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# KUNKEL'S MUSICAL REVIEW

OCTOBER, 1900

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IN THIS NUMBER.

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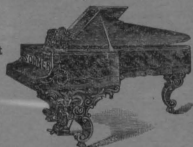


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ALEXANDER HENNEMAN, the well-known tenor, conductor and lecturer, has resumed his classes at his studio, Henneman's Hall, 3723 Olive street. Mr. Henneman is a graduate in piano and composition of Royal Academy of Music, Munich, Germany. Voice pupil and accompanist of M. Sbriglia, Paris, France. Author of "Vocal Exercises for all Voices," and of "Popular Method of Sight-Singing and Ear-Training."

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# MUSICAL REVIEW

October, 1900.

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

Vol. 23—No. 10.

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THOMAS M. HYLAND, . . . EDITOR

OCTOBER, 1900.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$2 per year—you receive nearly 1500 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music; keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

## S T. LOUIS MUSICAL ASSOCIATION.

The program committee of the festival have arranged that the monster chorus sing at the November concerts on Monday, Wednesday, and Friday evenings of each of the two weeks of the festival. At the outset, Pommer's Swabian Folk-Song, "Come, Come, Dorothy, Come"; Mendelssohn's "Forty-second Psalm"; Gounod's cantata, "Gallia," and the bridal chorus from Cowen's "Rose Maiden" were placed in rehearsal. These were followed by the chorals from Mozart's "Twelfth Mass," the cantata "Fair Ellen," by Bruch and several choral numbers by Richard Wagner. Mme. Lillian Nordica has consented to devote the only evening on which she can be in St. Louis, Nov. 5, to a participation in the Mendelssohn Psalm, and all the soprano solo numbers are assigned to this distinguished cantatrice. The orchestral accompaniment has been allotted to a specially selected body of ninety of the leading instrumentalists of St. Louis.

Evenings other than those already mentioned being devoted to solo, orchestral and special chorus work, the management has further provided for the appearance of the following world renowned artists: Mesdames Schumann-Heink, Lillian Blauvelt, Kath-

erine Fisk, Gertrude May Stein, Charlotte Marconda, Ericsson Bushnell, and W. H. Sherwood, America's leading pianist, and Herr Theodore Hoch, the famous cornet soloist.

The band concerts are also provided for, and popular brass and reed programs, participated in by 100 artists under the direction of Bandmaster Seymour, have been designed to afford lovers of resonant strains a precious opportunity to hear their favorite composers and the popular airs.

Mamie Hissem-DeMoss, soprano; William H. Rieger, tenor, and Ericsson Bushnell, bass. Mrs. DeMoss ranks among the first of coloratura singers.

The second symphony concert will occur Feb. 21, at which will be performed Schumann's "Symphony in D Minor." This work, commonly called the "Romantic Symphony," is the best known and most frequently performed of Schumann's orchestral compositions.

## CHORAL SYMPHONY SOCIETY.

At no time in its history has the Choral Symphony Society had such a brilliant outlook as it now enjoys. The subscription list is three times as great as it was at this time last year. Ten concerts are to be given. One a popular choral one, a popular orchestral, three oratorios, three symphonies and two artist concerts.

The season will open with a popular choral concert on Nov. 29, at which the society will introduce "Hiawatha's Wedding Feast," a cantata by Coleridge Taylor. This is a remarkable work by a new composer, who has lately achieved a widespread fame. The tenor role will be taken by Mr. H. Ryan Williams.

The first artist concert will be given Dec. 13, in which the great contralto, Mme. Schumann-Heink, will be the soloist.

The third concert of the season will be the annual performance of Handel's immortal "Messiah." The soloists will be Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto; George Hamlin, tenor; Charles W. Clark, bass; with Mr. Charles Gallowsy at the organ. All are well known here except Mrs. Jordan, who will make her first appearance. Her voice is said to be remarkable for clearness and strength.

