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KUNKEL'S Musical Review

APRIL, 1904

Vol. 28

Whole No. 301

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MUSIC FEATURES OF WORLD'S FAIR OPENING DAY.

Hundreds of the best trained voices in St. Louis will unite in a grand chorus to furnish the music for the opening ceremonies of the World's Fair, April 30. At a recent meeting at the committee having in charge the arrangements for music on that occasion plans were outlined for this feature.

While the music programme will be simple, it will be of the best and most impressive character. A chorus of 450 voices recruited from the St. Louis Choral-Symphony, the Morning Choral and the Apollo Club will be the musical offering of the Bureau of Music at the ceremonies.

They will render the five-stanza World's Fair hymn written especially for the occasion by Edmund Clarence Stedman and music by

Professor Howard Paine of Harvard University. In addition, they will sing the national hymns, "America" and the "Star Spangled Banner."

A platform for the chorus will be built in the open air adjoining the speakers' stand in plaza, where the ceremonies will take place. The band which will furnish the instrumental music at the ceremonies will also have a place on this stand.

The band for the occasion will be a combined band of perhaps 100 pieces, made up of the members of Sousa's band and Weil's band, which was some time ago selected to be the official World's Fair band.

One of the notable numbers to be rendered by the band will be the "Louisiana March," also composed for the occasion by Van der Strucken of Cincinnati. The music programme of the day will be opened by promenade concerts, beginning at 9:30 a. m.,

by the two bands at different parts of the site and lasting until the hour for the ceremonies of the day. In the afternoon the two bands will also render separate concerts at two different stands on the grounds.

JOSEF HOFMANN has cabled Mr. Henry Wolfsohn that he would accept his offer for a five months' tour in the United States and Canada next winter, beginning in November. Hofmann, who is now touring through Holland, goes to Russia for ten concerts, and late in April and part of May is to give twenty concerts in Great Britain, returning to London for the season there, when he is to play at the Richter concerts and in recitals. After his London season Hofmann will not be heard again in public until he revisits this country. When Hofmann was here two years ago he played one hundred and thirty-five concerts under Mr. Wolfsohn's management during the season of five and a half months.

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MUSIC DEALERS' REVIEW

APRIL, 1904.

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

Vol. 28

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THOMAS M. HYLAND, . . . EDITOR

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MUSIC AS AN INDEX TO CHARACTER.

THE GENIUS of the people determines the character of their music, and then the music becomes the monitor and accelerator of the people to action. There can be no doubt says an exchange that the character of the music most affected by a people is the best index to the genius of that people. In other words, music is but the reflection of the character of those who produce it.

Let us, for instance, examine the music of the uncivilized peoples, and we invariably find the discords more or less predominant and the general effect more or less chaotic, as higher or lower in the scale of civilization stand the performers.

Every passion of a people is reflected in its music, and this with a minuteness almost incredible. Cruelty and bloodthirst are indicted by terrific discord and absolute disconnectedness of theme or phrasing in the composition of the music of the savage races; noise—discord, jar, clash, supplying in time of enforced idleness and peace the clash of weapons on the field of battle—the chief joy of savage musicians and their fellows.

Among the civilized peoples the peculiarities of the performers are even more plainly discernible in the character of their compositions. The more hardy and energetic races are as dissimilar in their musical tastes and habits as they are in habits of diet or dress.

It is due to this fact that we have in our music of these latter days so many different so-called "schools." And it is a corollary of this proposition that the music of the same people will and does change as they advance in perfection in the arts and sciences.

If the salient point in the character of a people is conviviality, their music exhibits a warmth and lightness that at once cheers and

inspires—invigorates, and makes the auditor feel like "patting time," if he be ingenuous enough to discover his real feelings to those around him; and certainly to a marked degree helps dispel gloomy thoughts and brush away cobwebs and chase away blue devils from a weary and desponding brain.

Should the predominant trait of a people be that thoughtfulness of demeanor and intellectual cast of mind that benefits men for deeds of patriotism and grandeur, of heroism and valor, we find their music of the order which inspires men to the commission of brave deeds, and that cheers on the shrinking soul to the culmination of great actions, once undertaken. It rises to a grand climax—a heroic crescendo—that wafts the soul to the highest plane of daring and leaves the hero clasped in the arms of immortality.

Likewise, the history of political and social changes is written in the national music of a people. In regard to the correctness of this proposition, if we will examine the music of the various nations prior and subsequent to some crucial era of their political existence, we will find the character of the music more or less transmuted, in accordance with the greater or less completeness of the political revolution or social changes which mark the turning points in their national existence.

Take for example the character of the French music and of the inseparable kindred art, poetry, before and after the Revolution. The old-time harsh, frivolous cynicism of the prerevolutionary music and poetry has been all washed away in the baptism of the blood of the citizens of France, and the transition stage was marked by the wildest excursion into the realm of insurrection and lawless abandon that the muse of harmony has ever taken—all concentered in that most insurrectionary of compositions that mortal ear has ever heard—the Marseillaise, the air that Lord Macaulay declared was enough almost to cause the long-dead knights of France to spring from their tombs ready girded for war and ready to march, in obedience to its behests, to victory or death.

In the German hymn we mark the stately march of the Allemani from savagery to the pinnacle of greatness they now occupy in the councils of the nations, and see how faithfully this is all depicted—and the grand crescendo of sound but echoes the stern resolve of the people to hold the van of civilization, peacefully if they can, but by blood and iron if they must.

Then turn to the soft, dreamy music of the south of Europe. Mark the perfection of detail and technique is their compositions. Read the story they tell, for it is an axiom that, were small things are taken so great care of, greater matters must give way to them and thus be neglected if not entirely unheeded.

Lastly, look upon our own national development in this direction. Mark the mixed character of our melodies. We have borrowed the music as well as the population of all the earth and have adopted and acclimated it all.

MUSIC DEALERS AT WORLD'S FAIR.

THE Louisiana Purchase Exposition has taken a special interest in the movement to have the music dealers of the United States to come together on a certain date at St. Louis and have officially designated Wednesday, August 17, 1904, as "Music Dealers' Day." They have placed Tolbert R. Ingram, of the Ingram Music Co., Denver, Col., in charge of the program for that date and preparations are now under way for making that occasion one of more than ordinary interest.

