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— 60 —

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FROHLICHER SPAZIERGANG.



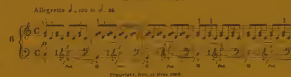
THE LITTLE SOLDIERS.  
DIE KLEINEN SOLDATEN



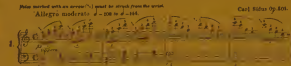
ON THE ALPS.  
AUF DEN ALPEN



IN THE MILL.  
IN DER MÜHLE



BUTTERFLIES.  
SCHMETTERLINGS



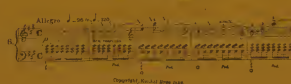
WOODLAND WHISPERS.  
WALD GEFLÜSTER



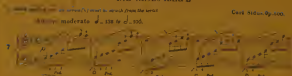
THE MERRY HUNTERS.  
DIE LUSTIGEN JÄGER



THE MERRY MILLER.  
DER LUSTIGE MÜLLER



SCOLIAN HARP.  
DIE ADELN HARPE



THE LITTLE GAZELLE.  
DIE KLEINE GAZELLE



HAPPY CHILDREN.  
GLÜCKLICHE KINDER



DANCE AROUND THE CHRISTMAS TREE.  
TANZ UM DEN WEIHNACHTSBAUM



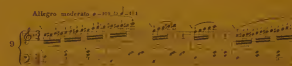
LISTEN THE GUITAR.  
HÖRE DIE GITARR



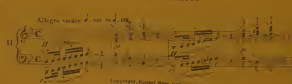
LILY OF THE VALLEY.  
MÄIGLOCKCHEN



SLIDING ALONG.  
AUF DER SCHLEIFBAHN



BOLD RESOLUTION.  
KÜHNER ENTSCHLUSS



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# Preface to the fourth edition.

A new edition usually makes its appearance with the plea of being an *improved* one, and the addition of ten more studies to the fifty previously published may certainly be considered in this light. These ten extra studies are also taken from the original collection of 84 Studies (published in 1810) as the sixteen added supplementarily as Op. 81 are of less value. It had been pointed out to the editor a long time ago, by competent judges, that there were gaps which it was desirable to fill, in order to complete the technical course of study which the player has to go through. In the selection of these ten new studies, as well as in various little additions in the foot-notes to the former fifty, the introduction of the arrow head, (✓) the comma, (,) and the dotted line, (....) and in corrections of fingering arising from practical experience, the editor has enjoyed the coöperation of his esteemed friend and colleague Professor Carl Eschmann-Dunm of Lausanne, whom the editor takes this opportunity of publicly thanking for his valuable assistance.

The arrow head, (✓) is to continually remind the student to attack a single note or chord from the wrist, the comma, (,) to withdraw the hand at the end of a phrase, or where a slovenly lingering of the hand might be indulged in, and the dotted lines (....) to connect double notes and chords as *legato* as possible in passing from one to the other.

## Study I. measure 20.



The E is held down until the low G is struck

## Study III. measure 1 and 2.



The A is held down until the low E is struck. These examples are sufficient explanations of the use of the dotted lines wherever they are met with.

That the new features introduced in this edition will be highly commended by instructors and students, admits of no doubt. Experience has proven that the more clearly every thing is explained and defined in the notation of a composition, the more rapid will be the progress of the scholar and the less tedious the task of the teacher.

Hans v. Bülow

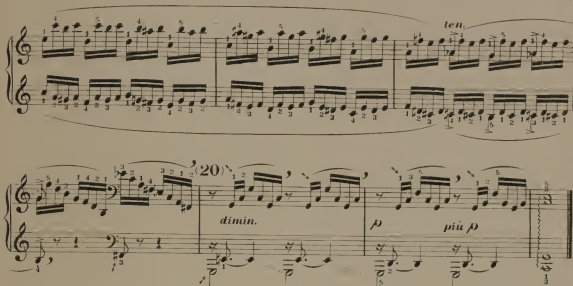
*Allegro* ♩ = 132.

*ff* *p* *cres.*

*fz* *f* *simili*

*cres.*

\* If the right hand uses the upper fingering the left hand should do the same.



