

NUMBER 10411, 10412

Twelve Grand Studies.

LISZT-BULOW

IN TWO BOOKS.

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4. SCOTLANDS (Piano),	31
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Continued

THE ROSE TREE
 (See page 10)

1. *Andante*

2. *Allegretto*

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CHANCE

CHANCE
 (See page 10)

1. *Andante*

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March of God to Love

MARCH OF GOD TO LOVE
 (See page 10)

1. *Andante*

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cris. rit. alando. a tempo.

robante. siml. siml.

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN IM SPINNRAD.

Liszt. Bülow.

Moderato $\text{♩} = 69$.

The musical score is presented in six systems, each consisting of a piano part (left hand) and a violin part (right hand). The piano part is written in a grand staff with a treble and bass clef, while the violin part is in a single treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score is heavily ornamented with fingerings (numbers 1-5) and slurs. The first system includes a tempo marking of 'Moderato' with a quarter note equal to 69 beats per minute. The second system begins with a 'V.' marking above the violin staff. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

1559 - 22

Copyright - Kunkel Bros. 1864.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various rhythmic patterns and fingerings.

Second system of musical notation, continuing the piece with complex rhythmic figures and articulation marks.

Third system of musical notation, showing a change in texture with more prominent bass line activity and dynamic markings.

Fourth system of musical notation, characterized by dense sixteenth-note passages in both hands.

Fifth system of musical notation, featuring a mix of eighth and sixteenth notes with clear phrasing.

Sixth system of musical notation, concluding the page with intricate rhythmic patterns and dynamic accents.

First system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key and 3/4 time. The right hand features a complex, flowing melodic line with many slurs and ornaments. The left hand provides a steady accompaniment with chords and single notes. The system concludes with a fermata over the final notes.

Second system of the piano score. It continues the melodic and accompanimental lines from the first system. The right hand's melody is highly ornamented with grace notes and slurs. The left hand maintains a consistent rhythmic pattern. The system ends with a fermata.

Third system of the piano score. The right hand begins with a triplet of eighth notes. The tempo marking *murmurando* is written above the staff. The left hand has a *marcato* marking below it. The system ends with a fermata.

Fourth system of the piano score. The right hand features a triplet of eighth notes with a *l.h.* (left hand) marking above it. The left hand continues its accompaniment. The system ends with a fermata.

Fifth system of the piano score. The right hand has a triplet of eighth notes with a *l.h.* marking above it. The left hand continues its accompaniment. The system ends with a fermata.

Sixth system of the piano score. The right hand has a triplet of eighth notes with a *l.h.* marking above it. The tempo marking *dimin.* (diminuendo) is written above the staff. The left hand continues its accompaniment. The system ends with a fermata.

Handwritten musical score, first system. Treble and bass clefs. Includes fingerings (1-4) and dynamics (p, f).

Handwritten musical score, second system. Treble and bass clefs. Includes fingerings (1-4) and dynamics (p, f).

Handwritten musical score, third system. Treble and bass clefs. Includes fingerings (1-4) and dynamics (p, f).

Handwritten musical score, fourth system. Treble and bass clefs. Includes fingerings (1-4) and dynamics (p, f).

Handwritten musical score, fifth system. Treble and bass clefs. Includes fingerings (1-4) and dynamics (p, f). Includes the instruction *Ampli.*

Handwritten musical score, sixth system. Treble and bass clefs. Includes fingerings (1-4) and dynamics (p, f).

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with numerous slurs and fingerings (1-5). The bass clef part provides a rhythmic accompaniment with slurs and fingerings. The word *simili.* is written above the treble staff.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with slurs and fingerings. The bass clef part has a rhythmic accompaniment with slurs and fingerings.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with slurs and fingerings. The bass clef part has a rhythmic accompaniment with slurs and fingerings. The word *cresc.* is written above the treble staff.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with slurs and fingerings. The bass clef part has a rhythmic accompaniment with slurs and fingerings.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with slurs and fingerings. The bass clef part has a rhythmic accompaniment with slurs and fingerings.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with slurs and fingerings. The bass clef part has a rhythmic accompaniment with slurs and fingerings. The number 1739-22 is written below the bass staff.

