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# KUNKEL'S Musical Review

MAY, 1902

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Whole No. 291

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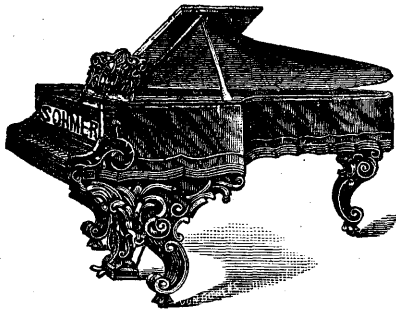
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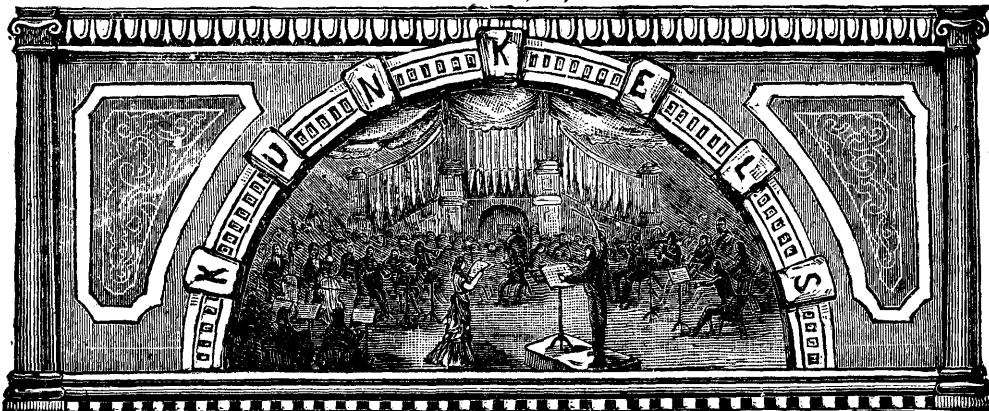
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### ASPECTS OF INDIAN MUSIC.

**A**The songs of Indians are widely different from each other in their meaning, and therefore the spirit of each should lead to a keenly specialized harmonic presentation. Thus, says *Music Trades*, we are driven to chromatics and modern effects in harmony in order to represent those various feelings characterizing, for the Indian himself, the various emotions underlying the different songs. And at the same time a heightened art value is gained, in that each song thus harmonized will have a distinct character, and will never be confused with any other song. There is a wealth of powerful elemental folk-expression about us, as yet but little known, which possesses the poetic qualities, the freedom from conventionality the suggestiveness necessary to form an element which shall be of the greatest

value in contributing to a more forceful native music than that which we now possess. Willingness on the part of students to approach with sufficient reverence the deeper religious or legendary meanings underlying the Indian songs and all the customs of Indian life, and willingness on the part of the Indian to impart these meanings to those capable of reverencing and appreciating them, would lead to results the importance of which could not easily be overestimated. And especially now during the generative and critical period, critical both for Indian education and for American art, it is of the greatest importance to develop all the possibilities latent in the situation.

MANAGER POSSART's plans for the Prince Regent's Theatre in Munich provide for eight performances of "Die Meistersinger," five of "Tannhauser" and four each of "Lohengrin"

and "Tristan and Isolde." His roster of artists includes Nordica, Ternina, Olive Fremstadt, Fritzi Scheff, Theodor Reichman and Theodore Bertram.

PROF. SALOMON JADASSOHN, the famous teacher of harmony and composition in the Royal Conservatory at Leipzig, and a composer of eminence, who died February 1st was born in Breslau, August 13, 1831, and was educated in the Leipzig Conservatory, he was a pupil of Hauptmann and Liszt.

TERESA CARRENO played the B flat minor Tchaikowsky concerto under Nikisch in Berlin.

In Berlin Eugene Ysaye and Raoul Pugno have given several joint recitals this season.

A NEW music-hall is to be built in Milwaukee at a cost of \$250,000, to be used exclusively for music studios and concerts. The hall is to have a seating capacity of 2500.

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# MUSICIAN'S REVIEW

May, 1902.

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

Vol. 25—No. 3

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THOMAS M. HYLAND, . . . EDITOR

MAY, 1902

## Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

## STATE MUSIC FESTIVAL.

St. Louis will be largely represented at the seventh annual convention and music festival of the Missouri State Music Teachers' Association at Springfield, Mo., on June 17 to 20. Mr. H. E. Rice, the State Secretary-Treasurer, has been hard at work for some time past making arrangements for all the local teachers to attend the convention and he is now satisfied that the city will be well represented.

