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KUNKEL BROTHERS EDITION.

ETUDES DE LA VELOCITÉ

POUR LE

Piano

PAR

CHAS. CZERNY.

With Explanatory Notes and Revised Fingering in two Books.

by

FRANZ BAUSEMER & CHARLES KUNKEL

BOOK I — 15

BOOK II — 15

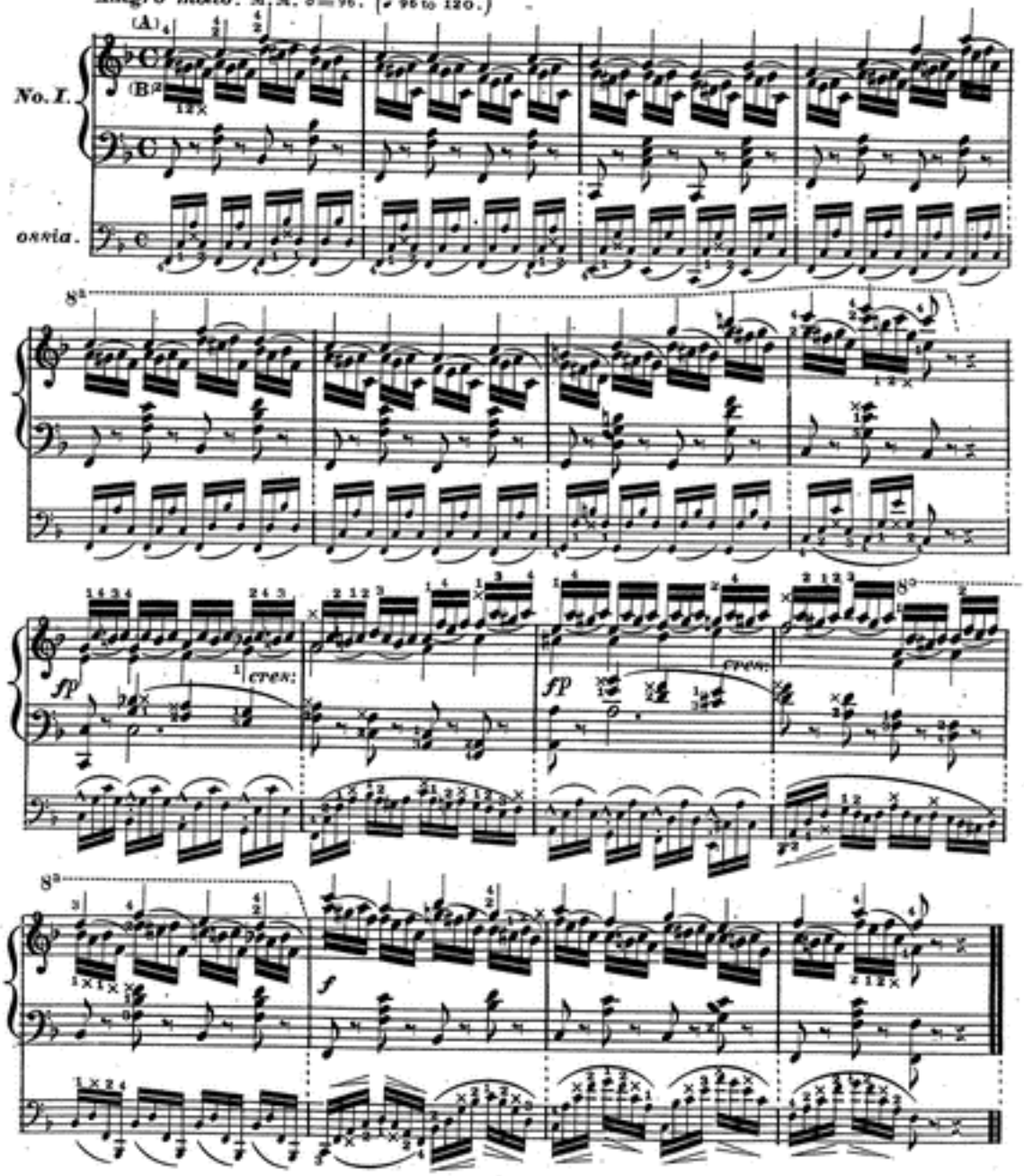
SAINT LOUIS

KUNKEL BROTHERS

ETUDES DE LA VELOCITE.

BOOK II. — **C. CZERNY.**

Allegro molto. M.M. ♩ = 96. (♩ 96 to 120.)



(A) *As 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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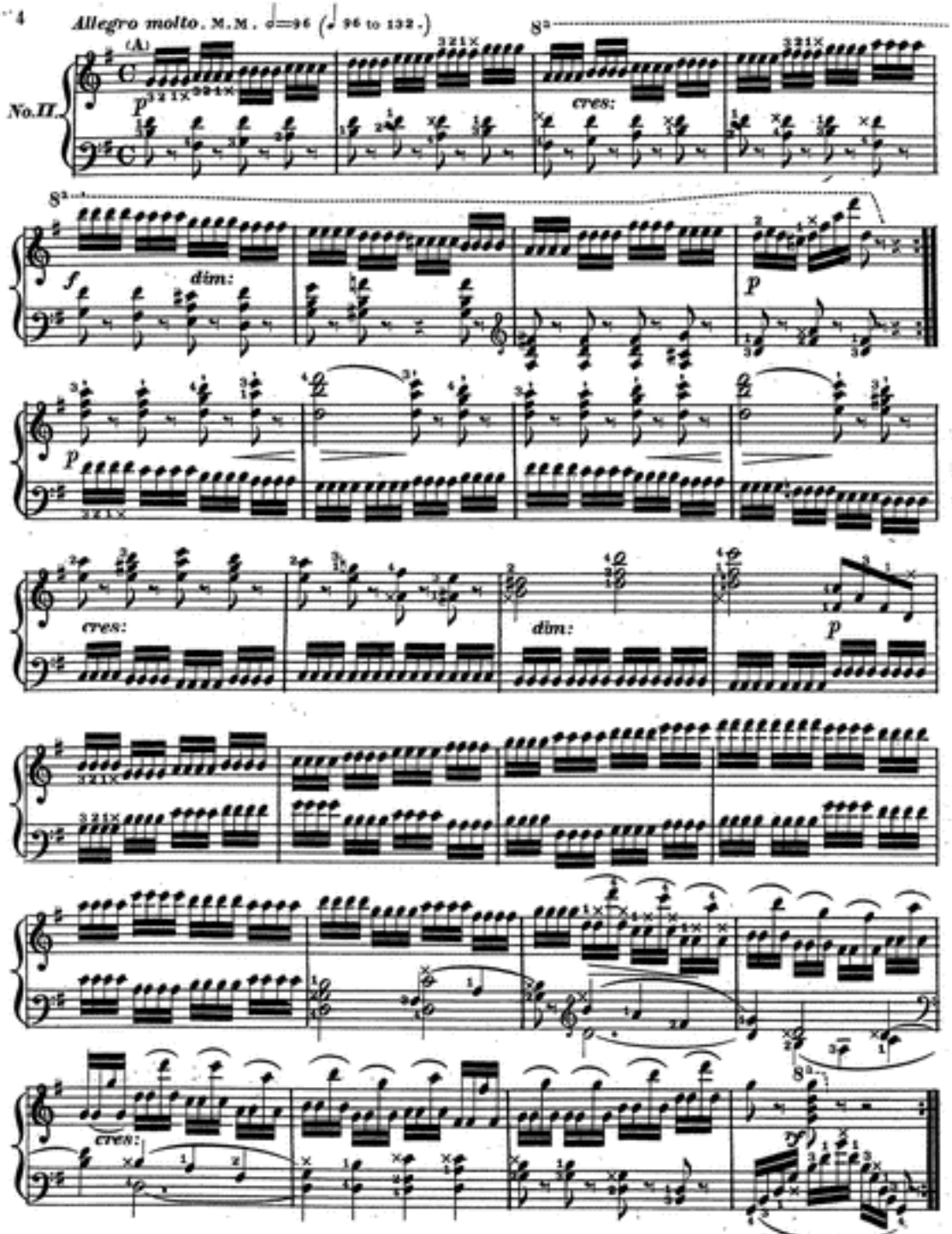
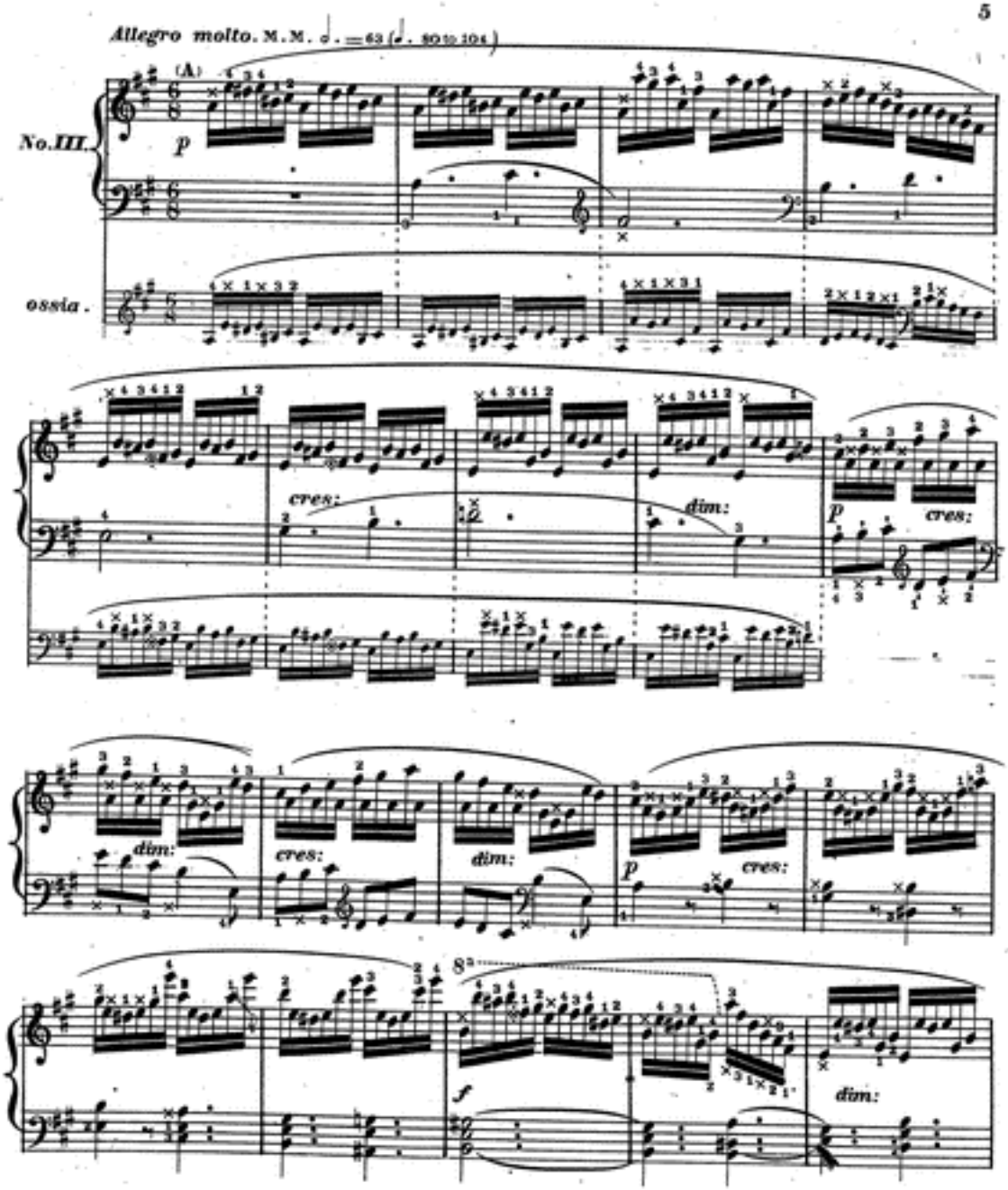
Allegro molto. M.M. ♩=96 (♩ 96 to 132.)

