

TO MY NIECE ADELAIDE LOUISE KUNKEL.

# Old Folks at Home

(STEPHEN FOSTER.)



CONCERT PARAPHRASE

BY

**CHARLES KUNKEL.**

◇ \$1.00 ◇

St. Louis: KUNKEL BROS. Publishers.

**SPECIAL NOTICE.**

Meditation

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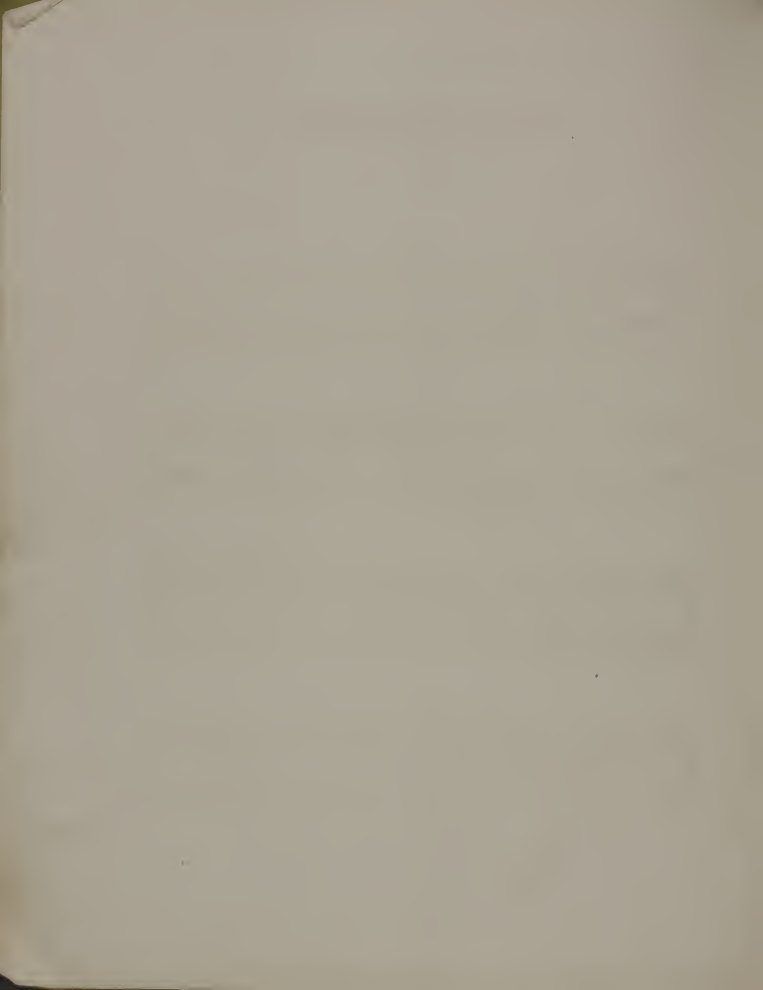
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## SPECIAL NOTICE.


























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rit. a tempo.

*rit. a tempo.*

*Pod.*       *Pod.*  *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*    *Pod.*

rat.

*a tempo.*

*a tempo.*



$\frac{7}{8}$  Pod. \* Pod.  $\frac{7}{8}$  Pod. \* Pod. \* Pod. \* Pod. \* Pod.

*rit.*

rit.

$\nabla \text{Pod} * P * P * \text{Pod}, * \text{Pod}. \quad * \text{Pod}, * \text{Pod}. \quad \overline{\text{Pod}}. \quad * \text{Pod}, * \text{Pod}, \quad \overline{\text{Pod}}. \quad * \text{Pod}. \quad * \text{Pod}, * \text{Pod}. \quad \overline{\text{Pod}}.$

*a tempo*

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 $\pi$  ft

*molto rit.*

⊗ Pod. | Pod ⊗ P ⊗ P ⊗ Pod ⊗ Pod

The  $P^2$  signify Ped

1514 - 11

⚙ Pod. ⚙ Pod.

marcato la melodía.

First system of musical notation. The treble staff contains a melodic line with a slur and a crescendo hairpin. The bass staff contains a rhythmic accompaniment. The text "in accompagnamento leggero." is written below the bass staff. Pedal markings are present: a downward arrow labeled "Ped." at the beginning, and two star symbols labeled "Ped." later in the system.

