

Schirmer's Library of Musical
Classics

∴

Vols. 827-831

JEAN BAPTISTE CRAMER

FIFTY

SELECTED PIANO-STUDIES

SYSTEMATICALLY ARRANGED, FINGERING
AND EXPRESSION-MARKS CRITICALLY
REVISED, AND PROVIDED WITH
INSTRUCTIVE NOTES

BY

HANS VON BÜLOW

TRANSLATIONS BY

ALBERT R. PARSONS AND B. BOEKELMAN

NEWLY REVISED BY

DR. TH. BAKER

COMPLETE IN ONE VOLUME
AND IN FOUR BOOKS

NEW YORK : G. SCHIRMER

Copyright, 1904, by G. Schirmer, Inc.

Printed in the U. S. A.

P R E F A C E .

To mention in detail, and with a mere repetition of encomiums, what is universally recognized and has often been said concerning the inestimable value and enduring importance of J. B. Cramer's pianoforte-studies, as a cultural means for the pianist's execution and delivery, (a means not only unexcelled, but also—with the exception of Muzio Clementi's "Gradus ad Parnassum", for which they serve as the most suitable preparation—one as yet but approximately equalled by any other collection of studies,) can not, of course, be the purpose of these lines. If Fétis, the Romanic musical authority of the present, designates them as "éminemment classiques", and if, of his German colleagues, Franz Brendel and C. F. Weitzmann, the former, in his history of music, terms them "a foundation marking a new epoch for all solid study"; and the latter, in his history of pianoforte-playing,* [Engl. translation, New York, 1893], numbers them among the classics of pianoforte-literature in respect alike to contents and form, these consonant opinions of the most renowned æstheticians and theorists really but state a fact, the great consequence of which speaks to us most loudly in the universal dissemination and popularity of the work here newly issued to the public in a specifically *instructive* edition. Perhaps it will not be superfluous to say a few words in justification of the new edition (or elaboration), although only through careful inspection of the work itself will the purpose of the editor become perfectly clear. The need of such an instructive edition has been often felt already. Louis Berger (born 1777, and Clementi's pupil from 1804-10) deemed it necessary to edit the first twelve studies with additional directions for the fingering; the entire work was afterward similarly edited by Julius Knorr; while, quite recently, Mr. Louis Köhler has issued, as the opening book of his "Classical High School for Pianists", a selection of thirty studies, with glosses in part highly useful. It is idle critically to review the editions named, since the new one here submitted originated solely in their criticism. The old need has simply remained unsatisfied, and the attentive observer of the doings of the pianoforte-playing world can not escape the perception of how seldom it is—in proportion to their universal dissemination—that the cultural material proffered in Cramer's studies is exhaustively utilized; while their well-considered and methodic employment must have for its result the gain of a firm foundation for virtuoso-discipline in the good sense, nay, the gain of an already comparatively developed degree of mechanical and intellectual ripeness on the part of the player. But with what want of thoroughness, with what unthinking routine both pupils and teachers proceed through them! Either the instruction consists, all told, in more or less pedantically "ploughing through" the first book, and perhaps the second also, which naturally is then, as a rule, more quickly finished; or else the whole number, eighty-four, are really—in turn—hurriedly quitted; on accomplishing which, in nine cases out of ten, the but slight positive result appears, that the player who has reached No. 84, on being suddenly again confronted with No. 1, shows himself incapable of striking the first *arpeggiato* C major

* A copy of which, with manuscript revisions and additions, has been intrusted by the author to the present translator for the preparation of an English version.

triad in an artistically correct manner, not to mention other surprises for the examiner. Now, the practical ill-success so frequently attendant upon the study of Cramer's *Etudes* is owing to causes which it is the aim of this edition to obviate. First among these is the *non-observance of a systematic succession*. Such an one was not, at least consistently, carried out by the author. Moreover, in the English edition, the succession of the numbers differs from that in the German. The first-named edition, which lay before us in our work, and, indeed, as represented by a revisional copy provided with corrections in Cramer's own handwriting (this copy, belonging to Mr. Spitzweg, at that time at the head of the publishing house of Aibl, served as the standard for determining exactly all signs of time and expression), also contains the sixteen studies supplementally issued in Vienna (surreptitiously in Hamburg), which have been comparatively but little disseminated, and the chief purpose of which, evidently, was only to make up the ceremonial number of 100. Accordingly, their non-consideration in the present edition was not prompted solely by their character of a private domain. For our attempt to remedy this evil, no claim is laid to *absolute* approval, since individual considerations will always play a certain rôle in instruction, if the teacher's conception of his task be not bureaucratic. A second chief cause of the qualitative resultlessness of the study of Cramer's *Etudes* is to be found in their over-great quantity. The same consideration in the case of Clementi's "Gradus ad Parnassum" has recently induced the Court-pianist to the King of Prussia, Mr. Carl Tausig, to edit an anthology of that work, accompanied with valuable directions for their correct practice, which is published in Berlin by Bahn (Trautwein's), and the adoption of which, on the part of all intelligent pianoforte-teachers, is to be recommended. With correct tact, Mr. Tausig has eliminated the intrinsically very valuable pieces in the severe contrapuntal style; for the pianoforte-fugues and canons of Clementi, far from offering a fit means of preparation for the Well-tempered Clavichord of Bach, are more likely to hinder the player by leading to bad habits. For "Bach-playing" demands preliminary studies which must be sought only in other compositions by that master himself—with, perhaps, the anticipation of pieces by Handel.* In preparing this edition of Cramer, all pieces for practice in which no perfectly definite mechanical end was pursued have been similarly culled and disposed of. Perhaps we may even

* As there was once, in Florence and at other Italian universities, a Dante faculty (Boccaccio was the first occupant of this chair of instruction), the members of which confined their philological labors simply to the enigma of this mighty sphinx, so there might be in place, in high schools of music, a similar specialization of the study of the German intellectual giant in tones, Bach, who is comparable to a Dante only. To play Bach beautifully and with finish is a task which—the necessary cerebral conditions abstracted—is only to be demanded from those pianists who have attained complete mastery over the material, and who also, for example, no longer brokenly stumble through Beethoven's last pianoforte-sonatas. Whither attempts to assimilate the works of Bach from the standpoint of the pianoforte-chair specifically tend, is most alarmingly shown by Czerny's celebrated edition of them, the transitory merit of which we would not question, but against an uncritical use of which an emphatic warning must be given in the interest of a true understanding of Bach. Moreover, with the above remark, it is not intended to say that the introduction to the playing of Bach (preludes and inventions) may not, according to individual data, begin even simultaneously with the study of Cramer's *Etudes*.

be reproached for not having proceeded radically enough, and for having given too much space to repeated representations of that which is homogeneous. To this it might be replied, that practical experience demonstrates the advantage of such readings. Precisely in connection with the necessity of acquiring by perseverance any special kind of mechanical expertness, the charm of a certain variety in homogeneity tends to refresh and stimulate, on the one hand, and on the other to promote and determine, and also, occasionally, as a counter-experiment, to instruct. After several homogeneous exercises only, the player should always revert, in recapitulation, to the first of them. Respecting a few other studies, of which the mechanical end is perhaps still more systematically developed in Clementi's *Gradus*—coupled, to be sure, with greater difficulties—it may be remarked, that in a regularly graded succession of those collections of studies which are to be employed for complete cultivation in pianoforte-playing, J. B. Cramer is the forerunner of Clementi. In this connection, perhaps, it may not be unwelcome to pianoforte-teachers to see indicated the course of mechanical study which the undersigned has found approved in his practice as a teacher. The course in question comprises all the studies, from those of the beginner to those of the *virtuoso*.

After the first rudiments have been mastered, for which purpose the first part of the pianoforte-method of LEBERT-STARK is most to be recommended as, to the best of our knowledge, the most substantial help, the following are in place:

I. a. The studies of ALOYS SCHMITT, Op. 16, together with the "Exercices Préparatoires",—always to be practised in all twelve keys—which form the introduction to the first book. It is worthy of mention that FELIX MENDELSSOHN-BARTHOLDY, who was an eminent master as pianist also, laid with this work the foundation of his classical technique.

b. In contrast to the relative dryness of Schmitt, a collateral use of STEPHEN HELLER, Op. 45.

II. a. J. B. CRAMER'S studies.

b. ST. HELLER: Op. 46 and 47.

c. C. CZERNY: Daily Exercises; likewise his collection of studies, entitled the "Method of Legato and Staccato" (*Die Schule des Legato und Staccato*), which, strangely enough, has not hitherto received that notice which it merits.

III. a. CLEMENTI; "Gradus ad Parnassum" (selection and elaboration by C. Tausig).

b. MOSCHELES: Op. 70, 24 studies; a work more widely disseminated in North than in South Germany, which unconditionally deserves the predicate "classic"

IV. a. HENSELT: Selected studies from Op. 2 and 5.

b. Together with, and as preparatory to these, HABERBIER: "Études-Poésies"; a kind of continuation of St. Heller.

c. Selected pieces by MOSCHELES: Characteristic studies (*Charakteristische Studien*). Op. 95.

V. CHOPIN: Op. 10 and 25, with which may be associated the study of the single Preludes (of a special mechanical tendency) from his Op. 28.

VI. LISZT: Six Etudes after Paganini; three Concert-Etudes; twelve grand Etudes, "d'exécution transcendante."

VII. a. RUBINSTEIN: Selected Etudes and preludes.

b. V. C. ALKAN: Selections from his twelve grand Etudes; for the most part more difficult than any of the aforementioned.

Simultaneously with entering upon stage III., THEODOR KULLAK'S Method of Octaves (in three parts) should be attacked and prosecuted without haste, but also without interruption. This extremely meritorious special work is, in our opinion, irreplaceable, and it most justly claims

the frequently misused title, "indispensable du pianiste". To refer here to other specialties of a subordinate nature, for purely mechanical ends, would extend this preface too far.

Finally, a third circumstance might be mentioned in justification of our instructive edition, and, indeed, the one which seems to us weightiest of all. It relates to the directions for the application of the fingers, which, being doled out by the author with a sparingness only proportionate to their want of consistency, were in need alike of augmentation and alteration, in order to help the performer to attain the purposed mechanical aim. In order to prevent misinterpretation, we will elucidate more particularly this apparently irreverent reproach against J. B. Cramer. His labors fell on the boundary-line between the earlier and later periods of pianoforte-playing, of which the latter, keeping pace with the increasing perfection of the instrument, and the enhanced demands resulting from it upon the performer's powers of execution, has, in course of time, arrived at a system of fingering in many respects diametrically opposed to the former. As the chief mechanical difficulty in pianoforte-playing, we now lay stress upon the unevenness, resulting from the local relations of black and white keys, of the field forming the scene of action for the performer's fingers. Our aim, therefore, is chiefly directed to rendering the fingers independent of that unevenness, and, by means of protracted gymnastic exercise, to enable them to move about on the black keys in a manner as light, free, secure, and distinct as when on white keys, and without stumbling in any combination whatsoever of white and black. According to the perhaps somewhat venturesome opinion of the editor, that is the best fingering which permits the performer, without mechanical preparation, and without previously taking pains to deliberate, to transpose a given pianoforte-piece to any key he may choose; a modern virtuoso of the genuine calibre must be able to perform Beethoven's Op. 57, for example, as conveniently in F# minor as in F minor. In such a case, the construction of a suitable fingering, which must be based exclusively upon a correct rendering of the musical phrase—without respect either to the relations of black and white keys, or to those of longer and shorter fingers—demands, of course, the overthrow of all the rules of the old method. This old method appears, after all, to have set out with the chief purpose of circumventing all difficulties endangering the preservation of a quiet position of the hand, through varying relations of the white and black keys which come into play; just as, among other things, it ignored the necessity of different applications of the fingers in the case of different modes of touch (*i. e.*, between *legato*, *staccato*, etc.); and just as it rejected that right of the thumb to "free migration", which is indispensable in polyphonic playing and for avoiding perplexities in transposition; declaring, as a matter of course, him to be the best pianoforte-composer whose inspiration was continually guided by the external image of the twelve half-steps of the the octave on the key-board, as seven broad and flat keys, together with five narrow and elevated ones; judged by which criterion, Clementi's pianoforte-fugues might indeed have claimed an unconditional superiority over those of a J. S. Bach.

