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JULY, 1905

Vol. 30

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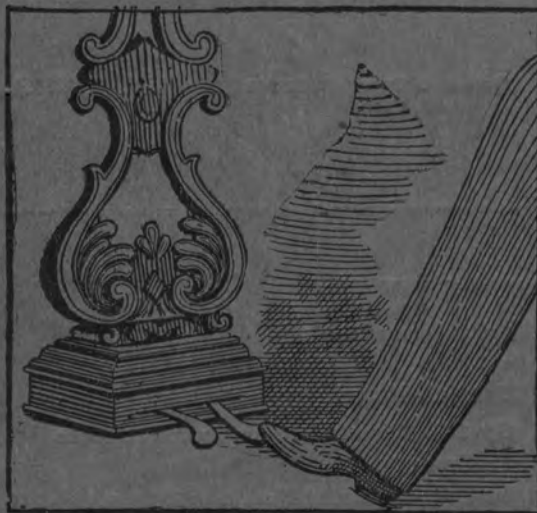
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SCHUBERT.

Lachner in his Recollections, lately published in a Munich journal, thus describes Schubert as he saw him at Vienna in 1822. "I often saw at the restaurant that I frequented in the Stephan's Platz a young man whose physiognomy was not that of all the world. A round, flat, rather puffy face, a prominent brow, protruding lips, a turned up nose, hair curly but thin, gave his head an original look. His height was above the average, his back and shoulders were stooping. As he always wore spectacles his look seemed fixed, but when the conversation turned on music his eyes began to glitter and his face became animated.

"This young man was Franz Schubert, a name then known only in a narrow circle, but which ten years later attracted the attention of the whole musical world. By him I made

the acquaintance of Bauernfeld, Schwind, Randhartinger, Lenau, Anastase, Grun, Grillparzer, Castelli, Karajan, Dessauer, Fenchtersleben, &c. We often met at the tavern Zum Stern, where the poets read us their last productions.

"When, in 1829, I became conductor at the Karthnerthor Theater, I availed myself of my acquaintance in the musical world to produce the grand instrumental compositions of Schubert. There the grand octuor, op. 166, for wind and strings, was produced for the first time, and the superb string quartet in D minor with variations on the air of Death and the Maiden. This quarter, much admired today and considered a masterpiece in its style, was far from winning all votes at first. The first violin, Sch—, who, probably from his great age, was not up to the level of his task, ventured to say to the composer: 'Brother, that's good for nothing, let us put it aside. Stick to your songs.' Thereupon Schubert quickly collected the sheets of music and locked them up in his desk forever.

"In 1828 I completed my first opera, Die Burgschaft. It was accepted by the theatre at Pesth, where it was to be produced in October. Naturally, I was very desirous for Schubert to be present at the first performance. But, although he was invited in a most pressing manner by our common friend, Schindler, he did not appear, nor even reply to Schindler's long letter.

"When I returned to Vienna I received a sad explanation of the mystery. Our friend was confined to his bed, dangerously sick with typhoid fever. I shall always remember his words, 'Such a weight oppresses me that I feel as if my body was falling across the bed.' In spite of the extreme weakness betrayed by this remark, he spoke of different projects for the future, and seemed to rejoice at the prospects of his recovery, which would permit him to finish his opera, The Count of Gleichen.

"Next day business called me to Darmstadt, where the news of his death reached me. It took place November 19."

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MUSICIAN'S REVIEW

JULY, 1905.

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THOMAS M. HYLAND, . . . EDITOR

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THE FACTORS OF THE PIANIST'S ART.

Millions of pages of black spots laid upon staves of five lines are in the world. Some of them were written by men of marvelous genius, and, though they represent nothing but sequences of sounds in orderly array, the judgment of the world has accorded them fellowship with the works of Michael Angelo and Dante, that speak at once through the eye to the heart of every man who can see and read. Even the dramas of Shakespeare live in the seclusion of the library, for the printed word vitalizes the imagination, and the tragedy of "Hamlet" enacts itself within the four walls of a man's skull. But music, says an exchange, the one art that has no exemplar in nature, and whose printed symbols are as mystic to the man of ordinary culture as the hieroglyphs on the tombs of the Pharaohs, must wait always the mediation of the interpretative artist. Whether music be, as Dr. Hanslick would have us believe, only ingenious arabesques of tone, or, as the program composers assert, the symbolism of emotions too great for words, the pathetic fact remains that it lies dead and tombed in the printed page, save when the Gabriels of art sound it in the trumpet tones of its own resurrection. Then it fills the earth with its glory, and the spirit of man bows before it.

It is not strange, therefore, that, when the interpretative musician sits robed in the garments of high priesthood in the temple of music, the devotees should sometimes forget the gods whose administrator he is, and should bend the knee of worship before him. His mission is so gracious, so beneficent, so mysterious in its methods, and withal so potent in its results, that he becomes at once a teacher, a benefactor, and a ruler. It is altogether too

easy to dispose of the public absorption in the piano playing of Paderewski by calling it the hysteria of women. There is plenty of that and to spare, but hysteria is not, under the guidance of suggestive therapeutics, to come and go at an operator's will, nor is it characteristic of the male of our species, who may be seen in most of his varieties at the concerts of the Polish pianist. Let us then, for the sake of enlightenment as to our own emotional subserviency, inquire wherein lies the power of this man. Let us lay aside all consideration of the value of the music he performs, and come at once to the performance itself. Why does this man move us all so that we call him great? To answer that question demands a review of piano playing and an application of certain deductions therefrom to the particular player before us.

Let us look first, then, at the technical aspect of his playing, for that is what is most patent. It lies at the very gate of observation, and invites us to enter. The technics of piano playing in their lowest sense are the mechanics, the operations of the machinery of fingers, wrists and arms. Let it be admitted at once that technics include ability to strike without error and at a given speed all the notes down in a composition. The street pianos, operated by turning a crank, possess the best technic of this kind; but their music is fit only for hades. The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed.

Back in the pre-Mozartian period, Emanuel Bach wrote: "Methinks music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." Every advance in the art of piano playing since Emanuel Bach's day has been made by men endeavoring to do precisely the same thing. Mozart followed the son of the great Sebastian in both theory and practice. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile style for the instrument, and constructed much of his music of passages found-

ed on the scale. It must be borne in mind that the piano of Mozart's day was the old harpsichord, whose fleeting tones never could have lent themselves to the mass effects of later composition.

When Clementi began to write for the English piano, with its heavy strings and long hammer fall, he aimed at greater sonority than had been known before, and introduced runs in thirds, sixths and chords. Beethoven was satisfied with Clementi's technic, and made no advance in piano playing per se. The mighty Ludwig was occupied with revealing the emotional possibilities of music, and it is an undeniable fact that some of his piano compositions, great, indeed, as pure music, are not characteristic of the instrument for which they were written. It remained for later musicians to show how the new percussive effects could be made amenable to the fundamental command that the piano must sing. Chopin and Liszt explored the resources of the modern instrument, and to them we owe the revelation of its possibilities in variety of tonal quality and vocal sound. The secrets of modern tone may be traced to two principal factors—perfectly equal development of all the fingers, which leads to their absolute independence, and management of the pedals.

The supreme achievement of Paderewski's technic is its demonstration that the singing tone and perfect control of every variety of tone color are possible in all circumstances, no matter how difficult the passage. This is the acme of technical accomplishment, and it is the explanation of the marvelous witchery of sound which the Polish pianist produces from the blows of hammers on metal strings. There was a time when it was considered sufficient to play a rapid running passage or involved phrases smoothly, accurately, and without pounding. But that has not satisfied Paderewski. He has held the theory that the singing tone must be preserved at all hazards, and his study has been to perfect his digital facility to that end. His control of the striking force of his fingers is masterful. His employment of the different positions of fingers, wrists, and forearms is always correct, and its results are perfect. Pianists know that some teachers advocate the elevation of the back of the hand, and others its depression. Paderewski uses either position, according to the tone he desires to produce. And his pedaling is simply beyond description. He seems to do almost as

much playing with his feet as with his hands. And it is all for the sake of tone color, for it is the combination of expert pedaling with the variety of touch that colors the tones.

But even the singing tone would become monotonous were there no rhythm in the playing. Rhythm in piano playing resolves itself into correct timing and accentuation. Every note must have its proper duration or the rhythm is disturbed. Every tone must be sounded with the correct dynamic relationship to those which precede it and those which follow it, or the rhythm disappears. Further than that the contours of the melodies are spoiled. The phrasing is disarranged, and the musical outline of the composition is distorted. Rhythm is, of course, primarily a matter of artistic judgment, but it is conveyed to the hearer by the blows of the fingers, and is the mechanical result of absolutely just distri-

bution of force. It is, therefore, dependent on the same technical accomplishments as tone-color. Paderewski's rhythm is flawless. He never offends the most judicious listener either in quality or dynamics, but on the contrary accentuates in such a manner that the phrasing of a composition comes out in the clearest possible light.

