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MOZART



BEETHOVEN



HAYDN

# KUNKEL'S Musical Review

APRIL, 1905

Vol. 30

Whole No. 305

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APRIL

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WHO WAS THE GREATEST COMPOSER?

In the course of an admirable and highly eulogistic article on "The Greatness of Mozart," W. J. Henderson wrote:

"Now a word for those who skim the surface of all critical comment and see up their imperfect views to the misrepresentation of the writer. The author of this article has not said that he regards Mozart as the greatest composer that ever lived. He has been trying for a quarter of a century to decide who was the greatest composer, but he is farther from the decision than he was in the beginning. Then he thought he had Beethoven comfortably tucked away in the back of his head, but that he would just take a little closer look at

the others before springing his startling discovery on an unsuspecting public.

"It was that looking about that got him into difficulties. He has now arrived at the comfortable state of mind of the man in one of the Philippine Governor Taft's best stories. This man lived on the banks of Sathoquachoparrie Creek. Said an acquaintance to him:

"'Jake, how do you spell the name o' this here creek?"

"'Wal,' said Jake, 'some folks spells it 'mother, but I don't believe there be any right way to spell it.'

"This writer has almost concluded that there is not any greatest composer, because some are great one way and some another, and there you are.

"This writer has not said that he prefers Mozart to Wagner. Neither has he intimated that

Wagner is not such great shakes after all. He does not indulge in the comparative method of criticism. It is not any one's business whether Mozart is greater than Wagner. One good reason for this is that they cannot be compared for they are of two totally different genres. Both are great. Why not try to enjoy both."

Gabriel Astruc is co-operating with Signor Sonnogro to organize an Italian operatic season in Paris and a Beethoven festival for May. Like the Rheims musical festival organized in connection with the inauguration of the Liast statue and the Mozart celebration at Salzburg. The Beethoven concerts will last four days, the program comprising Beethoven's nine symphonies, and singers of the highest international reputation will be engaged.

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Vol. 30

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THOMAS M. HYLAND, . . . EDITOR

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## MUST THE TRUE NEGRO MUSIC BECOME OBSOLETE?

Some interesting statements about the true African music and its decline were made by Mrs. Jeannette Robinson Murphy, who is accorded a foremost rank among negro folklorists. Many people in America to-day, she said, not discerning the wealth and beauty of the true negro songs, not only tolerate the manufactured "coon songs," but fail to recognize their spurious quality. "Even poets of the colored race," she complains, "are adding to this great wrong, and are creating a false, flip-pant new song to be put into the mouths of a guiltless people." She urged that this generation owes it to posterity to see that the genuine negro music be handed down in all its purity. Writing in an exchange she said:

"The only plan which will effectually preserve the old slave music in all its beauty, its power, its quaint and irresistible swing will be for the negroes themselves, by the aid of skilled annotists, by phonographs, and by every art available, to awaken to the real value of this wonderful music. They alone can work in every corner of the unique and varied field, creating a new interest among their race alike in their camp-meeting 'spirituals,' the crooning lullabies of the nursery, and the roustabout songs of the river.

"The sporadic efforts of a few far-seeing negroes will avail little. The negro preachers over the entire South should be encouraged to lead in this grand work. Our judicious praise of their 'spirituals' might do much to prolong their life, but without united effort on our part looking to that end, and an increased interest and desire on theirs to sing those songs, they must surely die. Their songs, which need no instrumental aid of any kind, are even now, in

our iconoclastic cities, being supplanted by hymns from regular English hymn-books, to the accompaniment of an organ—an innovation to be deplored, since this new singing is not to be compared in heart power to their own spontaneous outpourings."

Mrs. Murphy describes one of these "spirituals," which tells the story of the "Prodigal Son" in fully one hundred verses. This song, we are told, "like all of their others, is sung differently in every locality, and, furthermore, no negro ever sings the same song twice in just the same way." Again, she states that all of their hymns "lose immeasurably by being taken out of their original settings in the church and sung as solos, yet even in this form they produce a miraculous effect upon the emotions of both learned and the ignorant."

"The old aunties say that these songs are so 'filled wid de Holy Sperit' that they forget they are working if they just keep singing all the time. No Southerner ever doubts the truth of this statement.

"It is quite the fashion among learned Northern men to call this imported African music 'the only folk music of America.' Why should we not with equal justice call the transplanted Scotch, Irish, and the music of other races our American music?

"These melodies certainly were brought by the negroes from the Dark Continent along with customs and traditions and sickening voodooism which are surviving here to-day.

"To the majority of people the mention of a negro song brings up instantly visions of "I want yer, ma honey," or 'Alabama Coon,' or even the lovely 'Suwanee River' and 'Old Kentucky Home'—all written by white people who are not so constructed mentally as to be able to write a genuine negro song."

According to Mrs. Murphy, all the older negroes implicitly believe that God Himself inspired the words of their hymns. Moreover, if by any miracle the Bible were lost to us to-day, she states, we could look to these unappreciated negro "spirituals" for fully one-fifth of its contents. Of some of the peculiarities of their music she writes:

"The negro by some mysterious power does not take a breath at the end of a line or verse, but carries over his breath from line to line and from verse to verse, at the imminent risk of bursting a blood-vessel. He holds on to one note till he has a firm hold of the next one, and then besides he turns every monosyllabic word into two syllables and places the accent where

it does not belong, on the last half of the word.

"Negroes all seem to know by the most wonderful instinct every 'spiritual' which was ever born. Let a colored stranger from Kentucky go to a Louisiana church and begin to sing a new song; none of those present may ever have heard his song, and yet in a few moments they are all singing and patting it like mad, and the most singular, inexplicable thing about it is that each member of the congregation seems to know almost to a man as quickly as the singer himself exactly what words he is going to sing. No 'lining out' is every practiced in their singing; only with the 'hymn-book' hymns is this quaint custom followed. They surely must have some occult telephathy among them, for they never make mistakes—viz., some singing one verse and some another.

"It is often stated that there is a continuous note of sadness running through all the negro music, and that the songs are usually in minor keys. I should say on the contrary, that the majority of them are in the major keys, and that there is a ring of jolity, wild abandon, and universal happiness in most of them. There are doleful passages occurring occasionally, and some sad minor songs, but even in these there is pretty apt to be a change into the major key before the hymn is finished."

Mrs. Murphy concludes her paper with the remarkable suggestion that "if the negro could be trained along his natural lines, and his race blood kept perfectly pure, there would come some day from this people one of the greatest orators, one of the greatest actors, one of the greatest romance writers, and surely the very greatest musician who ever lived."

## WAGNER'S GREATEST WORKS.

Until time, the inevitable arbiter of all true greatness shall have let its stamp of approval on Richard Wagner's creations, the comparative merits of his master works—"Der Ring des Niebelungen," "Tristan and Isolde," "Die Meistersinger" and "Parsifal"—will furnish a subject for much discussion and provoke many differences of opinion, says an exchange. At present, we believe, the balance of choice rests between the three last named musical dramas, with a tendency in favor of "Tristan" and "Meister-

singer." A little book published in Germany sets forth the opinions of prominent musicians and critics in regard to Wagner's creations. Although the answers to the editor's question, "Which of Wagner's operas do you consider his greatest?" are many and varied the judgment is split between his drama of passionate love and his story of old Nuremberg. Little doubt temperamental differences explain the differences of opinion revealed in the majority of these answers. With art on so high a plane of perfection, the question as it presents itself to most of us is, after all, "which of Wagner's acknowledged masterpieces do I like best?" says Max Smith. "Parsifal" is recognized generally as the composer's most flawless work, considered purely as an accomplishment of musico-dramatic art. Yet many of those

who are ready to appreciate it in this light do not hesitate to pour out their venom of disapproval on the master's wonderful poem and so do not hesitate to speak of it in the same breath—as one writer in this city actually did—with so cheap a composition as Donizetti's "Lucrezia Borgia." This simply because "Parsifal" is not to their taste; because the religious spirit which pervades it, together with its glorification of celibate purity, "rubs them the wrong way."