Already the dealers, their employes, musicians and members of the profession generally have become interested in "Music Dealers' Day" and from all sections of the country have come announcements of prominent people who will attend. There is no formal organization in existence among the retail music dealers, as far as it concerns the sheet music departments, such as exists in other departments of the profession and for that reason they have never met and become acquainted as have the members of these various organizations. The proposed gathering next August has been favorably recommended as a good opportunity for these dealers to reap the benefits which come from meeting in a social way of the people engaged in the same line of business.

"Music Dealers' Day" is not intended solely for the representatives of the sheet music departments, but it has been well suggested that this occasion be taken advantage of by all people connected with the publishing, selling and introducing of sheet music, including band and orchestra leaders and singers. Quite a number of musicians have signified their intentions of being present and have volunteered their services for the program. Among these may be named one

of the most prominent band leaders in the country, who has placed his band at disposal for that day. Most all of the larger jobbing and publishing houses have decided to send representatives. The object to be sought is to bring together the representatives from all branches of music business.

An especially interesting program is being prepared which will be published early in June and the exposition officials have volunteered their assistance in making it one of the best from a musical standpoint presented at the Fair.

Information regarding hotel rates, railroad fares, etc., can be had by addressing Mr. Ingram.

BERLIN is frequently afflicted with as many as forty, fifty or even more concerts in one

week. There are three concert bureaus in the city. One of these has on its books 490 musicians, including 103 pianists, 86 violinists, 85 sopranos, 16 altos, 53 tenors, 66 baritones and basses, etc. Eighteen employes are needed to take care of all these "artists."

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MAKING THE ORCHESTRA PLAIN.

"Beethoven, striving to make the symphony a vehicle for emotional expression, was compelled to busy himself with changes in the form, and he gave no special study to instrumental effects. He used such new ones as readily suggested themselves to him, but they were nothing more than elaborations of the old conventions. However, the seed sown by Beethoven speedily bloomed in the growth of the new romantic school. The principal tenet of this school says W. J. Henderson in Atlantic Monthly, was that music must express emotions, and that the form must develop entirely from the emotional purpose and plan of the work. Two distinguished explorers of this style devoted their highest efforts to the production of orchestral composition.

"Liszt endeavored to tell stories in music by erasing the dividing-line between movements and writing his work all in one piece. He retained the two contrasting themes of the old symphonists, but he asked his hearers to affix a meaning to each of them. Then he proceeded to handle them in much the same way as the symphonists did, working them out and varying them with much skill, though always with a view to suggesting the development of the incidents of his story. To such a purpose the resources of orchestral color lent mighty aid, and Liszt was not slow to perceive this. He began to draw away from the conventions of the symphonists, and to seek for new and striking instrumental combinations. Nevertheless, in his compositions for orchestra Liszt was the debtor of two much more remarkable men than himself, namely, Wagner and Berlioz. From the former he got the idea of the use of themes with definite meaning attached to them. From the latter he obtained the suggestion of the employment of the orchestra to tell stories, and much information as to its technics. Berlioz, however, continued the use of separate movements, and his attempts to use definitely representative themes were few and uncertain. He preceded Wagner, nevertheless, in the revelation of the resources of the orchestra, and he antedated Liszt in the use of the orchestra for romantic composition.

"Later imitators of Berlioz and Liszt failed to perceive anything except the vast color scheme of their orchestration. Borrowing a few of the conventional figures of the older writers, such as Haydn's sea waves and Beethoven's thunderstorms, they asked us to see things through a kaleidoscope of instrumental color. They forgot that we could not understand them when they made no logical appeal to our intelligence.

"Richard Strauss, standing upon the vantage ground made for him by Berlioz, Liszt and Wagner, has tried to combine all the best elements of their work. His 'tone-poems'—'Don Juan,' 'Till Eulenspiegel's Merry Pranks,' 'Thus Spake Zarathustra,' and 'A Hero's Life'—seek to make the

orchestra tell stories, but they do not ignore the fundamental principles of musical form which constituted the ground plan of the old symphony. Furthermore:

"Strauss has utilized themes with definite meaning attached to them, as Wagner did, without confining himself to two, as the older writers did and as Liszt did in most of his works. He has returned in his later compositions to the fashion of clearly separated movements, while he has made them pass before the hearer without pauses between any two of them. He has developed his themes according to the principles laid down by the symphonic masters, and has striven to enforce their meaning with all the effects of orchestral color. And withal he has endeavored to compose only music with a purpose, never music for its own sake. In short, Strauss has shown that the principles of musical form which the earlier writers painfully evolved out of their attempts to produce nothing beyond musical beauty, not only can be, but must be, utilized by the composer who cares nothing whatever about musical beauty, and who aims only at making music a means of expression.

"This I believe to be Strauss's greatest and most significant achievement. It is the legacy which he will leave to his successors, and which will influence the progress of musical development."

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THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME.)

Rubinstein - Raff.

Moderato $\text{♩} = 72$.

Cantabile.

marcato la melodia.

28

First system of musical notation, piano accompaniment. Treble and bass staves. Includes dynamic markings like *mf* and *f*.

Second system of musical notation, piano accompaniment. Treble and bass staves. Includes dynamic markings like *f* and *mf*.

28

Third system of musical notation, piano accompaniment. Treble and bass staves. Includes dynamic markings like *mf* and *pp*. A fermata is present over the first measure of the treble staff.

Fourth system of musical notation, piano accompaniment. Treble and bass staves. Includes dynamic markings like *pp*. A fermata is present over the first measure of the treble staff.

Fifth system of musical notation, piano accompaniment. Treble and bass staves. Includes dynamic markings like *mf*. A fermata is present over the first measure of the treble staff.

Capriccioso.

pp *p* *murmurando.* *rit.* *a tempo.*

rit. *a tempo.*

molto rit. *a tempo.*

28

l.h.

28

28

una corda.

p

pp

pp

pp

tre corde.

r. h.

l. h.

5

5

2

2+

l. h.

una corda.

p

pp

pp

pp

tre corde.

l. h.

5

3

l.h. *f* *p*

28

una corda. *p*

pp

pp

pp

THOU ART MINE.

DREAM OF LOVE.

FRANZ LISZT.

Poco allegro, con affeto. ♩ = 152. (somewhat animated, with affection.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The right hand features a melody with various ornaments and slurs, while the left hand provides a steady accompaniment. Below the staff, there are several asterisks and the word 'Ped.' indicating pedal points.

The second system continues the piece, featuring a triplet in the right hand and a fermata in the left hand. The notation includes various ornaments and slurs. Below the staff, there are several asterisks and the word 'Ped.' indicating pedal points.

