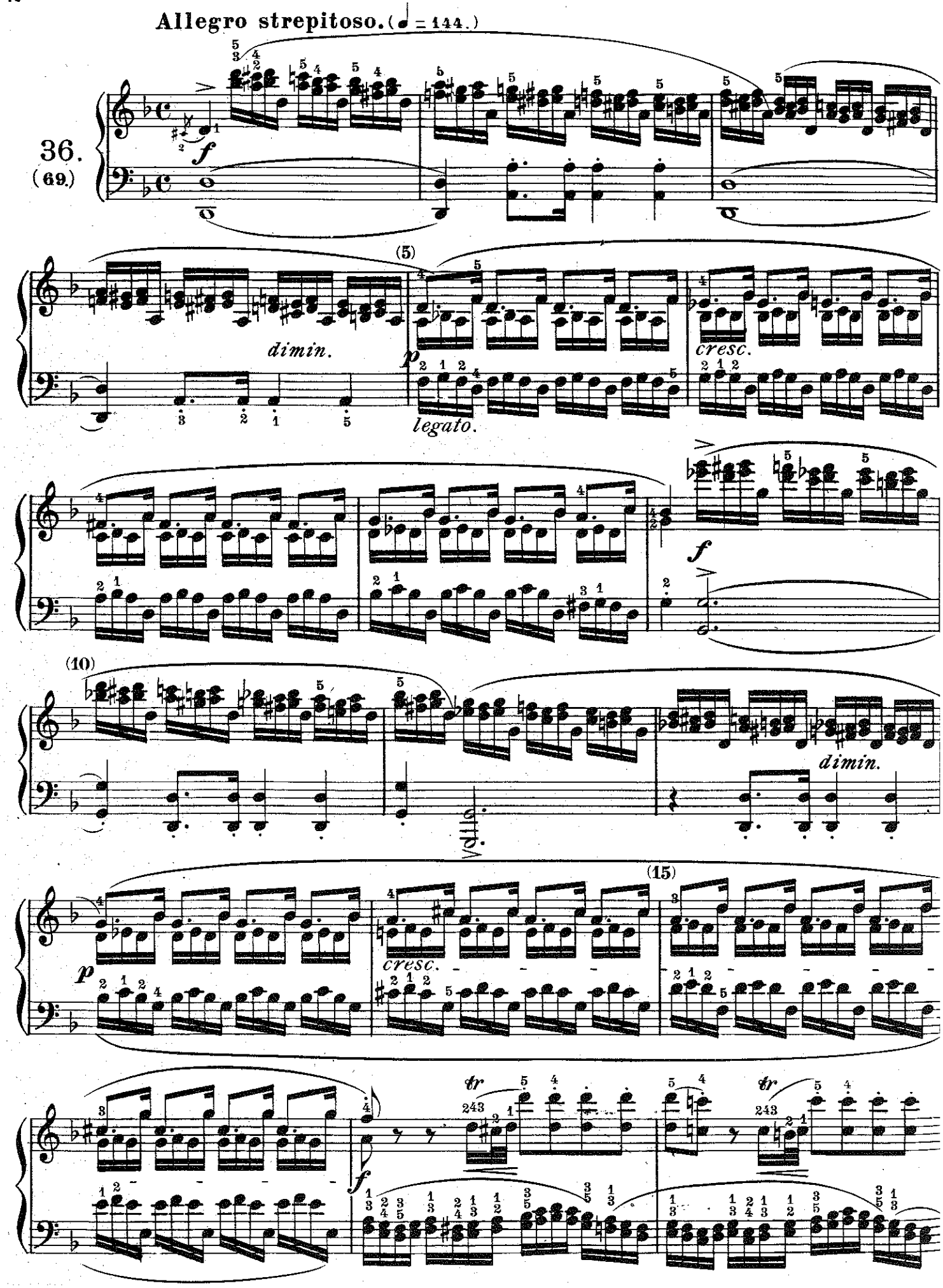

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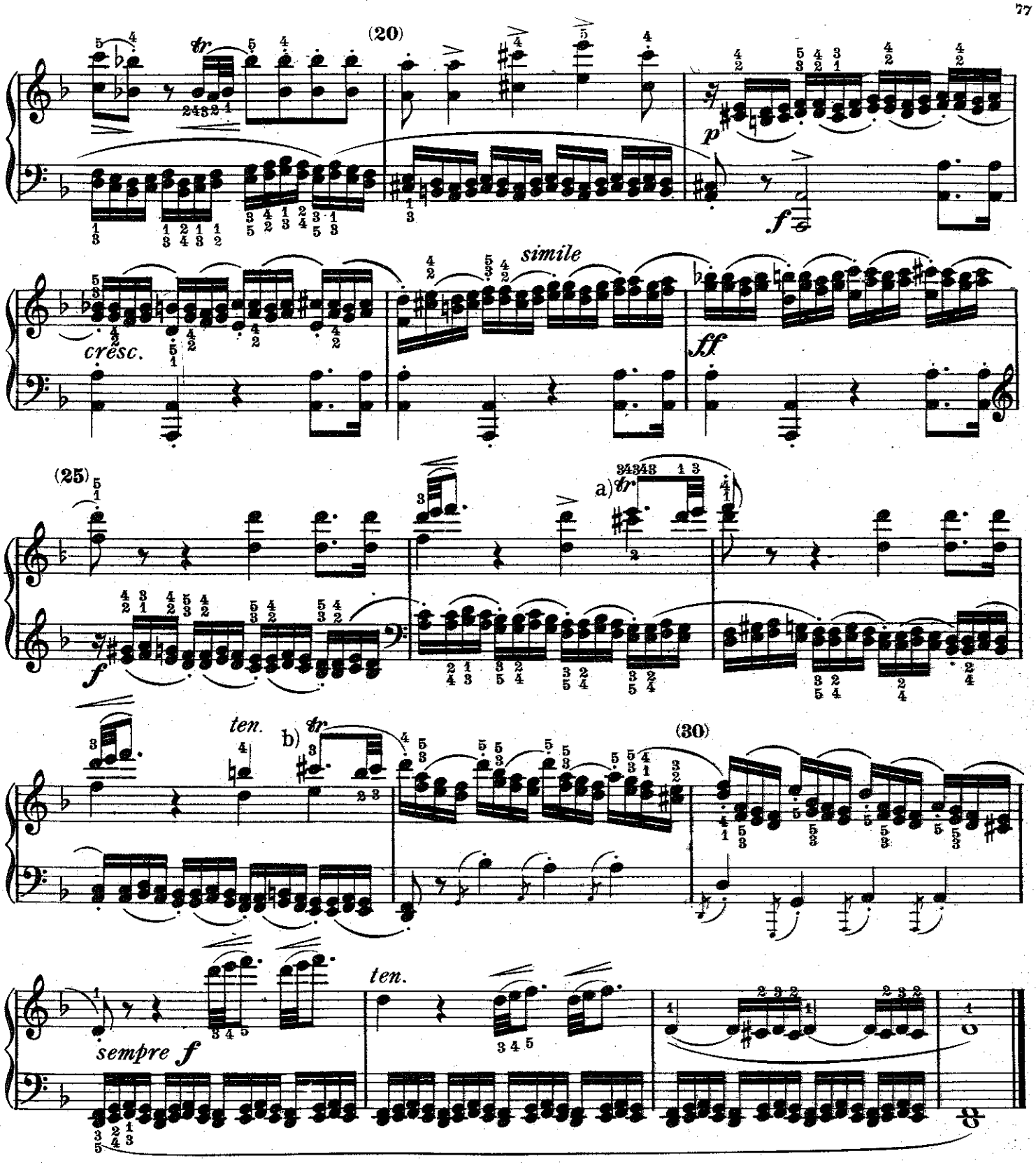
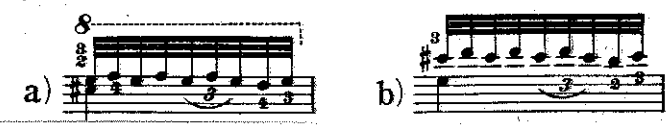


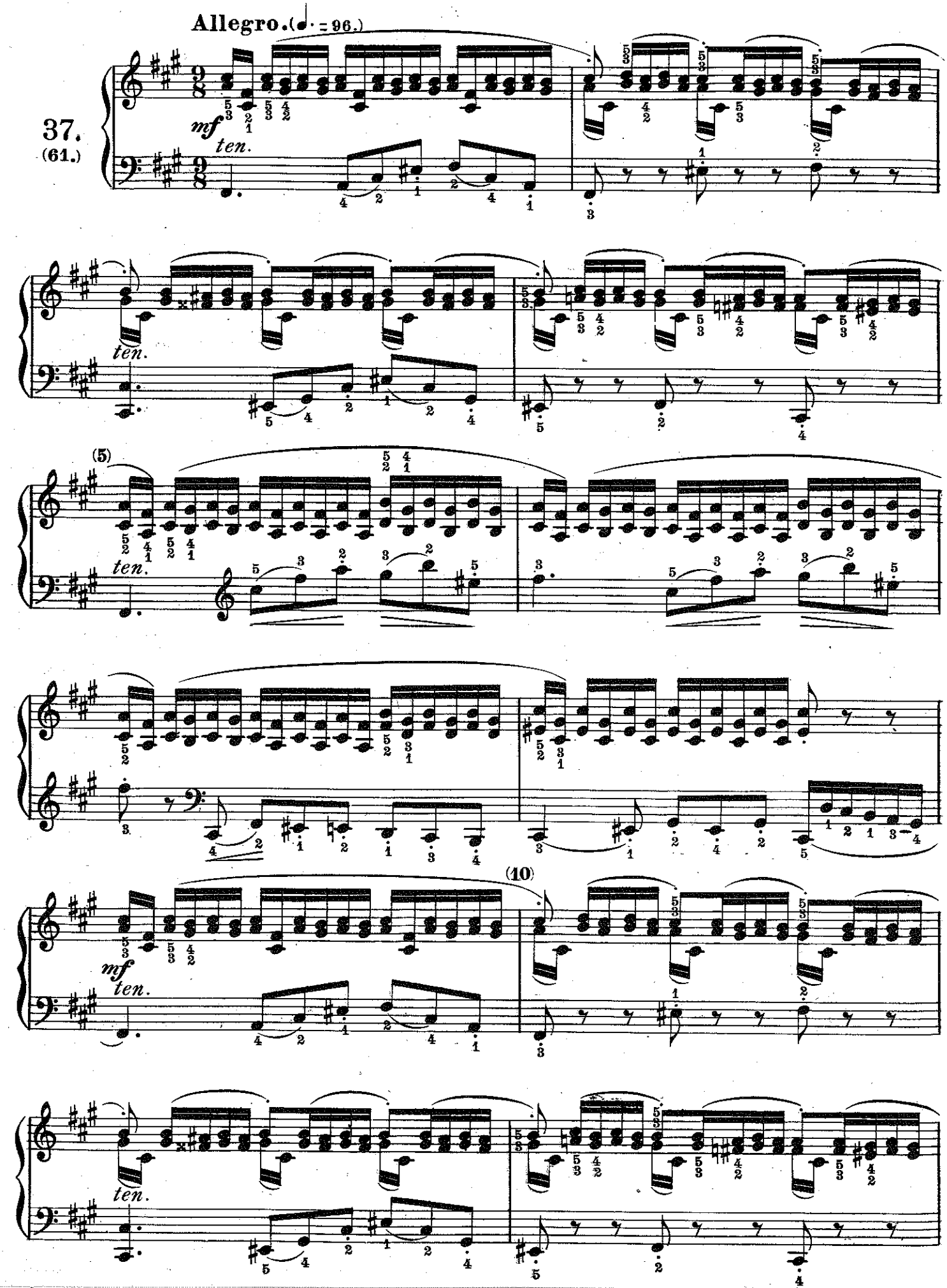
1. As regards their technical aims, the present as well as the two following studies belong to the same class, represented in No. 23 and 26, also in No 21 and 24. The teacher may therefore make the pupil review these pieces as well, as the editorial notes relating to them.

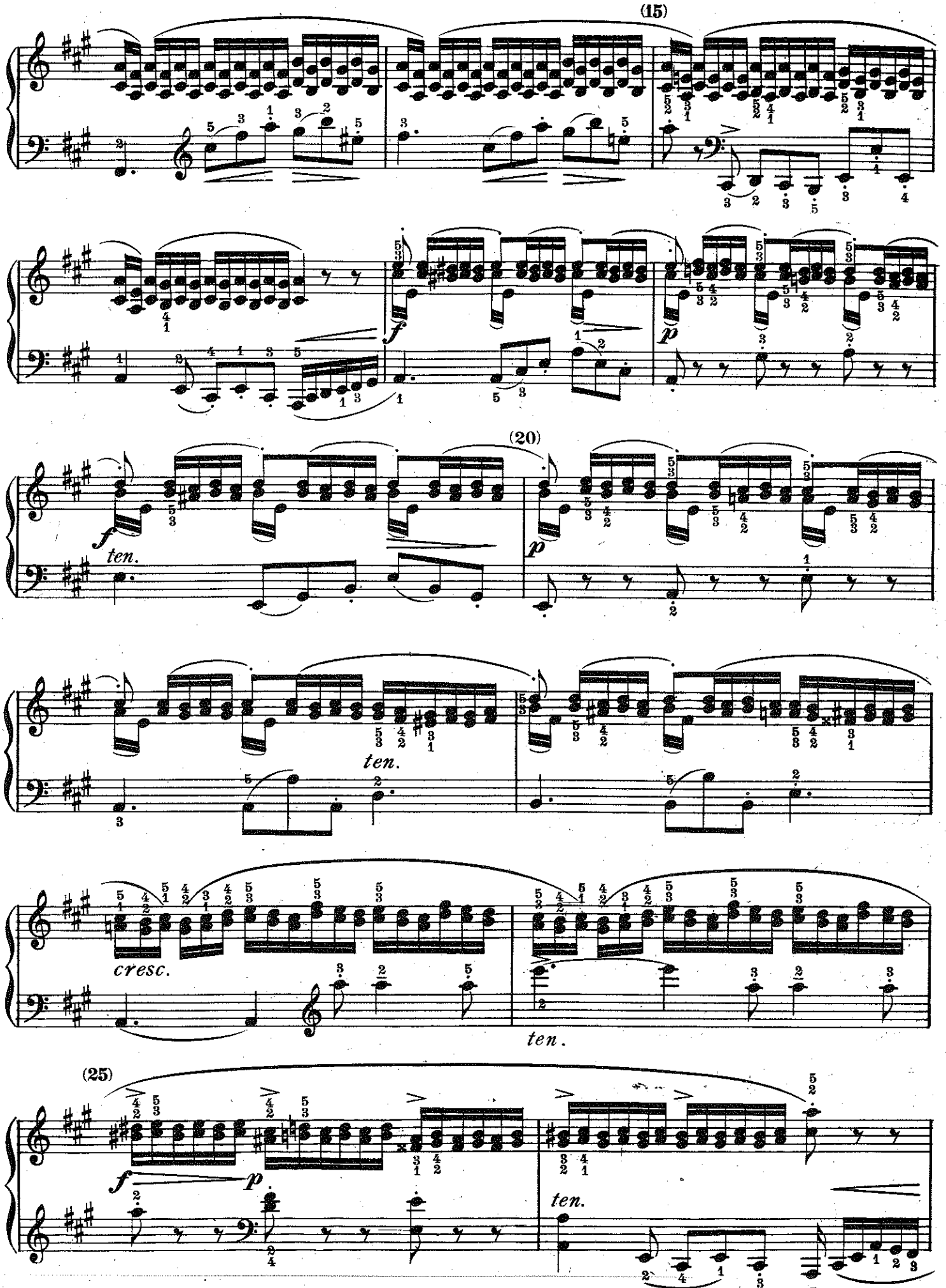
2. The right hand trills in bars 17-19, can only claim the value of a simple turn, when played in quick time. The quintuplet is however, to be apportioned in strict rhythm to the lower voice, and it has therefore to be practiced in a twofold manner 3-2 as well as 2-3. More notes have naturally to be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

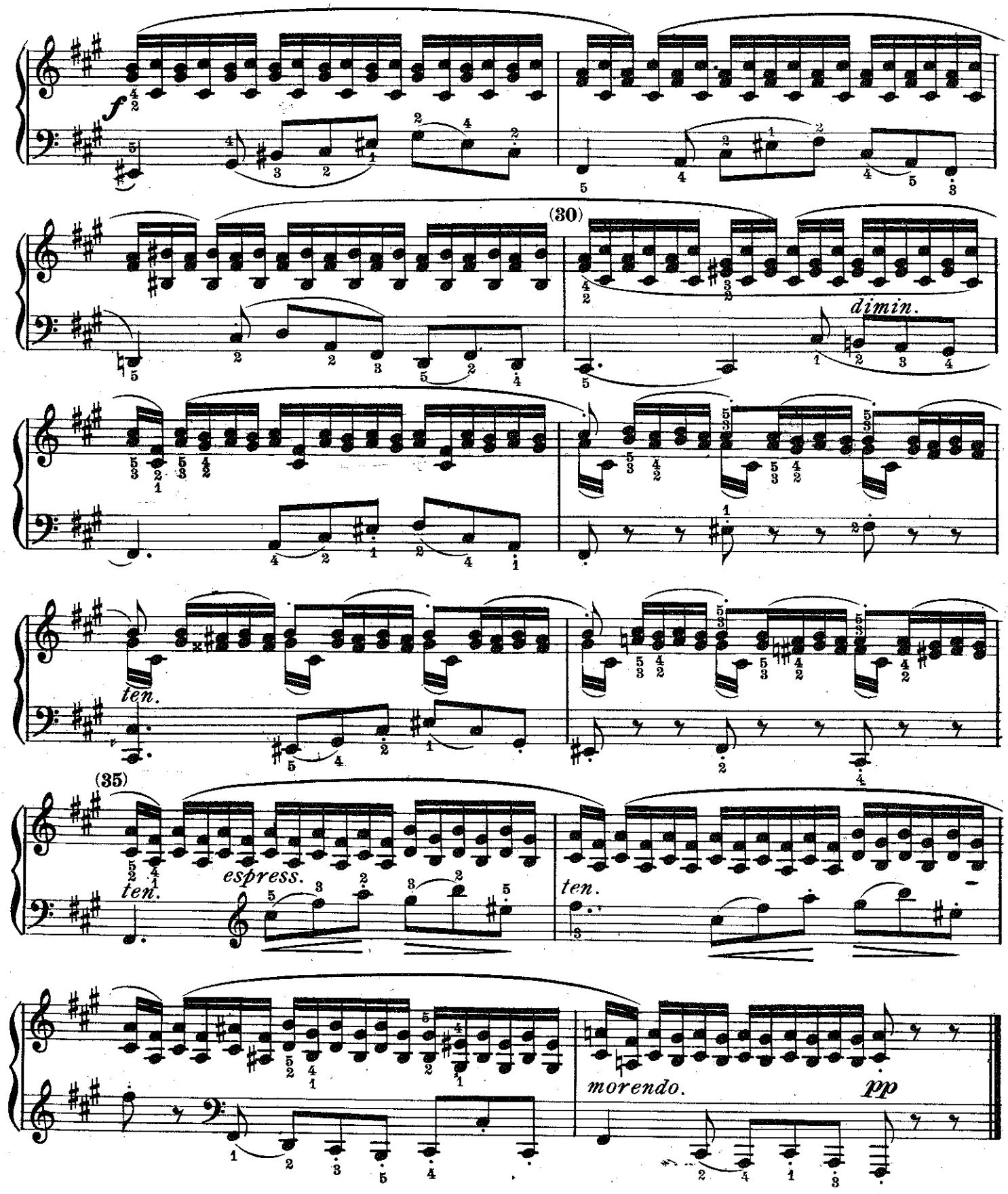
3. The "embellishment" of a melodious nature, which makes its appearance in the first quarter of bars 26 and 28, and in the third and fourth quarter of bars 31 and 32, is in German called "Schleifer" (slide). (For fuller information see Ph. Em. Bach's indispensable work: Versuch über die wahre Art das 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.
(5)
(10)


(15)
f
p
(20)
f
ten.
p
ten.
cresc.
ten.
(25)
f
p
ten.



