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KUNKEL'S MUSICAL REVIEW

AUGUST, 1901

Vol. 24. No. 8.

Whole No. 284

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IN THIS NUMBER.

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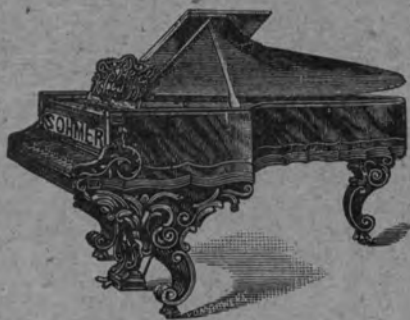
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TRIBUTE TO RUBINSTEIN.

AIn an article by Madame Marchesi which appeared recently that well known authority in matters musical says concerning Rubinstein: How unlike the French composer was Anton Rubinstein! He was all life, all artistic purpose, all strength, courage and decision. One must have seen this Titan at the piano to understand his nature. But he, too, was in life a simple, modest man, free from all affectation. To hear Rubinstein play was a rare delight, and for thirty years he was to me a true friend. He often sought to engage me for the St. Petersburg Conservatory, but I withstood his entreaties, dreading for my family and myself the severe climate of Russia. The last days of the celebrated artist were most gloomy, for he lost his sight; his death, which occurred

but a few years ago, was unexpected, almost sudden. Some years ago both Liszt and Rubinstein were present at a musical soiree at my house, at which Saint-Saens played a fantasia on "Faust" by Liszt, while Calve sung an air from Gounod's setting of Goethe's poem, and Emma Nevada the air from "Mireille" of Gounod. Rubinstein bore a strange and striking resemblance to Beethoven.

MASCAGNI AND THE MANAGERS.

MA funny story is going the rounds in Paris, says an exchange, about the great Italian composer and conductor Pietro Mascagni and the American managers who are said to have offered him \$80,000 for an eight weeks' tour of the United

States with an Italian orchestra to play the music of his operas, "Cavalleria Rusticana," "L'Amico Fritz," and "I Rantzau."

These managers, Klaw and Erlanger of New York, according to the story, want to cancel the contract now because Mascagni refuses to let his hair grow a la Paderewski, or to otherwise give himself the conventional look of an inspired genius, deemed necessary to draw large audiences of women.

A PARISIAN musical critic, Mr. Camillo Bellaigue, has discovered that Mazzini discovered the principles of Wagnerism before Wagner himself! He declares "there is not a truth in the new faith, the faith so completely German, of which an Italian has not felt the mysterious approach and, in advance, the exact definition."

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MUSICIAN'S REVIEW

August, 1901.

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

Vol. 24—No. 8

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THOMAS M. HYLAND, . . . EDITOR

AUGUST, 1901.

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Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

WHEN MAY CHILDREN OF A TENDER AGE BEGIN TAKING PIANO LESSONS AND HOW SHOULD THEY BE TAUGHT?

THESE are important questions in which every pianist is deeply interested, since on their proper solution depend the saving of much time and money as well as the laying of a solid foundation and the careful and systematic advancement of the pupil.

A child may begin taking piano lessons at as tender an age as six years. It is not to be expected, of course, that a child of six or even nine years will study with that attention which is necessary when once serious work is begun. But under the guidance of a capable and lovable teacher, who will give the child a short daily lesson of from fifteen to thirty minutes, the drudgery of practice will not be apparent. The child will be gradually and almost unconsciously led through the early stages of music and prepared for the more serious and advanced work to come. With the teacher present at practice, the little hands will be saved from the many pitfalls that beset their way and faults that arise will be nipped in the bud, as it were, and corrected then and there.

Giving a young pupil, say one or two lessons a week, and letting it grope its way in the dark the rest of the time is a sheer waste of time and money. Arrangements can be made with a reputable teacher to oversee the daily practice of the pupil at but a moderate price that will be trifling compared to the results achieved in the work of the pupil.

When the pupil has become sufficiently advanced to think independantly and recognize the value of careful practice, the daily services of the teacher can be dispensed with

and lessons taken once or twice a week. One of the hardest trials in the life of the conscientious teacher is to come across pupils who have been in the hands of careless and incapable teachers. Far better would it have been if the pupil had never taken a lesson from such a teacher, since the work must be undone and a proper foundation laid.