28

The third system continues the piece, featuring a triplet in the right hand and a fermata in the left hand. The notation includes various ornaments and slurs. Below the staff, there are several asterisks and the word 'Ped.' indicating pedal points.

2+

The fourth system continues the piece, featuring a triplet in the right hand and a fermata in the left hand. The notation includes various ornaments and slurs. Below the staff, there are several asterisks and the word 'Ped.' indicating pedal points.

The fifth system continues the piece, featuring a triplet in the right hand and a fermata in the left hand. The notation includes various ornaments and slurs. Below the staff, there are several asterisks and the word 'Ped.' indicating pedal points. A *crescendo* marking is present above the right hand.

Musical notation for the first system, featuring a complex piano accompaniment with triplets and sixteenth notes in both staves.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

Musical notation for the second system, including a section labeled "ad lib (at pleasure)" and "Cadenza".

* *Ad.* * *Ad.* *

Musical notation for the third system, labeled "Volante (lightly)", featuring rapid sixteenth-note passages.

28

* *Ad.* * *Ad.* *

Musical notation for the fourth system, continuing the rapid sixteenth-note passages.

* *Ad.* * *Ad.* *

Musical notation for the fifth system, concluding the piece with a final cadence.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

Edition Kunkel.

Più animato con passione (animated and with passion)

p

Led. Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led.

crescendo

*Led.*Led.*Led.*Led. * Led. *Led.*Led.*Led.*Led. Led. *Led. * Led. * Led. * Led. * Led.

stringendo (pressing, hastening on the time)

mf

* Led.*P* Led.*Led.*Led. *Led. *Led.*Led.*Led.*Led. *Led. *Led.

con anima

crescendo

f *crescendo*

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

*Led. *Led. *Led. *Led. * Led. *Led. *Led.*Led.*Led. *Led.*Led.

crescendo
f

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.*Led.*Led.*Led.

agitato
f

*Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led.

stringendo
f *ff*

*Led. *Led. *Led. *Led. 24 *Led. *Led.

dim. (diminish in strenght)
ritard. *p* *pp*

* Led.

a tempo (resume the first time)

* Led. * Led. * Led. * Led. * Led. * Led. * Led. *Led.*Led.*Led.*Led.

Handwritten number 21 in the bass clef. The system consists of two staves with various musical notations including notes, rests, and fingerings. Below the staves are several asterisks followed by the word "Ped.".

The second system of musical notation, continuing the piece with similar notation and fingerings. It also includes asterisks and "Ped." markings below the staves.

28

Handwritten number 28 in the left margin. This system features a prominent right-hand passage with a melodic line and a bass line. It includes dynamic markings like *p* and *f*, and detailed fingerings. Asterisks and "Ped." markings are present below.

2+

The fourth system of musical notation, showing a continuation of the piece with various dynamics and fingerings. It includes asterisks and "Ped." markings below the staves.

The fifth system of musical notation, concluding the piece with a *Morendo* (gradually dying away) instruction. It features a melodic line in the right hand and a bass line, ending with *pp* dynamics. Asterisks and "Ped." markings are at the bottom.

BUBBLING SPRING.

Tone Poem characteristic.

"I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

Julie Rive-King.

Allegretto ♩ - 112.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a continuous eighth-note melody with various fingering numbers (1-5) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Performance markings include *p leggiero.* and *simili.* in the first measure, and *Ped.* and **Ped.* below the bass staff.

The second system continues the piece. The upper staff maintains the eighth-note melody. The lower staff accompaniment includes chords and single notes. Performance markings include *cres.* and *p* in the upper staff, and ** Ped.* and *Ped.* in the lower staff.

28

The third system continues the piece. The upper staff maintains the eighth-note melody. The lower staff accompaniment includes chords and single notes. Performance markings include ** Ped.* and *Ped.* in the lower staff.

The fourth system concludes the piece. The upper staff maintains the eighth-note melody. The lower staff accompaniment includes chords and single notes. Performance markings include *cres.* in the upper staff, and ** Ped.* and *Ped.* in the lower staff.

8

mf

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

8

cres.

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

28

8

mf

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

2+

8

f *ff*

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

8

ff

Ped. * *Ped.*

8

dim. *p* *pp*

Ped. *Ped.*

8

p *ppp*

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

28

p *cres.*

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

8

p

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

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

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

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

28

8
a tempo.
pp
Ped. * Ped. * Ped. * Ped. *

2+

8
pp *cres.*
Ped. * Ped. * Ped. * Ped. *

ossia.

f *p*

Ped. *

Ped. * Ped. * Ped. *

ossia.

f *p* *cres.*

* Ped. *

Ped. * Ped. * Ped.

ossia.

f *p*

Ped. *

Ped. * Ped. * Ped. *

ossia.

f *p*

* Ped. *

Ped. * Ped. * Ped. *

28

2+

Musical notation for the first system, measures 1-4. The right hand features a complex melodic line with numerous slurs and fingerings (1-5). The left hand provides a simple accompaniment. Pedal points are marked with 'Ped.' and asterisks. A circled 'C' is visible at the end of the system.

Musical notation for the second system, measures 5-8. The right hand continues with intricate fingerings. The left hand has a few notes. Pedal points are marked. Dynamics include 'cres.' and 'rit.'.

28

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes. Pedal points are marked. Dynamics include 'pp'. A circled '8' is above the first measure. A handwritten '27' is written below the system.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes. Pedal points are marked. Dynamics include 'cres.' and 'p'. A circled '8' is above the first measure.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and fingerings. The left hand has a few notes. Pedal points are marked.

1

Handwritten number 1 in the left margin. This system contains four measures of music. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a simpler accompaniment. Pedal markings are present below the bass line. Dynamics include *cres.* and *p*.

This system contains four measures of music. The right hand continues with intricate fingerings and slurs. The left hand accompaniment is consistent. Pedal markings are present below the bass line.

28

Handwritten number 28 in the left margin. This system contains four measures of music. The right hand has a melodic line with many slurs and fingerings. The left hand accompaniment is consistent. Pedal markings are present below the bass line. Dynamics include *cres.*

24

Handwritten number 24 in the center. This system contains four measures of music. The right hand has a melodic line with many slurs and fingerings. The left hand accompaniment is consistent. Pedal markings are present below the bass line. Dynamics include *mf*.

