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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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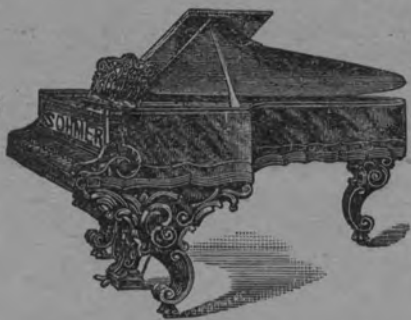
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lane, and published by Edward Lyman Bill, No. 3 East Fourteenth street, New York, N. Y., they will know vastly more of the instrument to which they are so intimately related. The price of the book is but one dollar. It need not be added that no piano tuner or dealer can afford to be without this valuable work. The book is beautifully bound in cloth, stamped in gold, clearly illustrated, and contains over one hundred pages.

MASCAGNI'S "Le Maschere" has turned out a complete failure, in spite of the extraordinary efforts of his publishers and press agent, Sonzogno, to force the opera on the public. It seems to be generally agreed that there are good things in the opera but the libretto is very stupid, much of the music is dreary and the composer repeats himself and others.

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MUSICIAN'S REVIEW

May, 1901.

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THOMAS M. HYLAND, . . . EDITOR

MAY, 1901.

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KUNKEL CONCERTS.

The season of twenty Kunkel concerts came to a brilliant close at Y. M. C. A. Hall, Grand and Franklin avenues, on the 17th ult. The largest audience of the season crowned the efforts of Mr. Charles Kunkel in behalf of good and popular music in St. Louis. For nearly half a century Mr. Kunkel has labored indefatigably to spread the love of music among the people, and the results achieved have been his ample and sole reward. The feature of giving away pianos at these concerts has not been paralleled in the annals of music. In selection of programmes, participants, artist renditions, etc., the Kunkel concerts have nobly done their work for the season 1900-1901. The following are the three last programmes:

284th Kunkel Concert (Eighteenth Concert of the season), Wednesday Evening, April 3rd, 1901.—1. Sonata for Piano and Violin (Kreutzer), Op. 47, Beethoven; a. Andante con Variazioni; b. Finale Presto. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Indian Bell Song from Lakme, Delibes. Miss Mae Estelle Acton. 3. Piano Duets— a. Trust in God (Religious Meditation), Melnotte; b. Philomel Polka, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—Rhapsodie Hongroise, Hauser. Signor Guido Parisi. 5. Piano Solos— a. La Fileuse (Spinning Song), Raff; b. Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles J. Kunkel. 6. Violin Solo—Mignon Fantasie de Concert, Thomas-Sarasate. Signor Guido Parisi. 7. Song—Solo and Duet from Il Trovatore, Verdi. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Grand Duet for Piano and Violin—2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

285th Kunkel Concert (Nineteenth Concert of the season), Wednesday Evening, April 10th, 1901.—1. Piano Solos— a. Andante con Variazioni in F minor, Haydn; b. Abegg—Variations, Schumann. Mr. Charles Kunkel. 2. Violin Solos— a. Serenade, Schubert; b. Mazurka de Concert, Musin. Mr.

Jacob Blumberg, pupil of Mr. Victor Lichtenstein. 3. Song—Nymphs et Fauns (Concert Waltz), Bemberg. Miss Mary E. Dierkes, pupil of Mr. Harry I. Fellows. 4. Piano Solos— a. Spring Waltz—Op. 70, No. 1; b. Nocturne in F Minor—Op. 55, No. 1; c. Summer Waltz—Op. 70, No. 2; d. Nocturne—Under Thy Window—Op. 9, No. 2; e. Autumn Waltz, Chopin. Mr. Charles Kunkel. 5. Violin Solo—Hungarian Rhapsody, Hauser. Mr. Jacob Blumberg. 6. Songs— a. Who'll buy my Lavender, German; b. Harvest Slumber Songs, Needham; c. A Madrigal, Harris. Miss Mary E. Dierkes. 7. Piano Duet—H. M. S. Pinafore, Fantasia, Sullivan-Paul. Messrs. Charles Kunkel and Charles Jacob Kunkel.

