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THE STORY OF MUSIC.

A rapid sketch of the development of music is contributed by A. W. Moore to the *New York Ledger*. Music was ascribed to divine origin by early philosophers. It was, from the outset, a faithful attendant of religion. In Egypt, Greece, and Judea, music voiced the religious feelings of the people. Modern music, however, is an absolutely new art. It properly dates back to Luther and the opening of the era of freedom of thought. The writer says:

"The services of Martin Luther to musical progress were equal to his services to the German language. He gathered about him an earnest group of musicians as his helpers in the Protestant movement, and the foundation of the German school of music was laid. The tremendous power exercised over the people by the melodious music introduced into the Protestant worship was quickly perceived by the fathers of the Catholic Church, and at the Council of Trent, in 1562, it was decided that something must be done to infuse fresh vigor into their own church music. Help came through Palestrina, who was appointed chief composer of the Catholic Church at Rome, and who wholly regenerated the polyphonic system in vogue, investing it with æsthetic beauty and breathing into it the breath of life. He became the father of the later Catholic Church music.

"The oratorio and the opera are both outgrowths of those early sacred dramas known as *Mysteries*, *Moralities*, and *Miracle Plays*, and appeared in Italy in 1600. They were the immediate results of the zeal and the genius of a group of learned and aristocratic gentlemen and ladies who were in the habit of meeting at a distinguished home in Florence to discuss the restoration of the Greek drama and the lost music which was an essential part of it, but

who ended in originating something of far more value and significance to the world.

"About the same time, instrumental music, which hitherto had merely served as an accompaniment for the voice or the dance, began to display a tendency to develop into an independent art. The orchestral parts of the young opera began to assume suitable characteristic coloring, to indicate different dramatic situations. Dance-melodies, too, became idealized and connected together in a manner to prepare the way for the sonata form in music, which first saw the light in Italy, grew to increased proportions in France, and in Germany attained its full majesty.

"In 1685, there was born, in Eisenach, the man who has done more than any other one person to lift music into its legitimate place, Johann Sebastian Bach. He may be said to have constructed a great University of Music, from which all must graduate who would accomplish aught of value in the art. He furnished inspiration for all future workers in instrumental music; he developed the choral dedicated by Luther to the German people, and his Passion oratorios are models for all time.

The father of modern orchestration is Haydn. Poetic wariness was added by Mozart to the specific forms and tone-coloring that were features of his work, and the dramatic element was introduced by Beethoven. This last giant proved music to be the most perfect of existing mirrors of the spiritual and the emotional life of humanity. Richard Wagner has declared that beyond Beethoven absolute music could not go, and certainly in his Ninth Symphony Beethoven himself began to indicate a new union of words and music. This union was realized in the creations of Wagner, who was proud to consider himself the legitimate descendant of Beethoven.

"When we consider the rich literature of music from Bach to the present time, we find ourselves

asking what more there can be. Wagner declared that genuine musical art could not exist until every form of slavery was wiped out and the universal freedom of the teachings of Jesus prevailed.

"What part has woman played in the story of music? Hers has been a magnificent role. She has not been so active in the work of creative composition as her brother, but she has ever been his inspirer, his sympathetic interpreter, his invaluable co-worker. It was a woman, Laura Guidicioni, who wrote the text for both embryo opera and oratorio. A woman, too, Vittoria Archilei, through her noble rendering of the prominent roles, contributed largely to their success. It would be difficult to estimate what Robert Schumann owed his wife, Clara, what Richard Wagner owed his wife, Cosima, and what Edvard Grieg owed his wife, Nina. Woman should thankfully accept what she has accomplished, and look hopefully to the future."

The Italian tenor Marconi came made a visit to Rubinstein, during which the latter's little son came tripping eagerly into the music-room and said, "This is my festa, papa, and I want a present." "Very well, my son, what shall it be?" "A waltz, papa—a new waltz, all for myself, and now." "What an impatient little son it is!" exclaimed the great musician, "but of course you shall have your gift. Here it is—listen! And for you," turning to the distinguished tenor, "I will play my 'Nero.'" It seems almost incredible," says Marconi, "but then and there I witnessed and heard a most remarkable phenomenon—the maestro improvised and played a charming waltz with his left hand, giving me at the same time with his right the splendid overture."

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RELATION OF MUSIC TO SPEECH.

The problem how a mere series of sounds can constitute something analogous to a logical sentence is one of the oldest and most difficult with pleasure for hours, is put and answered in the Italian magazine, *Revista Musicale Italiana*, by G. Grievac. The *Literary Digest* has translated the article, and quotes from it as follows: "To be sure, physiology has something to do with musical pleasure—it has even a great deal to do with it. But there is something more."

The most detestable music makes the nerves tingle like the best, and the music of a hand organ sometimes makes one physically sick. It is by the function of the ear, the "heroic" sympathy. There is, then, in music, a physiological and mental sensibility. The former arises from a responsiveness of the nerves to certain qualities and tones of sounds, while to evoke the latter there must be a train of images or logical ideas. The one is set going at once by the sound, the other by the thought. The former, moved by the way in which these materials are put together—by the psychical side of the art.

The problem, then, has been stated, and any audience, by its behavior at a concert, will confirm the distinction that we have sought to establish. Those who are unintellectual are only put to sleep by Beethoven's music; those who are unpoetical are all saturated with emotion. So, too, with the polyphony of the Wagner dramas, so profound and so purely psychical. On the other hand, the artist who is raised by education and by taste to the level of these great minds, are moved to the depths of their hearts, and of their nature, by the same music.

