

Allegro strepitoso. (♩ = 144.)

36.  
(69)

(10)

(15)

1. As regards their technical aims, the present as well as the two following studies belong to the same class, represented in No. 23 and 26, also in No 21 and 24. The teacher may therefore make the pupil review these pieces as well, as the editorial notes relating to them.

2. The right hand trills in bars 17-19, can only claim the value of a simple turn, when played in quick time. The quintuplet is however, to be apportioned in strict rhythm to the lower voice, and it has therefore to be practiced in a twofold manner 3-2 as well as 2-3. More notes have naturally to be played when the time is taken slower.

3. The "embellishment" of a melodious nature, which makes

its appearance in the first quarter of bars 26 and 28, and in the third and fourth quarter of bars 31 and 32, is in German called "Schleifer" (slide). (For fuller information see Ph. Em. Bach's indispensable work: Versuch über die wahre Art das Klavier zu spielen.) As a rule (for instance here,) it is to be executed *crescendo*.

4. Regarding the *appoggiaturas* in the bass, bars 29 and 30, see note 3 to No. 24.

Allegro. (♩ = 96.)

37.  
(61.)

mf  
ten.

ten.

(5)  
ten.

ten.

(10)  
mf  
ten.

ten.

(15)

Measures 15-17 of the piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand has a bass line with some triplets and rests. Fingering numbers are present throughout.

Measures 18-20. The right hand continues with sixteenth-note runs. The left hand has a more active bass line with triplets. A piano (*p*) dynamic marking is present in measure 19.

(20)

Measures 21-23. The right hand has sixteenth-note patterns. The left hand features a *ten.* (tension) marking in measure 21 and a *p* marking in measure 23.

Measures 24-26. The right hand continues with sixteenth-note runs. The left hand has a *ten.* marking in measure 24.

Measures 27-29. The right hand features a *cresc.* (crescendo) marking in measure 27. The left hand has a *ten.* marking in measure 29.

(25)

Measures 30-32. The right hand has sixteenth-note patterns with accents. The left hand has a *p* marking in measure 30 and a *ten.* marking in measure 31.

Musical score for piano, measures 28-40. The score is in G major (one sharp) and 4/4 time. It features a complex texture with sixteenth-note arpeggios in the right hand and eighth-note patterns in the left hand. Performance markings include "ten." (tension), "espress." (espressivo), "dimin." (diminuendo), "morendo." (morendo), and "pp" (pianissimo). Measure numbers 30 and 35 are indicated. Fingerings are clearly marked throughout the piece.

1. For the principal points see the Notes to the preceding study. The inclination of unpracticed fingers to play the passages in sixths *arpeggiando*, must on no account be tolerated by the teacher.

2. The eighth-notes marked *staccato*, in bars 1, 2, etc., are simply to be played as sixteenth notes. A particular effort in raising the finger is objectionable, on account of the *legato* in the lower part.

3. The editor's experience in teaching, induces him to enjoin a rule, regarding slurs, which cannot be misinterpreted: A slur over two notes only refers to the relation of these two notes to each other, and does not extend from the last of the two to the following third. The last note of a slur is therefore to be played short, and presupposes a *staccato* mark, the constant writing down of which would however be too pedantic.

Allegro moderato, ma energico. (♩ = 138.)

38.  
(42.)

*p ten.* *marcato.* *ten.*

*ten. poco a poco cresc.*

*ten.* *ff con fuoco.*

*ten.*

*ten.*

*ten.*

(20)

Musical notation for measures 20-24. The piece is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The right hand features a complex melodic line with many sixteenth notes and slurs. Fingerings are indicated by numbers 1-5. The left hand provides a steady accompaniment with eighth notes. Dynamics include *dimin.* (diminuendo) and *f* (forte).

Musical notation for measures 25-29. The right hand continues with a melodic line, showing a *dimin.* (diminuendo) dynamic. The left hand has a few longer notes, with a *ten.* (tenuto) marking. The piece concludes with a final chord in the right hand.

(25)

Musical notation for measures 30-34. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *f* (forte).

Musical notation for measures 35-39. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *ff* (fortissimo) and *ten.* (tenuto).

(30)

Musical notation for measures 40-44. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *ten.* (tenuto).

Musical notation for measures 45-49. The right hand has a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *ten.* (tenuto) and *fz* (forzando).

