

KUNDEL ROYAL EDITION

# DUVERNOY

REVISED EDITION

BY

Dr. Hans Von Buelow.

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with annotations, op. 120.

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**BRILLIANT PIANO SOLOS.**

Arranged for a solo by Fred Kunkel.

Op. 1033

**March of the Minnie**

**THE MARCH OF THE MINNIE**

**THE MARCH OF THE MINNIE**

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This piano has three

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(Solo, Grand Piano)

Opus 1034

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## OLD FOLKS AT HOME.

Opus 1036

Opus 1036

**OLD FOLKS AT HOME.**

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# Twenty-five Studies.

*Allegro* ♩ = 100 to ♩ = 126.

Duvernoy-Buelow Op. 176.

3

The first system of the musical score consists of three staves. The top staff is a treble clef with a melodic line of eighth notes, featuring various fingerings (1-5) and accents. The middle staff is a bass clef with a solid chord accompaniment. The bottom staff is a bass clef with a rhythmic accompaniment of eighth notes. The system is divided into measures by vertical bar lines.

The second system continues the musical piece with three staves. The top staff features a melodic line with more complex fingerings and accents. The middle staff maintains the solid chord accompaniment. The bottom staff continues the rhythmic accompaniment. The system is divided into measures by vertical bar lines.

The third system continues the musical piece with three staves. The top staff features a melodic line with various fingerings and accents. The middle staff maintains the solid chord accompaniment. The bottom staff continues the rhythmic accompaniment. The system is divided into measures by vertical bar lines.

The fourth system concludes the musical piece with three staves. The top staff features a melodic line with various fingerings and accents. The middle staff maintains the solid chord accompaniment. The bottom staff continues the rhythmic accompaniment. The system is divided into measures by vertical bar lines.

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers first practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

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979-14







Cantabile. ♩ - 88 - ♩ - 112

17

3. dolce.

*f* marcato.

Allegro moderato. ♩ - 100 - ♩ - 132.

9. *p* *cres.* *p* *cres.* *cres.*

*p* *cres.* *cres.* *cres.* *f* *f*

*f* *p* *cres.* *cres.* *cres.* *f* *f*

8

Andantino.  $\text{♩} = 88 - \text{♩} = 112.$ 

10.

*cres.* *f* *p* *cres.* *cres.* *p*

*Fine.* *p* *cres.*

Repeat from the beginning to *Fine.*Moderato.  $\text{♩} = 100 - \text{♩} = 132.$ 

11.

*mf* *cres.* *cres.* *f* *ff* *ff*

Moderato. ♩ - 80 - ♩ - 112.

9

12

*dolce leggiero.*  
*cren. dim. dim.*

*dolce leggiero*

*dim.*

*dolce leggiero.*

*cren. cren. dim. dim.*

*dim. e ritard.*

10 *Allegro comodo.* ♩ - 100 - ♩ - 132.

13

Repeat from the beginning to Fine.

14 *Allegro moderato.* ♩ - 100 - ♩ - 132.

14



12 *Mouvement de Valse. ♩ = 132 ♩ = 80.*

17 *leggiero.*

*Fine.*

*cres.*

*p*

*p*

*Allegretto. ♩ = 112 ♩ = 152.*

*Repeat from the beginning to Fine.*

18

*f*

*f*

*Fine.*

*f marcato.*

*f marcato.*

*p*

*p*

*dim.*

*Repeat from the beginning to Fine.*

Andante. ♩ - 100 - ♩ - 132.

13

19) *dolce.*

Repeat from the beginning to Fine.

Allegro comodo. ♩ - 100 - ♩ - 132.

20) *mf*

14. Moderato. ♩ - 100 - ♩ - 132.

21

Allegretto ma non troppo. ♩ - 100 - ♩ - 132.

22

Repeat from the beginning to Fine.

Allegretto. ♩ - 80 - ♩ - 112.

23

*f* *Fine.*

*f* *p* *f* *Repeat from the beginning to Fine.*

*Allegretto*,  $\frac{2}{4}$  - 100 - 132.

24. *staccato* *simili.*

*simili.*

*f*

*p*

*cres.*



**SPARKS**

First Theme

Second Theme

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First Theme

Second Theme

Part I. Moderate

Part II. Moderate

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Three Illustrative Titles, each on \$50. (200) 1907.

# ALPINE STORM

A SUMMER IDYL.

This composition is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato". The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Desiring to publish this in the original form.

Amateur No. 2, 117

Special Notice 101

First system of musical notation for 'Alpine Storm'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Moderato'. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Second system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the first system. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Third system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the previous systems. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Fourth system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the previous systems. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Fifth system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the previous systems. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Sixth system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the previous systems. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Seventh system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the previous systems. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".

Eighth system of musical notation for 'Alpine Storm'. It continues the melody and accompaniment from the previous systems. The music is in the style of a typical summer idyl, and is intended for the use of the orchestra. It is a beautiful and original work, and is here published by request. The music is in the key of G major, and is in the 2/4 time. The tempo is marked "Moderato".