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KUNKEL'S Musical Review

JANUARY, 1906

Vol. 31 Whole No. 308

CONTENTS

SOLOS

- BECKER, L. Moonlight on the Mississippi.
- BOONE, J. W. Caprice de Concert, No. 2.
- KUNKEL, CHARLES. Alice Where Art Thou.
Transcription.
- KUNKEL, CHARLES. Celestial Harmonies.
From Pierre Massenet's 'Cendrillon Souverain.'
- KUNKEL, CHARLES. Dancing Wavelets.
- PREYER, C. A. Danse Fantastique.
- SIDUS, CARL. Little Red Riding Hood. Waltz.

DUET.

- ANSCHUETZ, OTTO. Our Boys. Fantase Militaire
- STRELEZKI, ANTON. Mazoppa. Galop Brillant

SONGS

- KUNKEL, CHARLES JACOB. Thy Golden Glory Keep
- PETRIE, H. W. For Thee.



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- Sonate for Piano and Violin, Op. 8. *Grieg*
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 - Allegretto quasi Andantino.
 - Allegro molto vivace.
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- Piano Solo.
 - Sonatin No. 31 (Theme and Variations) *Beethoven*
 - Love's Devotion (Romanza) *Goldbeck*
 - Autumn (Waltz) *Chopin*
 - Cotton Pickers (Caprice) *LeRoy Hartt*
 - Barcarolle and Chimes (Recollections of Venice) *Liszt*
 Charles Kunkel.
- Piano Duet.
 - Norwegian Dance *Grieg*
 - Canzonetta *Mendelssohn*
 - Scotch Dance *Chopin*
 Charles Kunkel and Charles Jacob Kunkel.
- Violin Solo. Caprice de Concert, Op. 6 *Musini*
Charles A. Kaub.
- Piano Solo. "Massa's in the Cold, Cold Ground." Concert Paraphrase on Stephen Collins Foster's Melody *Kunkel*
Charles Kunkel.
- Piano Duet.
 - Overture—Zampa *Herold-Melotte*
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JOSEF HOFMANN, the pianist, was quietly married to Mrs. Marie Eustis at Aix-les-Bains, France.

Mrs. Eustis is a daughter of James Eustis, former Ambassador of France, and a member of the colony at Westbury, L. I. Some years ago she divorced her husband, George Peabody Eustis. She is an attractive and beautiful woman, devoted to music.

Josef Hofmann is in his twenty-eighth year.

When eight years old he attracted the attention of Rubinstein, and soon became famous as a marvelous child pianist. He will make a concert tour of the United States this winter.

STRAUSS'S NEW OPERA.

Richard Strauss's new opera, "Salome," is said to be the longest one-act opera, except Wagner's "Rheingold." Two solid hours of R. Strauss without a curtain may prove something of a tax on the attention. It will be produced in Dresden in December or January.

The composer has written in the score of his new opera a part for a new instrument, called "Heckelphone," after the name of the maker. The tone quality, although it has a tenderness and beauty, is penetrating and full; it is softer than the bassoon, more powerful than the English horn, deeper toned and darker in color than the oboe, with which instrument it is identical in fingering.

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MUSICAL REVIEW

KUNKEL'S

JANUARY, 1906.

KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

Vol. 31

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THOMAS M. HYLAND, . . . EDITOR

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THE EAR.

In order to understand the manner in which the sensation of sound is transmitted to the brain, it is necessary to make a cursory investigation of the organ of hearing—the ear.

For descriptive purposes, says the *Musical Enterprise*, the human ear may be divided into three parts—external, middle and internal.

The external ear consists of the visible lobe of cartilage (auricle), and the tube leading therefrom, which is directed inwards and slightly forwards, and is about an inch and a quarter long, is called the external meatus, and is closed at its inner extremity by the tympanum, or ear drum, which is set in vibration by the sound waves which strike upon it.

The middle ear is a cavity in the wall of the skull, called the tympanic cavity, and is separated from the external ear by the tympanum. The air in the tympanic cavity is kept in free communication with the outer air by the Eustachian tube, which leads to the upper part of the throat. On the inner side of the tympanic cavity, opposite the tympanum, are two small apertures, both closed with membrane. The upper one is called from its shape the fenestra ovalis (oval window), and the lower the fenestra rotunda (round window). A chain of small articulated bones—called the malleus (hammer), the incus (anvil) and the stapes (stirrup) are suspended across the tympanic cavity, connecting the tympanum with the fenestra ovalis. Through this chain of bones any vibration of the tympanum is instantly communicated to the fenestra ovalis.

The internal ear is extremely complicated and difficult to describe without drawings, but consists essentially of a membranous bag filled with a liquid called endolymph; this bag floats in another liquid called perilymph, and all

contained in a bony cavity separated from the middle ear by the membranes of the round and oval "windows" referred to above. The ultimate fibers of the auditory nerve ramify on the walls of the membranous bag at the internal ear and project into the endolymph contained therein. The internal ear terminates in a small bony tube coiled like a snail's shell, called the cochlea.

The most important and delicate part of the cochlea is a series of radial fibers. (Fibers of Corti) gradually increasing in length, like the strings of a harp. Helmholtz assumes that each of these fibers (of which there are about 3,000, or about 400 to the octave) is tuned to a certain note and capable of taking up its vibratory motion, which it transmits to a nerve ending. According to this theory, what we term "a good ear" for pitch depends on the degree of sensitiveness of these fibers. By this theory also we may account for the fact that some sounds are too deep and other sounds too high to be heard. Sounds too deep are inaudible, because there are no fibers in the cochlea long enough to respond to their vibrations. Sounds too high are inaudible because the cochlea contains no fibers short enough to respond to them.

Briefly stated, then, the sensation of sound is transmitted to the brain by the following process: The alternate condensations and rarefactions (vibrations) of the sound waves enter the external ear, strike the tympanum and set it in vibration. These vibrations are transmitted by the chain of small bones to the fenestra ovalis, thence to the complicated middle ear through the organs at which they finally reach the auditory nerves leading to the brain.

CONRIED STARS TO SING IN ST. LOUIS.

The great Conried Metropolitan Opera House Co. will sing in St. Louis this season. Manager Short, of the Olympic, has just completed arrangements by which this organization is to be brought to his big playhouse some time next spring for an engagement of three days, the number of performances not yet having been fixed.

This means that St. Louis will hear the wonderful Caruso and the marvelous Van Rooy, along with Sembrich, Nordica, Eames, Fromstad, Walker, Louise Homer, Knotte, Burgestaller, Scotti, Geritz, Blass, Journet, Pol Plan-

con, Bertha Morena and Petrazzini. For there will be at least four performances, with the chances in favor of more, and the stars of the Metropolitan Company will figure in the several casts.

It is not yet settled as to what operas will be selected for the St. Louis engagement. The metropolitan repertoire includes more than 30, with two ballets, and it is understood that the selections for St. Louis will be so made as to constitute the strongest possible offering. The immense Metropolitan Opera House orchestra, under its three leaders, Herti, Vigna and Franko, will also be heard.

