

[EDITION KUNKEL]



Momento Capriccioso, op. 12, . . . 60

Wonderful composition; popular with all great pianists.
Great study for wrist and staccato work.

Rondeau Brillant, op. 62, . . . 75

Teaching piece par excellence. No pianist can afford to
pass it over. Revised by Franz Liszt.

Invitation to the Dance, op. 65, . . . 75

Edited by Hans von Buelow, with versions by Carl Tausig,
Hans von Buelow, and Theodore Kullak's celebrated
version for small hands, in connection with the
original text.

Schlummerlied (Slumber Song),
Transcription (Franz Liszt), . . . 75

Magnificent composition. Nothing more refined and
elegant. Abounds in wonderful piano effects. Great
study in delicacy of execution. Popular with pianists.

St. Louis: Kunkel Bros. Publishers.

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INVITATION TO THE DANCE.

3

(AUFFORDERUNG ZUM TANZ.)

C. M. de Weber Op. 65.

Moderato. $\text{♩} = 76-80$.

grazioso. *dot.* *mf*

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative. Notes marked with an arrow (\curvearrowright) must be struck from the wrist.

ron Billow's
version. *sosten. e espress.* *come*

Carl Taubert's
version. *pp*

un dialogo. *left hand over the right.* *recitato.*

rit. *un poco agitata* *Allegretto* *rall.*

The P^2 signify *pp*.

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Edison Kunkel.

dim. *f* *pp* *a tempo.*

Ped. Ped.

poco rall. *risoluto. sf.* *ff*

Ped. Ped.

Wiegend. (Rocking.)
express. ben marcato il canto.

ff *sf.*

The second time *ppp*

sim. *es.* *cant.* *ambuc.* *cres.* *ten.*

do. *poco* *a* *poco* *cres.*

dim. *rit.*

con dolcezza ma ben sentito.

dolce marcato.

ron Bülow's version.

cantando e ben sosten.

dolce marcato.

ron Bülow's version.

ron Bülow's version

cres.

ritmato.

dim.

piu animato.

a tempo.

molto espress.

poco rall.

con anima.

7

First system of musical notation, featuring treble and bass staves. The music is marked *cres.* and *dim.*. The bass line includes a series of chords marked with a star symbol and the number 20.

piu sosten.

Second system of musical notation, featuring treble and bass staves. The music is marked *piu sosten.* and *cres.*. The bass line includes a series of chords marked with a star symbol and the number 20.

appassionato.

poco ritard.

Third system of musical notation, featuring treble and bass staves. The music is marked *appassionato.* and *poco ritard.*. The bass line includes a series of chords marked with a star symbol and the number 20.

Molto ritace.

a tempo.

execution

Fourth system of musical notation, featuring treble and bass staves. The music is marked *Molto ritace.*, *a tempo.*, and *deu marcato.*. The bass line includes a series of chords marked with a star symbol and the number 20.

Fifth system of musical notation, featuring treble and bass staves. The music is marked *ff e brill.* and *pp e legg.*. The bass line includes a series of chords marked with a star symbol and the number 20.

8

ff *fermo* *mf* *scherz.* *poco.* *cris.* *for.* *legatiss* *sf*

ron Bülow's version. *dolce.*

poco a poco *cris.*

Kullak's version

sempre f *poco a poco* *ritard. un pochettino.* *decres.* *dim.*

a tempo *con fuoco*

ppp *mf* *dim.* *ff*

♯

mf *sempre, f* *ff*

♯

ff *ff* *ff* *meno* *decres.*

♯

f *decres.*

♯

poco ritard. *a tempo*

ff *deliberamente.* *ff* *ff*

♯

Tempo 19

ff *ff*

♯

First system of a piano score. The right hand features a melodic line with slurs and fingerings. The left hand provides harmonic accompaniment with chords and single notes. The dynamic marking *ppol* is present. The system concludes with a double bar line and a repeat sign.

Second system of the piano score. The right hand continues with a melodic line, including a section marked *brill e legg*. The left hand accompaniment includes a section marked *mf*. The system ends with a double bar line and a repeat sign.

Third system of the piano score. The right hand features a complex melodic passage with many slurs and fingerings. The left hand accompaniment includes a section marked *crex*. The system ends with a double bar line and a repeat sign.

Fourth system of the piano score. The right hand continues with a melodic line, including a section marked *ritto e legg*. The left hand accompaniment includes a section marked *or thus*. The system ends with a double bar line and a repeat sign.

