

MAY 14 1880
RECEIVED TO THE

KUNKEL'S
Royal Edition

—OF—
Standard Piano Compositions,

—WITH—
Revisions, Explanatory Text, Ossias, and Careful Fingering

—BY—
DR. HANS VON BÜLOW, DR. FRANZ LISZT, CARL KLINDWORTH, JULIE RIVÉ-KING,
THEODORE KULLAK, LOUIS KÖHLER, CARL REINECKE, ROBERT GOLDBECK,
CHARLES AND JACOB KUNKEL, AND OTHERS.

—
ONLY AMERICAN COPYRIGHT EDITION.

GAVOTTE.

Op. 311.

Antoine de Kontski.

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GAVOTTE.

Antoine de Kontski Op.311.

104.

Allegro Moderato.

First system of the musical score. It features a treble clef and a bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third measure has a piano (*p*) dynamic with the instruction *legato*. There are four pedal markings (*Ped.*) under the first four measures. The system ends with a double bar line and an asterisk (*).

Second system of the musical score. It continues from the first system. It features a treble clef and a bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic and a trill (*tr*) over the first note. The system ends with a *rallent.* marking and a trill (*tr*) over the final note.

Third system of the musical score. It features a treble clef and a bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic and a tempo marking *a tempo*. The system ends with a double bar line.

Fourth system of the musical score. It features a treble clef and a bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The system ends with a trill (*tr*) over the final note and a pedal marking (*Ped.*) with an asterisk (*).

Fifth system of the musical score. It features a treble clef and a bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The system ends with a *rallent.* marking and a trill (*tr*) over the final note.

4 *a tempo.*

This page of piano music consists of seven systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The piece is marked *a tempo.* and begins with a forte (*ff*) dynamic. The first system includes a *pp* marking in the bass line. The second system features a *ff* marking in the bass line. The third system has a *mf* marking in the treble line and a *ff* marking in the bass line. The fourth system includes a *ff* marking in the bass line. The fifth system has a *pp* marking in the bass line and a *ff* marking in the bass line. The sixth system includes a *pp* marking in the bass line. The seventh system features a *pp* marking in the bass line and concludes with a *Ped.* instruction and two first/second ending options. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a double bar line and a repeat sign.

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This piece is one of five that appeared in Kunkel's Musical Review for July 1884.

Handwritten musical notation for the first system. The piece begins with a piano (*p*) and legato marking. The right hand features a complex melodic line with many slurs and fingering numbers (1-5). The left hand plays a steady accompaniment. The system ends with a forte (*f*) dynamic marking and a sequence of notes: 1, 5, 2.

Handwritten musical notation for the second system. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment is consistent. The system concludes with a sequence of notes: 1, 5, 2.

Handwritten musical notation for the third system. It begins with a *rallant.* (rallentando) marking and a forte (*f*) dynamic. The tempo then changes to *a tempo.* The right hand has a prominent melodic line with slurs and fingering. The left hand accompaniment is active. The system ends with a sequence of notes: 1, 5, 2.

Handwritten musical notation for the fourth system. The right hand features a series of slurred eighth-note passages with detailed fingering. The left hand accompaniment supports the melody. The system ends with a sequence of notes: 1, 5, 2.

Handwritten musical notation for the fifth system. It starts with a forte (*f*) dynamic and a *rit: hr* (ritardando) marking. The right hand has a melodic line with slurs and fingering. The left hand accompaniment is present. The system ends with a sequence of notes: 1, 5, 2.

Handwritten musical notation for the sixth system. It begins with a *rit: hr* marking. The right hand has a melodic line with slurs and fingering. The left hand accompaniment is active. The system concludes with a sequence of notes: 1, 5, 2.

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—OF— Standard Piano Compositions,

—WITH—
Explanatory text, ossia's, and careful fingering, (foreign fingering)

—BY—
HANS VON BÜLOW, FRANZ LISZT, CARL KLINDWORTH, JULIE RIVE-KING, LOUIS KOHLER,
THEODORE KULLAK, CARL REINECKE, ROBERT GOLDBECK,
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