FAVORITE COMPOSITIONS.

PAUL

SOLOS.

CALL ME THINE OWN (Transcription) 75
CHIMES OF SILVER AND GOLD 75
CONTENT (Zufriedenheit) 35
DAISIES ON THE MEADOW (Valse Brilliante) 75
DAISIES ON THE MEADOW (Mazurka) 50
ECHOES OF THE WOODS 50
EVENING CHIMES 50
FIRST SMILE (Valse Brilliante) 75
FLIRT (Polka Brilliante) 50
HARPS IN THE FAIRY LAND (Tone Poem) 50
HER EYES (Mazurka Elegante) 75
HOME, SWEET HOME (Concert Paraphrase) 75
LAST ROSE OF SUMMER (Concert Paraphrase) 1 00
LA COQUETTE (Valse Brillante) 75
LES TAMBOURS DE LA GARDE (Marche) 75
LOVE IN SPRING, No. I. (Morning Song) 50
LOVE IN SPRING, No. II. (Evening Song) 50
MAIDEN'S PRAYER (Concert Variations) 75
MARCH FROM TANNHAUSER (Wagner) 50
MARCHE RUSTIQUE 75
MORNING IN THE HIGHLANDS (Tone Poem) 75
MORNING CHIMES 50
PAGANINI'S WITCHES' DANCE (Variations) 1 00
POLACCA (Morceau Brillant) 75
SALTARELLA (Morceau Brillant) 75
SHEPHERD'S RETURN MARCH 60
SHEPHERD'S BELLS (Idyl) 60
SHEPHERD'S MORNING SONG (Tone Poem) 60
SHEPHERD'S PRAYER (Tone Poem) 60
SHOOTING METEOR (Grand Galop Brillant) 75
SILENT LOVE (Reverie) 60
SONG OF THE BROOK (Tone Poem) 1 00
SPRITE OF THE WIND (Caprice Descriptif) 1 25
THE JOLLY BLACKSMITHS (Caprice) 75
THE DOVE (Polka Caprice) 50
THE YOUTH BY THE BROOK (Tone Poem) 75
THOU, MY OWN (Tone Poem) 60
URSULINE CONVENT BELLS (Tone Poem) 60
VALSE DE CONCERT 75

SOLOS OPERATIC FANTASIES.

BOHEMIAN GIRL *Balfe.* 60
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IL TROVATORE *Verdi.* 60
LA SONNAMBULA *Bellini.* 60
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RIGOLETTO *Verdi.* 60
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TRAVIATA, LA *Verdi.* 60
WILLIAM TELL *Rossini.* 60

DUETS.

DAISIES ON THE MEADOW (Valse Brillante) 1 00
EVENING CHIMES 1 00
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FLIRT (Polka Brillante) 1 00
MAIDEN'S PRAYER (Concert Variations) 1 00
SHOOTING METEOR (Grand Galop Brillant) 1 00
THE JOLLY BLACKSMITHS (Caprice) 1 00

DUETS OPERATIC FANTASIES.

BOHEMIAN GIRL *Balfe.* 1 00
FATINITZA *Suppe.* 1 00
IL TROVATORE *Verdi.* 1 00
LA SONNAMBULA *Bellini.* 1 00
NORMA *Bellini.* 1 00
PINAFORE *Sullivan.* 1 00

