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J. B. CRAMER

Fifty
Selected Piano Studies

Systematically arranged and annotated, and provided with critically revised Fingering and Expression-Marks

By

HANS VON BÜLOW

(Newly revised by HANS T. SEIFERT)

Published in four books

and

Complete in one Volume

Carl Fischer
BOSTON NEW YORK CHICAGO

PREFACE.

IT is not our purpose in these lines to speak at any length of the inestimable value, and of the lasting importance of CRAMER's "*Studies for the Pianoforte.*" As a means of imparting to the Pianoforte player execution (*Technique*) and correct interpretation (*Vortrag*) this work is much superior to all similar productions, unless we except CLEMENTI's *Gradus ad Parnassum*, to which it forms a most appropriate introduction; and we could only repeat what has already been generally acknowledged, even if we were to enter more fully into the discussion of its merits. Although FÈTIS, the romantic musical authority of the day, speaks of them as *eminent classiques*, FRANZ BRENDEL, one of his German colleagues, in his "History of Music" calls them "*Eine Epochemachende Grundlage fuer jedes tuechtige Studium*" and WEITZMANN ("*Geschichte des Clavierspiels,*") places them, both as to their contents and their form, among the classical literature of the piano, etc.; yet this unanimous opinion of the foremost aesthetical and theoretical critics merely attests a previous fact. The universal popularity of the work now again offered to the public in a new and specially instructive edition speaks most loudly in favor of its great importance. A few words in justification of the new edition with respect to the manner of treatment will, however, not be superfluous, although the aim of the editor can be made sufficiently apparent only by a thorough examination of his work. The want of an instructive edition like the present has been often felt. LUDWIG BERGER (born 1777, pupil of CLEMENTI about 1806) thought it necessary to publish the first twelve Studies with additional notes for fingering, and JULIUS KNORR afterwards published the whole work, while lately, LOUIS KOEHLER has edited as the opening part of his "*Klassische Hochschule des Pianisten*" a selection of thirty studies with comments which are useful to some extent. It is needless to criticise the above named editions, as the present one is merely the result of a study of them. A careful observer of the doings of the pianoforte playing public cannot be blind to the fact that seldom—considering their general distribution—has the material offered in CRAMER's studies been thoroughly exhausted and its value realised, while a thoughtful and methodical application of them would gain for the player a firm grounding in the discipline of the virtuoso in the proper sense of the term, and even result to a certain degree in the development of his technical and intellectual maturity. How superficially, and with what thoughtless routine, are pupil and master for the most part proceeding! The instruction is either restricted to a more or less pedantic "wading" through the first part, and perhaps even the second, which will naturally be the sooner put aside, or the whole number (84) are—in succession—actually hurriedly dispatched, whereby, in nine cases out of ten, the little gratifying result appears that the player, who has arrived at No. 84, and before whom No. 1 is suddenly placed again, is incapable of striking the first arpeggio major triad in an artistic manner—not to mention other surprises for the examiner. The frequent practical failure of the study of CRAMER's work has resulted from causes the removal of which is the aim of this edition. One of the foremost of these causes is the non-observance of a systematic succession; at least such an order has not been carried through with consistency by the author. The English edition, however, observes an order different from the German one. A copy of the former lay before us during the preparation of this edition, revised by CRAMER himself. This copy (the property of Herr Spitzweg, head of the firm of Aibl) was then regarded as conclusive as to the accurate settlement of all the signs relating to time and method of rendering; it contains also the sixteen supplementary studies published in Vienna (afterwards in Hamburg) which are little known, and whose

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chief end seems to have been merely to make up the solemn number 100. Their non-consideration is, therefore, caused not solely by the fact that they are copyright. Our attempt to remove the above mentioned evil does not exact absolute approval, for individual considerations will always have some weight in teaching, provided the teacher does not proceed with his task in a pedantic manner. Another principal cause of the want of success in the Study of CRAMER's work may be found in the over-abundance of the studies. The same consideration regarding CLEMENTI's "*Gradus ad Parnassum*" has lately induced Herr CARL TAUSIG, Pianist to the Prussian Court, to edit a selection from it with valuable notes for its proper study, which may be recommended to every intelligent music teacher for adoption. Herr TAUSIG has, for instance, properly rejected those pieces which, though valuable by themselves, are written in a style of strict counterpoint; the fugues and canons of CLEMENTI are far from being an appropriate preparation for BACH's "*Wohltemperirtes Clavier*," but tend rather to lead the player into bad habits. For BACH's music, preparatory study is requisite, and this is only to be found in other compositions by that master, or perhaps by being preceded by those of HÆNDEL.* The author of this edition of CRAMER has rejected in like manner all studies that had not a decided purpose. We may be reproached with not having pursued a thoroughly radical course, and with having devoted too much space to the repeated appearance of exercises resembling one another. To this we answer, that practical experience proves the advantage of such a repetition. It is just on account of the necessity of obtaining a special technical fluency by perseverance, that the charm of a certain variety acts on the one hand in a refreshing and stimulating, and on the other in a furthering and strengthening manner, while it is sometimes even instructive as a test. It is therefore advisable that the player, after playing several similar exercises, should recommence at the first. In reference to some other studies, the technical aim of which is perhaps still more systematically developed in CLEMENTI's "*Gradus ad Parnassum*" though there attended also with greater difficulties, it may be mentioned that, in a regular gradation of such works of study employed for the complete education of the pianoforte player, CRAMER is the true precursor of CLEMENTI. At this point it may not be unwelcome to pianoforte teachers to have traced out for them the technical progression of studies which the editor has found advisable in his practise as a teacher. It includes all, from the beginner to the virtuoso.

When the first rudiments have been mastered, for which purpose the first part of the pianoforte school of LEBERT & STARK is recommended, being in our judgment the best auxiliary, the following studies should be used:

I. *a*) STUDIES BY ALOYS SCHMIDT, Op. 16, with his "*Exercises preparatoirs* which serve as an introduction to the first part; they should always be practised in the whole twelve keys. It is worth mentioning that FELIX MENDELSSOHN-BARTHOLDY, who was also an eminent pianist, laid the foundation of his wonderful execution by this work.

b) *Stephen Heller*, Op. 45 may be used with Schmidt as a relief from his tediousness.

II. *a*) CRAMER'S STUDIES

b) *Stephen Heller*, Op. 46, 47.

c) CZERNY's daily exercises as well as his collection of Studies entitled "*Die Schule des Legato und Staccato*" the merits of which, strange to say, have not as yet been properly recognised.

III. *a*) CLEMENTI'S "*Gradus ad Parnassum*," TAUSIG's edition.

b) MOSCHELES, Op. 70. 24 Studies, a work to which the epithet "classical" must be given unconditionally.

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*Just as there existed formerly at Florence and at other Italian universities a Dante Faculty (Boccaccio was the first occupant of that chair) whose members confined their philological activity solely to the enigmas of that mighty sphinx, so there might with equal propriety exist at the *musical high schools* a similar specialty of the study of BACH, the German giant spirit of sound only to be compared with Dante. To play BACH's pianoforte works to perfection is a task which—apart from the intellectual conditions required for it—can only be expected from those pianists who have gained a complete mastery over their subject, and are no longer "stammering" through BEETHOVEN's last Pianoforte Sonatas. Whither the attempts to assimilate BACH'S works lead, as regarded from the standpoint of a special pianoforte chair, is most alarmingly shown in CZERNY'S celebrated edition of them, the transitory merit of which we will not deny, but against whose indiscriminate use we must, in the interest of a true conception of BACH, strongly warn our readers. The above observation does not, however, imply that the study of BACH (preludes and inventions) may not be introduced at the same time with that of CRAMER'S studies, according to the individual dates.

IV. *a*) HENSELT'S Select Studies from Op. 2 and 5.

b) Besides, and as a preparation for it; *Haberbier's* Etudes poesies, a kind of continuation of ST. HELLER.

c) *Select pieces by Moscheles:* Characteristic Studies, Op. 75.

V. CHOPIN'S Op. 10 and Op. 25, with the Study of single Preludes (of special technical value) from his Op. 28.

VI. LISZT'S Six Studies after Paganini.
Three concert studies.
Twelve grand studies "*d'execution transcendante.*"

VII. *a*) RUBINSTEIN'S Select Studies and Preludes.

b) ALKAN'S selection of Twelve grand Studies. These, for the most part, are more difficult than all those mentioned above.

On entering the third stage, KULLAK'S Studies in Octaves (three parts) should be practised and continued without haste but also uninterruptedly. This extremely meritorious work is, in our estimation, invaluable, and justly claims the often misused name of "*indispensable du Pianiste.*" To extend our notice to other useful but subordinate works for merely technical purposes, would lead us too far. In order to justify our instructive edition we must mention lastly a third point, which appears to us the most important of all. It has reference to the notes for fingering, which have been furnished by the author very sparingly and with little consistency, and which require to be remodeled and increased, in order to assist the player in attaining the technical aims intended. To prevent any misunderstanding we will explain somewhat more explicitly this seemingly uncharitable reproach against CRAMER. His time of active life lay exactly between the old and new period of Pianoforte playing, and the latter, keeping pace with the continued improvement of the instruments, and with the consequently increased demands on the capabilities of the player, has arrived in course of time at a system of fingering which is in many points exactly the opposite of what was formerly the case. Now-a-days we mark as a real difficulty in Pianoforte playing the inequality of the keyboard upon which the fingers have to exercise themselves, and which is caused by the local positions of the black and white keys. Our principal aim is therefore directed towards making the player independent of this inequality, to enable him by continued "gymnastic exercises" to move as freely, easily and correctly on the black keys as on the white ones, and not to be deterred by any possible black and white combination. According to the somewhat daring view of the author, the best fingering is that which enables the player to transpose the same composition, without any previous painful hesitation or mechanical preparation, into any other key. The true modern virtuoso must, for example, be able to execute BEETHOVEN'S Op. 57 just as easily in F ♯ minor as in F minor. The proper fingering for it, which is based solely upon the correct rendering of the musical phrase, without considering the relation between the upper and lower keys, and also that between the longer and shorter fingers—must necessarily throw overboard all the rules of the old method. This old method seems principally to have been bent on evading those obstacles which threaten the immobility of the hand by the changing relation of the black and white keys, as it also ignores the necessity of a different application at a different mode of touch (as between legato, staccato etc.). It further rejects the free use of the thumb, which is absolutely necessary for polyphonic playing, and for avoiding dilemmas regarding transposition, and which was, of course, obliged to declare as the best composer one whose inspiration was continually led by an external vision of the twelve semitones of the octave on the keyboard, as consisting of seven broad and flat keys, together with five small and raised ones, according to which CLEMENTI'S Pianoforte figures might certainly have claimed an unconditional superiority over those of a J. S. BACH.

CRAMER (born at Mannheim 1771, died in London 1858) certainly understood the necessity of changing this method far better than his predecessor CLEMENTI (born at Rome 1752, died in England 1832) who presented a more important artistic individuality. CRAMER, moreover, received his instructions only from 1783-1784 at Vienna when he was but a child, and in his studies are to be found frequent traces of a reformed fingering

as regards the above mentioned old restriction concerning the use of the thumb. But as if he hesitated, through terror at his own daring, to carry it consistently through, and perhaps also gave way to the tyranny of a former practical habit, we find him frequently relapsing in the old track. The author of the present edition has considered it his duty to make the composer, looking backwards, disappear in favor of the one looking forwards; but he has never gone so far as to enforce a different fingering on pieces in which the invention of pianoforte passages seems to have been occasioned essentially by practice after the old method; and according to his maxim, the Concertos of HUMMEL, for example, (not, however, the Concertos of Mozart —we mean the original, not their antiquated HUMMEL form) must also be played with HUMMEL'S own fingering, sufficiently pointed out in his Pianoforte school, without modern improvement either in the way or making them more easy or more difficult.

That the instructive notes appended to each study save us the trouble of generalising, will be self-evident; for in our work they have their special place in connection with the practical exercise. But we may mention by the way that we have thought a similar proceeding fit to detail somewhat more minutely what were intended by the dynamical marks of execution, a subject represented by the author rather vaguely. We consider it necessary to speak similarly about the slur and the staccato dots. We have taken particular care to make the text as clear as possible, and have followed the modern principle of putting all the notes assigned to the right hand in the upper stave, and those for the left hand in the lower one, and have besides taken care to avoid the luxury of double leger lines in parallel movements of two voices. As regards the directions for the Metronome, which, as has been already said, have been copied strictly from the original, we must confess that most of them appear to us excessively fast, not only with regard to the time which the player is to take, but also to that due to their execution as musical compositions. It is possible, as it happened with BEETHOVEN, and lately with SCHUMANN (the latter is said, the whole of the active period of his life, to have determined the time of his musical compositions by a defective Metronome by Maelzel) that the compass of CRAMER'S may have been to our normal pyramid like a Fahrenheit thermometer compared to a Reaumur.

Information of the composer's life and works may be found in FÉTIS' *Biographie universelle*, GASSNER'S *Universal-Lexicon der Tonkunst*, etc. WEITZMANN'S *Geschichte des Clavierspiels* has already been referred to at the beginning; all that has been there said about CRAMER'S relations to his predecessor and successors may be fully subscribed to.

We regret to say that, in spite of all our endeavors, we have not been able to ascertain anything definite of the dates of the successive publications of CRAMER'S Studies, the fixing of which would be not merely of historical interest. The second book was published by Breitkopf & Haertel in 1810, (at what date in England?) and the advertisement concerning it in the *Allgemeine musikalische Zeitung* mentions the fact that the first book had already gone through five editions, and was one of the most excellent of those works of study which appeared in the last *Quinquennium*, 1805—1810.

HANS VON BUELOW.

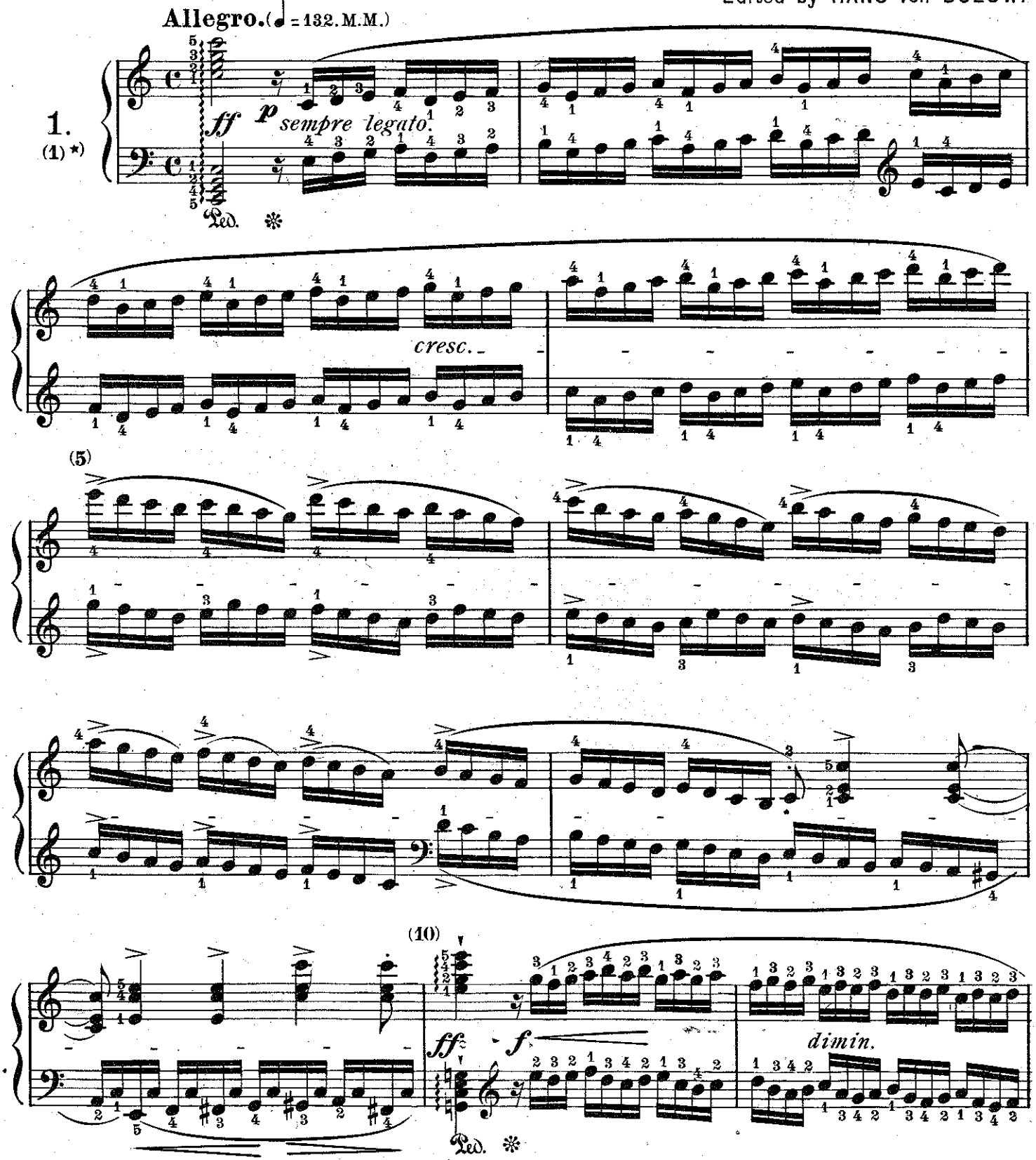
FIFTY SELECTED STUDIES

by J. B. Cramer.

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

BOOK I.

Edited by HANS von BÜLOW.



*) The lower figures, enclosed in brackets, indicate the position of the study in the first edition of the "84 Celebrated Studies" by J. B. Cramer.

