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STUDES DE LA VELOCITE'  
POUR LE  
Piano

PAR

CHAS. CZERNY.

With Explanatory Notes and Revised Fingering in two Books.

FRANZ  
BAUSEMER

by

CHARLES  
KUNKEL

BOOK I

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SAINT LOUIS



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## New Piano Works by Julia Rive-King

### NOTICES OF THE PRESS.

"In connection with this, we desire to notice the fact, that Mrs. Julia Rive-King is also attracting attention as an arranger and composer of music. Among her arrangements, Chopin's Op. Two deserve our first attention. It is written for the piano with orchestra accompaniment, and from its first appearance attracted a great deal of attention, owing to the publication of Schumann's famous article entitled "An Opus Two," which appeared in the "Leipziger Allgemeine Zeitung," of 1851. Many years have passed away; Schuman and Chopin are dead, and the great variations have become popular among artists. The fire of young Schumann's mind burst into flames as he heard for the first time this wonderful Op. Two. Thus proved that he felt and judged correctly—that his heart was in the right spot. This Op. Two Madame Rive-King has adapted for the piano alone, and in a right masterly manner did she accomplish her task, showing that she can well read an orchestra score, and that she comprehends the true relations between the orchestra and the piano. We have also received a Prelude and Fugue, the first by Haberbier, the second by Gullmair, adapted by her for the piano. To the second Rhapsodie Hongroise, by Liszt, she has added a long Cadenza, which gives us a fair specimen of the lady's ability as a composer in this much neglected genre. The Pensees Dansantes, a Valse Caprice, composed by Mrs. Julia Rive-King, is as brilliant as it is a pleasing composition, which will find many friends among pianists. We hope our gifted country-women will not let her pen rest in idleness, but will continue to cultivate a field in which she promises much."—*Brainerd's Musical World.*



"Her style was instantly felt to be very intelligent and sympathetic. The audience was delighted and thrilled by the Prelude and Fugue (Haberbier-Gullmair), adapted for the piano by herself. Never was there such a fervor over anything in a concert. She was recalled again and again, and in response played her lovely little Waltz On Blooming Meadows."—*Dixon's Advertiser.*

"She played *con amore*. Her fine touch and remarkably clear, sure, finished execution showed us the greatest advantage in the rendition of her truly master concert paraphrase of Strauss' "Wiener Bonbons," and equalled the highest anticipations."—*Dwight Journal of Music.*

"Her performance was a great surprise, and well nigh a revelation. She is not merely a mistress of technique, but also a great composer. Her Gastele "Genius of Scotland," is really a gem, and we are sure it will, in a short time, become one of the most popular pieces amongst piano players."—*New York Times.*

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"The piano, under her touch, becomes a living instrument. There was a genuine revelation of ability of extraordinary musical genius and talent, such as to make all feel that they were in the presence of a great artist. Her rendition of her "Genius of Scotland," and "Wiener Bonbons," captivated as much as those of Chopin, Op. 2, and Beethoven's Concerts. America has just reason to be proud of her as a composer, as well as a great piano virtuoso, for her works rank with the efforts of Raff, Rubinstein, Taubert, etc."—*Leipziger Signal.*

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Free

# KUNKEL BROTHERS' EDITION OF CZERNY'S ETUDES DE LA VELOCITE,

With EXPLANATORY NOTES by Franz Baumeier and Charles Kunkel, as to how they should be studied and played, now ready and for sale at all music stores.

PUBLISHED IN TWO BOOKS AT \$1.80 EACH.

*Of the many letters in our possession, testifying to the value of this edition, and its excellent features, we give a few criticisms by the ablest and best known musicians of the country.*

EXTRACT FROM "CHURCH'S MUSICAL VISITOR."

