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NOCTURNE, in A flat	Tausig,	40	ARABESKE,	Schumann,	60
			POLONAISE in C sharp minor,	Chopin,	50

Complete Instructions are given in each Piece.

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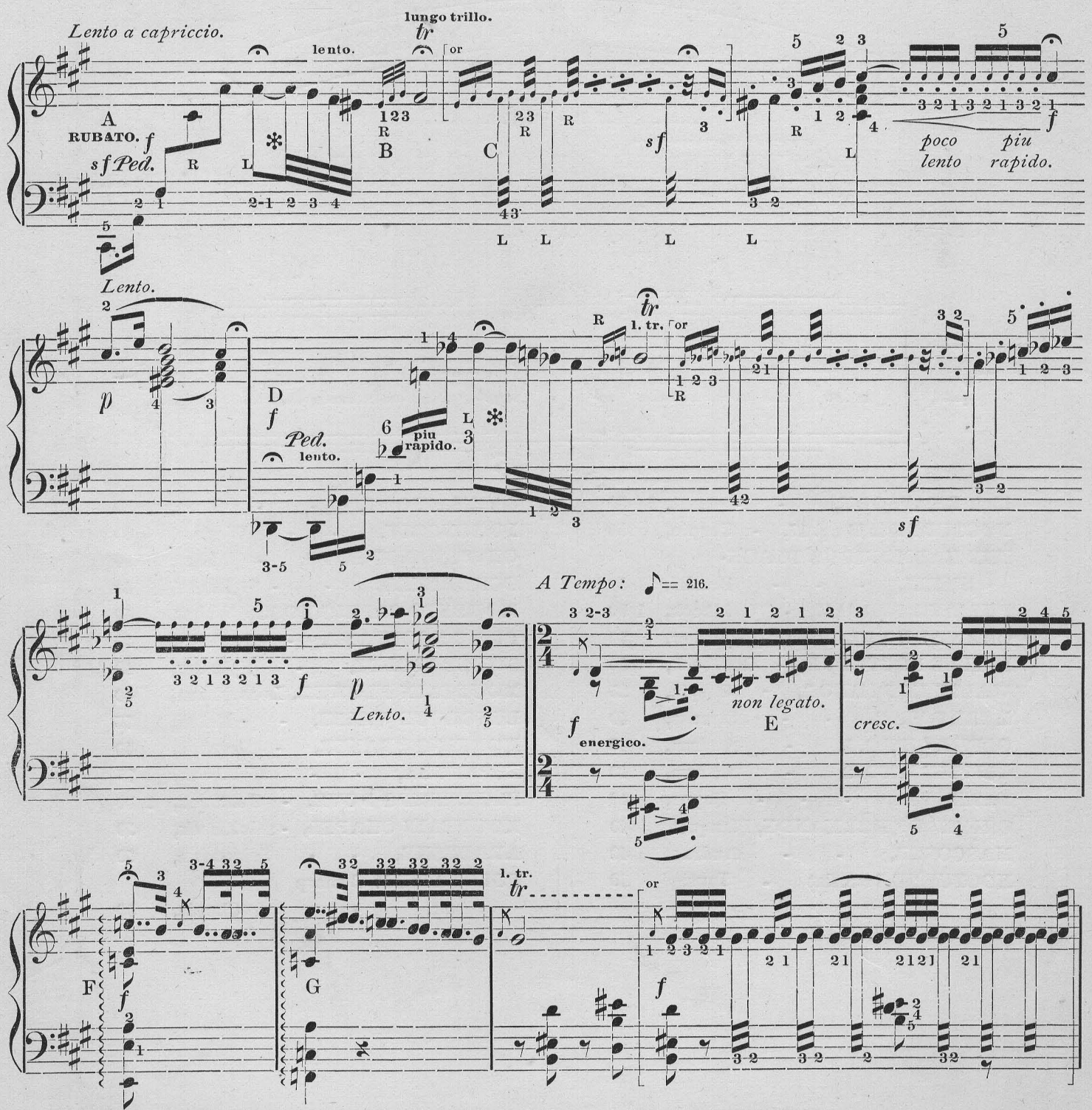
RHAPSODIE HONGROISE.

NO. 8. F. LISZT.



A. Take Pedal immediately *after* striking C, raising it strictly at the point indicated; same at **D.**

B. Grace notes not much faster than the preceding slow 32ds. The Guiding principle in Tempo Rubato is always: *Gradual change from slow to fast or vice versa*, avoiding abrupt change of time.

