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KUNKEL'S

DEVOTED TO MUSIC AND ART.

Vol. VII.

APRIL, 1884.

No. 4.

MINNIE HAUK.

PROBLEM which we would commend to the consideration of psychologists is the explanation of the fact that so many great artists are of mixed nationality. What there may be in the mingling of the blood of different peoples to develop the artistic temperament is more than we can say, but that there is something more or less, since the proportion of artists of mixed blood is so strangely large. Minnie Hauk is one of many cases of this fact that might be mentioned. Her father was a German, her mother an American of French extraction. If we are to believe the curious chronicle of the family her first attempt at singing was on the 16th of November, 1852, in the city of New York on the day she was born. This locale Chicago Kelllogg nine months, and an Minnie has beaten Clara, whose attempts in every year for several years past, we are ready to believe all that is claimed for her as a soprano, especially as it is not claimed that it was a voice one that she sang upon that important occasion.

From New York, Miss Hauk's parents soon removed to the neighborhood of Sacramento, Kansas, on the banks of the Missouri River. From here the family again removed to a plantation near New Orleans, and it was here that the future prima, Joseph, then a little child, first showed a real talent for song. From the plantation mentioned the learned the artist's mother of the African, also learned to pick the harp and organized theatrical performances with her playfellows, in which she was stage manager, prima, dance, propeller and conductor all in one. She was but little over twelve years old when she sang for the first time in public. This was at a concert given for the benefit of the widows of the war, and the artist's first song that occasion was "Casta Diva" and a selection from "Les Deux Femmes de Corthége." Her success was so good that when her family returned to New York she was placed under August Kelllogg, to begin her musical education. She made rapid progress, and after several months' study at M. Leonard Simon's, she was sent to Italy, where she made her debut at the Italian opera of the New York Academy of Music under Mary Hewitt's management. Her success in "Norman Corcoran" and from that evening she became one of the most popular artists of her native country. She will she next to London, where she appeared with great success at Her Majesty's Theatre in Italian opera, commencing her success in "Norman Corcoran." For her father, she was, however, still too young and inexperienced to combine the heavy work of an operatic artist, and she soon and highly successful engagement in Italian opera at the city and France. In June, 1879, she made her debut at the Imperial opera house in Vienna, and became the acknowledged favorite of that capital, and from that aristocratic society removed her to the city. Here she remained three years, playing with great success "Zelmira," "Don Giovanni" and "The Barber of Seville," "Mignon," "Agnese Sorelli," "Mamma," "Casta Diva," etc. The last years of her Vienna career brought her in national contacts

with the celebrities of literature and fine arts and served to complete her artistic education.

From Vienna she went to Buda, Hungary, then to Berlin, where the Emperor created her "Imperial German Chamber Singer," a great distinction. We are happy to know of a certainty that this honor was bestowed upon her did not in the least injure the singer's voice. In 1877 she appeared at the Theatre de la Renaissance, Brussels. The following season she returned to her native land, and her success was fresh in the minds of all musical people. Miss Hauk is recognized as the ideal "Casta Diva" in the opera of the same name.

Miss Hauk is now, by marriage, a German artist, and, having two or three years ago married the

GEORGE SCHLEIFFARTH.

copy from George Meier and Trema the following tribute to our friend Mr. Schleiffarth, author of "Come again, here of mine," and other songs which have appeared in our columns.

Very few musical composers in Europe or in this country have met with such a striking success in presenting a first work as Mr. George Schleiffarth. Comparatively little known, except as an author of pleasing songs and popular dance-music, he has spontaneously jumped into our notice prominently by the production of a few of his compositions, "Marta, or Child and Captain." This charming composition, in a very short libretto, by Harry E. Smith, the dramatic editor of the Chicago News-Letter, was presented by the Fay Templeton Opera Co., during their engagement in this city last week. Denary packed houses, frequent applause and a glowing endorsement in the press of a sound and critical audience speak volumes of merit for the work, which no doubt will long and successfully occupy the boards. There is no disputing the fact that there are more beautiful and "taking" melodies in "Marta" than there are in many other operas we have heard here; the first song, the "Marta's Lullaby," the lullaby's song, the opening act duet of Marta, the daily well-known "For me and especially the final song, "We Draw the Line at Fate," and the couplet, "Oh Don't Know How to Use It," are among their way and found in all the most conservative audiences. Who has to be a singer in the operatic field, Mr. Schleiffarth has done more than many an old song-writer and his compositions are and modesty have won many friends, who wish him unreluctant success, for he has worked hard and faithfully. "Come! let us dance, and a Change has been made in the recognition of being the first one who has achieved it in the Western country.



