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BEETHOVEN



HAYDN

**KUNKEL'S**  
**Musical Review**  
JANUARY, 1905

Vol. 30 Whole No. 304

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grege of it ourselves, and we suffer from the too common, and assuredly terrible malady, called stage-fright. There is no easier way to handicap one self, and may be, completely, by this latter, than by thinking not of the thing you are doing, but of the people you are doing it before. A certain amount of anxiety prior to appearing is really necessary to the securing of a good performance, but this phase of nervousness and stage-fright, which is an unnecessary condition, are widely opposite. To my way of thinking, and speaking from experience, if one thoroughly knows a thing—and none should think of performing anything in public that he has not completely grown into—stage-fright is an entirely unnecessary condition.

"Take an actor of distinction, for instance: the first moment that he is on the stage, particularly before a strange audience, he is not

at his best. The uncasiness may betray itself in a dozen ways, for with every individual there is a different phase in its manifestation. But in those moments the purely mechanical side of his art—the result of study until things go of themselves—sustains him. The moment he begins to throw the interest and concentration of his mind into his lines, these signs vanish, and his hold upon his audience begins. It is the same with the pianist. At the outset he may feel a bit uncomfortable, illness or fatigue may aggravate the sensation, but let him fix every faculty and thought upon the composition in hand and keep it there with a vise. Then he will see how quickly he forgets surroundings and how completely the performance absorbs him. This self-command through concentration of mind is not to be learned in a moment, nor is it to be learned in public, where most it is needed, but in study through which it grows to be second nature and as much a part of ourselves as the technical command of our fingers should be."

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JANUARY, 1905.

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Vol. 30

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## Caution to Subscribers.

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## WAGNER.

In three aspects, Richard Wagner, one of the master minds of modern Germany, makes his appeal to the admiration of mankind. He was an artist in the compounding of stage scenery and human action—a very real kind of painter. He was a dramatic poet, that is, he was a past-master craftsman in the constructing of a libretto or book to be sung and impersonated; and last, assuredly not least, he was a musician—a tone-maker.

Whatever opinion may be held as to his right to be called a poet, whatever anyone may think as to his talent as a deviser of fascinating pictures for the eye, there can be but one opinion, says *Music and Musician*, as to his genius as a musical composer. There was a time when nearly everything which he did in music was subjected to the bitterest ridicule, and this in perfect honesty of heart and conscience, by the whole body of learned musicians. That time was, however, in the sixties and seventies of the last century. Until now, there has been from the memorable festival at Bayreuth in 1876 a steady crescendo of respect for Richard Wagner as a wonderful man of genius by musicians, and as a bewitching entertainer by the general public of music lovers and music supporters.

Richard Wagner produced, after his one or two early attempts, which were mere apprentice work, such as the "Fays" and the "Novice of Palermo," a series of eleven works, all in large forms, and two or three of them in forms which must be called colossal. In this last category may be classed the "Tristan and Isolde," the "Götterdämmerung," and "Parsifal." The entire list is as follows:

First, "Rienzi," founded upon the novel of

of that name written by the English novelist, Bulwer.

Second, "The Flying Dutchman," based upon various legions and plays.

Third, "Tannhäuser," which is a brilliant, romantic story of sin and salvation, of earthly and heavenly love, couched in the manners and external shows of the medieval epoch.

Fourth, "Lohengrin," which is a still more romantic and idealistic presentation of the nobilities—the basenesses of the frailties of the human race and is woven out of the legends of the Holy Grail.

Fifth, there is "Tristan and Isolde," the most wonderful lyric utterance of the most strictly human passion and feeling ever put upon paper, that it might arouse a vast rolling mass of well-ordered and significant tones.

Sixth, there is "The Meistersinger of Nuremberg," which is a sunny, sweet, cheerful, humorous, kindly, satirical and buoyant picture of happy human life, and is as supreme in comeliness as is "Tristan" in gloomy and fateful tragedy.

Next, the seventh, eighth, ninth and tenth, are the four vast myths taken from the Norseland, in which the wealth of Wagner's creative genius as to melodic phrase, harmonic composits and marvelous construction, reached such a high point that the best minds of the entire musical world fall down in abject astonishment at every turn and aspect of them, and which certainly indicate at present the high-water mark of the strictly dramatic and symbolic spirit in the art of music.

Eleventh and last, is the grand religious spectacular stage play, "Parsifal." The first performance of this mighty work outside of Bayreuth, to which Wagner perhaps foolishly designed to confine it, has lately taken place in New York City, and has stirred not alone the entire intellectual world of America, but the cultured percentage of the populations of all the nations of Europe.

Nothing is more bewildering and incomprehensible in the music of Richard Wagner, than the way which it continues to unfold and expand, showing ever wider and wider excursions into the unknown. No composer that ever lived was at once so utterly and absolutely himself, from the first to the last page, and yet was able to manifest himself in so many entirely different phases and moods of composition. The music of Wagner is as individual and easily recognizable as that of J. S.

Bach, of Ludwig van Beethoven, of Franz Schubert, or of Frederick Chopin, and yet he went beyond all these mighty ones in his variety of styles.

It is almost beyond belief that such things as the choral march in "Tannhäuser," and the dead march in "Götterdämmerung," the vespers to "The Meistersinger," and the vespers to "Tristan," the wierd calls of the Walkyries, and the Preislied; the sword-motif and the dragon-motif; the twitter of the prophetic bird in "Siegfried," and the majestic chant of the faith motive in "Parsifal;" the pilgrim's hymn in "Tannhäuser, and the love song of Siegmund in "The Walkyrie;" the burlesque serenade of Beckmesser in "The Meistersinger," the death of Isolde, and many other wide antitheses of style, could all have grown out of the same mind. But so it is.

The music of Richard Wagner has certain very salient features, a few of the more important of which may be slightly indicated, thus: He never or seldom writes melodies that have a square-cut form and a complete stop; the musical versification is blank verse, not in stanzac forms. Again, Wagner makes a far more bold, varied and descriptive use of the numerous dissonances which music generates, than did any composer before him. As contrasted with Bach and Beethoven, he may be called the chromatic composer par excellence. Again, no one possesses the art of mixing the various tone qualities of the instruments of the orchestra—that is, their *tone color* as it is technically termed—so skillfully, so eternally, so graphically, as did he. In this element of dramatic expression, he easily distances even Berlioz, who in his turn went far beyond previous composers.

Again, Wagner's music has a warmth of feeling, a richness and fascination considered as mere sound, as a voice uttering the human heart, which is so wonderful, that when one has studied with piano score and has heard a dozen times any one of his greater works, there still remains something to learn.

Again, Wagner made a far more clever and sustained use of symbolic motives, or musical phrases suited to a character, an object, a situation or an action, than anyone before or since. His influence has been so revolutionary and so world-wide, that no one of the composers since his day has escaped his modifying touch. His orchestra is the voice of universal Nature—human and ultra-human.

