KUNKEL'S ROYAL EDITION.

60

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CRAMER-BUELOW

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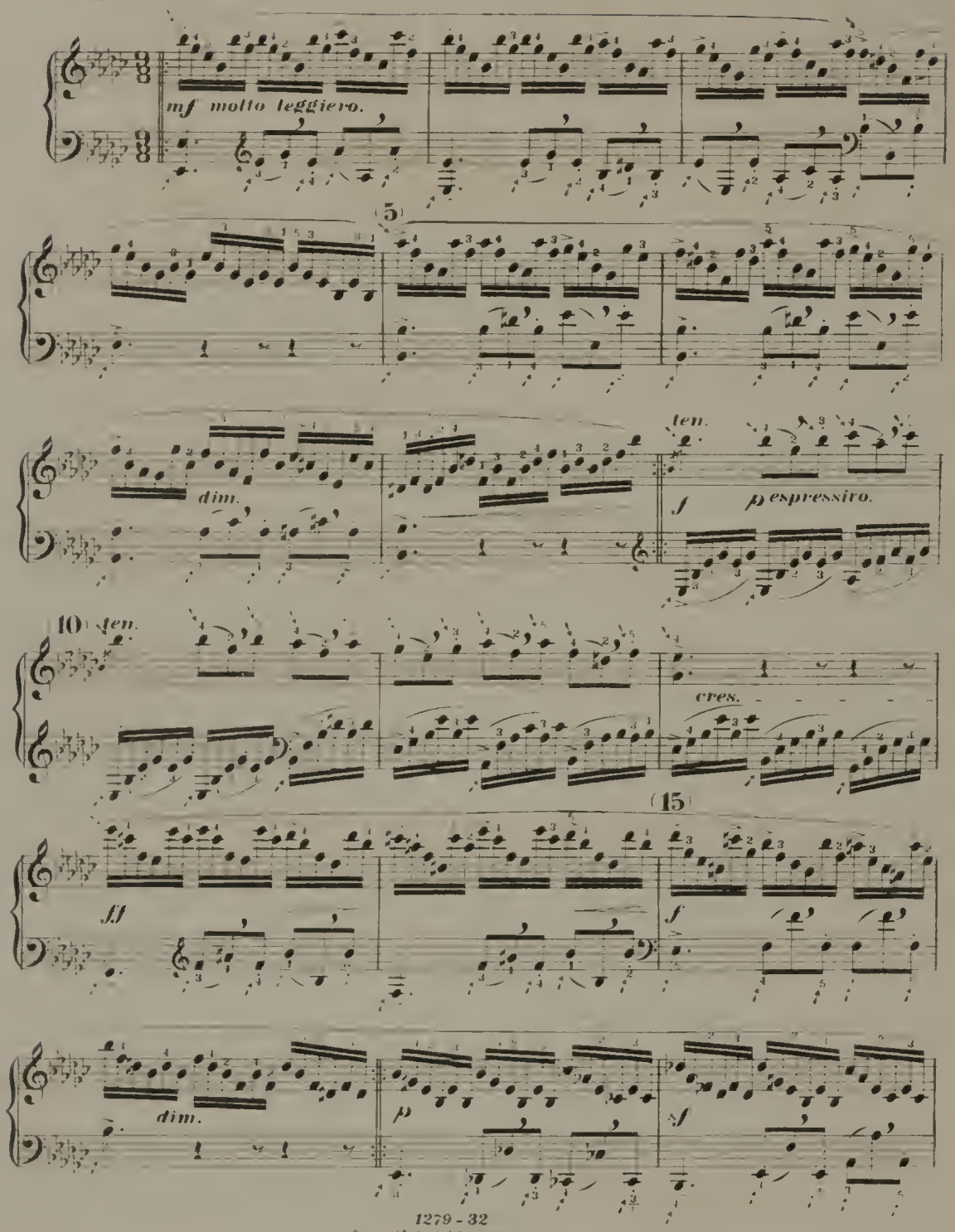
Moderato. ♩ = 88.



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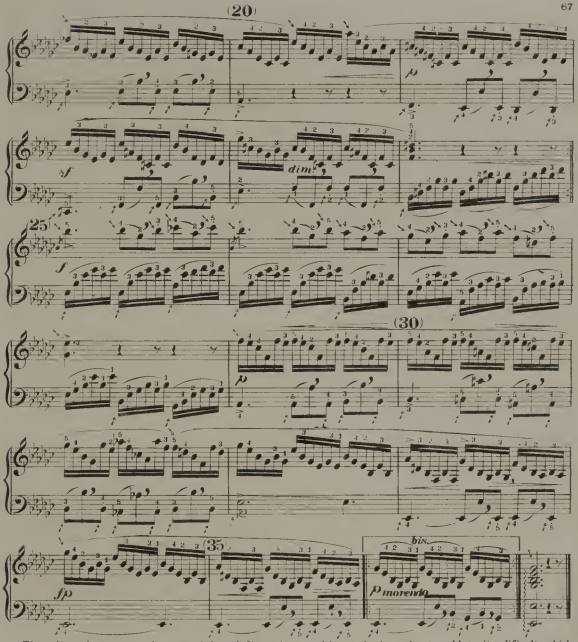
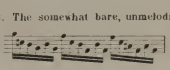


1. The editor has purposely put a labored fingering to this study in order to add to its dificulty which, otherwise, to attain a smooth mechanism, is a very easy piece; this fingering will help to free the fingers from any innate indolence and cultivates a finer rhythmic sense.

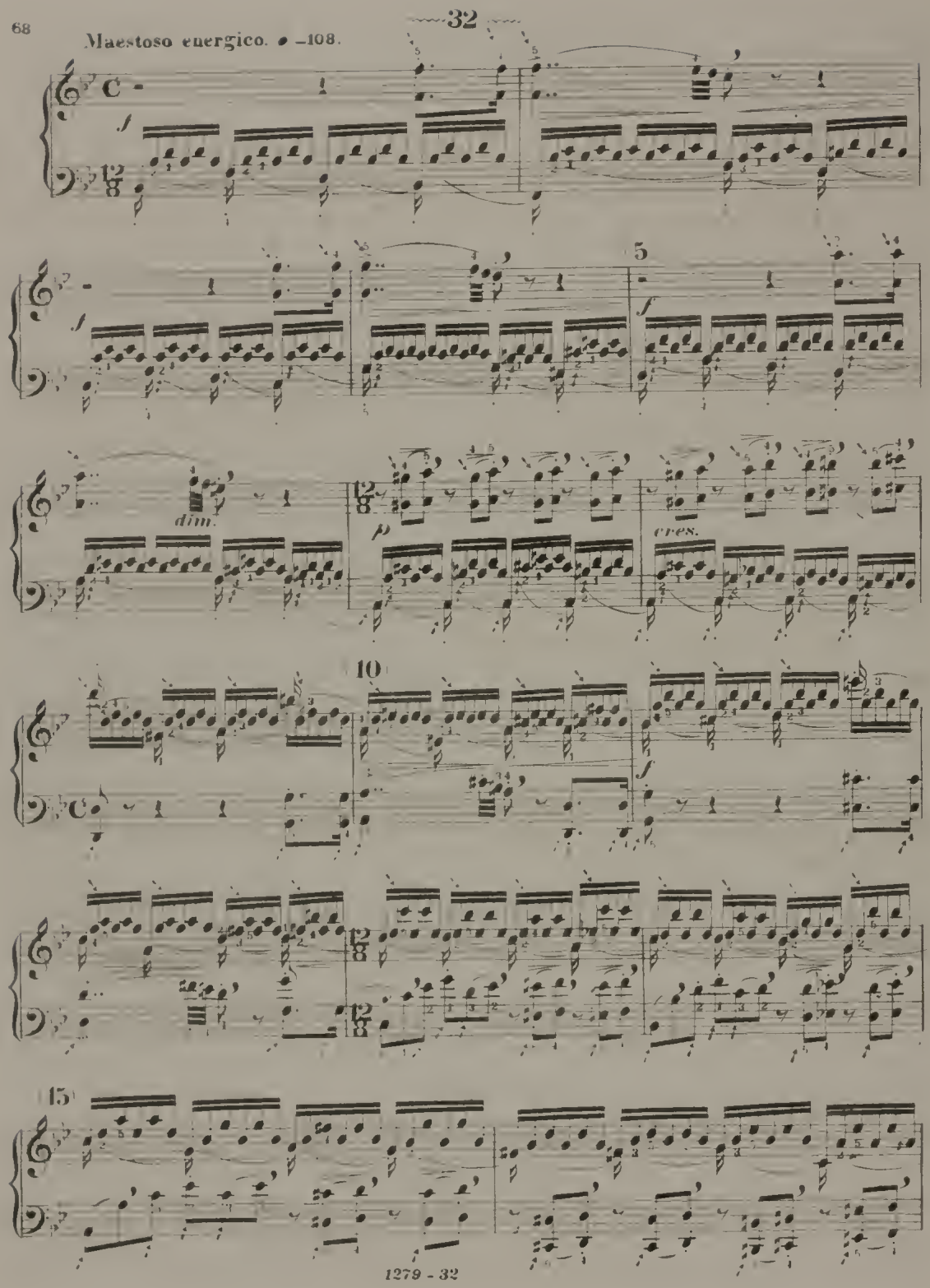
2 The melodic notes which are to be accented in the upper part are at first marked ⌐, as also the bass notes which require accenting in measure 9 and following measures.

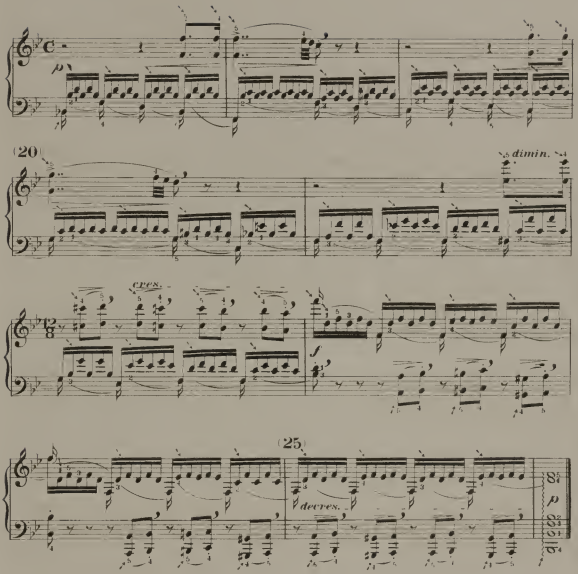
3. Measure 23. The somewhat bare, unmelodious upper part might be modified by analogy with measure 19.

thus.