The exercises of the four days of the convention will be both instructive and entertaining for the members who have consented to parts on the programme assure this. As far as has been decided at present the following will take part: Mrs. James L. Blair will have a paper; E. R. Kroeger, piano; Nellie Allen-Hesenbruch, piano; George C. Carrie, tenor; John Rohan, barytone; Horace P. Dibble, tenor; Luella Webb, soprano; Mary Edith Gowens, soprano; Westminster Quartet: Miss Agnes Gray, violin; Charles Edwards, violin; Bertha Winslow Fitch, soprano; Arthur Ingham, organ; Milton G. Griffith, tenor.

From other cities acceptances for parts on the programme have been received from Mrs. Lawrence O. Weakley, the contralto, of St. Joseph, Mo.; Marshall Williams, barytone, Chillicothe; Miss Jessie L. Gaynor, St. Joseph; Miss Birdice Bly-Richardson, pianist, Chicago; and Mr. Kreiser, the organist, of Kansas City.

Besides these numbers there will be selections by male, female and mixed quartets, as well as string instrument numbers. Great interest has been manifested in the work of promoting interest in musical education in the public schools and this work too has been

organized in upwards of twenty towns with success from the very start. The committee that has been working towards the establishment of a chair of music in the State University at Columbia reports that the prospects for success were never better than they are at present. Among others throughout the State who have signified their intention of attending the convention are the following: W. L. Calhoun, the president, Carthage; H. E. Rice, secretary, St. Louis; Mrs. W. D. Steele, Sedalia; Lyda D'Oench, W. H. Pommer, and E. R. Kroeger, of St. Louis; Jahanns Goetz, Moberly; W. H. Treloar, Mexico; A. T. Graber, Joplin; H. E. Schultze, and Miss Carrie Farrell-Voorhees, Kansas City; Miss Carolyn A. Allen, Webster Groves; Mrs. J. C. Jones, Columbia; and Mmes. Mary L. Burden, T. B. Bradley, A. P. Hall, Alice O'Day, L. B. Dodson, H. P. Ross, H. T. Fuller, Edwin H. Kelly, Elizabeth L. Caduc, W. A. Chalfant, William R. Keet; Misses Birdie Atwood, Lena Vaughn, Willa Meek, Josephine Roberts, Estelle Whaley; and Messrs. B. P. Richardson, John Conkling, C. H. Young, Sumpter Calvert, Fred Hazeltine and the Reverend Walter Trowbridge, all of Springfield.

## PLAN OF THE INTERNATIONAL EXPOSITION AT ST. LOUIS IN 1904.

The foundation plan of the St. Louis World's Fair will be that of an Exposition both National and international in its character, so that not only the people of the Louisiana Purchase Territory, but of our Union, and all the nations as well can participate. It will be so projected and developed as to insure the active interest of all the peoples of the world and induce their participation upon a scale without parallel in any previous exposition.

It will present in a special degree, and in the most comprehensive manner, the history, the resources, and the development of the states and territories lying within the boundaries of the Louisiana Purchase, showing what it was and what it is; what it contained and produced in 1803; what it contains and produces in 1903.

It will make it plain that the prophecy of 1803 has been more than fulfilled, and show that a veritable empire now lies between the Gulf of Mexico and Puget Sound, within the

limits of the territory Jefferson obtained by the Louisiana Purchase.

It will show the history, resources and development of the possessions of the United States, including Porto Rico, Alaska, Hawaii, Samoa, Gaum and the Philippines. It will embrace in a similar portrayal Cuba and any other country which may enjoy the special and exceptional protection and guardianship of the United States.

It will depart from the plan of all past expositions and make life and movement its distinguishing and marked characteristics. To this end it will aim definitely at an exhibition of man as well as the works of man; at the presentation of manufacturing industries in actual conduct as well as of the machines out of action; at the exhibition of processes as well as of completed products.

It will carefully plan in the location, the construction and arrangement of all buildings and works so as to assure the highest degree of convenience, ease and comfort for visitors who come to inspect the wonders contained within its enclosure. It will make it both easy and comfortable to get to the Exposition grounds from every quarter of the city and from every railway terminating in St. Louis. It will in like manner make it easy and comfortable to move about the Exposition grounds, and to pass from building to building and from point to point within every building of large area. In short, it will make the transportation of visitors the subject of special study and spare no expense in the solving of this vital problem, so that the St. Louis World's Fair may go down in history as the first great international exhibition which a visitor could inspect without enduring fatigue and hardship.

Finally, it will embody and illustrate the latest and most advanced progress in the employment of the energies of nature. It will be up-to-date in the use of all new motive forces, and be fully abreast with science in the utilization of every novel invention or discovery that has practical value.