C. In executing the 'two hand trill', have the fingers of the left hand in front, those of the right hand about three quarters of an inch further upon the black keys. Turn out each hand a little, bringing the fingers into a bunch, as it were, yet allowing ample play room for each; suitable fingering has been indicated for this purpose. There are a number of similar trills in the introduction, in each case the player will seek the most favorable position of hand and fingers. The object of the two hand trill is a manifestation of power and rapidity not attainable by the ordinary mode of trilling.

PEDAL.—Take Pedal only where fingers cannot hold prescribed value of notes. If carried out with mathematical precision, this process will produce the happiest results.

E. NON LEGATO does not imply a disconnected style, but one more percussive than smooth.

F. Roll up Arpeggio evenly—not too fast—singling out upper **c** with emphatic tone.

G. It sounds well to hold this chord without Pedal—small hands will have to use the latter.

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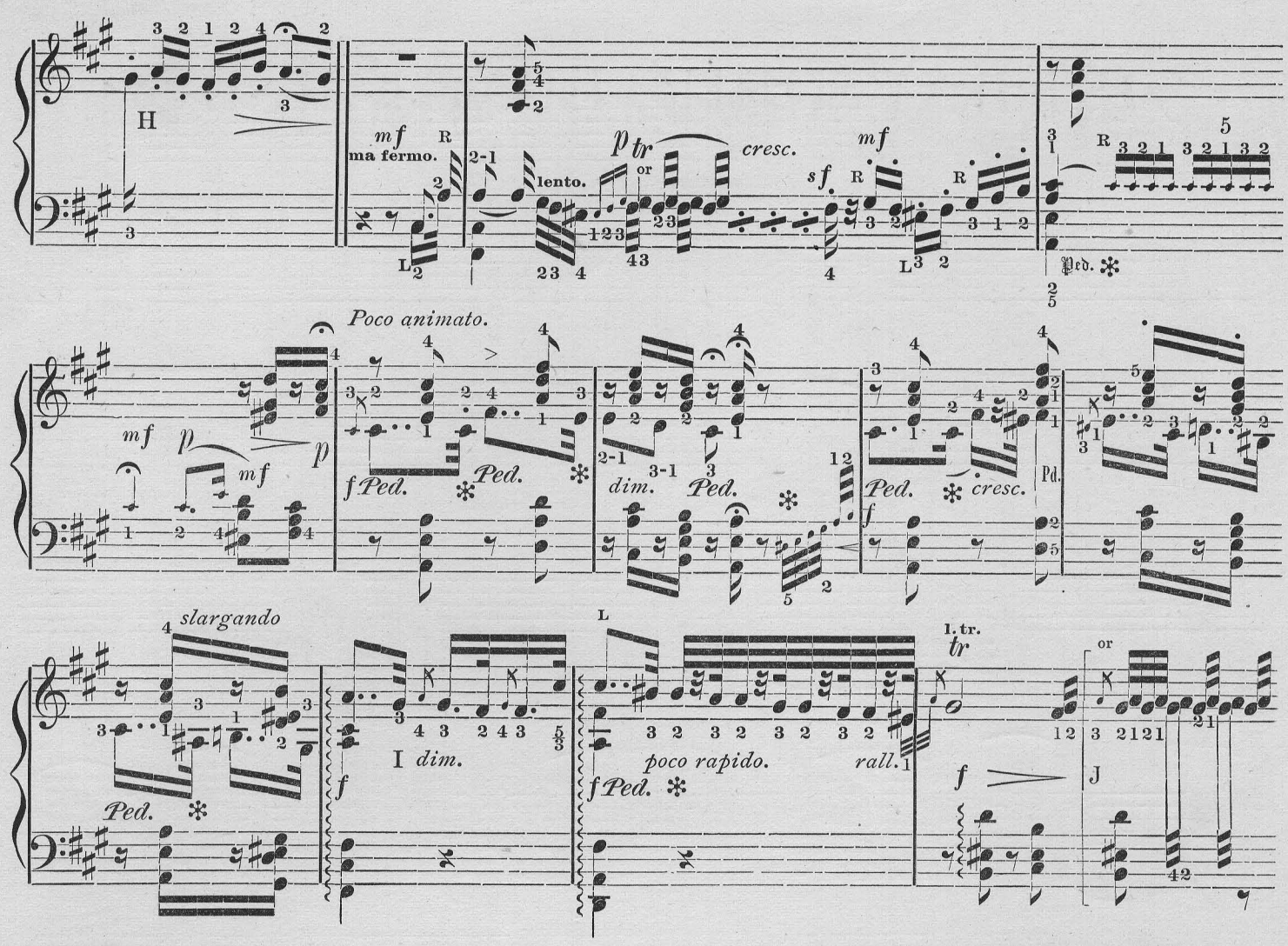
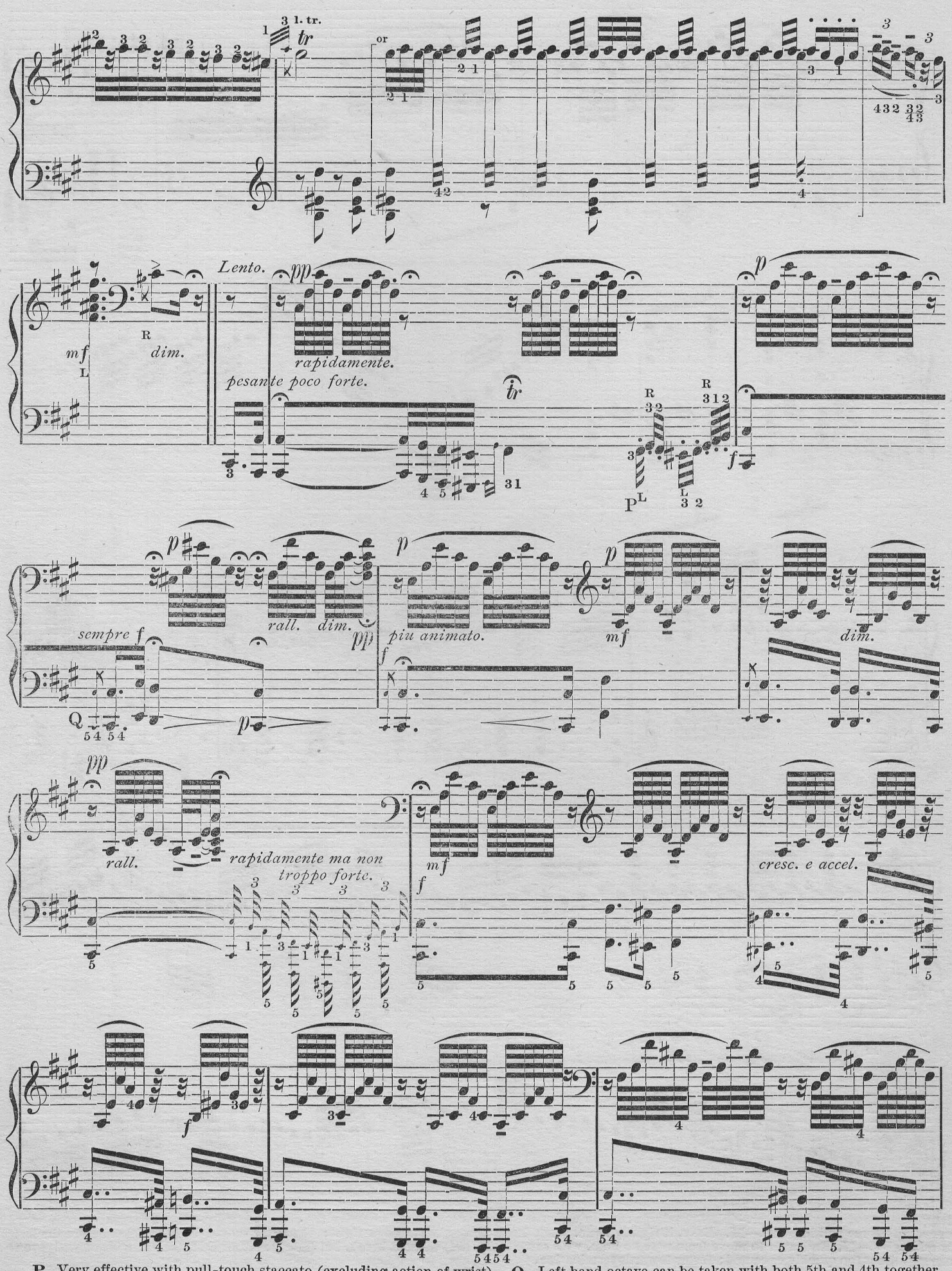