So much for the mechanical features of Paderewski's playing. But behind the technic is the soul of an artist. Without musical emotion that can be communicated to the hearer the most exquisite touch in the world will have no effect. Temperament, temperament is what we all cry for. What is temperament? It is hard to define, but easy to discern. We know that Jean de Reszke radiates with it, and that Melba is absolutely without it. All we can say of it is that it is musical organization. It is the vital spark which lies in the soul of

[Continued on page 20]

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...BY...

CHARLES KUNKEL.

an artist to be fanned into luminous fire by the sound of his own music, so that the world may bask in the splendid glow. It is inspiration, for which poor, yearning hungry aspiration is so often mistaken.

Paderewski has a powerful musical organization. He is, as Mr. Swinburne would phrase it, "filled full to the lips and eyes" with temperament. He throbs with emotion, which may be accepted as the threefold product of nationality, personal character, and experience. The Poles are a keenly susceptible people, and they are full of fire and passion. They have suffered much, and their emotions have become a part of their national heritage. Paderewski is a Pole, and he is one who combines national characteristics with a gentle, amiable, and sensitive character of his own. This is not the place to speak of personal experiences which have deepened the emotional nature of this artist. It may suffice to recall the old story of the singing master who, on hearing an unimpassioned soprano, said: "If I were that woman's teacher I would marry her and break her heart; and in two years she would be the greatest singer in Europe."

The province of the intellect in the study of music for performance is by no means difficult to determine. It is the designing power, and the design must be based upon a full and sympathetic perception of the formal and emotional beauty of the work in hand. Christiani, in his "Principles of Expression in Pianoforte Playing," allots this work to emotion, which he describes as the power of conceiving and divining the beautiful. This, of course, is only a partial statement of the truth. The emotion of a musician contributes the sympathetic element without which no amount of intellectual application will be sufficient to reveal the content of a composition. The player must be able to feel the composer's emotion or he cannot reproduce it for the hearer. Dr. von Bulow failed here; he showed with much skill the constructive, or purely musical, beauty of every work, but he could not transfer its emotion. On the other hand, emotion without complete intellectual perception results in mere sentimentalism, and is more likely to obscure than reveal the constructive work of the composer.

The intellect, therefore, has a twofold duty. First comes the acquisition of information as to the general character and purpose of the period to which a composition belongs and the individual theories of the composer. No player, for example, is justified in reading a Mozart sonata as if it were the work of a contemporaneous composer. He is in duty bound to remember the general character of piano music in Mozart's days, and also the glorious boy's own personal theories as to piano playing. The second and more serious business of the intellect is to make a keen and exhaustive analysis of the work in hand, to the end that in the reading the artistic proportions designed by the composer may be faithfully preserved. From these two operations of the intellect we get a synthetic result, which is usually termed a reading. The technical manifestations of this reading are in the general tempo, the placing of crescendi and diminuendi, of forte and piano, of hard and soft touch, of staccato and legato, or what is usually included under the vague expression, light and shade.

Variety of tone color, contrasts of power, and all the other elements of musical expression may be distributed in such a way as to produce a ravishing effect upon the ear without result-

ing in truly artistic work. It is only when the intellect has so analyzed the work that these things are correctly placed that the masterpiece glows before us in its original power, convincing us and swaying our emotions. Paderewski is a man of well-disciplined mind. He has broadened his perceptions and strengthened his reasoning power by the study of many subjects not connected with music. His innate refinement has been polished by culture, and he has also made himself a complete master of musical construction. He analyzes a composition with the skill of a mathematician, but with the feeling of a man of powerful musical temperament. That he goes through this analytical process with the smallest works in his repertory, as well as with the largest, is abundantly demonstrated by the exquisite adjustment of his purely technical effects. Not a single measure is ever read in a slovely manner, but each one is treated with the most loving care for its melodic outline, its individual rhythm, its rhythmic relation to the remainder of the phrase, and its office as an element in the composition as a whole. No matter how rapid or mechanically difficult the passage, the result of Paderewski's private study as revealed to his hearers is manifested in this remarkable insistence upon the artistic relations of the thousands of tones in a composition, coupled with a mastery of tone color, which preserves at all times the vocal illusion.

It is true that some compositions in the repertory of the piano have been read more convincingly by other players. But, taking the piano list as a whole, Paderewski shows a deeper emotional sympathy with the greater part of it and a fuller intellectual mastery of

that part than any other player since the palmy days of Rubinstein.

The astounding influence which this pianist gains over every audience, then, is due, first, to his ability to construct a reading which is justified by the intellect and vitalized by emotion, and, second, to his incomparably beautiful execution, which ravishes the ear with its caressing tones. That there is a good deal of silly sensationalism, hysteria, and unreasoning hero worship in the behavior of his audiences is not to be denied, for many sentimental young women who have no knowledge of the higher beauties of piano playing and no conception of the masterpieces of piano composition attend these performances. But those who have a serious regard for musical art are also stirred to the depths by this man's work, and it is out of respect for them that this study has been penned.

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una corda. (with soft pedal.)

A The small note indicates that the interval of a whole step is to be trilled.

Follow the first note G flat with the note A flat if the piano does not possess the high B flat.
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Cantabile. (Singing.)

THEME.

The musical score is divided into six systems, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes fingerings (e.g., 2, 2, 3, 4, 2, 4, 2) and articulations like *Leg.* and **P*P*Leg.*. The second system introduces *pp* dynamics and the instruction *una corda.*. The third system features *f* dynamics and *tre corda.*. The fourth system includes *una corda.* and *Leg.* markings. The fifth system is marked *pp* and contains a series of slurred sixteenth-note patterns. The sixth system continues with *Leg.* markings and includes the instruction *L. H.* above the staff.

8

Musical score for the first system, featuring a treble and bass clef with various musical notations including slurs, ties, and dynamic markings like "Led." and "pp".

Volante. (Flying)

L'istesso tempo.
Var. I.

Musical score for the second system, including a treble clef with a 4/4 time signature, dynamic markings like "f" and "p", and performance instructions such as "tre corde" and "L. H.". It features a series of sixteenth notes with slurs and fingerings.

Musical score for the third system, continuing the "Volante" section with complex rhythmic patterns and dynamic markings.

Musical score for the fourth system, featuring a treble clef with a 4/4 time signature and dynamic markings like "p" and "L. H.". It includes a series of sixteenth notes with slurs and fingerings.

Musical score for the fifth system, including a treble clef with a 4/4 time signature and dynamic markings like "p" and "L. H.". It includes a series of sixteenth notes with slurs and fingerings.

pp

pp Begin the run on the third note A, if the piano does not possess the B flat.
una corda.

una corda

f tre corde.

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

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

pp (una corda.)

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

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

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

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

FUNERAL MARCH.

Tempo di Marcia.

(In March time.) ♩ = 66

"Down in de Cornfield, hear dat mournful sound;
All de Darkeys am a weeping Massa's in the cold, cold ground!"

Var. II.

una corda. *pp* *mf* *pp* *una corda.* *tre corda.* *pp*

(A) 8--- *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* *

This 8--- sign signifies that the notes are to be played an octave lower.

mf *tre corda.* *una corda.* *pp* *pizzicato.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

8--- * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* *

pp *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

* *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* *

pp *mf* *tre corda.* *cresc.*

* *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* *

Grandioso. *f* *ff* *f*

* *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* * *ten.* *

First system of musical notation. Treble and bass staves. Includes dynamic markings *mf*, *p*, and *f*. Fingerings are indicated with numbers 1-5. Pedal points are marked with *Ped. and a clef symbol.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *dim.*, *p*, and *una corda*. Fingerings are indicated with numbers 1-5. Pedal points are marked with *Ped. and a clef symbol.

TRIO. *una corda. Dolcissimo. (With the utmost delicacy.)*

Third system of musical notation, beginning the Trio section. Treble and bass staves. Includes dynamic markings *p* and *pp*. Fingerings are indicated with numbers 1-5. Pedal points are marked with *Ped. and a clef symbol.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *p* and *pp*. Fingerings are indicated with numbers 1-5. Pedal points are marked with *Ped. and a clef symbol.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *p* and *pp*. Fingerings are indicated with numbers 1-5. Pedal points are marked with *Ped. and a clef symbol.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *p* and *pp*. Fingerings are indicated with numbers 1-5. Pedal points are marked with *Ped. and a clef symbol.

ff * *Ped.* * *dim.*

molto dim. * *pp* *

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

"Now de orange-trees an blooming?"

pp *una corda* * *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.* *

Tre corda.

First system of musical notation. Treble clef, bass clef. Includes triplets and dynamic markings like *p*. Pedal points are marked with *ped.* and asterisks.

Second system of musical notation. Includes a *cresc.* marking. Pedal points are marked with *ped.* and asterisks.

Third system of musical notation. Includes a *f* marking. Pedal points are marked with *ped.* and asterisks.

Fourth system of musical notation. Pedal points are marked with *ped.* and asterisks.