MINNIE HAUK.

Charles von Hesse-Wartsky, a gentleman who, unlike the majority of students of grace dance, is possessed of both brain and energy, and has achieved notable fame as an instructor. It may be more or less known that Miss Hauk, who is now in an extensive and very successful concert tour through this country, has recently added to her excellent repertoire of classic songs "O' Lola," which first appeared in the January, 1884 issue of Kunkel's Musical Review. Miss Hauk and her excellent teacher have been accepted as appears at the "St. Louis Met Musical Festival."

GREEK MUSIC.

VERY anxious and interesting information have of late years been made by musical experts, critics and authors in Europe into ancient Greek musical systems and literature. One very notable work appeared in 1862 at Leipzig, published by A. Adel, on a "Greek Musical System." It entitled the "Meth and Rhythic of Classical Greece," translated and approved by H. W. Pagan, Professor of Greek Language and Literature, at the University of Moscow. M. Gervais, the learned Belgian musicologist, has recently given an exposition to the introduction of Greek music by his fine work on the same subject, entitled "Twenty Years ago," and published last in Germany and France, but little attention was given to them. Of late, however, the interest in musicology and the details of the ancient history of the "Musicality" of the Greeks, now of Paris, attracted particular attention. The work of the learned Gervais explains not only the ancient theory of music, but shows it not at single work philosophically and aesthetically.

Kunkel's Musical Review.

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I. D. FOLLOU, A. M., L. I. R.

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Our friends must have noticed that all the piano music that appears in the Review is carefully fingered and phrased. We cannot recommend too strongly, strict attention to these matters by those who play our music. It is not an infrequent thing for those whose tuition in this respect has been deficient, to pay no attention to the fingering indicated, or to deliberately choose some other which seems to them, easier, simply because it is more in accord with awkward habits already acquired. Such persons can never expect to play a composition properly. Should one of them read this and doubt our statement, we wish them to try a little experiment upon themselves; let them take one of the Review's pieces that they play as suggested, and when this has been done let them try to go back to their own "natural," i. e., awkward and unsuited methods if they can. We know in advance that they will be converts to a systematic and scientific system of fingering, and will therefore appreciate and heed the suggestions indicated in our selections.



H. C. B. CADY, in a recent number of the Boston Musical Observer, speaking in favor of the certificate to be issued to music teachers by the proposed National College of Musicians, thinks that some of the matters we have brought up against the scheme are "fortuitous mistakes" but "unobjectionable." Perhaps Mr. Cady knew a trifle too much, were we not to do it. The alleged purpose of the proposed certificate is the "promotion of the music-teaching profession" — with this purpose indeed. And that there is no dispute. The end is in itself — not an end in itself, and having no end in view that the same proposed result in future. Now, Mr. Cady says we have shown some "formidable obstacles" but that these "are not objections." Happily transit from New York to Havre, free from the annoyance of an *adieu* is a great and a very desirable thing. A railroad across the Atlantic would accomplish this. Mr. Cady would probably advocate the building of such a road and if anyone should mention the Atlantic coast as an objection to this plan of transit he would probably smile and say: "No, no, the wind and waves are formidable obstacles but not objections at all." We find this statement of the expert. Calver the musician would censure, either because he would have impressed his hearers with the idea that he must be a great genius in whom *formidable obstacles* are not objections or because they would come to the conclusion that he did not know what he was talking about. We think Mr. Cady is a great main.

are in receipt of a daring announcement of "The American School Musical Institute" to be held at Michigan City, Indiana, in July, "continuing four weeks." This circular states that "The object of this Institute is to furnish our most necessary and most thorough instruction in Music Harmony, Theory, Piano, Vocal, Instrumental, Method of Teaching, Conducting Sacred and Secular Music, Voice Culture, Solifiction, Sight Reading, Piano and Organ Playing, etc." All this in four weeks or less! The "Faculty" consists of six persons, one of whom, Miss Amy Fay, is not altogether unknown to fame. The circular, however, gives us to understand that all the teachers are the best in the world, the principal one a "method" of teaching that is "far superior to any other." Miss Fay's "only musical mother" will be thoroughly explained and a really superior *infinitesimal* given to her pupils? In four weeks or less, "J. M. Williams, Mus. Doc.," had the honors of Mass. This conferred on him by a University (unnamed) that perfectly understood his qualifications? It is to be hoped it was "a University" that knew how to use its own. We are not left in doubt as to the results to be attained, for we are assured that "The course is so arranged to give the most satisfactory results, and such a more mastering of 'splendid generalities'."