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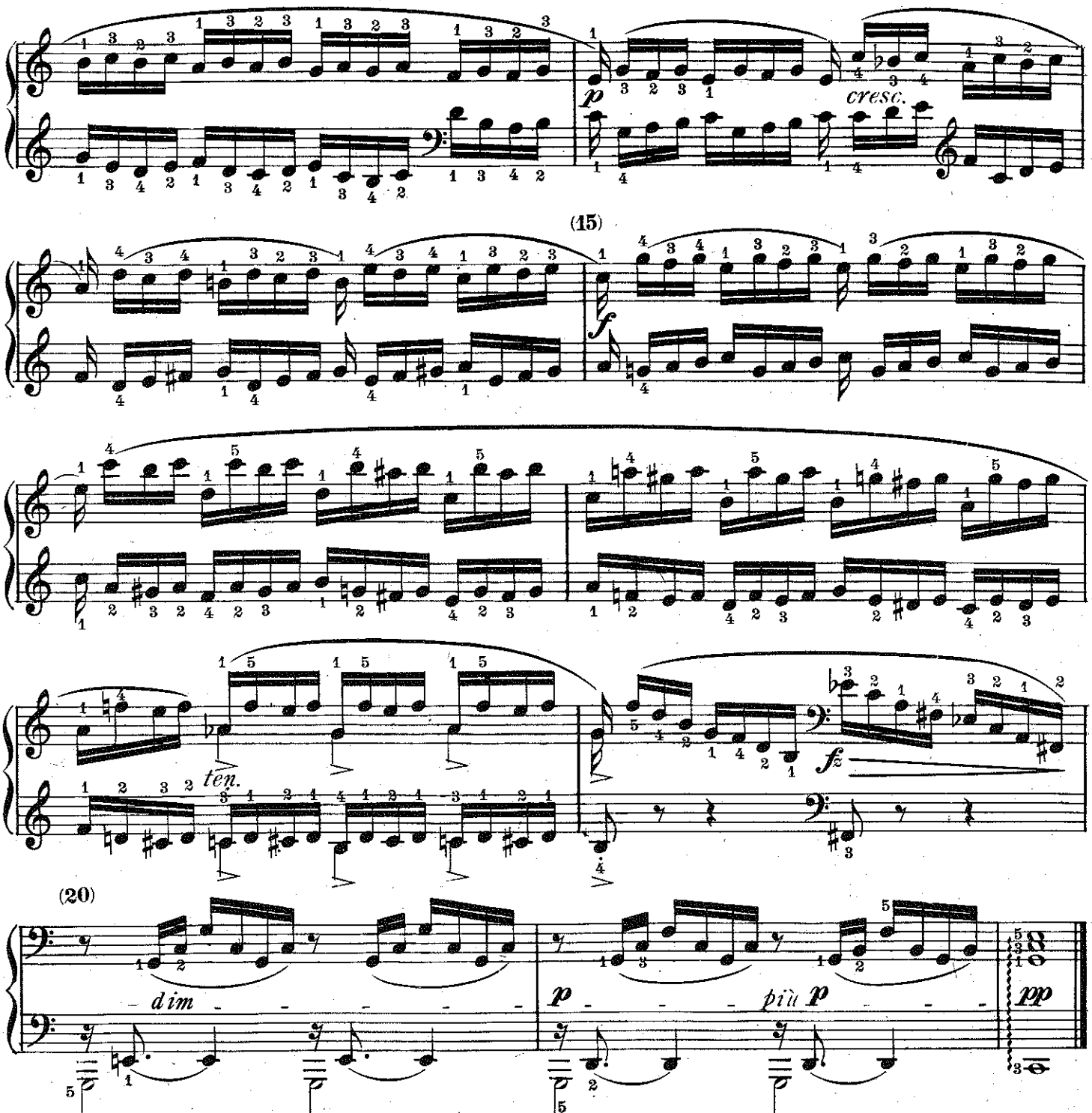
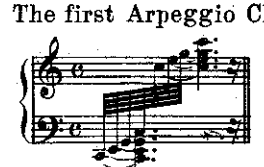


1. First practice each hand separately slowly and with uniform strength. As a test, an attempt should be afterwards made to accelerate the time and substitute for the *forte* an even *mezzo piano.* At the appearance of the slightest indistinctness the pupil should return to the first method. It is only after having mastered the mechanical difficulties, that both hands should be tried together. The rendering of the *"crescendos, diminuendos,"* etc. has then to be studied in a like manner, viz. before both hands are tried together, the study should be practised by each hand separately in strict fulfillment of the dynamic directions. These principles are of course to be observed in the practice of all these studies.

2. The teacher should insist on the systematic execution of the arpeggio wherever it is prescribed, and should likewise conscientiously correct the habit of striking the notes successively where this has not been specially marked. The slightest concession on this point at the commencement of instruction – will cause ineradicable harm.

The first Arpeggio Chord must be executed as follows:



The second in Bar 10.

The difference in the execution of both Arpeggio Chords is due, first, to their different time value and secondly, to the difference produced in sound, when played together with both hands in their respective forms. The necessity of striking one chord after the other in the first bar results from the poverty of sound which would arise from an execution similar to that in bar 10, because the upper notes are only a repetition of the lower ones, at a distance of three octaves.

Allegro (♩ = 88)

ten. sempre

2.

(20.)

mf

ten. sempre

(5)

f

dim.

p

(10)

mf

sf

sfz

sf

f

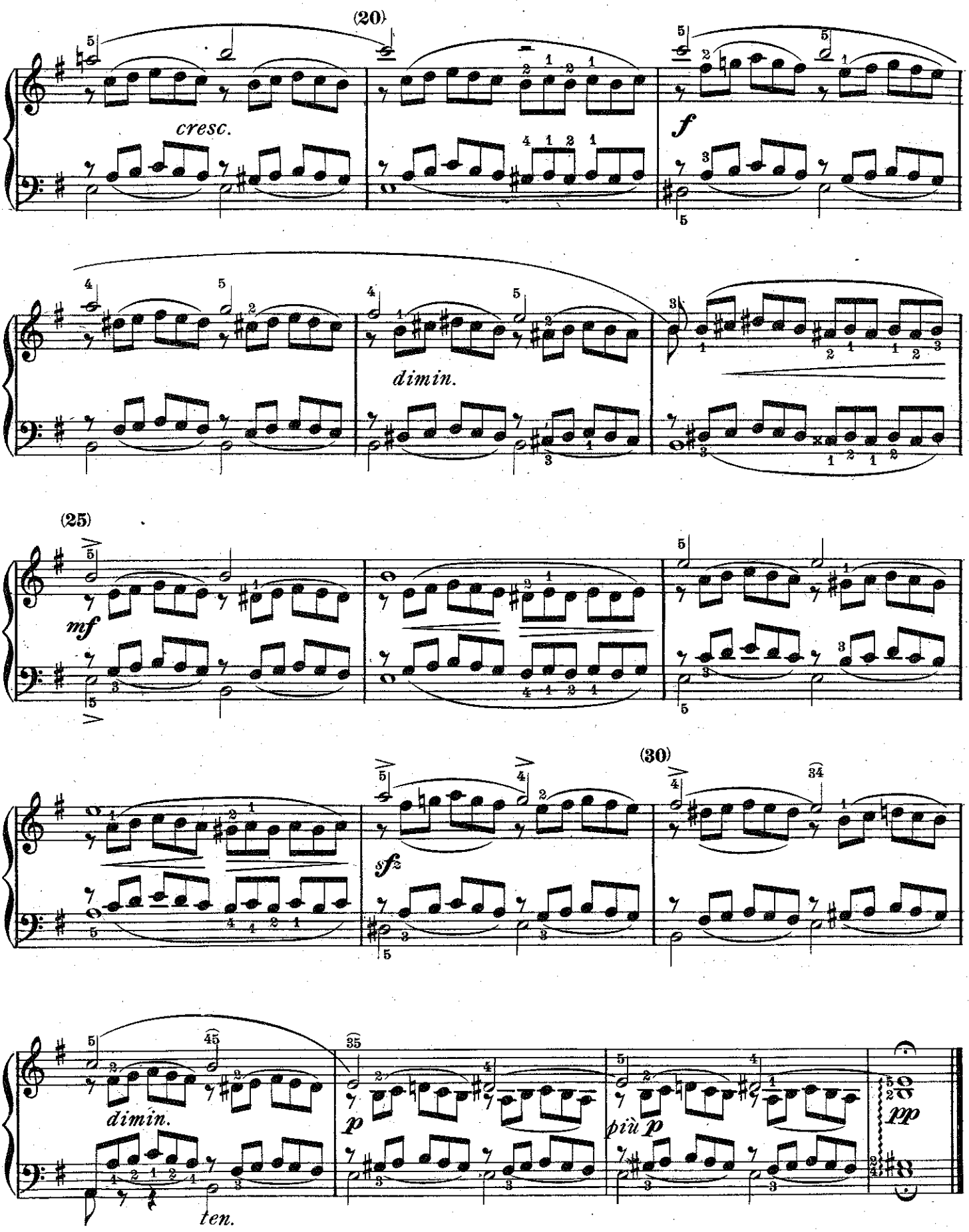
(15)

dim.

p

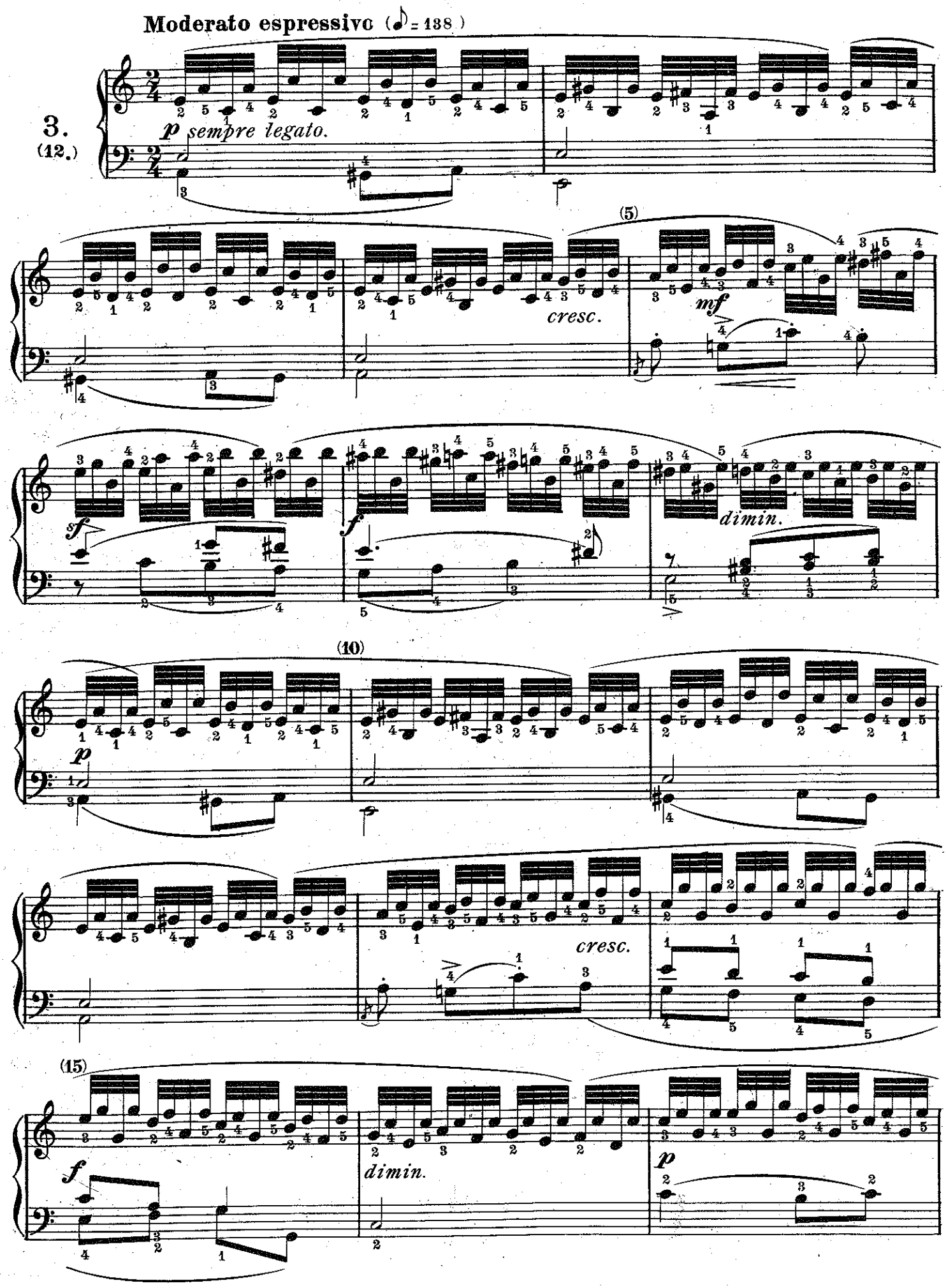
cresc.

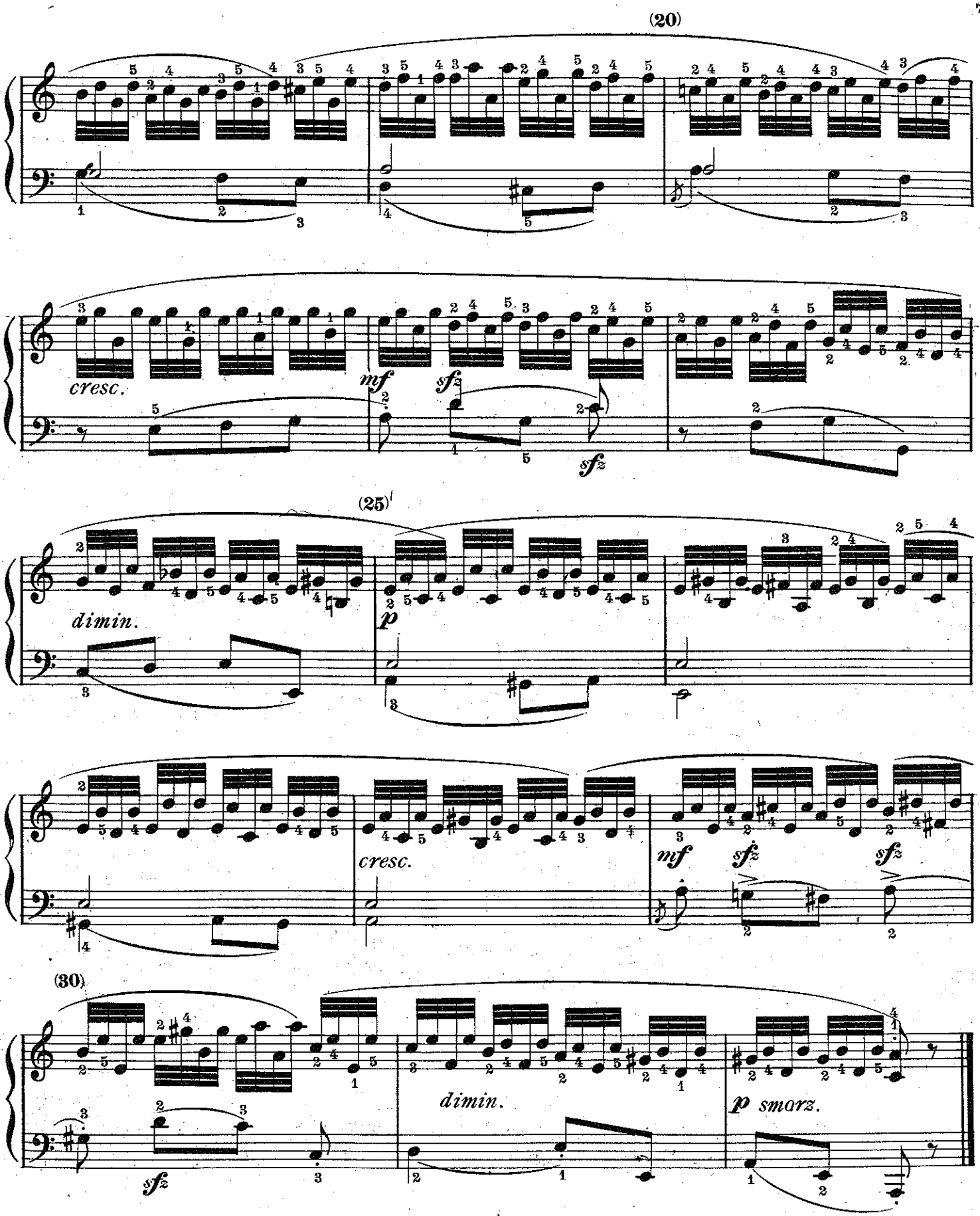
mf



1. The principal condition of a profitable study of this number is, that the outer fingers strike their keys firmly and maintain a steady position over them.

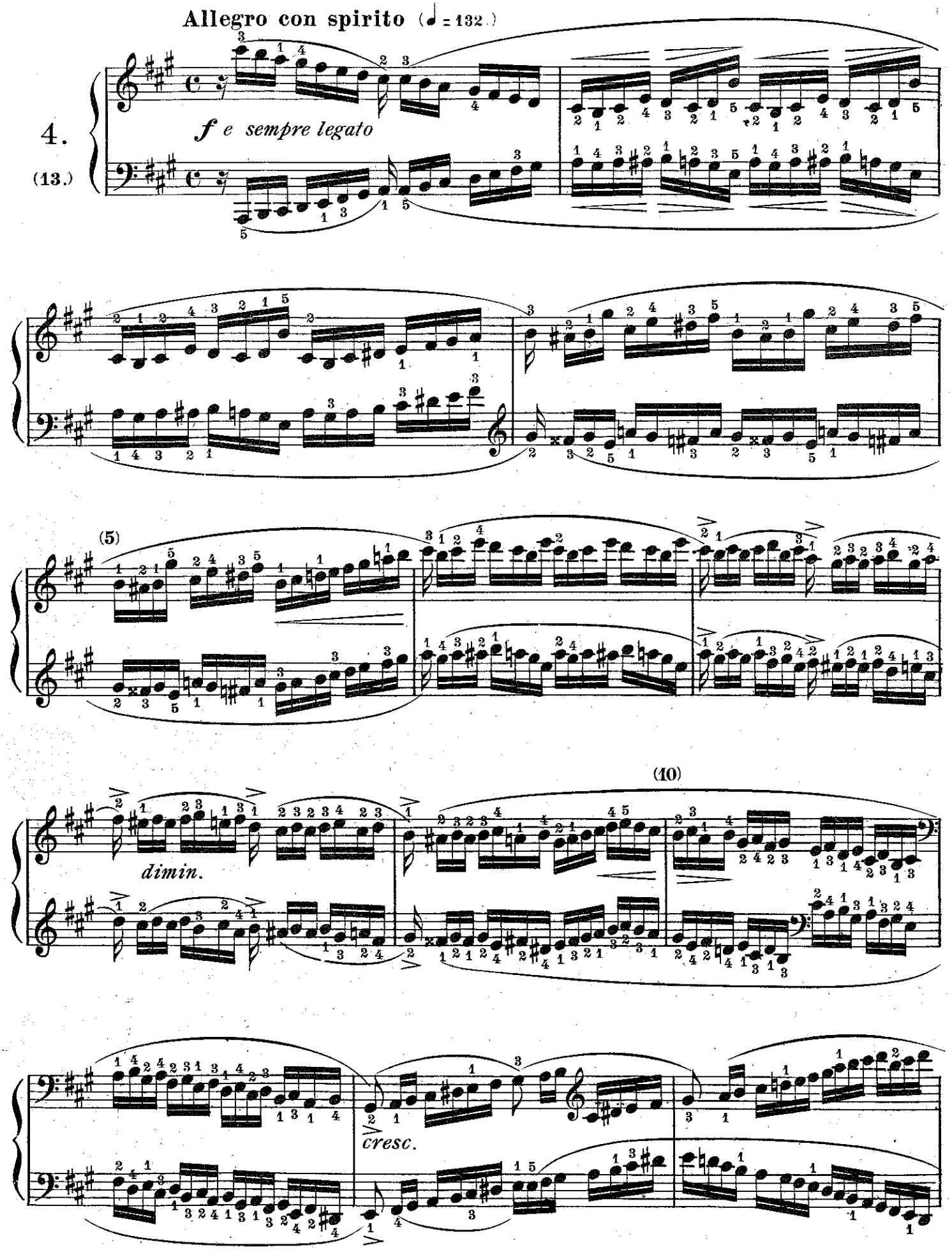
2. The movement of the middle fingers in both hands (with uniform lightness of touch,) must always bring out the natural melodious expression, i. e. a slight *"crescendo"* must be made in ascending and *"decrescendo"* in descending.