The closing of this contract with Mr. Conried gives St. Louis a delightful prospect of opera. At the Century, also in the spring, there will be a week's engagement of Henry W. Savage's English Grand Opera Co., during which "The Valkyrie" will be produced, the first of the Nibelungen Ring music-dramas to be given in English in this country. The leading singers of this organization are Millicent Brennan, Gertrude Rennyson, Mathilde Metz, Helen Petre and Moriara Serena, sopranos; Claude Albright, Margaret Crawford, Winifred Baldwin, Flora Fitzgerald and Rita Newman, mezzo-sopranos and contraltos; Alfred Best, Francis Maclellan, Stephen Jungman, Joseph F. Sheehan and William Wegener, tenors; Arthur Deane, Thomas D. Richards, Wilfred Goff and George White, baritones, and Martin L. Bowman, Otley Cranston, Richard Jones, Robert Kent Parker, Joseph Parsons and Arthur D. Woods, basses.

ARTHUR R. RUBINSTEIN.

The announcement of the coming of Arthur Rubinstein, the great Polish pianist, who is to make a tour of this country with the Knabe piano, has aroused deep interest among music lovers. The latest experience of this artist in Russia must provoke the ready sympathies of our people. When the Czar's proclamation was spread before the world, assuring greater freedom to his subjects and liberty to certain classes of political convicts, Arthur Rubinstein thought that the day had come when his long-imprisoned brother would return from Siberia. Being a Jew, he had to surmount numerous difficulties and prejudices, but he was eventually assured by a friendly official at Lodz, Rubinstein's birthplace, that his brother might be liberated.

At this news Rubinstein immediately cancelled his concert tour of the principal German cities, which he was then filling, and immediately hastened to Russia.

He arrived at Warsaw during a riot, and a few hours later was arrested as a Polish suspect. The lack of identification papers put the pianist in a great predicament, and he appealed with much difficulty to the Lodz authorities. Meanwhile, Warsaw intrigue had done its work, and the friendly Lodz official was as powerless to help Rubinstein out of his scrape as he had been eager in assisting him. Rubinstein was detained in Warsaw for several days and then given peremptory orders to leave his native soil within twenty-four hours. Naturally, he was crushed by his keen disappointment and sad experience, but he cables his American manager that the tour here will begin on January 8th in New York, as originally arranged.

Rubinstein's first American tour with the Knabe piano will take him from the Atlantic to the Pacific, and from Canada to Mexico.

A GREAT COMPOSER'S INSPIRATION.

At last Wagner was possessed by "das furchtbare Sehnen," which was essential to the composition of Acts II and III of "Tristan." On November 1 he even had thoughts of suicide. He wrote the music with the gold pen presented to him by Mathilde. The third act was written with as great passion as the second. Wagner, in his uncomfortable hotel at Lucerne, became Tristan tossing on his couch at Kareol. Then we find him weeping while he composes Kurwenal's songs, "Auf eig'ner Weid' und Wonne," etc. On May 9, however, he had been sticking for a week over the passage preceding "Sterbend lag ich stumm im Kahn," but the provident Mathilde sent him a package of zwieback. He dipped the "sweet, familiar rusk" in milk and consumed them,

and the gates of inspiration were opened again. "God, what the proper rusk can do!" he exclaims. Thus "Tristan" was composed.—Wagner's Letters to Mathilde Wesendonck.

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CHARLES KUNKEL.

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ENSEMBLE PLAYING.

Ensemble playing is one of the very greatest aids the student can have in the pursuit of a musical education.

In the first place, says an exchange, it familiarizes him with music that he would otherwise know absolutely nothing about, and in the second place it sharpens his wits wonderfully to be obliged to keep in touch musically with two or perhaps three persons at the same moment.

The term "ensemble" means, as the pupil probably knows, "together," and, literally, duets come under this head, but the generally accepted meaning of "ensemble playing" refers to trios, quartets and quintets.

Some of the most beautiful music ever composed was written in trio, and much orchestral music has been rearranged for the purpose of being played in this way, so there is really no end to the beautiful things one may find in this kind of research.

Let the student gather about him a little circle of congenial musical friends, and if possible let there be one who plays the violin and one who plays the violoncello. If he can number among his friends some one who plays the double bass and some one who plays the organ he is lucky indeed, and the prospect of great musical enjoyment opens wide before him.

In order to acquire the best results, regularity is as necessary in this sort of playing as in any other. Therefore, let him organize a little club, of which the avowed purpose is music reading and study. Let the members meet once a week regularly, and if they are moved to "study up" their parts during the week by themselves so much the better for everyone.

The ordinary "string quartet" is made up of a violin, second violin, viola and violoncello. The first violin represents the soprano, second violin the alto, viola the tenor and violoncello the bass voice. It is often difficult though to get together people who play, even a little, on these instruments among one's personal friends, and a trio, composed of piano, violin and cello, or violin, piano and organ will be found an ideal combination. Let the members always choose good music. Not difficult music, at first—the easier the better—until the performers become accustomed to playing together; but let the music be always something that is worth while, and let it be chosen from the different masters, so that the players may become familiar with all styles. Haydn is the greatest model for the string quartet (the piano or organ can always play the fourth part in the quartet, if preferred). Mozart, Beethoven, Spohr, Mendelssohn, Schumann and Schubert have all written exquisite quartets, quintets and trios, and there are other more modern writers, too numerous to mention.

Let the choosing of the music fall to the member of the club who is, musically, the most well read, and let him, always, seek to find the music that is most elevating and inspiring, for

the broadening process must go on in this, as in all other forms of musical education.

Each member of the trio (or quartet, as the case may be) must be as conscientious in his part of the performance as if he were playing a solo. He must try to grasp the idea of the composer, must heed all the marks of phrasing, and must do his part toward welding together a perfect whole from the three separate parts. Unless each member does this conscientiously and refrains from trying to make a solo of his own particular part, the trio will be the expression of three separate and antagonistic minds, instead of the representation of one mind, as it should be.

All mothers should encourage the introduction of ensemble music into their homes, for there is no surer and happier way of strengthening the bonds which keep the family circle intact. If the home is made attractive the boys and girls will not be anxious to leave it, but will, instead, bring their young friends to swell the circle. Each member of the family must do his and her part, but it rests entirely with the parents whether such gatherings shall be made a success or not. If the sons and daughters feel that their parents are tired and bored, the whole inspiration of the evening is gone—they will become tired and bored as well, and will feel that the coming of their young friends is regarded as more or less of an intrusion. If, on the contrary, the father and mother take

part in the performance, or at least oversee the little musicales, and display keen interest therein, the whole thing is transformed and the musical evenings at home become something to be looked forward to all week.

TONE is more important than technic, and yet it is the perfection, the essence, of technic. Everyone seems to be striving for technic, on whatever instrument they play, and neglecting the very first detail of the work. One rich, clear, carrying tone is worth more than an entire movement from a concerto played without quality or power. I would rather pay a dollar to hear a great pianist or violinist play scales than to have to listen to many a concert player whose idea of creditable performance is to get all the notes of a difficult classic or modern composition. Music must be made up of pleasing sounds only, and the more pleasing the sounds the more appropriately may the word music be applied to it. There is music in the brook, the sighing wind, the rustling leaves, the storm at sea, and in the soul of the musician. To expect to pick music off a sheet of music paper is folly. The pianola does as well as it can, but there is very much lacking. No matter what musical instrument you intend to master, devote part of every day's practice to tone production, just as the vocal pupils are compelled to do, if they are ever to amount to anything in their chosen art.

