

# KUNKEL BROTHERS' Concert and Exhibition Duets.

<p>BANJO—Bourlesque Ethiopian.....Melotte \$1 00            BUTTERFLY—Caprice Galop.....Melotte 1 25            CALIFORNIA—Valse de Concert.....Epstein 1 25            CARNIVAL OF VENICE—Extravaganza.....Melotte 1 25            CONCERT POLKA, (Bills).....Melotte 75            DAISIES ON THE MEADOW—Waltz.....Paul 1 00            DON'T BLUSH—Polka.....Kunkel 1 00            ELLA'S EYES—Polka.....Kunkel 1 00            EN AVANT—Marche Militaire.....Schotte 1 00            EVENING CHIMES.....Paul 1 00            FIRST SMILE—Waltz.....Paul 1 00            GEM OF COLUMBIA—Galop de Bravoure.....Siebert 1 00            GERMANS' TRIUMPHAL MARCH.....Kunkel 1 25            HEATHER BELL—March.....Kunkel 1 00            HEATHER BELL—Polka.....Kunkel 1 00            HEATHER BELL—Waltz.....Kunkel 1 00            HUZZA, HURRAH—Galop.....Wollenhaupt 80            INTERNATIONAL FANTASIA—Grand                Potpourri No. 2.....Epstein 2 50                Introducing Masters from Il Trovatore, Valse from Faust, Air from Grande Duchesse, Pique Dame, Bar Sprunged Lancers, God Save the Queen, and Yankee Doodle with Variations.....            IL TROVATORE—Grand Fantasia.....Melotte 1 50            LAUTERBACH WALTZ—Variations—                (Lute).....Melotte 1 00            LOVE AT SIGHT—Polka.....Kunkel 1 00            LOVE'S GREETINGS—Schottische.....Siebert 75            MAIDEN'S PRAYER—Concert Variations Paul 1 00            MARCH OF THE GOBLINS.....Julie Rive-King 1 00            MARCHE DES JEUNES DAMES.....Goldbeck 1 00            MORNING CHIMES.....Paul 1 00                Scheuermann 1 25            NECK AND NECK—Galop.....Meyer 1 00            MAY GALOP.....Stison 60            WACO WALTZ.....Stison 60            ZETA PHI MARCH.....Hickock 60            SILVER WAVES.....Wyman 1 00            WEDDING MARCH.....Floersheim 1 00            MARSCH-HUMORESKÉ.....Kroeger 60            CARELESS ELEGANCE QUICKSTEP.....Geo. Shleifarth 75            MAZEPPA GALOP BRILLIANT.....A. Streizki 1 00</p>	<p>NONPAREIL GALOP.....Kunkel \$1 00            ON BLOOMING MEADOWS—Concert                Waltz.....Julie Rive-King 1 50            PEGASUS—Grand Galop.....Schotte 1 50            PENSEES DANSANTES (Thoughts of                the Dance)—Valse Caprice.....Julie Rive-King 1 50            PHILOMEL—Polka.....Kunkel 75            POLONAISE HEROIQUE—Moreau de                Concert.....Julie Rive-King 1 25            PUCK—Marche Grotesque.....Melotte 1 25            RESTLESS LOVE—Polka.....Kunkel 1 00            SCHOTTISCHE MILITAIRE.....Green 75            SCOTCH DANCES—(Ecosaise).....Chopin 1 00            SHAKESPEARE MARCH.....Kunkel 75            SHOOTING METEOR—Galop Brilliant.....Paul 1 00            SKYLARK POLKA.....Dreyer 1 00            SPARKLING DEW—Caprice.....Kunkel 1 00            OPERATIC FANTASIA—Grand Potpourri No.1                Epstein 2 50                Introducing themes from Bellini's Norma and Sonnambula, Cossack's Barbe Bleue, Flotow's Stradella, Wagner's Tannhauser March, Suppa's Handtenschen, and Benozzi's Twilight March.....            ST. LOUIS NATIONAL GUARD QUICK-                STEP.....Green 75            SUITE DE LAENDLERS.....Andres 2 00            THE FLIRT—Impromptu a la Polka.....Paul 1 00            THE JOLLY BLACKSMITHS.....Paul 1 00            TRUST IN GOD—Religious Meditation.....Melotte 1 00            UNTER DONNER UND BLITZ—Galop,                (Strass).....Melotte 75            VENI, VIDI, VICI—Galop.....Melotte 1 00            VIVE LA REPUBLIQUE—Grande Fantasia                (Treating Marsellaise and Mourir Pour la Patrie).....Kunkel 1 25            VISITATION CONVENT BELLS.....Kunkel 60            FIRST RIDE GALOP.....Sidus 60            THE CUCKOO AND THE CRICKET.....Sidus 60            POLKA GRACIEUSE.....Kroeger 1 00            MARCH OF THE AMAZONS.....Kroeger 1 00            DANSE CHARACTERISTIQUE.....Kroeger 1 00            SUITE DE VALSES.....Kroeger 1 50            FARFADET SCHERZO-GALOP,                (Gregg).....Jean Paul 1 00            TOURISTS' MARCH.....C. T. Stison 1 00</p>
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## Overtures Paraphrased for Concert Use.

