clef and provides accompaniment. The dynamic is marked *mf*.

*cres.* *mf*

Detailed description: This system continues the 'Morement de Valse' section. The upper staff has a treble clef and features a melody with slurs and fingerings. The lower staff is in bass clef and provides accompaniment. Dynamics include *cres.* and *mf*.

1. 2.

Detailed description: This system concludes the 'Morement de Valse' section. It features two staves. The upper staff has a treble clef and includes first and second endings. The lower staff is in bass clef and provides accompaniment. The system ends with a double bar line.

Secondo.

The first system of music begins with a piano introduction in 4/4 time, marked with a forte (*f*) dynamic. It features intricate fingerings and trills in both the left and right hands. The second section, marked *pp* (pianissimo), consists of a series of chords in the right hand and a simple bass line in the left hand.

The second system continues the piano introduction. The right hand plays a sequence of chords with fingerings such as 1-3-5 and 1-3-5-7. The left hand provides a steady bass accompaniment.

The third system is marked with a piano (*p*) dynamic. It features a series of chords in the right hand, often with grace notes, and a bass line in the left hand. Fingerings like 1-3-5 and 1-2-3 are indicated.

The fourth system continues the piano texture. The right hand plays chords with fingerings such as 1-3-5 and 1-2-3. The left hand maintains a consistent bass line.

The fifth system is marked with a forte (*f*) dynamic. It features a series of chords in the right hand. A *cres.* (crescendo) marking is present in the right hand towards the end of the system.

The sixth system begins with a piano introduction marked *cen. do.* (crescendo do). It features a series of chords in the right hand with dynamic markings ranging from *f* (forte) to *ff* (fortissimo). The left hand has a simple bass line. The system concludes with a *ff* dynamic and a *Pod.* (pedal) marking.

Primo.

Cantabile.

7

The first system of musical notation consists of two staves. The upper staff features a melodic line with various ornaments and fingerings. The lower staff provides a harmonic accompaniment. Dynamics include piano (p) and pianissimo (pp).

The second system continues the musical piece with a long, flowing melodic line in the upper staff, heavily annotated with fingerings (1-5). The lower staff continues the accompaniment.

The third system shows further development of the melodic and accompaniment parts. A piano (p) dynamic is indicated. The notation includes complex fingerings and slurs.

The fourth system features a melodic line with intricate fingerings and a forte (f) dynamic in the lower staff. The piece continues with a mix of melodic and harmonic textures.

The fifth system includes a crescendo (cres) marking in the lower staff, indicating a gradual increase in volume. The melodic line remains highly detailed with fingerings.

The sixth system concludes the page with a variety of dynamics: piano (p), forte (f), sf, and sf sf. It includes a 'Péd.' (pedal) instruction and a star symbol (\*). The notation is dense with fingerings and slurs.

# VALSE MIGNONNE.

Louis Conrath.

Allegretto.  $\text{♩} = 80$

Secondo.

*ad lib.* *rit.* *ard.* *a tempo.*

*p*

*cres.* *mf*

*Ped.* \*

*cres.* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

1892 - 10

# VALSE MIGNONNE.

Louis Conrath.

Allegretto.  $\text{♩} = 80$

Primo.

*ad lib.* *rit.* *ard.* *a tempo.*

*p* *cres.* *mf*

*Ped.* \* *Ped.* \*

8

8

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Secondo.

First system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a melodic line. A dynamic marking 'p' is present at the beginning.

Second system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a melodic line.

Third system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a melodic line.

Fourth system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a melodic line. Pedal markings 'Ped.' and asterisks are present below the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a melodic line. A dynamic marking 'f' is present at the beginning. Pedal markings 'Ped.' and asterisks are present below the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a melodic line. Pedal markings 'Ped.' and asterisks are present below the lower staff.

Primo.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with numerous fingerings (1-4) and slurs. The bass staff provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

Second system of musical notation, continuing the piece. The treble staff shows intricate fingerings and slurs, while the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has many slurs and fingerings, and the bass staff has some rhythmic variations.