The first symphony will be performed Jan. 10. Tschaisaikowski's symphony in 5 minor, popularly called "Pathétique," has been selected.

The fifth concert of the series will be given Jan. 24. The artist to appear will be Ernst von Dohnanyi, who made such phenomenal success in America last spring.

The next concert of this season will be a production of Haydn's oratorio, "The Creation," for which the soloists will be Mrs.

## VERDI'S SUBLIME WORK, "THE GREAT OPERAS."

It always falls to the lot of genius to perform the act that brings renown and fame in its wake. This is especially true regarding the literary work of Giuseppe Verdi entitled "The Great Operas." No man has done more to awaken the tender impulses and gladden the heart by his lyrical compositions. No more sublime strains have stirred the innermost soul than those which have emanated from that divine master, and now as a fitting end to his brilliant career he has blessed the world in the production of "The Great Operas." We are frank to admit this to be a masterpiece in its conception and execution and one which will not be outshone in the realm of musical literature. The scope of the work is broad and its treatment at the master's hand has been full and complete. Every opera is founded upon human sentiment embodied in tale or legend and expressed in narrative. Formerly, every legend was told in verse and often recited in song, and this custom may be said to still survive in opera. A correct knowledge of the legend of each opera may therefore be regarded as being positively indispensable to a thorough enjoyment of the lyrical rendition. This exact knowledge is supplied by the prose narrative given in this work in a masterful and fascinating manner. The work is truly artistic in the highest sense and the illustrations on every page are from the brushes of the world's famous artists. Altogether Verdi has surpassed himself in this production, and we are free to admit the fact that our knowledge has been greatly increased on this subject after having carefully reviewed this great work, and we believe it will be indispensable to every musician and lover of music.

## THE CAREER OF GOLDMARK.

The composer, Charles Goldmark, who last month celebrated his seventieth birthday, was born in 1830, at Keszthely, in Hungary, and came from humble stock. He studied the violin at Oldenburg and Vienna, where, in 1857, he gave his first concert. In 1858 and 1859 he lived at Budapest, where he composed chamber music. In 1875 his "Queen of Sheba" was produced at Vienna and Bologna. "Merlin" was heard at Vienna in 1886. Other operas and a large number of orchestral pieces have since appeared. Goldmark passes

much of his time at Gmunden, and is still actively engaged in composition. His "Queen of Sheba" and "Merlin" have both been given in this city under the direction of Seidl. His "Sakuntala" overture is a well-known and popular specimen of his orchestral work.

AN American tour of the Leipzig Philharmonic Orchestra under the leadership of Hans Winderstein is said to have been arranged for by Mme. Norma Knupfel who has just returned to this country from abroad. The orchestra, consisting of eighty men, is announced to arrive in November.

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

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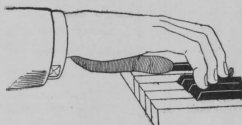
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# GENERAL EDITORIAL REMARKS.

## MANNER OF PRACTICING THE EXERCISES IN THIS BOOK.

1. The first note of each exercise is to be struck from the wrist, as indicated by the arrow  $\swarrow$ . Having struck the first note, the next note is to be struck with a finger stroke, and connected with the previous note perfectly *legato*.
2. By *legato* is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.
3. In repeating an exercise, instead of again striking the first note from the wrist, connect it *legato* with the last note of the measure. See examples 1, 2, 3 and 4 next page.
4. If you desire a beautiful, firm, full, velvety tone hold the fingers rounded (archlike) in striking. See illustration No. 1. Never permit the first joint of the finger to relax so that the first two phalanges (bones) of the fingers form a curved line inward, as shown by illustration No. 2. This is a fault committed by ninety-five out of every hundred pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.



NO. 1.—CORRECT POSITION.



NO. 2.—FAULTY POSITION.

