

COMPOSITIONS.

*Transcriptions
and arrangements*

RIVÉ-KING

SOLOS.

ANDANTE UND ALLEGRO—Aus Mendelssohn's Op. 64, in freier Uebertragung für Klavier.....	1 50	MAZURKA DES GRACES—Morceau de Salon....	1 00
BALLADE ET POLONAISE DE CONCERT—Vieux temps, Op. 38, in freier Uebertragung für Klavier.....	1 50	NEARER MY GOD TO THEE—Grande Paraphrase de Concert.....	1 00
BUBBLING SPRING—Tone Poem Characteristic	1 00	OLD HUNDRED—Paraphrase de Concert.....	1 00
CARMEN—Grand Fantasia (Bizet).....	1 50	ON BLOOMING MEADOWS—Concert Waltz. Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concerts.....	1 00
CHOPIN'S VARIATIONS, Op. 2 (La ci darem la mano). Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ossias	2 00	PENSEES DANSANTES (Thoughts of the Dance)—Valse Brillante.....	1 00
CONCERT SONATE in A major—Dom Scarlatti (Revised and Fingered)	60	POLONAISE HEROIQUE—Morceau de Concert. Dedicated to and played by Franz Liszt.....	1 00
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GEMS OF SCOTLAND—Caprice de Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland".....	1 50	PRELUDE AND FUGUE—Haberbier-Guilman	1 00
GESCHICHTEN AUS DEM WIENER-WALD (Tales from the Vienna Woods)—Walzer (Strauss), Paraphrase de Concert.....	1 50	SPINNER-LIED (Spinning Song)—Paraphrase de Concert (Liszt), aus "Der fliegende Holländer" von R. Wagner. With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rivé-King.....	1 00
HAND IN HAND—Polka Caprice.....	75	SUPPLICATION—Jensen's "Lehn' deine Wang' an meine Wang'," in freier Uebertragung für Klavier.....	60
LISZT'S RHAPSODIE HONGROISE No. 2. With Explanatory Text, Correct Fingering, Phrasing and Ossias, and three page Cadenza, by Franz Bendel and Julie Rivé-King.....	1 50	TANNHAUSER MARCH—Paraphrase de Concert (Franz Liszt) R. Wagner. With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rivé-King	1 50
MARCH OF THE GOBLINS—Marche Caractéristique	60	WIENER BONBONS—Waltz (Strauss), with Arabesques for Concert use.....	1 50
HOME SWEET HOME—Grand Paraphrase de Concert.....	1 00		

DUETS.

MARCH OF THE GOBLINS—Marche Caractéristique	1 00	POLONAISE HEROIQUE—Morceau de Concert	1 25
ON BLOOMING MEADOWS—Concert Waltz.....	1 50	PENSEES DANSANTES (Thoughts of the Dance)—Valse Brillante	1 50

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of Music
N. W. Cor 23rd & Lucas

CARL SIDUS' PIANO COMPOSITIONS.

Superior Teaching Pieces in the Easy Grades.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

SOLOS.

- 3 Andante from "Surprise Symphony" (Haydn), op. 84 35
A classic gem and elegant teaching piece. There is no better setting of this movement than Sidus'.
- 2 Andante from Symphony in C minor, (Op. 67 Beethoven), op. 88 35
Like the one by Haydn, a classic gem and splendid teaching piece.
- 2 Allegro from Symphony in C major— (Op. 21 Beethoven), op. 79 35
An elegant teaching piece, bright and cheerful. Cultivates style and execution. Favorite with pupils.
- 2 Allegro Moderato from Symphony in B minor, (Schubert), op. 86 35
Very romantic. Good for bright pupils.
- 2 Bright Eyes Rondo, op. 99 35
Bright and sparkling. Very fine teaching piece for style and finger practice. Favorite with pupils.
- 2 Charming May Schottische, op. 70 35
Good schottische. (Suitable for dancing).
- 2 Charming Waltz, op. 77 35
Bright and melodious. Splendid recreation piece.
- 2 Child's Prattle—Rondo, op. 73 35
Beautiful, bright rondo. Very effective. Excellent teaching piece. Universal favorite with pupils.
- 2 Christmas Bells—Gavotte, op. 214 35
Very bright and pleasing. Fine for recreation. Excellent teaching piece. Great favorite with pupils.
- 2 Cuckoo and the Cricket, The, op. 74 35
Bright, melodious and effective. Good recreation work and teaching piece. Favorite with pupils.
- 2 Cupid's Arrow—Waltz, op. 78 35
Charming and melodious waltz. Good recreation and teaching piece. Very popular with pupils.
- 2 Danse Caractéristique, op. 208 35
An easy setting of Kroeger's Danse Caractéristique. Bright, and of a high order. Good teaching piece.
- 2 Dance of the Bayaders, op. 203 35
A beautiful arrangement of Goldmark's famous dance. Fine for style and study.
- 2 Dude's March 35
Bright and fascinating march. Good teaching number. Exceedingly popular with pupils.
- 2 Enchantress, The—Waltz, op. 207 35
Bright waltz. Good recreative piece; suitable for dancing. Excellent teaching piece.

FAVORITES.