1279 - 32


32
Maestoso energico. ♩ = 108.
f
5
f
dim.
p
cres.
10
f
15

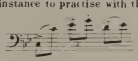


1. The strong *staccato* of the first bass note of each sixteenth group must not lead to any delay in beginning the accompaniment figure, which should be regarded as an independent middle part.

2. When the same figure makes its appearance in the right hand, the first sixteenth should be always accented, but played *staccato* only in measures 9 – 12.

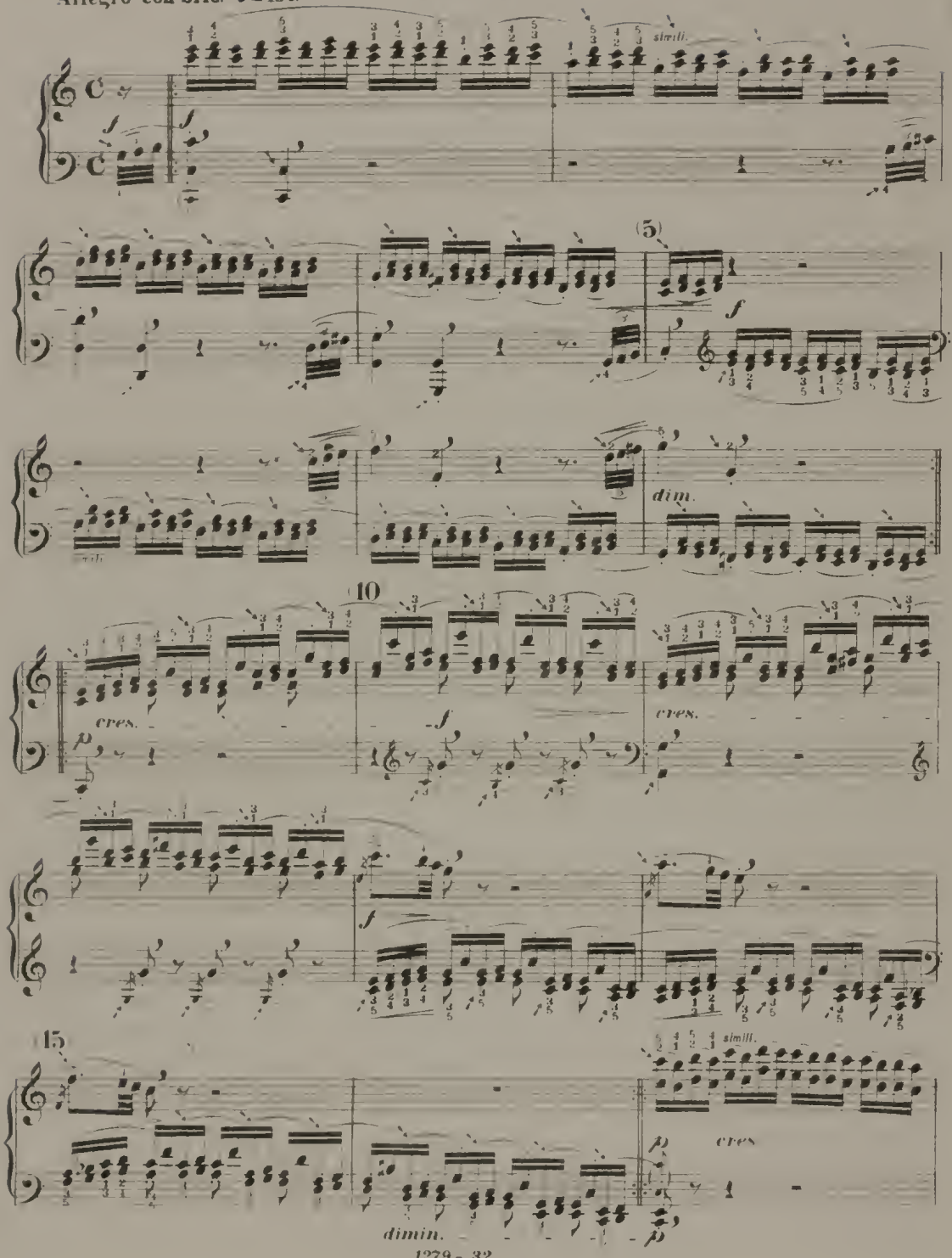
3. To obviate any misunderstanding in the rhythm the editor has written $\frac{12}{8}$ in a measure of $\frac{4}{4}$ in the necessary places.

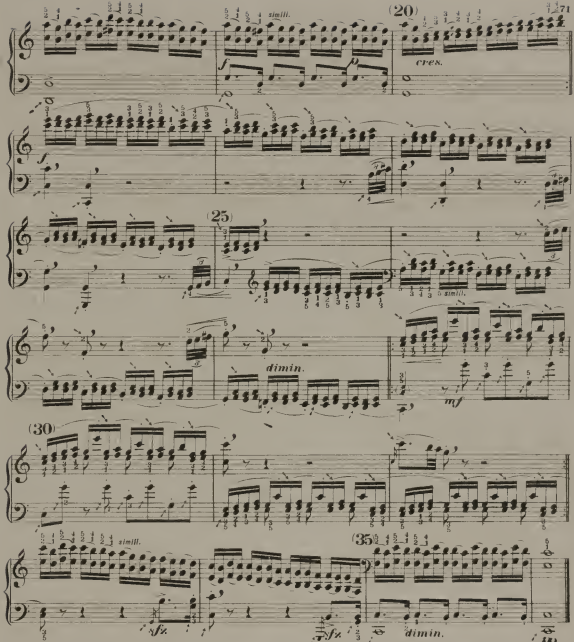
4. In order to overcome the difficulty of the alternate *legato* and *staccato* in the left hand, in measures 13 – 15, it is advisable in the first instance to practise with the following accent (as if counting in quavers):



and so on.

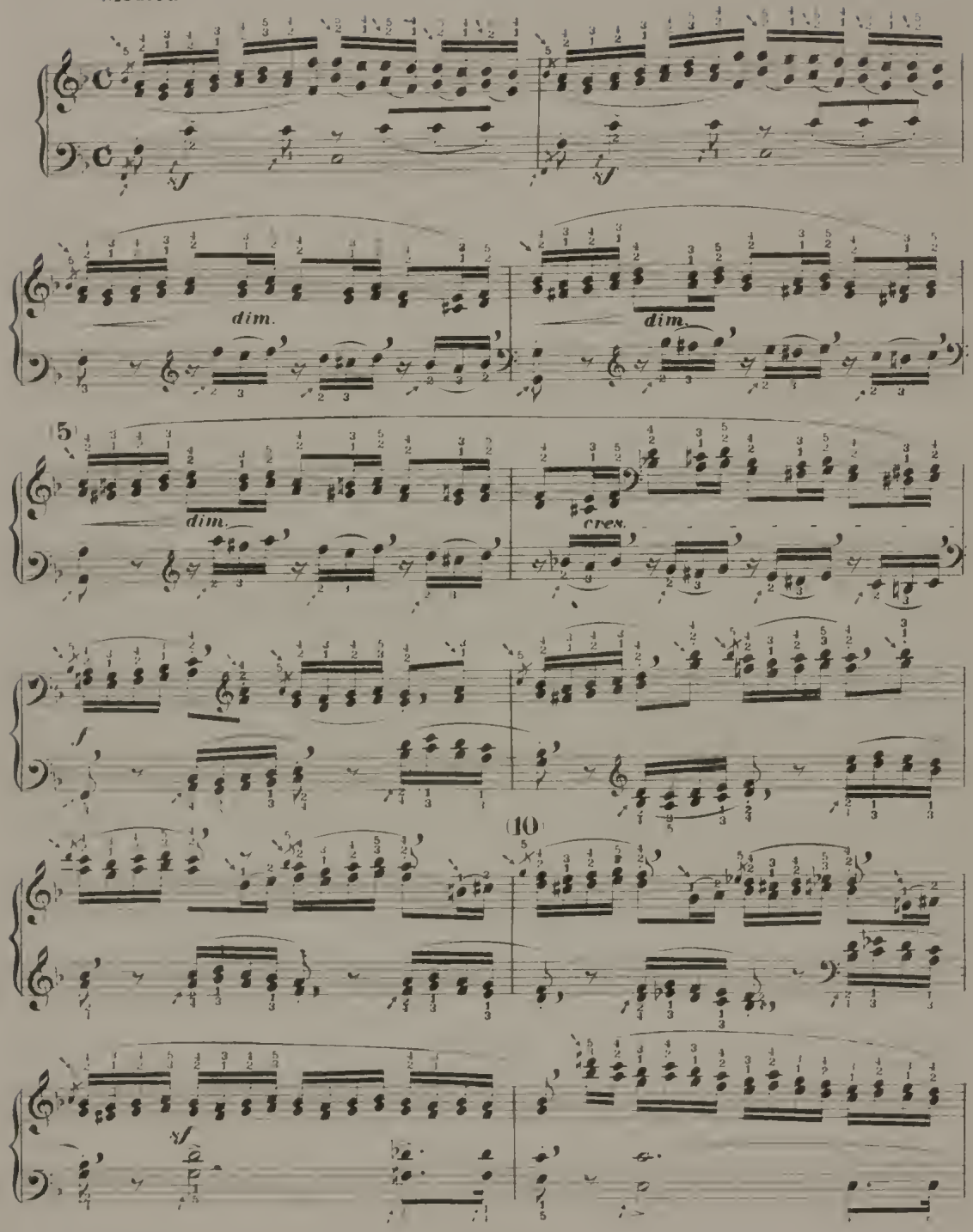
Allegro con brio. ♩ = 152.

