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MOZART



BEETHOVEN



HAYDN

# KUNKEL'S Musical Review

OCTOBER, 1904

Vol. 29

Whole No. 303

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LONDON TO HEAR SOUSA AGAIN.  
John Philip Sousa has signed contracts for a fourth visit to Europe with his band. The tour will again be under the direction of an English syndicate, and twenty-five concerts will be given in London. A tour of Great Britain and Ireland, to continue until May, will follow. Mr. Sousa is going to take American soloists with him. The band will sail at the end of December.

#### D'ALBERT'S TOUR WITH THE KNABE

William Knabe, who recently returned from his annual European trip, completed all arrangements while abroad for the American tour of Eugene d'Albert, the celebrated pianist, which will begin January 6th, with the Boston Symphony Orchestra. Mr. Knabe

is again in business harness at headquarters in Baltimore, feeling in excellent shape after his holiday

#### MASCAGNI'S NEW OPERA.

The first day of March next has been chosen as the date for the first performance at Monte Carlo of Mascagni's latest one-act opera, "Amica," which he undertook to write at the request of the publisher, Choudens. The libretto, by Paul Berel, has for its heroine an orphan girl who is loved by two men; one of them magnanimously gives up his claims and commits suicide, while she, who loves him, arrives just in time to witness it. The cast is to include Mme. Calve and Mm. Alvarez and Renaud. Mascagni has been derided because, after his very successful "Cavalleria Rusticana," he wrote half a dozen or more operas, none of which pleased the public.

But Verdi beat that record. After his "Ernani" he wrote, in seven years, no fewer than ten operas, none of which obtained a success outside of Italy, while most of them had an ephemeral existence, even in that country.

JOSEF HOFMANN, the noted pianist, has returned from Europe for his fourth American tour. His first concert will be in Portland, Ore., and he will be heard a number of times on the Coast before he makes his re-appearance in New York, which will be at the first of the Philharmonic concerts on November 11th.

ALEXANDRE GUILLMANT, the noted French organist and composer, is engaged to play thirty-six concerts on the great organ at the World's Fair. After these are finished he will give two concerts in New York.

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KUNKEL'S

OCTOBER, 1904. KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo. Vol. 30

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## THE MUSICIAN AND GENERAL CULTURE.

**T**An indispensable qualification of a good musician is, of course, that of being a good craftsman. Linguistic, philosophical, and scientific knowledge, be it ever so great, physical and social accomplishments, be they ever so brilliant, cannot make up for deficiencies in the professional equipment. But what have we to understand by "a good musician, asks Frederick Niecks"? Does it mean, for instance, a skillful singer or player? Yes and no: the expression implies this, but at the same time implies a great deal besides. A merely muscular grasp of the mechanism of an instrument does not make a good musician. Without loss of truth, we may give a more general form to the statement, and say that the muscular grasp of the mechanism of an art does not make an artist. Not even an emotional as well as a muscular grasp will do that. In addition to the muscular and emotional, there is required an intellectual grasp. Now, that is not understood by the young people in the pupillary stage, nor is it generally understood by those who have passed this into full-fledged professionalism. And yet the matter is so clear, so obvious, so palpably demonstrable. No sensible person would suppose that anyone could be a good linguist and a good teacher of a language without a knowledge of grammar. But there are thousands, nay, millions of sensible persons who imagine that a musician can do very well without grammar of his art. Look about you among those who study music privately. What do they study? With rare exceptions nothing but singing and playing on an instrument. Or go to music schools, and pursue your inquiry there. Again the same state of matters. The students are immersed in the mechanism of the executive

part of their art, or in a purely sensuous and emotional melomaniac enthusiasm, destitute of intelligence and intellectuality. The study of harmony and some other things is, of course, enjoined on them at the better class of music schools, but they neglect or spurn these as superfluous things that interfere with what alone seems to them worthy of their attention. The minimum of knowledge a musical executant and teacher of music requires is a thorough knowledge of notation, harmony, and form. Without this he can have no insight into his art, and cannot intelligently interpret and expand it. Harmony and form are the musician's grammar, his etymology and syntax. Of course, there are other very valuable and very desirable things—for instance, counterpoint and history. But I will insist only on the irreducible and indispensable minimum.

The narrow-minded professionals, however, think they have not only an excuse, but also a justification. They say many of the great masters have done very well without culture, why should not we? There is more than one fallacy in this reasoning. First, geniuses that are indifferent to culture are very rare; secondly the geniuses without cultivation would have been the better for it; and, thirdly, what geniuses, highfliers, can do may be beyond the power of these destined to crawl, to walk, or at best to climb.

Before looking in the sayings and doings of famous musicians it is necessary that I should define what I mean by culture. Culture, we may say is, on the one hand, an accumulation of valuable facts and means of information, and, on the other hand, the capacity for thinking, judging, and imagining; in short, of a clear and wide outlook. The result may therefore be described as a well-stored, open, eager, and sympathetic mind, with faculties sharpened and strengthened by experience, observation, and literary and scientific discipline. There must be different kinds and degrees of culture according to the variety of natural dispositions and methods of training. It is a prejudice to think that there is only one way to reach it. A classical education of the right sort is an excellent thing. That most men who distinguished themselves in literature, science, and other vocations had a classical education will be seen to prove less than is generally thought, if we consider that in the past it was the only recognized and readily obtainable education. The truth seems to me to be that there are many ways that lead to Rome, so there are many that lead

to culture. You need not necessarily travel through Greek and Latin, through a university or any other kind of scholastic channel. Culture is not a dead formula. Nor is it a formula, dead or alive, that any man, or set of men, has the right to impose on us.

Before the seventeenth century, clerics largely predominated among the art-musicians, and even in the seventeenth century, when music had become so much more secularized they formed still a considerable proportion. These clerical or clerically connected musicians had, of course, the usual clerical education of the time. Coming to the eighteenth century, it is really astonishing how many of the well known musicians were university men, and, if not that, had been educated at first-rate public schools. There are, however, differences in the different countries, Germany standing first in this respect. With regard to Italy it is, however, notable that at the Neapolitan Music Schools, where a general as well as a musical education was given, the literary part of the curriculum comprehended not only calligraphy, Italian grammar, arithmetic, and geography, but also Latin, French, mathematics, acoustics, literature, history, and musical esthetics.

Now let us pass in review some of the great men whose names have become household words. Mattheson, himself a man of learning and a famous author, speaks in one of his books in high terms of Handel's studies of other sciences than that of music; and in another book writes: "He learned the art of composition and of organ playing from the celebrated F. W. Zachau, and other sciences at the Halle University; he also thoroughly learned the living languages, such as Italian, French, and English, on his travels."

J. S. Bach did not enjoy his great contemporary's privilege of being a university student, but he was successively at two secondary schools, the curriculum of which included logic, rhetoric, New Testament, Greek, and Latin, the reading in the latter language comprising Horace, Virgil, Cicero, and Curtius.

He who knows anything of the aims and achievements of Gluck need not be told that he was a man of culture. This culture is, of course, not wholly accounted for by his training at the Jesuit College of Kommetau. Travels in Italy, France, and England, observation, reading and speculation have likewise to be taken into account. His prefaces and public letters throw much light on his mental capacity and character.



Of Joseph Haydn it can hardly be said that he was a man of culture. He got his general education at the choristers, school of the Vienna Cathedral, where they taught the boys only the usual elementary subjects and a little Latin. His genius helped him through wonderfully, but he would undoubtedly have been the better for a more liberal education.

Mozart's case is somewhat difficult. His bright and lively letters contain nothing that indicates interest in the other arts, in literature, in science, or even in nature. But it would be rash to conclude from this that he was indifferent to all these things. His upbringing must have imbued him with intellectual interests. Mozart, who was sent to no school at all, must have received from his capable and conscientious father a good general education.

