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Vol. VII.

JULY, 1884.

No. 7.

THE CHEVALIER DE KONTAKI.

HERE are few of the World's musicians now living who can point to a larger or more eventful life before the public than Antoine de Kontaki, the pianist, as for over sixty years he has been known, with almost constantly increasing popularity, to the musical circles of the leading cities of the old world, and has won fame and honor in every quarter of the globe. He has appeared in the concert room. He has been fifty times "the apostle of melody," and his compositions, fifty years ago, like their striking characteristics being the easy flowing melodies which charm all lovers of music whose predilection is favor of entire schools of style are not such as to limit them to the courts of princes wherever they may be developed. Antoine de Kontaki in the second of four brothers (all of whom have had more success as musicians), and was born at Cracow, in what is now known as a Kingdom of Poland, in the year 1812, so that he has almost rounded out the full three score years and ten. The de Kontaki family abroad in the situated experience of all the old nobility of Poland when that country was subject to the rule of Russia, and through de Kontaki, amongst the fathers of the pianist, emigrated from his native land to spend the incalculable and imperishable upon its leading families in the Russian Government. The family continues record an interesting story of the young life of Antoine. When he had a child, too small to reach the pulchre of his grandfathers (who seated, long ago, successfully caught the spirit of the "Mighty Monarch," that he took his sister's seat at the piano, after having her say this selection, and performed it standing at the instrument with such success as to attract the attention of the young lady. Taking the young lady's hands the teacher said, "My boy, you have got an odd knack of it, but I advise you that he invariably ran to his mother to spend the afternoon, and I implore you to take away the precious things before he should lose them. At five years of age he was known as the "small Mozart," and appeared in public concert, playing the Mozart and Beethoven sonatas by ear. His success was had other youthful prodigies, and in year after he entered upon his studies at the Vienna conservatory, and his studies at an adult performer was chosen by the Austrian court under the emperor's patronage. His style of playing was so strikingly original, and a power over his audience so marked and unobtainable, that he was the title of "Antoine Tschaik" and his popularity steadily gained. His frequent appearances in the concert room, de Kontaki maintained his standing for several years as a first prize of Felix Mendelssohn at the Musical Festival, and it was then noted at Paris, the death of his father putting the maintenance of his family on his shoulders, so he became the first of Liszt, Chopin and Berlioz, appearing as the peer of all these pianists public concert, and in the private rooms of the capitals. De Kontaki's education was

illustrated upon the occasion of a benefit concert in Paris, when, though suffering in his right hand from the bite of a dog from whom he had saved his mother by his bravery, he played one of Thalberg's most difficult exercises to the satisfaction the fact that the effort produced the partially healed wound and caused the blood to flow as he bravely completed his performance. In his earlier compositions, de Kontaki strove to follow the severe style of the so-called classical composers, but his efforts in this direction were suddenly and unconsciously checked by Rossini, to whom the aspiring composer exhibited the fruits of his most ambitious work, only to be advised to devote them altogether. "Show me," said Rossini to

similar success in Portugal, and he was honored with twenty times in both countries during his visits. Following this tour he visited Prussia, and was appointed imperial pianist at the court. It was during this year that his "*Le Roi de Lou*," the best known of his compositions was written. It has been so often played, and in so many forms for piano, for orchestra, for military bands, etc., that some curiosity as to the author's intention has been aroused, and various interpretations have been advanced. When the Chevalier was in St. Louis, we made free to ask him for the facts in reference to this composition, and for the best kind, its history is here published. We give his own words:

