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IN THIS NUMBER.

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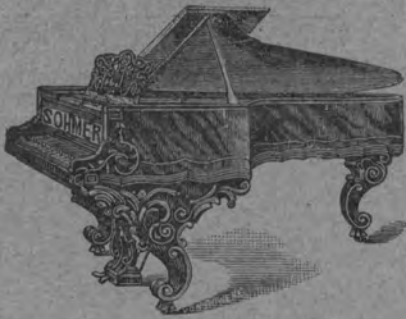
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opment of musical art. Grieg, the greatest master of harmony since Chopin, and a composer who has made most use of characteristic national traits of popular music. Wagner, the greatest of dramatic tone poets and the one most influential over present-day composers; a true epoch-making genius. Liszt, the greatest of pianists and the greatest master of purely musical resources—that is, the one who has produced the greatest effects by means of rhythms and tones without the aid of words or scenery.

EMIL SAUER, who was heard in recital in this country a few seasons ago, has been honored by the appointment of Imperial and Royal Professor at the Vienna Conservatory, and is the first musician in Austria to receive this title. The preference paid him has caused some trouble in the Conservatory and

several members of the faculty have resigned, including some of the best known professors, who had been there for many years. Sauer is to receive about \$6,000 a year salary, which is considerably above the average paid any other musician occupying a similar position.

THE awards in the first competition for the prizes to composers, established by Paderewski, were announced by the judges, B. J. Lang, Wilhelm Gericke, W. F. Aphorp, H. E. Krehbiel, and W. J. Henderson. The orchestral prize goes to Henry K. Hadley, for his symphony "The Four Seasons"; the choral prize was won by Horatio W. Parker, with his cantata, "A Star Song"; the prize for chamber-music went to Arthur Bird, an American composer, now resident in Berlin, for his "Serenade." The prizes were for \$500 each. Sixty-eight works were submitted.

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THOMAS M. HYLAND, . . . EDITOR

JANUARY, 1902

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MUSIC OF THE FUTURE.

There is always a charm in speculating about the future perfection of an art or science. Especially in this age of magical progress when an international army of learning is on the march against the unknown, and zealous skirmishers report every new fact by wire or cable, there is none too unimaginative to speculate. Shall we fly through the air, travel under the sea, eat chemical pancakes, converse familiarly with our planetary neighbors? Who can say which of these propositions is absurd and which is probable, says the *New York Telegraph*. Indeed there is a serious dilemma.

However, certain speculations are not too risky. We are sure the horse's days are numbered and that Greek tragedy will not be revived. When science says a thing is possible and esthetics pronounces it desirable, then may we speculate with justification.

The art of music is in this latter case, where the umpires of possibility and desirability are in accord. We know whence music has come and we feel pretty certain of the direction in which it is traveling. The main doubt is as to the date of arrival. The decisive change may occur within the lifetime of those on earth today, or it may require a couple of centuries. It may be a slow or a rapid development. A new Wagner might force it on the world in a score of years.

To put it briefly, the music of the future will have less melody than harmony, and will be as free from the trammels of measure as the poetry of Walt Whitman is free from metre and rhyme. There will be rich polyphony, abrupt transition, new dissonances, a wealth of tone color, new combinations of

much complexity. Scarcely a shred of what is now called the classical style will remain.

These statements seem audacious, but they express the views of practical thinkers on both hemispheres. They are held by no less an American composer than Prof. E. A. MacDowell, who is at the head of the musical department of Columbia University. There and elsewhere these doctrines are beginning to be taught as a part of the curriculum.

To the average person the phrase "Music of the Future" has a conventional reference to the work of the Bayreuth master, but its usage by the inner circle today is in a cooler temper and with an extensive sense. It is not the watchword of a school. The instrument maker and the mathematician are very welcome—rather, absolutely required—to enter the liberal arena which that legend names. There is room for workers of every sort, not merely farseeing geniuses, but laboring specialists.

Though it seems revolutionary to abolish measure and regularly recurrent rhythm, if we look back to the early mediæval times of the Greek chant, this step will appear rather a reversion. There was then no measure. The tone-stream flowed without being combined by bars. No baton-wielding conductor indicated the time, for every man was a time unto himself. Of course, such early music being strictly homophonic, all the singers sang the same note, and it was easy not to stray from one another. When harmony, with its combinations of many notes of various value arrived, there was need of regular division for the executant's sake. Double and triple time, with their multiples, were invented. The musical structure grew in complexity, but the measure form remained intact.

A century ago the classicists, giants as some of them were, adhered devotedly to the rigid rules and forms. Learned grammarians laid down the musical law and proscribed every innovation. Ludwig Van Beethoven was an innovator in his day and was duly condemned.