To think that people should be gullied by such stuff! Not only that, but that four elegance and two editors should have agreed their names to an invitation to hold the wonderful Institute in their town! Why did they not remember the old saying: "No *señor* *esta capellan*," would some really competent musician, and thus save themselves the trouble of making themselves ridiculous by ignominiously endorsing a catch-penny fiasco. Among other attractions of Michigan City we should mention the fact that "one of the State prisons is located here." We suggest that the "Faculty" be given permanent situations in that institution at the expense of the Hoosier State, for, when they can teach so much in four weeks, why could they not do in a lifetime, with pupils who could not get away? This would solve the problem, set forth by the Music Teachers' National Association, of raising the standard of the music-teaching profession, by creating a sort of National College of Conservatory Musical Education, from which would graduate yearly scores of talented musicians, composers, etc.—and then, we should want it to be understood that the teachers should not be allowed outside the walls of the institution. We refer this suggestion to the Indiana Legislature.

PIANISTS OF THE VOICE.

THE human voice is not a piano. This fact, though indubitable in theory, is so constantly disregarded in practice, and this other statement of Miss Fay's circular, that "The instrument which we use in our art is not so loudly and so harshly as the piano. The piano has many virtues, but it has also inherent defects, the chief of these is its lack of power to sustain a tone for any length of time. Each of its notes is necessarily weakest at the instant it is struck and grows only a trifle or so again, and it is upon any one note impossible, but a rapid decrease immediately sets in, a decrease which is the more rapid the shorter the strings; in other words, the higher the tones. This peculiarity of the instrument was early recognized by those who have been so successful in its use, and they have accordingly determined their style of composition. The skillful piano-writer and the skillful piano-player alike endeavor to conceal this defect, the former by composing for the instrument music that does not demand great prolongation of tone, especially in the upper range, the latter by a touch and a use of

the pedals such as will sustain successfully prolongs as far as possible, clear and soft singing tones as in other words create an acoustic illusion. True piano music is really, to a great extent, a trick, and true piano music is, in the same sense, a trick, written by Beethoven or by Jean Paul, or either one.

It is naturally the piano music of a day that its floridness has characterized in the hands of vocal-instrumentists. This is probably the reason why the piano style of music, with all its shortcomings, but usually without any of its beauties (for it certainly has beauties of its own), has been imported into vocal composition, to the detriment of what is most beautiful and characteristic in the human voice—the sustained tones and unwarped power of expression by means of shadings both of timbre and dynamic degrees of tone. In the place of these, rapid runs, "brilliant runs," "staccato passages in the upper register, all things which may be and often are admirable when rendered by the nimble fingers of a piano virtuoso, are written for the voice, and are attempted but never accurately sung, even by the most famous *prima donna*, while their imitators, "whom some imagine," borrow the sensitive ear of vocal pupils and gather applause from the *prima donna* who by the production of sounds which vary in character from the warm caress of a sick hen to the indelible wail of a steam Calypso short of steam.

For as modern composers have gone in composing piano music for the voice, they have not gone far enough to please our vocalists. The time has long since passed when composers left it to the singer to introduce into their own work symbolically as they chose, our modern composers write every note as they wish to have it sung, but this does not suit our song-fairies. One would hardly scarce dream of such a malfeasance, of having failed to give the voice all proper opportunities of displaying, and even more (and better) than, its own beauties. For instance, who has heard Miss Southwick sing "The Voice Pines For" failed to notice the additional *forte* with which she intoned? The text of the "Swan of Padua?" Yet we have watched the press for a single period, against this dimorphism and spelling of the *voce*, and we have heard other singers, less skilled, attempting similar feats, with results that would have made us wince if they had not surprised us, receive storms of applause, notice from the concert stage with the grandest enthusiasm, some of having sung beautifully when the fact was that they had been trying to play the piano on their little throats, and had not sung at all.

We think it is time a vigorous protest were being made by the press, and by musical people of taste everywhere, against these more or less eminent pianists of the voice, whether composers or vocalists, who are doing all they can to destroy the art of vocal music as natural song. In the particular sphere of the gentleman capable, the human voice is unapproachable; let us insist that it be not covered in a shield where it does not belong and where it must ever be, inevitably, a failure.

