EDITION LIEBLING

No. 2.

HELLER

SELECTED STUDIES.

OPUS 46.

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Selected Studies

FROM

STEPHEN HELLER.

Opus 46.

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Graded, Reviewed, Fingered and Annotated for the use of Teachers and Students

BY

EMIL LIEBLING.

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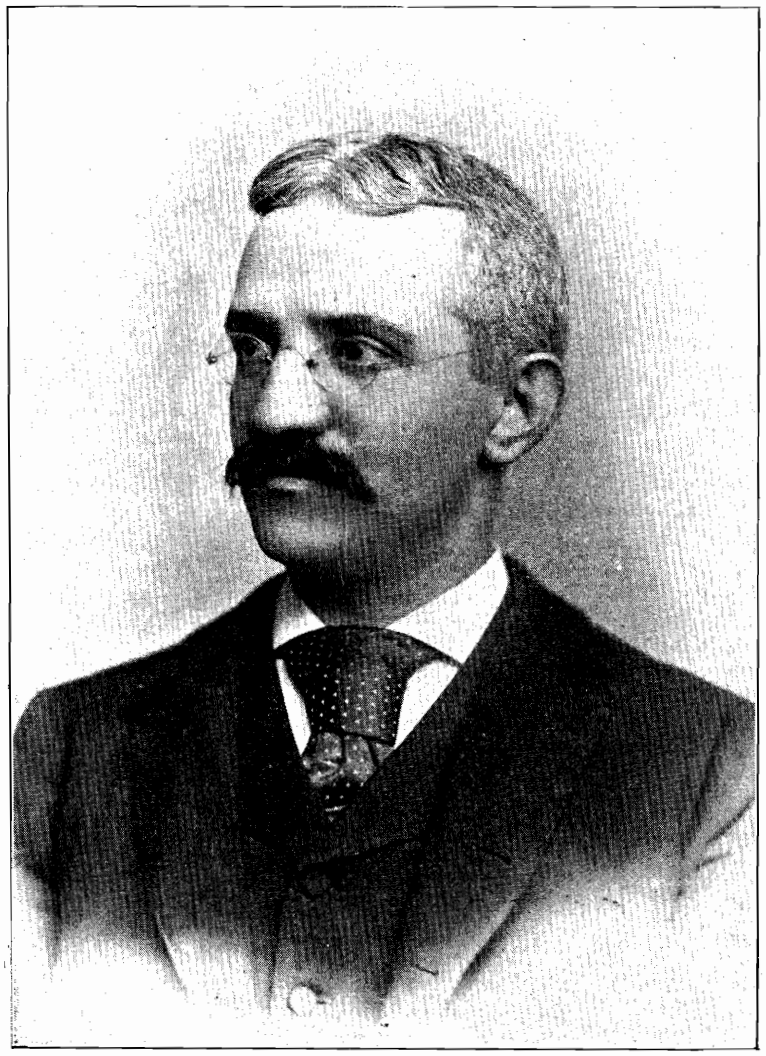

EMIL LIEBLING.

PREFACE.

Stephen Heller, like Chopin, devoted his musical talent entirely to the production of Piano pieces. While not classed among the great composers, who flourished during the first half of the present century, he, while restricted by his specialty, still occupied a unique and well deserved position of eminence. These studies were written at a period when musical taste simply demanded brilliant execution, and according to his own statement in the * introductory remarks to the original edition, are intended more especially for the cultivation of touch, musical taste and phrasing. This by no means excludes the possibility of deriving considerable technical benefit from their study. Robert Schumann, who was always first and foremost in generously recognizing and acknowledging musical talent, wherever he found it, fully appreciated the delightful scope of Heller's talent, which has also manifested itself in a large number of Transcriptions and Compositions of more extended musical form. As to the present edition, it embodies a number of valuable experiences which I have derived from the use of these studies in my own work, extending over a period of almost 25 years. I still cling to the old-fashioned idea that in order to learn to play the piano it is necessary to use a piano and practice just so many hours per day, and take no stock whatever in the so-called new short-cuts which are claimed to be of service. Some would have us believe that a dumb piano will answer as well for practice, or that some fearfully and wonderfully constructed machine will limber and strengthen the fingers; and again others go the extreme of submitting to surgical operations. We are told that thinking music will take the place of actual practice. I consider all these claims humbug and swindle; and those who make them are usually of the numerous class who talk, but do not play the instrument which they claim to understand and teach. My advice to the student is to shun all these fads and so-called modern improvements, which will usually be found to be a garbled re-hash of ideas that were originally stated in some long-forgotten Piano Method of fifty years ago, and to confine himself to good honest piano practice, using his fingers and mind simultaneously with definite intent as to what he desires to accomplish by certain modes of study. Nor is it necessary or desirable to take *all* studies of one master; it is sufficient to study those, that present some type of technical difficulty and make each of them cover that ground completely. I have selected for this edition those studies, that I have found most useful and attractive in my own work, and a thorough mastery of these will enable the student to dispense with the necessity of studying the rest. An absolute grading of pieces is a practical impossibility, and I have aimed to approximately lead from the easier to the more difficult studies. It would be as ridiculous to go right through this work in the order in which it first appeared, as to teach the Bach Inventions without proper grading. As to the fingering, I have selected that which is suitable for the student, leaving for the virtuoso more complicated problems to solve. A great deal of fingering as marked in modern editions is laboriously conceived at the desk, and not at the piano. It looks well on paper, but is not feasible, as it does not represent the practical results of piano playing. Finger marks should simplify the execution of a passage, and not increase its difficulty. Such specialties as quick substitution of fingers on the same key, passing the thumb under the fifth finger, etc., may safely be spared to the student in his earlier grades. On account of the great difference in the construction of hands considerable latitude may be allowed in the use of fingers. The teacher will have little difficulty in making changes where necessary, to suit individual cases. At a time, when a great many new Etude works appear, that are distinguished mainly by their extreme ugliness, the study of these charming pieces is to be especially recommended. This edition is intended for the use of both teacher and pupil, and not for the purpose of dispensing with the services of the former. "Piano without a teacher" will always remain a pious wish. It has been the sad fate of most prefaces to be written but not read; the average musical student glances at them suspiciously, but does not read them; I sincerely trust that the present remarks will meet more kindly consideration. The metronome marks have been throughout omitted, as speed is purely relative, and the allegro of one person may represent the extreme presto of another. It has been my aim to make the fingering thoroughly practical. The accompanying remarks will be found to bear very closely upon the text.

EMIL LIEBLING.

CHICAGO, September, 1891.

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*"A great number of Studies for the Piano-forte already exist, solely intended to form the mechanism of the fingers. In writing a series of short characteristic pieces I have aimed at a totally different object.

"I wish to accustom both students and amateurs to execute a piece with the expression, grace, elegance or energy required by the peculiar character of the composition. I have endeavored more particularly to awaken in them a feeling for Musical Rhythm and a desire for the most exact and complete interpretation of the author's intentions.

"For the better attainment of my object, I may be permitted to request teachers to insist that their pupils carefully render the following studies with all the nuances, details, and sentiment, appertaining to each of them."

"STEPHEN HELLER."

HELLER'S STUDIES, OPUS 46.

PRACTICAL REMARKS FOR STUDY.

General Remarks to No. 1.—The melody in this study should be played with taste and the whole movement invested with a certain grace. Treat the left hand accompaniment lightly, yet legato. In the interlude commencing with measure 15 bring out the solo melody in gentle contrast to the accompanying chords, which are to be struck daintily and lightly. The return to the first melody is charmingly managed. All dynamic signs are to be considered as relative to the character of the piece; thus a forte mark will not have the same significance, which it might possess in a movement of more decided and brilliant character.

Special Remarks.—Play the melody alone a number of times, so as to hear it distinctly and listen carefully while playing, in order to give it proper shading. A gentle pressure touch will suffice. The silent substitutions of the thumb in the 4th and 8th measures (also later) to be smoothly managed. Grace notes to be played in accordance with the rule given in my edition of Heller's, opus 47, and anticipated, thus taking their time in reality from the preceding note. In the 14th measure run the arpeggio chord slowly from the lowest to the highest note, commencing with the left hand, and sustaining each note after striking.

General Remarks to No. 2.—This bright little Tarantelle demands a very light touch; use very little pressure. The contrasts and light and shade as expressed by the forte and piano marks must be properly brought out.

Special Remarks.—A quiet position of the hand will facilitate the execution of this piece materially. Where fingers are changed rapidly on the same key as in the 2d measure draw the first finger off rapidly by a contraction, and let the second slip into its place without any perceptible interval and without using the wrist. Unisono passages as in Measure 9 must be played strictly together; there is always a temptation to lag behind with one hand. The shifting positions of the right hand, which commence with the 17th measure must be smoothly managed by substituting the thumb swiftly for the last finger used in the previous group. Commencing with the same measure, practice the accompanying chords separately, so as to strike all the notes clearly and simultaneously. Throughout the study pay especial attention to the use of the thumb in the right hand; use it as a finger with considerable and free independent action, and avoid any participation of the hand.