Fifth system of the piano score, featuring two versions of a passage. The first version is labeled "Kullaks version." and the second is labeled "ron Bitou's version." The right hand part includes dynamic markings *ff* and *ff*. The left hand part includes dynamic markings *ff* and *ff*. The system ends with a double bar line and a repeat sign.

poco a poco cresc.

ten.

(simil.)

Kullak's version

ben- accentuato.

coloramento.

ff

ten.

cres.

cen- do.

ff

ff brill.

molto cresc.

ten.

122

con fuoco.

ff

p

con Hilou's version.

p

p

p

p

ff

p delicato.

ff

Moderato. - 76 - 80.

quasi Recitativo.

p

p

ten.

817-10

CHOICE NEW PIANO SOLOS.

4

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

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- In single numbers:—
- 1 No. 1—Frelude [R. E.] 30
A beautiful number for the development of technique. Excellent work and fine execution. Ad-
mirable teaching piece.
- 1 No. 2—Forsge Me Not (song without words) [R. E.] 30
A lively teaching number, and very melodious. Should be studied by all players. Characteristic style and technique. Nothing better written.
- 1 No. 3—Song of the Rose (song without words) [R. E.] 30
A captivating song without words. Beautiful recitative piece. Admirable for style and expression.
- 1 No. 4—Spring Approaches [R. E.] 30
A magnificent study for technical development running passages in both hands; very melodious. Should be studied by all uninitiated students.
- 1 No. 5—Under the Linden [R. E.] 30
Fine study, derivative of the play of the leaves. Excellent work throughout in both hands. Deservingly favorite teaching piece.
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Very bright and cheerful. Excellent in phrasing. Will repay study. Popular with pupils.
- 1 No. 7—Childhood's Rappings [R. E.] 30
Brilliant in the beginning and throughout of the right hand, accompanied with notes in the left. Excellent. Good teaching piece.
- 1 No. 8—Remember [R. E.] 30
A beautiful melody, admirable for recreation and expression. Good teaching piece.
- 1 No. 9—Chase of the Butterflies [R. E.] 30
Very characteristic. Excellent work in both hands. Commendable teaching piece.
- 1 No. 10—Listen, Dear! [R. E.] 30
A clear-sounding Spanish serenade; very original. Good study in style, expression and finger work. Commendable teaching number.
- 1 No. 11—Butterfly [R. E.] 30
A light charming waltz. Good study for embellishments, good teaching piece.
- 1 No. 12—Evening Calm—Reverie [R. E.] 30
A beautiful, rich and melodious reverie; abundant in fine rich harmony. Excellent for bright pupils. Very suitable for the organ.
- 1 No. 13—Laughing Rillet [R. E.] 30
Very characteristic. Good work for both hands. Fine style and teaching piece.
- 1 No. 14—Trembling Leaves [R. E.] 30
Characteristic study. Fine running and arpeggio work in the right hand; very good accompaniment in the left. Admirable study.
- 1 No. 15—Cuckoo in the Wood—Scherzo [R. E.] 30
Very bright and cheerful. A beautiful picture of country life. The cuckoo is heard throughout the piece. Splendid study. Great favorite with pupils.
- 1 No. 16—Song of the Shepherd [R. E.] 30
A beautiful pastoral movement; very melodious. Good study in style and expression; suitable for the organ. Commendable teaching piece.
- 1 No. 17—Falling Leaves [R. E.] 30
Splendid study for staircase work, with alternation of hands. Good teaching piece.
- 1 No. 18—Gentle Zephyr [R. E.] 30
Fine study for runs; very melodious and graceful. Good teaching piece.
- 1 No. 19—Fratler, The [R. E.] 30
Charming and characteristic study. Excellent for technical development in both hands. Favorite of pupils.
- 1 No. 20—Listen to Me [R. E.] 30
In berceuse style. Charming piece. Fine study in expression. Good teaching piece.
- 1 No. 21—Merry Gongolier, The—Barcarolle, [R. E.] 30
A delightful berceuse; very melodious and fanciful. Develops style and expression. Good teaching piece.
- 1 No. 22—Will o' the Wisp [R. E.] 30
One of the best studies written for running work, alternating in both hands. Excellent. Favorite of pupils. Commendable teaching number.
- 1 No. 23—Lily of the Valley—Mazurka [R. E.] 30
One of the loveliest of modern piano lily song pieces. Good recreation and study in style.
- 1 No. 24—To the City [R. E.] 30
A happy, brilliant, melodious piece. Usually enjoyed. Beautifully written. Excellent teaching piece. Unusually popular with pupils.
- Ahah! J. P.
- 1 Memory's Dream—Caprice 30
Interesting recitative. Good accompaniment to De Colas' beautiful song. Here his three distinct movements—berceuse, march and waltz. Good teaching piece. Excellent study for style.
- Alfonso, Joseph.
- 1 Celestial Chimes 50
Very pleasing. Well written on the style of "Silver Waves." Good style and finger practice.

