Allegro agitato (♩. = 66)

17.
(36.)

Il basso marcato, ma leggiero

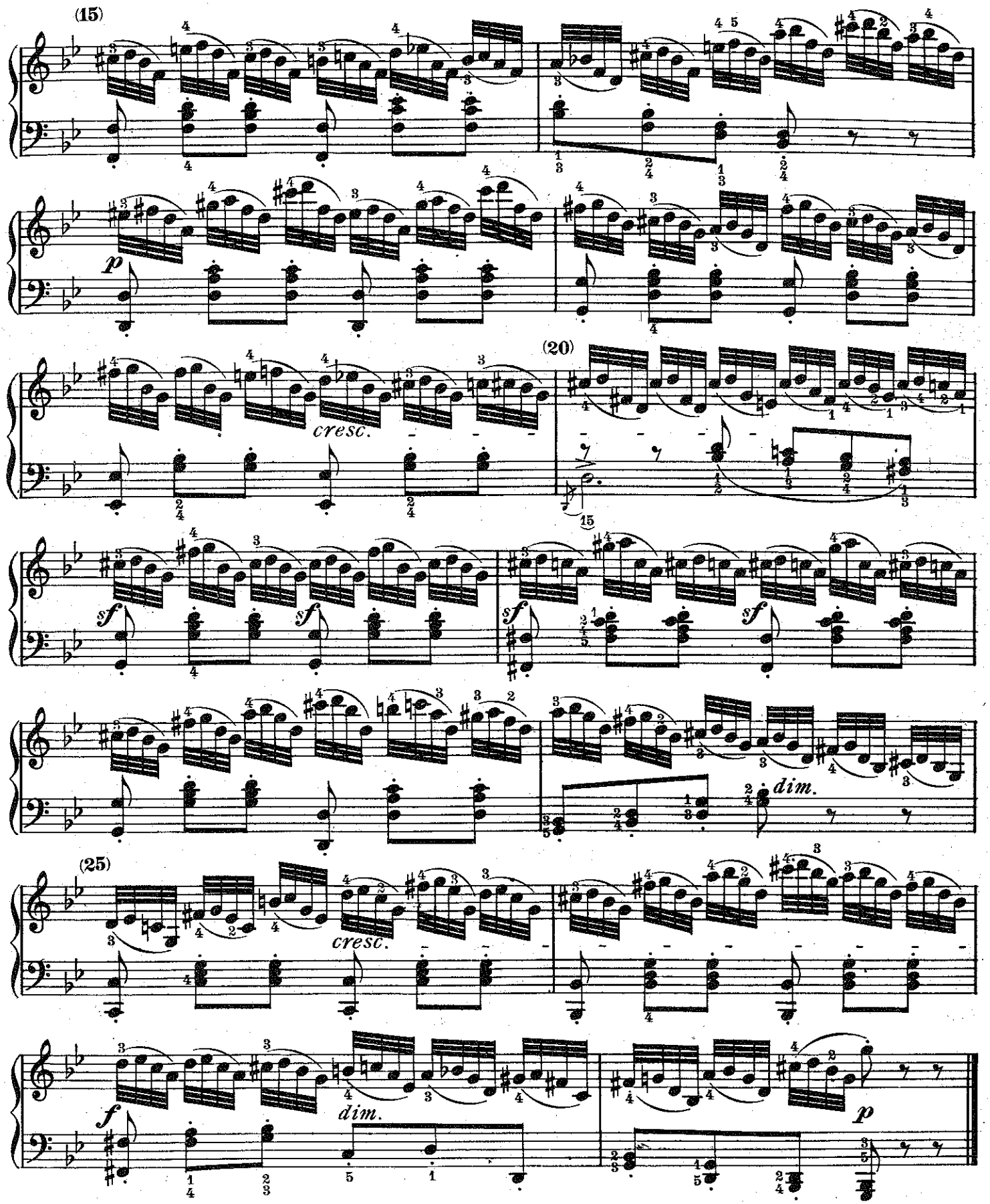
dim.

(5)

(10)

dim.

cresc.

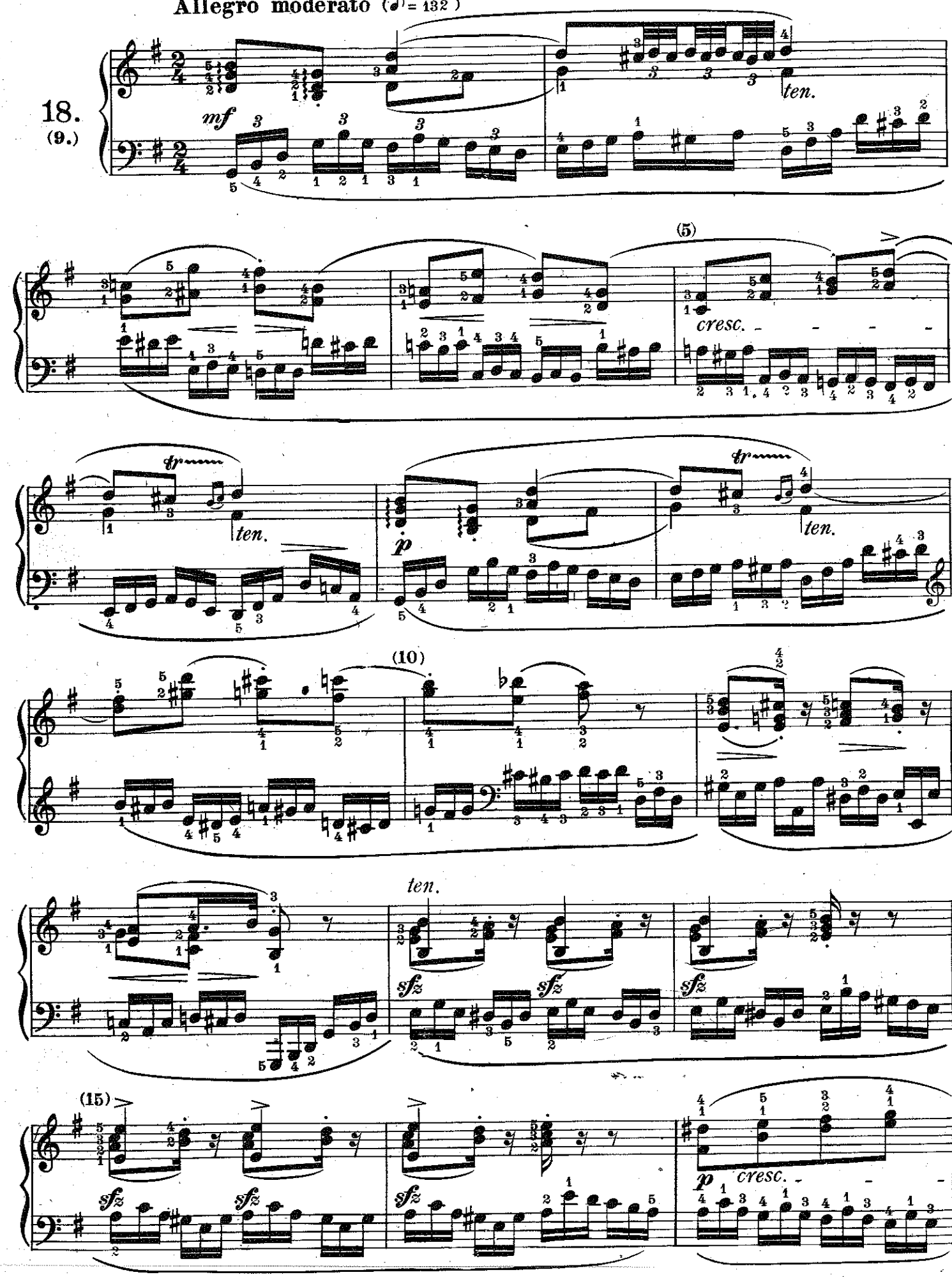


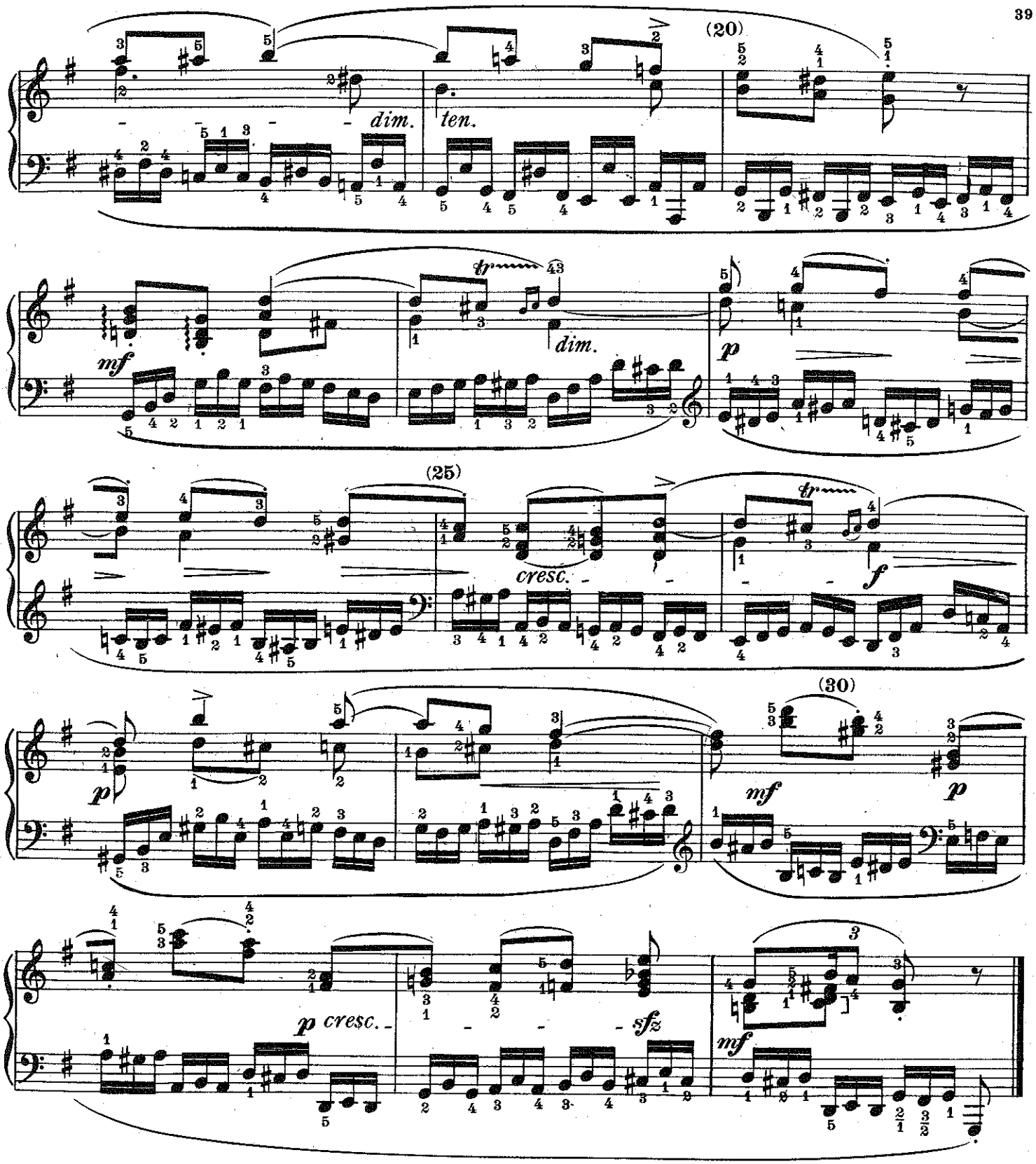
1. It is recommended that the figure be practiced as follows, trebling the first notes: etc.

2. As regards the fingering for the left hand in bars 4. 8. 16. 24. 28. the pupil is reminded of the 2d note in № 10.

3. The teacher must further insist on the use of the fourth finger on triads in close position in the left hand instead of the fifth.

4. For the purpose of acquiring distinct rhythmical expression the part in the left hand (as in all cases) is to be practiced separately. The time spent on it will not be lost.

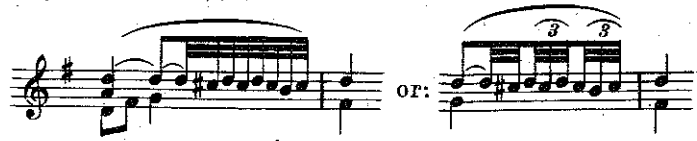

Allegro moderato (♪ = 132)
18.
(9.)
mf
ten.
(5)
cresc.
tr
ten.
p
tr
ten.
(10)
ten.
sfz
sfz
sfz
(15)
sfz
sfz
sfz
p
cresc.



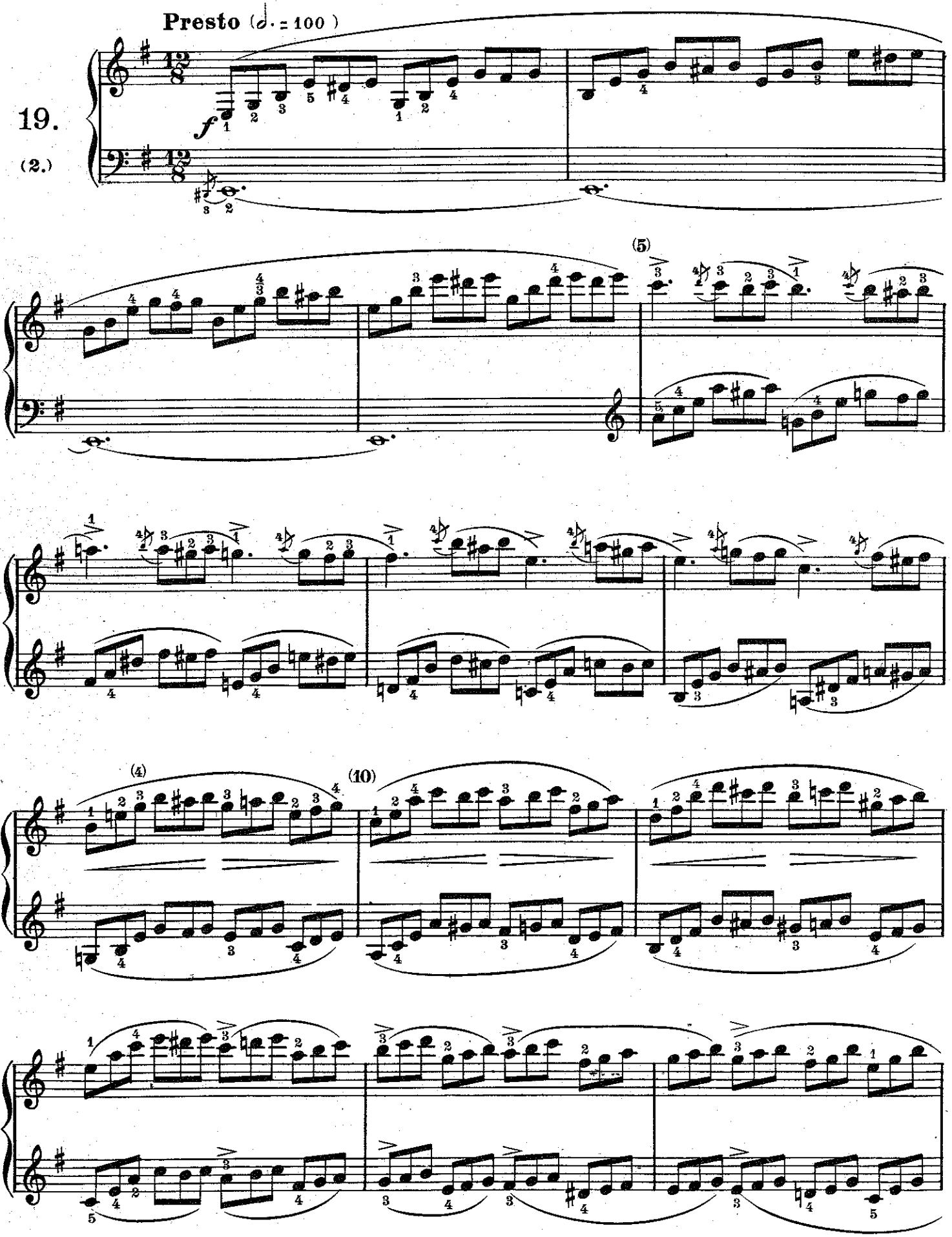
1. As no shorter typical figure is carried through in this study, but rather various figures appear joined to one another, it is advisable, to subject smaller groups belonging together to a preparatory study. Thus, for instance, bar 1 is to be practiced first alone, and then in conjunction with bar 2; further the figure in bar 3 is to be spun out and also the one which appears in bar 9, etc.

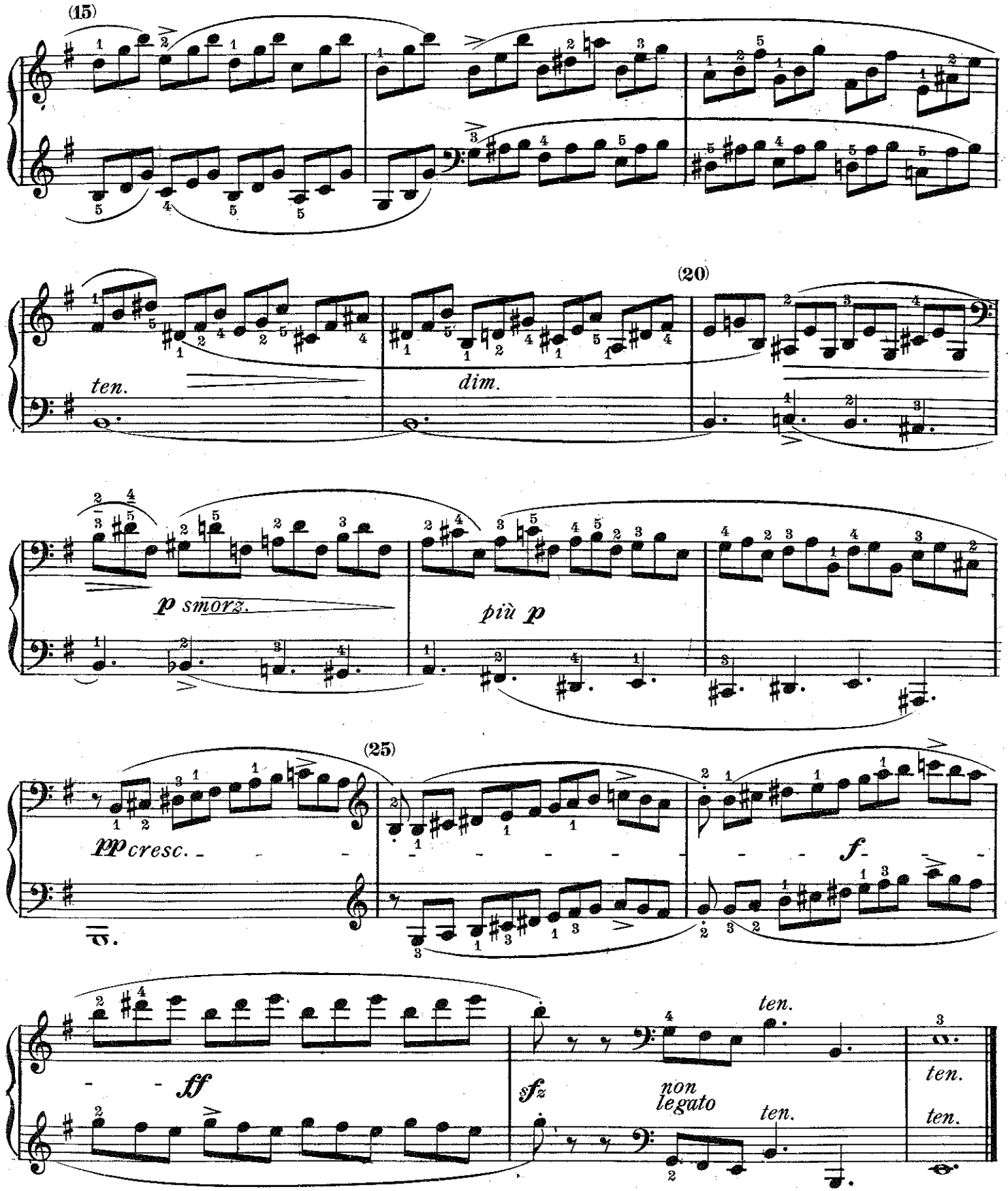
2. It is clear that the part of the right hand requires also to be entered into particularly. Careful attention is especially to be bestowed on the right phrasing and the musical punctuation which is accurately marked by the beginning and end of the slurs.