The romantic school, led by Schumann and Chopin, smashed many more ancient formulæ, but they did not dismiss all obsolete molds, while inspired with a new spirit. Though Wagner carried on the work to a signal extent, it must not be forgotten that his dramatic achievement, apart from pure music, is foreign to the point. The trend of romanticism has been continually toward a fluid expression, a free and unlimited poesy. There must be a nice detail, a yielding to mood, scope for

sudden passion. The ardent romanticist is coming to look upon the allotted measure boundaries with the same impatience that a disciple of Whitman regards the shackles of the Spenserian stanza. "Yes," says the composer, "it is very well to write in four-four or three-four measure for a little while—I admit there are occasions calling for unswerving rhythm—but to stick to this regular form throughout a composition seems to me barbarous. Logic consists in mood and thought, not in superficial rhetoric. We often dispense with the strict parts of speech in talking. Why should not music also have the privilege of coming straight to the point?"

CHORAL SYMPHONY SOCIETY.

The fourth concert of the season will take place on the 9th inst. at the Odeon. The soloists for this Symphony Concert will be Fritz Kreisler, the eminent violinist. The Choral Symphony Concerts are proving magnificent musical treats. Every lover and student of music should attend them.

MUSIC AS A POLITICAL FACTOR.

Apart from its ethical and æsthetic significance, music oftentimes acquires a political value. It was the enthusiasm for Wagner's operas that led the Parisians to assume a more friendly attitude toward the Germans. At Munich, as well as at Bayreuth, says *Music Trade Review*, French enthusiasts now outnumber those of any other country. Several German orchestras have in recent seasons visited Paris, where they were received with acclamation. And now comes the news that, for the first time, a first-class Parisian orchestra will, this autumn, visit the leading German cities. Edouard Colonne, the famous conductor, recently stopped at Berlin on his way from St. Petersburg to complete the arrangements for this concert tour. This emphasizes what some of our greatest writers have long maintained that music influences in an infinitude of ways our manners and characters.

CHARLOTTE MACONDA is reaping new honors. She is now singing with great success in California.

A NEW YORK paper says that Mr. Grau has decided to engage legitimate musical stars to play upon the high-class vaudeville stage, believing that there is a good field and a demand for the best singing and playing under conditions which can appeal to a large public.

THERE is none so experienced and learned that he cannot gain by the experience and learning of his fellows. And even the most inexperienced and unlearned can widen and clear the knowledge of the most venerable sage, if by nothing else, at least by questions.

There is nothing so educative as being asked questions. Questions often draw our attention to problems previously overlooked, shirked, or otherwise neglected by us, and not infrequently draw our attention to spots and fields of ignorance in us of which we had not been aware.—Frederic Niecks.

AN exchange says that Mr. Harold Bauer, the famous pianist, was at one time a newspaper writer in London, and earned money for his tuition by his pen. He is to contribute a series of articles for London papers on observations made in this country this winter

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ART.
 Art is the expression of man's joy in his work. The province of art is to impart a sublime feeling—to bestow a beautiful emotion. Thus the artist, says *Music Trade Review*, is one who expresses his highest and best in a way so that others are able to share in his joy.

The playing of the "Pilgrim Chorus" from Tannhauser affects me in silence and tears and uplifts my spirit so that there come to me thoughts that are beyond speech; for me, Wagner makes the room a sacred chancel, the player a priest and all things for the moment holy.

Wagner is gone, but the mintage of his soul is our heritage. He expressed himself, we have the net result of his highest emotions; and the loftiest moods of his great soul speak to us out of the past. Wagner is not dead—he is here. His music imparts to us his feelings and thus through art he has expressed for us the joy, the mingled sadness and aspirations of his soul.

Wagner, Millet and Whitman speak the same gospel; but each expressed his life in his own way. One imparted his emotions through the sense of hearing, another through the sense of sight, and the other through the understanding. But the "Pilgrims' Chorus," "The Sower," and "Drum Taps," are one in their message.

Through art we are heirs to the highest and best the world has ever thought, or known, or felt. The man himself was often depressed, unreasonably his life faulty. At such times he symbolized no beauty. But occasionally his spirits rose to transcendent heights, and the record of that brief home of Divine Love

comes to us in his art. Alfred Tennyson may have been at times, whimsical and absurd, but no matter—all that is gone, and only the harmony of his life is ours. We have the "In Memoriam."

The desire to impart his highest emotions is what causes the artist to express—he wishes to share his joy with another. The creative impulse in art is the desire to give out your thoughts to others.

I know a little girl, just four years old, who goes to kindergarten, and there she sticks little red and blue wafers upon cardboard so as to make pretty geometrical figures. And when she sees she has produced a beautiful result, she wants to run all the way home to show the result to mamma. That is, she is so happy she wants to share her joy with another. And thus we see that this little girl has supplied us with the true and best definition of art—it is the desire to impart a feeling. And the higher and greater and more sublime the emotion the keener the desire to give it out. One can endure sorrow alone, but it takes two to be glad. Only by giving out our joy, do we make it our own—by sharing, we double it.