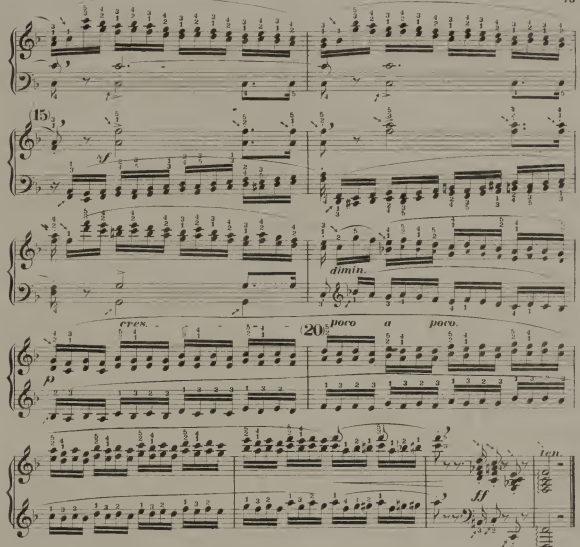




Nos. 26 and 28 are the preparation for the technical mastery of the present study. What was said in No. 26 about elasticity of touch is again specially applicable here for the passages in sixths, in measures 17—19. and 83—35. and the reader is referred to No. 28 as regards the thirds. The left hand it is true, had no opportunity, in the foregoing studies, for preparatory practice in the task which is here set before it. Aloys Schmitt's "Exercises preparatoires" (in the first part of his collection of studies, which it is presumed every good teacher uses for elementary teaching, may nevertheless be again quoted here as affording help. Special care must be taken to play the various triplet thirty seconds in a finished and precise manner.

Moderato. ♩ = 108.





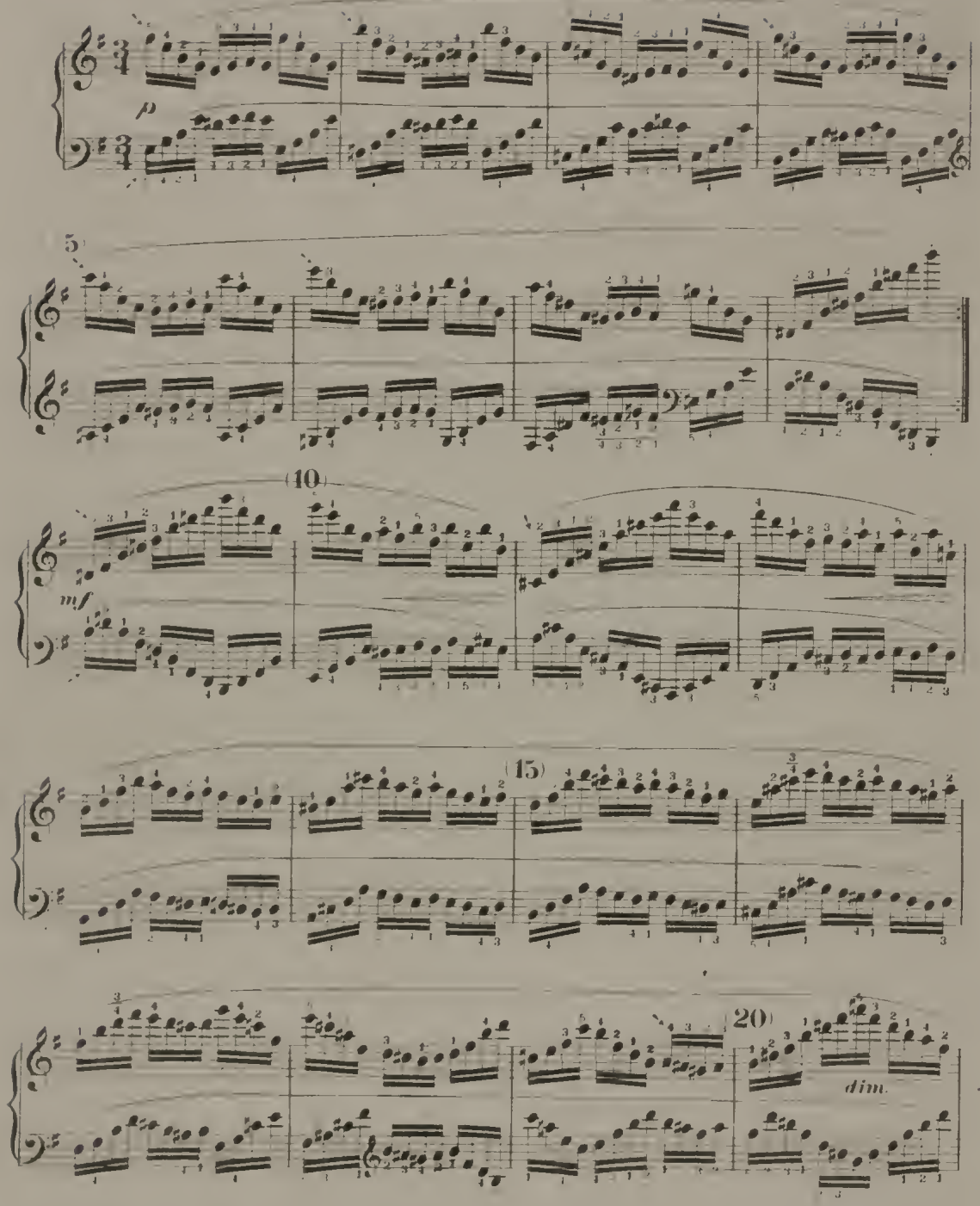
1. This study in sixths and thirds is not rendered superfluous by the fact of there having been several previous studies of the same class, but may serve as a recapitulation of the fluency already acquired. It is moreover a lively piece, enticing one to play it.

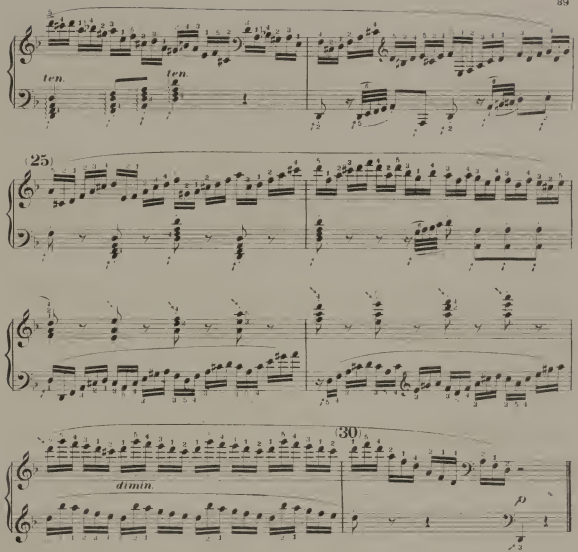
2. Many alterations from the original have been made in the fingering, and also in respect to the slurring. Due observance of these does not admit of any separation in measures 3 and following measures by leaping with the same fingers.

3. The plan of helping onesself by gliding with the thumb, $\frac{3}{1}\,\frac{2}{1}$ and of avoiding the use of the thumb on the black keys by $\frac{1}{4}\,\frac{2}{3}$ is altered on principle by the editor, it promotes the innate inclination to "blur," and can seldom be considered safe. In the new edition of Chopin's Studies, Op. 25, No. 6 in G♯ minor, the editor has acted in a similar manner, in accordance with the practice of such acknowledged technical authorities as the late Masters Alex. Dreyschock and Carl Tausig.

35

Allegro assai. ♩ = 152.





1. In order to fully realize the richly instructive material contained in this study, every distinct figure should take the form of a special exercise, and, wherever practicable, should be extended as far as possible over the keyboard. Thus measure 1 can be begun an octave higher and continued an octave lower, and measure 4 the same: measure 7 might be repeated a dozen times, and measures 19 and 21 the same. The left hand passages in measures 11–13, and 27–29, should also be practised in other keys in which the tonic and dominant lie on the white notes.

2. The chords which are not marked *arpeggio* must be struck very precisely, almost dryly.

3. The major sixth which occurs in the descending passage, the B♮, in the third quarter of measures 1, 5 and 23 is expressly so written by the author, so that it seems unjustifiable to alter it into a minor sixth. The player must get accustomed to it, as the interval is not incorrect.

Prestissimo. ♩ = 76.

mf

5 cres.

simil.

mf

10

dimin.

cres.

15

dim.

mf

20

dimin.

mf

dimin.

25

ff

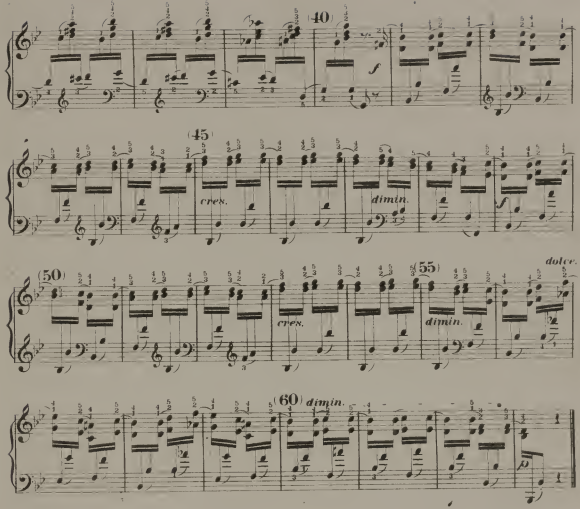
p

30

cres.