General Remarks to No. 3.—"Multum in Parvo" might well be the motto of this little Menuet, which like the A major Prelude of Chopin's contains much within a short space. The student will do well to analyze it and note the various imitations; there are hidden difficulties and snags of a technical nature which even this unpretentious study contains; and these are likely to remain unsolved problems to the careless student. When a pianist appreciates the necessity of studying seemingly easy pieces with the same care which is usually bestowed on those of more difficult import, he may well be considered on the high road to success.

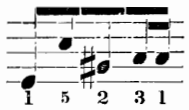
Special Remarks.—Measure I.—The grace note to be very short and crisp and connected with the least possible delay with the following note. Chords in slow time can be played very effectively from the elbow, instead of using a wrist movement. *Measure 4.*—Hold the dotted half note its full value. This very essential rule is usually broken; even eminent artists are often guilty of destroying the rhythm of pieces by not properly holding the long notes or rests throughout their full duration. In the 6th measure note the changed fingering on the same chord of the right hand. The imitation in the bass part of measure 18 requires especial study. Likewise the double thirds in the 21st measure. The variety of Heller's resources is nowhere more happily illustrated than in these short masterpieces which satisfy alike the heart and intellect.

General Remarks to No. 4.—A little Scherzo which introduces simultaneously the holding of longer notes legato while playing another part with the same hand staccato. The general effect to be light and graceful. The sostenuto notes are introduced first alternately and then in both hands together.

Special Remarks.—In the short chromatic scales watch the thumb carefully, and avoid the alternate raising and dropping of the hand and also the shoving movement in and out of the black keys so common to poorly taught pupils. The chromatic scale when properly played produces a beautiful effect, but its difficulty is usually underrated and the necessity for special study far undervalued. Avoid a flat position of the thumb; it should be held at a slight angle and placed near the black keys. Study the left hand alone from the 25th to 30th measures. The ending arpeggio very lightly.

General Remarks to No. 5.—This pretty melody requires a musical touch and correct taste in order to produce the desired effect. Study the bass separately, playing it lightly from the wrist. Mark the beginning of each measure distinctly in the left hand, as it is important to feel the rhythm. This necessity is often overlooked, producing an uncertain sensation on the part of the listener in regard to the exact time intended.

Special Remarks.—Substitute fingers smoothly as marked in the first, third and similar measures. In passing from the 5th to the 6th measure glide by extending the right hand (thus diminishing the distance) instead of jumping. Seemingly impossible stretches and arpeggios can be managed in that way.

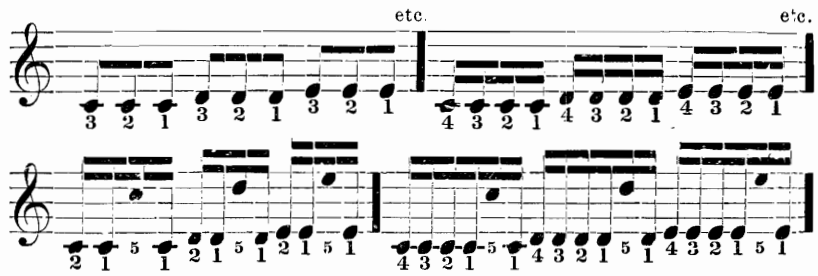
The second theme, which begins in measure 16 requires sufficient tone in the melody notes, to insure their sounding above the intermediate chords until the melody is resumed. Place a slight accent at the beginning of the 20th and 26th measures. Anticipate the G-sharp and A in the arpeggios in the right hand in measures 24 and 25 as you would grace notes. The left hand continues the melody in the 27th measure. On reproducing the theme in the 30th measure Heller introduces a number of slight changes, which add additional charm and variety and are of considerable significance. Execute the grace note at the beginning of the 35th measure by placing it in the previous measure, as follows:  This mode of execution will be found very practical in such pieces as Leschetitzky's "Two Skylarks." Note the slight reminiscence of the theme in the bass of measure 64.

General Remarks to No. 6.—The general and special remarks to the 11th study contain a great deal of information equally applicable to the present etude, which is intended to facilitate the execution of the trill in the left hand. The phrasing of the original edition is very misleading; play the left hand throughout perfectly legato, unless otherwise indicated. Study at first with a slow and firm touch, later on faster and softer. The notes in the bass which have double stems are intended to carry a supplementary melodic idea; should be held their full value and distinctly brought out.

Special Remarks.—In passing from the 3d to the 4th measure manage the thumb smoothly. *Measure* 19 and 20.—Practice passing the first finger over the thumb in the left hand. *Measure* 28.—Notice the substitution of the 2d for the 4th finger in the left hand; also in following measures putting the 3d finger in place of the 4th; this is a difficulty which requires especial attention. *Measures* 38–40.—Glide from D-flat to C. In the 45th measure the second chord in the right hand introduces a change of fingering from the preceding. Avoid tying the f in the two chords in measures 59 and 60. Notice the fingering in the 67th, 69th and 70th measures.

General Remarks to No. 7.—The Tremolo, or rapid substitution of fingers on the same key furnishes a piano effect which, when skillfully used, adds brilliancy to the playing. Since its general introduction, which is of comparatively modern origin, when we except Scarlatti, who used it in his Sonatas, it has been extensively employed. Rosellen's Tremolo and Herz's "Last Rose of Summer" depend upon this specialty of technique entirely for their effect. Liszt avails himself of it incidentally in the Finale of the 2d and 13th Rhapsodies, illustrating most forcibly the old Latin proverb—"When two people do the same thing, it is not necessarily the same." We find it also in his arrangement of Meyerbeer's "Marche Indienne" and "Les Patineurs;" there is hardly an important collection of studies without some reference to it, as Moscheles' opus 70 and Seiss' opus 10, also Loeschhorn's opus 66, book 2, and Czerny's opus 740. Among our American authors Gottschalk has been a very skillful exponent of the Tremolo; his charming "Dernier Amour," parts of the "Battle Cry of Freedom;" also the "Pasquinade" introduce it. His own "Tremolo" consists of a rapid alternating, repeating stroke in both hands. Moszkowski is particularly happy in using it in his Scherzo, opus 1, Momento giojoso, and Caprice espagnol. The present study is intended to introduce the student to its practical use.

Special Remarks.—The tremolo can be used as a means of strengthening the fingers. The following suggestions will be found practical; use them in various keys and scales, also in both hands descending and ascending:



The fingers should slide off the keys swiftly, and the substitution promptly made, insuring a prompt succession. There must be no participation from the wrist whatever. Observe the D and E as exact 1-16 notes in the 2d and similar measures, and avoid rolling the chord in the 3d quarter of the right hand in measure 5. Notice the difference between the semi-staccato of the chords in measures 6 and 7 and the following staccato chords. The chord in the 10th measure to be held its full length. Notice the dots in the 30th and 32d measures, and do not substitute rests therefore. Place the right hand promptly over the left in measure 34, so as to insure a smooth ending of the run. Throughout the study the marks of expression, phrasing and rests must be strictly attended to.

General Remarks to No. 8.—This bright and brilliant piece is evidently suggested by the finale of Beethoven's Sonata op. 2, No. 3, and contains both wrist and passage work. The former should be done with a light action, avoiding stiffness and consequent fatigue.

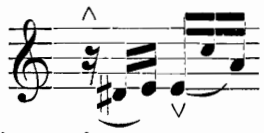
Special Remarks.—Where notes of different values are marked staccato, as in measure 2 it will be safe to give the longer notes more time than the shorter. The 3d finger to be carefully watched in the 3d and 4th measure, on account of its natural inertia in passages which require frequent repetition of the same finger. Do not mistake the slur between the 2 chords in measure 10 for a tie, and play the repeating C's in the right hand distinctly. Bring out the melody clearly, which is contained in the right hand chords, commencing in the 12th measure. The fingering in measure 17 adapts itself to the chords. The bass should be played with promptness and decision throughout the study. The chords in the last five measures may be played with an arm movement from the elbow.

General Remarks to No. 9.—This very useful study has much in common with Bach's eighth two-part invention. Both hands are kept continually occupied with running passages, while the phrasing of both parts is widely different. The study should be practiced with separate hands and very slowly, observing all slurs and staccato marks carefully. After becoming fairly familiar with the text, increase the speed gradually. Where two chords are connected by slurs and ties, as in the beginning measure of the left hand, hold the tied note firmly, and then release the hand with elasticity on the slurred staccato note, raising the hand entirely from the key-board. Thus the first of the two chords should be attacked with a downward stroke and the second played with an upward movement. The contractions and expansions of the hands which occur continually must be smoothly managed and all jerking or shoving motions avoided. Staccato eighth notes to be played lightly from the wrist, while at the same time observing a strict legato in the other part. Where the fingering has been changed from the original edition, as in the passage commencing in the right hand with the last quarter of the 12th measure the purpose is to maintain a more quiet position of the hand.

