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KUNKEL'S MUSICAL REVIEW

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SEPTEMBER, 1901

Vol. 24. No. 9.

Whole No. 285

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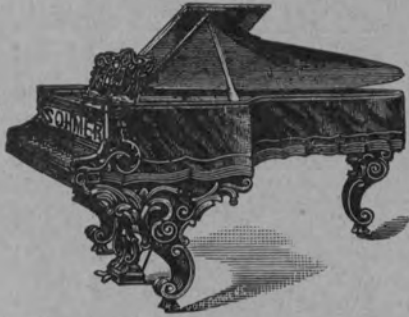
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Chart has received the unqualified endorsement of every professor of music to whose notice it has been brought, and teachers of theory, of the voice, or of any instrument will find it a boon both to themselves and to their pupils, as by its use any one, even though entirely ignorant of music, may rapidly acquire a working knowledge of harmony. Added to its sterling educational features is the very evident fact that Sohmer & Co. have spared no expense in its manufacture, and are offering to the music-loving public an article that, on account of its artistic workmanship and harmonious combination of colors, is an ornament to any piano or music rest. The Sohmer Harmony Chart is of convenient size, 6½x14 inches. Its low price (\$1.00), puts it within the reach of all, and every teacher of music and student of the art should become possessed of one at once.

A SYMPHONY IN PUNS.

During the sermon one of the quartette fell asleep.

"Now's your chants," said the organist to the soprano; "see if you canticle the tenor."

"You wouldn't dare duet," said the contralto.

"You'll wake hymn up," suggested the bass.

"I can make a better pun than that, as sure as my name's Psalm," remarked the boy who pumped the organ; but he said it solo that no one quartet.—Ex.

SOUSA has received the decoration known as Officer of the Academy from the French Government. This is the principal recognition of artistic merit in France.

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MUSICIAN'S REVIEW

September, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 9

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THOMAS M. HYLAND, . . . EDITOR

SEPTEMBER, 1901.

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ART AND MUSIC AT THE EXPOSITION.

The eighteenth Annual St. Louis Exposition opens Monday, September 9th. The art display will be one of the best on record. It will be essentially a St. Louis display, in that this exhibit, partaking of the nature of a loan collection, will represent the art culture of St. Louis in a most gratifying way.

To this end the art committee has invited local collectors to send in their paintings, sculpture, prints and bronzes and the catalogue will show that St. Louis in recent years has added measurably to its store of the world's masterpieces.

The committee has also secured many renowned canvases, the most important being the famous classic nude, Psyche, by the celebrated French artist Lefevre. Other great works will be on exhibition, and a feature will be made of the recent progress of the art of newspaper illustration.

The Exposition Band, under the leadership of Charles P. Seymour, goes back to Music Hall this year, the Coliseum having been reserved for a series of special displays that will have for their object certain preliminary World's Fair work. Mr. Seymour has incorporated a heavy string section among his instrumentalists, this departure being made to reduce the strident quality of the reeds and brasses. The resultant tone-volume, as frequently demonstrated in recent rehearsals, is wondrously mellow, partaking more of the symphonic form and being more adapted to the presentation of the classic masterpieces, the careful public study of which is being more and more regarded by the discerning as a necessity.

The festival chorus will sing every Friday evening with the band, and should attendance warrant these mass concerts will be of more

frequent occurrence. The chorus now numbers more than 500 trained voices. The interest evinced at rehearsals would indicate that the quality of music to be presented will be a strong feature of the coming show.

The entire force of the Exposition scenic artists, who gave so good an account of themselves during the opera last winter, for some time has been at work in the Coliseum preparing for a panoramic display of living pictures illustrative of the Louisiana Purchase. These illuminated canvases and the groupings before them of beautifully costumed living characters will constitute the first local attempt on a large scale to portray the salient features of the great event 100 years ago by which the firmest foundation stones of the American republic were laid.

The commercial and mechanical departments will be fully up to the standard. Among the prominent displays is that of the Southern Railway, which brings to the exposition its entire forestry exhibit as recently brought from Paris. The exhibit of the Philadelphia Commercial Museum should be of special interest to merchants. It will occupy most of the main floor of the west nave. It is intended to show the best means of advancing commercial intercourse with the Central and South American states.

