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KUNKEL'S Musical Review

JANUARY, 1904

Vol. 28

Whole No. 300

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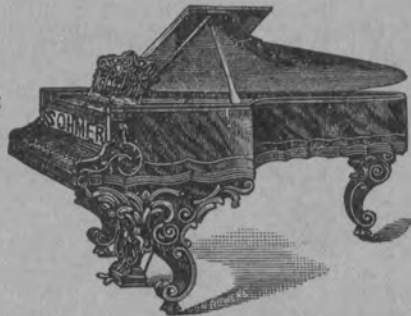
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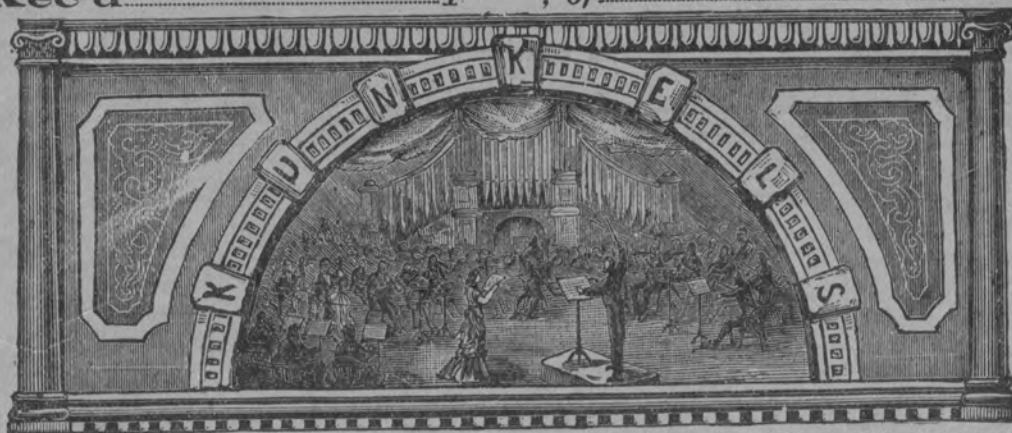
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WEBER & FIELDS had a costly experience in connection with Patti's concert at their West End Theatre says *Music Trade Review*. Although Mr. Weber and Mr. Fields each bought a box in their own theatre, paying cheerfully \$500.00 each, the total advance sale up to the time the concert was supposed to commence, was less than three thousand dollars. The time scheduled for the concert was 2:15, but it was postponed until three o'clock, because Mm. Patti lived up to the clause in her contract which stipulated that she shall receive \$5,000 before going on for each concert. The suggestions of Messrs. Weber and Fields that it was necessary for the Madame to become ill fell on deaf ears. She refused to be ill, and in fact was very much alive to the amount of money she required.

Weber & Fields had no other recourse but to write out a check for the \$2,000 deficit.

Then they sat in their stage boxes, surrounded by other smiling families, and looked things at each other across the theatre.

Including the \$800 spent for advertising and the \$1,000 for the boxes, the concert was costing them more than \$4,000. Mm. Patti sang joyously. She sang for about twenty minutes. That made a cost to the music-loving music hall proprietors for \$200 a minute.

Those notes of hers came very high, but they did not go to protest. "The boys" were game. "We were stung again," said "Joe" Weber. "But don't you care. Say, the Schubert Serenade was fine. It cost us \$879.50, as near as I can reckon, but it was always a favorite of mine. 'Home, Sweet Home,' is very affecting the way she sings it. I never realized how valuable it was before. When sweetened to the tune of about \$1,000."

"Oh, well," said Mr. Fields, "it was a fine concert. The highest-priced one I ever

attended. I never cared very much for concerts, and I don't think I shall go to any more this winter. I haven't the time."

THE concert business is reported to be unusually poor in London this winter. This unfortunate state of affairs is, no doubt, due in part to the foolish antics of some of the concert givers. The latest fad is, it seems, the "Interval." During this interval the artist holds a reception in his or her room or wanders up and down the concert hall exchanging greetings with friends. These attempts to introduce social features into concerts may interest a few, while the audience as a whole frets over the waste of time. It is to be hoped this "fad" will not become popular here.

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MUSICIAN'S REVIEW

JANUARY, 1904.

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

Vol. 28

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THOMAS M. HYLAND, . . . EDITOR

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MUSIC-BLIND EAR.

AMm. Blauvelt, speaking of the value of instruction in singing, aside from considering the attainment of the correct method of the art, recently said to a New York interviewer: "There are many reasons why I should advise young girls to sing. Not the least important is that it is good for the physical health. I have known many a person to have been saved from consumption by a course of singing lessons, for they tend to establish the correct use of the voice, as well as stimulate the natural love for music. In every one there is a germ of power to appreciate the finest music, and the easiest way to express that appreciation is with the voice. All are capable of being taught to sing—to express spontaneously the finest emotions.

"I said, all are capable of learning to sing," but to this I make one exception. The person whose ear is physically defective not only should not try to learn singing, but can not learn. In regard to this I recall an instance told me by Mm. Fursch-Madi. She knew a young woman who had a most beautiful voice, but she not only could not carry a tune, but when she made an approach to accomplishing it she always sung off the pitch. She had a fine teacher, and studied most conscientiously, but she was almost in despair. At last, by the advice of Mm. Fursch-Madi, she consulted an aurist. He made a thorough examination of her ears, and discovered that there was some malformation in the inner ear. The sound waves, as they struck the drum, produced wrong impressions. She sang just as she heard, which was incorrectly. She gave up singing, and devoted herself to the piano. As she had the notes to guide her she was not dependent upon her ear, and so, while her

singing was a failure, her music was a success, and today she ranks as one of the leading pianists in Europe.

"I am a great believer in slow, healthy, consistent development. There is no 'royal road to learning,' and it is only by diligent study and incessant work that one is able to grasp the inner meanings of harmony. With musical intelligence, artistic sensibility, and perseverance, it is almost possible to create a voice. Then, too, the taste is improved by contact with what is elevated and refined, and the power to express the soul's emotions is gradually developed."

THE PLAINT OF THE SINGING TEACHER.

The question why so few young men of the better sort are attracted to the vocal profession is thus answered by H. W. Greene: "Because of the enormous competition of mediocrity, the cultured and capable professor cannot live in keeping with the dignity of his calling when competition governs his income. The college professor has no competition; his stipend is assured, and his mind open to the service of his appointment. It should be so with the professor of singing. Not until the teacher of singing has knocked at the door of the university and been admitted, or has created a university of his own, the stamp of which is on a par with that of any other institution, or finds a system by which the public may be made to discriminate between real and assumed work, will he be accorded the position artistically, as socially, to which he is entitled. Then will the careful parent be willing to have his boy adopt music as a profession." Mrs. Townsend Tagliapietra has been corresponding with President Hadley of Yale University on this subject. He has written to her as follows:

"To the matter of a professorship of vocal music, to be developed with the same degree of excellence that we are striving to obtain in the other section of our department of music, is one which I have frequently discussed with members of our faculty of music. We cannot undertake to establish such a professorship without endowment. As things stand, it is a question of money. The fund necessary for the proper endowment of a professorship at Yale is \$100,000. This allows \$3,750 for the salary, which is at the present the rate that our full professors are paid, and a few hundred dollars more, ac-

ording to the rate of interest, for incidental expenses to assistants.

