KUNKEL BROTHERS EDITION.

ETUDES DE VÉLOCITÉ

POUR LE

Piano

PAR

CHAS. CZERNY.

With Explanatory Notes and Revised Fingering in two Books.

by

FRANZ BAUSEMER & CHARLES KUNKEL

BOOK I — BOOK II

SAINT LOUIS

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New Piano Works by Julia Rive-King

NOTICES OF THE PRESS.

"In connection with this, we desire to notice the fact, that Mrs. Julia Rive-King is also attracting attention as an arranger and composer of music. Among her arrangements, Chopin's Op. Two deserves our first attention. It is written for the piano with orchestra accompaniment, and from its first appearance attracted a great deal of attention, owing to the publication of Schuman's famous article entitled "*An Opus Two*," which appeared in the "Leipzic Allegemeine Zeitung," of 1831. Many years have passed away; Schuman and Chopin are dead, and the great variations have become popular among artistes. The fire of young Schuman's mind burst into flames as he heard for the first time this wonderful Op. Two. Those proved that he felt and judged correctly—that his heart was in the right spot. This Op. Two Madame Rive-King has adapted for the piano alone, and in a right masterly manner did she accomplish her task, showing that she can well read an orchestra score, and that she comprehends the true relations between the orchestra and the piano. We have also received a Prelude and Fugue, the first by Haberbier, the second by Guilmant, adapted by her for the piano. To the second Rhapsodie Hongroise, by Liszt, she has added a long Cadenza, which gives us a fair specimen of the lady's ability as a composer in this much neglected genre. The Pensees Dansantes, a Valse Caprice, composed by Mrs. Julia Rive-King, is as brilliant as it is a pleasing composition, which will find many friends among pianists. We hope our gifted country-women will not let her pen rest in idleness, but will continue to cultivate a field in which she promises much."—*Brainard's Musical World.*

"Her style was instantly felt to be very intelligent and sympathetic. The audience was delighted and thrilled by the Prelude and Fugue (Haberbier-Guilmant), adapted for the piano by herself. Never was there such a *furore* over anything in a concert. She was recalled again and again, and in response played her bewitching Waltz On 'Blooming Meadows.'"—*Boston Advertiser.*

"She played *con amore*. Her fine touch and remarkably clear, sure, finished execution showed to the greatest advantage in the execution of her truly master concert paraphrase of Strauss' waltz, "Wiener Bonbons," and equalled the highest anticipations."—*Dwight Journal of Music.*

"Her performance was a great surprise, and well might a revelation. She is not merely a mistress of technique, but also a great composer. Her fantasie "Gems of Scotland," is really a gem, and we are sure it will, in a short time, become one of the most popular pieces amongst piano players."—*New York Times.*

"Her treatment of the Chopine op. 2 (La ci darem la mano) is that of a master, and was played throughout with rare intelligence and feeling. Her performance of Liszt's Second Rhapsodie Hongroise, in which she introduced a new and most *wonderful* effective original Cadenza, was electrical."—*Musical Review.*

"The piano, under her touch, becomes a living instrument. There was a genuine revelation of ability of extraordinary musical genius and talent, such as to make all feel that they were in the presence of a great artiste. Her rendition of her own "Gems of Scotland," and "Wiener Bonbons," captivated as much as those of Chopin, Op. 2, and Beethoven's Concerto. America has just reason to be proud of her as a composer, as well as a great piano virtuoso, for her works rank with the efforts of Raff, Rubinstein, Tausig, etc."—*Leipzic Signale.*

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EDITION OF CZERNY'S

ETUDES DE LA VELOCITE,

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Of the many letters in our possession, testifying to the value of this edition, and its excellent features, we give a few criticisms by the ablest and best known musicians of the country.

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 Bonsenor and Charles Kunkel. The distinguishing features of his 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 "canons," 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 a 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 "canons" is even more obvious and striking. The moral force of typography is considerable. Some pupils seem to be thoroughly the servants of printed notes, and would consider an injunction to keep the fingers close to the keys, to extend each and each notes, doubly weighty if printed on the page before her. The task of picking up such a work as the one now under consideration is a very simple one. For instance, it often happens that in the fingering of a passage, what would be right for one pupil would not be right for another. In meeting this point Messrs. Bonsenor and Kunkel have been very judicious, in true business place they give two fingerings, one for small and one for large hands. Their plan of using the thumb and fourth finger upon black keys, wherever convenient, is in accordance with modern schools of technique, and, of course, commends itself to us.

In our glances through the work 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 value 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 leading toward an exercise of such finer 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 inciting pupils in the way in which they should go.

F. W. HOOPT.

MESSRS. KUNKEL BROS.—DEAR SIRS: 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 those world-renowned studies I have yet seen. The "canon" 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. 16, 1875.

ORANGE, NEW YORK, OCTOBER 23, 1875.

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 think your suggestions and additions both practical and useful.

Very truly, yours, WM. MASON.

FARMINGTON, CONN., OCT. 4, 1875.

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. Bonsenor 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 otherwise needless use of the overpowering cheapness, correctness and legibility, but also by the judicious "canons" of Messrs. Bonsenor and Kunkel. The Etudes 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 interpretive annotations with which it is supplied; hence it seems 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 this resultingly 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. R. PARSONS.

New York, Oct. 15, 1875.

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.

ST. LOUIS, NOVEMBER 17TH, 1876.

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 Leipsig and Berlin Conservatories, and pronounced the only correct method by such authorities as Dr. Franz Liszt, Carl Somerda, 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.

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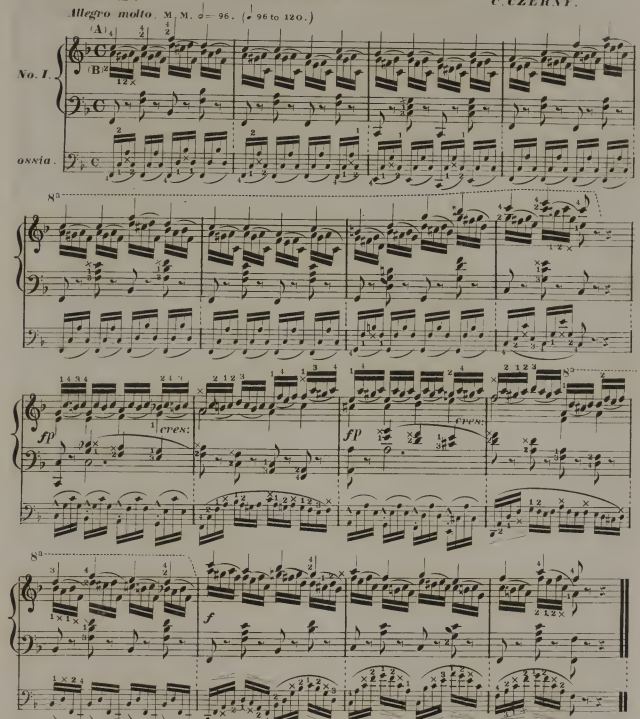
BOOK II.