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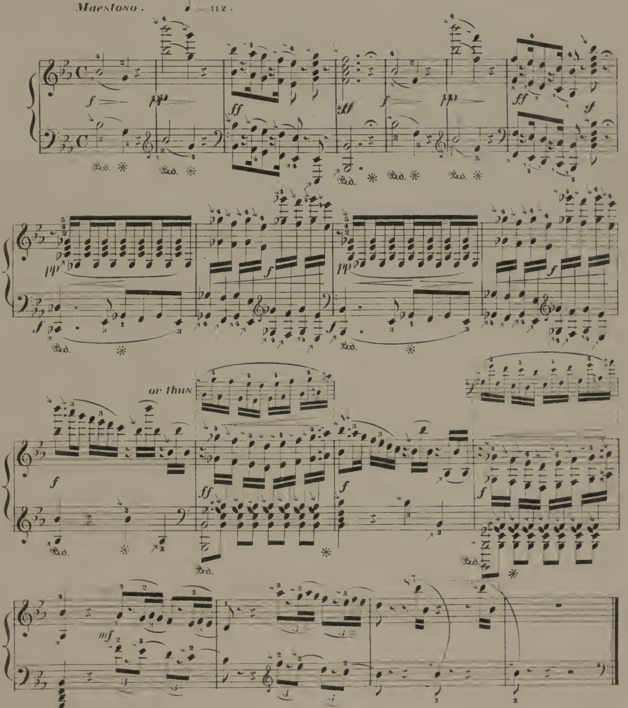
PAGANINI'S WITCHES' DANCE.

GRAND CONCERT VARIATIONS.

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

JEAN PAUL.