This system contains four measures of music. The right hand has a melodic line with many slurs and fingerings. The left hand accompaniment is consistent. Pedal markings are present below the bass line. Dynamics include *cres.*

8

mf

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

8

f

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

28

8

ff

* *Ped.* * *Ped.*

2+

8

dim.

p

* *Ped.* * *Ped.*

8

p

ppp * *ppp* *

Ped. * Ped. * Ped. * Ped.

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

28

Ped. * Ped. * Ped. *

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

* Ped. * Ped. *

MI NIÑA.

(MY DARLING.)

LE ROY HARTT.

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

Giocoso. ♩-104.

1931 - 7

Edition Kunkel.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features complex chordal textures with numerous fingerings (1-5) and slurs. The left hand plays a steady eighth-note accompaniment. The system includes dynamic markings such as *p* and *ped.*, and asterisks indicating specific notes.

Second system of musical notation, continuing the piece. It features similar complex textures in both hands, with detailed fingerings and slurs. The left hand's accompaniment remains consistent. Dynamic markings and asterisks are present throughout the system.

28

Third system of musical notation, showing further development of the musical ideas. The right hand continues with intricate chordal patterns, while the left hand provides a rhythmic foundation. The system includes various musical notations like slurs, fingerings, and dynamic markings.

Fourth system of musical notation, featuring more complex textures and fingerings. The right hand's part is particularly dense with chords. The left hand's accompaniment is clearly defined. The system includes dynamic markings and asterisks.

Fifth system of musical notation, the final system on the page. It concludes with complex textures in both hands, including detailed fingerings and slurs. The system includes dynamic markings and asterisks.

First system of musical notation, measures 1-4. Includes treble and bass staves with various fingerings and articulation marks.

Second system of musical notation, measures 5-8. Includes treble and bass staves with various fingerings and articulation marks.

28

Third system of musical notation, measures 9-12. Includes treble and bass staves with various fingerings and articulation marks.

Fourth system of musical notation, measures 13-16. Includes treble and bass staves with various fingerings and articulation marks. A handwritten '2+' is visible above the treble staff.

Fifth system of musical notation, measures 17-20. Includes treble and bass staves with various fingerings and articulation marks.

First system of musical notation, measures 1-4. The treble staff features a complex melodic line with frequent sixteenth-note runs and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *Red.* and asterisks.

Second system of musical notation, measures 5-8. Continues the melodic and harmonic development. The treble staff has more slurs and ties. The bass staff includes some triplet-like patterns. Dynamics include *Red.* and asterisks.

28

Third system of musical notation, measures 9-12. The melodic line continues with similar rhythmic patterns. The bass staff has some chords with slurs. Dynamics include *Red.* and asterisks. A handwritten "24" is visible between measures 11 and 12.

Fourth system of musical notation, measures 13-16. The tempo changes to *meno mosso.* The treble staff has a more lyrical feel with longer notes. The bass staff has a steady accompaniment. Dynamics include *Red.* and asterisks. The section ends with the instruction *Cantabile. Parlando.*

Fifth system of musical notation, measures 17-20. The tempo changes to *Andante.* The treble staff features a trill in measure 18. The bass staff has a melodic line with slurs and ties. Dynamics include *rit.*, *Trill.*, *Tril.*, and *ff*. The system concludes with *Red.* and asterisks.

a tempo.

molto cresc.

ff

ped.

dim.

ped.

28

ped.

ped.

ped.

8

cresc.

Ped.

8

ff *rit.* *a tempo.* *cresc.*

Ped.

28

8

ff *rit.* *Pausa.*

Ped.

8

ad lib. giocoso. *rit.* *più lento.*

Ped.

8

Allegro. animato. accel. *Presto.*

Ped.

Zephyr and the Brook

Tone Poem Characteristic.

Jacob Kunkel.

Allegretto M.M. ♩ - 160.

p

pp

rit.

a tempo.

cres.....cen.....do

*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.*

483-7

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

mf

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

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

cres.

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

28

8 5 4 3 2 5 4 3 2 5 4 3 2 5 3 4 2 5 4 3 2 3 4 3 2 3 4

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

2+

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

* Ped. * Ped. * Ped.

8 5 4 3 2 3 2 3 4 5 4 3 2 5 4 3 2 4 3 2 3 4 3 2 3

* Ped * Ped * Ped

rit. a tempo.

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

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

28

do

* Ped. * Ped. * Ped. 21 * Ped. * Ped. *

Cantabile

f

Ped * Ped * Ped * Ped * Ped * P * P *

f

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

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

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

28

Leggiero *mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

rit. *a tempo.* *Ped.* *Ped.* *Ped.*

3 1 2 4 2 1 2 4

cres... cen... do

Ped * Ped * Ped *

f *ff* rit.....

accel... ler... ando

Ped.

Tempo I.

ard. *p* *p*

2+

* Ped. * Ped. * Ped. *

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

rit.

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

a tempo.

Handwritten number: 28

pp

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

cres.

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

p

dim. *in.*

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

Handwritten number: 24

pp

uen.....do

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

ppp *pppp*



HAPPY FARMER AND ROMANCE. (FANTASIA.)

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

ROBERT SCHUMANN.

Moderato. ♩ - 108.

HAPPY FARMER.

♩ - 108. *p*

28

First system of musical notation, measures 1-4. The treble staff begins with a forte (*f*) dynamic. The bass staff contains a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and an asterisk.

Second system of musical notation, measures 5-8. The treble staff features a melodic line with dynamics ranging from piano (*p*) to forte (*f*). The bass staff continues with accompaniment. Handwritten number '28' is present on the left margin.

Third system of musical notation, measures 9-12. Similar to the first system, it features a melodic line in the treble and accompaniment in the bass. Pedal points are marked with 'Ped.' and an asterisk.

Fourth system of musical notation, measures 13-16. The treble staff begins with a piano (*p*) dynamic. Handwritten number '27' is written above the staff. Pedal points are marked with 'Ped.' and an asterisk.

Var.I.

Fifth system of musical notation, measures 17-20, labeled 'Var.I.'. The treble staff starts with piano (*p*) and includes a crescendo (*cresc.*) marking. The bass staff features a complex rhythmic pattern. Pedal points are marked with 'Ped.' and an asterisk. The system concludes with a piano (*P*) dynamic.

Handwritten: + + + + +

Musical notation for the first system, measures 1-4. Treble clef has a slur over four measures. Bass clef has a slur over four measures. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5. Pedal markings (*Ped.*) are present in the bass line.