3. The following execution of the trills (bars 2, 6, 8 etc.) may be noted as more tasteful than the one written out in bar 2:



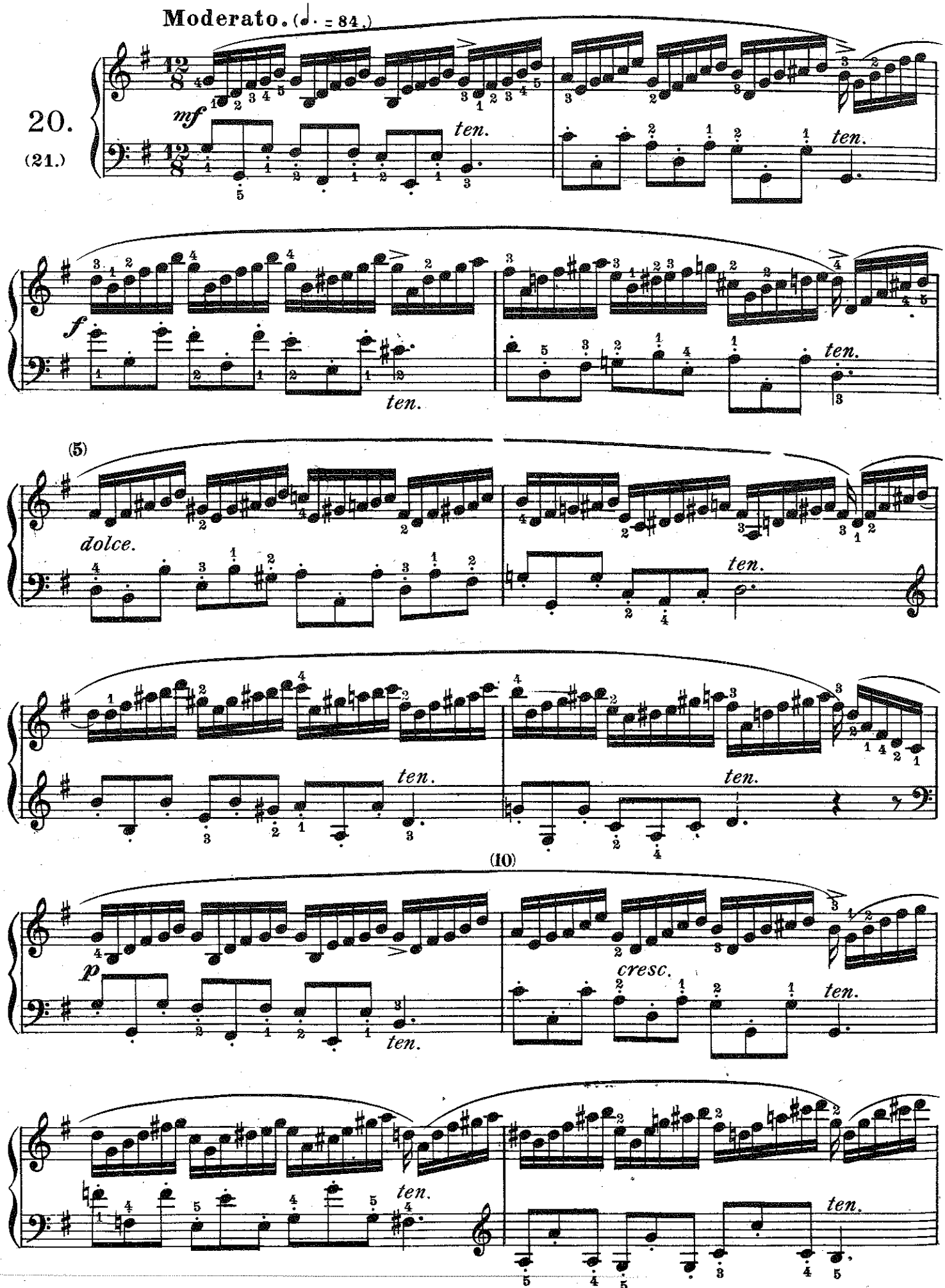
Through the retarded appearance of C♯, the upper note D gains by this suspension a higher melodious significance. This mode of execution is especially recommended for bar 26, in order to avoid an accidental parallel of fifths, in the treble and bass $\frac{d}{g}\,\frac{c\sharp}{f\sharp}$.

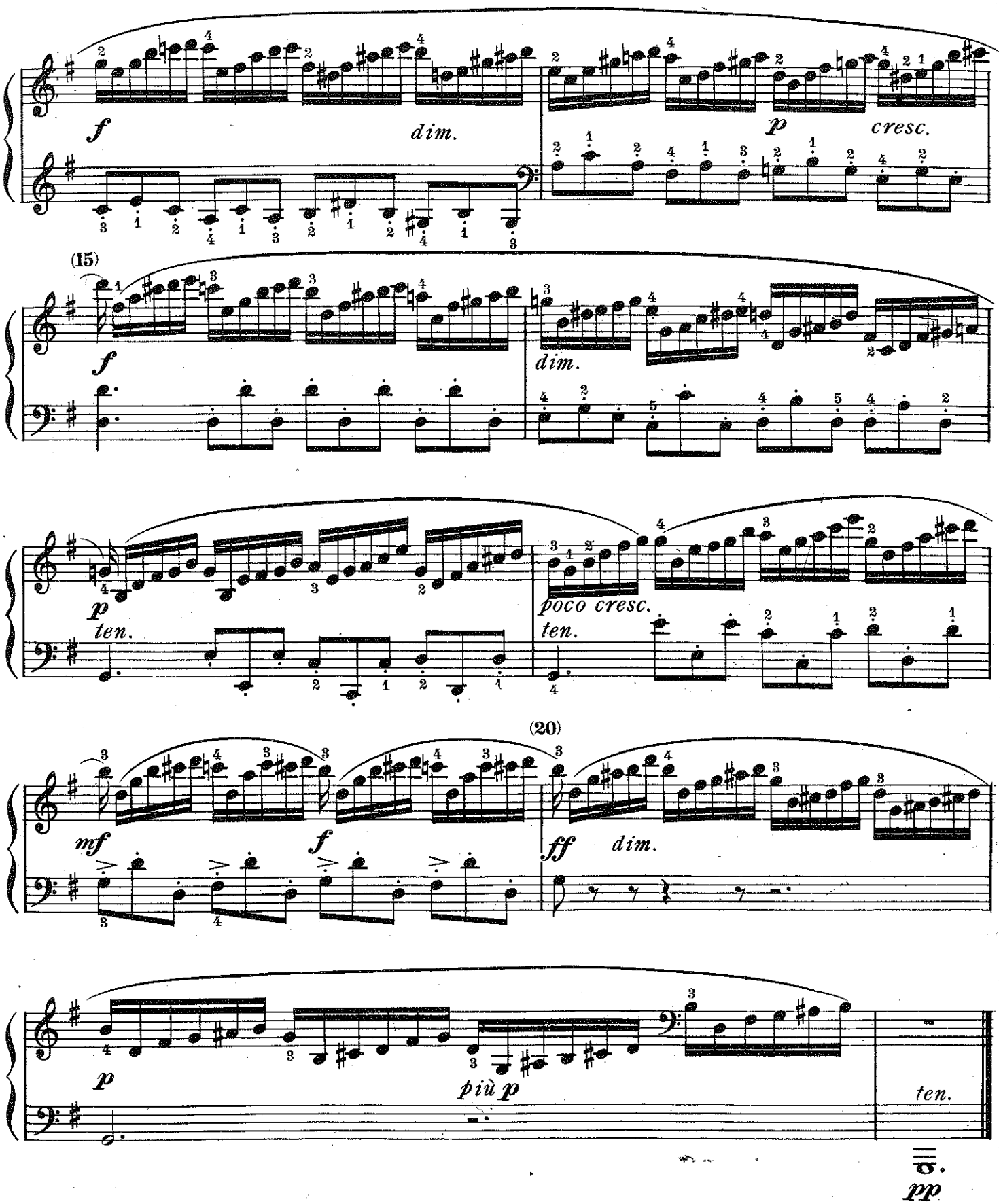

Presto (𝅗𝅥. = 100)
19.
(2.)
f
(5)
(4)
(10)



This study, as No. 2 in the original, was not in the proper place. The change between rapid extension and contraction of the hand, the demands made on the weaker fingers, require a higher grade of technical development than could be looked for in No. 1 After exercises 9, 10, and 17 however have preceded it, the task will not be difficult. The necessity of practicing the left hand separately, is so self-evident, that it requires no special recommendation.

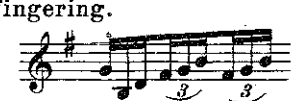
29595
3517-32


Moderato. (♩. = 84.)
20.
(21.)
mf
ten.
f
dolce.
(5)
(10)
p
cresc.

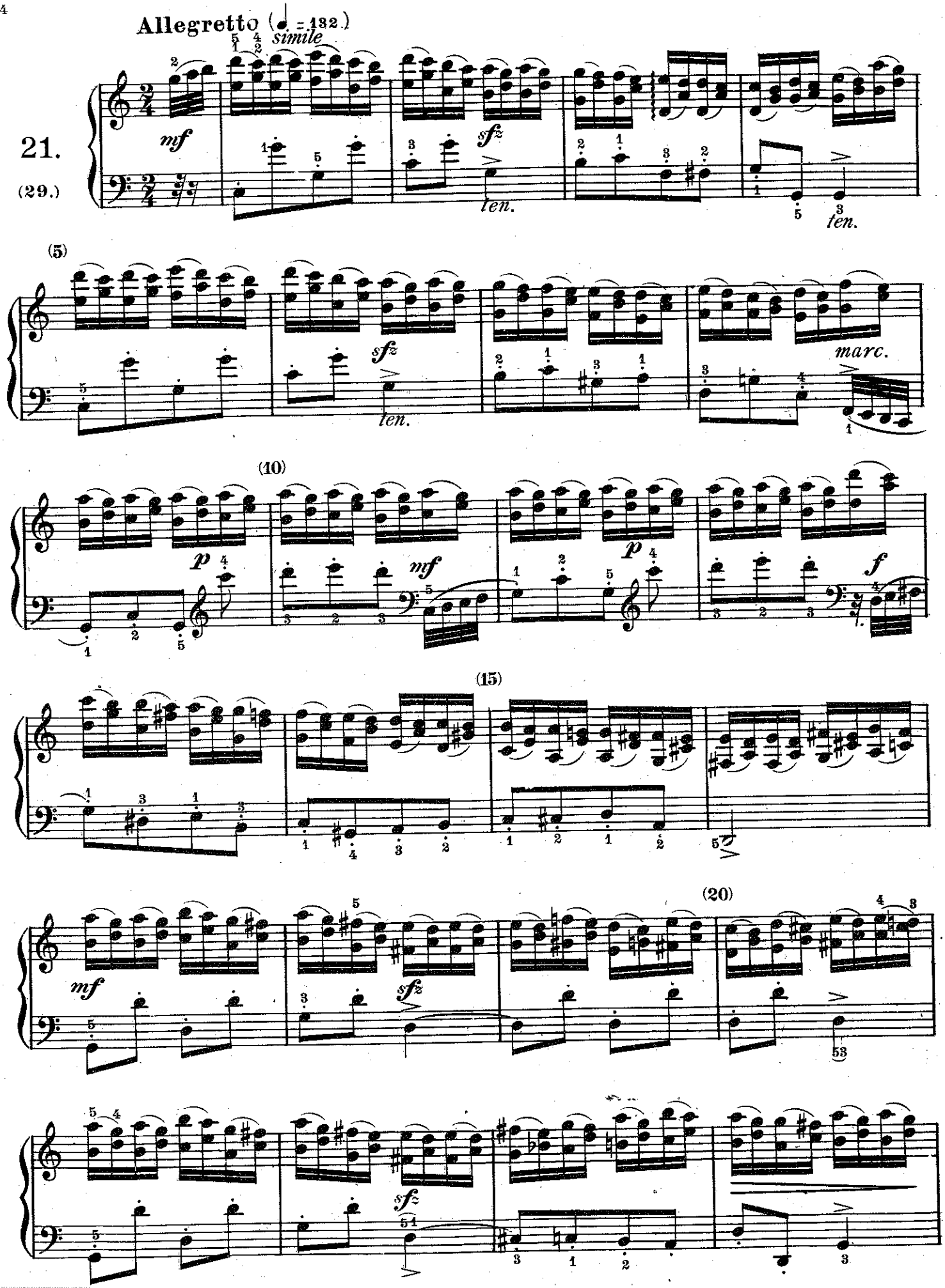


1. The chromatic progressions in the figure of the right hand are to be specially accented at first, later on however, the student must aim at a soft, equal, *legato* execution.

2. The additional importance of this Study as a *staccato* exercise for the left hand is not to be undervalued. The player in imagination may picture to himself the effect of a *pizzicato* on the violoncello. Strict attention must be paid to the fingering.

3. Practice also  etc.

4. It is also highly to be recommended to sustain the second sixteenth (with the thumb) when practicing.


Allegretto (♩. = 132.)
simile
21.
(29.)
mf
sfz
ten.
ten.
(5)
sfz
ten.
marc.
(10)
p
mf
p
f
(15)
(20)
mf
sfz
sfz

(25)

cresc.

(30)

ff

sfz

dim.

sfz

(35)

sfz

sfz

cresc.

(40)

f

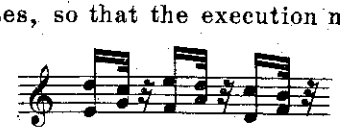
p

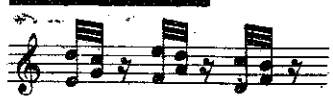
(45)

f

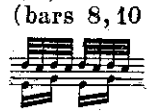
p

ff

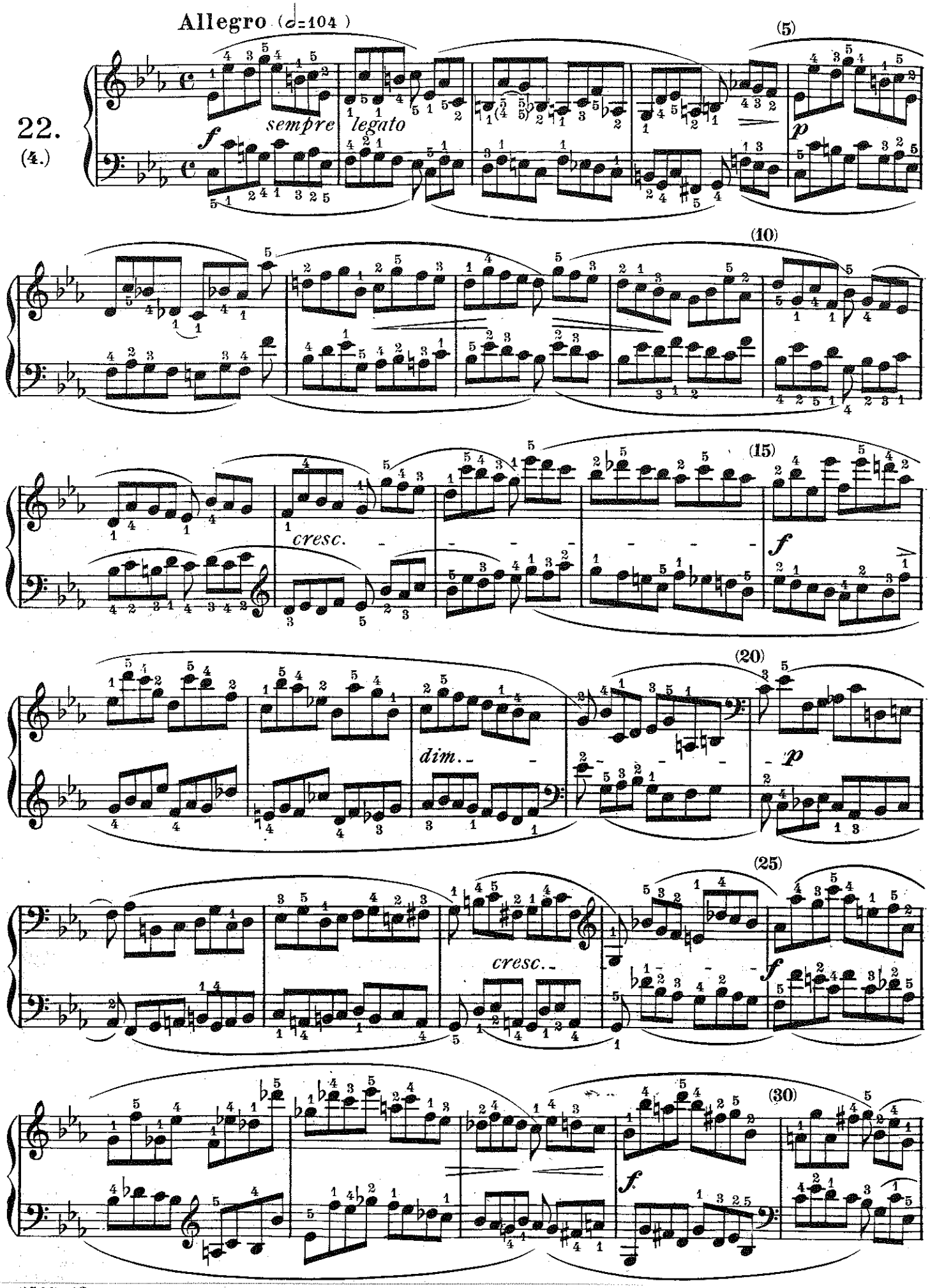
1. Double notes like the present are easier to be mastered by beginners than, for instance, passages in thirds, because the strength of the whole hand is able to support the weakness of the single fingers. Particular attention is to be paid that the hand be raised with elasticity after two slurred notes, so that the execution may take the following form:  etc.

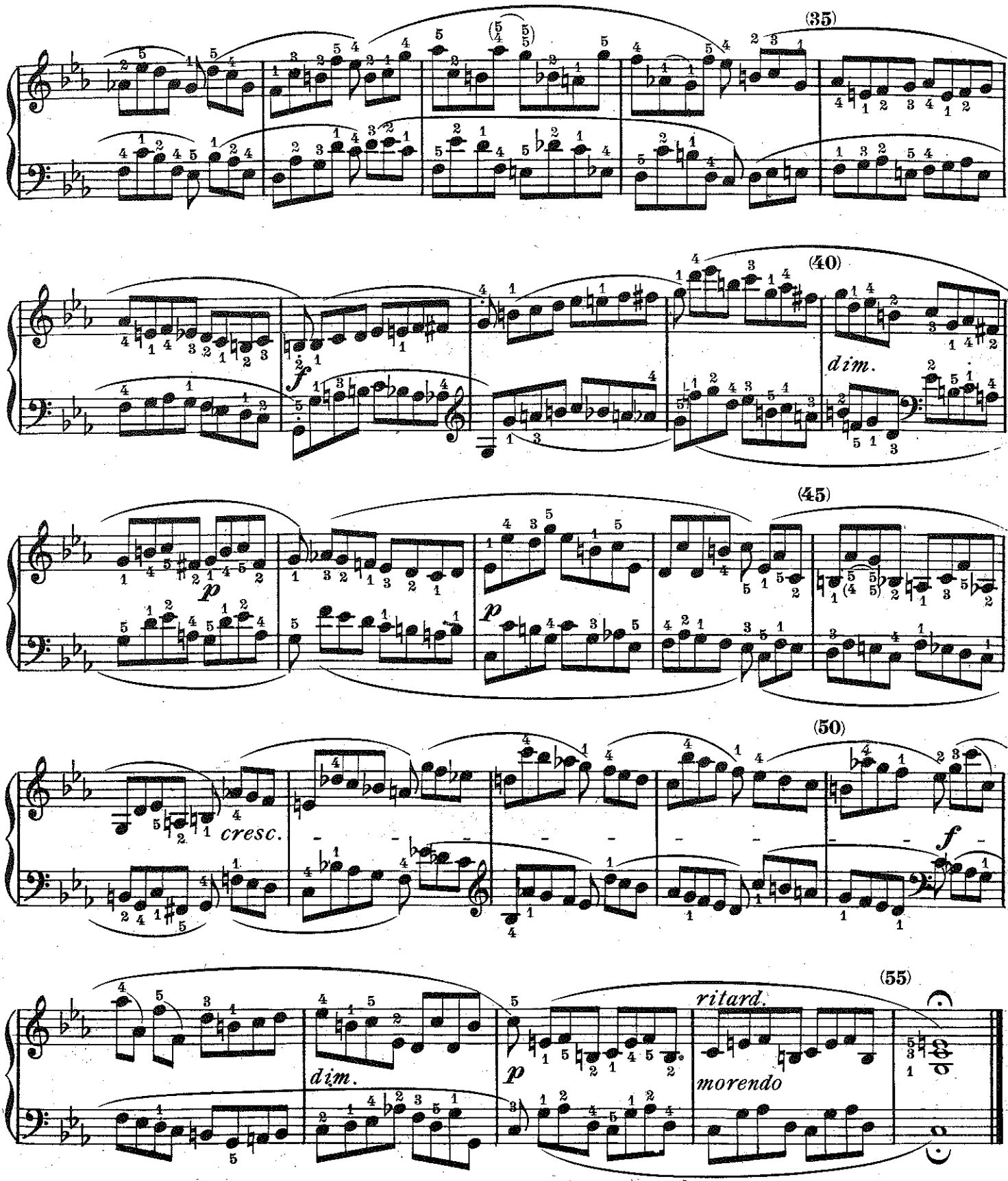
It is even advisable to practice at first a longer pause, as for example: 

2. An opportunity is here offered to the left hand to continue the *staccato* exercises that were begun in the former study. The 32d notes, which appear here and there, require great velocity. (bars 8, 10 etc.)

