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### WHILE WAITING FOR THE TEACHER.

**Music.**—Leschetitzky, the famous Vienna pedagogue, once reproached Paderewski for spending four hours daily in practicing Czerny exercises. "Think ten times and play one time," he said.

**Literature.**—Lillian Whiting has in press a new work entitled "A Study of Elizabeth Barrett Browning," the aim of which is to trace the development of Mrs. Browning's mind as revealed in her poems. The manifold influences surrounding the lifelong invalid are brought out.

In the introduction to a "Memorial Edition" of Dickens published in London, some curious facts are given concerning the sums which Dickens received for his earlier works. For "Pickwick" he received £2,500. Five years later, however, his generous publishers, Chapman & Hall, gave him a third share in the copyright on the understanding that he would write another novel for them. "Nicholas Nickleby" was the fruit of the agreement, and for it Dickens received £3,000, the copyright reverting to him at the end of five years.

**Medicine.**—Old Remedy—New Uses. There are very many important uses for Antikamnia, of which

physicians as a rule may be uninformed. A five grain Antikamnia Tablet prescribed for patients before starting on an outing, and this includes tourists, picnickers, bicyclers, and in fact anybody who is out in the sun and air all day, will entirely prevent that demoralizing headache which frequently mars the pleasure of such an occasion. This applies equally to women on shopping tours, and especially to those who invariably come home cross and out of sorts, with a wretched "sightseer's headache." The nervous headache and irritable condition of the busy business man is prevented by the timely use of a ten-grain dose. Every bicycle rider, after a hard run, should be advised a bath and a good rub down, and two five-grain Antikamnia Tablets on going to bed. In the morning he will awake minus the usual muscular pains, aches and soreness. As a preventive of the above conditions, Antikamnia is a wonder, a charming wonder, and one trial is enough to convince.

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panies them, Antikamnia will be found to afford prompt relief and can be safely given. Insomnia from solar heat is readily overcome by one or two five grain Antikamnia tablets at supper time, and again before retiring. If these conditions are partly dependent upon a disordered stomach, two five grain Antikamnia tablets with fifteen or twenty drops of aromatic spirits of ammonia, well diluted, are advisable. For the pain following sun or heat-stroke, Antikamnia in doses of one or two tablets every two or three hours will produce the ease and rest necessary to complete recovery.

**Science.**—"The story comes," says *The Bulletin of Pharmacy*, "of a Russian physician who placed a dog in a room with the temperature lowered to 100° F. below zero, by the use of liquid air. After ten hours the dog was taken out alive and with an enormous appetite. The physician tried the test himself. After ten hours' confinement in an atmosphere of still, dry cold, his system was intensely stimulated. So much combustion has been required to keep the body warm that an intense appetite was created. The process was continued on the man and the dog, and both grew speedily fat and vigorous. It was like a visit to a bracing northern climate."

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## JOHANN STRAUSS.

Johann Strauss, the universally accepted "Waltz King" of the world, and the creator of innumerable pleasing dance and song melodies, died on Saturday, June 3, in Vienna, of acute bronchial catarrh, from which he had long been suffering.

This is a great loss to the musical world, for, although Strauss' compositions were cast in the lighter forms of the operetta and dance, yet he worked with such superior material, and so artistically, that he gained the affection and esteem, not only of the general public, but as well of his brother musicians all over the world.

The primary cause for this, says *Musical America*, was the unique position held by Strauss, even among dance-music writers.

He was an innovator in this particular field, and from him we first learned that a waltz can be as much of a work of art as is a symphony.

Of course, Strauss' father had written waltzes that were popular in every civilized country, even before young Johann was born; but it remained for the latter to lend new harmonic, orchestral and rhythmic beauty to this popular and much-abused dance form.

Of Strauss' melodies it has been truly said that "those irresistible waltzes first catch the ear and then curl round the heart, till on a sudden they invade and will have the legs."

Johann Strauss was born in Vienna, October 25, 1825. He was the eldest and most distinguished of three sons, who followed more or less successfully in their father's footsteps.

Johann, the younger, was destined for a business career, but, by the aid of his mother, he secretly studied music.

When only six years old he composed his first waltz, "First Thought." He studied harmony and counterpoint very thoroughly, and early became a splendid violinist.

But until he was eighteen the secret was kept from his father. There was a curious vein of artistic jealousy in Johann, the elder. As a father he loved his heir apparent, but as a musician he would tolerate no rival and no successor.

When, on October 15, 1844, young Johann threw aside all concealment and boldly accepted the position of conductor at Dommayer's, at Hvistsing, near Vienna, the storm broke. The old gentleman left his home and refused for a while to have anything further to do with his recalcitrant family.

But the nineteen-year-old conductor sprang into immediate success. Vienna admired his audacity. The young heir apparent had a party as enthusiastic as his royal father. He showed his appreciation of the latter by conducting his famous "Lorelei" waltzes, and followed these by a number of his own compositions.

Johann I. died in 1849. Then Johann II. joined together his father's orchestra and his own and made a successful tour in Austria, Poland and Germany. For ten years he undertook the direction of the Summer concerts in the Petropaulowski Park, at St. Petersburg. Meanwhile, in 1853, he had been the first to introduce fragments of "Lohengrin" in Vienna, and later on it was he who first played portions of the "Meistersinger" in the same city.

While thus showing appreciation and foresight, he did not neglect his own original talents. He wrote in all some five hundred waltzes, of which "The Beautiful Blue Danube," the "Thousand and One Nights," the "Roses from the South" and "Wine, Woman and Song" were among the most successful. He also produced a number of light operettas. The best known are "Indigo," and "The Forty Thieves" (1871), "The Carnival in Rome" (1873), "Die Fledermaus" (1874), "Cagliostro," "Prince Methusalah," "The Merry War" and "The Queen's Lace Handkerchief." His single effort in the line of regular opera, "Ritter Pazmann," achieved only a success de'estime, when produced at the Imperial Opera House, in Vienna, in 1893.

From 1863 to 1870 Johann had held the much coveted position of Court Ball Musical Director to the Emperor of Austria. This he resigned in the latter year to his brother, Eduard, in order to devote himself to composition. He had also made public appearances in London and in Paris.

During the great Gilmore Jubilee he came to the United States, but without his orchestra, which was first heard in this country in 1893, under the direction of his brother, Eduard.

In October, 1894, the corporation and citizens of Vienna joined in a monster celebration of the golden jubilee of her most popular musical composer. A new operetta by Strauss himself, entitled "The Apple Feast," was produced for the first time in the Vienna Theatre, and during the week which marked the duration of the festival every theatre and opera house in Vienna performed selections from his dance music or produced some one of his operettas. The occasion wound up with a grand banquet, congratulations and presentations of addresses and floral tributes.

Strauss was thrice married, but he leaves no children of his own. A stepdaughter, whom he adopted, survives him.

Johann Strauss valued his operettas above all his other compositions. "The very smallest success of one of my operas," he once wrote, "stands in my estimation higher than all the rest." Nevertheless, it is as a composer of waltzes that the world will longest remember him. In that domain he is supreme.

Brahms and Wagner both recognized this. "One of Strauss' waltzes," said the latter, "as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries as the steeple of St. Stephen's surpasses the advertising columns on the Paris boulevards."

A terse but potent obituary of Strauss was spoken by a lady last week, who said: "He has done more for humanity than Beethoven or Brahms."

The funeral, on Tuesday, of the celebrated composer was a great public ceremony, the whole populace of Vienna rendering honor to its idol.

