987

To Mme. HELENA MODJESKA,

(COUNTESS BOZENTA).

CHOPIN'S

INTRODUCTION AND VARIATIONS.

OPUS 2.

(La ci darem la mano.)

Adapted for the Piano Forte Alone.

BY

JULIA RIVE-KING.

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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."

MESSRS. KUNKEL BROS., of St. Louis, have issued a very noteworthy publication, in the shape of Czerny's "Velocite" studies, edited by Franz Bausemer and Charles Kunkel. The distinguishing features of this edition of a well-known work, already in the catalogues of most large publishers, are—new fingerings, original notes and explanations, and copious additions to the original text, in the form of "ossias," designed to widen the scope of the system for mechanical development embraced by the original work. The use of annotated editions of standard musical works is undoubtedly great. Very few music teachers are philosophers, and nearly all of the thousands using these works are better off for constant reminding of even such elementary philosophical considerations as those set forth in the studies before us. In the case of pupils, the utility of these printed admonitions, 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. In the first place, it often happens that in the fingering of a passage, what would be right for one pupil would not be best for another. In meeting this point Messrs. Bausemer and Kunkel have been very judicious; in troublesome places they give two fingerings, one for small and one for large hands. Their plan of using the thumb and fourth finger upon black keys, whenever convenient, is in accordance with modern schools of technique, and, of course, commends 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 disgracefully "botched" editions of studies and classics so often given to the American public. The constant hints concerning the virtue of slow practice, practice of the hands separately, etc., the reminders concerning wrist and finger motion, and striking with both hands exactly together, the instructions for anticipating certain positions of hand, and, prominently, the many directions tending toward elasticity of muscles—freedom from the nervously constrained condition of arm and hand so apt to be engendered in practice—all these must be very useful to teachers, and very potent in holding pupils in the way in which they should go.

F. W. ROOT.

MESSRS. KUNKEL BROS.—DEAR SIRS: 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 "ossia" 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. Very truly, EUGENE THAYER.

Boston, Aug. 12, 1876.

ORANGE, NEW YORK, OCTOBER 23, 1876.

MESSRS. 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 Velocite." I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly, yours, WM. MASON.

FARMINGTON, CONN., OCT. 6, 1876.

MESSRS. 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. Bausemer and Kunkel add to the usefulness of the work and thus modified, it forms an excellent introduction to Cramer-Bulow.

Yours, very respectfully, KARL KLAUSER.

MESSRS. KUNKEL BROS.—GENTLEMEN: Your new edition of the celebrated "Etudes de la Velocite" commends itself to the musical profession and public at large, not merely by the subordinate merits of its unsurpassed cheapness, correctness and legibility, but also by the thoroughness and excellence of its fingering, while, as an edition of Czerny, it is unrivaled 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 forego the advantage of the valuable assistance which its editors have painstakingly adapted it to render, at 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 its varied suggestions, at once to stimulate to, and, at the same time, indicate manifold means of insuring increased thoughtfulness and proportionately increased efficiency in their work.

Yours, truly, A. R. PARSONS.

New York, Oct. 18, 1876.

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

Respectfully, CARLYLE PETERSILEA.

ST. LOUIS, NOVEMBER 17th, 1876.

MESSRS. KUNKEL BROS.—GENTLEMEN: I have examined your edition of "Czerny's Etudes de la Velocite," and must say I find it to be the best and most correct that I have ever perused.

The annotations to every study, and the additions 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 the Leipzig and Berlin Conservatories, and pronounced the only correct method by such authorities as Dr. Franz Liszt, Carl Reinecke, Dr. Hans von Bulow, Carl Klindworth, Carl Tausig and others, is a feature which adds no little to the worth of the edition.

Very respectfully, yours, M. I. EPSTEIN.

☞ ***Sample Sheets containing the first two studies mailed free of charge to any address on application.***

ZENEAKADÉMIA LISZT MÚZEUM

987

1032

CHOPIN'S.

Introduction and Variations Opus 2.