SIEGFRIED WAGNER in a recent interview has declared that the city of Munich will have the right to give the opera of "Parsifal" in 1911, two years before any other city may present it. It appears that after the death of King Ludwig II. the heirs of Wagner made an agreement with the Minister Mueller, royal representative of the House of Bavaria, to this effect.

THE Second Piano Recital given by the pupils of Charles Doerr, the prominent pianist and teacher, took place at the Recital Hall of the Odeon on the 15th ult. The program was admirably selected and of a character requiring good work on the part of the participants. The enthusiasm of the audience and the liberal applause proved that all had acquitted themselves of their numbers in a manner most creditable to themselves and their teacher. Mr. Robin Weber deserves special mention for his artistic renditions of "Kamenoi-Ostrow," Rubinstein, and "Carmen," Rive-King. Mr. Doerr is to be congratulated on his splendid work.

"My Lady Hottentot," "Jenny Lee," and 57 other popular songs, with music, postpaid for 10 cents. Address A. D. Omo Music Co., 26 Centennial Building, Rochester, N. Y.

FRANZ ONDRICEK played at the Salle Erard in Paris. He gave several violin recitals of a very high order. Eugene D'Albert gave a series of piano recitals in Paris at the Salle Erard.

KUBELIK, in three concerts in Chicago, drew larger receipts than Paderewski. The average was nearly \$5500.

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## OPERA IN EUROPE.

The production of operatic works in European countries during the past year, says *Music Trade Review*, has been large, although not all of them will win their way to enduring fame.

In France the Grand Opera and Opera Comique have produced with success Pierne's "La Fille de Tabarin," Massenet's "Griselidis," Leroux's "Astarte," G. Hue's "Le Roi de Paris," Saint-Saens' "Les Barbares" and Bruneau's "L'Ouragan." A Georges' "Charlotte Corday" and Sarreau's "La Louve" have also achieved some measure of success at other theatres. It is thought Pierne's work is the most likely to be heard in other countries.

The operas produced in Germany which are likely to prove long-lived are few. Among the elect, which will become more popular as the years pass, are: Paderewski's "Manru," Zenger's "Eros and Psyche," Von Bassern's "Durer in Venedig," Thuille's "Gugeline," Bungert's "Nausicaa" and R. Strauss' "Feuersnot." Even the fate of the latter piece is considered more or less dependent upon the success of the performance to be given this year.

In Italy Leoncavallo has produced nothing within the year, while Mascagni has met with his sixth failure in "Le Maschere." Great hope is entertained of two new men who have appeared on the field. These are Buongiorno, whose "Maiden Heart" has been heard in Cassel, Dresden and Weisbaden, and Mascheroni, whose "Lorenzo" was produced at Cologne in the same year as in Rome, and with applause. To these

may be also added Fazio's "Friedmann Bach" and Orifice's "Chopin."

In other countries the most important production was the Bohemian opera. "Der Polnische Jude," by Karl Weiss. It has found welcome in Dresden, Leipsic, Zurich, Cologne, Konigsburg, Hamburg, Frankfurt, Strasburg and other musical centers. Obtaining nearly equal success were Dvorak's "Russalpa," the Russian opera "Angelo," by Cesare Cul; "Szadko," by Rimsky Korsakoff, and the same composer's "The Czar's Bride."

England is represented by Stanford's "Much Ado About Nothing" and Sullivan's "The Emerald Isle."

Denmark produced Enna's "Lamia;" Holland, Dibbern's "Odjah," Bouman's "He Mefief van Gulpen" and DeBoeck's "Theroigne de Mericourt" and J. Block's "The Bride of the Sea."

Hungary produced Mayjor's "Erzsicke" and Franz Lehar's "Ka Kaska." Poland, Zelenski's "Janek," Roumania, J. von Flondor's "Morne Ciocarlan."

At Bayreuth the programme calls for five performances of "The Flying Dutchman"—July 22 and August 1, 4, 12 and 19; seven of "Parsifal"—July 23 and 31, and August 5, 7, 8, 11 and 20, and two of "The King of Nibelung"—July 25 to 28 and August 14 to 17.

RUSSIA boasts of the world's greatest choir. It is in the Cathedral of Alexander Nevski, in St. Petersburg, and is attached to a convent erected to the patron-saint of Russia. Its members, of which there are about thirty, are all monks, chosen from the best voices in all the Russian monasteries.

