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KUNKEL'S Musical Review

1903

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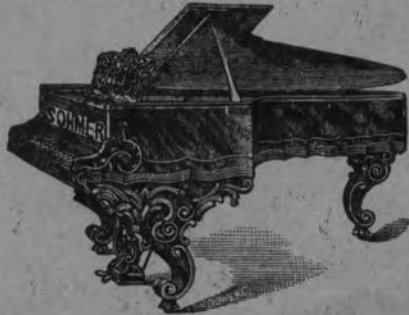
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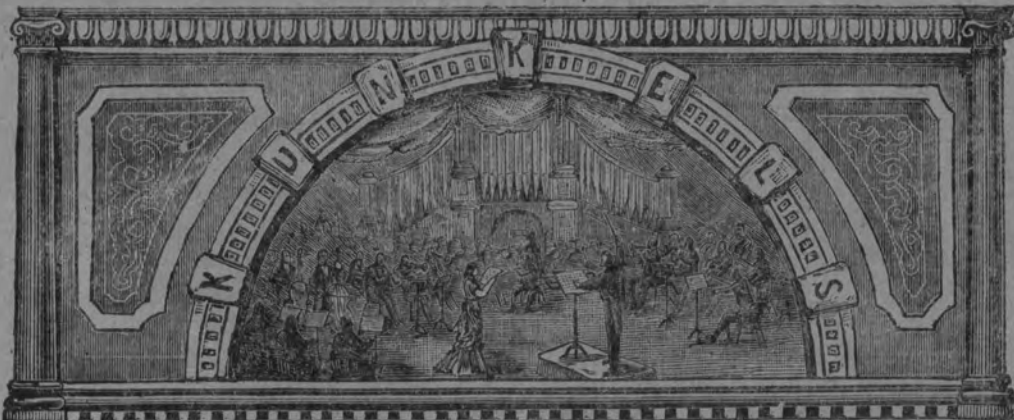
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WILL THE "CLASSIC"
BECOME POPULAR.

Once in a while we come across some timely topics in the London papers. On the much-abused theme of what is "popular" music, the Daily News had recently some good plain words that merit reproduction.

"It is wholly a mistake to imagine that the street arab dislikes Wagner. The Pied Piper of Hamelin fascinated the children, not their parents. If the hobbledohoy is an animal, that fact enables us to apply the story of Orpheus. Nowhere has the revival of music been more complete than in the public schools. In his efforts to humanize Tom Brown, Dr. Arnold appealed to the conscience, not to the ear. Thring, on the other hand, had only a rudimentary knowledge of tunes, but he made Bach compulsory at Uppingham. At Harrow,

Farmer adopted the more popular device of composing school melodies. The movement is now general, and no great school is complete without its orchestra. Perhaps the most signal testimony comes from Clifton, where Macaulay's fourth-form boy may be heard whistling Tschaikowsky. What more could master Mozart have done in his nightshirt?

"But we still lack the capacity to enjoy simple music for its own sake. We encore the penultimate top note. We are fascinated by shrieks. We regard a violin as an acrobatic instrument, upon which lithe fingers turn somersaults. We are weary of Handel's Largo, and choose double-quick rondos. We sacrifice soul to technique. We prefer trills to thrills—those thrills which only stir us when the flood of sound sweeps onward majestic and irresistible gravity. In a word, we are frivolous, without the Frenchman's aptitude for frivolity. Modern singers illumi-

nate even the national anthem with vocal fireworks."

This is taking "popular" music sadly enough. But we are glad that the street arabs can enjoy their Wagner, the schoolboys their Tschaikowsky. And we admit that it is still "the penultimate top note" that delights the encore fiends. We are forced to conclude, again, that for those who like that sort of thing, music—any sort, class, grade, brand, dance form, symphonic poem, melodious potpourri or epic drama of music—is the sort of thing they like.

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1903.

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Vol. 26

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EXPRESSION.

Expression is a natural gift, in which the proper education and direction given to studies can help develop, guide or modify; but the germ of this precious quality is, above all, a part of our organization. The most gifted instructor, says Lavelle, can never replace by more or less method the native sensitiveness which makes us translate our sentiment and emotions. The affinity of expressions between the virtuoso and composer is one of the principal causes of a good interpretation.

An artist will be more or less inspired according to how his thoughts correspond and awaken in him his own sensitiveness.

That sympathy dwells within us even in hearing. That mysterious sensation is often felt between the artist and his auditors; it is like an electrical current, which produces enthusiasm when those works are interpreted by artists of whom the heart-beats in unison with the genius of the author, and that the auditors are gifted with the taste to appreciate the beauties of a great work and the finish of its execution.

We must not mistake expression for mannerism, for it is to expression what softness would be to sensitiveness; and I warn the student against exaggerating, for it becomes a parody on expression. The individual impression of the performer must always yield to the character and style of the master he interprets. It would be changing the color of the work by substituting your own sentiment to the one of the composer, to change his indications, and that with the sole object of producing more effect.

Expression has its different modes, the same as style, which it is derived from. We find it simple and naive, then again pathetic

and passionate, sometimes the phrase being diversely accentuated to bring out the different shades and the true sentiment of the author.

The faculty to feel and render with the same spirit and energy of expression the delicate or varied intentions of different authors, as well as their styles, is what I might call the *expressive* qualities of a performer. All varieties of accents and of sonority, all shading find their proper place in an execution guided by good taste. But we must be careful and spare certain effects, which repeated too often become neutralized by their abuse. You must not give an equal interest in every part of a piece. The lights, shades, half tints must find their places in the musical coloring the same as in painting. To accentuate each note is to accentuate none. You must study first the real character of the piece as a whole, then analyze its climax, its principle, and secondary phrases, and then you can think of its isolated accentuations. It is also necessary to be well acquainted with the different manner of the phrases and the familiar cadenzas and ornamentations of each master before interpreting in a fixed manner their inspirations.

The dramatic artist, when he creates a part, studies in all its minutest details the character physiognomy of the personage he is to represent, and with whom he endeavors to identify himself.

