

Kunkel's Royal Edition.

Vol. 30

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KUNKEL'S
Musical Review
OCTOBER, 1905

Vol. 30

Whole No. 307

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The committee is encouraged by the present outlook of subscriptions, to lay out a program which will comprise the bringing to the city, regardless of expense, artists of world-wide reputation. While the program is not yet complete, it can be said that two choral concerts, three symphony concerts and one miscellaneous artist concert will be given at the Odeon. The first concert will be in November, and will include the famous cellist, Mr. Gerardy. For the last concert, Sir Edgar Elgar's famous oratorio, "The Dream of Gerontius," will be rendered. Mr. Davies, of London, and Miss

Muriel Foster, for whom the solo parts practically were written, have been secured for this concert. This performance will be a revelation to the music loving people of St. Louis, as the Chorus has been entirely re-organized and every voice on the active list has been tried. New members of a like quality are being added, so that the Chorus will be composed only of trained singers.

HENRY W. SAVAGE this year is preparing for the most important season in the history of his English grand opera company. His "Parsifal" company that gave Wagner's masterpiece last year has been combined with the English Grand Opera Company that enjoyed enormous success on a transcontinental tour, giving him the most pretentious organization for presenting serious opera in English that he has ever brought together. His corps of principals will include the best singing artists on the American stage, while the chorus and instrumental forces will be largely augmented. An orchestra

of forty symphony musicians will be an added feature, and these will be under the musical direction of the Chevalier N. B. Emanuel and Elliott Schenck.

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The tenth season of the organization will open with a week in Newark, and a brief New England tour of two weeks before the annual engagement in Boston for two weeks at the Tremont. The company will then visit Montreal and Toronto, its itinerary including a second tour of the South and Western States as far as the Pacific coast.

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Vol. 30

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THE POWER OF SOUND.

The suggestion of objects and events, the awakening in the mind of definite concrete images, may take place two ways. First, the actual sounds and motion of the music may perceptibly resemble actual sounds and motions of other things. If we look down any list of titles of musical pieces, says Edmund Gurney, we are certain to find examples of this. Brooks, cascades, storms, bells, hammers, rides, gondolas, sources of sound, and moving things of all sorts are laid under contribution; while such titles as *Restless Nights* have a more remote but real connection with concrete images of movement. This kind of direct resemblance, aided greatly, of course, by actual association, has a place in dances and marches. And amid the variety of scenes and objects which these words might suggest the mind may be easily led more or less to define the image either by the pervading character of the music or by certain special points in it. Thus, of two dance pieces, one might be appropriated to nymphs, and another by giants, by flowing grace in the one case, and by more emphatic phrases and, perhaps, bass effects, like heavy steps, in the other. And we can easily realize the quaintness of turn or the solemn advance which would indicate a marionette or a hero as the subject of a funeral march. Such features, again, as blending or as hurry and confusion of strains easily suggest external analogies. It is obvious that such resemblances as these may present all varieties of closeness and remoteness, of reality and fancifulness. The fountain may truly suggest itself in the trickling passages of the music; the confusion of the carnival, though not thus self-evident, may be accepted as an image which, at any rate keeps easily parallel with the changing

maze of musical sounds, Purcell's indication of the fall of Troy by a descending scale, on the other hand, is not less uninteresting as illustration than as music.

The second way in which images of external facts may be suggested by music is by general qualities. Here, again, we might procure our examples from almost any list of musical titles; the sea, evening, moonlight, sunny landscape, any scene or season with which we associate a distinct emotional coloring, may find in music its faint reflection. These more general analogies are often combined with the more distinct resemblances, as is natural, if we consider that definable qualities in music are mainly connected with distinct features of motion. The same calm and steady musical flow, which might suggest a quiet succession of waves, has naturally an expression of tranquility corresponding with the same idea.

These suggestions, however, remain in almost all cases extremely indefinite. This is sufficiently clear, when we have only some very general quality to fix our image by; but even the more special points of motion or sound leave almost always a very wide latitude of choice. Given the title, of course all who are the least interested in having an image at will have the same image; but, left to themselves, they might each select a different one. We will defer for a moment the disputed subject of what is known as program music, where the musical illustration which is attempted is of a much more elaborate kind, and where high aesthetic value is claimed for the perception of the correspondences. As regards the simpler suggestions which can be summed up in a title, there can be little dispute. They belong naturally rather to the slighter category of musical sketches and impromptus than to work of long labor and elaborate construction; and, however essential, they are at any rate convenient, inasmuch as the number of technical designations by which musical pieces can be distinguished is small, and persons who do not themselves perform the pieces cannot be expected to burden their memories with keys and *opus* numbers. The interest of the imagined resemblances even where strong enough to be worth taking into account, is not likely to be identified with the excellence of the work. The interest, for instance, which any one may derive from reading the remarks on Mendelssohn's visit to Italy, often found in programs, as an introduction to his *Italian* symphony, is the in-

terest, not of musical interpretation, but of personal sympathy with the happy composer of the happy music. At the same time the confusion of the essential and the accidental is so apt to creep in, and to pave the way to further fallacies, that even on these outskirts of expression the independent impressiveness of music is worth defending. The very ease with which music lends itself to subjective association makes it the more necessary to notice how entirely subjective the association usually is. And when a composer, lovingly or humorously connects some musical product with the outward occurrence or the inward vision which, acting through hidden channels, may have stimulated his fancy, he sometimes innocently gives a handle to a misconception he would often be the first to disown. For instance, Schumann tells how a composer had been haunted, while writing, by the image of a butterfly floating down a brook on a leaf, with the result that his composition was characterized by a kindred simplicity and tenderness. Very likely it was; but Schumann would not have denied that, in the range of music, hundreds of equally simple and tender compositions might be found, written by writers who, as it happens, had *not* any such particular vision floating before their eyes, and, in conceding this, he would concede all for which I am contending.

Similar remarks apply to titles and pieces of suggestion of a less concrete kind. Schumann's own works present many titles, drawn both from visible realities and from more abstract conceptions, which are considered most happily characteristic, but which were actually thought of after the composition of the respective pieces. And his written criticisms are specially emphatic in respect of this very point. His imagination, indeed, suggested as humorous and interesting flashes of allowable subjective interpretation as can be anywhere found; and one is specially tolerant of such fancies when they come from a master; when wine is of fine flavor, one does not quarrel with the froth. But, while his images run riot in most graceful fashion, we feel that he is always estimating them at their true value; and he often puts in a word to warn us against mistaking the dream for the reality, the dim mirror of metaphor for the veritable region, "which," as he says, "we have never explored, and consequently can have no recollection of."

As regards ideas unconnected with concrete images and events, it might be at once sur-

mised that the only ones music might be thought capable of expressing or suggesting must belong in some way to definite qualities of the music and its emotional expression. For example, that while the idea of fervor and insistence, which is a distinct mode of feeling associated with motion and gesture, is expressible in music by emphatic reiteration, there is no similar way of expressing an idea so withdrawn in the abstract intellectual region as perseverance. I believe that such is the case, and that any analogies attempted outside this emotional class of ideas are of the most barren kind. A single example of an attempt of this kind will suffice. Professor Macfarren, in his critique of Brahms' "Requiem," says that in a pedal bass, continued with beautiful musical effect for a long period, we must conceive the composer to have "set down his thought of the Divine permanence." Such a

rapprochement seems exactly as mechanical as that of the fall of Troy and the descending scale, noticed above. The perception of something going on for a considerable time neither makes us feel permanent, as, *e. g.*, triumphant music makes us feel triumphant, nor wakens any feeling which corresponds with it in the way that, *e. g.*, the feeling of amusement corresponds with the perception of caprice or pursuit. The connection of the abstract quality of the musical feature with the Divine or any other permanence must be a totally irrelevant and deliberate mental act; and Brahms here as much or as little expresses his "thought" of anything beyond his splendid musical effect as we should express our "thought" of the bottomless pit by playing a shake on the lowest notes of the piano.

RAOUL PUGNO, the French pianist, is to open his third American tour with the Phila-

delphia Orchestra on November 10, in Philadelphia. He comes for a tour of fifty concerts under the management of Henry Wolfsohn, and will remain in this country until April.

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ALL KEYS EQUALLY EASY.