CONCERNING TWO NOTED SINGERS.

The names of Mario and Grisi will always conjure up in the mind of the music student pictures of phenomenal successes, and the following, from the *Pall Mall Magazine*, will be interesting to all who are familiar with the names of these artists of a by-gone time:

"Mario was very particular as to his costume; cotton velvet affected his nerves. He wore very high heels on the stage, his boots for some time having metal side-springs. The Paris bootmaker ultimately, however, hit upon india-rubber. His jewels he always gave to his wife, from the proceeds of whose jewel-case a house in the Rue des Bassius in Paris was built. He was an inveterate smoker, having been seen to take a sponge bath with a lighted cigar in his mouth. Grisi acted as business manager for both, Mario being generally immersed in clay modeling or antiquarian reading. Grisi practiced only half an hour a day; Mario contented himself with exercising his voice for ten minutes immediately before his appearance on the stage.

Both were nervous till after the first act. Neither knew much of musical theory. They learned their parts by heart, being very careful first to make themselves completely master of the full significance of the words. They were both highly superstitious. The number thirteen must not be mentioned before them. Mario even effaced it from doors, that his wife might not see it. Grisi was 5 ft. 2 in. in height, with raven black hair, blue eyes, and pale complexion; she never used paint. England was her *pays de predilection*, and she lived successively at Fulham, Putney, Clapham Park, Turnham Green, and Streatham. She died in 1869. Mario sang for the last time in 'La Favorita' two years later, being then over sixty."

DIPLOMAS AND MERIT.

The stress laid upon the value of diploma is as pathetic as it is ridiculous. A diploma, says *Music Trade Review*, is no more an assurance of ability than a marriage certificate is proof of affection and congeniality between the contracting parties. The young girl may regard this piece of paper with the romance which it is to be hoped has not been eliminated from her by an understanding of the cold, calculating world, but many realize that the certificate represents nothing but a bit of legal paper.

The diplomas are the most deceiving of all ruses, and many who issue them could not pass examinations of any sort, nor could their instruction be of practical benefit in the slightest degree. Yet there is a class of people, and unfortunately a large one, upon whom the diploma has a very strong hold. These people have no way of knowing good from bad, and believe that something must represent authority.

Now, as a pitiful matter of fact, in the musical field there is no such thing as positive authority. Taking a teacher is much the same as eating mushrooms—if you live it was a mushroom, if you die it was a toadstool. In a day when reputations can be manufactured by the column, those searching instruction have absolutely nothing upon which to depend. It is only a matter of into whose *reclameure* they happen to fall, these proclaimers being paid servants to sing praises of this or that teacher. The condition is very pitiable. In every other profession there is something that represents authority, but not in music in America.

One diploma is worth no more than another

because they all emanate from individual sources, the government having nothing to do with the issuance of them. And if it had, it would still give no value to the diploma, for unless a special board of musical regents were the authority to pass the decisions, what would the governmental stamp amount to? To no more than does the present diploma of any institution, which is a cipher without the ring around it.

MRS. CLEMENCE ROBYN, wife of Prof. Wm. and mother of Alfred G. Robyn, died at the family residence, 3714 Pine street, surrounded by her family of six children.

Mrs. Robyn's last illness was largely due

to the excessive heat this summer. She was born in Alsace, and came to St. Louis in 1850. She was a fine musician, and joined the choir of the old St. Xavier's College church, where she met her husband, Prof. Wm. Robyn, who was then the organist of the church. Two years later they were married.

Mrs. Robyn's children are Paul, Alfred G., Noel L., and Misses Clemence, Clara and Marie Robyn.

The funeral took place from St. Francis Xavier's church. High Mass of requiem was sung by Rev. Father Bronsgeest, S. J. The honorary pall-bearers were Eugene Karst, Philip Karst, Francis Kuhn, William J. Crow, J. C. Bury and Anthony Roeslein.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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FORGET ME NOT.

Song without words.

Andante ♩ = 120.