It must be the same thing with the execution of a serious work in music. You must study it as a whole first, and then think of all its details. I will give you a few indications and means to help you to modify the tone in expressive passages.

Taste, sentiment, tact, study and observation will do no more, of course, than elementary proceedings, but I give them to you from my own observation.

In broad melodies of pathetic expression and vibrating sonority, frequently indicated by the Italian words "*Cantando, con espressione, con anima, appassionata,*" you must press the key-board, push your notes deeply, and get by that felt expression of the fingers a vibrating sonority of such a nature as to have an influence on ornaments which become broader and richer.

In passages of calm, graceful and soft expression you need not press the note so deeply. The articulation will become clearer, more limped. It is still playing with expression, but *mezzo-voce*, without that broadness which dramatic effect requires.

The *portando*, or *portamento*, is frequently employed in expressive passages, especially at the end of a phrase. You must add the action of the wrist and elbow to the pressure of the fingers. The result becomes different from the legato playing, and the quality of tone is entirely changed. The pressure on the key is slower and deeper, and we can obtain a tolerably truthful imitation of the vocal *portando*.

That should be employed, however, only in moderate or slow passages.

To resume, I will say that expression is the ideal and poetical side of execution; it must be represented in all its truth and elevated sentiments.

The plastic side of expression is translated by a great number of signs, which object is to indicate the modifications in sonority, the movements, etc.; but life and inspiration come from the soul. The conventional signs are powerless to express the different accents, whose intensity varies indefinitely, and which, however, are placed always in the same manner, no matter what the character of the musical phrase can be.

Sensitiveness (which is the source of expression), is an organic feeling of great delicacy, and has a great influence on the performer. Still, whatever may be the fineness of that feeling, its action must be guided by reason and experience.

THE ORGAN IN BACH'S TIME.

THE organ, as it existed in Bach's day, and as in most essentials it exists now, is an instrument peculiarly suggestive in regard to the realization of the finest and most complete effects of harmony, of modulation, and of that simultaneous progression of melodies in polyphonic combination which is most completely illustrated in the form of composition known as the fugue. It is so for two or three reasons. In the first place it is the only instrument in which the sounds are sustained with the same intensity for any required length of time after they are first emitted. However long a note may have to be sustained, its full value is there till the moment the finger quits the key, a quality which is invaluable when we are dealing with long suspensions and chains of sound. Secondly, the opportunity of playing the bass with the feet on the pedals, leaving the left hand free for the inner parts, puts within the

grasp of a single player a full and extended harmony and a freedom in manipulation such as no other instrument affords. Thirdly, and in the case especially of fugue compositions, the immense volume and power of the pedal notes impart a grandeur to the entry of the bass part in the composition such as no other medium for producing music can give us. In the time of Bach this splendid source of musical effect was confined to the great organs of Germany. The English organs of the day had in general no pedal-board, and it is probably owing to this fact more than to anything else that Handel's published organ music is so light, and even ephemeral, in style as compared with Bach's—that he treated the organ, as Spitta truly observes, merely like a larger and more powerful harpsichord. Without the aid of the pedal it would be rather

difficult to do otherwise, and the English organ of the day was in every respect a much lighter and thinner affair than the "huge house of the sounds," the thunder of which was stored in the organ gallery of many a Lutheran church.

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MUSIC AN UNFATHOMABLE MYSTERY.

Many people enjoy good music and without doubt receive considerable spiritual elevation from it. The majority do not trouble about forming a conception to themselves of what music really is. They feel says *Music Trade Review* that it is something splendid, and thus are content. To have the highest benefit and enjoyment of music one must have formed the habit of concentration. The mind should remain long enough positive to follow a composition and exclude extraneous thoughts and influences which crowd upon us on account of the multitudinous phantasms and pictures that are called up by association of lies.

Musicians say little about the way they feel when they play or hear music; they speak about the music itself, but rarely of their experiences. The fact is that a musician has the same experience as everyone else, differing only in fine sensibilities, which are sharpened by high culture in the art by reason of which he enters quicker and deeper into the mystery. To him, the ideal image of a composition is a living organism with a long story, a history and a future. It does not belong to the realm of the mind, but has its associations in the soul. No concept of limit to its beauty is possible; the harmonies suggest overtones in endless succession, on and on, forever unreachable.

The highest appreciation of music is of course not general. The average listener permits it to effect him something like a dream. He is fond enough of hearing music but has not really learned to listen to it. In the public mind it is yet only a sort of vague, emotional pleasure, a promoter of certain moody conditions, and far from the real meaning and import of the art as spiritual agent.

An interesting anecdote is told of Mary Anderson. When but a young girl, a professional actor heard her recite some lines of Shakespeare. He said her declamation was bad and he thought she did not know what she was talking about, but there were evidences of general ability in her delivery. When asked if she understood what all that meant, she answered: "No, I don't know what half of it means, but it's all sort of splendid, somehow, and makes you feel grand when you recite it."

In many instances it is not so much the music itself which appeals to the audience as it is the performance or the power of the personality of the performer. The latter often sacrifices all the æsthetic beauty of a composition simply to evoke admiration and applause. It is the fashion to go to a concert rather to listen to the artist than to the program.

While there is much pleasure in hearing a good artist, personal admiration should not be indulged in at the expense of music. To some, music brings but a momentary forgetfulness of the day's cares, or wafts them into a dreamy state of paradise. Ambrose has said:

The enjoyment of a work of art is by no means a passive state; a correct understanding, and with it the highest enjoyment, consists of our re-creating for ourselves, as it were, that which is offered us by the composer. The go-as-you-please music-lover when he hears a piece of music which particularly pleases him, generally wishes to hear it over again instantly, and will listen to it day in and day out until he is satisfied, and then he cares for it no more. The musician, after hearing a great work, is not anxious to hear it immediately repeated, but finds greater enjoyment after a while at each successive hearing. By degrees the beauties unfold; only after the general outline has been understood and assimilated can we go deeper into the finer intricacies.

Agassiz, the naturalist, once gave a pupil of his a fish to look at with directions to make a catalogue of all the interesting points he could observe in it. After an hour or so the pupil returned with the fish and catalogue and asked "What next?"

