

FAVORITE COMPOSITIONS.



SOLOS.

| | | | |
|--|------|---|------|
| CALL ME THINE OWN (Transcription) | 75 | MORNING IN THE HIGHLANDS (Tone Poem) | 75 |
| CHIMES OF SILVER AND GOLD | 75 | MORNING CHIMES | 50 |
| CONTENT (Zufriedenheit) | 35 | PALANQUIN'S WITCHES' DANCE (Variations) | 1 00 |
| DAISIES ON THE MEADOW (Value Brilliante) | 75 | POLANCA (Morceau Brilliant) | 75 |
| DAISIES ON THE MEADOW (Mazurka) | 50 | SALTARELLA (Morceau Brilliant) | 75 |
| ECHOES OF THE WOODS | 50 | SHEPHERD'S RETURN MARCH | 50 |
| EVENING CHIMES | 50 | SHEPHERD'S BELLS (Idyl) | 50 |
| FIRST SMILE (Value Brilliante) | 75 | SHEPHERD'S MORNING SONG (Tone Poem) | 50 |
| FLIRT (Polka Brillante) | 50 | SHEPHERD'S PRAYER (Tone Poem) | 50 |
| HARPS IN THE FAIRY LAND (Tone Poem) | 50 | SHOOTING METEOR (Grand Galop Brilliant) | 75 |
| HER EYES (Mazurka Elegante) | 75 | SILENT LOVE (Morceau) | 50 |
| HOME, SWEET HOME (Concert Paraphrase) | 75 | SONG OF THE BROOK (Tone Poem) | 1 00 |
| LAST ROSE OF SUMMER (Concert Paraphrase) | 1 00 | SPRITE OF THE WIND (Caprice Descriptif) | 1 25 |
| LA COQUETTE (Value Brilliante) | 75 | THE JOLLY BLACKSMITHS (Caprice) | 75 |
| LES TAMBOURS DE LA GARDE (Marche) | 75 | THE DOVE (Polka Caprice) | 50 |
| LOVE IN SPRING, No. 1 (Morning Song) | 50 | THE VOYAGE BY THE BROOK (Tone Poem) | 75 |
| LOVE IN SPRING, No. 2 (Evening Song) | 50 | THOU, MY OWN (Tone Poem) | 50 |
| MAIDEN'S PRAYER (Concert Variations) | 75 | TRAVELING CONVENT BELLS (Tone Poem) | 50 |
| MARCH FROM TANNHAUSER (Wagner) | 50 | VALE DE CONCERT | 75 |
| MARCHE RUSTIQUE | 75 | | |

SOLOS—OPERIC FANTASIES.

| | | | |
|---------------------------|---------------|-----------------------|--------------|
| BOHEMIAN GIRL | Ballet, 60 | LUCREZIA BORGIA | Dramatic, 50 |
| CARMEN | Ballet, 60 | MARTHA | Comic, 50 |
| FATINITZA | Supper, 60 | NORMA | Bellico, 50 |
| FAUST | Comed., 60 | PINAFORE | Saltiron, 50 |
| HIGH EXOTIC LES | Morceau, 60 | RIGOLETTO | Comed., 50 |
| IL TROVATORE | Verdi, 60 | TANNHAUSER | Wagner, 1 00 |
| LA SONNAMBULA | Bellini, 60 | TRAVIATA, LA | Verdi, 60 |
| LUCIA DI LAMMERMOOR | Donizetti, 60 | WILLIAM TELL | Rossini, 60 |

DUETS.

| | | | |
|--|------|---|------|
| DAISIES ON THE MEADOW (Value Brilliante) | 1 00 | FLIRT (Polka Brillante) | 1 00 |
| EVENING CHIMES | 1 00 | MAIDEN'S PRAYER (Concert Variations) | 1 00 |
| FIRST SMILE (Value Brilliante) | 1 00 | SHOOTING METEOR (Grand Galop Brilliant) | 1 00 |
| THE JOLLY BLACKSMITHS (Caprice) | 1 00 | | |

DUETS—OPERIC FANTASIES.

| | | | |
|---------------------|--------------|---------------------|----------------|
| BOHEMIAN GIRL | Ballet, 1 00 | LA SONNAMBULA | Bellini, 1 00 |
| FATINITZA | Supper, 1 00 | NORMA | Bellini, 1 00 |
| IL TROVATORE | Verdi, 1 00 | PINAFORE | Saltiron, 1 00 |

St. Louis: KUNKEL BROS. Publishers.

SPECIAL NOTICE.

These Publications can be had at all non-class Music Stores. Whenever parties inform you that none are to be had, or not to be had, send direct to us and be assured of the contrary.



PAGANINI'S WITCHES' DANCE.

GRAND CONCERT VARIATIONS.

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

JEAN PAUL.

Maestoso. 112.

The musical score is written for piano and consists of five systems of music. The first system includes dynamic markings like *f*, *ff*, and *sfz*, and articulation marks like accents and slurs. The second system features a dense texture with many notes and slurs. The third system has a "trillo" marking and various dynamics. The fourth system includes a "trillo" marking and various dynamics. The fifth system ends with a final cadence. The score is written for piano and includes both treble and bass staves.

Larghetto con espressi:

P dolciss:

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/2 time. The music features dense, arpeggiated chords and flowing melodic lines. Fingerings are indicated with numbers 1-5. A dynamic marking of *P dolciss:* is present in the lower staff.

rit. *a tempo.*

This system contains the third and fourth staves. The tempo changes from *Larghetto* to *rit.* (ritardando) and then to *a tempo.* The musical texture continues with complex chordal patterns and melodic development.