A teacher of much experience, in writing to young folks on "How to Practice," has the following to say about the scales and keys: "Before you can read music very well you must become so familiar with the formation of all the scales that it will make no difference to you which key you are playing in. This is a perfectly easy thing to attain if you only begin right. Half of our difficulties are imaginary ones. You have frequently heard people say that they can play only things written in an easy key; but they are quite mistaken in thinking one key easy and another hard. The reason they think so is because they are familiar only with the keys in which most of their music happens to be written. It is quite as easy for the fingers to play in C-sharp major with seven sharps, as in D with only two. In practicing the scales at first you must walk through them very properly and slowly, but after a while you may play them faster (run a little), and by and by you will have to make your fingers fairly fly over the keys as fast as possible without stumbling. The thumb is like a fifth-wheel; when you are not using it you had better carry it out of sight under your hand, and just drop it into place when you need it. Here is a good motto for you. Mendelssohn says: 'Progress is made by work done alone, and not by talking; and just as necessary as work is that wonderful thing—will-power. Say to yourself: 'Other people with no more brains than I possess understand music, and I will to.' It will help you through many hard places, and over spots where you feel like breaking down, to say, 'I will.'"

CHOPIN.

"Chopin's predilection for the fashionable *salon* society led him to neglect the society of artists. That he carried the *'odi profanum vulgus et arceo'* too far cannot for a moment be doubted," says F. Nieckson in his "Chopin." "For many of those who sought to have intercourse with him were men of no less nobility of sentiment and striving than himself. . . Musicians, with a few exceptions, Chopin seems always to have been careful to keep at a distance, at least after the first years of his arrival in Paris. This is regrettable, especially in the case of the young men who looked up to him with veneration and enthusiasm, and whose feelings were cruelly hurt by the polite but unsympathetic reception he gave them.

"I venture to make the sweeping assertion that Chopin had among his non-Polish friends none who could be called intimate in the fullest sense of the word. . . Of all his connection with non-Poles there seems to be only one which really deserves the name of friendship, and that is his connection with Franconome. Even here, however, he gave much

less than he received. Indeed, we may say—speaking generally, and not only with a view to Franconome—that Chopin was more loved than loving. But he knew well how to conceal his deficiencies in this respect under the blandness of his manners and the coaxing affectionateness of his language. There is something really tragic, and comic, too, in the fact that every friend of Chopin's thought that, he had more of the composer's love and confidence than any other friend. . . Of Chopin's procedures in friendship much may be learned from his letters; in them is to be seen something of his insinuating, cajoling ways, and of his habit of speaking not only ungenerously and unlovingly, but even unjustly, of other persons with whom he was apparently on cordial terms. In fact, it is only too clear that Chopin spoke differently before the faces and behind the backs of people. . . Taking a general view of the letters written by him during the last twelve years of his life, one is struck by the absence of generous judgments and the extreme rareness of sympathetic sentiments concerning third persons. As this was not the case in his earlier letters, ill-health and disappointments suggest themselves naturally as causes of these faults of character and temper. To these principal causes have, however, to be added his nationality, his originally delicate constitution, and his cultivation of *salon* manners and tastes. His extreme sensitiveness, fastidiousness, and irritability may be

easily understood to derive from one or the other of these conditions."

PROBABLY the first of the "European invasion" of musicians for the coming season will be Harold Bauer, the pianist. He comes in September for the Worcester festival, after which he proceeds direct to the Pacific coast where the real work of his fourth American tour will begin.

His manager, Loudon G. Charlton, has mapped out a tour of seventy concerts which will keep Bauer busy enough to suit even him, indefatigable as he is. The tour embraces the entire country and Canada, and is his second trans-continental tour. A pianist who can visit America four times in six years and each time with increasing success must indeed be an idol among the musical elect. Such a one is Harold Bauer.

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To enumerate all the valuable features of Kunkel's Royal Piano Method would necessitate about a 12-page circular. A few that will be a revelation to the teacher are the Grace Notes; the Mordent and Turn; the Trill; Repeated Notes; Mixed Positions; Explanation of Notes in Groups; Two Notes against Three Notes; Signature and Tonality; the Artistic Use of the Pedal; the Wrist Attack, etc.

The work is, besides, profusely embellished by representations of the famous paintings of the great masters; it contains Biographical Sketches of all the musicians from the 18th century to the present day, with magnificent Pen Portraits of them, superior to the finest steel engravings; and hundreds of original Friezes, illustrative of musical art, which place the pupil at once in a musical atmosphere destined to arouse enthusiasm and ambition and produce good results. It is the "multum in parvo," inasmuch as it offers more than could be purchased in a dozen other works devoted to musical literature and art that would cost at least from Fifty to One Hundred Dollars. In short, when it is stated that Fourteen Thousand Dollars have been expended on the plates alone of "Kunkel's Royal Piano Method," it will be readily understood that no expense has been spared to have it meet, in every respect, the high aims of its author.

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GRAND CONCERT PARAPHRASE.

CHARLES KUNKEL.

Moderato. ♩. 92.

f

Volante. (flying.)

una corda. (with soft pedal.)

Tre corde. (release soft pedal.)

THEME.

Moderato. ♩ = 92.

Var. I. Moderato ♩ = 92. Marcato la Melodia. (The melody well marked.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a 3/4 time signature. The right hand features a complex, flowing melodic line with many slurs and accents. The left hand provides a steady accompaniment with chords and moving lines. There are several asterisks and small musical symbols below the bass line.

The second system continues the musical piece. The right hand's melodic line remains intricate, with frequent slurs and accents. The left hand's accompaniment is consistent with the first system. Asterisks and musical symbols are placed below the bass line.

The third system shows a continuation of the musical texture. The right hand's melody is highly active, while the left hand maintains a rhythmic accompaniment. Asterisks and musical symbols are visible below the bass line.

The fourth system features a change in the right hand's texture, with more block chords and a less fluid melodic line compared to the previous systems. The left hand accompaniment remains. Asterisks and musical symbols are present below the bass line.

The fifth system concludes the piece. The right hand's texture is similar to the fourth system, with block chords and a steady melodic flow. The left hand accompaniment is consistent. Asterisks and musical symbols are placed below the bass line.

f 2312 *p* *f* 2313 *p* *f* 2314

Musical score for the first system, featuring piano (*p*) and forte (*f*) dynamics. The score includes fingerings (e.g., 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) and dynamic markings.

Volante.

pp una corda. Tre corde.

Musical score for the second system, marked "Volante." and "una corda." The score includes a dynamic marking of *pp* and a section labeled "Tre corde." Fingerings (e.g., 2, 3, 4, 1, 2, 3, 4) are indicated.

Andante. $\text{♩} = 66$.

Marcato la Melodia. (The melody well marked.)

Var. II.

Musical score for the third system, marked "Andante." and "Marcato la Melodia." The score includes dynamic markings (*p*, *f*) and fingerings (e.g., 2, 3, 4, 1, 2, 3, 4).

Musical score for the fourth system, continuing the "Andante." section. The score includes dynamic markings (*f*) and fingerings (e.g., 2, 3, 4, 1, 2, 3, 4).

fr
2913

Volante.

f

pp

Volante.

R. H.

una corda.

pp

fr
2913

f

pp

Volante.

f

pp

Parlando. (In a declamatory manner)

rit.

Con anima.

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains a series of eighth notes with accents. The bass staff provides a rhythmic accompaniment with eighth notes. The system concludes with a *rit.* (ritardando) marking and a *Con anima.* (with spirit) marking. There are also some performance markings like *1* and *2* above the treble staff.

Tre corde. * * * * *

Una corda.

The second system continues the piece. The treble staff features a complex triplet pattern of eighth notes, with fingerings *1 3 1 3 1 3* indicated above. The bass staff has a simpler accompaniment. A dynamic marking of *pp* (pianissimo) is present in the bass staff. The system ends with a repeat sign.

The third system continues the triplet pattern in the treble staff. The bass staff accompaniment remains consistent. The system concludes with a repeat sign.

The fourth system introduces a *1/24* time signature. The treble staff has a melodic line with a *pp* dynamic marking. The bass staff has a simple accompaniment. The system ends with a repeat sign.

FINALE.

Allegretto. ♩ - 100.

ten. *mf*

Tre corde. *mf*

mf

f

Alla Banjo. (Like a Banjo.) Listesso tempo (same as the previous tune.)