2. *p*

mf

a tempo.
rit.

BARCELONA.

SPANISH DANCE *~~~~~* SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N^o 3.

Con moto. $\text{♩} = 80.$

pp

Ped. * *Ped.*

* *Ped.* * *Ped.* *

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

un poco piu f

* *Ped.* * *Ped.* *

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

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

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1-4). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand includes a 'cres.' (crescendo) marking. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand features a 'f' (forte) dynamic marking. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The right hand continues with melodic lines and slurs. The left hand includes a 'cres.' (crescendo) marking. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand includes a 'Cantabile.' marking and a 'mf' (mezzo-forte) dynamic. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation. The right hand continues with melodic lines and slurs. The left hand includes a 'mf' (mezzo-forte) dynamic. Pedal points are marked with 'Ped.' and asterisks.

First system, measures 1-4. Treble clef contains chords with fingerings 4, 5, 4, 4. Bass clef contains a melodic line starting with a forte (*f*) dynamic. Pedal markings are present in measures 1, 3, and 4.

Second system, measures 5-8. Treble clef contains chords with fingerings 1, 5, 2, 4, 4, 1, 4, 2. Bass clef contains a melodic line starting with a piano (*p*) dynamic. Pedal markings are present in measures 5, 7, and 8.

Third system, measures 9-12. Treble clef contains chords with fingerings 4, 3, 1, 2, 4, 4, 4. Bass clef contains a melodic line starting with a forte (*f*) dynamic. Pedal markings are present in measures 9, 10, 11, and 12.

Fourth system, measures 13-16. Treble clef contains chords with fingerings 4, 4, 1, 5, 2, 4, 4, 1. Bass clef contains a melodic line starting with a piano (*p*) dynamic. Pedal markings are present in measures 13, 15, and 16.

Fifth system, measures 17-20. Treble clef contains a melodic line with fingerings 3, 1, 4, 2, 1, 3, 4, 3, 1, 2, 1. Bass clef contains a melodic line starting with a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*) marking. Pedal markings are present in measures 17, 19, and 20.

Sixth system, measures 21-24. Treble clef contains a melodic line with fingerings 3, 4, 3, 1, 2, 1, 3, 5, 1, 2, 1. Bass clef contains a melodic line starting with a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*) marking. Pedal markings are present in measures 21, 23, and 24.

7

Ped. * Ped. *

* Ped. * Ped. *

Ped. * Ped. mf

cres. * Ped. * Ped. * Ped.

* Ped. * Ped. f brillante.

* Ped. rf rf

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.
Op. 86.

Vivo. $\text{♩} = 76.$

p *f* *sf* *f* *sf* *f* *sf*

Ped. *

8.

sf *sf*

Ped. *In octaves ad lib.*

Galop. *p* *sf*

Ped. * *Ped.* *

sf

Ped. *

p

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

510 - 10 *

4 5 4 $\frac{4}{4}$ 4 4 8 3

sf *p*

Ped. *

sf *mf*

Ped. *

8

cres. *f* *f*

Ped. *

sf *p* *f* *p*

Ped. *

sf *p*

Ped. *

f *p*

Ped. *

510-10 Ped.

4 8

sf *p* *f* *p*

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

8

sf *p*

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

8

f *p*

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

8

p

* Ped. * Ped. Ped. * Ped.

sf *mf*

Ped. * Ped. Ped. * Ped.

8

f

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

510 - 10 * Ped. * Ped. * Ped. *

dolce.

p *f*

Ped. *

p *f*

Ped. *

p

Ped. *

f *p*

Ped. *

cres.

f *p*

Ped. *

* 510-10

6

staccato.

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 6/8 time. The right hand features a staccato melody with fingerings: 1 2 5 2, 4 3 2 1 2, 1 2 5 2, 1 2 1 2, 3 2 4 1, 3 2 4 3. The left hand provides a bass accompaniment with fingerings: 4 1 2, 4 1 2, 4 1 2, 4 1 2, 4 1 2, 4 1 2. Pedal markings 'Ped.' and asterisks are present under measures 2, 4, and 6.