This system contains the fifth and sixth staves. The music maintains its intricate harmonic and melodic complexity, with various articulations and phrasing marks.

This system contains the seventh and eighth staves, leading to the final cadence of the piece. The music concludes with a series of chords and a final melodic flourish.

Musical score for piano, consisting of five systems of staves. The score includes various dynamics and tempo markings:

- System 1:** Starts with *ff* (fortissimo) in both hands. The right hand features complex rhythmic patterns with slurs and accents. The left hand provides harmonic support with chords and moving lines.
- System 2:** Continues the *ff* dynamic. The right hand has a *l.h.* (left hand) marking. The left hand has a *mf* (mezzo-forte) marking. A tempo change to *Piu lento.* (slower) is indicated, with a metronome marking of $\text{♩} = 108$.
- System 3:** Features a *pp dolce. (sweetly.)* (pianissimo dolce) marking. The right hand has a *mf* marking. The left hand has a *mf* marking. The tempo remains *Piu lento.*
- System 4:** Marked *Tempo 1^o* (Allegro). The right hand has a *ff* marking. The left hand has a *mf* marking. The tempo returns to the original speed.
- System 5:** Continues with *ff* dynamics in both hands, concluding the piece with a final chord.

The score is marked with numerous performance instructions such as accents, slurs, and dynamic markings. The left hand is often marked with *l.h.* and the right hand with *r.h.*. The piece concludes with a final *ff* chord.

Con duolo. (With pathos.)
meno mosso. (less fast.)

dolce.

Tempo I?

cres:

32. *Leggiero.*

Var. II.

p

To shorten the piece, if so desired, omit Var. II.

This page contains five systems of musical notation for a piano piece. Each system is a grand staff with a treble clef on top and a bass clef on the bottom, connected by a brace. The music is written in 2/2 time. The notation includes slurs, accents, and dynamic markings such as *p* (piano) and *f* (forte). There are also asterisks and "p.a." markings scattered throughout the score.

Edith Kunkel

Cou duolo.
meno mosso.

p dolce.

Ob. ad. * Ob. ad.

* Ob. ad. * Ob. ad. * Ob. ad. * Ob. ad. * Ob. ad. *

leggiero.

Ob. ad. * Ob. ad. *

Ob. ad. * Ob. ad. * Ob. ad. *

so. Quasi Adagio. (like an adagio.)

The musical score is divided into four systems, each with a treble and bass staff. The first system begins with a dynamic marking of *f* and includes the instruction *op.* (opening). The second system features a dynamic marking of *f* and includes the instruction *rit.* (ritardando). The third system includes the instruction *a tempo.* (return to tempo) and a dynamic marking of *ff* (fortissimo). The fourth system includes the instruction *ad lib.* (ad libitum) and a dynamic marking of *mf* (mezzo-forte). The score concludes with a *rit.* marking. Various performance markings such as accents and articulation marks are present throughout the piece.

♩ - 154. *Allegretto con gracia.* (very graceful.)

The first system of the musical score consists of a grand staff with a treble and bass clef. The music is in 2/4 time and begins with a piano (*p*) dynamic. The right hand features a complex, flowing melody with many triplets and slurs. The left hand provides a steady accompaniment with chords and eighth notes. The system concludes with a repeat sign and a fermata over the final note.

The second system continues the piece. It includes a section marked "or thus" with a bracketed alternative melodic line in the right hand. The notation continues with intricate triplet patterns and slurs in both hands. The system ends with a repeat sign and a fermata.

The third system of the score shows further development of the melodic and harmonic material. It features another "or thus" section with an alternative melodic line. The piece maintains its graceful character through the use of triplets and flowing lines. The system concludes with a repeat sign and a fermata.

The fourth and final system of the score is marked "can bravura." and features a more rhythmic and technically demanding passage. The right hand has a series of rapid sixteenth-note runs, while the left hand plays a steady accompaniment. The system ends with a repeat sign and a fermata.

* These four chords may be played an octave higher.

This Method is to be used hand in hand with all piano practice, by the beginner, as well as the more advanced performer.

Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically.

BY CHARLES KUNKEL.

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

What Some of the Great Pianists and Pedagogues of the World Say:

- VON BUELOW:** "No pianist can afford to be without it."
RUBINSTEIN: "Will do more for fine piano playing than any work published in a decade."
PADEREWSKI: "A truly great work; worth its weight in gold."
RIVE-KING: "Through your Pedal Method we will have more good pianists in the future. A wonderful exposition of the hidden secrets, making piano playing truly great."

XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

Mr. Charles Kunkel,
Dear Sir—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest and with the same universal recognition and success. With the highest esteem,
XAVIER SCHARWENKA

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

Mr. Charles Kunkel,
Dear Sir—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the staple-point of so many similes—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.
Wishing you all success, I am, very truly yours,
CONSTANTINE STERNBERG

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

Mr. Charles Kunkel,
My Dear Mr. Kunkel—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempt heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.
Sincerely yours,
EMIL LIEBLING

I. D. FOULON, the renowned Musical Critic.

My Dear Mr. Kunkel—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man is a doctor in his own profession." By the publication of your Pedal Method, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your Pedal School for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superrative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.
As ever, your friend,
I. D. FOULON

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel—Four books of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianistic playing. It will surely prove a missionary for good in many a dull, and should certainly be in the hands of every aspiring teacher, student and amateur.
With best wishes, I am, cordially yours,
J. H. HAHN

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my search for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthily a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can try no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,
Yours very truly,
ERNEST R. KROEGER

St. Louis: KUNKEL BROTHERS, Publishers.