Second system of musical notation. It continues the melodic and accompanimental lines from the first system. Pedal markings include a downward arrow labeled "Ped." at the beginning and a star symbol labeled "Ped." later in the system.

Third system of musical notation. It continues the melodic and accompanimental lines. Pedal markings include a downward arrow labeled "Ped." at the beginning and a star symbol labeled "Ped." later in the system.

Fourth system of musical notation. It concludes the piece with a final melodic flourish. Pedal markings include a downward arrow labeled "Ped." at the beginning, and two star symbols labeled "Ped." later in the system.

First system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Pedal points are indicated by a diamond symbol with the word "Ped." below it.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Pedal points are indicated by a diamond symbol with the word "Ped." below it.

Third system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Pedal points are indicated by a diamond symbol with the word "Ped." below it.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Pedal points are indicated by a diamond symbol with the word "Ped." below it.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Pedal points are indicated by a diamond symbol with the word "Ped." below it.



First system of musical notation. The right hand features a melodic line with triplets and sixteenth notes, while the left hand provides a harmonic accompaniment. Pedal markings are present at the beginning and end of the system.

Second system of musical notation. The right hand continues the melodic development with a large slur covering a series of sixteenth notes. The left hand has a steady accompaniment. Pedal markings are located at the start and end of the system.

Third system of musical notation. Similar to the previous system, it features a flowing melodic line in the right hand and a supporting bass line. Pedal markings are used to indicate sustained tones.

Fourth system of musical notation. This system continues the piece with intricate sixteenth-note passages in the right hand. Pedal markings are placed at the beginning and end of the system.

Fifth system of musical notation. The final system on the page, showing the conclusion of the piece with a final cadence in the right hand and a sustained bass note. Pedal markings are present at the start and end.

*delessimo*

Ped. Ped. P P P P Ped. Ped. Ped.

Ped. Ped. Ped. Ped. P P P P Ped.

Ped. P P P P Ped. Ped. Ped.

Ped. P P Ped. Ped. Ped. Ped.

or thus:

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

First system of musical notation. The treble clef staff contains a continuous sixteenth-note arpeggiated pattern. The bass clef staff contains a slower-moving accompaniment with chords and single notes. Pedal markings are indicated by a star in a circle below the bass staff.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

Second system of musical notation. Similar to the first system, with a fast arpeggiated treble staff and a slower bass staff. Pedal markings are present.

☆ Ped. ☆ P ☆ P ☆ P ☆ Ped. ☆ Ped. ☆ Ped.

Third system of musical notation. The first measure is marked with a '1' in a box. The treble staff has a more complex arpeggiated pattern with some triplets. The bass staff has a simple accompaniment. Pedal markings are present. A dynamic marking 'f' (forte) appears in the second measure. A second ending is indicated by a bracket and a '2' in a box.

☆ Ped. ☆ P ☆ P ☆ Ped. ☆ Ped.

or thus:

Fourth system of musical notation. The first measure is marked with a '2' in a box. The treble staff continues the arpeggiated pattern. The bass staff has a simple accompaniment. Pedal markings are present. A dynamic marking 'f' (forte) appears in the second measure. A first ending is indicated by a bracket and a '1' in a box.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

10

*dim.*

Handwritten musical score for "Саденат." (Sadnat). The score is written on two staves. The left staff is a grand staff with treble and bass clefs, containing a complex melodic line with many beamed notes and some accidentals. The right staff is a single staff with a soprano clef, containing a few notes and rests. The word "Саденат." is written above the right staff. There are some handwritten markings like "f" and "p" below the staves.

Musical score for 'N.' in 2/4 time. The score is written for piano (p) and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The melody is characterized by frequent sixteenth and thirty-second notes, creating a fast, intricate pattern. The bass line provides a steady, rhythmic foundation with eighth and sixteenth notes. The score is divided into two systems, each with a key signature change indicated by a sharp sign (#).

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, consisting of a steady eighth-note pattern. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures, each with a 'Ped.' (pedal) marking below the bass staff. The melody is written in a simple, folk-like style, with the lyrics 'The Rose Tree' written below the treble staff.

[illegible]

Alla militare.

11

First system of musical notation. The right hand (treble clef) features a melody with various ornaments (accents, mordents) and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) provides a rhythmic accompaniment. Pedal markings (Ped. ♀) are present under the first and third measures.

