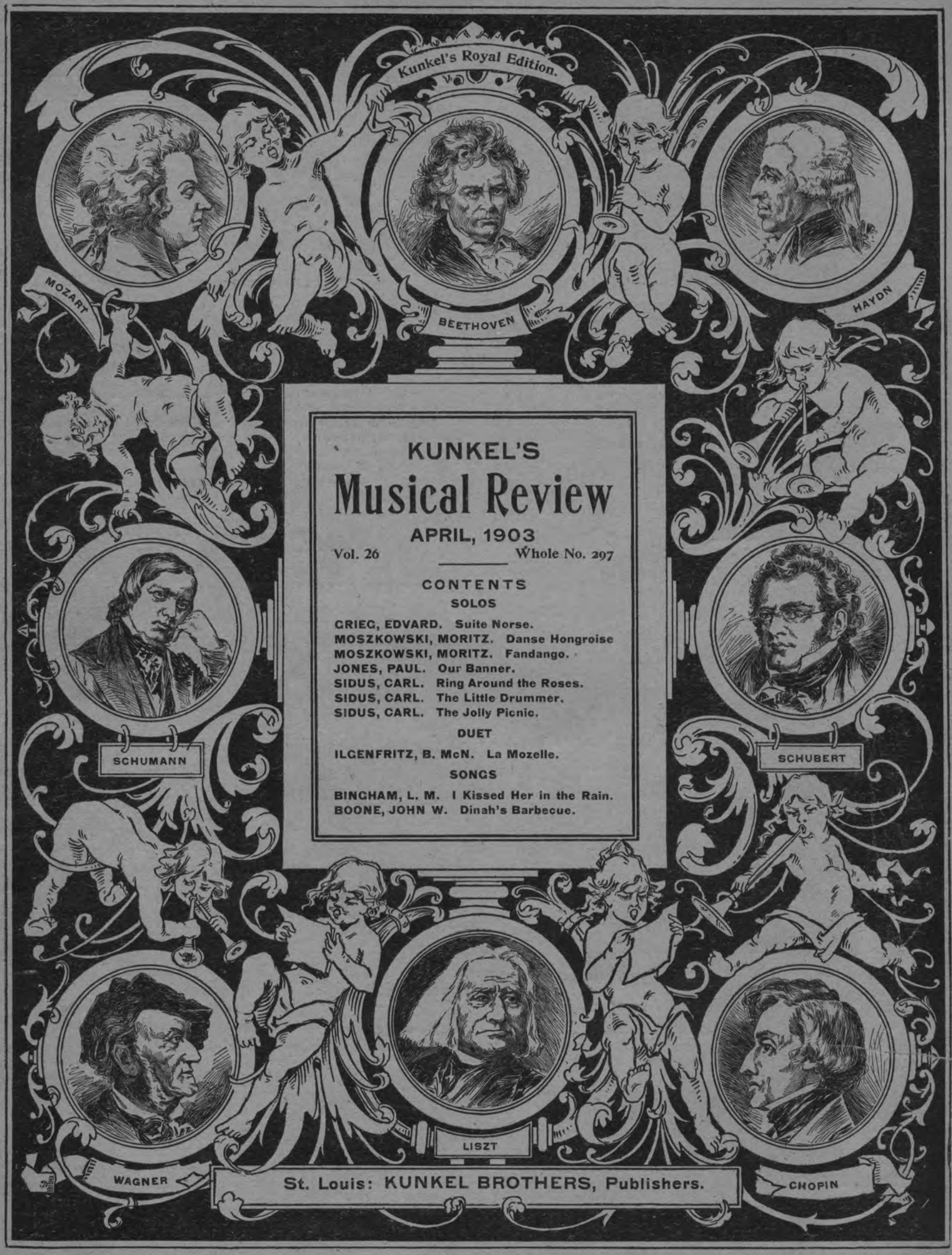

KUNKEL'S
Musical Review

APRIL, 1903

Vol. 26 Whole No. 297

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DUET

ILGENFRITZ, B. McN. La Mozelle.

SONGS

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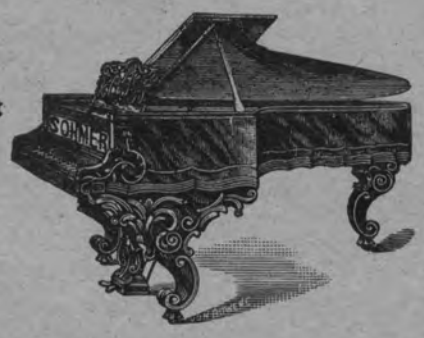

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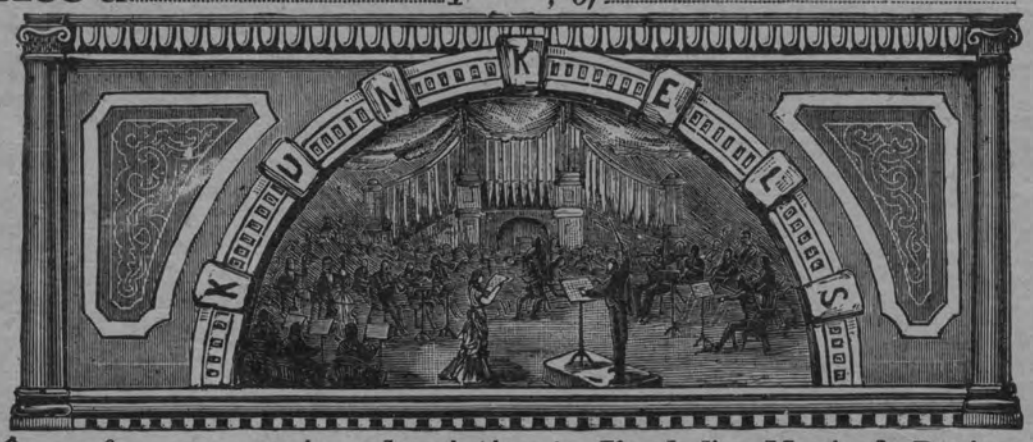

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HINTS ON TEACHING.

There are two kinds of teaching which have not yet fully yielded themselves to pedagogical methods, namely, Sunday School teaching and music teaching. Here the hit-or-miss style of teaching is still largely in vogue. But it is a matter for rejoicing that in both there are signs of awakening. There is a deep-seated, mighty movement going on which seeks to establish music teaching on a truly scientific and pedagogical foundation. The time is not far distant when every teacher of instrumental or vocal music will be required to know padagogy, psychology, physiology, acoustics, esthetics, and general literature in addition to technical knowledge of his subject. There must be normal schools for music teachers just as well as for public school teachers.

The great problem for the conscientious, honest music teacher is how to secure the best results from the time, labor and money spent by the pupils in the effort to acquire a musical education. To this end the work of instruction must settle down on a basis of pedagogical principles.

By pedagogical principles we mean fundamental truths which serve as a foundation of method in the art of teaching. They are not something distant, abstruse, and vague but are formulated from what we know of the human mind on the one hand and of the fund of truth with which humanity is to be educated on the other hand.

A method in pedagogy is a rational plan or a series of steps for effecting certain results in teaching. It is a definite way of proceding for the attainment of a given end. Just as soon as we begin to establish our music work on right school principles and to conduct it according to scientific methods of pedagogy, we shall realize vastly better results than we have hitherto attained.

It is not possible, and if it were possible, it would not be practicable, to formulate a code of pedagogical laws which are to hold for all teachers in all circumstances. The best pedagogy is that which the wide-awake teacher, guided by experience, will frame for himself on the basis of a true and practical psychology. Every teacher must have certain clearly defined, positive principles of teaching and study. These he will weave into a consistant and coherent system, which he will employ in his work, not for its own sake, but as a guide and help both to himself and to his pupils, in order to attain the best possible results.

Several things should be considered definitely settled in regard to music teaching. First of all, teaching music is both a science and an art, in just the same way that school teaching is a science and an art. As a science, it rests on psychological and rational principles; as an art, it is to be acquired by experience and careful, conscientious work. Not everybody who knows music is qualified to teach; only those can teach music successfully who have been properly trained in the art of teaching.

It sometimes happens that a person who has been trained in the science of pedagogy does not make a good teacher, but that is not the fault of the principles we advocate. One way or method of teaching is not as good as another; there is a right method and a wrong method. No method can be right which ignores the nature and laws of the human mind. From the psychological point of view, every true and right method must begin with the nature of mind.

If a man should undertake to practice medicine without a thorough knowledge of anatomy, physiology, materia medica, and the other subjects which belong to a professional training for the practice of the healing art, his act would be regarded as criminal and would be punished by the law. So, no one should be allowed to teach music who is not professionally qualified for that office. To experiment upon pupils musically, or morally, or intellectually, should be considered as reprehensible a thing as to experiment on the health and life of the body.

The public has a right to demand that the teachers of youth know their business before they begin to practice their art. We cannot afford to waste time, money and labor in ruinous experiments. That person or society, or whatever agency it may be, that will succeed in creating a healthy public sentiment in this direction will do the musical world a lasting benefit.

COMPOSERS.

"Unfortunately the composers are, as a rule, worse than the critics. They follow indiscriminately a fashion, and transfer unhesitatingly the voluptuous accents of 'Tristan and Isolde's' love duet to a child's prayer, and the gorgeous pomp of Walhalla to a rustic idyll. The irreconcilableness of the two should be obvious, but it is not. A tyro should be able to understand that the simple can only be expressed by the simple, the naive by the naive, and the tranquil by the tranquil, not by the complex, the passionate, and the turbulent; nevertheless, the masters of the craft often fail to do so. There is nothing so common in our present-day music as illustrations of 'much ado about nothing.'"

Thus speaks the well-known Prof. Niecks. Speaking of Liszt, he continues:

"Liszt, unequaled as an experimentalist, has proved himself also a great discoverer. No one has been bolder in modulation and harmonic progression, and in the introduction of dissonance. His abandonment of the classical forms, and fashioning of new ones in accordance with the nature of the subjects, is not a whit less bold, nay, required even greater boldness. His pianoforte style must be allowed to be a creation of his own, and his orchestration abounds in miracles."

Concerning two other great innovators—Chopin and Wagner—Niecks remarks:

"Few realize how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: frequent employment of other modes than major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism, and the bolder use of dissonances, substitution of serpentining and twirling lines for straight ones, and of sophisticated for plain arpeggios, introduction of novel rhythmical formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence.

"But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focused the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art form, and has imposed this art form on a large portion of civilized society, and more or less influenced by them the practice of every composer and the taste of every lover of music."

METHINKS music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years, my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task if we desire not to leave the ear empty, or to disturb the simplicity of the noble cantabile with too much noise.—*Emanuel Bach.*

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OPERA AND SYMPHONIC MUSIC.

Sig. Mascagni having been interrogated on the trend of the development in music and particulary if Wagnerian drama is the end of one period in the history of dramatic opera, or the beginning of a new period, replied:

"Wagner is not to be considered as the reformer of musical art. Pure music will develop along the line of harmony. Wagner was not able to be a harmonist in the proper sense of the term as he was overcome by the facination of polyphony. Wagner was the radical reformer of the musical drama. When ignorant musical critics and dilettanti have been confuted by a blast of logic, the new composer will see clearly revealed before his eyes on the broad horizon of dramatic art the benefits of Wagnerian art, and then the true spirit of the composer, guided and made by certain new judgments, will return in triumph towards those pure sources of musical art and melody, the eternal and universal language of the soul. The wonderful work of Wagner will remain isolated in the history of art like a document which cannot be imitated, the expression of an idea whose realization has attained the highest possible perfection. But the music of Wagner does not destroy in any sense the great patrimony of melody which has been left us by the masters of music from Scarlatti down to Verdi. Nevertheless the reform which has been brought about by Wagner in musical drama destroys all the old formulas of melodramic opera, and marks in the domain of the theatre the point of departure of a new and wonderful evolution."

Asked whether the future of symphonic music will be in the direction of program music or of pure music he said:

"Symphonic music is destined to progress to a brilliant future. The pertinacious boldness, the spasmodic curiosities praised by the critics will vanish rapidly before a refined public taste, only the good will remain, the good of all nations, and we shall see the power of music strengthened by developed technique. Then we shall hear, borne on all the winds, the popular songs of every country, and from everybody will be heard those expressions in the language of music of the joys, griefs, aspirations and marvels of the world. The sublime language of melody will become cosmopolitan, and will unite the world in a pure socialism. How then will it be possible to think of the puerility, the poverty of that kind of music which is called 'program music'? The nobility of the ideal will prevail against all by its fascinating power."

THE London *Musical News* has this anecdote of the great conductor: "On one occasion, when Von Buelow had to conduct an orchestral concert at which a piece written by an aristocratic amateur was to be performed, the composer requested permission to direct a rehearsal, and, on obtaining it, opened a parcel containing seventy pencils, which he handed to the members of the band, asking them to mark his intentions in their parts as he would give them by word of mouth. Hans von Buelow noted this matter of detail, and left the hall. Presently he returned, also with a parcel, and, on resuming his place at the desk, gravely handed out seventy pieces of india-rubber, with which the players were to erase the directions which the composer had given them.

WELL, well! so Jan Kubelik, whose violin playing delighted such a wide constituency in this country last year, is engaged to be married. And heaven save the mark! to a widow. Mrs. Kubelik, to be, is the Countess Marianne Csaky, a relative of Coloman Von Szell, the Hungarian Prime Minister. She is said to be only 22 years of age, and a beautiful and cultured woman. The formal betrothal took place in Vienna a short time ago, and the father of the Countess has stipulated that a year must elapse before the wedding. Kubelik, it is said, will reside in Vienna between his tours, on which his wife will accompany him.

A CELEBRATED New York musician writes: "I have come to see clearly that plants love music as well as sunshine, that they grow more luxuriantly in a studio where there is music, and that the tender buds brake more quickly into beautiful blossoms than they do in silence or in discord of sounds. The animal creations come up through the vegetable kingdom. We are decended in our turn from some rare and beautiful flowering plants. We all have nerves. As the animal grow more and more perfect they have finer nervous systems. Mankind is growing in this way all the time, and even the lower animals have nerves. Who then shall say with authority that some of the higher plants do not posssess them? There is the sensitive plant. It is not very far, it seems to me, from low animal life. A Boston physician I know says that when he plays harmonies his sensitive plant opens and stretches abroad, drinking in the music like sunshine. But the minute he strikes a discord the plant trembles and closes. Harmonious vibrations of the air thrill through and through the fibers of plants, stirring the sluggish juices in the same way as they stir the blood of the animal to greater and nobler impulses."

THE first performance of Massenet's new pianoforte concerto was given the other day in Paris by Louis Diemer. It is the first work of this kind that Massenet has written. It is said to be a sort of fantaisie, not following in the least the traditional form of the concerto, but rather the free fancy of the composer. It has three movements, of which the third—an allegro—is upon Slovak themes. In this the orchestra is augmented with drums, cymbals and a "celesta," and the color and whirl of the movement are said by Arthur Pougin to be bewildering.

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I

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Humoristischer Tanz.