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.*

(5)

ten. poco a poco cresc.

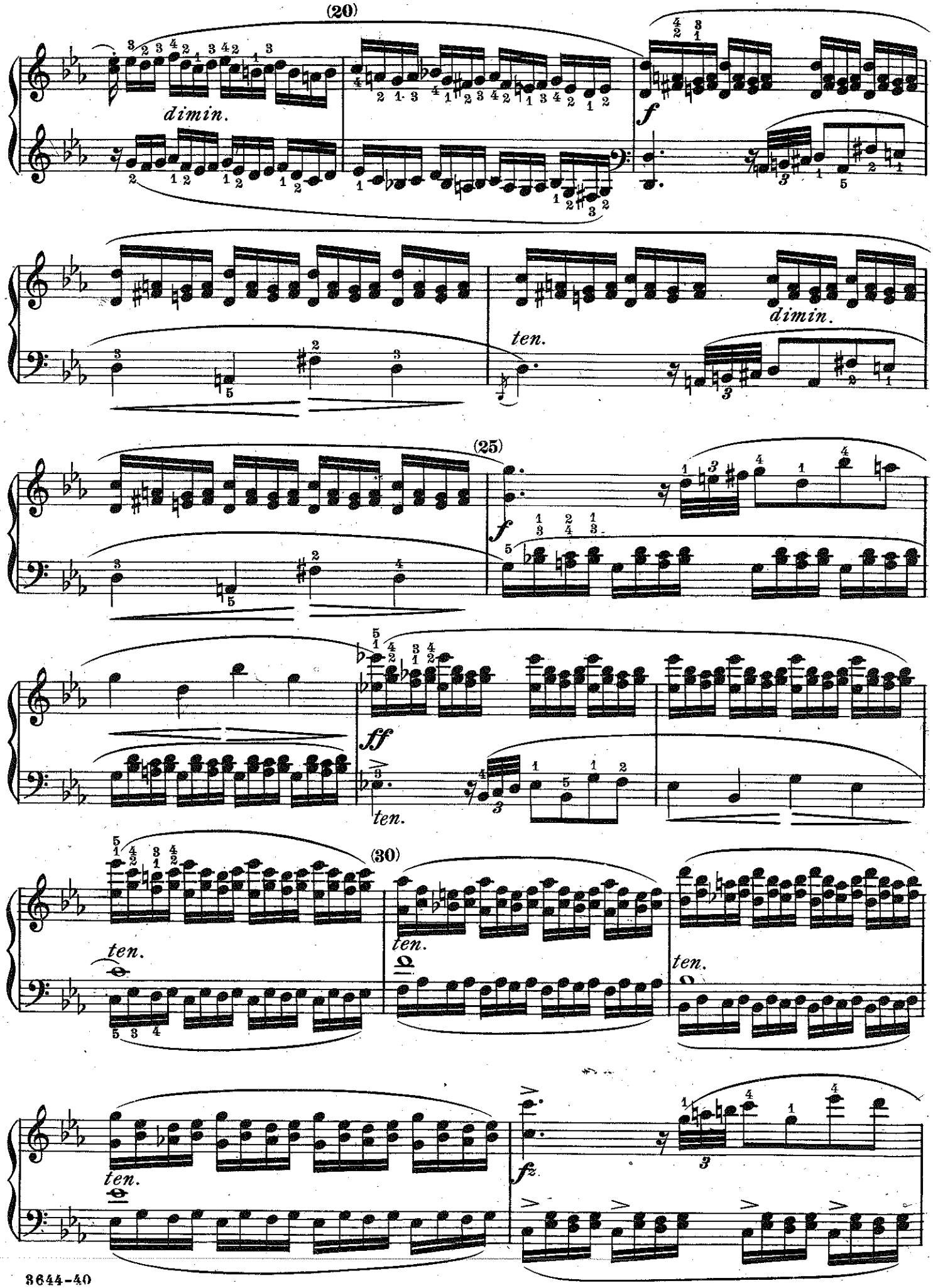
ten. *ff con fuoco.*

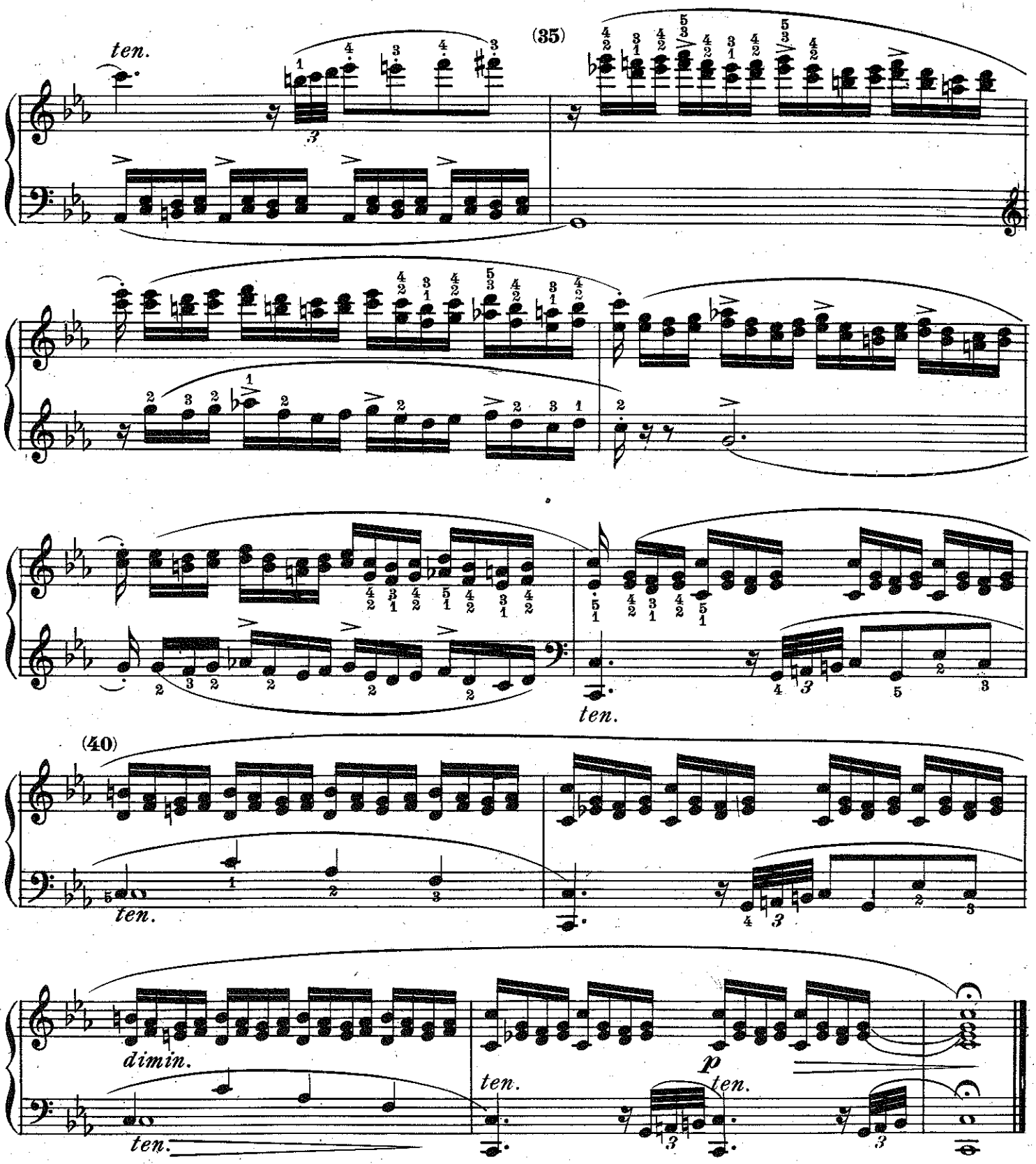
(10)

ten. *ten.*

(15)

ten. *ten.*


(20)
dimin.
f
dimin.
ten.
(25)
f
ff
ten.
(30)
ten.
ten.
ten.
ten.
fz



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 study 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.

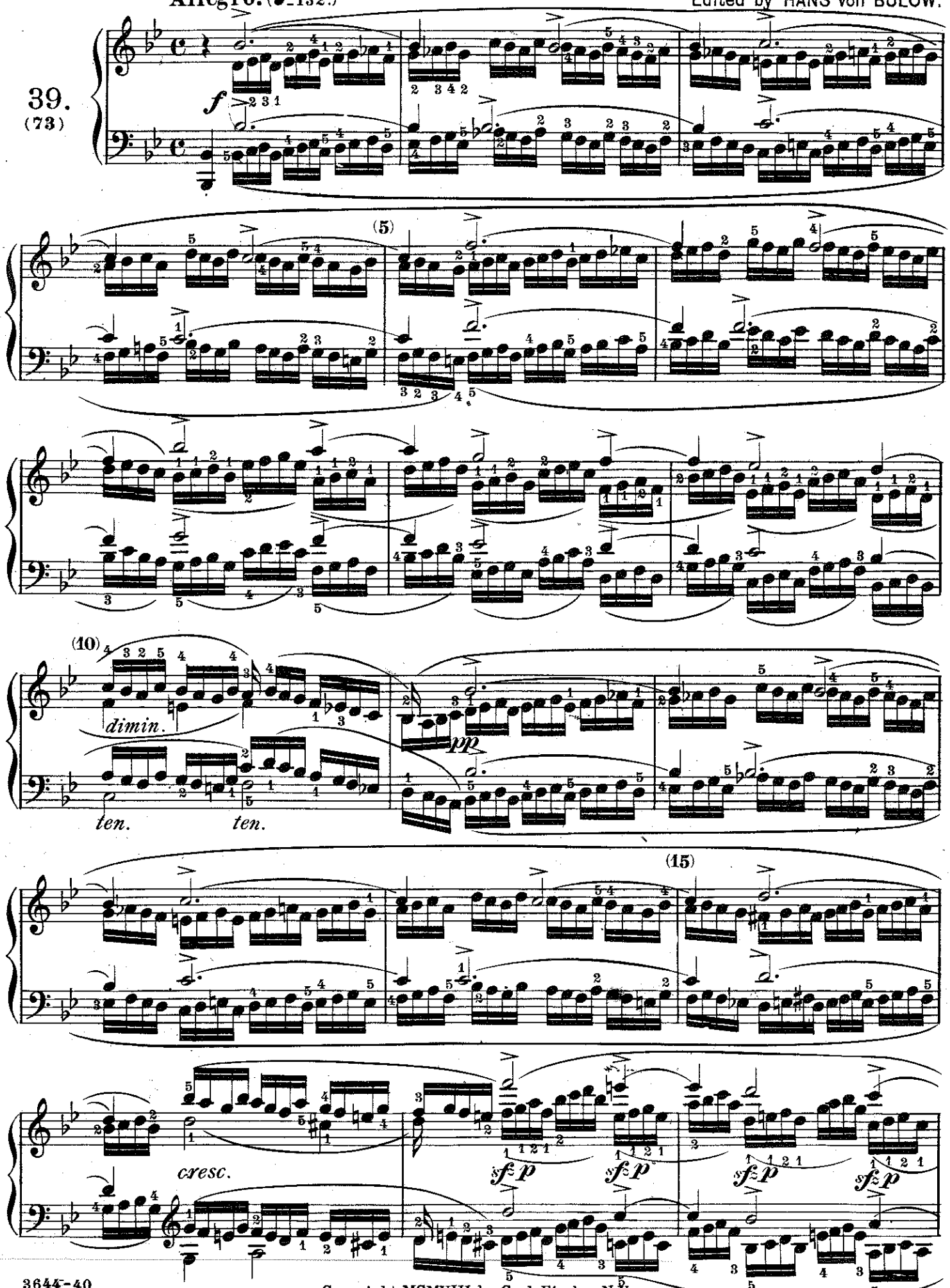
3. The left hand eighth notes (measures 1, 3, 5, etc.) may also be played *staccato*, the quarter notes following (measures 2, 4, 6, etc.) can in this case be taken *portamento* ⌣ ⌣ ⌣ ⌣. In accordance with this the right hand from bar 25 on should do the same.

Newly revised, augmented and translated by HANS T SEIFERT.

Allegro. (♩=132.)

Edited by HANS von BÜLOW.

39.
(73)



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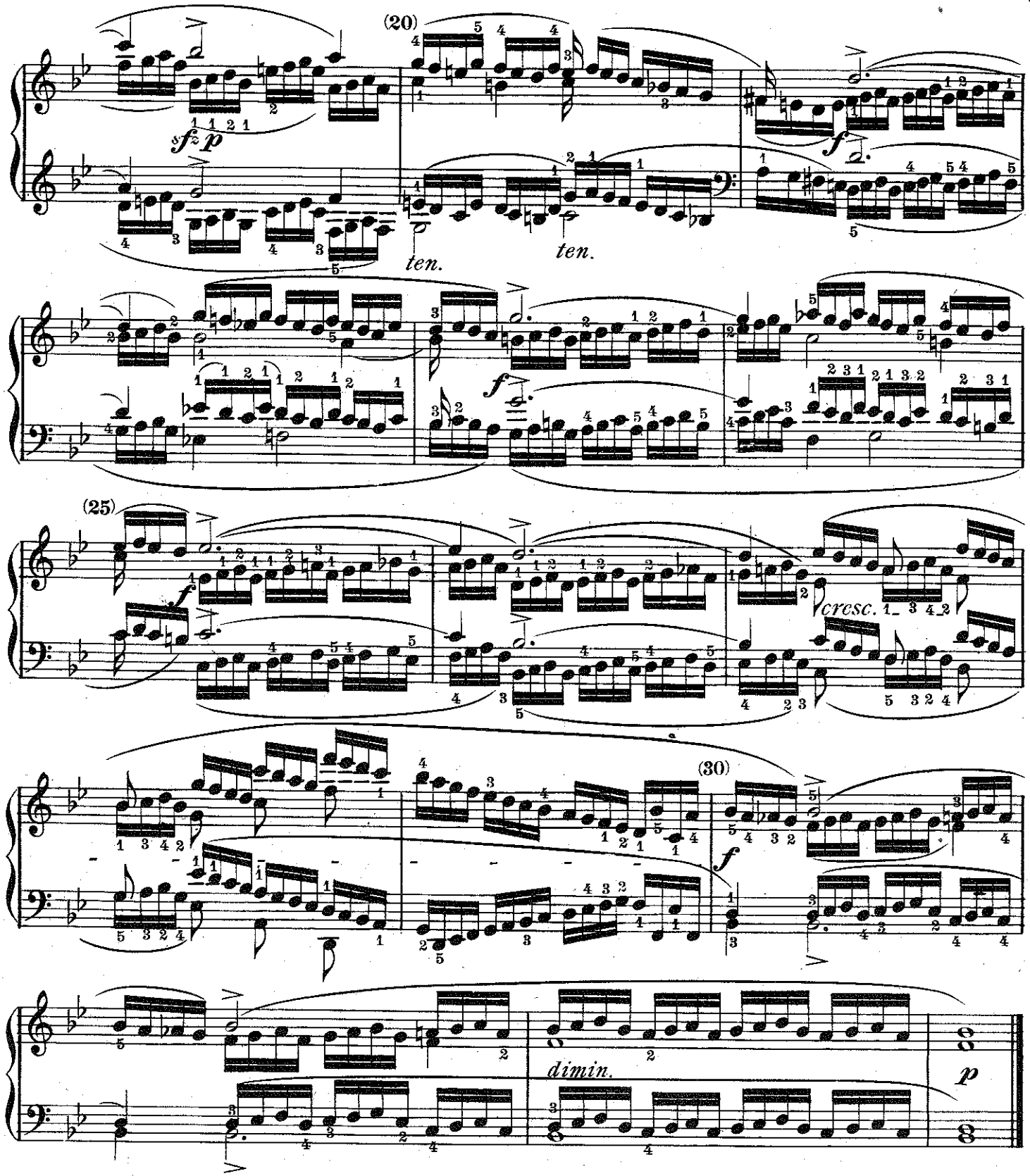
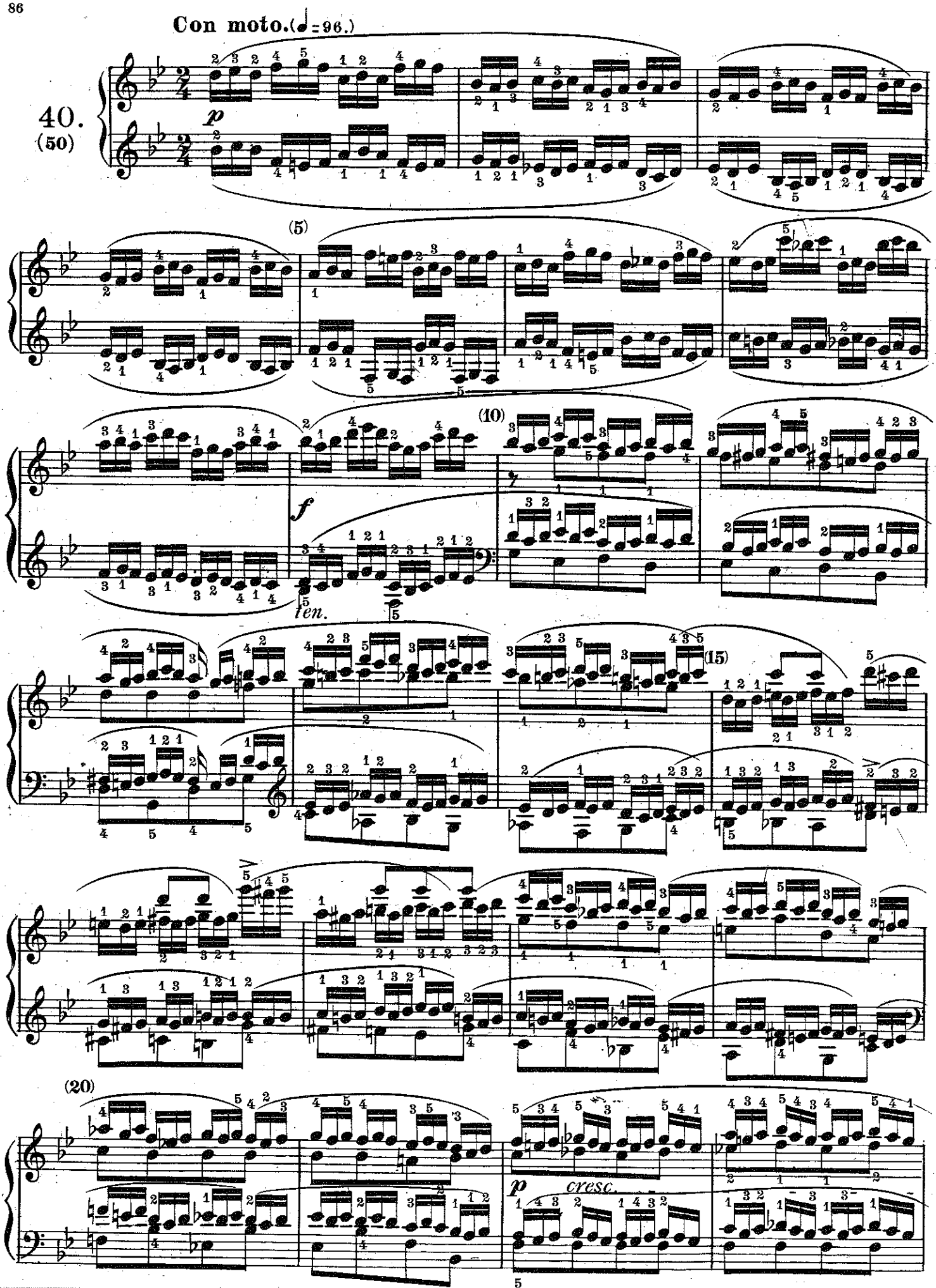