ETUDES DE LA VELOCITE.

C. CZERNY.



(A) *In the fingering does not permit in the upper part (which has to be emphasized) a perfect legato, the fourth finger must be raised at the fourth sixteenth of each group.*

(B) *The sixteenth notes form an accompanying obligato to the melody in quarters, and should therefore be played several degrees softer and always be carefully slurred, to produce a smooth flowing legato.*

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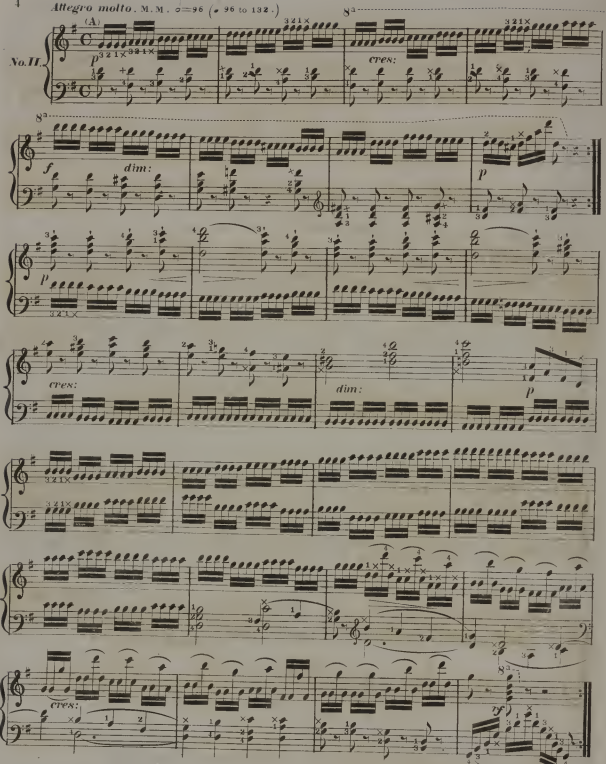
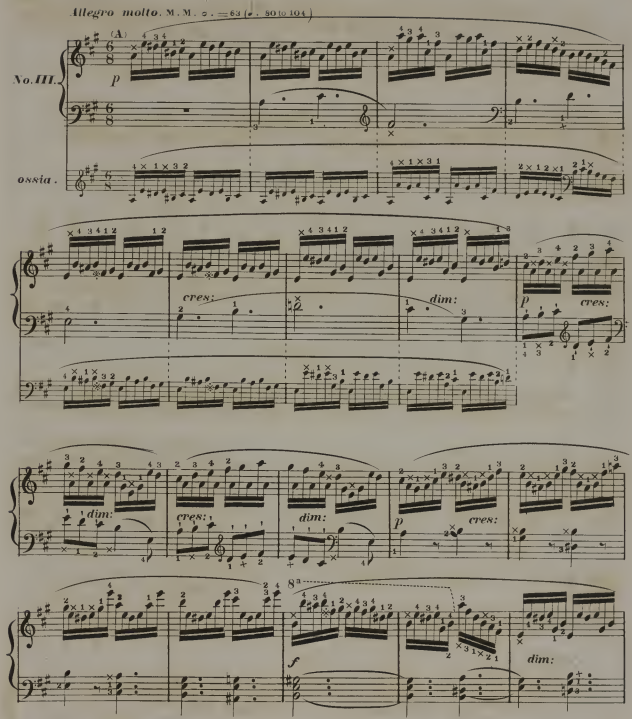
262. 27.

Allegro molto. M. M. ♩=96 (♩ 96 to 132.)

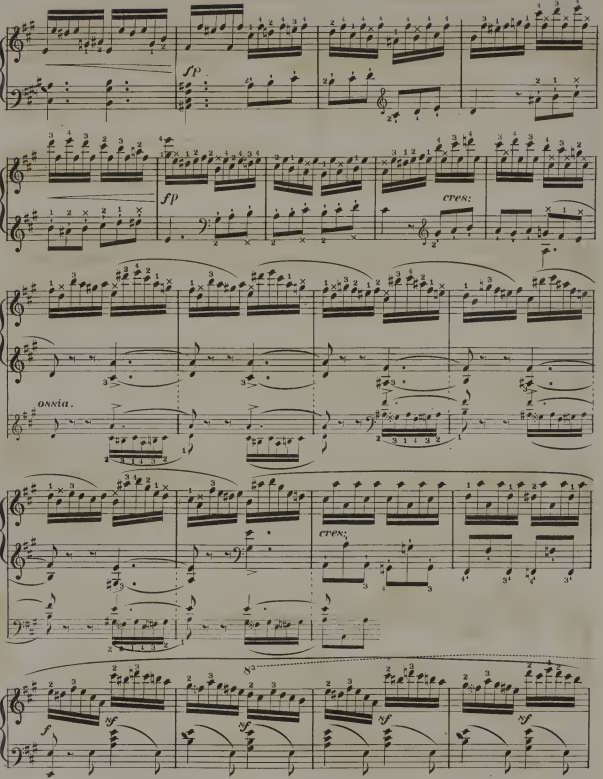
No. II



(A) *The reiterated tones must in the fastest movement be distinct and follow each other in equal succession. Hold the wrist pliant, and draw the fingers after striking towards the end of the keys.*