Taking up the solution of the problem, M. Grievac asserts that it must be approached through the art, which music bears to language. The relation is a certain relation between the two, as is shown by the closeness with which they approach in poetry, on the one hand, and in the chain of the operative relation, on the other. The artist who has the sense has had its origin in the desire to modulate agreeably the spoken word. M. Grievac goes on:

"But an analogy is not enough. If music is a language, it is, we must confess, a language very different from that which we speak and write daily. It tells nothing exactly, points out nothing, is not defined by comparison. It sends our comprehension far beyond the circle of daily ideas; by its mysterious inflections it, at the same time leads us on and binds us. In any case, it opportunely saves us from the commonplace. This is the method pointed out to him who would penetrate this mystery. We must first find common points of connection. The difference, between music and words—between rational speech and the language of the feelings. What is obscure and sylphlike in the latter is illuminated by the lucidity of the former. The language, oratory, in fact, is superior to melodic discourse in clearness, while it is far below it in point of depth. In what follows, M. Grievac tries to show the parallelism between music and language that he has here indicated—so fully that we can only indicate his main points. In the repetition of a musical phrase, group, or single note, he sees something analogous to the monosyllabism of primitive language; in the answering of one phrase by another, it is likened to grammatical construction; frequent. The old masters, Haydn, Mozart, Beethoven, he says, are in their music continually saying, 'If something takes place, then this thing will follow.' The sole single words of music, he says, are interjections, or correspond to the interjections of spoken language, or, in instance, the trio in Beethoven's fourteenth sonata, he says, nothing but a "developed alas," in all tones, running through all harmonies, but persistent in its distress."

After developing this idea, M. Grievac concludes by showing that although the interjection is the sole musical word, yet the other parts of speech may in a certain fashion be represented in music. For instance, the verb denotes action, and action may certainly be indicated musically. As he expresses it: "If music can only represent the action of things that themselves express a sonorous act, it can translate graphically on totally ideal lines the verbs of gesture and of attitude. The whistling of the wind, the rattle of hail, the thunder, form a bridge between the grammarian's verb and the musician's motif. It is not thus with the graphical image; the mind proceeds in this manner of the artist when they form a continuous curve from successive minute straight lines."

The monument to be erected to Richard Wagner at Bayreuth consists of a temple with a round colonnade on pillars, with a statue of the composer in the middle.

M. Gaston Paris, of the Académie Française, has struck a deadly blow against Germany, in declaring that many of Wagner's characters, as Tristan and Isolde, are of Italian origin. The fourteenth century, Lohengrin is French, while Parsifal and Tristan, as is well known, are Celtic tales from the King Arthur cycle.

KUNKEL POPULAR CONCERTS.

Public interest in the Kunkel Popular Concerts at the Fourteenth Street Theatre has steadily grown and each Sunday witnesses a crowded attendance. The programmes are such as to please a vast audience, and are chosen by the best of the artists. These Concerts are doing an incredible amount of good for students of music, giving them an opportunity of hearing the best work of the modern masters.

The following programmes have been presented:

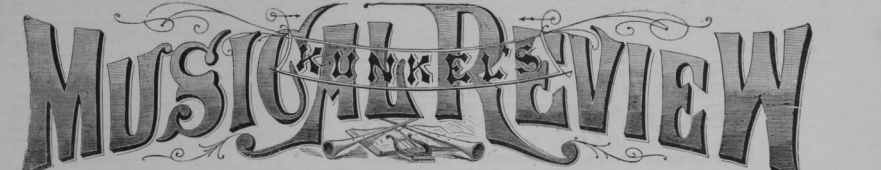
Forty-fourth concert, Sunday afternoon, December 27th. 1. Piano Solo—Sonata, op. 28, D major, Mendelssohn. (b) Final—Rondo—Allegro ma non troppo, from the celebrated Pastoral Sonata; Mr. Charles Kunkel. 2. Song—Ye Mariners of England, by George Zinzinger. 3. Grand Concerto, op. 31, Violentissimo; (c) Andante, (d) Adagio, (e) Marciale; Mr. Alfred Braun. 4. Song—Cavatina from the "Carmen" of Georges Bizet. 5. Piano Solo—Carmen Grand Fantasia, Bizet—Rive-King; Mr. Charles Kunkel. 6. Song—Call me Bessie, Dezza. 7. Violin Solo—Sixtette—Lucia, Donizetti. 8. Violin Solo—Transcription, grand concert piece for the violin without accompaniment; Mr. Alfred Braun. 9. Song—The Last Night of the Town, Miss Josephine Ludvig. 9. Piano Due—Awakening of Love—Waltz, Moszkowski; Mr. Charles Kunkel and Charles Jacob Kunkel. (c) Concerto of Mr. Charles Kunkel.

Forty-fifth concert, Sunday afternoon, January 3rd. 1. Piano Solo—Sonata, op. 10, No. 3, D major, Beethoven. (a) Largo e mesto, (b) Presto; Mr. Charles Kunkel. 2. Violin Solo—Sonata, op. 10, No. 3, D major, Beethoven. 3. Violin Solo—The Legend (Le Dying Saint), Wieniawski; Mr. Maurice Syper. 4. Piano Due—(a) Conzonetta, Mendelssohn, (b) Song—The Song of the Sea, Miss Sadi Timmins. 5. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 6. Piano Due—Careless Elegance—Quickstep, Schelleiffarth. Messrs. Charles Kunkel and George Zinzinger.

Forty-sixth concert, Sunday afternoon, January 10th. 1. Piano Solo—Sonata, no. 2, op. 2, D major, Beethoven. (a) Largo—Appassionato, (b) Rondo—Allegretto; Mr. Charles Kunkel. 2. Violin Solo—Legende (The Dying Saint), Wieniawski; Mr. Maurice Syper. 3. Piano Due—(a) Conzonetta, Mendelssohn, (b) Song—The Song of the Sea, Miss Sadi Timmins. 4. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 5. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 6. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 7. Violin Solo—Sonata, Schubert—Romantic; (c) Crasch, Sarate; Mr. Maurice Syper. 8. Song—I love you dear, Bingham; Miss Carrie Kellersman. 9. Piano Due—March of the Adelpheques, Coley. Messrs. Louis Conrath and Charles Kunkel.

