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60

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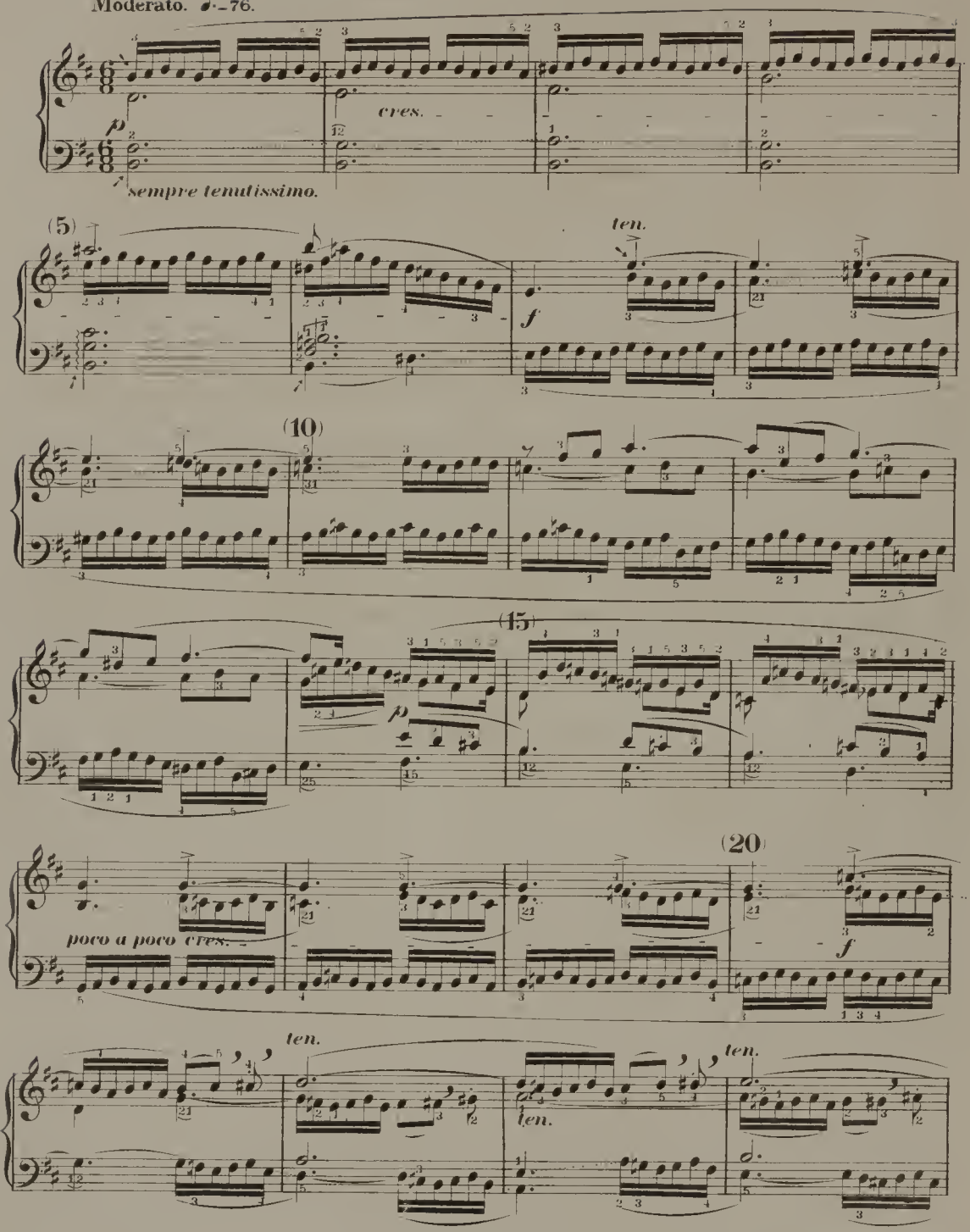
Moderato. ♩.=76.



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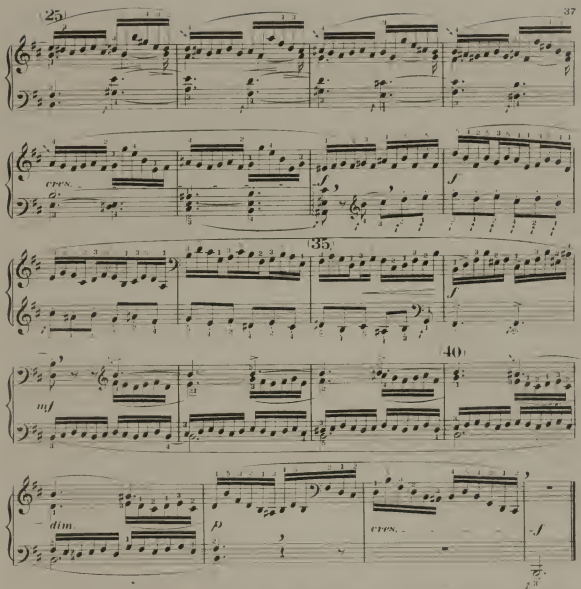
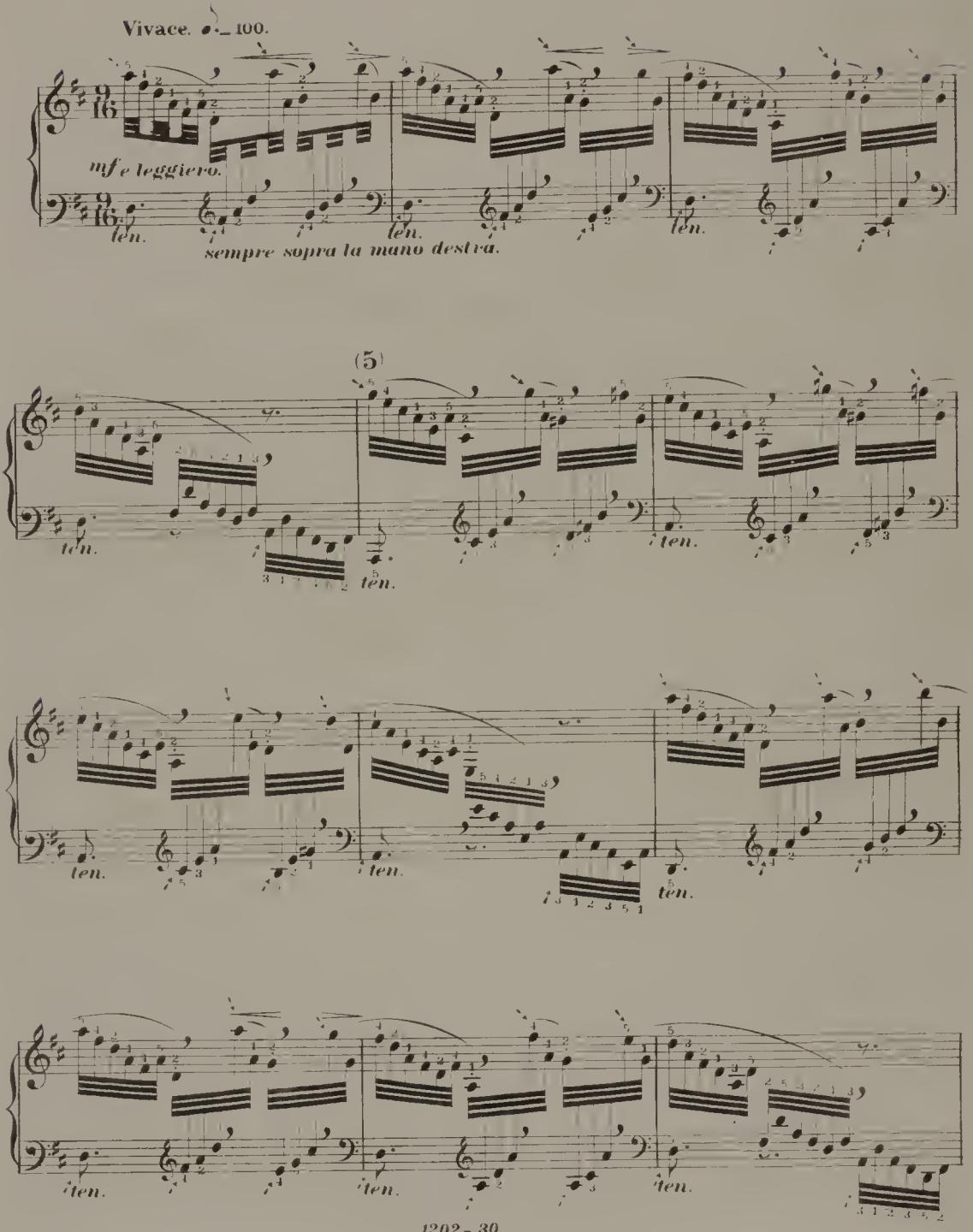
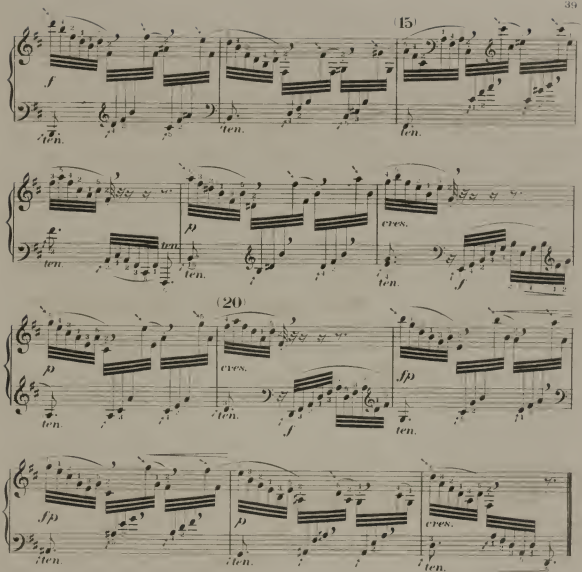