286th Kunkel Concert (Twentieth Concert of the season), Wednesday Evening, April 17th, 1901.—1. Piano Solos— a. Gems of Scotland, Rive-King; Introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"; b. Berceuse (Cradle Song), Schytte; c. Alpine Storm, Kunkel; d. Reveil du Lion (The Awakening of the Lion), Caprice Heroique, Kontski. Mr. Charles J. Kunkel. 2. Song—Then Weep! O Grief Worn Eyes! from Le Cid, Massenet. Miss Marie Uhrig, pupil of Kunkel's Conservatory of Music, 2307 Locust Street. 3. Piano Solos— a. Impromptu in C sharp minor, Op. 66, Chopin; b. Grand Concert Galop, Op. 24, Ketterer. Mrs. B. Widmann, pupil of Kunkel's Conservatory of Music. 4. Violin Solo—Airs Hongroise—Grand Fantasia, Ernst. Signor Guido Parisi. 5. Song—Day Dream, Streleski. Miss Margaret M. Smith, of Edwardsville, Ill., pupil of Mr. Robert Nelson. 6. Piano Solo—Lucia di Lammermoor—Grand Concert Paraphrase, Donizetti-Kunkel. Miss Clara Rumpf, from Mount Olive, Ill., pupil of Kunkel's Conservatory of Music. 7. Song—The Holy City (by request), Adams. Master Floyd Hunt. 8. Violin Solos— a. Adagio Pathetique, Godard; b. Dream, Parisi; c. Caprice de Concert, Tirindelli. Signor Guido Parisi. 9. Piano Duet—Caliph of Bagdad (Overture—Boieldieu) Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 10. Song—Sunset, Buck. Miss Marie Uhrig. 11. Duet for Piano and Violin—Daughter of the Regiment—Grand Fantasia, Donizetti-DeBeriot. Signor Guido Parisi and Mr. Charles Kunkel.

SIR JOHN STAINER, Vice-President of the Royal College of Organists, formerly professor of music at Oxford University, organist at St. Paul's Cathedral, London, and the author of numerous publications on church music, died at Verona, Italy. He was born in 1840. Stainer was the composer of "The Crucifixion" and of other church music. He also published a number of educational works on harmony, composition, organ playing and similar subjects.

PADEREWSKI has suffered the loss of his only son, who was an invalid from birth. The great Polish pianist mourns his loss bitterly, and will go into retirement for a year.

THE GREATEST LIVING.

We are brought face to face with the fact that the day of the greatest living artist has passed away and it causes us to wonder whether this really is the condition or whether the past was no more fortunate than the present, and that all we have to judge from are the criticisms, the *on dits*, the traditions of this one or that one, passed down to the present generation. When it is all said and done, writes the Music Trade Review, what is history except the record of people who may have been actuated by prejudices, financial considerations, disappointments, bitterness, and the same qualities or faults which are those of the critics of the day.

History of the past can not be very different from criticism of the present which resolves itself into the fact that it is only a matter of opinion, and what we see as fact is simply fact because there is no one to deny it. The massive works left behind prove the musicianship of their creators, but what the virtuosity of those writers may have been we have no way of knowing any more than the reader of to-day could tell if he were not capable of judging for himself what is the true condition of things. More is exacted of an artist to-day than formerly. This is due, no doubt, to the wider education of the people, or rather to a more disseminated appreciation of music.

It must not be believed, however, that this appreciation is the appreciation of thorough musicians who understand what to expect and how to hear. It is altogether the contrary, for the expression of opinions proves in most cases the shallowness of the hearers. But it is a fact that more people are interested in music than formerly, because music has become a part of the most ordinary education, and it is appreciated much in the same way as is literature which has a thousand admirers of Marie Corelli to one of Homer or Shakespeare.

In order to fill the requirements demanded by the public at present, an artist must be a fad or he must be super-human. If he have a most colossal technic then will he be abused because he has too much technic and no soul, delicacy and poetry. If he has enormous intellectuality, he will be dubbed dry and pedagogic. If New York critics agree in his praise (which could not occur, as no two criticisms ever show that they were written at the same occasion), then Boston hastes to denounce him; if Boston calls him an artist,

New York immediately represents he is an impostor.

In the face of such conditions who is there to-day whose word could go down as history? Who could rely upon anything? No one, for there is nothing upon which to rely. On the one side there are nauseating praises, praises which could not be realized and which everybody knows on the face of them represent money or personal interest; on the other hand there is such abuse that any one with sane judgment knows that if an artist were really so deficient he would never attempt to appear nor could a manager attempt to exploit him.