- 2 Ada's Favorite Rondo, op. 104 35
- 2 Annie's Favorite Mazurka, op. 109 35
- 2 Charlie's Favorite Polka, op. 101 35
- 2 Ella's Favorite Galop, op. 102 35
- 2 Jennie's Favorite Gavotte, op. 107 35
- 2 Johnnie's Favorite Schottische, op. 100 35
- 2 Julia's Favorite Rondo, op. 108 35
- 1 Katie's Favorite Schottische, op. 103 35
- 2 Polly's Favorite Mazurka, op. 106 35
- 2 Tillie's Favorite Rondo 35
Bright and sparkling; every one a gem. Nothing in the easy grades more popular with younger pupils. As teaching pieces they have no superior. The duet arrangements are also very fine.
- 2 Fairy Tale, The—Rondo, op. 211 35
Splendid rondo. Excellent teaching piece.
- 2 Finale from Symphony in B flat major (Haydn), op. 81 35
A classical piece for young players. Very effective when well played. Grand study; fine teaching piece.
- 3 Finale from Symphony in E flat (Mozart), op. 85 35
A meritorious teaching piece. Great favorite with teachers. Universally admired by pupils.
- 2 First Ride Galop, op. 76 35
Very bright and cheerful. Great favorite with pupils. Splendid teaching piece.
- 2 Forest Birds' Waltz, op. 69 35
Splendid waltz for style. Closes with fine bird imitations. Good teaching piece. Favorite with pupils.
- 2 Grand-Mother's Story, op. 66 35
Elegant, refined composition; popular with pupils. Good teaching piece.
- 2 Happy Birdlings—Rondo, op. 217 35
One of the most fascinating pieces written for young pianists. Nothing more cheerful or taking. Admirable teaching piece. Immensely popular with pupils.
- 1 Joys of Spring Waltz, op. 71 35
Very melodious and refined. Pupils' delight.
- 2 Lily of the Valley, op. 201 35
Interesting, cheerful and instructive. Very popular with pupils.
- 2 Lilian Polka—Rondo, op. 200 35
Fascinating, sparkling polka. Popular with pupils. Splendid teaching piece for style and the development of technique.
- 2 Little Buttercup—Rondo, op. 80 35
One of the best teaching pieces extant. Immensely popular with pupils.
- 3 Longing, Variations (Saron), op. 205 35
Composition of a very high order; very instructive. Good for bright pupils.

- 3 March, from the Lenora Symphony, op. 117, (Raff), op. 90 35
A most interesting and instructive adaptation for the young pianist. Favorite with pupils.
- 3 Marguerite—Rondo (Jensen), op. 210 35
Beautiful transcription of Jensen's favorite song. Splendid practice for general execution and style.
- 3 Menuetto from Symphony in E flat major, (Mozart), op. 82 35
An elegant setting of Mozart's most popular minuet. Good teaching piece for execution and style. Immensely popular with pupils.
- 2 Merry Church Bells, op. 218 35
A splendid teaching piece, imitating the bells in the tower. Introduces "Nearer My God to Thee." Good teaching piece. Great favorite with pupils.
- 2 Merry Go Round—Rondo, op. 202 35
A teaching piece *par excellence*. Interesting and recreative. Pupils' favorite.
- 2 Merry War—Fantasia (Strauss), op. 127 35
Interesting fantasia for young pianists. Good practice for style and execution. General favorite.
- 2 My Darling—Yorke, op. 215 35
One of the brightest, most melodious and fascinating pieces. Immensely popular with pupils. Splendid teaching piece and study for style.

OPERATIC FANTASIAS.

- 2 Bohemian Girl—Operatic Fantasia, op. 131 35
- 2 Faust (Gounod), op. 129 35
- 2 Fille du Régiment (Donizetti), op. 124 35
- 2 Fra Diavolo (Auber), op. 128 35
- 2 Il Trovatore (Verdi), op. 125 35
- 2 Lucia di Lammermoor (Donizetti), op. 126 35
- 2 Lucrezia Borgia (Donizetti), op. 134 35
- 2 Martha (Flotow)—Fantasia, op. 135 35
- 2 Merry Sleigh Bells—Rondo, op. 67 35
- 2 Puritani—Fantasia (Bellini), op. 130 35
- 2 Rigoletto (Verdi), op. 133 35
- 2 William Tell (Rossini), op. 132 35
These Fantasias are transcribed for the second grade. They embrace the most popular selections from their respective operas, and have no equals as studies in style. Brilliant and fascinating. Always popular with pupils.
- 2 On Blooming Meadows—Waltz, easy arrangement (Rive-King), op. 72 35
An elegant arrangement for young players of this popular waltz. Very popular with pupils.
- 2 On Halloween—Rondo, op. 204 35
A splendid teaching piece. Very melodious; rich in harmony. Good teaching piece.
- 3 Papa's Waltz, op. 300 35
A melodious and effective piece. Great favorite with the little ones. Good teaching piece.
- 2 Pond Lillies Polka, op. 110 35
A captivating and charming polka; delight of young pianists. Splendid teaching number.
- 2 Promenade, The, op. 75 35
Without doubt one of the best teaching pieces written for the young player. Very fascinating. Very popular with pupils.
- 2 Red Sarafan, The, op. 212 35
Beautiful transcription of this favorite Russian air. Good for style and technical development.
- 2 Rink Waltz, op. 68 35
A graceful and very taking waltz. Excellent teaching piece. Great favorite with pupils.
- 2 Scherzo from Pastoral Symphony (No. 6, op. 68, Beethoven), op. 87 35
Admirable setting of this great scherzo; very bright and humorous. Fine study for style. Good teaching piece.
- 3 Scherzo from (Reformation) Symphony, (op. 107 Mendelssohn), op. 89 35
Beautiful setting of this famous scherzo. Fine wrist work and practice in legato and running passages.
- 3 Scherzo from Symphony in A minor, (op. 56 Mendelssohn), op. 83 35
A wonderful adaptation of this well known scherzo. Bright, catchy, and splendid for technique. Very fine teaching piece. Very popular with bright pupils.
- 3 Scherzetto, op. 206 35
An unusually well written piece. Magnificent five finger work. Should be studied by every pupil. Excellent teaching piece.
- 2 Spring Approaches, op. 213 35
One of Sidus' very best. Grand teaching piece. Great favorite with pupils.
- 3 Tenderness (Beethoven), op. 209 35
One of Beethoven's greatest inspirations. Great study in style and expression. Admirable teaching piece for bright pupils.
- 3 Unter Donner und Blitz Galop (Strauss) 35
Dashy and brilliant galop. Good study. Suitable for dancing. General favorite.
- 2 Vivace—From Symphony in A major, (No. 7, op. 92, Beethoven) op. 80 35
A bright fascinating piece. Good study for young pianists. Splendid teaching piece.

