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KUNKEL'S MUSICAL REVIEW

JUNE, 1900

Vol. 23. No. 6. Whole No. 270

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IN THIS NUMBER.

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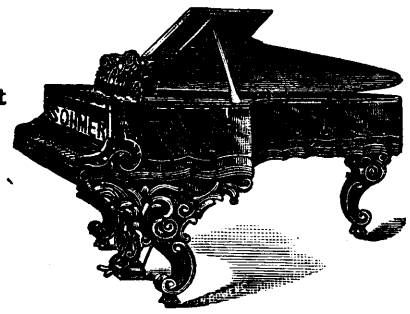

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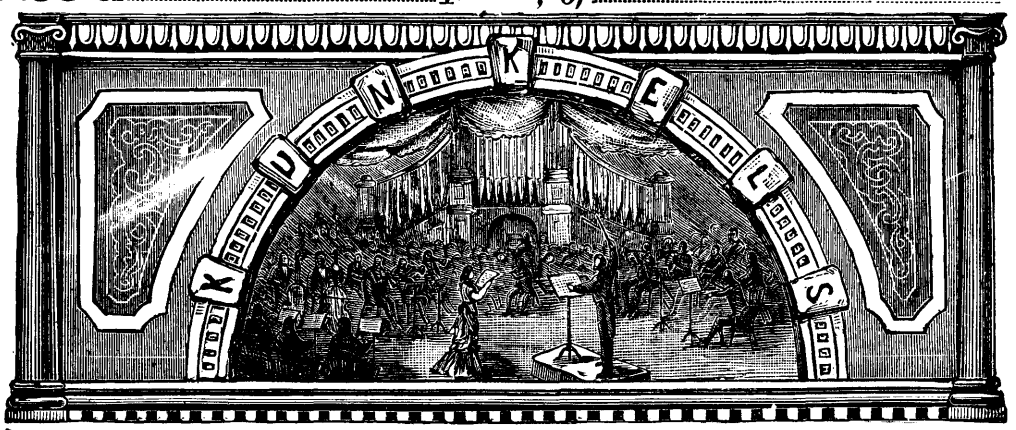

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SUNLIGHT, TRANSMUTATION OF FORCE AND ALTERATIVE MEDICATION.

BY L. P. HAMMOND, A. B., M. D.

The alterative effects of sunlight surpass those of any other known means. This is almost too well understood to be mentioned. Yet the statement is instinct with purport and admirably germane. Sunlight imprisoned by chlorphyll becomes the soul of the plant. The various complex transmutations of sunlight into other forms of force make up the life of an animal and the pleasing ensemble of a woman. Without it there would be no red reserve on the maiden's cheek, no dreams of love, no bursts of joy, no purling streams of royal red. Without it the mother could not see her encradled babe, nor lover know the ardent thrills that have painted all the pictures of the world. Sunlight is nature's antiseptic, nature's alterative, nature's soul and the very giver of life, as we understand life.

Along the weary way that man has traveled in search and study of drugs it has been his one aim to discover a combination that in effect would most nearly approximate the *natural* interplay of forces in the winding up and running down of life, as Mr. Tyndall happily expressed it. Only about a decade ago did chemists materialize their dream. Then antikamnia was given to the medical profession. The fact that it is a coal-tar derivative is pertinent. For in it is a stored-up expression of solar light. It has been proved that antikamnia acts on the molecular interplay of nervous structure and cell-metabolism quite as the healthful play of solar light and heat at a proper variation. Thus we have in scientific imprisonment solar energy to be administered and liberated intra-systemically. Acting as a *natural* analgesic, alterative, and antiseptic, and by its re-arrangement of the molecular structure of the disturbed heat centres, it performs the function, paradoxical as it may seem, of an ideal antipyretic. The fact that its action is so harmonious in effect with the *vis vitæ*, is the fact which distinguishes this from the other coal tar derivatives, moreover in that antikamnia never depresses the embarrassed nerve-centres, and therefore never endangers a weakened heart.

The physiological-chemistry of antikamnia exhibits alterative, antiperiodic, reconstructive, antipyretic (in disease) and antiseptic expressions. Its antiperiodic tendency is similar to the effect of sunlight, though differently transmuted. However, this latter influence is materially strengthened when combined with some other well-known drugs such as quinine, for instance. The ideal combination I have in mind may be obtained in "Antikamnia & Quinine Laxative Tablets." These tablets administered in doses of one to three and repeated every one to three hours are a perfect antiperiodic in malarial cachexia and are an ideal reconstituent tonic—one expression of solar life, light and energy, in malarial anaemia.

To me the most interesting study in all the wide range of science is that of transmutation of force. It has long since been a favorite subject with artists. It is the basic phenomenon of aestheticism. Without it there would be no school of symbolists. Nor would sounds take on the tints of light and vowels the shades of color. It is the fundamental principle in the practice of medicine, though unfortunately the large majority of our brethren are unconscious of its influence under their very sight and touch. But as men think more, as science progresses, so will the infinitely varied phenomena of transmutation of force become clearer, and so will application of the principle become general with practitioners of medicine. As yet the recognition of this vital, proteus-like fact is in a remote and dim dawn. But the years of investigation, the labyrinthian research which culminated in the discovery of it with reference to drugs, most conspicuous of which is the coal-tar derivative known as antikamnia, are the heralds of light which proclaim the day. For the God of Noon is walking up the East.