## UNION MUSICAL CLUB CONCERT.

The following numbers were rendered before the Union Musical Club, St. Louis, by Messrs. Charles Kunkel and C. J. Kunkel at the second afternoon concert.

- Piano Duets.
- (a) Canonetta, - - - - - Mendelssohn  
 (b) Ecosaise, (Scottish Dance) - - - - - Chopin  
 (c) Awakening of Love, (Waltz) - - - - - Moszkowski
- Piano Solos—Charles Kunkel.
- (a) Sonata No. 29, in A flat major, - - - - - Kunkel  
 1. Adagio—Love's Devotion—Aria  
 2. Scherzo—Teasing and Caressing
- (b) Mi Nina (My Darling) Mexican Dance, - - - - - LeRoy Hartt
- (c) Alpine Storm (by request) - - - - - Kunkel  
 (d) Valse Caprice, - - - - - McNair Ilgenfritz  
 (e) The Cotton Pickers (classical rag) - - - - - Kunkel  
 (f) Massa's in the Cold, Cold Ground, - - - - - Kunkel
- Grand Concert Paraphrase on Stephen Foster's Melody (for the first time).

Duet. Zampa (Overture Herold) Grand Concert Paraphrase, - - - - - Claude Melnotte  
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## EUGEN D'ALBERT.

The return to this country of Eugen d'Albert will be one of the prime features of the current musical season. The great pianist, so widely known for the brilliant diversity of his accomplishments, has still further developed in his art since his last visit to our shores. Long famous for the three B's associated with his name as a profound and efficient interpreter of Beethoven, Brahms and Bach, he has, says the Musical Age, still further increased his repertoire and is now recognized as a player in whom composers find an expositor and illustrator of wonderful genius and skill. As composer, conductor and writer, d'Albert has attained the greatest heights, and his tour of this country with the Knabe piano will be among the most salient musical events of the concert season.

Last summer William Knabe visited d'Albert at his summer home amid the Italian Lakes, and arranged for a tour in this country, to be limited to thirty-five concerts in the principal cities. He will play with the Boston Symphony Orchestra and with other leading musical organization. His wife, Mme. Finck-d'Albert, who has been a prima-donna in the prominent opera houses in Germany, will accompany him to America and give fifteen concerts during her stay in this country. The two artists will be heard in the same program on various occasions.

Eugen d'Albert, despite his continental name, is by birth a Scotchman. He first saw the light of day some forty years ago in Glasgow, his mother being French and his father German. Most of his life has been spent in Germany, and his favorite summer home is at his villa among the Italian Lakes. During the winter months his time is passed in German cities, his headquarters being in Berlin.

During his coming tour in America eighteen Knabe pianos will be used by d'Albert, the instruments awaiting him in various cities instead of being carried around from town to town. Under the management of William Knabe the details of the tour have been entrusted to Bernhard Ulrich, of Baltimore.

The versatility of d'Albert is one of the most notable characteristics. As a conductor he is often called upon to officiate, especially in the production of his own compositions. As a composer, eight of his operas have been heard in the leading opera houses of Germany, and it is hoped that some of his operatic works will soon be produced in America.

"The little giant of the keyboard," as d'Albert is called, will be heard during his coming American tour not only in this country, but will extend his visits to Canada and Mexico. In all the places in which he will display his talents he will avail himself of the Knabe piano.

His plans include three recitals for New York, two for Boston, two for Chicago, and one for Philadelphia. At some concerts d'Albert will play with Ysaye, the violinist.

On two occasions he will conduct the Pittsburgh Orchestra.

## A RE NEW MELODIES EXHAUSTED?

Some years ago Mr. Reginald D Koven astonished the musical world by the intimation that the possibility of writing new melodies was nearly exhausted. A similar idea occurred to John F. Runciman, of the London Saturday Review, on reading a new book by Hermann Smith, "The World's Earliest Music." Where, asks Mr. Runciman, will the growing intricacy of modern music end? Must we have resources to quarter-tones and eighth of tones? Not, he believes, for many a century.

There are yet miracles to be worked with the twelve notes of our scale, and those who spend their time in working out its possibilities by means of long arithmetical calculations and prophesy that the end is near would be better employed in doing a little thinking. There are not many great melodies in the world. A melody has to be written many hundreds or thousands of times and, as it were, cast back again and again into the general smelting pot until the lucky man comes along and by an inspired touch gives it its final form. There is not a great theme in existence that has not had many feeble forerunners. Some of

Beethoven's and Mozart's most marvelous melodies are only fragments of the scale transfigured by a divine touch. I am not the least anxious about the future. We can no more guess at that than one can guess the nature of the first music; but as yet there is no need for alarmed talk of exhausted resources.

## HOFMANN'S RECITAL TOUR.

Josef Hofmann has returned to this country for what is to be his last tour, for many years to come. He opened his tour in Portland, Ore., on September 26, and after a series of most triumphant recitals in the Northwest, went to California, where he gave ten recitals, four being given in San Francisco.

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8

## Llegiero.

8

## Giacoso. ♩ = 70

7

69 - 7



*Allegretto.*

*mf*  
Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

**Fur. I.**  
*Brilliant.*

*f*  
Ped. ✱ Ped. ✱ Ped. ✱ 69 - 7 Ped. ✱

8

1. 2.

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

8

**Var. II.**

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

8

1. 2.

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

**Var. III.** *Con espressione, meno mosso.*

8

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

8

1. 2.

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

B  
Tempo I.  
Var. III. *leggiero.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes. Pedal markings are indicated by a star symbol and the word 'Ped.' below the staff. The system concludes with a double bar line and a repeat sign.

B

The second system continues the piece. It features similar melodic and rhythmic patterns as the first system. The upper staff has more intricate phrasing with slurs and accents. The lower staff maintains the accompaniment. Pedal markings are present throughout. The system ends with two first endings, labeled '1.' and '2.', which lead to different subsequent sections.

*len.*

or thus.

The third system is marked 'len.' (lento). The upper staff shows a more spacious melodic line with slurs and accents. The lower staff continues with a steady accompaniment. Pedal markings are used. The system includes an alternative phrasing for the upper staff, indicated by 'or thus.' and a dashed line.

or thus.

or thus.

*molto cresc.*

*f (simll. →)*

The fourth system is marked 'molto cresc.' (molto crescendo). The upper staff features a melodic line with slurs and accents, including an alternative phrasing 'or thus.'. The lower staff has a more active accompaniment with slurs and accents. Pedal markings are present. The system concludes with a dynamic marking 'f (simll. →)' and a double bar line.

First system of musical notation. The right hand plays a series of chords and arpeggios, while the left hand provides a steady accompaniment. Dynamics include *f* and *ff*. The section concludes with two endings, labeled "I. II." and *ff*.