Fourth system of musical notation, marked with an '8' at the beginning. It includes 'Ped.' (pedal) markings and asterisks in the bass staff, indicating specific performance instructions.

Fifth system of musical notation, marked with an '8' at the beginning. It features a series of 'Ped.' and asterisk markings in the bass staff, suggesting a continuous or specific pedaling technique.

Sixth system of musical notation, marked with an '8' at the beginning. It continues the piece with 'Ped.' and asterisk markings in the bass staff.

6 **Giocoso.**

**Secondo.**

First system of musical notation. The right hand plays a series of chords with a melodic line, while the left hand provides a steady accompaniment. The dynamic is marked *p*. A *Ped.* mark with an asterisk is present at the end of the system.

Second system of musical notation. The right hand continues with chords and a melodic line. The dynamic is marked *f*. A *Ped.* mark with an asterisk is present at the end of the system.

Third system of musical notation. The right hand continues with chords and a melodic line. The dynamic is marked *p*. A *Ped.* mark with an asterisk is present at the end of the system.

Fourth system of musical notation. It begins with a *rit.* marking and a *p* dynamic. It then returns to *a tempo.* with a *rit.* marking. The right hand features triplets and a *sempre cres.* (sempre crescendo) marking. The dynamic reaches *ff*. A *Ped.* mark with an asterisk is present at the end of the system.

Fifth system of musical notation. The right hand continues with chords and a melodic line. The dynamic is marked *p*. A *Ped.* mark with an asterisk is present at the end of the system.

Sixth system of musical notation. The right hand continues with chords and a melodic line. The dynamic is marked *p*. A *Ped.* mark with an asterisk is present at the end of the system.



Giocoso.

Primo.

7

First system of musical notation, measures 1-4. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand provides a steady accompaniment. A *p* dynamic marking is present. A *Ped.* marking with an asterisk is located at the end of the system.

Second system of musical notation, measures 5-8. The right hand continues with intricate fingerings and some *X* marks. The left hand accompaniment remains consistent. A *f* dynamic marking appears in measure 7.

Third system of musical notation, measures 9-12. The right hand has a mix of eighth and sixteenth notes. The left hand accompaniment includes some *X* marks. A *Ped.* marking with an asterisk is at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand has a *Pariente.* section starting in measure 14, followed by *rit.* and *a tempo.* markings. The left hand has a *p* dynamic marking in measure 13. A *Ped.* marking with an asterisk is at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand has a *sempre cres.* section starting in measure 17, leading to a *ff* dynamic marking. The left hand accompaniment includes *X* marks. A *Ped.* marking with an asterisk is at the end of the system.

Sixth system of musical notation, measures 21-24. The right hand continues with complex patterns. The left hand accompaniment includes *X* marks. A *Ped.* marking with an asterisk is at the end of the system. The system concludes with first and second endings.

P \* P \* P \* P \* P \* P \* P \* P \* P \*

Secondo.

*ad lib.* *rit.* ..... *ard.* *a tempo.*

*p*

*cres.* *f*

*Ped.* \* *Ped.* \*

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \*

1

Primo.

*ad lib.* *rit.* *ard.* *a tempo*

*p*

*cres.* *mf*

Ped. \* Ped. \*

*cres.*

Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

Ped. \* Ped. \* Ped. \*

Secondo.

This musical score is for a piano piece, page 10, titled "Secondo." It consists of seven systems of music, each with a grand staff (treble and bass clefs). The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), *cres.* (crescendo), and *ff* (fortissimo). Pedal markings are indicated by "Ped." and asterisks (\*). The score features complex textures with many chords and some triplets. The final system includes a *Presto.* marking and a change to a 2/4 time signature. The page number "1392 - 10" is printed at the bottom center.

Primo.

8

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \*

8

*f animato.*

Ped. \* Ped. \* Ped. \* Ped. \*

8

*Presto.*

*ff*

Ped. Ped. Ped. \* Ped. \*

8

*ff*

Ped. \* Ped. \*

# CHASE OF THE BUTTERFLIES.

Allegro vivace. ♩ 138.  
leggero.

