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# KUNKEL'S MUSICAL REVIEW

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IN THIS NUMBER.

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JAN KUNDELIN, the young Bohemian violinist, who is to play in this country this season, was born in 1880. Striped instruments are a national institution in connection with the dance or folk-song. He began his studies at an early age, and when twelve years old was admitted to the celebrated Prague Conservatory. His principal teacher was Svecik. He made a great success in England the last season.

This noted bath of Salsobagnone have become quite popular with singers, owing to the fact that Jean de Reszke sojourns there when he desires a throat tonic. The place, however, was not discovered by the great Polish tenor, as it has been known since Tasso sojourned there a few years ago. The air in the inhalation rooms is impregnated with helix, ozone and iodine, which are supposed to make a singer's throat so strong that

indispositions become impossible. The "cure" takes about three weeks, after which M. de Reszke and his wife visited their Polish home.

THE Moody-Managers Opera Company, of London, offer a price of \$1250, and ten per cent of net profits made by the company, for an original opera, the offer open to anyone. M. Colonne, Sig. Mascinielli and Herr Felice will be the judges. Application may be made to Mr. C. Manners, 44 Berwick Street, Oxford Street, W., London.

GERMANS are credited with the idea of relieving the tedium of ocean voyages by giving theatrical and operatic performances on ship-board, and on one of the German lines the experiment is to be tried with French, English and German performers. The price of seats has been fixed at six francs, which

KRAUSE, A.

Ten Characteristic Studies—Op 8—Edited by  
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Americans consider cheap. It is said engagements have been made with several clever players. The bill will have to be changed slightly, as there will be practically the same audience; but the steamship will make the "runs," and the shortest season will be considered the most successful.

SIR ARTHUR SULLIVAN is to have a monument in St. Paul's Cathedral, in spite of the objections from some of his friends, who knew his feelings on this subject, and urged that the money to be subscribed for this purpose should be used to build an orphanage for the children of musicians. Sir Arthur was much interested in this project, and had interceded during his lifetime to start some movement looking to the establishment of such an institution.

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# MUSIC KUNKELE REVIEW

November, 1904.

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THOMAS M. HYLAND, . . . Editor.

NOVEMBER, 1904.

## Caution to Subscribers.

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## "A WELSH RARIBIT."

"A Welsh Raribit," an opera, the book of which is by Hiram W. Hayes and the music by Charles Kunkel, was presented for the first time at the Imperial Theatre, by the "Wilbur Opera Co.," during the week beginning October 13.

Despite the apparent shortcomings, such as a meagre orchestra and a poorly and hurriedly rehearsed company, the opera scored a splendid success. Mr. Kunkel proved himself perfectly at home in his treatment of the opera, and has given it a musical setting fully meeting the high expectations of his musical brethren, and abounding in melodies that will make a hit wherever sung. Fertility of invention and truth to the spirit of the text characterize Mr. Kunkel's work. Among the captivating numbers that will find their way to the repertoires of concert singers were "Farewell to Rita," sung by Mr. Vaughan; "O Best was Mother Eve," sung by Miss Nevis; "Welcome," sung by Miss Barnham; "Love is Blind," duet, sung by Miss Richardson and Mr. Carter; and "He's an Honest Son of Toll," trio, sung by Maurice Which, Harrie Richardson and Della Neven. The "Song of the Kefyffels," sung by the three Gardner children, was a great success.

The theme of the story is the antiquity of the O'Briens family, which must be established so that Patrick, one of its scions, may marry Lady Kitty Bradford, member of the aristocracy of England. The opera opens with a prelude in which this is explained. The mother of Kitty agrees to the marriage if she is convinced that the O'Briens have been long enough on earth.

A hypnotist undertakes to perform the task, and he puts the Bradford family and all its retainers under a spell. Under the enchanter's direction, they are carried back to the time of

Cormac's reign over Limerick. The Welsh are about to capture Cormac and his castle and court. All his nobles except O'Brien, Patrick's ancestor, have deserted him. O'Brien denounces the plan to surrender to the Welshman. At this instant the King's cook appears and tells his majesty to send a "doped" Welsh warble to the besiegers. This is done; the besiegers eat, and soon fall into a heavy sleep. They are waked to death while they slumber, and Cormac proclaims himself victor.

