

# KUNKEL'S Royal Edition

## Standard Piano Compositions,

With Revisions, Explanatory Text, Ossias, and Careful Fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Ernest R. Kroeger, Theodore Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

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# CHANT DU PRINTEMPS.

## SPRING SONG.

G. Merkel Op. 120.

*Allegretto* ♩ - 80.

The musical score is presented in four systems, each with a treble and bass clef. The first system begins with a mezzo-forte (*mf*) dynamic and includes a 'Ped.' marking. The second system also features a mezzo-forte (*mf*) dynamic. The third system includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The fourth system features a forte (*f*) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and includes several 'Ped.' (pedal) and '\*' (ornament) markings throughout.

First system of music. Treble clef, key signature of one sharp (F#). Starts with a dynamic marking of *f*. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (*Ped.*) are present below the bass line. A *cres.* marking is placed above the treble staff towards the end of the system.

Second system of music. Treble clef. Starts with a dynamic marking of *f*. Includes fingerings and a *Ped.* marking in the bass line.

Third system of music. Treble clef. Starts with a dynamic marking of *f*. Includes fingerings and multiple *Ped.* markings in the bass line. A *ten.* marking is placed above the treble staff towards the end of the system.

Fourth system of music. Treble clef. Starts with a dynamic marking of *mf*. Includes fingerings and a *Ped.* marking in the bass line. Dynamics change to *p*, then *mf*, and finally *dimin.* in the treble staff.

Fifth system of music. Treble clef. Starts with a dynamic marking of *p*. Includes fingerings and *Ped.* markings in the bass line. Dynamics change to *cres.*, then *a tempo.*, and finally *or* (ritardando). The system concludes with a *Ped.* marking and the number 5 below the bass line.

Op. 35

*mf*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

*p*

*f*

*p*

Ped. \* Ped. \*

*f*

*p*

*f*

*p*

\* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

*p*

*f*

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

*p*

*p poco rit. p*

Ped. \*



*a tempo:*

mf

Ped.

f

Ped.

dim.

p

f

Ped.

f

p

f

Ped.

sf

p

cres.

Ped.

System 1: Treble and bass staves with fingerings (e.g., 3 1 3 5 4 1 3 1 5 4 2, 4 3 2 1 2 3 4 1 2 3, 4 1 3 5 4 1 3 1 2 4 3) and dynamics (*f*). Pedal markings (*Ped.*) and asterisks are present.

System 2: Treble and bass staves with fingerings (e.g., 5 3 2 4 3 1, 2 1 2 4 3 1, 5 4 3 2, 5 4 3 2, 5 4 3 2 1) and dynamics (*cres.*, *f*). Pedal markings (*Ped.*) and asterisks are present.

System 3: Treble and bass staves with complex fingerings and dynamics (*f*). Pedal markings (*Ped.*) and asterisks are present.

System 4: Treble and bass staves with fingerings (e.g., 3 2 1, 2 1 2 4, 4 2, 4 2, 4 2, 4 2) and dynamics (*f*). Pedal markings (*Ped.*) and asterisks are present. Includes a measure with a 5/4 time signature.

System 5: Treble and bass staves with fingerings (e.g., 4 2 1 4, 5 4 2 1 2 3, 1 2 4 1 2, 5) and dynamics (*ten.*, *cres. e rit.*, *f*). Pedal markings (*Ped.*) and asterisks are present.