9.

# LISTEN TO ME.

20. *Andantino.* ♩ = 152. *cantabile.*

*smlli.* *cres.* *f* *mf* *rall.* *cres.* *f* *dim.* *a tempo.* *p con dolore.* *cres.* *f* *p* *Pod.*

1445 - 29

Detailed description: This musical score is for a piece titled "Listen to Me." It is marked "Andantino" with a tempo of 152 beats per minute and a "cantabile" character. The score is written for piano and voice. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. The vocal line enters with a series of notes, some marked with fingerings. The score includes various dynamics such as *smlli.* (sottissimo), *cres.* (crescendo), *f* (forte), *mf* (mezzo-forte), *rall.* (rallentando), *dim.* (diminuendo), *a tempo.*, and *p con dolore.* (piano with pain). The piece concludes with a *Pod.* (Pedal) marking. The score is numbered 1445-29.

# THE BEAUTIFUL LONG AGO.

Words by  
**LAURA B. BELL.**

Music by  
**LENA M. BINGHAM.**

Allegretto  $\text{♩} = 80$ .

Piano introduction in 3/4 time, marked *p*. The right hand features a melodic line with eighth notes and a final half note. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in 3/4 time, marked *p*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

1. The ten-der gleam of the fa-ding light Falls o-ver the drif-ted snow..... The  
 2. The state-ly pop-lars are gaunt and tall And stand in a sol-enn row..... Just

Vocal line and piano accompaniment for the final two lines of lyrics. The vocal line is in 3/4 time, marked *p*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

field and mea-dows lie cold and white As in the af-ter glow..... Of  
 as they did when be-side the wall, We lin-gered long a go..... The

1650-4

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dear, dead days long lost to sight In beau-ti-ful long a-go..... Of  
 day you call'd me "Dear-est heart" In beau-ti-ful long a-go..... The

*rit.*
1.
  
 dear, dead days long lost to sight In beau-ti-ful long a-go.....  
 day you call'd me "Dear-est heart" In beau-ti-ful long a-

2.
 *A little slower.*
  
 go.....
 I have
  
*a tempo.*

loved the mem'ry and kept it green Tho' years may come and go,.....

*accel.* *rit.*

And my heart beats fast as I catch the gleam Of light on the crus - ted snow ..... As it

*accel.* *rit.*

*Parlando.* *rit.* *Tempo I.*

did that day when I call'd you "Queen" In the beau - ti - ful long a - go ..... And

*Animato.*

now when ..... mea - - dow and hill and lea ..... Lie

wrapp'd in the cold and drif - - ted snow ..... We

meet and are si - - - lent, what chang - - es ah me!..... Since that

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth notes and a half note. The piano accompaniment consists of eighth and sixteenth notes, with some triplets and slurs. The key signature has one flat, and the time signature is 4/4.

beau - ti - ful af - - - ter glow..... It is not the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur, followed by a quarter note and a half note. The piano accompaniment includes triplets and slurs, with some notes marked with fingerings like '1 3 5' and '1 4 2 4'.

world..... that's changd, but we..... Since that beauti - ful long a - go..... Since that

The third system shows the vocal line with a dynamic marking of *f* (forte) and a slur. The piano accompaniment includes a dynamic marking of *p* (piano) and *f*. The key signature changes to two flats, and the time signature remains 4/4.

*rit.*  
beau - ti - ful long a - go.....  
*a tempo.* *rit.*

The fourth system begins with a vocal line marked *rit.* (ritardando). The piano accompaniment includes dynamic markings of *p* and *f*, and tempo markings of *a tempo.* and *rit.*. The system concludes with a double bar line and repeat signs.

# I Cannot Say Good Bye

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L. Roedel.

Andantino ♩ - 104.