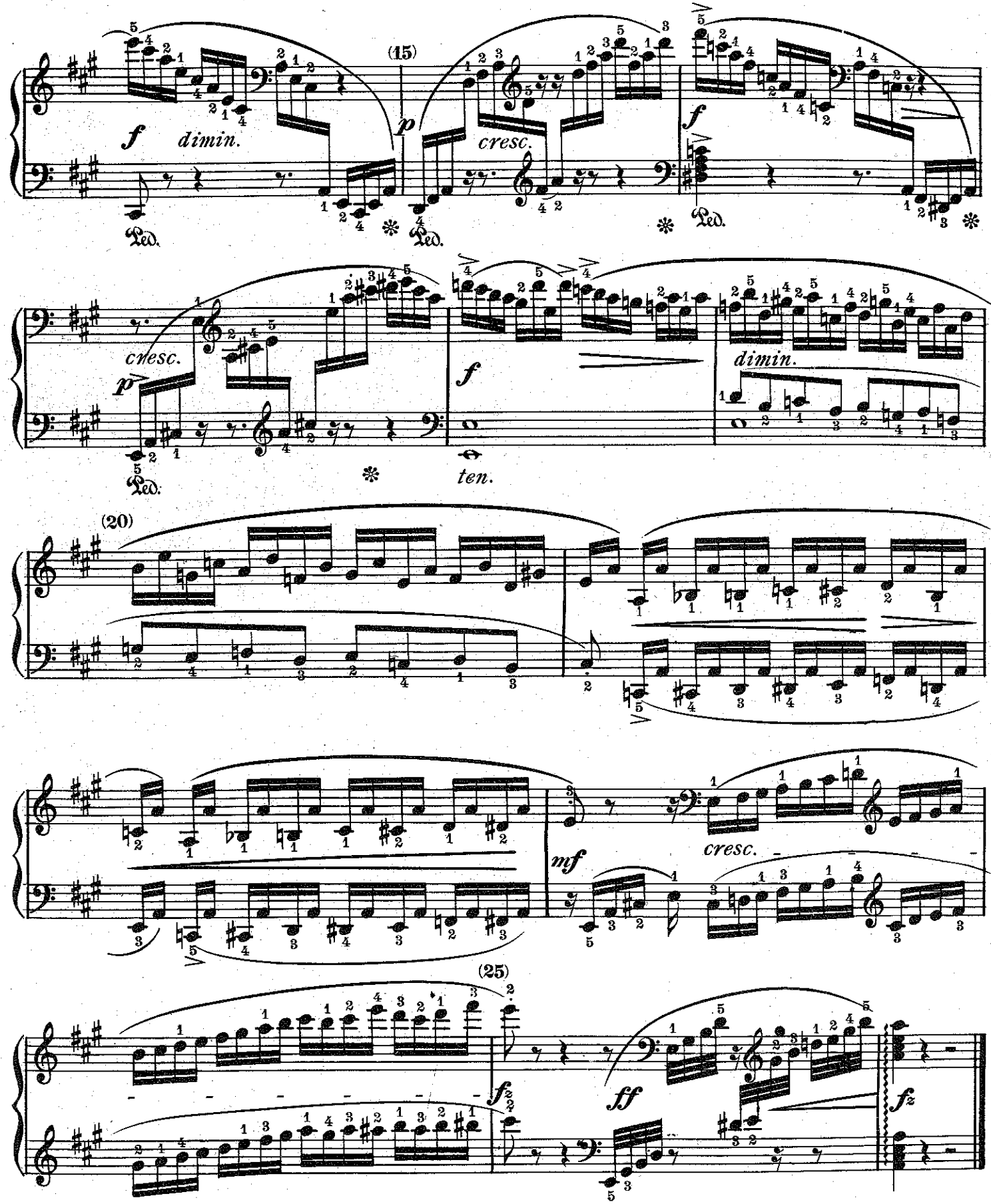

Moderato espressivo (♪ = 138)
3.
(12.)
p sempre legato.
(5)
cresc.
mf
sf
f
dimin.
(10)
p
cresc.
(15)
f
dimin.
p



1. The apparent insignificance of the part allotted to the left hand in this study, must not lead to the impression, that the directions given in No. 1 regarding the separate practice of each hand can be dispensed with; the application of this direction will on the contrary in this very case raise the musical interest in the piece, and will therefore also be indirectly of use to the practice of the right hand.

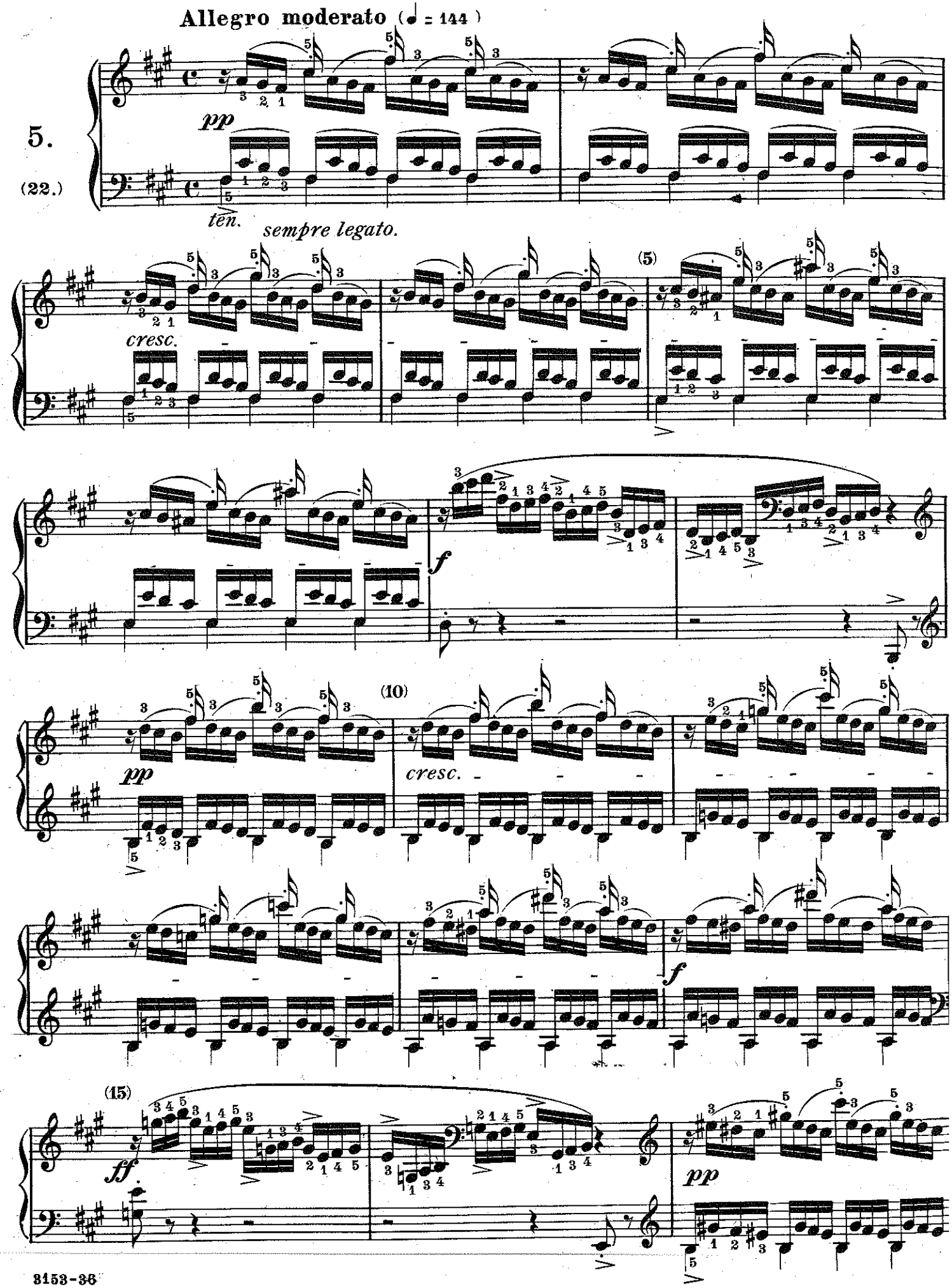
2. The editor considered it necessary to change the apparently convenient fingering of Cramer, in order to give every opportunity for the individual training of the neglected fourth finger. By this emancipation of the fourth finger a correct position of the hand is essentially ensured.

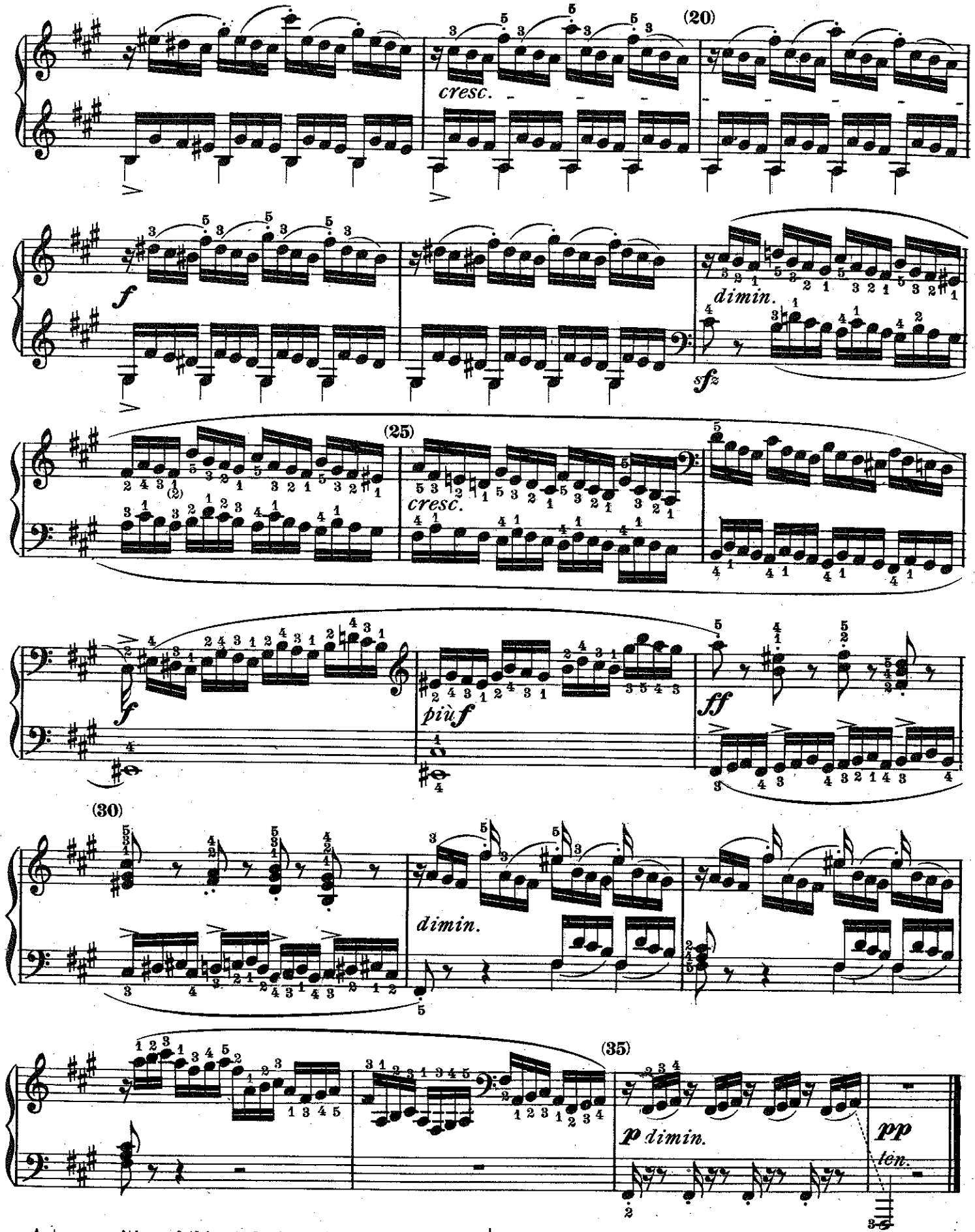

Allegro con spirito (♩ = 132.)
4.
(13.)
f e sempre legato
(5)
(10)
dimin.
cresc.



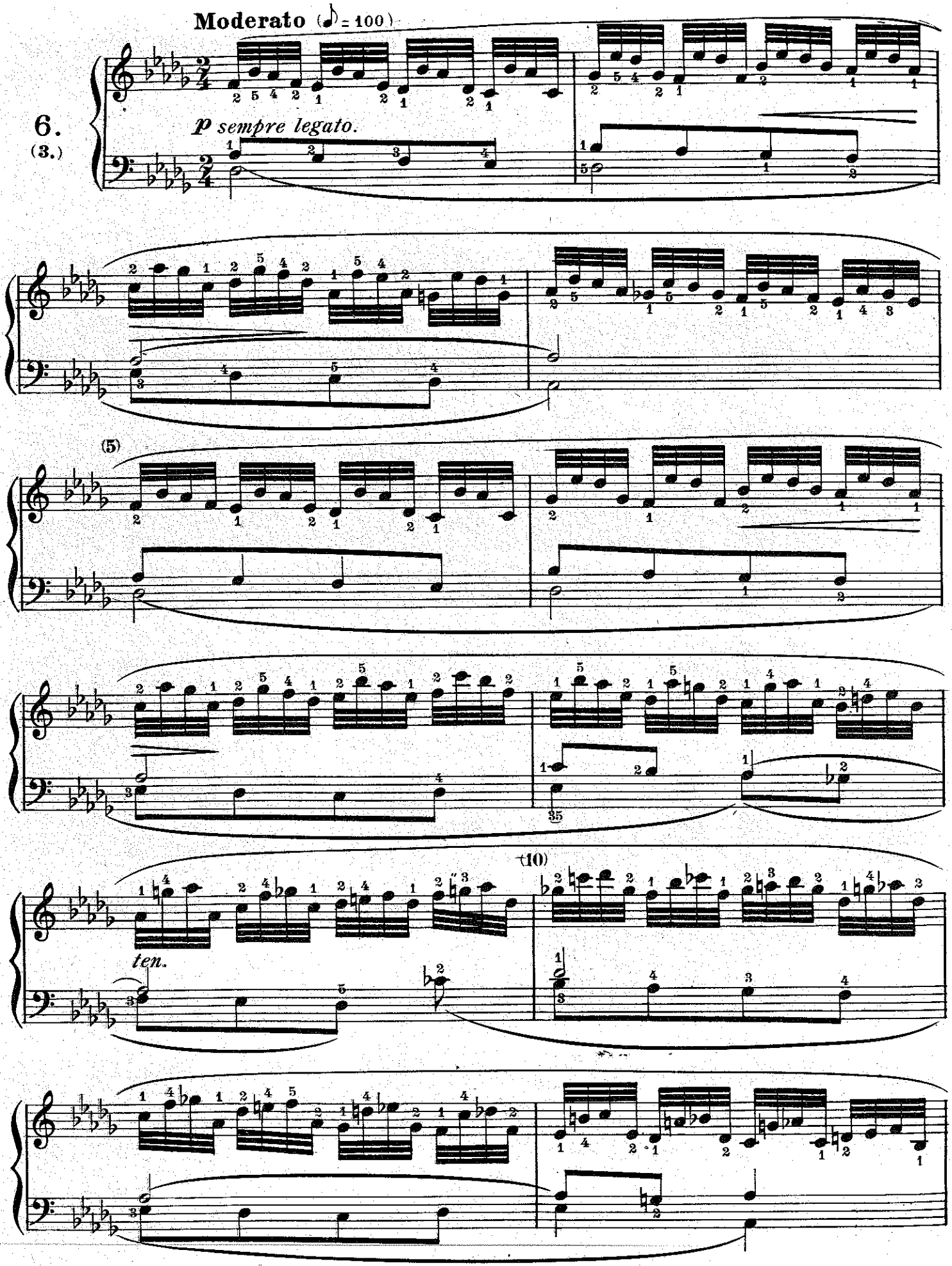
1. A more appropriate distribution between the two hands of the passage in bars 14, 17, and 25 seemed necessary from rhythmical, as well as from purely mechanical reasons. To the latter belongs the rule to avoid the use of the thumb while crossing the hands, since they hinder the facility of movement by bringing the whole palm into play.