## ABOUT THE SUMMER.

Teachers and students going away for the summer should not forget the beautiful spots for healthful recreation reached by the Wabash Railroad. The principal summer resorts, the lakes, and centres of interest, like Chicago, Detroit, Buffalo, New York, Kansas City, etc., are all on the Wabash line. The new passenger equipment on the Wabash is unexcelled. The parlor cars are furnished like the most luxurious parlor with a view to the absolute repose of the occupants. The Buffet Compartment sleeping cars afford the traveler a snug, comfortable and private sleeping room, including brilliant light, electric bell, lavatory and closet. The new dining cars are superb in service and appointment. Every delicacy of the season is served patrons, who have the added luxury of electric lights and fans. In fact a ride over the Wabash is a delightful recreation in itself—a treat long to be remembered.

A MOVEMENT is under way to raise a fund of \$1,000,000 for the establishment of a permanent orchestra in Boston. The sum has been fixed upon after a careful study of the question. It is the same as that with which Mr. Higginson has endowed the Boston Symphony Orchestra. The point is that the fund should be big enough to provide for all expenses from its income.

Among those interested in the scheme, which has not progressed far enough as yet to be formulated in detail, are Henry W. Poor, Mrs. John E. Cowdin, Samuel Untermyer, Mrs. Howard van Sinderen and Mrs. Charles H. Ditson.

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No. 8, " " C sharp major [R.E.]	25
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Allegretto. ♩ - 112.

The first system of music is in bass clef, 4/4 time, and B-flat major. It features a piano (*p*) dynamic and includes several triplet markings. The melody is characterized by eighth-note patterns with fingerings such as 1-2-3-4-5 and 3-2-1-2-3-4.

## Pickaninny's Dance. Scherzando.

The second system continues the piece with a *cresc.* (crescendo) marking and a forte (*f*) dynamic. It includes a *ped.* (pedal) marking and a star symbol. The notation shows a mix of eighth and sixteenth notes with various fingerings.

The third system features a *ten.* (tenuto) marking and continues with eighth-note patterns. It includes a *ped.* marking and a star symbol. The bass line has a steady eighth-note accompaniment.

or thus.

The fourth system includes a piano (*p*) dynamic and a *ten.* marking. It features a *ped.* marking and a star symbol. The notation shows a continuation of the eighth-note accompaniment with melodic variations.

The fifth system continues with eighth-note patterns and includes a *ten.* marking. It features a *ped.* marking and a star symbol. The piece concludes with a final cadence.

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Con allegrezza.

First system of musical notation. Treble and bass staves. Includes markings: *ten.*, *p*, *cresc.*, *ped.*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *ten.*, *ped.*, and asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *ten.*, *cresc.*, *ped.*, and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *ten.*, *cresc.*, *p*, *ped.*, and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *scherzando.*, *ten.*, *ped.*, and asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *ten.*, *ped.*, and asterisks.



Con Bravura.

The first system of music for 'Con Bravura' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Below the bass staff, there are several pairs of notes connected by a brace, each marked with an asterisk and the word 'Ped.' (pedal point).

The second system continues the 'Con Bravura' piece. It follows the same two-staff format. The upper staff continues with intricate rhythmic patterns. The lower staff provides accompaniment. Similar to the first system, there are pairs of notes with asterisks and 'Ped.' markings below the bass staff.

Giacoso.

The first system of 'Giacoso' is in treble clef with a key signature of three sharps and a 4/4 time signature. The melody is more melodic and slower than the 'Con Bravura' section, featuring triplets and slurs. The lower staff provides accompaniment. Below the bass staff, there are pairs of notes with asterisks and 'Ped.' markings.

The second system of 'Giacoso' continues the melodic theme. It includes slurs and accents over the notes. The lower staff continues with accompaniment. Pairs of notes with asterisks and 'Ped.' markings are present below the bass staff.

The third system of 'Giacoso' concludes the piece. It features similar melodic and accompaniment patterns. Below the bass staff, there are pairs of notes with asterisks and 'Ped.' markings.

The lower note of these octaves may be omitted.



Con Bravura.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex, rapid sequence of chords and arpeggios, marked with a forte 'f' dynamic and a 'cresc.' (crescendo) hairpin. The lower staff is in bass clef and features a rhythmic accompaniment of chords, with some notes marked with 'Ped.' (pedal) and asterisks. The key signature is three sharps (F#, C#, G#).

The second system continues the musical piece with similar complexity. It features two staves with intricate chordal textures and a steady bass accompaniment. The upper staff includes a 'cresc.' hairpin and a forte 'f' dynamic. The lower staff has 'Ped.' markings and asterisks. The key signature remains three sharps.

The third system maintains the high level of technical difficulty. The upper staff shows a 'cresc.' hairpin and a forte 'f' dynamic. The lower staff continues with 'Ped.' markings and asterisks. The key signature is three sharps.

The fourth system concludes the 'Con Bravura' section. It features two staves with complex chordal patterns. The upper staff has a forte 'f' dynamic. The lower staff includes 'Ped.' markings and asterisks. The key signature is three sharps.

