

# FAVORITE COMPOSITIONS.



## SOLOS.

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

## SOLOS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Balfé,	60	LUCREZIA BORGIA.....	Donizetti,	60
CARMEN.....	Bizet,	60	MARTHA.....	Flotow,	60
FATINITZA.....	Suppe,	60	NORMA.....	Bellini,	60
FAUST.....	Gounod,	60	PINAFORE.....	Saltivan,	60
HUGENOTS, LES.....	Meyerbeer,	60	RIGOLETTO.....	Verdi,	60
IL TROVATORE.....	Verdi,	60	TANNHAUSER.....	Wagner,	1 00
LA SONNAMBULA.....	Bellini,	60	TRAVIATA, LA.....	Verdi,	60
LUCIA DI LAMMERMOOR.....	Donizetti,	60	WILLIAM TELL.....	Rossini,	60

## DUETS.

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

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BOHEMIAN GIRL.....	Balfé,	1 00	LA SONNAMBULA.....	Bellini,	1 00
FATINITZA.....	Suppe,	1 00	NORMA.....	Bellini,	1 00
IL TROVATORE.....	Verdi,	1 00	PINAFORE.....	Saltivan,	1 00

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*Con Allegrezza* . (With cheerfulness .)

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Fingerings (1-4) and accents (x) are indicated throughout. The system ends with a double bar line.

Second system of the musical score, continuing the piece. It features similar musical notation to the first system, with a mix of chords and eighth-note patterns in both hands. The left hand continues with its eighth-note accompaniment. The system concludes with a double bar line.

Third system of the musical score. The notation remains consistent with the previous systems, showing the progression of the piece. The right hand's melody and the left hand's accompaniment are clearly defined. The system ends with a double bar line.

Fourth system of the musical score. This system includes a *rit:* (ritardando) marking towards the end, where the tempo slows down. The notation shows a change in the right hand's phrasing. The system ends with a double bar line.

Fifth system of the musical score, marked *a tempo*. The tempo returns to the original speed. The piece concludes with a final chord in the right hand and a final eighth-note pattern in the left hand. The system ends with a double bar line.

First system of a piano score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. There are three measures shown. The first measure has a dynamic marking of *ff* and a fermata over the final chord. The second and third measures have a dynamic marking of *ff* and an asterisk below the staff.

Second system of the piano score. It continues the grand staff notation. The first measure has a dynamic marking of *f* and a *rit.* (ritardando) marking. The second and third measures have a dynamic marking of *p* and a *leggiere. (light.)* marking. The right hand features a complex rhythmic pattern with sixteenth notes and rests, marked with a *4/1 x* above the staff. The left hand has a steady accompaniment. The system ends with a dynamic marking of *p* and a *l.h.* (left hand) marking.

The first two of *ff* should be sustained, especially the first, and by the *ff*, while the upper part plays.

Third system of the piano score. It continues the grand staff notation. The right hand features a complex rhythmic pattern with sixteenth notes and rests, marked with a *4/1 x* above the staff. The left hand has a steady accompaniment. The system ends with a dynamic marking of *p* and a *l.h.* (left hand) marking.

Fourth system of the piano score. It continues the grand staff notation. The right hand features a complex rhythmic pattern with sixteenth notes and rests, marked with a *4/1 x* above the staff. The left hand has a steady accompaniment. The system ends with a dynamic marking of *p* and a *l.h.* (left hand) marking.

*marcato il canto.* (The melody well marked)

*mf*

*poco rit.* *a tempo.* *rit.* *a tempo.*

*dolce.* (Sweetly.)





Musical score for the first system, featuring a treble and bass clef. The treble clef part contains complex rhythmic patterns with slurs and accents. The bass clef part has a steady accompaniment. Dynamic markings include *z.o.* and *\* z.o.*.