3. Additional versions;  etc. and etc.

These can also very well be applied to bars 25 & 26 (last 8th.)

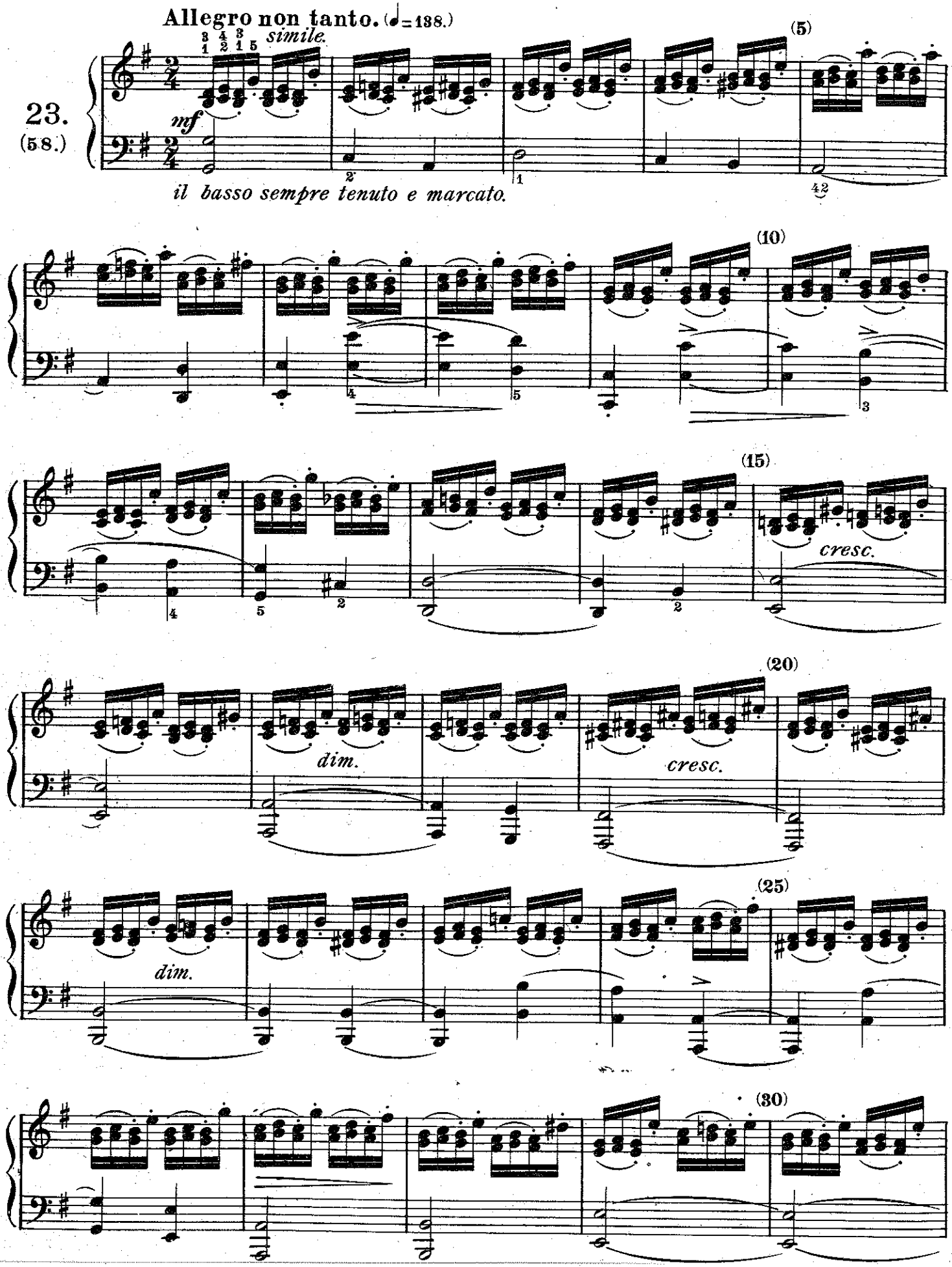

Allegro (♩=104)
22.
(4.)
sempre legato
(5)
(10)
(15)
cresc.
(20)
dim.
(25)
cresc.
(30)

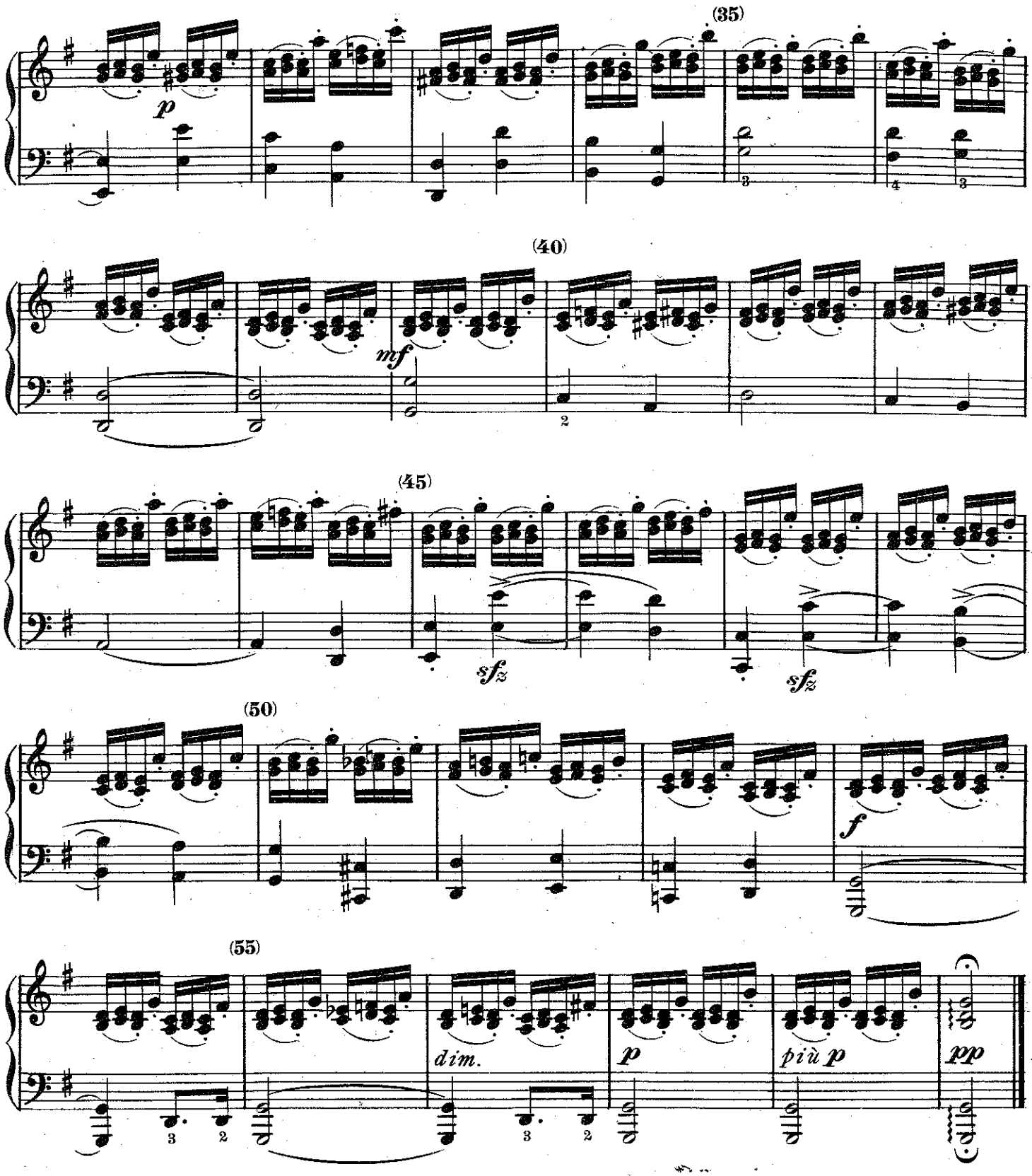


1. A perfect rendering of this beautiful composition certainly demands a somewhat maturely developed theoretical knowledge on the part of the player, yet, that development can nevertheless be successfully promoted by a mere technical practice of this study. It remains the task of the teacher to give in each individual case the proper explanations concerning harmony; for instance, to point out to the pupil the places where the sound of the bass note is to be conceived as prolonged, to make him understand the existing modulation, and above all to stir up the emotional susceptibility for the melodious flexions of the single voices and for their counterpuntal meeting.

2. The necessity of a separate practice by each hand is self-evident.

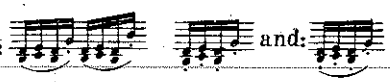
3. In bars 15-17 the editor has thought it practical to avoid the very uncomfortable crossing of both hands (although unfavorable as regards appearance) by a simple exchange of the progression of voices.


Allegro non tanto. (♩= 138.)
simile.
23.
(58.)
mf
il basso sempre tenuto e marcato.
(5)
(10)
(15)
cresc.
(20)
dim.
cresc.
(25)
dim.
(30)

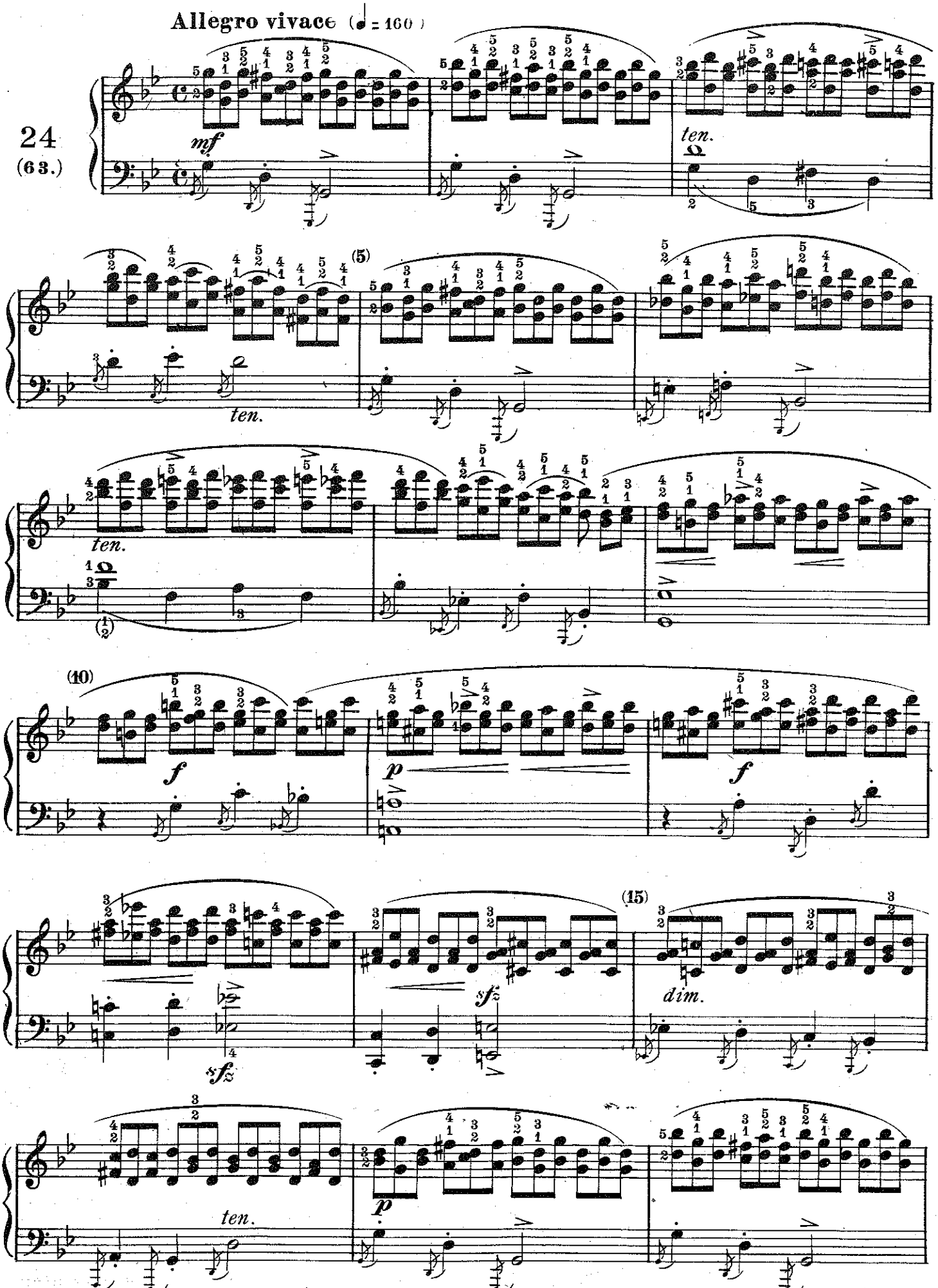


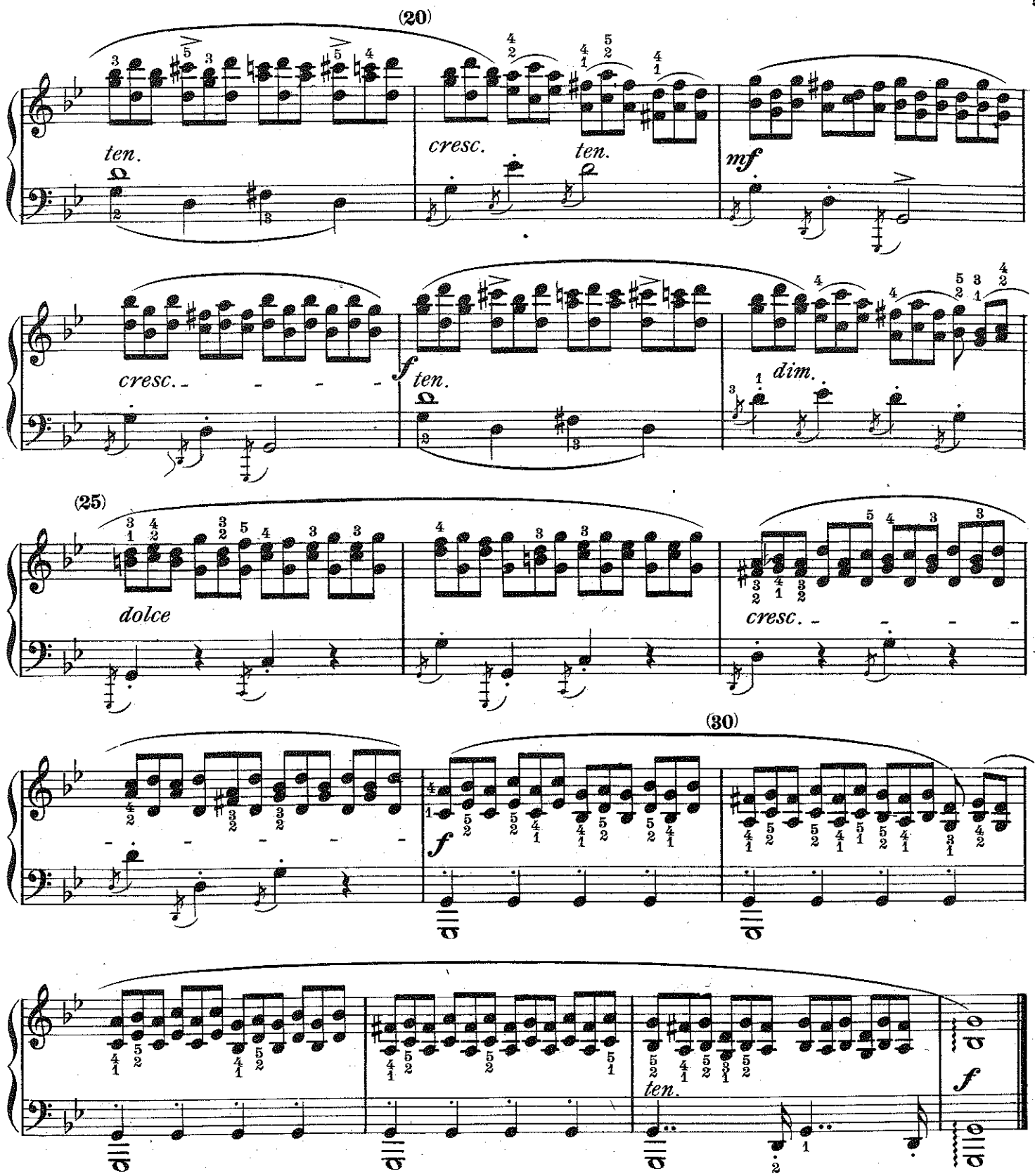
1. This study forms certainly the best introduction to the practice of passages in thirds. By playing the fourth sixteenth always *staccato* which, by the way, is also a profitable exercise for elasticity, fatigue is prevented.

2. As a preparatory study it is recommended to multiply the first part of the figure:

besides this, the following varieties may be practiced: 

3. The progression in octaves in the left hand is to be played with all possible vigor and precision. The teacher must prevent the intrusion of that well meant but bad habit of the amateur, which, by substituting another finger for the thumb and at the same time unavoidably leaving the lower note of the octave, seeks to connect this octave with the following higher one. The corresponding habit, in descending, of exchanging the fifth finger of the left hand for the second and leaving the higher octave is no less to be condemned.


Allegro vivace (♩ = 160)
24
(63.)
mf
ten.
(5)
ten.
ten.
(10)
f
p
f
(15)
sfz
sfz
dim.
ten.
p

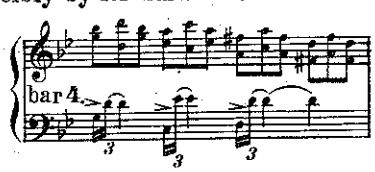


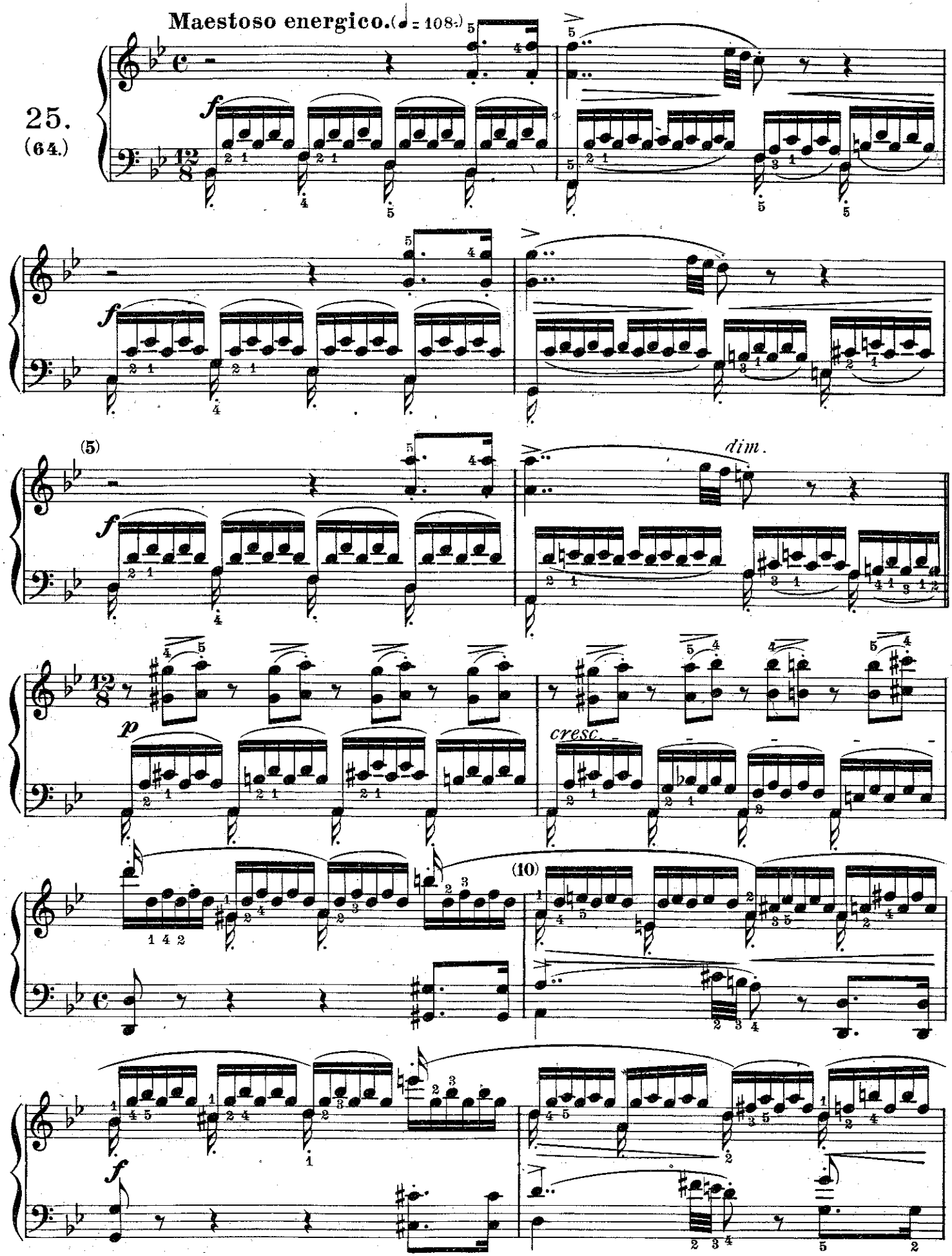
1. The pupil will scarcely be able to master the prescribed lively movement of this study, considering his supposed stage of technical development. It does not follow however, that the study of it in slower time is to be regarded as premature. The teacher will do well, after a lapse of time devoted to the further study of this collection, to return to this piece, in fact, to attend systematically to constant recapitulation.