"Oh, go back again and look at your fish some more," was the reply.

Next day the pupil brought in a larger list of interesting items, but with no better result. On the third day the professor looked through the catalogue more carefully than before, but after considering with himself for a while, said: "Very good, my young friend, very good, indeed; and now, if you seriously mean to become a naturalist, really, the best

thing you can do is to go back to your fish and study him some more."

The way, then, for us, says the *New Century*, to enrich our appreciation of the soul-stirring harmonies of music, is to cultivate a knowledge of the art, first by hearing good music to improve our tastes and gradually grow a desire to preform it ourselves—if not in this life, then in the next, for surely no effort shall be wasted. The farther we go with music the more we know of its beauty; it is endless.

THERE are stumbling-blocks in every piece of music, and ninety-nine pupils out of a hundred fall down on them. The good teacher, with his years of experience, knows just where they are, and, if he be a thoughtful teacher, and one who would spare his nerves and save his pupil's time, he will carefully point them out when the piece is given for practice, and recommend a certain course of study whereby they may be avoided and most quickly conquered. A little pencil-mark, a little technical exercise to facilitate the playing of a certain passage, a hint as to the holding of the hand or arm, as to the fingering or phrasing, these are the valuable points good teachers possess. They are also points that only years of experience can give.

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ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.

Charles Kunkel, Op. 105.

Moderato. ♩ - 144.

pp una corda. (soft Pedal.)

Use the Pedal carefully as indicated.

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

The thunder of a distant storm mingles with the pastoral melody

tre corde (without soft Pedal.)
The thunder becomes more distinct.

mf

NOTE. ♩ Ped. * Ped. * Ped. * 1025-9 * Ped. * Ped.
The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.
Copyright—Kunkel Bros. 1888.

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

The shepherd gives a signal

una corda. tre corde. echo. una

* Ped. * Ped. pp * Ped. * Ped.

to his dogs to bring the flock under shelter.

corda. tre corde. echo. una corda. tre corde.

* Ped. ff NOTE. A

mf * Ped. p una corda. pp * Ped. * pp

The rain begins to fall.

pp * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

NOTE.—At A, a terrific thunder clash is to be heard. (This is effected by striking with the palm of the left hand in the bass, *fff* all the keys possible—after which the roll of the thunder continues as written. This crash, well-executed, produces an immense effect.)

8

tre corde.

una corda.

f

p

Ped. *

Ped. *

Ped.

8

tre corde.

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

The wind hisses among the mountain pines.

8

una corda.

f

tre corde

dim.

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

The storm comes on in full power

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

f

p

f

p

Ped. *

Ped. *

Ped. *

Ped. *

8 Thunderbolt.

fff
Ped. Ped. *

f p f p
Ped. Ped. Ped. *

The storm King's lightning eyes flash and

8

sfz ff sempre marcato.
Ped. *

the thunders of his voice roll and reverberate.

fff
Ped. *

Thunderbolt.

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

8

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

The storm gradually passes away.

sfz *ff dim.*

* Ped. Ped.

or thus.

f dim.

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

p

* Ped. * Ped.

f

* Ped. Ped. Ped.

The sun appears, the birds twitter in the

Con anima

88.

pp *ppp* *ff* *pp*

una corda. *una corda.*

* Ped. * Ped. * Ped.

10 branches, the shepherd again calls his dogs and takes his sheep to pasture.

Musical score for the first system of 'FINALE I.'. It consists of two staves (treble and bass clef). The music is in a minor key and 3/4 time. The first staff has several measures of eighth-note patterns with fingerings 1 3 2 5 and 1 3 2 1. Dynamics include *ff tre corde*, *pp*, *echo. una corda*, and *ff tre corde*. Pedal markings are present below the bass staff.

FINALE I.

Tempo I ♩ = 144.

The shepherd resumes his love song, while

Musical score for the second system of 'FINALE I.'. It consists of two staves. The first staff continues with eighth-note patterns and dynamics like *pp*, *ff tre corde*, *echo. una corda*, and *mp tre corde*. The second staff has a more active accompaniment with sixteenth-note patterns. Pedal markings are present below the bass staff.

the thunder gradually dies away in the distance.

Musical score for the third system of 'FINALE I.'. It consists of two staves. The first staff has a melodic line with fingerings like 2 3 2 1 2 and 4 3 1 2 1 4. The second staff has a complex accompaniment with many sixteenth notes. Pedal markings are present below the bass staff.

Musical score for the fourth system of 'FINALE I.'. It consists of two staves. The first staff has a melodic line with fingerings like 3 2 1 and 2 3 2. The second staff has a complex accompaniment with many sixteenth notes. Pedal markings are present below the bass staff.

Musical score for the fifth system of 'FINALE I.'. It consists of two staves. The first staff has a melodic line with fingerings like 2 3 2 1 2 and 4 3 1 2 1 4. The second staff has a complex accompaniment with many sixteenth notes. Pedal markings are present below the bass staff.

1025-9 *

A choice of two finales is given. Number two is for the more advanced performer.

FINALE II.

For very advanced performers.

Birds singing.

The musical score is written for piano and consists of six systems of two staves each. The music is characterized by intricate, rapid passages in the right hand, often marked with 'p' (piano) and '8' (octave). The left hand provides a steady accompaniment with various rhythmic patterns and rests. Pedal markings are frequent, including 'Ped.', '* Ped.', and '7 Ped.'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Fingerings and articulation are clearly indicated throughout. The piece concludes with a final pedal mark and the page number 1025 - 9.

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

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

f *pp* *f*
una corda. tre corde. una corda. tre corde
* Ped. * Ped. * Ped.

pp *p*
una corda.
* Ped. * Ped. * Ped.

pp *pp*
Ped. 1025-9

VALSE CAPRICE.

Jean Moos.

Vivo $\text{♩} = 80$.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivo' with a quarter note equal to 80 beats per minute. The score includes various dynamics such as *p*, *f*, *ff*, and *dolce*. Performance instructions include 'Ped.' (pedal) with asterisks and 'cres.' (crescendo). Fingerings are indicated by numbers 1-5. The piece concludes with a final *f* dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p*. Fingerings are indicated by numbers 1-5.