*Con fuoco. (With vigor.)*

Musical score for the second system, marked *Con fuoco. (With vigor.)*. The treble clef part begins with a forte (*f*) dynamic and features a series of chords marked with 'x' and '1'. The bass clef part has a steady accompaniment. Dynamic markings include *f* and *\* z.o.*.

*Con tinto. (With coloring.)*

Musical score for the third system, marked *Con tinto. (With coloring.)*. The treble clef part features a forte (*f*) dynamic and includes triplets and slurs. The bass clef part has a steady accompaniment. Dynamic markings include *f* and *\* z.o.*.

Musical score for the fourth system, starting with a first ending bracket. The treble clef part begins with a piano (*p*) dynamic and includes slurs and accents. The bass clef part has a steady accompaniment. Dynamic markings include *p*, *ff*, *mf*, and *p*.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a piano (*p*) dynamic marking and a series of sixteenth-note chords. The bass clef part consists of a steady eighth-note accompaniment. The system is divided into three measures, each marked with a double bar line and a repeat sign. The first measure of each system is marked with *2.a.* and the second with an asterisk (\*).

Second system of musical notation, identical in structure to the first. It features a treble and bass clef, a piano (*p*) dynamic marking, and sixteenth-note chords in the treble with an eighth-note accompaniment in the bass. The system is divided into three measures, each marked with a double bar line and a repeat sign. The first measure of each system is marked with *2.a.* and the second with an asterisk (\*).

Third system of musical notation, identical in structure to the first. It features a treble and bass clef, a piano (*p*) dynamic marking, and sixteenth-note chords in the treble with an eighth-note accompaniment in the bass. The system is divided into three measures, each marked with a double bar line and a repeat sign. The first measure of each system is marked with *2.a.* and the second with an asterisk (\*).

Fourth system of musical notation, identical in structure to the first. It features a treble and bass clef, a piano (*p*) dynamic marking, and sixteenth-note chords in the treble with an eighth-note accompaniment in the bass. The system is divided into three measures, each marked with a double bar line and a repeat sign. The first measure of each system is marked with *2.a.* and the second with an asterisk (\*).

First system of musical notation, featuring a treble and bass clef with a 7/8 time signature. The piece begins with a piano (*p*) dynamic. The right hand contains complex rhythmic patterns with slurs and accents, while the left hand provides a steady accompaniment. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece with the same dynamics and notation. It features similar rhythmic complexity in the right hand and accompaniment in the left hand, ending with a fermata.

Third system of musical notation, showing a dynamic shift from piano (*p*) to pianissimo (*pp*) and then to forte (*f*). The notation includes various articulations such as slurs, accents, and staccato markings. The system ends with a fermata.

Fourth system of musical notation, concluding the piece. It features a piano (*p*) dynamic followed by a pianissimo (*pp*) section. The right hand has a prominent melodic line with slurs and accents. The system ends with a fermata and the word "Fine." written in the right hand.

