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50 Selected Studies

FOR THE

PIANOFORTE

from Opus. 29. 32. 100 and 134.

BY

Henry Bertini.

Progressively arranged and provided with new fingerings, annotations and marks of expression.

BY

G. BUONAMICI.

School preparatory to

HANS VON BÜLOW'S Edition of CRAMER'S STUDIES.

Price Part I. $1.50.
. . . . . II. . 1.50.
. . . . . III. . 1.50.
. . . . . IV. . 1.50.

Edited and translated by

J. H. CORNELL.

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D. KANNER'S
SHEET MUSIC
78 W. 4th St.
CINCINNATI. OHIO.

PREFACE.

HENRY BERTINI composed a good part of these most excellent Studies exclusively (as he says) for those who desire preparation for the celebrated Studies by CRAMER, of which, a few years ago, my master, Dr. HANS VON BÜLOW, prepared that incomparable edition which all pianists know and admire.

What BERTINI did for CRAMER'S Exercises, I have undertaken to do by way of preparation for v. BÜLOW'S edition. And following the method and teaching of the latter, I have selected from BERTINI'S works respectively numbered **29, 32, 100** and **134** the following **50** Studies, which seemed to me specially calculated to aid in educating the hand and the intelligence of the pupil. I have provided them with annotations, fingerings, phrasings and marks of expression, to enable them the better to answer my purpose, which is, to prepare the pupil from the very outset for the new forms which the modern pianoforte School has gradually introduced, and which VON BÜLOW has collected and amplified in his edition of CRAMER.

The first **25** Studies of this collection may be executed even by pupils who cannot reach an Octave, yet have played studies as difficult as, for instance, CZERNY, Op. **636**; HELLER, Op. **47**, etc. For, in order to draw profit from this edition, a certain grade of mechanical execution is necessary from the outset, allowing the pupil to give his attention not alone to the technical difficulties, but also to the manner of execution and the fingering indicated.

JOSEPH BUONAMICI.

BIOGRAPHICAL NOTICE.

HENRY BERTINI was born in London on the 28th of October, **1798**, of Italian parents, settled in France from the second half of the last century. His teachers were his father and his brother Augustus, pupil of MUZIO CLEMENTI, and from childhood he gave incontestable proofs of his talent for the pianoforte.

He composed admirable Trios, Quartets, Sestets, etc.; but his fame is based chiefly on his Pianoforte Studies, which always have been and will be held in great esteem by the best masters.

HENRY BERTINI a de son propre aveu composé grand nombre de ces études si justement estimées, en vue de ceux qui ont l'intention de se preparer aux célèbres études de CRAMER, dont M.r DE BÜLOW a publié il y a quelques années l'édition incomparable que tous les pianistes connaissent et admirent.

Ce que BERTINI a fait pour les études de CRAMER, je me suis proposé de le faire pour l'édition de M.r DE BÜLOW. Suivant la méthode et l'enseignement de ce dernier, j'ai choisi parmi les œuvres 29, 32, 100 et 134 de BERTINI, les cinquante etudes suivantes qui me semblent particulièrement adaptées à developper la main et l'entendement de l'élève.

Je les ai pourvues de notes, de doigté et de signes qui indiquent la manière de phraser et l'expression, pour les faire plus specialement servir à mon but, qui est d'initier l'élève dès l'abord aux nouvelles formes que l'école moderne du Piano à introduites et que M.r DE BÜLOW a recueillés et augmentées dans sa nouvelle édition de CRAMER.

Les premières vingt-cinq études peuvent servir même aux élèves dont la main n'embrasse pas une octave; pourvu qu'ils aient joué déjà d'autres études dont les difficultés équivalent à celles que présentent par exemple les études de CZERNY œuv: 636, ou de HELLER œuv: 47. Car pour vraiment profiter de l'édition présente de BERTINI, il faudrait dès le commencement posséder à un certain degré cette agilité mécanique qui permet à l'élève de s'occuper non seulement des difficultés tecniques, mais encore d'une exécution soignée et du doigté indiqué.

JOSEPH BUONAMICI.

NOTE BIOGRAPHIQUE.

HENRI BERTINI naquit à Londres le 28 octobre 1798 de parents italiens, établis en France depuis la seconde moitié du siècle dernier. Son père et son frère Auguste, élève de MUZIO CLEMENTI, furent ses maîtres et Henri donna dès son enfance des preuves incontestables de son talent pour le piano.

Il composa des Trios, des Quatuors et des Sextuors très appréciés, mais son vrai titre de gloire, sont ses études, qui ont toujours été, et seront toujours estimées selon leur mérite, par les meilleurs maîtres.

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50 SELECTED STUDIES

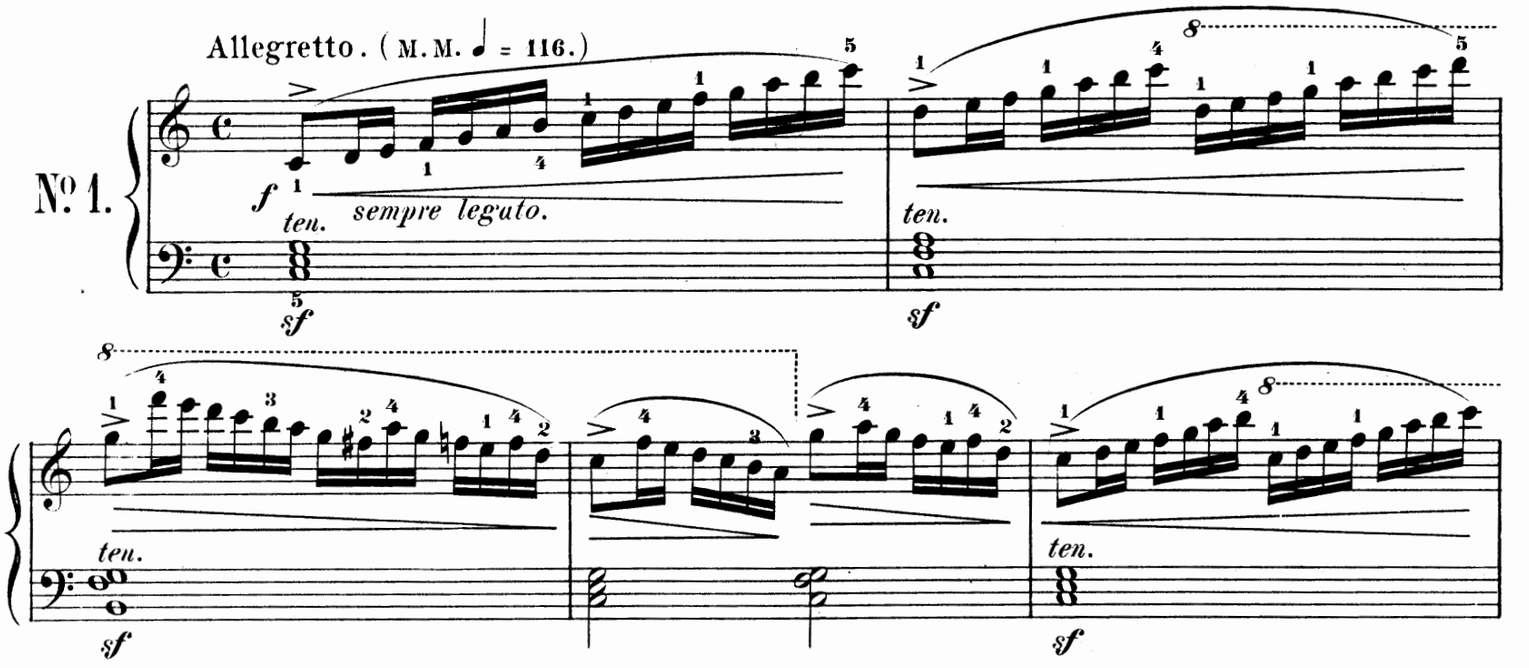
by

HENRY BERTINI.

With annotations by
G. BUONAMICI.

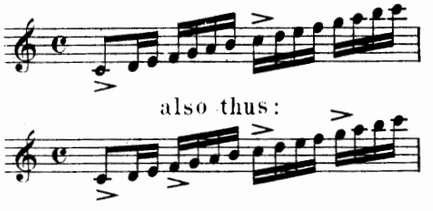
Edited and translated by J. H. CORNELL.

PART I.



Before playing this study and the subsequent ones with the shadings and in the movements indicated, play them slowly and always loud, giving a special prominence to the accented notes of the measure and even, if need be, to the unaccented ones.

This exercise should, accordingly, be practised thus:



The comma (’), found in the 10th measure, and which will be found in other places in the course of these Studies, indicates a raising of the hand as much as is necessary for separating clearly one phrase from another, like the sign by which teachers of singing point out when breath must be taken.

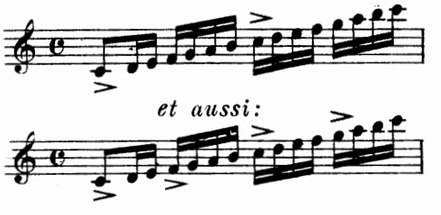
At first the hands should be practised separately, and a special study should be made of those measures, of those passages, or details, which offer some difficulty, whether in the right or the left hand.

The use of the Metronome is strongly recommended.

These four observations are intended to apply throughout all these Studies.

Avant d’exécuter cette étude, ainsi que les suivantes, avec toutes les nuances, et dans les mouvements indiqués, on fera bien de les étudier lentement et toujours fortement, accentuant spécialement tous les temps forts de chaque mesure, et en cas de besoin même les temps faibles.

Etudiez donc de la façon suivante:



La virgule (’) après la 10ième mesure (signe qu’on retrouvera plusieurs fois dans ces études) signifie qu’il faut lever la main autant qu’il est necessaire pour separer distinctement une phrase de l’autre; elle équivaut au signe par lequel les maitres de chant indiquent qu’il faut reprendre haleine.

Etudiez les deux mains séparément et spécialement tous les passages et les détails qui offrent quelque difficulté, soit pour la main droite ou la gauche.

L’usage du métronome ne peut être assez recommandé.

Ces quatre observations s’appliquent à toutes les études.