Parents owe it to themselves and their children to look more to the musical training of their children—to put them into competent hands and have them guided carefully in their earlier years.

ST. LOUIS EXPOSITION.

The 18th Annual St. Louis Exposition opens September 9th, and promises to be one of the most successful in the history of the Exposition. The exhibitors include the Philadelphia Commercial Museum which will show Mexican, Japanese, Chinese, and other foreign exhibits.

The Louisiana Purchase Exposition Association promise a most interesting feature in showing plans and schemes for the 1903 World's Fair.

A number of attractive electrical exhibits are also promised. An interesting feature will be the Art Collection which will comprise most of the finest paintings owned in St. Louis, and many of the treasures of art lovers here will be publicly exhibited for the first time. The Art Exhibit will be well worth a visit.

The comfort of visitors will again be made the first consideration. A free nursery for infants will again be provided. Free admission to the Exposition will be given to children under the age of six; between six and twelve, 10c.; and all over twelve, 25c.

The music this year will be kept up to its former high plane, Seymour's Band of fifty soloists having been engaged to give four concerts daily, which will be supplemented at the evening concerts with vocal music—solos, quartets and choruses. Those who remember Seymour's success last year under many disadvantages in the Coliseum will be delighted to learn that the concerts will be given this year in the magnificent Music Hall, and the probability is that its enormous seating capacity will be taxed to its utmost at every concert.

The principal free attraction in the Coliseum will be a series of "Living Pictures of the Louisiana Purchase," gotten up on a scale

commensurate with the purchase, and of the Coliseum which is the finest concert and convention hall in the world, with a seating capacity of 15,000 so arranged that all can hear.

FRANK DAMROSCH ON CHOIR MUSIC.

This authority on matters musical is credited with having expressed himself, in a recent interview, as follows: The quartette choir is frequently nothing but a means of entertainment and for that very reason the better the quartette the less it is suited to a church service. As a matter of fact, many church people have no hesitancy in saying that they want fine music in the church simply in order that people may be attracted to the service.

While I personally enjoy the singing of a first-class quartette, I consider that church music must be more than a mere appeal to the musical or artistic sense. The element of worship must predominate, and for that reason that class of music which does not bring the individual performer prominently before the congregation, but which attracts the attention of the audience to the character of the music itself and brings out the religious feeling of the listener, will be much more in conformity with the character of a church service.

These are the reasons why I consider a chorus choir preferable to a quartette. I must admit that in the present condition of musical education in this country, the volunteer chorus choir is as a rule unsatisfactory but it seems to me that a paid choir can be organized in any church where the present quartette costs from \$2000 to \$2500 per year. Very good singers could be obtained for \$3 a Sunday on the outside, and as the choir is frequently dispensed with in the summer, they would need to be paid for only forty Sundays in the year, and a chorus of twenty could thus be maintained for \$2400 a year. In many cases it would be unnecessary to pay as much as \$3 per Sunday.

As to whether the members of a church choir should be professing Christians; in other words whether they should believe that music is the expression of divine thought and feeling and that therefore any person who leads a moral life and is musically gifted, be his personal belief what it may, can give adequate musical expression to religious feeling.

"Where in the church should the choir be

located?" I do not care where it is so long as one cannot see the women's bonnets. If the choir is placed in view of the congregation, I think the singers should wear vestments. It is better, as a rule, to have the choir out of sight.

If the student will abandon the idea that he is an accomplished musician with little to learn, and will lay himself out to receive, he will soon realize the truth of the saying that "Art is long, but life is short," and when he reaches that point there is some hope that he may, in the course of time, become a good musician according to the best standard.

MR. CHARLES GALLOWAY, the talented St. Louis organist, gave a series of three recitals on the great organ in the Temple of Music on the Pan-American Exposition grounds at Buffalo, with immense success.

THE true aim of art is to teach, to elevate gradually the soul of mankind. I do not believe there is a more beautiful mission in the world than that of the artist who understands the role he is called upon to play in this world. It is not only an artistic education, but a truly spiritual one which the pupils must receive in the second and more important phase of their instruction. — Vincent d'Indy.

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↘ must be struck with the wrist.

PRELUDE.

Ascher - Bülow.