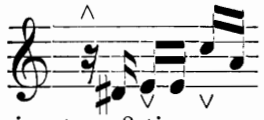
Special Remarks.—In measure 6 keep the hand steady until the run is ended with the 5th finger and mark the end of the phrase here and in all similar places by playing the last note

clearly and with a slightly accented staccato touch. The change of fingers in the trill of measure 16 is very advantageous and strongly commended for long and continued trills. The right hand run commencing in the 17th measure demands a free and independent thumb movement. A great many players use the side of the hand instead of the fingers when required to use either the thumb or 5th finger. From the 19th to 25th measures the right hand will demand especial attention. If properly studied this very useful and interesting study will react most favorably on the technique and phrasing of the student.

General Remarks to No. 10.—It is important to realize fully the rhythm of this piece. In this regard it presents much similarity with the finale in Beethoven's Sonata in D-minor, op. 31, No. 2. The 3-8 time must not be permitted to degenerate into a careless rendering of two triplet groups; thus this performance of Measure one would be totally wrong:



as it would only give the two accents peculiar to the two groups of triplets; while this is correct:



as producing the 3 accents properly belonging to 3-8 time.

Special Remarks.—The constant substitution of different fingers on the same key, which forms one of the prime objects and problems of the study will be facilitated and much aided by a quiet position of the body of the hand, letting the fingers do all the motion required. Remove the hands promptly at the end of each phrase, so as to give the effect of the following rest. Such seemingly slight matters often change the entire complexion of a performance. In order to properly hold the tied notes from the 7th to 8th, and 47th–48th measures the 3d finger will have to be elongated and placed far up, availing itself of the entire length of the white key, in order to connect the c with b. *Measure* 26, the change from the thumb to 5th finger on b needs special attention. Note the silent substitution of fingers in measures 32, 36 and 60. The little marks (–) placed with the dotted quarter notes in measures 30–37 and 58–65 indicate a perfect legato coupled with some pressure, while the same mark in measures 38, 39 and 40 represents a syncopated accent. During the entire piece hold the chords fully throughout the time indicated. A slight ritardando is proper in the 2 measures which lead to the repetition of the beginning in the 41st measure. Smaller hands will find the chords in measures 62–65 somewhat difficult to stretch and hold. Very small hands may omit the lowest note.

General Remarks to No. 11.—Among the embellishments none are more beautiful, when properly executed than the trill; the present study is intended to develop it. Some pupils naturally trill with fluency and evenness; others have to make it the subject of prolonged and careful study; in the latter case it is apt to improve with the general development of technique. The beauty of the trill consists as much in evenness, as speed, and either object should be treated separately; only a finger movement is to be used and every stiffening or contraction of the muscles of the hand or arm strictly avoided. The variety of touch which I have advised in other technical studies will only apply in this to a limited extent. It may be studied to advantage both slowly and firmly with regard to evenness; and later on faster and with lighter touch for the development of speed. Always legato however. The thumb motion to be carefully considered and the position of the thumb well up on the keys near the 1st finger when the latter is in the act of striking. The incidental contractions of the hand, which are necessitated by the fingering to be smoothly managed.

Special Remarks.—Hold the longer notes their full value, while the other part continues the trill motion. Observe phrasing and fingering carefully; staccato chords are played lightly from the wrist. In measures 3, 7, and similar places make especial work of the difficulty involved in using the 4th and 5th fingers; use them in a well curved position. Beginning with the 9th measure the 3d and 4th fingers require attention. Use the thumb which carries the alto part, near the black keys, and glide with it across the keys. With a little practice a good legato may be acquired. This gliding of the thumb becomes a matter of great importance in octave playing. The introduction of Liszt's transcription of the Spinning Song from Wagner's "Flying Dutchman" introduces similar work to that, which commences with measure 20. Raise each hand promptly, so as to insure clearness of the repeating notes. An alternating high and low motion of the hand facilitates the execution of such places materially. Practice the difficult connection between measures 28 and 29, also 32 and 33 especially in the left hand. The change of fingers, which is marked in measures 30 and 31 will be found useful. The gliding motion of the thumb previously mentioned will apply to the double thirds in the left hand of the 30th measure. Note the different phrasing of the bass in measure 36 from the same in the 34th measure. Press on the quarter notes in measures 37 and 38. The little double trill near the end will be found difficult, as the thumbs do not play together.

General Remarks to No. 12.—In this little Romance the melody which is contained in the treble part and played by the right hand should be properly shaded; all undue haste is to be avoided in crossing hands. Play the melody with varying shading and expression, treating the rather monotonous accompaniment as of secondary importance. In all similar passages it is advisable to employ the thumb as little as possible. Being the strongest finger it is apt to produce accents where not required, unless specially watched.

Special Remarks.—The utmost promptness will be required in crossing hands so as to insure a smooth and flowing continuity of the accompanying phrase. In the 17th measure connect the left hand smoothly with the preceding passage in the right hand. The entire study is to be played with taste.

General Remarks to No. 13.—This study combines a number of important problems. We find in it some double thirds, staccato octaves and chords, and also legato passage work for both hands in unisono and contrary motion. It is advisable to consider each object separately before attempting the study as a whole. Play the double thirds precisely together. The fingering $\frac{2}{1}\ \frac{3}{1}$ may be used, as no legato is required. In fingering the scales in double thirds I have found it best to discard that position. Where passage work is executed simultaneously in both hands, it is most practical to use as far as possible, both thumbs together. This mode of fingering will simplify and render more convenient a great many difficult runs and cadenzas. It is also advisable to finger each run throughout according to the same systematic fingering. All runs in which the fingers move from the thumbs towards the little finger are more difficult than those in the opposite direction; this will account for the fact, that unisono passages in both hands are always difficult in one hand, while comparatively easier and more convenient in the other.

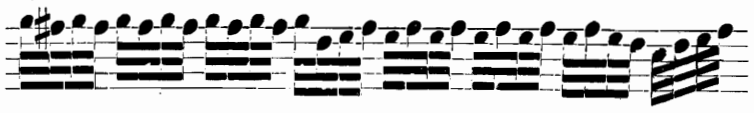
Special Remarks.—Practice the first and all similar measures a number of times in varying degrees of strength as a preparatory exercise, curve the fingers well, and be sure to give the

4th and 5th fingers full play and distinct finger action. All octaves and chords lightly from the wrist, unless otherwise marked. The passage commencing with the 9th measure will require slow and careful practice, so as to avoid turning it into a constant stumbling block. No matter how slow, but play it without a single halt. Study its construction and it will become easier. This will apply equally to the passage commencing with measure 43. The whole study should be played with fire and vigor, careful phrasing and strict attention to the sudden changes of tempo.

General Remarks to No. 14.—Throughout this difficult study for the development of the right hand great care must be taken to maintain a quiet position of the hand, and especial attention given to the prompt withdrawal and instant consequent extension of the thumb, which forms one of the great problems of piano playing. Mark the bass well and do not neglect it on account of its simple structure. A performance without firmly marked bass notes lacks rhythm; it leaves the listener in uncertainty as to the time the composition is written in, and will consequently prove ineffective Like a house without foundation, it cannot stand. This sense of rhythm cannot be trained too early. For the same reason there must be no liberties taken with the time of a piece; the use of the rubato is a dangerous plaything and it should be introduced only to a very limited extent in a few modern authors, principally Chopin. Played firmly, this study will strengthen the hand and develop a good deal of endurance. It is not generally properly understood that endurance depends a great deal upon finger independence, and must be made a matter of separate study and a gradual increase of muscular exertion. Thus it would be better to practice a purely technical study like this at first 8 or 10 minutes at a time, then 15–20 minutes and finally a half hour. Good results can also be obtained by using varieties of touch so as to use the same technical material for the accomplishment of different objects. And always bear in mind clearly and definitely just what you are trying to accomplish by a certain mode of practice. Indefinite and aimless study produces no results and is a waste of time.

Special Remarks.—Octaves lightly with a low wrist action and thumb slightly curved so as to avoid touching adjoining keys. *Measures* 15–17 require especial study in the left hand. Strike all notes clearly and simultaneously in the left hand chords of measures 17 and 18 and retard slightly before commencing the 19th measure. The fingering in the 29th measure is difficult on account of the inconvenient structure of the passage. Study the left hand separately in the Finale commencing with the 30th measure. The study should be performed with brilliancy.

