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KUNKEL BROTHERS EDITION.

STUDES *DE LA* VELOCITE
— POUR LE —
Piano
— PAR —

CHAS. EZERNY.

With Explanatory Notes and Revised Fingering in two Books.

FRANZ
BAUSEMER

— by —
CHARLES
KUNKEL

BOOK I

BOOK II



— SAINT LOUIS —



— 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 "Études de la Vitesse" 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.


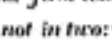


CHARLES KUNKEL.

ETUDES de la VELOCITE.

Presto. N. M. $\text{♩} = 100. (\text{♩} = 132 \text{ to } 162.)$

N^o 1

The musical score consists of five systems of piano notation. Each system contains a treble and bass clef staff. The first system is marked with (A) and (C). The second system is marked with (B) and (D). The third system is marked with (E). The notation includes complex rhythmic patterns, slurs, and various fingering and articulation markings such as 'x', 'v', and 's'.


- (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 

5

The musical score consists of four systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate staff below. The first system is marked 'S²'. The second system is marked 'ossia. (F)'. The third system is marked '(G)'. The fourth system is marked 'S² (H)'. The score contains complex rhythmic patterns, including sixteenth and thirty-second notes, with various fingerings and accents indicated.

(F.) See remarks in preface.*

(G.) A free and uninterrupted 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. $\text{♩} = 104. (\text{♩} = 132 \text{ to } 152.)$

N^o II

The musical score is for a piano exercise titled 'N° II'. It is marked 'Allegro molto' with a tempo of 104 M.M. (♩) or 132 to 152 (♩). The score is in 2/4 time and consists of four systems of music. The first system is marked 'f' and includes sections (A) and (B). The second and third systems continue the piece with various fingering and articulation markings. The fourth system includes sections (C) and (D). The score is written for piano with treble and bass clefs.

- (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 despatch 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.
- (F.) 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.

Presto. $\text{♩} = 108.$ ($\text{♩} = 132 \text{ to } 152.$)

N^o III.

A

B

sonda.

S^a

S^a

S^a

- A. *The aim to clearness and equality 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 stirring 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 Basses may here be a little emphasized, while the right hand has to strike in a light and unconstrained manner.

Presto. $\text{♩} = 80.$ ($\text{♩} = 92$ to $120.$)



Nº IV.

A. 2 3 2 1 x 2 3 2 1 x *simil.*

B. *Mordente.* *cres:*

simil.

dim:

A. *Arcent 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.*

The musical score consists of three systems of four measures each. The first system includes a 'vivo.' marking in the third measure. The second system continues the piece. The third system features an '8va' marking in the first two measures. The score is written for guitar, with treble and bass staves for both hands, and includes various musical notations such as slurs, ties, and fingerings.

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.

Allegro molto. $\text{♩} = 105. (\text{♩} = 92 \text{ to } 120.)$

N^o F.

p

A.

OPEN!

B.

C.

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

The musical score consists of five systems of staves. The first system is marked 'D.' and 'sp'. The second system is marked 'cres:'. The third system is marked 'dim:'. The fourth system is marked 'cres:'. The fifth system is marked 'ff' and 'dim:'. The score includes various musical notations such as slurs, accents, and dynamic markings.

D. See rule as given to A.

The musical score consists of five systems of staves. The first system is marked 'E.' and 'p'. The second system is marked 'S²' and 'f'. The third system is marked 'S²' and 'ff'. The fourth system is marked 'S²' and 'p'. The fifth system is marked 'ff' and 'f'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

- 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 polyphonic 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 162.)

N^o VI

A.

P *Leggiero*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous stream of sixteenth notes, grouped into four measures. Each measure has a slur over it, and the notes are numbered 1 through 4. The lower staff is in bass clef and contains a simple accompaniment of quarter notes and rests, also in four measures.

cres:

f *dim:*

The second system continues the piece. The upper staff has slurs and fingerings (1-4) over the sixteenth notes. The lower staff has a simple accompaniment. The system ends with a dynamic marking of *f* followed by *dim:*.

P

The third system continues the piece. The upper staff has slurs and fingerings (1-4) over the sixteenth notes. The lower staff has a simple accompaniment. The system begins with a dynamic marking of *P*.

cres:

f

The fourth system continues the piece. The upper staff has slurs and fingerings (1-4) over the sixteenth notes. The lower staff has a simple accompaniment. The system begins with a dynamic marking of *cres:* and ends with *f*.

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, unceasing hand, likewise those from $\cdot\phi\cdot$ to end. The tone-groups in a flowing motion and the extensions of the hand unperceptible 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 142.)

N^o VII

The musical score consists of four systems of piano and forte sections. The first system is marked *p* and includes a section labeled 'A.' with a dynamic marking of *p*. The second system is marked *crca:*. The third system is marked *f* and features a complex left-hand pattern with 'x' marks above the notes. The fourth system is marked *f* and continues the intricate left-hand patterns. The score is written in treble and bass clefs with various fingerings and articulations indicated.

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

The musical score consists of four systems of staves. The first system features a piano (*p*) dynamic and a vocal line for Soprano 2 (*S²*) with a dotted line indicating a breath or phrase. The piano accompaniment includes sixteenth-note patterns with fingerings (1-4) and slurs. The second system is marked *pp dolce* and continues the piano accompaniment with similar sixteenth-note figures. The third system is marked *mf* and includes a section marker *B.* at the end. The fourth system is marked *fff* and features a more active piano accompaniment with sixteenth-note runs and slurs. The vocal line in the first system is not present in the subsequent systems.

