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# KUNKEL'S Musical Review

JUNE - JULY, 1902

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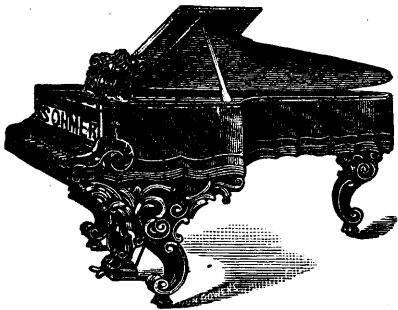
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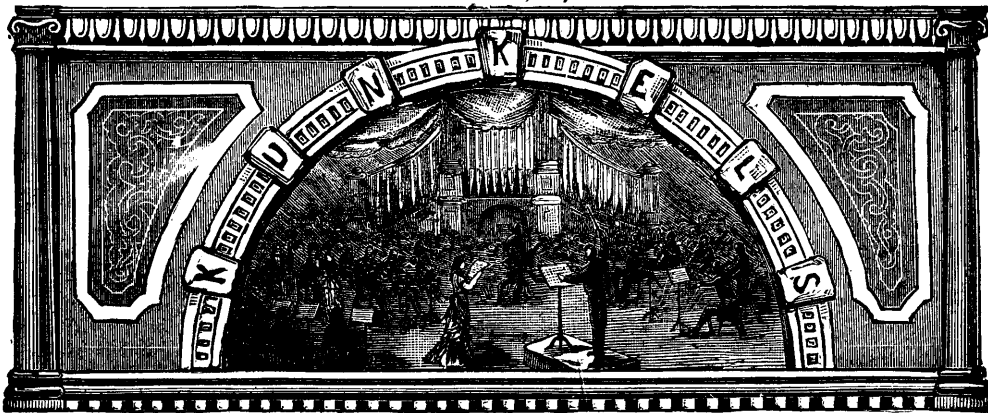
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# MUSIC KUNKEL'S REVIEW

June-July, 1902.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 25—No. 4-5

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THOMAS M. HYLAND, . . . EDITOR

JUNE - JULY, 1902

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## THE NEXT STAGE IN MUSICAL EVOLUTION.

In forecasting the character and direction of the "music of the future," leading critics and conductors admit that the persistent influence of Wagner will for some time prevent the development of a new form or tendency, but take for granted that some change is highly probable. Wagner's triumph all along the line has lasted since the late seventies, and the world is believed to be ready for another great stride in advance. But what elements will the new school bring to the art of musical expression? Mr. Emil Paur, the eminent New York conductor, believes that the Russian composers will hold the stage in the early years of this century, displacing the Germans just as the latter had displaced the Italians. But the Russian writers on music do not seem to have formed similar expectations. They claim power and originality and expressiveness for their composers, but nothing is said about the prospects of a new world-school being started by them. In point of fact, one of the best equipped critics, M. Ivanov, in reviewing the musical progress of the nineteenth century and comparing it with the history of music in the preceding century, formulates a theory of "cyclical" change and predicts a reversion to simplicity, "pure music" and melody. He begins by thus describing the past century's predominant note in opera:

"It may be affirmed that the fundamental idea in the musical art of the nineteenth century was *realism*, or, more correctly, 'veritism,' the aim to be truthful and sincere in sound. From Weber, the follower and successor of Mozart and Beethoven, through

Meyerbeer, Wagner, Glinka, Rubinstein, etc., we hear constantly the appeal to 'truth' in music. Of course, each had a somewhat distinct conception of truth, dependent upon his individual artistic nature; but the demand for it was all-important. Wagner and his adherents consured Meyerbeer for alleged concessions to the mob, but the latter's greater works, in their time, in the thirties, fully expressed that truth which the most intelligent section of European society was capable of receiving."

"Les Huguenots" and other historico-social operas enjoyed a universal and genuine success because of their true dramatic situations, their significance, and relative depth. They were original, progressive for their time; but Meyerbeer degenerated under Parisian influences and lapsed from truth. The scepter then passed to Wagner, who once more raised the standard "veritism" and sincerity. But already there are critics even in Germany who charge him with inconsistencies, with compromise, and who believe that the principle of truth demands less "romanticism" and lyricism than Wagner put into his music dramas. In Russia certain veritists who out-Wagnered Wagner appeared, but they had a brief vogue and are already forgotten. M. Ivanov continues.