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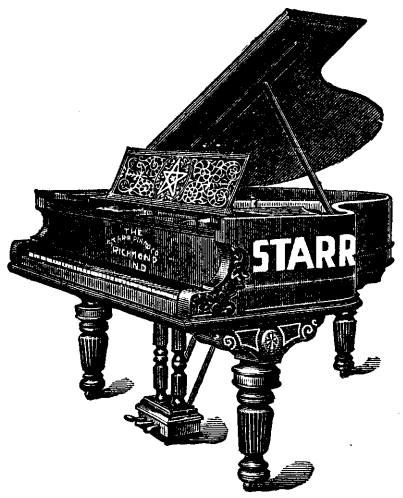

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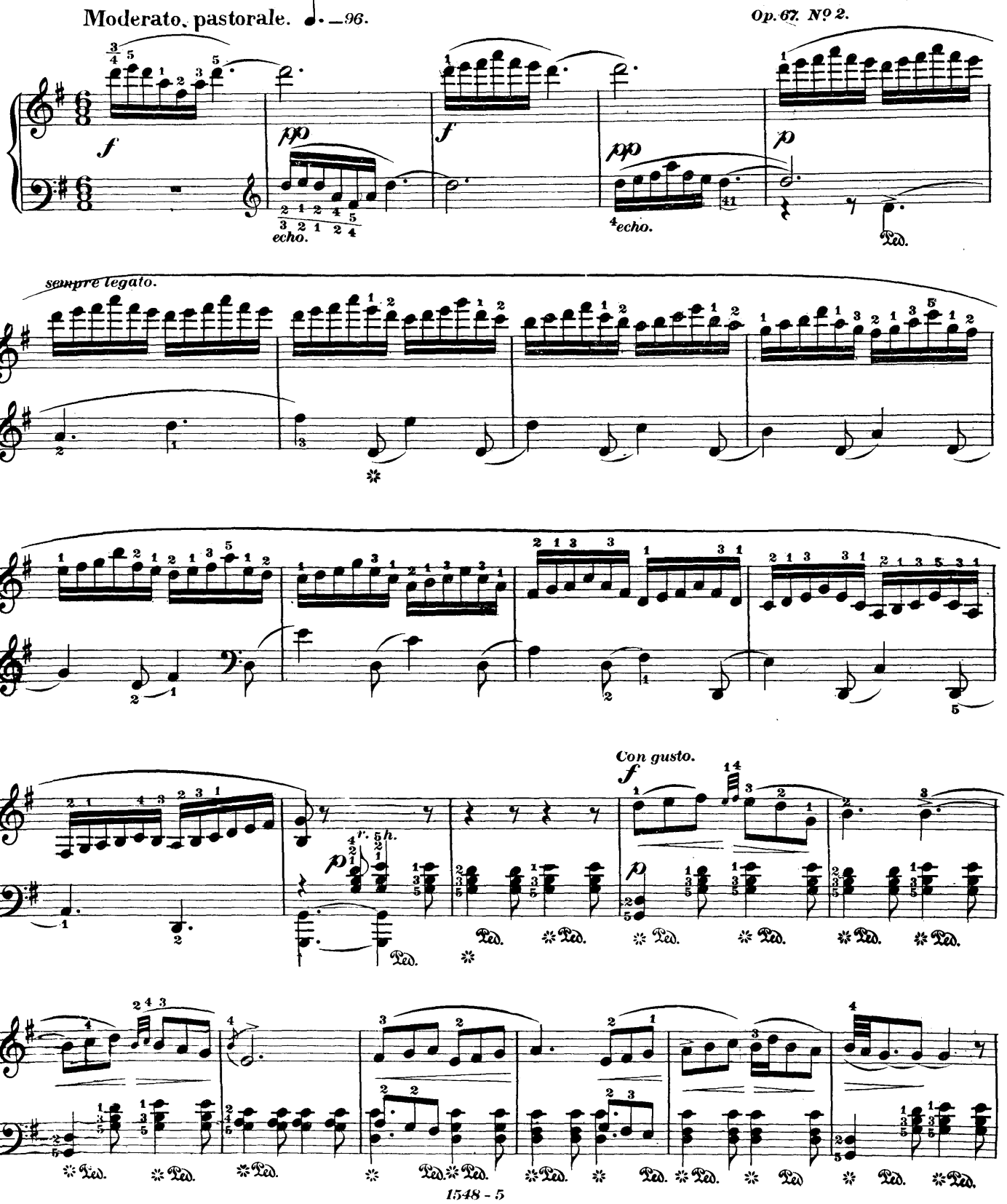