MESSES. KUNKEL BROS., of St. Louis, have issued a very noteworthy publication, in the shape of Czerny's "Velocity" studies, edited by Franz Baumeier and Charles Kunkel. The distinguishing features of this edition of a well-known work, already in the catalogue of most large publishers, are—new fingerings, original notes and explanations, and copious additions to the original text, in the form of "lessons" designed to widen the scope of the system for mechanical development embraced by the original work. The use of associated editions of standard musical works is undeniably good. Very few music teachers are philosophers, and scarcely all of the less-advanced among these works are better off for constant reminding of every such elementary philosophical conception as those set forth in the studies before us. In the case of pupils, the utility of these printed aids—notes, is even more striking. The moral force of typography is considerable, and it is more than likely that the average piano student would consider an injunction to keep the wrist still, in finger passages, or to accent such and such notes, doubly weighty if printed on the page before her. The task of getting up such a work as the one now under consideration is by no means small, and it is often to be regretted that the fingerings of a musician, who would be right for one pupil would not be best for another. In meeting this point Messrs. Baumeier and Kunkel have been very judicious, in treating in all cases they give two fingerings, one for each hand. The plan of using the thumb and fourth finger upon black keys, whenever convenient, is in accordance with modern schools of technique, and, of course, commands itself to us.

In our glances through the music we have detected no error of typography, and we desire to give this fact prominence, in view of the disagreeable "botches" common in editions of studies and exercises given to the American public. The constant hints concerning the virtue of slow practice, practice of the hands separately, etc., the reminders concerning wit and finger motion, and striking with both hands exactly together, the instructions for acquiring certain positions of hand, and, prominently, the many directions tending toward elasticity of musicians—freedom from the average constrained condition of arm and hand, to give to be understood in practice—all these must be very useful to teachers, and very potent in leading pupils in the way in which they should go.

J. W. ROOT.

MESSES. KUNKEL BROS.—DEAR SIR: Allow me to acknowledge the receipt of your edition of Czerny's Velocity Studies. It seems to me the best and most useful edition of these world-renowned studies I have yet seen. The "useful" arrangement for the left hand must be of special benefit, for, as you say in your preface, the left hand is altogether too much neglected. I wish all the students of the Piano and Organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition.

Boston, Aug. 15, 1879.

Very truly,  
EUGENE THAYER.

ORANGE, NEW YORK, OCTOBER 25, 1878.

MESSES. KUNKEL BROS.—GENTLEMEN: Please accept my thanks for the publications you sent, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's "Etudes de la Vitesse." I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly, yours,  
WM. MASON.

FARMINGTON, CONN., OCT. 5, 1878.

MESSES. KUNKEL BROS.—ST. LOUIS: Your edition of "Czerny's Studies of Velocity" is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Baumeier and Kunkel add to the usefulness of the work and thus modified, it forms an excellent introduction to Czerny's work.

Yours, very respectfully,  
EARL KLAUSKE.

MESSES. KUNKEL BROS.—GENTLEMEN: Your new edition of the celebrated "Etudes de la Vitesse" commands itself to the musical profession and public at large, not merely by the ethereal merit of the unerringly clearness, correctness and legibility, but also by the thoroughness and excellence of its fingering, while, as an edition of Czerny, it is unrivalled, and unique, in respect both to the additional material which it affords for the training of the left hand, and to the copious and instructive annotations with which it is supplied, hence it would seem impossible for any teacher, who once glances through its pages, to be willing, thereafter, in teaching, to take the trouble to use any other edition, and thus needlessly forgo the advantage of the valuable assistance which its editors have painstakingly supplied. It is ready, or, least in the capacity of a monitor for pupils in the interval between lessons, if in no other way, while, doubtless, the majority of the profession will gladly extend to it an appreciative welcome, as a compilation well calculated, by virtue of the varied suggestions, all of which, at the same time, indicate manifold means of attaining increased thoughtfulness and proportionately increased efficiency in their work.

New York, Oct. 15, 1878.

Yours, truly,  
A. R. PARSONS.

