



Concert Paraphrases

FOR THE PIANO

— ON —

STEPHEN COLLINS FOSTER'S
MELODIES.

1. Old Folks at Home.
2. Old Black Joe.
3. My Old Kentucky Home.
4. Massa's in the Cold, Cold Ground.

— BY —

CHARLES KUNKEL.

No. 1
Old Folks at Home.
\$1.00

No. 2
Old Black Joe.
\$1.50

No. 3
My Old Kentucky Home. ~
\$1.50

No. 4
Massa's in the Cold, Cold Ground.
\$1.50

St. Louis: KUNKEL BROTHERS, Publishers.

MASSA'S IN THE COLD, COLD GROUND.

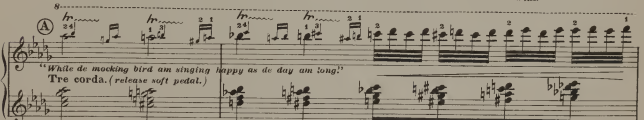
GRAND CONCERT PARAPHRASE.

CHARLES KUNKEL.

Moderato. $\text{♩} = 80$.



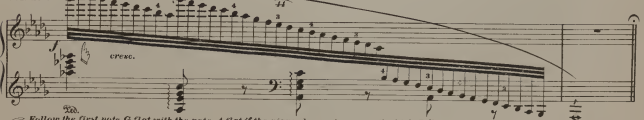
una corda. (with soft pedal.)



"White de mocking bird am singin' happy as de day am long!"
Tre corda. (release soft pedal.)

(A) The small note indicates that the interval of a whole step is to be trilled.

Volante.



Follow the first note G flat with the note A flat if the piano does not possess the high B flat.

Edition Kunkel.

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1904-15

Entered Stationer's Hall.

Moderato. ♩ = 80.
Cantabile. (Singing.)

THEME.

1. *una corda.*

2. *tre corda.*

3. *una corda.*

4. *una corda.*

5. *una corda.*

6. *L.H.*

Volante. (Flying.)

L'istesso tempo.

Var. I.

f tre corda.

L. H.

Begin the run on the third note A, if the piano does not possess the B flat.
 una corda.

f tre corda.

The musical score consists of six systems of staves. The first system shows a complex rhythmic pattern in the right hand with many sixteenth notes. The second system continues this pattern, with the right hand playing a series of ascending and descending sixteenth-note runs. The third system is marked *una corda* and features a more melodic line in the right hand. The fourth system returns to a dense, rhythmic texture. The fifth system continues the rhythmic complexity. The sixth system concludes the piece with a final melodic flourish in the right hand.

4 Tempo di Marcia.
(In March time.) ♩ = 68
Var. II.

FUNERAL MARCH.

"Down in de Cornfield, hear dat mournful sound;
All de Darkeys an a-weeping Mands in de cold, cold ground!"

una corda. *pp* *mf* *pp* una corda.

This *sc* sign signifies that the notes are to be played an octave lower.

mf *ten.* *ten.* *ten.* *una corda.* *pp*

pp *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

pp *mf* *tre corda.* *cresc.*

Grandioso. *f* *ff* *ff* *f*

5 4 3 2 1

mf

f

dim.

p

dim. 4 *una corda.*

TRIO. *una corda. Dolcissimo. (With the utmost delicacy.)*

p *pp*

5 4 3 2 1

Tre corda.

mf *p* *pp* *una corda.*

ten. *ten.* *ten.* *ten.* *ten.* *ten.*

pizzicato.

ten. *ten.* *ten.* *ten.* *ten.* *ten.*

Tre corda. *pp*

Cadenza.

Vivo. $\text{♩} = 100$. Leggiero. (With animation and lightness.)

R. H. *L. H.* *cresc.* *molto cresc.* *pp*



Tempo di Valse (In Waltz time) ♩ = 80.

"Now do orange-trees ain't blooming."



Tre corda.

pp

cresc.

mf The second time both hands an octave higher and *pp* (*una corda.*)

1. Tre corda.

2.

Repeat the part an octave higher *ppp*

Alla Banjo (Like a Banjo.) "I try to drive away my sorrow.

Allegretto ♩ - 112

Pickin' on the old banjo."

Ben misurato. (The time well measured.)

pizzicato.

1st. time *f*
2nd. time *ppp*

pizzicato.

f *p* *f* *p*

ten.



FINALE.

Allegretto.

The musical score is written for piano and bass in 2/4 time, featuring a variety of musical notations and dynamics. The key signature has two flats (B-flat and E-flat).

- Staff 1:** The piano part begins with a melody marked *mf* (mezzo-forte). The bass part provides a harmonic accompaniment with chords and single notes. Fingerings (1-5) are indicated for the piano part.
- Staff 2:** The piano part continues with a melodic line, and the bass part features a more active accompaniment. Dynamics include *mf* and *cresc.* (crescendo).
- Staff 3:** The piano part has a melodic phrase, and the bass part has a steady accompaniment. Dynamics include *cresc.* and *f* (forte).
- Staff 4:** The piano part features a melodic line with a *cresc.* marking. The bass part has a steady accompaniment. Dynamics include *f* and *ff* (fortissimo).
- Staff 5:** The piano part has a melodic line, and the bass part has a steady accompaniment. Dynamics include *ff*.