1. First of all, practise each hand separately, slowly, and with uniform strength. As a test, the attempt should be afterwards made to accelerate the time and substitute for the *forte* an invariable *mezzo piano*. At the appearance of the slightest indistinctness the pupil should return to the first method. It is only after having mastered the mechanical difficulties, that both hands should be tried together. The rendering of the "*crescendos*," "*diminuendos*" etc. has then to be studied in a like manner, viz. before both hands are tried together the study must be practised by each hand separately, in strict fulfillment of the dynamic directions. These principles are, of course, to be observed in practicing all these studies.

2. The teacher should insist on the systematic execution of the Arpeggio wherever it is demanded and should, likewise, conscientiously correct the habit of striking the notes successively where it is not particularly marked. The slightest concession on this point at the commencement of instruction will cause ineradicable harm.

The first Arpeggio Chord must be accented as follows:



The difference in the execution of both Arpeggio Chords is due, partly to their different duration in time, and partly to the difference produced in the sound when played together with both hands in their respective forms. The necessity of striking one chord after the other in the first bar arises from the poverty of sound which would result from an execution similar to that in bar 10, because the upper notes are only a repetition of the lower ones, at the distance of three octaves.

3. For the explanation of the arrow, ^, the comma, J, and the dotted lines, see preface.

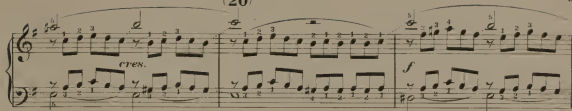
Allegro  $\text{♩} = 88$ .*A ten. sempre.*

Musical score for piano and violin, measures 1-15. The score is in 2/4 time, key of D major (two sharps). The tempo is Allegro, 88 beats per minute. The piece begins with a piano introduction (mf) and a violin part (A ten. sempre). The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with various ornaments and slurs. The score includes dynamic markings such as *mf*, *ten. sempre.*, *dim.*, *A B*, *mf*, *sf*, *dim.*, *cres.*, and *mf*. There are also measure numbers (10, 15) and a repeat sign at the end of the first system.



(20)

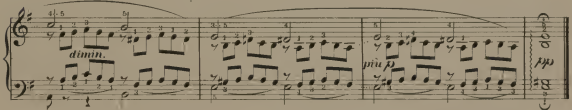
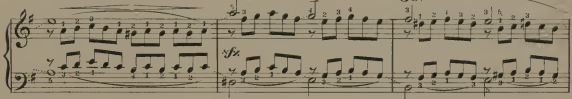
5



(25)



(30)



1. To put down the outside fingers finally and to hold them on their notes is the chief thing necessary for a beneficial study of this piece. The change of fingering here given must be made as rapidly as possible.

2. The movement of the middle fingers in both hands while preserving an unvaried lightness of touch should, nevertheless, always keep to the natural melodic expression of the figure, that is to say, in ascending a slight *crescendo* should be made, and in descending a slight *diminuendo*.

3. The repetition signs in this and other studies from letters A to A, B to B, &c. are introduced to enable the student to practice them in sections. The measures thus marked may be repeated 4, 8, 12 or 16 times, in fact as often as found necessary. When all the difficulties the study offers have been thoroughly mastered, the repetitions are of course no longer heeded. All characters (notes or fingering) in brackets ( ) are to be played only when a phrase is repeated.

## Moderato espressivo. ♩ 138.

3

Musical score for piano, Moderato espressivo, 138 measures. The score is in 3/4 time and consists of six systems of two staves each. The first system starts with a treble clef and a key signature of one sharp (F#). The first measure is marked 'A' and 'p'. The second system has a 'cres.' marking. The third system has a 'dimin.' marking. The fourth system has a '10' marking. The fifth system has a 'cres.' marking. The sixth system has a '15' marking, a 'B' section marker, and a 'dimin.' marking. The score ends with a 'p' marking.

The musical score consists of five systems, each with a treble and bass staff. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but is implied to be 2/4 or 3/4 based on the note values.