(35)

ten.

1 4 3 4 3

4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1

ten.

4 2 3 1 4 2 5 3 4 2 3 1 4 2

2 3 2 2 2 2 3 1 2

ten.

p

4 2 3 1 4 2 5 1 4 2 3 1 4 2

2 3 2 2 2 2 4 3 5 2 3

ten.

p

(40)

ten.

1 2 3 4 3 2 3

p

4 2 3 1 4 2 5 3 4 2 3 1 4 2

1 2 3 4 3 2 3

dimin.

ten.

p

1. This study is at first to be practiced in the strongest *fortissimo*. It is the most difficult in the whole collection of studies of this class. The passages in fourths in bars 11-14 and other places require special study. While they are practiced separately the teacher may play the sixths below, in order to spare the ears of the pupils the unpleasant harshness of sound. Even in purely mechanical practice proper regard for the euphony must never be neglected. The so called "dumb pianos," the use of which the editor can warmly recommend, will be the best expedient for such exercises.

2. Considered as a composition it is certain that this stu-

dy was suggested to the author by the second prelude in J. S. Bach's "Well-tempered Clavichord." The occasion seems favorable to make the pupil acquainted with this latter work.

3. The left hand eighth notes (measures 1, 3, 5, etc.) may also be played *staccato*, the quarter notes following (measures 2, 4, 6, etc.) can in this case be taken *portamento* - - - - . In accordance with this the right hand from bar 25 on should do the same.



**Allegro.** (♩=132.)

Edited by HANS von BÜLOW.

39.  
(73)

Musical notation for measures 39-46. The system consists of two staves (treble and bass clef). Measure 39 starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-5. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 47-54. Measure 47 is marked with a circled (5). The notation continues with intricate fingerings and rhythmic patterns.

Musical notation for measures 55-62. The system shows further development of the piece's rhythmic complexity.

Musical notation for measures 63-70. Measure 63 is marked with a circled (10). Dynamics include *dimin.* and *pp*. The notation includes *ten.* markings in the bass staff.

Musical notation for measures 71-78. Measure 71 is marked with a circled (15). The notation continues with complex rhythmic patterns.

Musical notation for measures 79-86. Dynamics include *cresc.* and *sfz p*. The notation features complex rhythmic patterns and fingerings.

(20)

*sfz p*

*ten.*

*f*

(25)

*cresc.* 1-3-4-2

(30)

*f*

*dimin.*

*p*

1. The left hand part of the preceding study, bars 11-14, 29-32, may be considered as a kind of preparation for the present task.

2. The sustained upper notes in the right, & the lower notes in the left hand must be struck with great energy, as the musical, i.e., the acoustic duration of the notes, does not so much depend on the fingers remaining on the keys, as on the first stroke and its preparation.

3. It is recommended that strict attention be paid to the

slurs and the fingering in, connection with them. The half bar figure which appears in a syncopated form in bars 7-9 and in other parts requires special practice. Players whose power of extension is of a more than medium normal kind, can in these places exchange the fingering 1121 with 1231.

4. As the sustained notes are not always repeated in the original with the precision conformable to the author's evident intentions, their application in this new edition seemed necessary.

Con moto. (♩ = 96.)

40.  
(50)

Musical notation for measures 40-50. The piece is in 2/4 time with a key signature of one flat. The tempo is marked 'Con moto' with a quarter note equal to 96 beats per minute. The dynamics are marked 'p' (piano). The notation includes treble and bass staves with various fingerings and articulations.

(5)

Musical notation for measures 50-55. The notation continues with treble and bass staves, featuring complex rhythmic patterns and fingerings.

(10)

Musical notation for measures 55-65. The dynamics change to 'f' (forte) and 'ten.' (tenuissimo). The notation includes treble and bass staves with various articulations.

(15)

Musical notation for measures 65-75. The notation continues with treble and bass staves, featuring complex rhythmic patterns and fingerings.

(20)

Musical notation for measures 75-85. The dynamics are marked 'p' (piano) and 'cresc.' (crescendo). The notation includes treble and bass staves with various articulations.

1. The practice of this study is to be divided into two sections. The simpler part of each hand must first be practiced alone, bars 1-19, 25-37, (in the left hand as far as 37,) after that, the double-note passages, the eighth-notes being still left out. The latter have to be sustained where no *staccato* is marked. Concerning its execution compare Note 2 to No 37.