# CHOICE NEW PIANO SOLOS.

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

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3 Prisoner's Joy—Caprice..... Bright, captivating piece. Very pleasing and effective. Suitable teaching piece.	60	
<b>Armstrong, Wm. D.</b>		
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4 Fluttering Butterflies—Caprice..... A pleasing composition. Good practice for style.	20	
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2 Rosette Waltz [R. E.]..... Charming and artistic waltz. Popular with pupils. Good study and teaching piece.	35	
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3 Ideas—Waltz..... Unusually pretty waltz. Will interest the dullest pupils. Great favorite. Suitable for dancing.	35	
<b>Beethoven, Ludwig Van.</b>		
4 Deutscher Tanz (German Dance)—Frie Scherzlied von Lador Solo [R. E.]..... A magnificent and lasting piece. This is one of the famous dance written by Beethoven for the village musicians, at his special request for something they could play. It has been transcribed for piano by a masterly manner by the famous Seta. Played by the leading pianists.	60	
<b>Bhunenwein, W. L.</b>		
3 Dufende Veilchen (Fragrant Violets)..... Charming piece for recreation. Good study for style. Splendid teaching piece.	35	
2 Süsser Erwartung (Sweet Expectation)..... Most fascinating. Splendid recreative and teaching piece. Very popular with pupils.	35	
<b>Bockinder, M.</b>		
3 Souvenir Du Coeur—Valse, op. 29..... Very melodious and pleasing. Good study in style and expression. Excellent teaching piece.	1 00	
<b>Boone, John W.</b>		
4 Duet Caprices des Concert, sur themes Caprice No. 1..... Caprice No. II..... Two of the most sparkling and refined caprices written. Splendid exhibition pieces—private or public. Played with immense effect by Mr. Boone in his concert. Excellent teaching pieces. Unusually popular with pupils.	1 00	
<b>Bradshaw, B.</b>		
2 Occidental Polka..... Bright and cheerful; suitable for dancing.	35	
<b>Brandes, Frederick.</b>		
5 Gavotte, in A minor [R. E.]..... As performed by Julie Rive King at her concerts. One of the most beautiful pieces—original author; great favorite of pianists. Excellent piece of a high order. Splendid study for style.	60	
<b>Coily, L.</b>		
2 Edith's Waltz..... Melodious and good recreative and teaching piece.	40	
<b>Coley, J. T.</b>		
3 Alpha Tau Omega—Polka Elegante..... Bright and sparkling. Well played, very effective.	35	
4 Marche des Adolphemmes..... A beautiful, dashing, effective at once. Great variety with students. Affords general practice, teaching piece.	75	
<b>Dinkgreve, Leon.</b>		
3 Polo Galop..... A bright, brilliant and effective galop; great favorite with pupils. Studied in success and light octaves with.	60	
3 Sunbeams Waltz..... Melodious and cheerful. Interesting teaching piece.	60	
<b>Dreyer, Charles.</b>		
3 Stylark Polka..... Unusually bright, sparkling piece. Fine grace notes with general technical development. Fine teaching piece. Very popular with pupils.	50	
<b>Drysdale, E. M.</b>		
3 Love's Token—Caprice..... It is one of the best-loved piano presents a march and waltz. He with pupils and teachers. Splendid teaching piece.	60	
<b>Floersch, Otto.</b>		
4 Pin's Romanza..... Very historical composition of a high order. Atoms 19 to 24 a wonderful harmony. Worthy of the pen of Schubert.	40	
4 Phantastisch—Elegy..... A beautiful composition of a high poetic and romantic. Study of a high order.	40	
<b>Floss, Joseph.</b>		
2 Affection Polka..... A lovely polka with good teaching piece.	50	
2 Mayflower—Valse Reverie..... A graceful love picture. Affords study for style, including some pretty runs, grace note work, etc. General favorite.	35	
2 Wandering Minstrel—Melody..... An interesting composition—"The Swallow Homebird" and "Lark's Waltz." This is one of the best melodies. Much admired by pupils. Offers every variety of good teaching work.	50	
<b>Fouton, I. D.</b>		
3 Champions' March..... Good, effective march. Splendid recreation work and teaching piece.	35	
3 Seasons, The—Waltz..... Tasting, melodious waltz. Good recreative work.	40	
<b>Gimbel, Charles.</b>		
4 Electric Spark—Polka de Salon..... Bright polka. Excellent recreative piece.	60	
4 Syphile, La—Mazurka Caprice..... Composition piece in Wollempian style—"White-pink waltz." Very graceful and original. Effective solo or concert number. Excellent teaching piece. Immensely popular with pupils.	75	
<b>Grass G. B.</b>		
4 Angry Words—Concert Paraphrase..... An excellent teaching piece, introducing splendid approach an effective work for study. The best setting of this favorite.	1 00	
<b>Grieg, Edward.</b>		
3 Norwegian Dance, in A major [R. E.]..... Most captivating; very melodious and effective. Splendid study for the development of technique. Light staircase work, and elegance of style. Great favorite with pupils. Studied by every ambitious pupil. Good teaching piece.	35	
4 Suite Norse, No. 1 [R. E.]..... Two weeks' work of original and original thoughts. No student should be without these works. Great study for style. Great favorites with pupils.	60	
<b>Greene, W. H.</b>		
4 Dream—Mazurka..... A dreamy, well written composition; very effective. Admirable teaching piece.	75	
4 Longing—Reverie..... Fine salon composition; very graceful and effective. Good teaching piece.	75	
2 Mardi-Gras Quilstep..... Charming polka-step; full of dash and life; well varied. Favorite with pupils. Good teaching piece.	75	
4 Polka Militaire..... Bright pleasing polka. Good for study and general technique. General favorite.	75	
3 St. Louis National Guard—March..... An unusually dandy and bright march. Very effective. Offers splendid technical and octave practice. Will repay study. Universal favorite.	60	
3 Schottische Militaire..... Very bright and melodious. Splendid practice for light staircase.	60	
4 Silver Poplar—Waltz..... Most charming, effective waltz. Splendid teaching piece. Very popular with pupils.	75	