FROM a letter recently sent to the Gregorian Review, by order of Pius X., it seems that a decree is soon to be issued regarding reforms in church music all over the world. The friendship of the Pope for the famous composer, Maestro Perosi, whom he has received frequently in private audience since his election, has resulted in the framing of several laws regarding the kind of music which is to be used in churches.

The simplicity of Gregorian chant receives great praise from the Pope, while the less solemn but more melodious compositions of Palestrina are allowed where they can properly be executed. All operatic and profane compositions are to be barred from the churches during religious ceremonies, especially in Italy, where the custom of gaudy and absolutely profane performances at great religious celebrations has gained prevalence.

THE New York public has welcomed four new violinists and will be glad of the announcement that we are to hear a new 'cellist. Pablo Casals, of Barcelona, Spain, made his debut at the first of Mr. Franko's concerts of old music at the New Lyceum Theatre, on the afternoon of Jan. 12. Senor Casals is about 26 years old and has achieved extraordinary success on the other side in an extensive repertory. That he is a musician as well as a virtuoso will be realized when it is known that the medium through which he will introduce himself is the Hydn concerto. The selection fits into Mr. Franko's scheme perfectly and will be "in the picture." Mr. Franko will announce his entire programme shortly.

THE Centenary of Hector Berlioz has given us a better insight to the works of that great French composer than we have ever enjoyed before. December 11, 1803, the day of his birth, was the first of the most remarkable ten years in the history of music, culminating as they did in the birth of Wagner, 1813. Between Berlioz and Wagner came Chopin, Schuman, Liszt, Mendelssohn and a large number of lesser lights. Berlioz is remarkable in the same way that Beethoven and Bach are unique. They were path-finders; and only those who know musical history intimately know how little there was behind

them. From the predecessors of Bach and Handel those two illustrious characters got little, if anything. Haydn created the symphony form; but what in this was there to lead any one to believe that from this would be evolved a Beethoven? In the same way Berlioz stood—a colossal peak, created by his own genius and originality. Programme music, as given us by Berlioz, has made few advances even in the ultra modernity of Richard Strauss, and what Berlioz was as composer pales besides what he did for instrumentation.

THE opening of the opera season in New York this year has been of distinct interest for a great many reasons, principally because it has brought to our shores one of the greatest conductors living, Felix Mottl; it has also

brought the greatest tenor living, Caruso; and numerous others who come into this class. It also marks the presentation in America of "Parsifal," and Conried has really serious ideas of doing more for the young American singer than any one in the past has done.

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THE THEORY OF THE PULSE ORIGIN OF RHYTHM.

The theory of the pulse origin of rhythm must stand or fall according as the evolutionary record is negative or affirmative. The beginning of our sense of rhythm, its first cause and effect, must be sought there where conscious mind has not meddled.

Since the fourth century before Christ says an exchange the speculation has been found fascinating, of attributing our sense of regular recurrence to the pulse within us. The speculation has awaited so long for tangible proof through reasons too many to be mentioned here.

To turn this speculation into a theory which is sound, it is patent that one thing is primarily necessary: The clock-time beat of the zoological rhythm must be found mirrored in the clock-time beat of its arterial ebb and flow. Sensory impressions from without leave their influences on the brain. Sensory impressions from within must do so also. The brain externalizes the effect of these influences. The savage sees color and paints his face; hears sounds and makes them. What more natural than that the recurrence which he feels within should by subconscious analogy be externalized also! The color pigment seen he adds to his skin, a tree, or anything paintable. Recurrence he combines with extraneous matter, with which it can not to inconveniently be combined. He dances in time, he emits sounds in time.

It is true that a sense of recurrence is found so low down in the animal series as to be an attribute of the insect family. It seems more than a coincidence that here also is found the first circulatory system complete, a heart with valves and blood vessels, a nervous system coupled with the sense of hearing. Does the grasshopper's, the cricket's chirp, tally in time with the thumping which his valvular heart delivers against his nervous system? The circulatory system of the insect world has been investigated to a degree. The time rate of its calls and cries has received more attention from scientists than the calls, songs or cries of any other branch of the animal kingdom, not excepting birds. Unfortunately in this investigation, a watch has for the first time been a nuisance in the world's time taking, inasmuch as the second hand of a watch can furnish only one time rate per minute. To say that *Stenobothrus Melanopleurus* utters three to four notes a second, probably means an exact number at 80 beats per minute, or 90, or whatever the case may be. In spite of this difficulty there is an undoubted connection between the clock-time rate of the insect pulse and the clock-time rate of the insect rhythm. The question that next follows is: Does the insect world externalize that sense of recurrence in combination with any other sense besides that of hearing? The glow worm, did it glow at will, would it glow with regular recurrence? The investigator decided by circumstantial

evidence that it must. She found that it did. The glow from glows it glows at will. In the family of Lampyridæ it does so rhythmically. The *Luciola Italica* glows 80 to 100 times a minute when it is not using its lantern to light its way over a snag, etc. This latter rate tallies with the time rate of the general insect pulse, which strangely enough stands close to the human pulse limits.

So far as man is concerned, the most useful data regarding his rhythmic output are those furnished by the metronomic markings of musical compositions. It is here, and here only that the brain has been able to systematically externalize the rhythm most natural to it with a sense of method and order approximating instrumental exactitude, and capable of an exact measure and expression in number. Now these metronome markings offer a most startling fact, in that nearly all of them are placed within the region of the average daily pulse, considered in its cycle of daily unpathological variation, from a little below 60 to a little above 90 beats per minute. They all fall within the pulse rate as it is when it is hastened by exercise or alcoholic liquors; and under these affecting circumstances many a composer has composed. Beethoven thought out his themes while walking vigorously around the Ringstrasse, Vienna. Composers of opera have composed while gesticulating violently the parts. Many did not hesitate to work under mild alcoholic stimulants. Within the normal

pulse rate, forty metronome markings of twelve Beethoven sonatas stand; the average of fifty numbers of Handel's "Messiah" is exactly 72½ beats per minute—precisely the rate of the average, normal adult pulse. It is the same with thirty-three metronome markings of Bach vocal scores taken at random while at the Bach Festival at Bethlehem. It is so with 99 per cent of the metronome marks given to seven hundred and fifty hymns in a hymn book that was edited with the critical supervision of Mr. Horatio Parker and Mr. Arthur Whiting. It is an interesting fact connected with the markings of his hymn book, that they average from 72 to 100 instead of from 60 to 90 beats per minute, the editors having been evidently anxious to give the hymns an impetus which the congregation would not damage later by dragging.

The confessed time in which band conductors conduct their popular marches is from 62 to 72 beats per minute. When they wish to enliven their time they double the rhythm, thus keeping the clock-time beat still intact. The writer possesses data which seem to show that verbal rhythm follows the same rule, Mr. Sidney Lanier having so beautifully prepared the way in his *Science English Verse*, by showing that "verse is such things as music is made of."

The suggestion these facts call forth are of course unlimited. With one of them we will end. Is a twilight song not calm? Is a roystering ditty not fast? A twilight pulse is fast.