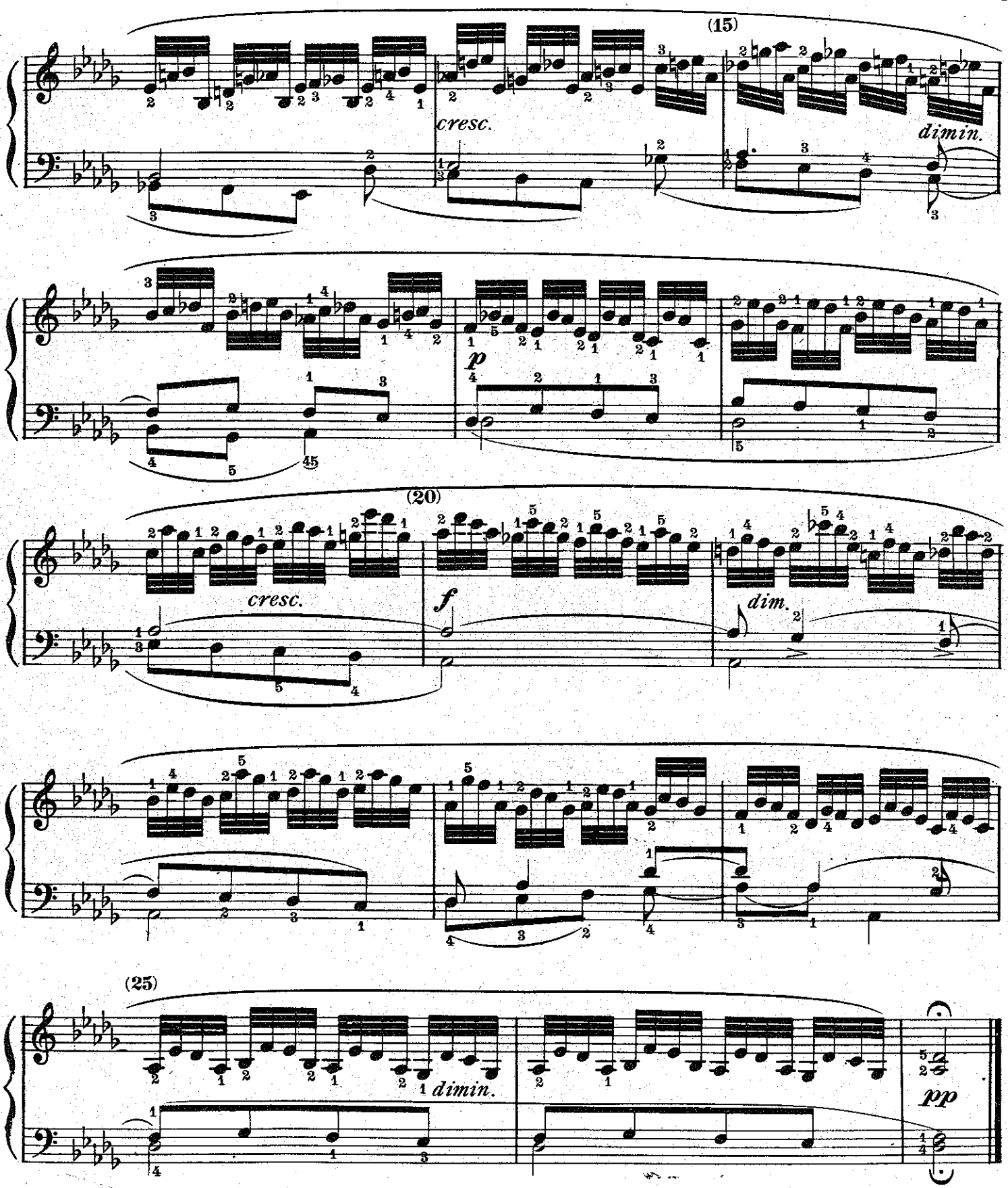
2. The fingering for the 10th and 11th bars is applicable to all similar movements; the more black keys are touched, the less the thumb is to be used and vice versa.


Allegro moderato (♩ = 144)
5.
(22.)
pp
ten.
sempre legato.
cresc.
(5)
f
(10)
pp
cresc.
f
(15)
ff
pp



A transposition of this study into G minor and F minor might prove still more its technical utility, and besides, the exercise of transposing cannot be recommended too early as of advantage in developing the ear and musical understanding of the pupil. Compare Preface.

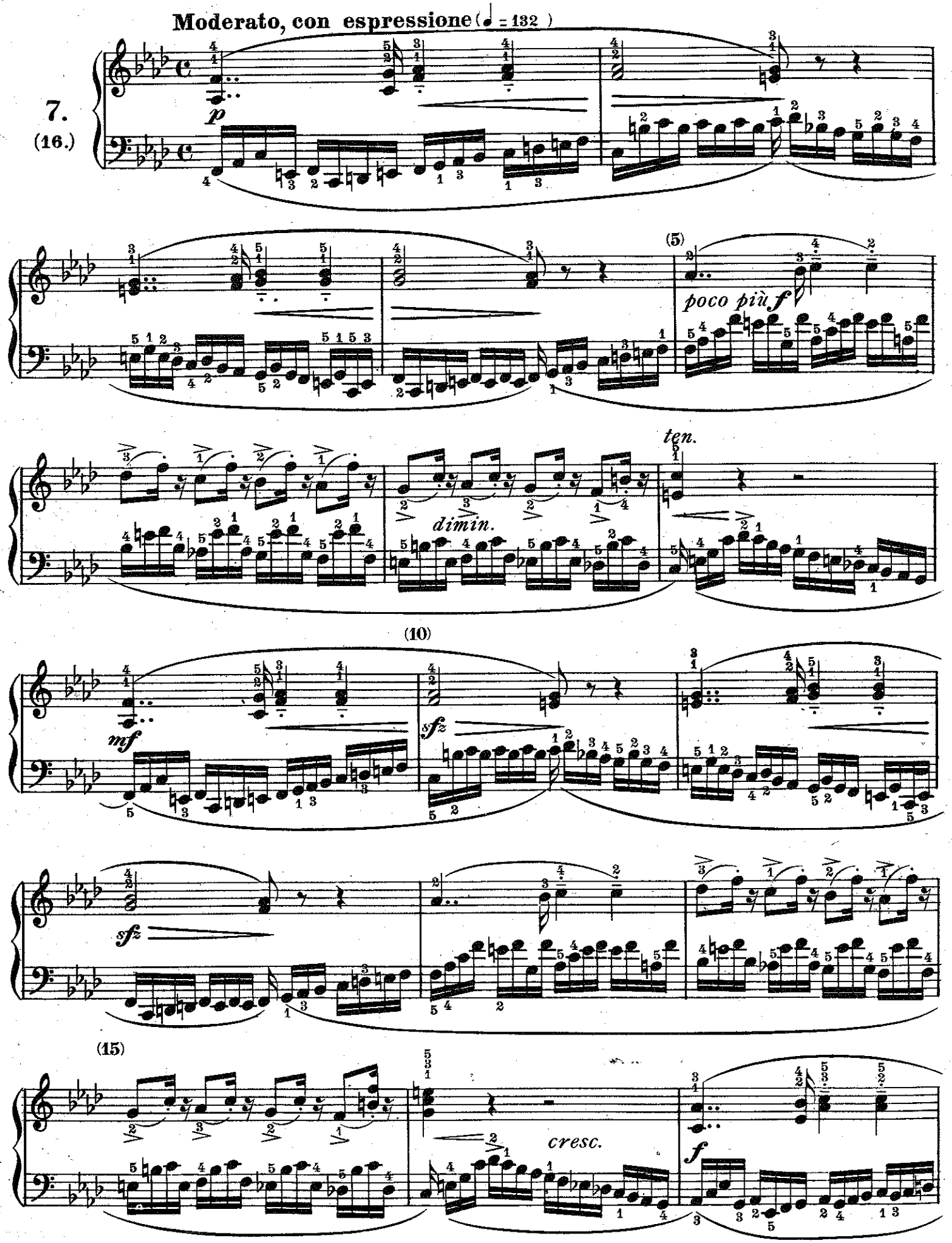

Moderato (♪ = 100)
6.
(3.)
p sempre legato.
(5)
(10)
ten.

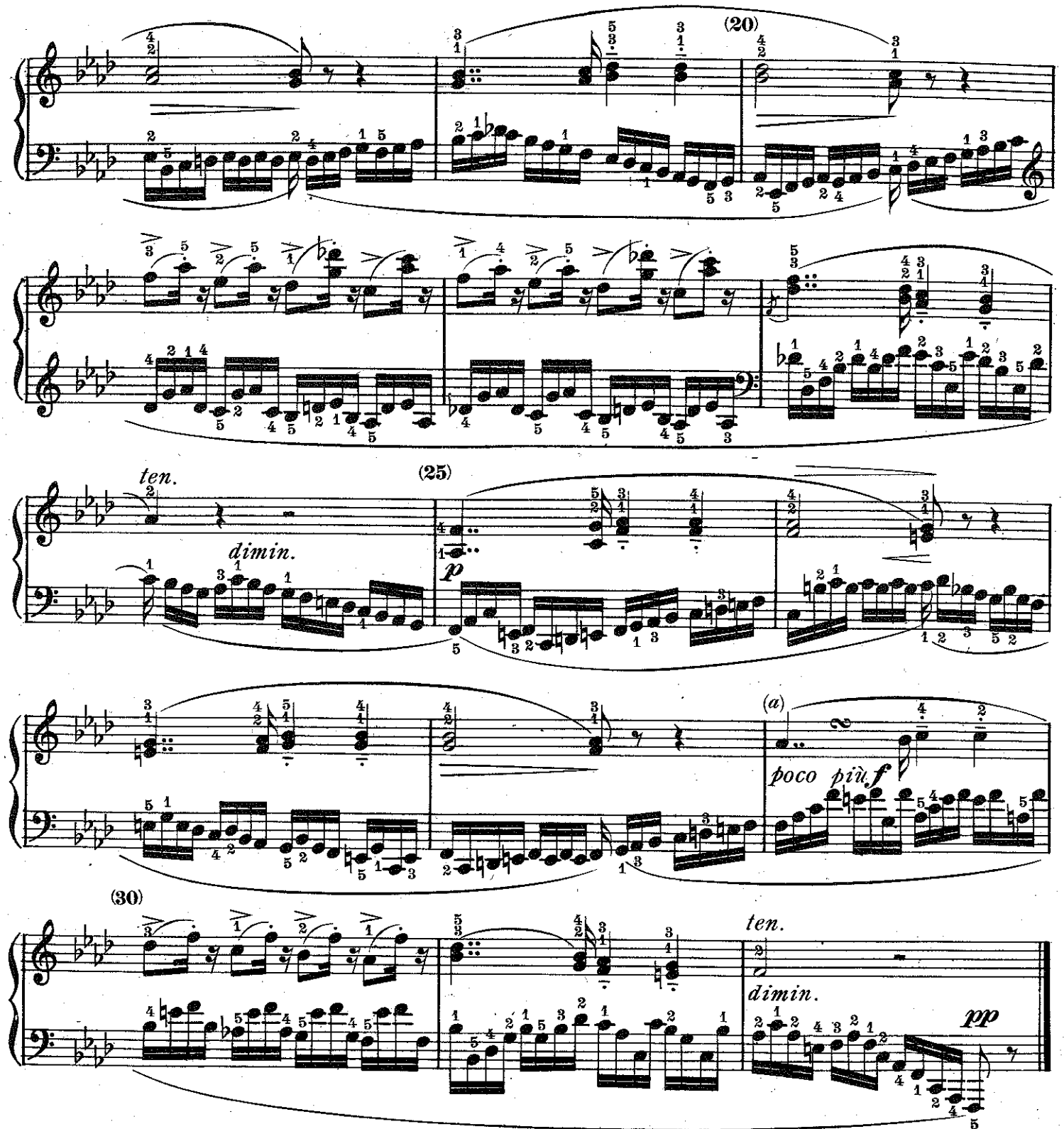


1. The teaching experience of the editor has made the relative uselessness of this study in its original key (D major) as evident to him as its usefulness when transposed into D flat major, the want of a fingering really suitable for the piano for hands of less extension by uninterrupted legato playing, being already felt in the transition between the first two bars.

2. Too much attention cannot be paid in order to keep down the thumb in bars 9, 13, and 14, while the first finger has to pass over to the last eighth note. Such preliminary exercises for polyphonic playing are usually not sufficiently appreciated.

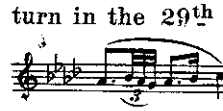
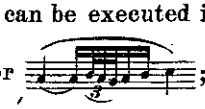
3. It is further recommended that the study be transposed into C major, in which case the unavoidable alterations in the fingering may be left to the intelligence of the teacher.

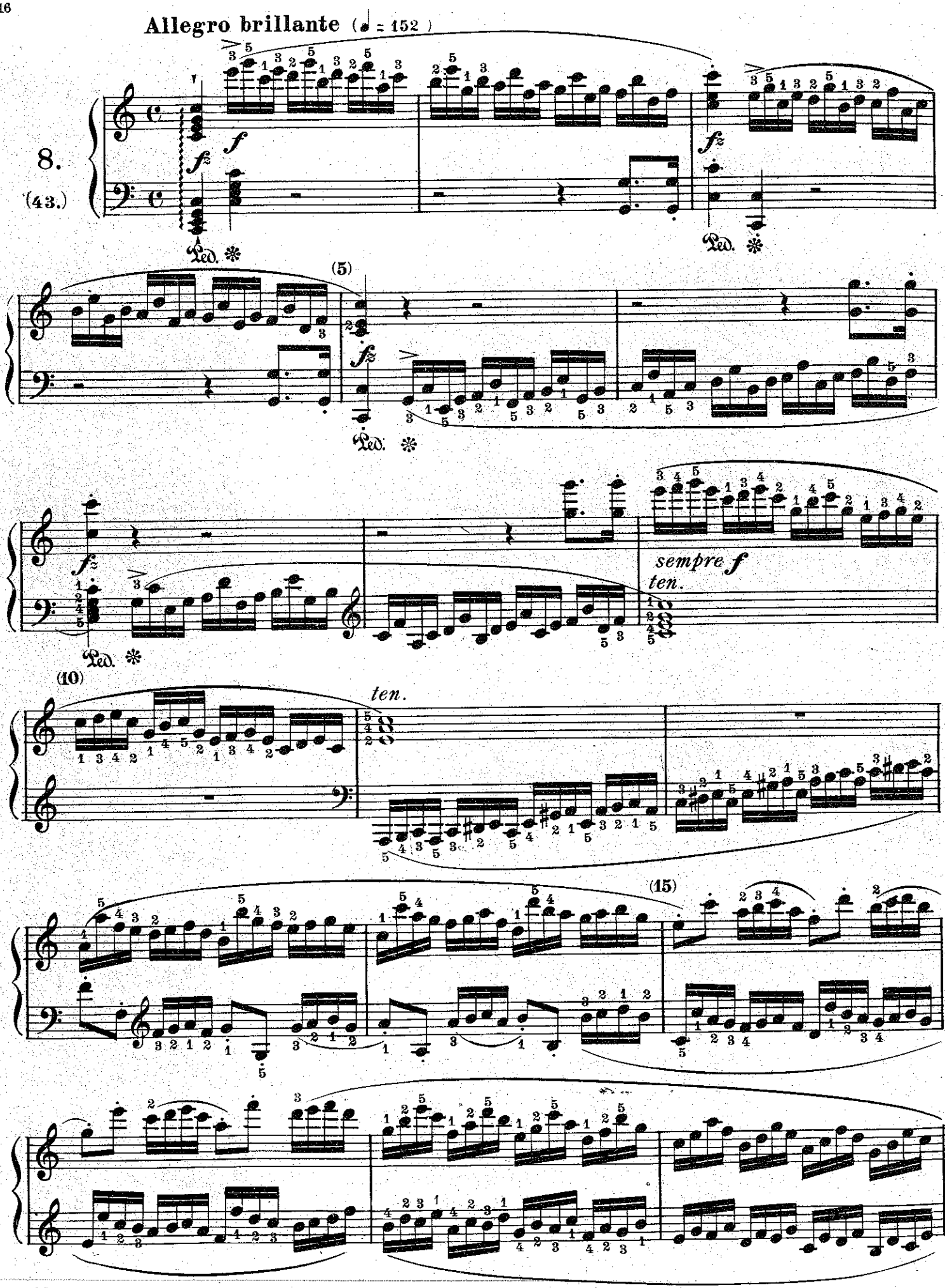

Moderato, con espressione (♩ = 132)
7.
(16.)
p
(5)
poco più f
ten.
dimin.
(10)
mf
sfz
sfz
(15)
cresc.
f

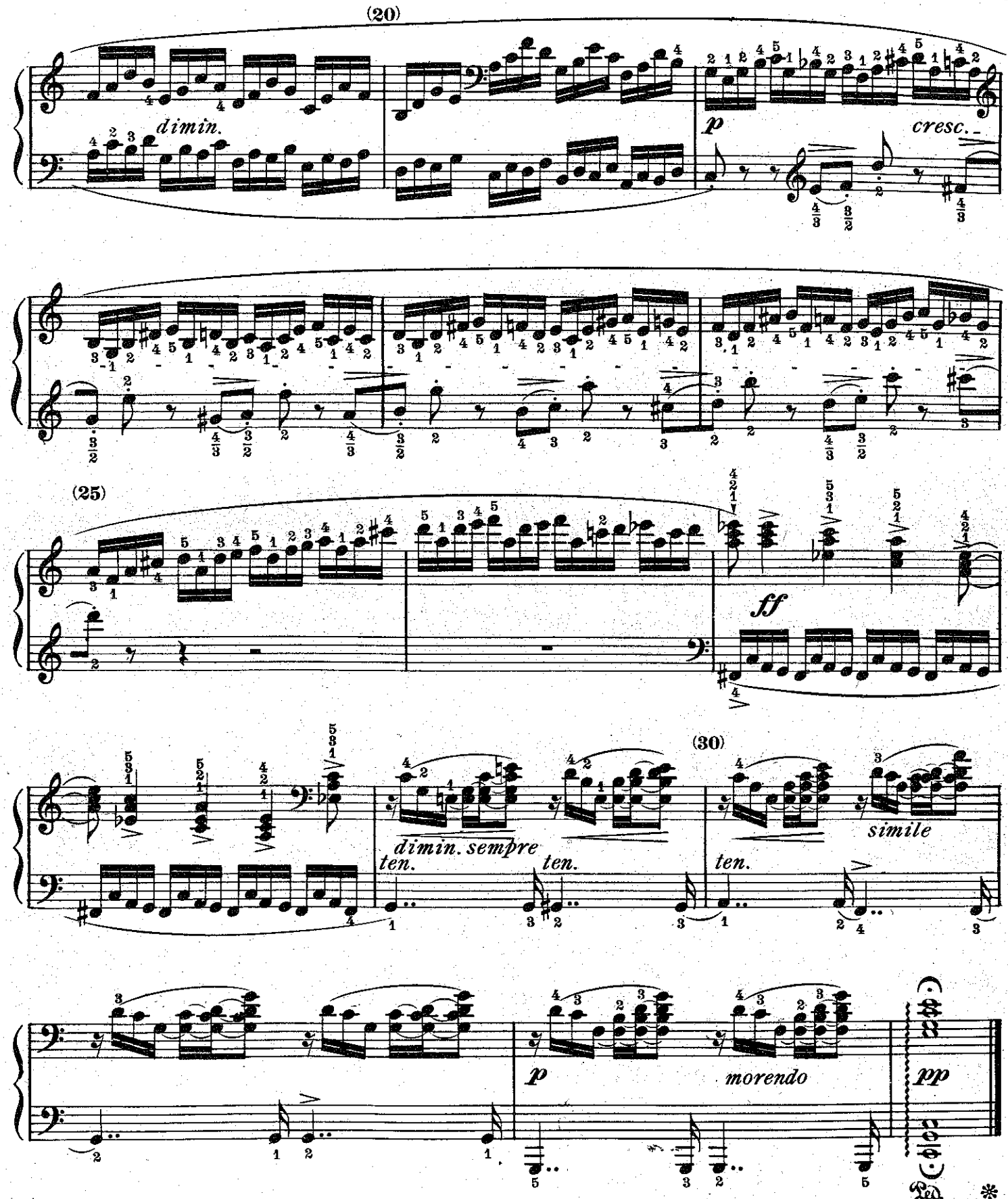


1. This study must be regarded primarily as an exercise for the velocity of the left hand. The teacher should take care that the pupil, while endeavouring to gain an even touch should at the same time develop the proper understanding regarding the progression of the bass. This understanding must be shown by accenting (not too perceptibly) the notes marking the progress of modulation. Of course these accents are not to be too frequent, as for instance, the bars 1 and 2 do not admit of a repeated accentuation of the lowest note. In the 5th bar on the contrary, in addition to the first and third quarter, the third sixteenth in the second and fourth beat are to be slightly accented; in the 6th and 7th bars, every quarter, while in the 23d and 31st bars, the second quarter must not be accented on account of the unchanged harmony.