f

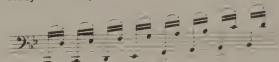
35

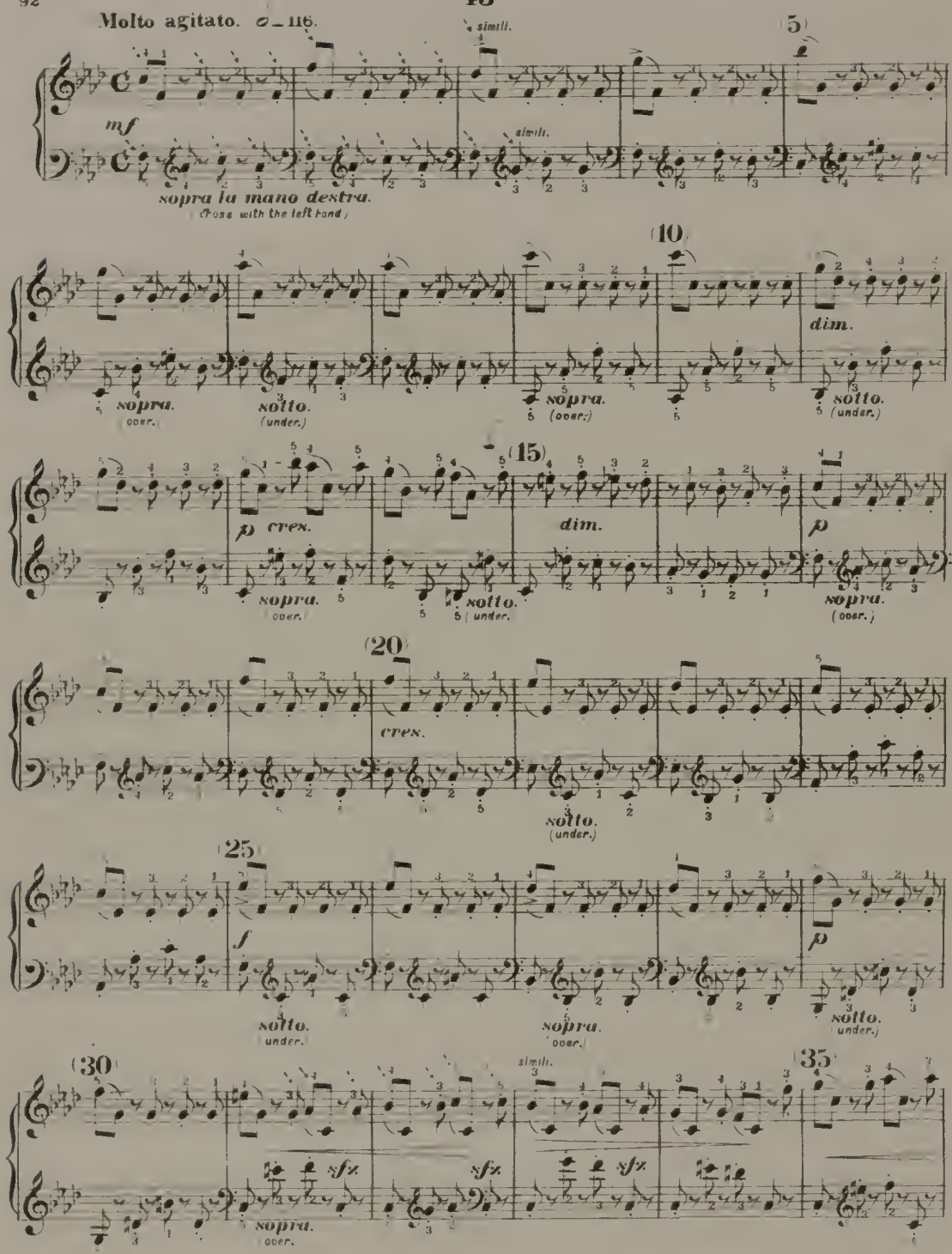


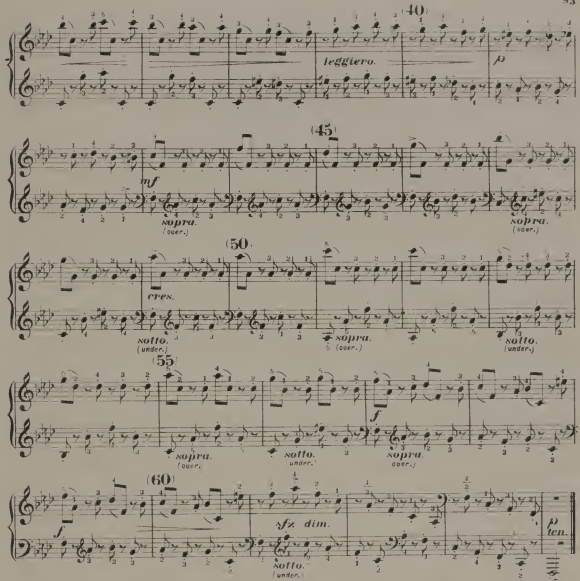
1. The principal object of this study is to try to attain an equally smooth alternation of the two hands. The rhythm is completed by playing them together, and in this respect the present study may be regarded as the counterpart of No. 17. This end will, however, only be reached by previously practising each hand separately until it plays its own part perfectly correct.

2. The editor has followed the remark of Herr Louis Köhler (klassische Hochschule, Part I) with regard to an effective manner of performing this piece as also to a clear idea of the interweaving of the upper and under voices according to the modern style of notation, as introduced by Franz Liszt and Joachim Raff into pianoforte music of the present day.

3. Hands of smaller compass should make a special study of the *legato* tenths in measures 11, 19, 57, and 59 — 60, as indicated in the following example:




Molto agitato. ♩= 116.
simili.
mf
sopra la mano destra.
(Close with the left hand.)
sopra.
(over.)
sotto.
(under.)
dim.
p
cres.
f
sfz



1. This study, which is somewhat similar to the foregoing one in the interweaving of the hands, offers, however, practising material of a new kind:

a) in regard to the manner of striking the light *staccato*, which must be something like the *portamento*

b) in regard to the practice of changing the finger on one and the same note.

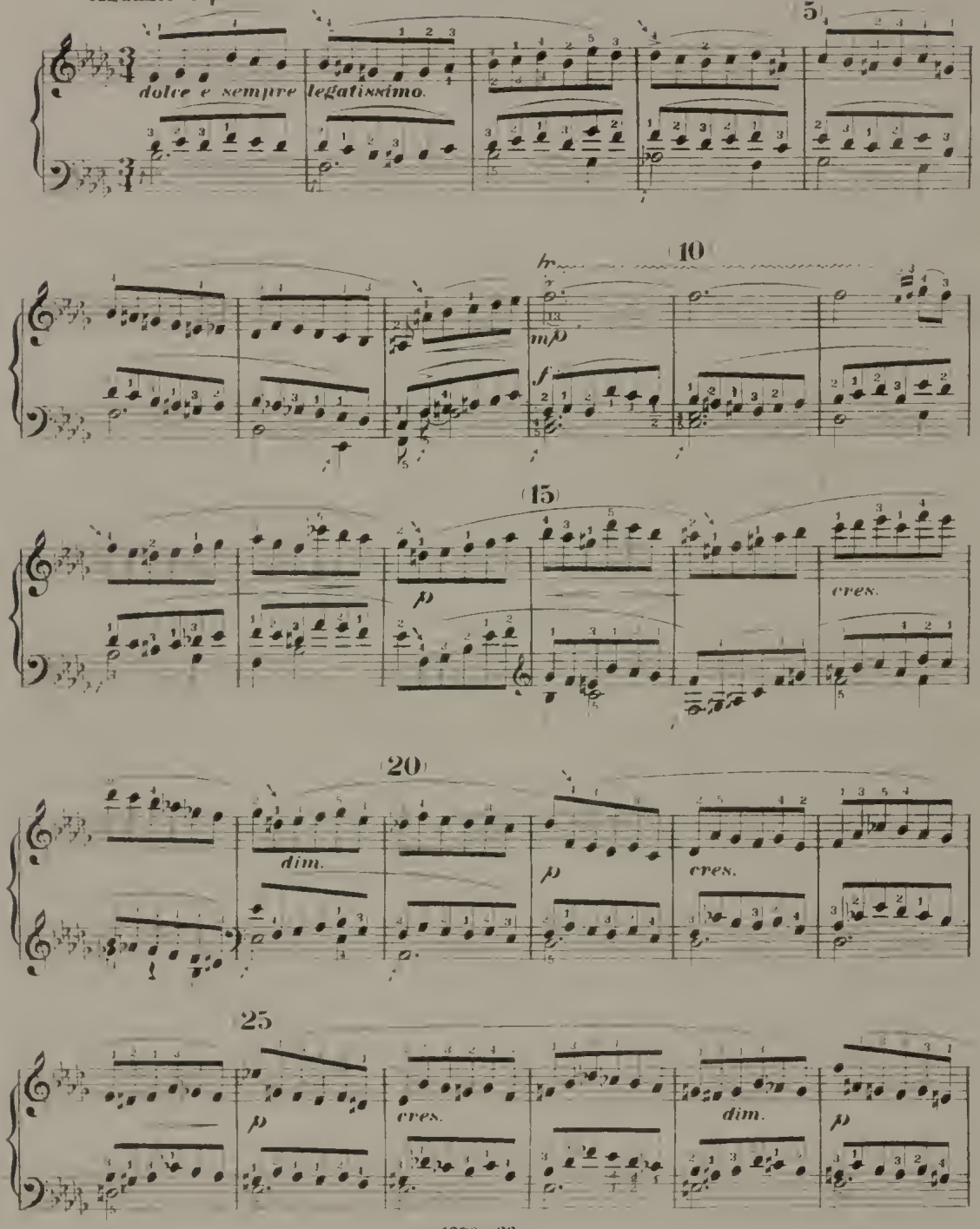
2. By a full and consistent indication as to where the left hand plays best above the right, and where best below, given by the words *sopra* and *sotto*, the perplexity which usually frightens a player away from the study of this piece may be removed.

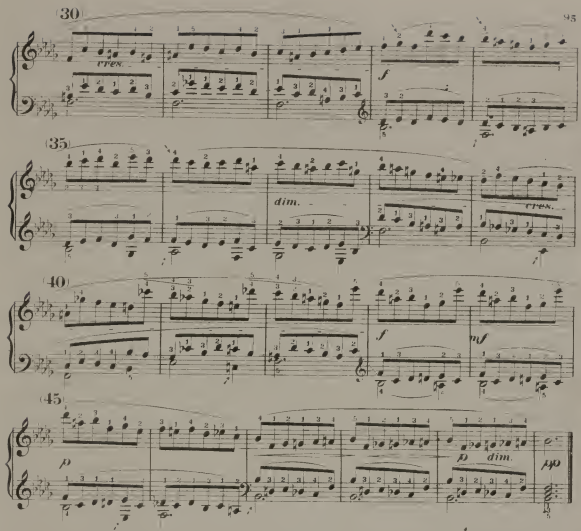
3. Slow and strong practice is recommended in the first instance; later on it should be taken as fast as possible heeding the proper dynamic indication.

4. Hands of smaller compass may make an independent finger exercise of the slurred ninths and tenths in measures 4, 5, 16 and 17, in the same manner as that given for the left hand in the previous study.

44

Andante espressivo. ♩ = 132.





1. This may be regarded as a *cantabile* study. To make the notes "sing" depends first and foremost on the production of a round, full, and withal a soft tone by a fervent pressure of the fingers without any great force on each key.