- System 1 (Measures 20-22):** Treble staff has a continuous sixteenth-note pattern. Bass staff has a simple accompaniment. Measure 20 is marked (20).
- System 2 (Measures 23-25):** Treble staff continues the sixteenth-note pattern. Bass staff has a simple accompaniment. Measure 23 is marked *cres.*, measure 24 is marked *mf*, and measure 25 is marked *sf*. Measure 25 is marked (25).
- System 3 (Measures 26-28):** Treble staff continues the sixteenth-note pattern. Bass staff has a simple accompaniment. Measure 26 is marked *dimin.*, measure 27 is marked *p*, and measure 28 is marked *f*. Measure 28 is marked (28).
- System 4 (Measures 29-31):** Treble staff continues the sixteenth-note pattern. Bass staff has a simple accompaniment. Measure 29 is marked *cres.*, measure 30 is marked *mf*, and measure 31 is marked *sf*. Measure 31 is marked (31).
- System 5 (Measures 32-34):** Treble staff continues the sixteenth-note pattern. Bass staff has a simple accompaniment. Measure 32 is marked *dimin.*, measure 33 is marked *p*, and measure 34 is marked *sf*. Measure 34 is marked (34).

1. The apparent insignificance of the part allotted to the left hand in this study must not lead to the idea that the remarks made in № 1 about the separate study of each hand can be dispensed with. On the contrary, the separate study will add considerable to the musical interest of the piece, and will, thus, also indirectly benefit the play of the right hand.

2. The editor considered it necessary in this, as in many other parts, to change the apparently convenient fingering of Czerny, in order to give every opportunity for the individual training of the neglected fourth finger. By this emancipation of the fourth finger, a correct position of the hand is essentially ensured.

Allegro con spirito. ♩ 132.

*f* e sempre legato.

*dimin.*

(10)

*cres.*

*f* *dimin.*

Ped.

(15) *cres.* *f*

(17) *cres.* *f*

*dimin.* (20) *f*

*mf* *cres.*

(25) *f*

1. A more appropriate division between the two hands of the passages in bars 14, 17 and 25 seemed to be demanded from rythmical as well as from purely mechanical reasons. To the latter belongs the rule to avoid the use of the thumbs while crossing the hands, since they hinder the facility of movement by bringing the whole palm into play.

2. The fingering given in bars 10 and 11 is applicable to all similar movements in those keys which do not employ all the black notes. On transposing this study into B or D $\flat$  the following fingering would, on the contrary, be preferable: for the left hand 1 3 2 4; 1 3 2 4; for the right hand 1 4 2 3, 1 4 2 3.

Vivace. 108.

Musical score for a piece in 2/4 time, marked Vivace. 108.  
 The score is in G major and consists of four systems.  
 System 1: Measures 1-3. Bass line starts with a forte (*f*) dynamic. Treble line starts with a piano (*p*) dynamic.  
 System 2: Measures 4-6. Bass line continues with a piano (*p*) dynamic. Treble line continues with a forte (*f*) dynamic.  
 System 3: Measures 7-10. Bass line continues with a forte (*f*) dynamic. Treble line continues with a piano (*p*) dynamic.  
 System 4: Measures 11-14. Bass line continues with a piano (*p*) dynamic. Treble line continues with a forte (*f*) dynamic.  
 The piece ends with a *dim.* (diminuendo) marking in the final measure.

(15)

(20)

(21)

(25)

(30)

(28)

1. What we commonly call "Bravura" even a beginner may attain by a right study of this piece, namely by clearness, equality of strength and strictness of time. Dynamic nuances may, on the whole, be left out of consideration.
2. The chief object of this study will be attained if the player, after having mastered all the individual difficulties, can play the piece half a dozen consecutive times with increasing power and speed.
3. The thirtyseconds in the right hand (in bars 2, 4, 6, 28, 29) may be struck with the third note of the left hand triplet. This permission is justified by, e. g. the tradition for the execution of the D. major Prelude and of the E minor Fugue in the second Part of Bach's "Wohltemperirtes Klavier."
1. In the figure in bars 21 and 22 the fingering 2 3 4 or 3 4 5 might also be employed.

## Allegro moderato ♩. 114.

Musical score for *Allegro moderato*, Op. 114, measures 114-129. The score is in G major, 2/4 time, and consists of six systems of piano and bass staves.

