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EDITED BY
LORIN F. DELAND.

JULY, 1896.

BOSTON
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Ludwig Van Beethoven.

JOHANN BEETHOVEN married, in 1767, Maria Magdalena Kerkerich, the widow of Johann Laym, a valet. Johann was a tenor court singer. They went to live in the little German village of Bonn. Of their five children, only three lived to grow up, — Caspar Anton, Ludwig, and Nikolaus Johann. Ludwig, the greatest of all instrumental composers, was baptized on Dec. 17, 1770; it is generally accepted that he was born the day previous, at Bonngasse.

The youthful Ludwig received his first instruction from his father, who had an inherited thirst that was positively unquenchable. Report tells us that he was very cruel to Ludwig, who early showed an intense desire to study and create music. The father noticed this, and resolved to make a fortune out of the boy. When scarcely four years old, he was made by force to practise for hours on the piano. At an early age he was put under the instruction of Tobias Pfeiffer, a good musician; but, alas! he had the same deplorable habit, that of drinking, possessed by Johann Beethoven, for whom he made a fitting companion. They spent daily many hours together in the tavern. Ludwig was perhaps given his lesson before they started, and then locked in a room to practise on piano or violin, and too often left there until they happened to think of him, or for some reason got ready to go home.

The education Ludwig received was so limited that in after life it was a source of deep mortification to him. He was sent to a primary school, where he was taught to read, write, and figure after a fashion.

When Pfeiffer left Bonn, Ludwig had a few free lessons given him by the old and infirm Van den Elden, who was succeeded by the musician Neefe, who took charge of the famous young pupil; and through his influence Ludwig was named second organist in 1783, but "without appointments."

In 1787 Ludwig went to Vienna, where he met the great composer Mozart, from whom he took lessons, and who was his first model when he began to compose.

In December of 1792, Johann, the unfortunate father, died. Ludwig then looked after his two brothers. Caspar studied music, and Johann was put under the court apothecary. Ludwig now found a home with his friends the Breuning family. The widow Von Breuning was an accomplished society woman, who acquired a great influence over the unmannerly Beethoven. It is said that he fell in love with Eleonora, the daughter, to whom he gave lessons. If he did, it would have been nothing unusual, as he showed a decided faculty for falling in love. We read of innumerable cases. In fact, if reports may be credited, he was never without his heart full of some charmer. — Miss Jeannette d'Howrath of Cologne; Miss Westerhold, whose eyes he remembered for forty years; Babette Koch, the daughter of a tavern-keeper, who was afterwards a countess.

Later we might enumerate the beautiful Hungarian Countess Babette de Keglevics, the Countess Thérèse de Brunswick, Baroness Ertmann, and the Countess Erdödy. In lower station was Christine Gherardi, Madeleine Willman, the singer, of whom it is said, she refused his hand because he was "ugly and half-mad."

At twenty-two he was known chiefly by the remarkable quality of his extempore playing. In November of 1792 he left Bonn for Vienna, where he studied three years, living first in a garret, and afterwards taking a room on the ground floor in a printer's house in the *altvorstadt*, taking his lessons from Haydn, with whom he never could agree; in fact, it was impossible for any one to agree with Beethoven, unless they gave him absolutely his own way. When Haydn went to London, Beethoven studied under Albrechtsberger, who said of him that "he never could do anything in decent style." Indeed, with all his teachers he was most unpopular.

Nevertheless, in gay Vienna Beethoven made influential friends; amongst them were the Prince Lichnowsky and his wife, who humored and petted and spent their affection on the unruly, hot-tempered young man. In their palace he did just about as he pleased.

About 1798 his deafness, which was such a calamity to him, seems to have shown itself. He tried hard to hide it, and lived in constant dread of having it discovered. It was not particularly noticeable until eight years after this date. Then it increased so rapidly that it was impossible to try to conceal it. The effect of this on his anything but amiable disposition can be imagined. He wished to live apart from all humanity. Goethe says, "Beethoven's deafness has not hurt so much his musical as his social nature." Rubinstein says, "The most exalted, the most wondrous, the most inconceivable music was not written until after his total deafness."

March 28, 1801, his ballet "Prometheus" was given with success. Then he changed his lodgings. The loneliness of the life he led is shown in a letter written to Wegeler from Hetzendorf, in which he says, "I live only in my music; and no sooner is one thing done, than the next is begun. I often work at three and four things at once." His sketch-books show us that in composition he was extremely slow, and fond of experimenting. Nearly every measure was re-written and re-written. About this time he completed several sonatas; the so-called "Moonlight Sonata," which is dedicated to the woman he idolized, Giuletta Guicciardi, of whom so much has been written. That he truly loved her there can be little doubt. She is described as having dark blue eyes, waving brown hair, classic features, and a stately carriage. She was at this time only in her seventeenth year, and betrothed to Count Gallenberg, an impresario and a composer of ballets, whom she married in 1803. Of all the bitterness of Beethoven's life, the hopelessness of his deep-rooted passion for this woman seems to have been the most intense.

His brothers for some reason turned out to be his most bitter enemies, although he was continually rendering them assistance; in particular Caspar, on whom he spent \$4,000, and who died in November of 1815, leaving his eight-year-old son Carl to the care of Ludwig. The mother of Carl proved a most unworthy woman, and in order to get possession of the boy he had to appeal to the courts. The continual worry told on the composer. The boy, on whom Beethoven lavished his affections, and for whom he worked very hard, composing manuscripts, and selling them that he might supply him liberally, neglected his studies only to become an expert billiard-player.

In 1826 uncle and nephew went to live with Johann at Gneixendorf, in his dreary old house. The wife of Johann was very stingy. She would not give the composer even a fire, and insisted that Johann should charge him for his board. When this was done, Beethoven, with his fiery temper, was most enraged; Carl, too, was very insolent. They left the house. Johann would not even lend him his closed carriage, and he was obliged to ride in an open chaise. Consequently he caught cold, which resulted in inflammation of the lungs and dropsy.

When he arrived in Vienna, he sent his nephew out in search of a doctor to attend him at his lodgings; but the careless Carl went to a billiard-hall and played, forgetting all about his sick uncle. For two days he was in bed without any medical attendance. On March 26, 1827, he died, after great sufferings.

The life of Beethoven was a very bitter one. Even in childhood he was denied the affection his nature craved, having little education, and not much but cruelty to look back upon in after life. True, he had a peculiar temperament, one with which it was difficult to agree. He was most self-willed, and suspicious of even his best friends; so, in consequence, he lost them.

On the other hand, he was unusually liberal, and had a most kind heart. The one thing which he craved above all earthly ones — love — was denied him. Bitter trials were given him, and experiences more hard than most men suffer he had to endure. Yet to these very hardships the world of music is indebted; they perhaps gave him the power to produce his great works and his mighty triumphs for music.

His instrumental works are the nine symphonies, overture and music to "Egmont," overture and music to "Prometheus," "The Battle of Vittoria," nine overtures, five concertos for pianoforte and orchestra, thirty-eight sonatas for pianoforte, and twenty-one sets of variations for pianoforte, and ten sonatas for pianoforte and violin.

His chief vocal works are "Fidelio," the two masses, the oratorio, "Christus am Oelberger," "Meeresstille und glickliche Fahrt," the aria "Ah perfido," and sixty-six songs with pianoforte accompaniment.

The house in Bonn where he was born is now a museum, having been purchased by the state.

American Music.

THE NATIONALITY OF THE SLAVE-SONGS, AND THEIR RELATION TO OTHER LANDS.

TO THE EDITOR OF THE SUN, — *Sir*: It seems to be quite impossible to some people to accept the contentions which have been made on behalf of the slave-songs of our South, in the plain and simple terms which have been used over and over again in stating them. In the sense in which some are determined to understand the words, there can never be any "American music;" for we are all of us quite as much foreigners as the African negroes. It even seems probable that the Indians were not autochthones. How far back are we to go, then, to find "American" things? I fancy that no one has ever felt tempted to deny that the Scotch and English ballads may have had a potent influence in the development of the slave-songs. Some negro melodies sound like Scotch tunes; therefore all negro melodies can be traced to a Scotch source. Is this true? That which stamps a melody with its characteristic physiognomy is the presence of some peculiar intervallic or rhythmic element. In the Scotch melodies, which are supposed to be the parents of the American slave-songs, both of these cases are illustrated; they are in the five-note scale, and employ the "snap" or "catch" frequently. The negroes love both effects (the latter of which I am thoroughly convinced, by investigation, is just as much African as it is Scotch), and so they are found in many of the "spirituals" and secular songs of the plantations. Now let us try an analogy. Here (I.) is the first period of O'Carolan's "Tia-



gharna Mhaighe-eo," in which every student of the subject will recognize the characteristics of old Irish music.

And here (II.) is a Chinese melody, "Lieu-ye-



Kin," which Weber used in his overture to "Turandot." Sing them or play them upon the pianoforte. Intervals they are twins. They are representatives not only of the bodies of music from which I have taken them, but also of old Scotch, Japanese, Siamese, and American Indian music. Now, was the growth of the Chinese melody influenced by the Irish? Or the Irish by the Chinese? Or both by the Scotch? Did the Indians get their melodies from Siam, Japan, China, Scotland, or Ireland?

Finally, will your patience endure while I state all that has ever been claimed for the "Americanism" of the slave-songs, — so far, at least, as I am concerned? I quote from a little pamphlet written as an exposition of the music which Dr. Dvorák composed here, the passage being an answer to some remarks of Mr. Philip Hale in the *Boston Journal*: —

"Mr. Hale does not deny that Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South, and that the symphony is beautifully and consistently made. If so, why should it not be called American? Those songs, though they contain intervallic and rhythmic peculiarities of African origin, are the product of American institutions, — of the social, political, and geographical environment within which the black slave was placed here; of the influences to which he was subjected here; of the joys and sorrows which fell to his lot here. The crude material may be foreign; the product is native. In the sense which seems to be playing hide and seek in the minds of the critics and musicians who object to the label, there is no American music, and can be none. Every element of our population must

have its own characteristic musical expression, and no one element can set up to be more American than another. But suppose the time come when the work of amalgamation shall be complete, and the fully evolved American people have developed a fondness for certain peculiarities of melody and rhythm, which fondness, in turn, shall disclose itself in a decided predilection for compositions in which those peculiarities have been utilized; will that music be American? Will it be racy of the soil? Will such compositions be better entitled to be called American than the music of Dr. Dvorák, which employs the same elements, but confesses that it borrows them from the songs of the Southern negroes? Those songs are folk songs in the truest sense; that is, they are the songs of a folk, created by a folk, giving voice to the emotional life of a folk, for which life America is responsible. They are beautiful songs, and Dr. Dvorák has shown that they can furnish symphonic material to the composer who knows how to employ it. To use this material most effectively, it is necessary to catch something of the spirit of the people to whom it is, or at least it seems, idiomatic. A native-born American ought to be able to do this quicker and better than a foreigner, but he will not be able to do it at all unless he have the gift of transmuting whatever he sees or feels into music. If he have the magic talisman, genius, he may write American music; if he have it not, he will not write music at all: he might as well be a Hottentot as an American."

H. E. KREHBIEL.

The Place of Grand Opera in Music.

The grand opera is intrinsically not a product of a pure artistic sense, but is rather that of the somewhat barbaric conception of heightening æsthetic enjoyment by heaping up means, the simultaneousness of impressions of different natures, and strengthening the effect by increasing the mass and number of the executants; whereas, on the contrary, music, the mightiest of all arts, can of herself alone entirely fill the soul that is receptive to her. Yes, her greatest productions, in order to be worthily understood and enjoyed, demand the whole, undivided, and undiverted mind, that it may give itself up to them, and become engrossed in them, completely to understand her so incredibly sincere language. Instead of this, during our so highly complicated opera-music, the mind is appealed to through the eye also, by means of the gaudiest, flaunting show, the most fantastic pictures, and the liveliest impressions of light and color, in addition to which it has to busy itself also with the plot of the piece. Through all this the mind is drawn away, diverted, deafened, and thus made least receptive to the holy, secret, sincere language of tones. So things of this sort directly counteract the attainment of musical ends. Add to all these the ballet, a spectacle that appeals more to lasciviousness than to æsthetic enjoyment, and which, moreover, by the narrow confines of its means and its consequent monotony, soon becomes highly tedious, and thus contributes to exhaust our patience, especially as the musical sense is tired out and blunted by the fatiguing repetition of the same second-rate dance-tune, often for a quarter of an hour at a time, so that no receptivity is left for ensuing musical impressions of a more serious and higher sort.