Beethoven, having a father lacking both capacity and conscientiousness, fared accordingly worse than Mozart. In fact, he got no more than an elementary school education with a little Latin thrown in. Nor did he in latter life greatly increase this slender scholastic outfit. He learned, however, to use Italian and French in cyclopean fashion. Cyclopean also was the style of his German. On the other hand, he was a reader of good books to good purpose, a student of politics, an admirer of great men and noble deeds, a worshipper of nature, and a meditator on the problems of art, life, and religion.

Schubert was less strenuous, but not indifferent. He lived and had his being in poetry and nature, whose language he translated into music, his own idiom. Music soon made him neglect other studies. But he

had opportunities to learn, and no doubt did learn. He cannot but have learned from his father, who was a schoolmaster.

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D'ALBERT ON LISZT.

Now that Eugene D'Albert is to visit this country next season, an extract from a recent article of his in the *Neue Rundschau* is worth quoting because he pays tribute not alone to Liszt's standing as the greatest of all pianists and one of the greatest composers and teachers, but to his wonderful ability to express the emotions, the language of the soul, in his interpretations. Mark what D'Albert says:

"The acquisition of technical facility is an easy matter for anyone that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame if he has the fine gift of the born teacher. Undoubtedly very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore both teacher and taught should turn more and more to this mighty teacher as a model—the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogics that clip the wings of his genius; the pupil by talking as his model the selfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature."

CHOPIN, like many other artists and composers, was compelled to resort to teaching in order to support himself. Accounts that we have show that he took great pains with his pupils' touch. Scales had to be played legato and with full tone; very slowly at first and gradually quicker. Scales with many black keys were taken first. "Everything is to be read *cantabile*," he said, "everything must be made to sing—the bass, the inner parts, etc." Trills had to be played with perfect regularity, all little ornamental notes with delicate grace, and usually a little precipitated toward the next main note. To favorite pupils he played a great deal—Bach's fugues and his own works by preference.

In the notation of fingering Chopin was very particular. In Mikuli's edition will be found many peculiarities taken from Chopin's pencil marks on copies belonging to his pupils. It is said that he always kept a metronome on the piano he used for teaching. Of tempo rubato he said: "The singing hand may deviate; the accompanying must keep time." "You must sing if you wish to play; hear good singers, and learn to sing yourself," was another of his injunctions. He also greatly encouraged ensemble playing of all kinds, and frequently used a second piano part in teaching.

He was a strenuous advocate of the necessity of a musician having a thorough knowledge of harmony and counterpoint. He himself had projected a book upon the theory and art of music and piano playing; but only a few pages were written, and the ill-health of his last years prevented a completion of the work. It was destroyed with other unfinished works.

LONDON apparently is not unlike New York when it comes to English opera. The brave attempt of the Moody-Manners Co. to popularize English opera in England's capital has come to naught.

Charles Manners, the managing director of the company, took the Drury Lane Theatre for ten weeks at a rental of £400 a week. He was prepared to lose £300 weekly in the experiment. The first week, however, resulted in a loss of £700. After the final curtain the following night Mr. Manners announced the amount of the evening's loss, and said that in view of this he would abandon the struggle and would produce operas by Verdi and Wagner during the remainder of the season.

An interesting point in the matter is the fact that London alone rejects English opera. In the provinces money is turned away nightly from productions of the "Bohemian Girl," "Mariana," "The Lily of Kilmoree" and such operas, while Wagnerian productions scarcely pay expenses in the same towns. London suburban theatres are also crowded when English operas are given.

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LUDWIG van BEETHOVEN.

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First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and accents, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part continues the melodic line with slurs and accents. The bass clef part features a more active accompaniment with repeated rhythmic patterns. A *cresc.* (crescendo) marking is present above the bass line.

Third system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with a rhythmic accompaniment. A *cresc.* (crescendo) marking is present above the bass line.

Fourth system of musical notation. The treble clef part features a melodic line with slurs and accents, starting with a *f* (forte) dynamic. The bass clef part has a simpler accompaniment. A *dim.* (diminuendo) marking is present above the bass line.

Fifth system of musical notation. The treble clef part features a melodic line with slurs and accents, starting with a *f* (forte) dynamic. The bass clef part has a simple accompaniment.



*dolce.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides harmonic support with chords and some moving lines. The tempo/mood is marked 'dolce.' at the beginning.

The second system continues the piece. It features more complex rhythmic patterns in the upper staff, including triplets and sixteenth notes. The lower staff continues with harmonic accompaniment. The 'dolce.' marking is still present.

The third system shows a change in dynamics to 'cresc.' (crescendo). The melodic line in the upper staff becomes more active and rhythmic. The lower staff continues with a steady accompaniment.

The fourth system maintains the 'cresc.' dynamic. The upper staff features a series of eighth and sixteenth notes, while the lower staff provides a consistent harmonic background.

*cresc.*

The fifth system concludes the piece. It features a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. The 'cresc.' marking is still present.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes various ornaments and fingerings (e.g., 2, 3, 4, 5) above the notes. The bass line features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *f*, and fingerings (e.g., 2, 3, 4, 5) above the notes. The bass line continues with eighth-note accompaniment.

Third system of musical notation, featuring a *cresc.* (crescendo) marking. The music is characterized by dense chordal textures in both the treble and bass staves, with numerous ornaments and fingerings (e.g., 2, 3, 4, 5) above the notes.

Fourth system of musical notation, showing a change in the bass line to a more active eighth-note pattern. It includes dynamic markings like *mf* and *f*, and fingerings (e.g., 2, 3, 4, 5) above the notes.

Fifth system of musical notation, concluding the piece. It features dynamic markings like *mf* and *f*, and fingerings (e.g., 2, 3, 4, 5) above the notes. The bass line continues with eighth-note accompaniment.

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) plays a steady eighth-note accompaniment with slurs and fingerings (2, 1, 2, 3, 4, 5). The key signature has two flats, and the time signature is 3/4.

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a *ppp* dynamic marking. The system concludes with a double bar line.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes a *cresc.* dynamic marking. The system concludes with a double bar line.

Fourth system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a *cresc.* dynamic marking. The system concludes with a double bar line.

Fifth system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a *cresc.* dynamic marking. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and 3/4 time. It begins with a piano (*p*) dynamic. The right hand contains a melodic line with slurs and fingerings (1-2, 3-4, 5). The left hand provides a rhythmic accompaniment with slurs and fingerings (1-2, 3-4, 5). The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. The right hand has slurs and fingerings (1-2, 3-4, 5). The left hand has slurs and fingerings (1-2, 3-4, 5). The system ends with a fermata.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1-2, 3-4, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (1-2, 3-4, 5). The system concludes with a fermata.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1-2, 3-4, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (1-2, 3-4, 5). The system ends with a fermata.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (1-2, 3-4, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (1-2, 3-4, 5). The system concludes with a fermata.



First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with slurs and accents, marked with *cresc.* and *f*. The left hand provides a harmonic accompaniment with slurs and accents.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked with *ff*. The left hand accompaniment includes a *p* dynamic marking.

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with *dolce.* and *p*. The left hand accompaniment includes a *mf* dynamic marking.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *f*. The left hand accompaniment includes a *mf* dynamic marking.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *ff*. The left hand accompaniment includes a *f* dynamic marking.

# MINUETTO.

Allegretto  $\text{♩} = 72$ .