Second system of musical notation, measures 7-12. The right hand continues with fingerings: 5 2 4 3, 1 3 5, 4 2 5 2, 4 3 2 1 2, 4 2 5 2, 1 3 2 1 2. The left hand accompaniment has fingerings: 4, 4, 4, 4, 4, 4. Pedal markings 'Ped.' and asterisks are present under measures 8, 10, and 12.

Third system of musical notation, measures 13-18. The right hand has fingerings: 2 1 2 3, 4 2 5 1, 4 3 5 4, 1 1, 1 1, 1 1. The left hand has fingerings: 1 2 5, 1 2 5, 1 2 5, 1 2 5, 1 2 5, 1 2 5. Dynamic markings include *sf* and *mf*. Pedal markings 'Ped.' and asterisks are present under measures 14, 16, and 18.

Fourth system of musical notation, measures 19-24. The right hand has fingerings: 4 4, 4 4, 4 4, 4 4, 4 4, 4 4. The left hand has fingerings: 4, 4, 4, 4, 4, 4. Pedal markings 'Ped.' and asterisks are present under measures 20, 22, and 24.

Fifth system of musical notation, measures 25-30. The right hand has fingerings: 4 4, 4 4, 4 4, 4 4, 4 4, 4 4. The left hand has fingerings: 4, 4, 4, 4, 4, 4. A *cres.* marking is present above measure 26. Pedal markings 'Ped.' and asterisks are present under measures 26, 28, and 30. The number '510-10' is written below the system.

Musical score system 1, measures 1-7. The system consists of two staves. The right staff contains chords and melodic lines with fingerings (1-5) and slurs. The left staff contains bass lines with fingerings (3, 5) and slurs. Dynamics include *sf*. Pedal markings are present: "Ped." with an asterisk at measures 2, 4, and 7.

Musical score system 2, measures 8-14. The system consists of two staves. The right staff contains chords and melodic lines with fingerings (1-5) and slurs. The left staff contains bass lines with fingerings (1, 2, 3, 4, 5) and slurs. Dynamics include *sf*. Pedal markings are present: "Ped." with an asterisk at measures 9, 12, and 14.

Musical score system 3, measures 15-21. The system consists of two staves. The right staff contains chords and melodic lines with slurs. The left staff contains bass lines with slurs. Dynamics include *dolce.* and *p*. A *f* dynamic appears at the end of the system. A "Ped." marking is present at the end of the system.

Musical score system 4, measures 22-28. The system consists of two staves. The right staff contains chords and melodic lines with slurs. The left staff contains bass lines with slurs. Dynamics include *p* and *cres.*. Pedal markings are present: "Ped." with an asterisk at measures 22, 24, 26, and 28.

This repeat is ad lib.

Musical score system 5, measures 29-35. The system consists of two staves. The right staff contains chords and melodic lines with slurs and first/second endings (1^a, 2^a). The left staff contains bass lines with slurs. Dynamics include *f* and *p*. Pedal markings are present: "Ped." with an asterisk at measures 29, 31, 33, and 35. A page number "510 - 10" is located at the bottom center.

8

p *f* *sf* *p* *f* *sf* *f* *sf* *f* *sf*

Ped. *

sf *sf*

In octaves ad lib

Ped. *

sf *p* *sf*

Ped. * Ped. *

sf

Ped. *

p

Ped. * Ped. *

510-10 *

First system of musical notation. The right hand features a melodic line with fingerings 4, 5, 4, 1, 2, 4, 5, 4. The left hand has a bass line with fingerings 1, 3, 2. Dynamics include *sf* and *p*. Pedal markings are present with asterisks.

Second system of musical notation. The right hand has a melodic line with fingerings 4, 5, 4. The left hand has a bass line with fingerings 4, 5, 4. Dynamics include *sf* and *mf*. Pedal markings are present with asterisks.

Third system of musical notation. The right hand has a melodic line with fingerings 4, 5. The left hand has a bass line with fingerings 1, 2, 4. Dynamics include *cres.*, *f*, and *f*. Pedal markings are present with asterisks.