Allegro brillante. ♩ - 112

The musical score consists of six systems of piano and bass clef staves. The first system is marked with a first ending bracket and includes a *mf* dynamic marking. The second system features a *f* dynamic marking. The third system includes a *cres.* (crescendo) marking and a *fz* (forzando) marking. The fourth system contains a *Ped.* (pedal) instruction. The fifth system includes a *f* dynamic marking. The sixth system includes two *Ped.* instructions. The score is heavily annotated with fingerings (1-5), slurs, and arrows indicating wrist strokes. The key signature has one sharp (F#) and the time signature is 2/4.

HEATHER BELLS POLKA.

(New, Revised Edition.)

Jacob Kunkel.

Vivo ♩ - 132.

8----- Scherzando.

mf *p*

Ped. * Ped. *

8----- 8-----

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

8----- 8-----

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

8----- *scintillante.*

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

805 - 7

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First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 5, 4, 2, 1, 2, 3, 4, 5). Bass staff contains a rhythmic accompaniment. Pedal markings are present below the bass staff. A dynamic marking *f* is at the beginning.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5, 4, 1, 2, 4, 5). Bass staff contains a rhythmic accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 4, 5). Bass staff contains a rhythmic accompaniment. Pedal markings are present below the bass staff. A dynamic marking *cres.* is present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 5, 4, 2, 1, 2, 3, 4, 5). Bass staff contains a rhythmic accompaniment. Pedal markings are present below the bass staff. A dynamic marking *f* is at the beginning.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5, 4, 1, 2, 4, 5). Bass staff contains a rhythmic accompaniment. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 4, 5). Bass staff contains a rhythmic accompaniment. Pedal markings are present below the bass staff. A dynamic marking *cres.* is present.

System 1: Treble and bass staves with piano (p) dynamic. Fingerings 1-3 and 2-3 are shown. Pedal marks (Ped.) and asterisks (*) are present. A dashed line with the number 8 indicates a measure repeat. A measure number 5 is at the end.

System 2: Treble and bass staves with piano (p) dynamic. Pedal marks (Ped.) and asterisks (*) are present. A dashed line with the number 8 indicates a measure repeat.

System 3: Treble and bass staves with piano (p) dynamic. Pedal marks (Ped.) and asterisks (*) are present. A dashed line with the number 8 indicates a measure repeat.

System 4: Treble and bass staves with piano (p) dynamic. Pedal marks (Ped.) and asterisks (*) are present. Fingerings 5-3-2-1 are shown.

System 5: Treble and bass staves with piano (p) dynamic and crescendo (cres.) marking. Pedal marks (Ped.) and asterisks (*) are present. Fingerings 5-3-2-1 are shown.

System 6: Treble and bass staves with piano (p) dynamic. Pedal marks (Ped.) and asterisks (*) are present. A first ending (1.) and second ending (2.) are shown. Fingerings 4-1 and 4-1 are shown.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. * Includes first and second endings.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Includes fingerings 5 3 2 1 and 5 2 1.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. Ped. Includes *cres.* and *p* markings.

Musical notation system 1, featuring a treble and bass clef. The treble clef contains a complex melodic line with many slurs and fingerings. The bass clef contains a simpler accompaniment. Pedal markings 'Ped.' are placed below the bass line, with asterisks indicating specific points. A dynamic marking 'mf' is present in the treble clef.

Musical notation system 2, continuing the piece. It features a treble clef with a melodic line and a bass clef with accompaniment. Pedal markings 'Ped.' are present below the bass line. A dynamic marking 'p' is visible in the bass clef.

Musical notation system 3, continuing the piece. It features a treble clef with a melodic line and a bass clef with accompaniment. Pedal markings 'Ped.' are present below the bass line.

Musical notation system 4, continuing the piece. It features a treble clef with a melodic line and a bass clef with accompaniment. Pedal markings 'Ped.' are present below the bass line.

Musical notation system 5, continuing the piece. It features a treble clef with a melodic line and a bass clef with accompaniment. Pedal markings 'Ped.' are present below the bass line.

System 1: Treble and bass staves. Treble staff contains chords and arpeggiated figures with fingerings 1-5 and 2-3. Bass staff contains chords with fingerings 1-5. Pedal markings (Ped.) are present below the bass staff. Asterisks (*) are placed below the first and fourth measures.