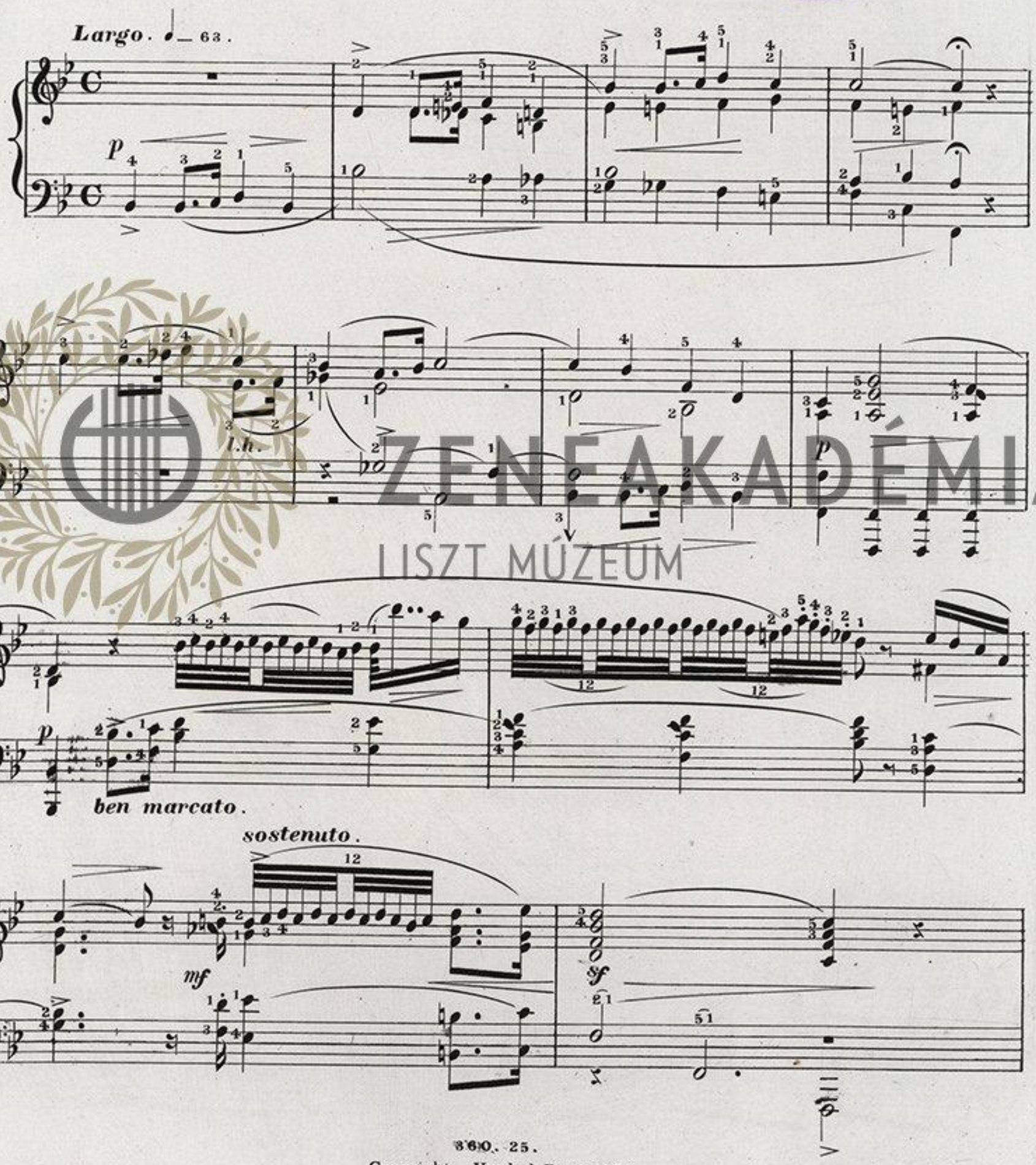
(LÀ CI DAREM LA MANO.)

Adapted for the Piano Forte alone

by

JULIA RIVÉ-KING.

Zeneművészeti Főiskola Budapest



ZENEAKADÉMIA
LISZT MÚZEUM

360. 25.

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leggiero. *ten:*

f *p* *poco cres:*

legato assai. *espress:* *ten:*

cres: *p*

Ped. Ped. Ped. Ped.

sempre legato e tenuto.

8va

legatiss: e dim:

Ped.

8va

pp *legatiss: e dim:*

ZENEAKADÉMIA LISZT MÚZEUM

8va

sf

sf

8va

dim:

sf

ben marcato il canto.

cres:

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

leggiero.

8va

sf

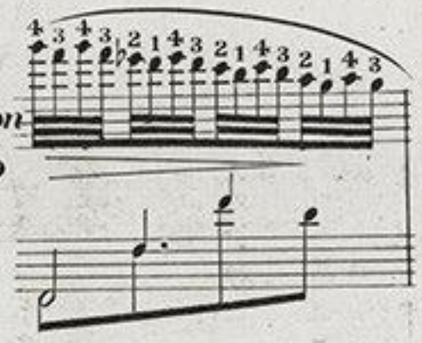
sf

p

sf

ZENEAKADÉMIA LISZT MÚZEUM

To shorten the Introduction play this passage and go to 𝄋 *page* 8 .



poco piu mosso.

8ª

con forza. *rit:* *risoluto.*

energico. *sempre legato.*

ZENEAKADÉMIA LISZT MÚZEUM

8a

sempe sf ben marcato.

sf

cres:

8a

ff

dim:

Ped.

sf

calando.

p

*

pp

poco - - a - - poco - cres -

il basso legato.

cen - - do - al - - dim:

Ped.