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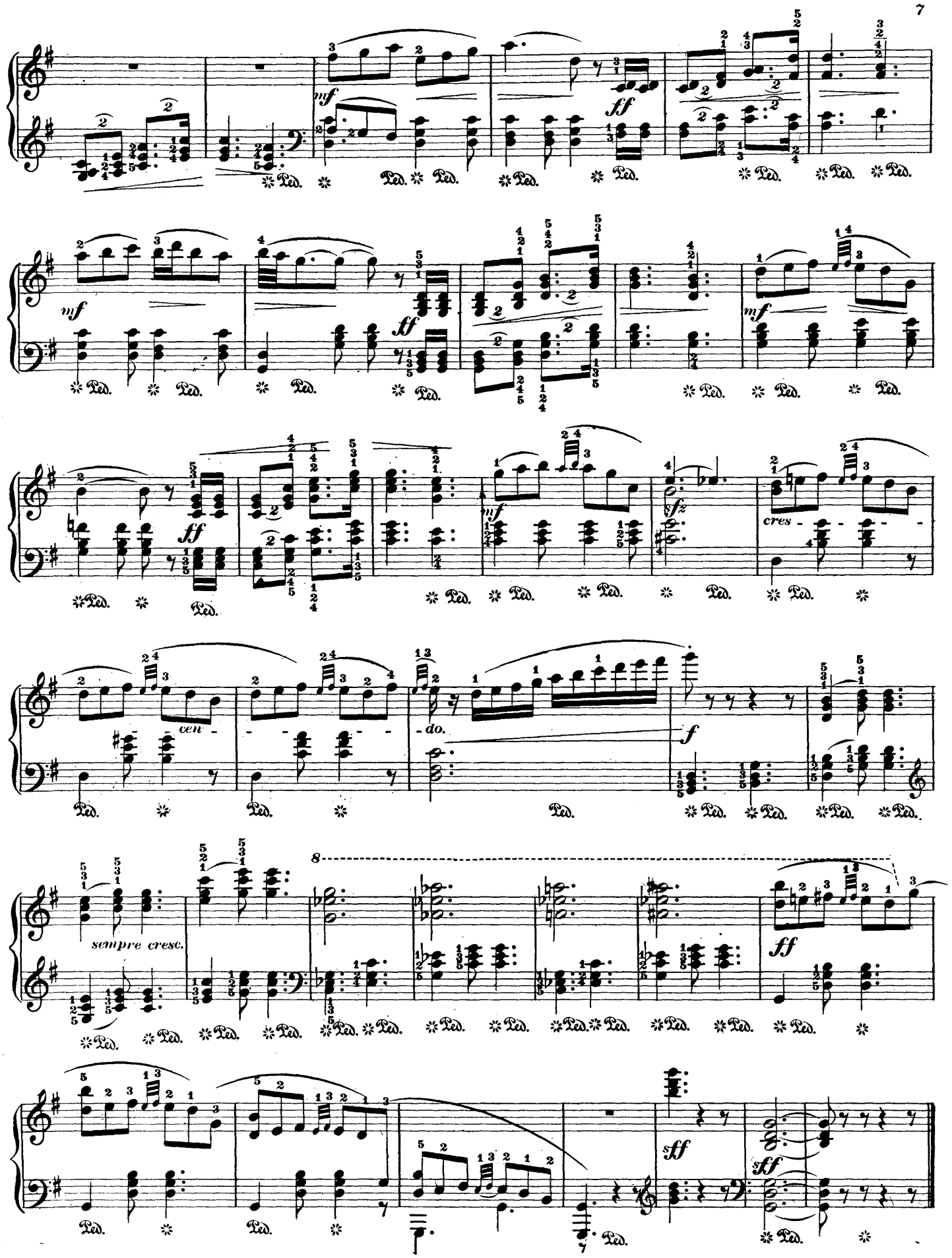
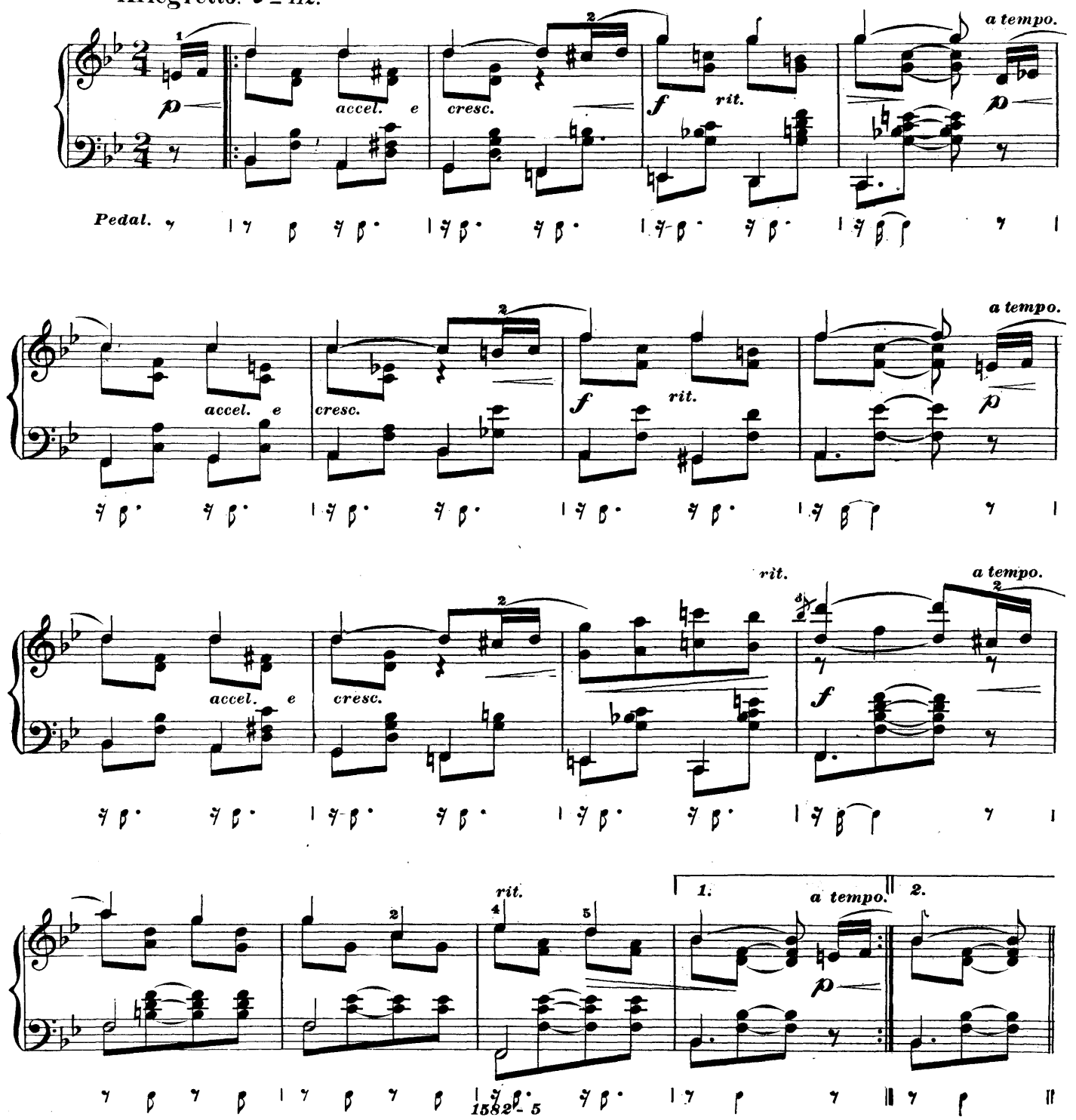

mf
ff
mf
ff
mf
sfz
cres
cen
do.
f
sempre cresc.
ff
sff
sff

ALBUMBLATT.

(ALBUM LEAF.)

Louis Conrath.

Allegretto. ♩ = 112.



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a tempo.

mf

sf

sf

f

r. h.

p

f

rit.

a tempo.

p

accel. e cresc.

accel.

e cresc. rit. a tempo. p accel. e cresc.

rit. a tempo. f rit.

a tempo. p

rit.

mf

rit. *a tempo.* *p* *accel.* *e* *cresc.* *f* *rit.* *a tempo.*

a tempo. *p* *accel.* *e* *cresc.* *f* *rit.* *a tempo.* *p*

accel. e cresc.

rit.

a tempo.

f

rit.

a tempo.

p

l. h.

p

LILY.

(PURITY.)

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

Bertini-Sidus.

Allegro. ♩ = 100.

PRELUDE.

f

Moderato. ♩ = 126.