HAYDN'S NEWLY FOUND OPERA.

The parts of the newly found opera of Haydn, "The Knight Roland," rendered as a concert number at Frankfort-on-the-Main last week, are pronounced by critics to be genuine Haydn, revealing his sprightly mirth at his best. This music, buried for a hundred years,

produced singular emotion among its hearers, who were pensive rather than demonstratively appreciative.

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## PADEREWSKI ON STUDY.

"Chopin and Bach should be studied every day," said Ignace Paderewski recently. "Strange as it may appear, I consider Bach and Chopin kindred spirits. Chopin, although upon superficial examination, his compositions seem antithetical to Bach, was more influenced by the great Johann Sebastian than by any other composer. Of course Beethoven, Bach, and Chopin must be studied not only with intelligence, but also with sympathy. Great attention must be paid to phrasing, which is just as important in music as it is in poetry. To the casual student Bach's "Wohltemperirtes Clavier," his "Thirty-three Variations on a Theme," and his "Inventions" are merely mathematical. This view does Bach a very great injustice for he is often as truly a lyric poet of the pianoforte as Chopin himself. You must acquire the habit of listening to what you are playing; only in this way can you criticise your tone production, variety of touch, and the general artistic effect of what you are playing. You must give to the piano a soul and poetical expression.

"Tranquil grandeur and dignity are usually to be aimed at in playing Bach, but there is also a frequent demand for brilliancy and fire, and also for lyric expression. In Bach we meet with polyphonic treatment, not only as regards quantity, but quality also, and thus this great master is invariably strong, vital, and fresh. You must avoid exaggeration, not only in gesture, but also in your playing. Be enthusiastic by all means, be poetic, be imaginative, but withal be sane.

"Chopin was a great inventor, not only in his technical treatment of the pianoforte, but in his compositions considered as such. He has new things to tell us and new ways of telling them. No pianist ever equaled him in the exquisite refinement of his dictions. Study him carefully and you will find no melodic, rhythmic, or harmonic commonplaces, no vulgar melodies or halting rhythms. We could study Chopin for a lifetime and he would then have something new and fresh and beautiful to tell us."

## D'ALBERT'S INTERESTING CHAT.

Eugen D'Albert, who was just introduced to New Yorkers preparatory to making an extended tour of the United States was a victim recently of the omnipresent newspaper man. In answer to some questions he said: "I do not practice the piano at all," said he later on, upon being asked his hours of work, "except when I have to play. There are weeks and months that I do not touch the piano. \* \* \* When I am composing I do not touch the piano at all. In fact it was Liszt who made me a pianist. I was composing when I met him. He would have me play. My first concert was a very great success, and so I still play and play, but I would much rather compose my operas.

"I play at Berlin, at Leipsic, at Munich, all through Germany, for six months out of the year; then I go to my villa in Italy, at Lago Maggiore, and stay there the rest of the time. There I composed my operas of 'The Improvisator,' 'The Departure,' and 'Cain.'

"O, yes; Italy is the country for composing operas. No, I do not know why the skies are bluer there than elsewhere, but it is true. It is difficult to explain, as difficult as why I like Beethoven best and why I do not practice unless I have to play, and why my fingers remain nimble even when I do not practice. All of it is very difficult to explain."

"What is your opinion?" inquired the reporter, "of modern pianists?"

Mr. D'Albert turned his head sidewise and shrugged his shoulders. "To speak truthfully," he answered then, "I never hear them. I know they play. Of course they play. I hear of their playing, but when I have finished playing myself that is quite enough.

"I don't want to hear any more piano, any more concerts. I go to the theatre or to the opera, but never to a concert. Really, these days so many play well, fairly well; a great deal too many. It is disgusting how mediocrity well everybody plays. Now in Berlin it is atrocious. It is, really. Any little pianist there can give a concert. To empty chairs mostly, but he gives it nevertheless. It is terrible on the critics in Berlin, that they have to

hop about so; first to one concert and then to another the same evening. Sometimes to five in one evening. How can they do justice to five? How can they criticise more than one piece at each? Impossible!

"It is a pity that so many people play. It would be better if a few played only, and some of them very very badly. Then there would be less playing and fewer concerts.

"It is not so in New York. New Yorkers will not permit any little mediocre pianists to rent Carnegie Hall or the Metropolitan Opera House and give a concert.

"Quite right they are. They must have the best there is to be had for the money, New Yorkers."

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## GRAND CONCERT PARAPHRASE.

CHARLES KUNKEL.

Moderato. ♩ - 116.

The first system of music is in 4/4 time, marked Moderato. It features a grand staff with treble and bass clefs. The right hand plays a melody with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *P*. Fingerings are indicated with numbers 1-5. There are several trills and grace notes throughout the system.

The second system continues the piece with a grand staff. It features a prominent triplet figure in the right hand, which is repeated several times. The left hand continues with a steady accompaniment. Dynamics include *f* and *P*. The system concludes with a final chord and a fermata.

Parlando. (In a declamatory manner.)

The third system is marked *Parlando* and is written in a declamatory style. It features a grand staff with a more melodic and speech-like line in the right hand. The left hand provides a simple harmonic support. Dynamics include *p* and *mf*. The system ends with a fermata.

Pressante. (Hurry the time)

The fourth system is marked *Pressante* and is characterized by a faster tempo and more rhythmic complexity. It features a grand staff with a driving melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*, *mf*, and *rit.*. The system concludes with a final chord and a fermata.

CADENZA.  
Volante. (Flying.)

*f*

\* Red.

*ff*

dim.

*pp*

\*

THEME.

Moderato. ♩ - 116.

*p*

Red. \*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red.

*pp*

\*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red. \*Red.\*Red.\*Red.\*Red.



una corda. (one string - with the soft pedal.)

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

Tre corda. (Three strings)

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

(release soft pedal.)

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

poco rit. a tempo.

pp

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

una corda.

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

Listesso tempo. ♩ - 116. (At the same time as before)

Var. I.

Tre corda.

The musical score consists of six systems, each with a treble and bass staff. The music is characterized by intricate rhythmic patterns, primarily using sixteenth notes and chords. The first system begins with a piano (*p*) dynamic and includes the instruction 'Tre corda'. The score features various articulations, including accents and slurs, and includes dynamic markings such as *cresc.* in the third system. Fingerings are indicated by numbers 1-4 above notes. The bottom of each system contains asterisks and the word 'Led.', likely indicating ledger lines or specific performance instructions.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. The system contains two staves. The upper staff has a melodic line with slurs and fingerings (1-5). The lower staff has a bass line with slurs and fingerings (1-5). There are several asterisks and 'ped.' markings below the notes.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. The system contains two staves. The upper staff has a melodic line with slurs and fingerings (1-5). The lower staff has a bass line with slurs and fingerings (1-5). There are several asterisks and 'ped.' markings below the notes.

Listesso tempo ♩ - 116.  
Var II.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. The system contains two staves. The upper staff has a melodic line with slurs and fingerings (1-5). The lower staff has a bass line with slurs and fingerings (1-5). There are several asterisks and 'ped.' markings below the notes.

**Marcato la Melodia.**  
(The melody well marked.)

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. The system contains two staves. The upper staff has a melodic line with slurs and fingerings (1-5). The lower staff has a bass line with slurs and fingerings (1-5). There are several asterisks and 'ped.' markings below the notes.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. The system contains two staves. The upper staff has a melodic line with slurs and fingerings (1-5). The lower staff has a bass line with slurs and fingerings (1-5). There are several asterisks and 'ped.' markings below the notes.

3 2 1 3 2 1

*f*

3 3 3 3

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.*

3

*pp*

\* *Red.* \* *Red.* \* *Red.* \* *Red.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.*

4 3

*molto cresc.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.*

8.