Giocoso. Ben misurato. (The time well measured)

The musical score is written for piano and bass. It consists of five systems of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is 'Listesso tempo' and the mood is 'Giocoso. Ben misurato'. The score includes various dynamics such as *f* (forte) and *p* (piano), and articulations like accents and slurs. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The bass part provides a steady accompaniment with chords and single notes. The score is marked with 'ten.' (tension) and 'rit.' (ritardando) in several places. The piece concludes with a final cadence in the bass line.

First system of musical notation. The upper staff contains a melodic line with dynamic markings *f* and *p*. The lower staff contains a bass line with fingerings (1, 2, 3, 4) and a circled asterisk symbol.

Second system of musical notation. The upper staff features a triplet of eighth notes with a slur. The lower staff contains a bass line with fingerings and a circled asterisk symbol.

Third system of musical notation. The upper staff features a triplet of eighth notes with a slur. The lower staff contains a bass line with fingerings and a circled asterisk symbol.

Fourth system of musical notation. The upper staff starts with a piano (*p*) dynamic and includes a slur over a triplet. The lower staff includes a tenuto (*ten.*) marking and a circled asterisk symbol.

Fifth system of musical notation. The upper staff starts with a piano (*p*) dynamic and includes a slur over a triplet. The lower staff includes a tenuto (*ten.*) marking and a circled asterisk symbol.

Tempo I.

Una corda.

First system of musical notation. The piano part (left) begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes. The tenor part (right) starts with a tenor (*ten.*) dynamic and consists of chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Second system of musical notation. The piano part continues with its rhythmic pattern. The tenor part continues with chords and single notes, maintaining the *ten.* dynamic. The key signature and time signature remain the same.

Tre corde.

Third system of musical notation. The piano part (left) features a more complex rhythmic pattern with sixteenth notes. The tenor part (right) continues with chords and single notes. The dynamic is marked *mf* (mezzo-forte). The key signature and time signature remain the same.

Fourth system of musical notation. The piano part (left) continues with its complex rhythmic pattern. The tenor part (right) continues with chords and single notes. The key signature and time signature remain the same.

Fifth system of musical notation. The piano part (left) continues with its complex rhythmic pattern. The tenor part (right) continues with chords and single notes. The key signature and time signature remain the same.

rit.

Con anima.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a piano introduction marked 'rit.' and 'Con anima.' The first measure is a whole rest. The right hand starts with a series of chords, and the left hand plays a steady bass line. A dynamic marking of *f* (forte) appears in the second measure.

Second system of the musical score. The right hand continues with a melodic line of eighth notes, while the left hand provides harmonic support with chords and single notes. The tempo remains 'Con anima'.

Third system of the musical score. The right hand features a more active melodic line with sixteenth notes. The left hand continues with a steady bass line. A dashed line with an '8' above it spans across the systems, indicating a specific performance instruction.

Fourth system of the musical score. The right hand has a melodic line with some grace notes. The left hand plays a consistent bass line. A dynamic marking of *ff* (fortissimo) is present. The tempo marking 'accel.' (accelerando) is placed above the system.

Fifth system of the musical score. The right hand has a melodic line with some grace notes. The left hand plays a consistent bass line. A dynamic marking of *ff* (fortissimo) is present. The tempo marking 'Grandioso.' is placed above the system. The system concludes with a final chord marked *df* (dim. fortissimo).

SEXTETTE.

From Donizetti's
LUCIA DI LAMMERMOOR.

CHARLES KUNKEL.

PRELUDIO.

Capriccio. ♩ - 92.

The musical score consists of four systems of music. The first system is for piano, marked *mf* and *recitativo*, with a tempo of 92. It includes markings for *ad lib.*, *mf recitativo*, and *ff*. The second system continues the piano part, marked *a tempo*, *f*, and *ff dim.*. The third system introduces the violin part, marked *mf recitativo*, *ad lib.*, and *ff*. The fourth system concludes the piece, marked *dim.*, *rit.*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

1805 - 10

Edition Kunkel.

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Entered Stationer's Hall.

SEXTETTE.

Moderato. ♩ - 100.

Edgar and Henry.

p

cantabile.

cresc.

f

cresc.

f

cresc.

rit.

ad lib.

ritard.

Lucia, Edgar, Henry and Bide -The-Bent.

Dolcissimo.
a tempo

The musical score consists of five systems of music, each with a treble and bass clef staff. The first system begins with the instruction *ff* with soft pedal. The second system continues the piece. The third system includes the instruction *release soft pedal.* followed by *f*. The fourth system features *cresc.* and *f*. The fifth system includes *rit.*, *f*, *cresc.*, *ff*, *largando.*, and *f*. The score is marked with various dynamics and performance instructions throughout.

Cadenza.

Volante.

molto cresc.

dim.

ritard.

1805 - 10

Édition Kunkel.

The image shows a page of musical notation for a Cadenza. It consists of six systems of music. The first system is for the piano, with a treble and bass clef. The right hand part is marked 'Volante.' and features rapid sixteenth-note passages. The left hand part has a steady eighth-note accompaniment. The second system continues the piano part. The third system introduces the left hand part, marked 'molto cresc.', with a similar eighth-note accompaniment. The fourth system is for the piano, with a treble and bass clef, featuring a complex texture of chords and moving lines. The fifth system continues the piano part, marked 'dim.'. The sixth system is for the left hand, marked 'ritard.', with a slower, more expressive texture. The page is numbered '10' at the top and '1805 - 10' at the bottom. The publisher's name 'Édition Kunkel.' is at the bottom right.

8 Lucia, Alice, Edgar, Arthur, Henry, Bide-The-Bent and Chorus.

Cantabile 8-----1 5

♩ il canto marcato ed espressivo.

12 3 12 3 1 4 3 1 5

3 5 1 3 5 1 5 3 4 3 3 5 3 3 5

3 5 1 3 5 1 4 3 1 1 3 2 1 5

3 5 1 3 5 1 4 3 1 1 3 2 1 5

8-----

8-----

8-----

1805 - 10

Edition Kunkel.

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady bass line with chords. Dynamics include *f*, *molto cresc.*, *f*, and *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is present above the right hand.

Second system of the piano score. The right hand continues with the sixteenth-note pattern. Dynamics include *cresc.*, *f*, *f*, *cresc.*, and *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is present above the right hand.

Third system of the piano score. The right hand features a melodic line with slurs. Dynamics include *ff*. Fingerings are indicated with numbers 1-5. A first ending bracket is present above the right hand.

Fourth system of the piano score. The right hand features a melodic line with slurs. Dynamics include *ff*. Fingerings are indicated with numbers 1-5. A first ending bracket is present above the right hand. The system concludes with *rit.*

Fifth system of the piano score. The right hand features a melodic line with slurs. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is present above the right hand. The system concludes with *a tempo.*

Sixth system of the piano score. The right hand features a melodic line with slurs. Dynamics include *f*. Fingerings are indicated with numbers 1-5. A first ending bracket is present above the right hand.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as *cresc.*, *f*, and *f molto cresc.* are used throughout. Fingerings are indicated by numbers 1 through 5. The page is numbered 18 at the top center and includes the publisher's name, Edition Kunkel, at the bottom right.

ff

ff

f

dim.

rit.

a tempo.

molto rit.

1805 - 10

Edition Kunkel.

or thus.

I. *molto accelerando.*

cresc.

II.

rapido

I.

cresc. *molto cresc.* *ritard.*

II.

cresc. *molto cresc.*

a tempo.

I.

II.

rit.

ff

The musical score is arranged in two main systems. Each system contains two parts, labeled I and II. Part I is written in bass clef, and Part II is written in treble clef. The first system begins with a tempo marking of 'molto accelerando' and includes dynamic markings 'cresc.' and 'molto cresc.'. Part II of the first system is marked 'rapido'. The second system features 'cresc.', 'molto cresc.', and 'ritard.' markings. The third system is marked 'a tempo.' and includes a 'rit.' marking. The score concludes with a 'ff' (fortissimo) dynamic marking. The page number '20' is located at the top center.

a tempo.

ff *sfz*

ff *sfz*

ff *sfz*

ff *sfz*

Pomposo.

ff *sfz* *rit.*

1805-10

VALSE CAPRICE.

To my friend Charles Kunkel.