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William W. Ell

TO THE CHASE.

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

JEAN PAUL.

Allegretto. M.M. ♩ = 152.

ff Ped. *

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

p ff Ped. * Ped. * Ped. *

pp ff Ped. *

pp f Ped. * Ped. * Ped. *

mf Ped. *

L'istesso tempo.

armonioso.

PEASANTS DANCE.

Moderato. M.M. ♩ - 160.

First system of musical notation (measures 1-6). The treble clef staff contains a melody with slurs and fingerings (1-5). The bass clef staff contains a rhythmic accompaniment with chords and slurs. Dynamics include *p* and *P*. Pedal markings are indicated by *P ** below the bass staff.

Second system of musical notation (measures 7-12). The treble clef staff continues the melody. The bass clef staff features more complex chordal textures. Dynamics include *f* and *p*. Pedal markings include *Ped ** and *P **.

Third system of musical notation (measures 13-18). The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment. Dynamics include *p*. Pedal markings include *Ped ** and *P **.

Fourth system of musical notation (measures 19-24). The treble clef staff continues the melody. The bass clef staff has a rhythmic accompaniment. Pedal markings include *Ped. ** and *P **.

Fifth system of musical notation (measures 25-30). The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. Pedal markings include *Ped ** and *Ped*.

Sixth system of musical notation (measures 31-36). The treble clef staff continues the melody. The bass clef staff has a rhythmic accompaniment. Dynamics include *f* and *p*. Pedal markings include *Ped ** and *P **. A measure number *462* is written below the bass staff.

6

First system of musical notation, measures 6-7. Treble clef, bass clef. Dynamics: *f*, *p*. Includes fingerings and slurs.

Second system of musical notation, measures 8-9. Treble clef, bass clef. Dynamics: *f*, *p*. Includes fingerings and slurs.

Third system of musical notation, measures 10-11. Treble clef, bass clef. Dynamics: *pp*, *p*, *f*, *pp*, *p*. Includes fingerings, slurs, and a *Ped* marking.

Fourth system of musical notation, measures 12-13. Treble clef, bass clef. Dynamics: *pp*, *f*, *pp*, *p*. Includes fingerings, slurs, and *Ped* markings.

IDYL.

Andante. M.M.-46.

Fifth system of musical notation, measures 14-15. Treble clef, bass clef. Dynamics: *p*, *p*. Includes fingerings, slurs, and *Ped* markings. The word *tranquillo.* is written below the first measure.

System 1: Treble and bass clefs. Treble clef contains eighth-note patterns with slurs and fingerings (1, 2, 3, 4, 5). Bass clef contains chords and single notes. Dynamic markings include *p* and *Ped.* with asterisks.

System 2: Treble and bass clefs. Treble clef continues with eighth-note patterns. Bass clef features chords and moving lines. Dynamic markings include *p* and *Ped.* with asterisks.

System 3: Treble and bass clefs. Treble clef includes solo parts for Oboi and Flute. Bass clef continues with piano accompaniment. Dynamic markings include *p* and *Ped.* with asterisks.

System 4: Treble and bass clefs. Treble clef features sixteenth-note runs with slurs and fingerings (1, 2, 3, 4, 5, 6). Bass clef contains chords and single notes. Dynamic markings include *Ped.* with asterisks.

System 5: Treble and bass clefs. Treble clef features sixteenth-note runs. Bass clef includes solo parts for Oboi and Flute. Dynamic markings include *f* and *Ped.* with asterisks.

*Ped. * Ped * Ped * Ped *

8.....

Ped * Ped *

HUNTING SONG.

Allegro vivo - 138.

Tromba.

ff ff r. h. l. h. mp

ff Ped. *

f p

32. *

Ped. * Ped. * 462-9 Ped. * f f

Ped. * Edition K

First system (measures 1-4): Treble staff contains sixteenth-note patterns with fingerings (1-4, 2-3, 1-4, 2-3). Bass staff contains chords and single notes. Dynamics include *f* and *ff*. Pedal markings are present.

Second system (measures 5-8): Treble staff continues with sixteenth-note patterns. Bass staff features chords and single notes. Dynamics include *ff* and *p*. Pedal markings and asterisks are used.

Third system (measures 9-12): Treble staff has sixteenth-note patterns. Bass staff has chords and single notes. Dynamics include *f* and *p*. Pedal markings and asterisks are used.

Fourth system (measures 13-16): Treble staff continues with sixteenth-note patterns. Bass staff features chords and single notes. Dynamics include *f* and *ff*. Pedal markings and asterisks are used.

Fifth system (measures 17-20): Treble staff has sixteenth-note patterns. Bass staff features chords and single notes. Dynamics include *ff* and *ff*. Pedal markings and asterisks are used.

Sixth system (measures 21-24): Treble staff continues with sixteenth-note patterns. Bass staff features chords and single notes. Dynamics include *ff* and *f*. Pedal markings and asterisks are used.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and rhythmic figures. Dynamic markings include *ff* and *f*. Pedal points are indicated with *Ped* and asterisks. The system concludes with a first ending bracket.

Con anima.

The second system continues the piece with the instruction *Con anima.* It features two staves with dense chordal textures and rhythmic patterns. Dynamic markings include *ff*, *f*, and *fff*. Pedal markings are present throughout. The system ends with a final chord and a *Ped.* marking.

COTTON PICKERS.

SECONDO.

LE ROY HARTT.

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

Allegretto giocoso. (Lively and playful) $\text{♩} = 100$

The musical score is written for a single instrument in bass clef, 4/4 time. It consists of five systems, each with two staves. The tempo is marked 'Allegretto giocoso' with a quarter note equal to 100 beats per minute. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fingerings (1-5) and accents (v) are indicated throughout. Dynamics range from piano (p) to crescendo (cresc.). The notation includes many slurs and ties, and some notes are marked with a 'v' symbol, indicating they should be struck from the wrist. The score concludes with a double bar line.

COTTON PICKERS.

PRIMO.

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

LE ROY HARTT.

Allegretto giocoso. (Lively and playful) $\text{♩} = 100$.

SECONDO.

First system of musical notation. The upper staff (treble clef) contains chords with fingerings 5 2 1 and 5 3 1. The lower staff (bass clef) contains a melodic line with fingerings 1 and 2. Dynamics include *f*, *p*, and *cresc.*

Second system of musical notation. The upper staff (treble clef) contains chords with fingerings 5 3 1 and 5 2 1. The lower staff (bass clef) contains a melodic line with fingerings 2, 1, and 3. Dynamics include *f* and *p*.

Third system of musical notation. The upper staff (treble clef) contains chords with fingerings 5 2 1 and 4 2 1, and includes a tenuto (*ten.*) marking. The lower staff (bass clef) contains a melodic line with fingerings 1 and 1, and includes a *Red.* marking. Dynamics include *cresc.* and *f*.

Fourth system of musical notation. The upper staff (treble clef) contains chords with a tenuto (*ten.*) marking. The lower staff (bass clef) contains a melodic line with *Red.* markings. Dynamics include *p*, *cresc.*, and *f*.

Fifth system of musical notation. The upper staff (treble clef) contains chords with a tenuto (*ten.*) marking. The lower staff (bass clef) contains a melodic line with *Red.* markings. Dynamics include *p*, *cresc.*, and *f*.