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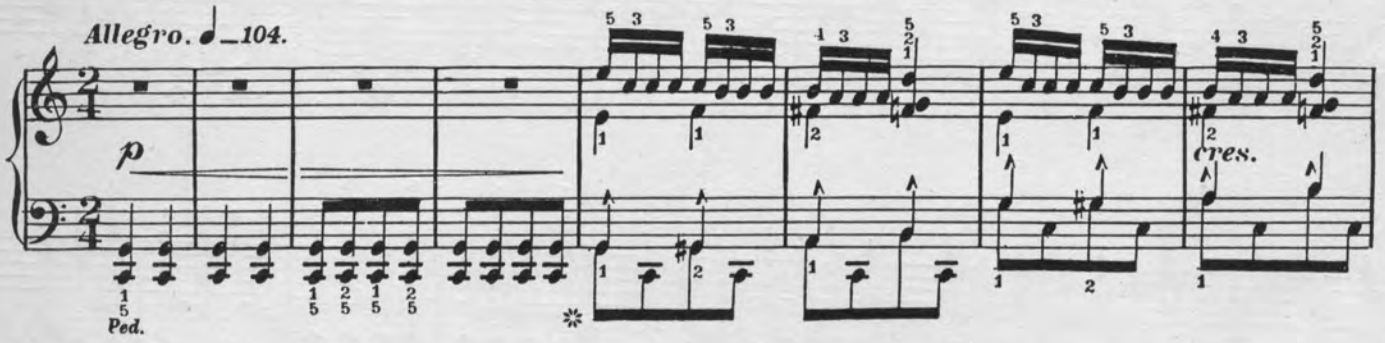
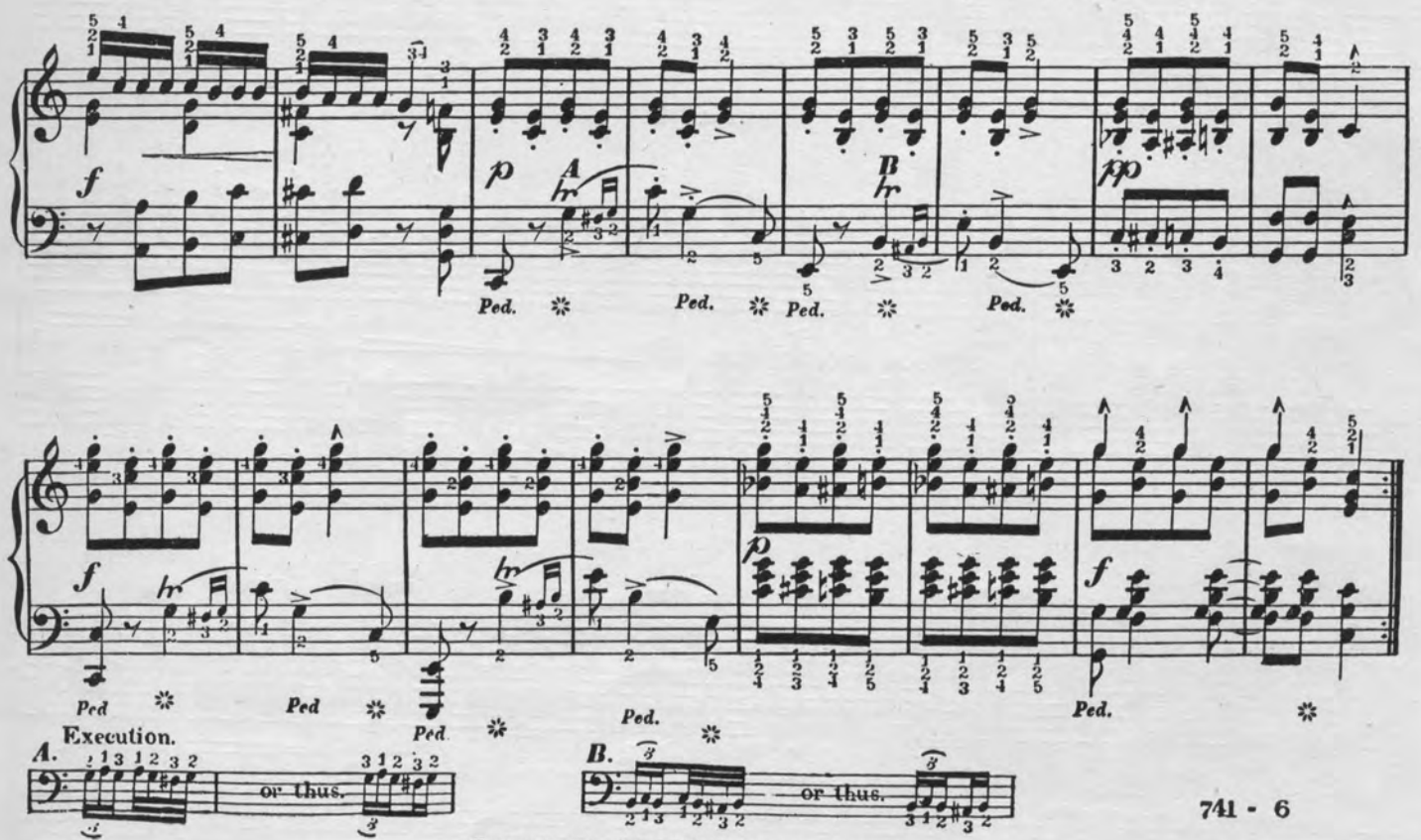
SUITE PREMIERE.





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1.

2.

Coda.

II

SOLFAGER UND DER WÜRMERKÖNIG

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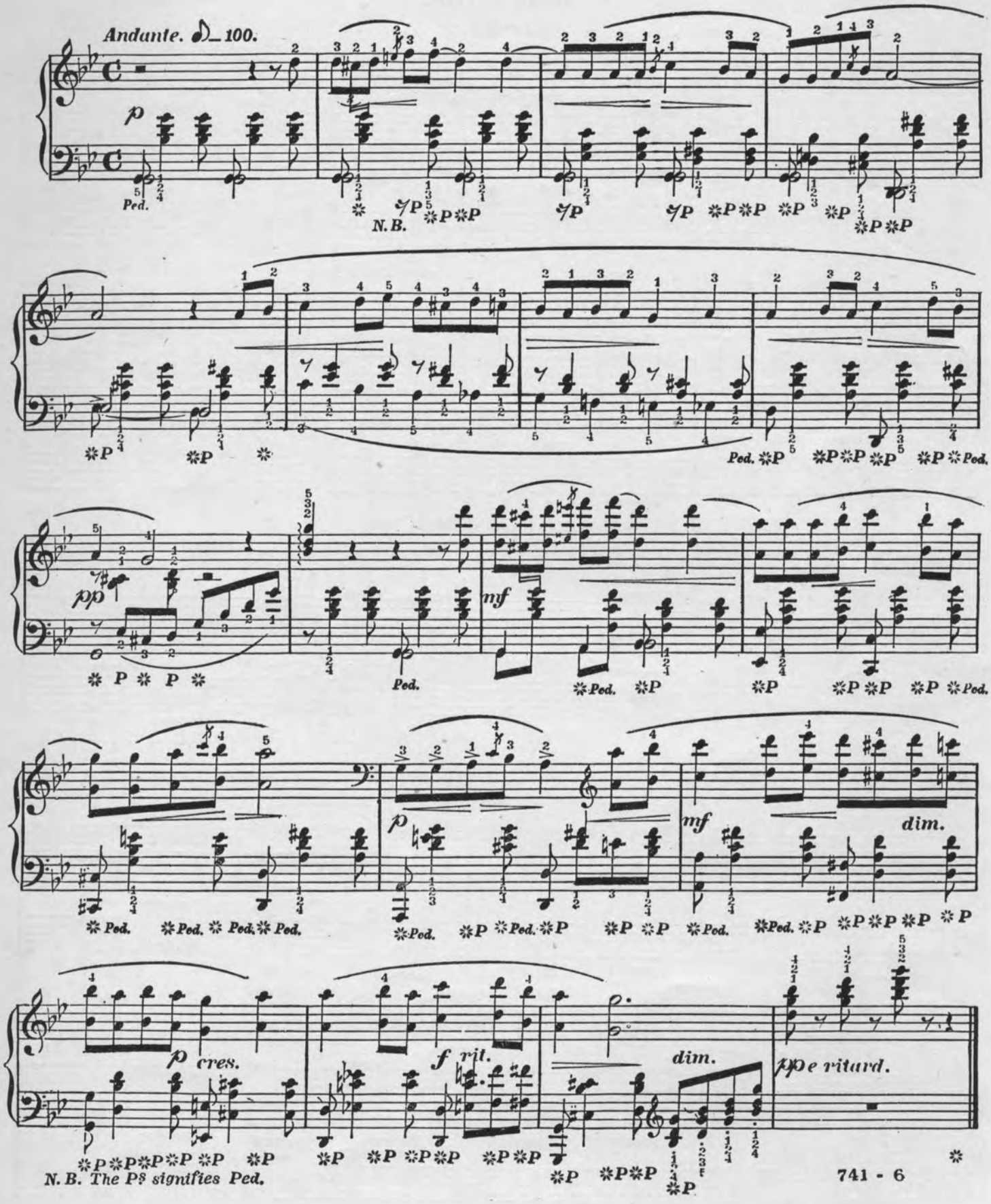
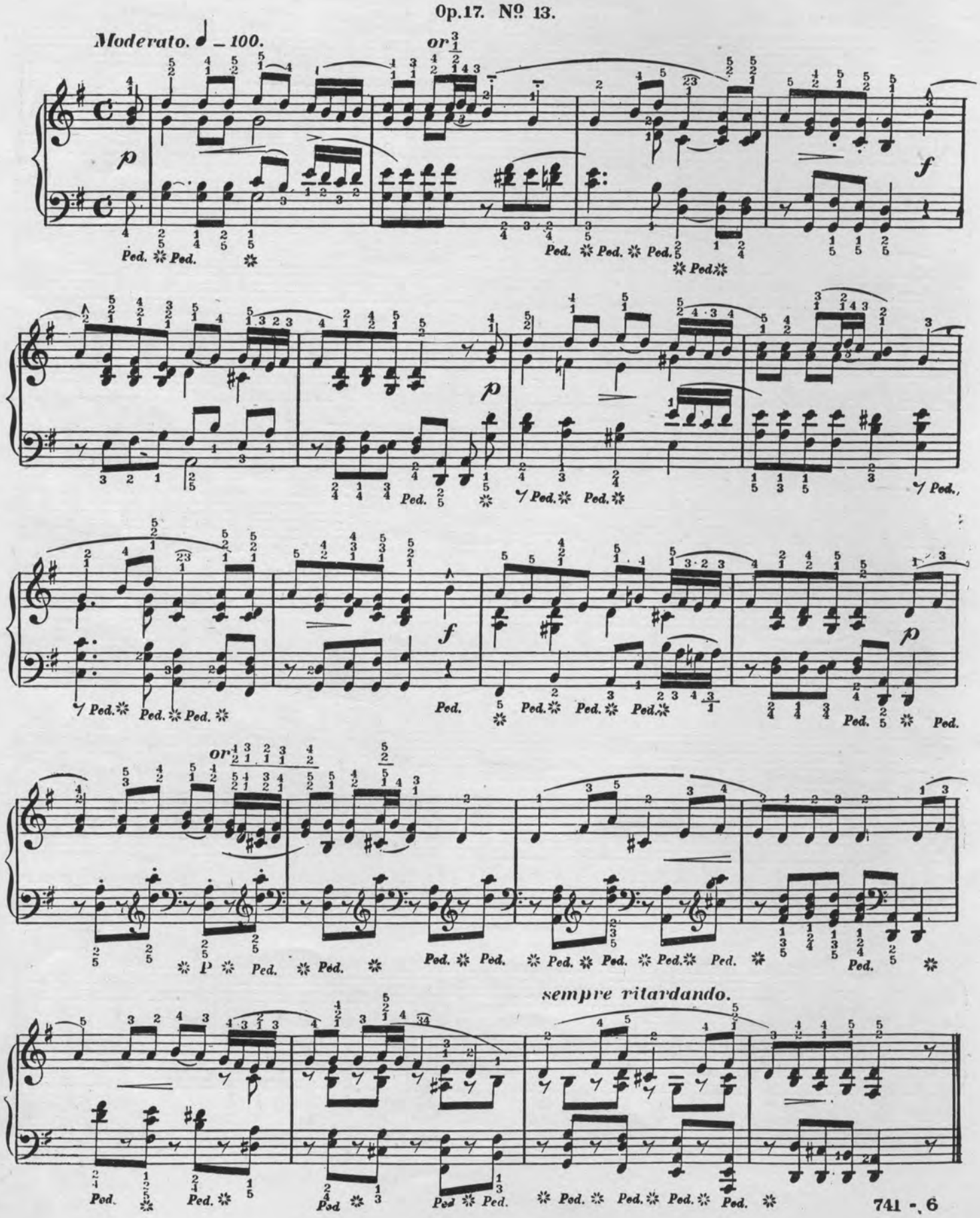


N. B. The Ps signifies Ped.

III

REISELIED.

Op. 17. № 13.



IIII

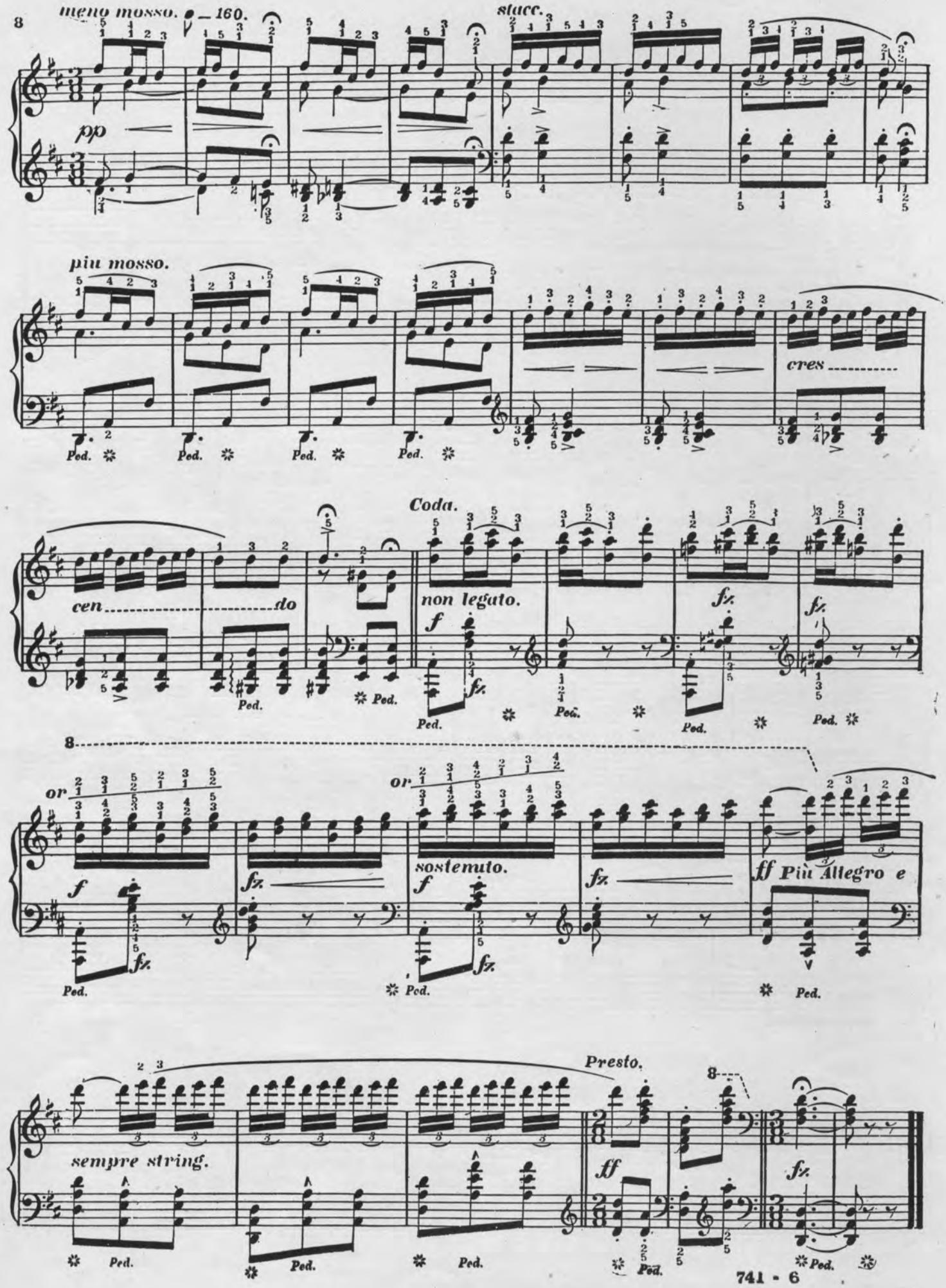
TANZ AUS JÖLSTER.

Op. 17. № 5.

Allegro con fuoco.

Moderato e marcato. ♩ = 112.

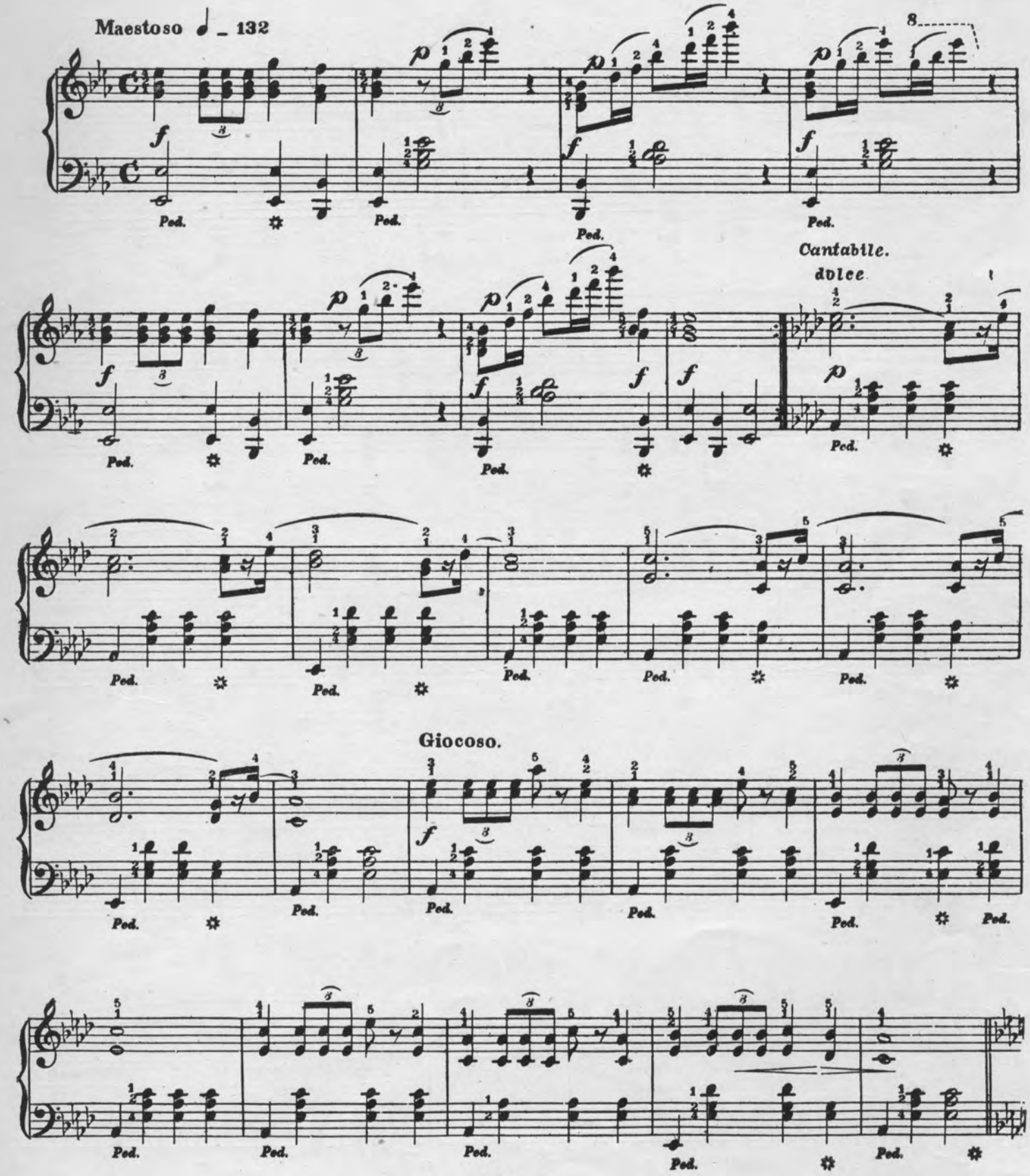
sempre piu f e pesante.


meno mosso. ♩ = 160.
stacc.
pp
piu mosso.
cres
Ped.
Coda.
cen
do
non legato.
f
fz
or
sostenuto.
ff Più Allegro e
sempre string.
Presto.
ff

OUR BANNER.