<p>CALIPH OF BAGDAD.....Melotte \$1 75            FRA DIAVOLO.....Melotte 1 50            MASANIELLO.....Melotte 2 00            MERRY WIVES OF WINDSOR.....Melotte 2 00</p>	<p>POET AND PEASANT.....Melotte \$1 75            STRADELLA.....Melotte 1 50            WILLIAM TELL.....Melotte 2 50            ZAMPA.....Melotte 1 50</p>
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## Jean Paul's Operatic Fantasies.

<p>1. IL TROVATORE.....Valse 1 00            2. FATINITZA.....Suppe 1 00            3. BOHEMIAN GIRL.....Balte 1 00</p>	<p>4. NORMA.....Bellini 1 00            5. H. M. S. PINAFORE.....Sullivan 1 00            6. LA SONNAMBULA.....Bellini 1 00</p>
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St. Louis: KUNKEL BROS., Publishers.

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## MERRY WIVES OF WINDSOR.

OTTO NICOLAI.

OVERTURE.

CLAUDE MELNOTTE.

Andantino moderato.

PRIMO.

Musical score for the Overture of *Merry Wives of Windsor*, featuring a piano part. The score is in 3/4 time and consists of five systems of music. The tempo is *Andantino moderato*. The score is marked *PRIMO*.

The first system begins with a *pp* dynamic and a *tremolando* marking. The piano part features a series of sixteenth-note tremolos in the right hand and a bass line in the left hand. The first five measures are numbered 1 through 5, with an asterisk after measure 5.

The second system continues the tremolo pattern, with measures numbered 6 through 9, and an asterisk after measure 9. The right hand has a *ppp* marking and a *tr* (trill) marking in the final measure.

The third system starts with a *poco, poco* marking and a *mf* dynamic. The piano part features a series of sixteenth-note patterns in the right hand and a bass line in the left hand. The first two measures are numbered 2 and 4, with an asterisk after measure 2. The final measure has an asterisk and a  $\frac{3}{8}$  time signature.

The fourth system begins with a *p dol.* dynamic and an *espress.* marking. The piano part features a series of sixteenth-note patterns in the right hand and a bass line in the left hand. The first two measures are numbered 1 and 2, with an asterisk after measure 1. The final measure has an asterisk and a  $\frac{3}{8}$  time signature.

The fifth system continues the sixteenth-note patterns, with measures numbered 3 through 5, and an asterisk after measure 3. The final measure has an asterisk and a  $\frac{3}{8}$  time signature.

The score includes various musical notations such as dynamics (*pp*, *ppp*, *mf*, *p dol.*), articulations (*tremolando*, *tr*), and performance instructions (*espress.*). The piano part is marked with *pp* and *ppp* dynamics.

*poco piu animato.*

First system of musical notation. The piano part (left) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass part (right) features a series of chords with fingerings 3 2 1 x and 1. The system concludes with a *rit.* (ritardando) marking and an asterisk.

Second system of musical notation. The piano part continues with complex rhythmic patterns and fingerings. The bass part features a series of chords with fingerings 3 2 1 x and 1. The system concludes with a *rit.* marking and an asterisk.

Third system of musical notation. The piano part continues with complex rhythmic patterns and fingerings. The bass part features a series of chords with fingerings 3 2 1 x and 1. The system concludes with a *rit.* marking and an asterisk.

Fourth system of musical notation. The piano part begins with a piano (*p*) dynamic and includes the instruction *poco rall.* (poco rallentando). The bass part features a series of chords with fingerings 3 2 1 x and 1. The system concludes with a *lento.* (lento) marking and an asterisk.