*f*

*ped.* con leggerezza. (with much lightness.)

*dim.*

8.

*p*

*pp*

*una corda.*

*ped.*

*ppp*

Var. III. *L'istesso tempo.* ♩ - 116. *Cantabile.* (Singing.)

*pp*

*una corda.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mf* *tre corda.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*pp*

\* *Red.* \* *P\*P\*P\*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*rit.*

*una corda.* *tre corda.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*Con anima.* *rit.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

**CADENZA.**  
*Volante.*

*f*

\* *Red.* \* *Red.*

8.

*cresc.*

*ff*

*ped.* \* *ped.* \* *ped.* \*

*Allegretto.* ♩ - 84. *Giocoso.* (*Sportively and playfully.*)

Var. IV.

*p*

*cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

The first system of music consists of two staves. The treble staff begins with a 4-measure rest followed by a 5-measure rest, then continues with a melodic line. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system is marked *Cantabile.* and includes the instruction *marcato il basso. (mark the bass.)*. It features a treble staff with a melodic line and a bass staff with a more active accompaniment. Dynamics include *p* and *f*. There are also markings for *ten.* and *ped.* (pedal).

The third system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamics include *p* and *f*. There are also markings for *ten.* and *ped.* (pedal).

The fourth system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamics include *p* and *f*. There are also markings for *ten.* and *ped.* (pedal).

The fifth system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamics include *p* and *f*. There are also markings for *ten.* and *ped.* (pedal).



Ben misurato. (Well measured.)

4 2 1  
2 1  
1 2 3  
marcato il canto.

or thus.

1 2 3

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

una corda.

4 2 1  
pp  
2 3 5 3 3 5 2

or thus.

1 2

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

4 2 1  
pp dim. ppp Tre corda.

1 2  
FINALE.

Maestoso. ♩ - 60.

First system of musical notation. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur and a fermata over the final note. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4, 5. There are two measures marked with the number 13. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It continues the piece with similar notation to the first system. It includes the instruction "poco rit." above the staff. There are two measures marked with the number 13. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. It begins with the instruction "a tempo." above the staff. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. There are two measures marked with the number 11 and one marked with 12. The system concludes with dynamic markings "ff" and "f" above the staff, followed by a double bar line and a repeat sign.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. There are two measures marked with the number 8. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. There are two measures marked with the number 8. The system concludes with a double bar line and a repeat sign.

8

\* *ped.*

\* *ped.*

This system shows a piano piece with a treble clef and a bass clef. The treble staff contains a series of eighth-note chords moving up and down. The bass staff features a rhythmic accompaniment with chords and rests. A first pedal point is marked with an asterisk and the word "ped." in the bass staff.

8

\* *ped.*

\* *ped.*

This system continues the piano piece with similar notation to the first system. A second pedal point is marked with an asterisk and "ped." in the bass staff.

8

*pp una corda.*

\* *ped.*

\* *ped.*

This system begins with the dynamic marking *pp una corda.* The treble staff includes fingering numbers (1, 2) above some notes. A third pedal point is marked with an asterisk and "ped." in the bass staff.

8

\* *ped.*

\* *ped.*

This system continues the piano piece. A fourth pedal point is marked with an asterisk and "ped." in the bass staff.

8

*poco rit.*

*Tre corda.*

\* *ped.*

\* *ped.*

\* *ped.*

\* *ped.*

This final system includes the tempo marking *poco rit.* and the instruction *Tre corda.* The treble staff features a complex passage with many sixteenth notes and some triplets. The bass staff continues with chords and rests. Four pedal points are marked with asterisks and "ped." in the bass staff.

a tempo.

Con anima — accelerando.

Grandioso.

# THE SWAN.

(LE CYGNE.)

Melody.

N. B. Notes marked r. h. may be played with the left hand if so preferred.

C. SAINT-SAENS.

Andante.  $\text{♩} = 112$ .

*murmurando.*  
*p*

*Cantabile.*

*r. h.*

*N.B. r. h.*

*r. h.*

*r. h. ad lib.*

*r. h.*

*pp*

*r. h.*

*r. h. ad lib.*

*r. h.*

*pp*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

1691-5

Edition Kunkel.

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First system of musical notation. The right hand (RH) has a melodic line with notes 5, 3, 2, 1, 1. The left hand (LH) has a complex rhythmic pattern with triplets and sixteenth notes. Fingerings are indicated with numbers 1-5. A 'ped.' symbol is present below the LH staff.

Second system of musical notation. Similar to the first system, with RH notes 5, 3, 1, 2, 1 and LH rhythmic patterns. Includes 'r.h.' markings above the RH staff and 'ped.' symbols below the LH staff.

Third system of musical notation. RH notes 4, 1, 1. The LH continues with rhythmic patterns. A 'cresc.' marking is present above the RH staff. 'ped.' symbols are below the LH staff.

Fourth system of musical notation. RH notes 4, 1, (31). The LH continues with rhythmic patterns. Markings include 'molto cresc.' above the RH staff, 'molto rit.' above the LH staff, and 'ped.' symbols below the LH staff.

Fifth system of musical notation. RH notes 4, 1, 4, 1, 4. The LH continues with rhythmic patterns. Markings include 'a tempo.' above the RH staff, 'sp' above the LH staff, and 'r.h.' markings above the RH staff. 'ped.' symbols are below the LH staff.

1 1 1 4 r.h. r.h.

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

4 1 4 1 4 1 2 3 1 dim.

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

3 1 3 2 4 3 2 poco rit.

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

a tempo. 4 pp

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

1 8 1 5

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



This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is in a minor key and includes various musical elements:

- System 1:** Treble clef has a *pp* marking. Fingerings 1 5 and 1 5 2 are shown. Bass clef has a *Ped.* marking.
- System 2:** Treble clef has fingerings 1 and 1 5. Bass clef has a *Ped.* marking.
- System 3:** Treble clef has a *pp* marking. Fingerings 1 5 and 1 5 2 are shown. Bass clef has a *Ped.* marking.
- System 4:** Treble clef has fingerings 1 and 1 5. Bass clef has a *Ped.* marking.
- System 5:** Treble clef has fingerings 1 and 1 5. Bass clef has a *Ped.* marking.
- System 6:** Treble clef has fingerings 1 and 1 5. Bass clef has a *Ped.* marking.

Additional markings include *cresc.* and *molto cresc.* in the bass clef of the fifth system, and a dashed line with the number '8' above it in the first four systems.

8. *molto rit.* *a tempo.*

*fpp*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

8. *rit.* *a tempo.* 8.

*pp*

\* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.*

*diminuendo.*

*pp* *pp* *ppp*

\* *ped.*

# TRUE HEARTS.

Notes marked with an arrow(↘) must be struck from the wrist. ( Sur Thèmes de Terschak.)

Moderato. ♩ 69.

Charles Kunkel.

*Cantabile.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a piano (p) dynamic marking. The melody features several slurs and fingerings (1-5). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Pedal markings are indicated below the bass staff: 'Ped.' with an upward arrow, and '\*' Ped.' with a downward arrow.

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

The second system continues the piece. It features similar notation to the first system, with piano accompaniment and specific pedal markings. The upper staff continues the melodic line with slurs and fingerings. The lower staff provides harmonic support. Pedal markings include 'Ped.', '\* Ped.', and '\* Ped.\*'.

The third system introduces a tempo change. The upper staff has a 'rit.' (ritardando) marking over a slur, followed by an 'a tempo.' marking. The notation includes slurs, fingerings, and dynamic markings. Pedal markings are present below the bass staff.

The fourth system features a piano (p) dynamic marking at the beginning. The upper staff has a complex melodic line with many slurs and fingerings. The lower staff continues the harmonic accompaniment. Pedal markings are indicated below the bass staff.