The procession was very long, the cortege including eight cars of flowers. The Burgomaster of Vienna and the municipal authorities, with many distinguished representatives of art, literature, music and drama, followed the hearse.

The cortege paused outside the Conservatoire of music, where orations were delivered. The Burgomaster made a brief address at the temporary grave.

Along the whole route of the procession the gas lamps were lighted. The absence of the widow of Eduard Strauss, the brother of the deceased, caused considerable comment.

The remains will be finally interred between the graves of Schubert and Brahms.

## STRASSBERGER'S CONSERVATORY.

The graduating exercises of Strassberger's Conservatory of Music, 2200 St. Louis avenue, were held at the Fourteenth Street Theatre, Fourteenth and Lucas Place, Thursday evening, June 13th, at 7:30 o'clock.

The class of 1899 included Misses Lillian Vette, Lillian Diestelhorst, Lulu Harting, Annie Von der Ahe, Messrs. Harry Droste, Max Gottschalk and Hubert Bauersachs. Miss Marie Paub, of Evansville, Ind., post graduate, and Miss Annie Geyer, graduate de' honneur.

A magnificent programme was rendered, in which the class was assisted by Otto Hein, tenor; H. W. Becker, A. M.; Louis Conrath, piano; Paul Mori, organ; and string quintette: Sig. Guido Parisi, violin; Dr. J. P. Nemours, violin; Val. Schopp, viola; P. G. Anton, violoncello; Robert Buhl, contra basso.

The work of the class was most commendable in every respect, and a worthy tribute to the excellent method of the institution and the zeal of its director, Mr. Clemens Strassberger. The Strassberger Conservatory is making rapid strides and spreading its influence more widely year by year. Its position among the most prominent conservatories is well merited.

We hear much nowadays about that delusive element, the Celtic spirit, but so far it has evaded anything like definition. Early Irish literature, both in prose and verse, reveals many phases of it, all abounding in a strange natural magic; in all early artistic creations of the Celt it is met, delicate and mystical, but it is hardly too much to say that ancient Irish music has been, consciously or unconsciously, made the vehicle for every phase of this many-sided Celtic spirit. The prevailing note in Irish music is undoubtedly one of sadness, and this feeling it expresses to a degree unapproached by the folk music of any other land; the sadness of a people who have faced every sorrow, every privation. On the other hand, some of its dance movements, like the dances themselves, suggest mirth almost gone mad with sheer gaiety of heart. There is a dignity, a nobility about some of its old lamentations which is almost unrivalled. There are fairy ballads strangely mystical and dreamy, and the love songs are all steeped in a haunting tenderness. "Irish music," says Dr. Parry, "is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness." The Irish people have neglected many of their great and noble traditions, but they have always treasured their great musical inheritance, and never, perhaps, was it held in such deservedly high esteem as it is to-day. Many evidences point to this, the most important is the establishment—the firm establishment, it is hoped—in Ireland of an annual feis, or musical festival, for the preservation of their fine old music, and for the cultivation of a native school of music. Such an institution must have the good wishes of every lover of music, no matter to what country he may belong.

## INTERESTING REMINISCENCES.

That charming and accomplished artist and raconteur, Felix Moscheles, son of the famous pianist, Ignaz Moscheles, has just issued another book of entertaining reminiscences, "Fragments of an Autobiography" (Harper's), containing many new anecdotes of celebrated virtuosi and composers.

Felix Moscheles, who was Mendelssohn's god-child, has much to say about the great composer's kindly disposition and lovable personality.

Naturally enough, a goodly portion of the book is filled with accounts of Ignaz Moscheles' musical doings, and we gain a deep insight into that busy man's simplicity of character and his unaffected devotion to his art.

For instance, the following excerpt might well be read with profit by some modern stiff-backed musicians.

"My father was ever happiest when at the piano or composing. We knew we should find him at home at the piano, or, pen in hand, composing; that is, if he had not, perchance, been stopped on the way by the sounds of music in some attractive shape. It was quite enough for him to hear such sounds proceeding from an open window, to make for the door, ring the bell, and ask for the 'Maestro' or the 'Herr Kapellmeister.' He would introduce himself, and presently be making friends on a sound musical basis with his colleague. It would sometimes lead to a continental hug of the warmest description, when the surprised native would discover that his visitor was 'the pianist.'

Also other musicians of that time saw in their art more than the cheap medium through which to acquire fame and money.

Thus, Felix Moscheles says of David, the great Leipsic violinist, and intimate friend of Mendelssohn:

"In one respect, he was much like my father and Mendelssohn. He could not understand how anybody could get through the twenty-four hours without playing some sonata or trio. I recollect he was quite indignant on one occasion when he was in London and was staying with Sterndale Bennett. 'Would you believe it?' he said, 'I have been in the house now for more than a week, and we have not once sat down to make music.'

A most striking picture is given of Liszt, the much-discussed and much-described:

"I think I never knew anybody so calculated to fascinate man, woman or child. He generally spoke in French, which I did not understand, but I had to listen to every word. His voice alone held me spellbound; it rose and fell like a big wave, and I could tell that something was going on; that voice was evidently scattering thought as the big wave scatters spray, and those clear-cut features of his were in turn accentuating and emphasizing his words. His grand, leonine mane fascinated me as it started from the lofty forehead, and bounded, Niagara-like, with one leap to the nape of the neck."

In conclusion, read this delightful anecdote, not quite original, perhaps, but made nearly new in the telling:

"We were dining in a small hotel in Saxony. Separated from us only by a wooden partition, a neighbor commenced operations on the piano, carefully unwinding bar after bar of that most brilliant of pieces, Weber's 'Invitation a la Valse.' 'May the little mouse bite you,' exclaims my father in terrible earnest. The servant girl was summoned, and she explained that the neighbor usually began at that time, and was in the habit of playing several hours. He rushed out of the room. We were about to tremble when a meek, respectful knock at the neighbor's door happily reassured us. Enter my father, suavely apologizing for the interruption—we hear it all through the thin partition. He, too, is a lover of music; may he assuch be allowed to listen for awhile. Much pleased, the other offers him a chair and resumes his performance; my father listens patiently, and waits till the last bars are reached. 'Delightful,' we hear him say, 'a beautiful piece, is it not? I once learnt it, too; may I try your piano?' And with that he pounces on the shaky old instrument, galvanizing it into new life, as he starts off at a furious rate, and gives vent to his pent-up feelings in cascades of octaves and break-neck passages; never had he played that most brilliant of pieces more brilliantly. 'Good night,' he said, as he struck the last chord, 'allow me once more to apologize,' 'Ach! thus I shall never be able to play it,' answered the neighbor with a deep sigh, and he closed the piano and spent the rest of the evening a sadder, but a quieter man."

Henry Wolfsohn, the New York manager, announces that de Pachman is to make a concert tour of the United States, beginning in October or November. He is a unique figure in the piano world, and is almost certain to make a sensation.

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THOMAS M. HYLAND, . . . . . EDITOR

JULY, 1899.

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## MUSIC AND THE ARMY.

"The law scarcely recognizes music in the army of the United States, seeing that it provides for one band only—that of the Military Academy. This band," says an exchange, "which is little better than an apology for a band, being the only one that belongs legally to the military establishment, it may be interesting to see the number of bands maintained by other countries. Austria supports more than one hundred; Belgium, 29; England, 175; British India, 75; France, 195; Holland, 17; Dutch East Indies, 25; Germany, 357; Italy, 172; Russia, 282; Spain, 91; Sweden, 38; Saxony, 25; Ecuador, 6; and Persia, on which we are inclined to look as being but half-civilized, has 56 bands, with an average strength of fifty men each, all provided with the instruments of European bands.