RENÉ L. BECKER.

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

Vivace. (Lively.)

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a melodic line marked with fingerings 1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 2, 4, and a 'rit.' marking above the final measure. The bass staff starts with a dynamic marking of *mf* and contains a bass line with fingerings 5, 3, 1, 2, 4, 2, 5, 3, 2. Arrows point to specific notes in both staves, indicating they should be struck from the wrist.

Tempo rubato. (Unhampered by strict time.)
a tempo.

The second system continues the piece in the same key and time signature. The treble staff features a melodic line with various ornaments and slurs, including a 'rit.' marking above the final measure. The bass staff provides harmonic support with chords and single notes, some marked with asterisks. Arrows continue to point to notes that should be struck from the wrist.

The third system concludes the piece. The treble staff has a melodic line with a 'rit.' marking above the final measure. The bass staff continues with harmonic accompaniment, including chords and single notes, some marked with asterisks. Arrows continue to point to notes that should be struck from the wrist.

1951 - 6

Edition Kunkel.

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Entered Stationer's Hall.

animato.

Poco marcato la melodia. (The melody well marked.)

The first system of the musical score consists of three staves. The top staff is the treble clef, containing a melodic line with slurs and accents. The middle staff is the piano part, showing chords and arpeggiated figures with slurs and accents. The bottom staff is the bass clef, containing a melodic line with slurs and accents. The key signature is two sharps (F# and C#), and the time signature is 3/4.

Players preferring not to cross the hands may play the melody given in small notes with the left hand and the chords with the right hand.

The second system of the musical score continues the piece with similar notation to the first system. It features treble, piano, and bass staves with slurs, accents, and fingerings. The key signature remains two sharps (F# and C#), and the time signature is 3/4.

The third system of the musical score includes a 'rit.' (Staccen the time) marking and a '5' marking. The notation continues with treble, piano, and bass staves, showing slurs, accents, and fingerings. The key signature remains two sharps (F# and C#), and the time signature is 3/4.

Tempo I.
a tempo. (resume the first time.)

The first system of the musical score consists of two staves. The upper staff is the piano part, and the lower staff is the left hand part. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a series of eighth notes, followed by a more complex rhythmic pattern with slurs and accents. The left hand part provides a steady accompaniment with chords and single notes. There are several asterisks (*) and musical symbols like 'L.H.' and 'p' (piano) throughout the system.

Meno mosso. (Less animated.)

The second system continues the piece with a 'Meno mosso' tempo. It features two staves: piano and left hand. The piano part has a more spacious feel with longer note values and slurs. The left hand part continues with a similar accompaniment style. The system includes various musical notations such as slurs, accents, and fingerings, along with asterisks (*) and a 'p' (piano) marking.

The third system shows a change in tempo and dynamics. It begins with a 'rit.' (ritardando) marking, indicating a gradual slowing down. The piano part features a series of notes with slurs. The left hand part has chords and single notes. The system concludes with a 'pp' (pianissimo) dynamic marking and a final chord. Asterisks (*) and other musical symbols are present.

The fourth system returns to the 'a tempo' marking. It consists of two staves: piano and left hand. The piano part has a rhythmic pattern similar to the first system. The left hand part provides accompaniment. The system ends with a 'rit.' (ritardando) marking and a final chord. Asterisks (*) and other musical symbols are present.

ad lib. (at pleasure.)

rit. molto.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The tempo is marked 'ad lib. (at pleasure.)' and 'rit. molto.' with a long slur over the final measures. Fingerings are indicated with numbers 1-5. There are six asterisks below the staves.

a tempo.

This system contains two staves of music. The tempo is marked 'a tempo.' There are six asterisks below the staves.

rit.

This system contains two staves of music. The tempo is marked 'rit.' with a long slur over the final measures. There are six asterisks below the staves.

a tempo.

rit.

This system contains two staves of music. The tempo is marked 'a tempo.' and 'rit.' with a long slur over the final measures. There are six asterisks below the staves.

ad lib.

molto rit.

This system contains two staves of music. The tempo is marked 'ad lib.' and 'molto rit.' with a long slur over the final measures. There are six asterisks below the staves.

6 **Tempo I.**

1 2 4 1 3 5
1 2 4
1 2 4 rit. 2

a tempo.

5 4 3 2 1 4 3 2 1 4 3 2 1

4 3 2 1 4 3 2 1 rit. 2

a tempo.**animato.
poco marcato.**

1 2 3 4 5 4 3 2 1 4 3 2 1

1 2 3 4 5 4 3 2 1 4 3 2 1

Musical score system 1, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and fingering (1-2-3). The bass clef part has a rhythmic accompaniment with slurs and fingering (1-2-3). The system includes the instruction **accel.** and **cresc.**

Musical score system 2, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and fingering (1-2-3). The bass clef part has a rhythmic accompaniment with slurs and fingering (1-2-3). The system includes the instruction **Con fuoco. (With fire and dash.)**

Musical score system 3, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and fingering (1-2-3). The bass clef part has a rhythmic accompaniment with slurs and fingering (1-2-3). The system includes the instruction **8** and **8**.

Musical score system 4, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and fingering (1-2-3). The bass clef part has a rhythmic accompaniment with slurs and fingering (1-2-3). The system includes the instruction **8** and **ff molto cresc. accel.** (a great increase in strength.)

Musical score system 5, featuring a treble and bass clef. The treble clef part has a melodic line with slurs and fingering (1-2-3). The bass clef part has a rhythmic accompaniment with slurs and fingering (1-2-3). The system includes the instruction **L. II. (and speed.)** and **ff**.

PEGASUS.

GALOP DE CONCERT.

Secondo.

ARMIN SCHOTTE.

Andante con moto. $\text{♩} = 100.$

p legato.

P P P P P

rit.

a tempo.

rit.

1777-12

$\frac{3}{4}$ The *P*s, signify Pedal.
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PEGASUS.

GALOP DE CONCERT.

Primo.

ARMIN SCHOTTE.

Andante con moto. ♩ - 100.

The musical score is written for piano and right hand. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a *legato* instruction. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a *rit.* (ritardando) marking. The fourth system is marked *a tempo*. The fifth system concludes with a *rit.* marking. The score includes various musical notations such as slurs, ties, and fingerings. There are also decorative symbols like stars and floral motifs interspersed between the staves.

Secondo.

Tempo di Galop. $\text{♩} = 92$.

Musical score for "Secondo" in 2/4 time, Tempo di Galop. The score is in bass clef with a key signature of two flats. It consists of six systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes a fortissimo (*ff*) dynamic and a first/second ending. The third system is marked *ff*. The fourth system is marked *ff* and ends with a mezzo-forte (*mf*) dynamic. The fifth system is marked *cresc.* and includes a trill. The sixth system is marked *f* and includes a piano (*p*) dynamic. The score is heavily annotated with fingering numbers (1-5) and includes various musical symbols like accents and slurs.

Tempo di Galop. $\text{♩} = 92$.

Primo.

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melody with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment with eighth notes. Fingering numbers (1-5) are indicated throughout.

Second system of the musical score. It continues the two-staff format. The right hand melody includes a first ending bracket labeled "1." and a second ending bracket labeled "2." leading to a double bar line. The dynamic changes to fortissimo (*ff*) at the end of the system. Fingering and articulation marks are present.

Third system of the musical score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic is *ff*. Fingering numbers are clearly visible.

Fourth system of the musical score. The right hand melody features some chromatic movement. The dynamic changes from *ff* to mezzo-forte (*mf*) in the latter part of the system. Fingering and articulation marks are present.

Fifth system of the musical score. The right hand melody includes a trill-like figure. The dynamic is *mf*. The system ends with a *cresc.* (crescendo) marking. Fingering and articulation marks are present.

Sixth system of the musical score. The right hand melody features a trill. The dynamic changes from *ff* to piano (*p*) at the end of the system. The system concludes with a double bar line. Fingering and articulation marks are present.

Secondo.

Musical score for the "Secondo" section, consisting of four systems of piano accompaniment. The first system includes a treble clef staff with a first ending bracket. The second system continues the accompaniment. The third system features a forte (*ff*) dynamic marking. The fourth system concludes with a piano (*p*) dynamic marking and a first ending bracket.

TRIO.

cantabile.