2. The reasons for the uneven length of the *legato* slurs in both hands are of a technical kind and easily understood.

They are not to be neglected when playing together.

3. At first it is recommended that the heavy beats, nay even each eighth-note, be strongly accented in order to acquire a precision of touch. After having gained greater mastery over the difficulties; these accents are to be modified and when at last a technically perfect rendering is attained, they are to be reduced to that minimum which corresponds with good taste.

**Allegro.** (♩ = 92.)

**41.**  
(31.)

*p* leggiere sempre.  
*sempre staccato.*

*poco a poco cresc. -*

(5)

*f*

*pp*

(10)

*pp* *cresc.*

First system of musical notation. Treble clef, bass clef, and piano accompaniment. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a simple bass line. The word *dolce.* is written in the center.

Second system of musical notation. Similar to the first system, but with a *cresc.* marking in the right hand.

Third system of musical notation. Includes the measure number (15) at the beginning. Features a *p* (piano) dynamic marking in the right hand and a *cresc.* marking.

Fourth system of musical notation. Includes the word *dimin.* (diminuendo) and *dolce, smorz.* (dolce, smorzando) in the right hand.

Fifth system of musical notation. Includes the measure number (20) at the beginning.

Sixth system of musical notation. Includes a *p* (piano) dynamic marking in the right hand.

Musical score system 1, first system. Treble clef, key signature of two flats (B-flat major). The right hand contains a sixteenth-note triplet pattern. The left hand has a simple accompaniment. The instruction *poco a poco cresc.* is written below the treble staff.


Musical score system 2, second system. Treble clef. The right hand continues with the sixteenth-note triplet pattern. The left hand has a simple accompaniment. The instruction *ff* is written below the treble staff. The measure number (25) is written above the first measure.

Musical score system 3, third system. Treble clef. The right hand continues with the sixteenth-note triplet pattern. The left hand has a simple accompaniment. The instruction *dim.* is written below the treble staff.

Musical score system 4, fourth system. Treble clef. The right hand continues with the sixteenth-note triplet pattern. The left hand has a simple accompaniment. The instruction *p* is written below the first measure, *morendo.* is written below the middle measure, and *pp* is written below the last measure. The measure number (30) is written above the first measure.

Musical score system 5, fifth system. Treble clef. The right hand continues with the sixteenth-note triplet pattern. The left hand has a simple accompaniment. The instruction *ppp* is written below the last measure.

1. The more difficult fingering substituted by the editor in place of the far simpler and easier one, promotes the contraction of the hand and with it the distinctness of execution, and inclines to the virtuoso style. It has been adopted from his private practice and is taken from the B major passage in the third part of the first movement of Beethoven's fourth Concerto for the piano, Op. 58.

Greater brilliancy and an elastic lightness of touch will be thereby gained. This does not however abolish the utility of the study with the  more convenient fingering:

2. Concerning the "staccato" accompaniment in the left hand, compare Note 2 in No. 20.

Scherzando. (♩ = 126.)

42.  
(70.)

5 4 5 (5)  
*mf leggiero.* *simile sempre*  
 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

4 5 4 5 10  
*ten.* *ten.*

5 3 5 3 5 15  
*ten.* (15)

4 5 4 5 20  
*ten.* (20) *ten.*

5 (25)

4 5 4 5 30  
*ten.* (30)



(35)

ff *dimin.* *p* *cresc.*

This system contains measures 35 through 40. The right hand features a complex melodic line with many slurs and ties, and includes fingering numbers 1-5. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *ff*, *dimin.*, *p*, and *cresc.*

(40)

*ff* *dimin.* *p*

This system contains measures 40 through 45. The right hand continues with a melodic line, while the left hand maintains the eighth-note accompaniment. Dynamic markings include *ff*, *dimin.*, and *p*.

(45)

(50)

This system contains measures 45 through 50. The right hand has a melodic line with slurs and ties, and the left hand has an eighth-note accompaniment. Measure 50 includes a fingering sequence 1 2 1 2.

(55)

(55)

This system contains measures 50 through 55. The right hand has a melodic line with slurs and ties, and the left hand has an eighth-note accompaniment. Measure 55 includes a fingering sequence 1 2 1 2.