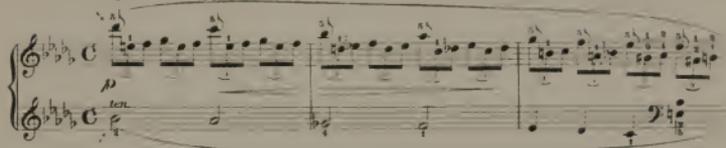
I THINK OF THEE.

11

ICH DENKE DEIN.

Allegro non troppo. $\text{♩} = 92$.

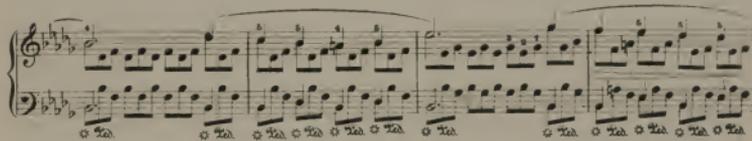
Liszt. Bulow.



Piano introduction in B-flat major, 3/4 time. The score consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The tempo is marked 'Allegro non troppo' with a quarter note equal to 92 beats per minute.



Cantabile.
The second system of the score begins with the tempo marking 'Cantabile'. It features a more lyrical melody in the right hand and a steady accompaniment in the left hand. The instruction 'con molta espressione' is written above the staff. The system concludes with a fermata over the final notes.



The third system continues the piano accompaniment. It shows a consistent rhythmic pattern in both hands, with the right hand playing a series of eighth notes and the left hand providing a steady bass line.



The fourth system continues the piano accompaniment, maintaining the same rhythmic and harmonic structure as the previous systems.



The fifth system concludes the piano accompaniment. It features a final cadence with a fermata over the last few notes. The system number '1559. 22' is printed below the staff.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a *dim.* (diminuendo) marking. The first system includes a *doloroso* (dolente) marking. The second system features a *cresc.* (crescendo) marking. The third system includes a *dim.* marking. The fourth system includes a *cresc.* marking. The fifth system includes a *dim.* marking. The sixth system includes an *animato* marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The bass line often features a steady eighth-note accompaniment.

First system of a piano score. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *res.* and *ff* *marcato il basso.*

Second system of the piano score. The right hand continues the melodic line with various ornaments and slurs. Dynamics include *fff* and *ff*.

Third system of the piano score. The right hand features complex rhythmic patterns with many slurs and ornaments. Dynamics include *ff*.

Fourth system of the piano score. The right hand continues with intricate rhythmic figures and slurs. Dynamics include *ff*.

Fifth system of the piano score. The right hand has a melodic line with many slurs and ornaments. Dynamics include *ff*.

Sixth system of the piano score. The right hand has a melodic line with many slurs and ornaments. Dynamics include *cres.*, *f*, *dim.*, *ff*, and *fff*. The system ends with a double bar line and a repeat sign. The page number 1559-22 is visible at the bottom.

FLEETING TIME.

FLÜCHTIGE ZEIT

Liszt. Bulow.

Moderato. $\text{♩} = 96$.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a metronome indication of $\text{♩} = 96$. The key signature has two flats (B-flat major). The score is divided into seven systems, each containing a piano staff and a bass staff. The music is characterized by rapid sixteenth-note passages. Dynamic markings include 'p' (piano) and 'simile' (simile). There are numerous fingering numbers (1-5) and breath marks throughout the piece. The piece concludes with a final cadence in the seventh system.

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and 4/4 time. It consists of two staves with complex rhythmic patterns and fingerings indicated by numbers 1-5.

Second system of musical notation, continuing the piece. It features a treble and bass clef with various rhythmic figures and fingerings.

Third system of musical notation, showing further development of the musical themes. It includes a treble and bass clef with detailed fingerings.

Fourth system of musical notation, featuring a treble and bass clef with intricate rhythmic patterns and fingerings.

Fifth system of musical notation, continuing the complex rhythmic and melodic lines. It includes a treble and bass clef with fingerings.

Sixth system of musical notation, the final system on the page. It features a treble and bass clef with detailed fingerings and rhythmic patterns.

First system of a piano score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a minor key and 4/4 time. The right hand features a complex, rhythmic melody with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes. The system ends with a double bar line.