It might do, albeit a purely musical soul does not demand it, to associate words, and even a visible dramatic action, with music, notwithstanding this she, self-sufficient as she is, needs no extraneous help; so that our perceiving and reflecting intellect which does not like standing wholly idle, might still find a light and analogous employment, by which the attention would be still more firmly attached to the music, and follow it more easily, while a visible picture, something after the fashion of a diagram, or a concrete example of a general conception, illustrates what the tones are saying in their universal, unrhethorical language of the heart. Yes, the impression made by music might be heightened in some such way. Still, it should be kept within the bounds of the greatest simplicity; for it would otherwise directly contravene the principal musical air.

A great heaping-up of vocal and instrumental parts in the opera works upon us in a musical way to be sure; but the heightening of the effect, from the mere strings up to those hundred-voiced

orchestras, stands in no proportion whatever to the multiplication of means. Just because a chord cannot contain, nor the mind comprehend, simultaneously more than three, only in a simple case four, tones, no matter by how many voices the most diverse octaves, these three or four tones may be given out at the same time. From all of which it can be understood how beautiful music, performed in only four parts, may at times move us more deeply than the whole *opera seria* it has been arranged from — just as the drawing sometimes makes more effect than the oil painting. Upon the whole, simplicity, which also is used to cling close to truth, is an essential law of all art, of all beauty, of all soulful presentation; at least, it is always dangerous to depart therefrom.

Strictly speaking, then, one might call the opera an unmusical invention for the benefit of unmusical minds, something in which music must first be accentuated by a medium foreign to herself, and act as an accompaniment to a long spun-out, passionless love-story and its thin poetic broth; for a concentrated, intellectual, and soulful poem will not do for an opera text, because composition cannot follow such a one. One can even say that the opera has become the destruction of music. That great masters like Mozart and Rossini have been able to alleviate the evil does not remove it. — ARTHUR SCHOPENHAUER.

To which Mr. William F. Apthorp says: "No philosopher, who was not at the same time a technical musician, has ever succeeded in writing unmixed truth and common-sense about the art of music. Still, there is so much that is both true and suggestive in the above quotations from Schopenhauer that it has been thought worth while to transcribe them here. Let every reader pick out the truth for himself." — *Jenness Miller Monthly*.

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Some Musical Reminiscences of a Pianist.

BY JOHN FRANCIS GILDER.

My earliest remembrance of a concert is when, as a young boy, I heard Henri Herz at several of his performances in Philadelphia. My father, who, though a clergyman, was a devoted lover of music, used to take me to hear the musical celebrities of the day when I was very young. Henri Herz used to play duets with Edward L. Walker, a noted Philadelphia pianist. Both of these artists possessed very brilliant execution; but many of the pieces in vogue then were easy, compared to the technical difficulties met with at the present day. I remember the impression that Herz made upon my youthful mind in the performance of his "Last Rose of Summer," with variations. I thought that I had reached the very acme of executive brilliancy when, as a boy of ten years of age, I played that piece, and the concert pieces composed by William Vincent Wallace, Maurice Strakosch, and the other piano celebrities of those early days. I heard Wallace often in concerts; and I once had the pleasure of meeting him and playing for him at a piano warehouse in Broome Street, New York.

I remember hearing Jenny Lind sing at one of her concerts at Castle Garden in 1851. I can never forget the impression that great artist made upon me. The impression is as vivid in every respect as though it was only last night when I heard her. She was dressed in pure white, and, while singing, stood with her arms crossed in front of her, holding a roll of music in her hands. The beautiful smile that lit up her countenance was very noticeable; and, though anything but what would be called a beautiful woman as to features, when she sang she seemed transformed. I remember perfectly the quality of her voice, and the bird-like purity of her tones. The clear, ringing quality of her powerful high notes was perfectly electrifying. She sang, amongst other selections, her "Bird Song," composed for her by Taubert, and Eckert's "Echo Song." In the latter piece it seemed as though she had ventriloquial powers, as in the echoes her voice appeared to come from a distant part of the hall. When she concluded her songs she would run off the stage; and the audience stood up and cheered, the men waving their hats, and the women their pocket-handkerchiefs. She sang as though inspired, and the effect upon her audiences was wonderful.

I heard Adelina Patti sing in opera when she was only seventeen years of age. Her voice was very light, and quite thin; but her execution was always remarkable, even when, as a child of nine or ten years of age, she sang at concerts many of the most difficult operatic selections.

Madame Anna Bishop was one of the greatest singers that ever lived. She was more versatile, perhaps, than any soprano that ever existed. She was equally great in oratorio, opera (both Italian and English), and in ballads. For several years she sang at the "La Scala" in Milan, with such artists as Lablache, the greatest of all bassos; Tamburini, the baritone; and other famous singers of the day. She was the first to introduce the opera of "Martha" in English in this country. She sang on the stage with such singers as Malibran, Grisi, etc., and made a great success. At Tripler Hall she and Jenny Lind gave concerts on alternate nights; and Madame Bishop drew crowded houses, easily "holding her own."

Madame Bishop was the wife of the composer Sir Henry Bishop. When she was sixty-three years of age she made her farewell tour of America. I was the pianist of her concert company. This was in 1873. Her appearance was then so youthful, that in some of the towns we performed in, the audiences could hardly believe that she was the original Madame Anna Bishop. The last time I performed at a concert with this great singer was in Boston, in 1881, when she was seventy-one years of age; and she even then charmed and astonished the audience with the wonderful preservation of her voice and the grand style of her singing. On the stage then she appeared to be about fifty years of age. Her "method" must have been of the purest and most correct to have enabled her to sing at such an advanced age, and after so many years of constant use of her voice.

The first really great pianist that I ever heard was Thalberg. His mastery of all the effects of the keyboard was simply enormous. I heard him several times at Nillo's Saloon, New York, the fashionable concert hall at that time. It is said that no one ever heard this artist strike a wrong note upon the piano. On one occasion I heard him and Gottschalk play a duet for two pianos. The piece selected was Thalberg's "Norma" fantasia. It was, of course, a most notable performance. The audience was aroused to the greatest pitch of musical excitement. Thalberg was then in the very zenith of his fame, and Gottschalk had lately returned from his European triumphs. A wonderful combination of musical giants, each unapproachable in his peculiar line. I had the inestimable privilege of the acquaintance and friendship of Gottschalk, and heard him play so many times, both in public and private, that I was able to study his style of touch and execution. I consider him, in many respects, the most charming pianist that ever lived.

In the "good old days of Italian opera" I often heard Madame Anna de La Grange, and I remember her superb acting and singing in the opera of "Il Trovatore." This popular work had been lately composed, and it made a great sensation. Madame La Grange was not the only great artist in the cast; but Miss Adelaide Phillips, one of the greatest of contraltos; and Brignoli, the tenor; Amodio, baritone; and Susini, the basso,—all were members of the admirable company then performing at the Academy of Music. One of the most charming sopranos I ever heard was Madame Laborde. In the same operas with her I heard Miss Elise Hensler, a *secondo donna*. She was a remarkably beautiful woman, and eventually married the late ex-king of Portugal.

One of the finest combinations of English operatic artists I ever heard was the company headed by Caroline Richings, the prima donna, a most painstaking and conscientious artist. Zelda Seguin was the contralto, and William Castle, tenor, and S. C. Campbell, the baritone. Each of these singers had beautiful voices, and presented an ensemble of great merit. I once travelled with a concert company headed by Miss Richings. In addition to a miscellaneous concert, an act from "Martha" was given. Each performance concluded with the last act of "Il Trovatore." At one place, I think it was Newburyport, Mass., the stage had neither scenery nor curtains. At the end of the "Il Trovatore" act, Leonora dies. There was no curtain to fall on the scene, consequently the audience all remained in their

seats to see "Leonora" come to life, and walk off the stage. Miss Richings would not get up off the floor, although her husband, Pierre Bernard, the tenor, tried to induce her to do so. She positively refused to rise until the janitor lowered the lights in the hall. This was many years ago.

One of the greatest favorites of the American public was Madame Parepa-Rosa. This popular prima donna was very gracious and charming in her manner. At a concert given by her at Horticultural Hall, Philadelphia, I was engaged as solo pianist. After one of her songs, she was presented with a bouquet of beautiful rosebuds. Seeing me look at them with undisguised admiration, she picked out one of the finest, and, handing it to me, said, "Allow me to present you with the 'Last Rose of Summer.'" I still retain the souvenir, and value it very greatly.

While on a tour with Madame Anna Bishop, we gave a series of concerts in Salt Lake City, at the Mormon theatre. Brigham Young attended them, occupying one of the private boxes, and he was accompanied by several of his wives. He always kept his hat on, although it was in the summer. We were there during the week of July 4; and our manager arranged with the "Saints" to give a "Grand Patriotic Popular Concert" in the big Mormon Tabernacle on the afternoon of the Fourth. The price of admission was twenty-five cents, and there were about eight thousand persons present. It was a great success. I found the Salt Lake audiences very appreciative. I attended service at the Tabernacle on Sunday, and the leader of the choir invited me to play the closing voluntary on their superb organ. I believe that I was the first "Gentile" that ever performed on their organ at a religious service.

While in San Francisco, Madame Bishop gave a series of very successful concerts. After the concerts were concluded, I remained in San Francisco, and gave a series of "popular concerts," once a week, thirty-seven in number. The price of admission was but twenty-five cents ("two bits"), and no reserved seats. I engaged Madame Bishop for as many of them as possible; and there was not a night when she sang but that many hundreds were unable to gain admission. Amongst the artists that appeared during the series were Mrs. Susan Galton-Kelleher, a charming soprano, and her sister, Mrs. Blanche Whiffen, contralto. The latter is now a great favorite on the dramatic stage, an actress of sterling merit. Mr. Thomas Whiffen also appeared at a number of these concerts. He was an operatic tenor at that time. At present he confines himself to the dramatic stage. I also engaged Madame Fabbri, a brilliant prima donna, and her niece, Miss Anna Elzer, a charming contralto; Signor and Signora Bianchi, who were quite popular at these concerts; and the great basso, Carl Formes. Space does not admit of giving a list of all of the artists who appeared. King Kalakua of the Sandwich Islands attended the thirty-first concert of the series.

It would be impossible in this article to enumerate all of the musicians that I have appeared at concerts with, or heard, during so long a professional career.

I will mention, however, that I remember performing at a concert in New York at which Mlle. Teresa Carreno, then but ten years old, played. I also played in Philadelphia at a concert at which Madame Jenny Van Zandt, a favorite prima donna in those days, was one of the singers; and at the same concert her daughter, Mlle. Marie Van Zandt, also sang. The latter, although but ten years old at that time, was a vocal wonder.

In looking backward for a number of years, it is very pleasant to recall the singers and instrumentalists of "ye olden time." Although there probably was never any age in which there were so many "artists" as at present, yet I do not think that in later years such *superlatively* great artists are heard. It seems that in old times musical artists were more thorough in their training and practice. While their *répertoires* might not have been so extensive as some possess at the present day, what they *did* essay at public performances was rendered with greater finish and perfectness of detail.

The Japanese Stage.

ICHIKAWA DANJIRO, Japan's most famous Theat- pian, is the ninth actor to bear his historic name. In 1660, the dawn of the dramatic evolution, it was first adopted by a talented man whose genius did much to raise the stage from crudity and disreputable surroundings.

The present Danjiro has rare histrionic power and marvellous agility as a dancer. Possessed of great versatility, he is equally at home in comedy, tragedy, and female personation. He has an oval face, slightly oblique eyes, sensitive nostrils, a mobile mouth, and a clear, sharp enunciation.

Visiting Danjiro in his dressing-room is a mere monetary transaction. A czar on his throne is no more of an autocrat than this actor in his little kingdom back of the footlights. Four valets are constantly at his side, and the whole theatre staff stand ready to answer his beck and call. Throughout a high-priced visitor's interview he maintains a lordly bearing, upon which the most fulsome flattery has no effect. Upon several occasions he has shouted from his dressing-rooms to the stage an order commanding the actors to lengthen the scene that he might enjoy another cup of tea. At night when he leaves the stage door his profession is left behind.