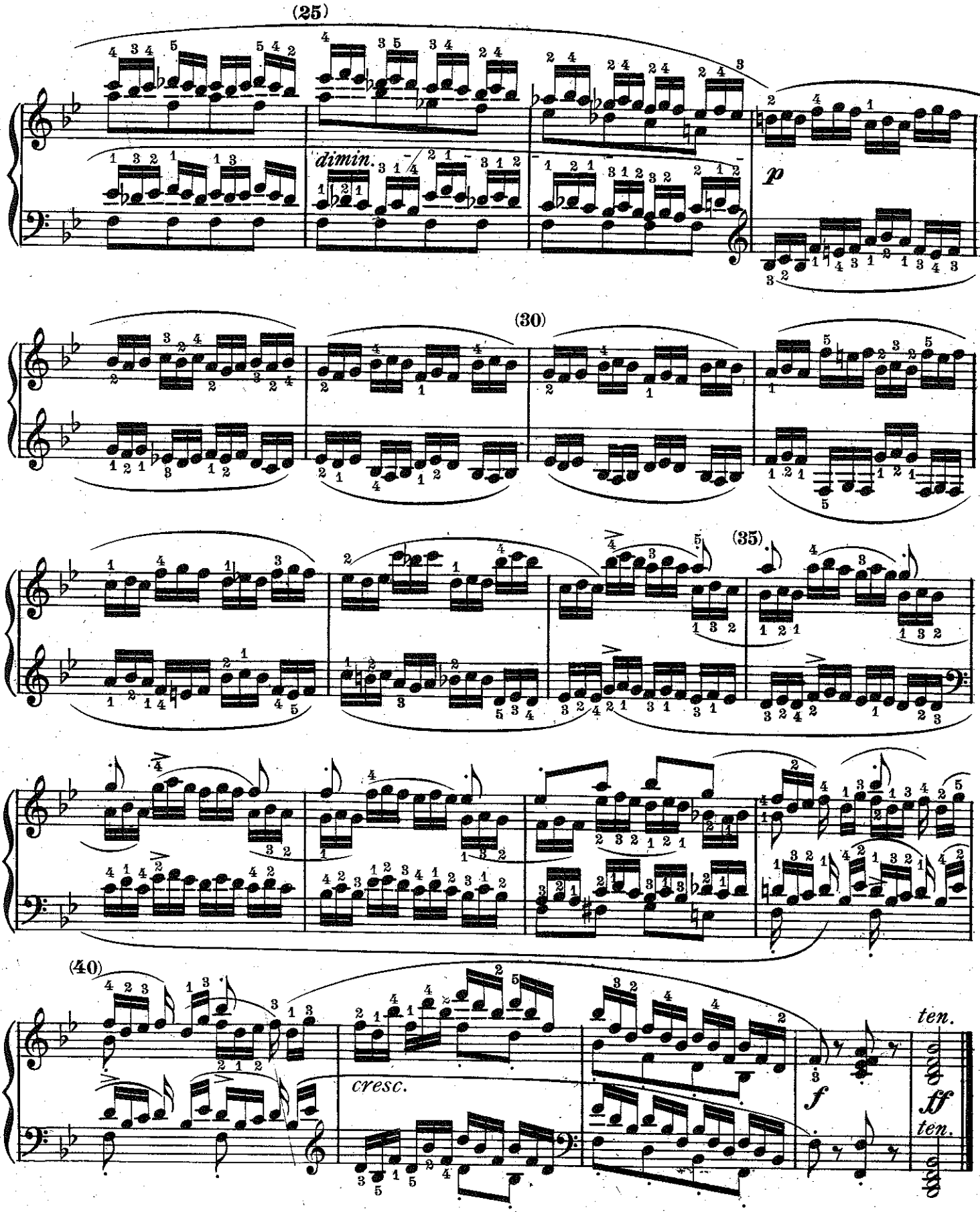
1. The left hand part of the preceding study, bars 11-14, 29-32, may be considered as a kind of preparation for the present task.

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.

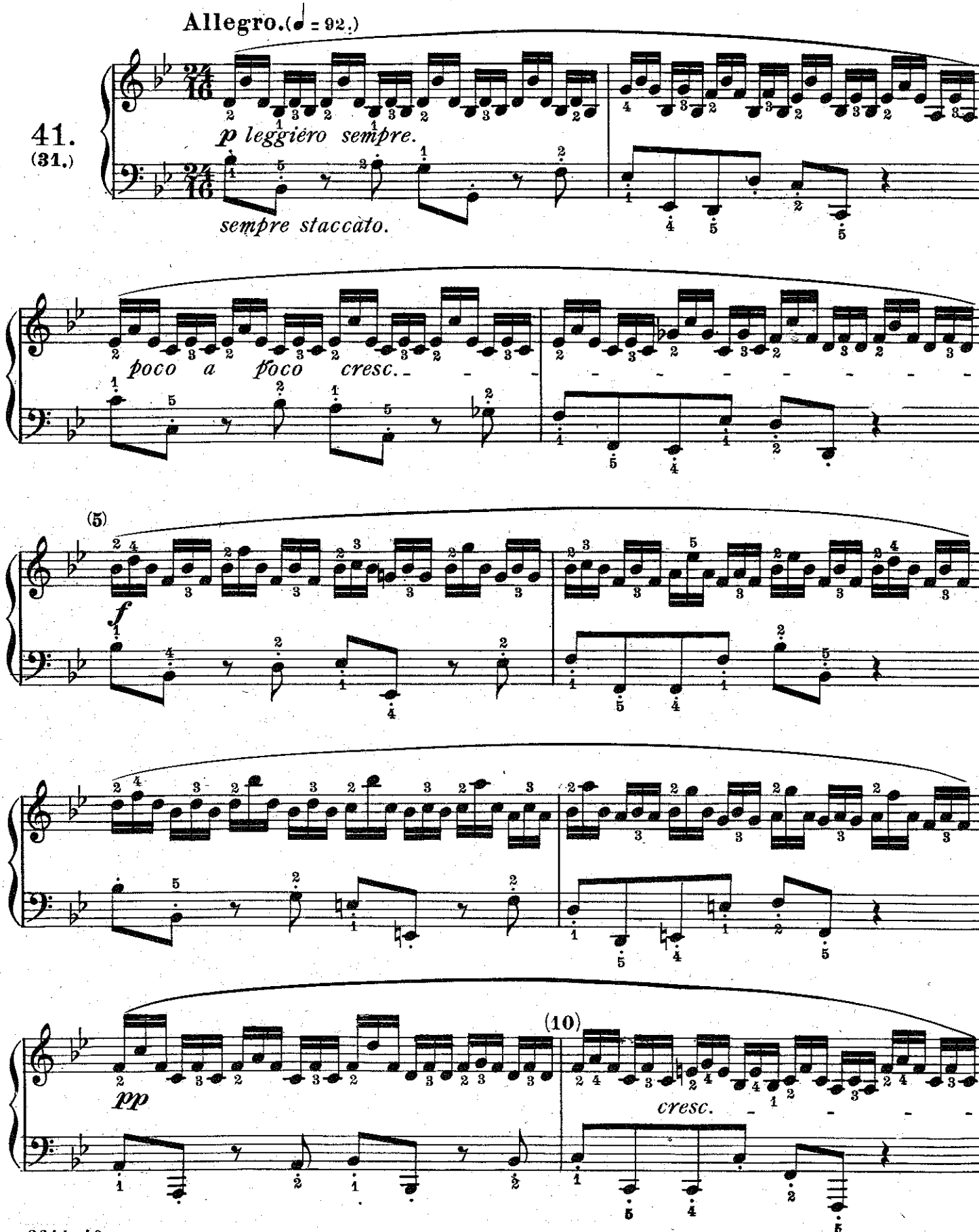

Con moto. (♩ = 96.)
40.
(50)
p
(5)
(10)
f
ten.
(15)
(20)
p
cresc.

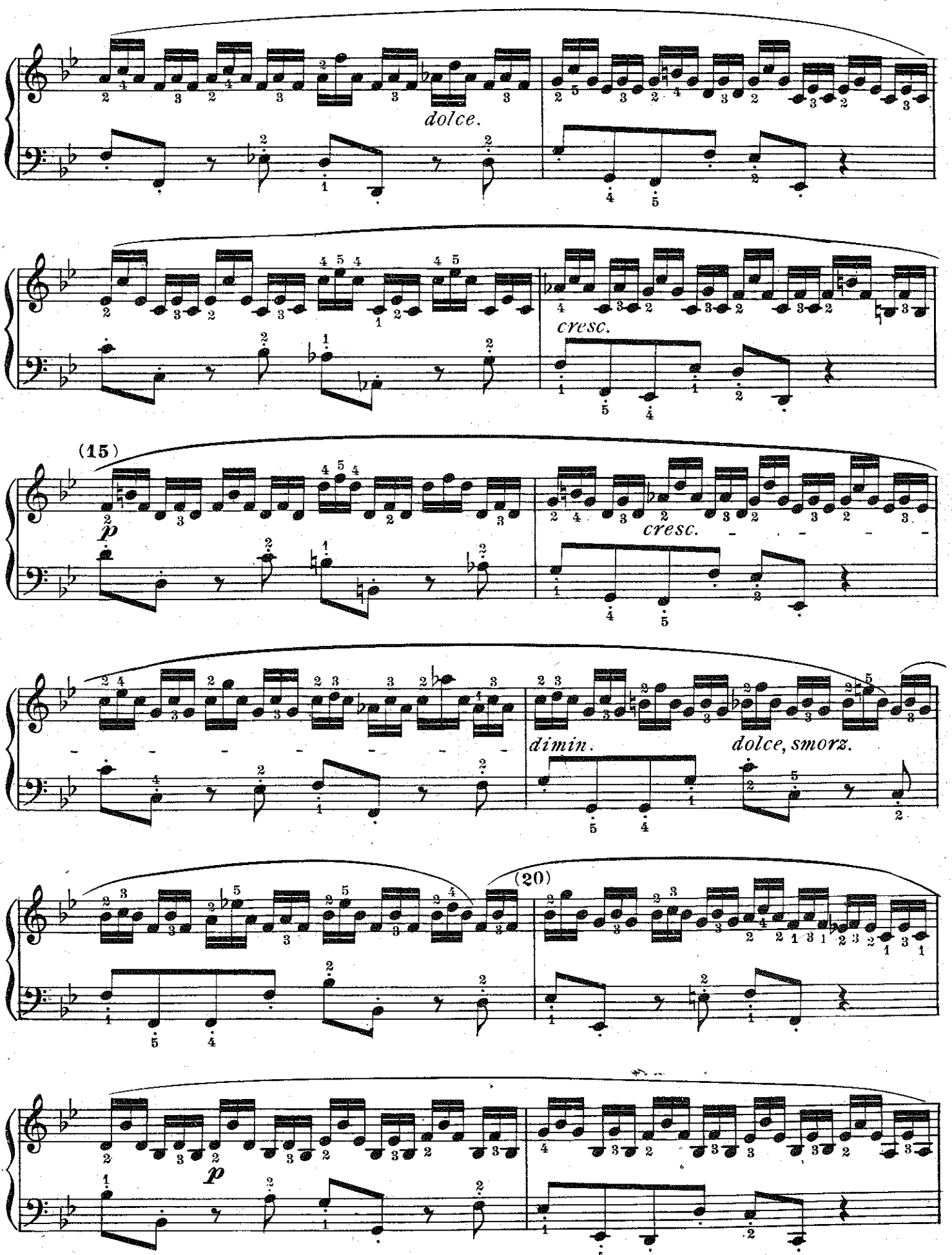


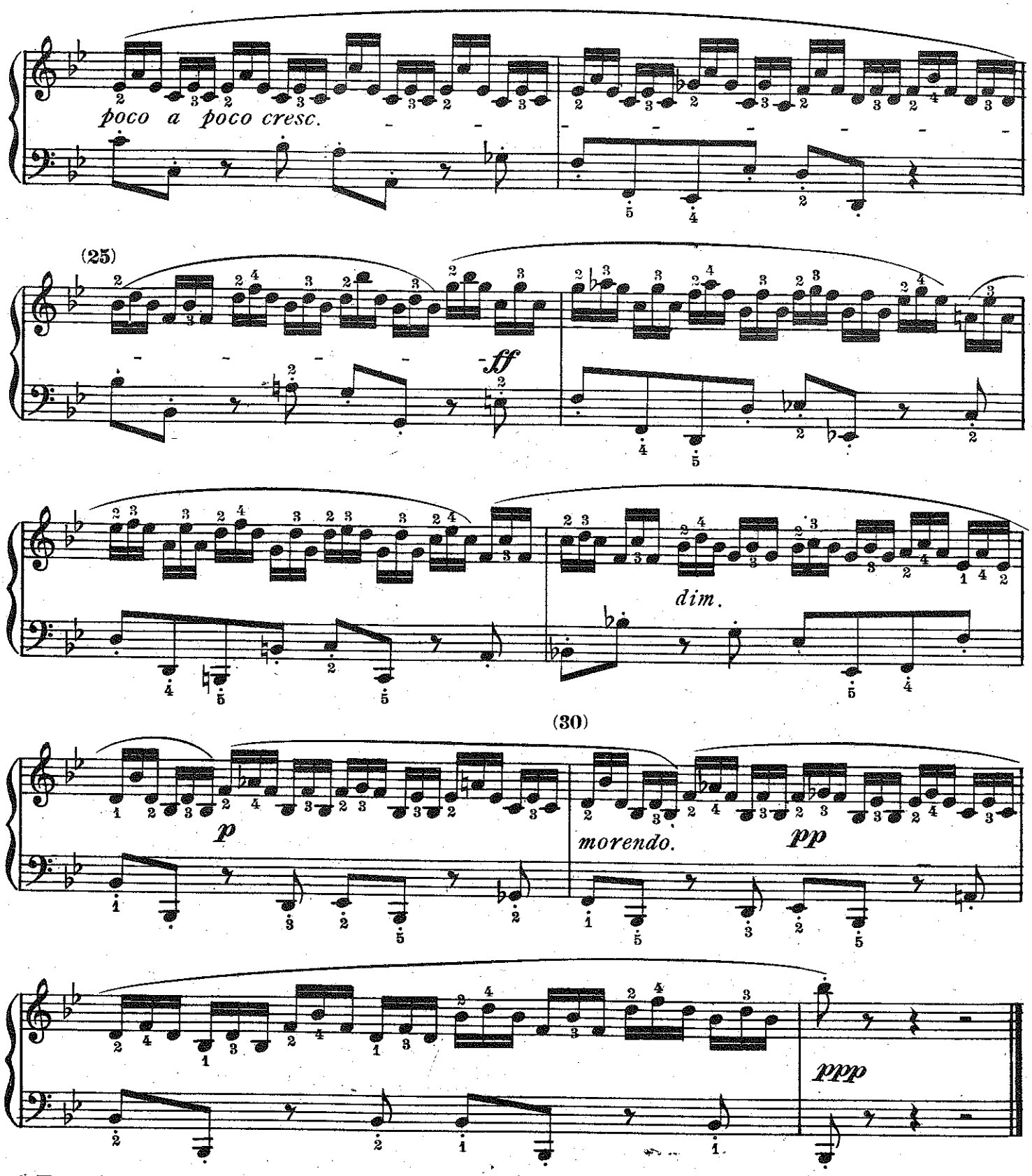
1. The practice of this study is to be divided into two sections. The simpler part of each hand must first be practiced alone, bars 1-19, 25-37, (in the left hand as far as 37,) after that, the double-note passages, the eighth-notes being still left out. The latter have to be sustained where no *staccato*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

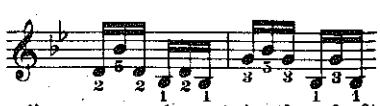
3. At first it is recommended that the heavy beats, nay even each eighth-note, be strongly accented in order to acquire a precision of touch. After having gained greater mastery over the difficulties, these accents are to be modified and when at last a technically perfect rendering is attained, they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


Allegro. (♩ = 92.)
41.
(31.)
p leggiero sempre.
sempre staccato.
poco a poco cresc.
(5)
f
(10)
pp
cresc.