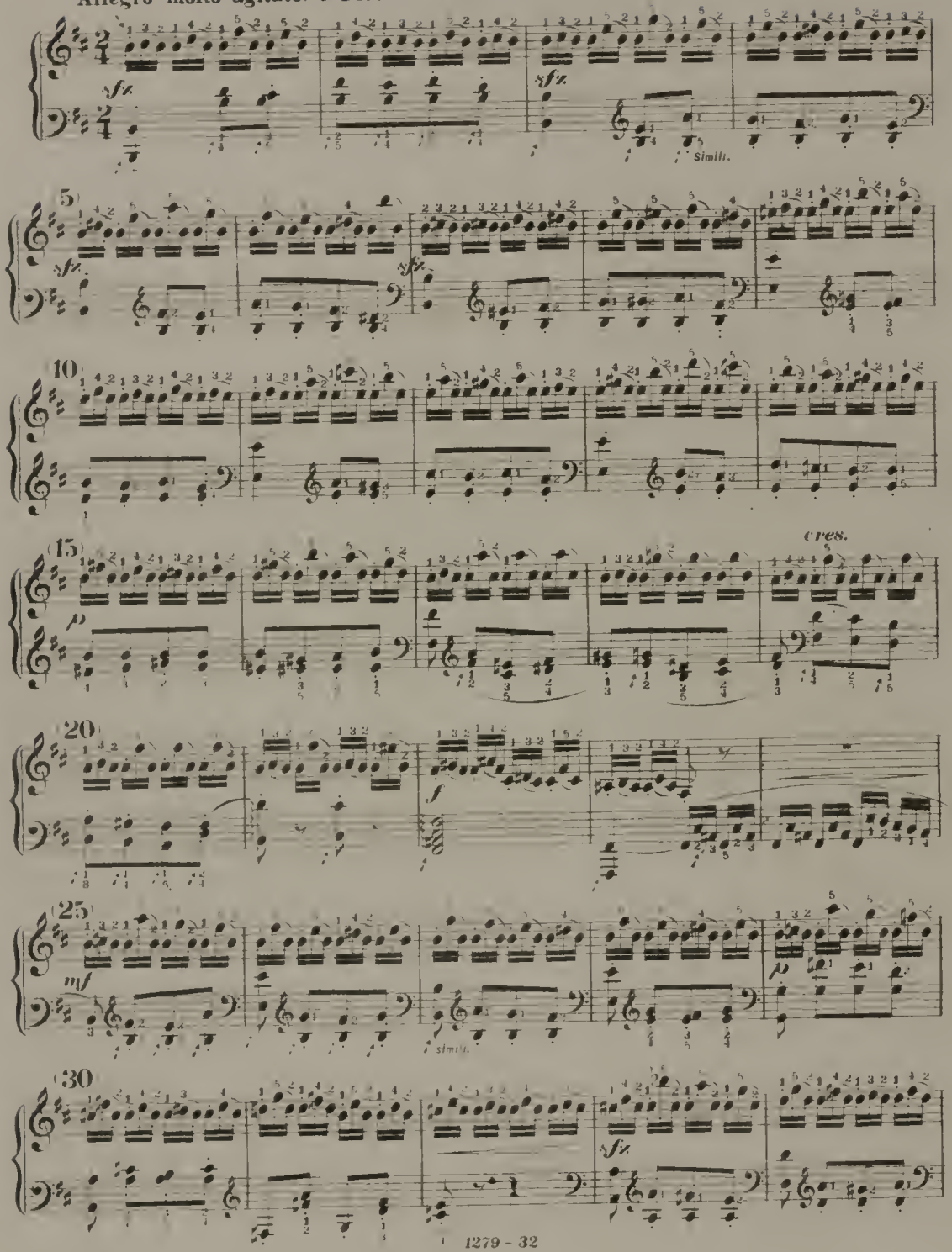
2. In order to make the piece sound well it is absolutely essential that all the intervals should be played perfectly and evenly together. It is hardly necessary to explain that each hand ought of course to be practised separately and very slowly. Yet it would be a good plan to sound the under part of the left hand at the same time with the right. To understand the melody without a knowledge of the connection of the harmony is impossible. In confirmation of this assertion compare, for instance, the Tema of Beethoven's "Fifteen Variations and Fugue, Op. 35" with the sixth variation.

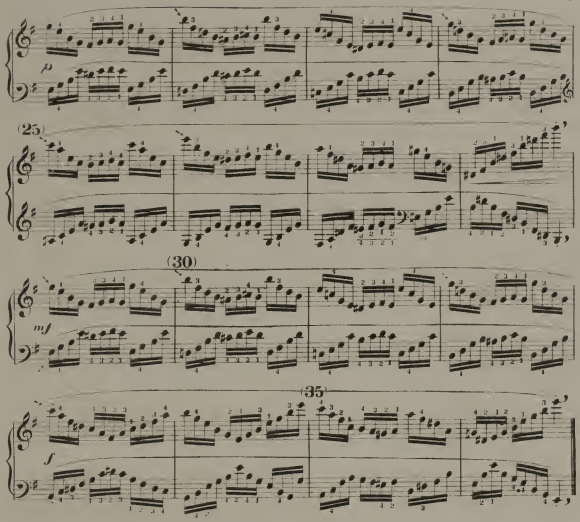
3. The under part in the left hand should throughout be played *molto sostenuto*, and somewhat louder in proportion than the upper part. Finally the player should try, in playing the two hands together, to let the right hand part (thoroughly learnt of course) be only half as loud as that of the left.

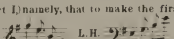
4. In giving dynamic expression the player should refrain from the least inclination to + agogic shadings + *tempo rubato*; and this remark holds good both for this and all the other studies.

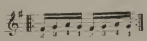
+ slight modification of the *tempo* with a view of vivifying the expression.

Allegro molto agitato. ♩ = 108.



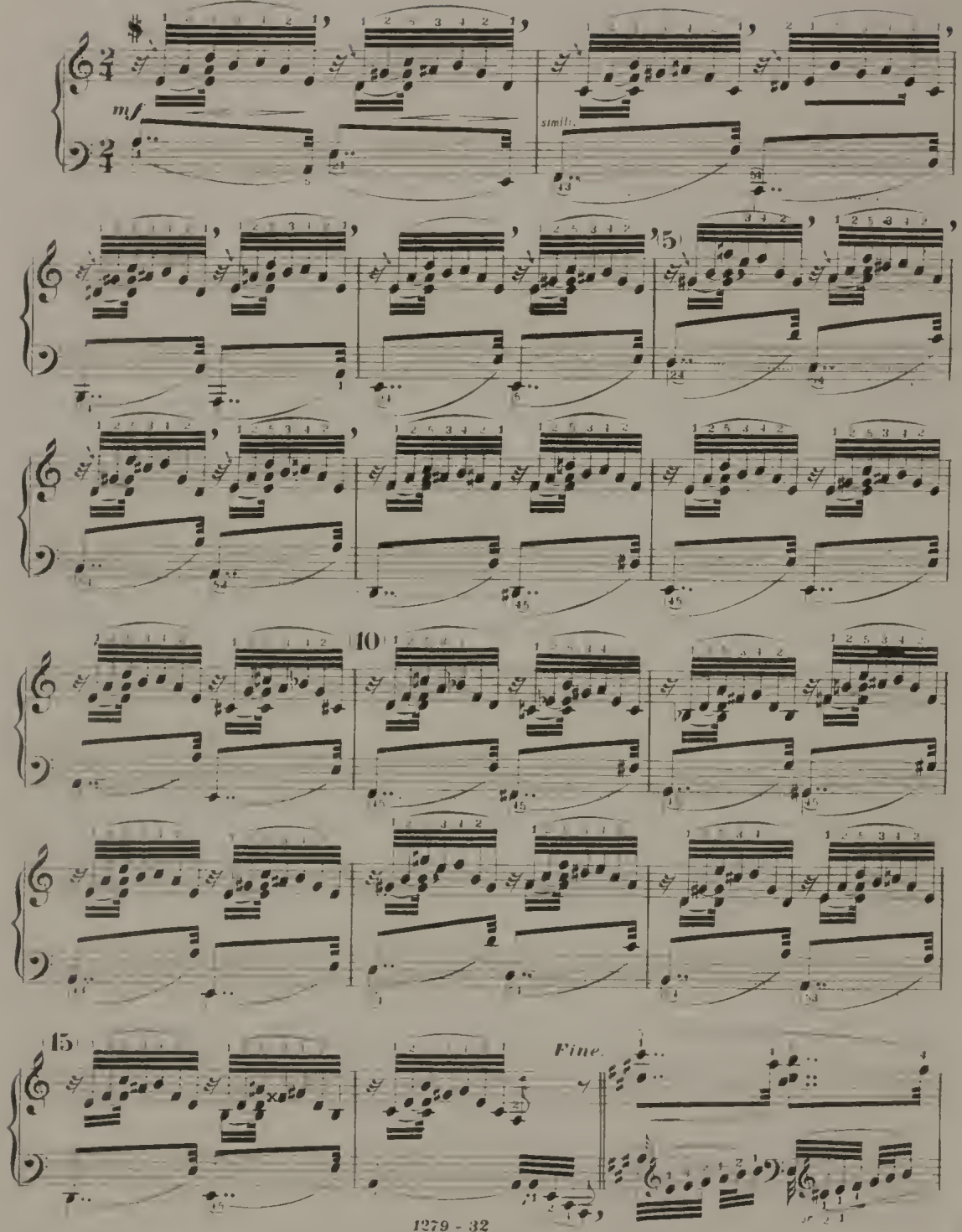


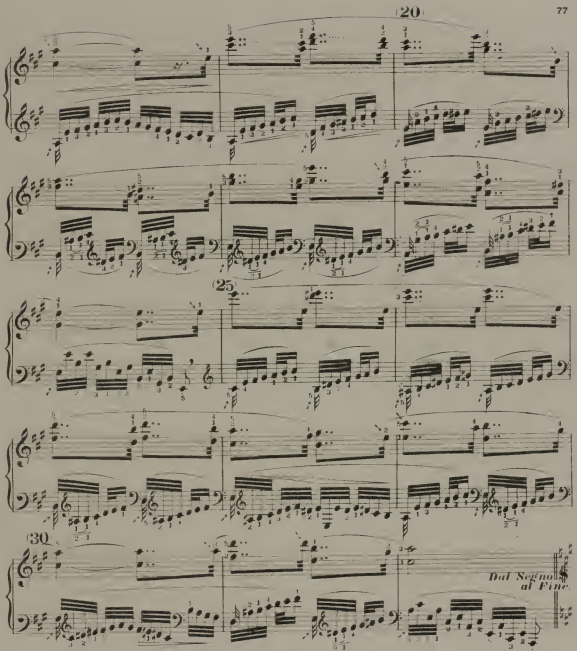
1. We completely coincide with the advice given by Herr Louis Köhler in his Anthology of the Cramer Studies (Klassische Hochschule, Part I) namely, that to make the first figure "*legatissimo*" it should at first be practised as follows: R. H.  L. H. afterwards as the text indicates.