We are rapidly approaching the season of the May Music Festival. This fashion in music may or may not become a legitimate institution, according to the manner in which it is developed. We are inclined to think that it will not. It is not a thing which we are not to be especially, since "those who are not to be are for" is the motto of musical advancement. The best results will be obtained, however, if these seasons are confined to a permanent institution, and especially if the same are held in any one city, week, monthly, all petty rivalry of individualities, cliques and societies being laid aside and all working together with concertation to make the occasion everybody's success. Whether that can be accomplished anywhere is a question. In St. Louis the question seems already decided, and that in the negative.

Nearer my God to thee.

Julia Rice-King

Marchoso - 1159

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Marchoso' and the number '1159' is present. The first system contains two staves with a dynamic marking of *f*. The second system includes a section marked 'Volante' with a dynamic marking of *f*. The third system continues the 'Volante' section with multiple measures of sixteenth-note patterns. The fourth system also continues the 'Volante' section. The fifth system concludes the piece with a final cadence, marked with a dynamic of *f* and a *rit.* (ritardando) marking.

Theme Religioso #—72.

First system of the 'Theme Religioso #72' score. The right hand part consists of chords with a piano (*p*) dynamic marking. The left hand part features a melodic line with eighth notes. Pedal points are indicated by 'Ped.' below the bass line.

Second system of the 'Theme Religioso #72' score. The piano and left-hand parts continue. Pedal points are marked throughout the system.

Third system of the 'Theme Religioso #72' score. The right hand part begins with a fortissimo (*ff*) dynamic marking. The system concludes with a double bar line.

Vari. I. Moderato #—144.

First system of the 'Vari. I. Moderato #144' score. The right hand part has a complex, rhythmic pattern with a piano (*p*) dynamic marking. The left hand part has a simpler accompaniment. Pedal points are marked below the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated patterns. Pedal markings are present below the bass line.

Ped Ped Ped Ped Ped Ped Ped

Second system of musical notation, continuing the dense chordal texture. Pedal markings are present below the bass line.

Ped Ped Ped Ped Ped Ped Ped

Third system of musical notation, maintaining the complex harmonic structure. Pedal markings are present below the bass line.

Ped Ped Ped Ped Ped Ped Ped

Fourth system of musical notation, starting with the instruction *Con brio* and *leggiere*. The music features a prominent arpeggiated figure in the right hand. Pedal markings are present below the bass line.

Con brio *leggiere*

Ped Ped Ped Ped Ped

Iur. II. Moderato 2-144.

First system of the musical score. The right hand (treble clef) features a complex, rhythmic pattern of sixteenth notes with many beamed pairs. The left hand (bass clef) plays a simple, steady eighth-note accompaniment. The tempo is marked "Moderato" and the dynamics are "pp dolce".

Second system of the musical score. The right hand continues with the intricate sixteenth-note texture. The left hand maintains the eighth-note accompaniment. The dynamics remain "pp dolce".

Third system of the musical score. The right hand's texture becomes denser with more beamed sixteenth notes. The left hand accompaniment continues. The dynamics are "pp dolce".

Fourth system of the musical score. The right hand features a very dense, almost continuous texture of sixteenth notes. The left hand accompaniment continues. The dynamics are "pp dolce".

Fifth system of the musical score. The right hand continues with the dense sixteenth-note texture. The left hand accompaniment continues. The dynamics are "pp dolce".

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady accompaniment of eighth notes. The tempo is marked *Ped.* (Pédale).

Second system of the piano score. The right hand continues with dense sixteenth-note textures. The left hand accompaniment remains consistent. The tempo is marked *Con brío* (With spirit).

Third system of the piano score. The right hand features a more melodic line with some grace notes. The left hand accompaniment is still present. The tempo is marked *Andante* (Andante).

Fourth system of the piano score. The right hand has a more active, rhythmic melody. The left hand accompaniment is more complex, with some triplets. The tempo is marked *Andante*.

Fifth system of the piano score. The right hand has a very active, almost tremolo-like texture. The left hand accompaniment is also very active. The system concludes with a *ritardando* (rit.) and a *ff* (fortissimo) dynamic marking.

First system of musical notation. 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 with a dynamic of *ff* and the tempo *Andante*. The upper staff contains a melodic line with a slur and a fermata over the final notes. The lower staff contains a bass line with a similar slur and fermata. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It maintains the grand staff format and the *ff* dynamic. The melodic and bass lines continue with slurs and fermatas. The system ends with a double bar line.