5. Divide the time of practice equally between the hands.
6. Never play any exercise with both hands until each hand has practiced its part alone, and can play it perfectly. Practicing both hands simultaneously is bad, as the student cannot observe the faults of both hands at the same time.
7. At first always practice *piano*; to play *forte* only tends to stiffen the muscles of the hands, which should at all times be perfectly relaxed.
8. In raising the fingers to strike, which should be entirely from the knuckle joints, do not force the fingers higher than they can go with ease. All straining is detrimental to the acquirement of a good touch, as it stiffens the muscles.
9. Be very careful to keep the fingers rounded both in raising and striking; to straighten and bend them again is lost motion and very detrimental to a good touch. The finger should retain a rounded position at all times, and the action of lifting the finger be confined to the knuckle joint.
10. When an exercise can be played perfectly *piano* try it a little louder, but as soon as the muscles stiffen in the least and arm pressure is used instead of mere finger work, return to *piano* practice.
11. Be careful never to allow the hands to slant, causing the fingers to strike sideways—the top of the hand should at all times be perfectly level.
12. Never practice the exercises in a mechanical manner. Unless the attention is upon the work, such practice is absolutely worse than none at all, as it produces only bad habits.
13. Devote daily no less than a quarter of an hour to the finger exercises and a quarter of an hour to the scales. Such practice will in the course of a year enable you to play with ease difficulties in a manner that will astonish you and your friends.
14. Remember that the five finger exercise, arpeggios and scales are the foundation of the art of playing the piano well.

CARL SIDUS'

5

# TECHNICAL EXERCISES.

for the  
Development of the Fingers.

PART I.

SECTION I.

FIVE FINGER POSITION.

Each exercise is to be studied as shown in the following four examples. Begin very slowly. When the fingers have become more flexible gradually increase the speed.

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

No 1 illustrated.

EXAMPLE I.

EXAMPLE II.

EXAMPLE III.

EXAMPLE IV.

Repeat each exercise from 4 to 8 times.

Fingering for the right hand.

Fingering for the left hand.

The position of the left hand is two octaves lower than that of the right hand.

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11

10.

12.

14.

16.

17.

18.

20.

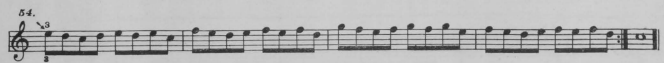
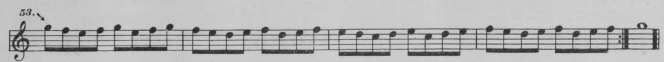
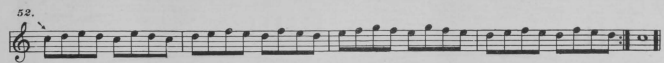
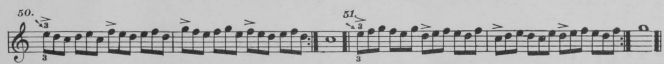
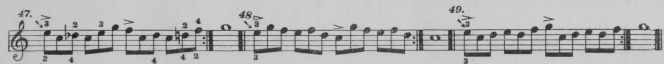
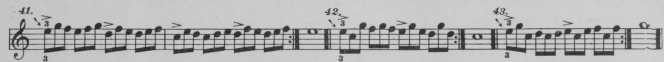
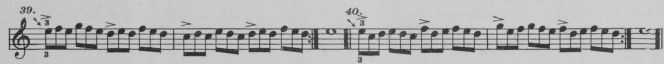
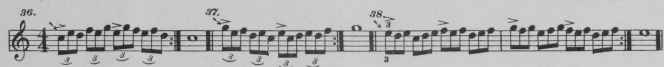
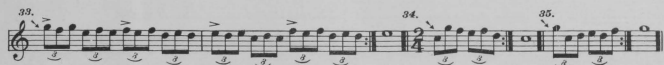
22.

24.

26.

29.





It is now advisable to practice all the exercises in Section I. in the keys of D flat major, E flat major, B flat major and B major with the same fingering as it gives the fingers independence in mixed positions.

Location of the hands in practicing these exercises.

D flat major.      E flat major.      B flat major.      B major.