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staccato. L.H.

L.H. L.H. L.H. L.H.

L.H. L.H. L.H. L.H.

L.H. L.H. L.H. L.H.

L.H. L.H. L.H. L.H.

1964 - 7

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Entered Stationers Hall.

(with soft pedal.)
una corda.

pp

L.H. L.H. L.H. L.H.

L.H. L.H. L.H.

8

L.H. L.H. L.H. L.H.

L.H. L.H. L.H. L.H.

8

(release soft pedal.)
tre corde.

f

8

Musical notation system 1. Treble and bass clefs. Dynamics: *sf p* and *mf*. Includes the label *L.H.* above the treble staff.

Musical notation system 2. Treble and bass clefs. Dynamics: *f*. Includes the label *L.H.* above the treble staff and *L.H.* below the bass staff.

Musical notation system 3. Treble and bass clefs. Dynamics: *mf*, *cresc.*, *cresc.*, *f cresc.*. Includes the label *L.H.* above the treble staff and *L.H.* below the bass staff. Rehearsal mark 8 is indicated.

Musical notation system 4. Treble and bass clefs. Dynamics: *ff*. Includes the label *L.H.* above the treble staff and *L.H.* below the bass staff. Rehearsal mark 8 is indicated.

Musical notation system 5. Treble and bass clefs. Dynamics: *ff*. Includes the label *L.H.* above the treble staff and *L.H.* below the bass staff. Rehearsal mark 8 is indicated.

L.H. L.H. L.H. L.H.

pp

L.H. L.H. L.H.

una corda. L.H. L.H. L.H. L.H.

pp

L.H. L.H. L.H. L.H.

Con chiarezza. (With brightness, clearness.)

tre corde.

f

una corda.

tre corde.

una corda.

tre corde.

System 1: Treble and bass staves. Treble clef has a *cresc.* marking. Bass clef has a *cresc.* marking. Both staves feature eighth-note chords with a slur and an '8' above the treble staff. The key signature is three flats (B-flat, E-flat, A-flat).

System 2: Treble and bass staves. Treble clef has a *f cresc.* marking. Both staves feature eighth-note chords with a slur and an '8' above the treble staff. The key signature is three flats.

System 3: Treble and bass staves. Treble clef has a *ff* marking. Both staves feature eighth-note chords with a slur and an '8' above the treble staff. The key signature is three flats.

System 4: Treble and bass staves. Treble clef has a *p* marking. Both staves feature eighth-note chords with a slur and an '8' above the treble staff. The key signature is three flats. 'L.H.' markings are present above the treble staff.

System 5: Treble and bass staves. Treble clef has a *p* marking. Both staves feature eighth-note chords with a slur and an '8' above the treble staff. The key signature is three flats. 'L.H.' markings are present above the treble staff.

una corda. L.H. L.H. L.H.

p

L.H. L.H. L.H.

tre corde. L.H. L.H.

p

L.H. L.H.

una corda. L.H. L.H.

p

CAPRICE de CONCERT.

NO II.

John W. Boone.

Vivo ♩ - 112. Ben misurato. (Well measured.)

f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

r tempo.
CRCS.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

CRCS.
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Giocoso. (Joyful - mirthful)

First system of the piano score. It consists of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The bass staff provides a steady accompaniment with chords and single notes. The system includes dynamic markings of *f* and *mf*, and several pedaling instructions labeled "Ped." with asterisks. Fingerings are indicated by numbers 1-5 and slurs.

Second system of the piano score. The treble staff continues with intricate melodic patterns, including some triplet-like figures. The bass staff maintains the accompaniment. Dynamic markings include *f* and *mf*. Pedaling instructions "Ped." with asterisks are present. The system concludes with a fermata over a chord in the treble staff.

Third system of the piano score. The treble staff shows a continuation of the lively melody. The bass staff accompaniment is consistent. Dynamic markings of *f* and *mf* are used. Pedaling instructions "Ped." with asterisks are included throughout the system.

Fourth system of the piano score. The treble staff features a more active melodic line with frequent sixteenth-note runs. The bass staff accompaniment is rhythmic. Dynamic markings of *f* are present. Pedaling instructions "Ped." with asterisks are included.

Fifth system of the piano score. The treble staff has a more melodic and less complex texture. The bass staff accompaniment continues. Dynamic markings of *f* and *mf* are used. Pedaling instructions "Ped." with asterisks are included. The system ends with a final chord in the bass staff.

First system of musical notation. The right hand plays a series of chords with a tremolo effect. The left hand plays a rhythmic pattern of eighth notes. Pedal markings are present below the bass line.

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

Second system of musical notation. Similar to the first system, but with a dynamic marking of *es.* (crescendo) in the right hand. Pedal markings are present below the bass line.

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

Third system of musical notation. The tempo marking *a tempo.* is placed above the right hand. The right hand has a more complex rhythmic pattern. Pedal markings are present below the bass line.

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

Fourth system of musical notation. The right hand features a series of eighth-note chords with a tremolo effect. Pedal markings are present below the bass line.

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

Fifth system of musical notation. The right hand has a dynamic marking of *es.* (crescendo) and a dynamic marking of *f* (forte) at the end. Pedal markings are present below the bass line.

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

Vivamente. (Lively- briskly.)

8

f

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

8

f

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

8

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

f

f

Ped. *

f

f

Ped. *

8

f

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

This system features a treble clef with a complex, rapid sixteenth-note melody and a bass clef with a steady accompaniment of chords. The piece is in a minor key, indicated by the key signature of one flat. The first measure is marked with a forte (*f*) dynamic. Pedal markings are present throughout the system.

8

ff

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

This system continues the piece with similar melodic and accompaniment patterns. The second measure is marked with a fortissimo (*ff*) dynamic. Pedal markings are present throughout the system.

8

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

This system concludes the first section of the piece. The melody and accompaniment continue with the same rhythmic and harmonic language. Pedal markings are present throughout the system.

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

This system begins a new section with a more rhythmic and chordal texture. The treble clef part consists of chords with eighth-note patterns, while the bass clef part has a steady eighth-note accompaniment. Pedal markings are present throughout the system.

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

This system continues the rhythmic and chordal texture from the previous system. The melodic lines in both staves are more active, with the bass clef part featuring a steady eighth-note accompaniment. Pedal markings are present throughout the system.

cres.

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

This system concludes the piece with a crescendo (*cres.*) marking. The texture remains rhythmic and chordal, with both staves showing active melodic lines. Pedal markings are present throughout the system.

a tempo.

First system of musical notation, featuring a treble and bass clef. The bass line includes six pedal points marked "Ped." with a star symbol.

Second system of musical notation, continuing the piece with six pedal points marked "Ped." and star symbols.

Third system of musical notation, including a *cres.* marking in the treble and a *f* marking in the bass. It features six pedal points marked "Ped." with star symbols.

Giacoso.

Fourth system of musical notation, marked *Giacoso*. It features six pedal points marked "Ped." with star symbols and includes fingerings 2, 4, 5, and 6.