Third system of musical notation. The notation continues with the same grand staff and dynamic. The melodic line shows a slight change in phrasing. The system concludes with a double bar line.

Fourth system of musical notation. This system features a prominent melodic flourish in the upper staff, consisting of a series of rapid, ascending notes. The bass line continues with a steady accompaniment. The system ends with a double bar line.

Fifth and final system of musical notation on the page. It concludes the piece with a final melodic phrase in the upper staff and a corresponding bass line. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains a melodic line with slurs and a piano accompaniment with chords and arpeggios. The word "Poco" is written below the bass staff.

Second system of musical notation, continuing the melodic and piano parts. The word "crescendo" is written below the treble staff.

Third system of musical notation, including a dynamic marking of *ff* (fortissimo) and a fermata over the final measure of the system.

Moderato $\text{♩} = 111$
Finale

Fourth system of musical notation, starting with the tempo and mood markings. It features a melodic line with slurs and piano accompaniment with chords and arpeggios. The word "Poco" is written below the bass staff.

Fifth system of musical notation, continuing the melodic and piano parts. The word "Poco" is written below the bass staff.

First system of a piano score. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a steady bass line. The system is marked with *mf* and includes dynamic markings *mf* and *ff* under the bass line. A fermata is placed over the final measure of the right hand.

Second system of the piano score. The right hand continues the intricate rhythmic texture. The left hand maintains the bass line. This system is marked with *mf* and includes the dynamic marking *cres.* (crescendo) under the bass line. A fermata is placed over the final measure of the right hand.

Third system of the piano score. The right hand continues the intricate rhythmic texture. The left hand maintains the bass line. This system is marked with *mf* and includes dynamic markings *mf* and *ff* under the bass line. A fermata is placed over the final measure of the right hand.

Fourth system of the piano score. The right hand continues the intricate rhythmic texture. The left hand maintains the bass line. This system is marked with *mf* and includes dynamic markings *mf* and *ff* under the bass line. A fermata is placed over the final measure of the right hand.

First system of a musical score for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a complex, rhythmic texture with many beamed notes and chords. The upper staff has several slurs and accents. The lower staff has a few chords and rests. The word "Ped." is written below the bass staff at the beginning and under several measures.

Second system of the musical score. It continues the complex texture from the first system. The word "sempre *ff*" is written in the middle of the system, indicating a sustained fortissimo dynamic. The word "Ped." appears again at the end of the system.

Third system of the musical score. It begins with the marking "accel." above the treble staff. The texture remains dense and rhythmic. The word "Ped." is written below the bass staff at the end of the system.

Fourth system of the musical score, which concludes the piece. The texture becomes less dense, with some notes held over from the previous system. The word "Ped." is written below the bass staff. The system ends with a double bar line.

RIGOLETTO.

(Verdi)

Carl Sidus Op. 133.

Moderato $\text{♩} = 96$.*Seconda.*

The musical score is written in bass clef and consists of four systems of piano accompaniment. The first system is marked *Moderato* with a tempo of quarter note = 96. The second system is marked *Seconda.* and includes dynamic markings *p* and *cresc.*. The third system continues the accompaniment. The fourth system features a treble clef for the right hand, with a melodic line and a bass line, ending with a double bar line and repeat sign.

RIGOLETTO

(Terzo.)

Carl Sidus Op. 133.

Moderato ♩ = 96.

Primo.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic marking. The second system includes a *cres.* (crescendo) marking. The third system features a *f* (forte) dynamic marking. The score is heavily ornamented with fingerings (numbers 1-5) and slurs. The piece concludes with a double bar line and repeat signs.

Alliegretto ♩ - 160.

Secondo.

First system of musical notation. The right hand plays a series of chords with a rhythmic pattern of eighth notes. The left hand provides a simple harmonic accompaniment. The dynamic marking is *p*.

Second system of musical notation. The right hand continues with chords, while the left hand has longer note values. The dynamic marking transitions from *p* to *f*.

Third system of musical notation. The right hand has a more active melodic line with eighth notes. The left hand continues with chords. The dynamic marking is *p*.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has long notes. Dynamic markings include *cres...* and *cen...*.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has chords. The dynamic marking is *f*.

Allegretto 2/4 - 160

Primo

First system of musical notation, measures 1-4. The right hand features a complex sixteenth-note pattern with slurs and fingerings. The left hand provides a steady accompaniment of eighth notes. Dynamics include piano (p) and piano fortissimo (pff).