MESSES. KUNKEL BROS.—GENTLEMEN: I beg to acknowledge the receipt of your edition of Czerny's "Etudes de la Vitesse." The work certainly should have a large sale, and reflects great credit on the compiler.

Respectfully,  
CHARLES PETERSILEA.

ST. LOUIS, NOVEMBER 17th, 1878.

MESSES. KUNKEL BROS.—GENTLEMEN: I have examined your edition of "Czerny's Etudes de la Vitesse," and must say I find it to be the best and most correct that I have ever perused. The amendments, corrections, and additions, and the conditions for the practice of the much neglected left hand, as introduced by the editors, can but recommend this new issue to every intelligent teacher. The mode of fingering, which is systematically employed throughout the work—the same which is now exclusively adopted at St. Francis Hall, Carl Baumeier, Dr. Hans von Bülow, Carl Klindworth, Carl Tausig and others, is a feature which adds so much to the worth of the edition. Very respectfully, yours,  
W. J. RICE.

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*Allegro molto*. M. M. ♩. = 63 (♩. 80 to 104)

No. III.

*p*

*sonata.*

*cres:*

*dim:*

*p*

*cres:*

*dim:*

*cres:*

*f*

*dim:*

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.

First system of musical notation. The upper staff contains a complex melodic line with many triplets and sixteenth notes. The lower staff features a bass line with chords and some melodic movement. A dynamic marking of *fp* is present in the lower staff.

Second system of musical notation. The upper staff continues with intricate melodic patterns. The lower staff has a bass line with some rests and chords. Dynamic markings include *fp* and *cres:*.

Third system of musical notation. The upper staff is filled with dense melodic textures. The lower staff features a vocal line with the word *sonna.* written above it. The bass line continues with chords and some melodic fragments.

Fourth system of musical notation. The upper staff shows complex melodic runs. The lower staff has a bass line with some rests and chords. A dynamic marking of *cres:* is present.

Fifth system of musical notation. The upper staff contains dense melodic patterns. The lower staff features a bass line with chords and some melodic movement. A dynamic marking of *sf* is present.

Musical score for a piece, page 7. The score is in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system has three staves: a treble staff with a melodic line and various fingering numbers (e.g., 2, 3, 4, 1, 2, 3, 4, 1, 2), a bass staff with a bass line and a bracketed section labeled '(B)', and a lower bass staff with a bass line and the instruction 'ossia.'. The second system continues the melodic and bass lines with more fingering. The third system features a 'dim:' instruction and continues the melodic and bass lines. The fourth system includes a 'cres:' instruction, a 'S1' section, and a 'ff' dynamic marking. The score ends with a double bar line.

(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.

*leggerissimo.*

No. II. *ff*

*marcato.*

ossia.

*cresc.*

*dim.*

- (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.



This page of musical notation consists of five systems of staves. The first system has two staves with a treble and bass clef, featuring complex rhythmic patterns with triplets and sixteenth notes. The second system also has two staves, with the first staff marked *fp* and containing many articulation marks (crosses) and fingerings. Below the second system is an *ossia.* section with a single staff and a 4/4 time signature. The third system has two staves, with the first staff marked *dol.* and containing many articulation marks. The fourth system has two staves, with the first staff marked (E) and the second staff marked (E) and containing many articulation marks. The fifth system has two staves, with the first staff marked (E) and the second staff marked (E) and containing many articulation marks. The piece concludes with a final chord marked *ff*.

(E) Give the dotted notes their full value.

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

11

No. 17

*cantando.*  
*legato.*

*pp*

(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.



(C)

*cres:*

*p*

*cres:*

(C)

*cres:*

*ff*

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.

No. VII

*p*

*crca:*

sonia.