Musical notation for the second system, measures 5-8. Treble clef has a slur over four measures. Bass clef has a slur over four measures. Dynamics include *cresc.* and *P*. Fingerings are indicated with numbers 1-5. Pedal markings (*Ped.*) are present in the bass line.

28

Musical notation for the third system, measures 9-12. Treble clef has a slur over four measures. Bass clef has a slur over four measures. Dynamics include *P* and *Ped.*. Fingerings are indicated with numbers 1-5. Pedal markings (*Ped.*) are present in the bass line.

Musical notation for the fourth system, measures 13-16. Treble clef has a slur over four measures. Bass clef has a slur over four measures. Dynamics include *cresc.* and *P*. Fingerings are indicated with numbers 1-5. Pedal markings (*Ped.*) are present in the bass line.

Musical notation for the fifth system, measures 17-20. Treble clef has a slur over four measures. Bass clef has a slur over four measures. Dynamics include *cresc.* and *P*. Fingerings are indicated with numbers 1-5. Pedal markings (*Ped.*) are present in the bass line.

ROMANCE.

Cantabile. ♩ - 108.

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *mf* and *p*.

Second system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *f* and *Red.*

Risoluto.

Third system of musical notation, marked *Risoluto*, including treble and bass clefs, notes, rests, and dynamic markings like *Red.* and asterisks.

Fourth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *Red.* and asterisks.

Fifth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *Red.* and asterisks.

28

24

Cadenza ad lib.

Musical score for the Cadenza ad lib. section. The right hand (R.H.) plays a melodic line with slurs and accents, while the left hand (L.H.) plays a supporting bass line. The section is marked 'L.H.' in several places. There are handwritten markings '5' and 'Ped.' in the bass line.

Con anima.

Musical score for the Con anima section. The right hand (R.H.) plays a melodic line with slurs and accents, while the left hand (L.H.) plays a supporting bass line. The section is marked 'R.H.' in several places. There are handwritten markings 'Ped.' and '*' in the bass line.

28

Musical score for the second system of the Con anima section. The right hand (R.H.) plays a melodic line with slurs and accents, while the left hand (L.H.) plays a supporting bass line. There are handwritten markings 'Ped.' and '*' in the bass line.

Musical score for the third system of the Con anima section. The right hand (R.H.) plays a melodic line with slurs and accents, while the left hand (L.H.) plays a supporting bass line. There are handwritten markings 'Ped.' and '*' in the bass line.

Musical score for the fourth system of the Con anima section. The right hand (R.H.) plays a melodic line with slurs and accents, while the left hand (L.H.) plays a supporting bass line. There are handwritten markings 'Ped.' and '*' in the bass line.

Handwritten musical notation system 1, consisting of two staves. The upper staff is in treble clef and contains a series of eighth notes with fingerings (1-5) and slurs. The lower staff is in bass clef and contains chords and single notes with fingerings (1-5) and slurs. There are asterisks and 'Ped.' markings below the bass staff.

Handwritten musical notation system 2, consisting of two staves. The upper staff continues with eighth notes and slurs. The lower staff contains chords and single notes with fingerings and slurs. There are asterisks and 'Ped.' markings below the bass staff.

28

Handwritten musical notation system 3, consisting of two staves. The upper staff continues with eighth notes and slurs. The lower staff contains chords and single notes with fingerings and slurs. There are asterisks and 'Ped.' markings below the bass staff.

Handwritten musical notation system 4, consisting of two staves. The upper staff contains eighth notes with slurs and accents. The lower staff contains chords and single notes with slurs and accents. There are asterisks and 'Ped.' markings below the bass staff. The system concludes with a double bar line and a final chord.

Handwritten musical score system 1, measures 1-4. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Pedal points are indicated by 'Ped.' with an asterisk. Handwritten markings include a '0' on the left and a '0' on the right.

Handwritten musical score system 2, measures 5-8. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Pedal points are indicated by 'Ped.' with an asterisk.

Handwritten musical score system 3, measures 9-12. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Pedal points are indicated by 'Ped.' with an asterisk. A handwritten '28' is on the left, and a handwritten '4+' is below the bass staff.

Handwritten musical score system 4, measures 13-16. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and accents. Pedal points are indicated by 'Ped.' with an asterisk.

THE FLATTERER.

VALSE CAPRICE.

PAUL MORI.

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

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 forte (*f*) dynamic. The first measure of the upper staff contains a triplet of eighth notes with fingerings 4, 2, 1. The second measure has a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic. There are several 'Ped.' (pedal) markings and asterisks (*) below the staves.

The second 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. The music continues with a forte (*f*) dynamic. The upper staff features a melodic line with a slur and a fermata. The system concludes with a piano (*p*) dynamic. There are several 'Ped.' (pedal) markings and asterisks (*) below the staves.

Con gusto (with taste and expression)

The third 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. The music continues with a piano (*p*) dynamic. The upper staff features a melodic line with a slur and a fermata. The system concludes with a piano (*p*) dynamic. There are several 'Ped.' (pedal) markings and asterisks (*) below the staves.

The fourth 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. The music continues with a piano (*p*) dynamic. The upper staff features a melodic line with a slur and a fermata. The system concludes with a piano (*p*) dynamic. There are several 'Ped.' (pedal) markings and asterisks (*) below the staves.

The fifth 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. The music continues with a piano (*p*) dynamic. The upper staff features a melodic line with a slur and a fermata. The system concludes with a piano (*p*) dynamic. There are several 'Ped.' (pedal) markings and asterisks (*) below the staves.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex rhythmic patterns with fingerings (2, 4, 5) and slurs. The bass staff provides harmonic support with chords and single notes. Below the staff, there are markings: "Ped." followed by an asterisk, repeated three times.

Second system of musical notation. The treble staff continues with complex figures, including a "cresc." marking and a dynamic "f". The bass staff has a "1/2" marking. Below the staff, there are markings: "Ped." followed by an asterisk, repeated five times.

Giocoso. (Sportively, playfully)

28

Third system of musical notation, starting with a double bar line. The treble staff features a melodic line with fingerings (3, 2, 4, 3, 1, 3, 2) and dynamics "f" and "mf". The bass staff has a "5" marking. Below the staff, there are markings: "Ped." followed by an asterisk, repeated seven times.

Fourth system of musical notation. The treble staff contains a melodic line with fingerings (3, 2, 3, 4, 3, 2, 3, 2, 3, 2, 3, 4, 3, 5, 4) and accents. The bass staff has a "5" marking. Below the staff, there are markings: "Ped." followed by an asterisk, repeated seven times.