System 2: Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 1-5 and 2-3. Bass staff contains chords with fingerings 1-5. Pedal markings (Ped.) are present below the bass staff. Asterisks (*) are placed below the first, third, fifth, and eighth measures.

System 3: Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 1-5 and 2-3. Bass staff contains chords with fingerings 1-5. Pedal markings (Ped.) are present below the bass staff. A *cres.* marking is present in the first measure. Asterisks (*) are placed below the first, third, fifth, seventh, and eighth measures.

System 4: Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 1-5 and 2-3. Bass staff contains chords with fingerings 1-5. Pedal markings (Ped.) are present below the bass staff. Asterisks (*) are placed below the first, third, fifth, seventh, and eighth measures. A dashed line with the number 8 is above the first measure.

System 5: Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 1-5 and 2-3. Bass staff contains chords with fingerings 1-5. Pedal markings (Ped.) are present below the bass staff. Asterisks (*) are placed below the first, third, fifth, seventh, and eighth measures. A dashed line with the number 8 is above the first measure.

System 6: Treble and bass staves. Treble staff contains arpeggiated figures with fingerings 1-5 and 2-3. Bass staff contains chords with fingerings 1-5. Pedal markings (Ped.) are present below the bass staff. Asterisks (*) are placed below the first, third, fifth, seventh, and eighth measures. A dashed line with the number 8 is above the first measure.

8 9

System 1: Treble and bass staves with complex chordal textures. Pedal markings are present below the bass staff. A dashed line with the number 8 spans across the system.

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

System 2: Treble and bass staves. Pedal markings are present below the bass staff. A dashed line with the number 8 spans across the system. The system ends with the instruction *sf cres.*

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

System 3: Treble and bass staves. The treble staff has the lyrics *- cen - do.* under it. Pedal markings are present below the bass staff. A dashed line with the number 8 spans across the system.

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

System 4: Treble and bass staves. Pedal markings are present below the bass staff. A dashed line with the number 8 spans across the system.

Ped. Ped. Ped. * Ped. Ped. Pra. Ped. * Ped.

System 5: Treble and bass staves. Pedal markings are present below the bass staff. A dashed line with the number 8 spans across the system. The system includes the instruction *sf cres.*

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

System 6: Treble and bass staves. Pedal markings are present below the bass staff. A dashed line with the number 8 spans across the system. The system ends with dynamic markings *ff sf rf ff*.

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

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante ♩ = 72

The musical score consists of five systems, each with a treble and bass staff. The first system is marked *p* and includes the tempo *Andante* and a quarter note equal to 72 (♩ = 72). The second system includes the instruction *Ped.* followed by an asterisk. The third system includes *Ped.* followed by an asterisk and a dynamic marking *f*. The fourth system includes *Ped.* followed by an asterisk and a first ending bracket labeled 1 and 2. The fifth system includes *Ped.* followed by an asterisk and a dynamic marking *p*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are placed below the bass staff.

4

Vivace

Allegro ♩ = 138.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 3/4 time. The key signature has one sharp (F#). The first four measures feature a series of eighth-note triplets in the right hand, with dynamic markings of *f* and *sf*. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piece with measures 5 through 8. It features more triplet patterns in the right hand and consistent accompaniment in the left hand. Dynamic markings include *f* and *sf*.

The third system contains measures 9 to 12. The right hand continues with triplet figures, while the left hand maintains the rhythmic accompaniment. Dynamics are marked as *f* and *sf*.

The fourth system covers measures 13 to 16. The musical texture remains consistent with the previous systems, featuring triplet patterns and accompaniment. Dynamics are marked as *f* and *sf*.

The fifth system includes measures 17 to 20. The right hand's triplet patterns continue, and the left hand's accompaniment is steady. Dynamics are marked as *f* and *sf*.

The sixth system contains measures 21 to 24. The piece concludes with a final triplet pattern in the right hand and a sustained accompaniment in the left hand. Dynamics are marked as *f* and *sf*.

Moderato ♩ 60

5

p Cantabile.

rit.

Ped. *

Allegro ♩ = 96.

f

Ped. * 595 - 3 *Ped.* * *Ped.*

WELCOME, SWEET BIRD.

(WILLKOMMEN, LIEBES VOGLEIN.)

Words by Thomas Moore.

Translation by H. Hartmann.