H. After the rapid trill the bounding staccato notes at H come in in the nature of a comparatively *slow* turn.—**I.** Dwell a little on the short 32ds in this measure, to make them different from the grace notes.—**J.** The two hand trills, throughout the introduction may be made twice as long as written, or even longer.—**K.** Dart down rapidly with the left, but cautiously, to strike the chord securely.—**L.** The grace notes very even, with force and impetus.—**M.** Easy, if rightly done. Left hand throughout above right; the latter should be in position before the left hand begins.—**N.** Endeavor to move from note to note, with same finger (3d) without break, but lightly: removal-legato.—**O.** One broad, even arpeggio, not too quickly executed; faster towards termination.



P. Very effective with pull-touch staccato (excluding action of wrist).—**Q.** Left hand octave can be taken with both 5th and 4th together.

rall.

tr

tr

f pesante.

cresc.

ff

Coue

primo.

f

molto dim.

p

L

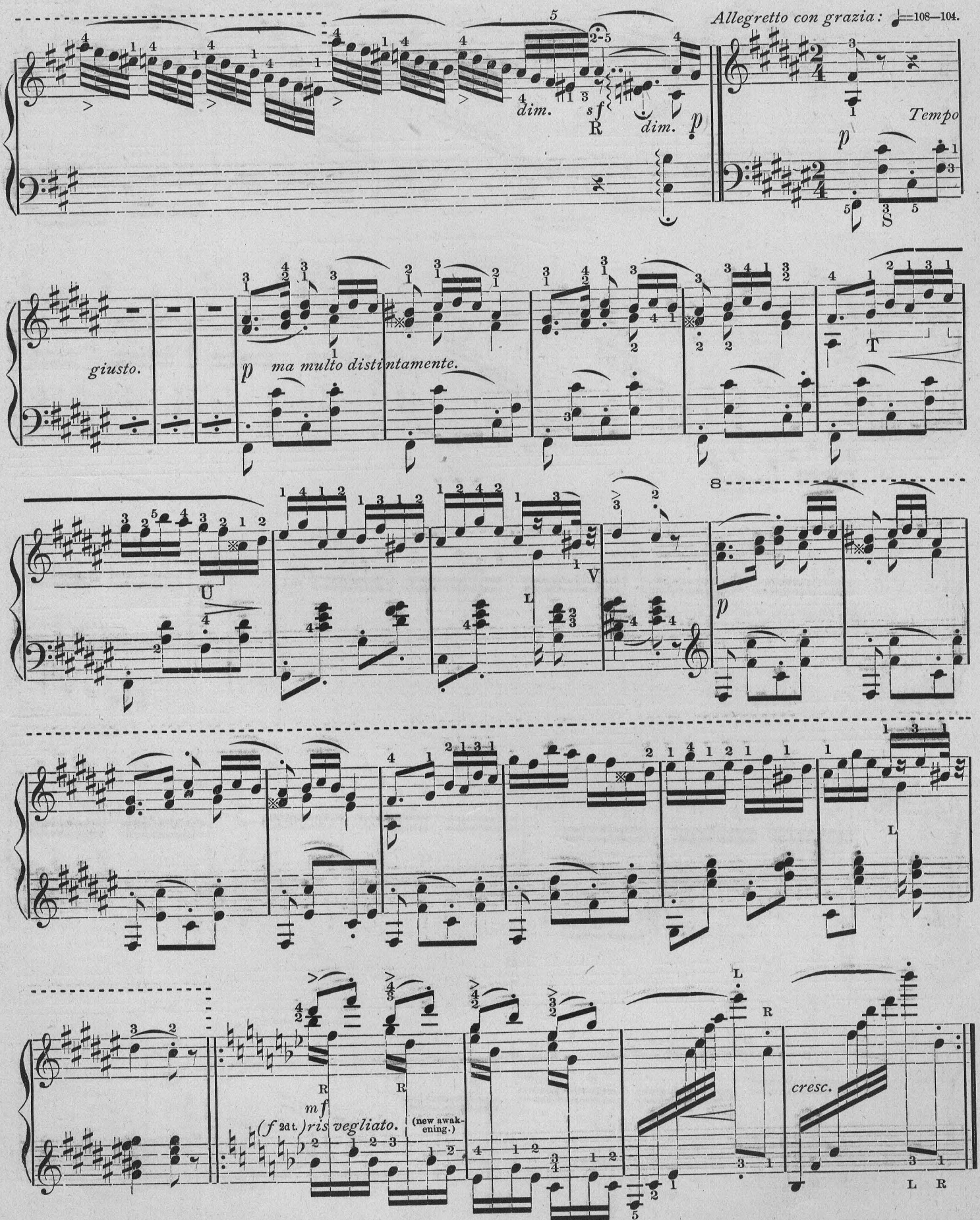
rall

tr

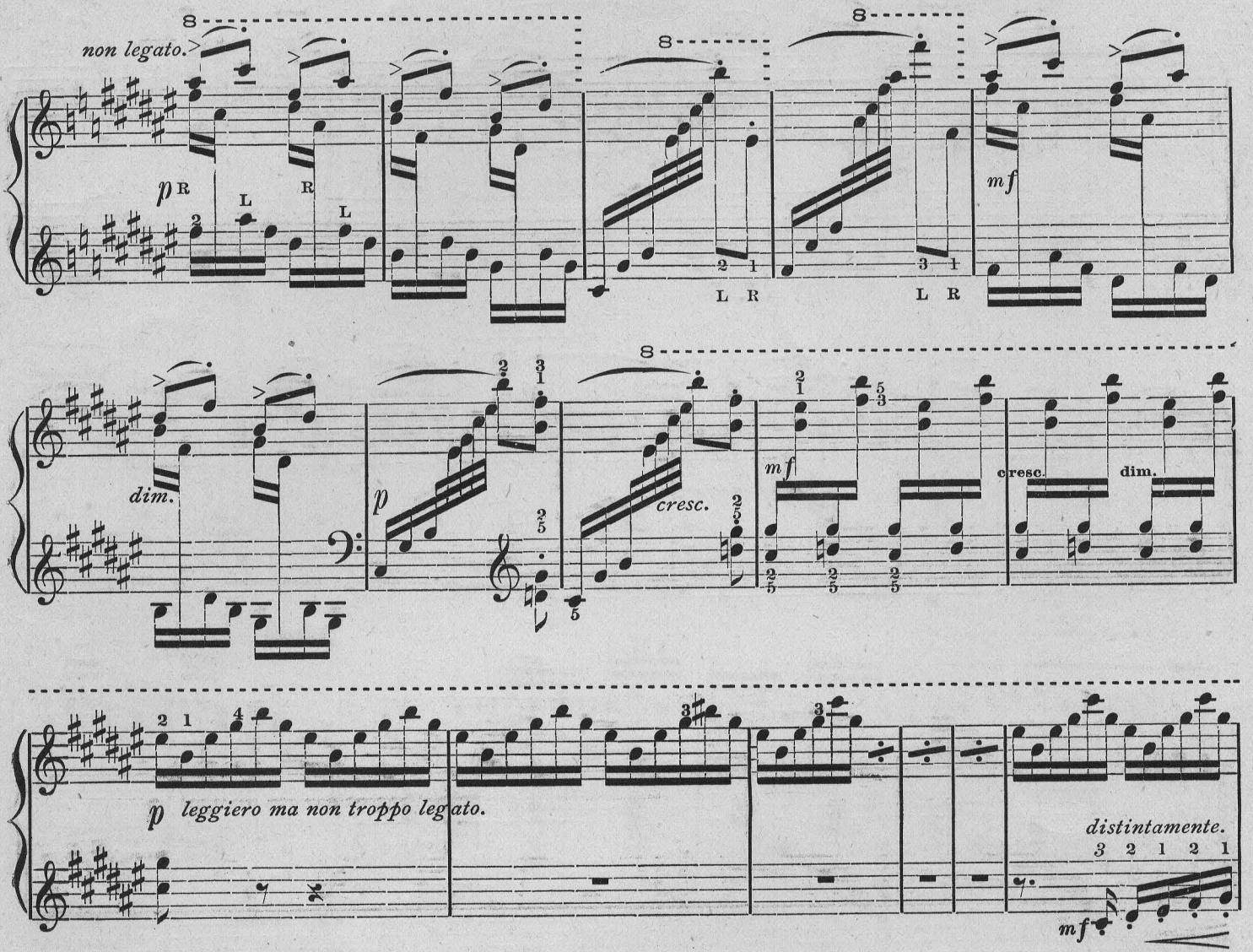
or

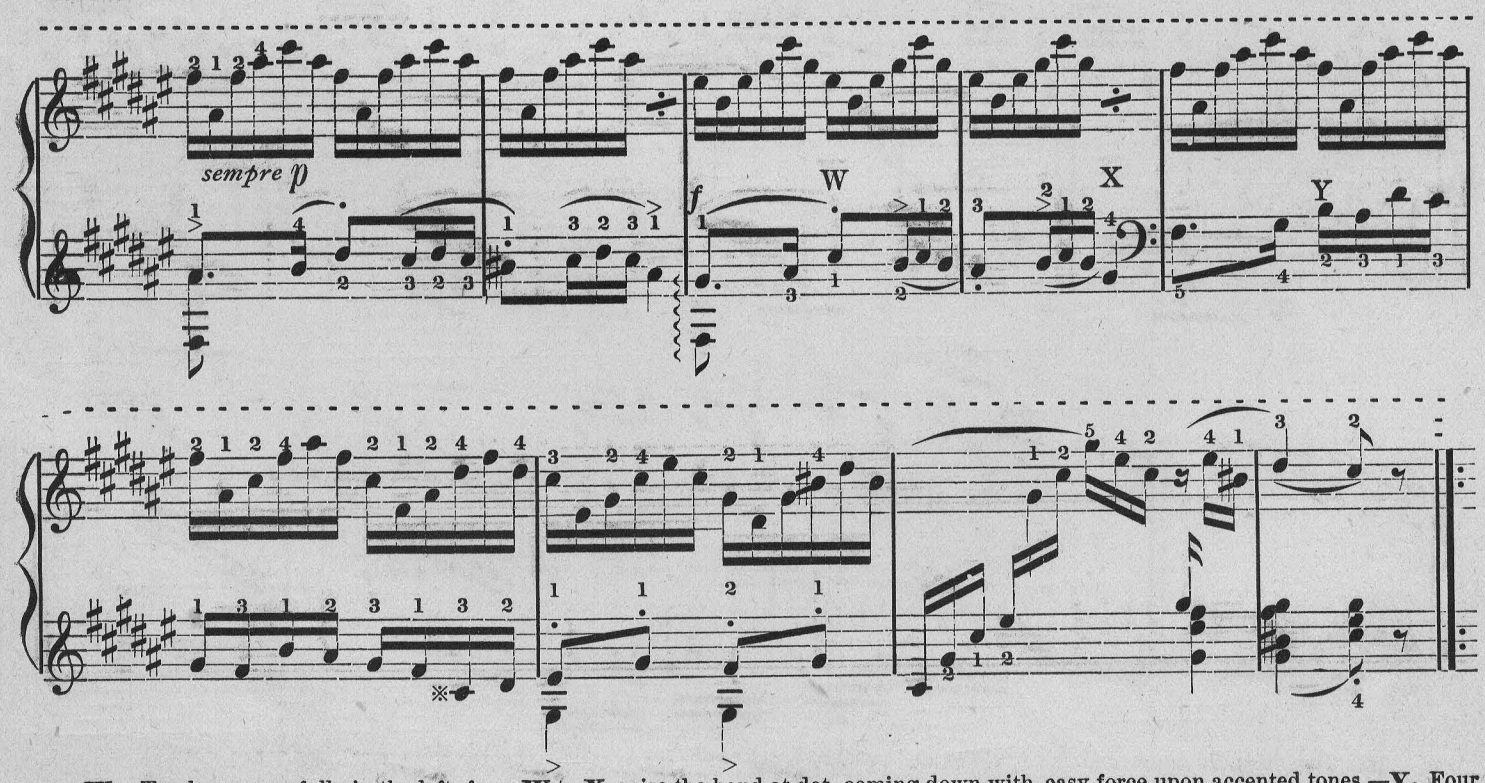
rapidamente.