Now, J. B. Cramer (born 1771, in Mannheim; died 1858, near London) comprehended in a far greater degree than did his predecessor, representing a more important artistic individuality, Muzio Clementi (born 1752, at Rome; died 1832, in England)—whose instruction, moreover, he enjoyed only in 1783-4, at Vienna, therefore as a boy—the necessity of breaking with that method; and in his studies are to be found frequent traces of reformatory directions for the fingering—especially, too, in respect to the old limitation of the activity of the thumb, just men-

tioned. But as if, frightened by the boldness of his attacks, he feared the result of consistently carrying them out, and finally yielded to the tyranny of earlier practical usage, he forthwith and frequently shows relapses into the old ways. Now, in preparing this edition, the editor deemed himself obliged to suppress the author who looked back, in favor of the one showing intuitions of the future; still, he has never gone so far as to force another fingering upon those pieces in which the invention of the pianoforte figures appears essentially induced by the practices of the old method; just as, according to his principles, the Hummel concertos (not, on the other hand, those of Mozart—we mean in the original, not their antiquating “Hummel”-ization [Ver-“hummel”-ung]) should be played with Hummel’s own fingering—as sufficiently set forth in his method for the pianoforte—without any modernizing facilitation or aggravation whatsoever.

The instructive remarks appended to each study spare us the trouble of generalizing that in our work which, in its special place, in connection with practical use, will become self-evident. Still, we desire to mention, in passing, that, in point of the dynamic signs of delivery, we have thought it best to carry out with more exactness, and in detail, the intentions rather sketchily made known by the author. Similar revision seemed to us necessary in respect to the *legato*-slurs and *staccato*-points. Special care has been taken to display the text in a form as immediately intelligible as possible, following in this the modern principle of writing upon the upper staff all notes assigned to the right hand for performance, and all given to the left hand upon the lower staff; further, in parallel movements of two parts, of dispensing with the luxury of double “slurring”; etc.

With reference to the metronomic signs, which, as has been said already, are copied exactly from the original, we can not conceal that to us they appear excessively fast in the majority of cases—not merely in respect to the time to be taken in practising them, but also to that appropriate to their delivery simply as pieces of music. It is possible that, as happened with Beethoven, and more recently with Schumann (who is said to have metronomized after a defective Maelzel during an entire creative period), the relation of the compass of J. B. Cramer to our normal pyramid may have resembled that of a Fahrenheit to a Réaumur.

Concerning the life and labors of the composer, information is to be found in FÉTIS: Universal Biography (Biographie Universelle), first edition, 1866 [2nd ed., 1889]; Gassner’s Universal Encyclopedia of Music (Universal-Lexikon der Tonkunst), etc. The History of Pianoforte-playing (Geschichte des Klavierspiels), by C. F. Weitzmann, was referred to at the outset; we fully subscribe to what is there said on the relation of Cramer to his predecessors and successors.

Unfortunately, we have not been able, despite repeated endeavors, to ascertain with exactness any thing concerning the dates of the successive publication of Cramer’s studies, to establish which would be of more than mere historic interest. The second book appeared with Breitkopf and Härtel in 1810 (when in England?); and in the advertisement referring to it in the General Musical Gazette (Allgem. musikal. Zeitung), the first book is mentioned as having already passed through five editions, and as being one of the most excellent collections of studies that had appeared in the last “quinquennium” (1805–1810).

MUNICH, May, 1868.

HANS VON BÜLOW.

Fifty Selected Pianoforte-Studies

by
J. B. Cramer.

Allegro. (♩ = 132.)
sempre legatiss.

1. (1.)
ff
p

cresc.

(5)

(10)



ff
f
dim.

* The figures given in brackets are the *original numbers* of the études in the first edition of Cramer's 84 celebrated Studies.

(1.) Each hand should first practise its part alone, in slow tempo and with a uniform degree of loudness. Then, by way of a test, try to play in faster tempo and an even *mezzo-piano* instead of the previous *forte*. If the slightest indistinctness should be detected, resume the first method of practice. Both hands must not play together until the mechanical difficulties are overcome. The study of execution with *crescendos* and *diminuendos*, etc., must then be worked out along the same lines; i. e., before the hands play together, each must have learned to perform its part alone with strict observance of the dynamic marks of expression. These rules apply, of course, to the study of all these Études.

(2.) The teacher must insist upon a *systematic* arpeggiation, wherever this figure occurs; and discourage with equal strictness, the habit of breaking the chords where no arpeggio is explicitly marked. The slightest latitude allowed in this matter, at the beginning of instruction, will work irrepara-

ble injury.

Execute the first arpeggi'd chord as follows:  the second measure 10, thus: 

The difference in the execution of these two arpeggi'd chords depends, in part, on their different time-value, and in part on the different manner in which the chord-tones combine. The necessity for the *successive* arpeggio in measure 1, is evident from the lack of fullness which would result from a mode of execution similar to that in measure 10; because, in the former case, the right-hand part would merely double the left-hand part at an interval of 3 octaves.

Allegro. (♩ = 88)
ten. sempre

2. (20)

mf
ten. sempre

(5)

p

f *dimin.* *p*

(10)

mf

(15)

sfz *sf*

dimin. *p* *cresc.* *mf*

(20)

cresc.

f

dim.

(25)

mf

(30)

dim.

p

più p

pp

pp

ten.

1. To derive benefit from practising this number, it is of prime importance to firmly set and retain the outer fingers on their keys.

2. The movement of the middle fingers in both hands, 1764

while even and light, must always bring out the natural melodic expression of the figure: i.e., a slight *crescendo* in ascending, and a slight *diminuendo* in descending.

Moderato espressivo. (♩ = 138.)

3.
(12.)

Musical notation for measures 3-12. The piece is in 2/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a simple harmonic accompaniment. Fingerings are indicated by numbers 1-5. A piano (*p*) dynamic marking is present at the beginning of the system.

(5)

Musical notation for measures 13-17. The right hand continues with intricate rhythmic patterns. The left hand has a few notes, including a triplet. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

Musical notation for measures 18-22. The right hand has a dense texture of sixteenth notes. The left hand features a triplet and other rhythmic figures. Dynamics include *f* (forte) and *dim.* (diminuendo).

(10)

Musical notation for measures 23-32. The right hand continues with rhythmic patterns. The left hand has a few notes. A piano (*p*) dynamic marking is present.

Musical notation for measures 33-42. The right hand has a dense texture of sixteenth notes. The left hand features a triplet and other rhythmic figures. Dynamics include *cresc.* (crescendo).

(15)

Musical notation for measures 43-52. The right hand continues with rhythmic patterns. The left hand has a few notes. Dynamics include *dim.* (diminuendo) and *p* (piano).

1. The apparent unimportance of the part assigned to the left hand in this Étude, should not mislead the pupil into imagining that the rule for the separate practice of each hand, given under N^o 1, may possibly be dispensed with here. On the contrary, its observance in this very case will tend to stimulate musical interest in the number, and thus indirectly further the execution of the right hand.

1764

2. A partial alteration of the Cramer fingering — which at first glance may seem convenient — struck the editor as necessary here (as in various other cases,) in order to give the neglected fourth finger every possible opportunity for individual development. This emancipation of the fourth finger is an essential condition for a correct manner of holding the hand.

Allegro con spirito. (♩ = 132.)

4. (13.) *f e sempre legato*

(5) *dim.* *cresc.*

1764

The musical score consists of five systems of piano music. The first system (measures 14-17) starts with a forte (*f*) dynamic and a *dim.* marking. Measure 15 is circled and labeled '(15)'. The second system (measures 18-21) includes a *cresc.* marking and a *f* dynamic. The third system (measures 22-24) features a *mf* dynamic and a *cresc.* marking. The fourth system (measures 25-28) starts with a circled '(25)' and a *f* dynamic. The score includes various fingering numbers (1-5) and performance instructions like 'Ped.' and 'ten.'

(1.) A more practical distribution of the figures between the hands, in measures 14-17 and 25, appeared necessary both for rhythmical and purely mechanical reasons. Among the latter is the rule for avoiding the use of the thumb when crossing the hands; for this draws the entire palm of the hand into play, and thus impedes the ease of movement

1764

in both hands.

(2.) The fingering given for measures 10 and 11, is applicable to all similar graded progressions; the more black keys involved, the less will the thumb be used, and *vice versa*.

Allegro moderato. (♩ = 114)

5. (22.)

pp
ten.
sempre legato

cresc. (5)

f (3)

pp (10) *cresc.*

f (5)

ff (15) *pp*

The musical score consists of six systems of piano music. The first system (measures 20-24) features a treble and bass clef with a key signature of two sharps (D major). The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present. The second system (measures 25-29) continues the piece, with a *f* dynamic in the right hand and a *dim.* marking in the left hand. The third system (measures 30-34) includes a *simile* marking and a *cresc.* in the left hand. The fourth system (measures 35-39) features a *più f ten.* marking in the left hand and a *ff* dynamic in the right hand. The fifth system (measures 40-44) has a *dim.* marking in the left hand. The sixth system (measures 45-49) concludes with a *p* dynamic in the right hand and a *pp* dynamic in the left hand, with a *ten.* marking at the end.

A transposition of this Étude into G minor and F minor, would give a still better test of its practical utility; besides, practice in transposing cannot be too early recommended
1764

as an advantageous influence on the pupil's ear and general musical development. Compare the Preface.

Moderato. (♩ = 100)

6. (3.) *p*
sempre legato

(5)

(10)

ten.

1764

(1) The editor's experience in teaching has convinced him both of the comparative uselessness of this Étude in the original key of D major, and of its utility as transposed into D \flat . In the original key, a good piano-fingering for small hands, in uninterrupted legato, could not be found for the transition between the very first two measures.

(2) Too great care cannot be bestowed on firmly holding

1764

down the thumb of the left hand in measures 9, 13 and 14, while the forefinger is turning over to take the last eighth-note. Sufficient attention is usually not paid to such "preliminary practice" to polyphonic playing.

(3) A transposition of this Étude into C major is also recommended. The unavoidable changes in the fingering may be left to the teacher's insight.

Moderato con espressione. (♩ = 132.)

7. (16.) *p*

poco più f

ten.

(10) *mf* *sf*

sf

(15) *cresc.* *f*

Detailed description: This page contains a musical score for piano, measures 7 through 16. The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Moderato con espressione' with a quarter note equal to 132 beats per minute. The score is written for both the right and left hands. Measure 7 is marked with a piano (*p*) dynamic. The right hand features a melody with slurs and ties, while the left hand plays a rhythmic accompaniment with eighth and sixteenth notes. Measure 10 is marked with a mezzo-forte (*mf*) dynamic. Measure 11 is marked with a sforzando (*sf*) dynamic. Measure 12 includes the instruction 'poco più f' (a little more forte). Measure 13 is marked with 'ten.' (tension). Measure 15 is marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Measure numbers 7, 10, and 15 are indicated at the beginning of their respective systems.

(20)

(25)

(30)

ten.

dim.

p

ten.


dim.

pp

(1.) This Étude is to be considered, first of all, as a study in velocity for the left hand. The teacher should take care, at the same time, to stimulate a feeling for the leading of the bass amid the endeavors after a smooth and even touch. This feeling should be expressed by an accentuation (though not too pointed) of tones marking successive modulations. Of course, such accents must not be unnecessarily multiplied; in measures 1 and 2, for instance, a repeated accent on this lowest note is not allowable. In measure 5, on the other hand, besides the first and third beats, the G and the A \sharp (on the second and fourth half-beats respectively) are to be slightly marked, and in measures 6 and 7 each beat; whereas, in meas. 23 and 31, the second beat, on account of the unchanging harmony, ad-1764

mits of no accent.

(2.) Separate practice by the right hand will prove no less beneficial for an intelligent and elegant execution. The apparently complicated fingering must be strictly observed; it was derived from a consideration of the various modes of touch, and of the correct "declamation" of the melodic phrase.