PRIMO.

First system of musical notation. It consists of two staves. The upper staff contains a complex melodic line with many slurs and fingerings (1-5). The lower staff contains a bass line with fewer notes and fingerings. A dynamic marking 'f' is present in the lower staff. A 'cresc.' marking is in the upper staff towards the end of the system.

Second system of musical notation. Similar to the first, it has two staves. The upper staff continues the melodic line with various slurs and fingerings. The lower staff continues the bass line. A dynamic marking 'f' is present in the lower staff.

Third system of musical notation. It continues the two-staff format. The upper staff has intricate melodic patterns with slurs and fingerings. The lower staff has a more rhythmic bass line. A dynamic marking 'f' is present in the lower staff.

Fourth system of musical notation. This system includes a dashed line above the upper staff, possibly indicating a repeat or a specific fingering sequence. The notation continues with two staves. Dynamic markings 'f' and 'cresc.' are present. There are also markings 'Ped.' and '*' in the lower staff.

Fifth system of musical notation. Similar to the previous systems, it features two staves. The upper staff has a highly technical melodic line. The lower staff has a bass line. Dynamic markings 'f' and 'cresc.' are present. 'Ped.' and '*' markings are also visible in the lower staff.

Sixth system of musical notation. The final system on the page. It continues the two-staff format. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line. Dynamic markings 'p', 'cresc.', and 'f' are present. 'Ped.' and '*' markings are also visible in the lower staff.

SECONDO.

First system of musical notation. The upper staff (treble clef) contains chords with fingerings such as 5 3 1 and 5 3 1. The lower staff (bass clef) contains a melodic line with fingerings 1, 2, 3, 4 and articulations like *ped.* and asterisks. Dynamic markings *f* and *p* are present.

Second system of musical notation. Similar to the first system, it features chords in the upper staff and a melodic line in the lower staff. Fingerings and articulations are consistent with the previous system. Dynamics *f* and *p* are used.

Third system of musical notation. This system includes a *cresc.* marking in the lower staff. It features a mix of dynamics, including *f* and *p*. The notation includes complex chordal structures and melodic lines with detailed fingerings.

Fourth system of musical notation. The music continues with dynamic markings *p* and *f*. The notation includes various chordal textures and melodic fragments with specific fingerings and articulations.

Fifth system of musical notation. This system concludes the page with a *cresc.* marking and dynamic markings *p* and *f*. It features complex chordal textures and melodic lines with detailed fingerings and articulations.

PRIMO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of sixteenth-note passages with various fingerings (1-5) and slurs. The lower staff is in bass clef and contains a series of eighth-note passages with slurs and dynamic markings such as *f*, *p*, and *leg.*. There are also asterisks (*) and upward-pointing arrows indicating specific notes or techniques.

The second system continues the musical development with similar notation to the first system. It features intricate fingerings and slurs in both staves. Dynamic markings include *f*, *p*, and *leg.*, along with asterisks and arrows.

The third system includes a *cresc.* (crescendo) marking in the lower staff. A dashed box with the number '8' above it spans across the end of the system, indicating a specific measure or section. The notation continues with complex fingerings and slurs.

The fourth system shows further melodic and harmonic progression with detailed fingerings and slurs. Dynamic markings like *f*, *p*, and *leg.* are present, along with asterisks and arrows.

The fifth system features a *cresc.* marking in the lower staff. A dashed box with the number '8' above it is present. The notation continues with complex fingerings and slurs.

The sixth system concludes the page with a *cresc.* marking in the lower staff. A dashed box with the number '8' above it is present. The notation continues with complex fingerings and slurs.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff contains a sequence of chords with fingerings 4 2 2, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 3 1, 4 2 2, 4 2 2, and 4 2 2. The lower staff contains a sequence of chords with fingerings 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, and 2 2. Dynamics include *f*, *p*, *cresc.*, *f*, and *p*.

Second system of musical notation, consisting of two staves. The upper staff contains a sequence of chords with fingerings 4 2 2, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 5 2 1, and 4 2 1. The lower staff contains a sequence of chords with fingerings 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, and 2 2. Dynamics include *cresc.*, *f*, *p*, and *cresc.*.

Third system of musical notation, consisting of two staves. The upper staff contains a sequence of chords with fingerings 5 1 2 5, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 4 2 2, 5 2 1, 5 2 1, and 5 2 1. The lower staff contains a sequence of chords with fingerings 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, and 2 2. Dynamics include *f* and *p*.

Fourth system of musical notation, consisting of two staves. The upper staff contains a sequence of chords with fingerings 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, and 5 3 1. The lower staff contains a sequence of chords with fingerings 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, and 2 2. Dynamics include *f*.

Fifth system of musical notation, consisting of two staves. The upper staff contains a sequence of chords with fingerings 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 3 1, and 5 3 1. The lower staff contains a sequence of chords with fingerings 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, 2 2, and 2 2. Dynamics include *p* and *cresc.*

PRIMO.

First system of musical notation, featuring a treble and bass clef. It includes dynamic markings such as *f*, *p*, *cresc.*, and *f*. Fingerings are indicated by numbers 1-5 above notes. A measure number '9' is at the top right.

Second system of musical notation, continuing the piece with dynamic markings *p*, *cresc.*, *f*, and *cresc.*. Fingerings and articulation marks are present throughout.

Third system of musical notation, including first and second endings marked '1.' and '2.'. Dynamic markings include *f*. Fingerings and articulation marks are present.

Fourth system of musical notation, featuring dynamic markings *f*, *p*, and *p*. It includes *Red.* (Reduction) and asterisk (*) marks. Fingerings and articulation marks are present.

Fifth system of musical notation, featuring dynamic markings *f* and *p*. It includes *Red.* and asterisk (*) marks. Fingerings and articulation marks are present.

Sixth system of musical notation, featuring dynamic markings *p*, *cresc.*, and *f*. It includes *Red.* and asterisk (*) marks. Fingerings and articulation marks are present.

SECONDO.

mf

cresc.

f

ten.

f

ten.

cresc.

f

p

cresc.

f

p

cresc.

ff

ff

PRIMO.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features complex rhythmic patterns with many slurs and accents. Fingerings are indicated by numbers 1-5. The dynamic marking *mf* is present. The word *Ped.* is written below the bass staff with asterisks.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music continues with complex rhythmic patterns. The dynamic marking *f* is present. The word *Ped.* is written below the bass staff with asterisks.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music continues with complex rhythmic patterns. The word *Ped.* is written below the bass staff with asterisks.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music continues with complex rhythmic patterns. The dynamic marking *f* is present. The word *Ped.* is written below the bass staff with asterisks. The word *cresc.* is written above the bass staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music continues with complex rhythmic patterns. The dynamic marking *f* is present. The word *Ped.* is written below the bass staff with asterisks.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music continues with complex rhythmic patterns. The dynamic marking *f* is present. The word *Ped.* is written below the bass staff with asterisks. The word *cresc.* is written above the bass staff. The dynamic marking *ff* is present at the end of the system.

MIDNIGHT REVELERS.

CAPRICE.

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

LE ROY HARTT.