Second system of musical notation. Similar to the first system, it features a melody in the right hand and accompaniment in the left. Pedal markings (Ped. ♀) are present under the first, third, and fifth measures.

Third system of musical notation. The right hand continues the melody with more complex ornaments. Pedal markings (Ped. ♀) are present under the first, third, and fifth measures.

Fourth system of musical notation. The right hand features a series of chords and melodic fragments. Pedal markings (Ped. ♀) are present under the first, third, fourth, fifth, and sixth measures.

Fifth system of musical notation. The right hand continues with a series of chords. Pedal markings (Ped. ♀) are present under the first, second, third, fourth, fifth, and sixth measures. The system concludes with the text "C.F.P.A.C." and a tempo change marking "16/11 = 11".

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The bass clef staff provides harmonic support with chords and moving lines. Pedal points are indicated by "Ped." with a star symbol. A crescendo marking (*cresc.*) appears in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic development. The bass clef staff features a section marked *ff* (fortissimo). Pedal points are marked throughout the system.

Third system of musical notation. The tempo marking *Grandioso.* is centered above the staff. The treble clef staff shows a melodic line with a *ff* dynamic. The bass clef staff has a *ff* section. Pedal points are indicated.

Fourth system of musical notation. The treble clef staff features a dense texture of sixteenth-note chords. The bass clef staff provides a steady harmonic accompaniment. Pedal points are marked.

or thus: 

*ff* *molto cresc.*



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

*strepitoso.*



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

*ff*



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

*f* *ff*



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

# CHOICE NEW PIANO SOLOS.

2

The figures given in each place refer to the grade of difficulty. Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately

Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately

## Moszkowski, Moritz.

Five Spanish Dances, op. 12, No. 8.

Complete [R. E.] 1 50

In single numbers:

No. 1.—Madrid—Spanish Dance [R. E.] 1 50

Very easy, beautiful and charming. Very popular with pupils. Splendid teaching piece.

No. 2.—Seville—Spanish Dance [R. E.] 1 50

A strong, forceful, very original and characteristic. Fine teaching piece.

No. 3.—Barcelona (Spain)—Spanish Dance [R. E.] 1 50

One of Moszkowski's most charming and dainty Spanish dances. Good for style, technique and practice.

Excellent teaching piece. Very popular with pupils.

No. 4.—Valencia—Spanish Dance [R. E.] 1 50

One of the most popular dances. Affords practical work in octaves.

No. 5.—Málaga, Bolero—Spanish Dance, 1 50

An original and characteristic piece; very telling. Admirable teaching piece for style. Pupils favorite.

Three Spanish Dances, op. 21.

No. 1.—I. G. major [R. E.] 1 50

No. 2.—II. G. minor [R. E.] 1 50

No. 3.—III. in sharp minor [R. E.] 1 50

Three of Moszkowski's most original and effective compositions. Indisputably effective. Splendid study

piece. Good teaching pieces. Handsome, forcible, and

easy to the character of Tarentella, 1 50

op. 22, No. 1 [R. E.] 1 50

One of the finest dances. Excellent, great favorite of pupils. Immensely effective. Splendid study

piece. Good teaching piece. Handsome, forcible, and

easy to the character of Tarentella, 1 50

op. 22, No. 1 [R. E.] 1 50

One of the finest dances. Excellent, great favorite of pupils. Immensely effective. Splendid study

piece. Good teaching piece. Handsome, forcible, and

easy to the character of Tarentella, 1 50

op. 22, No. 1 [R. E.] 1 50

One of the finest dances. Excellent, great favorite of pupils. Immensely effective. Splendid study

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piece. Good teaching piece. Handsome, forcible, and

easy to the character of Tarentella, 1 50

## Rive-King, Julia.

Andante and Allegro—Mendelssohn's

Violin Concerto, Op. 64, in First Violin

tracing first Klavier 1 50

One of the finest of modern pieces written. It may

be said that this is a greater concerto for the piano

than for the violin. It is a great favorite of the best

players. Handsome composition. It will be especially

valued by the piano teacher as a model for style.

No. 2.—Ballade et Polka-mazurka de Concert—Viennese

four Klavier 1 50

Extremely brilliant and effective. A great favorite

and contains number of good piano parts, forms an

excellent study for every pianist.

No. 3.—Bubbling Spring—Tone-Poem Characteristic

1 50

A masterly composition of a high order. A popular

favorite with pianists. A great favorite for the

teacher. It should be in the repertoire of every

ambitious pianist. Fine teaching piece. Im-

mensely popular with pupils.