"Side by side with the school of veritism and the music drama throughout the whole century there has existed another school which has cared very little for truth and put external beauty above all else. This school, Italian, had at the beginning of the century Rossini for its chief exponent or exemplar. So powerful and numerous was it at one time that its supremacy seemed assured. But it has not held its own, and its last giant, Verdi, deserted its principles and late in life wrote operas radically different from his earlier ones. Now the Italian composers have wholly walked over into the opposite camp of the veritists and, for the sake of truth, are ready to perpetrate all sorts of folly."

This struggle was not the first of its kind in the history of music. It had its exact counterpart in the struggle in the eighteenth century between the realists and the romanticists or worshipers of beauty. Gluck, when fifty-four years of age, assumed the role of reformer and declared war on the Italian school of melodies and tuneful opera. At the head of the latter was Piccini, and he had many gifted followers and coworkers who wrote melody for melody's sake.

## CHORAL SOCIETY.

SIX SUBSCRIPTION AND TEN PUBLIC CONCERTS PLANNED FOR NEXT SEASON.

At a meeting of the Board of Management of the Choral-Symphony Society at the Odeon, Mrs. John T. Davis was elected chairman, and plans outlined for the coming year.

Seven committees were named to have charge of the various departments of the work, which it is said will be pushed with vigor. The chairmen of these committees, when elected, will constitute the Executive Committee of the society. Mr. Isaac T. Hedges, it is understood, has been asked to serve as chairman of the Executive Committee, and has signified his willingness to do so.

More than one-half of the members of the board were in attendance, making a total of about twenty-five present. George D. Markham, retiring chairman of the board, presided over the meeting. It was said by several members of the society, subsequent to the meeting, that the organization was now on a sound financial footing and able to confidently face the future. The membership of the committees as named includes many of the former supporters of the society with an infusion of much new interest.

The various committees are that on Soloists, the Hall Committee, the Press and Publicity Committee, the Orchestra Committee, the Chorus Committees, the Programme Book Committee and the Finance Committee. Each committee has six members.

It is intended to give next season six subscription concerts, and ten public concerts. At the latter local soloists will be the feature, and at the subscription concerts it is promised to have the best musical attractions from every part of the country. It is planned to secure Mme. Nordica for one of these concerts, and it is decided that all the artists shall be of a like high standard.

Do NOT waste too much time on finger exercises. In the long run they will impair the musical nature of the student. You can employ your time much better by selecting technically difficult passages from good compositions and by practicing them like etudes, at the same time studying another new piece. The metronome should only be used from time to time to ascertain one's ability to keep strict time in playing, but not to practice with.

FRITZ KREISLER played with Nikisch in London and scored a tremendous success. He was re-engaged with the Philharmonic there and was engaged at once for a large number of recitals in London.

It is stated that Edward A. McDowell will not be at his post in the Columbia College next season as it is his intention to make a concert tour as far as the west. He should be a drawing card.

Two pianists who are noted in Europe but have never come to this country are Edouard

Risler and Sigimund Stojowski. Both have recently been playing in Paris. Francis Plante is another pianist who has recently made a great success there. Risler is an Alsacian and Stojowski a countryman and pupil of Paderewski

VIOLINISTS are quite the vogue in London just now, the triumvirate, Kubelik, Kocian and Kreisler holding forth to admiring audiences. These are to be supplemented by a public appearance of the famous Wilhelmj, who will use a splendid Guarnerius violin which he has just received.

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## PADEREWSKI TELLS HOW.

If I were asked what ability is most necessary for the artist who wishes to accomplish anything I would not hesitate to say that of all qualities unselfishness is the most indispensable, said Ignace J. Paderewski. He added:

It is unselfishness which enables the artist to plod on up all the dreary preliminary steps that lead to the temple of art.

The true artist has no other aim and object in life than his art.

Art is to him everything that parents, country and sweethearts are to others.

His own personal wishes and wants disappear and vanish, and he feels not cold, nor heat, nor hunger, nor poverty, and gladly endures all kinds of hardships without complaining.

What matters it that his room is cold or bare, that his stomach is empty, when he feels within himself the power that forces him ahead and ahead, reducing all and everything else to nothingness?

The old Greeks used to speak of the holy fire of art in the breast of man, and no comparison could be more true or better explain the condition of the artist.