"Compare these with the one little band maintained by law in the United States, the richest country of the world. Year after year have the authorities of the Military Academy begged Congress to grant the funds necessary for a band that should be a credit to the nation, and to one of the leading military schools of the world, but year after year has the prayer been disregarded. Congress will give nothing for that which is recognized universally by military men as one of the greatest moral forces that can be brought to bear on the soldier. Marshal Saxe and Napoleon Bonaparte believed firmly in music for their armies, although the latter cared little for it personally. Unlimited millions for pensions, but not a cent for that which rouses the courage of the soldier, which enlivens his life in the stagnation of the garrison, which cheers his spirits on the weary march to the front, which revives him after the toil of conflict, which supports him in the depression of defeat, and which sustains him in the hour of danger and death. To the men on whom the country relies for its protection are given good clothes, good food, good lodging, all that is required to keep the animal in good condition; but to the man, to the soul that is the man, is given naught to raise, enliven or cheer.

"Bandmen in the armies of Austria, Belgium, France, and Prussia are a decidedly privileged class of soldiers, having little or no military duty

to perform outside of their service as musicians. They are well paid, as a rule, the greatest exception being in France, where the bandmen, unless having enlisted and reentered voluntarily, is paid very poorly. The bandsman who enlists or re-enlists, on the contrary, is very well paid. The bandsman who comes in on the regular draft receives no especial consideration. He prefers, undoubtedly, service in the band to service in a company.

"Bandmen are not recognized by law in the United States; it is expected, therefore, that every bandsman shall be a soldier first and a musician afterward. Such an expectation is an absurdity. A musician has rarely the temperament that makes a good soldier."

## BEETHOVEN CONSERVATORY.

The Beethoven Conservatory held its graduating exercises on the 17th ult., at the Century Theatre. The programme proved a rare treat to all present, and was participated in by the following graduates, who were awarded diplomas: Misses Minnie Christman, Florence E. Bribach, Kelmie M. Murtrux, Helen M. Porter, Amelia Landau, Bertha Brushwood, Marion M. Woerman, Frieda Summa, Anna Loretta Brew, Margarite Smith, Estelle Lurton, Rosalie Meyer and Frankie Howard Trumbo; Messrs. Fred. Scheel and Fred. Schaefer.

Gold medals were awarded to the following post graduates: Misses Blanche Green, Alma Baier, Minnie Parson, Mary E. Ryan, Minnie Scheel, Marie Sausenthaler, Maude Hammes, Florence Phillippi and Leontine M. Kaitenbach.

The St. Louis Amateur Orchestra, under the able direction of A. I. Epstein, which assisted in the programme, did admirable work. Great praise is due the work of the graduates, who exemplified the careful and progressive training of their teachers. Messrs. Waldow and Epstein have again emphasized the fact that the Beethoven Conservatory justly ranks among the leading institutions devoted to music.

## FOREST PARK UNIVERSITY.

The thirty-eighth commencement class of Forest Park University was held in Lindell Avenue Methodist Church. Nine graduates were awarded diplomas.

The students of the university marched into the church in a body, and their entrance was the signal for a burst of applause. Rev. W. W. King, pastor of the church, presided, and Rev. C. H. Patton, of the First Congregational Church, offered the invocation.

After each member of the graduating class had read an essay, Mrs. Anna Sneed Cairns, President of the University, delivered an interesting address, in which she reviewed the work of the graduates during the past year, and complimented them upon the triumphs they had achieved. She then awarded diplomas.

The awarding of diplomas was followed by addresses by Dr. C. H. Patton and Dr. Michael Burnham.

Here are some "thoughts" by Camille Saint-Saens, the celebrated itinerant composer:

"The craze for quick movement, so prevailing today, destroys all musical form and degrades music to the level of confusing and meaningless noise; leaving on the mind no other impression than that of rhythm, and this alone is very little."

"Listening to music, which till lately was one of the greatest pleasures, is now gradually becoming one of the most laborious occupations."

"A great complication in the musical texture may please cultivated minds, but it is not at all proof of aesthetic merit; simplicity of style is quite as beautiful, and has the additional advantage of pleasing a greater number of people."

## MAJOR AND MINOR.

Mr. Charles Galloway, the well known organist, gave a recital at Temple Shaare-Emeth, on the 15th ult. His programme, which was made up entirely of organ numbers, was admirably selected, and proved a veritable treat to the large audience in attendance. An organist of Mr. Galloway's rank cannot be heard too often in recital work.

Siegfried Wagner is said to be at work on a new opera, "The Lady Judge."

In Prague is being given a Wagnerian cycle, which includes all the works of that master, except, of course, "Parsifal." Even his earliest opera, "The Fairies," has been presented. Hitherto this has been heard only in Munich. Vogl, who "created" the part of Loge in Bayreuth in 1876, will sing it again in Prague in June, when the Wagnerian cycle will be repeated. Mottl will conduct "Siegfried" and "Götterdämmerung."

It is rumored that Sir Arthur Sullivan, who recently was expected to conduct a long-forgotten work, his thirty-three-year-old symphony, in London, intends to soon publish his musical reminiscences. A London journalist declares that "if these contain half the good stories in his repertoire, they promise to be very interesting reading. Sir Arthur will contribute the subject matter, although the actual writing of the volume will be intrusted to a more experienced literary hand."

Madame Sembrich gives this advice to young singers: "There is one thing that I advocate always for any young girl intending to become a professional singer—that is the mastery of at least one instrument; more if possible. I began with the piano and violin when I was only four years old, and kept at them until I was grown. I had no idea of becoming a singer; I intended to play in concerts, and did. When I began to sing I found the training I had received in my instrumental work of immeasurable value to me. The violin, especially, trains the ear and helps one to sing true."

Various relics of Chopin have been gathered together and placed in the Czartoryski Museum at Cracow. The grandfather of the present Prince Czartoryski was one of the warmest admirers of the composer, while his wife had always been considered one of the best pupils of the master. In the museum are to be seen, among other things, Clesinger's marble bust of Chopin, a portrait by Ary Scheffer, and a bronze cast of the composer's right hand. There are also nineteen letters written by Chopin to his friend Count Albert Grzymala, but, curiously, no musical autographs.

Sims Reeves, the most famous tenor singer of his day, who retired from the stag to teach in 1892, and six years afterward was obliged by failing health to give up teaching also, was so careful of his voice in his palmy days that he declared his conscientiousness had cost him at least \$400,000.

"I have lived the life of an anchorite," he once said. "You really do not know, and the public do not know, what self-denial I have practiced, what deprivation I have suffered during my career. I am the most careful and abstemious liver in the world."

He preferred to disappoint an audience by not appearing, rather than by singing when his throat was not in the best condition. He was most thorough in all his practicing. He says:

"I have always studied my words; I have read them and phrased them in every possible way, and asked myself what they meant, and interpreted them according to my own feeling. I walk up and down, trying this line and trying that, until I feel that I have struck the right idea."

His getting ready to sing was always a more laborious effort than the singing itself.

It is announced that Mr. Edgar Stillman Kelley is to write the orchestral and choral music for the stage version of "Ben Hur," which is now being prepared.

