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32 PAGES OF MUSIC AND MUSICAL LITERATURE  
IN THIS NUMBER.

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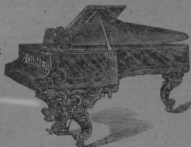
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## THE PROPER TREATMENT OF HEADACHES.

J. Stewart Norwell, M.B., C.M., B.Sc., House Surgeon in Royal Infirmary, Edinburgh, Scotland, in an original article written especially for Medical Reprints, London, England, reports a number of cases of headache successfully treated, and terminates his article in the following language:

"One could multiply similar cases, but these will suffice to illustrate the effects of antikamnia in the treatment of various headaches, and to warrant the following conclusions I have reached with regard to its use, viz:—

(a) It is a specific for almost every kind of headache.

(b) It acts with wonderful rapidity.

(c) The dosage is small.

(d) The dangerous after-effects so commonly attendant on the use of many other analgesics are entirely absent.

(e) It can therefore be safely put into the hands of patients for use without personal supervision.

(f) It can be very easily taken, being practically tasteless.

The dose for adults, which always gives relief in severe headaches, especially those of bookkeepers, actors, lawyers, students, mothers, teachers and nurses, in short all headaches caused by anxiety or mental strain, is two tablets, crushed, followed by a swallow of water or wine. It is the remedy for Neuralgia and La Grippe.

For the pains peculiar to women at time of period, two tablets taken with a little hot

toddy or without it, if objected to, invariably relieve."

The Dutch pianist, Sieveking, will return to America in November next for a series of fifty concerts. He has been concertizing for the past three years in Europe, and will return to us with an enlarged repertoire, including several novelties, regarding which he is warmly enthusiastic.

COSIMA WAGNER, strolling about her pleasant garden at "Wahnfried" or in the handsome rooms of that pleasant residence, arranges herself the programs of the Bayreuth Festivals. For the Festival of 1901 she has decreed that there shall be at least two cycles of the Niebelungen Ring and several representations of "Parsifal" and "Tristan." The "Meistersinger" will not be revived. "Parsifal" can be heard only at Bayreuth.

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September, 1900.

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THOMAS M. HYLAND, . . . . . EDITOR

SEPTEMBER, 1900.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$1 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

ST. LOUIS EXPOSITION, 1900.

The St. Louis annual Exposition, which is longer-lived than any exhibition in the country, will celebrate its seventeenth birthday on September 17. On that day the doors will open on as magnificent a display of the art, science and industry of the age as was ever gathered under one roof. Happily mixed with it will be excellent entertainment for everybody.

From the portals on the south to those on the north of the building the immense space will be stocked with extraordinary attractions, and in securing them money has been expended with a liberal hand.

The Airship, the greatest invention of the century, will be displayed in the Coliseum. Two flying machines, will each make four ascensions a day and be on exhibition the rest of the time.

An immense electric presmantic fountain with living statues in the center, promises to be the most brilliant spectacle ever placed in the big hall. The wonderful effects of the colored electric lights on the water make this seem from fairyland itself.

The great feature of the Art galleries will be the Tissot collection of 450 paintings illustrating the life of Christ. The Exposition management has labored hard and spared no cost to secure this wonderful collection of paintings which gave expression to a religious sentiment of the highest character.

Of these paintings Archbishop Corrigan said: "I know in art nothing more beautiful or better fitted to impress the devout soul."



The New York Tribune said: "We are awed by the divinity interpreted in these remarkable works of art." Rev. Newell Dwight Hillis said: "He has unveiled the Christ as a genial, radiant figure, the most lovable person in history." Rev. Warren P. Bihan of Chicago said: "Tissot has produced the greatest biography of Christ."

So strongly did the religious feeling of Tissot's work appeal to Rev. Dr. Lyman Abbott that he wrote urging that the pictures be shown in New York on Sundays.

In these galleries will also be shown Prof. Silvester's collection of paintings of the Mississippi River, a subject in which every American is deeply interested. An Amateur Photographers' contest and exhibition of their works will bring to the Exposition hundreds of clever pictures, the best of which will be rewarded with 35 handsome prizes.

The musical features of the Exposition will be first-class. Director Seymour's famous Band of Fifty will give four concerts daily in the Coliseum.

Music Hall has been leased by Col. John D. Hopkins, the veteran vaudeville performer, who has engaged some of the greatest and showiest specialty acts in the business for the Exposition season.