RONDO.

p

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Fine.

f

p

f

Repeat from beginning to Fine.

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MIGNONETTE.

(TRUE WORTH.)

Bertini_Sidus.

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

Allegro. ♩ = 120

PRELUDE.

RONDO.

Allegretto. 𝅗𝅥 = 104.

1567 - 24

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Fine.

Repeat from 𝄋 *to Fine.*

ROSE.

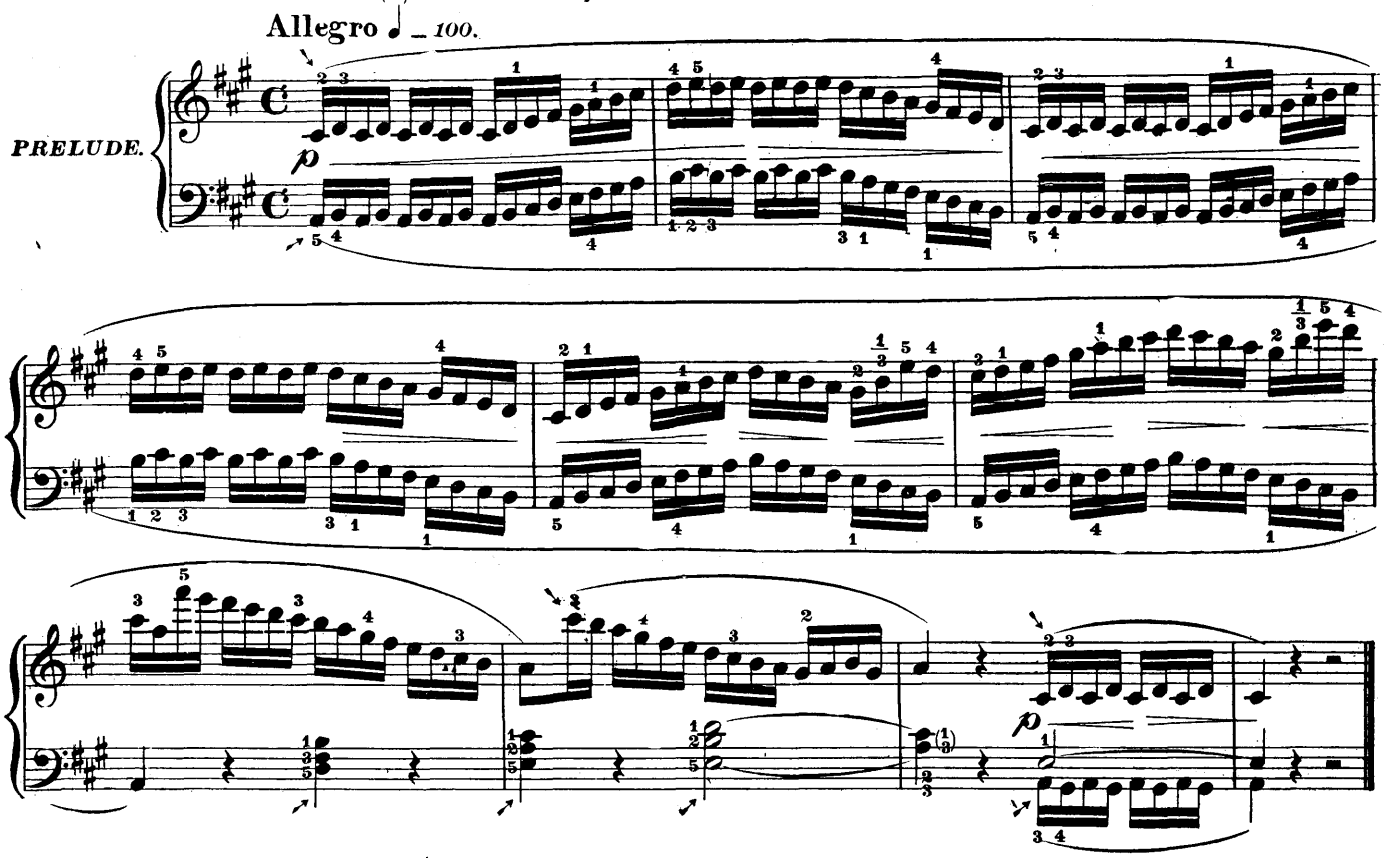
(LOVE.)

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

Bertini-Sidus.

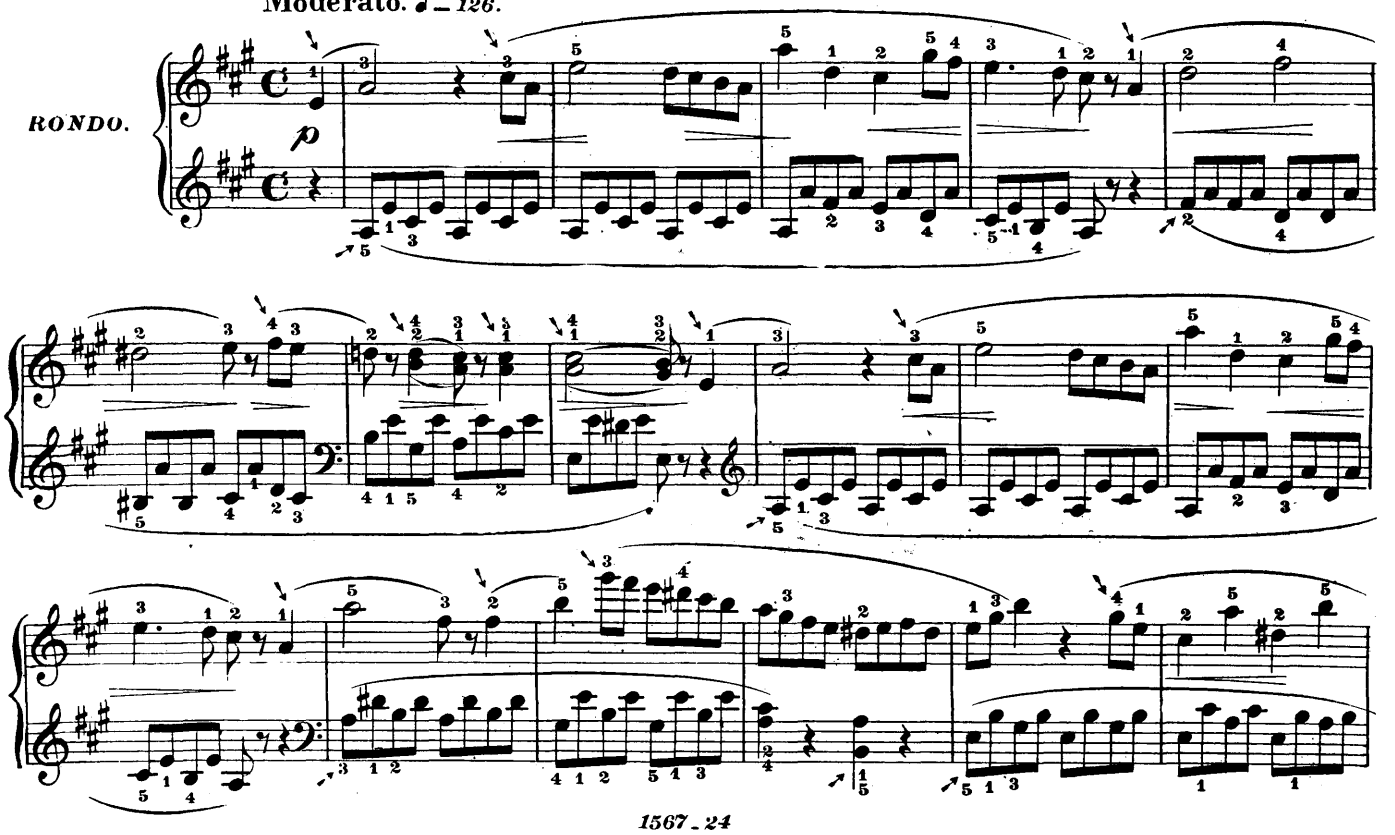
Allegro ♩ = 100.