DUETS.

- 2 Bright Eyes—Rondo, op. 99 60
Very melodious and captivating. Good finger practice. See solo.
- 2 Charming May Schottische, op. 70 60
An unusually stylish and melodious piece. Very effective. See solo.
- 2 Charming Waltz, op. 77 60
Brilliant and fascinating exhibition number. Good practice. See solo.
- 2 Child's Prattle—Rondo, op. 73 60
Very effective rondo. Excellent practice. See solo.
- 2 Cuckoo and the Cricket, op. 74 60
Very melodious and captivating. A scene of country life. Popular with young players. See solo.
- 2 Cupid's Arrow Waltz, op. 78 60
Very refined and melodious. Good and effective exhibition piece. Splendid practice in time. A general favorite. See solo.

FAVORITES.

- 3 Ada's Favorite Rondo, op. 104 60
- 2 Charlie's Favorite Polka, op. 101 60
- 2 Ella's Favorite Galop, op. 102 60
- 2 Jennie's Favorite Gavotte, op. 107 60
- 2 Johnny's Favorite Schottische, op. 100 60
- 2 Katie's Favorite Schottische, op. 103 60
- 2 Polly's Favorite Mazurka, op. 106 60
- 2 Tillie's Favorite Rondo, op. 105 60
Sidus' four-hand arrangements of his Favorites retain all the life and dash of the solos, with added effectiveness; brilliant and fascinating. Pupils in the second grade needing recreation will be delighted with these.
- 2 First Ride, The, op. 76 60
A bright and magnificent galop. Very effective and popular. Pupils' delight. See solo.
- 2 Forest Birds' Waltz, op. 69 60
Effective and very popular with young players. See Solo.
- 2 Grandmother's Story, op. 66 60
A refined, melodious work. Commendable for style and time. See solo.
- 2 Happy Birdlings—Rondo 60
Without doubt one of the finest duets extant in this grade of difficulty. Taking exhibition piece. Popular with pupils. See solo.
- 2 Joys of Spring Waltz, op. 71 60
Elegant, melodious and brilliant. Splendid practice and special favorite with pupils. See solo.
- 2 Lilian Polka—Rondo, op. 200 60
Very bright and stylish. Fine exhibition number. Good practice. See solo.
- 2 Little Buttercup—Rondo, op. 80 60
A fine and beautiful rondo. Very scholarly. Abounds in novel effects. Commendable practice.
- 1 Merry Sleigh Ride—Rondo, op. 67 60
Nothing more charming or brighter. Splendid teaching piece. General favorite with pupils. See solo.
- 2 My Darling—Yorke, op. 215 60
An exceedingly bright and fascinating number. Commendable practice and very effective. Special favorite with pupils. See solo.
- 2 On Blooming Meadows—Waltz, easy, op. 72 (King) 60
An easy arrangement of this celebrated waltz. Immensely effective. Pupils' favorite. See solo.