1. In order that the pupil may fully profit by the very diversified and abundant practising material which is here to be found, this study really requires an oral explanation. From its technical aspect, the employment of the outer fingers 4, 4, (for instance for the right hand in bar 1 and for the left hand in bars 7, 17, 37 etc.) may give occasion to numerous preparatory exercises, in the separate practice of which the fingers may be correspondingly changed, that is to say, made more difficult. From a purely musical point of view it affords an insight into the polyphonic style, especially into the imitative style, as, for example, in bars 11–13, and 21–24, episodes should be taken in hand first.

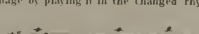
2. In bar 21 the middle part (which was illogical as it originally stood) has been corrected. The fingering, which in this and the following bars at first sight appears strange, is based upon the polyphonic character of the piece.


Vivace. ♩. = 100.
mf e leggiero.
ten.
sempre sopra la mano destra.
(5)

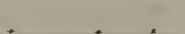


1. $\frac{9}{16}$ time which makes its appearance very seldom is in reality the same as the more frequent $\frac{3}{8}$ time. Next to the principal accents which fall on the first, fourth, and seventh sixteenth the third sixth and ninth deserve a slight accent.

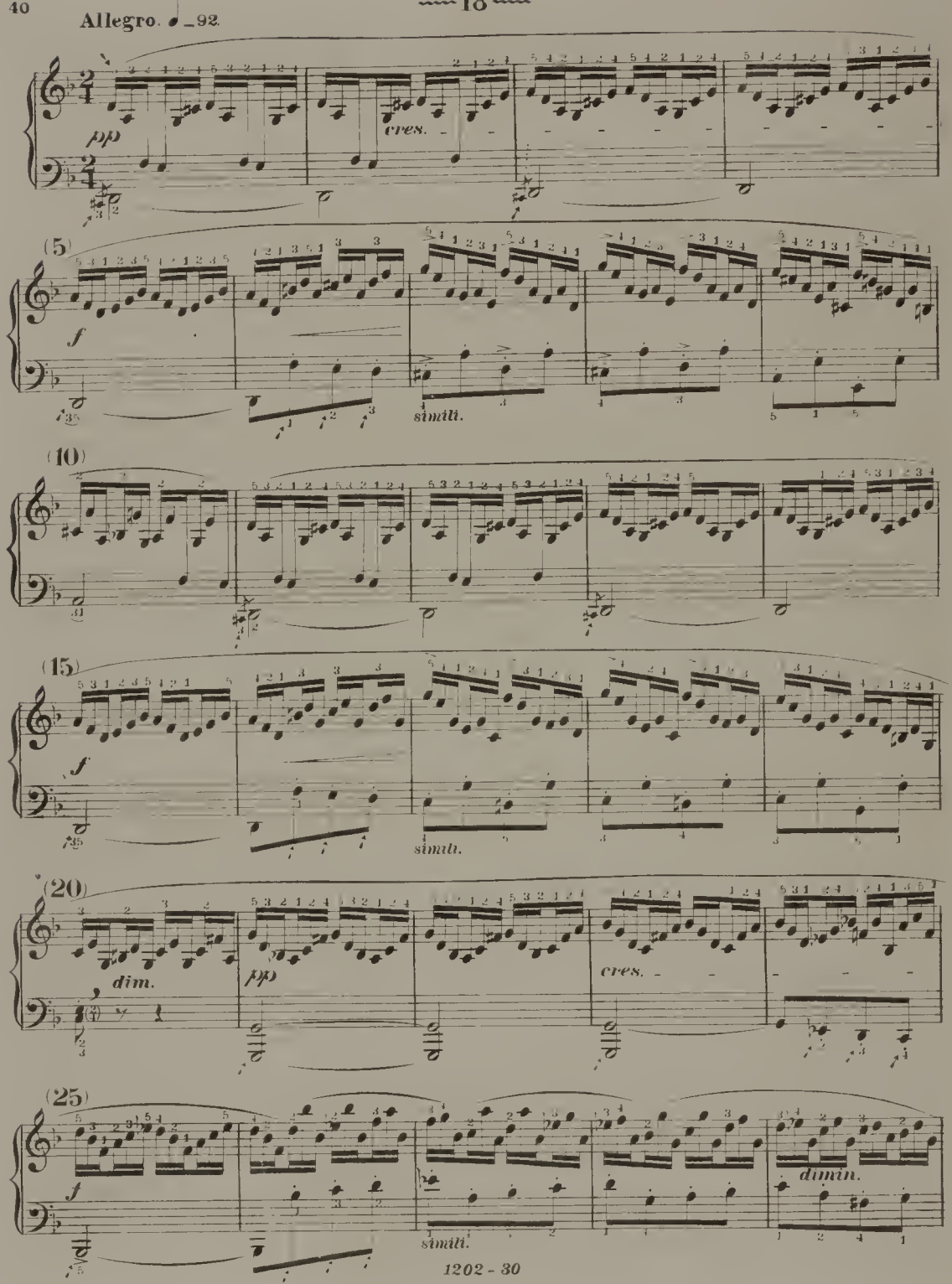
2. For the interchanging of the hands this study offers excellent practice. The passages should sound very even, as if played by one hand. When this has been accomplished, the study can also be practiced to good advantage by playing it in the changed rhythm of $\frac{3}{8}$ time

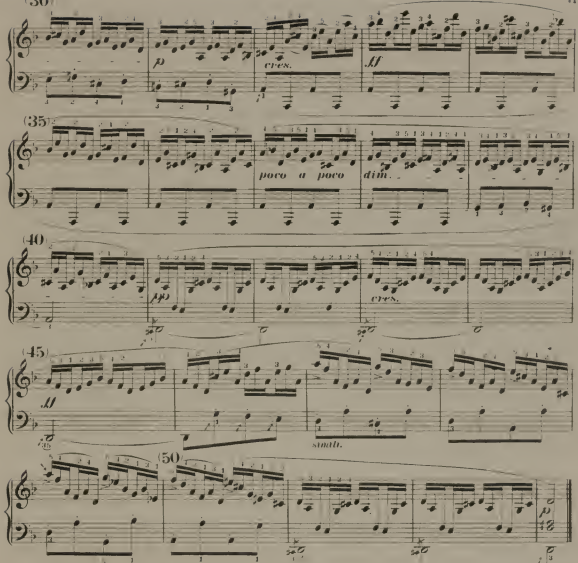


and in $\frac{6}{16}$ time



instead of the prescribed accentuation $\frac{9}{16}$ time.