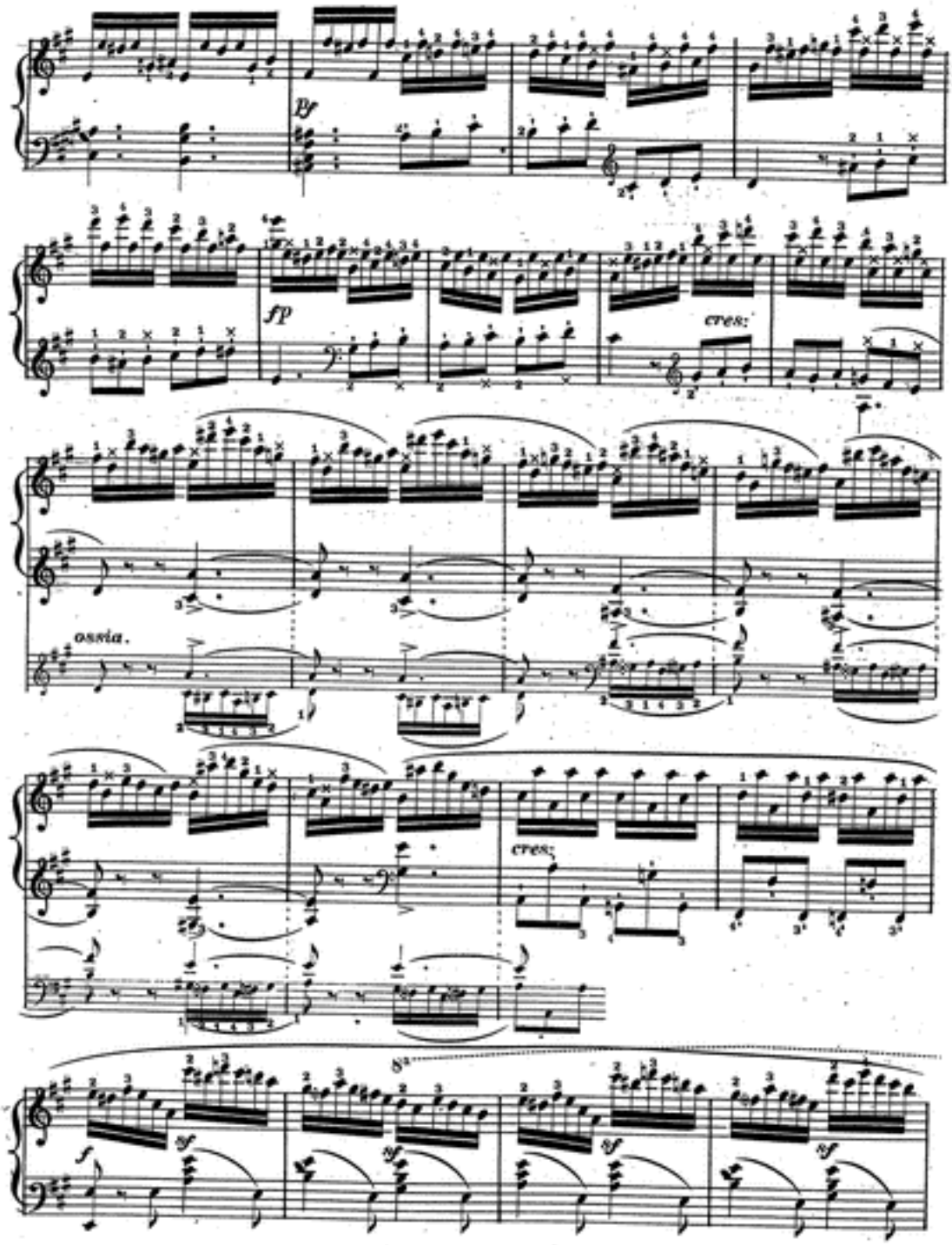
No.II.



(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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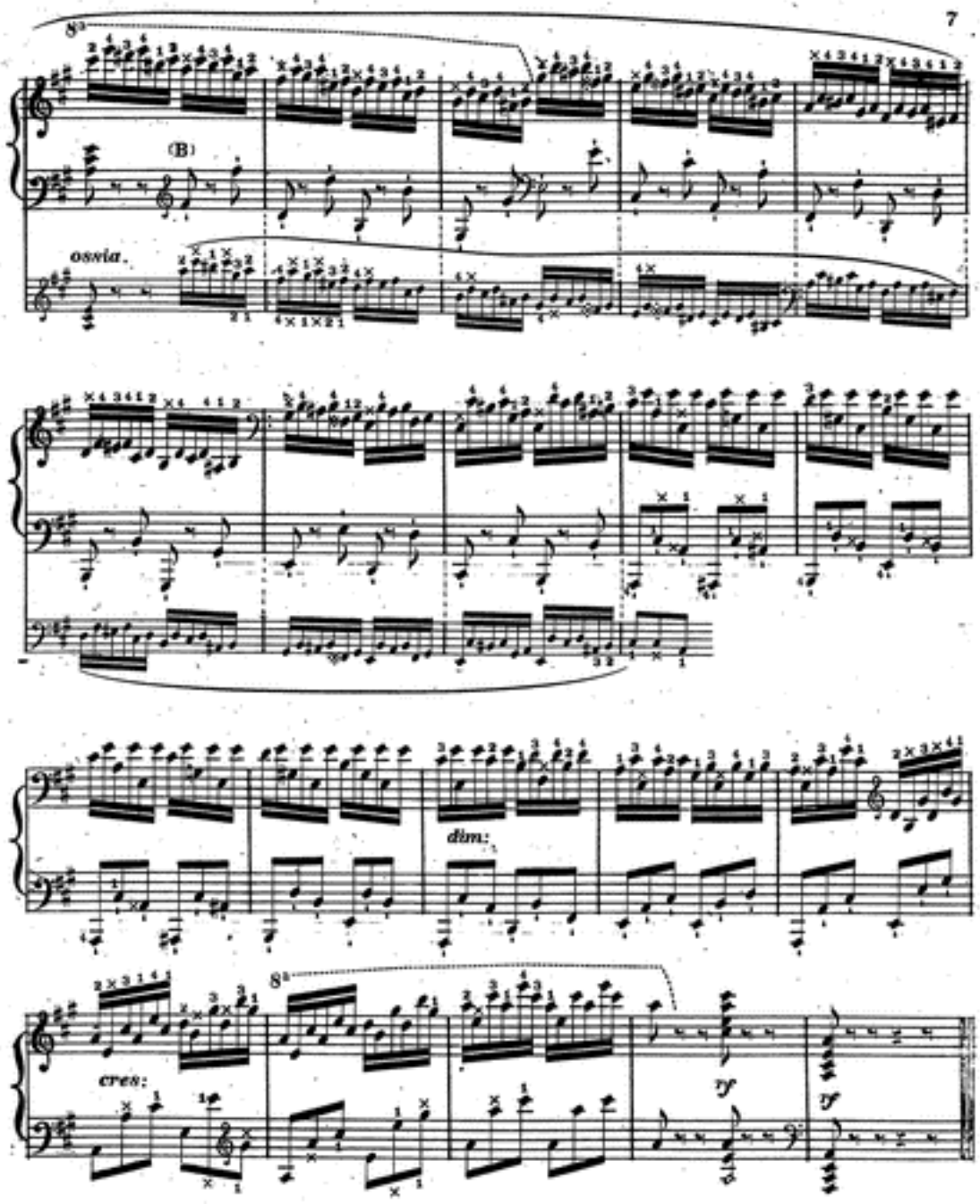
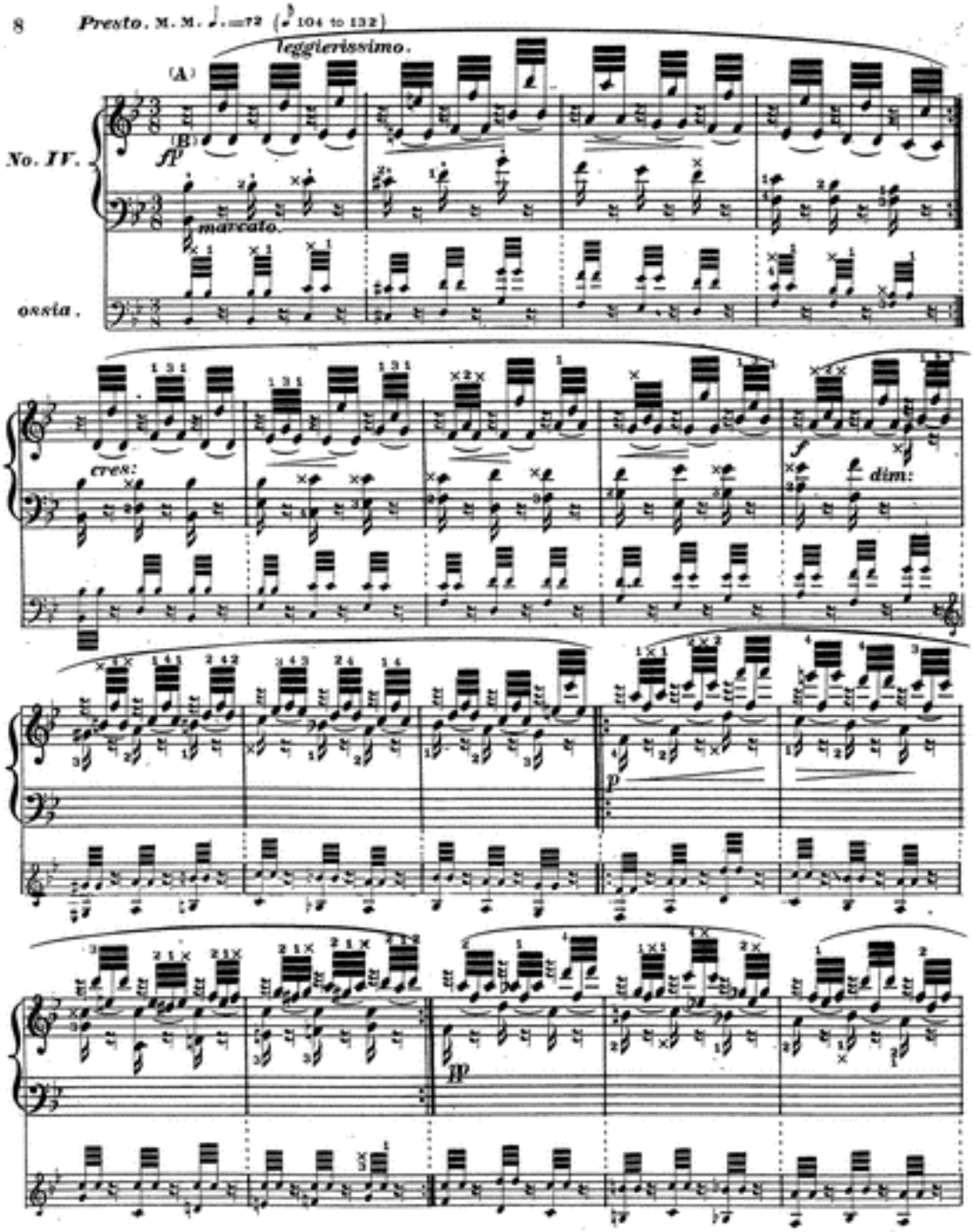


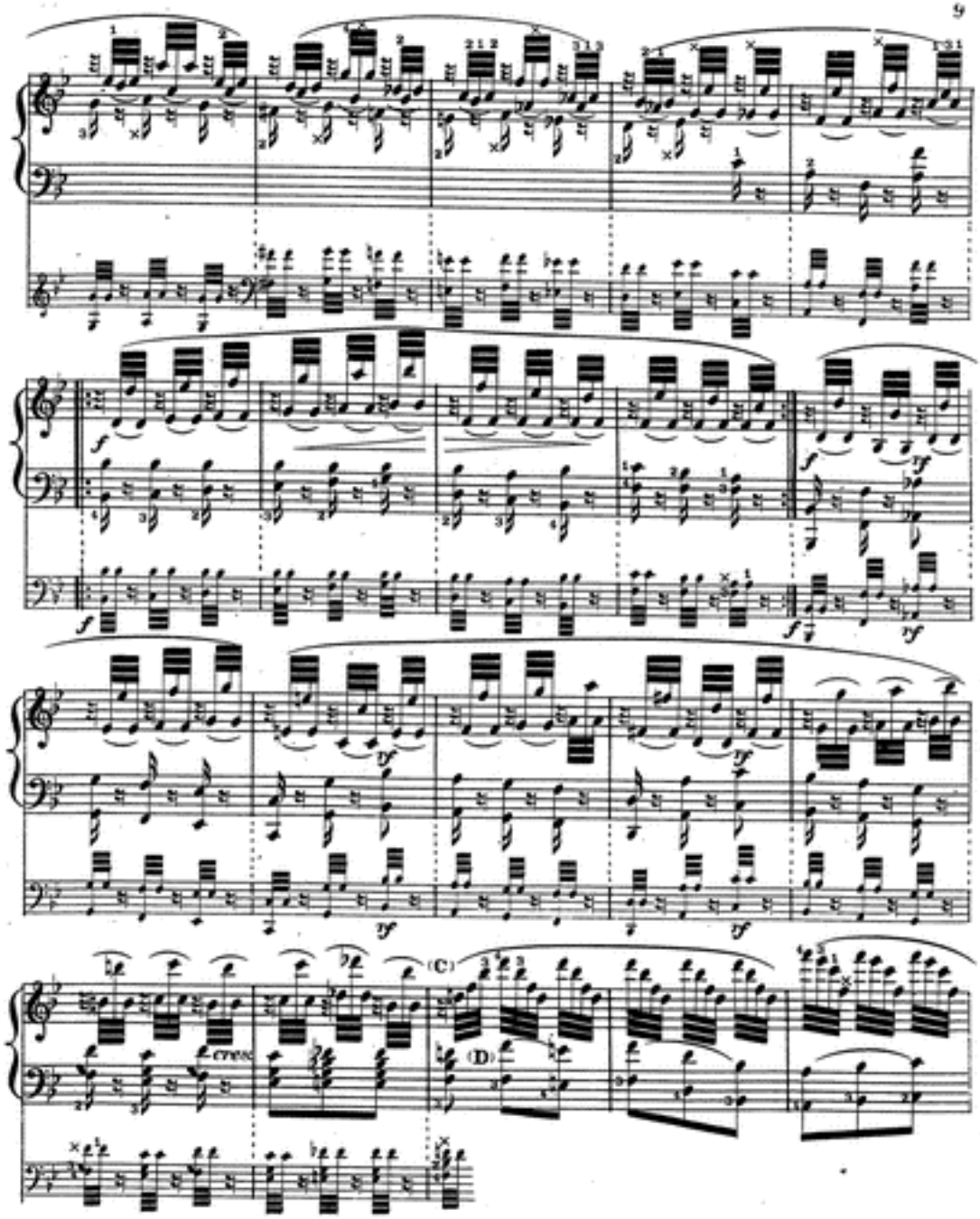
(B) *The part of the left hand, which is always of sufficient importance for separate study, demands here careful attention before it can be executed with the requisite lightness and accuracy.*

