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# KUNKEL'S Musical Review

APRIL, 1903

Vol. 26

Whole No. 297

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# MUSICIAN'S REVIEW

APRIL, 1903.

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

Vol. 27

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THOMAS M. HYLAND, . . . EDITOR

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## HINTS ON TEACHING.

There are two kinds of teaching which have not yet fully yielded themselves to pedagogical methods, namely, Sunday School teaching and music teaching. Here the hit-or-miss style of teaching is still largely in vogue. But it is a matter for rejoicing that in both there are signs of awakening. There is a deep-seated, mighty movement going on which seeks to establish music teaching on a truly scientific and pedagogical foundation. The time is not far distant when every teacher of instrumental or vocal music will be required to know pedagogy, psychology, physiology, acoustics, esthetics, and general literature in addition to technical knowledge of his subject. There must be normal schools for music teachers just as well as for public school teachers.

The great problem for the conscientious, honest music teacher is how to secure the best results from the time, labor and money spent by the pupils in the effort to acquire a musical education. To this end the work of instruction must settle down on a basis of pedagogical principles.

By pedagogical principles we mean fundamental truths which serve as a foundation of method in the art of teaching. They are not something distant, abstruse, and vague but are formulated from what we know of the human mind on the one hand and of the fund of truth with which humanity is to be educated on the other hand.

A method in pedagogy is a rational plan or a series of steps for effecting certain results in teaching. It is a definite way of proceeding for the attainment of a given end. Just as soon as we begin to establish our music work on right school principles and to conduct it according to scientific methods of pedagogy,

we shall realize vastly better results than we have hitherto attained.

It is not possible, and if it were possible, it would not be practicable, to formulate a code of pedagogical laws which are to hold for all teachers in all circumstances. The best pedagogy is that which the wide-awake teacher, guided by experience, will frame for himself on the basis of a true and practical psychology. Every teacher must have certain clearly defined, positive principles of teaching and study. These he will weave into a constant and coherent system, which he will employ in his work, not for its own sake, but as a guide and help both to himself and to his pupils, in order to attain the best possible results.

Several things should be considered definitely settled in regard to music teaching. First of all, teaching music is both a science and an art, in just the same way that school teaching is a science and an art. As a science, it rests on psychological and rational principles; as an art, it is to be acquired by experience and careful, conscientious work. Not everybody who knows music is qualified to teach; only those can teach music successfully who have been properly trained in the art of teaching.

It sometimes happens that a person who has been trained in the science of pedagogy does not make a good teacher, but that is not the fault of the principles we advocate. One way or method of teaching is not as good as another; there is a right method and a wrong method. No method can be right which ignores the nature and laws of the human mind. From the psychological point of view, every true and right method must begin with the nature of mind.

If a man should undertake to practice medicine without a thorough knowledge of anatomy, physiology, materia medica, and the other subjects which belong to a professional training for the practice of the healing art, his act would be regarded as criminal and would be punished by the law. So, no one should be allowed to teach music who is not professionally qualified for that office. To experiment upon pupils musically, or morally, or intellectually, should be considered as reprehensible a thing as to experiment on the health and life of the body.

The public has a right to demand that the teachers of youth know their business before they begin to practice their art. We cannot afford to waste time, money and labor in

ruinous experiments. That person or society, or whatever agency it may be, that will succeed in creating a healthy public sentiment in this direction will do the musical world a lasting benefit.

## COMPOSERS.

“Unfortunately the composers are, as a rule, worse than the critics. They follow indiscriminately a fashion, and transfer unhesitatingly the voluptuous accents of ‘Tristan and Isolde’s’ love duet to a child’s prayer, and the gorgeous pomp of Walhalla to a rustic idyll. The irreconcilableness of the two should be obvious, but it is not. A tyro should be able to understand that the simple can only be expressed by the simple, the naive by the naive, and the tranquil by the tranquil, not by the complex, the passionate, and the turbulent; nevertheless, the masters of the craft often fail to do so. There is nothing so common in our present-day music as illustrations of ‘much ado about nothing.’”

Thus speaks the well-known Prof. Niecks. Speaking of Liszt, he continues:

“Liszt, unequaled as an experimentalist, has proved himself also a great discoverer. No one has been bolder in modulation and harmonic progression, and in the introduction of dissonance. His abandonment of the classical forms, and fashioning of new ones in accordance with the nature of the subjects, is not a whit less bold, nay, required even greater boldness. His pianoforte style must be allowed to be a creation of his own, and his orchestration abounds in miracles.”

Concerning two other great innovators—Chopin and Wagner—Niecks remarks:

“Few realize how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: frequent employment of other modes than major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism, and the bolder use of dissonances, substitution of serpentine and twirling lines for straight ones, and of sophisticated for plain arpeggios, introduction of novel rhythmical formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence.

"But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focused the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art form, and has imposed this art form on a large portion of civilized society, and more or less influenced by them the practice of every composer and the taste of every lover of music."

METHINKS music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years, my chief endeavor

has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task if we desire not to leave the ear empty, or to disturb the simplicity of the noble cantabile with too much noise.—*Emanuel Bach.*

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## OPERA AND SYMPHONIC MUSIC.

**O**pera and symphonic music. Sig. Mascagni having been interrogated on the trend of the development in music and particularly if Wagnerian drama is the end of one period in the history of dramatic opera, or the beginning of a new period, replied:

"Wagner is not to be considered as the reformer of musical art. Pure music will develop along the line of harmony. Wagner was not able to be a harmonist in the proper sense of the term as he was overcome by the fascination of polyphony. Wagner was the radical reformer of the musical drama. When ignorant musical critics and dilettanti have been confuted by a blast of logic, the new composer will see clearly revealed before his eyes on the broad horizon of dramatic art the benefits of Wagnerian art, and then the true spirit of the composer, guided and made by certain new judgments, will return in triumph towards those pure sources of musical art and melody, the eternal and universal language of the soul. The wonderful work of Wagner will remain isolated in the history of art like a document which cannot be imitated, the expression of an idea whose realization has attained the highest possible perfection. But the music of Wagner does not destroy in any sense the great patrimony of melody which has been left us by the masters of music from Scarlatti down to Verdi. Nevertheless the reform which has been brought about by Wagner in musical drama destroys all the old formulas of melodramatic opera, and marks in the domain of the theatre the point of departure of a new and wonderful evolution."

