MAY 1 1 1911

KUNKEL BROTHERS EDITION.

ÉTUDES DE LA 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

15 — 15

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KUNKEL BROTHERS

PREFACE.

The unusual favor with which the critical editions of **CLEMENTI'S** *"Gradus ad Parnassum" by* **CARL TAUSIG** *and* **CRAMER'S** *Studies by* **HANS von BÜLOW** *were received, testifies to the real demand for such works.*

Leaving out of consideration their meritorious features as regards methodical treatment, pedagogical arrangement, &c: their reception is a convincing proof of the need felt in the community for such publications.

The incentive to an edition of selected studies from **CZERNY'S** *"Etudes de la Vélocité" was given by their many valuable qualities, great fund of technical culture and the consideration, that only few exercises of the last two books are ever studied, as they either overstep the period in which they should be played or do not reach the end for which they were intended. A transposition of the successive order was demanded by the conviction, that a rapid progress from the study of any work can only be attained by progressive gradation and that success is often altogether marred by the absence of systematic order.*

The tendency of modern Piano playing, to employ the thumb and the fourth finger as freely as the others and to discard a timid avoidance of their use on the black keys has led us to change the original fingering in some places and substitute another in which we have aimed at symmetrical similarity and an equal development of all the fingers, which should render unnecessary all devices to avoid the use of the weaker fingers.

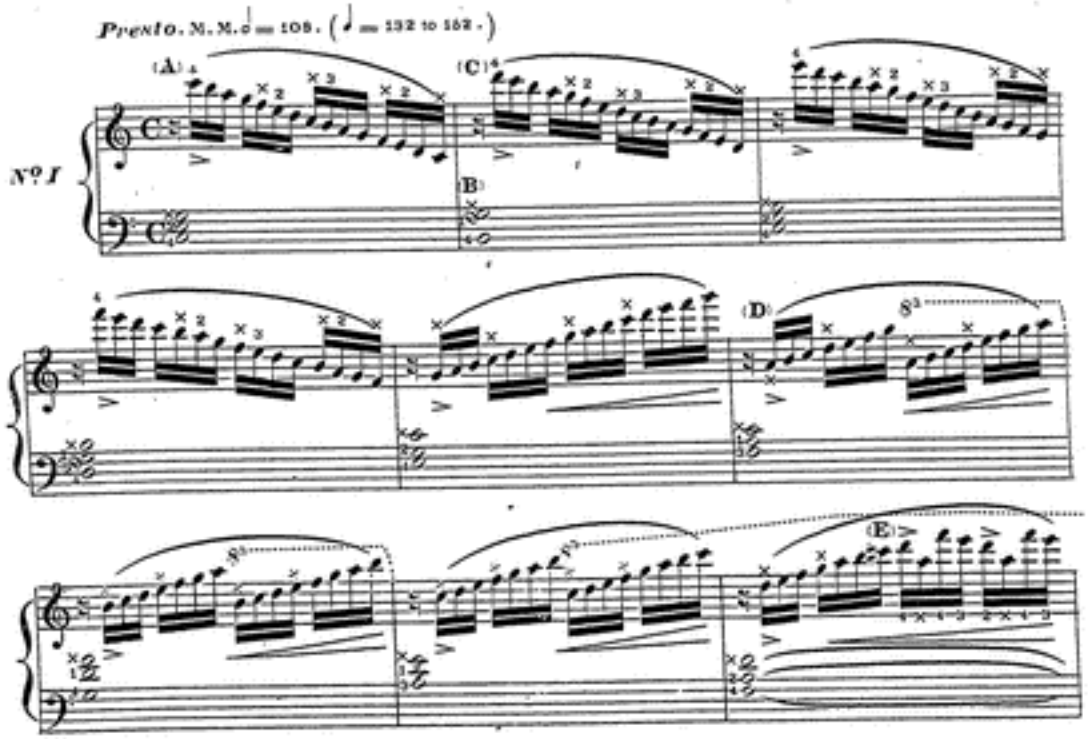
** In several places where a passage or phrase seemed well adapted as an exercise for the left hand an "ossia" for the study of this too much neglected hand has been introduced. The intelligence of the teacher has to determine the pupil for whom it is suited and the period at which it should be given.*

For the remarks which accompany the various exercises we certainly do not claim the merit of originality or novelty, but give them simply as the result of considerable practical experience, designed to facilitate the labor of teacher and pupil.

FRANZ BAUSEMER.

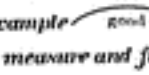
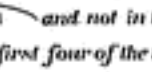
CHARLES KUNKEL.

ETUDES de la VELOCITE.



(A.) *Even succession or flow of tones combined with equal touch is the main problem for the right hand. Hold the wrist loose, the hand slightly turned inward in order to facilitate passing of thumb and fingers, and avoid all jerking and twisting.*

(B.) *The chords of the left hand to be struck from the wrist immediately after the last note of the right, as though they were ending the scale passage. It is advisable to deduct about $\frac{2}{15}$ of their value to gain the necessary time for lifting and striking.*

(C.) *Raise the hand after having played the last note of one scale passage and attack the first note of next measure in one motion by means of a yielding wrist: example*  *and not in two:*  . *It is quite difficult to play the last four sixteenths of one measure and first four of the next measure one to eight inclusive) in time on account of rest and skip. In order to accomplish this it may be necessary at first to count $\frac{8}{8}$ or even $\frac{16}{16}$.*

(D.) *To play correctly in time the hand must be quickly withdrawn in the manner indicated at "C".*

(E.) *It is a common and great error to stress the third sixteenth of each group, example: bad* *instead of laying the accent on the first note, example: good*

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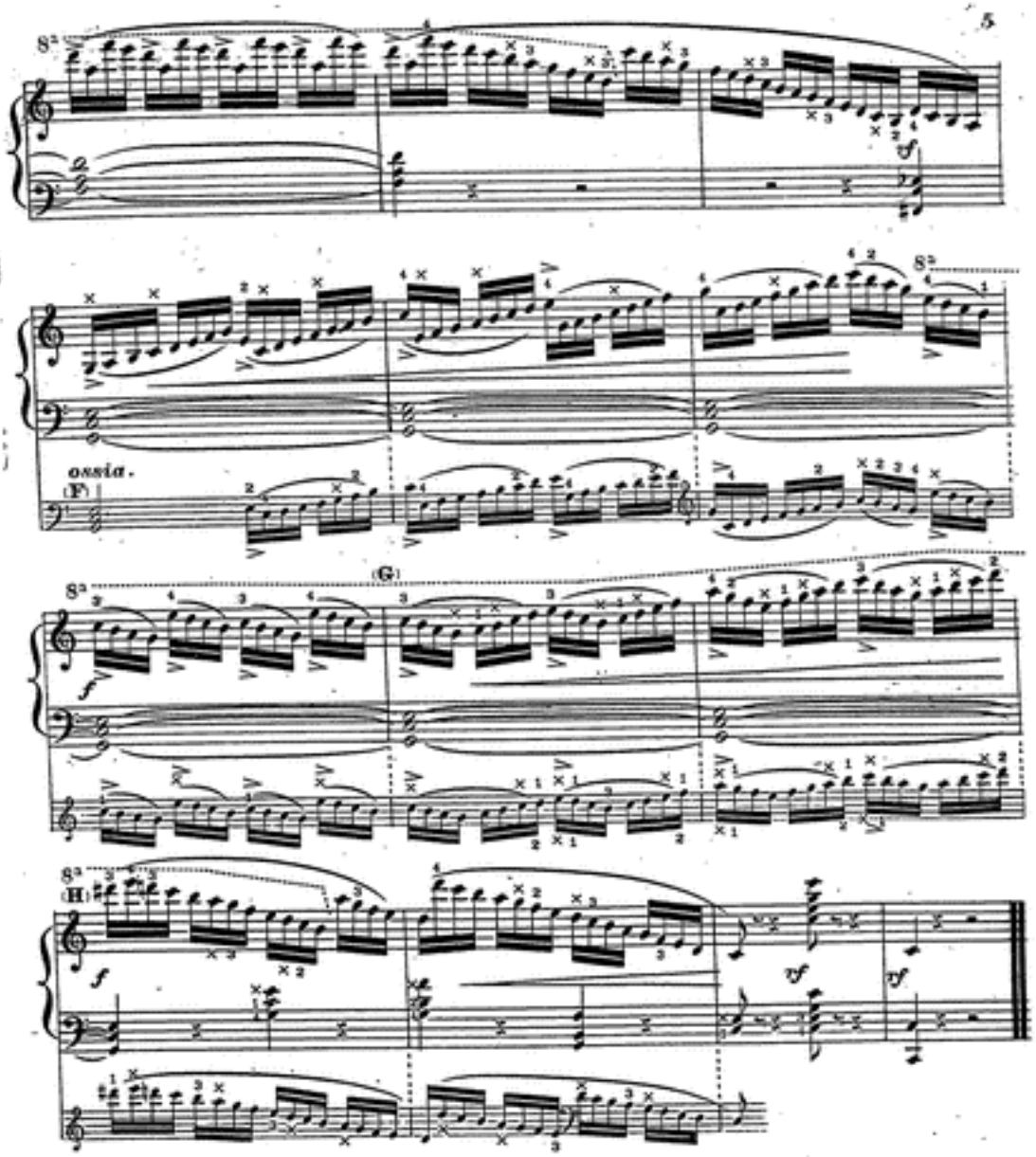


(F.) *See remarks in preface.**

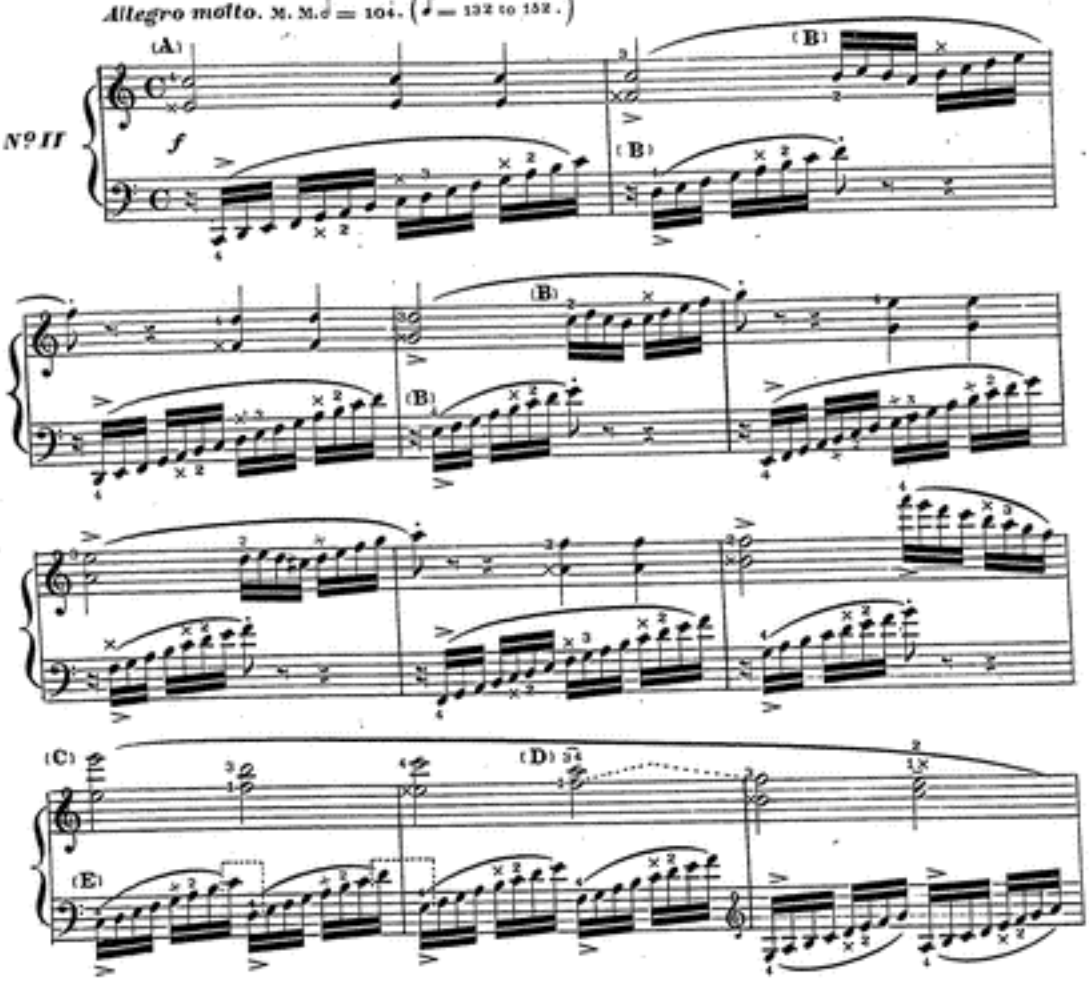
(G.) *A free and uninterupted execution of these two measures will necessitate careful practice.*

(H.) *Special attention must be given to striking of these notes* *with rounded fingers and correct position of hand.*

N.B. Most of the studies as Metronomized by the Composer require a degree of velocity which but few pupils are able to reach and we have therefore indicated in( )another motion of time which will not exceed the capacity of the average pupil.

Allegro molto. M. M. ♩ = 104. (♩ = 132 to 152.)