"*Le Roi de Lou*," says Chevalier de Kontaki, "is an historical poem. I am by birth a Pole. In 1848, Poland in common with all Europe, felt the influence of the French Revolution, and its brave men took up arms to regain their liberties, destroyed by the Russian autocrat. Of course, my sympathies were with my nation, and I composed this sonnet, which I should have entitled, "*Le Roi de Lou*," and I composed the music of it. The subject of the sonnet, however, I absolutely made have been long. Not being anxious to do for my country in this manner, I entitled the composition "*Le Roi de Lou*,"—"The Awakening of the King." The king, however, is the Polish people. The insurrection represents its sleep or entered inactivity. Then it awakes and taking arms, the drums beat the charge, the logic call is heard, the fanfare begins, and the battle is on to all its fair." When this composition was published, it was dedicated to the Queen, now the Empress of Prussia, who made a hit not upon the occasion of removing the composition from the pianist, saying, "You are the only politician of my country whose opinions give me pleasure." The Emperor received the pianist with the title of Mr. or Chevalier, and in doing so presented him with a ring as a mark and memento that it remained over the East end of his Empire. To the surprise of all, the pianist appeared wearing the ring at his next concert, and played with as much freedom as if it was not upon his hand. The Emperor expressed surprise at this fact, and de Kontaki accordingly gave the ring to the Emperor, who gave me a ring for every finger. I will play no more the better." de Kontaki was a warm personal friend of Meyerbeer, and accompanied him for a time as the royal Capellmeister at Berlin. In 1857 he married the first time, choosing a first young country woman of 19 years for his wife, and then, leaving his concert position, he traveled throughout the countries of Europe. More recently he settled in Paris, and has an established standing among the musical amateurs there. He has been in this country for about a year, and has been received by European musicians. His personal character, his sterling abilities as a musician, and above all his long and honorable career in public life, have won him the hearty approval of all true friends of music. His charming genius, published in this year, shows that he is not only in the heroic, but as the quietest, political style of music. The Chevalier is remaining at Newport, Rhode Island.



CHEVALIER DE KONTAKI.

de Kontaki, "my masterpiece of melody, and I will admit you to be a genius." From that time de Kontaki has given his life to his poetic and melodic nature, and his compositions show the result. In 1850 de Kontaki's studies and piano method, then published, were accepted as standard works by the Paris conservatory, and which had a second run, he held for many years the honorary position of a membership on the jury of award at this institution. In 1860 his Spanish concert tour was begun, which extended from a contemplated stay of a fortnight to a tour of three years, followed by

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LETTER TO LISTEN.

THE art of listening to music is one of the most neglected branches of musical education. In indeed, we can properly call a branch of education a subject which usually receives no recognition or attention whatever from either pupils or teachers. It is seldom to be assumed to be a majority of cases that mechanical practice will itself cultivate the power of listening, by which we mean not only the ability of hearing and recognizing sounds, but also that of grasping their melodic and harmonic relations. How far from the truth this supposition is any one can tell who has seen "grades" of music put into the hands down upon the same pedal, producing notes belonging to the most heterogeneous chords in an inextinguishable jumble of notes, calculated to make one nod before his time, and yet thinking all the time that they were making music.

A good listener to music must, of course, have a good ear, but he must have more; he must have some knowledge of musical construction (the most he needs), and, above all, he must be attentive, not only to individual notes, but also to the notes in all their various combinations into melodic phrases, with their harmonic support, to the combination of these into parts and of the parts into a whole. He who would listen to music, must listen with the mind as well as the ear. This means work, of course. Musicians have often remarked that people of no musical knowledge or taste could listen with apparent pleasure to such long programmes as they could themselves. In the one case there was mental labor and, hence, weariness; in the other, a more passive reception of pleasing sounds. The musical culture derived from hearing music will always be in proportion to the sum of real attention bestowed upon it, multiplied by the amount of theoretical knowledge possessed by the listener.

POPULAR CONCERTS.

THEIR success is to be justly well agreed that music is a necessity and not a luxury and that it should have a place in our educational systems by the side of languages, mathematics and the natural sciences. They also, with me accord, say that the habitual hearing of good music is one of the best methods of cultivating musical taste, and pretend that they want to see the people's love of music increased and elevated. Yet, when it is suggested that a necessity of languages, mathematics and the natural sciences, they also, with me accord, say that the habitual hearing of good music is one of the best methods of cultivating musical taste, and pretend that they want to see the people's love of music increased and elevated. Yet, when it is suggested that a necessity of languages, mathematics and the natural sciences, they also, with me accord, say that the habitual hearing of good music is one of the best methods of cultivating musical taste, and pretend that they want to see the people's love of music increased and elevated.

proposed to enable people to attend good concerts at a nominal cost, a general chorus is raised against the condition which one best might call "a mass as this: "There is some worth about it!" "It is beneath the dignity of art." "It is an advertising dodge!" "It will be a failure," etc. We are talking from experience, and after freely stating that as experience, we propose to preach a brief sermon from it as a text.