Left hand an octave lower.      Left hand two octave lower.

## SECTION II.

### DOUBLE NOTES.

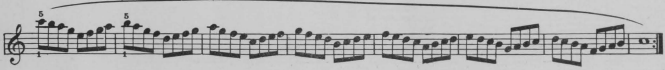
In the study of the exercises in double notes be very careful not to arpeggio, (break the thirds) nor to accent one note more than another.

Left hand two octaves lower.

### EXERCISES WITH MOVING HAND.

To be studied with the various fingerings indicated.

Left hand an octave lower.



Exercises for the distention of the fingers.



Left hand two octaves lower.



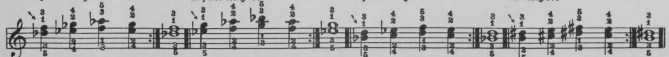
Exercises in Section II are now to be practiced in the keys of D flat major, E flat major, B flat major and B major.

D flat major.

E flat major.

B flat major.

B major.



The transposing of the Nos from 9 to 18 into the keys of D flat major, E flat major, B flat major, and B major and others will be of special value, the importance of which can not be overestimated.

## SECTION III.

In the following exercises the aim is to acquire independence of the fingers. While some of the fingers are engaged holding down keys, the others play the notes allotted them. At first this may prove quite difficult, careful practice however will establish the independence sought.

The whole notes in brackets ( ) are not to be struck the keys representing them are to be simply pressed down and kept down while the other fingers are exercising.

## FIVE FINGER POSITION.

Exercises 1 through 30 are arranged in five rows. Each exercise is written on a single treble clef staff. Exercises 1-6 are in G major. Exercises 7-12 are in D major. Exercises 13-18 are in A major. Exercises 19-24 are in E major. Exercises 25-30 are in B major. Exercises 1-6, 7-12, 13-18, and 25-30 consist of single notes, some with fingerings (1-5) and some with whole notes in brackets. Exercises 19-24 consist of chords (dyads and triads) with fingerings.

The exercises are to be practiced also in the keys of D flat major, E flat major, B flat major, and B major.

Four exercises are shown, each on a single treble clef staff. The first is labeled 'B flat major' and the second 'E flat major'. The last two are labeled 'B flat major' and 'B major'. Each exercise consists of a sequence of notes with fingerings (1-5) and some notes in brackets.

Exercises in single and double notes. Having played each exercise fluently alone play from Nos 31 to 42 uninterruptedly repeating each exercise two to four times before going to the next.

Exercises 31 through 38 are arranged in two rows. Each exercise is written on a single treble clef staff. Exercises 31-34 are in G major, 35-38 are in D major. Exercises 31-34 consist of single notes with fingerings. Exercises 35-38 consist of double notes (dyads) with fingerings.

39. 40. 41. 42.

43. 44. 45.

The exercises from Nos 31 to 45 should also be practiced in the keys of D flat major, E flat major, B flat major and B major.

#### SECTION IV.

Special exercises of great usefulness in acquiring independence of the fingers.

1.

Left hand an octave lower.

2.

3.

4.

When played with both hands together, the left hand plays two octaves lower.

5.

6.

7.

When the student has finished these five finger exercises it is recommended to take up "Charles Schillinger's Technical Exercises" which contain all the researches of Carl Tausig, Paderewski and Hans von Bülow.

# DAS ZAUBERLIED.

## THY MAGIC SONG.

Revised edition by the author.

Erik Meyer-Helmund Op. 21, No. 2.

Op. - 69.

*Trüumerisch, doch nicht schleppend.*

Dreamily, but not dragging.

2. Und im mer-dar er

1. Wenn dein ich denk dann.

1 In thoughts of thee I

2. But e-ven now my

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The vocal line is in G major, 4/4 time, and begins with a whole rest followed by a half note G, a quarter note A, and a half note B. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and arpeggios. Pedal markings and fingering numbers are present throughout.