*poco piu animato.*

*f* *p*

*ossia.*

*cres:* *p*

*ossia.*

*poco rall:* *l.h.*

*pp* *l.h.* *piu rall:* *lento.*

*Allegro ritace.*

First system of the musical score. The right hand part begins with a treble clef and a 2/4 time signature. The first measure contains a chord with a sharp sign above it. The instruction *p e legg:* is written below the first few notes. The bass line is mostly silent, with a few notes appearing in the final measure.

Second system of the musical score. The right hand part features a complex rhythmic pattern with many sixteenth notes. The left hand part has a steady accompaniment. Fingering numbers (1, 2, 3) are indicated above several notes in both hands.

Third system of the musical score. The right hand part continues with a rhythmic pattern, marked with a *p* dynamic. The left hand part has a consistent accompaniment. Accents are placed above several notes in the right hand.

Fourth system of the musical score. The right hand part has a melodic line with a *pp* dynamic marking. The left hand part continues with its accompaniment. A triplet of eighth notes is marked with a '3' above it.

Fifth system of the musical score. The right hand part features a series of sixteenth-note runs. The left hand part has a steady accompaniment. The instruction *rit.* is written below the system.

Sixth system of the musical score. The right hand part has a melodic line with a *cres:* (crescendo) instruction. The left hand part continues with its accompaniment. The instruction *rit.* is written below the system.

PRIMO.

*Allegro vivace.*

*p e leggiero.*

7

The musical score is written for a single piano part, marked 'PRIMO.' and 'Allegro vivace.' It consists of six systems of two staves each (treble and bass clef). The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and articulation marks (accents, slurs) are extensively used throughout. The dynamic marking 'p e leggiero' is present in the first system. The page number '7' is in the top right corner.

SECONDO.

The musical score consists of six systems of music, each with a piano (right) and bass (left) staff. The notation is highly rhythmic and includes various dynamic markings and performance instructions.

- System 1:** Features a complex rhythmic pattern in the piano part with dynamic markings *f*, *ff*, and *ff*. The bass part has a steady accompaniment.
- System 2:** Continues the rhythmic complexity with dynamic markings *f*, *ff*, and *ff*. Includes a *rit.* marking.
- System 3:** Shows a change in the piano part's texture with dynamic markings *f*, *ff*, and *ff*.
- System 4:** Features a more melodic line in the piano part with dynamic markings *f*, *ff*, and *ff*.
- System 5:** The piano part has a more active, rhythmic line with dynamic markings *f*, *ff*, and *ff*. The bass part has a steady accompaniment.
- System 6:** The piano part has a melodic line with dynamic markings *f*, *ff*, and *ff*. The bass part has a steady accompaniment.

Key performance markings include *f*, *ff*, *rit.*, and *poco rall.* (poco rallentando). The score is written in a key signature of one flat and a 2/4 time signature.



First system of the musical score. The upper staff features a complex melodic line with triplets and sixteenth-note patterns, marked with '3' and 'x'. The lower staff provides a rhythmic accompaniment with eighth-note patterns. Dynamics include *mf* and *ff*.

Second system of the musical score. The upper staff continues the melodic development with various articulations and dynamics like *mf* and *ff*. The lower staff maintains the accompaniment with some rests.

Third system of the musical score. The upper staff shows further melodic complexity with slurs and dynamics such as *mf* and *ff*. The lower staff continues the accompaniment.

Fourth system of the musical score. The upper staff includes a section marked *f* and *ff*. The lower staff has a section marked *rit.* and *ff*. There are some performance markings like asterisks and vertical lines.

Fifth system of the musical score. The upper staff has a section marked *p*. The lower staff continues the accompaniment with dynamics like *mf* and *ff*.

Sixth system of the musical score. The upper staff has a section marked *poco rall.*. The lower staff continues the accompaniment with dynamics like *mf* and *ff*.



*a tempo.*

*dol: con anima.*

*cres: ff*

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This page of musical notation is for the second system of a piece. It features five systems of music, each consisting of a grand staff with a treble and bass clef. The notation includes various dynamics such as *f* and *ff*, and performance instructions like *Ped.* and *Ped.*. The piece concludes with a double bar line and a key signature change to one flat.

The first system shows a bass line with a *f* dynamic and a treble line with chords. The second system continues with similar textures. The third system features a *ff* dynamic in the bass and a *f* dynamic in the treble. The fourth system includes fingering numbers (1-4) and a *f* dynamic. The fifth system concludes with a *f* dynamic and a key signature change to one flat.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and ornaments. The bass staff provides a rhythmic accompaniment. Dynamics include *mf* and *ff*. A *ped.* (pedal) marking is present at the end of the system.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. Dynamics include *mf* and *ff*. A *ped.* marking is present. There are asterisks (\*) under the bass staff in the second and fourth measures.