At home Danjiro is a good representative of the Japanese gentleman. Meeting him then is quite a different matter. One he considers a commercial transaction, the other social, and demeans himself accordingly. He greeted us with three profound bows, each time touching the floor with his forehead. Through an interpreter he talked most entertainingly of his art, the history of the drama, and the English stage. Concerning Shakespeare he said:—

"I am often asked by Europeans why I have not played Shakespeare's plays. It is for this reason: All that have been explained to me put women too prominently in the foreground—make them all heroines—and that would not be accepted on the Japanese stage."

I told him of the pecuniary success that Bernhard, Salvini, and Coquelin had made in America, notwithstanding the fact that but one out of ten of their auditors understood the language used, and suggested a tour through the United States. The mention of his name among the other celebrities seemed to please him; but to the proposition of leaving his native land he shook his head, and replied in all seriousness:—

"I have too many poor relatives who are dependent upon me. For fear I would meet with an accident, they would oppose my going, and I must yield to their wishes."

Fame and success are not without their penalties. Danjiro has nearly fifty retainers of various kinds; and they, with their extravagant habits, easily manage to dispose of his \$50,000 income.

Danjiro talked freely of the development of the drama in Japan, and of the present condition of theatrical affairs. In Japan every actor's rank and salary are determined by a guild of his elders. Merit alone succeeds. Bridge-jumping and well-advertised divorce-court records are not used as claims for recognition.

Each theatre has several dependent tea-houses. Through them tickets in the shape of wooden billets are purchased, and arrangements for tea and meals served during the play are made. Every one smokes. Children romp about the house and on the stage before the curtain during the intermission, and the demeanor of the audience is quite as interesting as the play. Charges are made in detail. The following is from a minor theatre in Tokyo:—

Admission (two people)	\$0.28
Box and matting	.50
Fire-box and cushions	.20
Tea and confectionery	.10
Fee to waiters	.10
Tea-house	.50
Total	\$1.68

The walls of the foyer are lined with piles of clogs; for, with the usual Japanese perverseness,

checks are given for shoes instead of hats. The manager uses them as a check on his doorkeeper.

A railing a foot high divides the pit of the auditorium into compartments five feet square. Here whole families squat on the matted floor from eleven A.M. to nine P.M.; for theatre-going in Japan is no after-dinner pastime. Formerly theatres were open from dawn to sunset; but the unreasonable Tokyo Police Board recently restricted them to ten hours a day, much to the dissatisfaction of the populace.

Two raised walks three feet wide, leading from either side of the stage through the auditorium to the front of the house, are used as entrances and exits by the actors. They were formerly lined with flowers, and in that way got their present name, "flowery paths." As a popular actor struts along this walk in a manner that would make a palmy-day tragedian green with envy, or work to hide his face from the sight of man, his name is hurled at him in a tone that seems defiant. It is the popular form of applause; hand-clapping has but lately been introduced.

The scenery and accessories are excellent. The miniature scale of things Japanese makes a realistic scene, with life-like accuracy, possible.

The plays draw rather on the physical and nervous than on the mental force. As a result, each stage is provided with a large stone bathtub, in which the actors find relaxation several times a day. The water used is about 110° Fahrenheit, a degree unbearable to an American, but always used by the Japanese.

On the left side of the stage is a sort of menagerie cage, in which the orchestra is kept. I must confess Japanese music is beyond me. It anticipates Wagner. A monotonous twanging of a samisen, and an occasional shrill shriek from a flute, punctures the performance. There is also a bass drummer, who plays a star engagement on the advent of each ghost. On the opposite side is still another cage for the *gidayu* singers, as in the puppet-show days. In a sing-song voice they explain the actions and inmost thoughts of the characters during pantomime.

They still retain the black-robed super, who acts as prompter and master of ceremonies. He is perfectly at home at any place on the stage during an act,—arranges the actors' clothing, and removes dead bodies and other superfluous articles. Such a thing could only occur in this country of vivid imagination, where a single twig often constitutes a parlor's decorations, and people are moved to tears by a sigh. He is unobserved by the Oriental eye. Custom and imagination have thrown the mantle of invisibility over him.

The Japanese stage has its blood-and-thunder plays and tank dramas as well as its stories of feudal days. In the theatre only are the old national customs illustrated, and magnificent costumes of former barbaric splendor are seen. One play is very popular with foreigners on account of the introduction of trailing trousers, with two feet of cloth extending over the feet, and worn in the Shogun days, so that the subjects, even while walking, might have the appearance of kneeling to their sovereign.

Plays are usually the joint effort of a star, manager, scenic painter, and a hack writer. The manager clips from newspapers accounts of a murder, fire escape, or some heroic deed, and submits them to the star. A hack writer, at the dictation of the star, shapes the plot; and the actors are allowed to fill in their parts in order to show themselves to the best advantage. The result is a play of unequal merit, "confusion worse confounded," and more sub-plots than a dime novel. As might be expected from this method, each actor keeps himself in the foreground; consequently, there are several leading parts.

Realism is carried to an extreme. In the climax of a recent Japanese-Chinese war drama, a new set of actors to play Chinamen was necessary every night. Blood was freely drawn; and they were battered about in a manner that aroused the wildest enthusiasm in the gallery, but was rather hard on the actors. Trick wigs, with a blood-saturated sponge concealed under the hair, are used with good effect. In his death-agony an actor wildly clutches his head, and, pressing the sponge, causes a stream of blood to flow down his face.—LEWIS G. STEVENSON in *New York Sun*.

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The Story-Teller.

A good story is told of Mascagni, the composer. During one of his visits to London, while in his room at a hotel, he heard an organ-grinder play the intermezzo from "Cavalleria Rusticana." The man playing the piece entirely too fast, exasperated Mascagni; and, descending into the street, the composer addressed the organist:—

"You play this entirely too fast. Let me show you how it ought to be played."

"And who are you?" asked the wandering minstrel.

"I happen to be the composer of that piece," replied Mascagni; and then he played the intermezzo for the astonished organ-grinder in the correct tempo. Imagine Mascagni's surprise when, on the following day, he saw the same organ-grinder in front of his house with a placard on the organ, on which was inscribed, "Pupil of Mascagni." — *Tid-Bits.*

A rather amusing story of Signor Pasquale Brignoli, the silver-voiced tenor of a quarter of a century ago, is told by Albert L. Parkes in "Great Singers of This Century," which appears in the June issue of *Godey's Magazine*. In those days the tenor, then in his early thirties, was the pet of nearly all the maidens and matrons of New York's upper-tendom. The manner in which he was fêted and petted by maidens of gentle birth caused him to figuratively act like a spoiled child. This was revealed in his wayward, autocratic bearing to even his daintiest worshippers, while his brusque despotism afflicted his managers with many bad quarter-hours.

Signor Brignoli's voice was so remarkable for its sweetness and purity, that for nearly a quarter of a century he was one of the most popular tenors known to the American lyric stage.

When that courteous impresario, Max Maretzek, organized a company for a tour of Cuba and Mexico, he secured Signor Brignoli, Mlle. Anna de la Grange, Signor Amodio, and Miss Adelaide Phillips for his principal vocal quartet, to sing for a brief season at the Tacon Theatre, Havana.

The caballeros and señoritas had already heard of the new tenor, fresh from his New York conquests, and fashionable Habanero expectation was on tiptoe. The first night came, with a tremendously large and stylish assemblage to get its maiden glimpse of "Il Trovatore," with Brignoli as Mauricio; but, strange to relate, Signor Amodio, as the Count di Luna, bore off the honors of the performance. In appearance, Signor Amodio looked like a dumpy cask resting upon short stilts, surmounted by a black thimble, with a white feather stuck in it; but he possessed the most beautiful baritone voice ever heard. His singing of the aria, "Il balen," transformed those in front, who had previously jeered at his peculiar physique, into his most sincere and enthusiastic admirers.

This gave Signor Brignoli the blues; and he resolved to adopt the methods he pursued in New York when displeased with anybody or anything, — to disappoint both the public and impresario by refusing to sing, on the plea of having a sore throat.

In Cuba, and, for that matter, in nearly all of the countries south of Louisiana, there are official censors present at all performances; and as an example, in Havana, one member of the municipality occupies the centre box facing the stage, as judge, to note if the performances are given as

announced in the newspapers, on posters, and in the programs; also to observe if there are curtailments of the works presented, or changes, or omissions from the casts, unless previously made with official approval. When opera is given, and a singer is too ill for any cause to participate in the performances, the impresario must notify the municipality, if possible, before the doors open; and then the censor sends an official surgeon to examine and report upon the condition of the ailing artist. If is a genuine case, the impresario is permitted to employ a substitute; but if it is a sham, it is perform, pay a fine, or go to prison, for the shammer.

Signor Brignoli having determined to resent the indifference of the Habaneros, and being ignorant of the stringent stage-laws of Cuba, resolved to have a sore throat at the next performance, in which he was to appear as Edgardo in "Lucia di Lammermoor." So on the afternoon preceding the announced opera, his affliction came on. Impresario Maretzek at once notified the censor of Brignoli's sad condition; and about four o'clock an official doctor visited the irate tenor, by direction of the Marquis de Agnas Cearas, president of the ayuntamiento, to report in regard to his sickness. The only symptom of sore throat visible to the physician was Brignoli's wonderful faculty for macaroni, which he was disposing of in a vivid manner when his visitor called. After examining the singer's tonsils, etc., the courteous man of medicine advised his patient to finish his hearty meal, and before going to the opera-house to take a short drive, and then he would find himself fully restored to health.

The silver-voiced tenor, while mentally torturing all the doctor had advised, proceeded to be better fitted to cobble shoes than to practise medicine.

This being reported to the president, he despatched a military surgeon, with two uniformed attendants, to examine the afflicted singer. Upon the singer's arrival, he felt Brignoli's pulse, examined his eyes, looked into his throat, and then shaking his head seriously, he solemnly declared, "Yes, there are preliminary symptoms of yellow-fever." Then he wrote on a slip of paper and gave it to one of his attendants, to whom he whispered the word "quick."

By this time the superstitious tenor had become extremely nervous, as he knew it to be dangerous to tamper with healthy vocal organs. At last he could endure suspense no longer, and implored the doctor to tell him what he had prescribed. "Only a mild dose," he replied cheerfully, adding, "You see, I shall apply two hundred leeches to your throat for a beginning, and intend to repeat the dose until your throat is relieved."

"Oh, mamma, mia!" (oh, my mother!) fairly yelled Brignoli with his beautiful voice, easily reaching the high B. "Two hundred leeches! Believe me, I am perfectly well, and I will show you to-night whether and how I can sing."

He did sing at that performance in a manner that even surprised his impresario, as well as the public, the critics, and the censor.

The only *bon mot* Paderewski has ever been credited with, escaped his lips two years ago at a reception in a millionaire's Fifth Avenue mansion. In the course of the evening he found himself beside a talkative and rather ill-bred woman, who appeared to resent his evident disinclination to keep his hands on exhibition. Finally, wishing to see how far she had got into his good graces, the lady ventured to launch a delicately worded inquiry as to why he kept his hair so long.

"I do it, my dear madam," he replied, "so as to afford entertainment to those who are tired of looking at my hands."

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Advice to Singers and Speakers.

MODERATE general exercise brings all bodily parts to greater responsive activity, and so stimulates and prepares a singer for vocal effort; but exercises carried so far as to produce fatigue weaken the voice temporarily, and necessitate rest to restore the system and give nervous energy, says Mr. J. S. Barlow in the "Balance of Art in Singing."

The vocal organ is very sensitive to the general bodily condition, and is affected greatly by heat, cold, wind, dry air, moist air, and the infinite great and small ills we are all subject to, bodily and mentally.

The conditions of the nostrils, mouth, and throat are of great importance.

If the throat becomes dry or inflamed, singing becomes difficult, and is injurious. A dry condition often results from breathing through the mouth.

The membranes of the mouth and throat are provided with glands which secrete and discharge a fluid to keep the parts moist. This should not be excessive.

To clear the throat, a simple plan is advised in Moore's Encyclopædia; viz., to thoroughly and slowly masticate a piece of bread about the size of a walnut, followed by drinking a small quantity of water.

Health needs no stimulant. More than this, a stimulant added disturbs health.