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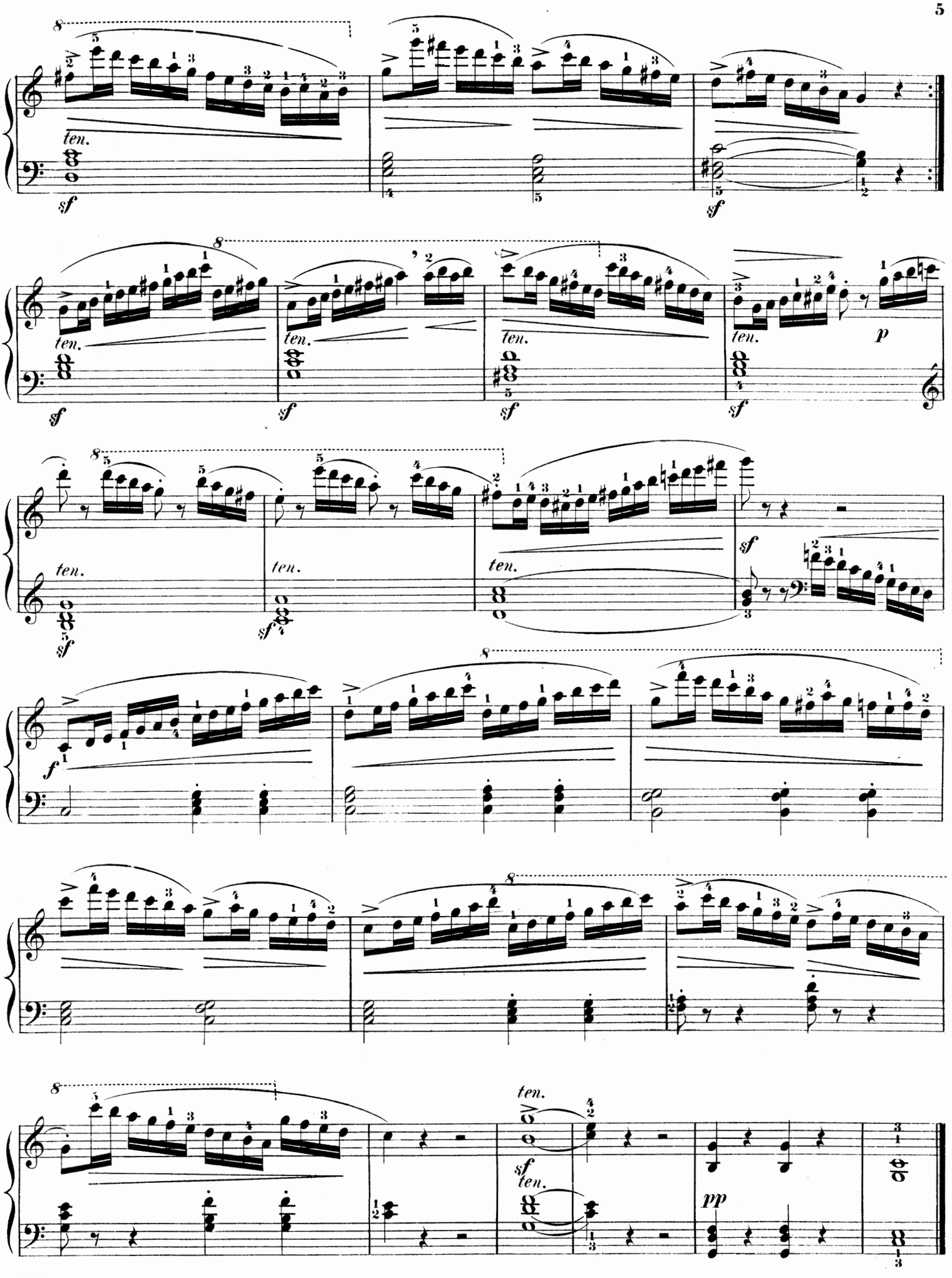
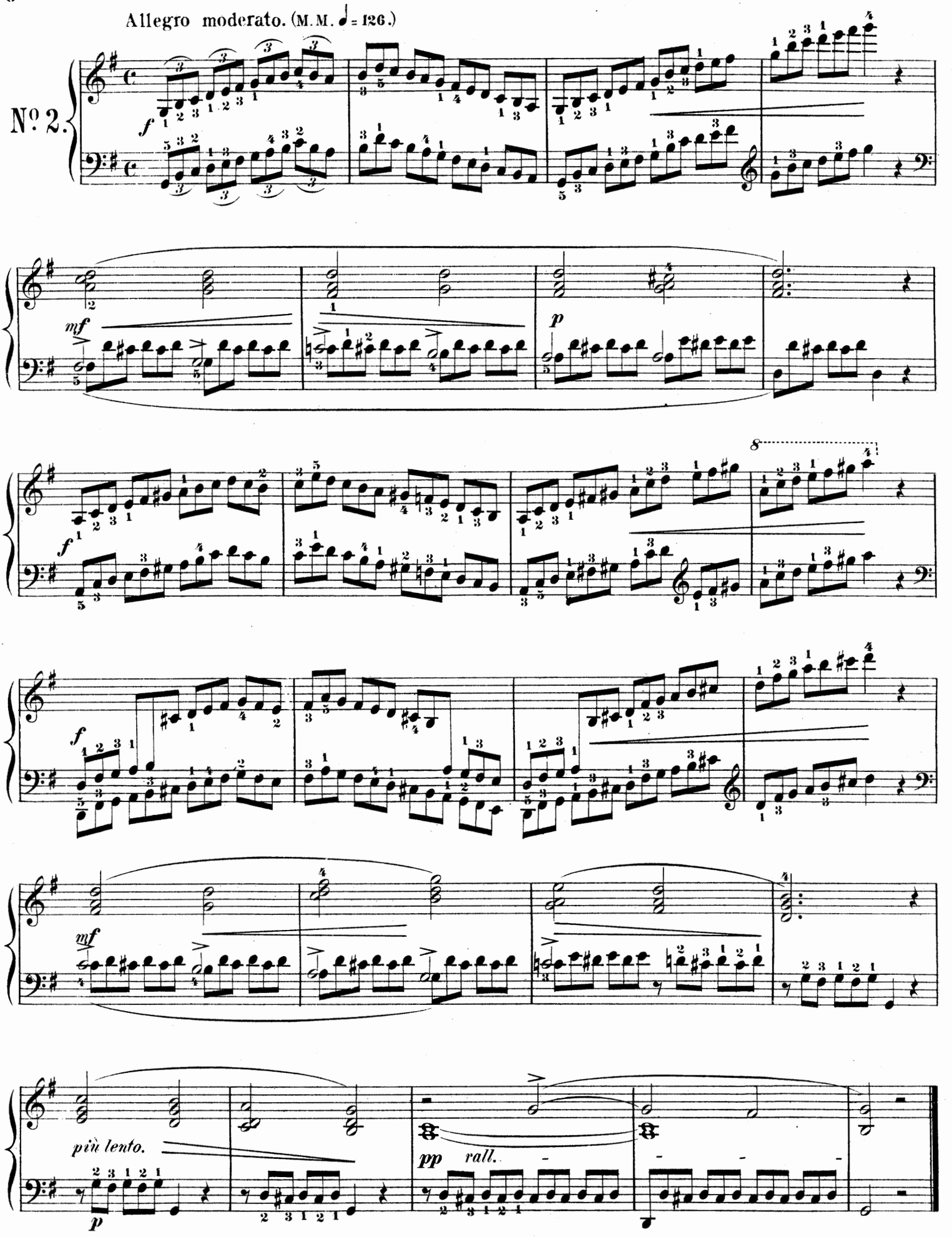
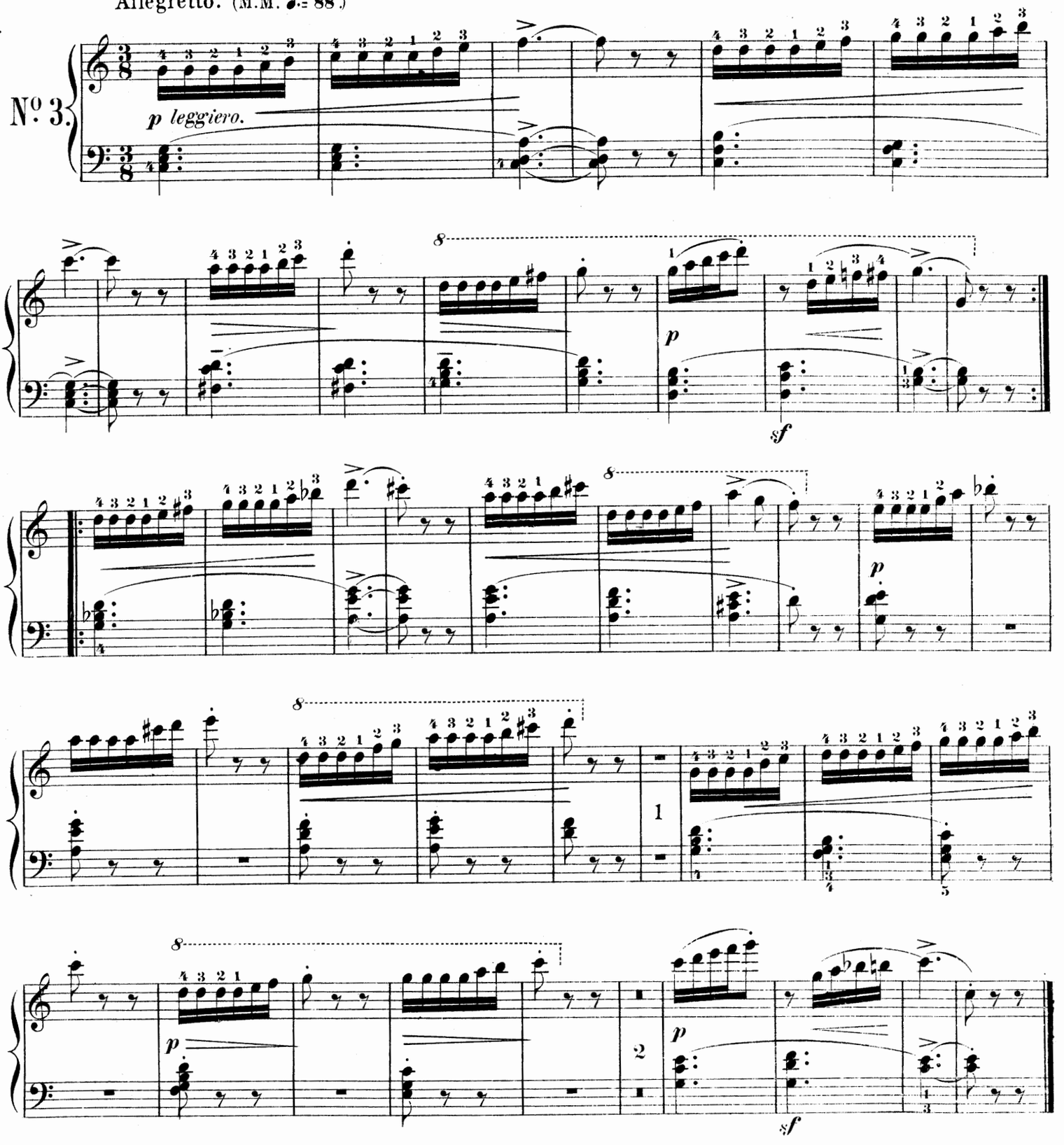

ten.
sf
p
f
pp

Allegro moderato. (M.M. ♩ = 126.)

No. 2.



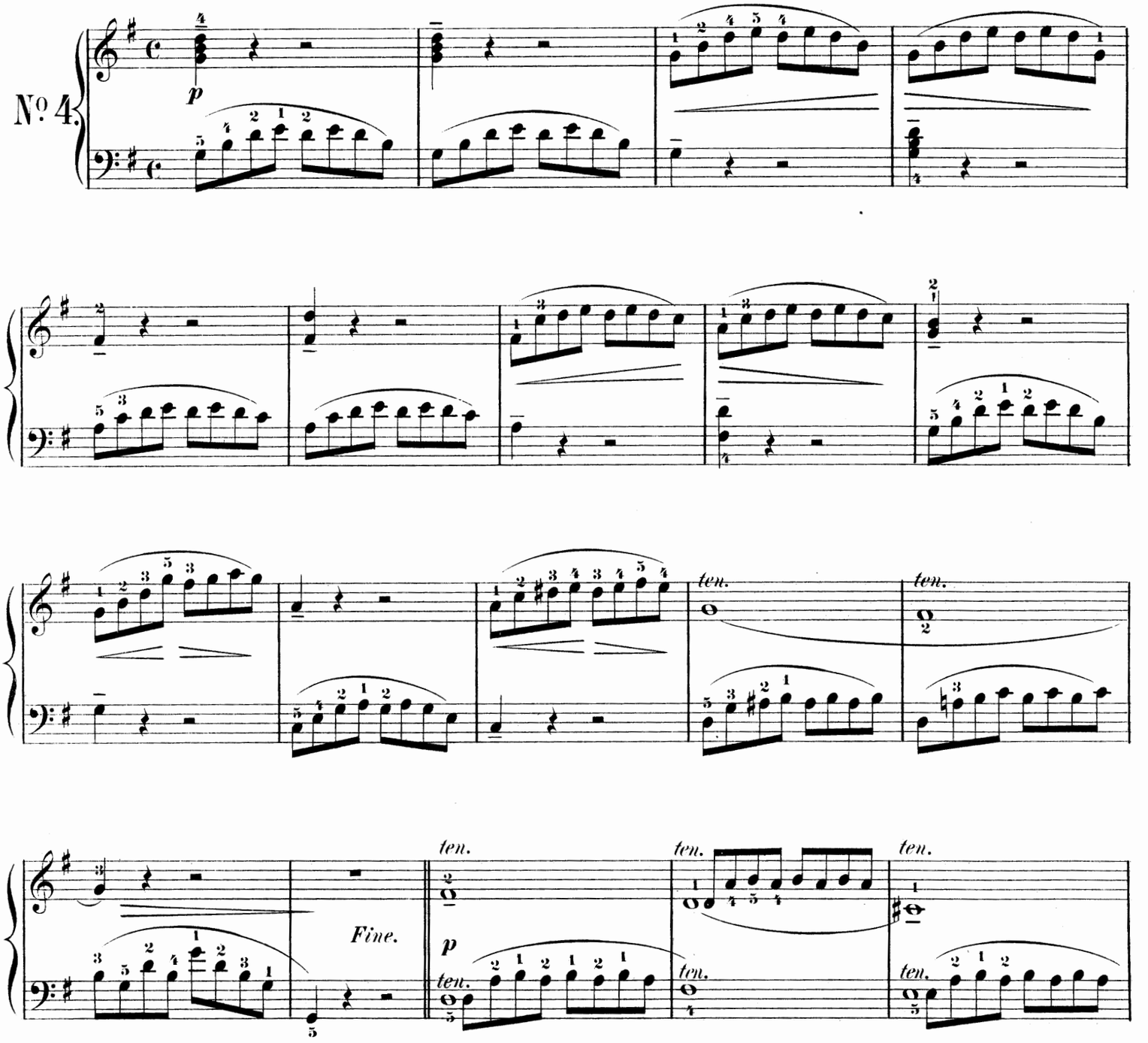


From this study the pupil may learn not only to change fingers on the same key, but also to observe the rests, giving them their full value; a thing not so easy as one would suppose, and, as a rule, not sufficiently attended to by young musicians. Here the Metronome, as an inexorable judge, will be of great assistance.