All the well-known national celebrities, President McKinley, William Jennings Bryan, Governor Roosevelt and Stevenson, have answered General Manager Atkinson's invitation with a gracious promise to visit the Exposition on a day named in their honor, the dates of the visits to be announced later.

An unusual and interesting exhibit is that of the Belgian Hare, a new fad and industry which is being discussed by everybody and in which fanciers all over the country are taking part. A large number of entries have already been received for this new feature of the annual show.

An Athletic Carnival of Games and Sports in the Coliseum is announced for the last week in September. Magnificent prizes and trophies will be given to the winners in the contest.

The naves will be filled with beautiful exhibits made by individual firms and persons, and the exhibits will be more numerous, interesting and elaborate than ever. Originality in design and display is the aim of every exhibitor.

There will be a Nursery for children. A separate smoking-room has been provided.

Nothing has been overlooked on the part of the management to secure comforts and pleasant surroundings for everybody. In addition to the restaurant, there will be a lunch counter where sandwiches and coffee can be had at most reasonable price.

Children under six years of age will be admitted free. At that age and under twelve they will be charged 10 cents, which is a re-

duction of 5 cents over previous years, besides increasing the free admission age two years as well as that of the reduced price limit.

The railroads tributary to St. Louis will make very low rates to this magnificent annual festival, the most brilliant in the history of the country.

COLISEUM CONCERTS.

The management of the St. Louis Exposition have made a contract with Bandmaster Chas. Seymour for the services of his famous First Regiment Band for the Coliseum concerts this fall, and the most celebrated vocal and instrumental soloists that are available will also be engaged for these concerts. All will be under the direction of Chas. Seymour, whose reputation as a bandmaster assures the brilliant success of the concerts.

HENRY W. SAVAGE, who is to be associated with Maurice Grau in the season of opera in English to be given next winter and who has been abroad for two months selecting artists for the new organization, has returned home. Some of those whose engagements have already been announced are Zélie de Lussan, Minnie Tracey, Louise Meisinger among the women, and MM. Phillip Brozel, Lionel d'Aubigné and Clarence Whitehall among the men of the company. Signor Sepilli and Richard Eckholdt are to be the conductors. Mmes De Lussan and Meisinger have sung at the Metropolitan in the regular seasons. Miss Tracey is a soprano who has sung with success in France and was a member of the Hinrichs company in Philadelphia four years ago. Lionel d'Aubigné made his début in grand opera at the Metropolitan five years ago as David in "Die Meistersinger." He has been singing abroad since that time. Mme. De Lussan will sing with the regular company later in the season.

"In addition to the artists whose engagements have been announced," said Mr. Savage in the course of an interview, "I have engaged as sopranos Phaebe Strakosch, Ingeborg Balstrom and Rita Eliandi, Miss Engel-kosch sang with great success a year ago at Covent Garden, appearing as Santuzza, Marguerite, Elsa and Hero. She has sung in the Italian cities in the old repertoire, as well as in 'Sapho' and 'Fedora.' Rita Eliandi is a Cleveland girl who has made a reputation



abroad. I do not think she has ever appeared here in opera. Miss Balstrom is a brilliant soprano who has sung with success in Berlin and Stockholm. Elsa Mariny of Wiesbaden is a contralto who will, in my opinion, make a great success here.

"Lemprière Pringle is one of our bassos, and another will be Clarence Whitehall, the only American basso who has ever sung at the Opera Comique in Paris. I had some trouble in getting him, as he was under contract to sing at Nice, but it was finally arranged. Francis Rogers is a young Boston singer who has been heard here in concert. William Paull and Chauncey Moore are other

baritones that I have engaged, and Leslie Walker and Halin complete the list of bassos. Mr. Grau and I have heard voices in London, Paris, Berlin, Munich, Dresden, Vienna and Nice, and I think we have got together a company admirably arranged for our purposes. Some of my former singers will appear with them from time to time, and I am confident that we shall give admirable performances of opera in English."

The last season of the London Philharmonic Orchestra is said to have been saved from financial failure only by means of the concert in which Ignace J. Paderewski appeared.

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 be daintily clothed, and she knows too that 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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# DANCE OF THE GNOMES.

The haunting owls with visage wise  
The weird like bats with gleaming eyes  
Come forth at night from hidden homes  
To watch the dance of mystic gnomes.

