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ÉTUDES DE VÉLOCITÉ  
POUR LE  
Piano

PAR

CHAS. CZERNY.

With Explanatory Notes and Revised Fingering in two Books.

FRANZ  
BAUSEMER

by

CHARLES  
KUNKEL

BOOK I

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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 deserve 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 Schumann's famous article entitled 'An Opus Two,' which appeared in the 'Leipziger Allgemeine Zeitung,' of 1881. Many years have passed away; Schumann and Chopin are dead, and the great variations have become regular among artists. The fire of young Schumann's mind burst into flames as he heard for the first time this wonderful Op. Two. Thus 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 Haberliet, the second by Gullmair, 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 Pensées 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."—*Brainerd'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 (Haberliet-Gullmair), adapted for the piano by herself. Never was there such a fervor over anything in a concert. She was recalled again and again, and in response played her lovely thing Waltz On Blooming Meadows."—*Boston Advertiser.*

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"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 artist. Her rendition of her 'Genius 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."—*Leipziger Signale.*

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BOOK I

BOOK II



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# KUNKEL BROTHERS' EDITION OF CZERNY'S ETUDES DE LA VELOCITE,

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PUBLISHED IN TWO BOOKS AT \$1.80 EACH.

*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 "Velocity" studies, edited by Franz Baumeier and Charles Kunkel. The distinguishing features of this edition of a well-known work, already in the catalogue of most large publishers, are—new fingerings, original notes and explanations, and copious additions to the original text, in the form of "hints" designed to explain the system for mechanical development embraced by the original work. The use of associated 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 simple, the utility of these hints is also-sufficient, 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 him. The task of giving up such a work as the one now under consideration is by no means small. In the hands of a teacher, it is a tedious business that is the negating of a success, what we did not right for one pupil would not be best for another. In meeting this point Messrs. Baumeier and Kunkel have been very judicious, in both hands, they give two exercises, one for each hand, and one for the left hand. 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, commands itself to us.

In our glances through the music we have detected no error of typography, and we desire to give this fact prominence, in view of the disagreeable "blunders" editions of studies and exercises so often given to the American public. The constant hints concerning the value of slow practice, precision of the hands separately, etc., the reminders concerning wit and finger motion, and striving with both hands exactly together, the instructions for achieving certain positions of hand, and, prominently, the many directions tending toward elasticity of muscles—freedom from the nervous constrained condition of arm and hand, to act be extended 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 "finger" 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.

Boston, Aug. 15, 1878.

Very truly,

EUGENE THAYER.

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 Vitesse." I have examined it with interest, and thank your 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. Baumeier and Kunkel add to the usefulness of the work and thus modified, it forms an excellent introduction to Czerny's "Involvement."

Yours, very respectfully,

KARL KLAUKE.

Messrs. KUNKEL BROS.—GENTLEMEN: Your new edition of the celebrated "Etudes de la Vitesse" commends itself to the musical profession and public at large, not merely by the extraordinary merits of the manuscript—clearness, correctness and legibility, but also by the thoroughness and excellence of its fingering, while, as an edition of Czerny, it is unrivalled 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, therefore, to dole out, to take the trouble to use any other edition, and this needlessly forgoes the advantage of the valuable assistance which its editors have painstakingly adopted 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 the varied organization it is aimed at, 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, 1878.

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

Respectfully,

CARLYLE PETERSHILL.

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

The annotations, 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 by the Leipzig and Berlin Conservatories, and pronounced the only correct method by such authorities as Dr. Franz Liszt, Carl Baumeier, Dr. Hans von Bülow, Carl Klindworth, Carl Tausig and others, is a feature which adds so much to the worth of the edition.

Very respectfully, yours,

W. J. RISTEN.

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## ETUDES DE LA VELOCITE.

BOOK II.

C. CZERNY.

*Allegro molto*. M. M.  $\text{♩} = 96$ . ( $\text{♩}$  96 to 120.)

Andante moderato. No. 1. 96 to 120.

No. 1.

ossia.

8<sup>a</sup>

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





*Allegro molto. M. M. ♩. = 63 (♩. 80 to 104)*

No. III.