Asked whether the future of symphonic music will be in the direction of program music or of pure music he said:

"Symphonic music is destined to progress to a brilliant future. The pertinacious boldness, the spasmodic curiosities praised by the critics will vanish rapidly before a refined public taste, only the good will remain, the good of all nations, and we shall see the power of music strengthened by developed technique. Then we shall hear, borne on all the winds, the popular songs of every country, and from everybody will be heard those expressions in the language of music of the joys, griefs, aspirations and marvels of the world. The sublime language of melody will become cosmopolitan, and will unite the world in a pure socialism. How then will it be possible to think of the puerility, the poverty of that kind of music which is called 'program music'? The nobility of the ideal will prevail against all by its fascinating power."

THE *London Musical News* has this anecdote of the great conductor: "On one occasion, when Von Buelow had to conduct an orchestral concert at which a piece written by an aristocratic amateur was to be performed, the composer requested permission to direct a rehearsal, and, on obtaining it, opened a parcel containing seventy pencils, which he handed to the members of the band, asking them to

mark his intentions in their parts as he would give them by word of mouth. Hans von Buelow noted this matter of detail, and left the hall. Presently he returned, also with a parcel, and, on resuming his place at the desk, gravely handed out seventy pieces of india-rubber, with which the players were to erase the directions which the composer had given them.

WELL, well! so Jan Kubelik, whose violin playing delighted such a wide constituency in this country last year, is engaged to be married. And heaven save the mark! to a widow. Mrs. Kubelik, to be, is the Countess Marianne Csaky, a relative of Coloman Von Szell, the Hungarian Prime Minister. She is said to be only 22 years of age, and a beautiful and cultured woman. The formal betrothal took place in Vienna a short time ago, and the father of the Countess has stipulated that a year must elapse before the wedding. Kubelik, it is said, will reside in Vienna between his tours, on which his wife will accompany him.

A CELEBRATED New York musician writes: "I have come to see clearly that plants love music as well as sunshine, that they grow more luxuriantly in a studio where there is music, and that the tender buds brake more quickly into beautiful blossoms than they do in silence or in discord of sounds. The animal creations come up through the vegetable kingdom. We are decended in our

turn from some rare and beautiful flowering plants. We all have nerves. As the animal grow more and more perfect they have finer nervous systems. Mankind is growing in this way all the time, and even the lower animals have nerves. Who then shall say with authority that some of the higher plants do not possess them? There is the sensitive plant. It is not very far, it seems to me, from low animal life. A Boston physician I know says that when he plays harmonies his sensitive plant opens and stretches abroad, drinking in the music like sunshine. But the minute he strikes a discord the plant trembles and closes. Harmonious vibrations of the air thrill through and through the fibers of plants, stirring the sluggish juices in the same way as they stir the blood of the animal to greater and nobler impulses."

THE first performance of Massenet's new pianoforte concerto was given the other day in Paris by Louis Diemer. It is the first work of this kind that Massenet has written. It is said to be a sort of fantaisie, not following in the least the traditional form of the concerto, but rather the free fancy of the composer. It has three movements, of which the third—an allegro—is upon Slovak themes. In this the orchestra is augmented with drums, cymbals and a "celesta," and the color and whirl of the movement are said by Arthur Pougin to be bewildering.

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First system of musical notation. The upper staff contains a complex rhythmic pattern with numerous fingerings (e.g., 3 4 2 1, 4 3 2 1, 3 4 2 1, 3 4 2 1, 3 4 2 1, 3 1 3 2, 3 1 2 1, 3 1 2 1, 3 1 2 1). The lower staff features a bass line with notes and rests, including a 'Ped.' marking. Dynamics include *fz* and *fz*. A section marked 'A' is indicated at the end.

Second system of musical notation. It begins with two first endings, labeled '1.' and '2.'. The upper staff continues with complex rhythmic patterns and fingerings. The lower staff includes a bass line with notes and rests, featuring a 'Ped.' marking and dynamics such as *p*, *tr*, *tr*, and *pp*.

Third system of musical notation. The upper staff continues with complex rhythmic patterns and fingerings. The lower staff includes a bass line with notes and rests, featuring a 'Ped.' marking and dynamics such as *f*, *tr*, *tr*, *p*, and *fz*.

Fourth system of musical notation, labeled 'Coda.'. The upper staff features a series of chords and notes with fingerings. The lower staff includes a bass line with notes and rests, featuring a 'Ped.' marking and dynamics such as *f*, *fz*, *fz*, *ff*, and *ff*.

Fifth system of musical notation. The upper staff features a series of chords and notes with fingerings. The lower staff includes a bass line with notes and rests, featuring a 'Ped.' marking and dynamics such as *fff*, *fff*, and *fz fz*.





# III

## REISELIED.

Op.17. N<sup>o</sup> 13.

Moderato. ♩ - 100.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a tempo marking of *Moderato* with a quarter note equal to 100 beats. The score is in 2/4 time and features a key signature of one sharp (F#). The music is characterized by intricate fingerings and frequent use of the sustain pedal, indicated by 'Ped.' and asterisks. Dynamics range from *p* to *f*. The second system includes a *p* dynamic and a *ped.* marking. The third system features a *f* dynamic and a *ped.* marking. The fourth system includes a *p* dynamic and a *ped.* marking. The fifth system concludes with the instruction *sempre ritardando.* and a *ped.* marking. The score is densely annotated with fingerings and pedal markings throughout.

# III

## TANZ AUS JÖLSTER.

Op. 17. No. 5.

*Allegro con fuoco.*

*Moderato e marcato.* ♩ - 112.