Inscribed to  
Mrs. F. P. LARRABEE.

RICHARD S. POPPEN.

Allegro  $\text{♩} = 160$ .

The musical score consists of five systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The music is characterized by a dense, rhythmic texture in the right hand, often featuring sixteenth-note patterns. The left hand provides a steady accompaniment with various rhythmic values. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *rit.* (ritardando). Performance instructions such as *cresc.* (crescendo) and *rit.* are placed above the treble staff. The score concludes with a double bar line and repeat signs.

Edition Kunkel.

1580 - 6  
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Allegro moderato  $\text{♩} = 108$

*molto cresc.* *cres.*

*molto cresc.* *cres. - cen - do.*

*Giacoso.* *mf*

This page contains six systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 3/4 time signature.

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a melodic line with grace notes and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *f*, *mf*, *molto cresc.*, *f*, and *cresc.*
- System 2:** Continues the melodic and accompanimental lines. Dynamics include *mf* and *f*.
- System 3:** Features a *molto cresc.* marking. The right hand has a more active melodic line. Dynamics include *f* and *mf*.
- System 4:** Labeled *Cantabile*. The tempo and mood change to a slower, more lyrical character. Dynamics include *mf*.
- System 5:** Labeled *Tercet.* The music is in a 3/8 time signature. Dynamics include *mf*.
- System 6:** The final system on the page, ending with a double bar line. Dynamics include *f*.

*dolce, scherzando.*

First system of musical notation, featuring a treble and bass clef. The music is marked *dolce, scherzando*. It includes various notes, rests, and dynamic markings such as *p* and *mf*.

Second system of musical notation, including a first ending bracket. It features dynamic markings *f* and *mf*, along with various notes and rests.

Third system of musical notation, including a second ending bracket. It features dynamic markings *ff* and *f*, along with various notes and rests.

*Cantabile.*

Fourth system of musical notation, starting with the *Cantabile* section. It features dynamic markings *mf* and *p*, along with various notes and rests.

Fifth system of musical notation, including a *Cresc.* marking. It features dynamic markings *mf* and *f*, along with various notes and rests.

Sixth system of musical notation, featuring dynamic markings *mf* and *f*, along with various notes and rests.



First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *f* and *mf*.

Second system of musical notation, including dynamic markings *molto cresc.* and *cresc.*, and various performance instructions.

Third system of musical notation, featuring dynamic markings *mf* and *molto cresc.*, along with articulation marks.

Fourth system of musical notation, including dynamic markings *cres.*, *cen.*, *an.*, *f*, and *ff*, and a *Fivo.* marking.

Fifth system of musical notation, starting with the instruction *accelerando.* and ending with dynamic markings *ff*.



# SUMMER'S FAREWELL.

## REVERIE.

The many tinted autumn leaves,  
The breezes through the sighing trees,  
The flowers withered in the dell  
Are tokens sad of summer's farewell.

RICHARD S. POPPEN.

Andante.  $\text{♩} = 69$

*mf con espress*

*f* *p* *simili.*

*poco rit.* *a tempo.*

*cresc.*

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First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Performance markings include *poco rit.* and *a tempo.*

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent. A *rit.* marking is present at the end of the system.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. A *a tempo* marking is present at the beginning of the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. Performance markings include *Poco piu mosso, cantabile* and *o legato.*

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. This system contains several fingerings indicated by numbers 1, 2, 3, and 4.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. This system contains several fingerings indicated by numbers 1, 2, 3, 4, and 5.

4

o Ta o Ta o Ta o Ta o Ta o Ta

This system contains the first six measures of the piece. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat, and the time signature is 4/4.

o Ta o Ta o Ta o Ta o Ta

*Marcato la melodia.*

The second system continues the piece with similar melodic and accompaniment patterns. The instruction "Marcato la melodia." is placed above the right-hand staff in the final measure of this system.

o Ta o Ta o Ta o Ta o Ta

The third system shows the continuation of the musical theme. The right hand's melodic line becomes more active, incorporating sixteenth-note runs in the final measure.

o Ta o Ta o Ta o Ta o Ta

The fourth system features a more complex melodic texture in the right hand, with dense sixteenth-note passages.