(3.) The turn in meas. 29 may be played in two ways; either: ; the editor, however, prefers the latter, because it more strictly maintains the rhythmical integrity of the melodic succession (syncopation of the second beat); neither can the dissonance of A \flat against the bass G (second half of second beat) be considered offensive.

Allegro brillante. (♩=152.)

8. (43.)

3

f *fz*

(5)

fz

(10)

ten.

ten.

(15)

(20)

dimin. *p* *cresc.*

(25)

ff

(30)

dimin. sempre ten. *ten.* *simile ten.*

p *morendo.* *pp*

(1) Touching the execution of the arpeggio'd chords in the first and last measures, compare the Note to N^o 1.

(2.) The *staccati* alternating between the hands, must be executed with the greatest precision (meas. 13-16.)

(3.) The Episode (meas. 21-25) deserves special attention,

both on account of the change of fingering in the right-hand figure, and the leaps of the forefinger of the left hand in turning over.

(4.) Despite strong family resemblance to Etude 1, this number is not rendered superfluous by the latter.

Moderato. (♩ = 62)

9. (28)

p

(10)

(15)

marcato

(20)

(25)

(30)

cresc.

(35)

(37) (38) (39) (40)

f *dimin.* *p*

(41) (42) (43) (44) (45)

cresc. *f*

(46) (47) (48) (49) (50)


f

(51) (52) (53) (54) (55)

f *dimin.*

(56) (57) (58) (59) (60)

pp

(1.) To derive full profit from the exercises for the independence of the fourth and fifth fingers, we recommend that the number of movements in each measure should at least be doubled, thus:  etc.

(2.) Hands of small stretching capacity will find only measures 1, 4, 12 and 28 of special difficulty. Admissible facilitations are left to the teacher's judgment in individual cases.

(3.) While pursuing the technical aims of this Étude, do not neglect the study of its classic form and its melodic and modulatory content.

(4.) Transpositions of this Étude into C# minor and B minor will prove very beneficial, both technically and as exercises in the practical utilization of elementary acquirements in harmony.

Allegro non troppo. (♩ = 72)

10.
(51.)

Musical notation for the first system, measures 10-11. The right hand features a complex melodic line with slurs and fingering (5, 4, 5, 1, 4, 3, 2, 1). The left hand has chords with fingering (1, 3, 2, 4). A dynamic marking 'f' is present.

Musical notation for the second system, measures 12-13. The right hand continues the melodic line with slurs and fingering (5, 4, 5, 1, 4, 3, 2, 1). The left hand has chords with fingering (2, 4, 1, 3, 5).

Musical notation for the third system, measures 14-15. The right hand continues the melodic line with slurs and fingering (5, 4, 5, 1, 4, 3, 2, 1). The left hand has chords with fingering (1, 2, 5, 1, 2, 3, 4, 5). A measure rest is present in the left hand.

Musical notation for the fourth system, measures 16-17. The right hand continues the melodic line with slurs and fingering (5, 4, 5, 1, 4, 3, 2, 1). The left hand has chords with fingering (1, 2, 4, 3, 5) and rests.

Musical notation for the fifth system, measures 18-19. The right hand continues the melodic line with slurs and fingering (5, 4, 5, 1, 4, 3, 2, 1). The left hand has chords with fingering (1, 2, 3, 5, 2, 4, 1, 3). A measure rest is present in the left hand.

Musical notation for the sixth system, measures 20-21. The right hand continues the melodic line with slurs and fingering (5, 4, 5, 1, 4, 3, 2, 1). The left hand has chords with fingering (2, 4, 1, 3, 5, 2, 4, 1, 3).

1. A certain continuity being both practical and necessary in every special study, the editor has placed the present and the next-following trill-exercise directly after the foregoing exercise for the fourth and fifth fingers. It will be seen at once, that a new feature of technical development appears in the present Étude: — the weaker fingers are combined with the stronger in a uniformly light and agile touch. Moreover, the fingers must be trained to contract swiftly after sudden extension; while the hand is to be so habituated to quiet plasticity of motion, that the finger-movements apparently leave it quite at rest.

2. The editor lays particular stress on an exact fingering for the left hand. His experience with the power of the law of inertia has taught him, that a fingering like the

usual convenient one: far too often leads to the following audible (or rather inaudible) result:

By such an amateurish execution, in polyphonic pieces, are caused the most absurd misconceptions with regard to the leading of the parts. Passages in thirds — as, for example, those in the Presto of the Beethoven C# minor sonata op. 27, No 2, meas. 47, 48, 53 and 54, which have to be played *piano*, besides — require similar fingerings for their correct execution: more especially, because the deeper key-fall of our modern pianos renders it far more difficult to contend against the aforesaid law of inertia, than was probably the case when the Vienna pianoforte-action was generally employed.

Andante. (♩ = 112.)

11.
(68.)

dolce legato

simile

(5)

(10)

mf

(15)

(20)

dim.

p

(25)

ten.

6

(1.) Instead of four trill-notes to each eighth-note, as in the original, the editor deemed it better to require six.

(2.) The beginning of the trill on the higher auxiliary, is justified by the importance of the trills in this number; by a proper regard for the smoothness of the after-beat; and by the suspension-like charm gained thereby; while no harmonic indistinctness is anywhere induced.

1762

(3.) Exceptions are found in measures 25, 27, 35 and 37, in the left hand, where a beginning on the auxiliary would obscure the harmony in its most essential element—the bass.

(4.) In measures 13-15 a critical revision of the left-hand part appeared indispensable, it being of incomprehensible meagreness in the original.

Lento. (♩ = 76)

12.
(11.)

cantabile
dolce
ten.
(5) ten.
cresc.
f
ten. quanto possibile

Musical notation system 1. Treble clef: A melodic line with a slur over measures 1-4, marked with fingering 5, 3, 4, and (10) 5. Bass clef: A single note with a slur, marked with fingering 4, and the word *ten.* below.

Musical notation system 2. Treble clef: A melodic line with a slur over measures 1-4, marked with fingering 5 and 3. Bass clef: A sequence of notes with a slur, marked with fingering 1, 2, 4, and 5.

Musical notation system 3. Treble clef: A melodic line with a slur over measures 1-4, marked with fingering 5, 3, 2, and 1. Bass clef: A sequence of notes with a slur, marked with fingering 2 and 3.

Musical notation system 4. Treble clef: A melodic line with a slur over measures 1-4, marked with fingering 4, 5, 4, and 4. Bass clef: A sequence of notes with a slur, marked with fingering 4, 5, and 5.

Musical notation system 5. Treble clef: A melodic line with a slur over measures 1-4, marked with fingering 4 and 5. Bass clef: A sequence of notes with a slur, marked with fingering 1 and 5.

Musical notation for the first system, measures 1-4. The right hand features a continuous sixteenth-note pattern with fingering 4 5. The left hand has a few notes with a tenuto line.

Musical notation for the second system, measures 5-8. The right hand continues the sixteenth-note pattern with a dynamic marking of 8. The left hand has notes with a tenuto line and a dynamic marking of *ten.*

Musical notation for the third system, measures 9-12. Measure 9 is marked (20) and 8. The right hand has a sixteenth-note pattern in the first half and a long note with a tenuto line in the second half. The left hand has notes with a tenuto line and a dynamic marking of 4.

Musical notation for the fourth system, measures 13-16. The right hand has notes with a tenuto line and a dynamic marking of 2. The left hand has a sixteenth-note pattern with a dynamic marking of 5 and notes with a tenuto line and a dynamic marking of 3. The system ends with a dynamic marking of *ten.*

Musical notation for the fifth system, measures 17-20. Measure 17 is marked (25). The right hand has a sixteenth-note pattern with a dynamic marking of 5. The left hand has notes with a tenuto line and a dynamic marking of 15, and notes with a tenuto line and a dynamic marking of 1. The system ends with a dynamic marking of *ten.*

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note trill. The left hand has a simple accompaniment with a *dolce* marking in measure 3.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note trill. The left hand accompaniment includes fingerings 1, 2, 3, and 4.

Third system of musical notation, measures 9-12. Measure 10 is marked with a circled (30). The right hand has a melodic line with notes 2, 4, 3, and 5. The left hand continues the sixteenth-note trill.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with notes 5, 2, 4, and 5. The left hand continues the sixteenth-note trill. The system ends with the instruction *ten. il possibile*.

As a contrast to the preceding Étude, the present one seemed to be appropriate in this place. All so-called "strength," in piano-playing, depending on finger-agility obtained by practice, the independence of the fourth and fifth fingers, gained by means of the foregoing Études, will now be available in the shape of cleanness of attack, 1764

in playing the highest part. By writing out the trills in full, the editor hopes to remedy that pitiable indecision which frequently leads — in the final movements of the Beethoven sonatas op. 53, 109, 111, and also in the first movement of op. 106, for example — to the most sadly perverted practical interpretations.

Vivace. (♩=100.)

13.
(33.)

mf ten. *ten.*
sempre sopra la mano destra

(5)

(10)

1764

(1.) This uncommon $\frac{9}{16}$ time is to be treated quite similarly to the more frequent $\frac{9}{8}$ time. Besides the principal accents on the 1st, 4th and 7th 16th-notes, slight secondary accents are required on the 3rd, 6th and 9th 16th-notes.

(2.) It would also be technically advantageous — as a secondary exercise in the smooth alternation of the hands, so that the passages may sound as if performed by one

hand — to imagine the number written in $\frac{3}{8}$ or $\frac{6}{16}$ time, instead of $\frac{9}{16}$, and, instead of the prescribed accentuation;

 to accent as follows:

14.
(24.)

(5)

(10)

(15)

(20)

(25)

(1.) The modern school of execution generally accepts without qualification A. B. Marx's dictum, that technical and intellectual study should never be separated, but rather go hand in hand, so as to avoid the danger of being stupefied and blunted by exclusive application to the mechanical side of music; hence, an appropriate and correct technical performance of this Étude should likewise reproduce the characteristic, which it so plastically represents, of waves stormily rising and falling.

(2.) The accompaniment in the left hand is to be practised alone, and with the conscientiousness repeatedly and urgently recommended even for apparently unessential passages.

sages.

(3.) Concerning the appoggiaturas in measures 1, 3, 11, 13, etc., we may remark, that even the shortest—like all other ornaments, to which class they belong—must be struck on the beat of, and take its time-value from, the next-following principal note, and must not come in at the end of the preceding measure. The momentary dissonance:

need give no concern; but the octave-progression would be bad.

Allegro. (♩ = 138.)

15.
(18.)

(15)

(20)

secco

dim.

1. In this Étude and the next one, the rule given under N^o 1 for the correct execution of arpeggios will find most convincing justification, should it require any. The slovenly harmonic effects which necessarily arise from a premature striking of the lower chord-tones together with notes in the figured part belonging to another chord, must offend any delicate ear, and will move the teacher never to show the slightest toleration for such carelessness on the pupil's part.

Measure 1.

The correct execution is again shown:

Measure 3.

or even, in still slower tempo, like this:

2. With beginners, special care must be taken to have this number practised in the very slowest tempo at first, with a most vigorous finger-stroke and infallible accuracy, also raising each finger quite high before striking each individual tone.

3. After overcoming the first mechanical difficulties, and familiarization with the changing intervals, etc., practise the ascending passages *crescendo*, and the descending ones *diminuendo*.

4. The rule given for arpeggios is also applicable to the short appoggiaturas in measure 7. See also Note 3 to N^o 14.

Allegro. (♩ = 138.)

16. (56.) *f*

(5)

(10)

p

(15) *cresc.* *f dim.* *p*

The musical score consists of five systems of music, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Measure numbers (20), (25), and (30) are placed at the beginning of the second, third, and fourth systems respectively. The first system starts with a treble staff showing chords and a bass staff with a complex melodic line. The second system continues the bass line with many slurs and accents. The third system begins with a 'ten.' marking and continues the bass line. The fourth system shows a continuation of the bass line with some treble staff activity. The fifth system concludes the piece with a final bass line and treble chords.