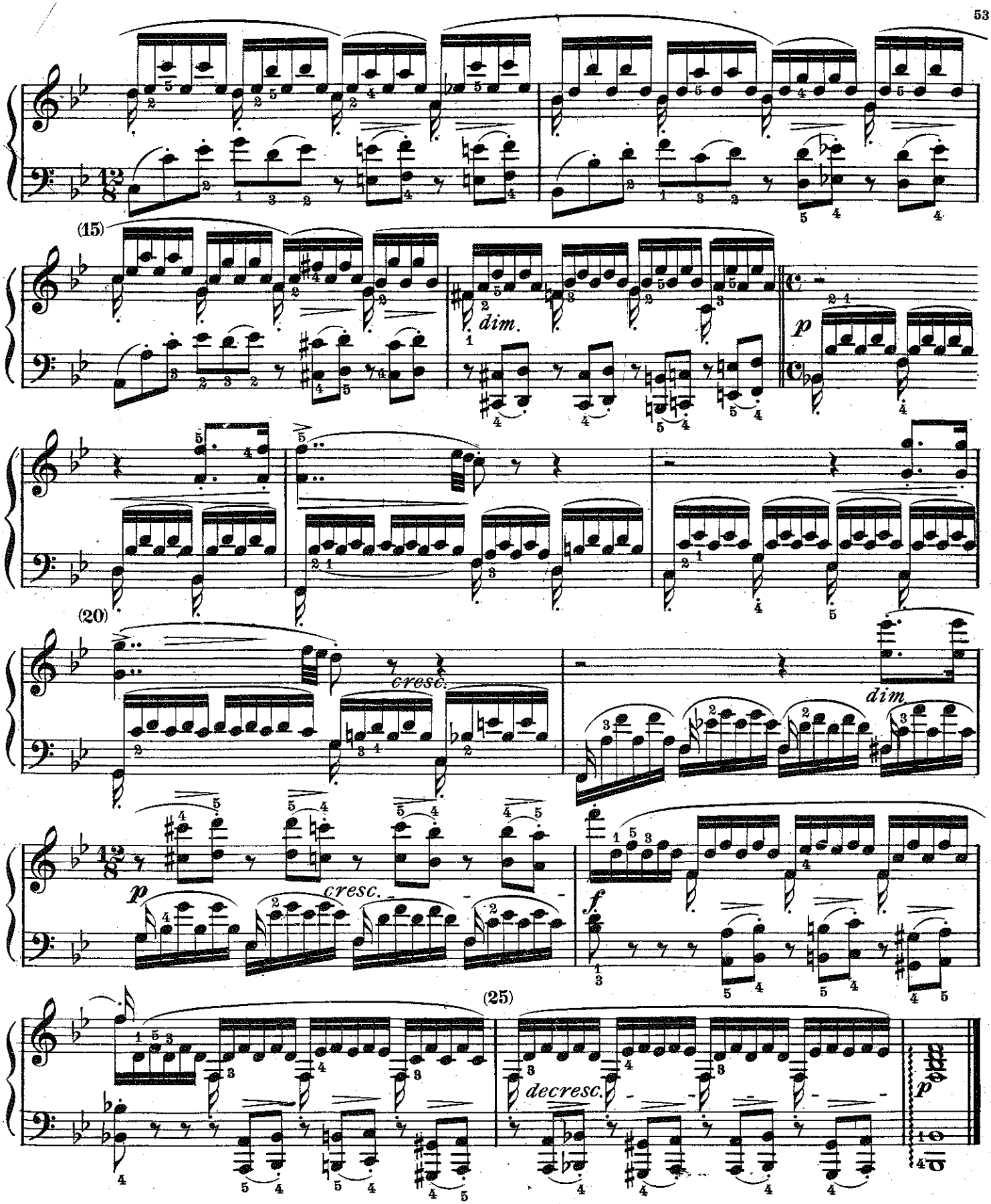
2. Particular attention is to be paid to the precise and sensible as well as visible raising of the finger at the end of a *legato* mark.

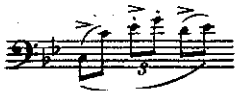
3. Concerning arpeggios which make their appearance in the left hand in the form of appoggiaturas, what has been said formerly is again referred to. (Notes to Nos. 1 and 14.) As the short appoggiatura represents the bass of the Chord, it is to be marked the more decidedly, because the note following it strikes the ear more forcibly by its duration.

As regards the triplets of the right hand, the execution of them should take the following form:




Maestoso energico. (♩ = 108.)
25.
(64.)
f
(5)
dim.
p
cresc.
(10)
f



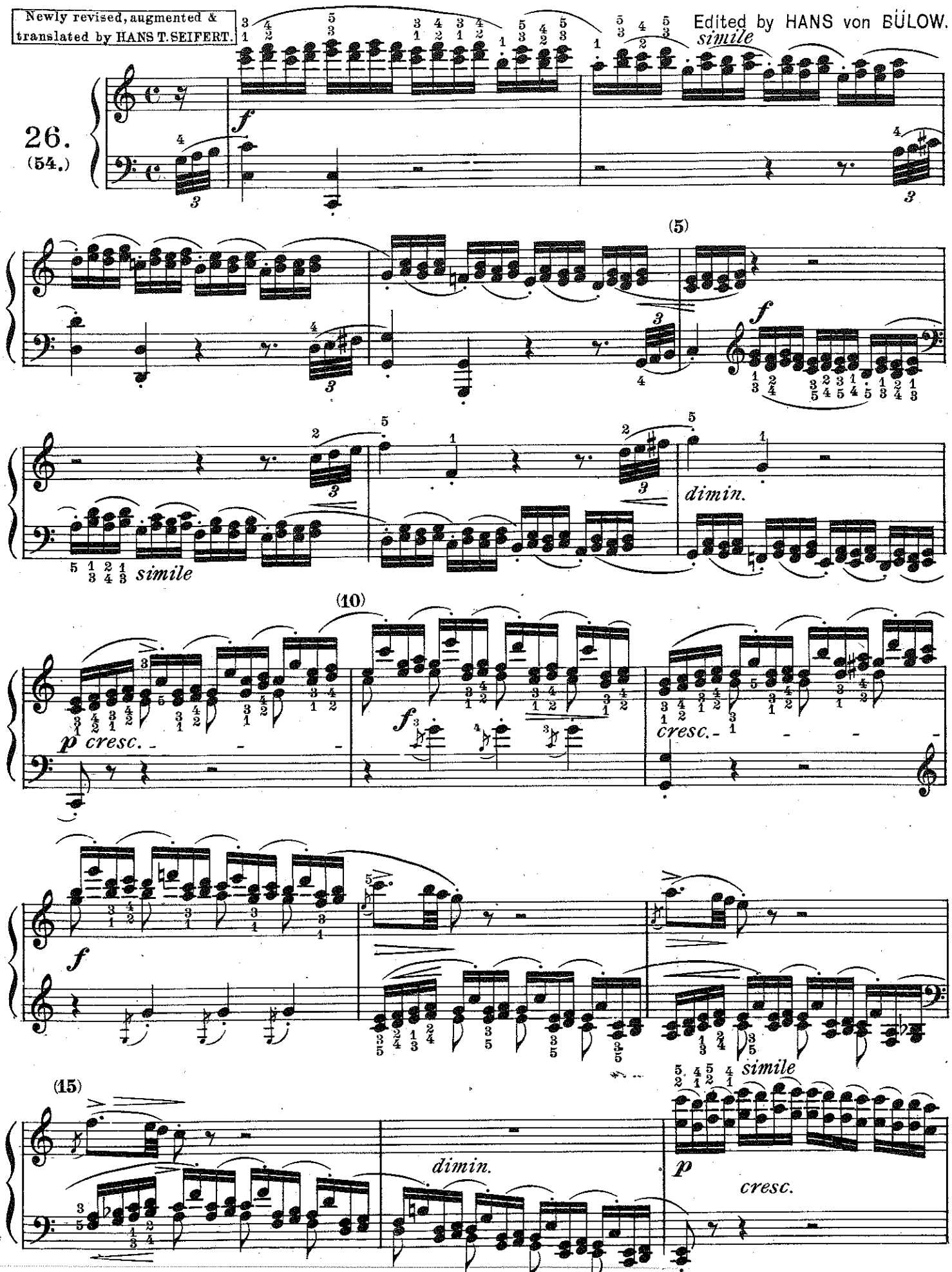
1. The energetic marking and *staccato* execution of the bass note (of the first of every six 16th notes) must not retard the entrance of the figure forming the accompaniment which is to be regarded as an independent middle voice.
2. At the appearance of the melody figurated in the right hand, the first 16th note is to be emphasized, but only in bars 9-12 combined with a *staccato*.
3. To prevent misunderstandings as to rhythm, when $\frac{4}{4}$ time should be played instead of $\frac{12}{8}$, $\frac{4}{4}$ has been indicated in such places.
4. In order to master the difficulty of changing from *legato* to *staccato* in the left hand (bars 13-15) it is advisable at first to practice the following accentuation (as triplet of quarter notes.)  etc.

Allegro con brio (♩= 152)

Newly revised, augmented & translated by HANS T. SEIFERT.

Edited by HANS von BÜLOW.

26. (54.)



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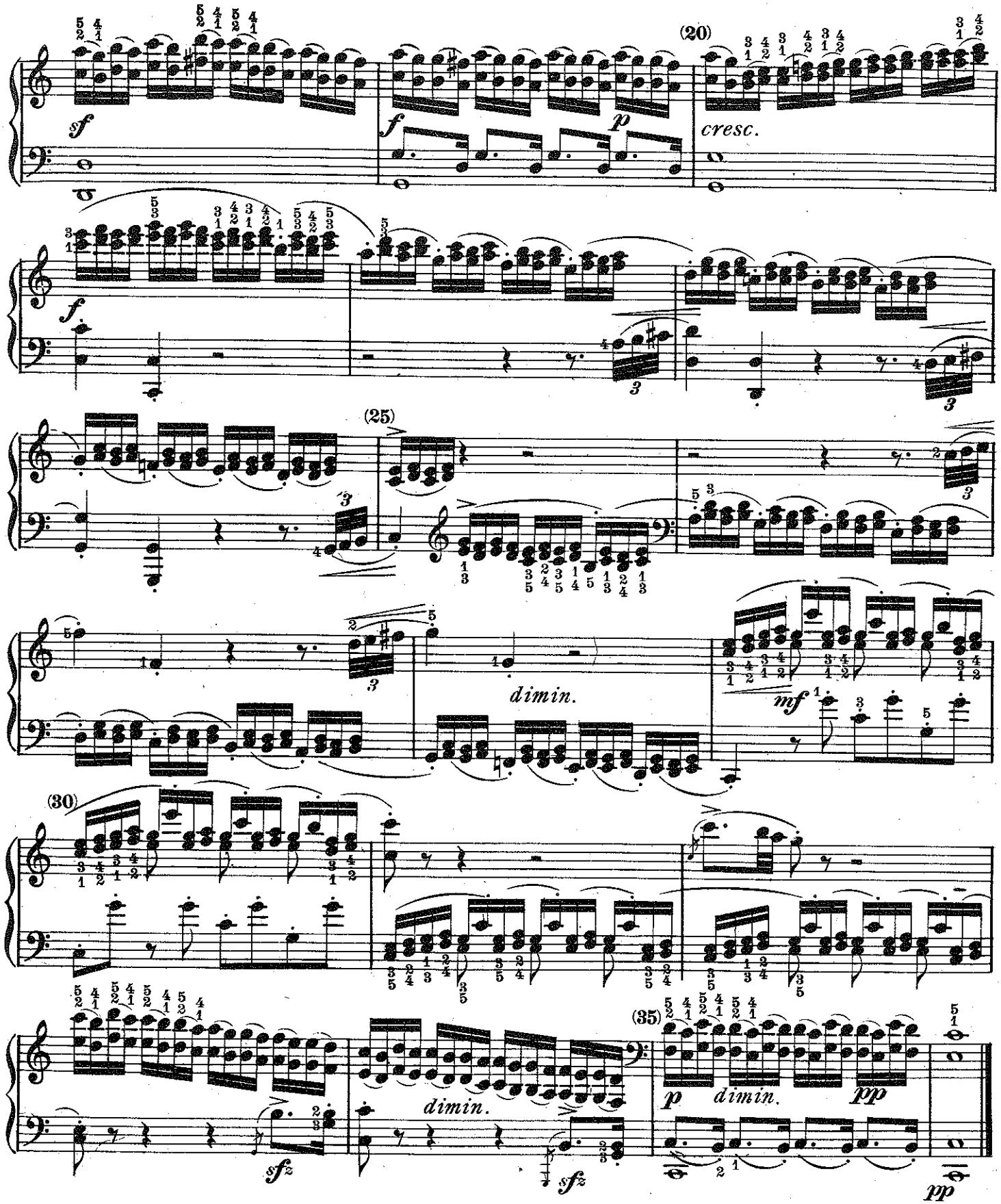
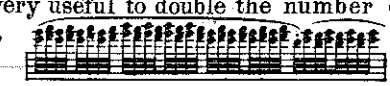
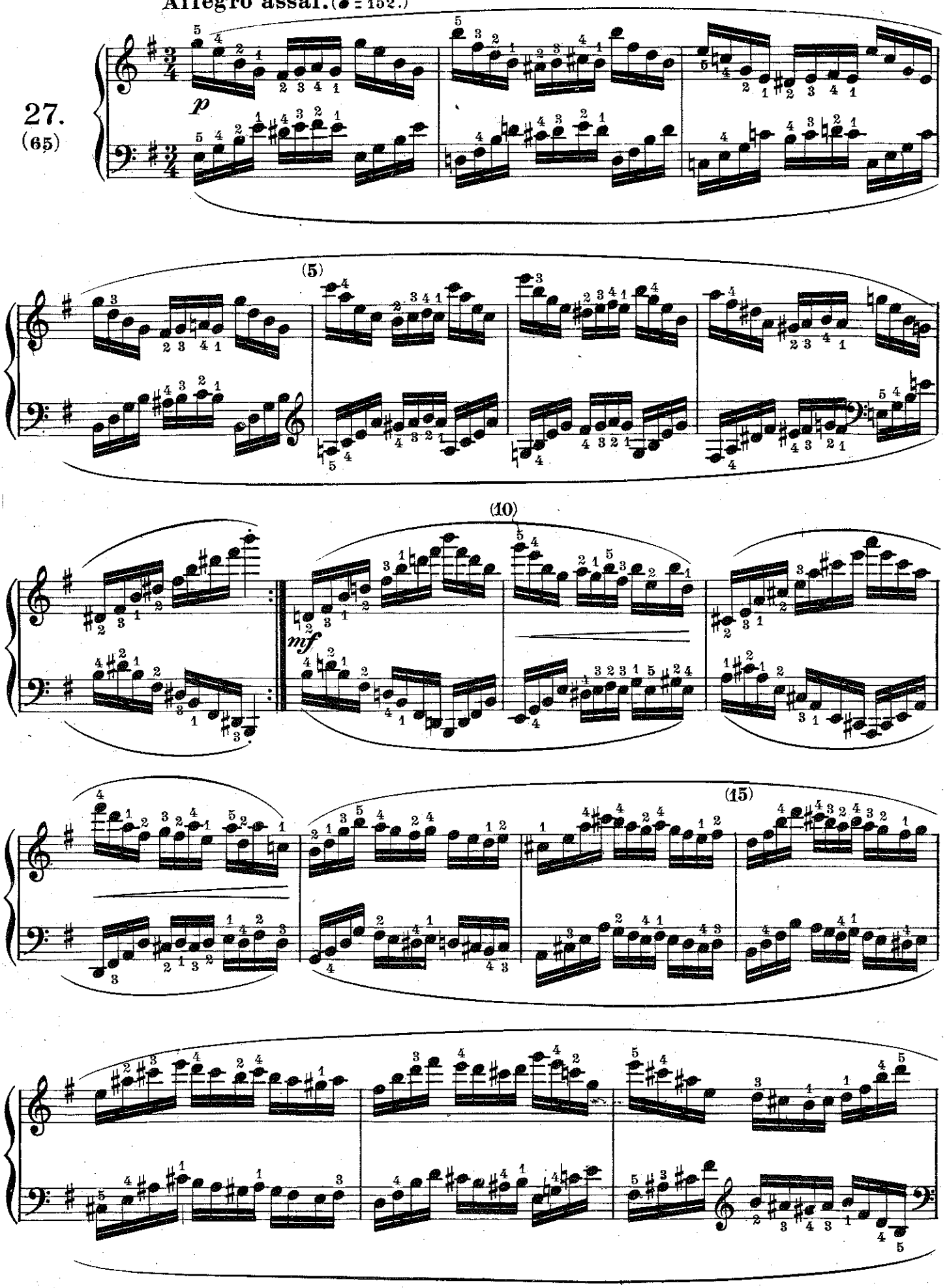


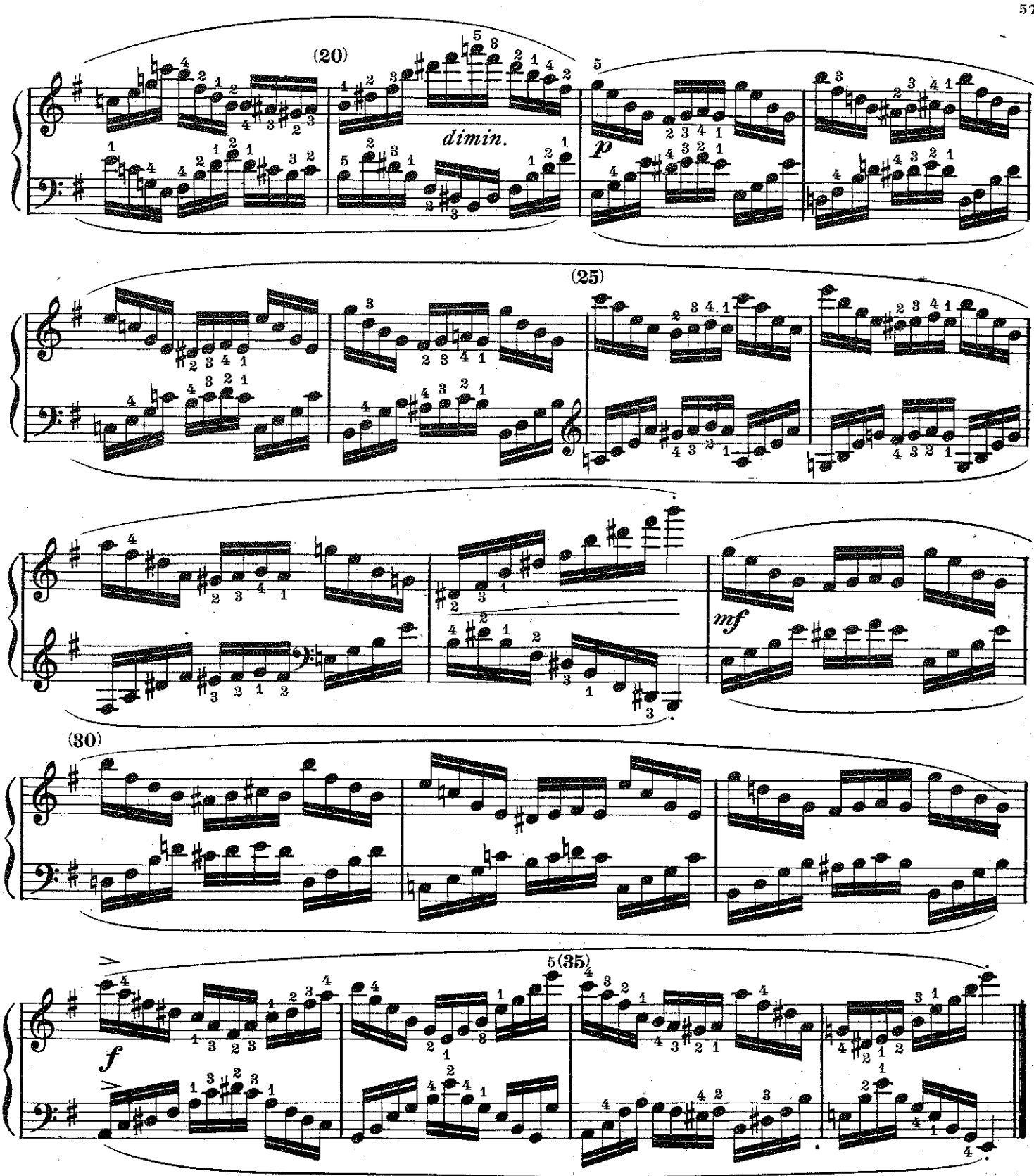
1. The means for acquiring the capacity to master this study technically are contained in No. 21 and 23. What has been said in No. 21 about the elasticity of touch, applies again especially to the passages in sixths, in bars 17-19, 33-35, whilst for passages in thirds, No. 23 is referred to. The left hand has certainly as yet had no opportunity in any of the preceding exercises of making preparatory studies for the task assigned to it here. Aloys Schmitt's "Exercises preparatoires" in the first part of his collection of Studies, which every competent pianoforte teacher is supposed to use for elementary instruction, may on this occasion be again revised as an assistance. Particular care is to be bestowed on a rounded and precise execution of the 32d triplets.

