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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.

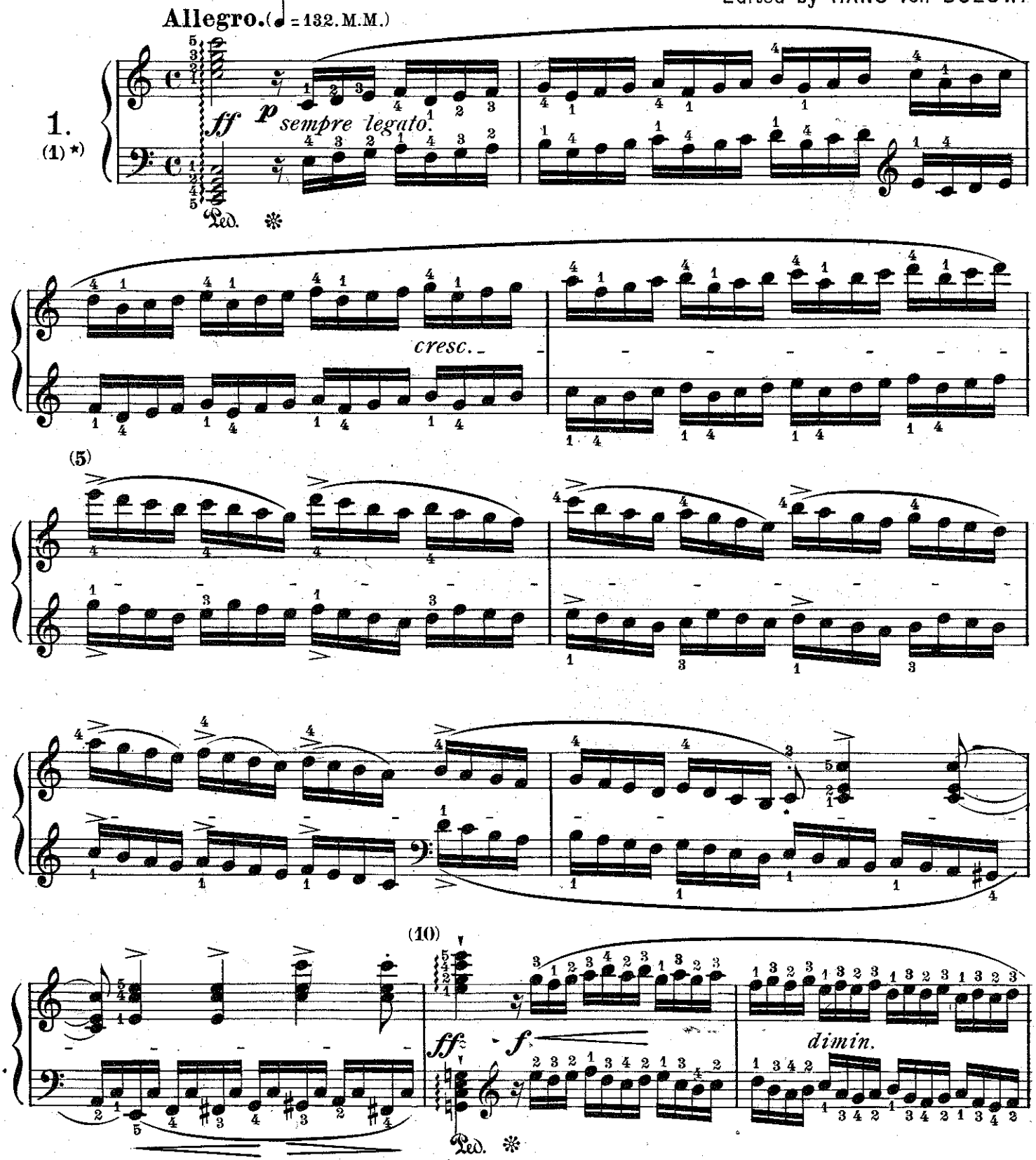
FIFTY SELECTED STUDIES

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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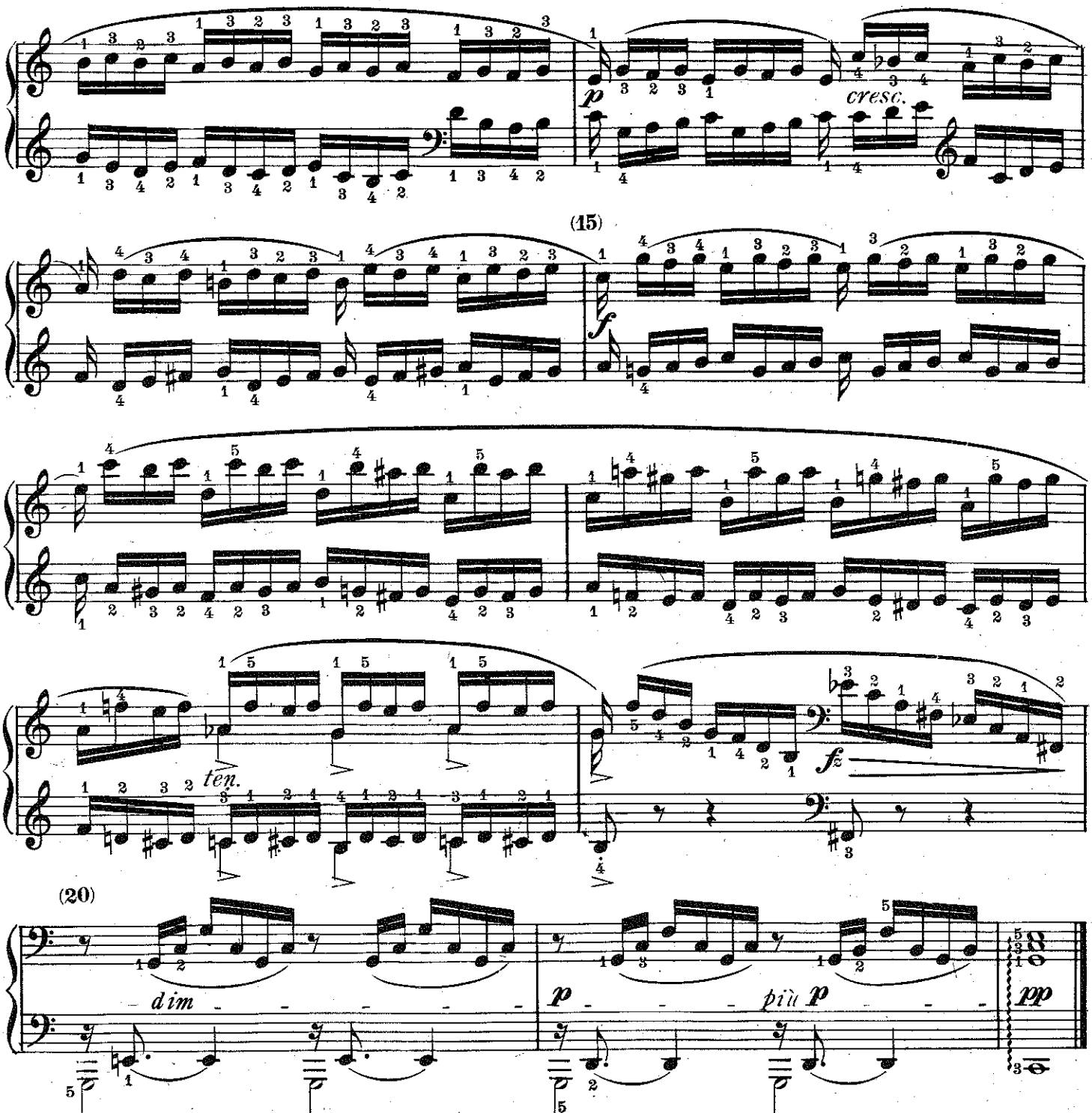
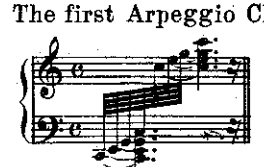


1. First practice each hand separately slowly and with uniform strength. As a test, an attempt should be afterwards made to accelerate the time and substitute for the *forte* an even *mezzo piano.* At the appearance of the slightest indistinctness the pupil should return to the first method. It is only 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

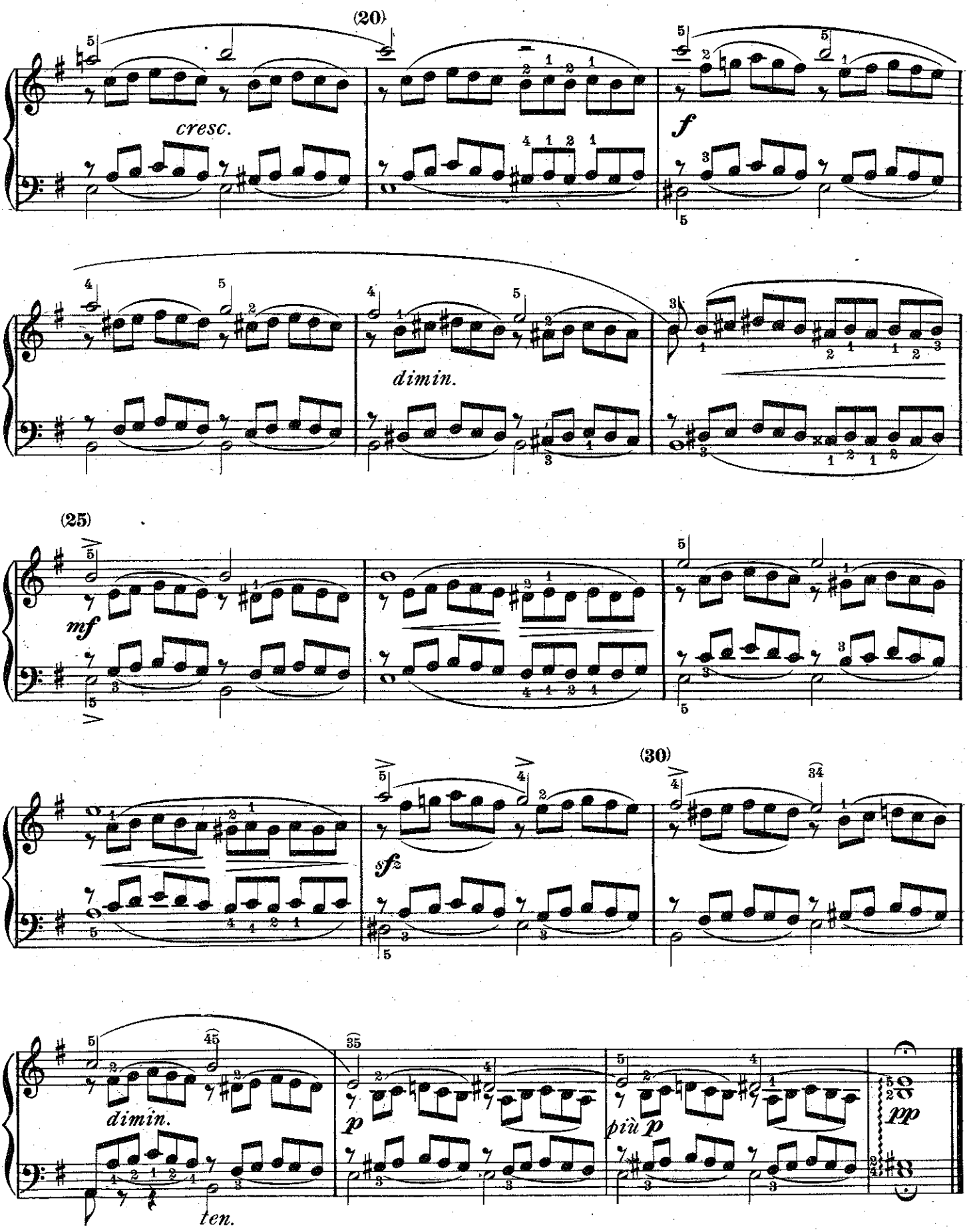
(15)

dim.

p

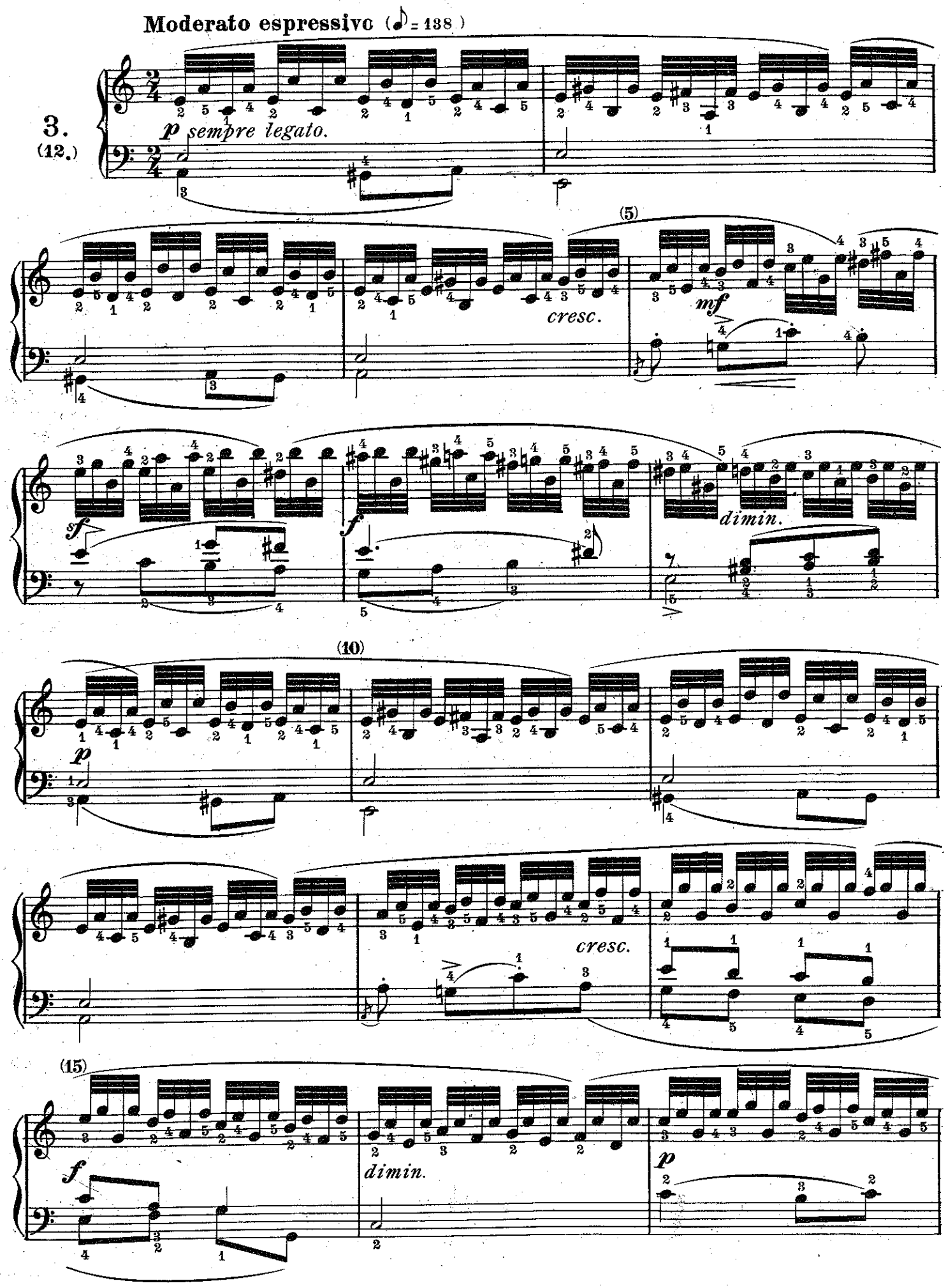
cresc.

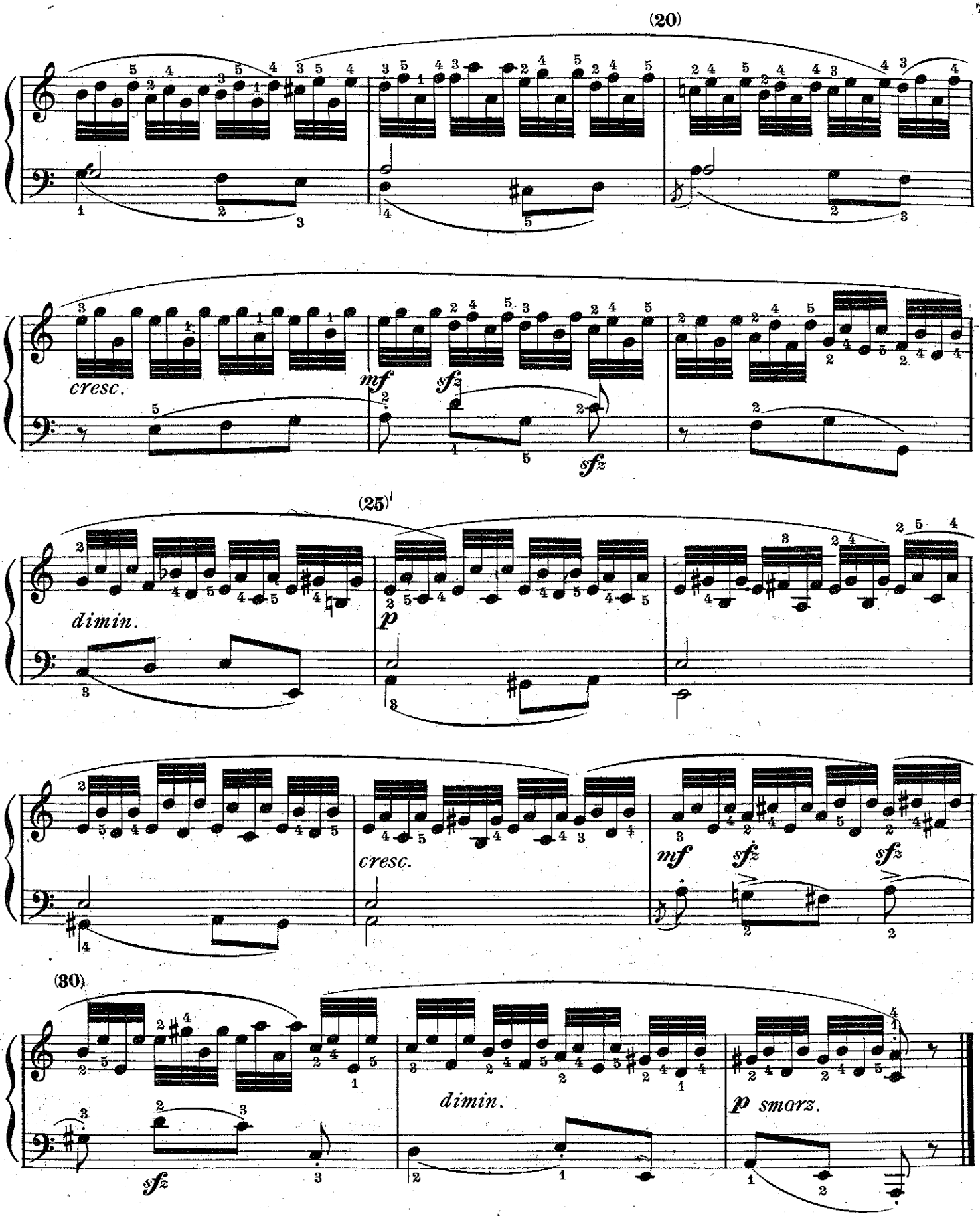
mf



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.

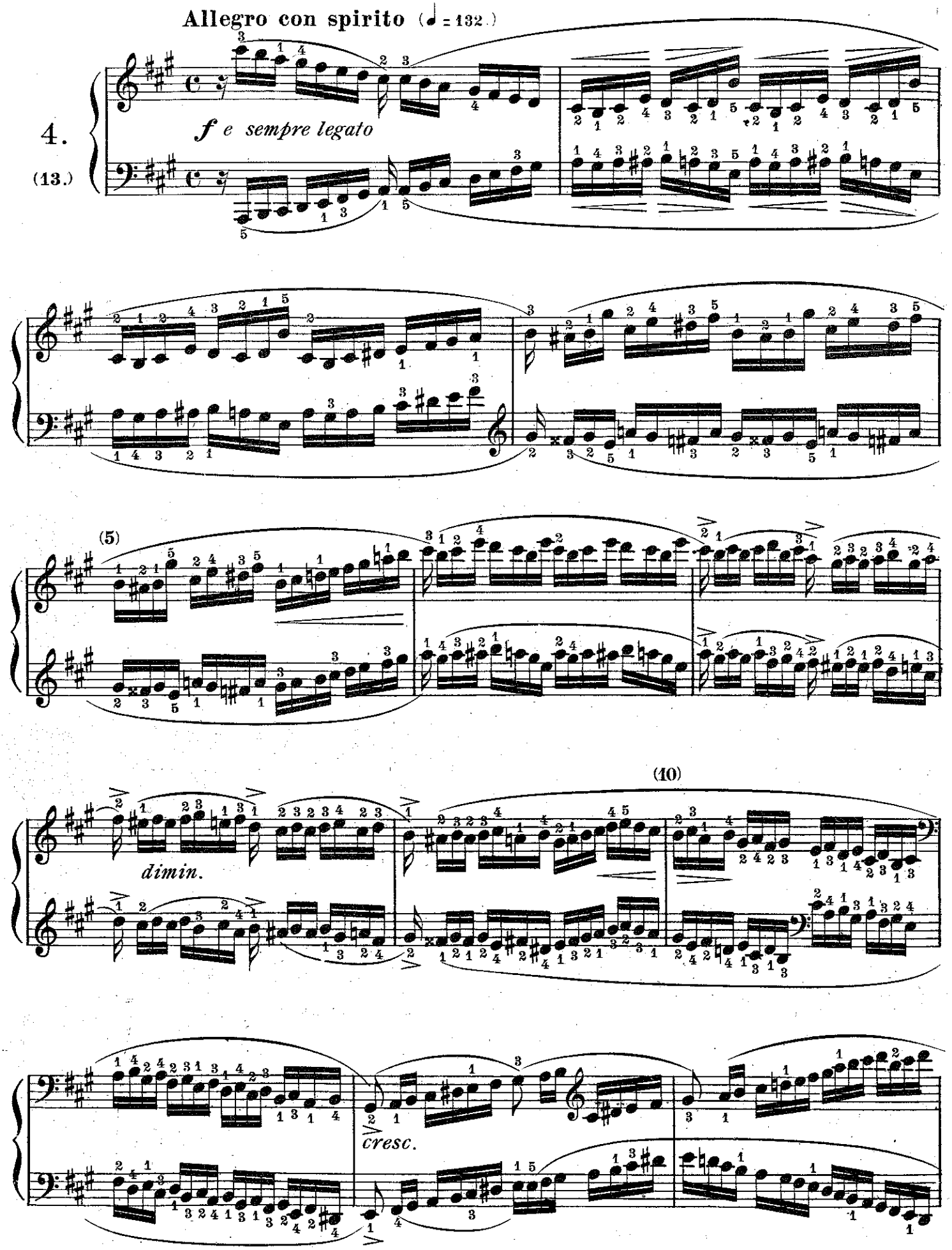
2. The movement of the middle fingers in both hands (with uniform lightness of touch,) must always bring out the natural melodious expression, i. e. a slight *"crescendo"* must be made in ascending and *"decrescendo"* in descending.

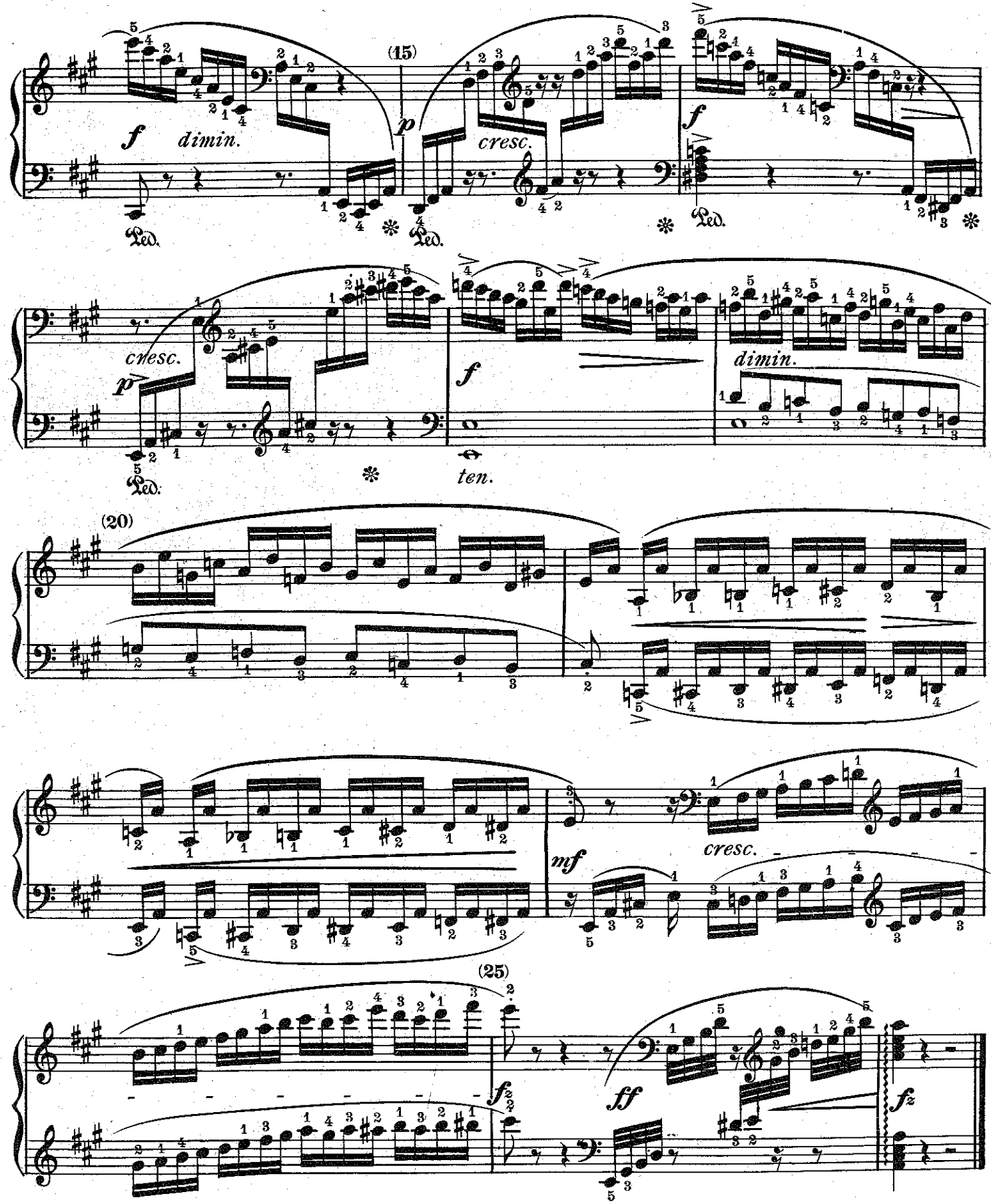

Moderato espressivo (♪ = 138)
3.
(12.)
p sempre legato.
(5)
cresc.
mf
sf
f
dimin.
(10)
p
cresc.
(15)
f
dimin.
p



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.

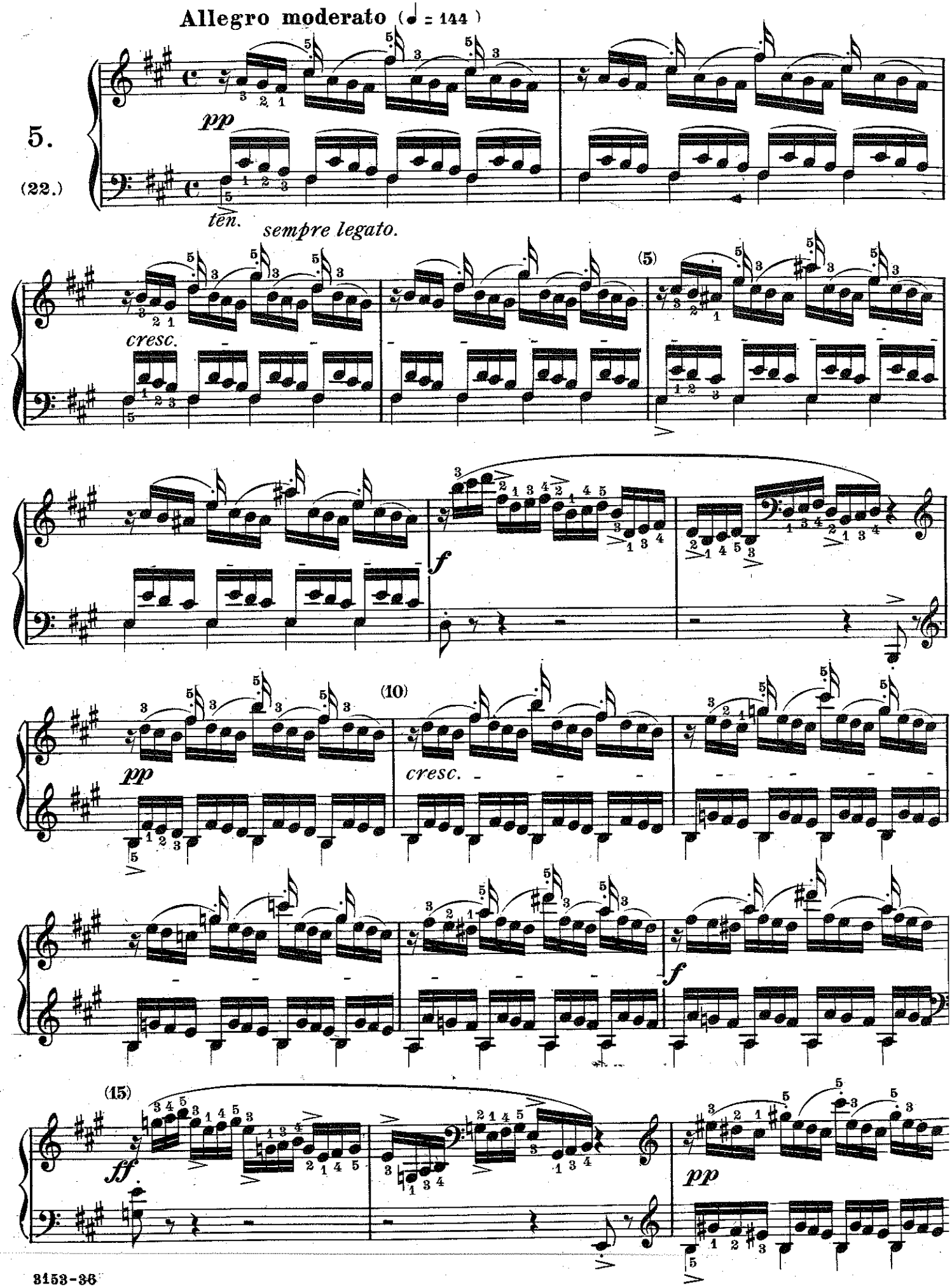
2. The editor considered it necessary to change the apparently convenient fingering of Cramer, in order to give every opportunity for the individual training of the neglected fourth finger. By this emancipation of the fourth finger a correct position of the hand is essentially ensured.

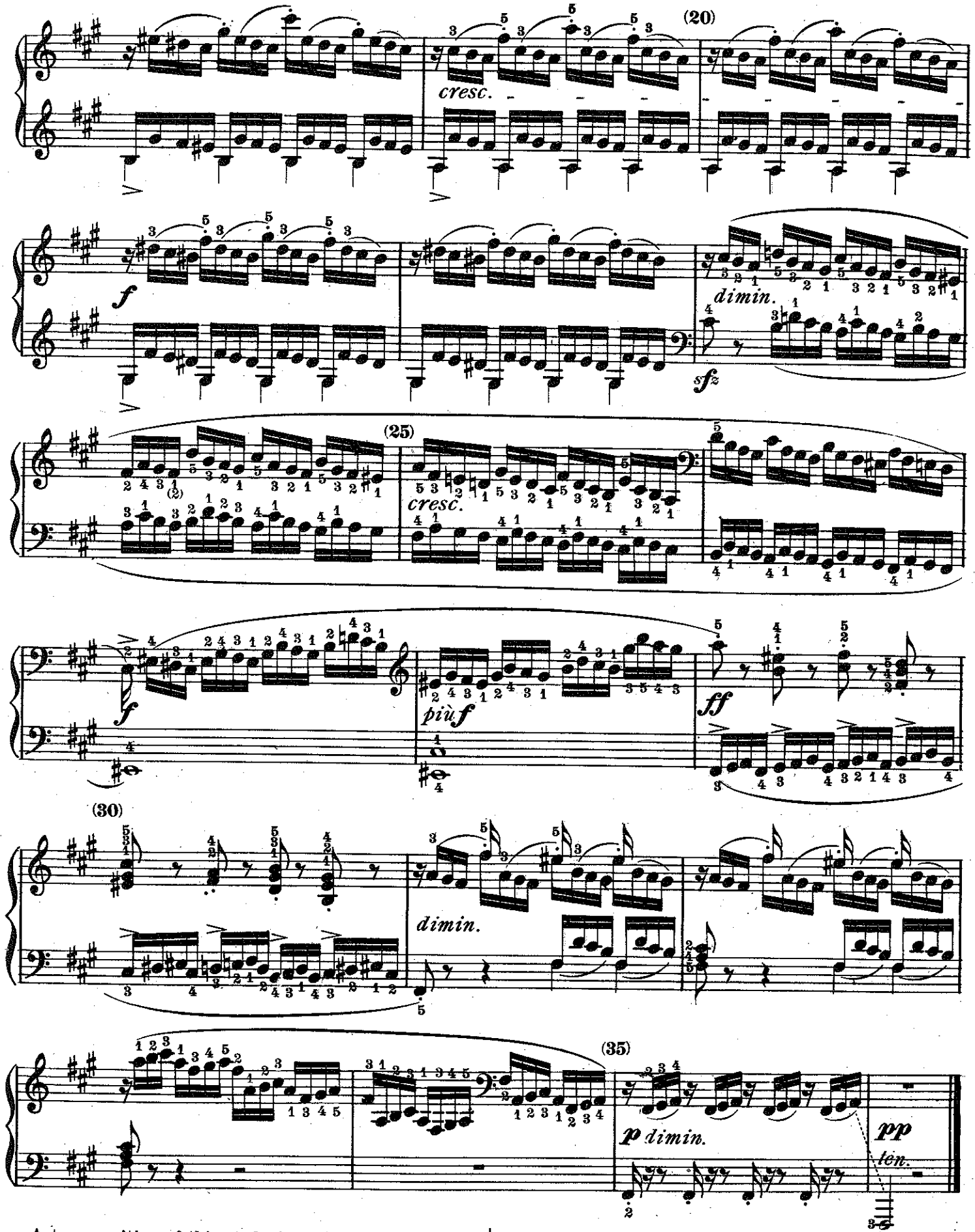

Allegro con spirito (♩ = 132.)
4.
(13.)
f e sempre legato
(5)
(10)
dimin.
cresc.



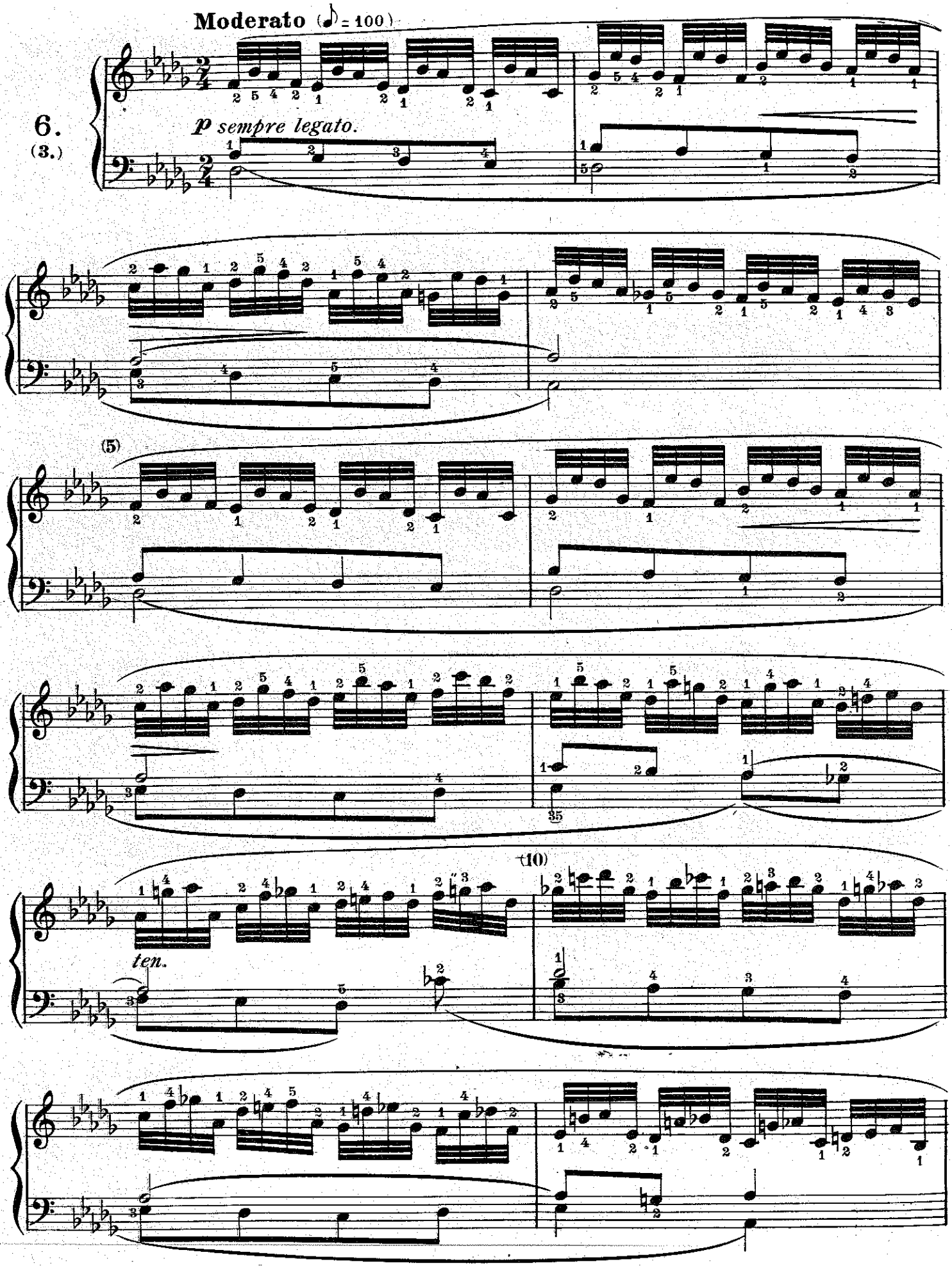
1. A more appropriate distribution between the two hands of the passage in bars 14, 17, and 25 seemed necessary from rhythmical, as well as from purely mechanical reasons. To the latter belongs the rule to avoid the use of the thumb while crossing the hands, since they hinder the facility of movement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

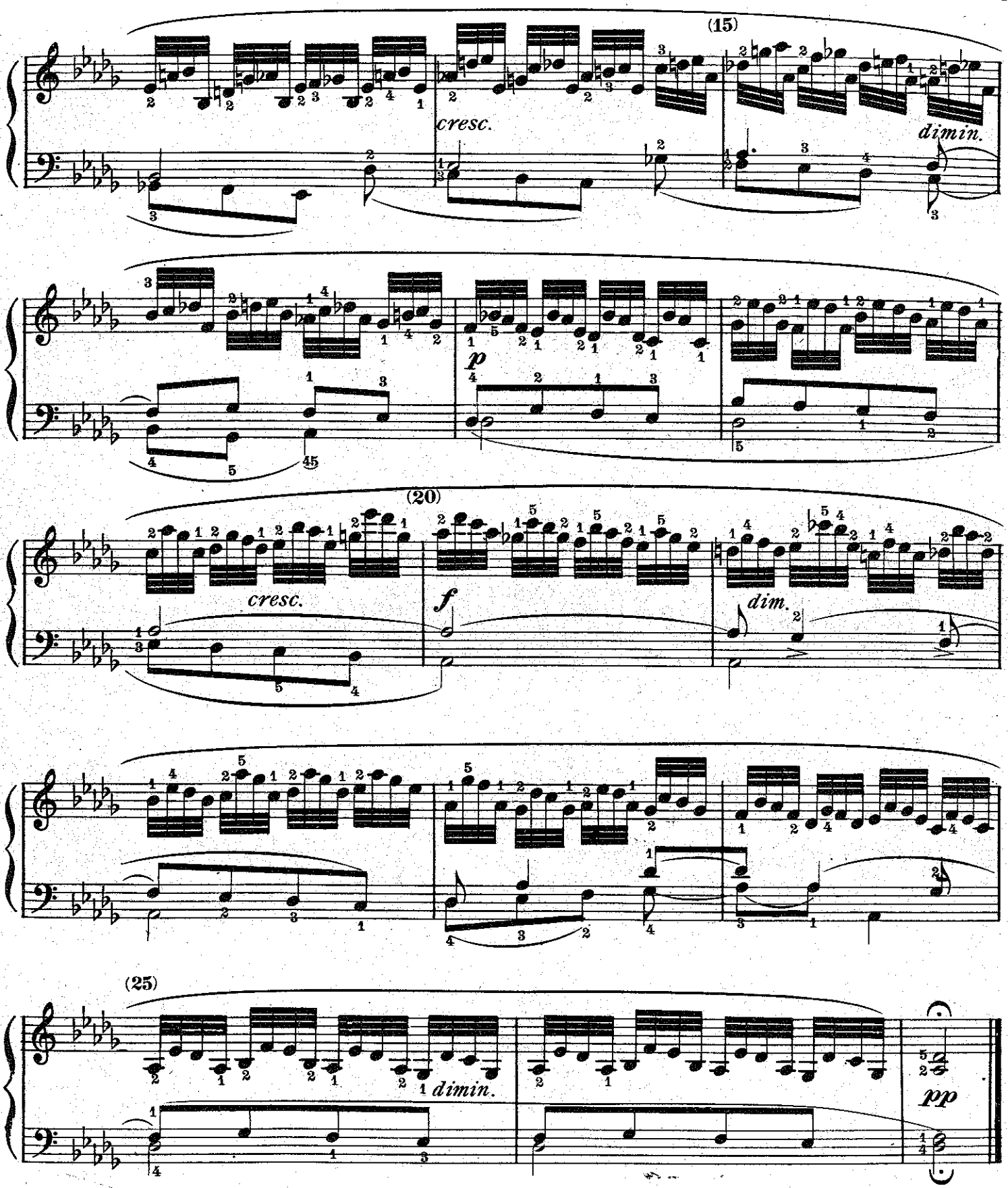
2. The fingering for the 10th and 11th bars is applicable to all similar movements; the more black keys are touched, the less the thumb is to be used and vice versa.


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.

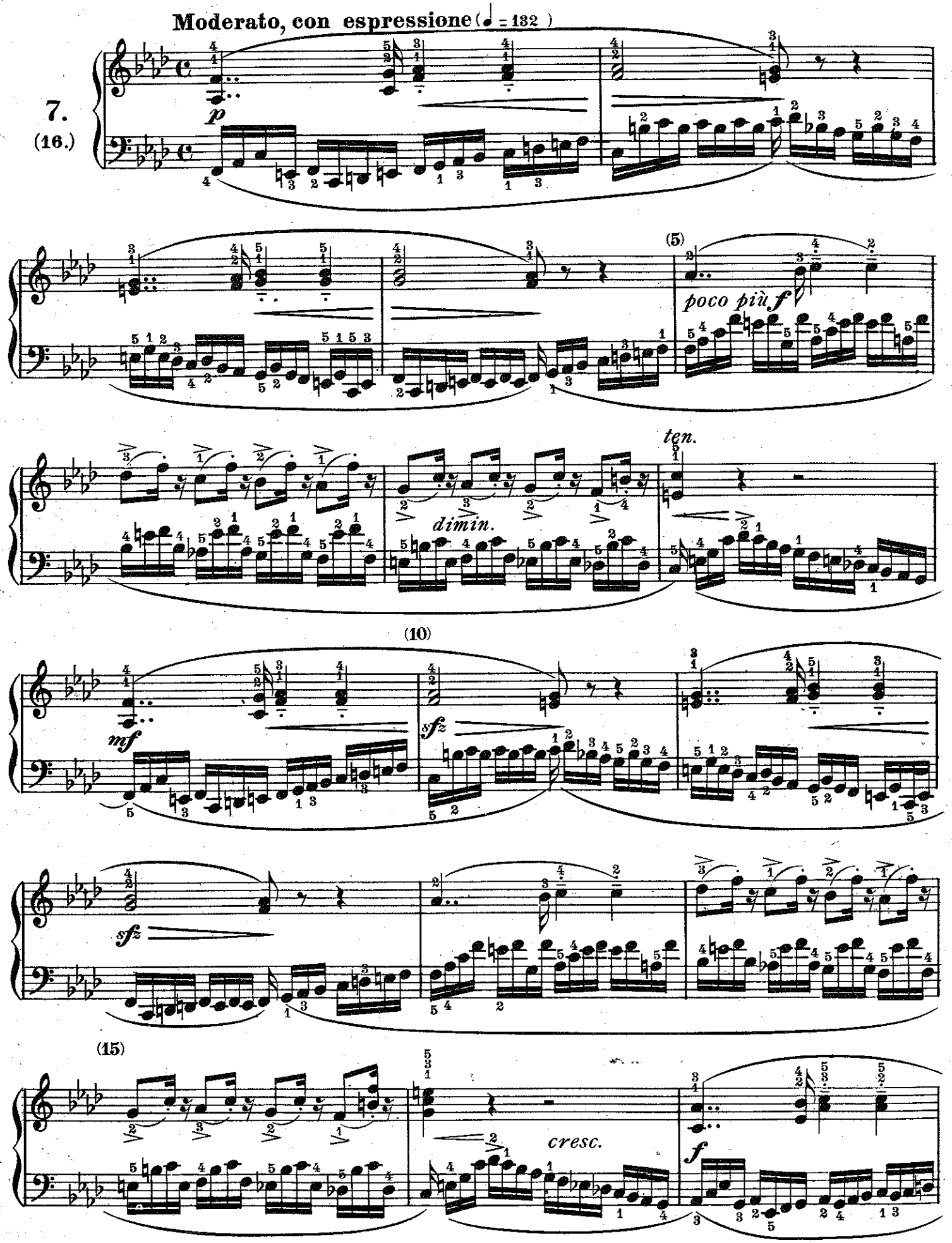

Moderato (♪ = 100)
6.
(3.)
p sempre legato.
(5)
(10)
ten.

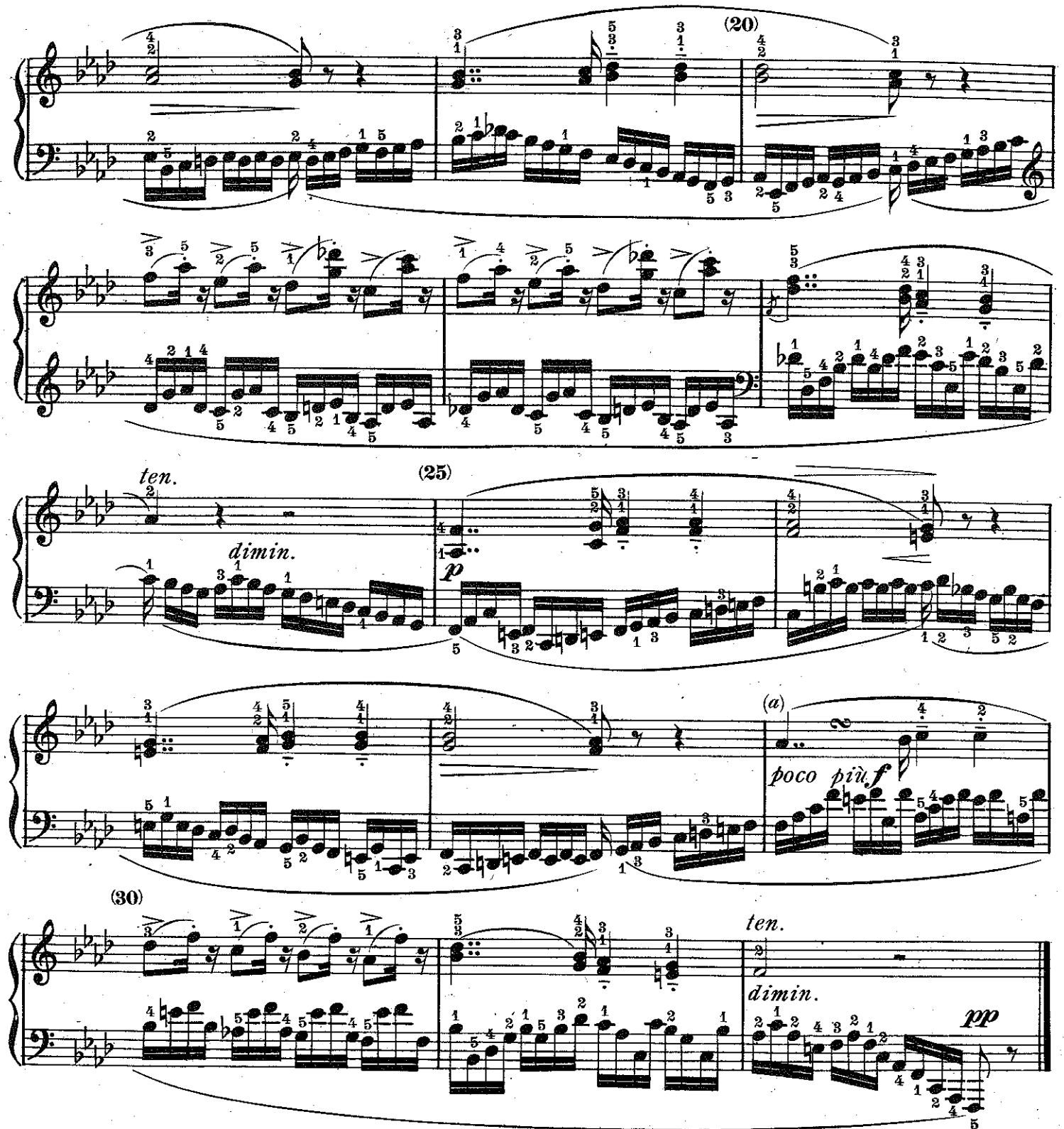


1. The teaching experience of the editor has made the relative uselessness of this study in its original key (D major) as evident to him as its usefulness when transposed into D flat major, the want of a fingering really suitable for the piano for hands of less extension by uninterrupted legato playing,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

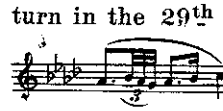
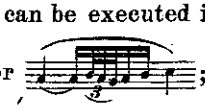
3. It is further recommended that the study be transposed into C major, in which case the unavoidable alterations in the fingering may be left to the intelligence of the teacher.