All remarks on the preceding Étude apply to its counterpart, the present number. We also add the (wellnigh sufficient)

perfluous) recommendation, to let the pupil practise the measures two by two.

Allegro agitato. (♩ = 66)

17.
(36)

il Basso marcato ma legg.

(5)

(10)

dimin. *crese.*

f

(15)

37

(1) It will be well to repeat the first two notes of each figure twice, in the following manner:

(2) With regard to the fingering for the left hand in measures 4, 8, 16, 24, and 28, refer to Note 2 under No. 10.

(3) The teacher should also insist that, for triads in

close position, in the left hand, the pupil must not amateurishly use the fifth finger, but the fourth.

(4) In this number, as well as all the others, the left-hand part must be practised alone, for the sake of clear rhythmic "declamation." Time so spent will bring its reward.

Allegro moderato. (♩ = 132.)

18.
(9.)

The first system of the musical score consists of two staves. The upper staff (treble clef) begins with a melodic line marked *p* and *cresc.*, featuring a series of chords and eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with a steady eighth-note pattern, also marked *p*. Dynamic markings include *dim.* and *ten.* (tension) later in the system. Fingering numbers (1-5) are indicated for various notes.

The second system continues the piece. It features a more complex melodic line in the upper staff, marked *mf*, with some slurs and a *dim.* marking. The lower staff continues with a similar eighth-note accompaniment, marked *mf*. Measure numbers (20) and (25) are indicated above the staves.

The third system shows further development of the musical themes. The upper staff has a melodic line with a *cresc.* marking. The lower staff maintains the eighth-note accompaniment, marked *cresc.*. Measure numbers (25) and (30) are indicated.

The fourth system includes a *f* (forte) dynamic marking in the upper staff. The lower staff continues with the accompaniment, marked *p* (piano). Measure numbers (30) and (35) are indicated.

The fifth and final system on the page concludes with various dynamics including *mf*, *p*, *sfz*, and *cresc.*. Measure numbers (30) and (35) are indicated.

(1.) As no short, typical figure predominates in this Étude, but, instead, a variety of successive figures, it appears advisable to make a special preliminary study of each of the small groups. For instance, practise measure 1 at first alone, and then in connection with measure 2; then take up the figure in measure 3, with amplifications; then the one occurring in measure 4, etc., (2.) It is evident, that the right-hand part also requires special practice; careful attention must, in particular, be paid to correct phrasing, (musical punctuation,) which is precisely indicated by beginning and ending of the 1764

legato-slurs.
 (3.) The following execution of the trills in measures 2, 6, 8, etc., is perhaps more tasteful than that written out in measure 2:

Through the retarded entrance of the C#, the auxiliary D receives added melodic importance as a suspension. This mode of execution is particularly recommended for measure 26, in order to avoid accidental consecutive fifths between bass and soprano: $\frac{d}{g} \frac{c\#}{f\#}$.

Presto. (♩=100)

19.
(2.)

Musical score for piano, measures 19-24. The score is in G major (one sharp) and 12/8 time. It begins with a forte (f) dynamic. The first system (measures 19-20) shows a treble clef staff with a melodic line and a bass clef staff with a supporting line. Fingerings are indicated with numbers 1-5. The second system (measures 21-22) features a complex melodic passage in the treble clef with slurs and accents, and a bass clef staff with a similar rhythmic pattern. The third system (measures 23-24) continues the melodic development with various slurs and accents. Measure numbers 1764, 1765, 1766, 1767, and 1768 are printed at the bottom of the page.

This Étude, as N^o 2 (in the original,) was not in the right place. The change from swift extension to contraction of the hand, and the work expected of the weaker fingers, demand a higher degree of technical devel-

opment than N^o 1 presupposes. But, after Nos. 9, 10, and 17 have gone before, the task can be accomplished without difficulty. We hardly need point out the necessity for practising the left-hand part by itself.

Moderato. (♩=84)

20.

Musical score system 1, measures 1-4. Treble clef: *mf*, *ten.*, *cresc.*, *ten.*. Bass clef: *mf*, *ten.*. Includes fingerings and articulation marks.

Musical score system 2, measures 5-8. Treble clef: *dolce.*. Bass clef: *ten.*. Includes fingerings and articulation marks.

Musical score system 3, measures 9-12. Treble clef: *ten.*. Bass clef: *ten.*. Includes fingerings and articulation marks.

Musical score system 4, measures 13-16. Treble clef: *p*, *ten.*. Bass clef: *ten.*. Includes fingerings and articulation marks.

Musical score system 5, measures 17-20. Treble clef: *f*, *ten.*. Bass clef: *p*, *ten.*. Includes fingerings and articulation marks.

(15)

(20)

- (1) The chromatic steps in the right-hand figure should be specially accented at first.
 - (2) Do not underrate the secondary importance of this
- 1764

Étude as a staccato study for the left hand. The player should imagine the effect of a *pizzicato* on the violoncello. Pay careful attention to the fingering.

Allegretto. (♩ = 132)

simile

21.
(29.)

Musical notation for measures 21-29. The piece is in 2/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. Dynamics include *mf* and *sfz*. Fingerings are indicated with numbers 1-5. A *5 4 3 2 1* fingering sequence is shown above the first measure.

(5)

Musical notation for measures 30-34. The right hand continues with intricate patterns. The left hand has a more active role with eighth notes. Dynamics include *sfz*, *marc.*, and *p*. A *1 2 3 1* fingering sequence is shown above the second measure.

(10)

Musical notation for measures 35-44. The right hand has a more melodic line with some rests. The left hand has a steady accompaniment. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

(15)

Musical notation for measures 45-54. The right hand features a complex, rhythmic pattern. The left hand has a steady accompaniment. Dynamics include *mf* and *sfz*. Fingerings are indicated with numbers 1-5.

(20)

Musical notation for measures 55-64. The right hand has a complex, rhythmic pattern. The left hand has a steady accompaniment. Dynamics include *sfz*. Fingerings are indicated with numbers 1-5. A *5 3* fingering sequence is shown above the second measure.

(25) *cresc.*

(30) *ff* *sfz* *dim.*

(35) *sfz* *sfz* *sfz*

(40) *cresc.* *f* *p*

(45) *f* *ff*

(1) Double-notes like these are easier for beginners to master than passages in thirds, for instance; for in the former the strength of the entire hand can aid the weakness of individual fingers. Give particular attention to lifting the hand elastically after each connected group of two notes, executing the figures as follows:

etc. It is even advisable, by way of

practice, to allow a still longer pause to intervene; e.g.

(2) The left hand has an opportunity to continue the staccato exercises begun in the preceding number. The occasional 32nd notes in measures 8, 10, etc., demand energetic rapidity.

Allegro. (♩ = 104)

22. (1) *f sempre legato*

(5)

(10)

cresc. *f*

(15)

dim. *p*

(20)

cresc. *f*

(25)

(30)

f

(35)

(1.) Finished execution of this beautiful piece demands, to be sure, quite maturely developed theoretical intelligence on the player's part; but this development can be successfully promoted by the mere technical practice of the Étude. It is the teacher's duty to give harmonic explanation suited to individual pupils; e. g., to point out the passages where the bass note is to be imagined as still sounding to explain each change of tonality, and, above all, to stimulate a susceptibil-

ity for the melodic leadings of the separate parts, and for their contrapuntal combination.

(2.) The necessity for separate practice with each hand is self-evident.

(3.) In measures 15-17 the editor deemed it practical to eliminate the extremely awkward crossing of the hands — even at the risk of offending the eye — by a simple exchange in the part-leading.

23. (58.) *mf*

simili

(5)

il Basso sempre tenuto e marcato




(10)

(15)

(20) *crese*

(25) *dim.*

(30)

(1) This Étude doubtless forms the best introduction to practising passages in thirds. By the staccato lift of each fourth 16th-note (which, by the way, makes an excellent exercise in elastic touch), fatigue is obviated. As a preliminary study, an amplification of the first half of the figure is recommended:  As secondary studies, the following variants may be tried:  and: 

(2) The octave-progressions in the left hand are to be played as energetically and decidedly as possible. The teacher should prevent the formation of that well-meant, amateurish bad habit of trying to connect an octave with a higher one by replacing the thumb by another finger, and thus (unavoidably) quitting the lower note of the lower octave. (No less reprehensible is the reverse practice of replacing, in descending, the fifth finger of the left hand by the third, thus quitting the higher octave-note.)

Allegro vivace. (♩=160.)

24. (63.)

mf ten.

This system contains measures 24 through 63. The right hand features a complex, rapid chordal texture with many accidentals and fingerings (e.g., 5 2 3 1, 4 1 3 2, 5 2 4 1). The left hand provides a simple bass line. Dynamics include *mf* and *ten.*

(5)

ten.

This system contains measures 64 through 103. The right hand continues with dense chordal patterns and includes a measure with a circled '5' above it. The left hand has a few notes with fingerings like '1' and '2'. Dynamics include *ten.*

ten.

This system contains measures 104 through 143. The right hand has a very dense, tremolo-like texture of chords. The left hand has a few notes with fingerings like '2' and '3'. Dynamics include *ten.*

(10)

f p f

This system contains measures 144 through 183. The right hand has a dense texture with many accidentals and fingerings (e.g., 5 1 3 2, 4 2 5 1). The left hand has a few notes with fingerings like '3'. Dynamics include *f*, *p*, and *f*.

(15)

sf sf dim.

This system contains measures 184 through 223. The right hand has a dense texture with many accidentals and fingerings (e.g., 3 2, 4 1, 3 2, 5 2 3 1). The left hand has a few notes with fingerings like '4'. Dynamics include *sf*, *sf*, and *dim.*

ten.

This system contains measures 224 through 263. The right hand has a dense texture with many accidentals and fingerings (e.g., 3 2, 4 1, 3 2, 5 2 3 1, 5 2 4 1). The left hand has a few notes with fingerings like '4'. Dynamics include *ten.*

(1.) In the rapid tempo prescribed, the pupil, in his presumable stage of technical proficiency, will hardly be able to master this Étude. Its practice in slower tempo need not, however, be considered premature. The teacher will do well, after the lapse of a certain time devoted to the further study of this collection of Études, to return to this number; and, in general, to review systematically.

(2.) Particular attention must be paid to lifting the finger in exact time, and both to feel and to see that it is so lifted, at the end of a legato-slur.

(3.) Regarding the left-hand arpeggios in the shape of 1764

appoggiaturas, we refer to the previous remarks (Notes to Nos. 1 and 14). As the short appoggiatura represents the bass of the chord, it should be marked all the more decidedly from the fact, that the after-striking tone is more impressed on the ear by its longer duration.— The triplets in the right hand are to be executed as follows:

Maestoso energico. (♩=108.)

25.
(64.)

(15)

dim.

p

(20)

cresc.

dim.

(25)

decrease.

p

- (1.) The strong emphasis and staccato lift of the bass note (the first in each group of 16th-notes), must induce no delay in the entrance of the accompanying figure, which latter is to be regarded as an independent middle part.
- (2.) When the figurate motive is taken up by the right hand, the first 16th-note must still be marked, but not played staccato except in meas. 9-12.
- (3.) For the prevention of rhythmic misconceptions,

time has been substituted, in the proper passages, for the original $\frac{4}{4}$ time.

(4.) To overcome the difficulty of the change from legato to staccato in the left hand (meas. 13-15), it is advisable *at first* to practise the following accentuation (triplet of quarter-notes):

5 4 1
2 1 2

5 4 5 4
2 1 2 1

(20)

3 4 3 4
1 2 1 2

3 4 3 4
1 2 1 2

5 5
3 1 2

f *p* *cresc.*

f

3 5 3 4 3 5 1 5 4 5 1

1 2 1 2 3 2 3

(25)

3 3 3 1 1 3 1 1

3 2 3 5 4 5 1 3 2 4 3

5 3

5 1 3

dim. *mf*

5 2

3 4 3 2 3 4 3 4 3 4 3 4

1 2 1 2 1 2

(30)

3 4 3 4 3 4 3 4 3 4 3 4

1 2 1 2 1 2 1 2 1 2 1 2

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

(35)

5 4 5 4 5 4 5 4 5 4 5 4

2 1 2 1 2 1 2 1 2 1 2 1

5 4 5 4 5 4 5 4 5 4 5 4

2 1 2 1 2 1 2 1

sfz *pp* *pp*

dim.