Forty-seventh concert, Sunday afternoon, January 17th. 1. Piano Solo—Sonata, op. 10, No. 3, D major, Beethoven. (a) Largo e mesto, (b) Presto; Mr. Charles Kunkel. 2. Violin Solo—Haydn—grand concert piece, Leonard; Mr. Fritz Gelb. 3. Piano Due—(a) Suite de Laendens, Andres, (b) Song—The Song of the Sea, Miss Sadi Timmins. 4. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 5. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 6. Piano Due—(a) Nocturne, Chopin; (b) Song—The Song of the Sea, Miss Sadi Timmins. 7. Violin Solo—Sonata, Schubert—Romantic; (c) Crasch, Sarate; Mr. Maurice Syper. 8. Song—I love you dear, Bingham; Miss Carrie Kellersman. 9. Piano Due—March of the Adelpheques, Coley. Messrs. Louis Conrath and Charles Kunkel.

Forty-eighth concert, Sunday afternoon, January 24th. 1. Piano Due—William Tell (Overture Solo)—Grand Paraphrase of Concert, Melotte; Messrs. Louis Conrath and Charles Kunkel. 2. Song—The Song of the Sea, Miss Sadi Timmins. 3. Violin Solo—Telle Acton. 4. Piano Solo—(a) Liebestraum (Dreaming of Love, Liszt, (b) Valse Caprice, Strieker; Mr. Charles Kunkel. 5. Piano Solo—(a) Liebestraum (Dreaming of Love, Liszt, (b) Valse Caprice, Strieker; Mr. Charles Kunkel. 6. Piano Solo—(a) Liebestraum (Dreaming of Love, Liszt, (b) Valse Caprice, Strieker; Mr. Charles Kunkel. 7. Violin Solo—Telle Acton. 8. Piano Solo—(a) Liebestraum (Dreaming of Love, Liszt, (b) Valse Caprice, Strieker; Mr. Charles Kunkel. 9. Piano Solo—(a) Liebestraum (Dreaming of Love, Liszt, (b) Valse Caprice, Strieker; Mr. Charles Kunkel. 10. Piano Solo—(a) Liebestraum (Dreaming of Love, Liszt, (b) Valse Caprice, Strieker; Mr. Charles Kunkel. 11. 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THOMAS M. HYLAND, . . . EDITOR.

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"THE FRENCH WAGNER."

Such is the title by which those Parisians who have been deeply impressed with the music of Alfred Bruneau have styled this youngest of the great living composers of France, says an exchange, and however one may be disposed to criticize his musical skill, he certainly deserves that sobriquet in view of his adoption of Wagner's principles. Bruneau lacks, no doubt, the orchestral skill and melodic beauty of Wagner; but he has developed the Wagnerian principle of the Guiding Motive far beyond the point to which Massenet and Saint-Saëns have gone.

Not alone for this reason, however, but because of Bruneau's French aspect as well, the forthcoming production of his new opera of "Messidor" at the Paris Grand Opera will be awaited with curious expectancy by music-lovers all over the world. "Messidor," like its predecessors "Le Revenant" and "L'Attaque du Moulin" (The Attack of the Mill), is based upon one of the romances of Emile Zola. As Wagner deliberately sought for the most Teutonic subjects, so Bruneau has turned, in his own words, to "subjects essentially French," and yet "modern in action as well as sentiment." From the Parisian point of view, he could not surely have selected a more representative modern influence than Zola, although it is to be noted that in these three cases he has taken the least disagreeable themes of that famous French realist.

The realism of Bruneau's musical treatment of the two previous romances has been peculiarly significant. Without striving for mere orchestral color, he has sought, nevertheless, to enhance the effects of Zola's situations and ideas. "Le Revenant" expressed the gray quiet and religious dreaming of the cathedral idyll, while "L'Attaque du Moulin" gave expression, in strong contrast, to the bloody terrors of the Franco-Prussian war. Whatever the musical judgment may be upon Bruneau, he is to a degree a power in French music that deserves the closest study.

ABBEY, SCHOEFFEL & GRAU GRAND OPERA CO.

St. Louis will enjoy the special treat of a season of Grand Opera by the Metropolitan Grand Opera Co., which comes here March 22, direct from the New York Metropolitan Opera House.
Four evening performances and one matinee will be given, at Exposition Music Hall, and will include the same magnificent array of artists that made the performances so notable in the East. By arrangements with Dambrosch, who had Calve in Carmen, Abbey, Schoeffel & Grau will have Lehmann in Siegfried, with the de Reszke brothers.
Season tickets will be \$15.00; single seats, \$3.50. The following is a list of the artists:

Soprani—Mme. Mollia, Mme. Felia Litvine, Mlle. Sophie Traubmann, Mlle. Bauermeister and Mme. Lehmann, Mme. Emma Eames, Miss Marie Euglie, Mme. Marie Van Cantoren and Emma Calve. Mezzosoprani and Contraltos—Mme. Eugenia Albertini, Mlle. Maria Belina and Mlle. Rosa Olitzka. Tenors—Mons. Jean de Reszke, Sig. Antonio Ceppi, Mr. Lloyd D'Amigne, Sig. Giuseppe Cremonini, Sig. Vanni, Mons. Jules Goguy and Mons. Thomas Saggiac. Baritons—Mons. Jean Lassalle, Sig. Mario Anconelli, Mons. Joseph Lebas and Mr. David Blapham, Sig. Giuseppe Campanari, Sig. Vascetti and Mons. Maurice de Vries. Bassi—Mons. Edouard de Reszke, Sig. Viviani and Sig. Arimondi, Mons. Pol. Pianon, Sig. Gernusse and Mons. Castersue. Pianieri Danseuse—Mlle. Marthe Irmel, Chefs D'orchestre—Sig. Luigi Mancinelli, Sig. Enrico Revigant and Mr. Art. Seidel, Assistant Conductors—Mr. Louis Saar, Stage Manager—Mr. William Parry, Assistant Stage Manager—Mr. Frank Rigio, Maestri al Piano—Mr. Amhurst Webber and Sig. Baraldi, Maître de Ballet—Sig. Albertini, Chorus Master—Sig. Corsi. Librarian—Mr. Lionel Mapleson. Prompter—Sig. Lentati.
The instrumental music will be furnished by the Chicago Orchestra.

CARRENO RECITAL.