Second system of the piano score. It continues the two-staff format. The right hand's melody is highly technical, with many slurs and fingerings. The left hand continues with eighth-note accompaniment. The system concludes with a double bar line.

Third system of the piano score. The right hand part begins with a melodic line that includes the instruction "decrease" above it. The left hand part is marked "ff con fuoco" below it. The system ends with a double bar line.

Fourth system of the piano score. The right hand part continues with a melodic line, and the left hand part continues with eighth-note accompaniment. The system ends with a double bar line.

Fifth system of the piano score. The right hand part features a complex, slurred melodic passage. The left hand part continues with eighth-note accompaniment. The system ends with a double bar line.

Sixth system of the piano score. The right hand part continues with a melodic line, and the left hand part continues with eighth-note accompaniment. The system ends with a double bar line.

SPRING SONG.

17

FRÜHLINGSLIED

Allegro gracioso. ♩ = 92.

Liszt. Bulow.

Gitarra.

simil.

cresc.

dim.

1578 22

Copyright, Kunkel Bros. 1894.

Handwritten musical score, first system. Treble and bass clefs, key signature of three flats (B-flat, E-flat, A-flat). The piece features a complex, rhythmic melody in the treble clef with many slurs and fingerings (1-4). The bass clef part consists of a steady, rhythmic accompaniment with slurs and fingerings (2, 3, 4).

Handwritten musical score, second system. Treble and bass clefs, key signature of three flats. The treble clef part continues with intricate melodic lines and slurs. The bass clef part maintains the rhythmic accompaniment with some rests and slurs.

Handwritten musical score, third system. Treble and bass clefs, key signature of three flats. The treble clef part has dense, slurred passages. The bass clef part includes a section marked "senza rit." (without ritardando) and features some rests and slurs.

Handwritten musical score, fourth system. Treble and bass clefs, key signature of three flats. The treble clef part shows a more active, rhythmic melody with many slurs and fingerings. The bass clef part continues with a steady accompaniment.

Handwritten musical score, fifth system. Treble and bass clefs, key signature of three flats. The treble clef part features a melodic line with slurs and fingerings. The bass clef part includes some rests and slurs, ending with a double bar line.

Cantabile.

semplice.

siml.

rit. *a tempo.*

Andante

cruc.

f

dim.

1558. 22

Detailed description: This is a handwritten musical score for piano, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system is marked 'Andante'. The second system continues the piece. The third system includes the instruction 'cruc.' (crescendo) and 'f' (forte). The fourth system includes 'dim.' (diminuendo). The fifth and sixth systems continue the piece. The score is filled with complex piano textures, including chords, arpeggios, and melodic lines. There are various performance markings such as accents, slurs, and dynamic markings throughout. The page number '1558. 22' is written at the bottom center.

First system of a musical score in G minor, 4/4 time. It features a treble and bass clef staff. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. There are dynamic markings *mf* and *ff* and a *rit.* marking. A first ending bracket is present at the end of the system.

or thus.

An alternative musical notation for the first system, showing a different fingering and articulation for the same melodic line.

Second system of the musical score. It continues the melodic and harmonic development. The bass line features a steady eighth-note accompaniment. The treble line has more complex rhythmic patterns. Dynamic markings include *mf* and *ff*. The instruction *senza rit.* is written above the staff.

Third system of the musical score. The texture becomes more dense with sixteenth-note patterns in both hands. Dynamic markings include *mf* and *ff*. The instruction *cres.* is written above the staff.

Fourth system of the musical score. The music features a series of chords and arpeggiated figures. Dynamic markings include *mf* and *ff*. The instruction *rit.* is written above the staff.

Fifth system of the musical score, concluding the piece. It features a final melodic flourish in the treble and a sustained bass line. Dynamic markings include *mf* and *ff*. The instruction *rit.* is written above the staff. The system ends with a double bar line and a repeat sign.

SURGING OCEAN.

WOGENDEN MEER.

Liszt. Bülow.

Allegro con spirito. *♩* = 88.

The musical score is presented in five systems, each containing a grand staff (treble and bass clefs). The key signature is one flat (F major/G minor) and the time signature is 2/4. The tempo is marked 'Allegro con spirito' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5) for both hands. The bass line is particularly active, often playing eighth-note patterns that create a sense of movement and 'surging' motion.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, including a key signature change to two flats (B-flat and E-flat) in the final measure, indicated by the letters 'bd' and 'baso'.