Our readers know that in January last the publishers of this magazine and its editor began the first series of the "Kunkel Popular Concerts," they knew also that on the 15th of June the twelfth concert and last of the series was given before the largest audience ever gathered in Mercantile Library Hall, and that six series of successful evenings in St. Louis has attracted an unprecedented attendance, given universal satisfaction. What they do not know however, and might not suspect, is that this was accomplished in the face, not only of open opposition, but of secret hostility. A well-known soprano, after having attended a number of rehearsals, was threatened by the manager of the choir of the church for which she sang with the local orchestra, if she took part in the concert. We advised her to submit rather than lose a position she needed, and then looked around for some one to fill her place; hardly had we secured the substitute when influences of a somewhat similar nature were brought to bear upon her with similar results. A certain heavy weight singer manifested a decided hostility to music, and, in fact, his name, who had joined the chorus, to leave; the conductor of a certain choral society made diverse threats of the city with his predictions of failure; a certain publisher of musical literature and talkative singer advised him whenever necessary offered; communication opposing the movement were sent to the daily press, and the "Kunkel" was made a target for a certain weekly paper; [2] made itself the mouthpiece of our opponents and heaped slander and ridicule upon the plan and its projectors. We could fill a page with similar instances, but why prolong the list? Even those who were our friends doubted the possibility of success and were left alone to great success in the midst of those who professed failure and were doing all they could to make their prophetic come true. This opposition, however, was just what we had expected. It was natural that those who had been making (we do not say earning) a few dollars by begging methods of giving concerts of an inferior character and who saw that we succeeded they would feel that our opposition, and should oppose us with all their little might; that those who had made dismal failures of other concert enterprises should have wished that another series were given to the list, and serve as a demonstration of the fact that their failures had not been due to their manner of managing, in a word, it was to be expected that the old fogies, the envy and the ignorance should forget their respect and animosities for the moment and unite against a common danger. We repeat it, this was what we had expected, and we do not mention it by way of complaint, for, with the complete victory we have achieved, none the less, it is our duty to bring magnanimously forward our foes, some of whom now see that they have done the concert, would be a success all the time.

This is our text; now for its application. The success of the Kunkel Popular Concerts has been attributed by many to judicious business management. We can assure our readers that this has not been the principal factor; that success, in our view, of our managing, success would not have been possible, if it were, but all that managing in the world would not have saved us from a disastrous failure, if we had not given to the people music they could understand and love. Nothing short of

a little could have brought many of our audiences around time to the hall, had we given programmes of musical puzzles. What did we give? Truth? The programmes have been published in these columns from month to month, and, excepting of course, the "Glorious of War Songs," where we were almost entirely limited to the song literature of the war of the rebellion and one or two comic songs, it often occurs, we do for anyone to refer to the programme that was not possessed of musical merit of a high order. Handel, Haydn, Beethoven, Mozart, Mendelssohn, Rossini, Donizetti, Verdi, Gounod, Bruch, Wagner and other names of almost equal eminence are those that often appeared on our programmes, although humbler authors have not by any means been excluded when their work possessed the requisite merit. In a word, we put in the best in these concerts, what we have repeatedly asserted in these columns, namely: that all art addressing itself to the innate sense of the beautiful which is universal, the masterpiece of musical art, those numbers that have not only senses which speak to the ear, but inspiration, which speaks to all—give us the same degree of merit, but to all in some degree—would find ready appreciation at the hands of even the roughest lovers of music. The result has demonstrated that we were right. An audience will sit all hours to listen to an oratorio or an opera in which there are two or three pieces which they really like, the rest they tolerate. It is a matter which the public admit to be invariably those which the most successful judges have pronounced the best in the work. Why not select those very numbers for concert performance and leave the rest to those who do not understand the subtle beauties of the parts which put the general public to sleep? Is it not almost self-evident that every concert in which the public admit to be invariably those which the most successful judges have pronounced the best in the work. Why not select those very numbers for concert performance and leave the rest to those who do not understand the subtle beauties of the parts which put the general public to sleep? Is it not almost self-evident that every concert in which the public admit to be invariably those which the most successful judges have pronounced the best in the work. Why not select those very numbers for concert performance and leave the rest to those who do not understand the subtle beauties of the parts which put the general public to sleep? Is it not almost self-evident that every concert in which the public admit to be invariably those which the most successful judges have pronounced the best in the work.

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OUR MUSIC.