The pupils of Carl Geisser gave their second annual piano recital, on the 14th ult., at Pickwick Theatre. They were assisted by Miss Anna Rabe, vocalist; Mrs. Jessie N. Holt and Miss Emily Geisser, elocutionists. An admirably selected programme was rendered in a manner that proved Mr. Geisser a thorough and painstaking teacher. The large and critical audience present testified its approval of the splendid treat afforded them in untinted praise.

Theodore Thomas' musical library, so it is said, could not be duplicated for less than \$200,000. It contains full scores and orchestral parts of 300 overtures, 160 symphonies, and hundreds of concertos and smaller works.

It was remarked that in the orchestra which played at the recent Joachim celebration, and which was composed of former pupils, forty-four of the violins were "Strads," and were insured for that night for the large sum of \$250,000.

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Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

The great varieties of tone, tone shading and tone effects produced by the "Crown" Piano, give it the greatest and most varied capacity of any piano ever made.

Any person who can play in the ordinary piano tone, can quickly learn to execute in the various tones. The original and exclusive attributes and capabilities of the "Crown" Piano in its piano tone and its other "many tones" charm and attract all pianists and vocalists who hear it. It is much more pleasing, entertaining and satisfactory than any "single tone" piano can be.

# OLD FOLKS AT HOME.

## GRAND FANTASIE.

J. W. Boone.

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

Moderato. ♩ - 88.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef and a common time signature. The first staff (treble) contains a melodic line with a dynamic marking of *f* and a series of ascending sixteenth notes, with a slur and the number 13 below it. The second staff (bass) contains a rhythmic accompaniment with a dynamic marking of *f*. Pedal markings include "Ped. \*", "7 Ped.", and "\*".

The second system continues the melodic line in the treble staff with a dynamic marking of *f* and a slur with the number 13. The bass staff features a series of triplets. Pedal markings include "7 Ped.", "\*", "7 Ped.", and "\* Ped. \*".

The third system shows the treble staff with a dynamic marking of *f* and a slur with the number 4. The bass staff has a dynamic marking of *f*. Pedal markings include "Ped." and "Ped."

The fourth system features a treble staff with a dynamic marking of *p* and a slur with the number 8. The bass staff has a dynamic marking of *p*. The system includes a *cresc.* marking. Pedal markings include "Ped. \*", "Ped. \*", "Ped. \*", "Ped. \*", "Ped. \*", "Ped. \*", "Ped. \*", and "Ped. \*".

The fifth system begins with a treble staff with a dynamic marking of *f* and a slur with the number 3. The bass staff has a dynamic marking of *f*. The system includes a *dim.* marking, a *rit.* marking, and a *h.* marking. Pedal markings include "Ped.", "\* Ped.", "1522 - 11", "\* Ped.", "\* Ped.", "\* Ped.", and "\* Ped."

THEME.

Moderato ♩ = 88.

The musical score is divided into six systems, each with a piano (right hand) and bass (left hand) staff. The piano part features a melodic line with triplets and slurs, while the bass part provides harmonic support with triplets and chords. Pedal points are indicated throughout. The score includes dynamic markings like 'p' and 'rit.', and performance instructions like 'r. h.' and 'a tempo.'

System 1: Starts with a piano (p) dynamic. The bass line has triplets and slurs. Pedal points are marked with asterisks.

System 2: Features a melodic line with a slur and a triplet. The bass line has triplets and slurs. Pedal points are marked with asterisks. Includes 'rit.' and 'r. h.' markings.

System 3: Marked 'a tempo.' The piano part has a melodic line with triplets and slurs. The bass line has triplets and slurs. Pedal points are marked with asterisks.

System 4: Features a melodic line with a slur and a triplet. The bass line has triplets and slurs. Pedal points are marked with asterisks.

System 5: Features a melodic line with a slur and a triplet. The bass line has triplets and slurs. Pedal points are marked with asterisks. Includes 'rit.' and 'r. h.' markings.

System 6: Features a melodic line with a slur and a triplet. The bass line has triplets and slurs. Pedal points are marked with asterisks.

*a tempo.*

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

*cresc.*

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

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

*p*

*rit.* *r. h.*

*a tempo.*

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

*p*

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

Variation I.

First system of musical notation. Treble clef, bass clef. Includes dynamic marking *p*, fingerings (2, 1, 2, 3, 4), and pedal markings (Ped. \*).

Second system of musical notation. Treble clef, bass clef. Includes dynamic marking *p*, fingerings (3, 5, 1, 4), and pedal markings (Ped. \*). Includes markings *rit.* and *r. h.*

Third system of musical notation. Treble clef, bass clef. Includes dynamic marking *a tempo.*, fingerings (1, 2, 3, 4), and pedal markings (Ped. \*).

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic marking *p*, fingerings (3, 5, 3, 4), and pedal markings (Ped. \*).

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic marking *p*, fingerings (1, 2, 3, 4), and pedal markings (Ped. \*).

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic marking *p*, fingerings (3, 5, 1, 4), and pedal markings (Ped. \*). Includes marking *rit.* and a final *Ped.* marking.



*a tempo.*

*cresc.*

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

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

*f*

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

*rit.*

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

*a tempo.*

*cresc.*

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

*f*

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

Andante ♩ - 60. *con espressione.*

Variation II.

*p*

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

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

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

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

*f*

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

System 1: Treble and bass staves with dense chordal textures. Pedal markings are present below the bass staff.

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

System 2: Treble and bass staves with dense chordal textures. Pedal markings and dynamic markings are present below the bass staff.

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

System 3: Treble and bass staves. The section is labeled "Cadenza." and features a long melodic line in the treble staff. Pedal markings are present below the bass staff.

Cadenza.

\* Ped. \* Ped.

System 4: Treble and bass staves. The section is marked with a forte dynamic (*f*) and includes a crescendo (*cresc.*). Pedal markings are present below the bass staff.

*f* *cresc.*

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

System 5: Treble and bass staves. The section is marked with a forte dynamic (*f*) and includes a ritardando (*rit.*). Pedal markings are present below the bass staff.

*f* *rit.*

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

Variation III.

Allegretto. ♩ = 100.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes, marked with a forte *f* dynamic. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings are indicated by the word "Ped." and asterisks below the bass staff. Fingerings are shown with numbers 1-5 above notes. A dotted line with the number 8 above it indicates an octave transposition for the right hand.

The second system continues the musical piece. It features a section marked *rit.* (ritardando) in the treble staff, where the tempo slows down. The bass staff continues with its accompaniment. A key signature change is visible in the bass staff towards the end of the system, moving from two flats to one flat. Pedal markings and fingerings are present throughout.

The third system is marked *a tempo.* (return to tempo). The treble staff continues with its intricate melodic patterns. The bass staff accompaniment remains consistent. Pedal markings and fingerings are clearly visible.

The fourth system concludes the variation. It features a first ending bracket labeled "1" above the treble staff, indicating a repeat of a specific melodic phrase. The piece ends with a final chord in the bass staff. Pedal markings and fingerings are included.

2. 11

This system contains the first two measures of the piece. The right hand features a complex melodic line with sixteenth-note runs and slurs. The left hand provides a steady accompaniment. Pedal markings are present at the beginning and end of the system. A measure rest of 8 measures is indicated above the first measure.

This system contains measures 3 and 4. The right hand continues with intricate sixteenth-note passages. Pedal markings are placed at the start and end of each measure. Measure rests of 8 measures are shown above the first measure of each system.

This system contains measures 5 and 6. The right hand's melodic line is highly technical. A *rit.* (ritardando) marking is placed above the second measure. Pedal markings are used throughout. Measure rests of 8 measures are indicated above the first measure.