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 key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure of the upper staff contains a half note G4, a quarter note A4, and a quarter rest. The bass staff has a half note chord of G2-B2-E3. The second measure of the upper staff contains a half note A4, a quarter note B4, and a quarter rest. The bass staff has a half note chord of A2-C3-E3. The third measure of the upper staff contains a half note B4, a quarter note C5, and a quarter rest. The bass staff has a half note chord of B2-D3-F3. The fourth measure of the upper staff contains a half note C5, a quarter note D5, and a quarter rest. The bass staff has a half note chord of C3-E3-G3. The fifth measure of the upper staff contains a half note D5, a quarter note E5, and a quarter rest. The bass staff has a half note chord of D3-F3-A3. The sixth measure of the upper staff contains a half note E5, a quarter note F5, and a quarter rest. The bass staff has a half note chord of E3-G3-B3. The seventh measure of the upper staff contains a half note F5, a quarter note G5, and a quarter rest. The bass staff has a half note chord of F3-A3-C4. The eighth measure of the upper staff contains a half note G5, a quarter note A5, and a quarter rest. The bass staff has a half note chord of G3-B3-D4.

The second 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 continues from the first system. The first measure of the upper staff contains a half note A5, a quarter note B5, and a quarter rest. The bass staff has a half note chord of A3-C4-E4. The second measure of the upper staff contains a half note B5, a quarter note C6, and a quarter rest. The bass staff has a half note chord of B3-D4-F4. The third measure of the upper staff contains a half note C6, a quarter note D6, and a quarter rest. The bass staff has a half note chord of C4-E4-G4. The fourth measure of the upper staff contains a half note D6, a quarter note E6, and a quarter rest. The bass staff has a half note chord of D4-F4-A4. The fifth measure of the upper staff contains a half note E6, a quarter note F6, and a quarter rest. The bass staff has a half note chord of E4-G4-B4. The sixth measure of the upper staff contains a half note F6, a quarter note G6, and a quarter rest. The bass staff has a half note chord of F4-A4-C5. The seventh measure of the upper staff contains a half note G6, a quarter note A6, and a quarter rest. The bass staff has a half note chord of G4-B4-D5. The eighth measure of the upper staff contains a half note A6, a quarter note B6, and a quarter rest. The bass staff has a half note chord of A4-C5-E5.

The third 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 continues from the second system. The first measure of the upper staff contains a half note B6, a quarter note C7, and a quarter rest. The bass staff has a half note chord of B4-D5-F5. The second measure of the upper staff contains a half note C7, a quarter note D7, and a quarter rest. The bass staff has a half note chord of C5-E5-G5. The third measure of the upper staff contains a half note D7, a quarter note E7, and a quarter rest. The bass staff has a half note chord of D5-F5-A5. The fourth measure of the upper staff contains a half note E7, a quarter note F7, and a quarter rest. The bass staff has a half note chord of E5-G5-B5. The fifth measure of the upper staff contains a half note F7, a quarter note G7, and a quarter rest. The bass staff has a half note chord of F5-A5-C6. The sixth measure of the upper staff contains a half note G7, a quarter note A7, and a quarter rest. The bass staff has a half note chord of G5-B5-D6. The seventh measure of the upper staff contains a half note A7, a quarter note B7, and a quarter rest. The bass staff has a half note chord of A5-C6-E6. The eighth measure of the upper staff contains a half note B7, a quarter note C8, and a quarter rest. The bass staff has a half note chord of B5-D6-F6. The dynamic marking *crac.* is written above the eighth measure.

The fourth 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 continues from the third system. The first measure of the upper staff contains a half note C8, a quarter note D8, and a quarter rest. The bass staff has a half note chord of C6-E6-G6. The second measure of the upper staff contains a half note D8, a quarter note E8, and a quarter rest. The bass staff has a half note chord of D6-F6-A6. The third measure of the upper staff contains a half note E8, a quarter note F8, and a quarter rest. The bass staff has a half note chord of E6-G6-B6. The fourth measure of the upper staff contains a half note F8, a quarter note G8, and a quarter rest. The bass staff has a half note chord of F6-A6-C7. The fifth measure of the upper staff contains a half note G8, a quarter note A8, and a quarter rest. The bass staff has a half note chord of G6-B6-D7. The sixth measure of the upper staff contains a half note A8, a quarter note B8, and a quarter rest. The bass staff has a half note chord of A6-C7-E7. The seventh measure of the upper staff contains a half note B8, a quarter note C9, and a quarter rest. The bass staff has a half note chord of B6-D7-F7. The eighth measure of the upper staff contains a half note C9, a quarter note D9, and a quarter rest. The bass staff has a half note chord of C7-E7-G7. The dynamic marking *mf* is written above the second measure.

The fifth 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 continues from the fourth system. The first measure of the upper staff contains a half note D9, a quarter note E9, and a quarter rest. The bass staff has a half note chord of D7-F7-A7. The second measure of the upper staff contains a half note E9, a quarter note F9, and a quarter rest. The bass staff has a half note chord of E7-G7-B7. The third measure of the upper staff contains a half note F9, a quarter note G9, and a quarter rest. The bass staff has a half note chord of F7-A7-C8. The fourth measure of the upper staff contains a half note G9, a quarter note A9, and a quarter rest. The bass staff has a half note chord of G7-B7-D8. The fifth measure of the upper staff contains a half note A9, a quarter note B9, and a quarter rest. The bass staff has a half note chord of A7-C8-E8. The sixth measure of the upper staff contains a half note B9, a quarter note C10, and a quarter rest. The bass staff has a half note chord of B7-D8-F8. The seventh measure of the upper staff contains a half note C10, a quarter note D10, and a quarter rest. The bass staff has a half note chord of C8-E8-G8. The eighth measure of the upper staff contains a half note D10, a quarter note E10, and a quarter rest. The bass staff has a half note chord of D8-F8-A8. The dynamic marking *ff* is written above the first measure.

*mf* *scraando.* *p*

*p*

*TRIO.* *pp* *p*

*cresc.*

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a bass line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The dynamic marking *p* is present in the first measure of the bass staff.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a bass line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The dynamic marking *p* is present in the first measure of the bass staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a bass line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The dynamic marking *f* is present in the first measure of the bass staff.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a bass line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The dynamic marking *crec.* is present in the first measure of the bass staff.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a bass line with a slur over the first four measures, marked with fingerings 1, 2, 3, and 4. The dynamic marking *p* is present in the first measure of the bass staff.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *p* and *f*, and various articulation marks like accents and slurs.

Second system of musical notation, continuing the piece. It features a *cresc.* marking above the staff. Dynamic markings include *p*, *mf*, and *f*. The notation includes complex rhythmic patterns and fingerings.

Third system of musical notation, showing a transition to a *ff* dynamic. The music continues with intricate melodic and harmonic lines in both hands.

Fourth system of musical notation, marked with *scherzando.* above the staff. This system is characterized by rapid sixteenth-note passages in the right hand and complex chordal textures in the left hand. Dynamic markings include *mf* and *p*.

Fifth system of musical notation, concluding the page. It features a *p* dynamic marking and ends with a double bar line. The notation includes various articulation marks and fingerings.

## CODA.

First system of musical notation. Treble clef, bass clef. The treble staff contains a melodic line with a slur over the first two measures and a first fingering (1) above the notes. The bass staff contains a harmonic accompaniment. A dynamic marking of *p* is present in the bass staff.

Second system of musical notation. Treble clef, bass clef. The treble staff contains a melodic line with a slur over the first two measures and a first fingering (1) above the notes. The bass staff contains a harmonic accompaniment. A dynamic marking of *cresc.* is present in the bass staff.

Third system of musical notation. Treble clef, bass clef. The treble staff contains a melodic line with a slur over the first two measures and a first fingering (1) above the notes. The bass staff contains a harmonic accompaniment. A dynamic marking of *p* is present in the bass staff.

Fourth system of musical notation. Treble clef, bass clef. The treble staff contains a melodic line with a slur over the first two measures and a first fingering (1) above the notes. The bass staff contains a harmonic accompaniment. A dynamic marking of *cresc.* is present in the bass staff.

Fifth system of musical notation. Treble clef, bass clef. The treble staff contains a melodic line with a slur over the first two measures and a first fingering (1) above the notes. The bass staff contains a harmonic accompaniment. Dynamic markings of *f* and *ff* are present in the bass staff.