2. The figure on the second quarter might at the same time bear several repetitions, say four, which would just double the length of the measure.) 

3. Measures 8 should also be practised descending in the right hand and ascending in the left. A special study may be made of measures 9, 11, 33 and 34, and in measures 13–16 each quarter is to be repeated once, in order to preserve the integrity of the rhythm; this indeed should always be attended to in conjunction with the mechanical practice.

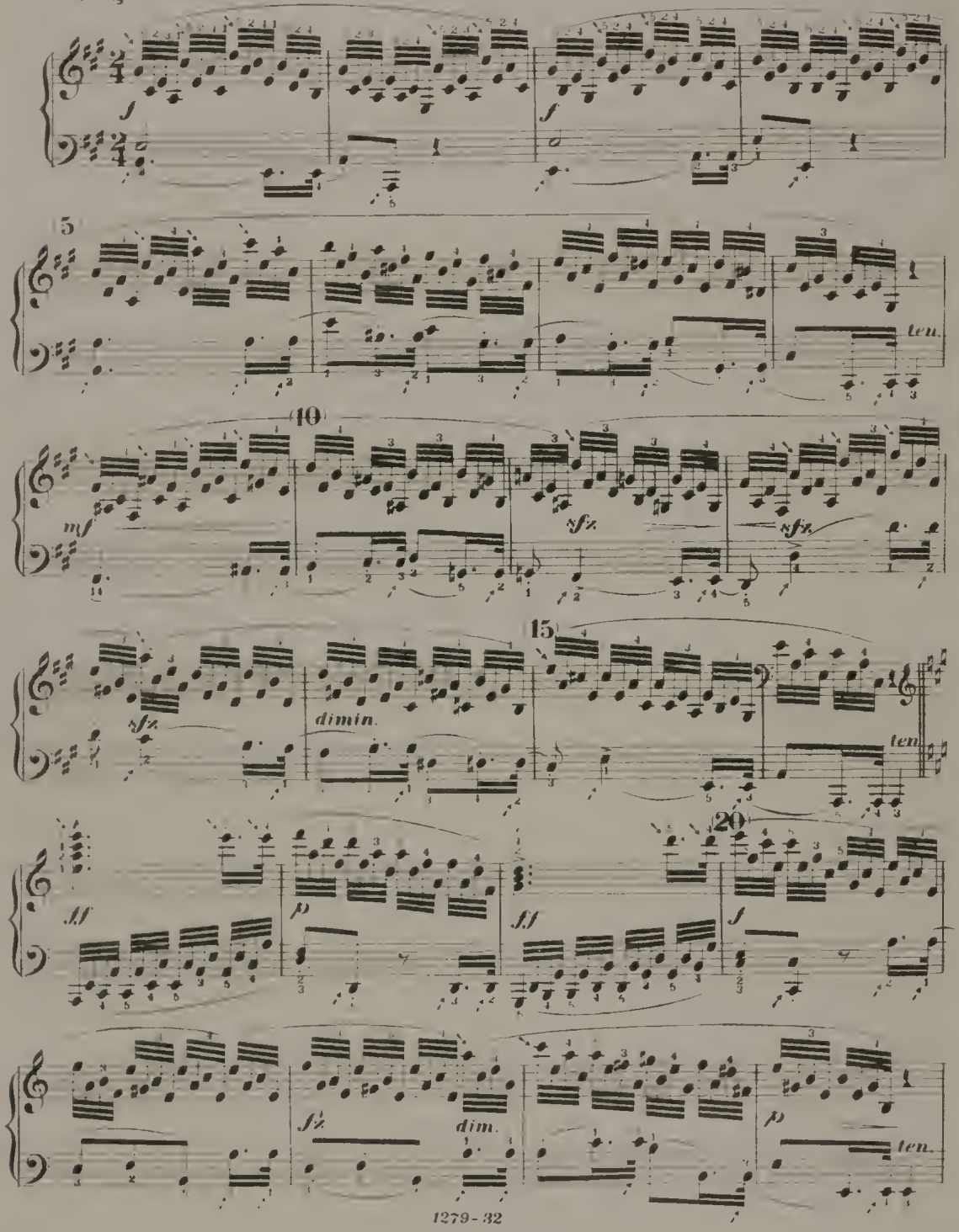
Moderato assai. ♩ = 126.





If we look only at the first part of this piece it might well rank among the easier studies, although in several places, measure 5 for instance, the stretch would presuppose more developed fingers. The real difficulties, however, are to be found in the second part of the study. The left hand will find work of a special kind in learning to slide the thumb from one note to the next and to play it on the black keys, where the stretch from the fifth to the second finger is too large for small hands. The completion of the bass figure by the after note in the right hand measures 17 &c. requires special attention, as that note must come in with precision. A like attention should be also given to the converse passage (that is, to the somewhat similar passage in the first subject.

Allegro con brio. ♩ = 152.



(25)

ff *dim.*

(30)

ff *cres.* *dim.*

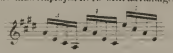
(35)

p

cres. *dim.* (40) *p* *lev*

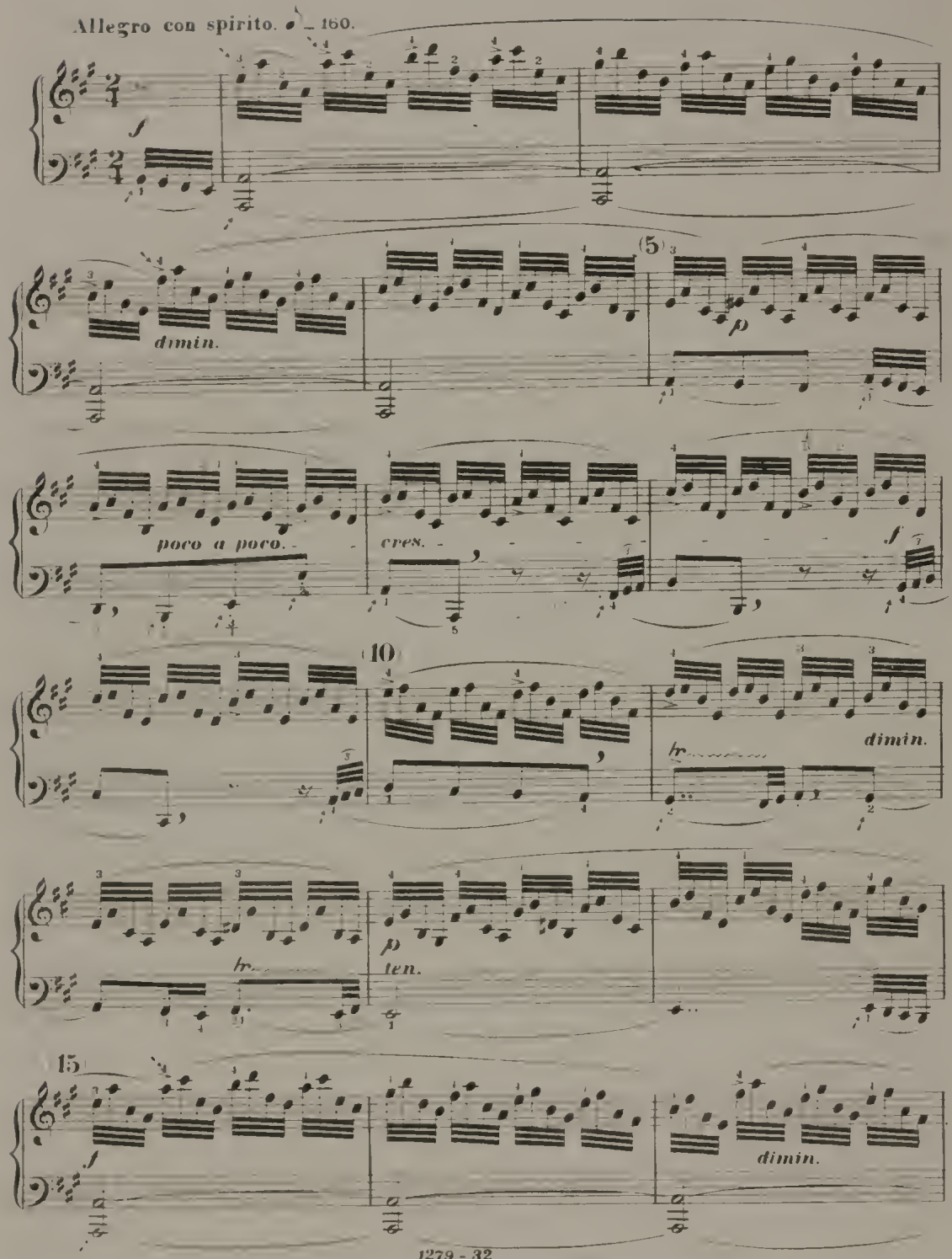
1. Herr Louis Köhler's method, which was recommended for No 35, may be also employed here with advantage.