Allegretto. ♩ - 108.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The first staff contains several measures of music with various fingerings (2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 3) and accents. The second staff continues the piece with similar fingerings and accents.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The dynamics include piano (*p*) and mezzo-forte (*mf*). The music includes various fingerings and accents, with some notes marked with arrows indicating they should be struck from the wrist.

The third system of musical notation is marked *Giacoso (Sprightly.)*. It consists of two staves. The upper staff has treble clef and the lower staff has bass clef. The key signature remains two flats. The music includes various fingerings and accents. At the end of the system, there are notes marked *staccato ad lib.* with asterisks, and a note marked *ad lib.* with an asterisk.

The small notes are ad lib.

The fourth system of musical notation continues the piece. It features two staves with treble and bass clefs. The music includes various fingerings and accents, with some notes marked *ten.* (tenuto) and *ad lib.* with asterisks.

First system of musical notation. Treble clef, bass clef. Includes fingerings (1, 3, 4, 2, 1, 2, 4, 2, 1), dynamics (cresc.), and performance markings (Ped., *).

Second system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 3, 2, 4, 3, 2, 4, 4, 3, 2, 4, 4, 5), dynamics (cresc., ten., f, mf cresc.), and performance markings (Ped., *).

Third system of musical notation. Treble clef, bass clef. Includes fingerings (4, 3, 4, 4, 4, 4, 4, 4, 2, 1), dynamics (Ped.), and performance markings (*).

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (3, 1, 3, 4, 1, 2, 2, 1, 2, 4), dynamics (f cresc.), and performance markings (Ped., *).

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (3, 3, 3, 1, 4), dynamics (ten., ff), and performance markings (Ped., *).

Con Brio. (With animation.)

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some grouped in triplets and some with slurs. Fingerings are indicated by numbers 1-4. Dynamics include *f* and *ff*. The lower staff begins with a bass clef and contains a bass line with eighth notes and slurs. It includes markings for *ped.* and asterisks.

The second system continues the piece with similar notation. The upper staff features more complex rhythmic patterns with slurs and fingerings. Dynamics range from *f* to *ff*. The lower staff continues the bass line with *ped.* and asterisk markings.

The third system shows further development of the musical themes. The upper staff includes triplets and slurs. Dynamics include *f* and *ff*. The lower staff continues with *ped.* and asterisk markings.

The fourth system introduces a first and second ending. The upper staff has a double bar line with '1.' and '2.' above it. The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *f* and *p*. The lower staff continues with *ped.* and asterisk markings.

The fifth system concludes the piece. The upper staff features a *ten.* marking. The lower staff continues with *ped.* and asterisk markings.

ten. 4 1 4 1 3 4 1 2 4 2 2

3 Ped. *

3 Ped. *

5 Ped. *

3 Ped. *

ten. 5 2 5 2 5 2 4 3 2 4 3 2 4 2 4 2

cresc. cresc. f

5 Ped. *

5 Ped. *

5 Ped. *

3 Ped. *

mf cresc. 4 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

ten. ten. ten. ten. ten.

* Ped. *

3 Ped. *

3 Ped. *

4 Ped. *

3 Ped. *

ten. 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

f cresc.

3 Ped. *

Ped. *

3 Ped. *

3 Ped. *

ten. 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

ten. ff

Ped. *

Ped. *

dolce. (sweetly)

The first system of music consists of four measures. The right hand (treble clef) features a melodic line with various fingerings (1-5) and slurs. The left hand (bass clef) provides harmonic support with chords and single notes. The first measure includes a dynamic marking of *p*. The second and fourth measures have a *ped.* marking below the bass line. Asterisks are placed between the second and third measures, and between the third and fourth measures.

The second system consists of four measures. The right hand continues the melodic development with slurs and fingerings. The left hand has a *ped.* marking in the second measure. Asterisks are placed between the first and second measures, between the second and third measures, and between the third and fourth measures.

The third system consists of four measures. The right hand has a *ped.* marking in the second measure. The left hand has a *ped.* marking in the third measure. Asterisks are placed between the first and second measures, between the second and third measures, and between the third and fourth measures.

The fourth system consists of four measures. The right hand has a *ped.* marking in the second measure. The left hand has a *ped.* marking in the third measure. Asterisks are placed between the first and second measures, between the second and third measures, and between the third and fourth measures.

The fifth system consists of four measures. The right hand has a *ped.* marking in the second measure. The left hand has a *ped.* marking in the third measure. Asterisks are placed between the first and second measures, between the second and third measures, and between the third and fourth measures.

First system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), slurs, and dynamic markings like *Red.* and asterisks.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), slurs, and dynamic markings like *Red.* and asterisks.

Third system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), slurs, and dynamic markings like *Red.* and asterisks.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), slurs, and dynamic markings like *ten.*, *Red.*, and asterisks.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), slurs, and dynamic markings like *ten.*, *cresc.*, and *f*.

mf cresc.

f cresc.

ten.

ff

p

f

ff

p

f

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Gradually softer and softer.

The musical score consists of six systems of staves. The first system begins with a dynamic marking of *mf* and includes the instruction *Gradually softer and softer.* The second system starts with *dim.* and features a *p* dynamic. The third system continues with *p* dynamics. The fourth system is marked *p*. The fifth system is marked *p*. The sixth system begins with *dim.* and ends with a *pp* dynamic. The notation includes various fingerings (1-4), triplets, and accents. The page number '9' is located in the top right corner.

PLUIE de RUBIS.

(SHOWER OF RUBIES.)

To insure a refined and scholarly rendition of the piece the artistic use of pedal as indicated as imperative.
Notes marked with arrow(↓) must be struck from the wrist.

J. Prosinger.

Allegretto ♩ = 100.

The musical score consists of four systems of piano notation, each with a treble and bass clef. The piece is in 3/4 time and marked 'Allegretto' with a tempo of 100 beats per minute. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Pedal markings are indicated by 'Ped.' with an asterisk, and notes to be struck from the wrist are marked with a downward arrow (↓). Fingering is indicated by numbers 1-5 above or below notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure is a continuous piece of music.

Musical notation system 1, featuring piano (*p*) dynamics. The treble staff contains a series of eighth-note chords with fingerings (2, 1, 5, 1, 5, 2, 5, 1, 5, 2, 5, 3) and accents. The bass staff has a similar rhythmic pattern with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Below the staves are markings: *Red. * Red.*, ** Red. * Red.*, and ** Red. **.

Musical notation system 2, featuring forte (*f*) dynamics. The treble staff continues with eighth-note chords and fingerings (5, 1, 5, 2, 5, 1, 5, 2, 5, 3, 2, 4, 3, 2, 1, 2, 1). The bass staff has fingerings (1, 2, 5, 1, 2, 3, 1, 2, 3, 1, 2, 5). Below the staves are markings: ** Red. * Red.*, ** Red. * Red.*, and ** Red. **.

Musical notation system 3, featuring piano (*p*) dynamics. The treble staff has fingerings (5, 1, 5, 2, 5, 1, 5, 2, 5, 3, 2, 1, 2, 1). The bass staff has fingerings (1, 2, 4, 1, 2, 3, 1, 2, 3, 1, 2, 4). Below the staves are markings: *Red. * Red.*, ** Red. * Red.*, and ** Red. **.

