

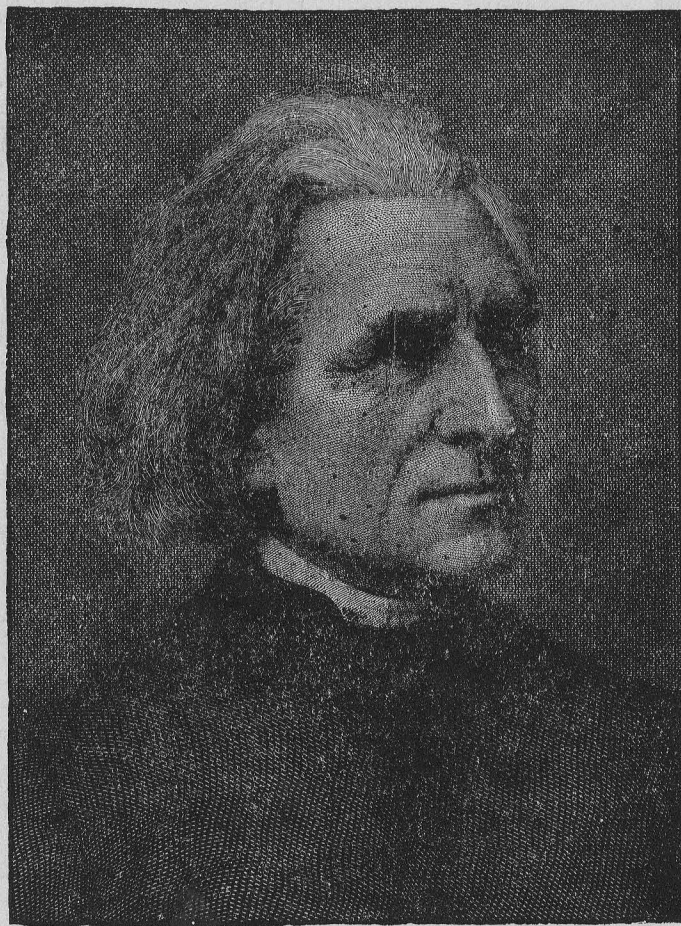
KUNKEL'S ROYAL EDITION.

SERIES No. 6.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias and Careful Fingering
by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King,
Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke,
Charles and Jacob Kunkel, and others.

FRANZ LISZT'S

SELECTED



POPULAR

PIANO COMPOSITIONS.

Ave Maria, Schubert.....	60	Tarentella, No. 3, from "Venezia e Napoli".....	1 25
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Gondoliera, No. 1, from "Venezia e Napoli".....	60	bearbeitet	2 00
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With two original Cadenzas by Dr. Louis Maas.		piano with Orchestral Accompaniment, was the outgrowth of his 14th	
Rigoletto (Morceau de Concert), Quartette from Verdi's		Rhapsody. A combination has here been made that presents all the	
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POLONAISE.

3

No 2 in E. major.

Franz Liszt.

Allegro pomposo con brio. ♩ - 100.

sempre marcatissimo.

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It includes a forte (*ff*) dynamic marking and a tempo instruction *marcatissimo quasi Trombi.* The notation is dense with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The second system starts with a mezzo-forte (*mf*) dynamic. The third system continues the complex rhythmic patterns. The fourth system includes a *crescendo.* marking. The fifth system features a double bar line and a repeat sign. The sixth system concludes with a double bar line and a repeat sign. The page is filled with intricate musical notation, including many slurs, ties, and dynamic markings.

marcatissimo quasi Trombi.

mf

crescendo.

ff

p

If Dr Maas' cadenza is played the eight measures following the \$ must be omitted.

ff *ff patetico.* *a tempo.* *4 rit.* *ad lib.* *poco rit.* *dim.* *ff* *pesante.* *ad lib.* *a tempo.* *sotto voce.* *sempre marcato.*

848 - 12

poco a poco crescendo.

First system of musical notation, measures 1-6. The music is written for piano in treble and bass staves. It features complex chordal textures with many accidentals. Fingerings are indicated by numbers 1-5 above the notes. The tempo/mood is marked *poco a poco crescendo.*

Second system of musical notation, measures 7-12. The music continues with similar complex textures. Measure 8 is marked with a dashed line and the number 8. The dynamic marking *molto cresc.* appears in measure 9, followed by *ff* in measure 10. The system ends with a repeat sign.

Third system of musical notation, measures 13-18. The music continues with similar complex textures. The dynamic marking *crescendo.* appears in measure 15. The system ends with a repeat sign.

Fourth system of musical notation, measures 19-24. The music continues with similar complex textures. The dynamic marking *ff* appears in measure 20. The system ends with a repeat sign.

Fifth system of musical notation, measures 25-30. The music continues with similar complex textures. The system ends with a repeat sign.

Sixth system of musical notation, measures 31-36. The music continues with similar complex textures. The dynamic marking *ff* appears in measure 35. The system ends with a repeat sign.