FRANKLIN BROWN. ... Julie Rive King. This charming transcription for the piano of one of Jensen's best songs, cannot fail to please our readers. This transcription will well repay study and when once well known will be a valuable addition to the repertoire of any good pianist.

CLAYTON B. MAYER. ... My Knave. On the first page of this lesson our friends will find a good glimpse of the author of this composition. I believe DeKontal was never a prolific author, but his *Forest of Love*, a bravura piece, is no music more nobly known than any other, that there is an impressive air about it which is DeKontal's exclusive style. Our readers will note that this is an early sketch of his *Forest*, which some years ago, but now for the first time given to the public, is strictly classical in its form, and might have been written by Schubert. It is, however, it is not difficult, but demands careful and careful execution.

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The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music is written in a 2/4 time signature. The upper staff features a continuous eighth-note pattern, while the lower staff provides a simple harmonic accompaniment. A dynamic marking of *ff* is present in the lower staff. The system concludes with a fermata over the final notes.

la melodia marcato.

The second system continues the musical piece. The upper staff maintains the eighth-note texture, with some notes beamed in pairs. The lower staff continues with a steady accompaniment. The system ends with a fermata.

The third system shows the continuation of the piece. The upper staff's eighth-note pattern becomes more complex, incorporating some sixteenth-note figures. The lower staff accompaniment remains consistent. A dynamic marking of *Grave* appears in the lower staff towards the end of the system. The system concludes with a fermata.

The fourth and final system of the piece. The upper staff features a more varied eighth-note pattern. The lower staff accompaniment includes some chords and rests. The piece concludes with a final cadence and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *mfz*. There are also some performance instructions like *rit.* and *rit. a*.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *mfz*. There are also some performance instructions like *rit.* and *rit. a*.

dolce, espressivo cantando.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *mfz*. There are also some performance instructions like *rit.* and *rit. a*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *mfz*. There are also some performance instructions like *rit.* and *rit. a*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *mfz*. There are also some performance instructions like *rit.* and *rit. a*.

Handwritten musical score system 1. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with several slurs and accents. The bass staff contains a bass line with some notes marked with 'me'. The word 'CROSS.' is written in the bass staff at the beginning.

Handwritten musical score system 2. It consists of two staves. The treble staff has a melodic line with slurs and accents, including markings 'p', 'r', 'h', 'h'. The bass staff has a bass line with slurs and accents, including markings 'L.H.' and 'me'. There are some small annotations and symbols below the bass staff.

Handwritten musical score system 3. It consists of two staves. The treble staff has a melodic line with slurs and accents, including markings 'p' and 'me'. The bass staff has a bass line with slurs and accents, including markings 'me' and 'o'. There are some small annotations and symbols below the bass staff.

Handwritten musical score system 4. It consists of two staves. The treble staff has a melodic line with slurs and accents, including markings 'p' and 'me'. The bass staff has a bass line with slurs and accents, including markings 'me' and 'o'. There are some small annotations and symbols below the bass staff.

Handwritten musical score system 5. It consists of two staves. The treble staff has a melodic line with slurs and accents, including markings 'p' and 'me'. The bass staff has a bass line with slurs and accents, including markings 'me' and 'ff'. There are some small annotations and symbols below the bass staff.

First system of musical notation, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music consists of several measures with various rhythmic patterns and articulation marks.

Second system of musical notation, featuring a bass clef on the upper staff and a bass clef on the lower staff. The music includes a *rit.* marking and a *ritard.* marking. The system concludes with a *Fin.* marking.

Third system of musical notation, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by a *la melodiu marcato.* instruction. The system concludes with a *Fin.* marking.

Fourth system of musical notation, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music includes a *rit.* marking and a *ritard.* marking. The system concludes with a *Fin.* marking.

Fifth system of musical notation, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music includes a *rit.* marking and a *ritard.* marking. The system concludes with a *Fin.* marking.

First system of a musical score, featuring a treble and bass clef. The music consists of a series of eighth-note chords in the right hand and a bass line in the left hand. The piece concludes with a double bar line and a repeat sign.

ossia.

Second system of the musical score, labeled "ossia." It features a treble and bass clef. The right hand plays a series of quarter notes, while the left hand provides a harmonic accompaniment. The system ends with a double bar line and a repeat sign.