Musical notation system 4, featuring forte (*f*) and mezzo-forte (*mf*) dynamics. The treble staff has fingerings (5, 1, 5, 4, 4, 3, 1, 5, 2, 1, 4, 1, 5, 3, 1, 1, 1, 1). The bass staff has fingerings (2, 2, 1, 1, 1, 2, 1, 1, 2, 1, 4). Below the staves are markings: *Red.*, ** Red. * Red.*, ** Red.*, ** Red.*, and ** Red. **.

Musical notation system 5, featuring vocal line and piano accompaniment. The treble staff includes the vocal line with lyrics: *cres - cen - do*. It includes markings for *rit.* (ritardando) and *a tempo.* The bass staff has fingerings (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Below the staves are markings: *Red.*, ** Red.*, ** Red.*, ** Red.*, and ** Red. **.

First system of musical notation. Treble clef contains a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 1, 3). Bass clef contains a bass line with slurs and fingerings (2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1). Performance markings include 'Ped.' and '*' under the bass line. A dashed line above the treble clef indicates an 8-measure phrase.

Second system of musical notation. Treble clef contains a melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Performance markings include 'Ped.' and '*' under the bass line. A dashed line above the treble clef indicates an 8-measure phrase.

Third system of musical notation. Treble clef contains a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1). Performance markings include 'Ped.' and '*' under the bass line. A dashed line above the treble clef indicates an 8-measure phrase.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and fingerings (2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass clef contains a bass line with slurs and fingerings (1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Performance markings include 'Ped.' and '*' under the bass line. A dashed line above the treble clef indicates an 8-measure phrase.

To facilitate the execution for small hands the small notes in the chords of the right hand may be omitted in this part.

Fifth system of musical notation, marked 'Risoluto.' and 'f'. Treble clef contains a series of chords with slurs and fingerings. Bass clef contains a bass line with slurs and fingerings (3, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Performance markings include 'Ped.' and '*' under the bass line.

Sixth system of musical notation. Treble clef contains a series of chords with slurs and fingerings. Bass clef contains a bass line with slurs and fingerings (3, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Performance markings include 'Ped.' and '*' under the bass line. First and second endings are indicated by '1.' and '2.' above the treble clef.

animato.

mf

Red. *

1. 2.

p

7 *P* * Red. * Red. * *P* * *P* * Red. * *P* * Red. * Red. * Red. *

ten.

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

* Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

DANCE OF THE VIOLETS.

VALE GRACIEUSE.

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

PAUL MORI.

Tempo di valse. ♩. - 80. (In waltz time.)

Cantabile. (Singing.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is marked with a piano (p) dynamic. The right hand features a melodic line with slurs and fingerings (1-5, 2-4, 3-2, 4-5). The left hand plays a rhythmic accompaniment with chords and slurs. Arrows point to specific notes in both hands, indicating they should be struck from the wrist. A note in the bass clef is marked with 'N.B.' and a key signature change to D major.

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

The second system of musical notation continues the piece. It is marked with a mezzo-forte (mf) dynamic. The tempo is indicated as '(a little slower.)' and 'un poco rit.'. The notation includes slurs, fingerings, and arrows. A note in the bass clef is marked with 'N.B.' and a key signature change to D major.

The third system of musical notation continues the piece. It is marked with a mezzo-forte (mf) dynamic and the tempo instruction 'a tempo. (resume the time.)'. The notation includes slurs, fingerings, and arrows.

The fourth system of musical notation concludes the piece. It is marked with a mezzo-forte (mf) dynamic and includes a 'cresc.' (crescendo) marking. The notation includes slurs, fingerings, and arrows.

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

1816 - 4

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Entered Stationers Hall.

Leggiero. (Lightly.)

mf

N.B.

(Key of A major.)

f

N.B.

2.

a tempo.

molto rit.

mf

N.B. *N.B.*

a tempo.

un poco rit.

mf

cresc.

TRIO.
Cantabile.

mf

(Key of G major.)

N.B. N.B.

cresc.

p mf

cresc.

red. *

Edition Kunkel.

1816-4

Cantabile.

1. 1

pp

2. 1 3

cresc.

N. B. N. B.

N. B. N. B.

a tempo.

un poco rit.

cresc.

FROLIC IN THE BARN YARD.

Lively. $\text{♩} = 96.$

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

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

The musical score is written for piano and consists of six systems of music. Each system includes a treble and bass staff. The first system is marked *f* (Key of C) and *p*. The second system is marked *f* and *p*. The third system is titled "Cackling of Hens" and is marked (Key of G), *p*, and *f*. The fourth system includes first and second endings, marked *f* and *p*. The fifth system is marked *f* and *p*. The sixth system is marked *f* and *p* and ends with the word "Fine." The score includes various musical notations such as dynamics, articulation marks (arrows), and fingering numbers.

The Turkey Gobble, Gobble.

(Key of F)

The first system of the piece features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth-note patterns with fingerings 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff provides a simple accompaniment with chords and single notes, including fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. A forte (*f*) dynamic is introduced in the second measure of the system.

The second system continues the piece. The treble staff has eighth-note patterns with fingerings 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff has chords and single notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics include *f* and *p*.

The third system continues the piece. The treble staff has eighth-note patterns with fingerings 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff has chords and single notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics include *f* and *p*.

The fourth system concludes the piece. The treble staff has eighth-note patterns with fingerings 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff has chords and single notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics include *f* and *p*.

The happy Farmer sings.

(Key of B^b)

The first system of the second piece features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of chords with fingerings 5, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff provides a simple accompaniment with chords and single notes, including fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *p* and *f*.

The second system continues the piece. The treble staff has chords with fingerings 5, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff has chords and single notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *p* and *f*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords with fingerings (5, 3, 1) and dynamics (p). The bass clef contains a series of notes with fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1).

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a series of notes with fingerings (2, 3, 4, 5) and dynamics (p). The bass clef contains a series of chords with fingerings (2, 1, 3, 2, 1, 3, 2, 1). A first ending bracket is present, followed by a second ending bracket. A dynamic marking *f* is located below the bass clef.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a series of notes with fingerings (2, 3, 4, 5) and dynamics (f). The bass clef contains a series of notes with fingerings (1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 2).

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a series of notes with fingerings (2, 3, 4, 5) and dynamics (f). The bass clef contains a series of notes with fingerings (1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 2, 5, 1, 2, 5, 1, 3).

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a series of notes with fingerings (2, 3, 4, 5) and dynamics (f). The bass clef contains a series of notes with fingerings (1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 2, 4, 1, 2).

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains a series of notes with fingerings (2, 3, 4, 5) and dynamics (f). The bass clef contains a series of notes with fingerings (1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 2, 5, 1, 3, 1).

WEDDING MARCH

from
LOHENGRIN.

FRANZ LISZT.

RICHARD WAGNER.

The bridal chamber; to the right, an oriel casement, which is open. Music behind the Stage, at first heard quite in the distance, and gradually approaching nearer; at the middle of the strain, doors at the right and left of the Stage are opened; the Ladies enter leading in Elsa, the King and Nobles leading in Lohengrin; Pages with light go before them.

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

Moderato. ♩ - 96.