There is in the heart of every true artist an everlasting glow that inspires him and warms him, and like the strong flame throws light on his path in life.

He knows nothing of the desires or longings that others feel.

He cares not for squalid money, nor for position, nor for unfriendly criticism, nor for a high position in life.

If critics condemn him, it matters not when

his own heart and conscience tell him that he has been true to his ideals.

If he ever falls through the temptation of caring more for money than for his art, to think more of his individual wants, to lower himself or give up his independence to cater to bad public tastes, his punishment will swiftly follow, for the goddess of art is very exacting and wants all or nothing, and dissatisfaction, self-despise and regret will torture him.

I do not pretend to say that he does not feel gratified if he is appreciated and understood. He would not be human if he did not; but he must first of all satisfy the high standard of his own criticism, more severe than all others.

## MUSIC AT THE CORONATION.

According to the present plans of Sir Frederick Bridge, organist of Westminster Abbey and director of the music at the coronation of King Edward VII and Queen Alexandra, there are to be nearly four hundred singers in the choir at the coronation ceremonies and between seventy and eighty instrumentalists. The nucleus of the choir will naturally be the Westminster Abbey singers, who will be reinforced by the choirs of St. Paul's Cathedral, the Chapel Royal, St. George's Chapel (Windsor), and drafts from the choirs of the Temple Church, Rochester Cathedral and other sources. It is likely that Ben Davies and Andrew Black, who are just returned home from their American engagements, will lend their services as members of the choir,

which will be accommodated in galleries flanking the organ. The orchestra will be made up of musicians from the King's Private Band, the orchestra of the Royal Choral Society and the Kneller Hall School of Military Music. There will be a larger choir and a smaller band than at Queen Victoria's coronation, when the instrumentalists numbered 117 and the singers 288.

MANY engagements have been made for the American concert season of 1903. Henry Wolfsohn, who is now in London, has arranged with, among others, Anton Van Rooy, now at Covent Garden; the English contralto, Mme. Kirkby Lunn, also at same place; Maud MacCarthy, the Irish violinist; Elsa Berger, the Cellist, and Josef Hofmann, the pianist, who will go on a short tour Jan. 1.

Aunt—Tommy, why do you keep bothering little Mabel when I play the piano? She always screams so that that I have to stop.

Tommy—Yes, I know. Pa gives me a nickel to bring her.

It is announced that the "House of Rest for Musicians" at Milan, which is to perpetuate the memory of Verdi, is approaching completion. The structure is finished, and the work of decorating and furnishing has now been taken in hand. The Crypt where the remains of the master will lie, is to be richly adorned with mosaics. These are being designed by the Italian artist, Lodovico Pogliaghi. It is expected that the memorial will be completed before the end of the present year.

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JACOB KUNKEL.

**Allegretto** ♩ = 100 (lively, cheerful)

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is E2 major. The tempo is marked 'Allegretto' with a quarter note equal to 100. The mood is '(lively, cheerful)'. The music features a melody in the treble staff with various ornaments and a bass line with chords and single notes. There are several measures with notes marked with arrows (↘) indicating they should be struck from the wrist. A dynamic marking 'p' (piano) is present. A key signature change to E2 major is indicated. A section of eight measures is marked with a dashed line and the number '8' above it.

**Con allegrezza** (joyfully, animatedly)

Second system of musical notation. It consists of two staves. The tempo is marked 'Con allegrezza' (joyfully, animatedly). The music is more rhythmic and features many triplets and sixteenth notes. A dynamic marking 'p' is present. A section of eight measures is marked with a dashed line and the number '8' above it. The word 'simili' is written above the treble staff in the second measure.

Third system of musical notation. It consists of two staves. The music continues with complex rhythmic patterns, including many triplets and sixteenth notes. A dynamic marking 'p' is present. A section of eight measures is marked with a dashed line and the number '8' above it.

Fourth system of musical notation. It consists of two staves. The music continues with complex rhythmic patterns, including many triplets and sixteenth notes. A dynamic marking 'p' is present. A section of eight measures is marked with a dashed line and the number '8' above it.

Fifth system of musical notation. It consists of two staves. The music continues with complex rhythmic patterns, including many triplets and sixteenth notes. A dynamic marking 'p' is present. A section of eight measures is marked with a dashed line and the number '8' above it.