Fifth system of musical notation, featuring six pedal points marked "Ped." with star symbols and dynamic markings *f*.

Sixth system of musical notation, featuring six pedal points marked "Ped." with star symbols and dynamic markings *f*.

f *f*

Ped. * Ped.

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

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

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

cres. *ff*

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

ff *fz*

Ped.

ALICE WHERE ART THOU?

(TRANSCRIPTION.)

CHARLES KUNKEL.

Moderato. $\text{♩} = 80$

f *dim.* *p*

Volante (*Flying.*)

cantabile. (singing.)

16

p

(with soft pedal.)
una corda.

tre corde (release the soft pedal.)

rit.

a tempo.

marcato la melodia (mark the melody.)

m

This page of musical notation is for piano and consists of five systems, each with a treble and bass clef staff. The music is written in a minor key and features intricate rhythmic patterns, including sixteenth and thirty-second notes. Performance markings include *f* (forte), *rit.* (ritardando), and accents (*A*). Some measures are marked with '8' and a dashed line, likely indicating a measure count or a specific section. The notation includes numerous slurs, ties, and dynamic markings throughout the piece.

6 *dolcissimo.*

pp una corda

8

First system of music. Treble clef, bass clef. Key signature: three flats. The treble staff contains a series of sixteenth-note chords with fingerings 1, 2, 4, 5, 4, 3. The bass staff contains a series of eighth-note chords with fingerings 1, 1, 1, 1. The system is marked with a dynamic of *ff* and includes a repeat sign at the end.

8

Second system of music. Treble clef, bass clef. Key signature: three flats. The treble staff contains a series of sixteenth-note chords with fingerings 2, 4, 3, 3, 4. The bass staff contains a series of eighth-note chords with fingerings 1, 1, 1, 1. The system includes a repeat sign at the end.

Third system of music. Treble clef, bass clef. Key signature: three flats. The treble staff contains a series of sixteenth-note chords with fingerings 2, 4, 5, 4, 4. The bass staff contains a series of eighth-note chords with fingerings 1, 1, 1, 1. The system includes a repeat sign at the end.

Fourth system of music. Treble clef, bass clef. Key signature: three flats. The treble staff contains a series of sixteenth-note chords with fingerings 4, 3, 2, 4, 2, 4. The bass staff contains a series of eighth-note chords with fingerings 1, 1, 1, 1. The system includes a repeat sign at the end. The text "tre corde." is written above the final measure of the treble staff.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with slurs and fingering (1, 2, 3, 4, 5). The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with the sixteenth-note pattern, incorporating slurs and fingering (1, 2, 3, 4, 5). The left hand accompaniment remains consistent. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand maintains the sixteenth-note texture with slurs and fingering (1, 2, 3, 4, 5). The left hand accompaniment is steady. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a triplet sixteenth-note pattern with slurs and fingering (1, 2, 3). The left hand accompaniment is steady. The system concludes with a double bar line, a repeat sign, and the marking "rit." (ritardando).

a tempo.

pp una corda.

* * * * *

* * * * *

* * * * *

tre corde.

* * * * *

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked with a forte *f* dynamic. The upper staff features a complex, rhythmic melody with many beamed eighth notes and sixteenth notes. The lower staff provides a bass line with some triplets and rests. Below the staff, there are several asterisks and musical symbols, likely indicating fingerings or performance instructions.

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with some slurs and accents. The lower staff has a bass line with rests and rhythmic patterns. The dynamic remains *f*. There are asterisks and symbols below the staff.

Third system of the musical score. The upper staff shows a more intricate melodic texture with many beamed notes. The lower staff has a bass line with some chords and rests. The dynamic is *f*. There are asterisks and symbols below the staff.

Fourth system of the musical score. Similar to the previous systems, it features a grand staff with a treble and bass clef. The upper staff has a dense melodic line, and the lower staff has a bass line with chords and rests. The dynamic is *f*. There are asterisks and symbols below the staff.

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern with fingerings 2, 3, 4, 5, 2, 3, 4, 5. The left hand provides a steady accompaniment with chords and single notes. A fermata is placed over the first measure of the left hand. A small asterisk and a decorative flourish are located below the first measure of the left hand.

Second system of the piano score. The right hand continues with sixteenth-note patterns, including a triplet of 5, 3, 1 and a triplet of 3, 1, 2. The left hand has a more active role with chords and moving lines. A fermata is placed over the first measure of the left hand. A small asterisk and a decorative flourish are located below the first measure of the left hand.

Third system of the piano score. The right hand features sixteenth-note patterns with fingerings 4, 5, 4, 3. The left hand has a more active role with chords and moving lines. A fermata is placed over the first measure of the left hand. A small asterisk and a decorative flourish are located below the first measure of the left hand.

Fourth system of the piano score. The right hand features sixteenth-note patterns with fingerings 5, 3, 1, 2, 3, 4, 5. The left hand has a more active role with chords and moving lines. A fermata is placed over the first measure of the left hand. A small asterisk and a decorative flourish are located below the first measure of the left hand.

DANSE FANTASTIQUE.

Allegretto grazioso ♩ = 66

C. A. Preyer Op. 8.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 66 beats per minute. The score includes various musical notations such as dynamics (piano, crescendo, ritardando, dolce), articulation (accents), and performance instructions (pedal points). The piece concludes with a double bar line and repeat signs.

System 1: Treble staff begins with a piano (p) dynamic. Bass staff includes 'Ped.' markings.

System 2: Treble staff includes a piano (p) dynamic. Bass staff includes 'Ped.' markings.

System 3: Treble staff includes a piano (p) dynamic. Bass staff includes 'Ped.' markings and a 'cresc.' marking.

System 4: Treble staff includes a piano (p) dynamic and a 'rit.' marking. Bass staff includes 'Ped.' markings and a 'dolc.' marking.

System 5: Treble staff includes a piano (p) dynamic. Bass staff includes 'Ped.' markings.

animato.

mf

mf

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

8

a tempo.

ff *dim.* *rit.* *p*

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

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

8

cres.

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

dimin.

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

995 - 4

cantabile

ten.

Ped. Ped. Ped. Ped. Ped. Ped.

ten.

erew.

Ped. Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped. Ped. Ped.

con fervore.

mf

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

con espressione.

dim.

e - rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Tempo primo.

Musical score for piano, consisting of six systems of staves. The score is written in treble and bass clefs. The first system begins with the tempo marking *Tempo primo.* and the dynamic marking *p*. The score includes various musical notations such as slurs, accents, and fingerings. Pedal markings are indicated by a star symbol and the word "Ped.". A first ending bracket labeled "8" spans the first two systems. The third system includes the marking *crven.*. The fourth system includes a second ending bracket labeled "8". The fifth system includes a *mf* dynamic marking. The sixth system begins with the tempo marking *Largamente.* and includes a *mf* dynamic marking. The score concludes with a final chord and a fermata.

INTERMEZZO SINFONICO.

CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

Andante sostenuto $\text{♩} = 56$.

Pietro Mascagni.