Fourth system of musical notation. The right hand has a melodic line with fingerings 3, 2, 1, 2, 3, 4, 3, 2, 1, 4, 2, 1, 1. The left hand has a bass line with fingerings 2, 1, 2. Dynamics include *sf*, *p²*, *f*, and *p*. Pedal markings are present with asterisks.

Fifth system of musical notation. The right hand has a melodic line with fingerings 1, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. The left hand has a bass line with fingerings 2, 2, 2, 2, 2, 2, 2, 2. Dynamics include *sf* and *p²*. Pedal markings are present with asterisks.

Sixth system of musical notation. The right hand has a melodic line with fingerings 3, 2, 3, 1, 2, 1, 3, 5, 3, 2, 1, 4, 2, 1, 1, 4, 5, 3, 2, 1, 3, 5, 2, 1, 3, 1. The left hand has a bass line with fingerings 2, 2, 2, 2, 2, 2, 2, 2. Dynamics include *f* and *p*. Pedal markings are present with asterisks. A bracket labeled "510-10" spans the last two measures of the system.

8

sf p f p

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

This system contains the first four measures of the piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment of chords. Pedal markings are placed below the bass line, with an asterisk indicating a specific pedal point.

8

Ped. Ped. * Ped. Ped. sf p

This system contains measures 5 through 8. The right hand continues with intricate patterns, including a prominent trill in the fifth measure. The left hand accompaniment remains consistent. Pedal markings and dynamic changes (sf and p) are clearly indicated.

8

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

This system contains measures 9 through 12. The right hand has a more active role with rapid sixteenth-note passages. The left hand accompaniment is more varied, including some single notes. Pedal markings are frequent, with several marked with an asterisk.

8

* Ped. 510=10, Ped. *

This system contains measures 13 through 16. The right hand features a melodic line with some grace notes. The left hand accompaniment is simpler, focusing on chordal support. Pedal markings are present, including a specific instruction '510=10,'.

First system of musical notation. The right hand features a series of chords with a dotted rhythm, while the left hand plays a steady bass line. Dynamics include *sf* and *mf*. Pedal markings are present with asterisks.

Second system of musical notation. The right hand continues with chords, showing a crescendo (*cres.*) and dynamic markings of *f* and *ff*. Pedal markings are present.

Third system of musical notation. The right hand features a rapid chordal texture marked *strepitoso.* and *ff*. The left hand has a more active bass line. Pedal markings are present.

Fourth system of musical notation. The right hand has a dense chordal texture with dynamics *ff*, *fff*, *f*, and *fff*. The left hand has a simple bass line. Pedal markings are present.

BARCELONA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski. Op. 12. No 3.

Secondo.

Con moto. ♩ = 80.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes fingerings (2, 3, 3, 2, 3, 2, 3, 2, 2, 2, 2, 2, 3, 3) and pedal markings. The second system continues with similar fingerings and pedal markings. The third system is marked *un poco piu* and includes fingerings (2, 3, 2, 1, 2, 3, 4, 5, 6) and pedal markings. The fourth system concludes the piece with final fingerings and pedal markings.

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SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op 12. No 3.

Primo.

Con moto. $\text{♩} = 80.$

pp

un poco piu f

Ped. * * * * *

Secondo.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (f) dynamic. The music consists of chords with moving bass lines. Fingerings are indicated with numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. A 'cres.' (crescendo) marking appears towards the end of the system.

Second system of musical notation. It continues with the same key signature and dynamics. A 'cres. poco a poco.' (crescendo poco a poco) marking is present. The notation includes various chord voicings and fingerings. Pedal markings are used throughout.

Third system of musical notation. It includes a 'cres.' marking and a piano (p) dynamic marking. The music features complex chord structures and fingerings. Pedal markings are present.

Fourth system of musical notation. It features a mezzo-piano (mp) dynamic marking. The notation includes a variety of chord voicings and fingerings. Pedal markings are used.

Fifth system of musical notation. It features a forte (f) dynamic marking. The music consists of chords with moving bass lines. Pedal markings are present.

Sixth system of musical notation. It includes a 'Ped.' marking and the page number '1401.8'. The notation includes various chord voicings and fingerings.