*

ZENEAKADÉMIA
LISZT MÚZEUM

8

8a

leggierissimo.

cres - - - cen - -

- do. di - - mi - - nu - en - do.

con forza e prestissimo.

ZENEAKADÉMIA
LISZT MÚZEUM

Allegretto. ♩ = 48.

Semplice.

Thema.

m.v.

sf

ten:

sf

ten:

sf

sf

sf

sf

ten: leggiero.

ZENEAKADÉMIA
LISZT MÚZEUM

10

♩ = 76. ***Brillante.***

marcato.

f

sempre legato.

mf

8va

Ped. * Ped. * Ped. *

dim

sf

fp

cres - - - cen -

ten:

- - - do

sfz

f

f

p

cres - -

- cen - - - do

ZENEAKADÉMIA
LISZT MÚZEUM

8a

Ped. *

8a

Ped. *

cres:

8a

fp

Ped. *

cres:

Ped. * Ped. *

sf

dim:

8a

fp

cres:

Ped. *

8a

sfz

f

ZENEAKADÉMIA
LISZT MÚZEUM

♩ = 63. *sempre sostenuto*

p *m.v.* *cres:* *cres:* *preciso.*

f dim: *p*

cres: *sf* *cres:* 1a 2a *f* *p*

sf *sf* *sf*

ZENEAKADÉMIA LISZT MÚZEUM

ben marcato.

sf sf sf

legatiss: e cres:

cres: cres: dim:

p cres: f

ZENEAKADÉMIA
LISZT MÚZEUM

Con bravura. ♩ = 92.

staccato.

Con bravura. ♩ = 92.

sempre staccato e f

p

ZENEAKADÉMIA
LISZT MÚZEUM

LISZT FERENC ZENEMŰVÉSZETI FŐISKOLA

f

sempre stacc:

f

p

cres:

fp

cres:

fp

cres:

f

cres:

f

ZENEAKADÉMIA
LISZT MÚZEUM

Adagio ♪ = 69.

sf espressivo. ff

Ped. * Ped. * Ped.

sf cres: f p pp ff

con forza.

risoluto.

pp

Ped. * Ped.

Cantabile.

pp

Ped. * Ped. *

8va

sf p leggiero e legato.

1a

pesante.

Cantabile e molto legato.

2a

espress:

pp ppp

Ped. * Ped. * Ped. *

ZENEAKADÉMIA ZENETÖRTÉNETI MÚZEUM

sf

cres:

ten:

sf

cres:

dim:

stretto e con forza.

delicato.

cres:

p

calando.

pp

smorz:

ZENEAKADÉMIA ZENEMŰVÉSZETI MÚZEUM

Alla Polacca. ♩ = 96.

f *sf* *sf* *p*

scherz:

sf

scherz:

sf *p*

8a

ZENEAKADÉMIA
LISZT MÚZEUM

8a

stacc:

sf sf sf sf

tr

Ped. *

8a

legato.

ten: ten:

8a

ten: ten: cres:

Ped. *

ZENEAKADÉMIA
LISZT MÚZEUM

8a

sf p molto legato. cres: - - - - cen - - do.

8a

8a

f

f cres:

f

sf

leggiero.

Ped. * Ped. * Ped. *

ZENEAKADÉMIA
LISZT MÚZEUM

cres:

f legato. dim:

sf cres:

f dim:

f dim:

sf cres:

f dim:

ZENEAKADÉMIA
LISZT MÚZEUM

sf sf sf dim: sf f sf dim:

ben attacato.

p cres- cen do.

p

8va

f sf f dim: p

p

ZENEAKADÉMIA
LISZT MÚZEUM

8a

sf f dim:

8a

f sf sf dim: p

p

8a

sf f dim:

8a

dim:

f sf sf

ZENEAKADÉMIA
LISZT MÚZEUM

dim:

sf

cres:

dim:

sf

cres:

dim:

8a

sf

cres:

f

Ped.

sf

sf

f p

tr

cres:

ZENEAKADÉMIA
LISZT MÚZEUM

sempre legato.

l.h.

cres:

sempre ben marcato.

l.h.

sempre legato.

energico.

cres - - - cen-

- - - - do.

con forza

ZENEAKADÉMIA
LISZT MÚZEUM

sempre legato

8a

sf p

ben marcato.

sf fz

sf

8a

molto con energico.

sf cres:

f

sempre ben marcato.

ff sf

8a

legatissimo leggierissimo e dim:

sf p

Ped.

p

ZENEAKADÉMIA
LISZT MÚZEUM

8a

8a

p

Red.

sempre - piu - piano -

martellato.

cres:

ff

8a

ff

sf fff.

sf

ZENEAKADÉMIA
ISZTMÚZEUM
1032

1996 JÚN 14

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