2. wollt' der Tag ver-gin-ge nicht, Dass  
1. Die Scheidungs-stun-de ist ge-komm', Denn

N.B.\*P\*P\*P\*P\*P \* Ped. \* Ped. \*

2. Nacht nicht bräch her-ein ..... Denn A-bend-schat-ten bringt in Sicht,  
1. A-bend wird's so-eb'n ..... Doch Lie-be hat mein Herz be klomm',

1. ev-en draw-eth nigh, ..... But love re-bels, with-in my heart,  
2. night could nev-er fall, ..... For Oh, the rays of ev-en's shade,

556-3

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich  
 1 Ich kann.... nicht Abschiednehm'n Ich kann nicht Abschiednehm'n, Ich  
 Con passione. rall.

1 I can. . not say "good bye!" I can. . not say "good bye!" A.  
 2 Must mo. . ments sad re. call, Must mo. . ments sad re. call. I

*f* colla voce. rall. con anima. dim.

Ped. \* Ped. \* Ped. \* Ped.\*

2 hört, der Vo. gel Ves. per singt Auf je. nem Bau. me dort, Und  
 1 seh den sil. bern Mond von weit Schnell him. mel. wärts.... sich heb'n, Ach

1 far I see the sil. . ver moon Swift ris. ing in..... the sky; A.  
 2 hear the birds soft ves. pers sing On yon. der haw. thorn tree; 0,

*p* cresc.

2 lei. der die Er. innrung bringt,..... Das ich von dir, von dir muss fort! "  
 1 lei. der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver. geh'n! Ich  
 tristamente. a tempo. *fp*

1 las! that she should come so soon..... so soon To tell us mo. ments fly I  
 2 why should they the mem'ry bring!..... That I must part, must part from thee! "

*f* rall. a tempo.

kann nicht Ab . schied neh'm'n! Ich kann nicht Ab . schied neh'm'n! Lieb Herz, ich kann nicht,<sup>5</sup>

can . not say "good bye!" I can . not say "good bye!" My love I can . not,  
*pp dolce.*  
Ped. 1 2 5 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

kann nicht Ab . schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab . schied neh'm'n! Ich.

can . not say "good bye," "good bye!" I can . not say "good bye!" I  
*ff grandement.*  
\* Ped. \* Ped. \* Ped. \* Ped. Ped. \* Ped.

kann nicht Ab . schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab . schied neh'm'n, nicht  
*accel. e cresc.*

can . not say "good bye"! My love I can . not can . not say "good bye!" "good  
*accel. e cresc. ff colla voce.*  
\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. neh'm'n Ich || neh'm'n. 2.  
-bye I bye  
*ff ff p ff ff*  
Ped. \* Ped. \* Ped. \* Ped. 556 - 3 Ped. \* Ped. \* Ped. \*

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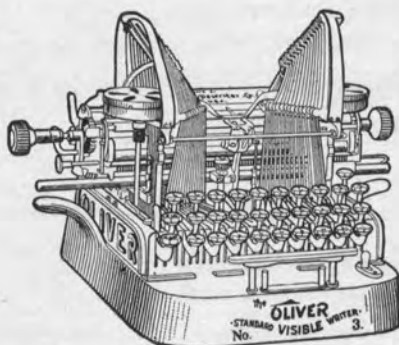
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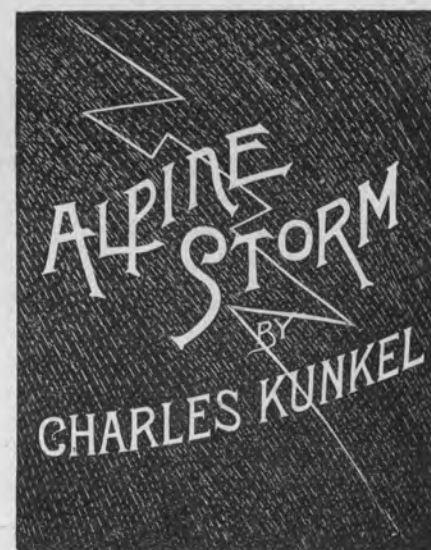
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In the center of the of the north facade is a low dome flanked by towers about 200 feet high. These towering features afford ample space for electrical display and illumination. Numerous entrances are on the facades, exclusive of the main entrance in the center.