The musical score is presented in four systems, each with a piano (piano) and bass staff. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'Led.'. Fingerings and articulation are indicated by numbers and arrows. The piece concludes with a piano triplet and a final 'Led.' marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures of music with various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation, continuing the piece. It includes similar musical elements to the first system, with detailed fingering and dynamic markings. The system ends with a double bar line and a fermata.

Third system of musical notation, showing further development of the musical theme. It features complex rhythmic patterns and articulation. The system concludes with a double bar line and a fermata.

Fourth system of musical notation, containing more intricate musical passages. It includes various note values and rests, with clear fingering and dynamic markings. The system ends with a double bar line and a fermata.

Fifth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs, concluding with a double bar line and a fermata. The notation includes various note values, rests, and dynamic markings.

When the two trains meet in the centre of the stage, the Ladies lead Elsa to Lohengrin, they embrace, and remain thus standing in the centre. Eight Ladies walk in slow procession round Lohengrin and Elsa while these are divested of their heavy upper garments by the pages.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by a steady, slow progression of chords and melodic lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'p' (piano) and 'Ped.' (pedal) with asterisks. The notation includes slurs, ties, and various articulation marks such as accents and slurs.

The King embraces Lohengrin and Elsa and gives them his benediction.

The Pages give a signal to retire; the two trains resume the order in which they entered. During the following all pass before the pair, the men going out at the right and the Ladies at the left of the Stage.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines with fingerings (1-5) and slurs. A dynamic marking 'f' is present. Below the staff, there are asterisks and the word 'Ped.' indicating pedal points.

Second system of musical notation, continuing the piece with similar notation and fingerings. Pedal markings are present below the staff.

Third system of musical notation, showing further development of the musical themes. Pedal markings are present below the staff.

Fourth system of musical notation, featuring more complex chordal textures and melodic passages. Pedal markings are present below the staff.

Fifth system of musical notation, concluding the page with final chords and melodic lines. Pedal markings are present below the staff.

The musical score is arranged in five systems, each with a treble and bass clef staff. The notation is highly detailed, featuring complex chordal textures and arpeggiated figures. Fingerings are meticulously indicated with numbers 1 through 5. Pedal markings, represented by asterisks and the word 'Ped.', are used to indicate sustained sounds. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a final chord marked with a double bar line and a final 'Ped.' marking.

T O M .

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato.

p

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

I don't know half I'm do - in', I'm so in love with Tom, There's no un sweet as

he is in all, all Chris - ten - dom. I see him in the flow - ers, I

see him in the skies, I see him in the sun - set And in the stars that rise.

rit. *rit.*

3 3 2 5 2 3

1934 - 6

REFRAIN.
a tempo.

A rock-in' or a sing-in', I'm a rock-in', sing-in' Tom, Tom's
in the preach-er's preach-in', and he's mixed up with the psalm. A
sleep-in' I'm a dream-in' of that dar-lin' fel-low's name, And
when the sun's a gleam-in' I'm dream-in' just the same. A

f
mf
rit. (slower - at pleasure) *ppp*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

1 2 5 Red. * Red. * Red. * Red. *

ppp

rock - in' or a sing - in' I'm a rock - in' sing-in' Tom, Tom's

pp

ped. *

in the preach-er's preach-in' And he's mixed up with the psalm. A

ped. *

sleep-in' I'm a dream-in' of that dar - lin' fel - low's name, And when the sun's a

rit.

ped. *

(slower - at pleasure.)

gleamin' I'm dreamin' just the same.

ped. *

Tempo I.

When church bells are a ring - in' it seems they're wed - din' bells, All
 things look to be marry - in'. e'en dais - ies in the dells. My
 eyes did sure - ly tell him, his ans - wer he might guess, For
 it was ea - sy see - in' that I meant it for yes.

REPEAT REFRAIN.

OUR COLORS.

March.

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

JOHN F. ROBERT.

March time. ♩. -112. Giocoso.

The musical score consists of five systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Many notes have arrows pointing downwards from them, indicating they should be struck from the wrist. Dynamic markings include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). Performance instructions such as "Led." and "*" are placed at the end of certain phrases. The score is arranged in a standard piano format with the right hand (treble clef) above the left hand (bass clef).

1681-5

Edition Kunkel.

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First system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and slurs, including the word "ten." above it. The bass staff contains a more rhythmic accompaniment with slurs and fingerings. There are two asterisks (*) below the bass staff, one under the first measure and one under the fourth measure. The word "Ped." is written below the bass staff at the beginning and in the middle.

Second system of musical notation. Similar to the first system, it features a treble and bass staff. The treble staff has a melodic line with "ten." markings. The bass staff has a rhythmic accompaniment. There are two asterisks (*) below the bass staff, one under the third measure and one under the sixth measure. The word "Ped." is written below the bass staff at the beginning and end.

Third system of musical notation. It includes a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. There are two asterisks (*) below the bass staff, one under the first measure and one under the fifth measure. The word "Ped." is written below the bass staff at the beginning and end.

TRIO.

Fourth system of musical notation, labeled "TRIO." It features a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. There are two asterisks (*) below the bass staff, one under the first measure and one under the fifth measure. The word "Ped." is written below the bass staff at the beginning and end.

Fifth system of musical notation. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. There are two asterisks (*) below the bass staff, one under the first measure and one under the fourth measure. The word "Ped." is written below the bass staff at the beginning and end.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature is one flat (B-flat).

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with detailed fingerings and slurs.

Third system of musical notation. It includes dynamic markings: *cresc.* (crescendo) in the bass staff and *mf p* (mezzo-forte piano) in the treble staff. A *Red.** (Reduction) symbol is present at the end of the system.

Fourth system of musical notation, showing further development of the musical themes with intricate fingerings and slurs.

Fifth system of musical notation, the final system on the page. It includes dynamic markings: *cresc.* (crescendo) in the bass staff and *mf* (mezzo-forte) in the treble staff. A *Red.** (Reduction) symbol is present at the end of the system.

First system of musical notation. Treble clef, bass clef. Includes markings: *ten.*, *f*, *Red.*, and asterisks.

Second system of musical notation. Treble clef, bass clef. Includes markings: *ten.*, *f*, *Red.*, and asterisks.

Third system of musical notation. Treble clef, bass clef. Includes markings: *ten.*, *f*, *Red.*, and asterisks.

Fourth system of musical notation. Treble clef, bass clef. Includes markings: *animato.*, *f*, *Red.*, and asterisks.

Fifth system of musical notation. Treble clef, bass clef. Includes markings: *f*, *Red.*, and asterisks.

I'S JUS' YO' LITTLE FUZZY WUZZY KINKY INKY

COON.

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato.

Introduction musical notation for piano, featuring a treble and bass staff in G major and common time. The piece begins with a piano (*p*) dynamic. The bass line includes several chords marked with **ped.* and **ped.* with an asterisk. The treble line contains a melodic line with some triplets and slurs.

First two lines of the song. The vocal line is on a single staff with lyrics below it. The piano accompaniment is on a grand staff. The lyrics are:
 1. Come heah, you lit - tle nig-gah, Come sot on gran-ny's knee. When
 2. Oh gran - ny, won't my brudder, Be - neat' de' myr - tle moun', Wake

Last two lines of the song. The vocal line is on a single staff with lyrics below it. The piano accompaniment is on a grand staff. The lyrics are:
 you grows up some big-gah You may be won't hab me
 up some time or ud-der 'Fo Ga - brils trun - pet soun'!