Giocoso.

The fifth system, titled 'Giocoso', is in a lighter, more playful mood. It consists of two staves. The upper staff begins with a piano 'p' dynamic and contains melodic lines with fingerings (1, 2, 3, 4) and accents. The lower staff has a simple accompaniment with 'Ped.' markings and asterisks. The key signature is three sharps. The section concludes with a 'ten.' (ritardando) marking.



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

Con allegrezza.

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

cresc.

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

ten.

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

cresc.

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

14

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with chords and single notes. The key signature has one flat.

Second system of musical notation. The right hand continues with intricate patterns. A section of the right hand is marked *Con dolcezza*. The left hand includes a section with a *pp* dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The right hand features a series of slurred eighth-note patterns with fingerings. The left hand continues with a consistent accompaniment. The system ends with a double bar line.

Fourth system of musical notation. The right hand has a section marked *cresc.* and *accel.* with slurred eighth-note patterns. The left hand features a series of triplets. The system ends with a double bar line.

Fifth system of musical notation. The right hand has a section marked *Con Bravura* with a forte (*f*) dynamic. The left hand features a section marked *sec.* with a fortissimo (*ff*) dynamic. The system ends with a double bar line.



*ritard.*

two fold ex - is - - tence I am where thou art, My heart in the

*ritard.*

*meno mosso.* *animato.*

dis - tance, Beats close to thy heart. Look up.... I am near thee, I

*Cantabile.*

*piu animato.* *rit.*

gaze on thy face, I hear.... thee, I see.... thee, I feel.... thy em-

*rit.*

*animato.*

brace. Look up.... I am near thee, I gaze.... on thy face, I



*appassionato.* *vibrato.* *ritard.* *a tempo.*

see... thee, I hear... thee, I know thy em - brace

*f* *ritard.* *accel.* *a tempo.*

*p*

And ab - sence but bright - ens The

*rit.*

eyes that I miss, And cus - tom but height - ens the spell of thy

*rit.*

*mf a tempo.*

kiss. It is not from du - - ty, Tho' that may be owed, It

*ritard.* *animato.*

is not from beau- - ty, Tho' that..... be be - stowed. But

\* \* *ped.* \* *ped.*

all..... that I care for, And all..... that I know, Is

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

*rit.* *animato.*

lack - - ing all where fore I wor - ship thee so. Look

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Up....., I am near thee, I gaze..... on thy face I

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

*poco a poco accelerando.*

see..... thee, I hear..... thee, I see..... thee, I hear..... thee, But

*poco a poco accelerando.*

*mf*

\*Red. \*Red. \*Red. \*Red. \*Red. \*Red. \*Red. \*Red. \*Red.

*ritard.*

all that I care..... for And all that I know..... is

*ritard.*

\*Red. \*Red. \*Red. \*Red. \*Red.

*ff*

lack - ing all where - fore I wor -

*ff* *sf*

\*Red. \*Red. \*Red. \*Red. \*Red.

ship..... thee' so.

**Presto.**

*ff*

\*Red. \*Red. \*Red. \*Red. \*Red. \*Red. \*Red. \*Red. \*

# HAPPY BIRDLINGS.

RONDO.

Carl Sidus Op. 217.

Moderato  $\text{♩} = 126$ .

Secondo.

The musical score is arranged in six systems, each with a piano (right) and bass (left) staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato' with a quarter note equal to 126 beats per minute. The piece is in 2/4 time and is a 'Rondo'.

- System 1:** Starts with a piano (*p*) dynamic. The right hand plays chords with slurs and fingerings (e.g., 5 4 3 2). The left hand plays a rhythmic accompaniment with slurs and fingerings (e.g., 2, 3, 5). Pedal points are marked with 'Ped.' and an asterisk.
- System 2:** Continues the piece with similar notation and fingerings.
- System 3:** Includes a 'cres.' (crescendo) marking. The right hand has more complex chordal textures with fingerings like 5 3 1 and 5 2 1. The left hand continues with slurs and fingerings.
- System 4:** Features a piano (*p*) dynamic marking. The notation remains consistent with the previous systems.
- System 5:** Continues the piece with various slurs and fingerings.
- System 6:** Ends with a 'cres.' marking. The right hand has complex chordal textures with fingerings like 5 3 1 and 5 2 1. The left hand has slurs and fingerings. The system concludes with the number '1324-6'.

# HAPPY BIRDLINGS.

## RONDO.

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

Carl Sidus Op. 217.

Moderato. ♩ = 126.

Primo.