Allegro. ♩ = 92
pp
cres.
f
simili.
dim.
pp
cres.
f
simili.
dimin.
simili.

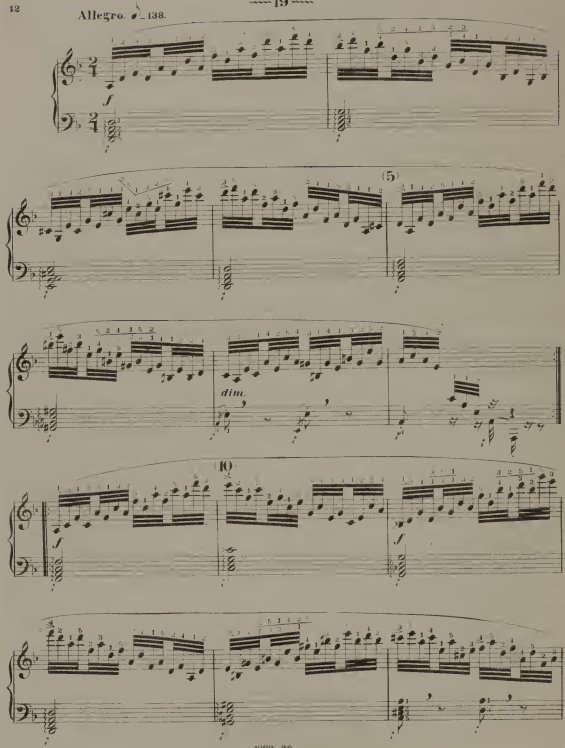


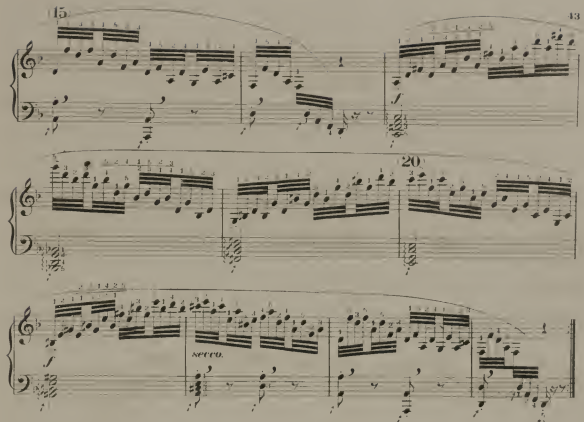
1. The modern school demands, unconditionally, the principles of A.B. Marx, that the technical should never be separated from the intellectual in studying, but should go hand in hand with it, which obviates the tendency to get dull and stupid in the exercise of the musical profession. Thus, in the present instance, the agitated rocking to and fro, which is the special characteristic of this piece, should be studied at the same time as its technical interpretation.

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

3. As regards the Appoggiatura in bars 1, 3, 11, 13 ect. it may be remarked, that even the shortest Appoggiatura, like all embellishments of that sort, 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.

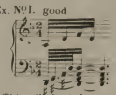
There is no necessity to avoid the rapidly passing discord: but rather the octaves: etc.


Allegro. ♩= 138.
f
(5)
dim.
(10)
f
f



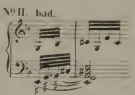
4. The directions given in study № 1. for the proper execution of arpeggio chords will find their justification in this and also in the following study. The acoustic impurity which must result from striking the lower notes of a chord beforehand and sounding them together with notes in the previous measure which belong to another harmony will wound any sensitive ear. The execution must be as follows

Ex. № I. good

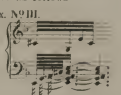


and not thus:

Ex. № II. bad.



Ex. № III.

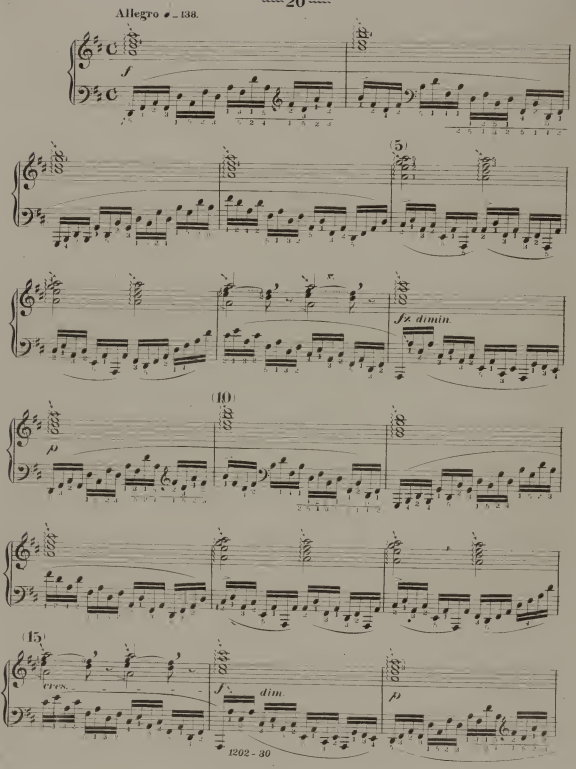


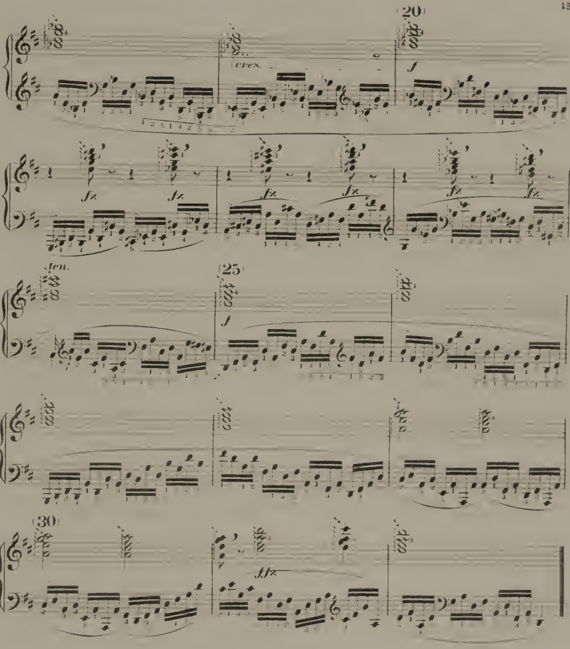
This will lead the teacher not to tolerate the slightest carelessness on the pupil's part in this respect.

2. With beginners, in particular, care must be taken that the first practice of this piece should be extremely slow, with the greatest possible strength and a complete consciousness of each individual tone, and that each finger be raised pretty high before striking. When thus practised the *arpeggio* may be executed as shown by example № III.

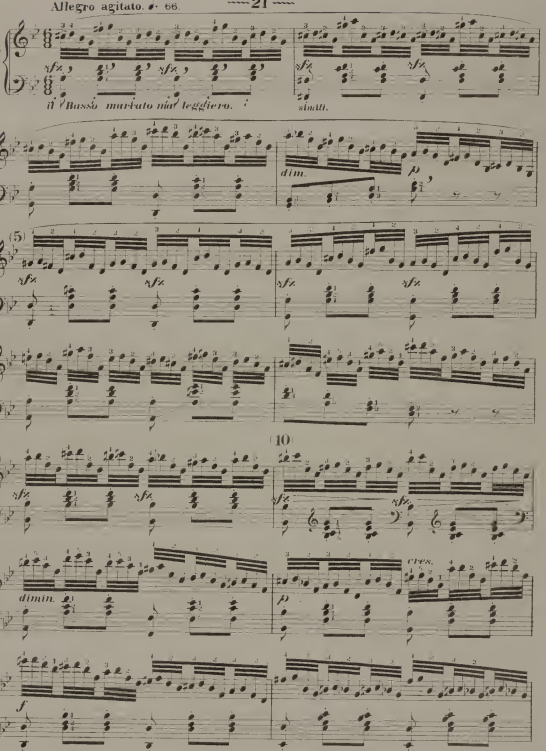
3. After the first mechanical difficulties have been overcome, and after the player is familiar with the varying intervals, then the ascending passages should be practised *crescendo* and the descending passages *diminuendo*.