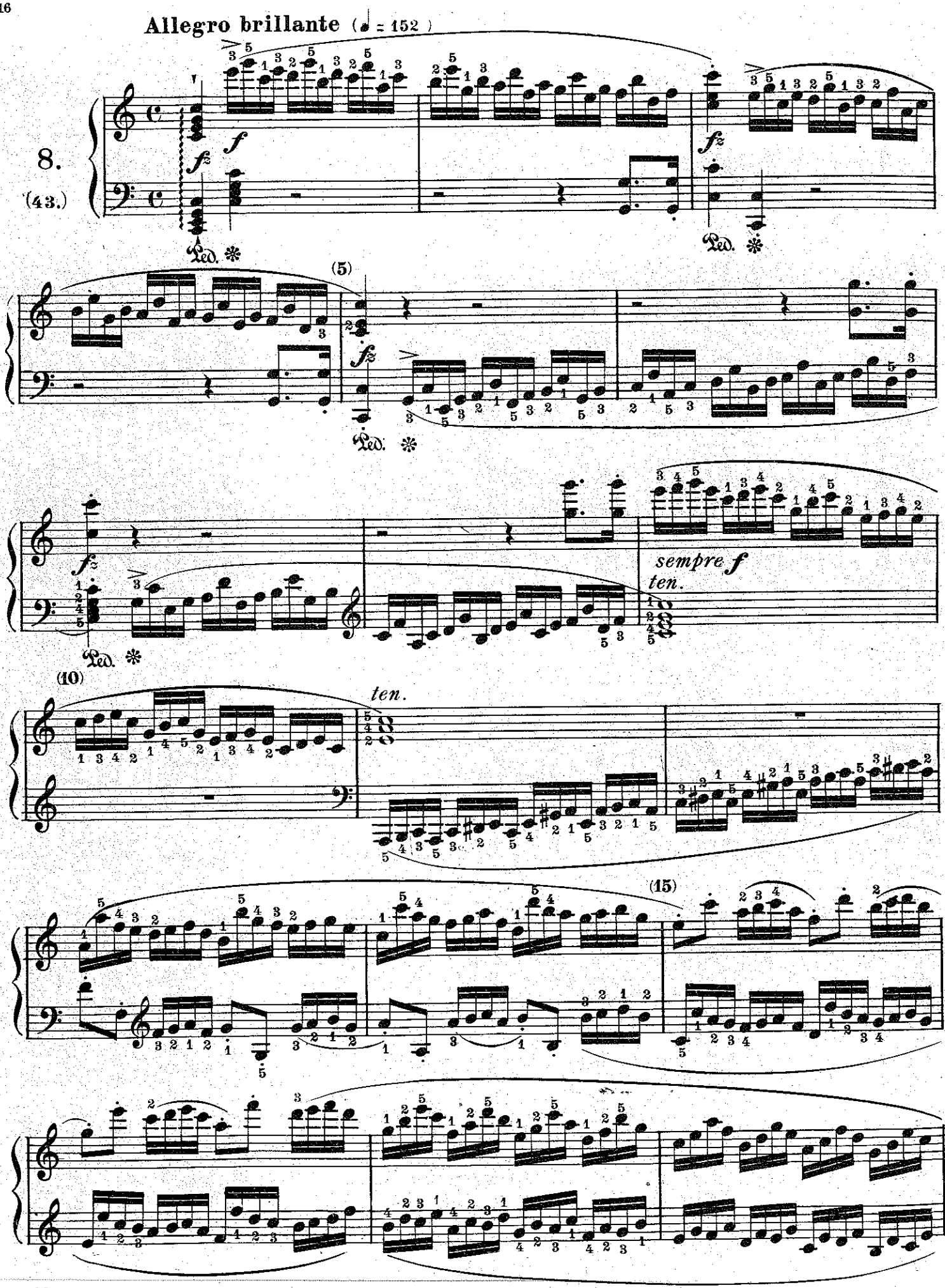

Moderato, con espressione (♩ = 132)
7.
(16.)
p
(5)
poco più f
ten.
dimin.
(10)
mf
sfz
sfz
(15)
cresc.
f

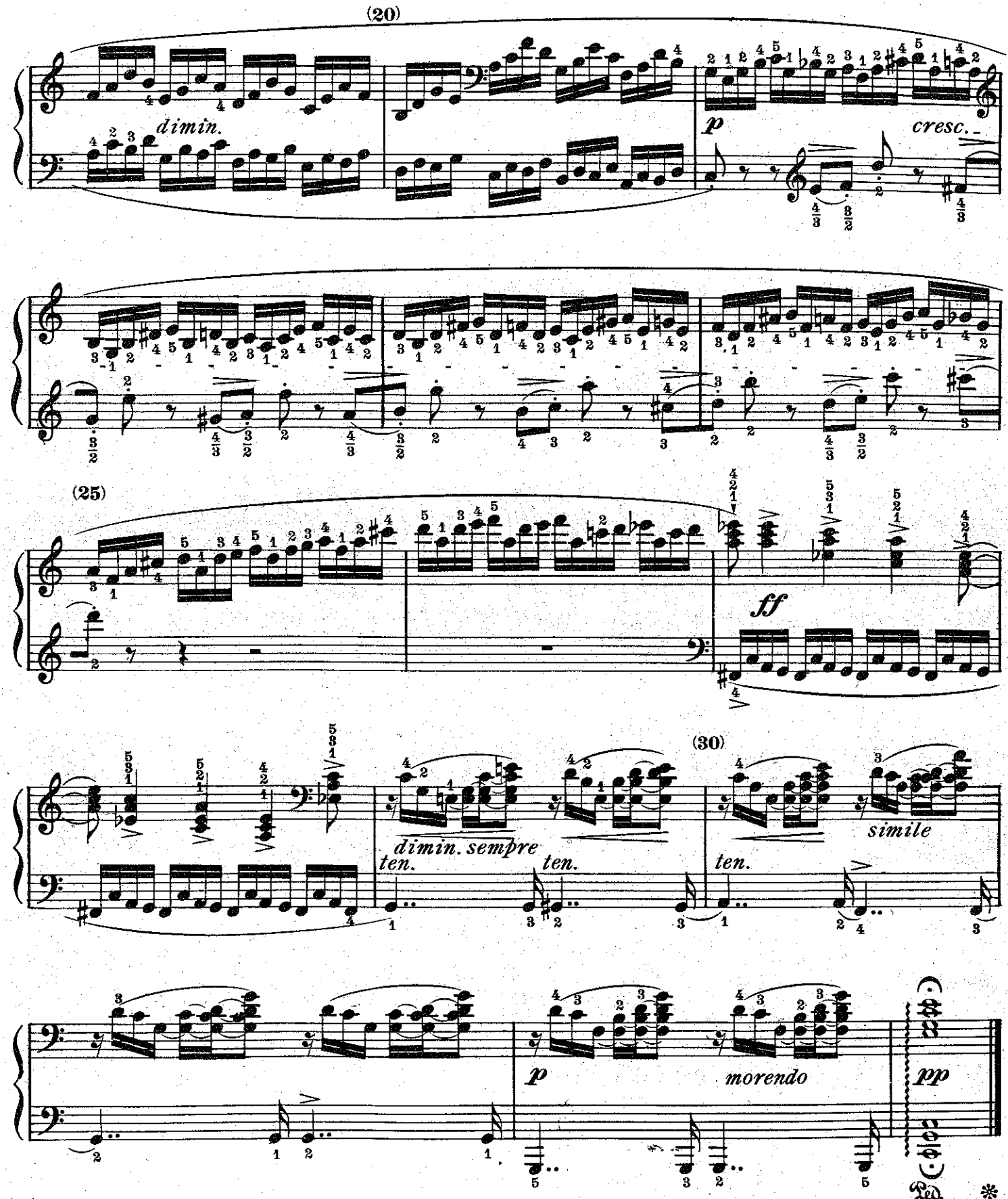


1. This study must be regarded primarily as an exercise for the velocity of the left hand. The teacher should take care that the pupil, while endeavouring to gain an even touch should at the same time develop the proper understanding regarding the progression of the bass. This understanding must be shown 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.

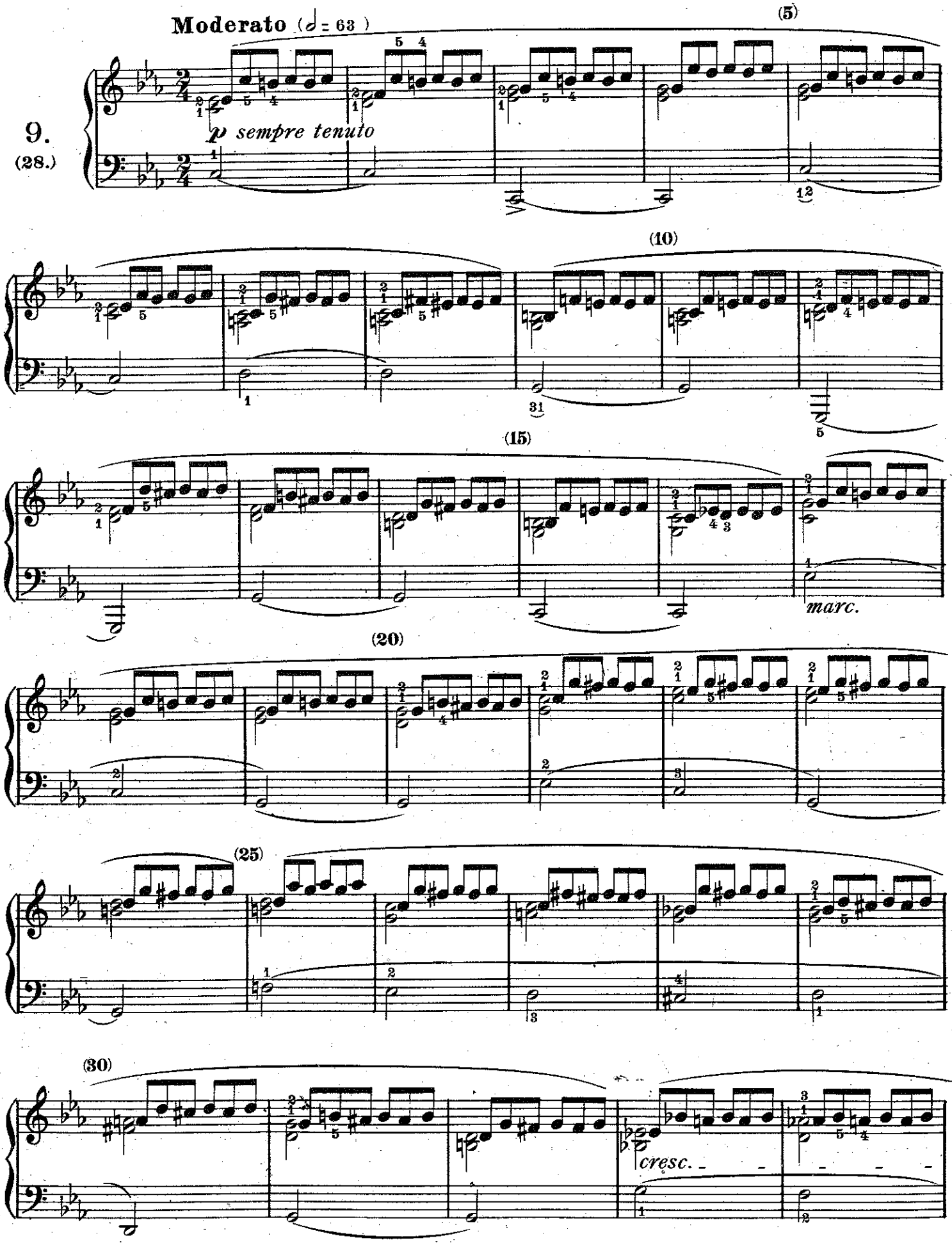
2. Separate practice of the right hand will be found useful for acquiring an elegant and intelligent interpretation. The observation of the seemingly complicated fingering is to be carefully attended to. Considerations for the different kinds of touch and the correct rendering of the melodic phrase have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

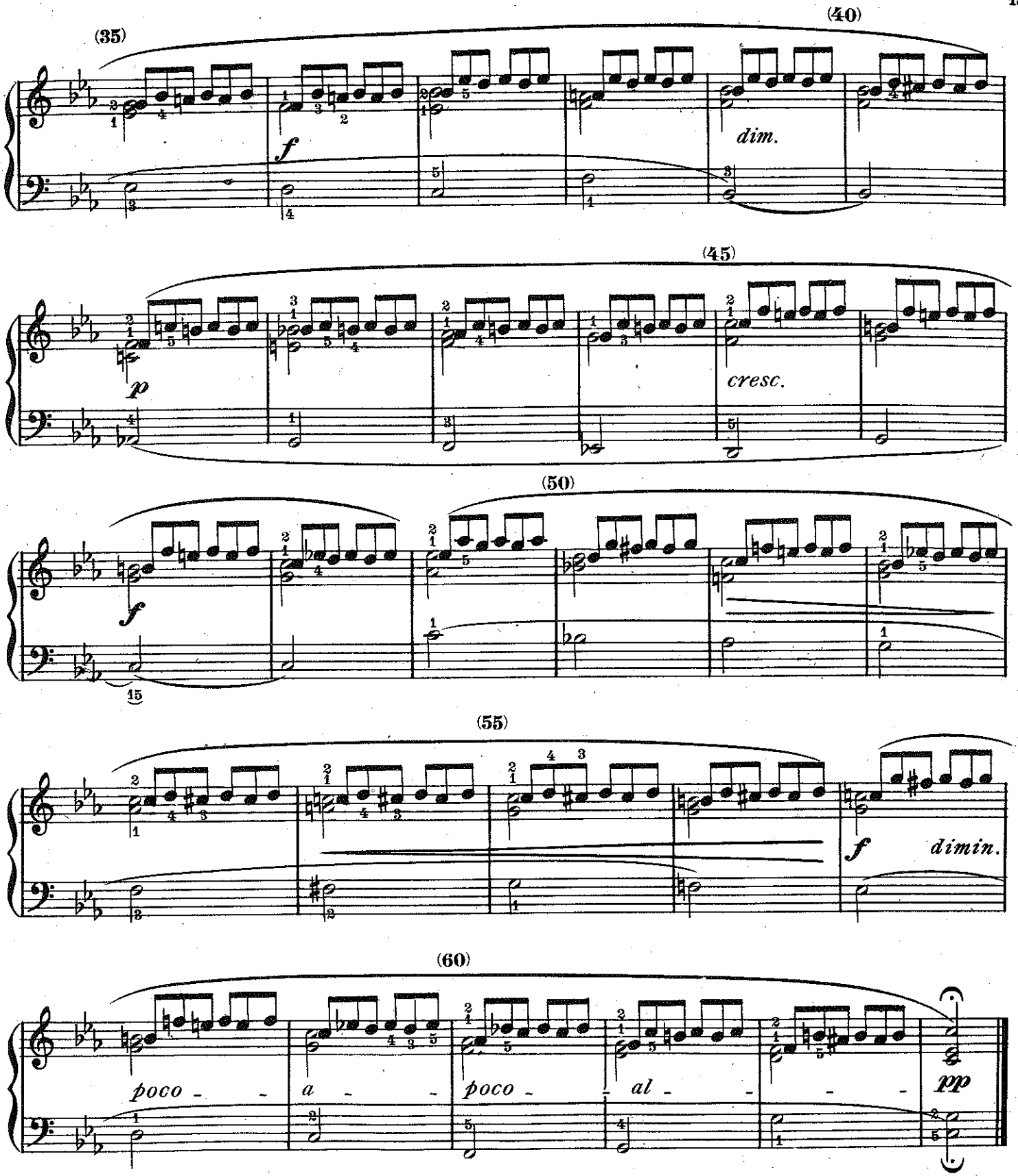
3. The turn in the 29th bar can be executed in two ways, either  or  ; the editor however prefers the latter mode, because the rhythmical integrity of the melodic succession (sustaining it into the second quarter) is thereby retained, and the dissonance a flat-g on the third eighth cannot be called unpleasant.


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.

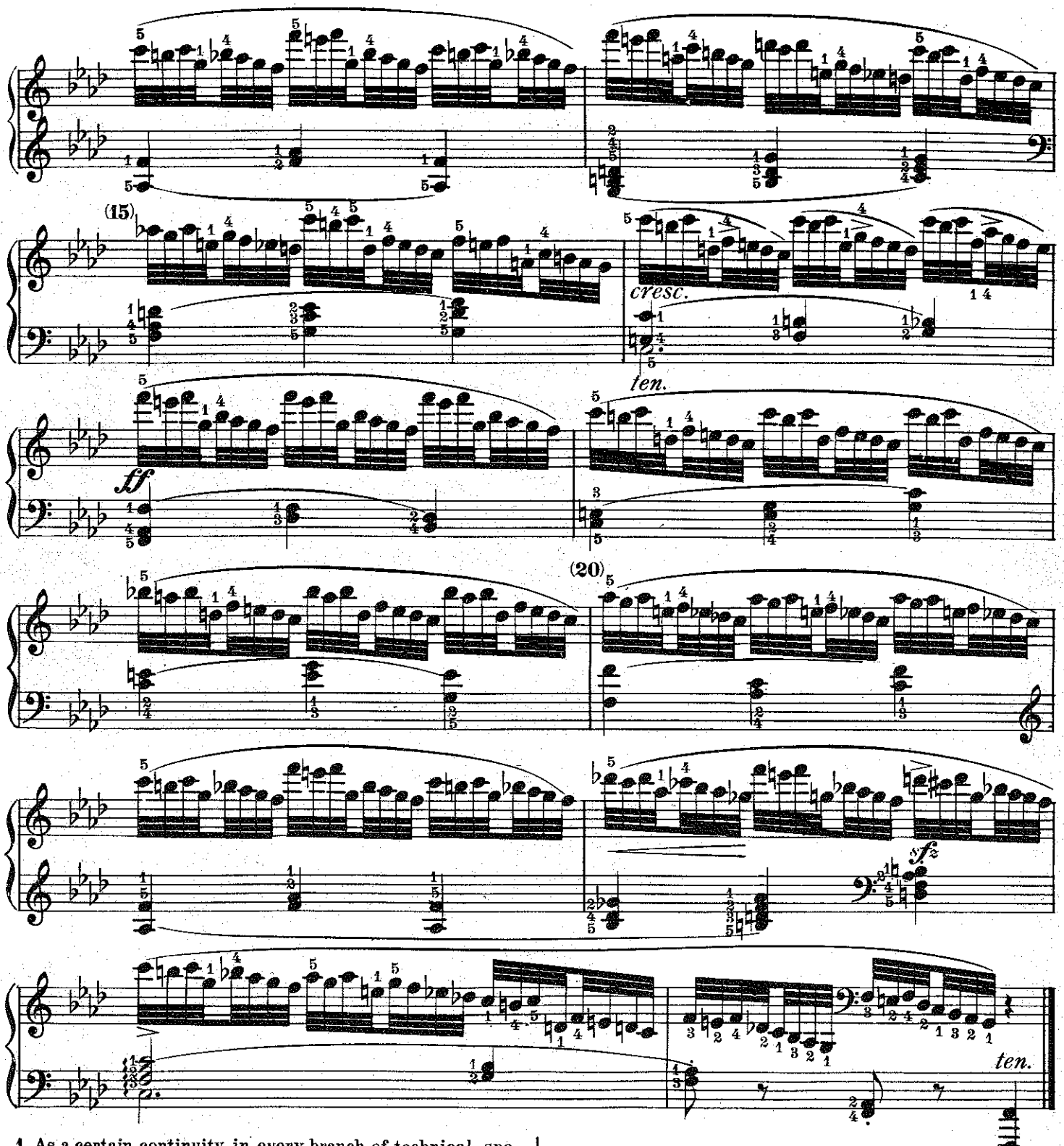
Allegro non troppo (♩ = 72)

10.
(51.)

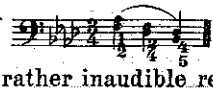
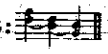
f

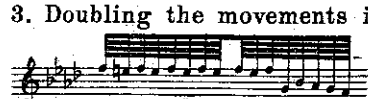
(5)

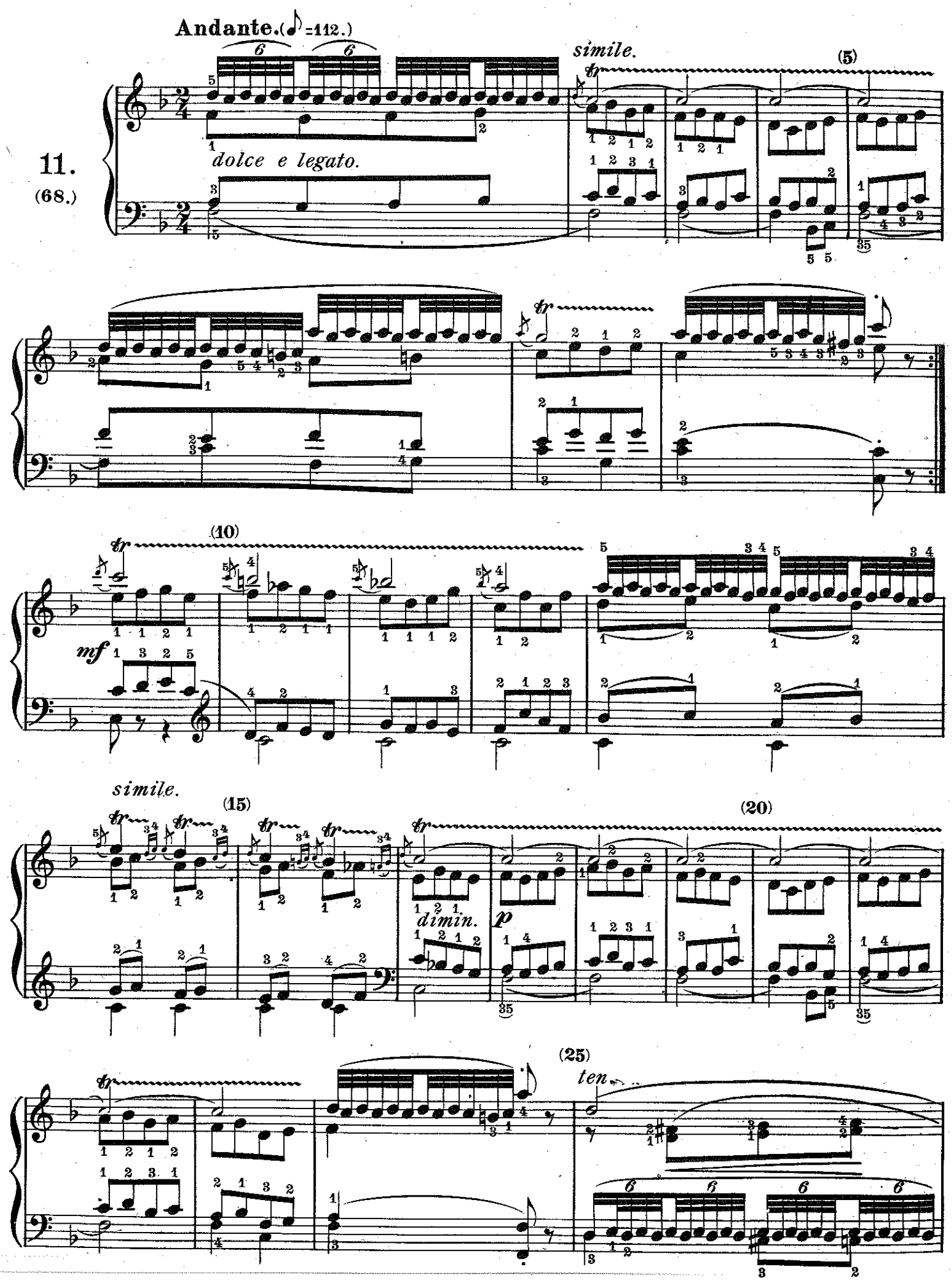
(10)

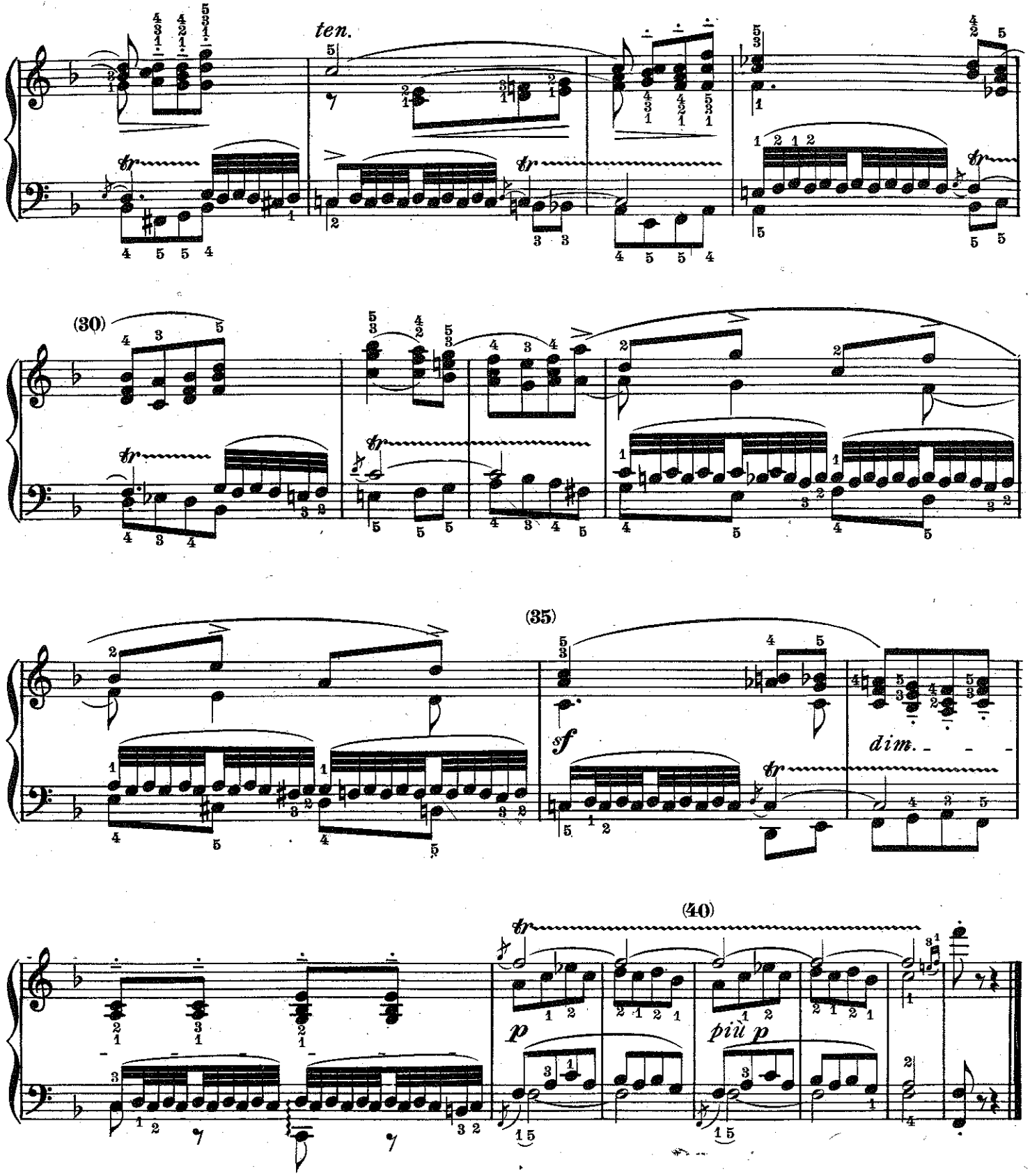


1. As a certain continuity in every branch of technical special work is both practical and necessary, the editor has placed the present étude and the following trill-study directly after the preceding exercise for the 4th and 5th fingers. It needs no further explanation that in the present exercise, 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.

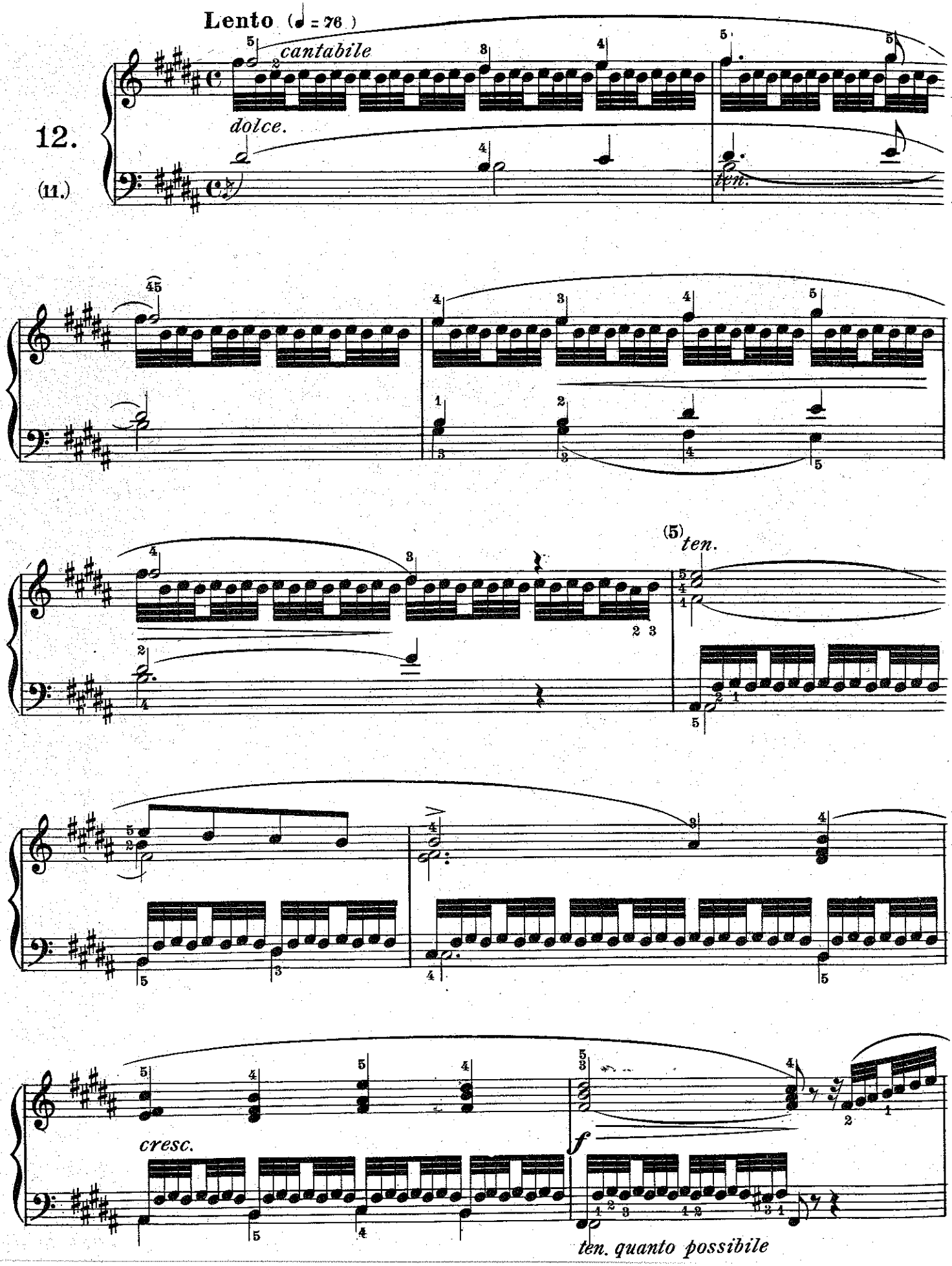


1. Instead of the four trill notes, which in the original have been allotted to each eighth, the editor has thought it proper to put six.

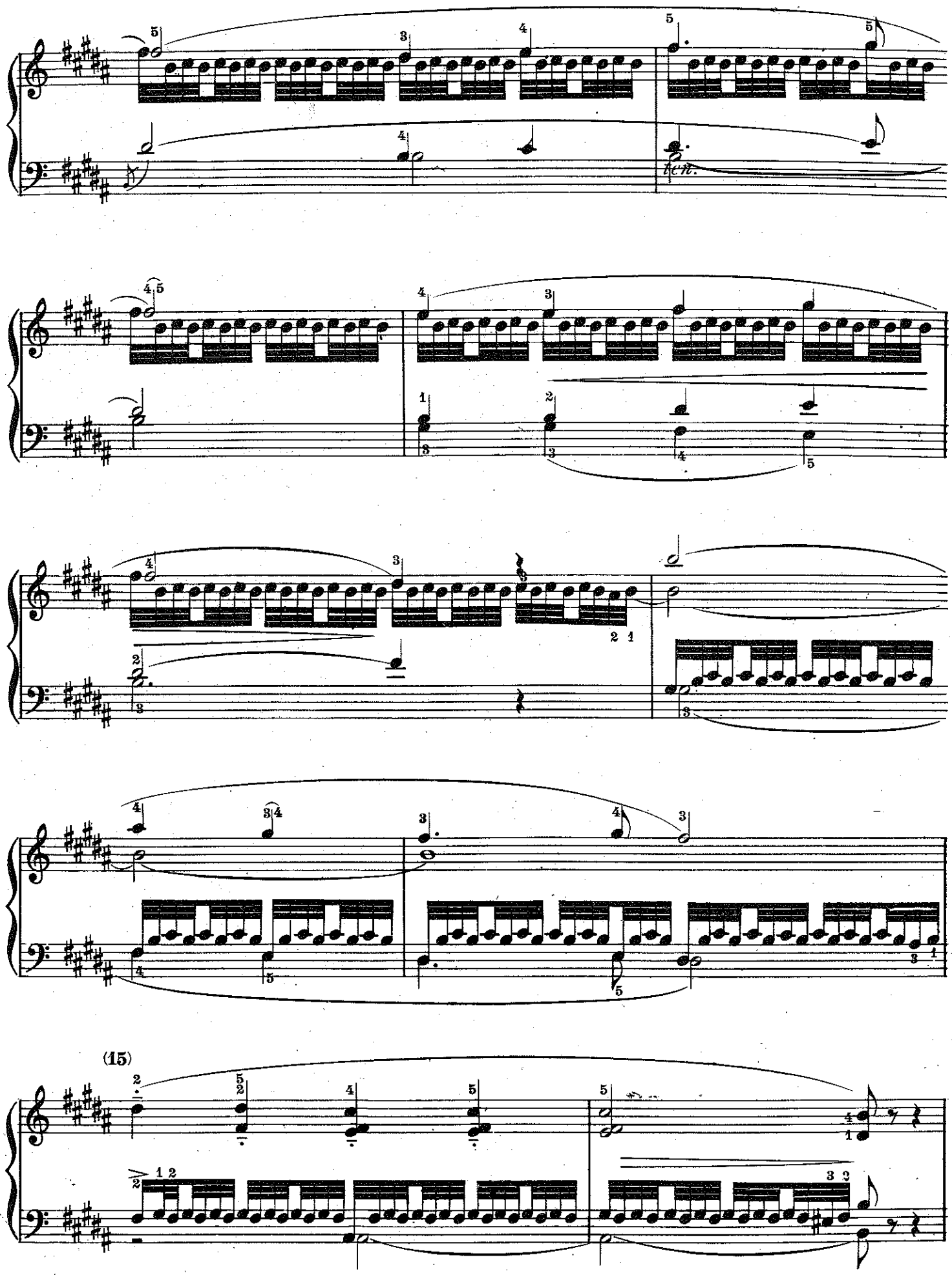
2. The beginning of the trill with the note above, is justified by the importance it possesses in this study, by the necessary regard for the smoothness of the concluding notes, and the charm gained by this quasi suspension, while an indistinctness in the harmony nowhere appears.

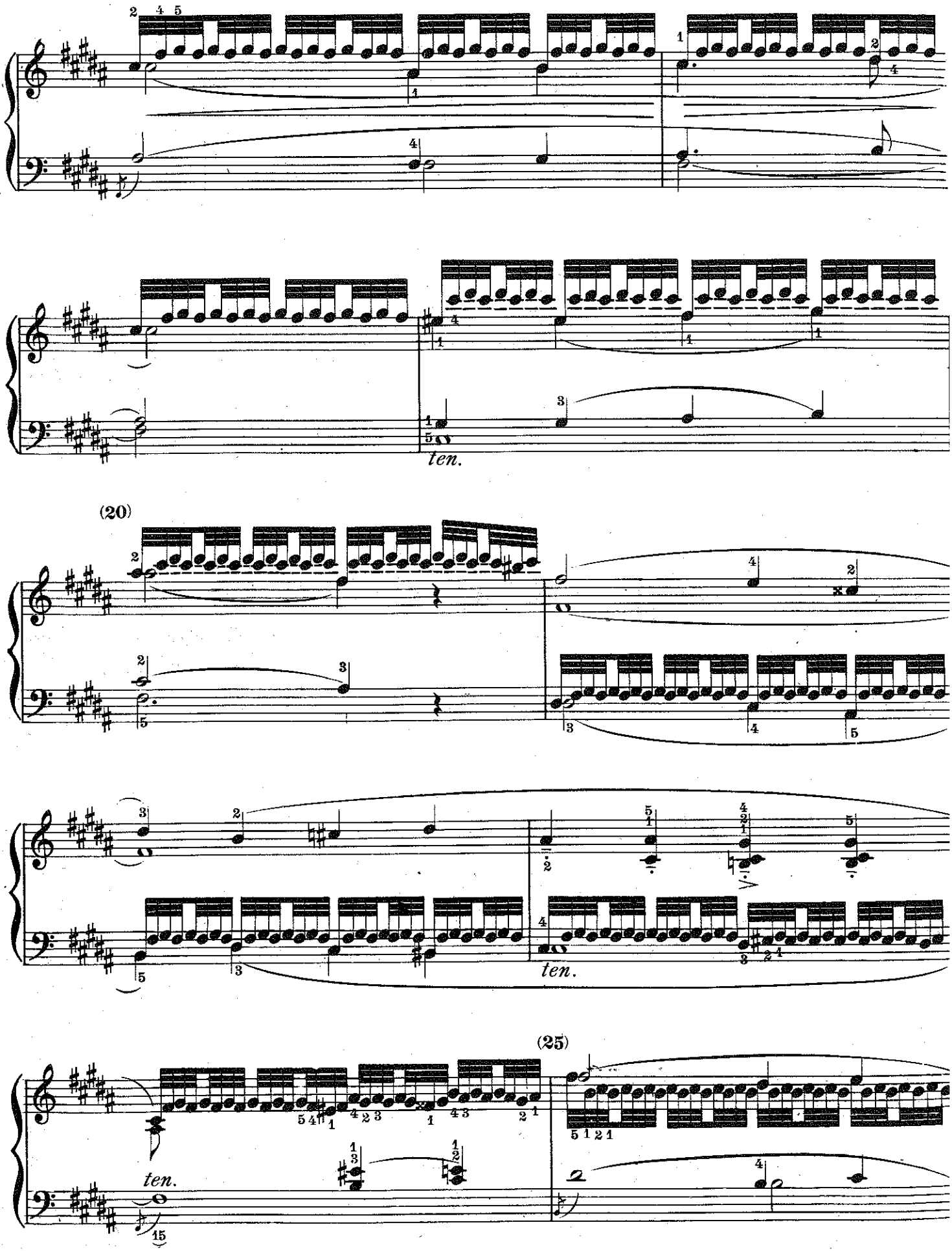
3. Exceptions are to be met with, in bars 25, 27, 35, and 37 in the left hand, where, if one began with the upper note, it would interfere with the clearness of the harmony in the most essential part, namely, the bass.

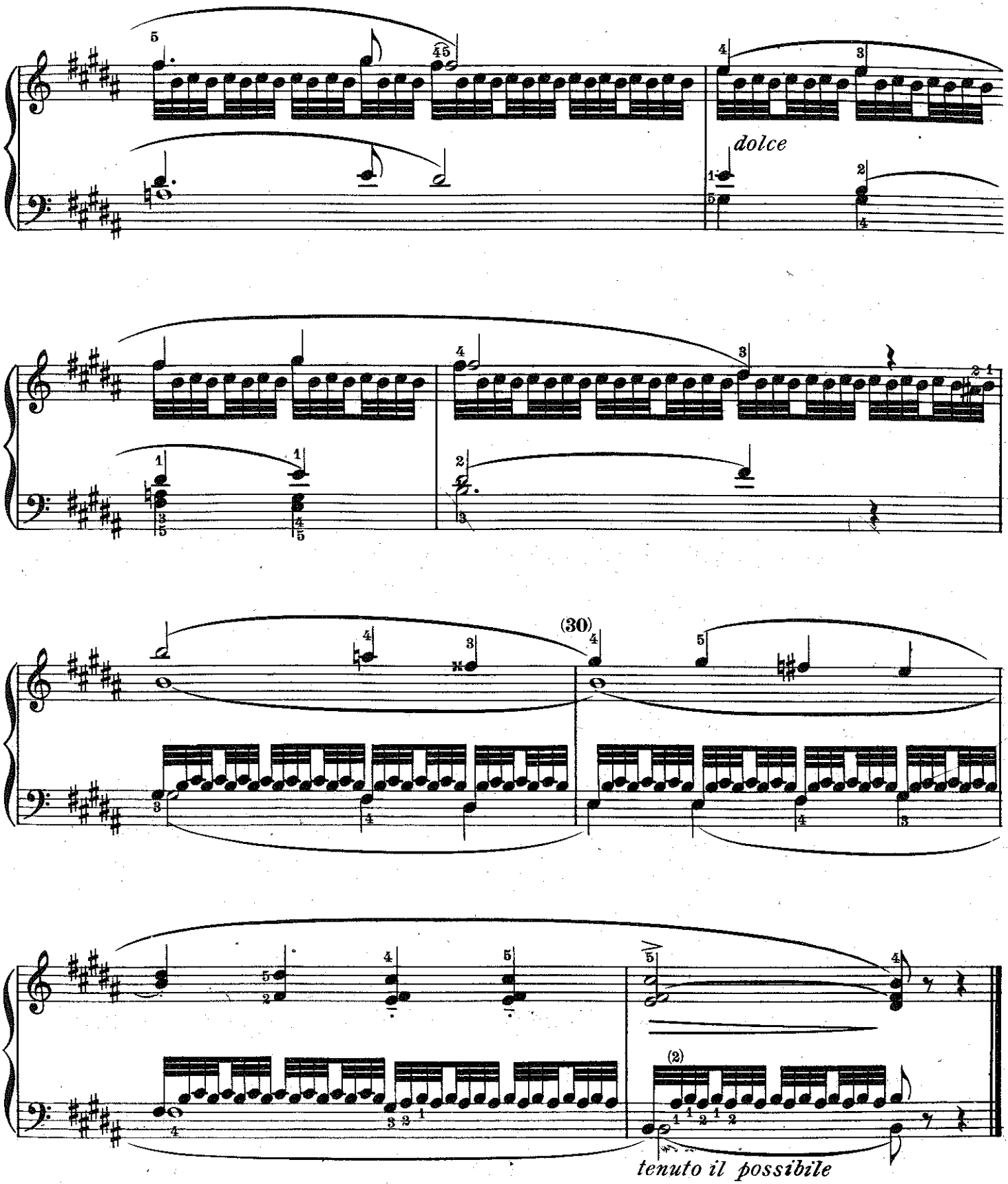
4. A critical revision of the left hand part in bars 13-15 seemed indispensable as it is inconceivably scanty in the original.


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.

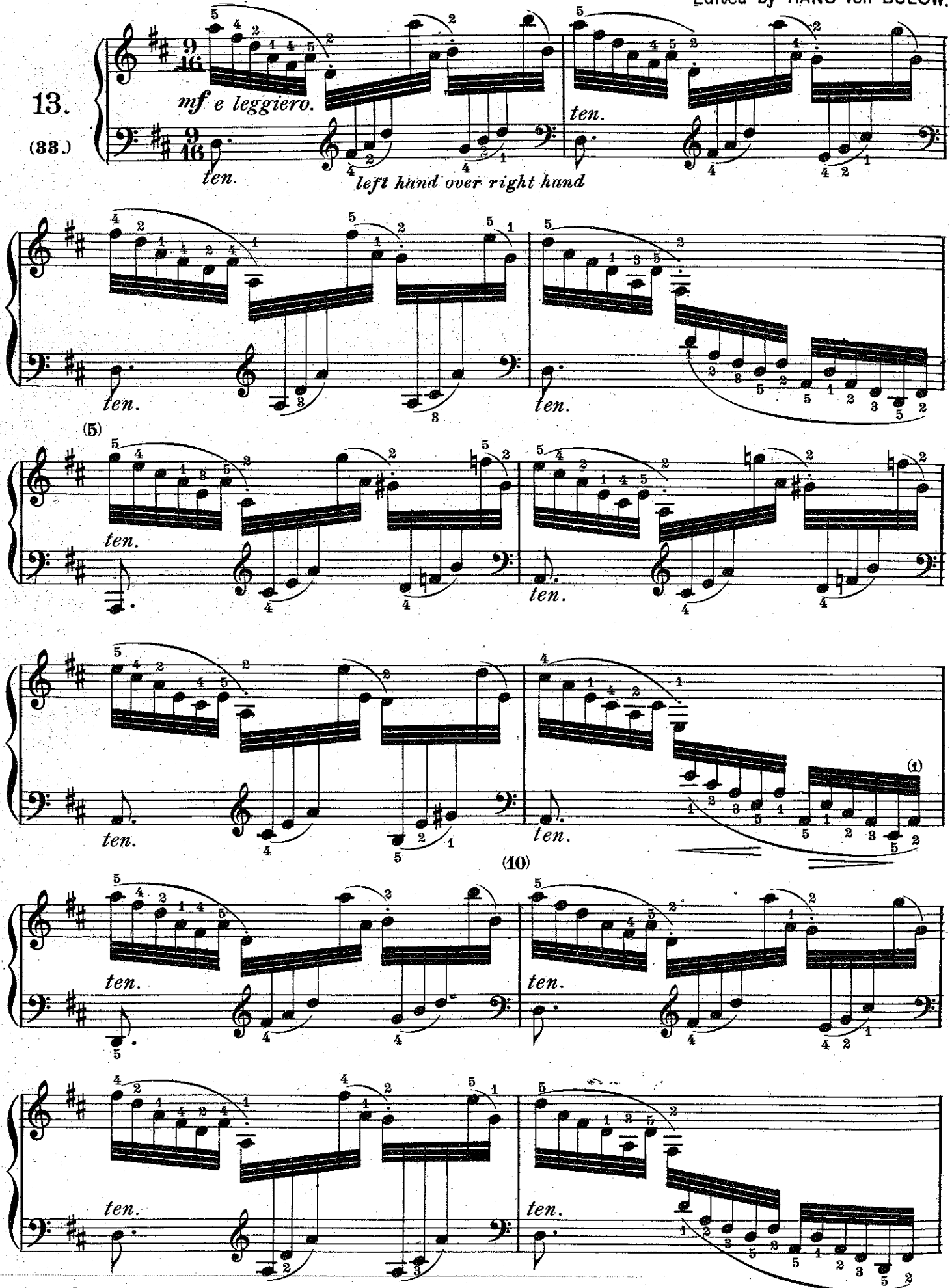
Newly revised, augmented and translated by HANS T. SEIFERT.

Edited by HANS von BULOW.

Vivace (♩. = 100)

13.

(33.)



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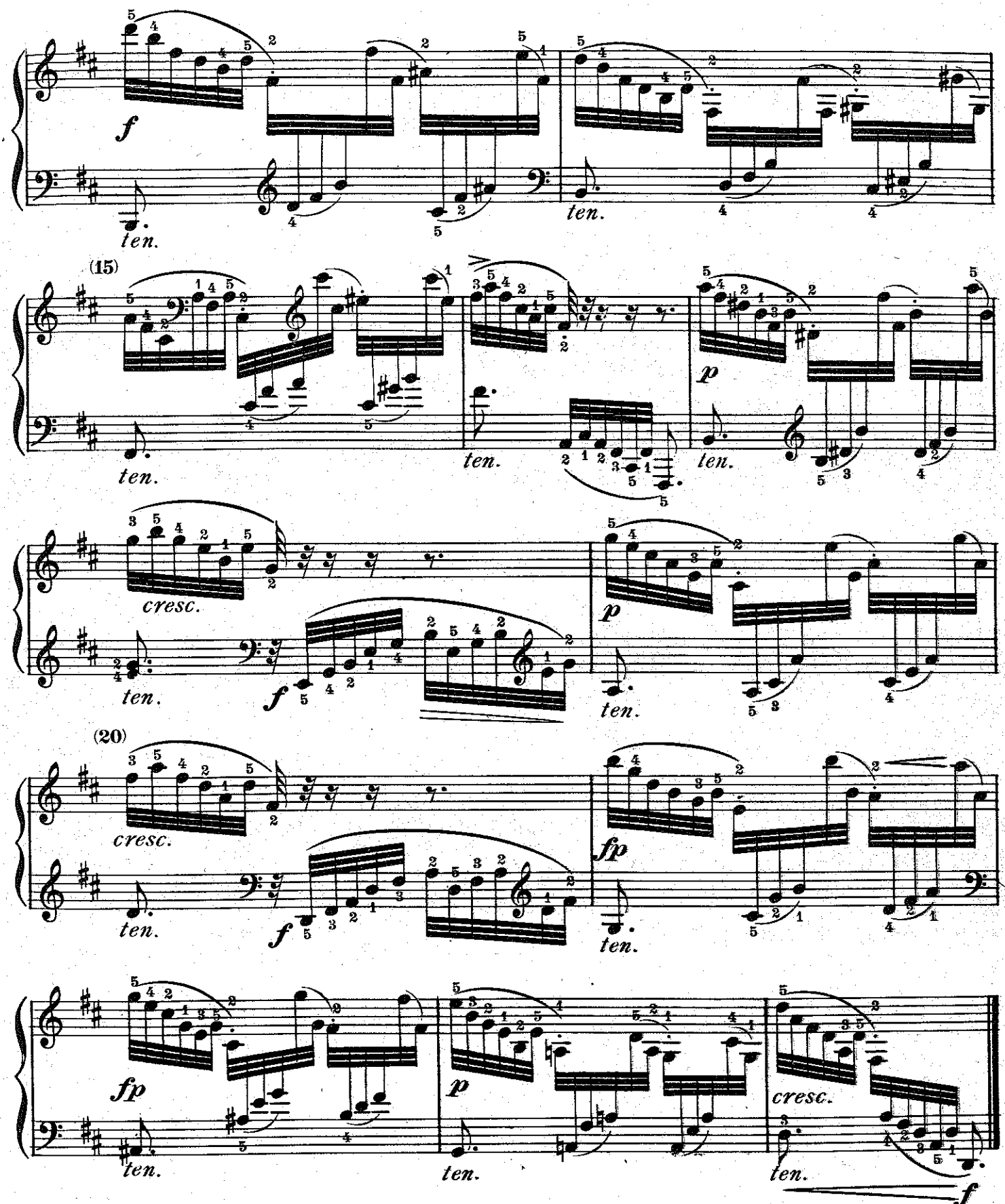
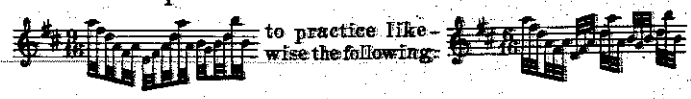


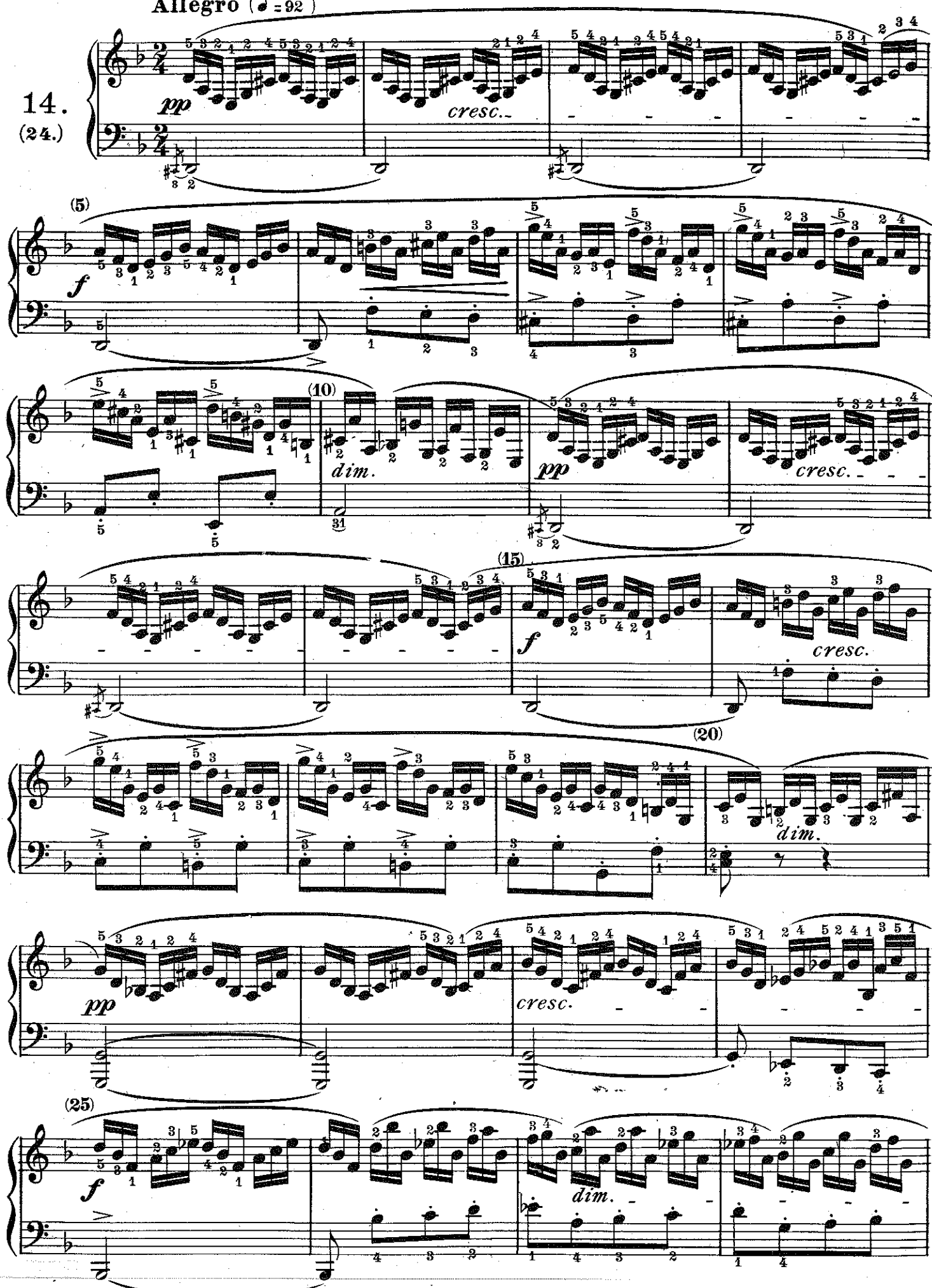
1. $\frac{9}{16}$ time, which makes its appearance very seldom, must be treated entirely in the same manner as the more frequent $\frac{9}{8}$ time. Next to the principal accents which fall on the first, fourth and seventh 16th notes, the third, sixth and ninth deserve a slight accent.

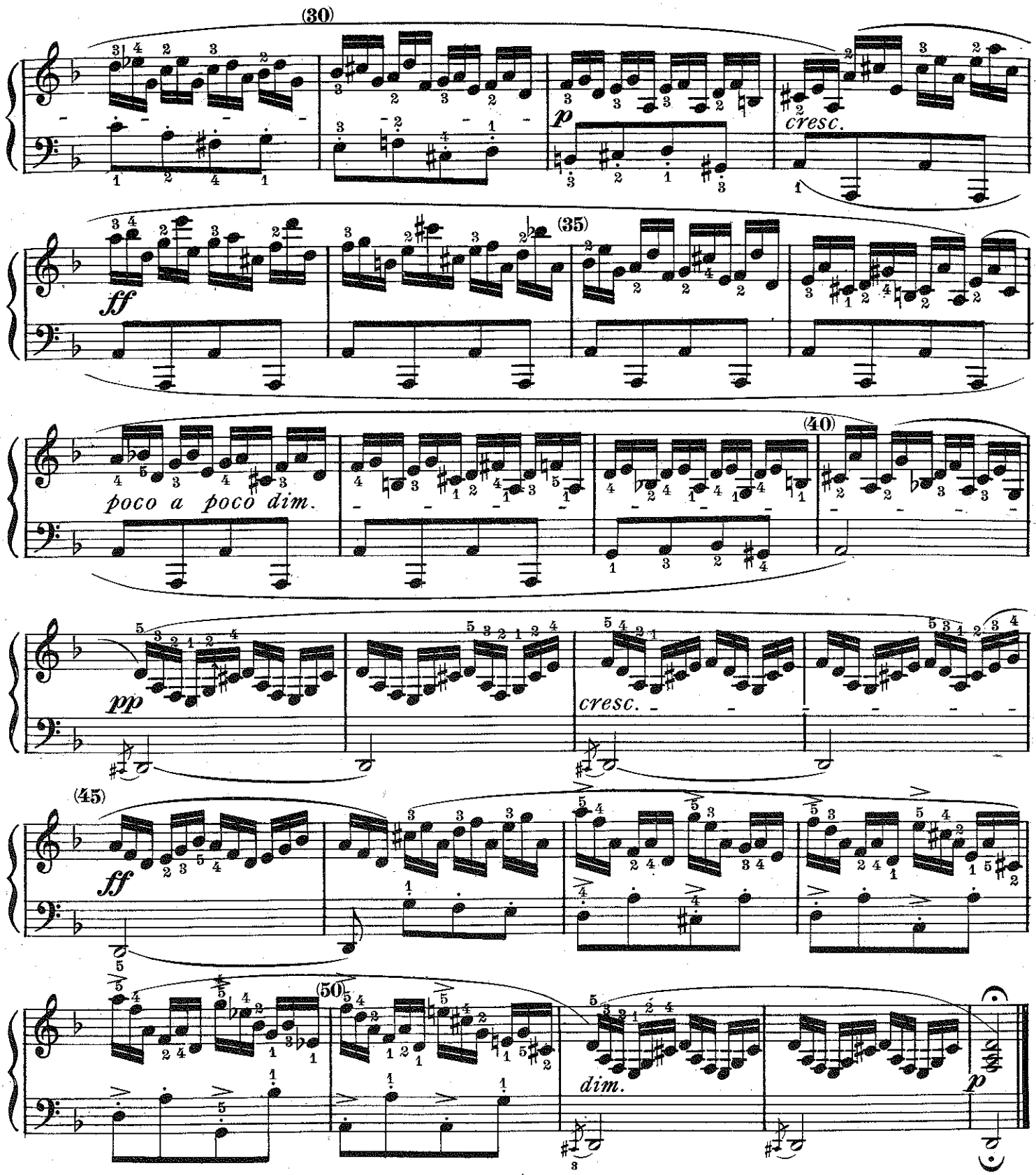
2. As exercise for evenness in the alternation of hands, which should be done in such a way as to give them the appearance of being performed with one hand alone, it might be technically useful by the way, to play this study in $\frac{3}{8}$ or $\frac{6}{16}$ time in place of $\frac{9}{16}$ time and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



Allegro (♩ = 92)

14.
(24.)