*dim:*

*crca:*

*f*

*ff*

- 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.*

*p*

*S<sup>a</sup>*

*crux* - - - - - *cen -*

This system contains the first system of music. The vocal line (S<sup>a</sup>) is written in a soprano clef and includes the lyrics "crux" and "cen". The piano accompaniment consists of two staves, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated with numbers 1-4 and 'x' for natural harmonics. The dynamic is marked *p*.

*S<sup>a</sup>*

*do.*

*S<sup>a</sup>*

This system contains the second system of music. The vocal line (S<sup>a</sup>) includes the lyric "do.". The piano accompaniment continues with similar rhythmic patterns. The dynamic is marked *p*.

*f*

This system contains the third system of music. The piano accompaniment is marked *f*. The right hand features a dense texture of sixteenth notes. Fingerings and natural harmonics are indicated.

*ff*

*mf*

This system contains the fourth system of music. The piano accompaniment is marked *ff* and *mf*. The system concludes with a double bar line. Fingerings and natural harmonics are indicated.

*Allegro molto.* M. M. ♩ = 104 (♩66 to 98)

No. VIII

*ff*

*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.*

Execution:

- (C) *Strike C vigorously from the wrist with the second finger which substitute silently by the fourth.*

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a complex sixteenth-note pattern with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the sixteenth-note pattern. A dynamic marking of *p* is present. The left hand has a bass clef and includes a *f* dynamic marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the sixteenth-note pattern. A dynamic marking of *cres:* is present. The left hand has a bass clef.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the sixteenth-note pattern. A dynamic marking of *ff* is present. The left hand has a bass clef.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues the sixteenth-note pattern. A dynamic marking of *marcato.* is present. The left hand has a bass clef and includes a *f* dynamic marking.

**D** Hold the hand steady and sustain the quarter notes their full value.

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

No. IX.

The musical score is written for piano and consists of five systems of two staves each. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro molto vivo ed energico' with a metronome marking of ♩ = 88, with a range of 104 to 132. The piece is labeled 'No. IX.' and is marked 'ff' (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings like 'sf' (sforzando) and 'f' (forte). Fingerings are indicated by numbers 1-5 and 'x' for extensions. The piece is divided into sections labeled (A), (B), and (C).

- (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. VIII treating similar passage

First system of musical notation. The right hand (treble clef) features chords with vertical ellipses indicating repeated notes. The left hand (bass clef) plays a rhythmic pattern of eighth notes. Dynamics include *f* and *mf*.

Second system of musical notation. The right hand continues with chords. The left hand maintains the eighth-note pattern. Dynamics include *mf* and *f*.

Third system of musical notation. The right hand has melodic lines with slurs and accents. The left hand has a complex rhythmic pattern with many 'x' marks. Dynamics include *f*.

Fourth system of musical notation. The right hand has melodic lines with slurs and accents. The left hand has a complex rhythmic pattern with many 'x' marks. Dynamics include *f*.

Fifth system of musical notation. The right hand has melodic lines with slurs and accents. The left hand has a complex rhythmic pattern with many 'x' marks. Dynamics include *dim:* and *P*.

*Andia.* 2 1 3 2 2 1 3 2

*dol. legato.*

*pp*

*cris.*

*marcato.*

*mf*

*ff*

3 4 3 4 3 4 3 2 3

3 4 3 2 1 3

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Vo. X.

The musical score for Vo. X. consists of five systems of music. Each system contains a treble and bass staff. The first system begins with a treble staff marked 'f' and a bass staff marked 'dim:'. The second system continues with 'dim:'. The third system includes 'ff', 'fp', and 'p'. The fourth system includes 'f' and 'p'. The fifth system includes 'cres:', 'f', and 'ff'. Fingerings and articulation marks (X) are indicated throughout.

- (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.

*ten:*  
*sf* *ten:*  
*ten:*  
*sf* *ten:*  
*dim:*  
*p* *cres:*  
*ff* (B)  
*ff*

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

No. XI.

*leggieriss.*

ossia.

*fp*

*crec.*

*fp*

*crec.*

*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"?