PRELUDE.



Moderato. ♩ = 126.

RONDO.



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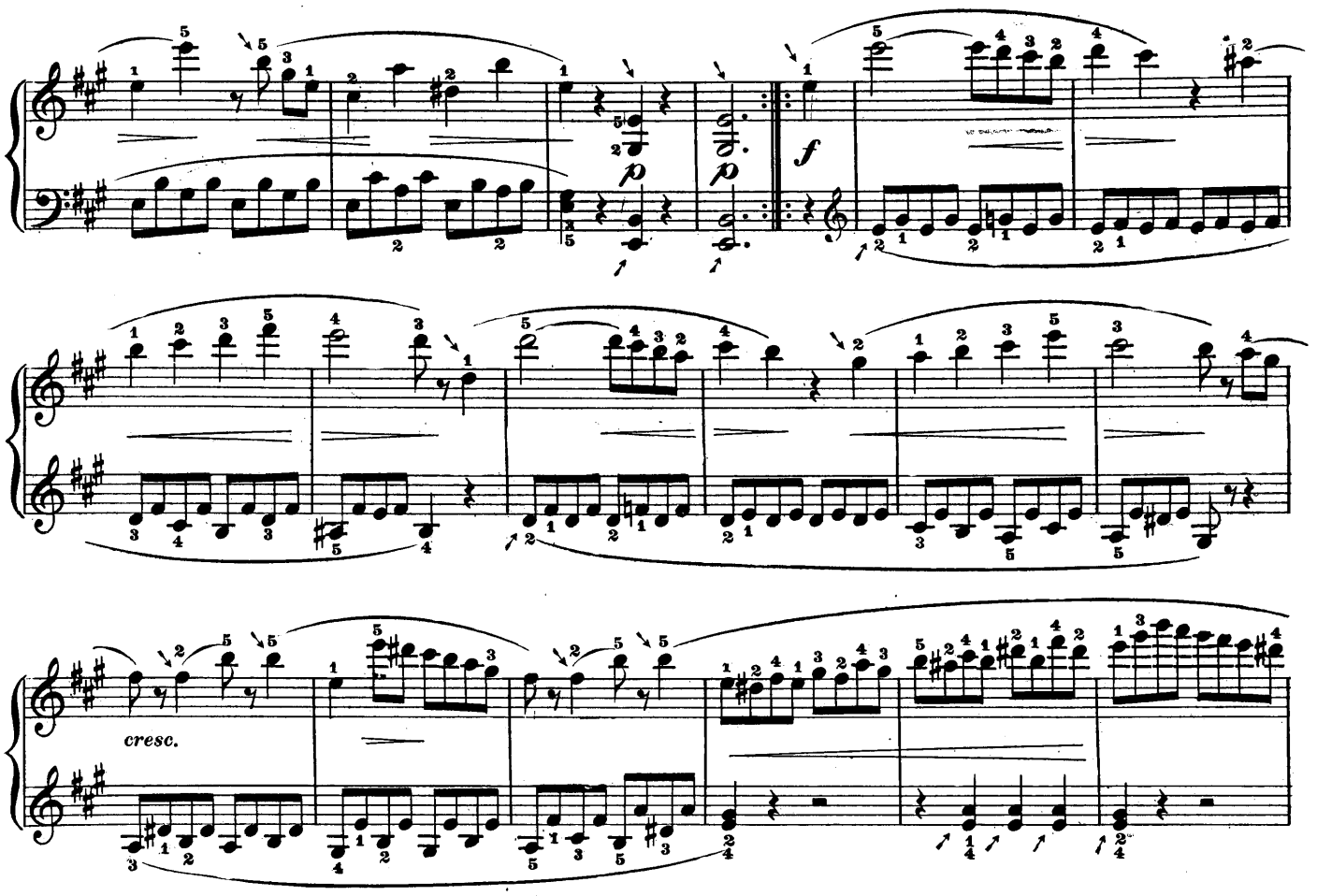
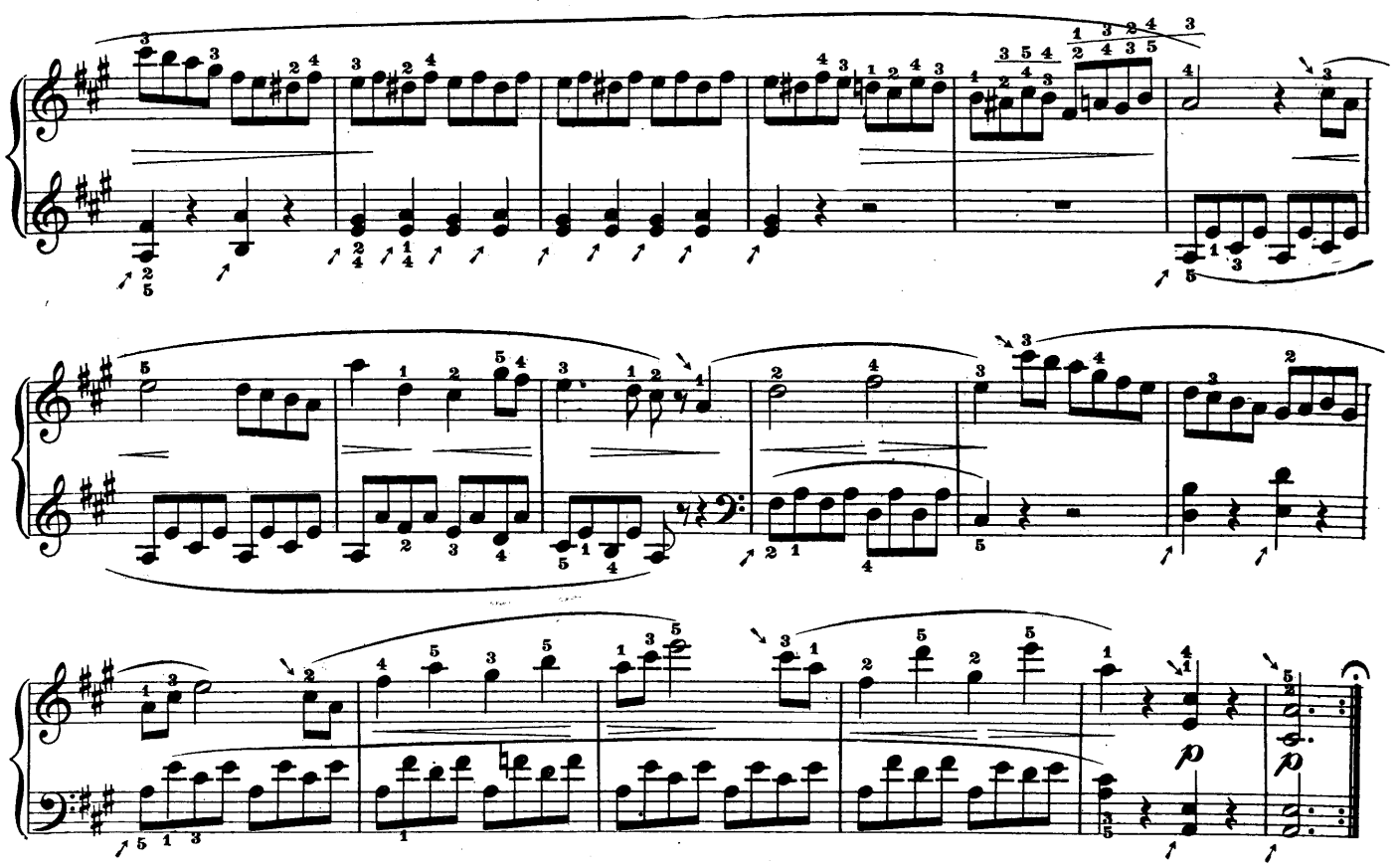