*ossia.*

o Ta o Ta o Ta o Ta o Ta o Ta

The fifth system begins with the instruction "ossia." above the right-hand staff. The melodic line continues with sixteenth-note patterns, and the left hand accompaniment remains consistent.

*cresc.*

o Ta o Ta o Ta o Ta o

The sixth and final system on the page includes the instruction "cresc." above the right-hand staff. The piece concludes with a final melodic flourish in the right hand and a sustained chord in the left hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many slurs and accents. The bass staff provides a steady accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff has a more active role with some sixteenth-note passages. A dynamic marking of *mf* is present. The word *ossia* is written above the treble staff in the second measure, indicating an alternative reading.

Third system of musical notation. The treble staff features a dense, continuous melodic texture. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation. The treble staff has a more melodic and less dense texture than the previous systems. The bass staff has a steady accompaniment. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble staff features a series of chords and dyads. The bass staff has a rhythmic accompaniment. A dynamic marking of *mf* is present.

Sixth system of musical notation. The treble staff features a series of chords and dyads. The bass staff has a rhythmic accompaniment. A dynamic marking of *mf* is present.

1896-9

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including the instruction *rit.* and *tempo*.

Third system of musical notation, including the instruction *Tempo I*.

Fourth system of musical notation, featuring a treble and bass staff with various notes and rests.

Fifth system of musical notation, including the instruction *rit.* and *tempo*.

Sixth system of musical notation, including the instruction *rit.* and *tempo*.

7

*accel.*

*cresc.*

*sempre cresc.*

*dim.*

*legiero.*

1596 - 6

# MY DARLING

3

FOR K.E.

Notes and Chords marked with an arrow, ♯ must be struck with the wrist.

Carl Sidus, Op. 215.

Mazurka time  $\frac{3}{4}$ -432.

The first system of musical notation for 'My Darling' consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. Performance markings include 'p' (piano) at the beginning, 'Ped.' (pedal) with a star symbol, and 'Cresc.' (crescendo) in the right hand.

The second system continues the piece. The right hand maintains its intricate melodic line, while the left hand's accompaniment remains consistent. Performance markings include 'Ped.' with a star symbol and 'Cresc.' in the right hand.

*Glorioso.*

The third system is marked 'Glorioso'. The right hand's melody becomes more active and virtuosic, featuring many triplets and sixteenth-note patterns. The left hand continues with a steady accompaniment. Performance markings include 'Ped.' with a star symbol.

The fourth system continues the 'Glorioso' section. The right hand's melody is highly rhythmic and complex. Performance markings include 'Ped.' with a star symbol and 'Cresc.' in the right hand.

The fifth system concludes the piece. The right hand's melody winds down. Performance markings include 'Ped.' with a star symbol and 'Fino.' (Fine) at the end.

1215 - 3

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4 TRIO *cantabile.*

First system of the musical score. It consists of a treble and bass clef staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic accompaniment. Performance markings include 'Ped.' (pedal) and 'cres.' (crescendo) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Second system of the musical score, continuing the melodic and harmonic lines from the first system. It includes similar performance markings for 'Ped.' and 'cres.'.

Third system of the musical score. The treble staff begins with a 'Solo.' marking. The bass staff continues with a steady accompaniment. Performance markings include 'Ped.' and 'cres.'.

Fourth system of the musical score. The treble staff features a series of chords. The bass staff continues with a rhythmic accompaniment. Performance markings include 'Ped.' and 'cres.'.

Fifth system of the musical score. The treble staff has a 'cantabile.' marking above it. The system includes melodic lines with ornaments and slurs, and a bass accompaniment. Performance markings include 'Ped.' and 'cres.'.

Repeat from beginning to Fine.

Sixth system of the musical score, which is a repeat of the first system. It includes performance markings for 'Ped.' and 'cres.'.

First system of musical notation. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. Pedal markings are present below the bass line.

*mf* *cr.* *ped.* *ped.* *ped.*

Second system of musical notation, continuing the piece. The right hand's melody remains intricate. The left hand accompaniment is consistent. Pedal markings are present.

*ped.* *ped.* *ped.*

**Giocoso.**

Third system of musical notation, marked **Giocoso**. The right hand melody is more rhythmic and dance-like. The left hand accompaniment is simpler. Pedal markings are present.

*mf* *ped.* *ped.* *ped.* *ped.* *ped.*

Fourth system of musical notation. The right hand melody returns to a more complex, rhythmic style. The left hand accompaniment is consistent. Pedal markings are present.