The musical score is written for piano and right hand in 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *cres.* and *f*. Pedal points are indicated with "Ped." and asterisks. Fingerings are shown with numbers 1-5. Arrows point to notes that should be struck from the wrist. The piece concludes with the number "1324-6".

Secondo.

simili. *simili.*

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

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

Trio. *mf rit.* *rit.* *a tempo.*

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

*rit.* *rit.* *a tempo.* *cres.*

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

*mf rit.* *rit.* *a tempo.*

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

*rit.* *rit.* *a tempo.* *cres.*

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



# THE GLISSANDO.

## WALTZ.

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

**Allegretto.**  $\text{♩} = 80$  (lively, joyfully.)

CARL SIDUS.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

N. B.

See note below. **Con eleganza.** (elegantly, with elegance of style.)

N. B.

N. B.

Note. The half note G must be struck fortissimo with the third finger. The Glissando run following must be made only with the third finger; turn the hand and let the nail of the third finger slide lightly over the keys from A to E. If this run is properly executed, the effect will be most startling.

N. B. Heed carefully the change of fingering.

1739 - 3

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First system of musical notation. The treble clef staff contains a melodic line with fingerings 3, 2, 3, 4, 3, 2, 5, 4, 3, 2, 3, 2, 3, 4, 3, 2, 5, 4, 3, 2. The bass clef staff contains a bass line with fingerings 5, 3, 4, 2, 5, 2, 5, 3, 5, 3, 5, 3. The dynamic marking *p* is present.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings 3, 2, 3, 4, 3, 5, 4, 3, 2, 3, 2, 3, 4, 3, 1, 5, 1, 2, 3. The bass clef staff contains a bass line with fingerings 5, 2, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. The dynamic marking *cresc.* is present. The system concludes with the marking *Fine II.*

N.B.

**TRIO.**  
*Giocoso (with mirth, joyfully)*

TRIO section. The treble clef staff contains a melodic line with fingerings 3, 2, 3, 1, 5, 4, 1, 2, 4, 2, 1, 5. The bass clef staff contains a bass line with fingerings 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2. The dynamic marking *p* is present. The instruction *(Key of F major)* is written in the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 1, 3, 3, 5, 4, 1, 4, 1, 4. The bass clef staff contains a bass line with fingerings 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 3, 3, 3, 1, 5, 4, 1, 2, 4. The bass clef staff contains a bass line with fingerings 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings 2, 1, 5, 4, 1, 3, 3, 5, 1, 5. The bass clef staff contains a bass line with fingerings 5, 4, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2.

5

Scherzando in a light and sportive manner

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part begins with a series of notes: G4, A4, B4, C5, B4, A4, G4, followed by a triplet of G4, A4, B4. The bass clef part features a steady eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2. The system concludes with a triplet of G4, A4, B4 in the treble and a triplet of G3, B2, G3 in the bass.

The second system continues the piece. The treble clef part has notes: G4, A4, B4, C5, B4, A4, G4, followed by a triplet of G4, A4, B4. The bass clef part continues with eighth notes: G3, B2, G3, B2, G3, B2, G3, B2. The system ends with a triplet of G4, A4, B4 in the treble and a triplet of G3, B2, G3 in the bass.

The third system continues the piece. The treble clef part has notes: G4, A4, B4, C5, B4, A4, G4, followed by a triplet of G4, A4, B4. The bass clef part continues with eighth notes: G3, B2, G3, B2, G3, B2, G3, B2. The system ends with a triplet of G4, A4, B4 in the treble and a triplet of G3, B2, G3 in the bass.

The fourth system continues the piece. The treble clef part has notes: G4, A4, B4, C5, B4, A4, G4, followed by a triplet of G4, A4, B4. The bass clef part continues with eighth notes: G3, B2, G3, B2, G3, B2, G3, B2. The system ends with a triplet of G4, A4, B4 in the treble and a triplet of G3, B2, G3 in the bass.

The fifth system continues the piece. The treble clef part has notes: G4, A4, B4, C5, B4, A4, G4, followed by a triplet of G4, A4, B4. The bass clef part continues with eighth notes: G3, B2, G3, B2, G3, B2, G3, B2. The system ends with a triplet of G4, A4, B4 in the treble and a triplet of G3, B2, G3 in the bass.

The sixth system concludes the piece. The treble clef part has notes: G4, A4, B4, C5, B4, A4, G4, followed by a triplet of G4, A4, B4. The bass clef part continues with eighth notes: G3, B2, G3, B2, G3, B2, G3, B2. The system ends with a triplet of G4, A4, B4 in the treble and a triplet of G3, B2, G3 in the bass.

Repeat from the beginning, without repeating the first part, to Fine I or Fine II.