The first system of the musical score is in 3/4 time, marked 'Andante sostenuto' with a tempo of 56 beats per minute. It features a treble and bass clef. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides harmonic support with chords and moving lines. Pedal markings are indicated by a star symbol with the word 'Ped.' below it. The system concludes with a dynamic marking of *f*.

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, marked 'cantabile a tempo'. It includes a 'rit.' (ritardando) marking. The notation shows complex chordal textures in the left hand and a more active melodic line in the right hand. Pedal markings are frequent, often appearing as pairs of stars with 'Ped.' written below. A note 'N.B.' (Nota Bene) is placed above the bass line in the latter part of the system.

The third system continues the piece, featuring a variety of chordal textures and melodic lines. Pedal markings are indicated by star symbols with 'Ped.' written below. The notation includes slurs and dynamic markings, maintaining the 'cantabile a tempo' character.

The fourth system continues the piece, showing a mix of harmonic textures. Pedal markings are indicated by star symbols with 'Ped.' written below. The notation includes slurs and dynamic markings, maintaining the 'cantabile a tempo' character.

Manner of execution.

The \star signifies Pedal.

Edition Kunkel.

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1376_5

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains numerous chords and arpeggios, with several measures marked with a pedal symbol (♯ Ped.).

Second system of musical notation. The bass line includes dynamic markings such as *cres.* and *decres.*, and continues with various chordal textures and pedal markings.

Third system of musical notation. The bass line features dynamic markings including *mf*, *cres.*, and *f*, along with complex chordal structures and pedal markings.

Fourth system of musical notation. The bass line includes dynamic markings like *mf* and *f*, and contains more intricate chordal patterns with specific pedal markings.

Fifth system of musical notation. The bass line includes dynamic markings such as *f* and *rit.*, and concludes with various chordal textures and pedal markings.

dell'eatamento.

pppp

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.

f *mf*

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *cres.*, *f*. Pedal markings: * Ped. (8 instances).

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *cres.*. Pedal markings: * Ped. (8 instances).

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *mf*. Pedal markings: * Ped. (8 instances). Includes the instruction: * First ending.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Pedal markings: * Ped. (8 instances).

* This composition has two endings. The choice is left with the performer.
1376-5

OUR BOYS.

UNSERE JUNGEN.

(FANFARE MILITAIRE.)

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

Secondo.

Otto Anschütz.

Tempo di Marcia. ♩-132.

(simil.→)

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a tempo marking of 'Tempo di Marcia. ♩-132.' and includes dynamic markings of 'f' and 'mf'. It features numerous fingerings and slurs, with arrows indicating notes to be struck from the wrist. The second system includes 'Ped.' (pedal) markings and 'cres.' (crescendo) markings. The third system includes 'mf' and 'Ped.' markings. The fourth system includes 'cres.' and 'Ped.' markings. The fifth system includes 'Ped.' and 'cres.' markings. The score is heavily annotated with fingerings, slurs, and accents.

992-8

Secondo.

First system of the piano score. The right hand features a complex texture with sixteenth-note patterns and slurs. The left hand provides a steady accompaniment of eighth notes. Dynamics include *f* and *p*.

Second system of the piano score. It includes a first and second ending bracket. The right hand continues with intricate sixteenth-note passages. Dynamics include *p* and *f*.

Third system of the piano score. The right hand has several slurs and fingering numbers (1, 2, 3, 4) above the notes. The left hand has fingering numbers (1, 2, 3, 4, 5) below the notes. Dynamics include *p*.

Fourth system of the piano score. The right hand has many slurs and fingering numbers (1, 2, 3, 4, 5) above the notes. The left hand has fingering numbers (1, 2, 3, 4, 5) below the notes. Pedal markings with asterisks are present below the left hand.

Fifth system of the piano score. The right hand has slurs and fingering numbers (1, 2, 3, 4, 5) above the notes. The left hand has slurs and fingering numbers (1, 2, 3, 4, 5) below the notes. Pedal markings with asterisks are present below the left hand. Dynamics include *f* and *mf*.

Sixth system of the piano score. The right hand has slurs and fingering numbers (1, 2, 3, 4, 5) above the notes. The left hand has slurs and fingering numbers (1, 2, 3, 4, 5) below the notes. Pedal markings with asterisks are present below the left hand. Dynamics include *f*, *sf*, and *f*.

Primo.

First system of musical notation. Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass line.

Second system of musical notation. Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *mf* and *f*. Pedal markings are present below the bass line. A first ending bracket labeled "1." and a second ending bracket labeled "2." are present in the treble clef.

cantabile

Third system of musical notation. Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *mf* and *f*. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass line. The word "Tromba" is written above the treble clef.

Sixth system of musical notation. Treble and bass clefs. Treble clef contains a complex melodic line with many slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass line. The word "Tromba" is written above the treble clef.

Secondo.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The score includes the following elements:

- System 1:** Starts with a *f* dynamic. The right hand has a triplet of eighth notes. Dynamics include *mf* and *f*. Pedal markings are present.
- System 2:** Features a *f* dynamic. The right hand has a sixteenth-note run. Dynamics include *sf* and *p*. Pedal markings are present.
- System 3:** Continues with sixteenth-note patterns. Pedal markings are present.
- System 4:** Includes a triplet of eighth notes. Pedal markings are present.
- System 5:** Features a triplet of eighth notes. Pedal markings are present.
- System 6:** Includes a triplet of eighth notes. Pedal markings are present.

The score concludes with the text "Edition Kunkel." and the number "992 - 3" at the bottom.

Primo.

Musical staff 1: Treble and bass clefs. Treble clef contains sixteenth-note runs with accents and slurs. Bass clef contains a steady eighth-note accompaniment. Pedal markings (Ped.) and fingerings (1-5) are indicated. A dynamic marking of *mf* is present.

Musical staff 2: Continuation of the piece. Treble clef has sixteenth-note runs. Bass clef has eighth-note accompaniment. Pedal markings and fingerings are present. Dynamic markings include *mf* and *f*.

Musical staff 3: Continuation of the piece. Treble clef has sixteenth-note runs. Bass clef has eighth-note accompaniment. Pedal markings and fingerings are present.

Musical staff 4: Continuation of the piece. Treble clef has sixteenth-note runs. Bass clef has eighth-note accompaniment. Pedal markings and fingerings are present.

Musical staff 5: Continuation of the piece. Treble clef has sixteenth-note runs. Bass clef has eighth-note accompaniment. Pedal markings and fingerings are present.

Musical staff 6: Continuation of the piece. Treble clef has sixteenth-note runs. Bass clef has eighth-note accompaniment. Pedal markings and fingerings are present.

The runs thus marked may be omitted.

Secondo.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*. Fingerings are indicated by numbers 1-5 above and below notes.

Second system of musical notation, continuing the piece with similar notation and dynamic markings. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, including dynamic markings like *CRES.* and *f*. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation, featuring complex rhythmic patterns and dynamic markings. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, including dynamic markings like *CRES.* and *f*. Pedal points are marked with "Ped." and asterisks.

Sixth system of musical notation, featuring *accel.* markings and dynamic markings like *ff*. Pedal points are marked with "Ped." and asterisks.

Primo.

secondo.

ten. Ped. ten. Ped. Ped. Ped. Ped.

ten. Cres. Ped. Ped. Ped. Ped.

ten. Ped. Ped. Ped. Ped. Ped.

cvi do

accel. accel. Ped. Ped.

