

Kunkel's Royal Edition.



MOZART



BEETHOVEN



HAYDN

KUNKEL'S Musical Review

AUGUST-SEPTEMBER,
1902

Vol. 25, Nos. 6-7 Whole Nos. 294-295

CONTENTS

SOLOS

HAYDN-SIDUS. Sleeping Beauty (Melody).
RUBINSTEIN, ANTON. Scherzo-Capriccioso

DUET.

MORI, PAUL. To the Chase.

SONG

KUNKEL, CHARLES. A Fair Exchange.



SCHUMANN



SCHUBERT



WAGNER



LISZT



CHOPIN

St. Louis: KUNKEL BROTHERS, Publishers.

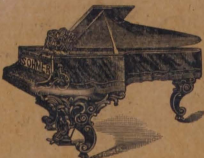
KUNKEL'S MUSICAL REVIEW, AUGUST-SEPTEMBER, 1902

THE CELEBRATED

SOHMER

Heads the List of the Highest-Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.,

NEW YORK WAREROOMS:

SOHMER BUILDING, FIFTH AVENUE, CORNER 22d STREET.

JOHN FELD, Agent, 1901 St. Louis Ave., ST. LOUIS.

CAUTION. The buying public will please not confound the genuine S-O-H-M-E-R Piano with one of a similar sounding name of a cheap grade.

— ESTABLISHED —

IN NEW YORK 1873

IN CHICAGO 1888

Schaeffer

HIGH GRADE

— **PIANOS**

Have literally Bounded into Popularity.

AT MODERATE PRICE.
Capacity, 300 per Month.

Schaeffer Piano Mfg. Co.

Factory, Riverview, Ills.

Offices, 215 Wabash Ave., - CHICAGO.

Rec'd _____ of _____



\$ _____ for one year's subscription to *Kunkel's Musical Review*,
commencing with _____ 1, Ending with _____ 1

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

⚠ This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.

Order a Copy of the
Superb Edition of

"THE PALMS"

By CHARLES KUNKEL.

An interesting Explanatory Text.

Magnificently Illustrated by a full page cut.

This is without doubt the Greatest Transcription ever published of the famous song, "THE PALMS," by the celebrated composer, J. Faure.

Retail Price, - \$1.00

KUNKEL BROTHERS,

Publishers,

ST. LOUIS, MO.

PUBLISHED IN

**Kunkel's
Royal
Edition.**

ASCHER-BUELOW, *Easy Studies, Second Grade.*

Leaves and Flowers—24 Picturesque and Characteristic Studies. Incomparable for style and flexibility of fingers. Price, \$2.00

KRAUSE, A.

Ten Characteristic Studies—Op 2—Edited by Buelow. For the cultivation of Trills. To be used in connection with Czerny's Etude de la Velocite. Price, \$2.00

CRITICISM OF J. S. BACH BY A CONTEMPORARY.

"He is really the most distinguished among the musicians.

He is an extraordinary performer, both on the clavier and on the organ; and at the present time he has only met with one [Handel] worthy of being named as a rival. Several times have I heard this great man play. His dexterity is astonishing, and one can hardly conceive how it is possible for him to draw in and stretch out his hands and feet in so exceptional and nimble a manner, and also to make the widest leaps without striking a single wrong note, and, further, without, by such violent movements, disfiguring the body. This great man would be the wonder of all nations if he had a more pleasing style, and if he did not spoil his compositions by bombast

and intricacies, and by the excess of art hide their beauty. As he measures by his own fingers, his pieces are fearfully difficult to play, for he expects vocalists and instrumentalists to accomplish with their throats and instruments what he can do on the clavier. This, however, is impossible. All ornaments, all small grace-notes, and everything which, by rule, musicians understand how to play, he writes out in full, and thus not only are his pieces deprived of the beauty of harmony, but it is totally impossible to distinguish the melody. All the parts are alike as regards difficulty, and no single one stands out as principle part. In short, he is in music what formerly Herr von L— was in poetry. Bombast has drawn both away from the natural in art from the sublime to the obscure. The heavy labor is admired, yet the exceptional trouble taken, being contrary to reason profits nothing."

CAMILLE SAINT-SAËNS has called his new musical work "Parysatis," and, like "Les Barbares," it is to be sung first in the arena at Beziers. The text was written by a woman, Jane Dieulafoy, and is the customary mythological material that nowadays appeals to the composer.

THE Wagnerian season of the Prince Regent of Munich will open between the 9th and 12th of September. There will be eight cycles with four representations of "Lohengrin," "Tannhauser," "Meistersingers" and "Tristan and Isolde." The principals of the company will be Nordica, Ternina, Mildeburg, Fritzi Scheff, Staudigl, Bosetti, Elise Breuer, Olive Fremstad and Berta Morena; Messrs. G. Anthes, Bertram, Reichman, Bauberger, Feinhals, Fuchs, Geis, Knote, etc. The conductors are H. Zumppe, Fischer and Hugy Rohr. The manager is E. von Possart.

For Vocal Teachers and Students.

WOLFSOHN'S

"Cultivation of the Voice ...AND... Art of Singing,"

As Based on Physiological and Anatomical Principles.

Retail Price, \$2.00

Published by

KUNKEL BROTHERS,

2307 LOCUST STREET.

ST. LOUIS, MO.

Excellent for Self-Help. Order a Copy.

Best Primer Ever Published for Students:

GOLDBECK'S

Musical Science Primer, ...OR... Rudiments of Music,

In 53 LESSONS.

By ROBERT GOLDBECK.

Retail Price, 50 Cents.

Published by

KUNKEL BROTHERS,

2307 LOCUST STREET,

ST. LOUIS, MO.

SEND FOR A COPY.

MUSICAL REVIEW

August-September, 1902.

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

Vol. 25—No. 4-5

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 30

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

THOMAS M. HYLAND, . . . EDITOR

AUGUST - SEPTEMBER, 1902

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

THE TRAINING OF MUSIC TEACHERS.

At the recent meeting of the Incorporated Society of Musicians, in London, Dr. Frederick G. Shinn gave an address on the training of music teachers, from which we make a few extracts:

Everything which helps to explain the material of music, which leads us to an intelligent understanding of the molding of musical ideas and their elaboration and development into the recognized forms of musical composition, must influence us in the interpretation of such forms. To see clearly the various parts of a composition in their proper proportions, to understand their relation one to another and to the whole work, is to have taken the first step—by no means an unimportant one—toward securing what is required to give them a correct interpretation in performance. The study, however, from which we derive that special kind of assistance which helps us to understand the spirit of the works of great composers is Musical History, by which I do not mean that kind of knowledge which so often passes as musical history—a mere knowledge of names and dates and unsystematized facts bearing on the life and works of composers; but I mean, first of all, a wide and comprehensive knowledge of music of all schools and periods, a knowledge of the evolution of music, of the growth of the musical language, and of the gradual building up of musical forms, and the way in which these have been employed in different periods, and by different composers, for the expression of almost every variety of human emotion.

The average piano teacher, if he is to be

really competent in a broad sense, must be a thoroughly trained and cultured musician; he must have had, musically speaking, a liberal education; he must have studied 'the humanities' of his art. He may call himself a specialist, if he likes, but if thereby he means that he is especially good, either as a piano-teacher or as a teacher in any single department of musical knowledge, he must have founded his special studies on all-round musical education. He must be able to view them from a general standpoint, he must be able to see them in their relation to other studies, so as to neither overrate their relative importance nor to underrate the importance of other branches in which he may be less in sympathy or less proficient in teaching. Only when he can do this can he be said to fulfill the first condition of a really competent teacher, by possessing an adequate knowledge of the subject of instruction of that subject which he desires to impart to others.

Every individual teacher must, to a very large extent, frame his own method, and that method will inevitably be a reflection of his own mind, and of his peculiar way of looking at matters, and also, to some extent, a reflection of the minds and difficulties of his pupils. What we can aim at in the training of music teachers is that they shall possess such knowledge as shall enable them to frame a method on sound fundamental principles, both with reference to its connection, on the one hand, with the special class of knowledge to be imparted, and, on the other hand, with the peculiarities of the mind of the pupil. We can give them that knowledge to understand more fully than is generally understood to be the meaning of failure and success in teaching, and which will supply them with the reasons why their efforts in one case have been crowned with success, and in another with apparent failure. This kind of knowledge is to be acquired, and I have endeavored to indicate the direction in which it lies, and I contend that it should be acquired by all who enter the teaching profession.