(A) *An exercise for the discipline of the fingers, especially the weaker ones. Extensions and contractions must not interfer with a quiet carriage of the hand, and equality of stroke with rounded fingers never be neglected.*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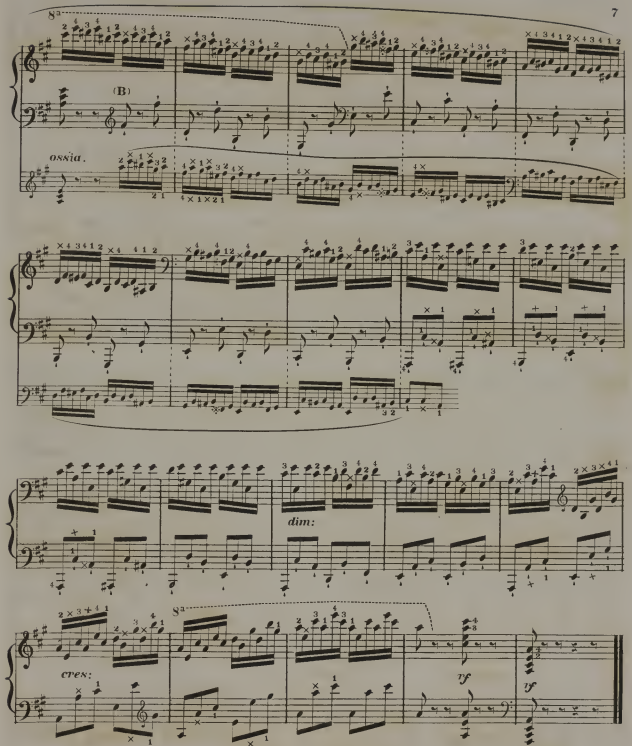
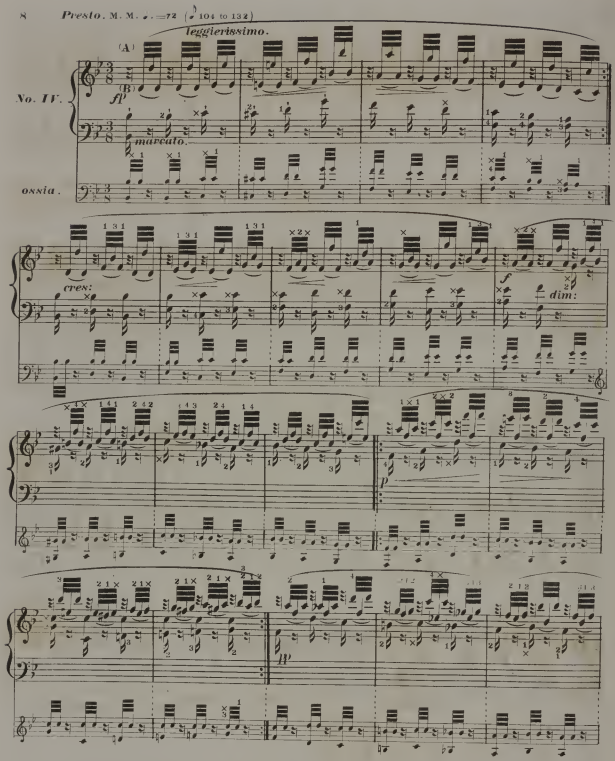
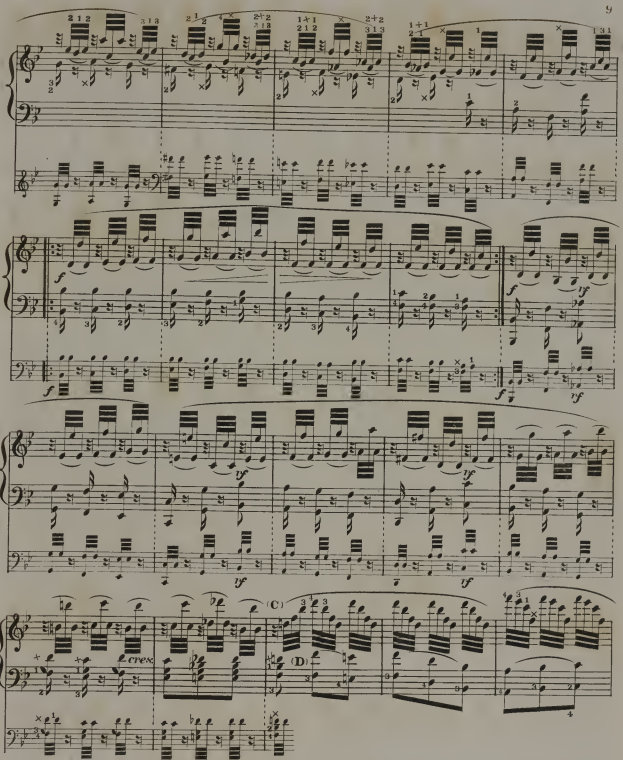


(B) *The part of the left hand, which is always of sufficient importance for separate study, demands here careful attention before it can be executed with the requisite lightness and accuracy.*

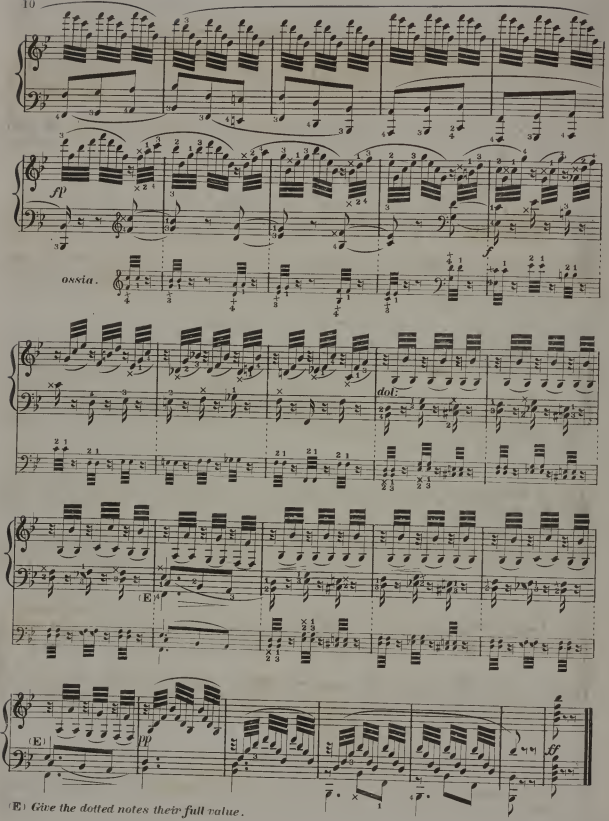


(A) *Elasticity and elegance should characterize this study, and lightness of arm and wrist maintained throughout.*