Second system of musical notation, continuing the piece. It includes dynamic markings like *f* and *p*, and numerous pedal markings labeled "Ped." with asterisks. Fingerings are also present.

Third system of musical notation, starting with the tempo marking "Armonioso." in the treble clef. It features complex rhythmic patterns and multiple pedal markings.

Fourth system of musical notation, showing intricate melodic lines and accompaniment. Includes dynamic markings and several "Ped." instructions.

Fifth system of musical notation, continuing the complex texture. Includes dynamic markings and multiple "Ped." markings.

Sixth system of musical notation, the final system on the page. It includes a "Cresc." marking and concludes with several "Ped." markings. The page number "1887. 6" is printed at the bottom center.

Cantabile.

5 1 3 1-3 4 2 1 4 3

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

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

rit. *a tempo.*

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

cres.

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

4 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.

cres... *cen...* *do.* *f* *p*

dolce.

p

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

Musical system 1, measures 1-7. Treble clef with a key signature of two sharps (F# and C#). The right hand features intricate fingerings (1-5) and slurs. The left hand provides harmonic support with chords and single notes. Pedaling is indicated by 'Ped.' and asterisks below the staff.

Musical system 2, measures 8-14. Continues the melodic and harmonic development. The right hand has consistent fingerings and slurs. Pedaling continues with 'Ped.' and asterisks.

Musical system 3, measures 15-21. The right hand includes an 8-measure slur. Pedaling is marked with 'Ped.' and asterisks.

Musical system 4, measures 22-28. The right hand begins with 'Con moto' and includes an 8-measure slur. The left hand has a dynamic marking of *f* (forte). Pedaling is marked with 'Ped.' and asterisks.

Musical system 5, measures 29-35. The right hand continues with slurs and fingerings. The left hand has a dynamic marking of *f*. Pedaling is marked with 'Ped.' and asterisks.

Musical system 6, measures 36-42. The right hand features slurs and fingerings. The left hand has a dynamic marking of *mf* (mezzo-forte). Pedaling is marked with 'Ped.' and asterisks.

MERRY GOSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~~ RUSSLAND.

Moritz Moszkowski Op. 23. N^o 1.

Allegretto. ♩ - 108

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The first system is marked 'Allegretto' with a tempo of 108. The second system is marked 'marcato'. The score includes various dynamics such as *p*, *f*, and *pp*, and features numerous fingerings and pedal markings. The piece concludes with a double bar line and the number 1426-2.

First system of musical notation. It consists of a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings (1-5). The bass staff contains a rhythmic accompaniment with chords and single notes. Pedal markings are present: "Ped." with an asterisk in the first, third, fourth, and fifth measures. The key signature has two sharps (F# and C#).

Second system of musical notation. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Pedal markings are present: "Ped." with an asterisk in the first, second, third, fourth, and fifth measures. The tempo marking "a tempo." is written above the treble staff in the third measure. The dynamic marking "poco rit." is written above the bass staff in the second measure. The dynamic marking "f" (forte) is written above the bass staff in the fourth, fifth, and sixth measures.

Third system of musical notation. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Pedal markings are present: "Ped." with an asterisk in the second, third, fourth, and fifth measures. The dynamic marking "f" (forte) is written above the bass staff in the second, third, and fourth measures.

Fourth system of musical notation. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Pedal markings are present: "Ped." with an asterisk in the second, third, fourth, and fifth measures. The dynamic marking "f" (forte) is written above the bass staff in the second measure. The dynamic marking "p" (piano) is written above the bass staff in the third measure. The dynamic marking "pp" (pianissimo) is written above the bass staff in the fourth measure.

Fifth system of musical notation. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Pedal markings are present: "Ped." with an asterisk in the second, third, fourth, and fifth measures. The tempo marking "rit." (ritardando) is written above the treble staff in the first measure. The tempo marking "a tempo." is written above the treble staff in the second measure.

Sixth system of musical notation. It consists of a treble and bass staff. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Pedal markings are present: "Ped." with an asterisk in the first, second, third, fourth, and fifth measures. The tempo marking "rit." (ritardando) is written above the treble staff in the fifth measure.

CHILDHOOD FANCIES.

Andantino. $\text{♩} = 72$.

7. *p legato.* *mf*

a tempo. *mf* *cres.*

1. 2.

WEDDING MARCH.

Mendelssohn.

Allegro vivace. $\text{♩} = 100$.

Transcribed by JEAN PAUL.

Trumpets.

ff

(The left hand on top.)

ff

ff

f

ff

f

f

cresc.

ff

f

1. (First time.)

2. (Second time.)

r.h.

1657-5

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Musical notation system 1: Treble and bass staves with notes, rests, and fingerings. Includes a 'p' dynamic marking and a 'Ped.' marking with an asterisk.

Musical notation system 2: Treble and bass staves with notes, rests, and fingerings. Includes a 'Ped.' marking with an asterisk.

Musical notation system 3: Treble and bass staves with notes, rests, and fingerings. Includes a 'rf' dynamic marking and a 'Ped.' marking with an asterisk.

Musical notation system 4: Treble and bass staves with notes, rests, and fingerings. Includes a 'rf' dynamic marking and a 'Ped.' marking with an asterisk.

Musical notation system 5: Treble and bass staves with notes, rests, and fingerings. Includes a 'ff' dynamic marking and a 'Ped.' marking with an asterisk.

Musical notation system 6: Treble and bass staves with notes, rests, and fingerings. Includes a 'Cantabile.' marking, a 'rf' dynamic marking, and a 'Ped.' marking with an asterisk.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*ff*) dynamic. The right hand features complex chordal textures and melodic lines with numerous fingerings (1-5) and slurs. The left hand provides a steady accompaniment. Performance markings include *ped.* and *ped.** with asterisks.

Second system of musical notation. Continues the piece with a forte (*f*) dynamic. The right hand has intricate patterns with many slurs and fingerings. The left hand continues with a consistent accompaniment. Performance markings include *ped.* and *ped.**.

