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# LISZT-BÜLOW

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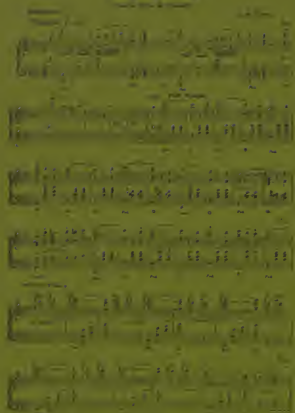
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# **EXETER** *Waltz*



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Their songs influence the world

## **Brilliant Piano Solos.**

(They play the piano in public places, and  
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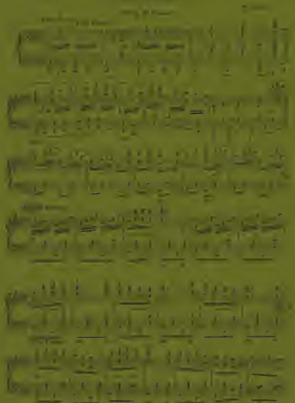
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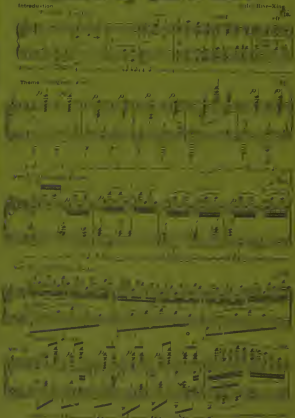
#### **GRAND, Grand, the Queen of the Gypsies. L. B. Egan, 1.00**

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# **Chorus by Gail in the** *Waltz*



[KUNKEL'S ROYAL EDITION.]

## Twelve Grand Studies.



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# PRELUDE.

PRÆLUDIUM.

Allegro. ♩ = 132.

Franz Liszt.

1531 - 22

Copyright, Kunkel Bros. 1894.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody in the treble and adds a bass line. The third system features a more complex bass line with many sixteenth notes. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system continues the melody in the treble and adds a bass line. The sixth system features a more complex bass line with many sixteenth notes. The page number 1351.22 is located at the bottom center.

1351.22

# WHISPERINGS OF AUTUMN.

HERBSTGEFLÜSTER.

Liszt. Bülow.

Allegro. ♩ = 100.

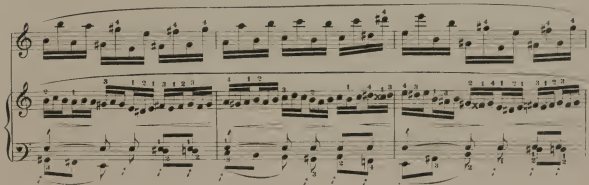
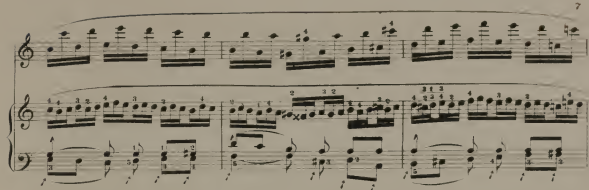
QUART.

N.H.

SOTTO.

N.H. The version in broken octaves offers splendid practice for small hands.  
1551 - 22

Copyright, Kunkel Bros. 1914.



Handwritten musical score for a piano piece, featuring six systems of staves. The notation includes treble and bass clefs, complex rhythmic patterns, and fingerings. The score is written in a single system per system, with the right hand (treble clef) and left hand (bass clef) parts. The piece concludes with a double bar line and a final chord in the right hand.

1851 - 22



# WITH THE TIDE.

9

MIT DER FLUTH.

Liszt. Bülow.

Allegro. *♩* = 40.

The image shows a piano score for the piece 'With the Tide' (German title 'Mit der Fluth') by Franz Liszt and Robert Schumann (arranged by Franz Bülow). The score is in 2/4 time, marked Allegro, with a tempo of 40 quarter notes per minute. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated throughout the score. The piece concludes with a double bar line and repeat dots.

1551 - 22

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The musical score consists of six systems, each with a treble and bass staff. The notation is in a key with one flat (B-flat) and a 2/4 time signature. The first five systems show a steady progression of eighth and sixteenth notes, with some triplets and slurs. The sixth system begins with a *smile.* marking and continues with more complex rhythmic patterns, including a *cresc.* marking. The piece concludes with a final measure marked with a forte *f* dynamic and a fermata.