Presto. M. M. ♩. = 72 (♪ 104 to 132)

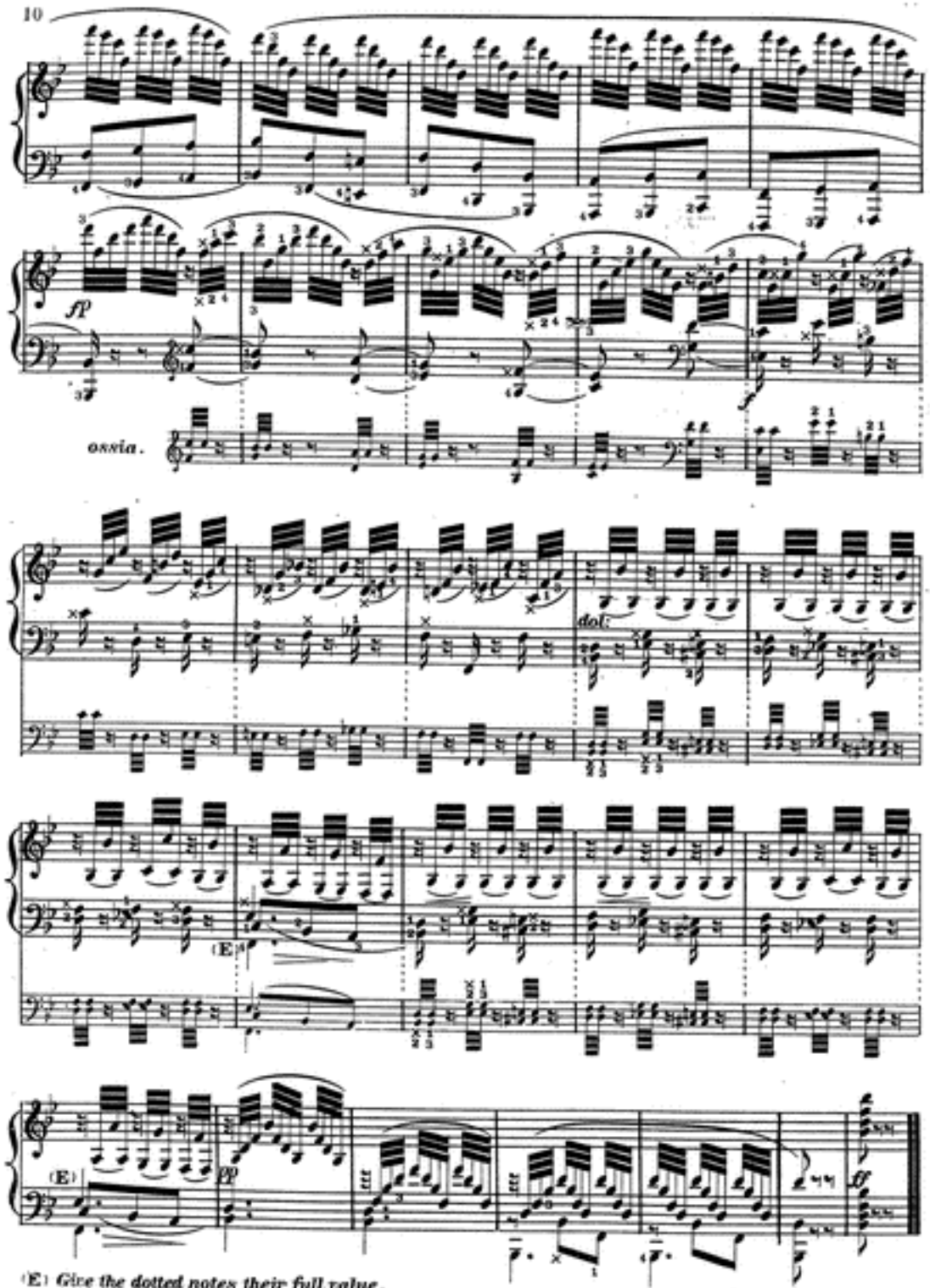


(A) *Elasticity and elegance should characterize this study, and lightness of arm and wrist maintained throughout.*

(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.*

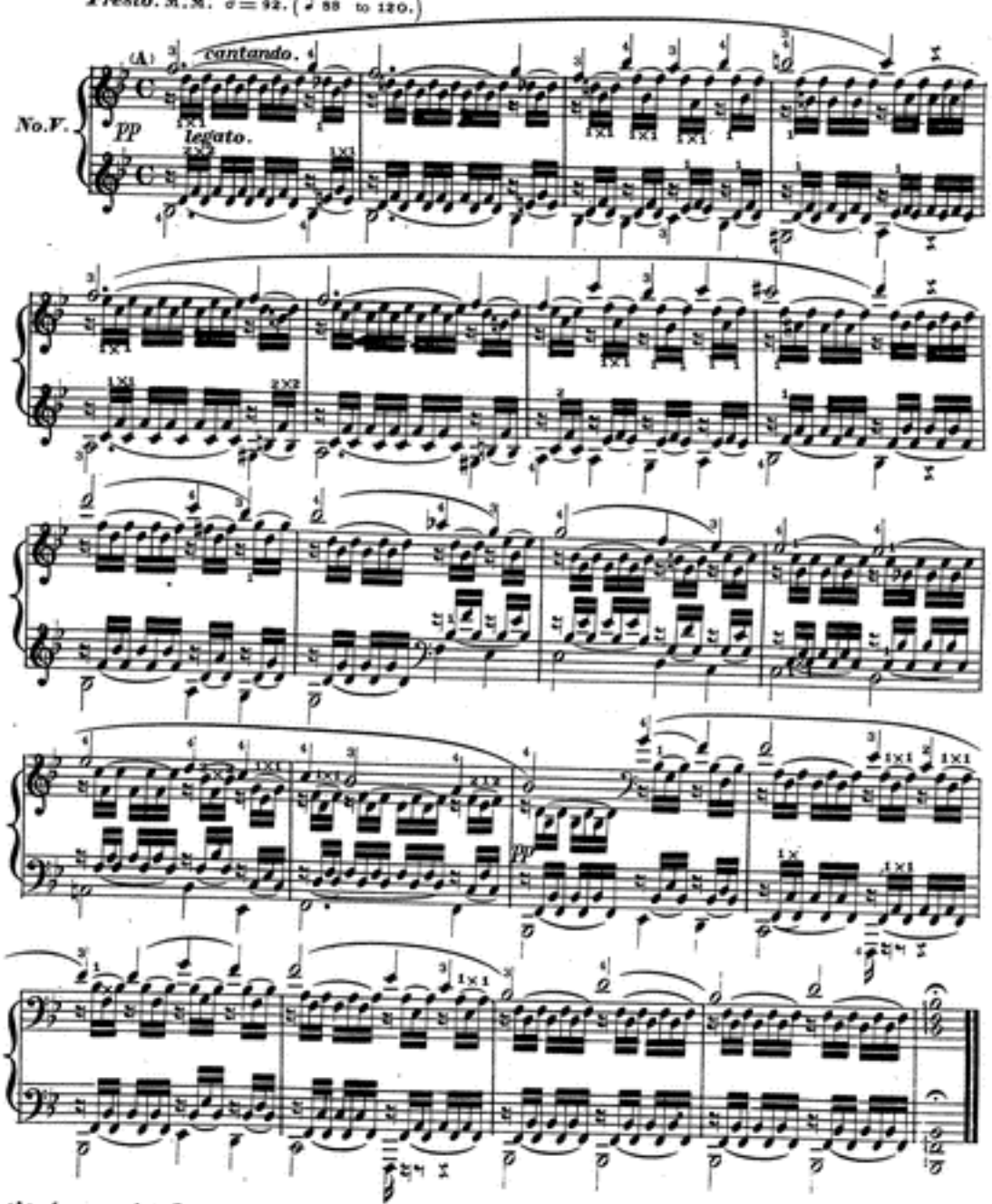


(C) *Play this episode with a steady position, and let not the hand turn from side to side.*
(D) *By this mode of fingering the octaves can be »burred; it is, however, only available to large hands«.*



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

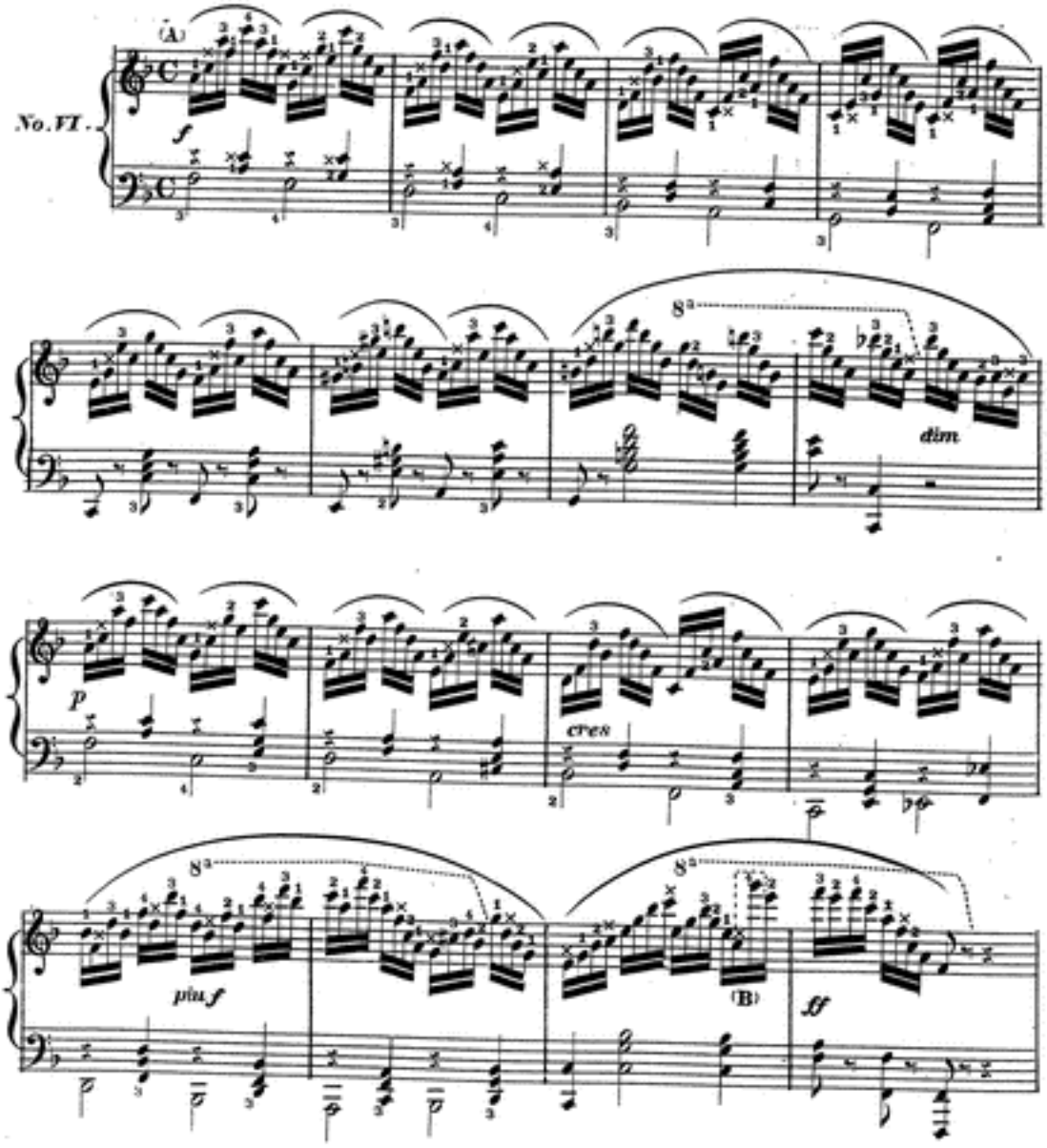
Presto. M.M. ♩ = 92. (♩ 88 to 120.)