The cook who made the warble is given a dukedom, and all the scullery maids and scullions are elevated to the peerage. The nobles and ladies who deserted are reduced to scullions and scullery maids.

O'Brien, however, retains his patent. Thus the antiquity of the family is established, and, incidentally, much fun is developed from the conduct of the servants as nobility and the nobility as servants.

The vision of the reign of Cormac closes with the queen departing for the kitchen to get the breakfast the nobles can't prepare, while the scullions and scullery maids clamor for their old jobs. The postlude shows that Kitty's family is satisfied with the demonstration, and agrees to her marriage to Patrick.

## CHORAL SYMPHONY SOCIETY.

The Choral Symphony association has announced ten concerts for the coming season, embracing four choral concerts, three symphony concerts, two artist concerts, and one popular concert. The first concert will take place Nov. 28th, and will present Verdi's Requiem, the soloists being Mrs. M. Hosen DeMass, soprano, Miss Leola Ringen, contralto, Mectimer Howard, tenor, and Whitney Trew, basso. Among the principals who will be heard during the season are Casparini, baritone, Marie Kunkel Zimmerman, soprano, Isabella Beaton, contralto, Hilleon Van Hoose, tenor, Cwilyn Miles, baritone, Fritz Kessler, violinist, Julian Walker, basso, George Riddle, dramatic reader, Jean Genarby, cellist, and Augusta Cottlow.

A RICH citizen of Moscow, named Morozof, has given to that city one million rubles for the construction of a great theatre, where the admissions must be so meagre that the poorest classes may attend the performances.

## THE WORLD'S FAIR SITE.

Forest Park contains nearly 1400 acres of land. The western half of it, with as much contiguous land as may be necessary, will constitute the site of the Fair. The reasons which led to the selection were so conclusive that Directors, commissioners and the public, with striking unanimity, approved the choice. The portion of the park to be used is a little larger than the entire site occupied at Chicago. But the plans at St. Louis contemplate the use of enough surrounding territory to make about 1,000 acres, nearly in the form of a square.

Every street car line in the city carries passengers to Forest Park for a single fare. When the Executive Committee called for information on transportation facilities, it was found that over 100,000 people could be delivered and taken from the site in an hour.

Steam railroads from the West and South, with one or two exceptions, will reach the site by short gaps.

Just west of the park the new buildings of Washington University are nearing completion, forming a great institution for higher education. In a natural association with the University, will be the permanent buildings erected for the World's Fair.

Forest Park site is well wooded. It is diversified in altitude, ranging from 75 to 100 feet above the river level.

The architects and landscape engineers propose to preserve, as far as possible, the natural beauties of the site. Elevations will be utilized for architectural effect. The groves will be left standing about the buildings. An entirely different plan from that adopted for other exhibitions is to be applied for the St. Louis World's Fair. Heretofore, exhibitions have been laid out upon levels. The grouping of the larger buildings about a Court of Honor has been the prevailing conception of grand effects. At St. Louis, the diversity of the site permitted an entirely different arrangement. Elsewhere, World's Fair sites have been the results of much grading and dredging. Forest Park offered opportunities in its knolls and elevations. The architects and engineers were quick to see that nature had prepared a site for them.

THE Conservatory of Dresden, during the last school-year, had 1286 pupils, 46 coming from the United States. There were eight female to every five male pupils.

In the death of Kate G. Broadus, which occurred on the 20th ult. at the St. Louis McLaughly Hospital, St. Louis loses one of its most brilliant vocal lights. Mrs. Broadus was esteemed as well for her admirable qualities of heart and mind as for her high attainments as a vocal teacher, and the heartfelt sorrow of a host of friends proves how much she was beloved. Mrs. Broadus was a sister of Miss Mahan, the well-known organist and teacher.

The Heermann Ladies' Quartette proved one of the delightful attractions of the St. Louis Exposition, and won deserved praise for its splendid work.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to take the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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MRS. SEIBERICH will start on the provincial trip of the Grand Opera Co., and will sing the part of *Ella* in "Lohengrin" and *Marguerite* in "Faust" in Canada and other places. She is also studying the part of *Ulisse* in Mr. Palewewski's opera of "Mars", which she heard in Dresden. She thinks it a work replete with interest, and consented to undertake the role of the heroine at the solicitation of Mr. Palewewski and Mr. Grau. Mrs. Seiberich confirmed the report that the composer will come to New York to witness the production of his opera and take a hand in its musical preparation.