Second system of musical notation, measures 5-8. Similar to the first system, it features intricate sixteenth-note passages in the right hand and accompaniment in the left. Dynamics range from piano (p) to fortissimo (f).

Third system of musical notation, measures 9-12. The right hand continues with dense sixteenth-note textures. The left hand accompaniment remains consistent. Dynamics include piano (p) and piano fortissimo (pff).

Fourth system of musical notation, measures 13-16. The right hand has very dense sixteenth-note passages. The left hand accompaniment is steady. Dynamics include piano fortissimo (pff) and fortissimo (f).

Fifth system of musical notation, measures 17-20. This system includes vocal entries with the lyrics "ren" and "do". The piano accompaniment continues with sixteenth-note patterns. Dynamics include piano fortissimo (pff) and fortissimo (f).

Sixth system of musical notation, measures 21-24. The right hand features sixteenth-note passages. The left hand accompaniment concludes the piece. Dynamics include piano fortissimo (pff) and fortissimo (f).

Andante $\text{♩} = 60$.

Secondo

p f rit.

a tempo. *piu appassionato.* f p f p rit.

2nd time *a tempo.* *cres.* *cen*

do *cres. cen* f *cres. cen*

do f ff

Andante # - III.

Primo.

First system of musical notation, treble and bass staves. Treble staff includes a *p* dynamic marking and the instruction *smorzando* above the final measure.

Second system of musical notation, treble and bass staves. Includes dynamic markings *f* and *f*, and tempo markings *e rit.*, *a tempo.*, and *piu appassionato.*

Third system of musical notation, treble and bass staves. Includes dynamic markings *mf* and *f*, and tempo markings *smorzando e rit.* and *a tempo.*

Fourth system of musical notation, treble and bass staves. Includes dynamic markings *cres.* and *cres.* and the word *do*.

Fifth system of musical notation, treble and bass staves. Includes dynamic markings *cres.* and *cres.* and the word *do*.

Sixth system of musical notation, treble and bass staves. Includes dynamic markings *cres.* and *cres.* and the word *do*.

EVENING CHIMES.

JEAN PAUL

Moderato. M. M. $\frac{2}{4}$ = 42

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a series of chords and eighth notes, marked with a forte 'f' dynamic. The lower staff provides a simple harmonic accompaniment with quarter notes and rests.

Con agilita (Light & playful)

The second system of musical notation continues the piece. It features a more active melody in the upper staff with slurs and accents, and a more complex accompaniment in the lower staff. The dynamic is marked 'f'. Below the lower staff, there are rhythmic markings: '2a * 2a * 2a * 2a *'.

The third system of musical notation shows the continuation of the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. The dynamic is marked 'pp'. Below the lower staff, there are rhythmic markings: '2a * 2a * 2a * 2a * 2a * 2a * 2a *'.

The fourth system of musical notation is the final system on the page. It continues the melodic and rhythmic patterns established in the previous systems. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. Below the lower staff, there are rhythmic markings: '2a * 2a * 2a * 2a * 2a * 2a * 2a *'.

Con gracia (Very graceful.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed sixteenth notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 2/2. There are five asterisks (*) between the staves, indicating a specific rhythmic or articulation pattern.

The second system continues the musical piece. It features similar notation to the first system, with a highly ornamented upper staff and a more rhythmic lower staff. The word "ritmo:" is written above the lower staff in the second measure. The system concludes with a double bar line and repeat dots.

Con agilita:

The third system is marked with a first ending bracket (S¹) and begins with a dynamic marking of *f* (forte). The upper staff features a very active melodic line with many slurs and ties. The lower staff provides a steady accompaniment. The system ends with five asterisks (*) between the staves.

The fourth system is marked with a second ending bracket (S²) and begins with a dynamic marking of *pp* (pianissimo). The upper staff continues with intricate melodic patterns. The lower staff has a more active accompaniment. The system concludes with a double bar line and the word "FINE." written above the staff.

Dulce (Sweetly)

First system of musical notation for 'Dulce'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a complex, flowing melody in the right hand with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. There are some markings like 'S' and 'x' above the right hand notes.

Second system of musical notation for 'Dulce'. It continues the grand staff from the first system. The right hand melody remains intricate with slurs and ornaments. The left hand accompaniment includes some 'trcs' markings. There are 'S' and 'x' markings above the right hand notes, and 'ha' markings below the left hand notes.