## FREE AS A BIRD.

(INTERMEZZO.)

E. L. RENARD.

Giocoso. ♩ - 120

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 and includes markings for mezzo-forte (mf) and forte (f). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues with a mezzo-forte (mf) dynamic and includes 'acc' (accents) markings. The third system also features 'acc' markings. The fourth system concludes with 'acc' markings. The score is rich in musical detail, including slurs, accents, and trills, indicating a lively and expressive performance style.

1917-7

Edition Kunkel.

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Entered Stationers Hall

First system of a piano piece. It consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. There are several slurs and accents throughout. Below the bass staff, there are three groups of dynamic markings: *pp*, *pp*, and *pp*, each followed by a small asterisk.

Second system of the piano piece. Similar to the first system, it features a treble and bass staff. The melodic line continues with intricate rhythmic patterns. The bass staff accompaniment remains consistent. Dynamic markings *pp* with asterisks are placed below the bass staff.

Third system of the piano piece. The treble staff shows a continuation of the melodic theme. The bass staff accompaniment includes some chordal textures. Dynamic markings *pp* with asterisks are present below the bass staff.

**Giacoso.**

Fourth system, marked **Giacoso.** The tempo and character change. The treble staff features a more active, rhythmic melodic line. The bass staff accompaniment is also more rhythmic and driving. Dynamic markings *pp* with asterisks are placed below the bass staff.

Fifth system of the piano piece. The **Giacoso** character continues. The melodic line in the treble staff is highly rhythmic. The bass staff accompaniment is also rhythmic. Dynamic markings *pp* with asterisks are placed below the bass staff.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes various rhythmic patterns and articulation marks such as slurs and accents.

(With soft Pedal.)

Second system of musical notation, continuing the piece. It includes the instruction *pp dolcissimo.* and features more complex rhythmic figures and dynamic markings.

Third system of musical notation, showing further development of the musical themes with intricate fingerings and articulation.

Fourth system of musical notation, maintaining the piece's character with consistent rhythmic and melodic motifs.

Fifth system of musical notation, concluding the piece with a final cadence. It includes the instruction *Release (soft Pedal.)* and ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key with a 3/4 time signature. It consists of two staves with various musical notations including notes, rests, and dynamic markings such as *mf* and *f*. There are also some decorative symbols below the bass staff.

Second system of musical notation, continuing the piece. It features the same two-staff format with treble and bass clefs. The notation includes complex rhythmic patterns and dynamic markings like *f* and *mf*.

Third system of musical notation. The piece continues with intricate melodic lines in both hands. Dynamic markings include *f* and *mf*. The system concludes with a double bar line and a key signature change to a more complex minor key.

Fourth system of musical notation. This system begins with a *mf* marking and includes a *cresc.* (crescendo) instruction above the treble staff. The music features dense chordal textures and complex rhythmic figures.

Fifth and final system of musical notation on the page. It continues the complex textures of the previous system, ending with a double bar line. Dynamic markings like *f* and *mf* are present.

*cresc.*

(With soft Pedal.)

*ppp dolcissimo*

(Release soft Pedal.)

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a *mf* dynamic marking and includes a slur over the first two measures. The bass clef part has a *f* dynamic marking. Both parts contain various rhythmic values and articulation marks.

Second system of musical notation. The treble clef part starts with a *mf* dynamic marking. The bass clef part features a series of rhythmic patterns with asterisks below the notes.

Third system of musical notation. The treble clef part continues with rhythmic patterns. The bass clef part has asterisks under the notes.

Fourth system of musical notation. The treble clef part shows more complex rhythmic figures. The bass clef part includes asterisks and some slurs.

Fifth system of musical notation. The treble clef part features a series of chords and rhythmic patterns. The bass clef part has asterisks under the notes.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and articulations. The bass line contains the markings "Ped." and "\*" under the first and third measures.

Second system of musical notation, continuing the piece. The bass line contains the markings "Ped." and "\*" under the first and third measures.

Third system of musical notation. The bass line contains the markings "Ped." and "\*" under the first and third measures.

Fourth system of musical notation. The bass line contains the markings "Ped." and "\*" under the first, second, and fourth measures. A dynamic marking of *f* *op. exc.* is present in the final measure.

Fifth system of musical notation, concluding the piece. The bass line contains the markings "Ped." and "\*" under the first and third measures. A dynamic marking of *ff* is present in the final measure.





Un poco più lento e molto cantabile.

*p* dolce.

*p* dolce.

*p* dolce.

*p* dolce.

*ff* rit. - - - - - ard.

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Tempo I. *a tempo.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

*Cantabile.*

Second system of musical notation, marked *Cantabile*. It features a grand staff with treble and bass clefs, showing a change in tempo and mood. The notation includes slurs, accents, and dynamic markings.

Third system of musical notation, continuing the *Cantabile* section. It features a grand staff with treble and bass clefs. A small inset notation is labeled "or thus:". The system includes slurs, accents, and dynamic markings.

Fourth system of musical notation, continuing the *Cantabile* section. It features a grand staff with treble and bass clefs, with slurs, accents, and dynamic markings.

Fifth system of musical notation, continuing the *Cantabile* section. It features a grand staff with treble and bass clefs, with slurs, accents, and dynamic markings.

*Colossissimo.*

(with soft pedal.)  
*ff*

*f* release soft pedal. *dim.*

First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note pattern that begins with a *cresc.* (crescendo) marking and ends with a *dim.* (diminuendo) marking. The left hand (bass clef) plays a series of chords, with some notes marked with a star and a circled '2'.

Second system of musical notation. The right hand continues with a dense sixteenth-note texture, marked with a forte *f* dynamic. The left hand plays a simple bass line with some chords, including one marked with a star and a circled '2'.

Third system of musical notation. The right hand has a *dim.* (diminuendo) marking at the start and an *agitato.* (agitato) marking later. The left hand continues with chords, some marked with a star and a circled '2'.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (1-5, 2-5, 3-4, 4-2, 3-1, 2-1). It includes markings for *accl.* (accelerando), *cresc.* (crescendo), and *molto accl.* (molto accelerando). The left hand has a *cresc.* marking and chords marked with a star and a circled '2'.

Fifth system of musical notation. The right hand has a *molto ritard.* (molto ritardando) marking and a slur with fingerings (1-5, 2-5, 3-4, 4-2, 3-1, 2-1). The left hand has a *ff* (fortissimo) marking at the start and a *dim.* (diminuendo) marking later. Chords in the left hand are marked with a star and a circled '2'.

Un poco piu lento.

*Crescibile.*

The first system of musical notation features a grand staff with a treble and bass clef. The right hand part begins with a melodic line, while the left hand part starts with a piano (*pp*) dynamic and includes markings for '7 r.h.' and 'L.h.'. The system concludes with a fermata over the right hand and a final chord in the left hand.

The second system continues the musical piece, showing the right hand's melodic progression and the left hand's accompaniment. It includes markings for '7 r.h.', '8', and '6 r.h.' in the right hand, and 'L.h.' in the left hand. The system ends with a fermata and a final chord.

The third system of musical notation shows further development of the right hand's melody and the left hand's accompaniment. It features markings for '6 r.h.', '7 r.h.', and '6 r.h.' in the right hand, and 'L.h.' in the left hand. The system concludes with a fermata and a final chord.

The fourth system of musical notation is the final system on the page, showing the right hand's melodic line and the left hand's accompaniment. It includes markings for '7 r.h.', 'L.h.', and '6 r.h.' in the right hand, and 'L.h.' in the left hand. The system ends with a fermata and a final chord.



First system of musical notation. The right hand (r.h.) plays a melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The left hand (l.h.) plays a bass line with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The system includes a treble clef, a bass clef, and a 7/8 time signature. The tempo is marked *And*. There are dynamic markings *f* and *mf*. The system ends with a repeat sign.