Observez bien le changement des doigts sur la même touche; ainsi que les silences et les soupirs qui ne doivent rien perdre de la durée de leur valeur; ceci n'est pas aussi facile qu'on pourrait le croire et les jeunes musiciens n'y font généralement pas assez attention. Le métronome, ce juge inexorable, sera de la plus grande utilité en ce cas.

Allegro. (M.M. 𝅗𝅥 = 108.)

No 4.



It will be very useful for the study of the Trill to practise this exercise thus also:

etc.

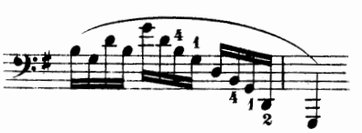
in which case the execution of measure **15** may be:

Transpose this Study into *G♭*.

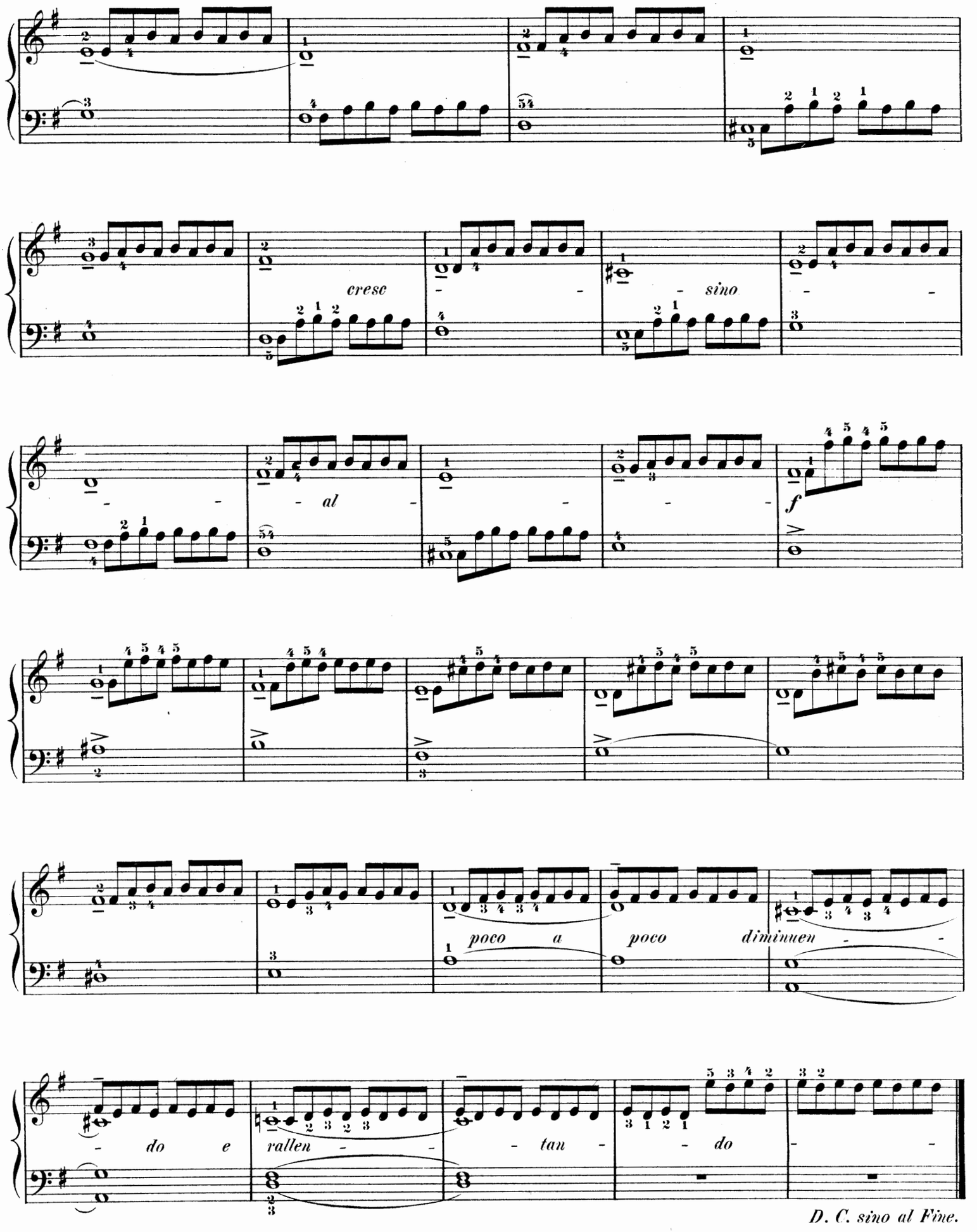
Il sera fort utile d'etudier le trille de cette manière:

ecc:

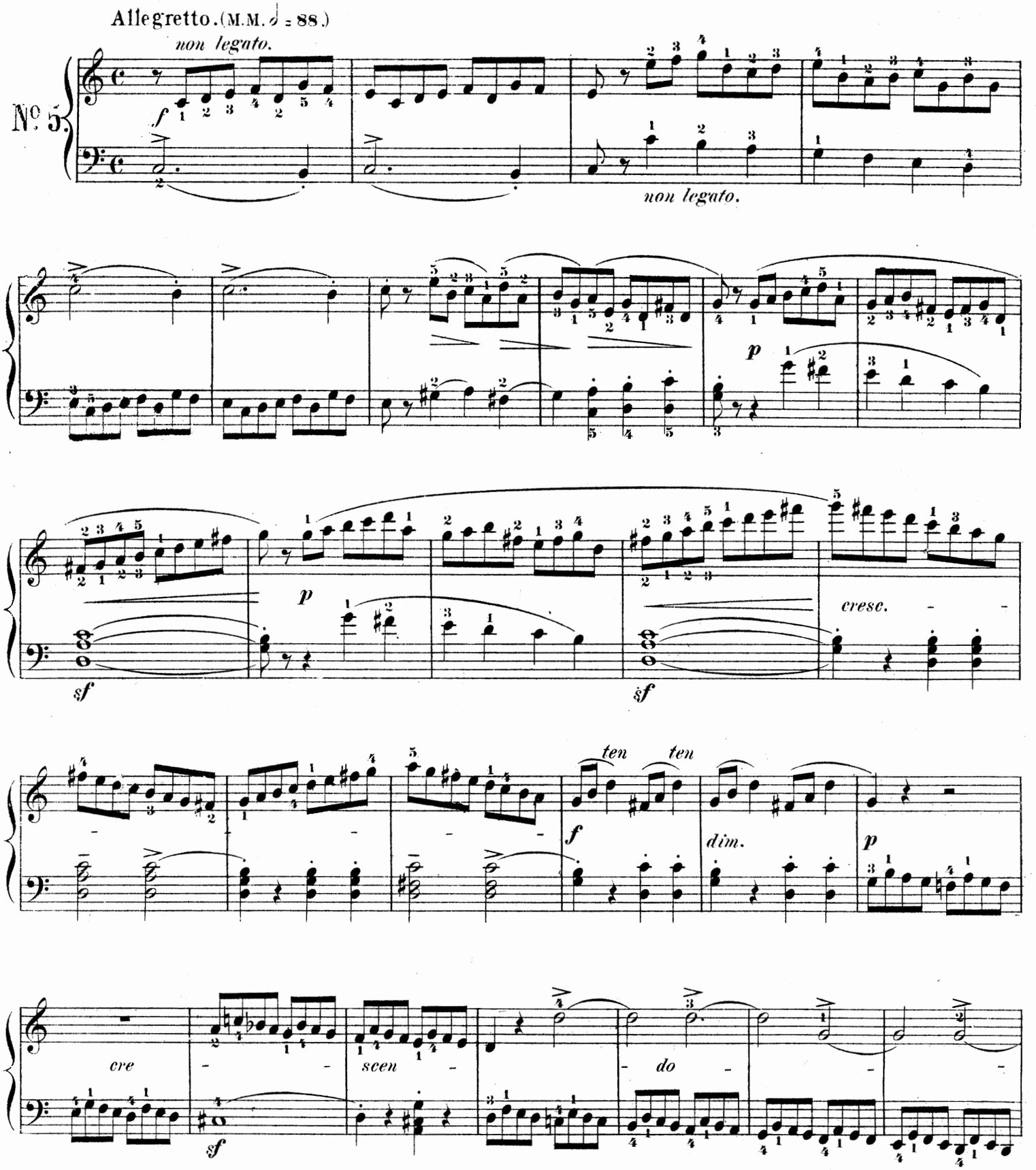
dans ce cas la 15me mesure sera exécutée ainsi:



Transposez l'étude en Sol bémol.