Musical score for the "TRIO" section, consisting of two systems. The first system is marked *cantabile* and includes a first ending bracket. The second system continues the music with a first ending bracket and a repeat sign.

Primo.

8.

mark well the left hand.

8.

cresc.

8.

ff

p

TRIO.

8.

p

8.

1. 2.

Secondo.

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 is three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are some performance markings, including a '20' and an asterisk below the bass staff.

The second system continues the musical piece. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation is dense with sixteenth notes and rests. There are some performance markings, including a '20' and an asterisk below the bass staff.

The third system of musical notation shows a change in the melodic line, with more sustained notes and some slurs. The bass line continues with a steady rhythmic accompaniment. There are some performance markings, including a '20' and an asterisk below the bass staff.

The fourth system of musical notation features more complex rhythmic patterns and some slurs. The notation is dense with sixteenth notes and rests. There are some performance markings, including a '20' and an asterisk below the bass staff.

The fifth system of musical notation includes a first ending bracket labeled '1.'. The notation is dense with sixteenth notes and rests. There are some performance markings, including a '20' and an asterisk below the bass staff.

The sixth system of musical notation features a complex rhythmic pattern with many sixteenth and thirty-second notes. The notation is dense with sixteenth notes and rests. There are some performance markings, including a '20' and an asterisk below the bass staff.

Primo.

This musical score is for a piece titled "Primo." It is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *ff* (fortissimo). There are also first and second endings marked with "1." and "2." and repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the sixth system.

Secondo.

This musical score is for the second movement, 'Secondo', and is written for a grand piano. It consists of six systems of music, each with a right-hand and left-hand part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

The first system begins with a *ff* (fortissimo) dynamic marking. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment. The second system continues this texture, ending with a *p* (piano) dynamic marking. The third system introduces a melodic line in the right hand with various ornaments (accents and mordents) and a *f* (forte) dynamic. The fourth system features a *f* dynamic in the right hand and a *p* dynamic in the left hand. The fifth system shows the right hand playing a melodic line with ornaments and the left hand continuing its accompaniment. The sixth system concludes with a *ff* dynamic in the right hand and a *p* dynamic in the left hand.

Primo.

8.....

ff *p*

8.....

ff *p*

8.....

ff *p* cresc.

8.....

ff *p* cresc.

8.....

ff *p*

8.....

ff *p*

First system of musical notation, featuring two staves. The left staff contains chords with a forte (*ff*) dynamic marking. The right staff contains a melodic line with a forte (*ff*) dynamic marking. The music is in 4/4 time and begins with a treble clef.

Second system of musical notation, featuring two staves. The left staff contains a melodic line with a forte (*ff*) dynamic marking. The right staff contains a melodic line with a forte (*ff*) dynamic marking. The music is in 4/4 time and continues with a treble clef.

Third system of musical notation, featuring two staves. The left staff contains a melodic line with a forte (*f*) dynamic marking. The right staff contains a melodic line with a forte (*f*) dynamic marking. The music is in 4/4 time and continues with a treble clef.

Fourth system of musical notation, featuring two staves. The left staff contains chords with a forte (*f*) dynamic marking. The right staff contains chords with a forte (*f*) dynamic marking. The music is in 4/4 time and continues with a treble clef.

Fifth system of musical notation, featuring two staves. The left staff contains chords with a forte (*f*) dynamic marking. The right staff contains chords with a forte (*f*) dynamic marking. The music is in 4/4 time and continues with a treble clef.

Secondo.

Primo.

8.

8.

8.

8.

8.

MY REGIMENT.

MARCH.

Notes marked with *on* (s) must be struck from the *terist*.

Tempo di marcia. ♩ = 132.

Secondo.

Otto Anschutz.

The musical score consists of five systems of piano accompaniment. Each system has a bass clef on the left and a treble clef on the right. The music is in 2/4 time. The first system includes dynamic markings *f*, *mf*, and *f*, and performance instructions like *Ped.* and *(simili-)*. The second system includes *f* and *mf*. The third system includes *f*. The fourth system includes *f*. The fifth system includes *cras.* and *Ped.*. The score is marked with various ornaments and articulation marks throughout.

MY REGIMENT.

MARCH.

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

Tempo di marcia ♩ - 132.

Primo.

Otto Anschütz.

The musical score is written for piano and left hand. It consists of five systems of two staves each. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The tempo is marked 'Tempo di marcia ♩ - 132'. The piece is in the 'Primo' style. Dynamics include *f*, *mf*, *ff*, and *ten.* (tenuissimo). Articulations include accents and slurs. Pedal points are indicated by 'Ped.' with a star symbol. Fingerings are shown with numbers 1-5. The score concludes with the marking 'CRES.' (Crescendo).

1258-8

Secondo.

First system of the 'Secondo' section. Right hand: piano (p). Left hand: forte (f). Pedal points are marked below the left hand notes.

Second system of the 'Secondo' section. Right hand: forte (f). Left hand: mezzo-forte (mf). Pedal points are marked below the left hand notes. First and second endings are indicated.

Trio.

First system of the 'Trio' section. Right hand: forte (f). Left hand: piano (p). Pedal points are marked below the left hand notes.

Second system of the 'Trio' section. Right hand: piano (p). Left hand: piano (p). Pedal points are marked below the left hand notes.

Third system of the 'Trio' section. Right hand: mezzo-forte (mf). Left hand: mezzo-forte (mf). Pedal points are marked below the left hand notes.

Fourth system of the 'Trio' section. Right hand: piano (p). Left hand: piano (p). Pedal points are marked below the left hand notes.

Primo.

1 2 3 2 1 9
4 3 2 5 Ped. * Ped. *
mf

8- 1. 2.
Ped. * Ped. * Ped. * Ped. *
cres. mf

Trio.

Cantabile.

mf p
Ped. *

Ped. *

mf Ped. *

Ped. *

Secondo.

This musical score is for the second system of a piece. It consists of five systems of music, each with a grand staff (treble and bass clefs). The music is primarily in the bass clef.

- System 1:** Features a series of chords in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present. Pedal markings are indicated with "Ped." and a circled asterisk.
- System 2:** Continues the rhythmic accompaniment. Pedal markings are present.
- System 3:** Includes first and second endings. The first ending is marked "1." and the second "2.". There are also fingering numbers (1, 2, 3, 4, 5) and a dynamic marking of *f*. Pedal markings are present.
- System 4:** Continues the piece with chords and accompaniment. Pedal markings are present.
- System 5:** The final system on the page, ending with a double bar line. Pedal markings are present.

The score includes various musical notations such as chords, stems, beams, and dynamic markings. Pedal markings are consistently used throughout the piece.

Secondo.

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the following elements:

- System 1:** Treble staff has a forte (*f*) dynamic. Pedaling instructions are present in the bass staff.
- System 2:** Treble staff has a forte (*f*) dynamic. Pedaling instructions are present in the bass staff.
- System 3:** Treble staff has a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*). Pedaling instructions are present in the bass staff.
- System 4:** Treble staff has a forte (*f*) dynamic, transitioning to fortissimo (*ff*). Pedaling instructions are present in the bass staff.
- System 5:** Treble staff has a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*). Pedaling instructions are present in the bass staff.

Additional markings include slurs, accents, and various fingerings throughout the piece.

ten. **Primo.** *ten.*

f *ten.* *f* *ten.*

Ped. * *Ped.* *

ten. *ten.*

Ped. * *Ped.* *

8

f *mf*

Ped. * *Ped.* *

8

f *cres.* *f*

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

f *mf* *f*

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

AUTUMN

HERBST.

Valse N^o III.

F. Chopin.

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

Tempo di Valse. $\text{♩} = 80$.
dolce.

N. B. N. B. N. B. N. B. N. B. N. B. N. B. N. B.
 N. B. N. B. N. B. N. B. N. B.
 Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. *
 523 5

N. B. Heed the change of fingering.

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Edition Kunkel.

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

Ped. * Ped. * / Ped. * N.B. N.B. N.B. N.B.