Third system of musical notation. The right hand is marked *r.h.* and includes a *cresc.* (crescendo) marking. The piece reaches a fortissimo (*ff*) dynamic. The right hand has dense chordal textures. Performance markings include *ped.* and *ped.**.

Fourth system of musical notation. Continues with a fortissimo (*ff*) dynamic. The right hand features complex textures with many slurs and fingerings. The left hand accompaniment is consistent. Performance markings include *ped.* and *ped.**.

Fifth system of musical notation. The right hand has a melodic line with triplets and slurs, marked with a forte (*f*) and fortissimo (*ff*) dynamic. The left hand accompaniment is consistent. Performance markings include *ped.* and *ped.**.

Sixth system of musical notation. The right hand has a rapid, repetitive melodic pattern. The left hand accompaniment is consistent. Performance markings include *ped.* and *ped.**. The system concludes with the instruction *marcato.*

System 1: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *f*. A small number '2' is written above the first measure of the treble staff.

System 2: Treble and bass staves. Treble staff has chords and a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5.

System 4: Treble and bass staves. Treble staff has chords and a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5.

System 5: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

System 6: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

FLASH AND CRASH.

Samuel P. Snow. Op. 95.

Secondo.

Vivo. $\text{♩} = 76$.

1381 - 12

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FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Primo.

Vivo. $\text{♩} = 76$.

8.

f *rf* *rf* *rf* *rf* *rf*

p

f

f

cres. *rf* *rf* *rf*

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.*

Secondo.

First system of musical notation. It consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 7/8 time signature. It contains several chords and melodic lines with fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is in bass clef and contains a simple bass line with notes and rests. Dynamics include *f* and *p*. Pedal markings are present: "Ped." at the start and "*" under the second measure.

Second system of musical notation. Similar to the first system, it has two staves. The upper staff features chords and melodic lines with fingerings and slurs. The lower staff has a bass line. Dynamics include *f* and *p*. Pedal markings are present: "Ped." and "*" under the second measure.

Third system of musical notation, featuring two first endings. The first ending is marked "1." and the second "2.". The upper staff contains chords and melodic lines with slurs. The lower staff has a bass line. Dynamics include *mf*. Pedal markings are present: "Ped." and "*" under the second measure.

Fourth system of musical notation. It consists of two staves. The upper staff contains chords and melodic lines with slurs. The lower staff has a bass line. Dynamics include *f*. Pedal markings are present: "Ped." and "*" under the first, second, and fourth measures.

Fifth system of musical notation. It consists of two staves. The upper staff contains chords and melodic lines with slurs. The lower staff has a bass line. Pedal markings are present: "Ped." and "*" under the second, fourth, fifth, and sixth measures.

Primo.

5

First system of musical notation. Treble clef, key signature of two flats. The right hand has a series of eighth-note chords with fingerings 3 2 1 3, 2, 2, 1, 3, 2 1 3, 2 1 3. The left hand has a bass line with notes and rests. Dynamics include *f* and *p*. Pedal markings are present with asterisks.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a series of eighth-note chords with fingerings 3 2 1 3, 2 4 1 3, 3 2 1 3, 2 1 3. The left hand has a bass line with notes and rests. Dynamics include *f*. Pedal markings are present with asterisks.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a series of eighth-note chords with fingerings 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3. The left hand has a bass line with notes and rests. Dynamics include *p*. Pedal markings are present with asterisks.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a series of eighth-note chords with fingerings 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3. The left hand has a bass line with notes and rests. Dynamics include *mf*. Pedal markings are present with asterisks.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a series of eighth-note chords with fingerings 3 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3. The left hand has a bass line with notes and rests. Dynamics include *mf*. Pedal markings are present with asterisks.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a series of eighth-note chords with fingerings 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3, 2 1 3. The left hand has a bass line with notes and rests. Dynamics include *cres.* and *rf*. Pedal markings are present with asterisks.

Secondo.

Trio.

The first system of the Trio section consists of two staves. The upper staff contains a melodic line with various accidentals and dynamics including *p*, *mf*, and *f*. The lower staff provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

The second system continues the Trio section. It features a similar melodic and harmonic structure. Dynamics include *f* and *fp*. Pedal points are marked with 'Ped.' and asterisks at the beginning, middle, and end of the system.

The third system of the Trio section shows a continuation of the musical theme. Dynamics include *mf* and *cres.* (crescendo). Pedal points are indicated by 'Ped.' and asterisks at the beginning, middle, and end of the system.

The fourth system of the Trio section features a melodic line with some triplets and a dynamic of *f*. The lower staff has some fingerings indicated by numbers 1, 2, and 3. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

The fifth and final system of the Trio section concludes the section. It includes a melodic line with fingerings (1, 2, 3, 4, 5) and a dynamic of *cres.*. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Primo.

8. **Trio.**

p Ped. * Ped. *

p Ped. * Ped. *

p Ped. * Ped. *

p *cres.* *fp* Ped. * Ped. *

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

2 4 1 4 1 3 2 1 4 1 4 1 3 2 1 5 2 1 3 2 4 2 4 3 1 1 2 1 *rf* Ped. *

Secondo.

Primo.

8.-----

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

8.-----

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

8.-----

rf *rf*

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

8.-----

rf *p*

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

8.-----

Ped. * Ped.

8.-----

cres. *ff* *p* *f*

* Ped. *

1. 2. 1. 3. 1. 3. 2.

Secondo.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with triplets and dynamic markings *f* and *mf*. The lower staff contains a bass line with chords and dynamic markings *f* and *mf*. Pedal points are indicated by "Ped. *" below the lower staff.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a *p* dynamic marking. The lower staff contains a bass line with chords and dynamic markings *f* and *mf*. Pedal points are indicated by "Ped. *" below the lower staff.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a *p* dynamic marking. The lower staff contains a bass line with chords and dynamic markings *f* and *mf*. Pedal points are indicated by "Ped. *" below the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a *f* dynamic marking. The lower staff contains a bass line with chords and dynamic markings *f* and *mf*. Pedal points are indicated by "Ped. *" below the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a *cres.* dynamic marking. The lower staff contains a bass line with chords and dynamic markings *f* and *mf*. Pedal points are indicated by "Ped. *" below the lower staff.