Fifth system of musical notation. Includes the instruction: *mf* The second time both hands an octave higher and *ppp* (*una corda.*) Pedal points are marked with *ped.* and asterisks.

Sixth system of musical notation. Pedal points are marked with *ped.* and asterisks.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

1.

2.

Tre corda.

pp

3

3

3

3

3

* Ped.

*

Repeat the part an octave higher ppp

Alla Banjo (Like a Banjo.) "I try to drive away my sorrow.
Allegretto ♩ - 112 Pickin' on the old banjo."
Ben misurato. (The time well measured.)

pizzicato.

1st. time *f*
2nd. time *pp*

pizzicato.

First system of musical notation. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (3, 5, 4, 3, 5, 2, 4). The lower staff is in bass clef and contains a bass line with slurs and fingerings (6, 6, 6). Dynamics include *f* and *p*. There are two asterisks (*) below the staves.

1st. time *f* 2nd. time *pp*.

Second system of musical notation. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (3, 1, 1, 3, 1, 2, 4, 4, 2, 2). The lower staff is in bass clef and contains a bass line with slurs and fingerings (1, 5). Dynamics include *f* and *pp*.

Third system of musical notation. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (3, 1, 1, 2, 1). The lower staff is in bass clef and contains a bass line with slurs and fingerings (1, 2, 3). Dynamics include *f*.

Fourth system of musical notation. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (3, 1, 1, 2, 1). The lower staff is in bass clef and contains a bass line with slurs and fingerings (1, 2). Dynamics include *pp*.

Fifth system of musical notation. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (3, 1). The lower staff is in bass clef and contains a bass line with slurs and fingerings (3, 1). Dynamics include *f*. There are two asterisks (*) below the staves.

FINALE.

Allegretto.

The musical score is written for piano in 2/4 time, featuring five systems of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The first system begins with a *mf* dynamic and includes fingerings 5, 3, 2, 3, 2, 4, 3, 2. The second system includes a *cresc.* marking and a *mf* dynamic. The third system includes a *cresc.* marking and a *f* dynamic. The fourth system includes a *cresc.* marking and a *ff* dynamic. The fifth system includes a *cresc.* marking and a *ff* dynamic. The score concludes with a final chord. Pedal markings are present throughout, often accompanied by an asterisk.

cresc. 8

8 *cresc.*

8 *Con anima.*

8 **Martellato.**

Grandioso. 8

LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{♩} = 80$.

The musical score is divided into five systems, each with a piano (p) and left hand (l.h.) part. The first system includes a tempo marking of 80 and dynamic markings of *p* and *cres.*. The second system features a forte (*f*) dynamic and a *rit.* instruction. The third system is marked *Cantabile* and *a tempo*. The score includes numerous fingerings, slurs, and pedal markings (*Ped.).

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (1-5). The bass staff provides harmonic support with chords and single notes. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation. It begins with a *rit.* (ritardando) marking and transitions to *a tempo*. The treble staff features a more active melodic line with slurs and ornaments. Pedal markings continue throughout the system.

Third system of musical notation. The treble staff continues with melodic development, including some chromatic movement. The bass staff maintains a steady accompaniment. Pedal markings are present.

Fourth system of musical notation. The treble staff shows further melodic elaboration. The bass staff accompaniment remains consistent. Pedal markings are used to indicate sustained resonance.

Fifth system of musical notation. The treble staff features a prominent melodic phrase. The bass staff accompaniment includes some chordal textures. Pedal markings are present.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in the treble staff and a sustained bass line. Pedal markings are used to hold the final notes.

Risoluto.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

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

* Ped. * Ped. * Ped. *

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

cen - - - do. *f* *ff* rapido.

* Ped. * Ped. * Ped. *

rit.

a tempo.
mf
p
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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

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

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

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

dolce.

pp

dim.

Ped. *

a tempo.

e rit. - - ard

p grazioso.

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

* Ped. * Ped. * Ped. *

Ossia.

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

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

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

Risoluto.

ff

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

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

rit.

a tempo.

Ossia.

p

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

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

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

Musical notation system 1, featuring treble and bass staves. The treble staff contains complex passages with fingerings (e.g., 3, 2, 3, 2, 3, 1, 5, 4, 2, 4, 1, 5, 3, 2, 3, 1, 2) and dynamics *p* and *f*. The bass staff has a simple accompaniment. Pedal markings are present: *Ped.*, ** Ped.*, and ** Ped.*.

Musical notation system 2. The treble staff continues with complex passages and dynamics *f*. The bass staff has a simple accompaniment. Markings include *l.h.*, *rit.*, and *l.h.*. Pedal markings are ** Ped.* and ** Ped.*.

Musical notation system 3. The treble staff begins with the marking *a tempo.* and contains complex passages with dynamics *p*. The bass staff has a simple accompaniment. Pedal markings are ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Musical notation system 4. The treble staff contains complex passages with dynamics *p*. The bass staff has a simple accompaniment. Pedal markings are ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Musical notation system 5. The treble staff contains complex passages with dynamics *p*. The bass staff has a simple accompaniment. Pedal markings are ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Musical notation system 6. The treble staff contains complex passages with dynamics *p*. The bass staff has a simple accompaniment. Pedal markings are ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

First system of musical notation. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a more active role with frequent chord changes. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand features a series of triplets and sixteenth-note runs. The left hand has a steady accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand continues with complex melodic lines. The left hand has a more active role with frequent chord changes. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand features a series of triplets and sixteenth-note runs. The left hand has a steady accompaniment. Pedal markings are present below the bass staff.

Sixth system of musical notation. The right hand continues with complex melodic lines. The left hand has a more active role with frequent chord changes. Pedal markings are present below the bass staff.

System 1: Treble and bass clefs. Treble clef has a long melodic line with a slur and a dashed line indicating a fingering change. Bass clef has accompaniment. Dynamics include *f* and *ff rapido.* Pedal markings: * Ped. and *

System 2: Treble and bass clefs. Treble clef has a melodic line with a slur and a *rit.* marking. Bass clef has accompaniment. Dynamics include *f* and *a tempo.* Pedal markings: Ped., * Ped., and * Ped.

System 3: Treble and bass clefs. Treble clef has a melodic line with a slur and a *rit.* marking. Bass clef has accompaniment. Pedal markings: * Ped., * Ped., * Ped., * Ped., and * Ped.

System 4: Treble and bass clefs. Treble clef has a melodic line with a slur. Bass clef has accompaniment. Pedal markings: * Ped., * Ped., * Ped., * Ped., and * Ped.

System 5: Treble and bass clefs. Treble clef has a melodic line with a slur. Bass clef has accompaniment. Pedal markings: * Ped., * Ped., * Ped., * Ped., and * Ped.

System 6: Treble and bass clefs. Treble clef has a melodic line with a slur. Bass clef has accompaniment. Pedal markings: * Ped., Ped., * Ped., * Ped., * Ped., and Ped. *

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

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

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

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

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

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

ARIADNE'S CROWN.

Ariadne was the daughter of King Minos and was deserted by her lover, Theseus, on the island of Naxos, which was the favorite island of Bacchus, the wine God, who found her and made her his wife. As a marriage present he gave her a golden crown encircled with gems and when she died he took her crown and threw it up into the sky, as it mounted, the gems grew brighter and were turned into stars and preserving its form, Ariadne's crown remains fixed in the heaven as a constellation.

To Miss Bebe Sheetz.

RENÉ L. BECKER.

Allegretto. (Lively - Joyfully.)

ten. *p* *f* *ten.* *f* *p* *ten.* *f* *p* *f* *p* *f* *ten.* *f* *p* *f* *molto rit. (very much ritard)* *cresc.* *f* *f* *ff*

1955 - 5

Red. * P * P * Red. *

ad lib. molto rit. a tempo. ten.

p *pp* *ten.*

f *ten.*

f *ten.*

f *p* *f* *p* *ten.*

f *p* *f* *p* *ten.*

f *cresc.* *f*

f *cresc.* *f*

f *molto rit.* *ff* *Volante. (Flying.)* *rit.* *f* *f*

f *molto rit.* *ff* *Volante. (Flying.)* *rit.* *f* *f*

Meno mosso. (Less movement.)
Tranquillo. (Quiet) Parlando. (In a declamatory manner)

The piano score consists of five systems of music, each with a grand staff (treble and bass clefs) and a series of fingerings (1-5) written above the notes. The first system begins with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The second system features a *a tempo.* marking and a *marcato.* (marked) marking. The third system continues with various fingerings. The fourth system includes a *rit.* marking. The fifth system concludes the piece. Below each system, there are several asterisks and the word "Led." (likely indicating ledger lines or specific performance instructions).

Tempo I.

a tempo.

ten. f

ten. f p

cresc. f ff

Volante. 8

molto rit.

Allargando. (With breath and boldness.)

f ff sf

NIGHTINGALE IN THE BRANCHES.

NOCTURNE.