W. D. Armstrong.

Allegretto. $\text{♩} = 144$

The piano introduction is in 3/4 time, marked 'Allegretto' with a tempo of 144. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a series of eighth notes and ends with a triplet of eighth notes. The piece is marked 'mf' and includes a 'Ped.' (pedal) instruction with an asterisk at the end.

2. Vög - lein, du sinkst! Soll ich
 1. Vög - lein. will - komm, das die

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a harmonic accompaniment in the left hand. There are 'Ped.' (pedal) instructions with asterisks.

1. Wel - come, sweet bird, through the
 2. Yet dost thou droop - ev - en

2. träumen und sin - nen! We he, dein Herz' über - wäl - tigt nun stockt!
 1. Luf - te früh - mor - gen Sach - te durch - schwebt über Was - ser und Flur.

The second system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a harmonic accompaniment in the left hand.

1. sun - ny air winging, Swift hast thou come o'er the far - shining sea,
 2. now while I ut - ter Love's hap - py wel - come, thy pulse dies a - - way;

There is a violin obligato to this song making it still more effective as a concert number. It can be had of the publishers by remitting ten cents.

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1413 - 3

Sag' mir, wie kann ich dir Ret - tung ge - win - nen,
 Am schnee' - gen Hals hast du in - nig ge - bor - gen

1. Like Se - ba's dove, on thy snow - y neck bring - ing
 2. Cheer thee, my bird - were it life's eb - bing flut - ter,

Ret - tung, den Brust - der die Bot - schaft ent lockt!
 Sü - sses - ten Lie - bes - glücks hei - lig - sten Schwur.

1. Love's writ - ten vows from my lov - er to me.
 2. This fond - ling bos - om should woo it to stay.

A - ber du stirbst nun nach treu - em Voll - bring - en,
 Ach, da du fern warst, wie zählt ich die Stun - den;

1. Oh, in thy ab - sence, what hours did I num - ber! -
 2. But no - thou'rt dy - ing - thy last task is ov - er -

2. Op - fer der Lie - be; ä - - de nun ver - sehrt!
1. Klag - te oft: Vög - lein wie lang - e du säumst!

1. Say - ing oft, "I - dle bird, how could he rest!"
2. Fare - well, sweet mar - tyr to Love and to me!

2. Lächeln des Glü - ckes hat dein kühn Ge - lüng - en In Thränen des
1. Doch du bist hier und bist da - mit ent - bun - - den; Nun ge - he zur

1. But thou art come at last, take now thy slum - - ber, And lull thee in
2. The smiles thou hast wak - en'd by news from my lov - - er, Will now all be

2. Leids und der Trau - er ver - kehrt.
1. Ruh' und merk' was du träumst.

1. dreams of all thou lov'st best.
2. turn'd in to weep - ing for thee.

TO THE CIRCUS. GALOP.

Vivo. ♩ - 138.

24.

dim.

f

sfz

cres.

fp

f

mf

p

Ped. *

Ped. *

1445-29

Musical notation system 1, measures 1-4. Includes dynamic marking *sfz* and pedal instruction *Ped.* with an asterisk.

Musical notation system 2, measures 5-8. Includes dynamic markings *cres.* and *fp*.

Musical notation system 3, measures 9-12. Includes dynamic marking *f* and pedal instruction *Ped.* with an asterisk.

Musical notation system 4, measures 13-16. Labeled **Trio.** with dynamic marking *f tenuto*.

Musical notation system 5, measures 17-20. Includes dynamic marking *f*.

Repeat from the beginning to \sharp then close with Coda

Musical notation system 6, measures 21-24. Labeled **Coda.** with dynamic marking *ff* and pedal instruction *Ped.* with an asterisk.

FO' DE WA'

Charles Kunkel.

Moderato. $\text{♩} = 120$.

Secondo.

The first section of the score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The music is in 4/4 time with a key signature of two flats. The first system begins with a forte (*f*) dynamic. The second system also features a forte (*f*) dynamic. The third system concludes with a *rit.* (ritardando) marking and a fortissimo (*ff*) dynamic. Fingerings and articulation marks (accents and asterisks) are provided throughout the piece.

Allegretto. $\text{♩} = 144$.

Primo.

Primo.

Primo.

The second section is titled "Tuning the Banjo" and is marked *Primo*. It consists of two systems of piano accompaniment in 4/4 time. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the accompaniment. The dynamic is marked *mf* (mezzo-forte).