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# CHOICE COMPOSITIONS OF CHARLES A. KUNKEL

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

## PIANO SOLOS.

<p>4 Alpine Storm (A Summer Idyl) 1 00 A magnetic and lovely piece and one of the most admired compositions for the piano or concert. Has the enormous sale of 25,000 copies every year. This composition may be called a true picture of a romantic summer life. All the people in the Alpine Valley where the young shepherd leads his sheep. For some time he has been in love with the hands of a girl of the name of his flock to his faithful and well-to-do in the distance. He thinks that now she has spied her in the meadow, crossing her path, and he takes up his bow to show that some faint echo of her favorite love song may reach her ear and let her that she is thinking of her. While he is playing this melody the distant thunder of an approaching summer shower is heard, but soon subsides in its music on the thoughts of her who waits impatiently to hear it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his duty, and he changes his tune to give his dog the signal to drive the flock and he has to follow him. He does when the rain has fallen and the storm's precursor, the wind, has blown through the mountain passes. Soon the storm breaks in all its fury, the mountain torrents pour down rock to rock, the trees twist their arms as if in agony and bound before the storm King as if asking mercy of him. Their prayer is heard. The storm King departs, the sun breaks through the clouds, the young shepherd-like shepherd on each tree, the birds twitter to their mates in the air, the young shepherd again signals his flock to return to the pasture and remains in his song to his love in the distance, while the faint and fainter rumble of the thunder stills in the air, is now subsiding in the distance.</p> <p>Published also as a Piano Duet.</p>	<p>3 Philomel-Polka 90 Spirited and fascinating polka. Great favorite of pupils. Good teaching piece and study for style.</p> <p>3 Shakespeare March 35 A good, dandy march; general favorite. Good for teaching.</p> <p>3 Southern Jollification—Plantation Scene 60 An unusual character piece. It will brighten any day of your school teaching in the school. It is a waltz in a grand which is recommended by "A. Harry Little Nig," "Hunting," "The Fool," "The Dandy Queen" and "Down" and "Baby Song," with the dandy queen in and sitting on the grass fantastic music to the pride of all girls in the land who are fond of dancing, teaching with pupils, immensely effective. A universal favorite piece. Published also as an piano duet.</p> <p style="text-align: center;">Read what St. Louis <i>Pier Zeitsch</i> says of it:</p> <p style="text-align: center;">A REMARKABLE HIT.</p> <p>Mr. Charles Kunkel's "Southern Jollification," "Plantation Scene," which E. S. Gilmore presented to the public during the past three or a half weeks, proving itself to be a success, and the performance of it was traced all. No wonder did Gilmore strike up this piece with the heads and feet of young and old here set in motion, and smiles of happiness beamed from joyous faces. Admire, however, it is the first that has been made in ten years with any piece. It was played last night at the closing of the Exposition, for the concert given there a remarkable showing. Mr. Kunkel's "Plantation Scene" is a universal favorite, is very effective, white not at all dull, and promises to find its way into every household having a piano.</p>	<p>4 Healer Bell-Polka 1 00 A magnificent and brilliant arrangement of the solo. Those studying the solo will be more than pleased with the Solo.