(60)

*ten.* *p*

This system contains measures 55 through 60. The right hand has a melodic line with slurs and ties, and the left hand has an eighth-note accompaniment. Measure 60 includes a fingering sequence 1 2 1 2. Dynamic markings include *ten.* and *p*.

(65)

*ten.* *cresc.* *f*

This system contains measures 60 through 65. The right hand has a melodic line with slurs and ties, and the left hand has an eighth-note accompaniment. Measure 65 includes a fingering sequence 1 2 1 2. Dynamic markings include *ten.*, *cresc.*, and *f*.

70) *dimin.* *p* *ten.* *cresc.*

75) *f* *dimin.* *p*

80) *cresc.*

85) *dimin.* *cresc.* *ten.*

90) *dimin.* *cresc.* *ten.*

1. The results to be obtained from this exceedingly useful study, consist in extreme lightness of the wrist, and in equally soft and distinct movements of the single fingers. As regards the tone-repetition practice, this study follows Nos. 35 and 36, which have to be reviewed as preparatory studies. The connection of single progressions in semitones, as for instance in bar 23, and in whole tones as in bars 17 and 19 through a special *legato* bow, has been retained, and carried out in accordance with the original. The musical reason for this is so easily to be understood that a more detailed explanation would be superfluous.

2. The naturalistic fingering: etc.

should by no means be tolerated, on account of the bad habits, which technically as well as musically, arise from it. The repeated use of the thumb in the parts constituting the accompaniment after the octave in the bass, is only practicable when the former are within the compass of the latter, as for instance in bars 90 and 91, where however the other fingering may be equally well applied. As in bars 23 and 27 there is no octave preceding, the rule cannot there apply.

Andante maestoso ed espressivo. (♩ = 160.)

43.

(77.)

*ten.*

*mf* *un poco agitato.*

53

(5)

4 3 2 1

54

5

3 4 3 2 1

4 3 2 1

3 2

3 4 3

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with eighth notes and slurs.

(10)

The second system continues the piece. It features a measure in the treble staff with the number '4921' written above it, possibly indicating a fingering or a specific performance instruction. The notation includes slurs and various note values.

The third system is marked with a mezzo-forte (*mf*) dynamic and the tempo/style marking *grazioso*. The treble staff has a melodic line with slurs and fingerings. The bass staff continues with a steady eighth-note accompaniment.

The fourth system is marked with a piano (*p*) dynamic. The treble staff has a melodic line with slurs and fingerings. The bass staff continues with a steady eighth-note accompaniment.

(15)

The fifth system concludes the piece. It features two staves with melodic and accompanimental lines, including slurs and fingerings.

*ten.*

*f*

(20)

*poco f*


1. This study is doubly valuable, first, as a study in dexterity for the left hand, secondly, as a study for melody-playing for the right hand. It must of course be left to the judgment of the teacher, whether the demands made in this piece are not too premature for the individual musical development of the pupil. If the player is able to give a fine interpretation to the cantilena, it must be supposed that he is already advanced enough for the rendering of Field's Nocturnes, or the cantabile passages in the Pianoforte Concertos by Hummel or Moscheles, not to mention the classics "par excellence." At all events it is advisable to practice the left hand until such a degree of perfect execution is acquired, that the "involuntary" even performance of the triplet figure, interferes no longer with the rhythmically correct execution of the right hand groups of two or four notes. The interval in tenths at the beginning of the bar must not be rendered in a skipping manner, but must be managed by a dexterous gliding and drawing up of the hand. Compare the exercise which has been written out in note 3 to No. 33, and which is now also to be practiced in keys with sharps.

2. The long appoggiaturas in the upper voice have been

written out in the modern way. As mentioned several times, the short ones are to be executed in such a manner that the principal note, following the appoggiatura would lose some part of its value.

3. The turn in bar 5  is to be executed in the following way:  When played

quicker it is to be taken as a quintuplet. See note 2 to No. 36.

4. The run in bar 18 is to be played so that the rapidity of movement steadily increases in ascending, thus: 

Various other ways of execution are possible, only care must be taken that an ill sounding clash with the bass note is avoided.

Allegro con spirito. (♩ = 160.)

44.

(78.)