Avoid sudden and unprepared effort. Energy in singing should be the sequel to right preparation.

A feeling of firmness and courage must be cultivated in facing an audience. Timidity of effort never receives sympathy. It is an annoyance to an audience. Cheerfulness greatly helps to overcome timidity.

The tremolo in singing is detrimental to the voice; and the expression it gives is gross exaggeration, being the reverse of refined taste. The continued employment of the tremolo renders those who practise it unable to make steady sound. The greatest dramatic singers do not use it. No one can aspire to oratorio or acknowledged sacred song who does use it.

A sore throat is likely to afflict all of us at times; but singers should be less liable to suffer from it than others, as the general health or condition of the throat should receive their constant attention.

Students upon first taking up regular instruction from a teacher are very apt to find the throat troublesome from an over anxiety to succeed, thinking that success is won by the amount of work done, whereas it is the quality of work done that brings success.

Some teachers have recommended their pupils to sing only at their lessons until some correct judgment is developed which gives promise that over-zealous work shall not result in discouragement and production of throat trouble. In all practice, the mind should dwell earnestly upon what is sought to be accomplished.

A student must learn general principles of practice as a true guide, aided by the stimulative example of the teacher's voice and other singers; but the act must not depend upon imitation of another, however excellent, as every voice has its own individuality.

The principles of correct tone-production must be well set by habit before it is safe for the pupil to divide attention by playing his own accompaniment while singing. When the true act of tone-production is discovered, it becomes in a measure

immaterial if the singer is sitting or standing; freedom of breath can be maintained.

A singer once knowing good production cannot be excused in parting from its practice.

The art is built upon the motto, "Excelsior," and never permits indifference without serious loss.

In order to sing well, we must sing every day, and make earnest, careful effort, with the hearing very attentive and the memory retentive.

The quality of tone must always be considered before power. The limit of proper power in any voice is measured by its ability to maintain its best quality.

Nearly all singers are aware that it is possible to do themselves considerable injury by over-singing when they are in good voice. This suggests the necessity of a general balance of vocal power combined with sound bodily health.

Frequent rest is essential to preservation. The full, powerful voice should cease before the nerves become tired.

Expression in singing is obtained by command of the degree of loudness, quality of tone, and emphasis,—bold, determined, despairing, entreating, and loving, used appropriately with intelligent musical feeling. *Expression is the crown of all qualities.*

The old Italian teachers practised their pupils for considerable time singing in soft, sweet voice.

No breathing effort. During that period of practice the vocal organ learned its mission. Subsequent practice drew more breath-pressure, continuing such practice until all parts understood perfectly harmonious action; perfect balance from *pp* to *ff*.

Correct habit in singing affords a pleasure that no other branch of music can, and gives also the profit of an exercise that cannot be over-estimated in its healthful effect.

On Training the Voice.

Good singers, like poets, are born, not made. Yet, despite this fact, proper cultivation and work—persistent work—will achieve marvels in a voice that was at the start scarcely above mediocrity.

Mr. Davidson Palmer presents the following view of the adult male voice: "My view concerning the adult male voice and its development is this: Whether a boy shall, on reaching maturity, have a good voice or a bad one depends, apart from causes beyond human control, upon the way in which he uses it at or about the age of puberty, and for some years afterward. At that period when the voice 'breaks,' or changes (sometimes the change is so gradual that it cannot be said to break at all), he usually finds that there are two ways in which he can produce it. At the bottom is the beginning of the man's voice, which, if forced, becomes a separate register, and goes by the name of 'chest voice.' At the top are the remains of the old boyish voice, sometimes called 'head voice.' This 'head voice' can be carried down to the bottom, or nearly to the bottom, of the vocal compass; while the 'chest voice' can, with some effort, be carried a considerable distance upward, though never to the top. If now the boy commences to speak in the newly acquired 'chest voice,' and gives up the old voice, the result in after life will be, either a bad voice, or, at best, an indifferent one. If, on the other hand, he continues to speak in the old boyish voice, in tones which will be somewhat high at first, but will get lower, fuller, and more manly by degrees as the

physical frame develops, the result will be a good voice—a voice which will stand almost any amount of wear and tear, and will retain a great deal of its strength and beauty, even though at a later period the mode of production be altered."

Oftentimes young men and women hear a professional singer, and are rapt in admiration of his or her voice; go home filled with the desire and ambition to win like laurels. They think only of the now with that artist,—deafening applause, with honors on all sides, forgetting the hardships overcome, the fatigue endured, before any of this was granted by a critical public.

If one has made up her mind to be a professional singer, consider well before coming to this conclusion: First, have you strength, and abundance of good health? No; well think of something else, or start in first to acquire the greatest of blessings. Do not commence to train until the voice has passed the transition period. Procure the services of a good, conscientious teacher. Pay for established reputation; it will be money well invested. Never hope by training with a cheap teacher to find a place on the opera stage. The mechanical training of the voice can be attended to as well in America as in any country in the world; but America in some arts is young yet. Take Italy, where one breathes in an artistic atmosphere; there the finish is taught perhaps better than anywhere else in Europe. The schools of Italy are noted for their teaching of dramatic expression. Go there. It takes years of work ere one can hope to win honors from the voice; five or six years surely of study. This is a most important point—this study, which proves fatal if carried to excess. The health must be kept up. Do not overdo; find out just how much work you are capable of performing, and never, never go beyond. Be enthusiastic. Keep the one thought ever present in your mind: Why am I studying? Do not undertake to become a brilliant pianist, a finished performer, on every musical instrument you fancy. Leave these things for some one else if you wish to succeed as a singer. Whenever you get an opportunity to hear a great singer, go listen attentively; take away in your memory the style. Do not try to imitate, though. Remember that victory comes only to the persistent worker.

(Continued from page 20.)

No. 25462 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, Heirs of C. A. White, of the United States, have deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "The Widow." In the Cottage by the Seaside. C. A. White; the right whereof they claim as proprietors, in conformity with the laws of the United States respecting copyrights. In renewal from May 18, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25460 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, T. B. Bishop, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "My Poor Heart is Sad with Its Dreaming. Song and Chorus ad. lib. Words and Music by T. Brigham Bishop;" the right whereof he claims as author, in conformity with the laws of the United States respecting copyrights. In renewal from May 30, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25443 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, Mrs. E. Mack, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Home, Sweet Home. (With Brilliant Variations.) By E. Mack;" the right whereof she claims as proprietor, in conformity with the laws of the United States respecting copyrights. In renewal from June 20, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25447 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, Sep. Winner, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Whispering Hope. Vocal Duet. (Sep. Winner.) Alice Hawthorne;" the right whereof he claims as author in conformity with the laws of the United States respecting copyrights. In renewal from May 13, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

Dramatic and Musical Criticisms.

BY JOHN J. CANTWELL.

SINCE Mary Anderson de Navarro, in her recently published reminiscences, declares that she never read a newspaper criticism on her acting during a season, but made a collection of the various opinions and suggestions, and perused them when the dramatic year had closed, many of her readers have questioned the genuine worth of dramatic and musical criticism; and the general theatre-going public has often wondered how it should be regarded.

There is a sort of antagonism between critics and artists, possibly because the latter class fail to appreciate the purpose of the former; and in using the word "critic," I refer to that class of reviewers of which Messrs. Winter, Dithmar, Towse, Wheeler, Henderson, Brereton, Fiske, Krehbeil, and Huncker of New York, Clapp and Hale of Boston, McPhelim and Barron, formerly of Chicago, Williams of Philadelphia, Burbank of New Orleans, Goodale of Detroit, and Robertson formerly of San Francisco, are notable examples, — men of newspaper experience, who know how to make every word tell in the time between the finale of a production and when the latest "copy" can be "sent up;" men who are analytical, and who cannot only distinguish excellency from incompetency, and praise or censure, but explain why they do so; men of literary ability, with a thorough knowledge of dramatic literature and history, which enables them to review both ancient and modern drama with calm judgment and deliberation, but with expert rapidity, having an acquaintance with the character and temperament of the men and women of tragedy and comedy, supplemented by a thorough appreciation of the technique of the stage. The dramatic editor must be a man of this class; for if not, he would be as useless as the musical critic who was not a master of harmony and theory, did not have a practical knowledge of vocal and instrumental music, and was not on intimate terms with the work he was going to review.

This is of criticism in particular. Generally speaking, criticism of the present day in the daily papers is very widely open to criticism itself, and often does a great injustice to the artist and the public. On one morning of each week the daily paper devotes several columns to the review of the attractions of the previous evening, and to the general public. These are supposed to be opinions worthy of the highest consideration, as in each one will be seen comments of praise and censure, written with an egotism which would almost induce one to believe that the writers were infallible.

But to regard the question fairly, in a city where there are a dozen theatres, often six new productions are to be reviewed, and sometimes even more; and some of the assignments are given to writers in other departments, who, being "critics" for the occasion, invariably believe that fault must be found with some one, and they always manage to find it. I have seen a man whom I knew personally to have not the slightest knowledge of music, writing up an opera of which he knew neither the origin, composition, nor theme; yet the public were uncoined into believing that the review of that opera in this particular journal was worthy of credence. We have seen a play violently abused, and the actors rated as anything but successful. "The audience was thoroughly delighted," as if such conditions among sensible people were possible; and it is a fact that concerning the same production in three different papers, I have seen such a variance of opinions as, "The success was tremendous, and few faults could be found." "The play was interpreted in a meaningless manner, and the cast was very incompetent." "It is worthy of appreciation that such an excellent attempt should be made." As it is impossible to have such a difference of opinions on a true state of affairs, it is evident that some one is painfully incompetent; and as the articles are rarely signed, it is a puzzle to tell which opinion is of value.

A critic who believes his mission is to find fault with something, to suggest new lines and business

through the medium of his paper, is in the wrong profession. He should at once apply for a position as a stage-manager, in which salaries are higher. Were he really interested in the advancement of the drama, he might quietly tell the stage-manager where improvements could be made, instead of spreading his suggestions broadcast, so that he who runs may read; and the only wonder is that he who reads does not more frequently run from that journal in disgust.

As Mme. de Navarro infers, the critic who thinks he can influence actor or stage-manager is pleasantly deluding himself. Repeated suggestions through the press only induce the actor to believe the writer has a personal spite against him, and he who writes suggestions to actors misunderstands his business. The daily paper only gives these columns of theatrical reviews because they are news which is demanded by the public, who after finding what the attractions are by means of the advertising columns, require expert judgment on the value of drama or opera; and that journal which aims at securing the patronage of the intelligent theatre-going people must engage expert critics, and should have them sign their articles, that they may be distinguished from the jumble of the space-writer.

The theatre-going public will be interested readers of the paper which will present its criticism with seriousness, respect, and sincerity, and which drops the generally used tone of levity, flippancy, and personality, which gives the idea that nothing more is necessary than a frivolous report such as is given to base-ball games.

Another class of critics sees no land so beautiful as that which is distant and unseen; no "pies like those mother used to make," no days like the palmy ones of the past; and by denouncing everything of the present, they would prove their opinions to have more historical value than those of their brothers, — pupils of Max Nordau and his Degeneration, who insist that not alone the stage is going to decay and unwholesomeness, but the entire human family is in it. But who has ever located the palmy days? Oliver Goldsmith, more than a century ago, made his Mr. Hardcastle denounce the times, as our devotees of the Old School well know. Says the old gentleman, "In my time the follies of the town crept slowly upon us, but now they come faster than a stage-coach." The days of the English stage, prolific in the traditions of its celebrities, Garrick, Cooke, Kemble, and Barry, find its morality at a low ebb. Ben Jonson, graduated at two universities, poet and dramatist, suddenly found his earnings ceased, his dramas returned, because Shakespeare had begun to make plays. What did Jonson do when he found himself superseded? He wrote an ode describing the "Deterioration of the Drama;" and this is nearly three hundred years ago. And we may particularly notice that not only the splendor of dramatic literature, but the stereotyped phrase of "decadence," appeared with Shakespeare; and when we hear this familiar wail, we may know its age as far as record goes, and it may even have gone back to the days of Thespis and Æschylus, whose failure to appear as "palmy-day" criers arose probably from absence of records. Judging of the future by the past, it always will arise whenever something grander than the expected and the conventional accrues to heighten perspective and advance the standard of comparison.