MAZEPPA.

Galop de Concert.

A. Strelzki.

Secondo.

Tempo di Galop. ♩ - 144

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

MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.

Tempo di Galop. ♩ - 144.

Musical score for "Mazeppa" by A. Strelezki, Galop de Concert, Primo. The score is in 2/4 time and consists of five systems of two staves each. It features a variety of musical notations including dynamics (*ff*, *sf*), articulation (accents, slurs), and performance instructions like "Ped." and "Péd." with star symbols. The piece includes a "rapido" section with a 12-measure run and several 8-measure sections. The key signature has one flat, and the tempo is marked as "Tempo di Galop" with a quarter note equal to 144 beats per minute.

Secondo.

First system of the piano score. The right hand features a triplet of eighth notes followed by quarter notes. The left hand plays a steady accompaniment of quarter notes. Pedal markings are present below the left hand.

Second system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand continues with quarter notes. Pedal markings are present below the left hand.

Third system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand continues with quarter notes. Pedal markings are present below the left hand.

Fourth system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand continues with quarter notes. Pedal markings are present below the left hand.

Primo.

mf

Ped.

mf

Ped.

p

Ped.

p

cres... *cen* *do.* *Ped.*

ff

Ped.

Secondo.

ff

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

Detailed description: This system features a grand staff with treble and bass clefs. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass line. The dynamic marking 'ff' is at the beginning, and 'f f' appears at the end.

Poco piu lento.

p tranquillo.

Ped. * Ped.

Detailed description: The tempo is marked 'Poco piu lento' and the dynamics are 'p tranquillo'. The right hand continues with arpeggiated figures, and the left hand has a more active eighth-note line. Pedal markings are shown below the bass line.

Detailed description: This system continues the musical texture with arpeggiated right-hand parts and eighth-note left-hand accompaniment. Pedal markings are present below the bass line.

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

Detailed description: The musical notation continues with similar arpeggiated patterns and accompaniment. Pedal markings are indicated below the bass line.

f

f

f

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

Detailed description: The final system concludes the piece with a dynamic increase to 'f'. The right hand features more complex arpeggiated figures, and the left hand has a final eighth-note accompaniment. Pedal markings are shown below the bass line.

8

Primo.

mf

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Cantabile.

Poco piu lento.

tranquillo.

secondo.

Ped.

Ped.

Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

f

sf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo.

First system of musical notation, consisting of two staves (treble and bass clef). The right hand (treble clef) features a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The left hand (bass clef) provides a steady accompaniment with chords and single notes. Dynamics include *ff*, *f*, and *p*. Pedal markings are present below the bass staff.

Second system of musical notation, continuing the piece. It features similar complex melodic patterns in the right hand and accompaniment in the left. Dynamics range from *ff* to *f*. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand continues with intricate melodic figures, often marked with fingerings (e.g., 5, 2, 3). The left hand accompaniment remains consistent. Dynamics include *p*. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand features more complex melodic passages with trills and grace notes. The left hand accompaniment includes some chords. Dynamics include *f* and *ff*. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment includes chords and single notes. Dynamics include *ff* and *p*. Pedal markings are present below the bass staff.

Primo.

Musical score for piano, page 47, marked "Primo." The score consists of six systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece features various dynamics including *ff*, *f*, *sf*, *fz*, *rit.*, *cris.*, *f*, *sf*, *ff*, and *rapito.*. Pedal markings ("Ped.") are present throughout, often accompanied by a star symbol. Fingerings are indicated by numbers 1-5 above or below notes. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. The final system ends with a double bar line and a repeat sign.

Secondo.

First system of the piano score. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady accompaniment of chords. Pedal markings are present below the bass line.

ff Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of the piano score. The right hand continues with melodic figures and slurs. The left hand accompaniment remains consistent. Pedal markings are present below the bass line.

ff Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Third system of the piano score. The right hand has melodic lines with slurs. The left hand accompaniment includes some rests. Pedal markings are present below the bass line.

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

Fourth system of the piano score. The right hand has melodic lines with slurs and some triplets. The left hand accompaniment includes rests. Pedal markings are present below the bass line.

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

Fifth system of the piano score. The right hand has melodic lines with slurs and some triplets. The left hand accompaniment includes rests. Pedal markings are present below the bass line.

Ped. *

Secondo.

First system of the piano score. It consists of two staves: a treble staff and a bass staff. The bass staff begins with a forte (*f*) dynamic and includes several measures with a *Ped.* (pedal) marking. The treble staff contains complex chordal textures. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of the piano score. It features two staves. The bass staff has a *Ped.* marking. The treble staff continues with dense harmonic structures. The system ends with a *Ped.* marking.

Third system of the piano score. It consists of two staves. The bass staff has multiple *Ped.* markings. The treble staff features complex textures with some sixteenth-note passages. The system concludes with a *Ped.* marking.

Fourth system of the piano score. It consists of two staves. The bass staff has several *Ped.* markings. The treble staff includes the instruction *stringendo.* and *ff*. The system concludes with the instruction *Presto.* and *ff*.

Fifth system of the piano score. It consists of two staves. The bass staff has several *Ped.* markings. The treble staff features complex textures with some sixteenth-note passages. The system concludes with a *Ped.* marking.

8

Ped. *cres.* *cen* *Ped.* *Ped. do.* *f*

This system features two staves. The upper staff contains a complex rhythmic pattern with eighth and sixteenth notes, marked with fingerings (1-4) and slurs. The lower staff provides a harmonic accompaniment with chords and single notes. Pedal markings and dynamic instructions like *cres.*, *cen*, and *f* are present.

8

Ped. *f* *ff* *Ped.*

This system continues the piece with similar notation. It includes dynamic markings *f* and *ff*, and several *Ped.* markings. The upper staff shows intricate fingerings and slurs.

8

Ped. *ff* *Ped.* *Ped.* *Ped.* *Ped.*

This system features a variety of dynamics including *ff* and multiple *Ped.* markings. The notation is dense with many notes and slurs.

8

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

This system is characterized by frequent *Ped.* markings and complex rhythmic patterns in both staves.

8

Ped. *stringendo.* *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

This system marks the beginning of a *Presto.* section. It includes the instruction *stringendo.* and dynamic markings *ff*. The tempo and intensity increase significantly.

8

ff *fx* *fx* *ff* *Ped.*

The final system on the page features fortissimo dynamics (*ff*, *fx*) and concludes with a *Ped.* marking. The notation is highly rhythmic and dense.

MOONLIGHT ON THE MISSISSIPPI.

REVERIE.

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

Lucien Becker Op. 5.

Moderato ♩ - 92.

The musical score is written for piano and consists of five systems of music. The first system begins with a piano introduction marked *Moderato* at 92 bpm. It features a right-hand melody with grace notes and a left-hand accompaniment. Dynamics include *f* and *p*. The second system includes a *rit.* (ritardando) section followed by *a tempo*. The third system continues the *a tempo* section with a *pp* (pianissimo) dynamic. The fourth system shows the first ending, and the fifth system shows the second ending. Pedal markings are indicated by asterisks and wavy lines throughout the score.