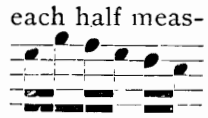
General Remarks to No. 15.—This study partakes less of the melodic element of most of Heller's Studies, but rivals in technical usefulness those of Cramer and Clementi, while equaling them in conciseness of form. It will prove a valuable trill study, if cultivated with special reference to that most important object. The beauty of the trill consists as much in its even execution, as in velocity, hence the necessity for slow study. Measures like the 1st, 2d and 3d could be extended to advantage as a trill study, thus:



As regards the fingering I have in some editions come across such fearful and wonderful things that I have been forcibly reminded of Heine's remark about the old Romans, saying that "if they had been obliged to study their own Latin grammar, they would never have found time to conquer the world." That fingering will always be the best, which without resorting to extraordinary and extreme expedients, enables the hand to remain quiet, and play as many notes as possible in one position. For the purpose of developing all the fingers it may be desirable to change fingers on the trill note, thus: 5 3 4 3. In long trills this mode will be found quite advantageous. Staccato practice is also strongly recommended, and in order to insure the useful reaction of this study on the fingers place them on the keys well curved. Never play the study faster than you can execute its most difficult part with perfect ease. There is always a certain tempo at which the student can play a piece without stumbling or fatigue. Make this the starting-point and increase speed and force gradually. Thus much waste of time will be avoided.

Special Remarks.—Second measure manage the fingering at the beginning of the last group smoothly and withdraw the thumb promptly from C. At the end of the 3d measure execute the change from the thumb to 5th finger carefully and extend the hand promptly over its next position. As in all studies which necessitate the playing of many sharps and flats the hands should be placed well over the keys, so as to avoid sliding up and down. The seeming insignificance of the accompanying chords by no means dispenses the student from the necessity of studying them separately. The phrasing is important and not easy. Press on the first chord, and after connecting the second very legato raise the hand lightly. Substitute fingers promptly in measures 14 and 15. Commencing with the 18th measure special attention must be given the left hand on account of its peculiar fingering which employs the thumb on 2 adjoining keys. Notice the different phrasing of the bass in the 21st measure from the eighth. The fingering in measure 35, while difficult, insures smoothness. In the subsequent measures passing the thumb under the 4th finger must be managed carefully. In measures 40 and 41 the fingering follows the varying position of the chord. This study cannot be too strongly recommended for prolonged study. A few Etudes, well selected, will, if studied long enough serve the same purpose as a great many.

General Remarks to No. 16.—An Impromptu, bold and forcible, presenting abrupt changes and violent contrasts. To be played with vigor and brilliancy. The chords attacked with force and pressure, yet with elasticity; all accents and the phrasing to be strictly observed. The bass has quite an important part and considerable meaning.

Special Remarks.—Accent the beginning of each half measure and do not think of the phrase in this way:  but: The left hand should be a continuation of the right hand phrase. This species of technique is often required in Bach's works. The Chromatic Fantasie introduces it very extensively. In the 22d measure play the change from the seventh: d–c to the octave: d–d accurately, (also in following places.) Use considerable energy throughout.

General Remarks to No. 17.—This study is a veritable ghost story, full of charm and interest; introducing sudden dynamic changes, and presenting the theme alternately in both hands. It forms an excellent introduction to such pieces as Mendelssohn's Scherzo, op. 16, No. 2, and his Presto, op. 7, No. 7. Technically the piece can be turned to good account as a staccato study; use a light finger staccato, but permit the wrist to participate. The second theme in the relative major key must be clearly brought out.

Special Remarks.—Study each hand separately, so as to give to the left hand freedom of action and individuality of

expression. The phrase commencing in the bass of measure 5 must be emphasized, and the treble part correspondingly subdued. Devote especial study to the clear rendering of all double thirds and sixths. Some latitude may be permitted in the fingering of the latter on account of the varying shape of hands. Sustain the half notes in measures 54–57. This study can be particularly recommended to students who wish to correct a heavy and stiff touch and wrist.

General Remarks to No. 18.—The chief difficulty in this study consists in a proper rendition of the peculiar rhythm. Grieg uses it quite extensively; the last movement of his Sonata, opus 7, derives much of its interest from the introduction of the same rhythmic phrase. In the second part of the study Heller uses the beginning phrase in the major key after first introducing it in the minor; an effect which Schubert frequently employs with fine effect. The marks of expression, staccato signs, etc., are to be strictly observed. The theme is given out first in one hand, and then reproduced in the other, after which a refrain follows like that of a chorus. An interesting change occurs near the end of the middle part in A-major, where the theme instead of beginning with the measure comes in at the middle of the bar. Use a light wrist movement for the staccato notes and chords.

Special Remarks.—Measure I.—Give the strictest attention to the time; detaching the first eighth note by contracting the finger; then play the sixteenth in exact time making it neither a 1-32 nor a triplet, and hold the third eigth note its full value. Connect the last note with the first eighth of the following measure, in which the fingering will be found preferable to the original. *Measure* 3.—Play all the notes in the chords and do not permit the thumb of the right hand, and 5th finger of the left to omit striking the G each time. This will apply to the 7th and all similar measures. Commencing with the 16th measure devote separate practice to the left hand. Manage the change of fingers in the left hand on A, from the last eighth note in measure 24 to the chord in measure 25 distinctly. Notice the different phrasing in measure 26 from the other renditions of the theme. The same change is introduced at the ending of the middle part. The repetition of the first part which ends in A-minor should always be strictly insisted upon.

General Remarks to No. 19.—This very difficult study while containing less of the melodic element than most of Heller's work, is to be cultivated a great deal on account of its usefulness in developing firmness of touch, velocity and the general execution of the right hand. The left hand will likewise need especial attention on account of the variety of phrasing which it introduces. In its general scope and usefulness this study rivals those of Cramer and Clementi. Study it at first slowly and firmly, later on faster and with less pressure. When speed represents a gradual increase and development from a slower tempo, it is legitimate and never gives the impression of a hurried performance; where however the necessity of primary slow practice is overlooked and neglected, the player loses all control of his fingers, and a muddled and uneven hurried performance is the lamentable result. Faulty practice represents just so much loss of time, and the more time misspent in that manner, the worse for the victim. I found it necessary to rephrase the entire study, as in all former editions the legato marks and slurs were marked alike, causing much confusion.

Special Remarks.—Where a phrase or extended period is repeated it is always desirable to shade it differently the second time, giving new meaning and variety to the same phrase. The constant contractions and extensions of the hand, necessitated by the fingering must be smoothly managed. In the Chromatic scales do not place the thumb on the keys in a flat position, but slightly elevated, and avoid dropping the hand while using the thumb. *Mf* stands for medium loud; *fp* for a forte, followed by a sudden piano. As a general rule use the crescendo in all ascending runs, and decrescendo when descending. The study will be a valuable help also in developing a good deal of endurance, as it is apt to be fatiguing at first. When tired, do not continue, but stop a few moments and then resume. It is absolutely injurious and dangerous to continue practice when the muscles are tired. Mark the bass notes throughout; a performance without a well pronounced rhythm is like a house without foundation *Measure* 6 requires smooth thumb movement. Avoid hastening the last 2 notes of the right hand passage in the 8th measure. Schumann often introduces phrasing similar to the left hand commencing with the last quarter of measure 16; for instance in the 2d Kreisleriana and portions of his Humoreske, opus 20; the latter work is not nearly appreciated as to its real musical worth and general effectiveness—even for concert purposes. This phrase may be considered as a distinct second theme and distinctly brought out. The short note (sixteenth) must always drop into and be connected with the following long note (quarter) without any perceptible interval of time or separate motion of arm or hand. It may almost approach the effect of a grace note. The run commencing with the last quarter of the 22d measure presents peculiar difficulty on account of the close position which the fingers have to assume among the black keys. It will be well to practice such work slowly with distinct finger articulation, likewise staccato. The 4th finger should have distinct attention. The same hints will apply to the 26th and 27th measures where every inclination (however slight) to play unevenly must be overcome. Notice the slight difference in the text occurring in measure 38 from the first version in the 7th measure. If practiced in a sensible manner, this study will be found to yield the most gratifying and practical results.

General Remarks to No. 20.—It will be well to analyze this important and difficult study and investigate its different technical objects thoroughly, before practicing it. Where a piece presents various subjects, it is desirable to recognize and take up each problem successively, instead of trying to do everything at first reading. Thus this study presents melody playing in both hands, interspersed with light execution of arpeggio passages. The thumb plays an important part throughout and will require especial attention. The various staccato and legato passages have to be brought out in strong contrast, likewise all accents and phrases. Study the melody first separately, omitting the arpeggio, which can be added later on. The general effect of the whole is to be that of an agitato allegro movement, full of contrast and climax, finally vanishing in the distance.