The five most important years in the history of music were 1809 to 1813. Chopin and Mendelssohn were born in 1809; Schumann and Felix David in 1810; Liszt and Ambrose Thomas in 1811; Flotow in 1812; Wagner and Verdi in 1813. In these five years, more great musicians were born than in the following five decades.

A NATIONAL CONSERVATORY OF MUSIC.

Senator Mason, of Illinois, who is sponsor for the plan of a national conservatory of music, thus explains his project:

The bill which I introduced to establish a national conservatory of music and art has created a great deal of talk, and many articles have been written on the subject, some approving and others disapproving the plan laid out in the measure. My object in introducing it was to secure public discussion on the matter, with the hope at some time of interesting the Government in this most useful branch of education.

I am a firm believer in music as a humanizer and as one of the most important branches of education; and if it is a good thing for the masses it is a good thing for the masses. I taught school when a young man in several different places. I found the school and the neighborhood that had been educated by even having a singing master of the old-fashioned country singing school was always a much better neighborhood and a more refined and agreeable one than those communities which had never enjoyed the luxury of the old-fashioned singing school.

Vocal music is now regarded as a fixed necessity in our public schools and as one of the important branches of education. I could not advocate that the State, county or city municipalities should give time and money for the teaching of instrumental music when they have barely sufficient funds, and sometimes in our city not room enough in the public schools for the fundamental branches required in education, but I believe the Government could afford to show its interest in this great art with but very little, if any, expense. It would add to the interest of the people, and I think all the governments in the world that have directly or indirectly aided these schools of music and art have greatly benefited thereby.

I have received many letters from well-known music teachers all over the country, notably Professors Ziefgled and Tomlins, of Chicago, both of whom will be called before the committee to give their opinions on the subject when the bill is reached for a hearing.

It may be that the committee will decide that it might interfere with well-established music schools and colleges already in operation, and that it would be in violation of

the policy of the Government to compete with them. I believe, however, it would not have any such effect, but that the very fact that the Government was fostering the study of music and art would add interest to the subject and dignify the calling of those great workers, many of whom have devoted their lives to the cause of music.

I expect that there will be a hearing at the beginning of the next session. Meanwhile the people will be interested in the matter, and the committee will be better prepared to hear and determine what, if anything, the Government should do in this connection.

CARL BAERMANN, the well-known Boston pianist and teacher, who has been in Europe for the past few years, is to return to the United States next season.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

Baris
—St. Louis—

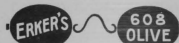
P. S.—Mail Orders are answered the same day as received, and special attention is given to accurately filling them.



SIXTH, OLIVE AND LOCUST.

THE ALTON LIMITED.

At the beginning of the twentieth century The Alton Limited stands first among the palatial trains of the world. Its exterior with its distinctive beauty, its interior with its inviting luxury, places the train at the very top of the list. During the summer The Alton Limited between St. Louis and Chicago, as, also, the Chicago & Alton's correspondingly luxurious train between Kansas City and Chicago carries the majority of summer tourists. The cause for this popularity is not only in the superiority of the Alton's equipment, but in a great measure it is due to the superiority of the Chicago & Alton's ballast, the tracks being completely rock-ballasted and free from dust. The Alton is an ideal summer route, and, in fact, at all seasons of the year is "The only way."



HIGH CLASS OPTICAL WORK
OF EVERY DESCRIPTION,
GLASSES CAREFULLY FITTED TO THE EYES.
KODAKS, .. STEREOPTICONS, .. MOTION PICTURES,
MACHINES, ETC.
ERKER BROS. OPTICAL CO.
608 OLIVE ST., - ST. LOUIS.

"A Business Education and the place to get it."

JONES'
Commercial College, Shorthand and
Telegraph School,
309 NORTH BROADWAY,
ST. LOUIS, MO.

It qualifies students for all business pursuits and supplies business houses, banks, railroad and telegraph offices and professional men with reliable bookkeepers, stenographers, telegraph operators and clerks.

Positions secured for graduates.
For Catalogue of Information address,
J. G. BOHRER,
President.

BUY FROM
FIRST HANDS
IT PAYS
OUR
UMBRELLAS
AND
CANES
ARE RIGHT
Repairing AND
Covering.
Splendid Wear.
Fast Color.

Samenders
MAKERS
519 Locust St
Formerly,
314 N. 6th

Three Great Concert Numbers

PUBLISHED BY

KUNKEL BROTHERS.

A Venetian Sunset.

Tone Poem for the Piano, by CHARLES KUNKEL.

Retail Price, \$1.50

Rigoletto.

Concert Paraphrase, presenting quartette from Verdi's

Rigoletto, by CHARLES KUNKEL.

Retail Price, \$1.50

Lucia di Lammermoor.

Concert Paraphrase, presenting sextette from Donizetti's

Lucia di Lammermoor, by CHARLES KUNKEL.

Retail Price, \$1.50

TWO FAMOUS

RELIGIOUS MEDITATIONS

PUBLISHED BY

KUNKEL BROTHERS.

The Last Hope.

By LOUIS MOREAU GOTTSCHALK.

Retail Price, \$1.00

Trust in God.

(Answer to the Last Hope.) By CLAUDE MELNOTTE

Retail Price, 75 cents

EDWARD GRIEG: A MASTER OF THE MUSICAL LYRIC.

The place of Edward Grieg, the greatest of Norwegian composers, in the musical Pantheon has hardly as yet been determined. Perhaps, as is intimated by the more conservative musical critics, his name will never rank with those of the "great masters"; but few will deny that his work is peculiarly penetrative and strikingly original. "It is, of a truth, music in which merit and failing are curiously mingled," declares Mr. Daniel Gregory Mason; "its delicate beauty is unique, its limitations extreme. It is as fair as a flower, and as fragile."

Grieg is of the nervous, sensitive temperament—the temperament of Keats and Stevenson—quick and ardent in feeling, and in art notable for subjective, intimate work, rather than for the wide objective point of view. Grieg's music is of value, indeed, just because it is the artistic expression of delicate personal feeling. We shall find that his whole development tended toward a singularly individual, or at most national, utterance; that his efforts toward a complex or more universal style, such as in poetry we call epic, were unsuccessful; and that his real and inimitable achievement is all in the domain of the pure lyric.

It was Nordraak, a young Norwegian musician of magnetic personality, who first aroused Grieg's enthusiasm for the Norse folk-songs, and fired him with an ambition to found on them a finished art. The two men solemnly took an oath of musical allegiance to their fatherland. "It was as tho the scales fell from my eyes," writes Grieg; "for the first time I learned . . . to understand my

own nature. We abjured the Gade-Mendelssohn insipid and diluted Scandinavianism, and bound ourselves with enthusiasm to the new path which the modern school is now following." The result of Grieg's efforts in his chosen field was romantic music—sonatas, songs, dances, "tone-pictures"—"of an indescribably delicate" nature. Says Mr. Mason:

"It is like the poetry of Mr. Henley in its exclusive concern with moods, with personal emotions of the subtlest, most elusive sort. It is intimate, suggestive, intangible. It voices the gentlest feelings of the heart, or summons up the airiest visions of the imagination. It is whimsical, too, changes its hues like the chameleon, and often surprises us with a sudden flight to some unexpected shade of expression. Again, its *finesse* is striking. The phrases are polished like gems, the melodies charm us with their perfect proportions, the cadences are as consummate as they are novel. Then, again, the rhythm is most delightfully frank and straightforward: there is no mauling or uncertainty, but always a vigorous dancing progress, as candid as childhood. It is hard to keep one's feet still through some of the Norwegian Dances. And tho in the Lyric Pieces rhythm is idealized, it is always definite and clear, so that they are at the opposite pole from all that formless sentimentality which abandons accent in order to wail. Again, one must notice the curious exotic flavor of this music, a flavor not Oriental but Northern, a half-wild, half-tender pathos, outlandish a little, but not turgid—on the contrary, perfectly pellucid."

