

COMPOSITIONS.

RIVÉ-KING

SOLOS.

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DUETS.

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

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To John Orth Esq:
CONCERT SONATE.

Domenico Scarlatti.

Julia Rice King.

Prestissimo. M. M. ♩ = 152.

The musical score is written for piano and bass. It begins with a tempo marking of *Prestissimo* and a metronome indication of ♩ = 152. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The first system includes dynamics of *mf*, *f*, and *mf*, with a *l.h.* marking above the right hand. The second system includes *mf*, *f*, *fp*, and *cres.*. The third system includes *f* and *ff*. The fourth system includes *f* and *p*. The fifth system includes *f* and *dim.*, and is labeled 'original version' at the beginning. Fingering numbers (1-5) are provided throughout the score. The notation includes various ornaments and articulation marks.

original version

p *cres.*

l.h. *l.h.* *l.h.* *l.h.* *l.h.* *l.h.*

l.h. *l.h.*

l.h. *l.h.*

l.h. *l.h.*

sempre cres.

piu f

The musical score is written for piano and left hand. It consists of five systems of notation. The first system includes a piano (*p*) dynamic and a crescendo (*cres.*) marking. The second system has a *l.h.* marking. The third system has a *l.h.* marking. The fourth system has a *l.h.* marking and a *sempre cres.* marking. The fifth system has a *l.h.* marking and a *piu f* marking. The score includes various fingerings, slurs, and articulation marks.

or: v:

l. h.

l. h.

l. h.

l. h.

l. h.

l. h.

l. h.

l. h.

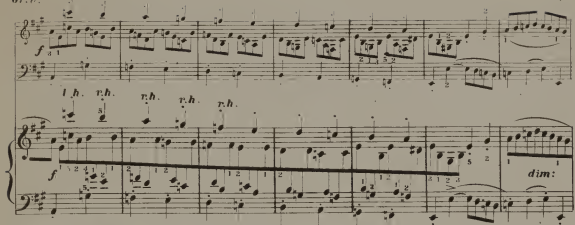
5

This page of musical notation consists of six systems of staves. The first system includes a treble and bass staff with a forte (*ff*) dynamic and fingerings (5, 3, 1, 2, 1, 3, 4, 5, 2, 1, 5, 2, 1). Above the staves are eight *l. h.* (left hand) markings. The second system continues the piece with a forte (*ff*) dynamic and a piano (*p*) dynamic section marked *dim:* (diminuendo). The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic and a *dim:* marking. The fifth system includes a mezzo-forte (*mf*) dynamic and a *dim:* marking. The sixth system includes a mezzo-forte (*mf*) dynamic and a *dim:* marking. The notation includes various musical symbols such as notes, rests, and fingerings, as well as dynamic markings and articulation marks.

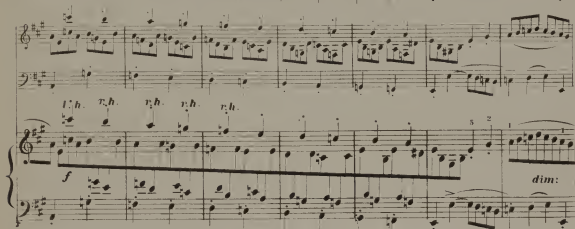
The musical score is for 'The Swan' by Maurice Strakosky, originally from the ballet 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. The score is written for piano (p) and celeste (cresc.). The tempo is marked 'Allegretto' and the key signature is one sharp (F#). The score is divided into four systems, each with a piano part and a celeste part. The piano part features a melodic line with various articulations (accents, slurs, and fingerings) and dynamics (p, ff, f, sf, dim). The celeste part provides a harmonic accompaniment with chords and single notes, also marked with dynamics (p, ff, f, sf, dim). The score includes a variety of musical notations such as slurs, accents, and dynamic markings to guide the performer.

or: p: l. h. l. h. l. h.

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First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *f* and *dim:*. Performance markings include *l. h.* and *r. h.* with slurs.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics include *f* and *dim:*. Performance markings include *l. h.* and *r. h.* with slurs.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *f*. Performance markings include *l. h.* and *r. h.* with slurs.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics include *dim:* and *p*. Performance markings include *l. h.* and *r. h.* with slurs.

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

MR. CHARLES KUNKEL, November 20, 1903.
Dear Howard:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and surprise.

With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1903.
DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the whole point of so many else—the Pedal. Your method is profound, and yet simple and laid out enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the point of any particular grade of development. It will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and cordially recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

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

MR. CHARLES KUNKEL, St. Louis, Mo., December 14, 1903.
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In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable in the clear and lucid exposition of the various problems involved, which render the work equally interesting to the teacher and valuable to the pupil.

I cordially commend your method to teachers and pupils, as the only one so accurately recommended by method to teachers and pupils, as the only one so the end of which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 18, 1903.
MY DEAR MR. KUNKEL:—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal, after a long and vain search for it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man has a desire to do his own profession." By the publication of your Pedal Method, you have not only cancelled your debt to your profession, but you have placed it in the hands of all those who are desirous of improvement. The improvement which I have marked in the playing of persons who had used your *pedal studies* for a couple of months has added more to me than I have said, and after the practical demonstration of the superlative value which I have said, I shall not hesitate to be able to consider any piano in which it is used as figures as complete or satisfactory. As ever, your friend,

I. D. FOULON.

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

December 21, 1903.
MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern piano/forte playing. It will surely prove a milestone for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

Very truly yours,

J. H. HAHN.
E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1903.
MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new diatonic work treating of the piano/forte in so much pleasure as I have welcomed your Pedal Studies. I have felt for a long time that such a work was really essential to the instructor of piano/forte playing in his high educational duties, but non-educational duties, that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much best 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. Secretly any editions of piano/forte books are properly regarded; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The use of correctly pedaling as an *art* work as a bonus, for instance, is so great for the teacher, that in the hour allowed for a pupil's lessons he never makes space for the time. But your Pedal revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined with any power, and to *play* upon the piano/forte in a manner only heard, usually, in the playing of recognized virtuosi. Surely each power is never imparted with any power, and to *play* of your Pedal School and study it carefully. Again expressing to you my appreciation of the service you have rendered *piano/forte* playing in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

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