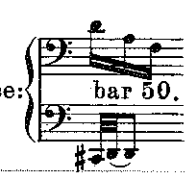


1. As the modern school of execution has universally and unconditionally acknowledged Marx's principle, that the technical study should never be separated from the intel - lectual, but should always go hand in hand with it, whereby the danger of becoming stupefied and indifferent by constant mechanical 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.

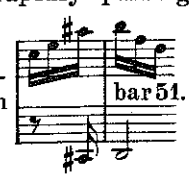
2. The accompaniment in the left hand is, as has already been frequently and urgently recommended, to be practiced conscientiously alone, even where it seems unessential.

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.

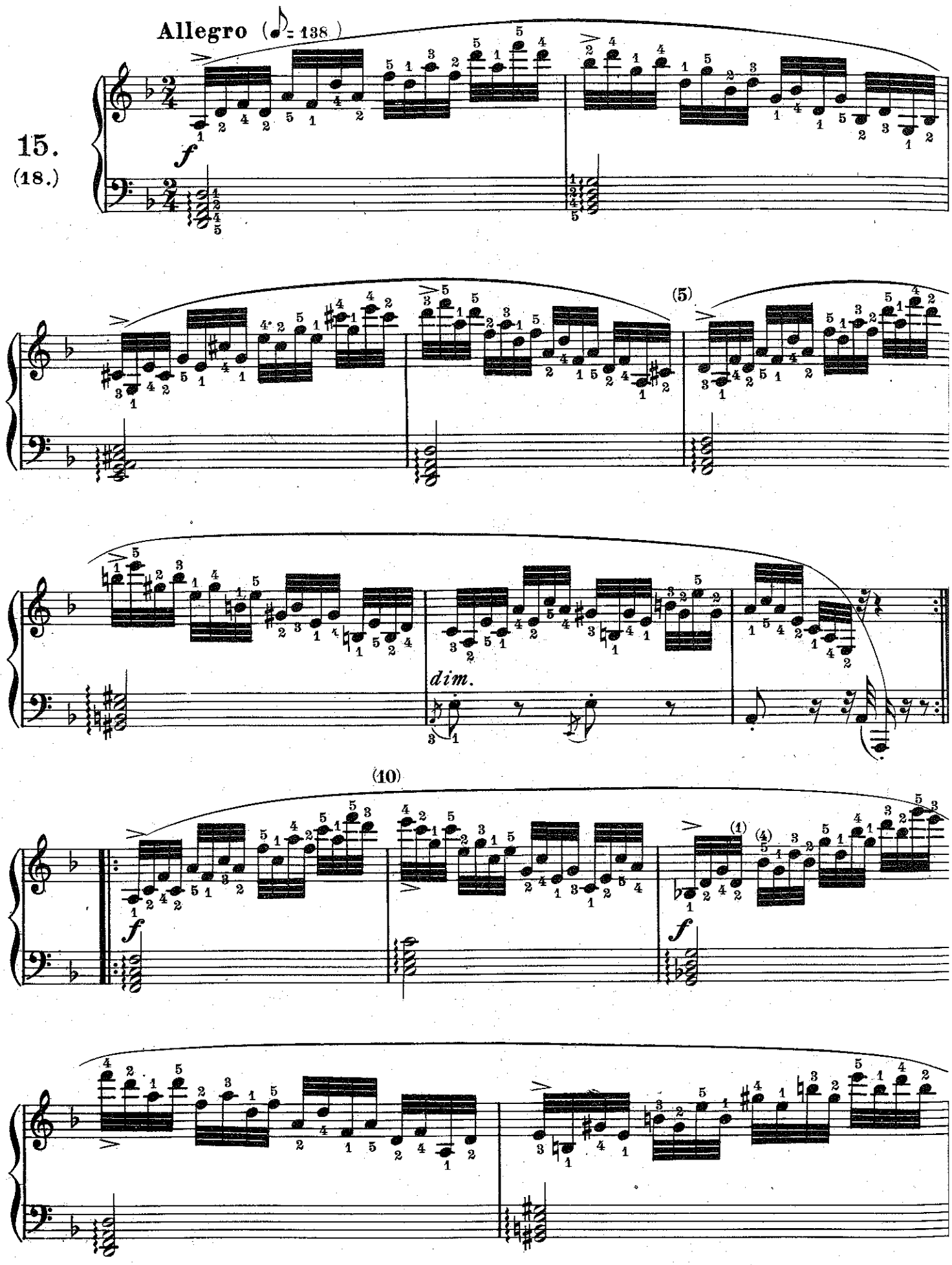
There is no necessity to avoid the rapidly passing dissonance:

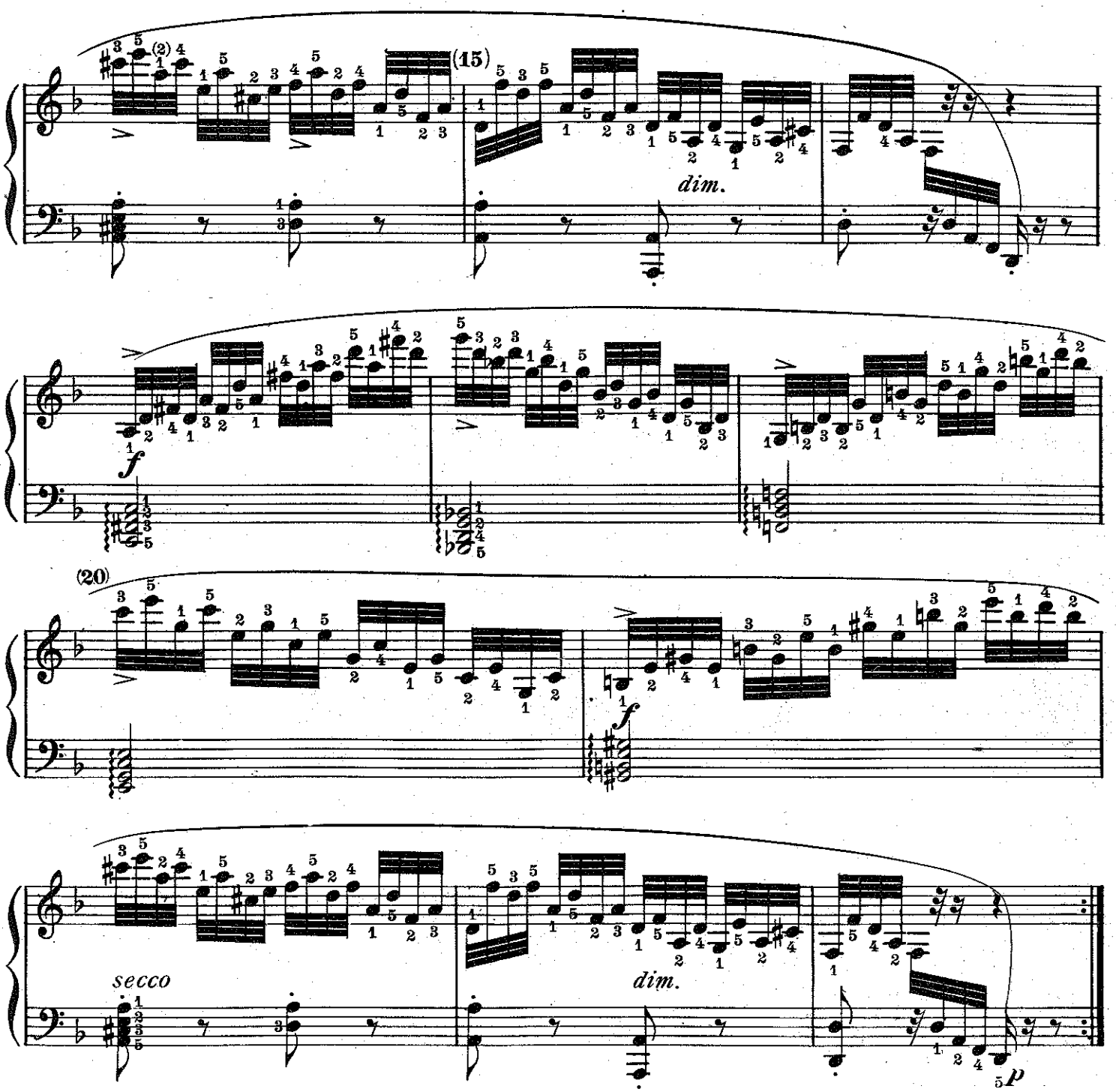


but rather the octave-progression



etc.

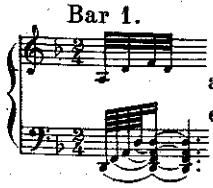

Allegro (♪= 138)
15.
(18.)
f
(5)
dim.
(10)
f
(1)
(4)
f



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.

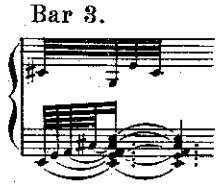
The execution is shown here once more:

Bar 1.



and also if played slower eventually thus:

Bar 3.



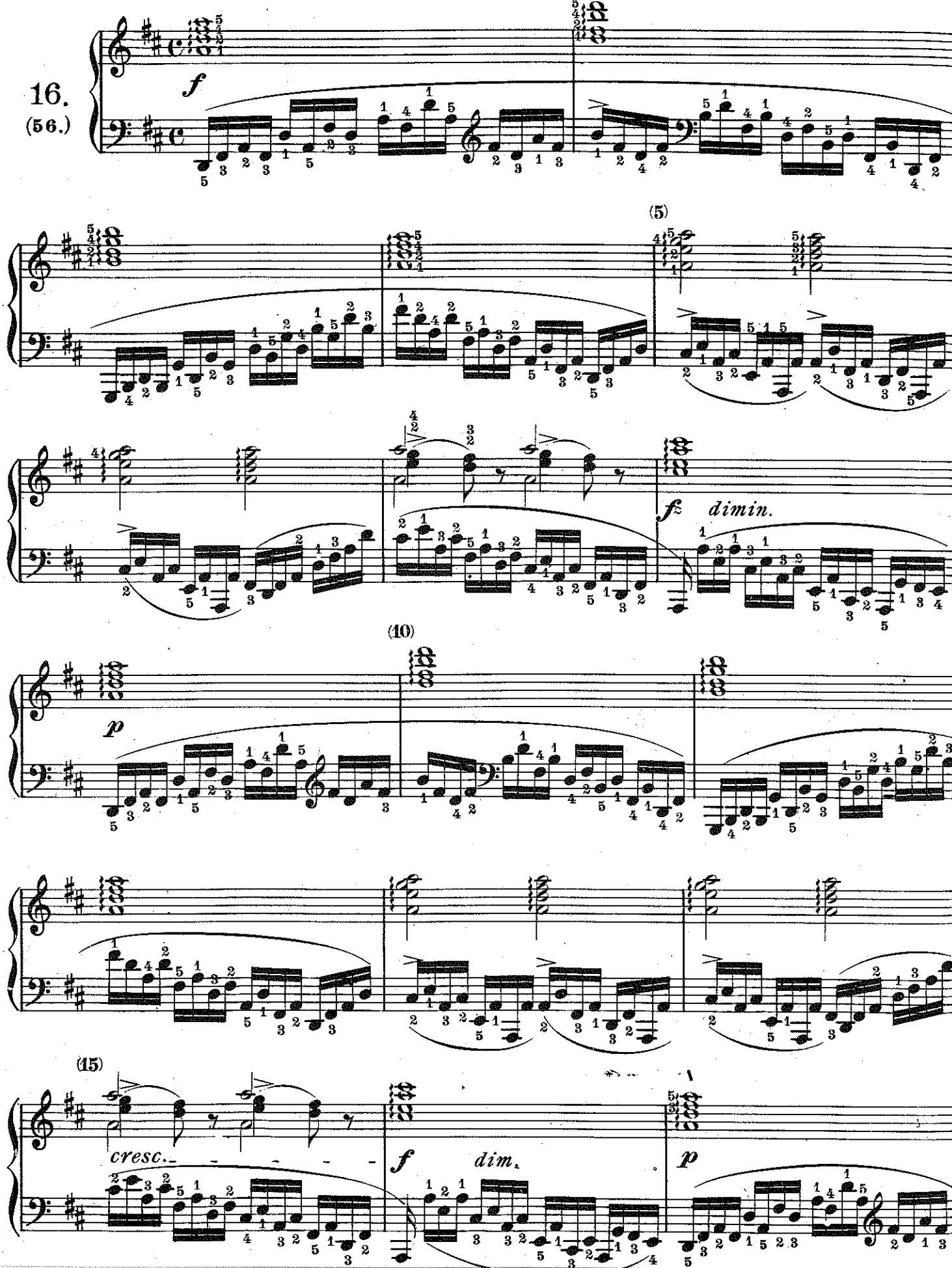
2. With beginners particular attention is to be paid, that this study should at first be practiced in the slowest tempo, with all possible force and with the greatest accuracy, raising the fingers rather high before striking.

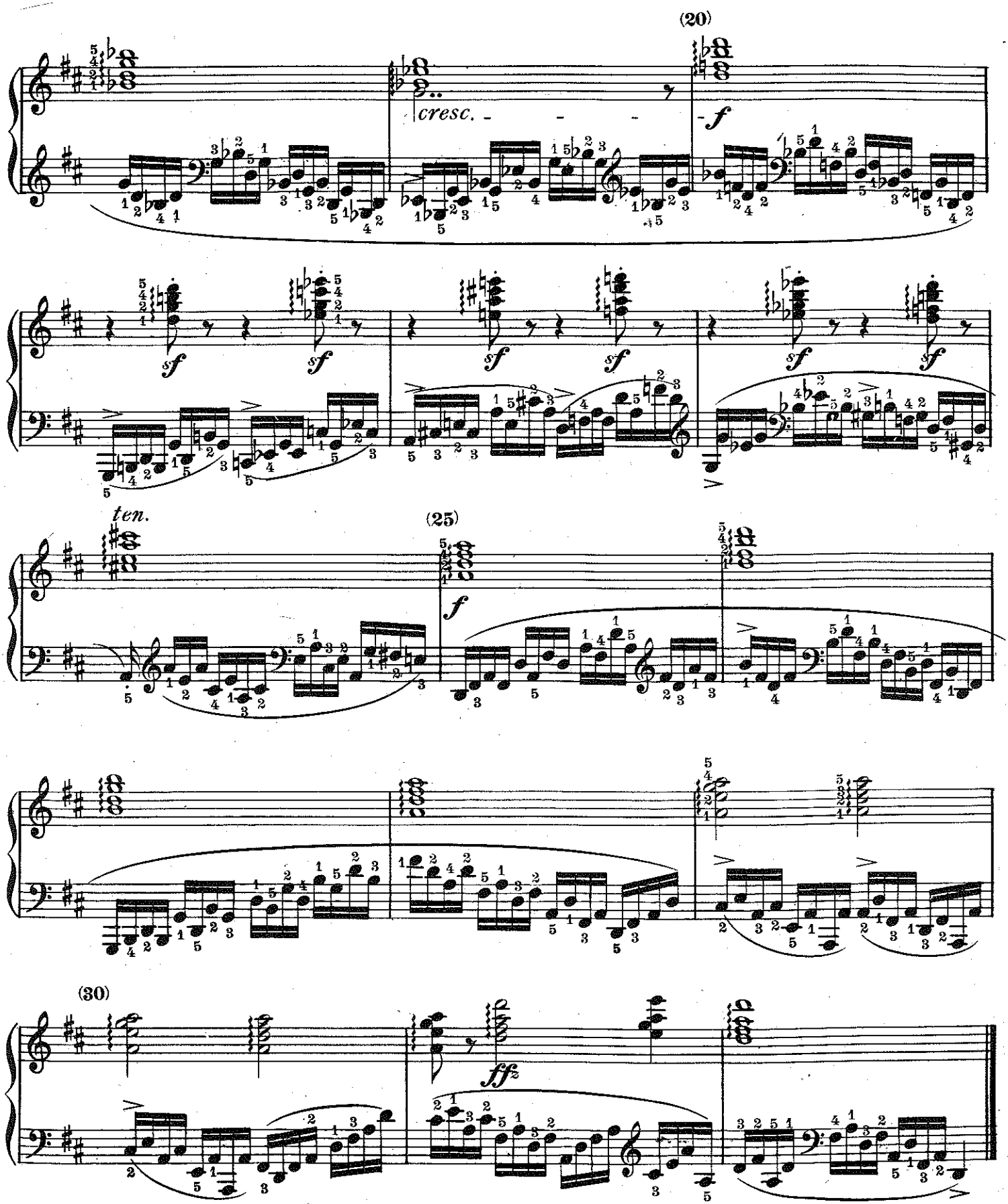
3. After mastering the first mechanical difficulties and having acquired familiarity with the changing intervals etc., the ascending passages are to be played *"crescendo"* and the descending ones *"diminuendo."*

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.

Allegro agitato (♩. = 66)

17.
(36.)

Il basso marcato, ma leggiero

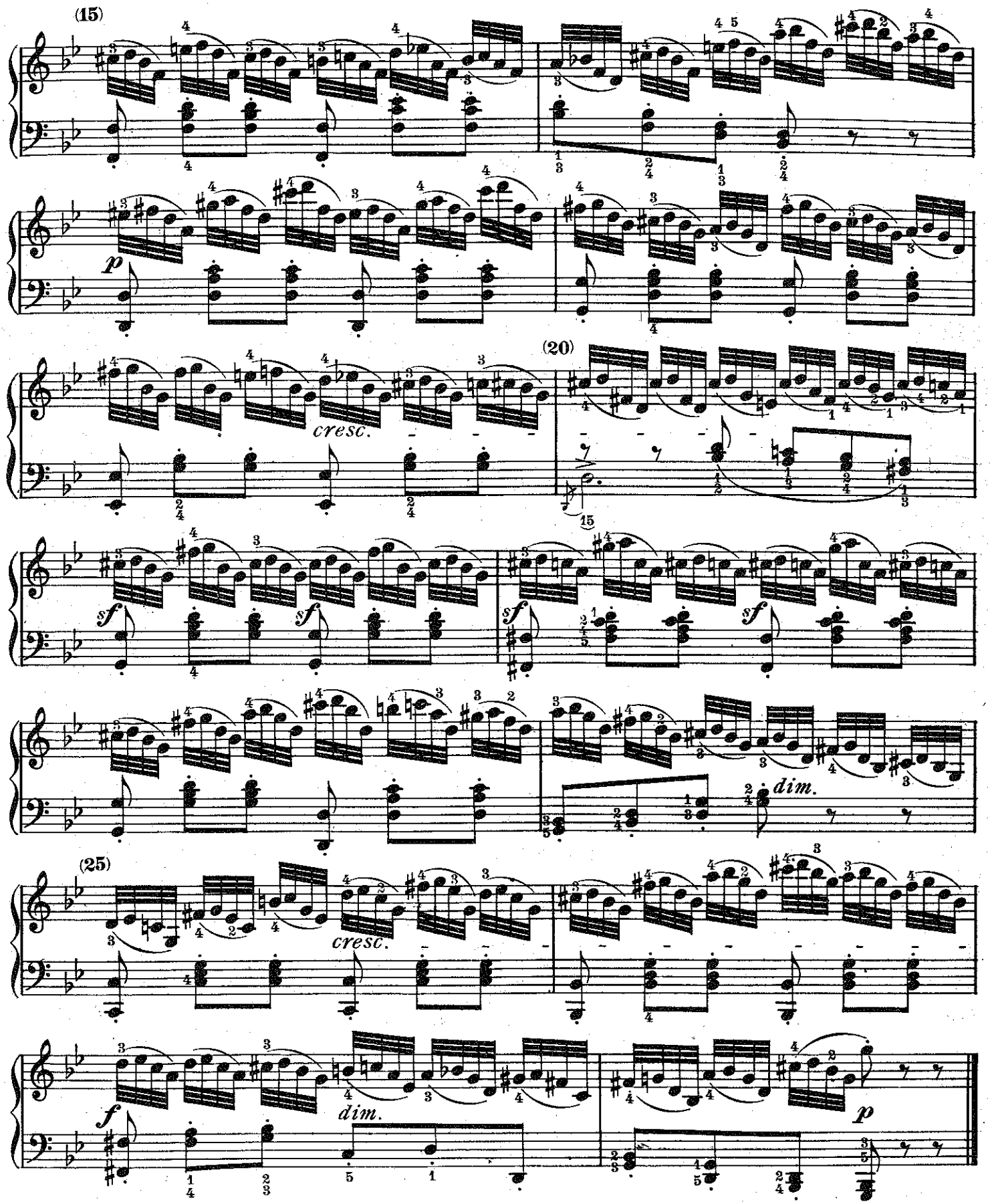
dim.

(5)

(10)

dim.

cresc.

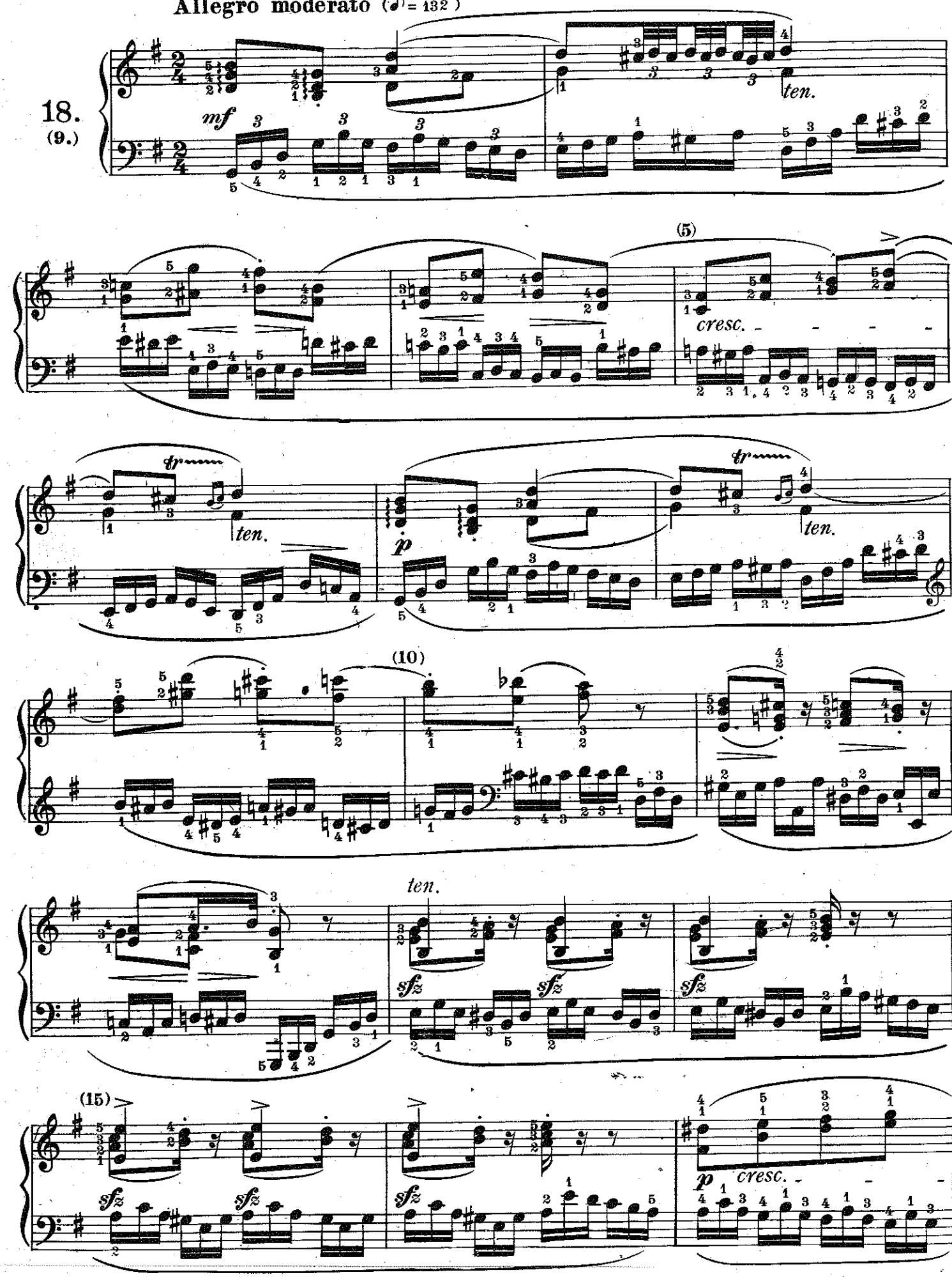


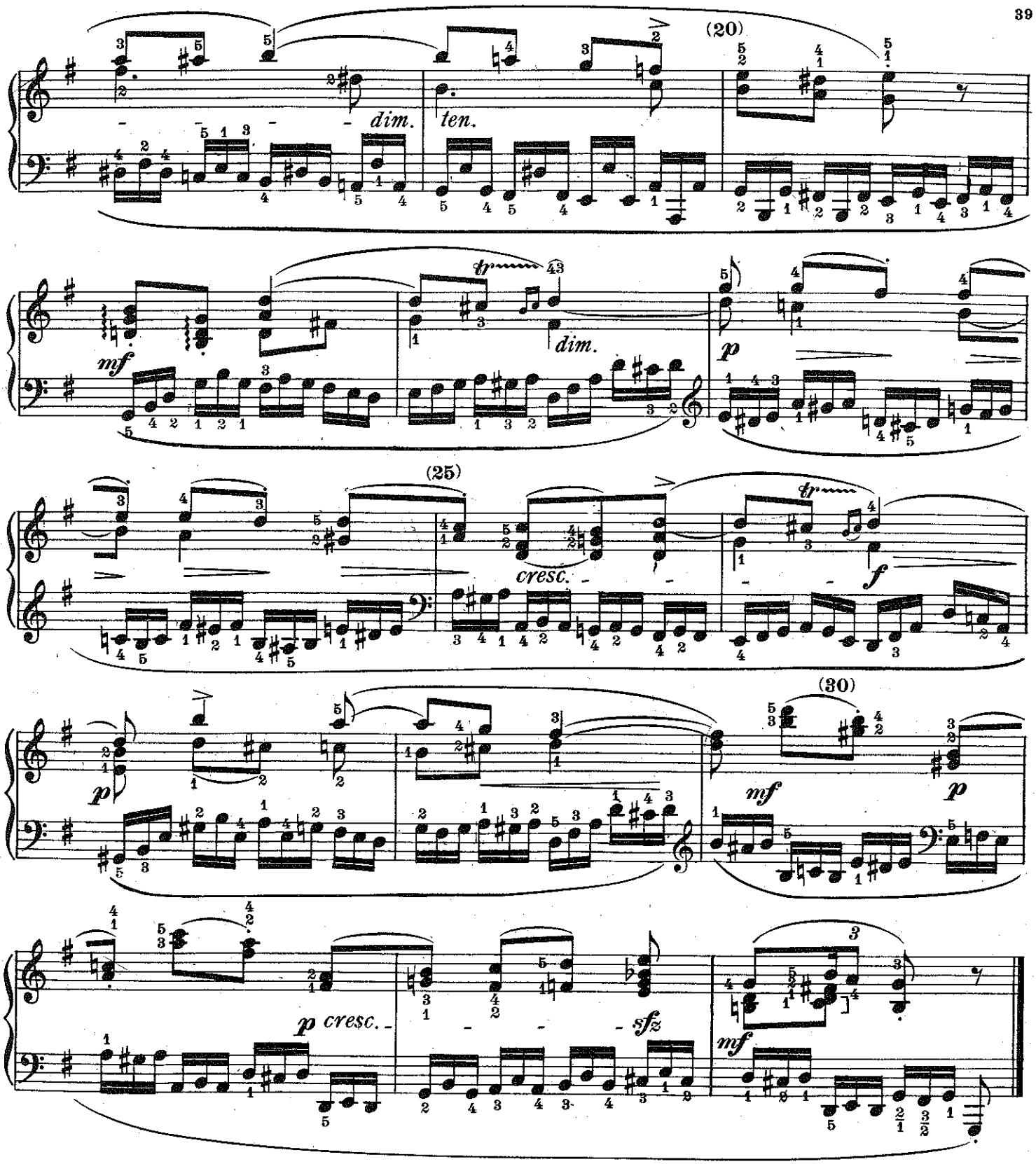
1. It is recommended that the figure be practiced as follows, trebling the first notes: etc.

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

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

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

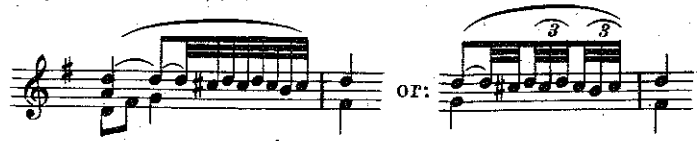

Allegro moderato (♪ = 132)
18.
(9.)
mf
ten.
(5)
cresc.
tr
ten.
p
tr
ten.
(10)
ten.
sfz
sfz
sfz
(15)
sfz
sfz
sfz
p
cresc.



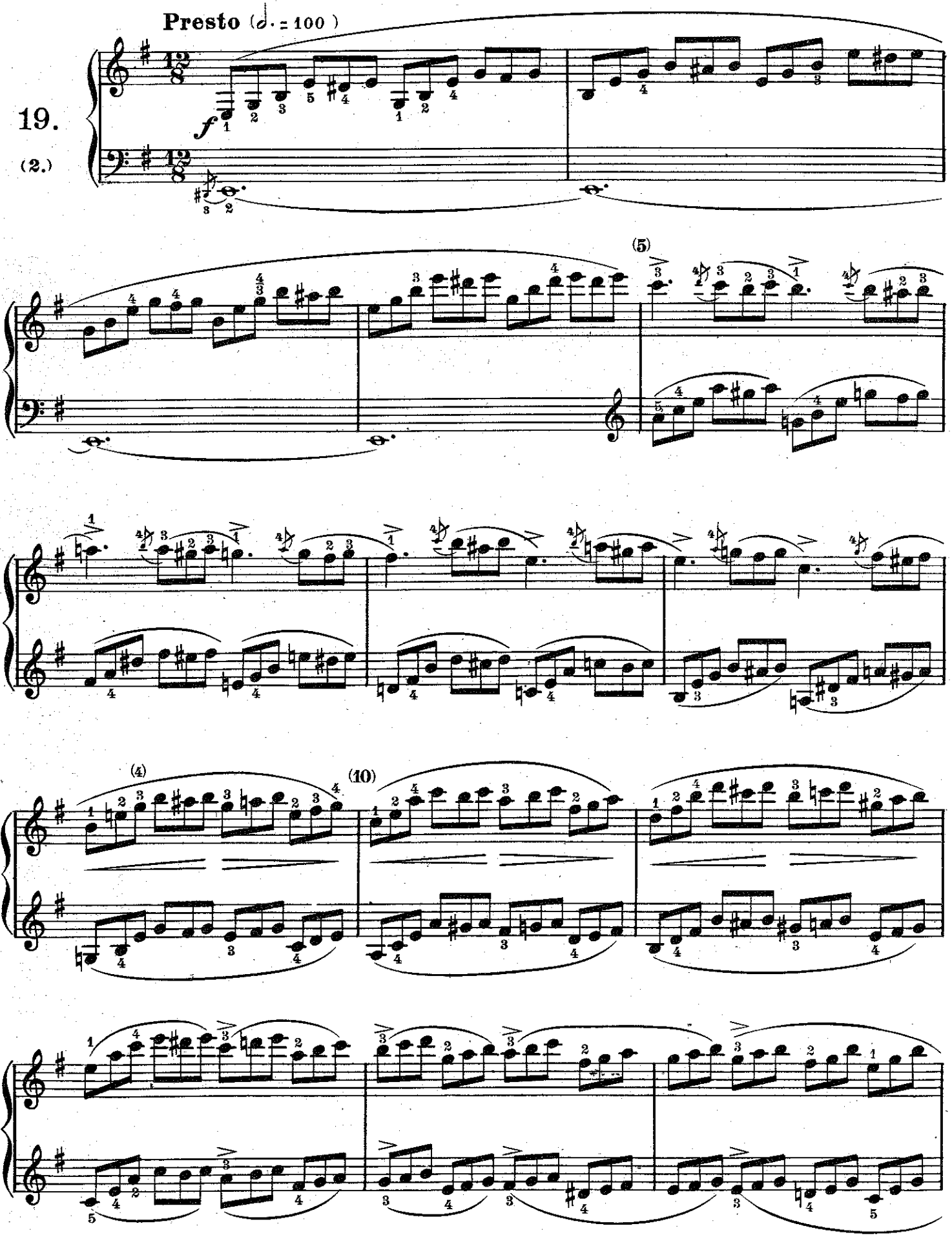
1. As no shorter typical figure is carried through in this study, but rather various figures appear joined to one another, it is advisable, to subject smaller groups belonging together to a preparatory study. Thus, for instance, bar 1 is to be practiced first alone, and then in conjunction with bar 2;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

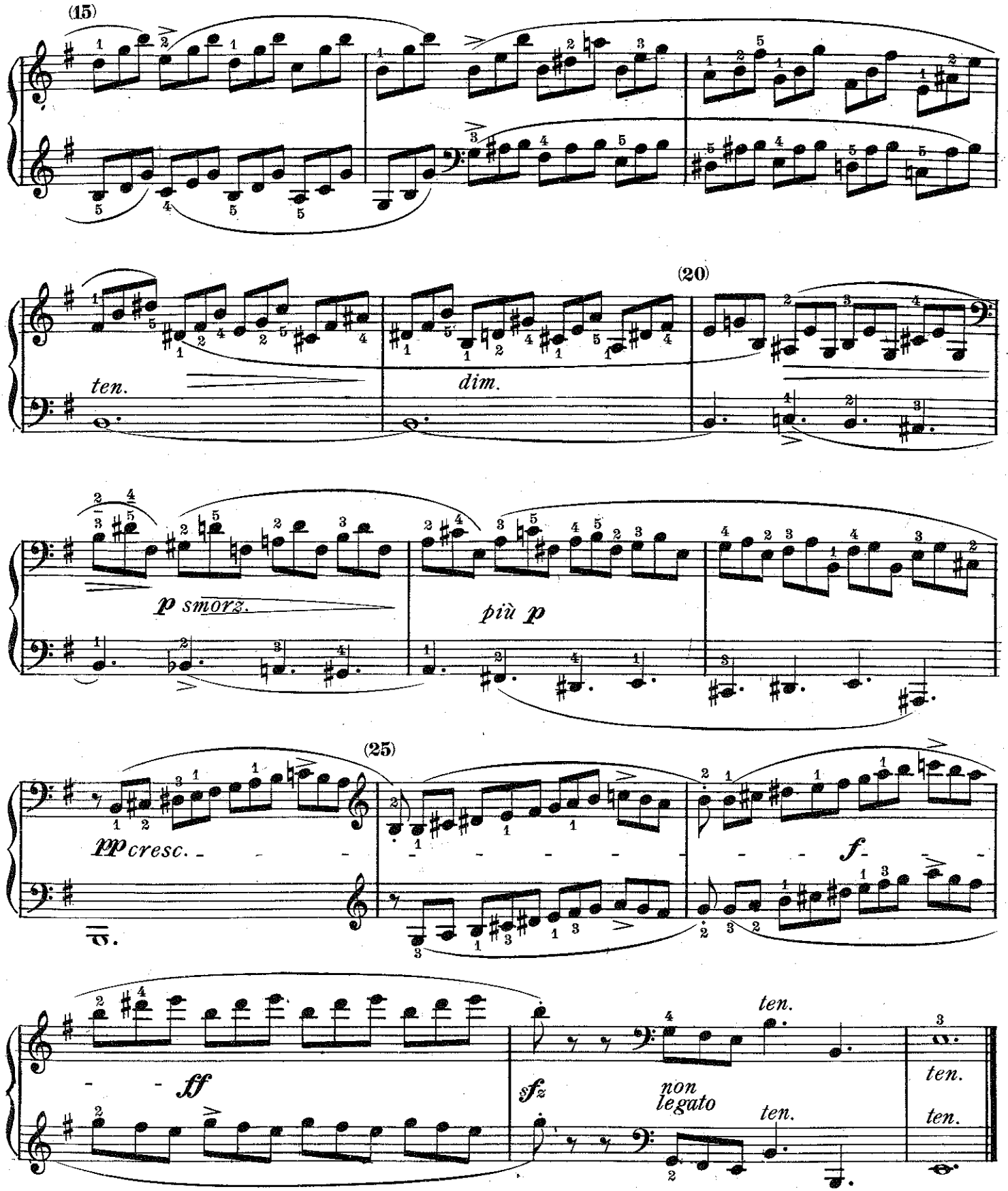
2. It is clear that the part of the right hand requires also to be entered into particularly. Careful attention is especially to be bestowed on the right phrasing and the musical punctuation which is accurately marked by the beginning and end of the slurs.

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



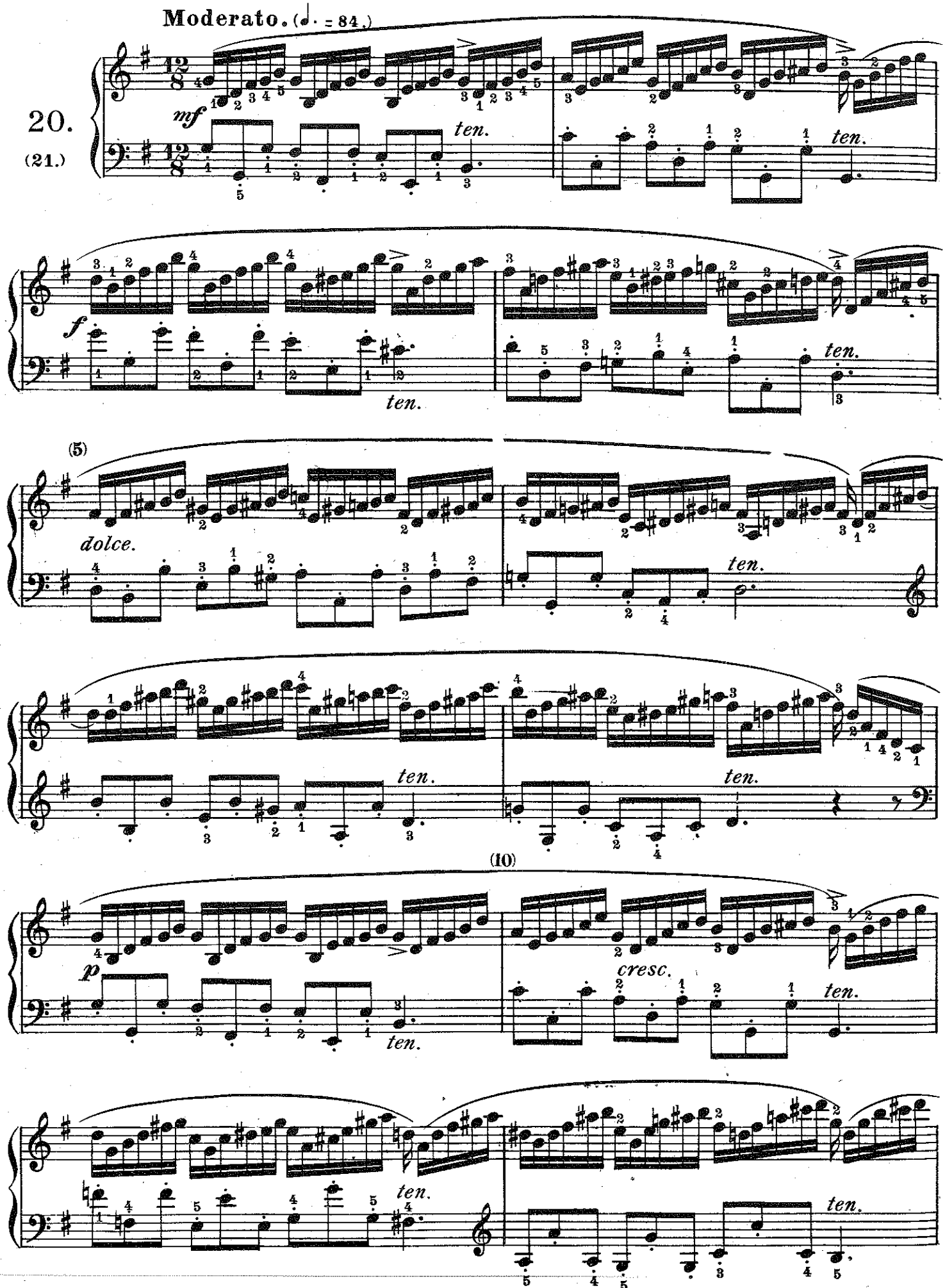
Through the retarded appearance of C♯, the upper note D gains by this suspension a higher melodious significance. This mode of execution is especially recommended for bar 26, in order to avoid an accidental parallel of fifths, in the treble and bass $\frac{d}{g}\,\frac{c\sharp}{f\sharp}$.

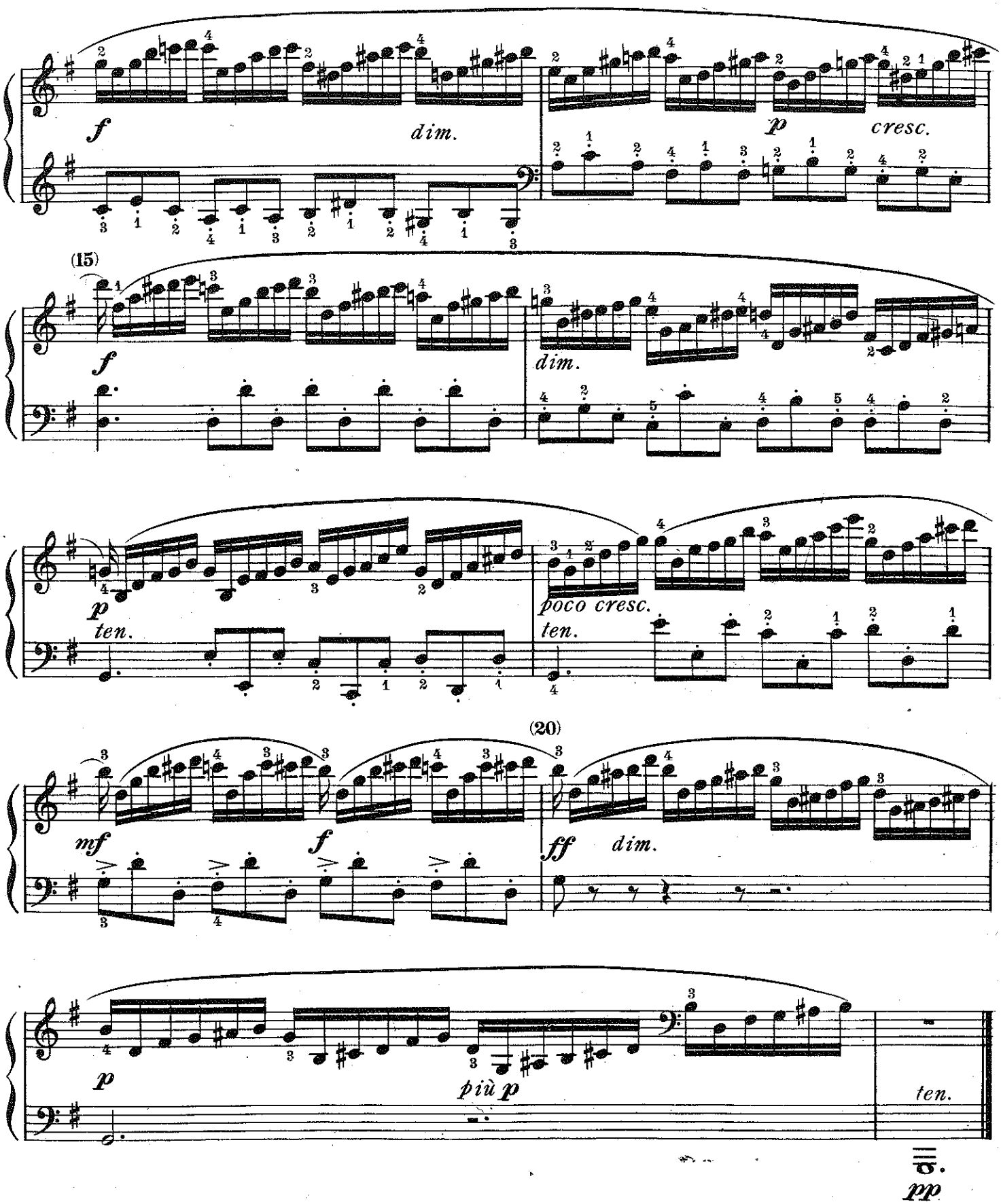

Presto (𝅗𝅥. = 100)
19.
(2.)
f
(5)
(4)
(10)



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

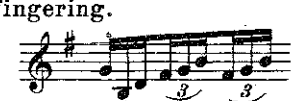
29595
3517-32


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

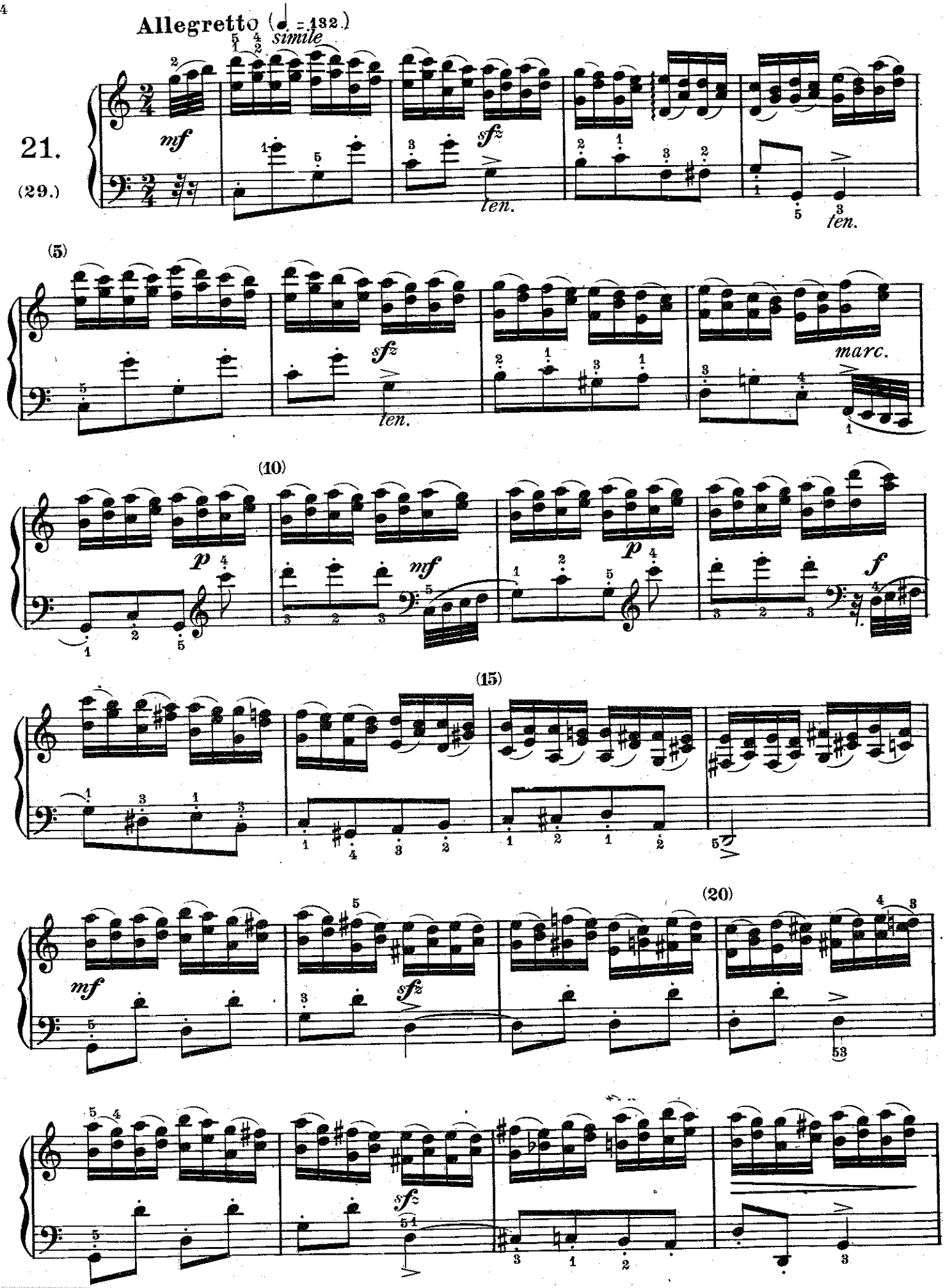


1. The chromatic progressions in the figure of the right hand are to be specially accented at first, later on however, the student must aim at a soft, equal, *legato* execution.

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

3. Practice also  etc.

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


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

(25)

cresc.

(30)

ff

sfz

dim.

sfz

(35)

sfz

sfz

cresc.