CONTINUED FROM KUNKEL'S MUSICAL REVIEW.



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# JULIA'S FAVORITE RONDO.

3

*Notes and chords marked with an arrow (v) must be struck from the wrist.*

Carl Sidus, Op. 108.

*Allegretto* ♩ = 108.

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 tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature has one flat (B-flat). The piece features a repeating melodic motif in the right hand, often marked with an accent (v) and a slur. The left hand provides a steady accompaniment with chords and moving lines. The score concludes with a double bar line and repeat dots.

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978-3

4



*TRIO*







# Eolian Whispers.

Mazurka Caprice.

Charles Auchester Op. 34.

*Allegretto* ♩ - 122.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a melody in the treble clef with accompaniment in the bass clef. The piece is marked *Allegretto* with a tempo of 122 beats per minute. The system concludes with a double bar line and the instruction *Fin.*

The second system of musical notation continues the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is marked *ppp* (pianissimo) and includes the instruction *stacc.* (staccato). The system concludes with a double bar line.

The third system of musical notation continues the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is marked *ppp* and includes the instruction *stacc.*. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The system concludes with a double bar line and the instruction *Fin.*

655. 7 *Fin.*

- Copyright, Kunkel Bros. 1884.-

## Con eleganza.

Musical score for the first system. The treble clef part begins with a piano (*p*) dynamic and features a complex melodic line with many sixteenth notes. The bass clef part provides a steady accompaniment with chords and eighth notes.

Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped.

Musical score for the second system. The treble clef part continues with intricate melodic patterns. The bass clef part maintains the accompaniment. A *rit.* (ritardando) marking appears in the middle of the system.

Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped.

Musical score for the third system, marked *Glorioso*. The treble clef part has a more rhythmic and powerful character with many sixteenth notes. The bass clef part continues with the accompaniment.

Ped.      ○ Ped.      ○ Ped.      ○ Ped. Ped.      ○ Ped. Ped.      ○ Ped. Ped.      Ped.

Musical score for the fourth system. The treble clef part concludes with a series of sixteenth-note passages. The bass clef part provides the final accompaniment.

Ped.      ○ Ped. Ped.      ○ Ped. Ped.      Ped.      Ped.      Ped.      ○ Ped. Ped.      ○ Ped.

5

*cres.* *cres.*

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*stacc.*

*p* *stacc.*

*p* *p*

First system of musical notation. The right hand (treble clef) features a complex, flowing melodic line with many slurs and ornaments. The left hand (bass clef) provides a steady accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic marking.

Below the staff, there are five pedal markings: *Ped.*,  $\odot$  *Ped.*, *Ped.*,  $\odot$  *Ped.*, and  $\odot$  *Ped.*

Second system of musical notation, continuing the piece. The right hand continues with intricate melodic patterns, and the left hand maintains its accompaniment. The piece concludes with a fermata over the final note.

Below the staff, there are five pedal markings:  $\odot$  *Ped.*, *Ped.*,  $\odot$  *Ped.*,  $\odot$  *Ped.*, and  $\odot$  *Ped.*

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes some chords with a *tr.* (trill) marking. The piece ends with a fermata.

Below the staff, there are five pedal markings: *Ped.*,  $\odot$  *Ped.*,  $\odot$  *Ped.*,  $\odot$  *Ped.*, and  $\odot$  *Ped.*

Fourth system of musical notation. The right hand features a melodic line with a *ritardando* marking. The left hand accompaniment is more rhythmic. The piece concludes with a fermata.