(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.*

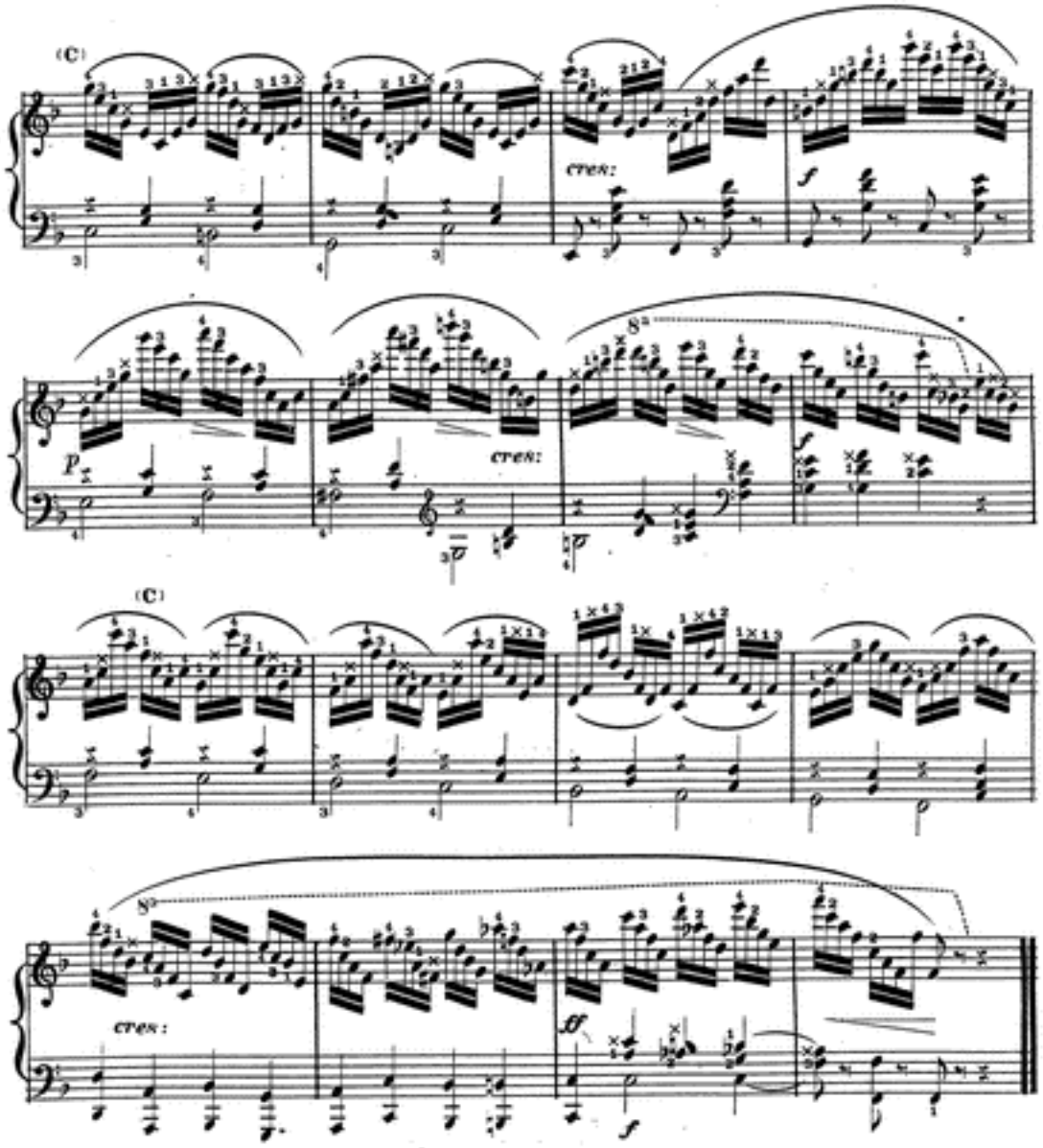
Presto. M.M. ♩ = 100 (♩ 100 to 132.)

No. VI.



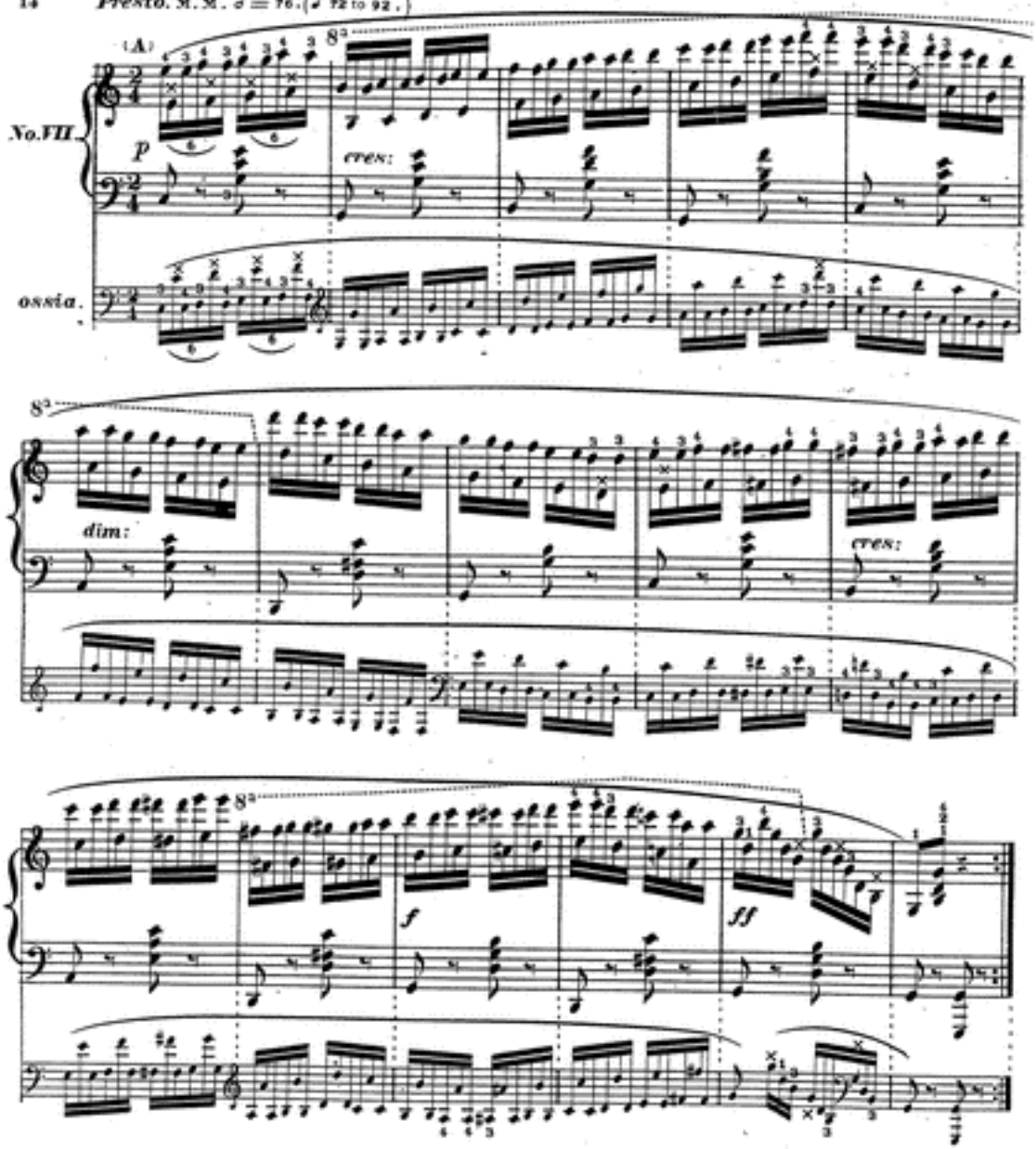
(A) *This study aims chiefly at flexibility of the thumb, which in the widest extensions must effect a perfect (legato) slurring.*

(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.*



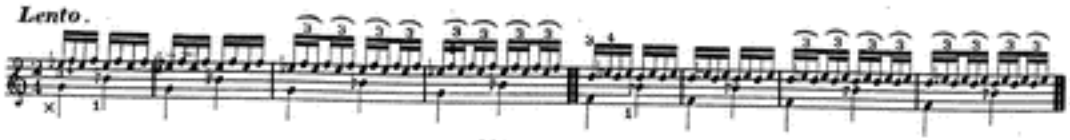
(C) *Only a careful contraction of the thumb and a yielding wrist will prevent a clumsy touch and a jerky motion.*
N. B. *When properly practiced this exercise will be of value to overcome the greater difficulties of the arpeggio studies XI and XII of this book.*

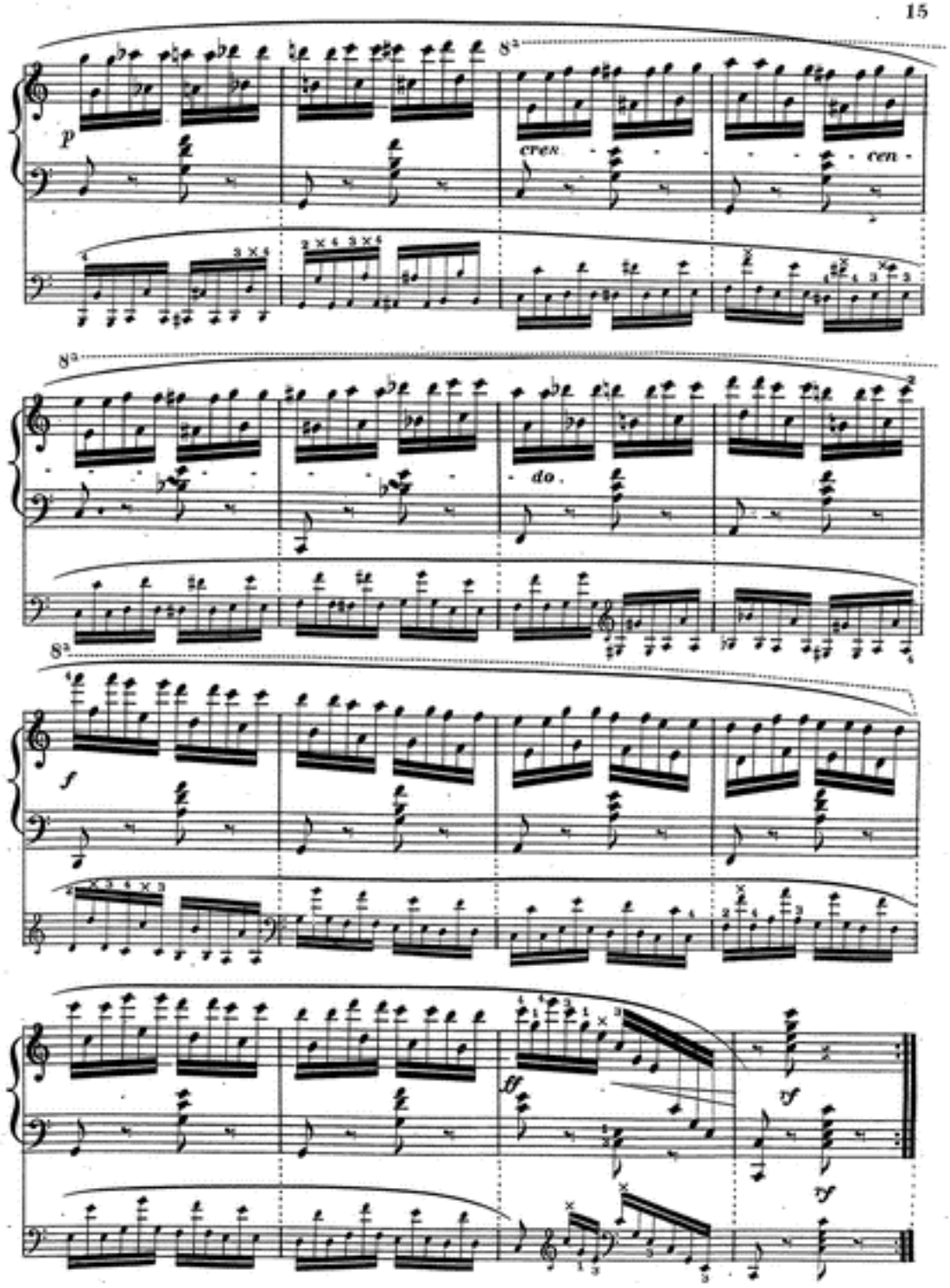
Presto. M. M. 𝅗𝅥 = 76. (♩ 72 to 92.)