Allegro. $\text{♩} = 120$.

Prelude testing the tuning.

The third section is a prelude titled "Prelude testing the tuning" and is marked *Primo*. It consists of two systems of piano accompaniment in 4/4 time. The first system begins with a *cresc.* (crescendo) marking. The second system features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The piece concludes with a series of chords marked with accents and asterisks.

FO' DE WA'

Moderato. $\text{♩} = 120.$

Primo.

Charles Kunkel.

Musical score for the Moderato section, Primo part. It consists of three systems of piano accompaniment. The first system starts with a forte (*f*) dynamic and includes fingering numbers (1-5) and trill ornaments. The second system continues with similar notation. The third system concludes with a ritardando (*rit.*) and fortissimo (*ff*) dynamic. The key signature is three flats and the time signature is 4/4.

Allegretto $\text{♩} = 144.$

Tuning the Banjo.

Musical score for the Allegretto section, titled 'Tuning the Banjo'. It features a piano (*p*) dynamic and includes fingering numbers. The key signature is three flats and the time signature is 4/4.

Secondo.

Allegro $\text{♩} = 120.$

Secondo.

Musical score for the Allegro section, titled 'Pretude testing the tuning'. It includes a *secco* marking and a fortissimo (*ff*) dynamic. The key signature is three flats and the time signature is 4/4.

Secondo.

Musical score for the continuation of the Allegro section. It includes a piano (*p*) dynamic and fingering numbers. The key signature is three flats and the time signature is 4/4.

♩ - 116.
Banjo Solo.

Secondo.

♩ - 116.
Banjo Solo.

Primo.

Secondo.

mf

f

ff

mf

ff

mf

Primo.

First system of musical notation. The upper staff contains a complex melodic line with numerous slurs and fingerings (1-5). The lower staff features a bass line with notes and rests, including dynamic markings like *f* and *Red.* with asterisks.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation, continuing the melodic and bass lines.

Fourth system of musical notation, continuing the melodic and bass lines.

Fifth system of musical notation. The upper staff shows chords and melodic fragments with dynamic markings *ff*, *sf*, and *mf*. The lower staff continues the bass line.

Sixth system of musical notation, concluding the piece with dynamic markings *ff*, *sf*, and *mf*.

Secondo.

The first system of music features a treble clef staff with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic. The right hand contains several chords and a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a fermata over a chord and a final note marked with a star.

The second system continues the piece, alternating between forte (*f*) and mezzo-forte (*mf*) dynamics. The right hand features chords and a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a fermata over a chord and a final note marked with a star.

The third system continues the piece, alternating between mezzo-forte (*mf*) and forte (*f*) dynamics. The right hand features chords and a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a fermata over a chord and a final note marked with a star.

The fourth system continues the piece, alternating between mezzo-forte (*mf*) and piano (*p*) dynamics. The right hand features chords and a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a fermata over a chord and a final note marked with a star.

The fifth system continues the piece, alternating between mezzo-forte (*mf*) and piano (*p*) dynamics. The right hand features chords and a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a fermata over a chord and a final note marked with a star.

Primo.

p cres - - - - - cen - - - - - do. *f* cresc - -

1 2 1 3 2

- - - - - cen - - - - - do *ff* *f* *mf*

1 2 1 3 2 3 4 3 2 3

ff *sf* *mf*

3 2 3 3 1 2 3

f

1 3 1 3 2 2

p

1 3 1 3 2 2

1 3 1 3 2 2

Presto. $\text{♩} = 160.$

First system of musical notation, piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line.

Second system of musical notation, mezzo-forte (*mf*) dynamic. The right hand continues with chords, and the left hand has a more active bass line.

Third system of musical notation, forte (*f*) dynamic. The right hand has chords, and the left hand features a rhythmic pattern of eighth notes with 'Ped.' and '*' markings.

Fourth system of musical notation, fortissimo (*ff*) dynamic. The right hand has chords, and the left hand continues with eighth notes and 'Ped.' and '*' markings.

Fifth system of musical notation, fortissimo (*ff*) dynamic, with an acceleration (*accel.*) marking. The right hand has chords, and the left hand continues with eighth notes and 'Ped.' and '*' markings.

Presto. $\text{♩} = 160$.

Primo.

11

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