Third system of the musical score, featuring a treble and bass clef. The right hand has a melodic line with the instruction "rapido" written above it. The left hand has a bass line. The system ends with a double bar line and a repeat sign.

Fourth system of the musical score, featuring a treble and bass clef. The right hand has a melodic line with the instruction "pp" (pianissimo) written above it. The left hand has a bass line. The system ends with a double bar line and a repeat sign.

Fifth system of the musical score, featuring a treble and bass clef. The right hand has a melodic line with the instruction "pp" (pianissimo) written above it. The left hand has a bass line. The system ends with a double bar line and a repeat sign.

GAVOTTE.

Antoine de Kontski Op.314.

♩ — 104.

Allegro Moderato.

f

ff legato

rallent.

ff

rallent.

First system of a piano score. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present.

Second system of a piano score. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present.

Third system of a piano score. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present.

Fourth system of a piano score. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present.

Fifth system of a piano score. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present.

Sixth system of a piano score. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present. The system concludes with two first endings, labeled 1 and 2.

p legato

Handwritten musical notation for the first system, featuring a treble and bass clef. The piece begins with a piano (*p*) and legato marking. The right hand contains a complex melodic line with many slurs and fingerings (1-3, 2-1, etc.). The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *ff* appears in the upper right corner.

Handwritten musical notation for the second system, continuing the piece. The right hand features a series of slurred eighth-note patterns with various fingerings. The left hand continues with a consistent eighth-note accompaniment.

rallant.

Handwritten musical notation for the third system, marked *rallant.* The tempo is noticeably slower. The right hand has a more spacious melodic line with slurs and fingerings. The left hand accompaniment is also more relaxed. A dynamic marking of *f* is present.

Handwritten musical notation for the fourth system. The right hand continues with slurred eighth-note passages. The left hand accompaniment remains consistent. A *ped.* (pedal) marking is visible at the end of the system.

Handwritten musical notation for the fifth system. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment is steady. A dynamic marking of *ff* is present.

Handwritten musical notation for the sixth and final system on the page. The piece concludes with a final cadence. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is steady. A *ped.* marking is present at the end.

LAUTERBACH.

Albert Lutz.

Introduction. Moderato ♩ = 120.

The first system of the Introduction, Moderato section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. There are several measures with first and second endings indicated by '1' and '2' above the notes.

The second system of the Introduction, Moderato section. It continues the grand staff notation with similar rhythmic patterns and melodic lines. Pedal markings (Ped.) are placed below the bass staff at the beginning and end of the system.

The third system of the Introduction, Moderato section. This system is marked 'leggiero' and features a more rapid, sixteenth-note melody in the treble staff. The bass staff continues with a steady accompaniment. Pedal markings are present at the end of the system.

The fourth system of the Introduction, Moderato section. It is marked 'Allegro' and features a faster tempo with a more complex, sixteenth-note melody in the treble. The bass staff has a steady accompaniment. Pedal markings are present throughout the system.

The fifth system of the Introduction, Moderato section. It continues the fast-paced melody in the treble and the accompaniment in the bass. Pedal markings are present at the end of the system.

Allegretto.

mf

Fin.

Fin.

Fin.

Fin.

Var. I.

Brilliant.

Fin.

First system of musical notation. The treble clef staff contains a complex melodic line with numerous slurs and fingering numbers (1-5). The bass clef staff provides a steady accompaniment of eighth notes. Dynamic markings include *And.*, *c*, *And.*, *o*, *And.*, and *c*. A repeat sign with first and second endings is present at the end of the system.

Viv. II.

Second system of musical notation, labeled *Viv. II.*. The treble clef staff features a highly technical melodic passage with many slurs and fingering numbers. The bass clef staff continues with a consistent accompaniment. Dynamic markings include *And.*, *c*, *And.*, *And.*, and *o*.

Third system of musical notation. The treble clef staff shows a continuation of the intricate melodic line. The bass clef staff maintains the accompaniment. Dynamic markings include *And.*, *c*, *And.*, *o*, *And.*, and *c*. A repeat sign with first and second endings is included.

Viv. III. Con espressione, meno mosso.

Fourth system of musical notation, labeled *Viv. III. Con espressione, meno mosso.*. The treble clef staff has a melodic line with slurs and fingering. The bass clef staff has a more active accompaniment. Dynamic markings include *And.*, *c*, *And.*, *o*, *And.*, *o*, *And.*, and *c*.