D. C. sino al Fine.

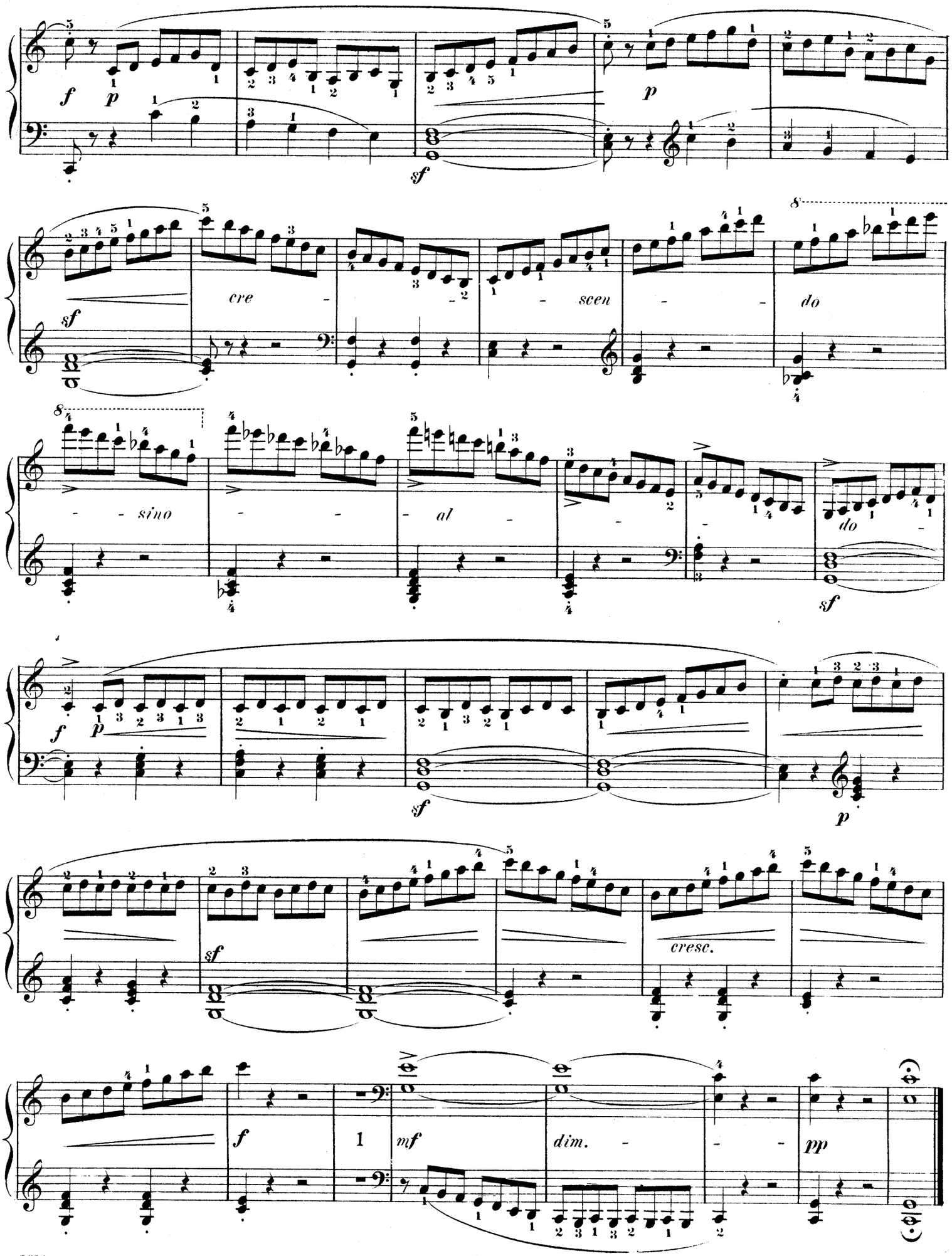


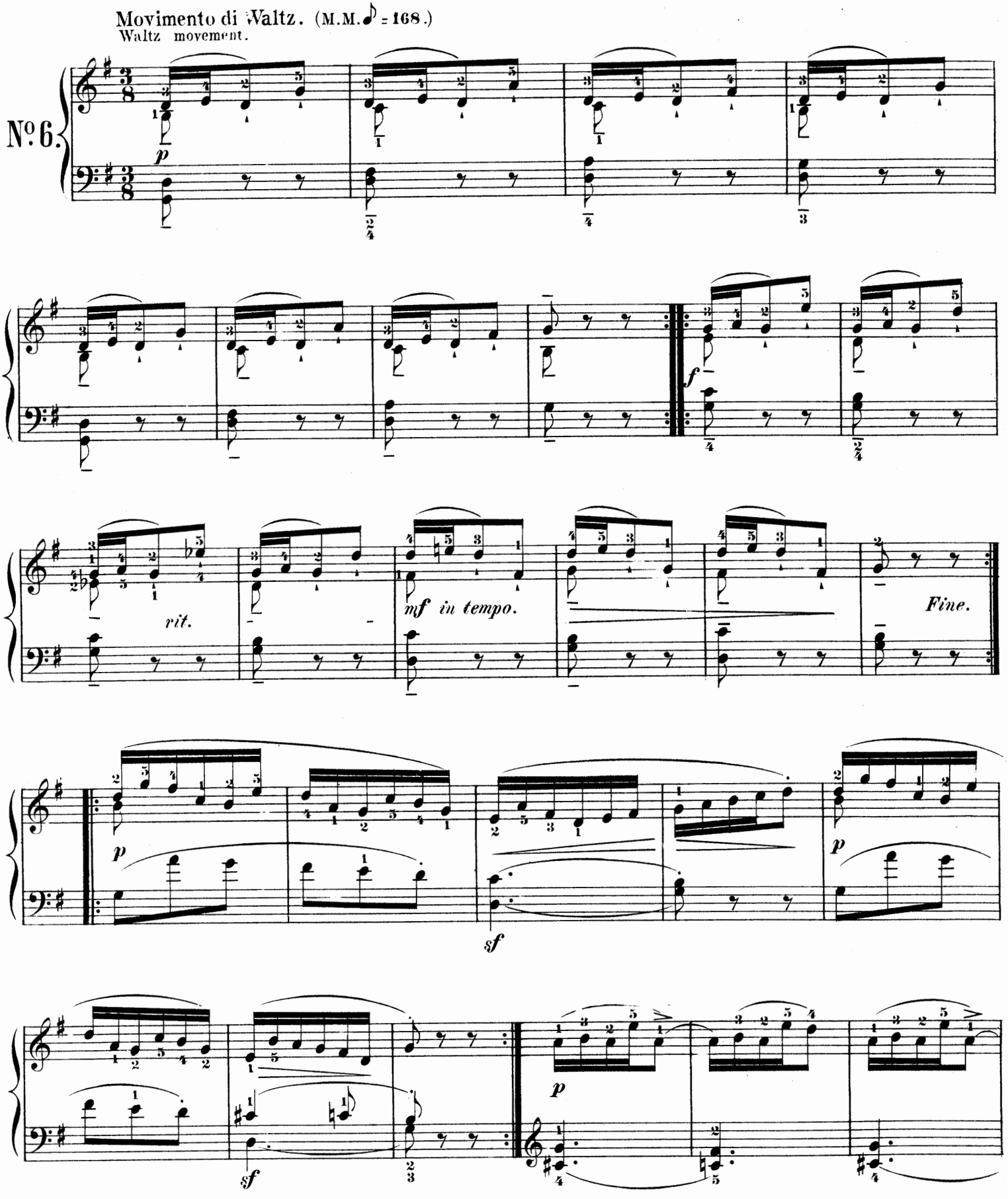
The measures lacking **slurs** and **dots** above the notes are to be executed not exactly *legato* nor *staccato*, but somewhat between the two, corresponding to the *picchettato* of the violinist, and expressed in the language of the pianist by the term: *non legato.*

See, in regard to this, also the annotation to Study No. **44**.

Les mesures dont les notes ne sont surmontées ni de liaisons *ni de* points, *ne doivent être ni exactement liées ni detachées, mais jouées à la façon du* picchettato *du Violoniste, appelée en terme de piano:* non legato.

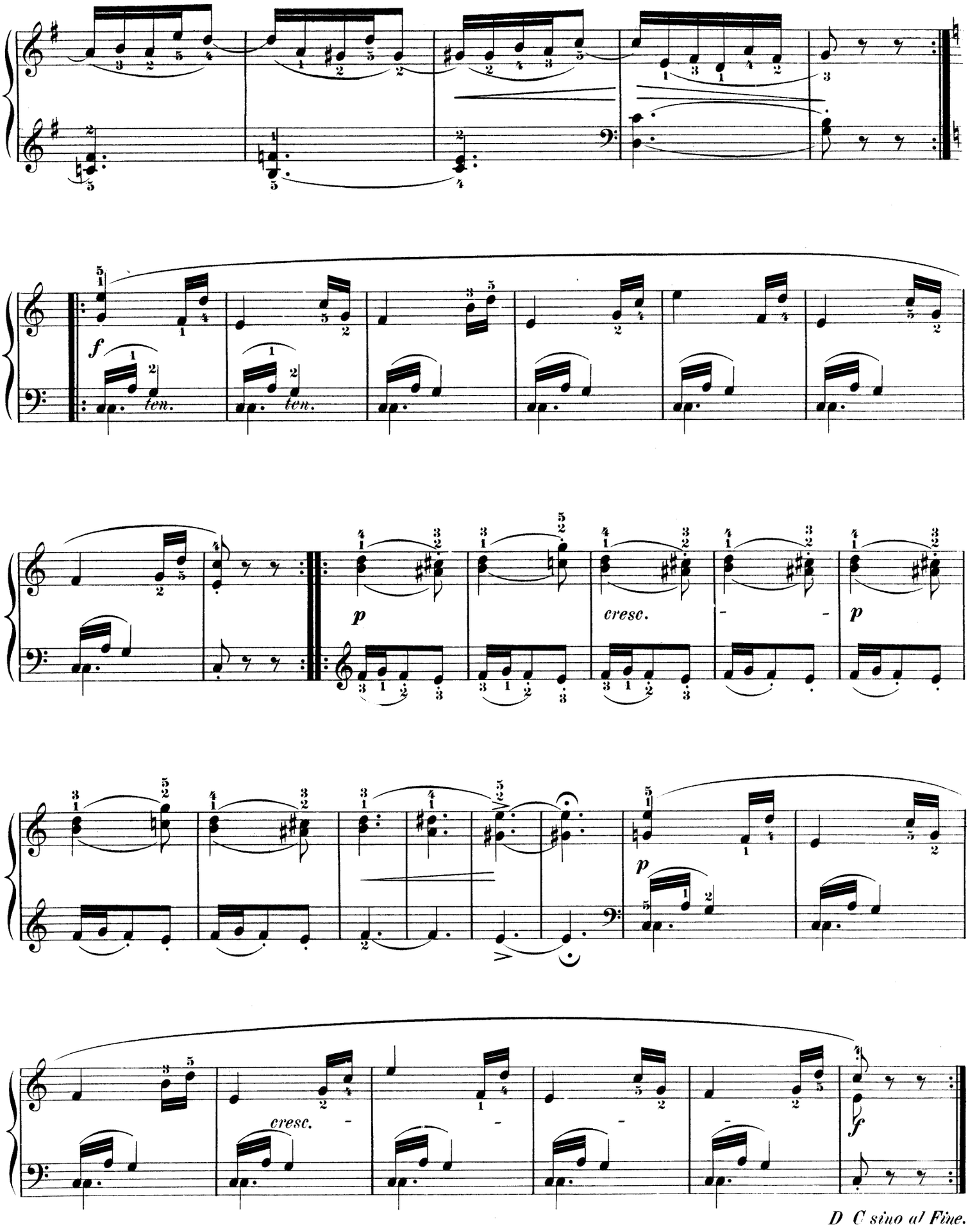
Voyez à ce propos l'observation ajoutée à la 44ième Étude.


f
p
sf
p
sf
cre - scen - do
sino - al - do
sf
f
p
sf
p
sf
cresc.
f
1
mf
dim. - - -
pp



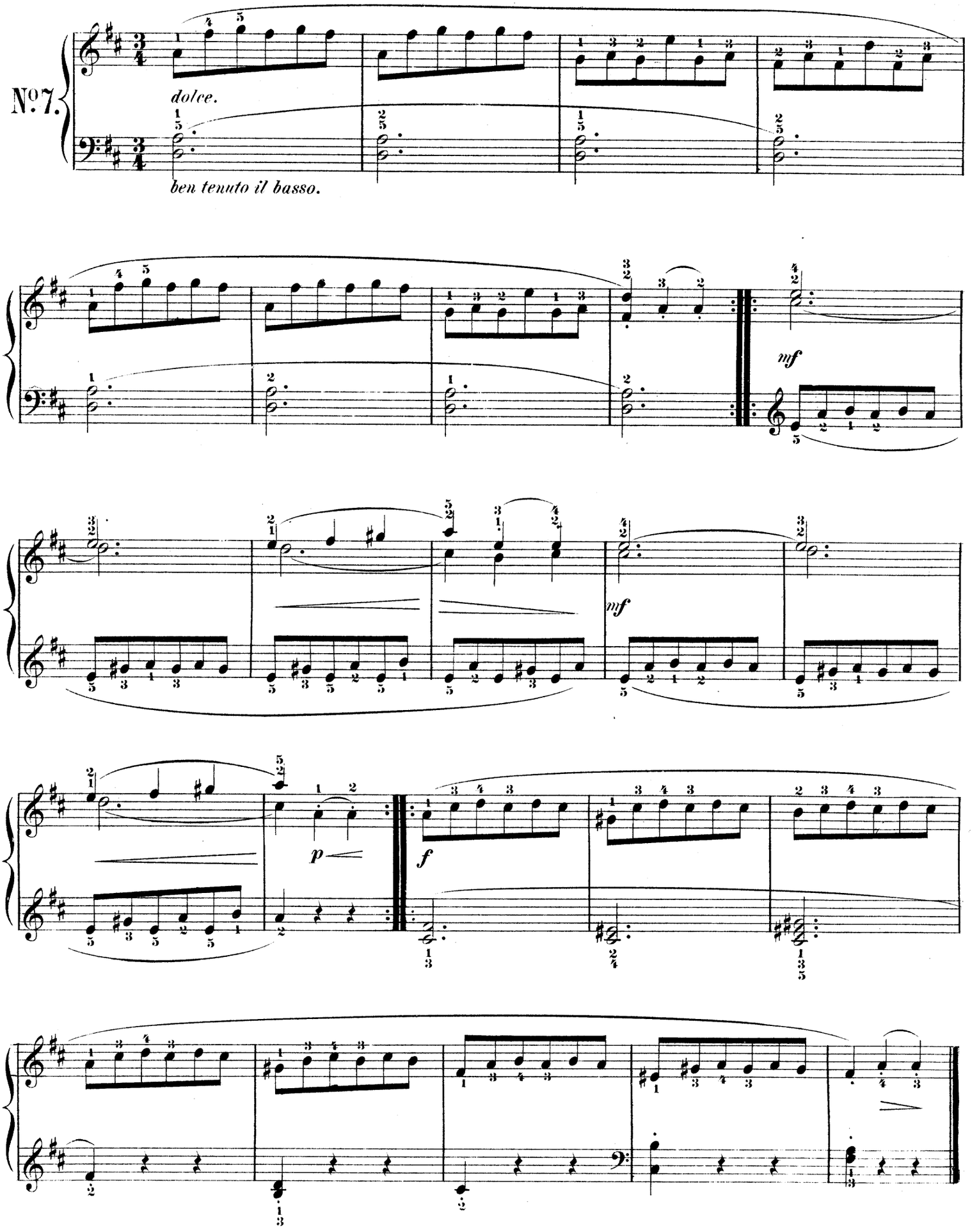
Notice here the fingering, which, though at first somewhat more difficult than the ordinary fingering $\binom{232}{1}$, yet ensures a much more certain and correct execution.