8

The first system of the musical score for 'L'Espresso' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a series of eighth and sixteenth notes, featuring fingerings such as 2, 3, 4, 4, 3, 2 in the right hand and 3, 2, 1, 1, 2, 3 in the left hand. The tempo/mood marking 'pomposo.' appears above the right hand in the third measure. The system concludes with a measure marked '1h.' and 'pesante.' above the right hand, which contains a series of chords in both hands.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for a vocal melody. The score is written in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into four measures, each with a vocal line and a piano accompaniment. The piano accompaniment includes a left hand and a right hand. The right hand features a prominent melodic line with a trill in the first measure of each system. The left hand provides a harmonic accompaniment. The score is marked with "ff" (fortissimo) and includes various musical notations such as trills, slurs, and dynamic markings. The score is also marked with "Red." and "8" in some measures.

[illegible][illegible]

or thus

Musical notation for the phrase 'or thus'. It features a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff with a dashed line above it. The notes are grouped into measures, with fingerings indicated by numbers 1-5. The notation includes various accidentals (flats) and a final measure with a double bar line.

[illegible]

From here a double reading of the cadenza is given. Of course only one of them should be played.

9

simili.

dim. *in* *uen* *do.*

From here go to page 10.

rit.

Ad.

Second close.

ff

Ad.

simili.

10

pp

una corde.

poco rallentando.

pp

rit.

If Dr Maas cadenza is played the nine measures following the $\$$ must be omitted.

10 *elegantemente.*

The score is for a piece in 3/4 time, marked 'elegantemente.' It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is written in a style that includes many slurs, ties, and fingerings. There are several measures with a 'Red.' (Reduction) marking, indicating a simplified version of the music. The score is numbered 10 in the top left corner.

[illegible][illegible]

848 - 12

Handwritten musical score, first system. The system consists of two staves. The upper staff contains a complex melodic line with many slurs and fingerings. The lower staff contains a more rhythmic accompaniment. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 3/4. The system ends with a double bar line. The word "dolce grazioso." is written below the lower staff towards the end of the system.

Handwritten musical score, second system. The system consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment. The system ends with a double bar line. The word "cres." is written below the lower staff towards the end of the system.

Handwritten musical score, third system. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The system ends with a double bar line. The word "or thus" is written below the lower staff towards the end of the system.

Handwritten musical score, fourth system. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The system ends with a double bar line. The word "5/27" is written in the right margin.

This page of musical notation is for a piano piece, likely a sonata or concerto, given the complexity of the fingerings and the use of dynamic markings. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs) and a separate staff for the right hand (RH) and left hand (LH). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The piece is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and frequent use of slurs and ties. Dynamic markings include *poco cres.* (poco crescendo), *risoluto.* (resolute), and *sempre cres.* (always crescendo). The notation includes various musical symbols such as notes, rests, slurs, ties, and fingerings. The page number 12 is in the top left corner. The page number 848 - 12 is at the bottom center.

poco cres.

risoluto.

sempre cres.

848 - 12

8. 13

ff

mf

ff

stretto. *crescendo e rinforzando molto.*

p

8.

ff

sempre.

fff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes dynamic markings such as *ff* and *f*, and articulation marks like asterisks and slurs. A bracket with the number 8 spans the first four measures.

or thus. *Più animato.*

Second system of musical notation, continuing the piece. It includes the section heading **FINALE I.** and dynamic markings like *ff*. A bracket with the number 8 is present above the first measure.

Third system of musical notation, featuring a grand staff. It includes dynamic markings such as *ff*, *fz*, and *fff*. A bracket with the number 8 is positioned above the first measure.

FINALE II.

Fourth system of musical notation, featuring a grand staff. It includes the instruction *più animato sempre ff* and *staccato.* with dynamic marking *ff*. The music consists of rapid sixteenth-note passages with fingerings indicated by numbers 1-4. A bracket with the number 8 is above the first measure.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings such as *ff*, *fz*, and *fff*. A bracket with the number 8 is above the first measure.

Two original cadenzas by **DR LOUIS MAAS**, as performed by the author 15
 at his concerts in Europe and America.
 This cadenza is introduced at § page 4.

Nº 1.

Handwritten musical score for Cadenza No. 1. It consists of five systems of staves. The first system is in treble clef, and the second system is in bass clef. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The key signature is one sharp (F#).

This cadenza is introduced at § page 9.

Nº 2.

Handwritten musical score for Cadenza No. 2. It consists of five systems of staves. The first system is in treble clef, and the second system is in bass clef. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The key signature is one sharp (F#).

dim - - - - - *in* - - - - - *u* - - - - -

- - - - - *do* - - - - - *molto rit* - - - - - *ard.*

848-13

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

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Yours sincerely,

LOUIS MAAS.

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Yours very truly,

ERNEST R. KROEGER.

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

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Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

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Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

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WILLIAM MASON.

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GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

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EUGENE THAYER.

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KARL KLAUSER.

FARMINGTON, CONN.

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KARL KLAUSER.

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Very respectfully yours,

D. DE FOREST BRYANT.

From

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