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Con Brio (with brilliancy and spirit)

8

*f*  
Ped. \*  
(Key of B<sup>2</sup> major.)  
Ped. \*  
Ped. \*  
Ped. \*

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

8

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

8

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

8

*f*  
Ped. \*  
Ped. \*

8

*f*  
Ped. \*  
l. h.  
dim.  
Ped. \*



First system of musical notation, featuring a treble and bass clef. The bass clef part includes a 'l. h.' marking and a star symbol. The treble clef part has several measures with notes and fingerings (1, 2, 3, 4).

8

Second system of musical notation, starting with a 'p' dynamic marking. It includes a 'simili' instruction and various fingerings. The bass clef part has 'Ped.' and star symbols under each measure.

8

Third system of musical notation, continuing the piece. The bass clef part has 'Ped.' and star symbols under each measure.

TRIO.

*Giacoso* (sportively, playfully)

TRIO section starting with a 'p' dynamic marking. The key signature changes to A<sup>2</sup> major. The bass clef part has 'Ped.' and star symbols under each measure.

Final system of musical notation, including first and second endings. It features a 'crescendo' marking and various fingerings. The bass clef part has 'Ped.' and star symbols under each measure.



First system of musical notation, measures 1-4. Treble clef, bass clef, piano (p) dynamic. Includes fingerings (1-5), slurs, and accents. Bass clef notes are marked with \* and *ped.*

Second system of musical notation, measures 5-8. Treble clef, bass clef, piano (p) dynamic. Includes fingerings, slurs, and accents. Bass clef notes are marked with \* and *ped.*

Third system of musical notation, measures 9-12. Treble clef, bass clef, piano (p) dynamic. Includes fingerings, slurs, and accents. Bass clef notes are marked with \* and *ped.*

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, piano (p) dynamic. Includes fingerings, slurs, and accents. Bass clef notes are marked with \* and *ped.*

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, piano (p) dynamic. Includes fingerings, slurs, and accents. Bass clef notes are marked with \* and *ped.*

8

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Includes fingerings (1-5) and articulation marks (accents, slurs). The bass line has a 'Ped.' marking and asterisks under the first and third measures.

8

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Includes fingerings and articulation marks. The bass line has a 'Ped.' marking and asterisks under the first and third measures.

8

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes fingerings and articulation marks. The bass line has a 'Ped.' marking and asterisks under the first and third measures.

8

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingerings and articulation marks. The bass line has a 'Ped.' marking and asterisks under the first and third measures.

8

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Includes fingerings and articulation marks. The bass line has a 'Ped.' marking and asterisks under the first and third measures.

8

Musical notation system 1, measures 1-3. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4) and dynamics *f* and *ped.*

8

Musical notation system 2, measures 4-6. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4) and dynamics *f*, *l. h.*, and *dim.*

Musical notation system 3, measures 7-9. Treble clef, bass clef. Includes fingerings (1, 2) and dynamics *l. h.*

8

Musical notation system 4, measures 10-13. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and dynamics *ped.*

8

Musical notation system 5, measures 14-16. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and dynamics *ped.*

Con anima (with animation)

8

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (5, 3, 4, 5, 3). The left hand provides a bass accompaniment with slurs and fingerings (5, 3). The first measure is marked with a piano (*p*) dynamic. The system concludes with a trill-like figure and the instruction "or thus." with a small diagram of the notes 3, 2, 1.

8

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (5, 3, 4, 3, 5, 4, 3, 4). The left hand accompaniment includes slurs and fingerings (3, 5, 5). The word "crescendo" is written above the right hand in measures 5 and 6.

8

Third system of musical notation, measures 9-12. The right hand features a complex melodic line with many slurs and fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (5, 5, 4, 5). The system is marked with a piano (*p*) dynamic.

8

Fourth system of musical notation, measures 13-16. The right hand features a complex melodic line with many slurs and fingerings (4, 3, 1, 2, 2, 1, 3, 2, 1, 3, 2, 1, 2, 1, 1, 1, 3). The left hand accompaniment includes slurs and fingerings (5, 5, 4, 5). The word "cresc." is written above the right hand in measure 13.

8

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and fingerings (5, 3, 4, 5, 3). The left hand accompaniment includes slurs and fingerings (5, 3). The first measure is marked with a piano (*p*) dynamic.