Fifth system of musical notation, featuring a 'TRILL.' marking above the right-hand part.

Sixth system of musical notation, concluding the page with various musical notations and fingerings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings such as *ff* and *p*. The bass line is highly rhythmic with many sixteenth notes.

Second system of musical notation. The right hand features a complex, ascending melodic line with many sixteenth notes. The left hand continues with a rhythmic accompaniment. Dynamic markings include *ff* and *brillante*.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand is very active with a continuous stream of sixteenth notes. The dynamic marking *ff sempre* is present.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand maintains its rhythmic accompaniment. The music is marked with *ff*.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment. The music is marked with *ff*.

Handwritten musical score, first system. Treble and bass clefs. Includes fingerings (1-4) and slurs.

Handwritten musical score, second system. Treble and bass clefs. Includes fingerings (1-4) and slurs.

Handwritten musical score, third system. Treble and bass clefs. Includes fingerings (1-4) and slurs.

Handwritten musical score, fourth system. Treble and bass clefs. Includes fingerings (1-4) and slurs.

Handwritten musical score, fifth system. Treble and bass clefs. Includes fingerings (1-5), slurs, and a *crac.* marking in the bass line.

Handwritten musical score, sixth system. Treble and bass clefs. Includes fingerings (1-5), slurs, and a *crac.* marking in the bass line.

This Method is to be used hand in hand with all piano practice, by the beginner as well as with the more advanced performer.

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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 29, 1903.
Dear Howard Sir: Accept my sincerest thanks for the copy of your truly masterful Pedal Method. I have opened and studied the same with great interest, and with the same interest recognition and success.

XAVIER SCHARWENKA,
Composer and 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 confess that you are on the very efficient way in which you treat this delicate question, the same-point of no return—the Pedal. 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, from the most advanced ones, whose pedaling needs perfection, "that you still a real tonic" will want and naturally a territory entirely neglected by pedagogic writers gone without saying. I shall use it as a complement to other studies, with my pupils, and sincerely recommend it to my brother teachers.

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

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

MR. CHARLES KUNKEL, St. Louis, Mo., December 14, 1903.
My Dear Mr. Kunkel: Your "Piano Pedal Method" is so comprehensive, and so simple and practical that you could really well afford to dispense with any one's recommendation of the work. The always heretofore made to cover that most important and comparatively neglected field, has been so diffuse as to include and merit failure.

In your treatment of 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. Explicit, comprehensive in the clear and lucid exposition of the technical problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject worth, in my opinion, the serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

MR. DEAN M. KUNKEL—You have done a great work in giving to both teachers and pupils the first correct, 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 all one's claim. It was, however, I think, who writes "Every man is a debtor to his own profession," by the publication of your *Pedal Method*, you have not only exacted your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing 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 comparative value which I have had, I shall not hereafter be able to consider any piano course in which it shall not figure as complete or satisfactory.

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

MR. DEAN M. 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.
Musical Director of Forest Park University.

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

MR. DEAN M. 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 as 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 instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher I have had to impart to my students such information as I could glean from the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to aid me. Sincerely and definitely of pianoforte use are properly indicated, if the pupil were to follow the majority of pedaling indications in standard editions, confusion would result. The lack of correctly pedaling as long as a work as a solution, for instance, is so great for the teacher, that in the hour allotted for a pupil's piano lesson he has no time to spare the time. But your *Pedal School* revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and by using upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Beware, your presence, that you do not forget to get a copy of your *Pedal School* and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing, the best work, believe me,

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WALKING IN THE FOREST OF THE.
THE JAZZ SONG.

Andante. Tempo moderato.

LOVE THE ACTIVE.
THE JAZZ SONG.

Andante. Tempo moderato.

LET US THE FIGHT.
THE JAZZ SONG.

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Second Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Third Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Fourth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Fifth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Sixth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Seventh Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Eighth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Ninth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Tenth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Eleventh Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Twelfth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.

Thirteenth Staff: Treble clef, G-clef, 2/4 time signature, key signature of one sharp (F#). The staff contains the continuation of the melody.