No. 4.—Carmen (Bizet)—Grand Fantasia 1 50

A beautiful concert number—one of the best of recent

years. It is a great favorite of the best pianists, and

should form a part of every student's education.

No. 5.—Chopin's Op. 2 (La F. de Darenia Mano) [R. E.] 2 00

One of the finest set of variations ever written.

It is a great favorite of the best pianists, and

should form a part of every student's education.

No. 6.—Concert Sonata in A major—Schubert—1 50

(Revised and fingered) [R. E.] 1 50

One of the most famous compositions written.

It is a great favorite of the best pianists, and

should form a part of every student's education.

No. 7.—Fragrant Breves—Transcription of Jensen's

"Murmured, Lütfen Blü-

thenwind" in first Violin 1 50

A beautiful composition. It is a great favorite

of the best pianists, and should form a part of

every student's education.

No. 8.—Gems of Scotland—Caprice de Concert—1 50

(Revised and fingered) [R. E.] 1 50

One of the most famous compositions written.

It is a great favorite of the best pianists, and

should form a part of every student's education.

No. 9.—Hand in Hand—Polka Caprice 1 50

An elegant salon composition; bright and

easy. A great favorite of the best pianists, and

should form a part of every student's education.

No. 10.—Home, Sweet Home—Grand Paraphrase

de Concert 1 50

The greatest favorite of the best pianists. It is

one of the most beautiful and effective concert

pieces. It is a great favorite of the best pianists,

and should form a part of every student's

education.

No. 11.—March of the Goblins 1 50

A characteristic composition. Unusually well

written. It is a great favorite of the best

pianists, and should form a part of every

student's education.

No. 12.—Mazurka des Graces—Moreau de Salon 1 50

A very characteristic, melodious, brilliant and

effective. Fine teaching piece for style and

phrasing. It is a great favorite of the best

pianists, and should form a part of every

student's education.

No. 13.—Nearer My God to Thee—Grand Para-

phrase de Concert 1 50

A fine composition. It is a great favorite

of the best pianists, and should form a part

of every student's education.

No. 14.—Old Hundred—Paraphrase de Concert 1 50

A fine composition. It is a great favorite

## Rive-King, Julia—Continued.

4 Supplication—Transcription of Jensen's

"Lein delde Wang und seine Wunde."

1 50

A great transcription. One of the most lovely

works of the great artist. It is a great favorite

of the best pianists, and should form a part

of every student's education.

7 Tales from the Vienna Woods—Waltz (Strauss)

Grand Paraphrase de Concert 1 50

A great concert number; one of the most effective

ever written. It is a great favorite of the best

pianists, and should form a part of every

student's education.

8 Wiener Bonbons—Waltz with Arabesque 1 50

A wonderful paraphrase; popular with pianists.

Nothing more brilliant or elegant. Great study

for Concert use (No. 18)

Schotte, Armin.

4 Dew on the Meadow—Mazurka 1 50

Very melodious; great favorite of pianists; very

effective. Commendable teaching piece.

4 Kn' Enst—March Militaire 1 50

A well written march, and splendid teaching piece.

Three Impromptus, complete 1 25

In single numbers:

No. 1.—Romanes 1 50

An unusually melodious and scholarly work. Very

effective. Deserves a place in the repertoire of

intelligent students. Splendid for style and

study for artistic pedaling. Great favorite with

pianists.

No. 2.—Humoresque 1 50

A splendid piece for style and execution. Fine

and active work. Should be played at all

stages of study.

No. 3.—Das Rädchen 1 50

A very melodious, most beautifully written work.

Very melodious and effective. Good for style

and active pedaling. Splendid teaching piece.

4 Trebellinchen—Gallische 1 50

Bright, sharp, very much used. Admirable

study for octave work. Great favorite with

pianists.

5 Mignonne—Impromptu Polka 1 50

A composition ranging with the best of Schu-

bert's and Weber's compositions. Fine practice

in style and execution. Very popular with

students.

Schubert, Franz.

3 Love's Sorrow (Liebespein), Theme with

Variations [R. E.] 1 50

One of the best of Schubert's beautiful

works. It is a great favorite of the best

pianists, and should form a part of every

student's education.