The piano recital given by the world renowned pianiste, Teresa Carreno, at Entertainment Hall on the 1st inst. was one of the greatest treats ever enjoyed by lovers of music in St. Louis. Madame Carreno fully sustained her reputation as one of the greatest artists before the public. Her prodigious technique, endurance, and utterly artistic interpretations, drew instant applause from the discriminating audience gathered to hear her. Madame Carreno was able seconded by the magnificent Knabe Grand Piano which answered her every mood from the tenderest notes of Chopin's "Crescendos" to the overwhelming demands of Liszt's La Campanella or Rhapsodie Hongroise, No. 6.

The Tuesday Musicale under whose auspices the concert was given, and Messrs. Thieles & Sterlin, deserve special credit for the excellent concert arrangements.

The Baireuth festival of 1887 will consist of three complete cycles of "Der Ring des Nibelungen," beginning July 21, Aug. 2 and 14, and eight performances of "Parsifal," on July 19, 27, 28, 30, and Aug. 8, 9, 11 and 19. The curtain rises at 4 p.m. and falls at 10 p.m. with an hour's intermission between each act. The price of an orchestra stall is, as usual, \$5.

In Italy, all operative strikers must take place before noon, as the government insists that the public shall never be disappointed by such an incident as that which broke up the performance of "Andrea Chenier" recently. All operative strikers after the hour of noon are arrested, and confined in jail until noon the following day.

It is expected that Mme. Chaminade, the well-known French composer will "tour" the United States next season with Henri Martean, the violinist.

CITY NOTES.

E. R. Kroeger inaugurated his fourth season of pianoforte recitals Thursday evening, the 21st ult., at the Y. M. C. A. Hall, Grand and Franklin aves. His programme included selections from Beethoven, Bach, Handel, Mozart, von Weber, Nicode and Moszkowski, and was admirably rendered.
The St. Louis Quintet Club will give its second concert of the present season, Thursday evening, the 16th inst., at Memorial Hall, 19th and Lucas Place. Mr. Louis Hammerstein will be the pianist upon this occasion, for which splendid programme has been prepared. The principals include George Heerick, Hal. Schopp, Louis Meyer and Carl Froelich.

The second concert of the series of Kunkel Piano Concerts at East St. Louis, took place there on the 16th ult., and drew out a splendid attendance. The Concerts are given under the auspices of the Ladies of the Baptist Church and afford a great treat to lovers of music. The next Concert takes place on the 5th inst.

Mr. Clarence Edley, the eminent organist, gave two organ recitals at the Lindell Ave. Methodist Episcopal Church, Lindell Boulevard and Newstead Avenue, Monday and Tuesday nights, Feb. 1st and 2nd. The programmes were replete with magnificent numbers and rendered by Mr. Edley in a manner that sustained his reputation as one of our foremost organists.

Paul Mori is doing successful work at Strassberger's Conservatory, where he has a large class of pupils.

Miss Katie Jochum, the pianist and teacher, is kept busy with a large and successful class of pupils. Miss Jochum's address is 1065 Lami street.

Miss Wilhelmine Trenchery, of Alton, has resumed her classes in piano and voice. While in Europe, Miss Trenchery availed herself of the opportunity of studying under Marchesi and other celebrated European teachers.

Paris has a peculiar idea in regard to concerts. They all take place on Sundays. The late M. Pasdeloup started in 1861 his Sunday Concerts Populaires at the Cirque Napoleon, and French concert managers, like sheep, hastened to imitate him. Even now no orchestral concerts take place on any weekday.

Emperor Francis Joseph, of Austria, has conferred upon Carl Goldmark, the Viennese composer whose "Cricket on the Hearth" was so successful in Germany, the knighthood of the Order of Leopold—the highest decoration ever bestowed upon artists in Austria.

MARTIAL MUSIC.

A question which has been agitating the military circles of Europe is in what way music assists the soldier on the march. All men, it is claimed, having any appreciation of music feel prompted to step in time to a march tune.

Musical notes, so that when the music comes the soldier feels fresher than before it began. Why men's limbs should tend to move to music, no one knows; but it is probably the fact that some things are dancing and is believed to have to do with the instinct all men display which urges them to associate with what is beautiful in nature and art.—N. Y. Journal.



Women composers are growing in number. The most recent one heard of has been both ambitious and very successful. She is a Belgian, by name Mme. Grandval, and has written the music to an opera entitled "Mazeppa," which had production at the Royal Theatre, Antwerp.

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Miss Emma C. Thursty, the eminent soprano, is spending the winter at the "Gramercy," Gramercy Park, New York. Her "At-Homes" on Friday afternoons are very popular. Miss Thursty now very seldom sings in public, probably owing to the fact that her superlative talent, exhibited on the concert stage in this country and Europe in former years, has rendered her pecuniarily independent.

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GERMANS' TRIUMPHAL MARCH.

3

Octaves marked thus (*) can be played an octave higher.

Jacob Kunkel.

Deciso e Marziale.

♩ = 100.

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

cres. *p subito.* *cres* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

cres. *f* *ff* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

sempre ff *ff* *f* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

120 - 11

Copyright, Kunkel Bros. 1870.

This page contains five systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is characterized by dense, complex chords and rapid sixteenth-note passages in the right hand, often with a melodic line. The left hand provides a steady accompaniment with eighth and sixteenth notes.

The systems are marked with various dynamics and performance instructions:

- System 1:** Starts with a forte (*ff*) dynamic. Pedaling instructions (*Ped.*) are placed below the bass staff. A first ending bracket labeled "8" spans the final two measures.
- System 2:** Dynamics include *f*, *rf*, and *ff*. Pedaling instructions are present throughout.
- System 3:** Dynamics include *ff* and *f*. Pedaling instructions are present throughout.
- System 4:** Includes the instruction *subito.* (suddenly) and *cres.* (crescendo). Pedaling instructions are present throughout.
- System 5:** Dynamics include *cres.*, *f*, and *ff*. Pedaling instructions are present throughout.

The page concludes with the page number 120-11 centered at the bottom.

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Pedal points marked with asterisks and "Ped.".

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 5 is marked "8" and "ben rhythm.". Dynamic markings "ff" and "f" are present.