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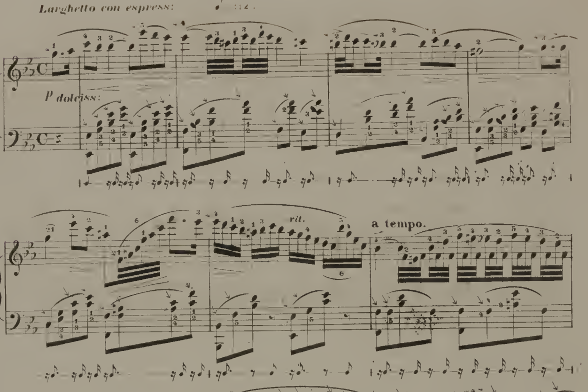
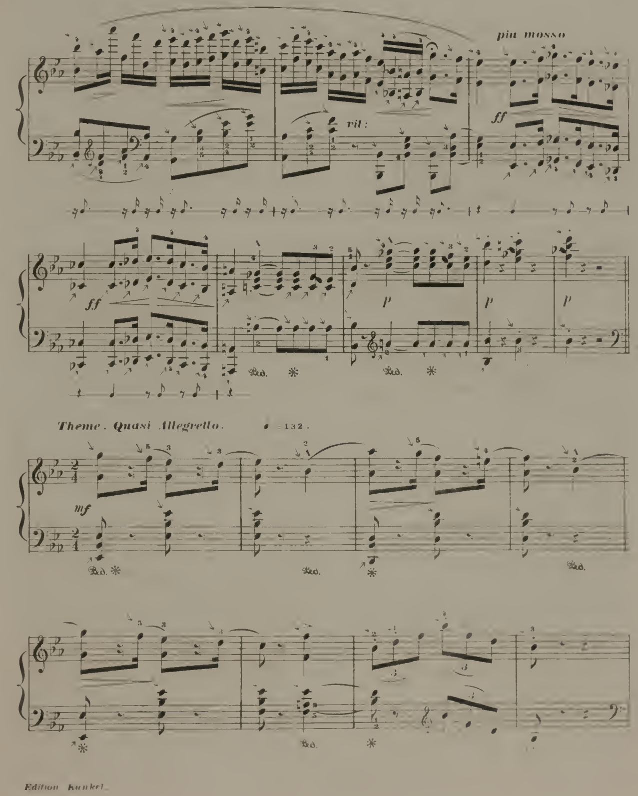
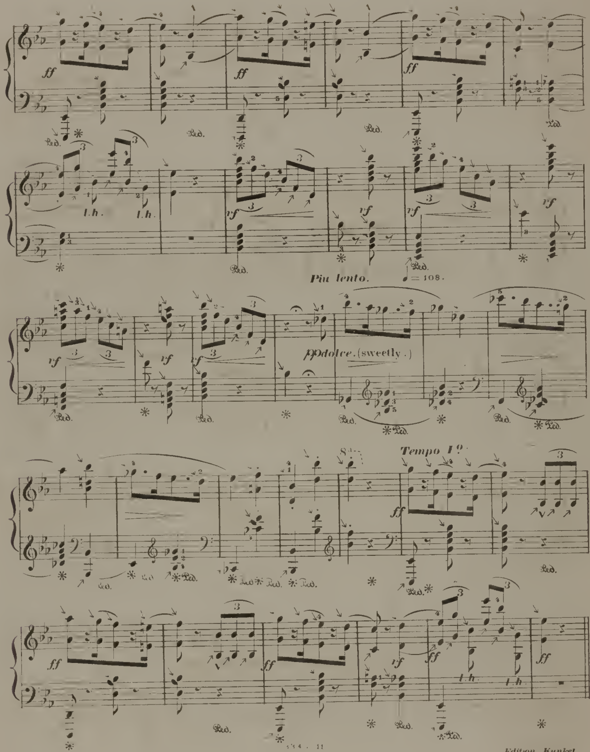
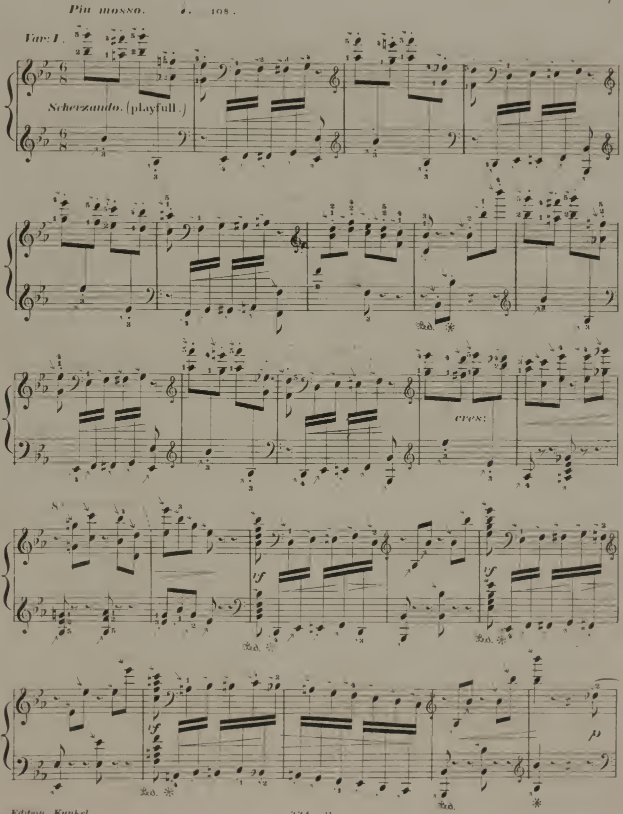
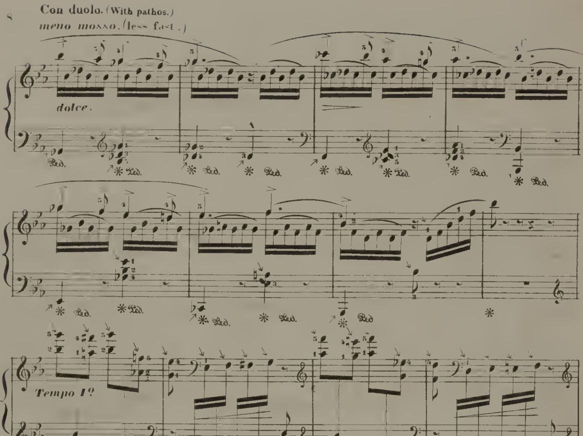

Larghetto con espress:
p dolciss:
rit.
a tempo.