MARCH.

Paul Jones. Op. 70.



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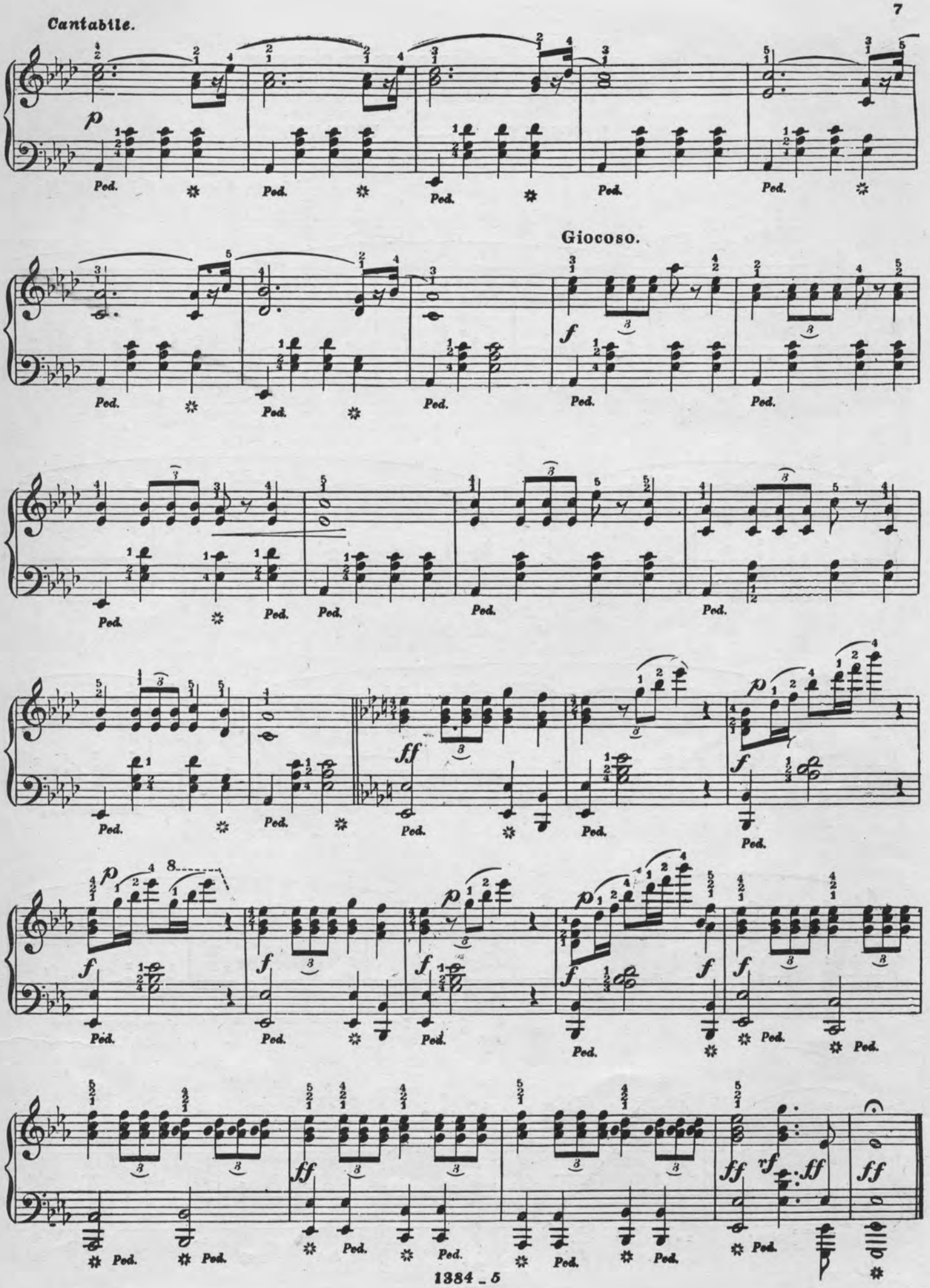
Baritone Solo.

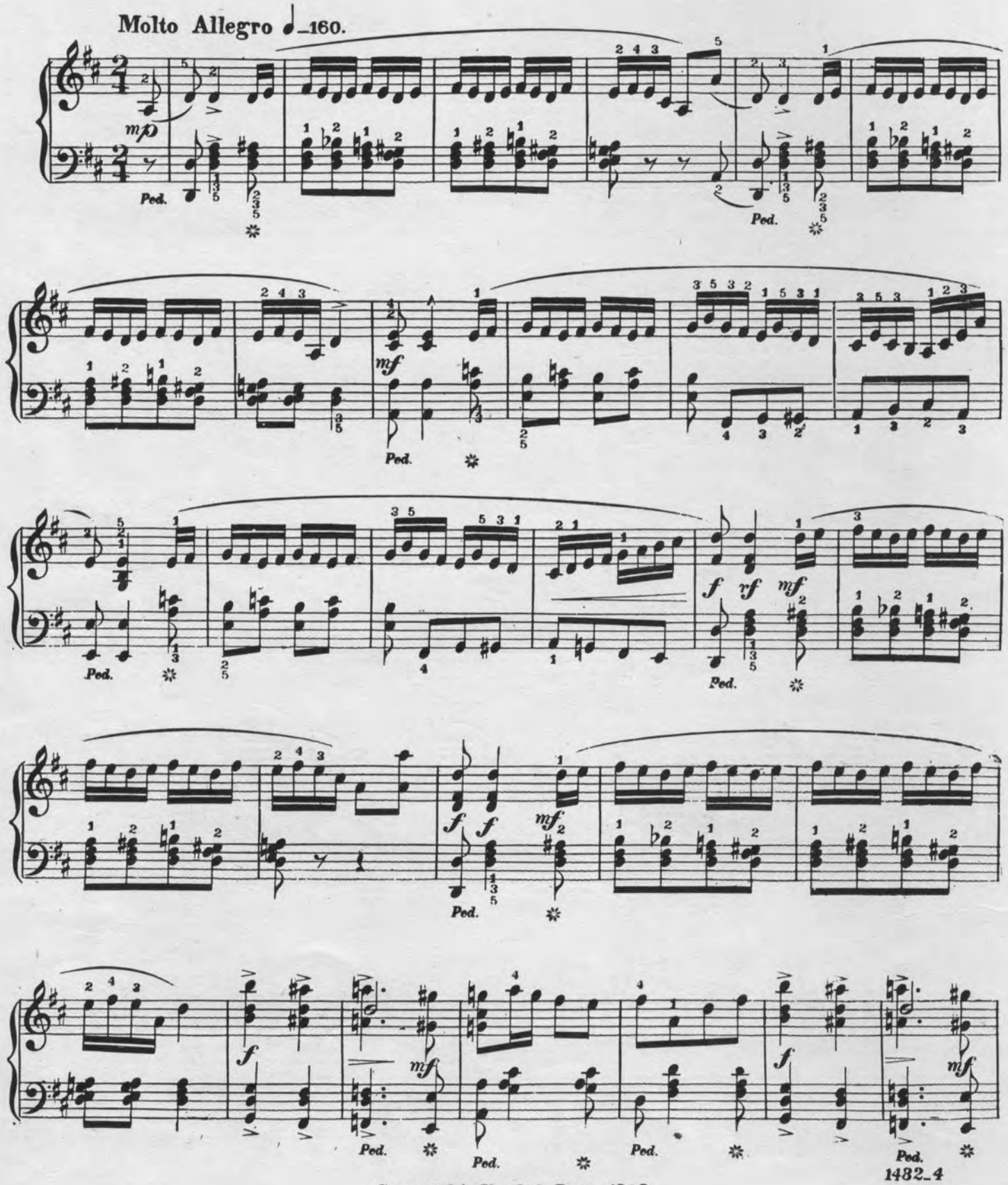
Risoluto.


Cantabile.
Giocoso.

DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

Moritz Moszkowski. Op. 23 No. 6.



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8

Ped. Ped.

8

f

Ped. Ped.

8

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

appassionato.

p giocoso.

Ped. Ped. Ped. Ped. Ped.

1. 2.

sfz *f*

8

f

p

cres.

Ped.

8

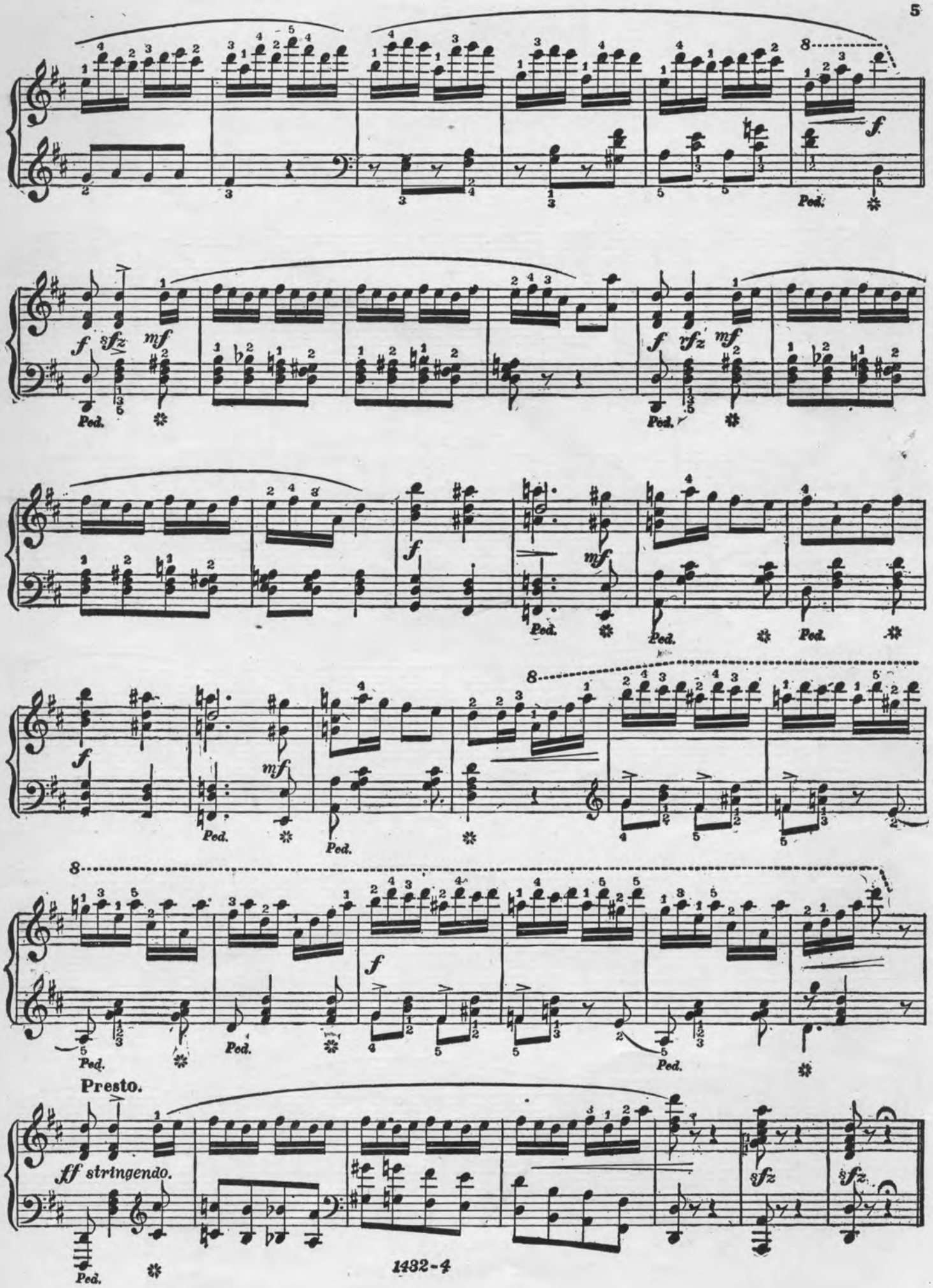
cres.

Ped.

8

cres.

Ped.

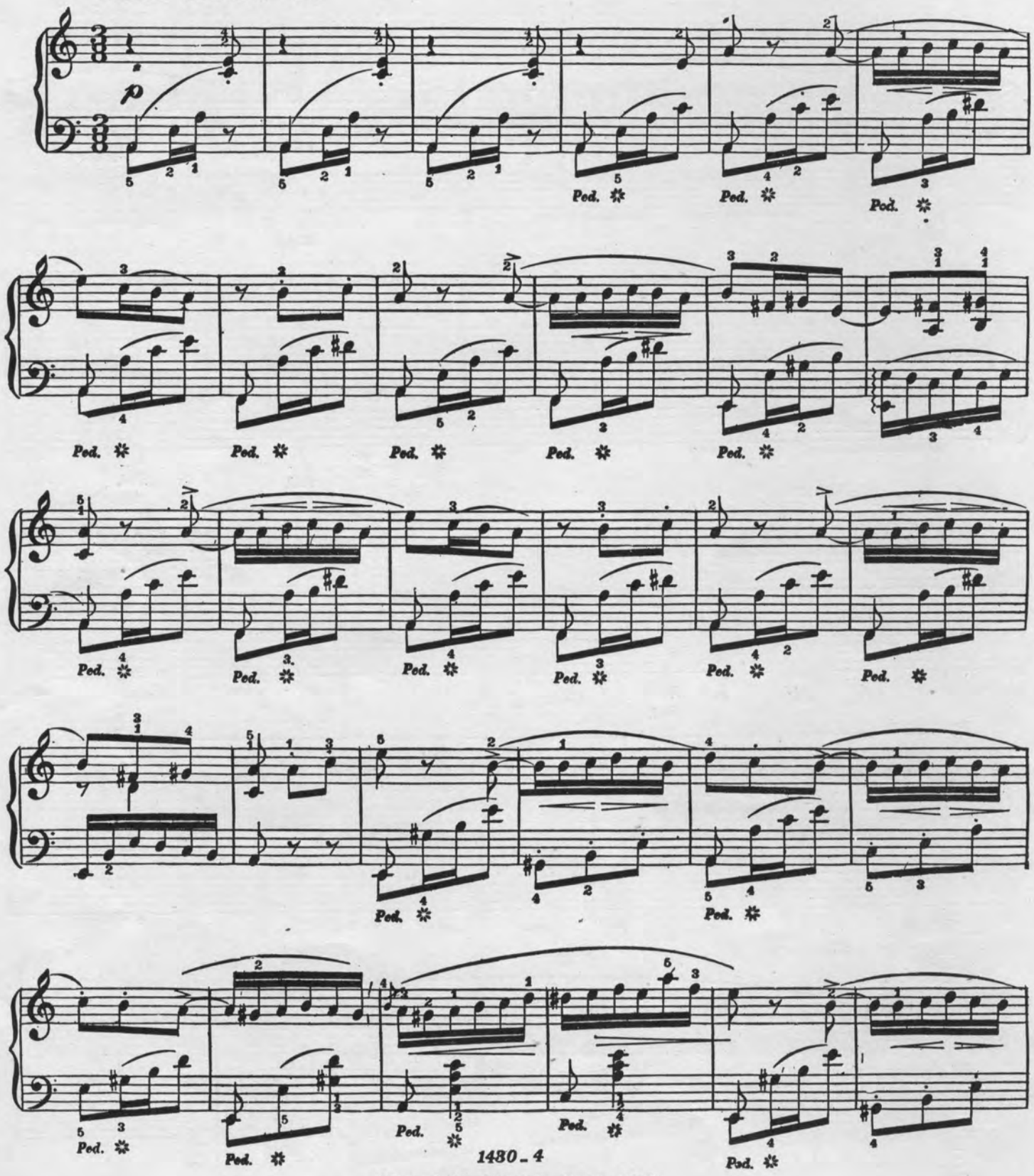

8
f
Ped.
sfz
mf
rfz
Presto.
ff stringendo.

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.



