

5009



TO

W. H. SHERWOOD.

# Prelude and Fugue,

[Haberhies-Guilman.]

*Edited, revised and adapted for the Piano*

ZENEAKADÉMIA

LISZT MŰZEUM

## JULIA RIVE-KING.

Orsz. H. Liszt Ferenc Zeneműv. Főiskola  
 BUDAPEST  
 Lettározva: 1948. évi... hó...  
 5600... tr. alatt.

Zenei Gyűjtemény  
Főiskola

10

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Liszt Múzeum

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EXTRACT FROM "CHURCH'S MUSICAL VISITOR."

Messrs. KUNKEL BROS., of St. Louis, have issued a very noteworthy publication, in the shape of Czerny's "Velocite" studies, edited by Franz Bausemer and Charles Kunkel. The distinguishing features of this edition of a well-known work, already in the catalogues of most large publishers, are—new fingerings, original notes and explanations, and copious additions to the original text, in the form of "ossias," designed to widen the scope of the system for mechanical development embraced by the original work. The use of annotated editions of standard musical works is undoubtedly great. Very few music teachers are philosophers, and nearly all of the thousands using these works are better off for constant reminding of even such elementary philosophical considerations as those set forth in the studies before us. In the case of pupils, the utility of these printed admonitions, is even more striking. The moral force of typography is considerable, and it is more than likely that the average piano student would consider an injunction to keep the wrist still in finger passages, or to accent such and such notes, doubly weighty if printed on the page before her. The task of getting up such a work as the one now under consideration is by no means small. In the first place, it often happens that in the fingering of a passage, what would be right for one pupil would not be best for another. In meeting this point Messrs. Bausemer and Kunkel have been very judicious; in troublesome places they give two fingerings, one for small and one for large hands. Their plan of using the thumb and fourth finger upon black keys, whenever convenient, is in accordance with modern schools of technique, and, of course, commends itself to us.

In our glance through the music we have detected no error of typography, and we desire to give this fact prominence, in view of the disgracefully "botched" editions of studies and classics so often given to the American public. The constant hints concerning the virtue of slow practice, practice of the hands separately, etc., the reminders concerning wrist and finger motion, and striking with both hands exactly together, the instructions for anticipating certain positions of hand, and, prominently, the many directions tending toward elasticity of muscles—freedom from the nervously constrained condition of arm and hand so apt to be engendered in practice—all these must be very useful to teachers, and very potent in holding pupils in the way in which they should go.

F. W. ROOT.

Messrs. KUNKEL BROS.—DEAR SIR: Allow me to acknowledge the receipt of your edition of Czerny's Velocity Studies. It seems to me the best and most useful edition of these world-renowned studies I have yet seen. The "ossia" 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 the 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.

Boston, Aug. 12, 1876.

Messrs. KUNKEL BROS.—GENTLEMEN: Please accept my thanks for the publications you sent, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's "Etudes de la Velocite." I have examined it with interest, and thank you suggestions and additions both practical and useful.

Very truly, yours,  
WM. MASON.

Messrs. KUNKEL BROS.—St. Louis: Your edition of "Czerny's Studies of Velocity" 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. Bausemer and Kunkel add to the usefulness of the work and thus modified, it forms an excellent introduction to Cramer-Bulow.

Yours, very respectfully,  
KARL KLAUSER.

Messrs. KUNKEL BROS.—GENTLEMEN: Your new edition of the celebrated "Etudes de la Velocite" commends itself to the musical profession and public at large, not merely by the subordinate merits of its unsurpassed cheapness, correctness and legibility, but also by the thoroughness and excellence of its fingering, while, as an edition of Czerny, it is unrivaled and unique, in respect both to the additional material which it affords for the training of the left hand, and to the copious and instructive annotations with which it is supplied; hence it would seem impossible for any teacher, who once glances through its pages, to be willing, thereafter, in teaching, to take the trouble to use any other edition, and thus needlessly forego the advantage of the valuable assistance which its editors have painstakingly adapted it to render, at least in the capacity of a monitor for pupils in the interval between lessons, if in no other way; while, doubtless, the majority of the profession will gladly extend to it an appreciative welcome, as a compilation well calculated, by virtue of its varied suggestions, at once to stimulate to, and, at the same time, indicate manifold means of insuring increased thoughtfulness and proportionately increased efficiency in their work.

Yours, truly,  
A. E. PARSONS.

Messrs. KUNKEL BROS.—GENTLEMEN: I beg to acknowledge the receipt of your edition of Czerny's "Etudes de la Velocite." The work certainly should have a large sale, and reflects great credit to the compilers.

Respectfully,  
CARLYLE PETERSILEA.

Messrs. KUNKEL BROS.—GENTLEMEN: I have examined your edition of "Czerny's Etudes de la Velocite," and must say I find it to be the best and most correct that I have ever perused.