Below the staff, there are five pedal markings:  $\odot$  *Ped.*,  $\odot$  *Ped.*,  $\odot$  *Ped.*,  $\odot$  *Ped.*, and  $\odot$  *Ped.*

At the bottom center, there is a small number: 633.7



5 *Glorioso.*

*Ped.*  $\odot$  *Ped.* *Ped.*  $\odot$  *Ped.* *Ped.* *Ped.*  $\odot$  *Ped.* *Ped.*  $\odot$  *Ped.*

*Ped.* *Ped.* *Ped.*  $\odot$  *Ped.* *Ped.*  $\odot$  *Ped.* *Ped.* *Ped.*

*Ped.*  $\odot$  *Ped.* *Ped.*  $\odot$  *Ped.* *Ped.*  $\odot$  *Ped.*  $\odot$  *Ped.*

*Ped.*

*Ped.*

9

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many sixteenth notes. Bass staff contains a simpler accompaniment. Dynamic markings include *p* and *mf*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff accompaniment. Dynamic markings include *p* and *mf*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff accompaniment. Dynamic markings include *p* and *mf*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of chords with fingerings indicated (1-2, 3-4, 5-1, 2-3, 4-5). Bass staff accompaniment. Dynamic markings include *p* and *mf*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff accompaniment. Dynamic markings include *p* and *mf*. Pedal markings are present below the bass staff. The system concludes with a double bar line and a repeat sign.

# MAZURKA.

Enscritto a António Kuchel.

Louis Conrath.

Moderato  $\text{♩} = 100$ .

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and single notes. Pedal points are indicated by 'Ped.' and circles below the bass staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking 'a tempo' is placed above the first measure. The notation continues with similar melodic and harmonic patterns as the first system, including various ornaments and dynamic markings.

The third system of the musical score consists of two staves. The tempo marking 'Con anima' is placed above the first measure. The melody in the right hand becomes more expressive with slurs and accents. The bass line continues with harmonic support. Pedal markings are present throughout the system.

The fourth system of the musical score consists of two staves. The notation concludes the piece with a final cadence in the right hand and a sustained bass line in the left hand. Pedal markings are used to indicate the continuation of the bass notes.



First system of a piano piece. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of chords and single notes. The tempo is marked *And.* (Andante).

Second system of the piano piece. The tempo is marked *Tempo I.* (Allegro). The right hand continues with a melodic line, and the left hand accompaniment becomes more active with eighth-note patterns.

Third system of the piano piece. The right hand features a more complex melodic line with sixteenth-note passages. The left hand accompaniment includes chords and moving lines.

Fourth system of the piano piece. The tempo is marked *a tempo.* (Allegro). The right hand has a melodic line with some rests, and the left hand accompaniment consists of chords and moving lines.

Fifth system of the piano piece. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Dynamics markings include *mf* (mezzo-forte).

Sixth system of the piano piece. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Dynamics markings include *mf* (mezzo-forte).

First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The word "Ped." is written below the bass staff at several points, indicating pedal use.

Second system of musical notation. Similar to the first system, it features a treble staff with a melodic line and a bass staff with accompaniment. The word "Ped." is used multiple times in the bass staff.

Third system of musical notation. The treble staff shows more intricate rhythmic patterns and ornaments. The bass staff continues with accompaniment, including the word "Ped.".

Fourth system of musical notation. The treble staff features dense, rapid chordal textures. The bass staff provides a steady accompaniment with the word "Ped." appearing several times.

Fifth system of musical notation. The treble staff has a melodic line with a fermata over the final measure. The bass staff has a more sparse accompaniment with the word "Ped.".

Sixth system of musical notation. The treble staff has a melodic line with a fermata over the final measure. The bass staff provides a simple accompaniment leading to a final cadence. The word "Ped." is present.

First system of musical notation. Treble clef, bass clef. Dynamics include *mf* and *And*. The bass line features chords with circled 'O' symbols.

Second system of musical notation. Treble clef, bass clef. Dynamics include *And*. The bass line features chords with circled 'O' symbols.

Third system of musical notation. Treble clef, bass clef. Dynamics include *And* and *Ado*. The bass line features chords with circled 'O' symbols.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *And*. The bass line features chords with circled 'O' symbols.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *And*, *Allegro*, and *And*. The bass line features chords with circled 'O' symbols.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *Con* and *And*. The bass line features chords with circled 'O' symbols.

anima.

1

First system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and single notes. The word "anima." is written above the first measure. A circled "1" is at the end of the system.

Second system of the piano score. The right hand continues the melodic line. The left hand has chords and single notes.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has chords and single notes. The word "Trapez. I." is written above the right hand.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has chords and single notes.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has chords and single notes. The word "rit." is written above the right hand, and "a tempo." is written above the right hand.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has chords and single notes. The word "rit." is written above the right hand, and "a tempo." is written above the right hand.