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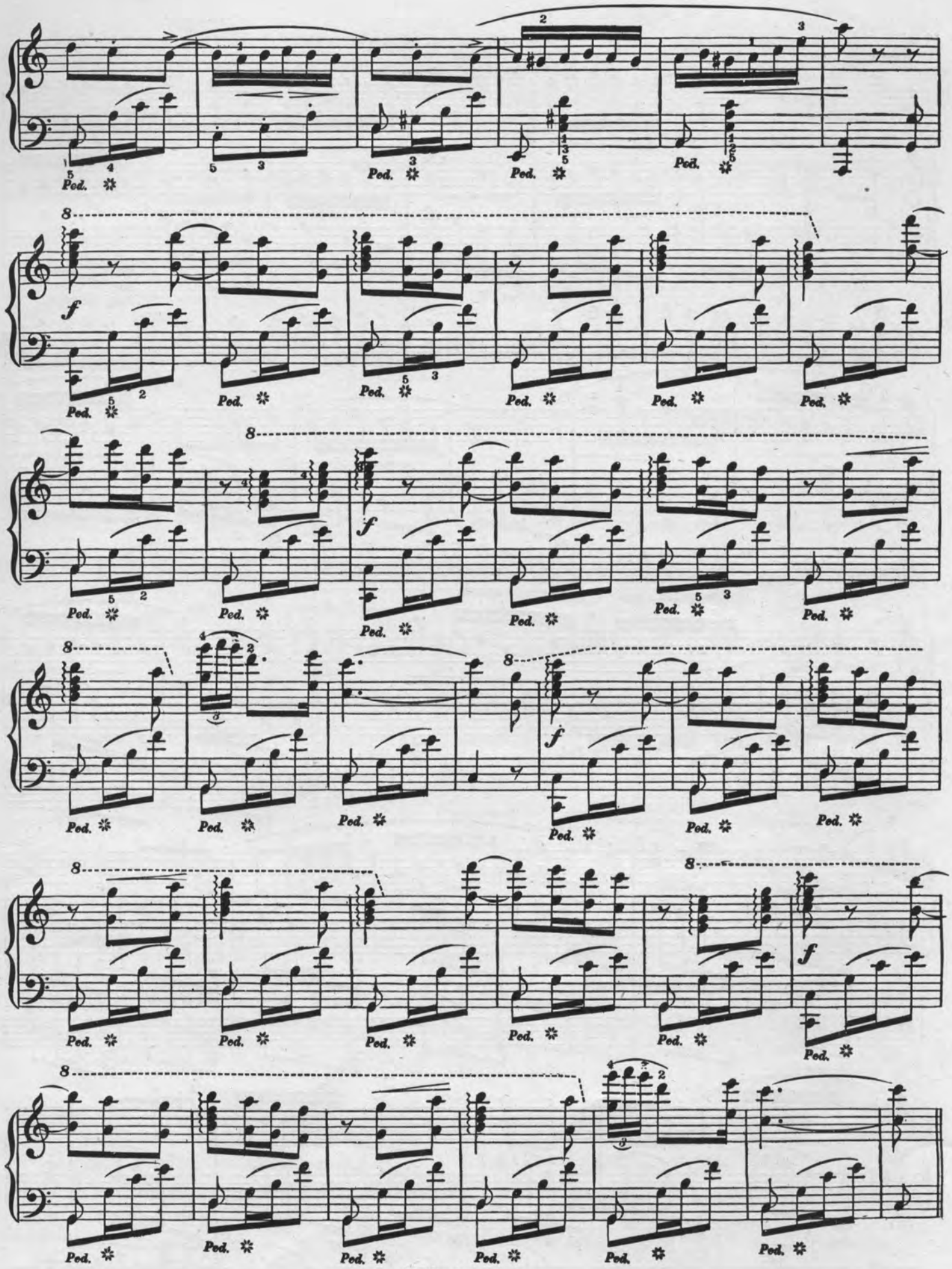
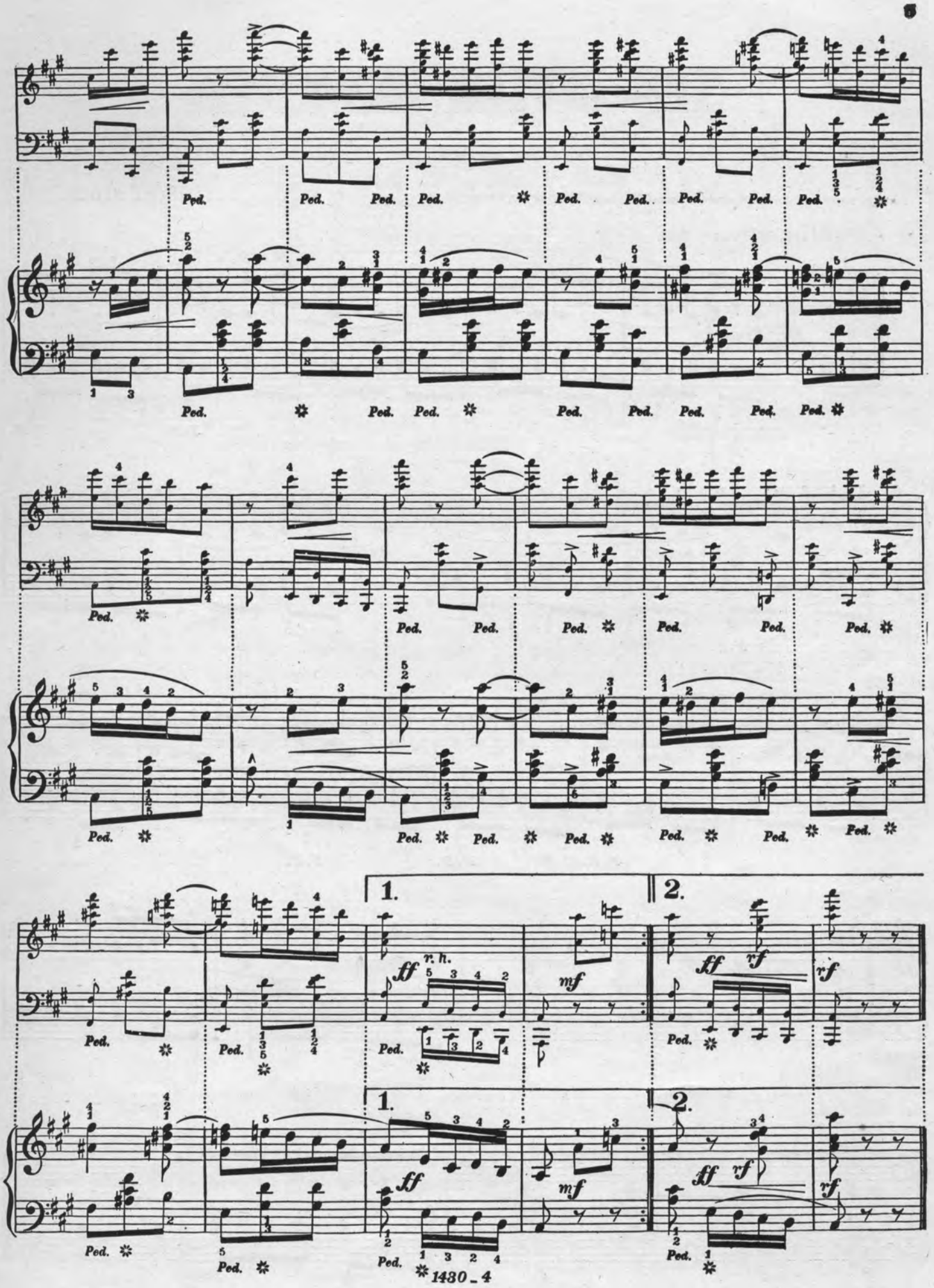

Ped.
f
8

ossia.

p

Ped. ✲

ossia.

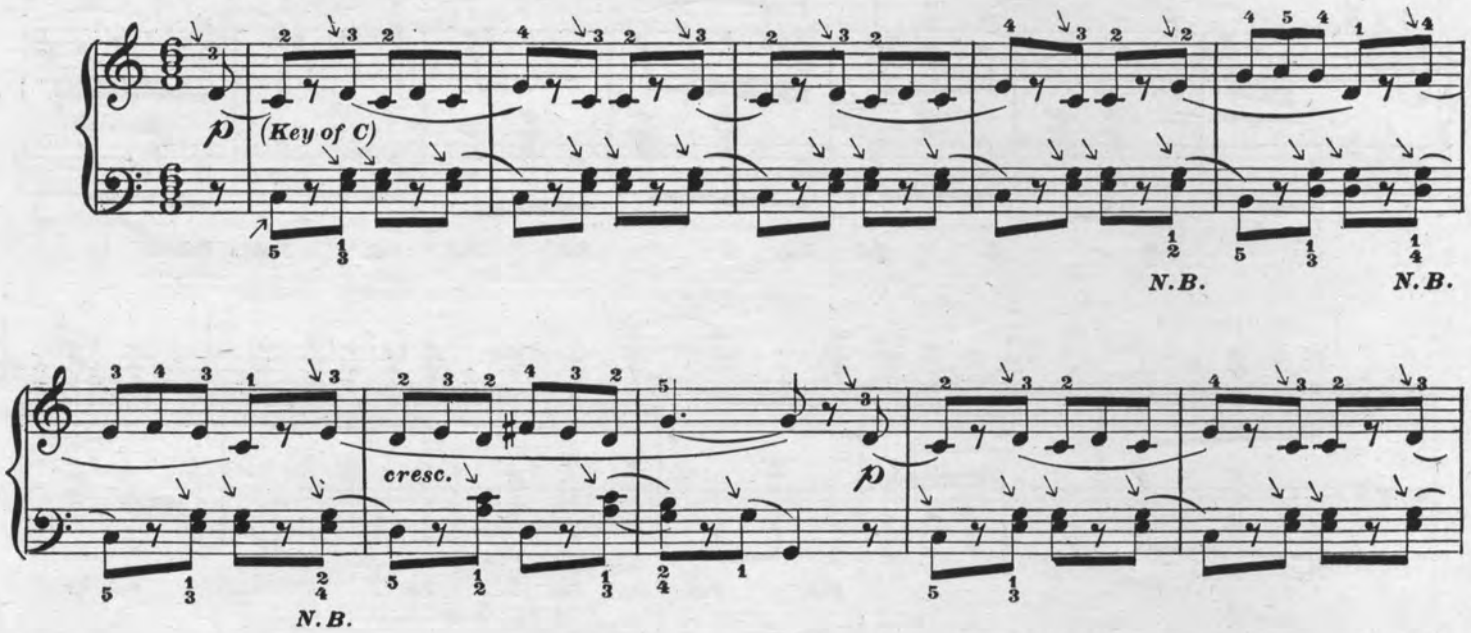

Ped.
1.
2.
ff
r. h.
mf
rf

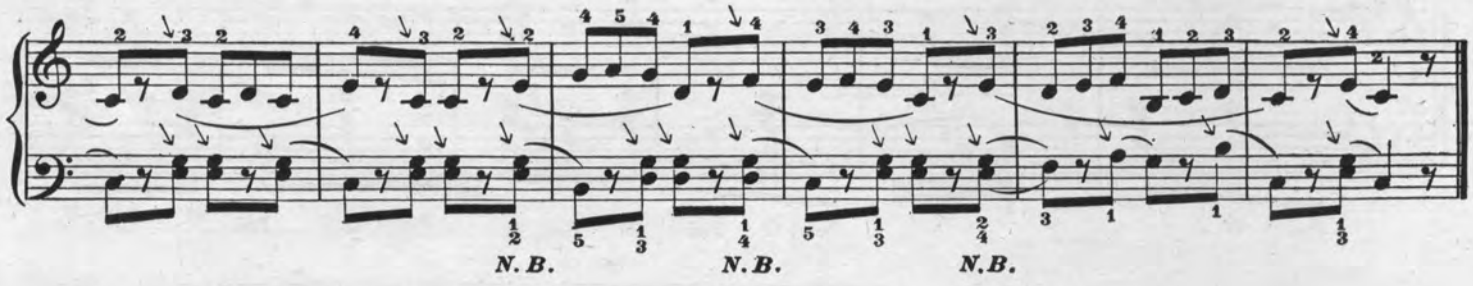
THE LITTLE DRUMMER.

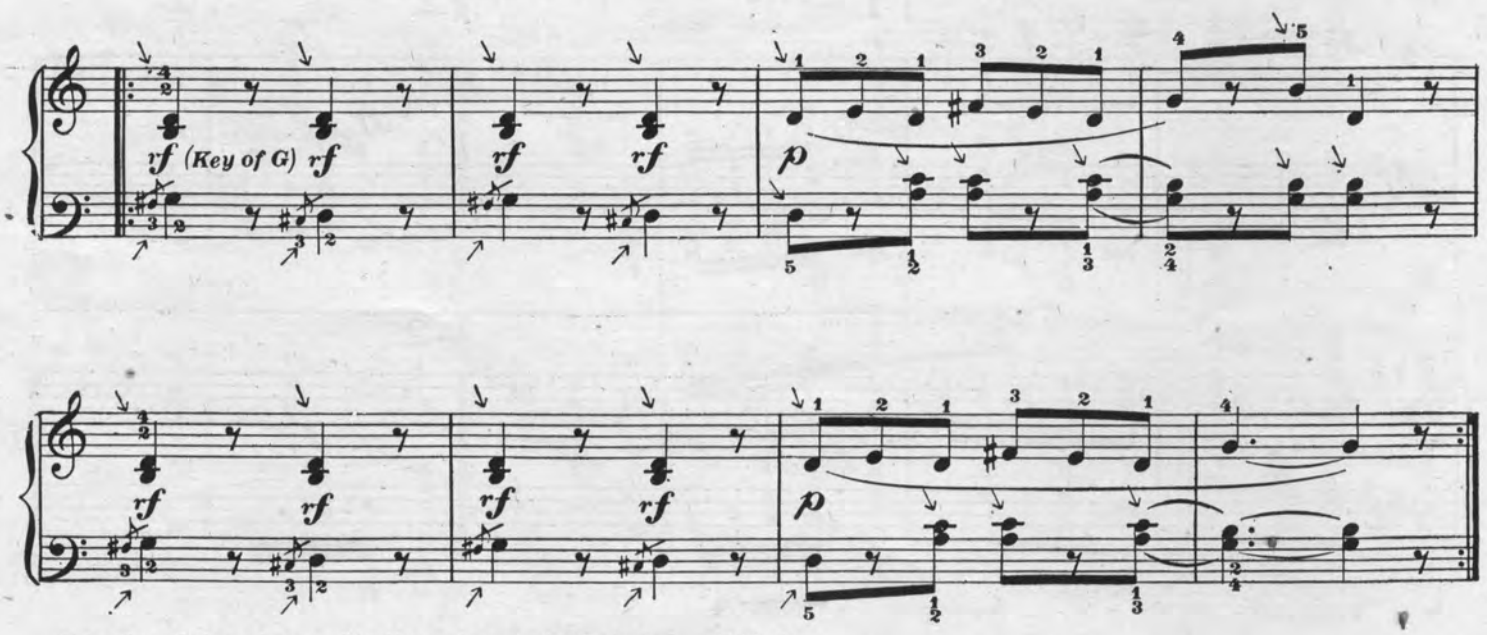
Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩.=100.