There are, however, grave defects in Grieg's music, if Mr. Mason's judgment be accepted. No other composer, he remarks, has had so many "mannerisms," so many "little tricks

and idiosyncrasies"; and "nothing menaces thought more than affectations and whimsicalities of style." Moreover, Mr. Mason thinks that severely critical standards compel the admission that Grieg's personality was "graceful without strength, romantic without the sense of tragedy, highly gifted with all gentle qualities of nature, but lacking in the more virile powers, in broad vision, epic magnanimity, and massive force." He concludes:

"When all is said, Grieg has in his early works made a contribution to music which our sense of his later shortcomings must not make us forget. His Piano Sonatas and his Violin Sonatas supply chamber-music with a note of peer lyric enthusiasm, of fresh unthinking animation, not elsewhere to be found. His Peer Gynt Suite fills a similar place among orchestral works. His best piano pieces, and, above all, his lovely and too little known songs, are unique in their delicate voicing of the tenderest, most elusive personal feeling, as well as in their consummate *finesse* of workmanship. It is a Lilliputian world, if you will, but a fair one. That art of the future which Grieg predicts in his essay on Mozart, which 'will unite lines and colors in marriage, and show that it has its roots in all the past, that it draws sustenance from old as well as from new masters,' will acknowledge in Grieg himself the source of one indispensable element—the element of naive and spontaneous romance."

A MUSIC-BUILDING is to be erected on Holmes Field, Cambridge, for the music students of Harvard College, at an expense of \$75,000. A large concert hall, equipped with a pipe-organ, is to be one of the features.

Important Works

PUBLISHED IN

Kunkel's Royal Edition.

Bach, Johann Sebastian.

Eight Selected Preludes and Fugues,

from Well-Tempered Clavichord,

edited by Carl Tausig [R.E.] 2 00

In single numbers:

No. 1, Prelude and Fugue, C major [R.E.]	40
No. 2, " " C minor [R.E.]	40
No. 3, " " G major [R.E.]	40
No. 4, " " D major [R.E.]	40
No. 5, " " D minor [R.E.]	40
No. 6, " " B flat major [R.E.]	40
No. 7, " " F minor [R.E.]	40
No. 8, " " C sharp major [R.E.]	50

These Preludes and Fugues vary from grade 3 to 5. They should form an important factor in every ambitious student's course. The Preludes and Fugues here given are to be found in the repertoire of all concert pianists.

Twelve Selected Preludes, from Well-

Tempered Clavichord, edited by Carl

Tausig [R.E.] 1 50

In single numbers:

No. 1, Prelude in C major [R.E.]	25
No. 2, " " C minor [R.E.]	25
No. 3, " " G major [R.E.]	25
No. 4, " " D major [R.E.]	25
No. 5, " " D minor [R.E.]	25
No. 6, " " B flat major [R.E.]	25
No. 7, " " F minor [R.E.]	25
No. 8, " " C sharp major [R.E.]	25
No. 9, " " D minor [R.E.]	25
No. 10, " " G major [R.E.]	25
No. 11, " " F major [R.E.]	25
No. 12, " " B flat minor [R.E.]	25

These Preludes run from grade 2 to 4. Aside from affording finger practice, these Preludes form an introduction to the greater works of Bach and other classical writers.

Czerny's Art of Fingering.

Op. 740.

50 CHARACTERISTIC AND ARTISTIC STUDIES.

REVISED AND EDITED BY

DR. HANS VON BUELOW AND HANS SCHMITT.

Published in Kunkel's Royal Edition.
In 4 Books. Price, \$20.00 Bach.

A NEW AND WONDERFUL EDITION

SCHERZO - CAPRICCIOSO.

(Reissiger.)

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

ANTON RUBINSTEIN.

Allegro. $\text{♩} = 88$.

For the proper execution of passages in mixed positions and repeated notes marked (A) see Kunkel's Royal Piano Method pages 33 and 22.

1707. 7

Entered Stationers Hall.

Copyright MDCCCII by Kunkel Bros.

4

First system of a piano score. The right hand (treble clef) plays a melodic line with slurs and fingerings (1-4, 2-3, 3-4, 4-5, 2-3, 4-5, 2-3, 4-5). The left hand (bass clef) provides harmonic support with chords and single notes, marked with fingerings (1-5, 2-5, 3-5, 4-5). The word "СПРАГ." is written above the first and last measures of the system.

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings (1-4, 2-3, 3-4, 4-5, 2-3, 4-5, 2-3, 4-5). The left hand features a more active bass line with slurs and fingerings (1-5, 2-5, 3-5, 4-5). A dynamic marking of *f* is present in the second measure.

Third system of the piano score. The right hand has a more complex melodic line with slurs and fingerings (1-3, 2-3, 3-4, 4-5, 2-3, 4-5, 2-3, 4-5). The left hand has a steady bass line with slurs and fingerings (1-5, 2-5, 3-5, 4-5). Dynamic markings include *f* and *ff*.

Fourth system of the piano score. The right hand plays a melodic line with slurs and fingerings (1-3, 2-3, 3-4, 4-5, 2-3, 4-5, 2-3, 4-5). The left hand has a steady bass line with slurs and fingerings (1-5, 2-5, 3-5, 4-5). Dynamic markings include *f* and *mf*.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings (1-5, 2-3, 3-4, 4-5, 2-3, 4-5, 2-3, 4-5). The left hand has a steady bass line with slurs and fingerings (1-5, 2-5, 3-5, 4-5). A dynamic marking of *p* is present in the second measure.

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) plays a bass line with chords and slurs. A dynamic marking *f* is present in the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand plays a bass line with chords and slurs. A dynamic marking *f* is present in the left hand.

Third system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand plays a bass line with chords and slurs. A dynamic marking *f* is present in the left hand.

TRIO. Cantabile.

Fourth system of musical notation, beginning the TRIO section. The right hand plays a melodic line with slurs and fingerings. The left hand plays a bass line with chords and slurs. A dynamic marking *f* is present in the left hand. The text "N.B." is written below the left hand.

Fifth system of musical notation. The right hand plays a melodic line with slurs and fingerings. The left hand plays a bass line with chords and slurs. A dynamic marking *f* is present in the left hand. A circled letter "A" is written above the right hand.

N.B. Heed the change of fingerings.

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3). The left hand (bass clef) plays a rhythmic accompaniment with triplets and slurs. Dynamics include *p* and *cresc.*. Fingerings are indicated by numbers 1, 2, 3.

Second system of the musical score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *p*. Fingerings are indicated by numbers 1, 2, 3.

Third system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *decresc.* and *rit.*. Fingerings are indicated by numbers 1, 2, 3.

Fourth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *pp* and *N. B.*. Fingerings are indicated by numbers 1, 2, 3.

Fifth system of the musical score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes slurs and fingerings. Dynamics include *pp*. Fingerings are indicated by numbers 1, 2, 3.

System 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with triplets and slurs. A *cresc.* (crescendo) marking is present in the first measure. Fingerings are indicated with numbers 1-5.

System 2: Continuation of the previous system. The right hand has a more complex melodic line with slurs and accents. The left hand continues with rhythmic accompaniment. A *p* (piano) dynamic marking is present in the first measure.

System 3: Continuation of the previous system. The right hand has a melodic line with slurs and accents. The left hand continues with rhythmic accompaniment. A *decresc.* (decrescendo) marking is present in the fourth measure, and a *rit.* (ritardando) marking is present in the fifth measure. A *p* (piano) dynamic marking is present in the sixth measure.

System 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with slurs and accents. A *a tempo.* marking is present in the first measure, and a *pp* (pianissimo) dynamic marking is present in the second measure.

System 5: Continuation of the previous system. The right hand has a melodic line with slurs and accents. The left hand continues with rhythmic accompaniment. A circled letter *A* is present in the fifth measure of the right hand.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from *f* (forte) to *ff* (fortissimo). The piece concludes with a double bar line and a final chord.

System 1: Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

System 2: Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *ff*, *f*, *f*, *mf*.

System 3: Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

System 4: Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

System 5: Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

System 6: Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *ff*, *ff*.

TO THE CHASE.

Galop de Concert.

Dedicated to

Miss Elsa Roemheld, Milwaukee, Wis.

PAUL MORI.

Allegro. $\text{♩} = 160.$

Primo. *mf* *Secondo.*

The musical score is written for piano and consists of five systems. The first system is marked 'Primo' and 'mf'. The second system is marked 'Secondo' and 'f'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'cresc.' and 'rit.'

1715-14

International Copyright.

Copyright M D C C C X C V I I by Kunkel Bros.

TO THE CHASE.

Galop de Concert.

Allegro $\text{♩} = 160$.

Primo.

PAUL MORI.