1

5 2 3 5 2 4 4 3

8

5 4 5 4 5 4 5 4 5 4

(5)

4 4 4 4 4 4 4 4 4 4

2

2 3

ten. pp

ten.

3

(10)

poco a poco cresc.

ten.

ten. ten.

This system contains two staves of music. The upper staff features a melodic line with slurs and accidentals. The lower staff provides a harmonic accompaniment. The word "ten." is written below the first and second measures of the lower staff.

(15) sempre più cresc. ten.

This system contains two staves of music. The upper staff continues the melodic line. The lower staff has the word "ten." under the first measure and "sempre più cresc." under the second measure. A measure number "(15)" is placed above the second measure of the upper staff.

ten.

This system contains two staves of music. The upper staff includes fingerings: 5 2, 4 3, 5 2, 4 1, 5 2, 4 1. The lower staff has "ten." under the first measure and a final chord with fingerings 2 and 3.

*ff*

This system contains two staves of music. The lower staff begins with the dynamic marking "ff" (fortissimo).

(20) 8 4 5

This system contains two staves of music. The upper staff has measure numbers 8, 4, and 5 above it. The lower staff has a measure number 20 above the first measure.

2 5 4 4

This system contains two staves of music. The upper staff has fingerings 2, 5, 4, 4 above it.



Musical score system 1, measures 21-26. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with slurs and fingerings (4, 5, 4, 5, 4). The left hand has a bass line with some triplets. A *dimin.* marking is present in measure 25.

Musical score system 2, measures 27-32. Treble clef, key signature of one sharp (F#). The right hand continues with slurred chords and notes. The left hand has a steady bass line. Dynamics include *p ten.* in measure 27 and *poco a poco cresc.* in measure 29.

Musical score system 3, measures 33-38. Treble clef, key signature of one sharp (F#). Measure 33 is marked with (30). The right hand has slurred chords, and the left hand has a bass line with some triplets.

Musical score system 4, measures 39-44. Treble clef, key signature of one sharp (F#). Measure 39 is marked with (35). The right hand has slurred chords, and the left hand has a bass line with triplets. A *molto marcato.* marking is present in measure 43.

Musical score system 5, measures 45-50. Treble clef, key signature of one sharp (F#). Measure 45 is marked with (35). The right hand has slurred chords with fingerings 3 1 1. The left hand has a bass line with triplets and fingerings 1 4 2 3 2 3.

Musical score system 6, measures 51-56. Treble clef, key signature of one sharp (F#). The right hand has slurred chords, and the left hand has a bass line with triplets and fingerings 1 4 2 3 2 3 1 3 1 3.

(40)

*dimin.*

*f*

(45)


*cresc. molto.*

*ff*

(50)

*ff*

As the player has already met with similar material for study in this collection (for instance in the study No. 33, which is useful as a preparatory exercise,) his entire attention can therefore at once be directed to the study of the proper execution, which requires considerable mobility of the wrist, and even of the elbow joint. The notes of the upper part which are particularly marked by double hooks

must be brought out with a very energetic touch and in order to strike the accented intervals correctly, it is recommended to practice strictly *legato* the following supplementary exercise:  On the other hand, it will be just as useful to execute this No. *staccato* throughout.



(45) *cresc.* *f* *dim.*

(50) *mf*

(55) *f*

(60) *dimin.* *p*

(65)

(70) *ten.* *dimin.*

(75) *ten. poco cres. ten.* *ten. dim.* *ten.* *ten.* *p*

(80)

The instructive aim of this study, which is also valuable as a composition, hardly requires a more explicit explanation. The playing of several parts in the right hand; the expressive prominence of the cantabile melody of the upper part; subordination of the second supplementary part; a figured accompaniment flowing on softly, and yet with distinct continuity, therefore a right division of the dynamic light and shade of each single part, together with a perfectly firm consonance, not disturbed by any arpeggio;— strict technical attention to all these musical considerations may be

left to the intelligence of the teacher. Just as much care is to be bestowed on the correct phrasing, illustrated by the beginning and end of the *legato* slurs, as well as to the strict observance of the value of the notes, of the two left hand parts of which the upper one represents, as it were, the part of a violoncello, and the lower one, that of a double bass. The expedient of transposing into other keys, (here for instance into A and B minor) which has already been frequently recommended, will be found decidedly useful in this piece.