Fifth system of musical notation. The treble staff features a melodic line with fingerings (5, 3, 5, 4, 2, 3, 1, 4, 3, 5, 2, 1, 3, 4, 5, 2, 3, 2) and accents. The bass staff has a "b" marking. Below the staff, there are markings: "Ped." followed by an asterisk, repeated seven times.

Sixth system of musical notation. The treble staff contains a melodic line with fingerings (4, 3, 2, 3, 2, 3, 2, 3, 4, 5, 4, 3, 2) and accents. The bass staff has a "4" marking. Below the staff, there are markings: "Ped." followed by an asterisk, repeated seven times.

Handwritten musical notation system 1. Treble clef, bass clef. Includes a *cresc.* marking and fingerings (3, 2, 1, 2, 3, 1, 2, 3, 4, 5).

Handwritten musical notation system 2. Treble clef, bass clef. Includes a *Con gusto.* marking and a *f* dynamic marking.

28

Handwritten musical notation system 3. Treble clef, bass clef. Includes a *p* dynamic marking and a handwritten *27* correction.

Handwritten musical notation system 4. Treble clef, bass clef. Includes a *cresc.* marking and fingerings (5, 3, 1, 2, 3, 1, 2, 3, 4, 5).

Handwritten musical notation system 5. Treble clef, bass clef. Includes a *cresc.* marking and a *f* dynamic marking.

Handwritten musical notation system 6. Treble clef, bass clef. Includes a *cresc.* marking and a *f* dynamic marking.

Cantabile (Singing)

mf

Red. *

Red. *

28

Red. *

24

cresc.

Red. *

scherzando (playfully)

mf

Red. *

First system of musical notation. Treble clef with a key signature of two flats and a common time signature. The right hand features a melodic line with fingerings 2, 4, 1, and 5. The left hand provides harmonic support with chords and single notes. Below the staff, there are markings: *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

Second system of musical notation. Treble clef with a key signature of two flats and a common time signature. The right hand continues the melodic line with fingerings 3, 2, 2, and 1. The left hand continues with harmonic support. Below the staff, there are markings: *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

28

Third system of musical notation. Treble clef with a key signature of two flats and a common time signature. The right hand features a melodic line with fingerings 1, 5, 2, 5, 4, 2, 5, 4, 5. The left hand provides harmonic support. A *p* dynamic marking is present. Below the staff, there are markings: *And.* * *And.* * *And.* 2+ * *And.* * *And.* * *And.* *

Fourth system of musical notation. Treble clef with a key signature of two flats and a common time signature. The right hand features a melodic line with fingerings 4, 2, 5, 5, 4, 5, 4, 2, 4. The left hand provides harmonic support. A *cresc.* dynamic marking is present. Below the staff, there are markings: *And.* * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

Fifth system of musical notation. Treble clef with a key signature of two flats and a common time signature. The right hand features a melodic line with fingerings 2, 4, 4, 5, 2, 4, 1, 3. The left hand provides harmonic support. A *cresc.* dynamic marking is present in the first measure, and a *f* dynamic marking is present in the third measure. Below the staff, there are markings: * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

cantabile.
dolce. (sweetly)

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

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

28

*Ped. *Ped. *Ped. 4 *Ped. *Ped. *

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

cresc.
*Ped. *Ped. *Ped. *Ped. *Ped.

pp
r.h.
*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

8.

pp
with soft Pedal. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

8.

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

28

8.

*Ped. *Ped. *Ped. 4 *Ped. *Ped. *Ped. *Ped. *

8.

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

8.

*Ped. *Ped. *Ped. *Ped. cresc. *Ped.

8.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. r.h. *Ped.

scherzando

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

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

28

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

cresc.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

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

Con gusto.

To shorten the waltz go from to page 12

28

27

cresc.

f

Giocoso.

mf

Ped. *

Ped. *

28

Ped. *

cresc.

Ped. *

Con gusto

p

Ped. *

Ped. *

CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

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

Allegretto. ♩ - 132

(Key of G major.)

28

(Key of B^b major.)

1210 - 3

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

55

Handwritten number 55 above the staff. The system consists of two staves (treble and bass clef) with piano (p) dynamics. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5).

cres. *Giacoso.* *mf*

(Key of C major.)

Handwritten number 55 above the staff. The system consists of two staves. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment. Dynamics include *cres.*, *Giacoso.*, and *mf*. The key signature is C major.

28

Handwritten number 28 on the left margin. The system consists of two staves with piano (p) dynamics. The right hand features a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with fingerings.

29

Handwritten number 29 above the staff. The system consists of two staves with piano (p) dynamics. The right hand features a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with fingerings.

mf

Handwritten number 29 above the staff. The system consists of two staves with mezzo-forte (mf) dynamics. The right hand features a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with fingerings.

rit.

Handwritten number 29 above the staff. The system consists of two staves with piano (p) dynamics. The right hand features a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment with fingerings. The system ends with a *rit.* marking.

a tempo.

pp

28

f

p

TEMPTED.

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato. ♩ - 100. agitato.

Do the stars shine as bright, is the

morn's breath as sweet As when you were my dar-ling, my i-dol, my all!

28

1932-4

agitato.

Are you sure that on earth we shall nev - er more meet Is your

rit.

heart nev - er yearn - ing the past to re - call!

a tempo.

I am tempt.ed to clasp you a gain to my breast, I am

molto rit. *f* **a tempo.**

tempt-ed to kiss you as in days of yore; I am tempt-ed to tell you,

agitato. *f* **largamento. e rit. (very broad.)**

tempt.ed to hold you Still queen of my heart, my queen ev - er - more.

a tempo.

a tempo.

28

agitato.

Darling, what would you do if I knelt at your feet! Darling, what would you answer to

love told of old! From the lips you have sealed would the words fall as sweet! Would your

rit. rit.
heart never soften if told, if I told! Would your heart never soften if told, if I told!

ad lib.
a tempo. Would your heart still be cold, if I told, if I told!

Merrily I Roam.

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

Music by

Geo. Schleiffarth

Moderato. ♩ = 92. 4 3 5

p

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

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

or thus

Quasi recitativo.