Musical score for three systems of piano and bassoon parts. The first system includes dynamics like *f*, *dim.*, and *dol.*. The second system features a large trill in the piano part. The third system includes dynamics like *p leggiero.*, *cres.*, and *f*. The score is marked with *And.* and asterisks.

System 1: Piano part (top) has dynamics *f*, *dim.*, and *dol.*. Bassoon part (middle) has *f*. Bass part (bottom) has *f*.

System 2: Piano part (top) features a large trill. Bassoon part (middle) has *f*. Bass part (bottom) has *f*.

System 3: Piano part (top) has dynamics *p leggiero.*, *cres.*, and *f*. Bassoon part (middle) has *p*. Bass part (bottom) has *p*.

Musical score for guitar and piano, consisting of three systems. The first system is marked *pp* and features a piano accompaniment with chords and a guitar part with sixteenth-note patterns. The second system is marked *ff* and continues the piano accompaniment and guitar part. The third system is marked *ff* and includes complex guitar techniques such as triplets, sixteenth-note runs, and fretted notes marked with 'x'. The score includes dynamic markings, articulation marks, and fingering numbers.

This page of musical notation is divided into three systems, each featuring a grand staff (treble and bass clefs) and a separate bass line. The notation is highly technical, including complex rhythmic patterns, fingerings, and various performance markings.

- System 1:** Features a grand staff with a treble clef and a bass clef. The bass line is marked with *ffz* and *ff*. There are asterisks and "Ba." markings below the staves.
- System 2:** Features a grand staff with a treble clef and a bass clef. The bass line is marked with *cres:* and *ff*. There are asterisks and "Ba." markings below the staves.
- System 3:** Features a grand staff with a treble clef and a bass clef. The bass line is marked with *ff*. There are asterisks and "Ba." markings below the staves.

The notation includes various musical symbols such as *ffz*, *ff*, *cres:*, and *Ba.*, along with asterisks and other performance instructions. The page number 26 is located at the top left, and the page number 262. 27. is located at the bottom center.

Musical score for the first system, featuring piano and bass staves. The piano part consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes. The bass part consists of two staves with simpler rhythmic patterns. Dynamic markings include *ff* and *rit.*. There are asterisks (\*) and the abbreviation "B.d." (Basso Continuo) under the bass staff.

Musical score for the second system, featuring piano and bass staves. The piano part consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes. The bass part consists of two staves with simpler rhythmic patterns. Dynamic markings include *ff* and *rit.*. There are asterisks (\*) and the abbreviation "B.d." (Basso Continuo) under the bass staff.

Musical score for the third system, featuring piano and bass staves. The piano part consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes. The bass part consists of two staves with simpler rhythmic patterns. Dynamic markings include *ff* and *rit.*. There are asterisks (\*) and the abbreviation "B.d." (Basso Continuo) under the bass staff.

*Allegro molto.* M. M.  $\text{♩} = 92. (\text{♩} 120 \text{ to } 152.)$

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.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with numerous accidentals and fingerings (1, 2, 3, 4). The bass clef part provides a rhythmic accompaniment with similar fingerings. Fingering numbers are placed below the notes.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with many accidentals and fingerings. The bass clef part has a rhythmic accompaniment. Fingering numbers are placed below the notes.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with many accidentals and fingerings. The bass clef part has a rhythmic accompaniment. Fingering numbers are placed below the notes.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with many accidentals and fingerings. The bass clef part has a rhythmic accompaniment. Fingering numbers are placed below the notes.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with many accidentals and fingerings. The bass clef part has a rhythmic accompaniment. Fingering numbers are placed below the notes. The system concludes with a double bar line and the word "Sec." (Segue).



TO ROBERT GOLDBECK.

# Wiener Bonbons

(Valse de Johann Strauss Op. 307.)

Paraphrase de Concert,

—PAR—

JULIA RIVE-KING.

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