If history which is being created to-day is so absolutely unreliable and untruthful, why

should we believe that the same conditions did not exist in the past? Therefore down with history; there is none. There is nothing but the expression of this one or that one's opinion and no one's opinion is to be relied upon, for there is no telling upon what it is based and may be the result of anything from a champagne supper to a disordered liver.

In all lines of business there is protection, but not for the artist; he is the football of whoever is able to secure a pen and a piece of paper. His reputation is his stock in trade, not his actual worth, unfortunately, and that reputation is up to receive mud from any one who wishes to sling it. There is no more unfortunate calling than that of the artist. He lives to endure the slurs of all who wish to injure him, and he dies to leave no history.

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SWEET SIXTEEN.

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Otto Anschütz.

Tempo di Polka. ♩ - 92.

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The first system begins with a dynamic marking of *f* and a tempo marking of *Tempo di Polka. ♩ - 92.*. The notation includes various musical symbols such as slurs, accents, and fingerings. There are several asterisks and "Red." markings below the staves, likely indicating recording instructions. The piece concludes with a *cres.* marking and a final cadence.

This page of musical notation consists of six systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a treble clef and a key signature of one sharp (F#). The first system includes a 'Red.' marking with an asterisk. The second system features a 'cres.' marking. The third system includes 'f' and 'p' markings. The fourth system includes 'p' and 'mf' markings. The fifth system continues with similar notation. The sixth system concludes with two first endings, labeled '1.' and '2.', with dynamic markings 'f' and 'mf' respectively. The page is numbered '4' in the top left corner.

First system of musical notation. Treble clef, key signature of two flats. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *f* and *p*. There are markings "Red. *" below the bass line.

Third system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *cres* and *f*. There are markings "Red. *" below the bass line.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *f*. There are markings "Red. *" below the bass line and the word "Trio." above the right hand.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *cres.* and *f*. There are markings "Red. *" below the bass line.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Dynamics include *fz*. There are markings "Red. *" below the bass line and first/second endings marked "1" and "2".

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is highly technical, featuring intricate fingerings and dynamic markings. The first system is marked with a '7' in the upper right corner. The second system includes a 'Red.' marking with an asterisk. The third system features a 'cres.' marking and a 'Red.' marking with an asterisk. The fourth system includes a 'Red.' marking with an asterisk. The fifth system includes a 'Red.' marking with an asterisk. The sixth system includes a 'Red.' marking with an asterisk. The seventh system includes a 'Red.' marking with an asterisk and a 'ff' marking. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The page number '899 - 5' is located at the bottom center.

LIEBESLIED.

LOVE SONG.

LOUIS CONRATH.

Con passione ♩ = 116.

p
 ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.
 ♩. * ♩.

mf
 poco rit.
 ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.
 ♩. * ♩. * ♩. * ♩. * ♩.

a tempo.

p
 ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.
 ♩. * ♩. * ♩. * ♩. * ♩.

f
 ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.
 ♩. * ♩. * ♩. * ♩. * ♩.

p
 ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.
 ♩. * ♩. * ♩. * ♩. * ♩.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

sempre cresc.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

delicatissimo.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

poco rit.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f

Animato.

cresc.

* Ped. * Ped. * Ped. * Ped. * Ped.

appassionato.

stringendo.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

molto rit.

Con energio., Volante.

ff

ff r. h.

* Ped. * Ped. * Ped. * Ped. * Ped. *

ff

* Ped.

rit.

* Ped.

Tempo I.

Figured bass notation for the first system: *Red. * Red.* Red.* Red.* Red. * Red. * Red. * Red.* Red.* Red.* Red. * Red. * Red.*

Figured bass notation for the second system: ** Red.* Red.* Red.* Red. * Red. * Red. * Red.* Red.* Red.* Red. * Red. * Red. poco rit.*

Figured bass notation for the third system: ** Red.* Red.* Red.* Red. * Red. * Red. * Red.* Red.* Red.* Red. * Red. * Red. a tempo.*

Figured bass notation for the fourth system: ** Red.* Red.* Red.* Red. * Red.* Red.* Red.* Red. * Red. * Red. * Red.*

Figured bass notation for the fifth system: ** Red.* Red. * Red. * Red. * Red.* Red.* Red. * Red. * Red. mf*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

p

marcato la melodia.

* Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

For small hands.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

WOOD NYMPH.

6. Allegro moderato. $\text{♩} = 108$.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with numerous triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment. The tempo is marked 'Allegro moderato' with a quarter note equal to 108 beats per minute. The dynamic is marked 'p' (piano). Fingerings are indicated with numbers 1-5 above the notes. The word 'simili.' appears above the first and second measures of the upper staff.