There is no such thing as decadence in the drama. The world does not roll backward, neither does the drama. The increase of popular wealth may demand the increase of popular theatres, conditions and environments may change, but the tendency of every institution is always towards betterment. The realistic drama cannot be put down very easily; for there is a class of playgoers which demands it, and we have had it with us almost as far back as we can trace. Years ago, an English pugilist, Jem Mace, was a star as Charles the Wrestler in "As You Like It;" and while many of us are not anxious to see the other freaks who have of late made a rush for the footlights, this class of drama never hurts the people it offends, since they avoid it, and those it does not offend cannot easily be hurt. Freak actors are now becoming tiresome, even to those who were at first most anxious to see them. Their fate is always that of objectionable persons; yet we have dramatic Jeremiahs constantly bewailing the loss of the days when such events did not oc-

cur. 'Twas ever thus, and there is no doubt but that cynics of the next century will be looking backward on us as models of the palmy days; yet if the drama continues to advance, and popular taste to improve, as it has during the last fifty years, they would have every reason to do so. There is very much that is ephemeral and cheap in some phases of the modern drama, much that the present age, with its advancing ideas, must work hard to eradicate; but to-day our drama has a higher level of thought, a more subtle humor, and a delicacy of expression, that betoken a more advanced civilization than any ever reached before. There is more real morality in the manners of our times than any other age has seen, and it is difficult to perceive how any man who reads history can doubt this; but perhaps it is too much to expect from those critics who dwell in the blissful fancies of the past, that they will awaken themselves to its actualities. That charity is broader, and the significance of life better understood, to-day than ever before, the drama of our times convincingly indicates. Criticism must be sober, clever, and clean, and written for the purpose of uplifting, not degrading, the drama.

The genuine critic is he who makes no attempt to teach Mme. Melba how to sing, or Miss Rehan how to act, but who realizes that his business is only to give the public, not the manager or actor, through his paper, the news, — whether the production was or was not of literary value, interesting or wearisome; that certain actors displayed grace and emotional force, and others were stupid and unnatural. The critic who seriously considers his profession will tell the truth without fear or favor, but without unnecessary rudeness. The main differences of opinion between these writers and the artists is the clash of the ideals which each sets up for a different character. Each may have different ideas of how an interpretation should be given; and the actor has every right to overthrow tradition, if still consistent with the character. It is in the artist's ideal, not the critic's, that the public are interested; and in all cases the writer must come to the interpreter, and his analysis must be from the artist's standpoint. Instead of condemning him for a radical, but probably consistent, departure from tradition, the actor who is bold enough to risk failure in his endeavor to give a new light to a character deserves credit; for in this way the stage is made a school of art, and not a gathering of imitators.

No first-class newspaper desires its dramatic criticism to be simply a guide. Its further object is to assist the public taste to an appreciation of really artistic work, to help the reader to perceive the salient points of a work; not to tell the authors where they have failed, but to direct patrons of music and drama to an understanding of its beauties and defects. And when he criticises an actor, the true critic does not expect the actor will improve, but simply hopes to convince the reader that such performances should not be patronized or applauded.

Greater incompetency, however, is shown in musical criticisms; and the journal which permits any except an expert musician to write up its opera, oratorio, or concert reviews, is not doing its readers justice. And for opera, a man with the best capabilities for judging a musical recital may know very little of acting or staging, and the dramatic critic may be a poor judge of harmony, or vocal and orchestral work. There is much more in musical criticism than merely attending a performance and writing an opinion. On the occasion of a new production, the critic must obtain a score of the work, make a careful study of its literary quality, and familiarize himself with the music, to know whether or not the singers will do full justice to the work. From this preparatory study, he becomes nearly as well acquainted with new works as with the standard compositions, and can await the scenes which will give the crucial test. Then, indeed, is his opinion of value; whereas, hearing a new work without any previous preparation may cause deception and confusion, although this fact never appears in the morning paper, for praise and censure are always written boldly, whether right or wrong. There is no excuse for a critic to neglect these necessary preparations to a full and correct appreciation of a new work, as scores and manuscripts, and even admission to final rehearsals, are always obtainable to those presenting the proper credentials.

The Antiquity of the Harp.

The harp is an old-time favorite amongst musical instruments. We find it with the Egyptians, under the name of *Buni*, elegantly shaped, and beautifully ornamented, in various sizes, the largest being six and one-half feet high. The smaller ones frequently had some sort of a stand, which enabled the performer to play upon it while standing.

Mr. Bruce, the famous traveller, discovered the harp in fresco on the wall of a sepulchre at Thebes — supposed to be the tomb of Rameses III. In his description of it, in a friendly letter to Dr. Barney, he says, "Behind the ruins of the Egyptian Thebes, and a very little to the north-west of it, are a great number of mountains hollowed into monstrous caverns, the sepulchres, according to tradition, of the first kings of Thebes. The most considerable of these mountains thus hollowed contains a large sarcophagus. There are two panels, one on each side. On that of the right is the figure of the Scarabæus Thebaicus, supposed to have been the hieroglyphic of immortality; on the left is the crocodile, fixed upon the apsis, and plunging him into the waves. These are both moulded into *basso-relievo* in the stucco itself. At the end of the passage, on the left hand, is the picture of a man playing upon the harp, painted in the fresco, and quite entire. He is clad in a habit made like a shirt, such as the women still wear in Abyssinia, and the men of Nubia. This seems to be of white linen or muslin, with narrow stripes of red. It reaches down to his ankles. His feet are without sandals and bare; his neck and arms are also bare; his loose white sleeves are gathered above his elbows; his head is close shaven. He seems a corpulent man of about fifty years of age; in color, rather of the darkest for an Egyptian."

In the Louvre, there is a kind of triangular Egyptian harp, which is in a well-preserved condition. It has twenty-one strings. In the Museum at Naples, in an ancient painting, is the representation of a triangular harp, which is placed on the shoulder of a little dancing Cupid, who supports the instrument with his left hand, and plays upon it with his right. The Egyptian harps varied much as to the number of strings. One in the British Museum has seventeen; and Sir Gardner Wilkinson mentions one with twenty-five pegs, therefore for twenty-five strings. Most of the Egyptian harps had no poles nor pillars to support the tension of the strings, so they could only have been tuned for low notes; although they had one that would have supported much tension, which the Greeks adopted under the name of *Trigon*.

For a knowledge of the harp amongst the Assyrians, we depend almost entirely upon the famous bas-reliefs which have been excavated from the mounds of Nimrud, Khorsabad, and Konyunjik, in the vicinity of the town of Mosul, near the Tigris, in Asiatic Turkey. According to these, they were about four feet high, with ornamental appendages affixed to the lower part of the frame. They must have been light in weight, as they are held in the hands of persons who are playing upon them while dancing. The upper portion of the frame contained the sound-holes, somewhat in the shape of an hourglass. Below them, in regular order, were the tuning-pegs. The strings were perhaps of silk, like those which the Burmese use at the present time on theirs. That the harp was popular with these musicians is shown from a monument on which appear eleven performers upon instruments, besides a chorus of

singers. The first musician, probably the leader, marching alone, at the head, is playing the harp. Behind him are two men, one with a dulcimer and the other with a double-pipe. Then follow two men with harps; after them come six female musicians, four of them playing harps.

From Biblical records we are acquainted with the names of many of the musical instruments of the Hebrews. There is no doubt that the harp was common with them; yet as representations to be trusted are still wanting, it is uncertain which of the Hebrew names of the stringed instruments occurring in the Bible really designates the harp. Though the *kinnor*, the favorite instrument of King David, in the English translation of the Bible is rendered harp, and has been generally accepted.

Amongst the early Greeks we read of the harp; though their first love among the stringed instruments was the elegant lyre, which they represented on all occasions. The Egyptian instruments were not favorites with the Greeks; although they had both the large harp, the *tamboura*, and others. As far as can be ascertained, nearly all their stringed instruments appear to have been derived from Asia. Strabo says, "Those who regard the whole of Asia as far as India as consecrated to Bacchus, point to that country as the origin of a great portion of the present music." On a Grecian vase, now in the Munich Museum, the nine Muses are represented. *Polyhymnia* is depicted with a harp, which resembles the Assyrian in construction as well as in shape; it has thirteen strings. *Polyhymnia* is touching them with both hands, using the right hand for the treble and the left for the bass. She is seated, holding the instrument in her lap. Even the little tuning-pegs, which in number are not in accordance with the strings, are placed on the sound-board at the upper part of the frame, exactly as on the Assyrian harp. The *Æolian* harp is of Greek origin, named *Æolus*, god of the wind. In the gardens of ancient Greece every tree had one of these traps to catch the harmonies from the passing breezes.

The Persian harp was called *chang* in Persian, and *junk* in Arabic. Sir Robert Ker Porter has given us some careful illustrations of it in his sketches from the celebrated old sculptures which exist on a stupendous rock called *Tackt-i-Bostan*, situated in the vicinity of the town of *Kerman-shah*. These sculptures are said to have been executed towards the end of the sixth century of the Christian era. They form the ornaments of two lofty arches, and consist of representations of field-sports and aquatic amusements. Some boats are filled with women playing upon harps, resembling in construction those of the Assyrians.

The Oriental harp does not exist among European nations at the present time; it is found only in Asia. The negroes in Western Africa and in Soudan possess an instrument which bears a strong resemblance to it. The negroes in Senegambia and Guinea call it *boulon* or *ombi*, and use strings made from a kind of creeping plant, or from the fibrous root of a tree.

The Finns clung the longest of any people to the Oriental harp. It was known to them as the *kantele* or *harpu*, and was the instrument on which, according to a beautiful old mythological tradition, the Finnish god *Wäinämöinen* played, like *Orpheus*, with such irresistible effect that men and animals became alike enchanted, — the wildest beasts of the forest lost their ferocity; the trees did not venture to move their branches, the brook retarded its course, and the wind its haste; even the "mocking echo" approached stealthily, and listened with the utmost attention to the heavenly sounds.

According to Herr Neus, there existed in Estonia, up to the beginning of the present century, wandering minstrels who accompanied their old songs and improvisations on the *kantele*. The

last popular minstrel, much respected, and everywhere heartily welcomed as "the old singer," died in the year 1812, at an advanced age; and with him the Oriental harp of the Finns seems to have become extinct.

The Anglo-Saxons frequently accompanied their songs with a harp. Their instrument may be considered as constituting the transition of the lyre into the harp. The representation of King David playing the harp, now in the British Museum, is from an Anglo-Saxon manuscript of the beginning of the eleventh century.

The harp was a special favorite with the people of Central and Northern Europe, the Scandinavian scalds, and the German bards, who have many a myth of its music. One is their "The Nix of the Harp," who is supposed to be a wonderful player on this instrument and very beautiful. She is frequently found on the banks of deserted rivers, where she intrigues with credulous lovers or unlucky admirers. Sometimes she appears at the village celebrations, and enters so heartily into the dance, that her partners are intoxicated, carried away, and, losing their heads, think they continue to hear the sound of harps, while they are already far away, led on by the imaginary music, and only return to consciousness on the banks of the river at the moment when they are about to sink helpless into the waters of the Rhine. The harp is also a favorite instrument in *Burmah* and in the countries situated between *Hindustan* and *China*.

Some idea of the antiquity of the Irish harp may be formed from the finding, in an old church of *Ullard*, the sculptured figure of a small harp, constructed like the ancient Eastern ones. *Bunting*, who was the first to draw attention to this curious relic, which is said to date from a period anterior to the year 800, gives an illustration, and the following interesting description of it, in his "Ancient Music of Ireland." "The drawing," he says, "is taken from one of the ornamental compartments of a sculptured cross, at the old church of *Ullard*. From the style of the workmanship, as well as from the worn condition of the cross, it seems older than the similar monument at *Monasterboice*, which is known to have been set up before the year 830. The sculpture is rude; the circular rim which binds the arms of the cross together is not pierced in the quadrants, and many of the figures originally in *relievo* are now wholly abraded. It is difficult to determine whether the number of strings is six or seven; but, as has been already said, accuracy in this respect cannot be expected in sculpture or in any picturesque drawing." Certainly the harp is a very old and fondly loved instrument with the Irish, as the harp of the bards, who were harpers to the Celtic kings, still continues the symbol of Ireland.