- System 1 (Measures 114-115):** Piano (p) dynamic. Bass line: *ten. sempre legato.*
- System 2 (Measures 116-117):** Crescendo (*cres.*) in the piano part.
- System 3 (Measures 118-119):** Forte (*f*) dynamic. The piano part ends with a double bar line and repeat signs.
- System 4 (Measures 120-121):** Decrescendo (*decresc.*) in the piano part. Measure 121 is marked with a decrescendo hairpin.
- System 5 (Measures 122-123):** Forte (*f*) dynamic. The piano part ends with a double bar line and repeat signs.
- System 6 (Measures 124-125):** Decrescendo (*decresc.*) in the piano part. Measure 125 is marked with a decrescendo hairpin. The piece concludes with a double bar line and repeat signs.



20

*cres.*

*dimin.*

*mfz*

25

*cres.*

*piu. f*

*ten.*

*ff*

30

*dimin.*

35

*dim.*

The usefulness of this study will be still more obvious if the player will transpose it into the keys of G minor and F minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and develops the musical understanding.

Moderato ♩ = 100.

~~~~~7~~~~~

*sempre legato.*

(5)

(9) *ten.*

(13) *cres.* (15) *dimin.*

The musical score consists of four systems of music. The first system (measures 15-17) shows a right hand with a series of eighth-note slurs and a left hand with quarter notes. The second system (measures 18-20) continues the right hand's melodic line with more complex slurs. The third system (measures 21-23) features a right hand with many slurs and a left hand with a steady quarter-note accompaniment. The fourth system (measures 24-25) concludes the piece with a final flourish in the right hand and a simple accompaniment in the left hand, ending with a double bar line and a repeat sign.

1. The editor's experience in teaching has shown him that this study, in its original key of D major is useless as compared with the key of D $\flat$  major into which he has transposed it. A more suitable fingering for hands of limited stretching powers in unbroken *legato* playing, for instance in going from the first into the second bar, is not to be found.
2. The player cannot be too particular about holding down the thumb firmly in the left hand in bars 9, 13 and 14, whilst the second finger passes over it to the last quaver. Generally, sufficient attention is not given to exercises such as this in "polyphonic" playing.
3. A transposition of this study into C major is also recommended, in which case the unavoidable alteration of fingering may be left to the discretion of the teacher.

Moderato con espressione. ♩ = 132.

The musical score consists of six systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo and expression are marked as "Moderato con espressione" with a quarter note equal to 132 beats per minute.

- System 1:** The bass staff features a continuous eighth-note accompaniment. The treble staff has chords and a few melodic fragments.
- System 2:** Similar accompaniment in the bass. The treble staff includes a melodic line starting with a slur and a fermata, marked with a dynamic of *poco più f*.
- System 3:** The bass staff continues with eighth notes. The treble staff has a melodic line with slurs and a dynamic marking of *ten.* (tenu).
- System 4:** The bass staff has a more active eighth-note pattern. The treble staff includes a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte).
- System 5:** The bass staff continues with eighth notes. The treble staff has a melodic line with a slur and a dynamic marking of *sfz* (sforzando).
- System 6:** The bass staff continues with eighth notes. The treble staff has a melodic line with a slur and a dynamic marking of *sfz*. The system concludes with a key signature change to two flats (B-flat, E-flat) and a dynamic marking of *cres.* (crescendo).

20

23

25

29

30

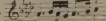
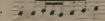
*ten.*  
*dimin.*

*poco più f*

*pp*

1. This study must be regarded as an exercise of rapidity for the left hand. The teacher should take care that the pupil, while endeavoring to gain an even touch, should at the same time, keep up the proper spirit regarding the progression of the bass. This spirit must be shown by accenting, not too perceptibly, the notes marking the progress of modulation. Of course these accentuations are not to be too frequent, for instance the bars 1 and 2 do not admit of a repeated accentuation of the lowest note. In the 5<sup>th</sup> bar on the contrary, in addition to the first and third quarter, the fourth and eighth are to be slightly accented, in the sixth and seventh bar every quarter, whilst in the 23<sup>rd</sup> and 31<sup>st</sup> bar the second quarter must not be accented on account of the sustained harmony.

2. No less useful is the separate study of the right hand to ensure an intelligent and beautiful interpretation. Careful attention should be given the seemingly complicated fingering which is dictated by a regard to the different qualities of touch and a correct declamation of the melodic phrases.