The preparations for the technical mastery of this Étude are contained in Nos. 21 and 23. The Note under No. 1, on elasticity of touch, is again specially applicable to the passages in sixths in measures 17-19, and 33-35; with reference to the passages in thirds, we refer to No. 23. True, the left hand has had no opportunity, in the foregoing Études, for preliminary studies on the task here as-

signed to it; but for this purpose recourse may be had to Aloys Schmitt's "Exercices préparatoires," in Part I of his collection of Études, as it may be taken for granted, that every expert teacher uses them in elementary instruction. Special care must be taken to execute the triplet in 32nd-notes in clean and well-rounded style, wherever it occurs.

27.
(65.)

p

Musical notation for measures 27-30. The piece is in 3/4 time with a key signature of one sharp (F#). The music is marked piano (*p*). The right hand features a melodic line with slurs and fingerings (e.g., 5 4 2 1, 2 3 4 1). The left hand provides a rhythmic accompaniment with slurs and fingerings (e.g., 5 4 2 1, 4 3 2 1).

(5)

Musical notation for measures 31-34. The right hand continues with slurs and fingerings (e.g., 3 2 3 4 1, 4 3 2 1). The left hand accompaniment includes slurs and fingerings (e.g., 4 3 2 1, 5 4).

(10)

Musical notation for measures 35-38. The music is marked mezzo-forte (*mf*). The right hand features slurs and fingerings (e.g., 3 2 5 3, 2 1). The left hand accompaniment includes slurs and fingerings (e.g., 4 1, 4 3 2 3 1 5 2 4).

(15)

Musical notation for measures 39-42. The right hand continues with slurs and fingerings (e.g., 4 1 2 3 2 5 3 2 1, 4 4 2 4 1 2). The left hand accompaniment includes slurs and fingerings (e.g., 3 1, 4 3).

Musical notation for measures 43-46. The right hand features slurs and fingerings (e.g., 2 3 4 2 4 1, 5 4 2 5 4). The left hand accompaniment includes slurs and fingerings (e.g., 5 4 3 1, 4 1).

(20)

dim. *p*

(25)



mf

(30)

(35)

f

1. The advice given by Louis Köhler in his "Anthology of Cramer's Études" ("Klassische Hochschule," Book I), to practise the first figure as if it were

written *legatissimo*: R.H. , L.H. 

completely coincides with our views.

2. In connection with the above, we advise several repetitions—say four, whereby the whole measure

1764

would be doubled— of the figure on the second beat:



3. Also practise meas. 8 with the R.H. descending and the L.H. ascending; measures 9, 11, 33 and 34 should be utilized for special studies, repeating each group of quarter-notes once, so as to preserve the integrity of the rhythm; a point always to be borne in mind in all mechanical practice.

28. (76.)

mf

simile

(5)

1 2 5 3 4 2 1

1 2 5 3 4 2 1

1 2 5 3 4 2 1

(10)

(15)

Fine.

D. S. al Fine.

Considering only the first division of this Étude, one would classify it among the easier studies, although various stretches, as in meas. 5, demand well-developed fingers. The really noteworthy difficulties, however, are to be found in the middle division. The left hand will discover gymnastic exercises of a peculiar kind in the necessity for sliding

the thumb, and in its progressions to black keys. Special attention must be devoted, in the middle division, to precision in the completion of the bass figure by the after-striking higher part; likewise to the somewhat similar reverse condition in the principal division.

Allegro con brio. (♩ = 152.)

29. (23.)

f

(5)

(10)

mf *ten.*

sfz

(15)

dim. *sfz* *ten.* *ff*

(20)

p *ff* *f*

Detailed description: This page of a piano score contains six systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 152 beats per minute. The first system (measures 29-32) features a forte (*f*) dynamic. The second system (measures 33-36) includes a mezzo-forte (*mf*) dynamic and a tenuto (*ten.*) marking. The third system (measures 37-40) is marked *sfz* (sforzando). The fourth system (measures 41-44) shows a dynamic range from *dim.* (diminuendo) to *ff* (fortissimo), with a *ten.* marking. The fifth system (measures 45-48) starts with a piano (*p*) dynamic and includes *ff* and *f* markings. Fingerings and articulation marks are present throughout the score.

(1.) Köhler's method, recommended under N^o 27, may also be profitably applied here.

(2.) As a preliminary exercise, take the following simplification of the figure:

(3.) To avoid an awkward lift and leap in the ascending connection of the figures, and to learn how to execute the 1764

prescribed *legato*, a preliminary study in binding each fourth 3rd-note to the one following it, will prove effective:

(4.) It will be profitable, both from a technical and a musical point of view, to transpose this Étude into other keys.

Allegro con spirito. (♩ = 160)

30 (62)

f

p

poco a poco cresc.

f

dim.

tr

p ten.

cresc.

dim.

30 35 40 45 50 55 60

Musical score for measures 10-12. The right hand features a continuous sixteenth-note pattern. The left hand has a bass line with notes 2, 3, 1, 5, 5, 3. Dynamics include *p*.

Musical score for measures 13-15. The right hand continues the sixteenth-note pattern. The left hand has notes 1, 2, 3, 4, 5. Dynamics include *cresc.*, *f*, and *dolce*.

Musical score for measures 16-18. The right hand continues the sixteenth-note pattern. The left hand has notes 1, 3, 2, 1, 5. Measure 25 is indicated above the staff.

Musical score for measures 19-21. The right hand has a sixteenth-note pattern with trills. The left hand has a steady bass line. Dynamics include *p* and *cresc.*

Musical score for measures 22-24. The right hand has a sixteenth-note pattern with trills. The left hand has a steady bass line. Dynamics include *f*.

(1.) This Étude closely follows the preceding in its instructive aim, by further developing the flexibility of the fingers of the right hand. For the attainment of any species of technical proficiency one requires, above all, continuity in the practice of similar passages, but at the same time a certain variety, so as not to dull the player's interest. Such variety is presented here by the necessity
1764

of accenting with the third and fourth fingers, for which purpose they must, of course, be decidedly raised before striking.

(2.) The trills in measures 11 and 12 must begin on the principal note, because fundamental bass tones must not be obscured.

(3.) For the execution of the short appoggiaturas in the last measures, compare the Notes under Nos. 14 and 24.

31.
(32.)

31.
(32.)

f

(5)

(10)

(15)

(20)

(25)

(30)

(35)

(40)

cresc.

(45)

(50)

(55)

(60)

(65)

(70)

p

crese.

f

dim.

pp

1. This uniquely important study on the development of fluency in the left hand, may be most profitably practised, at first, with the omission of the low bass note (fifth finger) still, at the beginning of every measure, see to it that the hand is extended to about the width of an octave. (A similar procedure should be adopted for the right hand in Moscheles' op. 70, N^o 3, and Chopin's op. 10, N^o 2.) The task of the fourth finger requires special attention. When playing in the prescribed tempo (refer to the Preface touching this point,) the short bass note can occupy only the time-value of a 3 2nd.

1764

note, on account of the *staccato* and the necessity for swift contraction of the hand. But take care not to arpeggiate these octaves by playing the lower tone like an *appoggiatura*.

2. We need not explain, that the right-hand part requires very special study. Regarding the fingering, see Note 2 under N^o 10. Despite the slur, a note repeated in one and the same part, as in measures 9-11, etc., must always be re-struck, as may be inferred from the fingering given.

3. Musically advanced players will find it no waste of time to transpose this Étude into C minor and E minor.

32.
(49.)

simile
ten. *ten.*

ten. *ten.*

fp

First system of musical notation. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation. It begins with a measure marked (10). The treble staff continues with intricate melodic patterns. The bass staff has a more static accompaniment. Dynamic markings include *cresc.* and *ten.*

Third system of musical notation. It starts with a forte *f* dynamic marking. The bass staff features a very active and complex line with many slurs and fingerings. The treble staff has a more melodic line with some rests.

Fourth system of musical notation. Both the treble and bass staves contain highly complex and rapid melodic lines with many slurs and fingerings.

Fifth system of musical notation. It begins with a measure marked (15). The treble staff has a melodic line with slurs. The bass staff has a more rhythmic accompaniment. Dynamic markings include *p* and *f*. The system ends with *ten.*

First system of musical notation. The left hand (bass clef) plays a complex rhythmic pattern with many beamed notes and rests. The right hand (treble clef) plays a melodic line with many beamed notes and rests. Fingering numbers (1-5) are written above many notes.

Second system of musical notation. The left hand (bass clef) has a few notes with rests. The right hand (treble clef) has a melodic line. Dynamics include *ff*, *dim.*, and *p*. Fingering numbers are present.

Third system of musical notation, starting with the number (20). The left hand (bass clef) has a melodic line with many beamed notes. The right hand (treble clef) has a melodic line with many beamed notes. Fingering numbers are present.

Fourth system of musical notation. The left hand (bass clef) has a melodic line with many beamed notes. The right hand (treble clef) has a melodic line with many beamed notes. Dynamics include *crese.*. Fingering numbers are present.

Fifth system of musical notation. The left hand (bass clef) has a melodic line with many beamed notes. The right hand (treble clef) has a melodic line with many beamed notes. Dynamics include *f*, *ff*, and *ten.*. Fingering numbers are present.

(25)

(30)

dim.

p

1. In order to turn to best account the rich instructive material contained in this Étude, each individual figure should be amplified into a special exercise, and extended over the keyboard as far as practicable. For instance, measure 1 may be begun an octave higher and carried down an octave lower, and meas. 4 likewise; meas. 7, (and also meas. 19 and 24) may be repeated by itself a dozen times. The left-hand passages in measures 11-13 and 27-29, should also be practised in other keys, in which tonic and dominant are on a

1764

white key.

2. Chords not provided with the arpeggio-sign should be struck flat and very decidedly, almost drily.

3. The major sixth found in descending in the third beat of measures 1 and 5, though unpleasing to some ears, is so explicitly required by the author, that it appears unjustifiable to alter it to a minor sixth. The player must simply get used to it, as it is not a "false" interval.

Prestissimo (♩ = 76)

33.
(37.)

Musical notation for measures 33-37. The piece is in 2/4 time with a key signature of two flats. The tempo is Prestissimo (♩ = 76). The first system shows measures 33-37. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *crec.*. Measure numbers (5), (4), (2), (3), (1), (5), (4), (2), (3), (2), (1) are written above the notes.

Musical notation for measures 38-42. The right hand continues with chords and eighth notes. Dynamics include *dim.* and *mf*. Measure numbers (10), (5), (4), (2), (3), (1), (5), (4), (2), (3), (1) are written above the notes.

Musical notation for measures 43-47. The right hand continues with chords and eighth notes. Measure numbers (15), (4), (2), (3), (1), (5), (2), (3), (1), (3), (2) are written above the notes.

Musical notation for measures 48-52. The right hand continues with chords and eighth notes. Measure numbers (20), (5), (1), (3), (2), (4), (1), (3), (5), (1), (2), (3) are written above the notes.

Musical notation for measures 53-57. The right hand continues with chords and eighth notes. Dynamics include *ff* and *p*. Measure numbers (25), (5), (4), (2), (3), (2), (5), (4), (2), (3), (2), (p) are written above the notes.

Musical notation for measures 58-62. The right hand continues with chords and eighth notes. Dynamics include *crec.*. Measure numbers (30), (5), (3), (5), (4), (3), (5), (3), (5), (4) are written above the notes.

(40)

(45)

(50)


(55) *dolce.*

(60)

(1.) Although the chief aim of this Étude is to train the hands to smooth and even execution when playing together or alternating with and rhythmically supplementing each other, in which respect it is to be regarded as a counterpart to N^o 13, this aim can be attained only after previous practice by *each hand separately* until it can play its part with absolute correctness.