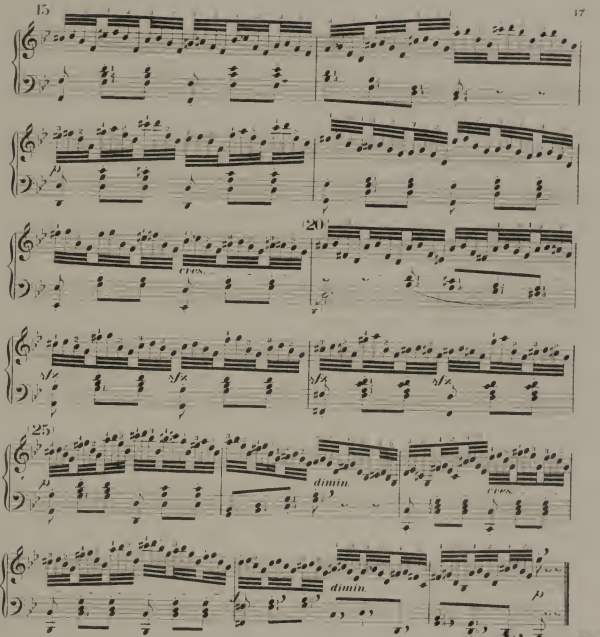
4. With regard to the *appoggiatura* in bar 7 the remark already given about *arpeggio* applies. Compare note 3 in the preceding study.


Allegro ♩= 138.
f
5
fz dimin.
10
p
15
cresc.
fz
dim.
p

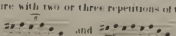


All the comments on the preceding study are equally applicable to the present one. In transposing this study or the previous one into other keys there must be several modifications in the fingering, which must always be regulated with a view to holding the hand as quietly as possible.


sfz
il Basso marcato ma leggiero.
simili.
dim.
p
(5)
(10)
cresc.
f



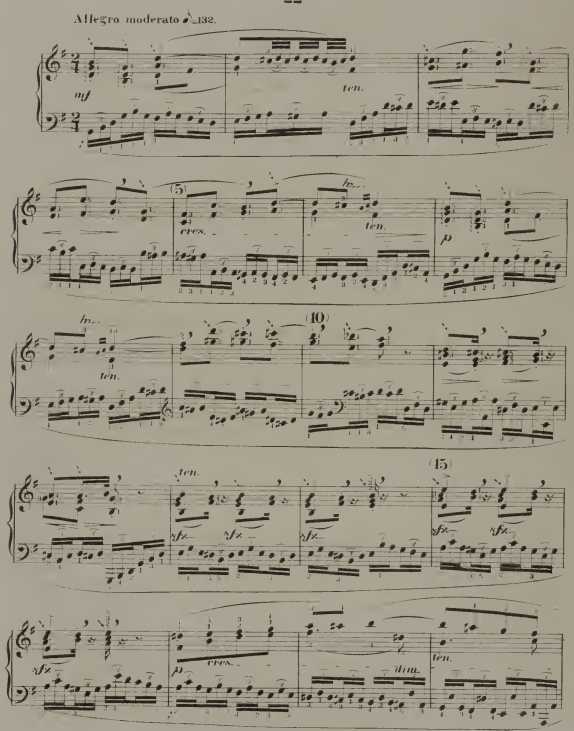
1. It is recommended to practise the figure with two or three repetitions of the first two notes,

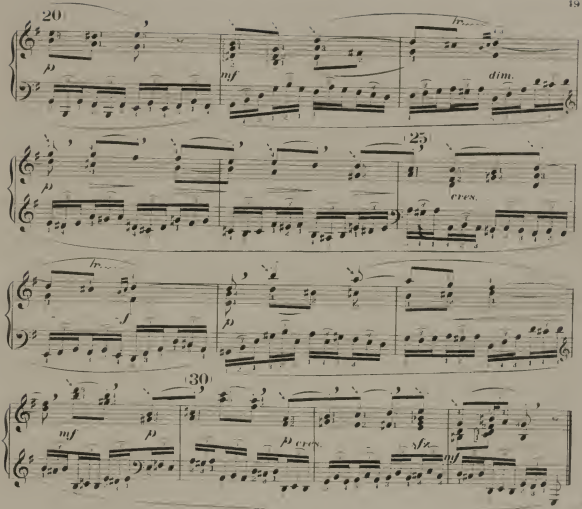
thus:  and

2. With regard to the fingering for the left hand in bars 1, 8, 16, 21 and 28, the second foot-note to № 13 must be borne in mind.

3. The teacher should also be very strict in not permitting in the left hand that much loved amateur fingering with the fifth instead of the fourth for common chords in the close position.

4. To obtain a clear rhythmic expression the left hand part should here as elsewhere be practised separately. The time spent upon it will not be lost.


Allegro moderato ♩=132.
mf
ten.
(5)
cres.
fz.
ten.
p
(10)
fz.
ten.
(15)
ten.
sfz.
sfz.
sfz.
sfz.
sfz.
cres.
p
dim.
ten.

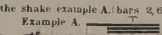


1. As no shorter typical figure is carried through in this study, but rather various figures appears joined to one another, it is advisable to subject smaller groups belonging together to a preparatory study. Thus, for instance, bar 1 should be first practised alone, and then in conjunction with bar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

2. That the right hand part requires special study is perfectly plain: strict attention must be given to the correct phrasing, the musical punctuation, — and this is made sufficiently clear by the beginning and ending of the *legato* slur.

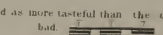
3. The execution of the shake example A, bars 2, 6 8 etc. may be noted as more tasteful than the one written out in bar 2.

Example A.