*smile.*

*cresc.*

*f*



To simplify this difficult octave passage in contrary motion omit the lower notes of the octaves.

# RESTLESSNESS.

UNRUHE.

Liszt. Bülow.

Allegretto. ♩ = 132.

The musical score is written for piano and consists of six systems. The first system is marked 'simult.' and features a complex, rapid sixteenth-note pattern in the right hand and a more rhythmic bass line. The second system continues this pattern. The third system is marked 'cresc.' and shows a gradual increase in volume. The fourth system is marked 'cresc.' and continues the upward volume trend. The fifth system is marked 'f' (forte) and features a more active, rhythmic melody in the right hand. The sixth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.



# MURMURINGS IN THE FOREST.

WALDGEFLÜSTER.

Liszt. Bülow.

Molto agitato  $\bullet$  - *ES.*

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff, connected by a brace. The time signature is 2/4, and the key signature is one flat (B-flat major). The first system begins with the tempo marking 'Molto agitato' and the key signature 'ES.'. The second system includes the marking 'simult.'. The music is characterized by rapid, flowing patterns in both hands, with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 5. The score is a transcription of Liszt's 'Waldgeflüster' by Franz Liszt, arranged by Carl Bülow.



This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures include fingerings (1, 2, 3, 4) and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat signs.



GREETINGS OF LOVE.

17

**LIEBESBOTSCHAFT**

Liszt, Bülow.

Moderato. • - 112.  
espressivo.

espressivo.

un poco animato.

8

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*dolce, con gracia.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The bass staff provides harmonic support with chords and single notes. A vocal line is indicated by the text "a punere." below the staff.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line in the treble and harmonic support in the bass. The vocal line "a punere." is also present.

Third system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line in the treble and harmonic support in the bass. The vocal line "a punere." is also present.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line in the treble and harmonic support in the bass. The vocal line "a punere." is also present.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line in the treble and harmonic support in the bass. The vocal line "a punere." is also present.

Sixth system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line in the treble and harmonic support in the bass. The vocal line "a punere." is also present.

*marcato.* *f* *strepitoso.*

*f* *dolce.* *capricciosamente.*

*f* *strepitoso.* *rinforz. molto.*

*marcatissimo.* *f* *Pedal*

*a tempo.*

*f*



*rit.*  
a tempo,  
dolce, con grazia.

*a piacere.*

*a piacere.*

*Largamente, molto espressivo.*





*dolce semplice.*

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, featuring a steady eighth-note bass line and a more complex treble line with chords and single notes. The vocal line is in the right hand, featuring a melody with various intervals and a final cadence. The score includes a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto'.

五

Handwritten musical score for "Volante" by J. S. Bach. The score is written on a grand staff with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes a complex melodic line in the treble staff and a figured bass line in the bass staff. The piece is in 3/4 time. The manuscript is on aged, yellowed paper with some staining and a large, faint circular watermark in the background.

Handwritten musical score for a piece titled "Vidante". The score is written on two staves. The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked "Vidante" and "2/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "p".



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a bass line with a slur and a fermata. The system is marked with a piano (p) dynamic and a tempo marking of 220. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a bass line with a slur and a fermata. The system is marked with a piano (p) dynamic and a tempo marking of 220. The key signature is two flats (B-flat and E-flat).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a bass line with a slur and a fermata. The system is marked with a piano (p) dynamic and a tempo marking of 220. The key signature is two flats (B-flat and E-flat).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a bass line with a slur and a fermata. The system is marked with a piano (p) dynamic and a tempo marking of 220. The key signature is two flats (B-flat and E-flat).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a bass line with a slur and a fermata. The system is marked with a piano (p) dynamic and a tempo marking of 220. The key signature is two flats (B-flat and E-flat).

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## A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

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

MR. CHARLES KUNKEL, New Haven, Conn. November 29, 1902.  
Dear Herr Kunkel:—I have received your book for the copy of your truly interesting Pedal Method. I have perused and studied the same with great interest, and with the deepest interest and success.

With the kindest regards,

XAVIER SCHARWENKA.