N.B. Carefully change the fingering as indicated. 1668_3

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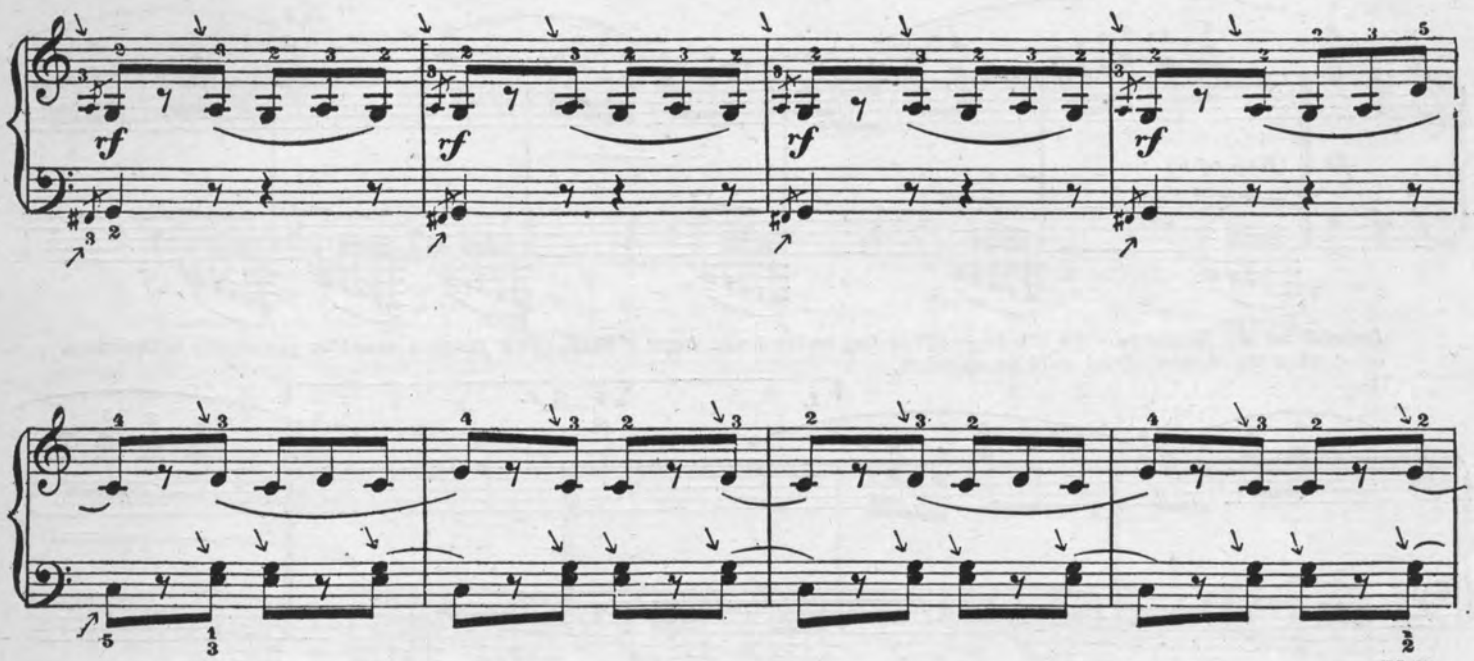
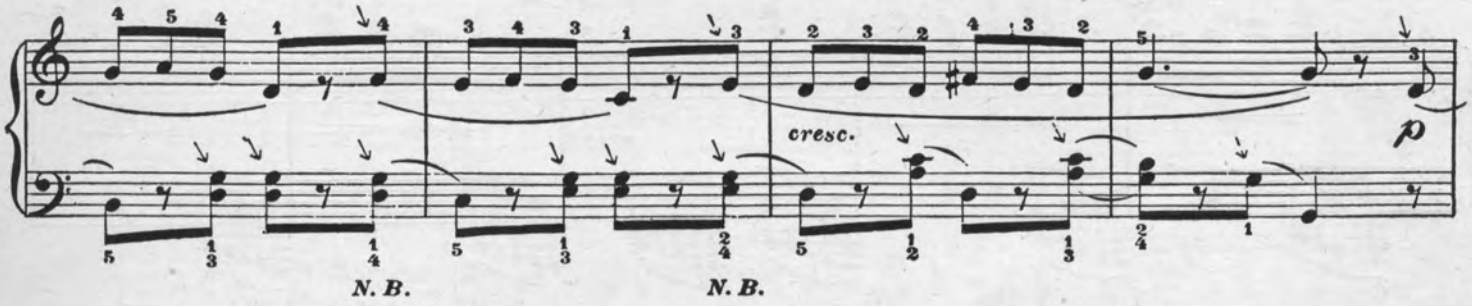
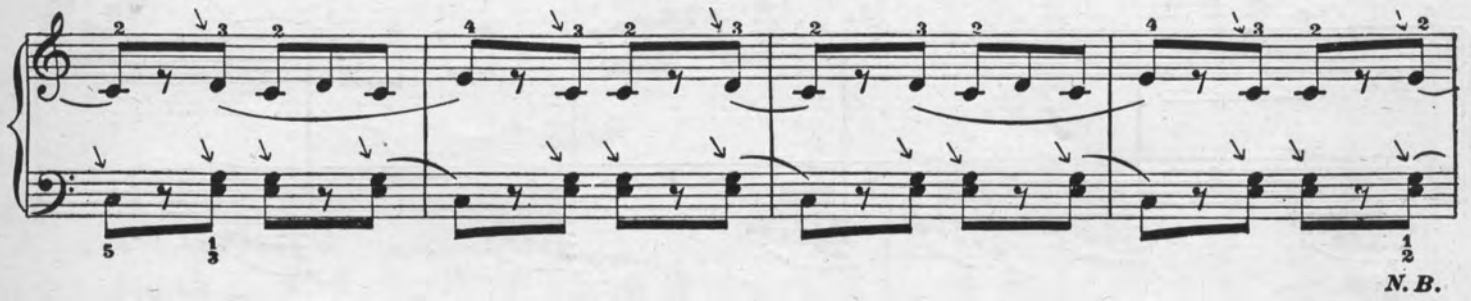

rf
N. B.


cresc.
p
N. B.
N. B.

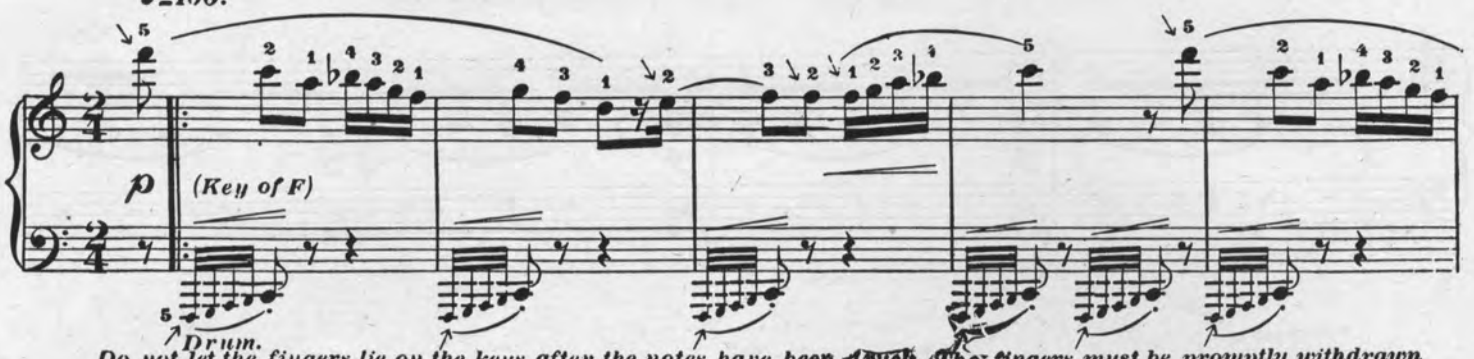

N. B.

Fine.
N. B.
N. B.

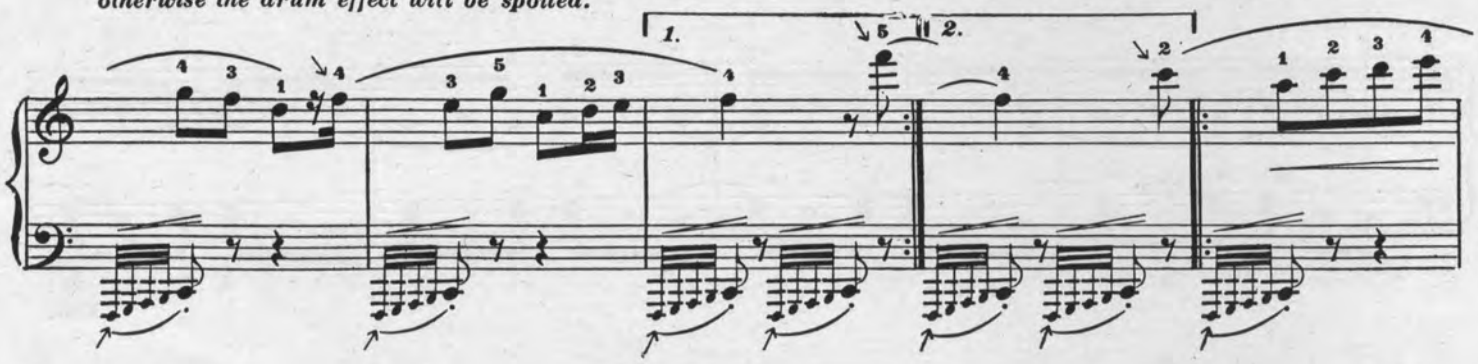
Here the quarter note is equivalent in value to the dotted quarter note in the preceeding parts. (♩. = 100 = ♩ = 100.)

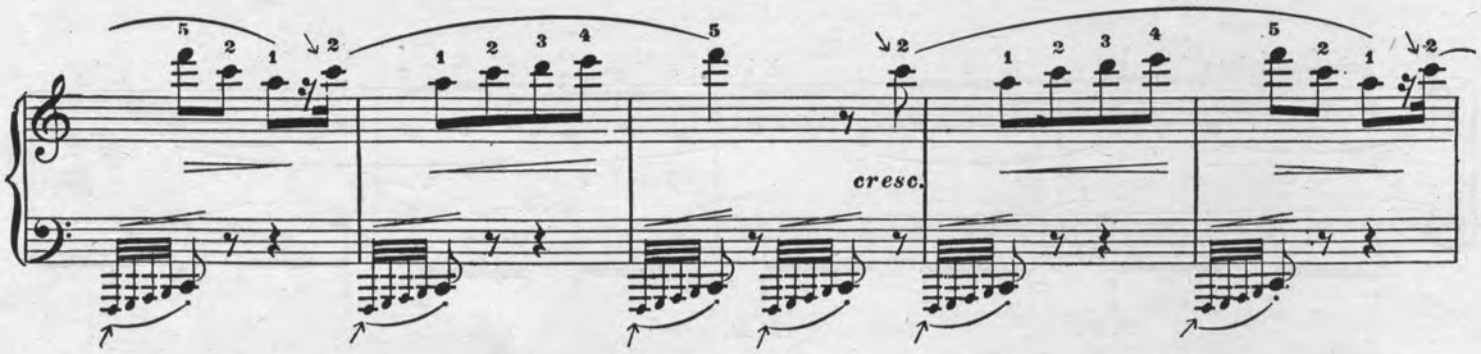
The Girl I left behind me.

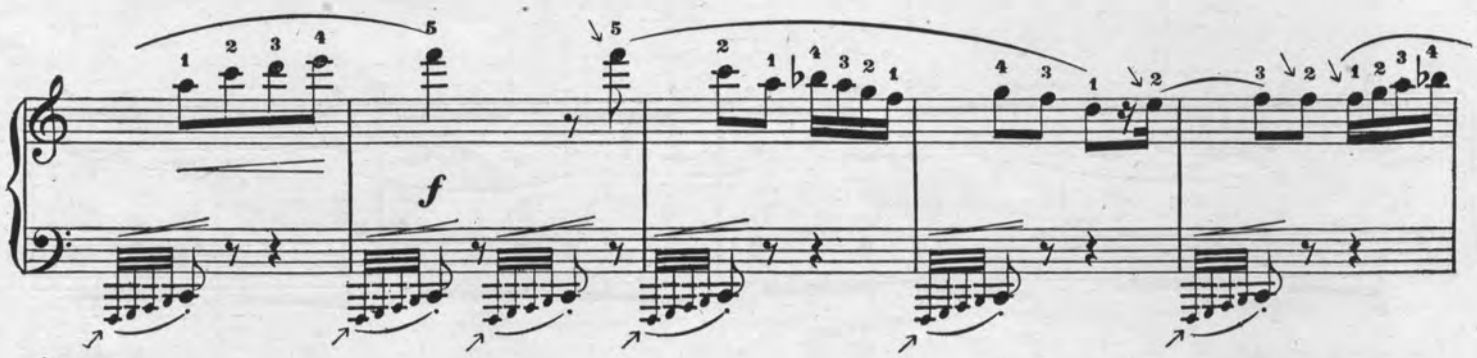
♩ = 100.

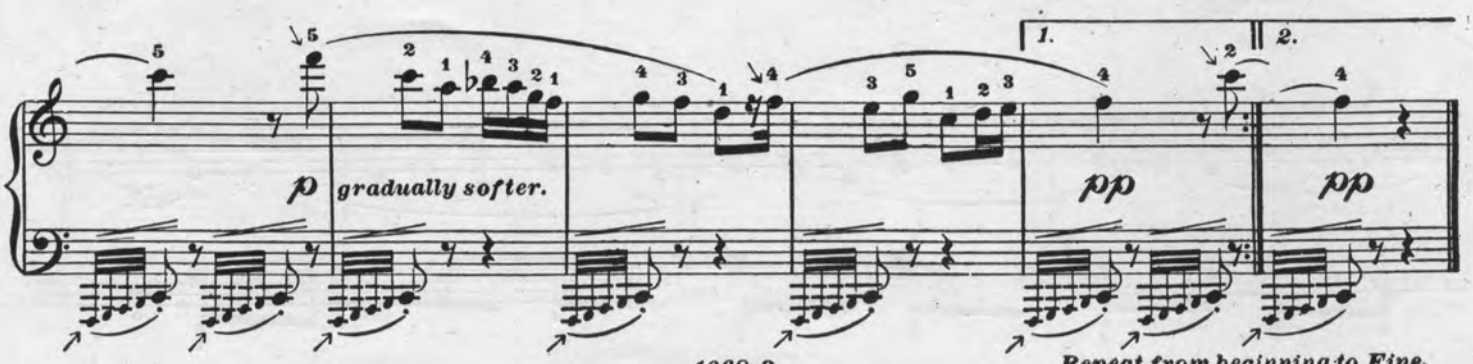


Do not let the fingers lie on the keys after the notes have been struck. The fingers must be promptly withdrawn otherwise the drum effect will be spoiled.









Repeat from beginning to Fine.

RING AROUND THE ROSES.

Waltz.

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

Allegretto. ♩. = 80.

CARL SIDUS.

(Key of C)

p

Fine.

N. B.

(Key of G)

N. B. Notice carefully the change of fingering.

1666_3

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p

N.B.

(Key of F)

f

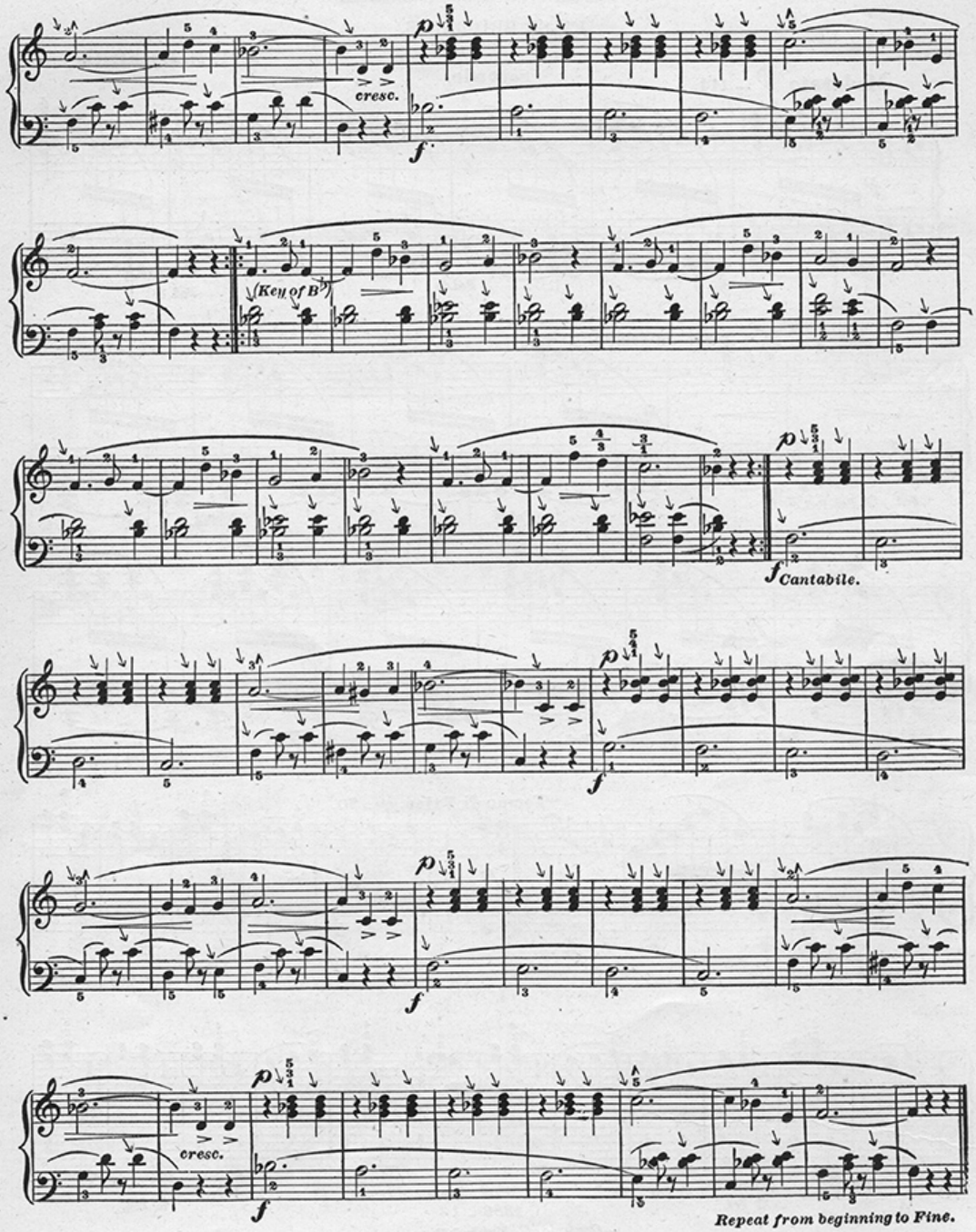
Cantabile.

p

f

p

f



Repeat from beginning to Fine.