*ritard.* *Cadenza.*  
*poco a poco cres.*

Second system of musical notation, the Cadenza section. It begins with a *ritard.* and *poco a poco cres.* marking. The right hand features a melodic line with grace notes and slurs, while the left hand continues with chords. Dynamics range from *f* to *mf*. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Third system of musical notation. The right hand continues with a melodic line, and the left hand provides accompaniment. Dynamics include *f* and *ff*. A repeat sign is present in the right hand. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Fourth system of musical notation. The right hand features a melodic line with a repeat sign and a *ritard.* marking. The left hand provides accompaniment. Dynamics include *ff* and *p*. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

*Var. V.*

*f marcato il Basso.*

or thus.

*Var. VI.*  
*Legatiero.*

*mf*

Finale.  
Grandioso.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is marked *ff*. Pedal points are indicated by 'Ped.' with arrows and asterisks. Fingerings are shown with numbers 1-5. A dashed box encloses the first two measures.

Second system of the musical score. It consists of three staves: a grand staff and a separate bass clef staff. The music is marked *ff*. Pedal points are indicated by 'Ped.' with arrows and asterisks. Fingerings are shown with numbers 1-5. A dashed box encloses the first two measures. The word 'CRIST.' is written above the final measure.

Third system of the musical score, starting with a measure number '8'. It consists of three staves: a grand staff and a separate bass clef staff. The music is marked *f* and *ff*. Pedal points are indicated by 'Ped.' with arrows and asterisks. Fingerings are shown with numbers 1-5.

Fourth system of the musical score, starting with a measure number '8'. It consists of three staves: a grand staff and a separate bass clef staff. The music is marked *ff*. The instruction 'accelerando.' is written above the first measure. Pedal points are indicated by 'Ped.' with arrows and asterisks. Fingerings are shown with numbers 1-5.

## SONATINA.

PATHETIQUE.

N<sup>o</sup> 12.

LUDWIG van BEETHOVEN.

*Notes marked with an arrow must be struck from the wrist.**To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.**Whenever you are in doubt as to the performance of any passage in this or in any other piece, such as the Trill, the Grace Note, the Mordent and Turn, Repeated Notes, Mixed Positions, Two Notes against Three Notes, the Wrist Attack, the Artistic Use of the Pedal, etc. consult "Kunkel's Royal Piano Method."*

Andante cantabile ♩ - 120.

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Andante cantabile' with a quarter note equal to 120 beats per minute. The first system is marked 'p legato'. The second system features a dynamic marking of 'mf'. The score includes various musical notations such as slurs, accents, and fingerings. Pedal markings are indicated by asterisks and vertical lines. The piece concludes with a fermata and a final chord.

CRUC.





The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and features a complex rhythmic accompaniment with many slurs and fingerings. There are several asterisks and 'p' markings below the bass staff.

The second system of musical notation continues the piece. The upper staff has a melodic line with slurs and ornaments. The lower staff has a dense rhythmic accompaniment with many slurs and fingerings. There are several asterisks and 'p' markings below the bass staff.

The third system of musical notation continues the piece. The upper staff has a melodic line with slurs and ornaments. The lower staff has a dense rhythmic accompaniment with many slurs and fingerings. There are several asterisks and 'p' markings below the bass staff.

The fourth system of musical notation continues the piece. The upper staff has a melodic line with slurs and ornaments. The lower staff has a dense rhythmic accompaniment with many slurs and fingerings. There are several asterisks and 'p' markings below the bass staff.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line with slurs and ornaments. The lower staff has a dense rhythmic accompaniment with many slurs and fingerings. There are several asterisks and 'p' markings below the bass staff. The system ends with a double bar line.

## RONDO.

Allegro.  $\text{♩} = 104$ .

The musical score consists of five systems of piano and bass staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as dynamics (piano, *p*), articulation (accents, slurs), and fingerings (numbers 1-5). The first system begins with a piano dynamic and includes a *p* marking. The second system features a *p* marking. The third system includes a *p* marking. The fourth system includes a *p* marking and a 'cresc.' marking. The fifth system includes a *p* marking and a 'cresc.' marking. The score concludes with a final cadence.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1-3, 2-5, 4). The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo/mood marking *dolce.* is present above the right hand.

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings (1-3, 2-4, 3-5). The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand features a more complex melodic line with slurs and fingerings (1-3, 2-4, 3-5). The left hand accompaniment includes some chordal textures.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (1-3, 2-4, 3-5). The left hand accompaniment includes a *cresc.* marking. The system concludes with a double bar line.

Fifth system of musical notation. The right hand continues with a melodic line and slurs. The left hand accompaniment includes a *f* (forte) marking and a double bar line.

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings (1-3, 2-4, 3-5). The left hand accompaniment includes a *rit.* (ritardando) marking and a double bar line.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with slurs and fingerings (1-4, 2-3, 3-4). The lower staff provides a bass line with fingerings (1-4, 1-4, 1-4, 1-4) and a dynamic marking of *p*.

Second system of musical notation. The upper staff continues the melody with slurs and fingerings (1-4, 2-3, 3-4, 5-1, 2-3, 4-5, 1-2). The lower staff has fingerings (1-4, 1-4, 1-4) and a dynamic marking of *f*. There are some handwritten annotations in the lower staff, including "920" and "920" with a star symbol.

Third system of musical notation. The upper staff has slurs and fingerings (1-4, 2-3, 3-4, 4-5, 1-2, 3-4). The lower staff has a dynamic marking of *f* and a *p* marking. There are some handwritten annotations in the lower staff, including "920" and "920" with a star symbol.

Fourth system of musical notation. The upper staff has slurs and fingerings (1-4, 2-3, 3-4, 4-5, 1-2, 3-4). The lower staff has fingerings (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4) and a dynamic marking of *f*.

Fifth system of musical notation. The upper staff has slurs and fingerings (1-4, 2-3, 3-4, 4-5, 1-2, 3-4). The lower staff has fingerings (1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4, 1-4) and a dynamic marking of *f*.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with 'cresc.'. The left hand (bass clef) provides a rhythmic accompaniment with fingerings indicated by numbers 1-5.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked with 'cresc.'. The left hand accompaniment includes a section marked 'p' (piano) towards the end of the system.

*molto legato.*

Third system of musical notation, beginning with the instruction 'molto legato.'. The right hand has a smooth, flowing melodic line with slurs and accents. The left hand accompaniment consists of sustained chords and moving bass lines.

Fourth system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features a series of chords and moving bass lines.

Fifth system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a section marked 'p' (piano) towards the end of the system.





First system of a piano piece. The right hand features a melodic line with slurs and fingerings (1-4, 2-3, 3-4, 4-5). The left hand provides a steady accompaniment with slurs and fingerings (4-2, 5-4-1-2, 5-3, 5-1-2-4, 5-3-4-2).