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

MR. CHARLES KUNKEL, New York, N. Y. November 27, 1902.  
Dear Sir:—I have carefully read through your Piano Pedal Method, and much compliment you on the very efficient way in which you treat this delicate subject, the source of so many sins—the devil. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development. It will be beneficial to the pupils of all grades, even the most advanced ones, whose position needs revision. That you tell a useful, I would call it, and evaluate a term very aptly needed by pedagogic writers without saying, I shall use it as a complement to other studies, with my pupils, and I warmly recommend it to my teacher friends.

In closing you'll notice, I am, very truly yours,

CONSTANTINE STERNBERG.

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

MR. CHARLES KUNKEL, St. Louis, Mo. December 14, 1902.  
My DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive, and so beautifully presented, that you could easily well afford to dispense with any other method of the work. This attempt heretofore made to cover all most important and constructively rejected had, have been so diffuse as to be little and empty fatigue.

In your reference to the subject, accompanied as it is by the most practical and rational, I find only very little in regard to the proper mode of using the Pedal. I have found commendable in the clear and lucid exposition of the same, and in the way in which the work equally interesting to the learner and useful to the teacher.

I congratulate you on your patient endeavor in this work, and will most warmly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, gives a true answer.

Sincerely yours,

EMIL LIEBLING.

**I. D. FOULON**, the renowned Musical Critic.

December 15, 1902.  
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 ever attempted, and in doing it in such a manner as to make your book at once a classic. It was, I think, my writer, "Every man is a dealer to his own profession." By the publication of your Pedal Method, you have not only exercised your duty to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have noticed in the play of persons who had used your Pedal Method for a couple of months has astonished as well as gratified me, and after the practical demonstration of its operative value which I have had, I shall not hesitantly be able to consider any piano course in which it shall not figure as complete and satisfactory, as ever, your friend,

I. D. FOULON.

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

December 21, 1902.  
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 pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours,

J. H. HAHN.

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

December 29, 1902.  
My DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with so much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instruction of pianoforte playing in its professional duties, but none of the publishers indicated that it was in existence. Consequently, in my experience, I have had to resort to such a direct instruction as possible concerning the use of the Pedal, and rely upon the pupils' ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled, and if this could be followed for the purpose of making indications in standard editions, confusion would result. The task of correctly pedaling so lightly a work as a Sonata, for instance, is so great for the teacher that he must stand for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. It is a pupil's study carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recital artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the service you have rendered pianoforte playing in this work, believe me,

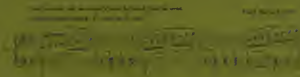
Yours very truly,

ERNEST A. KROEGER.

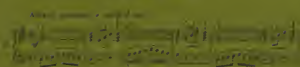
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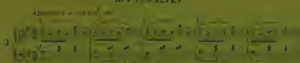
JOYFUL PROMENADE.  
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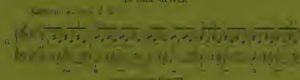
THE LITTLE SOLDIERS.  
DIE KLEINEN KRIEGER.



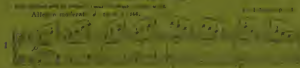
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AUF DEN ALPEN.



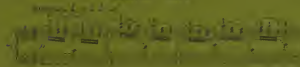
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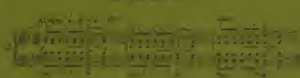
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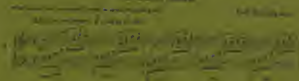
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MOULIN BLANC.  
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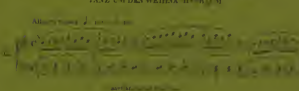
THE LITTLE CAMEL.  
DIE KLEINEN KAMELE.



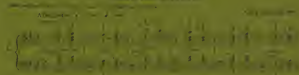
HAPPY CHILDREN.  
GLÜCKLICHE KINDER.



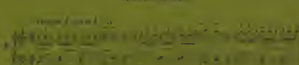
DANCE AROUND THE CHRISTMAS TREE.  
TANZ UM DAS WEIHNACHTSBÄUMCHEN.



LISTEN THE LARK.  
HÖRE DIE KIESELSCHNITZ.



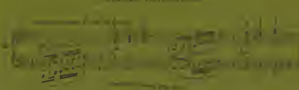
LILY OF THE VALLEY.  
NIEDE KIESELSCHNITZ.



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DIE FREUDIGEN VÖGEL.



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Charles Kunkel, B.S.

Modesto, Cal. 1914

The first theme is 'The Alpine Storm' and the second is 'The Alpine Storm'. The score is for piano and voice, and the illustrations are by the author.

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