The fifth system concludes the piece. It features piano (p) dynamics and complex melodic passages in the upper staff. The lower staff provides the final accompaniment. Pedal markings are used throughout the system.

*p* 5 2 3 4 2 4 2 3

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

*p* 5 2 3 4 2 4 2 5

*rit.* *a tempo.*

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

*p* 2 1 4 3 1 2 4 1 5 3 2

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

*p* 4 5 2 1 5 2 4 1 5 2 4 3

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

*p* 8 8

*rit.* *a tempo.*

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



*a tempo.*

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

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

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

*rit.* *a tempo.*

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

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

First system of musical notation. Treble clef staff contains a melodic line with slurs and accents, marked with a piano (*p*) dynamic. Bass clef staff contains a harmonic accompaniment. Pedal points are indicated by asterisks and the word "Ped." below the staff. A measure rest of 8 measures is shown above the treble staff.

Second system of musical notation. Treble clef staff includes markings for *rit.* (ritardando) and *a tempo*. Pedal points are marked with asterisks and "Ped." below the staff.

Third system of musical notation. Treble clef staff includes a *cres.* (crescendo) marking. Pedal points are marked with asterisks and "Ped." below the staff.

Fourth system of musical notation. Treble clef staff includes markings for *a tempo* and *f* (forte). Pedal points are marked with asterisks and "Ped." below the staff.

Fifth system of musical notation. Treble clef staff includes markings for *pp* (pianissimo). Pedal points are marked with asterisks and "Ped." below the staff.

# SUNLIGHT.

## GAVOTTE.

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

Sallie B. Mc. Culloch.

Moderato  $\text{♩} = 132$ . Giocoso.

The musical score is written for piano and treble clef. It begins with a dynamic marking of *p* (piano) and a tempo of *Moderato* with a quarter note equal to 132 beats. The key signature is one sharp (F#). The score is divided into five systems, each with two staves. The first system includes a *p* dynamic and several *Ped.* markings with asterisks. The second system continues with *Ped.* markings. The third system introduces a *mf* (mezzo-forte) dynamic and includes *ten.* (tension) markings above the treble staff. The fourth system features multiple *ten.* markings and *Ped.* markings. The fifth system concludes with *ten.* markings and *Ped.* markings. The score is heavily annotated with fingerings (1-5) and wrist-strike arrows (v) as specified in the introductory text.

1270 - 5

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First system of musical notation. The treble staff contains a melodic line with fingerings (1-5) and slurs. The bass staff contains a harmonic accompaniment with chords and single notes. Pedal markings (Ped. with an asterisk) are placed below the bass staff at the beginning of several measures.

Second system of musical notation. Similar to the first system, it features a treble staff with a melodic line and a bass staff with accompaniment. Pedal markings are present at the start of several measures.

Third system of musical notation. It begins with a section marked 'Trio.' in the treble staff. The music includes dynamic markings such as 'p' (piano) and 'P' (piano). Pedal markings are used throughout the system.

Fourth system of musical notation. This system is characterized by more complex fingering and multiple instances of pedal markings (Ped. with an asterisk) in the bass staff.

Fifth system of musical notation. It includes a 'cres.' (crescendo) marking in the bass staff. The system concludes with a reference to '1270-5'.

Musical notation for the first system, featuring a treble and bass clef with various notes, rests, and fingerings. Pedal markings are present below the bass staff.

Musical notation for the second system, including a 'cres.' marking and various musical symbols.

Musical notation for the third system, showing complex rhythmic patterns and fingerings.

Musical notation for the fourth system, with multiple measures and detailed fingering.

Musical notation for the fifth system, including a 'cresc.' marking and the number '1270-5'.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various fingerings and slurs. The bass staff contains a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble and bass staff and various musical markings.

Third system of musical notation. The treble staff has a melodic line with a *ten.* marking. The bass staff has a harmonic accompaniment. A *mf* dynamic marking is present. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with a *ten.* marking. The bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with a *ten.* marking. The bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and fingerings (1-4). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked with 'Ped.' and asterisks. Fingerings (1-5) are indicated for the left hand.

Second system of musical notation. Similar to the first system, it shows a melodic line in the right hand and accompaniment in the left hand. Pedal points are marked with 'Ped.' and asterisks. Fingerings are clearly shown for both hands.

Third system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes more complex chordal textures. Pedal markings and fingerings are present throughout the system.

*Con anima.*

Fourth system of musical notation, beginning with the tempo marking 'Con anima.' The right hand features a more active melodic line with slurs and fingerings. The left hand accompaniment is marked with 'Ped.' and asterisks, indicating sustained pedal points.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes a section with a 'p' (piano) dynamic marking and a 'Ped.' marking. The system concludes with a double bar line.

# POLLO.

## Galop de Concert.

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

Leon Dinkgrève.

Con Bravura ♩ = 100.

The musical score is arranged in five systems, each consisting of a piano (right) and bass (left) staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations: notes, rests, slurs, and dynamic markings such as *f*, *Red.*, *p*, and *cres.*. Fingerings are indicated by numbers 1-5 above or below notes. Arrows (↓) point to specific notes, indicating they should be struck from the wrist. There are also asterisks (\*) and small 'Red.' markings scattered throughout the score.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings such as *cresc.*, *fz*, and *p*. There are also performance instructions like *Red.* and an asterisk *\** below the staff.

Third system of musical notation, continuing the piece with similar melodic and harmonic structures as the previous systems.

Fourth system of musical notation, featuring more complex rhythmic patterns and fingerings in both staves.

Fifth system of musical notation, characterized by dense chordal textures and intricate fingerings. It includes *Red.* and *\** markings.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble and a supporting bass line. It includes *f*, *p*, and *Red.* markings.

First system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings such as *Ped.* and *f*. Fingerings are indicated by numbers 1-5 above notes.

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

Third system of musical notation, beginning with the section labeled **TRIO.** in a larger font. Dynamic markings include *f* and *mf*. The section concludes with a *Ped.* marking.

Fourth system of musical notation, featuring *mf* dynamics and multiple *Ped.* markings. Fingerings and slurs are used throughout.

Fifth system of musical notation, continuing the *mf* section with *Ped.* markings and fingerings.

Sixth system of musical notation, concluding the *mf* section with *f* dynamics at the end. Includes *Ped.* markings and fingerings.

3 4

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First system of musical notation, featuring a treble and bass clef. It includes various musical notations such as notes, rests, and dynamic markings like *mf*. Fingerings are indicated by numbers 1-5 above notes. The system concludes with a *Red.* marking.

Second system of musical notation, continuing the piece with similar notation and fingerings. It includes *Red.* markings and asterisks below the staff.

Third system of musical notation, featuring complex rhythmic patterns and fingerings. It includes *Red.* markings and asterisks.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes *Red.* markings and asterisks.

Fifth system of musical notation, starting with a *mf* dynamic marking. It includes *Red.* markings and asterisks. A dashed line with the number 8 is drawn above the staff.

Sixth system of musical notation, featuring a consistent rhythmic pattern. It includes *Red.* markings and asterisks. A dashed line with the number 8 is drawn above the staff.

Seventh system of musical notation, concluding the page. It includes a *cres.* marking, a *(simili.)* instruction, and dynamic markings *f* and *ff*. It includes *Red.* markings and asterisks. The lyrics "cen - do" are written below the staff.

# MERRY CHURCH BELLS.

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

Carl Sidus. Op. 218.

**Allegretto (Lively.)**  $\text{♩} = 84$ .

1309 - 3

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Edition Kunkel.

Entered Stationers Hall.

First system of musical notation. Treble clef: notes with fingerings 1, 2, 3, 1, 4, 4, 2, 2, 4, 4, 2, 2, 4, 4. Bass clef: notes with fingerings 5, 0, 4, 3, 1, 1, 5, 0, 4, 3, 1, 1, 5, 0. Pedal markings: Ped. \* with arrows pointing to specific notes.