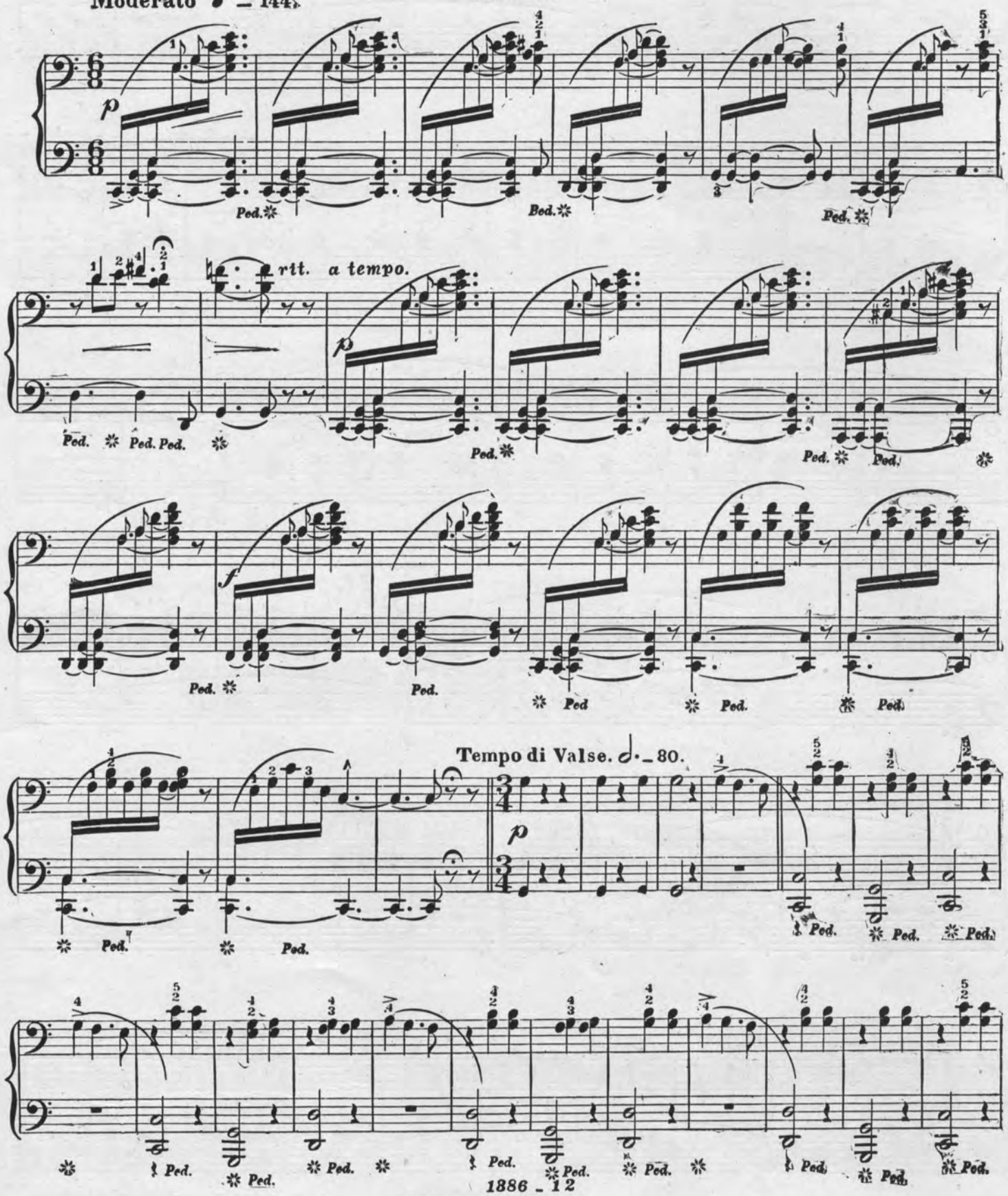
LA MOZELLE.

VALSE BRILLANTE.

B.Mc N. Ilgenfritz.

Moderato ♪ = 144.

Secondo.



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LA MOZELLE.

VALSE BRILLANTE.

B. Mc N. Ilgenfritz.

Moderato ♪ = 144. Primo.

Cantabile.

p Ped. Ped. Ped.

rit. a tempo.

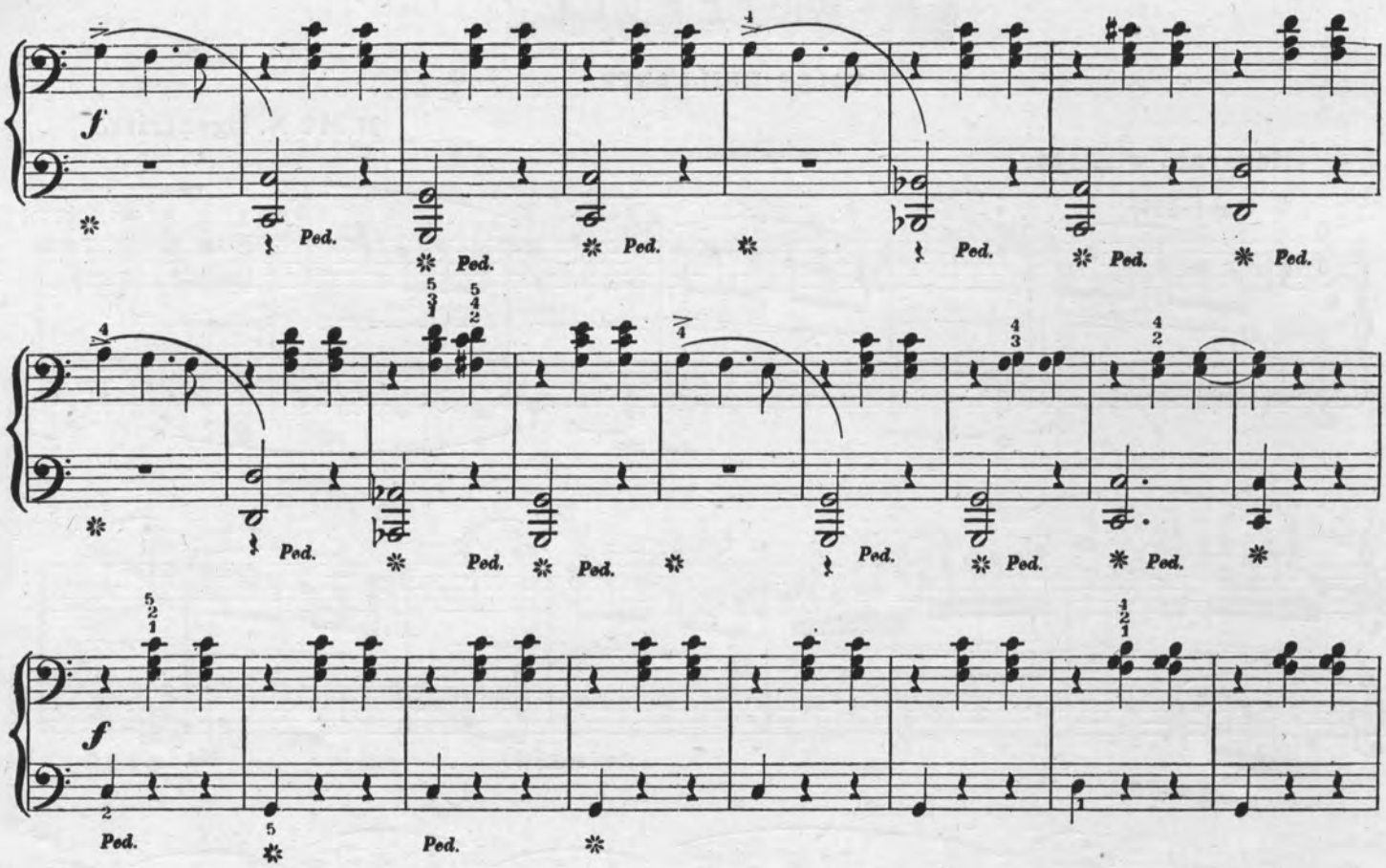
Ped. Ped. Ped. Ped. Ped. Ped.

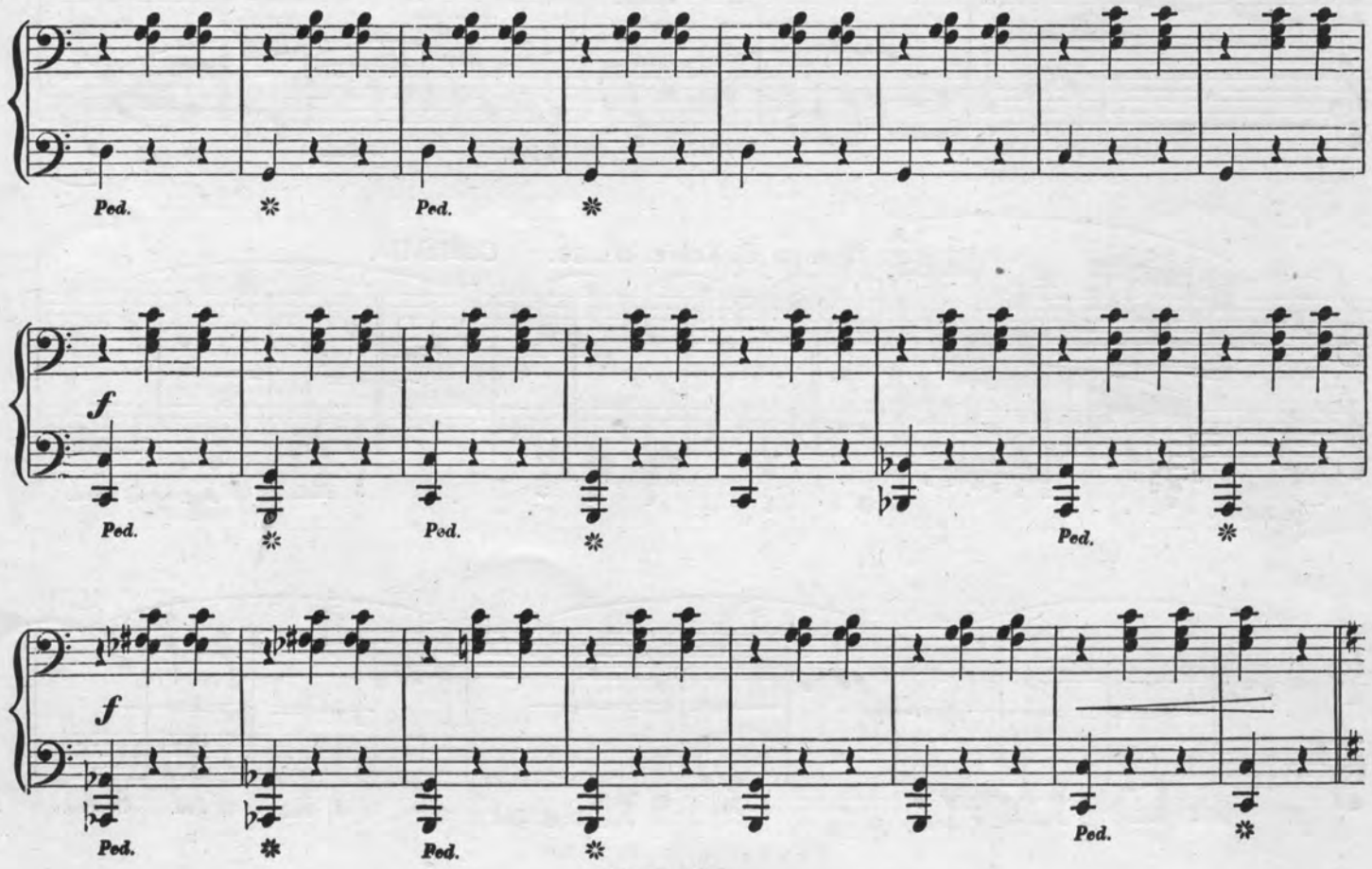
f Ped. Ped. Ped. Ped. Ped.

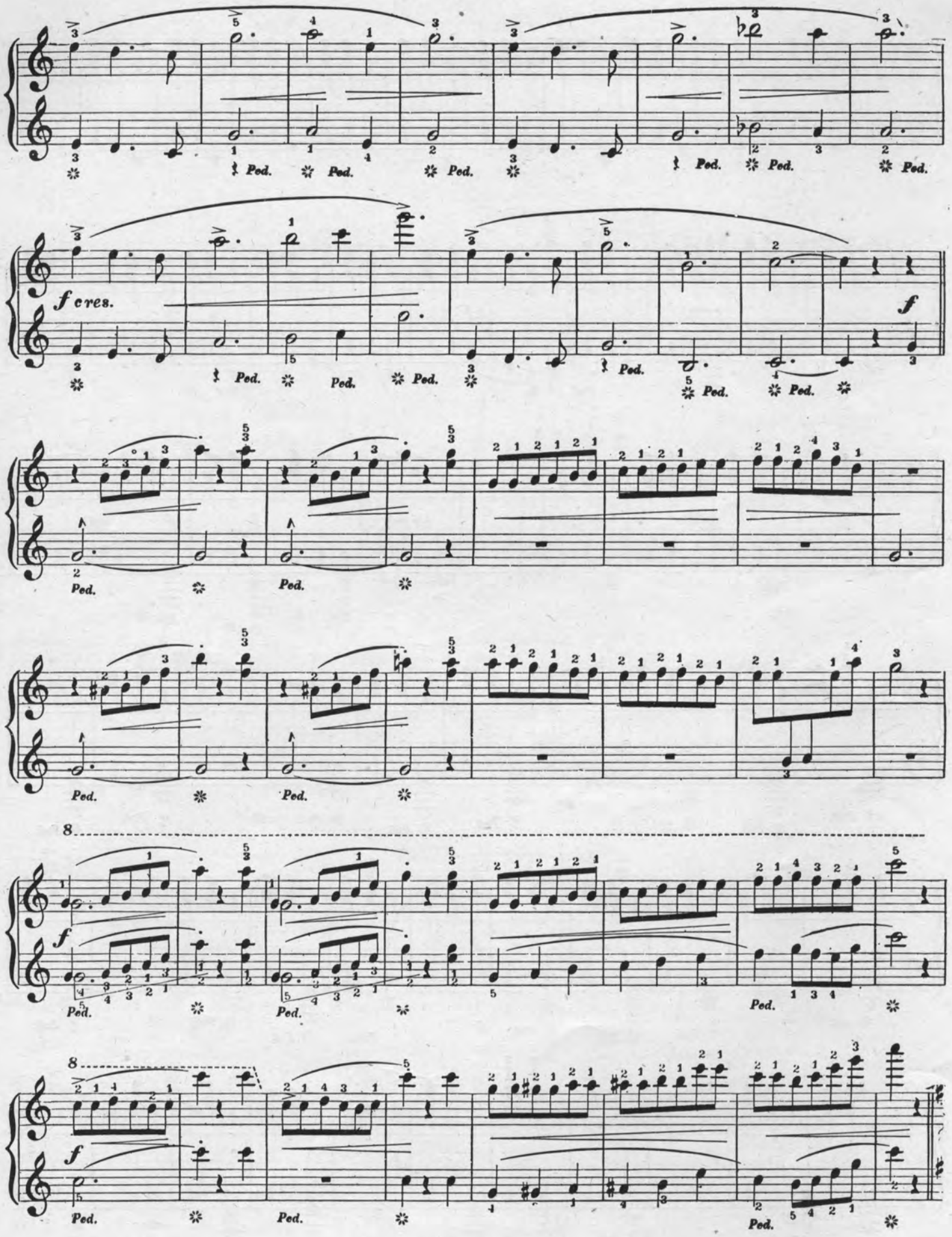
Tempo di Valse. 𝅗𝅥 = 80. Cantabile.

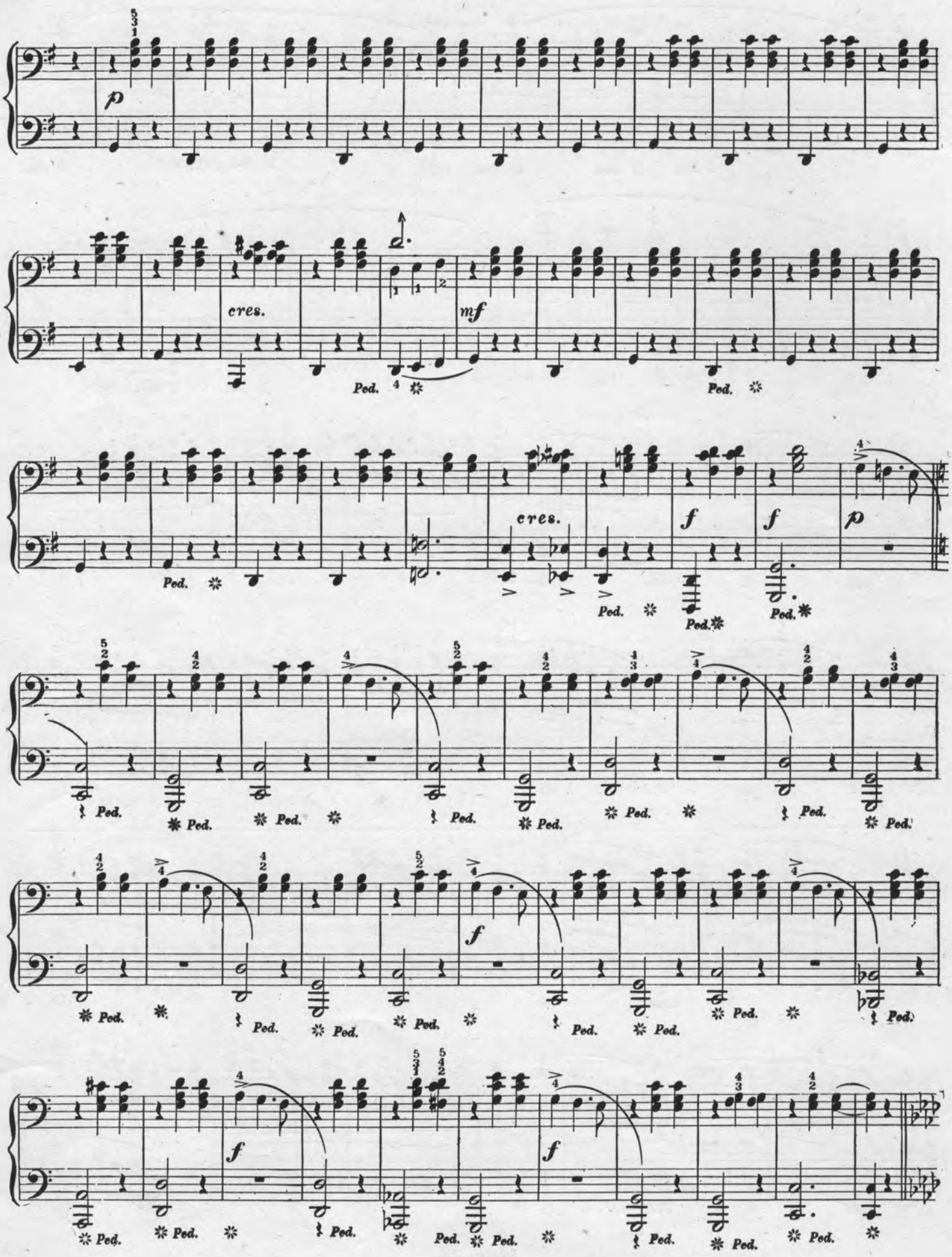
p Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo.






f cres.
f
8
f
8
f
Ped.


p
cres.
mf
Ped.
cres.
f
f
p

Scherzando.

p

cres.

mf

Ped.