(40)

f

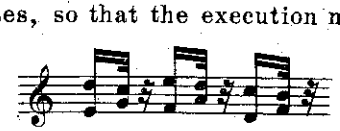
p

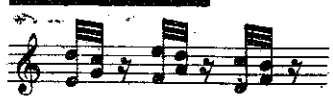
(45)

f

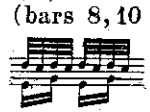
p

ff

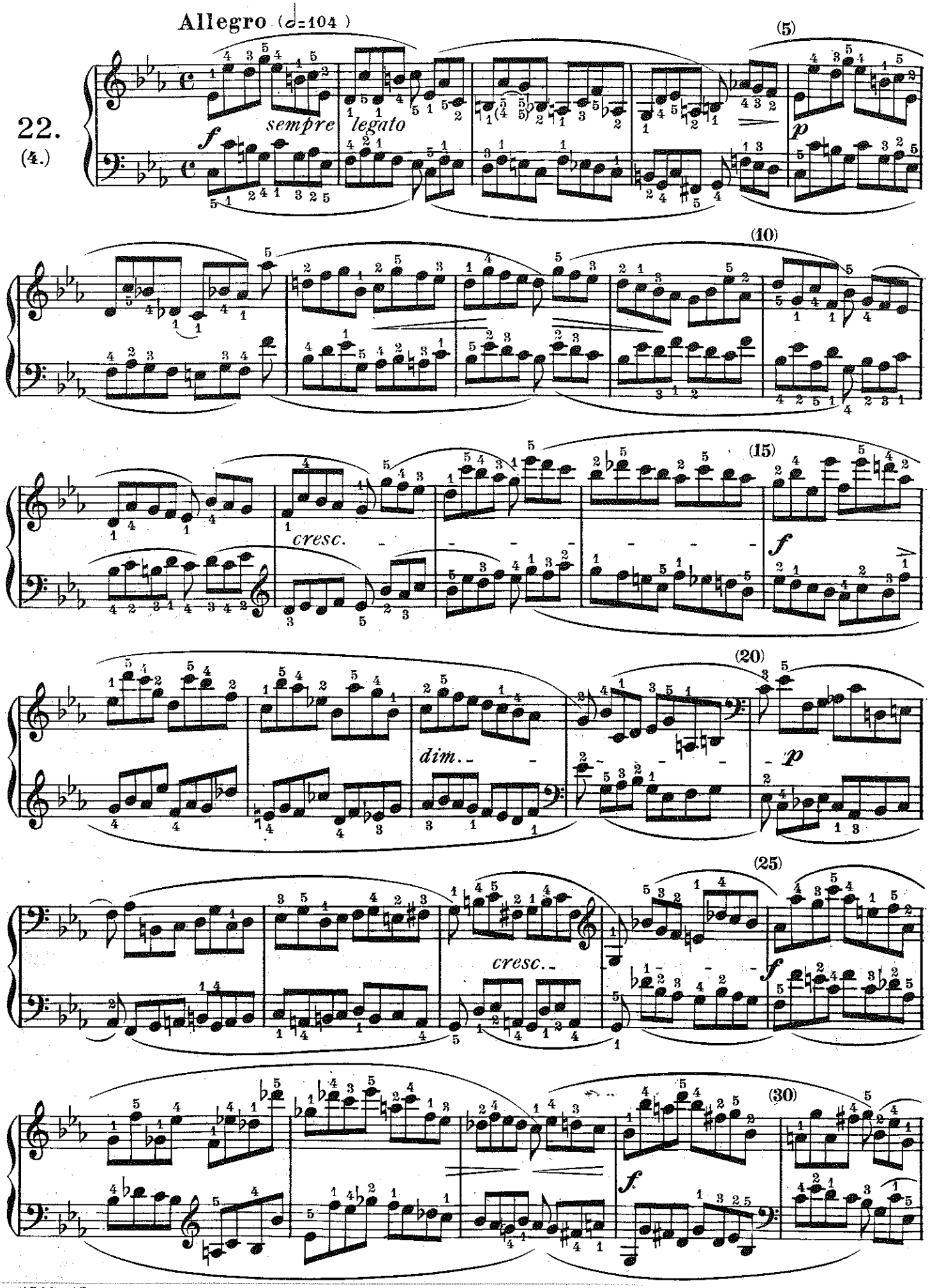
1. Double notes like the present are easier to be mastered by beginners than, for instance, passages in thirds, because the strength of the whole hand is able to support the weakness of the single fingers. Particular attention is to be paid that the hand be raised with elasticity after two slurred notes,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

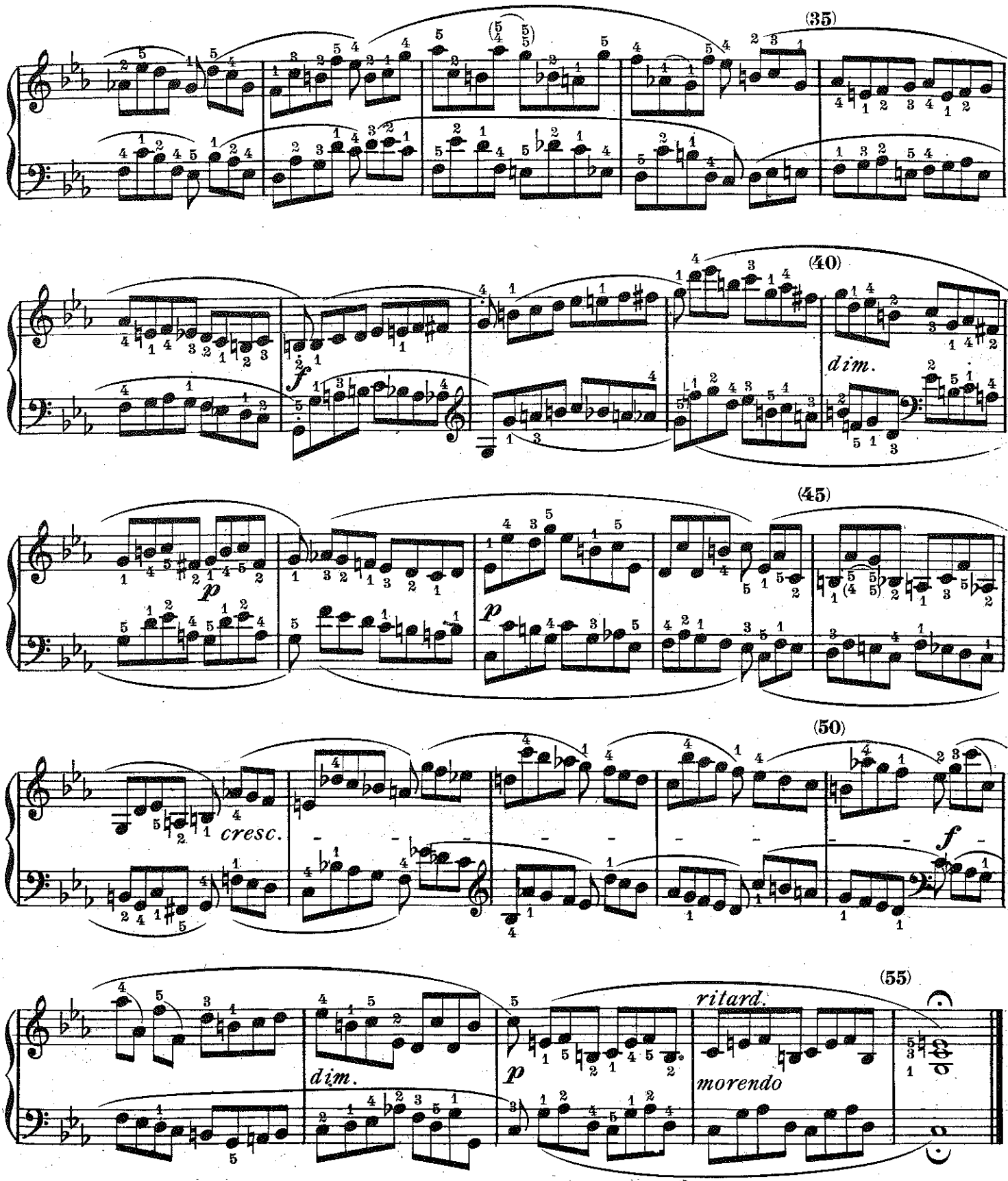
It is even advisable to practice at first a longer pause, as for example: 

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

3. Additional versions;  etc. and etc.

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

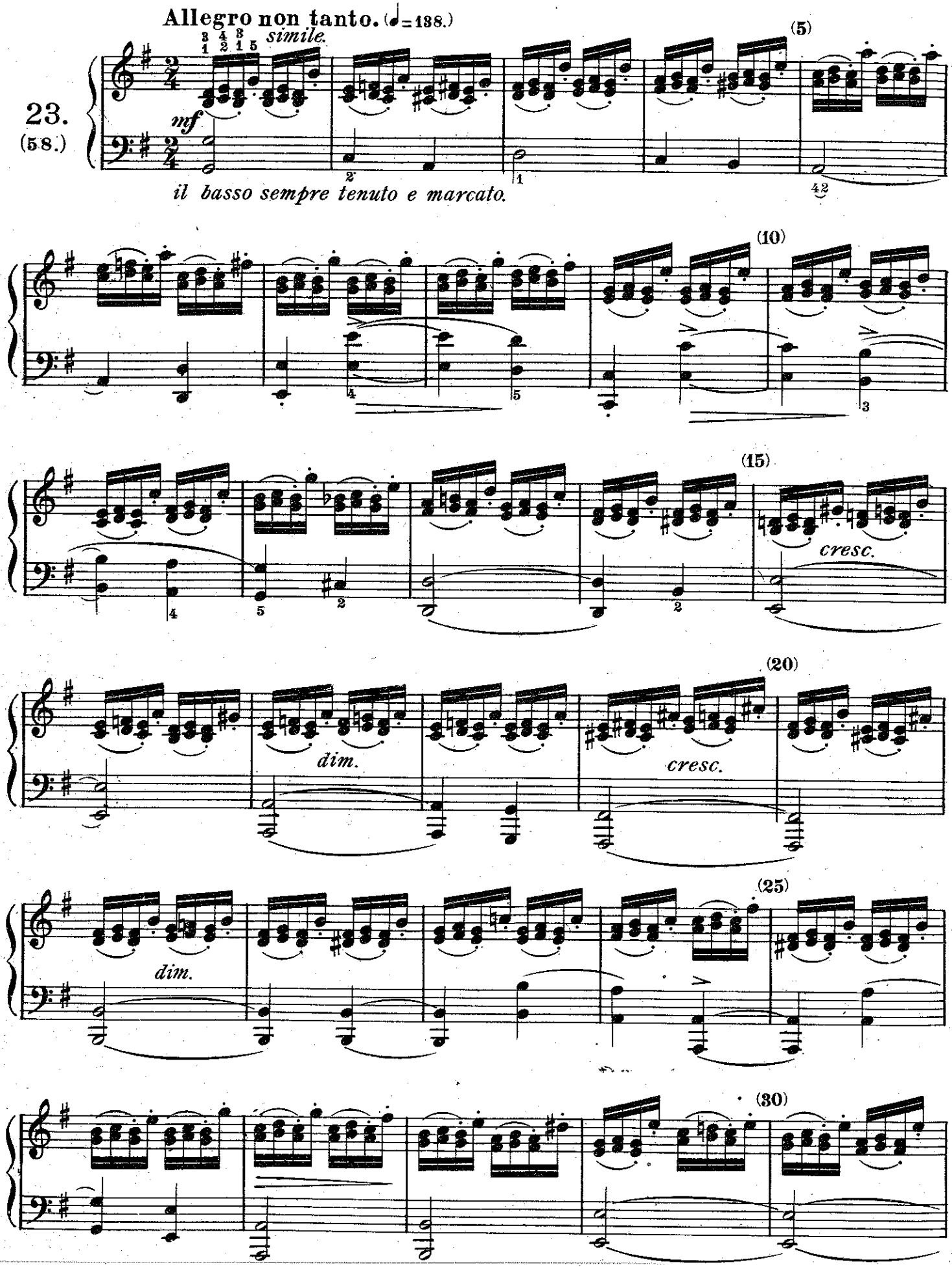

Allegro (♩=104)
22.
(4.)
sempre legato
(5)
(10)
(15)
cresc.
(20)
dim.
(25)
cresc.
(30)

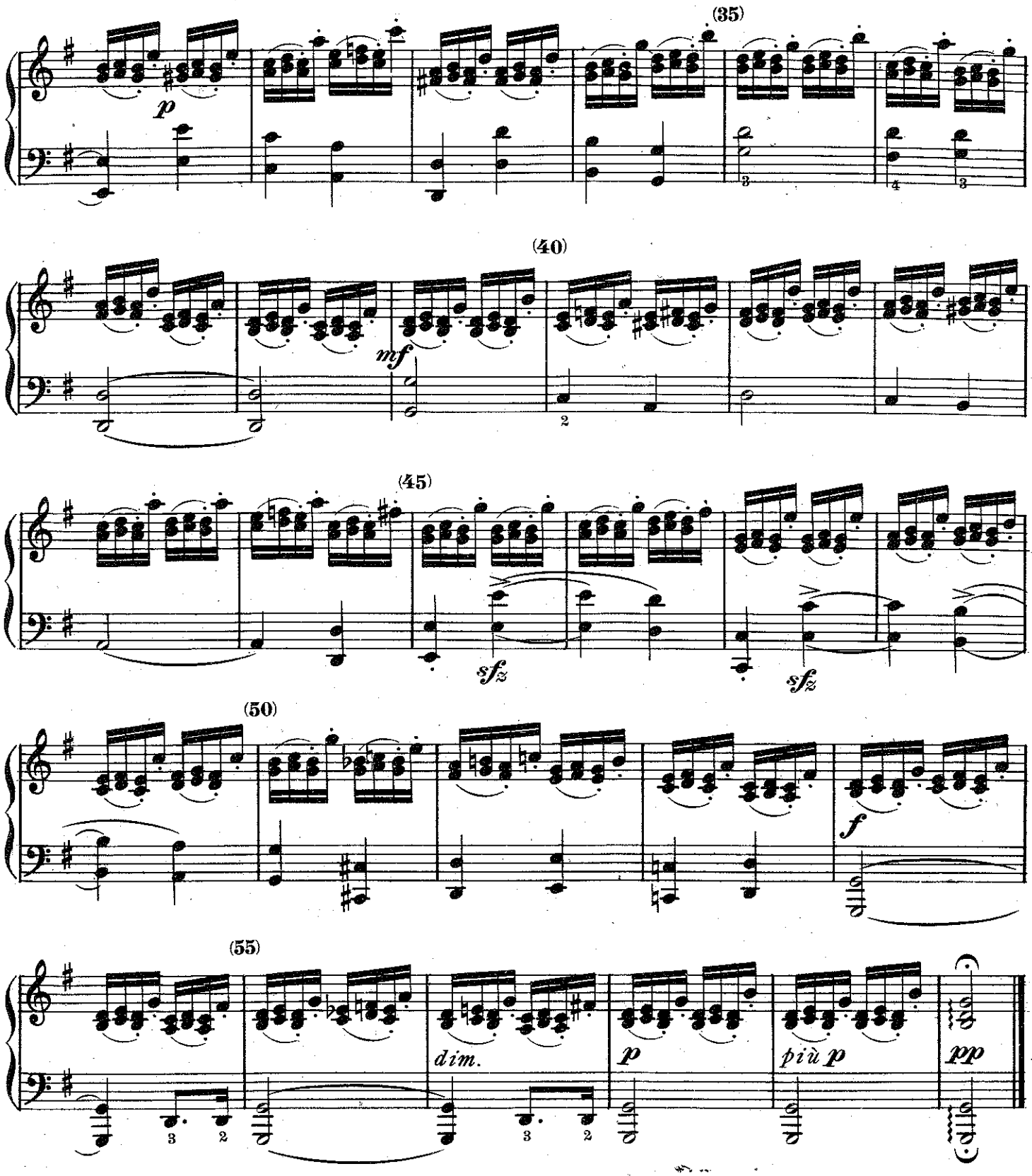


1. A perfect rendering of this beautiful composition certainly demands a somewhat maturely developed theoretical knowledge on the part of the player, yet, that development can nevertheless be successfully promoted by a mere technical practice of this study. It remains the task of the teacher to give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

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

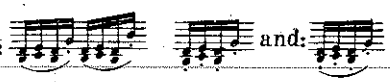
3. In bars 15-17 the editor has thought it practical to avoid the very uncomfortable crossing of both hands (although unfavorable as regards appearance) by a simple exchange of the progression of voices.


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

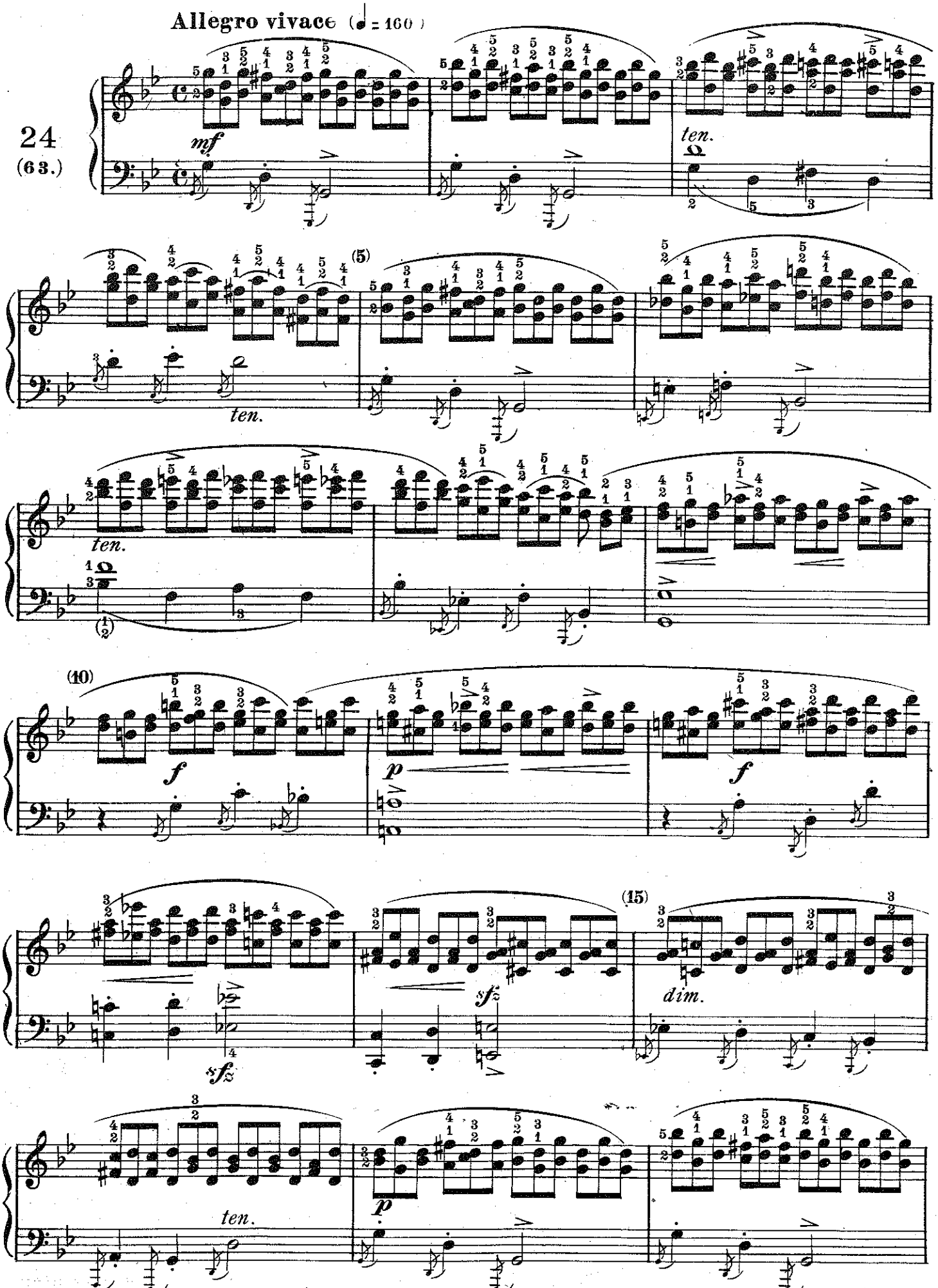


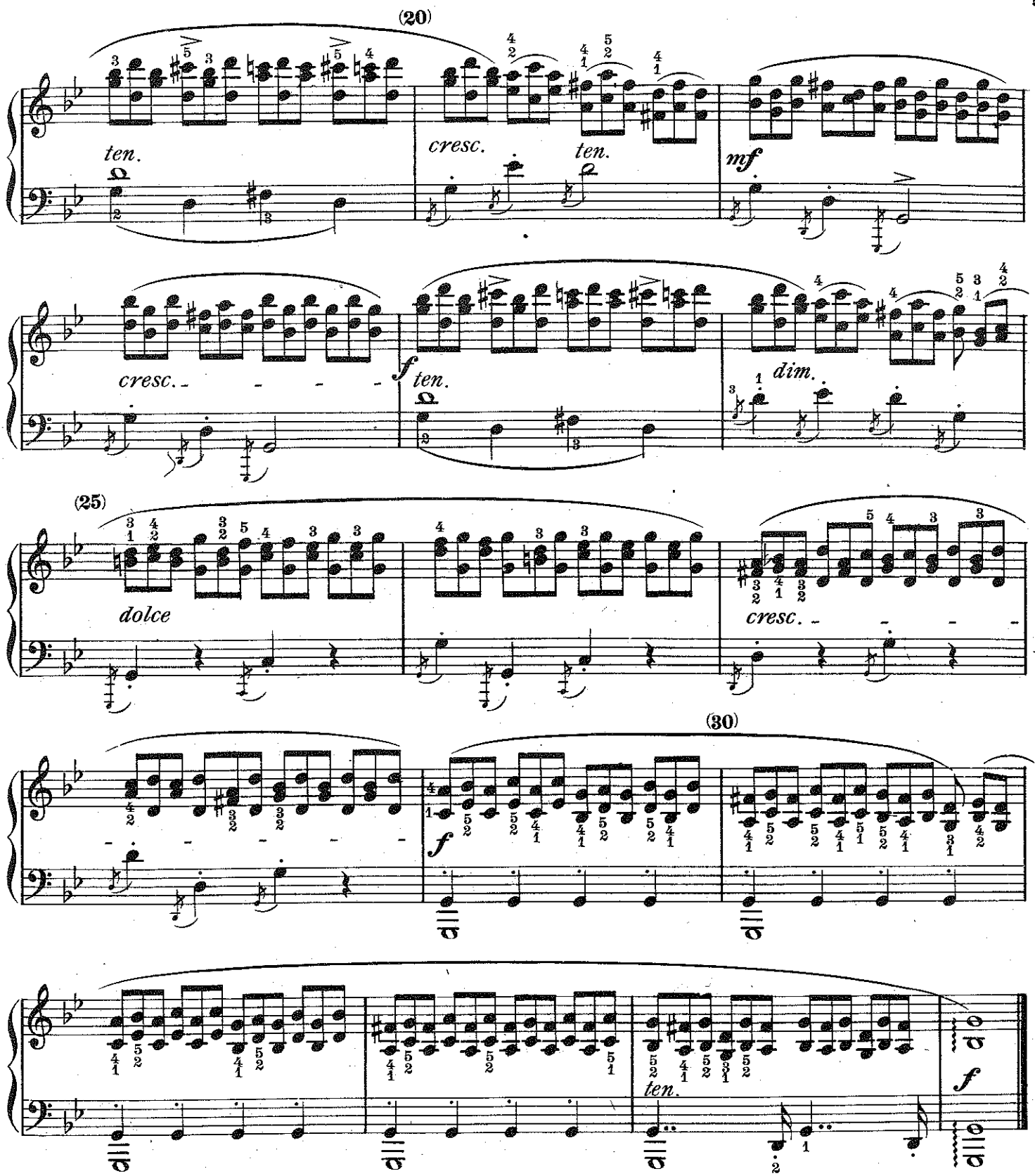
1. This study forms certainly the best introduction to the practice of passages in thirds. By playing the fourth sixteenth always *staccato* which, by the way, is also a profitable exercise for elasticity, fatigue is prevented.

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

besides this, the following varieties may be practiced: 

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


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

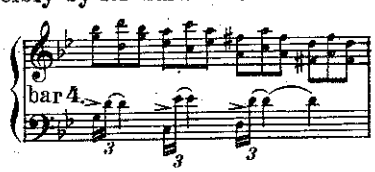


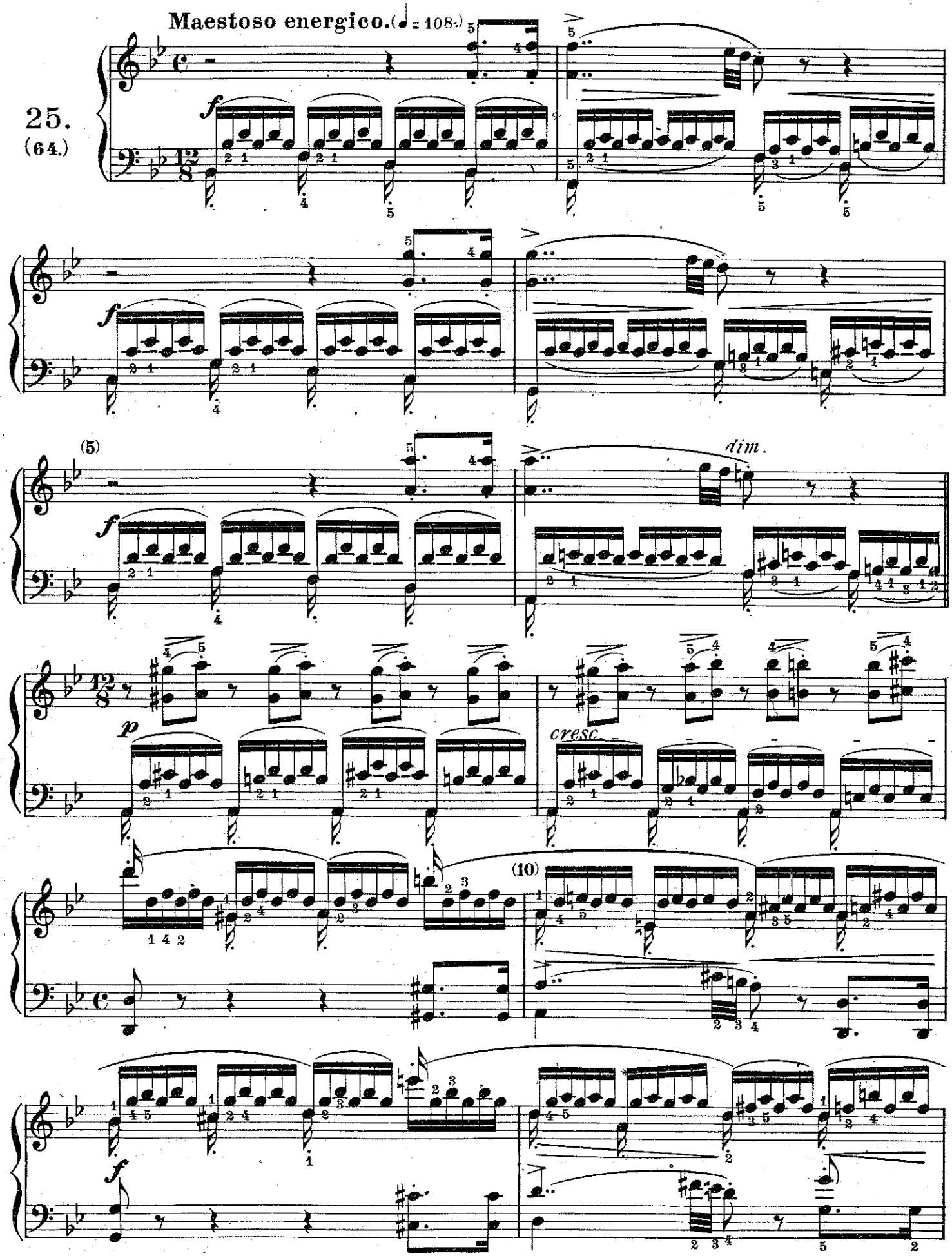
1. The pupil will scarcely be able to master the prescribed lively movement of this study, considering his supposed stage of technical development. It does not follow however, that the study of it in slower time is to be regarded as premature. The teacher will do well, after a lapse of time devoted to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

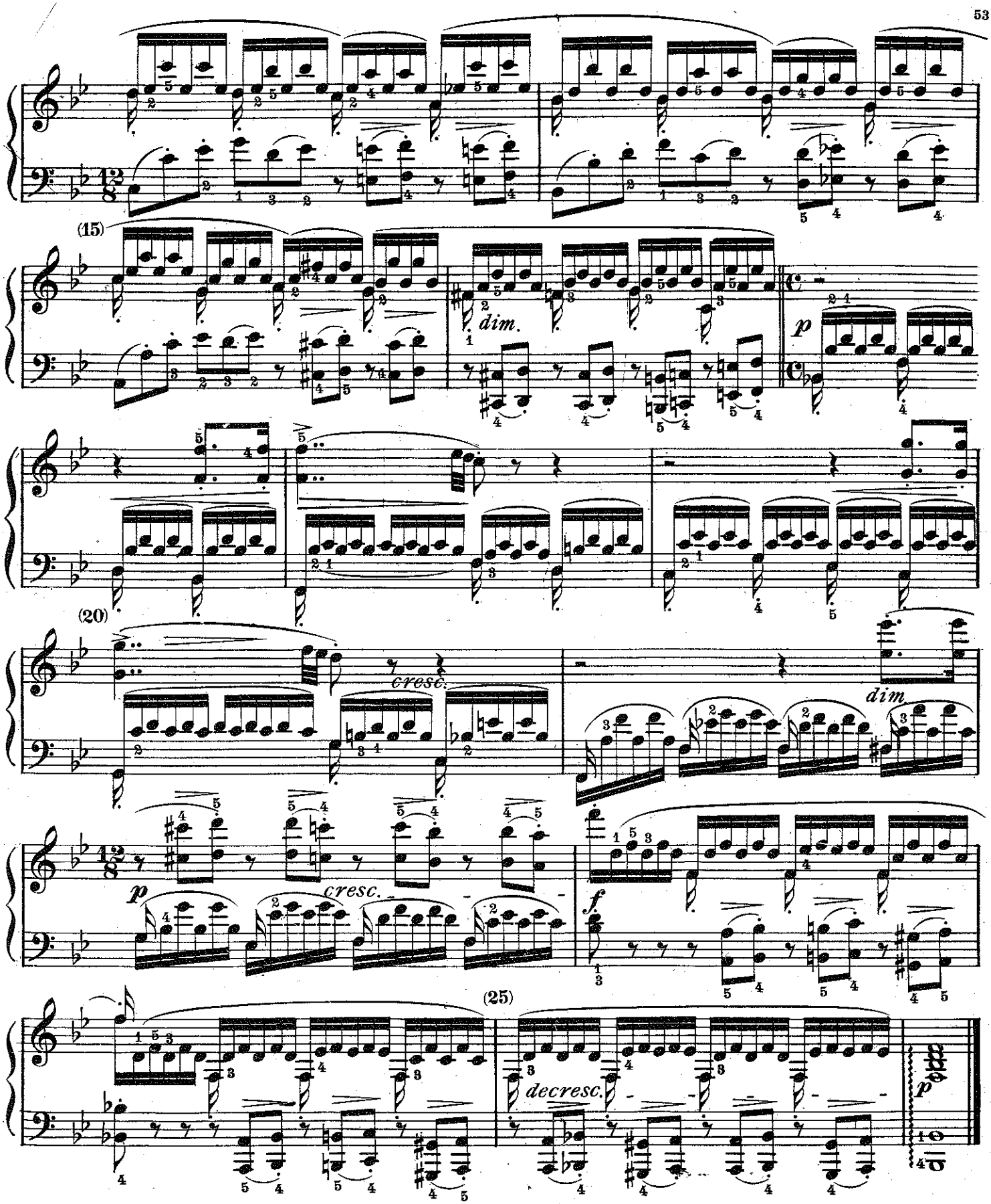
2. Particular attention is to be paid to the precise and sensible as well as visible raising of the finger at the end of a *legato* mark.

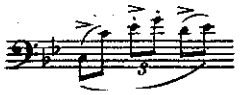
3. Concerning arpeggios which make their appearance in the left hand in the form of appoggiaturas, what has been said formerly is again referred to. (Notes to Nos. 1 and 14.) As the short appoggiatura represents the bass of the Chord, it is to be marked the more decidedly, because the note following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

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




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



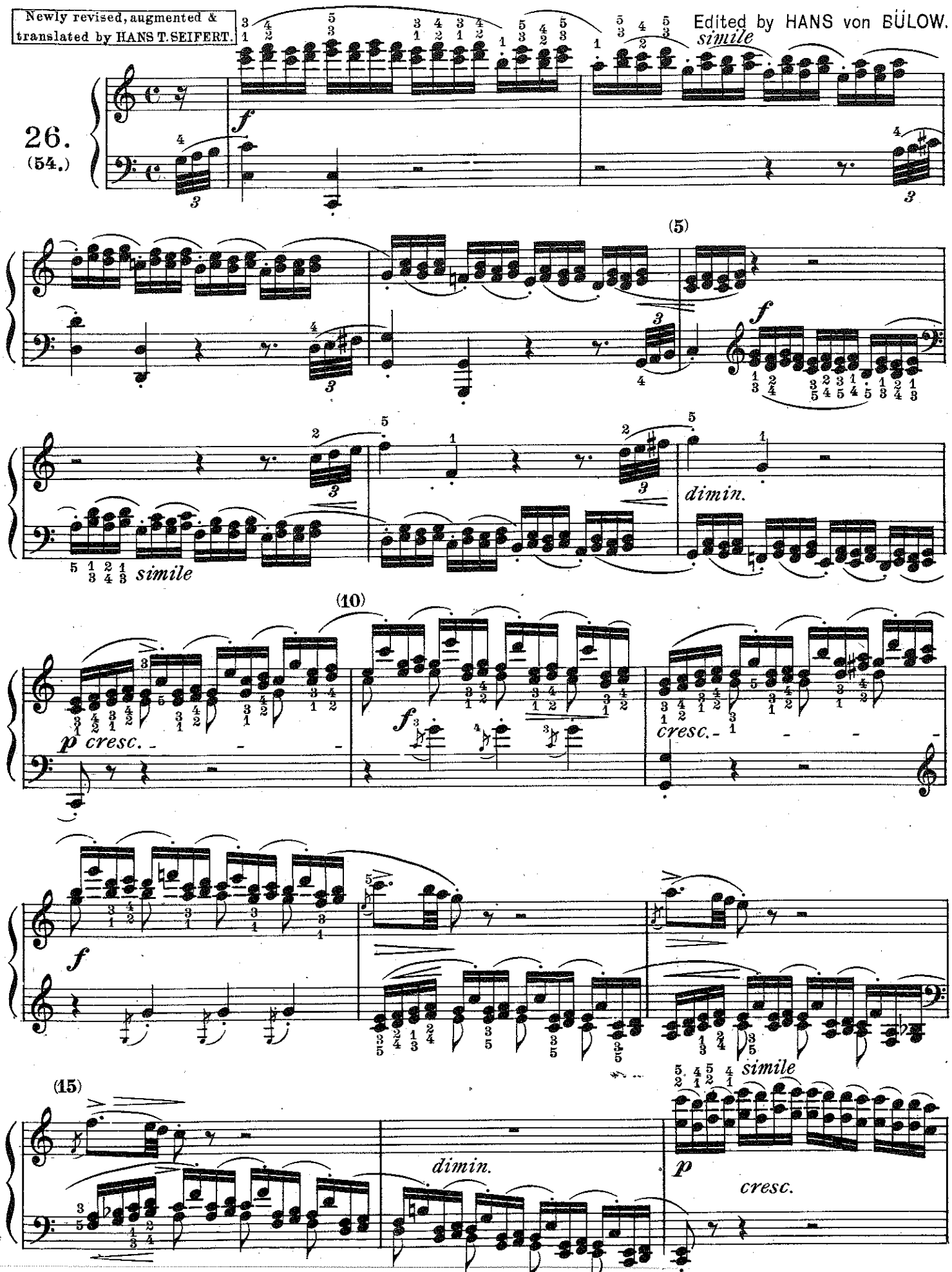
1. The energetic marking and *staccato* execution of the bass note (of the first of every six 16th notes) must not retard the entrance of the figure forming the accompaniment which is to be regarded as an independent middle voice.
2. At the appearance of the melody figurated in the right hand, the first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

Allegro con brio (♩= 152)

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

Edited by HANS von BÜLOW.

26. (54.)



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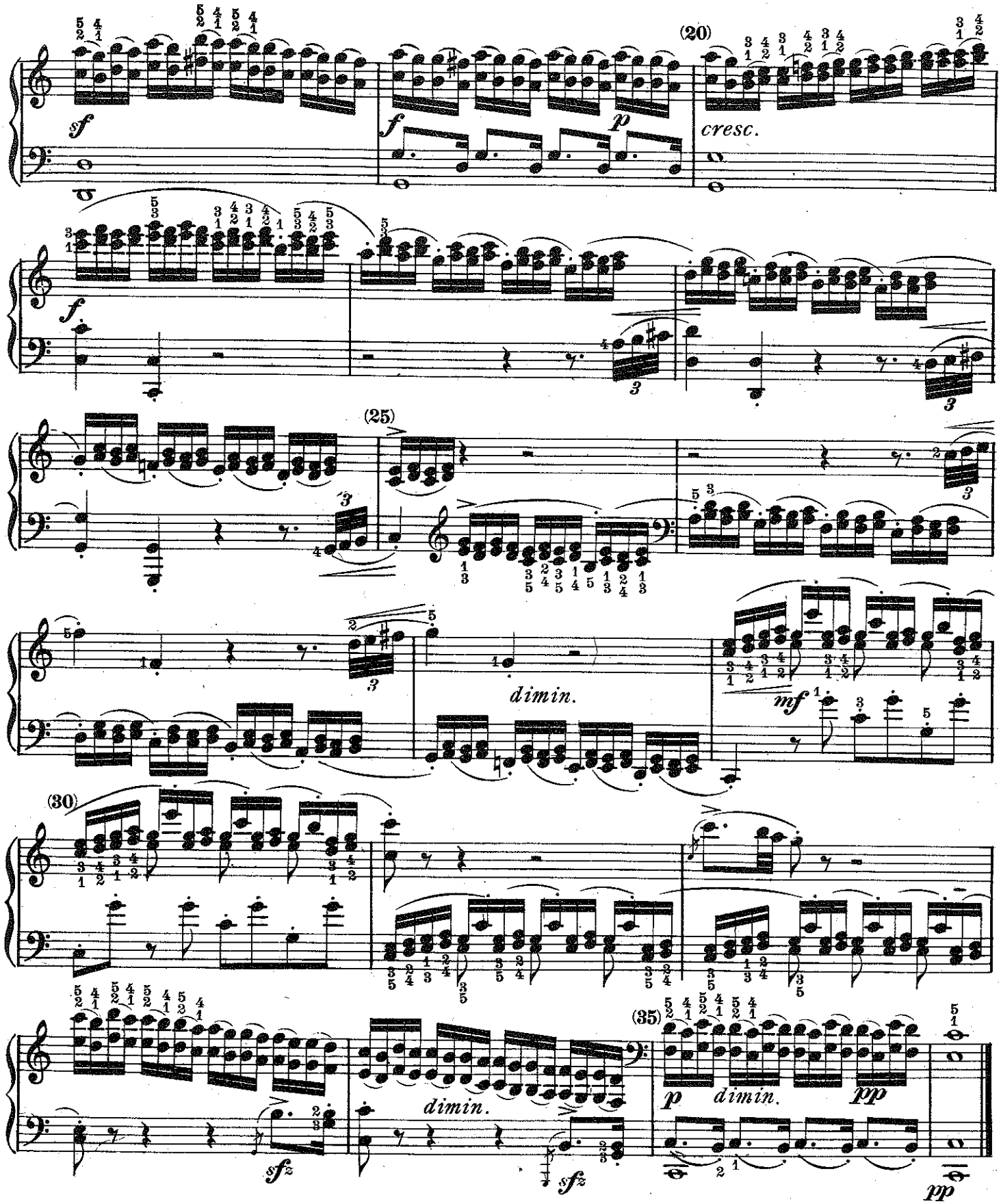
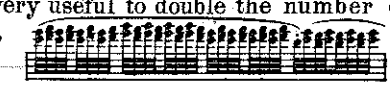
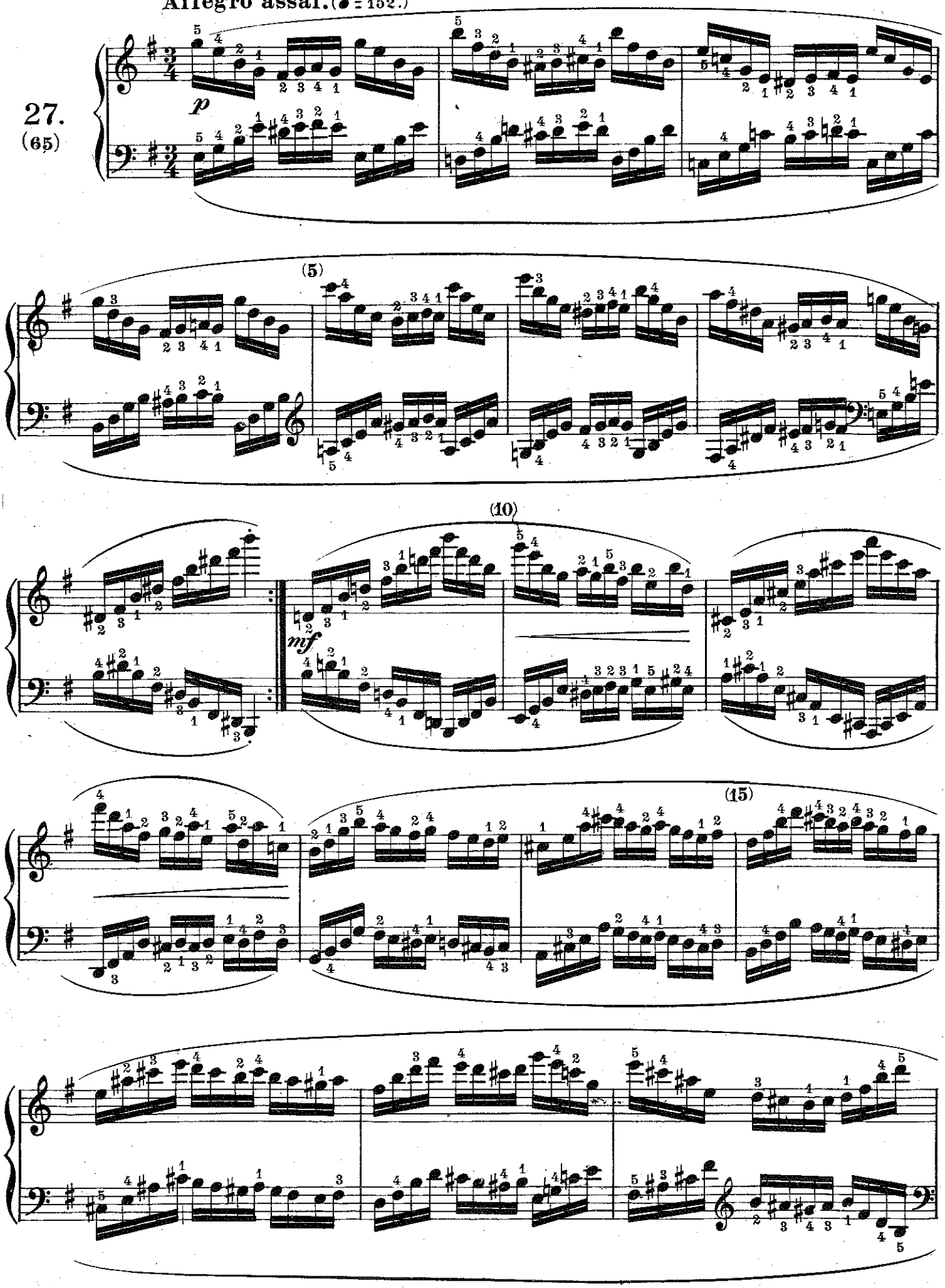


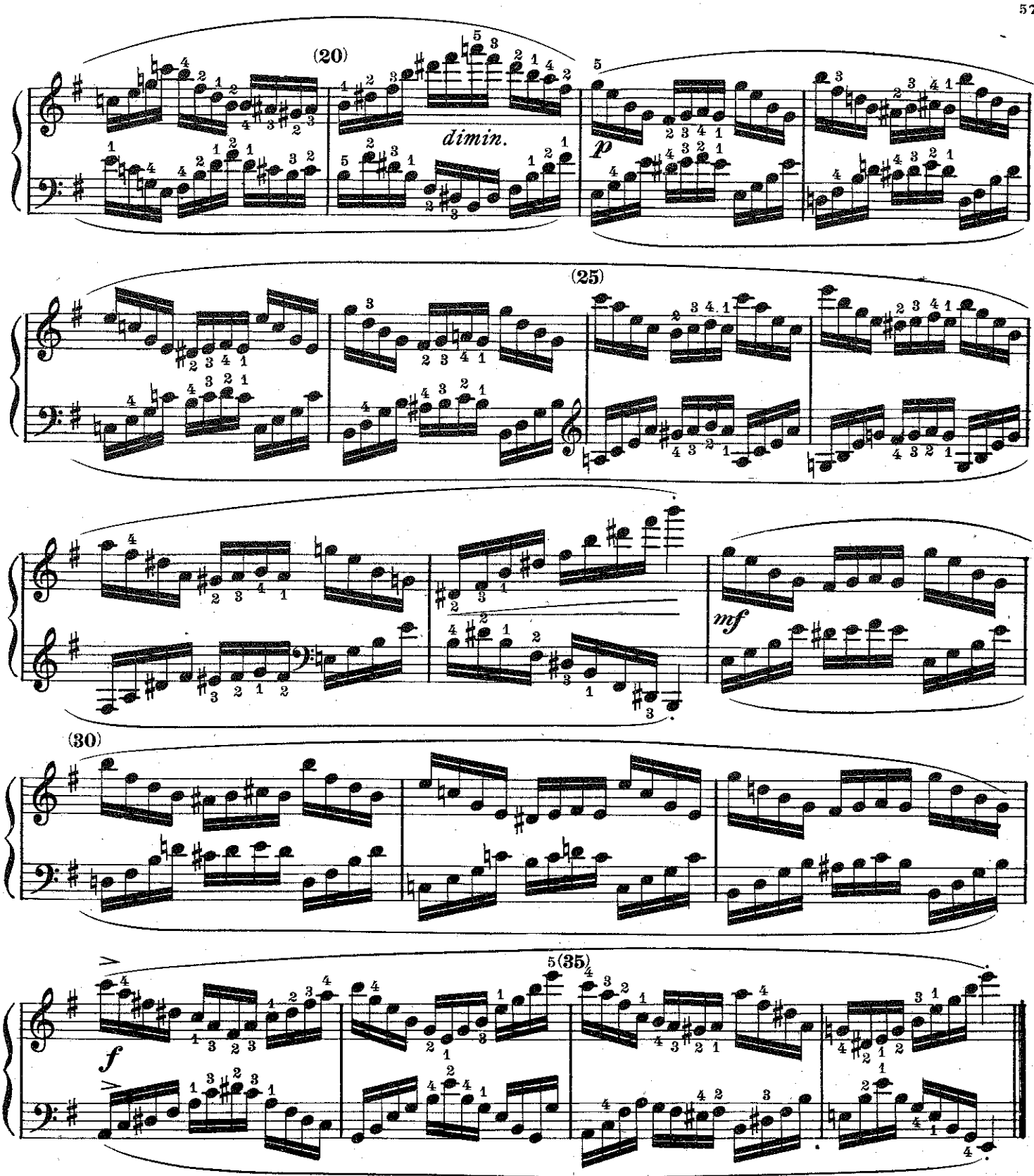
1. The means for acquiring the capacity to master this study technically are contained in No. 21 and 23. What has been said in No. 21 about the elasticity of touch, applies again especially to the passages in sixths, in bars 17-19, 33-35, whilst for passages in thirds, No. 23 is referred to. The left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

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

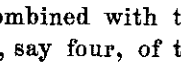
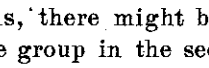
Allegro assai. (♩ = 152.)

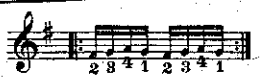
27.
(65)



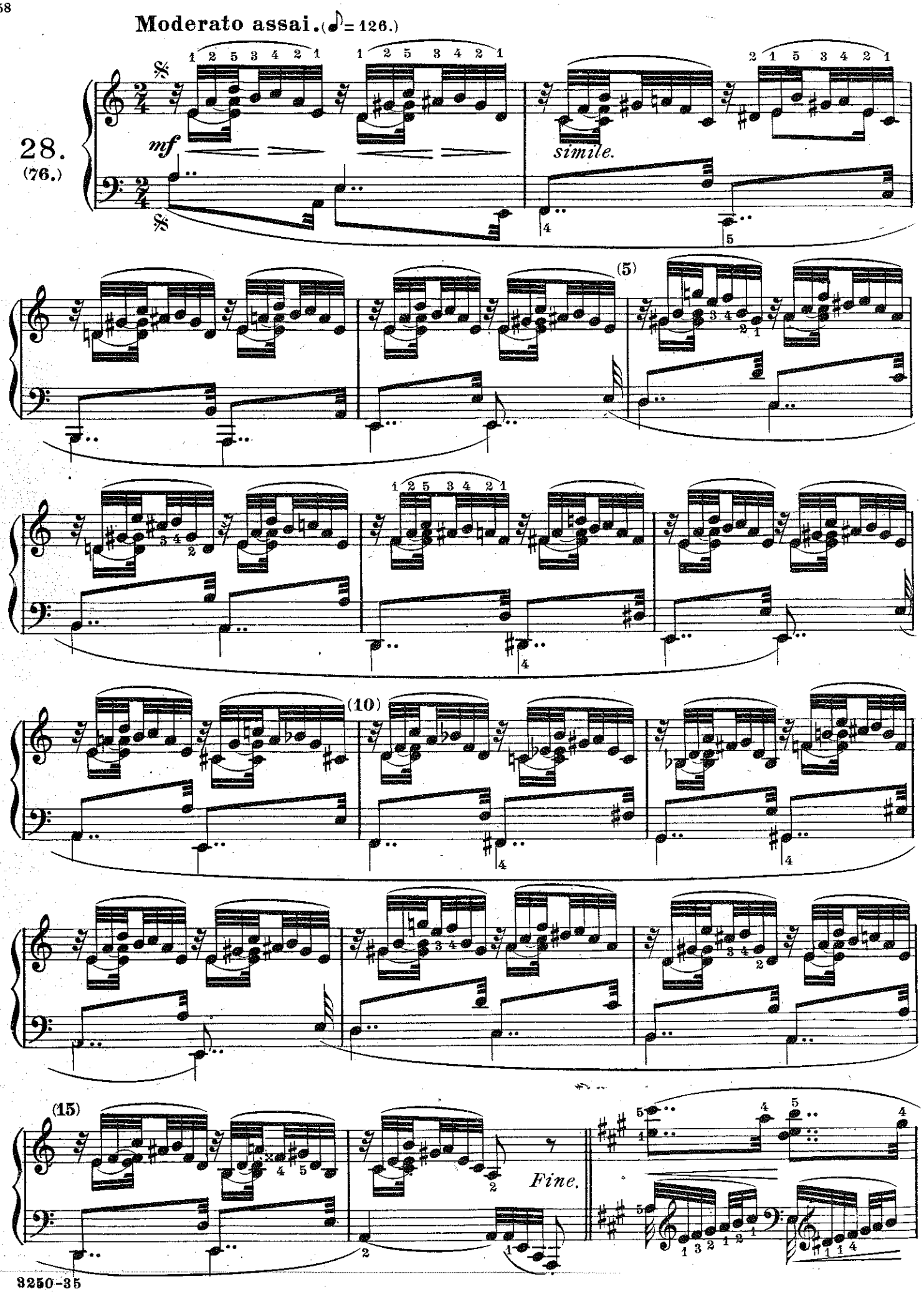


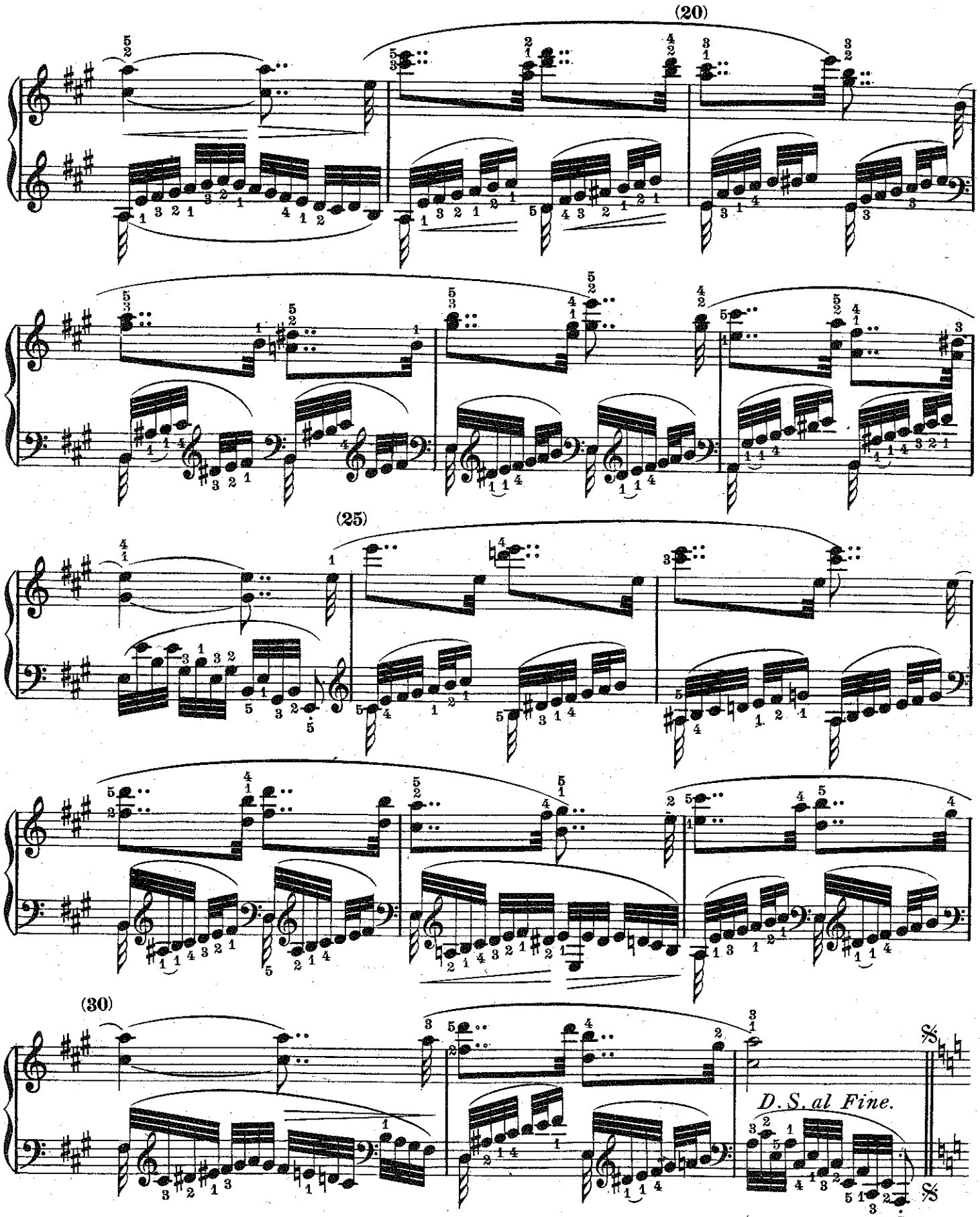
1. The advice given by Herr Louis Köhler, in his Anthology of Cramer's Studies, (Klassische Hochschule, Heft 1.) to practice the first group as if it were a *legatissimo* as follows:

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

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

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

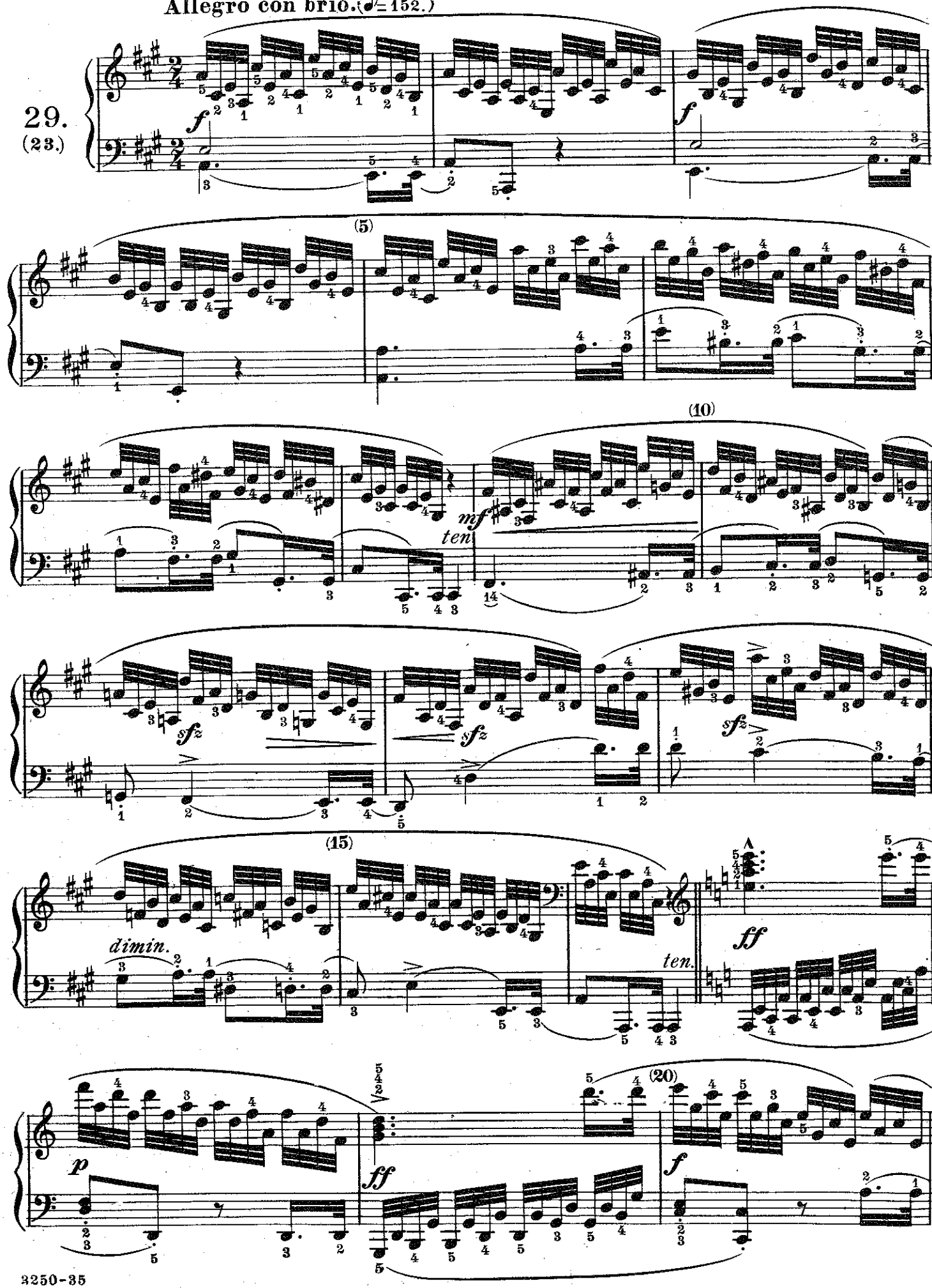

Moderato assai. (♪ = 126.)
28.
(76.)
mf
simile.
(5)
(10)
(15)
Fine.