*Last night the nightingale woke me,
 Last night when all was still;
 It sang in the golden moonlight,
 From out the woodland hill.*

*I open'd my window so gently;
 I look'd on the dreaming dew,
 And oh! the bird, my darling, was singing,
 Singing of you, of you.*

To my dear uncle Charles.

RENÉ L. BECKER.

Moderato. ♩ - 132.

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music. The first system begins with a piano (p) dynamic and includes a trill in the right hand. The second system features a forte (f) dynamic and a right-hand (R.H.) section with a trill. The third system includes a ritardando (rit.) marking. The fourth system returns to a tempo (a tempo) and includes another ritardando (rit.) marking. The fifth system concludes with a final ritardando (rit.) and a trill. Pedal points (ped.) are indicated throughout the score, often with asterisks. Fingerings and articulation marks are clearly shown for both hands.

1956 - 5

Edition Kunkel.

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Entered Stationers Hall.

a tempo.

ped. * *ped.* *

rit *a tempo*

f *p* *ten.*

ped. * *ped.* *

una corda.

ten. *pp* *moerioso.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

* *ped.* * *ped.* * *ped.* * *ped.*

* *ped.* * *ped.* * *ped.* * *ped.*

molto rit. *a tempo.*

tre corde.

This system contains two staves. The upper staff has a treble clef and contains a series of chords with fingerings (4, 2, 3, 2, 3, 3, 3, 5, 3, 2, 3). The lower staff has a bass clef and contains a series of chords. The tempo changes from *molto rit.* to *a tempo.* The instruction *tre corde.* is written above the bass staff. There are asterisks and 'Ped.' markings below the staves.

f *rit.*

This system contains two staves. The upper staff has a treble clef and contains a series of chords with fingerings (3, 1, 3, 4, 3, 5, 3, 1, 3, 3, 1, 3, 1). The lower staff has a bass clef and contains a series of chords. The instruction *f* is written above the bass staff, and *rit.* is written above the treble staff. There are asterisks and 'Ped.' markings below the staves.

molto cresc. e agitato. *strepitoso.*

rit. *ff* *ff*

This system contains two staves. The upper staff has a treble clef and contains a series of chords with fingerings (3, 3, 3, 3, 3, 4, 3). The lower staff has a bass clef and contains a series of chords. The instruction *molto cresc. e agitato.* is written above the treble staff, and *strepitoso.* is written above the bass staff. The instruction *rit.* is written above the treble staff, and *ff* *ff* is written above the bass staff. There are asterisks and 'Ped.' markings below the staves.

Lusingando.

pp

This system contains two staves. The upper staff has a treble clef and contains a series of chords with fingerings (4, 4, 2, 1, 3, 5, 4, 3, 1, 2, 1, 3). The lower staff has a bass clef and contains a series of chords. The instruction *Lusingando.* is written above the treble staff, and *pp* is written above the bass staff. There are asterisks and 'Ped.' markings below the staves.

f *molto rit.* *pp*

This system contains two staves. The upper staff has a treble clef and contains a series of chords with fingerings (5, 3, 3, 3, 3, 3, 3, 5, 2). The lower staff has a bass clef and contains a series of chords. The instruction *f* is written above the bass staff, *molto rit.* is written above the treble staff, and *pp* is written above the bass staff. There are asterisks and 'Ped.' markings below the staves.

a tempo.

p

Red. *

rit. *a tempo.*

f *p* *ten.*

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

una corda.

ten. *pp mormoroso.*

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

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

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

molto rit. *a tempo.*

Ped. *tre corde.*

ad lib. *rit.*

Ped.

molto rit.

Ped.

a tempo. *rit.*

Ped. *Ped.*

Parlando. *molto rit.* *ad lib.*

Ped. *Ped.*

HOME SWEET HOME.

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

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato. ♩ = 60.

CLAUDE MELNOTTE.

Cantabile.

See special article on the proper and artistic use of the pedal in Kunkel's Royal Piano Method page 96 to 110.

Var. I.

The melody well marked.

Sustain the half notes and lift up the grace notes instantly.

Musical notation for the first system, including treble and bass clefs, notes with fingerings, and dynamic markings like *Red.* and ** Red.*

Musical notation for the second system, including treble and bass clefs, notes with fingerings, and dynamic markings like *Red.* and ** Red.*

Musical notation for the third system, including treble and bass clefs, notes with fingerings, and dynamic markings like *Red.* and ** Red.*

Musical notation for the fourth system, including treble and bass clefs, notes with fingerings, and dynamic markings like *Red.* and ** Red.*

a tempo.

Musical notation for the fifth system, including treble and bass clefs, notes with fingerings, and dynamic markings like *p*, *f*, and *l. h.*

Musical notation for the sixth system, including treble and bass clefs, notes with fingerings, and dynamic markings like *p* and *l. h.*

Con espressione.

rall.

or thus.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (e.g., 4, 4, 1 3, 2, 2 5 5, 4). The lower staff is in bass clef and contains a bass line with similar ornaments and fingerings. The system is marked with 'Con espressione' and 'rall.'. Below the staves, there are several asterisks and the word 'Ped.' indicating pedal points.

Var. II.

The melody well marked.

The second system is labeled 'Var. II'. It features a treble clef staff with a melody marked 'The melody well marked.' and a bass clef staff. The music includes various ornaments and fingerings. Below the staves, there are several asterisks and the word 'Ped.' indicating pedal points.

The third system continues the musical piece with a treble clef staff and a bass clef staff. It features various ornaments and fingerings. Below the staves, there are several asterisks and the word 'Ped.' indicating pedal points.

The fourth system continues the musical piece with a treble clef staff and a bass clef staff. It features various ornaments and fingerings. Below the staves, there are several asterisks and the word 'Ped.' indicating pedal points.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex rhythmic patterns with triplets and sixteenth notes, some marked with '7' and '8'. The bass staff has a steady accompaniment with eighth notes. Pedal markings (*Ped.) are placed below the bass staff.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity in the treble staff and accompaniment in the bass staff. Pedal markings (*Ped.) are present.

Third system of musical notation. The treble staff continues with intricate patterns, while the bass staff shows some changes in accompaniment. Pedal markings (*Ped.) are used.

Fourth system of musical notation. This system includes a 'cresc.' (crescendo) marking above the treble staff. The bass staff continues with its accompaniment. Pedal markings (*Ped.) are present.

Fifth system of musical notation. This system includes a 'dim.' (diminuendo) marking above the treble staff. The piece concludes with a final cadence in the bass staff. Pedal markings (*Ped.) are present.

leggiero.

Var. III.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with fingerings 4 2, 5 2, 5 2, 5 3, 5 2, 4 2, and 4 2. The lower staff is in bass clef and contains a series of eighth-note patterns with fingerings 1, 2, 3, 5, 5, 5, 5, 5, 3, and 3. The word *simili.* is written above the lower staff. There are several *ped.* markings with asterisks below the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with fingerings 5 2, 5 2, 5 2, 4 2, 4 2, and 4 2. The lower staff is in bass clef and contains a series of eighth-note patterns with fingerings 4, 2, 4, 3, 5, 3, 2, and 3. There are several *ped.* markings with asterisks below the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with fingerings 2, 3, 2, 2, 4, and 4. The lower staff is in bass clef and contains a series of eighth-note patterns with fingerings 1, 5, 5, 5, 3, and 3. There are several *ped.* markings with asterisks below the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with fingerings 5, 4, 2, 4, 2, 5, 2, 4, 2, and 2. The lower staff is in bass clef and contains a series of eighth-note patterns with fingerings 4, 2, 4, 3, 5, 1, 3, 2, and 1. There are several *ped.* markings with asterisks below the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with fingerings 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1, 4 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of eighth-note patterns with fingerings 5, 3, 2, 3, 2, 5, 3, and 1. There are several *ped.* markings with asterisks below the lower staff.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns with fingerings 5 2, 5 2, 5 2, 4 2, 5 2, 4 2, and 4 2. The lower staff is in bass clef and contains a series of eighth-note patterns with fingerings 5, 1, 2, 5, 3, 2, 1, and 1. There are several *ped.* markings with asterisks below the lower staff.

First system of musical notation. The right hand (RH) plays a continuous eighth-note pattern. The left hand (LH) plays a bass line with notes 5, 3, 5, 3, 2, 3, 1, 2. Fingerings are indicated by numbers 1-5. A 'Ped.' (pedal) symbol is present under the first measure.

Second system of musical notation. The RH continues with eighth notes. The LH has notes 5, 1, 2, 5, 1, 3, 2, 1. Fingerings include 1, 2, 3, 4, 5. A 'Ped.' symbol is present under the first measure.

Third system of musical notation. The RH continues with eighth notes. The LH has notes 1, 2, 1, 2, 5, 1, 4, 1, 3, 1, 3. Fingerings include 1, 2, 3, 4, 5. A 'Ped.' symbol is present under the first measure.