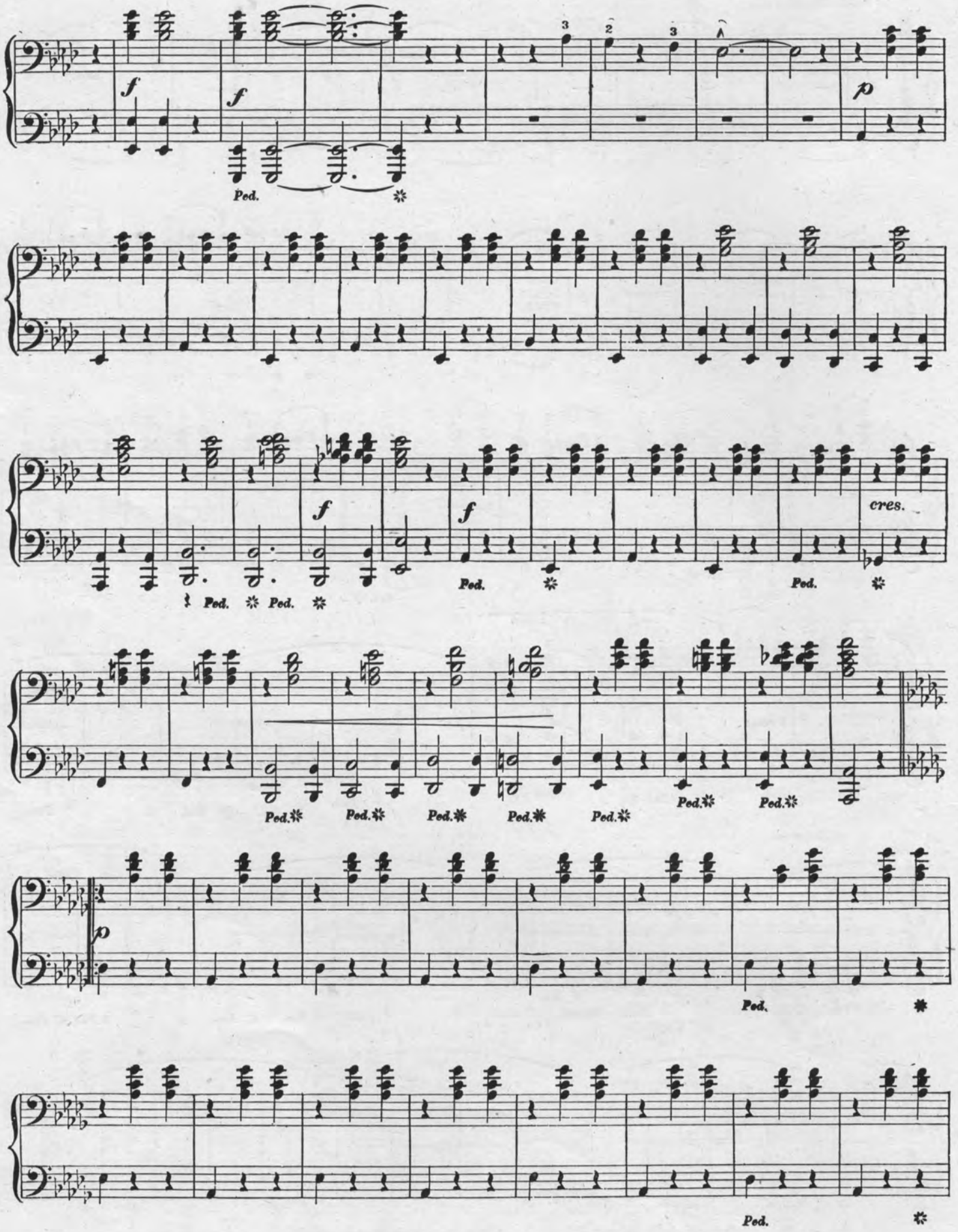
cres.