2. It will also prove very useful to double the number of notes to the quarter, practicing as follows:  etc.

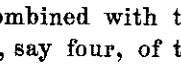
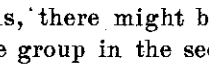
Allegro assai. (♩ = 152.)

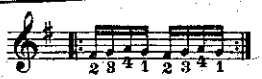
27.
(65)



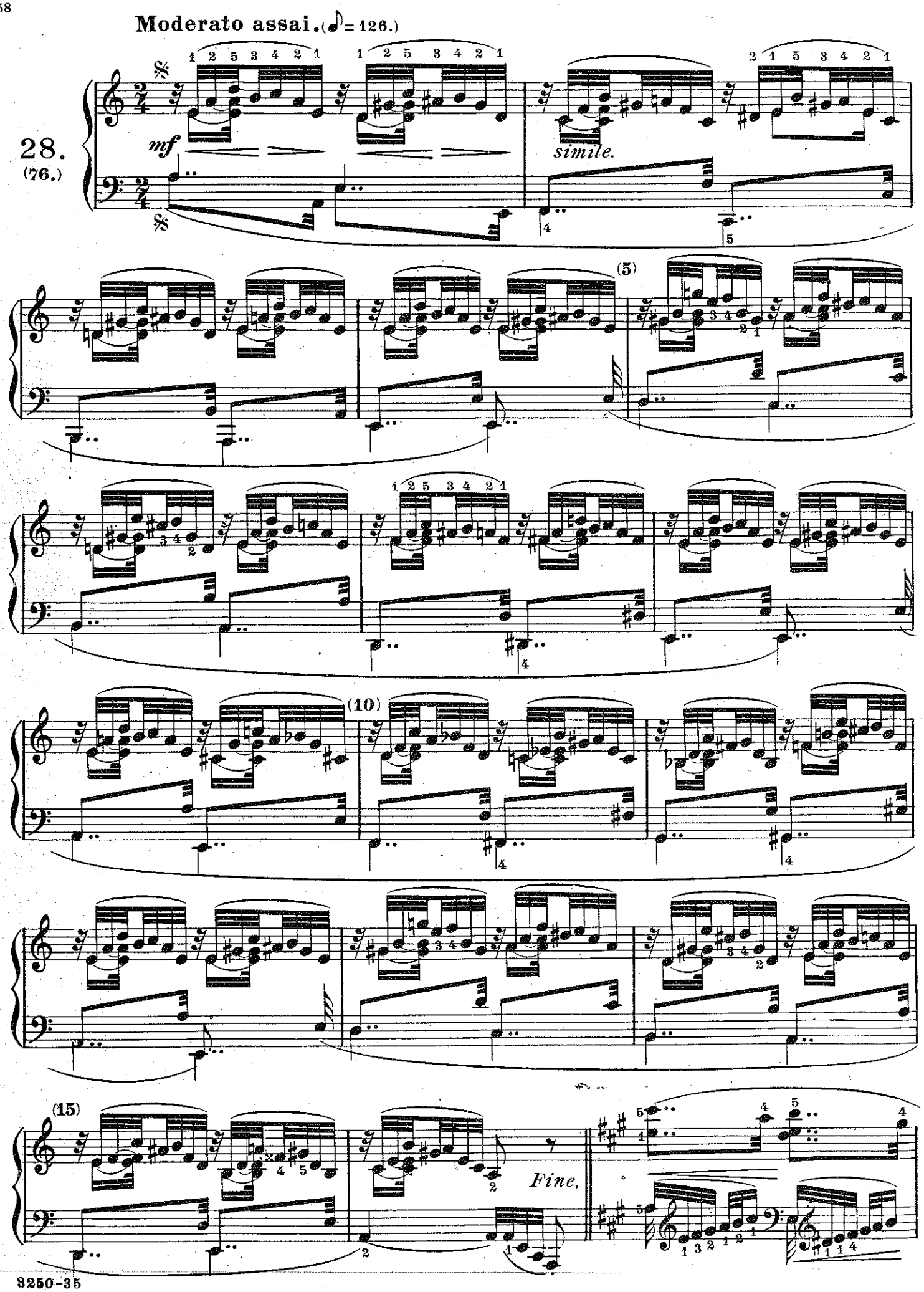


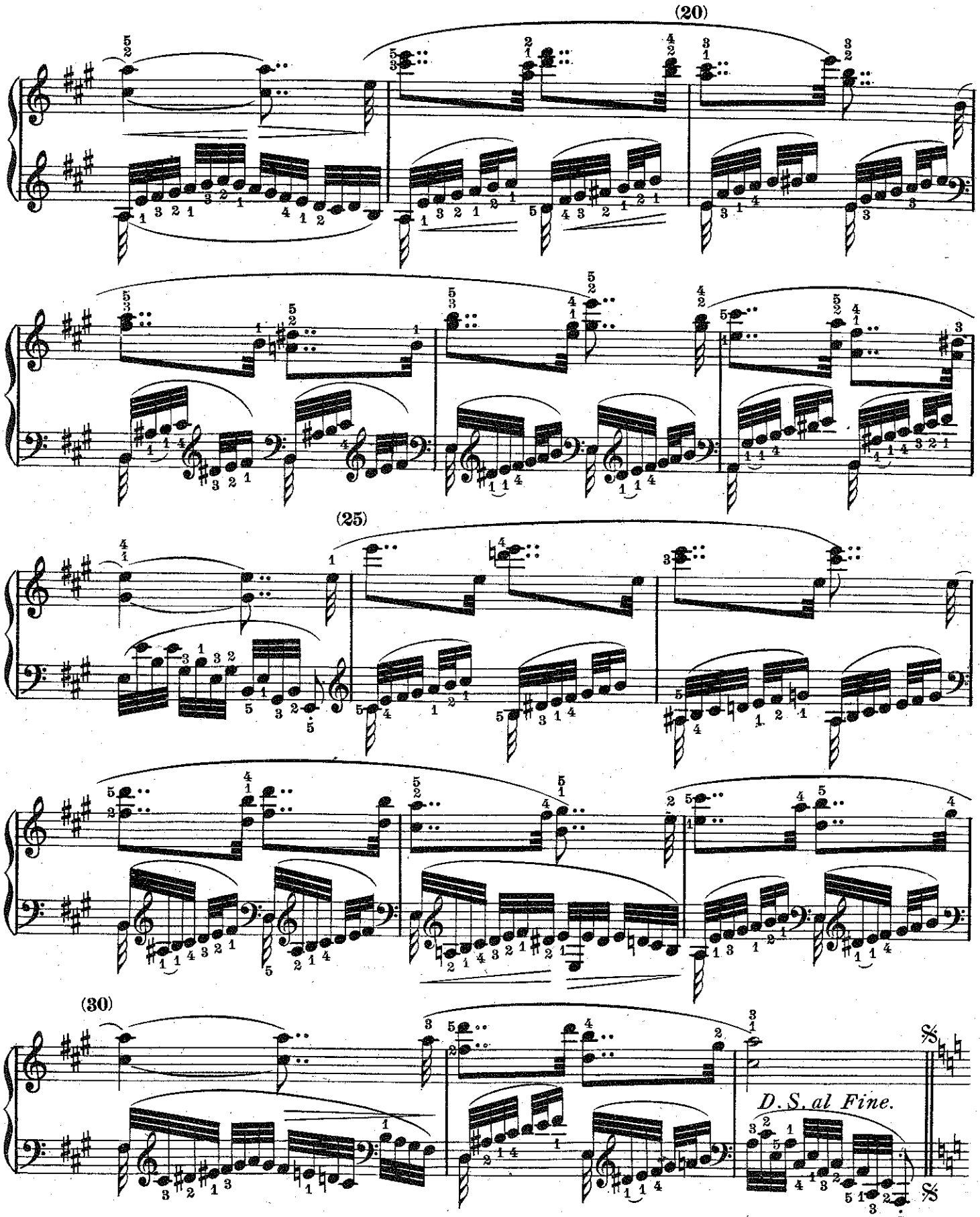
1. The advice given by Herr Louis Köhler, in his Anthology of Cramer's Studies, (Klassische Hochschule, Heft 1.) to practice the first group as if it were a *legatissimo* as follows:

R. H.  *L. H.*  is to be approved.

2. Combined with this, there might be several repetitions, say four, of the group in the second quarter whereby the whole bar would be doubled: 

3. The eighth bar should also be practiced descending in the right hand part, (in the left hand ascending); bars 9, 11, 33, 34, may be employed for special studies; in bars 13 - 16, besides every quarter should be repeated once, in order to preserve the integrity of the rhythm as this must always be taken into consideration in all mechanical practice.

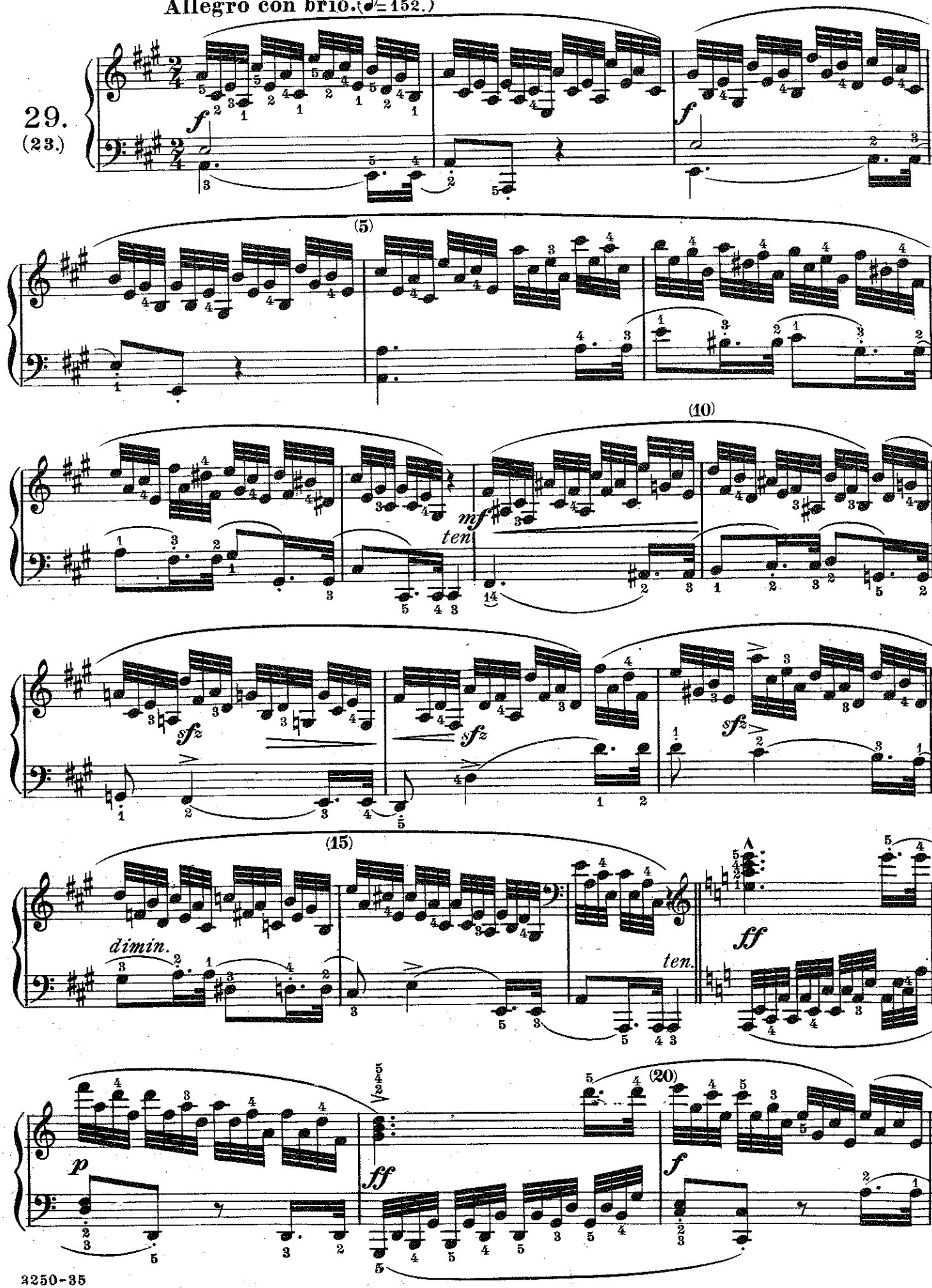

Moderato assai. (♪ = 126.)
28.
(76.)
mf
simile.
(5)
(10)
(15)
Fine.

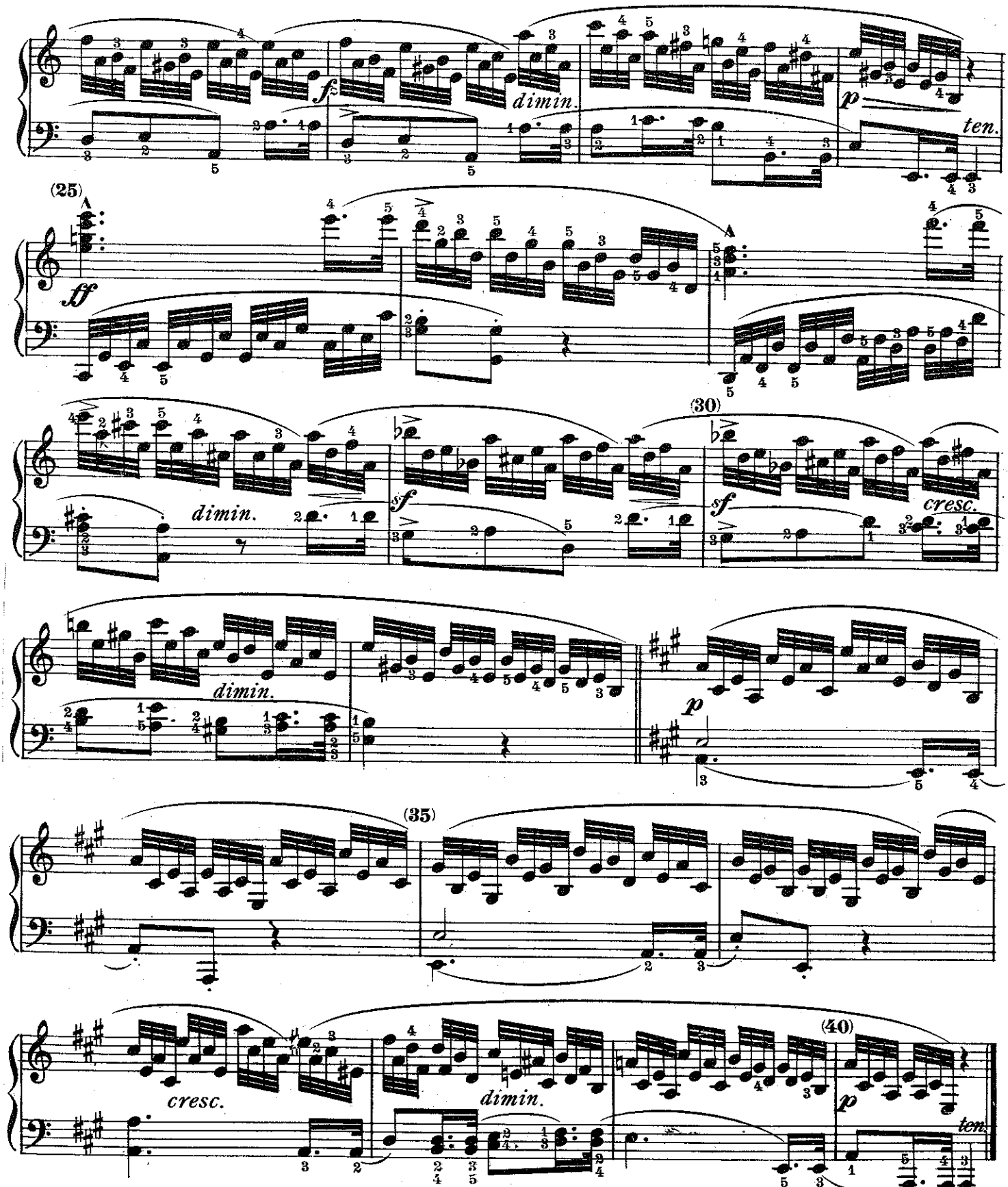


As regards the first part of the piece, it might be classified among the easier studies, although, judging by several stretches, for instance in bar 5, more developed fingers may be presumed. The difficulties, really worth considering, are however to be found in the middle of the study. The left hand will find gymnastic material of a particular kind in the necessity for sliding the thumb, and in its progression on the upper keys. Special attention is to be paid to precision, in regard to the completion of the bass figure through the note of complement, (viz. unaccented part of the bar) in the upper voice. The same attention is required for the inverted (or at least similar) case in the principal motive.

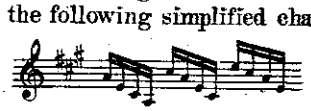
Allegro con brio. (♪ = 152.)

29.
(23.)