Second system of the piano piece. The right hand has slurs and fingerings (2-3, 3-4, 4-5, 1-2, 3-4, 5). The left hand includes slurs, fingerings (5, 2, 3), and dynamic markings *f* (forte).

Third system of the piano piece. The right hand includes slurs, fingerings (1, 2, 3, 4), and a *dolce.* (dolce) marking. The left hand has slurs, fingerings (3), and a dynamic marking *f*.

Fourth system of the piano piece. The right hand contains complex slurs and fingerings (1-2, 2-3, 3-4, 4-5, 1-2, 3-4, 5, 1-2, 3-4, 5). The left hand has slurs and fingerings (3, 4, 2, 3, 4).

Fifth system of the piano piece. The right hand features intricate slurs and fingerings (1-2, 2-3, 3-4, 4-5, 1-2, 3-4, 5, 1-2, 3-4, 5, 1-2, 3-4, 5). The left hand has slurs and fingerings (3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5, 3).



First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system contains four measures. The first two measures feature a melodic line in the upper staff with slurs and fingerings (1, 2, 3, 4). The lower staff has a bass line with slurs and fingerings (4, 2). The third measure has a *cresc.* marking. The fourth measure continues the melodic and bass lines.

Second system of musical notation. Similar to the first system, it consists of two staves. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4). The lower staff has a bass line with slurs and fingerings (3, 2, 1, 4). A *cresc.* marking is present in the third measure.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 2, 3, 4). The lower staff has a bass line with slurs and fingerings (3, 2, 1, 2, 3, 4). A *p* marking is present in the third measure.

Fourth system of musical notation. The upper staff features chords with slurs and fingerings (1, 2, 3, 4). The lower staff has a bass line with slurs and fingerings (1, 2, 3, 4). A *p* marking is present in the third measure.

Fifth system of musical notation. The upper staff has a melodic line with slurs and fingerings (1, 2, 3, 4). The lower staff has a bass line with slurs and fingerings (1, 2, 3, 4). A *p* marking is present in the third measure.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with chords and fingerings (1, 2, 3, 4, 5). The tempo marking *calando.* is present.

Second system of a piano score. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). The tempo marking *a tempo.* is present.

Third system of a piano score. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Fourth system of a piano score. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Fifth system of a piano score. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamic markings *mf*, *p*, and *f* are present.

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f*, *mf*, and *cresc.*. There are also markings for *p* and *rit.*.

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with some chords. Dynamics include *cresc.*, *f*, and *rit.*.

Third system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a complex accompaniment with some chords. Dynamics include *f* and *rit.*.

Fourth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a complex accompaniment with some chords. Dynamics include *ff*, *dolce.*, *p*, and *pp*.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand has a complex accompaniment with some chords. Dynamics include *pp*, *f*, *ff*, and *con fuoco.*

# Martha

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

JEAN PAUL.

Allegro. 2 - 144.

The musical score is arranged in five systems, each with a piano part on the left and a vocal part on the right. The piano part is written in treble and bass clefs, while the vocal part is in treble clef. The key signature has two sharps (F# and C#). The tempo is marked 'Allegro' and the number of measures is '2 - 144'. The score includes various musical notations such as dynamics (p, mf, ff), articulation (accents, slurs), and performance instructions (arrows pointing to notes to be struck from the wrist). The vocal part includes the lyrics 'cres...cen...do' and 'cres...cen...do' with melisma lines. The piano part features intricate rhythmic patterns with many sixteenth and thirty-second notes, often marked with arrows indicating wrist strokes. The score concludes with a final cadence in the piano part.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various fingerings (1-5) and slurs. The bass clef contains a harmonic accompaniment with chords and single notes. A dotted line with the number '8' is positioned below the first measure of the treble staff.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with detailed fingerings and slurs. A dotted line with the number '8' is positioned below the first measure of the treble staff.

Third system of musical notation, showing more complex harmonic textures. The treble staff has a melodic line with slurs and fingerings. The bass staff has a dense accompaniment with many notes and rests. A dotted line with the number '8' is positioned below the first measure of the treble staff.

Fourth system of musical notation, featuring a mix of melodic and harmonic elements. The treble staff has a melodic line with slurs and fingerings. The bass staff has a dense accompaniment with many notes and rests. A dotted line with the number '8' is positioned below the first measure of the treble staff.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes. The treble staff has a melodic line with slurs and fingerings. The bass staff has a dense accompaniment with many notes and rests. A dotted line with the number '8' is positioned below the first measure of the treble staff.

Sixth system of musical notation, concluding the page. The treble staff has a melodic line with slurs and fingerings. The bass staff has a dense accompaniment with many notes and rests. A dotted line with the number '8' is positioned below the first measure of the treble staff.

First system of the musical score. The right hand (treble clef) begins with a melodic line marked *p* (piano), followed by a *f* (forte) section. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. Dynamic markings *p* and *f* are clearly visible.

Second system of the musical score. The right hand continues with a melodic line, featuring a *f* section followed by a *p* section. The left hand accompaniment remains consistent. Dynamic markings *f* and *p* are present.

Third system of the musical score. The right hand features a melodic line with a *f* section. The left hand accompaniment includes chords and single notes. Dynamic markings *f* and *p* are present.

Fourth system of the musical score. The right hand features a melodic line with a *f* section. The left hand accompaniment includes chords and single notes. Dynamic markings *f* and *p* are present.

Fifth system of the musical score. The right hand features a melodic line with a *p* section followed by a *f* section. The left hand accompaniment includes chords and single notes. Dynamic markings *p* and *f* are present. The tempo marking *Andante.* is visible above the staff, and *brilliant.* is written below the staff.

Sixth system of the musical score. The right hand features a melodic line with a *p* section followed by a *f* section. The left hand accompaniment includes chords and single notes. Dynamic markings *p* and *f* are present.

Tis the Last Rose of Summer.  
Andante.  $\frac{3}{4}$  - 50.

The musical score is written for piano in 3/4 time, marked Andante. It consists of six systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5). In the fourth system, there are dynamic markings for *f* *cres.*, *rit.*, and *f p*. The fifth and sixth systems feature complex rhythmic patterns, including sixteenth-note runs and triplets, with a *tr. h.* (triplets) marking in the sixth system. The piece concludes with a final chord in the bass clef.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment is highly technical, featuring numerous triplets, sixteenth-note runs, and complex rhythmic patterns. The vocal line includes lyrics: "cres... cen... do" and "do". Performance markings include *mf*, *f*, *p*, *rit.*, and *Allegro.*. The score concludes with a page number "451" and a small logo.



Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings *p* and *f*, and a crescendo leading to the vocal line. The bass part features complex rhythmic patterns with many sixteenth notes.

Andante.  $\text{♩} = 192$ .