8

*crescendo*

*crescendo*

or thus. *ff*

8

8

*cresc.*

8

*molto crescendo*

*molto crescendo*

*f* *ff* *f*

*Con impeto (with impetuosity)*

8

*f* *ff* *ff* *ff*

# SILVER ECHOES FROM ARCADIA.

(JUBILEE MARCH.)

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

By M. REGINA O.S.U.

In March time. ♩ - 132.

Cantabile (Singing.)

The musical score is written for piano in D major, 2/4 time. It consists of four systems of music. The first system begins with a forte (f) dynamic and includes a 'Cantabile (Singing.)' section. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. Arrows (↘) point to specific notes, indicating they should be struck from the wrist. Trills are marked with 'Tr.' and asterisks. The second system continues the piece with similar rhythmic complexity. The third system introduces a mezzo-forte (mf) dynamic. The fourth system concludes the piece with a final forte (f) dynamic. The key signature is D major, indicated by two sharps (F# and C#).

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

Entered Stationers Hall.

1845 - 5

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**Pomposo.** (*In a grand martial manner.*)

*f f f f f f f f*

*Red. Red. Red. Red. Red. Red. Red. Red.*

(Key of A major.)

*f f f f f f f f*

*Red. Red. Red. Red. Red. Red. Red. Red.*

*f f f f f f f f*

*Red. Red. Red. Red. Red. Red. Red. Red.*

**Cantabile.**

*f p*

*Red. Red. Red. Red. Red. Red. Red. Red.*

*f*

*Red. Red. Red. Red. Red. Red. Red. Red.*

Grazioso. (Very graceful.)

TRIO.

*p* (Key of G major.)

This system contains the first two measures of the Trio section. The treble staff features a melodic line with triplets and slurs, while the bass staff provides a harmonic accompaniment. Fingering numbers (1-5) are indicated above and below notes. Performance instructions include *p* (piano) and *Red.* (Reduction) with asterisks.

Cantabile.

*p*

(Key of C major.)

This system contains the next two measures of the Trio section. The tempo marking changes to *Cantabile*. The treble staff has a more lyrical melody with slurs and accents. The bass staff continues with a steady accompaniment. Performance instructions include *p* (piano) and *Red.* with asterisks.

This system contains the next two measures of the Trio section. The treble staff features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. Performance instructions include *f* (forte) and *sf* (sforzando) markings, along with *Red.* and asterisks.

This system contains the final two measures of the Trio section. The treble staff has a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. Performance instructions include *f* (forte) and *Red.* with asterisks.

N. B. Heed the change of fingering.

Grazioso.

The first system of the piece consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with slurs and fingerings (1, 3, 5, 3, 1, 4, 2, 1, 2, 4). The bass staff provides accompaniment with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5). There are two instances of *N.B.* (Nota Bene) with an asterisk in the bass staff, and several *Red.* (Reduction) markings with arrows pointing to specific notes.

The second system continues the piece. The treble staff features slurs and fingerings (3, 5, 3, 2, 4, 1, 2, 4, 3, 1, 2, 1, 3). The bass staff includes slurs and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). There are three instances of *N.B.* with an asterisk in the bass staff and several *Red.* markings with arrows.

The third system continues the piece. The treble staff features slurs and fingerings (3, 5, 3, 1, 4, 2, 2, 4, 3, 2, 5, 3, 5, 1). The bass staff includes slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). There are two instances of *N.B.* with an asterisk in the bass staff and several *Red.* markings with arrows.

The fourth system continues the piece. The treble staff features slurs and fingerings (3, 5, 3, 2, 4, 1, 3, 1, 2, 1, 4, 1, 4, 1, 2, 3). The bass staff includes slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). There are two instances of *N.B.* with an asterisk in the bass staff and several *Red.* markings with arrows.

The fifth system concludes the piece. The treble staff begins with a forte (*f*) dynamic and contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). The bass staff includes slurs and fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). There are several *Red.* markings with arrows and asterisks throughout the system.

Cantabile.

The first system of the Cantabile section consists of two staves. The treble staff contains a melodic line with several triplet markings and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, there are several 'Ped.' markings with arrows pointing to specific notes, indicating pedaling instructions.

The second system continues the Cantabile section. It features similar melodic and harmonic structures to the first system. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system. Pedaling instructions ('Ped.') are also present below the bass staff.