N.B. The "P" signifies *pp*

1373 - 5

Edition Kunkel.

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Entered Stationer's Hall.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various chordal textures and melodic lines. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, continuing the piece. It includes the instruction *Legitimo.* above the staff. The texture remains complex with multiple voices in both hands.

Third system of musical notation, showing a continuation of the intricate musical texture with various rhythmic patterns and chordal structures.

Fourth system of musical notation, featuring more melodic development in the upper voice and supporting harmonic structures in the lower voice.

Fifth system of musical notation, including the instruction *cres.* (crescendo) above the staff. The music builds in intensity and complexity.

Sixth system of musical notation, concluding the page with two distinct endings marked '1.' and '2.'. The notation includes various ornaments and final chordal resolutions.

First system of musical notation, featuring a treble and bass clef. The treble staff begins with a *mf* dynamic marking. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and fingerings as the first system, with a mix of eighth and sixteenth notes in both staves.

Third system of musical notation, marked *dolce.* and *p*. The treble staff features a more complex rhythmic pattern with many sixteenth notes and triplets. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, showing a continuation of the intricate sixteenth-note passages in the treble staff. The bass staff accompaniment remains consistent.

Fifth system of musical notation, ending with a double bar line. A *Repeat* sign is placed above the final measure of the treble staff.

with both hands an octave higher.

Sixth system of musical notation, where the treble staff is transposed an octave higher. The bass staff continues with its original accompaniment. The system concludes with a double bar line.

The image shows a page of musical notation for piano, consisting of six systems. Each system has a treble staff and a bass staff. The music is in a minor key (three flats) and features complex rhythmic patterns, including triplets and sixteenth-note runs. There are various musical markings such as accents, slurs, and dynamic markings throughout the score.

LITTLE RED RIDING HOOD.

Waltz.

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

CARL SIDUS.

Allegretto. $\text{♩} = 80$.

(Key of G major.)

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

1. 2. (Key of D major)

N.B.

1. 2.

N. B. Heed the change of fingering.

1669.3

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with notes and rests, including a dynamic marking of *p* (piano).

Second system of musical notation, continuing the piece with treble and bass clefs. It includes a dynamic marking of *p* (piano) and concludes with a double bar line.

Third system of musical notation, including the instruction "(Key of C major)". The notation shows a change in the key signature and continues with treble and bass clefs.

Fourth system of musical notation, featuring treble and bass clefs. It includes a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Fifth system of musical notation, including the instruction "(Key of F major)". The notation shows a change in the key signature and continues with treble and bass clefs.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first six measures and a repeat sign with first and second endings. The lower staff (bass clef) contains a rhythmic accompaniment with slurs and fingering numbers (1-5) under the notes.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingering. The lower staff continues the rhythmic accompaniment with slurs and fingering.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingering. The lower staff continues the rhythmic accompaniment with slurs and fingering.

2nd time. f.

Fourth system of musical notation, marked *f*. The upper staff begins with a *p* dynamic marking. It contains a melodic line with slurs and fingering. The lower staff contains a rhythmic accompaniment with slurs and fingering.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and fingering. The lower staff continues the rhythmic accompaniment with slurs and fingering.

FOR THEE.

(FÜR DICH.)

Translation by H. Hartmann.

H. W. Petrie.

Moderato $\text{♩} = 80$.

2. Kling - et, ihr Lie - der, wo ste euch vernimmt. Nur
 1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. Yon - der the stars in their splen - dor ap - pear Their
 2. Here 'neath your win - dow my heart sing a song For

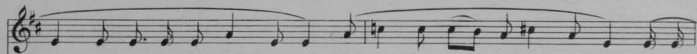
2. dir sind sie be - stimmt. Die al - le Welt für mich er - füllt, Von
 1. lass mein Lied hin - ein! Du bist des Her - zen's Son - nen - schein, Sein

1. vig - ils long to keep The night - in - gale sings ten - der - ly, All
 2. none but you to hear I love but you my own true love, And

2. der mir Won - ne quillt. Un - tanz - ten Träu - me dich eh' ich sang, Sich
 1. hell - ster E - del - stein Und lä - gen Wel - ten zu Fü - ssen mir, Ich

1. na - ture sinks in sleep But rest - less, love, do I seek your bow'r, And
 2. I pro - claim it here If dreams you court.ed be - fore I came, I

2. stets mein Bild ü - ber al - le schwang, Dies Glück hat nun mein Herz beschwingt Und im
1. thet - le lle - ber den Gram mit dir, Er - trüg' ver - eint mit dir die Noth In der



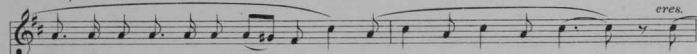
1. fast am I in your mag - ic pow'r. Ah! loves sweet cap - tive I will be, Dearest
2. know my dar - ling you lisp'd my name, So light I go with song in heart, There is

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Und
1. Lie - be gold' - nem Mor - gen roth. Drum singt mein Herz im Ju - bel laut, Dies



1. maid - en come and smile on me. How fair the night, come be.... its queen, Come,
2. nought can keep our souls a - part. And so my heart will sing its song, The

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut Und
1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut Und



1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh Your
2. heart that has wait - ed for you so long, I found my love at last I

singt vor Ju - bel laut..... Ge - fun - den hab' ich

1. lov - er maid is nigh..... I'm wait - ing, wait - ing,
 2. found my love at last..... Ah! bliss - ful meet - ing

cres.
f
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

mei - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee..... I'm wait - ing, wait - ing,
 2. dear - est thou art mine..... Ah! bliss - ful meet - ing

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

mei - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee..... I'm wait - ing, wait - ing,
 2. dear - est thou art mine..... Ah! bliss - ful meet - ing

cres.
f
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

meines Herzens Lieb Ge - fun - den hab' ich mein Lieb, mein Herzens Lieb

1.

1. waiting love for thee In wait - ing, wait - ing, In wait - ing love for thee
 2. dearest thou art mine Ah! bliss - ful meet - ing, for

Musical score for the first system. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in bass clef. The score includes dynamic markings such as *f* and *mf*, and pedal markings indicated by a star symbol and the word "Ped.".

Musical score for the second system. The vocal line continues in treble clef. The piano accompaniment includes a section marked "n.h." (no hands) in the right hand. Dynamic markings include *f* and *mf*. Pedal markings are present throughout.

2.

Lieb, mein Herzens Lieb

2. love now thou art mine

Musical score for the third system. The vocal line is mostly blank, with a few notes at the end. The piano accompaniment features a section marked "l.h." (left hand) in the right hand. Dynamic markings include *f*. Pedal markings are present.

Inscribed to Miss Gertrude Inelda Moore.

THY GOLDEN GLORY KEEP.

Words by JESSIE BEATTIE THOMAS.

CHARLES JACOB KUNKEL.

Moderato. ♩ = 72.

Stay thou, sweet day, do not de-part;

Thou holdst all of life..... that is dear;

crce.