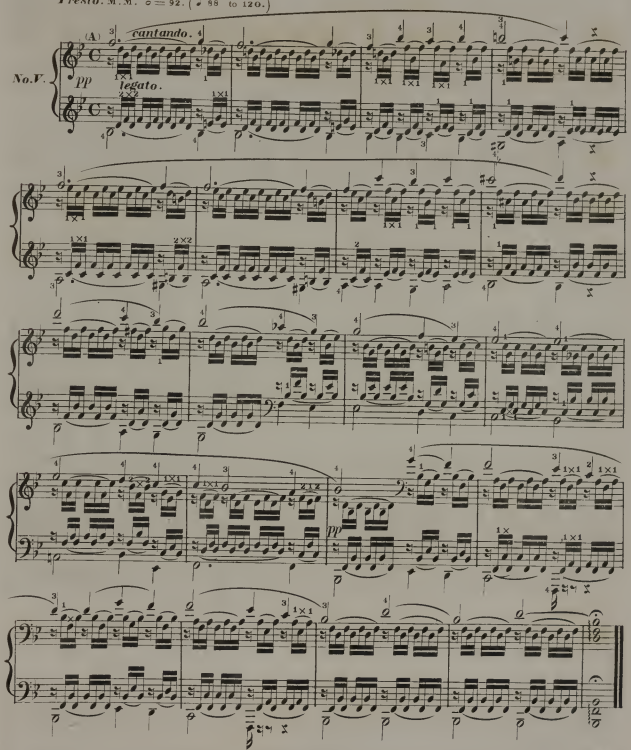
(B) *The first note of each group of the right hand (which must not be made a triplet of) is to be struck from the wrist, while the following two are to be played from the knuckle joints.*



(C) *Play this episode with a steady position, and let not the hand turn from side to side.*
(D) *By this mode of fingering the octaves can be slurred; it is, however, only available to large hands.*

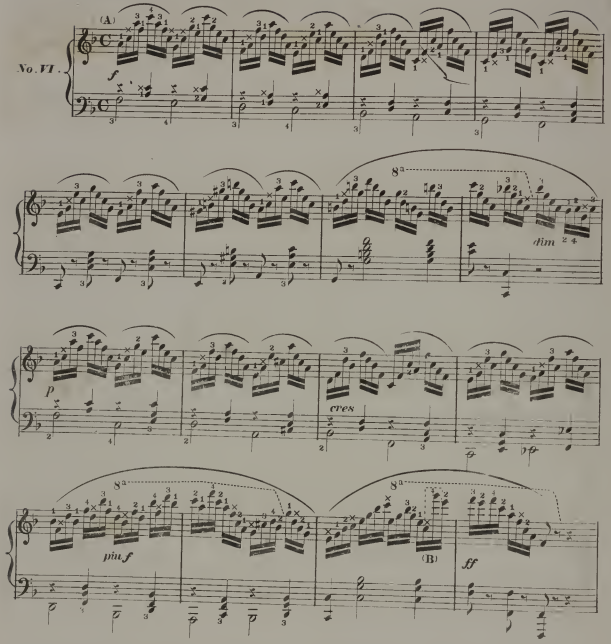


(E) *Give the dotted notes their full value.*



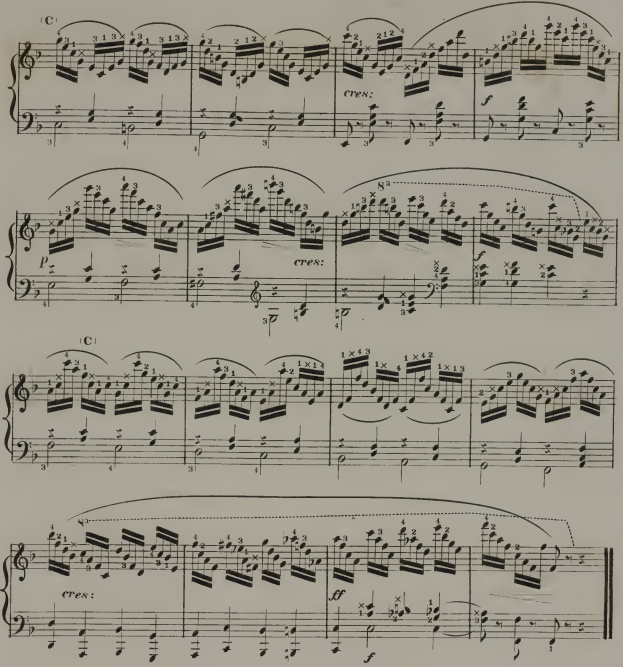
(A) *An exercise for strength and independence of the fingers; sustain the half notes merely by the weight of the fingers and not by any pressure of hand or arm, play the accompanying sixteenth notes evenly from the knuckle joints a degree lighter, that the tones, which compose the melody, stand out more prominently, as if played on another instrument.*

Presto. M. M. ♩. = 100 (♩ 100 to 132.)



(A) *This study aims chiefly at flexibility of the thumb, which in the widest extensions must effect a perfect (legato) slurring.*

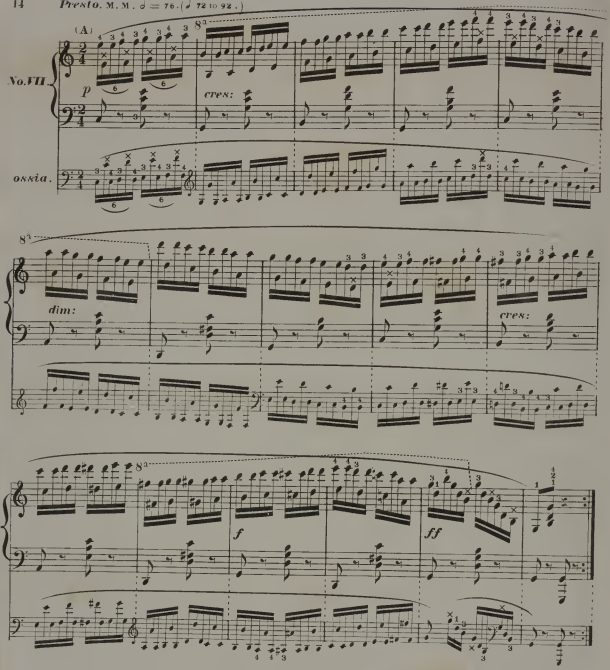
(B) *The skip from C to G in the octave above necessitates a rapid transposition of the hand. Avoid a timid suspense and wavering in time by striking the G with unhesitating decision.*



(C) *Only a careful contraction of the thumb and a yielding wrist will prevent a clumsy touch and a jerky motion.*

N. B. *When properly practiced this exercise will be of value to overcome the greater difficulties of the arpeggio studies XI and XII of this book.*

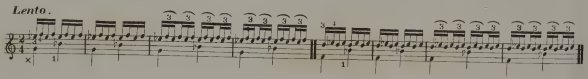
Presto. M. M. 𝅗𝅥 = 76. (♩ 72 to 92.)