Second system of musical notation. Treble clef: notes with fingerings 5, 2, 1, 3, 4, 1, 5, 1, 4, 2, 5, 1, 2, 1, 4, 3, 1, 4, 3. Bass clef: notes with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Pedal markings: Ped. \* with arrows.

Third system of musical notation. Treble clef: notes with fingerings 2, 1, 4, 3, 1, 5, 2, 5, 2, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 2. Bass clef: notes with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 5. Pedal markings: Ped. \* with arrows.

Choral. (Nearer my God to Thee.)

Choral section, first system. Treble clef: notes with fingerings 4, 2, 3, 1, 2, 1, 2, 1, 3, 5, 1, 4, 2, 3, 1, 2, 1, 3, 4. Bass clef: notes with fingerings 5, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Pedal markings: Ped. \* with arrows.

Choral section, second system. Treble clef: notes with fingerings 4, 2, 3, 1, 2, 1, 2, 1, 3, 5, 1, 4, 2, 3, 1, 2, 1, 3, 4. Bass clef: notes with fingerings 5, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Pedal markings: Ped. \* with arrows.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (4, 5, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4). The bass staff contains a harmonic accompaniment with fingerings (1, 2, 3, 5, 1, 2, 1, 1, 1, 1, 2, 3). Pedal markings 'Ped.' with asterisks are placed below the bass staff at the beginning of each measure.

Second system of musical notation, identical in structure to the first system, with treble and bass staves and corresponding fingerings and pedal markings.

Third system of musical notation, featuring a treble staff with a melodic line starting with a *mf* dynamic marking and a bass staff with a harmonic accompaniment. Fingerings (5, 2, 1, 4, 3, 1, 4, 3, 1, 2, 5, 2) and accents are present. Pedal markings are located below the bass staff.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes a treble staff with fingerings (5, 2, 1, 4, 3, 1, 4, 3, 1, 2, 4, 2, 4, 2) and a bass staff with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). A *f* dynamic marking is present in the bass staff. Pedal markings are at the end of the system.

Fifth system of musical notation, featuring a treble staff with fingerings (4, 4, 2, 4, 2, 4, 2, 5, 1, 3, 4, 1, 5, 4, 2, 5, 2) and a bass staff with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). Pedal markings are placed below the bass staff.

Sixth system of musical notation, concluding the piece with a treble staff featuring fingerings (2, 1, 4, 3, 1, 4, 3, 1, 5, 2, 5, 2, 2, 1, 4, 3, 1, 4, 3, 1, 2) and a bass staff with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). Pedal markings are at the end of the system.

# SPRING APPROACHES.

## RONDO.

(DER FRÜHLING NAHT.)

FREDERICK KUHLAU.

Carl Sidus Op. 213.

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

Allegro. ♩ - 120.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (F major). The time signature is 2/4. The music features a series of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and slurs. Arrows point to specific notes, indicating they should be struck from the wrist. Pedal markings (Ped. \*) are placed below the bass staff at measures 1, 3, and 5. A dynamic marking of *p* is present in the first measure of the bass staff.

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

The second system of musical notation continues the piece. It features similar eighth-note patterns and fingerings as the first system. Pedal markings (Ped. \*) are placed below the bass staff at measures 1 and 5. The key signature remains one flat.

The third system of musical notation shows a change in key signature to two flats (B<sup>b</sup> major). The music continues with eighth-note patterns and fingerings. A dynamic marking of *cres.* is present in the first measure of the bass staff. Pedal markings (Ped. \*) are placed below the bass staff at measures 1 and 3. An *N. B.* marking is placed below the bass staff at measure 3.

The fourth system of musical notation features two first endings, labeled '1.' and '2.', enclosed in boxes. The music concludes with eighth-note patterns and fingerings. Pedal markings (Ped. \*) are placed below the bass staff at measures 1, 3, and 5. The key signature remains two flats.

1197-3

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N. B. Heed the change of fingering.

Edition Kunkel.

*p*  
Ped. \*  
5  
4  
2  
5  
3

*cres.*  
Ped. \*  
5  
4  
2  
5  
3  
N.B.

*f* (Key of C major.)

*mf*  
(Key of A minor.)  
N.B.

1.  
2.  
Ped.

5  
1  
5  
3  
5

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a harmonic accompaniment. Pedal markings are present: *Ped.* \* at the beginning, *Ped.* \* in the middle, and *Ped.* \* at the end. A dynamic marking *p* is at the start.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings. Bass staff contains a harmonic accompaniment. Pedal markings: *Ped.* \* at the beginning, *Ped.* \* in the middle, and *Ped.* \* at the end. A dynamic marking *cres.* is in the middle. An *N.B.* (Nota Bene) marking is at the end with fingerings 5 1 3 and 5 1 3.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings. Bass staff contains a harmonic accompaniment. Pedal markings: *Ped.* \* in the middle and *Ped.* \* at the end. Dynamic markings *f* and *p* are present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings. Bass staff contains a harmonic accompaniment. Pedal markings: *Ped.* \* at the beginning, *Ped.* \* in the middle, and *Ped.* \* at the end.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings. Bass staff contains a harmonic accompaniment. Pedal markings: *Ped.* \* at the beginning, *Ped.* \* in the middle, and *Ped.* \* at the end. A dynamic marking *cres.* is in the middle. An *N.B.* (Nota Bene) marking is at the end with fingerings 5 1 3 and 5 1 3.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings. Bass staff contains a harmonic accompaniment. Pedal markings: *Ped.* \* in the middle, *Ped.* \* at the end, and *Ped.* \* at the very end. Dynamic markings *mf* and *f* are present.

# HOPE.

Song without Words.

Gustav Hoelzel.

Andantino  $\text{♩} = 60$ .

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is 12/8. The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). Performance instructions include 'con espress.' (with expression) and 'poco piu tranquillo' (a little more tranquil). The score is heavily annotated with 'Ped.' (pedal) and asterisks, indicating where the sustain pedal should be used. There are also several trills and triplets throughout the piece.



45  
*p*  
 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*p*  
*dim.*  
*pp*  
 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Tempo I.

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

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

*ff*  
*pp*  
 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*f*  
*p*  
*pp*  
 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

# MAZEPPA.

Galop de Concert.

A. Strelzki.

Secondo.

Tempo di Galop. ♩ - 144

The musical score is arranged in four systems, each containing a grand staff (treble and bass clefs). The piece is in 2/4 time and marked 'Tempo di Galop' with a tempo of 144 beats per minute. The key signature has one flat (B-flat). The score includes various dynamic markings: *ff* (fortissimo), *sf* (sforzando), and *p* (piano). Pedal markings are indicated by 'Ped.' and asterisks (\*). Fingerings and articulation marks are provided for many notes. The piece concludes with a repeat sign.

# MAZEPPA.

Galop de Concert.

A. Strelzki.

Primo.

Tempo di Galop. ♩ - 144.

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The first system begins with a forte (*ff*) dynamic and includes a 'rapido' marking. The second system continues with a forte (*ff*) dynamic. The third system features a piano (*p*) dynamic followed by a 'rapido' section. The fourth system starts with a piano (*p*) dynamic and ends with a forte (*ff*) dynamic. The fifth system concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and fingerings. Pedal markings ('Ped.') are placed below the bass staff, often accompanied by asterisks. Dynamic markings (*ff*, *p*) are placed above the notes. The 'rapido' markings are placed above the treble staff. The score is divided into measures by vertical bar lines, with some measures containing multiple notes.

Secondo.

3  
p  
Ped. \* Ped. \*

2  
Ped. \* Ped. \* Ped. \*

1 2 1 2  
f p f  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

ff p  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Primo.

mf

Ped. \*

mf

Ped. \*

Ped. \*

cres... cen... do.

Ped. \* Ped. \*

ff

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

Secondo.