(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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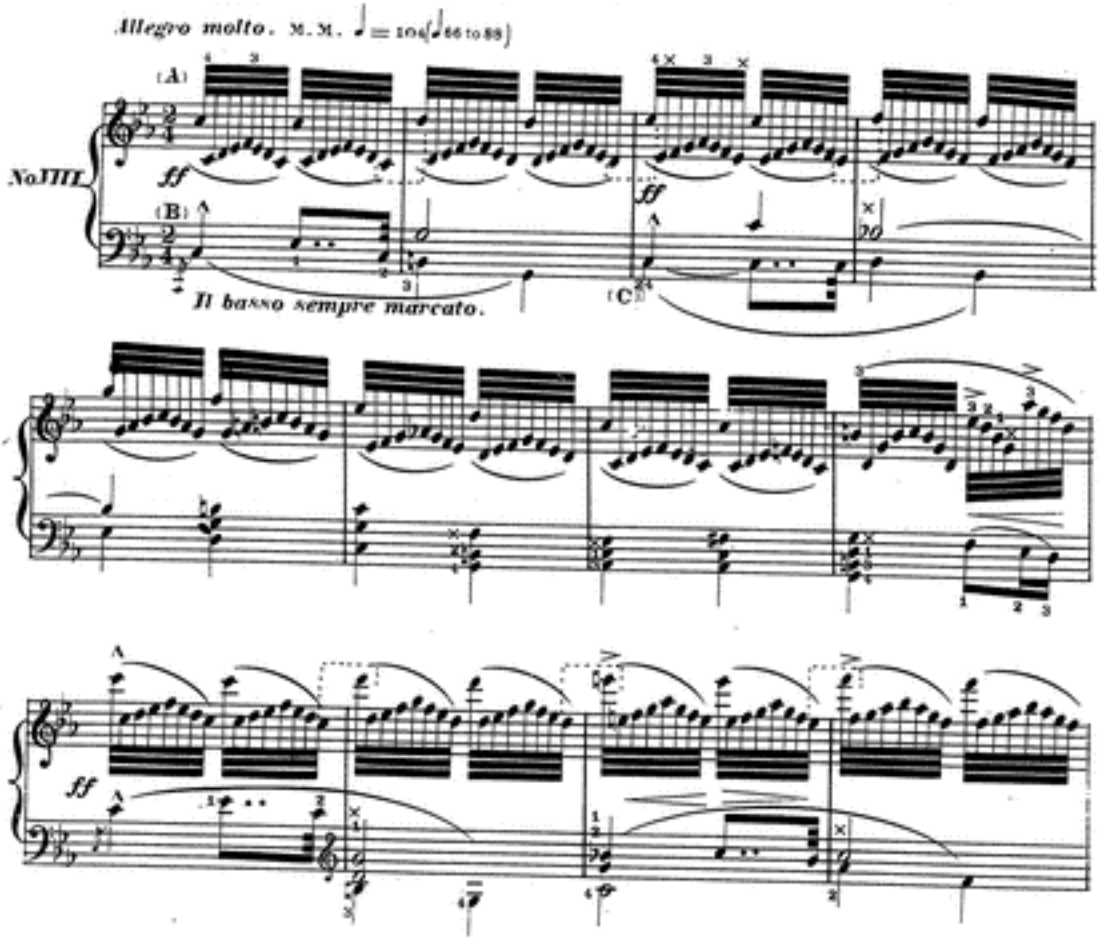
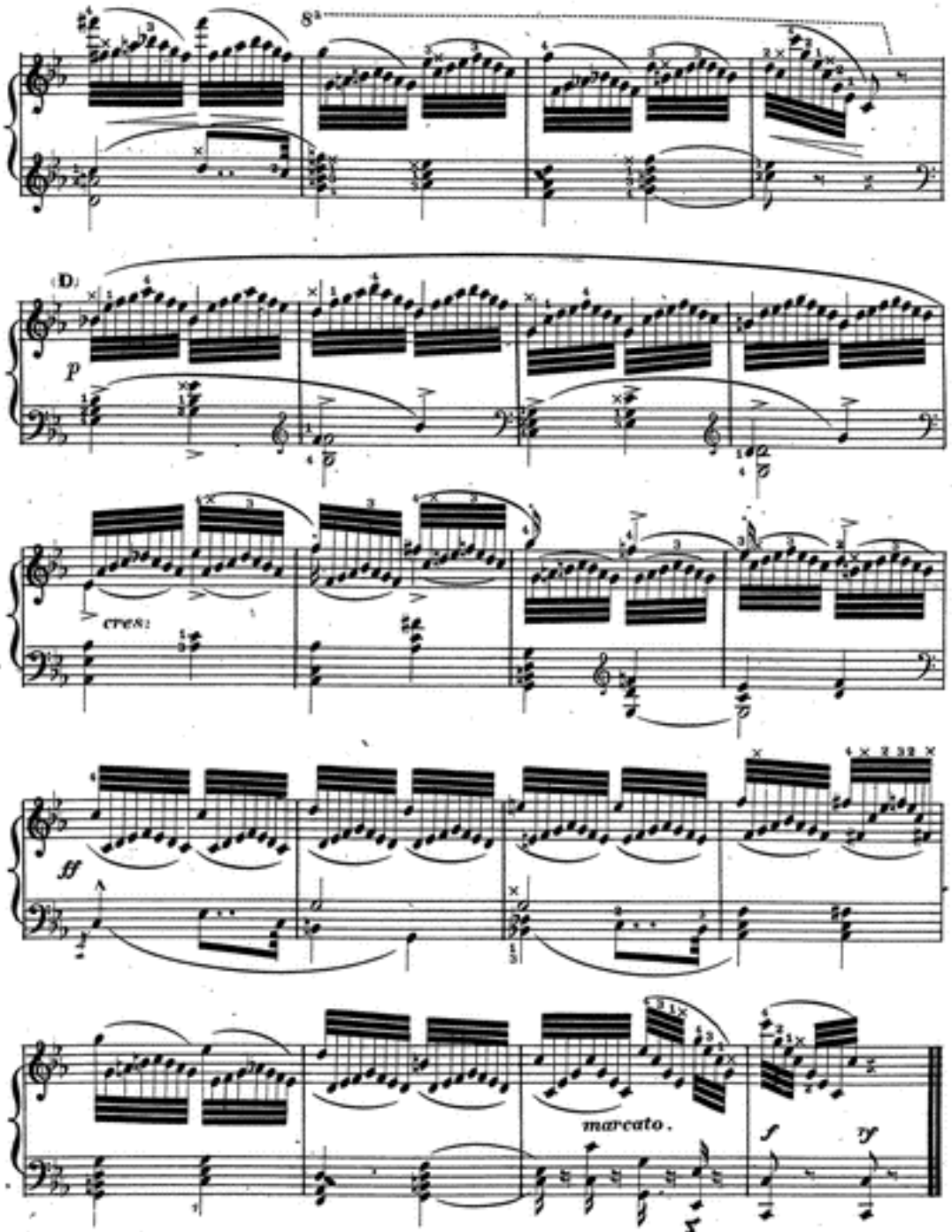


(A) *The mechanical end of this study is similar to the tendency of studies VI and VII, in Book I, to which we refer as all remarks expressed there, as to steady hand, loose wrist, smooth legato, will be found applicable here.*

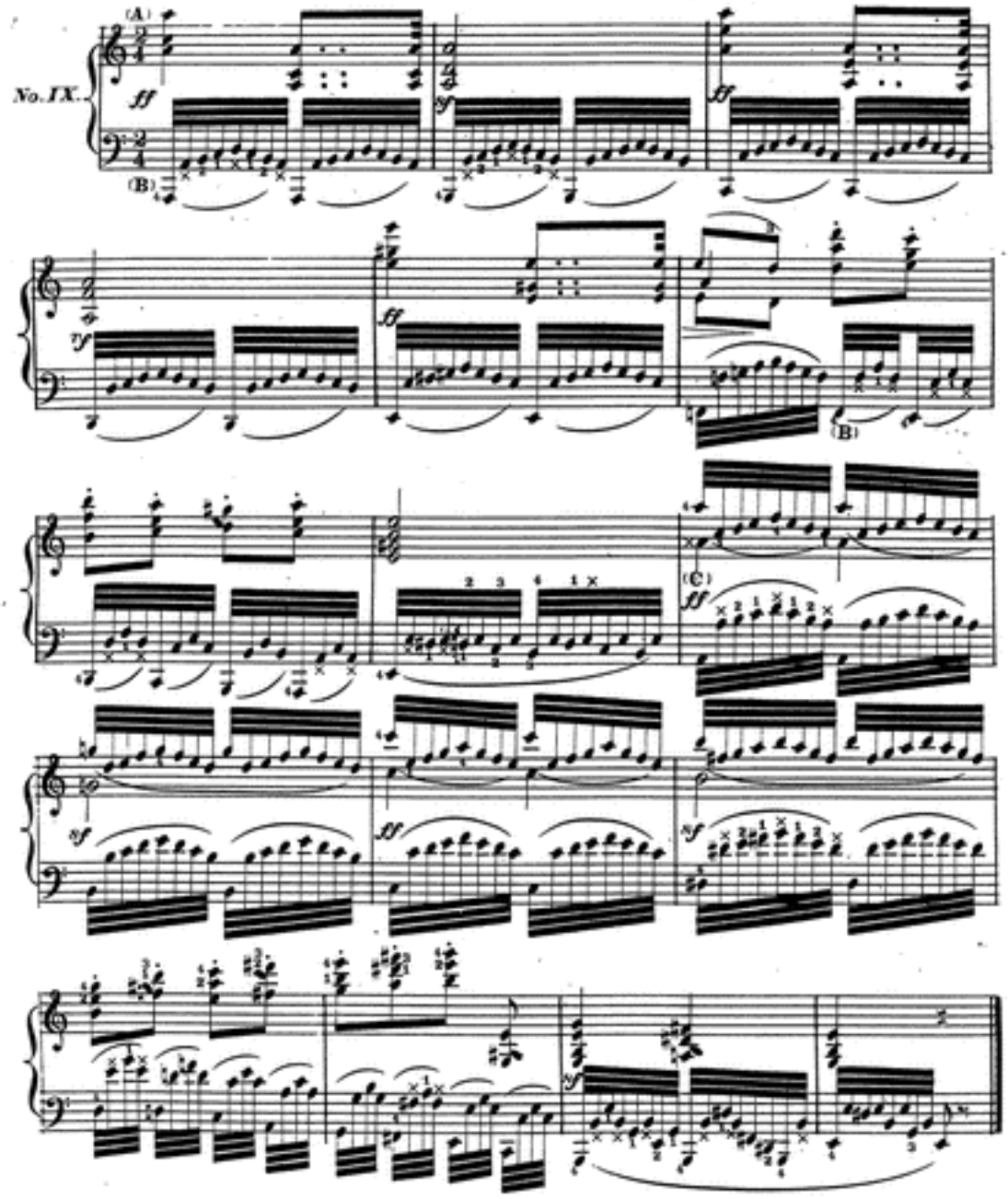
(B) *The appogiatura must be struck precisely with the first note of the right hand and its value is therefore to be deducted from the following C.*

(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.*

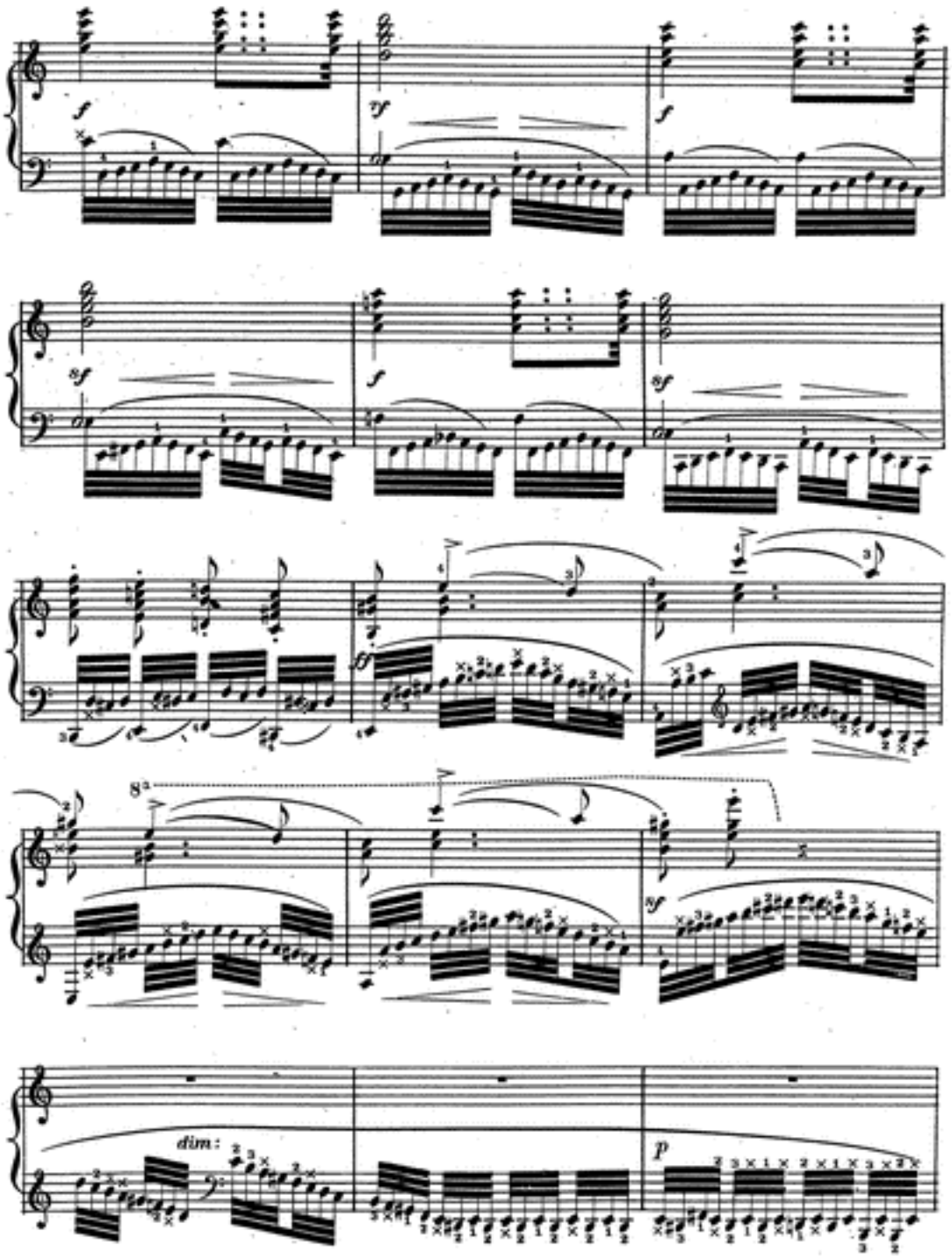
Allegro molto vivo ed energico. M.M. ♩= 88. (♪ 104 to 132.)