8 *meno mosso.* - 160. *stacc.*

*pp*

*piu mosso.*

*cres*

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

*Coda.*

*cen...do* *non legato.* *f* *fz* *fz*

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

8

*or* *or* *sostenuto.* *fz* *ff Piu Allegro e*

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

*sempre string.* *Presto.*

*ff* *fz*

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

# OUR BANNER

## MARCH.

Paul Jones. Op. 70.

Maestoso 132

The musical score is written for piano and bass. It consists of five systems of music. The first system is marked 'Maestoso' and '132'. The second system is marked 'Cantabile. dolce'. The third system is marked 'Giocoso'. The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and performance instructions like 'Ped.' and asterisks. The piece concludes with a double bar line and repeat signs.

The first system of the piano accompaniment consists of two staves. The right hand features a series of chords and melodic lines with dynamic markings of *ff*, *p*, and *f*. The left hand provides a harmonic accompaniment with dynamic markings of *f* and *f*. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

The second system continues the piano accompaniment with similar dynamics and textures. It includes a variety of chordal structures and melodic fragments. Pedal markings and asterisks are used throughout. The system concludes with a double bar line.

Baritone Solo.

The Baritone Solo section begins with a single staff in the bass clef. The melody is characterized by flowing eighth and sixteenth notes, often with slurs and dynamic markings of *f* and *p*. Pedal markings and asterisks are placed below the staff.

The second system of the Baritone Solo continues the melodic line. It features more complex rhythmic patterns and dynamic shifts. Pedal markings and asterisks are present.

The third system of the Baritone Solo shows further development of the melodic theme. It includes a variety of note values and rests. Pedal markings and asterisks are used.

The fourth system of the Baritone Solo concludes the solo section. It features a final melodic phrase with dynamic markings of *f* and *p*. Pedal markings and asterisks are present.

5

System 1: Treble and bass staves. Treble staff contains a complex melodic line with many slurs and fingerings (1-5). Bass staff contains a rhythmic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Pedal markings are present below the bass staff.

System 3: Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Pedal markings are present below the bass staff.

**Risoluto.**

System 4: Treble and bass staves. Treble staff has a more active melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *p*. Pedal markings are present below the bass staff.

System 5: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics include *p*, *rf*, and *ff*. Pedal markings are present below the bass staff.

System 6: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics include *ff* and *p*. Pedal markings are present below the bass staff.

First system of musical notation. The left hand (bass clef) features a melodic line starting with a forte (*f*) dynamic and a triplet of eighth notes. The right hand (treble clef) provides harmonic accompaniment with chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the bass line.

Second system of musical notation. The left hand continues the melodic line with various fingering numbers (1-5) above the notes. The right hand accompaniment remains. Pedal points are marked with 'Ped.' and asterisks (\*) below the bass line.

Third system of musical notation. Similar to the first system, it begins with a forte (*f*) dynamic and a triplet in the left hand. The right hand accompaniment and pedal markings ('Ped.' and asterisks \*) are consistent with the previous systems.

Fourth system of musical notation. The left hand melodic line continues with detailed fingering. The right hand accompaniment and pedal markings ('Ped.' and asterisks \*) are present.

Fifth system of musical notation. This system introduces a change in the right hand accompaniment, featuring a more active melodic line in the treble clef. The left hand continues with chords and a forte (*f*) dynamic. Pedal markings ('Ped.' and asterisks \*) are included.

Sixth system of musical notation. The right hand melodic line continues with a forte (*f*) dynamic. The left hand accompaniment and pedal markings ('Ped.' and asterisks \*) are consistent with the previous systems.



Cantabile.

Musical notation for the first system, marked *Cantabile*. It features a treble and bass staff with a piano (*p*) dynamic. The bass line includes "Ped." markings and asterisks. Fingerings are indicated with numbers 1-5.

Giocoso.

Musical notation for the second system, marked *Giocoso*. It features a treble and bass staff with a forte (*f*) dynamic. The bass line includes "Ped." markings and asterisks. Fingerings are indicated with numbers 1-5.

Musical notation for the third system, featuring a treble and bass staff. The bass line includes "Ped." markings and asterisks. Fingerings are indicated with numbers 1-5.

Musical notation for the fourth system, featuring a treble and bass staff with a fortissimo (*ff*) dynamic. The bass line includes "Ped." markings and asterisks. Fingerings are indicated with numbers 1-5.

Musical notation for the fifth system, featuring a treble and bass staff with a forte (*f*) dynamic. The bass line includes "Ped." markings and asterisks. Fingerings are indicated with numbers 1-5.

Musical notation for the sixth system, featuring a treble and bass staff with a fortissimo (*ff*) dynamic. The bass line includes "Ped." markings and asterisks. Fingerings are indicated with numbers 1-5.

# DANSE HONGROISE.

HUNGARY. ~~~~~ UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro ♩ = 160.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The piece is in 2/4 time and the key signature has one sharp (F#). The tempo is marked 'Molto Allegro' with a quarter note equal to 160 beats per minute. The score includes various dynamics such as *mp*, *mf*, *f*, *rf*, and *mf*. Pedaling instructions ('Ped.') are placed below the bass staff in several measures, often accompanied by a star symbol. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final *mf* dynamic.

8

Ped. \* Ped. \*

8

Ped. \* Ped. \*

8

*ff* *appassionato.*

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

*p giocoso.*

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

1. 2.

*sfz*

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

Second system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a bass line with slurs and fingerings. A dashed line with the number 8 is above the treble clef.

Third system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a bass line with slurs and fingerings. The word "cres." is written above the treble clef. The word "Ped." is written below the bass clef.

Fourth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a bass line with slurs and fingerings. The word "cres." is written above the treble clef. The word "Ped." is written below the bass clef. A dashed line with the number 8 is above the treble clef.

Fifth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a bass line with slurs and fingerings. The word "Ped." is written below the bass clef. A dashed line with the number 8 is above the treble clef.

Sixth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef has a bass line with slurs and fingerings. The word "Ped." is written below the bass clef. A dashed line with the number 8 is above the treble clef.



# FANDANGO.

SPAIN. ~~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace  $\text{♩} = 96$ .