*ff*

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

*Poco piu lento.*

*p tranquillo.*

Ped. \* Ped.

\* Ped.

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

*f*

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

Primo.

8

*mf*

*f*

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

Cantabile.

Poco piu lento.

tranquillo.

secondo.

*mf*

*f*

Ped. \* Ped.

*mf*

*f*

Ped. \*

*mf*

*f*

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

*mf*

*f*

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

Secondo.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats. It contains a series of chords and melodic fragments with dynamic markings *ff*, *sf*, *f*, and *p*. The lower staff is in bass clef and contains a simple accompaniment. Pedal markings are present below the lower staff.

Second system of musical notation, continuing the piece. It features similar dynamic markings and includes a *f* marking at the end of the system. Pedal markings are present below the lower staff.

Third system of musical notation. The upper staff shows a more active melodic line with fingerings (1-5) and dynamic markings *p*. The lower staff continues the accompaniment. Pedal markings are present below the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with fingerings and dynamic markings *f*, *sf*, and *ff*. The lower staff continues the accompaniment. Pedal markings are present below the lower staff.

Fifth system of musical notation. The upper staff is in treble clef and contains a melodic line with fingerings and dynamic markings *ff* and *p*. The lower staff continues the accompaniment. Pedal markings are present below the lower staff.



Primo.

First system of musical notation. Treble and bass staves. Treble staff contains complex rhythmic patterns with dynamic markings *ff*, *sf*, *sf*, *f*, and *p*. Bass staff contains chords and some melodic lines. Pedal markings include *Ped.* and *\* Ped.* with asterisks. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex patterns, including a *cres.* marking. Bass staff has chords and some melodic lines. Pedal markings include *Ped.* and *\* Ped.* with asterisks. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff features descending and ascending runs. Bass staff has chords and some melodic lines. Pedal markings include *Ped.* and *\* Ped.* with asterisks. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has complex rhythmic patterns. Bass staff has chords and some melodic lines. Pedal markings include *Ped.* and *\* Ped.* with asterisks. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has complex rhythmic patterns. Bass staff has chords and some melodic lines. Pedal markings include *Ped.* and *\* Ped.* with asterisks. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble staff has complex rhythmic patterns. Bass staff has chords and some melodic lines. Pedal markings include *Ped.* and *\* Ped.* with asterisks. Fingerings are indicated by numbers 1-5.

Secondo.

Musical notation system 1. Treble clef staff with notes and fingerings (1, 2, 3, 4, 5). Bass clef staff with notes. Dynamics include *ff*, *p*, and *f*. Pedal markings: Ped., \*Ped., \*.

Musical notation system 2. Treble clef staff with notes and fingerings (1, 2, 3, 4, 5). Bass clef staff with notes. Dynamics include *ff*, *p*, and *ff*. Pedal markings: Ped., \*Ped., \*.

Musical notation system 3. Treble clef staff with notes and fingerings (1, 2, 3, 4, 5). Bass clef staff with notes. Dynamics include *p*. Pedal markings: \*Ped., \*Ped., \*.

Musical notation system 4. Treble clef staff with notes and fingerings (1, 2, 3, 5). Bass clef staff with notes and fingerings (1, 2, 3). Dynamics include *p*. Pedal markings: \*Ped., \*.

Musical notation system 5. Treble clef staff with notes and fingerings (1, 2, 3, 4, 5). Bass clef staff with notes and fingerings (1, 2, 3, 4, 5). Dynamics include *p*. Pedal markings: Ped., \*.

Primo.

Musical notation system 1, measures 8-11. Treble and bass staves. Treble staff has a dashed box from measure 8 to 11. Dynamics: *ff*, *p*. Pedal markings: Ped., \* Ped., Ped., \* Ped., Ped., \* Ped., Ped., \*

Musical notation system 2, measures 12-15. Treble and bass staves. Treble staff has a dashed box from measure 12 to 15. Dynamics: *ff*, *p*. *rapido.* marking above measure 12. Pedal markings: Ped., \* Ped., Ped., \* Ped., Ped., \* Ped., Ped., \*

Musical notation system 3, measures 16-19. Treble and bass staves. Treble staff has a dashed box from measure 16 to 19. Dynamics: *ff*, *p*. Pedal markings: Ped., \* Ped., Ped., \* Ped., \* Ped., \* Ped., Ped., \*

Musical notation system 4, measures 20-23. Treble and bass staves. Dynamics: *mf*, *p*. Pedal markings: Ped., \* Ped., Ped., \* Ped., Ped., \* Ped., Ped., \*

Musical notation system 5, measures 24-27. Treble and bass staves. Dynamics: *mf*, *p*. Pedal markings: Ped., \* Ped., Ped., \* Ped., Ped., \*

Musical notation system 6, measures 28-31. Treble and bass staves. Pedal markings: Ped., \*

Secondo.

First system of musical notation. Bass clef on the left, treble clef on the right. Dynamics include *f*, *p*, *f*, and *ff*. Pedal markings are indicated by asterisks and the word "Ped." below the notes. Fingerings are shown above the notes.

Second system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *p* and *f*. Pedal markings are indicated by asterisks and the word "Ped." below the notes. Fingerings are shown above the notes.

Third system of musical notation. Treble clef on the left, bass clef on the right. Dynamics include *ff*. Pedal markings are indicated by asterisks and the word "Ped." below the notes. Fingerings are shown above the notes.

Fourth system of musical notation. Bass clef on the left, treble clef on the right. Dynamics include *ff*. The section is marked "stringendo." and "Presto." Pedal markings are indicated by asterisks and the word "Ped." below the notes. Fingerings are shown above the notes.

Fifth system of musical notation. Bass clef on the left, treble clef on the right. Dynamics include *ff*, *fz*, and *ff*. Pedal markings are indicated by asterisks and the word "Ped." below the notes. Fingerings are shown above the notes.



# BIRTHDAY REJOICINGS.

## WALTZ.

OTTO ANSCHUETZ.

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and contains several measures of music with notes marked with arrows (↓) and fingering numbers (1, 2, 3, 4, 5). The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with notes marked with arrows and asterisks (\*). The system concludes with a *ped.* (pedal) marking and a fermata over the final notes.

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

The second system continues the piece with two staves. The upper staff features complex chordal textures with notes marked with arrows and fingering numbers. The lower staff continues the melodic line with notes marked with arrows and asterisks. The system ends with a *ped.* marking and a fermata.

The third system consists of two staves. The upper staff has notes marked with arrows and fingering numbers. The lower staff has notes marked with arrows and asterisks. A *ped.* marking is present at the end of the system.

The fourth system consists of two staves. The upper staff has notes marked with arrows and fingering numbers. The lower staff has notes marked with arrows and asterisks. A *cresc.* (crescendo) marking is placed above the lower staff. The system concludes with a *ped.* marking and a fermata.

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# BIRTHDAY REJOICINGS.

## WALTZ.

OTTO ANSCHUETZ.

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

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

*cresc.*

Con Brio.

Secondo.

This page contains a musical score for piano, consisting of six systems of staves. The first two systems are in bass clef, while the last two are in treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *p*, and *cresc.*. Performance instructions include 'Con Brio.' and 'Secondo.'. Fingerings are indicated with numbers 1-5. There are also markings for 'Ped.' (pedal) and 'or thus:'. The piece concludes with a double bar line and repeat signs.



Con Brio.

Primo.

8

8

8

8

Secondo.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The system contains 8 measures. The first measure has a dynamic marking of *f*. The second measure has a *3* above it. The third measure has a *2* above it. The fourth measure has a *pp* dynamic marking. The fifth measure has a *1* above it. The sixth measure has a *2* above it. The seventh measure has a *1* above it. The eighth measure has a *2* above it. The bass line has several notes with *Ped.* markings and asterisks. Arrows point to specific notes in both staves.