*a tempo.*

This system contains measures 7 and 8. The tempo is marked *a tempo.* The right hand continues with sixteenth-note patterns. Pedal markings are placed at the beginning and end of each measure. Measure rests of 8 measures are shown above the first measure.

This system contains measures 9 and 10. The right hand features a sixteenth-note run in the final measure. Pedal markings are present. Measure rests of 8 measures are indicated above the first measure.

1522-11

FINALE.

Allegro  $\text{♩} = 108.$

ossia.

The first system of music features a treble staff with a complex melodic line and a bass staff with a steady accompaniment. Fingerings are indicated by numbers 1-5 above notes. Pedal markings 'Ped.' with asterisks are placed below the bass staff. An 'ossia.' section is shown in a dashed box above the treble staff.

The second system continues the musical piece with similar notation. It includes fingerings and 'Ped.' markings. An 'ossia.' section is also present in a dashed box above the treble staff.

The third system of music follows the same pattern, with detailed fingerings and 'Ped.' markings. An 'ossia.' section is shown in a dashed box above the treble staff.

The fourth system includes a dynamic marking 'f' (forte) in the bass staff. It features fingerings and 'Ped.' markings. An 'ossia.' section is shown in a dashed box above the treble staff.

The fifth system concludes the page with fingerings and 'Ped.' markings. The number '1522-11' is printed at the bottom center of the page.

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

ossia.

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

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

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

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

1 in octaves ad lib.

# WHISPERINGS OF AUTUMN.

## HERBSTGEFLÜSSTER.

Liszt. Bülow.

Allegro. ♩ - 100.

ossia.

N.B.

The musical score is presented in three systems. Each system consists of a treble clef staff and a grand staff (treble and bass clefs). The first system includes a 'N.B.' annotation and a 'simili.' instruction. The score is heavily annotated with fingerings (numbers 1-4) and articulation marks (accents, slurs). The piece is in 3/4 time and features a melodic line in the treble clef and a more rhythmic accompaniment in the grand staff.

N.B. The version in broken octaves offers splendid practice for small hands.  
1551-22

Copyright. Kunkel Bros. 1894.



The first system of musical notation consists of two staves. The upper staff is a treble clef staff with a melodic line of eighth notes, some with accidentals. The lower staff is a bass clef staff with a bass line of eighth notes, some with accidentals. Fingering numbers (1-4) are placed above the notes in the upper staff. The system is enclosed in a large bracket on the left.

The second system of musical notation consists of two staves. The upper staff is a treble clef staff with a melodic line of eighth notes, some with accidentals. The lower staff is a bass clef staff with a bass line of eighth notes, some with accidentals. Fingering numbers (1-4) are placed above the notes in the upper staff. The system is enclosed in a large bracket on the left.

The third system of musical notation consists of two staves. The upper staff is a treble clef staff with a melodic line of eighth notes, some with accidentals. The lower staff is a bass clef staff with a bass line of eighth notes, some with accidentals. Fingering numbers (1-4) are placed above the notes in the upper staff. The system is enclosed in a large bracket on the left.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef staff with a melodic line of eighth notes, some with accidentals. The lower staff is a bass clef staff with a bass line of eighth notes, some with accidentals. Fingering numbers (1-4) are placed above the notes in the upper staff. The system is enclosed in a large bracket on the left.

System 1: Treble clef with a melodic line. Bass clef with a complex accompaniment featuring triplets and sixteenth notes. Fingerings are indicated by numbers 1-4.

System 2: Treble clef with a melodic line. Bass clef with a complex accompaniment featuring triplets and sixteenth notes. A dashed line with the number '8' above it spans across the system. Fingerings are indicated by numbers 1-4.

System 3: Treble clef with a melodic line. Bass clef with a complex accompaniment featuring triplets and sixteenth notes. Fingerings are indicated by numbers 1-4.

System 4: Treble clef with a melodic line. Bass clef with a complex accompaniment featuring triplets and sixteenth notes. Fingerings are indicated by numbers 1-4.

System 5: Bass clef with a melodic line. Fingerings are indicated by numbers 1-4.

# WITH THE TIDE.

## MIT DER FLUTH.

Liszt. Bülow.

Allegro.  $\text{♩} = 80$ .

The musical score is presented in five systems, each containing a grand staff with a treble and bass clef. The piece is in 4/4 time and marked 'Allegro' with a tempo of 80 beats per minute. The notation includes various fingerings (1-5) and articulation marks (accents, slurs) to guide the performer. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many slurs and fingerings (1-5). The bass clef part provides a harmonic accompaniment with various chords and intervals.

Second system of musical notation, continuing the piece. It shows further development of the melodic and harmonic themes, with intricate fingerings and slurs throughout both staves.

Third system of musical notation, featuring more complex rhythmic patterns and melodic runs in the treble clef, supported by a steady bass line.

Fourth system of musical notation, showing a continuation of the intricate melodic and harmonic textures established in the previous systems.

Fifth system of musical notation, with dense melodic passages in the treble clef and a more active bass line.

Sixth system of musical notation, the final system on the page. It includes dynamic markings such as *simili.* (similarly) and *cresc.* (crescendo). The piece concludes with a final melodic flourish in the treble clef.

System 1: Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and fingering numbers (1-5). Bass clef contains a supporting line with fewer slurs and fingering numbers.

System 2: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingering numbers. Bass clef continues the supporting line.

System 3: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingering numbers. Bass clef continues the supporting line.

System 4: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingering numbers. Bass clef continues the supporting line.

System 5: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingering numbers. Bass clef continues the supporting line. A 'cresc.' marking is present in the bass clef.

System 6: Treble and bass clefs. Treble clef continues the melodic line with slurs and fingering numbers. Bass clef continues the supporting line. 'simili.' and 'ff' markings are present.

1551-22  
 To simplify this difficult octave passage in contrary motion omit the lower notes of the octaves.

# MERRY SLEIGH BELLS.

## RONDO

Lively  $\text{♩} = 112.$

Secondo.

Carl Sidus Op. 67.

The musical score is written for piano and consists of five systems of music. Each system contains two staves (treble and bass clef). The first system is marked 'Lively' with a tempo of 112 and 'Secondo.' The music features intricate fingerings and dynamic markings such as 'p' and 'mf'. Pedal points are indicated with 'Ped.' and asterisks. The score concludes with a copyright notice for Kunkel Bros. 1884.

# MERRY SLEIGH BELLS.

## RONDO.

Carl Sidus Op. 67.

*Lively* ♩ - 112.

Primo.

*mf*

*Ped.* *Ped.* \*

*Ped.* *Ped.* \*

*Ped.*

*Ped.* \*

*Ped.* *Ped.* \*

*Ped.* \*

4

# Sleigh Bells

Secondo

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords, many of which are marked with a '4' above them. The lower staff is also in bass clef and contains a series of chords. The dynamic marking *mf* is present at the beginning of the system.

The second system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords. The lower staff is also in bass clef and contains a series of chords. The dynamic marking *f* is present at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords. The lower staff is also in bass clef and contains a series of chords. The dynamic marking *p* is present at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords. The lower staff is also in bass clef and contains a series of chords. The dynamic marking *mf* is present at the beginning of the system.

The fifth system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords. The lower staff is also in bass clef and contains a series of chords. The dynamic marking *f* is present at the beginning of the system.



*Primo.*

*f* *mf* *f*

*Ped.* \*

*f* *mf* *f*

*Ped.* \*

*f* *p*

8

*f* *p*

8

*f* *mf* *f*

*f* *mf*

Secondo.