3. The turn in bar 29 may be played in two ways either  or  but the editor prefers the latter way because it adheres more strictly to the rhythm intended namely a dotted quarter held over the second beat and the dissonance of the A<sup>b</sup> against the G of the bass (on the 4<sup>th</sup> eighth) cannot be considered objectionable.

Moderato ♩ = 92.

*dolce e sempre legato.*

*cresc.*

*dimin.*

*cresc.*

*f*

*dimin. - dolce*

1196-34

The musical score consists of four systems of two staves each. The first system contains measures 30-33, the second 34-37, the third 38-41, and the fourth 42-45. Each measure is marked with a number in parentheses above the right-hand staff. The notation includes slurs, fingerings, and dynamic markings: *diminuendo.* and *morendo.* The piece concludes with a fermata on a whole note in the right hand and a half note in the left hand.

1. The original fingering has been retained, although in accordance with the principles of modern technique, especially in conjunction with the phrasing, systematic alterations might have been made. Yet the principal object is to learn a *legatissimo* in both hands which, throughout, rise and fall in union.

2. By the division of the slurs, the player will see that the first up-beat note is silent, and that the subject begins with an Arsis up-beat to which, after two bars, a very slight accent is given. A deviation from this phrasing, in bars 34, 40, is justified by the extension of the melody in which any break before the final eighth of bars 34 and 38 is inconceivable.

3. The metre must be thought of as follows:  $\frac{3}{4}$   $\dot{\bar{a}}$   $\dot{\bar{a}}$   $\dot{\bar{a}}$   $\dot{\bar{a}}$   $\dot{\bar{a}}$   $\dot{\bar{a}}$  and the fingers should linger slightly on the first and fourth notes in both hands, though, of course, without delay in striking the second and fifth notes.

1. The new popular editions (Litolff and Peters) give  $f$  instead of  $b\flat$  as the second eighth of the left hand in bars 35 and 39, which is contradicted by the old English edition with the author's own corrections which the editor had before him.

Allegro brillante. ♩ - 152.

The musical score is written for piano and consists of six systems of staves. The tempo is marked 'Allegro brillante' with a quarter note equal to 152 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *fz* (forzando) and *ten.* (tenuendo). Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into measures by bar lines, with some measures containing repeat signs. The first system shows a complex rhythmic pattern in the right hand, while the left hand has a simpler accompaniment. The second system continues the pattern, with the right hand playing a series of eighth notes. The third system shows a change in the right hand's pattern, with the left hand playing a series of eighth notes. The fourth system is marked with a repeat sign and a *ten.* marking. The fifth system is marked with a repeat sign and a *ten.* marking. The sixth system is marked with a repeat sign and a *ten.* marking. The score ends with a double bar line.

(10)

(13)

(15)

*fz*

*ten.*

*B*



The musical score consists of five systems of staves. The first system begins with a treble and bass clef, a common time signature, and a key signature of one flat. It includes the marking *dimin.* and a bar number of 20. The second system continues the piece. The third system starts with a bar number of 25 and includes the marking *M*. The fourth system includes the markings *dimin. sempre.*, *ten.*, and a bar number of 30. The fifth system concludes the piece with the marking *morendo.* and a final double bar line with a repeat sign.

1. As regards the execution of the Arpeggio Chords in the first and last bar, compare the note to the first study.
2. The *staccat* which appear alternately in both hands are to be played very short (bars 13-16.)
3. The episode in bars 21-25 requires particular attention, as much on account of the changing of the fingers in the passage of the right hand as, also, on account of the skips with the first finger of the left hand when crossing.
4. In spite of its great similarity to the first study, this one has not thereby been rendered superfluous.

Moderato  $\text{♩} = 68$ .

*p* sempre legato.

(4) (5) (10) (12) (15) (20) (25) (28) (30)

*marcato.*

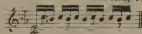
*cres.*

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, in 2/4 time. The key signature has one sharp (F#). The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody consists of eighth and sixteenth notes. There are fingerings indicated above the notes: 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. The number 40 is circled. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble staff, and the bass line is in the bass staff. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line consists of quarter and eighth notes. The score is marked with 'cres.' (crescendo) and 'f' (forte). The piece is numbered '(45)' at the top.