The third system of the Cantabile section continues the piece. It includes various musical notations such as triplets and slurs. Pedaling instructions ('Ped.') are indicated below the bass staff.

CODA. Con anima.

The CODA section begins with a forte (*f*) dynamic. The notation is more rhythmic and energetic than the Cantabile section. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Pedaling instructions ('Ped.') are shown below the bass staff.

The second system of the CODA section concludes the piece. It features a fortissimo (*ff*) dynamic. The notation includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Pedaling instructions ('Ped.') are shown below the bass staff.

To lengthen the March go from here to § page 3 until ¶ page 4 then close with the Coda.



**Giocoso. (with mirth, joyfully.)**

(Key of C major.)

Notice. Repeat first part to then proceed with the Trio.

**TRIO.**

**Con anima. (with animation, in a spirited manner.)**

(Key of B<sup>2</sup> major.)

ten.

cresc.

mf

ten.

ten.

1. 2.

**Scherzando.** (in a light and sportive manner.)

(Key of E<sup>2</sup> major)

ten.

ten.

ten.

ten.

1. 2.

Notice. Repeat Trio to then play from the beginning of the Galop to which finishes the piece.

# MY OWN.

CHARLES GALLOWAY.

Moderato. ♩ - 112.

mf

molto rit.

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

Red. \*

Red. Red.

a tempo.

My darling! Thou art like the moonlight on the sea, O how I love thy

*p*

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

shin - ing When night draws near. My soul, my

\* Red. \*



soul is filled with sil - very light from thee..... How can I

4 *And.* \* *And.* \* *And.* \* 3 1 4 2 1 5 3 1

keep from lov - ing thee my..... dear! Oh! bless - ed

*And.* \* *And.* \* *And.* \* *And.* \* 5 2 1 5 2 1 2 1

moon - light, with - out thee I blind - ly wan - der, My heart is

*And.* \* *And.* \* 1 2 5 2 5

dark if thou art hid a - way from me. Sweet

\* *And.* \* *And.* \* \* *And.* \*

*cresc.*  
 moon-light of my soul thy pre - sence yon - - der I.....

*cresc.*

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

know, I..... see. Sweet

\* *ped.* 5 1 2 \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

moon-light of my soul, I see thee yon - - der And

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

*f*

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

*cresc.* *rit.* thou, and thou dost shine..... for me. *a tempo.*

*cresc.* *rit.* *f* *f*

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





Coda.

me..... I see thee yon - der, I see thee yon - der, And thou dost

The first system of the Coda features a vocal line with a melodic phrase starting on a half note, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a fermata and a 'Ped.' (pedal) instruction.

bloom,..... dost bloom for me. I see thee yon - der, I see thee

The second system continues the vocal melody with a similar rhythmic pattern. The piano accompaniment includes a descending scale in the right hand and chords in the left hand, with a 'Ped.' instruction and a fingering sequence (5, 2, 1) indicated.

yon - der, And thou dost bloom, Dost bloom for me.....

The third system shows the vocal line concluding with a long note. The piano accompaniment features a series of chords and a final cadence, with a 'Ped.' instruction and a fingering sequence (3, 1, 5) indicated.

The fourth system is a continuation of the piano accompaniment, showing a descending scale in the right hand and chords in the left hand, ending with a final cadence and a 'Ped.' instruction.

# IN DREAMLAND.

## VALE CAPRICE.

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

Tempo di Valse. (In waltz time.) ♩ = 80.

*Cantabile* (singing)

EDWARD H. BLOESER.

*p* (Key of E flat major.)

This system contains the first six measures of the piece. The bass clef part features a series of chords and single notes, with fingering numbers (4, 5, 2, 1) and wrist-strike arrows (∨) above the notes. The treble clef part consists of a melodic line with similar fingering and wrist-strike markings. Below the bass clef, there are asterisks and the word 'Ped.' indicating pedal points.

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

This system contains measures 7 through 12. It continues the melodic and harmonic development from the first system, with similar fingering and wrist-strike markings. Pedal markings are present below the bass clef.

This system contains measures 13 through 18. It includes a *ritardando* (retard the time) marking above the treble clef staff in measure 16, followed by an *a tempo* (resume the time) marking above the treble clef staff in measure 17. The notation continues with melodic and harmonic elements.