</p> <p>4 Healer Bell-March 1 00 Very brilliant and effective. Admiration practice.</p> <p>4 Healer Bell-Waltz 1 00 One of the most pleasing and beautiful duets. Splendid exhibition number.</p> <p>3 Humoresque—Danse des Nègres 1 00 One of the most pleasing and beautiful duets with waltz. Immensely effective. Great exhibition number. Excellently popular with pupils.</p> <p>4 Love at Night—Polka 1 00 One of the famous piano duets of Charles and Jacob Kunkel, the authors of the most captivating duet.</p> <p>4 Nonpareil Galop 1 00 Another of the Kunkel Brothers most admired concert pieces.</p> <p>3 Philomel—Polka 75 The most popular duet published. Annual sale over 25,000 copies. It is a waltz in the grand style during the course of the school year '92 of it we received over for a hundred wonderful contents of the duet. Immensely captivating and brilliant. Popular with pupils.</p> <p>4 Restless Love—Polka 1 00 Bright and captivating polka. Very faithful and captivating. Good practice.</p> <p>3 Shakespeare March 75 A bold march in well defined rhythm. Admirable for the purpose of exhibitions. Suitable for recitations.</p> <p>3 Southern Jollification (Plantation Scene) 1 00 This piece is an immensely effective number. Just the one for exhibitions, commencement exercises, etc. It is recommended with horns, drums, brass, tambour, cello, triangle and snare drum. The most popular piece we sell in the Solo Solo to imitate the shuffling of feet in dancing. The effect produced is most reliable. Price for instruments and standard paper copy may be obtained of Kunkel Brothers.</p> <p>4 Sparkling Dew—Caprice 1 00 One of Kunkel Brothers' most famous concert duets. Never fails to take with an audience whose well-placed violation.</p> <p>4 Violation Convent Bells 60 A story reverse. Will comfort the most depressed spirit. Immensely popular. See solo.</p> <p>4 Vive la République—Grande Fantaisie. 1 25 Treating "La Marseillaise" and "Mourir pour la Patrie," a grand concert piece. Absolute an extraordinary novel piano effect. Especially popular.</p>
<p>2 Alhambra—Moorish Dance 60 Very bright and catchy. Full of fascinating effects, well played; intricate, and very effective. Must be repeated over in imitation of the musician. A well studied, superior and effective piece.</p> <p>3 Celestial Harmonies—Intermezzo Staveola. From Pietro Mascagni's Cavalleria Rusticana 60 The first transcription of the popular intermezzo. Beautiful for recreation and teaching.</p> <p>3 Don't Blush Polka 60 Bright, original polka. Splendid dance practice. Excellent for the study of style. Good recreation piece.</p> <p>3 Ella's Eyes—Polka Brillante 60 Captivating polka. Splendid recreation and good teaching piece.</p> <p>3 Germans' Triumphal March—Edition de Salon 1 00 Very brilliant and effective. A great favorite of pianists. The most popular march published. Annual sale of over 2,000 copies. Good teaching piece.</p> <p>3 Germans' Triumphal March—Edition de Salon 60 An effective arrangement of the above for less skilled performers. Good teaching piece.</p> <p>3 Healer Bell—March 75 An elegant and refined march in fast time; bright and cheerful. First study for style.</p> <p>3 Healer Bell—Polka 75 One of the finest solo piano pieces; immensely popular. Annual sale exceeds 2,000 copies. The polka of polkas. General favorite with pupils.</p> <p>3 Healer Bell—Waltz 75 A refined, melodious waltz, a delightful beautiful finished and elegant work. Immensely popular.</p> <p>3 Humoresque—Danse de Nègres 60 A bright, characteristic piece; very effective. Does not require great technique. Pupils delight in playing it. Good teaching piece.