To tell you 'bout yo' dad.dy, He hoed de beans and co'n, He's
 Yu' said he's on - ly sleepin'; Dat he would wake some day, De

bur - ied wid yo' mammy Close to de old farm barn. Dey
 an - gels am a keepin' Him mos' too long a - way. So

sold 'em from each ud - der, It broke der lub - bin heart, Dey's
 when it comes to - morrow Let's ask de an - gels' Lo'd If

rest - in' now to - ged - der To neb - ber, neb - ber part. Yu's
brud - der we can't bor - row A lit - tle while from God. I's

a little faster.

'jus' my lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, Yu's
jus' yo' lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, I's

gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De
gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De

morn, de day time and de ebe-nin', Yu's de sun-set, Yu's de noon, Yu's
 morn, de day time and de ebe-nin', Is de sun set, Is de noon, Is

jus' my lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. Oh,—
 jus' yo' lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. Ill —

shuf-fle yo' feet, my hon-ey, Jus' hoe down de cab-in flo; Den
 shuf-fle my feet, yo' hon-ey, Ill hoe down de cab-in flo; Den

go pass yo' cap fo' mon-ey, Dey's white folks der at de do; Buy
 sho' pass my cap fo' mon-ey, Dey's white folks der at de do; Buy

gran-ny a red ban - dan - na, Fo' yo' sef a new ban - jo An'
 gran-ny a red ban - dan - na, Fo' my sef a new ban - jo An'

can - dy fo' yo' Su - san - na Wid some of de white folks' dough.
 can - dy fo' my Su - san - na Wid some of de white folks' dough.

Giocoso.

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 Tausig and Carl Sidus.

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GRADE 1.

STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.]..... *Behr-Sidus* 75
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- Katie's Favorite Schottische..... *Sidus* 35
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GRADE 1 TO 1½.

STUDIES AND PIECES.

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- Lillian Polka..... *Sidus* 35
- The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
- Op. 84, sixty melodious studies in three books, each 1.00 [R. E.]..... *Loeschhorn* 3 00
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- My Darling (Yorke)..... *Sidus* 35
- Child's Prattle—Rondo..... *Sidus* 35
- Bohemian Girl (Fantasia—Balfe)..... *Sidus* 35
- Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
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GRADE 2.

STUDIES AND PIECES.

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- Minnehaha Polka..... *Lara* 35
- Fra Diavolo Fantasia (Auber)..... *Sidus* 35
- Faust Fantasia (Gounod)..... *Sidus* 35
- Martha Fantasia (Flotow)..... *Sidus* 35
- Spring Waltz [R. E.]..... *Chopin* 35
- Summer Waltz [R. E.]..... *Chopin* 35
- Ada's Favorite Rondo..... *Sidus* 35
- My Regiment—March..... *Anschuetz* 35
- Sweet Remembrance..... *Metzke* 40
- Little Mischief..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00
- Studies.**—Op. 8, twenty characteristic studies in one book [R. E.]..... *Doering-Buelow* 2 00
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GRADE 3.—CONTINUED.

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- Whisperings of Love..... *Godard* 50
- Bohemian Girl Fantasia (Balfe)..... *Paul* 60
- Il Trovatore Fantasia (Verdi)..... *Paul* 60
- Norma Fantasia (Bellini)..... *Paul* 60
- Echoes of the Woods..... *Paul* 50
- Polo (Galop)..... *Dinkgreve* 60
- Our Boys (Fanfare Militaire)..... *Anschuetz* 60
- Huzza, Hurrah—Galop..... *Wollenhaupt* 80
- La Jota—Spanish Dance..... *Armstrong* 35
- Piscatorial Pleasures—Waltz..... *Benbow* 75
- Angelic Chimes—Reverie..... *Voeltmecke* 50
- Careless Elegance—Quickstep..... *Schleifarth* 60
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- Fairies' Musings..... *Wollenhaupt* 75
- Pit-a-Pat—Caprice..... *Thalberg* 75
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- La Gazelle..... *Ernst* 75
- Heather Bells Polka..... *Kunkel* 75
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- William Tell Fantasia (Rossini)..... *Paul* 60
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GRADE 5.

STUDIES AND PIECES.

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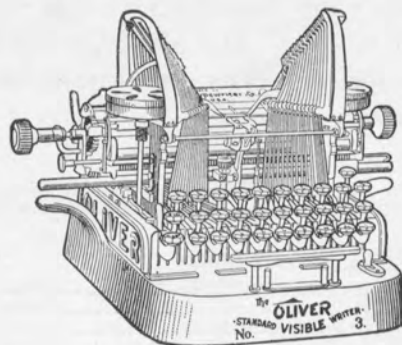
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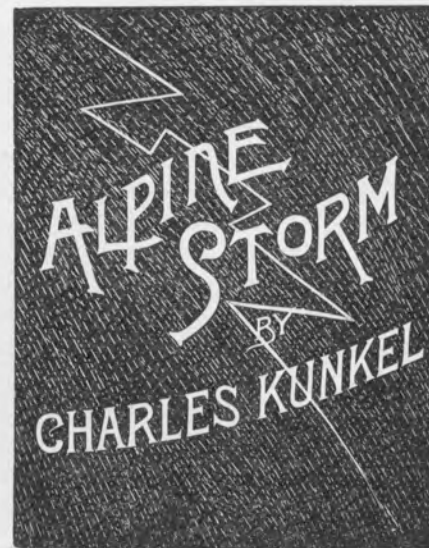
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FESTIVAL HALL.

Mr. Stewart left America on September 8 and went direct to England. In London he heard a concert by the famous band of the Grenadier Guards, which was then playing at the Earls' Court Exposition. Only thirty musicians of the band were performing, but as a special favor, the full strength of sixty-five men took part in the concert.

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In St. Petersburg Mr. Stewart was entertained by the officers of the Cavalier Garde, one of the Czar's favorite regiments. He was tendered a banquet at the regiment's armory. Preceding the banquet a concert for his special benefit was given by the regiment's band, consisting of 75 pieces.

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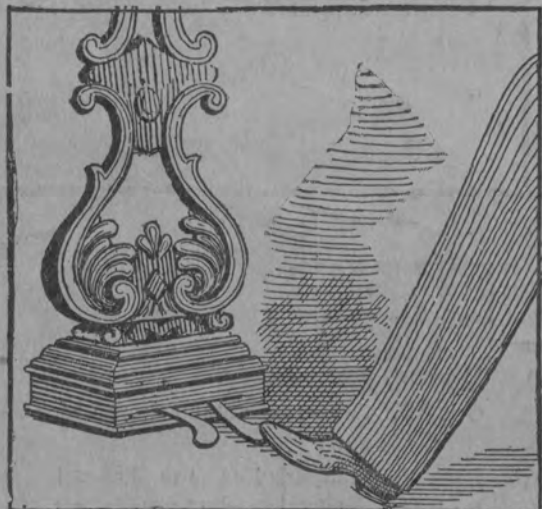
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