Special Remarks.—Use a light finger staccato in the beginning; play the thumb note firmly, yet in proportion to the rest, and not too prominently. The running passage very delicately; left hand very lightly. Note the different phrasing in the 3d measure and all similar places. In the 12th measure the left hand carries the melody and staccato accompaniment simultaneously. The right hand is to be treated in quite a secondary manner. The melody is then brought alternately in both hands. Beginning with the 21st measure the thumb of the right hand will require special training so as to produce a legato effect and at the same time execute the slur. The fingering must be carefully observed throughout, also the dynamic signs and phrasing. The pedal should be used at each change of harmony, and if properly managed will add materially to the general effect.

General Remarks to No. 21.—The remarks to the preceding study will apply to this on account of both the similarity and variety of the objects of study. However we find in addition the difficult task of playing a melody with alternating hands. This problem presents itself in such pieces as Rubinstein's Melody in F, Mills' Second Barcarolle, Bendel's Silver Spring and Dornroeschen; also a number of Heller's transcriptions of songs by Schubert and Mendelssohn; it was first introduced extensively by Thalberg in his operatic fantasies. When properly done, and assisted by the correct use of the pedal, it is very effective. It is advisable to first play the melody according to the dotted lines, which indicate its continuance, adding the accompanying arpeggios and chords later.

Special Remarks.—It is an open question whether a smooth legato in arpeggio work is the result of an actual connection of notes or a skillful and quick substitution of fingers; so quick as to avoid any hiatus. Both modes of work may be borne in mind. Give proper meaning to the beginning C in the left hand; it forms an important and integral part of the melody, which is treated in 3 different versions and should be separately studied each time.

As a great many of the explanatory remarks apply equally to opus 45, 46 and 47, a reference to them is earnestly requested by the editor.

EMIL LIEBLING,

CHICAGO, November, 1891.

SELECTED STUDIES.

From STEPHEN HELLER.

OP. 46.

Allegretto grazioso.

1.

p

5

10

mf

p

15 pp

cantando.

mf

pp

mf

pp

20 mf

pp

pp

mf

25 p

mf

p

cres.

30

f

dim.

p 35

Ped

mf

Ped

p

40

riten.

a tempo.

dolce.

45

50

rinf.

55

p

p

60

mf

Ped

molto riten.

a tempo.

p 65

p

Ped

p

Vivace.

2.

p

legato.

5

mf

10

15

fp

20

25

30

f

35 *p*

f

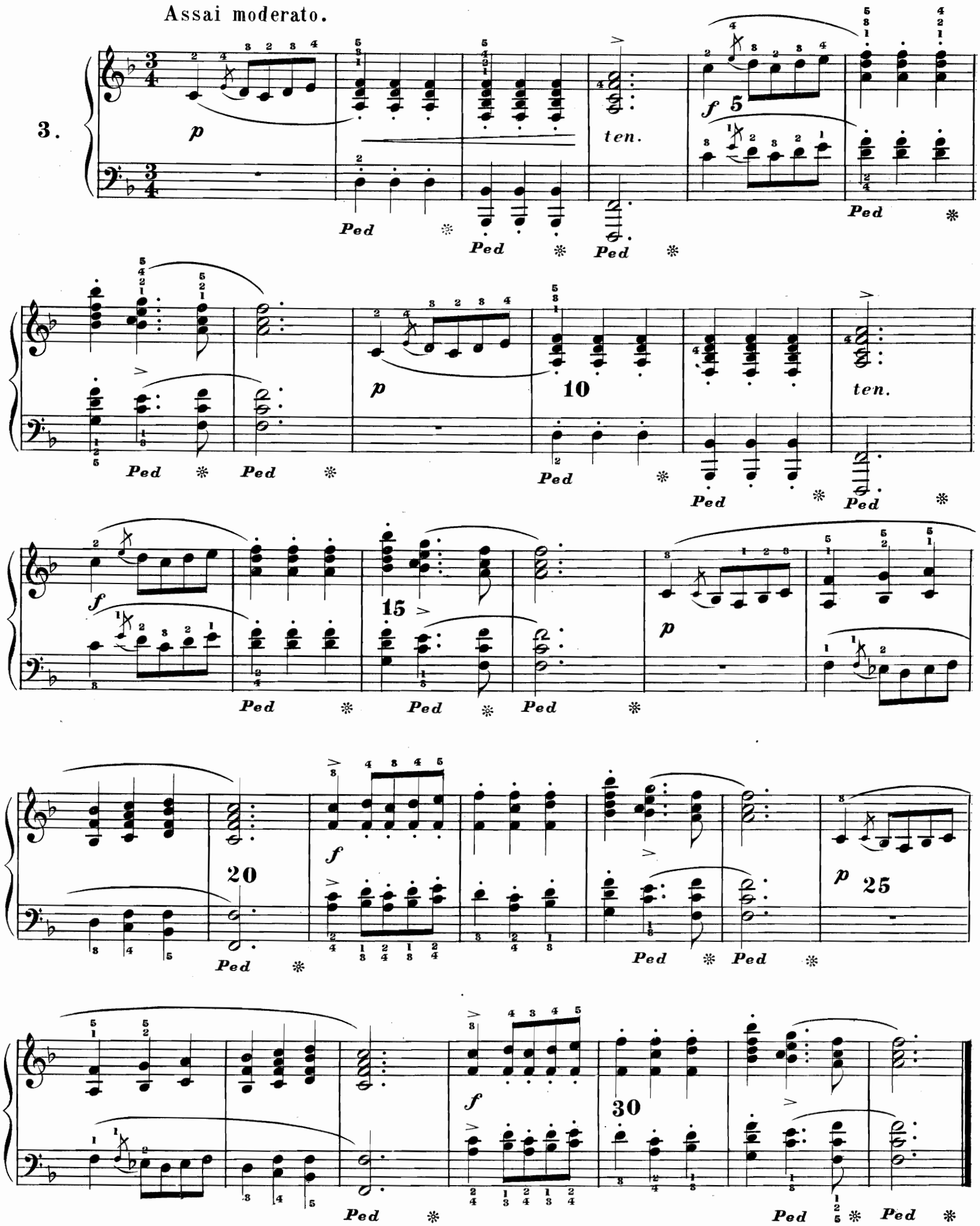
p 40 f p 45 f

p f 50 p f p

55 p mf 60

65

f 70 sf sf sf


Assai moderato.
3.
p
ten.
f
Ped
10
15
20
25
30

Allegretto scherzando.

4.

p

5

10

15

20

25

30

rinf.