mf

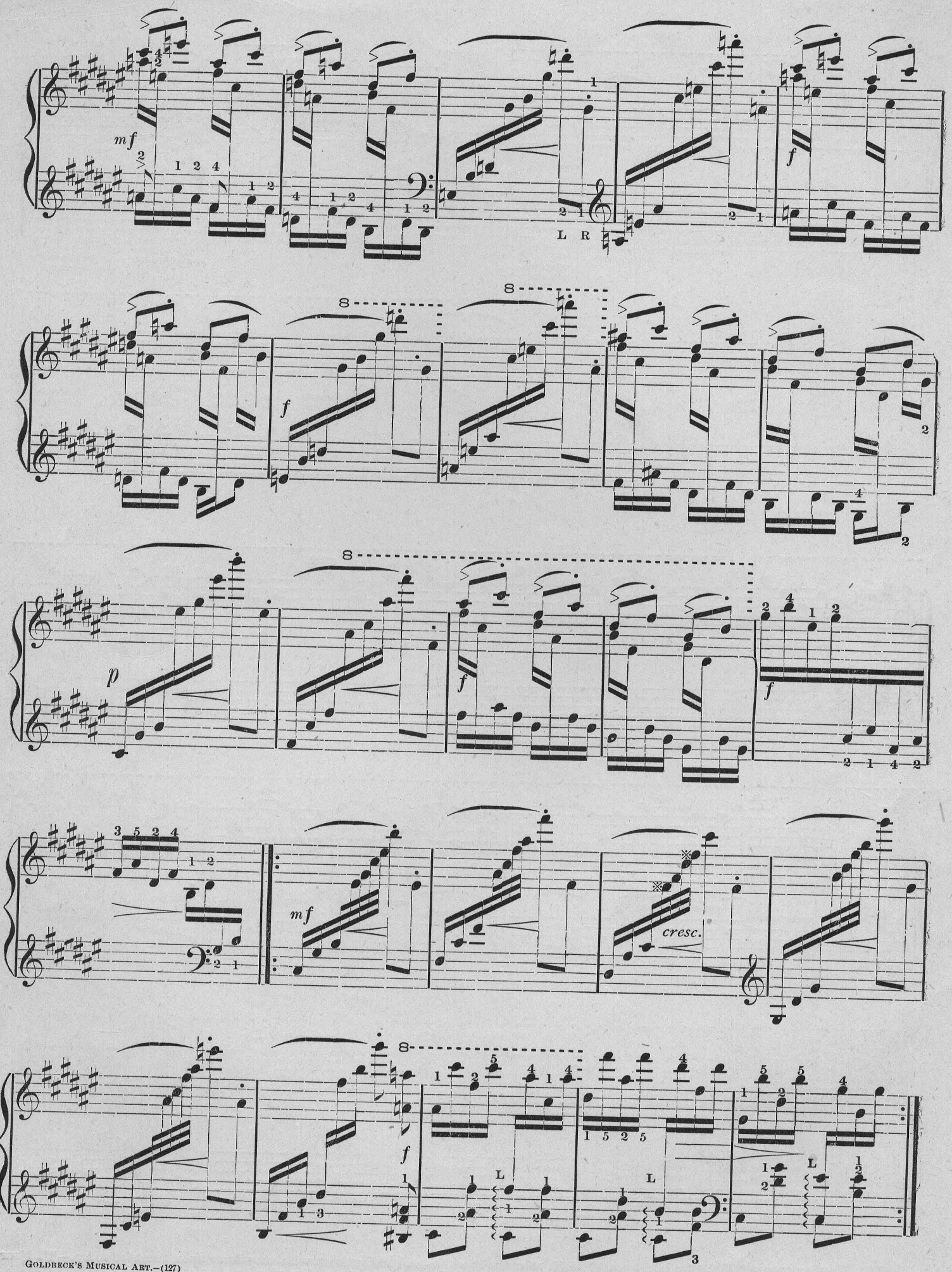


R. The three Fermate, and the ^{1}c sharp in the right hand (followed by 16th **g** sharp), should succeed each other at even intervals (♩= 80), retarding a little before beginning the lively Allegretto.—**S.** Flatten (straighten out) 3d finger upon **f** sharp in left hand, at S, and in all similar places.—**T** & **U.** To make this catchy passage perfectly easy and secure, cause fingers to cover the two positions as marked with brackets, with movable thumb at T; the meaning of this will be understood in practicing and playing the passage.—**V.** 32d rest means to raise the hand a little at the off-note ^{2}b sharp.





W. To play successfully in the left, from **W** to **X**, raise the hand at dot, coming down with easy force upon accented tones.—**Y.** Four notes in the left against six in the right are easily executed by learning each hand separately, then playing at once a little fast.


mf
f
L R
p
cresc.

f *cresc.* *s* *ff* *rit.* *ff*

Presto giocoso: ♩ = 152—160, or still faster.