Musical notation system 1. Treble clef: *p*. Bass clef: *p*. Fingerings: 3 1, 1 2, 3 1, 2 1, 4 1, 2 1, 5 1. Pedal markings: Ped., Ped., \*

Musical notation system 2. Treble clef: *mf*. Bass clef: *mf*. Fingerings: 3 1, 4 2, 3 1, 2 1, 2 1. Pedal markings: Ped., Ped., \*

Musical notation system 3. Treble clef: Fingerings: 4 2, 4 3, 2. Bass clef: Fingerings: 6 2, 1, 5 2, 1, 5 2, 1, 5 2, 1.

Musical notation system 4. Treble clef: Fingerings: 1, 1, 4 3, 4. Bass clef: Fingerings: 5 2, 1, 5 2, 1, 5 2, 1, 5 2, 1.

Musical notation system 5. Treble clef: *p*. Bass clef: *p*. Fingerings: 3 1, 4 2, 3 1, 2 1, 2 1, 5 1. Pedal markings: Ped., Ped., \*

Musical notation system 6. Treble clef: *f*. Bass clef: *f*. Fingerings: 3 1, 4 2, 3 1, 2 1, 5 1, 3. Pedal markings: Ped., \*

Primo.

7

8 5 4 2 1 5 3 3 3

*mf* Ped. Ped. \*

8 5 4 2 1 5 3 3 3 1 1

*f* Ped. Ped. \*

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

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

8 5 4 2 1 5 3 3 3

*mf* Ped. Ped.

8 5 4 2 1 5 3 3 3

*f* *ff* Ped. Ped. \*

# WOODLAND WHISPERS.

WALTZ.

Louis Conrath.

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

Allegretto.  $\text{♩} = 80$ .

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. Pedal markings (*Ped. \**) are located at the end of the first, second, and fourth systems. The final system concludes with first and second endings. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes. Arrows (↘) are placed above notes in the first staff of each system, indicating they should be struck from the wrist.

Musical notation for the first system, featuring a treble and bass clef with various fingerings and a 'Ped.' marking.

*Ped.* \*

Musical notation for the second system, featuring a treble and bass clef with various fingerings and 'Ped.' markings.

*Ped.* \*

*Ped.* \*

*Ped.* \*

Musical notation for the third system, featuring a treble and bass clef with various fingerings and the instruction *TRIO. Cantabile.*

*TRIO.  
Cantabile.*

Musical notation for the fourth system, featuring a treble and bass clef with various fingerings and the instruction *scherzando.*

*scherzando.*

Musical notation for the fifth system, featuring a treble and bass clef with various fingerings.

Musical notation for the sixth system, featuring a treble and bass clef with various fingerings.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 3, 5, 3, 2, 5, 4, 2, 3, 1). The bass staff provides a harmonic accompaniment. A dynamic marking of *p* is present at the end of the system. A pedaling instruction "Ped. \*" is located below the bass staff.

Second system of musical notation. The treble staff continues the melodic line with fingerings such as 4, 3, 5, 4, 2, 3, 4, 3, 1, 4, 5, 4, 3, 2, 4, 1, 5, 3, 4, 1. The bass staff has a steady accompaniment. A pedaling instruction "Ped. \*" is located below the bass staff.

Third system of musical notation. The treble staff features fingerings like 5, 4, 3, 1, 2, 5, 4, 4, 3, 5, 2, 3, 4, 4, 3, 5, 2, 3. The bass staff continues with accompaniment. Three pedaling instructions "Ped. \*" are placed below the bass staff.

Fourth system of musical notation. The treble staff includes fingerings such as 3, 1, 5, 3, 4, 1, 2, 3, 4, 2, 4, 2, 3, 4, 3. A dynamic marking of *mf* is present. The bass staff has accompaniment with some chordal textures. A pedaling instruction "Ped." is located at the end of the system.

Fifth system of musical notation. The treble staff contains fingerings like 1, 3, 2, 3, 1, 2, 3, 4, 1, 4, 2, 3, 2, 4, 5, 3, 4, 1, 4, 2, 3. The bass staff has accompaniment. Three pedaling instructions "Ped. \*" are placed below the bass staff.

Sixth system of musical notation. The treble staff features fingerings such as 1, 3, 3, 4, 3, 4, 2, 1, 6, 2, 3, 4, 1, 2, 3. The bass staff has accompaniment. Five pedaling instructions "Ped. \*" are placed below the bass staff.

# WOOD NYMPH.

## MAZURKA.

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

Louis Conrath.

Allegretto. ♩ - 126.

The musical score is presented in five systems, each containing a treble and bass staff. The notation includes various musical symbols such as slurs, accents, and arrows pointing to specific notes, indicating where they should be struck from the wrist. Fingerings (1-5) are clearly marked throughout the piece. The piece is in 3/4 time and has a key signature of one sharp (F#).

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

Second system of musical notation, continuing the piece with intricate melodic lines and accompaniment.

Third system of musical notation, including the instruction *cresc.* and a dynamic marking *p*.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, featuring more complex rhythmic structures and articulation.

Sixth system of musical notation, starting with the instruction *scherzando.* and including multiple *Ped.* markings.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 2, 4, 2, 3, 2). The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Second system of musical notation, continuing the piece. It includes first and second endings in the treble staff. Pedal markings are present below the bass staff.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 5, 4, 2, 4, 6, 4, 6). The bass staff provides a harmonic accompaniment with chords and single notes.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 5, 4, 2, 4, 6, 4, 6). The bass staff provides a harmonic accompaniment with chords and single notes.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2, 4, 2, 4, 2, 4, 2, 4). The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2, 4, 2, 4, 2, 4, 2, 4). The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

# SPINNING SONG.

(SPINNERLIED.)

Louis Conrath.

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

Allegretto. ♩ = 72.

Cantabile.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a slur over five measures, including fingerings 4, 2, 1, 4, 5, 2, 4. The left hand plays a steady eighth-note accompaniment. A '5' is written below the first measure of the left hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with a slur over five measures, including fingerings 4, 5, 2, 4, 2, 3, 5, 1. The left hand continues the eighth-note accompaniment. A '5' is written below the first measure of the left hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a slur over five measures with fingerings 3, 2, 3, 3. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a slur over five measures with fingerings 4, 4, 5, 4, 3, 5, 2. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a slur over five measures with fingerings 4, 3, 1, 2, 3, 2, 1, 4, 5, 3, 2, 1, 3. The left hand continues the eighth-note accompaniment. The system concludes with the tempo marking *ritard.* above the fourth measure and *a tempo.* above the fifth measure.

First system of musical notation. The treble clef contains a melodic line with slurs and fingerings (1-4, 2-3, 3-4, 1-2, 2-3). The bass clef contains a rhythmic accompaniment with slurs and fingerings (3, 4, 5, 3).

Second system of musical notation. The treble clef continues the melodic line with slurs and fingerings (5, 1, 3, 4, 3, 2, 3, 4, 3, 2, 3). The bass clef continues the rhythmic accompaniment with slurs and fingerings (4).

Third system of musical notation. The treble clef features a melodic line with slurs and fingerings (1, 2, 1, 2, 3). The bass clef continues the rhythmic accompaniment with slurs and fingerings (3).

Fourth system of musical notation. The treble clef contains a melodic line with slurs and fingerings (3, 4, 3, 4, 5). The bass clef continues the rhythmic accompaniment with slurs and fingerings (3, 3, 3, 3, 3).