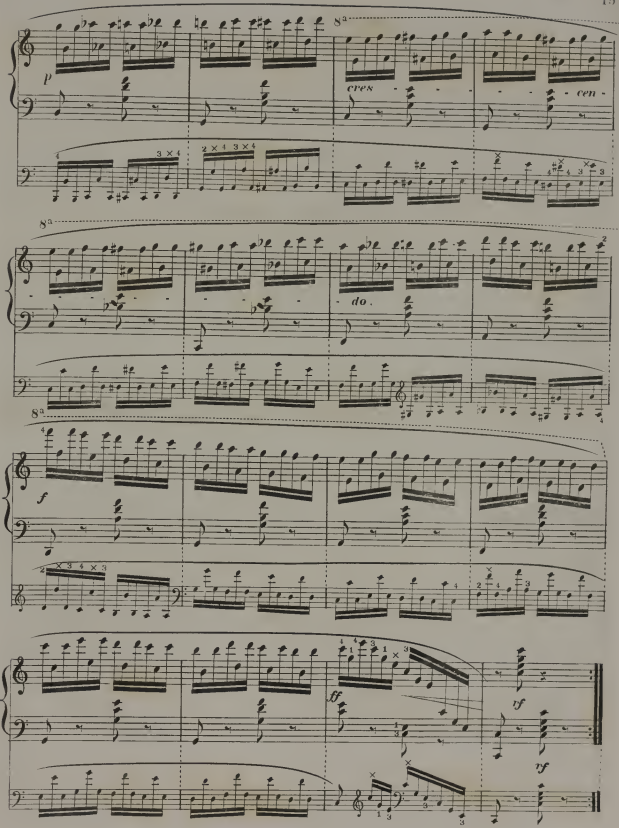


(A) *An exercise for equalizing and strengthening the third and fourth fingers, which must in all positions, but especially when striking black keys, be held rounded, and always follow one another in a perfectly even succession.*

As a useful preparation we would recommend the practice of the slow trill.

Lento.

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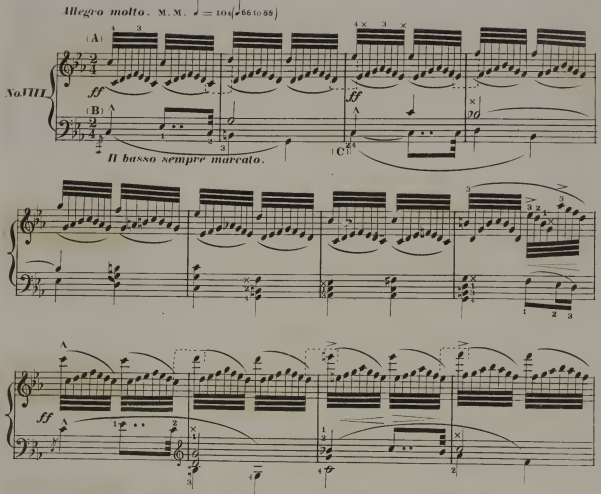
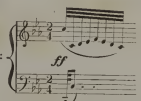


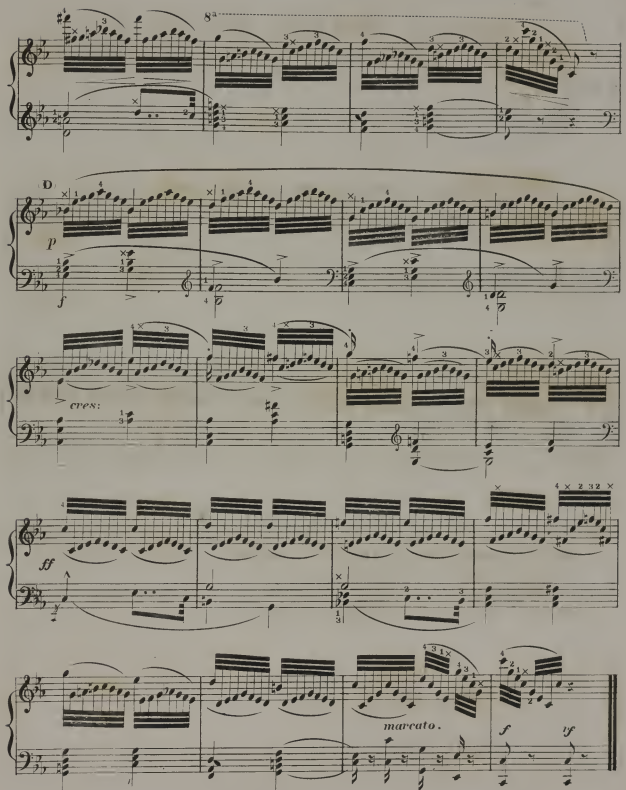
(A) *The mechanical end of this study is similar to the tendency of studies VI and VII, in Book I, to which we refer as all remarks expressed there, as to steady hand, loose wrist, smooth legato, will be found applicable here.*

(B) *The appogiatura must be struck precisely with the first note of the right hand and its value is therefore to be deducted from the following C.*

execution:



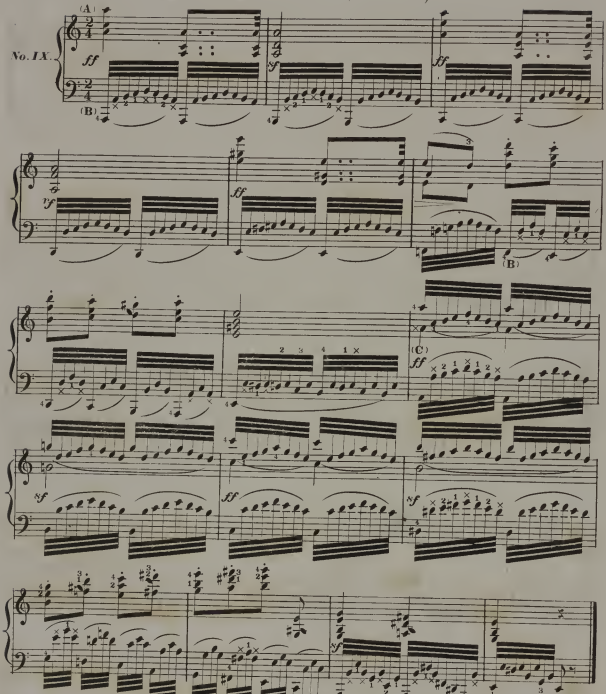
(C) *Strike C vigorously from the wrist with the second finger which substitute silently by the fourth.*



D *Hold the hand steady and sustain the quarter notes their full value.*

Allegro molto vivo ed energico. M. M. ♩ = 88. (♪ 104 to 132.)