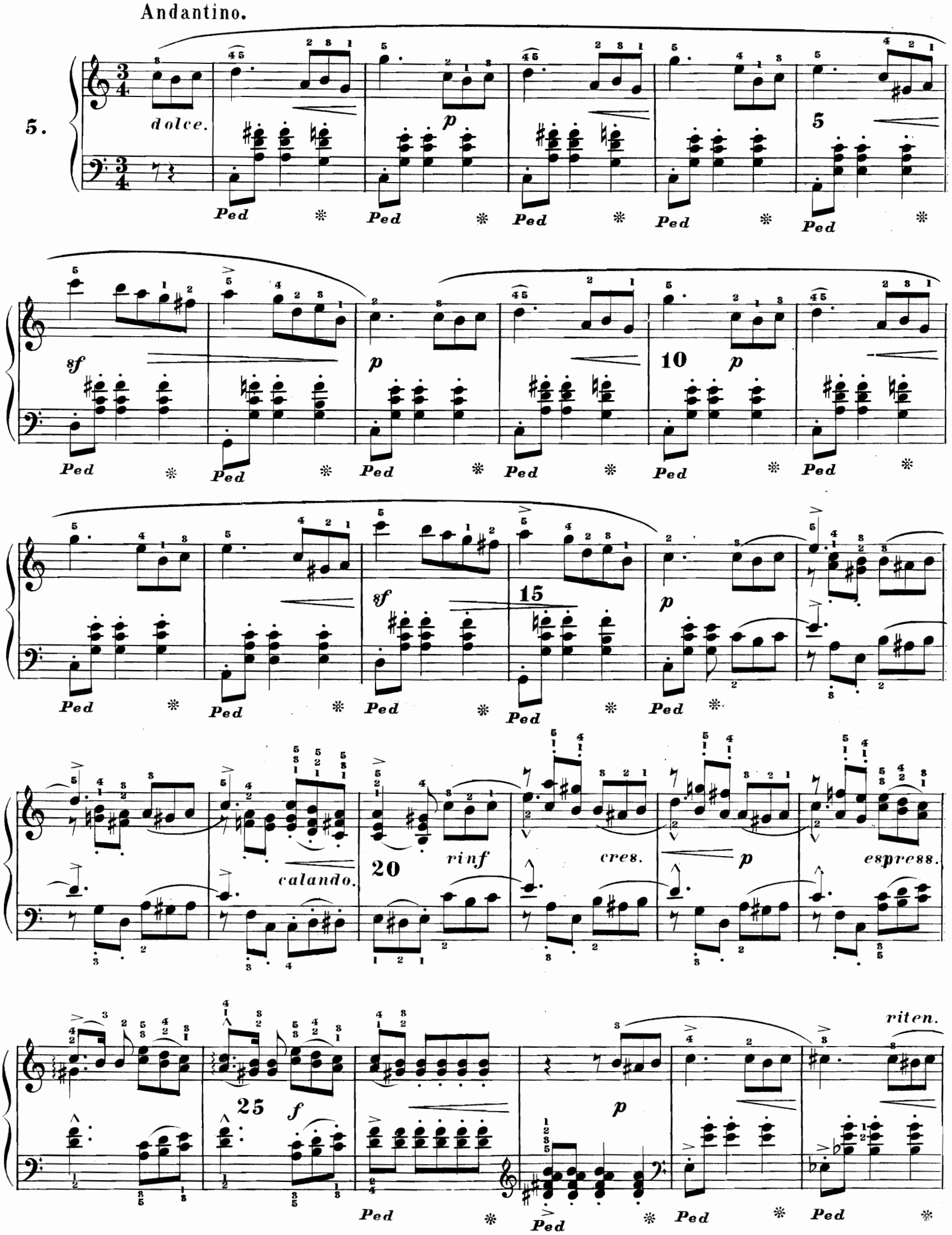
35

p

p

p

Ped


Andantino.
5.
dolce.
p
5
Ped
sf
p
10
p
Ped
sf
15
p
Ped
calando.
20
rinf
cres.
p
espress.
25
f
p
riten.
Ped

a tempo.

rinf. 30 *p dolce.* *cres.* *fp* 35

Ped Ped Ped Ped Ped *calando.* Ped

Ped Ped 40 *rinf.*

espress. 45 *f*

Ped

riten. *a tempo.*

f *p* 50 *rinf.* *p dolce.*

Ped Ped Ped Ped Ped Ped

sotto voce.

55 *cres.* *fp*

Ped Ped Ped Ped Ped

riten.

60 *p ritard.* 65

Ped Ped Ped

Allegro vivace.

6.

p

5

10

15

mf

20

p

25

30

cres.