Fourth system of musical notation. The RH continues with eighth notes. The LH has notes 5, 3, 5, 3, 1, 2, 1, 5, 3. A 'cresc.' (crescendo) marking is above the first measure. A 'Ped.' symbol is present under the first measure.

Fifth system of musical notation. The RH continues with eighth notes. The LH has notes 5, 1, 2, 5, 1, 3, 2. Fingerings include 1, 2, 3, 4, 5. A 'Ped.' symbol is present under the first measure.

Sixth system of musical notation. The RH continues with eighth notes. The LH has notes 5, 1, 2, 5, 1, 3, 2. A 'Ped.' symbol is present under the first measure. The system concludes with a 'L.h.' (left hand) section marked 'Adagio'.

May Galop

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

C. T. SISSON

Vivo. (Lively.) ♩ - 138.

Op. 86.

The musical score for 'May Galop' is presented in five systems. Each system contains a treble and bass staff. The piece is in 2/4 time and features a lively, rhythmic character. The notation includes numerous sixteenth and thirty-second notes, often beamed together. Fingerings are clearly indicated with numbers 1 through 5. Dynamic markings of *f* and *mf* are used throughout. The score includes various musical notations such as slurs, accents, and articulation marks. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

476 - 3

First system of musical notation. Treble clef, starting with a *mf* dynamic. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 2, 5, 2). The left hand has a bass line with slurs and fingerings (5, 1, 3, 2). A *p* dynamic marking is present in the second measure.

Second system of musical notation. Treble clef, starting with a *mf* dynamic. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 2, 5, 3, 4). The left hand has a bass line with slurs and fingerings (5, 1, 3, 2). A *p* dynamic marking is present in the second measure.

Third system of musical notation. Treble clef, starting with a *f* dynamic. The right hand features a melodic line with slurs and fingerings (5, 4, 5, 4, 5, 4, 5, 4, 5, 4). The left hand has a bass line with slurs and fingerings (5, 3, 5, 3, 5, 3). A *p* dynamic marking is present in the second measure.

Fourth system of musical notation. Treble clef, starting with a *mf* dynamic. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 2, 5, 2). The left hand has a bass line with slurs and fingerings (5, 3, 2, 5, 3). A *p* dynamic marking is present in the second measure.

Fifth system of musical notation. Treble clef, starting with a *mf* dynamic. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 2, 5, 3, 4). The left hand has a bass line with slurs and fingerings (2, 5, 3). A *p* dynamic marking is present in the second measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and melodic lines with numerous fingerings (1-5) and accents. The lower staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the musical piece. It maintains the same key signature and dynamic intensity. The upper staff continues with complex chordal textures and melodic fragments, while the lower staff provides a steady accompaniment. Fingerings and accents are clearly marked throughout.

The third system shows a change in dynamics from *f* to mezzo-forte (*mf*). The upper staff features more melodic movement with slurs and fingerings. The lower staff continues with a consistent accompaniment pattern. The dynamic change is indicated by a hairpin symbol.

The fourth system includes a repeat sign (double bar line with dots) in the middle of the upper staff. The dynamics fluctuate between *f* and *mf*. The musical structure becomes more complex with overlapping phrases and specific fingerings.

The fifth system concludes the page. It features a final forte (*f*) dynamic. The upper staff ends with a series of chords and a final cadence, while the lower staff provides a concluding accompaniment. The piece ends with a double bar line.

THE BLUE AND THE GREY.

MARCH.

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

CARL SIDUS.

Marziale. $\text{♩} = 80$. (martial, warlike.)

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

First system of musical notation for piano. It consists of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *ff* (fortissimo) and *p* (piano). There are several *ped.* (pedal) markings and asterisks below the staff.

Second system of musical notation for piano, continuing the piece. It features similar complex rhythmic patterns and fingerings as the first system. Dynamics include *ff* and *p*. *ped.* markings and asterisks are present below the staff.

THE STAR SPANGLED BANNER.

Maestoso. (with dignity, majesty.)

Third system of musical notation for piano, marking the beginning of 'The Star Spangled Banner'. It features a more melodic and dignified style. Dynamics include *f* (forte) and *mf* (mezzo-forte). *ped.* markings and asterisks are present below the staff.

Fourth system of musical notation for piano. It continues the 'The Star Spangled Banner' piece. Dynamics include *cresc.* (crescendo) and *mf*. *ped.* markings and asterisks are present below the staff.

Fifth system of musical notation for piano. It continues the 'The Star Spangled Banner' piece. Dynamics include *mf*. *ped.* markings and asterisks are present below the staff.

Sixth system of musical notation for piano. It continues the 'The Star Spangled Banner' piece. Dynamics include *cresc.* and *mf*. *ped.* markings and asterisks are present below the staff.

or thus.

f
* Ped. * Ped. * Ped.

a tempo (resume the time)

Brillante. (brilliant, in a showy, sparkling style.)

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

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

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

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

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

Tempo I.

Con Brio. (with brilliancy and spirit.)

The first system of music features a treble staff with a melodic line containing eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* and *p*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

The second system continues the musical piece with similar notation. It includes treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

The third system includes the section header **Ardito.** in the treble staff. The notation continues with treble and bass staves, featuring various notes, rests, and fingerings. Dynamics include *f* and *p*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Scherzando.

The fourth system starts with the section header **Scherzando.** in the treble staff. The notation continues with treble and bass staves, featuring various notes, rests, and fingerings. Dynamics include *f* and *ff*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

The fifth system continues the **Scherzando** section with treble and bass staves, featuring various notes, rests, and fingerings. Dynamics include *p*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

DIXEY.

Con allegrezza. (joyfully, animatedly.)

8

f

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

8

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

8

cresc. *cresc.*

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

8

f **Con fuoco. (with intense animation.)**

Red. * Red. * Red. *

8

ff *ff* *ff*

Red. * Red. *

Tempo I.

Con Brio.

The first system of music features a treble staff with a melodic line containing eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. There are also some markings like *Red.* and an asterisk.

The second system continues the musical piece with similar notation and dynamics. It includes *f* and *p* markings, fingerings, and some *Red.* and asterisk markings.

Ardito.

Scherzando.

The third system is marked *Ardito* and *Scherzando*. The notation includes sixteenth notes and rests. Dynamics include *f* and *p*. There are also *Red.* and asterisk markings.

Con Brio.

The fourth system is marked *Con Brio*. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *ff* and *p*. There are also *Red.* and asterisk markings.

The fifth system concludes the piece with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *ff*. There are also *Red.* and asterisk markings.

NODDING RUSHES.

(IMPROMPTU.)

CARL WILHELM KERN.

Allegretto.

Tempo rubato.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a series of eighth-note patterns with fingerings 2, 5, 3 and 2, 5, 3. The lower staff is in bass clef with the same key signature and time signature, featuring chords and eighth-note patterns. A dynamic marking of *p* is present. Below the staves, there are four instances of a downward-pointing arrow followed by the text "(Indicates wrist attack)" and a small asterisk.

The second system of music consists of two staves. The upper staff has a long melodic line with fingerings 1, 2, 4, 3 and 1, 2, 3. The lower staff has chords and eighth-note patterns with fingerings 1, 2, 3. A dynamic marking of *p* is present. Below the staves, there are three instances of a downward-pointing arrow followed by the text "Red." and a small asterisk.

The third system of music consists of two staves. The upper staff has eighth-note patterns with fingerings 2, 5, 3 and 2, 5, 3. The lower staff has chords and eighth-note patterns with fingerings 3, 3, 3. A dynamic marking of *p* is present. Below the staves, there are four instances of a downward-pointing arrow followed by the text "Red." and a small asterisk.

The fourth system of music consists of two staves. The upper staff has a long melodic line with fingerings 1, 3, 2, 5, 3, 2, 4, 2, 5. The lower staff has chords and eighth-note patterns with fingerings 3, 3, 3. A dynamic marking of *f* is present. A *rit.* marking is above the final measure of the upper staff. Below the staves, there are four instances of a downward-pointing arrow followed by the text "Red." and a small asterisk.

1923-9

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a tempo.

First system of musical notation. Treble clef contains a sequence of eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. Bass clef contains a rhythmic accompaniment with 'Ped.' and '*' markings under the notes.

Second system of musical notation. Treble clef features a long melodic line with fingerings 1, 1, 1, 2, 4, 3, 3. Bass clef continues the accompaniment with 'Ped.' and '*' markings.

Third system of musical notation. Treble clef continues the melodic line with fingerings 2, 5, 3, 1, 2, 1, 5. Bass clef includes 'cresc.' and 'Ped.' markings.

Fourth system of musical notation. Treble clef includes a dynamic marking 'f' and fingerings 5, 1, 5, 1, 5, 2, 1, 5. Bass clef includes 'Ped.' and '*' markings.

Risoluto.

Fifth system of musical notation, marked 'Risoluto' and 'ff'. Treble clef contains complex chordal textures with fingerings 5, 2, 4, 2, 4, 1, 5, 2, 4, 1, 3, 5. Bass clef includes 'ff', 'p', 'f', 'f', 'p' dynamic markings and 'Ped.' and '*' markings.