*mf* *cr.* *ped.* *ped.* *ped.*

Fifth system of musical notation. The right hand melody is complex. The left hand accompaniment is consistent. Pedal markings are present.

*mf* *cr.* *ped.* *ped.* *ped.*

1215 - 8

# TELL ME HEART.

Inscribed to Mrs. Sam. C. Black.

Words by WM CAROLINE.

RICHARD S. POPPEX

Allegro.  $\text{♩} = 98$ .

*mf* Tell me heart why does thy beating,

*mf* *f* *mf*

*poco rit.* *a tempo.*

mu. sic. like so tune my soul, *pp* Tell me heart why does thy beating, Mu. sic. like so

*poco rit.* *f*

*poco rit.* *a tempo.*

tune my soul As... if joy and rap. ture meeting, As... if joy and rap. ture meeting,

*cresc.* *acceler.* - an - do -

*poco rit.* *mf*

*ff rit.*  
As... if hope had reach'd its goal As ... if hope had reach'd its goal

*ff rit.* *poco rit.*

*a tempo.* *poco rit.* *a tempo.*  
Tis thy sweets lay... of love 'Tis thy gift from heav'n a - bove... 'Tis... the sweetest

*poco rit.*

or thus. *poco rit.*

joy of earth... 'Tis... the song, the song... of

*molto rit.* *a tempo.* *poco rit.*  
rap- tures birth... Tell me too when doubts appear- ing, And when sad-ness chills thy tone,

*mf a tempo.* *poco rit.*

*a tempo.* *poco rit.* *a tempo.*

*pp* Tell me too when doubts appearing, And when sadness chills thy tone, Will there be a

*pp* *poco rit.* *a tempo.*

*erac.*

*poco rit.*

mem.ry cheering, Will there be a mem.ry cheering, For the hours thou art a lone,

*ac - - cel - - eran - - do.*

*f poco rit.*

For the hours thou art a lone.

*a tempo.*

*f* *p* *f* *p*

*poco rit.*

*f* *p* *f* *p*

Moderato  $\frac{4}{4}$  = 92.

Ah yes! Ah yes Mem-o-ry's ev-er dear.....

Ah yes! Ah yes! In spir-it love is near..... Noth-ing....

else thy place... can... fill..... Love... is... ev...er

or thus, *molto rit.*  
 con-stant... still..... Ah yes! Ah yes!

mem.o.ry's ev.er dear..... Ah yes! Ah yes! In

spir.it love is near..... Noth.ing else.....

thy place can fill..... Love is ev.er con.stant

*poco rit.* Yes con.stant still *2313* *mf* *molto rit.* Ah.....



*Tempo I.* *poco rit.* *a tempo.*

*mf* Tell me heart why does thy beating, Mu- sic-like so tune my soul, Tell my heart why

*poco rit.* *cresc. à tempo.* *c*

does thy beat- ing, Mu- sic-like so tune my soul As if joy and rap- ture meet- ing

*poco rit.* *cresc.* *c*

*accelerando.* *rit.*

As if joy and rap- ture meet- ing, As if hope had reach'd its goal, As if hope had

*a tempo.* *poco rit.*

reach'd its goal *mf* 'Tis thy own sweet lay of love, ... 'Tis thy gift from heav'n a - bove

*a tempo.*

'Tis the sweet-est joy of earth, 'Tis the song, the song

or thus.

*molto rit.* *a tempo.*

of rap-ture's birth, the song

*cresc. a tempo.*

Ah of rap-ture's birth, Ah

*accel.*

# MORNING BRIGHT.

(MORGEN LICHT)

To my friend  
Charles Kunkel.

Ramon Aquabella.

Andante  $\text{♩} = 60$ .

Piano introduction in G major, 2/4 time, marked Andante. The piece features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The melody is marked with fingerings 1-5 and 4-3-2-1. The accompaniment includes triplets and is marked with fingering 3. The introduction concludes with a final chord.

Mor - gen licht steig in Sicht, Gern schau' ich in Dein Ge - sicht;

Morn - ing bright, rise to sight, Glad am I thy face to see,

Vocal line and piano accompaniment for the first line of the song. The vocal line is in G major, 2/4 time, with lyrics in German and English. The piano accompaniment continues the rhythmic pattern from the introduction. The vocal line is marked with fingerings 4 and 3. The piano accompaniment includes triplets and is marked with fingering 3. The piece concludes with a final chord.