# Twilight Musings

(REVERIE.)

EMMA F. JOHNSON.

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

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato.

N.B. 8.....

- 96.

R.H. L.H.

The melody marked.

R.H.

(Key of F major.)  
For the proper execution of the grace notes see Kunkel's Royal Piano Method page 67.

8.....

rit.

a tempo. 8.....

8.....

488-5

N.B. The octave mark effects the notes of both hands.

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Giacoso.

ten. *p*

ten. *cres.....cen.....do*

ten. *p*

ten. *cresc: f ritard.....*

*a tempo. p*

5

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *p* and *rit.*, and contains various musical notations like eighth notes, sixteenth notes, and rests. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation, continuing the piece with similar notation and dynamic markings. Pedal markings are present throughout the system.

Third system of musical notation, including the instruction "Tempo di" at the end of the system. The notation continues with various rhythmic patterns and dynamic markings.

Valse. *so.*      Waltz.

cres.      cen.      do.      *p*

Ped. \*      Ped. \*      (The second time *pp*)

Fourth system of musical notation, marking the beginning of a "Valse" section. It includes performance instructions like "cres.", "cen.", "do.", and "p". Pedal markings and a specific instruction "(The second time *pp*)" are also included.

Fifth system of musical notation, featuring complex rhythmic patterns and dynamic markings. Pedal markings are used to indicate when to use the sustain pedal.

Sixth system of musical notation, concluding the piece with various musical notations and dynamic markings. Pedal markings are present at the end of the system.



First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf* and *p*. Fingerings and articulation are indicated by numbers and arrows.

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

Third system of musical notation, including dynamic markings like *mf* and *p*.

Fourth system of musical notation, featuring dynamic markings *f* and *p*.

Fifth system of musical notation, including dynamic markings *f* and *ac...*.

Sixth system of musical notation, concluding the page with dynamic markings *ff* and *f*. The lyrics "er... an... do" are visible at the bottom.

# SUNRISE IN THE ALPS.

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

CARL SIDUS.

Moderato. ♩. - 120 (at a moderate speed.)

*p*  $\frac{5}{3} \frac{1}{1}$

(Key of F major.)

*f* Marcato. (marked.)

*p*  $\frac{5}{3} \frac{1}{1}$

*f*

*p* *cresc.*

Cantabile. (singing.)

(Key of C major.)

*p*  $\frac{5}{3} \frac{1}{1}$

*f* Marcato

*p*  $\frac{5}{3} \frac{1}{1}$

*f*

*p* *cresc.*

1741. 3

Entered Stationers Hall.

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Con allegrezza. (joyful and vivacious).

TRIO.

(Key of B<sup>2</sup> major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

In repeating this part it may be played an octave higher.

1<sup>st</sup> time *f* 2<sup>nd</sup> time *pp*  
Ben misurato. (the time well measured.)

(Key of E<sup>2</sup> major.)

Con allegrezza

5

First system of a piano score. The right hand features a series of chords with fingerings 5, 3, 2, 1 and 4, 1, 2, 3, 4, 5. The left hand has a bass line with fingerings 5, 1, 2, 1, 2. Dynamics include *p* and *f* Marcato.

Second system of a piano score. The right hand continues with chords and fingerings. The left hand has a bass line with fingerings 5, 1, 5, 2, 2, 2, 4. Dynamics include *p* and *cresc.*

Third system of a piano score, labeled *Cantabile*. The right hand has a melodic line with fingerings 1, 5, 2, 3, 1, 5, 4, 5, 1, 2, 1, 5, 4, 3. The left hand has a bass line with fingerings 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 3, 5, 1, 2, 5. Dynamics include *p*.

Fourth system of a piano score, continuing the *Cantabile* section. The right hand has a melodic line with fingerings 1, 5, 2, 3, 1, 5, 4, 5, 1, 2, 1, 3, 5. The left hand has a bass line with fingerings 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 3, 5, 1, 2, 5.

Fifth system of a piano score. The right hand features a series of chords with fingerings 5, 3, 2, 1 and 4, 1, 2, 3, 4, 5. The left hand has a bass line with fingerings 5, 1, 2, 1, 2. Dynamics include *p* and *f* Marcato.

Sixth system of a piano score. The right hand continues with chords and fingerings. The left hand has a bass line with fingerings 5, 1, 5, 2, 2, 2, 4. Dynamics include *p* and *cresc.*

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.... OF ....

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## CHARLES GALLOWAY ELECTED LEADER OF THE APOLLO CLUB.

Charles Galloway, the St. Louis organist of extensive reputation, has been elected leader of the Apollo Club, to succeed Alfred Robyn, its organizer and, until his recent resignation, its leader.