Third system of musical notation, starting with the instruction *ossia.* above the treble staff. The treble staff has a *glissando.* marking. The system includes complex melodic lines with slurs and ornaments. Dynamics include *mf* and *ff*. A *ped.* marking is present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a complex melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Dynamics include *mf* and *ff*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a complex melodic line with slurs and ornaments. The bass staff has a rhythmic accompaniment. Dynamics include *ff* and *mf*. There are various markings like *mf*, *ff*, and *mf* throughout the system.

System 1: Bass clef, two staves. The right staff has a treble clef. The music features eighth and sixteenth notes with various articulations like accents and slurs. Fingerings are indicated by numbers 1-3.

System 2: Bass clef, two staves. The right staff has a treble clef. The music continues with similar rhythmic patterns. A dynamic marking *fp* is present. There are asterisks and *add.* markings below the staves.

System 3: Treble clef, two staves. The left staff has a bass clef. The music features chords and moving lines. There are asterisks and *add.* markings below the staves.

System 4: Bass clef, two staves. The right staff has a treble clef. The music continues with eighth and sixteenth notes. There are asterisks and *add.* markings below the staves.

System 5: Bass clef, two staves. The right staff has a treble clef. The music features chords and moving lines. A dynamic marking *fp* is present. There are asterisks and *add.* markings below the staves.

First system of musical notation. Treble clef, 2/4 time signature. The right hand features a complex rhythmic pattern with triplets and sixteenth notes, marked with 'f' and '3'. The left hand provides a bass line with eighth and quarter notes. Dynamics include 'f' and 'ten:'. Fingering numbers 1, 2, 3, 4 are visible.

Second system of musical notation. Continuation of the first system. The right hand continues with intricate patterns, including a section marked 'tr' and '2 3 x 2'. The left hand has a steady bass line. Dynamics include 'p' and 'f'. A fermata is present over the final measure, marked with an asterisk (\*).

Third system of musical notation. The right hand begins with a section labeled 'ossia.' and contains two measures numbered 10 and 11, which are repeated. The left hand continues with a bass line. Dynamics include 'p' and 'f'. A fermata is present over the final measure, marked with an asterisk (\*).

Fourth system of musical notation. The right hand features a series of triplet patterns. The left hand has a bass line with eighth notes. Dynamics include 'f'. Fingering numbers 1, 2, 3, 4 are visible.

Fifth system of musical notation. Similar to the third system, it includes a section labeled 'ossia.' with measures 10 and 11. The right hand has a complex rhythmic pattern. The left hand has a bass line. Dynamics include 'p' and 'f'. A fermata is present over the final measure, marked with an asterisk (\*).

Musical score for "SECONDO." featuring piano and bass staves. The score is divided into six systems.

**System 1:** Bass clef. Dynamics: *mf*, *cresc.*, *p*. Includes fingerings (1, 2, 3, 4) and accents.

**System 2:** Bass clef. Dynamics: *f*, *mf*, *mf*, *mf*, *mf*. Includes fingerings (1, 2, 3, 4) and accents.

**System 3:** Bass clef. Dynamics: *mf*, *fp*, *f*, *fp*, *f*. Includes fingerings (1, 2, 3, 4) and accents.

**System 4:** Treble clef. Dynamics: *fp*, *f*, *f*, *fp*, *mf*, *dim.*. Includes fingerings (1, 2, 3, 4) and accents.

**System 5:** Treble clef. Dynamics: *p*, *pp*. Includes fingerings (1, 2) and accents.

**System 6:** Treble clef. Dynamics: *f*, *f*, *p*. Includes fingerings (1, 2) and accents.

Performance markings include *Red.* and *\** at the end of the fifth and sixth systems.



Musical score for PRIMO, page 17. The score consists of six systems of two staves each. The first system shows a melodic line with various ornaments and a bass line with chords and fingerings. The second system continues the melodic line with trills and ornaments, and the bass line with chords and fingerings. The third system features a melodic line with trills and ornaments, and a bass line with chords and fingerings. The fourth system shows a melodic line with trills and ornaments, and a bass line with chords and fingerings. The fifth system continues the melodic line with trills and ornaments, and the bass line with chords and fingerings. The sixth system features a melodic line with trills and ornaments, and a bass line with chords and fingerings. The score includes various musical notations such as trills, ornaments, and fingerings.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef and contains a simple bass line. Fingerings are indicated by numbers 1-4. A dynamic marking of *p* is present.