The musical score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as notes, rests, and slurs. Dynamics include *f*, *p*, *ff*, and *cresc.*. There are also markings for *Red.* and asterisks. The score is written in a style typical of early 20th-century piano literature.

First system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (2, 3, 5, 3, 2, 5, 3, 2, 1). The bass clef staff contains a bass line with slurs and fingerings (3, 2, 3, 2, 3, 2, 3, 2, 3). The system begins with a piano (*p*) dynamic marking. Below the bass staff, there are five instances of the word "Ped." with an asterisk, each accompanied by an upward-pointing arrow.

Second system of musical notation. The treble clef staff features a melodic line with slurs and fingerings (1, 1, 2, 4, 3, 3, 2, 5, 3, 2, 5, 3). The bass clef staff continues the bass line with slurs and fingerings (3, 2, 3, 2, 3, 2, 3, 2, 3). A piano (*p*) dynamic marking is present in the middle of the system. Below the bass staff, there are five instances of "Ped." with an asterisk and upward-pointing arrows.

Third system of musical notation. The treble clef staff has a melodic line with slurs and fingerings (1, 3, 2, 5, 3, 2, 4, 1, 2). The bass clef staff continues the bass line with slurs and fingerings (3, 2, 3, 2, 3, 2, 3, 2, 3). A forte (*f*) dynamic marking is present in the middle of the system. Below the bass staff, there are five instances of "Ped." with an asterisk and upward-pointing arrows.

Fourth system of musical notation. The treble clef staff begins with a *rit.* (ritardando) marking, followed by *a tempo.* The melodic line has slurs and fingerings (5, 2, 5, 3, 2, 5, 3, 2, 5, 1). The bass clef staff continues the bass line with slurs and fingerings (3, 2, 3, 2, 3, 2, 3, 2, 3). A piano (*p*) dynamic marking is present in the middle of the system. Below the bass staff, there are five instances of "Ped." with an asterisk and upward-pointing arrows.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and fingerings (2, 1, 1, 2, 4, 3, 2, 5, 3, 2, 5, 3). The bass clef staff continues the bass line with slurs and fingerings (3, 2, 3, 2, 3, 2, 3, 2, 3). A piano (*p*) dynamic marking is present in the middle of the system. Below the bass staff, there are five instances of "Ped." with an asterisk and upward-pointing arrows.

First system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff contains a bass line with slurs and fingerings (1, 2, 3). Pedal markings with asterisks are present below the bass line.

Meno mosso.

Second system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff contains a bass line with slurs and fingerings (1, 2, 3). Pedal markings with asterisks are present below the bass line.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff contains a bass line with slurs and fingerings (1, 2, 3). Pedal markings with asterisks are present below the bass line.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass clef staff contains a bass line with slurs and fingerings (1, 2, 3). Pedal markings with asterisks are present below the bass line.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff contains a bass line with slurs and fingerings (1, 2, 3). Pedal markings with asterisks are present below the bass line.

Risoluto.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piece is marked 'Risoluto'. The first system includes dynamics *f* and *p*, and fingerings 4, 2, 1, 3, 5, 1, 4. The second system includes a *cresc.* marking. The third system includes fingerings 4, 2, 4, 2, 1, 5, 2, 1, 3, 4, 2, 3, 1, 3, 3, 1, 5. The fourth system includes dynamics *f* and *mf*. The fifth system includes a *cresc.* marking. The sixth system includes dynamics *f* and *sf*. Each system has a 'Red.' marking with an asterisk below the bass staff. The score is filled with complex piano textures, including arpeggiated chords, triplets, and rapid sixteenth-note passages.

First system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The bass clef staff contains chords with fingerings 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal markings are present below the bass staff.

Second system of musical notation. The treble clef staff contains eighth notes with fingerings 5, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The bass clef staff contains chords with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal markings are present below the bass staff.

Third system of musical notation. The treble clef staff contains eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The bass clef staff contains chords with fingerings 1, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble clef staff contains eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The bass clef staff contains chords with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble clef staff contains eighth notes with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The bass clef staff contains chords with fingerings 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Pedal markings are present below the bass staff.

Tempo I.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. The left hand plays chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *p* and *leg.* with asterisks.

Second system of musical notation. Treble clef. The right hand plays a melodic line with fingerings 2, 1, 1, 2, 4, 3, 3, 2, 1, 2, 3. The left hand continues with chords and fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *leg.* and asterisks.

Third system of musical notation. Treble clef. The right hand plays eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. The left hand plays chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *leg.* and asterisks.

Fourth system of musical notation. Treble clef. The right hand plays a melodic line with fingerings 1, 3, 2, 3, 2, 4, 2, 3, 2, 1, 2, 5, 3. The left hand plays chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *f*, *rit*, and *a tempo.* with asterisks.

Fifth system of musical notation. Treble clef. The right hand plays eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. The left hand plays chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics include *leg.* and asterisks.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The right hand has a long melodic line with fingerings 1, 1, 2, 4, 3, 3. The left hand has chords with 'Ped.' and '*' markings.

Musical notation for the second system, continuing the piece. The right hand has a melodic line with a 'cresc.' marking. The left hand has chords with 'Ped.' and '*' markings.

Musical notation for the third system, continuing the piece. The right hand has a melodic line with a 'p' marking. The left hand has chords with 'Ped.' and '*' markings.

Musical notation for the fourth system, continuing the piece. The right hand has a melodic line with 'dim.' markings. The left hand has chords with 'Ped.' and '*' markings.

Musical notation for the fifth system, concluding the piece. The right hand has a melodic line with 'ff' and 'sf' markings. The left hand has chords with 'Ped.' and '*' markings.

THE MIDGETS.

(DIE HEINZELMÄNNCHEN.)

(LES GNOMES.)

Transcribed by
EUGENE KETTERER.

(R. Eilenberg. Op. 29.)

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

For the the proper execution of the wrist attack and passages in mixed positions see Kunkel Royal Piano Method pages 12, 20 & 33.

Moderato ♩ - 120.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (p) dynamic and includes fingerings (1-5) and wrist attack arrows. The second system features a 'Red.' (Reduction) mark with an asterisk and includes more complex fingerings and slurs. The third system contains two first endings, labeled '1.' and '2.', with a piano (p) dynamic. The fourth system includes mezzo-forte (mf) dynamics and 'Red.' marks. The fifth system concludes with a mezzo-forte (mf) dynamic and 'Red.' marks. The score is densely annotated with fingerings and wrist attack directions.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings. Pedal markings (Ped.) and asterisks (*) are present below the bass line. A dynamic marking of *mf* is visible.

Second system of musical notation, continuing the piece. It includes complex rhythmic figures and fingerings. Pedal markings and asterisks are used throughout. A dynamic marking of *mf* is present.

Third system of musical notation, showing a change in dynamics to *ff*. The notation includes various rhythmic patterns and fingerings. Pedal markings and asterisks are present.

Fourth system of musical notation, featuring intricate rhythmic patterns and fingerings. Pedal markings and asterisks are used. A dynamic marking of *ff* is present.

Fifth system of musical notation, marking the beginning of the **TRIO** section. The dynamics shift to *ff* and then *p*. The notation includes various rhythmic patterns and fingerings. Pedal markings and asterisks are present.

Sixth system of musical notation, continuing the Trio section. It includes various rhythmic patterns and fingerings. Pedal markings and asterisks are present. A dynamic marking of *ten.* is visible.

ten.

Red.*

Detailed description: This system contains two staves of music. The upper staff features a complex melodic line with many slurs and fingerings (1-5). The lower staff provides a rhythmic accompaniment with chords and single notes. Arrows point to specific notes in both staves.

ten.

Red.*

Detailed description: This system continues the musical piece with two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and notes. Arrows indicate fingerings and accents.

marcato il Basso.

Giocoso.

Red.*

Detailed description: This system features a more rhythmic and accented style. The upper staff has a series of chords with slurs. The lower staff has a bass line with chords and notes. The tempo and mood are indicated by the text above the staves.

mf

Red.*

Detailed description: This system shows a change in dynamics to mezzo-forte. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and notes. Arrows point to specific notes.

ff

ten

Red.*

Detailed description: This system features a fortissimo dynamic. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and notes. Arrows indicate fingerings and accents.

ten.

Red.*

Detailed description: This system concludes the piece with two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords and notes. Arrows indicate fingerings and accents.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). It contains numerous fingerings (1-5) and accents. Below the staff, there are several instances of "Ped." with an asterisk, indicating pedal points.

Second system of musical notation, starting with a *ten.* (tension) marking. It includes dynamic markings such as *mf* and *f*. The notation continues with complex rhythmic patterns and fingerings.

Third system of musical notation, featuring a *mf* dynamic marking. The piece continues with intricate fingerings and rhythmic structures.