(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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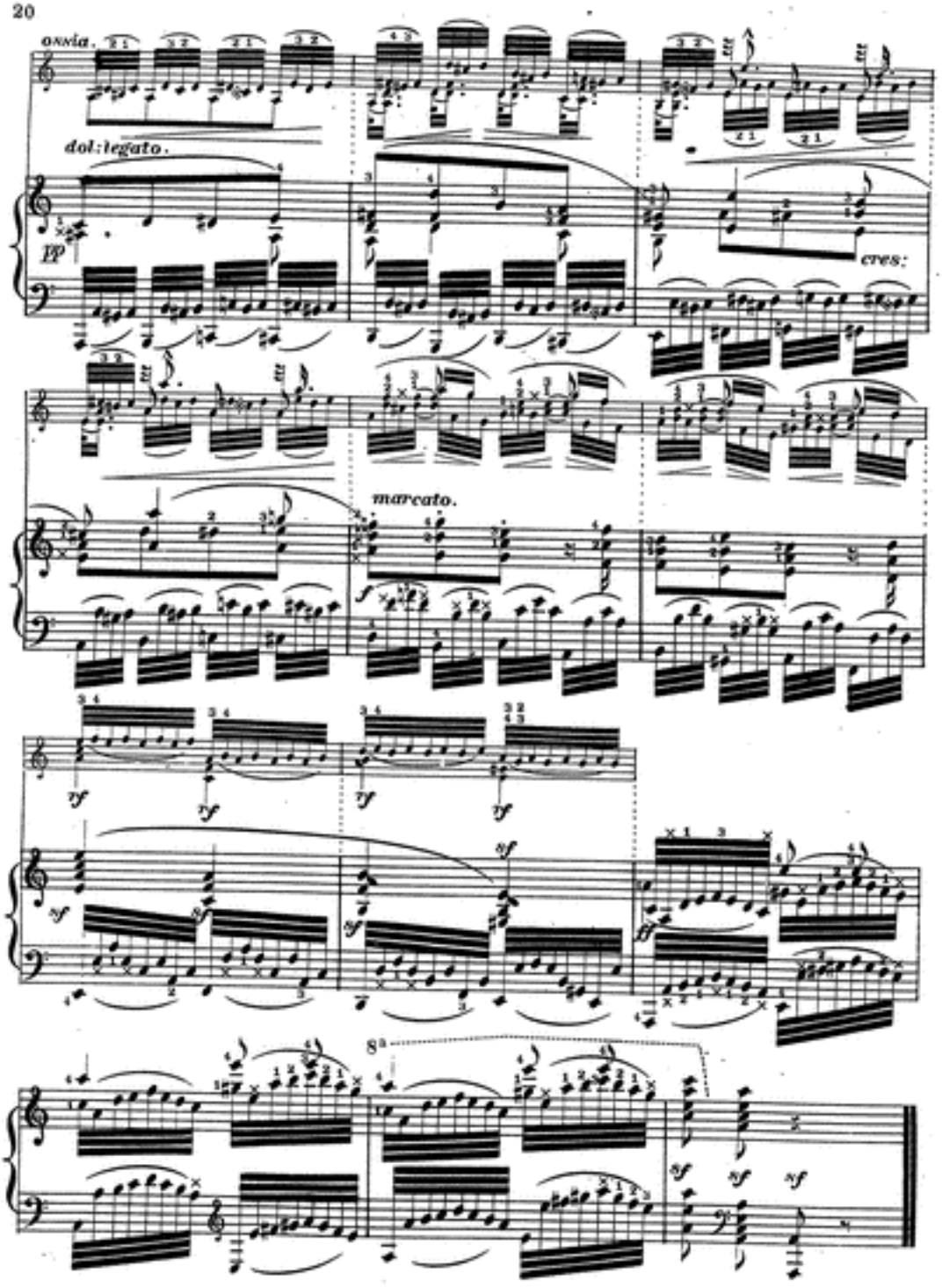
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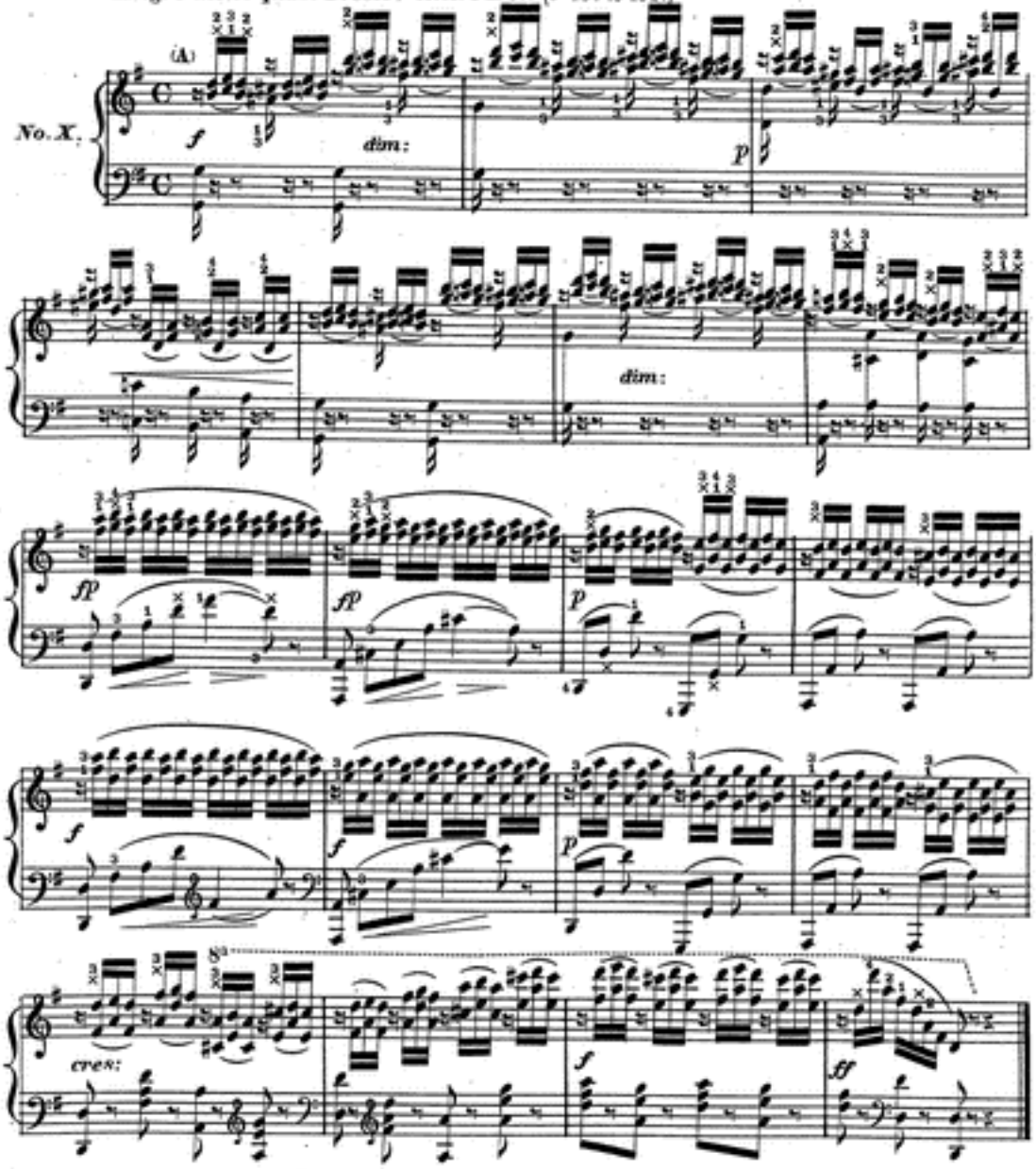
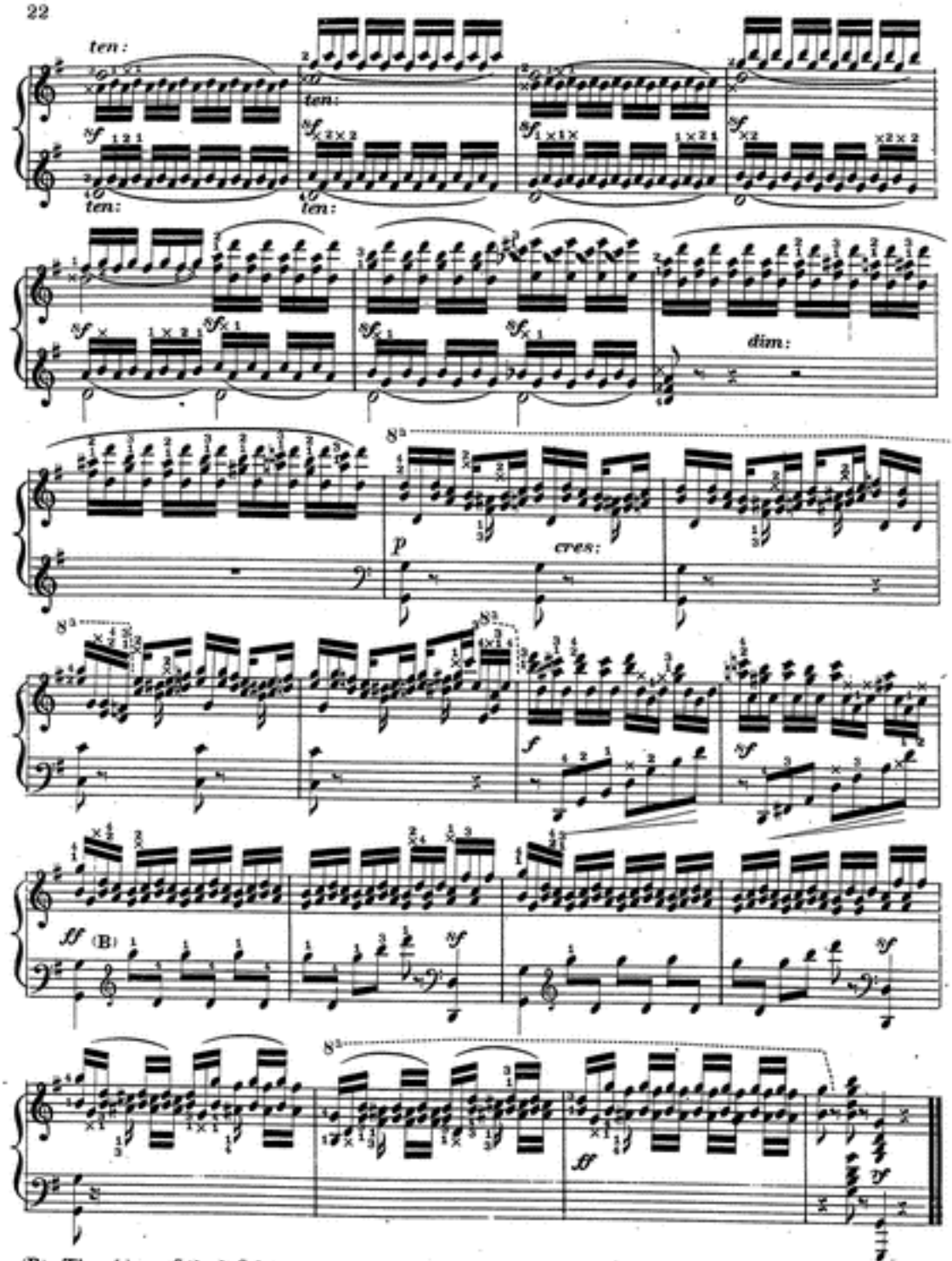
Allegro molto quasi Presto. M.M. ♩ = 84. (♩ 104 to 132.)