Musical score for the second system, marked *Andante*. The tempo is indicated as  $\text{♩} = 192$ . The piano part includes dynamic markings *f* and *p*. The bass part features complex rhythmic patterns with many sixteenth notes.

Musical score for the third system, featuring piano and bass staves with complex rhythmic patterns. The piano part includes dynamic markings *f* and *p*. The bass part features complex rhythmic patterns with many sixteenth notes.

Musical score for the fourth system, featuring piano and bass staves with complex rhythmic patterns. The piano part includes dynamic markings *f* and *p*. The bass part features complex rhythmic patterns with many sixteenth notes.

Musical score for the fifth system, featuring piano and bass staves with complex rhythmic patterns. The piano part includes dynamic markings *p* and *pp*. The bass part features complex rhythmic patterns with many sixteenth notes.

Grandioso.

*pp* *cres.* *rit.* *do*

This system shows the beginning of a grandioso section. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The bass part has a steady, rhythmic pattern. Dynamics range from *pp* to *cres.* and *rit.* is indicated.

*ff*

The second system continues the grandioso section with a dynamic of *ff*. The piano part has a dense texture of chords and moving lines, while the bass part maintains a consistent rhythmic accompaniment.

*ff*

The third system continues the grandioso section with a dynamic of *ff*. The piano part features intricate chordal textures and melodic lines, supported by a rhythmic bass line.

*ff* *Largamente ritard.* *Allegro vivo M.M. ♩ = 160.* *f*

This system marks a transition. It begins with a *ff* dynamic and a *Largamente ritard.* marking. The tempo then changes to *Allegro vivo* with a metronome marking of *M.M. ♩ = 160*. The piano part has a more active, rhythmic character, while the bass part is more melodic.

*f* *ff* *f* *ff* *f* *ff*

The fifth system concludes the piece. It features a series of dynamic markings: *f*, *ff*, *f*, *ff*, *f*, and *ff*. The piano part has a strong, rhythmic presence, while the bass part provides a solid harmonic foundation. The piece ends with a final *ff* dynamic.

# VALSE CAPRICE.

Vivo.  $\text{♩} = 80$ .M<sup>o</sup> NAIR ILGENFRITZ.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with several trills and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Grazioso.

The second system continues the piece with a *Grazioso* tempo. It includes markings for *rit.* (ritardando) and *a tempo*. The right hand has a melodic line with slurs and trills, and the left hand has a bass line with chords and slurs.

The third system continues the piece with a *Grazioso* tempo. It includes markings for *rit.* and *a tempo*. The right hand has a melodic line with slurs and trills, and the left hand has a bass line with chords and slurs.

The fourth system continues the piece with a *Grazioso* tempo. It includes markings for *rit.* and *a tempo*. The right hand has a melodic line with slurs and trills, and the left hand has a bass line with chords and slurs.

The fifth system concludes the piece with a *Grazioso* tempo. It includes markings for *a tempo*, *rit.*, *animato*, and *a tempo*. The right hand has a melodic line with slurs and trills, and the left hand has a bass line with chords and slurs. The piece ends with a final chord.

First system of musical notation. Treble and bass staves. Dynamics: *f*. Performance instruction: *dolcissimo*. Includes fingerings and articulation marks.

Second system of musical notation. Treble and bass staves. Dynamics: *ppp with soft pedal*. Performance instructions: *rit.* and *a tempo*. Includes fingerings and articulation marks.

Third system of musical notation. Treble and bass staves. Performance instructions: *rit.* and *a tempo*. Includes fingerings and articulation marks.

Fourth system of musical notation. Treble and bass staves. Performance instruction: *rit.*. Includes fingerings and articulation marks.

Fifth system of musical notation. Treble and bass staves. Performance instructions: *release soft pedal*, *a tempo*, *rit.*, *a tempo*, and *animato*. Includes *crusc.* and *l.h.* markings. Includes fingerings and articulation marks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Includes fingerings and articulation marks.

Meno mosso  
Cantabile.

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning. The system concludes with a double bar line and a repeat sign.

Second system of the musical score. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment remains consistent. The system concludes with a double bar line and a repeat sign.

Third system of the musical score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment continues. The system concludes with a double bar line and a repeat sign.

Fourth system of the musical score. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment continues. A dynamic marking of *ppfsc.* is present. The system concludes with a double bar line and a repeat sign.

Fifth system of the musical score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment continues. A dynamic marking of *ppfsc.* is present. The system concludes with a double bar line and a repeat sign.

*dolcissimo.*  
with soft pedal.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with a four-measure phrase marked with a '4' above it. The left hand provides a harmonic accompaniment with chords and moving lines. Pedal markings (pedals) are present at the end of the system.

Second system of musical notation. The right hand continues with a melodic line, including a four-measure phrase marked with a '4'. The left hand accompaniment continues with chords and moving lines. Pedal markings are present at the end of the system.

Third system of musical notation. The right hand continues with a melodic line, including a four-measure phrase marked with a '4'. The left hand accompaniment continues with chords and moving lines. Pedal markings are present at the end of the system.

release soft pedal.

Fourth system of musical notation. The right hand continues with a melodic line, including a four-measure phrase marked with a '4'. The left hand accompaniment continues with chords and moving lines. A *cresc.* (crescendo) marking is present in the right hand. Pedal markings are present at the end of the system.

Fifth system of musical notation. The right hand continues with a melodic line, including a four-measure phrase marked with a '4'. The left hand accompaniment continues with chords and moving lines. Pedal markings are present at the end of the system.

## Tempo I.

Musical score for piano, consisting of five systems of music. The score is in G major and 4/4 time. It features a melody in the right hand and accompaniment in the left hand. The piece starts with a mezzo-forte (*mf*) dynamic and includes various tempo markings: "rit." (ritardando), "a tempo", and "animato". The score concludes with a fortissimo (*f*) dynamic and a "cresc." (crescendo) marking.

Con bravura.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1-4). The left hand provides harmonic support with chords and single notes. Performance markings include *rit.* and *a tempo.* The system concludes with a fermata over the final notes.

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings. The left hand maintains the harmonic accompaniment. Performance markings include *rit.* and *a tempo.* The system concludes with a fermata over the final notes.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic support with chords and single notes. Performance markings include *a tempo.* The system concludes with a fermata over the final notes.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic support with chords and single notes. Performance markings include *rit.* and *a tempo.* The system concludes with a fermata over the final notes.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic support with chords and single notes. Performance markings include *rit.* and *a tempo.* The system concludes with a fermata over the final notes.



*with soft pedal.*

*mp*

*rit.*

*a tempo.*

*rit.*

*a tempo.*

*release soft pedal.*

*rit.*

*a tempo.*

*animato.*

*cresc.*

*l.h.*

*Edition Kunkel.*

1909 - 8

## Molto animato.

First system of musical notation, marked *f*. The right hand features a complex melodic line with slurs and fingerings (1-4). The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking *f* is present at the beginning.