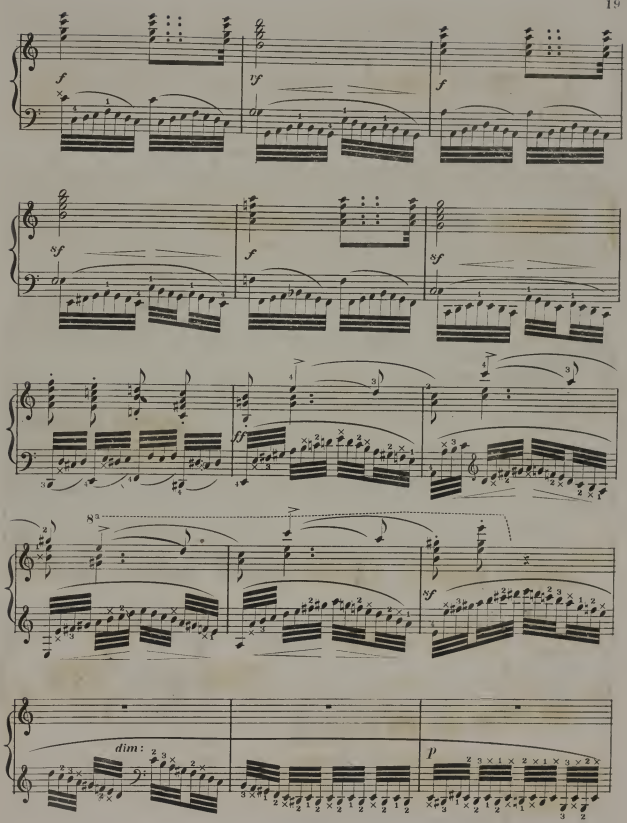
No. IX.



(A) *The aim of this study is nimbleness of the thumb and a smooth legato of the fingers of the left hand.*

(B) *In passing thumb and fingers an undisturbed flow and connection of tones must be preserved even in the widest extensions: by stretching the fingers* (× — 1) *and turning the wrist pliantly it can be effected.*

(C) *See remark* (D) *No. VIII treating similar passage*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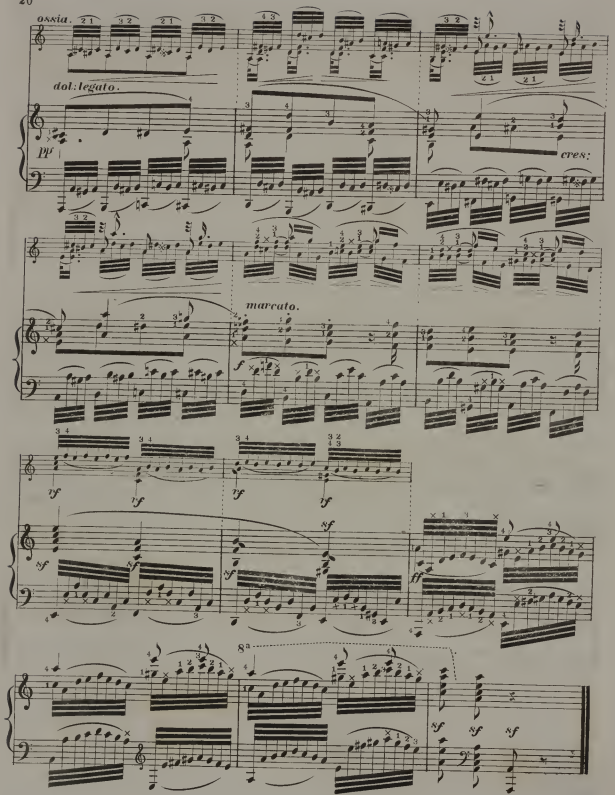
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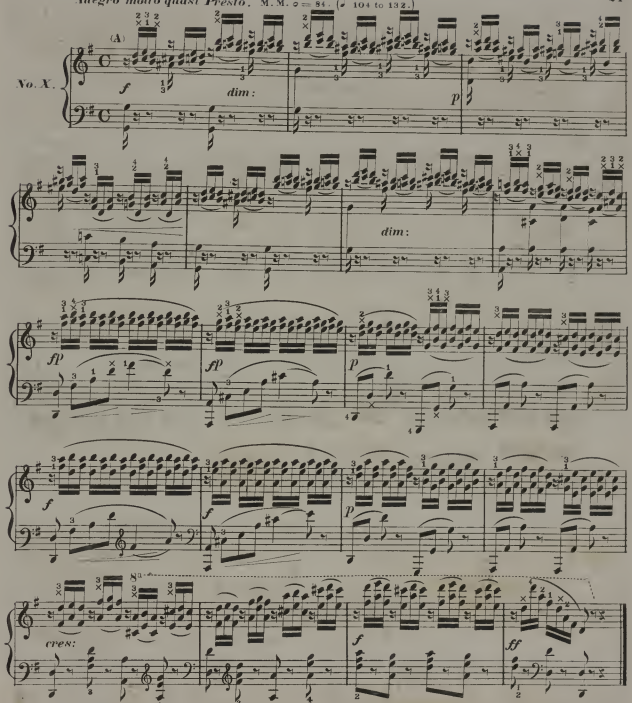
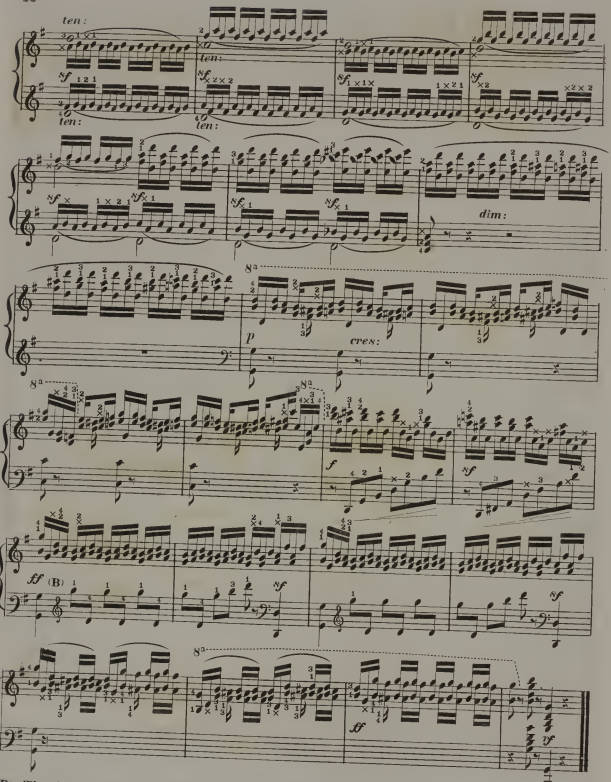
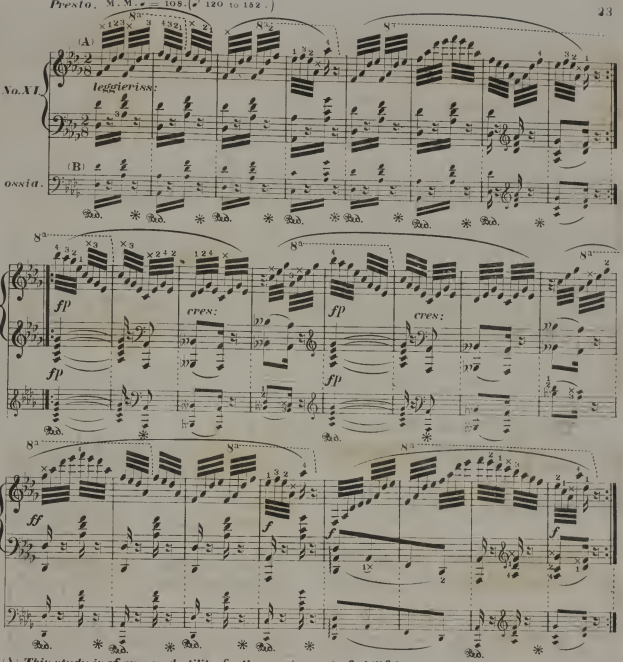