Second system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system contains 8 measures. The first measure has a *2* above it. The second measure has a *1* above it. The third measure has a *2* above it. The fourth measure has a *1* above it. The fifth measure has a *2* above it. The sixth measure has a *1* above it. The seventh measure has a *2* above it. The eighth measure has a *1* above it. The bass line has several notes with *Ped.* markings and asterisks. Arrows point to specific notes in both staves.

Third system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system contains 8 measures. The first measure has a *2* above it. The second measure has a *1* above it. The third measure has a *2* above it. The fourth measure has a *1* above it. The fifth measure has a *2* above it. The sixth measure has a *1* above it. The seventh measure has a *2* above it. The eighth measure has a *1* above it. The bass line has several notes with *Ped.* markings and asterisks. Arrows point to specific notes in both staves.

Fourth system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system contains 8 measures. The first measure has a *2* above it. The second measure has a *1* above it. The third measure has a *2* above it. The fourth measure has a *1* above it. The fifth measure has a *2* above it. The sixth measure has a *1* above it. The seventh measure has a *2* above it. The eighth measure has a *1* above it. The bass line has several notes with *Ped.* markings and asterisks. Arrows point to specific notes in both staves.

Fifth system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The system contains 8 measures. The first measure has a *f* dynamic marking. The second measure has a *p* dynamic marking. The third measure has a *2* above it. The fourth measure has a *1* above it. The fifth measure has a *2* above it. The sixth measure has a *1* above it. The seventh measure has a *2* above it. The eighth measure has a *1* above it. The bass line has several notes with *Ped.* markings and asterisks. Arrows point to specific notes in both staves.

Primo.

First system of musical notation. The right hand (treble clef) features a series of sixteenth-note runs with slurs and fingerings (5, 4, 3, 2, 1). The left hand (bass clef) has a long, sustained note with a slur. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*.

Second system of musical notation. The right hand continues with sixteenth-note patterns and slurs. The left hand has a series of chords and notes. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Third system of musical notation. The right hand features sixteenth-note runs with slurs and fingerings (3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The left hand has chords and notes. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*

Fourth system of musical notation. The right hand has chords and notes with slurs. The left hand has chords and notes. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \* *cresc.*

Fifth system of musical notation. The right hand has chords and notes with slurs. The left hand has chords and notes. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: *ped.*, \*, *ped.*, \*

Secondo.

or thus:

The musical score consists of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano) and *cresc.* (crescendo). Performance instructions include *Red.* (Reduction) and *or thus:* with arrows pointing to alternative fingerings or voicings. The score is in a key with one sharp (F#) and a 2/4 time signature.

Primo.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and fingerings. The system is marked with 'Ped.' and asterisks at the bottom.

Second system of musical notation, consisting of two staves. It continues the piece with similar notation to the first system, including fingerings and dynamic markings.

Third system of musical notation, consisting of two staves. The notation includes slurs and dynamic markings like 'Ped.' and asterisks.

Fourth system of musical notation, consisting of two staves. This system includes a 'cresc.' marking and various fingerings throughout the piece.

Fifth system of musical notation, consisting of two staves. It features a long melodic line in the upper staff and chordal accompaniment in the lower staff, ending with a 'Ped.' marking.

To Miss Fanny Sale.

# GOOD NIGHT SWEETHEART.

ARTHUR LIEBER.

Moderato. ♩ - 100.

In the dusk of a shadowed

gar - - - - den, The..... list' - - - - ning flow'rs are.....

still..... The wind is asleep in the mea - - dows, And

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

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*rit.* ——— *ard.* *a tempo.* *rit.*

soft - ly croons the rill.      A song of love and

*rit.* ——— *ard.* *a tempo.*

\* *Ped.* \*   \* *Ped.* \* *Ped.* \*      1 2   \* *Ped.* \*   \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

long - - - ing,      Of a dream - land fair and bright,      And it

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

*rit.* ——— *molto.* *rit.* ——— *molto.*

seems.... to sigh as it rip - - ples by, "Good night sweet - heart, good

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

a little faster.

night" Wher - ev - er you fare to mor - row, Whether by

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "night" Wher - ev - er you fare to mor - row, Whether by". Above the vocal line, the instruction "a little faster." is written. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and arpeggios, while the left hand plays a bass line. There are several fingerings indicated, such as 5 3 2 1 and 4 2 1. The piano part includes dynamic markings like *p* and *led.* (likely *legato*), and asterisks marking specific measures.

land or sea..... The stars watch o'er you, The stars watch

*marcato.*

The second system continues the musical score. The vocal line has the lyrics "land or sea..... The stars watch o'er you, The stars watch". The instruction "*marcato.*" is placed above the piano part. The piano accompaniment continues with similar textures, including chords and arpeggios. Fingerings like 4 2, 3 2, 5 1, 3 1, 4 1, and 2 1 are shown. Dynamic markings include *led.* and asterisks.

o - - - ver you my love, As they look down on me. They will

*rit - - - ard.* *quicker.*

The third system concludes the musical score. The vocal line has the lyrics "o - - - ver you my love, As they look down on me. They will". The instruction "*rit - - - ard.*" is written above the piano part, and "*quicker.*" is written above the vocal line. The piano accompaniment features more complex textures, including triplets and arpeggios. Fingerings like 3 1, 5 1, 5 2, 3 1, 4, 5 2 1, 5 3 1, 4 2 1, and 5 3 2 1 are indicated. Dynamic markings include *led.*, *P*, and asterisks.



shine in the midnight heav - en, With the same un - chang - ing light We

*ritard.* *mf*

*ritard.*

used to know, in the long a - go, Good night ..... sweet heart

*ppp* *slower.* *pp*

*ritard.*

Good - - night my sweet; The clo - - ver - scent in the

*p* *slower.* *Tempo primo.*

*ritard.*

grass - - es Is .... sweet as the breath ..... of May, In the

*ritard.*

hush of the sil - ver star - - light, All pain is lulled a - -

*rit.*

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

way, And in to the world's great si - - lence Like a

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

dove in air - y flight, This mes - - sage true takes

*much slower.*

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

wing to you, Good night sweet - heart, Good night.

*slower.*

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

# A GRADED COURSE

.... OF ....

# Studies and Pieces.



In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

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## GRADE 1.

### STUDIES AND PIECES.

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- Katie's Favorite Schottische..... *Sidus* 35
- Papa's Waltz..... *Sidus* 35

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### STUDIES AND PIECES.

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

## GRADE 1½ TO 2.

### STUDIES AND PIECES.

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- My Darling (Yorke)..... *Sidus* 35
- Child's Prattle—Rondo..... *Sidus* 35
- Bohemian Girl (Fantasia—Balfe)..... *Sidus* 35
- Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
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- Minnehaha Polka..... *Lara* 35
- Fra Diavolo Fantasia (Auber)..... *Sidus* 35
- Faust Fantasia (Gounod)..... *Sidus* 35
- Martha Fantasia (Flotow)..... *Sidus* 35
- Spring Waltz [R. E.]..... *Chopin* 35
- Summer Waltz [R. E.]..... *Chopin* 35
- Ada's Favorite Rondo..... *Sidus* 35
- My Regiment—March..... *Anschuetz* 35
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- Plantation Dance..... *Carlin* 50
- Whisperings of Love..... *Godard* 50
- Bohemian Girl Fantasia (Balfe)..... *Paul* 60
- Il Trovatore Fantasia (Verdi)..... *Paul* 60
- Norma Fantasia (Bellini)..... *Paul* 60
- Echoes of the Woods..... *Paul* 50
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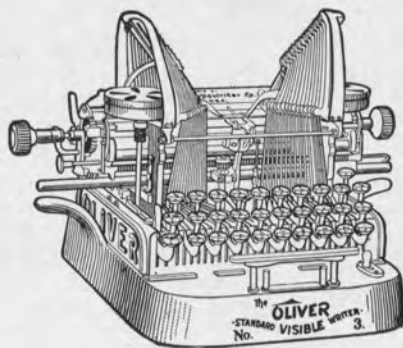
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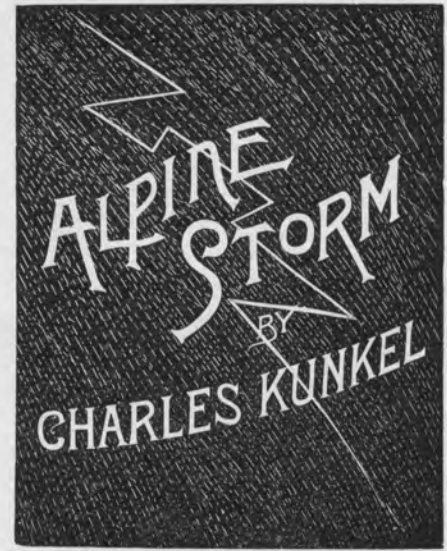