4 Minette Célèbre, op. 78 [R. E.] 1 50

Famous melody played by Rubinstein. Nothing

more melodious or more beautiful. Fine

practice in style and execution. Very popular

with students.

4 Summer Fancies—Impromptu, op. 90,

No. 2 [R. E.] 1 50

One of the greatest piano pieces written. Unusually

melodious and brilliant. Magnificent work

in runs. Favorite concert number with

pianists. Should be

studied by every pianist. Great teaching piece.

4 Valse from the Forest—Impromptu,

op. 90, No. 4 1 50

One of the happiest and brightest of Schubert's

compositions. It is a great favorite of the

best pianists, and should form a part of

every student's education.

## Streletski, Anton.

4 Berceuse (Cradle Song) 1 50

A composition of a high order—dreamy and

romantic.

5 Gavotte Majestique 1 50

A grand old composition; very effective. It has

been played. Dedicated to Mr. Hans von Bülow.

6 Mazurka—Gallot de Concert 1 50

One of the best of Streletski's beautiful

works. It is a great favorite of the best

pianists, and should form a part of every

student's education.

3 Valse Capriccio 1 50

A great work; magnificent concert number; original,

melodious and effective. It is a great favorite

of the best pianists, and should form a part

of every student's education.

4 Souvenir de Varsovie—Mazurka, op. 30 [R. E.] 1 50

Nothing more beautiful or more melodious.

It is a great favorite of the best pianists, and

should form a part of every student's

education.

4 Souvenir de Kiev—Mazurka, op. 30 [R. E.] 1 50

An entire life work, refined, elegant and

effective. It is a great favorite of the best

pianists, and should form a part of every

student's education.

5 Tarentella, op. 54 [R. E.] 1 50



# CHOICE COMPOSITIONS OF CHARLES KUNKEL

The figures preceding each piece refer to the grade of difficulty: Fig. 1, *belonging 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*.

## PIANO SOLOS.

4 **Alpine Storm (A Summer Idyll)** ..... 1 00  
A magnificent composition, full of the most stirring compositions for the piano or concert. Has the stormiest and most beautiful music.

This composition may be called a true picture of a perfect summer life. As the scene in the Alps where the young couple are to be married. For the time being, however, he has lost the responsibility of the care of the family and the well-trained dog, for his mind is now upon the land of another beauty, Laila, whose mother he loves and who is in the distance. He thinks that even now he has her in the melody, caressing his soul and, and he takes his chance in the hope that some faint echo of her favorite love song may reach her ears and tell her that Laila is thinking of her. While he is playing this melody, the distant thunders of an approaching summer shower is heard, but too much absorbed in his music or the thoughts of his love he is not inspired, he hears it not and continues to play. A louder rumble, however, reveals him to the present realities of life and the necessities of his duty, and changing his tune, he gives his dog the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm comes. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock the trees break their arms as if in agony and bend before the storm driven as if sailing under its hands. Their prey is found. The storm is over, the sun breaks through the clouds; a million raindrops sparkle like diamonds on the leaves and on the water, their mates in the branches; the young shepherd signals his flock to return to the fold and resumes his song to his love in the distance, while the faint and feeble rumble of the storm fades and the storm is now disappearing in the distance.

Published also as a Piano Duet.

3 **Albarras—Moorish Dance** ..... 1 00  
Very bright and easy; full of fascinating effects. If well played, it introduces some good tremolo work on the right hand, and the music is very good. Superior teaching piece. Pupil's favorite.

3 **Celestial Harmonies—Intermezzo Sinfonico** ..... 1 00  
From Pietro Mascagni's Cavalleria Rusticana.

The finest transcription of this popular Intermezzo. Beautiful for recreation and good recreation piece.

3 **Don't Blush Polka** ..... 1 00  
Bright, original polka. Splendid finger practice. Excellent for the study of the good recreation piece.

3 **Ella's Eyes Polka Brillante** ..... 1 00  
Sparkling polka. Splendid recreation and good teaching piece.

3 **German's Triumphant March—Edition de Concert** ..... 1 00  
Very brilliant and effective. Great favorite of students. The most popular march published. Annual sale of over 50,000 copies. Good teaching piece.

3 **German's Triumphant March—Edition de Salon** ..... 1 00  
An effective arrangement of the above for less skilled performers. Good teaching piece.

3 **Heather Bells—March** ..... 1 00  
An elegant and refined march in fast time; bright and cheerful. Fine study for the right hand.