f
p
p
cresc.


p
p

VIOLET.

(MODESTY.)

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

Bertini-Sidus.

Allegretto. ♩ 100.

PRELUDE.

Edition Kunkel.

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Moderato. ♩ = 80.

MENUETTO.

p

cresc.

f

p

f

p

VILLAGE WEDDING.

MARCH.

Secondo.

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ = *120.*

p

cresc.

mf

f

f

f

Ped. ✻

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VILLAGE WEDDING.

MARCH.

Primo.

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ = *120.*

p

cresc.

mf

f

f

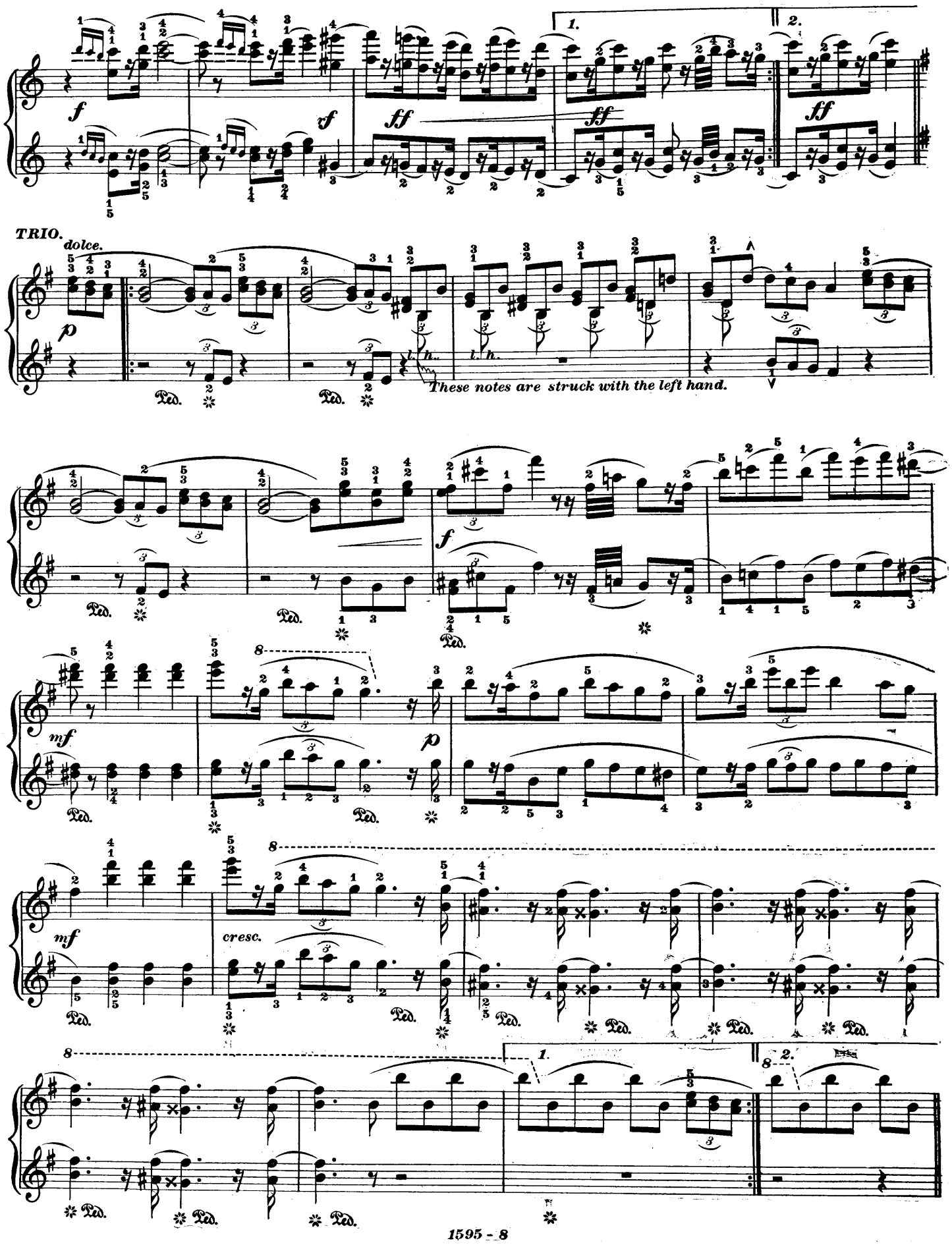
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Secondo.