THE present is prone to neglect the cultivation of the fundamentals of the art of song upon which so much stress was laid in the earlier and better days of singing. Madame Marchesi believes that Wagner is largely responsible for this. I venture to disagree with her so far as to think that it is rather the uncultivated Wagnerian shouter and screamer who wins the applause of the superficial, and so discourages the student. There is only one method of singing, and that method is right for Brahms as well as for Bellini, for

Wagner as well as for Gaunod. Those who say that Wagner's music ought to be sung with some other method are only endeavoring to apologize for their own inability to sing it the right way. No; the real root of the evil is haste. It is the demand for immediate results: a characteristic of our times in many things other than the study of singing.—*W. J. Henderson.*

THE *Chicago Tribune* is responsible for the following example of the evolution of a name:

Chapter I. "What is your name, little boy?" asked the teacher.

"Johnny Lemon," answered the boy. And it was recorded on the roll.

Chapter II. "What is your name?" the high school teacher inquired.

"John Dennis Lemon," replied the boy, which was duly entered.

Chapter III. "Your name sir?" said the college dignitary.

"J. Dennison Lemon," responded the young man who was about to enroll himself as a student. Inscribed in accordance therewith.

Chapter IV. "May I ask your name?" queried the society editor of *The Daily Bread*.

"Jean D'Ennice LeMon," replied the swell personage in the opera box. And it was duly jotted down.

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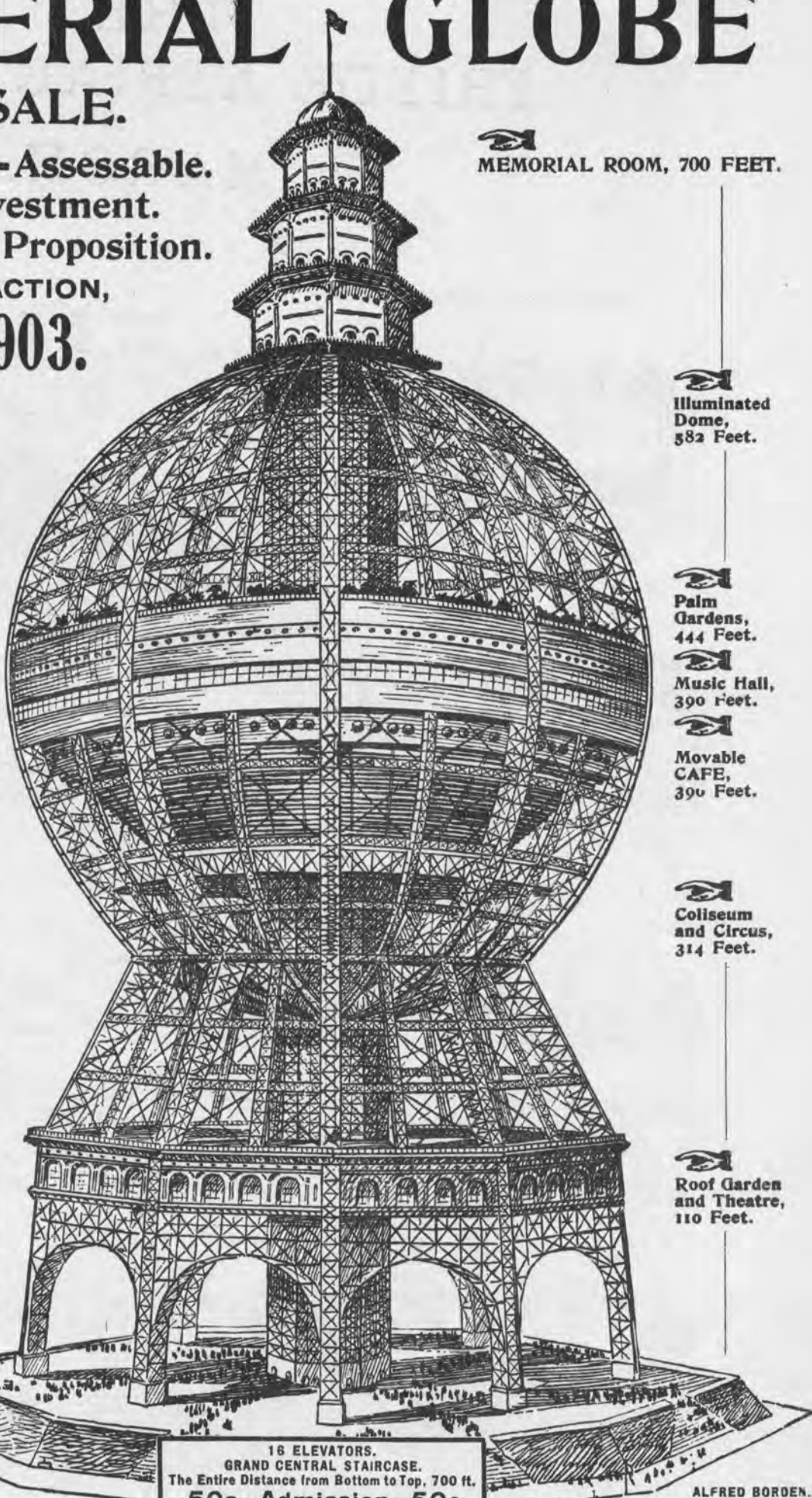
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Spirited. ♩. - 116.