Second system of musical notation. The right hand (r.h.) plays a melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The left hand (l.h.) plays a bass line with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The system includes a treble clef, a bass clef, and a 7/8 time signature. The tempo is marked *And*. There are dynamic markings *f* and *mf*. The system ends with a repeat sign.

Third system of musical notation. The right hand (r.h.) plays a melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The left hand (l.h.) plays a bass line with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The system includes a treble clef, a bass clef, and a 7/8 time signature. The tempo is marked *And*. There are dynamic markings *f* and *mf*. The system ends with a repeat sign.

Fourth system of musical notation. The right hand (r.h.) plays a melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The left hand (l.h.) plays a bass line with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The system includes a treble clef, a bass clef, and a 7/8 time signature. The tempo is marked *And*. There are dynamic markings *f* and *mf*. The system ends with a repeat sign.

*Con anima.*

Fifth system of musical notation. The right hand (r.h.) plays a melody with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The left hand (l.h.) plays a bass line with notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The system includes a treble clef, a bass clef, and a 7/8 time signature. The tempo is marked *Con anima*. There are dynamic markings *f* and *mf*. The system ends with a repeat sign.

First system of musical notation. The right hand (RH) plays a melodic line with a slur over the first two measures and a fermata over the last measure. The left hand (LH) plays a rhythmic accompaniment. Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5. A section marked '7' is shown.

Second system of musical notation. The RH continues the melodic line with a slur and a fermata. The LH accompaniment features a section marked '11' and another marked '10'. Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5. A section marked '8' is shown.

Third system of musical notation. The RH continues the melodic line with a slur and a fermata. The LH accompaniment features a section marked '11' and another marked '10'. Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5. A section marked '9' is shown.

Fourth system of musical notation. The RH continues the melodic line with a slur and a fermata. The LH accompaniment features a section marked '11' and another marked '10'. Dynamics include *ff* and *mf*. Fingerings are indicated with numbers 1-5. A section marked '10' is shown.

Fifth system of musical notation. The RH continues the melodic line with a slur and a fermata. The LH accompaniment features a section marked '11' and another marked '10'. Dynamics include *ff* and *mf*. Fingerings are indicated with numbers 1-5. A section marked '10' is shown.

*molto rit. - - - - - ard.*

*ff*

*ff*

*a tempo.*

*dim.*

*dim.*

*pp*

*pp*

*pp*

*pp*

*or thus.*

1842 - 10

# THE JOLLY BLACKSMITHS.

Caprice Caracteristique.

Staccato. (Lively.)  $\text{♩} = 144$ .

Secondo.

Jean Paul.

*Primo.*

First system of musical notation, featuring a piano introduction with staccato notes and dynamic markings like *f*.

Second system of musical notation, including dynamic markings like *p* and *f*, and a *Ped.* instruction.

Third system of musical notation, including dynamic markings like *cres.* and *p*, and a *Ped.* instruction.

Fourth system of musical notation, including dynamic markings like *f* and *mf cres.*, and a *Ped.* instruction. It also features a first and second ending bracket.

# THE JOLLY BLACKSMITHS.

Caprice Caracteristique.

Jean Paul.

Giocoso. (Lively) ♩ - 144.

Primo.

8

8

8

355 - 12

## Secondo.

Musical score for piano, consisting of five systems of two staves each. The score includes various dynamics (p, mf, ff, cresc., decresc.), articulation (accents, slurs), and performance instructions (pedal marks, asterisks). Fingerings and breath marks are also present.

System 1: *p*, Ped. \*

System 2: *ff*, *mf*, Ped. \*

System 3: *ff*, *mf*, *ff*, *p*, Ped. \*

System 4: *ff*, *p*, *cresc.*, *ff*, *f*, *ff*, Ped. \*

System 5: *mf*, *ff*, *cresc.*, *ff*, *ff*, Ped. \*

## Primo.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5 above the notes. Pedal markings (Ped.) with asterisks are placed below the bass line. Dynamic markings include *mf* and *ffz*.

Second system of the musical score. The right hand continues with intricate fingerings and articulation. The left hand accompaniment remains consistent. Pedal markings and dynamic markings like *f* and *ffz* are present.

Third system of the musical score. The right hand features more complex rhythmic patterns. Pedal markings and dynamic markings such as *mf* and *ffz* are used throughout the system.

Fourth system of the musical score. The right hand continues with dense, rhythmic textures. Pedal markings and dynamic markings like *ffz*, *cres.*, and *f* are included.

Fifth system of the musical score. The right hand maintains the complex rhythmic pattern. Pedal markings and dynamic markings like *ffz* are present.

CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

Secondo.

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

*ff* Trombone Solo. *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

blows! Keep time, time, time, All in joyful chorus sing, Keep time, time, time,

*ff* *cres.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Make the anvils ring. Cares fly like sparks Neath the hammer's ring-ing stroke,

*ff* *cres.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Sing gay as larks And let others croak! Strike strike for toil

*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Makes the jolly blacksmith free, Sing, sing, for toil Is the life of glee.

*cres.* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



## Anvils.

## Primo.

7

8

First system of musical notation for 'Anvils'. It consists of a grand staff with a treble and bass clef. The music features a series of chords in the right hand and single notes in the left hand. There are seven measures, each followed by a 'Ped.' (pedal) instruction and a star symbol. A first ending bracket labeled '8' spans the final two measures.

8

Second system of musical notation for 'Anvils'. It continues the piece with similar chordal textures. There are seven measures, each with a 'Ped.' instruction and a star symbol. A first ending bracket labeled '8' spans the final two measures.

8

Third system of musical notation for 'Anvils'. This system introduces more complex textures with arpeggiated chords and some triplets. There are seven measures, each with a 'Ped.' instruction and a star symbol. A first ending bracket labeled '8' spans the final two measures.

or thus.

An alternative musical notation for the first ending, labeled 'or thus.'. It shows a different rhythmic and melodic arrangement for the final two measures of the first ending, also marked with a first ending bracket labeled '8'.

8

Fourth system of musical notation for 'Anvils'. It features a dense texture of arpeggiated chords. There are seven measures, each with a 'Ped.' instruction and a star symbol. A first ending bracket labeled '8' spans the final two measures.

8

Fifth system of musical notation for 'Anvils'. It continues with arpeggiated chords and includes some triplet markings. There are seven measures, each with a 'Ped.' instruction and a star symbol. A first ending bracket labeled '8' spans the final two measures.

## Secondo.

*p*  
Ped. \* Ped. \* Ped. \* Ped. \*

*ff*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Up, men, and strike! While the heated

*ff*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

ir - on glows. Up, men, and strike, Strong and honest blows! Keep time, time, time,

*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.

*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## Primo.

8.

or thus.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

8.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

8.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

8.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

8.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

Secondo.

10

Primo.

Musical notation for the first system, featuring a treble and bass clef with various notes and dynamics.

Musical notation for the second system, including dynamic markings like *f* and *cres.*

Musical notation for the third system, including dynamic markings like *ff* and *f*.

Musical notation for the fourth system, including dynamic markings like *cres.* and *ff*.

Musical notation for the fifth system, including dynamic markings like *cres.* and *ff*.

## Primo.

8. *f* *pp*

Secundo.

This system contains two staves. The upper staff is marked with a forte (*f*) dynamic and features a melodic line with slurs and ties. The lower staff is marked with a pianissimo (*pp*) dynamic and provides harmonic accompaniment. A dashed line labeled '8.' spans across both staves.

*ffz* *ffz* *ffz* *cres.*

*Ped.* \*

This system continues the piece with a forte fortissimo (*ffz*) dynamic. The upper staff features complex rhythmic patterns with slurs and ties. The lower staff includes fingerings (1, 2, 3, 4) and a pedal point marked with an asterisk (\*). A dashed line labeled '8.' is present at the beginning.