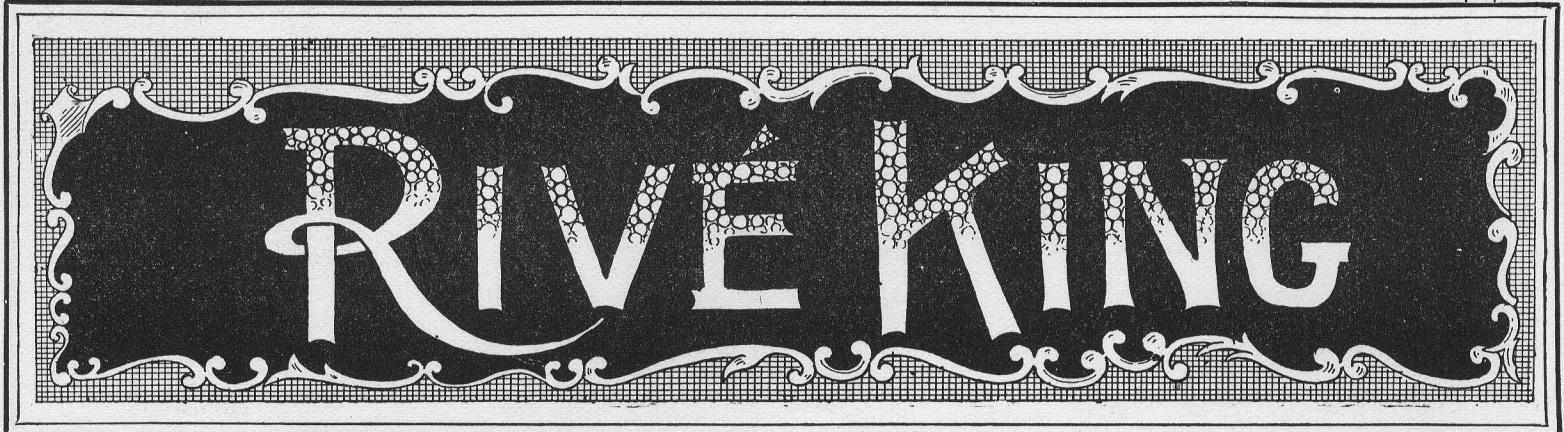
OPERATIC FANTASIAS.

- 2 Bohemian Girl (Balfe), op. 131 60
- 2 Faust (Gounod), op. 129 60
- 2 Fille du Regiment (Daughter of the Regiment), (Donizetti), op. 124 60
- 2 Fra Diavolo (Auber), op. 128 60
- 2 Il Trovatore (Verdi) 60
- 2 Lucrezia Borgia (Donizetti), op. 134 60
- 2 Lucia di Lammermoor, (Donizetti), op. 126 60
- 2 Martha (Flotow), op. 135 60
- 2 Merry War (Strauss), op. 127 60
- 2 Puritani, I (Bellini), op. 130 60
- 2 Rigoletto (Verdi), op. 133 60
- 2 William Tell (Rossini), op. 132 60
A very choice collection of Operatic Fantasias arranged for four hands. Bright and captivating. Contain all the popular melodies from these celebrated operas. In the second grade there is nothing superior for recreation; or as study for style. Nothing more pleasing to pupils.
- 2 Promenade, The, op. 75 60
A captivating piece, leading us through paths of varied beauty. Commendable practice in time. Popular with pupils. See Solo.
- 2 Rink Waltz, op. 68 60
An unusually brilliant, melodious and fascinating waltz. Just the thing for an audience. Delight of young pianists. See solo.

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SOLOS.

- | | | | |
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| BUBBLING SPRING—Tone Poem Characteristic | 1 00 | OLD HUNDRED—Paraphrase de Concert..... | 1 00 |
| CARMEN—Grand Fantasia (Bizet)..... | 1 50 | ON BLOOMING MEADOWS—Concert Waltz. Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concerts..... | 1 00 |
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| FRAGRANT BREEZES—Jensen's "Murmeldes, Lüftchen Blütenwind," in freier Uebertragung für Klavier..... | 60 | POPULAR SKETCHES—Concert Caprice. Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," and "Gigue Americain" | 1 50 |
| GEMS OF SCOTLAND—Caprice de Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland"..... | 1 50 | PRELUDE AND FUGUE—Haberbier-Guilman | 1 00 |
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| HAND IN HAND—Polka Caprice..... | 75 | SUPPLICATION—Jensen's "Lehn' deine Wang' an meine Wang'," in freier Uebertragung für Klavier..... | 60 |
| LISZT'S RHAPSODIE HONGROISE No. 2. With Explanatory Text, Correct Fingering, Phrasing and Ossias, and three page Cadenza, by Franz Bendel and Julie Rivé-King..... | 1 50 | TANNHAUSER MARCH—Paraphrase de Concert (Franz Liszt) R. Wagner. With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rivé-King..... | 1 50 |
| MARCH OF THE GOBLINS—Marche Caractéristique | 60 | WIENER BONBONS—Waltz (Strauss), with Arabesques for Concert use..... | 1 50 |
| HOME SWEET HOME—Grand Paraphrase de Concert..... | | 1 00 | |

DUETS.

- | | | | |
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| MARCH OF THE GOBLINS—Marche Caractéristique | 1 00 | POLONAISE HEROIQUE—Morceau de Concert | 1 25 |
| ON BLOOMING MEADOWS—Concert Waltz..... | 1 50 | PENSEES DANSANTES (Thoughts of the Dance)—Valse Brillante | 1 50 |

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2
LISZT'S RHAPSODIE HONGROISE. NO. II.

Edited & revised by Julia Rivé-King.

At the request of her teacher Franz Liszt.

Lento a Capriccio.

marcato
f

N.B. Ped. * Ped. * Ped. * Ped. *

poco rit.
piu ritenuto.

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

Andante mesto.
LASSAN. molto espressivo.

l'accompagnamento pesante.
f
l.h.
l.h.

ossia. for small hands. * Ped. * Ped. * Ped. * Ped. *

l.h.
l.h.
l.h.
l.h.