(20)

*f ten.* *ten.* *ten.* *ten.* *sfz*

*ff* *dimin.*

(25)

*ten.* *cresc.*

(30)

*ten.* *f* *ten.* *ten.* *ten.* *sfz*

(35)

*ff* *p*

(40)

*dolce.*

1. This study forms a companion to the preceding one. Although the right hand has only two parts, it yet presents greater difficulties, so that No. 45 will prepare far better for this one than vice versa, principally on account of the more expressive shading required here by the figured accompaniment. The player may fancy to himself the effect of a string-quartet.

2. As a musical composition, this study is to be consid-

ered in a certain manner as the primary type of Mendelssohn's "Songs without words" and in spite of its simplicity, which however is combined with a distinct melliflence, (not yet rendered antiquated,) as also with exemplary merit in regard to form and style, is certainly not less valuable.

3. Let the player avoid a sentimental dragging of the tempo. The middle part (Minore) will bear a perceptible acceleration.

Molto agitato. (♩. = 76.)

47.

(67.)

Musical notation for measures 47-67. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The music features a complex, rapid melodic line in the right hand with many slurs and fingerings (e.g., 2 3 1, 4 5, 1 2, 3 4, 5). The left hand provides a steady accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning, and a *dimin.* (diminuendo) marking appears in the middle of the system.

(5)

Musical notation for measures 68-72. This system continues the piece with similar melodic and accompaniment patterns. A *dimin.* marking is present in the middle of the system.

(10)

Musical notation for measures 73-82. The right hand continues with intricate melodic passages. A *dimin.* marking is present in the middle of the system.

(15)

Musical notation for measures 83-97. The piece continues with the same level of technical difficulty. A *dimin.* marking is present in the middle of the system.

(20)

Musical notation for measures 98-117. This system includes a *p* (piano) dynamic marking at the beginning and a *cresc.* (crescendo) marking towards the end. The melodic line remains highly active.

(25)

Musical notation for measures 118-137. This system features a *ten.* (tension) marking and a *ff* (fortissimo) dynamic marking. The music concludes with a powerful, sustained chord in the right hand.



First system of musical notation, measures 27-30. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). The word "dimin." is written above the right hand in measure 29. A dynamic marking "f" is present in measure 30.

Second system of musical notation, measures 31-34. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4). The word "dimin." is written above the right hand in measure 32. A dynamic marking "f" is present in measure 34.

Third system of musical notation, measures 35-38. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). The word "dimin." is written above the right hand in measure 36. A dynamic marking "f" is present in measure 38.

Fourth system of musical notation, measures 39-42. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). The word "dimin." is written above the right hand in measure 40. A dynamic marking "f" is present in measure 42.

Fifth system of musical notation, measures 43-46. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). The word "dimin." is written above the right hand in measure 44. A dynamic marking "p" is present in measure 46.

Sixth system of musical notation, measures 47-50. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5). The word "cresc." is written above the right hand in measure 47. A dynamic marking "ff" is present in measure 49.

1. The *legato* slurs over the skips which may at first appear strange, are in the original and have therefore been retained. The author wanted to show by this the connection of a four-bar period, rather than to avoid a detached execution, which for smaller hands is unavoidable, (for instance in the interval of tenths) but which must be as little perceptible as possible. This use of the slur moreover, is in full keeping with the modern ideas of Riemann, Germer, Seifert and other piano pedagogues. They employ the slur chiefly to indicate the phrasing even over notes marked *staccato*. At all events it will be advisable to practice at first the accentuations belonging to the motive, by dividing the

*legato* slur in the following way:

After the fingers have acquired greater familiarity with the technical difficulties, more and more attention has gradually to be paid to the above mentioned connection, and by preserving energetically, the prominence of the accents, every perceptible detaching of the notes has to be unlearned.

2. The alternation in the use of the third and fourth fingers in the octaves of the right hand (bars 22, 28, 62, 66) is not merely capricious, and is therefore recommended to careful observation.

3. The explanation of the fingering assigned to the left hand is found in former notes, compare note 2 to No. 42, in regard to the passage in bars 17, 20, note 3 to No. 37.

Allegro moderato. (♩ = 126.)

48.


(40.)