3 **Heather Bells—Polka** ..... 1 00  
One of the finest salon compositions known; immensely popular. Annual sale of over 50,000 copies. The polka of polkas. Great favorite with pupils.

3 **Heather Bells—Waltz** ..... 1 00  
A refined, melodious and beautiful running and singing work; captures at once.

3 **Humoresque—Danse des Nègres** ..... 1 00  
A bright, characteristic piece, full of life. Does not require great technique. Pupils delight in playing it. Good teaching piece.

3 **Intermezzo Sinfonico (see Celestial Harmonies)** ..... 1 00  
From Pietro Mascagni's Cavalleria Rusticana.

3 **Last Rose of Summer—Transcription** ..... 1 00  
A fine transcription, introducing effective tremolos. A graceful salon composition.

3 **Leonora—March (Raff)** ..... 1 00  
An admirable setting of the famous march; effective concert number. Fine octavo practice.

3 **Love at Sight—Polka** ..... 1 00  
Cheerful, catchy polka. Great favorite.

3 **March to the Pontonn** ..... 1 00  
A good, effective march; suitable for callisthenics. Favorite with pupils.

3 **Nonpareil—Galop Brillant** ..... 1 00  
Bright, effective piece; very stylish and taking. Great favorite with pupils.

3 **On the Beautiful Blue Danube—Waltz (Strauss)** ..... 1 00  
A great work. A composition that jumps right to the celebrated fantasia of Tchaik and Liszt. Immensely effective. Magnificent concert number.

3 **Philomel Polka** ..... 1 00  
Spirited and fascinating polka. Great favorite of pupils. Good teaching piece and study for style.

3 **Shakespeare March** ..... 1 00  
A good, dainty march; general favorite. Good octavo study.

3 **Southern Jollification—Plantation Scene** ..... 1 00  
An unusually characteristic piece. Strauss' dancing in the twilight after a day of hard labor in the fields. The delicate and beautiful with his favorite song "I'm a Hairy Little Nigger," which is responded to by the delicate and beautiful "Hallelujah." Then follow the irresistible "break down" and "bargo solo." While the dance goes on and tripping the light fantastic sets in the pride of their costumes and the enthusiasm of the music, and all join in a grand waltz. A universal favorite with pupils; immensely effective. Splendid teaching piece. Published also as piano duet.

Read what the St. Louis Post-Dispatch says of it:

### A REMARKABLE HIT.

Mr. Charles Kunkel's "Southern Jollification," "Plantation Scene," which P. B. Gilman presented to the public during the past three or four weeks, sprung into favor at once, and while the delicate and beautiful travel all. No sooner did Kunkel strike up this little tune on the hands and feet of those who were set in motion, and smiles of happiness beamed from every face. "Kunkel's promise" it is the best hit he has made in any way with any piece. It was played last night at a club party, and the result was a grand success. It was a remarkable showing. Mr. Kunkel's music is a "bargo solo," and it is a very good one, while not at all difficult, and promises to find its way into every household having a piano.

3 **Snowdrops—Waltz** ..... 1 00  
A favorite waltz of the popular author. Very brilliant and effective. Great favorite and good teaching piece.

3 **Sparkling Dew—Caprice** ..... 1 00  
Very refined and melodious. Splendid for style and technique. Exceedingly popular with pupils. Commensurate teaching piece.

3 **Sunbomber—Caprice** ..... 1 00  
Elegant and well written. Fine practice in runs and syncopated rhythms. Compared piece to the "Sunbomber" by Vercy, and "Hunting Spring" by Blue King. Excellent teaching piece.

3 **Thon Art Ever Night—Romance** ..... 1 00  
Well written, refined and melodious. Introducing the use of the finest melodic and rhythmic effects.

3 **True Hearts (True Herzen)—Romance** ..... 1 00  
One of the most elegant, fascinating and melodious pieces written. Popular with pupils. Splendid study and expression. Magnificent concert number.

3 **Viola's Eyes—Caprice** ..... 1 00  
Very graceful, effective and melodious. Admirable study for style, novel and graceful piano effects.

3 **Viola's Eyes—Concert** ..... 1 00  
A great favorite. Splendid practice for pupils. Good teaching piece. Immensely popular with pupils.

3 **Vive La République—Grand Fantaisie** ..... 1 00  
Edition de Salon.