The second system continues the piece. The upper staff has lyrics: 'cres - cen - do'. The dynamic is marked 'f' (forte). The system concludes with the word 'Fine.' and a double bar line.

tenuto.

The third system features a 'tenuto' (sustained) section. The upper staff has a long note with a slur over it. The lower staff continues with a rhythmic accompaniment. The dynamic is 'p' (piano). The word 'simili.' is written above the lower staff.

The fourth system continues the accompaniment. The upper staff has a melodic line with slurs and triplets. The lower staff has a rhythmic accompaniment. The dynamic is 'p' (piano). The word 'simili.' is written above the upper staff, and 'cres.' (crescendo) is written above the lower staff.

The fifth system continues the accompaniment. The upper staff has a melodic line with slurs and triplets. The lower staff has a rhythmic accompaniment. The dynamic is 'p' (piano). The word 'dim.' (diminuendo) is written above the lower staff.

poco riten.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and triplets. The lower staff has a rhythmic accompaniment. The dynamic is 'fz' (forzando). The tempo markings 'poco riten.', 'rit.', and 'a tempo.' are present. The system concludes with the word 'a tempo.' and a double bar line.

Repeat from beginning ♩ to Fin

BUTTERFLY WALTZ.

Allegretto. $\text{♩} = 66.$

11.

p

simili.

p leggiero.

con grazia.

Ped. *

Scherzando.

cres.

p

simili.

f

p

f

Fine.

Ped. *

Cantabile.

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

CUCKOO IS HERE.

Scherzo.

Allegro scherzando. ♩ - 104.

15

Cuckoo.

simili.

Cuckoo.

cres.

a tempo.

dim.

rall.

Cuckoo.

pp

morendo.

fz

1445-29

Detailed description of the musical score: The score is for a piano piece in 2/4 time, marked 'Allegro scherzando' with a tempo of 104. It consists of six systems of music, each with a piano (left) and treble (right) staff. The piece features several 'Cuckoo' motifs, which are short, rhythmic phrases. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *fz*, *cres.*, *dim.*, *rall.*, and *morendo.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord marked *fz*.

HUMORESQUE.

Charles Kunkel.

Allegretto $\text{♩} = 100$.

Secondo.

p

Ped. * Ped. * Ped. * * Ped. * Ped. * Ped. *

p *ff* *ff* *p*

Ped. * 3 Ped. * Ped. Ped. * Ped. Ped. Ped. *

ff *ff* *p*

Ped. * 3 Ped. * Ped. Ped. * Ped. Ped. Ped. *

1st time *f* 2nd time *ff*

f *ff*

2nd time in octaves.

Ped. * Ped. * Ped. * Ped. * Ped. *

HUMORESQUE.

Charles Kunkel.

Allegretto $\text{♩} = 100.$

Primo.

The musical score consists of five systems of piano and bass staves. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The piece is for the 'Primo' position. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'Ped.' (pedal) and 'Ped.*' (pedal with asterisk). Dynamics range from piano (*p*) to fortissimo (*ff*). The second system includes dynamic markings *p*, *ff*, *rf*, and *ff*. The third system includes *ff* and *rf*. The fourth system includes *ff* and *f*, with a first ending marked '1st time *f*' and a second ending marked '2nd time *ff*'. The fifth system includes *sf*. The score is annotated with numerous fingerings and pedaling instructions throughout.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff contains chords with fingerings (e.g., 4 2 1, 5 2 1) and dynamics *p* and *ff*. The lower staff contains a melodic line with fingerings (e.g., 3, 2, 2, 1) and dynamic markings *p* and *ff*. Pedal markings 'Ped. *' are placed below the lower staff.

Second system of musical notation for the 'Secondo' section. It continues the two-staff format with chords and a melodic line. Dynamics include *ff* and *p*. Fingerings and pedal markings are consistent with the first system.

Trio. Banjo Solo.

First system of musical notation for the 'Trio. Banjo Solo' section. It features two staves. The upper staff has chords with fingerings and dynamics *p*, *f*, and *p*. The lower staff has a melodic line with dynamics *f*, *p*, and *f*. Crescendos and decrescendos are marked as 'cres.' and 'cres.....cen.....do.'. Pedal markings 'Ped. *' are present.