Musical score for piano, measures 48-62. The score is in G major and 2/4 time. It features a complex right-hand melody with many sixteenth and thirty-second notes, and a left-hand accompaniment with chords and moving lines. Fingerings and articulation marks are clearly indicated throughout. Measure numbers 48, (40.), (5), and (10) are placed at the beginning of their respective systems. A "dimin." marking appears in the fourth system. The piece concludes with a final cadence in the sixth system.

1. The present study is, in its essential tendency, a continuation of the task set in the preceding one. As it may now be presumed, that the player is accustomed to execute greater intervals no longer in a skipping manner, but by gliding and with a steady position of the hand in quick time, the method proposed in the former study as regards the detaching of the notes (as a preparatory exercise) can therefore no longer be applied here.

2. The pupil is particularly cautioned against using any other fingering for the turn on the first eighth, than the one written down. The amateurish manner of moving the fore-finger alternately, over and under, (the effect always

being an uneven one,) causes useless fatigue and promotes stiffness of touch.

Therefore never finger thus:  but

rather: 3121, 3121. The best way is: 4321, 4321.

3. A correct observation of the directions given in almost every bar as regards the increasing and decreasing in strength will be a technical relief, (see note to No. 13.)

4. As to the manner in which arpeggio chords are executed, every thing necessary has already often been mentioned.

Allegro. (♩=152.)

49.

(83.)

Musical notation for measures 49-53. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The first system shows the right hand with a melodic line of eighth notes and the left hand with a bass line of quarter notes. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *simile*. A measure rest of 5 measures is indicated at the end of the system.

Musical notation for measures 54-58. The right hand continues with eighth-note patterns, while the left hand provides harmonic support. Dynamics include *f*, *dimin.*, and *mf*. A measure rest of 10 measures is indicated at the end of the system.

Musical notation for measures 59-63. The right hand features eighth-note runs, and the left hand has a steady bass line. Dynamics include *f*. A measure rest of 15 measures is indicated at the end of the system.



Musical notation for measures 64-68. The right hand continues with eighth-note patterns, and the left hand has a bass line. Dynamics include *dimin.* and *p*. A measure rest of 20 measures is indicated at the end of the system.

Musical notation for measures 69-73. The right hand continues with eighth-note patterns, and the left hand has a bass line. Dynamics include *f*. A measure rest of 25 measures is indicated at the end of the system.

1. This and the following study have this peculiarity, that they are generally not practiced as experience teaches. The difficulties which present themselves in them, certainly do exceed the task set down in Clementi's "Gradus ad Parnassum." (to which Cramer's Studies form the introduction.) To practice them in slow time, is however an experiment as possible as it is useful. As a preparation they are to be preceded by the following additional studies.

2. The tenths in the accompaniment may be changed into thirds, (where the capacity of extension is small,) without injury to the effect, and the bass may therefore be transferred to the higher octave.

a) Transposition of the figure to white keys:  etc.

b) Inversion:  c) Enlargement: 

(Bars 3-6): 

In all arpeggio chords not marked *Staccato* the higher note has always to be sustained. The bass note, to intimate which is sufficient for the cultured ear, can be prolonged by the proper use of the pedal, which however should not be employed in the practice of studies. For the rest compare: Note 3 to No. 33, and Note 4 to No. 34.

Moderato assai. (♩ = 92.)

50.

(84.)

50. (84.) *mf*

(5)

(10)

(15) *cresc.*

(20)

(25)

(30)

(35)

1. It is the task of the teacher to encourage theoretically and practically the student as much as possible, in order to counteract the usual disheartening impression of this piece. All necessary suggestions depend of course, upon the individual requirements of the pupil. The player's interest will be soonest awakened even for purely technical work, by compelling him to satisfactorily explain every eighth note according to the laws of harmony. This means that he should first of all write out a figured bass. His task should furthermore be portioned out into the smallest possible (yet musically complete) fragments. In this the phrasing-slurs will prove of great assistance. Devi-

ations from the prescribed fingering are permissible only in such cases where another is systematically substituted. To let it depend on blind luck and so called inspiration of the moment is utterly to be deprecated as the resulting execution will always resemble a wild and scrambling attack upon the keyboard.

2. The solitary *staccato* passage in bar 5 seems rather strange and out of place. It is to be found however in the original edition. "Variatio delectat," as the old saying goes and in accordance with it, the analogous passages in sixths (measures 14-15 and 34) might also be executed *staccato*.