The musical score is written for piano and right hand. It consists of five systems of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 160 beats per minute. The score begins with a dynamic marking of *mf* and includes a *cresc.* marking. The first system features a complex rhythmic pattern with many triplets and sixteenth notes. The second system includes a dynamic marking of *f*. The third system contains a *Ped.* instruction and a *tr.* (trill) marking. The fourth system continues with similar rhythmic complexity. The fifth system concludes with a *cresc.* marking and a *Ped.* instruction. The score is marked with various fingering numbers (1-5) and includes repeat signs at the end of several phrases.

First system of the musical score. The upper staff (treble clef) contains a series of chords, starting with a dynamic marking of *mf*. The lower staff (bass clef) contains a series of chords, with some marked with a double asterisk (**).

Second system of the musical score. The upper staff continues with chords and includes dynamic markings *cresc.* and *f*. The lower staff continues with chords, some marked with a double asterisk (**).

Third system of the musical score. The upper staff contains chords with a dynamic marking of *p*. The lower staff contains a series of chords.

Fourth system of the musical score. The upper staff contains chords with a dynamic marking of *cresc.* and *f*. The lower staff contains a series of chords, some marked with a double asterisk (**).

Fifth system of the musical score. The upper staff contains chords. The lower staff contains a series of chords, some marked with a double asterisk (**).

Sixth system of the musical score. The upper staff contains chords with a dynamic marking of *cresc.* and *f*. The lower staff contains a series of chords, some marked with a double asterisk (**).

Primo.

5

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains a complex melodic line with many triplets and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Performance markings include *N.B.*, *mf*, and various fingering numbers (1-5) above and below notes. There are also some decorative symbols like stars and circles.

Second system of the musical score. It continues the two-staff format. The upper staff features more intricate melodic patterns with numerous triplets. The lower staff continues the accompaniment. Performance markings include *mf*, *crusc.*, and various fingering numbers. A dashed box labeled 'S' spans across the upper staff in the latter part of the system.

Third system of the musical score. The upper staff begins with the marking *dolce.* and features a more lyrical melodic line with triplets. The lower staff continues with a steady accompaniment. Performance markings include *p* and various fingering numbers.

Fourth system of the musical score. The upper staff has a melodic line with many triplets. The lower staff continues the accompaniment. Performance markings include *crusc.*, *f*, and various fingering numbers.

Fifth system of the musical score. The upper staff continues with a complex melodic line. The lower staff continues the accompaniment. Performance markings include various fingering numbers and decorative symbols.

Sixth system of the musical score. The upper staff has a melodic line with triplets. The lower staff continues the accompaniment. Performance markings include *f* and various fingering numbers. A dashed box labeled 'con 8^{va} ad libitum.' spans across the upper staff.

First system of the musical score. The upper staff is in bass clef with a key signature of two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a simple bass line with some rests and a few notes.

Second system of the musical score. The upper staff continues with similar chordal and rhythmic patterns. The lower staff continues with its bass line. A *rit.* (ritardando) marking is present in the lower staff. The system concludes with a *crac.* (crescendo) marking in the upper staff.

Third system of the musical score. The upper staff features more complex rhythmic patterns, including sixteenth notes and slurs. A *mf* (mezzo-forte) dynamic marking is placed in the middle of the system. The lower staff has a more active bass line with eighth notes and rests. Fingering numbers (1-5) are visible under the notes in the lower staff.

Fourth system of the musical score. The upper staff continues with chordal textures. The lower staff has a bass line with eighth notes and rests. Fingering numbers (1-5) are visible under the notes in the lower staff.

Fifth system of the musical score. The upper staff continues with chordal textures. The lower staff has a bass line with eighth notes and rests. Fingering numbers (1-5) are visible under the notes in the lower staff.

Primo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains four measures of music with various fingerings indicated by numbers 1-5. The lower staff is in bass clef with the same key signature and time signature, also containing four measures. A dynamic marking of *f* (forte) is placed at the beginning of the first measure. The system concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with measures 5 through 8. The lower staff provides the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 5. The system ends with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The upper staff begins with a repeat sign and contains measures 9 through 12. The lower staff continues the accompaniment. A dynamic marking of *mf* is present in measure 9. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff contains measures 13 through 16. The lower staff continues the accompaniment. A dynamic marking of *mf* is present in measure 13. The system ends with a double bar line and a repeat sign.

The fifth system of musical notation consists of two staves. The upper staff contains measures 17 through 20. The lower staff continues the accompaniment. A dynamic marking of *mf* is present in measure 17. The system ends with a double bar line and a repeat sign.

Secondo.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various chords and intervals, marked with fingerings (1, 2, 3, 4, 5) and slurs. The lower staff (bass clef) contains a bass line with notes and rests, marked with fingerings (1, 2, 3, 4, 5).

Second system of musical notation. The upper staff continues the melodic line with chords and fingerings. The lower staff continues the bass line with notes and rests, marked with fingerings (1, 2, 3, 4, 5).

Third system of musical notation. The upper staff features a dense texture of chords and arpeggios. The lower staff continues the bass line with notes and rests, marked with fingerings (1, 2, 3, 4, 5).

Fourth system of musical notation. The upper staff continues the dense texture of chords and arpeggios. The lower staff continues the bass line with notes and rests, marked with fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. The upper staff continues the dense texture of chords and arpeggios. The lower staff continues the bass line with notes and rests, marked with fingerings (1, 2, 3, 4, 5). The word "OPERA" is written below the lower staff.

Primo.

9

Musical notation for the first system, measures 7-8. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. Measure numbers 7 and 8 are indicated above the staff.

Musical notation for the second system, measures 9-10. The right hand continues the melodic development with slurs and accents. The left hand accompaniment includes slurs and accents. Measure numbers 9 and 10 are indicated above the staff.

Musical notation for the third system, measures 11-12. The right hand features more complex rhythmic patterns with slurs and accents. The left hand accompaniment includes slurs and accents. Measure numbers 11 and 12 are indicated above the staff. A small section of notation is labeled "or thus."

Musical notation for the fourth system, measures 13-14. The right hand features intricate rhythmic patterns with slurs and accents. The left hand accompaniment includes slurs and accents. Measure numbers 13 and 14 are indicated above the staff.

Musical notation for the fifth system, measures 15-16. The right hand features intricate rhythmic patterns with slurs and accents. The left hand accompaniment includes slurs and accents. Measure numbers 15 and 16 are indicated above the staff. The system concludes with two first endings, labeled "I." and "2.".

First system of the musical score. The upper staff (treble clef) contains a series of chords, mostly triads and dyads, with a *p* dynamic marking. The lower staff (bass clef) contains a simple bass line with quarter notes and rests. There are three *rit.* markings with asterisks in the lower staff.

Second system of the musical score. The upper staff continues with chords, including some with beamed eighth notes. The lower staff continues with the bass line. A *cresc.* marking is present in the upper staff. There are two *rit.* markings with asterisks in the lower staff.

Third system of the musical score. The upper staff features chords with a *f* dynamic marking. The lower staff continues with the bass line. There are three *rit.* markings with asterisks in the lower staff.

Fourth system of the musical score. The upper staff shows chords with some beamed eighth notes. The lower staff continues with the bass line. There are two *rit.* markings with asterisks in the lower staff.

Fifth system of the musical score. The upper staff contains chords with a *p* dynamic marking. The lower staff continues with the bass line.

Sixth system of the musical score. The upper staff shows chords with a *cresc.* marking. The lower staff continues with the bass line.

First system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. The lower staff includes the markings *p* and *rit.* with a star symbol.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats and the time signature is 3/4. The music continues with complex rhythmic patterns. Fingerings are indicated by numbers 1-5. The lower staff includes the marking *cresc.* and *rit.* with a star symbol.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats and the time signature is 3/4. The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. The lower staff includes the marking *rit.* with a star symbol.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats and the time signature is 3/4. The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. The lower staff includes the marking *rit.* with a star symbol.

Fifth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats and the time signature is 3/4. The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. The upper staff starts with the marking *dolce.* and the lower staff with *p*.

Sixth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats and the time signature is 3/4. The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. The lower staff includes the marking *cresc.*

First system of music. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Dynamics include *f*. Performance markings include *rit.* and *rit.* with asterisks.

Second system of music. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Performance markings include *rit.* and *rit.* with asterisks.

Third system of music. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Dynamics include *f*. Performance markings include *rit.* and *rit.* with asterisks.