N.B. N.B. N.B. piu cres.

cen-----do f molto appassionato

rit. a tempo. Ped. * 523-5 Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Cantabile.
 mf
 Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. *
 N. B. Ped. * Ped. * Ped. *
 f
 i. h. f
 Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 cres. cen. do
 Ped. N. B. * Ped. N. B. * Ped. N. B. * Ped. N. B. * Ped. N. B. * Ped. *
 rit.
 appassionato
 Ped. * Ped. *
 N. B.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and slurs. The lower staff (bass clef) contains a harmonic accompaniment. A dotted line labeled "do" is positioned above the lower staff. The dynamic marking *f* is present.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a section with a *Ped.* marking and asterisks. The tempo marking *rit.* is above the upper staff, and *a tempo.* is above the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff includes a section with *Ped.* markings and asterisks.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff includes a section with *Ped.* markings and asterisks.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff includes a section with *Ped.* markings and asterisks. The system concludes with a double bar line.

or thus.

Sixth system of musical notation, providing an alternative bass line for the previous system. It features a melodic line in the bass clef with slurs and fingerings.

GLIDING WITH THE TIDE.

WALTZ.

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

CLARA LIETZMANN.

Tempo di Valse $\text{♩} = 80$. (In Waltz time.)

Cantabile. (Slowing)

marcato la melodia (mark the melody)

(Key of B² major.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat major). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Arrows (\curvearrowright) are placed under several notes in both hands, indicating they should be struck from the wrist. The system concludes with a *Cantabile* marking and a *Slowing* instruction.

The second system continues the piece. It features similar melodic and harmonic patterns. The dynamics remain piano. The notation includes various articulations and fingerings, with arrows (\curvearrowright) marking specific notes for wrist-struck execution.

The third system continues the piece. The melodic line in the right hand shows some variation in rhythm and pitch. The accompaniment in the left hand remains consistent. Arrows (\curvearrowright) continue to mark notes for wrist-struck execution.

The fourth system concludes the piece. The tempo returns to the initial *Tempo di Valse*. The final measures include a *ritard.* (ritardando) marking and a *tranzito slower* instruction. The piece ends with a final chord in the right hand.

a tempo. (resume the time.)

Con anima. (with animation.)
1 3 5 1 2 ten.

(Key of F major.)
1 2 3 1 2 4 ten.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with fingerings (1-3-3-1-2-4) and a *ten.* (tension) marking. The bass staff provides harmonic accompaniment with chords and arpeggios.

Second system of musical notation, continuing the piece. It includes fingerings and a *ten.* marking in the treble staff.

Third system of musical notation, marked *Cantabile* and *marcato la melodia*. The treble staff features a slower, more expressive melodic line.

Fourth system of musical notation, continuing the *Cantabile* section with a focus on the melody.

Fifth system of musical notation, further developing the melodic and harmonic themes.

Sixth system of musical notation, concluding the page with a final melodic phrase and harmonic support.

First system of musical notation, featuring a treble and bass clef. The bass clef part includes the instruction *cresc. (inoltre in staccato.)*. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings include *mf* and *f*. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It includes a first ending bracket with a second ending. Fingerings and dynamics are consistent with the previous system.

Scherzando.

Third system, the beginning of the *Scherzando* section. The tempo is marked *mf*. The music features complex rhythmic patterns and chords. Dynamics include *mf* and *ten.*. Fingerings are clearly marked.

Fourth system of the *Scherzando* section. It continues the intricate rhythmic and harmonic material. Dynamics range from *mf* to *ten.*.

Fifth system of the *Scherzando* section. The notation includes various articulations and dynamic markings such as *mf* and *ten.*.

Sixth system of the *Scherzando* section, concluding the piece on this page. It features complex chordal textures and rhythmic patterns, ending with a double bar line.

Cantabile.

marcato la melodia.

rit.

a tempo.

The page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat). The first system is marked 'Cantabile.' and 'marcato la melodia.' The second system continues the piece. The third system continues. The fourth system continues. The fifth system is marked 'rit.' and the sixth system is marked 'a tempo.' The notation includes notes, rests, and ornaments.

This page of musical notation is for a piano piece, likely in the key of B-flat major (one flat). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and ornaments. The piece concludes with a double bar line and a repeat sign.

The first system shows a melodic line in the treble clef and a supporting bass line. The second system continues the melodic development. The third system introduces a more complex texture with multiple voices in both hands. The fourth system features a prominent bass line with a melodic contour. The fifth system includes the instruction *una corda. (with soft pedal.)* and a dynamic marking of *pp*. The sixth system concludes the piece with a final melodic flourish and a repeat sign.

I LOVE BUT THEE, YES ONLY THEE.

(ICH LIEBE DICH, NUR DICH ALLEIN.)

Words by I. D. Foulton.

Music by A. G. Robyn.

Moderato. ♩ - 96

con espressione.

The piano introduction consists of two staves. The right hand plays a melody with a 1-2-3-4-2-1 fingering. The left hand provides a harmonic accompaniment with chords and single notes.

2. Wa - rum ich trau - rig, bist du fern, Und warum mich die Freude flieht! Wenn
1. Ich weiss nicht, warum ich dich lieb, Warum nach dir mein Herz sich sehnt, Ich

The first system of the vocal score shows the vocal line and piano accompaniment. The piano part features chords and a steady bass line. The vocal line has two parts: a soprano part and an alto part.

1. I do not know why I should love Thee, on - ly thee, and wish thee mine; But
2. Why far from thee are days so long! Why does my spir - it droop and pine! Why

2. du mir nah, wa - rum ich selig! Ich - lie - be dich, nur dich al - lein! Und
1. weiss nur dies, mein süs - ses Leben, Ich lie - be dich, nur dich al - lein! Ich

The second system of the vocal score continues the vocal line and piano accompaniment. The piano part includes a *rall.* marking. The vocal line has two parts: a soprano part and an alto part.

1. this I know, O tim - id dove, I love but thee, yes, on - ly thee! I
2. by thy side is life a song! I love but thee, yes, on - ly thee! Yes

2. mag nun höh - nen, bö - se sein, Mein Le - ben denk' an dies al - lein: Ich
1. weiss nicht wa - rum diess mein Herz Ist oh - ne Dich so öd' und leer; Doch

The third system of the vocal score continues the vocal line and piano accompaniment. The piano part includes a *a tempo.* marking. The vocal line has two parts: a soprano part and an alto part.

1. do not know why 'tis my life Seems to be but a part of thine; But
2. some may smile and some may blame, But sweet my love bear this in mind, Though

2. bin und blei - be e - wig dein. Ich lie - be dich, nur dich al - lein!

1. diess fühl ich in Freud' und Schmerz, Ich lie - be dich, nur dich al - lein!

rall.

1. this I know in peace or strife, I love but thee, yes on - ly thee!

2. oth - ers smile, I'll be the same, I love but thee, yes, on - ly thee!

rall.

rall.

Ich lie - be dich, nur dich al - lein! Ich weiss nur

a tempo.

1. & 2. I love but thee, yes, on - ly thee. But this I

a tempo.

poco -

diess, mein süs - ses Le - ben: Ich lieb' nur dich

rit.

know, Oh tim - id dove, I love but thee

a poco - cres - cen - do

Ich lieb' nur dich, Ich lieb' nur dich, nur dich al - lein!

f

I love but thee, I love but thee, yes, on - ly thee.

THE HAPPY WANDERER.

MOMENT MUSICAL.

Moritz Moszkowski.

Con moto. $\text{♩} = 100$.

The musical score is presented in five systems, each with a piano part on the left and a right-hand part on the right. The piano part is marked *mf* and the right hand is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.*, *dim.*, and *f*. The piece concludes with a final cadence marked *f mf*.

First system of musical notation, featuring a treble and bass clef. The music includes complex fingerings (e.g., 5, 3, 1, 3, 2, 3, 4, 5) and articulations (accents, slurs) across both staves.

Second system of musical notation, continuing the piece with various dynamics and phrasing. It includes slurs and accents throughout the system.

Third system of musical notation, showing rhythmic patterns and dynamic markings. The music features a mix of eighth and sixteenth notes with slurs and accents.

Fourth system of musical notation, with intricate fingerings and dynamic changes. It includes slurs and accents, with dynamic markings like *mf* and *f*.

Fifth system of musical notation, including the vocal line "cres - cen - do". The music features dynamic markings *p*, *cres*, and *ff*, along with slurs and accents.

Sixth system of musical notation, featuring a piano part with "dim." and "p" markings. The music includes slurs and accents, with dynamic markings like *p* and *mf*.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4). The bass staff provides a harmonic accompaniment. A *cresc.* marking is present in the treble staff.