Nº II

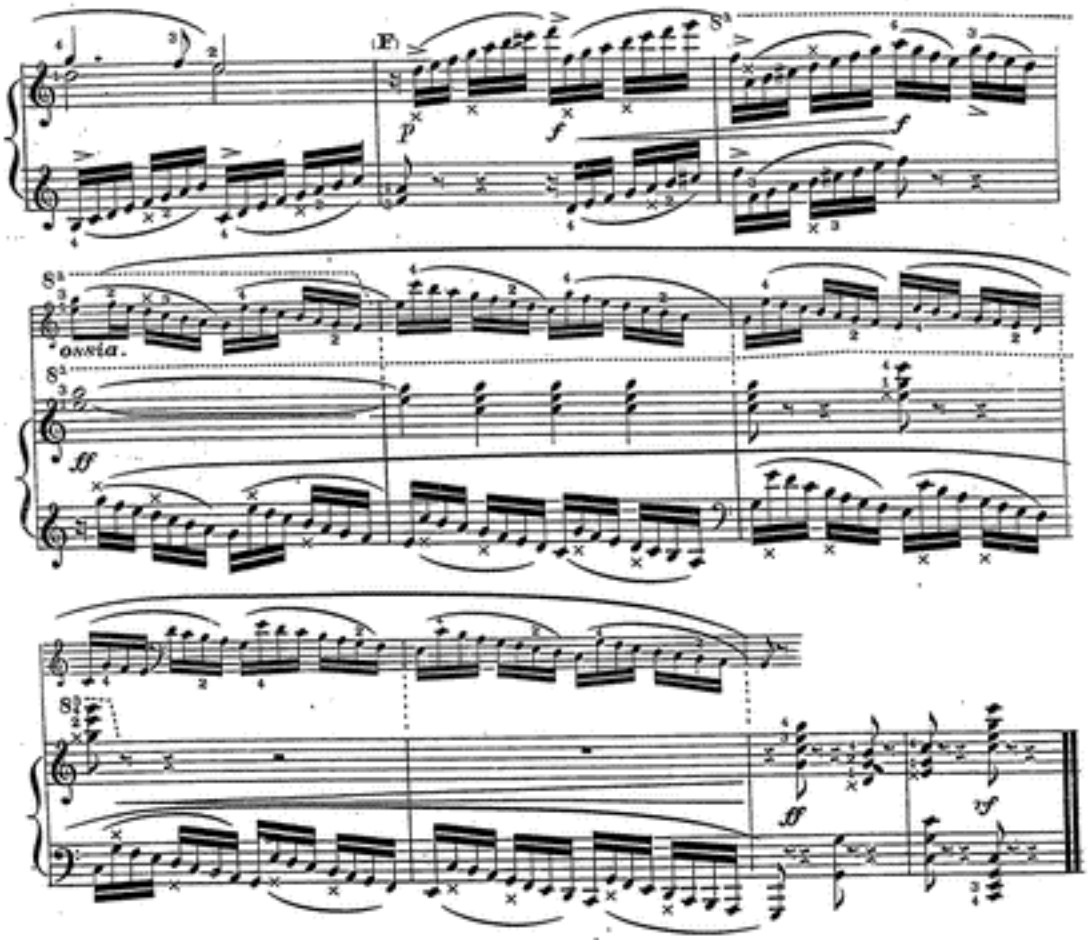


(A.) *For the practice of this study observe rules given to* (A) *and* (B) *of preceding exercise.*

(B.) *Alternations of the left and right hand must be free of stiffness, either hand being raised at the end of its respective group with an elastic motion.*

(C.) *Play double notes unbroken, precisely together and carefully* legato. *This mode of playing although of the highest importance is most generally neglected.*

(D.) *Wherever two fingers are indicated on the same note the second has to slide into the place of the first immediately after the key has been struck without permitting it to rise. This substituting of fingers is often required to effect an uninterrupted legato. The F, appearing also in the next chord demands a dextrous change of the fingers 1 to 3, while finger 4 must remain on A, until the chord is struck.*



(E.) *A correct study of these scale passages makes necessary a smooth connection of the last sixteenth (8th) of the second with the first sixteenth (9th) of the third quarter; similarly of last and first sixteenth of fourth and first quarter. The extension of hand must commence after striking the 7th sixteenth of each group to avoid jerking.*

(E.) *These measures should be studied by both hands separately at first, and when played together the tones of right and left hand precisely coincide.*

N. B. *After this and the preceding study can be played in slow time without errors they should be tried gradually faster until a high degree of celerity is reached; also the dynamic marks (p < f &c.) should then be carefully observed.*

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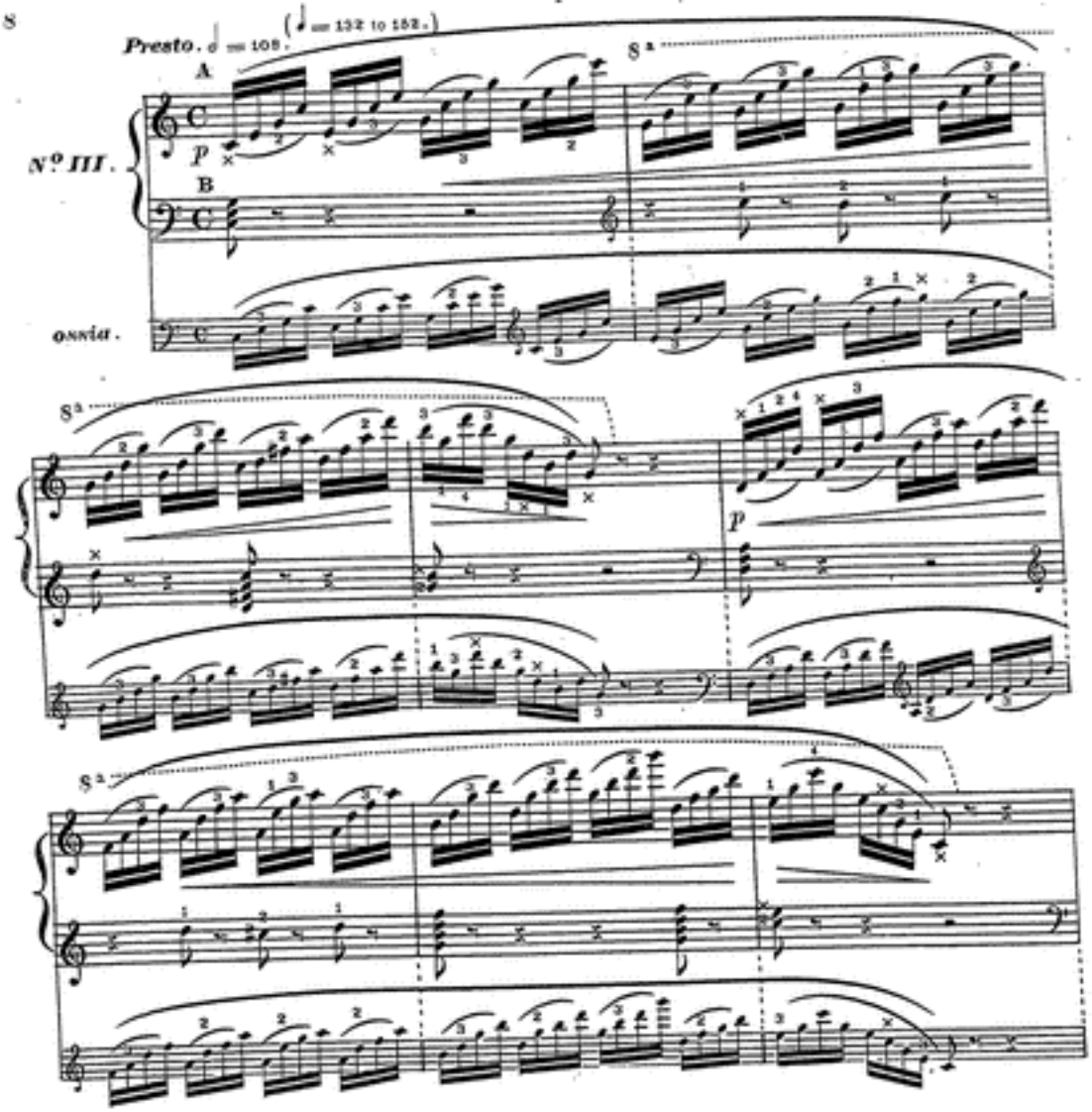
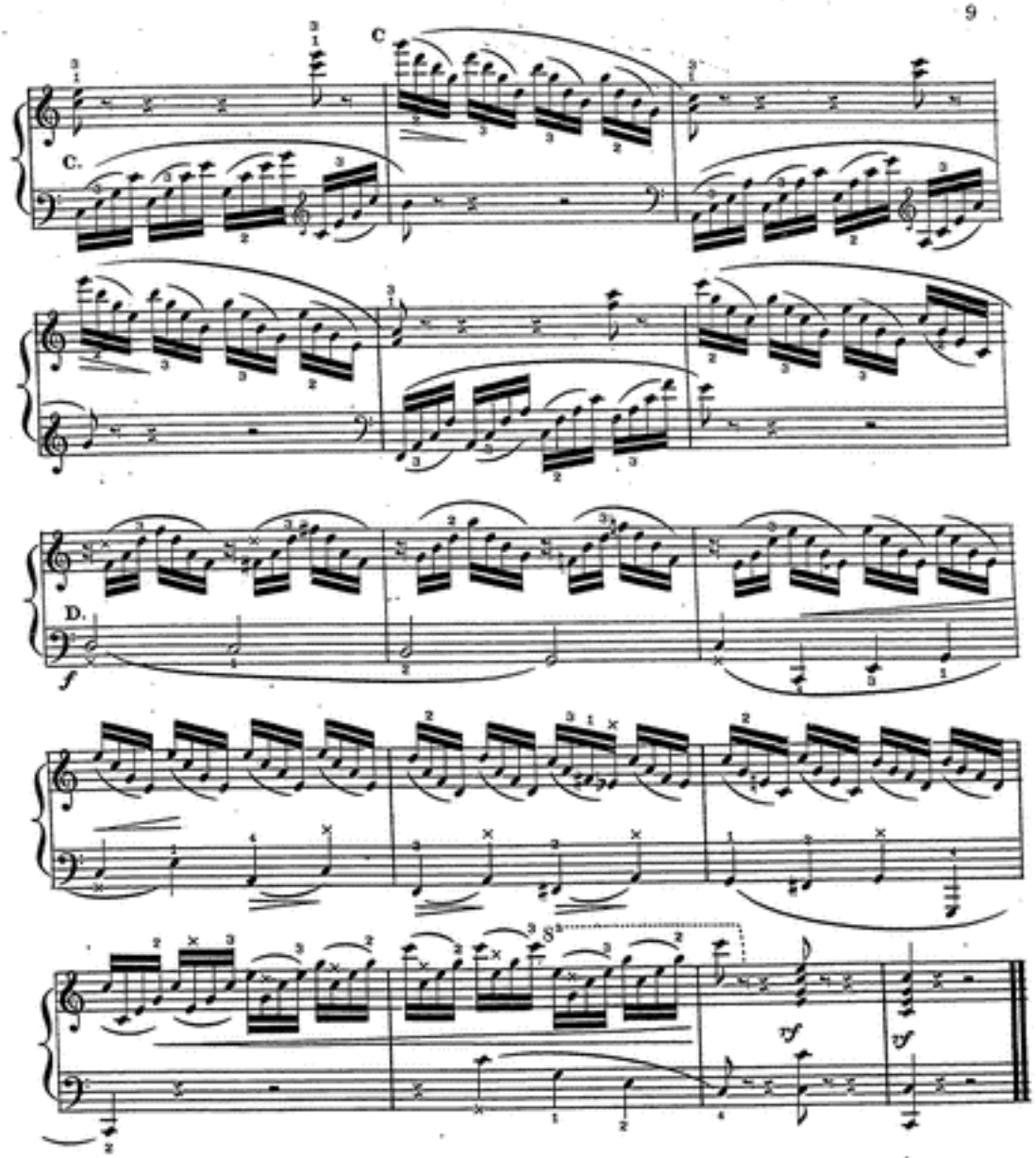


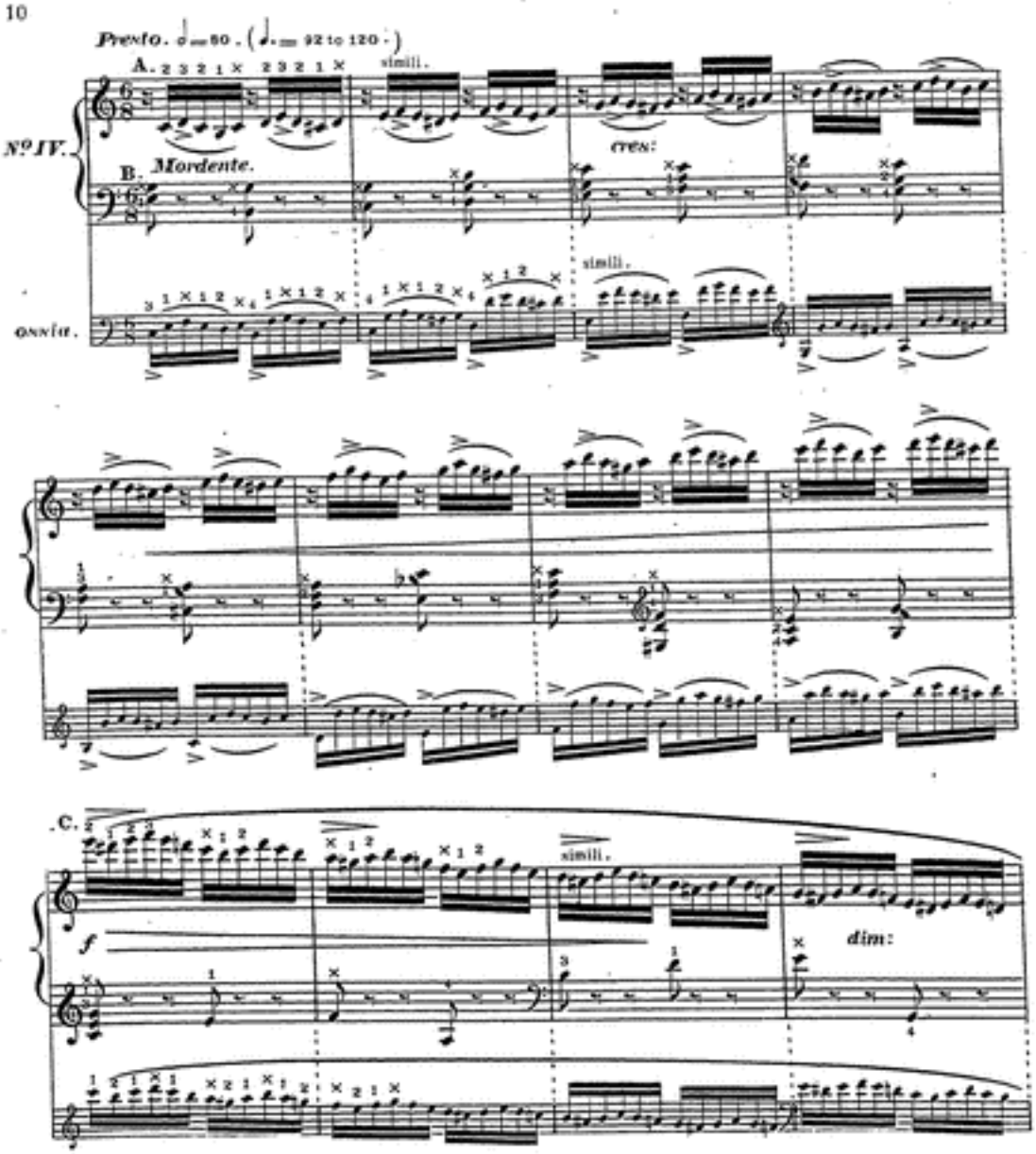
A. *The aim to clearness and equality is in this exercise at first of greater importance than to rapidity and the pupil should be held to practice slowly, with high raising fingers, holding them more extended as a wider span is required.*