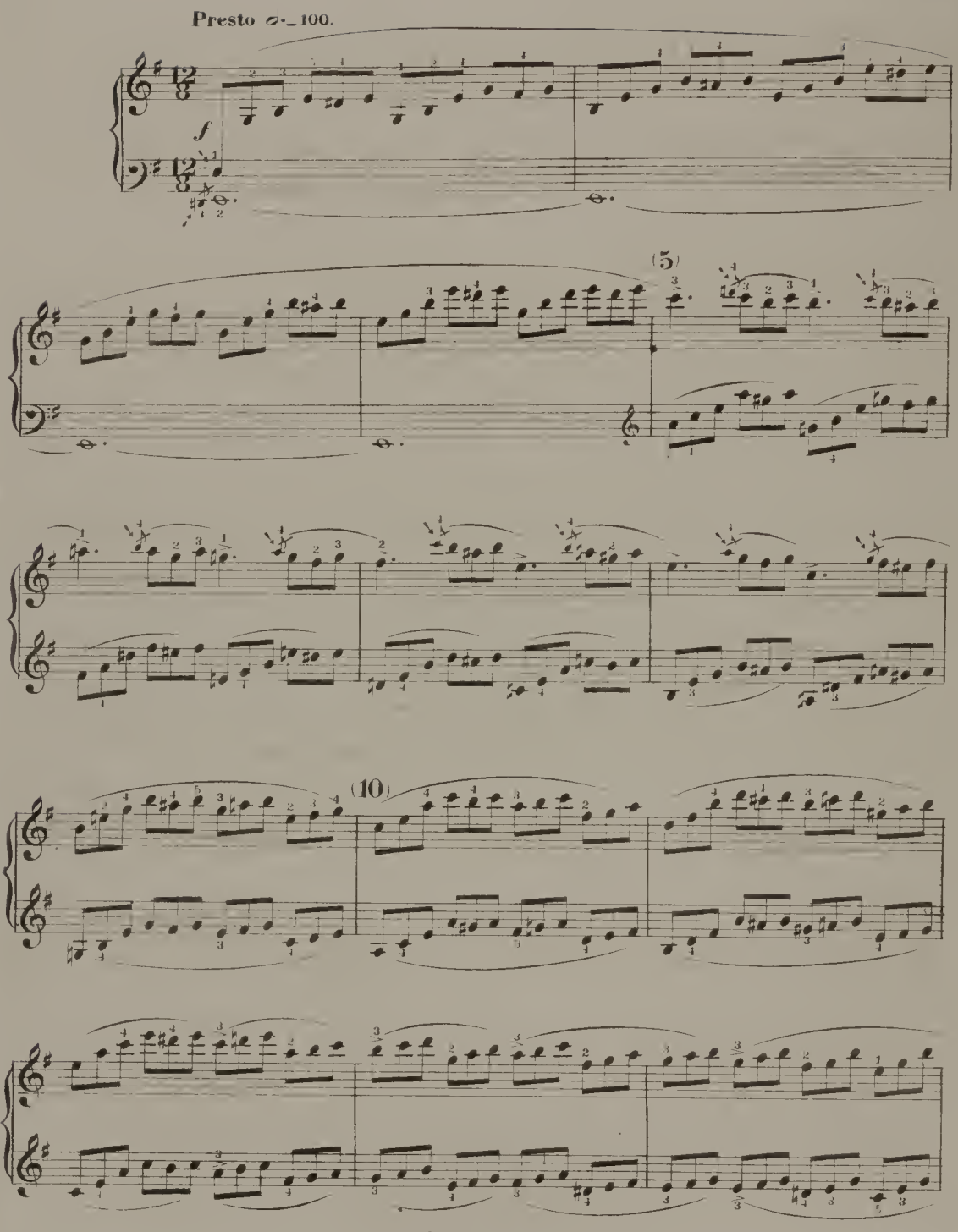


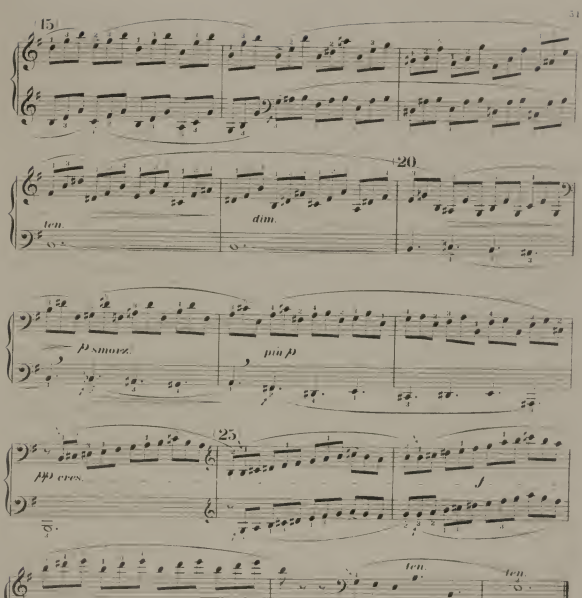
bad.

Example B.

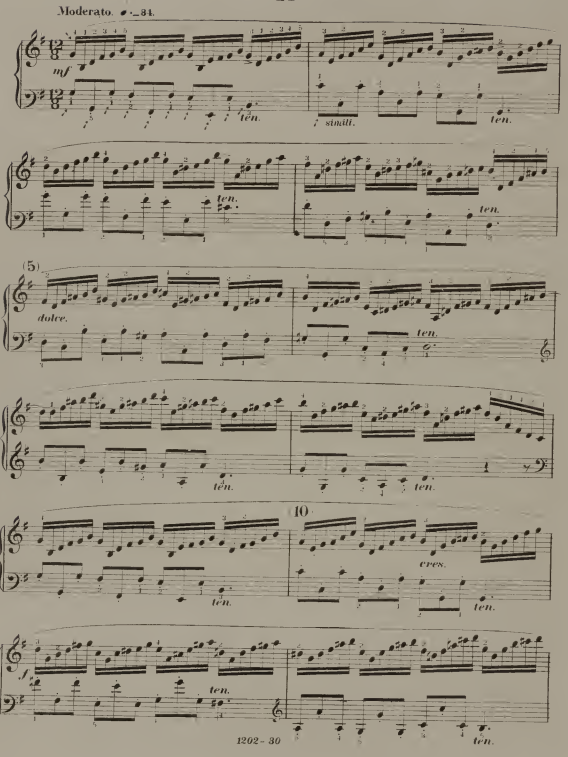


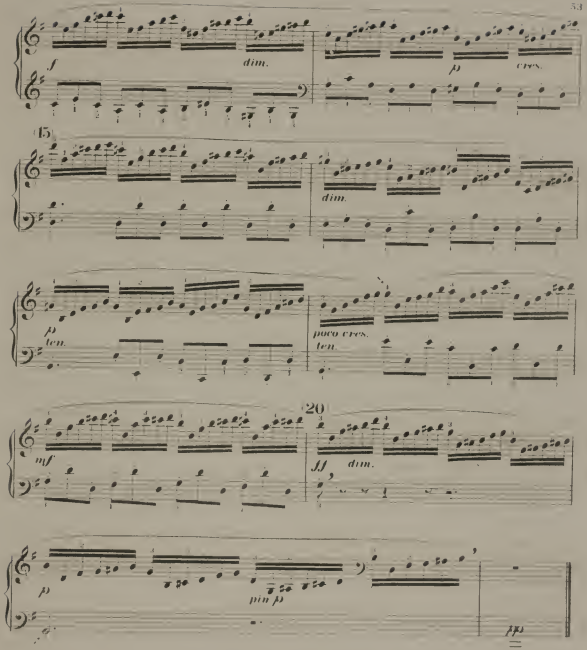
This mode of execution is especially recommended for bar 26, in order to avoid an accidental parallel of fifths which would occur in the treble and bass $\frac{d}{b}\,\frac{c\sharp}{f\sharp}$ as shown in example B.


Presto ♩= 100.
f
(5)
(10)



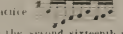
This study as N° 2 in the original edition was not in its proper place. The change between rapid extention and contraction of the hand, and the demands made on weaker fingers require a higher grade of technical development than could be looked for in N° 1. After exercises 11, 13, 21, however, have preceded it, the task will not be difficult. The necessity of practising the left hand separately requires no demonstration.

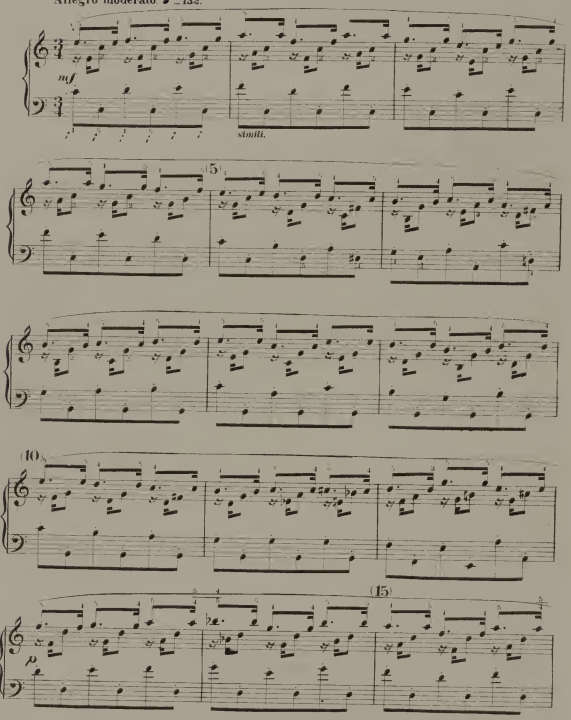

Moderato. ♩ = 84.
mf
ten.
sinitt.
ten.
ten.
ten.
(5)
dolce.
ten.
ten.
ten.
10
ten.
cres.
ten.
f
ten.
ten.

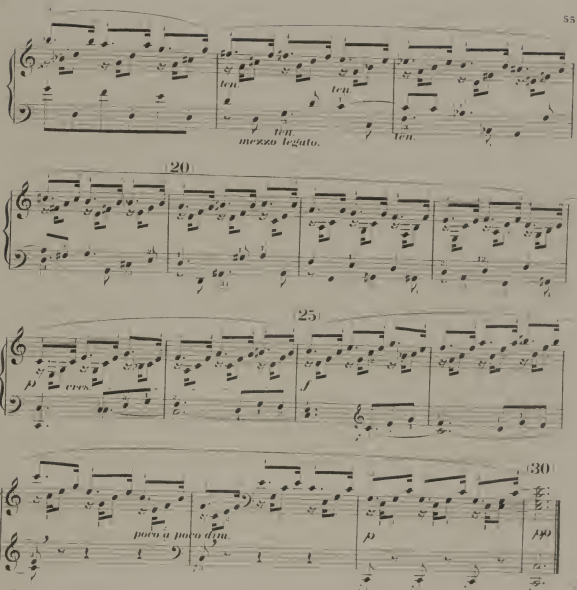


1. The chromatic progressions in the right hand figure must at first be specially accented.

2. The value of this as a *staccato* study for the left hand must not be underrated. Let the player imagine to himself the effect of a *pizzicato* on the violoncello. The fingering requires special attention.