First system of musical notation, measures 1-4. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets. Pedal marks with asterisks are present below the left hand. Dynamics include *f* and *rf*.

Second system of musical notation, measures 5-8. The right hand continues with complex melodic patterns. The left hand has a more active accompaniment. Pedal marks with asterisks are present. Dynamics include *f* and *rf*.

Third system of musical notation, measures 9-12. The right hand has a series of slurred notes. The left hand accompaniment is steady. Pedal marks with asterisks are present. Dynamics include *f* and *rf*.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs. The left hand accompaniment is consistent. Pedal marks with asterisks are present. Dynamics include *f* and *rf*.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs. The left hand accompaniment is consistent. Pedal marks with asterisks are present. Dynamics include *f* and *rf*.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs. The left hand accompaniment is consistent. Pedal marks with asterisks are present. Dynamics include *f*, *rf*, and *cres.*

Primo.

First system of musical notation. Treble staff contains a series of eighth-note chords with fingerings 3 2 1 3, 2, 2, 2, 1, 3 2 1 3, 2 1, 1, 4, 5, 3. Bass staff contains a series of eighth-note chords with fingerings 3 3, 3, 3, 1 4, 1 3, 1, 2 1 4, 3, 1. Dynamics include *f* and *p*. Pedal markings are present: *Ped.* and ***.

Second system of musical notation. Treble staff contains a series of eighth-note chords with fingerings 2, 4, 1, 2, 3, 3 2 1 3, 2, 2, 2, 1, 3 2 1 3, 2 1, 1, 4, 5, 3. Bass staff contains a series of eighth-note chords with fingerings 3, 1, 2, 3, 2, 3, 1 4, 1 3, 1, 2 1 4, 3, 1. Dynamics include *f*. Pedal markings are present: *Ped.* and ***.

Third system of musical notation. Treble staff contains a series of eighth-note chords with fingerings 5, 3, 2, 1, 3, 2, 2, 3, 1, 3 1 3 1 3, 2, 2, 2, 4, 2, 4. Bass staff contains a series of eighth-note chords with fingerings 3, 1, 2, 3, 3, 1 3, 3 1 3, 1, 2 3 5, 2. Dynamics include *f*. Pedal markings are present: *Ped.* and ***.

Fourth system of musical notation. Treble staff contains a series of eighth-note chords with fingerings 2, 2, 2, 2, 3 2 1, 4, 3, 2, 2, 2, 8. Bass staff contains a series of eighth-note chords with fingerings 1, 3 2, 1 2 4, 3, 2 3 5, 3, 2 3 5. Dynamics include *f*. Pedal markings are present: *Ped.* and ***.

Fifth system of musical notation. Treble staff contains a series of eighth-note chords with fingerings 8, 8, 4, 5, 4, 5, 4, 4, 4, 4, 3, 6, 3. Bass staff contains a series of eighth-note chords with fingerings 1 2 4, 1 2 4, 1 2 4, 1 3 1, 4, 4. Dynamics include *f*, *ff*, and *ff*. Pedal markings are present: *Ped.* and ***.

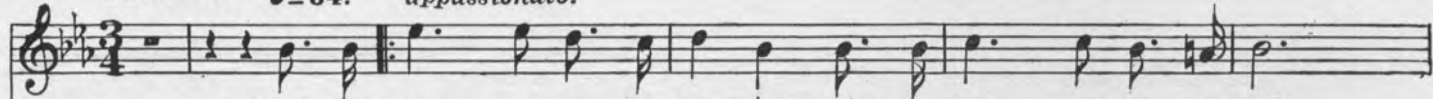
Sixth system of musical notation. Treble staff contains a series of eighth-note chords with fingerings 4, 8, 8, 8, 8, 3. Bass staff contains a series of eighth-note chords with fingerings 1, 3, 2, 3, 2, 3, 2, 3, 2, 3, 5, 3. Dynamics include *rf*, *ff*, *rf*, and *ff*. Tempo marking is *Presto.* Pedal markings are present: *Ped.* and ***.

YEARNINGS.

(SEHNSUCHT.)

A. Rubinstein. Op. 8. No. 5.

1. Gönn mir gold - ne Ta - ges - hel - le, öff - net mir des Ker - ker's Schloss,
 2. morsch - ten Bret - tern gebt mir nur ein schwa - ches, schwänkes Bóot,
 Moderato. ♩ - 84. *appassionato.*

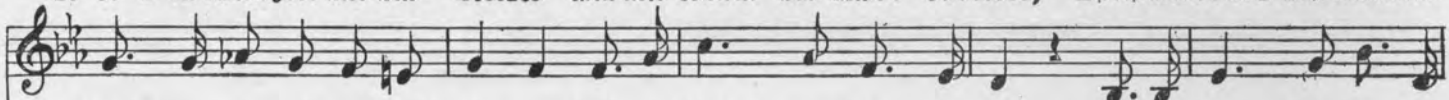


1. Give me days of gol - den glo - ry, And my dun - geon o - pen wide,
 2. in the hull all bat - ter'd Of a ves - sel tempest - toss'd;

Moderato. ♩ - 84.

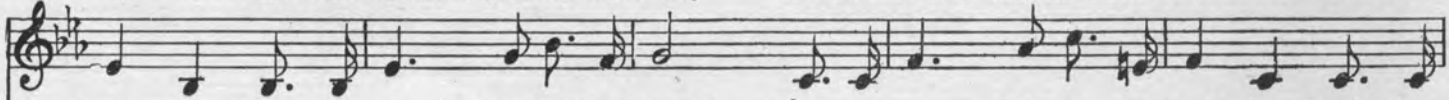
Ped. * Ped. *

1. ei - ne Maid gebt mir zur Stel - le und mit schwar zer Mäh'n' ein Ross, Lasst mich ein - mal durch die
 2. des - sen Se - gel von den Wet - tern tausend - fäl - tig sind be - droht; In die Wo - gen will ich



1. And the fairest maid of sto - ry, With a black maned steed to ride: O'er the leas let me go
 2. Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as lost: Leaping 'mid the wild com

1. Au - en sau - send spren - gen auf dem Ross,
 2. sprin - gen, un ver zagt und oh - ne Leid, in die Wo - gen will ich sprin - gen un - ver - lasst mich ein - mal durch die Au - en sau - send



1. spring - ing, Springing on my jet - black steed, O'er the leas let me go springing, Springing
 2. mo - tion, With no fear and with no stay, Leaping 'mid the wild commo - tion, With no

cres.