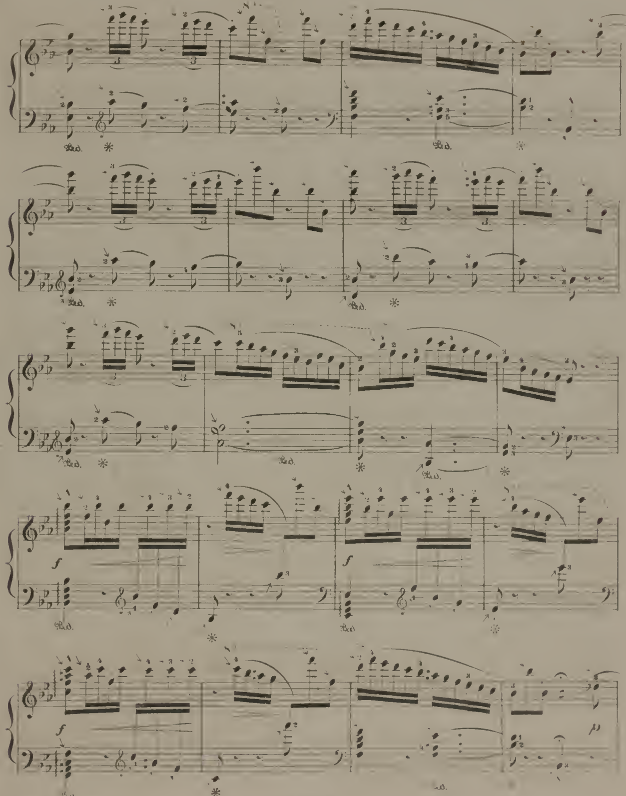

piu mosso
rit:
ff
p
Theme. Quasi Allegretto. ♩ = 132.
mf
Ped.

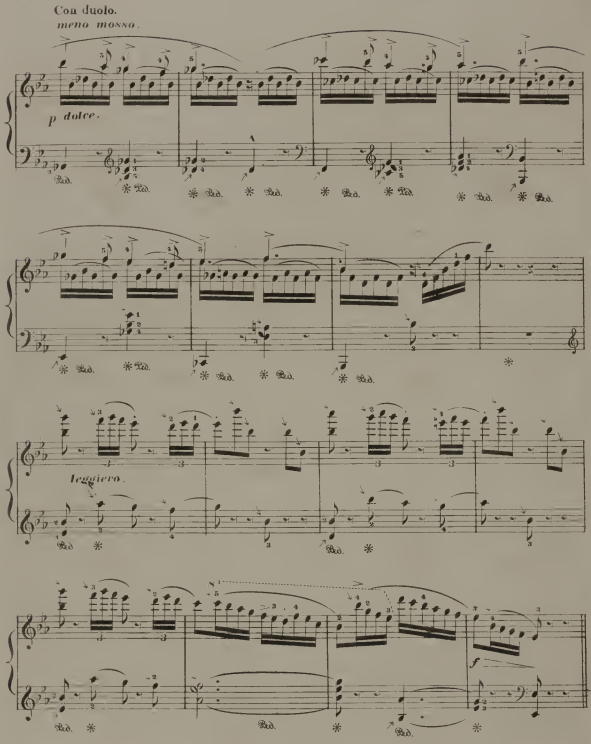

Piu lento.
♩= 108.
pp dolce. (sweetly.)
Tempo I°.
ff
rf
l.h.
Ped.