Fifth system of musical notation. The treble clef staff concludes the melodic phrase. The bass clef staff provides the final accompaniment. Dynamic markings include *And.*, *c*, *And.*, *o*, *And.*, *o*, *And.*, and *c*. A repeat sign with first and second endings is present.

Tempo I.
 Ten III
 leggiero.

Ped. ○ Ped. ○ Ped. Ped. ○ Ped. ○

Ped. ○ Ped. ○ Ped. Ped. ○ Ped. ○ Ped. ○

or thus.

ten.

Ped. ○ Ped. ○

or thus.

or thus.

molto cres.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures and melodic lines. A dynamic marking of *f* is present in the lower staff. A section marked *L.H.* with a dynamic of *ff* begins in the lower staff towards the end of the system.

Cadenza.
poco a poco cres.

Second system of musical notation, labeled as a Cadenza. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by arpeggiated figures and a gradual increase in dynamics, indicated by the instruction *poco a poco cres.* and a dynamic marking of *mf*. Pedal markings are present below the bass staff.

Ped. \odot Ped. \odot Ped. \odot Ped. \odot Ped. \odot Ped. \odot

Third system of musical notation, continuing the Cadenza. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is highly technical, featuring rapid arpeggiated passages. A dynamic marking of *ff* is present. Pedal markings are present below the bass staff.

Ped. \odot Ped. \odot Ped. \odot Ped. \odot Ped. \odot

Fourth system of musical notation, continuing the Cadenza. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music concludes with sustained chords in the upper staff and moving lines in the lower staff. A dynamic marking of *ff* is present. Pedal markings are present below the bass staff.

Ped. \odot

Fin V. *Allegro*

f *marrato il Basso.*

or thus.

Detailed description: This system contains the first system of music for 'Fin V'. It consists of three staves: a treble clef staff at the top, a piano staff in the middle, and a bass staff at the bottom. The tempo is marked 'Allegro'. The piano part is marked with a forte 'f' dynamic and includes the instruction 'marrato il Basso.' (marked bass). The bass part has the instruction 'or thus.' and a fortissimo 'ff' dynamic. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

Detailed description: This system continues the musical score for 'Fin V'. It contains three staves (treble, piano, and bass). The piano part continues with the 'f' dynamic. The bass part continues with the 'ff' dynamic. The notation includes various ornaments and complex rhythmic figures.

Fin VI. *Leggiero.*

mf

Detailed description: This system contains the first system of music for 'Fin VI'. It consists of three staves: a treble clef staff at the top, a piano staff in the middle, and a bass staff at the bottom. The tempo is marked 'Leggiero'. The piano part is marked with a mezzo-forte 'mf' dynamic. The bass part has a 'Ped.' (pedal) marking. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

Detailed description: This system continues the musical score for 'Fin VI'. It contains three staves (treble, piano, and bass). The piano part continues with the 'mf' dynamic. The bass part continues with the 'Ped.' marking. The notation includes various ornaments and complex rhythmic figures.

Finale
Grandioso

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is marked with a forte dynamic (*ff.*) and includes various musical notations such as slurs, ties, and fingerings. The grand staff features complex chordal textures, while the bass staff provides a rhythmic and harmonic foundation.

Second system of the musical score. It continues the three-staff format. The dynamics vary, including *ff.* and *f*. The notation includes slurs and ties across measures, indicating phrasing and melodic lines. The grand staff shows intricate harmonic patterns, and the bass staff maintains the rhythmic drive.

Third system of the musical score. This system is characterized by a high density of notes, particularly in the grand staff, which appears to be playing a rapid, repetitive rhythmic pattern. The dynamics are marked with *f* and *ff.*. The bass staff continues with a steady, rhythmic accompaniment.

Fourth system of the musical score, which concludes the piece. It features a grand staff and a bass staff. The music is marked with *ff.* and includes a variety of rhythmic and melodic figures. The system ends with a double bar line and a repeat sign, indicating the finality of the piece.

CHARMING WALTZ.

(Waldfestel)

Carl Sidus Op. 77.