35

f 40 *f* *f* *pp*

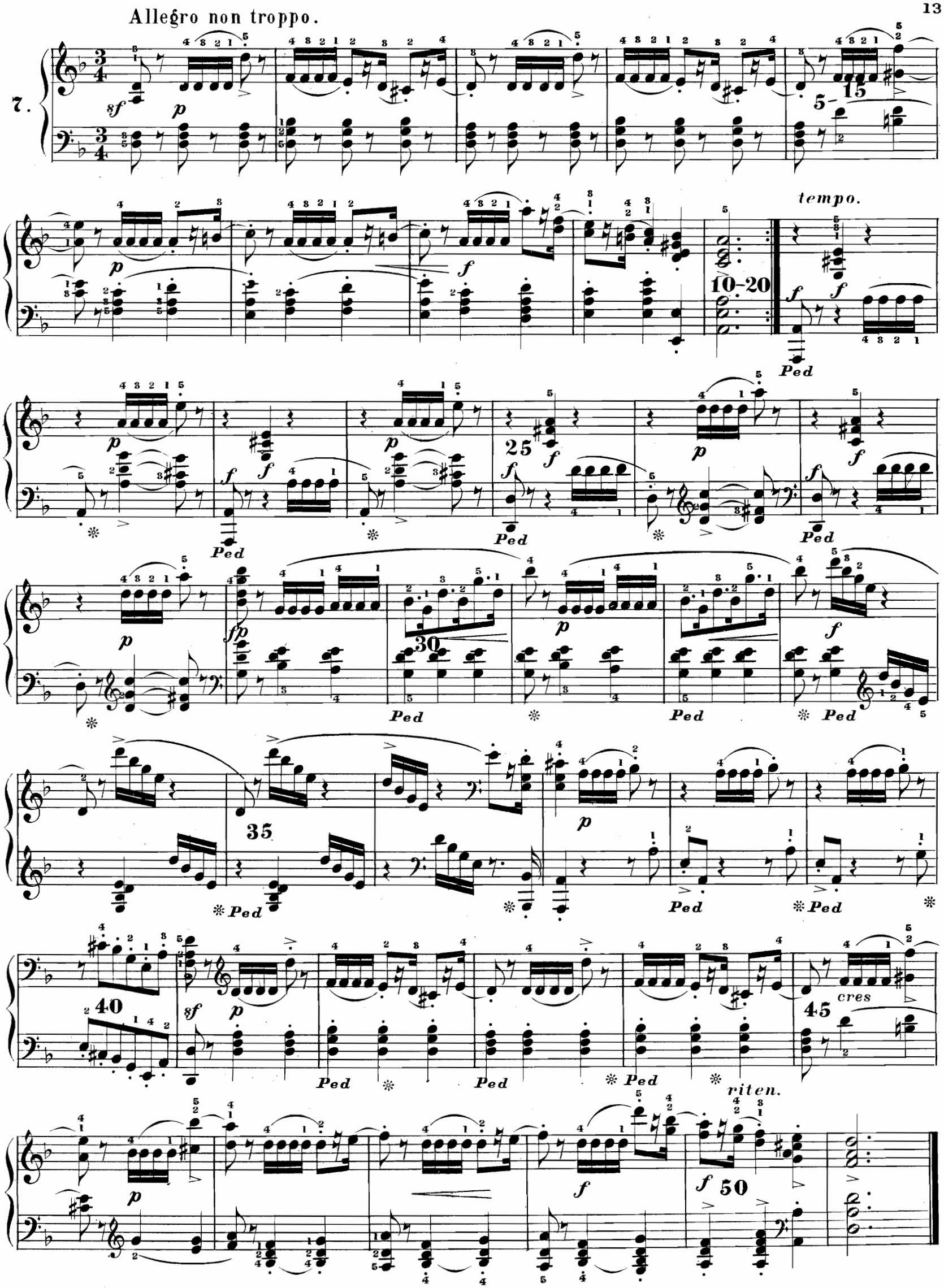
p 45 50

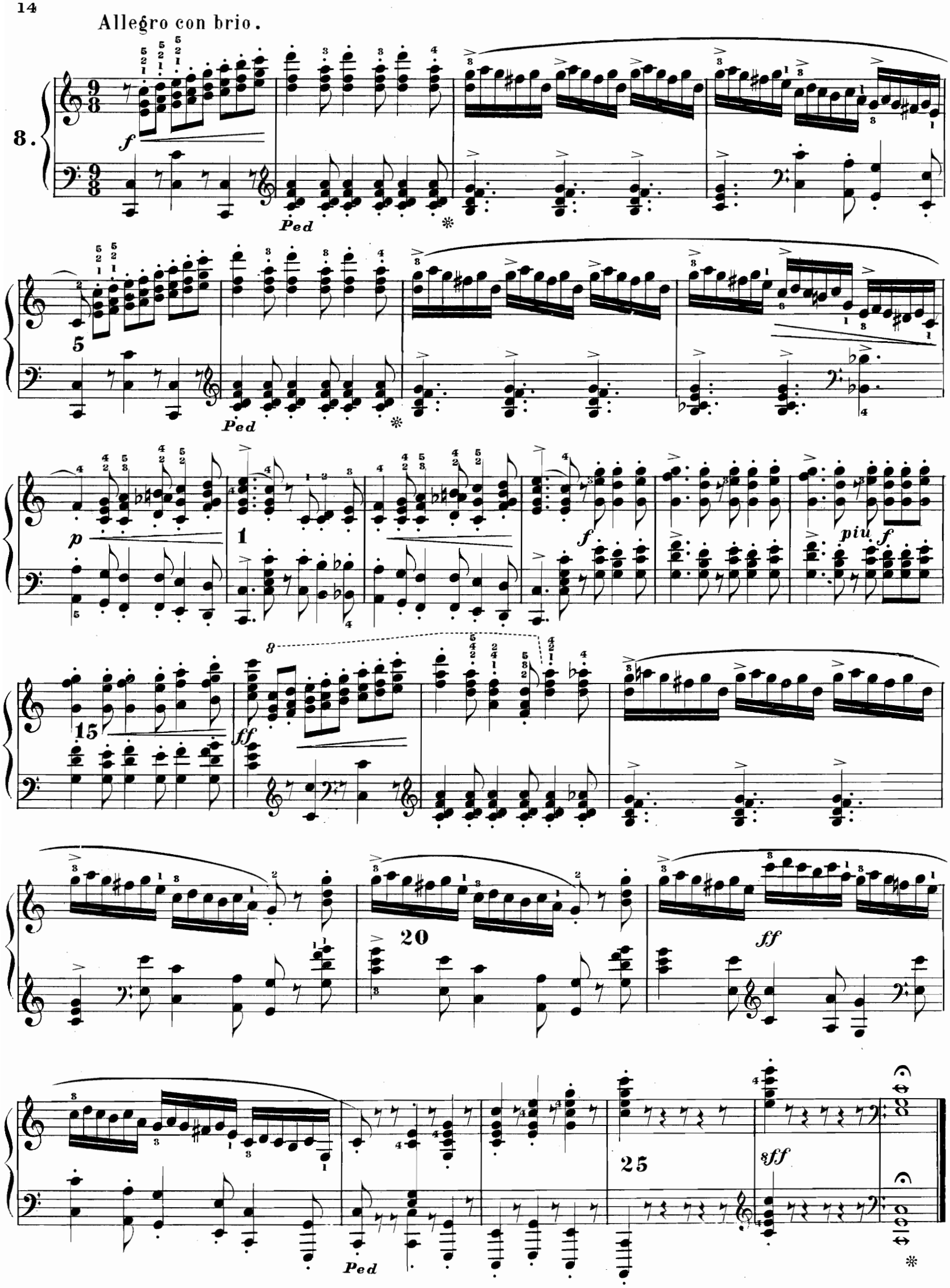
mf 55

60 *f*

dim 65 *p*

pp 70 75 *8f*


Allegro non troppo.
7.
tempo.
Ped
cres
riten.


Allegro con brio.
8.
f
Ped
5
Ped
p
1
f
piu f
15
ff
8
20
ff
25
sff
Ped

Allegro assai.

9.

mf *p*

p

5

sf *mf*

p

10

15

f

20

dim

25 *p*

p

Allegretto.

10.

p espress.

5

p

10

mf

15

20

f

cres.

25

f

p 30

35 *cres.*

40

p

45

rinf.

50

f

55

p

mf

65

p

Ped

60

70

p

Moderato.

11.

II time.

p

5

p

10

cres

15

mf

p

rinf.

p

20

pp

pp

25

p

mf 30

rinf.

pp

legg.

35

p

sf

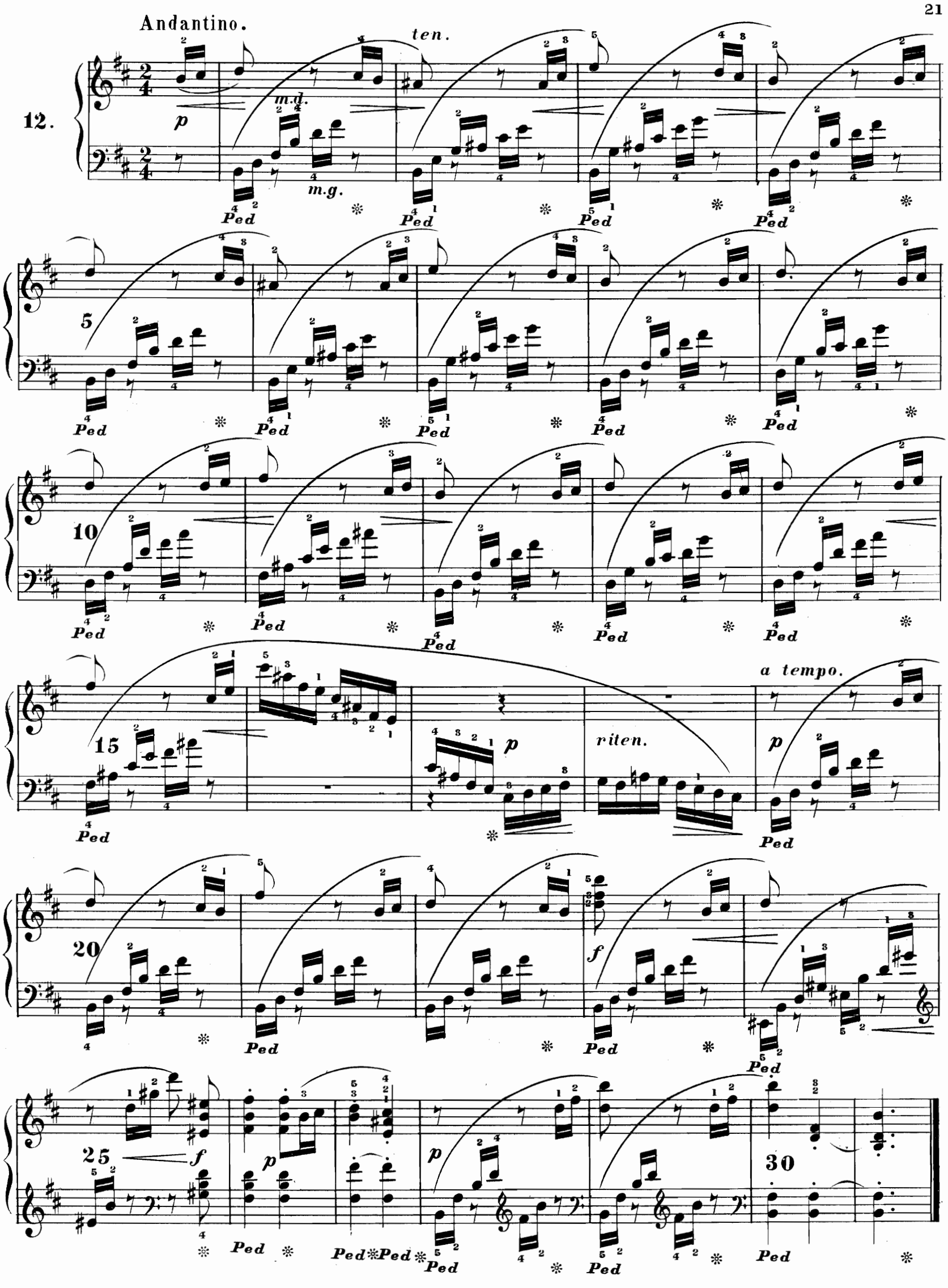
sf 40

sf

sf

p

Ped ✲ Ped ✲ Ped ✲


Andantino.
12.
ten.
m.d.
m.g.
p
Ped
5
10
15
riten.
a tempo.
20
f
25
30

Allegretto scherzando.

13.

f

5

p

10

rinf. 15

f

sf

p

20

p

mf

Vivo.

25

f

30

35

rinf.

40

cres.

45

p

50

p

p 55

mf

rinf.

f

60

Vivo.

ff

Allegro vivo.

14.

mf

f 5

10

dim.

15

molto cresc. *rit.*

a tempo.

più f

p 20

f

25

cresc.

f

30 *p*

8

35

f

Ped

piu f

Ped

8*f*

8*f*

Allegretto moderato.

15.

f

f

f

10

p

mf

15

f

20

dim

f

p 25

mf

p

30

f

dim.

mf

35

ten.

8

f

8

40

p

p

Allegro vivace.

16.

f *8f* *8f* *8f* *8f*

p 5 *cres* - - - - - -

f 10 *8f* *8f* *8f*

Ped ✲

p *p*

15

Ped ✲ *Ped* ✲ *Ped* ✲ *Ped* ✲

Ped ✲ *Ped* ✲ *Ped* ✲ *Ped* ✲

20

cres.

Ped ✲ Ped ✲ Ped ✲ Ped ✲

8

25

Ped ✲ Ped ✲ Ped ✲ Ped ✲

8

f

8sten.

Ped ✲ Ped ✲ Ped ✲ 8f f 30

fp fp

f

35 p

8f 8f Ped ✲

8

ff f 40 f

Ped ✲ Ped ✲ Ped ✲ Ped ✲

17.

Allegro vivace.

quasi stacc.

mf

quasi stacc.

mf

p

f

p

f

dim.

quasi stacc.

p

f

mf

f

quasi stacc.

376200

80 *p* 85

90 *mf* 95 *p* 100

f 105 *p* 110

115 120

125 *mf* 130

135 *sempre.* *p* 140

145 *fp* 150 *fp* *p* *p*

Ped

Allegretto.

18.

mf 5 *p* 10 *p* *pp* 15 *p* *mf* *p*

mf *p* *mf* 20 *rinf.*

Ped 25 *p* *mf*

rinf. *Ped* 30 *Ped* *Ped* *p* *p* *Fine.*

mf 35

mf

40

rinf:

f

p

45

dolce.

50

rinf.

I.

fp riten.

a tempo.

pp

II.

fp riten.

a tempo.

pp 55

Ped

dolciss

sempre al Fine.

60

Ped

Ped

pp

Ped

pp

D.C.

Allegro veloce.

19.

mf sempre legato.

p

Ped ✻ *Ped* ✻

5

Ped ✻

Ped ✻ *Ped* ✻ *p* *mf* *p* *Ped* ✻

10

Ped ✻

Ped ✻ *Ped* ✻

15

f

f

20

mf

f

p

p

8

25

Ped

Ped

Ped

8f

f

8f

30

Ped

cres

mf

p

Ped

35

Ped

Ped

Ped

più f

40

fp

Ped

Ped

fp

Ped

fp

Ped

45

fp

Ped

fp

f

Allegretto con moto.