2. klingt nun leis! Die See - le mir..... be - rü - ckend, Gar

1. sinn' ich oft In träu - me - ri - schem Gang.....

1. si - lent grow With thy..... sweet im - age near  
2. soul..... is fill'd With rap - ture sweet en - tran - cing

The second system continues the musical score with a vocal line and two piano accompaniment staves. The vocal line includes the lyrics from the previous system and continues with '1. si - lent grow With thy..... sweet im - age near' and '2. soul..... is fill'd With rap - ture sweet en - tran - cing'. The piano accompaniment continues with similar textures, including arpeggiated chords and a consistent bass line. Pedal markings and fingering numbers are included.

2. hold..... die süß me - lod' - sche Weis; Er - inn - rungs roll be -  
 1. Weiss nicht was ich von dir ge - hofft, ..... Weiss nicht wa - rum mir

1. Nor can I say why this is so ..... Nor why it brings me  
 2. Dear mem'rys strains so clear dis - tilld ..... I hear them soft ad -

or thus.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Gar

2. glü ckend  
 1. bang

1. fear .....  
 2. vanc - ing

mf

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

2. hold..... die süß me - lod' - sche Weis; Er - inn - rungs roll be - glü ckend  
 1. Weiss nicht was ich von dir ge - hofft, Weiss nicht wa - rum mir bang

1. Nor can I say why this is so ..... Nor why it brings me fear .....  
 2. Dear mem'rys strains so clear dis - tilld ..... I hear them soft ad - vanc - ing

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

2. Denn seit dem Tag an dem ich schied Von ew'ger Lieb' be-  
 1. Weiss ich - nes nur seit dem ich schied Von deinem Heiz be-  
 dolce. *crex.*

1. But this I know since help - less quite I left oh love thy  
 2. For since the day I bade a - dieu To love that help - less

2. zuwin - gen Von ew'ger Lieb' be - zuwin - gen  
 1. zuwin - gen Von dei - nem Heiz be - zuwin - gen  
 poco *accelerando* *crex.*

1. charm - ing I left oh love thy charm - ing me  
 2. bound - me To love that help - less bound me

Più moto.  
 2. Hor ich ach nur dein Zau - ber - lied  
 1. Du hast mit dei - nem Zau - ber - lied  
 sehr leidenschaftlich.

1. Nought but the ma - gie of thy voice  
 2. No oth - er voice can charm a new

2. Tief in mein Herz ge - sun - gen  
 1. Dich in mein Herz ge - sun - gen

1. Can still my hearts a - larm - ing me  
 2. Thy ma - gie voice hath bound me



2. Hör ich ach mer... dein Zau - ber - lied ..... 5  
 1. Du hast mit dei - nem Zau - ber - lied .....

1. Nought but the ma - gic of thy voice  
 2. No oth - er voice can charm a new

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

or thus.

2. Tief in mein Herz ..... ge - sun - - - gen .....  
 1. Dich in mein Herz ..... ge - sun - - - gen .....

1. Can still my hearts ..... a larm - ing  
 2. Thy ma - gic voice ..... hath bound ne

*poco rit.*  
*f*  
*a tempo*  
*ff*

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

*poco a poco*  
*dim. e rit.*

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

\* Ped.   \* Ped.   \* Ped.   \* Ped.   1130 - 4   \* Ped.

## OUR GIRLS.

Tempo di marcia.  $\text{♩} = 92$ 

Secondo.

Paul Jones. Op. 71.

Musical score for "OUR GIRLS." by Paul Jones, Op. 71. The score is in bass clef with a 2/4 time signature and a tempo of 92. It consists of six systems of piano accompaniment. The first system includes dynamic markings of forte (*f*) and piano (*p*), and fingerings such as 1-2-3-4 and 2-5-3. Pedal markings (Ped.) and asterisks (\*) are used throughout. The second system continues with similar dynamics and fingerings. The third system features a series of chords in the right hand and rests in the left hand, with "Ped." markings. The fourth system continues with chords and rests. The fifth system includes a "piano" marking and "Ped." markings. The sixth system concludes with "Ped." markings and a final chord. The number "1400-8" is printed at the bottom of the sixth system.