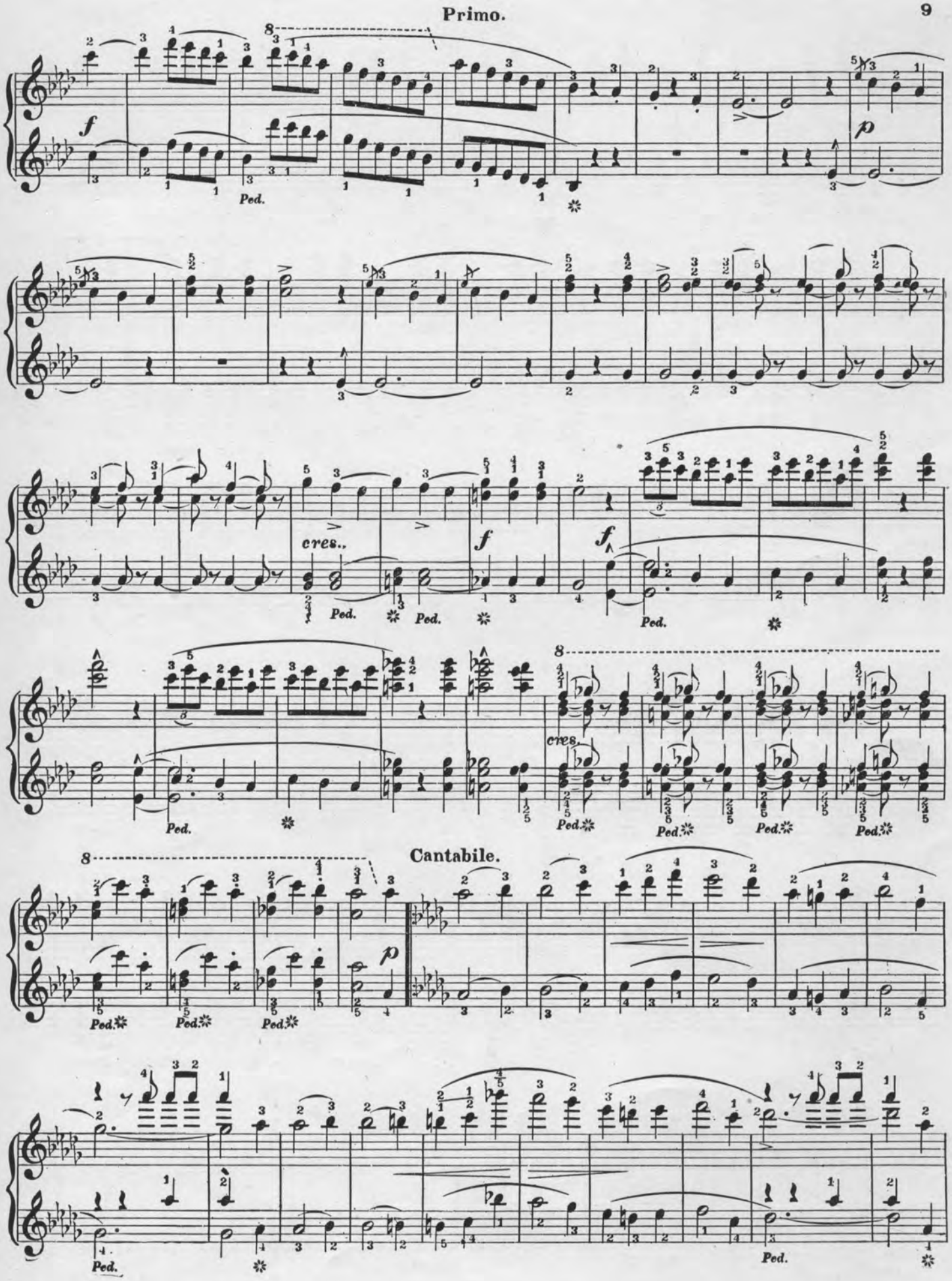
f

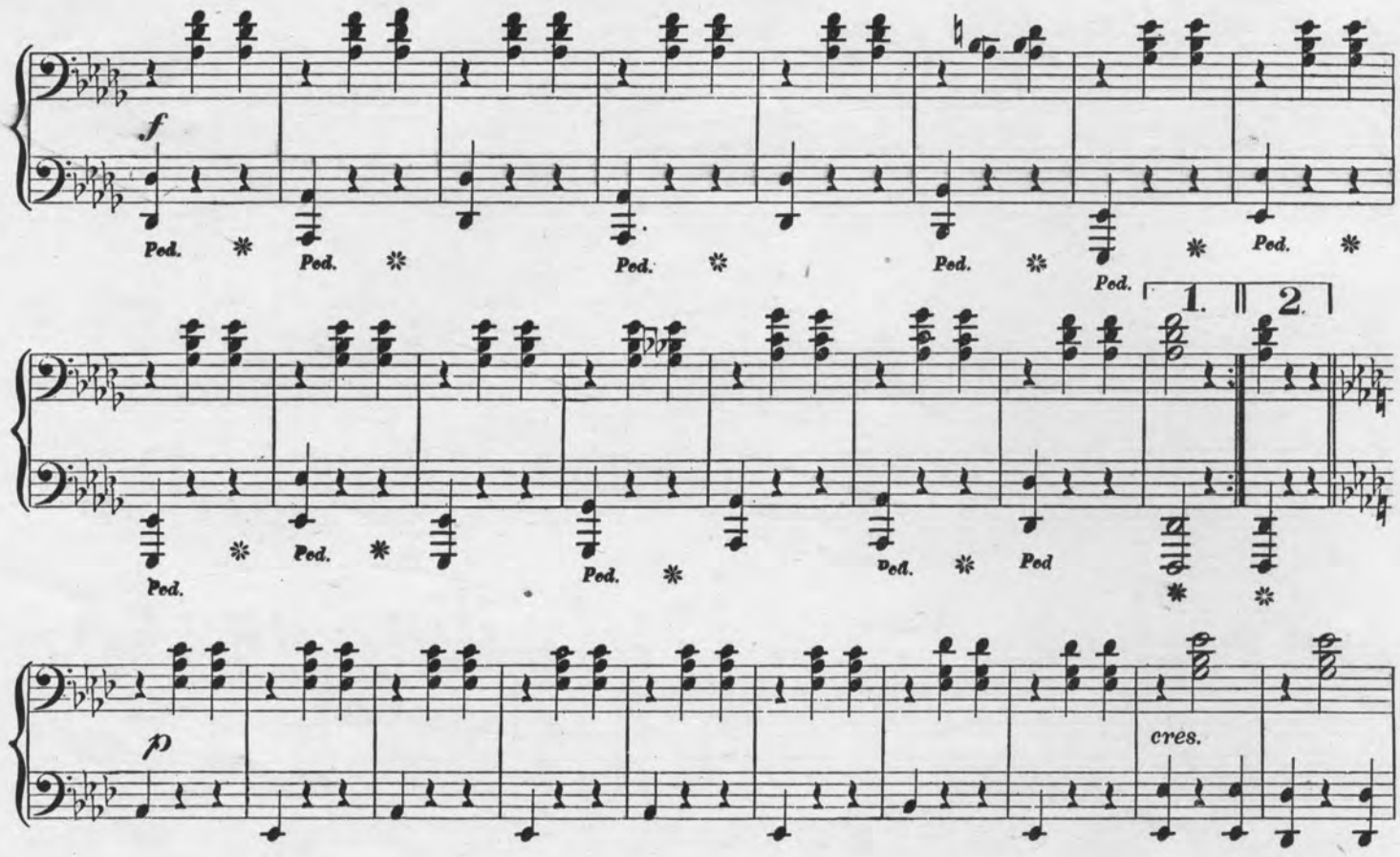
p

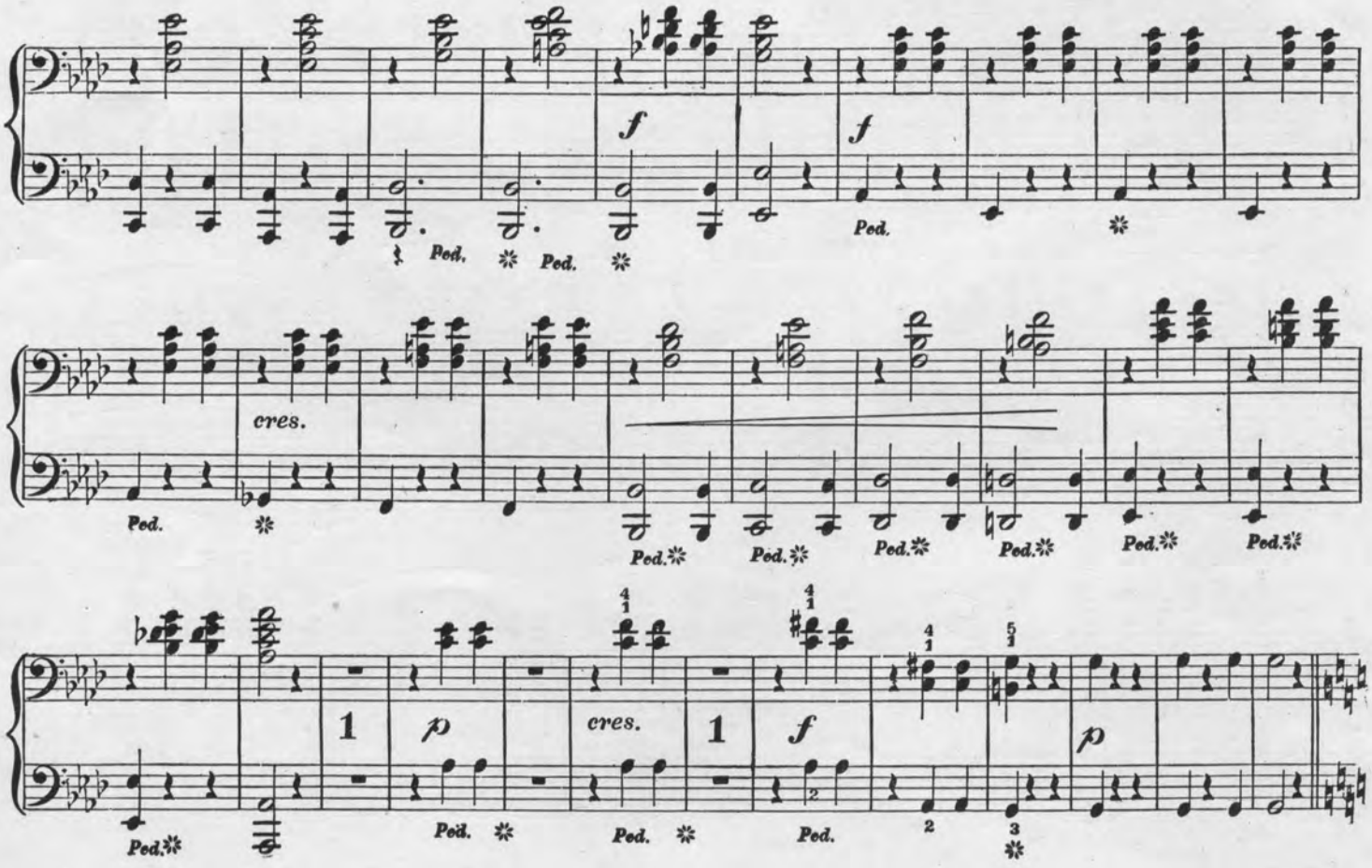
f

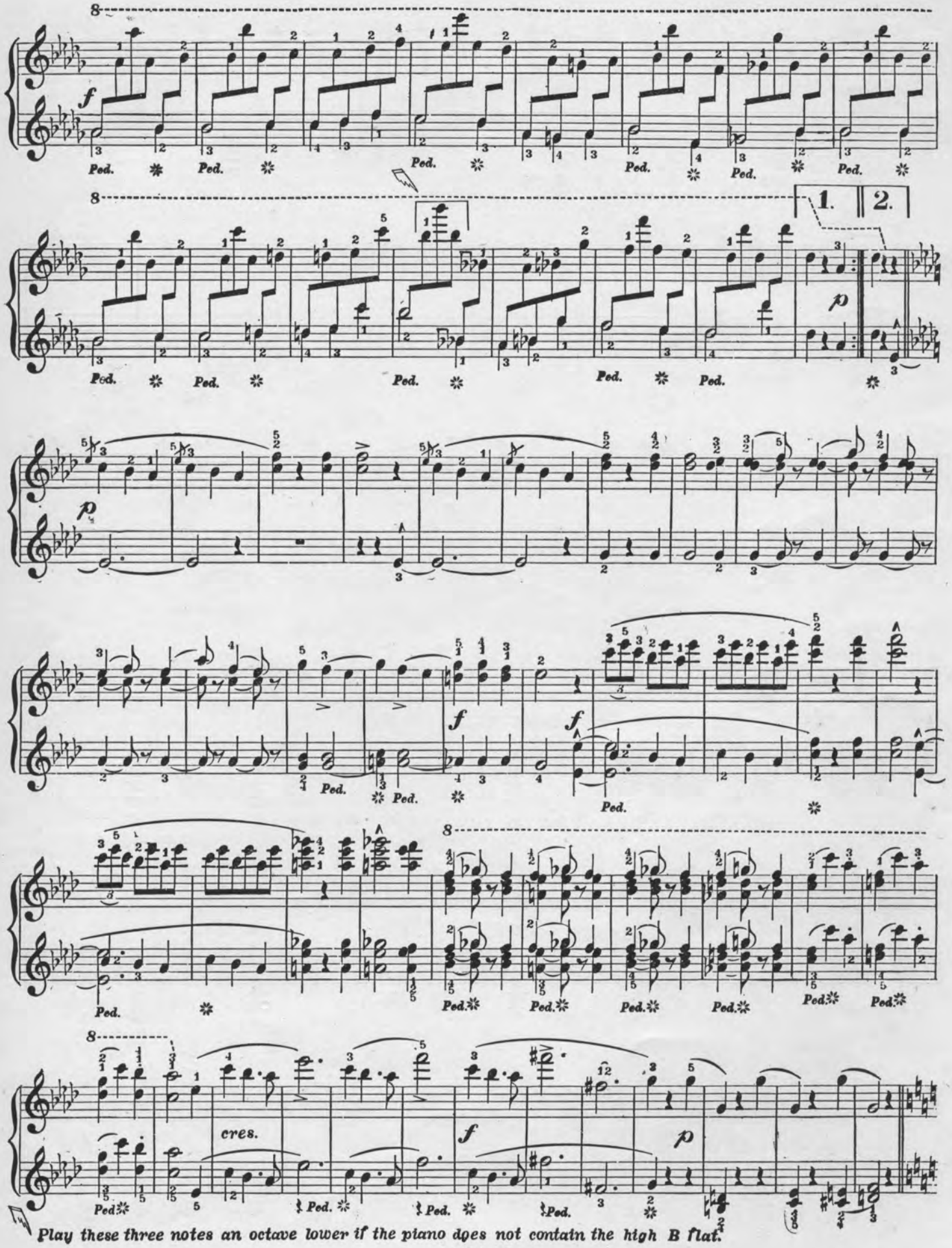
f


f
f
Ped.
p
f
f
cres.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

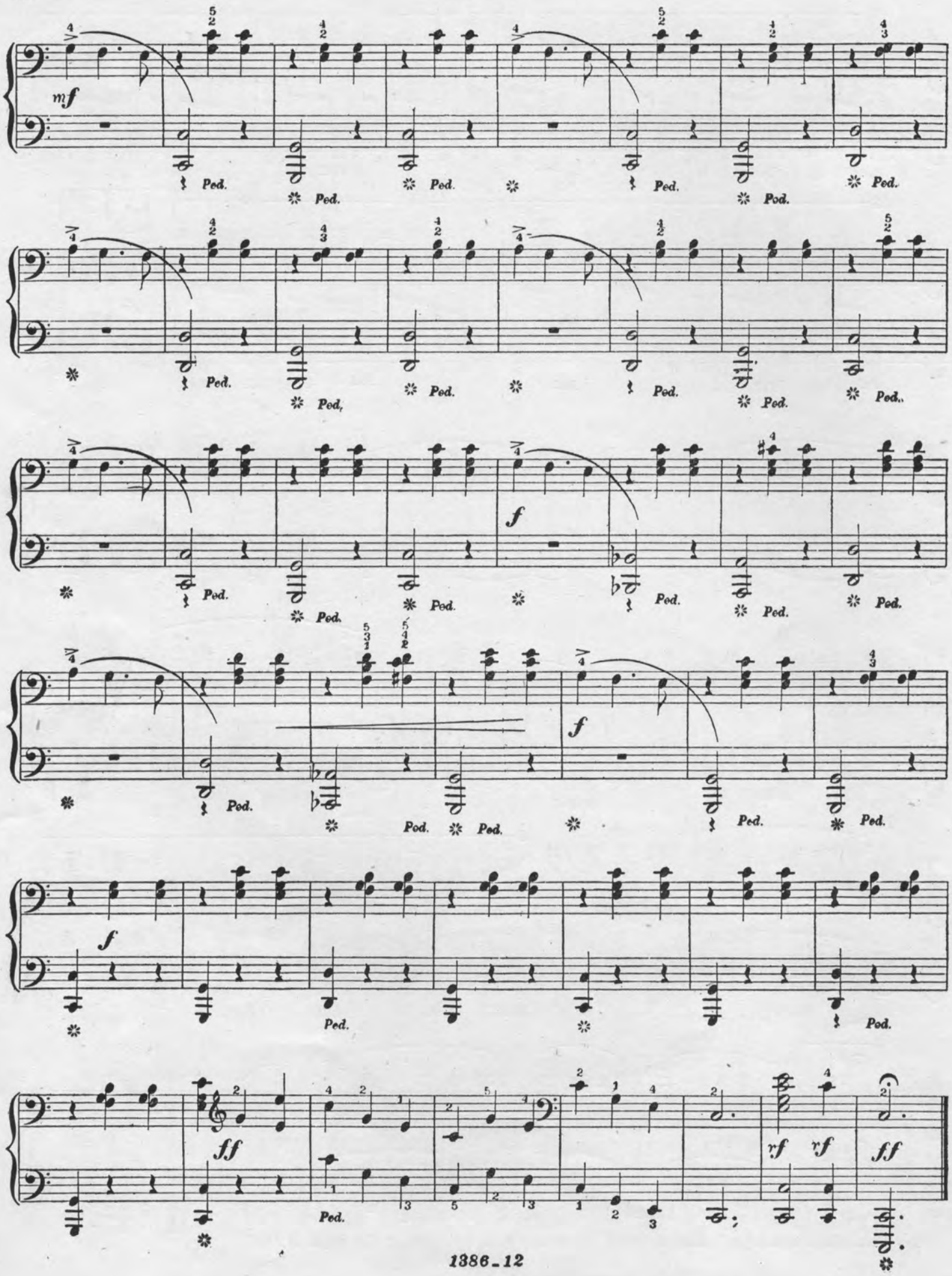

f
Ped.
p
cres.
f
f
Ped.
Ped.
Ped.
Ped.
cres.
Ped.
Ped.
Ped.
Ped.
Ped.
Cantabile.
p
Ped.
Ped.
Ped.
Ped.


f
Ped.
1.
2.
p
cres.


f
Ped.
cres.
1
p
cres.
1
f
p



Play these three notes an octave lower if the piano does not contain the high B flat.


mf
Ped.
f
ff
rf

mf

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped

f cres.

Ped. Ped.

Ped.

8

ff

Ped.

rf rf ff

THE JOLLY PICNIC.

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

CARL SIDUS.

Allegretto. ♩ = *88.*

p (Key of G.)

cresc.

Fine.

1. 2.

(Key of D.)

1663-3

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p

cresc.

(Key of C.)

1. 2.

(Key of F.)

2nd time 3

1. (First time.)

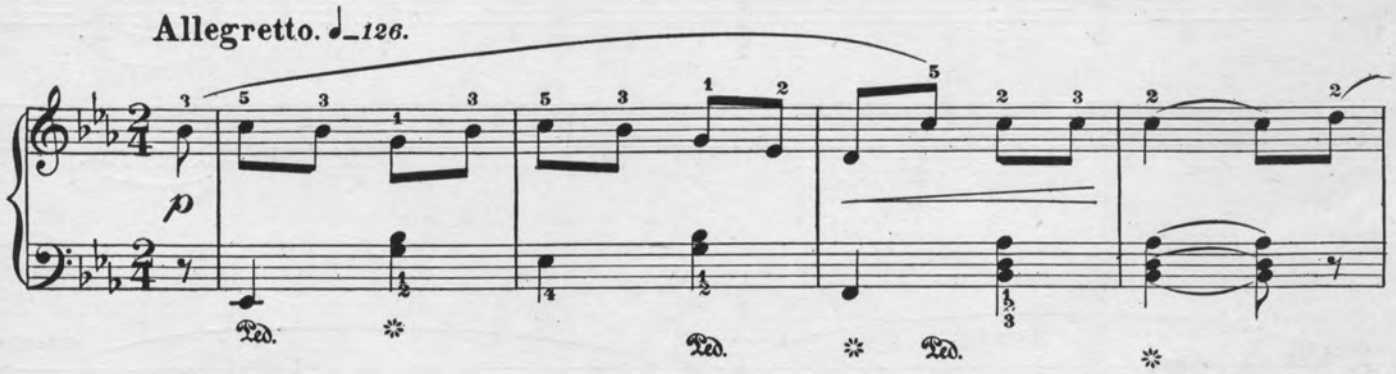
2. (Second time.)

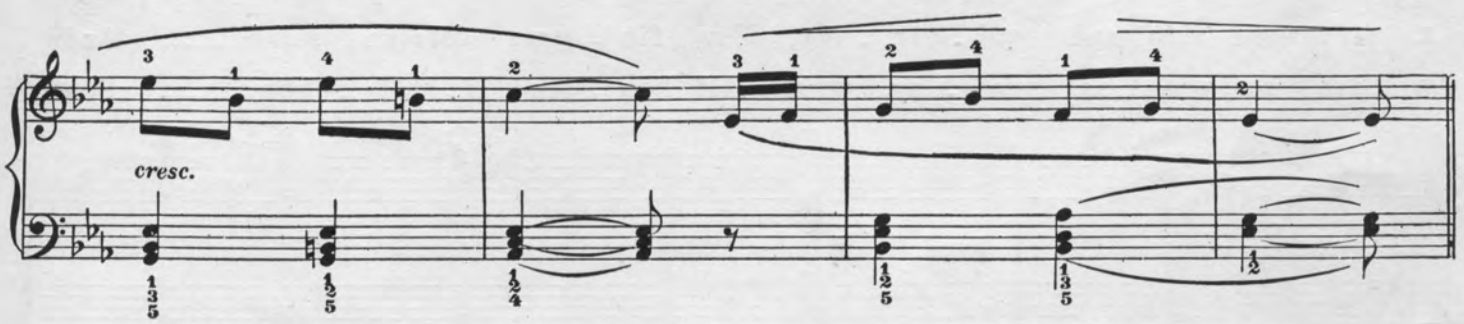
cresc.

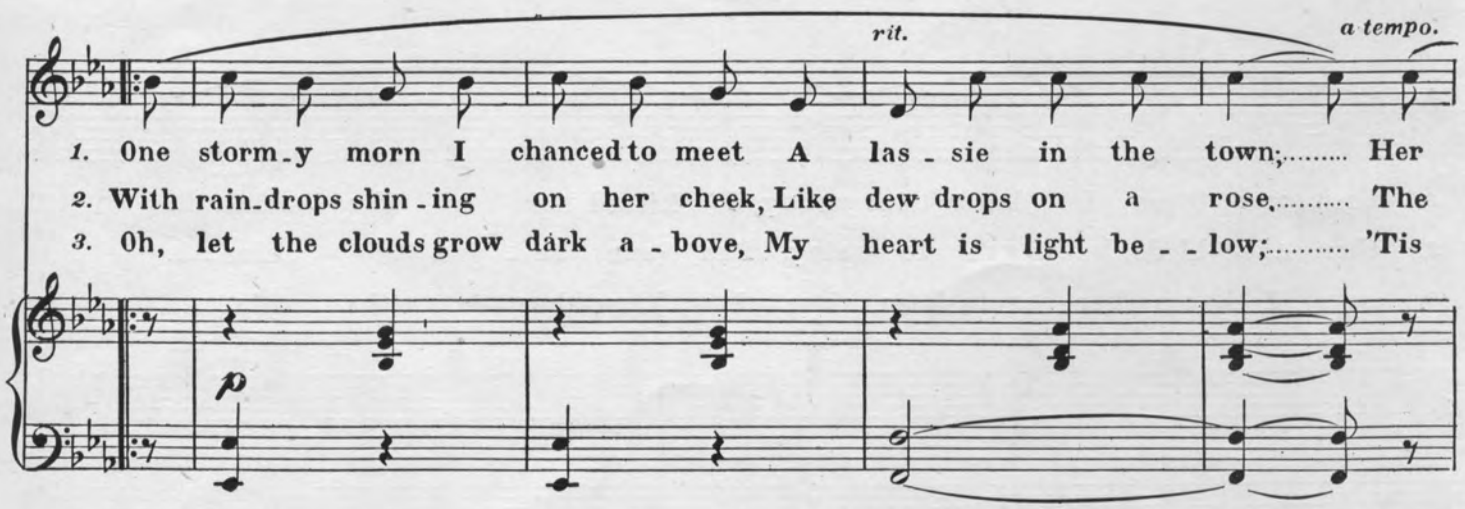
Repeat from beginning to Fine, without repeating the first part.

I KISSED HER IN THE RAIN.

L. M. BINGHAM.







1672-4

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rit.

1. locks were like the ripened - wheat, Her laughing eyes were brown;..... I .
2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She
3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

ad lib. *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain,..... And
2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And
3. I'm as proud as a - ny prince, All hon - ors I. dis - dain;..... She

rit.

1. then and there I knew 'twas wrong, I kissed her in the rain.....
2. then the birds be - gan to sing, The sun be - gan to shine.....
3. says I am her rain beau, since I kissed her in the rain.....

Waltz time. ♩. = 80.

Yes, I kissed her, I kissed her in the rain..... Yes I

Waltz time.

p

kissed her, I kissed her in..... the rain,.....

..... And then and there..... I knew 'twas wrong, I

kissed her in the rain..... I kissed her,

3rd verse

cresc.

oh, I kissed her,..... I..... kissed her in the

cresc.

rain.....

Tempo I.

p

Ped. Ped. Ped.

cresc.

DINAH'S BARBECUE.

John W. Boone.

Allegretto ♩=84.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. I hab something good to tell you boys I know you'll say I'm right, Dare's
2. So the night came on an we all went down A fee-lin migh-ty gay; A
3. Soon de mu-sic stopp'd and the light went out And the ra-zors begin to fly, A

Ped.

1. gwine to be a bar-be-cue At Di-nah's house to-night, And she
2. sup-per was so good, dem mu-sic so sweet We danc'd till al most day. And we
3. big coon stood up with one in each hand Says "I'll hab dis gal or die. So you

Ped.

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1. wants us all be shu' and kome And bring our best gals to, Fo' dare's
2. might a danced on till broad day light But trouble be gin to brew, On ac_
3. boys look out fo I am a comin, Make room fo me and Sue" Den he

1. coon all the way from Geor_gia a kom_in To Di_nah's Bar_be_cue. And
2. count of them Geor_gia coons with our gals At Di_nah's Bar_be_cue. And
3. made one rush And that was de end Of Di_nah's Bar_be_cue. He

Ped.

1. right dar boys we must all be found To ce_le_brate dis night; But
2. Di_nah saw what de trouble was a_bout And tried to keep it down, But
3. left our boys A look_in af_ter dem But what else could dey do. The

Chorus.

try and keep our tem-pers down Or else ther'll be a fight. For they've
our boys said them Georgia coons Would hab to leab de town.
Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

sfz *Ped.*

done give a no - tice Dat dare's gwine to be a ball, A pos - sum sup - per

sfz *p*

to Wid a roas - ted ham and good old ham At

Di - nah's Bar - be - cue.
Break down.
sfz
mf
Ped.
sf
Repeat from

A GRADED COURSE

.... OF ...

Studies and Pieces.

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

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

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

GRADE 1.

STUDIES AND PIECES.

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

GRADE 1 TO 1½.

STUDIES AND PIECES.

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

GRADE 1½ TO 2.

STUDIES AND PIECES.

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

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. E.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. E.] ..... *Bertini-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. E.] ..... *Gurlilt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz ..... *Beckmann* 35
Message of the Rose ..... *Conrath* 35
Minnehaha Polka ..... *Lara* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia (Flotow) ..... *Sidus* 35
Spring Waltz [R. E.] ..... *Chopin* 35
Summer Waltz [R. E.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. E.] ..... *Doering-Buelow* 2 00
Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. E.] ..... *Bach-Tausig* 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.] ..... *Heller-Buelow* 3 00
Op. 66, thirty-three studies in three books, each 1.25 [R. E.] ..... *Loeschhorn* 3 75

GRADE 3.—CONTINUED.

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

GRADE 4.

STUDIES AND PIECES.

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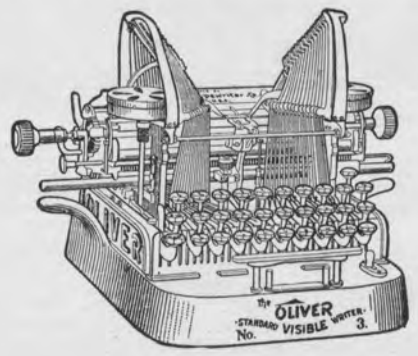

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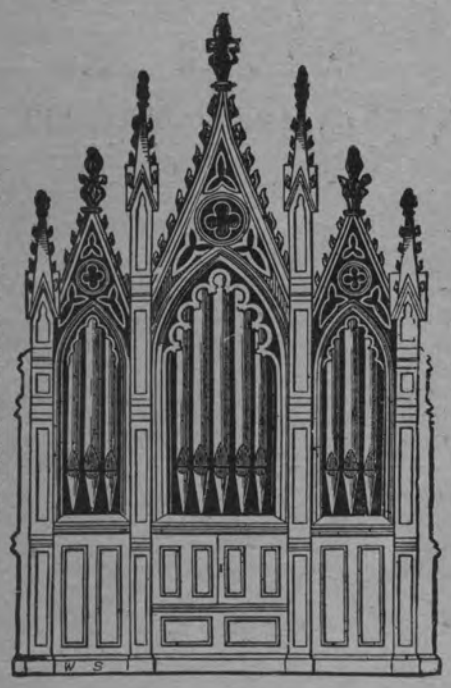

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