Tempo di Valse ♩ = 80. *Secundo.*

The musical score is written for piano and consists of five systems of music. The first system is marked *p* and includes the tempo *Tempo di Valse* and the number of measures $\text{♩} = 80$. The second system includes a first ending bracket with two endings. The third system is marked *ff*. The fourth system includes another first ending bracket with two endings and is marked *p*. The fifth system concludes the piece with a double bar line.

CHARMING WALTZ.

(Waldteufel)

Carl Sidus Op. 77.

Tempo di Talse $\text{♩} = 80$.

Primo.

The musical score is written for piano and bass. It begins with a tempo marking of *Tempo di Talse* and a metronome marking of $\text{♩} = 80$. The piece is marked *Primo*. The first system includes a piano (*p*) dynamic marking. The second system features first and second endings, with a mezzo-forte (*mf*) dynamic marking. The third system includes a fortissimo (*ff*) dynamic marking. The fourth system also includes first and second endings, with a mezzo-forte (*mf*) dynamic marking. The score concludes with a double bar line and repeat dots.

Secondo.

First system of musical notation, piano accompaniment. The right hand features a complex texture of chords and arpeggios, while the left hand provides a steady bass line. A dynamic marking of *p* is present.

Cantabile.

Second system of musical notation, piano accompaniment. The right hand continues with intricate chordal patterns. Dynamic markings of *f* and *p* are used. A slur is placed over the right-hand part.

Cantabile.

Third system of musical notation, including piano accompaniment and a vocal line. The vocal line has lyrics: "eres cen do". The piano accompaniment features a complex texture of chords and arpeggios.

Allegro

Fourth system of musical notation, piano accompaniment. The right hand features a complex texture of chords and arpeggios. A dynamic marking of *mf* is present.

Fifth system of musical notation, piano accompaniment. The right hand features a complex texture of chords and arpeggios. Dynamic markings of *f* and *p* are used.

Sixth system of musical notation, piano accompaniment. The right hand features a complex texture of chords and arpeggios. A dynamic marking of *f* is present.

Secundo.

First system of musical notation, consisting of two staves (treble and bass clefs). The right hand features a complex texture with many beamed sixteenth notes and slurs. The left hand has a simpler accompaniment with quarter notes and rests.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has a vocal line with lyrics: "ren", "ren", "do." followed by a *p* dynamic marking.

Third system of musical notation. The right hand has a dense texture of sixteenth notes. The left hand features a melodic line with a *rit* (ritardando) marking.

Fourth system of musical notation. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with a *mf* (mezzo-forte) dynamic marking.

Fifth system of musical notation. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with a *f* (forte) dynamic marking.

Sixth system of musical notation. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with a *p* (piano) dynamic marking.

Seventh system of musical notation. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with a *f* (forte) dynamic marking. The system ends with a double bar line and a *rit* (ritardando) marking.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical markings. The first system includes the word "Primo." above the staff. Dynamics such as *pp*, *ppp*, *ff*, and *mf* are used throughout. The score concludes with a double bar line and a final chord.

The Rainy Day.

DER REGENTAG.

Words by Henry W. Longfellow.

Music by Charles Kunkel.

Moderato ♩ = 60.

1. Kalt ist der Tag und öd und traurig; Es fließt und der

1. The day is cold and dark and dreary; It rains and the

1. Wind, er heu - let schau - rig; Die He - be hängt an der grau - en Wand; Doch sie

1. Wind is nev - er wea - ry; The vine still clings to the mould - ring wall; But at

3. Sch. . neu ist al - ler Men - schen Loos Denn kein Le - ben schmerzlos
 2. Sch. . nen hängt wohl an ros - ger Zeit; Doch der Ju - gend Lust nicht

2 thoughts still cling to the mould - ring Past, But the hopes of youth fall
 3. fate is the com - mon fate of all, In . . to each life some

je ver - fluss! Je - der Tag ist nicht so ö - de. Je - der Tag ist nicht so
 mehr er - freut; Ach, der Tag ist wüst und ö - de. Ach, der Tag ist wüst und

thick in the blast, And the day is dark and drea - ry. And the day is dark and
 rain must fall, Some days must be dark and drea - ry. Some days must be dark and

3 ö - de, ö - de, ö - de
 2 ö - de, ö - de, ö - de
 3 drea - ry drea - ry drea - ry
 3 drea - ry drea - ry drea - ry

p *pp*

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No. 28. No. 29. No. 30. No. 31. No. 32. No. 33. No. 34.

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