B. *A careful slurring of the different groups of chords must be effected by gently moving the hand along; and making no change of position audible. Even small hands can attain the required extension without twisting of arm and elbow.*



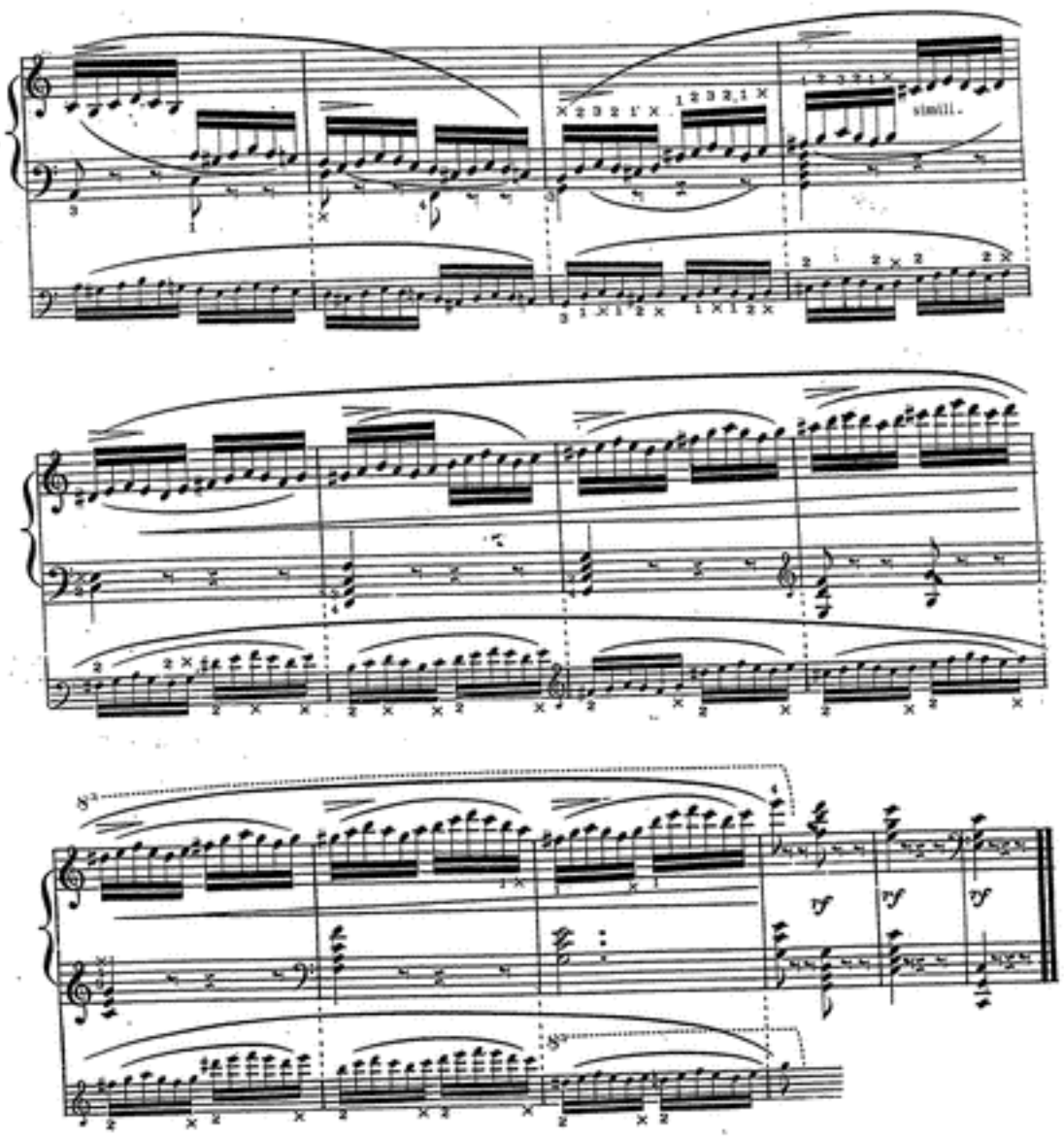
C. *See* B *of preceding exercise.*

D. *The Basse may here be a little emphasized, while the right hand has to strike in a light and unconstrained manner.*

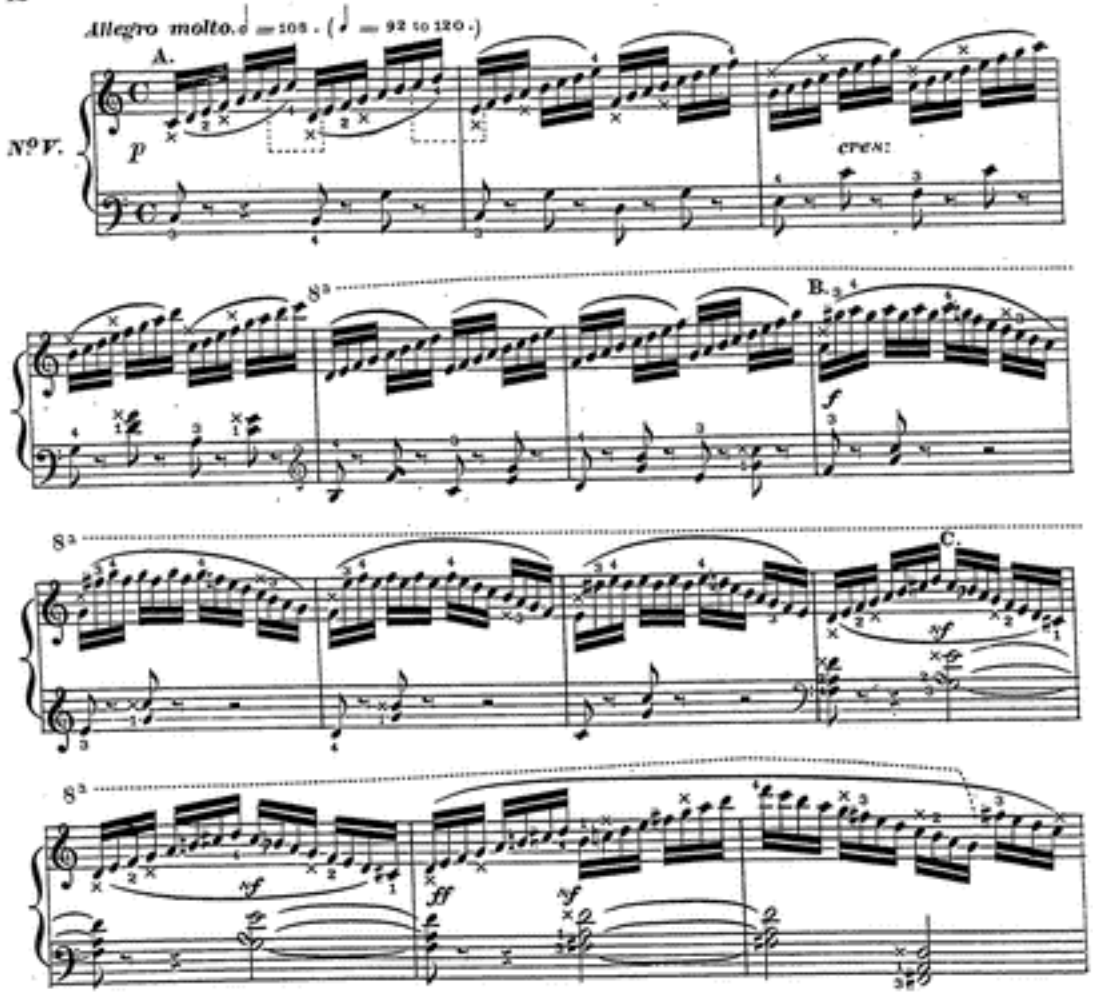


A. *Accent on the second note* *and not on the first* *Hold hand still and strike from the knuckle joints only.*

B. *The left hand has to play through the entire study with an elastic touch from the wrist.*



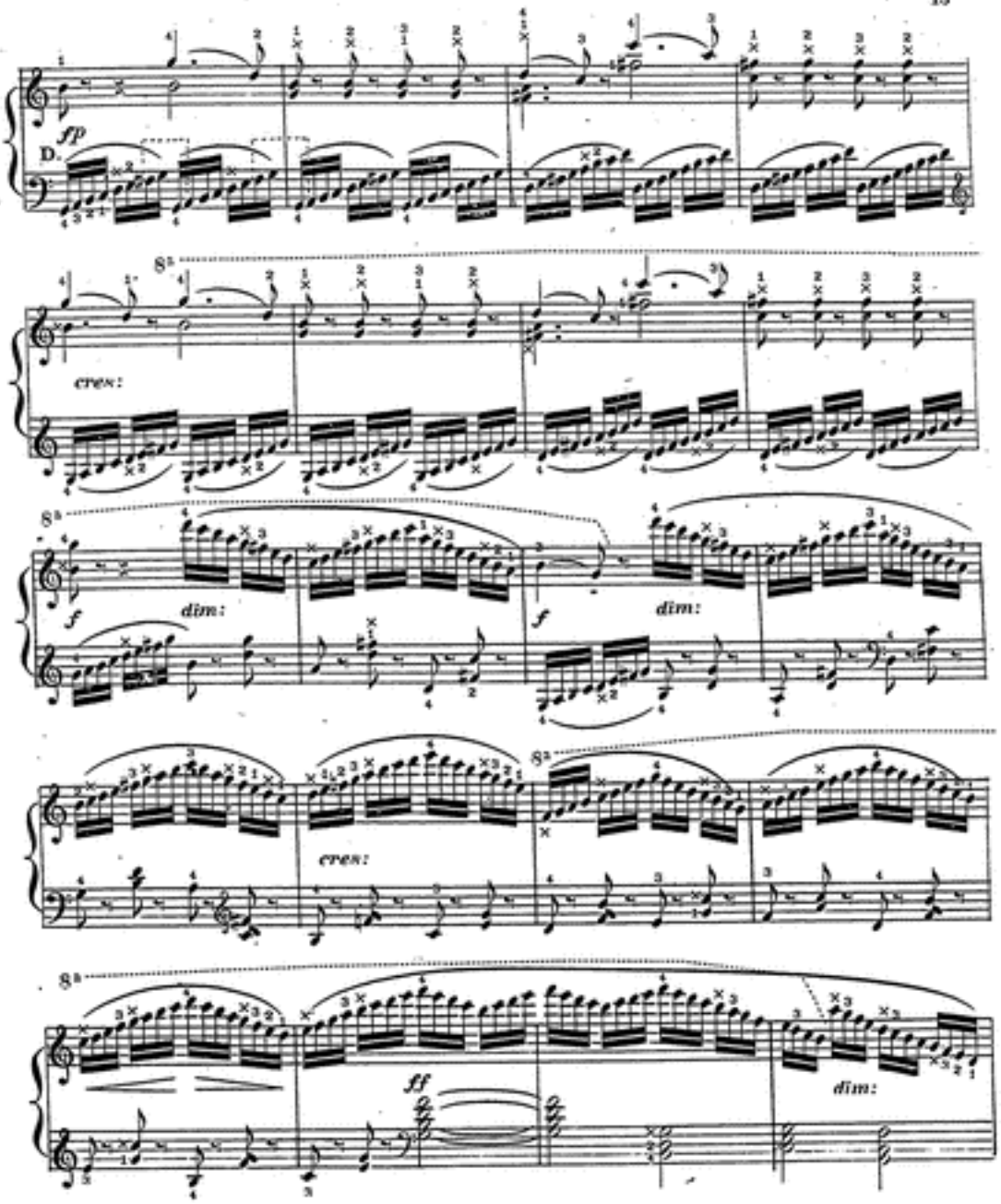
C. *From here to the end great evenness of tone and touch is required and the pupil to be again impressed with the necessity of studying slowly and raising the fingers equally high.*