(A) *An important exercise for the study of playing thirds, sixths &c. Do not yield to the inclination to break the double notes, but raise both fingers to an equal height and strike the keys simultanously, observing a scrupulous legato throughout.*
The interweaving and alternating of hands must not interfere with an even succession of tones and the perfect smoothness of the movement.



(B) *The skips of the left hand over the right by means of a springing wrist.*

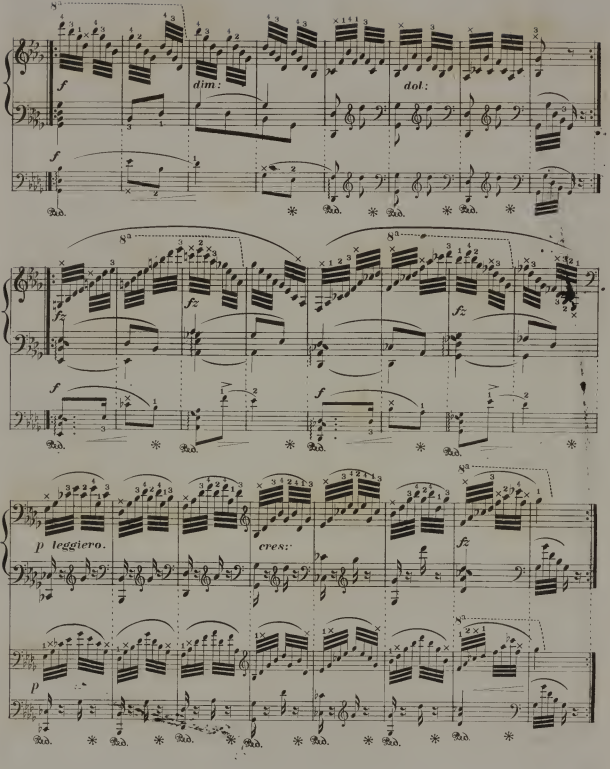


(A) *This study is of approved utility for the acquirement of skillfulness and rapidity of the running arpeggios.*

The passing of thumb and fingers must be smoothly executed, they must arrive at their key and strike them at the exact moment; the arm is to be held a little from the body, but a twisting of the elbows to be avoided, as with some practice the required distances may be easily stretched.

The study will be rendered attractive, when the proper attention is paid to the marks of expression, crescendo in ascending and diminuendo in descending passages.

(B) *Changes and additions contained in this ossia are not suggested by technical considerations, but in our opinion will lend this study more the character of a "piece".*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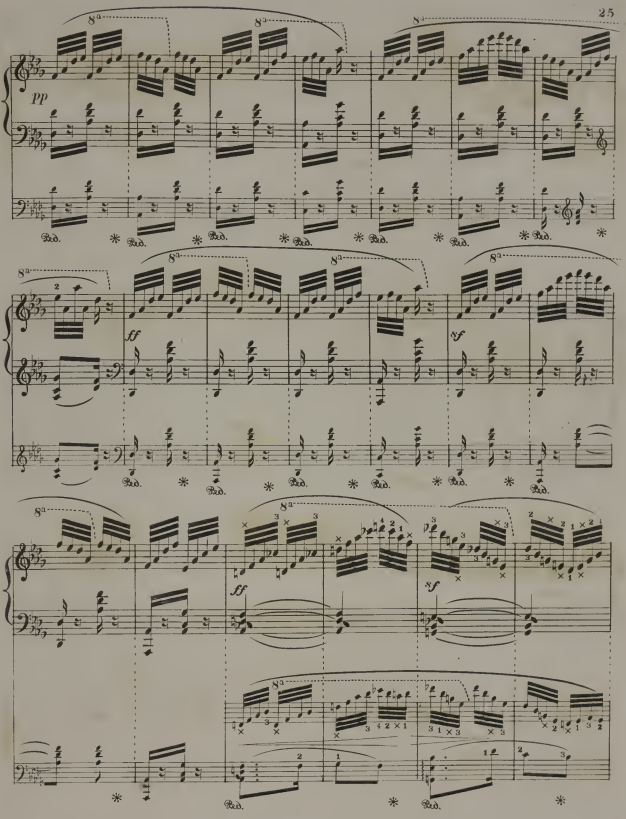
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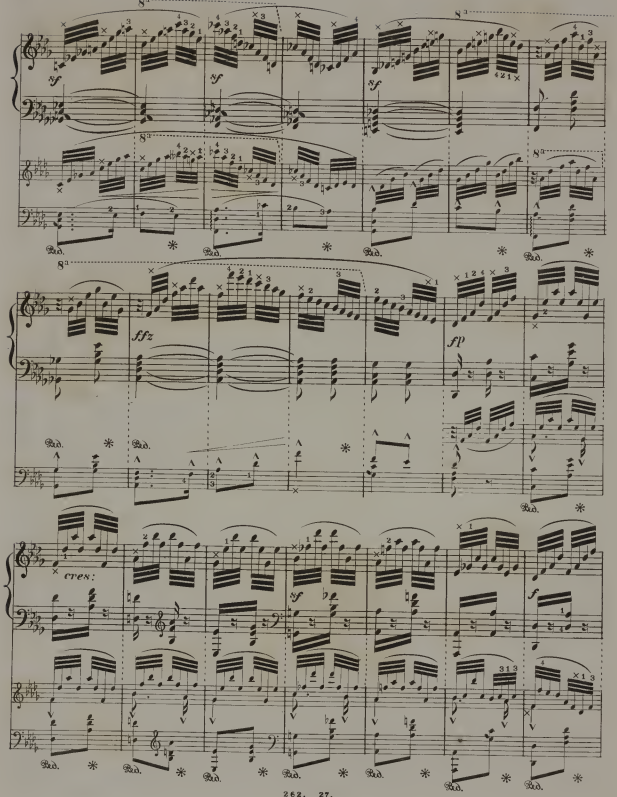
sf