Mr. Galloway was serenaded by the club at his residence, No. 1232 N. Taylor avenue, at midnight, after being awakened by telephone and told of his selection. Mr. Galloway appeared at an upper window and made a balcony speech. Then he was induced to come down and open the door.

The new leader studied music aboard in 1892-3-4. His playing in Paris brought to the young student praise. He was the pupil of Alexander Guilmant, and had the honor of admittance to two exclusive music societies, one of Paris and the other in Rome.

The election of leader is for one year. The Apollos make an annual choice. Although the matter had been previously arranged, the organist and composer was not notified of the formal action of the club until after its meeting.

Aside from the election of Mr. Galloway, the Apollo Club signalized its meeting by voting \$100 toward the guarantee fund of the Choral-Symphony Society, which has been upon the point of disbanding because of the failure to complete a fund of \$20,000 necessary to the expenses of that popular organization. The gift of the Apollo Club was made as an evidence of its good will toward the Choral-Symphony. Recently the Apollos gave a concert toward the fund. It is expected that the organization will succeed in its efforts.

Thomas Wright, president of the Appollo Club, said that none of the music circles of the city would deplore the disbandment of the Choral-Symphony more than the members of the Apollo Club.

"It is for the purpose of doing everything in our power to keep the Choral-Symphony in existence that we voted the gift," he said, "and I hope that the remaining thirty-two subscriptions to the fund will be secured."

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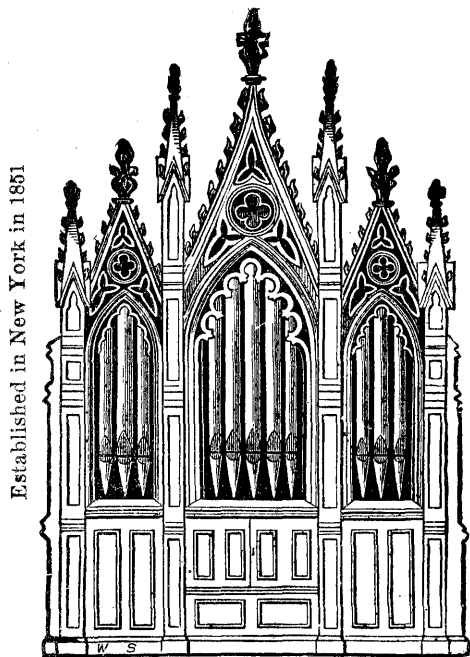
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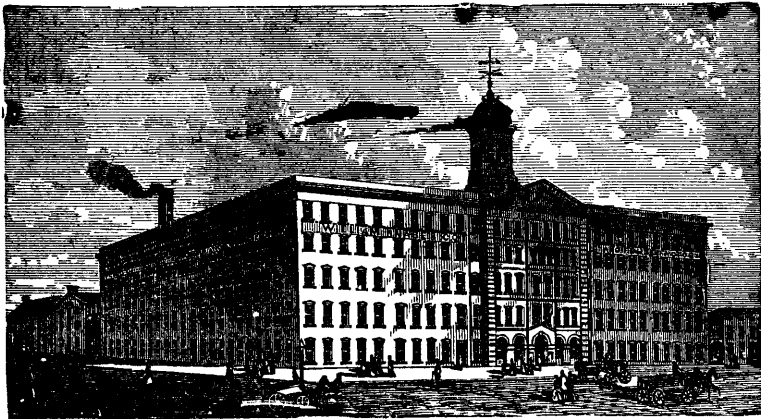
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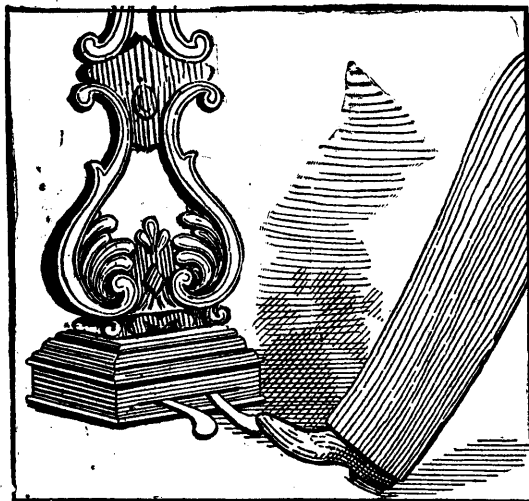
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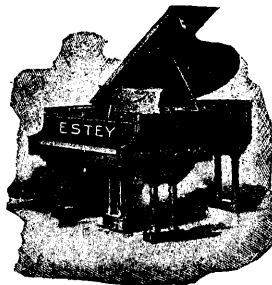
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