Second system of musical notation. The treble staff continues the melodic line with ornaments and fingerings. The bass staff accompaniment includes a *cresc.* marking.

Third system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff accompaniment includes a *cresc.* marking.

Fourth system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff accompaniment includes a *dim.* marking.

Fifth system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff accompaniment includes a *Con anima.* marking and a *cresc.* marking.

Sixth system of musical notation. The treble staff features a melodic line with ornaments and fingerings. The bass staff accompaniment includes a *cresc.* marking.

I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Translation by H. Hartmann.

Words by Emma J. Bell.

Franklin E. Cook.

Moderato ♩ - 92.

3. *wieder träumt' mir's, Lieb: Der Le-bens-a-bend sinkt, Doch*
 2. *träumte künft'ges Glück, Dass einst der Tag be-ginnt, Da*
 1. *Im Traundes Glü-ckes Lenz Hab' wie-der ich ge-schaut Den*

3. *wieder träumt' mir's, Lieb: Der Le-bens-a-bend sinkt, Doch*
 2. *träumte künft'ges Glück, Dass einst der Tag be-ginnt, Da*
 1. *Im Traundes Glü-ckes Lenz Hab' wie-der ich ge-schaut Den*

1. Oh I've been dream-ing, love, Of stand-ing by your side, The
 2. I've been dream-ing, love, That in a fu-ture bright, My
 3. I've been dream-ing, love, Life's eve was draw-ing nigh; Loves

3. *Lie-bes-licht be-glänzt den Pfad, Der Strahl am A-bend-himmel blinkt. Das*
 2. *dic-ker Arm Dich schützt und trägt, Dein Glück und meins zu-sammen-riñt Käm*
 1. *Glanz des Au-ges lie-be-hold, Die mir ge-lob-te: schö-ne Braut Die*

1. *love-lights shin-ing in your eyes, My hap-py, peer-less, promised bride! We*
 2. *strong right arm your stay should be, Your hap-pi-ness my chief de-light. Should*
 3. *sun- light cheer'd the down-ward path, And beam'd athwart a cloud-less sky. The*

1308 - 4

3. Licht er-blass - te, Lieb... Der letz - te Glanz dem Gang Auf
 2. Kummer ü - ber Dich, Kränkt' Dich manch bit - t'res Wort, Dann
 1. Lip - pe haucht den Eid Von Lieb', Be - stän - dig - keit Und

1. breath'd those ho - ly vows, Of love and con - stan - cy, With
 2. wea - ry care o'er take, Or bit - ter grief draw near, Your
 3. light was fad - ing, love, The last pale ray that gleam'd Up -

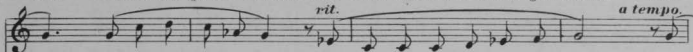
3. dim - brem Er-den-pfad war der; Der Deinem lich - ten Aug' ent - sprang. Nun
 2. ruht' Du aus an meiner Brust, Die Züh - re küsst vom Aug' ich fort. Ein
 1. Hand in Hand und Herz bei Herz Wir schwuren für die E - wig - keit Ja,

1. hand, in hand, and heart to heart, We plighted for e - ter - ni - ty Yes
 2. rest should be up - on my breast, My hand would dry each fall - ing tear A
 3. on my dark'ning sight was that Which in your ten - der glan - ces gleam'd The
 rit.

3. alt zu sein, es ist kein Traum; Den Schei - tel bleicht des Al - ters Schnee. Bei
 2. Bess - rer hat Dich nun im Bann, Be - rei - tet Dei - nes Le - bens Glück Dein
 1. wie - der träumt mir von der Zeit Der eit - le Traum der schönsten Nacht, Der

1. I've been dreaming o'er a - gain, That vain sweet dream of long a - go That
 2. hand - less ten - der love than mine Now smoothes for you lifes rug - ged way; Your
 3. grow - ing old, love, is no dream; Up - on my brow is winters snow, The

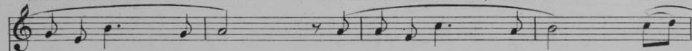
Dir zu sein in letzter Stund Ein eit - ler Traum war's wol - ler Weh! Ich
 Herz ward jenem ab - ge - wandt Der sich in Träumen sehnt zu - rück. Ich
 mich beherrschte je - de Stund' Die Erd' zum Himmel mir ge - macht. Ich



once fill'd all my wak - ing hours And made a par - a - dise be - low. Oh
 heart has care - less grown of one Whose dreams still fond - ly backward stray. Oh
 hope to die in loves em - brace Is but a dream of long a - go. Oh



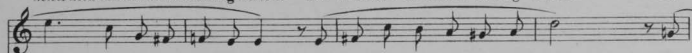
träumt' von sü - sser Lieb' Den hehrsten Traum; - al - ein Er



I've been dream - ing, love, The fondest dreams of you, They



schwand schon vor dem Morgenlicht Die Träume blei - ben e - wig Schein Ich



van - ish with the morning light, Those dreams of you can neer come true. Oh,



träumt' von sü - sser Lieb Den hehrsten Traum al - lein Er

I've been dream - ing, love, The fondest dreams of you, They

Ped. * Ped. * Ped. * Ped.

schwand schon vor dem Morgenlicht Die Träume blei - ben e - wig Schein.

van - ish with the morning light, Those dreams of you can ne'er come true.

1. 1st & 2nd Verse. *rit.*

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

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

3. Und 2. 3rd Verse. Mir Träume blei - ben e - wig Schein.

2. Oh dreams of you can he'er come true
3. Oh

rit.

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

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GRADE 1.

STUDIES AND PIECES.

| | |
|---|----------------------|
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| Katie's Favorite Schottische..... | <i>Sidus</i> 35 |
| Papa's Waltz..... | <i>Sidus</i> 35 |

GRADE 1 TO 1½.

STUDIES AND PIECES.

| | |
|---|-----------------|
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| Pieces.—Joys of Spring—Waltz..... | <i>Sidus</i> 35 |
| Lilli's Polka..... | <i>Sidus</i> 35 |
| The Promenade—Bondo..... | <i>Sidus</i> 35 |

GRADE 1½ TO 2.

STUDIES AND PIECES.

| | |
|---|------------------------|
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| Op. 14, sixty melodious studies in three books, each 1.00 [a. s.]..... | <i>Loebichers</i> 3 00 |
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| My Darling (York)..... | <i>Sidus</i> 35 |
| Child's Prattle—Bondo..... | <i>Sidus</i> 35 |
| Bohemian Girl (Pantasia—Ballad)..... | <i>Sidus</i> 35 |
| Il Trovatore (Pantasia—Vend)..... | <i>Sidus</i> 35 |
| Mentel, Op. 14, No. 1 (edition for the young pianist) [a. s.]..... | <i>Paderewski</i> 35 |

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| | |
|--|--------------------------|
| Studies.—Op. 11, twenty-four characteristic studies in two books, each 1.00 [a. s.]..... | <i>Kroeger</i> 2 00 |
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| Minchaha Polka..... | <i>Lara</i> 35 |
| Fra Diavolo Fantasia (Auber)..... | <i>Sidus</i> 35 |
| Fant Fantasia (Gomul)..... | <i>Sidus</i> 35 |
| Martha Fantasia (Fischer)..... | <i>Sidus</i> 35 |
| Spring Waltz [a. s.]..... | <i>Chopin</i> 35 |
| Summer Waltz [a. s.]..... | <i>Chopin</i> 35 |
| Ada's Favorite Bando..... | <i>Armsstrong</i> 35 |
| My Regiment—March..... | <i>Anshute</i> 35 |
| Sweet Remembrance..... | <i>Muller</i> 35 |
| Little Mischief..... | <i>Anshute</i> 35 |

GRADE 3.