1. The method recommended in No. 27, by Herr Köhler, may here also be applied with advantage.

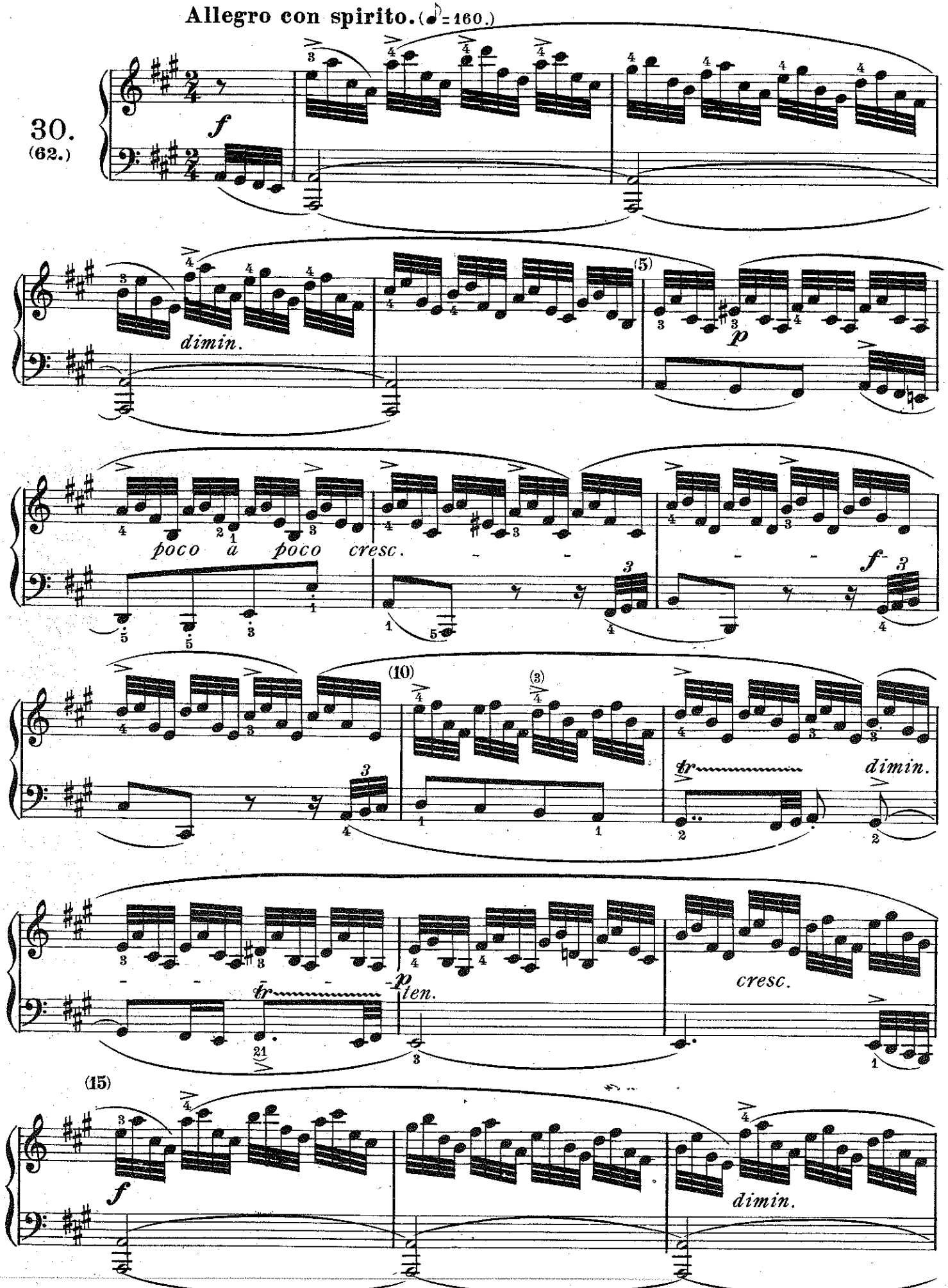
2. As a preparatory exercise, the following simplified change of the figure may be taken: 

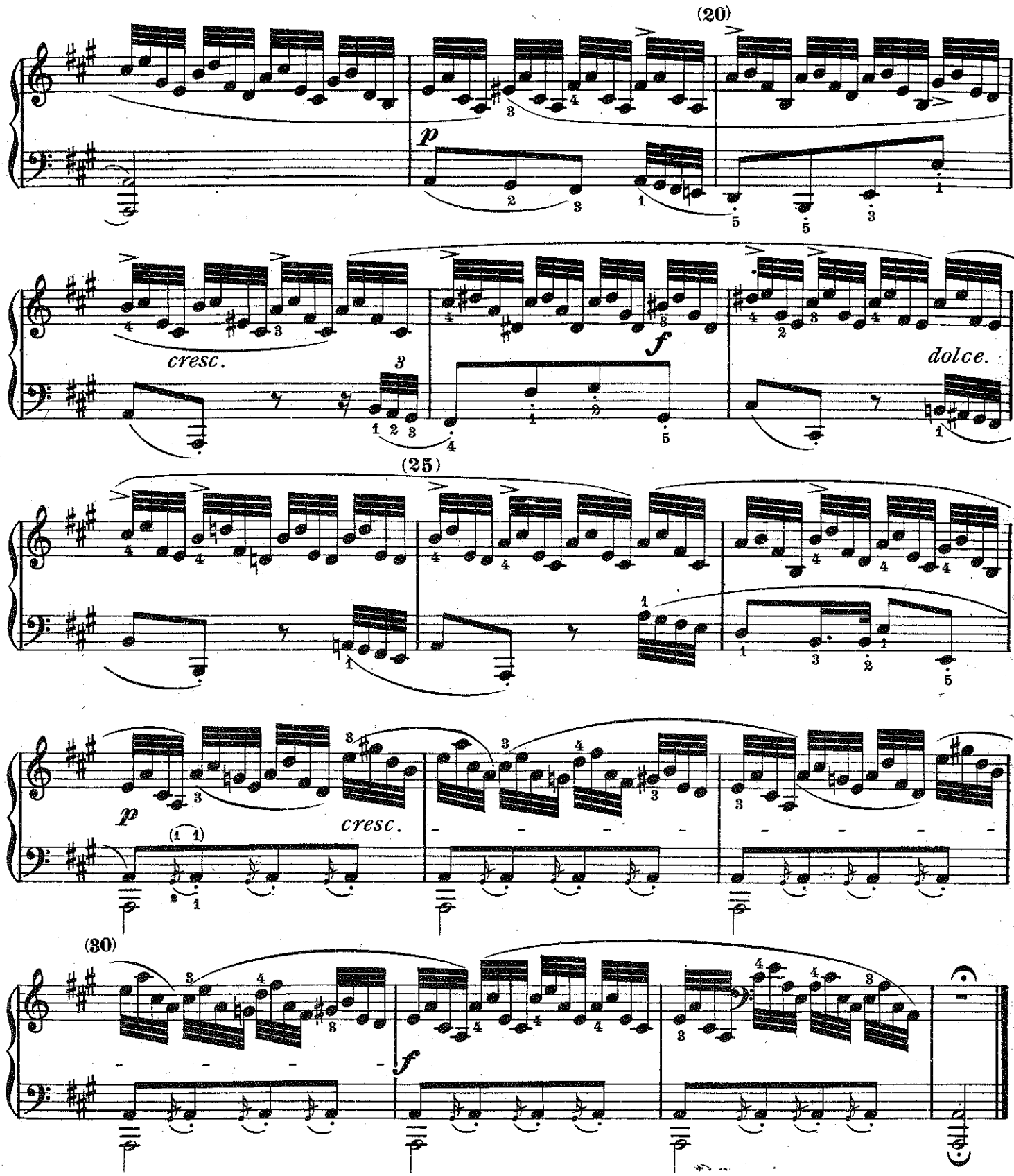
3. In order to avoid any awkward lifting of the fingers and skipping when connecting the figures in ascending, and to learn the execution of the requisite *legato*, the preparatory exercise of binding the fourth 32d note with the following first, will prove very useful:

4. A transposition of this study into other keys will prove very effective technically as well as musically. It will be also very advantageous to substitute for the *Legato* the different kinds of *staccato*, according to touch and tempo employed.

Allegro con spirito. (♪ = 160.)

30.
(62.)

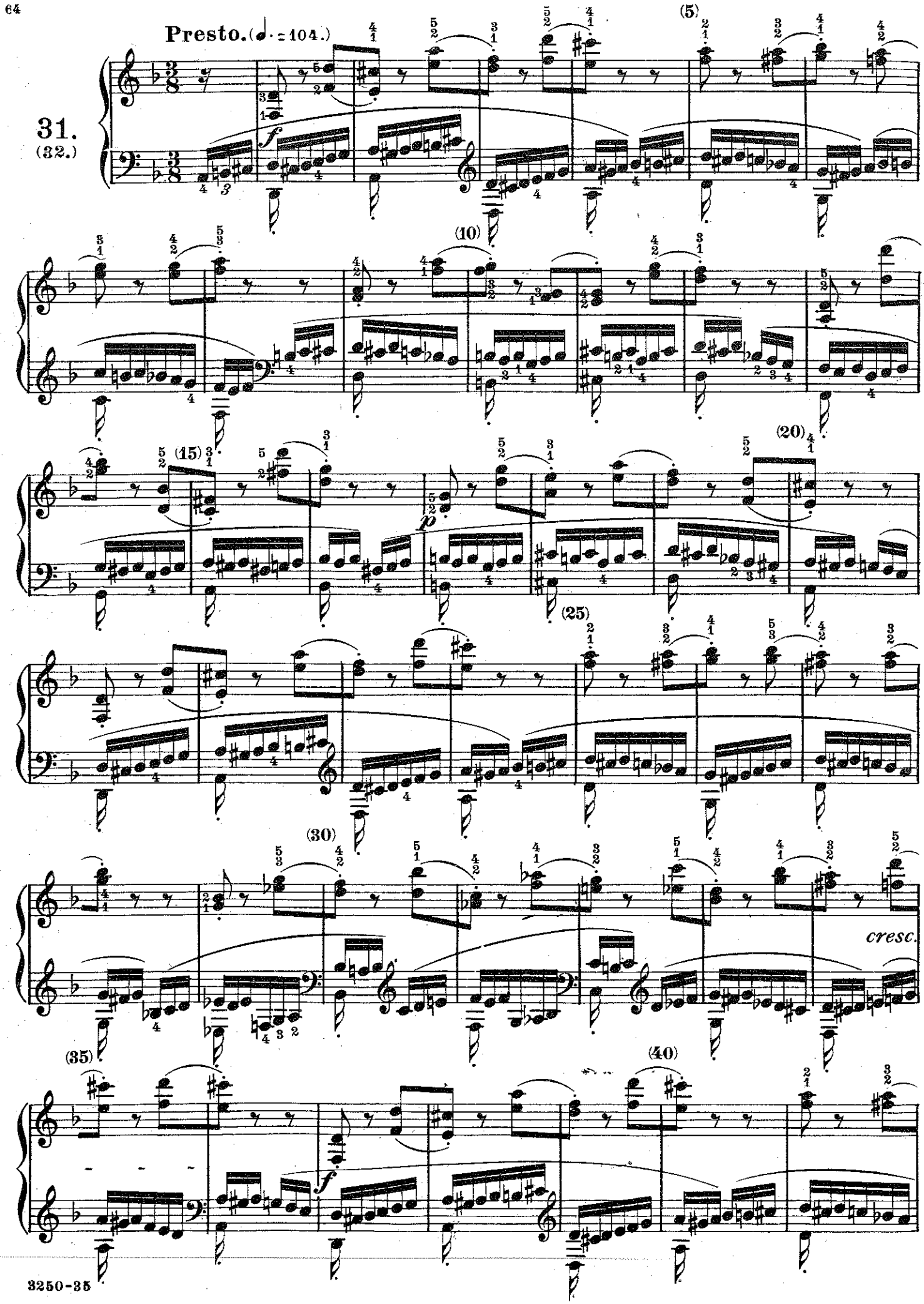


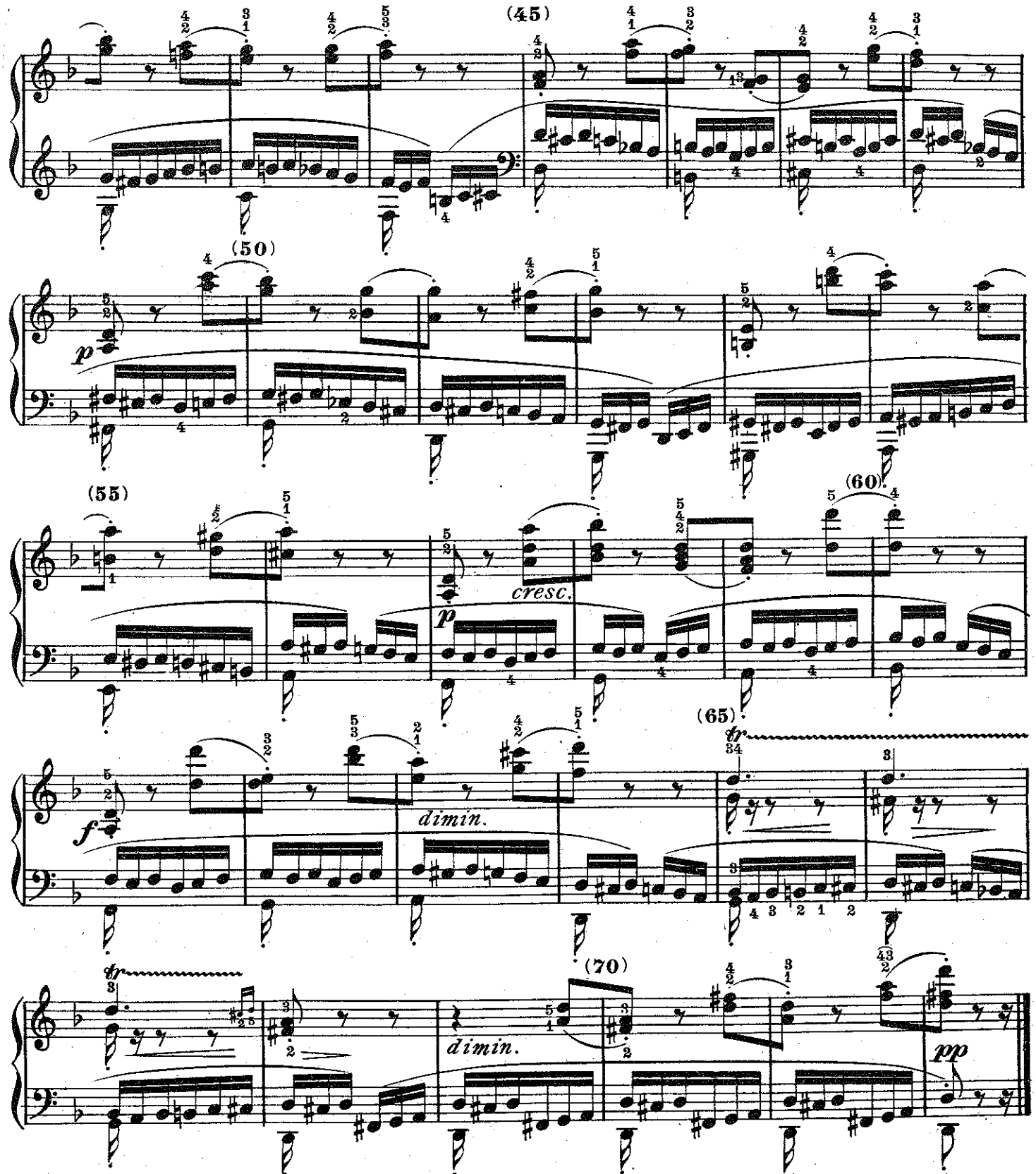


1. This study has the same instructive tendency as the preceding one; the supple mobility of the fingers of the right hand will be thereby further improved. For the attainment of every technical skill, continuity in the practice of the homogenuous is requisite; on the other hand, there should be a certain variety, in order not to deaden the interest of the player. This variety is here enjoined by the necessity to accentuate the third and fourth fingers; in order to accomplish this they must be raised considerably before striking.

2. The trills, in bars 11 and 12, must begin with the principal note; because the fundamental bass note must stand out clearly.

3. Regarding the execution of the short appoggiaturas in the last bars, we again refer to what has been said in numbers 14 and 24.


Presto. (♩. = 104.)
31.
(32.)
(5)
(10)
(15)
(20)
(25)
(30)
(35)
(40)
cresc.



1. This incomparably important study for cultivating the velocity of the left hand, will at first be most judiciously practiced with the omission of the lower bass note (5th finger.) Care is however to be taken that the hand extends to the distance of about an octave at the commencement of each bar. (A similar course is to be adopted with the right hand in Mosheles Op. 70, No. 3, and Chopin, Op. 10, No. 2.) The fourth finger requires particular attention. When the study is executed in the prescribed tempo, (compare preface on this point) the short bass note can only claim the value of a 32d note on account of the *staccato* and the necessity of a quick contraction of the hand. Beware however of playing the first double notes broken like an appoggiatura.

2. That the part of the right hand requires to be practiced very particularly, needs no explanation. In reference to the fingering, compare Note 2 to No. 10. In spite of the *legato* the same note appearing twice in one voice, for instance in bars 9-11 and other places is to be struck again, which can be seen from the fingering given.

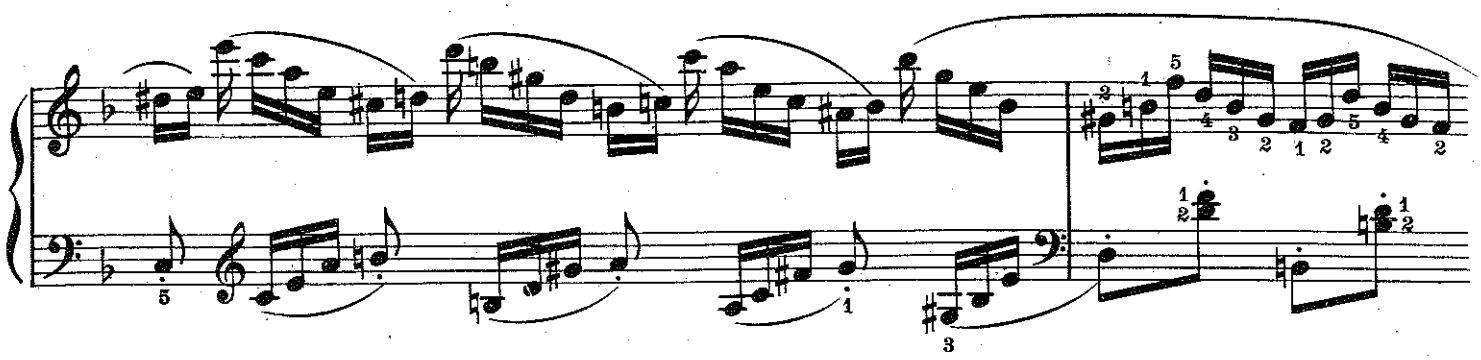
3. A transposition of this study into the keys of C minor and E minor, will be no idle pastime for musically advanced players. An extension of the time (from 3/8 to 2/4) by repeating the first eighth in the left hand part will also prove very useful.

Allegro con fuoco. (♩ = 108.)

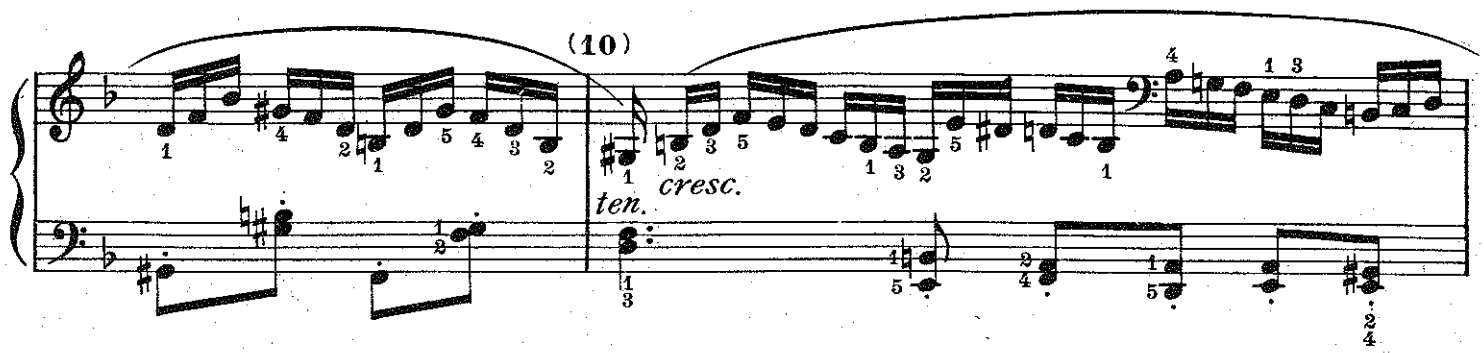
32.
(49.)