(2.) In arranging this number in accordance with the modern style of notation introduced for piano-music by 1764

Liszt and Raff, in order to attain a better sound-effect and a more plastic view of the interweaving of the higher and lower parts, the editor adopted a suggestion by Köhler in his "Klassische Hochschule," Book I.

(3.) Hands of small stretching capacity may practise binding tenths in the following manner:  as a side-study.

Molto agitato. (♩ = 116)

34.
(34.)

sfz *simile*

sopra la mano destra

(5)

sotto *sopra* *sotto* *sopra*

(10)

dimin. *p* *cresc.* *sopra* *sotto*

(15)

dimin. *p* *sopra*

(20)

cresc. *sfz* *sotto*

(25)

f *p* *sopra* *sotto*

(30)

sfz *sfz* *sfz* *sfz* *sopra*

(35) *leggero*

(40) *p* *sopra*

(45) *cresc.* *sotto* *sopra* *sotto*

(50) *sopra* *sotto*

(55) *f* *sopra* *sotto*

(60) *sfz dim.* *p ten.*

1. While related to the preceding Étude as regards the interweaving of the parts, this number also affords new material for practice:

(a) In that light staccato touch which should resemble the portamento;

(b) For the right hand, in changing fingers on one and the same key.

2. By indicating in detail and consistently, by the terms *sotto* and *sopra*, whether the left hand has to

play below or above the right, we trust to have obviated the embarrassment of the player which usually deters him from practising this number.

3. At the beginning, slow practice with a vigorous touch is recommended.

4. Hands of lesser stretching capacity should use the descending ninths and tenths, in measures 3, 4, 46 and 47, as independent finger-exercises, in the manner explained for the left hand in the preceding Étude.

This musical score is for a piano piece in G major, 2/4 time, marked 'Allegro molto agitato' with a tempo of 108 beats per minute. The score consists of six systems, each with a treble and bass staff. The piece begins at measure 35, indicated by a large number '35.' on the left. The first system (measures 35-40) features a treble staff with a complex eighth-note pattern and a bass staff with chords and simple eighth-note accompaniment. Dynamics include *sfz* and *fz*. The second system (measures 41-46) continues the treble staff's pattern, with the bass staff adding more rhythmic detail. The third system (measures 47-52) shows the treble staff with some grace notes and the bass staff with chords. The fourth system (measures 53-58) introduces a piano (*p*) dynamic and a crescendo (*cresc.*) in the bass staff. The fifth system (measures 59-64) features a forte (*f*) dynamic and includes a fermata in the bass staff. The sixth system (measures 65-70) concludes with a *sfz* dynamic. Fingering numbers (1-5) are provided for many notes throughout the score. The page number '1764' is located at the bottom left.

(35) *sf*

(40) *dim.* *ten.* *ten.* *cresc.*

(45) *ten.* *ff*

(50)

(55) *p* *sf*

1. One of the best means for acquiring lightness of touch, is to practise changing fingers on the same key. From this point of view, the present Étude stands in instructive connection with the preceding.

In order to acquire a proper staccato of the first note in the triplet, and to avoid the more convenient slurring to the second note, the following variant is recommended as a preparatory exercise:



2. With regard to the fingering of the accompaniment (which latter, as usual, demands special study), the edit-
1764

or permits modifications, providing that they be systematically carried out.

3. The chords in the right hand (meas. 43-50) must be played, notwithstanding their staccato execution, with the given fingering, if the player would attain infallible accuracy in such passages. In fact, the teacher should always make a point of opposing the pupil's tendency to naturalism, even in matters apparently unessential. That semi-unconscious dexterity of finger which seems to be the birthright of great pianistic talents, must likewise be *systematically trained*, if anything more than "cultivated dilettanteism" is aimed at.

36.
(69.)

f

(5)

dim.

p

cresc.

f

(10)

dim.

(15)

p

cresc.

f

tr

1764

(20)

tr

p

f

cresc.

simile

ff

(25)

f

ten.

tr

(30)

sempref

ten.

(1.) In its technical aims the present Étude belongs, like the two next-following, to the class already represented in Nos. 23 and 26 (also Nos. 21 and 24). The teacher should let the pupil review the earlier numbers, with the Notes appertaining thereto.

(2.) The trills for the right hand in measures 17 to 19 should occupy, in rapid tempo, only the time-value of a simple turn; but the resulting quintuplet must be strictly rhythmically apportioned to the lower part, and both forms of quintuplet (2+3 and 3+2) ought to be practised. Of

course, more notes are to be played in slow tempo.

(3.) The melodic ornament in the first beat of meas. 26 and 28, and in the third and fourth of meas. 31 and 32, is technically termed a "slide" (in German: "Schleifer"; see C. Ph. E. Bach's indispensable text-book: "Versuch über die wahre Art, das Clavier zu spielen"). As a rule (and here, too) it is to be executed *crescendo*.

(4.) For the appoggiaturas in the bass, meas. 29-30, see Note 3 to N^o 24.

Allegro. (♩ = 96)

37.
(61.)

mf

ten.

ten.

(5)

ten.

(10)

mf

ten.

(15)

(20)

(25)

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Performance instructions include 'ten.' (tension), 'dim.' (diminuendo), 'morendo' (ritardando), and 'pp' (pianissimo). Measure numbers 30 and 35 are marked at the beginning of their respective systems.

(1.) In the main, follow the Notes to the preceding Étude. The teacher should in no wise tolerate the tendency of unskilful fingers to arpeggiate the passages in sixths.

(2.) The eighth-note marked staccato, in meas. 1, 2 and 8, is simply to be played as a sixteenth-note. A special effort to raise the finger concerned is reprehensible, if only in consideration of the legato in the lower part.

(3.) The editor's pedagogical experience leads him to

lay special stress on a rule for slurred notes which cannot be misconstrued. A slur over two notes affects only the relation of these two tones to each other, and not that of the second to any third note following. The final note under a slur is, therefore, to be treated as short, thus assuming a staccato-mark, the actual writing-out of which would savor too much of pedantic excursiveness.

38. (42.)

p
marcato
ten.

(5)

poco a poco cresc.
ten.

ten.
ff con fuoco
ten.

(10)

ten.

(15)

ten.
ten.

ten.

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

dimin. *f*

ten. *dimin.*

(25) *f*

ff *ten.*

(30) *ten.* *p* *ten.*

ten. *f*

(1.) Practise this Étude at first in the strongest *fortissimo*. It is the most difficult of its class in the entire collection. Special study must be devoted to the fourths in meas. 11-14. and elsewhere, during the separate practice of which the teacher might play the sixths below, so as to spare the pupil's ear the unpleasant sound-effects; — in fact, even in purely mechanical exercises, euphony ought never to be lost sight

of. The so-called "dumb pianos", whose employment the editor warmly advocates, are, to be sure, the best resource in such cases.

(2.) As a piece of music, this Étude was assuredly inspired by the second Prelude in Bach's "Well-tempered Clavichord". This would seem a favorable opportunity to make the pupil acquainted with the latter composition.

39.
(73.)

Musical notation for measures 39-42. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first system shows measures 39 and 40. The right hand features a complex rhythmic pattern with many sixteenth notes and slurs. The left hand has a similar pattern with some rests. A forte (*f*) dynamic is indicated. Fingering numbers (1-5) are present throughout.

Musical notation for measures 43-46. Measure 43 begins with a measure rest of 5 measures, indicated by a circled '5'. The right hand continues with sixteenth-note patterns. The left hand has a more rhythmic accompaniment. Dynamics and fingering are consistent with the previous system.

Musical notation for measures 47-50. Both hands feature intricate sixteenth-note passages with many slurs and accents. The right hand has a more melodic line, while the left hand provides a rhythmic foundation. Fingering is carefully indicated.

Musical notation for measures 51-54. Measure 51 starts with a decrescendo (*dimin.*) marking. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A tenuto (*ten.*) marking is present in the right hand in measure 52. A piano-piano (*pp*) dynamic is indicated in the left hand in measure 52. Fingering numbers are present.

Musical notation for measures 55-58. Measure 55 begins with a measure rest of 15 measures, indicated by a circled '15'. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics and fingering are consistent.

Musical notation for measures 59-62. Measure 59 starts with a crescendo (*cresc.*) marking. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Sforzando (*sfz*) markings are present in the right hand in measures 60 and 61. Fingering numbers are present.

The musical score consists of five systems of two staves each (treble and bass clef). Measure numbers 20, 25, and 30 are indicated at the start of their respective systems. Fingerings are extensively marked with numbers 1-5. Dynamic markings include *f*, *fz*, *fz.*, *ten.*, *cresc.*, *f*, *dimn.*, and *p*. Slurs and accents are used throughout to guide phrasing and articulation.

(1.) As a kind of preparation for the work now in hand, measures 11-14, and 29-32, of the preceding Étude in the left-hand part, may be utilized.

(2.) The sustained higher tones in the right hand, and lower tones in the left, are to be struck very energetically, as the musical (i.e., acoustic) value of notes on the piano depends more on the first stroke (and its preparation by raising the wrist) than on holding down the key by the finger.

(3.) A most exact observance of the slurs, and of the

fingerings connected with them, is recommended. Separate practice is required by the half-measure (syncopated) in meas. 7-9 and elsewhere. Hands of more than normal stretching capacity may take, in this passage, the fingering 1 2 3 1 instead of 1 1 2 1.

(4.) In the original the sustained tones are not always repeated with that exactitude which doubtless conforms to the Author's intention, and which it appeared necessary to observe in this new edition.

40. (50.) *p*

(5)

f

(10)

(15)

(20) *cresc.* *p*

1764

5

Detailed description: This page of a piano score contains measures 40 through 50. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Con moto' with a quarter note equal to 96 beats per minute. The score is written for both the right and left hands. Measures 40-49 are marked 'p' (piano), while measure 50 is marked 'f' (forte). The piece features intricate rhythmic patterns, including triplets and sixteenth-note runs. Numerous fingerings are indicated throughout the score. Measure numbers 40, 50, 5, 10, 15, and 20 are placed at the beginning of their respective systems. The page number '1764' is located at the bottom left, and a small number '5' is at the bottom center.

(25)

(30)

(35)

(40)

(1.) The study of this number should be divided into two portions. Let each hand first practise the simpler portion of its part, i. e., meas. 1-9, 25-34 (to 37 for the left hand); and thereafter the passages where doubled notes occur, at first, however, practising only the running part. The tones of the added part are always to be sustained where no staccato is explicitly marked. For executing this latter, compare Note 2 to Étude 37.

(2.) The different length of the slurs in the two hands is

based on easily intelligible technical reasons, and must not be overlooked when both hands play together.

(3.) When beginning practice, sharp accentuation of the strong beats, and even of the half-beats, is strongly to be recommended as an aid to the precision of touch. As the difficulties are gradually overcome, these accents may be lessened; for a technically finished execution they should be reduced to the minimum sanctioned by good taste.

Allegro. (♩ = 92)

41.
(31.)

p
sempre stacc.

poco a poco cresc.

(5)

f

(10)

pp
cresc.

dolce

cresc.

(15)

cresc.

dim. dolce smorz.

(20)

1764

p


poco a poco cresce.

ff

dim.

p *morendo* *pp*

ppp

1. The more difficult fingering substituted by the editor for the far simpler and easier one: 

is advantageous in promoting the contraction of the hand and thus increasing precision in touch; it has a leaning toward virtuosity, and was taken over from the editor's 1764

private practice (e. g., in the B major passage in the first movement of Beethoven's fourth piano-concerto, op. 58.) It gives greater brilliancy to the execution and more elastic lightness to the touch; though this does not nullify its value as an exercise with the *easier* fingering.

2. For executing the staccato accompaniment in the left hand, see Note 2 to N^o 20.

Scherzando. (♩ = 126)

42. (70.)

mf legg.

(5)

simile sempre

ten.

(10)

ten.

(15)

ten.

(20)

ten.