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

N.B. Heed carefully the use of the Pedal as noted.

ossia.

The score is written for piano on a grand staff with treble and bass clefs. It contains several systems of music with various performance markings. The first system is marked *ossia.* and includes numerous fingerings (e.g., 1 4 3, 2, 3, 1 3 2, 3, 4, 1 2 4 5, 3 3 2 1, 2) and dynamic markings such as * *Red.* and *Red.*. The second system continues this style with more fingerings and *Red.* markings. The third system is marked *volante.* and features a long, rapid melodic line with dense fingerings (e.g., 4 1, 4, 1 3, 5, 1 3 2 4, 1 3, 1 3, 5 4 3 2 1, 3) and *Red.* markings. Below this is a *Cadenza* section. The fourth system includes the marking *p dol: con gracia.* and *ten.* in the bass line. The fifth system continues with *ten.* markings and complex fingerings. The score concludes with a *Red.* marking and the number 352. 22. at the bottom.

capriccioso.

dolcissimo.

ten: * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

ten: * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

marcato la melodia.

ten: * *Red.* * *Red.* * *Red.*

sempre pp leggerissimo.

Red. * *ten:* * *Red.* * *ten:* * *Red.* * *ten:* * *Red.* * *ten:* *

8a

Red. * *ten:* * *Red.* * *ten:* * *Red.* * *ten:* *

5

ten: * *ten:* *

sempre giocando.

p * *Red.* * *Red.* * *Red.* *

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

piu di mi mu - en - do.

Red. * *Red.* *

pp *ppp*

volante.
Cadenza.

cres: molto.

come primo.

f

Ped.

espress: assai.

rit:

a tempo.

P

ff

l.h.

r.h.

ff

r.h.

P

ff

l.h.

f

P

f

P

352. 22.

Cadenza. *rf* *accel:*

cres: molto. *rinforz:* *dim: molto.* *

a tempo. *dolce.* *espressivo.* *ten.* *

ten. *

ten. *

First system of musical notation. The right hand (RH) features a melodic line with various ornaments and fingerings (4 1, 5 1, 3 1, 4 1, 2 1, 3 1). The left hand (LH) has a dense chordal texture. Performance markings include *dim: piu p* and *ten.* (tension). The system concludes with a *Red.* (Reduction) symbol and an asterisk.

Second system of musical notation. The right hand (RH) continues the melodic line with ornaments and fingerings (2 1, 3 1, 4 3). The left hand (LH) maintains the chordal texture. Performance markings include *dim:* and *ten.*. The system concludes with a *Red.* symbol and an asterisk.

Third system of musical notation. The right hand (RH) features a melodic line with ornaments and fingerings (5 1, 4 2, 5 1, 4). The left hand (LH) has a dense chordal texture. Performance markings include *rtt.* (ritardando) and *Red.*. The system concludes with a *Red.* symbol and an asterisk.

Fourth system of musical notation. The right hand (RH) is mostly empty, while the left hand (LH) features a melodic line with ornaments and fingerings (3, 2 3, 3 1, 2 3, 1). Performance markings include *un poco marcato.* and *rall:*. The system concludes with a *Red.* symbol and an asterisk.

Fifth system of musical notation. The right hand (RH) is mostly empty, while the left hand (LH) features a melodic line with ornaments and fingerings (3, 2 3, 3 1, 3). Performance markings include *rtt.*, *morendo.*, and *lunga pausa.*. The system concludes with a *Red.* symbol and an asterisk.

FRISKA.

Vivace.

The musical score is written for piano and violin in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked *Vivace*. The piano part consists of six systems of staves. The first system includes a *pp* dynamic marking. The violin part consists of six systems of staves. The score includes various musical notations: triplets (marked with '3'), slurs, and accents. Dynamic markings include *pp* and *sempre pp*. Performance instructions include *Red.* (Reduction) and asterisks (*) indicating specific measures. The piano part features an *8^a* (octave) marking in the third system and a *3* (triple) marking in the fourth system. The violin part features a *3* (triple) marking in the second system and an *8^a* (octave) marking in the fourth system.

non tanto presto capricciosamente.

Tempo giusto vivace.

First system of musical notation. Treble and bass staves. Treble staff contains complex rhythmic patterns with fingerings (1-5) and accents. Bass staff contains chords and single notes. Dynamics include *f marcato assai*. Rehearsal marks are indicated by 'Red.' with arrows.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex patterns. Bass staff contains chords. Dynamics include *piano scherzando* and *pp*. Rehearsal marks are indicated by 'Red.' with arrows.

Third system of musical notation. Treble and bass staves. Treble staff contains complex patterns with fingerings. Bass staff contains chords and single notes. Dynamics include *p*, *pp*, and *legg.*. Rehearsal marks are indicated by 'Red.' with arrows.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex patterns with fingerings. Bass staff contains chords and single notes. Dynamics include *pp*. Rehearsal marks are indicated by 'Red.' with arrows.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex patterns with fingerings. Bass staff contains chords and single notes. Dynamics include *pp*. Rehearsal marks are indicated by 'Red.' with arrows.

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex patterns with fingerings. Bass staff contains chords and single notes. Dynamics include *pp*. Rehearsal marks are indicated by 'Red.' with arrows.