This different reading for preparatory practice  is from Carl Eschmann who at the same time recommends the player to hold on to the second sixteenth with the thumb. 1202 - 30

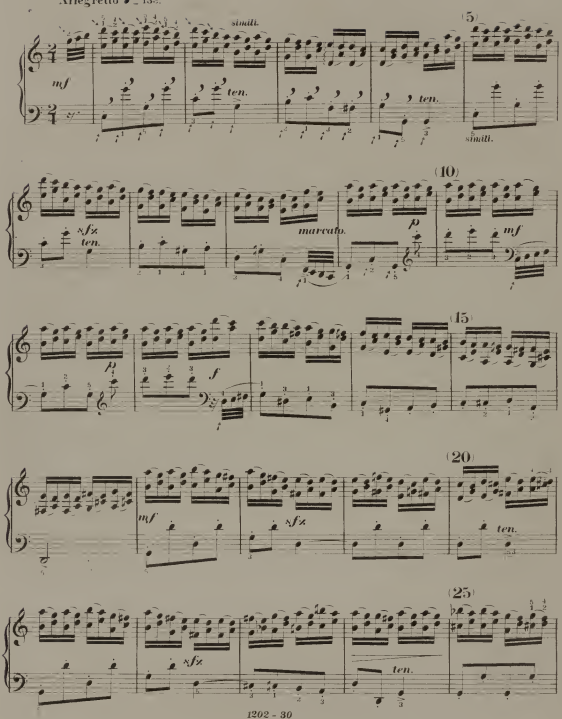

Allegro moderato ♩ = 132.
mf
simili.
(5)
(10)
(15)

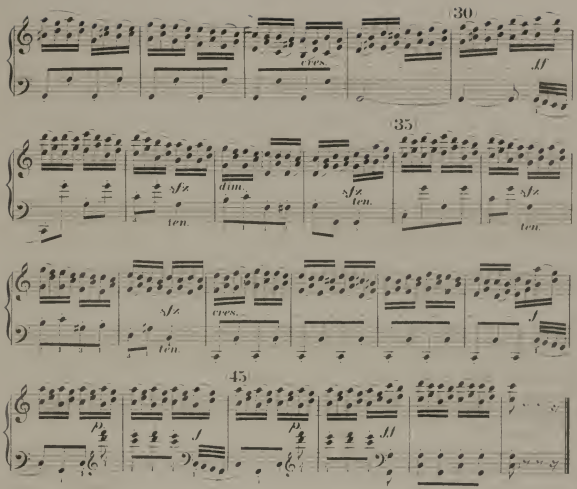


1. The principal difficulty for the beginner consists in the independence required of one hand from the other, the union of a *legattissimo* in the right hand with a transparently light *staccato* in the left hand (until bar 16 inclusive.) The *staccato* must be played throughout with a loose wrist, in such a manner as to give the effect of a *pizzicato* on stringed instruments.

2 Dynamic *nuances* are recommended, as the piece ought not merely to be correct as to striking of the proper keys, but also make a beautiful and expressive effect. The slight *crescendi* and *diminuendi* which are desirable will come quite naturally from the rise and fall of the melody.

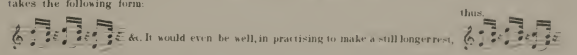
3. Special attention must be given to the phrasing, particularly to the two-bar phrases, 5, 6, 11, 12, 21, 22, which span out the foregoing four-bar periods. This is of great importance in learning by heart.


Allegretto ♩ = 132
simili.
mf
ten.
ten.
(5)
simili.
(10)
sfz
ten.
marcato.
p
mf
(15)
p
f
(20)
mf
sfz
ten.
(25)
sfz
ten.



1. Double notes like these are easier for beginners than, for example, passages in thirds, because the strength of the whole hand is able to sustain the weakness of the individual fingers. The chief point to be attained is to raise the hand with an elastic touch after every two slurred notes so that the execution takes the following form:

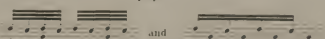
thus:



&c. It would even be well, in practising to make a still longer rest.

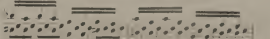
2. An opportunity is here afforded to the left hand to continue the *staccato* practice begun in the foregoing study. The thirty seconds which occur in bars 8, 10 &c. must be played in exact time.

3. Various readings (Carl Eschmann)

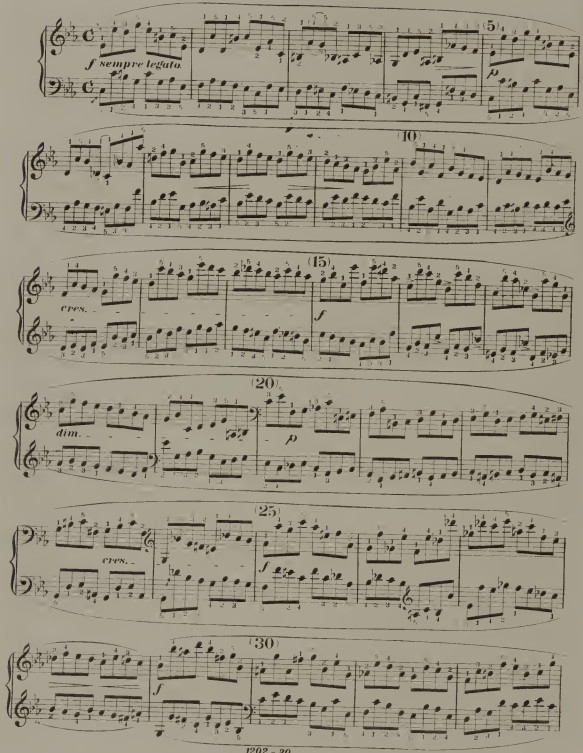


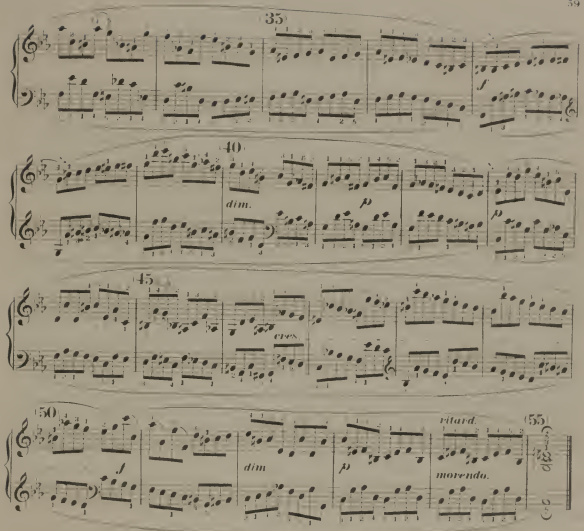
and

These can also be equally well rendered in bars 25 and 26.