Mit der Gui.tar zieh lustig ich hin.aus, Streife froh Landein, Land aus; In

With cas.ta.net, gui.tar and tambourine Roam I through the woodland green, And

p

Ped. * Ped. * Ped. *

689 - 8

meinem dunklen Haar der Goldschmuck klingt, Rings um meine Grüns - se bringt. Ah! Le - ben,

tinkling bright coins sparkling in my hair, Tell my com - ing here and there. Ah! Life's so

cresc.

p

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

süß, froh und frei! In dem Land ü - ber'm Strand Zi -

sweet, gay and free. On the sea, o'er the lea Yes,

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

- geunermädchen ist be - kannt! O die Welt, die Welt ist schön!

gip-sy life is gay and free. All the world belongs to me.

rit.

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

Tempo di Valse. $\text{♩} = 80$

Vo - gel - gleich flieg' ich aus,

Like a bird do I roam,

f *f* *p*

Tempo di Valse. $\text{♩} = 80$

28

Su - che mir im Wald mein Haus, Fühl' das Herz mir so

Na - tures' fair - est nooks my home With a heart light as

leicht Je - des Leid ist weg - ge - scheucht! In dem Land

air Hap - py aye and free from care By the sea

ü - ber'm Strand Da bin ich rings um be - kannt. Wo ein

o'er the lea All are known a - like to me As I

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süß, so frei!

wander a - long, Oft I trill a mer - ry song Ah! Life is so sweet and free

Giocoso.

Tra la la la la la la----- la----- la Tra la la la la la la----- la----- la

Giocoso.

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

Ze. - phyr leicht beschwingt Duft'ge Grüsse bringt Wo's ringsumher blühet und glänzt.

Ze. - phyr light that blow, Flowrets bright that grow, All have welcome and greeting for me.
 Tra----- la la Tra la la la la Tra la la la la Tra----- la la

cres.

*

28

Tra la la la la la la----- Tra la la la la la la-----

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

Ze. - phyr leicht beschwingt Duft'ge Grüs-se bringt Wo's ringsumher blühet und glänzt.

Ze. - phyr light that blow, Flowrets bright that grow, All have welcome and greeting for me.
 Tra----- la la Tra la la la la La la Tra----- la la la.

cres.

Ped. * Ped. *

Deciso.

mf *f* *ff*

Ped. * Ped. * Ped. *

Mir läch - elt aus dem

p

The brook's bright glass says

Ped. * Ped. *

Bach mein Bild, Mir läch - elt man - cher Mund;..... Der Wind mit

that I'm fair, And lips have said so too..... I see my

Ped. *

28

mei - nen Lo - cken spielt Manch' Aug' that Lie - be kund..... Doch

wav - ing, ra - ven hair, My eyes of dus - ky hue..... But

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

2+

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

love I know not, Nor would know for man - y, man - y a day

Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag Die Sai - te klingt!

may The life I love,

Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!

The birds a - bove All whis - per to me: stay

28

24

Tempo 1º

Vo - gel - gleich flieg' ich

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of flowing sixteenth-note patterns in both hands. Dynamics include *p* (piano) and *sf* (sforzando). Fingerings are indicated with numbers 1-5. A *Ped.* (pedal) marking is present at the end of the system.

Like a bird do I

aus, Su - che mir im Wald mein Haus, Fühl das Herz

The second system continues the vocal and piano parts. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a steady accompaniment pattern. Dynamics include *mf* (mezzo-forte). A *Ped.* marking is present.

roam Na - tures fair - est nooks my home With a heart

mir so leicht Je - des Leid ist weg - ge - scheucht In dem

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment continues with a steady accompaniment. Dynamics include *mf*. A *Ped.* marking is present.

light as air Hap - py eye and free from care By the

Land ü - ber'm Strand Da bin ich rings - um be - kannt Wo ein

The fourth system concludes the page. The vocal line has a melodic phrase. The piano accompaniment features a steady accompaniment. Dynamics include *f* (forte) and *cres.* (crescendo). A *Ped.* marking is present.

sea , o'er the lea , All are known a like to me As I

Lächeln mir blüht Da er-klings mein frohes Lied! O Le-ben, so süß so frei! O so

wan-der a-long oft I trill a mer-ry song Ah! life is so sweet.... and free-is so

froh und frei..... O Le-ben, so froh und frei..... Wo ein
cres..... cen..... do ff

gay and free..... Ah life is so gay and free..... As I

Lächeln mir blüht Da er-klings mein frohes Lied O Le-ben, so süß... so

wan-der a-long, oft I trill a mer-ry song Ah! life is so gay.... and

frei, So froh und frei, So froh und frei!.....

free, so gay and free, so gay and free.....

18

2+

8

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GRADE 1 TO 1½.

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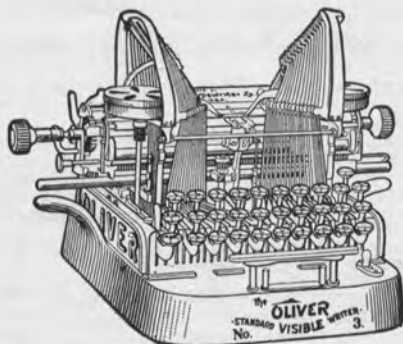
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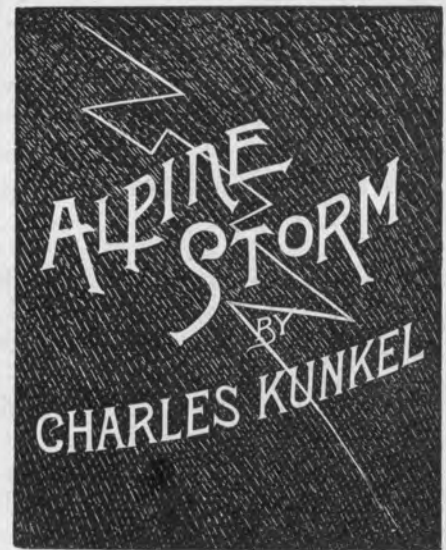


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WORLD'S FAIR COMPARED.

The full importance and magnitude of the Louisiana Purchase Exposition is only appreciated when comparisons are made with other great international expositions.

The World's Fair is twice as large as the Columbian Exposition at Chicago ten years ago.

It is ten times as large as the Pan-American Exposition at Buffalo.

It is almost as large as the Chicago, Buffalo, Paris and Omaha Expositions combined.

The Columbian Exposition at Chicago more nearly approaches the World's Fair at St. Louis than any of the others of the past. Until the present undertaking assumed shape the Chicago Fair dwarfed all comparisons. Now in turn the Louisiana Purchase Exposition outstrips what has heretofore been the world's greatest effort.