The harp entered into the daily life, joys and sorrows, of these music-loving people. Their poets sing its praises; the songs of the old minstrels, handed down from generation to generation, speak direct to the heart. *Thomas Moore* gathered a number of these songs, which may be found at the present day in his "Irish Melodies." A sad tale tells of the destruction of the harp: —

"The chord alone that breaks at night,
Its tale of ruin tells."

The same poet tells a pretty tale in verse in his "Origin of the Harp." It was believed that the harp was a Siren who sung under the sea, who met and fell deeply in love with an earthly youth: —

"But she loved him in vain, for he left her to weep,
And in tears all the night her gold ringlets to steep,
Till Heaven look'd with pity on true love so warm,
And changed to this soft harp the sea-maiden's form!"

Samuel Lover, in his "True Love Can Ne'er Forget," tells the sad story of an Irish bard, *Carolan*, who, though deprived of his sight, tells his love through his harp, and recognizes his first love by the touch of her hand.

In his poem to the harp, *Lover* sings: —

"Oh, give me one strain
Of that wild harp again,
In melody proudly its own! Sweet harp of the days
That are gone."

To understand the true beauty and depth of feeling of the Irish for the harp, read their poets' songs. Lack of space compels us to "Hang the Harp on *Willews*."

To the Violinist.

The violin is the most perfect of all musical instruments, ranking next to the human voice. It is also the most graceful, both in itself and its manipulation. In order to become a violinist worthy of the name, years of practice are necessary. The instrument should be placed in the hands of a beginner at an early age,—between six and nine years,—the exact time depending on the size and health of the child, so that the arms and hands may gradually adapt themselves to the difficult positions while the muscles and sinews are still soft, pliable, and adaptable. See that the instrument is a good one. A cheap violin is a disadvantage, the effects of which are difficult to overcome. The instrument need not be a rare old one, but its tone must be good.

In selecting a teacher, get the best. Take fewer lessons, if need be; but in the beginning the best is none too good. It is impossible to try to become a violinist without the assistance of a thorough teacher.

Robert D. Braine and most teachers instruct pupils to throw their weight upon the left foot; but Maud Powell, the renowned violinist, says she has found from practical experience that throwing the weight upon the right foot is much better, as it leaves the right side relaxed, giving advantageous freedom to the left arm, hand, and fingers, for the manipulation of the finger-board; while to the right arm, through the firmness given the entire right side by the body's weight, are added greater power and vigor for the wielding of the bow.

The difficult problem is to draw the bow straight over the strings. The hair of the bow must be applied on the edge, the stick of the bow being turned away from the bridge toward the head of the violin. The beginner should bow, say an inch from the bridge, and try to keep the bow always at that distance until he has learned to bow steadily.

A violin player's wrist must be elastic in the highest degree. A most difficult thing to learn, often taking years of practice, is to apply great pressure to the bow with the hand, in order to produce a full tone, and yet at the same time to keep the wrist and arm elastic. A mirror is a great assistance in learning to bow. Stand with the right side to the mirror, and the bowing can be easily watched and corrected. After a reasonably good bowing is acquired, the study of the left hand should be taken up. In order to produce a clear tone the fingers must be pressed very hard on the strings.

One great difficulty is that of playing in time. The ear is the only guide. The practice of the scales is most important, as it is by scale-study principally that the ability to play in time is acquired.

The playing of familiar melodies is of very great advantage to the beginner, says Robert D. Braine, as he can tell when he is playing out of time; where in the case of an exercise with which he is unacquainted, he cannot so easily distinguish this fault. In playing scale-passages the student must constantly ask himself whether the next note is a whole step or a half-step distant before he plays it. If he will go through the exercise beforehand, and mark the whole steps and half-steps, he will execute it in much better time when he comes to play it.

Never neglect an opportunity to hear good violinists. Something can be learned from each. A student learns as much from hearing others

play as from private lessons with a teacher. The amount of daily practice must necessarily depend upon the talent and health of the player. From two to three hours every day is sufficient for a young child; while an average of four hours each day should be given by an older worker.

To the Pianist.

A WRITER in one of the Boston papers regarding piano practice says: It can be proved by plain and easily understood figures that even with the systematic workers the development of the most important part of the hands has been left undone.

The strength of a chain is only the resisting power of its weakest link; and the power of any set of fingers for even and uniform execution is entirely dependent on the development of the weaker and universally neglected fourth and fifth fingers. There is, to use a phrase employed in speaking of uneven action in the members of a boat crew, a "break" between three and four. In a boat, this would mean that the man rowing in seat number three was too quick for number four, or *vice versa*. Using the same phrase in the case of the fingers, it means that the first, second, and third fingers are in ninety-nine out of a hundred hands developed far and away beyond the power of the fourth and fifth fingers to keep up with them. Hours and hours of the hardest work have been put in by conscientious students, to even up the work of the fingers, and yet the very exercises used have often made the matter worse. Why? Simply because the strong fingers of the hand are not only used very largely in general playing, but are actually given from two-thirds to three-quarters of all the work in technical exercises. There can be but one result; the strong fingers get stronger and stronger, and the gap between them and the neglected members becomes wider and wider.

This is the great mistake in the piano practising of the world, and the figures prove the case so relentlessly that it is hardly possible to dispute the conclusions. Granting these most evident conclusions, the next question is the remedy. This, fortunately, is in one way very simple; although it makes necessary the widest change in the prevailing method of writing technical exercises, and in the use of those that we now have.

Whoever will give the fourth and fifth fingers plenty of work, and will also practise steadily on a series of exercises, using the first, fourth, and fifth fingers only, in connection with a moderate amount of scale-work and general playing, will be simply amazed at the evenness that comes into the entire work of the hand.

Not a single exercise should be used that does not at least give the weaker fingers a quantity of work equal to that given the stronger; and four out of every five exercises used should give the weaker from three to ten times the amount given the stronger. A careful course of this kind of work will simply be a revelation to those who have struggled with that discouraging "break" at the point where the stronger fingers give over the work to those that are so poorly fitted to take it up.

Take Care of the Piano.

VERY few persons understand the care of a piano. Hundreds of dollars which are annually paid to tuners and repairers would be saved by a little attention on the parts of the owners of instruments.

A piano should be kept in a moderately warm room, where the temperature is even, say sixty or seventy degrees the year round; not cold one day and hot the next. The instrument should not, however, be too near the source of heat. It should be kept closed, and covered with a felt cloth, when not in use, particularly in frosty weather.

Always place the piano against an inside wall, and a little out from it. Avoid the itinerant tuner. When tuning or repairing is necessary, employ a responsible and expert workman. Do not allow children to drum on it. A professional musician may expend a little amount of strength upon the keyboard; but if the right keys are struck, much less harm is done than when children amuse themselves. Avoid littering the top with bric-a-brac, as it affects the tone of the instrument.

A well-known maker recommends that the case be frequently wiped off with a chamois-skin wrung out in tepid water. Where the case is very highly polished and dark this is absolutely necessary; and little else will serve to remove the dust which settles in the fretwork.

Don'ts for Pupils.

1. Don't sing your counts.
2. Don't hold the key down over a rest.
3. Don't be late to your lesson.
4. Don't say, "I don't think so," when your teacher says you played your lesson well. It is impolite, to say the least.
5. Don't add to your lesson beyond that which the teacher assigned; remember the teacher knows best how much you can learn.
6. Don't allow your teacher to do anything for you that you can do for yourself.
7. Don't repeat to your teacher some unkind remark you may have heard from some other teacher or pupil.
8. Don't sit and stare at the previous pupil finishing her lesson, if you happen to come ahead of your time. Pick up a book, or let something appear to engage your attention.
9. Don't think that because you are reviewing your studies there is no need for diligent practice.
10. Don't think you are advancing rapidly because you are attempting music that is much too difficult for you. One easy piece well played is worth a hundred difficult pieces murdered.
11. Don't allow your piano to remain out of tune. — ALLEGRO.

Buying a Piano.

WHEN you go to buy a piano, take your music-teacher with you. Her musical experience and judgment will be an advantage to you, as she probably understands pianos and their probable value.

You could well afford to pay your teacher \$5 or \$10 dollars for such service.

Remember that buying a piano is like getting married: it is usually done once in a lifetime, and should, therefore, be well done.

Secret of Poor Lessons.

THE secret of poorly prepared lessons is found in the fact that the pupil fails to attach due importance to the finer details of the lesson which the teacher considers of great significance, and endeavors to so impress upon the pupil.

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For reasons interesting only to the author and publishers concerned, this book is published under a different title, but contains only the same interesting features which made the two previous volumes so popular.

To describe the forty compositions in the book is impossible in this limited space. It is enough to say that while not beyond the reach of the ordinary choir or quartette, each piece is of a high grade, thoroughly musicianly in style, and purely devotional in spirit. A well-arranged organ accompaniment is given with each work, making the book a valuable and almost necessary addition to the repertoire of all church choirs.

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CONTENTS:

Adagio favori	Mozart.	88	Forest Song	Heller.	59
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Andante Cantabile	Mozart.	82	Impromptu Etude	Heller.	8
Andante con espressione	Mozart.	85	Largo	Haydn.	71
Andante de Septett Celebre			Love Song	Henselt.	27
	Hummel.	18	Mazurka	Chopin.	33
Andante favori	Mozart.	35	Mennet	Geibel.	120
Andante from Oelett	Mozart.	21	Mennetto Samson	Händel.	42
Andante	from Schubert.	95	Memory	Geibel.	112
Andante Pastorale	Geibel.	117	Mnuel	de Mozart.	44
Andante "Son and Stranger"			Morning Song	Preissler.	109
	Mendelssohn.	40	Night Song	Heller.	30
Ave Maria	Billeter.	125	Night Song	Voigt.	77
Bluette	Heller.	15	Romanze	Krause.	104
Blumen und Dornen	Heller.	53	Serenade	Heller.	98
Capricieuse	Mayer.	49	Solitary Wanderings	Heller.	106
Curious Story	Schumann.	69	Song without Words	Mendelssohn.	51
Deux Preludes	Heller.	64	Spring Morning	Heller.	6
Evening Song	Reisdorf.	93	Spring Song	Heller.	25
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Come unto Me	Gounod	Save Me, O God	A. Randegger
Come unto Me Ye Weary, Geo. B. Nevin	Geo. B. Nevin	Take My Life and let It be, consecrated, Lord, to Thee, P. A. Schnecker	P. A. Schnecker
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Easter Eve	Charles Gounod	Save Me, O God	A. Randegger
Eternal Rest	M. Piccolomini	Song of Songs, Adapted by Victor Vane	Victor Vane
Ever safe with God	Otto Cantor	Take My Life and let It be, consecrated, Lord, to Thee, P. A. Schnecker	P. A. Schnecker
Eye hath not seen	Alfred R. Gaul	Tarry with Me, O my Saviour	Martin Roeder
Glorify the Lord	Georges Rupis	There is a City Bright	A. F. Loud
Grass and Roses	J. C. Bartlett	There is an Hour of Hallowed Peace	C. Chenery
I heard the Voice of Jesus say	F. W. Perry	Trusting I call	Julian Jordan
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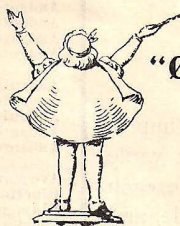
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Non è Ver (Ever near.) By Tito Mattei. English Variations by J. C. J.

Of Thee. By C. Kumm. English by Ebb. Italian by Dr. W. J. Wetmore. Flute Acc. by F. J. Ebon.

Grande Duchesse Quadrille. (Strauss.) Arr'd by J. S. Knight.

Murmuring Stream Schottische. By Lizzie M. Hervey.

Outcast, The. Words by W. W. Fowler. Music by L. E. Hicks.

Long, Long Weary Day. (By C. Everest.) Arranged by Carl Le Duc.

Good-night, Little Blossom. By M. Keller.

Winner's Piano Tutor. By Sep. Winner.

Only a Little Flower. Song and Chorus. By Brigham Bishop.

Brightest Hope, The. By G. W. Lovejoy.

Golden Stair, The. By J. P. Webster. Trans. by A. P. Wyman.

Beautiful West, The. G. W. Lovejoy.

Whisper Waltz (A. B. C. No. 23). Arr'd for 4 hands by E. Mack.

Violet Redowa (A. B. C. No. 22). Arr'd for 4 hands by E. Mack.