2. 3. Ge - bet mir ein Schloss mit Zin - nen, wo in Gär - ten grün und hell'

molto mosso.

3. Give to me a pa - lace state - ly, Where from trees and trel - lis tall.

molto mosso.

mf

3. blüht die Schatten - reb, und drin - nen springt im Mar - mor - saal der Quell. Lasst ihn rau - schen, lässt ih

3. Sha - dy vines droop down se - date - ly, Fountains leap in marble hall. Let them prat - tle and keep

dim.

3. spie - len, bis der Schlämmer kommt gemach, lässt ihn rau - schen, lässt ihn spie - len,

3. leap - ing, Till soft slumber holds me fast; Let them prat - tle and keep - leap - ing,

eres.

3. bis der Schlämmer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len, lässt ihn

3. Till soft slumber holds me fast; Let them prat tle and keep leap - ing, Cool air

rit.

mf rit.

3. Schlä - fe ihn mir küh - len, dass ich träum' und sanft er - wach',

3. round my temples creep - ing, Till my dream as now is past,

The first system of music features a vocal line in G major with a 3/4 time signature. The piano accompaniment is in the same key and time, with a 3/4 feel. It includes various fingerings (e.g., 5, 3, 25, 1, 2, 2, 4, 5, 2) and dynamic markings such as *p* and *Ped.* with asterisks.

3. dass ich träum'..... und sanft er -

3. Till my dream..... as now is

The second system continues the vocal line and piano accompaniment. The piano part includes fingerings like 3, 1, 4, 2 and dynamic markings *p* and *Ped.* with asterisks.

3. wach'.....
a tempo.

3. past.....

The third system shows the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many triplets and fingerings (e.g., 3, 34, 2, 3, 3, 2, 1, 4, 3, 4, 2, 3, 2, 3, 3). Dynamic markings include *a tempo.*, *Ped.*, and *P* with asterisks.

The fourth system continues the piano accompaniment with *ppp* dynamics and *Ped.* markings with asterisks.

I LOVE THEE TRUE.

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

andante. ♩ = 56.

Musical score for the piano introduction, featuring treble and bass staves with dynamic markings (p, mf) and pedal instructions (Ped., *Ped.).

2. Und mein sprö - des Herz won - ne - trun - ken
 1. Ei - ne Ro - se heut' mir mein Liebchen

Vocal line musical score with lyrics in English and German.

1. At the dawn my love pluck'd a rose for
 2. And my swel - ling heart fast in rap - ture

a tempo.

Piano accompaniment musical score for the second system, including dynamic markings (p) and pedal instructions (*Ped., Ped.).

2. schlug; Lie - be knüp - te das gold - ne Band
 1. brach; Fragt' ich za - gend: Was deu - tet sie!

Vocal line musical score with lyrics in English and German.

1. me..... I the rea - son ask'd eag - er - ly.
 2. beat,..... Lov's sweet fet - ters u - nit - ing meet.

Piano accompaniment musical score for the third system, including dynamic markings (p) and pedal instructions (Ped.).

2. Nun hob die Wim-per sich,..... Ihr Blick er-reich-te mich-
 1. Sie blickt mich an und schweigt, Er-glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
 2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei-lig-ste Zug Ich hab' dich
 1. Ver-rieths ihr Mund auch nie, Ihr Au-ge see-len-voll sprach: Ich hab' dich

1 But what her lips de-ny Flash'd from her bright ma-gic eye. I love thee
 2. One heart the oth-er read, Love's sweetest wish-es were said. I love thee

2. lieb, Ich hab' dich lieb, Die Her-zen poch-ten sich's zu. Ich hab' dich
 1. lieb, Ich hab' dich lieb, Drum wend dich lie-bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too? I love thee
 2. true, I love thee true, My love, wilt thou not love too? I love thee

Pod. * 1389 - 3 * Pod.

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's **1.**
 1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!
 2. true; I love thee true, My love, wilt thou not love

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

2. zu. **2.** Ich hab' dich

2. too! I love thee

rit.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

2. lieb, Ich hab' dich lieb, Ich hab' dich lieb!.....
 2. true, I love thee true, I love thee true.....

Ped. Ped. Ped. Ped. pp pp

LISTEN, DEAR! SERENADE.

Allegro vivace.  132.

10.



EVENING CALM.

REVERIE.

Andante. ♩ = 100.
Sempre tenuto e legato.

12.

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

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

calando. rall.

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

Ped. * Ped. * Ped. * Ped. * P * Ped. * Ped. *

N.B.

ritenuto. morendo.

Ped. * Ped. * Ped. * Ped. * P * Ped. * Ped. * P *

N. B. The P, signifies Ped.

FALLING LEAVES.

Allegro vivace. ♩ = 104.

17 *simil.*

p *scherzando.* *simil.*

f *dim.* *ritenuto.* *a tempo.* *p*

WILL O' THE WISP.

Allegro vivace. $\text{♩} = 152.$

22

simili.

simili. *f* *dim.*

p

f *Ped.* *

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

System 1: Treble and bass clefs. Treble clef contains sixteenth-note patterns with fingerings 15, 14, 15, 24, 25, 14, 35, 13, 24, 12, and a slur over the final two measures. Bass clef contains a simple accompaniment. A star symbol is located below the first measure.

System 2: Treble and bass clefs. Treble clef contains sixteenth-note patterns with fingerings 14, 24, 14, 15, 25, 24, 23, 14, 24, 14, 15, 25, 24, 23, 25. Bass clef contains a simple accompaniment with a slur over the final two measures. Dynamics include *f* and *cres.*. Pedal markings (*Ped.*) and a star symbol are present.