Third system of musical notation, measures 9-12. Treble and bass staves with chords and arpeggios. Pedal points marked with asterisks and "Ped.".

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and arpeggios. Pedal points marked with asterisks and "Ped.".

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 is marked "CFEN.". Pedal points marked with asterisks and "Ped.".

[illegible]

First system of musical notation, measures 1-3. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains eighth-note patterns with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The bottom staff is in bass clef with a key signature of two flats. It contains chords and single notes, with 'Ped.' markings and asterisks indicating pedal points. Measure 3 includes a triplet of eighth notes.

Second system of musical notation, measures 4-6. The top staff continues the eighth-note patterns with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The bottom staff contains chords and single notes, with 'Ped.' markings and asterisks. Measure 4 includes a triplet of eighth notes. Measure 6 includes a triplet of eighth notes.

Third system of musical notation, measures 7-9. The top staff continues the eighth-note patterns with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The bottom staff contains chords and single notes, with 'Ped.' markings and asterisks. Measure 7 includes a triplet of eighth notes. Measure 9 includes a triplet of eighth notes. The word *rapido.* is written above the first staff of this system. The page number 120 - 11 is centered below the system.

First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. Bass staff has a *Ped.* marking. The system contains four measures with various chords and melodic lines. Pedal points are indicated by asterisks (*) below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. Pedal points are indicated by asterisks (*) below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. Pedal points are indicated by asterisks (*) below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. Above the treble staff, the markings *rit.* and *ard.* are present. Pedal points are indicated by asterisks (*) below the bass staff.

First system of musical notation (measures 1-3). The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. The tempo is marked *mf* (mezzo-forte). The first measure is marked *Brilliant.* and *a tempo.* Pedal markings (Ped.) are present below the bass staff. A star symbol (*) is located below the first measure of the bass staff.

Second system of musical notation (measures 4-6). The top staff continues the melody. The bottom staff features a complex rhythmic pattern with many beamed sixteenth notes. Pedal markings (Ped.) are present below the bass staff. A star symbol (*) is located below the first measure of the bass staff.

Third system of musical notation (measures 7-9). The top staff continues the melody. The bottom staff features a complex rhythmic pattern with many beamed sixteenth notes. Pedal markings (Ped.) are present below the bass staff. A star symbol (*) is located below the first measure of the bass staff.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef. The bottom staff is a grand staff (treble and bass clefs). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Pedal markings ("Ped.") are present under the first, second, and third staves. There are also asterisk-like symbols (*) and a "ff" (fortissimo) marking.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef. The bottom staff is a grand staff (treble and bass clefs). The music continues with various rhythmic patterns. Pedal markings ("Ped.") are present under the first, second, and third staves. There are also asterisk-like symbols (*) and a "ff" (fortissimo) marking.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef. The bottom staff is a grand staff (treble and bass clefs). The music continues with various rhythmic patterns. Pedal markings ("Ped.") are present under the first, second, and third staves. There are also asterisk-like symbols (*) and a "ff" (fortissimo) marking. The word "rapido." is written above the first staff of this system.

p subito. *cres.* *f*

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

8 *cres.* *f* *ff*

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

8 *sempre ff* *ff* *f* *ff*

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

8 *p* *ff* *p* *f* *f*

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

Ad subito.

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

8-----

cren. *f* *ff*

Ped. Ped. Ped. Ped. Ped. (*) Ped. (*) Ped. (*) Ped.

8-----

sempre, f

(*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped.

8-----

mf *ff*

(*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped.

First system of the musical score. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music is marked with *mf*, *f*, and *ff* dynamics. There are four measures in this system. Pedal points are indicated by a star symbol and the word "Ped." below the bass staff in the first, second, and third measures. A dashed line with the number "8" above it spans the first two measures.

Second system of the musical score. It continues the grand staff notation. The third measure is marked *ff* and includes the instruction "Martellato." above the treble staff. The system contains four measures. Pedal points are indicated by a star symbol and the word "Ped." below the bass staff in the first, second, and third measures.

Third system of the musical score. It continues the grand staff notation. The system contains four measures. Pedal points are indicated by a star symbol and the word "Ped." below the bass staff in the first, second, third, and fourth measures.

Fourth system of the musical score. It continues the grand staff notation. The system contains four measures. Pedal points are indicated by a star symbol and the word "Ped." below the bass staff in the first, second, and third measures. A dashed line with the number "8" above it spans the first two measures. At the end of the system, there is a double bar line and a final chord marked *ff*. Below the bass staff, there is a tempo marking "120 - 11" and a star symbol.

CANZONETTA.

Allegretto con moto. ♩₄ 120.

Secondo.

F. Mendel'sohn.

Allegretto en moto. No. 120. Seconda.

The score is written for piano and features several dynamic markings and performance instructions:

- Allegretto en moto. No. 120. Seconda.** (Title)
- Allegretto en moto.** (Tempo)
- Seconda.** (Section)
- pp** (pianissimo)
- ppp** (pianississimo)
- Primo.** (First ending)
- Piu mosso.** (Faster)
- cres.** (crescendo)
- f** (forte)
- pp** (pianissimo)
- Pod. S. Pod.** (Pedal Solo)

CANZONETTA.

F. Mendelssohn.

Allegretto con moto. $\text{♩} = 120$

Primo

pp *p* *f* *pp* *f* *pp*

Più mosso.

cres.

f *pp*

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

N.B. The small notes are ad lib.

Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody in the treble staff and adds a more complex bass line. The melody is written in a key with one sharp (F#) and a 2/4 time signature. The piece concludes with a final chord in the bass staff.

3
2
pes.
f
Ped. Ped. Ped. Ped.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line (Soprano) and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The piece concludes with a final chord and a fermata.

[illegible]

Primo.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a vocal line (soprano) and a piano accompaniment (piano). The key signature is one flat (B-flat major or D minor). The tempo is marked "mod." (moderato). The score includes a vocal melody with lyrics and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into measures by bar lines.