This system contains measures 19 through 24. The musical notation continues, maintaining the waltz tempo and *Cantabile* character. Fingering and wrist-strike markings are consistent with the previous systems.

This system contains the final measures of the piece, from measure 25 to the end. The music concludes with a final chord and melodic flourish. Pedal markings are present below the bass clef.

Scherzando (in a light, playful manner)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above the notes in the right hand.

The second system continues the musical notation. It features a *crescendo* marking with the instruction "(increase in force)" in the right hand. The left hand continues with its eighth-note accompaniment. Fingering numbers are present throughout the system.

The third system of musical notation includes a forte (*f*) dynamic marking in the right hand. The left hand has several triplets marked with "Ped." and an asterisk (\*). The right hand continues with its melodic and harmonic lines. Fingering numbers are clearly visible.

The fourth system of musical notation shows the continuation of the piece. The right hand has a *p* dynamic marking. The left hand accompaniment remains consistent. Fingering numbers are indicated for the right hand.

The fifth and final system of musical notation on this page includes a *crescendo* marking in the right hand. The left hand has several triplets marked with "Ped." and an asterisk (\*). The system concludes with a double bar line. Fingering numbers are present throughout.

*Cantabile*

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

*p*

red. \*

5 4 4 5 4 5 4 5 4 5

red. \*

4 5 2 1 4 5 2 1

*a tempo*

*rit.*

*pp*

red. \*

4 2 1 2 3 1 2 5 4 5

red. \*

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

red. \*



*Con Brio* (with brilliancy and spirit)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. There are several slurs and accents throughout. The system concludes with a dynamic marking of *p* (piano).

The second system continues the musical piece with similar rhythmic complexity. It includes various musical notations such as slurs, accents, and fingerings. The system ends with a dynamic marking of *f* (forte).

The third system features a series of chords and melodic lines. It includes slurs, accents, and fingerings. The system concludes with a dynamic marking of *f* (forte).

The fourth system continues with intricate rhythmic patterns and fingerings. It includes slurs, accents, and fingerings. The system ends with a dynamic marking of *f* (forte).

The fifth system features a series of chords and melodic lines. It includes slurs, accents, and fingerings. The system concludes with a dynamic marking of *f* (forte).

The sixth system includes dynamic markings of *accel.* (accelerando) and *rit.* (ritardando). It also features a *crescendo* marking. The system concludes with a dynamic marking of *p* (piano).

*a tempo*

*pp* *dolcissimo* (with delicacy and sweetness)

*a tempo*

*rit.*

*ppp*

*ppp* *ppp* *ppp*

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.... OF ....

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## S AINT-SAENS ON MELODY AND HARMONY.

A melody alone, a rhythmical melody, may, under certain circumstances, rouse an audience to enthusiasm. But what sort of an audience! An audience of persons who, in consequence of their moderate musical endowments, cannot raise themselves up to the understanding of harmonic beauties. This must be clear to everybody. Such a public one finds among the ancient and Oriental nations and among the negroes in Africa. They own up to a childish, meaningless sort of music. The Orientals are quite advanced in melody and rhythm; harmony, however, is still an unexplored field for them. As for the Greeks and Romans, all efforts to prove them to have been possessed of a knowledge of harmony have only led to views to the contrary.

Whoever protests against progress, whoever believes in the superiority of the antique over the modern, he may deny harmony and stick to melody. Whoever judges justly and wisely, however, must concede that music before the birth of harmony was still in a rudimentary state and incapable of producing deep emotion. The development of harmony

marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question whether harmony was born from melody or melody begotten by harmony. Love's labor lost! Both are descended from the mother of all, Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of the nations, and fructified by that particular mental flucture which we designate as the Italian Renaissance.

It is quite correct when some people say: "Only application and practice are needed in order to be able to write well-sounding chords, while a beautiful singable melody is the creation of genius." But one might with the same justifiableness maintain: "One needs only a certain aptitude in order to create a mellifluous melody, while beautiful successions of chords are deeds of genius." Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?

There are those who try to disseminate the idea that harmony is exclusively the product

of reflection, of science, and that inspiration was not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned musical schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's "Requiem," which fundamentally represents merely a succession of chords? In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect perfect master-work is only given to genius moving above the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture!