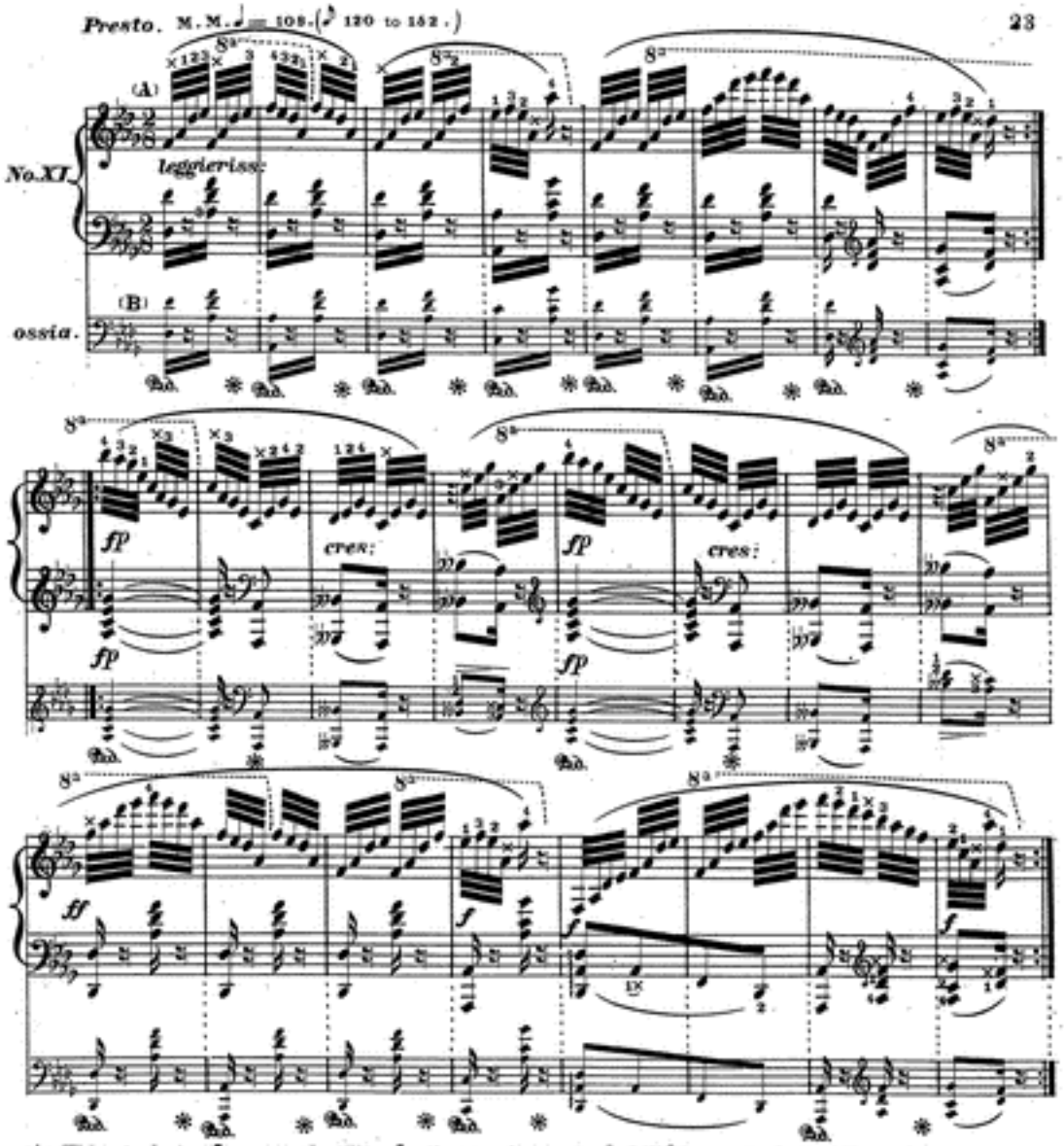
No. X.



(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.

