Soldiers
Dream of Home

Dream Mazes,
Music Box,
Home Sweet Home,
Finale Triumphale

1.00

KUNKEL, BROTHERS MUSIC CO.
Publishers:
St. Louis, Mo.
NOTE BY THE AUTHOR

SOLDIER'S DREAM OF HOME

A Remarkable Case of Telepathy Through the Channel of Music

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In the early part of the Spring 1918, one of America's favorite sons, Lieutenant C. W. serving in France and recovering from wounds received while in action at the front, wrote to me that on three successive nights he had composed, in dreams, a musical composition. He expressed regret at his inability to jot it down and that it was not I who had so dreamed as thereby the composition would not have been lost to the world.

He described his dreams most minutely. As I read his description thereof, I recalled that on the identical three nights, I, too, had dreamed of music.

As I had written down the musical thoughts suggested in my dreams, I found that the narrative given of the music of his dreams coincided strikingly with my recorded thoughts.

The introduction, "Dream Mazes," the "Music Box," "Home Sweet Home" and "Finale Triumphant" express graphically the wanderings of a fevered brain.

All the troubles and trials caused by the greatest of wars in the world's history were for a short time obliterated by a mind's fanciful flight in slumber's sweet embrace.
Soldiers Dream of Home

DREAM AZES.

Dedicated to Mrs. Lucia Beck.

CHARLES KUNKEL.

Moderato \( \text{d} - 144 \).

Tranquillo
(Quitey - Calmly)

To insure a refined and scholarly rendition of the piece
the artistic use of the pedal as indicated is imperative.

a tempo.
\( \text{d} - 144 \).

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HOME SWEET HOME.


Con amore *{With warmth, great feeling}*

Small hand can omit the middle note of the right hand.
FINALE TRIUMPHALE.

Allegretto. \( \cdot \cdot \cdot 126. \)

Equalmente (Very smoothly, evenly.)
Kunkel's
Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically.

BY CHARLES KUNKEL.

A practical explanation of the acoustic principle involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

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VON BULLOW: "A most excellent method."  
RUBINSTEIN: "A most excellent method."  
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ROVE KING: "A most excellent method."  
FOULON: "A most excellent method."  
SCHARWENKA: "A most excellent method."  
KUNKEL: "A most excellent method."  
FOURNIER: "A most excellent method."  
VINTIMVILLE: "A most excellent method."  
GIULIANO: "A most excellent method."  
FEDERICO: "A most excellent method."  
FIALKO: "A most excellent method."  
F. J. LOEW: "A most excellent method."  

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