Fourth system of musical notation, including dynamic markings *f* and *p*. The notation shows a variety of rhythmic values and fingerings.

Fifth system of musical notation, featuring a *dim.* (diminuendo) marking. The music concludes this system with a series of chords and fingerings.

Sixth and final system of musical notation on the page, ending with a *pp* (pianissimo) dynamic marking. The system concludes with a final chord and some residual notation.

IN THE SPRINGTIME, BESSIE DEAR.

Words by HIRAM W. HAYES.

Music by LE ROY HARTT.

Moderato. ♩ - 108.

The piano introduction consists of two staves in 4/4 time. The right hand features a melody with notes marked with arrows (↘) and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' marking is present at the end of the first measure, and an asterisk (*) is placed below the second measure.

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

Beneath the elm tree in the lane I left my love. The moon was shining bright a - bove. I

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes triplets and notes with arrows and fingerings. A 'Ped.' marking and an asterisk (*) are located below the piano accompaniment.

kissed her ten-der-ly and true, my Bes-sie dear, And whispered words of love to her. I'm

The second line of the song continues the vocal melody and piano accompaniment. It includes similar piano techniques as the first line, such as triplets and notes with arrows. A 'Ped.' marking and an asterisk (*) are present below the piano part.

1946 - 5

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go - ing far a - way from you, a - cross the sea. A - cross the o - cean far from thee; But

in the springtime, Bes - sie dear, when li - lacs bloom. In springtime, Dear, I'm com - ing home.

rit.

REFRAIN. The Second time *pp* until the sign \oplus
a tempo.

Then meet me here Be - neath the elm tree in the lane, My Bes - sie

dear. Oh meet me when I come a - gain. When Ro - bins sing Their joyous

notes of love so clear. When li - lacs bloom. In springtime sweet, my Bes-sie dear.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a 'rit.' (ritardando) marking. The piano accompaniment includes various fingerings (e.g., 3, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1) and dynamic markings such as 'p' (piano) and 'rit.'.

The second system continues the piano accompaniment. It features complex fingerings in both hands, including sequences like 4, 5, 4, 1 and 1, 4. Dynamic markings include 'p' and 'rit.'.

Yes back a-gain from o'er the sea, I'll come to you. Back to my love I love so true, Then

The third system contains the vocal line and piano accompaniment for the second phrase. The vocal line includes slurs and accents. The piano accompaniment features fingerings such as 5, 4, 3, 4, 3, 4, 5, 2, 1 and dynamic markings like 'p' and 'rit.'.

I will take you in my arms O Bes-sie dear, And kiss a - way your hap-py tears. Then

The fourth system contains the vocal line and piano accompaniment for the final phrase. The piano accompaniment includes fingerings like 1, 5, 2, 5, 1, 5, 2, 5 and dynamic markings such as 'p' and 'rit.'.

I will tell you once a-gain that sto-ry old. To you my heart I will un-fold. Then

you shall bid me at your side for - ev - er stay - And you shall name the hap - py day.

rit.

REFRAIN. The Second time *pp* until the sign \oplus a tempo.

Then meet me here Beneath the elm tree in the lane, My Bes - sie

dear. Oh meet me when I come a - gain. When Ro - bins sing Their joyous

rit.

notes of love, so clear. When li - lacs bloom. In springtime sweet my Bessie dear.

This system contains the vocal melody and piano accompaniment for the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, featuring a steady bass line with chords and some triplets. Fingerings and ornaments (marked with asterisks) are indicated throughout.

DANCE. a tempo.

The second system begins the dance section, marked "DANCE. a tempo." The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Fingerings and ornaments are clearly marked.

The third system continues the dance section with intricate piano accompaniment. The melody in the right hand features many slurs and fingerings. Ornaments are present in the bass line.

cresc.

The fourth system continues the dance section, marked with a "cresc." (crescendo) dynamic. The piano accompaniment becomes more complex with many slurs and fingerings. Ornaments are present in the bass line.

The fifth system continues the dance section with intricate piano accompaniment. The melody in the right hand features many slurs and fingerings. Ornaments are present in the bass line.

The sixth system continues the dance section with intricate piano accompaniment. The melody in the right hand features many slurs and fingerings. Ornaments are present in the bass line.

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 Leipsig 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 [R. E.].....	Behr-Sidus	75
Pieces.—Merry Sleighride.....	Sidus	35
Katie's Favorite Schottische.....	Sidus	35
Papa's Waltz.....	Sidus	35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.].....	Sidus	1 25
Pieces.—Joys of Spring—Waltz.....	Sidus	35
Lillian Polka.....	Sidus	35
The Promenade—Rondo.....	Sidus	35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 501, twelve characteristic studies in one book [R. E.].....	Sidus	1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.].....	Loeschhorn	3 00
Pieces.—Bright Eyes—Rondo.....	Sidus	35
My Darling (Yorke).....	Sidus	35
Child's Prattle—Rondo.....	Sidus	35
Bohemian Girl (Fantasia—Balfe).....	Sidus	35
Il Trovatore (Fantasia—Verdi).....	Sidus	35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.].....	Paderewski	35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each \$1 [R. E.].....	Lemoine-Sidus	2 00
Twelve Preludes and Rondos in one book [R. E.].....	Bertini-Sidus	2 00
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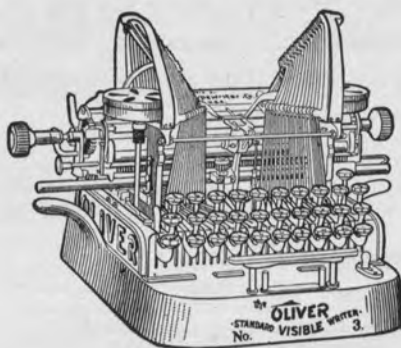
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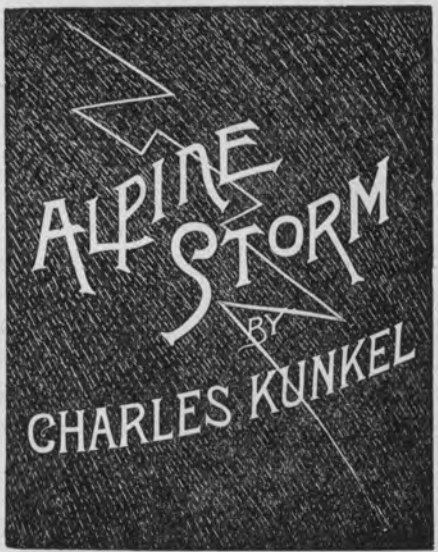
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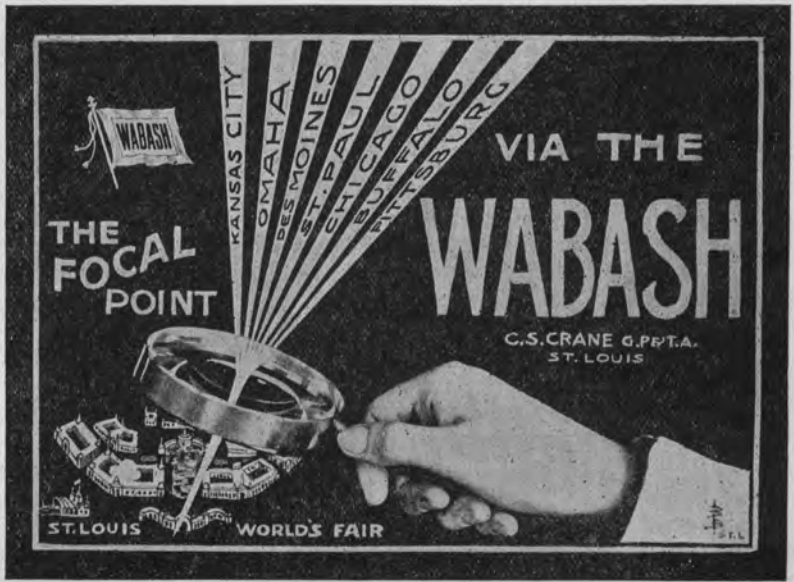
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THE ORIGIN AND EVOLUTIONS OF THE DANCE.

Standing on the highly polished floor of a ball room, where myriads of incandescent lights throw their brilliant effulgence upon ladies and gentlemen, dancing to the harmonious music of a modern orchestra, it is rather difficult to realize, that dancing is perhaps the strongest link that connects us with primitive man. And when we listen to the philippics which from time to time have been directed against it from the pulpit, it is equally interesting to know, that dancing for many ages was used almost exclusively for religious worship.

The origin of dancing, says a contemporary, has been lost in remote antiquity, it, however, is probably as old as man himself. When primitive man, with a very limited vocabulary, desired to express himself, it is plausible to believe that he relied as much, and probably more, on his limbs, than in his tongue.

Even at the present time many accentuate their remarks with their limbs. An angry man will walk to and fro, shrug his shoulders, and gesticulate vehemently. In those early days, man was little above the animal, with a dormant intellect that required many ages to even partly develop, and we must conclude, that his actions were not much different from those of the animals about him.