Scherzando.

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The tempo is marked 'Spirited' with a quarter note equal to 116 beats per minute. The first system includes a 'Scherzando' marking. Dynamics range from *f* (forte) to *p* (piano). Fingerings are indicated by numbers 1 through 5. There are also performance markings such as 'Ped.' (pedal) and '*' (accents or breath marks).

1830 - 6

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First system of musical notation. The treble staff contains a melodic line with dynamics *f*, *f*, *p*, and *mf*. The bass staff contains a bass line with dynamics *f* and *mf*. There are several slurs and fingerings indicated throughout the system.

Second system of musical notation. The treble staff includes a *cresc.* marking. Dynamics include *p* and *f*. The bass staff continues with a steady bass line.

Third system of musical notation. It is marked *Pomposo.* and *Giocoso.*. A *Trombone Solo.* instruction is present below the bass staff. Dynamics include *ff* and *p*. An *N.B.* marking is placed above the treble staff.

Fourth system of musical notation. It features *ten.* markings above the treble staff. Dynamics include *f*. An *N.B.* marking is placed above the treble staff.

Fifth system of musical notation. It concludes with a *Fine.* marking and first and second endings. Dynamics include *p* and *f*.

N. B. The second time play these octaves an octave higher.

TRIO.

f *3*

p *marcato il Basso.* *f*

cresc.

p

cresc.

p

cresc.

p

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

First system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic markings include *pp* and *ppp*. A repeat sign with a star is present.

Second system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic markings include *f* and *p*. A repeat sign with a star is present.

Third system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic markings include *f* and *p*. A repeat sign with a star is present.

Fourth system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic markings include *cresc.* and *f*. A repeat sign with a star is present.

Fifth system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic markings include *cresc.*. A repeat sign with a star is present.

Sixth system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic markings include *cresc.*. A repeat sign with a star is present.

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A TONE POEM.

Moderato. ♩ - 80.

CHARLES KUNKEL.

ppp
pp marcato la melodia.

The musical score is divided into five systems, each containing two staves (treble and bass). The first system includes the tempo and dynamic markings. The score is marked with 'Ped.' and asterisks below the bass staff, indicating where the pedal should be used. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The dynamics range from ppp (pianissimo) to pp marcato la melodia (piano, marked melody).

5

3 1 5 3 1 5 2 1 5 2 4

* Ped. * Ped. * Ped.

3 1 5 2 2 3 1 5 4

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

2 4 2 5 3 1 3 1 5

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

3 1 5 3 1 5 3 5 2 3 1

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

3 3 1 2 1 4 2 3 1

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

2 2 4 2 5

dim.

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

mormorando.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of triplet eighth notes, with a 'p' dynamic marking and a 'V' accent. The lower staff is in bass clef and features a melodic line with a 'p' dynamic marking and a 'V' accent. The system concludes with a fermata over the final notes.

The second system continues the musical piece with similar triplet patterns in the treble staff and a melodic line in the bass staff. It includes dynamic markings and accents, ending with a fermata.

The third system maintains the triplet motifs in the treble and the melodic line in the bass. It features dynamic markings and accents, concluding with a fermata.

The fourth system continues the musical development with triplet patterns and a melodic line in the bass staff. It includes dynamic markings and accents, ending with a fermata.

The fifth and final system on the page continues the musical motifs. It features triplet patterns in the treble and a melodic line in the bass, with dynamic markings and accents. The system ends with a fermata.

First system of musical notation. The right hand (treble clef) features a series of triplets with fingerings 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2. The left hand (bass clef) has a single note with a fingering of 5. Dynamics include piano (p) and forte (f). Below the staff are two asterisks and the word 'Ped.'.

Second system of musical notation. The right hand continues with triplets and fingerings 4, 3, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2. The left hand has fingerings 5, 1, 2, 4. Dynamics include mezzo-forte (mf). Below the staff are two asterisks and the word 'Ped.'.

Third system of musical notation. The right hand features triplets with fingerings 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2. The left hand has fingerings 5, 1, 2, 4. Dynamics include piano (p). Below the staff are two asterisks and the word 'Ped.'.

Fourth system of musical notation. Both hands consist of continuous triplet patterns. The right hand has fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The left hand has fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Below the staff are two asterisks and the word 'Ped.'.

Fifth system of musical notation. The right hand features triplets with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The left hand has fingerings 2, 1, 2, 3, 1, 2, 3, 4, 5. Dynamics include crescendo (cresc.). Below the staff are two asterisks and the word 'Ped.'.