8va
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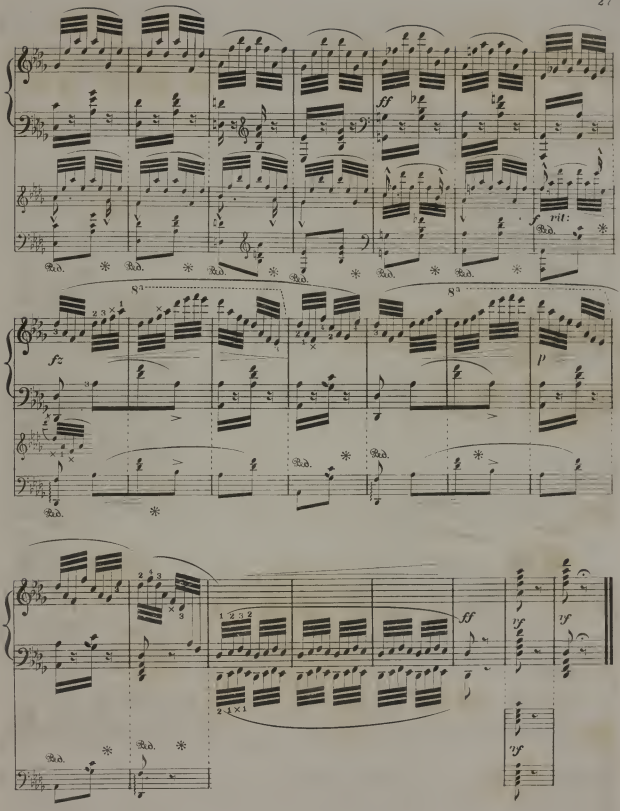
ff
f
rit:
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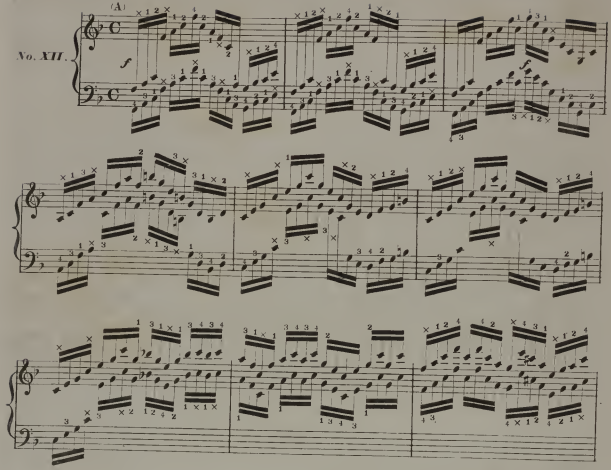
rf

Allegro molto. M. M. ♩ = 92. (♩ 120 to 152.)

(A)

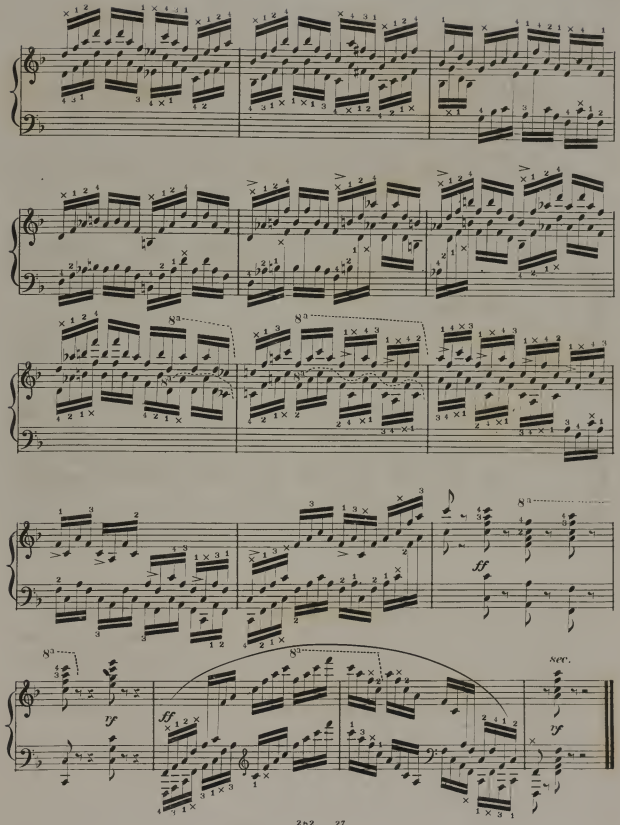
No. XII.



(A) *This the closing study aims at the same technical ends as the preceding one No. XI.*

Both hands must practice separately (the left hand its part considerably more times) and should only begin to play slowly together, when each hand has acquired equality and certainty.

The rapidity with which this study should finally be played, must be unconstrained and not be acquired at the expense of accuracy and cleanness.


8a
ff
rf
sec.

To ROBERT GOLDBECK.

Wiener Bonbons

(Valse de Johann Strauss Op. 307.)

Paraphrase de Concert,

—PAR—

JULIA RIVE-KING.

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