STUDIES AND PIECES.

| | |
|--|---------------------------|
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GRADE 3.—CONTINUED.

| | |
|--------------------------------------|-----------------------|
| Pieces.—Happy Weddings—Bondo..... | <i>Sidus</i> 35 |
| Plantation Dance..... | <i>Cerito</i> 35 |
| Whisperings of Love..... | <i>Osford</i> 35 |
| Bohemian Girl (Pantasia—Ballad)..... | <i>Sidus</i> 35 |
| Il Trovatore (Pantasia—Vend)..... | <i>Sidus</i> 35 |
| Norma Fantasia (Bellini)..... | <i>Sidus</i> 35 |
| Echoes of the Woods..... | <i>Sidus</i> 35 |
| Polo (Galop)..... | <i>Diakpans</i> 35 |
| Our Boys (Panfaro Millard)..... | <i>Anshute</i> 35 |
| Hans' March—Galop..... | <i>Armsstrong</i> 35 |
| La Jota—Spanish Dance..... | <i>Armsstrong</i> 35 |
| Piccolorial Pleasures—Waltz..... | <i>Beulow</i> 35 |
| Angelo Capponi—Bavaria..... | <i>Fuchsler</i> 35 |
| Crescendo Elegance—Quickstep..... | <i>Schieffarth</i> 35 |
| MI Reina (My Queen)..... | <i>Reller</i> 35 |
| McAndrew Boys March..... | <i>Paull</i> 35 |

GRADE 4.

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| | |
|--|--------------------------|
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| | |
|--|------------------------|
| Pieces.—Il Trovatore (Pantasia—Vend)..... | 3 00 |
| Queen of the Ball—Mence..... | <i>McLellan</i> 35 |
| Humoreske in E minor, op. 10..... | <i>Kroeger</i> 35 |
| Humoreske in E major (Cradle Song) op. 35..... | <i>Kroeger</i> 35 |
| Editha Whispers—Mazurka..... | <i>Beckhart</i> 35 |
| Fairies' Musing..... | <i>Hollenkamp</i> 35 |
| Pit-a-Pat—Caprice..... | <i>Flasberg</i> 35 |
| Mouset Moderne..... | <i>Conrad</i> 35 |
| William Tell (Pantasia—Boswell)..... | <i>Sidus</i> 35 |
| La Gazelle..... | <i>Ernst</i> 35 |
| Heather Belle Polka..... | <i>Ernst</i> 35 |
| Trembling Leaves..... | <i>Osford</i> 35 |
| William Tell Fantasia (Romini)..... | <i>Sidus</i> 35 |
| March des Adolphianes..... | <i>Osley</i> 35 |
| On Blooming Meadows—Waltz..... | <i>Rive-King</i> 3 00 |
| Berell d'Amour, la Love's Awakening..... | <i>Moskowitz</i> 1 00 |
| Suite No. 1, No. 2..... | <i>Oriag</i> 35 |
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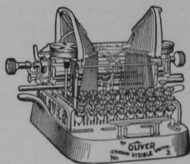
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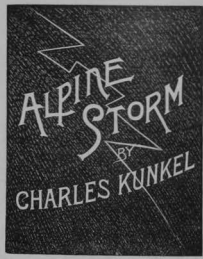
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INDIVIDUALISM IN PIANO-PLAYING.

WHAT is it to play Beethoven, and how did Beethoven play his music? Who knows? Who sets the pace and the style and the exactness of this great master's compositions? asks an exchange.

Are great artists (who have doubtless made much study of the works in question, the traditions concerning them, and contemporary artistic performances) to be bound down to the technique and say so of a distant past in the performance of works like those in question? Of how much value would a performance be to-day carried out according to the manner and methods of fifty years ago?

If imitation is wanted, and that only, why will not an electric piano or an æolian attachment answer the purpose? The expense would certainly be much less, and the performance would be mechanically perfect.

Is it desirable, if it were possible, to bring all "interpretation" to the dead level of any one model, no matter how good it may be?

Trained imitation is, doubtless, more to be desired than crude originality and weak individualism, but in the case of real talent, and more especially in the case of undoubted genius, the player's individuality is desirable.

The critics say the "thought" of an author is lost in a player's individualism. Who knows the "thought" of Beethoven in this matter? It is not *thought* he seeks to express. It is *feeling and emotion*. Music expresses no thought. It is a medium for expressing feeling and emotion, and that is never twice alike in any human soul.

If Beethoven was the genius he is acknowledged to be, did he ever play any of his compositions exactly twice alike? No. The great master, like his music, was a thing of moods and emotions, and the interpretation of any composition was according to the mood or state of feeling in which he happened to be at the time. He could not do otherwise, except by becoming a mere automaton, and he, of all men, would be the last to submit to any such condition of things.

The liberty Beethoven would claim for himself in the matter of interpretation he certainly would allow to others. And we have not the least doubt but that if he could have heard Reisenauer play his C-minor Sonata he would have highly approved of it, and very possibly have expressed a wish that he could have played it half so well.

Modern technique, modern instruments, modern culture require modern interpretation, and this calls for intense individualism. Would Beethoven play his music now as he did when it was composed? Why, even in those days he laughed at the "meanings" the program-makers put into his compositions, claiming that each performer should, and, if he were an artist, would put his own personality into his playing.

Nowadays, when nearly everything is tech-

nique and pace, the true artist is soon recognized. One will instance, without trying to be exhaustive, a few different styles of piano-playing. First: there is playing with technique and nothing else; merely the playing of certain notes as quickly as possible with certain accents. Let us rid ourselves of this method at once. Secondly: there is playing with technique, and certain musicianly accomplishments and with taste. This is very acceptable for a student affecting the so-called Classic School. But is this enough? Should not the emotional side of music predominate? Thirdly: there is playing not only with musicianly accomplishments, taste and technique, but with passion, sorrow and joy that thrills one through and carries one for away into the fairyland of light and shade, the roaring of mighty waters, the land of the glowing East, and to nature itself where all is truth and perfection. Is not this what we are seeking? True Art at its greatest! Let us prize it as we should.

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John Philip Sousa, who from his experience as composer and conductor, extending for more than twenty years, and gained in all parts of this country and Europe, is better qualified than any one to speak on popular music, believes that simplicity is the greatest element of popularity in music.

"There is probably no term," said he in *Music Trade Review*, "more absurd and more often mistaken in its real meaning than 'popular music.'"

"To the average mind and very often to the professional musician 'popular' music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and common place in treatment. And yet in reality there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed the most by orchestras, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions, whether based on complex or simple tunes, have survived the longest.

"There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the 'Tannhauser' overture.

"For spontaneity, brilliancy, and melodic charm, most musicians will agree that the 'Poet and Peasant' overture is the master work of Suppe, and that composition has been drummed and hammered for these many years.

"A melody happening to catch the fancy of the public becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon palls and sinks into deepest oblivion. I do not think that any one will question that 'Faust' is the best opera that Gounod ever wrote—melodically, dramatically,

and from the technical point of orchestration it stands above the others, and beyond all doubt it is the most popular of the great Frenchman's compositions. The same argument can be used with equal force for 'Carmen,' 'Bohemian Girl,' 'Maritana,' and other operas that have won and still maintain the popular favor.

"Among shorter compositions, such as marches, waltzes and songs, the very same condition exists. I recall that when I was in Vienna two years ago, I asked Emil Lindau, the famous Austrian librettist, if the 'Blue Danube Waltz' was played out, and received the terse reply that 'so long as Vienna endured, so long would the 'Blue Danube' live'.

"My theory is that any melody with sufficient intrinsic merit to catch the popular taste, and capable of being harmonized by strict rules, is worthy of consideration. Such a melody, badly harmonized and crudely noted, only appeals to me as would a pretty child of the slums, badly dressed, slipshod, and with disheveled hair. But place the same girl under the skillful ministrations of the hairdresser and the modiste, and mark the change. The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

"I fear that the professional musician, and the dilettante as well, allow their prejudices to warp their judgment very often, in their estimate of a musical composition. The poet or lover of poetry would never denounce a poem like 'The Skylark' as trifling merely because it is short and simple, but I think that sometimes we of the musical profession are apt to think that the mastodonic symphony, the elephantine overture, or the Leonine prelude are entitled to all our consideration; while the skylarkist's valse, march or ballad wins no place in our affections.

"There are times when the simpler and plainer-spoken themes appeal more potently. I agree with Longfellow when he says:

Come read to me some poem,
Some simple and heartfelt lay
That shall soothe this restless feeling
And banish the thought of day.
Not from the grand old masters.
Not from the bard's sublime,
Whose distant footsteps echo
Through the corridors of time.
Read from some humbler poet,
Whose songs gushed from his heart
As showers from the clouds of summer
Or tears from the eyelids start.

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