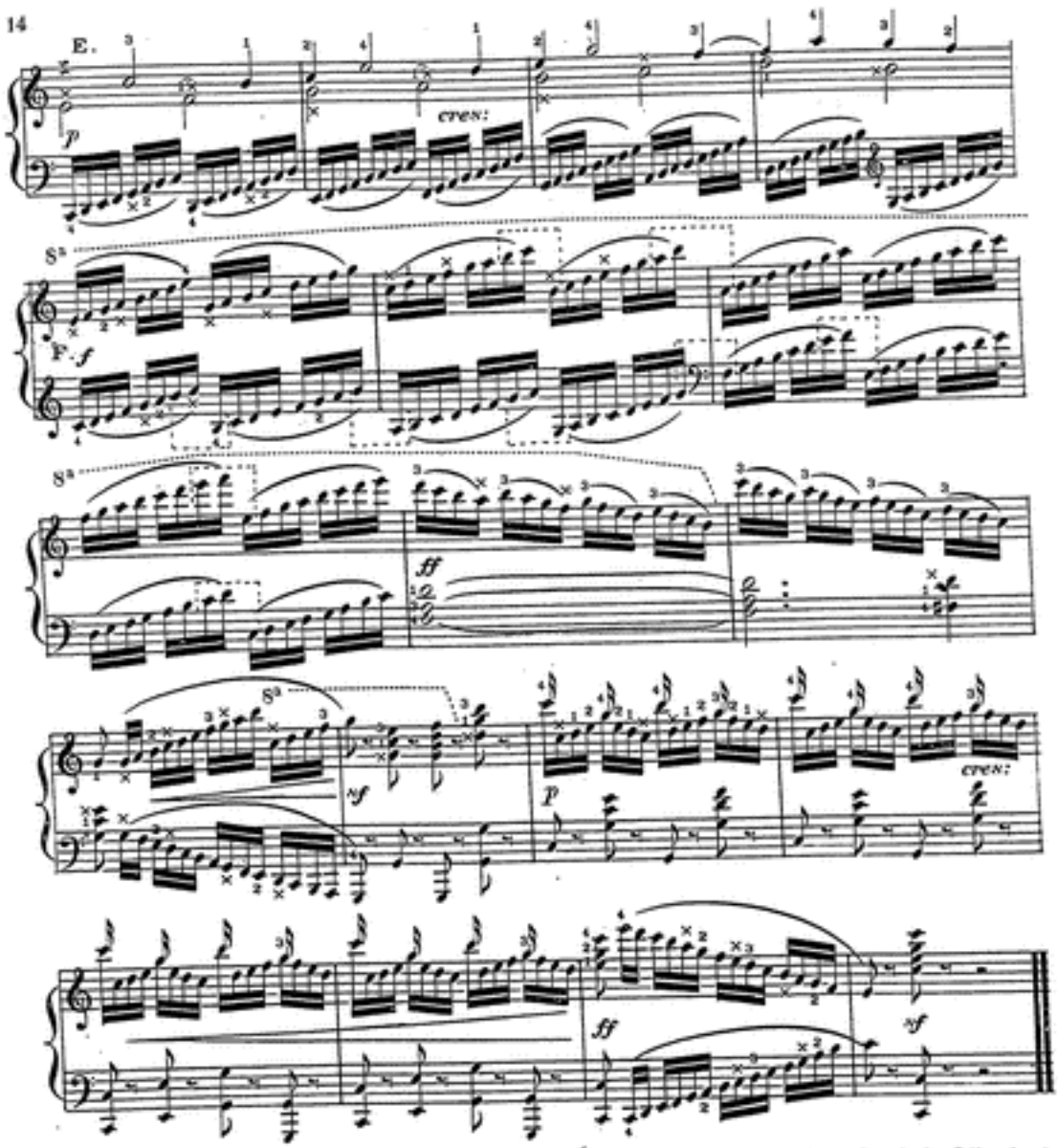
A. *The scales to be executed very fluently, the connection of last note of one figure with first note of the next by skillfully extending the hand, that no interruption is perceptible and the groups do not appear isolated. To accomplish this the extending of the hand should commence when the seventh note of each group is struck.*

B. *Hold the fourth and fifth finger well rounded and let not the hand turn from side to side.*

C. *Compare note G to study I. Page 5 which is treating a parallel case*



D. *See rule as given to* A.

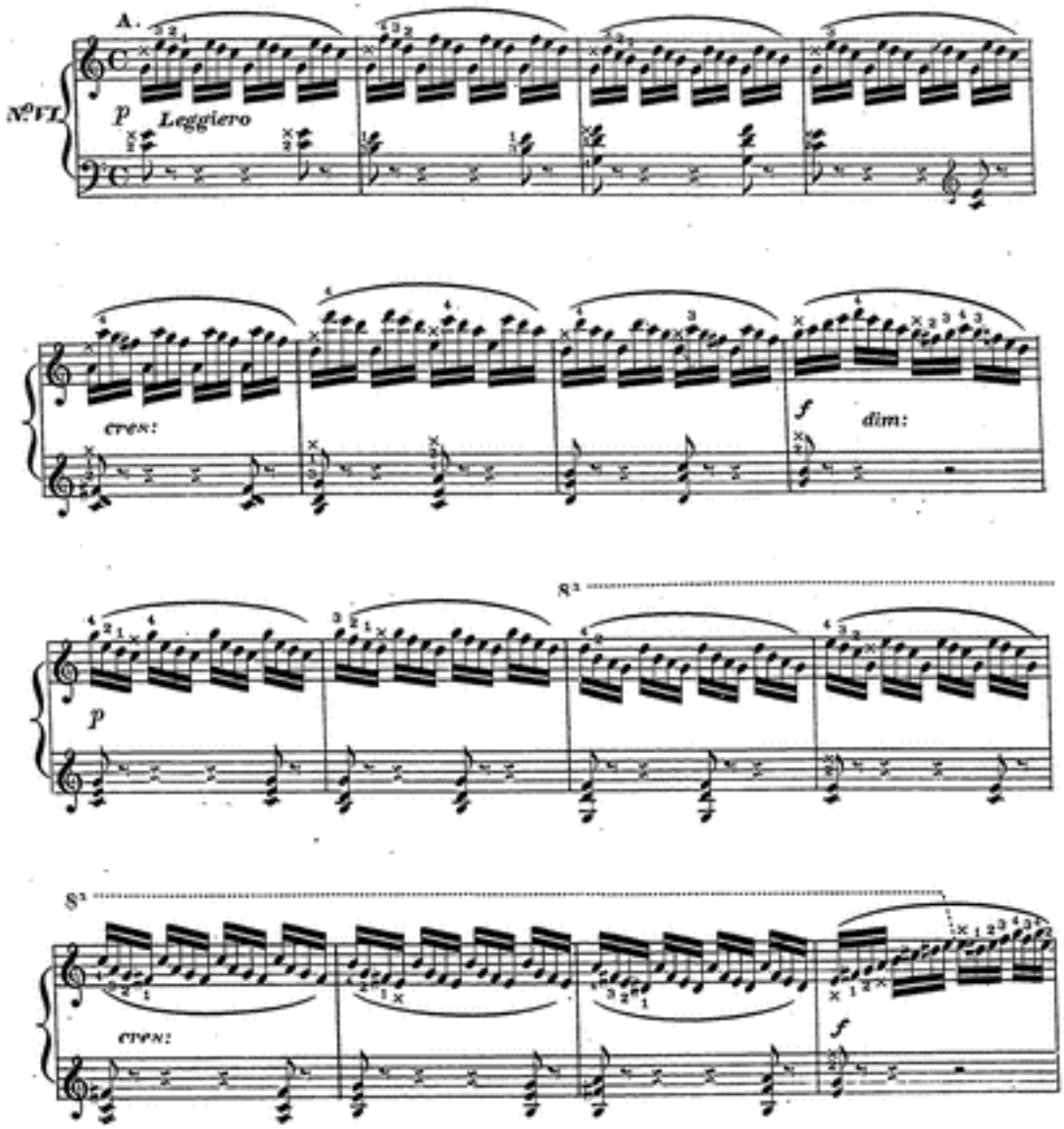


E. Pay strict attention to correct carriage of parts (that is, give each note scrupulously its full value) to serve as a preparatory exercise to polyphonous playing.

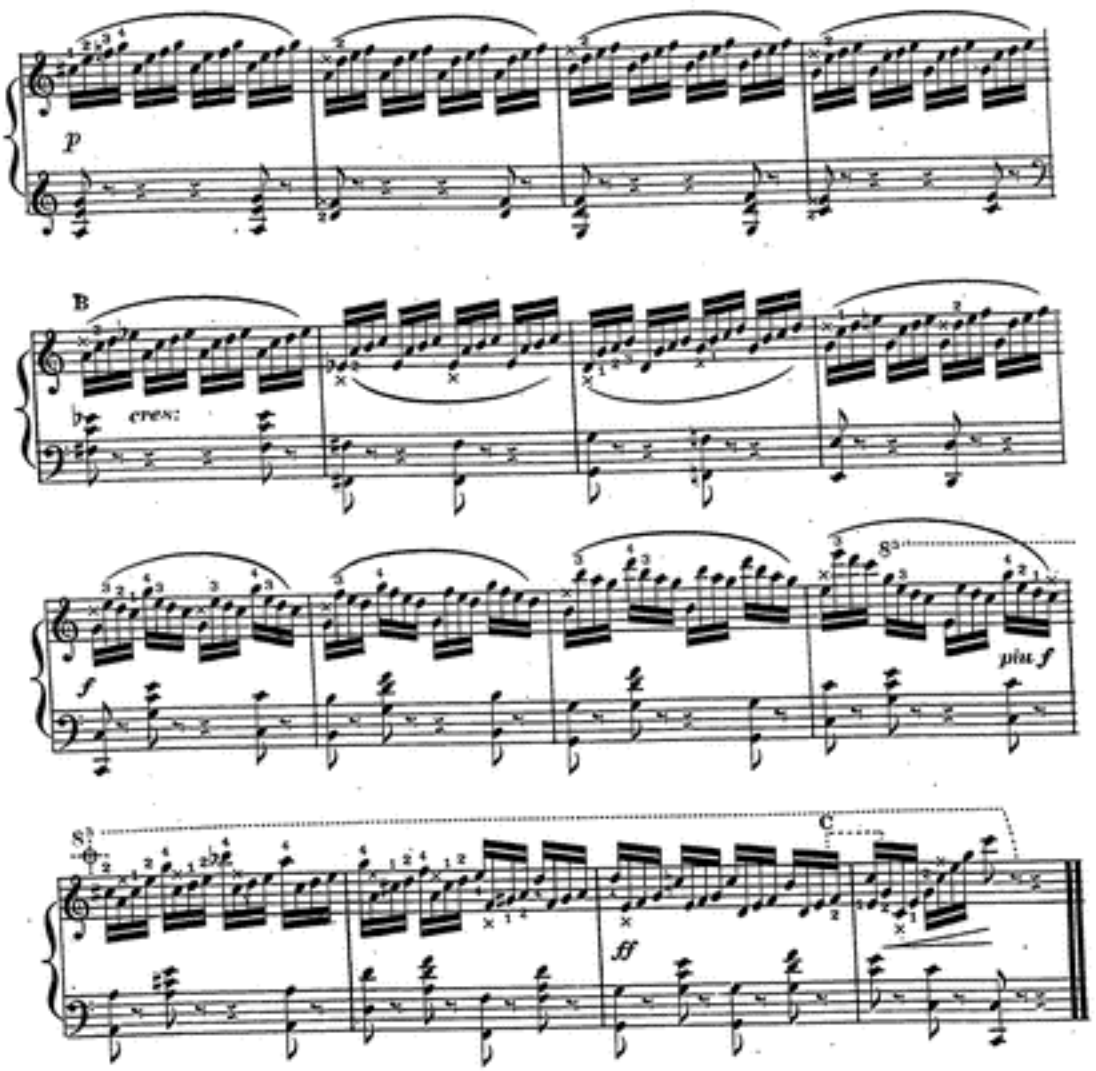
F. The scale passages must be played by both hands strictly together, no hand strike before the other and both tones to be heard simultaneously. An observance of points given to A. particularly necessary.

Allegro molto. ♩ = 104. (♩ = 132 to 152.)

A.



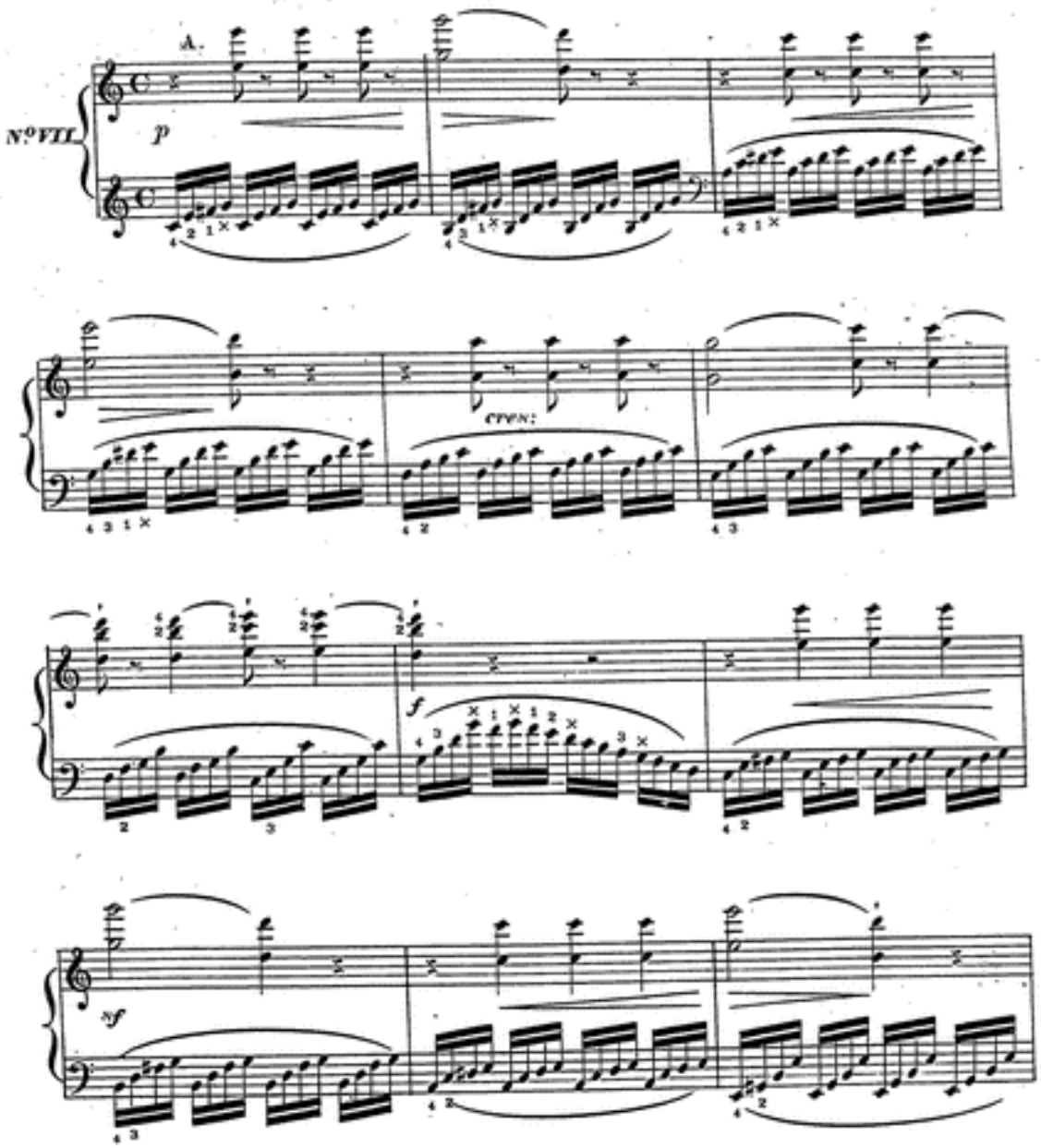
A. *Equalization and strengthening of the fingers is the tendency of this excellent study. The rapidity finally to be acquired must be natural and unconstrained. Slow practice at first is therefore indispensable. Practice with loose wrist and raise fingers high.*