The musical score is written for piano and bass. It consists of five systems of two staves each. The music is in 3/8 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5. Pedal markings are present throughout, often with a star symbol. The piece concludes with a final chord and a double bar line.

1430-4

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5 4 5 3 Ped. \* Ped. \* Ped. \* Ped. \*

2 3

8- Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8- Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8- Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8- Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8- Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

ossia.

The first system of music consists of two staves. The upper staff is a treble clef with a melodic line featuring eighth-note patterns and slurs. The lower staff is a bass clef with a more complex accompaniment, including sixteenth-note runs and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present below the bass staff, each accompanied by a star symbol.

The second system continues the musical piece. It features similar notation to the first system, with a treble staff and a bass staff. The bass staff includes several instances of 'Ped.' with a star symbol, indicating where the sustain pedal should be used. Fingerings are clearly marked throughout the piece.

The third system of music shows further development of the melodic and accompanimental themes. The notation includes various rhythmic values and slurs. Pedal markings are used to enhance the resonance of the chords in the bass register.

ossia.

The fourth system introduces a new section of music, marked with a key signature change to two sharps (D major or F# minor). The notation is more rhythmic and features a steady eighth-note accompaniment in the bass. Pedal markings are used to sustain the harmonic structure.

The fifth system concludes the piece with a final melodic flourish in the treble and a sustained accompaniment in the bass. The notation includes various fingerings and pedal markings to ensure a clear and resonant ending.



System 1: Treble and Bass clefs. Pedal markings: Ped., Ped., Ped., Ped., \*, Ped., Ped., Ped., Ped., Ped., Ped., \*. Fingerings: 1, 3, 4, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 2: Treble and Bass clefs. Pedal markings: Ped., \*, Ped., Ped., Ped., \*, Ped., Ped., Ped., Ped., Ped., \*. Fingerings: 4, 4, 5, 3, 4, 2, 2, 3, 5, 2, 2, 1, 2, 4, 5.

System 3: Treble and Bass clefs. First ending (1.) and second ending (2.) markings. Dynamics: *ff*, *mf*, *ff*, *rf*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*. Fingerings: 5, 3, 4, 2, 1, 3, 2, 4, 5, 3, 4, 2, 3, 4, 1, 2, 3, 4.

# THE LITTLE DRUMMER.

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

CARL SIDUS.

Allegretto. ♩. = 100.

N.B. Carefully change the fingering as indicated. 1668-3

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines with fingerings (1-5) and accents. The dynamic marking *f* is present.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. Fingerings and accents are clearly marked. The dynamic marking *f* is present. **N. B.** is written at the bottom right.

Third system of musical notation, featuring a *cresc.* marking and a *p* dynamic marking. Fingerings and accents are present. **N. B.** is written below the first and second measures.

Fourth system of musical notation, continuing the piece with similar chordal and melodic textures. Fingerings and accents are clearly marked. The dynamic marking *f* is present. **N. B.** is written at the bottom right.

Fifth system of musical notation, concluding the piece with a *Fine.* marking. Fingerings and accents are present. **N. B.** is written below the first measure. **N. B. 1668.3** is written at the bottom center.

Here the quarter note is equivalent in value to the dotted quarter note in the preceding parts. (♩ = 100 = ♩.)

The Girl I left behind me.

♩ = 100.

The musical score is written for piano and features a complex rhythmic pattern in the bass line, consisting of sixteenth-note runs. The right hand plays a melodic line with various fingerings and articulations. The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system is marked *p* (piano) and includes the instruction "(Key of F)". The second system includes a "Drum" effect, with a note indicating "Do not let the fingers lie on the keys after the notes have been struck. The fingers must be promptly withdrawn otherwise the drum effect will be spoiled." The third system includes a *cresc.* (crescendo) marking. The fourth system is marked *f* (forte). The fifth system includes a *pp* (pianissimo) marking and the instruction "gradually softer." The score concludes with a repeat sign and the instruction "Repeat from beginning to Fine."

# RING AROUND THE ROSES.

Waltz.

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

Allegretto.  $\text{♩} = 80$ .

CARL SIDUS.

(Key of C)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), indicating the key of C major. The time signature is 3/4. The music features a melody in the treble clef and a bass line in the bass clef. Numerous notes in the treble clef are marked with downward-pointing arrows, indicating they should be struck from the wrist. Fingerings are indicated by numbers 1-5 above the notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The melody and bass line are further developed, with more notes marked with arrows and fingerings. The system ends with a double bar line.

The third system of musical notation continues the piece. The melody and bass line are further developed, with more notes marked with arrows and fingerings. The system ends with a double bar line.

The fourth system of musical notation continues the piece. The melody and bass line are further developed, with more notes marked with arrows and fingerings. The system ends with a double bar line.

N. B.

(Key of G)

The fifth system of musical notation marks a key change to G major, indicated by two sharps (F# and C#). The time signature remains 3/4. The melody and bass line are further developed, with more notes marked with arrows and fingerings. The system ends with a double bar line.

The sixth system of musical notation continues the piece in G major. The melody and bass line are further developed, with more notes marked with arrows and fingerings. The system ends with a double bar line.

N. B. Notice carefully the change of fingering.

1666.3

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First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and single notes, also including fingerings. A dynamic marking of *p* is present at the beginning.

Second system of musical notation, continuing the piece. It maintains the same structure of treble and bass staves with complex melodic and harmonic lines.

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

Fourth system of musical notation, featuring intricate fingerings and slurs in both staves.

N.B.

Fifth system of musical notation, starting with a dynamic marking of *p* and a key signature change to F major, indicated by the text "(Key of F)". The piece concludes with a dynamic marking of *f*. The instruction "Cantabile." is written below the bass staff.

Sixth system of musical notation, the final system on the page, showing the concluding measures of the piece.

First system of piano music. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *crac.* is present in the left hand.

Second system of piano music. The right hand continues the melodic line with slurs. A dynamic marking of *crac.* is present in the left hand.

Third system of piano music. The right hand continues the melodic line with slurs. A dynamic marking of *f Cantabile.* is present in the left hand.