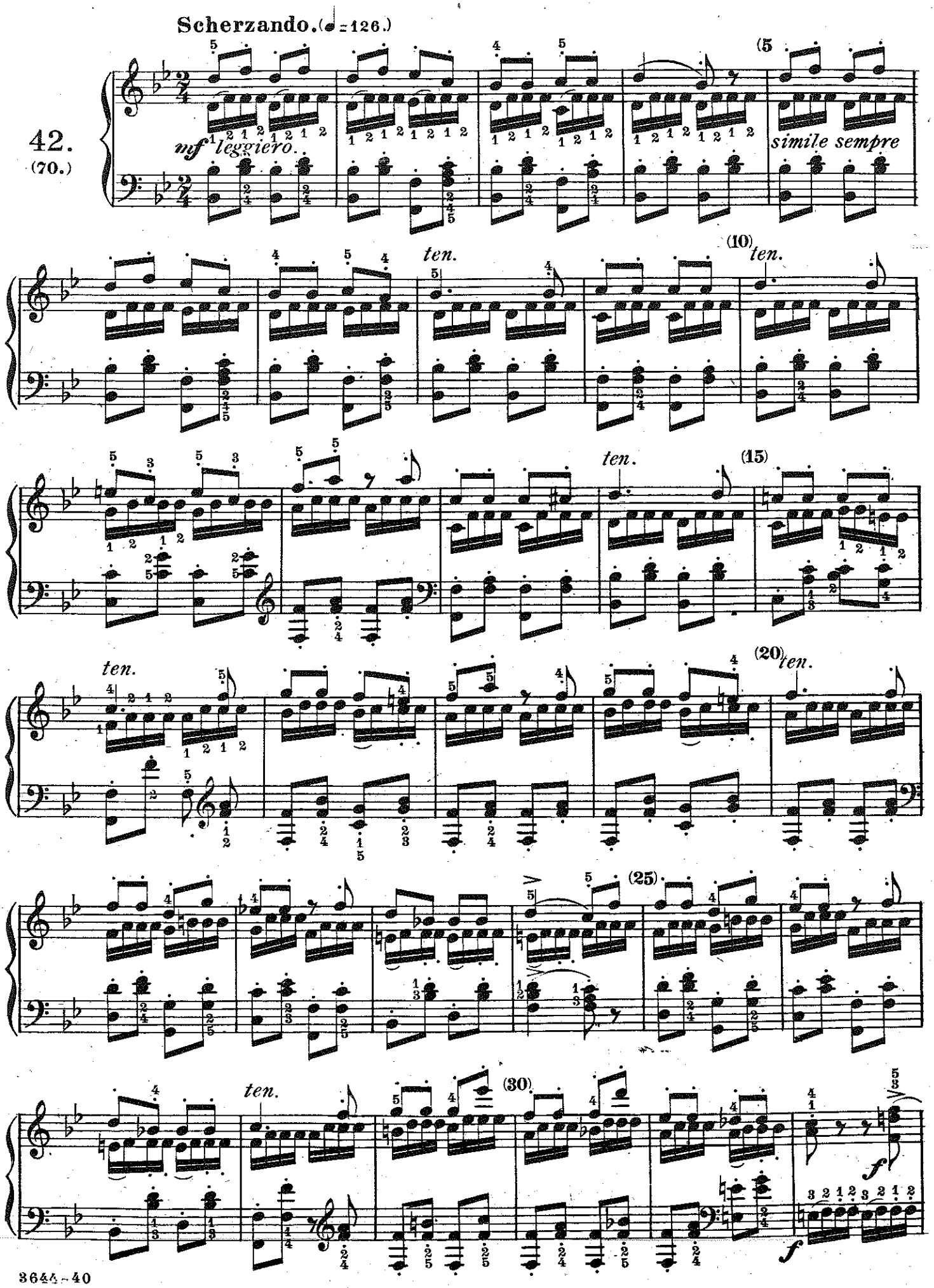

dolce.
cresc.
(15)
p
cresc.
dimin.
dolce, smorz.
(20)
p

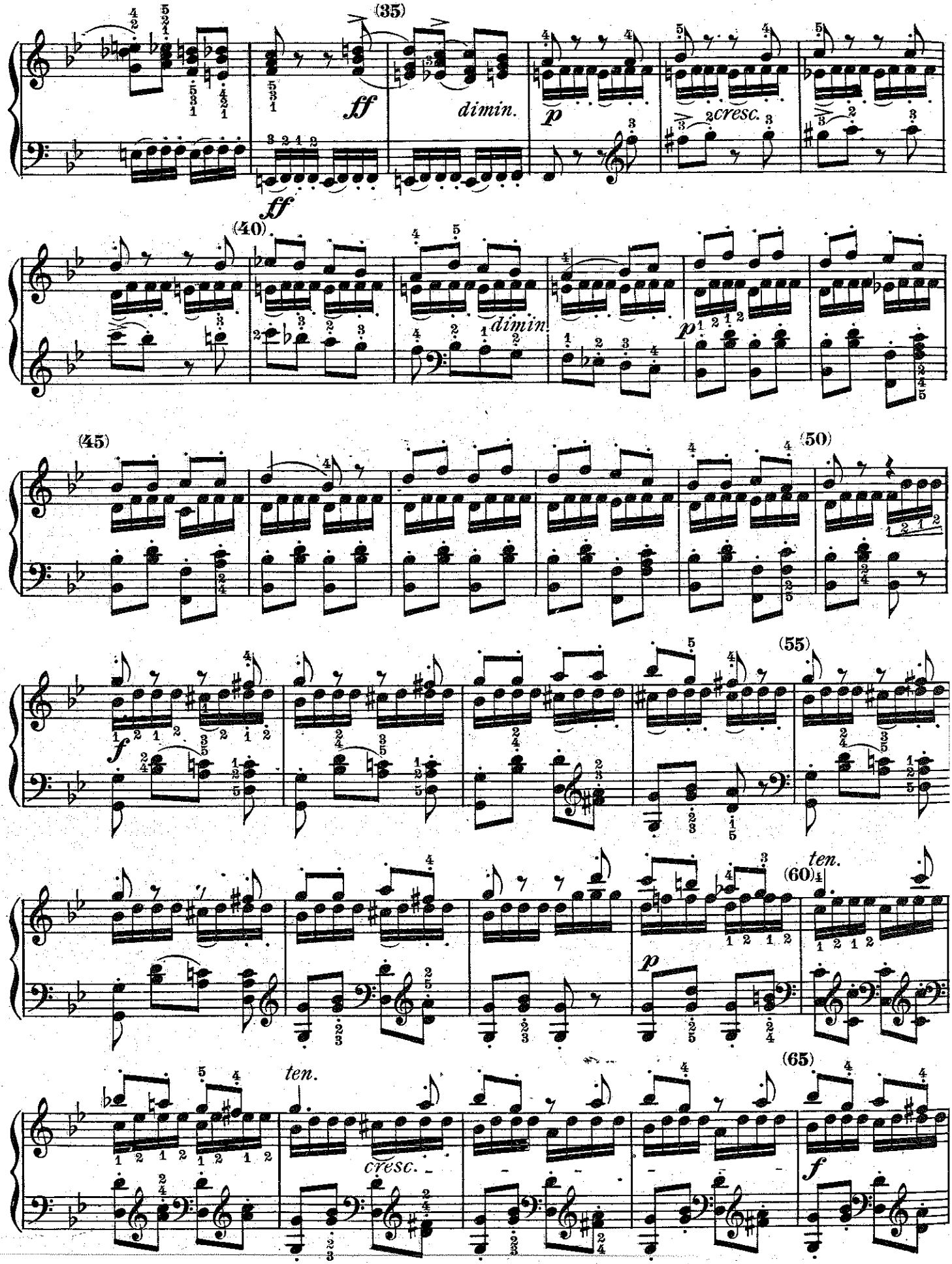


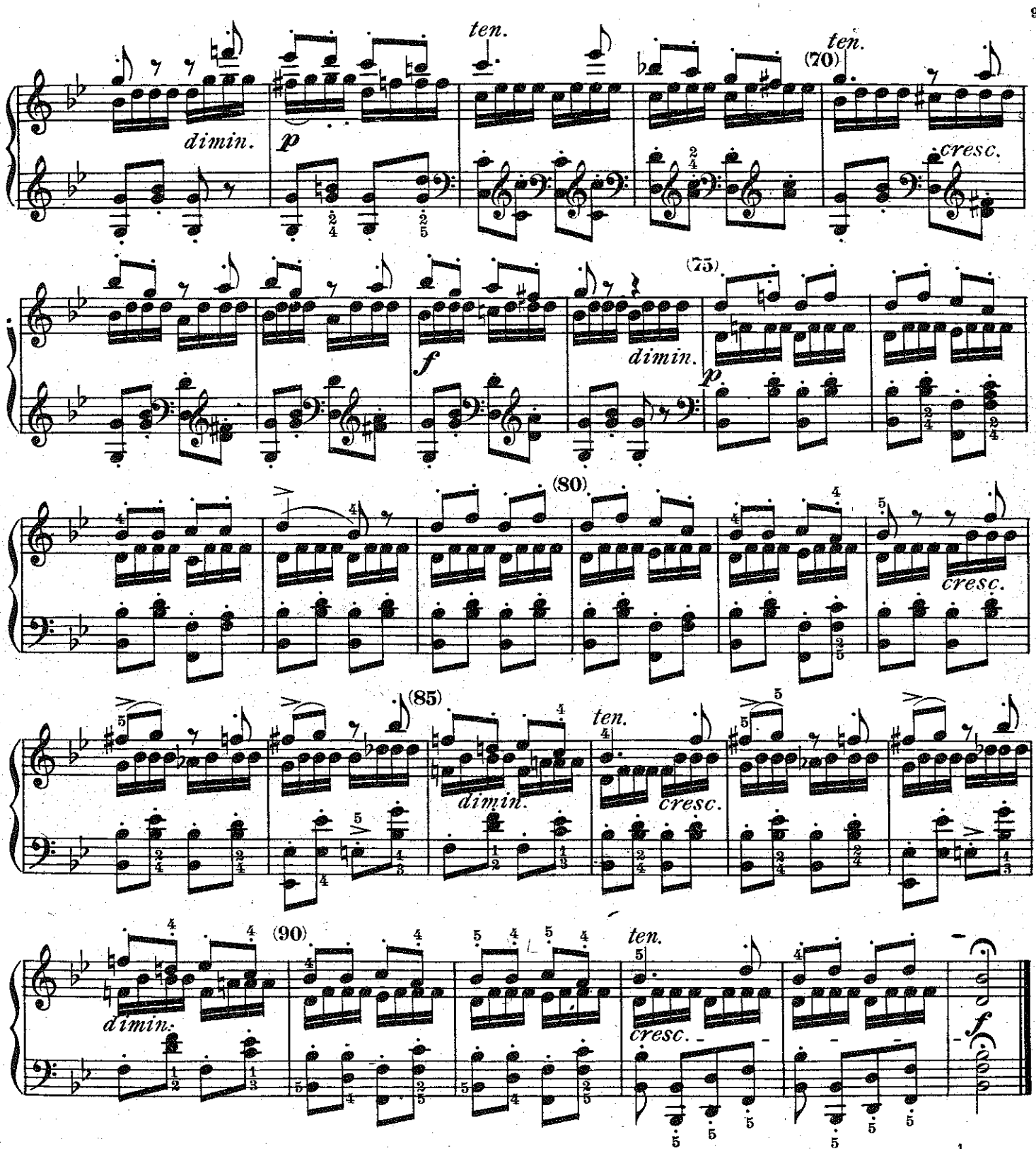
1. The more difficult fingering substituted by the editor in place of the far simpler and easier one, promotes the contraction of the hand and with it the distinctness of execution, and inclines to the virtuoso style. It has been adopted from his private practice and is taken from the B major passage 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 convient fingering:



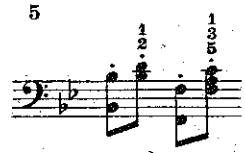
2. Concerning the *"staccato"* accompaniment in the left hand, compare Note 2 in No. 20.


Scherzando. (♩ = 126.)
42.
(70.)
mf leggiero.
simile sempre
ten.
(5)
(10)
(15)
(20)
(25)
(30)
f
f


(35)
ff
dimin.
p
cresc.
ff
(40)
dimin.
p
(45)
(50)
f
(55)
ten.
(60)
p
ten.
cresc.
(65)
f



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.

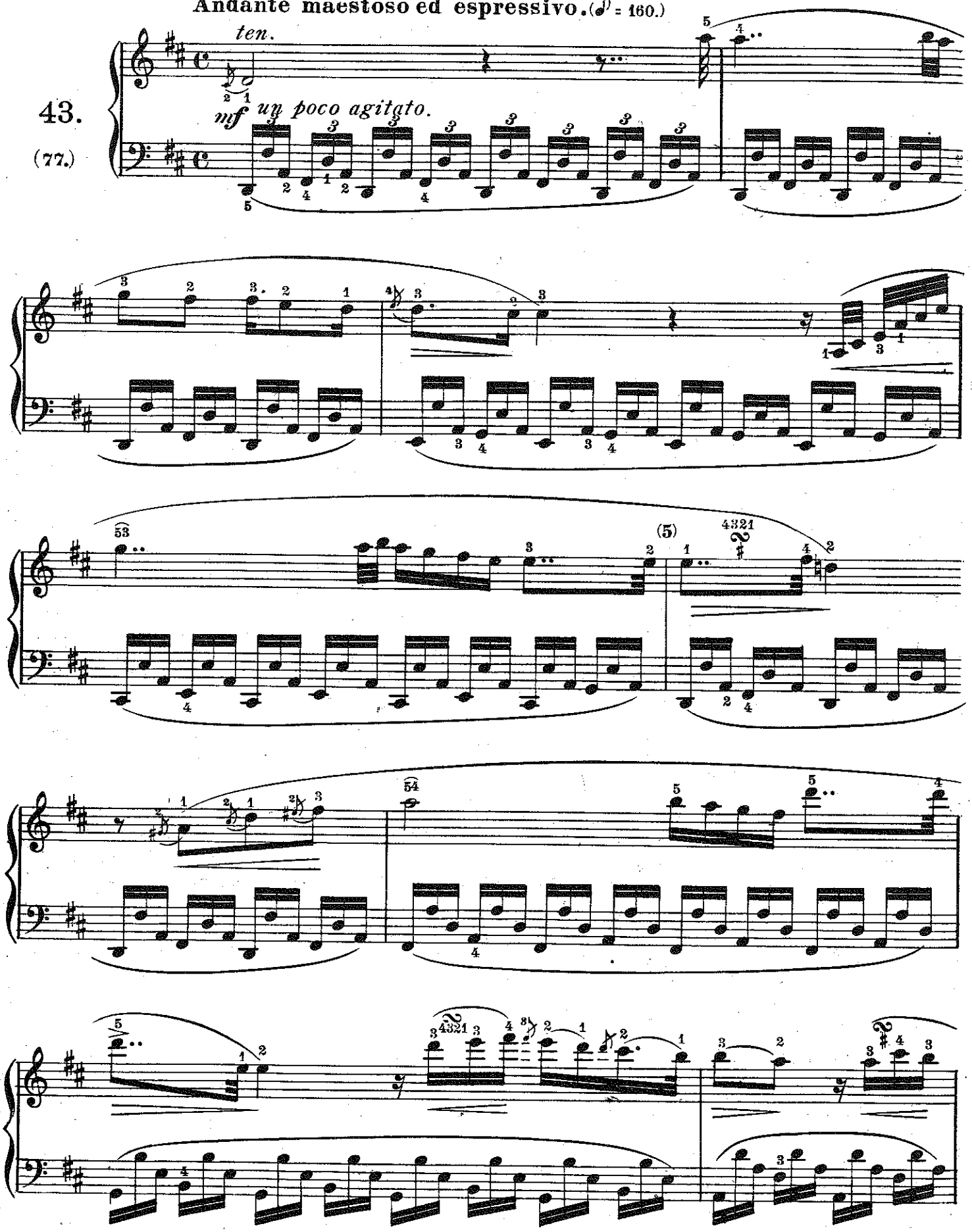
Andante maestoso ed espressivo. (♪ = 160.)

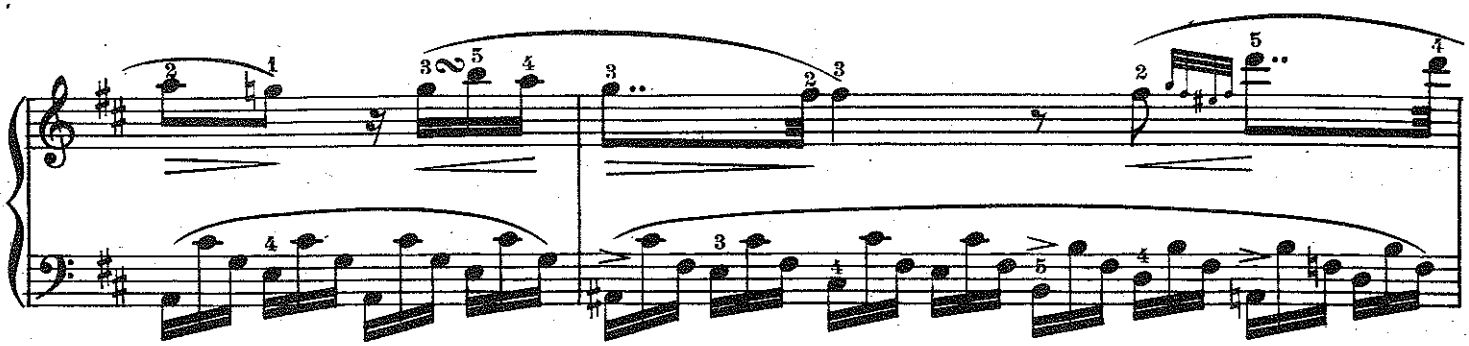
43.

(77.)

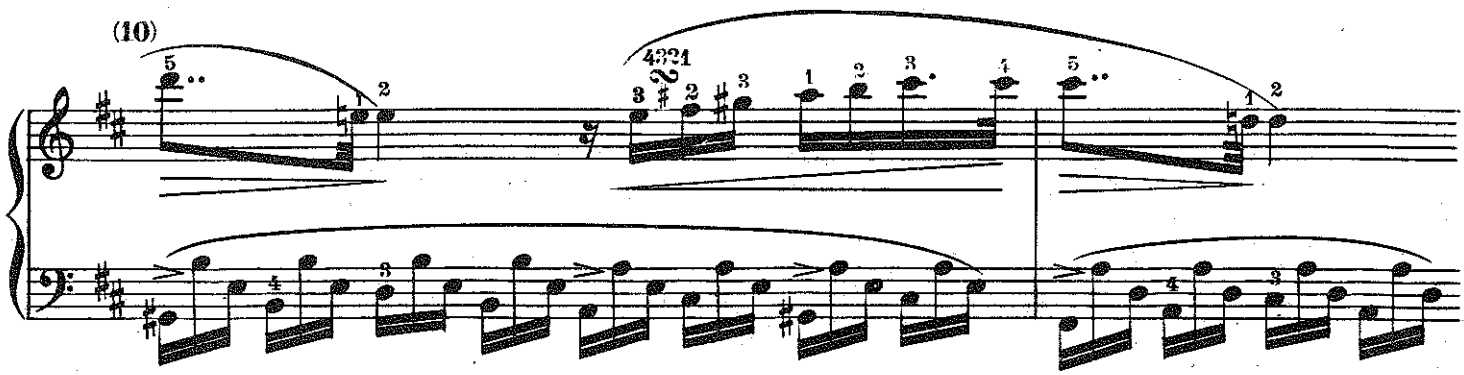
ten.

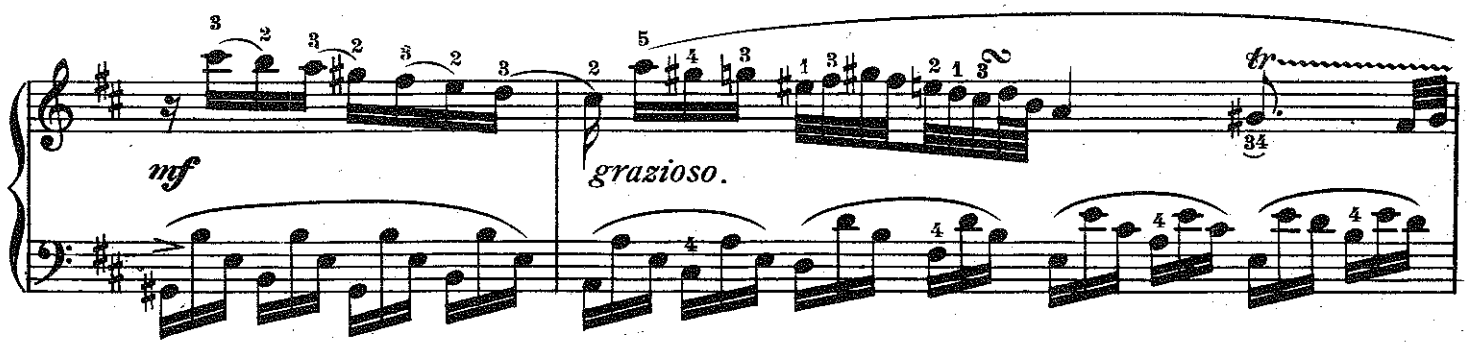
mf un poco agitato.