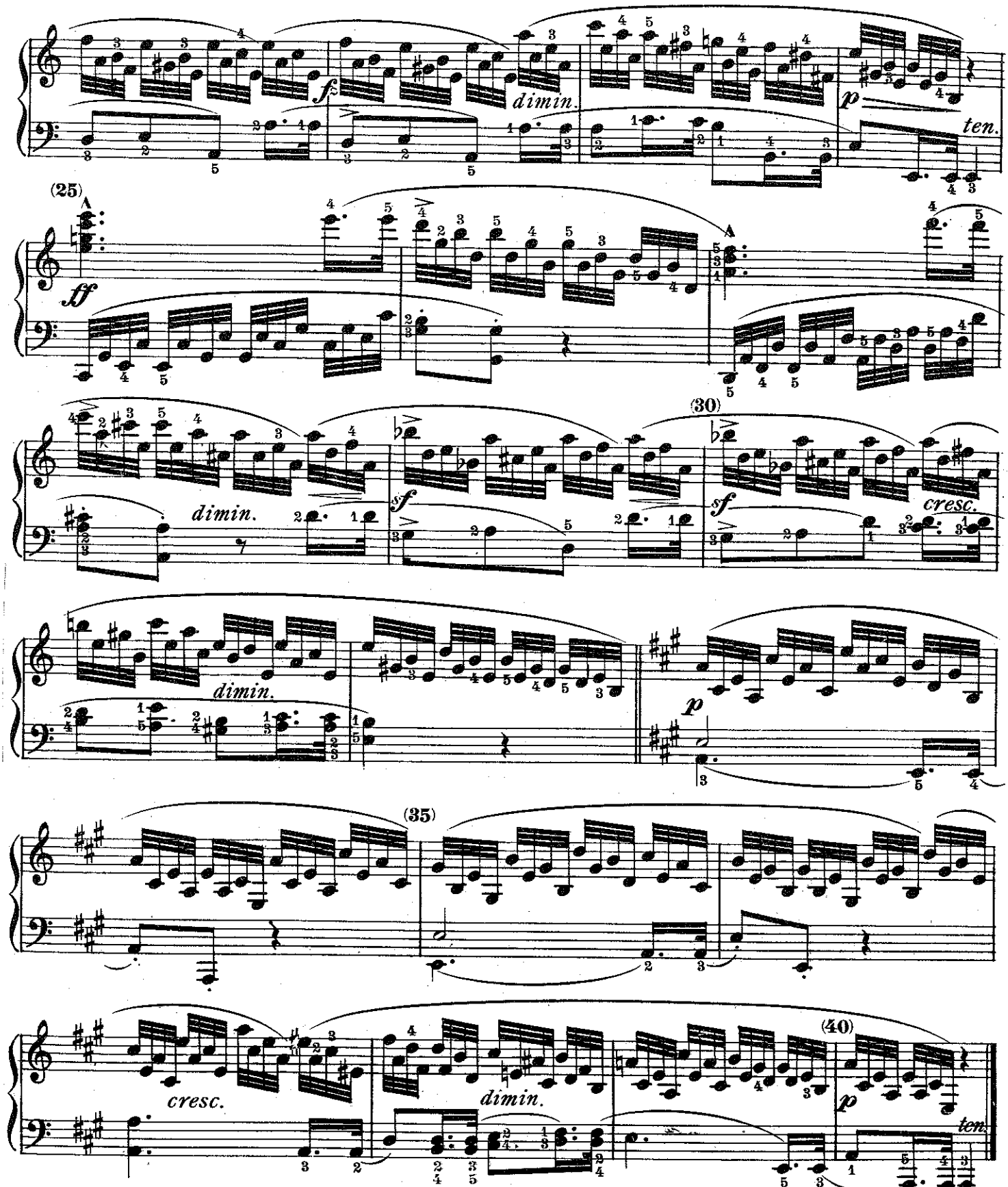


As regards the first part of the piece, it might be classified among the easier studies, although, judging by several stretches, for instance in bar 5, more developed fingers may be presumed. The difficulties, really worth considering, are however to be found in the middle of the study. The left hand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

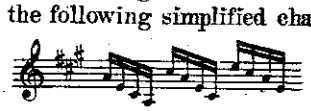
Allegro con brio. (♪ = 152.)

29.
(23.)





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

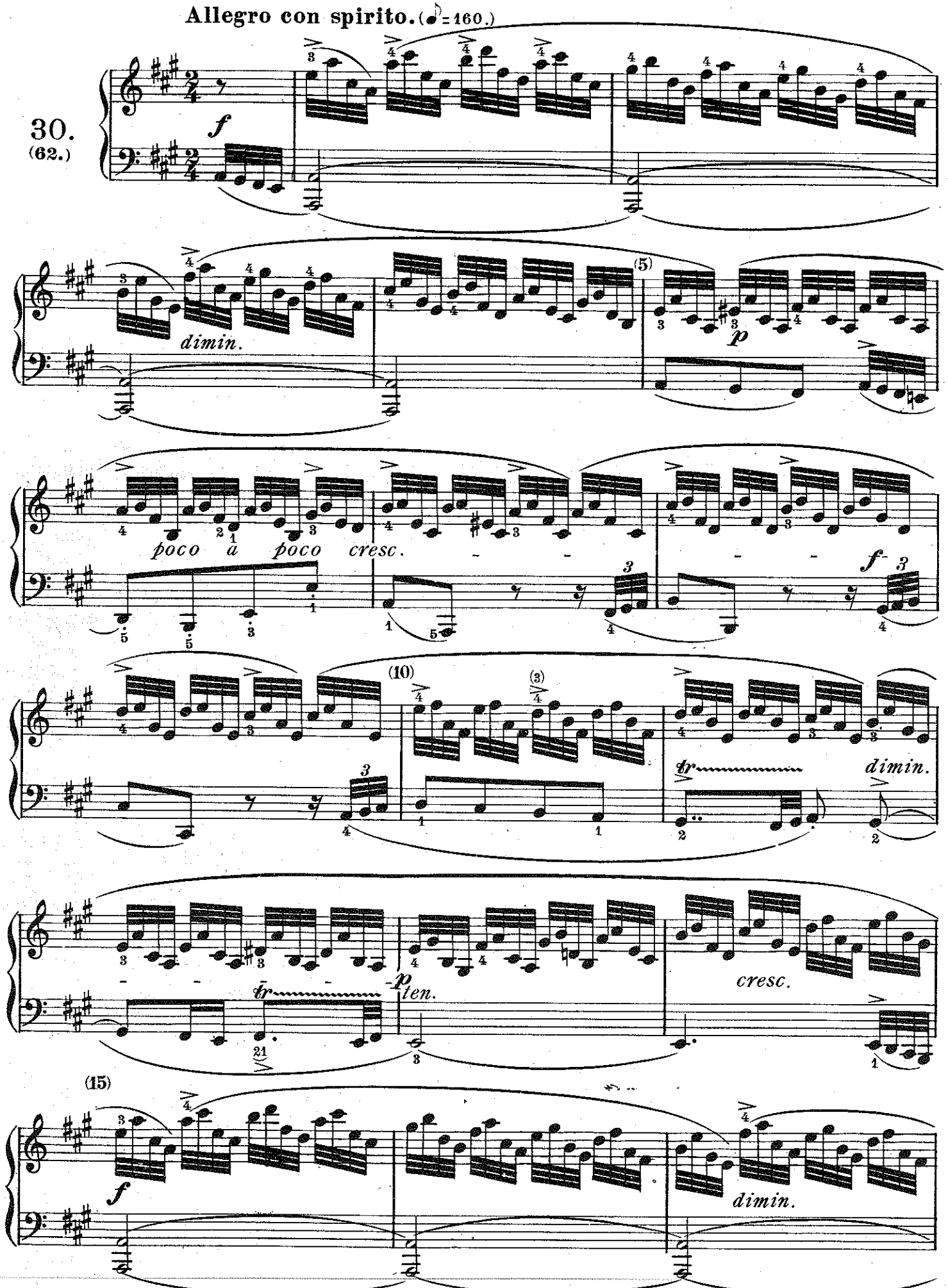
2. As a preparatory exercise, the following simplified change of the figure may be taken: 

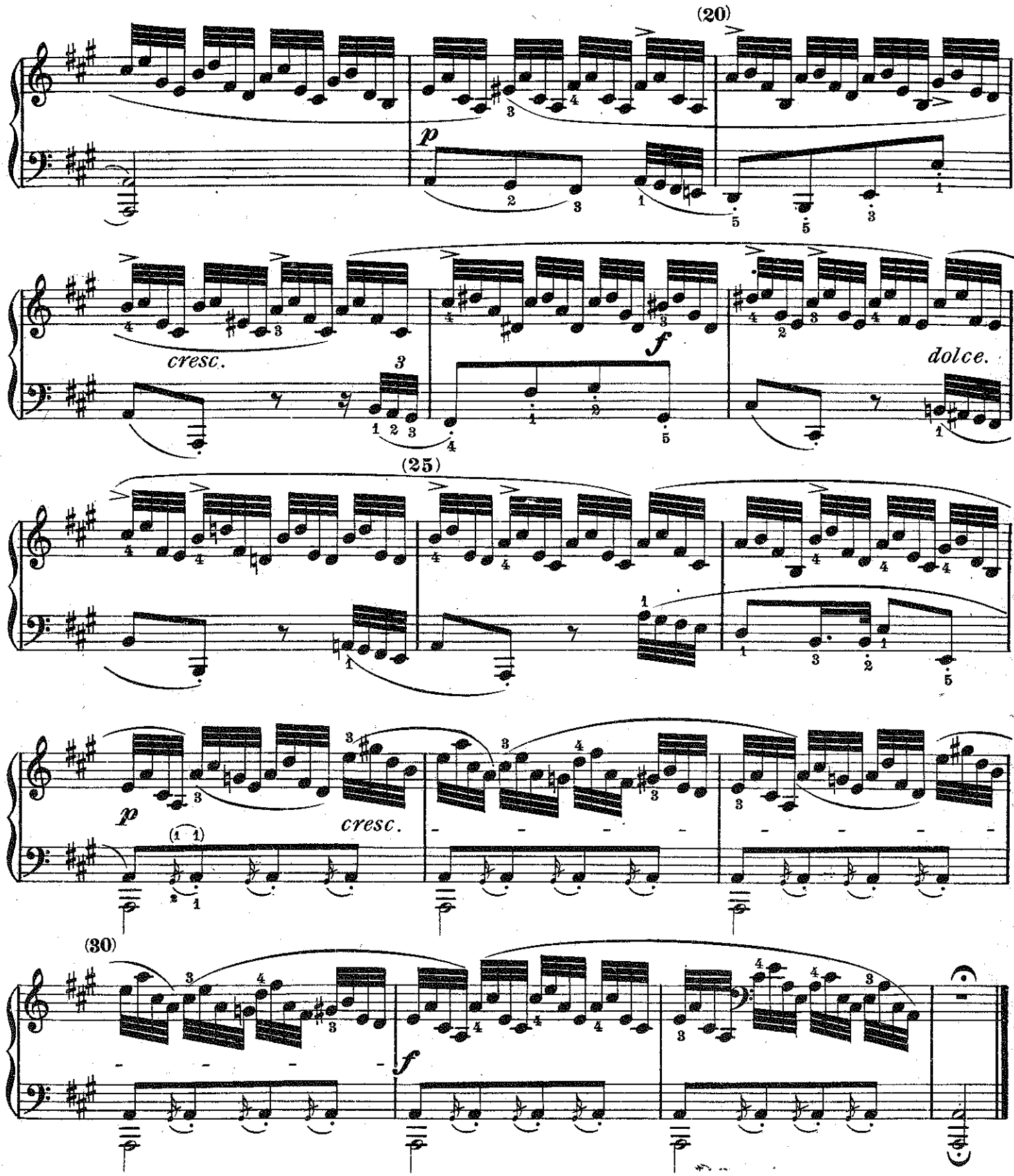
3. In order to avoid any awkward lifting of the fingers and skipping when connecting the figures in ascending, and to learn the execution of the requisite *legato*, the preparatory exercise of binding the fourth 32d note with the following first, will prove very useful:

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

Allegro con spirito. (♪ = 160.)

30.
(62.)

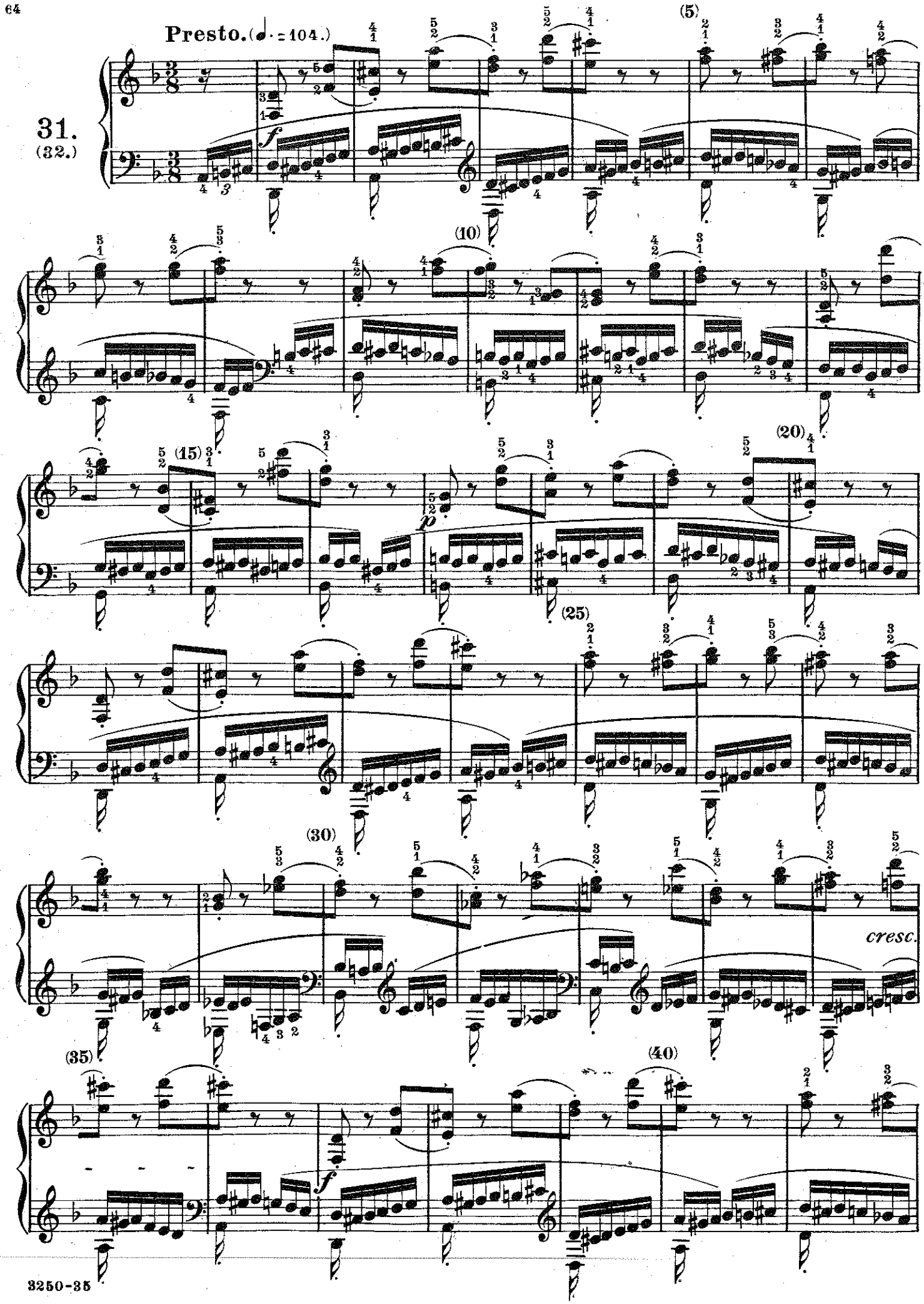


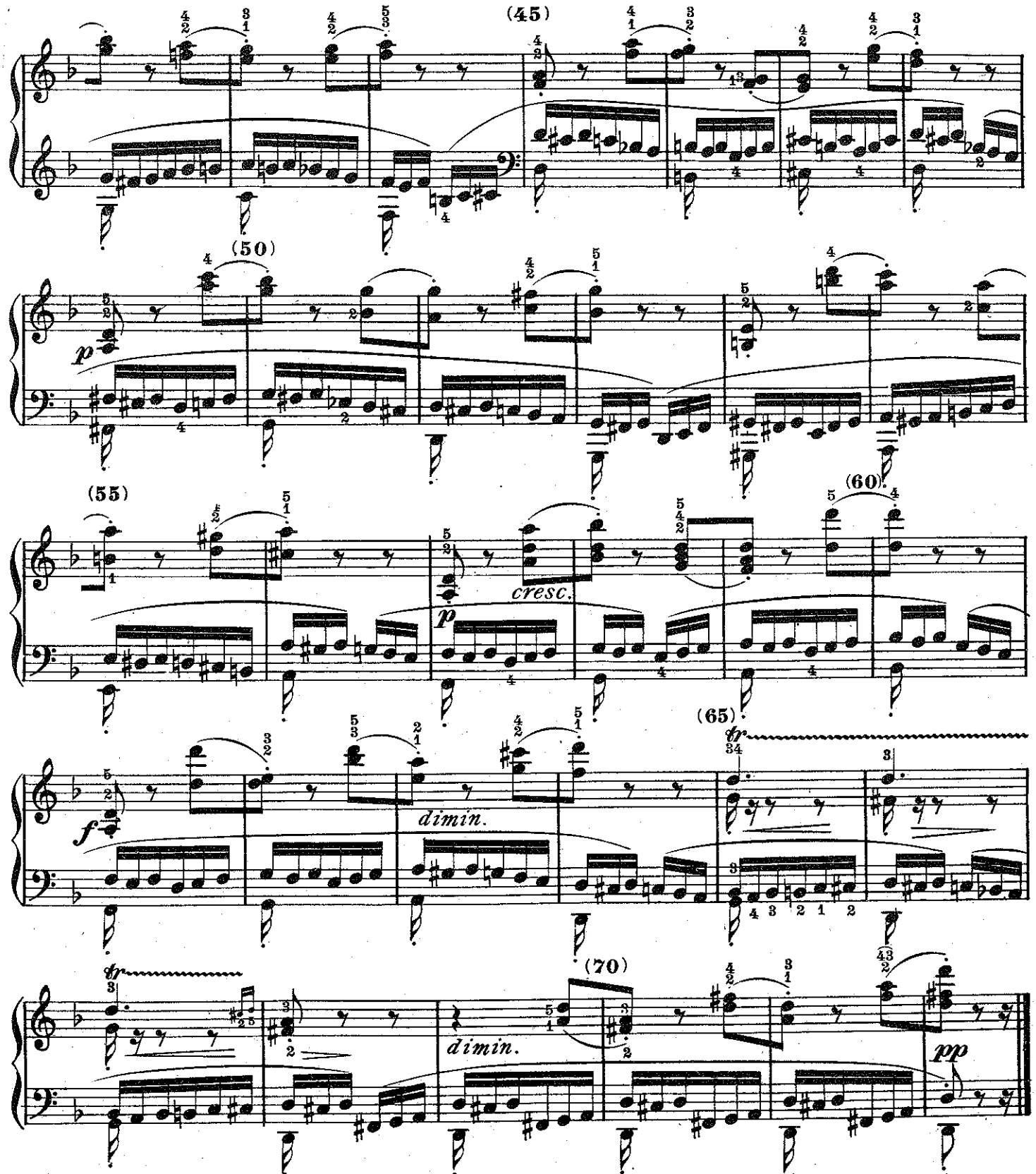


1. This study has the same instructive tendency as the preceding one; the supple mobility of the fingers of the right hand will be thereby further improved. For the attainment of every technical skill, continuity in the practice of the homogenuous is requisite; on the other hand, there should be a certain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

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

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


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



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

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

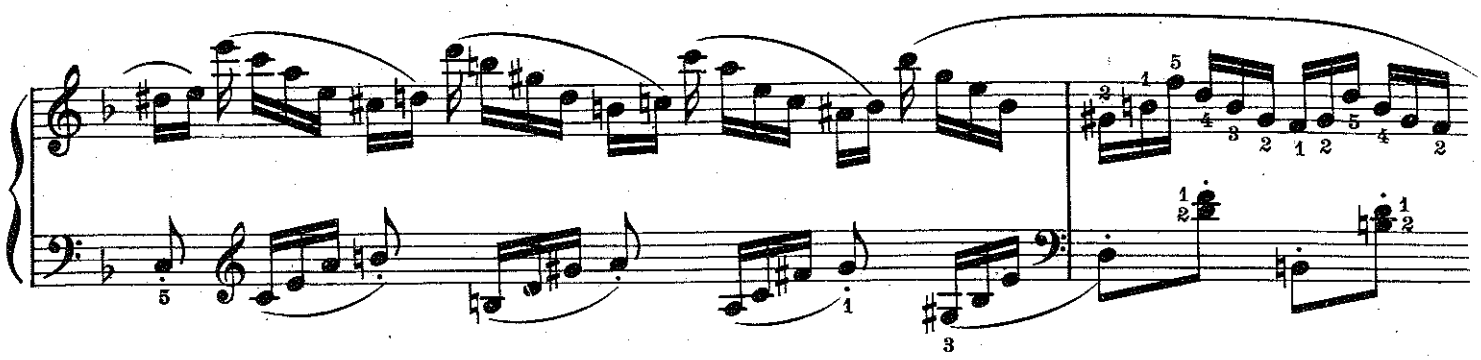
3. A transposition of this study into the keys of C minor and E minor, will be no idle pastime for musically advanced players. An extension of the time (from 3/8 to 2/4) by repeating the first eighth in the left hand part will also prove very useful.

Allegro con fuoco. (♩ = 108.)

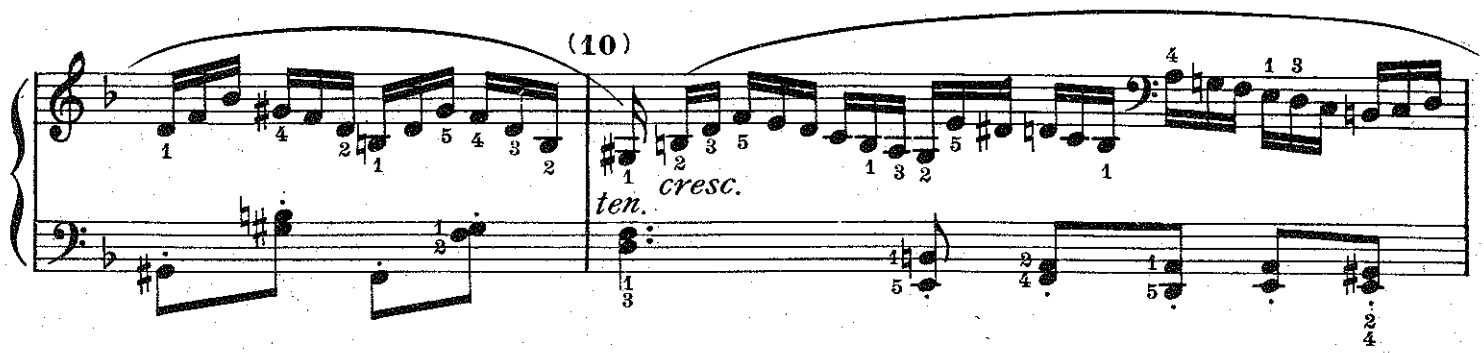
32.
(49.)

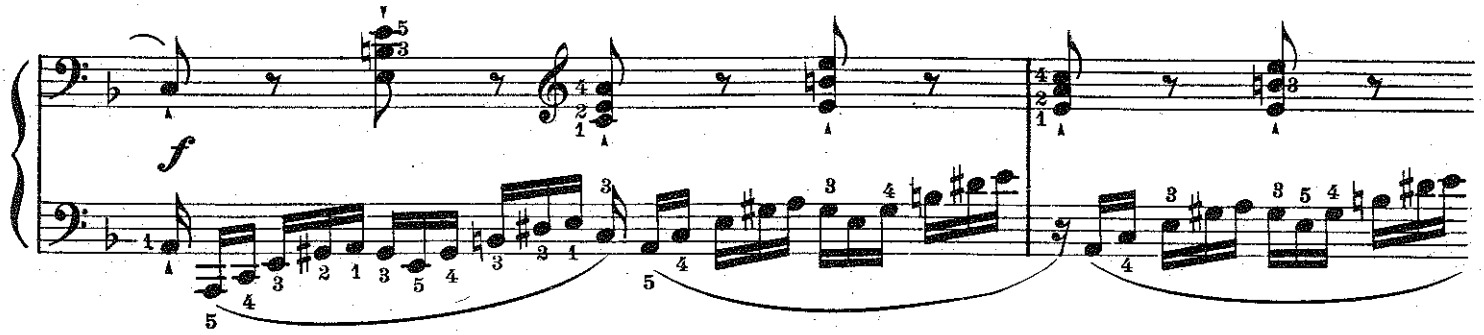
sempre f *ten.* *sf* *simile.* *ten.*

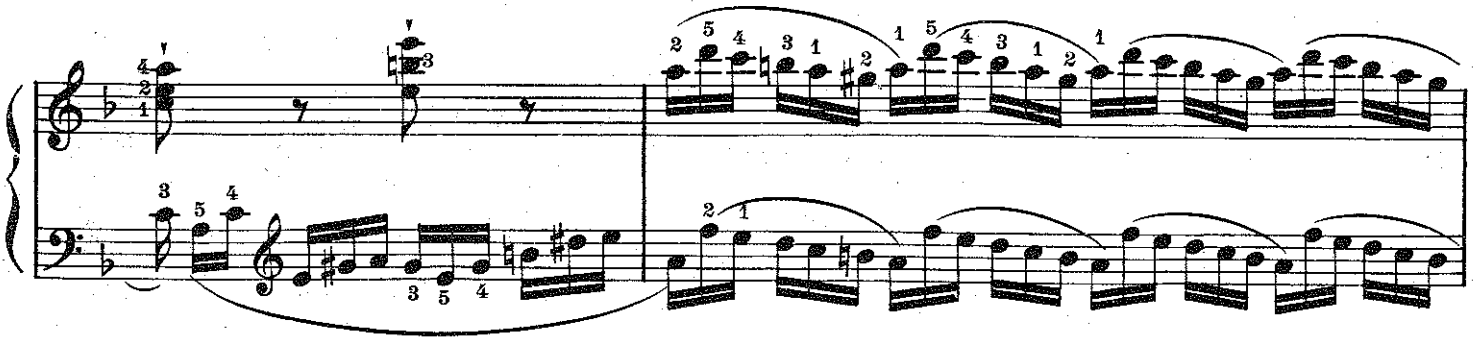
(5) *ten.* *sf* *ten.* *fp*



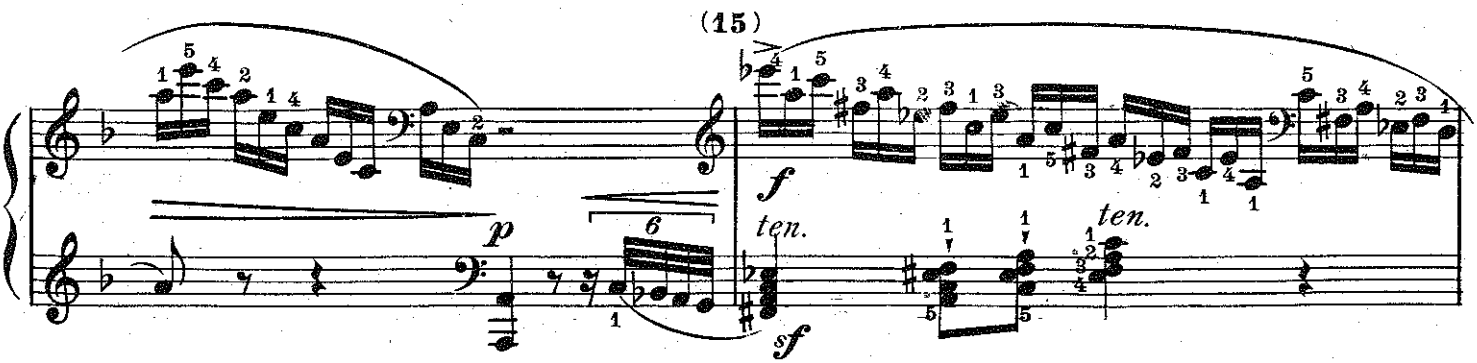
(10)

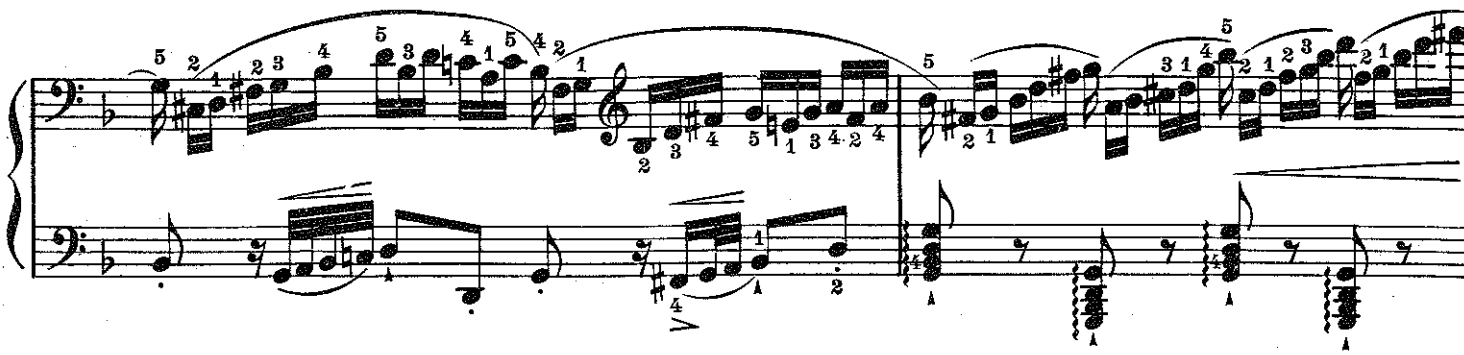


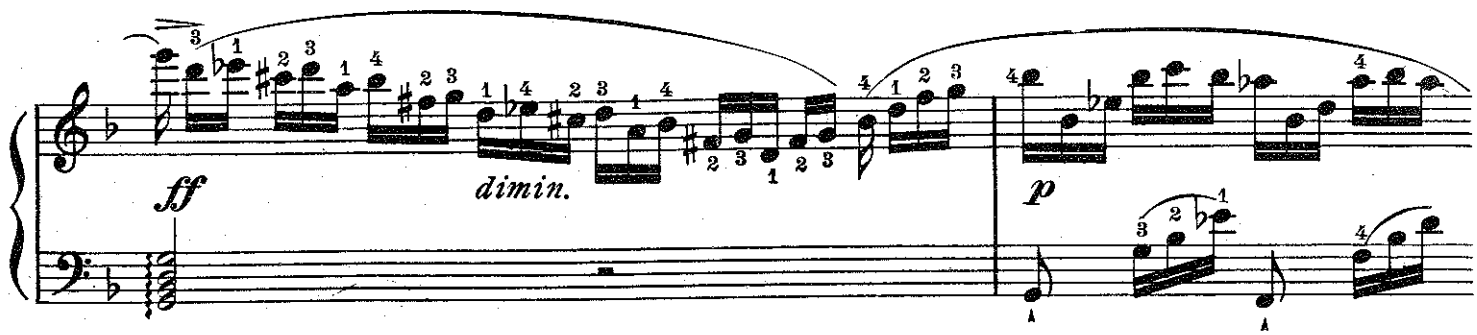


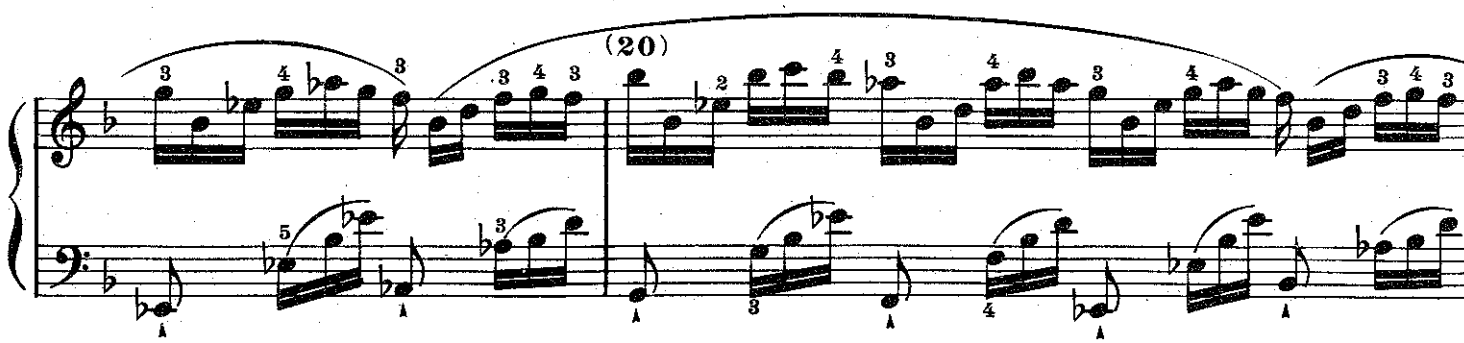


(15)






ff
dimin.
p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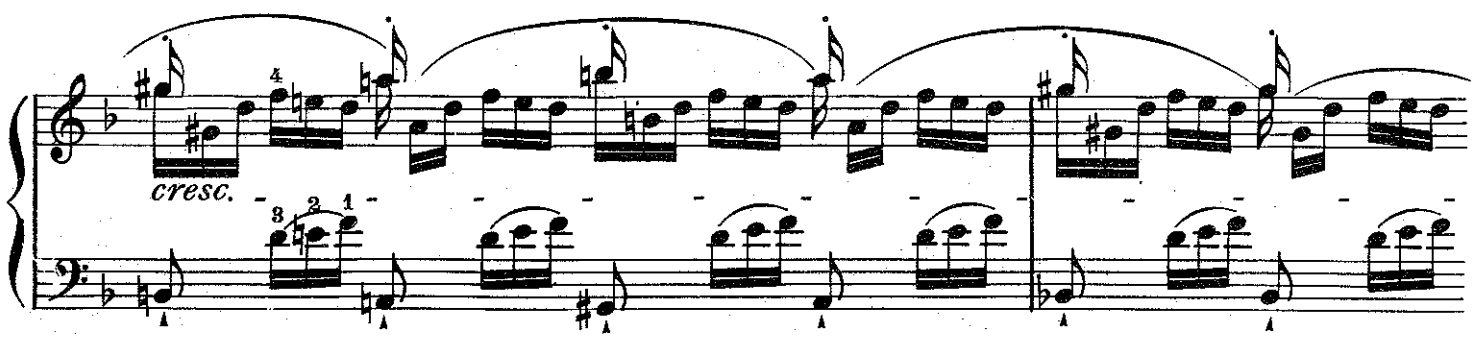
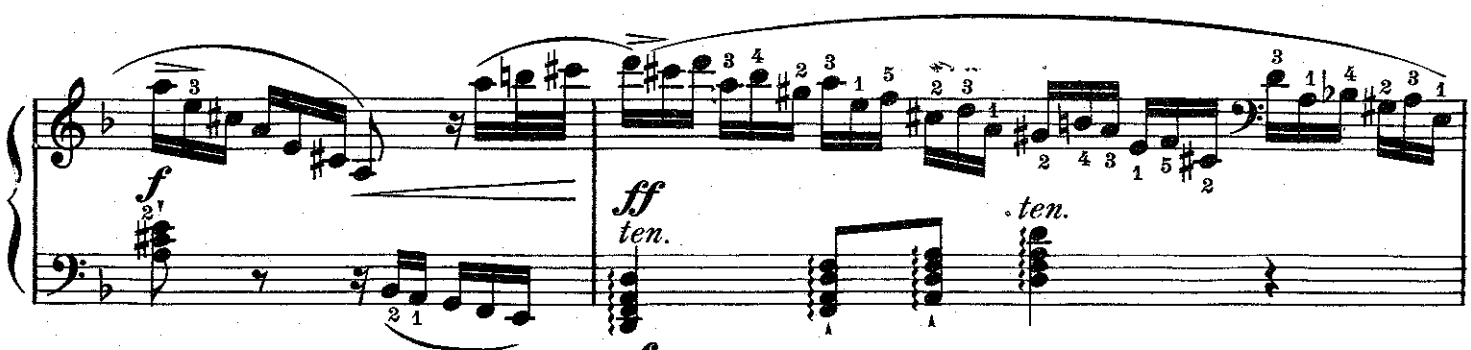
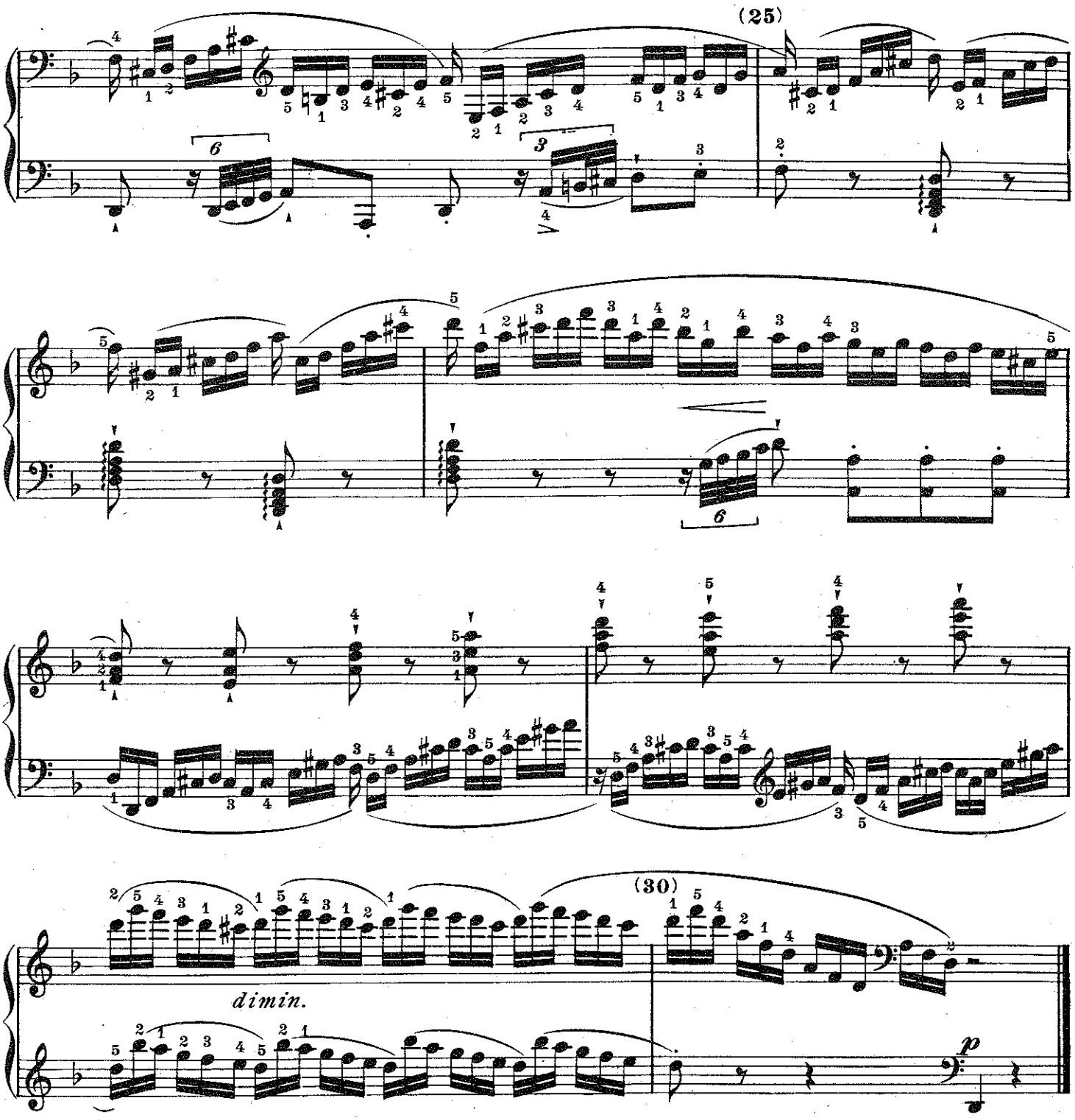

cresc.


f
ff
ten.
ten.
sf



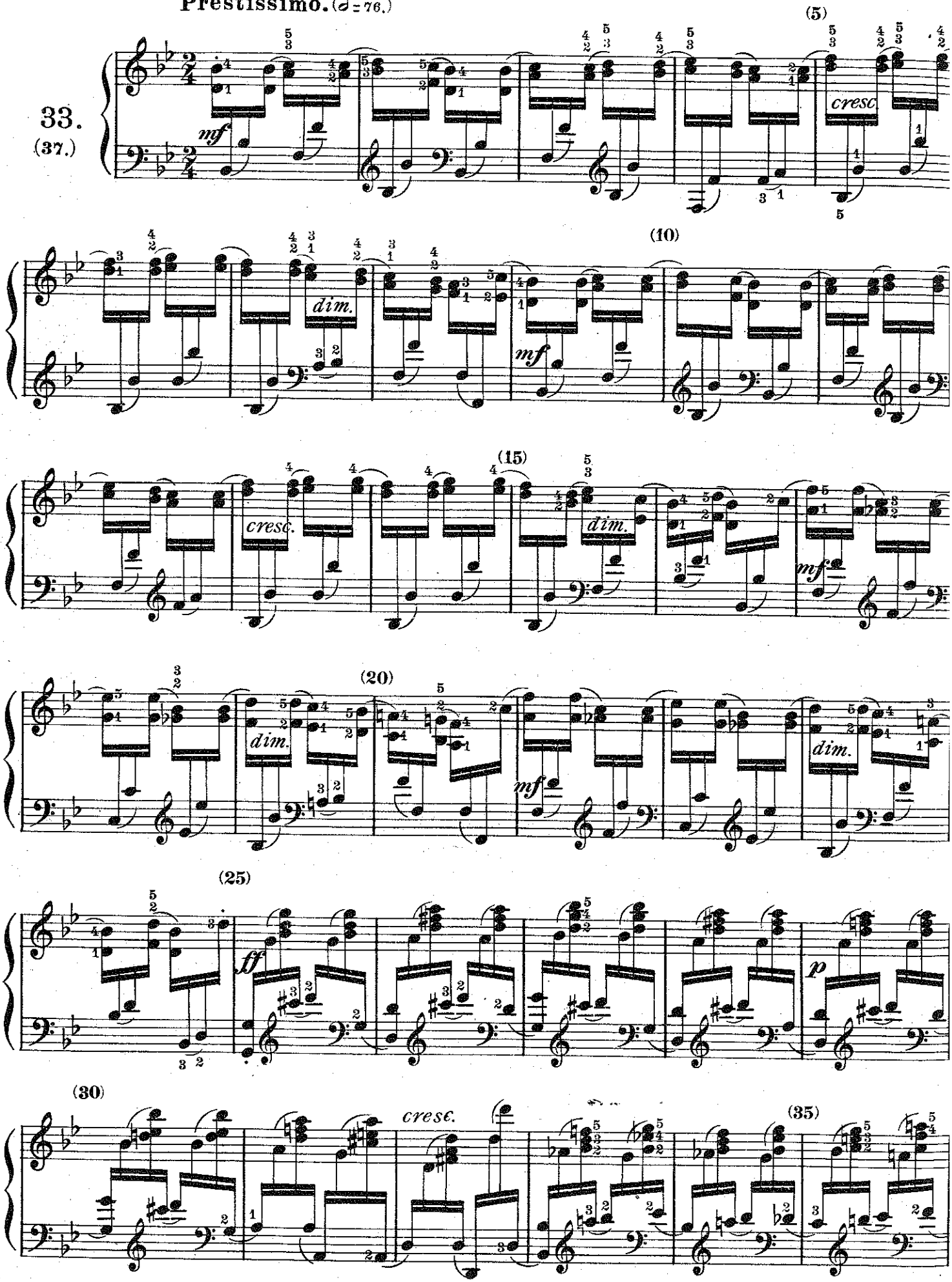
1. In order to make as good use as possible of the rich instructive material, contained in this study, each single figure has to be made the subject of a particular study. Indeed, it should be extended as far as possible over the entire keyboard. Thus bar 1 can be extended an octave lower, also bar 4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

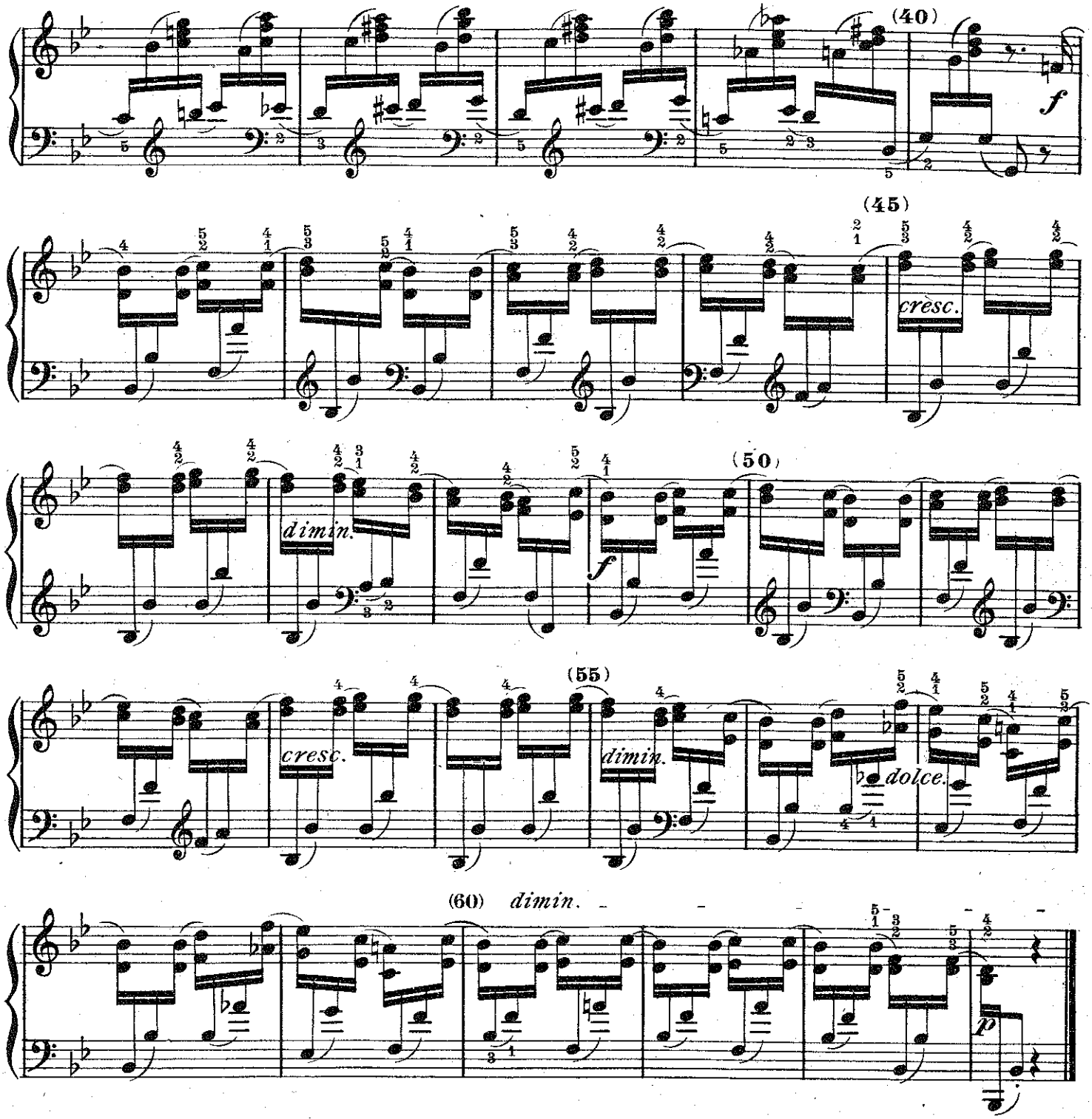
2. The chords not furnished with the arpeggio sign are to be struck very precisely, almost abruptly.

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

Prestissimo. (𝅗𝅥 = 76.)

33.
(37.)

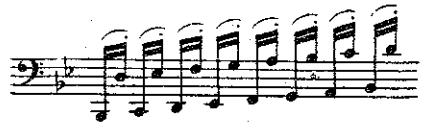




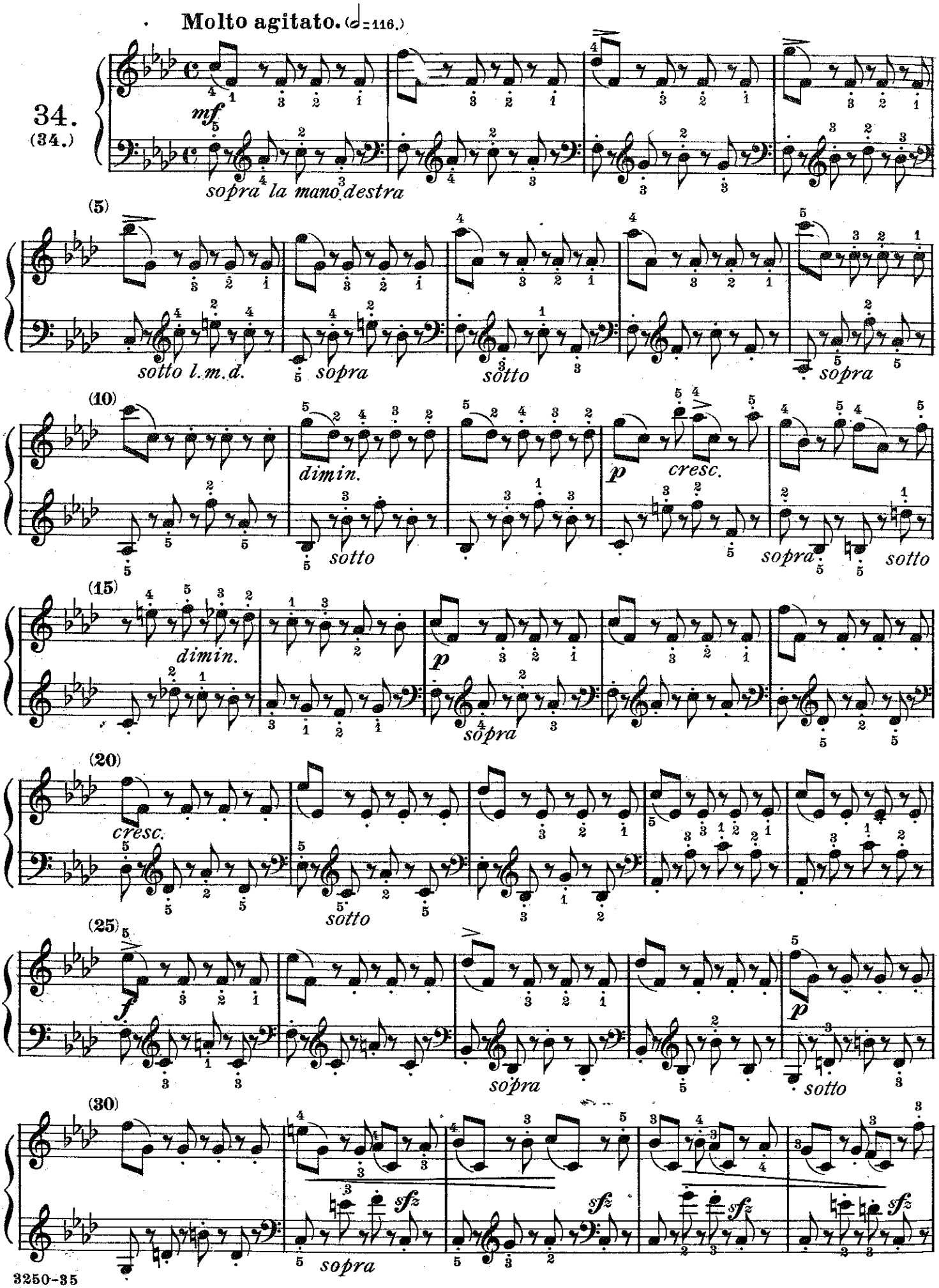
1. The principal purpose of this study is to practice both hands in an equally smooth execution. when they alternate, and rhythmically supplement each other, in which regard it may be considered as a companion to study No. 13. This aim however can only be attained by practicing each hand separately at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

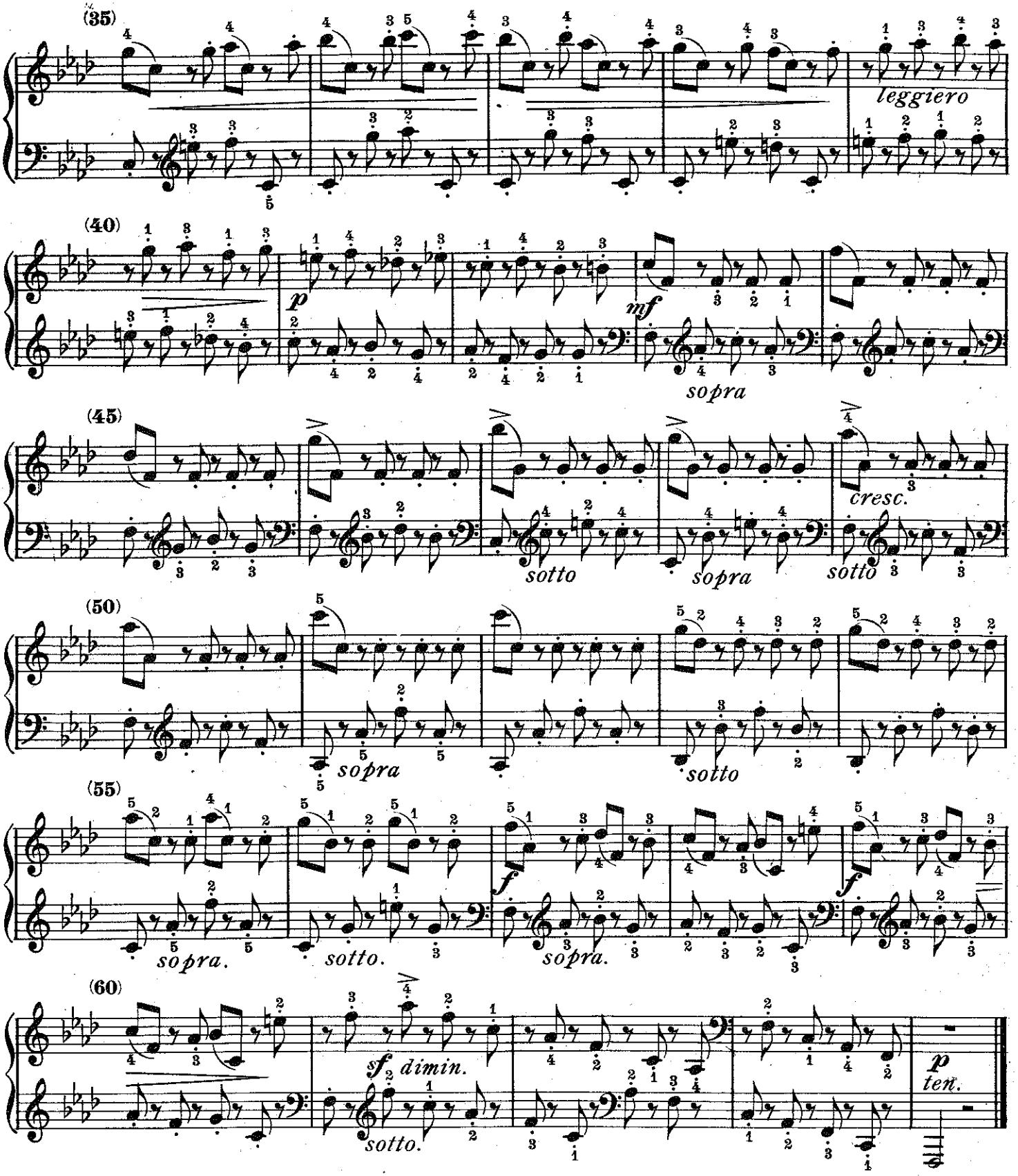
2. By arranging this composition in regard to the effect produced as well as, also in order to more plastically represent the interweaving of the higher and lower parts, (according to the modern notation, introduced for the piano by Franz Liszt and Joachim Raff), the editor has followed the suggestion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

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



accenting alternately the first and second sixteenth note.