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.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (bass clef) plays a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). A dynamic marking *dim:* is present in the middle of the system.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4). The left hand maintains the rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4).

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand plays a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). A dynamic marking *dim:* is present in the middle of the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand plays a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4). The system concludes with a double bar line.

Allegro molto. $\text{♩} = 104. (\text{♩} = 132 \text{ to } 162.)$

N^o VIII

A.

B.

- 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.

The musical score consists of five systems of piano accompaniment. Each system contains a treble and bass clef staff. The notation includes complex rhythmic patterns, slurs, and accents. Dynamic markings such as *cres.*, *f*, *ff*, and *p* are used throughout. Fingerings are indicated by numbers 1-5. Some notes are marked with an 'x' above them. The systems are labeled with letters: 'S' at the top left, 'B.' at the start of the second system, 'C.' at the start of the fourth system, and 'D.' at the end of the fourth system.

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 distinct 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.

The musical score consists of five systems of staves. The first system features a treble clef staff with a complex, rapid sixteenth-note pattern and a bass clef staff with a simple accompaniment. The second system has a treble clef staff with a similar pattern and a bass clef staff with a simple accompaniment. The third system has a treble clef staff with a similar pattern and a bass clef staff with a simple accompaniment. The fourth system has a treble clef staff with a similar pattern and a bass clef staff with a simple accompaniment. The fifth system has a treble clef staff with a similar pattern and a bass clef staff with a simple accompaniment. The notation includes various dynamics such as *f*, *sf*, *dim*, *p*, and *pp*, and includes fingerings and articulation marks.

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.

Allegro molto $\text{♩} = 108. (\text{♩} = 132 \text{ to } 142.)$

N^o IX.

A.

p *Sempre leggieramente.*

crca:

dim: *p*

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.

The musical score consists of six systems, each with a piano (p) and violin (v) part. The piano part is written in bass clef, and the violin part is in treble clef. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), *sp* (sforzando), and *dolce* (dolce). Articulations such as *cren:* (crescendo) and *Na* (ritardando) are used. Fingerings and bowings are indicated with numbers and 'x' marks. A section labeled 'B' is marked at the beginning of the first system.

B. See B, page 6.

This page of musical notation consists of six systems, each with a treble and bass staff. The notation is highly technical, featuring complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5. Dynamic markings include *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). The piece concludes with a final chord marked *ff*.

System 1: Treble staff begins with a *8va* marking. The bass staff features a complex rhythmic pattern with triplets and sixteenth notes.

System 2: Treble staff continues with similar rhythmic complexity. The bass staff has a more melodic line with some rests.

System 3: Treble staff features a melodic line with some rests. The bass staff has a complex rhythmic pattern.

System 4: Treble staff has a melodic line. The bass staff features a complex rhythmic pattern.

System 5: Treble staff has a melodic line. The bass staff features a complex rhythmic pattern.

System 6: Treble staff has a melodic line. The bass staff features a complex rhythmic pattern. The piece ends with a final chord marked *ff*.

Presto. ♩. = 122. (♩. = 88 to 108.)

N^o X.

- 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.

First system of piano accompaniment, consisting of three systems of staves. The first system includes dynamics *cres:*, *fp*, *cres:*, and *dim:*. The second system includes *pp* and *cres:*. The third system includes *f* and *ff*.

Molto ritace. $\text{♩} = 63$. ($\text{♩} = 108$ to 144 .)

N^o XI

Second system of piano accompaniment, labeled "N^o XI". It features a piano part with dynamics *p* and *simil.*. The score includes fingerings and articulation marks.

Third system of piano accompaniment, consisting of two systems of staves. The second system includes the dynamic *cres:*.

- 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

ff

dim: *p* *cres:*

simili.

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.

$x^4 3^1 x^4 3^1$ simili.
dim:

cres:

8^a
simili.

dim:

cres:
ff

Molto Allegro. ♩ = 120. (♩ = 88 to 100.)

ANXIA.

N.º XII.

p

simili.

cren:

simili.

simili.

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 *anxia* should be practiced also, first with the right alone, and should then be played with both hands together.

1x1213x1x

1 12 3 2 1 3 1x

2 1 2 3 1 2 x 1 2 x 1

2 1 2 3 1 2 3 1 2 3 1 2

3x32x3 2x3 2x2

2x1x2 1x2 1x2 simili.

1 2

1 2 1 x 2 1 x 2 1

2 3 2 1 3 2 1 3 2

2 simili.

3 simili.

1 3 2

x1 2 2x2 1 3 1 x 2 x 8

3 2 3 x 4 x

3 2 3 4 2 4

2 4 2 4

3 1 3 1 x 1 x 2 4 2 x 2 2 2 3 2

3 2 4 2 x 2 3

3 1 x 2 1 3 1 2 3 4

3 2 4 2 x 2 3

1 3 4 1 3 4 simili.

4 3 2 1 x 4 3 2 1 x 4 3 2

1 x 2 x

4 1 x 2 x

2 1 x 1 2 3

2 1 x 1 2 3

2 1 x 1 2 3

2 1 x 1 2 3