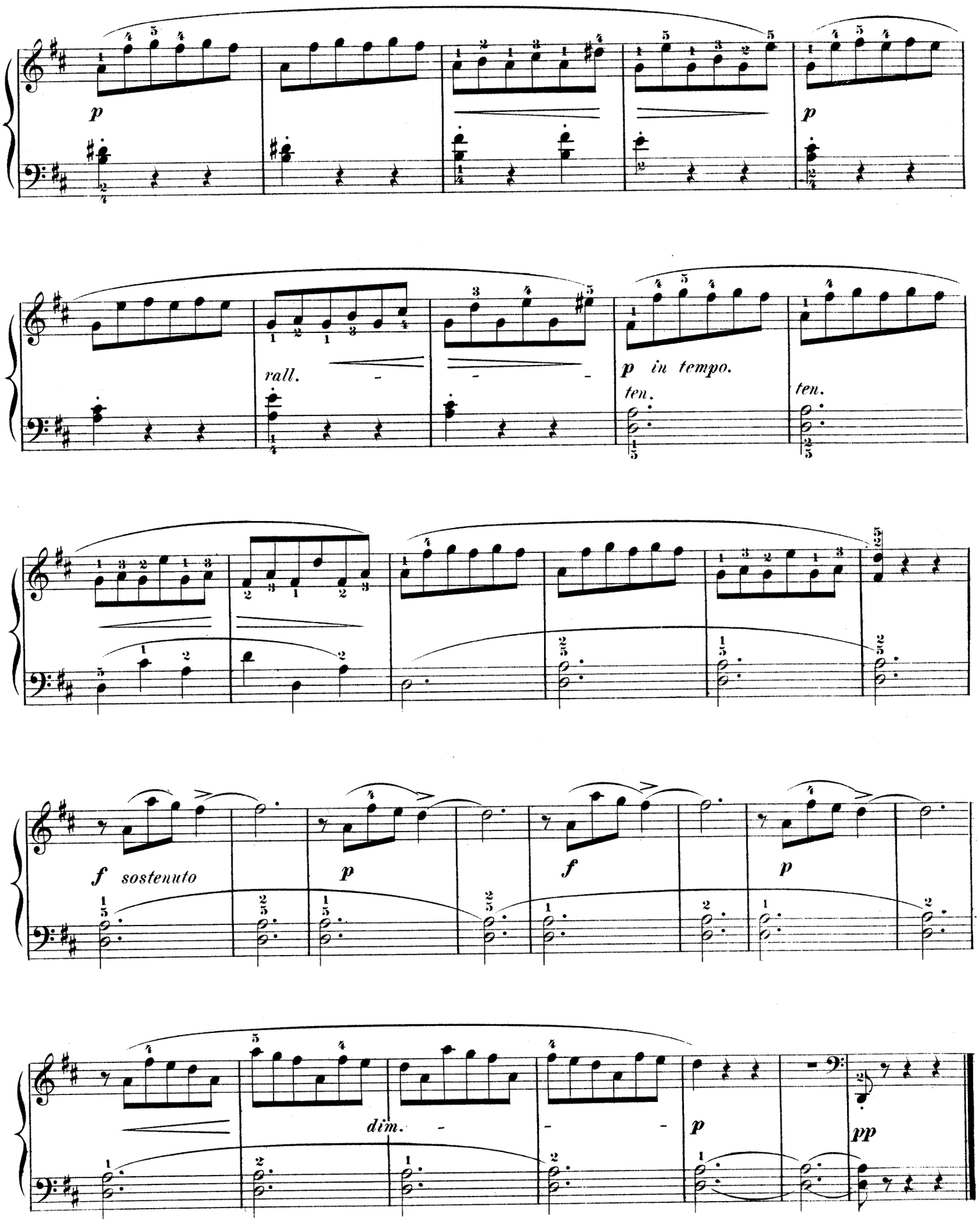
Observez bien ici le doigté qui, quoi que plus difficile que le doigté ordinaire $\binom{232}{1}$, vous assure une exécution plus claire et plus correcte.

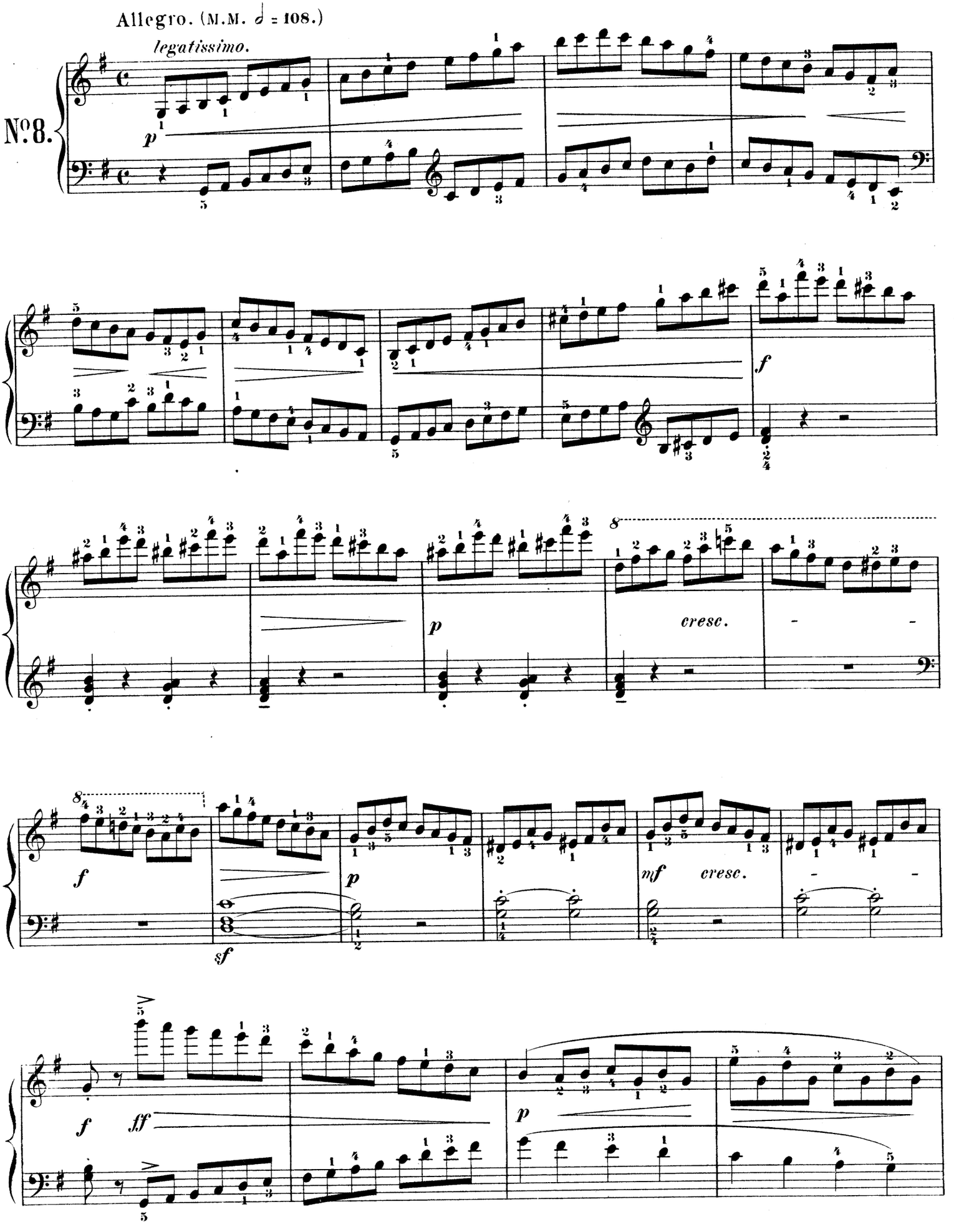

f
ten.
ten.
p
cresc.
p
p
cresc.
f
D C sino al Fine.

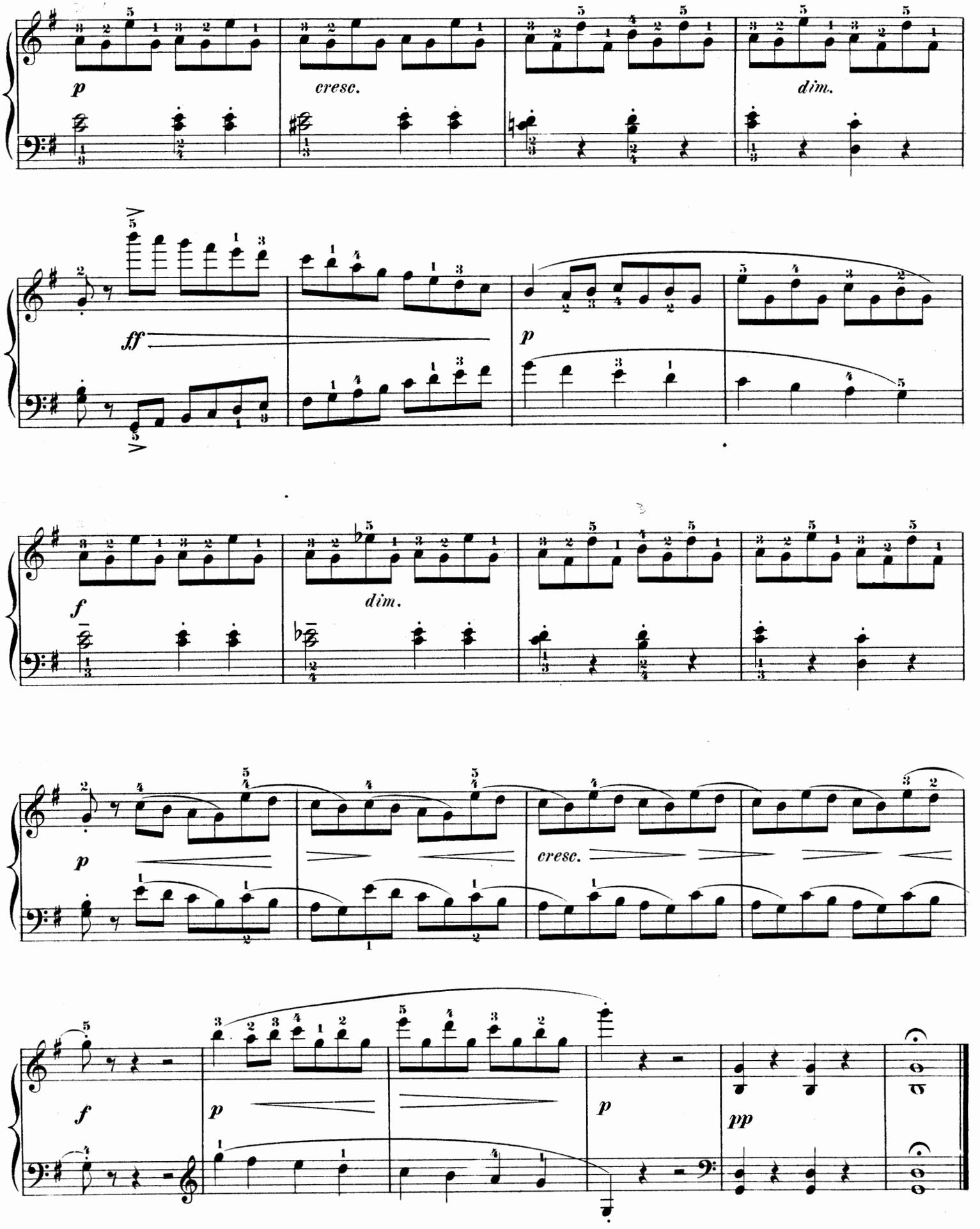
Movimento di Waltz. (M.M. ♩ = 184.)

(Waltz movement.)




p
rall.
p in tempo.
ten.
ten.
f sostenuto
p
f
p
dim.
p
pp


Allegro. (M.M. ♩ = 108.)
legatissimo.
No. 8.
p
f
p
cresc.
8
f
sf
p
mf
cresc.
f
ff
p

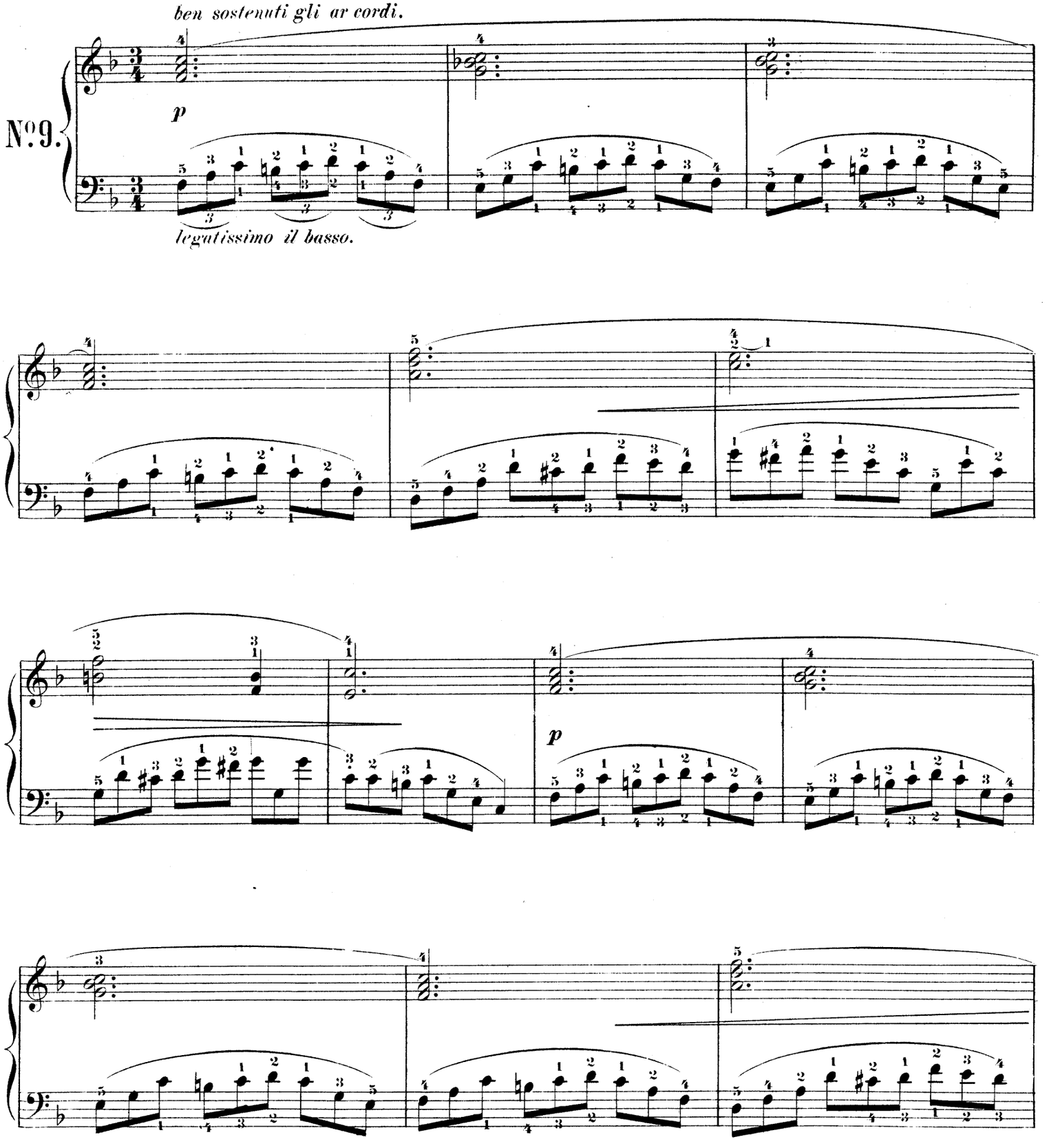

p
cresc.
dim.
ff
p
f
dim.
p
cresc.
f
p
p
pp

Andante. M. M. (♩ = 76.)