</p> <p>3 Intermezzo sinfonico (see Celestial Harmonies)—from Pietro Mascagni's Cavalleria Rusticana 60 Last two of Kunkel's transcription.</p> <p>3 Last Rose of Summer—Transcription 60 A transcription, introducing effective tremolo variations. A graceful solo composition.</p> <p>3 Leonora's Rave (Raff). 1 00 An admirable setting of the great march; effective concert number. The octave practice.</p> <p>3 Love at Night—Polka 50 Cheerful, catchy polka. General favorite.</p> <p>3 March to the Pennant 60 A good, effective march suitable for exhibitions. Favorite with pupils.</p> <p>3 Nonpareil—Galop Brillant 75 Bright, effective piece, very effective. Good practice with pupils.</p> <p>3 On the Beautiful Blue Danube—Waltz (Strauss) Grande Paraphrase de Concert 1 50 A great work. A composition of the first rank with the renowned features of Tausig and Liszt. Immensely effective. Magnificent concert number.</p>	<p>4 Snowdrops—Waltz 90 A favorite waltz of the popular author. Very brilliant and effective. Great favorite and good teaching piece.</p> <p>3 Sparkling Dew—Caprice 75 An unusually interesting solo composition. Very original and brilliant. Splendid for style and recreation. Especially popular with pupils. Good teaching piece.</p> <p>4 Storm (see Alpine Storm) 1 00 See above.</p> <p>3 Sunshine—Caprice 60 Elegant and well written. Fine practice for runs and arpeggios. Immensely popular. Excellent for teaching.</p> <p>4 Thou Art Ever Night—Romance 75 A beautiful and interesting romance. Introducing two of the finest melodies of Beethoven and Wagner.</p> <p>3 True Hearts (True Heroes)—Romance 60 Very graceful, effective and melodious. Admirable for style and expression. Magnificent teaching piece.</p> <p>4 Violin Binge—Caprice 60 Very graceful, effective and melodious. Admirable study for style, novel and graceful piano effects.</p> <p>3 Violation Convent Bells 60 A great favorite. Splendid practice for style. Good teaching piece. Immensely popular with pupils.</p> <p>4 Vive la République—Grand Fantaisie, Edition de Concert 1 00 Treating "La Marseillaise" and "Mourir pour la Patrie." A grand concert piece. Absolute an extraordinary novel piano effect. Especially popular.</p> <p>3 Wonderful concert piece. Replete with extraordinary effects. Immensely popular with pupils and concert pianists. Magnificent study.</p> <p>4 Vive la République—Grand Fantaisie, Edition de Salon 1 00 Treating "La Marseillaise" and "Mourir pour la Patrie." This edition replete with all the great effects of the concert edition. Splendid for style and expression. Especially popular with pupils.</p> <p>3 Waterdrops—Polka 60 Very effective. Nothing more beautiful for the purpose of popular piano music. Very original piano effects. Immensely popular with pupils.</p> <p>4 Zephyr and the Brook, The 75 A magnificent work and very effective. Great study for style and brilliant playing in miniature passages. Popular with pianists. Fine teaching piece.</p>	
<h2 style="text-align: center;">PIANO DUETS.</h2>		

## SONGS.

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# ALPINE STORM

## A SUMMER IDYL.

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

The young shepherd plays a love song upon his oboe.

Charles Kunkel, Op. 105.

Moderato. ♩ = 114.

*pp* una corda (soft Pedal.)

Use the Pedal carefully as indicated.

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

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

*mf* una corda

The shepherd gives a signal to his dog to bring the flock under shelter.

una corda. tre corde. una corda.

The rain begins to fall.

una corda. tre corde. una corda. tre corde.

Etc.

Here follows the Storm as described.

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