First system of musical notation. The upper staff (treble clef) contains a sequence of sixteenth-note chords, each beamed together and marked with a '3' below it, indicating a triplet. The lower staff (bass clef) features a melodic line with a long note followed by a chord, with a '5' written below the note. A dynamic marking 'p' is present in the first measure. A star symbol and the word 'Ped.' are located below the first measure.

Second system of musical notation, continuing the triplet patterns in the upper staff and the melodic line in the lower staff. A star symbol and the word 'Ped.' are located below the first measure.

Third system of musical notation. The upper staff continues with triplet chords. The lower staff has a melodic line with a '5' below the first note. A dynamic marking 'p' is present in the third measure. A star symbol and the word 'Ped.' are located below the first measure.

Fourth system of musical notation, concluding the piece with triplet chords in the upper staff and a melodic line in the lower staff. A star symbol and the word 'Ped.' are located below the first measure.

First system of musical notation. The right hand (treble clef) features a continuous stream of eighth-note triplets, all under a single slur. The left hand (bass clef) has a few notes, including a triplet of eighth notes. Dynamic markings include *f* and *mf*. Fingerings are indicated with numbers 1-5. There are five asterisks with the word "Ped." below the staff.

Second system of musical notation. The right hand continues with eighth-note triplets. The left hand has a triplet of eighth notes. Dynamic markings include *f* and *mf*. There are five asterisks with the word "Ped." below the staff.

Third system of musical notation. The right hand continues with eighth-note triplets. The left hand has a triplet of eighth notes. Dynamic markings include *p* and *dim.*. There are three asterisks with the word "Ped." below the staff.

Fourth system of musical notation. The right hand continues with eighth-note triplets. The left hand has a triplet of eighth notes. Dynamic markings include *pp* and *ppp*. There are five asterisks with the word "Ped." below the staff.

First system of musical notation. The upper staff contains a melodic line with triplets and slurs, marked with dynamics *p* and *mf*. The lower staff provides harmonic accompaniment with chords and slurs. Performance markings include *ped.*, *pp*, and asterisks.

Nightingale.

Section titled "Nightingale." The upper staff features a melodic line with slurs and dynamics *p* and *mf*. The lower staff is mostly empty, indicating a solo melody. Performance markings include *ped.* and asterisks.

Second system of musical notation. The upper staff contains a melodic line with slurs and dynamics *p* and *mf*. The lower staff provides harmonic accompaniment with chords and slurs. Performance markings include *ped.*, *rit.*, and asterisks.

Tempo I.
ppp

Section titled "Tempo I." with dynamic marking *ppp*. The upper staff features a melodic line with slurs and dynamics *ppp*. The lower staff provides harmonic accompaniment with chords and slurs. Performance markings include *ppp marcato la melodia.*, *ped.*, and asterisks.

Third system of musical notation. The upper staff contains a melodic line with slurs and dynamics *ppp*. The lower staff provides harmonic accompaniment with chords and slurs. Performance markings include *ped.* and asterisks.

3 1 5 11

* Ped. * Ped.

* Ped. * Ped. * Ped.

* Ped. * Ped. * Ped.

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

* Ped. * Ped.

System 1: Treble clef with a key signature of two flats and a 7/8 time signature. The right hand features a complex rhythmic pattern with slurs and fingerings (2, 5, 2, 4, 3, 1, 5). The left hand has a bass line with slurs and fingerings (3, 3, 1, 4, 2, 3). Below the staff are five asterisks and the word 'Ped.'.

System 2: Treble clef with a key signature of two flats and a 7/8 time signature. The right hand continues with slurs and fingerings (3, 1, 5, 4, 2, 2, 2, 3, 1). The left hand has a bass line with slurs and fingerings (1, 2, 4). Below the staff are five asterisks and the word 'Ped.'.

System 3: Treble clef with a key signature of two flats and a 7/8 time signature. The right hand features slurs and fingerings (3, 1, 3, 5, 3, 4, 5, 3, 1, 5, 3, 5). The left hand has a bass line with slurs and fingerings (1, 2). A dynamic marking 'f' is present. Below the staff are four asterisks and the word 'Ped.'.

System 4: Treble clef with a key signature of two flats and a 7/8 time signature. The right hand features slurs and fingerings (2, 3, 1, 3, 1, 3, 1, 2, 4). The left hand has a bass line with slurs and fingerings (1, 2). Below the staff are five asterisks and the word 'Ped.'.

System 5: Treble clef with a key signature of two flats and a 7/8 time signature. The right hand features slurs and fingerings (2, 3, 1, 5, 2, 4, 2, 5). The left hand has a bass line with slurs and fingerings (2, 5, 3, 2, 3). A dynamic marking 'dim.' is present. Below the staff are six asterisks and the word 'Ped.'.