Cinnamon Rose Schottische. By C. Kinkel.

Cinnamon Rose Polka. By C. Kinkel.

Signet Ring, The. A Collection composed by J. P. Webster.

Rustic Beauty Polka Caprice. By C. Kinkel.

We have Met, Loved, and Parted. Music by Eastburn.

Night in Venice, A. Duet. By L. Arditi. Trans. by J. S. Dwight.

Sleigh Bells Mazurka. Op. 78. By Chas. Weis.

O'er the Dark Blue Sea. By C. A. White.

Non è Ver (Tis Not True). By Mattei. Translated and adapted by Theo. T. Barker.

China Rose Schottische. 4 Hands. By C. Kinkel.

Japan Rose Polka. 4 Hands. By C. Kinkel.

Love at Sight. 4 Hands. By C. Kinkel.

Red Bird Waltz. 4 Hands. By C. Kinkel.

Sky Lark Waltz. 4 Hands. By C. Kinkel.

Oberon. Arranged for 1 or 2 Guitars by Justin Holland.

Fille du Reg't, La. For 1 or 2 Guitars. Arranged by Justin Holland.

Norma. No. 2. Arranged for 1 or 2 Guitars by Justin Holland.

Sensation Waltz. 4 Hands. By C. Kinkel.

Golden Wedding, The. Arranged by J. L. Gilbert.

Will Flower March. By C. Kinkel.

Lucrezia Borgia. For 1 or 2 Guitars. Arranged by Justin Holland.

Maritana. For 1 or 2 Guitars. Arranged by Justin Holland.

Martha. No. 1. For 1 or 2 Guitars. Arranged by Justin Holland.

Masanello. For 1 or 2 Guitars. Arranged by Justin Holland.

La Somambula. For 1 or 2 Guitars. Arranged by Justin Holland.

La Traviata. For 1 or 2 Guitars. Arranged by Justin Holland.

Norma. No. 1. For 1 or 2 Guitars. Arranged by Justin Holland.

Lucia de Lammermoor. For 1 or 2 Guitars. Arranged by Justin Holland.

Gaily Chant the Summer Birds. By De Pinna. 411-414.

Winnburg Quadrilles. Violin and Piano. (Solos for Amateurs, No. 34.) By E. Mack.

Persian Rose Polka. By C. Kinkel.

Faust. No. 2. For 1 or 2 Guitars. By Justin Holland (C. Kinkel).

Les Vespres Sicilienne. For 1 or 2 Guitars. (Scraps from the Opera.) By Justin Holland (C. Kinkel).

Der Freischütz. For 1 or 2 Guitars. (Scraps from the Opera.) By Justin Holland (C. Kinkel).

Fra Diavolo. For 1 or 2 Guitars. (Scraps from the Opera.) By Justin Holland (C. Kinkel).

Faust. No. 1. For 1 or 2 Guitars. (Scraps from the Opera.) By Justin Holland (C. Kinkel).

La Favorite. For 1 or 2 Guitars. (Scraps from the Opera.) By Justin Holland (C. Kinkel).

Martha. No. 2. For 1 or 2 Guitars. (Scraps from the Opera.) By Justin Holland (C. Kinkel).

Zulu Gallop (A. B. C. No. 26.) Arranged for 4 hands. By E. Mack.

When Mother Married Pap. Words by Elmer Ruan Coates. Music by Eastburn (J. E. Winner).

Pedal Studies for the Organ, for acquiring a correct and complete method of pedal playing. By Eugene Thayer. Fairy Belle Schottische. By Will S. Hays. 412-415.

Amphion, A Collection of four, five, and six part Songs for Male Voices in five books. Piano score and separate vocal parts. Words by H. A. Clarke. Sel. and arr'd by J. E. Gould.

Carmena Collegensia. A complete Collection of the Songs of the American Colleges, with selections from Student Songs of the Eng. and Ger. Universities, and Popular Songs adapted to College Singing. Edited by Henry Randall White.

Pleasant Thoughts Melodie Mazourka. By C. Kinkel.

When I know that Thou art Near Me. Words by T. T. Barker. Music by F. Abt.

Pity, O Lord. Prayer by Stradella. English words by C. J. Sprague.

Sparkling Shower, Evening Dew Waltz. By J. S. Knight.

Grand Duchesse. No. 1. (Solos from the Opera, No. 35.) Violin, or Flute and Piano. By J. A. Getze.

Grand Duchesse. No. 2. (Solos from the Opera, No. 36.) Violin, or Flute and Piano. By J. A. Getze.

La Belle Hélène. No. 1. (Solos from the Opera, No. 37.) Violin, or Flute and Piano. By J. A. Getze.

Amphion Waltz, Composed by Joseph Steinhäuser.

Awake, Love, Awake, Serenade. Ten. or Sop. with Cho. Obl. By C. A. White.

Lady, Art Thou Sleeping? Serenade. By Sep. Winner.

Grande Polka de Concert. By J. H. Marcy.

Alice. Music by J. Ascher. Eng. wds. by J. C. D. Parker.

After Many Days. Written by Florence Percy. Music by D. F. Hodges.

Oh, that We Two were Maying. By C. W. Clifton.

Heavenward, Pensee Religieuse. By G. Vibre (C. Kinkel).

My Soul to God, My Heart to Thee. By Clapisson. Eng. words by C. J. Sprague.

Les Roses Grand Waltz. Composed by O. Metra. Arr'd by J. S. Knight.

Last Adieu, The. Words by Miss Gould. Music by E. A. Hall.

When the Shadows of Evening Had Fallen. Words by H. G. Duffield. Music by Eastburn.

We cannot give Thee Up. Poetry and Music by James G. Clark.

Beloved Star Waltz (Rosebuds, No. 4). T. Von La Hache.

Grande Duchesse. No. 1. (Solos for Amateurs, No. 35.) Violin and Piano. By E. Mack.

Grande Duchesse. No. 2. (Solos for Amateurs, No. 38.) Violin and Piano. By E. Mack.

Come, Holy Spirit (Veni, Sanctus Spiritus). By G. W. Warren. Adapted to Latin by Wm. Dressler.

General Grant's Quickstep. Composed by E. Mack.

Little Beauty Polka. By C. Kinkel.

Loves of the Angels Valse. Brill. By Aug. Pacher (Kinkel).

Under the Linden (Deutscher Text, Von Wilhelm). Eng. words and music by Geo. Linley.

Wedding Bells Waltz. By Addison P. Wyman.

Forest Glade March. By C. Kinkel.

May Blossoms Reverie. By C. Kinkel.

Loves of the Angels March. By Aug. Pacher (C. Kinkel). 413-416.

Ave Maria. By Chas. Gounod; Eng. Ver. by J. C. D. Parker.

Ave Maria. By Cherubini; Eng. Ver. by J. C. D. Parker.

Ave Maria. By F. Schubert; Eng. Ver. by J. C. D. Parker.

Let Me Be Near Thee. Words by J. E. Carpenter. Music by W. H. Weiss.

Octave Polka. (Octave Set, No. 5.) By E. Mack.

Octave Waltz. (Octave Set, No. 3.) By E. Mack.

Octave Fantasic. (Octave Set, No. 6.) By E. Mack.

Octave March. (Octave Set, No. 4.) By E. Mack.

To the Cross I Cling. Words by Geo. Cooper. Music by H. Millard.

Exercises for Training the Female Voice. By Emma Seiler.

Strawberries and Cream March. By C. Kinkel.

My Father's Growing Old. By Will S. Hays.

Angel Voices. Words by Geo. Cooper. Music by J. R. Thomas.

Golden Pebbles Valse Brill. By V. B. Aubert. (S. G. Pratt.)

Voix Du Cœur. By V. B. Aubert. (S. G. Pratt.)

From the Desert I Come. (The Bedouin Song.) Poem by Bayard Taylor. Music by M. S. Downs. Italian Version by J. B. Tonicelli.

So Far Away. By Mrs. Jane Sloman Torry.

Kissing At The Gate. By C. A. White.

Beautiful Love. By C. A. White.

Salve Maria (Hail Mary). By Mercadante. Eng. Ver. by Theo. T. Barker.

Echoes. Words by Adelaide Procter. Music by M. S. Downs.

Mariner, The. (Il Marinaro). By F. Campana. Translated by J. C. J.

Beyond the Smiling and the Weeping. By Newton Fitz.

Little Maggie May. Arranged by Addison P. Wyman.

Saviour, Breathe an Evening Blessing. By J. E. Gould.

Chicago. Music by H. M. Higgins.

Brilliant Jewels. Arranged by Addison P. Wyman.

Little Brown Jug. Words by Geo. Cooper. Music by W. F. Wellman, Jr.

Beyond the Smiling and the Weeping. Sacred Song. By J. E. Gould.

White Thee I Seek, Protecting Power. Sacred Song. By J. E. Gould.

Comic Medley. By H. M. Higgins.

La Belle Hélène No. 2. (Solos for Amateurs, No. 39.) Violin and Piano. By E. Mack.

La Belle Hélène, No. 1. (Solos for Amateurs, No. 37.) Violin and Piano. By E. Mack.

La Belle Hélène, No. 2. (Solos from the Opera, No. 38.) Violin and Piano. By J. A. Getze.

As Pants the Hart. Duet, Trio, and Quartet. By H. P. Danks.

Carnival of Birds. Polka Caprice. By Edward Hoffman.

Champagne Charlie. By A. P. Wyman.

Bassini's New Method for Soprano and Mezzo-soprano. By Carlo Bassini.

Tonart, The. A Coll. by Edward Roberts and John P. Morgan.

Golden Robin, The. By W. O. Perkins.

Knight Waltzes, The. By J. S. Knight.

Dreaming of Home and Mother. By J. P. Ordway, M.D.

Good-Night Waltz. By P. Hancock.

An Revoir. Op. 6. By G. D. Wilson.

Fisher Boy's Lament. By H. Newell.

La Coquette. By G. D. Wilson. Op. 12.

Aileen Aroon, with Brill. Vars. By A. P. Wyman.

From the Dust We Cry, O Father. Prayer by Campana. Translated by J. C. J.

Orange Blossom Waltz. By E. Mack.

Budding Pink Waltz. By Paul Wagner (C. Kinkel).

Beautiful Girl of the South. Song and Chorus. By Will S. Hays. With Guitar accompaniment. Arranged by Wm. Dressler.

No. 622 B². Copyright Office, Washington. To wit: Be it remembered, That on the 2d day of January, 1896, S. G. Pratt, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Heaven's Messenger Valse. Austin Lowell, (S. G. Pratt);" the right whereof he claims as author, in conformity with the laws of the United States respecting copyrights. In renewal from Jan. 21, 1896. 411-414. A. R. SPOFFORD, Librarian of Congress.

No. 625 B². Copyright Office, Washington. To wit: Be it remembered, That on the 2d day of January, 1896, S. G. Pratt, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "The Angel's Call. Valse Celeste. V. B. Aubert. (S. G. Pratt);" the right whereof he claims as author, in conformity with the laws of the United States respecting copyrights. In renewal from Jan. 29, 1896. 411-414. A. R. SPOFFORD, Librarian of Congress.

No. 3627 B². Copyright Office, Washington. To wit: Be it remembered, That on the 10th day of January, 1896, J. L. Gilbert, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Uncle Joe. Words by W. H. V. Arranged by J. L. Gilbert;" the right whereof he claims as author in conformity with the laws of the United States respecting copyrights. In renewal from Feb. 21, 1896. 411-414. A. R. SPOFFORD, Librarian of Congress.

No. 19121 B². Copyright Office, Washington. To wit: Be it remembered, That on the 27th day of March, 1896, Heirs of A. P. Wyman, of the United States, have deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Then You'll Remember Me. From the 'Bohemian Girl.' Arranged with brilliant variations by Addison P. Wyman;" the right whereof they claim as proprietors, in conformity with the laws of the United States respecting copyrights. In renewal from April 22, 1896. 412-415. A. R. SPOFFORD, Librarian of Congress.

No. 19119 B². Copyright Office, Washington. To wit: Be it remembered, That on the 27th day of March, 1896, J. R. Thomas, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "The Mother's Prayer. Song. Words by George Cooper. Music by J. R. Thomas;" the right whereof he claims as author, in conformity with the laws of the United States respecting copyrights. In renewal from April 22, 1896. 412-415. A. R. SPOFFORD, Librarian of Congress.