Anschütz, Otto.

- 1 Charming, melodious gavotte. One of Gilmer's great hits. Good teaching piece. Favorite with pupils. 60
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Vivacious and frolicsome. Popular with teachers. Fine teaching piece. Great favorite with pupils.
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An interesting and fascinating piece. Breathes the very spirit of the famous military march. Contains splendid exhibition and teaching piece. Unusually popular with students.
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Unusually interesting salon composition. Melodious, refined and brilliant. Good teaching piece.
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A bright, captivating piece. Very pleasing and effective. Suitable teaching piece.
- Armstrong, Wm. D.
- 1 In the Forest (Chloevendick) 35
Elegant and masterly work. Good study for style and the artistic use of the pedal. Favorite! Favorite!
- 1 Gata, In—Spanish Dance 30
Elegant, original and captivating piece. Favorite with students. Good teaching piece.
- 1 Hunting Song (Anglied) 30
A beautiful, well written composition that may be studied by the teacher. Popular with practice, and desirable teaching piece.
- 1 Gavotte, op. 2 35
A splendid mastery work; favorite of good music-lovers. Good teaching piece for bright pupils.
- Asmuth, H. A.
- 1 Fluttering Butterflies—Caprice 30
A splendid composition. Good practice for style.
- Bachman, G.
- 1 Rosette Waltz [R. E.] 35
Good study and teaching piece. Popular with pupils.
- 1 A special mastery work; favorite of good music-lovers. Good teaching piece for bright pupils.
- Becker, Emile A.
- 1 Heavenly Voices—Nocturne 60
An excellent study in melody and poetry; popular with musicians. Good teaching piece.
- Beckman, August J.
- 1 Ideals—Waltz 35
Unusually pretty waltz. Will interest the duldest pupil. Great favorite. (Suitable for dancing).
- Beethoven, Ludwig Van.
- 1 Deutsche Tanz (German Dance)—Fred 40
A magnificent and rare piece. The one of the famous dances written by Beethoven for the village musicians, at their special request for something they would play. It has been retransformed for us in a masterly manner by the famous Swiss. Played by the best pianists.
- Blumenschein, W. L.
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- 1 On a Mountain Hill 35
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- Brandel, Frederik.
- 1 Gavotte, in a minor [R. E.] 75
As performed by Julia Krug at her concert. One of the finest compositions of this distinguished author ever. Excellent exhibition and teaching piece of a high order. Splendid study for style.
- Colby, I.
- 1 Edith's Waltz 40
Melodious, and good recreative and teaching piece.

Cooley, J. T.

- 1 Bright and original—Polka Elegante 37
Bright and original. Well played, very effective.
- 1 Marche des Adolopheniens 75
Excellent more than fifty variations at once. Great favorite with students. Affords general practice.
- Dinkgreve, Leon.
- 1 Polo Galop 65
Elegant, brilliant and effective waltz; great favorite with pupils. Study in staircase and light octave work.
- 1 Sunbeams Waltz 50
Bright and cheerful. Interesting teaching piece.
- Dryer, Charles.
- 1 Sky-lark Polka 50
Unusually bright, sparkling piece. Fine piano technique and general technical development. Excellent study for style. Very popular with pupils.
- Drysdale, E. M.
- 1 Love's Token—Caprice 60
Love's token waltz presents a march and waltz. It is one of the best salon compositions known. Popular with pupils and teachers. Splendid teaching piece.
- Floerschheim, Otto.
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- Floss, Joseph.
- 1 Affection Polka 30
A catchy polka and good teaching piece.
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- 1 Wandering Minstrel—Melley 30
A beautiful recitative. Good for the organ. "This is one of the best waltzes I have ever written." It is one of the best studies. Well suited for practice.
- Foulon, L. D.
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Light, effective march. Splendid recreation work and teaching piece.
- Fredmann, Jacob.
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Excellent composition. Good recreative work.
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Two waltzes representing Grieg's most original thoughts. No student should be without these works. Great study for style. Great favorite with pianists.
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A dreamy, well written composition; very effective. Admirable teaching piece.
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