Second system of musical notation for the 'Trio. Banjo Solo' section. It continues the two-staff format with dynamic changes from *mf* to *f* and *ff*. Crescendos and decrescendos are marked. Pedal markings 'Ped. *' are used throughout.

Third system of musical notation for the 'Trio. Banjo Solo' section. It features two staves with complex chordal textures and a melodic line. Dynamics are primarily *ff*. Pedal markings 'Ped. *' are used.

Primo.

Musical notation for the first system of the Primo section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with various dynamics including *p*, *ff*, and *p*. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5 above the notes.

Musical notation for the second system of the Primo section. It continues the melodic and harmonic development from the first system. Dynamics range from *p* to *ff*. Pedal points and fingerings are clearly marked throughout the system.

Musical notation for the third system of the Primo section. It concludes the Primo section and leads into the Trio section. Dynamics include *p* and *ff*. Pedal points and fingerings are present.

Trio. Secondo.

Musical notation for the first system of the Trio section. It features two vocal staves with lyrics: "cres... cen... do." and "cres... cen...". The piano accompaniment is in the bass staff. Dynamics include *p* and *ff*. Pedal points and fingerings are indicated.

Musical notation for the second system of the Trio section. It continues the vocal and piano parts. The piano part features complex chordal textures. Dynamics include *ff*. Pedal points and fingerings are marked.

Musical notation for the third system of the Trio section. It concludes the piece with a final melodic flourish in the vocal line and piano accompaniment. Dynamics include *ff*. Pedal points and fingerings are present.

Secondo.

ff *mf* *de.....eres...cen.....do.*

1st time *f* 2nd time *ff*

2nd time in octaves.

Primo.

ff *mf* de... cres... cen... do.

Ped. Ped. Ped. Ped. Ped. Ped.* Ped.* Ped.*

p *ff* *ff* *p*

Ped.* Ped.* Ped. Ped.* Ped.* Ped.*

p *ff* *ff* *p*

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

To shorten the piece go from [mark] to Coda.

f 1st time *f* 2nd time *ff*

Ped. Ped. Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

ff *p*

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

ff *ff* *p*

Ped. Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

Secondo.

Ped. * Ped. * Ped. * Ped. *

Coda.

Ped. Ped. Ped. * Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. Ped. *

de...eres...cen...do. *pp* *rf* *rf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Primo.

9

Musical notation for the first system, including treble and bass staves with notes, dynamics (*ff*, *p*), and pedal markings (*Ped.*, ***).

Coda.

Musical notation for the second system, including treble and bass staves with notes, dynamics (*ff*), and pedal markings (*Ped.*, ***).

Musical notation for the third system, including treble and bass staves with notes, dynamics (*ff*), and pedal markings (*Ped.*, ***).

Musical notation for the fourth system, including treble and bass staves with notes, dynamics (*ff*), and pedal markings (*Ped.*, ***).

Musical notation for the fifth system, including treble and bass staves with notes, dynamics (*p*), and pedal markings (*Ped.*, ***).

Musical notation for the sixth system, including treble and bass staves with notes, dynamics (*p*, *de*, *cres*, *cen*, *do*, *pp*, *rf*), and pedal markings (*Ped.*, ***).

MY HEART'S SECRET.

From the German
BY EMILE PICKHARDT.

RICHARD FERBER.

Moderato assai. ♩ 104.

The musical score is arranged in four systems. Each system consists of a piano accompaniment (left and right staves) and a vocal line (right staff). The piano accompaniment includes various ornaments and fingerings, such as triplets and slurs. The vocal line includes lyrics and performance markings like *p*, *f*, *dolce*, *rit.*, *espress.*, and *amoroso*. The lyrics are: "To you, gen - tle flow - ers, My sor - rows I tell, Be - tray not my se - cret, But guard ye it well; My".

1585 - 4

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cresc. *f* *ff* *appassionato.*

suffr'ing, to you on - ly will I con - fide, With you shall my

cresc. *f* *f*

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

p *pp* *dolcissimo.*

se - cret for - ev - er a - bide. And when at the breast of my

p *pp* *pp*

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

lov'd one ye bloom, Then speak to her soft ly, an

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

stringendo e cresc.

breathe your per - fume; Then whis - per to her my heart's

stringendo e cresc.