The World's Fair site at St. Louis comprises 1,240 acres. The total acreage of the four larger expositions in this country—Philadelphia, Chicago, Omaha and Buffalo—was 1,319 acres. At Chicago exposition grounds were contained in 633 acres, a fraction more than half the size of the grounds at St. Louis. In St. Louis the principal exhibit palaces cover an area of 131 acres. In Chicago the exhibit buildings devoted to the same purposes covered an area of 82.2 acres. The Pan-American Exposition at Buffalo covered 300 acres, and the combined exhibit buildings were contained in an area of 15.1 acres. The Trans-Mississippi Exposition at Omaha was built on a 150-acre tract, and the exhibit buildings covered an area of 9.3 acres.

The builders of the 1904 Exposition at St. Louis have profited by experience gained in the construction of former expositions. Thus it has been possible to construct more buildings, with greater dimensions, of more approved design, at a less cost and in a quicker time than was done in Chicago. As an instance of the benefits derived by St. Louis from the Chicago experience may be cited the work of the draughtsmen. In Chicago 70 architectural draughtsmen and 15 construction engineers were employed. In St. Louis a considerably greater work was done by 39 architectural draughtsmen and 5 construction engineers.

The enormous proportions of the Louisiana Purchase Exposition may be in a measure appreciated when the official statement is given that 38,000 horse-power is required to drive the machinery. At Chicago 12,000 horse-power was all that was utilized.

At Chicago the mines exhibits were all contained in a building that covered 5.6 acres. In St. Louis the Mines and Metallurgy Palace covers 9.1 acres. But this is but a beginning to the World's Fair exhibit. The outdoor display is possibly of keener interest than contained in the building.

A natural ravine, 12 acres in extent, in the eastern portion of the Forest Park section is used for this. The ravine is converted into a mining gulch, that teems with life and industry. A typical California mining camp of the early days will be reproduced from the original timbers of the cabin that was occupied by John W. Mackey, Bonanza King, when he was digging gold and laying the foundation for his colossal fortune. A placer mine will be in operation, and the gold will be washed from pay dirt that is to be shipped from the California gold fields. Coal deposits underlie the section of the grounds where the mining site is situated and shafts will be sunk and the

culture Building was in the southwest corner of the exposition grounds. The Horticulture Building was far away from it in the north-east section. In St. Louis there are 69 acres of ground adjoining the Palaces of Agriculture and Horticulture devoted to outdoor exhibits of surpassing interest. In Chicago the outdoor planting was confined to the Wooded Island, and there a tract of approximately 10 acres was used for outdoor agricultural exhibits. This was quite remote from the Agricultural Building and was across a wide lagoon from the Horticulture Building and difficult of access. In St. Louis the Agriculture and Horticulture Palaces are adjoining, on a large tract of land in the center of the western section of the exposition grounds.

The decorative electric display at Chicago, considered marvelous ten years ago, will be overshadowed at the Exposition in St. Louis. In the decade intervening since the holding of the Columbian Exposition the growth and development of electricity has been full of surprising wonders and attainments, and all will be revealed in the universal electric display at St. Louis.

For properly displaying the manufactured products of the world, the Louisiana Purchase Exposition has erected three exhibit palaces. One sufficed at Chicago. There the Manufactures and Liberal Arts Buildings housed the exhibits of Liberal Arts, Education and Manufactures. In St. Louis the classification is such that the Manufactures, Varied Industries, Education and the Liberal Art Palaces were deemed necessary to a complete exposition. Official

figures show that within the period from 1890 to 1902 the value of manufactured products has increased 50 per cent. The combined displays in the four buildings at St. Louis are much larger than those in the one building at Chicago.

Visitors will find the amusement boulevard at the World's Fair at St. Louis of much easier access than it was at Chicago. There the midway Plaisance was a strip of ground approximately a mile long running northwest from the west side of the Exposition grounds. On entering the Midway from the Exposition proper, and traversing its entire length, the visitor at the end found himself a mile distant from the other buildings, and no mode of getting back other than walking. At St. Louis The Pike is a strip of ground 600 feet wide, one mile long, and stretches along the northern side of the main group of buildings. At all times visitors to The Pike are within a few rods of some of the large exhibit palaces. A further convenience is noted in the fact that the intramural railway skirts The Pike on its southern boundary its entire length. The World's Fair opens Saturday, April 30.



MISSOURI STATE BUILDING ST. LOUIS - 1904

black diamonds mined by the latest approved methods. Oil derricks will tower above the gulch and mining exhibits that would be impracticable under the roofs of the Mines and Metallurgy Palace will be found here.

In the Live Stock Department at Chicago 27 acres were devoted to the live stock interests. At St. Louis 37 acres are allotted.

Viewed from a financial standpoint the 1904 Exposition has even more decided advantages. At Chicago the total sum of \$132,000 was paid in premiums. The cash prizes offered at St. Louis in the department reach the handsome sum of \$250,000, a greater sum than was given at all previous international expositions.

In the Agriculture and Horticulture Departments the exhibits at Chicago do not begin to compare with those of the exposition at St. Louis. At Chicago the Agriculture Building covered an area of 9.2 acres, less than half the size of the building devoted to that purpose in St. Louis. The Horticulture Building at Chicago was 5.7 acres. At St. Louis the Palace of Agriculture covers 23.4 acres and the Palace of Horticulture is 7.1 acres in the extent. In Chicago the Agricul-

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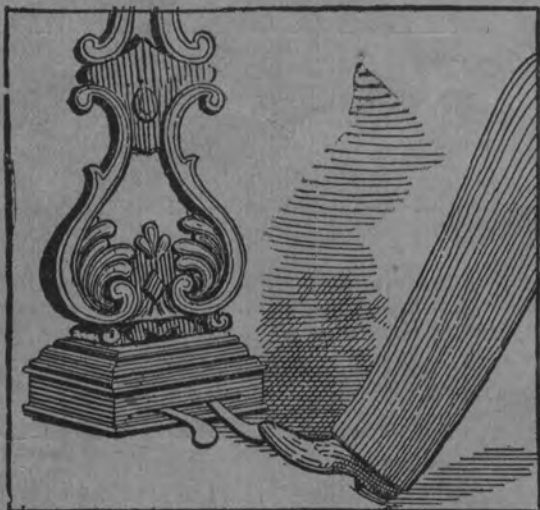
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