The annotations to every study, and the additions for the practice of the much neglected left hand, as introduced by the editors, can but recommend this new issue to every intelligent teacher. The mode of fingering which is systematically employed throughout the work—the same which is now exclusively adopted at the Leipzig and Berlin Conservatories, and pronounced the only correct method by such authorities as Dr. Franz Liszt, Carl Reinecke, Dr. Hans von Bulow, Carl Klindworth, Carl Tausig and others, is a feature which adds no little to the worth of the edition.

Very respectfully, yours,  
M. I. EPSTEIN.

Sample Sheets containing the first two studies mailed free of charge to any address on application.



LISZT MUSEUM

DÉMIA

1009

To W. H. Sherwood.

# PRELUDE AND FUGUE.

Edited, revised & adapted for the Piano by

JULIA RIVÉ-KING.



## PRÆLUDIUM.

E. Haberbier.

*Allegro.* ♩ = 104.

*marcato il canto.*

*Velocissimo. tutte quasi arpa.*

acomp: *p*



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. There are several asterisks (\*) placed below the bass staff.

Second system of musical notation, continuing the piece. It features the same complex rhythmic pattern as the first system. Asterisks (\*) are present below the bass staff.

Third system of musical notation. A large watermark is overlaid on this system, reading "ZENAKADEMIA LISZT MŰZEUM". The musical notation continues with the same complex rhythmic pattern. Asterisks (\*) are present below the bass staff.

Fourth system of musical notation. The complex rhythmic pattern continues. Asterisks (\*) are present below the bass staff.

Fifth system of musical notation, the final system on the page. The complex rhythmic pattern continues. Asterisks (\*) are present below the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines, with several asterisks marking specific notes in the bass line.

Second system of musical notation, continuing the piece with similar chordal and melodic structures. Asterisks continue to mark notes in the bass line.

Third system of musical notation, showing further development of the musical themes. The watermark 'ZENEAKADEMIA' is partially visible over this system.

Fourth system of musical notation, with the watermark 'LISZT MUZEUM' appearing below it. The notation remains consistent with the previous systems.

Fifth system of musical notation, which includes performance instructions: *poco rit.* above the first measure and *ff calando.* above the second measure. The notation concludes with several asterisks in the bass line.

*velocissimo.*

*f a tempo.*

*f* *p*

*molto cres - cen - do.*

*accel.*

*mf*



*Allegro.* ♩ = 96 .

*A. Guilmant .*

*mf*

*mf*



First system of musical notation, including treble and bass clefs, notes, rests, and dynamic marking *mf*.

Second system of musical notation, including treble and bass clefs, notes, rests, and dynamic marking *mf*.

Third system of musical notation, including treble and bass clefs, notes, rests, and dynamic marking *mf*.

Fourth system of musical notation, including treble and bass clefs, notes, rests, and dynamic marking *mf*.

Fifth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings *dim:* and *p*.



ZENEAKADEMIA  
LISZT MŰZEUM

First system of musical notation, consisting of two staves (treble and bass clef). It features complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5. A dynamic marking of *ff* is present.

Second system of musical notation, continuing the piece. It includes a *p* dynamic marking and various articulation marks like accents and slurs.

Third system of musical notation, featuring a *cres.* (crescendo) marking. The notation is dense with sixteenth and thirty-second notes.

Fourth system of musical notation, starting with a *cen - do* marking and a *ff* dynamic. It contains several slurs and accents.

Fifth system of musical notation, the final system on the page. It includes a *ff* dynamic and several asterisks (\*) marking specific passages.



ZENEAKADEMIA

LISZT MÚZEUM



*dim:* *p*

The first system of the musical score consists of two staves. The upper staff contains a melodic line with various fingerings indicated by numbers 1-5. The lower staff provides a harmonic accompaniment with triplets and other rhythmic patterns. Dynamics include *dim:* and *p*.

*mf*

The second system continues the piece with similar melodic and accompanimental textures. The dynamic marking *mf* is present. Fingerings and articulation marks are clearly visible throughout the system.

*mf* *cres.*

The third system features a melodic line with a *cres.* (crescendo) marking. The accompaniment remains active with rhythmic patterns. A watermark for 'ZENEAKADEMIA' is overlaid on the system.

*cen* *do* *f* *mf* *dim:*

The fourth system includes vocal-like lyrics: *cen*, *do*, *f*, *mf*, and *dim:*. The musical notation includes a *Red.* (ritardando) marking and an asterisk (\*) below the bass staff.

*f* *Red.* \*

The fifth and final system on the page shows a melodic line with a *f* (forte) dynamic and a *Red.* marking. It concludes with an asterisk (\*) below the bass staff.

*Ben attaccato.*

First system of musical notation, featuring treble and bass staves with various musical notations including slurs, accents, and fingerings.

Second system of musical notation, including dynamic markings *energico* and *crescendo*.

Third system of musical notation, including dynamic markings *molto* and *Con fuoco*.

Fourth system of musical notation, including dynamic markings *marcato* and the text *LISZT MŰZSEUM*.

Fifth system of musical notation, including dynamic markings *ff* and asterisks.

*ff* *ff martellato.*

*cres:* *cen* *do* *ff sempre fortiss:*

*ff* *con*

*tutta la forza.*

*ff allargando molto.*



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