8^a

leggiero ma ben marcato.

ossia.

8^a

8^a

marcato.

ossia.

8^a

8^a

ossia. *8^a*

sempre piano e poco a poco accel: il tempo.

ossia. *8^a*

ossia. *8^a*

ossia. *8^a*

string: con strepito.

Red. Red.*

8^a *molto rit.*

a tempo.

fff *brioso* *assai* *sf.*

ossia.

Red. *Red.* *Red.* *

8^a

tutta forza e prestezza.

ossia.

Red. *

8^a

ossia.

Red. *Red.* *Red.* *

ossia. 8^a

di - mi - nu

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

ossia. 8^a

en - do

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

8^a

p accel:

Red. Red. Red. Red. Red. Red.

8^a

pp

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

ossia.

pp

sotto piano ma ben marcato.

senza pedale
cross left hand over the right.

pp

ossia.

p e sempre stac.

simili

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

ossia.

p

cross left hand over the right.
sotto.

ossia

ossia.

sempre stacc.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

ossia.

simili.

cres: molto.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

ossia.

string.

** * * * **

ossia.

sfz

** * * * **

8^a *molto rit.* *a tempo.* *sf.*

fff brioso assai. *sf.*

Red. Red. Red. *

ossia. *sf.*

sf.

8^a *sf.* *tutta forza.*

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

ossia. *sf.*

sf.

8^a

8^a

8^a

Red. Red. Red. *

ossia.

sf.

8^a
ossia.

sempre ff
Red. *

ossia.

Red. * Red. *

ossia.

Red. * Red. *

ossia.

6 1 6 1 6 1 2 3 4

S^a

Red. Red. *

ossia.

6 14 1 14 7 2 3 4

S^a

poco a poco diminuendo

Red. * Red. Red. * Red.

ossia.

S^a

4 1 3 2 3 2 1

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

8^a
 ossia.

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

Rit. Rit. * Rit. *

8^a
 ossia.

1 2 3 2 *

Rit. *

8^a

p un poco rall:

Rit. *

cadenza ad lib:

piu rit:

* Rit. *

CADENZA. Bendel & Rivé-King.

8^a
p
veloce presto.

8^a
Red.

8^a
Red.

8^a
Red.

poco meno mosso e maestoso.

ff molto marcato.

fz

p dol:

Red.

p cres:

Red.

accel:

f

Red.

*Red.**

ff
rapido prestiss:

ff ten:

fff
accel:

cres:

ff *p* *pp*
lungo trillo.

ff *p* *pp*

8^a

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

8^a

rit. *molto meno mosso sempre dim:*

23

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

ossia. 8^a

pp *cres:*

Go to page 25.

8^a

ppp

Presto.

cres - - - *cen* - - - *do*

f *ff* *fff*

fff

poco rit:

attacca subito

prestissimo.

pp martellato.

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

cres:

3 2 5 3 2 1 5 1 3 2 Ped. * Ped. *

piu cres:

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

8^a

ff

Ped. *

Largamento.

presto.

8^a

rf ff rf rf ff

Ped. * Ped. * Ped. *

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

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MR. CHARLES KUNKEL,
November 29, 1893.
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With the highest esteem,
XAVIER SCHARWENKA.

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Wishing you all success, I am, very truly yours,
CONSTANTINE STERNBERG.

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

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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.

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As ever, your friend,
I. D. FOULON.

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

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With best wishes, I am, cordially yours,
J. H. HAHN.

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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 capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling 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 lengthy 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 by 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.

CHOICE NEW PIANO SOLOS.