Fifth system of musical notation. The treble clef contains a melodic line with slurs and fingerings (3, 5, 2). The bass clef continues the rhythmic accompaniment with slurs and fingerings (5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

## CHOPIN AND POE.

In music, Edgar Allan Poe's counterpart has been discovered in the person and genius of Frederic Francois Chopin, so declares James Huneker in his book, "Mezzotints in Modern Music." There is such a striking similarity in temperament, personality, and genius between the American poet and the Polish composer that, to understand either of them, they should be studied together.

Poe and Chopin were born only a few weeks apart and died within a week of each other, yet neither was conscious of the other's existence. But it was a curious coincidence—two supremely melancholy artists of the beautiful lived and died almost synchronously.

Mr. Huneker says there are important points at which it will not do to compare the two artists, but there are parallels in their soul-lives that may be drawn without extravagance. The roots of Chopin's culture were more richly nurtured than Poe's, but Poe was in the truest sense born a poet, and, like a spiritual air-plant, derived his sustenance none knew how. Chopin was carefully trained by the faithful Elsmer, but who could have taught him to write his opus 2 and the variations over which Schuman rhapsodized, or even that gem, his E-flat nocturne?

The individualities of both these men were as sharply defined in the outset as their limitations. Poe never made more exquisite music in his later years than in his verses "To Helen," written in his teens. Chopin's opera-1, 2, 3, 5, and 6, his earliest effusions, are perfect of their kind. They were written before he was twenty. Both men died at forty, a period when most men are in their prime; yet years before both began to show decadence and deterioration. Chopin's polonaise-fantaisie opus 61 with its hectic flush—in its most musical, most melancholy cadences—gives us a premonition of death. Composed three years before he died, it has the taint of the tomb about it. Read Poe's "Ulalume" with its haunting, harrowing harmonies, and you will hear the same note of death.

Poe then, like Chopin, did not die too soon. Morbid, neurotic natures, they lived their lives with the intensity in which, Walter Pater declares, is the only true life. "To burn always with this hard, gem-like flame," writes Pater, "to maintain this ecstasy, is success in life. Failure is to form habits."

Certainly Chopin and Poe fulfilled in their short existences these conditions. They burned with the flame of genius, and that flame devoured their brain as surely as paresis. Their lives, in the ordinary Philistine or Plutus like sense, were failures. They were not citizens after the conjugal manner, nor did they accumulate pelf. They certainly failed to form habits, and, while the delicacy of the Pole prevented his indulging in the night-side Bohemianism of the American, he nevertheless contrived to outrage social and ethical canons.

Mr. Huneker admits the difficulty of knowing just what sort of a man Poe was, but he is sure there were two Poes—the one a winning, poetic personality, a charming man of the world, electric in speech and with an eye of genius, a creature with a beautiful brain; the other, a sad-eyed wretch with a fixed sneer, a bitter, uncurbed tongue that lashed alike friend and foe, a sot, a libertine, a gambler—and some people knew both these men. Mr. Huneker's father knew something of both Poes, for he had occasion in Philadelphia to see Poe when he was sober, and when he was made a demon by one glass of brandy. But, like Chopin, Poe was always disposed to a certain melancholy hauteur and readiness to pose.

Mr. Huneker considers that America, with its complete absorption a half-century ago in trafficking and pioneering, was an unpleasant place for an artist, and especially for Poe, who ought to have gone to Paris. Mr. Huneker says:

"One is filled with horror at the thought of a kindred poetic nature also being cast in the prosaic atmosphere of this country; for if Chopin had not had success at Prince Valentine Radzewill's soiree in Paris in the year 1831, he would certainly have tried his luck in the New World; and do you not shudder at the idea of Chopin's living in the United States in 1831?"

"Fancy those two wraiths of genius, Poe and Chopin, in this city of New York! Chopin giving piano lessons to the daughters of the wealthy aristocrats of the Battery; Poe encountering him at some conversazione—they had conversaciones then—and propounding to him Heine-like questions: 'Are the roses at home still in their flame-hued pride?' 'Do the trees still sing as beautifully in the moonlight?'"

"They would have understood one another at a glance. Poe was not a whit inferior in sensibility to Chopin. Balzac declared that if Chopin drummed on a bare table, his fingers made subtle-sounding music. Poe, like Balzac, would have felt the drummed tears in Chopin's play, while Chopin in turn could not have failed to divine the tremulous vibrations of Poe's exquisitely strong nature.

What a meeting it would have been, but again what inevitable misery for the Polish poet!"

Both men were born aristocrats; purple raiment became them well, and both were sadly deficient in genuine humor. Irony both possessed to a superlative degree, and both believed in the rhythmical creation of lyrical beauty and the charm of evanescence.

Both artists have left a host of imitators. Poe has influenced the art of almost every country but his own. In Europe he has founded a school. Chopin's influence has been far less direct. But Liszt would not have been a composer, at least for the piano, if he had not nested in Chopin's brain. And Wagner profited greatly by Chopin's discoveries in chromatic harmonies, discoveries without which modern music would yet be in diatonic swaddling-clothes.

But at one important point these two artists were as wide apart as the poles. Poe was a man without a country. He had no sense of patriotism. Although he wrote in English, you could better locate his imagination in the moon. Chopin, on the other hand, is patriotic; he is Poland, altho Poland is not Chopin. But both had the supreme passion for the beautiful, both possessed great intensity of expression. Both had the power of expressing the weird, the terrific, though Chopin rose to sublimer heights than ever Poe did. Chopin, like Bach and Beethoven, will last as long as the voice of the piano is heard throughout the land.

## THE ART OF ACCOMPANYING.

Presence of mind is a main requisite for a valuable accompanist. To read music readily is the first essential, but, no matter how able or fluent a woman may be in this regard—I say woman because nearly all accompanists are women—if she does not have coolness and the tact to do the right thing in emergency she will not fill the place. Even the most accomplished, best-versed singer is liable to have slips and mishaps once in a while. His voice gets husky or he sings off key. The expert accompanist must be able to fill in these awkwardnesses, as it were, by intuition, and she must put in chords not written in the score to bridge over the gap, and give other help for the singer to right himself by. The only way to drill a pupil for correct accompanying is to inform her on mistakes, and, although that sounds like a paradox, it is perfectly practical.

The effective requisites for the profession are sympathy—of course, with thorough music knowledge for a groundwork—tact and adaptability. The successful accompaniment player must be subservient, must be content to be merely a background, but at the same time the most versatile and responsive of backgrounds. She must have a warm heart and a cool head. The reason that men are not popular or, as a rule, successful, accompanists is because they lack the unassertiveness and pliancy of a woman player. The man with ability enough to be an accompanist is liable to seek more prominence, and, anyhow, the masculine touch is too positive. Accompanying is essentially a woman's field and one occupation at least that she is not liable to be supplanted in. It pays well to the proper practitioner.

The musical directory of New York shows from forty to fifty professional accompanists, while the list of resident and visiting singers likely to need such service runs away up into the hundreds. Moreover, not all of these accompanists are satisfactory by any means; so the experts have all the work they can do and more, and many singers and managers have to put up with accompanists that are either drawbacks or just makeshifts. The accompanist, although seldom noticed by the critics, is a vital feature in any musical function.

It is in emergencies that the accompanist comes to the front, and is recognized as a vital factor in musical affairs. Ten out of a dozen singers will tell you what troubles they have with non-sympathetic accompanists, or how much better they could have done on certain occasions had the right interpreter been at the piano. It is infinitely better—it would be better if it was practicable—for a singer to play her own accompaniment, for no one person ever enters entirely into the spirit and temper of another; but the singer gives out her notes best in standing posture, with nothing to think of but the singing, and the accompanist ought to play her part in the scheme so perfectly that the singer need never think of her at all.