Fourth system of piano music. The right hand continues the melodic line with slurs. A dynamic marking of *f* is present in the left hand.

Fifth system of piano music. The right hand continues the melodic line with slurs. A dynamic marking of *f* is present in the left hand.

Sixth system of piano music. The right hand continues the melodic line with slurs. A dynamic marking of *crac.* is present in the left hand.

Repeat from beginning to Fine.

# LA MOZELLE.

VALSE BRILLANTE.

B.M<sup>o</sup> N. Ilgenfritz.

Moderato  $\text{♩} = 144$ .

Secondo.

The musical score is written for piano and consists of two systems of staves. The first system includes the tempo marking 'Moderato' with a quarter note equal to 144 beats per minute, and the section title 'Secondo.' The music features a complex rhythmic pattern with many beamed notes and rests. Pedal markings are indicated by 'Ped.' followed by an asterisk. The second system begins with a 'rit. a tempo.' marking and continues with similar musical notation and pedal markings. The third system is marked 'Tempo di Valse.' with a quarter note equal to 80 beats per minute, indicating a change in tempo and meter. The score concludes with a final system of notes and pedal markings.



# LA MOZELLE.

3

VALE BRILLANTE.

B. M<sup>c</sup> N. Ilgenfritz.

Moderato  $\text{♩} = 144.$

Primo.

*Cantabile.*

*p* *f* *p*

*rit.* *a tempo.*

*f*

*Tempo di Valse. ♩ = 80. Cantabile.*

*p*

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

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

Secondo.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several slurs and a dynamic marking of *f*. The lower staff has a bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings are indicated by an asterisk and the word "Ped." below the staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several slurs and a dynamic marking of *f*. The lower staff has a bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings are indicated by an asterisk and the word "Ped." below the staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several slurs and a dynamic marking of *f*. The lower staff has a bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings are indicated by an asterisk and the word "Ped." below the staff.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several slurs and a dynamic marking of *f*. The lower staff has a bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings are indicated by an asterisk and the word "Ped." below the staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several slurs and a dynamic marking of *f*. The lower staff has a bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings are indicated by an asterisk and the word "Ped." below the staff.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with several slurs and a dynamic marking of *f*. The lower staff has a bass clef and contains a bass line with chords and a dynamic marking of *f*. Pedal markings are indicated by an asterisk and the word "Ped." below the staff.

Primo.

Musical notation for the first system, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Pedal markings are present below the left hand.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line, and the left hand accompaniment includes a *f*res. (frescendo) marking. Pedal markings are present below the left hand.

Musical notation for the third system, measures 9-12. The right hand features a series of sixteenth-note patterns. Pedal markings are present below the left hand.

Musical notation for the fourth system, measures 13-16. The right hand continues with sixteenth-note patterns. Pedal markings are present below the left hand.

Musical notation for the fifth system, measures 17-20. The right hand features sixteenth-note patterns. Pedal markings are present below the left hand.

Musical notation for the sixth system, measures 21-24. The right hand features sixteenth-note patterns. Pedal markings are present below the left hand.

First system of musical notation. The right hand plays a series of chords, starting with a piano (*p*) dynamic. The left hand plays a melodic line. A first ending bracket is marked above the first few measures.

Second system of musical notation. The right hand continues with chords. The left hand has a melodic line with a first ending bracket. Dynamics include *cres.* and *mf*. Pedal instructions are marked as *Ped.* with asterisks.

Third system of musical notation. The right hand has chords. The left hand has a melodic line with a first ending bracket. Dynamics include *cres.*, *f*, and *p*. Pedal instructions are marked as *Ped.* with asterisks.

Fourth system of musical notation. The right hand has chords with various fingerings (e.g., 5 2, 4 2, 4, 5, 4 2, 3 3, 4, 4 2, 4 3). The left hand has a melodic line with a first ending bracket. Pedal instructions are marked as *Ped.* with asterisks.

Fifth system of musical notation. The right hand has chords with various fingerings (e.g., 4 2, 4, 4 2, 5, 4, 4). The left hand has a melodic line with a first ending bracket. Dynamics include *f*. Pedal instructions are marked as *Ped.* with asterisks.

Sixth system of musical notation. The right hand has chords with various fingerings (e.g., 4, 4 2, 5, 4 2, 4 3, 4 2). The left hand has a melodic line with a first ending bracket. Dynamics include *f*. Pedal instructions are marked as *Ped.* with asterisks.

Scherzando.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff contains a similar rhythmic pattern with fingerings. The key signature has one sharp (F#).

Second system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff includes dynamic markings 'cres.' and 'mf'. A 'Ped.' instruction with an asterisk is placed below the bass staff.

Third system of musical notation. The treble staff features complex fingering and slurs. The bass staff continues with eighth and sixteenth notes. Multiple 'Ped.' instructions with asterisks are placed below the bass staff.

Fourth system of musical notation. The treble staff includes dynamic markings 'cres.', 'f', and 'p'. The bass staff continues with eighth and sixteenth notes. Several 'Ped.' instructions with asterisks are placed below the bass staff.

Fifth system of musical notation. The treble staff contains a series of notes with slurs. The bass staff continues with eighth and sixteenth notes. A series of 'Ped.' instructions with asterisks are placed below the bass staff.

Sixth system of musical notation. The treble staff includes dynamic markings 'f'. The bass staff continues with eighth and sixteenth notes. 'Ped.' instructions with asterisks are placed below the bass staff.

Secondo.

Musical notation for the first system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has a fermata over a chord and some triplet markings. The bass clef has a 'p' dynamic marking.

Musical notation for the second system, showing a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment.

Musical notation for the third system, including a treble clef with chords and a bass clef with a rhythmic pattern. It includes 'f' dynamics and 'Ped.' markings with asterisks.

Musical notation for the fourth system, featuring a treble clef with chords and a bass clef with a rhythmic accompaniment. Multiple 'Ped.\*' markings are present.

Musical notation for the fifth system, showing a treble clef with chords and a bass clef with a rhythmic accompaniment. A 'Ped.' marking with an asterisk is at the end.