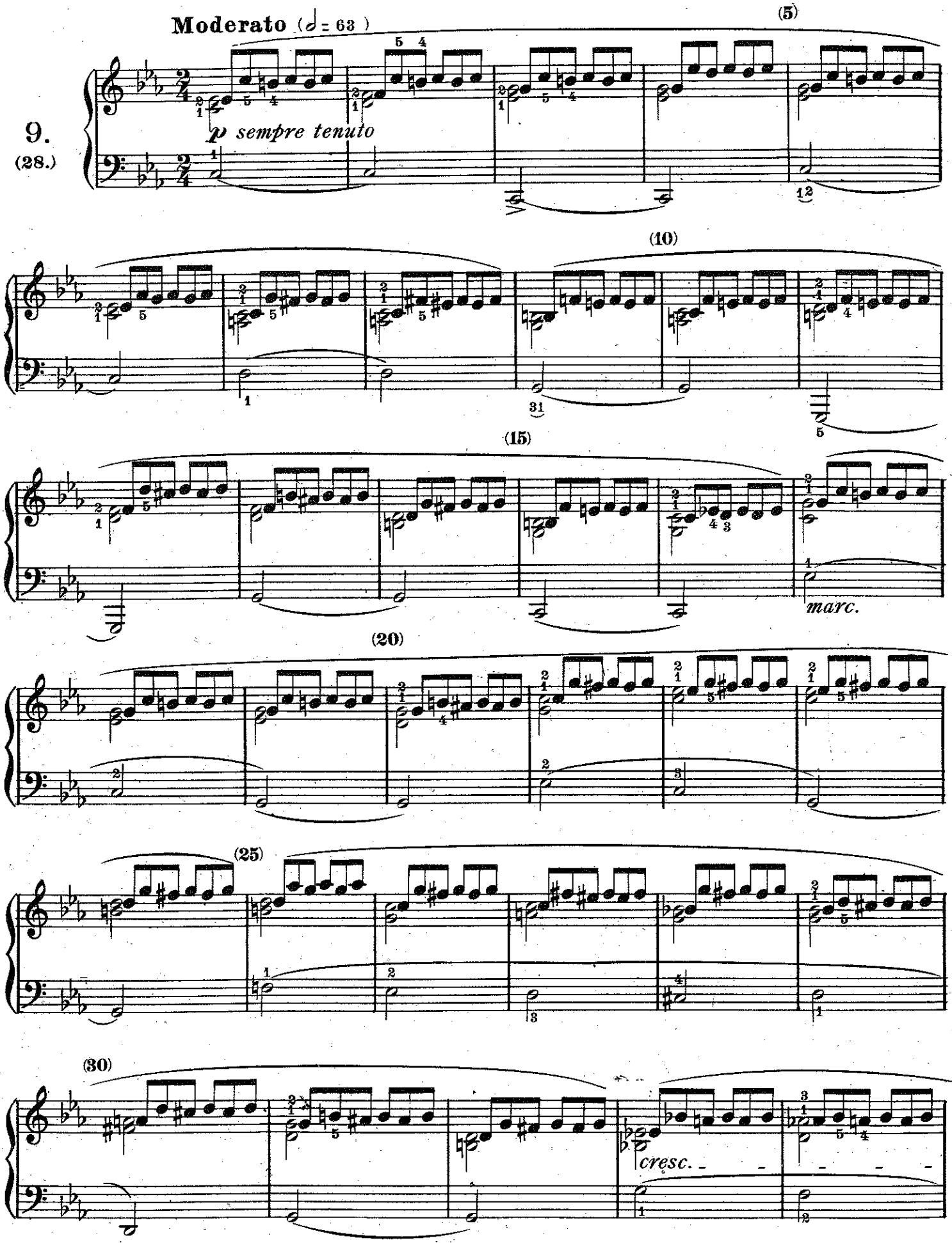
2. Separate practice of the right hand will be found useful for acquiring an elegant and intelligent interpretation. The observation of the seemingly complicated fingering is to be carefully attended to. Considerations for the different kinds of touch and the correct rendering of the melodic phrase have dictated it.

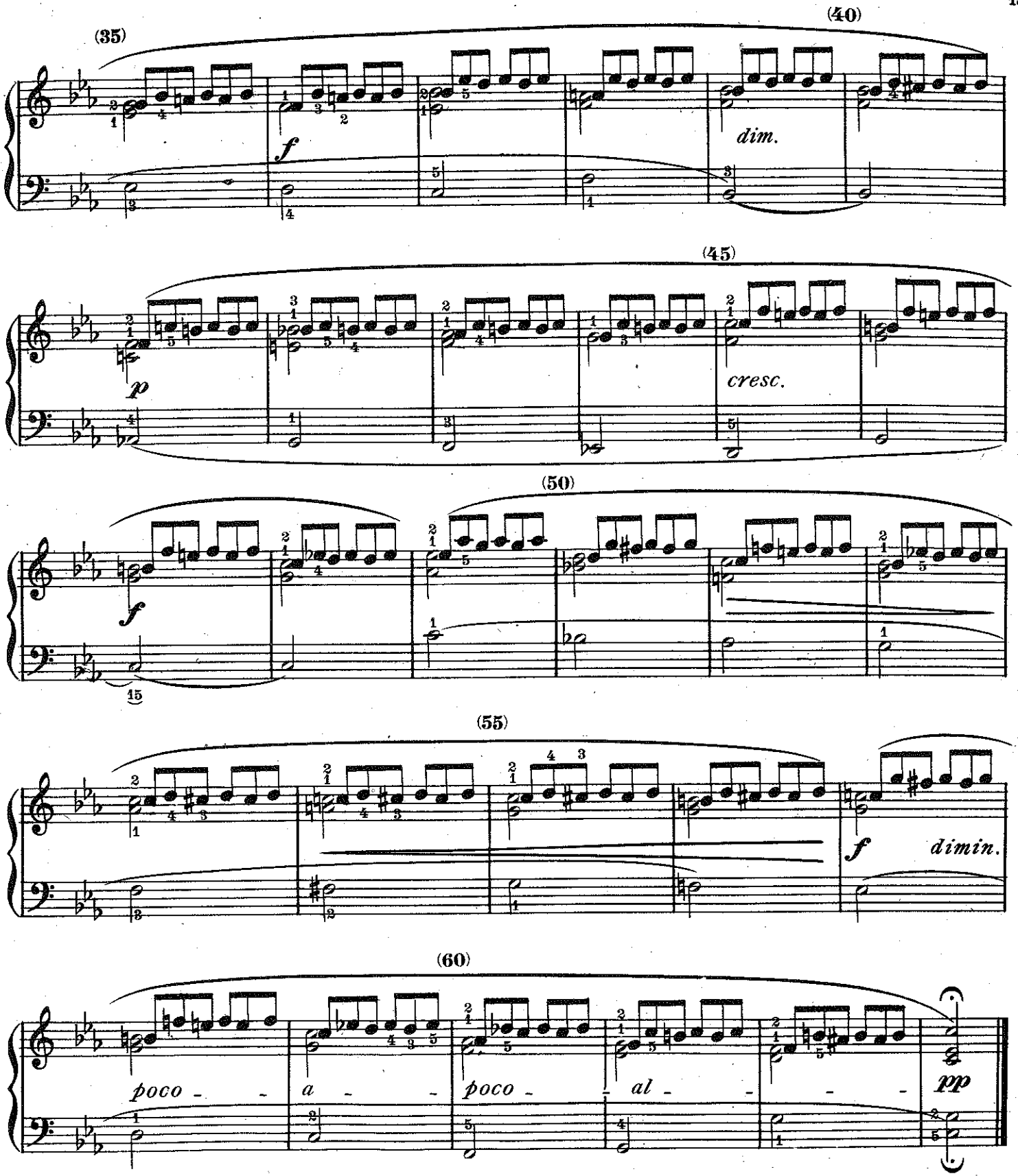
3. The turn in the 29th bar can be executed in two ways, either  or  ; the editor however prefers the latter mode, because the rhythmical integrity of the melodic succession (sustaining it into the second quarter) is thereby retained, and the dissonance a flat-g on the third eighth cannot be called unpleasant.


Allegro brillante (♩ = 152)
8.
(43.)
(5)
(10)
(15)
sempre f
ten.



1. As regards the execution of the Arpeggio Chords in the first and last bars, compare the note to the first study.
2. The *staccati* which appear alternately in both hands are to be played very short (bars 13-16.)
3. The episode in bars 21-25. deserves particular attention, as much on account of the changing of the fingers in the right-hand passage, as also on account of the skips with the 2nd finger of the left hand when crossing.
4. In spite of its great similarity to the first study, this étude has not thereby been rendered superfluous.


Moderato (𝅗𝅥 = 63)
9.
(28.)
p sempre tenuto
(5)
(10)
(15)
marc.
(20)
(25)
(30)
cresc.



1. To make the exercise for the independence of the fourth and fifth fingers more profitable, it is recommended at least to double the movements in each bar,

thus: etc., and to practice it *legato* as well as *staccato*.

2. Hands of less power of extension will find difficulties principally in bars 1, 4, 12, and 28. As the changes admissible in the way of facilitating this study depend upon individual requirements, they must be left to the judgment of the teacher.

3. While attending to the technical purpose of this study, its masterly form and its merit both in point of melody and modulation must not be neglected.

4. Transpositions of this study into C♯ minor and B minor will be of use technically, and as exercises for the practical application of the first acquirement in harmony.

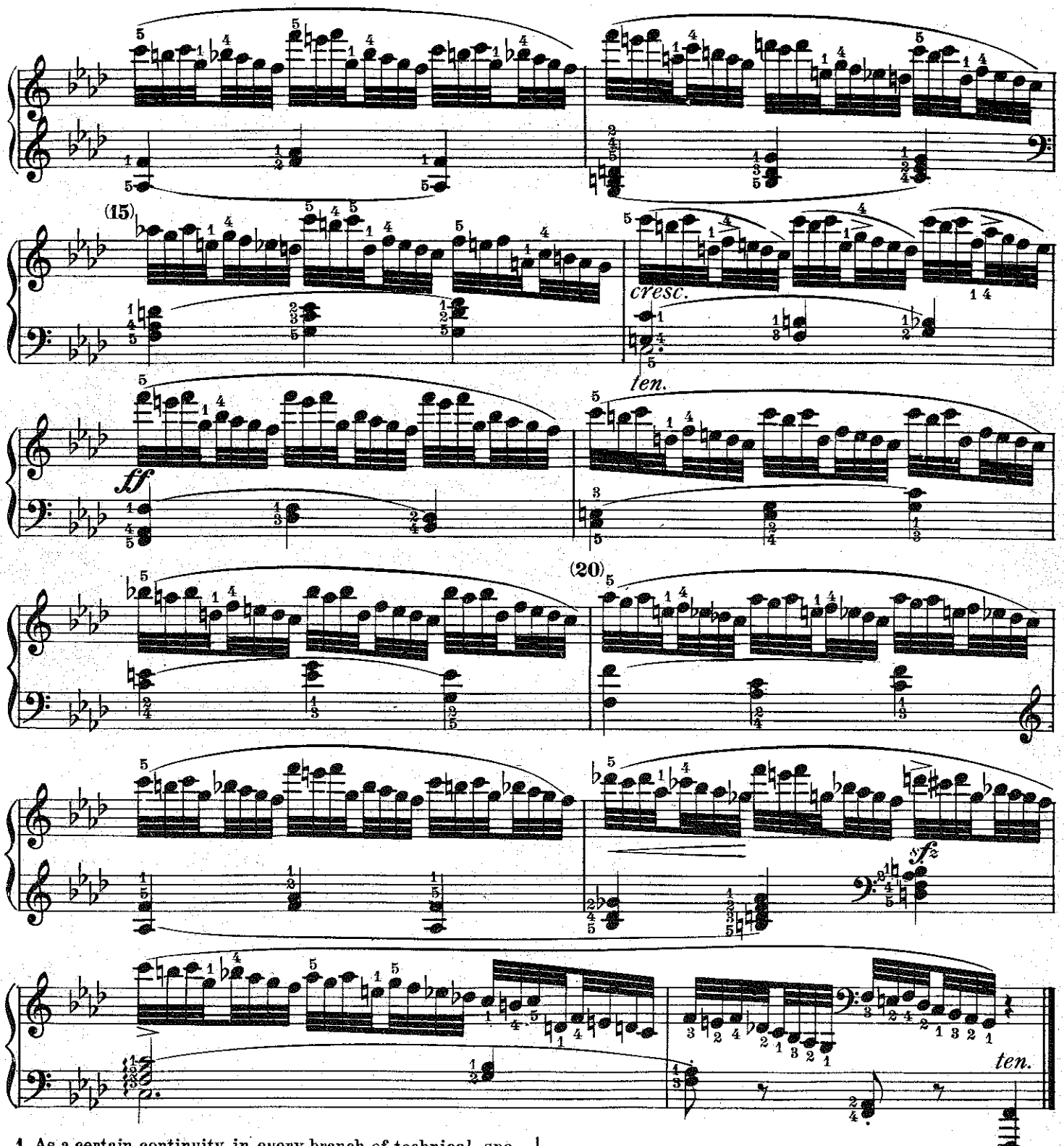
Allegro non troppo (♩ = 72)

10.
(51.)

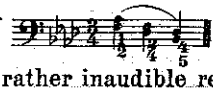
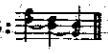
f

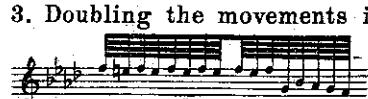
(5)

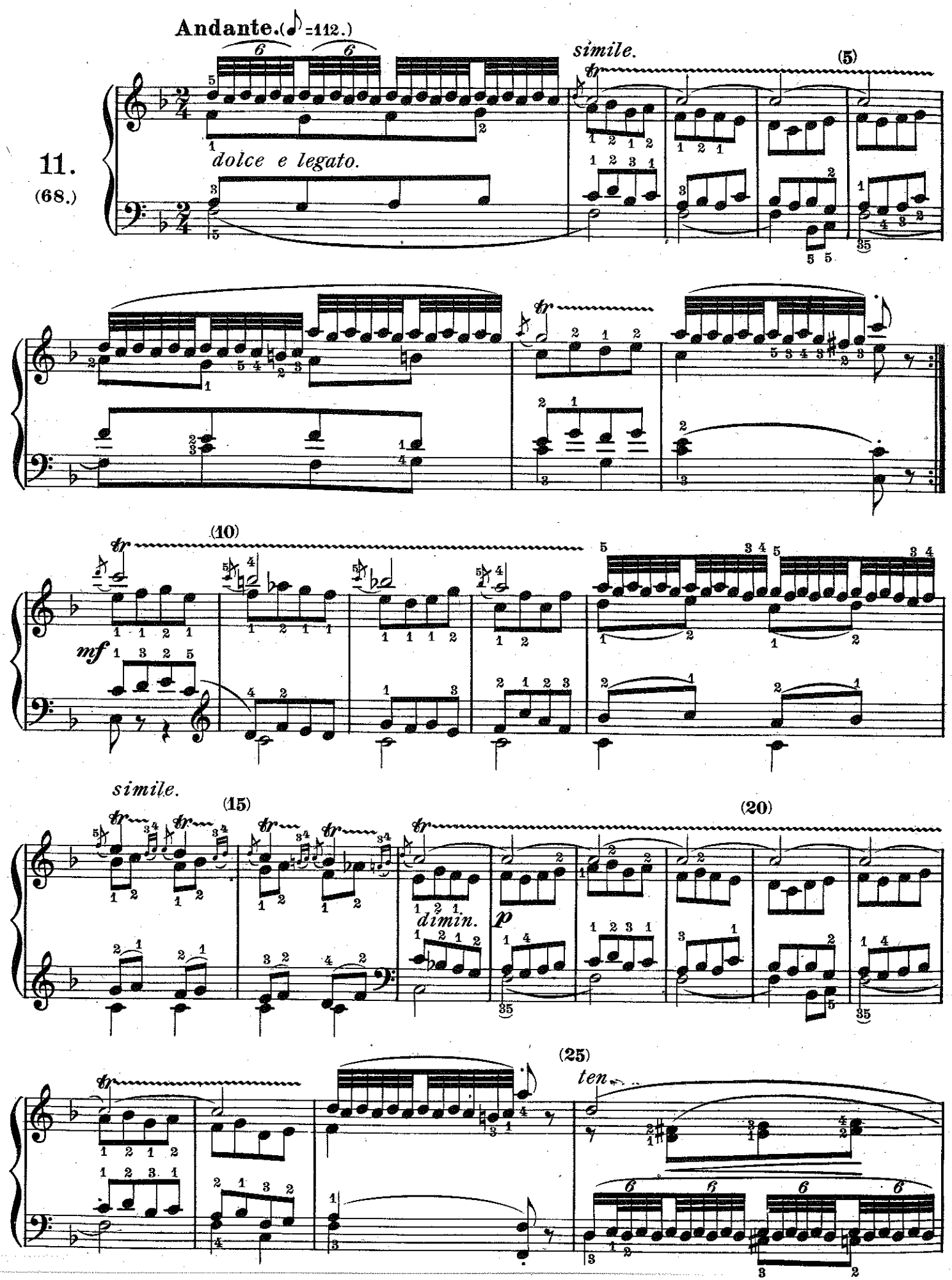
(10)