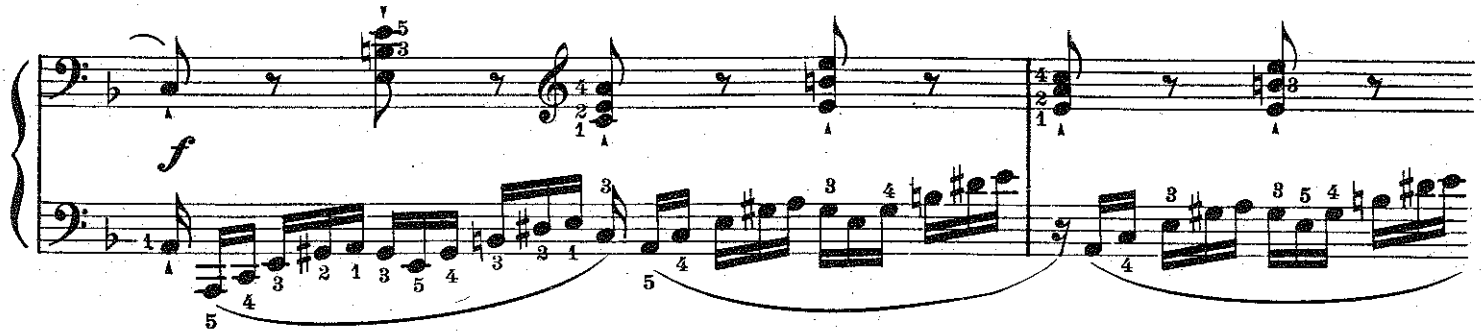
sempre f *ten.* *sf* *simile.* *ten.*

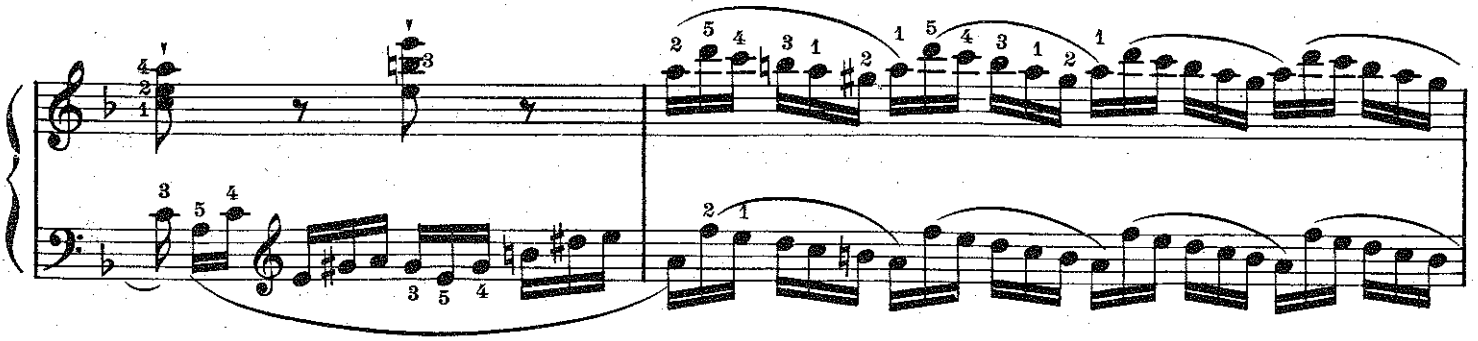
(5) *ten.* *sf* *ten.* *fp*



(10)







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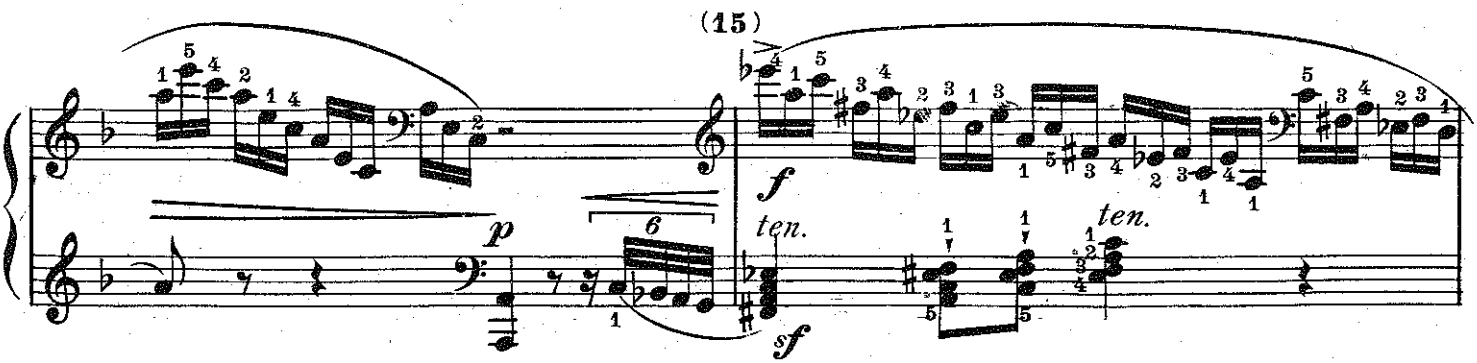
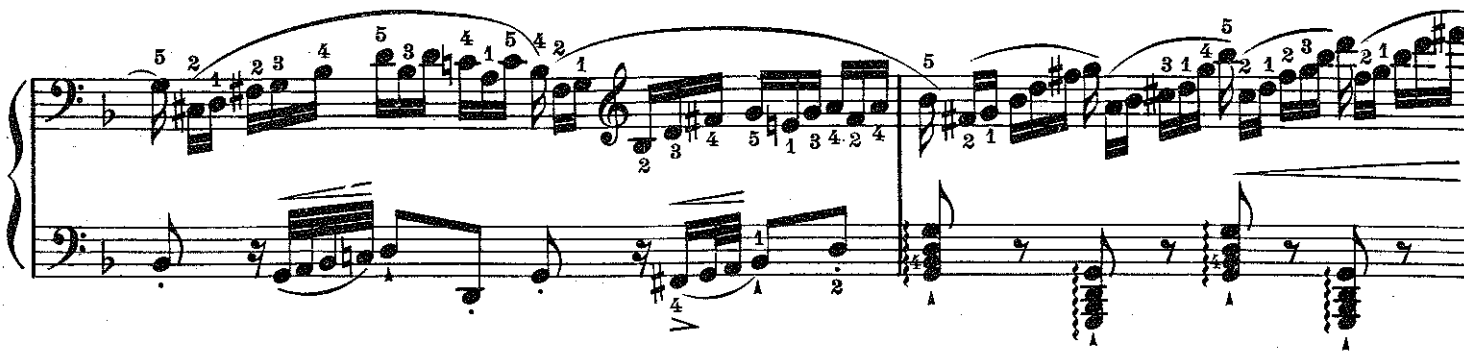
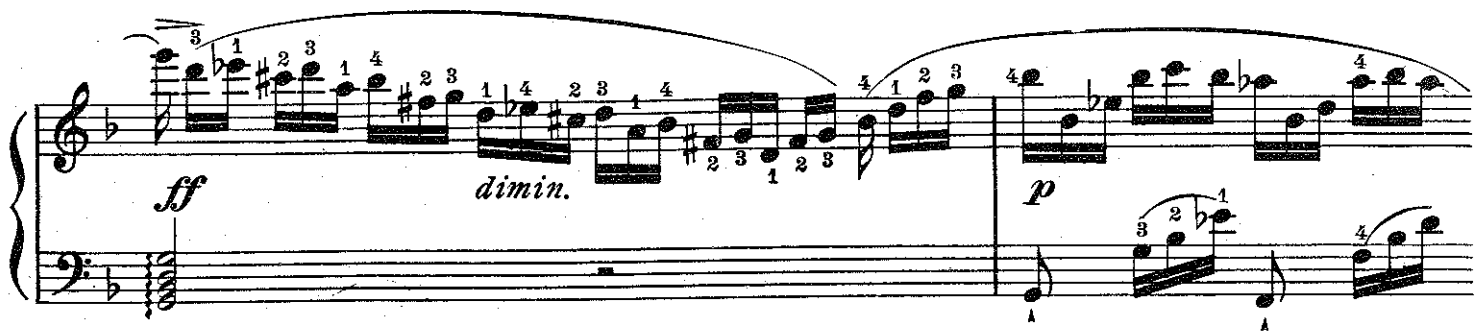
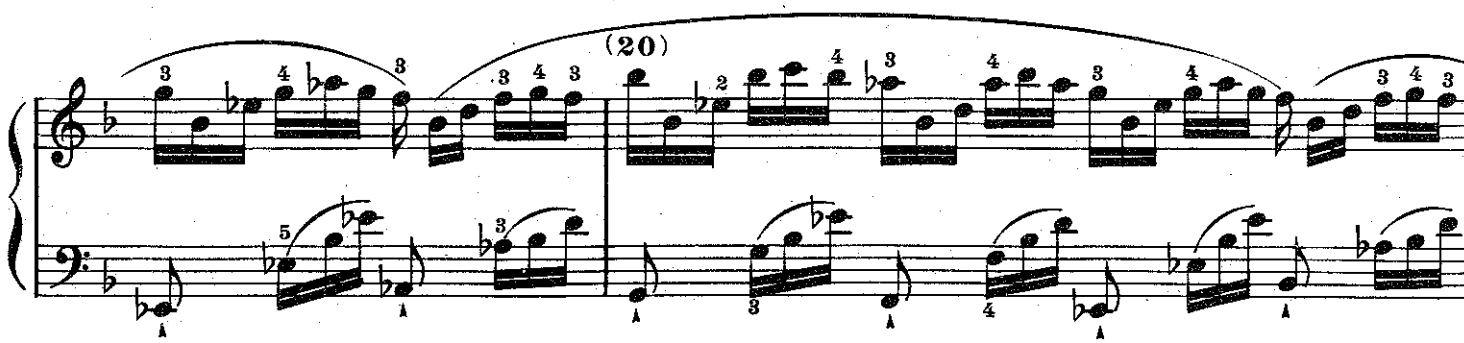
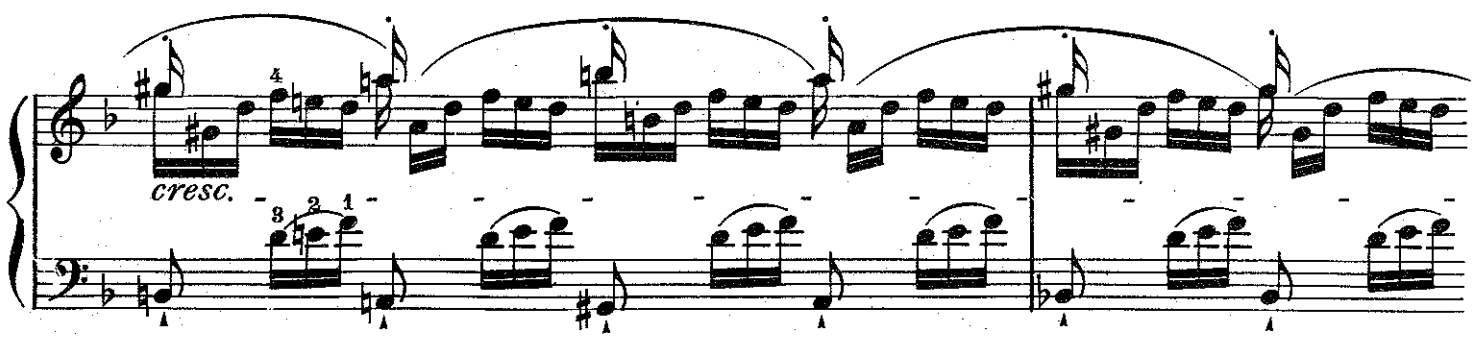
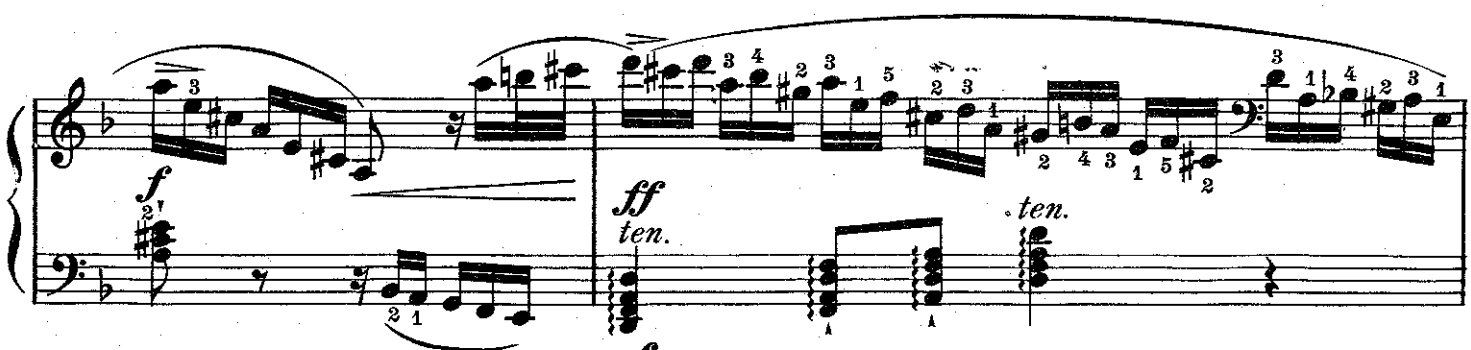


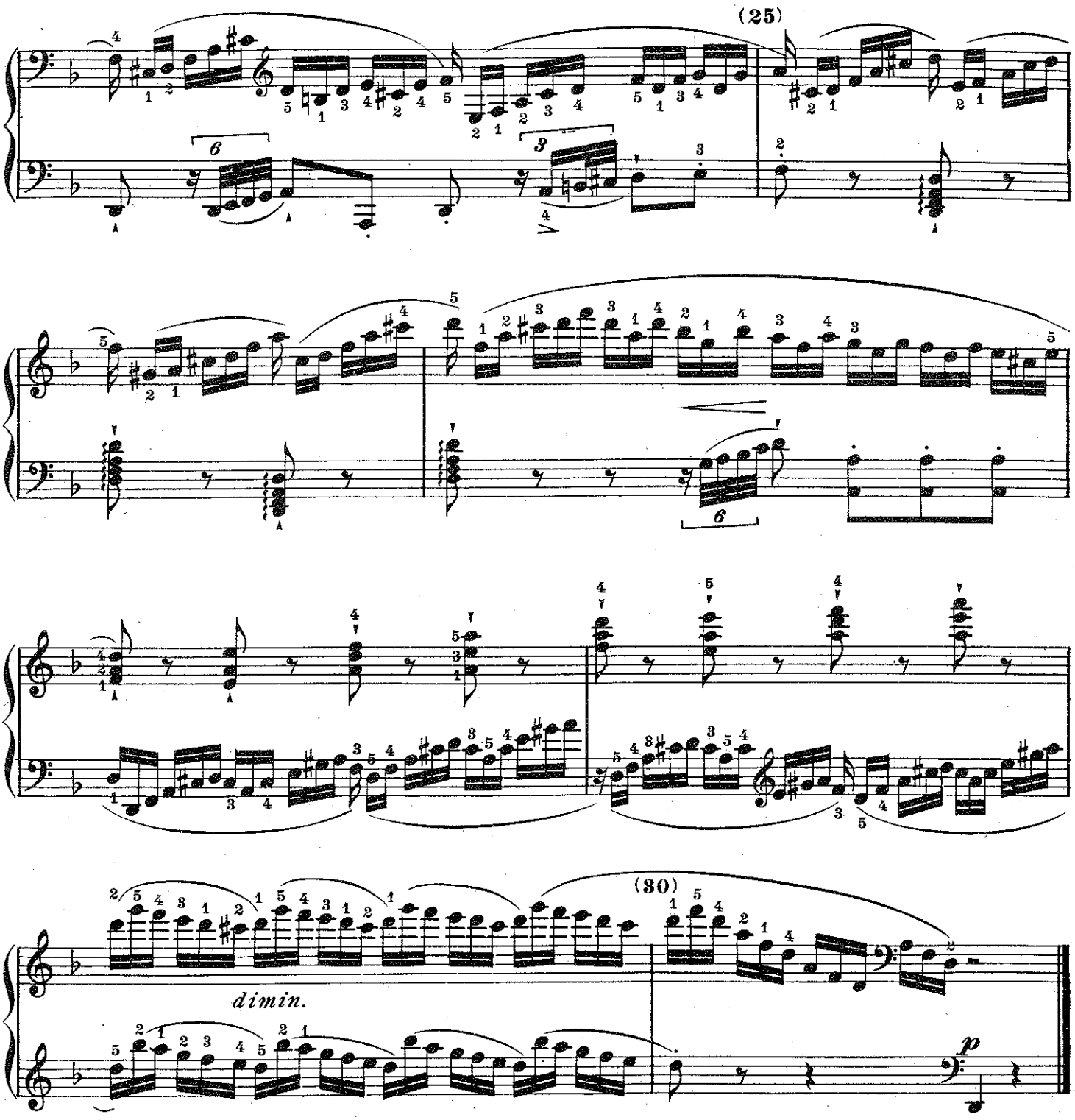



ff
dimin.
p


(20)


cresc.


f
ff
ten.
ten.
sf



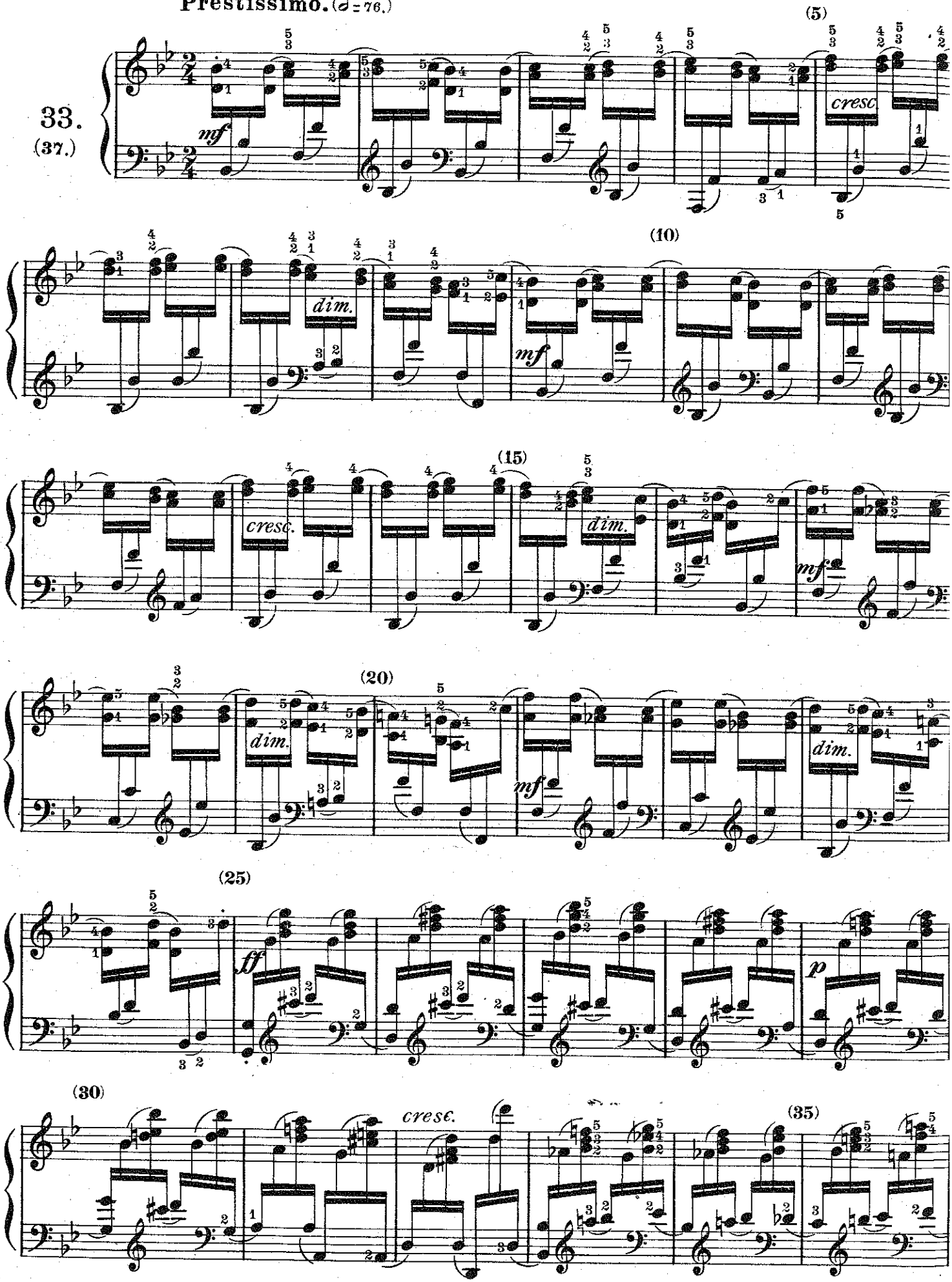
1. In order to make as good use as possible of the rich instructive material, contained in this study, each single figure has to be made the subject of a particular study. Indeed, it should be extended as far as possible over the entire keyboard. Thus bar 1 can be extended an octave lower, also bar 4 and bar 7 may be repeated singly a dozen times, likewise bars 19 and 21. The passages of the left hand bars 11-13, and bars 27-29, are also to be practiced in other keys, where tonic and dominant meet on a white key.