A musical score for the song "The Rose Tree". The score is written for piano (Pnd.) and voice. It consists of two systems. The first system has a key signature of one flat (B-flat) and a time signature of 6/8. The piano part features a melody with eighth notes and sixteenth notes, while the voice part has lyrics underneath. The second system continues the melody and includes a final cadence. The score is labeled with "Pnd." at the beginning and end of each system.

Musical score for "The Merry Widow" (Act II). The score is written for voice and piano. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score consists of three measures. The first measure features a vocal line with a melodic phrase and a piano accompaniment. The second measure is a rest for the voice, with the piano accompaniment continuing. The third measure features a vocal line with a melodic phrase and a piano accompaniment. The score is labeled "Seconda." at the bottom of each measure.

pp *staccato.*

Primo. *p*

Primo. *ritard.* *a tempo.* *p*

Tempo I.

pp staccato.

ritard. *a tempo*

La Fille du Regiment

(Donizetti.)

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

Carl Sidus Op. 124.

Allegretto. ♩ = 160.

Allegretto. Op. 166. No. 1.

p

cres.

p

p

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *mf* and *pp*. Fingerings and articulations are indicated above the notes.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *cres.* and *pp*. Fingerings and articulations are indicated above the notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *rit.*, *piu cres.*, and *f*. Fingerings and articulations are indicated above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *a tempo.* and *pp*. Fingerings and articulations are indicated above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *f* and *pp*. Fingerings and articulations are indicated above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *mf* and *f*. Fingerings and articulations are indicated above the notes.

Moderato ♩ = 126

THE MERRY POSTILION.

3

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

CARL SIDUS.

Vivo. ♩ 100.

The musical score is written for piano in 6/8 time. It begins with a tempo marking of 'Vivo' and a metronome indication of 100. The first system includes a dynamic marking of 'p' (piano). The score is divided into five systems. The second system includes first and second endings. The music features a variety of fingerings, slurs, and accents. Arrows are placed above certain notes to indicate they should be struck from the wrist. The piece concludes with a final cadence in the fifth system.

1667.3

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A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures. The first measure has a treble staff starting on G4 and a bass staff starting on G2. The second measure has a treble staff starting on A4 and a bass staff starting on A2. The third measure has a treble staff starting on B4 and a bass staff starting on B2. The fourth measure has a treble staff starting on C5 and a bass staff starting on C2. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation.

[illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment is a simple harmonic pattern of eighth notes. The score is divided into two systems, each containing two measures. The first system ends with a repeat sign, and the second system ends with a final double bar line.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment with chords. The score includes various musical notations such as rests, notes, and accidentals.

WARBLINGS AT MORN.

3

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

CARL SIDUS.

Allegretto $\text{♩} = 80$.

The musical score is written for piano and consists of four systems. The first system is in G major (Key of G) and the second system is in D major (Key of D). The third and fourth systems are in D major with a sharp on the E note. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The tempo is marked Allegretto with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#) for the first two systems and two sharps (F# and C#) for the last two systems. The score is written in 6/8 time.

N.B. When the note E is sharped the white key F is struck, it being a half step higher than E.

1670.3

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WHENEER I SEE THOSE SMILING EYES.

3

Words by Thomas Moore.

WENN ICH IN DIESE AUGEN SCHAU.

Louis Conrath.

Moderato ♩ = 88.

Wenn ich in die - se Au - - gen schau So
 Whene'er I see those smil - ing eyes So

son - nen - freuden - voll,.... Als ob nicht Wol - ke trüb und trüb Sie
 full of joy and light, As if no clouds could ev - er rise To

je ver - dunkeln soll,.... Ich seufzend frag; wie bald der Glanz Durch Kummer nicht er -
 dim a heav'n so bright, I sigh to think how soon that brow, In grief may lose its

licht, Wie bald der Freu - de Blütenkranz Vom Herzen weg - gewischt!
 ray,.... And that light heart so joy - ous now, Al - most forget 'twas gay.

1390-3

Copyright - Kunkel Brothers 1892.

Die Zeit sie kommt mit ih - rer Pein, Zerstör - tem Traum, zer - broch - nem Glück, Und
 For time will come with all its blights, The ruin - ed hope, the friend unkind, And

Lie - be lässt statt mild ^{dem} Schein Bald Glut bald Eis im Herz zu - rück, Scheint
 love that leaves where - er it lights A chill'd or burn - ing heart be hind, While

Ju - gend weiss wie fri - scher Schnee Eh sie von Kummer's Thrä - nen feucht, Sie
 youth that now like snow ap - pears Ere sul - lied by the dark'n - ing rain, When

nach dem Sturm, dem Leid und Weh Wohl nim - mer hell wie ein - stens leucht, Wohl
 once 'tis touch'd by sor - rows tears, Can nev - er shine so bright a - gain, Can

nim - mer hell wie ein - stens leucht, Wie einstens, ein - stens leucht
 nev - er shine so bright a - gain, So bright, so bright a - gain.

1390. 3

Wenn ich in die - se Au - genschau So son - nen - freu - den.

When - e'er I see those smil - ing eyes So full of joy and

r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h.
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

voll, Als ob nicht Wol - ke trüb und rauh Sie je verdun - keln soll Ich

light, As if no clouds could ev - er rise To dim a heav - so bright I

l.h. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

seufzend frag; wie bald der Glanz Durch Kummer nicht er - lischt; Wie bald der Freu - de

sigh to think how soon that brow, In grief may lose its ray, And that light heart so

r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h. r.h. l.h.

Blütenkranz Vom Her - zen weg - ge - wischt, Vom Her - zen weg - ge - wischt.

joyous now Al - most for - get 'twas gay, Al - most for - get 'twas gay.

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

TOUCH.

A good touch is the essence of artistic piano playing, without it the piano is little better than a music box. Nine tenths of piano players look upon a good touch as an inborn gift possessed by but few out of every hundred players; this, however, is a deplorable mistake. The experience of the author, who has been a teacher for over forty years, has proven that every pupil can acquire a good and beautiful touch if he observes the rules governing touch, which are

presented under their proper headings throughout the book. Too much care cannot be bestowed upon these rules governing touch, if a good, free and beautiful tone is to be obtained. It is a great mistake to suppose that the piano has in itself a perfectly finished tone. Of all instruments it is perhaps the one whose tone can be modified the most. A perfect touch is therefore necessary to do full justice to the compositions of the masters.