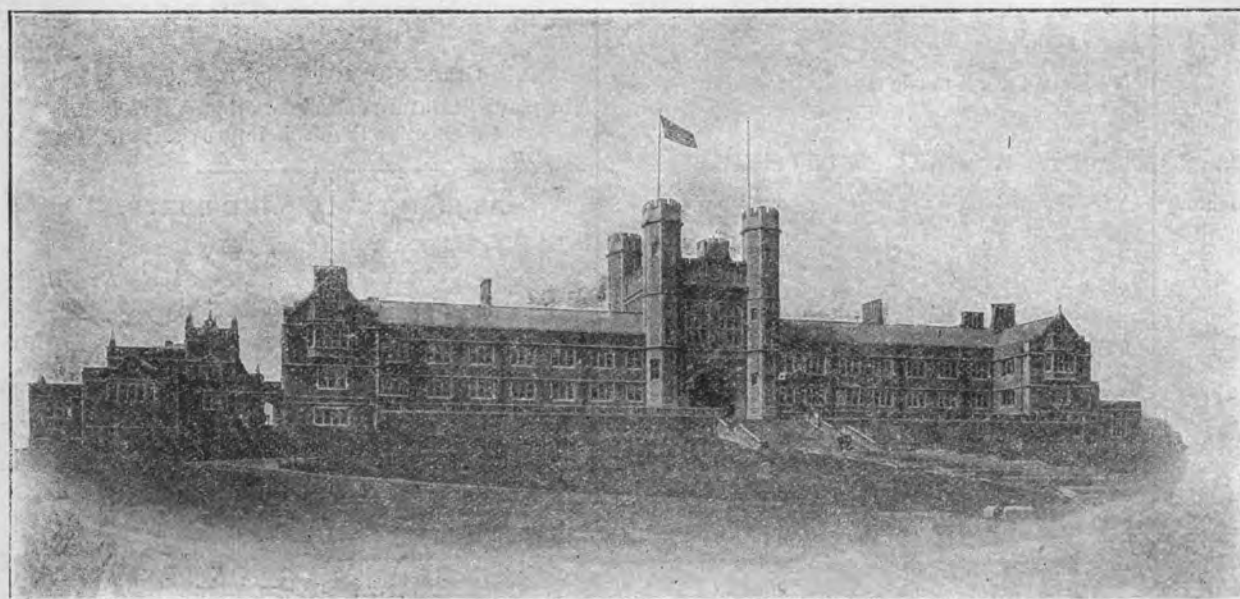
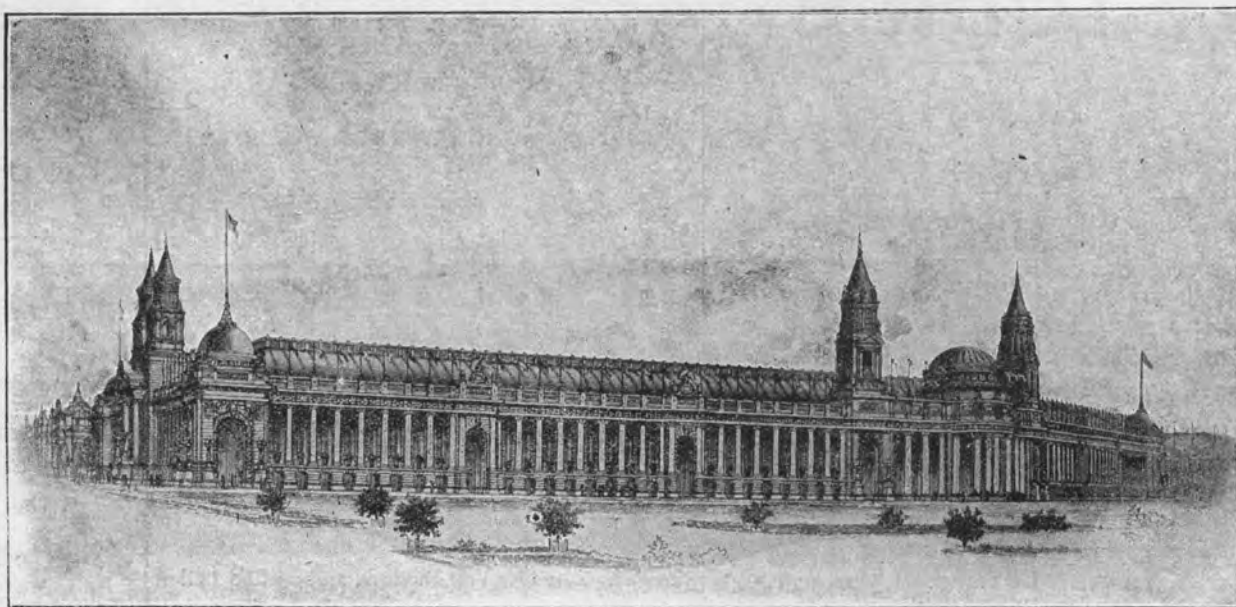
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The size and grace of this building adds materially to the beauty and attractiveness of the group of buildings forming the main picture of the Fair.