System 3: Treble and bass clefs. Treble clef contains sixteenth-note patterns with fingerings 15, 25, 13, 14, 24, 15, 14, 13, 13, 14, 15, 24, 3, 5, 3, 4. Bass clef contains a simple accompaniment with a slur over the final two measures. Dynamics include *f*, *dim.*, *rall.*, and *dim.*. A star symbol is located below the first measure.

System 4: Treble and bass clefs. Treble clef contains sixteenth-note patterns with fingerings 42, 31, 24, 13, 24, 24, 24, 24, 25, 24, 42, 35, 14, 24. Bass clef contains a simple accompaniment. The tempo marking *a tempo.* is at the beginning.

System 5: Treble and bass clefs. Treble clef contains sixteenth-note patterns with fingerings 42, 42, 31, 42, 35, 24, 13, 24, 23, 24, 25, 13, 15, 3. Bass clef contains a simple accompaniment with a slur over the final two measures. Dynamics include *f*. Pedal markings (*Ped.*) and a star symbol are present.

THE PRATTLER.

Vivace. ♩ = 126.

19.

The score consists of six systems of music, each with a piano (p) and violin (v) part. The tempo is marked 'Vivace' with a metronome marking of 126. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (p, f, ff, cresc.), articulation (accents, slurs), and fingerings. There are two first endings (1.) and two second endings (2.).

p *f* *ff* *cres.* *Ped.*

1. 2. 1. 2.

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Papa's Waltz.....	<i>Sidus</i>	35

GRADE 1 TO 1½.

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WHAT A PUPIL SHOULD DO.

TEACHERS are frequently asked by pupils: "How much time do you think one ought to practice?" to which the most reasonable answer is: "Practice as much as you can."

The time that a student should give to practice depends on his own talent, requirements, physical powers, and what other duties he may have to attend to. Efficiency, in technic especially, can only be accomplished by hard labor, and naturally the more one works the better it is. Eugen d'Albert said once that he thought for a talented student two hours and a half of daily practice should be sufficient. Anton Rubinstein made it his own duty for many years to practice five hours a day. We have heard that Tausig was found more than once lying on the floor under his piano, exhausted from overwork. Then, again, other artists seem to do wonders without working so hard. I remember, during my tour in America with Ysaye, I once heard this great violinist play, most divinely, a concerto he had not played for the previous three years, and that after not having touched his violin at all for nearly two weeks.

It is difficult to make a rule as to the necessary time of practice for students, but what I consider most important is steadiness and regularity in the work. Practice should be done every day; the time should be well divided, and the work systematic. Liszt's advice was: "Do your practicing with the same concentration of mind and devotion with which you should go to church."

Besides the regular work of preparing the lessons, the student should give some of his daily time to reading music at first sight. For a piano student an excellent method is to

read good arrangements of standard symphonies and other orchestral works, operas, etc. This will not only help to improve reading, but it is also a nice way of getting acquainted with these musical gems. The practice of accompanying songs and other instruments is beneficial, and that of ensemble playing and chamber-music most necessary.

Musical memory is a gift, but in all cases can be improved also by practice. The student should try to memorize, from the beginning, all his exercises, etudes, and pieces; but this should never be attempted before they are perfectly mastered by notes. The student possessing the knowledge of the meaning, form, structure, etc., of a work will find it much easier to memorize it. It is much harder to commit to memory a poem written in a language totally strange than one written in our own. No student can have very high aims without the cultivation and study of theory, harmony, form, and composition. Theory, elementary harmony, and form are a necessity even for amateurs. To play well a work, one must understand it thoroughly. Once, when I was quite young, I brought to Rubinstein, for criticism, his own concerto in E-minor, after having worked very faithfully in it; I had not quite finished one page, when he suddenly stopped me, to tell me in his proverbial kindness of manner: "My boy, in attempting to study a concerto well, you must commence by the orchestral score and not by the solo part."

The study of the pedals requires very careful teaching and special practice, since they are such great factors in the art of pianoforte playing. Pedal-marks are very often wrong, even in the very best editions. The use of the pedals may change according to the

qualities of the piano being used. The practice of rapid substitution of finger for pedal, and *vice versa*, in sustained tones, will prove very useful.

The art of interpreting should be also cultivated. The average student that comes out of a school or conservatoire with certificates and honors is often found to be unable (by himself) to make anything out of a composition he has never seen or heard before, on account of the much abused help, in this respect, received during his studies from his teacher, and the *revised* and *re-revised* editions crowded with all sorts of notations and indications, and explanations, and metronome marks, expression, pedaling, fingering, etc. Many of the modern, so-called good editions, may be of help to students that have no talent, but they are certainly a drawback (often misleading) to talented ones. Rubinstein often requested his pupils to use (specially in Mozart and Chopin) the most simple and primitive editions they could find.

In playing in public it is wise to select only works that have become easy. It is always better to play an easy work well than to give a poor performance of a more difficult one. If this is followed, much of the nervousness and stage-fright would also be avoided.

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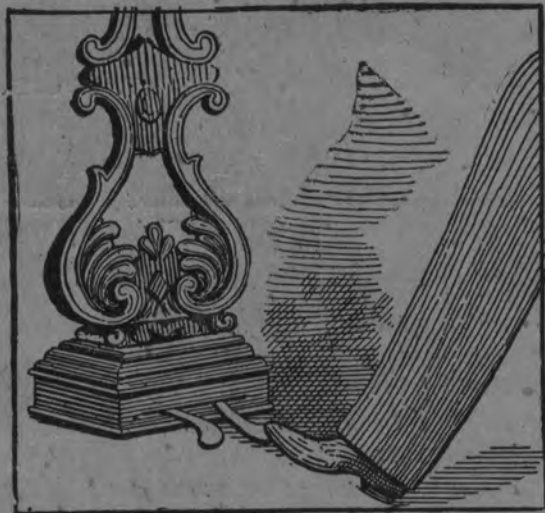
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