The dog gives a good example of primitive man endeavoring to express ideas and emotions by peculiar sounds, due to an undeveloped tongue, and bounds and leaps. Rage, revenge, and love, must all have had a physical expression.

Rhythm, being a part of nature, must early have been understood.

Rhythm was necessary for swimming and running. The rhythmical motion of birds in flight, the even drip of water from the rock, the beat of his heart and pulse, all taught him rhythm. And so we can readily conclude that the first symmetry of movement that developed from his paroxysms of rage, was the war dance.

This has lived through the ages, and is still practiced by the savages of the present day. The realization of a superior power, in one form or another, probably next claimed his attention, and this found expression in the worship of celestial bodies, and idols. Being unable to worship intellectually, he expressed his reverence by sacrifices and dancing.

This custom grew through the ages, and became an important part of the religious ceremonies of the ancient Egyptians, Greeks and Romans. Dancing in the earlier periods of history, was entirely of a violent character. The Hebrew verb "to dance" originally meant, "to leap like lambs," and their dancing consisted of gesticulations, violent leaps, and bounds, and hopping in a circle.

Their cognates, the Bedouin Arabs, at the present time indulge in wild dances of a similar character. The prophets resorted to dancing as a means of working themselves up to an ecstatic pitch, their resulting exaltation proving contagious, as do the mad contortions of the dancing dervishes today. Women also danced at religious exercises, and the instruments employed were the flute, trumpet, timbrel, cymbal and drum. In ancient Greece, dancing besides being

used for religious worship, eventually came to be employed at social entertainments. At one period, this dancing was done by lewd women, to the disgust and condemnation of the righteous. The origin of the ballet may be traced to this period, as professional dancers expressed manners, passions, and deeds, in rhythmical gestures, and were consequently able to tell complete stories without the aid of words. The Italians' claim to the invention of the ballet in the sixteenth century, is therefore not supported by history. That they improved the ballet, and increased its importance, is probably the fact. Dancing gradually became separated from religious worship in Rome, and degenerated, and citizens of dignity considered it disgraceful to dance, excepting during devotional exercises. With the Hebrews, the separation of the dance from religious worship, can be traced to the establishing of the dancing hall or "Tanzhaus," in the middle ages, and which quickly spread to the ghettos of France and Germany.

At first, these halls were frequented on the Sabbath, and feast days. Gradually, the men and women danced together.

The rabbis attempted to prohibit it, as it led to marital quarrels, but the custom grew, and finally became a purely social pleasure. The orthodox Jews, however, still maintain the custom of dancing on the feast of "Rejoicing of the Law."

Dancing also forms an important exercise in the worship of the Shakers, a sect of comparatively recent origin.

The early Christians were not averse to dancing, nor did the church discourage it. In the middle ages, the clergy, in fact, on certain days of the year, opened the churches to the people, and permitted them to dance therein, to the accompaniment of hymns on the organ, the rhythm of which had been changed to triple time. Dancing at this period became a passion with the people, and was indulged in at all places, accompanied by singing, or the lute, the pipe, or small drum. The "Dance of Death" was one of the remarkable religious entertainments of mediæval times. It was a kind of masquerade performed in the churches, in which the characters held dramatic conversations with Death, and disappeared one by one, from the scene. The subject was a favorite one with artists and poets for more than three centuries, and paintings of this character were placed in the town halls, market places, palaces, churches, etc. The country dance was invented in England, and spread with remarkably rapidity all over Europe. The manuscript of one written in 1300 still exists. One of the old English names for rustic dances, was *hey diggys*, or rounds. Other related names were the Roundel, and the Roundelay, which is said to mean "Shepherds dance." The country dance was the progenitor of the reel, the morris-dance, the jig, the hornpipe, and the Brawl.

The difference between these, and many other dances, was not so much in the character of the music, as the rules and tempo. The usual accompaniment was the fiddle, the pipe, or tabour, a small drum; while many were accompanied with stamping, shrieking and singing.

The German waltz, the French cancan, the Spanish bolero, the Italian saltarello, the South American chica, the Hungarian czardasch, the allemande, the coranto, the fandango, the forlano, the gavotte, the jota, the Ralamaika, the loure, the measure, the galliad, the parent of the minuet, the passecaille, the quadrille, the ringeltanz, the saraband, the tarantella, the trenchmore, the zapateado, the enshion dance,

and gallop, are the names of some of the dances that were in vogue at one time or another, and are all believed to have been derived from the English country dance. Many of these dances were tuneful, and would be accounted interesting at the present day.

The names of many of the English country dances were unique and characteristic. "Gee Ho, Dobbin," "Petticoat Loose," "Gossip Joan," "The Devil Among the Tailors," "Moll in the Wad" and "Rolling in the Dew," are the names of some of them, and, it should be added, that they are still popular in the rural districts of England, while "The College Hornpipe" is familiar to all.

When people of refinement turned to dancing as a social pleasure, the motions became slower and more dignified.

Country dances were popular at court during the reign of Queen Elizabeth, and continued in favor as late as the reign of George the Third. The minuet, which was invented about the middle of the seventeenth century was a favorite dance, and much used in the courts of France and England; so also was the polonaise, or polacca, a dance of Polish origin. The origin of the tarantella is unique; the name was derived from the tarantula, a large spider which infests warm climates, and dancing to its rapid music was believed to be an antidote for the insect's supposed poisonous bite. The truth, however, appears to be, that in the fifteenth century an epidemic nervous affection swept over Italy and other countries of southern Europe, and those affected, became melancholy and sought seclusion in cemeteries, and other deserted places. Rapid music was the prescription, to which the patient danced furiously, sometimes for nearly a week, when the disease was overcome. The quadrille became very popular in the sixteenth century, and was generally danced to the melody of small bells, from which the name "carillon," signifying "bells," was probably derived. The waltz is said to have originated in Bohemia. The tempo of the Vienna waltz is rather rapid, and the time is strict and unbroken. The Lander are slower and more dignified than the waltz; they are popular among the Styrian peasants; the melodies are often beautiful, and they are graceful in style. Byron's ironic poem, "The Waltz," which appeared in 1813, shows the disfavor with which many regarded the introduction of the waltz into England. The polka was invented in 1830 by a farm maid in a village near Prague. Her room being small, she was compelled to restrict her steps, and so the dance became known as "pulka," which means "half dance."

Its character underwent some changes on its introduction into France and England, and it was received in those countries, especially the latter, with such enthusiasm as to border on a mania.

To such extremes did they go as to give its name to articles of food, and of clothing, to new streets, and to public houses. When the craze subsided, the names of the streets were altered, and probably the only reminder we have of the folly of a former day, is the "polka dot." The polka exercised a radical influence on the style of dancing which had prevailed until then.

The names of some of the dances that have been invented and introduced with success in recent times are the caprice, the schottish, meaning "Scotch dance," the lancers, the varsoviennne, the skirt dance, and two-step. The possibilities of form, and rhythm have probably been exhausted, and if new dances are introduced they will be modifications and variations of existing forms.

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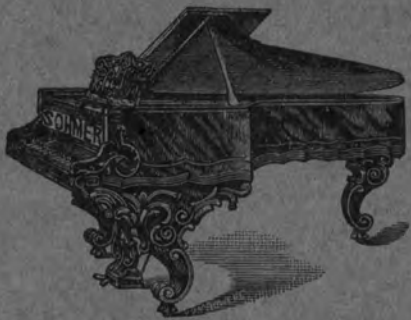
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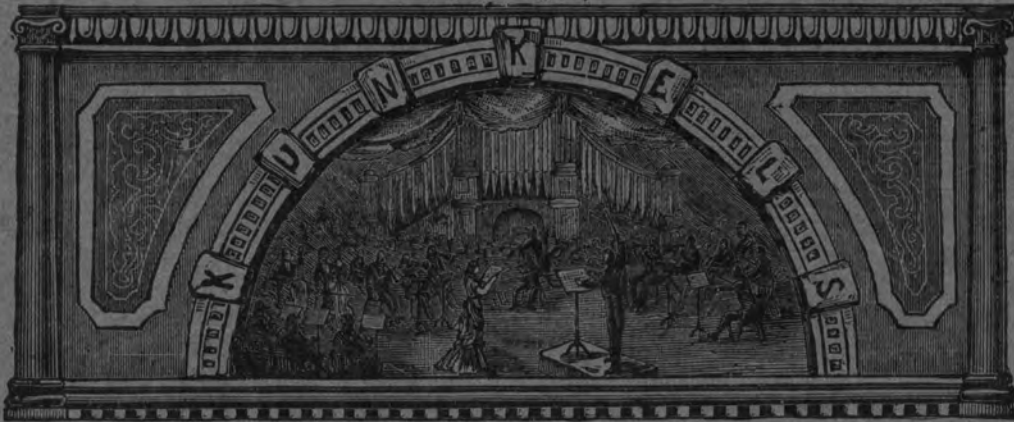
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