Second system of musical notation, continuing the piece. The right hand continues with intricate melodic patterns, while the left hand maintains a steady accompaniment.

Third system of musical notation. The right hand features a series of slurred notes with fingerings. The left hand accompaniment includes chords and rhythmic patterns.

## Presto.

Fourth system of musical notation, marked *Presto.* and *f*. The tempo and dynamics increase. The right hand has a more active melodic line, and the left hand accompaniment is more rhythmic. A dynamic marking *f* is present.

Fifth system of musical notation, concluding the piece. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes chords and rhythmic patterns. The piece ends with a dynamic marking *ff*.

# Bright Eyes

R O N D O .

HENRY BERTINI.

Carl Sidus, Op. 99.

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

Allegretto  $\text{♩} = 120$ .

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with slurs and fingerings, and a bass staff with chords and bass lines. Dynamics include *mf* and *p*. The second system continues the melodic development in the treble staff, with *p* dynamics. The third system features a mix of *p* and *f* dynamics. The fourth system concludes with alternating *f* and *p* dynamics. Throughout the score, 'N.B.' (Nota Bene) is used to highlight specific fingering or articulation points. Arrows (↘) are placed above notes to indicate wrist strikes.

559 - 3

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N. B. Heed the change of fingering.  
Edition Kunkel.

First system of musical notation. Treble clef, 2/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. Fingerings 1-3 and 2-3 are indicated.

Second system of musical notation. Similar to the first system, with dynamic markings *f* and *p*. A slur with an accent is present over the final measure.

Third system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a complex accompaniment of chords. Dynamics include *f* and *p*. Slurs with accents are present over the first and last measures. Fingerings 1-3 and 2-3 are indicated.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a complex accompaniment of chords. Dynamics include *f*, *p*, and *ff*. Slurs with accents are present over the first and last measures.

Fifth system of musical notation. Treble clef, 2/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. Fingerings 1-3 and 2-3 are indicated.

Sixth system of musical notation. Treble clef, 2/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. A slur with an accent is present over the final measure. Fingerings 1-3 and 2-3 are indicated.

First system of musical notation. The right hand (treble clef) features a continuous eighth-note pattern with slurs and fingerings (1-4). The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. Dynamics include *mf*, *p*, *mf*, and *f*. A measure rest is indicated by an 'x' in the bass line.

Second system of musical notation. The right hand continues with eighth-note patterns and slurs. The left hand has a more active role with eighth-note accompaniment. Dynamics include *p*, *f*, and *p*. Measure rests are marked with 'x' in the bass line.

Third system of musical notation. Similar to the second system, it features eighth-note patterns in both hands. Dynamics include *p*, *f*, and *p*. Measure rests are marked with 'x' in the bass line.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment is consistent. Dynamics include *f*, *p*, *f*, and *p*.

Fifth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment concludes with chords and rests. Dynamics include *f* and *p*. Measure rests are marked with 'x' in the bass line.

## LAUGHING EYES.

CAPRICE - WALTZ.

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

MAYME FOX.

Tempo di Valse. (In waltz time) ♩ = 80.

8-----

ten.

ten.

cresc.

ten.

1823-8

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and accents, and a 'ten.' marking above the final measure. The bass clef part contains a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features similar melodic and accompaniment lines as the first system, with a 'ten.' marking above the final measure of the treble part.

Third system of musical notation, continuing the piece. It features similar melodic and accompaniment lines as the first system, with a 'ten.' marking above the final measure of the treble part.

Fourth system of musical notation, continuing the piece. It features similar melodic and accompaniment lines as the first system, with a 'ten.' marking above the final measure of the treble part and a 'cresc.' marking in the bass part.

*Giacoso. (With mirth)*

Fifth system of musical notation, starting with the tempo change. The treble clef part features a more rhythmic and accented melodic line. The bass clef part continues with a rhythmic accompaniment. The key signature has one sharp (F#).

Sixth system of musical notation, continuing the piece. It features similar melodic and accompaniment lines as the fifth system, with a '5' marking above the final measure of the treble part.

## Scherzando. (Playful.)

First system of musical notation. The piece is in G major (one sharp) and 3/4 time. The tempo is Scherzando (Playful). The music features a lively melody in the right hand with eighth-note patterns and a steady accompaniment in the left hand. The first measure is marked *mf*. Fingerings and articulation marks are present throughout.

Second system of musical notation, continuing the piece. The melodic line in the right hand remains active with eighth-note figures, while the left hand provides harmonic support with chords and moving lines.

Third system of musical notation. The right hand begins to incorporate some sixteenth-note patterns. The left hand continues with a consistent accompaniment.

Fourth system of musical notation. The right hand melody becomes more melodic with some longer notes. A *ten.* (tension) marking is placed above the first measure of this system.

Fifth system of musical notation. The right hand features a sequence of chords and moving lines. A second *ten.* marking is present above the first measure.

Sixth system of musical notation. The right hand has a more complex texture with sixteenth-note runs. A *ten.* marking is above the first measure, and a *cresc.* (crescendo) marking is placed above the first measure of the bass line.



Leggiero (Lightly.)

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The music is in 3/4 time and features a light, flowing melody in the treble and a more rhythmic accompaniment in the bass. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.' and 'f'. The piece concludes with a final cadence in the bass staff.

Allegro

Edlton Kunkel.

1823 - 5

*cantabile.*

*cantabile.*

*cantabile.*

*cresc.*

*cresc.*

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings like "cresc." and "p". The piece features complex rhythmic patterns and melodic lines in both hands.

First system of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Fingerings are indicated with numbers 1-5. A *ten.* (tension) marking is present above the right hand.

Second system of the piano piece, continuing the melodic and accompanimental lines from the first system.

Third system of the piano piece, showing further development of the musical themes.

Fourth system of the piano piece, featuring a *cresc.* (crescendo) marking in the left hand.

Fifth system of the piano piece, characterized by long, flowing lines in both hands.

Sixth and final system of the piano piece. It includes dynamic markings *ff* (fortissimo) and *sec.* (second ending). The piece concludes with a final chord.

# BOHEMIAN GIRL

(BALFE)

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

Carl Sidus Op. 131.

I dreamt that I dwelt in marble halls.

*Andantino*  $\text{♩} = 132$ .

*p* (Key of G major.)

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

*a tempo.*

*rall.*

*Vivace*  $\text{♩} = 100$ .

Come with the Gipsy bride.

*Allegretto*  $\text{♩} = 100$ .

*mf* (Key of C major.)

Entered Stationers Hall.

629 - 3

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*a tempo.*

Home the valleys and hills.

*Allegro assai* ♩ = 100.

*Ped. (Key of F major)*

Edtion Kunkel.