*p*

*ossia.*

*cres:*

*dim:*

*p*

*cres:*

*dim:*

*p*

*cres:*

*dim:*

*f*

*dim:*

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

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** Features a complex rhythmic pattern in the right hand with many beamed sixteenth and thirty-second notes. The left hand has a simpler accompaniment. Dynamic marking: *fp*.
- System 2:** Continues the complex rhythmic patterns. Dynamic marking: *fp*. A *cres:* marking appears towards the end of the system.
- System 3:** Includes a section labeled *ossia.* in the left hand, which provides an alternative melodic line. The right hand continues with complex patterns.
- System 4:** Features a *cres:* marking. The right hand has a series of descending and ascending runs.
- System 5:** The final system on the page, showing a continuation of the complex rhythmic and melodic material.

Throughout the piece, there are numerous fingerings (numbers 1-5) and articulation marks (accents, slurs) indicating the performer's technique.



7

(B)

ONNIA.

dim:

f

(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.

*leggierissimo.*

No. II.

*f*

*marcato.*

onnia.

*cres.*

*dim.*

(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.



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The first system begins with a treble clef and a key signature of one flat. The music features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* (forte) and *p* (piano). An *ossia.* (alternative) section is provided for the right hand in the second system. The third system includes a *dol.* (dolando) marking. The fourth system features a key signature change to two flats. The fifth system includes a key signature change to one flat and a *pp* (pianissimo) marking. The piece concludes with a double bar line and a final chord.

(E) Give the dotted notes their full value.

*Presto.* M. M.  $\text{♩} = 92. (\text{♩} 98 \text{ to } 120.)$

11

No. 1.

*pp*

*cantando.*

*legato.*

(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 tighter, that the tones, which compose the melody, stand out more prominently, as if played on another instrument.

*Presto*, M. M.  $\text{♩} = 100$  ( $\text{♩}$  100 to 132.)

(A)   
 No. 17.   
 Musical score for piano and bass. The score consists of two systems. The first system has a piano staff with a treble clef and a bass staff with a bass clef. The piano staff contains a complex melodic line with many triplets and sixteenth notes. The bass staff contains a simpler accompaniment with eighth and quarter notes. The second system continues the piece, with the piano staff featuring more intricate melodic patterns and the bass staff providing harmonic support. Dynamic markings include *p* (piano), *f* (forte), and *dim* (diminuendo). The piece is in 2/4 time and includes a key signature change to one flat.

- (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)

*cres:*

*p*

*cres:*

(C)

*cres:*

*ff*

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.

(A)   
 No. VII   
*p*   
*cris.*   
*sonia.*

*dim.*   
*cris.*

*f*   
*ff*

(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.*

8<sup>a</sup>

*p*

*cres* - *cen* -

3 x 4 2 x 1 3 x 4

8<sup>a</sup>

*do*.

8<sup>a</sup>

*f*

2 x 3 4 x 3

*ff*

*tf*

3 3 3

*Allegro molto.* M. M. ♩ = 104 (♩ 66 to 88)

No. VIII

*ff*

*Il basso sempre marcato.*

- (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 appoggiatura 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.

The musical score consists of five systems of staves. The first system features a treble staff with a complex melodic line involving triplets and sextuplets, and a bass staff with a steady accompaniment. The second system is marked with a key signature change to D major (indicated by a 'D' above the staff) and includes dynamic markings 'p' (piano) and 'f' (forte). The third system is marked 'cres.' (crescendo) and continues the intricate rhythmic patterns. The fourth system is marked 'ff' (fortissimo) and shows a more intense texture. The fifth system is marked 'marcato.' (marcato) and concludes with a final flourish. Throughout the piece, various fingerings and articulations are indicated by numbers and 'x' marks above the notes.

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.

*ff*

(A)

(B)

(C)

The musical score consists of five systems. Each system has a piano part on the right and a left hand part on the left. The piano part is written in treble clef, and the left hand part is written in bass clef. The tempo is marked 'Allegro molto vivo ed energico' with a metronome marking of 88 M.M. (♩), with a range of 104 to 132. The dynamics are marked 'ff' (fortissimo) and 'sf' (sforzando). The score includes various musical notations such as treble and bass clefs, time signatures, and fingerings. Specific sections are marked with letters (A), (B), and (C). The left hand part features complex rhythmic patterns and fingerings, including 'x' marks indicating specific fingerings or techniques.

- (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 (x-1) and turning the wrist pliantly it can be effected.

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



This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). There are also various articulation marks like accents and slurs. The key signature has one sharp (F#). The notation includes many accidentals and fingerings. The bottom system includes a *dim.* marking followed by a *p* marking. The notation is dense and fills most of the page.