3 **Treating "La Marcelline" and "Mourir pour la Patrie"** ..... 1 00  
A wonderful concert piece. Replete with extraordinary effects. Popular with musicians and concert pupils. Magnificent study.

3 **Vive La République—Grand Fantaisie, Edition de Salon** ..... 1 00  
Treating "La Marcelline" and "Mourir pour la Patrie."

3 **Waltz "La Marcelline" and "Mourir pour la Patrie"** ..... 1 00  
Edition of the grand effects of the concert edition, simplifying such passages as require a more delicate technical treatment. Great favorite with pupils.

3 **Waterlilies—Polka** ..... 1 00  
Very effective. Nothing more beautiful for the piano. Favorite of pupils. Grand study for general technique and style. Very original piano piece. Immensely popular with pupils.

3 **Zephyr and the Brook** ..... 1 00  
Very effective. Nothing more beautiful for the piano. Favorite of pupils. Grand study for general technique and style. Very original piano piece. Immensely popular with pupils.

## PIANO DUETS.

4 **Alpine Storm, op. 105** ..... 1 00  
Magnificent exhibition piece. Immensely popular with pupils. See solo for full detailed description.

4 **Albarras, Moorish Dance** ..... 1 00  
Very brilliant and captivating. Admirable practice in duet. See solo for description.

4 **Don't Blush—Polka** ..... 1 00  
A bright and brilliant polka. Very effective. Good practice.

4 **Ella's Eyes—Polka** ..... 1 00  
A bright, cheerful and sparkling polka. Splendid practice for style and taste.

4 **German's Triumphant March** ..... 1 25  
A magnificent duet of this most popular march. See solo for full description of this popular composition.

4 **Heather Bells—Polka** ..... 1 00  
An excellent and unusually brilliant arrangement of the solo. Those studying the solo will be more than pleased with the duet. See solo.

4 **Heather Bells—March** ..... 1 00  
Very brilliant and effective. Admirable practice.

4 **Heather Bells—Waltz** ..... 1 00  
An excellent duet, unusually bright and brilliant. Splendid exhibition number.

4 **Humoresque—Danse des Nègres** ..... 1 00  
One of the most pleasing and fascinating duets. Immensely effective. Splendid exhibition number. Excellent piano study.

4 **Love at Sight—Polka** ..... 1 00  
One of the famous pianists of Charles and Jacob Kunkel, the authors of the most captivating duets.

4 **Nonpareil Galop** ..... 1 00  
Another of the Kunkel Brothers most admired concert pieces.

3 **Philomel—Polka** ..... 75  
The most popular duet published. Annual sale of over 50,000 copies. Has made the rounds of the world during the close of the school year yet to be received over a hundred engagements including the most immensely captivating and brilliant. Popular with pupils.

4 **Restless Love—Polka** ..... 1 00  
Bright and captivating polka. Very graceful and effective. Good practice.

3 **Shakespeare March** ..... 75  
A ball march in well-defined rhythm. Admirable for the opening of a popular party or for the entrance.

3 **Southern Jollification (Plantation Scene)** ..... 1 00  
This piece is an immensely effective duet, and the use for exhibitions, commencement exercises, etc. When it is accompanied with brass, drums, tin, cornet, etc., it is a grand success. The music is so full of life and spirit, and the effect is so brilliant, that it is a grand success. The music is so full of life and spirit, and the effect is so brilliant, that it is a grand success.

4 **Sparkling Dew—Caprice** ..... 1 00  
One of Kunkel Brothers' most famous concert duets. Suitable to take with an audience when well played.

4 **Viola's Eyes—Concert** ..... 60  
A lovely recital. Will comfort the most depressed and discouraged pianists. See solo.

4 **Vive la République—Grande Fantaisie** ..... 1 25  
Treating "La Marcelline" and "Mourir pour la Patrie." A great concert piece. Absolute in character duet piano effects. Immensely popular.

## Solos.

3 **Better Apart (Lieber Allein)** ..... E. and G. 60  
A song of special merit, refined and artistic. A beautiful and expressive melody. An unusually good teaching number.

3 **Charles—Tack—Ballad** ..... E. and G. 60  
Great exhibition song. Sung with great success by Charles Kunkel. It is very much to be sung as a solo and chorus. It is so very effective and immensely effective. Directed arrangement may be had upon request of the score for the solo.