No. 25484 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, Karl Kinkel, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Heavenward! Valse Angélique. C. Kinkel;" the right whereof he claims as proprietor in conformity with the laws of the United States respecting copyrights. In renewal from June 27, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25483 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, Karl Kinkel, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Infinite Joy. Religious Meditation. C. Kinkel;" the right whereof he claims as proprietor, in conformity with the laws of the United States respecting copyrights. In renewal from June 27, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25482 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, J. E. Winner, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Peerless Polka. Eastburn;" the right whereof he claims as proprietor, in conformity with the laws of the United States respecting copyrights. In renewal from June 1, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25480 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, Karl Kinkel, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "An Errand of Love. Morceau de Salon. By C. Kinkel;" the right whereof he claims as proprietor, in conformity with the laws of the United States respecting copyrights. In renewal from June 27, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

No. 25466 B². Copyright Office, Washington. To wit: Be it remembered, That on the 25th day of April, 1896, J. R. Thomas, of the United States, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit: "Happy be Thy Dreams. Melody by J. R. Thomas. Arranged by Brinley Richards;" the right whereof he claims as author, in conformity with the laws of the United States respecting copyrights. In renewal from June 22, 1896. 413-416. A. R. SPOFFORD, Librarian of Congress.

THE OLD RED CRADLE.

BEAUTIFUL SONG AND CHORUS.

Words by Miss A. J. GRANNISS.

Affectionately dedicated to her mother.

Music by J. L. GILBERT.

Author of "Blue-Eyed Bess," "Delayed Ship,"
"Bonnie Sweet Bessie," &c.

Moderato con espress.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 2/4 time. The tempo is marked 'Moderato con espress.' The music features a gentle melody in the right hand and a supporting bass line in the left hand.

Musical notation for the vocal line, a single staff in G major and 2/4 time. The melody is simple and lyrical, corresponding to the lyrics below.

1. Take me back to the days when the old red cradle rocked, In the
 2. By its side fa-ther paused, with a lit-tle time to spare, And the
 3. Aye! it cradled one and all, broth-ers, sis-ters in it lay, And it
 4. But the cradle long has gone, and the bur-dens that it bore One by

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in G major and 2/4 time. The piano part provides harmonic support for the vocal line with chords and a steady bass line.

Musical notation for the vocal line, a single staff in G major and 2/4 time. The melody continues with the lyrics below.

ann-shine of years that have fled,..... To the good old trust-y days when the
 care lines would soften on his brow;..... Ah! 'twas but a lit-tle while that I
 gave me the sweetest rest I've known;..... But to-night the tears will flow, and I
 one have been gathered to the fold;..... But the flock is m-com-plete, for

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in G major and 2/4 time. The piano part continues with the lyrics below.

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"WHISPER SOFTLY. BABY SLEEPS." Beautiful Song and Chorus. Words and Music by Frank N. Scott. Price, 40 cts.

ad lib. 4

door was nev - er locked, And we judged our neighbor's truth by what he said.....
 knew a fa - ther's care, But I fan - cy in my dreams I see him now.....
 let them have their way, For the pass - ing years are leav - ing me a - lone.....
 num - bers on - ly four, With a dear one now left stray - ing in the cold.....

I re - mem - ber of my years I had num - bered al - most seven, And the
 And if e'er there came a day when my cheeks were flushed and hot, When I
 By my moth - er it was rocked when the eve - ning meal was laid, And a -
 Heav - en grant a - gain we may in each oth - er's arms be locked, Where no

old red cra - dle stood a - gainst the wall;..... I was youngest of the five, and
 did not mind my por - ridge or my play,..... I would clam - ber up its side, and the
 gain I seem to see her as she smiled,..... When the rest were all in bed, 'twas
 bit - ter tears of part - ing ev - er fall;..... God for - bid that one be lost that the

two were gone to heav'n, But the old red cra - dle rocked us all.....
 pain would be for - got, When the old red cra - dle rocked a - way.....
 then she knelt and prayed, By the old red cra - dle and her child.....
 old red cra - dle rocked, For that dear old cra - dle rocked us all.....

The Old Red Cradle.—3.

"DEAR MOTHER WAITS FOR ME." Song and Chorus. By Howard. Full of beautiful melody and harmony. Price, 40 cts.

5

CHORUS.

Marcato. Not too fast.

SOPRAN

Rock - ing, rock - ing, gent - ly rock - ing, In time with the tick of the clock on the wall,

ALTO,

TENOR.

Rock - ing, rock - ing, gent - ly rock - ing, In time with the tick of the clock on the wall,

BASS.

ACCOMP.

SOLO.....

One by one the ' sec - onds mark - ing, The old red cra - dle rocked us all.

ad lib......

That old red - cra - dle

One by one the sec - onds mark - ing, rocked us all.

colla voce.

The Old Red Cradle.—3.

"BOLD JACK TAE." Dashing Nautical Song and Refrain. By Arlington. Very popular. Price 40 cts.

AIR CASTLES.

NOCTURNE.

H. MAYLATH.

CON ANIMA.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords.

The second system continues the piece. It features dynamic markings of *con affetto*, *sf*, *p*, and *dolce*. The melodic line in the right hand shows some chromatic movement and includes a trill-like figure towards the end of the system. The left hand continues with chordal accompaniment.

The third system includes a first ending bracket labeled "8va" above the right-hand staff. Dynamic markings include *sf*, *p*, and *rinforz.* The right hand has a more active melodic role, with some sixteenth-note passages. The left hand has a more rhythmic accompaniment.

The fourth system continues with dynamic markings of *sf* and *p*. The melodic line in the right hand features a prominent trill. The left hand provides a steady accompaniment.

The fifth system includes a first ending bracket labeled "8va" above the right-hand staff. It begins with the instruction *sempre cres.* (sempre crescendo). Dynamic markings include *f* and *p*. The piece concludes with a final melodic flourish in the right hand.

musical score system 1, featuring piano accompaniment with treble and bass staves. The key signature has two flats. The tempo marking *molto rit.* is present above the right-hand staff. A dynamic marking *sf* is located at the end of the system.

musical score system 2, featuring piano accompaniment with treble and bass staves. The tempo marking *Cadenza ad lib.* is above the first measure, *lento.* is above the second measure, and *Tempo primo.* is above the third measure. Dynamic markings include *pp*, *p*, and *sf*.

musical score system 3, featuring piano accompaniment with treble and bass staves. A dynamic marking *sf* is present at the end of the system.

musical score system 4, featuring piano accompaniment with treble and bass staves. The tempo marking *brillante.* is above the first measure. The instruction *il canto ben marcato.* is written in the bass staff. The marking *legg.* is above the second measure. The marking *8va* with a wavy line is above the treble staff in the second, third, and fourth measures. Dynamic markings include *sf* and *sf*.

musical score system 5, featuring piano accompaniment with treble and bass staves. The marking *8va* with a wavy line is above the treble staff in the first, second, and third measures. A dynamic marking *sf* is present at the end of the system.

8va

f *ff* *p*

martellato.

This system contains the first two measures of the piece. The right hand begins with a melodic line in the treble clef, while the left hand provides harmonic support in the bass clef. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). An *8va* marking indicates an octave shift in the right hand. The section concludes with a *martellato* (staccato) effect.

This system continues the piece with a dense texture of notes in both hands, maintaining the melodic and harmonic themes established in the first system.

8va

This system features a prominent *8va* marking in the right hand, indicating a high-octave passage. The dynamics are primarily *p* (piano).

sf *p*

This system includes a *sf* (sforzando) dynamic marking, followed by a *p* (piano) section. The right hand has a more active melodic line.

molto rit.

sf *velocissimo e leggerissimo.* *p* *sf* *p*

L.H. L.H. *Temp. primo.*

This system is marked *molto rit.* (molto ritardando) and *velocissimo e leggerissimo.* (very fast and very light). It features a complex texture with many notes. Dynamics include *sf* (sforzando), *p* (piano), and *sf* (sforzando). The section ends with a *Temp. primo.* (return to tempo) marking.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the musical piece with similar rhythmic patterns and note values as the first system. It includes various rests and melodic lines in both staves.

The third system includes performance instructions. Above the first measure, it says "rit." (ritardando). Above the second measure, it says "con affetto." (with feeling). Above the third measure, it says "piu animato." (more animated). A dynamic marking "p" (piano) is placed above the fourth measure. The notation includes slurs and various note values.

The fourth system features an "8va" (octave) marking above the final measure, indicating that the notes should be played an octave higher. The notation continues with various note values and rests.

The fifth system includes performance instructions. Above the first measure, it says "tr." (trill). Above the second measure, it says "sempre rall. e dim." (always slowing down and diminishing). A dynamic marking "pp" (pianissimo) is placed above the fourth measure. The notation includes trills and various note values.

MILITARY SCHOTTISCHE.

(DANSE ECOSSAIS.)

(Original Key G flat.)

FRED. T. BAKER.

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a treble clef and a bass clef, both in G-flat major and 2/4 time. The first system includes a 'pstacc.' marking. The second and third systems feature 'cres.' and 'dim.' markings with 'Ped.' (pedal) symbols. The fourth and fifth systems include 'Sva' (Sforzando) markings. The score concludes with a double bar line.

34

ff marc.

p

cres.
Ped. * * *Ped.* *

dim.

Military Schottische.

The first system of music spans measures 1 to 4. It features a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef accompaniment is primarily composed of chords and single notes. The system concludes with a double bar line.

The second system covers measures 5 to 8. It includes dynamic markings such as *p Ped.* and *Ped.*. The notation includes asterisks (*) above certain notes in the bass clef, likely indicating specific performance techniques. The musical structure continues with similar rhythmic patterns.

The third system contains measures 9 to 12. The notation shows a continuation of the piece's rhythmic and melodic themes. The bass clef part features more complex chordal structures and some grace notes.

The fourth system covers measures 13 to 16. It includes dynamic markings like *p Ped.* and *Ped.*, along with asterisks (*) above notes in the bass clef. The piece maintains its characteristic rhythmic drive.

The fifth system contains measures 17 to 20. It features dynamic markings such as *Ped.*, *dim.*, and *Ped.*, and asterisks (*) above notes in the bass clef. The system ends with a double bar line.

36

Pomposo.

First system of musical notation, measures 1-4. The piece is in 2/4 time and marked *Pomposo*. The first measure is marked *ff*. The notation consists of a treble and bass staff with various chords and melodic lines.

Second system of musical notation, measures 5-8. The notation continues with chords and melodic lines. The fifth measure is marked *ff*.

Third system of musical notation, measures 9-12. The notation continues with chords and melodic lines. The ninth measure is marked *ff*.

Fourth system of musical notation, measures 13-16. The notation continues with chords and melodic lines. The first measure is marked *p Ped.* and the third measure is marked *Ped.*.

Fifth system of musical notation, measures 17-20. The notation continues with chords and melodic lines.

Sixth system of musical notation, measures 21-24. The notation continues with chords and melodic lines. The first measure is marked *p Ped.* and the third measure is marked *Ped.*.

Military Schottische.

Musical notation for the first system, featuring a treble and bass clef. The piece is in 2/4 time. The first measure includes a 'Ped.' marking and a sixteenth-note figure in the right hand. The bass line consists of a simple harmonic accompaniment.

Musical notation for the second system, featuring a treble and bass clef. The piece is in 2/4 time. The first measure includes a 'ff marc.' marking. The right hand has a more active melodic line with eighth notes, while the bass line continues with a steady accompaniment.


Musical notation for the third system, featuring a treble and bass clef. The piece is in 2/4 time. The right hand continues with a melodic line, and the bass line provides a consistent accompaniment.

Musical notation for the fourth system, featuring a treble and bass clef. The piece is in 2/4 time. The first measure includes a 'p' marking. The system concludes with 'Ped. cres. Ped.' markings and a sixteenth-note figure in the right hand.

Musical notation for the fifth system, featuring a treble and bass clef. The piece is in 2/4 time. The first measure includes a 'dim.' marking. The right hand has a melodic line with a slight downward contour, while the bass line continues with a steady accompaniment.

Musical notation for the sixth system, featuring a treble and bass clef. The piece is in 2/4 time. The first measure includes a 'ff' marking. The right hand has a melodic line, and the bass line provides a consistent accompaniment.

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