System 6: Treble clef with a key signature of two flats and a 7/8 time signature. The right hand features slurs and fingerings (4, 2, 1, 4, 2). The left hand has a bass line with slurs and fingerings (7, 2, 2). A dynamic marking 'mf' is present. Below the staff are two asterisks and the word 'Ped.'.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (4, 2). The left hand has a bass line with chords and a fermata. A dynamic marking of *mf* is present. A *Red.* (Reduction) symbol is located below the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 2). The left hand has a bass line with chords and a fermata. A dynamic marking of *mf* is present. A *Red.* (Reduction) symbol is located below the left hand.

Third system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (5, 3, 1, 2, 4, 2). The left hand has a bass line with chords. A dynamic marking of *dim.* (diminuendo) is present.

Fourth system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (5, 3, 2, 5, 2). The left hand has a bass line with chords. A dynamic marking of *pp* (pianissimo) is present.

Fifth system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (5, 3, 1, 2, 4, 2). The left hand has a bass line with chords. A dynamic marking of *pp* (pianissimo) is present.

Sixth system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (5, 3, 1, 2, 4, 2). The left hand has a bass line with chords. A dynamic marking of *ppp* (pianississimo) is present.

WOODLAND WHISPERINGS.

WALDES-GEFLÜSTER.

TONE POEM.

JOACHIM RAFF.

Allegro moderato ♩ = 126.

The musical score is divided into four systems, each with a piano (p) and violin (v) part. The first system is marked *mf* and includes the tempo instruction *Allegro moderato* with a quarter note equal to 126. The piano part features a complex melodic line with many triplets and slurs, while the violin part provides a rhythmic accompaniment. The second system is marked *Parlando* and *mf*, showing a more conversational piano melody and a steady violin accompaniment. The third system continues the piano's melodic development with intricate fingerings. The fourth system features a dense piano texture with many triplets and slurs, and a violin part with a consistent rhythmic pattern. Performance instructions like *Red.* and ** Red.* are placed below the piano part throughout the score.

1794 - 6

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Marcato la melodia.

p mormorando.

* 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.

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

Agitato - accelerando.

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

Tempo I.

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*

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

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

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

*Accelerando.
sempre cresc.*

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

f *dim.*

Ped. *

Tempo I.

pp

Ped. * Ped. * Ped. * Ped.

Dolcissimo.

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

First system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with a slur. Bass staff contains a series of quarter notes. A dynamic marking *f* is present. Fingerings are indicated with numbers 1-5. A *ped.* marking with an asterisk is at the bottom.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with a slur. Bass staff contains a series of quarter notes. A dynamic marking *f* is present. Fingerings are indicated with numbers 1-5. A *ped.* marking with an asterisk is at the bottom.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with a slur. Bass staff contains a series of quarter notes. A dynamic marking *p* is present. The word *Delicatamente.* is written above the staff. A *ped.* marking with an asterisk is at the bottom.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with a slur. Bass staff contains a series of quarter notes. Fingerings are indicated with numbers 1-5. A *ped.* marking with an asterisk is at the bottom.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with a slur. Bass staff contains a series of quarter notes. Fingerings are indicated with numbers 1-5. A *ped.* marking with an asterisk is at the bottom.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth notes with a slur. Bass staff contains a series of quarter notes. A dynamic marking *pp* is present. Fingerings are indicated with numbers 1-5. A *ped.* marking with an asterisk is at the bottom.

SWINGING ON THE APPLE TREE.

ALMA A. CROWLEY.

To insure a refined and scholarly rendition of this piece, the artistic use of the pedal as indicated is imperative

Moderato. ♩ - 92.

Introduction musical notation for piano. It consists of two staves (treble and bass clef) in common time. The music features chords and single notes with various fingering numbers (1-5) and dynamic markings. Pedal markings are indicated below the bass staff: Ped., *Ped. *Ped., *Ped. *Ped. *, Ped., *Ped. *Ped. *, Ped., *

First phrase of the song. The vocal line is on a single staff with lyrics: "Near my child-hood's hap - py home, Stands an ag - ed tree,". The piano accompaniment is on two staves. Pedal markings are: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *

Second phrase of the song. The vocal line is on a single staff with lyrics: "Com - rade of our child - ish sports, Con - fi - dante to me." The piano accompaniment is on two staves. Pedal markings are: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *

Oh! what joy for us to swing On its rug-ged arm,

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

While it shower'd up - on our heads Blossoms soft and warm.

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

Swing low, to and fro, Dipping like the swal-lows free.

p murmuring.

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

Gay - - ly pass the hours, Swinging on the ap - ple tree.

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

Treble clef: *p*
 Bass clef: *p*
 * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* *

Ma - ny years have pass'd since then, Noth - ing left to me

Treble clef: *p*
 Bass clef: *p*
 * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.*

Of those hap - py child - hood days Save this dear old tree.

* *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.*

So I pass my days in peace Neath its cool - ing shade,

* *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.* * *led.*

Dream-ing of the hours gone by, Dreams that ne'er can fade.

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

Swing low to and fro, Dipping like the swal.lows free;
murmuring.