*Allegro molto quasi Presto. M. M.  $\text{♩} = 84. (\text{♩} 104 \text{ to } 132.)$*

21

Vo. X.

*f* *dim:* *p*

*dim:*

*ff* *p*

*f* *p*

*cres:* *ff*

- (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 simultaneously, 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.

The musical score consists of six systems of staves. The first system has a treble and bass staff with a grand staff. The second system continues the grand staff. The third system introduces a new staff, likely for a second instrument or voice, with a grand staff below it. The fourth system continues the grand staff. The fifth system continues the grand staff. The sixth system continues the grand staff. The notation includes various dynamic markings such as *ten:*, *sf*, *f*, *p*, *dim:*, and *sf*. It also includes articulation markings like *ten:* and *sf*. The piece concludes with a double bar line and a final chord.

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



Musical score for piano and bass, page 24. The score is divided into three systems. The first system features a piano part with complex sixteenth-note patterns and a bass part with sustained notes and some movement. The second system continues the piano's intricate patterns while the bass part becomes more active. The third system shows the piano part with a *p leggiero* marking and the bass part with a *cres:* marking. The score includes various musical notations such as dynamics (*f*, *dim:*, *dol:*, *p*, *cresc.*), articulation (accents, slurs), and fingerings. There are also some markings like "No." and asterisks at the bottom of each system.



Musical score for three systems of piano and voice. The first system is marked *pp* and features a vocal line with notes  $S^0$ ,  $S^1$ , and  $N^1$ . The second system is marked *ff* and features a vocal line with notes  $S^1$ ,  $S^2$ , and  $N^2$ . The third system is marked *ff* and features a vocal line with notes  $S^2$  and  $N^2$ . The piano accompaniment consists of chords and arpeggiated figures in both hands. The score includes various musical notations such as dynamics, articulation marks, and fingerings.

This page contains three systems of musical notation for a piano piece. Each system consists of three staves: a grand staff (treble and bass clef) and a single bass clef staff. The notation is highly complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous dynamic markings, including *ffz* (fortissimo, forzando) and *cres:* (crescendo). Performance instructions such as *S. 1*, *S. 2*, and *S. 3* are placed above the staves, indicating different sections or techniques. The page is numbered 262 and 27 at the bottom.

The musical score is arranged in three systems, each consisting of a grand staff (treble and bass clefs) and a separate bass line.

- System 1:** The top staff features a complex, rapid rhythmic pattern with many beamed sixteenth and thirty-second notes. The middle staff has a similar but slightly less dense pattern. The bottom staff is a simple bass line with occasional chords. Dynamic markings include *ff* and *rit.* (ritardando).
- System 2:** The top staff continues the complex rhythmic pattern, with some measures marked with 'x' and '1'. The middle staff has a more melodic line with some rests. The bottom staff is a simple bass line. Dynamic markings include *ff* and *rit.*
- System 3:** The top staff features a complex rhythmic pattern with some measures marked with 'x' and '1'. The middle staff has a more melodic line with some rests. The bottom staff is a simple bass line. Dynamic markings include *ff* and *rit.*

Throughout the piece, there are various musical notations including slurs, ties, and dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). The notation is dense and complex, typical of a technical exercise or a piece by a composer like Liszt.

*Allegro molto.* M. M.  $\text{♩} = 92. (\text{♩} 120 \text{ to } 152.)$

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.

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-4 and 'x' marks. The piece is written in a key with one flat (B-flat) and a 2/4 time signature.

- System 1:** Features rapid sixteenth-note passages in both hands. Fingerings include sequences like 'x 1 2', '1 x 4 1', and 'x 1 2 1'.
- System 2:** Continues the rapid sixteenth-note patterns. Fingerings include 'x 1 2 1', 'x 1 3 1', and 'x 1 2 1'.
- System 3:** Introduces triplet markings (3) and more complex fingerings such as 'x 1 3', '1 x 4 3', and '1 4 3'.
- System 4:** Features a section marked 'ff' (fortissimo) with a 'sec.' (secco) marking at the end. It includes a large slur over a complex passage in the right hand.
- System 5:** Concludes the page with a final flourish, marked 'ff' and 'sec.', featuring a large slur and complex fingerings like 'x 1 2 x' and '1 x 3 1'.





TO ROBERT GOLDBECK.

# Wiener Bonbons

(Valse de Johann Strauss Op. 307.)

Paraphrase de Concert,

—PAR—

JULIA RIVE-KING.

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