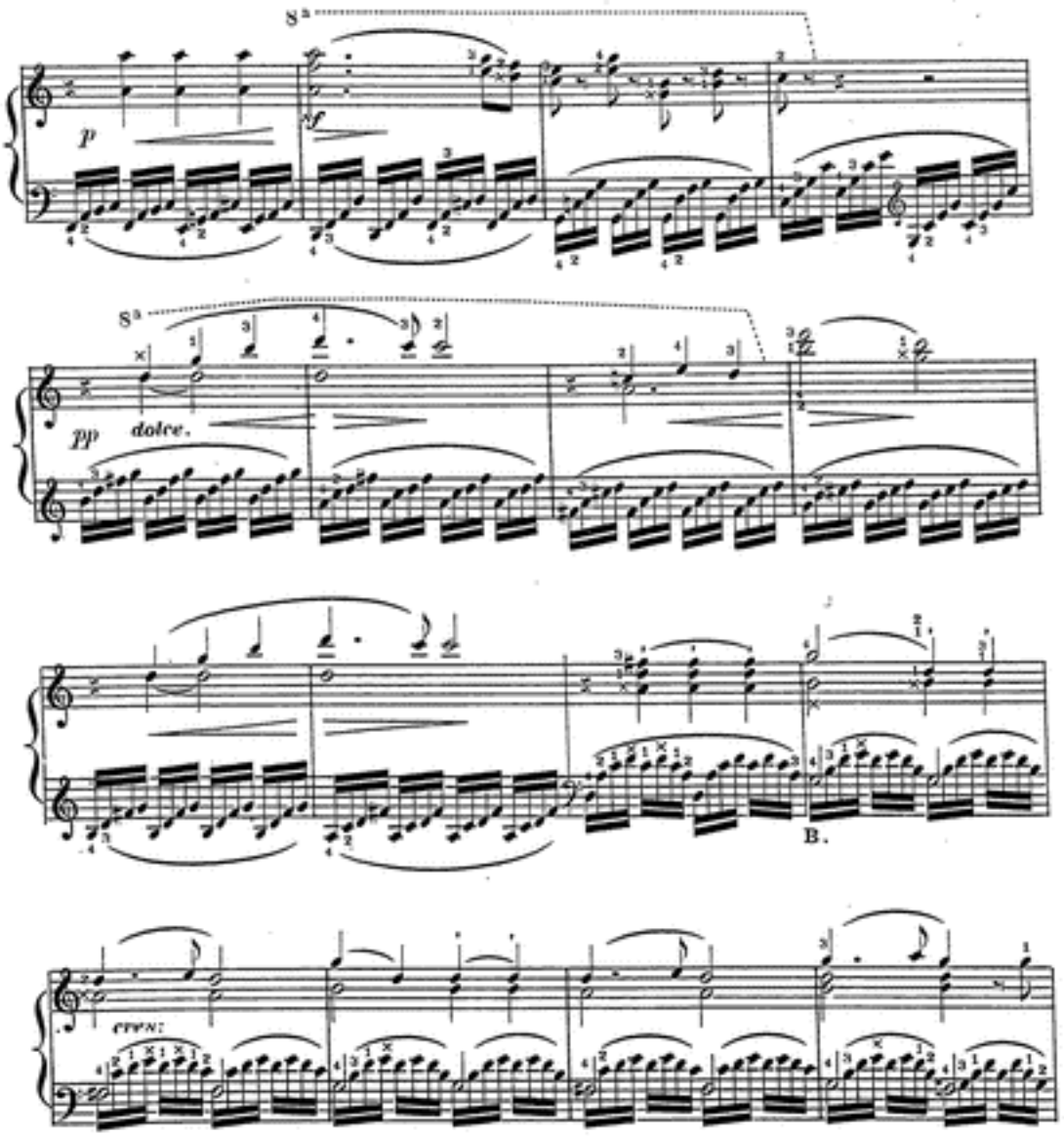
B. *These two measures with a steady, unwavering hand, likewise those from ⊕ to end. The tone-groups in a flowing motion and the extensions of the hand imperceptible to the ear.*

C. *To effect a connection between F and the double notes in the beginning of last measure without breaking (arpeggio like) the latter, offers considerable difficulty, which should not be passed over until overcome.*

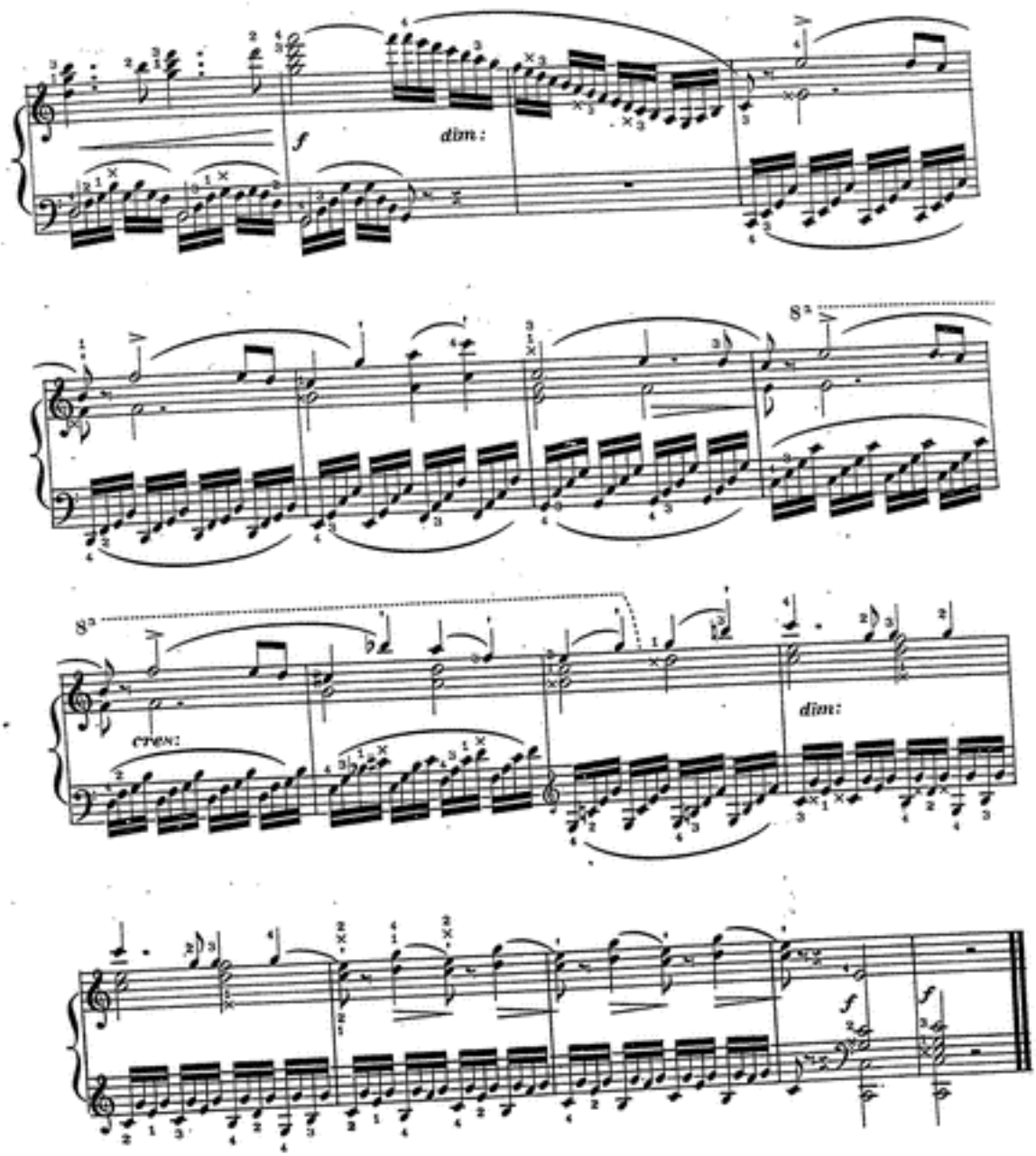
Allegro molto. ♩ = 104. (♩ = 132 to 152.)



A. *Object of this study for the left hand similar to the previous one and rules therefore the same.*



B. *Be careful to give these half notes their full value: do not permit the key to rise while the next seven sixteenth notes are being played.*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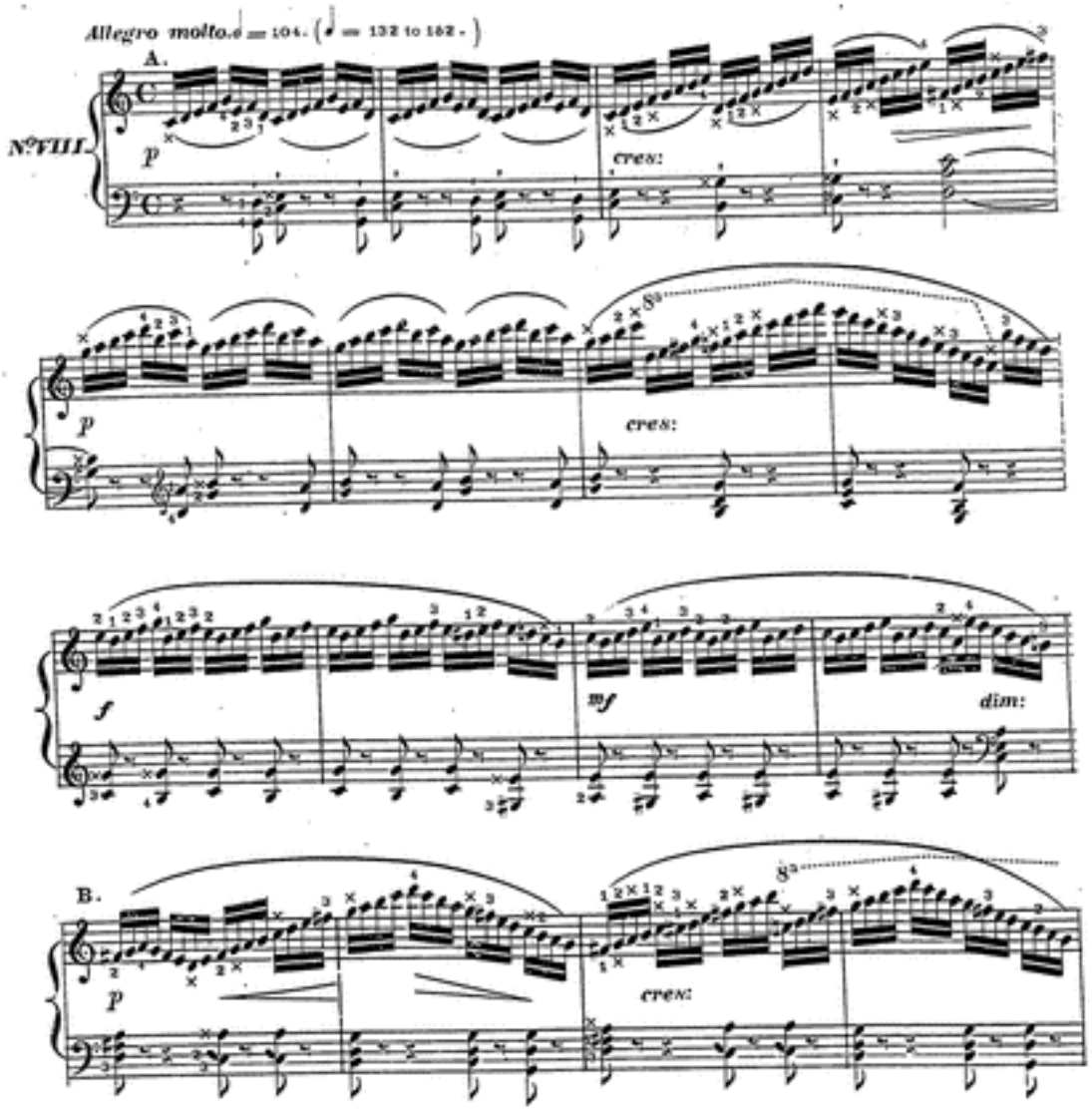
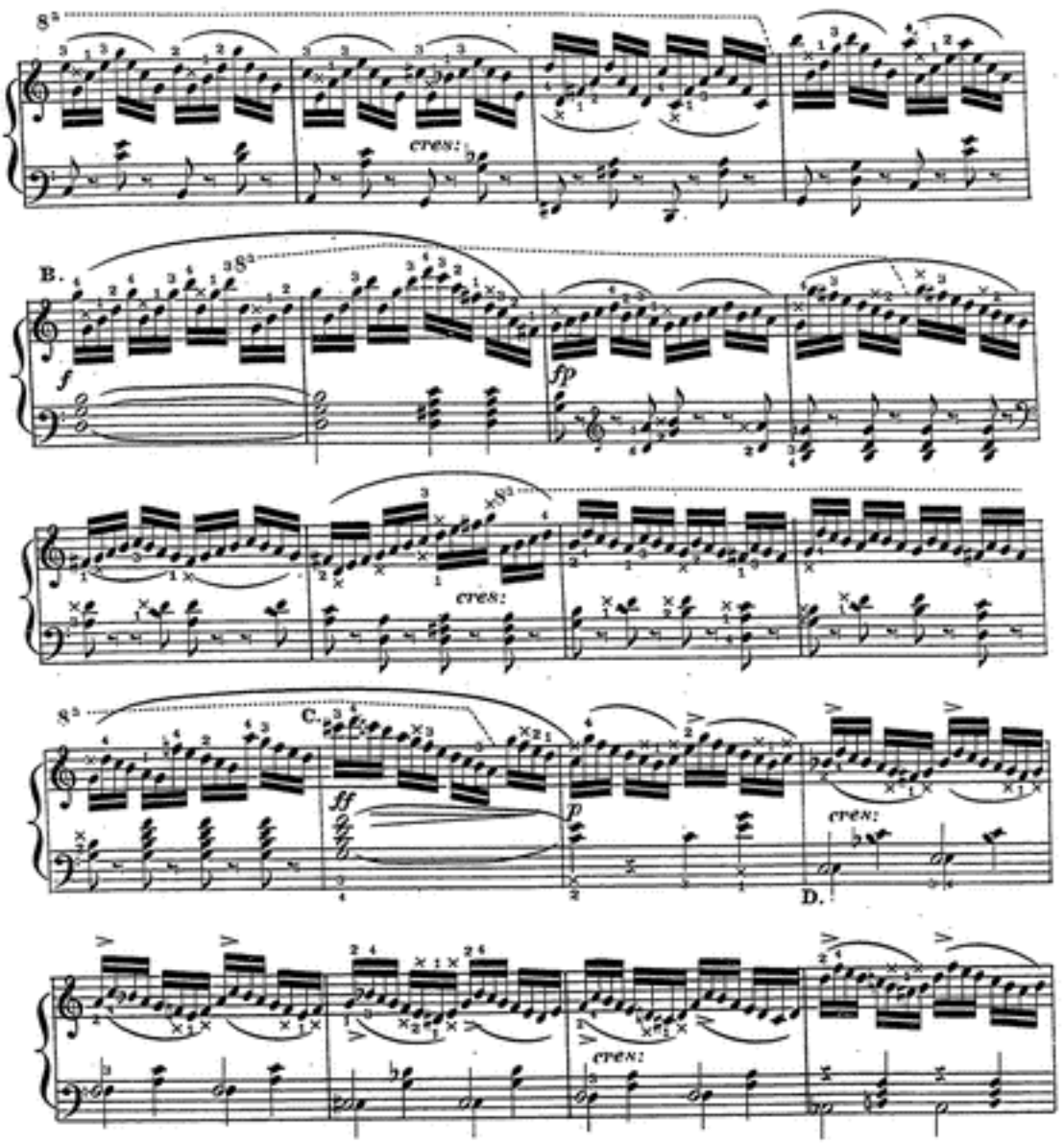