3 **Come Home, Sweetheart (Liebechen, komm heim)** ..... E. and G. 60  
A very attractive and charming song; sure to captivate an audience and win an encore. Splendid solo.

3 **Heart Tied and True** ..... E. and G. 60  
A very effective and charming song; sure to captivate an audience and win an encore. Splendid solo.

3 **I Love Thee True (Ich hab' Dich Lieb)** ..... E. and G. 60  
A very effective and charming song; sure to captivate an audience and win an encore. Splendid solo.

3 **Mourning (Mour)** ..... E. and G. 60  
A very effective and charming song; sure to captivate an audience and win an encore. Splendid solo.

3 **On the Heights (Vögelin Traut)** ..... Grand 1 00  
Waltz. E. and G.

3 **On the Heights (Vögelin Traut)** ..... Grand 1 00  
Waltz. E. and G.

3 **Pentecost's Prayer, The (Das Gebet des Pfingstfestes)** ..... Sacred Solo. E. and G. 25  
A very effective and charming song; sure to captivate an audience and win an encore. Splendid solo.

3 **Three Fishers—Ballad** ..... E. and G. 60  
A very effective and charming song; sure to captivate an audience and win an encore. Splendid solo.

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A very effective and charming song; sure to captivate an audience and win an encore. Splendid solo.

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A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

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

MR. CHARLES KUNKEL,  
New Haven, Conn.:—I 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 warmest appreciation and warmest wishes.

With the kindest regards,  
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 most compliment you for the very efficient way in which you treat this delicate question, the main cause of so many woes—The Pedal. Your method is profound and complete and laid out in such a way that 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, from the most advanced ones, whose pedaling needs refinement, to the pupils of a really limited and unskilled territory entirely unsuited for pedagogic writing goes as though any. I shall use it as a complement to other studies, with my pupils, and warmly recommend it to my teacher friends.

With my very best wishes, I am, very truly yours,  
CONSTANTINE STERNBERG.

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

MR. CHARLES KUNKEL, St. Louis, Mo.  
Dear Sir: I have carefully read through your Piano Pedal Method, and most compliment you for the very efficient way in which you treat this delicate question, the main cause of so many woes—The Pedal. Your method is profound and complete and laid out in such a way that 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, from the most advanced ones, whose pedaling needs refinement, to the pupils of a really limited and unskilled territory entirely unsuited for pedagogic writing goes as though any. I shall use it as a complement to other studies, with my pupils, and warmly recommend it to my teacher friends.

With my very best wishes, I am, very truly yours,  
EMIL LIEBLING.

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 piano 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 exponents indicated that it was so valuable. Consequently, I have been very anxious to secure a copy of it to assist me. Scarcely any editions of pianoforte pieces are properly indicated, indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so kinchly a work, a Sonata, for instance, is so great for the teacher, that in the home allotted for a pupil's session he can by no means spare the time. His own Pedal School revolutionizes all this. It gives the pupil a definite and sure way to play with a cleanness he never imagined within his power, and to "sing" his music as he never could before. It gives the pupil a definite and sure way to play with a cleanness he never imagined within his power, and to "sing" his music as he never could before. It gives the pupil a definite and sure way to play with a cleanness he never imagined within his power, and to "sing" his music as he never could before.

Yours very truly,  
ERNEST R. KROEGER.

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

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MR. 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 piano 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 exponents indicated that it was so valuable. Consequently, I have been very anxious to secure a copy of it to assist me. Scarcely any editions of pianoforte pieces are properly indicated, indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so kinchly a work, a Sonata, for instance, is so great for the teacher, that in the home allotted for a pupil's session he can by no means spare the time. His own Pedal School revolutionizes all this. It gives the pupil a definite and sure way to play with a cleanness he never imagined within his power, and to "sing" his music as he never could before. It gives the pupil a definite and sure way to play with a cleanness he never imagined within his power, and to "sing" his music as he never could before. It gives the pupil a definite and sure way to play with a cleanness he never imagined within his power, and to "sing" his music as he never could before.

St. Louis: KUNKEL BROTHERS, Publishers.

# CORANADO

Grade Valse de Concert

Introduction  
Moderato 3/4

L. B. Ewen

First Theme

Second Theme

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# SPARKS

Galop de Concert

J. W. Boone

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Third Theme

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# Nearer My God to Thee

Introduction

Andante

Julia Rive-King

First Theme

Second Theme

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