So Reginald De Koven is going to seek fame and fortune in Great Britain. The London *Daily News* announces that "a joint stock company has been formed for the production in London of some of the successful operas of the American musician, Mr. Reginald de Koven. A start will be made in the autumn. The composer, a native of Connecticut, has enjoyed quite a cosmopolitan training at Oxford, Stuttgart, Frankfort and Florence."

## HOW THE BLIND LEARN MUSIC.

The question is often asked how blind musicians acquire their repertoire. Perhaps the best example of the well educated musician who has been handicapped from childhood by loss of sight is Edward Baxter Perry, the pianist, a capable concert player, and an intelligent and well informed man. His plan, which probably resembles that of most blind musicians of the higher grade, is to have some one read to him the notes of a new composition, measure for measure, giving each note in the chord, the length of the notes and the marks of expression. From this reading he memorizes the selection, and is then ready to practice. It seems hard, but it has compensating value as an intellectual discipline. The low-grade performers of the Blind Tom order merely imitate the music they hear (usually very incorrectly), instead of constructing their own interpretation from the notes. It has been suggested that the phonograph, the pianola, and other automatic contrivances might advantageously be used to avoid the necessity for the tedious work of the readers, and perhaps this has been done in individual cases. There is a good deal of music, too, that has been printed for the blind, and the range of this repertoire will constantly increase, and music makes a valuable part of the New York Free Circulating Library for the Blind, located in the basement of St. Agnes church in Ninety-first street.

The New York *Evening Post* says: "Several years ago one of the daily papers published a description of a library for the blind in a neighboring city. This called forth, some days later, a comment on the fact that New York city possessed no such library, and a suggestion that a fund be started for that purpose. The appeal was responded to at once and in November, 1896, the library was formally opened for the use of all worthy blind. From a small beginning of 60 volumes, the first year saw the number increased to nearly 500, with several hundred pieces of music for organ, piano, guitar and violin, arranged for the blind. There are now 1,154 books and 340 pieces of music in the library. The number of regular readers is about 115."

## FOR AMERICAN COMPOSERS.

The Musical Art Society of New York, in pursuance of its aim to foster a taste for what is purest and best in a "capella," choral music, desires not only to give adequate performance of the masterpieces of this character already extant, but also to encourage further development of this field.

The Society therefore offers a prize, given by Mr. and Mrs. Butler McCagg, and which it is proposed to make an annual one, of \$250 for the best composition of mixed voices, unaccompanied. The second competition is offered on the following conditions:

1. Any one may compete who has been, for the past five years or longer, a resident of the United States or Canada.
2. The work shall be set to English words, of a secular character, for a chorus of about fifty voices.
3. The time of performance should not exceed ten minutes.
4. The compositions offered should be addressed, after May 1st, 1899, to the President of the Society, Dr. Frederick E. Hyde, Greenwich, Conn. They will be submitted to the three following judges: Horatio W. Parker, B. J. Lang, The Conductor of the Musical Art Society.
5. The name of the composer is not to appear, and the composition must bear a suitable motto. A sealed envelope containing the composer's name and address, and bearing on the outside the same motto and a return address, must accompany the manuscript. Only the envelope bearing the motto of the successful composition will be opened.
6. The composition receiving the prize will be performed by the Musical Art Society during the season in which the award is made.
7. The composer is to retain all rights, of whatsoever description, in his work, except that the Musical Art Society reserves to itself the right to first production.
8. The strictest anonymity will be observed as regards all competitors, and only the name of the successful composer will be made public.
9. The jury reserves to itself the right to reject all compositions offered, if none come up to the standard set by the aims of the society. A partial list of the works already performed by the society will be found in this circular.
10. All competing compositions must be in the hands of the President before September 1st, 1899.
11. All manuscripts will be held at the disposal of the composer after the award has been made.

The prize at the first competition was awarded, in 1898, to Horatio W. Parker, for a work entitled "Adstant Angelorum Chori."

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Speaking of the increased popularity of Wagner's music as evidenced in the last opera season in New York, the *Sun* said that the time has passed when it was possible to describe the work of that music lord as heavy. It is no longer an explanation of his cult to say that it is the right thing to like him. His operas have even triumphed over the anti-Teutonic prejudices of Paris. And here the growing demand for the fruits of his genius has made it necessary for the great singers, no matter what school they belong to, to turn their eyes in the direction of Bayreuth and its traditions. Wagner has been the main factor in changing our opera season from a social function to something better and higher. And our fashionable society sat through three performances of the Ring with all the reverence that the most scrupulous of music-lovers could have demanded. The domination of Wagner's work in the operatic world, however, is only one side of the question. There is more conclusive proof of its strength in other directions where even the suspicion of musical fashion does not exist. In the smaller musical clubs and associations one finds the same tendency. And here it is not possible to avoid the simple conclusion that Wagner is popular simply because Wagner is liked.

It may, of course, be said that any society which pays attention to the ethical side of the art of music naturally finds Wagner fruitful. In his case there is plenty of opportunity for discussion. You may take the view of Nietzsche that Wagner is the greatest of pagans; that he expresses in his work the primary emotions of man as an animal. Or you may take the point of view of the Rev. Dr. Duffield, and find in "The Flying Dutchman" the underlying principle of the sacrifice of love; in "Lohengrin" the struggle of faith and doubt, and in "Tannhauser" the everlasting contest between man's two natures, and so on. It is possible, again, to take neither of these two views, and simply hold that the composer had no spiritual view at all; that he was only concerned with the production of a simple work of art for its own sake. But no matter to which school of opinion we ally ourselves, the fact remains that Wagner would not be so great if this difference of opinion about him did not exist. It is natural that the work of the Shakespeare of music should excite the same sort of controversies that have been waged over the moral significance of "Hamlet."

The latest fad in piano decoration is said to be mirror backs. Fashion has decreed that the piano shall come away from the wall, and the back of an upright must be made much different. The mirror may be beautified with hand-painting.

Mascagni is now in Naples composing the music of "The Marionettes," a ballet for the San Carlo Theatre.

The late Pat Gilmore's generosity is proverbial. Mme. Lillian Nordica tells the following story in this connection: It was at the time when Gilmore was at the height of his Paris engagement when his agent ran off with his funds and left the old bandmaster almost stranded. Despite his sincere trouble he retained his imperturbable good nature and came out of it successfully. "He came to me one morning, smiling good-naturedly as usual," says Mme. Nordica. "After greeting me and inquiring after my health, he said, 'My dear child, you have saved some little money on this tour.' I told him yes.

"Now, I would like to borrow that little from you."

"I was very much surprised at the request, for he said nothing whatever of his loss. Still, he had been so uniformly kind and generous, and had won our confidence and regard so wholly, that I could not hesitate. I turned over nearly all I had and he gathered it up and went away, simply thanking me. Of course, I heard of the defalcation later. It was all around. Our salaries went right on, however, and in a few months the whole thing had been quite forgotten, when he came to me one morning with money ready in his hand.

"To pay you what I owe you, my dear."

"Oh, yes," I said, "so and so much," naming the amount.

"Here it is," he said, and handing me over a roll of bills, went away. Of course, I did not count it until a little later, but when I did I found just double the amount I had named, and no persuasion would ever induce him to accept a penny of it back."

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