4

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

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- Leaves and Flowers. Twenty-four easy studies complete [R. E.]..... 2 00
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A beautiful number for the development of technique. Excellent scale and fine finger practice. Admirable teaching piece.
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A magnificent study for technical development; running passages in both hands; very melodious. Should be studied by all ambitious students.
- 2 No. 5—Under the Linden [R. E.]..... 20
Fine study, descriptive of the play of the leaves. Arpeggio work alternating in both hands. Deservedly favorite teaching piece.
- 2 No. 6—Wood Nymph [R. E.]..... 20
Very bright and melodious. Splendid work in phrasing. Will repay study. Popular with pupils.
- 2 No. 7—Childhood Fancies [R. E.]..... 20
Depicting the innocence and enjoyment of childhood. Good study in running figures for the right hand, accompanied with chords in the left. No octaves. Good teaching piece.
- 2 No. 8—Remember Me [R. E.]..... 20
A beautiful melody; admirable for recreation and expression. Good finger practice and teaching piece.
- 2 No. 9—Chase of the Butterflies [R. E.]..... 25
Very characteristic. Excellent finger work in both hands. Commendable teaching piece.
- 2 No. 10—Listen, Dear! [R. E.]..... 20
A characteristic Spanish serenade; very original. Good study in style, expression and finger work. Commendable teaching number.
- 2 No. 11—Butterfly Waltz [R. E.]..... 20
A bright charming waltz. Good study for embellishments, scale work and light wrist motion.
- 2 No. 12—Evening Calm—Reverie [R. E.]..... 20
A beautiful, refined and melodious reverie; abounds in fine rich harmony. Good practice for bright pupils. Very suitable for the organ.
- 2 No. 13—Laughing Rillet [R. E.]..... 20
Very characteristic. Good work for both hands. Fine study and teaching piece.
- 2 No. 14—Trembling Leaves [R. E.]..... 20
Characteristic study. Fine running and arpeggio work in the right hand; syncopated accompaniment in the left. Admirable study.
- 2 No. 15—Cuckoo is Here—Scherzo [R. E.]..... 20
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- 2 No. 16—Song of the Shepherd [R. E.]..... 20
A beautiful, pastoral movement; very melodious. Good study in style and expression; suitable for the organ. Commendable teaching piece.
- 2 No. 17—Falling Leaves [R. E.]..... 20
Splendid study for staccato work, with alternating of hands. Good teaching piece.
- 2 No. 18—Gentle Zephyr [R. E.]..... 20
Fine study for runs; very melodious and graceful. Good teaching piece.
- 2 No. 19—Prattler, The [R. E.]..... 20
Charming and characteristic study. Excellent for technical development. Very graceful. Favorite of pupils.
- 2 No. 20—Listen to Me [R. E.]..... 20
In barcarolle style. Charming piece. Fine study in expression. Good teaching number.
- 2 No. 21—Merry Gondolier, The—Barcarolle, [R. E.]..... 25
A captivating barcarolle; very melodious and fascinating. Develops style and expression. Good teaching number.
- 2 No. 22—Will o' the Wisp [R. E.]..... 20
One of the best studies written for running work, alternating in both hands. Very melodious and effective. Commendable teaching number.
- 2 No. 23—Lily of the Valley—Mazurka [R. E.]..... 25
One of the brightest and most effective little tone pieces. Good recreation and study in style.
- 2 No. 24—To the Circus—Galop [R. E.]..... 25
A bright, brilliant, melodious galop. Unusually effective. Magnificent study for style and phrasing. Splendid teaching piece. Unusually popular with pupils.

Ahalt, J. P.

- 3 Memory's Dream—Caprice..... 60
Interesting, recreative piece. Companion to De Colas' Chant du Berger. Has three distinct movements—reverie, march and waltz. Good teaching piece. Great favorite with pupils.

Alfonso, Joseph.

- 3 Celestial Chimes..... 50
Very pleasing, well-written piece on the style of "Silvery Waves." Good style and finger practice.

Anschütz, Otto.

- 3 Belle Minnie—Caprice..... 60
Charming, melodious gavotte. One of Gilmore's great hits. Good teaching piece. Favorite with pupils.
- 3 Little Flatterer Polka..... 60
Vivacious and fascinating. Popular with teachers. Fine teaching piece. Great favorite with pupils.
- 2 My Regiment March..... 35
Bright, brilliant, dashy and effective. Takes at once. Good teaching piece. Great favorite with pupils.
- 3 Our Boys—Fanfare Militaire..... 60
An irresistible and fascinating piece. Breathes the very spirit of the soldiers' fearless march. Captivates at once. Splendid exhibition and teaching piece. Immensely popular with students.
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Unusually interesting salon composition. Melodious, refined and brilliant. Good teaching piece.

Armand, Jules.

- 2 I'll Ask My Ma—Schottische..... 35
Charming schottische, softens the most obdurate ma.
- 3 Prisoner's Joy—Caprice..... 60
A bright, captivating piece. Very pleasing and effective. Suitable teaching piece.

Armstrong, Wm. D.

- 4 In the Forest (Clavierstück)..... 35
Elegant and musicianly work. Good study for style and the artistic use of the pedal. Pianists' favorite.
- 3 Jota, La—Spanish Dance..... 35
Elegant, original and captivating piece. Favorite with musicians. Good teaching piece.
- 3 Hunting Song (Jagdlied)..... 30
A beautiful, well-written composition that may be classed with the best. Popular with pianists, and desirable teaching piece.
- 3 Gavotte, op. 2..... 35
A splendid, masterly work; favorite of good musicians. Good teaching piece for bright pupils.

Asmuth, H. A.

- 4 Fluttering Butterflies—Caprice..... 60
A pleasing composition. Good practice for style.

Bachman, G.

- 2 Rosette Waltz [R. E.]..... 35
Charming and stylish waltz. Popular with pupils. Good study and teaching piece.

Becker, Emile A.

- 4 Heavenly Voices—Nocturne..... 60
An admirable composition; refined and poetic; popular with musicians. Good teaching piece.

Beckmann, August J.

- 3 Ideals—Waltz..... 35
Unusually pretty waltz. Will interest the dullest pupils. Great favorite. (Suitable for dancing).

Beethoven, Ludwig Van.

- 4 Deutscher Tanz (German Dance)—frei bearbeitet von Isador Seiss [R. E.]..... 40
A magnificent and taking piece. This is one of the famous dances written by Beethoven for the village musicians, at their special request for something they could play. It has here been transcribed for piano in a masterly manner by the famous Seiss. Played by the leading pianists.

Blumenschein, W. L.

- 3 Duftende Veilchen (Fragrant Violets)..... 35
Charming piece for recreation. Good study for style. Splendid teaching piece.
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Two of the most sparkling and refined caprices written. Splendid exhibition pieces—private or public. Played with immense effect by Mr. Boone in his concerts. Excellent teaching pieces. Unusually popular with pupils.