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



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

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

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

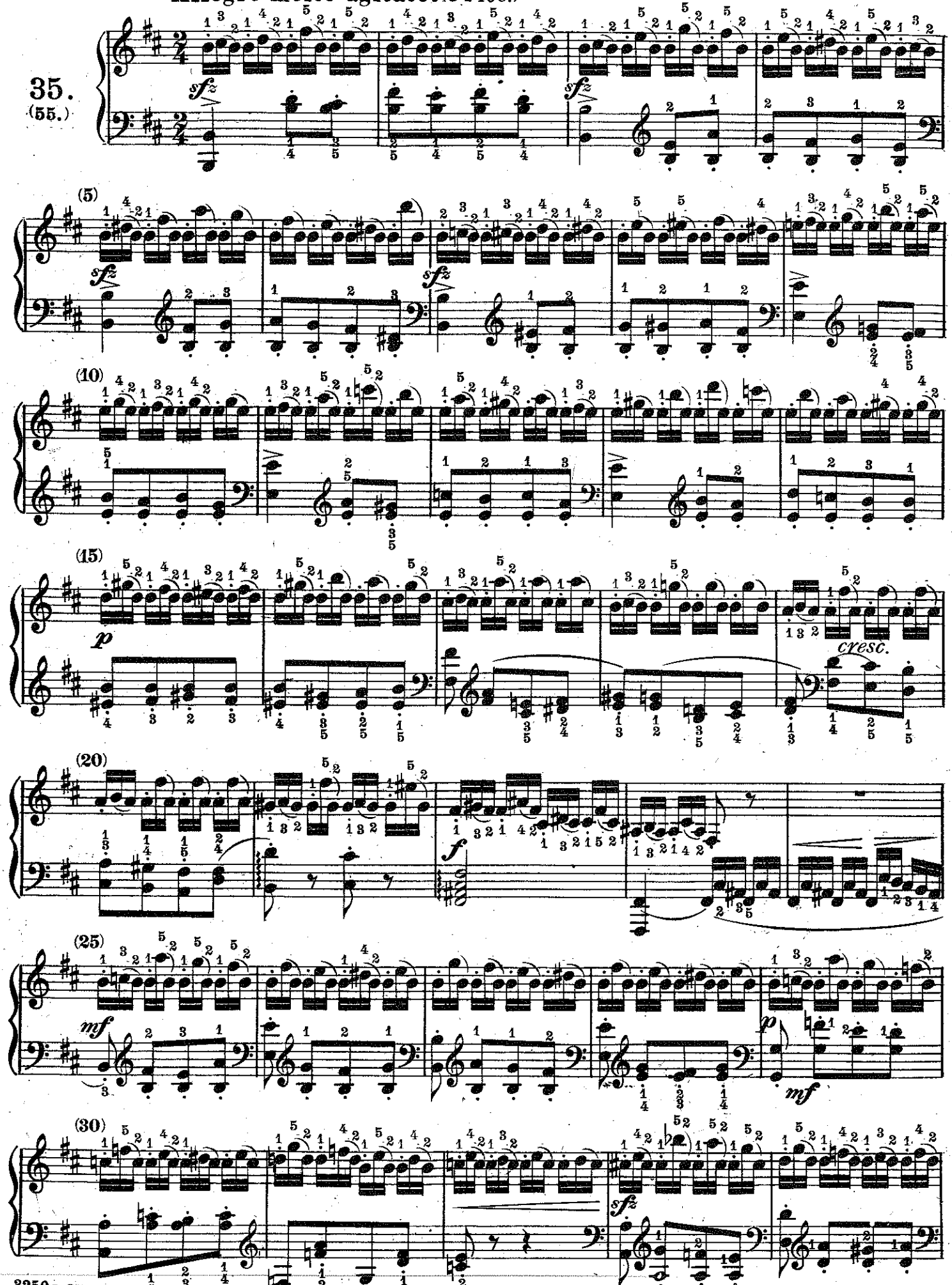
2. A minute and consistent statement whether the left hand is most at ease by crossing under or over the right, (signified by the expressions *sotto* or *sopra*,) ought to remove the dilemma, which generally discourages the player from the study of this etude.

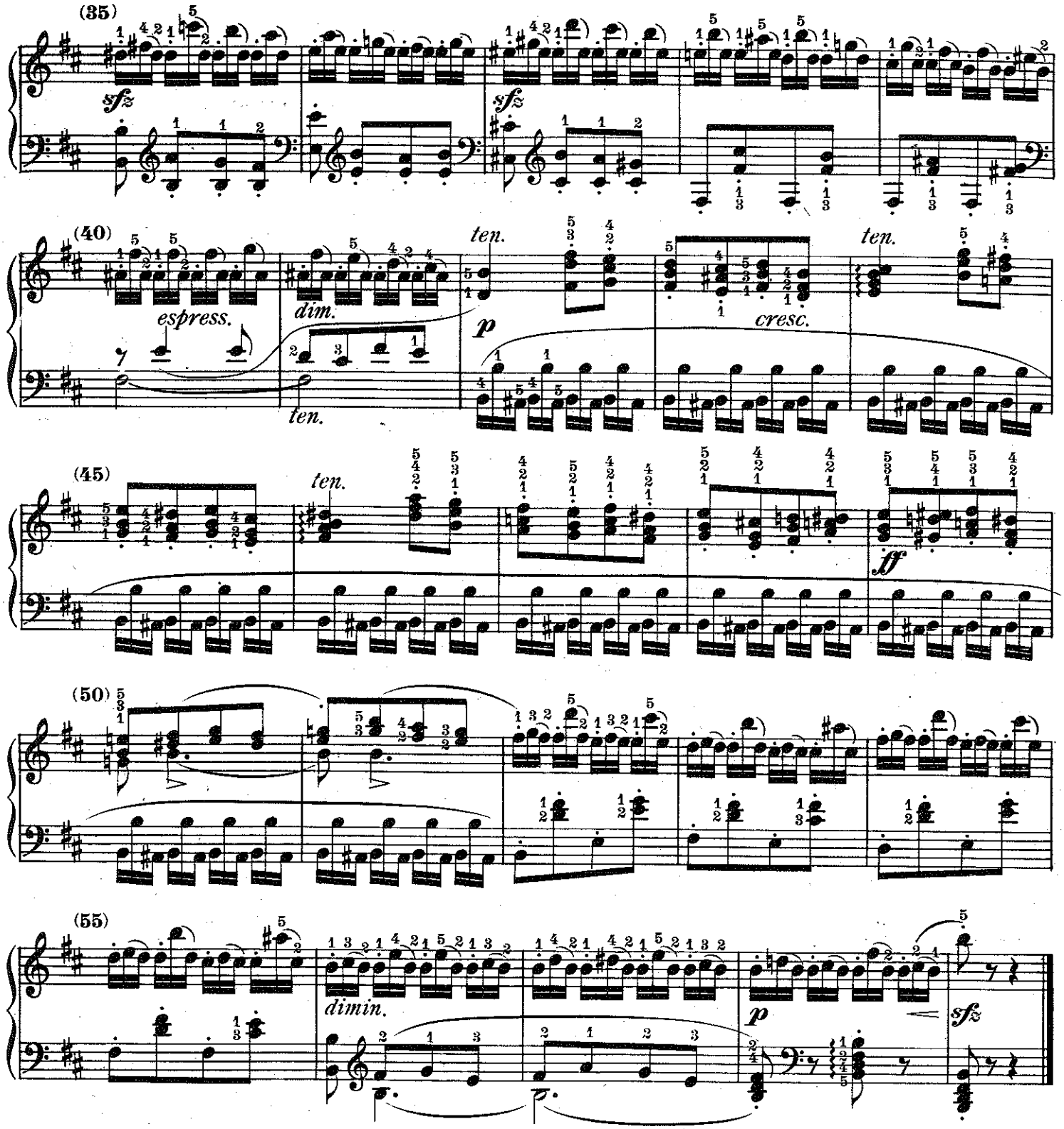
3. It is recommended that the practice should be at first slow and firm, but later on as fast as possible.

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

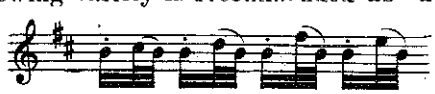
Allegro molto agitato. (♩ = 108.)

35.
(55.)



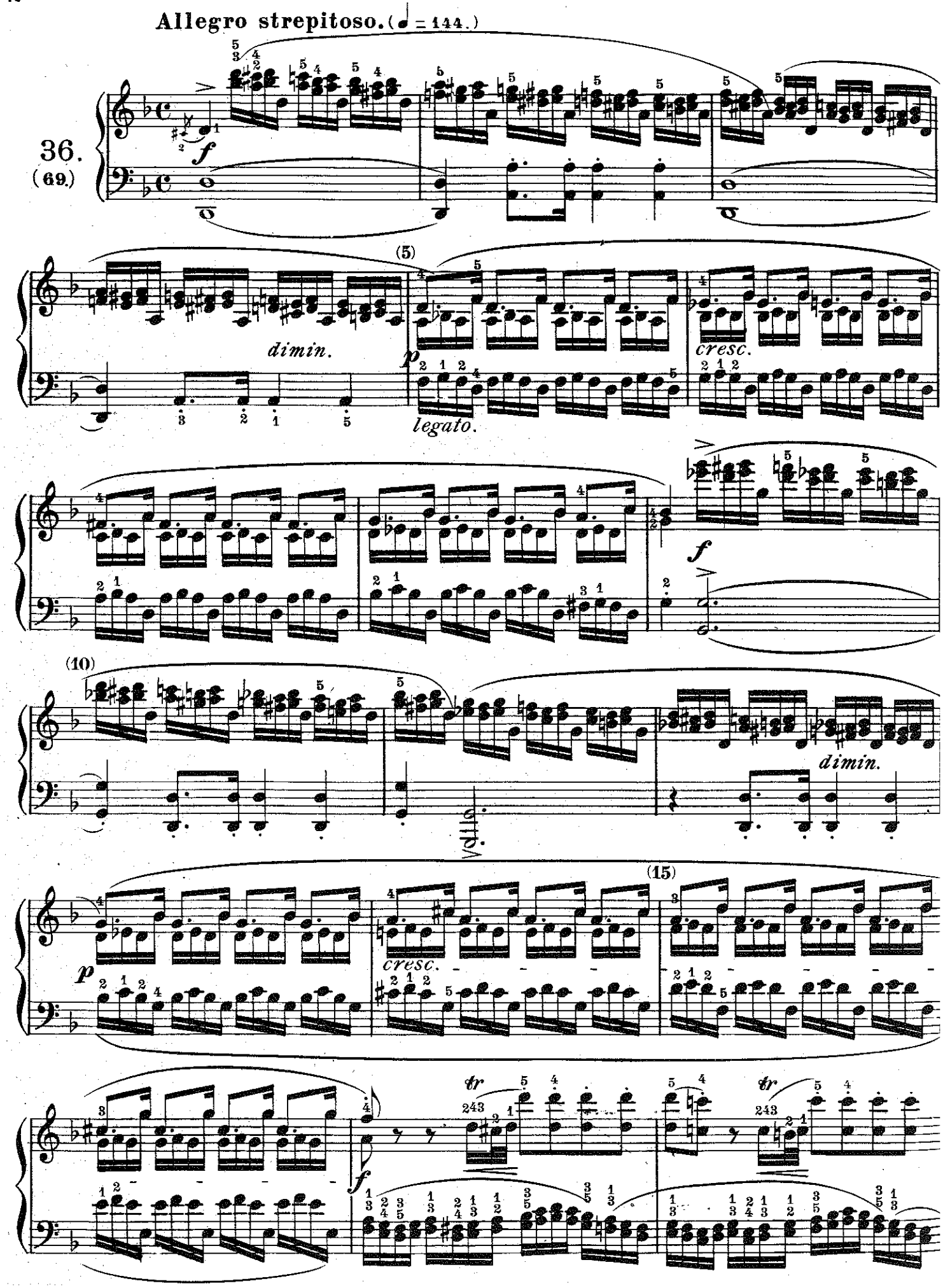


1. The practice of changing fingers on the same key must be numbered as one of the most excellent means for acquiring lightness of touch. Viewed in this light, the present study stands in instructive connection with the preceding one. In order to play the 1st note of the group of triplets properly *staccato,*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



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

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



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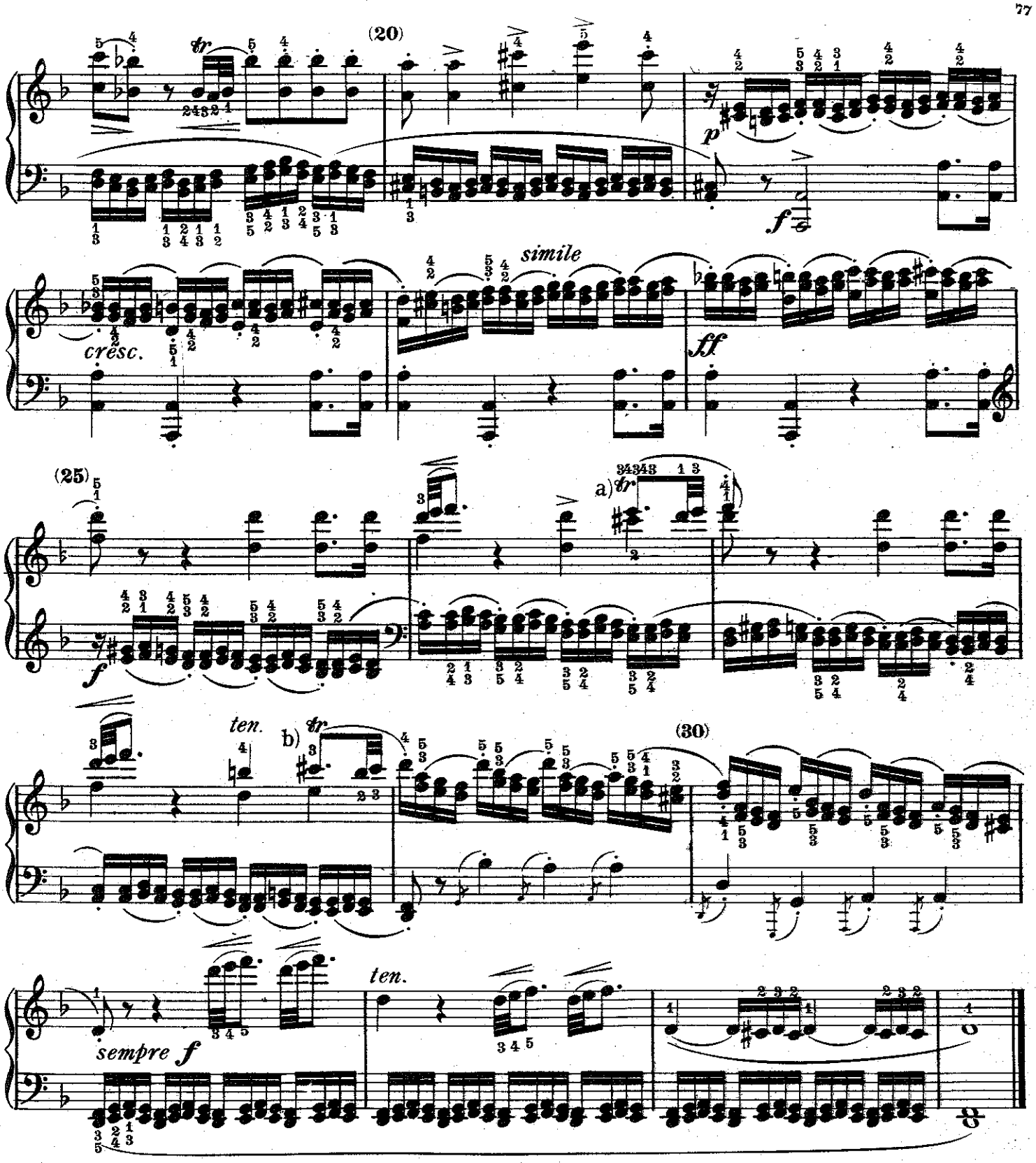
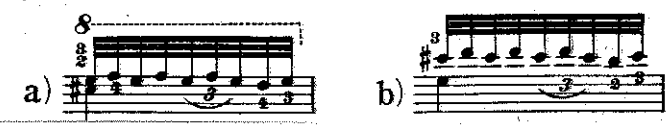


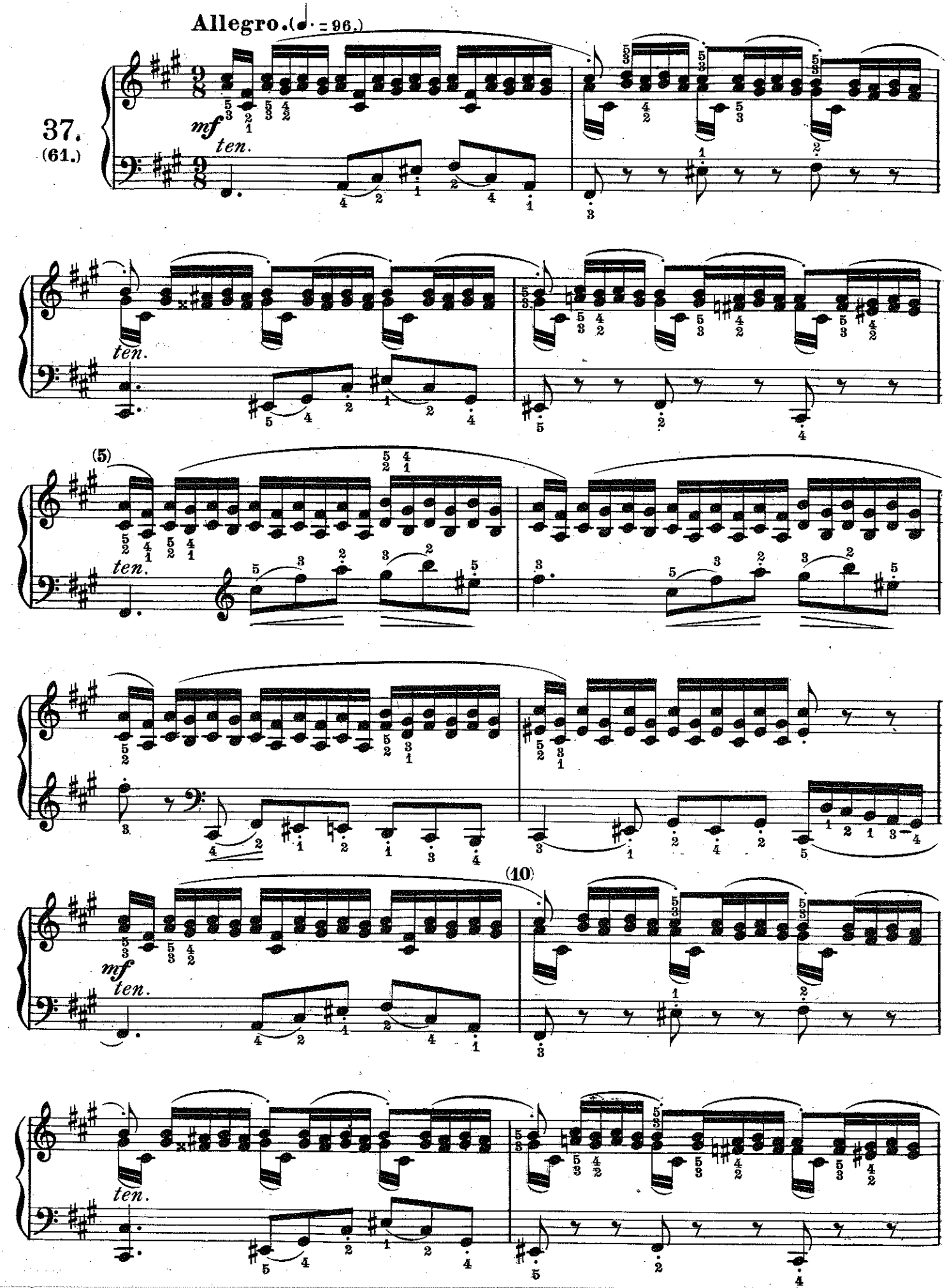
1. As regards their technical aims, the present as well as the two following studies belong to the same class, represented in No. 23 and 26, also in No 21 and 24. The teacher may therefore make the pupil review these pieces as well, as the editorial notes relating to them.

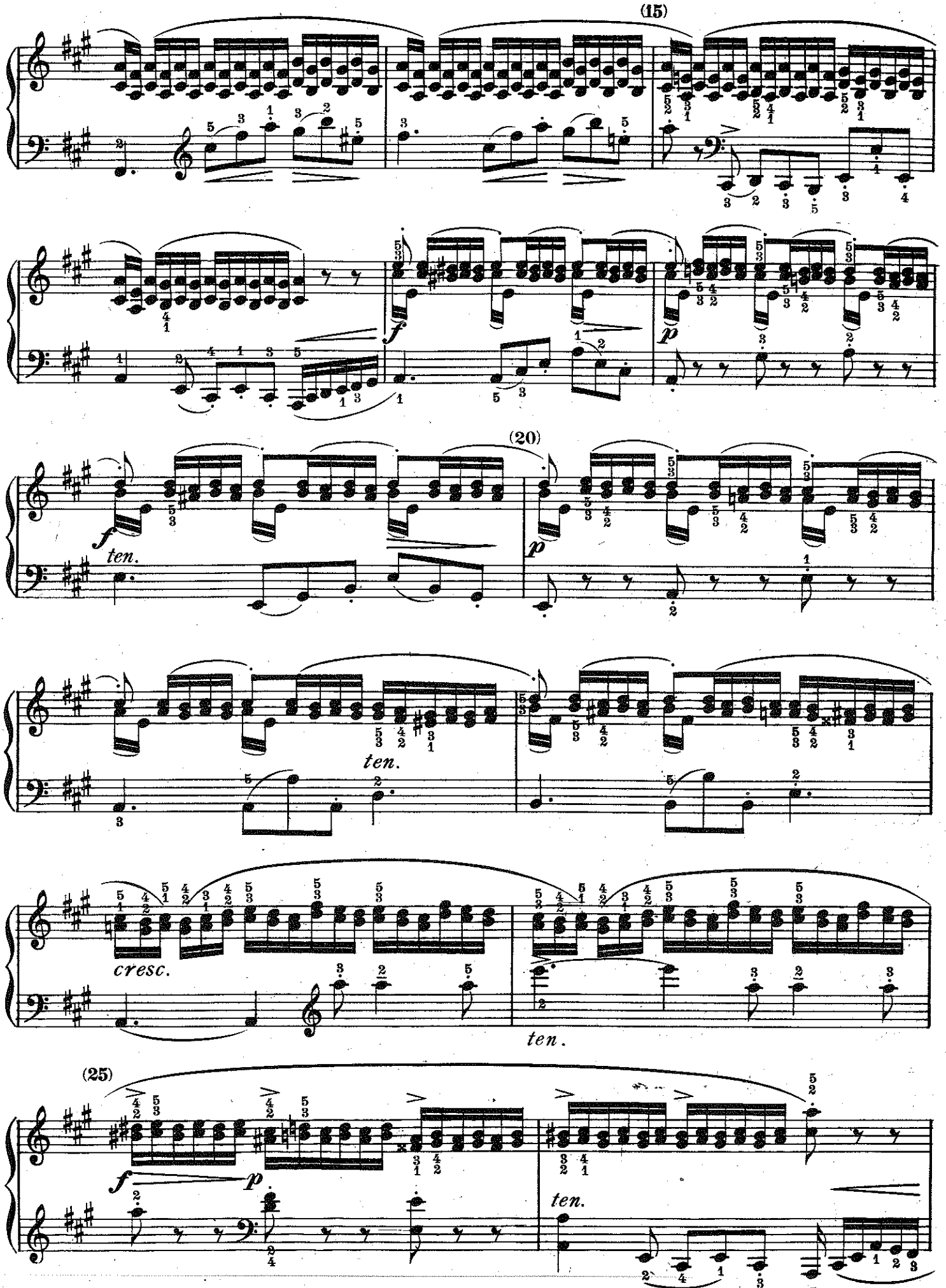
2. The right hand trills in bars 17-19, can only claim the value of a simple turn, when played in quick time. The quintuplet is however, to be apportioned in strict rhythm to the lower voice, and it has therefore to be practiced in a twofold manner 3-2 as well as 2-3. More notes have naturally to be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

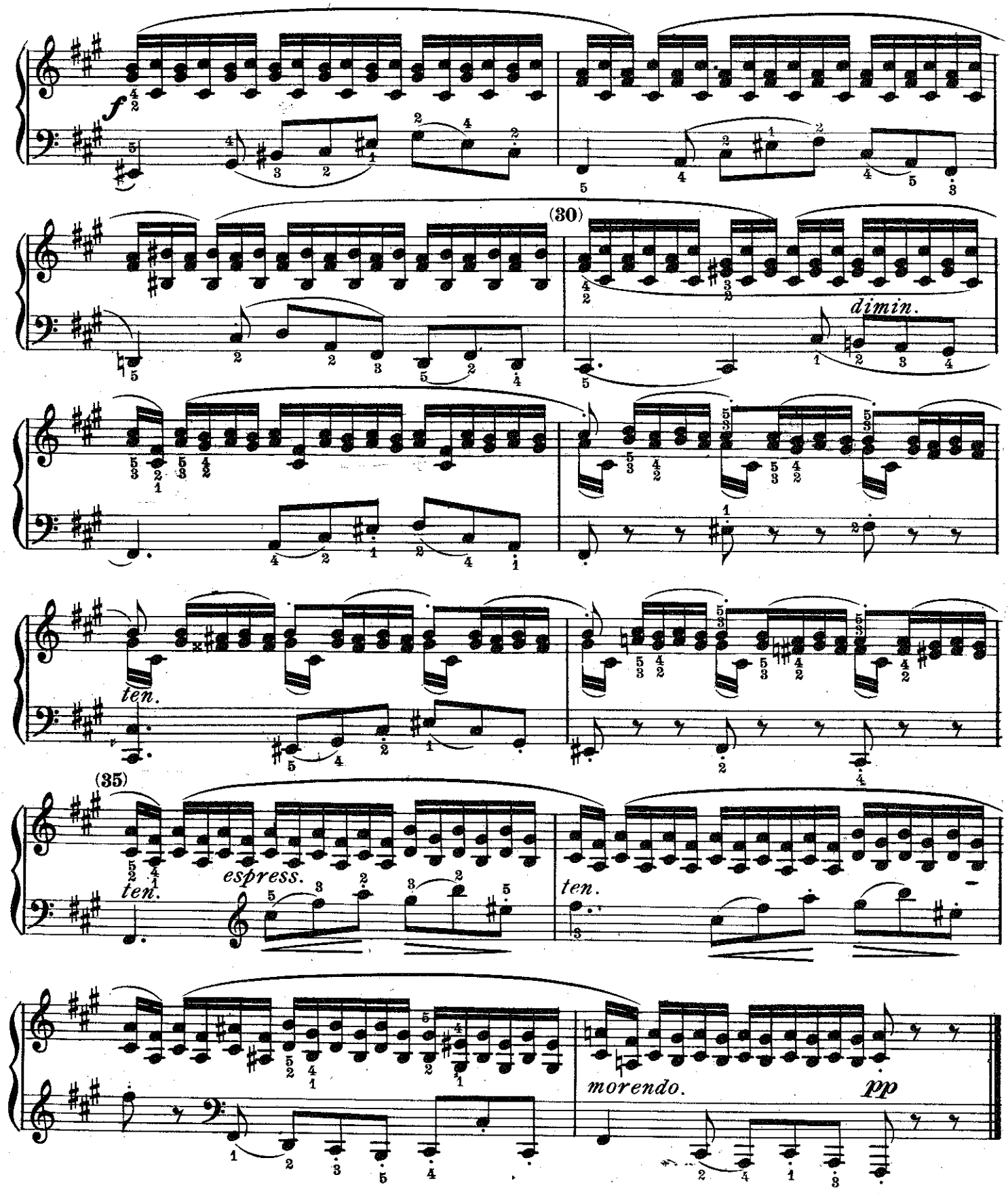
3. The "embellishment" of a melodious nature, which makes its appearance in the first quarter of bars 26 and 28, and in the third and fourth quarter of bars 31 and 32, is in German called "Schleifer" (slide). (For fuller information see Ph. Em. Bach's indispensable work: Versuch über die wahre Art das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

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




Allegro. (♩. = 96.)
37.
(61.)
mf
ten.
(5)
(10)


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



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

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

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

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

38.
(42.)

p ten. *marcato.* *ten.*

(5)

ten. poco a poco cresc.

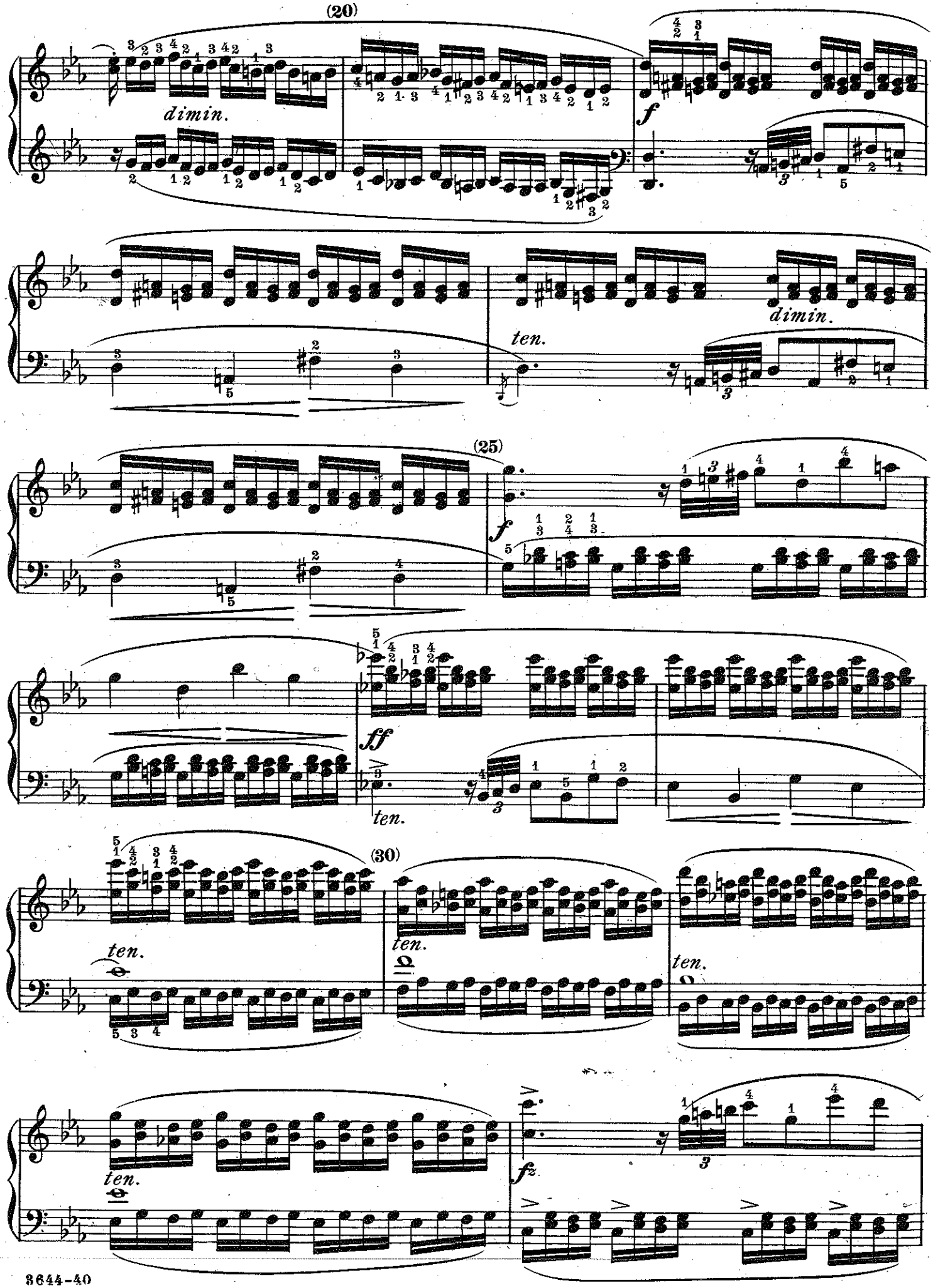
ten. *ff con fuoco.*

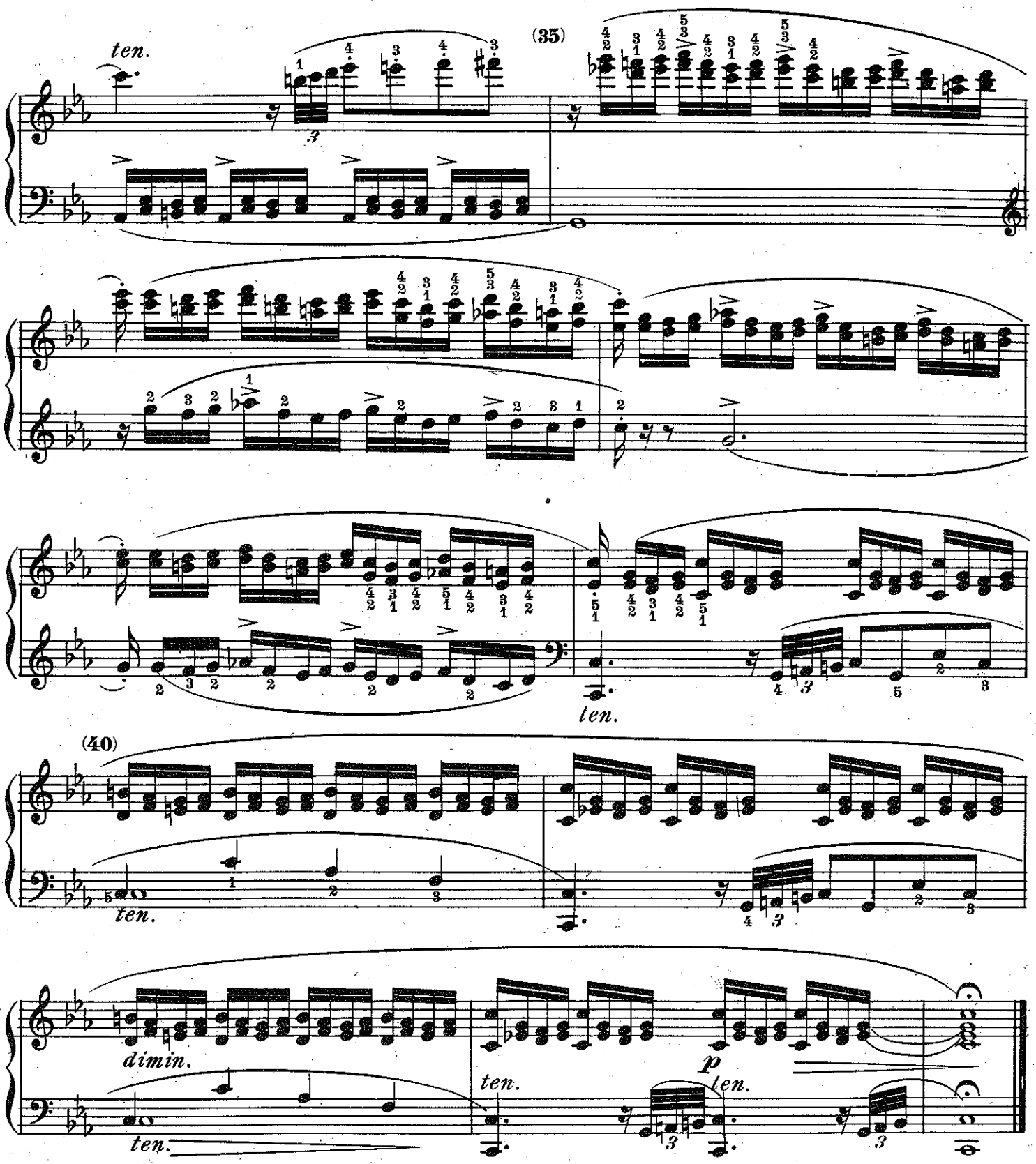
(10)

ten. *ten.*

(15)

ten. *ten.*


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



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

2. Considered as a composition it is certain that this study was suggested to the author by the second prelude in J. S. Bach's "Well-tempered Clavichord." The occasion seems favorable to make the pupil acquainted with this latter work.

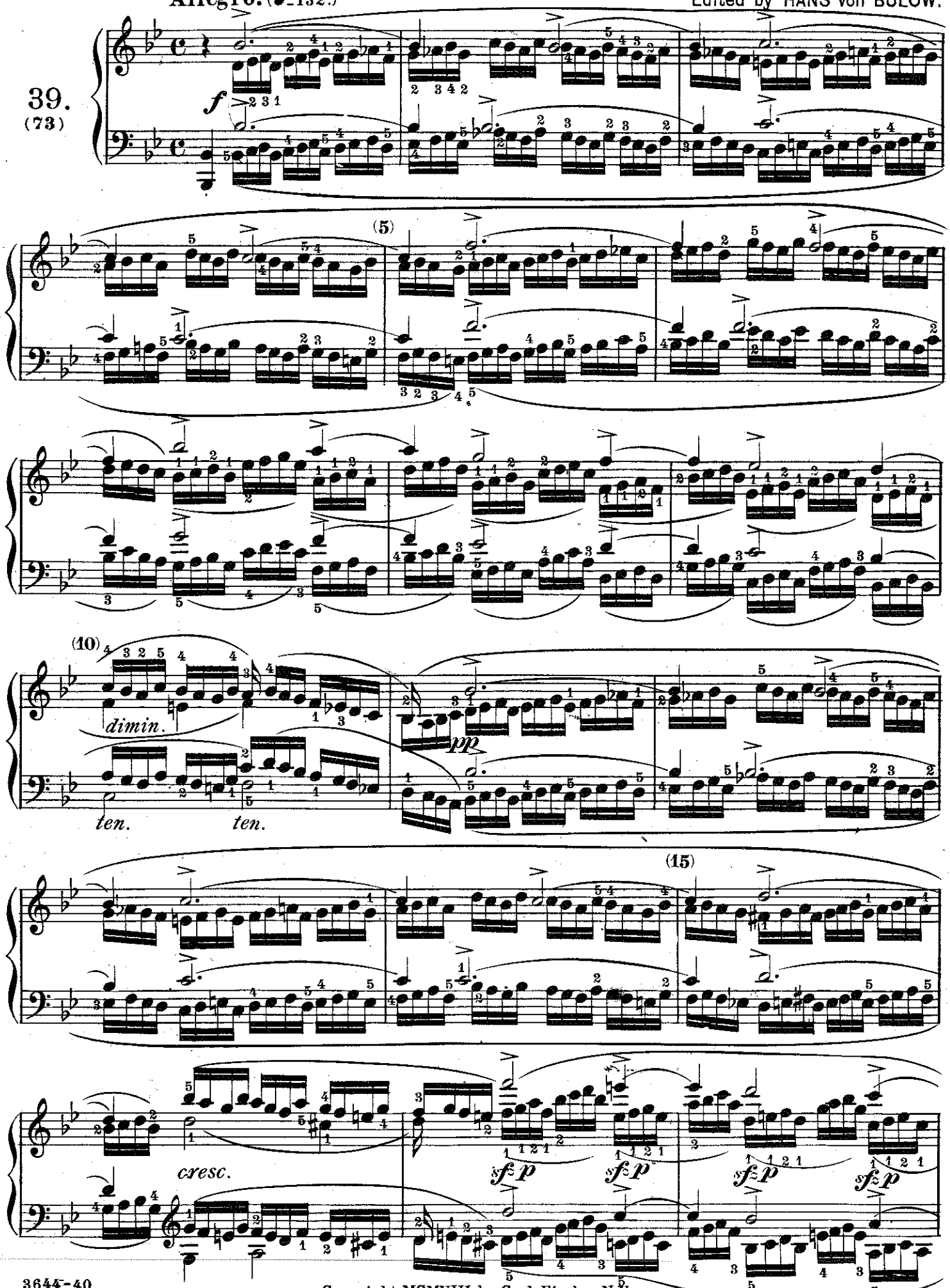
3. The left hand eighth notes (measures 1, 3, 5, etc.) may also be played *staccato*, the quarter notes following (measures 2, 4, 6, etc.) can in this case be taken *portamento* ⌣ ⌣ ⌣ ⌣. In accordance with this the right hand from bar 25 on should do the same.

Newly revised, augmented and translated by HANS T SEIFERT.

Allegro. (♩=132.)

Edited by HANS von BÜLOW.

39.
(73)



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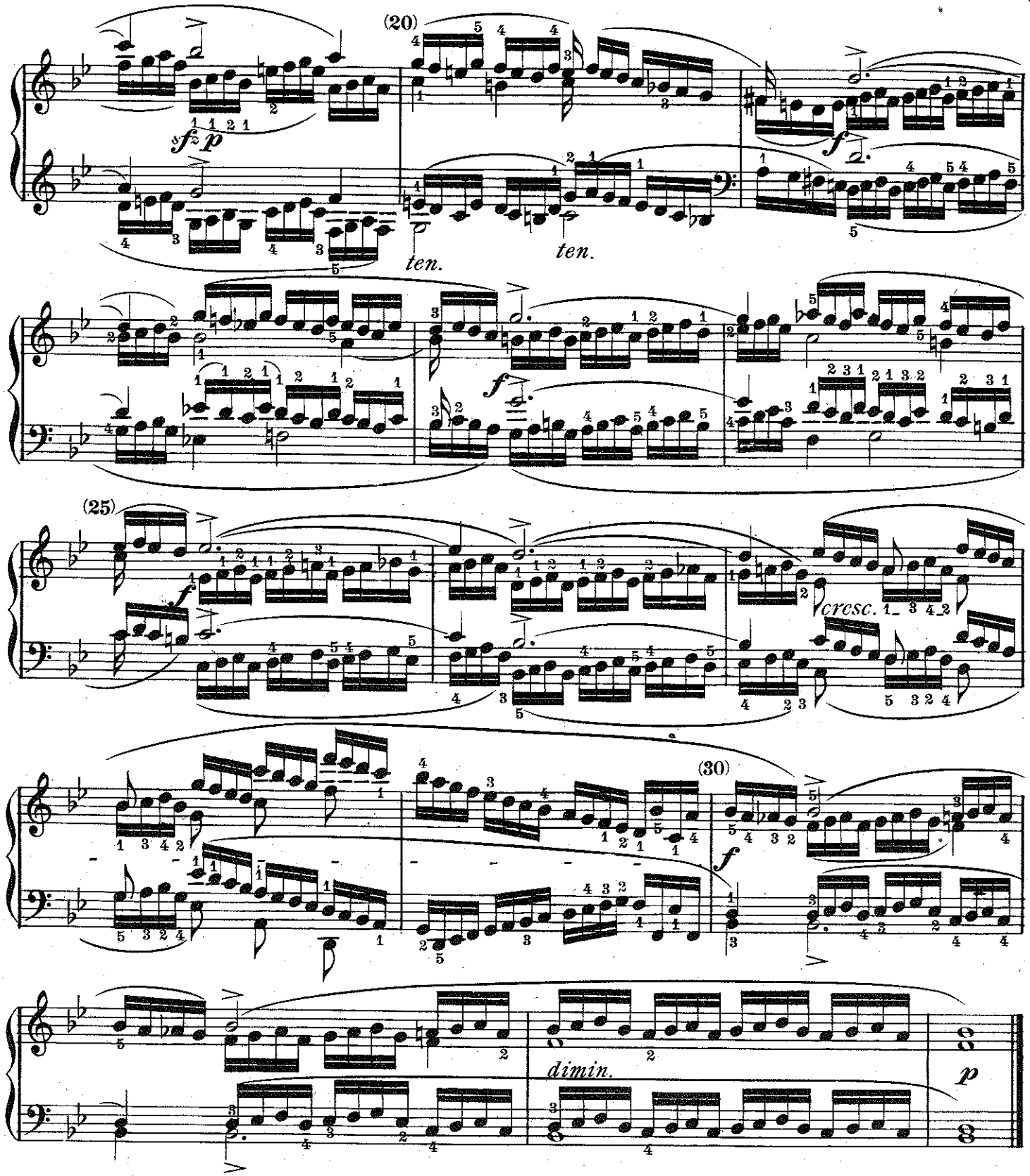
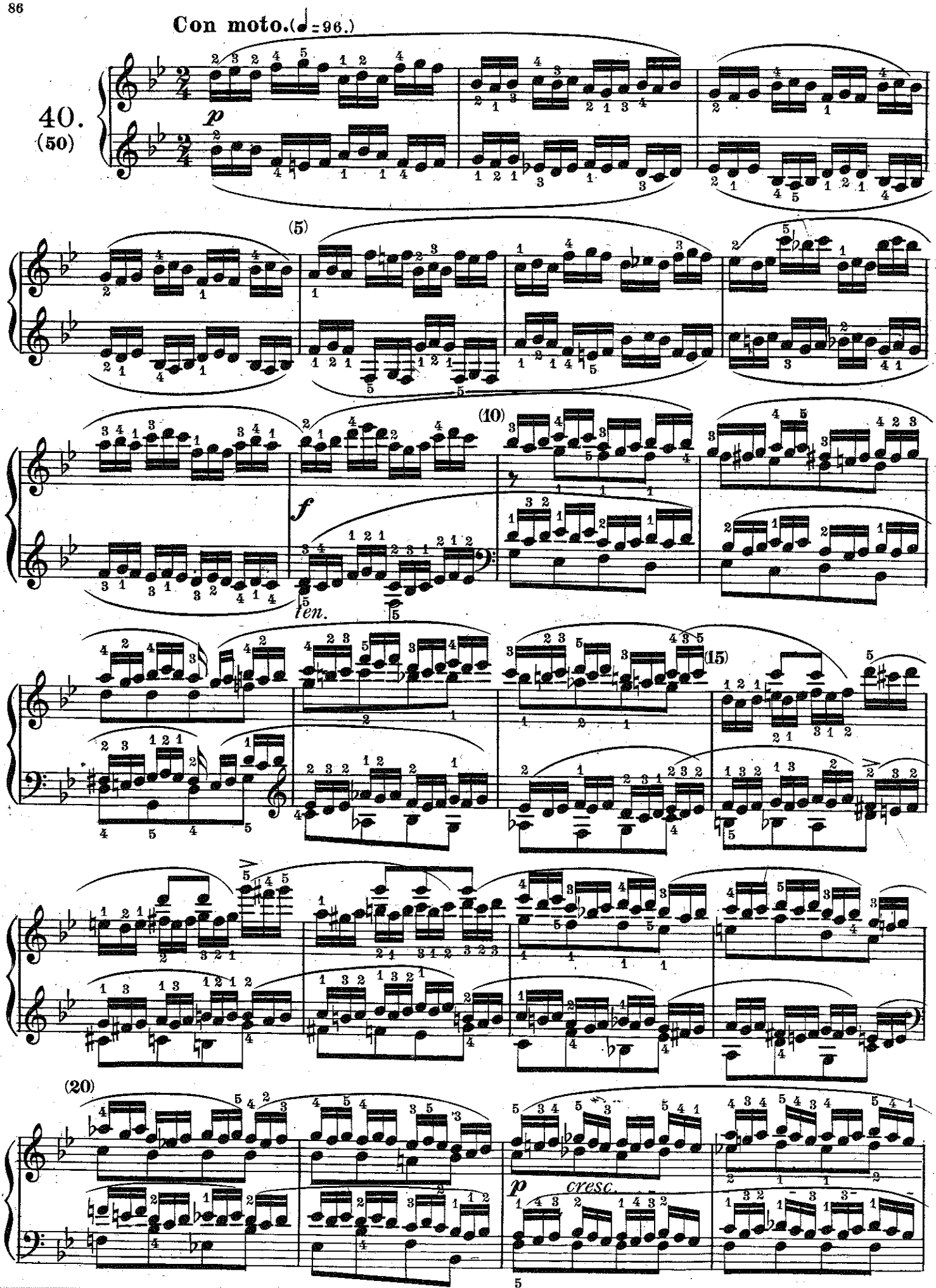


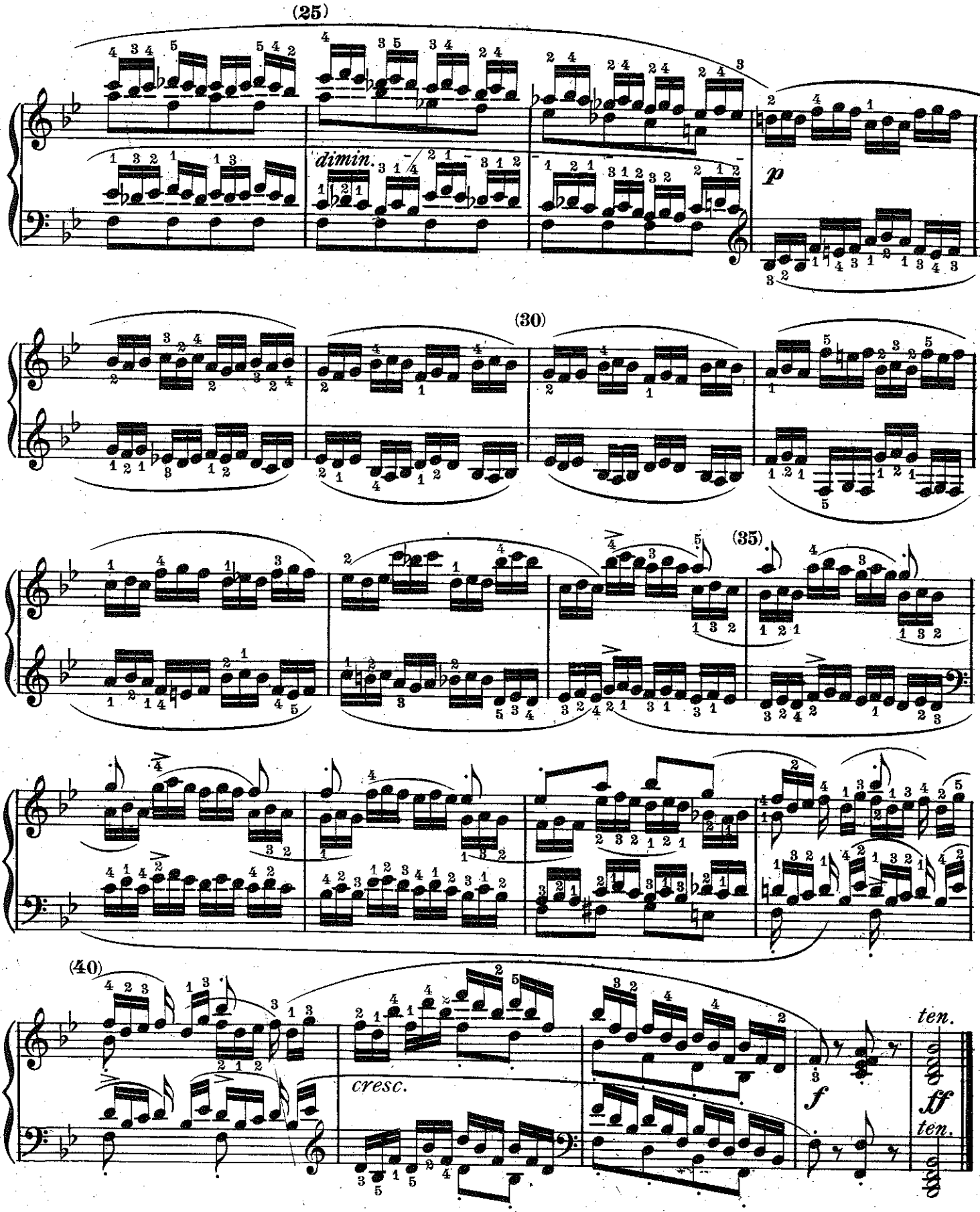
1. The left hand part of the preceding study, bars 11-14, 29-32, may be considered as a kind of preparation for the present task.