# ONWARD DARLING!

3

(AUF, ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato.  $\text{♩} = 100$ .

2. Die, wie geht es furcht und groß,  
1. Ab - schick' nicht die Glö - cke aban,

1. Hark, the... clock! It sounds de - part!  
2. Hey, how... firm their west - re - mains,

2. Wo das Glück die Zu - gef' hat!  
1. Er - ras - zern Ab - giht der Schel - len Tot,  
Eros und Sturm und Eis' und See  
Kap - ge - stämpelt in Schnee - und Eis! Das

1. Mer - ry... sleigh bells spright - ly start;  
2. When For - tu - na guides the reins!  
Sol, the cour - ser prompt to go With  
Storm and frost and bloom and May They

2. Die... hat wie im Frosse ver - bet,  
1. Die... nicht Flo' - ren' las - sen - sein,  
Hier am Zu - gef' Kres - sen dort,  
Her - so postl und Zu - ge glüht,

1. great in pa - tience paws the snow.  
2. paws like emp - ty dreams a - way.  
Dar - ling... thou my "hap - pi - ness,  
Here a cross and their a mound,

1850-5

Copyright, Mace & Fox, 1892

2. Fol - ge ... Bitt - ter rau - schen Feit, Mit - ten ... dehat sich gilt - lich held Kr.  
 1. Sit - ze ... streh - let sagt - um - Arinat, Bräu - ti - gem mocht weick und erst den

1. Myr - tles ... do thy locks ca - ress, Pro - mise of a pa - ra - dise Is  
 2. With - er'd ... leaves and dust a - round, An - gels gra - cious hands un - fold The

2. des - er - weg wie A - bend - gold, Mit - ter grübe in schmel - ten Trub  
 1. auf mein Mit - chen, auf zur Fahrt! Sah den ere - ten Mit - les - stein

1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with age  
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy ... gait,

2. Mit - gel - en und stolz beg ... ab, O - den tags wie Son - nen - schlein, Der  
 1.ragt ein Kirch - den schicht und ... klich, Ei - nes Pries - ters rei - ne Hand die

1. Tow's a tem - ple high a ... have. There will this our pil - grim - age Al -  
 2. Down, the steps so - cel - er - ate. On the top a crown of ... light, Be -



2. Wir in - chen... dich ver...ein, sagt uns

1. Wir in - chen... glück...lich ich und du

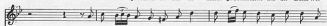


1. But you and... I we laugh at him;

2. But you and... I we laugh at him.

2. Wir in - chen dich ver...ein, sagt uns Wird es dau...er, bei we...ter, Ach, Gut

1. Wir in - chen glück...lich ich und du Mach ge...wissen, was der Bund Wie



1. But you and I we laugh at him. Soon the tie is firm'd for aye And

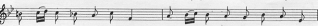
2. But you and I we laugh at him. Dark...ness may our path...way cross And

2. Glück das di - ter oft schon schwer,

1. Spie - gel sprach die "Ja" der Mund

Schick...gen wir' uns Herz an Herz Und

Setz' dich, sprachst du zu mir...fein, Jetzt



1. we are wed - ded one to day. On - ward dar - ling side by side, A

2. age bring to us many a loss, Hearts so true we fear no foe, And



2. In - chen ü - ber Nuth und Schmerz. Tra la tra la Wie  
 1. götze ist. Le - ben frisch, län - ge. " " " " Es

1. long the path of life we glide. Tra la tra la A.  
 2. laugh at grief and laugh at woe. " " " " And

2. Schö-nen weg aus Herz aus Herz Wie | 1.  
 1. götze ist. Le - ben frisch län - ge, ein län Le - ben frisch län - ge

1. long the...path of life we glide. A. long the path we glide.  
 2. laugh at...grief and laugh at woe. And

2.  
 schö-nen Herz aus Herz Tra la.

laugh at grief and woe. Tra la.

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Allegretto.  $\text{♩} = 106$ .

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Fourth system of musical notation, including treble and bass staves, with dynamic markings like *f* and *mf*, and pedal markings.