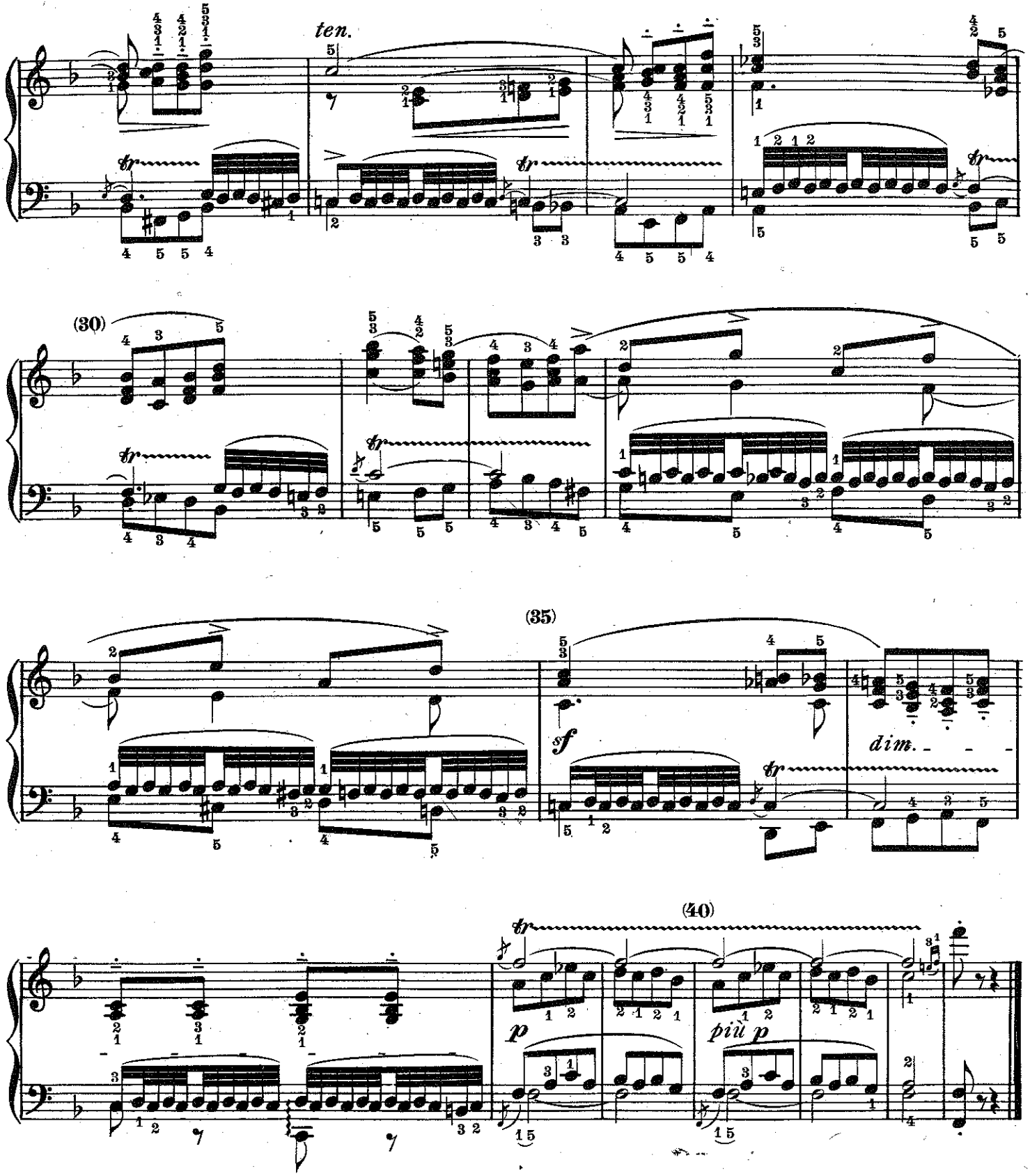


1. As a certain continuity in every branch of technical special work is both practical and necessary, the editor has placed the present étude and the following trill-study directly after the preceding exercise for the 4th and 5th fingers. It needs no further explanation that in the present exercise, a new technical difficulty has been added: the weaker fingers combine with the stronger ones in a uniformly light and nimble touch. Besides that, the capacity for a quick contraction of the fingers after sudden extension is to be acquired, while the whole hand must be accustomed to such well rounded movements in such a manner, that it appears quite at rest while executing them.

2. The editor attaches particular importance to a correct fingering of the left hand. His experience with the results caused by the law of inertia have taught him that the "customary" convenient fingering:  often leads to the following audible or rather inaudible result:  In polyphonic compositions the greatest misunderstandings with regard to the progression of the voices arise sometimes from such amateurish execution. Passages in thirds, as for instance, those in the Presto of Beethoven's Sonata in C♯ minor Op. 27 No. 2, bars 47, 48, 53 and 54 which are moreover to be executed piano, require a similar fingering to ensure a correct rendering, especially as the deeper key pressure of our present pianofortes encourage the above mentioned result far more than has been the case in former eras of pianoforte playing under the reign of the Viennese Pianoforte mechanism.

3. Doubling the movements in the following manner:  etc., will also prove very useful in this étude.


Andante.(♪=112.)
11.
(68.)
dolce e legato.
simile.
(5)
(10)
mf
simile.
(15)
(20)
dimin.
p
(25)
ten.

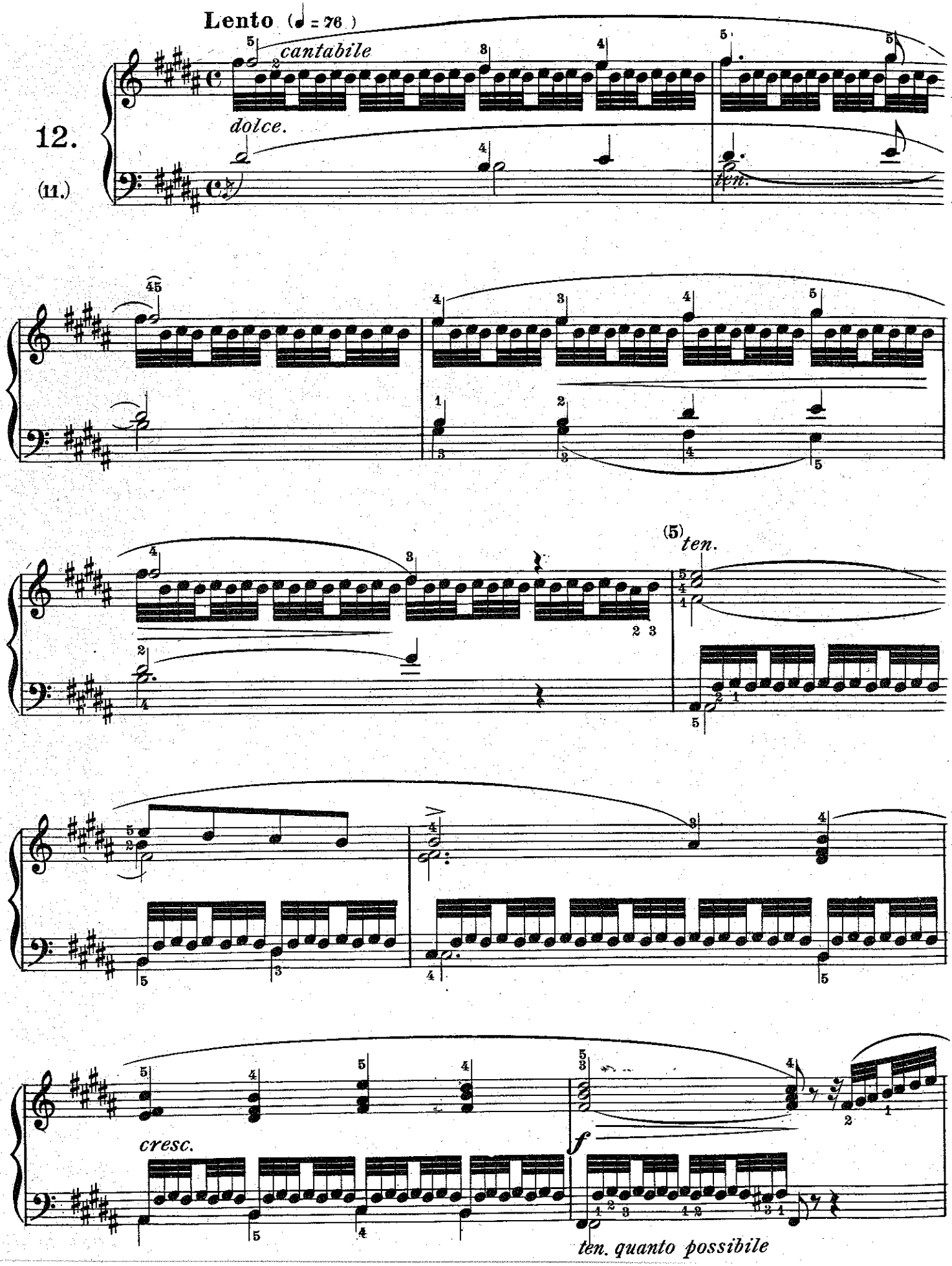


1. Instead of the four trill notes, which in the original have been allotted to each eighth, the editor has thought it proper to put six.

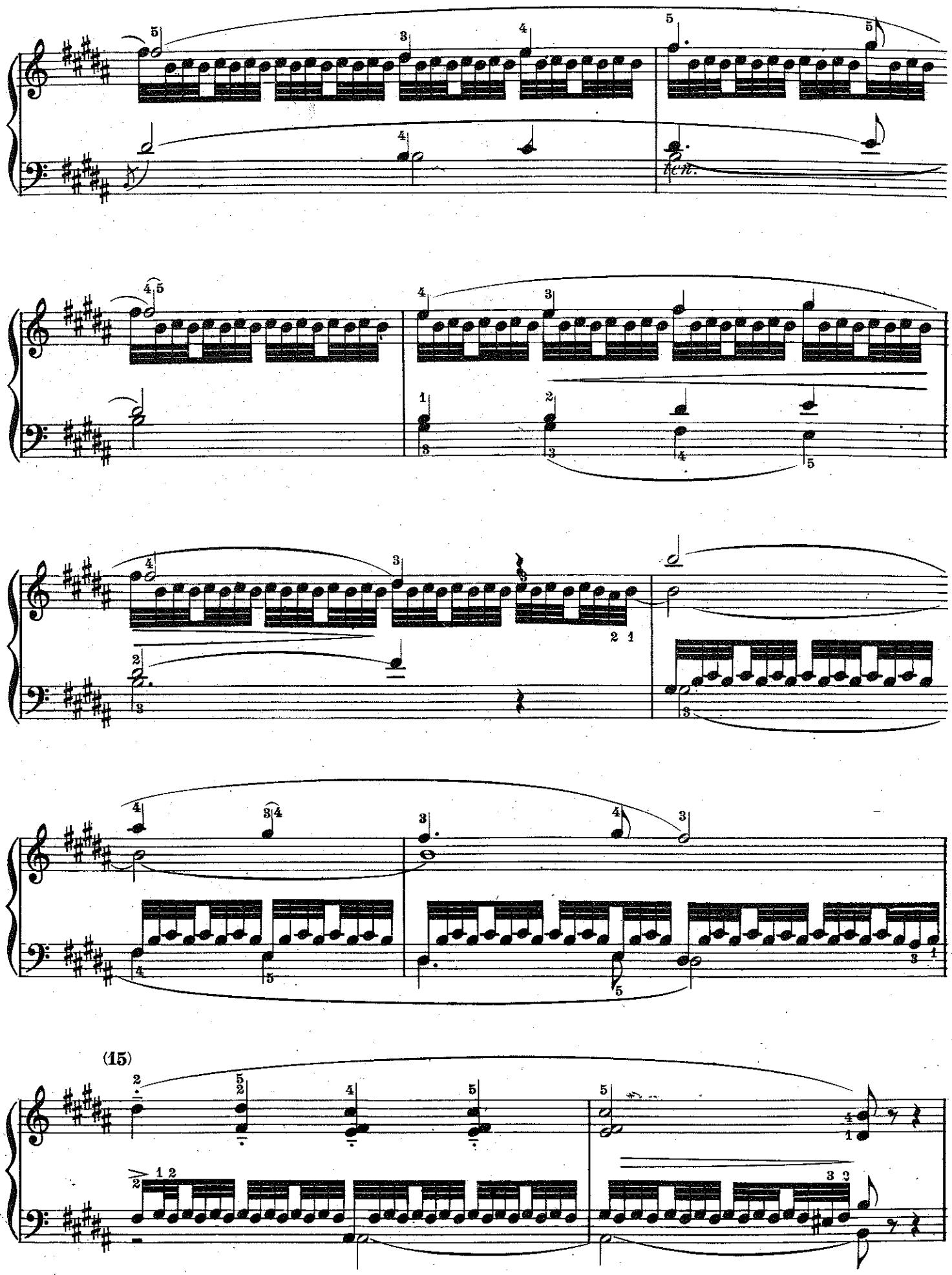
2. The beginning of the trill with the note above, is justified by the importance it possesses in this study, by the necessary regard for the smoothness of the concluding notes, and the charm gained by this quasi suspension, while an indistinctness in the harmony nowhere appears.

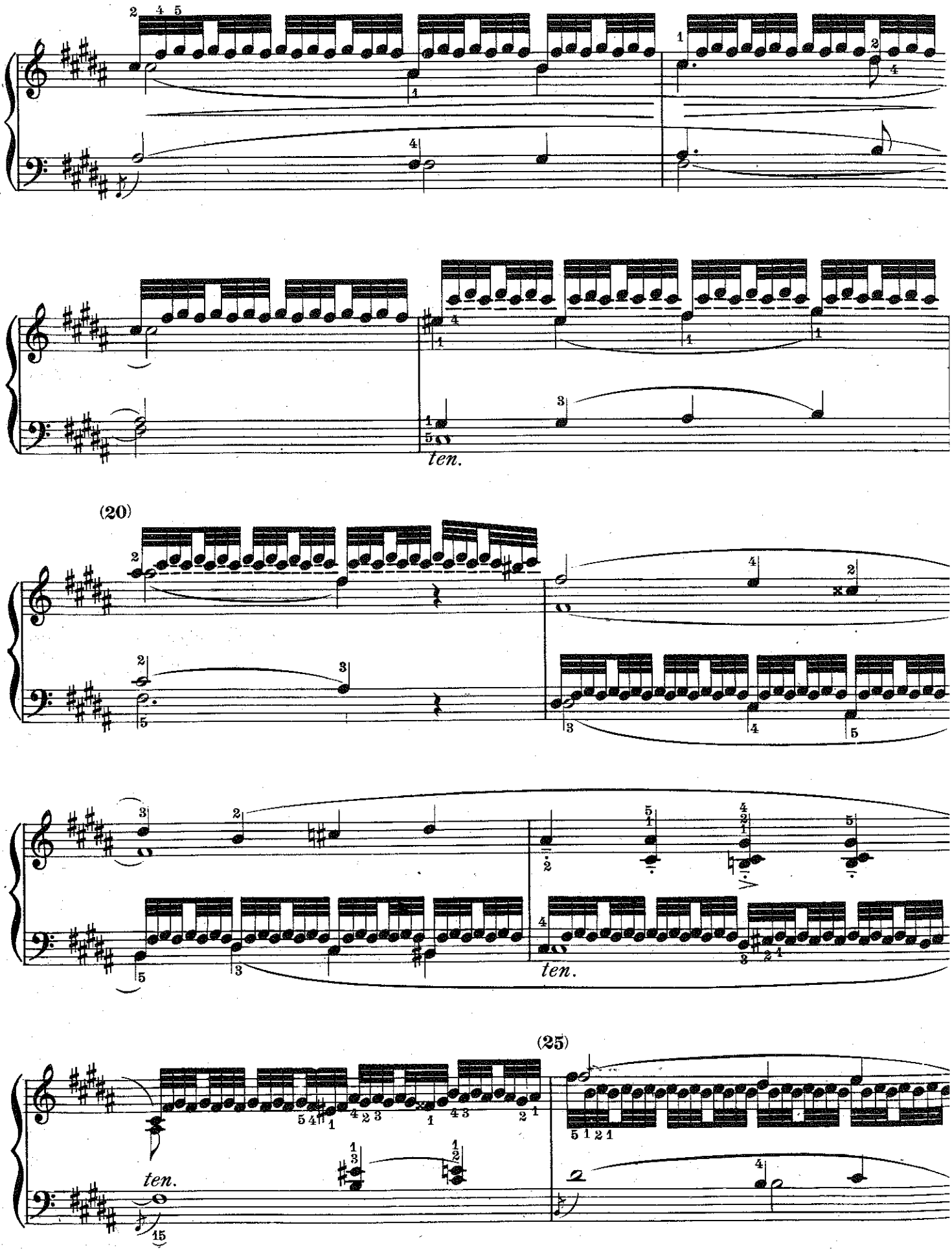
3. Exceptions are to be met with, in bars 25, 27, 35, and 37 in the left hand, where, if one began with the upper note, it would interfere with the clearness of the harmony in the most essential part, namely, the bass.