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

riten. *raddolcente.*

pain and dis - tress, Then whis - per to her my heart's

The first system features a vocal line in treble clef with lyrics "pain and dis - tress, Then whis - per to her my heart's". The piano accompaniment is in bass clef, consisting of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Performance markings include *riten.* and *raddolcente.*

dolciss *rall.* *a tempo.* *cresc.*

pain and dis - tress: "He loves thee, he loves thee" and

The second system continues the vocal line with lyrics "pain and dis - tress: 'He loves thee, he loves thee' and". The piano accompaniment features a *rall.* section followed by *a tempo.* and *cresc.* markings. The piano part includes triplets and dynamic markings like *pp*.

f *appassionato.*

dare not con - fess. "He loves thee, he

The third system has the vocal line with lyrics "dare not con - fess. 'He loves thee, he". The piano accompaniment is marked *f* and *appassionato.*, featuring a more active eighth-note accompaniment.

loves thee" and dare not con - fess:

molto rit.

The fourth system continues the vocal line with lyrics "loves thee" and dare not con - fess:". The piano accompaniment is marked *molto rit.* and *ff*, with a slower, more dramatic accompaniment.

f *rit.* *dolce.*

The fifth system shows the final part of the piano accompaniment, marked *f*, *rit.*, and *dolce.*. It concludes with a series of chords and a final cadence.

p And if, when all drooping and with-er'd ye be, She cast you a-
espress.

p

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

way and re-mem-ber not me, Then seek in yon brook - let your
amoroso. *cresc.*

cresc.

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

tomb 'neath its wave, And bear my heart's se-cret with you to the
f *affettuoso.* *ff*

f *f* *ff*

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

grave, And bear my heart's se-cret with you to the grave.
pp *dolciss.* *con dolore.* *rit.*

p *pp* *ppp* *rit.*

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

1585 - 4

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MAJOR AND MINOR.

MADDELINA PATTI, it is announced, is about to sell her splendid estate of Craig-y-Nos in Wales to Sir George Newnes, the wealthy English newspaper owner. She has lived at Craig-y-Nos about twenty years, and has expended upwards of \$650,000 on the place. She went there first when the wife of the tenor Nicolini, for whom she built an elaborate billiard room, and for herself a music hall, with stage and scenery. She received many friends there, and dispensed a liberal hospitality. Her generosity to the poor people of the neighborhood will make the news of her withdrawal from amongst them most unwelcome news to them.

EDWARD MCDOWELL is the only American composer whose works have received general recognition in Germany, says the New York Post. England, too, is now paying attention

to his compositions. He has been invited to play a concerto and conduct an orchestral work of his own at a Philharmonic concert in London. He has also been asked if he would be willing to write a choral work for one of the English festivals, to fill up half a programme.

RUBINSTEIN claimed that Mozart's orchestration of his concertos indicated that he played on an instrument similar to our modern piano, and not a harpsichord. A Viennese antiquary who has had access to old papers says that in the list of things left by Mozart at his death there is a "fortepiano."

FRANZ ONDRICEK, the Austrian violinist, who made a tour in America, appeared in concert in Brussels with Van Dooren. Ondricek, who is violinist to the King of Austria, had an ovation.

THE municipal authorities of Berlin have decided to contribute \$3000 toward the \$20,000 required for the erection of the triple monument to Haydn, Mozart and Beethoven in the Thiergarten.

VICTOR MAUREL has made his debut as an actor in Paris at the Theatre des Capucines in a three-act comedy by Francois de Croisset.

JOSEPH WIENIAWSKI, the great pianist, gave two recitals in Brussels with enormous success. He is a pianist of rare attainments.

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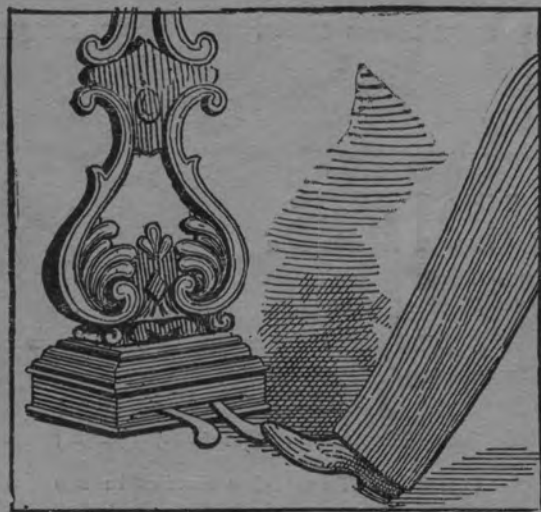
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