Fifth system of musical notation, including treble and bass staves, with dynamic markings like *f* and *mf*, and pedal markings.

5

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Fifth system of musical notation, measures 21-25. Treble clef, bass clef, piano. Includes dynamic markings like 'p' and 'f'.

esce... - - - cres.

Sixth system of musical notation, measures 26-30. Treble clef, bass clef, piano. Includes dynamic markings like 'p' and 'f'.

34 - 2      p      f      p      p      p







Primo.

3 *f*

*ff*

*rit.*

*rit.*

*ritacolo. ff*

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## THE GERMANIA THEATRE.

St. Louis, in common with other American cities having a large population of German extraction, boasts the possession this year of a German theatre. Its managers will allow, for the sake of argument, that New York, Chicago, Milwaukee and St. Louis have also the saving grace—in art matters—of a large German population, and they are inclined, as a matter of further concession, that Cincinnati can also, without violence to facts, be considered in that relation. But Messrs. George Heinemann and Ferdinand Web, the Nestors of Western German dramatic art, are disposed to assume that the Germania Theater at Fourteenth and Locust Streets, in St. Louis, is at present the best equipped German theater in the United States; and, if the practices of the English press are any standard of measurement of importance, there is no gainsaying the fact that the Germania stock company has gained for itself a most enviable place in the esteem of that large and growing theater clientele in the city of St. Louis that knows where to spend its evenings when the attraction is of commanding importance and the prices are right.

It has been said of the Germania Theater that it moves in the forefront of the culture of the Mississippi Valley. It is certain that no theatrical organization has so impressed the non-German part of the St. Louis population. The support accorded the Heinemann-Web aggregation of histrionic talent on the part of that thoughtful portion of the people of St. Louis who understand that the addition of any language to one's lingual stock and store is an advantage that cannot be measured by

ordinary standards, has been instantaneous. After many years of pioneer-work in this particular, Messrs. Heinemann & Web are at last at the point whence they can discern a realizing sense on the part of their casual spectators that their endeavor has reached the moment of fruition—when they can at last honestly say that they have taught the sentiment-loving people of St. Louis that German dramatic literature and German dramatic art rank as high as any other now at the disposal of the theater-going public, and that to ignore the same is to forego one of the choicest pleasures imaginable.

The company, consisting of Messrs. Rudolph, Hersky, Johannes Paulsen, Adolph Teley, George Heinemann, Ferdinand Web, Gustav Hillner, Oscar Hahn, A. Schliepback, Wilhelm Geiser, and Mesdames Leona Begger, Lull Eder, Victoria Web-Markham, Goethe Maertens, Alice Jackmann, Lili Altmann, Margarethe Neumann, Bertha Meuch, Marie Klitt, and many others, is a thoroughly representative organization in every particular, and the Germania Theater building is the completest in the city of St. Louis. The house, from stage to foyer, is modern throughout, and the ease to which it is put by other than German companies is the best proof of the correctness of this assertion.

The repertoire of the company embraces the best tragedies, comedies and folk-plays on the German boards, and the connections in Europe entered into by the management insure an uninterrupted succession of standard novelties.

In a word, the Germania Theater is the home of the higher culture of St. Louis, and it is the best endeavor of the present management to make it increasingly so.—RICHARD SPANER.

POI PLANCUM is one of the most heroic singers now on the stage, and he owes much of his success to his having followed this bit of advice which Gounod once gave him: "Singer! too often, forget what they are singing about. Forget that you have a voice, speak your words, and think of what you are singing, and the voice will come with the expression of the words." In a recent talk with Mr. William Armstrong, Plancus remarked: "In studying a song, I always begin with the words, getting the sense of them thoroughly fixed in my mind. The picture must be painted in the imagination before you can put it in tone. Then I sing the music over, and later both music and words, thoughtfully working at each separate phrase until it is finished in a way that I feel I cannot improve upon."

THE Verdi monument to be erected in Milan will cost about \$100,000, a large part of which has already been collected. Rossini and Bussetti are also to have Verdi monuments, and a humble memorial to the great composer was erected a few weeks ago in the Italian summer resort, Montecatini, where he used to spend the warm months. Henry L. Mason, of Boston, is taking an active interest toward erecting a Verdi monument in this country.

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