Primo.

First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (e.g., 2 1, 3 4, 2 1, 3, 2 1, 3 4, 1 3, 2 1, 3 4, 2 1, 3, 2 1, 3 4, 1 3, 2 1). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. A dynamic marking of *p* is present.

Second system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment includes chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present. The instruction 'l.h.' is written above the left hand staff.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *p* is present. The instruction 'cres. poco a poco' is written above the left hand staff.

Fourth system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment includes chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present. The instruction 'cantabile.' is written above the right hand staff.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *mp* is present.

Sixth system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment includes chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present.

Seventh system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *mp* is present.

Primo.

Musical notation for the first system, measures 1-4. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present at the end of measures 2 and 4.

Musical notation for the second system, measures 5-8. The right hand continues the melodic development. The left hand has a more active role with eighth notes. Pedal markings are at the end of measures 6 and 8.

Musical notation for the third system, measures 9-12. The right hand has a more complex texture with triplets and slurs. The left hand has a steady accompaniment. A fortissimo (*ff*) dynamic marking is present in measure 11.

Musical notation for the fourth system, measures 13-16. The right hand features a series of chords and slurs. The left hand has a rhythmic accompaniment. Pedal markings are at the end of measures 14 and 16.

Musical notation for the fifth system, measures 17-20. The right hand has a complex texture with many notes and slurs. The left hand has a steady accompaniment. Pedal markings are at the end of measures 18 and 20.

Musical notation for the sixth system, measures 21-24. The right hand features a series of chords and slurs. The left hand has a rhythmic accompaniment. Pedal markings are at the end of measures 22 and 24.

Secondo.

mf cres.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

mf cres.

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

f

ffz

ffz

Ped. *

Ped. *

Primo.

mf *cres.*
Ped. *

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

f *p*
* Ped. * Ped. * Ped. *

mf *cres.*
Ped. * Ped. * Ped. * Ped. *

f *brillante.*
Ped. * Ped. * Ped. * Ped. *

sfz
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

My love Annie

MEIN SCHATZ ANNIE.

BALLAD.

Words by Miss Mulock.

Music by George B. Selby.

Allegretto. ♩ - 92.

Allegretto. ♩ - 92.

p Soft of voice and light of hand
Wei - cher Stimm'und leich - ter Hand,

As the fair - est in the land, Who can right - ly un - der - stand
Wie die Schön - ste in dem Land, Die nur je - mand je - ge - kannt:

f My love An - nie! My love An - nie!
Mein Schatz An - nie. Mein Schatz An - nie.

The musical score is written in G major and 2/4 time. It consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5) and dynamics like *mf* and *p*. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment, marked with a forte (*f*) dynamic.

p Sim - ple in her thoughts and ways, True in ev' - ry word she says
 Wie uch tri - bu - lirt die Welt, Stets die gu - te Laun' be - hält,

Who shall ev - en dare to praise My love An - nie
 Nur das Gu - te ihr ge - fällt: Mein Schatz An - nie.

f My..... love.... An - nie.
 Mein.... Schatz An - nie.

p Midst a naugh - ty world and rude Nev - er in un - gen - tle mood,
 Ein - fach, treu in je - der Pflicht, Wahr - heit je - des Wort sie spricht,

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"I don't know," said the short man in the blue uniform.

"Well, isn't he in this building?" asked the man.

"I don't know," answered Mr. Sousa.

"Well, don't you know anything?" said the man. "If I knew any one here I would report you."

At which Mr. Sousa shouted with laughter, and the man, catching sight of the genuine elevator boy, saw he had somehow made a mistake.

Again, Mr. Sousa was standing in a railway station, on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9:03 train pulled out?"

"I really don't know," answered the man with the blue uniform.

"Well, why don't you know?" shouted the irate traveler. "What are you standing

here for like a log of wood. Aren't you a conductor?"

"Yes," said Mr. Sousa, "I am a conductor."

"A nice sort of a conductor you are!" exclaimed the traveler.

"Well, you see," said Mr. Sousa, "I am not the conductor of the train; I am the conductor of a brass band."

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