*f* *pp* *ffz* *ffz* *cres.*

*Ped.* \*

This system shows a dynamic range from *f* to *pp* and back to *ffz*. The upper staff has slurs and ties, while the lower staff includes fingerings and a pedal point marked with an asterisk (\*). A dashed line labeled '8.' is present at the beginning.

*ffz* *ffz* *mf* *ffz*

*Ped.* \*

This system features dynamics of *ffz*, *mf*, and *ffz*. The upper staff contains slurs and ties, and the lower staff includes fingerings and a pedal point marked with an asterisk (\*). A dashed line labeled '8.' is present at the beginning.

*ffz* *ffz*

*Ped.* \*

This final system on the page maintains the *ffz* dynamic. The upper staff has slurs and ties, and the lower staff includes fingerings and a pedal point marked with an asterisk (\*).

## Secondo.

Musical score for piano, consisting of five systems of staves. The first system shows a bass clef with a mezzo-forte (*mf*) dynamic and a "Ped." marking. The second system includes dynamics like *f*, *ff*, and *cresc.* (crescendo), with a "Ped." marking. The third system continues with *ff*, *f*, and *cresc.* dynamics, and a "Ped." marking. The fourth system features *ff*, *f*, and *cresc.* dynamics, with a "Ped." marking. The fifth system shows a treble clef with dynamics like *f*, *ff*, and *cresc.*, and a "Ped." marking. The piece concludes with a final chord and a "Ped." marking.

## Primo.

8

*f* Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

*ff* Ped. ☆ *ff* *cres.* *f* Ped. ☆

8

*ff* Ped. ☆ *ff* *cres.* *ff* Ped. ☆

8

*ff* Ped. ☆ *ff* Ped. ☆ *ff* Ped. ☆ *ff* Ped. ☆

# MY DARLING.

YORKE.

Secondo.

Carl Sidus, Op. 215.

Mazurka time.  $\text{♩} = 132$ .

Musical score for "MY DARLING." by Carl Sidus, Op. 215. The score is in 3/4 time and consists of four systems of piano accompaniment. The first system is marked *p* and includes fingerings 1, 2, 3, 4, 5 for the right hand and "Ped." for the left hand. The second system is marked *p* and includes fingerings 1, 2, 3, 4, 5 for the right hand and "Ped." for the left hand. The word "OPEN." is written in the middle of the second system. The third system is marked *f* and includes fingerings 1, 2, 3, 4, 5 for the right hand and "Ped." for the left hand. The fourth system is marked *f* and includes fingerings 1, 2, 3, 4, 5 for the right hand and "Ped." for the left hand. The score ends with a double bar line and repeat dots.

1304 - 6

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# MY DARLING.

YORKE.

Carl Sidus, Op. 215.

Mazurka time ♩ = 132.

Primo.

First system of musical notation. The piece is in 3/4 time with a tempo of 132 beats per minute. It features a treble and bass clef. The right hand has a complex melodic line with many slurs and ornaments. The left hand provides a simple harmonic accompaniment. Pedal markings are present below the bass line.

Second system of musical notation. The right hand continues with intricate fingerings and slurs. The left hand has some triplet markings. Pedal markings are present below the bass line.

Third system of musical notation. The right hand features a series of slurs and ornaments. The left hand has some triplet markings. Pedal markings are present below the bass line.

Fourth system of musical notation. The right hand continues with intricate fingerings and slurs. The left hand has some triplet markings. Pedal markings are present below the bass line. The system ends with the number 8 and a dashed line above it.

Secondo.

TRIO.

## Primo.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

*cres.*

*f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

*cres.*

## TRIO.

*Andantabile.*

Ped. ☆ Ped. ☆

Ped. ☆

*mf*

*mf*

Ped. ☆ Ped. ☆ Ped. ☆

## Primo.

First system of the musical score. It consists of a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with longer note values. Pedal markings are present in both staves, indicated by a star symbol and the word "Ped.". The dynamic marking *mf* is visible at the beginning of the system. The word *cres.* is written above the treble staff towards the end of the system.

Second system of the musical score. It continues the melodic and harmonic development from the first system. The treble staff features intricate fingerings and slurs. The bass staff has a steady accompaniment. Pedal markings and the *cres.* marking are present. The dynamic marking *mf* is also visible at the start of this system.

Third system of the musical score. The melodic line in the treble staff continues with similar rhythmic patterns. The bass staff accompaniment remains consistent. Pedal markings and the *cres.* marking are present throughout the system.

Fourth system of the musical score. This system is marked with a large number '8' at the beginning. The melodic line in the treble staff shows some variation in rhythm and articulation. The bass staff accompaniment continues. Pedal markings and the *cres.* marking are present.

Fifth system of the musical score. The melodic line in the treble staff continues with complex rhythmic patterns. The bass staff accompaniment provides a solid harmonic base. Pedal markings and the *cres.* marking are present.

Sixth system of the musical score. This system concludes with a dynamic marking of *ff* (fortissimo) in the treble staff. The melodic line in the treble staff features some slurs and fingerings. The bass staff accompaniment continues. Pedal markings and the *cres.* marking are present.

## Secundo.

Musical score for "Secundo" in G major, 4/4 time. The score is arranged in six systems, each with a grand staff (treble and bass clefs). The music features a variety of dynamics including piano (*p*), forte (*f*), and fortissimo (*ff*), along with crescendos (*CREN.*). Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with "Ped." and a star symbol. The piece concludes with a fortissimo (*ff*) dynamic.

1304 - 6

# MESSAGE OF THE ROSE.

## RONDO.

Louis Conrath.

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

Moderato. ♩ - 112.

The musical score is written for piano and treble clef. It consists of five systems of music. The first system is marked 'Moderato. ♩ - 112.' and includes fingerings and slurs. The second system includes markings for 'ritard.', 'cresc.', and 'a tempo.' The third system continues the piece. The fourth system includes markings for 'a tempo. anuato.', 'ritard.', and 'mf'. The fifth system concludes the piece with various fingerings and slurs.

*a tempo.  
animato.*

*mf*

*cresc.*

**TRIO.**

*pp*  
*marcato la melodia.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 1 3 3 4, 1 2, 2 1, 2 1, 2 1) and articulations. The bass staff contains a rhythmic accompaniment with fingerings (e.g., 4 2, 3 1 2, 4 1, 2, 3, 2, 1, 2, 3, 4).

Second system of musical notation. The treble staff includes performance instructions: *ritard.* (ritardando) and *a tempo.* (return to tempo). Fingerings and articulations are present in both staves.

Third system of musical notation, continuing the piece with detailed fingerings and articulations in both staves.

Fourth system of musical notation, showing a steady rhythmic pattern in the bass staff with fingerings (e.g., 4 2, 3 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1).

Fifth system of musical notation, featuring a consistent accompaniment in the bass staff with fingerings (e.g., 4 2, 3 1, 2 1, 2 1, 2 1, 2 1, 2 1, 2 1).

Sixth system of musical notation, concluding the piece with a final cadence. The bass staff shows a final chord with fingerings (e.g., 4 2, 3 1).



# CAPRICE HONGROIS.

MORCEAU DE CONCERT.  
Revised Edition.

E. Ketterer. Op. 7.

Allegro risoluto - 132.

ff

cres.

Ped.

Sforzando

f

p

mf

p

914 - 7

4 Allegretto  $\text{♩} = 112$ .

First system of the musical score, measures 1-4. It 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 sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. Fingerings (1-5) and articulation marks (asterisks) are present throughout.

Second system of the musical score, measures 5-8. The right hand continues its intricate melodic line. The left hand accompaniment remains consistent. A dynamic marking of *mf* (mezzo-forte) is indicated in the middle of the system. Fingerings and articulation marks are clearly visible.