Fourth system of music. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Performance markings include *rit.* and *rit.* with asterisks.

Fifth system of music. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Dynamics include *f*. Performance markings include *rit.* and *rit.* with asterisks.

Sixth system of music. Treble and bass staves. Treble staff contains chords and eighth notes. Bass staff contains chords and eighth notes. Dynamics include *f*. Performance markings include *rit.* and *rit.* with asterisks.

Primo.

15

First system of the musical score, featuring a treble and bass clef. The music is in a minor key and includes various ornaments and fingerings. A dynamic marking of *f* is present in the bass staff.

Second system of the musical score, continuing the piece. It includes a section marked "con 8va ad libitum." and a dynamic marking of *f* in the bass staff.

Third system of the musical score, showing complex rhythmic patterns and fingerings in both staves.

Fourth system of the musical score, featuring intricate melodic lines and fingerings.

Fifth system of the musical score, marked "Animato." and containing dense, rapid passages in both staves.

Sixth system of the musical score, marked "Presto." and ending with a double bar line and a dynamic marking of *ff*.

A FAIR EXCHANGE.

CHARLES KUNKEL.

Allegretto. $\text{♩} = 112$.

p

His heart a maid - en robb'd him of; So he, in sor - est grief, Brought

ac - tion in the Court of Love To pros - e - cute the thief. And

rit. an - gels twelve, nor *rit.* less nor more, *ad lib.* Were sum - mond, heav'n - ly dears,

rit.

For she was to be tried be - fore A ju - ry of her peers, For

she was to be tried be - fore A ju - ry of her peers, A

ju - ry of her peers, A ju - ry of her peers, For

she was to be tried be - fore A ju - ry of her peers.

Piano introduction for the first system, featuring a treble and bass staff with a *p* dynamic marking and various fingering numbers.

The case was call'd; and it was prov'd Ere ma - ny words were said, When

Musical notation for the first system, including a vocal line and piano accompaniment.

she the plain-tiff's heart re - mov'd She left her own in - stead. "Not

Musical notation for the second system, including a vocal line and piano accompaniment.

rit. *rit.* *al lib.*
 guil - ty!" thus the vir - dict stands; "A fair ex - change he got!"

Musical notation for the third system, including a vocal line and piano accompaniment with *rit.* and *al lib.* markings.

Judge Love, a - gree - ing, join'd their hands And wed them on the spot. Judge

Love, a - gree - ing, join'd their hands And wed them on the spot, And

wed them on the spot, And wed them on the spot, Judge

Love, a - gree - ing, join'd their hands And wed them on the spot.

SLEEPING BEAUTY.

MELODY.

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

Moderato. $\text{♩} = 112$. (with a moderate degree of movement.)

HAYDN-SIDUS.

Affetuoso. (affectionate, tender.)

A *p* cantabile (singing)

(Key of E major.)

A For the proper execution of passages in mixed position see Kunkel's Royal Piano Method page 33.

ritard. (gradually slower)

Con Brio. (with brilliancy and spirit.)

TRIO. ρ f

(Key of B \flat major.)

marcato. (well marked.)



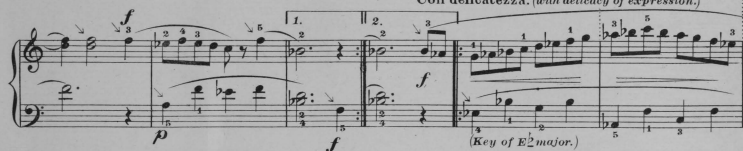
or thus.

Con delicatezza. (with delicacy of expression.)

f ρ f

1. 2.

(Key of E \flat major.)



or thus.

or thus.



1. 2.

ρ f

marcato.



ρ f ρ



Tempo I.
cantabile.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata over the first measure. The bass clef contains a bass line with a slur and a fermata over the first measure. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *p* is present in the bass line.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and a bass line in the bass. Fingerings and slurs are used throughout.

Third system of musical notation, including a first ending bracket labeled "1." and a second ending bracket labeled "2. Fine 1". The piece concludes with a double bar line and repeat dots.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a melodic line in the treble and a bass line in the bass. Fingerings and slurs are used throughout.

Fifth system of musical notation, concluding the piece. It features a treble and bass clef with a melodic line in the treble and a bass line in the bass. The system is marked with "morendo, (dying away)" and "ritard." above the staff.

A GRADED COURSE OF STUDIES AND PIECES.



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

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

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies—seven delightful little studies in one book [s. n.].....	<i>Behr-Sidus</i> 75
Pieces—Merry Shighbridge.....	<i>Sidus</i> 35
Kate's Favorite Schottische.....	<i>Sidus</i> 35
Papa's Waltz.....	<i>Sidus</i> 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies—Op. 90, twelve characteristic studies in one book [s. n.].....	<i>Sidus</i> 1 35
Op. 8, six melodious studies in three books, each 1.00 [s. n.].....	<i>Loeschhorn</i> 3 00
Pieces—Bright Eyes—Rondo.....	<i>Sidus</i> 35
My Darling (Valse).....	<i>Sidus</i> 35
Child's Prattle—Rondo.....	<i>Sidus</i> 35
Bohemian Girl (Fantasia—Ballade).....	<i>Sidus</i> 35
Il Trovatore (Fantasia—Vercel).....	<i>Sidus</i> 35
Musset, op. 14, No. 1, (edition for the young pianist) [s. n.].....	<i>Padernetti</i> 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies—Op. 801, twelve characteristic studies in one book [s. n.].....	<i>Sidus</i> 1 35
Op. 84, sixty melodious studies in three books, each 1.00 [s. n.].....	<i>Loeschhorn</i> 3 00
Pieces—Bright Eyes—Rondo.....	<i>Sidus</i> 35
My Darling (Valse).....	<i>Sidus</i> 35
Child's Prattle—Rondo.....	<i>Sidus</i> 35
Bohemian Girl (Fantasia—Ballade).....	<i>Sidus</i> 35
Il Trovatore (Fantasia—Vercel).....	<i>Sidus</i> 35
Musset, op. 14, No. 1, (edition for the young pianist) [s. n.].....	<i>Padernetti</i> 35

GRADE 2.

STUDIES AND PIECES.

Studies—Op. 87, twenty-four characteristic studies in two books, each 1.00 [s. n.].....	<i>Lemlein-Sidus</i> 2 00
Twelve Preludes and Rondos in one book.....	<i>Loeschhorn</i> 1 00
[s. n.].....	<i>Loeschhorn</i> 1 00
Op. 101, Album Leaves for the Young [s. n.].....	<i>Loeschhorn</i> 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [s. n.].....	<i>Acher-Bidus</i> 2 00
Pieces—Idyllic Waltz.....	<i>Sidus</i> 35
Message of the Rose.....	<i>Conrath</i> 35
Minnesota Polka.....	<i>Lara</i> 35
Fra Diavolo Fantasia (Allegro).....	<i>Sidus</i> 35
Paruta Fantasia (Gomul).....	<i>Sidus</i> 35
March Fantasia (Fugato).....	<i>Sidus</i> 35
Spring Waltz [s. n.].....	<i>Chopin</i> 35
Summer Waltz [s. n.].....	<i>Chopin</i> 35
Ada's Favorite Rondo.....	<i>Sidus</i> 35
My Regiment—March.....	<i>Anderscht</i> 35
Sweet Remembrance.....	<i>Metke</i> 35
Little Mischief.....	<i>Anderscht</i> 35

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing.....	3 00
Studies—Op. 8, twenty characteristic studies in one book [s. n.].....	<i>Loeschhorn</i> 3 00
Twelve characteristic studies in one book [s. n.].....	<i>Loeschhorn</i> 1 50
Twelve Selected Preludes in one book [s. n.].....	<i>Loeschhorn</i> 1 50
Op. 47, twenty-five Studies in rhythm and expression, in two books, each 1.50 [s. n.].....	<i>Loeschhorn</i> 3 00
Op. 42, thirty-three studies in three books, each 1.25 [s. n.].....	<i>Loeschhorn</i> 3 75

GRADE 3—CONTINUED.