The chords well sustained.

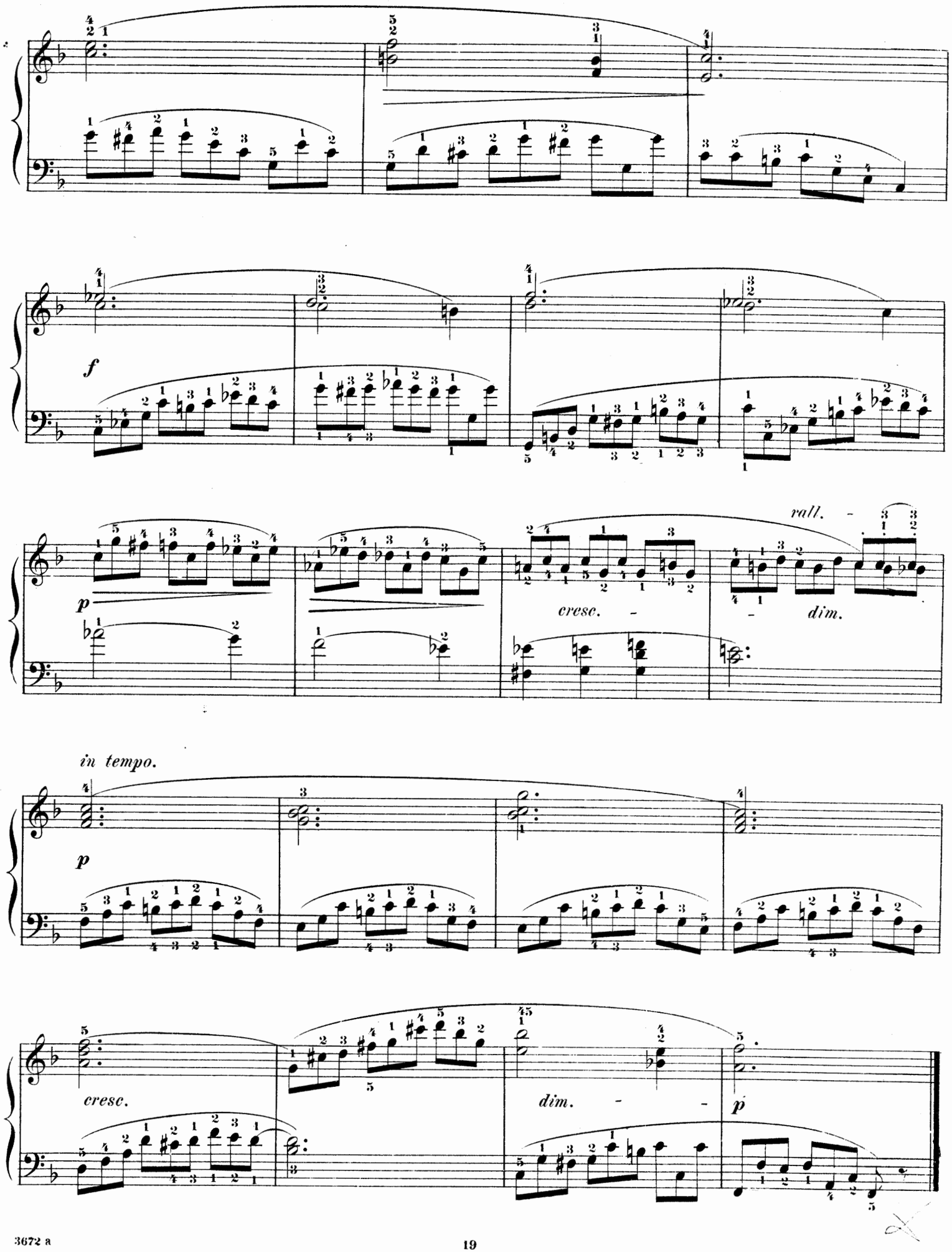
ben sostenuti gli ar cordi.

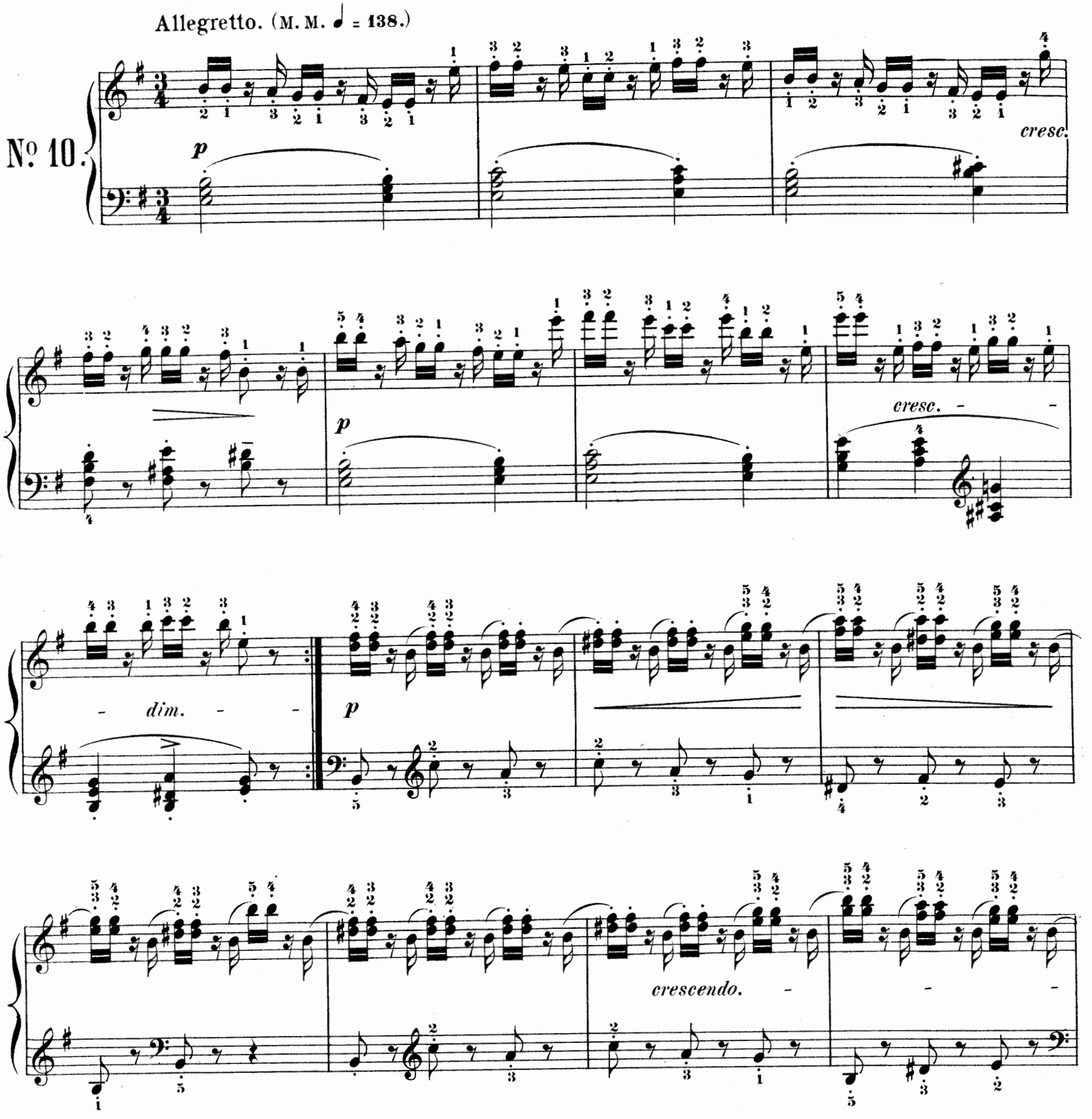
No 9.



It will be well to practise both the fingerings indicated, and to transpose the Study into F♯ keeping the same fingerings.

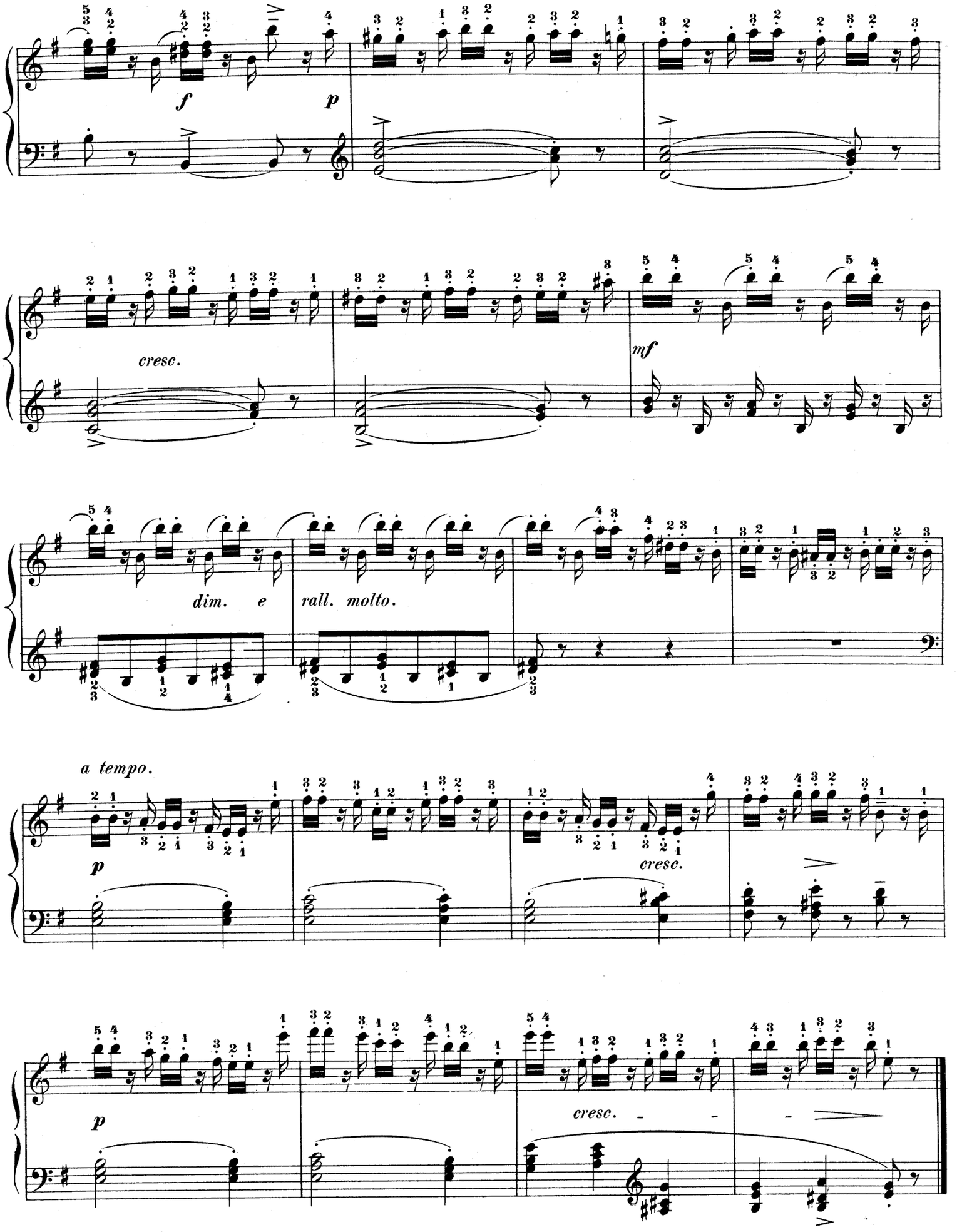
On fera bien d'étudier les deux doigtés indiqués, et de transposer cette etude en Fa dièze tout en conservant les mêmes doigtés.