(25)

(30)

f

Detailed description: This is a page of a musical score for a Scherzando piece, measures 42 through 70. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Scherzando' with a quarter note equal to 126 beats per minute. The score is written for piano, with a grand staff (treble and bass clefs). The piece features a complex, rhythmic melody in the right hand, often consisting of sixteenth-note patterns. The left hand provides a steady accompaniment with chords and moving lines. Performance instructions include 'mf legg.' (mezzo-forte, leggiero), 'simile sempre' (maintain the same style), and 'ten.' (tension). Measure numbers 42, 5, 10, 15, 20, 25, and 30 are indicated. The score concludes with a forte ('f') dynamic and a final flourish in the right hand.

(35)

ff *dim.* *p* *cresc.*

(40)

dim. *p*

(45)

p

(50)

(55)

f

(60)


p *ten.*

(65)

ten. *cresc.* *f*

(1) The profit to be derived from this extremely useful Étude, will consist in an equally delicate and even distinctness of touch of the individual fingers with the greatest possible lightness of the wrist. As an exercise in repeated tones, it should be practised in connection with Nos. 35 and 36, which are now to be reviewed as appropriate preliminary studies. The binding of certain half-tone and whole-tone steps, (e. g., in meas. 23, and 17 and 19, respectively,) by a special slur, was retained and consistently carried out according to the original. The musical reason for this is so evident, that explanation would be superfluous.

1764

(2) We earnestly warn the teacher against toleration for the "naturalistic" fingering:  by reason of the bad habits it engenders in a technical and musical sense. Repeated use of the thumb, after the octave in the bass, for playing the harmonic accompanying and accessory parts, is permissible only when the latter kind are a direct repetition of the former, as in meas. 90 and 91, though, for that matter, the other fingering is also applicable to these cases. In meas. 23 and 27, there is no preceding octave; consequently, the above rule does not apply to them.

Andante maestoso ed espressivo. (♩ = 160.)

43. (77.)

ten.

mf un poco agitato

53

(5)

4323

54

5

4321

The first system of music spans measures 1 to 3. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff features a steady eighth-note accompaniment with slurs and dynamic markings.

(10)

The second system covers measures 4 to 6. Measure 4 begins with a circled measure number (10). The treble staff continues the melodic development with slurs and fingerings. The bass staff maintains the eighth-note accompaniment.

The third system includes measures 7 to 9. The treble staff features more complex melodic patterns with slurs and fingerings. The bass staff continues with the eighth-note accompaniment. Dynamic markings include *mf* and *grazioso*. A circled measure number (34) is present in the treble staff.

The fourth system contains measures 10 and 11. The treble staff has long slurs over the notes. The bass staff continues with the eighth-note accompaniment. A dynamic marking of *pp* is shown.

(15)

The fifth system covers measures 12 and 13. Measure 12 starts with a circled measure number (15). The treble staff is mostly empty with slurs. The bass staff continues with the eighth-note accompaniment.

ten.

f

(20)



poco f

1764


Detailed description of the musical score: The score is written for piano and voice. It consists of six systems of music. The first system shows a tenor line with a long note and a piano accompaniment starting with a forte (*f*) dynamic. The second system continues the piano accompaniment with various fingering numbers (1-5) and includes a melodic line in the right hand. The third system features a tenor line with a measure marked (20) and continues the piano accompaniment. The fourth system shows a melodic line in the right hand with a 5/4 time signature and continues the piano accompaniment. The fifth system continues the piano accompaniment with a *poco f* dynamic marking. The sixth system concludes the piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

(1.) This Étude is doubly valuable: as a study in flexibility for the left hand, and as a study in melodic expression for the right. It must, of course, be left to the teacher's judgment, whether or no the number is too far advanced in the latter respect, for the musical development of any individual pupil. A fine interpretation of the *cantilena* assumes that the pupil is already qualified to interpret Field's Nocturnes, or the melodic passages in Hummel's or Moscheles' piano-concertos, not to mention the classics *par excellence*. It is advisable, at all events, to practise the left-hand part to such a degree of finished execution, that the "involuntarily" even performance of the triplet-figure shall no longer embarrass the right hand in playing two or four notes against each triplet with rhythmical exactness. The tenths at the beginning of the measure must not, of course, be taken by leaps, but by skilfully sliding and drawing the hand upward (see the exercise written out in Note 3, N^o 33, which ought now to be practised in sharp keys.)

(2.) The long appoggiaturas in the higher part are written out in modern notation. As frequently remarked, the short ones must take their time-value, however brief, from the next-following principal note.

(3.) The turn in measure 5  is to be played thus:  In quicker tempo it is to be treated like a quintuplet (see Note 2, N^o 36.)

(4.) Execute the run in measure 18 so that the rapidity of movement increases as it ascends, something like this:

 Several other modes of execution might be adopted, provided that a discordant clash with bass notes be avoided.

Allegro con spirito. (♩ = 160)

44.
(78.)

Musical notation for measures 44-45. The piece is in G major and 2/4 time. Measure 44 features a forte (f) dynamic and a sixteenth-note arpeggiated figure in the right hand. Measure 45 continues with a similar rhythmic pattern. Fingerings are indicated with numbers 1-5.

Musical notation for measures 46-47. Measure 46 shows a sixteenth-note arpeggiated figure in the right hand. Measure 47 continues with a similar rhythmic pattern. Fingerings are indicated with numbers 1-5.

Musical notation for measures 48-49. Measure 48 features a sixteenth-note arpeggiated figure in the right hand. Measure 49 continues with a similar rhythmic pattern. Fingerings are indicated with numbers 1-5.

Musical notation for measures 50-51. Measure 50 shows a sixteenth-note arpeggiated figure in the right hand. Measure 51 continues with a similar rhythmic pattern. Fingerings are indicated with numbers 1-5.

Musical notation for measures 52-53. Measure 52 features a sixteenth-note arpeggiated figure in the right hand. Measure 53 continues with a similar rhythmic pattern. Fingerings are indicated with numbers 1-5.

Musical notation for measures 54-55. Measure 54 features a sixteenth-note arpeggiated figure in the right hand. Measure 55 continues with a similar rhythmic pattern. Fingerings are indicated with numbers 1-5. The dynamic is marked *pp* (pianissimo) and *ten.* (tenuis). The instruction *poco a poco cresc.* (poco a poco crescendo) is written in the bass staff.

Musical notation for the first system, measures 1-4. The right hand features a complex rhythmic pattern of eighth notes with slurs. The left hand has a bass line with triplets in measures 1 and 2, and a single note in measure 4. Dynamics include *ten.* (tenuando).

Musical notation for the second system, measures 5-8. Measure 5 is marked with (15). The right hand continues with eighth notes. The left hand has a bass line with triplets in measures 5 and 6, and a single note in measure 8. Dynamics include *ten.* and *sempre più cresc.* (sempre più crescendo).

Musical notation for the third system, measures 9-12. The right hand has eighth notes with slurs. The left hand has a bass line with triplets in measures 9 and 10, and a single note in measure 12. Fingering numbers (5, 2, 3, 1, 2, 3, 4, 1, 2, 3) are visible above the right hand notes.

Musical notation for the fourth system, measures 13-16. The right hand has eighth notes with slurs. The left hand has a bass line with a *ff* (fortissimo) dynamic marking in measure 14.

Musical notation for the fifth system, measures 17-20. Measure 17 is marked with (20). The right hand has eighth notes with slurs. The left hand has a bass line with a single note in measure 20.

Musical notation for the sixth system, measures 21-24. The right hand has eighth notes with slurs. The left hand has a bass line with a *ff* dynamic marking in measure 22.

Musical score system 1, measures 25-29. The right hand features a complex melodic line with many sixteenth notes. The left hand has a bass line with some triplets. A *dim.* marking is present above the right hand in measure 29. Measure numbers 4 and 5 are written below the right hand in measure 29.

Musical score system 2, measures 30-34. The right hand has a dense texture of chords and sixteenth notes. The left hand has a steady bass line with triplets. Dynamics include *p* and *poco a poco cresc.*. A *ten.* marking is below the left hand in measure 30. Measure number 3 is written below the left hand in measure 34.

Musical score system 3, measures 35-40. The right hand continues with complex melodic patterns. The left hand has a bass line with some triplets. Dynamics include *f* and *molto marc.*. Measure number 1 is written below the left hand in measure 39.

Musical score system 4, measures 41-45. The right hand has a complex melodic line with many sixteenth notes. The left hand has a bass line with some triplets. Measure number 35 is written above the right hand in measure 41. Measure numbers 4, 2, 3, 2, 3 are written below the left hand in measure 45.

Musical score system 5, measures 46-50. The right hand has a complex melodic line with many sixteenth notes. The left hand has a bass line with some triplets. Measure numbers 4, 6, 4, 4, 3, 4, 3 are written above the right hand in measure 46. Measure numbers 3, 4, 3, 1, 2, 1 are written below the left hand in measure 50.

The player having already encountered *similar* material for practice in this collection (e.g., Etude No 33, useful as a preparatory study,) his attention may turn immediatly to the study of expression and style, this requiring considerable flexibility of wrist and even of the elbow-joint. The double-hooked mel-

ody-notes of the higher part should be struck off, as it were, with a most vigorous attack. For practice in correctly striking the accented intervals, a side-study of the same in legato is recommended:

On the other hand, it will also be beneficial to practise this number staccato throughout.

Moderato espressivo. (♩ = 116)

45 (80.) *dol.* *sempre leg.* *mf*

ten. *dim.* (10)

(15) *mf*

(20)

(25) *cresc.*

(30) *f* (35) *dim.*

(40) *cresc.* *f* *dim.*

The musical score is presented in two systems of grand staves. The first system covers measures 45 to 50, the second system covers measures 55 to 65, and the third system covers measures 70 to 80. The notation includes complex rhythmic patterns, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in measure 80.

The instructive aim of this Étude, which is also of no mean value as a piece of music, hardly requires detailed explanation. The following points may be left to the teacher's intelligent supervision: Polyphonic playing in the right hand; expressive emphasis of the sustained melody in the highest part; subordination of the second accessory part; delicate fluency and distinct continuity in the figurate accompaniment;—hence, the correct apportionment of the dynamic shades

of each individual part, and compact consonance of the chords, unmarred by the slightest arpeggio. No less care ought to be bestowed on correct phrasing, as indicated by the beginning and end of the slurs, and likewise on strict observance of the note-values of the two parts in the left hand, the higher of which represents, as it were, a violoncello-part and the lower a double-bass. Transposition into other keys, already so often recommended as a means for musical development, will be found decidedly profitable in this case (e.g., into A and B minor.)

Arioso moderato. (♩ = 116)

46.

(41.)

Musical notation for measures 46-49. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with many slurs and fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 1, 2, 3, 2, 1). The left hand provides a harmonic accompaniment with chords and single notes, including markings like *dolce* and *espress.*

Musical notation for measures 50-53. The right hand continues with intricate melodic patterns and slurs. The left hand has a more active role with chords and moving lines, marked *m.d.* (mezzo-dolce). Measure numbers 5, 21, 45, and 4 are indicated.

Musical notation for measures 54-57. The right hand has a melodic line with slurs and fingerings. The left hand features a tenor line marked *ten.* and *sempre legato*. Measure numbers 1, 2, 5, and 10 are indicated.

Musical notation for measures 58-61. The right hand has a melodic line with slurs and fingerings. The left hand features a tenor line marked *fp* (fortissimo) and *dolce*. Measure numbers 1, 2, 3, 4, and 5 are indicated.

Musical notation for measures 62-65. The right hand has a melodic line with slurs and fingerings. The left hand features a tenor line marked *m.d.* (mezzo-dolce). Measure numbers 15, 1, and 2 are indicated.