First system of the piano score. The right hand (treble clef) features a melodic line with slurs and fingerings (1-2-1, 2-1, 1-2-1, 1-2-1, 1-2-1, 1-2-1, 1-2-1, 1-2-1). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *p*. Pedal markings are present below the left hand.

Second system of the piano score. The right hand continues with block chords and some melodic fragments. The left hand consists of sustained chords. Dynamics include *p*. Pedal markings are present below the left hand.

Third system of the piano score. The right hand features more complex chordal textures and some melodic lines. The left hand continues with sustained chords. Dynamics include *f*. Pedal markings are present below the left hand.

Fourth system of the piano score. The right hand continues with block chords and some melodic fragments. The left hand consists of sustained chords. Dynamics include *f*. Pedal markings are present below the left hand.

Fifth system of the piano score. The right hand continues with block chords and some melodic fragments. The left hand consists of sustained chords. Dynamics include *f*. Pedal markings are present below the left hand. The number "1400-8" is printed below the left hand.

## Primo.

5

*f*

Ped.

## Cantabile.

*p*

‡ Ped. ○ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped.

‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped.

‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped.

‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. ‡ Ped. \*

## Risoluto.

## Secondo.

Musical score for "Risoluto. Secondo." in bass clef, 2/4 time. The score consists of six systems of two staves each. The upper staff is the right hand and the lower staff is the left hand.

**System 1:** Right hand starts with a *ff* dynamic, playing chords and eighth notes. Left hand plays a steady eighth-note accompaniment. Pedal markings are present in both hands.

**System 2:** Right hand continues with chords. Left hand has rests. Pedal markings are present in both hands.

**System 3:** Similar to System 2, with rests in the left hand. Pedal markings are present in both hands.

**System 4:** Right hand features sixteenth-note passages with *f* dynamics. Left hand has rests. Pedal markings are present in both hands.

**System 5:** Similar to System 4, with sixteenth-note passages in the right hand. Pedal markings are present in both hands.

**System 6:** Right hand plays chords. Left hand has rests. Pedal markings are present in both hands.

The score concludes with a double bar line and repeat dots.

Primo.

7

Risoluto.

*ff* *mf*

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

Cantabile.

*f*

! Ped. ! Ped. ! Ped. ! Ped. ! Ped. ! Ped. ! Ped.

! Ped. ! Ped. ! Ped. ! Ped. ! Ped. ! Ped. ! Ped.

*f* *sf*

Ped. \*

*f* *sf*

\* Ped. \*

*mf* *sf*

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

First system of musical notation. The right hand plays chords in a steady rhythm. The left hand has a sparse accompaniment. Pedal markings are present below the left hand.

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

Second system of musical notation. The right hand continues with chords. The left hand has a more active accompaniment. Pedal markings are present below the left hand.

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

Third system of musical notation. The right hand continues with chords. The left hand has a more active accompaniment. Pedal markings are present below the left hand.

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

Fourth system of musical notation. The right hand has a more active accompaniment with some melodic lines. The left hand has a more active accompaniment. Pedal markings are present below the left hand.

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

Fifth system of musical notation. The right hand has a more active accompaniment with some melodic lines. The left hand has a more active accompaniment. Pedal markings are present below the left hand.

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



## Primo.

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# BEETHOVEN

Allegro from Symphony in C major, Opus 21

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

Carl Sidus Op. 79

Allegro  $\text{♩} = 88$ .

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

*p*

*f*

*mf*

*simil.*

*Ped.*

577-3

4 Cantabile.

Musical score system 1, measures 1-4. Treble clef, 3/4 time. Dynamics: *p*. Pedal markings: Ped. (circled), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star).

Musical score system 2, measures 5-8. Treble clef, 3/4 time. Dynamics: *f*. Pedal markings: Ped. (circled), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star).