Third system of the musical score, measures 9-12. The musical texture continues with the same rhythmic patterns in both hands. The right hand's melody is highly active, while the left hand maintains a rhythmic foundation. Fingerings and articulation marks are present.

Fourth system of the musical score, measures 13-16. The right hand's melody becomes more complex with some triplets and sixteenth-note runs. The left hand accompaniment is steady. A dynamic marking of *f* (forte) appears towards the end of the system. Fingerings and articulation marks are present.

Fifth system of the musical score, measures 17-20. The right hand continues with its rapid, rhythmic figures. The left hand accompaniment is consistent. A dynamic marking of *f* is present. Fingerings and articulation marks are present.

Sixth system of the musical score, measures 21-24. It begins with an alternative phrasing for the right hand, indicated by a dashed line and the text "or thus". The main melody resumes in the right hand. The left hand accompaniment continues. A dynamic marking of *f* is present. Fingerings and articulation marks are present.

First system of musical notation, featuring a treble clef and bass clef. The music is in a minor key and includes complex rhythmic patterns with numerous fingerings (1-5) and slurs. The bass line features a steady eighth-note accompaniment.

or thus.

Second system of musical notation, including the text "or thus." and dynamic markings such as *p* and *p<sub>2</sub>*. It features a treble clef and bass clef with complex rhythmic patterns and fingerings. The bass line continues with a steady eighth-note accompaniment.

Third system of musical notation, including dynamic markings such as *p* and *p<sub>2</sub>*. It features a treble clef and bass clef with complex rhythmic patterns and fingerings. The bass line continues with a steady eighth-note accompaniment.

Fourth system of musical notation, including dynamic markings such as *f* and *f<sub>2</sub>*. It features a treble clef and bass clef with complex rhythmic patterns and fingerings. The bass line continues with a steady eighth-note accompaniment.

The first system of music consists of two systems of staves. The top system has a piano part (left hand) and a violin part (right hand). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The violin part has a melodic line with various fingerings and slurs. The second system continues this material with similar complexity. There are several measures with a 'p' (piano) dynamic marking. The notation includes many slurs, ties, and specific fingering numbers (1-5).

The second system of music features a piano part with a prominent '15' marking, likely indicating a 15th fingering or a specific rhythmic pattern. The violin part continues with a melodic line. There is a 'f' (forte) dynamic marking in the violin part. The piano part has a complex rhythmic accompaniment.

or thus.

The third system of music features a piano part with a 'ff' (fortissimo) dynamic marking. The violin part has a melodic line with a '5' marking. The piano part has a complex rhythmic accompaniment. There are several measures with a 'ff' dynamic marking. The notation includes many slurs, ties, and specific fingering numbers (1-5).

Allegretto  $\text{♩} = 100$ .

First system of the musical score, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many sixteenth notes and slurs. The bass clef part provides a harmonic accompaniment with chords and some melodic movement. There are several 'Ped.' markings with asterisks in the bass line.

Second system of the musical score, continuing the melodic and harmonic development. The treble clef part has a similar rhythmic pattern to the first system. The bass clef part includes 'Ped.' markings and some dynamic markings like 'f'.

Third system of the musical score. The treble clef part shows a change in dynamics to 'mf'. The bass clef part has 'Ped.' markings and the instruction 'marcato il basso.' written below the staff.

Fourth system of the musical score. The treble clef part features a more active melodic line with many sixteenth notes. The bass clef part continues with a steady accompaniment and 'Ped.' markings.

Fifth system of the musical score. The treble clef part has a 'simil.' marking above it. The bass clef part includes 'Ped.' markings and some dynamic markings like 'f'.

Sixth system of the musical score. The treble clef part has a 'f' dynamic marking. The bass clef part includes 'Ped.' markings and some dynamic markings like 'f'.

First system of musical notation. Treble clef, bass clef. The piece begins with a piano (*p*) dynamic. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and single notes. The system concludes with a double bar line.

Second system of musical notation. Continues the piece with similar melodic and harmonic textures. The right hand's melody remains intricate, while the left hand maintains its accompaniment. The system ends with a double bar line.

Third system of musical notation. The right hand's melody becomes more densely packed with notes. A forte (*f*) dynamic marking appears in the left hand. The system concludes with a double bar line.

Fourth system of musical notation. The right hand's melody is highly active. Dynamics include *ff* (fortissimo) and *pp* (pianissimo) in the left hand. The system ends with a double bar line.

Fifth system of musical notation. The right hand's melody continues with high energy. A *cres.* (crescendo) marking is present in the left hand. The system concludes with a double bar line.

Musical notation system 1: Treble and Bass clefs. Treble clef contains a melodic line with accents and slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *ff*, *cres.*, and *do.*. Fingerings are indicated with numbers 1-5. A section marked *B* is indicated by a dashed line.

Musical notation system 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

Musical notation system 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *ff*. The word *martellato.* is written above the treble staff. Fingerings are indicated with numbers 1-5.

Musical notation system 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

Musical notation system 5: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *ff*. The word *martellato.* is written above the treble staff. The text *sempre cres. cen. do.* is written below the bass staff. Fingerings are indicated with numbers 1-5.

# DANCING DOLLS.

## WALTZ.

FELIX MENDELSSOHN.

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

*Allegretto.* (Lively)  $\text{♩} = 80$ .

CARL SIDUS.

*Cantabile* (singing)

Key of C major.

The first system of the waltz consists of two staves. The right staff (treble clef) contains the melody, starting with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The left staff (bass clef) contains the accompaniment, starting with a quarter note G2, followed by a half note A2-B2, and then a quarter note G2. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in C major. The tempo is Allegretto, and the character is Cantabile (singing). The first system includes fingerings (1-5) and articulation marks (arrows) for the left hand.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

The second system continues the melody and accompaniment from the first system. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature remains C major. The tempo is Allegretto, and the character is Cantabile (singing). The second system includes fingerings (1-5) and articulation marks (arrows) for the left hand.

The third system continues the melody and accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature remains C major. The tempo is Allegretto, and the character is Cantabile (singing). The third system includes fingerings (1-5) and articulation marks (arrows) for the left hand.

The fourth system continues the melody and accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature remains C major. The tempo is Allegretto, and the character is Cantabile (singing). The fourth system includes fingerings (1-5) and articulation marks (arrows) for the left hand.

*Giocoso.* (very playful.)

Key of G major.

The fifth system of the waltz consists of two staves. The right staff (treble clef) contains the melody, starting with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The left staff (bass clef) contains the accompaniment, starting with a quarter note G2, followed by a half note A2-B2, and then a quarter note G2. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is in G major. The tempo is Giocoso, and the character is very playful. The fifth system includes fingerings (1-5) and articulation marks (arrows) for the left hand.

Edition Kunkel.

1735 - 3

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## Cantabile

Musical score for Cantabile, measures 1-8. The piece is in a slow, lyrical style. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (*p*) and crescendo (*cresc.*).

## TRIO.

Scherzando. (vivacious; in a light, playful and sportive manner.)

Musical score for Scherzando, measures 1-8. The piece is in a light, playful style. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamics include mezzo-forte (*mf*).

(Key of F major.)

Musical score for Scherzando, measures 9-16. The piece continues with the same light, playful style. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

Con Allegrezza. (joyfully, animatedly.)

Musical score for Con Allegrezza, measures 1-8. The piece is in a joyful, animated style. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamics include first time forte (*f*) and second time piano-piano (*pp*).

(Key of B<sup>2</sup> major.)1<sup>st</sup> time *f* 2<sup>nd</sup> time *pp*

Musical score for Con Allegrezza, measures 9-16. The piece continues with the same joyful, animated style. The right hand features a melody with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

## Scherzando.

*mf*

## Cantabile.

*p*

*cresc.*

# MINNEHAHA POLKA.

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

Mrs. S. L. Lara.

*Allegretto* ♩ - 104.