Pieces—Happy Birdings—Rondo.....	<i>Sidus</i> 35
Polka Dance.....	<i>Carlin</i> 35
Whispering of Love.....	<i>Anderscht</i> 35
Bohemian Girl Fantasia (Ballade).....	<i>Paul</i> 60
Il Trovatore Fantasia (Vercel).....	<i>Paul</i> 60
Norma Fantasia (Bellini).....	<i>Paul</i> 60
Echoes of the Woods.....	<i>Paul</i> 60
Whispering Our Boys (Panfare Militaire).....	<i>Anderscht</i> 35
Huzza, Hurrah—Galop.....	<i>Wollenkugel</i> 35
Les Espagnols Dance.....	<i>Conrath</i> 35
Pleasant Plesures—Waltz.....	<i>Beboos</i> 35
Angelo Chimes—Reverie.....	<i>Vollknecht</i> 35
Cardos Kiguanee—Quadrupel.....	<i>Schlefer</i> 35
MI Reina (My Queen).....	<i>Reiter</i> 35
McKendree Boys March.....	<i>Paadol</i> 50

GRADE 4.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing.....	3 00
Studies—op. 7, ten characteristic studies for the cultivation of trills, in one book [s. n.].....	<i>Kvass-Bidus</i> 2 00
Op. 45, twenty-five melodious studies, introductory to the art of phrasing, in two books, each 2.00 [s. n.].....	<i>Biller-Bidus</i> 4 00
Op. 48, thirty progressive Etudes, in two books, each 1.00 [s. n.].....	<i>Biller-Bidus</i> 3 00
Etudes de Valschitz, op. 29, in two books, each 1.50.....	<i>Cerny-Bidus</i> 3 00

Pieces—Il Trovatore (Fantasia—Vercel).....	<i>Paul</i> 60
Queen of the Ball—Momet.....	<i>McLennan</i> 35
Hunorezke in E minor, op. 9.....	<i>Preger</i> 35
Hunorezke in E minor (Cradle Song) op. 9.....	<i>Preger</i> 35
Polka—Madrigal.....	<i>Anderscht</i> 35
Eolian Whispers—Mazurka.....	<i>Anderscht</i> 35
Polka—Madrigal.....	<i>Walden</i> 35
Pita-Pat—Caprice.....	<i>Thalberg</i> 35
Modern Moderate.....	<i>Conrath</i> 35
William Tell (Fantasia—Rossini).....	<i>Paul</i> 60
La Gaielle.....	<i>Ernst</i> 35
Heather Bells Polka.....	<i>Kvackel</i> 35
Trembling Leaves.....	<i>Conrath</i> 35
William Tell Fantasia (Rossini).....	<i>Paul</i> 60
Marche des Adolphines.....	<i>Coly</i> 35
On Blossoming Meadows—Waltz.....	<i>Biller-King</i> 35
Berell d'Amour, La (Love's Awakening).....	<i>Waltz</i> 35
Of the Frosty Shapeliness who has Shown I Sulle Norge, No. 1.....	<i>Oring</i> 60
Sulle Norge, No. 2.....	<i>Oring</i> 60
Sulle Norge, No. 3.....	<i>Epstein</i> 60
Spinnereil (Spinning Song).....	<i>Hillander</i> 35
Monella La Valse Brillante.....	<i>Egner</i> 35
Bernadette, op. 23.....	<i>Preger</i> 35
Air de Ballet.....	<i>Conrath</i> 60
Alpine Storm (An Summer Idyl).....	<i>Ruedel</i> 1 35
Historic Galop.....	<i>Anderscht</i> 35
Chant Bohemian, op. 22.....	<i>Mayer</i> 60
Building Spring—Caprice.....	<i>Beane</i> 35
Of the Frosty Shapeliness who has Shown I Princess.....	<i>Stierli</i> 35
Amora Waltz.....	<i>Conrath</i> 35

GRADE 5.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing.....	3 00
---------------------------------------------------------------------------	------

GRADE 5—CONTINUED.

Studies—Twelve studies in the higher art of piano playing, in two books, each 2.00 [s. n.].....	<i>Loeschhorn</i> 4 00
Op. 16, the art of phrasing, twelve characteristic studies, in one book [s. n.].....	<i>Biller-Bidus</i> 3 00
Eight selected Preludes and Fugues, in one book [s. n.].....	<i>Loeschhorn</i> 2 00
Sixty studies, in four books, each 1.50.....	<i>Loeschhorn</i> 6 00
Pieces—Polonaise in G sharp minor.....	<i>Epstein</i> 1 00
German's Triumphal March.....	<i>Kvackel</i> 1 00
My dear little Blume (Theorl like unto a Flower).....	<i>Biller-King</i> 60
Trust in God—Religious Meditation.....	<i>Mohrste</i> 75
Nearer, My God, to Thee (Concert Paraphrase).....	<i>Biller-King</i> 75
Home, Sweet Home (Concert Para.).....	<i>Biller-King</i> 75
Old Paul in Himo (Concert Para.).....	<i>Kvackel</i> 1 00
Spirit of the Wind—Caprice.....	<i>Paul</i> 25
Valse Caprice.....	<i>Stierli</i> 1 50
Scherzino—Polka de Concert.....	<i>Adler</i> 50
Mondscheinfahrt (Boying by Moonlight), op. 18.....	<i>Preger</i> 75
Deux Caprices des Concerts, sur themes Negres, each 1.00.....	<i>Chopin</i> 2 00
Will-o'-the-Wisp—Caprice.....	<i>Chopin</i> 25
Maestri Caprice de Concert.....	<i>Conrath</i> 75
Rouvenier de Milan—Parallete.....	<i>Bidus</i> 60
Moonlight at Green Lake.....	<i>Goldkorn</i> 1 00
Dreaming by the Brook.....	<i>Goldkorn</i> 1 00

GRADE 6.

STUDIES AND PIECES.

Studies—Grads of Parassano (the Road to Perfection), thirty-one selected studies, in two books, each 2.00 [s. n.].....	<i>Loeschhorn</i> 4 00
Op. 10, twelve characteristic studies, in two books, each 1.00 [s. n.].....	<i>Loeschhorn</i> 2 00
Pieces—Etenreigen (Dance of the Elves), op. 17.....	<i>Preger</i> 1 75
Widmung (Dedication).....	<i>Anderscht</i> 75
Come to the Dance (Tarantella).....	<i>Asakowski</i> 75
Postal Polonaise.....	<i>Preger</i> 60
Ballade et Polonaise de Concert, op. 28, Twenty-six in French.....	<i>Preger</i> 75
Reverie.....	<i>Biller-King</i> 1 00
Gene's Bookland—Caprice de Concert.....	<i>Biller-King</i> 1 50
Wiesner Bookland—Waltz with Arabesque for Concert use (Strauss).....	<i>Biller-King</i> 1 50

GRADE 7.

STUDIES AND PIECES.

Studies—Op. 10 and 24, twelve Concert Etudes, in two books, each 2.00.....	<i>Loeschhorn</i> 4 00
Pieces—La of Daren la Mano, op. 2.....	<i>Chopin</i> 2 00
Unstilled.....	<i>Biller-King</i> 2 00
Ever piano alive heartbeats.....	<i>Liszt</i> 2 00
Prelude—Pagan (Hochber).....	<i>Liszt</i> 2 00
Rhapsodie Hongroise, No. 7.....	<i>Biller-King</i> 2 00
Unstilled.....	<i>Liszt</i> 2 00
Tales from Vienna Woods—Waltz (Strauss).....	<i>Biller-King</i> 2 00
Grand Paraphrase de Concert.....	<i>Preger</i> 5 00
Concerto in B minor (as played by Paderewski, Liszt and Chopin).....	<i>Preger</i> 5 00
Tauschner March (Biller-King).....	<i>Liszt</i> 1 25

PROFESSIONAL CARDS.

PIANO, ETC.

CHARLES L. DOERR
PIANIST AND TEACHER.
Studio, 4011 Castlemar Ave.

CHARLES GALLOWAY,
CONCERT ORGANIST.
ORGAN, PIANO AND THEORY.
Address, Kunkel Bros.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST.
Residence and Studio, 2345 Albion Place.

ERNEST R. KROEGER,
PIANIST AND ORGANIST.
(Harmony, Composition, Counterpoint and Instrumentation).
Address 3621 Olive St.

JAMES T. QUARLES,
CONCERT ORGANIST AND
TEACHER OF PIANO, ORGAN AND COMPOSITION.
Address, Odeon, Room Y.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 2912 Dickson St.

ALFRID G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

F. S. SAEGER,
PIANIST AND ORGANIST.
Receives pupils in Piano, Organ and Composition.
Address, 2651A Thomas St.

VOCAL DEPARTMENT.