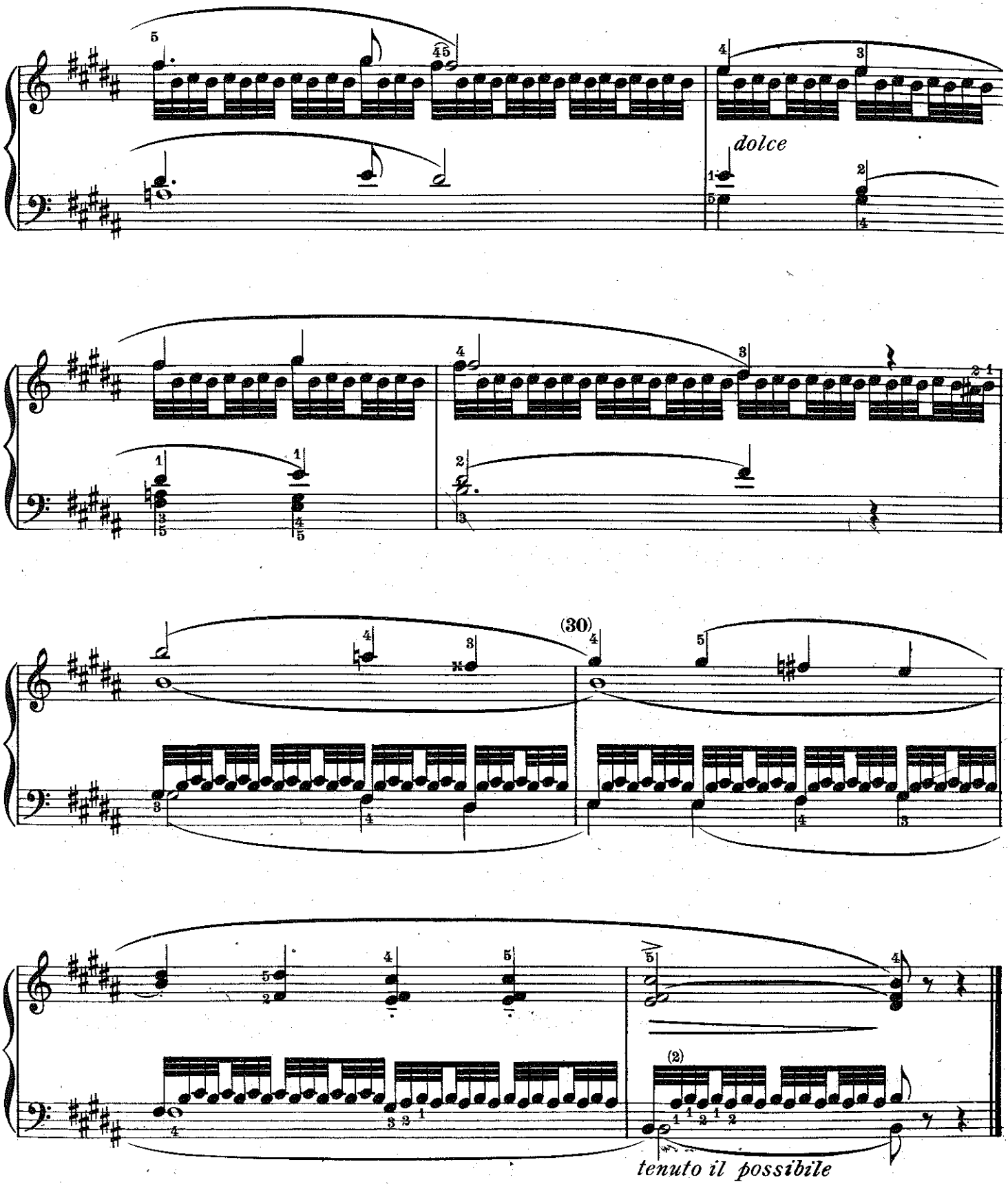
4. A critical revision of the left hand part in bars 13-15 seemed indispensable as it is inconceivably scanty in the original.


Lento (♩ = 76)
cantabile
dolce.
12.
(11.)
ten.
(5)
ten.
cresc.
f
ten. quanto possibile

(10)




ten.
(20)
ten.
(25)
ten.



As a counterpart to the preceding study the present one seems to find its proper place here. As in pianoforte playing, all power depends upon the flexibility of the fingers, gained by practice, the independence of the fourth and fifth fingers acquired in the preceding studies will therefore be useful in the rendering of the upper voice.

By writing out in full the movements of the trill, the editor hopes to have remedied that pitiful helplessness which, for instance, in the last parts of Beethoven's Sonatas Op. 53, 109, 111 (also in part first of Op. 106) leads frequently to the most preposterous interpretations.

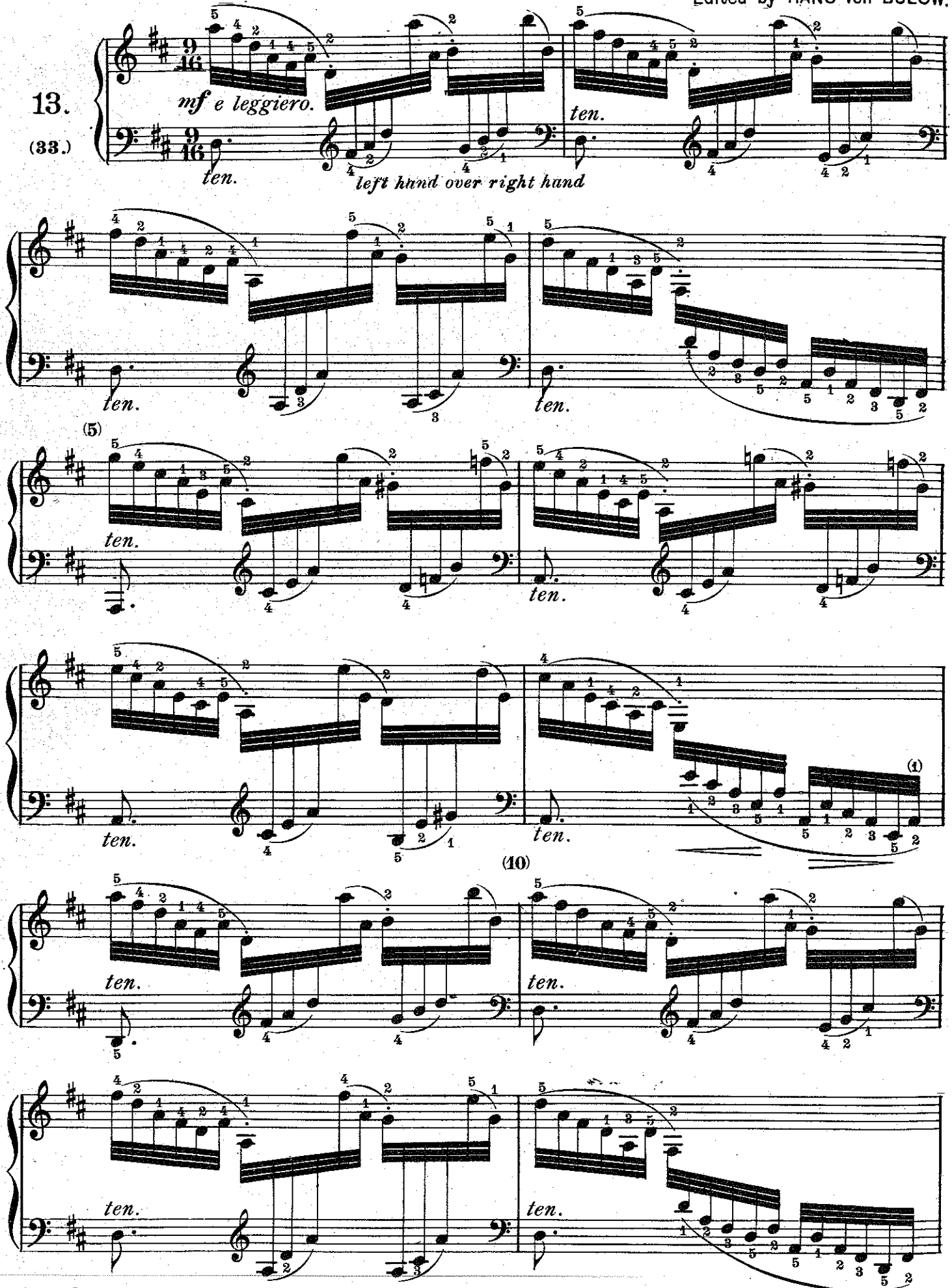
Newly revised, augmented and translated by HANS T. SEIFERT.

Edited by HANS von BULOW.

Vivace (♩. = 100)

13.

(33.)



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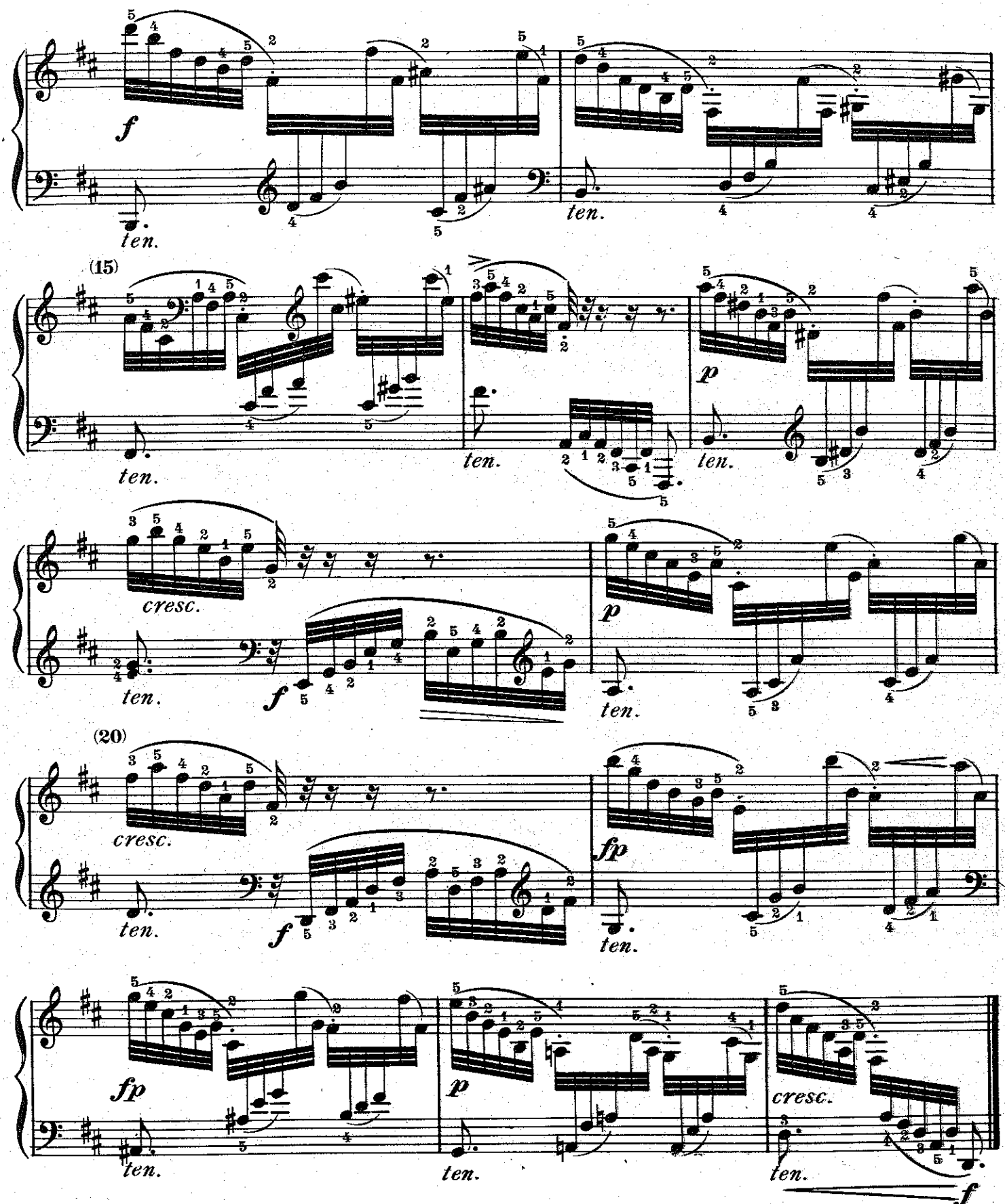
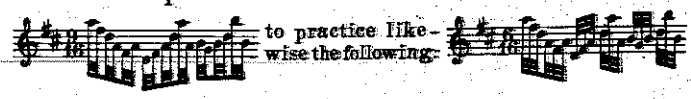


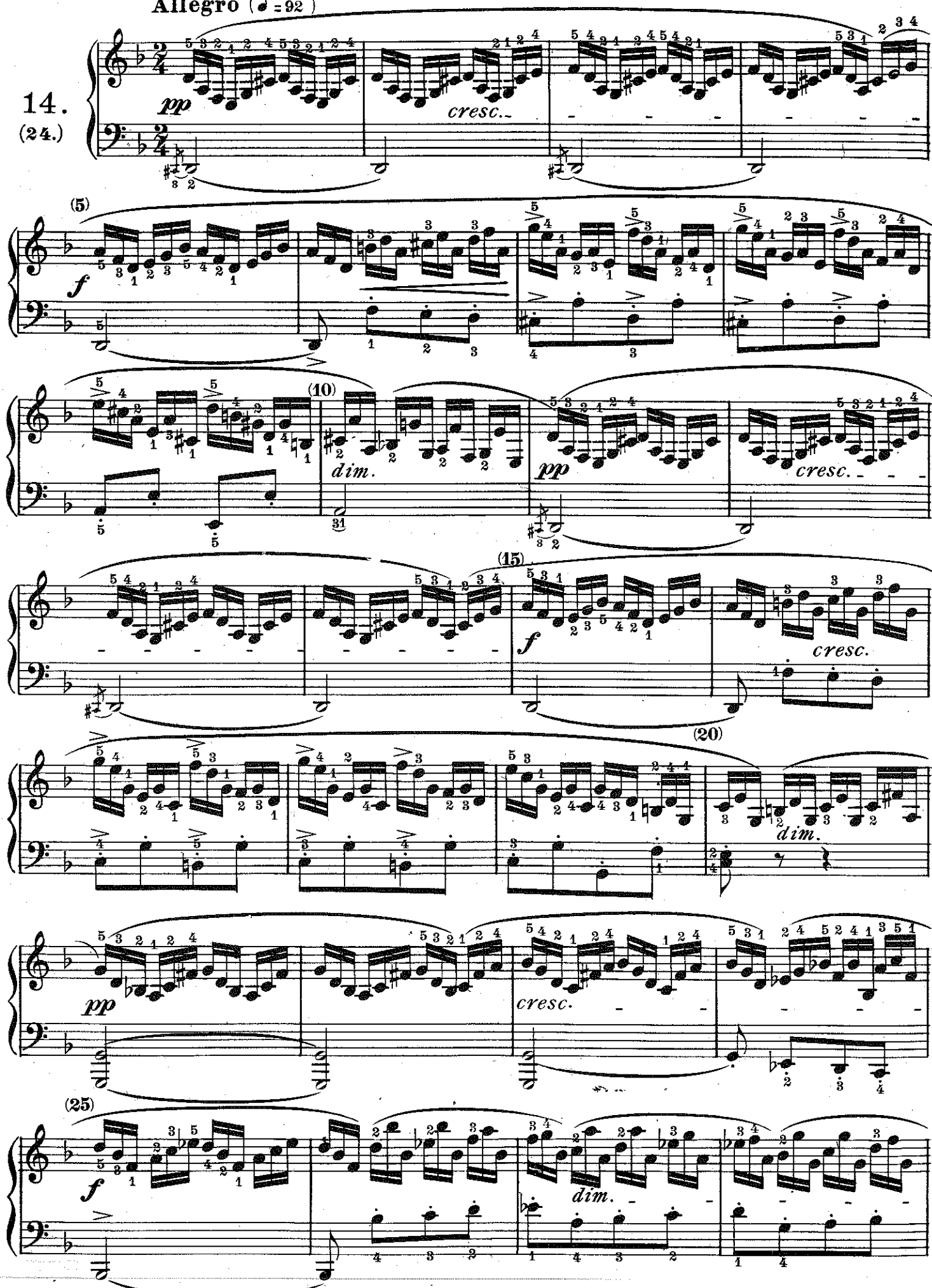
1. $\frac{9}{16}$ time, which makes its appearance very seldom, must be treated entirely in the same manner as the more frequent $\frac{9}{8}$ time. Next to the principal accents which fall on the first, fourth and seventh 16th notes, the third, sixth and ninth deserve a slight accent.

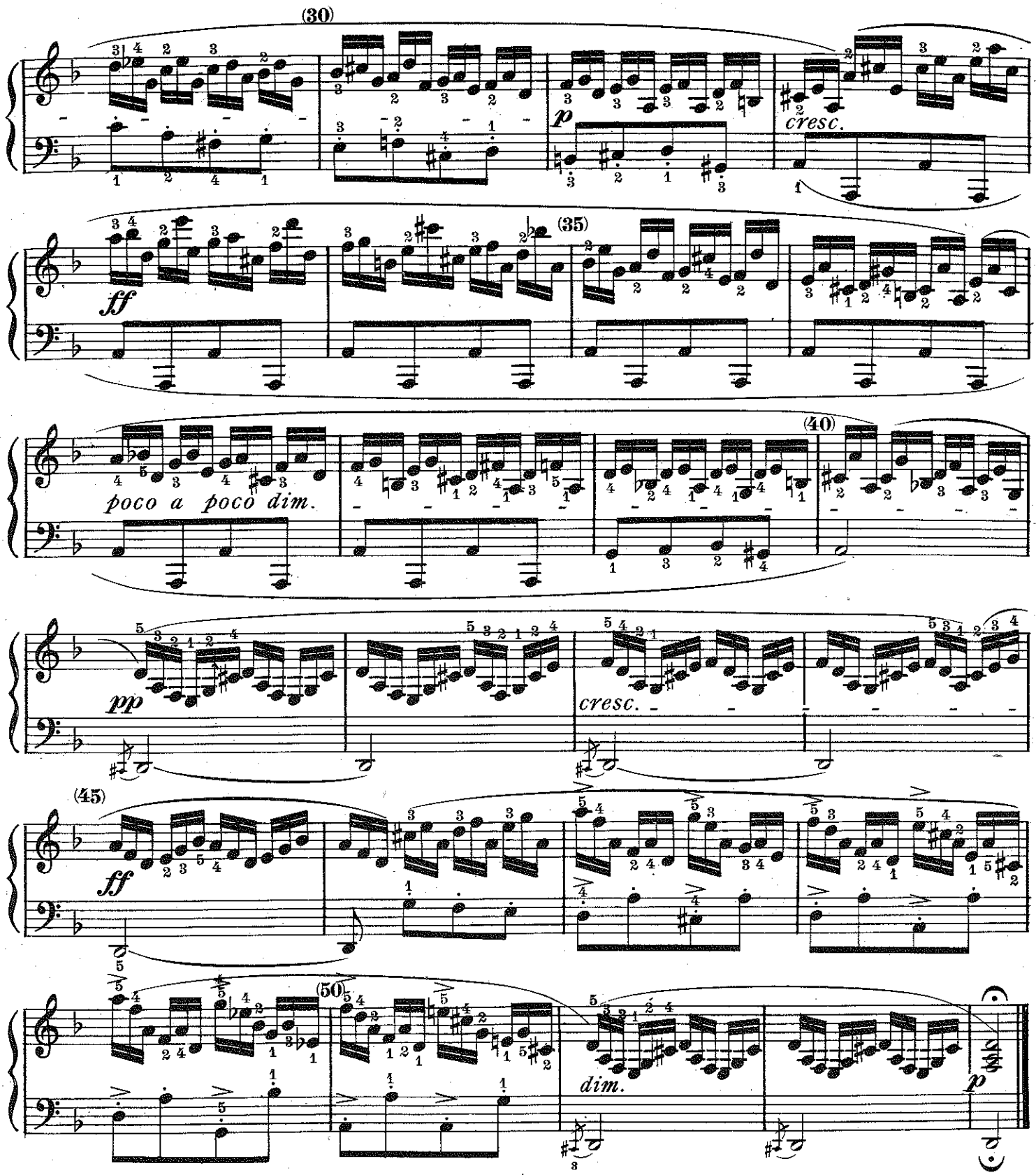
2. As exercise for evenness in the alternation of hands, which should be done in such a way as to give them the appearance of being performed with one hand alone, it might be technically useful by the way, to play this study in $\frac{3}{8}$ or $\frac{6}{16}$ time in place of $\frac{9}{16}$ time and accordingly instead of the prescribed accentuation:



Allegro (♩ = 92)

14.
(24.)



