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KUNKEL BROTHERS EDITION

ESTUDES *PURE*
POUR LA *ELOCITÉ*
— POUR LE —
Piano
— PAR —

CHAS. CZERNY.

With Explanatory Notes and Revised Fingering in two Books.

FRANZ
BAUSEMER

— by —
CHARLES
KUNKEL

BOOK I

BOOK II



— SAINT LOUIS —

KUNKEL BROTHERS

ETUDES DE LA VELOCITE.

C. CZERNY.

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BOOK II.

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

No. I.

(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 shaded, to produce a smooth flowing legato.

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262. 27.

4 Allegro molto. M.M. q=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.

Allegro molto. M.M. $\frac{2}{4}$. = 63 (♩. 80 to 104)

(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.

pp

fp

cres.

ossia.

cres.

7

8^a

(B)

ossia.

dim:

cres:

- (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. IV.

(A) *marcato.*

oxia.

(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 sharped; it is, however, only available to large hands.



(E) Give the dotted notes their full value.

Presto. M.M. $\text{d} = 92.$ ($\text{J} = 88$ to 120.)

II

No. V.

(A) *Cantando.*

pp 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 lighter, that the tones, which compose the melody, stand out more prominently, as if played on another instrument.*

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

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)

P

cresc.

cresc.

cresc.

(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.

14 *Presto. M. M. J = 76. (♩ = 72 to 92.)*

No. III

(A)

(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.



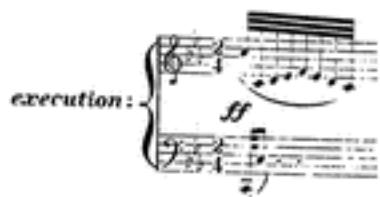
A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of six measures, each starting with a dynamic 'p' (piano). Measure 1 contains sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measure 2 features sixteenth-note patterns in both staves. Measure 3 includes lyrics 'cren - cen -' above the treble staff. Measures 4 and 5 show more complex sixteenth-note patterns. Measure 6 concludes with a dynamic 'f' (forte) and a fermata over the final note. Various performance markings are present, including '3x4' and '2x4 3x4' time signatures, 'do.' (a vocal instruction), and slurs.

Allegro molto. M.M. $\text{J} = 100$ (66 to 88)

No. III

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.



- (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.

marcato.

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

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

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and includes various dynamics such as *f*, *sf*, *p*, and *dim.* The notation includes standard musical notes, rests, and specific markings like 'x' and '2'. The piano keys are indicated by vertical lines with 'x' and '2' markings. The page number '19' is located at the top right, and a small circled '9' is at the top center. The bottom of the page has the text '262. 27.'

Allegro molto quasi Presto. M. M. d = 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.

A page from a musical score featuring six staves of dense, complex rhythmic patterns. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time. Various dynamic markings are present, including *ten.*, *sf*, *cres.*, *dim.*, *ff*, and *p*. The notation includes many sixteenth-note patterns, some with cross-hatching and numerical markings like "1x2x1" and "1x2x2". Measure numbers 82 and 83 are indicated above the staves. The score is divided into systems by vertical bar lines.

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

Presto. M. M. $\frac{1}{=}$ 108. ($\frac{1}{=}$ 120 to 162.)

No. XI.

(A) leggiériss:

ossia.

fp cresc: fp cresc:

ff

(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".

24

8^a

dim.

dol.

f

sforz.

p leggiero.

cres.

f

A page of musical notation for a string quartet, featuring three staves of music. The notation includes various dynamics such as *p*, *pp*, and *f*, and articulations like *pizz.* and *sf*. The music is divided into measures by vertical bar lines and contains several grace notes and slurs. The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. The page number 25 is located in the top right corner, and the measure numbers 8^a, 8^b, and 8^c are placed above the staves at regular intervals. There are also some handwritten markings, such as asterisks (*) and circled numbers (1, 2, 3), scattered across the page.

8^a

8^b

8^c

ffz

sp

x cresc.

262. 27.

This page contains three staves of musical notation. The top staff uses a treble clef and has dynamic markings 'ff' and 'sp'. The middle staff uses a bass clef and has dynamic markings 'ffz' and 'sp'. The bottom staff uses a bass clef and has a dynamic marking 'x cresc.'. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. Measures are separated by vertical dashed lines. The page number '26' is at the top left, and the measure numbers '262.' and '27.' are at the bottom right.

Musical score page 27, featuring three staves of music for orchestra. The top staff consists of two systems of six measures each, with dynamic markings ff , fz , and p . The middle staff also consists of two systems of six measures each, with dynamic markings fz , v , and p . The bottom staff consists of two systems of six measures each, with dynamic markings ff , v , and ff . Various musical markings are present, including slurs, grace notes, and performance instructions like "23x1". The score includes bassoon parts with specific dynamics like ff , fz , and p .

Allegro molto. M. M. c = 92. (♩ = 120 to 182.)

(A)

No. XIII.

(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 cleanliness.

The sheet music consists of five staves of piano music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The music features a variety of rhythmic patterns, primarily sixteenth-note figures, with some eighth-note groups and quarter notes. Each note is marked with a specific number or symbol indicating its value and position. The first four staves conclude with a repeat sign and a double bar line, followed by a section labeled 'sec.' (second ending). The fifth staff begins with a repeat sign and continues the rhythmic pattern.