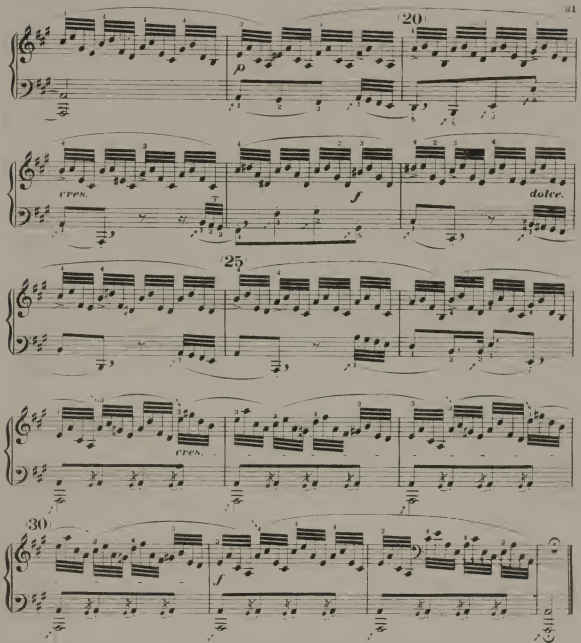
2. The following simplified form of the figure should also be practised:



3. In order to avoid an awkward break and leap in connecting the ascending figures, and to learn how to play them *legato*, as written, it will be found useful to practise joining the last thirtysecond of one group to the first of the next in the following manner:

4. A transposition of this study into other keys will be profitable both technically and musically; play it also with all the different qualities of *staccato*, depending upon *tempo* and strength of touch.

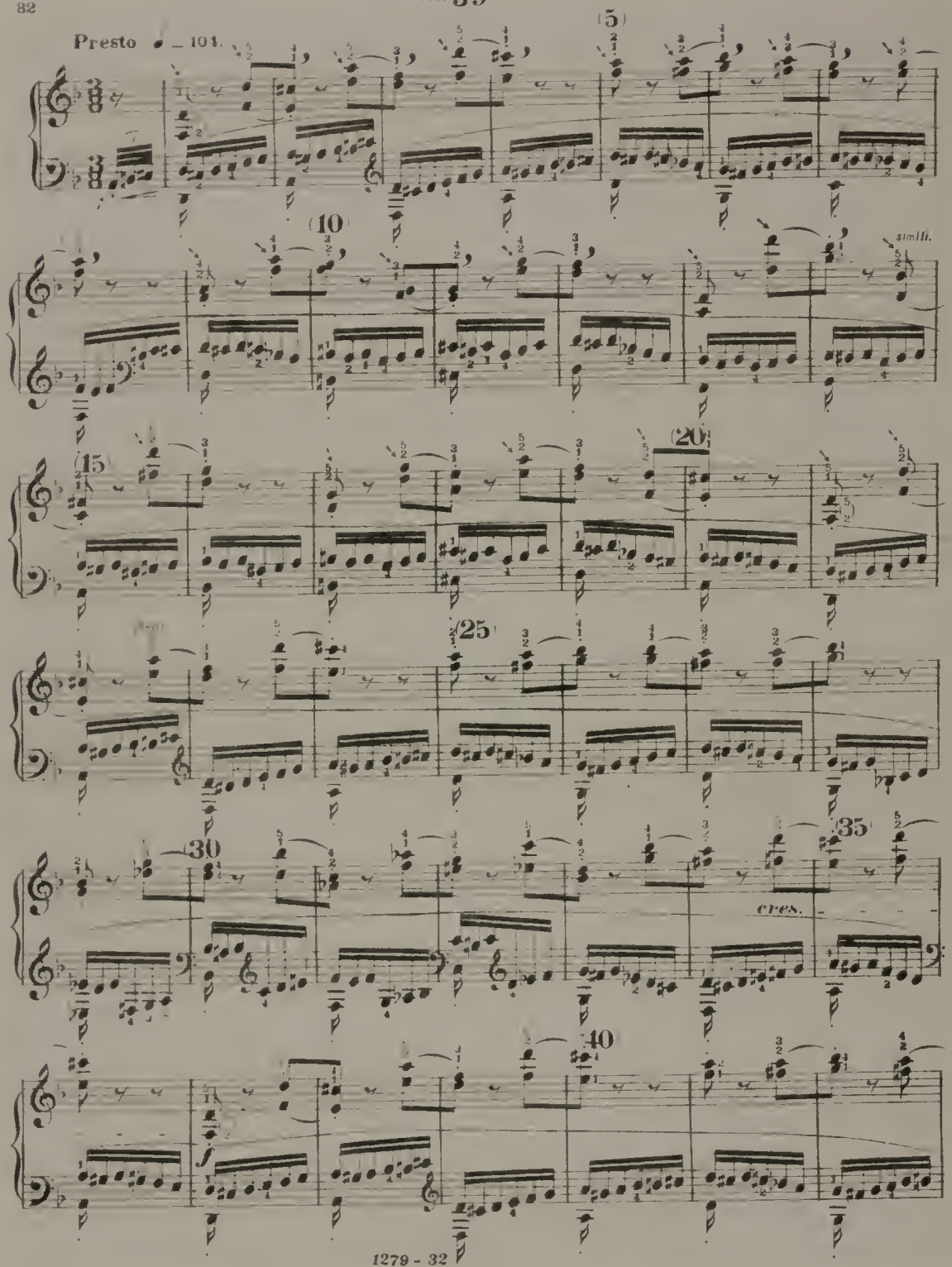

Allegro con spirito. ♩ = 160.
f
dimin.
(5)
p
poco a poco.
cres.
f
(10)
dimin.
tr.
p
ten.
15
f
dimin.

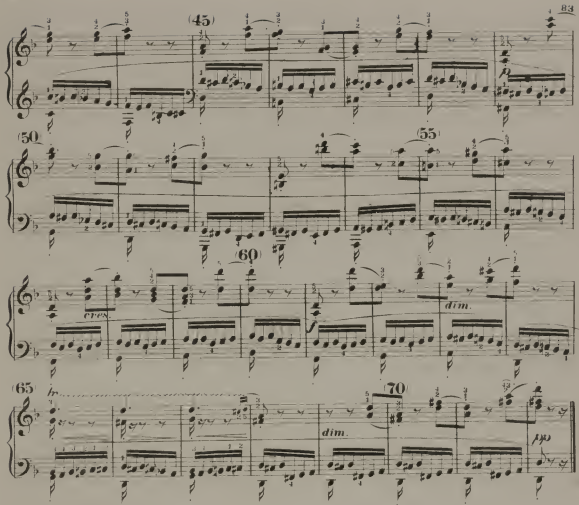


1. This study is connected with preceding but one on account of its instructive tendency, and the flexibility of the fingers will be much promoted by it. Continuity in practising the same subject-matter over and over is above all things necessary for the attainment of technical skill of any kind, whilst on the other hand a certain variety is also necessary to keep the interest of the player alive. This variety is to be found here in the necessity of accenting the third and fourth fingers which must therefore ofcourse be well raised before striking.

2. The shakes in measures 11 and 12 must begin with the note itself, because it is the bass note, and, as such must not be altered.

3. As regards the playing of the grace notes in the last measures we refer the reader back to what was said on this subject in Nos. 18 and 29.


Presto ♩ = 104.
(5)
(10)
simili.
(15)
(20)
(25)
(30)
(35)
cres.
(40)



1 This study, which is invaluable for the cultivation of rapidity in the left hand, would be best practised by at first leaving out the lower bass note. At the same time the hand should be put into the position of something like an octave stretch at the beginning of each measure. A similar plan should be adopted for the right hand in Moscheles Op. 70, No. 3, and Chopin Op. 10, No. 2. The fifth finger requires especial attention. When played in the given *tempo* the short bass note will have the value of a thirty-second only, as indeed must naturally be the case from its being marked *staccato* and from necessity for rapidly contracting the hand. Yet the player must guard against playing like an arpeggio the octave with which each measure begins.

2. No argument is needed to show that the right hand requires special study. With regard to the fingering compare Note 2 of No. 13 study. The note G which is repeated in the same part, in measures 9–11 and other places, is to be struck again in spite of the slur as shown by the fingering given.

3. For advanced pupils it would be time well spent to transpose this study into the keys of C minor and E minor; also to extend the time $\frac{3}{8}$ to $\frac{2}{4}$ by means of a repetition of the first eighth in the left hand.

40

Allegro. ♩ = 144.

mf *scherzando.*

5

dim.

cres.

10

ff

dim.