2nd time pp

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

Gai - ly pass the hours, Swinging on the ap - ple tree.

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

tree.

rit.

* *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

1713 - 4

THE HAPPY WANDERER.

HANS METTKE.

Allegretto. $\text{♩} = 100.$

mf

Cantabile.

Cantabile.

N.B.

N.B.

N.B.

N.B.

N.B.

N.B.

1. || 2.

N. B. Notice carefully the change of fingering.

N. B. 1800 - 3

N. B.

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mf
Cantabile.

N. B.

1. II 2.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and fingerings (1, 2, 3). The bass staff contains a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 5).

Second system of musical notation, continuing the piece. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4, 5).

Third system of musical notation, including a first and second ending bracket. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4). The dynamic marking *mf* is present. The instruction *Cantabile.* is written below the bass staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4, 5).

Sixth system of musical notation, concluding the page. The treble staff has slurs and fingerings (1, 2, 3, 4, 5). The bass staff has slurs and fingerings (1, 2, 3, 4, 5). The dynamic marking *p* is present. The instruction *Ad.* is written below the bass staff.

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... OF ...

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

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STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.]..... *Behr-Sidus* 75
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- Katie's Favorite Schottische..... *Sidus* 35
- Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

- Studies.**—Op. 500, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
- Pieces.**—Joys of Spring—Waltz..... *Sidus* 35
- Lillian Polka..... *Sidus* 35
- The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
- Op. 84, sixty melodious studies in three books, each 1.00 [R. E.]..... *Loeschhorn* 3 00
- Pieces.**—Bright Eyes—Rondo..... *Sidus* 35
- My Darling (Yorke)..... *Sidus* 35
- Child's Prattle—Rondo..... *Sidus* 35
- Bohemian Girl (Fantasia—Balfe)..... *Sidus* 35
- Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
- Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.]..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

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- Leaves and Flowers, twenty-four picturesque studies in one book [R. E.]..... *Ascher-Buelow* 2 00
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- Message of the Rose..... *Conrath* 35
- Minnehaha Polka..... *Lara* 35
- Fra Diavolo Fantasia (Auber)..... *Sidus* 35
- Faust Fantasia (Gounod)..... *Sidus* 35
- Martha Fantasia (Flotow)..... *Sidus* 35
- Spring Waltz [R. E.]..... *Chopin* 35
- Summer Waltz [R. E.]..... *Chopin* 35
- Ada's Favorite Rondo..... *Sidus* 35
- My Regiment—March..... *Anschuetz* 35
- Sweet Remembrance..... *Metzke* 40
- Little Mischief..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00
- Studies.**—Op. 8, twenty characteristic studies in one book [R. E.]..... *Doering-Buelow* 2 00
- Twelve chromatic studies in one book [R. E.]..... *Armstrong* 1 50
- Twelve Selected Preludes in one book [R. E.]..... *Bach-Tausig* 1 50
- Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.]..... *Heller-Buelow* 3 00
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GRADE 3.—CONTINUED.

- Pieces.**—Happy Birdlings—Rondo..... *Sidus* 35
- Plantation Dance..... *Carlin* 50
- Whisperings of Love..... *Godard* 50
- Bohemian Girl Fantasia (Balfe)..... *Paul* 60
- Il Trovatore Fantasia (Verdi)..... *Paul* 60
- Norma Fantasia (Bellini)..... *Paul* 60
- Echoes of the Woods..... *Paul* 50
- Polo (Galop)..... *Dinkyree* 60
- Our Boys (Fanfare Militaire)..... *Anschuetz* 60
- Huzza, Hurrah—Galop..... *Wollenhaupt* 80
- La Jota—Spanish Dance..... *Armstrong* 35
- Piscatorial Pleasures—Waltz..... *Benbow* 75
- Angelic Chimes—Reverie..... *Voellmecke* 50
- Careless Elegance—Quickstep..... *Schleiffarth* 60
- Mi Reina (My Queen)..... *Retter* 60
- McKendree Boys March..... *Pesold* 50

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- Etudes de Velocite, cp. 299, in two books, each 1.50..... *Czerny-Buelow* 3 00

- Pieces.**—Il Trovatore (Fantasia—Verdi)..... *Paul* 60
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- Humoreske in E minor, op. 9..... *Kroeger* 35
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- Pit-a-Pat—Caprice..... *Thalberg* 75
- Menuet Moderne..... *Conrath* 75
- William Tell (Fantasia—Rossini)..... *Paul* 60
- La Gazelle..... *Ernst* 75
- Heather Bells Polka..... *Kunkel* 75
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- William Tell Fantasia (Rossini)..... *Paul* 60
- Marche des Adelpheennes..... *Coley* 75
- On Blooming Meadows—Waltz..... *Rive-King* 1 00
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- Suite Norse, No. 2..... *Grieg* 75
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- Butterfly Galop..... *Melnotte* 75
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- Bubbling Spring—Caprice..... *Rive-King* 1 00
- Of the Pretty Shepherdess who became a Princess..... *Sternberg* 60
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GRADE 5.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00

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- Studies.**—Twelve studies in the higher art of piano playing, in two books, each 2.00 [R. E.]..... *Liszt-Buelow* 4 00
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INTERESTING TALK ABOUT VIOLINISTS.