CARL BECKER,
DRAMATIC TENOR—VOCAL INSTRUCTIONS
Studio, Suite 215 Vista Bloca, Grand and Franklin Aves.

MILTON B. GRIFFITH,
TENOR,
Instruction in Voice Building and Artistic Singing.
Studio, the Odeon.

ALXANDER HENNEMAN,
TENOR. CONCERT, VOCAL INSTRUCTION,
ORATORIO, RECITAL.
Henneman Hall, 3723 Olive Street.

MRS. STELLA KELLOGG HAINES,
TEACHER OF VOCAL MUSIC.
Churches and Concerts provided with Professional Singers.
Address, 26 Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Italian Method as taught by Ruedorff.
Address, 3625 Finney Ave.

MANDOLIN, GUITAR, ETC.

A. C. BROCKMEYER,
INSTRUCTOR OF MANDOLIN AND GUITAR.
Studios: Odeon Bldg., Room 2, and 2921 St. Vincent Ave.

PIANO TUNERS.

E. R. ROSEN,
TUNER AND REPAIRER.
Address Care of Kunkel Brothers.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO.
Concert Soloist.
Address, 1520 Chouteau Ave.

CHAS. KAUB,
VIOLINIST AND TEACHER.
Address, 2901 S. Jefferson Ave.

A. RNOLD PESOLD,
SOLO VIOLINIST AND TEACHER.
Address 3507 Chestnut St.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR
Large assortment of instruments and supplies on hand.
1102 N. Grand Ave., (Cor. Grand and Finney)

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART,
Y.M.C.A. Building, Cor. Grand and Franklin Aves.
Address EDWARD F. PERRY, Principal.
Entertainments and Engagements solicited.

MISCELLANEOUS.

MISCELLANEOUS.

PAPER IN THIS REVIEW FURNISHED BY
GARNETT & ALLEN PAPER CO.,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

CHAS. A. DRACH
ELECTROTYPE CO.
ELECTROTYPERS — *
* — STEREOTYPERS, *
COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)
ST. LOUIS, MO.

GEO. E. OWENS, 217 & 219 Olive Street.
Catalogue and Commercial Printing
Machine Type Setting.
With Perrin & Smith Printing Co.

BERTINI'S

Twelve Preludes and Rondos.

EDITED BY CARL SIDUS.

Complete in 1 Book, \$2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd and 3rd grades. They offer excellent variety of technical work and are indispensable to the musical education of every pupil.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

2307 Locust Street, ST. LOUIS.

Agents Wanted for

Kunkel's Musical Review

In every City and Town in the
United States.

Address,

KUNKEL BROTHERS,

2307 LOCUST STREET, ST. LOUIS.

Established 1852

Incorporated 1898

T. BAHNSEN PIANO MFG. CO.

Baby Grands and Uprights.

FACTORY AND SALESROOMS

1522 OLIVE STREET

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Taubig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—in the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 12—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazepka. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

A. E. WHITAKER,
Manager.F. G. SMITH,
Manufacture of Bradbury Plianos,
1012 Olive St.

Superfluous HAIR REMOVED

ABSOLUTELY
DERMATINA never fails. It is simple, harmless and effective. It removes the hair permanently, leaving the skin without a blemish. No matter how many remedies or electro-quartans have failed, try Dermatina; it will do the work. Endorsed by the Medical Profession. Regular price \$1.00. Send for free sample.

DERMATINA Chemical Co.
1805 Market Street, St. Louis.

Jensen's Great Studies.

25 CHARACTERISTIC STUDIES 25
OP. 32

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price \$2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced players published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical work alone will commend them to teachers and students.

To be had at all music stores and at the publishers,

KUNKEL BROTHERS

2307 Locust Street, ST. LOUIS.

The rosy freshness

and a velvety softness of the skin is invariably attained by those who use Pozzoni's Complexion Powder.



Anyone wanting a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency of securing patents, trademarks and copyrights. If you wish to receive special notice, without charge, in the

Scientific American.
A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms \$3 a year; four months, \$1. Sold by all newsdealers.
MUNN & CO. 361 Broadway, New York
Branch Office, 627 F St., Washington, D. C.

"AROUND THE PAN"

The most profusely illustrated book of its kind ever published, is a lasting souvenir for those who did, and a splendid description for those who did not visit the **Pan-American Exposition**, the latter class will find it a most reliable substitute for the trip. It is as amusing to the young as it is intensely interesting to the adult, and should be readily accepted into every household for the edification of young and old. Agents outfit free upon receipt of check, note or money order. **THE NUT SHELL PUB. CO., New York.**

Shorthand College

3501 OLIVE ST.

Private Lessons. Touch Typewriting and Ben Pitman System of Shorthand. Students may enter at any time. Day sessions, exclusively for ladies, \$10.00 per month. Evening Sessions, for both ladies and gentlemen, \$5.00 per month.

Positions secured for graduates.

MRS. J. M. BARNES,

PRINCIPAL.



Colorado Utah AND THE Pacific Coast

BEST REACHED VIA THE MISSOURI PACIFIC RY.

OBSERVATION PARLOR CARS
DINING CARS, MEALS A LA CARTE,
AND PULLMAN SLEEPING CARS
WITH ELECTRIC LIGHTS & FANS

DOUBLE DAILY SERVICE
NO CHANGE OF CARS TO CALIFORNIA
LOW EXCURSION RATES



Ticket Office, - S. E. Cor. 6th & Olive Sts.

BORODINE'S ACCOUNT OF LISZT'S PLAYING.

As late as 1877, when Liszt was about sixty-six years of age, the Russian composer, Borodine, had the good luck of hearing him at a concert given in Jenna, where something of Liszt's was produced. After speaking of Liszt's conducting, he goes on about the playing.

"When it came to the numbers for piano-forte, he descended into the choir, and soon his gray head appeared behind the instrument. The powerful sustained tones of the piano rolled like waves through the Gothic vaults of that old temple. It was divine! What sonority, power, fullness! What a pianissimo, what a morendo! We were transported. When it came to Chopin's 'Funeral March,' it was evident that the piano part had not been written out. Liszt improvised at the piano while the organ and 'cello played from written parts. With each entrance of the theme it was something different; but its difficult to imagine what he made of it.

"The organ lingered pianissimo on the harmonies in the bars in thirds. The piano, with pedal, gave out the full harmonies, but pianissimo the violoncello sang the theme. This

effect was prodigious. It was like the distant sound of a funeral knell, that rings out again before the first vibration has quite died away. I have never heard anything like it. And what a crescendo! We were in the seventh heaven."

The Opera Comique of Paris closed for the season June 30th. It is announced that in November, Calvé, who has not been heard in Paris for a long time, will make her reappearance in an important role.

On and After August 10th,
CHANGE OF TIME
 —ON—
Big Four NIGHT TRAIN
 —TO—
CINCINNATI.
 Lv. ST. LOUIS, - 8:25 P.M.
 Ar. CINCINNATI, - 7:30 A.M.
 OTHER TRAINS AS USUAL.
 Lv. ST. LOUIS, 8:30 am 12:00 noon 11:30 pm
 Ar. CINCINNATI 6:00 pm 9:00 pm 10:55 am
 TICKET OFFICE—Broadway and Chestnut St.

THE Observation-Cafe Library Cars on the Wabash Railway between St. Louis and Chicago form perhaps the most attractive feature of the Superb Vestibuled Day Trains between these cities. In the Cafe Car meals may be ordered *a la carte*, at any hour, at usual restaurant prices and the service is strictly first class in every particular. The daily papers of St. Louis and Chicago, the illustrated weeklies and the magazines are kept on file, and passengers have access to a well-stocked library of standard works.

WHAT is the startling news wafted across the ocean from the fatherland, asks an exchange? Two-thirds of Germany's 150,000 music teachers incompetent! And now a movement is under way, endorsed by the National Federation of Vocal Instructresses, to ask the Reichstag to pass a law compelling the teachers to undergo a State examination. Truly an excellent pointer for associations in this country. Heavens knows there is need for some weeding out process.