15

mf

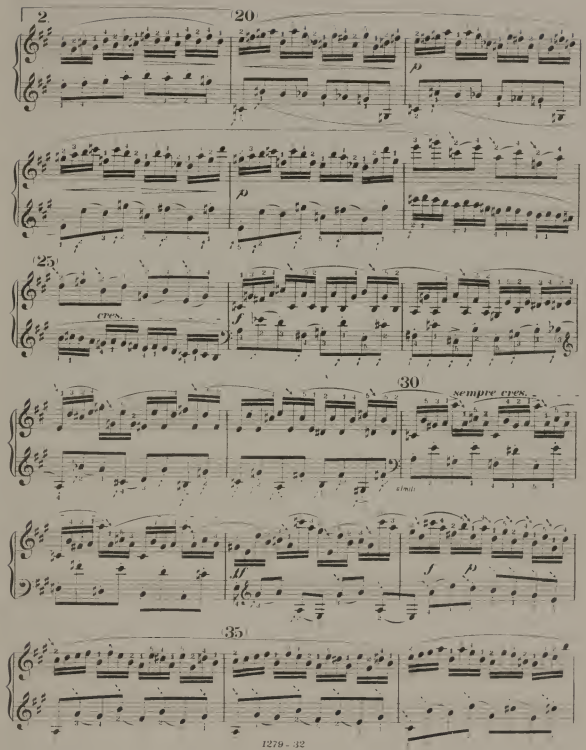
p

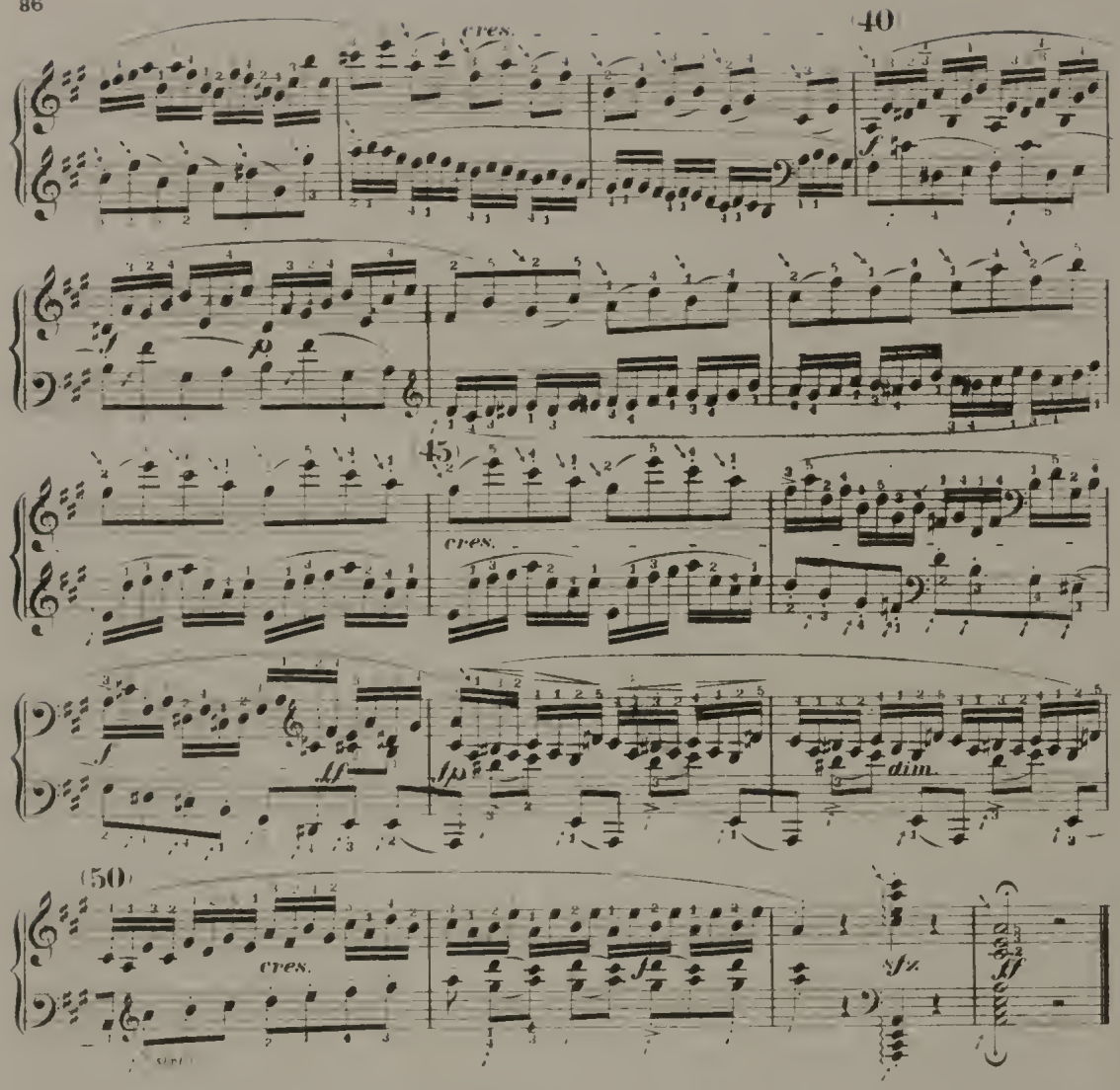
cres.

1.

dim.

simil.

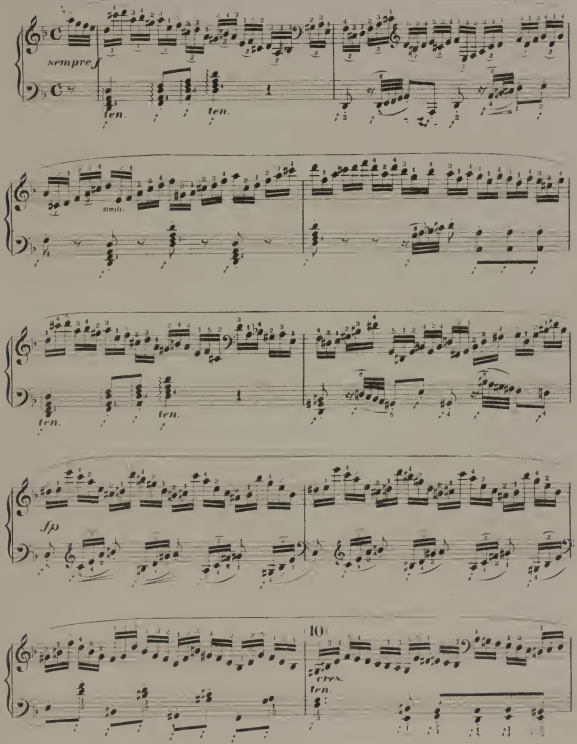

2
20
p
p
25
cres.
f
30
sempre cres.
dim.
f
p
35



1. This "Perpetuum mobile" is as well suited for a brilliant piece of music as many of the favorite Sonatas of Scarlatti and Capriccios of Mendelssohn, between which it form a kind of connecting link.

2. With regard to the distribution of *legato* and *staccato* the original edition shows much vacillation, or, to put it better, many "alternating readings," to which the editor has paid the utmost possible attention. Compare, for instance the bass measures 1, 2 with measures 34, 35.

3. The very numerous crossings of the two hands necessitated fingers which will only be found suitable by playing the two hands together and not by studying them separately. Short arms will have to have recourse to some alterations, especially to a more sparing use of the thumb. The left hand must almost exclusively cross above the right hand.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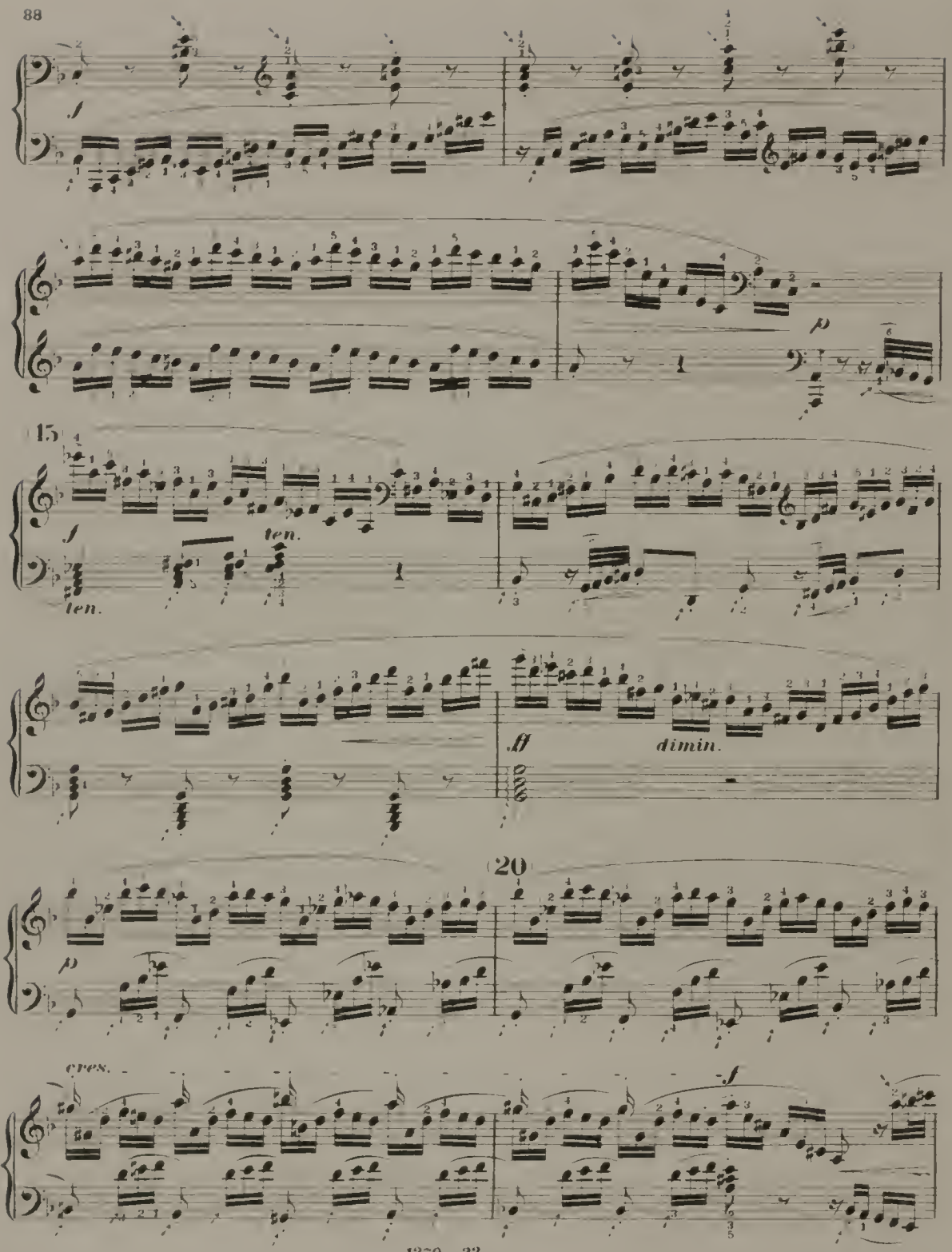
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35 sfz sfz

40 espress. dim. ten. smill. ten. p cres. ten. dim.

45 ten. ff

50 smill.

55 dimin. p sfz

1. The practice of changing the finger on the same note may be considered as one of the best means for attaining lightness of touch. In this respect the present study is as instructive as No. 43. In order to learn to play the first note of the triplet *staccato*, and duly to avoid the more convenient slurring to the second note, the following altered reading is recommended as a preparatory study:

2. With regard to the fingering in the accompaniment which must be carefully observed throughout the editor sanctions modifications, provided that these be carried through in a systematic manner.

3. The chords in the right hand (measures 42–50) must, in spite of being disjointed, be played with the given fingering, if we would attain unerring certainty in them. The teacher must make it his business to counteract the tendency of the pupil to follow his own fancies, even in points apparently unimportant. The socalled mechanical "intelligence" of the fingers, which seems as though it were inborn in very talented players, has to be formed nevertheless if one would be something higher than a "cultivated amateur."

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Dear Sir:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours.

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My Dear Mr. Kunkel:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours, EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

My Dear Mr. Kunkel:—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your Pedal Method, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your Pedal School for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend, I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amatsur.

With best wishes, I am, cordially yours, J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianofortes pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me.

Yours very truly, ERNEST R. KROEGER.

St. Louis: KUNKEL BROTHERS, Publishers.