ossia.

The lower note of these octaves may be omitted.

TRIO.


TRIO.
dolce.
These notes are struck with the left hand.
cresc.

mf Ped. Ped. Ped.

cresc. Ped. Ped.

f Ped. Ped. Ped. Ped. Ped.

mf

p

f

f Ped. Ped. Ped.

cresc. Ped. Ped.

ff Ped. Ped. Ped. Ped. Ped. Ped.

rf *rf* *rf* *rf*

Secondo.

p

f

f *cresc.* *f*

f

Ped. Ped. Ped. Ped. Ped. Ped.

f *f* *f* *ff*

Ped.

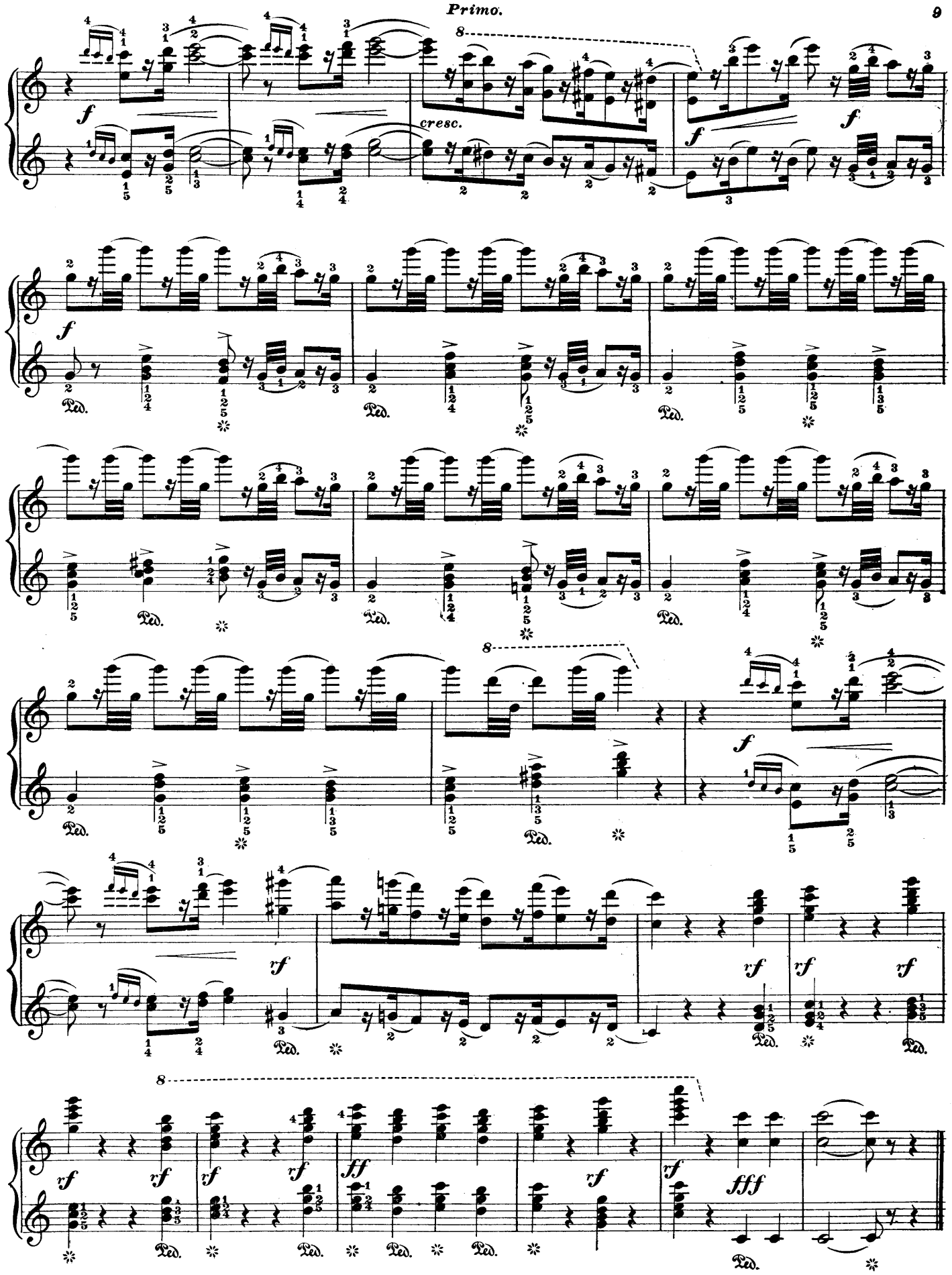
ossia.

rf *rf* *rf* *rf* *rf*

Ped. Ped.

rf *ff* *fff*

Ped. Ped. Ped. Ped.


cresc.
Ped.