Musical notation for the sixth system, featuring a treble clef with chords and a bass clef with a rhythmic accompaniment. A 'Ped.' marking with an asterisk is at the end.

Primo.

Musical notation for the first system of the 'Primo' section. It consists of two staves, treble and bass clef. The music features complex fingerings (1-5) and a 'Ped.' marking. A dashed line with the number '8' above it spans across the first few measures.

Musical notation for the second system of the 'Primo' section. It consists of two staves, treble and bass clef. The music features complex fingerings (1-5) and various note values.

Musical notation for the third system of the 'Primo' section. It consists of two staves, treble and bass clef. The music features 'cres..' and 'f' markings, and 'Ped.' markings. A dashed line with the number '8' above it spans across the first few measures.

Musical notation for the fourth system of the 'Primo' section. It consists of two staves, treble and bass clef. The music features 'cres.' and 'Ped.' markings. A dashed line with the number '8' above it spans across the first few measures.

Musical notation for the fifth system of the 'Primo' section. It consists of two staves, treble and bass clef. The music features a 'Cantabile.' marking and 'Ped.' markings. A dashed line with the number '8' above it spans across the first few measures.

Musical notation for the sixth system of the 'Primo' section. It consists of two staves, treble and bass clef. The music features 'Ped.' markings.

Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The notation includes various chords and melodic lines. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). Pedal markings are indicated by "Ped." followed by an asterisk (\*). The score includes first and second endings in the second system. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The piece concludes with a double bar line.



8-----

*f*

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

8-----

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

*p*

*f*

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

8-----

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

8-----

*cres.* *f* *p*

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

Play these three notes an octave lower if the piano does not contain the high B flat.

Secondo.

The musical score is written for piano and consists of seven systems of staves. The notation includes various dynamics such as *mf*, *f*, and *ff*, and numerous pedal markings labeled "Ped." with asterisks. The score features complex fingering and articulation, including slurs and accents. The first system begins with a *mf* dynamic and includes a *mf* marking in the bass staff. The second system continues with *mf* dynamics. The third system introduces a *f* dynamic. The fourth system also features a *f* dynamic. The fifth system includes a *f* dynamic. The sixth system begins with a *f* dynamic. The seventh system starts with a *ff* dynamic and includes *rf* and *ff* markings. The score concludes with a final chord and a double bar line.

First system of musical notation. Treble clef, 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a rhythmic accompaniment. Pedal markings include a half-measure rest followed by 'Ped.', and asterisks indicating pedal changes.

Second system of musical notation. Continuation of the first system. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment remains. Pedal markings include a half-measure rest followed by 'Ped.', and asterisks.

Third system of musical notation. The right hand features a triplet of eighth notes. The dynamic changes to forte (*f*). Pedal markings include a half-measure rest followed by 'Ped.', and asterisks.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The dynamic changes to *f* *cres.* (crescendo). Pedal markings include a half-measure rest followed by 'Ped.', and asterisks.

Fifth system of musical notation. The right hand has a triplet of eighth notes. Pedal markings include a half-measure rest followed by 'Ped.', and asterisks.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The dynamic changes to fortissimo (*ff*). Pedal markings include a half-measure rest followed by 'Ped.', and asterisks.

# THE JOLLY PICNIC.

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

CARL SIDUS.

Allegretto.  $\text{♩} = 88$ .

*p* (Key of G.)

*cresc.*

*Fine.*

(Key of D.)

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment with chords and fingerings. Fingerings are indicated by numbers 1-5 and arrows.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental parts with detailed fingering instructions.

Third system of musical notation. The bass staff includes the fingering sequence "5 1 3 1" under the first measure and "4 1 2" under the last measure.

Fourth system of musical notation. The bass staff includes the fingering sequence "5 1 2" under the first measure and "5 1 3 1" under the last measure.

Fifth system of musical notation. The bass staff includes the fingering sequence "5 1 3 1" under the first measure, "5 1 2" under the second measure, and "5 1 3" under the third measure.

Sixth system of musical notation. The word "cresc." is written in the bass staff. The bass staff includes the fingering sequence "3 1 2" under the first measure, "5 1 2" under the second measure, and "5 1 3 1" under the third measure.

(Key of C.)

(Key of F.)

2nd time 3 [ 1. (First time.) || 2. (Second time.)

cresc.

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

# I KISSED HER IN THE RAIN.

L. M. BINGHAM.

Allegretto. ♩ 126.

The musical score consists of three systems. The first system is a piano introduction in 2/4 time, marked *p* (piano). It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Fingerings are indicated with numbers 1-5. The second system continues the piano introduction, marked *cresc.* (crescendo). The third system is the vocal melody, starting with a repeat sign and a double bar line. It includes three verses of lyrics. The tempo markings *rit.* (ritardando) and *a tempo.* are placed above the vocal line.

1. One storm-y morn I chanced to meet A las-sie in the town;..... Her  
 2. With rain-drops shin-ing on her cheek, Like dew drops on a rose;..... The  
 3. Oh, let the clouds grow dark a-bove, My heart is light be-low;..... 'Tis

*rit.*

1. locks were like the ripened wheat, Her laughing eyes were brown;..... I .  
 2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She  
 3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

*ad lib.* *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain;..... And  
 2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And  
 3. I'm as proud as a - ny prince, All hon - ors I dis - dain;..... She

*rit.*

1. then and there I knew 'twas wrong, I kissed her in the rain.....  
 2. then the birds be - gan to sing, The sun be - gan to shine.....  
 3. says I am her rain beau, since I kissed her in the rain.....



Waltz time.  $\text{♩} = 80$ .

Yes, I kissed her, I kissed her

Waltz time.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Waltz time' with a metronome marking of 80. The vocal line begins with a half note 'Yes,' followed by a quarter rest, then a half note 'I', a quarter rest, a half note 'kissed', a quarter rest, a half note 'her,', a quarter rest, a half note 'I', a quarter rest, a half note 'kissed', a quarter rest, and a half note 'her'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

in the rain..... Yes I

The second system continues the vocal line with a half note 'in', a quarter rest, a half note 'the', a quarter rest, a half note 'rain.....', a quarter rest, a half note 'Yes', a quarter rest, a half note 'I', and a quarter rest. The piano accompaniment continues with chords and a bass line.

kissed her, I kissed her in..... the rain.....