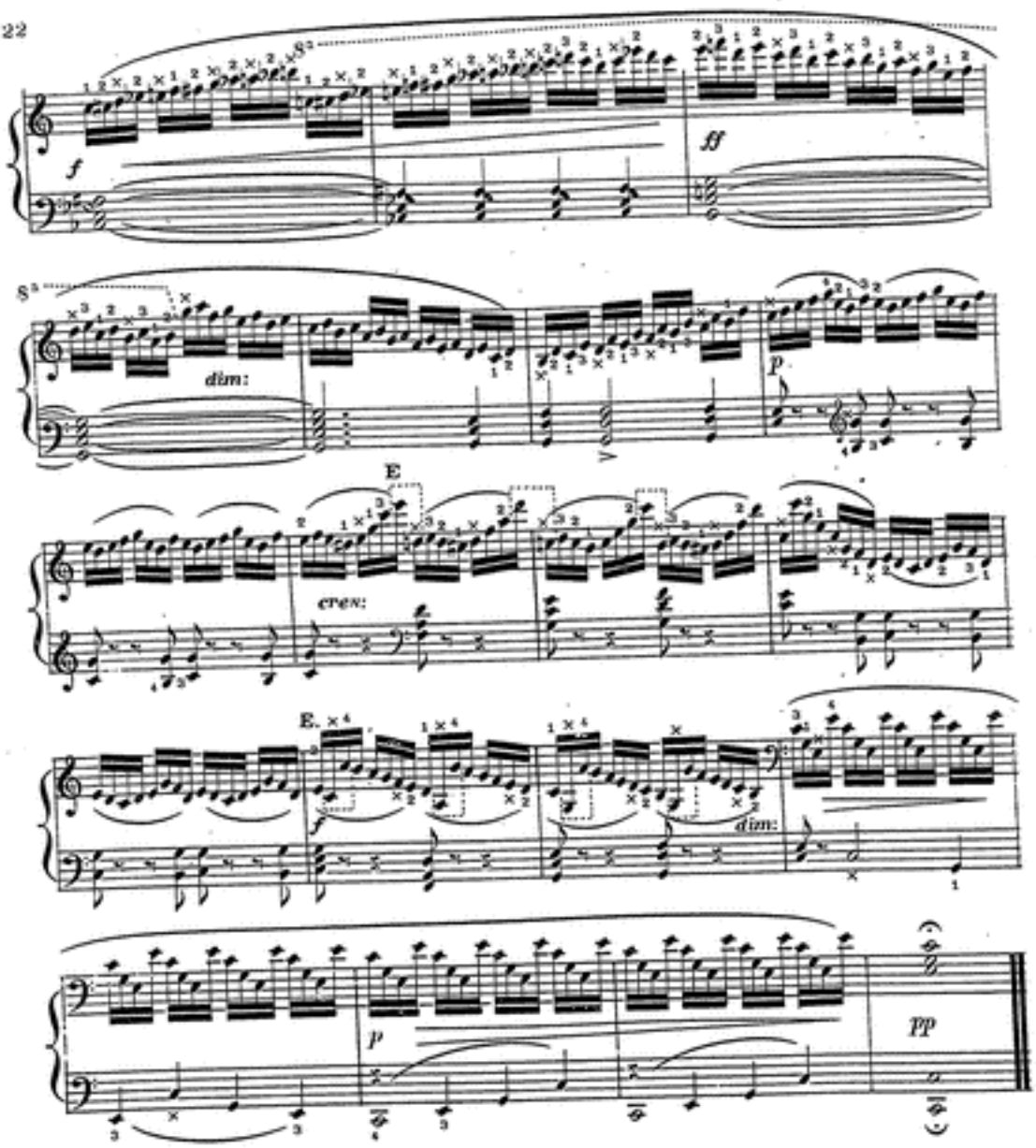
A. *For the study of rapidity in running and chord passages, equality of touch must be strictly observed as the rapidity to be attained should not be forced but free and above all scrupulously clean.*

B. *Evenness and equality of tone are entirely dependent on a correct and easy carriage of the hand.*

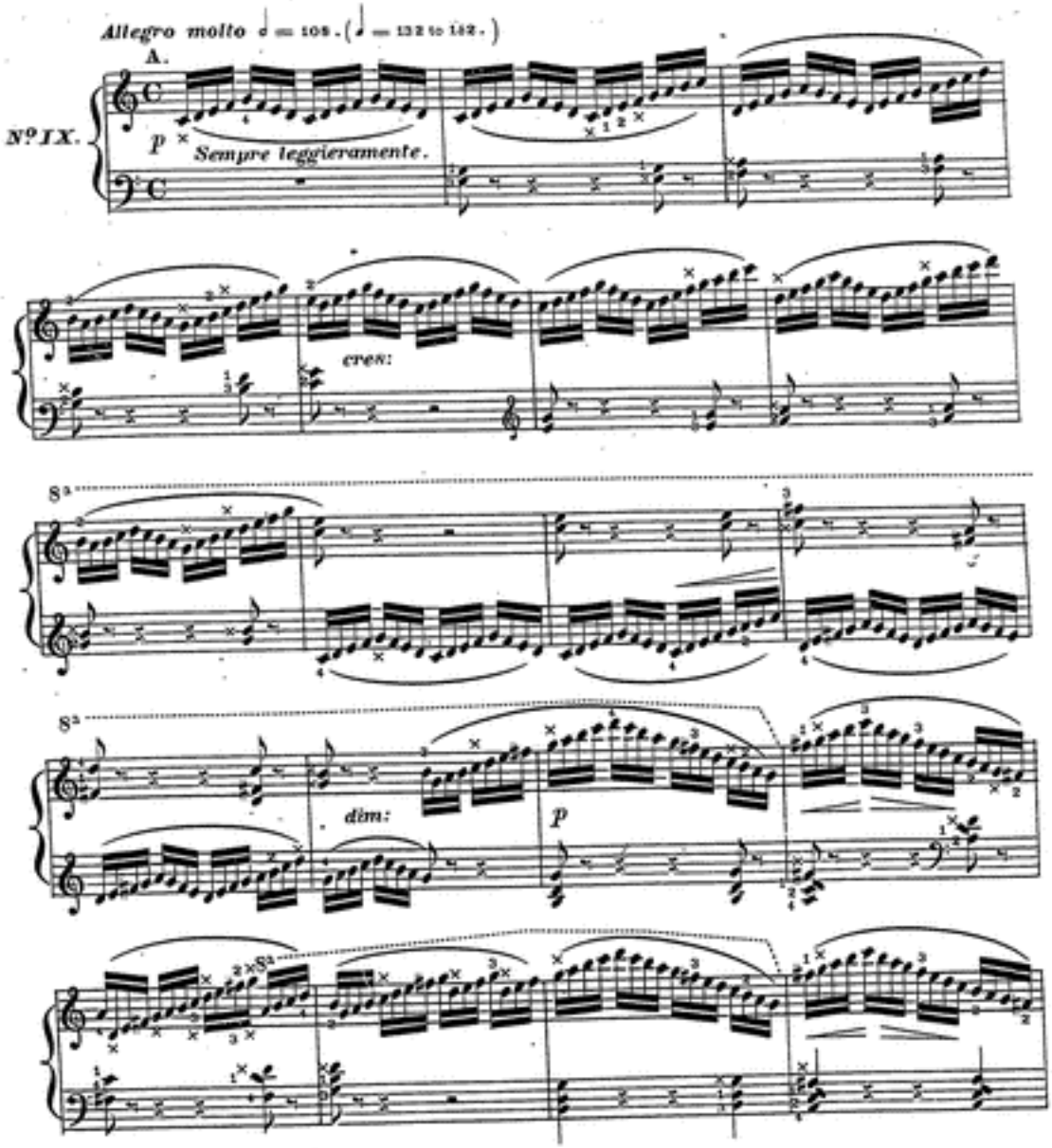


C. *See letter H, page 5 treating a similar passage.*

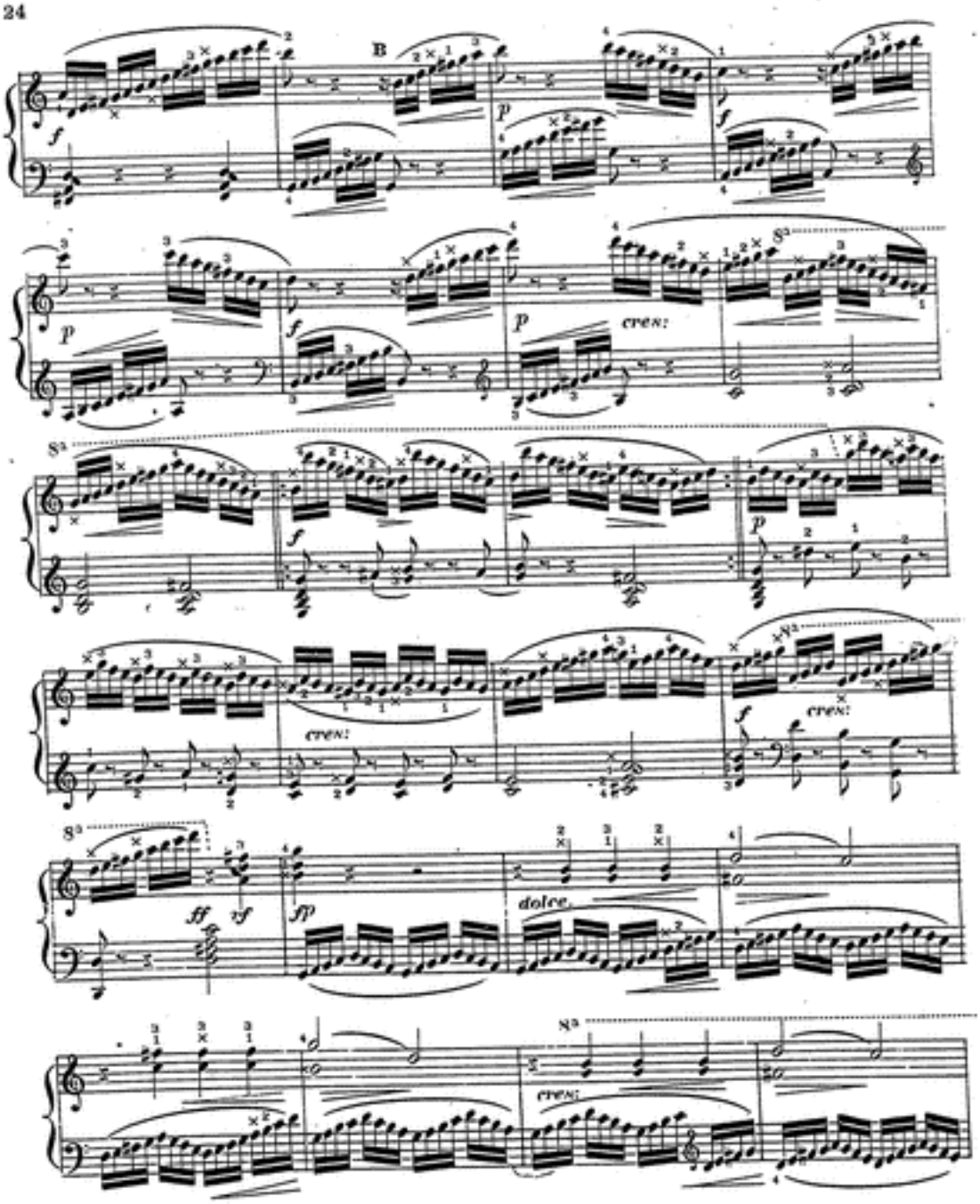
D. *This mode of writing will become intelligible to the pupil when made to understand, that the two C's represent two distinctive parts of which the lower one (with stem turned downwards) proceeds at the second, while the upper one (with stem turned upwards) is dwelled upon until the third quarter is played.*