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- 2 Occidental Polka..... 35
Bright and cheerful; suitable for dancing.

Brandeis, Frederick.

- 5 Gavotte, in A minor [R. E.]..... 75
As performed by Julie Rive King at her concerts. The best composition of this distinguished author; great favorite of pianists. Teaching piece of a high order. Splendid study for style.

Colby, L.

- 2 Editha's Waltz..... 40
Melodious, and good recreative and teaching piece.

Coley, J. T.

- 3 Alpha Tau Omega—Polka Elegante..... 35
Bright and sparkling. Well played, very effective.
- 4 Marche des Adelpiennes..... 75
Nothing more dashy; captivates at once. Great favorite with students. Affords general practice. Splendid teaching piece.

Dinkgreve, Leon.

- 3 Polo Galop..... 60
A dashy, brilliant and effective galop; great favorite with pupils. Study in staccato and light octave work.
- 3 Sunbeams Waltz..... 50
Melodious and cheerful. Interesting teaching piece.

Dryer, Charles.

- 3 Skylark Polka..... 50
Unusually bright, sparkling piece. Fine grace note practice and general technical development. Fine teaching piece. Very popular with pupils.

Drysdale, E. M.

- 3 Love's Token—Caprice..... 60
This fascinating piece presents a march and waltz. It is one of the best salon compositions known. Popular with pupils and teachers. Splendid teaching piece.

Floersheim, Otto.

- 4 Fina—Romanza..... 40
Very poetical composition of a high order. Abounds in rich and wonderful harmony. Worthy of the pen of Schumann. Great favorite with good pianists.
- 4 Phantasiestück—Elegy..... 40
A magnificent composition; highly poetic and romantic. Study of a high order.

Floss, Joseph.

- 2 Affection Polka..... 35
A catchy polka and good teaching piece.
- 2 Mayflower—Valse Reverie..... 35
A graceful tone picture. Affords study for style, introducing pretty runs, grace note work, etc. General favorite.
- 2 Wandering Minstrels—Medley..... 50
Introducing Serenade from "Don Pasquale," "Buy a Broom," "When the Swallows Homeward Fly" and "Lauterbach Waltz." This is one of the best medleys. Much admired by pupils. Offers variety of good teaching work.

Foulon, I. D.

- 3 Champions' March..... 35
Good, effective march. Splendid recreation work and teaching piece.

Friedmann, Jacob.

- 3 Seasons, The—Waltz..... 40
Taking, melodious waltz. Good recreative work.

Gimbel, Charles.

- 4 Electric Spark—Polka de Salon..... 60
Bright polka. Excellent recreative piece.
- 4 Sylphide, La—Mazurka Caprice..... 75
Companion piece to Wollenhaupt's popular "Whispering Winds." Very graceful and elegant. Effective parlor or concert number. Excellent teaching piece. Immensely popular with pupils.

Grass G. B.

- 4 Angry Words—Concert Paraphrase..... 1 00
An excellent teaching piece, introducing splendid arpeggio and octave work for study. The best setting of this favorite ballad.

Grieg, Edvard.

- 3 Norwegian Dance, in A major [R. E.]..... 35
Most captivating; very melodious and effective. Splendid study for the development of technique, light staccato work, and elegance of style. Great favorite with pupils. Should be practiced by every ambitious pupil. Good teaching piece.
- 4 Suite Norse, No. 1 [R. E.]..... 60
- 4 Suite Norse, No. 2 [R. E.]..... 75
Two works representing Grieg's most original thoughts. No student should be without these works. Great study for style. Great favorites with pianists.

Greene, W. H.

- 4 Dreamland—Mazurka..... 60
A dreamy, well written composition; very effective. Admirable teaching piece.
- 4 Longing—Reverie..... 75
Fine salon composition; very graceful and effective. Good teaching piece.
- 2 Mardi-Gras Quickstep..... 50
Charming quickstep; full of dash and life; well varied. Favorite with pupils. Good teaching piece.
- 4 Polka Militaire..... 75
Bright, pleasing polka. Good for study and general technique. General favorite.
- 5 St. Louis National Guard—March..... 50
An unusually dashy and bright march. Very effective. Offers splendid wrist and octave practice. Will repay study. Universal favorite.
- 3 Schottische Militaire..... 60
Very bright and melodious. Splendid practice for light staccato.
- 4 Silver Poplar—Waltz..... 75
Most charming, effective waltz. Splendid teaching piece. Very popular with pupils.

Mailed on receipt of price by KUNKEL BROTHERS, Publishers, 612 Olive Street, St. Louis.

The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as Solo and Duet.

ALPINE STORM

A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

The young shepherd plays a love song upon his oboe.
Moderato. ♩ 144.

Charles Kunkel. 105.

Use the Pedal carefully as indicated.

ppp una corda (soft Pedal.)

The thunder of a distant storm mingles with the pastoral melody.

mf

the corde (without soft Pedal.)
The thunder becomes more distinct.

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to his dogs to bring the flock under shelter.

ppp

the corde

una corda

ppp

the corde

una corda

ppp

The shepherd gives a signal

mf

The rain begins to fall.

ppp

Here follows the Storm as described.

Etc.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.