*Ped.*

629 - 3

*Ped.*

*Ped.*

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 15 and 12 are visible.

Second system of musical notation, continuing the piece. It includes dynamic markings like 'p' and 'f', and pedal instructions. Measure numbers 15, 16, 17, 18, 19, and 20 are visible.

Third system of musical notation, marked 'Con Brio.' in the treble clef. It features a more rhythmic and energetic feel with slurs and accents. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30 are visible.

Fourth system of musical notation, marked 'Allegretto' and 'Happy and light of heart.' in the treble clef. The tempo is indicated as 120. The music is characterized by light, flowing patterns. Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are visible.

Fifth system of musical notation, continuing the 'Allegretto' section. It includes dynamic markings 'p' and 'f'. Measure numbers 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50 are visible.

Sixth system of musical notation, continuing the 'Allegretto' section. It includes dynamic markings 'p' and 'f'. Measure numbers 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60 are visible.

Seventh system of musical notation, marked 'accel.' in the treble clef. The music builds towards the end of the piece. Measure numbers 61, 62, 63, 64, 65, 66, 67, 68, 69, and 70 are visible. The system concludes with a double bar line and a final cadence.



# SOUTHERN JOLLIFICATION.

## PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "In a happy little nig" which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible *Woo-down* and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains — The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.

Moderato.  $\text{♩} = 120$ . Secondo.

1303 - 10

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Edition Kunkel.

Entered Stationers Hall.

# SOUTHERN JOLLIFICATION.

## PLANTATION SCENE.

Note. This piece produces an immense effect for exhibitions, commencement exercises etc. when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand paper pads. The Sand paper pads are used in the Banjo Solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. Parts for the instruments and Sand paper pads may be obtained of Kunkel Bros. Price 50 ¢.

Charles Kunkel.

Moderato  $\text{♩} = 120$ .

Primo.

The musical score consists of five systems of music. The first system begins with a piano introduction marked *f* and *mf*, with pedal markings. The second system continues the piano accompaniment with *f* and *mf* dynamics. The third system features a more complex piano part with *f* and *mf* dynamics and includes a *rit.* (ritardando) and *a tempo* marking. The fourth system continues with *f* and *mf* dynamics. The fifth system concludes with a *cres.* (crescendo) marking and a final piano accompaniment section.

1303 - 10

Halle-lu-jah, Halle-lu-jah, Oh Glo-ri - a. **Secondo.** Halle-lu-jah, Halle-lu-jah, Oh Glo-ri - a!

$\rho$  *mf* *f* *mf* *f* *ff*

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

or thus. N.B.

$\rho$  *mf* *mf* *mf* *mf* *mf* *mf*

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

N.B. Should the syncopation be too difficult play as indicated by small notes.

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

**Banjo Solo.**

*mf*

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

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

NB. Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a! *Primo* Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a!

The musical score consists of five systems of staves. The first system includes a grand staff with piano and right-hand parts, featuring dynamics *mf*, *f*, and *ff*, and a *Primo* marking. The second and third systems are primarily for the right hand, with dynamics *Nf* and *f*. The fourth system includes a grand staff with dynamics *mf* and *f*, and a *Long Pause* instruction. The fifth system is a single staff for the banjo, marked *Banjo solo*. Pedal and sustain markings are present throughout the piano parts.

N.B. Sing the Hallelujah and Gloria. When played at Exhibitions have the entire Chorus sing it.

## Secondo:

This page contains a piano score for a piece titled "Secondo". The score is written in bass clef with a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system features a forte (*f*) dynamic and includes a melodic line in the right hand with slurs and fingerings (1-2-3, 4-5). The fourth system also features a forte (*f*) dynamic and includes a melodic line in the right hand with slurs and fingerings (1-2-3, 4-5). The fifth system includes a forte (*f*) dynamic and includes a melodic line in the right hand with slurs and fingerings (1-2-3, 4-5). The sixth system includes a forte (*f*) dynamic and includes a melodic line in the right hand with slurs and fingerings (1-2-3, 4-5). The score includes various musical notations such as slurs, fingerings, and dynamic markings. Pedal markings ("Ped.") are present throughout the score, indicating where the sustain pedal should be used. The score is published by Edition Kunkel, with the number 1303-10.

5 5  
Primo.

58  
Secondo.

First system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff contains a melodic line with fingerings (1-5) and slurs. The bass staff contains a bass line with fingerings (2, 5) and slurs. Dynamics include *f* and *mf*.

Second system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings and slurs. Dynamics include *mf* and *f*. A *marcato.* marking is present above the treble staff. Pedal markings (*Ped.*) with star symbols are located below the bass staff.

Third system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings and slurs. Dynamics include *mf* and *f*. Pedal markings (*Ped.*) with star symbols are located below the bass staff.

Fourth system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings and slurs. Dynamics include *dim.*, *pp*, and *mf*.

Fifth system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings and slurs. Dynamics include *f*.

Sixth system of musical notation. Treble clef (upper staff) and bass clef (lower staff). The treble staff has a melodic line with fingerings and slurs. The bass staff has a bass line with fingerings and slurs. Dynamics include *f*. Pedal markings (*Ped.*) with star symbols are located below the bass staff.

## Primo.







# MOZART

## Menuetto from Symphony in E flat major

Notes marked with an arrow ( $\nearrow$ ) must be struck from the wrist.

Carl Sidus Op. 82

*Allegretto*  $\text{♩} = 50$

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

*ten.*

*f* *ten.* *3f*

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

*f* *mf*

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

*cres.* *cen.* *do*

*f*

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

**TRIO.***Cantabile*

*dolce*

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

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

*p dolce*

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

ten. *f* Ped. \* Ped. \* Ped. \* Ped. \* *f* Ped. \* Ped. \*

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

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

ten. *f* Ped. \* Ped. \* Ped. \*

ten. *f* Ped. \* Ped. \* Ped. \*

*mf* *cres... cel... do* *f* Ped. \* Ped. \* Ped. \* Ped. \*

Edition Kunkel. 830-3

# TELL ME, ENCHANTRESS.

M<sup>c</sup> NAIR ILGENFRITZ.

Moderato.  $\text{♩} = 76$  rit. a tempo.

Moderato.  $\text{♩} = 76$  rit. a tempo.  
leggiero.

Tell me, en - chan - tress be -

gui - ling, Who was it gave thee thine eyes, Thine

1908 - 6

Edition Kunkel.

Copyright MDCCCIV by Kunkel Brothers.