20.

mf

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

5

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

f *rinf*

riten. *a tempo.*

10

ten. *mf* *p*

Ped ✻ *Ped*

15

mf *p*

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

20

Ped ✻

25

cres

f

30

p

p

Ped

35

mf

Ped

Ped

Ped

Ped

Ped

40

rinf

Ped

Ped

Ped

Ped

45

riten.

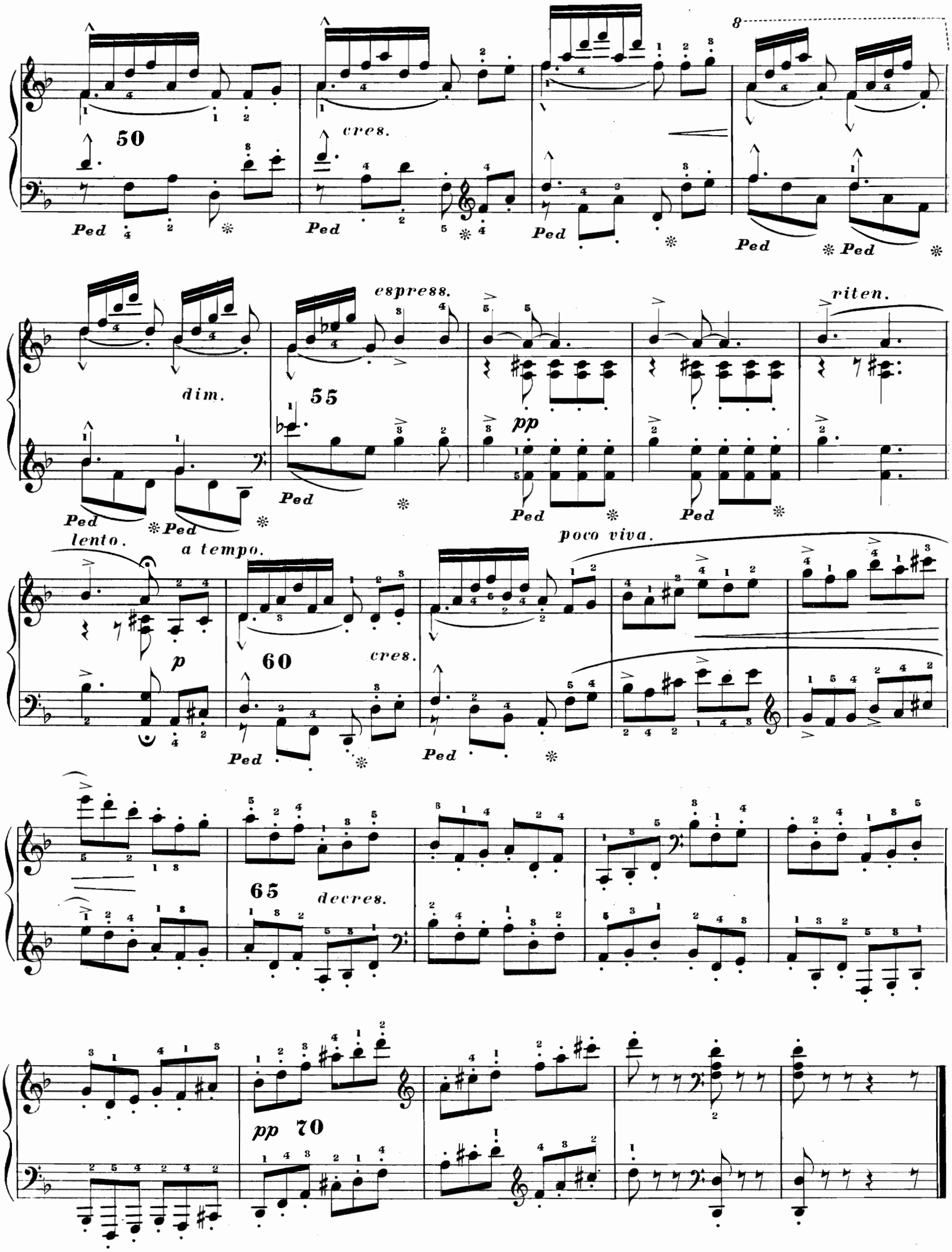
a tempo.

rinf

p

Ped

Ped


50
cres.
Ped
8
dim.
55
espress.
pp
riten.
lento.
a tempo.
p
60
cres.
poco viva.
65
decres.
pp
70

21.

cantabile.

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

5

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

10

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

15

mf

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

8

20

f

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

espress.

25

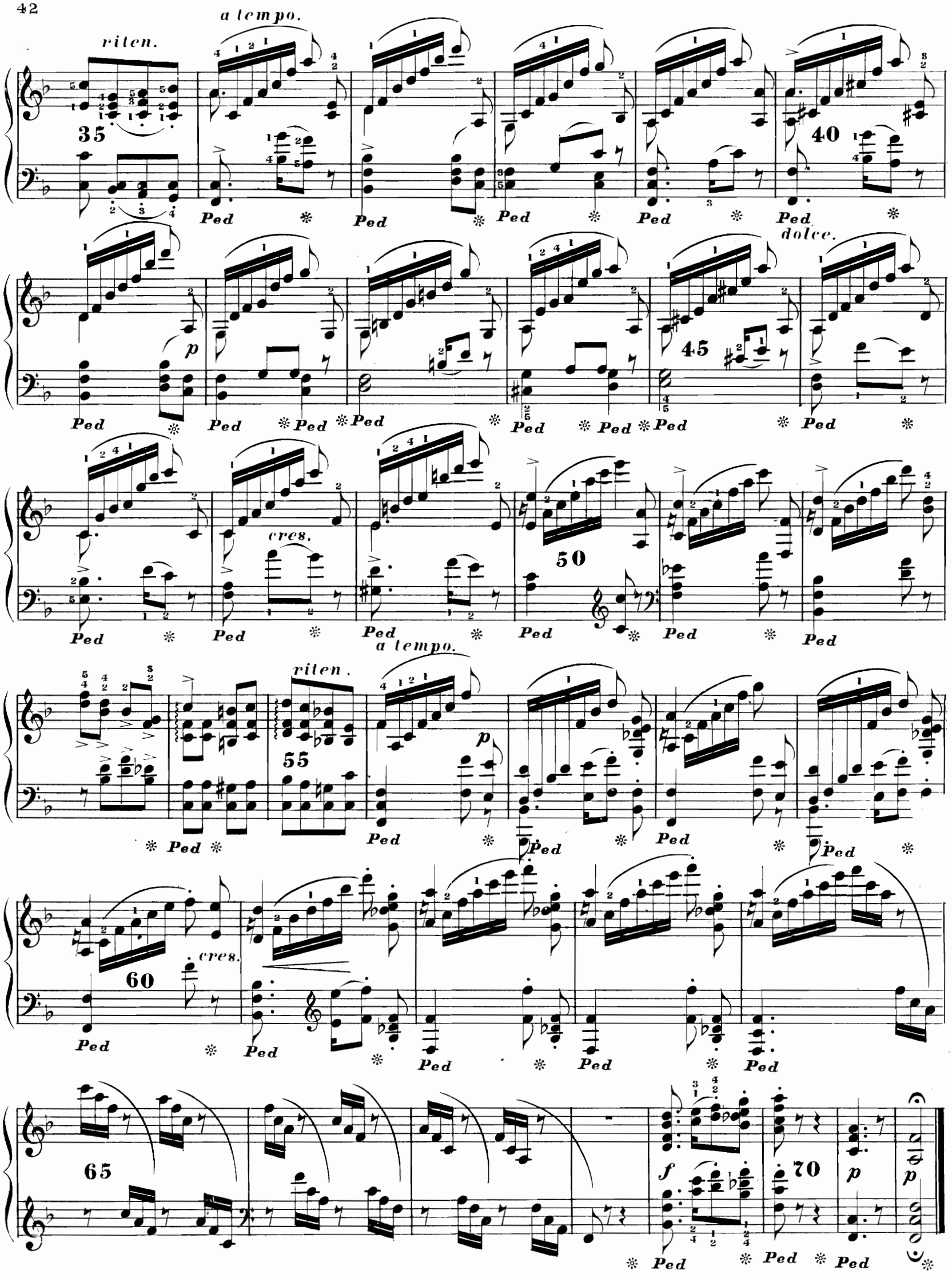
Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻

cres.

30

rinf.

Ped ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻ *Ped* ✻


a tempo.
riten.
35
40
dolce.
45
cres.
50
a tempo.
riten.
55
60
cres.
65
70