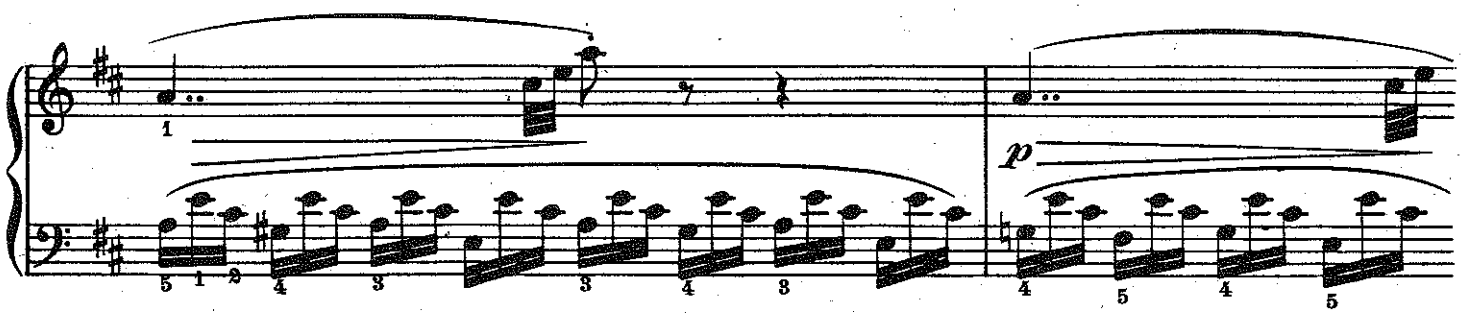




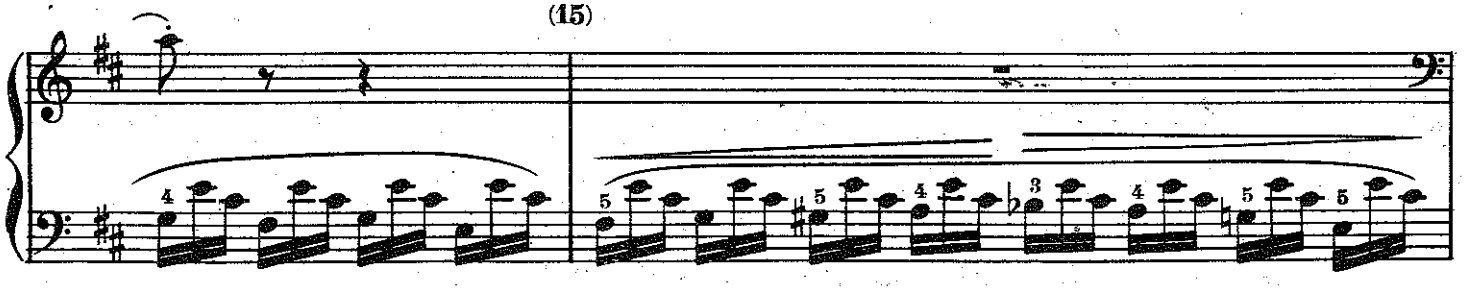
(10)

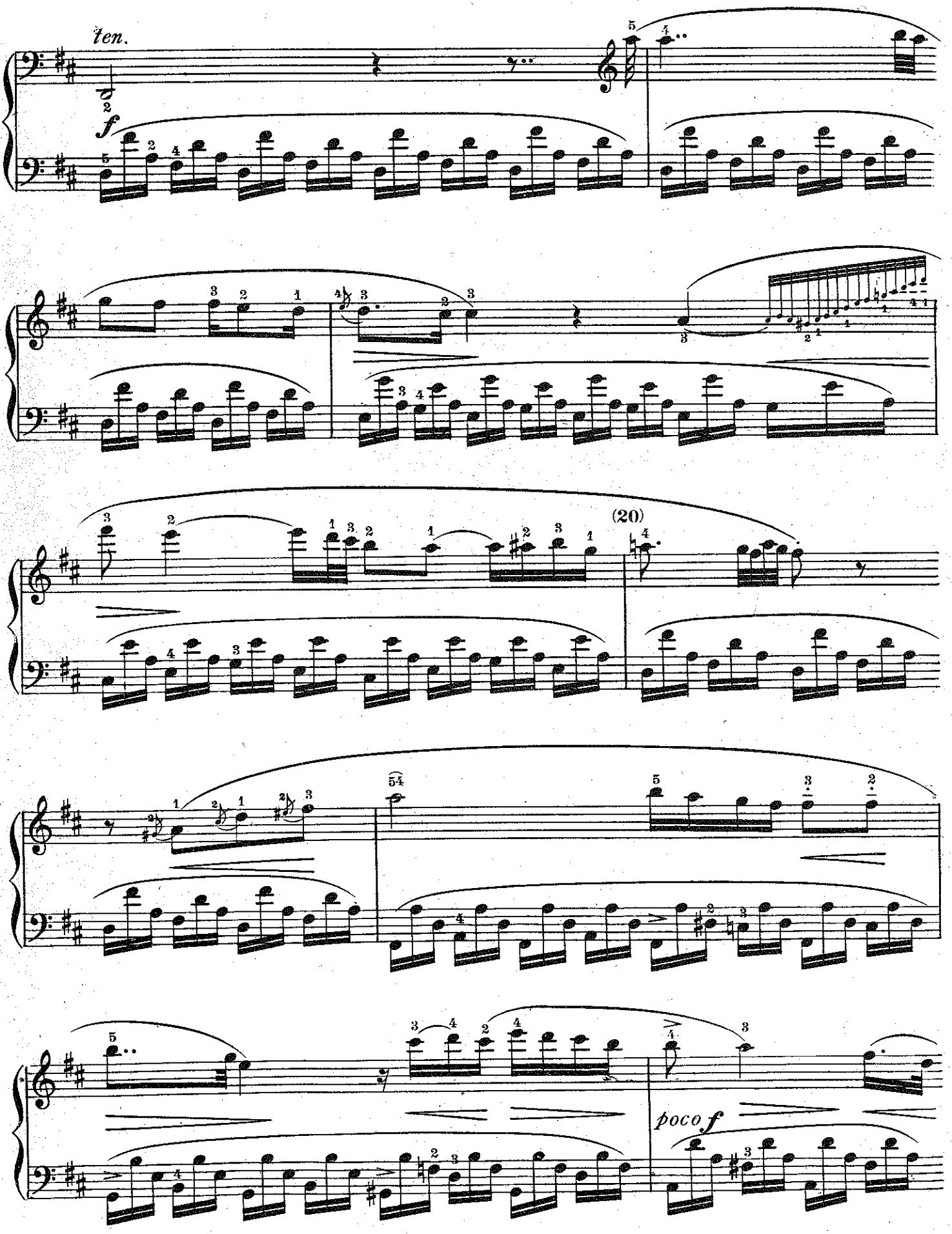


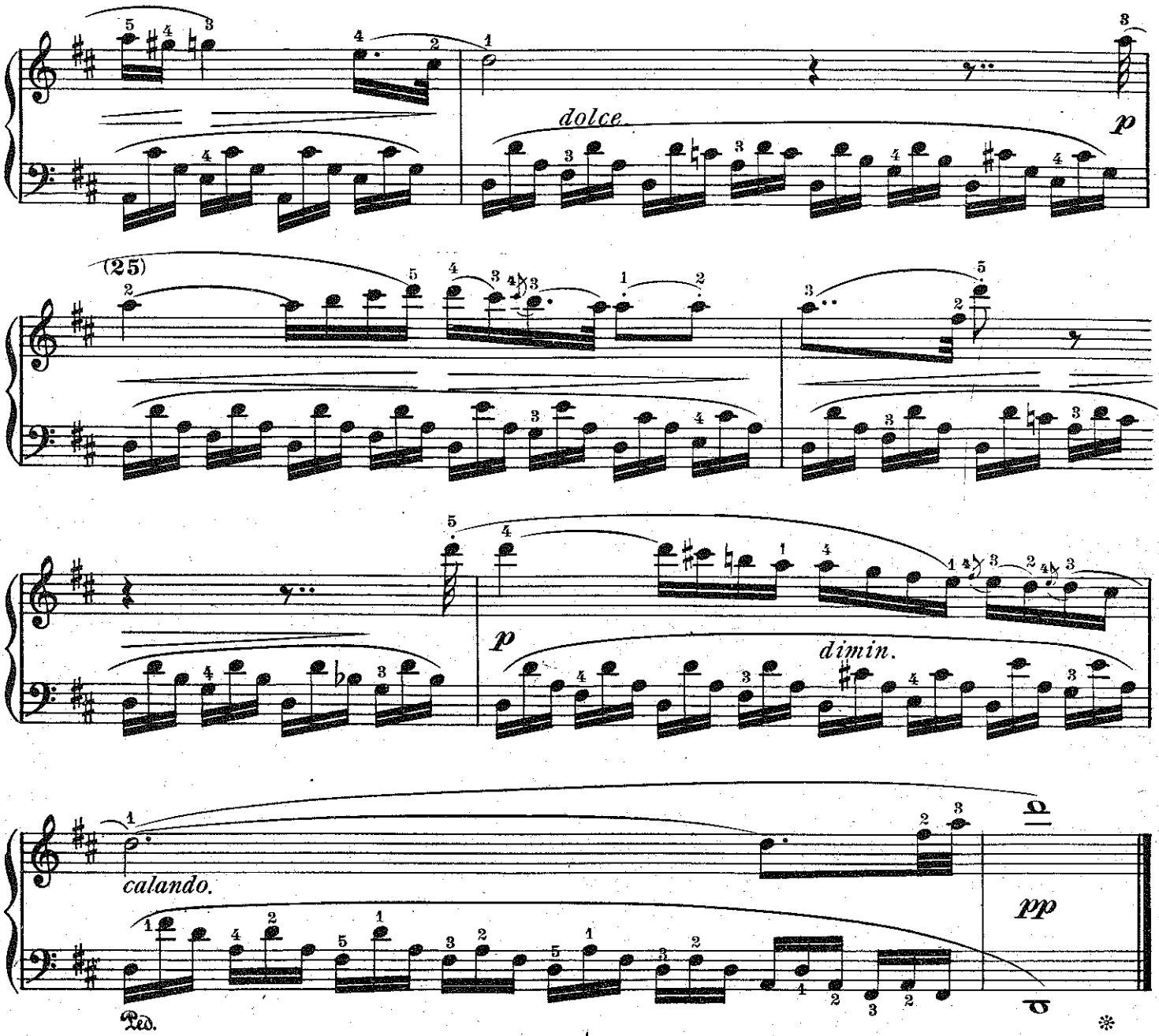




(15)

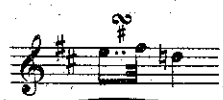
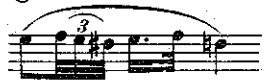


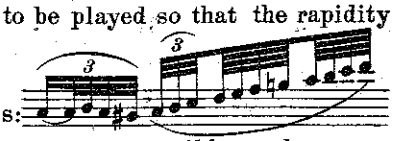

ten.
f
(20)
poco f



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.)

f

8

(5)

8

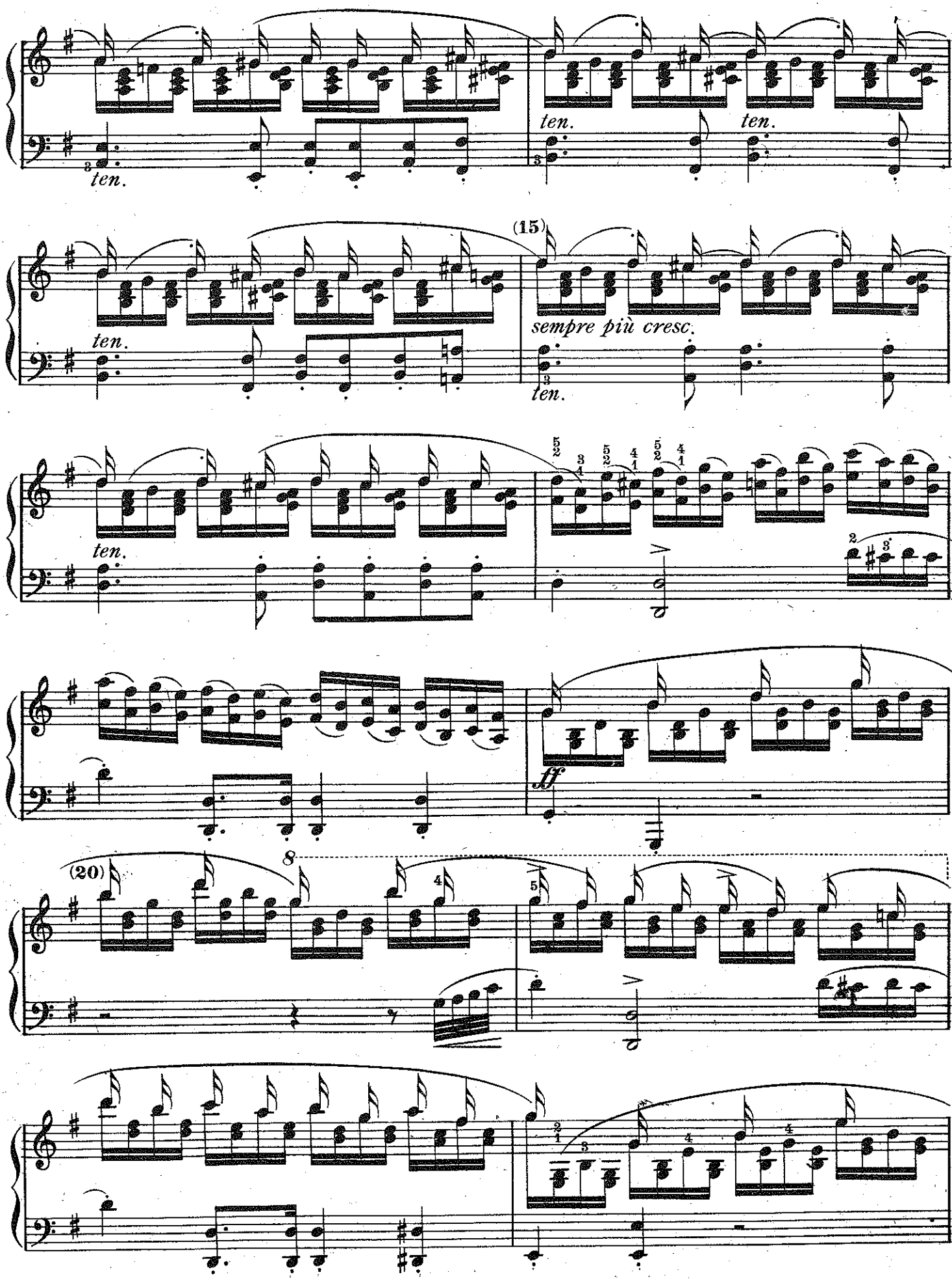
ten. pp

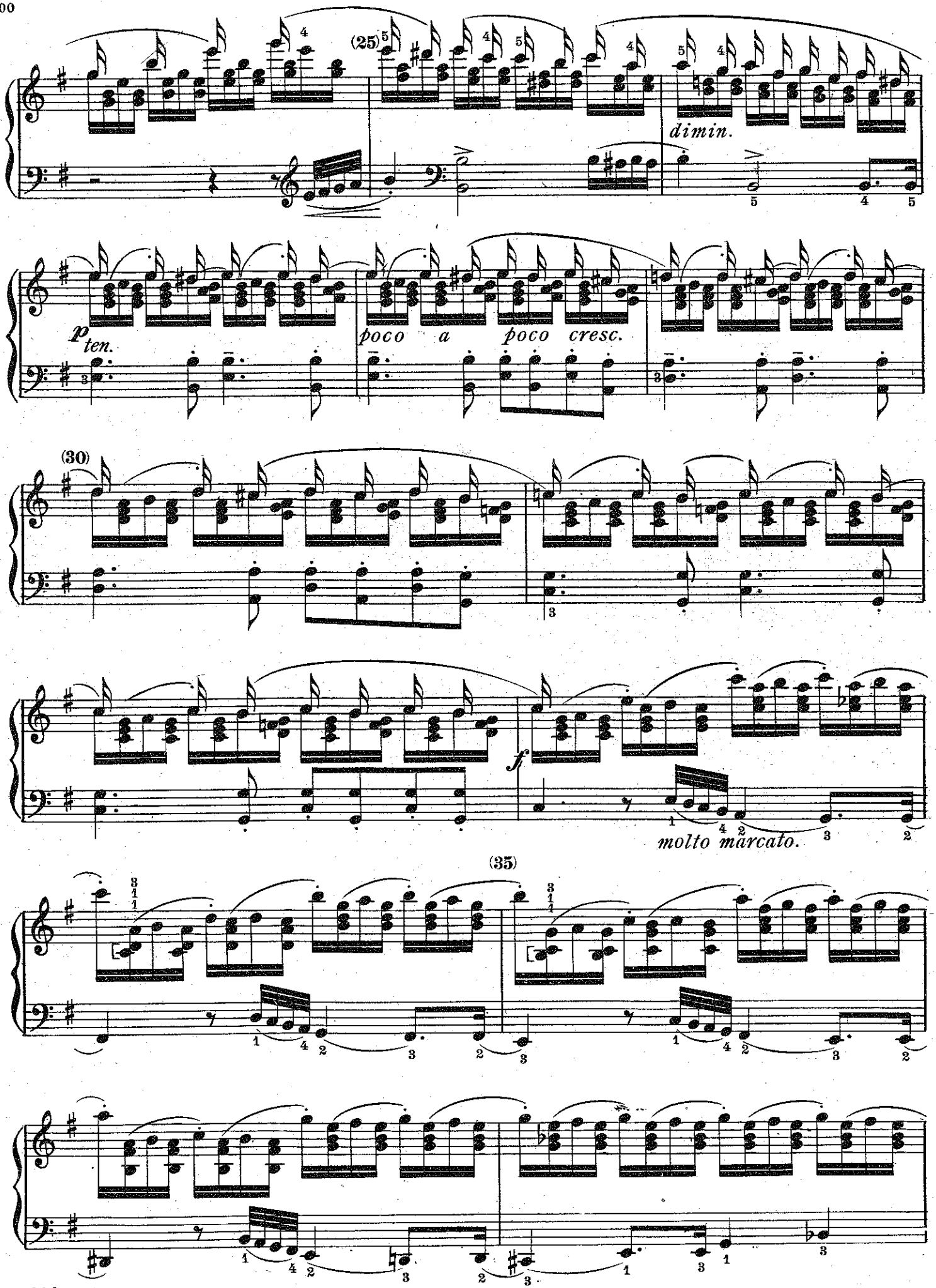
ten.