QUESTIONS FOR REVIEW.

Question.—What is the essence of artistic piano playing?
Answer.—A good touch.

Question.—Can any one acquire a good touch?
Answer.—Yes, if the rules laid down in this method are heeded.

TECHNIQUE.

In piano playing, technique is the all important factor; its acquisition, like the strength of the athlete, must be by degrees, now a little, then a little more, any overstraining proving as disastrous to the fingers of the player as it does to the muscles of the athlete. The advice then, to the beginner, is to practice slowly with a natural, easy touch; to use no force in striking a key and to strain no muscle in lifting the finger. The gaining of strength and the development of muscle must be gradual. This manner of practice will result

in a perfect control of the fingers and a consequent ability to color tone that will amply repay the student. Many things which seem of minor importance to beginners, such as the position of the finger, its manner of being lifted, its proper striking of the key, and exercises (apparently for no other purpose than to try the patience of the student) prove in the end the very means by which the artist has been enabled to produce his remarkable result.

THE WRIST ATTACK.

ITS IMPORTANCE.

The importance of a correct wrist attack will be obvious when it is stated that the success of artistic piano playing depends entirely upon it.

HOW TO MAKE IT.

We will first describe the position the hand and the fingers must assume preparatory to making the wrist attack. This position must be retained while making the wrist attack.

Hold the hand so as to form a hollow, half circle from wrist to finger tips.

The fingers must form a quarter circle from the knuckle joints to the tips.



The thumb (first finger) which is the most important digit, must also form the quarter circle, and must always retain it, unless the hand is to strike extended chords which demand, of course, to some extent, the straightening of the joints of the thumb.

We now proceed to the Wrist Attack itself.

There are two kinds of wrist attack, one, purely from the wrist, the other, from the wrist and elbow joint.

The first is made without any assistance from the elbow joint, that is, the arm remains motionless and the hand is lifted and dropped from the wrist. In this manner of attack, from the

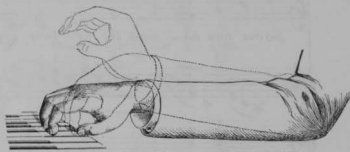
time the hand moves from the keys until it returns, the wrist is the only seat of motion.

The other attack is that made by the combined motion of the wrist and elbow joint.

In making either of these attacks, the hand must virtually be as if hung by a thread from the wrist, that is, its movements upward and downward, must be without a particle of stiffness in the muscles. If one were to take hold of the arm of a pupil and shake it so that the hand would flap up and down at the wrist, one would have a good idea of the action of the hand and the looseness which must be maintained in the wrist in making the wrist attack.

In order that the pupil may have a practical lesson in making the wrist attack with the combined wrist and elbow motion, let him lay the hand upon the keyboard as shown in cut 1—normal position, and lift the forearm slowly from the

No. 1.



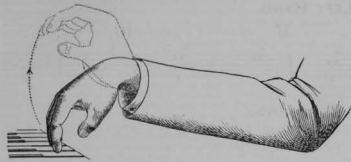
elbow joint. As it is being lifted up, the tips of the fingers (if the wrist muscles are being held perfectly loose) will slide along the keys towards the body.

When the hand assumes the position shown in cut 2, the forearm must remain almost stationary and the wrist muscles

THE WRIST ATTACK.—Continued.

be called into use to lift the hand slowly to the position shown in cut 3. Then the hand must return to the keys without any stop, and in the same manner in which it was lifted. Let the forearm fall first, then the hand, which will bring the tips of

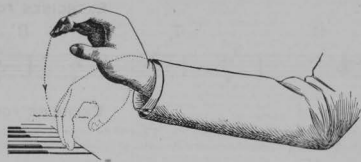
No. 2.



the fingers upon the keys, and into the same position they held at the start.

The wrist and elbow joint motion may be practiced anywhere: at the table, on the knees, while walking, etc., etc.

No. 3.



QUESTIONS FOR REVIEW.

Question.—Upon what does artistic piano forte playing depend?

Answer.—Upon a correct wrist and elbow joint attack.

Question.—How should the hand and fingers be held preparatory to making the wrist and elbow joint attack?

Answer.—The hand should be held so as to form a hollow—half circle. The fingers from the knuckle joints to the tips, should form a quarter circle.

Question.—How should the thumb (first finger) be held?

Answer.—It should form a quarter circle at all times except when extended chords or intervals which demand the straightening of the thumb are to be struck.

Question.—How many kinds of wrist attack are there?

Answer.—Two; one purely from the wrist, the other from the wrist and elbow joint combined.

Question.—Must the muscles of the wrist be held loosely or stiffly while making these wrist attacks?

Answer.—They must be held very loosely. No stiffening of the muscles must be permitted; they should at all times be perfectly relaxed.

Question.—Explain the wrist attack as made from the wrist alone.

Answer.—The wrist attack is made without any assistance from the elbow joint, the arm remaining motionless and the hand being lifted and dropped from the wrist.

Question.—Now explain the manner of making the combined wrist and elbow joint attack and give an illustration of it.

Answer.—In making the combined wrist' and elbow joint attack, the forearm is to be lifted from the elbow joint. When this is done carefully and the wrist muscles are held very limp, the tips of the fingers will slide along the keys. When the fingers assume a slanting position (see cut No. 2) the forearm is to remain nearly stationary; the hand is raised by the aid of the wrist muscles, the tips of the fingers being lifted above the forearm (see cut No. 3). This having been done, the hand is to be dropped again upon the keys—dropping first the forearm from the elbow joint and then the hand from the wrist. The fingers will then be in the same position upon the keys as at the start.

Question.—May the wrist attack be practiced otherwise than at the piano forte?

Answer.—Yes—at the table, on the knees, while walking, etc., etc.

EXERCISES FOR ACQUIRING THE WRIST AND ELBOW JOINT ATTACK.

In order to give undivided attention to the acquisition of the wrist and elbow joint attack, which is the special object of these exercises, strict time need not be kept.