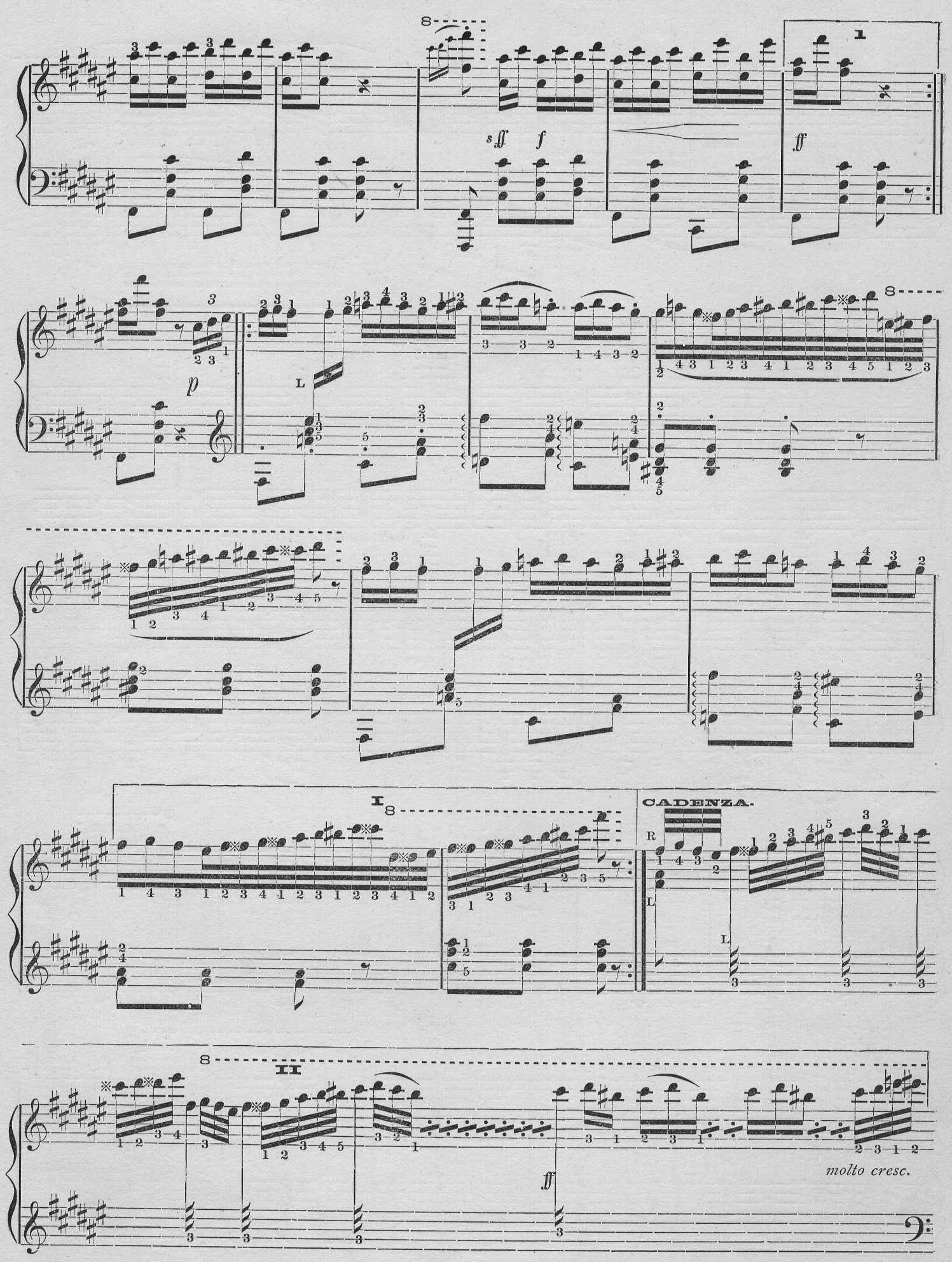
Z *s* *ff* *f* *s* *ff*

ff *p* *ff*

p *ff*

ff *p* *rit.* *a Tempo.* *s* *ff* *eguale.* *f*

Z. To play grace notes and *sff* brilliantly and clearly, the hand must be well advanced in the black keys. As it takes a moment's time to do this, the hand must be placed in position a little before playing, covering each key well with fingers, as marked.


CADENZA.
molto cresc.

sff *ff* A B

A C

accelerando

Prestissimo.

fff *pesante.*

The Octaves in the left, from **A B** to **A C**, may be played with 5th and 4th flat upon the same key, to give more fundamental power.

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