Whoever has a taste only for melodies does thereby silently concede that he will not take the trouble to study and learn to know the various parts of a whole in order to be able to comprehend through the detail the art-work as a whole. To declare that he could not do so, even if he wanted to, and thus to accuse him of mental incapacity, is an audacity for which I should not like to be held responsible. At any rate, such persons, together with the Orientals and the savages, form the public, which in its mental laziness impedes the progress of the world's art. They know full well that the highest and noblest of musical joys are denied them. Like the children, they are satisfied with such happiness as Santa Claus bestows upon them—Ex.

WITH regard to his own playing, Mozart lived before anybody had invented technic. He simply played as a musician, an artist. He had more ideas than all his contemporaries together; he had unlimited faculty of treating a musical idea in any way he thought suitable; he was full of music—always thinking up new things; he did not have to think them up, they flowed in upon him as he walked, as he talked, when he tried to sleep.

His fingers belonged to his brain. They were undoubtedly flexible, responsive, and expressive. Whatever the thought, those talking-fingers transformed it into sound. The result was an impression not of *playing*, but of *music*. Measured as to his speed or other qualities, he was certainly a virtuoso of his time. But, from his own stand-point, I doubt whether he did much with exercises. He was a divinely-endowed genius, whom it will be a disgrace and an irreparable loss for the musical world to forget.

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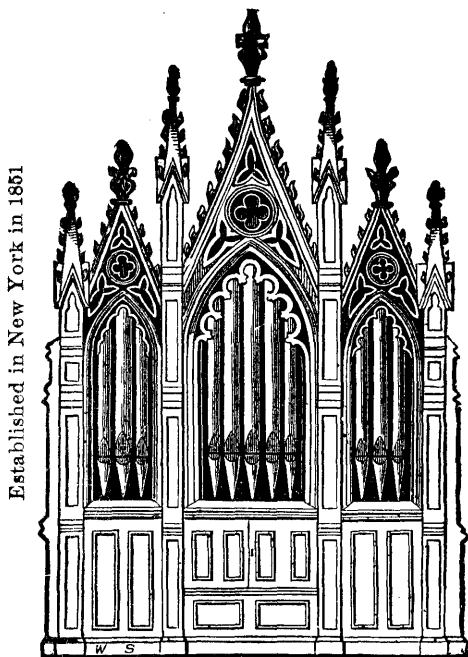
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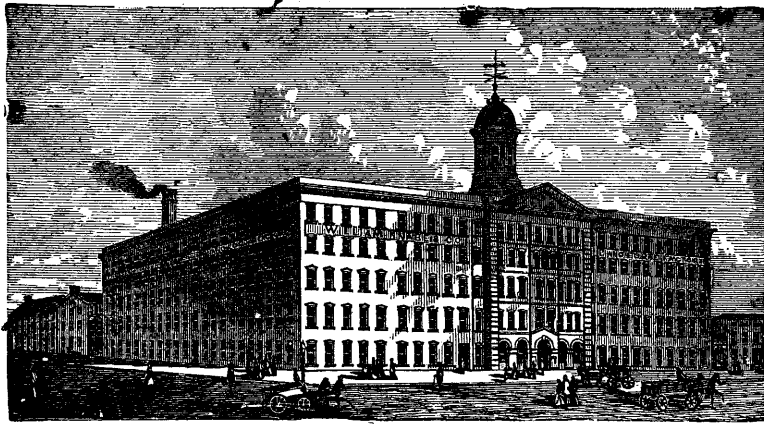
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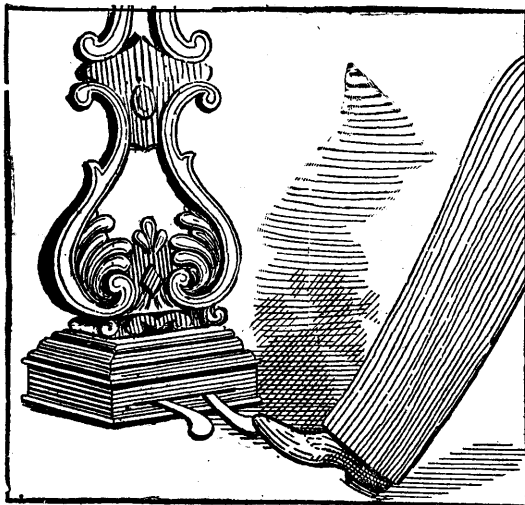
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