Thy beams, thy dreams yet are too short;

f

Ah, yet re - - main - I pray thee lin - - ger here. Thy

Con espressione.

gol - - den glo - ry keep, thy splen - dor lock with in - - the clouds that they may

hold thee yet a while, Ah, pre-cious day, ah, bless-ed day. Ah,

The first system consists of a vocal line in G major and 4/4 time. The lyrics are: "hold thee yet a while, Ah, pre-cious day, ah, bless-ed day. Ah,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Con calore.

stay, my prayers implore thee! stay, my soul a-dores thee!

The second system continues the vocal line with the lyrics: "stay, my prayers implore thee! stay, my soul a-dores thee!". The piano accompaniment consists of dense chordal textures in both hands.

When thou dost de-part thou tak-est all..... my hope, my heart. The

The third system begins with the lyrics: "When thou dost de-part thou tak-est all..... my hope, my heart. The". The vocal line includes dynamic markings: *f*, *rit.*, *p*, and *dim.*. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

a tempo.

sigh - ing, dy - ing winds sweep thy brow;

a tempo.

Shades of night en - cir - cle - thee now -

Poco a Poco cresc.

Ah no, leave not, still show thy face;

Poco a Poco cresc.

And. ant. *rit.* *dim.*

All the stars in heav - en shin - ing can - not e - qual thee nor fill thy

ad lib. *cresc.*

place. My all fare - well, loved day, fare -

f

well.....

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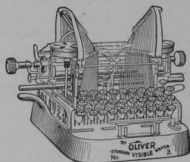
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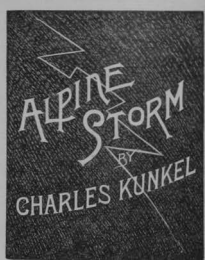
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WILHELM GERICKE.

The Boston Symphony Orchestra conductor, Mr. Wilhelm Gericke, was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew, and carelessness of dress was never a hobby with him. His appearance is distinctly military; well built, of middle height, straight and broad shouldered, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp grizzled beard parted in the middle with scrupulous exactness, a military mustache and a firm well modeled nose complete the illusion. But the musician is seen in the broad, white brow, and the wide eyes which, although they can snap fire when occasion demands, are customarily soft and mild. The exactitude and precision which characterize him are exemplified not only in his carriage but in his clothes. Unlike many great musicians, Mr. Gericke is a man faultlessly dressed. As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be. He wastes no energy and strength in superfluous gestures. His beat is vigorous, exact, but never exaggerated. He rarely summons his left hand to aid his right and he lifts his orchestra to a mighty fortissimo with hardly an apparent effort. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. It is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica" which the orchestra has played under his direction at least a hundred times. With Gericke nothing which is "just as good" will answer. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance. Mr. Gericke is a man of decided personal charms. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence, but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent, he has been convinced that the great men of the past have not outlived their usefulness.

EMMA ALBANI will retire from the stage after a career rivaling that of Patti. She made her first appearance in opera in 1870, and sang in New York in opera for the last time in 1891. She never found it difficult until last spring to get three English engagements a week for more than \$1,000 an appearance.

A CASE TO THE POINT.

As an example of of the ridiculous fad of studying in Europe, and the undue attention that is given to students homework bound, there is, says the *Musical Standard*, a case to the point in the person of Alexander Schmidt, of Milwaukee, Wis. The papers of that city hail his return with pictures and articles as if he were a master.

The papers say he was away two years, studying under "the best European masters." The latter is quite true, for he studied the past year under Jan Van Oordt, at Brussels. But what would the Milwaukee papers say if Schmidt had studied with Mr. Van Oordt in Chicago? Probably not even a line of comment would have been accorded him, Mr. Van Oordt is now in a position to be appreciated, but he is the same masterly player, the same artist and the same gentleman, who, two years ago, gave four violin recitals in Chicago (playing twelve of the greatest concertos for the violin) to audiences that in size were a disgrace to the city, though wildly appreciative.

In Europe the recitals were better known than in Chicago, and two months later, while in Brussels, Mr. Van Oordt was offered, and accepted a professorship at the conservatory. Then there suddenly developed much appreciation of his art in Chicago, and regret that he was to leave this country, and several pupils followed him to Brussels; some who had studied with him and really knew his worth; others who probably never would have considered him had he remained in this country. This is not flattering to the discerning power of our musical people. As long as the public estimates musicians by consulting their geography; locates the man on the map and then tags him accordingly, instead of knowing him for his art, the musicians will be underestimated in this country, and the only way to gain applause will be to go and drink beer in Berlin, wine in Paris and dine in London.

It is the American students, anyway, who give the teachers of Europe half their support, so if they would remain in their own country the "musical atmosphere" would blow over the sea and locate somewhere on this side; wherever our government might be induced to establish a national school of music, which would be the only institution that could gain the confidence of the public. At any cost, it would save millions of dollars every year from being spent abroad, and hundreds of ruined lives of students who have not the physical or moral strength to endure the hardships that follow when funds are insufficient and the studies too severe. Of the students who go abroad not one in a hundred returns with hopes realized—many never return.

Musical institutions in this country have not the confidence of the public (nor have the independent teachers), that a national school would awaken. It is often pointed out that the teachers of Europe are more artistic and less

grasping than members of the American fraternity, and while this has been partly true in the past, it is not so to-day, and it only needs some big institution, under government control (as in Europe) to gain the confidence of musical people and stop the fad of studying abroad.

The famous violinist, Jan Kubelik, has returned to our shores, his playing showing a marked advance towards assured artistic development. He retains the poetic charm which graced his performance on the occasion of his last visit to America, and the American musical public, well remembering his striking ability on this occasion, proved by their presence in ample numbers their appreciation of his striking talents and strong personality.

His debut on his present trip was at Carnegie Hall, which was crowded with musical enthusiasts. Even the home attractions of a Thanksgiving night could not keep his admirers away from Carnegie Hall.

They found Kubelik unchanged in appearance. Fancy might deem him somewhat more mature than when he was last heard here, and we knew that he was so; yet there was no change in the wild chrysanthemum locks or in the virility and variety of his playing. He displayed his talents in Mozart's "Concerto in D major," fully appreciating and interpreting the melodious formality and dignified grace of the satisfying composition, a "concerto in D major," by Wieniawski, also found admirable treatment, while technical skill was shown in Weber's "Perpetuum Mobile" (originally written for the piano-forte), which created an absolute excitement among its listeners as an example of the complete overthrow of technical difficulties. Kubelik's other contribution to his varied program were the "Campanella," from Paganini's B minor concerto, an arrangement by Wilhelmj of a Chopin nocturne, Bazzini's "Ronde des Lutins," and Schumann's ever favorite and popular "Traumerl." Some of these were given in response to calls for encores.

Few prima donnas could boast of a greater tribute of floral offerings than was received by Kubelik at this brilliant concert. It fully proved his popularity with the admirers of the highest class violin playing.

WORK—sound work, should be the method of every teacher, of every pupil. Character expresses itself in work. As a writer has truly said, no one can hope to gain the force of a strong life whose work does not bear the impress of inward honesty, which is so much a part of the nature that every piece of work is done as if in it lay the whole duty of life. Longfellow has reminded us that in older times builders fashioned every detail with the greatest care, because the gods see everywhere. An honest man does his whole work honestly, not because it is to be supervised and examined, but because he is incapable of doing it any other way.

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