*Gioioso.*

803 - 3

4

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* P \* Ped. \* Ped. \* Ped. \* Ped. \*

**Giacoso.**

Ped. \* Ped. \* P \* 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. ♀

*Giocoso.*

Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀

Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀

Ped. ♀

*cres. cen - do dim. cres.*

*cres. cen - do*

Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀ Ped. ♀

# "OH COME WITH ME!"

(A CREOLE SERENADE.)

Words and Music  
by  
LEO. OEHMLER.

To Mr. Dan Beddoe.

*Allegretto animato.* ♩ - 144. *mf*

The

*Alla banjo.*

cot - ton field is gleaming, So white be - neath the moon, And stars now rise in view, Dis -

*mf*

*ad lib.* *f*

pel the dark'n'g gloom, My love, O come, we'll seek the si - lent grove, My

*ritard.* *colla voce.* *f* *mf*

Edition Kunkel.

1849 - 5

Entered Stationers Hall.

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*ad lib.*

*f*

love, O come, for thee a lone I love, The

*f*

*deces.*

*p*

tam - bourines are ring - ing, O' hear the whip - poor - will, The

*p*

(Whip-poor-will.)

*ad lib.*

*f*

dar - kies all are singing, Their song dies o'er the hill, O' come with me, in'

*ad lib.*

*Con espressivo.*

cre - ole queen O' come O' come with me, Thou art my on - ly one. The

*ritard*

Con melancolia.

night wind too is sing ing, And bids in haste a way, So come my cre ole mai den, Let

Con passione.

love de light us sway,..... My sweet be loved lets rest, Be neath the sim mon tree, My

*f* pesante con passione.

love 0 come, my love 0 come, My love 0 come with me, My

Con espressivo.

love 0 come, my love 0 come, My love 0 come with me.



Con abandon.

*f*

Tempo I.

So come my dusk-y dar-ling, The ban-jos twang so sweet, The

*f*

dar-kies all are wait-ing, Their cre-ole queen to greet. My

*ad lib.*  
*f*  
 love, O' come, O' come lets haste a - way, For thee a lone I love, Un-

*cresc.* *Con passione.*  
 til my dy - ing day, So come my cre - ole maid - en, For I

*ad lib.* *tranquillo.* *Presto.*  
 love you, Yes I love you, O come lets haste a - way.

# A GRADUATED COURSE

OF

# Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Bülow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technique. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

**EXPLANATION OF GRADES.**—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy grade; 2 easy; 3 moderately easy; 4 moderately difficult; 5 rather difficult; 6 more difficult; 7 very difficult.

## GRADE 1.

STUDIES AND PIECES.	
Studies.—Seven delightful little studies in one book [n. e.].....	35
Pieces.—Merry Brightness.....	35
Kate's Favorite Schottische.....	35
Papa's Waltz.....	35

## GRADE 1½.

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Lilian Polka.....	35
The Promenade—Bondo.....	35

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Martha Fanta (Plotow).....	35
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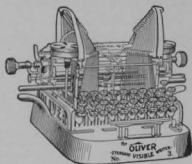
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**A** La Musique de la Garde Republicaine, the famous French band, is giving concerts at the World's Fair. The Garde Republicaine Band first visited the United States in 1872, achieving a triumph at the Boston Music Festival. The father of M. Gabriel Pares, the present leader of the band, was its director then. The band has a membership of eighty.

The arrival of the great French band increases the number of celebrated foreign bands now giving daily concerts at the Fair to three. These are the Grenadier Band or First Regiment, from London, England, the official musicians of the King, the Mexican Band of sixty pieces, and the Garde Republicaine. Seldom have the great official bands of three nations met in one city.

The French band will give one two-hour concert every day and three times a week a concert of an hour's duration in Mackey Gardens. The Grenadier Band has been transferred to the Plaza of St. Louis. The Mexican Band, which is to remain in St. Louis until the close of the Fair, will give concerts in the Cascade Gardens, as usual.

The Jury of Awards of Musical Exhibits, Group 21, at the Louisiana Purchase Exposition, is as follows:

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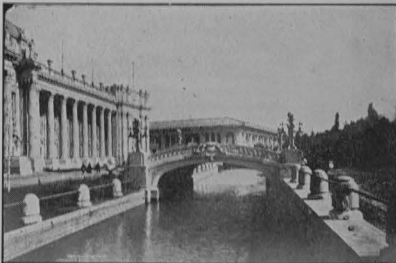
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## SINCERITY IN ART.

**S** In art it is easy for the charlatan to deceive a crowd of thirsty souls with promise of the Elixir of Life. His self-satisfaction is mirrored for the certainty of purpose which is one result of nobler minds. In fact, says an exchange, these two mental conditions are the respective characteristics of complex quackery and simple earnestness. Simple earnestness by which no means will be left untried, no trifle disregarded, no struggle relinquished as hopeless; and complex quackery which will build up a mystery of clay and words, and when the cheat is revealed promptly adopt another as hollow and absurd.



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Quackery is to be found in music to far greater an extent than in any other art. The public has fed its full upon tales of music-wonder; has come to look upon the art as an occult sort of thing, instead of the most natural and ordinary art there is—and thus become possible such fearsome exhibitions as the great majority of infant prodigies, and the even more harmful majority of prodigious infants, not knowing how to crawl, but yet grimacing over the ridiculous mask of a false grey beard.

Who may don a beard in art? Few have ever even grown them, and when they did were themselves unaware of it. Who shall be satisfied with any art-experience, any art-aspiration, any art-result? Gratification may occur sometimes in our life, but who can ever give up the ghost of his endeavor, and say: "It is finished!" It is never finished—not though you be a Beethoven.

Art is not a dinner. We cannot take in art until our hunger is appeased and then stop. Art is not a house. We cannot build until the roof is made weather-tight and then stop.

Notwithstanding this fact, however, we hear loud whispering of "finishing lessons" and the like. Finishing lessons! The groveling conceit of the idea! Who can finish with the human soul?

Was Schubert "finished" after a life of lark's-melody. He knew otherwise; and sought to bend his knee as a humble student to the discipline of counterpoint. Were Beethoven and Wagner finished artists, whose whole lives were continual struggles for light and continual leanings back upon the well-spring of the father Bach? Was Bach himself in the simple dignity of his quiet manly aspiration—was he a "finished artist"? Thank Heaven, No! Or we should be poorer! They were simple brave men, seeking the night of their outer lives and knowing to impart the glorious sunshine which diffused itself within their hearts to their less fortunate fellow-creatures stumbling along in the darker night of materialism. Had they lived to double their respective terms of years, they would not have relinquished their quest, nor yielded one inch of the land of light which they had conquered.

When the gods are humble, shall we poor mortals sink into the sloth of proud self-content? Can we ever give up the desire to acquire? Shall we conquer a few rings of the ladder and then swear we are at the top? Or that that there is no top?

Your pianist may develop superabundant technic, but unless his heart be simple and his mind directed heavenward, he shall remain a pianist to the end of his few short days, and never know what the Art of Music is. He can learn from the singer that every phrase is a distinct sentence, with a distinct meaning of its own, and not a division of sloppy, incoherent babble. He can learn from the violinist that tone-speech no less than word-speech must receive its exact inflection to become at all intelligible; for music is the soul that underlies both word and tone. He can learn from the layman as from no one else the limitations of his own road in art, the stern and prickly ledges at the sides of it if he try to infringe upon the path of another; but also, glad to say, the great stretch of land in front well worthy of his toil, if he choose to go bravely and steadily onward, and be ever willing to let go the shadow of his art to grasp its substance in Life.

No less than the pianist, have the singer, the composer, and the conductor, to open their hearts to learn from the whole responding creation. Then none of their work shall be of the dead-lead-kind, fit for bullets and similar destructive purposes; but of the sort that sows a perennial seed in the ever-fertile earth, creating and recreating.

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