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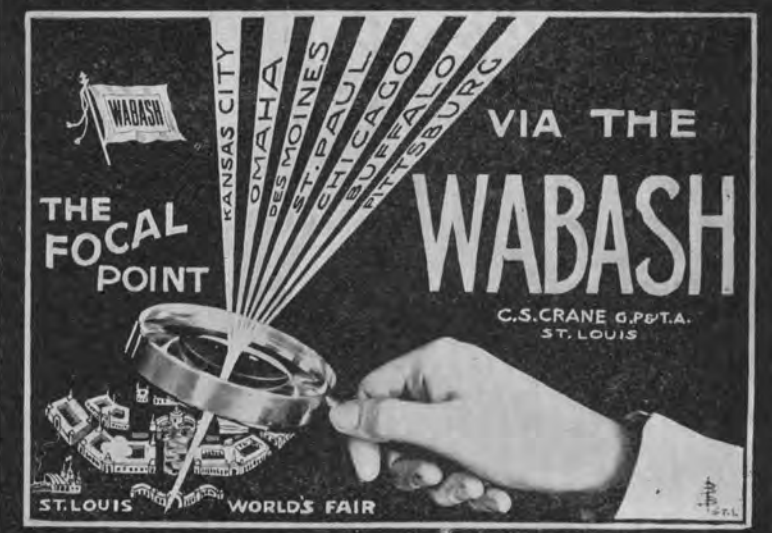
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## MASTERS FOND OF DANCE MUSIC.

It is worthy of note that all the great masters were fond of dance music, and wrote a good deal of it themselves, says the *Evening Post*. The number of the Bach dances is legion. Mozart said that he who could not create any good dance music was really no good composer. Beethoven wrote thirteen Landler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing, and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play *con amore*. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them "love songs"—*Liebesliederwalzer*. Wagner wrote a waltz in "Die Meistersinger." Tchaikovsky introduced one in a symphony. Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt rhapsody, Grieg's Peer Gynt suite, and Weber's "Invitation" on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: "The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen for once, to 'profound' music only, not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen, and Schopenhauer."

## SYMPHONY SUGGESTION.

Henry T. Finck, of the *Evening Post*, has often advised concert givers to drop the foolish superstition that sonatas and symphonies are coherent works of art, and to play only such movements as are best. Few have had the courage to follow this advice, although there can be no doubt that sonatas and symphonies are the deadliest enemies of the divine art, keeping thousands out of the concert halls, who, without these complicated, incoherent and interminable bugaboos, would be glad to frequent them. The London Truth has now taken up this matter, too.

It advises Mr. Wood to play single movements of symphonies, on the principle that "the

part is sometimes greater than the whole," and because it is the excessive length of "scientific" music that the average hearer chiefly objects to. "Give him a fine, slow movement from a symphony, and he follows it with delight. The whole work played right off the reel, on the contrary, he finds an infliction."

The same writer also discourses interestingly on the good work done by Mr. Wood in raising the general standard of musical taste, and on music festivals in provincial cities. He maintains that this conductor has brought the public not merely to tolerate but to understand and appreciate, and even to receive with wild enthusiasm music which, before his experiment had been tried, would have been held quite hopelessly beyond their comprehension.

## THE FAVORITE OPERAS OF PARIS.

Of all the grand operas presented in Paris "The Huguenots" leads in popular favor. It has been sung 1,018 times and is no less popular now than it was a score of years ago.

Next to "The Huguenots" comes "Faust." It has been sung 918 times, while "Robert le Diable" has reached the 758 mark and holds third honors.

Among the operas of living authors "Samson of Delilah" has been played 198 times since it was staged in 1892.

"Tannhauser" has to its credit 233 performances since 1895. "Lohengrin" has been sung 234 times since 1891, and "Die Walkure" 135 times since 1893.

Last season two new Italian operas were produced at Milan—Puccini's "Madame Butterfly" and Giordano's "Siberia"—but neither of them had a success at all comparable to that of Wagner's "Rheingold," which had nineteen performances. This season, strange to say, none of these operas is in the repertory. Perhaps the directors believe in rotation, and there may be wisdom in their policy. The operas chosen for this season are "Tannhauser," "Aida," "Don Pasquale," "Figaro," "The North Star," and "Der Freischutz." Four of these six are by German composers, a significant sign of the times. What has become of the "Young Italian School?"

The terms for music study in Germany are very low, as is the case in most European music schools, but it should be remembered in this connection that many things go to contribute toward making the rates charged really very little different from those received for a similar amount of musical instruction in America. The American teacher, says an exchange, realizes the necessity of making his work as concise and succinct as possible. The European teacher expects the pupil to study a considerable length of time and imparts his knowledge at a rate very much slower than that of his American colleague. Moreover, the pupil is rarely, if ever, in a 'private' class, but must

share the lesson hour with three, four, and often as many as sixteen others.

"Considering the rate of exchange and various other conditions which have been intimated in the previous articles in this series, the rates are really very little, if at all, different from those charged by the average 'good teacher' in the United States. So the yearly tuition fee of from 160 to 300 marks cannot properly be estimated until one recognizes the foregoing conditions. Wind instruments, violins, etc., can be rented in Weimar for seventy-five cents a year. Pupils are allowed one hour's practice daily upon one of the school pianos."

"It is good to laugh," says *Health*. "There is probably not the remotest corner or little inlet of the minute blood-vessels of the body that does not feel some wavelet from the great convulsion produced by heart laughter."

The same, and much more, may be said of song. One can imagine that laughter may be outgrown by humanity—but not from sadness. We may decline to be seized by the songs of the merely incongruous and shaken to pieces.

But song is natural speech, the perfect outcome of feeling, and a directly formative power acting upon the body of him who generates it, and upon everything which its vibration reaches. It is a form-maker. *Health* advises laughter as a remedial agent. Very good—provisionally; but where most needed it will not come. And no one can laugh for you. But while you are learning to play music upon your larynx (and no one cannot and everyone should), others can make it for you. A musical instrument? By all means, but sing also; use the instrument nearest, and the whole body and nature will profit. Who can speak can sing, at any rate take his voice from between his teeth and the back of his nose, place it where it ought to be, and—if he have but three notes compass—make them musical. And his three would soon be more. Natural speech is musical, and because nothing in our civilization is natural, our speech is—what it is.

Mr. Caruso is quoted in the *London Magazine* as saying that "a man or woman of high nervous temperament alone can succeed as a lyrico-dramatic artist. In the great operas a severe strain is put upon the principal singers; for while they are portraying love, hate, or revenge—the two latter sometimes in a whirlwind, so to speak, of orchestral music and song—they have the whole time to watch the conductor, keep time and rhythm, and fail not at the same time in reproducing with perfect accuracy the composer's music. The nervous tension, therefore, it is observed, must be far greater on the operatic artists than it is on the actor, who only has to think of his action and his words, while the actor-singer has to think of action, words and music. In the proper exposition of these lies that which contributes to success."

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