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FINALE.

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SPECIAL NOTICE.

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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 notation includes various musical symbols such as notes, rests, and ornaments, along with performance instructions like *p*, *rapido*, *mf*, and *ff*. The piece is in a minor key, indicated by the key signature of two flats. The notation is marked with handwritten 'X' and 'O' symbols.

Fieramente.

First system of musical notation for 'Fieramente'. It consists of a grand staff with treble and bass clefs. The music is in 2/4 time and features a complex rhythmic pattern with many beamed notes and accents. The bass line includes markings for '2' and '*'.

Second system of musical notation for 'Fieramente'. It continues the grand staff notation. The bass line includes the instruction *sempre ff* and markings for '2' and '*'.

Third system of musical notation for 'Fieramente'. It continues the grand staff notation. The bass line includes markings for '2', '1', and '*'.

Fourth system of musical notation for 'Fieramente'. It continues the grand staff notation. The bass line includes markings for 'r.h.', 'l.h.', 'p', and 'poco rit:'. The system ends with a double bar line and a key signature change to two flats.

Fifth system of musical notation for 'Fieramente'. It continues the grand staff notation. The bass line includes markings for '5', '1', '2', '3', and '*'.

Musical score for the first system, featuring piano and bass staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics: *mf*, *p*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a *pp* dynamic and a *poco rit.* marking.

dolce leggiero.

Musical score for the second system, featuring piano and bass staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The instruction *dolce leggiero.* is written above the piano staff. The score includes *Rit.* markings and asterisks (*) below the bass staff. The system concludes with a *pp* dynamic.

The image shows a page of musical notation for piano, consisting of five systems of staves. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo and style are indicated by the word "brillante." in the third system. Performance instructions include "Sa" (Soprano) above the vocal line and "Ped." (Pedal) below the piano accompaniment. Asterisks (*) are placed below the piano accompaniment staves in each system. The notation includes various rhythmic values, slurs, and dynamic markings. The fifth system concludes with a final cadence marked with fingerings 3, 2, 1 and 4.

con bravura e rapidità.

ff

First system of music, featuring a grand staff with treble and bass clefs. The music is in a minor key and begins with a forte (ff) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

S

con tutta la forza e rapidità.

Second system of music, continuing the piece. It features a forte (ff) dynamic and a tempo marking of *con tutta la forza e rapidità*. A slur with a fermata is placed over the right-hand melody.

Third system of music, continuing the piece. The right-hand melody is more active, and the left hand provides a steady accompaniment.

prestissimo.

1 ff

martellato.

Fourth system of music, marked *prestissimo*. It begins with a first ending bracket (1) and a forte (ff) dynamic. The texture is characterized by a *martellato* (hammered) effect, with many notes marked with 'x'.

S

stretto.

ff

Fifth system of music, marked *stretto*. It features a forte (ff) dynamic and a tempo marking of *stretto*. A slur with a fermata is placed over the right-hand melody. The system ends with a double bar line and a repeat sign.

What Competent Critics Say of Kunkel's Royal Edition.

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LOUIS MAAS.

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Yours truly,

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From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and all periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will however be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special vigilance, the grace and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, with a few exceptions, yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,
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 Vierge* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

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DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Veillette* (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossias" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,
KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Bülow.

Yours very respectfully,

KARL KLAUSER.

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D. DE FOREST BRYANT.

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Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

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CARELESS ELEGANCE.

QUICKSTEP.

GEO. SCHLEIFFARTH.

Con agitato (Cheerful and light). 126.

Repeat from **C** to **FINE**, then go to **TRIO**.

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TRIO.

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Repeat from **A** in the Trio to **F**, then play from the beginning to **FINE**, which closes the piece.

ALPINE STORM.

A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of his flock to his faithful and well trained dogs, for his mind is now upon the lamb of another flock. Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder from an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his flock's charge, and changing his tone he gives his dogs the signal to drive the flock under shelter. Hasty is this done when the rain begins to fall and the storm's precursor, leap from rock to rock, the trees twist their arms as if in agony and bend before the storm king as if asking for mercy at his hands. Their prayer is heard. The storm king departs, the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree-needle, the birds twitter to their mates in the branches; the young shepherd signals his flocks to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farnese.

CHARLES KUNKEL, Op. 105.

Moderato. $\text{♩} = 144$. The young shepherd plays a love song upon his oboe.

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