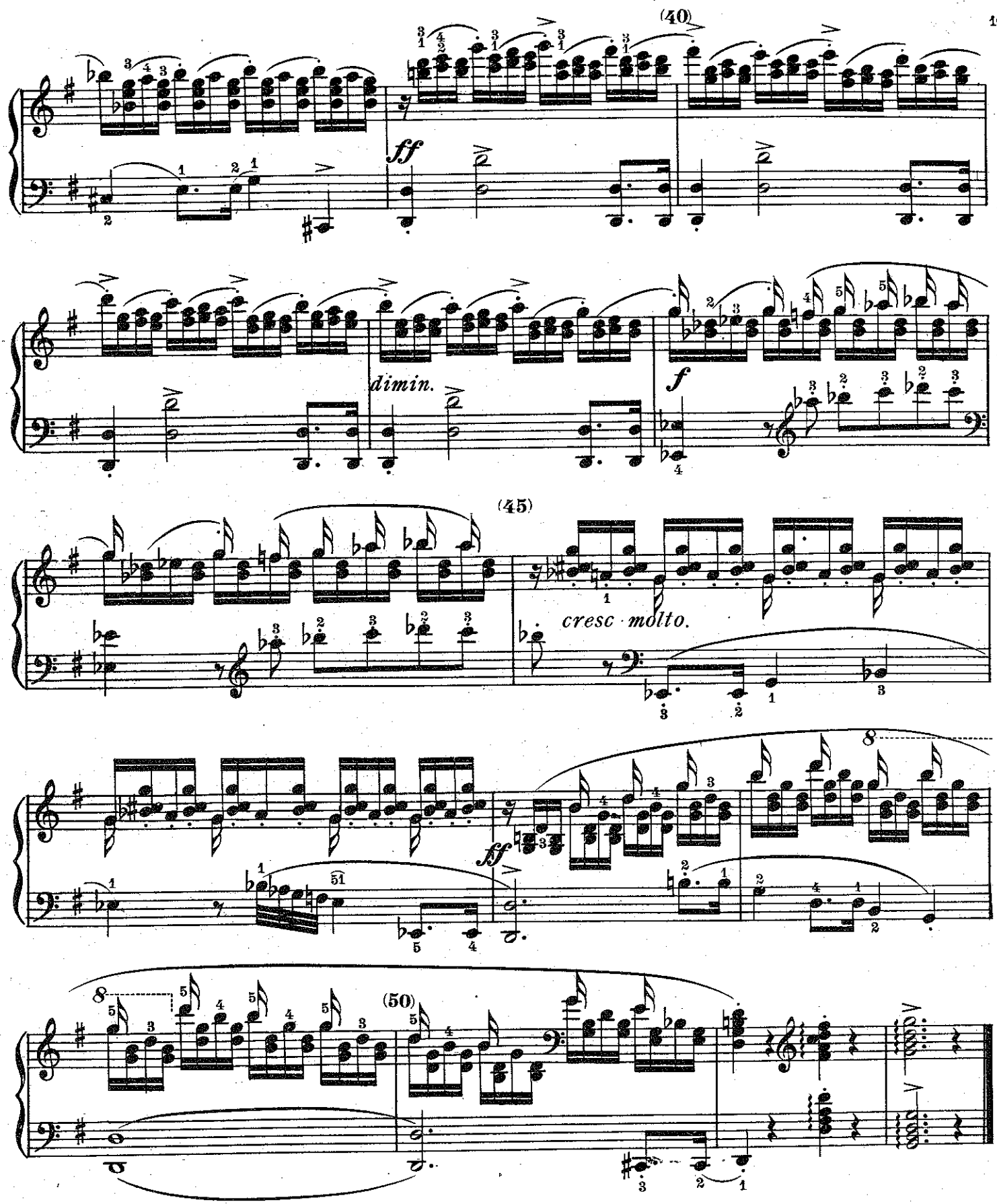
(10)

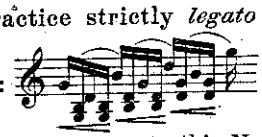
poco a poco cresc.

ten.


ten.
ten.
ten.
(15)
sempre più cresc.
ten.
ten.
ff
(20)
8


(25)
dimin.
p ten.
poco a poco cresc.
(30)
f
molto marcato.
(35)

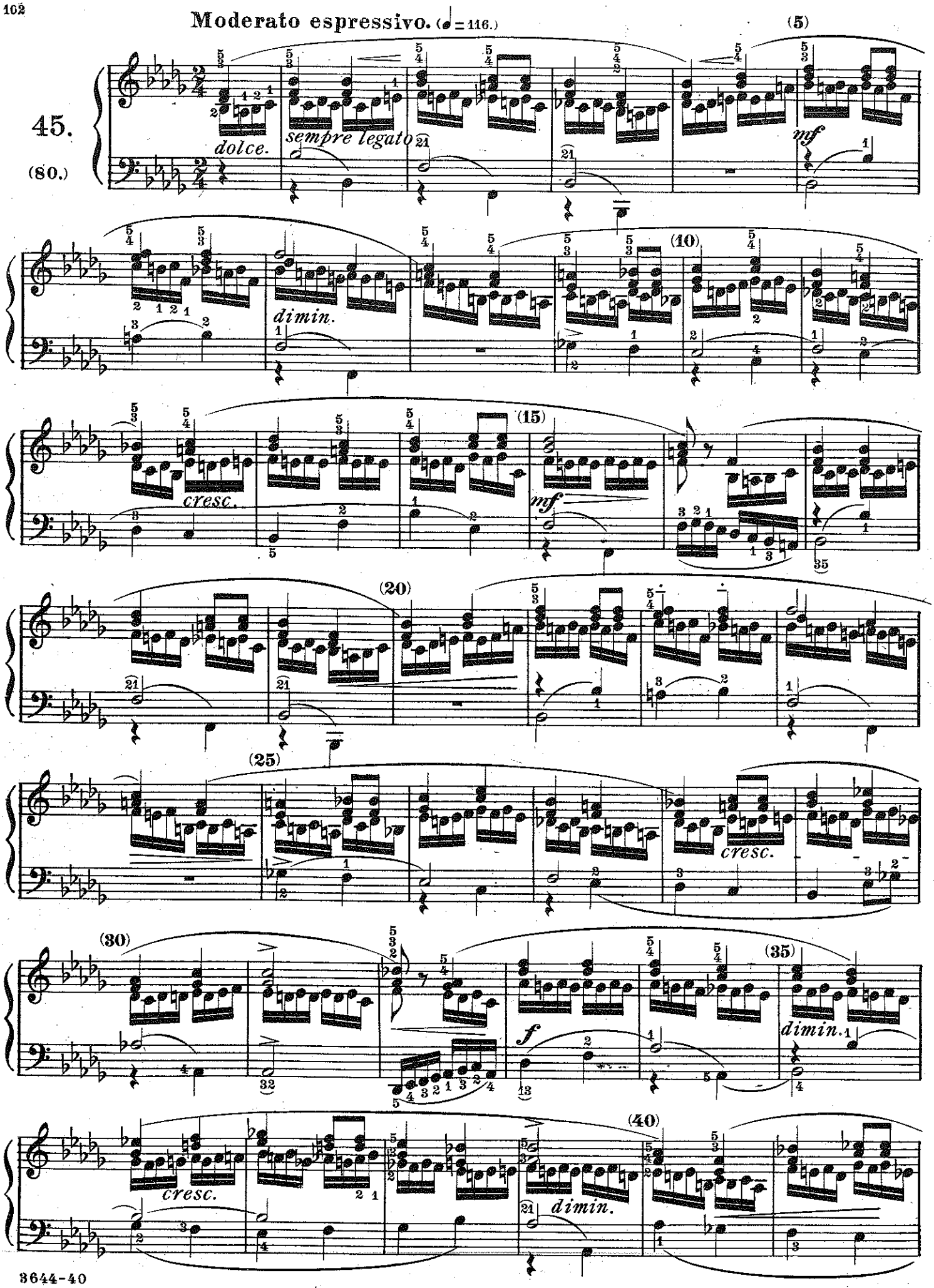


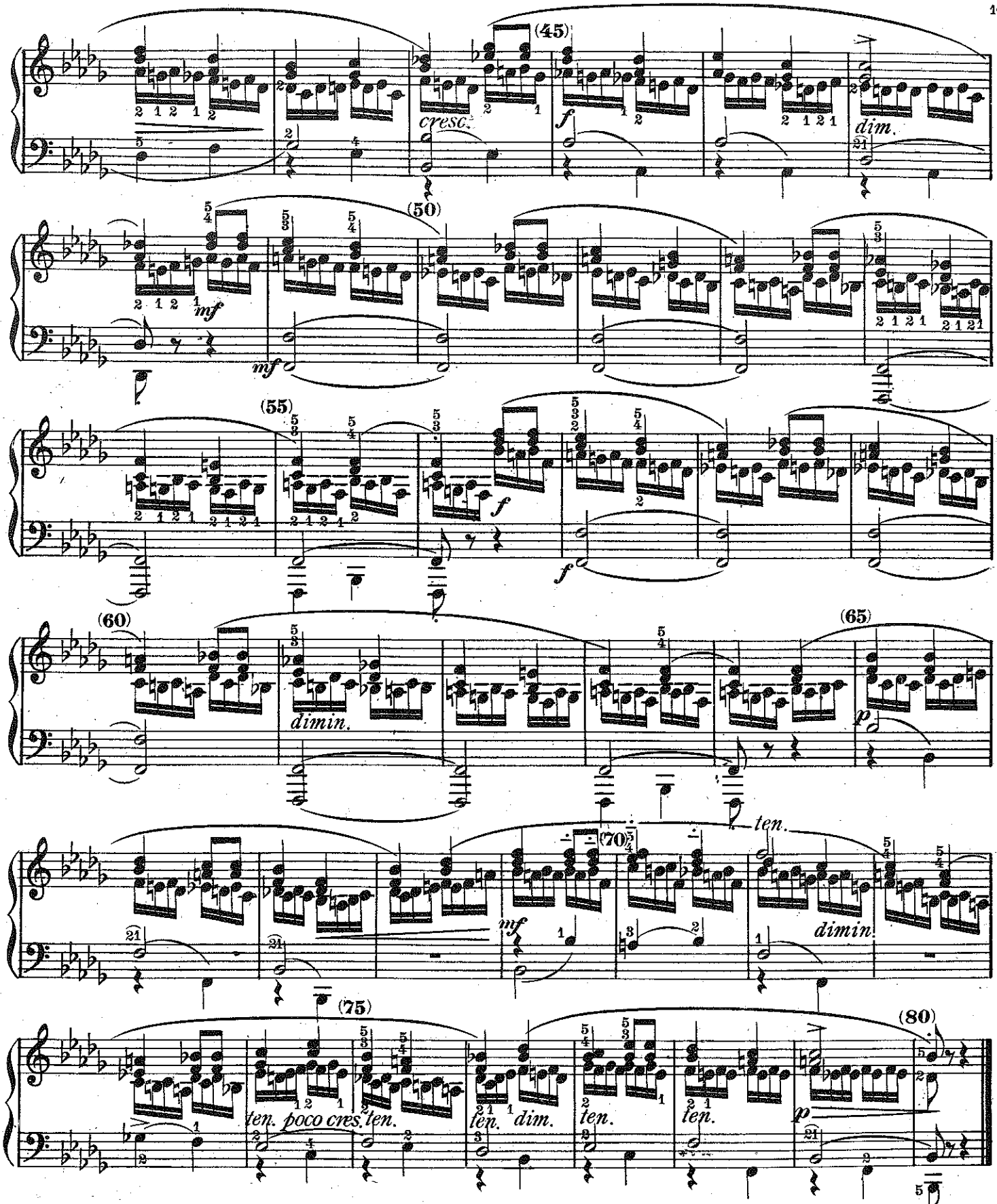
As the player has already met with similar material for study in this collection (for instance in the study No. 33, which is useful as a preparatory exercise,) his entire attention can therefore at once be directed to the study of the proper execution, which requires considerable mobility of the wrist, 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.

Moderato espressivo. (♩ = 116.)

45.

(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.

Arioso moderato. (♩ = 116.)

46.

(41.)

dolce espress.

(5)

1

2

ten.

(10)

sempre legato.

fp

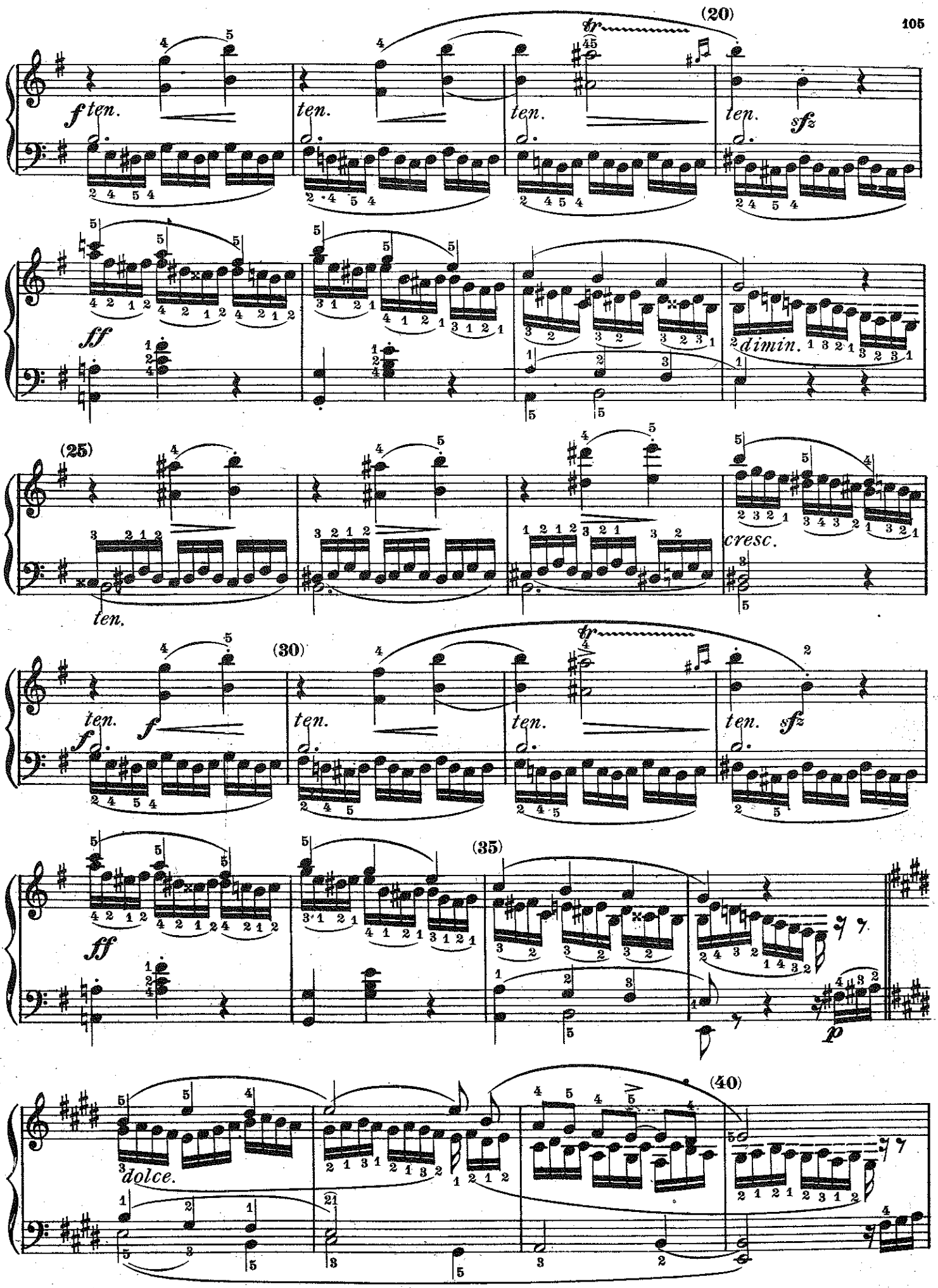
ten.

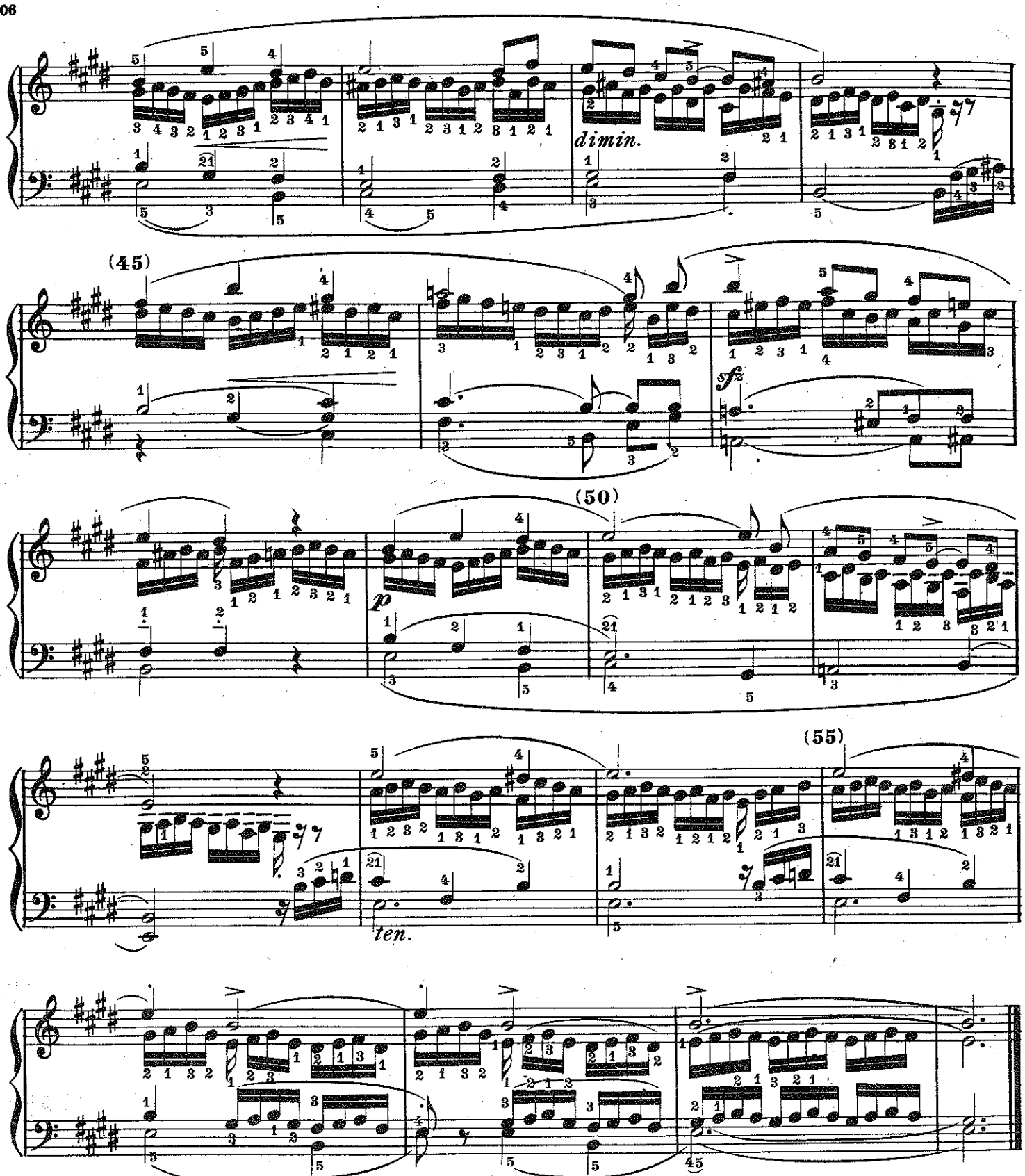
dolce.