(20)

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

2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4

ff *dim.* *m.d.*

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

(25)

ten. *cresc.*

2 1 2 3 2 1 2 1 2 1 2 3 2 1 3 2

(30)

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

2 4 5 2 4 5 2 4 5 2 4 5

(35)

ff *p*

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

(40)

dolce *m.d.*

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

(1.) This Étude forms a counterpart to the preceding; and although the right hand has here only two parts, the execution is more difficult, so that No. 46 serves far better for a preparatory study to No. 45, than *vice versa*, more especially because the figurate accompaniment in the former requires a more expressive shading. The player should imagine the effect of a string-quartet. (2.) As a piece of music this may, in a sense, be regarded as the prototype of Mendelssohn's "Songs without Words"; and, despite its modest simplicity, with which, however, it

unites perennial freshness and dignity of ornamentation and finish of form and piano-style, it is assuredly no less valuable than any of the above-named pieces by the afore-said more modern master.

(3.) The player must carefully avoid a sentimental retarding of the tempo. Moreover, the middle division (*Minore*) will bear an imperceptible acceleration.

(4.) The notes written here and there on the lower staff (in meas. 3, 4-15, 16, etc.), to avoid using too many leger-lines, are to be executed by the right hand.

Molto agitato. (♩ = 76)

47.
(67.)

First system of musical notation, measures 47-67. The piece is in 3/8 time with a key signature of three flats. The right hand features a rapid sixteenth-note pattern with fingerings 1 2 1 5, 2 1, 4 5, 4, 1, 4, 2, 1. The left hand has a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *f* and *dimin.*

(5)

Second system of musical notation, measures 68-83. The right hand continues the sixteenth-note pattern with fingerings 1 2 1, 2 1, 4 5, 4, 2, 1. The left hand has notes G1, F1, E1, D1, C1, B0, A0, G0. Dynamics include *f* and *dimin.*

(10)

Third system of musical notation, measures 84-99. The right hand continues the sixteenth-note pattern with fingerings 2 1, 5 4, 1, 2, 1. The left hand has notes G0, F0, E0, D0, C0, B-1, A-1, G-1. Dynamics include *f* and *dimin.*

(15)

Fourth system of musical notation, measures 100-115. The right hand continues the sixteenth-note pattern with fingerings 1 2, 1, 2, 4, 1, 4, 5. The left hand has notes G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2. Dynamics include *f* and *dimin.*

(20)

Fifth system of musical notation, measures 116-131. The right hand continues the sixteenth-note pattern with fingerings 3 2, 1 2 3, 1 2, 2 4, 1 2 3, 5. The left hand has notes G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3. Dynamics include *p* and *cresc.*

Musical notation for measures 1-4. The right hand has a tenor clef and contains chords with fingerings 4 and 5. The left hand has a bass clef and contains a complex rhythmic pattern with fingerings 1, 2, 3, 4, 5. Dynamics include *ten.* and *ff*.

Musical notation for measures 5-8. The right hand continues with chords and fingerings 4, 5. The left hand continues with rhythmic patterns and fingerings 1, 2, 3, 4, 5. Dynamics include *ten.*, *dimin.*, and *f*.

Musical notation for measures 9-12. The right hand has a melodic line with fingerings 2, 1, 4, 5. The left hand has a bass line with fingerings 1, 1, 2, 1. Dynamics include *dimin.* and *f*. Measure 9 is marked with (30).

Musical notation for measures 13-16. The right hand has a melodic line with fingerings 2, 4, 5, 1. The left hand has a bass line with fingerings 1, 1, 1, 1. Dynamics include *f*. Measure 13 is marked with (35).

Musical notation for measures 17-20. The right hand has a melodic line with fingerings 2, 4, 5, 1. The left hand has a bass line with fingerings 1, 2, 1, 1. Dynamics include *dimin.* and *f*. Measure 17 is marked with (40).

Musical notation for measures 21-24. The right hand has a melodic line with fingerings 2, 4, 5, 1. The left hand has a bass line with fingerings 2, 1, 1, 1. Dynamics include *dimin.* and *p*. Measure 21 is marked with (45).

The musical score consists of five systems, each with a treble and bass staff. The first system (measures 45-50) begins with a *cresc.* marking and includes slurs over groups of notes. The second system (measures 51-55) features a *dim.* marking and continues the rhythmic patterns. The third system (measures 56-60) includes a *f* marking and a *ten.* marking. The fourth system (measures 61-65) also includes a *ten.* marking. The fifth system (measures 66-70) concludes with a *ten.* marking and a final cadence.

(1.) The (at first glance) somewhat strange-looking slurs over skips, are given in the original, and have, therefore, been retained. The author probably intended to indicate the connected execution of a four-measure period, rather than the avoidance of lifting the hands (e. g., in the case of tenths), which latter is impracticable for small hands, though it should be made as imperceptible as possible. It will be best, in any event, when practising at first, to study the accents belonging to the motive by dividing up the slur as follows:

The diagram shows a four-measure period in a minor key. The first measure has a slur over notes with fingerings 1, 2, 1, 2. The second measure has a slur over notes with fingerings 3, 4, 5. The third measure has a slur over notes with fingerings 4, 5, 4, 5. The fourth measure has a slur over notes with fingerings 1, 2, 1, 2. This illustrates the author's suggestion for connected execution.

When the fingers have become more familiar with the technical difficulty, more and more attention should be paid to the aforesaid "connected execution"; and while still energetically marking the accents, any noticeable lifting of the hand should be smoothed over.

(2.) The prescribed alternation of the 4th and 5th fingers for the octaves in the right hand (meas. 22-28, 62-66), is no mere notion, and is, therefore, commended to pedantic observance.

(3.) The fingering given for the left hand has been explained in former Notes (see Notes 2 to N^o 42; and, for the passage in meas. 17-20, Note 3 to N^o 37).


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 slurs and fingerings, and a left-hand accompaniment with chords and moving lines. Measure numbers 48, 50, 52, 54, 56, 58, 60, and 62 are indicated. Dynamics include *f*, *dim.*, and accents. The tempo is Allegro moderato at 126 beats per minute.

(1.) In its essential object this Étude is a continuation of the one preceding. As it may now be assumed, that the player is accustomed to execute wide intervals in rapid time, not by leaping, but by gliding with a quiet hand, the method of lifting the hand proposed as a preparatory exercise to N^o 47, is not to be employed here.

(2.) The player is expressly warned against using any fingering, but the one given, for the turn in the first half beat. It is, in particular, a wholly reprehensible, amateurish trick to let the forefinger play alternately above and

below the thumb; besides always having a lame effect, it causes needless fatigue and tends to stiffen the touch.

Consequently, never play so:  but rather: 3121, 3121.

(3.) Strict observance of the prescribed *crescendo* and *decrescendo* in nearly every measure, will also afford technical facilitation. (See 1 to N^o 13.)

(4.) Concerning the execution of arpeggio chords, the needful remarks have often been made.

Allegro. (♩ = 152.)

simile

49.
(83.)

Musical notation for measures 49-54. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a rhythmic pattern of eighth notes in the right hand, often beamed in pairs. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *ten.* (tension). A *ped.* (pedal) marking is present at the end of the system, followed by an asterisk.


Musical notation for measures 55-60. The system continues the grand staff notation. It includes dynamic markings of *f* and *dimin.* (diminuendo). Fingerings and articulation marks are present throughout the passage.


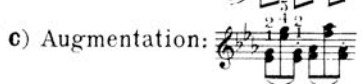
Musical notation for measures 61-66. The system continues the grand staff notation with consistent rhythmic patterns and dynamic markings.

Musical notation for measures 67-72. The system continues the grand staff notation. It includes dynamic markings of *f*, *dimin.*, and *p* (piano). Fingerings and articulation marks are present throughout the passage.

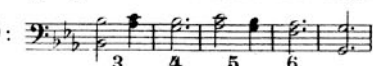
Musical notation for measures 73-78. The system continues the grand staff notation. It includes dynamic markings of *f*. Fingerings and articulation marks are present throughout the passage.

(1.) Experience shows that both this Étude and the next one are peculiar—in not being practised. True, the difficulties they offer exceed those encountered in Clementi's "Gradus ad Parnassum," to which Cramer's Études form the introduction. But it will prove both possible and profitable to practise them in slow tempo. As a preparation, the following preliminary and side-studies are recommended:

a) Transposition of the figure to white keys: 

b) Inversion:  c) Augmentation: 

(2.) For small hands, the tenths in the accompaniment may be changed, without detriment to the effect, into thirds, thus bringing the bass into the higher octave:

(measure 3-6): 

As in the case of all arpeggio'd chords marked "tenuto," the highest note should always be held; the bass note, a mere indication of which suffices for a cultivated ear, may be prolonged by an intelligent use of the pedal, (which is, to be sure, to be avoided in étude-playing). For the rest, see Note 3 to N^o 33, and Note 4 to N^o 34.

Moderato assai. (♩ = 92)

50.
(84.)

mf

Musical notation for measures 50-54. The system consists of two staves (treble and bass clef) with various fingerings and articulations. Measure numbers 50, 51, 52, 53, and 54 are indicated at the top of the staves.

(5)

Musical notation for measures 55-59. The system consists of two staves with various fingerings and articulations. Measure numbers 55, 56, 57, 58, and 59 are indicated at the top of the staves.

(10)

Musical notation for measures 60-64. The system consists of two staves with various fingerings and articulations. Measure numbers 60, 61, 62, 63, and 64 are indicated at the top of the staves.

(15)

cresc.

Musical notation for measures 65-69. The system consists of two staves with various fingerings and articulations. Measure numbers 65, 66, 67, 68, and 69 are indicated at the top of the staves.

Musical notation for measures 70-74. The system consists of two staves with various fingerings and articulations. Measure numbers 70, 71, 72, 73, and 74 are indicated at the top of the staves.

Musical score for exercise (20). It consists of two staves, treble and bass clef. The piece is in 4/4 time and features a complex sequence of chords and arpeggios. The right hand has a melodic line with many slurs and fingerings (e.g., 4 5 4 3, 5 4 3 2). The left hand provides harmonic support with chords and arpeggios. The tempo/mood is marked *dolce*. The exercise ends with a final chord.

(25)

Musical score for exercise (25). It consists of two staves, treble and bass clef. The piece is in 4/4 time and features a complex sequence of chords and arpeggios. The right hand has a melodic line with many slurs and fingerings (e.g., 4 5 4 3, 5 4 3 2). The left hand provides harmonic support with chords and arpeggios. The tempo/mood is marked *cresc.* and *f*. The exercise ends with a final chord.

(30)

Musical score for exercise (30). It consists of two staves, treble and bass clef. The piece is in 4/4 time and features a complex sequence of chords and arpeggios. The right hand has a melodic line with many slurs and fingerings (e.g., 4 5 4 3, 5 4 3 2). The left hand provides harmonic support with chords and arpeggios. The tempo/mood is marked *dim. dolce*. The exercise ends with a final chord.

cresc.

Musical score for exercise (35). It consists of two staves, treble and bass clef. The piece is in 4/4 time and features a complex sequence of chords and arpeggios. The right hand has a melodic line with many slurs and fingerings (e.g., 5 4 3 2, 5 4 3 2). The left hand provides harmonic support with chords and arpeggios. The tempo/mood is marked *cresc.*. The exercise ends with a final chord.

(35)

Musical score for exercise (35). It consists of two staves, treble and bass clef. The piece is in 4/4 time and features a complex sequence of chords and arpeggios. The right hand has a melodic line with many slurs and fingerings (e.g., 5 4 3 2, 5 4 3 2). The left hand provides harmonic support with chords and arpeggios. The tempo/mood is marked *p* and *pp*. The exercise ends with a final chord.

It is the teacher's duty to dispel, by means of theoretic-
 al and practical instructions and suggestions adapted to
 individual cases, the feeling of discouragement which gener-
 ally overcomes the pupil at sight of this Étude. The play-
 er's interest will be most easily aroused, even for technical
 practice, by requiring him to explain every eighth-note
 according to the laws of harmony, i. e., by his previously
 1764

figuring the bass. Furthermore, the task should be divided
 up into the smallest possible fragments (which, of course,
 must be musically complete); to this end, the phrasing -
 slurs will be helpful. Deviations from the given finger-
 ing are permissible only when another is regularly sub-
 stituted; it is wholly inadmissible to make the execution
 dependent on the whim of the moment and blind luck in strik-
 ing the keys.