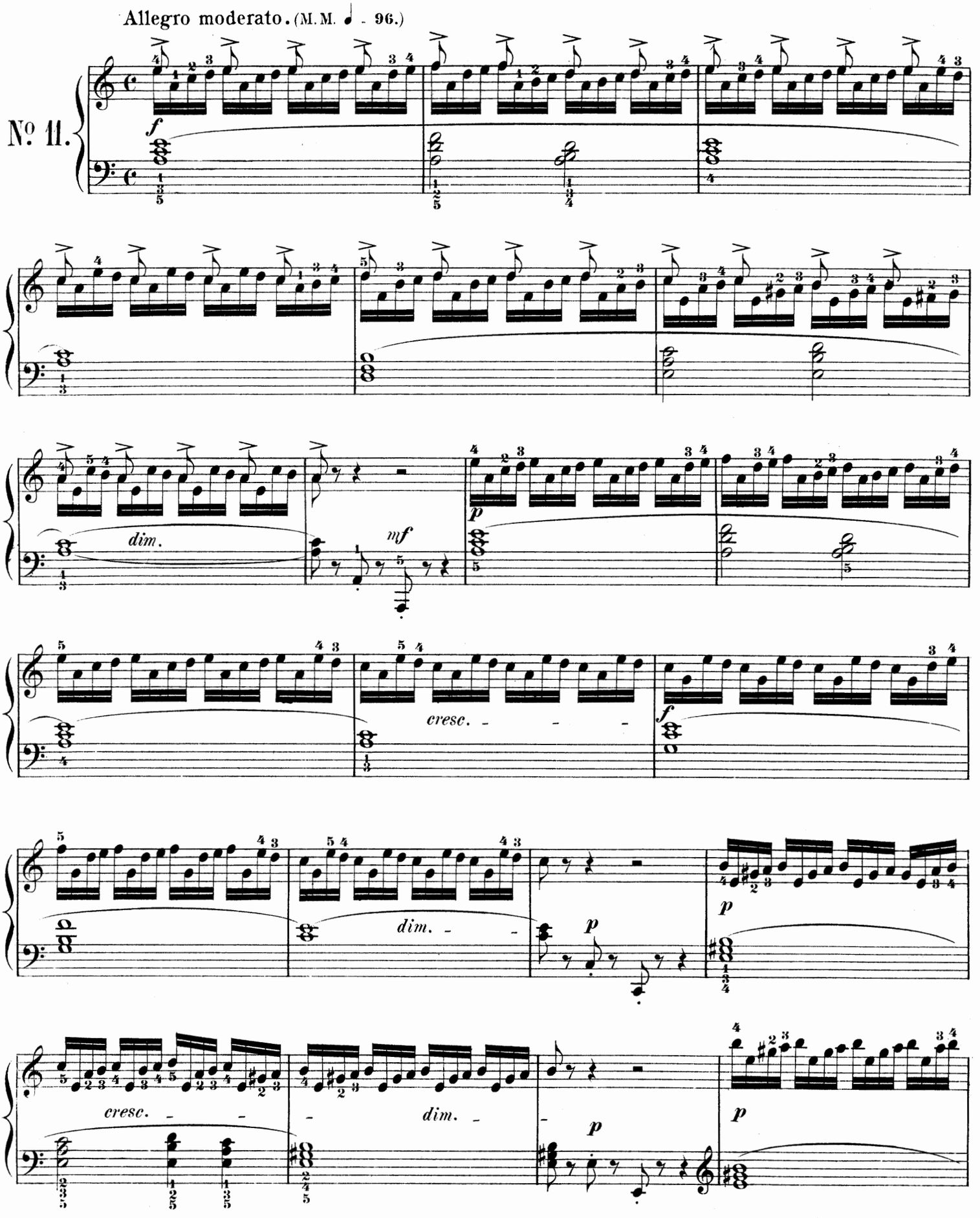

f
rall.
crese.
dim.
p
in tempo.
p
cresc.
dim.
p



Observe the change of fingers on the same key. This change, unnecessary at the time when these studies were written, has become indispensable through the modern construction of the pianoforte, the keys of which sink very much lower than formerly, hence might easily fail to repeat a sound struck by the same finger.

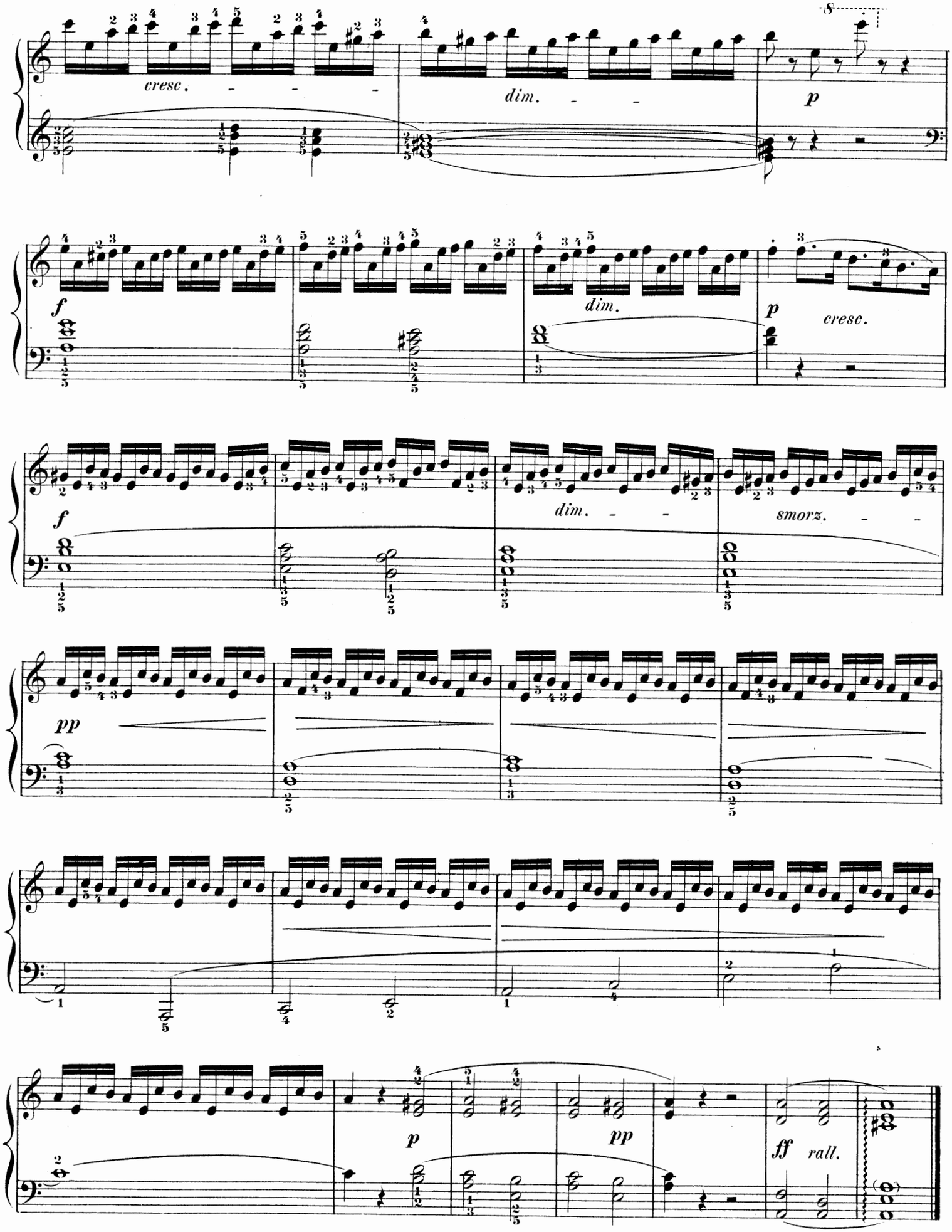
Remarquez le changement des doigts sur la même note. Ce changement, inutile à l'époque où ces études furent composées, est devenu indispensable pour nous, à cause de la construction du piano moderne, dont les touches s'enfoncent plus profondément pourraient facilement refuser la répétion du son sous le même doigt.

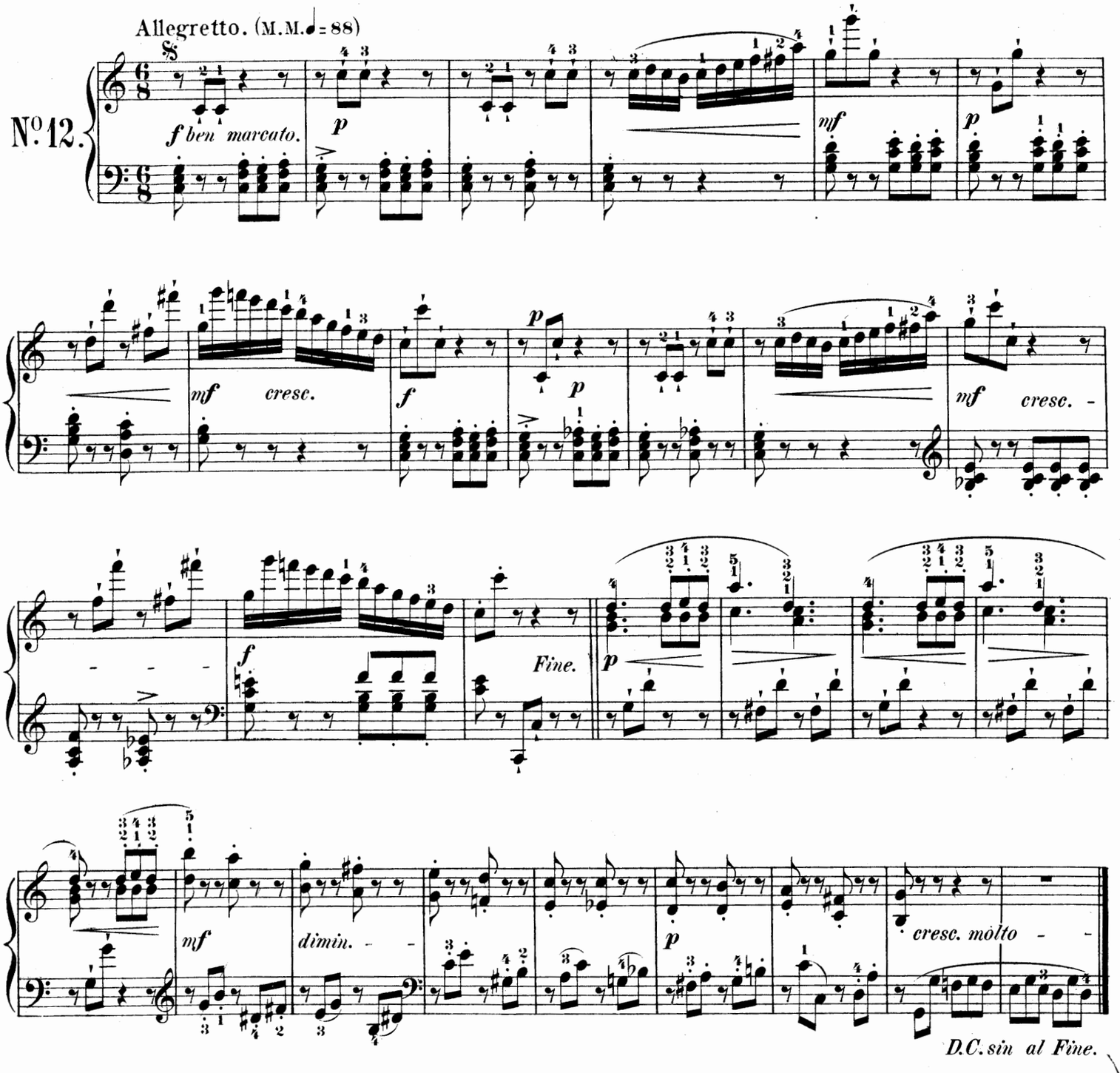

f
p
cresc.
mf
dim. e
rall. molto.
a tempo.
p
cresc.
p
cresc.



The transposition of this Study a half step lower (into g♯ minor) will be of the greatest utility.

La transposition de cette étude à un demiton plus bas sera d'une grande utilité.


8
cresc.
dim.
p
f
dim.
p
cresc.
f
dim.
smorz.
pp
p
pp
ff
rall.