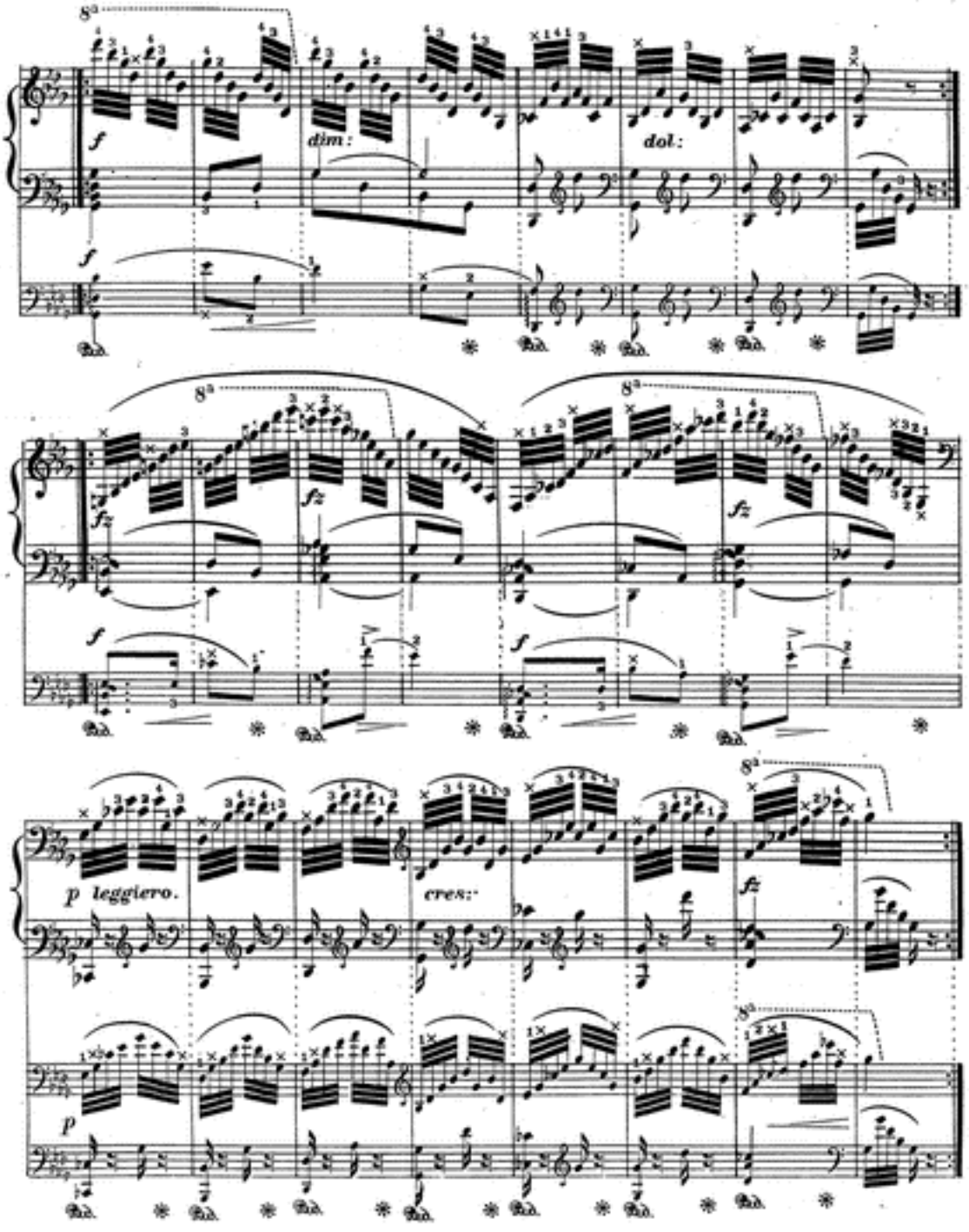


(B) *The skips of the left hand over the right by means of a springing wrist.*



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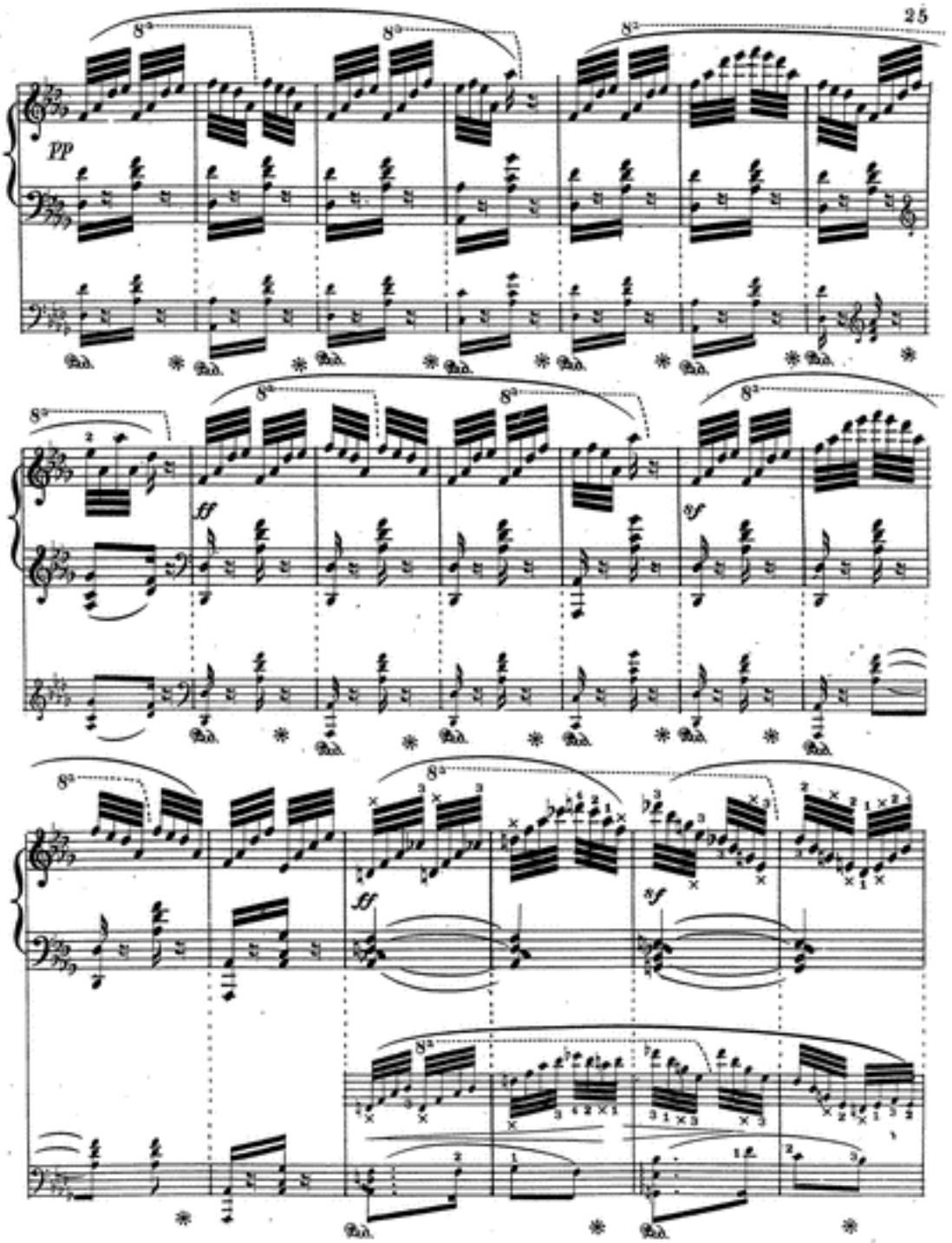
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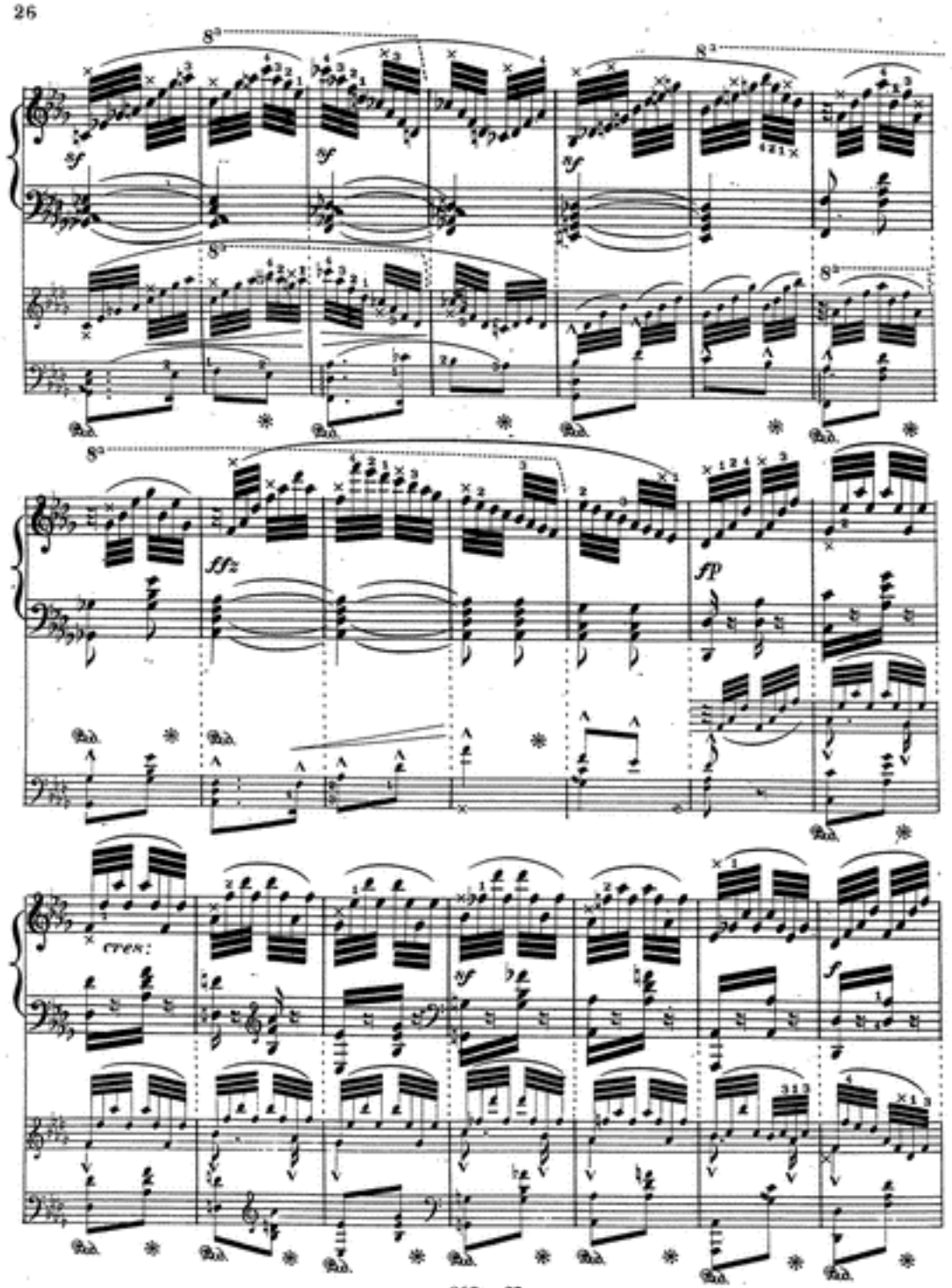
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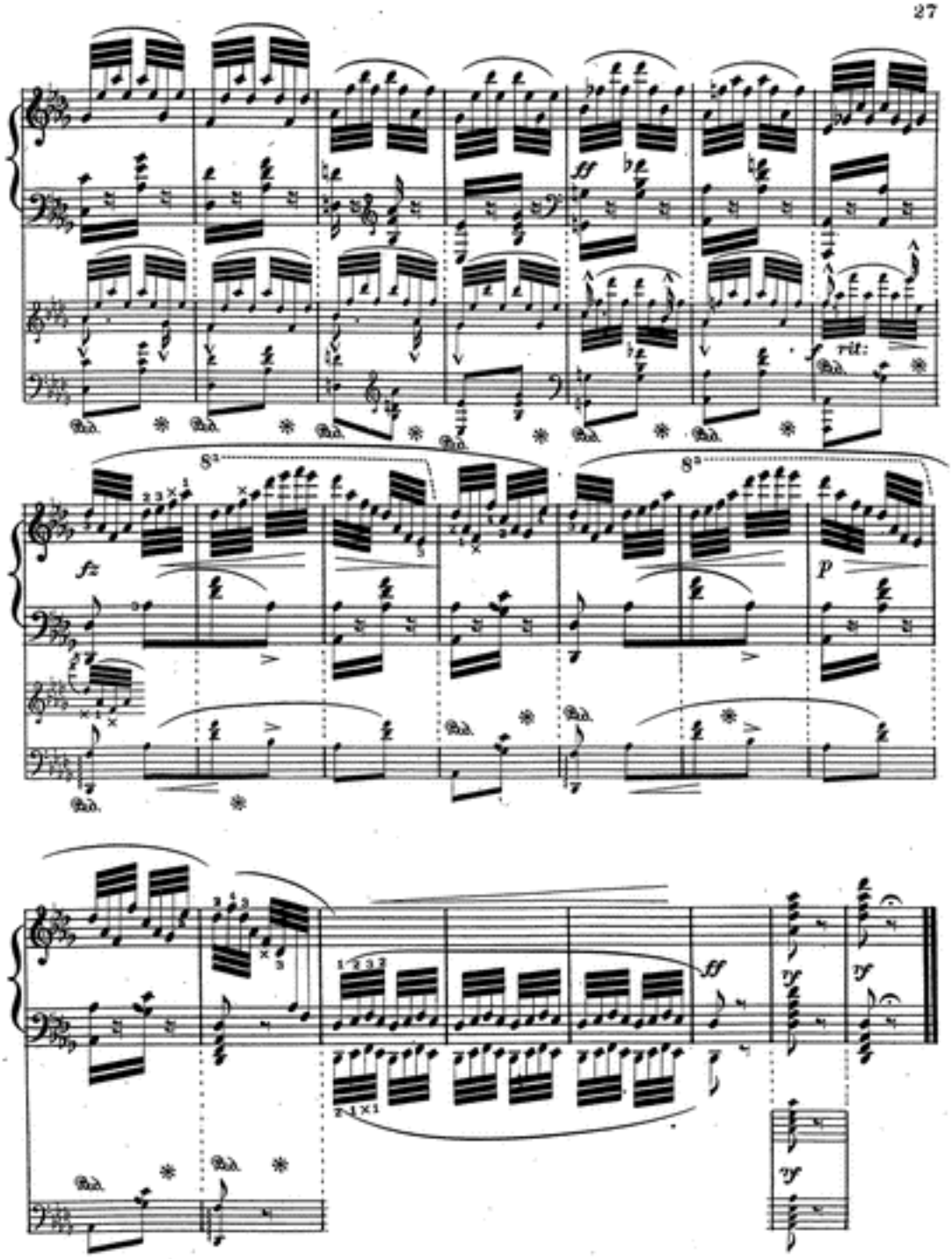
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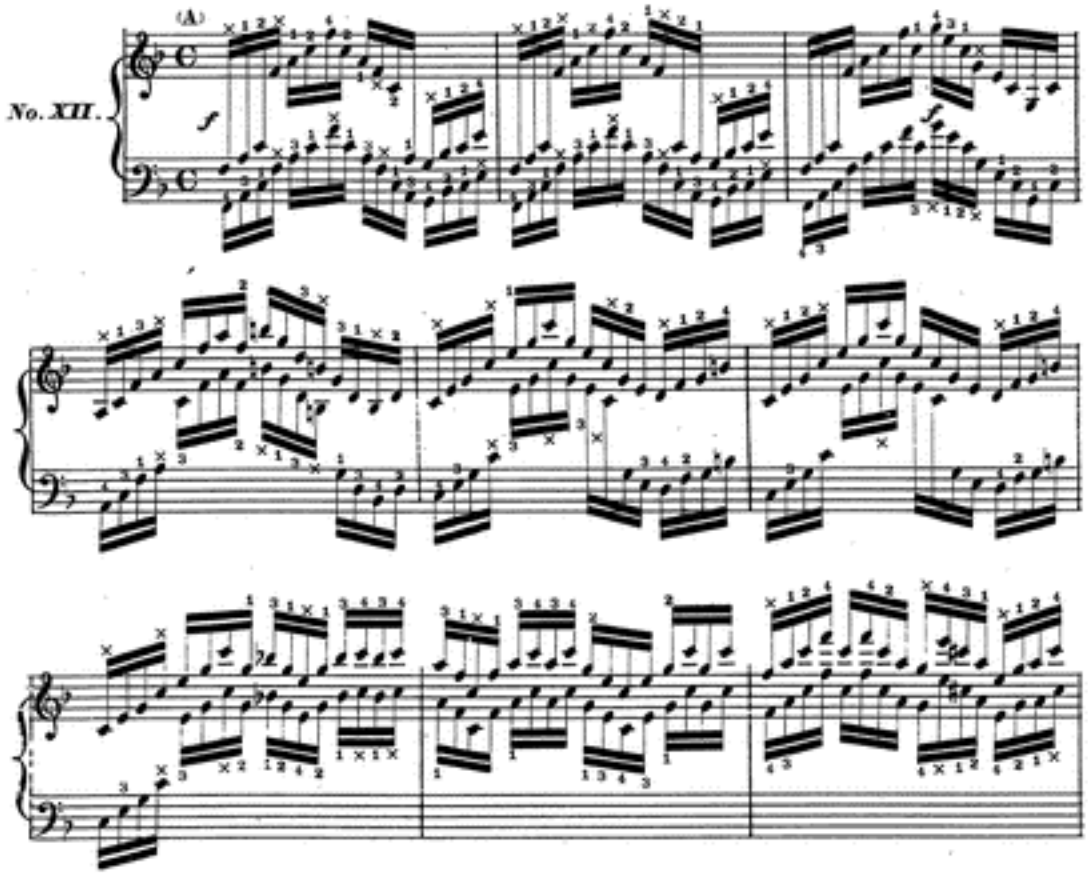
Allegro molto. M. M. ♩ = 92. (♩ 120 to 152.)

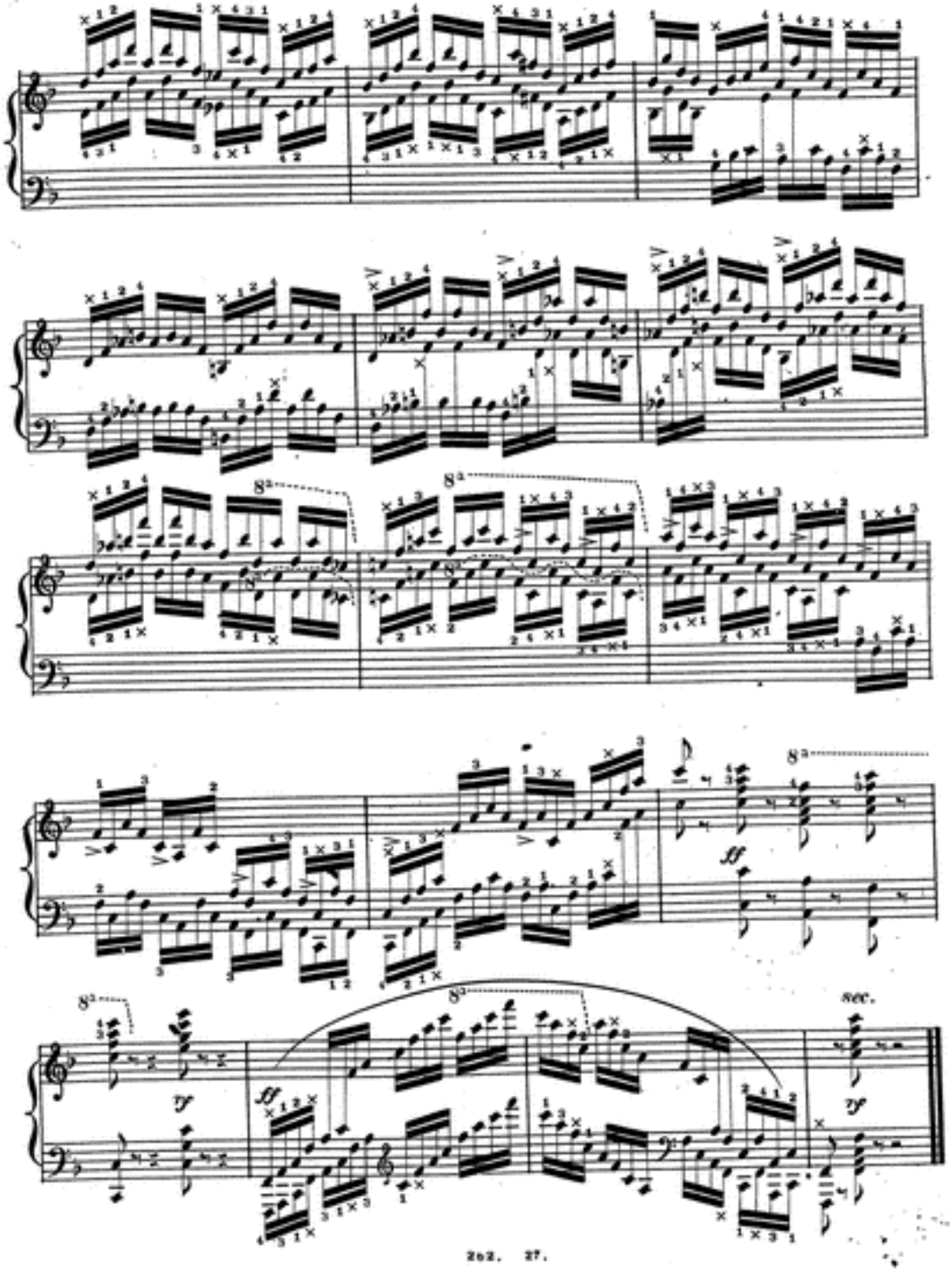
No. XII.



(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.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