Piu mosso. ♩. 108.
Var: I.
Scherzando. (playfull.)
cres:
8
sf
p

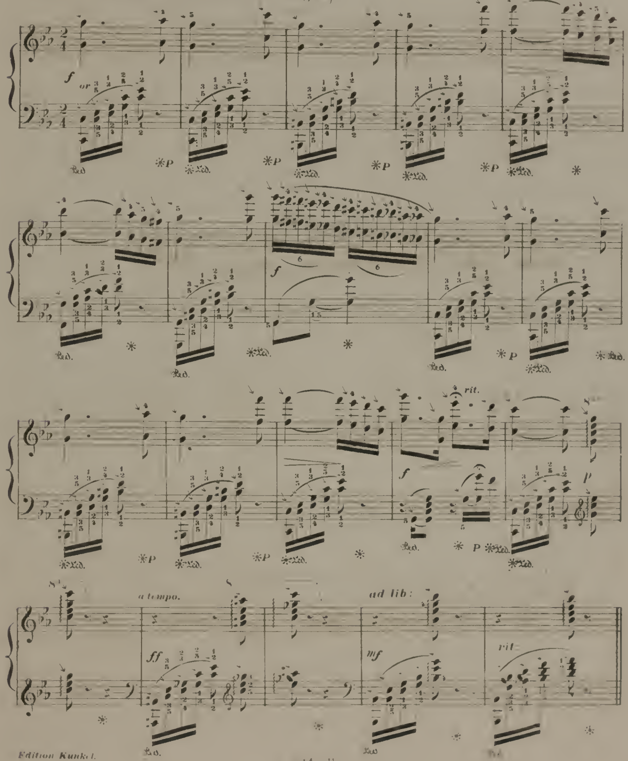


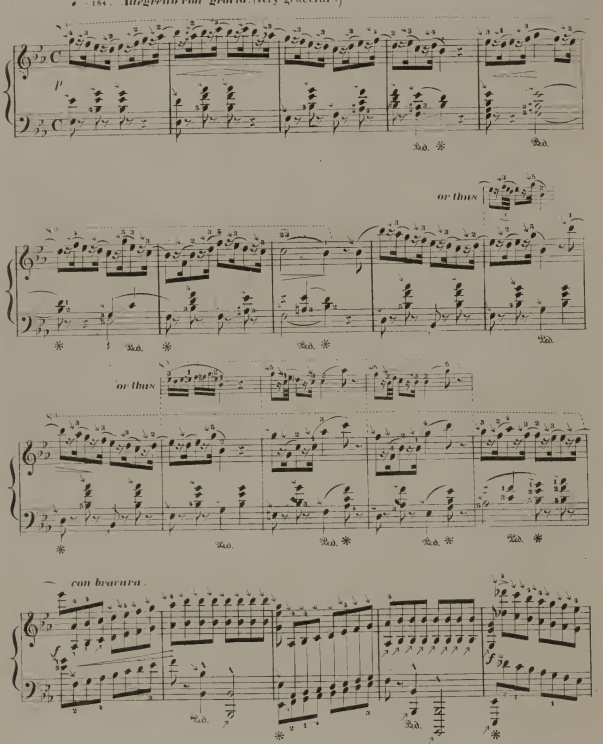
To shorten the piece, if so desired, omit Var. II.

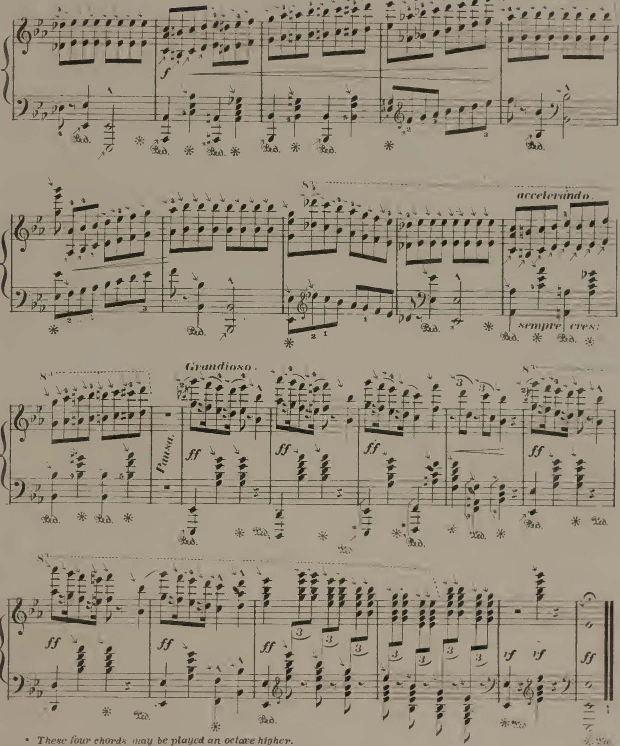

Ped.
f
p


Con duolo.
meno mosso.
p dolce.
leggiero.

50. ***Quasi Adagio.*** (like an adagio.)




♩ = 184. Allegretto con gracia. (very graceful.)
p
Ped.
or thus
or thus
con bravura.
f



* These four chords may be played an octave higher.

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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.

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