Entered Stationer's Hall.

eyes so love-ly and smi - - ling Like ra - di - - ant orbs from the

skies! What fay with fire - gleam - ing o - - - pal

Burn'd the deep blush on thy face Or is thy col - or from

*f* *rit.*

ro - - ses Blown there for thy charm and grace

*a tempo.* *rit.* *a tempo.*

Tell me en - chan - tress so peer - - less, May thine a - dor - er but

*a tempo.* *rit.* *a tempo.*

*f* *ten.*

deign To - breathe but the name of dar - - ling, And

*f* *R. H.*



rit. a tempo.

love thee not all in vain!

rit. a tempo. *L. H.*

*f*

Worlds there may be far di - vi - - - ner ' Where one might find orbs like

*ρ*

thine And hills may hold jew - els fin - - - er, And

a tempo.

seas with such gems may shine. — Dews may hold sun-beams as

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase, followed by a measure with a fermata and a 'rit.' marking. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

a tempo.

spark - - - ling, Blooms may hold heav-ens own blue, —

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes various fingering numbers (1, 2, 3, 4) and dynamic markings like 'p' and 'f'. There are also some decorative flourishes in the bass line.

Night may cast shadows as dark - - - ling, And rain bows may match their hue, —

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a more complex texture with sixteenth-note patterns and dynamic markings.

Night may cast shadows as dark - - - ling, And rain bows may match their hue, —

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a 'f' dynamic marking and a 'rit.' marking. The piano part features intricate sixteenth-note passages.

The fifth system shows the piano accompaniment continuing. It includes various fingering numbers and dynamic markings like 'p' and 'f'. The piano part concludes with a series of sixteenth-note runs.

a tempo. rit. a tempo.

But be mine earth's rar - est treas - - ure Or pre - cious gems neath the

a tempo. rit. a tempo.

sea, I'll - prize thine eyes be - yond all dear, And

*f* *ten.*

pray that they smile on me My dar - ling, my own, my all.

*L.H.* *f* *L.H.*

# 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 Leipzig 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 Taubig and Carl Sidus.

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Air de Ballet.....	Kandl 60
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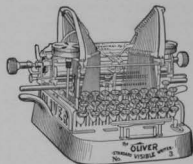
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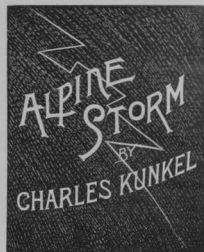
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### FRITZ KREISLER COMING.

Fritz Kreisler, the great Austrian violinist, is to return to this country in January next, and Henry Wolfsohn will introduce him in a special orchestral concert in Carnegie Hall. Kreisler has not played in this country in three years, and it is said that his art has continued to develop until now he is the equal of the greatest masters of the violin.

Paderewski, the Polish pianist, will be heard in all the principal cities from New England to the Pacific coast. He gives a series of fifty concerts.

## CHORAL SYMPHONY SOCIETY.

The officers of the society will remain as heretofore, with the exception of the secretary, and consist of Mrs. John T. Davis, president; R. P. Strine, secretary, and Oscar Bollman, treasurer.

The dates for the remaining concerts to be given this season are January 23, February 27, March 13, April 3 and April 24. All concerts will be given at the Odeon. The charge for boxes has been set at \$200, and \$15 for seat subscriptions. Alfred Ernst will continue as musical director and conductor.

The new executive committee is composed of the chairmen of the various committees of the society as follows: Hanford Crawford of the Subscription Committee, who will also be chairman of the Executive Committee; Mrs. J. T. Davis of the Program and Soloist Committee, Mrs. P. N. Moore, of the Program Book Committee, Mrs. E. H. Semple of the Hall Committee, E. M. Read of the Press Committee, John R. Williams of the Chorus Committee, Charles Galloway of the Orchestra Committee and Charles A. Stix of the Finance Committee.

Reports to the committee encouraged the statement by the secretary that the efforts of the society to draw the support of the music-loving public and eventually place St. Louis in its proper place in the music world are to be successful.

Already the committee has secured subscriptions and pledges amounting to \$13,000, and the prospects for raising the additional \$10,000 required to place the society on a safe financial basis are flattering.

## CHURCH MUSIC REGULATIONS.

The commission appointed by Archbishop Farley, in accordance with the views of Pope Pius X, to consider the abuses which have crept into the musical part of the liturgical functions of the Roman Catholic Church, has made a report. This report has been approved by the Archbishop and will hereafter be the law for the archdiocese of New York as far as the music in the churches is concerned.

The commission says that it is evident from careful study of the instructions of the Holy Father that he requires that Gregorian music be restored in every church to its high place of honor and that especially the proper of the mass and the antiphons, etc., of the vespers be rendered according to the same. In the ordinary, or common, of the mass, and for the Psalms of vespers, while the Gregorian is to be preferred, the Palestrinian or even the modern style of music may be used, provided the latter be strictly religious and ecclesiastical in character and the music corresponds with the words of the liturgical text without omissions,

inversions or vain repetitions. Music adapted from the secular sources must not be used at any service.

The commission finds it to be the wish of the Pope that Catholic Church music be such as not to attract the attention of the hearers so much to itself as to become a source of distraction from divine service and that boys take the places of soprano and contralto singers in all Catholic Church choirs.

The commission also recommends that systematic teaching of music be required in all Catholic schools and that if possible a conservatory of church music be organized under the control of the Diocesan authority, having professors for the various branches of church music for the training of organists and teachers.

The commission is composed of Fathers J. H. McGean, J. F. Driscoll, Anthony Lammell, John A. Kellner, Joseph Bruneau, John J. Hughes and J. B. Young, and Organists James Ungerer, E. S. Hurley and B. E. Johnston. The Rev. Dr. John J. Kean is the secretary. This commission will hereafter constitute a committee to prepare a catalogue of compositions for voice and organ in accordance with the Pope's instructions.

The report of the committee was embodied in a pastoral letter, issued by Archbishop Farley and read in all the Roman Catholic churches of the Archdiocese. In commenting on the report the Archbishop said that the quality of the music will not suffer by the exclusion of certain compositions so long in favor with many to the detriment of devotion.

### GERMAN MILITARY BANDS.

Germany being at once the most army-ridden and the most musical country in the world, it is not surprising that its military bands should play an important role. For the majority of the populace, indeed, their concerts are the chief musical pabulum, as they are given free or for a much smaller admission fee than is asked at the other concerts and operas. Dr. S. Linde claims in the Berliner Tageblatt that though the Romans may swear by their Monte Pincio band, and the Parisians by their Garde Republicaine music, the German bands are the best in the world. He admits that in one respect they are among the worst. Whereas in France and elsewhere improved kinds of modern wood wind instruments, particularly flutes, are used, the Germans retain the old-fashioned flutes, which only a first-class artist can blow in tune, notwithstanding that Bohm, who invented the better kind of flute sixty years ago, was a German. Dr. Linde also admits that the conductors of the German military bands often leave much to be desired. The pace at which they are apt to take classical and modern overtures and other pieces is often so absurdly fast that the music is completely spoiled. Many of these men act as if they were automobilists in a race, or at the head of a band of cavalry charging the enemy with the furor teutonicus.

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