Handwritten musical score for 'The Merry Widow' (No. 50). The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes fingerings (1-5) and breath marks (v, f). The piece is marked with a tempo of 'Allegretto' and a dynamic of 'f' (forte). The score is numbered (50) and (55).

1. To make the exercises for the independence of the third and fourth fingers profitable, it is recommended at least to double the movements in each bar.



2. Bars 1, 12 and 28 are the only ones that will give trouble to hands of small stretching capability. It must be left to the judgement of the teacher to make any necessary modifications to lessen this difficulty in each individual case.

3. As regards the technical aim of this piece, its form, which may serve as a model, and its contents both in melody and modulation should be separately studied. It consists of eight phrases of eight bars each, the last bar counting as two.

- f. It will be of great use both technically and as a practical application of the first knowledge of harmony, to transpose this study into keys of C<sup>2</sup> minor and H minor.

Allegro. 114.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegro." and the number "114." is written above the treble staff. The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1". The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1".

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegro." and the number "114." is written above the treble staff. The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1". The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1".

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegro." and the number "114." is written above the treble staff. The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1". The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1".

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegro." and the number "114." is written above the treble staff. The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1". The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1".

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegro." and the number "114." is written above the treble staff. The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1". The first measure of the treble staff is marked with a "V" and a "1". The first measure of the bass staff is marked with a "1".



25 (30)

*rit.* *D a tempo.* *smulti.* *mfz* *p* *sfz* *f*

(35) *p* *smulti.*

*rallentando* *E a tempo.* *p* *f* *smulti.*

(45) *f* *p* *f* *p* *f* *smulti.*

*f* *p* *f* *p* *f* *smulti.*

(45) *f* *p* *f* *p* *f* *smulti.*

The musical score consists of two systems. The first system contains measures 50 through 54. The right hand (treble clef) plays a continuous eighth-note melody with fingerings indicated above the notes. The left hand (bass clef) provides harmonic support with chords and single notes, marked with *dim.* and *sf*. The second system contains measures 55 through 60. Measures 55-59 continue the right-hand melody, with some notes marked *stacc.* The left hand continues with chords. Measure 60 features a *cres.* (crescendo) in the left hand and a final melodic phrase in the right hand. The score is numbered 50, 55, and 60 at the beginning of their respective systems.

1. Changing the fingers on the same key is one of the most useful means of gaining flexibility and rapidity. These however, can be attained only by the most careful attention to distinctness, and a due control of this necessitates a very moderate speed, especially in first beginning the study.

2. The fatigue usually felt by the player, especially in the first stage of practising an unbroken light *staccato*, will imperceptibly lead him to seek for resting places, or "breathing points" (Stützpunkten) which he thinks will be found by slurring together single intervals, that by their regular recurrence, immediately strike the ear, for example, in bars 1-8 in the connection of every fourth sixteenth with the following one. It is advisable by self-watchfulness to guard against this temptation. On the other hand, the slur on the second quarter of bars 9 and 11 in the left hand is necessary, because *d* is a passing note which requires accenting to distinguish it from the bass notes *c*, *a*, on the third and fourth quarters.

3. Bars 15 and 16. The third quarter in the right hand is a suspension which is resolved on the fourth quarter in the left hand.

N.B. This study is not included in any other German edition, and was composed afterwards by Crauer as a substitute for No. 14 of the first volume of the original English edition. The proof-copy of the original English edition in the possession of the Firm of Jos. Aibl, contains the remark "new" in J. B. Crauer's own handwriting.

Allegro non troppo ♩ = 72.