(15)

1

2

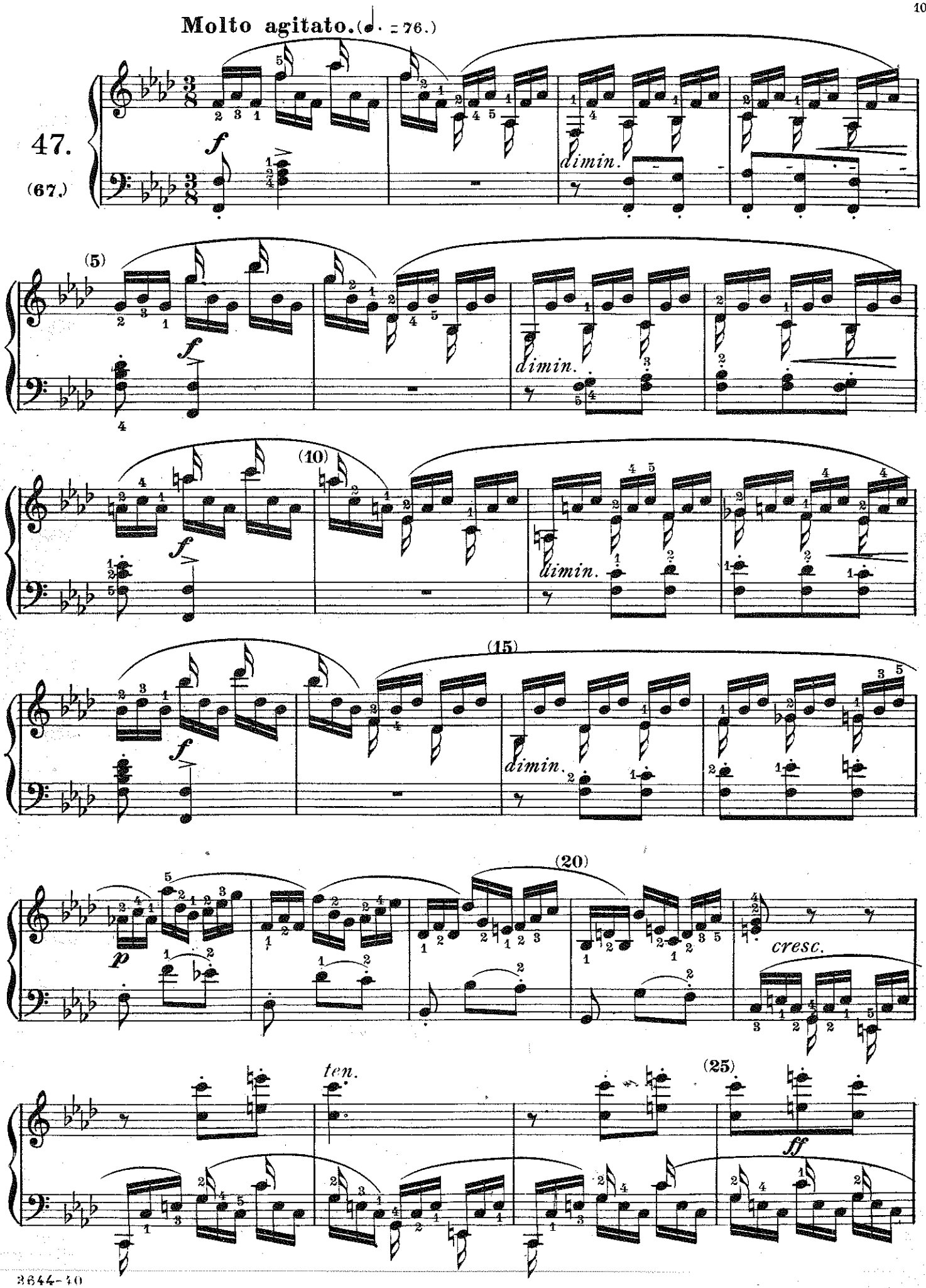

(20)
tr
f ten.
ten.
ten.
ten.
sfz
sff
dimin.
(25)
ten.
cresc.
(30)
ten.
f
ten.
ten.
ten.
sfz
(35)
ff
p
(40)
dolce.

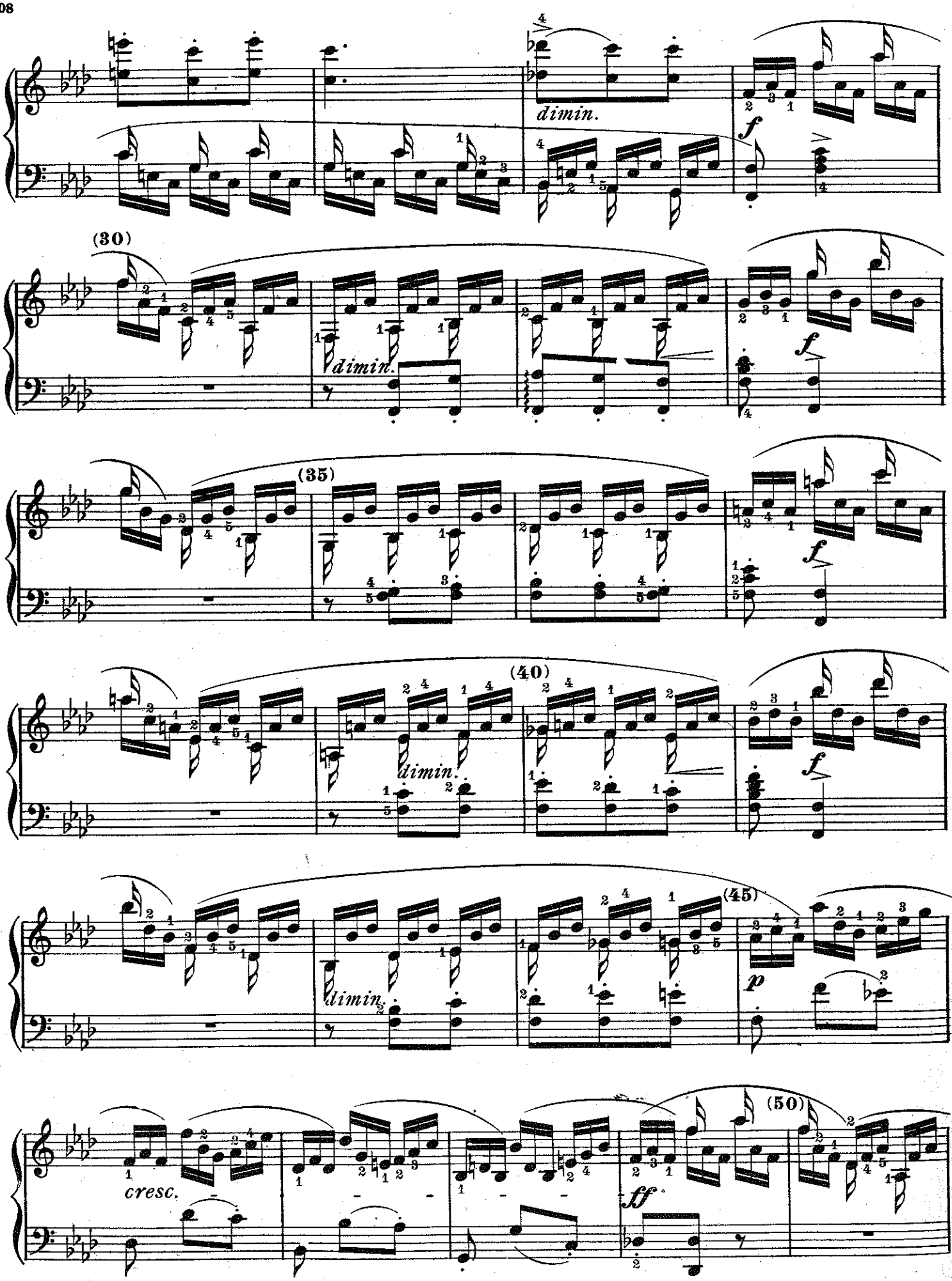


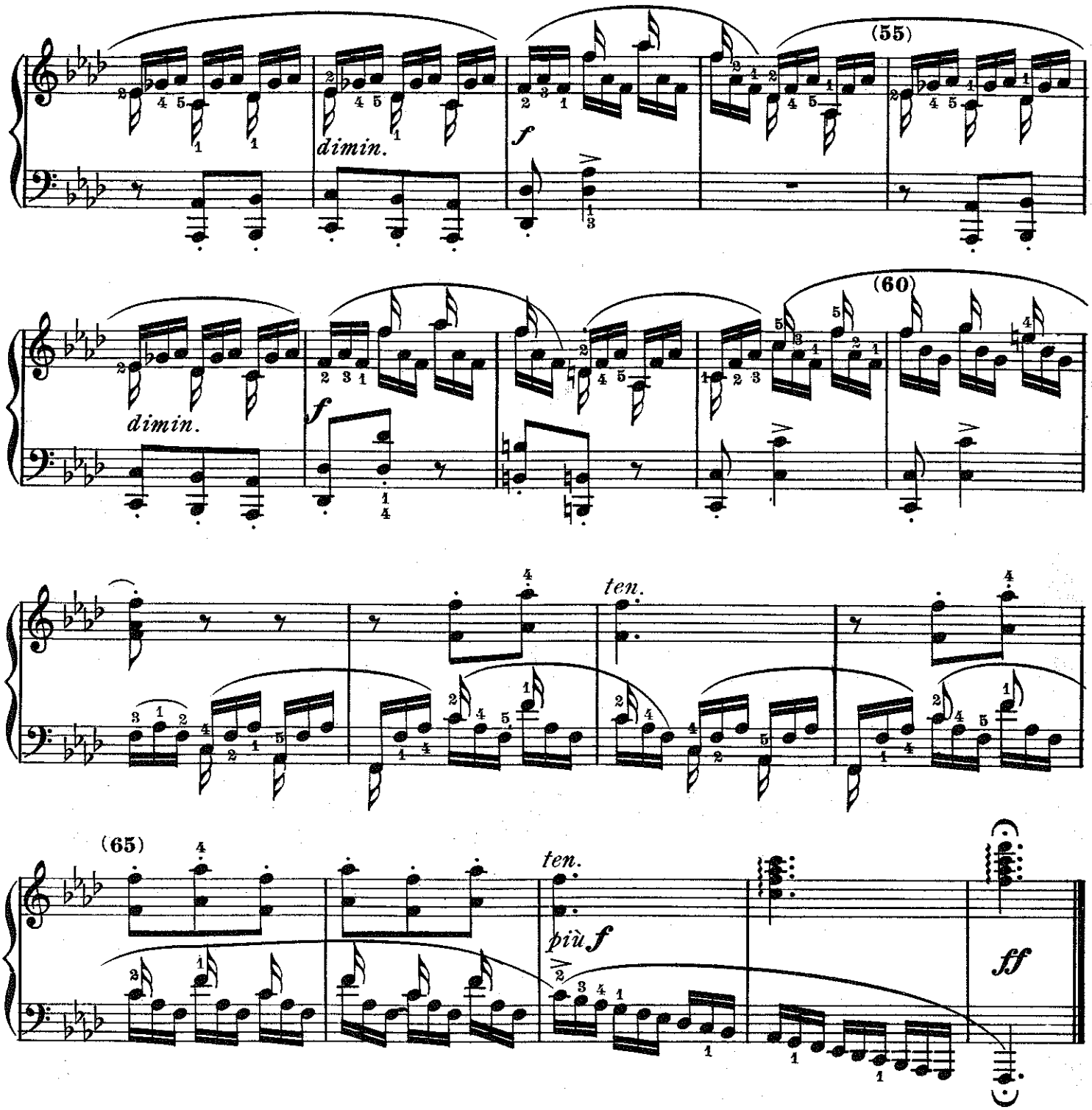
1. This study forms a companion to the preceding one. Although the right hand has only two parts, it yet presents greater difficulties, so that No. 45 will prepare far better for this one than vice versa, principally on account of the more expressive shading required here by the figured accompaniment.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

2. As a musical composition, this study is to be considered 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 mellifluence, (not yet rendered antiquated,) as also with exemplary merit in regard to form and style, is certainly not less valuable.

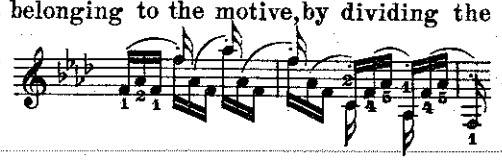
3. Let the player avoid a sentimental dragging of the tempo. The middle part (Minore) will bear a perceptable acceleration.


Molto agitato. (♩. = 76.)
47.
(67.)
dimin.
(5)
(10)
(15)
(20)
cresc.
ten.
(25)


dimin.
(30)
dimin.
(35)
(40)
dimin.
(45)
dimin.
(50)
cresc.



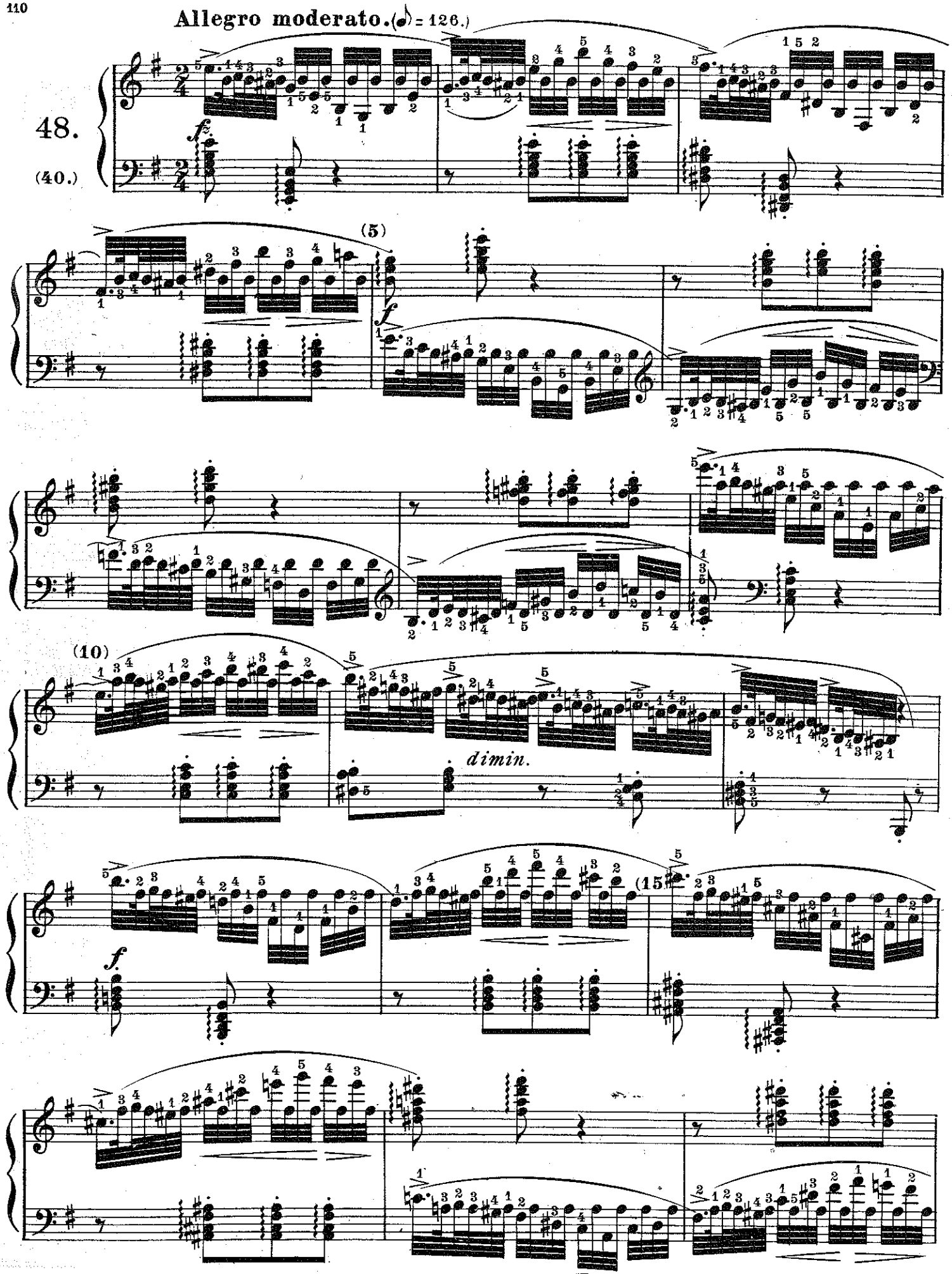
1. The *legato* slurs over the skips which may at first appear strange, are in the original and have therefore been retained. The author wanted to show by this the connection of a four-bar period, rather than to avoid a detached execution, which for smaller hands is unavoidable, (for instance in the 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:

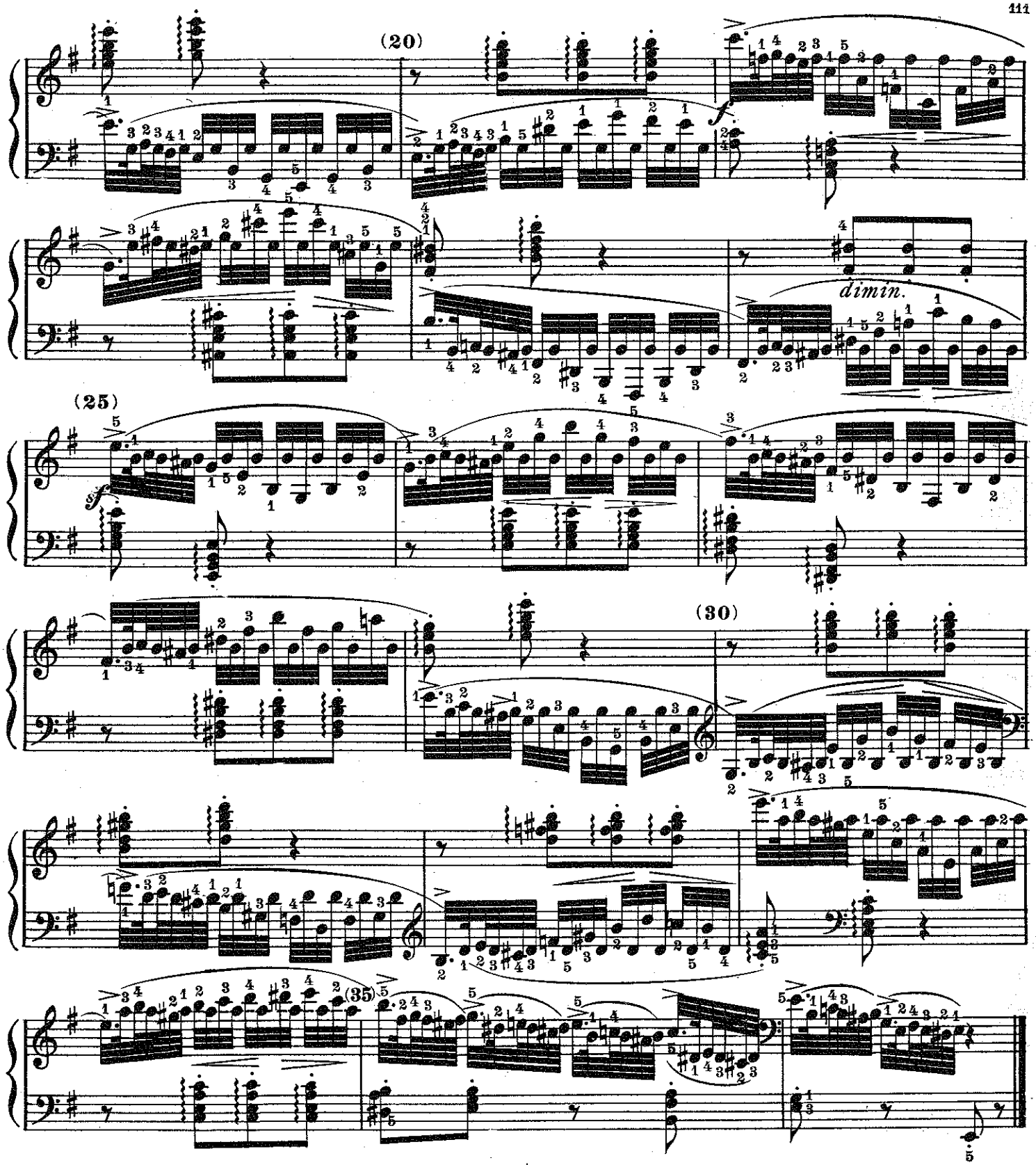


After the fingers have acquired greater familiarity with the technical difficulties, more and more attention has gradually to be paid to the above mentioned connection, and by preserving energetically, the prominence of the accents, every perceptible detaching of the notes has to be unlearned.