Musical score system 3, measures 9-12. Treble clef, 3/4 time. Dynamics: *ff*. Pedal markings: Ped. (circled), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star).

Musical score system 4, measures 13-16. Treble clef, 3/4 time. Dynamics: *ff*. Pedal markings: Ped. (circled), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star).

Musical score system 5, measures 17-20. Treble clef, 3/4 time. Dynamics: *ff*. Pedal markings: Ped. (circled), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star), Ped. (circled with star).

cen do *ff* *f*

○ Ped. ○ Ped. ○ Ped. ○

Detailed description: This system shows the beginning of a musical piece. The right hand has a vocal line with lyrics 'cen do' and a piano accompaniment. The left hand features a steady eighth-note bass line. Pedal points are indicated by circles with 'Ped.' underneath. Dynamics include *ff* and *f*. Fingerings are shown with numbers 1-3.

*mf* *f*

Detailed description: This system continues the piece with more complex piano accompaniment in the right hand, including sixteenth-note patterns. The left hand maintains the eighth-note bass line. Dynamics range from *mf* to *f*. Fingerings are indicated throughout.

*simile* *f*

Detailed description: This system features a 'simile' marking in the left hand, indicating a continuation of the previous texture. The right hand continues with intricate piano accompaniment. Dynamics include *f*. Fingerings are shown.

*f* *f*

1. 2.

Ped. ○ Ped. ○

Detailed description: This system includes a first and second ending. The first ending leads to a repeat, and the second ending concludes the phrase. Dynamics are *f*. Pedal points are marked with circles and 'Ped.'. Fingerings are indicated.

*simile*

Detailed description: This system continues with a 'simile' marking in the left hand. The right hand has complex piano accompaniment. The system ends with a double bar line. Fingerings are indicated.

# KATIE'S FAVORITE SCHOTTISCHE

3

Notes marked with an arrow  $\swarrow$ , must be struck from the wrist.

Carl. Sidus Op.103.

*Allegretto.*  $\text{♩} = 104$ .

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as notes, rests, beams, and slurs. Pedal markings ('Ped.') are placed below the bass staff in several measures. Dynamic markings ('f') are used to indicate forte passages. Fingerings (1-5) and articulation marks (arrows) are provided for many notes to guide the performer. The piece concludes with a double bar line and repeat dots.

749 - 3

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First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1-2-3, 4-3-2, 1-2-3, 4-3-2, 1-2-3, 4-3-2, 1-2-3, 4-3-2). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and a circled star symbol.

Second system of musical notation. The right hand continues with slurred passages and fingerings. The left hand has a more active role with chords and moving lines. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and a circled star symbol.

Third system of musical notation. The right hand features complex, multi-measure slurred passages with intricate fingerings. The left hand continues with harmonic support. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and a circled star symbol.

Fourth system of musical notation. The right hand has a more active melodic line with slurs and fingerings. The left hand features chords and moving lines. The dynamic marking *f* is present. Pedal points are indicated by 'Ped.' and a circled star symbol.

Fifth system of musical notation. The right hand continues with slurred passages and fingerings. The left hand has a more active role with chords and moving lines. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and a circled star symbol.

First system of musical notation. The treble clef staff contains a melodic line with notes and rests, and the bass clef staff contains a harmonic accompaniment. Fingerings are indicated by numbers 1-5. Pedal markings are present below the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff provides accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. The treble clef staff features more complex melodic patterns. The bass clef staff accompaniment includes some chords with multiple notes. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble clef staff continues with melodic development. The bass clef staff accompaniment includes some chords with multiple notes. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble clef staff continues with melodic development. The bass clef staff accompaniment includes some chords with multiple notes. Pedal markings are present below the bass staff.

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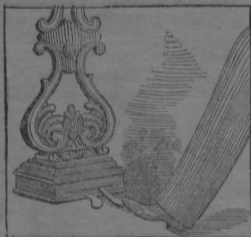
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