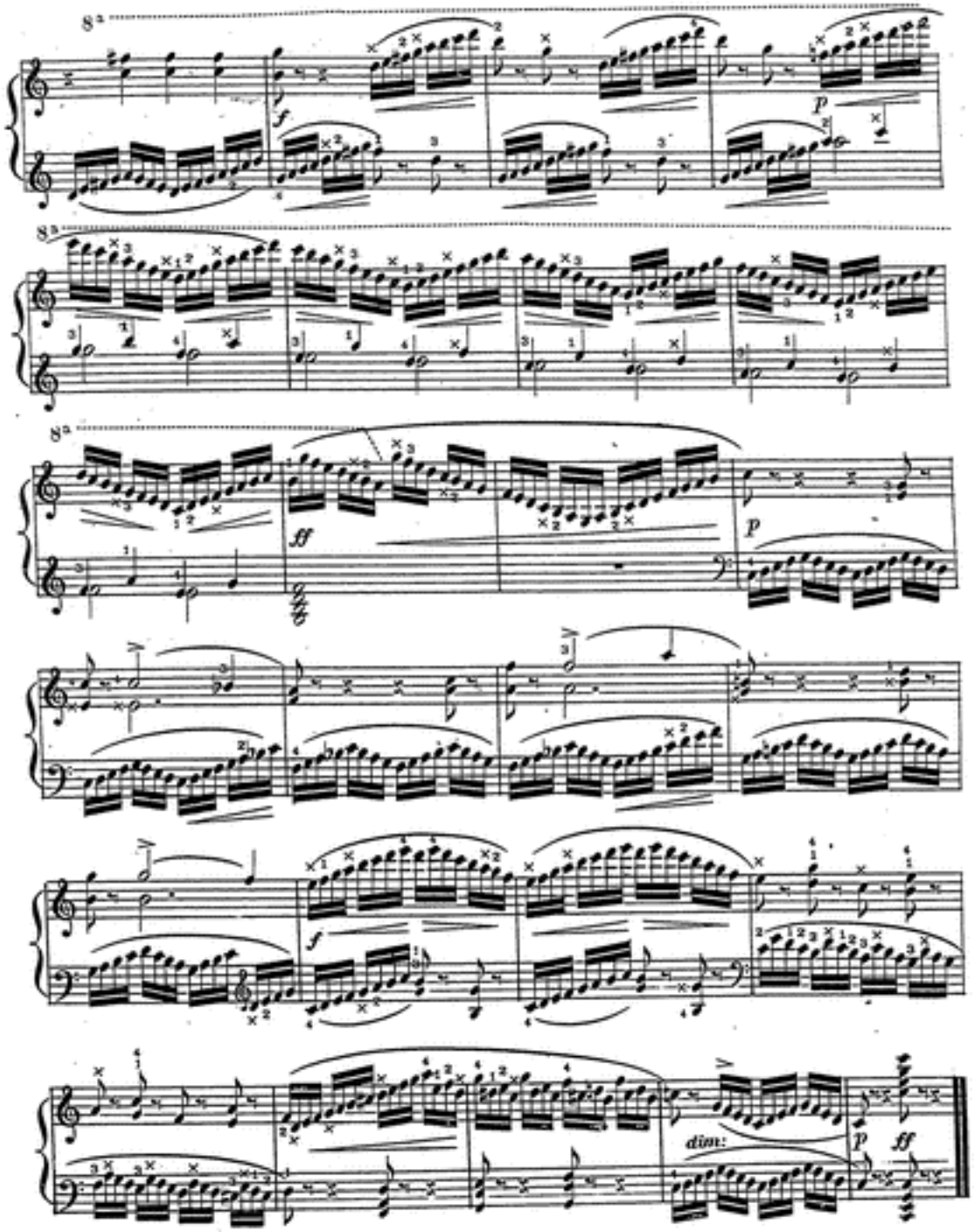
E. *Considerable difficulty arises to play these two measures without clumsiness and in time. Special care must be given to a smooth connection of the interval of the ninth, and the hand should be extended as indicated at E, page 6, treating a parallel case.*



A. *The principal point to be aimed at is careful connection of the successive tones, a smooth and even legato. Begin to practice this exercise slowly with quiet hands, supple joints and rounded knuckles. Strike the keys exactly in the centre and raise each finger at the same moment when the next touches its key.*



B. *See* B, *page* 6.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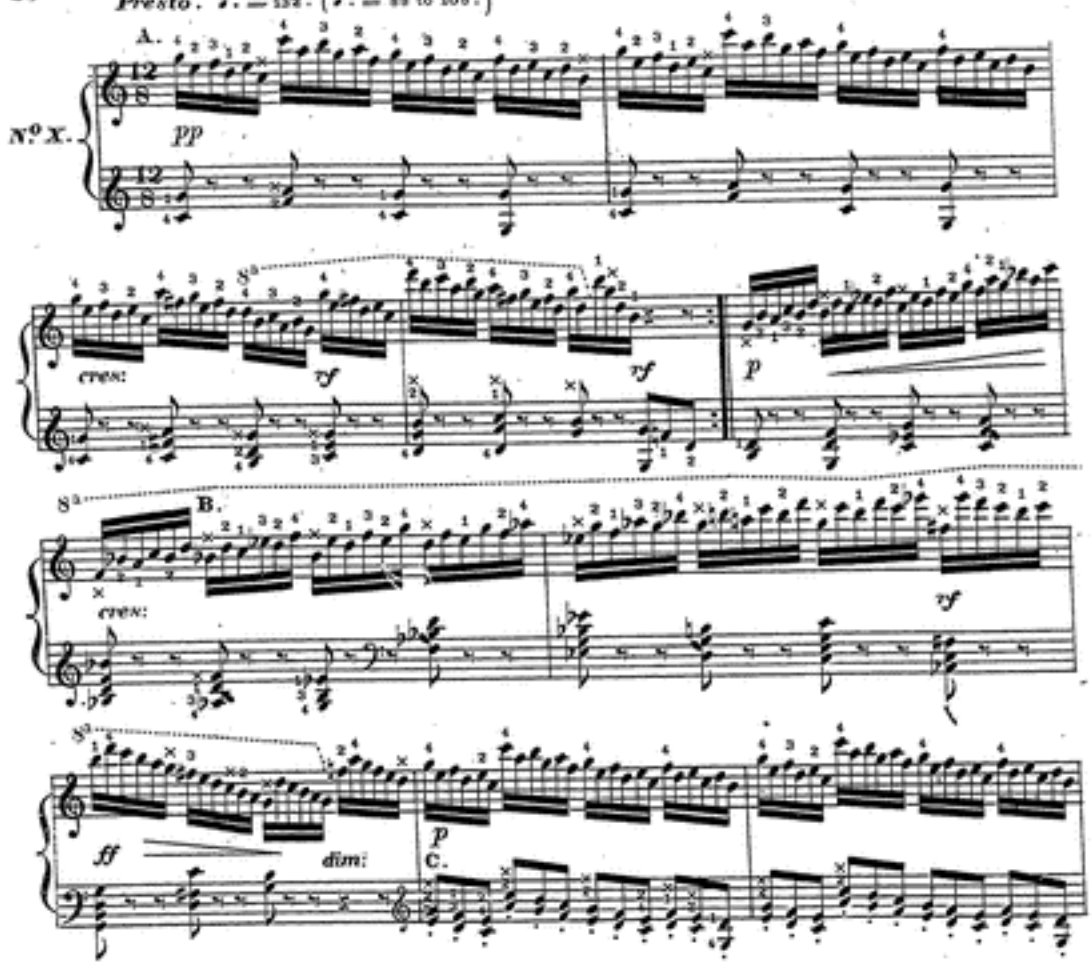
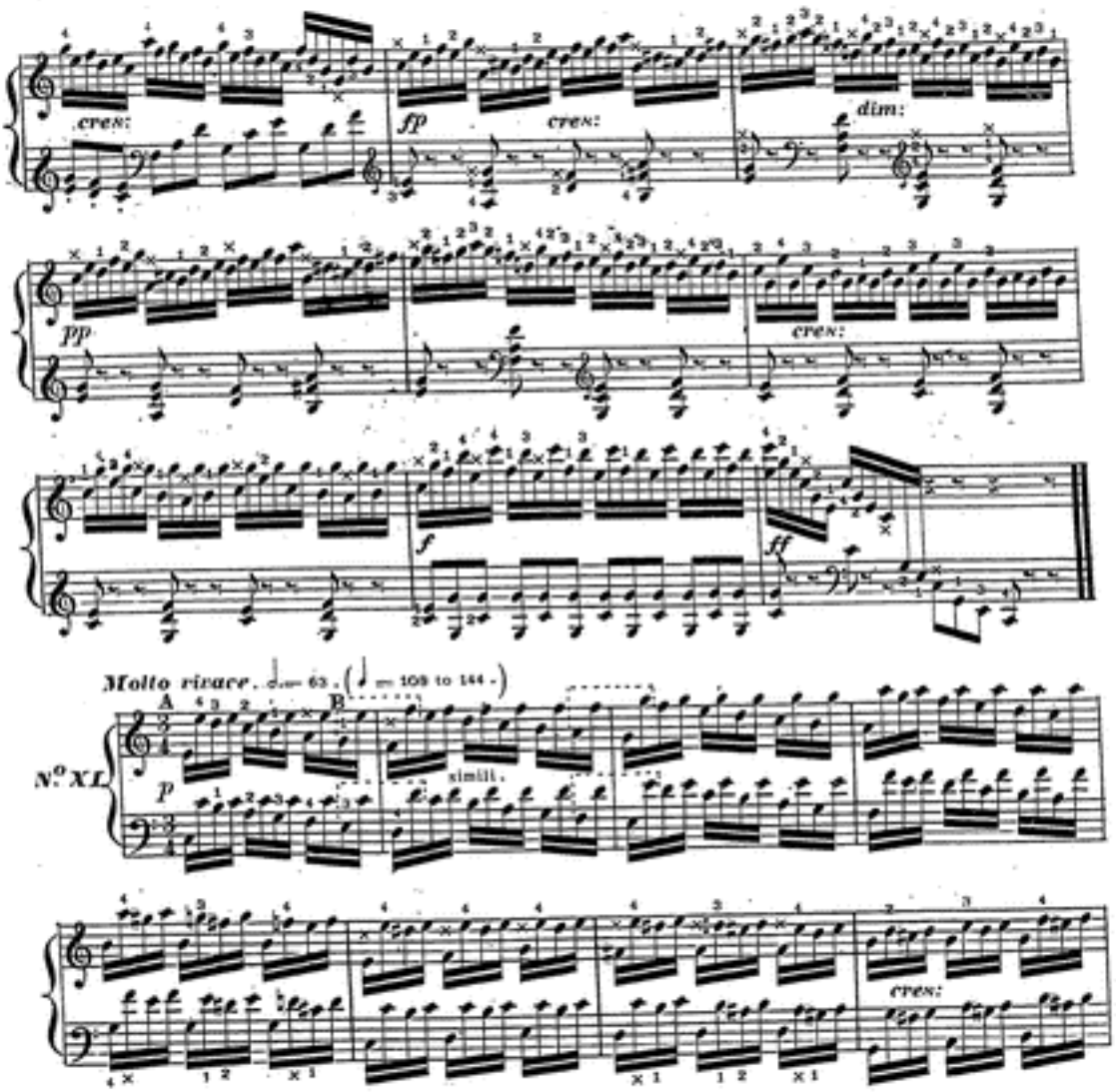


A. *The different touch in both hands offers no little difficulty at first and explains the necessity of a separate practice for each hand. The right hand strictly legato with quiet position, the left with a loose, springing wrist.*

Let the fingers strike with precision and firmness, and be careful, that the third and fourth show no weakness, but play equally strong.

B. *These quite difficult changes of position must by no means disturb the tranquillity of the hand or interrupt the even succession of tones. Let the hand advance nearer to the end of the keys, that the fingers, which are employed on white ones fall exactly between the black keys.*

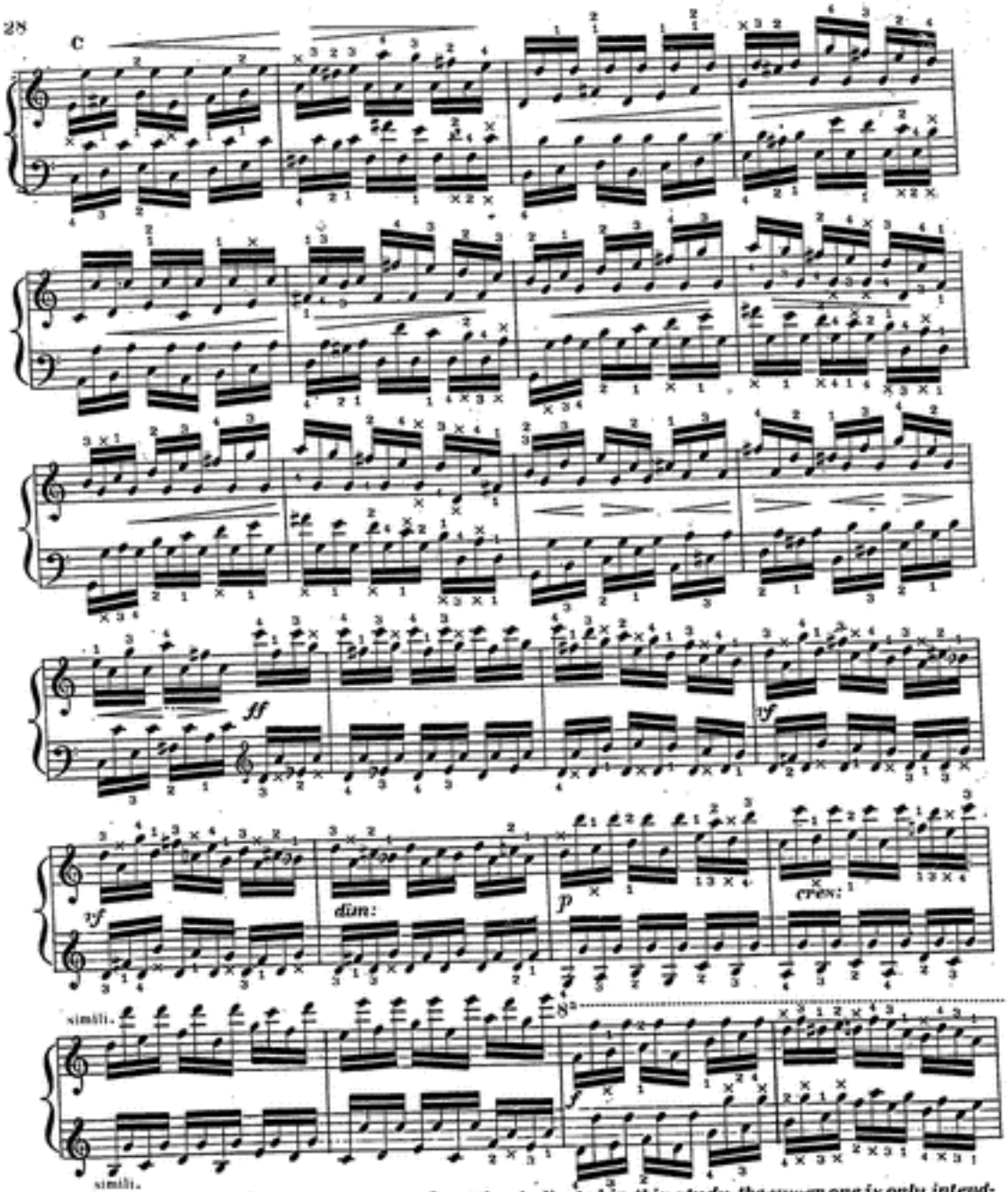
C. *This third passage pliantly staccato; strike with a yielding wrist, both tones precisely at once.*