Allegro. ♩ = 104

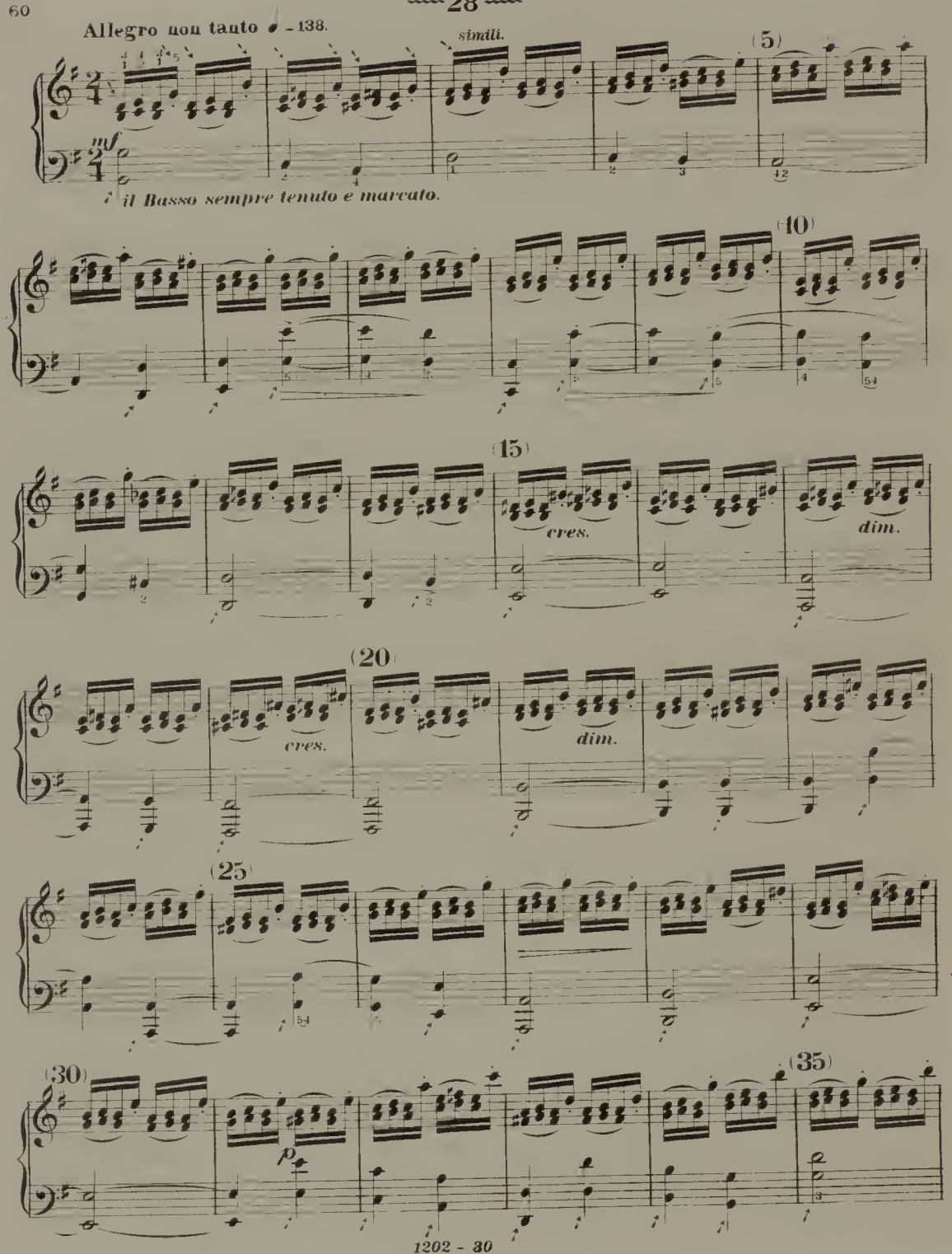


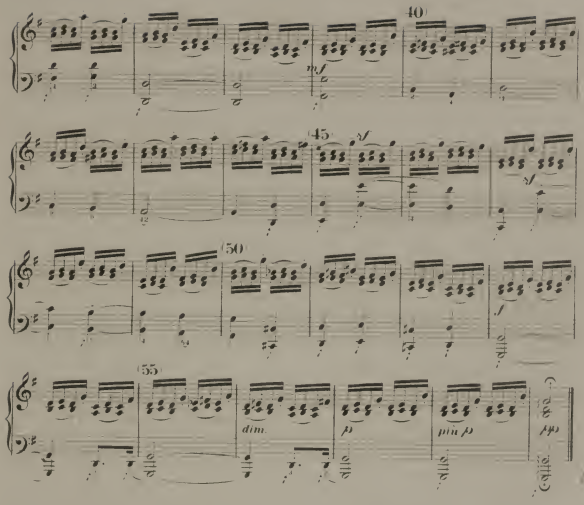


1. A perfect rendering of this beautiful composition certainly demands a somewhat maturely developed theoretical knowledge on the part of the player, yet that development can nevertheless be successfully attained by a mere technical practice of this study. It remains the task of the teacher to give in 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 inflections of the single voices and for their contrapuntal meeting.

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

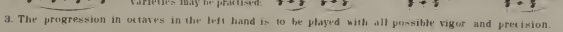
3. In bars 15–17 the editor has thought it practical to avoid the very awkward crossing of both hands although unfavorable as regards appearance, by a simple exchange of the progression of voices.


Allegro non tanto ♩ = 138.
simili.
(5)
mf
il Basso sempre tenuto e marcato.
(10)
(15)
cres.
dim.
(20)
cres.
dim.
(25)
(30)
p
(35)



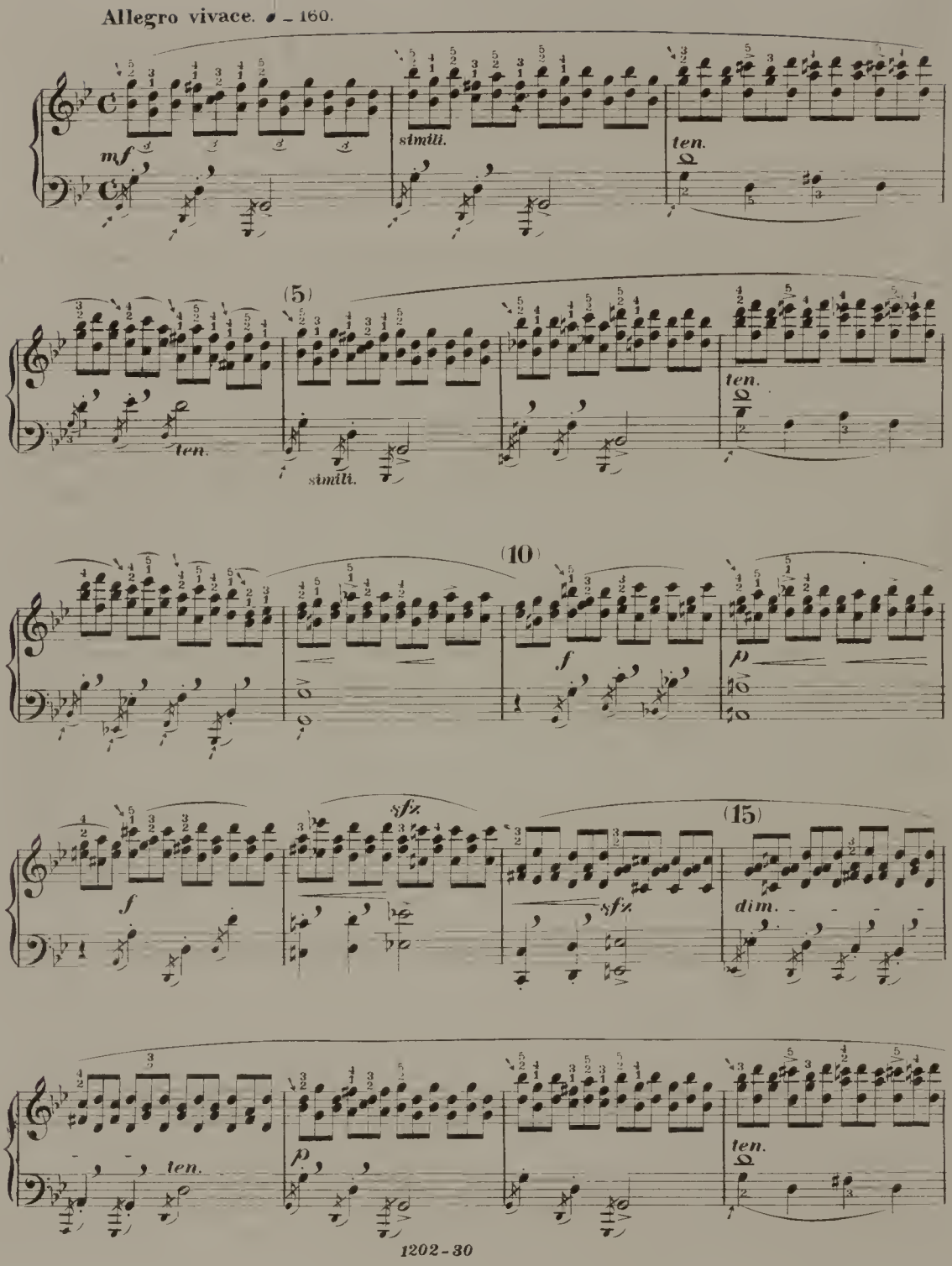
1. This study forms certainly the best introduction to the practice of thirds. The detached *staccato* of the fourth sixteenth, a useful exercise by the way in elasticity, saves the hand from fatigue.