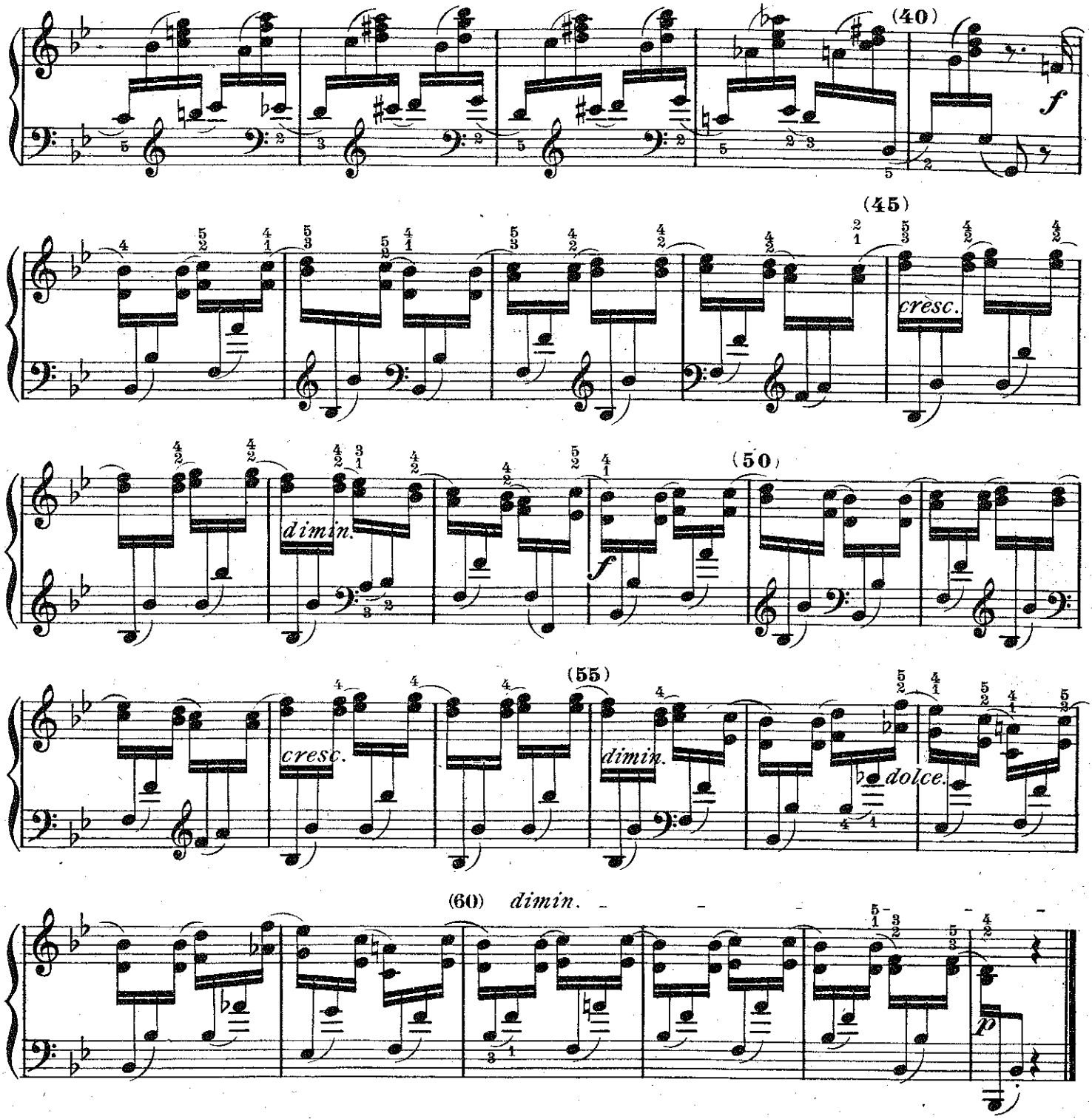
2. The chords not furnished with the arpeggio sign are to be struck very precisely, almost abruptly.

3. The major sixth which appears, while descending, in the third quarter of bars 1 and 5, although sounding peculiar to some ears, has been thus expressly written down by the author, so that a change into the minor sixth will appear unjustifiable. The player has to get accustomed to it, as the interval is not incorrect.

Prestissimo. (𝅗𝅥 = 76.)

33.
(37.)

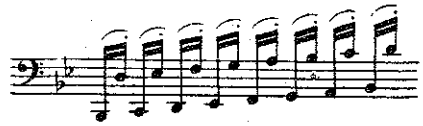




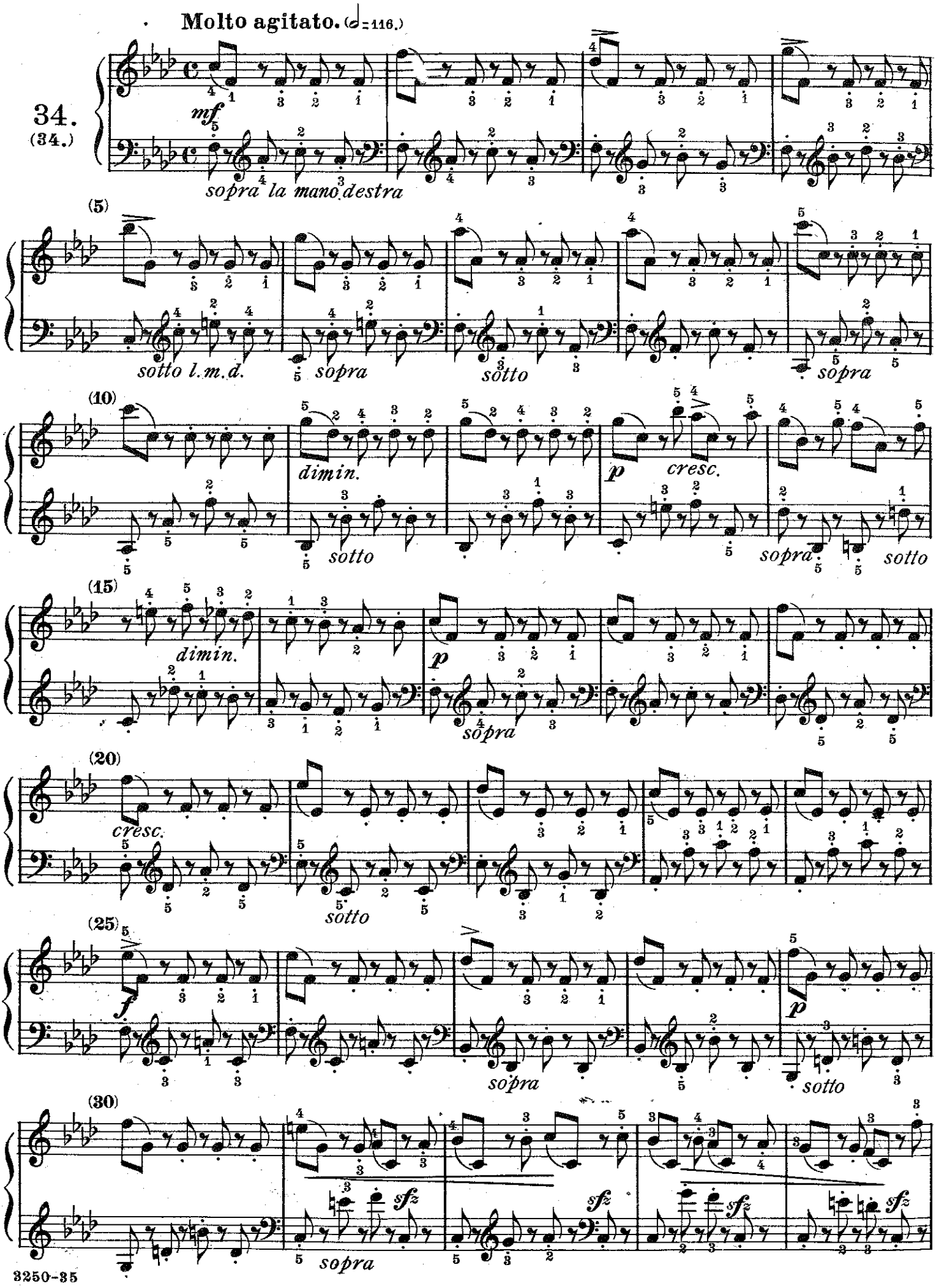
1. The principal purpose of this study is to practice both hands in an equally smooth execution. when they alternate, and rhythmically supplement each other, in which regard it may be considered as a companion to study No. 13. This aim however can only be attained by practicing each hand separately at first, until it can execute its part perfectly correct in every respect.

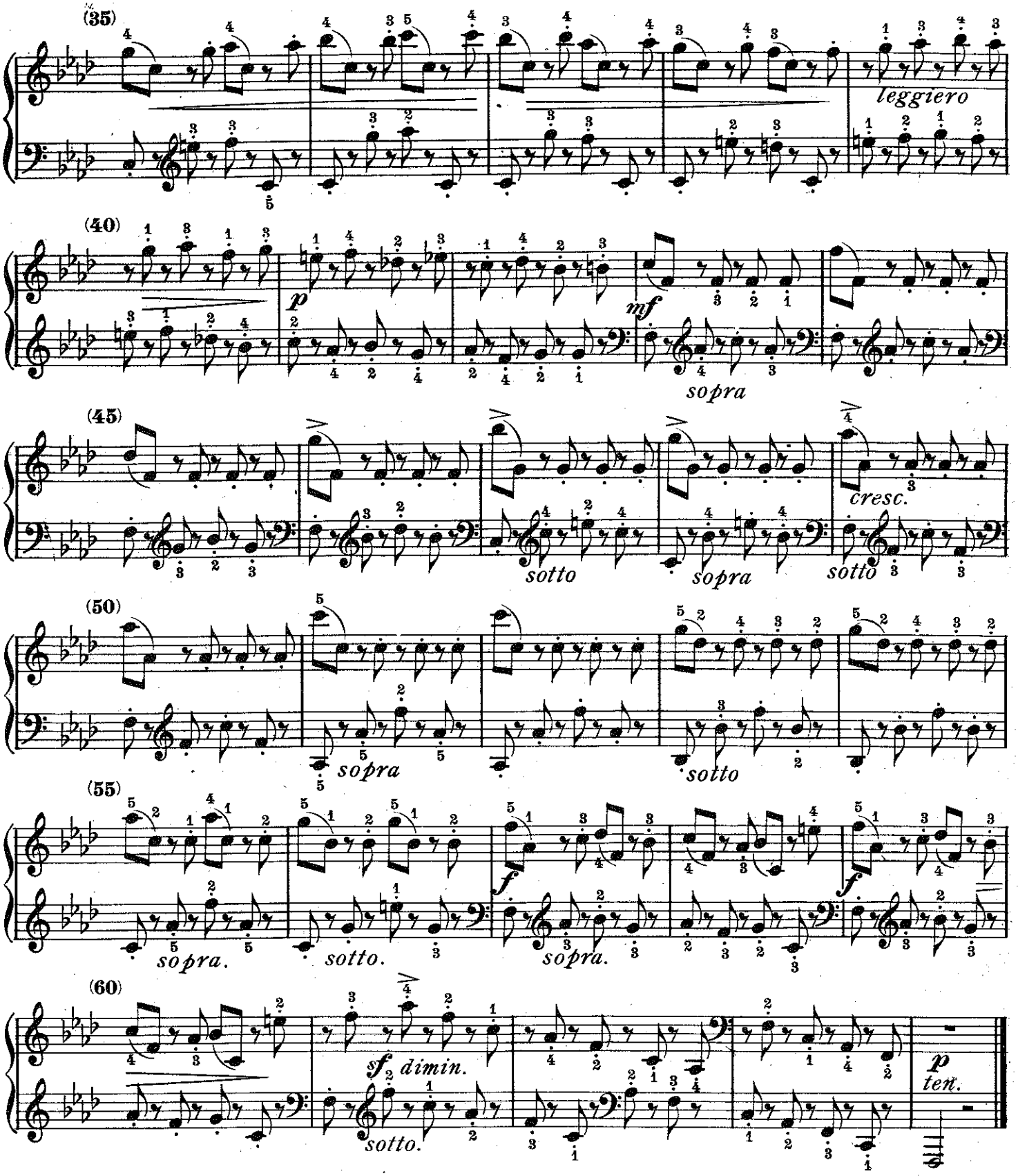
2. By arranging this composition in regard to the effect produced as well as, also in order to more plastically represent the interweaving of the higher and lower parts, (according to the modern notation, introduced for the piano by Franz Liszt and Joachim Raff), the editor has followed the suggestion of Herr Louis Köhler with respect to it. (Klassische Hochschule, Pt. I.)

3. Hands of small power of extension may use the *legato* in tenths (bars 41, 49, 57, 59-61.) as an additional study as is shown in the following example:



accenting alternately the first and second sixteenth note.


Molto agitato. (𝅗𝅥=116.)
34.
(34.)
mf
sopra la mano destra
(5)
sotto l.m.d.
sopra
sotto
sopra
(10)
dimin.
sotto
p
cresc.
sopra
sotto
(15)
dimin.
p
sopra
(20)
cresc.
sotto
(25)
f
sopra
p
sotto
(30)
sfz
sopra



1. Although this composition is related to the former study as regards the interweaving of the hands, yet it presents new material for practice:

a. The mode of touch of that light *staccato* which is to resemble the *portamento* ⌒⌒⌒⌒⌒

b. Practice in the changing of the fingers of the right hand on the same key.

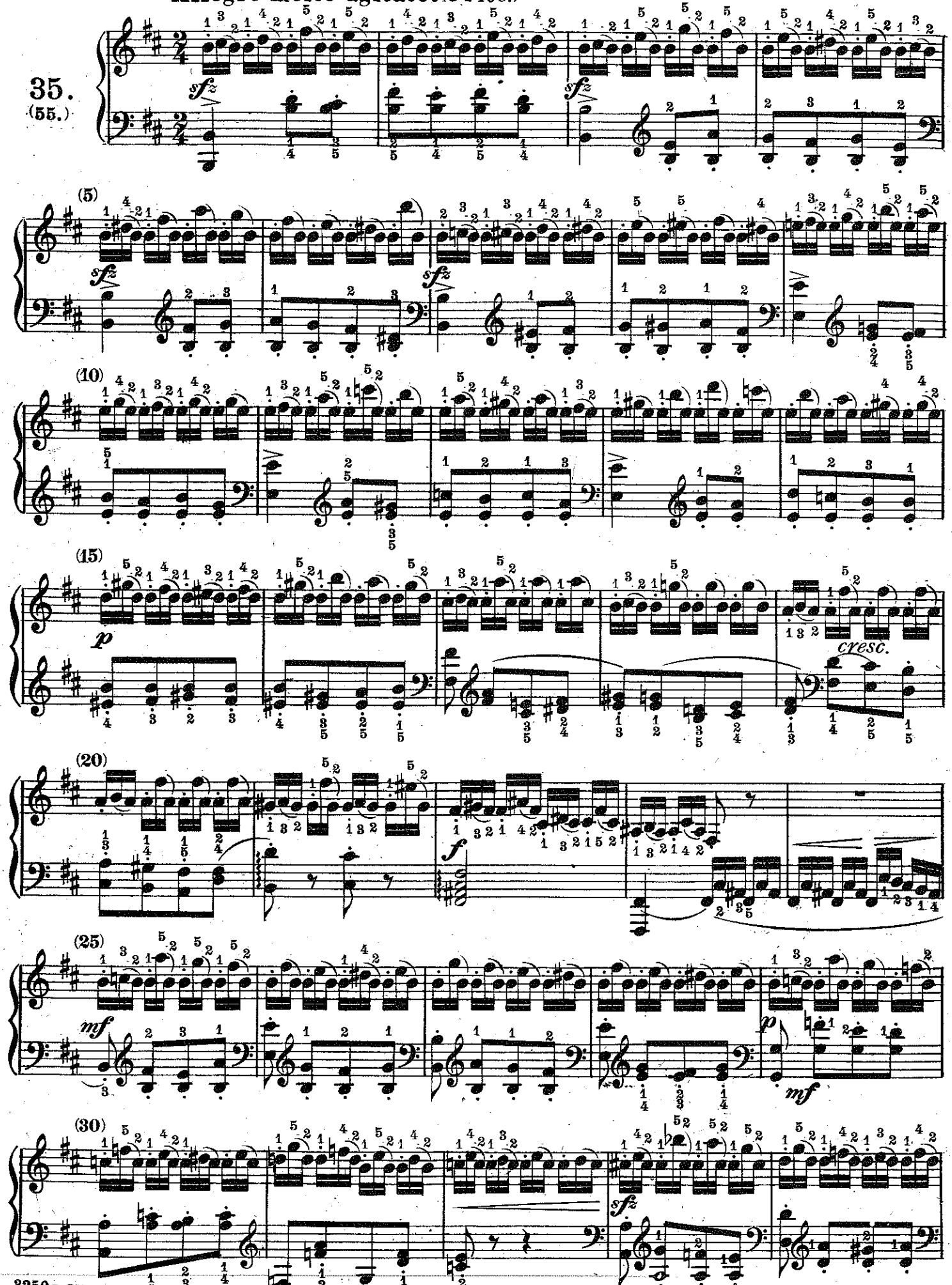
2. A minute and consistent statement whether the left hand is most at ease by crossing under or over the right, (signified by the expressions *sotto* or *sopra*,) ought to remove the dilemma, which generally discourages the player from the study of this etude.

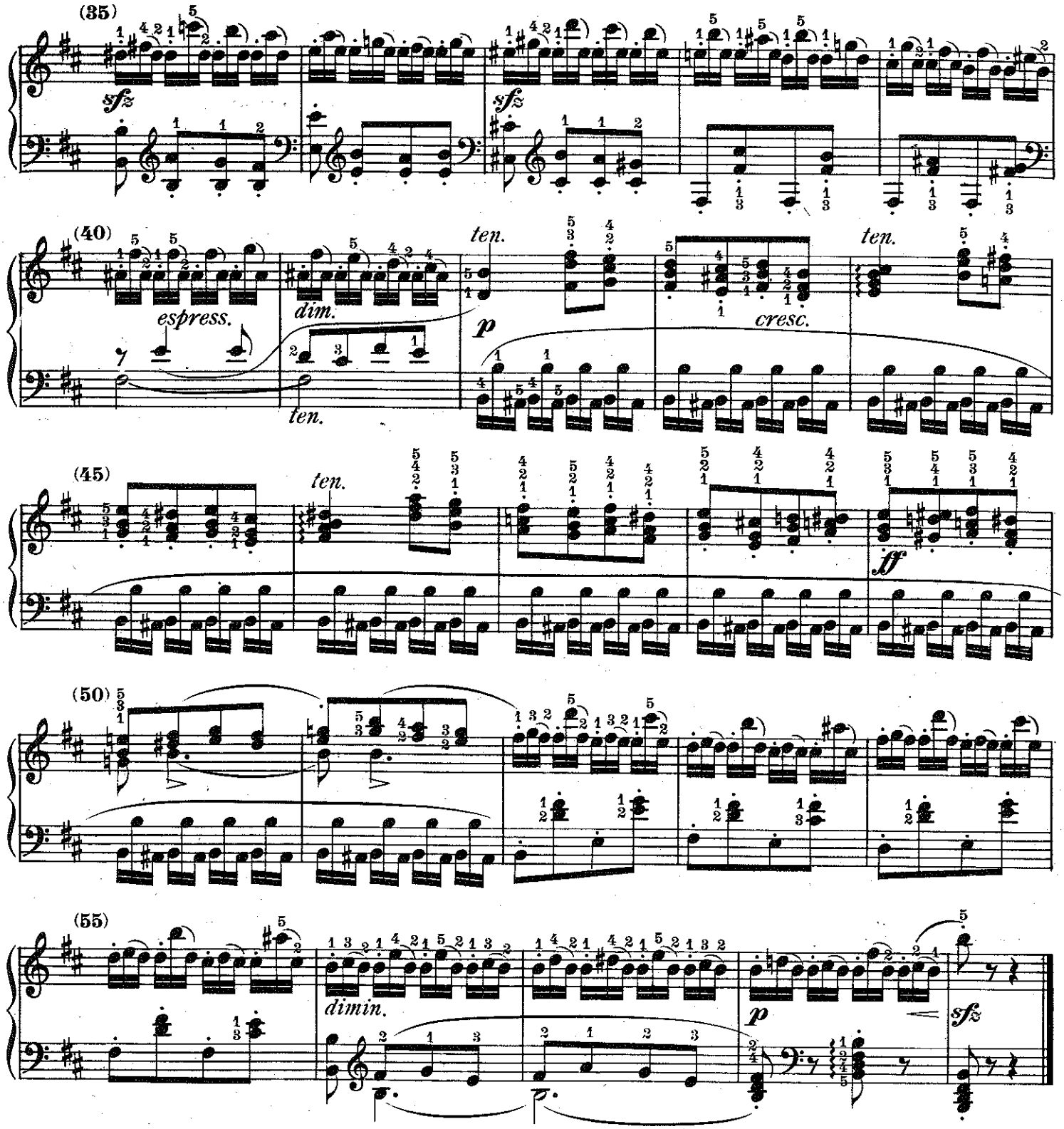
3. It is recommended that the practice should be at first slow and firm, but later on as fast as possible.

4. For hands of less extension the gliding ninths and tenths in bars 3, 4, 46, 47, may serve as independent exercises for the fingers in the same manner as was explained in the preceding study.

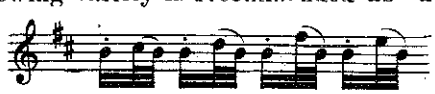
Allegro molto agitato. (♩ = 108.)

35.
(55.)





1. The practice of changing fingers on the same key must be numbered as one of the most excellent means for acquiring lightness of touch. Viewed in this light, the present study stands in instructive connection with the preceding one. In order to play the 1st note of the group of triplets properly *staccato,* and to avoid the more convenient slurring to the 2nd note, the following variety is recommended as a preparatory exercise:



2. With regard to the fingering of the accompaniment, (to which as usual special attention is to be paid,) the editor allows some modifications, provided they are carried out systematically.

3. The chords in the right hand, (bars 42-51) must be executed with the fingering specified, in spite of their being disconnected, if the player wishes to acquire unerring certainty in this kind of work. The teacher should in general take care to oppose the naturalistic capriciousness on the part of the player, even where it appears unimportant. That natural ability, as regards fingering, which seems to be innate in prominent pianistic talents, has likewise to be trained, if something higher than mere showy dilettantism is aspired to.