Scherzando (Playful)

Third system of musical notation for 'Scherzando'. The grand staff continues. The right hand features a more rhythmic and repetitive pattern of beamed notes. The left hand accompaniment is simpler, with some 'trcs' markings. There are 'ha' markings below the left hand notes.

Fourth system of musical notation for 'Scherzando'. The right hand continues with its rhythmic pattern, including some 'f' and 'p' dynamic markings. The left hand accompaniment includes 'trcs' markings. There are 'ha' markings below the left hand notes.

Fifth system of musical notation for 'Scherzando'. This is the final system on the page. The right hand continues with its rhythmic pattern, including 'f' and 'p' dynamic markings. The left hand accompaniment includes 'trcs' markings. There are 'ha' markings below the left hand notes.

Botte

7^o

Ba * Ba * Ba * Ba *

8^o

Ba * Ba * Ba * Ba *

Con agilita.

9^o

Ba * Ba * Ba * Ba *

10^o

Ba * Ba * Ba * Ba *

11^o

Ba * Ba * Ba * Ba *

162

FOREST BIRDS WALTZ.

Dolce/Sweetly.

Carl Sidus.

The musical score is arranged in six systems, each consisting of a treble and bass staff. The first system includes a dynamic marking of *p* and a tempo marking of *or.* above the staff. The second system also features an *or.* marking. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The music is characterized by flowing, arpeggiated patterns in the bass line and melodic lines in the treble. The final system concludes with a double bar line and repeat dots.

Ped. *

or

First system of a piano score. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (1-4). The bass staff has a rhythmic accompaniment with chords and slurs. A dynamic marking 'f' is present. A bracket above the treble staff is labeled 'or'.

Second system of a piano score. Similar to the first system, it has treble and bass staves. The treble staff continues the melodic line. A dynamic marking 'f' is present. A bracket above the treble staff is labeled 'or'.

576

Hrilliant.

Third system of a piano score. The treble staff features a more active melodic line with slurs and fingerings. The bass staff continues the accompaniment. A dynamic marking 'f' is present.

577

Fourth system of a piano score. The treble staff has a very active melodic line with many slurs and fingerings. The bass staff continues the accompaniment. A dynamic marking 'f' is present.

578

Fifth system of a piano score. The treble staff has a very active melodic line with many slurs and fingerings. The bass staff continues the accompaniment. A dynamic marking 'mf' is present.

579

Sixth system of a piano score. The treble staff has a very active melodic line with many slurs and fingerings. The bass staff continues the accompaniment. A dynamic marking 'f' is present.

Good Night, my Love.

GUT NACHT MEIN LIEB.

E. R. Kroeger.

Andante con moto ♩ - 66.

The piano introduction consists of two staves of music. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Andante con moto' with a metronome marking of 66. The dynamic is marked 'mf'.

Gut Nacht, mein Lieb! Es glänzt mein Stern Und der Mond hängt über dem Meer. — End' ich

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a bass clef staff. The lyrics are: "Good night, my love! The stars shine bright And the moon hangs o' ver the sea, — But I". The piano accompaniment includes several measures marked "Ped." (pedal).

sch' den Schein deines Lämpchens fern, Bring' glücklichen Gruss mir her! Du be-

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "see the gleam of a ta - per's light, That is more than they all to me, For it". The piano accompaniment includes several measures marked "Ped." (pedal).

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Mü. test der Lieb. l. chen Traum heut' Nacht, Wieder Mond die See ü. ber - wacht — Mein

watch. es my love in her dreams to. night As the low moon watches the sea — My

Herz pocht laut, doch es soll mein Lied Nimmer stö - ren Lieb. chens Ruh, Ah...

heart beats loud, but I hush my lay, Lest I break her peace - ful rest. Ah—

ah ah ———— , Bald, wenn der Tag — im Os - ten glüht, Neigt der

ah ah ———— The sun. mer night will pass a. way And the

Mund dem Westen sich zu... Dinngrüsch sie uhd in des Morgens Schein (Hust) verd'oh setz dann



noon shall sink in the west... I shall meet my love at the dawn of day, I shall meet her and be



Pod Pod Pod Pod Pod Pod Pod Pod

sein...! Mein Lieb...! Oh wie werd' ich se. lig dann



blest... My love... I shall meet her and be



Pod Pod

sein, dann sein!



ad lib.
blest, be blest.



Pod Pod Pod Pod Pod



CORCORAN, CINCINNATI.