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

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

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

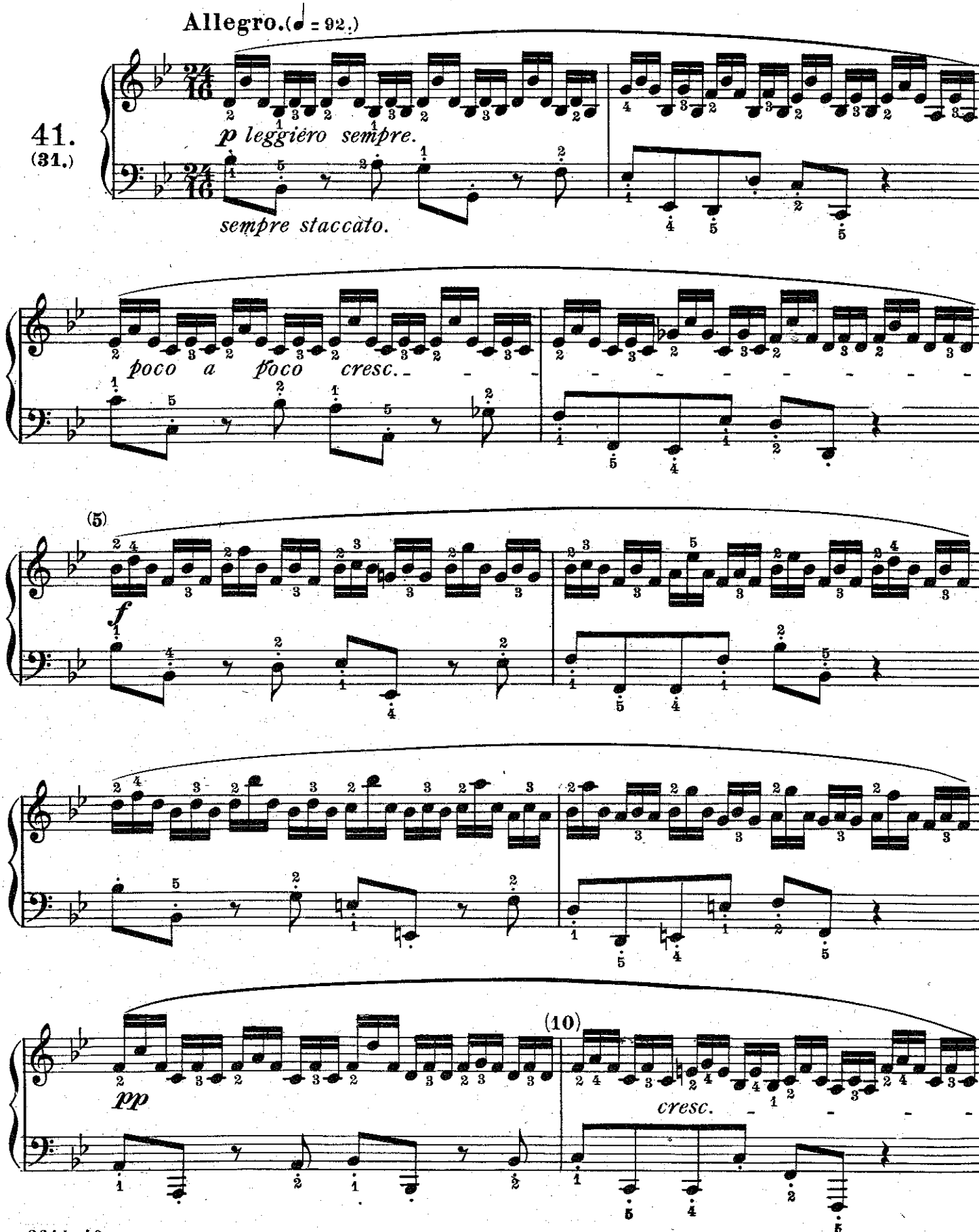

Con moto. (♩ = 96.)
40.
(50)
p
(5)
(10)
f
ten.
(15)
(20)
p
cresc.

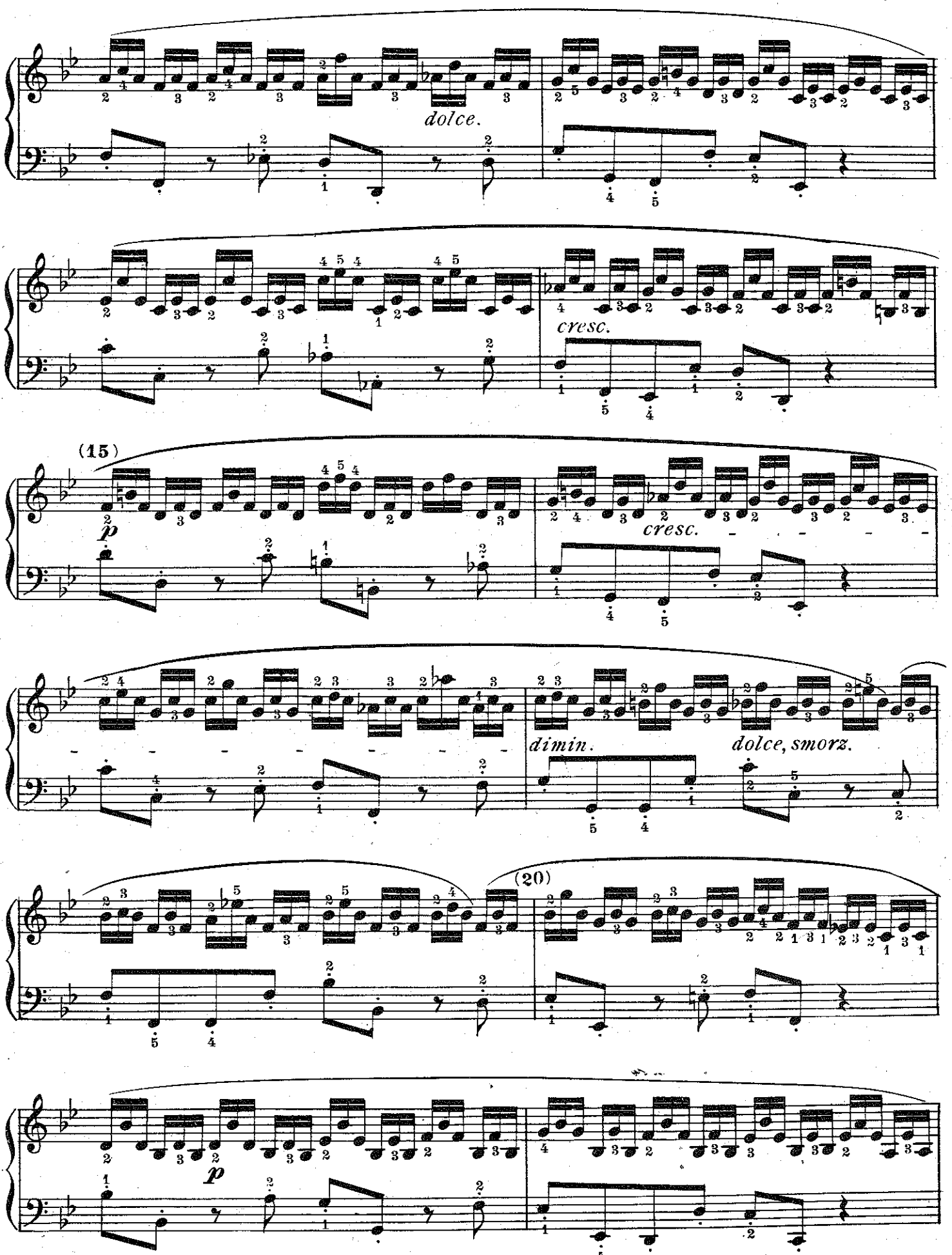


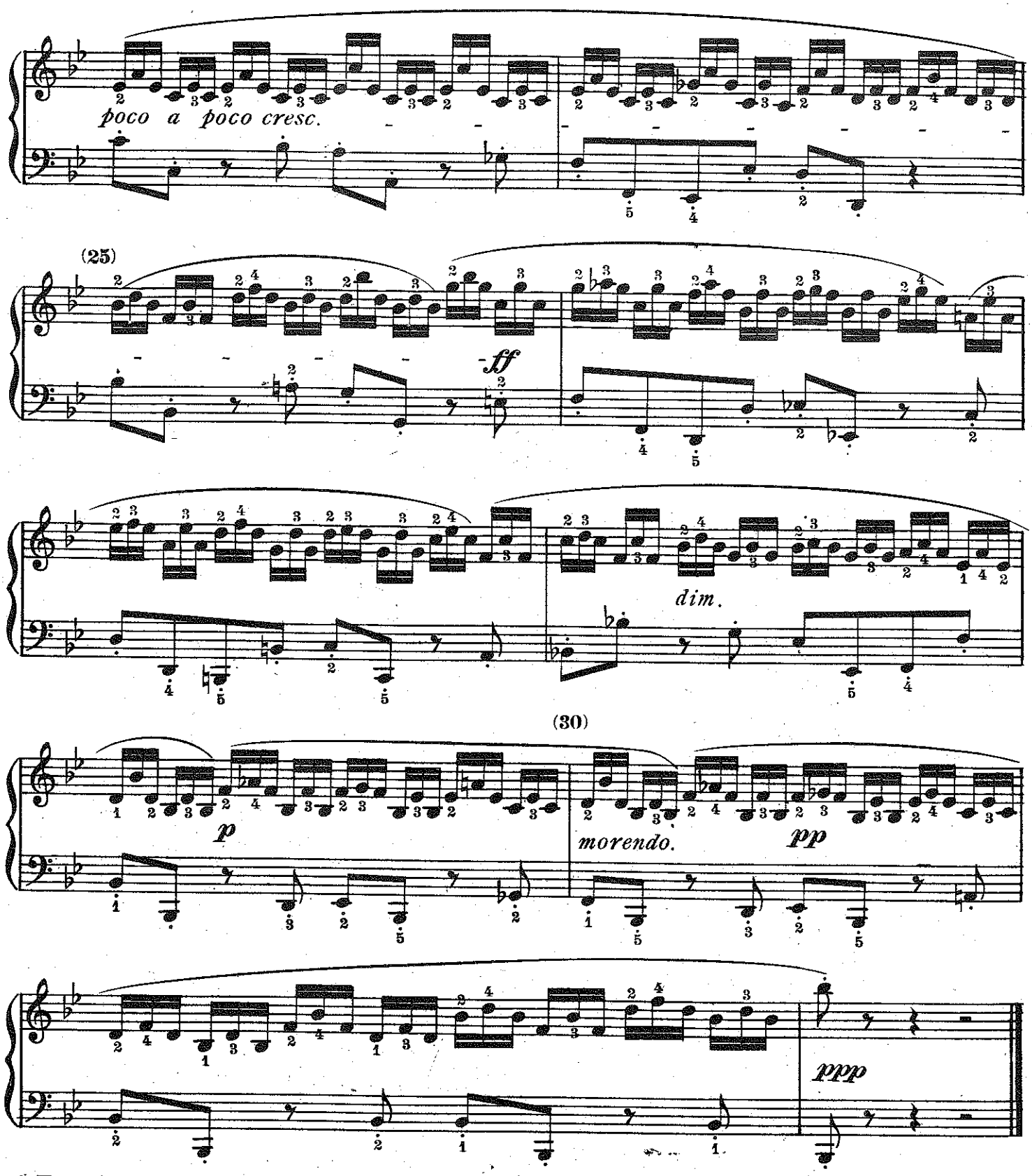
1. The practice of this study is to be divided into two sections. The simpler part of each hand must first be practiced alone, bars 1-19, 25-37, (in the left hand as far as 37,) after that, the double-note passages, the eighth-notes being still left out. The latter have to be sustained where no *staccato*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

2. The reasons for the uneven length of the *legato* slurs in both hands are of a technical kind and easily understood. They are not to be neglected when playing together.

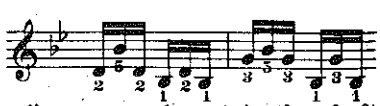
3. At first it is recommended that the heavy beats, nay even each eighth-note, be strongly accented in order to acquire a precision of touch. After having gained greater mastery over the difficulties, these accents are to be modified and when at last a technically perfect rendering is attained, they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


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

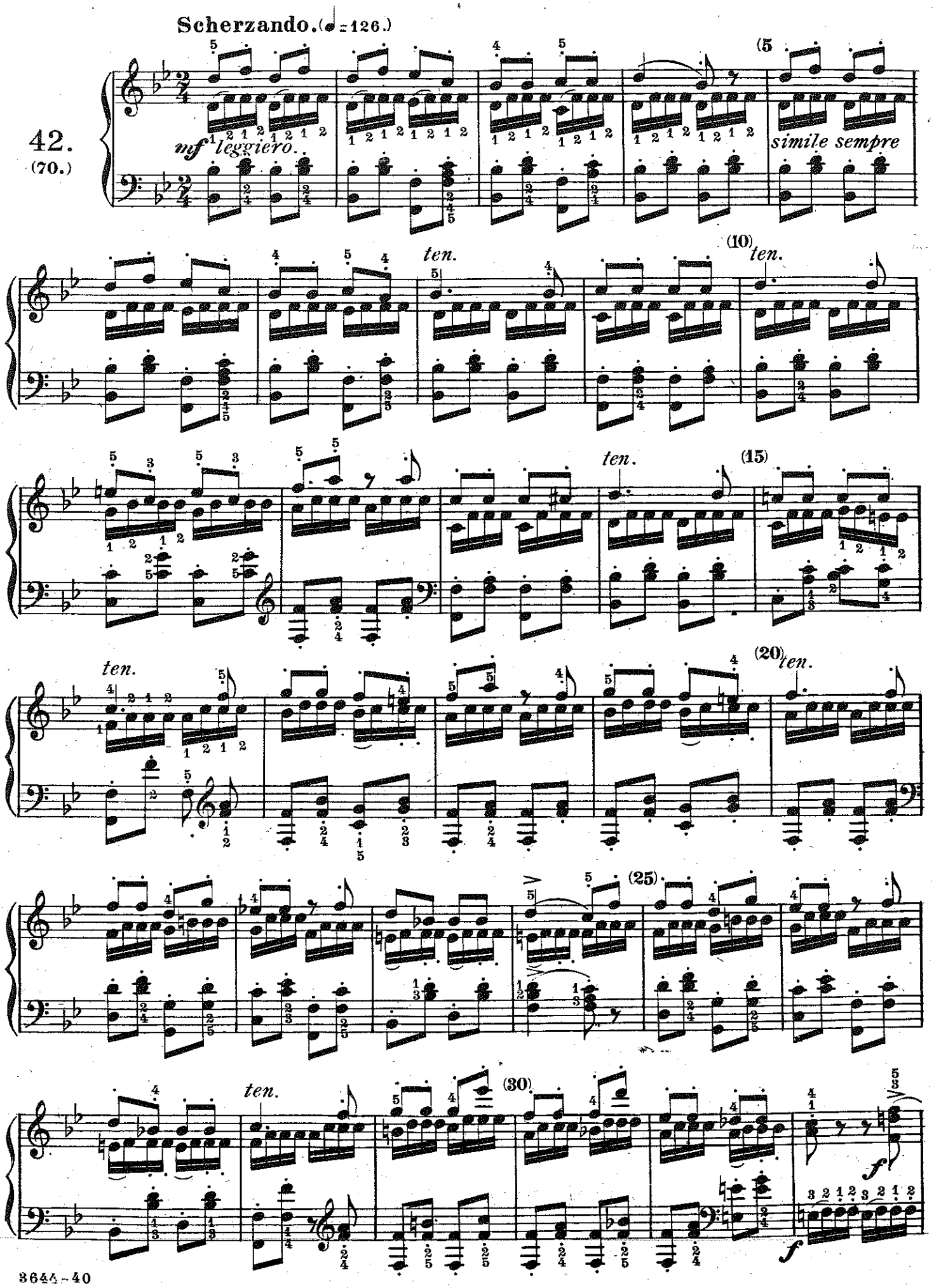

dolce.
cresc.
(15)
p
cresc.
dimin.
dolce, smorz.
(20)
p

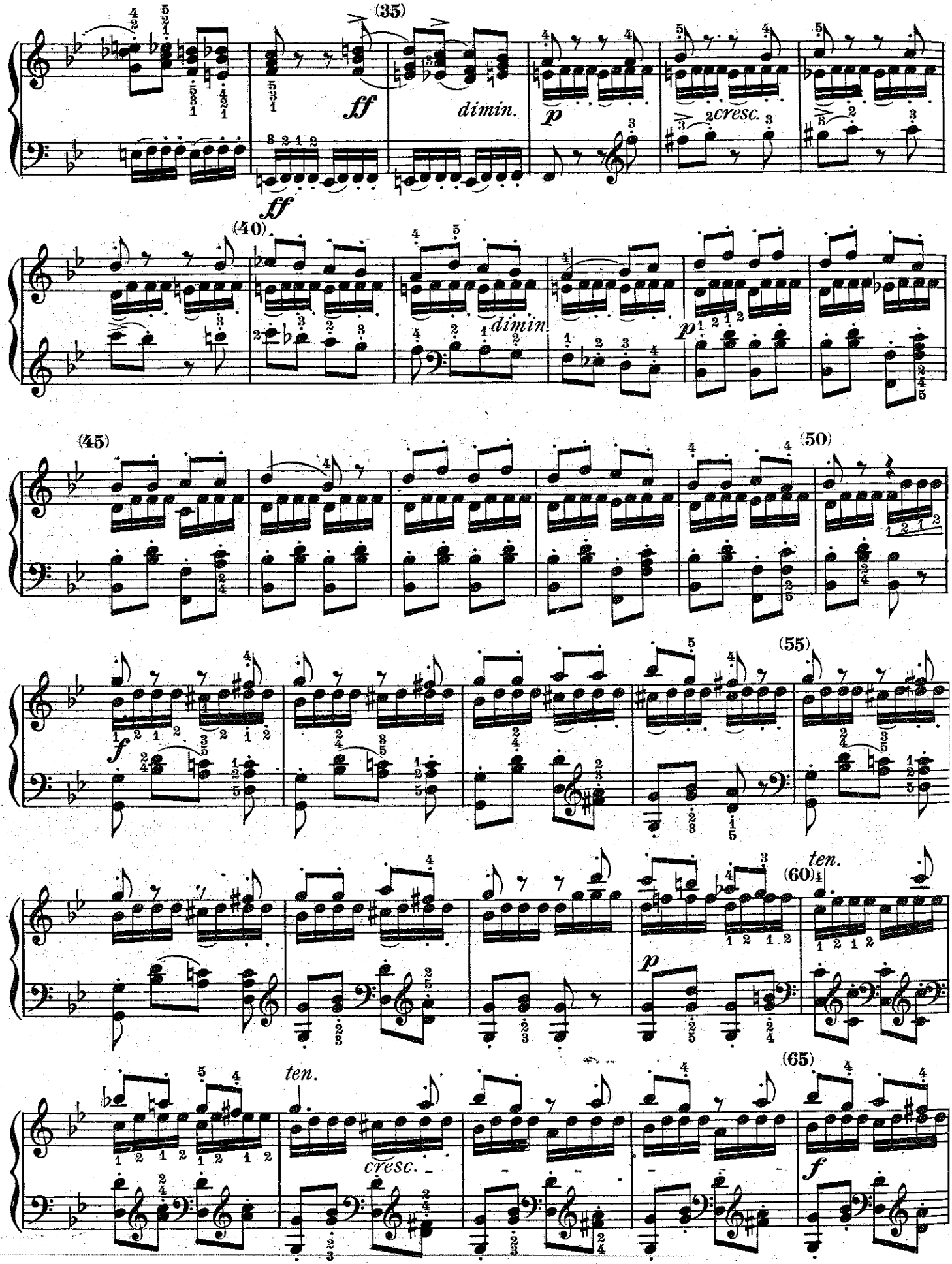


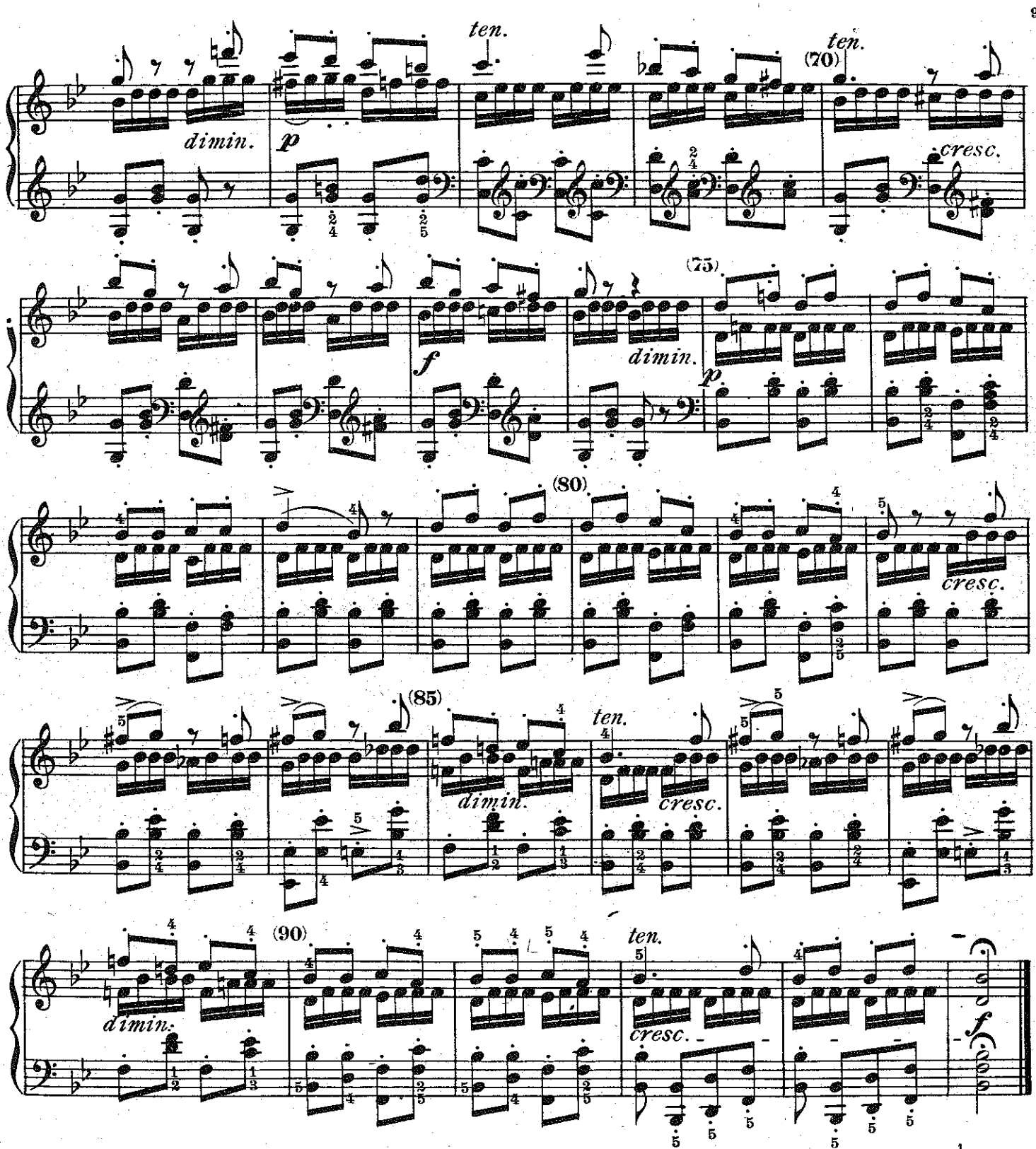
1. The more difficult fingering substituted by the editor in place of the far simpler and easier one, promotes the contraction of the hand and with it the distinctness of execution, and inclines to the virtuoso style. It has been adopted from his private practice and is taken from the B major passage in the third part of the first movement of Beethoven's fourth Concerto for the piano, Op. 58. Greater brilliancy and an elastic lightness of touch will be thereby gained. This does not however abolish the utility of the study with the more convient fingering:



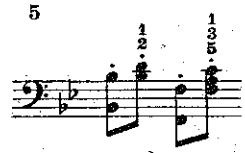
2. Concerning the *"staccato"* accompaniment in the left hand, compare Note 2 in No. 20.


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


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



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

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

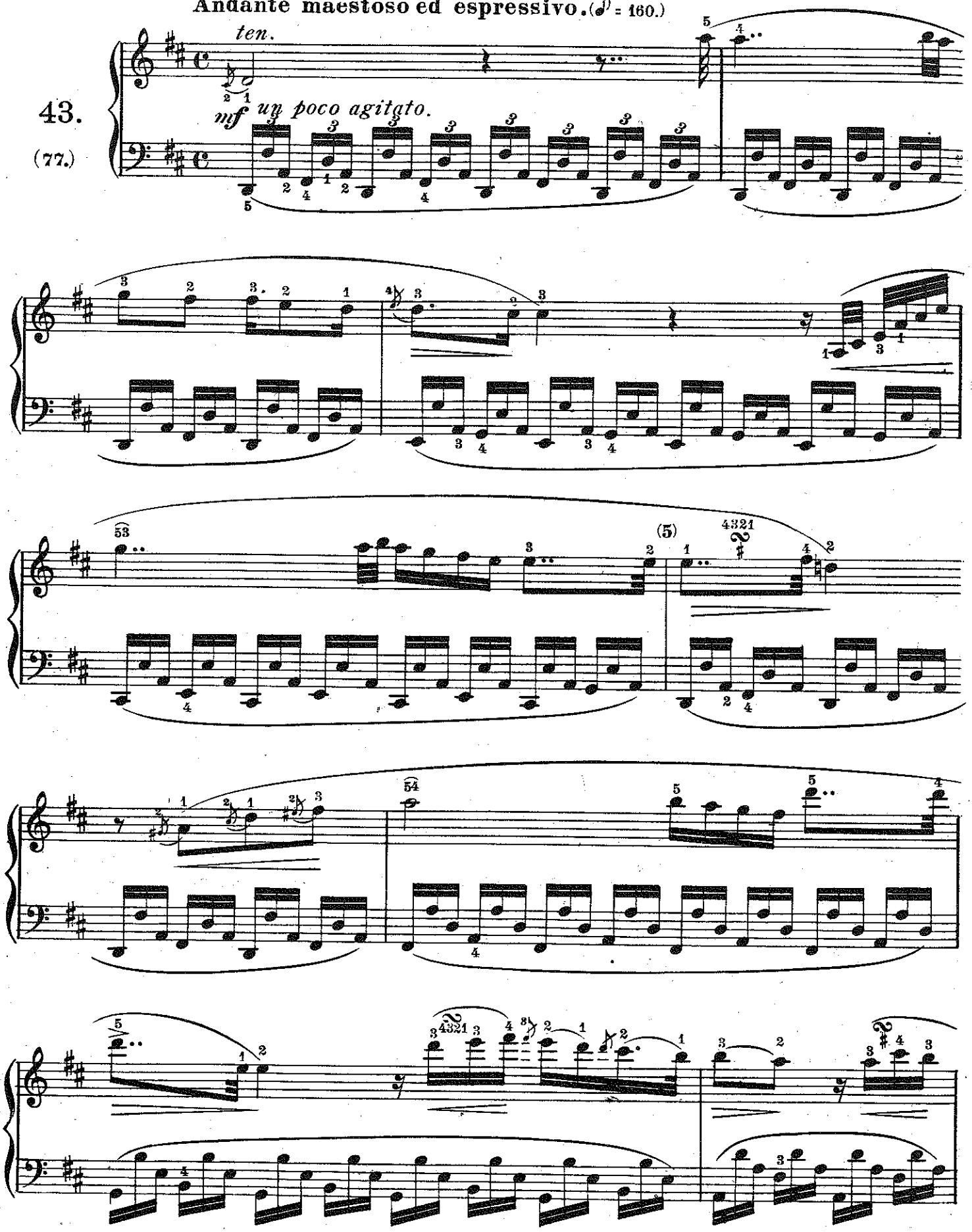
Andante maestoso ed espressivo. (♪ = 160.)

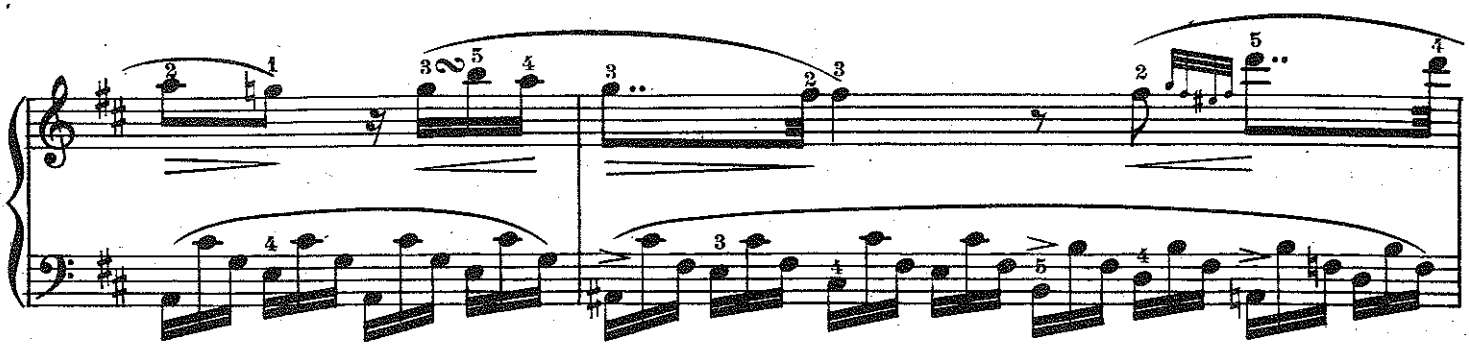
43.

(77.)

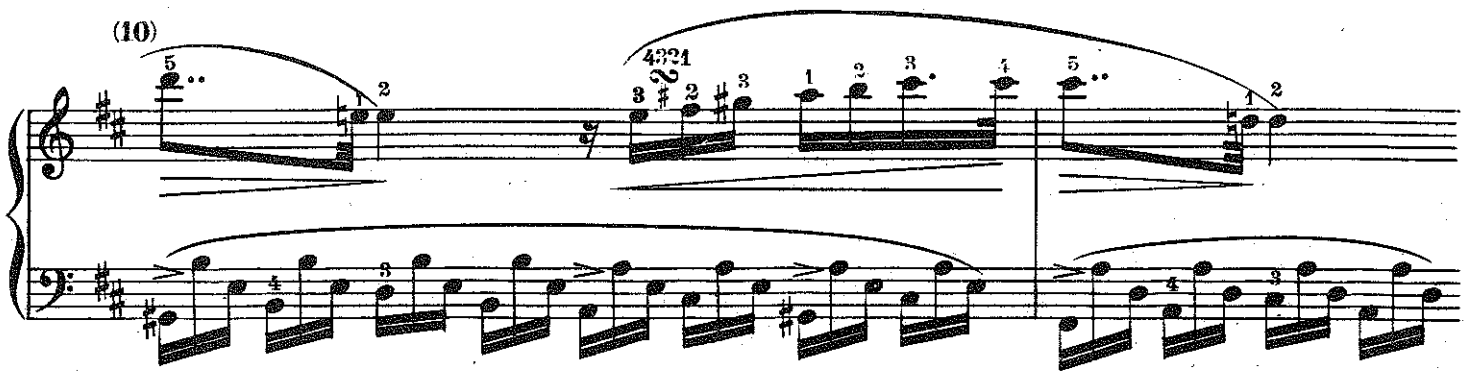
ten.

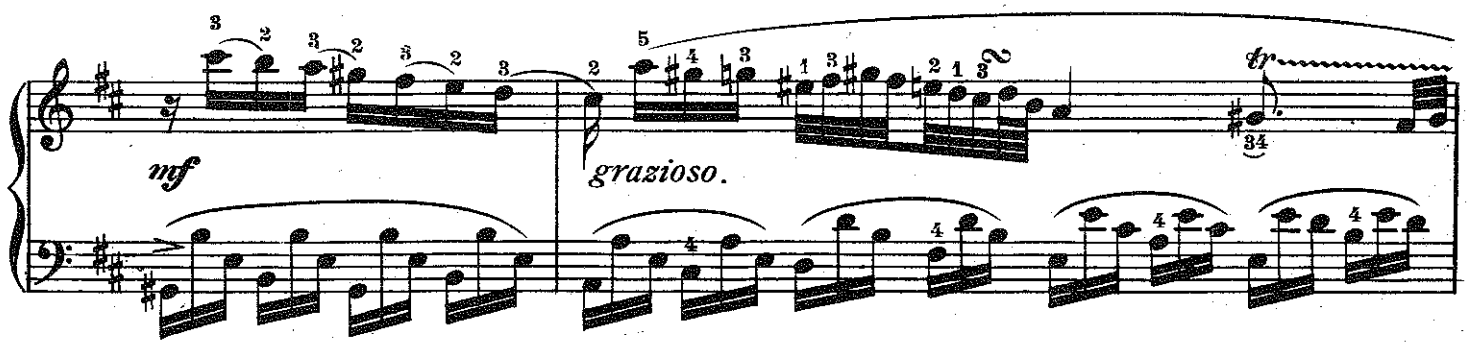
mf un poco agitato.

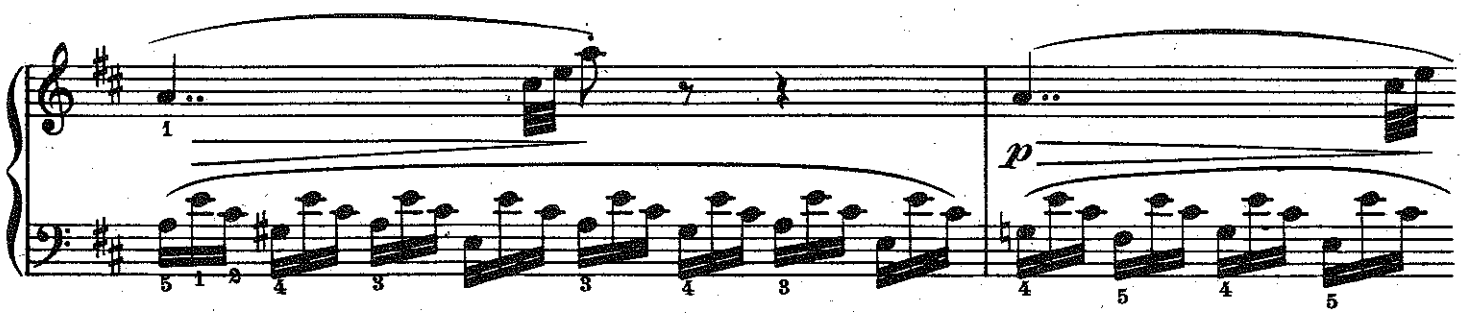




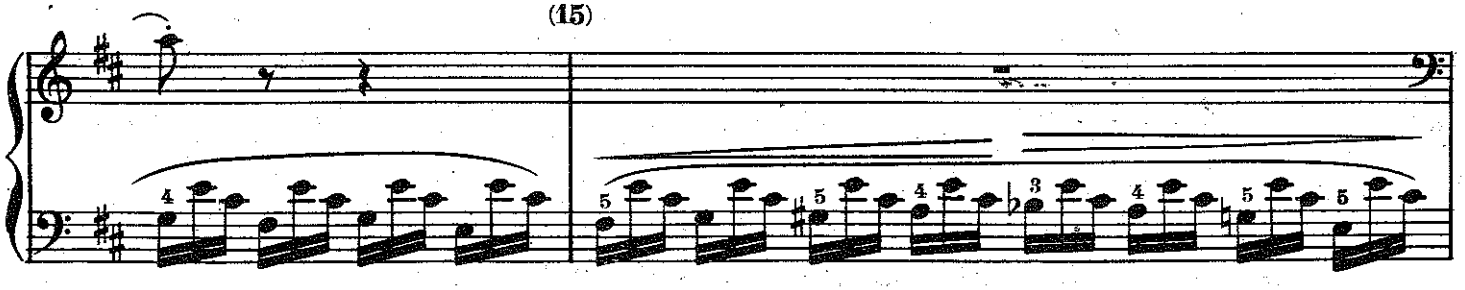
(10)

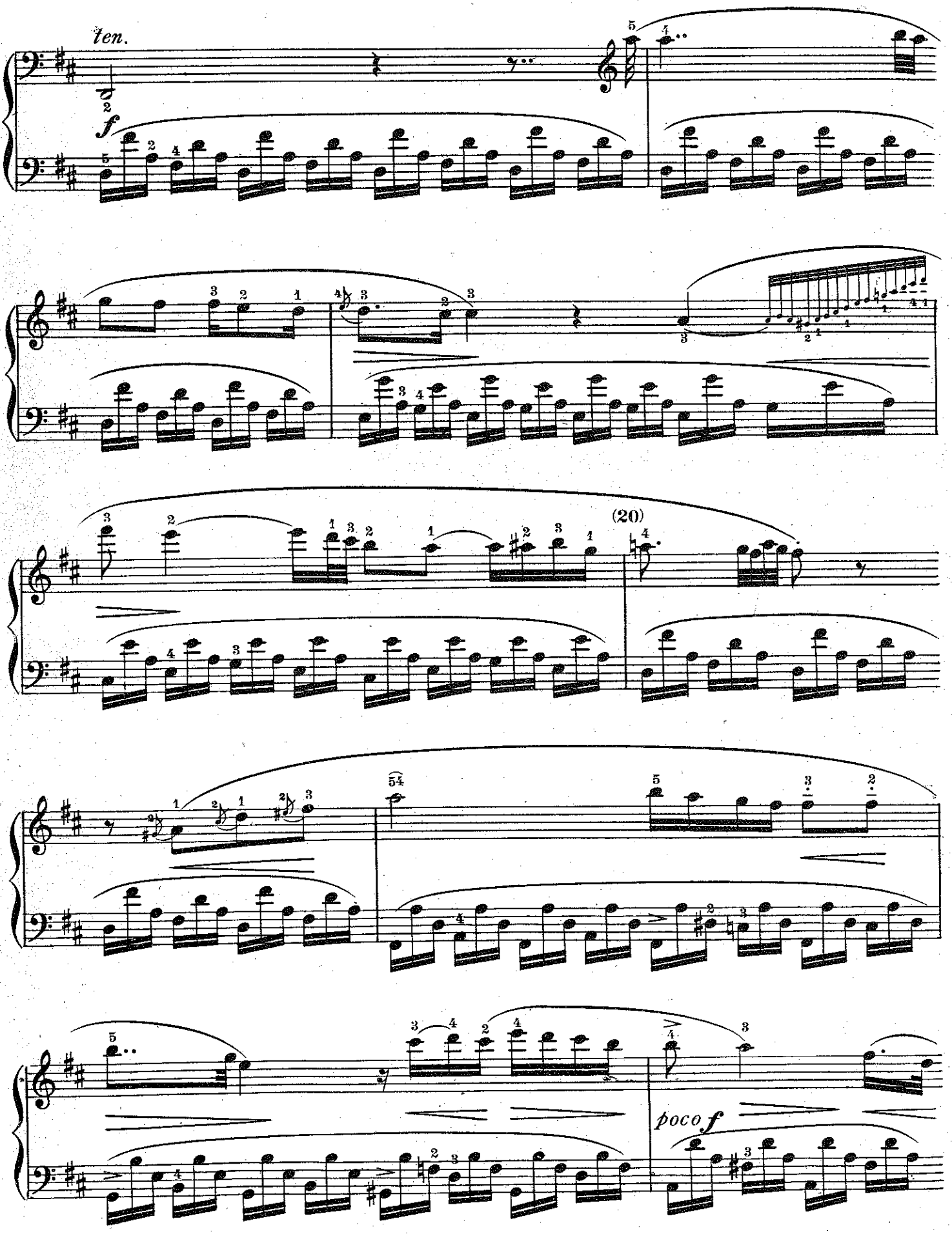


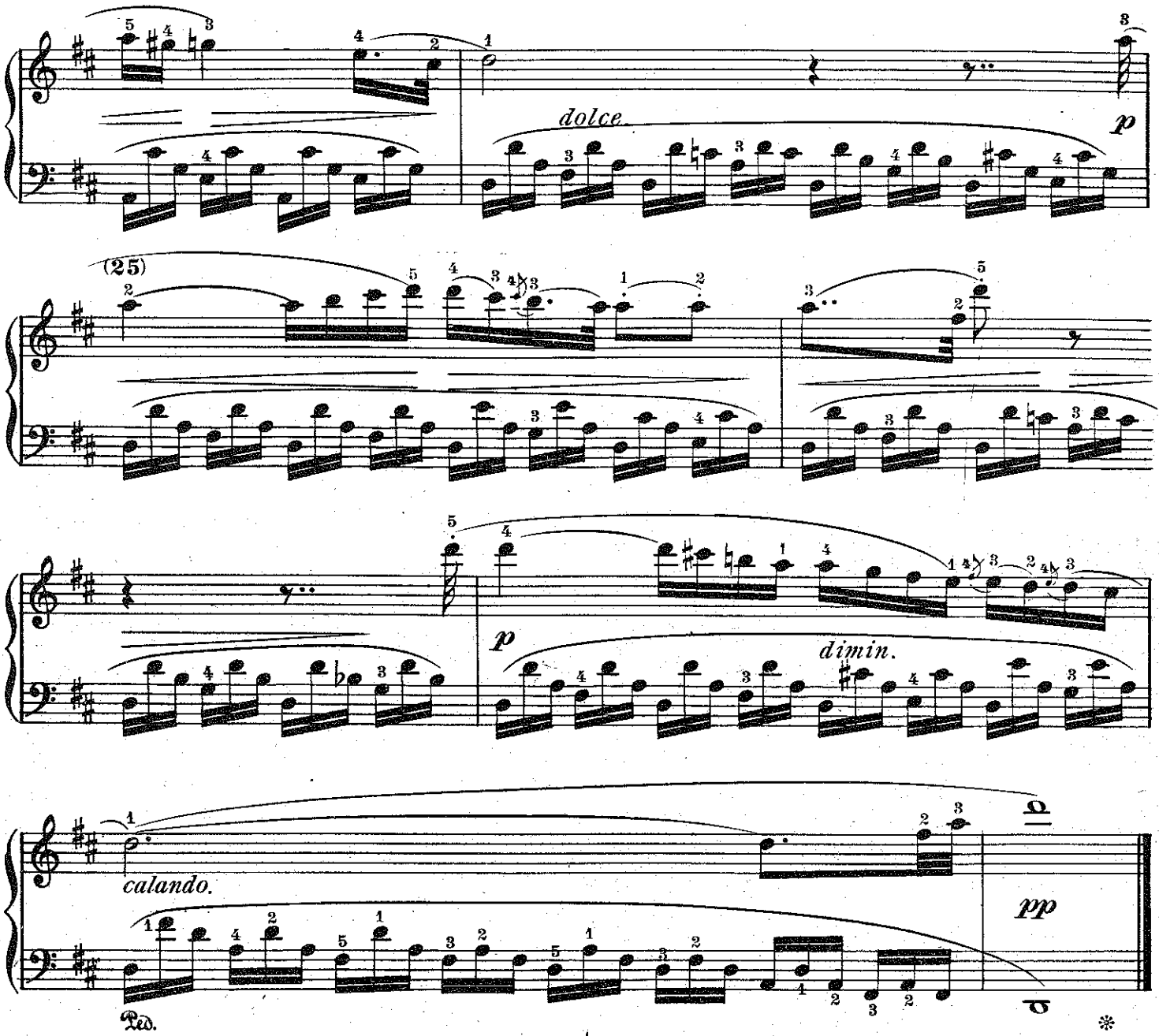




(15)

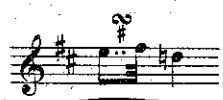
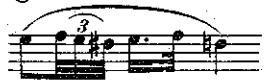


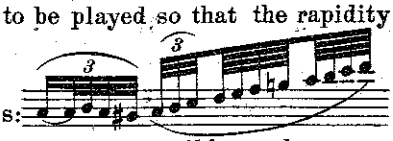

ten.
f
(20)
poco f



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

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

3. The turn in bar 5  is to be executed in the following way:  When played quicker it is to be taken as a quintuplet. See note 2 to No. 36.

4. The run in bar 18 is to be played so that the rapidity of movement steadily increases in ascending, thus: 
Various other ways of execution are possible, only care must be taken that an ill sounding clash with the bass note is avoided.

Allegro con spirito. (♩ = 160.)

44.
(78.)

f

8

(5)

8

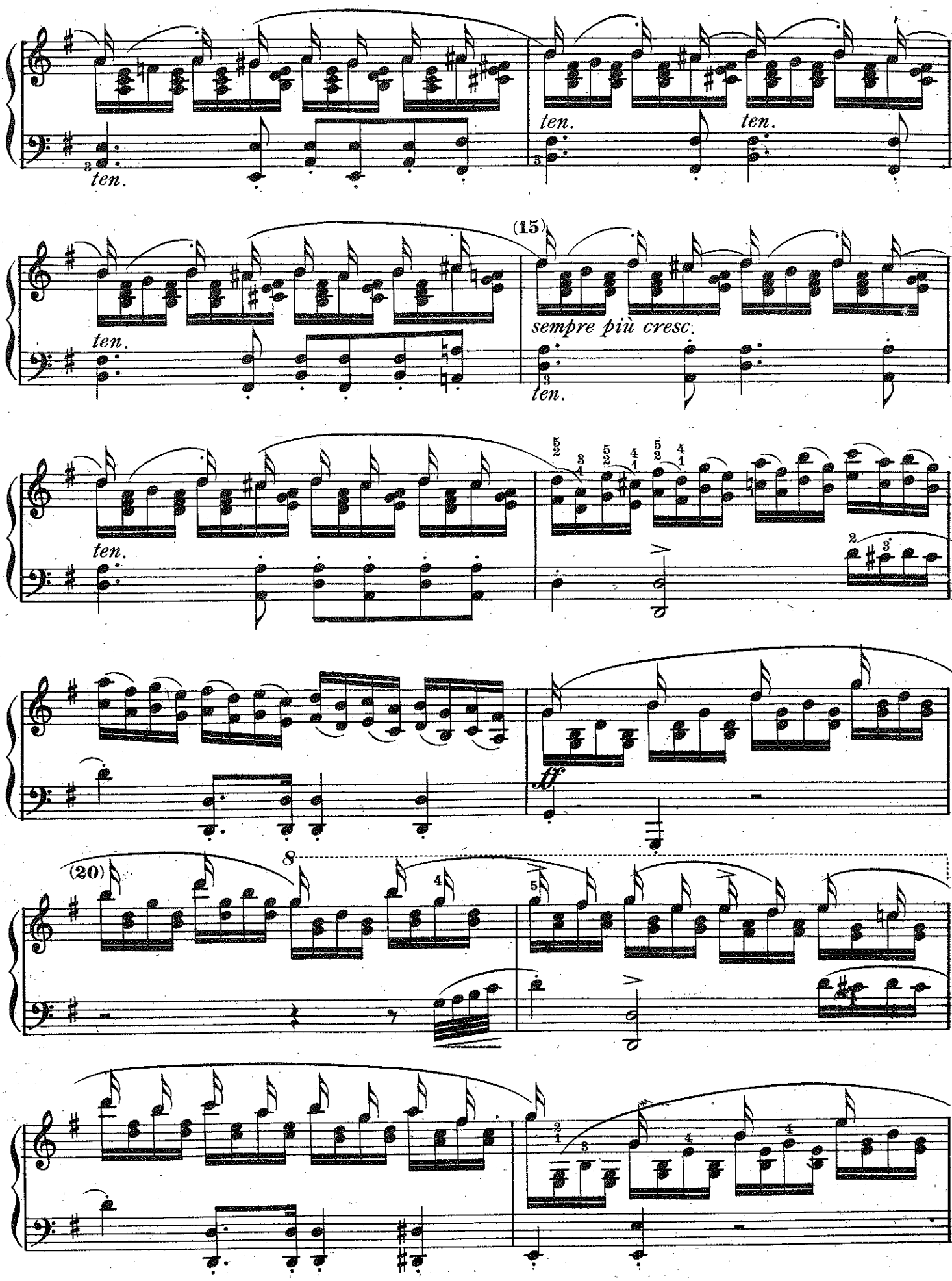
ten. pp

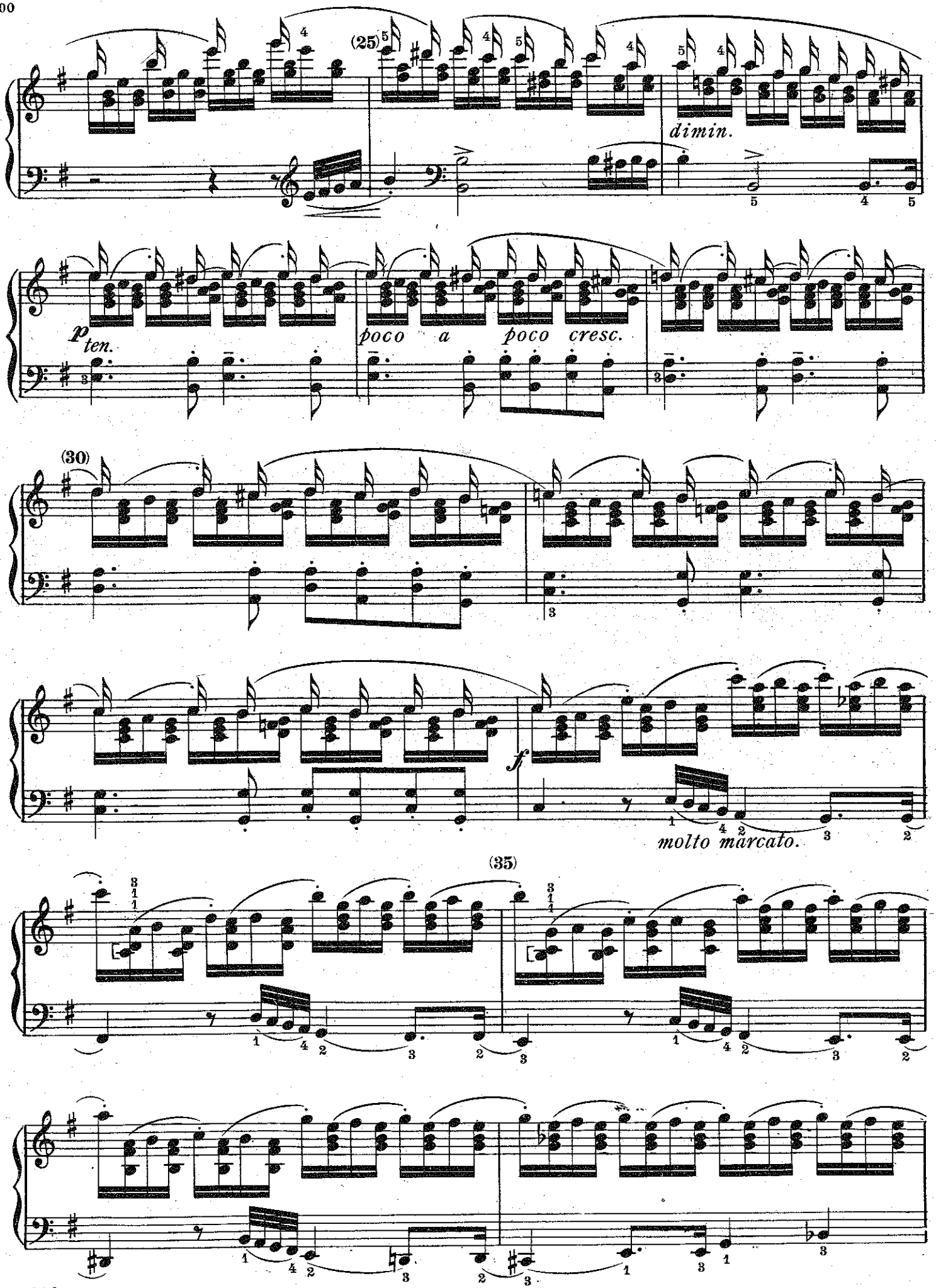
ten.

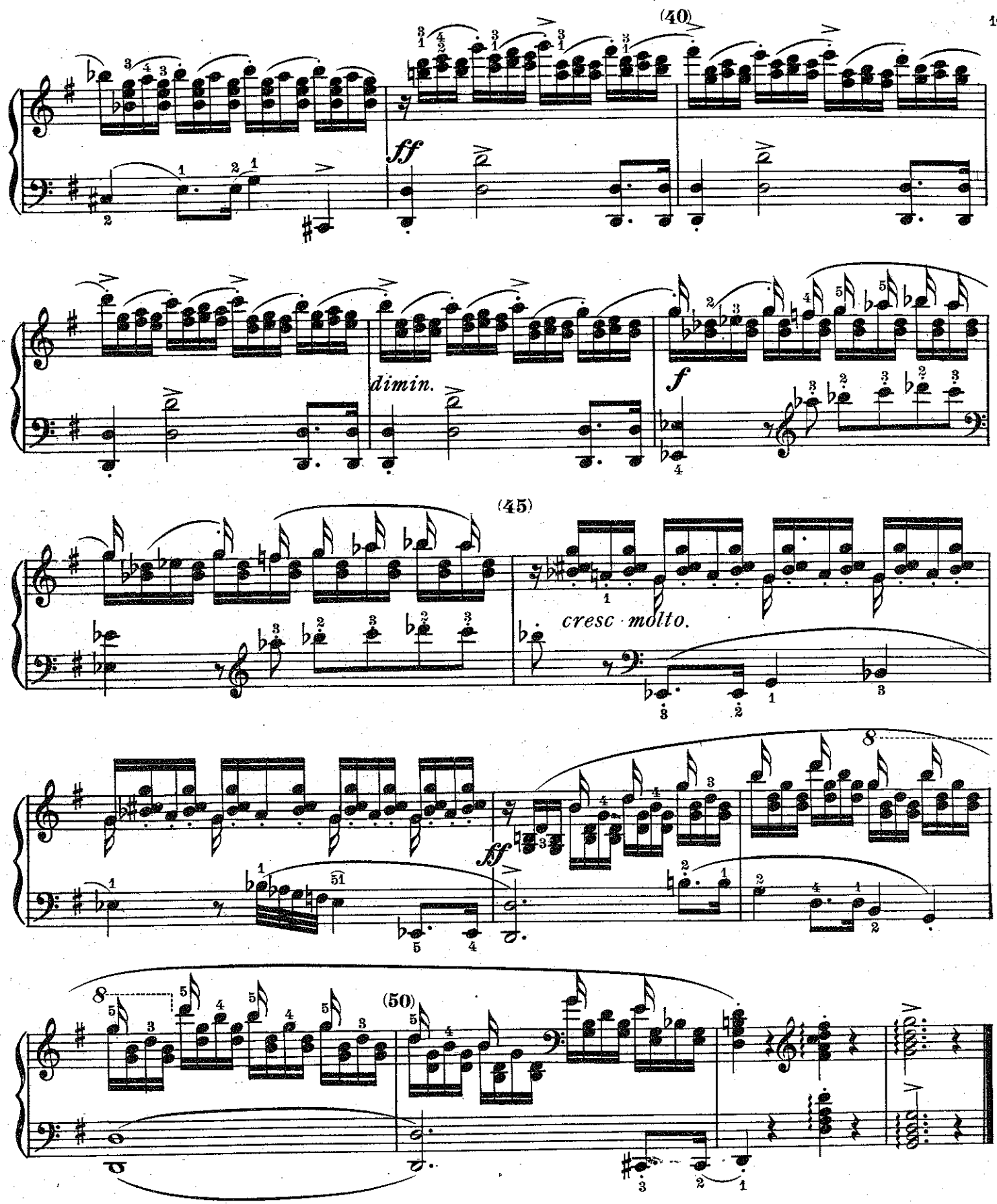
(10)

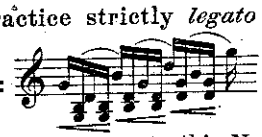
poco a poco cresc.

ten.