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HOW Maurice Grau threads the labyrinthine ways of singers' contracts is interestingly described by Gustave Kobbé in an exchange:

"A prima donna will have, for instance, a guarantee that he will give her forty performances in four months, or ten performances a month, at a thousand dollars a performance. This means that he must arrange for her to appear exactly ten times during each month. He can not crowd twelve or fifteen performances into one month for her, and then let her sing a correspondingly fewer number of times during the remaining months. For every performance above the guaranteed ten which she gives during a month she receives an extra thousand dollars, with the privilege of appearing her regular ten times during the next month. If, however, the impressario should fail to arrange for her to sing more than eight times during a month, he would nevertheless still be obliged to pay her for ten performances. For this reason, unless her guarantees are carefully observed by the manager when he is making out the repertoire, every mistake he makes with regard to this particular prima donna costs him a thousand dollars. There are two singers in this season's Metropolitan Opera House Company, a mistake with whom would cost the impressario $1,700. It is no wonder, therefore, that Mr. Grau makes out a week's repertoire with a sort of checkerboard before him divided into squares for each performance here and out of town, and with slips of paper containing the names of the singers for pawns, while, before him, for the rules of the games, he has an abstract of his various contracts showing what each singer has been guaranteed as regards roles and number of performances.

"Even after all this work has been gone through with, there is still the question, 'Will this repertoire stand?' Mr. Grau has such a dread of physicians' certificates coming in at the last moment, that he does not feel safe until, from his seat in the parquet, he sees the curtain rise. It is bad enough to have to change prima donnas at the last moment, although that is a matter that can generally be arranged over the telephone. But when several principal singers in a cast have become indisposed, and it is found necessary to change the opera, then quick work is required. Half a dozen messengers are sent scurrying in all directions. The manager may have thought of putting on 'Lohengrin.' He must be sure of an Elsa. Therefore a messenger is sent to each of the prima donnas who have this role in their repertoire. Neither of them may be able to sing, and so, although the hour is late, another opera may have to be substituted for 'Lohengrin.' As many as four changes in the opera for the night may have been made in an afternoon, and at times it has been only by a hair's breadth that the house has not remained dark."

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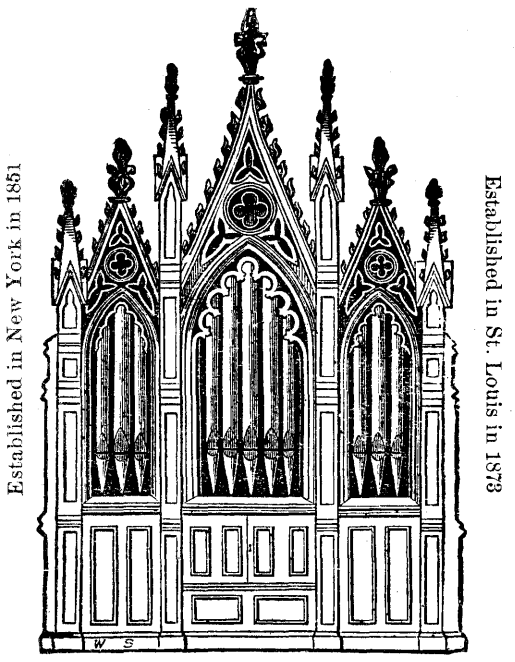

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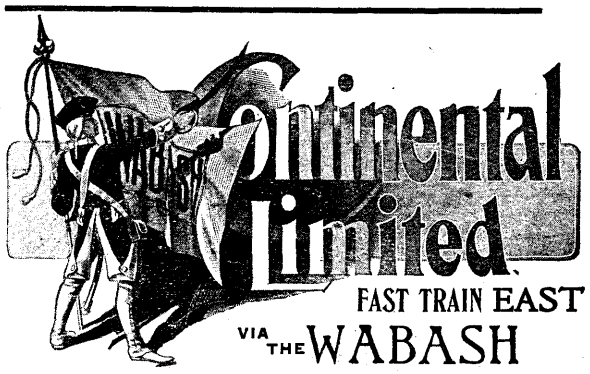

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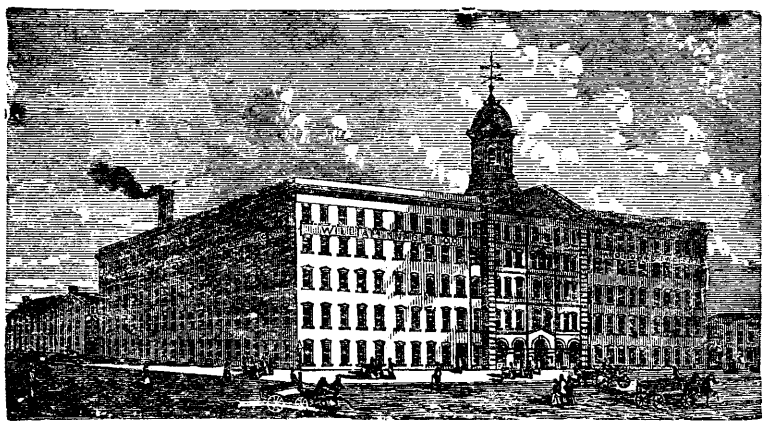

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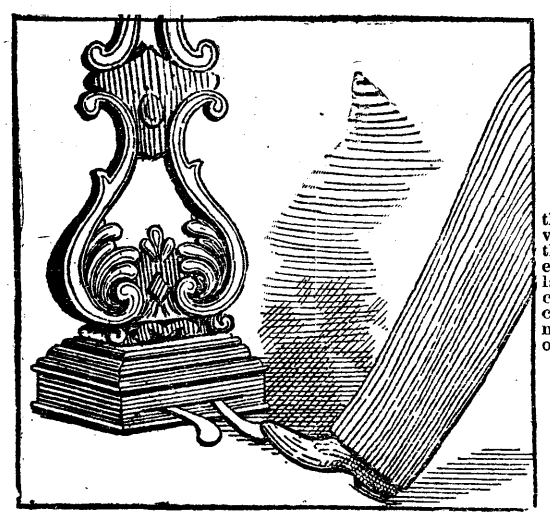

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