The third system continues the vocal line with a half note 'kissed', a quarter rest, a half note 'her,', a quarter rest, a half note 'I', a quarter rest, a half note 'kissed', a quarter rest, a half note 'her', a quarter rest, a half note 'in.....', a quarter rest, a half note 'the', a quarter rest, and a half note 'rain.....'. The piano accompaniment continues with chords and a bass line.

..... And then and there.... I knew 'twas wrong, I

The fourth system continues the vocal line with a half note '.....', a quarter rest, a half note 'And', a quarter rest, a half note 'then', a quarter rest, a half note 'and', a quarter rest, a half note 'there....', a quarter rest, a half note 'I', a quarter rest, a half note 'knew', a quarter rest, a half note ''twas', a quarter rest, a half note 'wrong,', a quarter rest, and a half note 'I'. The piano accompaniment continues with chords and a bass line.

kissed her in the rain..... I kissed her,

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "kissed her in the rain..... I kissed her,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature, consisting of block chords.

oh, I kissed her,..... I..... kissed her in the

*cresc.*

*3rd verse*

The second system continues the vocal line with lyrics "oh, I kissed her,..... I..... kissed her in the". It includes a *cresc.* marking above the vocal line and a *3rd verse* marking with a treble clef symbol above the piano part. The piano accompaniment includes a *cresc.* marking below the bass line and a triplet of eighth notes in the vocal line.

rain.....

*Tempo I.*

*p*

*leg.* \* *leg.* \* *leg.*

The third system begins with the vocal line "rain....." and a *Tempo I.* marking. The piano part features a *p* (piano) dynamic marking and a series of triplets in the right hand, with *leg.* (legato) markings and asterisks below the bass line.

*cresc.*

\* 1 3 5 1 3 5 1 2 4 1 2 5 1 3 5 1 2

The fourth system shows the piano accompaniment with a *cresc.* marking. The right hand has a melodic line with various fingerings (e.g., 2, 3, 1, 4, 1, 2, 3, 1, 2, 4, 1, 4). The bass line has chordal accompaniment with fingerings like 1 3 5, 1 3 5, 1 2 4, 1 2 5, 1 3 5, and 1 2.

# DINAH'S BARBECUE.

John W. Boone.

Allegretto ♩ -84.

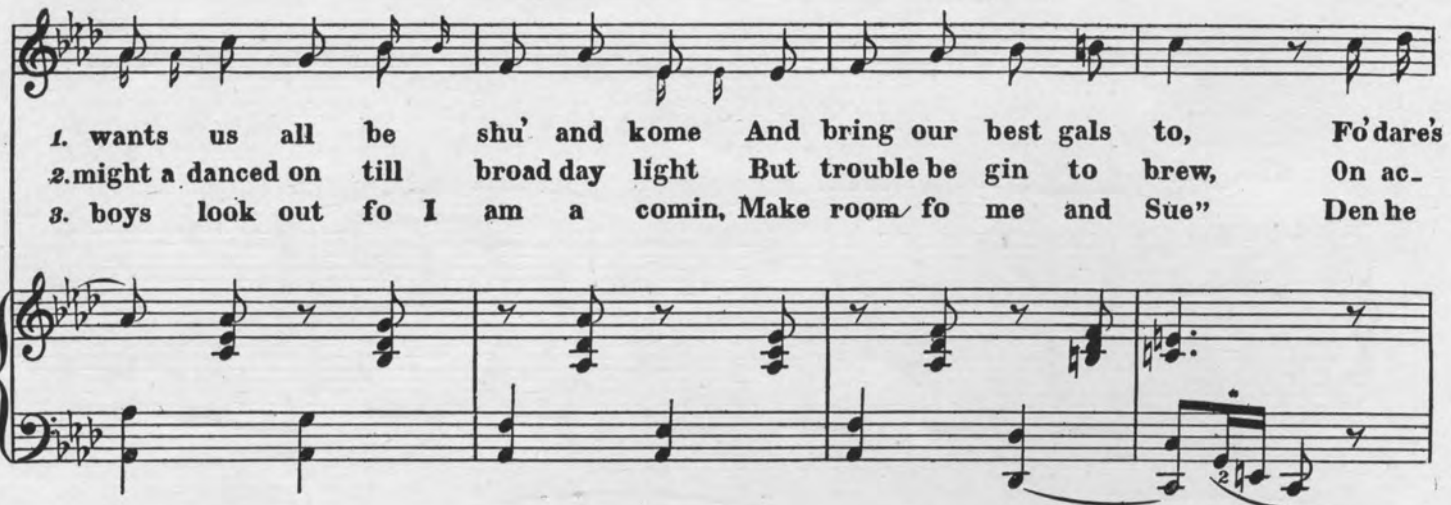
The piano introduction consists of two systems of music. The first system has six measures with fingerings 4, 2, 1, 2, 1, 4 in the right hand and chords in the left hand. The second system has six measures with fingerings 1, 3, 2, 2, 1, 3, 4 in the right hand and chords in the left hand. Pedal markings (Ped.) and asterisks (\*) are placed below the bass line.

1. I hab something good to tell you boys I know you'll say I'm right, Dare's  
 2. So the night came on an we all went down A fee - lin migh - ty gay; A  
 3. Soon de mu - sic stopp'd and the light went out And the ra - zors begin to fly, A


The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in bass clef. Pedal markings (Ped.) and asterisks (\*) are present.

1. gwine to be a bar - be - cue At Di - nah's house to - night, And she  
 2. sup - per was so good, dem mu - sic so sweet We danc'd till al most day. And we  
 3. big coon stood up with one in each hand Says "I'll hab dis gal or die. So you

The vocal line continues in the same style as the first verse. The piano accompaniment provides harmonic support. Pedal markings (Ped.) and asterisks (\*) are present.