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


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

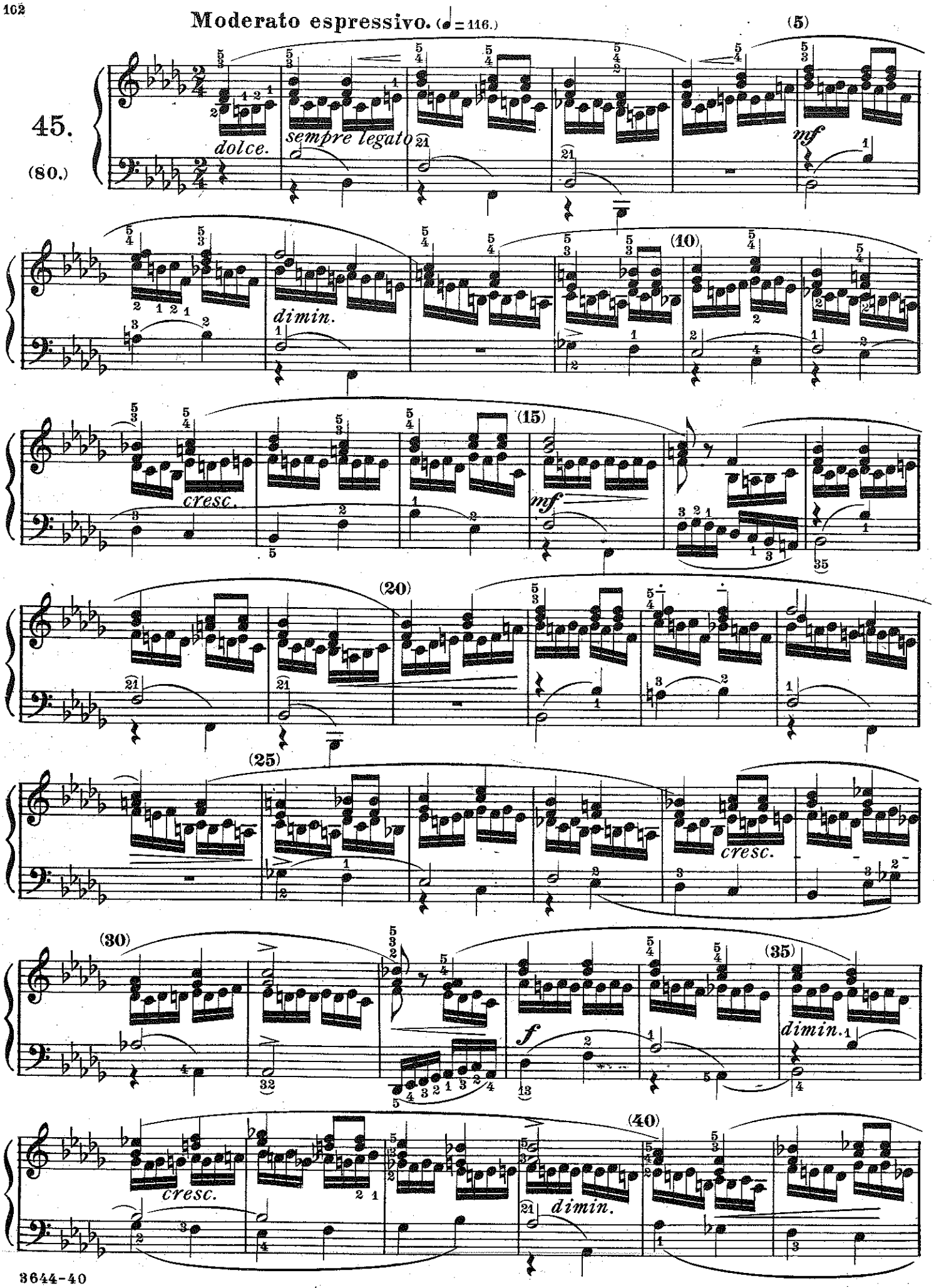


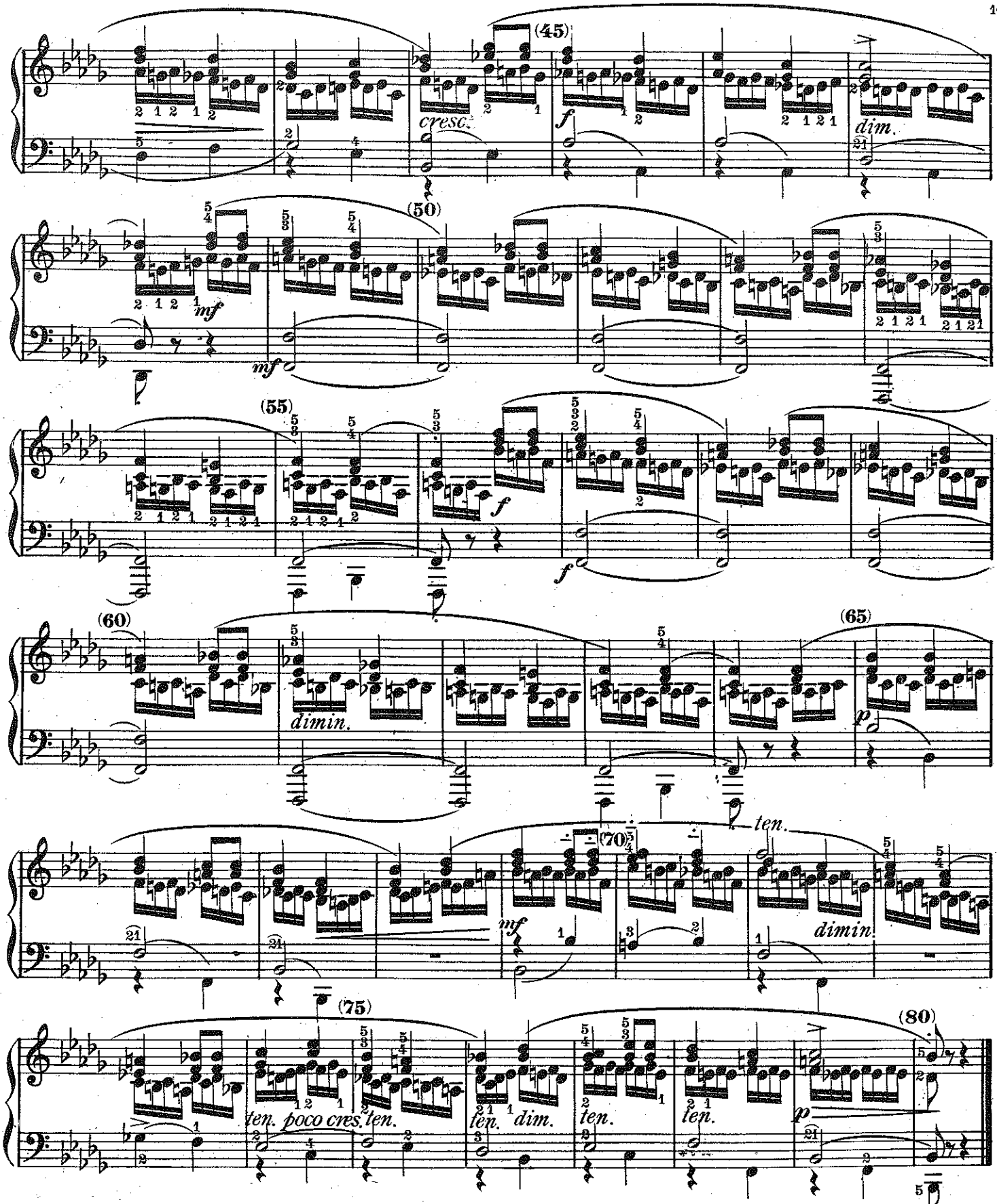
As the player has already met with similar material for study in this collection (for instance in the study No. 33, which is useful as a preparatory exercise,) his entire attention can therefore at once be directed to the study of the proper execution, which requires considerable mobility of the wrist, and even of the elbow joint. The notes of the upper part which are particularly marked by double hooks must be brought out with a very energetic touch and in order to strike the accented intervals correctly, it is recommended to practice strictly *legato* the following supplementary exercise:  On the other hand, it will be just as useful to execute this No. *staccato* throughout.

Moderato espressivo. (♩ = 116.)

45.

(80.)





The instructive aim of this study, which is also valuable as a composition, hardly requires a more explicit explanation. The playing of several parts in the right hand; the expressive prominence of the cantabile melody of the upper part; subordination of the second supplementary part; a figured accompaniment flowing on softly, and yet with distinct continuity, therefore a right division of the dynamic light and shade of each single part, together with a perfectly firm consonance, not disturbed by any arpeggio; strict technical attention to all these musical considerations may be left to the intelligence of the teacher. Just as much care is to be bestowed on the correct phrasing, illustrated by the beginning and end of the *legato* slurs, as well as to the strict observance of the value of the notes; of the two left hand parts of which the upper one represents, as it were, the part of a violoncello, and the lower one, that of a double bass. The expedient of transposing into other keys, (here for instance into A and B minor) which has already been frequently recommended, will be found decidedly useful in this piece.

Arioso moderato. (♩ = 116.)

46.

(41.)

dolce espress.

(5)

1

2

ten.

(10)

sempre legato.

fp

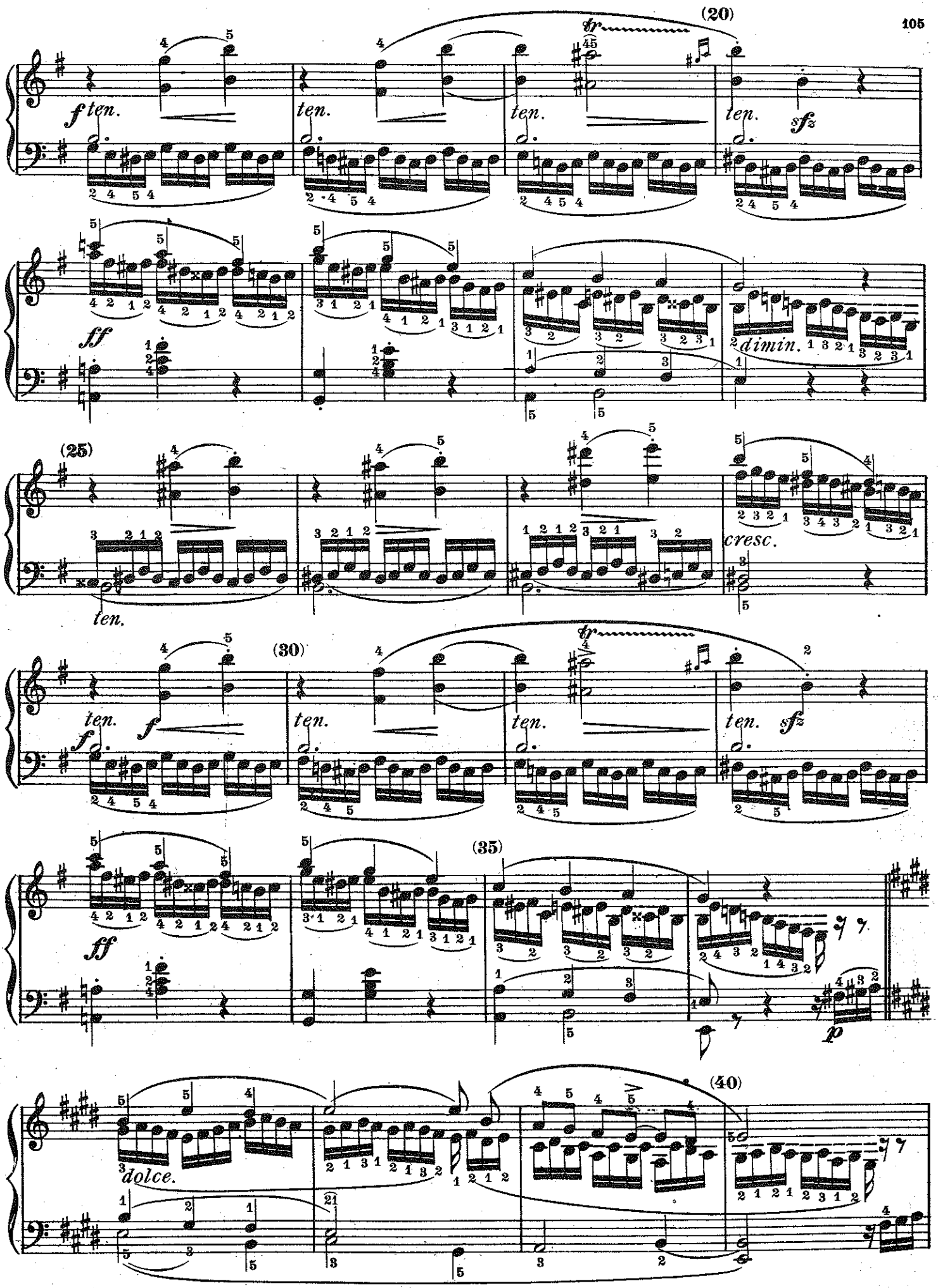
ten.

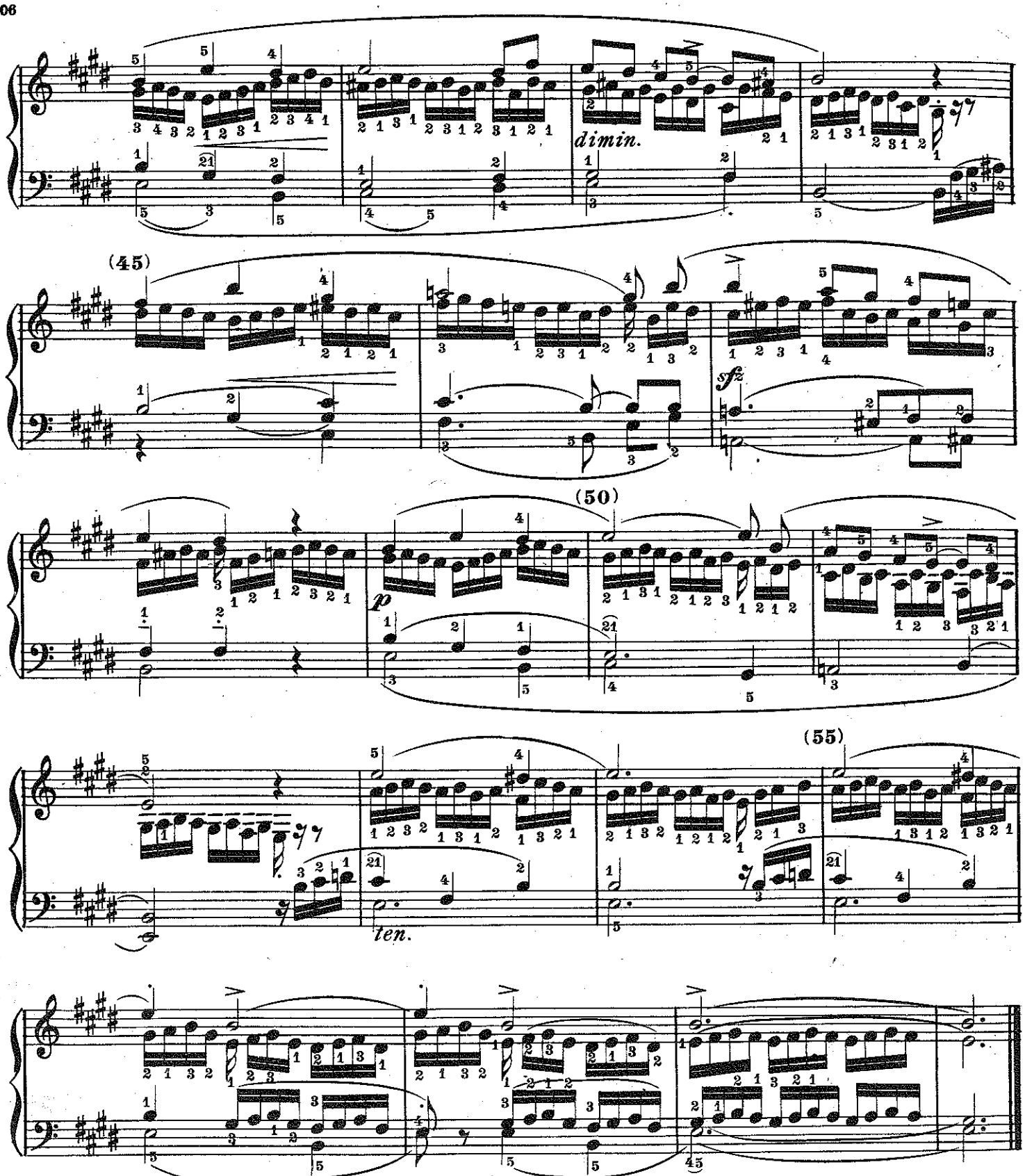
dolce.

(15)

1

2

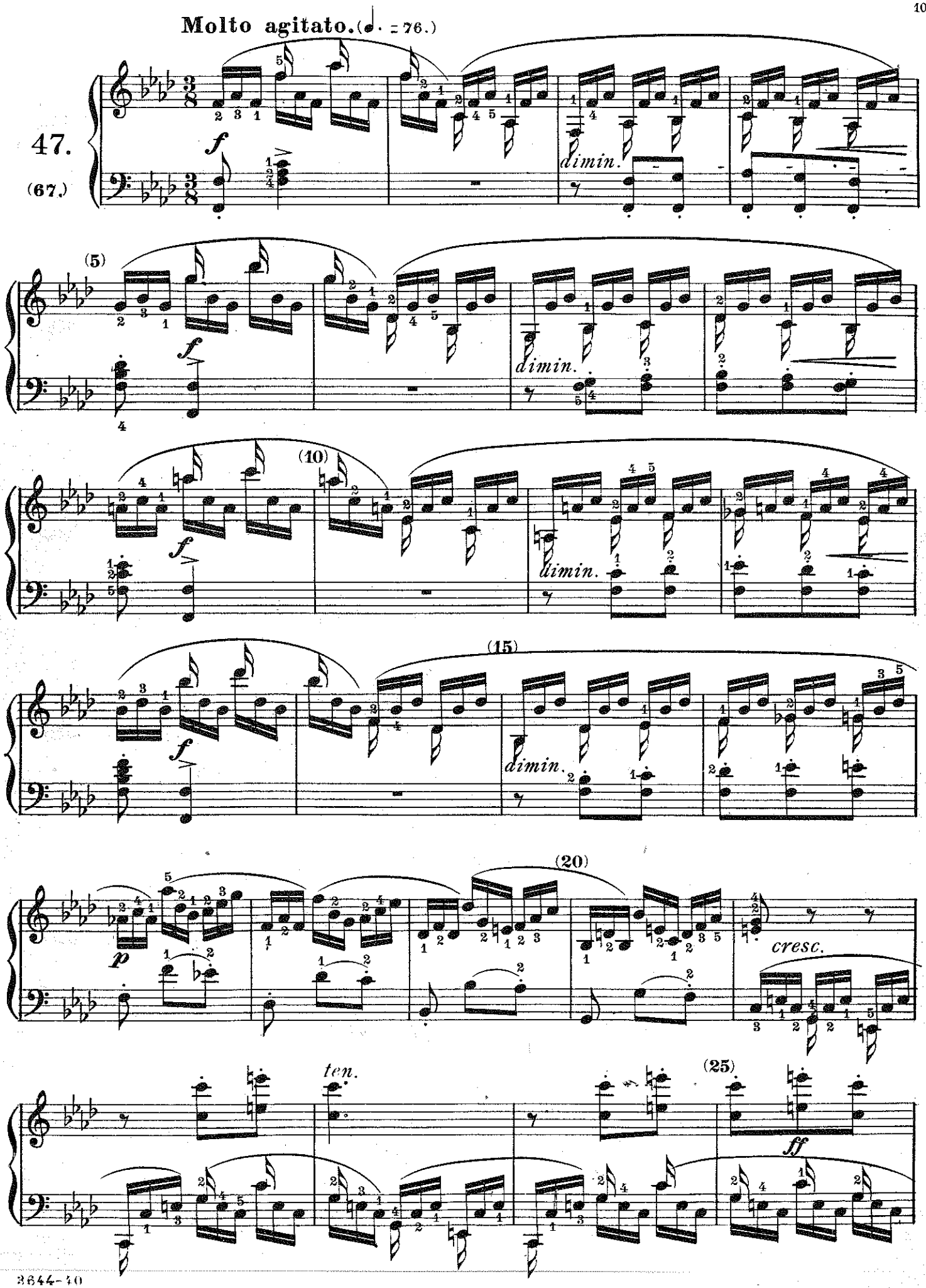

(20)
tr
f ten.
ten.
ten.
ten.
sfz
sff
dimin.
(25)
ten.
cresc.
(30)
ten.
f
ten.
ten.
ten.
sfz
(35)
ff
p
(40)
dolce.

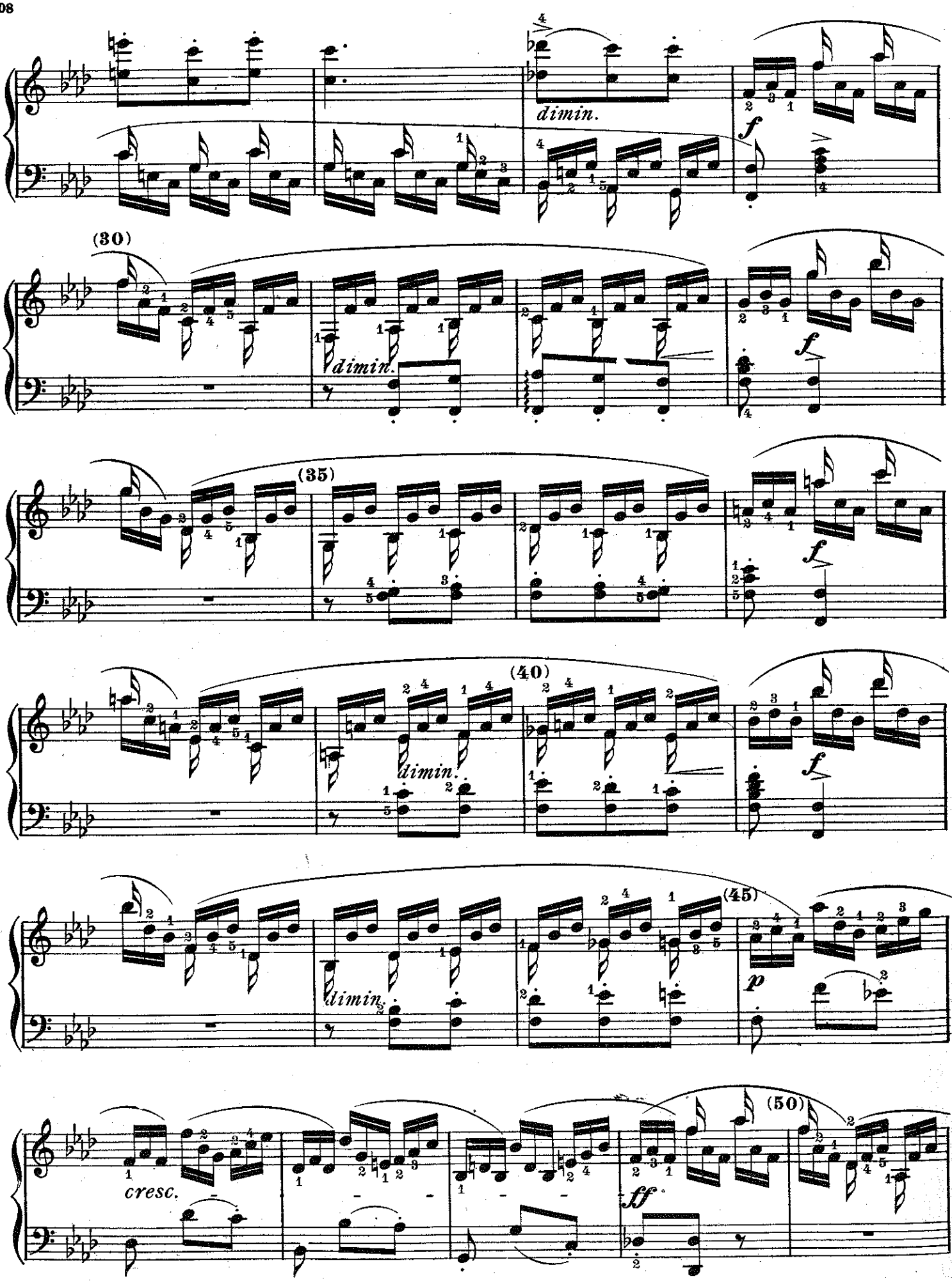


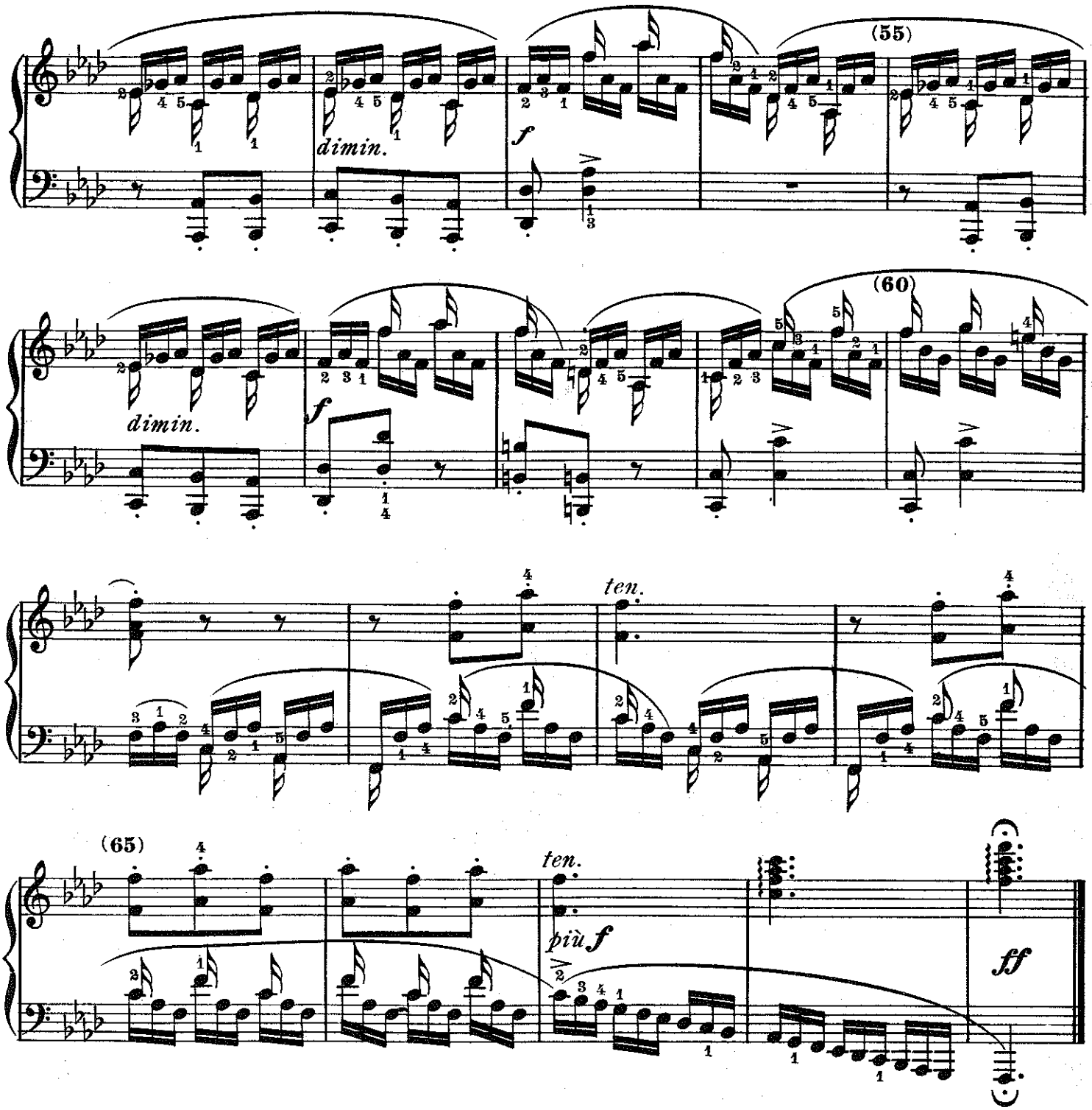
1. This study forms a companion to the preceding one. Although the right hand has only two parts, it yet presents greater difficulties, so that No. 45 will prepare far better for this one than vice versa, principally on account of the more expressive shading required here by the figured accompaniment.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

2. As a musical composition, this study is to be considered in a certain manner as the primary type of Mendelssohn's „Songs without words" and in spite of its simplicity, which however is combined with a distinct mellifluence, (not yet rendered antiquated,) as also with exemplary merit in regard to form and style, is certainly not less valuable.

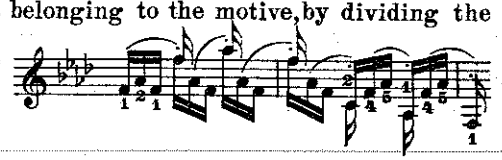
3. Let the player avoid a sentimental dragging of the tempo. The middle part (Minore) will bear a perceptable acceleration.


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


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



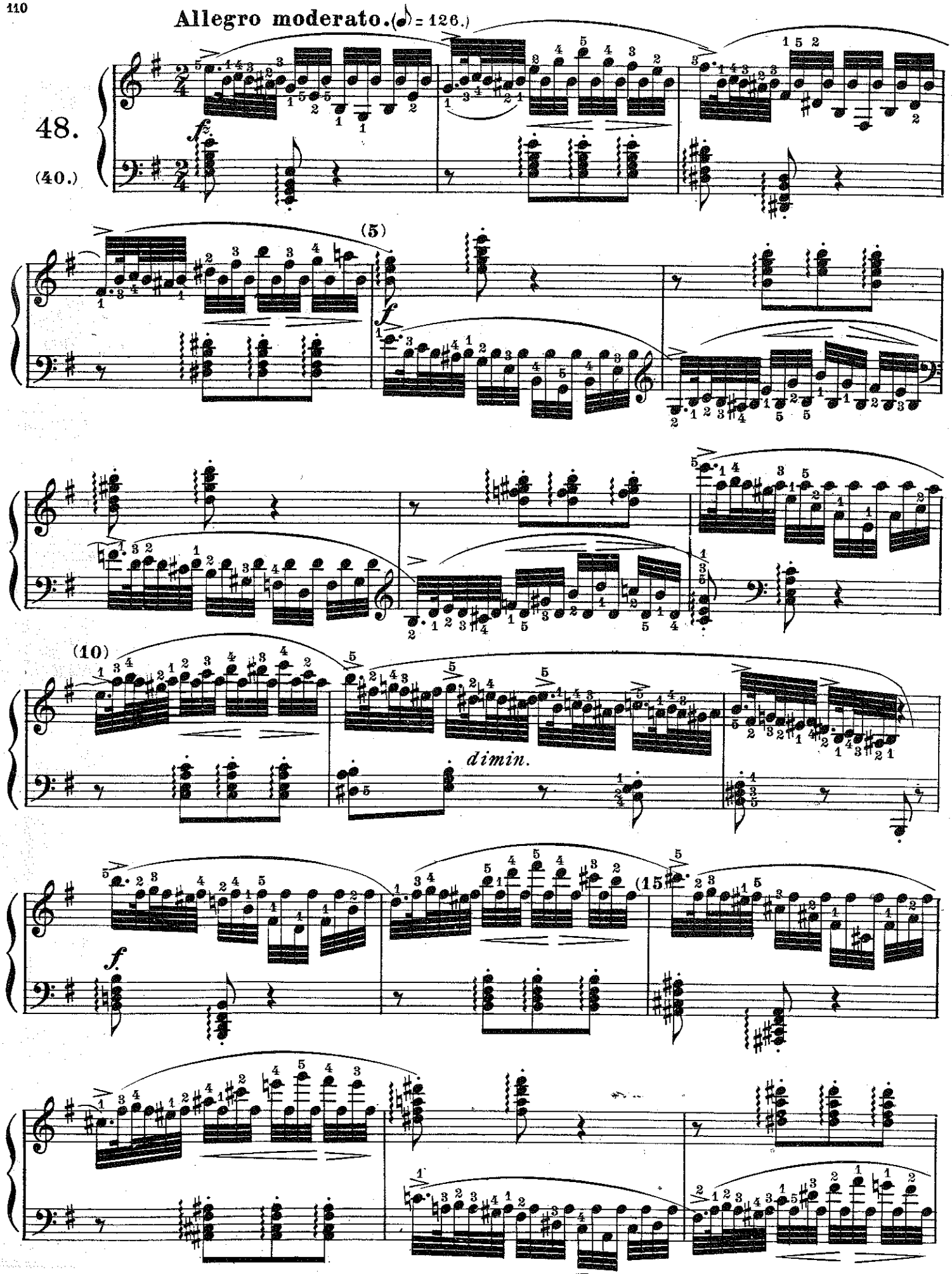
1. The *legato* slurs over the skips which may at first appear strange, are in the original and have therefore been retained. The author wanted to show by this the connection of a four-bar period, rather than to avoid a detached execution, which for smaller hands is unavoidable, (for instance in the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

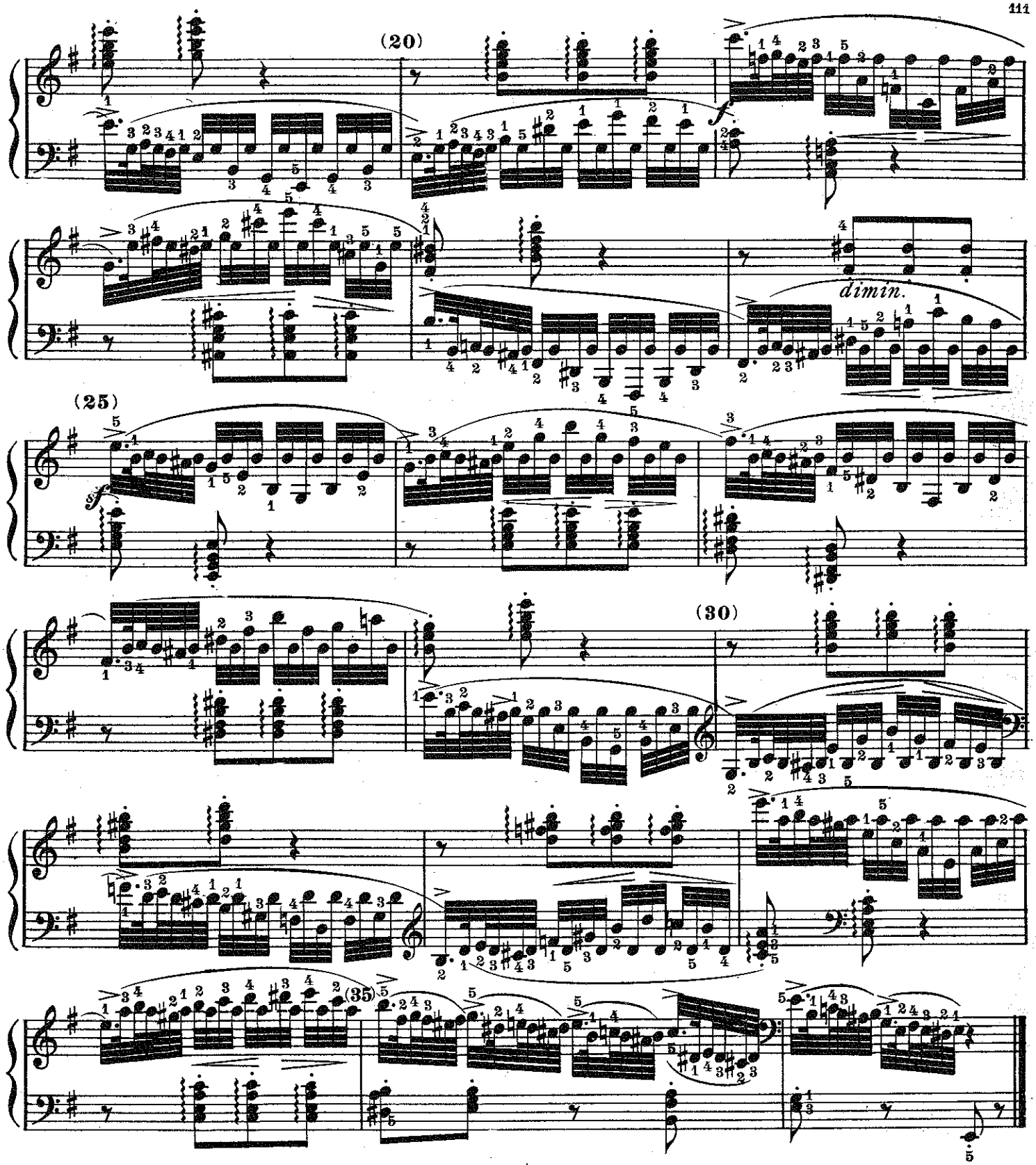


After the fingers have acquired greater familiarity with the technical difficulties, more and more attention has gradually to be paid to the above mentioned connection, and by preserving energetically, the prominence of the accents, every perceptible detaching of the notes has to be unlearned.

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

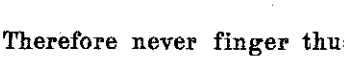
3. The explanation of the fingering assigned to the left hand is found in former notes, compare note 2 to No. 42, in regard to the passage in bars 17, 20, note 3 to No. 37.


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



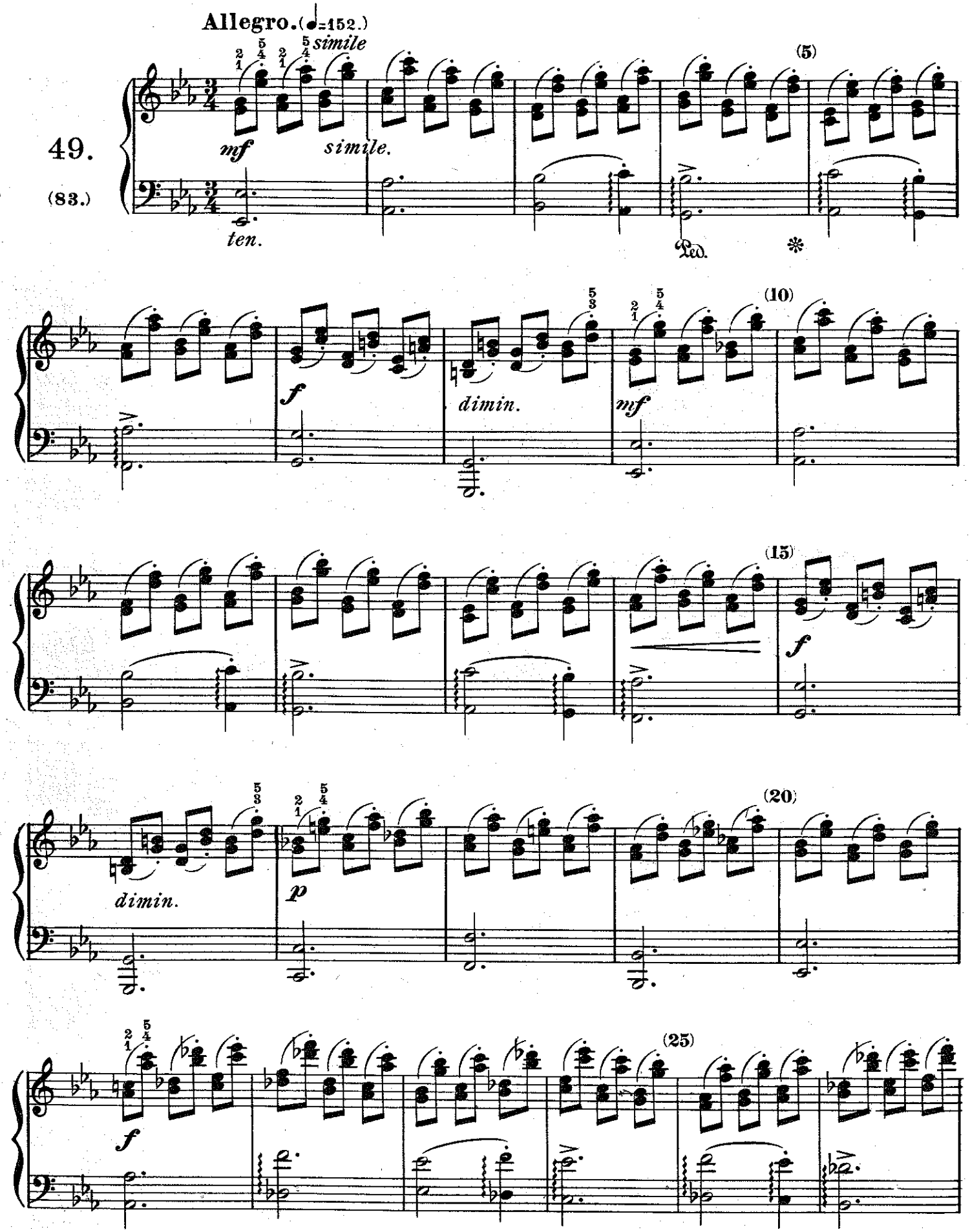
1. The present study is, in its essential tendency, a continuation of the task set in the preceding one. As it may now be presumed, that the player is accustomed to execute greater intervals no longer in a skipping manner, but by gliding and with a steady position of the hand in quick time, the method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

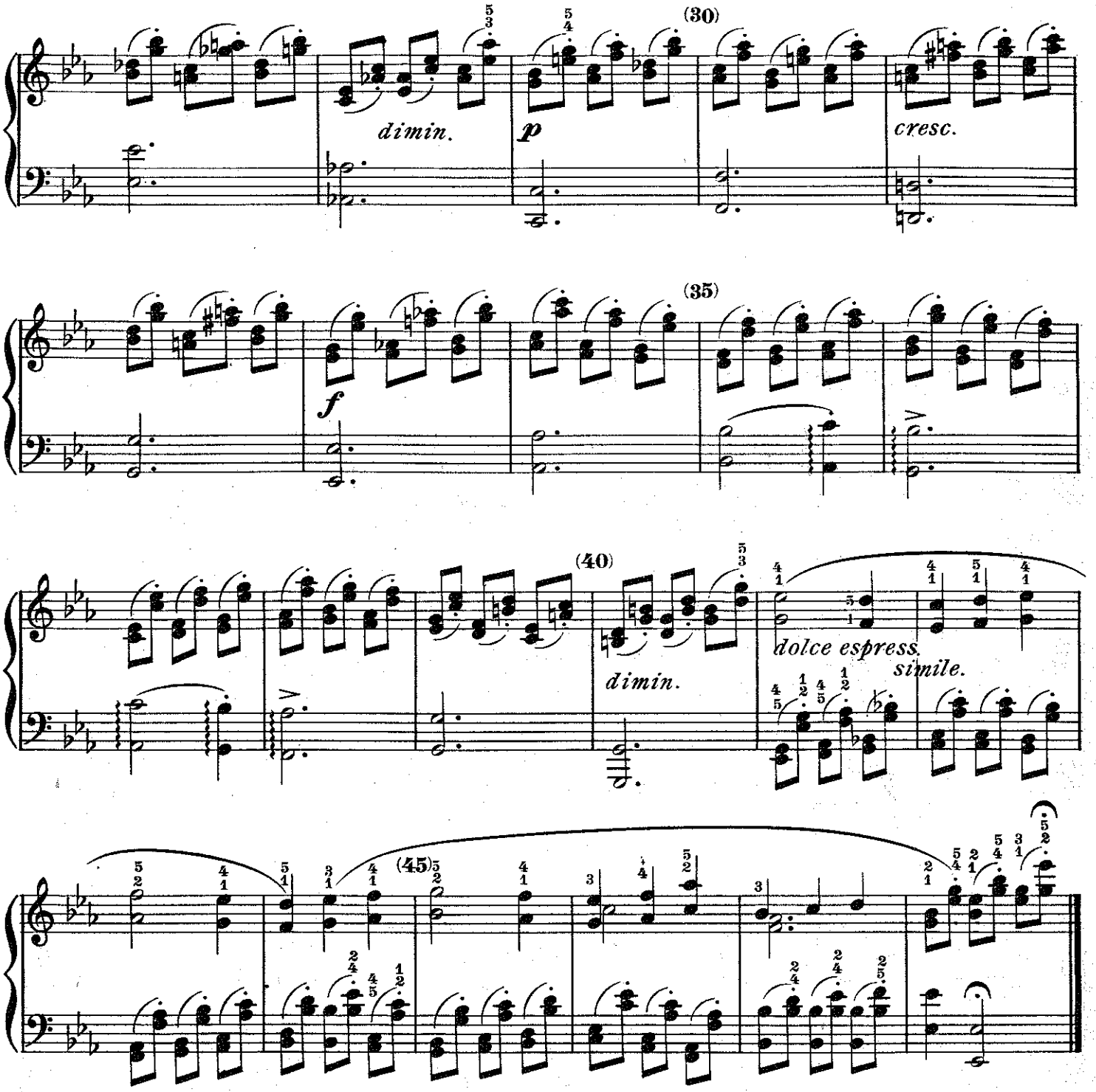
2. The pupil is particularly cautioned against using any other fingering for the turn on the first eighth, than the one written down. The amateurish manner of moving the fore-finger alternately, over and under, (the effect always being an uneven one,) causes useless fatigue and promotes stiffness of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

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

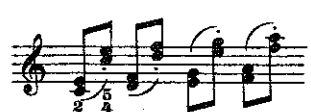
3. A correct observation of the directions given in almost every bar as regards the increasing and decreasing in strength will be a technical relief, (see note to No. 13.)

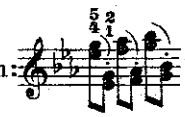
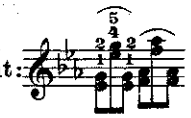
4. As to the manner in which arpeggio chords are executed, every thing necessary has already often been mentioned.


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



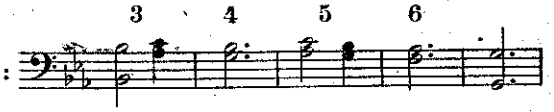
1. This and the following study have this peculiarity, that they are generally not practiced as experience teaches. The difficulties which present themselves in them, certainly do exceed the task set down in Clementi's "Gradus ad Parnassum." (to which Cramer's Studies form the introduction.) To practice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

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

b) Inversion:  c) Enlargement: 

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

3 4 5 6

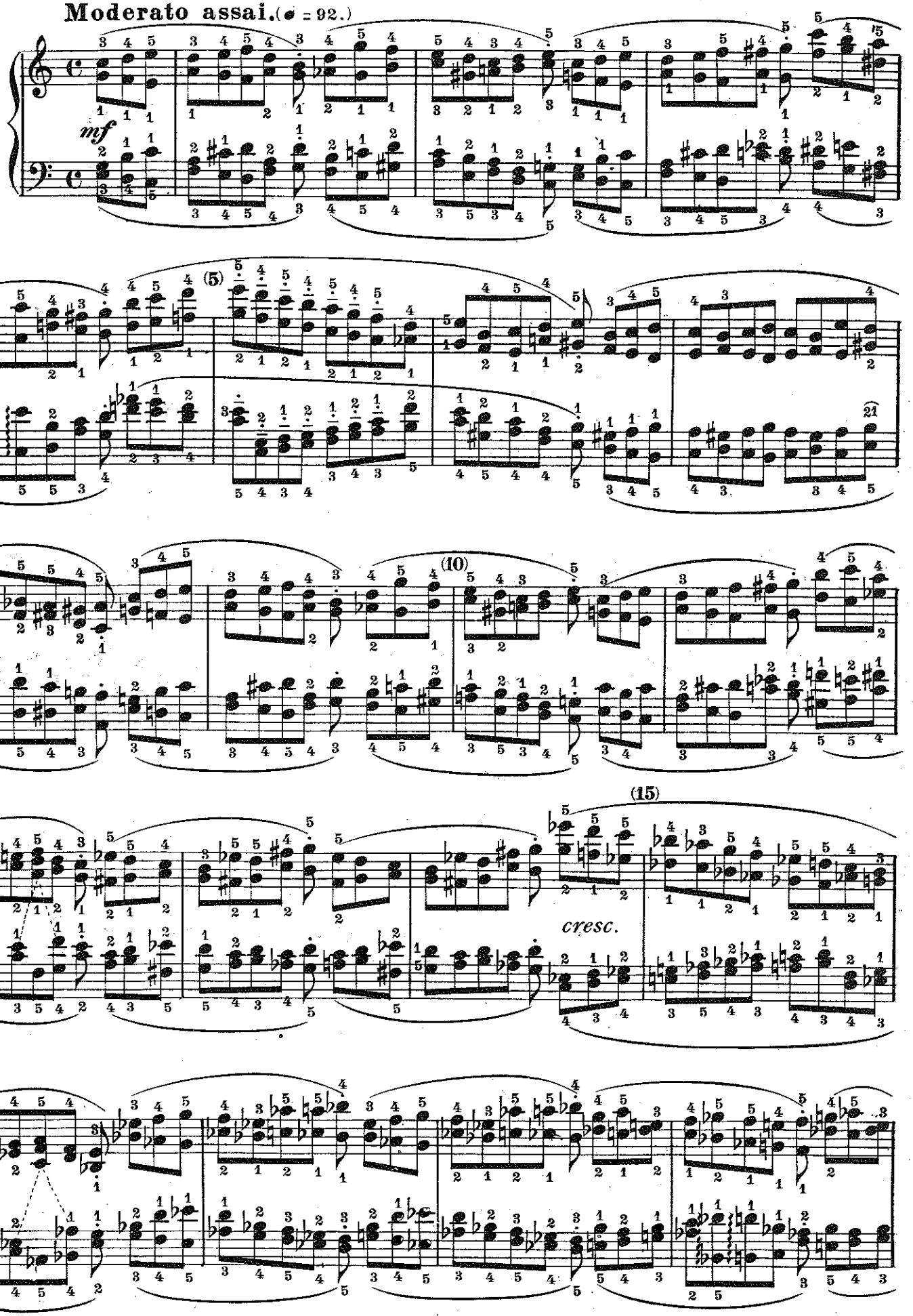
(Bars 3-6): 

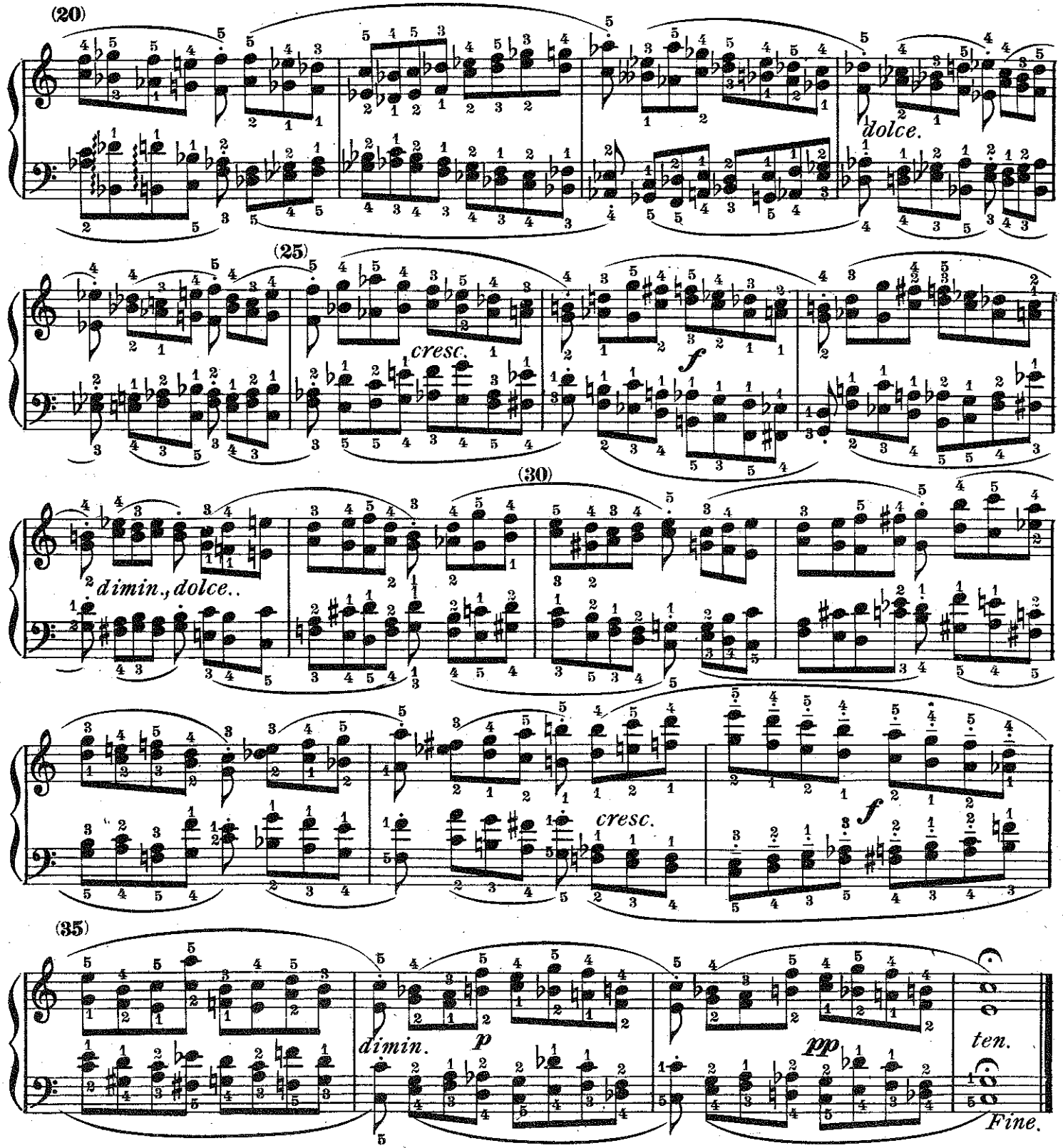
In all arpeggio chords not marked *Staccato* the higher note has always to be sustained. The bass note, to intimate which is sufficient for the cultured ear, can be prolonged by the proper use of the pedal, which however should not be employed in the practice of studies. For the rest compare: Note 3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

50.

(84.)

Moderato assai. (♩ = 92.)





1. It is the task of the teacher to encourage theoretically and practically the student as much as possible, in order to counteract the usual disheartening impression of this piece. All necessary suggestions depend of course, upon the individual requirements of the pupil. The player's interest will be soonest awakened even for purely technical work, by compelling him to satisfactorily explain every eighth note according to the laws of harmony. This means that he should first of all write out a figured bass. His task should furthermore be portioned out into the smallest possible (yet musically complete) fragments. In this the phrasing-slurs will prove of great assistance. Deviations from the prescribed fingering are permissible only in such cases where another is systematically substituted To let it depend on blind luck and so called inspiration of the moment is utterly to be deprecated as the resulting execution will always resemble a wild and scrambling attack upon the keyboard.

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