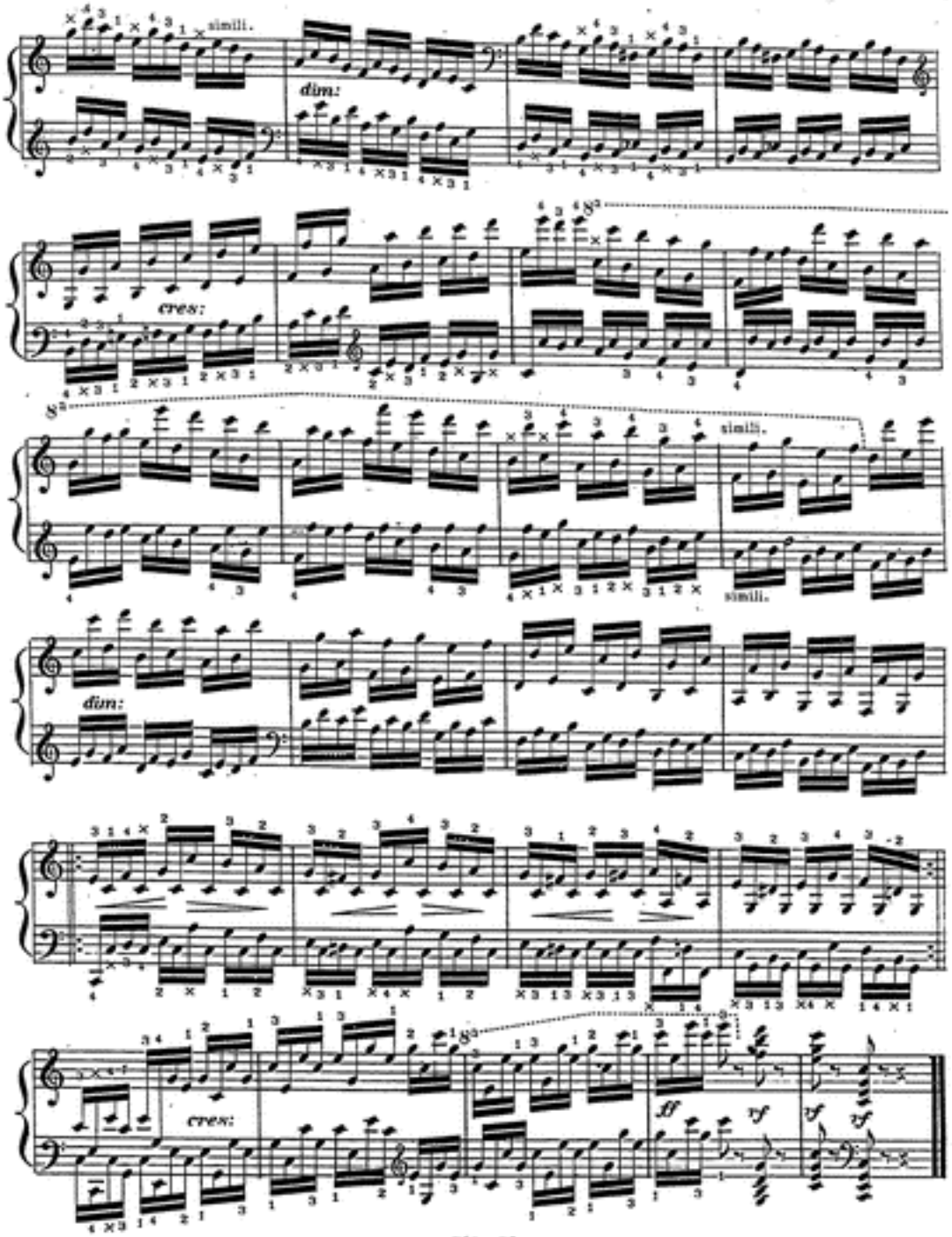
A. *Equality in touch and tone in simultaneous playing of both hands, and development of the weaker fingers is the tendency of this study. The player should at first practice slowly with a vigorous touch, play gradually faster, and when a rapid movement is attained, mark well the modifications of light and shade, forte and piano.*

It will hardly be needed, to point out the necessity of a separate study of both hands; it should be particularly persistent with the left hand.

B. *The extension must not interfere with the even action of the hands, and a quiet position even in the most rapid time be retained.*



C. *In all places where there is double fingering indicated in this study, the upper one is only intended for large hands, which may practice it to advantage. Pupils with smaller hands should confine themselves to the lower fingering.*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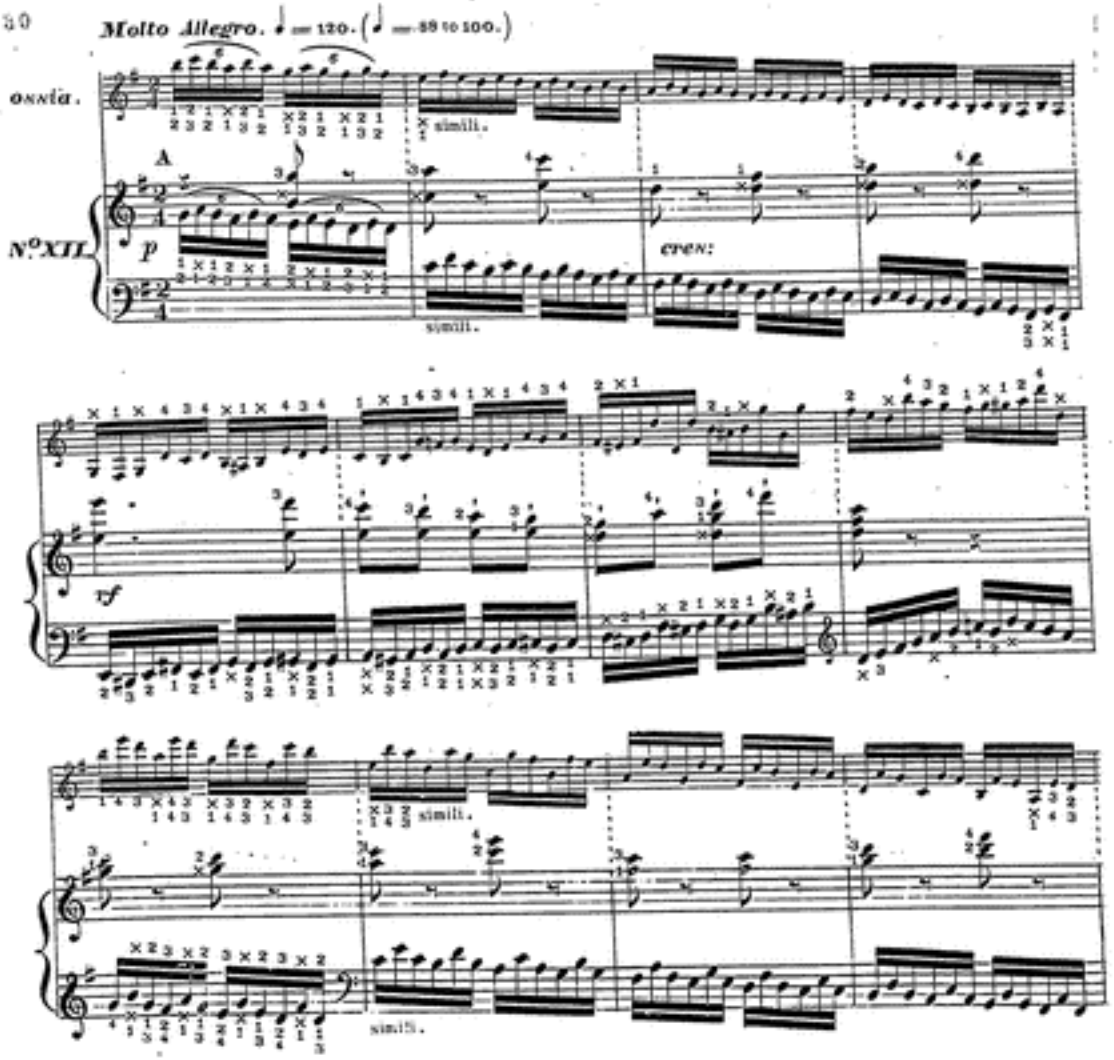
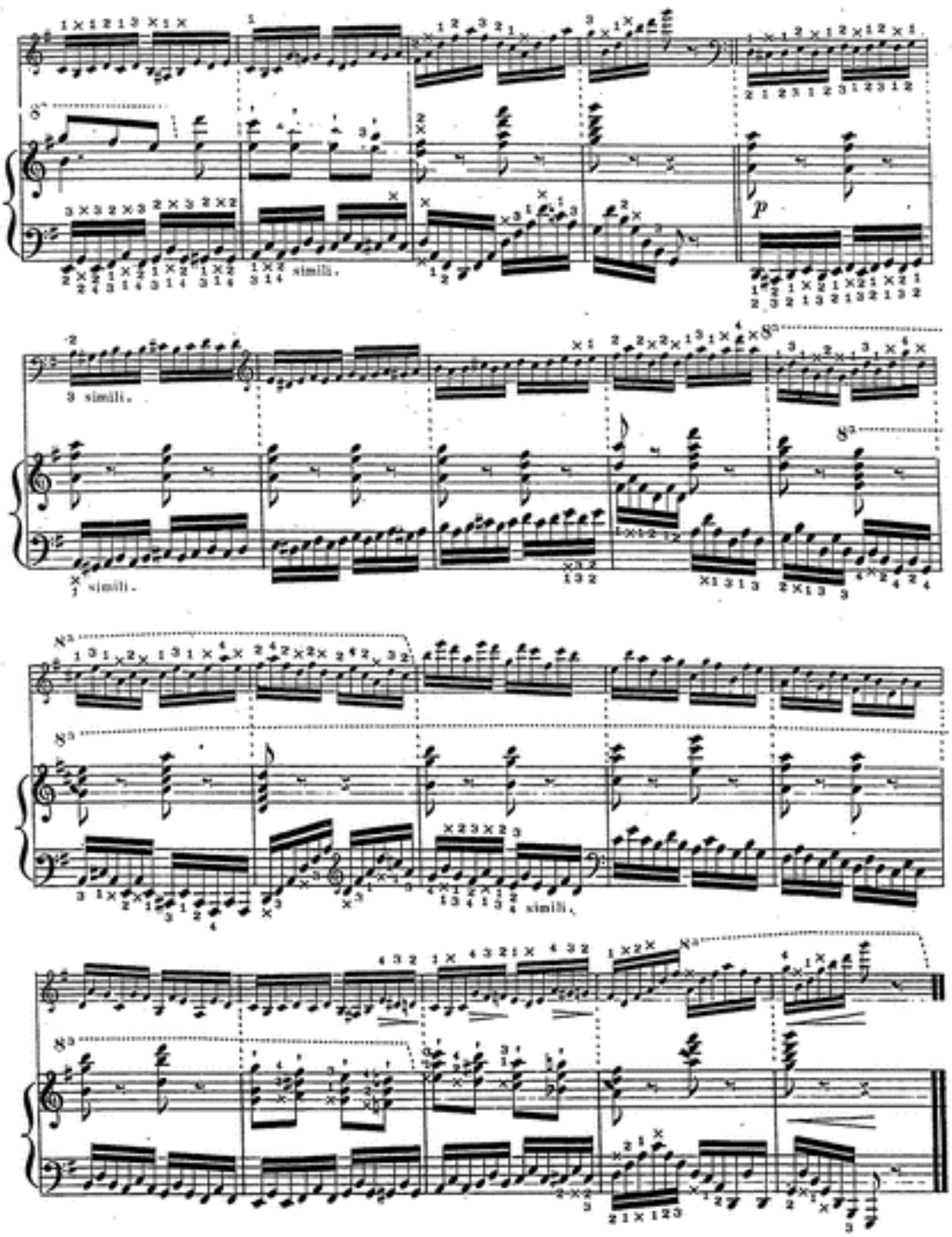


A. *A study of great usefulness for flexibility of the left hand, which should practice considerably alone before the right hand is introduced. When the pupil is able to play this exercise correctly with one mode of fingering, it is advantageous to practice it also with the others.*

A transposition (perhaps the easiest to G flat) would likewise be highly beneficial as well from musical as technical considerations; but whether it would be exacting too much, or exceed the capacity of the pupil, must be left to the discrimination of teacher.

After this study has been thoroughly conquered by the left hand, the ossia should be practiced also, first with the right alone, and should then be played with both hands together.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