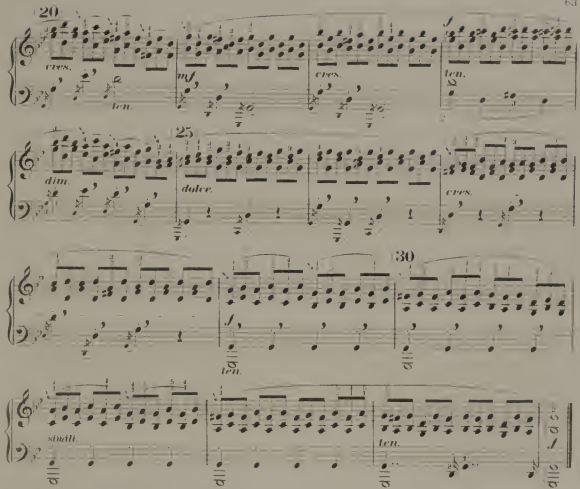
2. As a preparatory study it is recommended to multiply the first part of the figure:



besides this the following varieties may be practised:

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 for the thumb another finger and at the same time raising the finger from the lower notes of the octave(by such a method unavoidable) seeks to connect this octave with the following higher one. The corresponding habit, in descending, of exchanging the fifth finger for the third and leaving the higher octave is no less to be condemned.)


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



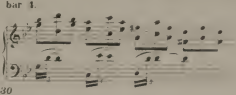
1. The pupil will scarcely be able to master the prescribed lively movement of this study considering his supposed technical development. It does not follow however that the study of it in slower time is to be regarded as premature. The teacher will do well to return to this study after a time when the pupil has learned some of the further numbers in this collection and to follow out systematically the plan of recapitulation.

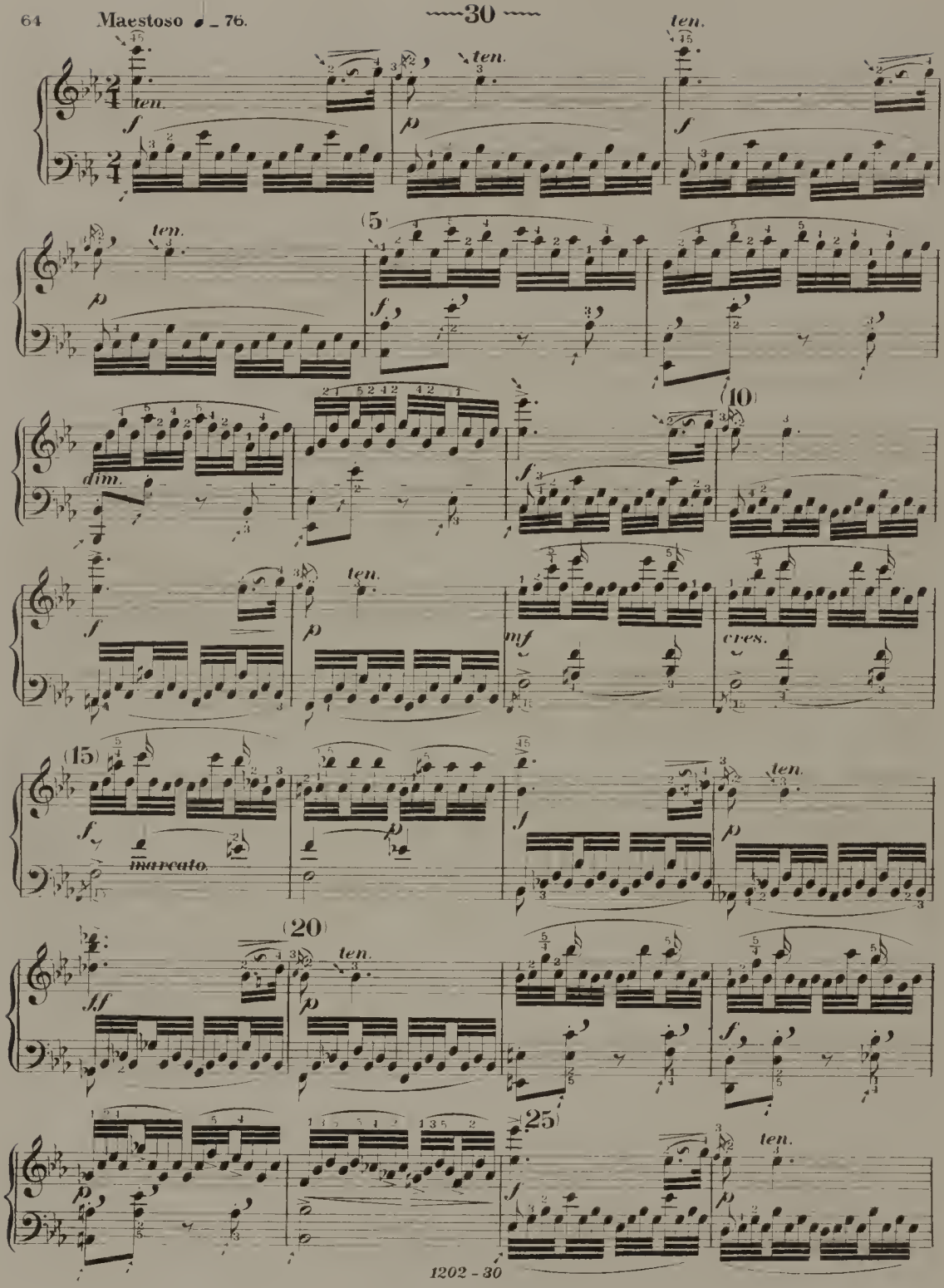
2. Particlar attention is to be paid to the precise and sensible as well as visible raising of the finger at the end of a *legato* mark.

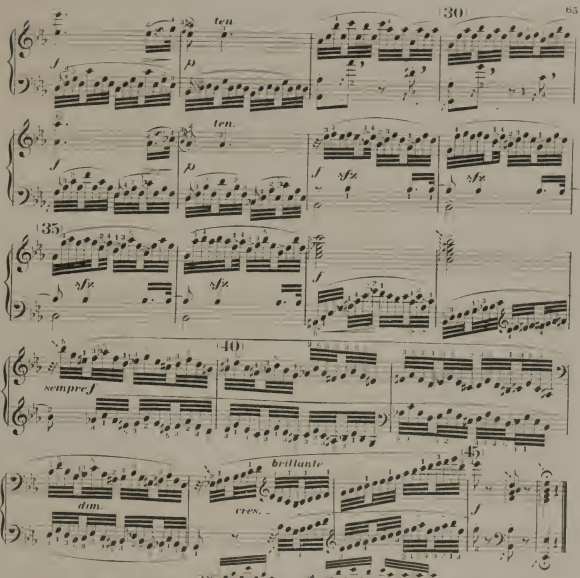
3. Concerning arpeggios which make their appearance in the left hand in the form of appoggiaturas, what has been said formerly is again referred to. (Notes to № 1 and 18) As the short appoggiatura represents the bass of the Chord, it is to be marked the more decidedly because the note following it strikes the ear more forcible by its duration.

bar 1.

As regards the triplets of the right hand their execution should take the following form.




Maestoso ♩ = 76.
30
ten.
(5)
(10)
(15)
(20)
(25)
dim.
mf
cres.
marcato.



1. A thorough analysis of the figure and on first reading the piece will save the player from an involuntary confusion of fingering later on. The slight alteration in the second quarter of the right hand in bar 29 is based on melodic reasons, whilst in the fourth eighth of bar 35 g would seem more logical than f.

2. Bars 1, 2 although in quick tempo might also be played

3. In bars 13 - 15, and also bars 21 and 22, the fingering for smaller hands would be 2 1 5 4, 3 1 2 4, 2 1 5 4.

4. In bars 33 and following bars this notation for the bass would be more correct:

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