Nur wie Feinliebchen mein Bist Du Morgen rosiger nicht

One I love all a.bove, Has a ruddy face like thee.

Vocal line and piano accompaniment for the second line of the song. The vocal line is in G major, 2/4 time, with lyrics in German and English. The piano accompaniment continues the rhythmic pattern from the introduction. The vocal line is marked with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piano accompaniment includes triplets and is marked with fingering 3. The piece concludes with a final chord.

Ro sen sind nicht so lind

Als vom Morgenthau be - netzt

Fain - ter far, ro - ses are, Tho' with morningdewdrop bright

Ihr Ge - sicht ist - lien - licht;

Nichts so weich und zart ge - schätzt

Ne'er was fur soft like her Milk it self is not so white

Mor - nen licht stein in Sicht Gern schau ich in Dein Ge - sicht;

Nur wie Fein - liebchen

Morning bright, rise to sight, Glad am I thy face to see, One I love all a -

mein Bist Du Mor - gen ros' - ger nicht,

ros' - - - - - ger nicht.

bove, Has a rud - dy face like thee, face ..... like thee.

Ihr Ge - sang lockt mit Klang ..... Horch - er von der Stätten viel.....  
*animato.*

When she sings soon she brings ..... List'ners out of ev'ry cot.....  
*animato.*

Wonn - be - rauscht wird wer lauscht ..... Ih - rem hel - len Sai - ten - spiel

Pensive swains hush their strains ..... All their sor - rows are for - got

Hehr - und hold, treu wie Gold R - icht an sie kein Weib her - an;

She is fair past com - pare, One small hand her waist can span

Au - gen wahr, ster - nen klar Ue - ber - treff' sie wer da kann

Eyes of light, stars tho' bright Match those eyes you nev - er can

*Au - gen wehr, ster - nen klar* *Ue - ber treff' sie war da kann,*

Eyes of light stars, tho' bright Match those eyes you nev - er can.

*f* *rit.*

*Mor - gen - licht steig in Sicht* *Gern...schau*

Morn - ing bright, rise to sight, Glad an

*Tempo I.*

*ich in Dein Ge - sicht* *Nur wie Feinleibchen mein Bist Du Mor - gen ros' ger*

I thy face... to see, One I love all a - bove, Has a rud - dy face like

*nicht, Bist Du Mor - gen ros' - ger nicht,* *ros' - ger nicht,*

thee, Has a rud - dy face like thee, like... thee.

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HOBACE P. DIBBLE, the prominent teacher and organist of the Pilgrim Congregational Church, was married at Denver, Col., on the 2nd ult. to Miss Minnie D. Cory. Mr. and Mrs. Dibble will return to St. Louis in September in time for Mr. Dibble to resume his professional work. The REVIEW congratulates the happy couple.

ALEXANDER HENNEMAN, director of music at St. Xavier's Church, Grand and Lindell avenues, will give his choir special advantages in sight singing during the coming season. At every rehearsal, new music will be taken up in addition to the regular work. This will be a valuable and free lesson to students and will no doubt be greatly appreciated.

I. L. SCHOEN, the popular musical director and violinist, was tendered a grand concert at Hotel Schwartz at Elkhart Lake, on the 4th ult. Quite a number of St. Louisians assisted in the programme, which was thoroughly enjoyed. The concert was an artistic and financial success.

THE death of T. Lester Crawford, the prominent young clerk of the United States Circuit Court, came as a great shock to his innumerable friends. Mr. Crawford was a staunch patron and advocate of music, and it may be truly said we will not soon look upon his like again.

MISS GILBERT, head assistant at The Perry School of Oratory and Dramatic Art, will return from her extended European trip in November. During Miss Gilbert's absence, Miss Nickerson has been of valuable assistance to Mr. Perry.

GLINKA, composer of "A Life for the Czar," has been honored at St. Petersburg with a monument in the Alexander Garden, near the Admiralty building. It consists of a white marble bust on a red marble pedestal.

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THE Queen-Dowager Margherita, of Italy, has asked Verdi to write a Requiem Mass in memory of King Humbert. Verdi was one of the first to send a letter of condolence to the royal widow.

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