The relative excellence of the violinist who lived half a century ago and those of the present day, is a matter upon which a good deal of argument has been expended. There are a few men now living who heard Paganini, Spohr, Ernst, De Beriot, Miska Hauser, Sivori, Vieuxtemps and O'e Bull. One of these, says the *Violin World*, is Dr. Eliot Hausmann, the astronomer. He is not only a man of science, but a cultivated musician and a violinist of exceptional ability. The doctor is now in his 78th year, and his life has spanned a long period of artist life. The writer had the pleasure of meeting him recently at the Waldorf-Astoria, where he was entertained by a party of friends. One of his entertainers, an enthusiast about art and music, broached these questions: Who was the greatest violinist you ever heard? Were the old-time violinists equal to the present-day virtuosi? and other queries of like import.

Dr. Hausmann, who is a charming talker, gave an impromptu dissertation on violinists, which proved highly edifying. Among other things, he said:

"I heard Paganini five times, in all, and knew him personally. It was in Paris, in 1839, that I first heard him. Then I was not quite eighteen years of age, and was wrapt up in my violin studies. I was too young then to adequately measure the proportions of this colossal genius, this unmatched virtuoso. Several years later, I was better prepared to appreciate him. In my opinion, Paganini was incomparable. His equal as a violinist has never lived, and I question if he will again appear. The Italian combined every requisite of the artist. His mastery over his instrument, his technique, his ability to make unheard of stretches and accomplish unknown feats in bowing, his tremendous strength and endurance—these were his marvelous mechanical equipment. This technique—for the word technique comprehends all these—was, however, only one side of his artistic development. Surcharged with celestial fire; brimming over with poetry, yet disciplined by an intellectuality and chastened taste and controlled by an exact knowledge of true intonation. Paganini could do and did perform tasks which no other master before him or after him could achieve.

"The grotesque caricatures of the violinist's appearance, which have been published since his death, were not extravagant. His was certainly a droll personality. I hold that Paganini was more than a virtuoso; he was every inch the true artist. His own compositions he played to excite the wonder of audiences; but I have heard him play Bach and Beethoven to satisfy his musician friends. Nobody ever performed the Beethoven concerto as he played it. From what I have said you judge rightly that I place Paganini absolutely above such violinists as Vieuxtemps, Wieniawski, Wilhemj, Sarasate and Ysaye.

"These others whom I mention had a superior in Henri Ernst, who was the second greatest of all violinists. Next to him came Wieniawski, and now comes Ysaye, who is the best of all the modern violinists.

"I esteemed Spohr for his profound learning and unapproachable ability as a teacher. He was endowed with uncommon physical strength and drew from the violin the biggest tone I ever heard—yes, even a nobler tone than Wilhemj educes. His adagio playing was true religion. As a composer none of the violinists approached him.

"I should not slight Cesar Thomson, who is the most astounding violin virtuoso of the day. He lacks, however, that divine spark, that intense passion and sublime poesy which characterized Paganini.

"Another modern violinist whom I esteem sincerely is Adolp Brodsky. As a teacher he has no superior, and, as for interpretation, he is satisfying. I think that the Russian Petschnikoff is excessively talented, but there is something wanting in his musical makeup. He is never thoroughly satisfying. Young Marteau is also highly gifted, yet he never will tower as a colossus above his contemporaries. If Ysaye possessed a sturdier moral character, if he were more abstemious of those things which disturb the artistic poise and disintegrate the physical organization, Ysaye could reach the loftiest heights. I fear, however, that his proudest achievements are things of the past; that his finest efforts are like those of Wilhemj, reminiscent."

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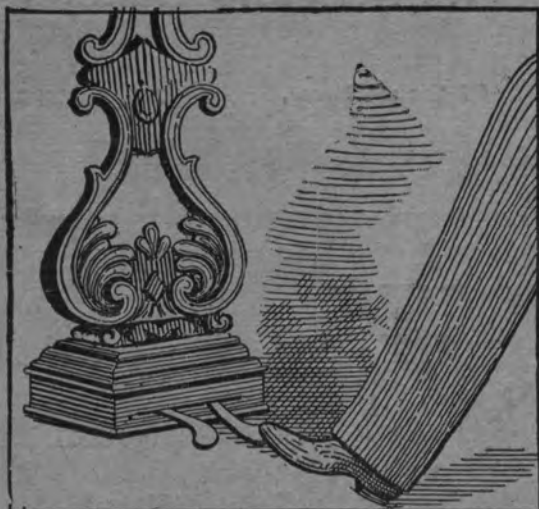
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