Throughout the score, there are numerous articulation marks (accents, staccato) and fingerings (1-5) for both hands. The bass part often features chords and single notes, while the piano part features more complex melodic lines.

4 *cresc.* 5 *ff*

6 *cresc.*

8 *Con anima.* *ff* *f*

10 *Martellato.* *ff*

12 *Grandioso.* *ff* *ff* *ff*

SONATINAS.

Do not mistake these 32 SONATINAS for the 29 SONATAS of Beethoven.

There is nothing more instructive, beautiful, melodious and masterly written for the piano than these 32 Sonatinas of Beethoven. They are just the thing for students who have been studying the piano from a year and a half to four years. They are most fascinating parlor as well as concert pieces.—Dr. Hans von Bülow.



Sonatina No. 1 in F minor. Two movements. . \$1 55 (1) Allegro. (2) Minuetto. Allegretto. Sonatina No. 2 in F major and F minor. Two movements. . 1 25 (1) Adagio. (2) Rondo—Allegro. Sonatina No. 3 in A major. Two movements. . 1 25 (1) Allegro. (2) Scherzo. Allegretto. Sonatina No. 4 in D and A major. Two movements. . 1 25 (1) Largo appassionato. (2) Rondo—Grazioso. Sonatina No. 5 in C major. Two movements. . 1 75 (1) Allegro con brio. (2) Allegro assai—To the Chase. Sonatina No. 6 in C major. Two movements. . 1 25 (1) Andante. (2) Allegro—Scherzo. Sonatina No. 7 in E flat major. Two movements. . 2 00 (1) Allegro molto con brio. (2) Rondo—Allegretto grazioso. Sonatina No. 8 in C major. Two movements. . 1 25 (1) Largo, con gran espressione. (2) Allegro—Scherzo. Sonatina No. 9 in C major and C minor. Two movements. . 1 25 (1) Adagio molto. (2) Allegro. Sonatina No. 10 in F major. Two movements. . 1 25 (1) Allegretto. (2) Allegro—The Merry Haymakers. Sonatina No. 11 in D minor and D major. Two movements. . 1 25 (1) Largo e mesto. (2) Allegretto—Minuetto. Sonatina No. 12 in C major and C minor. Two movements. . 1 25 (1) Andante cantabile—Aria. (2) Rondo—Allegro.	Sonatina No. 13 in F major. Two movements. . \$1 25 (1) Allegro. (2) Rondo—Allegretto. Sonatina No. 14 in G major. Two movements. . 1 25 (1) Andante con Variazioni. (2) Allegro—Scherzo. Sonatina No. 15 in B flat major. Two movements. . 1 25 (1) Allegro con brio. (2) Moderato—Minuetto. Sonatina No. 16 in A flat major. Two movements. . 1 50 (1) Andante con Variazioni. (2) Rondo—Allegro. Sonatina No. 17 in A minor and C major. Two movements. . 1 60 (1) Marcia funebre. (2) Allegro molto—Scherzo. Sonatina No. 18 in E flat major. Two movements. . 1 50 (1) Andante. (2) Rondo—Allegro vivace. Sonatina No. 19 in C minor. (Moonlight) Three movements. . 2 00 (1) Adagio sostenuto. (Song without Words) (2) Allegretto—Scherzo. (3) Allegro agitato. Sonatina No. 20 in D major. (Pastorale) Two movements. . 2 00 (1) Allegro—Rural Impressions. (2) Rondo—Allegretto—May Festival. Sonatina No. 21 in D minor and D major. Two movements. . 1 00 (1) Andante. (2) Allegro vivace—Scherzo. Sonatina No. 22 in G major. Two movements. . 1 50 (1) Adagio grazioso. (2) Rondo—Allegretto.	Sonatina No. 23 in B flat major and D minor. Two movements. . \$3 00 (1) Adagio—Song without words. (2) Rondo—Allegretto. Sonatina No. 24 in E flat major. Two movements. . 2 00 (1) Allegro. (2) Vivace—Tarantella. Sonatina No. 25 in A flat major. Two movements. . 1 25 (1) Aria—Minuetto. (2) Allegretto vivace—Scherzo. Sonatina No. 26 in C major. (Waldstein) Three movements. . 2 00 (1) Allegro con brio. (2) Adagio molto. (3) Rondo—Allegretto moderato. Sonatina No. 27 in D flat major and F minor. Two movements. . 2 00 (1) Appassionata, con Variazioni. (2) Andante con Variazioni. (3) Rondo—Allegro ma non troppo. Sonatina No. 28 in D major. Two movements. . 1 50 (1) Andante—Tema con Variazioni. (2) Rondo—Allegretto. Sonatina No. 29 in A flat major. Two movements. . 1 00 (1) Adagio—Love's Devotion—Aria. (2) Scherzo—Teasing and Caressing. Sonatina No. 30 in A major. (Kreutzer) Two movements. . 2 00 (1) Tema con Variazioni. (2) Presto—Tarantella. Sonatina No. 31 in G major. Two movements. . 1 25 (1) Andante—Tema con Variazioni. (2) Minuet—Tempo di Minuetto. Sonatina No. 32 in D major. Two movements. . 1 50 (1) Tema con Variazioni. (2) Allegro.
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