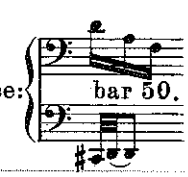


1. As the modern school of execution has universally and unconditionally acknowledged Marx's principle, that the technical study should never be separated from the intel - lectual, but should always go hand in hand with it, whereby the danger of becoming stupefied and indifferent by constant mechanical work will be prevented, thus it is necessary that a properly correct technical execution of this study should bring out at the same time its character, which is plastically represented as a stormy waving upwards and downwards.

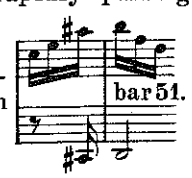
2. The accompaniment in the left hand is, as has already been frequently and urgently recommended, to be practiced conscientiously alone, even where it seems unessential.

3. As regards the Appoggiaturas in bars 1, 3, 11, 13, etc. it may be remarked, that even the shortest Appoggia - tura, like all embellishments of that class, must be apportioned strictly within the bar to which the principal note following it belongs, and should not be placed at the end of the preceding one.

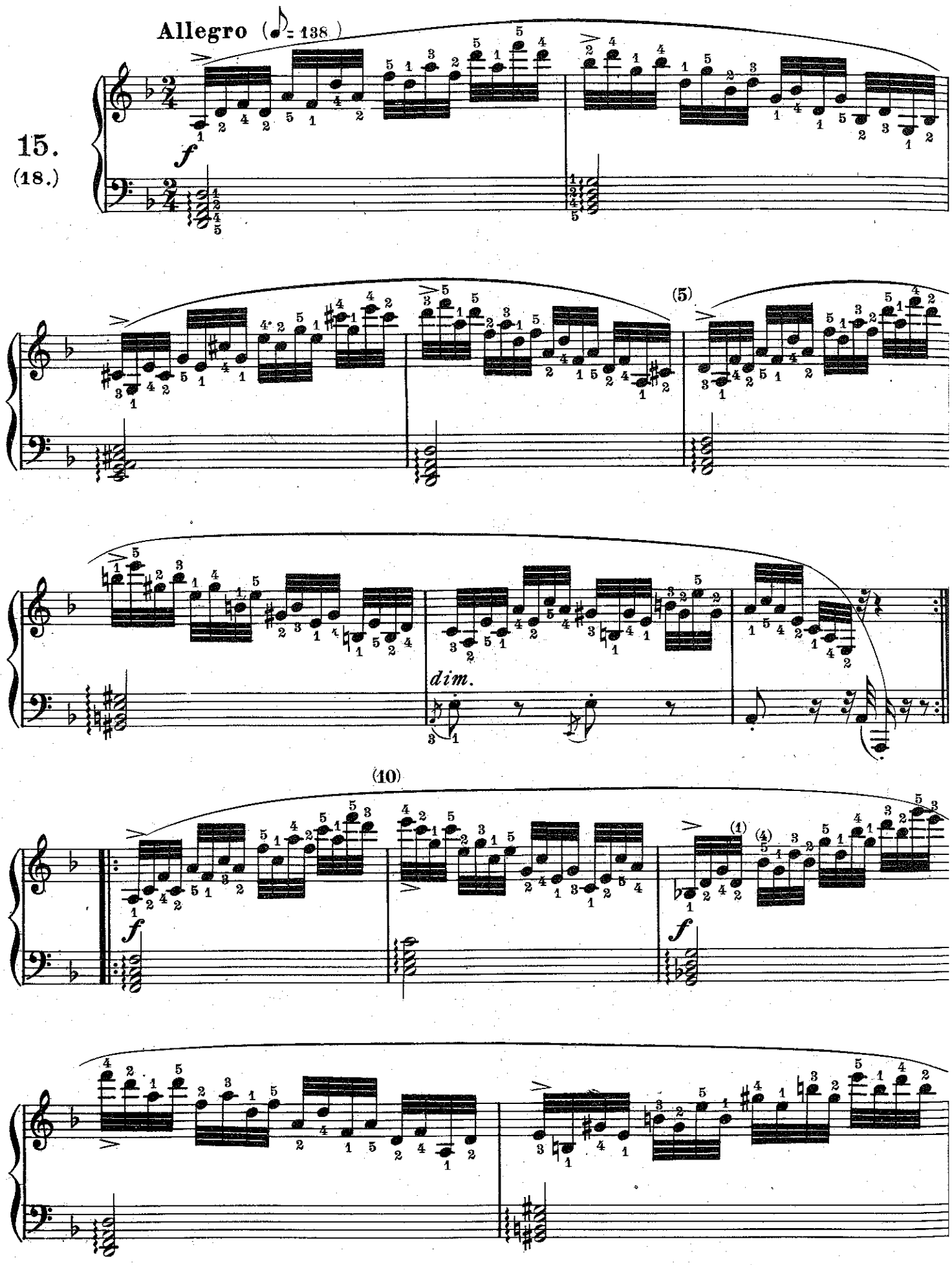
There is no necessity to avoid the rapidly passing dissonance:

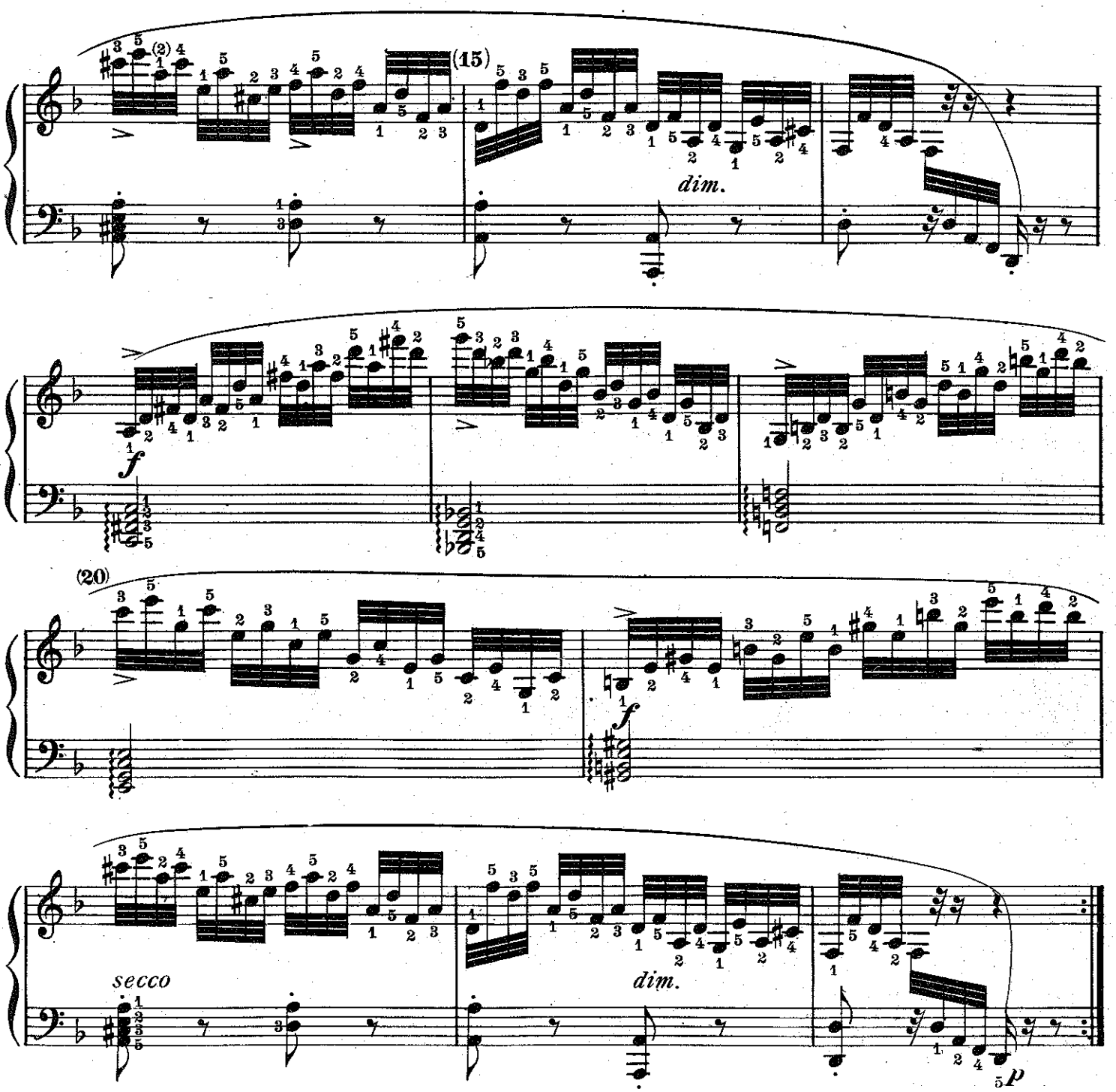


but rather the octave-progression



etc.

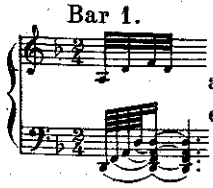

Allegro (♪= 138)
15.
(18.)
f
(5)
dim.
(10)
f
(1)
(4)
f



1. The directions given in No. 1 for the proper execution of arpeggio chords will find its most convincing justification in this and also in the following study. The acoustical blemishes which must arise from striking prematurely the lower notes of a chord together with those of a figured part belonging to another harmony, will hurt every refined ear and induce the teacher never to tolerate any carelessness on the pupil's part.

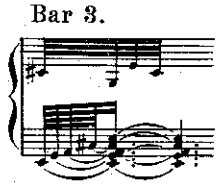
The execution is shown here once more:

Bar 1.



and also if played slower eventually thus:

Bar 3.



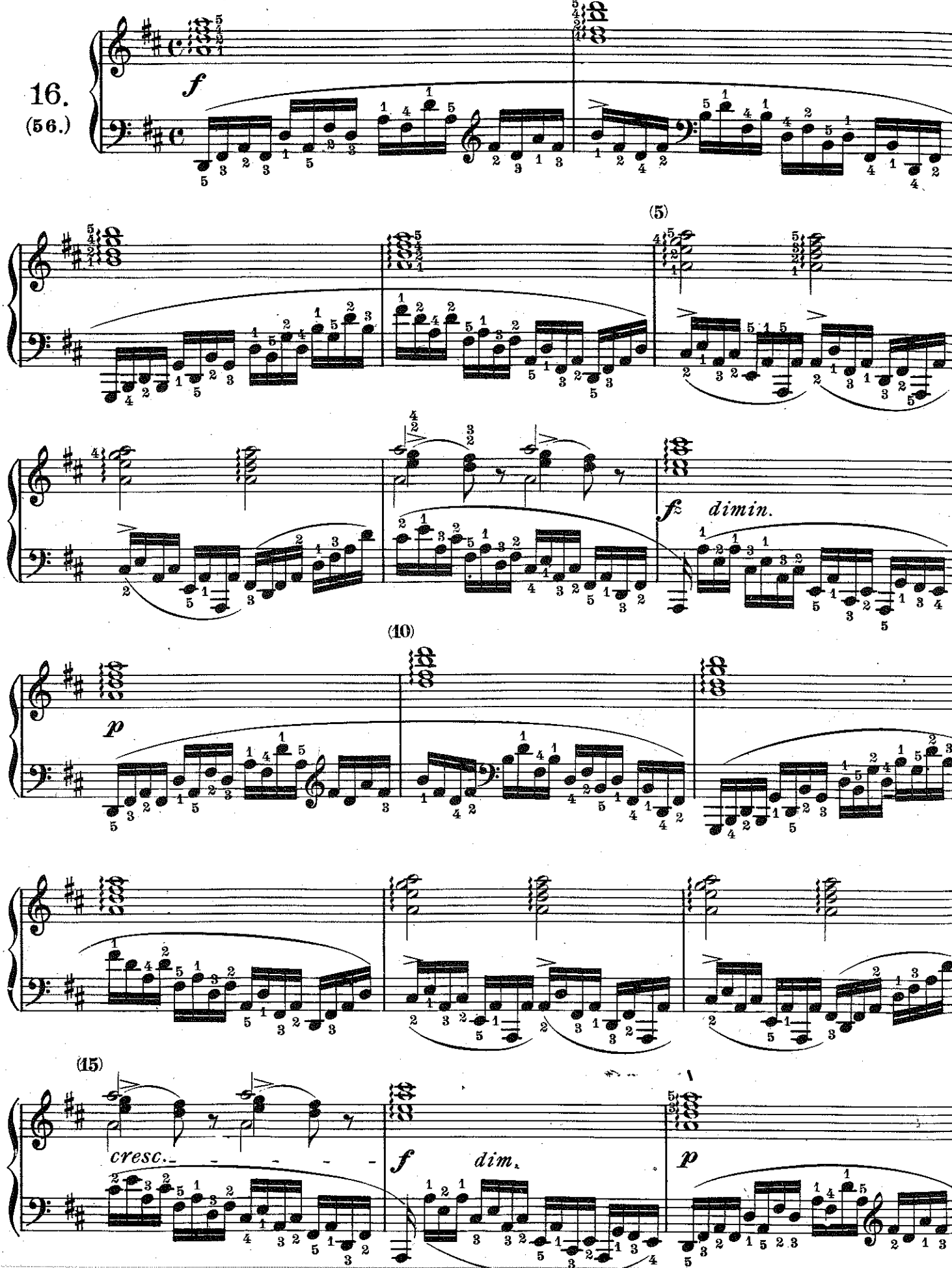
2. With beginners particular attention is to be paid, that this study should at first be practiced in the slowest tempo, with all possible force and with the greatest accuracy, raising the fingers rather high before striking.

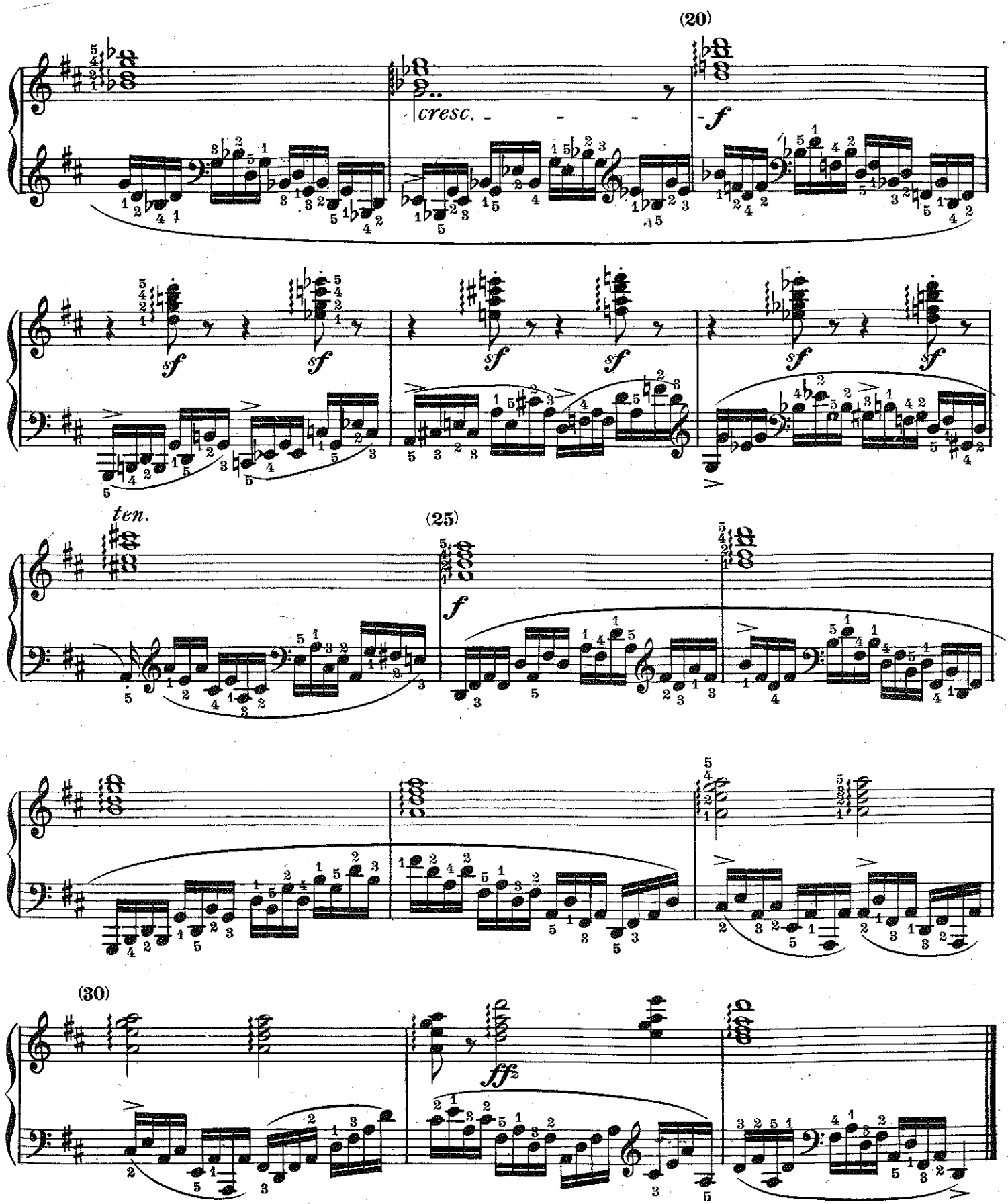
3. After mastering the first mechanical difficulties and having acquired familiarity with the changing intervals etc., the ascending passages are to be played *"crescendo"* and the descending ones *"diminuendo."*

4. As regards the short appoggiaturas in bar 7, the directions given concerning arpeggios holds good. Compare also Note 3 to No. 14.

Allegro (♩ = 138.)

16.
(56.)





All the comments upon the preceding étude apply also to its present counterpart. Although it is really understood by itself, we still add once more the recommendation that the pupil should be made to practice only two bars at a time. In transposing this and the preceding study into other keys, the fingering will frequently have to be modified. In doing this, one must always consider it of chief importance that the position of the hand should remain as quiet as circumstances will permit.