~~~~~13~~~~~

The musical score consists of six systems of grand staves. The first system begins with a forte (*f*) dynamic. The second system includes a *smittr.* (sustained) marking. The third system is marked with a (5) and a 5-measure rest in the bass staff. The fourth system features a 4-measure rest in the bass staff. The fifth system is marked with a (10) and a 10-measure rest in the bass staff. The sixth system includes another *smittr.* marking. The notation includes various note values, rests, and fingerings throughout the piece.



1. As a certain continuity is not only asked but necessary in the special study of every mechanical difficulty, the editor has placed this study next in order to number eleven, which was especially written for the fourth and fifth fingers, and has followed it by two other studies on the shake. No special explanation is needed, moreover, to point out that in the present exercise a new technical figure has appeared; the weaker fingers being here joined to the stronger ones in an equally light and rapid touch. Besides this, the player gains the faculty of rapidly drawing the fingers together after suddenly stretching them out, whereby the whole hand cultivates a kind of rounded movement in such a manner that it appears to be perfectly at rest. Herr Carl Eschmann makes use of the following different reading in his teaching, and it deserves imitation:

2. The editor lays special stress on the importance of a very exact fingering for the left hand. His experience of the force of the law of indolence has taught him that a fingering such as the usual convenient too generally leads to the following audible, or rather, inaudible, results: In polyphonic music (that is, music in more than one part,) this manner of playing sometimes leads to the most flagrant misunderstanding of the progression of parts. Passages in thirds, as for example, those *piano* passages in the Presto of Beethoven's C<sup>2</sup> minor Sonata Op. 27, No 2, bars 47, 48, 53 and 54, require a singular fingering for a correct execution, especially as the deeper touch of the modern pianoforte inclines one to this habit of indolence far more than was the case in the earlier epochs of pianoforte playing under the reign of the Viennese pianoforte mechanism.

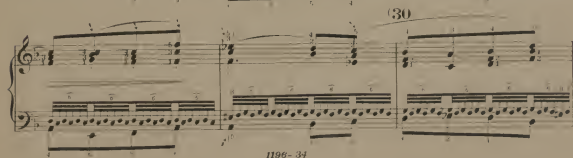
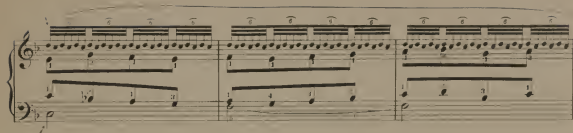
Andante ♩ = 112.

*dolce legato.*

(5)

(10)

(13) (15)



1. The editor thinks that a shake consisting of six notes to the eighth is of more use than the four notes which the original edition gives.

2. To begin the shake on the upper auxiliary note is justified both by the importance it plays in the piece, by a due regard to the smoothness of the after-turn, and by the charm it gives as a suspension note, since it nowhere destroys the clearness of the harmony.

3. There are exceptions to this in the left hand in bars 25, 27, 35 and 37, where to begin with the auxiliary note would cause a confusion in the bass harmonies in their most essential point,— their roots.

4. In bars 13, 15 a critical revision of the left hand part seemed indispensable, as in the original it is inconceivably meagre.

Lento. ♩ 76.

—15—

33

*cantabile.*  
*dolce.*  
*f. Ped.*

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with fingerings (1, 2, 3, 4). Dynamics include *f. Ped.*

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with fingerings (1, 2, 3, 4). Dynamics include *f. Ped.*

*ten.*

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with fingerings (1, 2, 3, 4). Dynamics include *f. Ped.*

*cres.*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with fingerings (1, 2, 3, 4). Dynamics include *f. Ped.*

*ten.*  
*f. Ped.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with fingerings (1, 2, 3, 4). Dynamics include *f. Ped.*

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line with fingerings (1, 2, 3, 4). Dynamics include *f. Ped.*



The musical score on page 35 consists of five systems of piano music. Each system is written for a grand piano, with a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The systems are numbered (25), 30, and 35. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ten.' and 'dolce.'. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

This would seem to be the right place for the present study, as a counterpart to the foregoing one. As all the so-called "power" in pianoforte playing depends upon the flexibility which the fingers have attained by practice, so all the independence of the fourth and fifth fingers which has been gained in the previous studies will be of use here for the proper execution of the upper part. By writing out the *shake* in full, the editor hopes he may have remedied that pitiable helplessness which often leads to the most preposterous interpretations of passages, as, for instance, in the last movements of Beethoven's Sonatas Op. 53, 109, and 111, and also in the first movement of Op. 106.

# ALPINE STORM

## A SUMMER IDYL.

[illegible]

Charles Kunkel, 105.

105.

[illegible]

Moderato, ♩ = 144.

[illegible]

The Thunder became a more distant melody.

*Free corde (without soft pedal)*  
The Thunder became a more distant.

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J. W. Boone

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**Second Theme**

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**Julia Rice-King**

**First Theme—Moderato—2-4**

**Var. I—Moderato—2-4**

**Var. II—Moderato—2-4**

**Finale**

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