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.

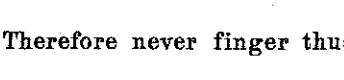
3. The explanation of the fingering assigned to the left hand is found in former notes, compare note 2 to No. 42, in regard to the passage in bars 17, 20, note 3 to No. 37.


Allegro moderato. (♩ = 126.)
48.
(40.)
(5)
(10)
dimin.
(15)



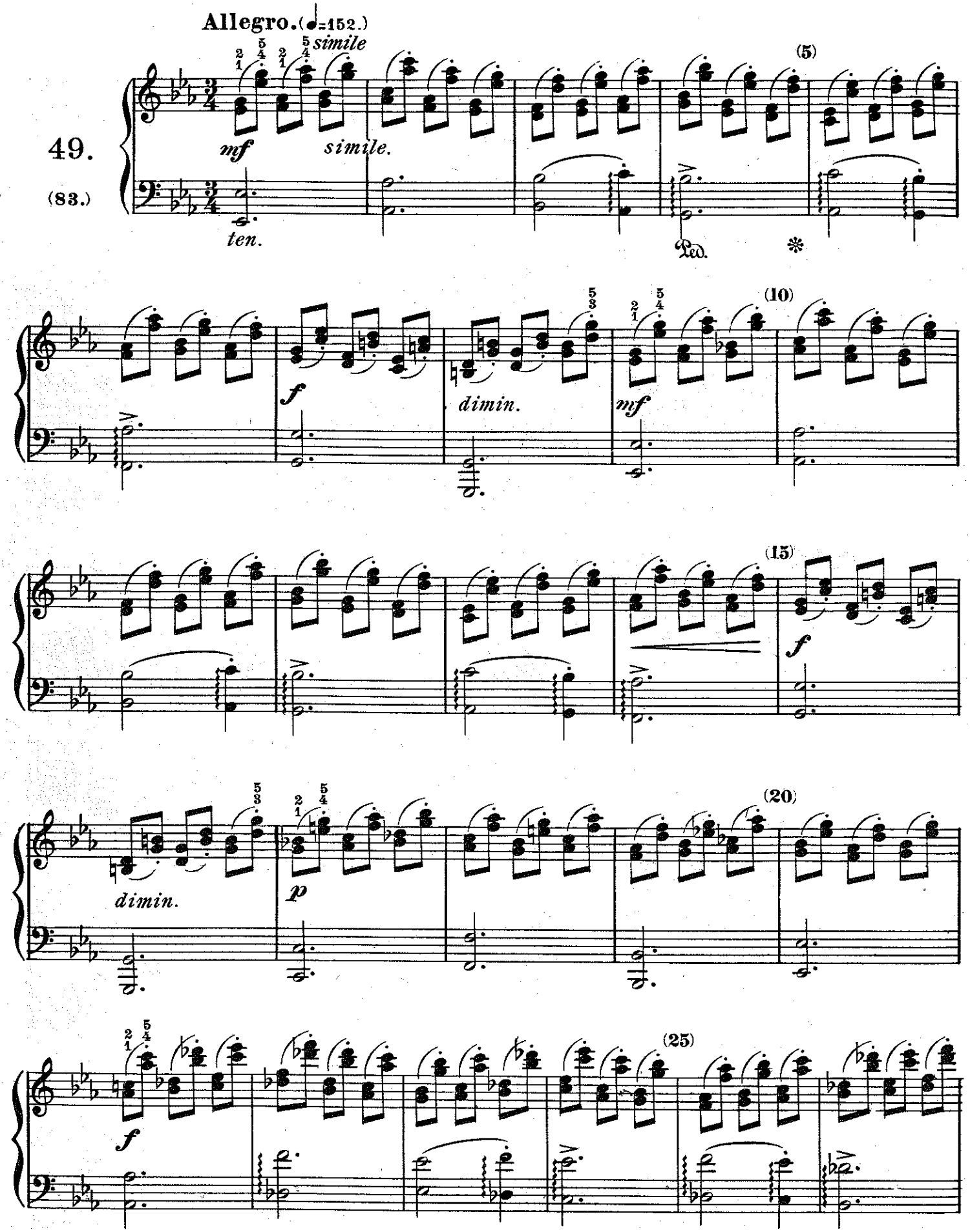
1. The present study is, in its essential tendency, a continuation of the task set in the preceding one. As it may now be presumed, that the player is accustomed to execute greater intervals no longer in a skipping manner, but by gliding and with a steady position of the hand in quick time, the method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

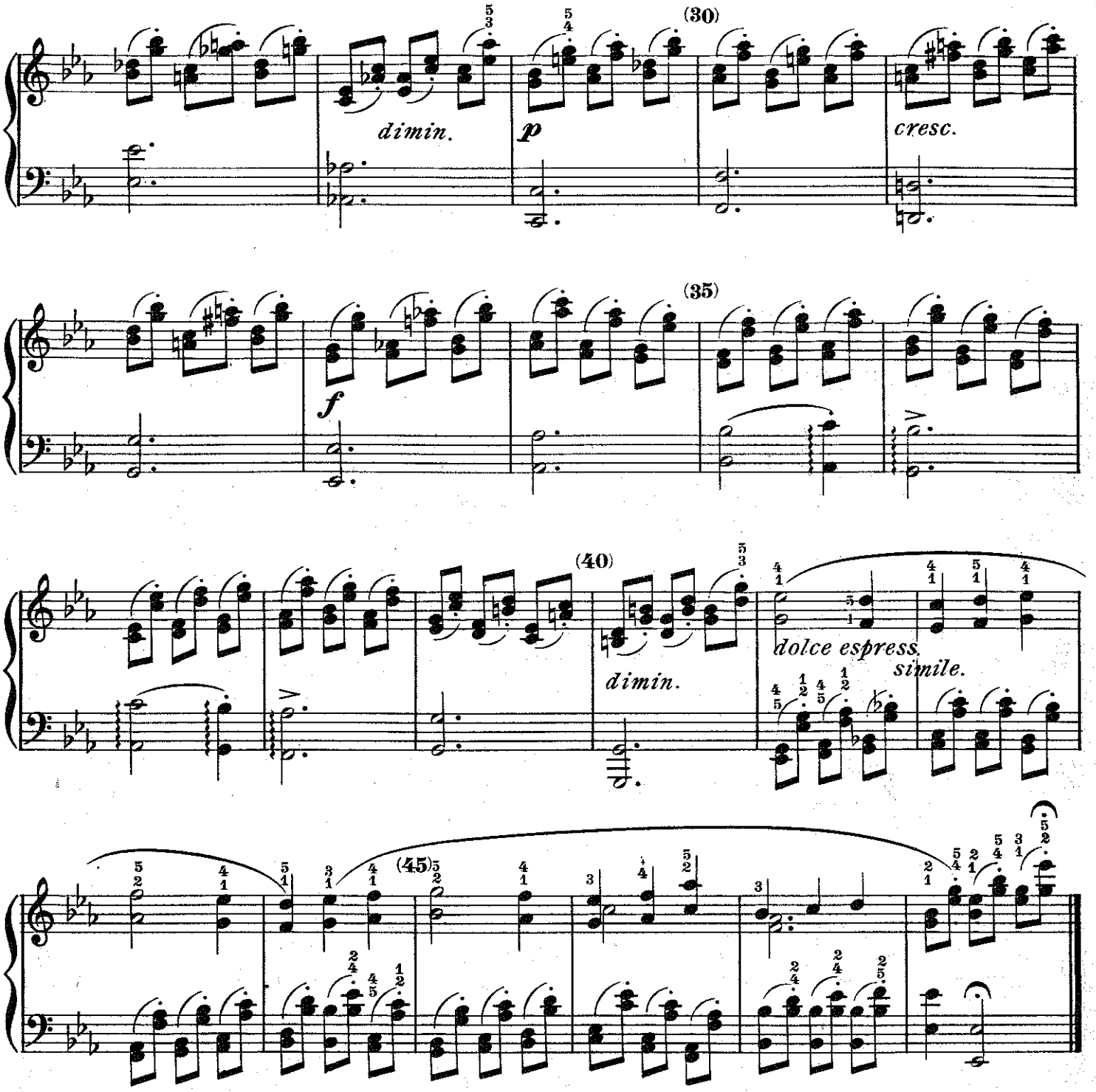
2. The pupil is particularly cautioned against using any other fingering for the turn on the first eighth, than the one written down. The amateurish manner of moving the fore-finger alternately, over and under, (the effect always being an uneven one,) causes useless fatigue and promotes stiffness of touch.

Therefore never finger thus:  but rather: 3121, 3121. The best way is: 4321, 4321.

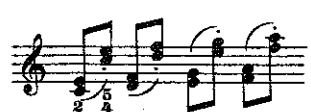
3. A correct observation of the directions given in almost every bar as regards the increasing and decreasing in strength will be a technical relief, (see note to No. 13.)

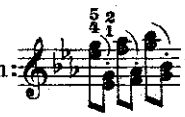
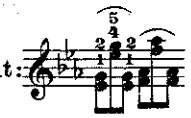
4. As to the manner in which arpeggio chords are executed, every thing necessary has already often been mentioned.


Allegro. (♩=152.)
simile
49.
(83.)
mf
simile.
ten.
(5)
Ped.
(10)
f
dimin.
mf
(15)
f
dimin.
p
(20)
f
(25)



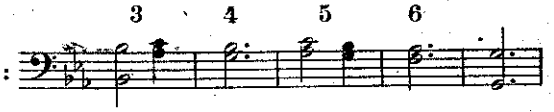
1. This and the following study have this peculiarity, that they are generally not practiced as experience teaches. The difficulties which present themselves in them, certainly do exceed the task set down in Clementi's "Gradus ad Parnassum." (to which Cramer's Studies form the introduction.) To practice 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.

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

b) Inversion:  c) Enlargement: 

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.

3 4 5 6

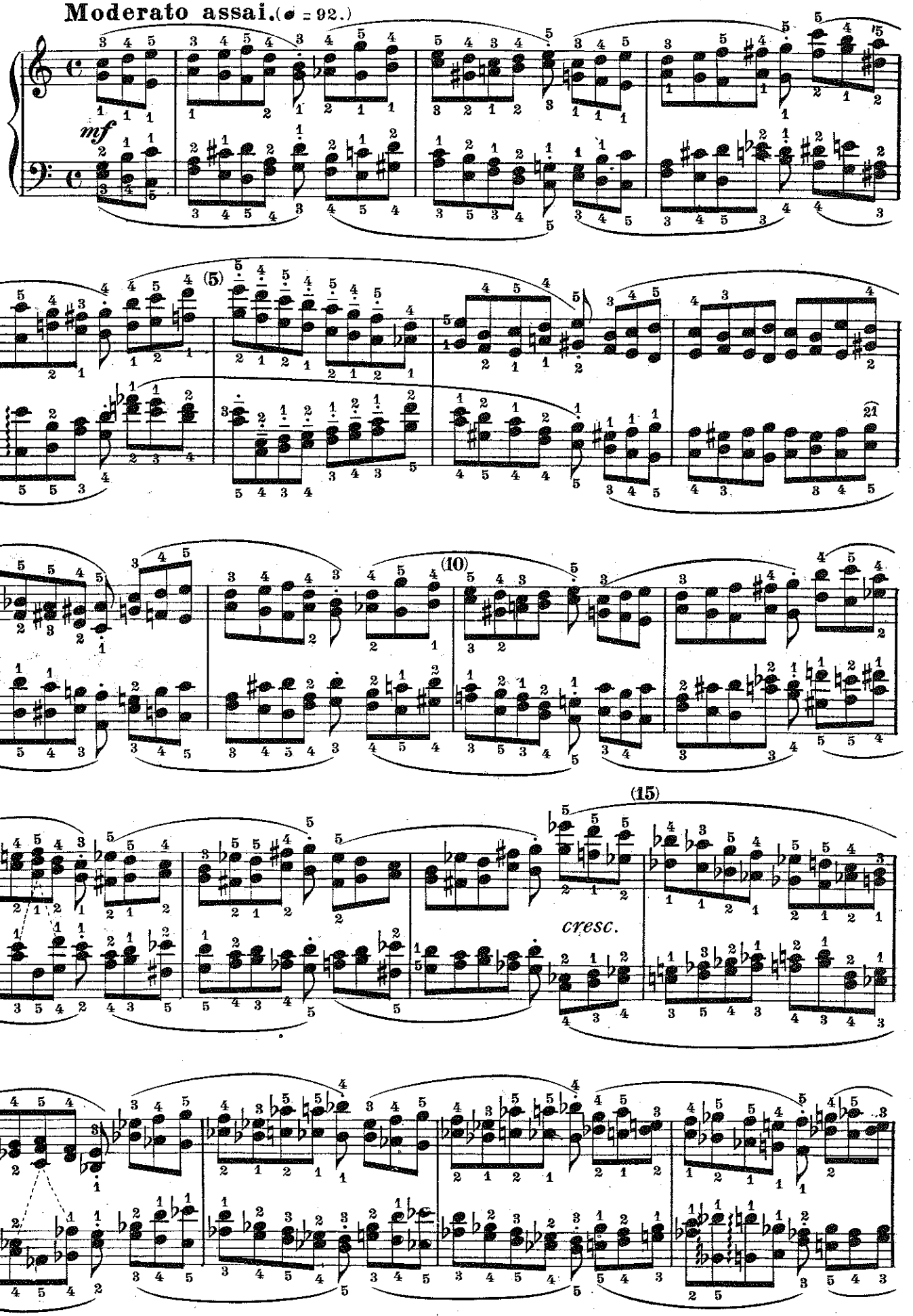
(Bars 3-6): 

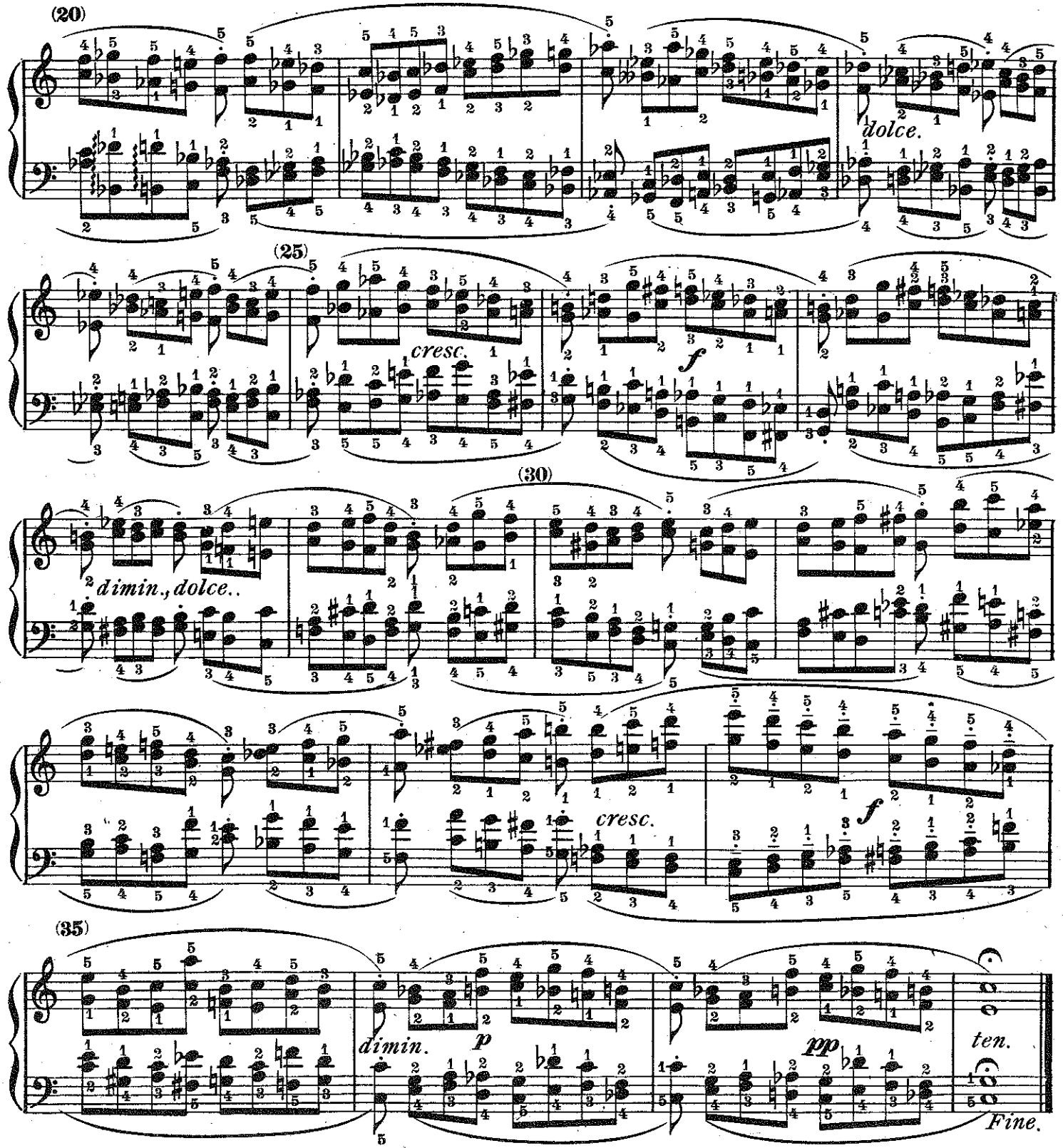
In all arpeggio chords not marked *Staccato* the higher note has always to be sustained. The bass note, to intimate which is sufficient for the cultured ear, can be prolonged by the proper use of the pedal, which however should not be employed in the practice of studies. For the rest compare: Note 3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

50.

(84.)

Moderato assai. (♩ = 92.)





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. Deviations 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*.