Corcoran's Musical Review.
 Corcoran's Musical Review is a monthly journal of music news and criticism. It is published by Corcoran & Co., Cincinnati, Ohio. The journal covers a wide range of musical subjects, including new compositions, reviews of performances, and discussions of musical theory and practice. It is considered one of the leading musical journals in the United States.

which before we begin to see the real value of the music. The music is not only beautiful, but it is also very interesting. The music is not only beautiful, but it is also very interesting. The music is not only beautiful, but it is also very interesting. The music is not only beautiful, but it is also very interesting.

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THE MUSS HE MADE OF GOING SHOPPING.

"Just," said Mrs. Jones, as her husband trotted down the dinner table, "I wish you had some more skimming of substitute milk at some of the dry goods stores, and wuzine from going down town to buy."

"All right," said Jones, airily, "what else do you want?"

"Oh, a striped gray-black, something like your hair," said Mrs. Jones, pleasantly.

The first store that Jones went into the girl stood in a line behind the counter and looked on over as he approached. He felt cold shivers running up and down his spine, his knees shook and a dizzy vertigoism started out on his little toes as he gazed for embroidery silk.

"What color?" asked one of the saleswomen, as she reached around at Jones' shoulder.

"Just the color of your hair," he said in a soft, soothing tone, that sounded like a cat laying down.

And then he saw a change come over the face of the girl even as a thunder storm rouses the blue of a summer sky and she turned her back to him, pulled down a box and slammed it on the counter, behind of the counter and revealed a mass of wadded silk.

"Good heavens! You girl had my red hair!" he made his voice with her, and said it was heavy, but for moment and he took off his hat hastily and she got the mixed silence and gave them to him with the change.

"I would have saved you some trouble if you had told me in the first place that you wanted silk the color of a striped owl," she said, sweetly.—*London Free Press.*

EUROPEAN HONORS TO AN AMERICAN MUSICIAN.

Under the heading, "The Fiancé," Mr. Carlisle Peterson, Director of the Academy of Music, in London, "has following very flattering commendation presented in the London papers of March 10, 1902. The writer is a distinguished and successful Danish and one of Germany's best pianists.

In the previous report of making the acquaintance of Mr. Carlisle Peterson, the concert given from Boston, at the home of Mr. M. M. K. in London, whose performance for art is well known, and to whose talents the most distinguished of her countrymen ascribe much credit. Mr. Peterson's varied art movement, which has all the passion and fire of his talent.

Mr. P. played extensively the M. Adair minor Sonata of Beethoven, Chopin and Paganini's minor, Bach-Lied, Variations, by Handel, Adagio major ballad and Lullaby motions, by Chopin, and a piece of less musical value composed by an American artist. Peterson's difficult Sonata was played in most artistic style, with extraordinary clearness and technical accuracy; the masterly execution of this work is best of all the performance of Mr. Peterson, related to formerly of Anton Liszt's music.

The rhythmic quietness, fine phrasing and emotional power of the artist, which were well to be seen in the rendering of the compositions of Bach and Handel, most always had artistic appreciation. Energetic, clear and full of dignity, the noble theme of Chopin's "Paganini" forth in all its grandeur. Only an artist of the highest rank could perform this piece of music so perfectly as to facilitate as it was done by Mr. Peterson. In the minor piece of Chopin, the artist evoked the emotion by his singing and soft touch, beneath which the sentimentality of the instrumental fabric conveyed an intense romantic power.

A few points of Mr. Peterson, who came here with their recital from America, will play in public at the end of March. America can justly be proud of this artist, and it is really astonishing that, although Mr. Peterson is living in Boston, and France are in America, he is well known, since great American masters of piano-playing, as many years ago, have been some to (London) and London, and piano solo recitals, which have the name of "Music Directors," but who are not even ordinary pianists.

Mr. Peterson will give a series of the spring at W. Boston, in connection of a very interesting lecture, which will be held in the great hall, from 10 to 11 A.M. afterwards, Mr. Peterson will return to his native country and become his regular lecturer.

Mr. Peterson has received, from the Royal Academy of Art and Science, a diploma, a great gold medal and other decorations.

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the second has been for a few
Piano! (continues)
and (looking toward the piano) the
the piano is playing the first
the piano is playing the first

Will you be so good as to
And will you be so good as to
the piano is playing the first
And the piano is playing the first
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any more. The piano
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"I have all heard of the Bostonian who called FRODO and leaving heard that the French are 'Trot and Trotting'—which he did not wish to partake, relative to his friends on the point that he had eaten nothing but hands while in Paris. He was to have had the best of it. Mr. Jones was to have had the best of it."

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