Second system of musical notation. The upper staff continues the complex rhythmic pattern. The lower staff has a bass line with some rests. Fingerings and a dynamic marking of *p* are visible.

Third system of musical notation. The upper staff shows a change in the rhythmic pattern. The lower staff has a more active bass line. A dynamic marking of *p* is present.

Fourth system of musical notation. The upper staff features a melodic line with some rests. The lower staff has a bass line. A dynamic marking of *mf* is present.

Fifth system of musical notation. The upper staff has a steady eighth-note pattern. The lower staff has a bass line. Dynamic markings include *pp* and *pp*.

Sixth system of musical notation. The upper staff continues the eighth-note pattern. The lower staff has a bass line. Dynamic markings include *pp* and *pp*.

## PRIMO.

19

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs, ties, and fingerings (1-4). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows intricate passages with many slurs and ties. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a series of slurred notes with ties. The bass staff has a more active accompaniment with some triplets.

Fourth system of musical notation. The treble staff has a melodic line with many slurs and ties. The bass staff has a rhythmic accompaniment with some triplets.

Fifth system of musical notation. The treble staff features a series of slurred notes with ties. The bass staff has a more active accompaniment with some triplets.

Sixth system of musical notation, concluding the page. The treble staff has a melodic line with many slurs and ties. The bass staff has a rhythmic accompaniment with some triplets. The word *scherzando.* is written below the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A measure rest is present in the bass staff. A fermata is placed over the final measure of the treble staff, which contains a triplet of eighth notes. The number '3' is written below the treble staff to indicate the triplet.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. The word "cresc." is written in the bass staff, indicating a crescendo. A fermata is placed over the final measure of the treble staff, which contains a triplet of eighth notes. The number '3' is written below the treble staff to indicate the triplet.

Third system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. The word "cresc." is written in the bass staff, indicating a crescendo. A fermata is placed over the final measure of the treble staff, which contains a triplet of eighth notes. The number '3' is written below the treble staff to indicate the triplet.

Fourth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. The word "cresc." is written in the bass staff, indicating a crescendo. A fermata is placed over the final measure of the treble staff, which contains a triplet of eighth notes. The number '3' is written below the treble staff to indicate the triplet.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. The word "cresc." is written in the bass staff, indicating a crescendo. A fermata is placed over the final measure of the treble staff, which contains a triplet of eighth notes. The number '3' is written below the treble staff to indicate the triplet.

Sixth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. The word "cresc." is written in the bass staff, indicating a crescendo. A fermata is placed over the final measure of the treble staff, which contains a triplet of eighth notes. The number '3' is written below the treble staff to indicate the triplet.

The musical score consists of six systems, each with a treble and bass staff. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. Key features include:

- System 1:** Treble staff with complex rhythmic patterns and slurs. Bass staff with simpler accompaniment.
- System 2:** Treble staff with many slurs and ties. Bass staff with a steady accompaniment. Includes a '12x2' marking.
- System 3:** Treble staff with dense, overlapping notes. Bass staff with a consistent accompaniment.
- System 4:** Treble staff with many slurs and ties. Bass staff with a steady accompaniment. Includes a 'ppp' marking.
- System 5:** Treble staff with many slurs and ties. Bass staff with a steady accompaniment. Includes 'Sed.' and '\*' markings.
- System 6:** Treble staff with many slurs and ties. Bass staff with a steady accompaniment. Includes 'Sed.' and '\*' markings.



This musical score is for the PRIMO part, page 23. It consists of six systems of music, each with a piano (p) and violin (v) part. The piano part is written in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4.

The systems are marked with system numbers 8<sup>1</sup>, 8<sup>a</sup>, 8<sup>b</sup>, 8<sup>c</sup>, 8<sup>d</sup>, and 8<sup>e</sup>. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include *mf* (mezzo-forte), *ff* (fortissimo), and *rit.* (ritardando). There are also asterisks (\*) and the word "rit." written below the piano part in several places.

The first system (8<sup>1</sup>) starts with a piano introduction marked *mf*. The second system (8<sup>a</sup>) features a violin part with a *ff* dynamic. The third system (8<sup>b</sup>) continues with complex rhythmic patterns. The fourth system (8<sup>c</sup>) includes a *rit.* instruction. The fifth system (8<sup>d</sup>) shows a violin part with a *ff* dynamic. The sixth system (8<sup>e</sup>) concludes the piece with a *ff* dynamic and a final cadence.

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