Our German friends who advocate legislation claim that their country's fair name as a school of music is in danger of forfeiture through bad systems of training applied by numerous individuals in so-called conservatories. In this connection Herr Leonard Lieblich, a Berlin critic, says: "American students will take the liveliest interest in the proposed legislation, because they are the most numerous, and obliged to pay the most fancy prices for education. In Berlin alone they spend 3,000,000 marks a year for their lessons. Some of the instruction they receive is little less than criminal. A large percentage of the teachers not only fail to teach anything, but often spoil talent. Just now the American student colony is agitated by a typical case of two young Chicago women. A certain well-known singing professor told the ladies three or four times a day to shove miniature steel shafts in their throats to produce the desired tone and quality. Doctors now find that their vocal cords are severed and bleeding, and all chances of their voices being cultivated are gone."

Not a pleasant picture. But there have been, and we suppose will continue to be, "horrible examples" of incompetency. We have them here in abundance, and they can be all traced to the one source. Surely a remedy can be found. If legislation, such as proposed in Germany, is the panacea, then the sooner it is enacted in this country the better.

Do you want a most acceptable and useful present? Name-dorfs have it at their elegant store, 519 Locust street. You will find the choicest line of Umbrellas, Parasols and Canes in the West. Name-dorfs make them, and their prices are right.

Try Cook's Extra Dry Imperial Champagne. There is no foreign wine that has its bouquet or any that is as pure. Forty years in the market and not an adulteration. "Strictly pure" is the motto. Cook's Extra Dry Imperial Champagne.

A Gem for the Parlor or Concert!

THE MISERERE.

From "IL TROVATORE."

Piano Solo by Charles Kunkel.

RETAIL PRICE - \$1.50

This beautiful piece embodies the great Miserere Scene opening the fourth act of Verdi's popular opera, "Il Trovatore."

The Miserere Scene is one of the greatest inspirations ever conceived by genius, and if Verdi had written only this one scene, it would suffice to send his name down to posterity.

In the paraphrase of this scene, the author has endeavored to vividly portray the tone color of the original score.

Charles Kunkel never wrote a more effective piece. Both teacher and pupil will be delighted with this superb number.

It has a magnificent title page and the words of the music are given separately in the preface.

Nothing has been left undone that will make this beautiful work a revelation to piano players.

There are no Editions like

KUNKEL'S EDITIONS

For Teachers and Students.

Superior in every respect to all other Editions. Send for catalogue

KUNKEL BROTHERS,

2307 LOCUST STREET

ST. LOUIS, MO.

THE WORLD-RENOWNED
HALLET & DAVIS CO.'S
 GRAND AND UPRIGHT
PIANOS

HIGHEST EXCELLENCE
 IN EVERY RESPECT.

MANUFACTURING AND
 HOME OFFICE:

BOSTON, MASS.

WAREROOMS:

179 Tremont St., Boston, Mass. 229 Wabash Ave., Chicago, Ill.
 94 Fifth Avenue, New York. 339 Superior St., Cleveland, O.
 Sixteenth Street, Denver, Col.

ST. LOUIS REPRESENTATIVES:

KUNKEL BROTHERS, 2307 Locust St.

KRANICH & BACH
PIANOS.



STRICTLY HIGH GRADE INSTRUMENTS.

UNDOUBTED DURABILITY.

PERFECTION OF
 MATERIALS AND WORKSMANSHIP.

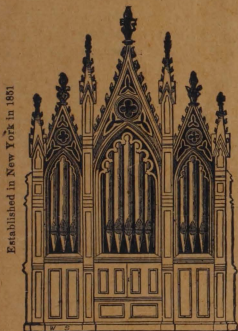
RESULT.
 EXQUISITE TONE and ACTION.

The Delight of Pianists.

NEW IMPROVEMENTS.
 NEW PATENTS. NEW CASES.

FACTORIES AND WAREROOMS:

235 to 245 E. 23d St., New York.



Established in New York in 1801

Established in St. Louis in 1878

GEO. KILGEN & SON,
 MANUFACTURERS OF
Church and Parlor Pipe Organs,
 Office and Factory, 639 & 641 Summit Ave.,
 ST. LOUIS, MO.

Tuning and Repairing done at short notice. Drawings, Specifications and Prices furnished free on application.

Teachers!

Send for

Kunkel Brothers
 New Catalogue of
 Musical Publications.

JUST PUBLISHED

IN KUNKEL'S ROYAL EDITION

Koehler's Very First Studies, Op. 190.

REVISED BY CARL SIDUS.

A new, revised, annotated and magnificent Edition of these justly popular studies, with full explanatory text and easy and pleasing accompaniments to be played by the teacher in the beginning, making this work one of the easiest and best piano instructors for the young beginner.

PRICE, \$1.50

**Cramer-
 Buelow.**

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Buelow. Grade 3 to 5.

Book I. [R. E.]	1.50
Book II. [R. E.]	1.50
Book III. [R. E.]	1.50
Book IV. [R. E.]	1.50

KUNKEL BROTHERS,

2307 Locust Street, ST. LOUIS.

CELEBRATED STUDIES.

Sidus, Carl.

1-2 Op. 500. Sequel to Behr-Sidus, op. 575. Twelve Characteristic Studies, as follows:
 No. 1—Joyful Promenade. No. 2—The Little Soldiers. No. 3—On the Alps. No. 4—The Little Shepherd. No. 5—Invitation to the Dance. No. 6—In the Mill. No. 7—Zollan Harp. No. 8—The Little Gazele. No. 9—Joy of Spring. No. 10—Said News. No. 11—Happy Children. No. 12 Dance Around the Christmas Tree. [R. E.] 1.50
 These studies are indeed a boon to teachers in want of a well arranged and progressive set of easy studies. They do not tire nor lose interest by oft repeated playing.

2 Op. 501. Sequel to op. 500. Twelve Characteristic Studies, as follows: No. 1—Butterflies. No. 2—Woodland Whispers. No. 3—The Merry Hunters. No. 4. The Lost Child. No. 5—Children at Play. No. 6—The Merry Miller. No. 7—Listen the Guitar. No. 8—Lily of the Valley. No. 9—Sitting Alone. No. 10—Mirth and Frolic. No. 11—Bold Resolution. No. 12—Light of Heart. [R. E.] 1.50

These studies are as interesting as those of op. 500.

Bertini, Henri.

Op. 29. Twenty-four Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1.00
 Book II., containing Nos. 13 to 24 [R. E.] 1.00

Op. 100. Twenty-five Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1.00
 Book II., containing Nos. 13 to 25 [R. E.] 1.00

WM. KNABE & CO.'S



PIANO FACTORY,

BALTIMORE, MD.

Grand, Square, and Upright Piano-Portes.

These Instruments have been before the public for over fifty years, and upon their excellence alone have attained an unsurpassed pre-eminence, which establishes them as unequalled in TONE, TOUCH, WORKMANSHIP and DURABILITY. Every Piano fully warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.

154 Fifth Ave., near 20th St., - NEW YORK.

1209 Pennsylvania Ave., Washington, D. C. 22 & 24 E. Baltimore St., Baltimore.

JESSE FRENCH PIANO AND ORGAN CO.

1114 OLIVE STREET ST. LOUIS, MO.

Have You Seen this Valuable Work?

THE PIANO PEDAL,

HOW TO USE IT CORRECTLY AND ARTISTICALLY.

IN TWO BOOKS.

BY

CHARLES KUNKEL.

This method is to go hand-in-hand with all piano studies, from the very beginning.



BOOK I., \$3.00.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

KUNKEL BROS.,

2307 Locust St.,

ST. LOUIS, MO.



In Considering the Purchase of a

Piano or Organ

Do not overlook The...

THE...

Angelus

is that wonderful device by which anyone, without knowledge of music, can play the compositions of the great masters perfectly. REMEMBER that the price of THE ANGELUS to play the piano alone is \$225. THE ANGELUS, with Grand Orchestral Combination, \$250. The latter is a patented arrangement and produces most charming effects.

Visitors to see and hear The Angelus always welcome.

ESTEY

Pianos Rented, Tuned, Repaired or Moved at most Reasonable Rates

The ESTEY CO. 1116 OLIVE STREET

EDWARD M. READ, Manager.

SCALES.

All the Major, Harmonic and Melodic Minor and Chromatic Scales, Chords, Five-Finger Exercises and Octave Studies, - Carl Sidus, op. 502 (R. E.)

A superior edition of these ever necessary aids to finished execution. Nothing to equal them has ever been published in so concise a form. Very popular with teachers.

Price, - \$1.25

KUNKEL BROTHERS

PUBLISHERS

2307 LOCUST STREET,

ST. LOUIS.