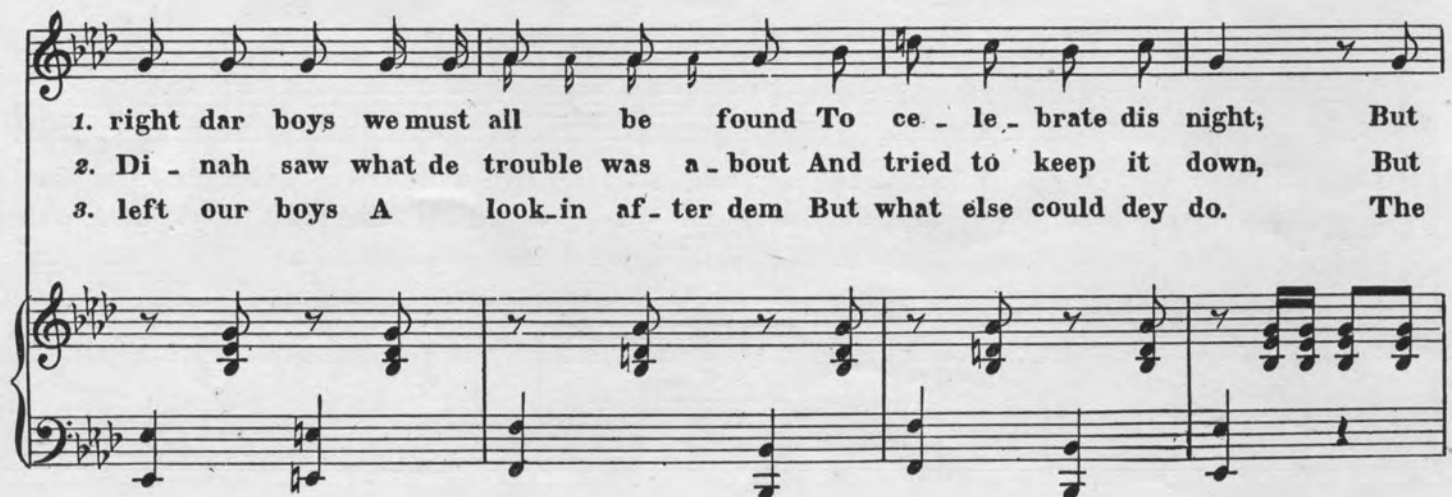


1. wants us all be shu' and kome And bring our best gals to, Fòdare's  
 2. might a danced on till broad day light But trouble be gin to brew, On ac-  
 3. boys look out fo I am a comin, Make room fo me and Sue" Den he



1. coon all the way from Geor-gia a kom\_in To Di\_nah's Bar-be-cue. And  
 2. count of them Geor-gia coons with our gals At Di\_nah's Bar-be-cue. And  
 3. made one rush And that was de end Of Di\_nah's Bar-be-cue. He

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



1. right dar boys we must all be found To ce-le-brate dis night; But  
 2. Di-nah saw what de trouble was a-bout And tried to keep it down, But  
 3. left our boys A look\_in af-ter dem But what else could dey do. The

Chorus.

try and keep our      tem-pers down Or else ther'll be a fight. For they've  
 our boys said them      Georgia coons Would hab to leab de town.  
 Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

The first system of the chorus features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *sfz* and *Ped.* (pedal).

done give a no - tice Dat dare's gwine to be a ball, A - pos - sum sup - per

The second system of the chorus continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *sfz* and *p*.

to      Wid a roas - ted lam and good old ham At

The third system of the chorus concludes the vocal line and piano accompaniment. The piano part includes dynamic markings such as *sfz* and *p*.

Di - nah's Bar - be - cue.

*sfz* *mf* *Break down.*

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line has the lyrics "Di - nah's Bar - be - cue." The piano accompaniment features a complex melodic line in the right hand with fingerings (1-4, 2-4, 3, 2, 1, 4, 3, 4) and dynamics *sfz* and *mf*. The left hand provides a harmonic accompaniment with fingerings (3, 3, 2, 3, 1, 3) and includes several "Ped." markings and asterisks.

This system continues the piano accompaniment with two staves. It features similar melodic and harmonic patterns to the first system, with "Ped." markings and asterisks indicating pedal points.

This system continues the piano accompaniment with two staves. It includes a *sfz* dynamic marking and several "Ped." markings with asterisks.

This system concludes the piano accompaniment with two staves. It features a *sf* dynamic marking and several "Ped." markings with asterisks. The system ends with a repeat sign and the instruction "Repeat from" with an asterisk.

1469 - 4

Repeat from \*

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Papa's Waltz.....	<i>Sidus</i>	35

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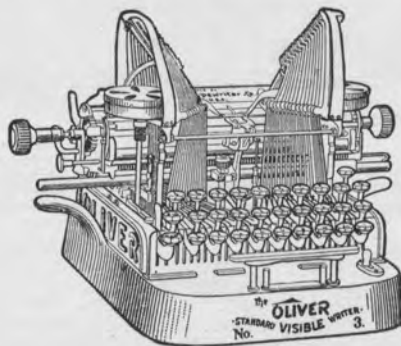
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The Liberal Arts Building, another of the monster structures which make up the great picture of the Louisiana Purchase Exposition, was designed by Barnett, Haynes and Barnett, an architectural firm of established repute in St. Louis. It is the closest of the big exhibit buildings to the steel picket fence which separates the Exposition site from the Forest Park reservation.

The Liberal Arts Building is built of staff. Its contract price was \$475,000 and its builder the Kellerman Contracting Company. Although following the prevailing style of architecture of the Exposition—the Renaissance—it adheres very closely to classic lines. The long facade, especially, shows a magnificent entrance, almost pure Corinthian. Here is what the architects say of their structure:

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a background of old gold. The decorations and ornaments will be brought out in relief."

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treatment of the French Renaissance for the exterior facades. In fact, the treatment embodies rather a feeling of the classic than of the Renaissance. It has been the endeavor of the architects to depend largely on sculpture in the decoration of the building, refraining from the over-use of stereotyped architectural ornamentation."

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