When a graceful wrist and elbow joint attack has been mastered, play the exercises in strict time, at first slowly, counting aloud until the time is fully impressed upon the mind. When the time is thoroughly understood, counting aloud can be dispensed with and the speed increased a little.

The pupil is cautioned against any contraction or stiffening of the muscles in making the wrist and elbow joint attack, for, as previously stated, a perfectly loose wrist and elbow joint are the chief requisites of a good attack.

In playing these exercises the hand is to be lifted on the fourth quarter, not later, so as to allow ample time for a slow and graceful attack on the first count of the next note.

When the second, third and fourth fingers have been exercised and the pupil can strike the key properly and with ease, then practice the fifth finger and the first finger (the thumb).

The striking of the key with the fifth and first fingers is very difficult, as there is no weight on the one side of the first finger (thumb) or of the fifth finger to counterpoise the weight of the hand on the other side. Very careful and ample practice, therefore, must be given these two fingers.

Special care must be taken in striking single notes from the wrist and elbow joint, not to let the unemployed fingers rest on the keys.

In striking the key the tip of the finger and not the ball of the finger must come in contact with the key.



Correct Method.

Bad Method.

Following the example of all good pianists, the finger nails must be kept short. This will prevent any clicking of the finger nails in striking the keys.

CAUTION.—When the finger has reached the key do not allow any depression of the wrist; it must assume the normal position shown in cut 1, page 11.

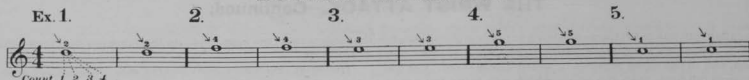
Each finger is to be exercised until the proper motion of the wrist and elbow joint is well understood. This means that each exercise must be repeated numberless times.

THE ARROW.

The arrow → is used throughout this work, to show which notes or chords are to be struck from the wrist or wrist and elbow joint.

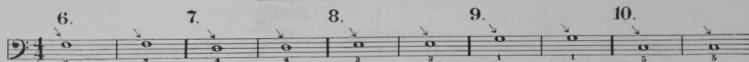
Arrows pointing to the right → signify that the attack is to be made from the wrist and elbow joint. If pointing to the left ← the attack is to be made from the wrist alone.

EXERCISES FOR THE RIGHT HAND.



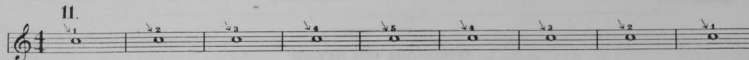
Repeat each Exercise (every two measures) at least twenty times.

EXERCISES FOR THE LEFT HAND.

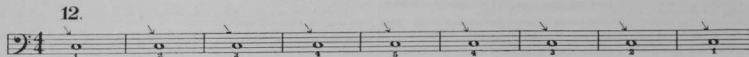


EXERCISE FOR THE RIGHT HAND.

It will be observed that in exercises Nos. 11 and 12 the fingering changes upon the same key as follows: 1, 2, 3, 4, 5, 4, 3, 2, 1. This change of fingering demands of course a slight moving of the hand, while being lifted, in order to bring the required finger over the key.



EXERCISE FOR THE LEFT HAND.



THE LEGATO TOUCH.

By Legato is meant the keeping down of each key, after it has been struck, during the full time value of the note and until the following key has been struck. It is like walking, both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot, the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

The explanation given in many instruction books that legato playing is not unlike the meeting of two buckets in a well is entirely wrong. If, in lifting one finger and putting down the

other, the fingers met off the keys, the tone would be broken. To preserve an unbroken tone from one key to the other, the fingers must meet on the keys, and not, like buckets in a well, on the way.

In the practice of the legato touch, the pupil must look carefully to three things:

- 1st. The position of the finger.
- 2d. The lifting of the finger.
- 3d. The holding down of the key.

QUESTIONS FOR REVIEW.

Question.—What is meant by legato touch?

Answer.—The keeping down of a key after it has been struck until the next key has been struck, connecting the tones smoothly and without a break.

Question.—What illustration has been given to explain it correctly?

Answer.—It has been compared to walking, both feet never being off the floor at the same time.

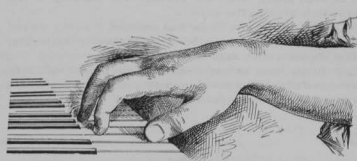
Question.—What three things must be heeded carefully in practicing the legato touch?

Answer.—1st. The position of the fingers. 2nd. The lifting of the fingers at the proper time. 3rd. The holding down of the key during the full time value of a note.

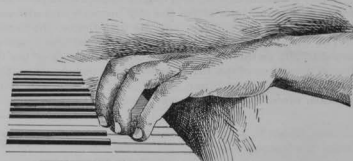
THE POSITION AND THE LIFTING OF THE FINGERS.

The finger must always be in a rounded position, no matter whether raised or on the key. (See cuts, 1, 2, 3, 4.)

No. 1.



No. 2.



Photographs of the hands of MISS ADELAIDE LOUISE KUNKEL, niece of the Author.

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Mlle. SOPHIE TRAUBMANN.	Mme. MARIE VAN	MORS. JACQUES BARS.	Sig. VASCHETTI.	Mr. FRANK RIGO.	
Mlle. BAUREMEISTER.	CATEREN.	and	and	Maestri al Pianoforte.	
Mme. LEHMANN.	Mme. EMMA CALVE.	Mr. DAVID BISPHAM.	MORS. MAURICE DE VRIES.	Mr. AMHURST WEBBER and Sig. BARALDI.	
Mezzo-Soprani and Contralti.		MORS. EDUARD DE RESZKE.	MORS. POL. PLANCON.	Maitre de Ballet.	
Mme. EUGENIA MANTELLI.	Mlle. MARIA BELINA.	Sig. VIVIANI.	Sig. CERENUSCO.	Sig. ALBERTINI.	
Mlle. ROSA OLITEZA.	Mlle. ROSA OLITEZA.	Sig. ARIMONDI.	Sig. CASTELMARY.	Librarian.	
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