Van Brunt and Howe, of Kansas City, are the architects. It was the first Exposition building for whose erection a contract was let. It was built by the Roundtree Construction Company at a cost of about \$650,000. It was

**Varied Industries Building,  
World's Fair,  
St. Louis,  
1904.**



**Administration Building,  
World's Fair,  
St. Louis,  
1904.**

practically completed on Dedication Day, April 30, 1903, and was occupied by the members of the National Guard who picketed the grounds and participated in the Military Parade on that occasion.

The building houses exhibits of manufacturing processes and of manufactures. Milan H. Hulbert, Chief of the Department of Manufactures, has charge of exhibits in the structure.

The Administration Building at the World's Fair, St. Louis, is the principle structure of seven new and magnificent buildings, known as the Washington University group, which is to be the permanent home of this institution after the close of the Exposition.

This building is in the Tudor Gothic style

of architecture as exemplified in the college buildings of England of the time of Henry VIII and Queen Elizabeth. It is 325 by 118 feet, and in the shape of the letter "H" with an imposing center entrance, the most noteworthy architectural effect of the structure. It consists of a massive tower 77 feet high, topped by four octagon towers, one at each corner. The door-way in this tower is a magnificent arch. The facade of the tower is elaborately ornamented with canopied niches and with strong courses which appear the heraldic shield bearing the University Coat of Arms. In front of the entrance is a terrace 50 by 264 feet and leading up to this terrace are steps of cut granite 35 feet wide.

The building is built of pink Missouri granite with Bedford, Indiana, limestone trimmings and cost \$250,000. It is fire-proof throughout and contains over fifty large office rooms which are occupied by President Francis and the various executive departments of the Exposition.

Other buildings of the group now used by the World's Fair are: Busch Hall, the two Cupples Halls, Liggett Hall, and the boiler house. These buildings are built of the same material and in the same style as the Administration Building. Other buildings are in course of construction, one of them being the Hall of Congresses.

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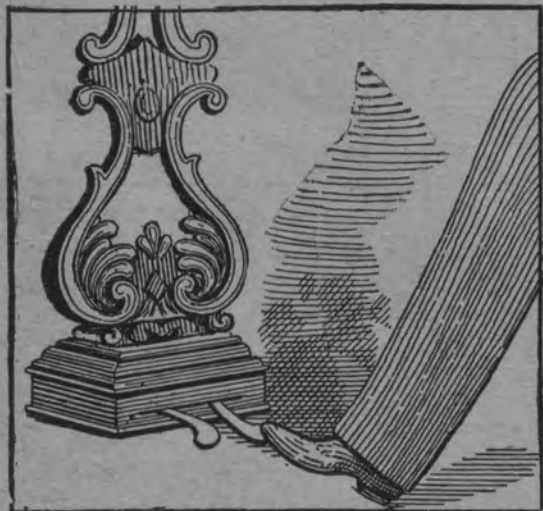
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