General Rule: When two different notes, of whatsoever value, but both equal, are united by a **slur**, the **1st** note is **accentuated** and held for its **full value**, the **2d** one for half its value or even less, and without any accent.

The accent given to the **1st** note will of course be conformable to the degree of force in general given to the phrase in which this note is found.

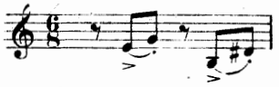
Accordingly, in the **23d** measure of this Study the left hand will execute thus:

and the accent will be slight because we have the *diminuendo* of a *mezzo-forte*.

Règle générale: Lorsque deux notes de diapason différente mais de valeur identique sont unies par une liaison, la première doit être accentuée et tenue pendant toute la durée de sa valeur, tandis que la seconde n'en a que la moitié et ne sera pas accentuée du tout.

L'accent donné à la première note se règle naturellement sur le dègré de force générale donné à la phrase dans laquelle cette note se trouve.

Voici comment on jouera la 23e mesure de cette étude de la main gauche:



et l'accent ne sera que faible, parce que nous avons le diminuendo *di un* mezzo-forte.

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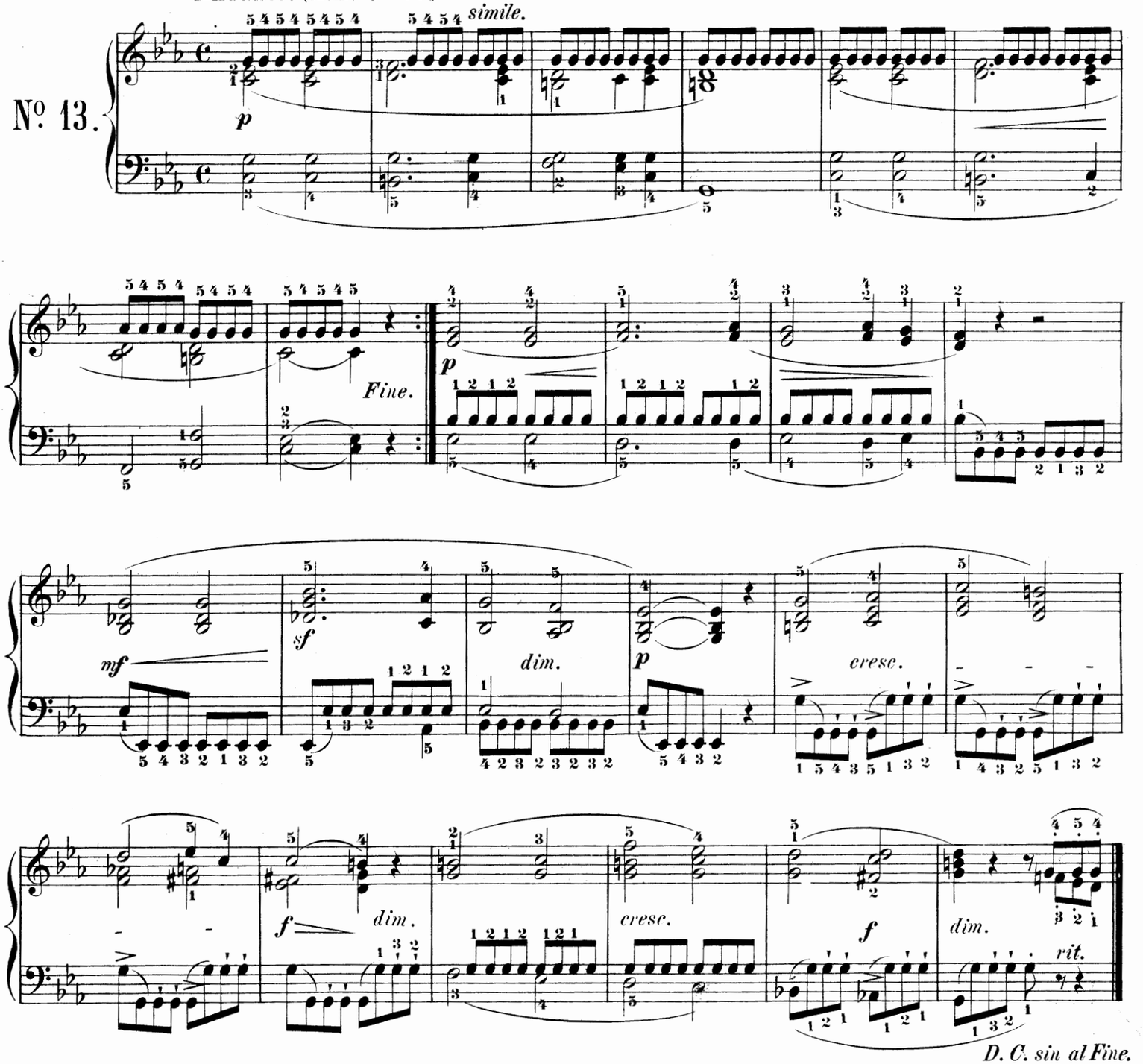
PART II.

No. 13.

Andante. (M.M. ♩ = 96.)



Here, too, though the fingering may seem somewhat complicated, it is nevertheless decidedly preferable to the repetition with the same finger, which always produces inexactness and uncertainty in the rhythm.

Ce doigté semblera un peu compliqué; il est cependant bien preferable a la repetition du même doigt, qui produit toujours de l'inexactitude et de l'incertitude dans le rythme.

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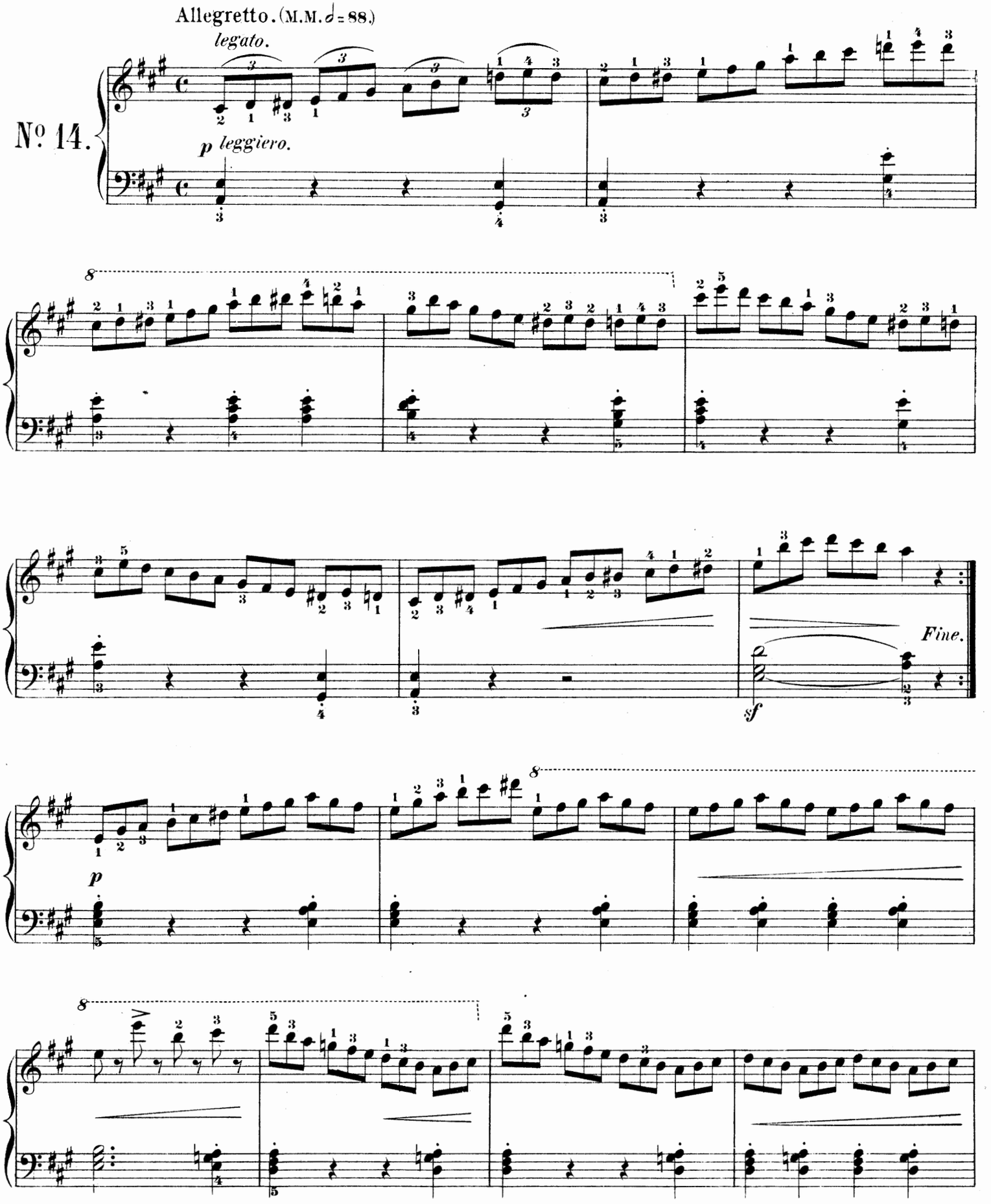
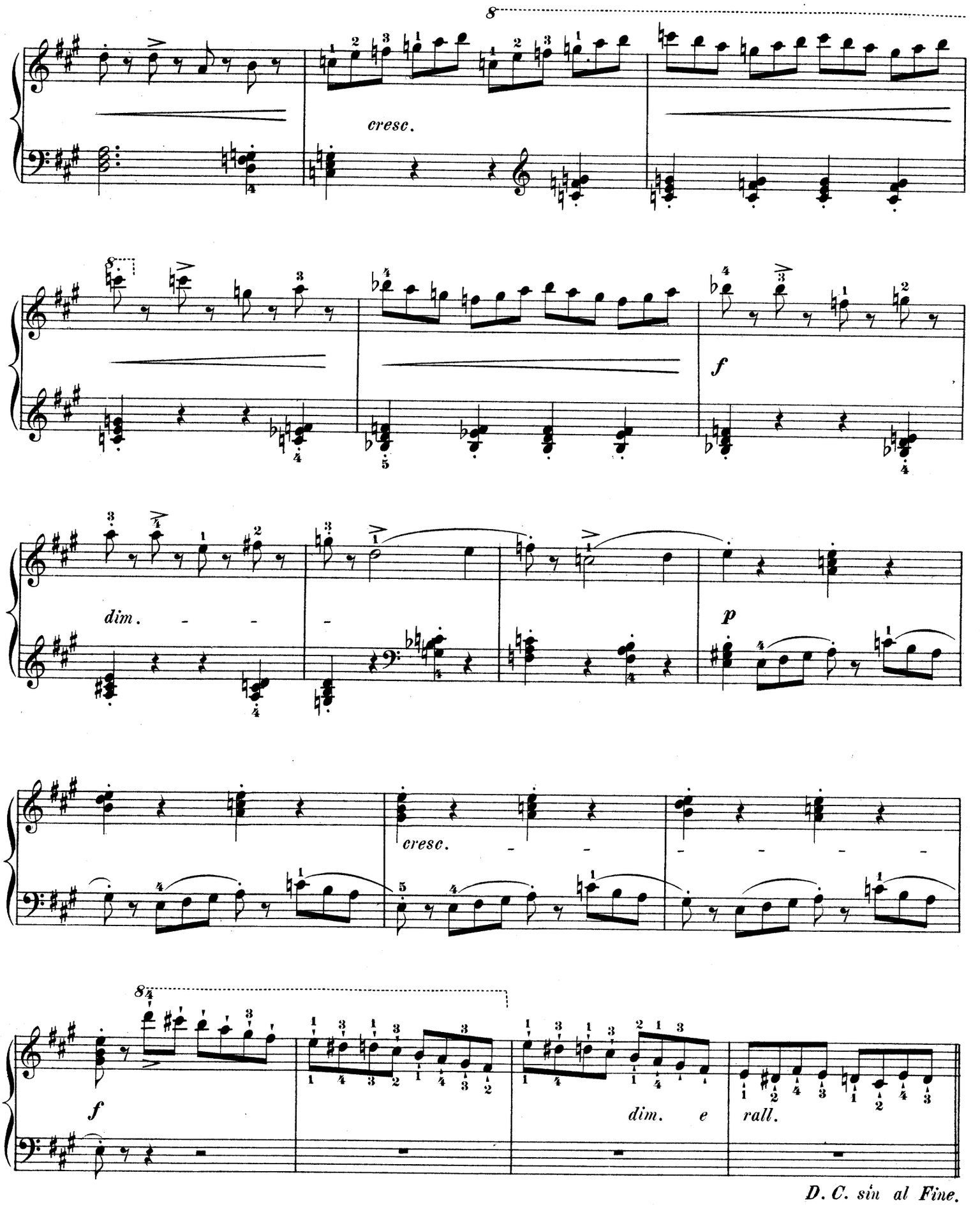
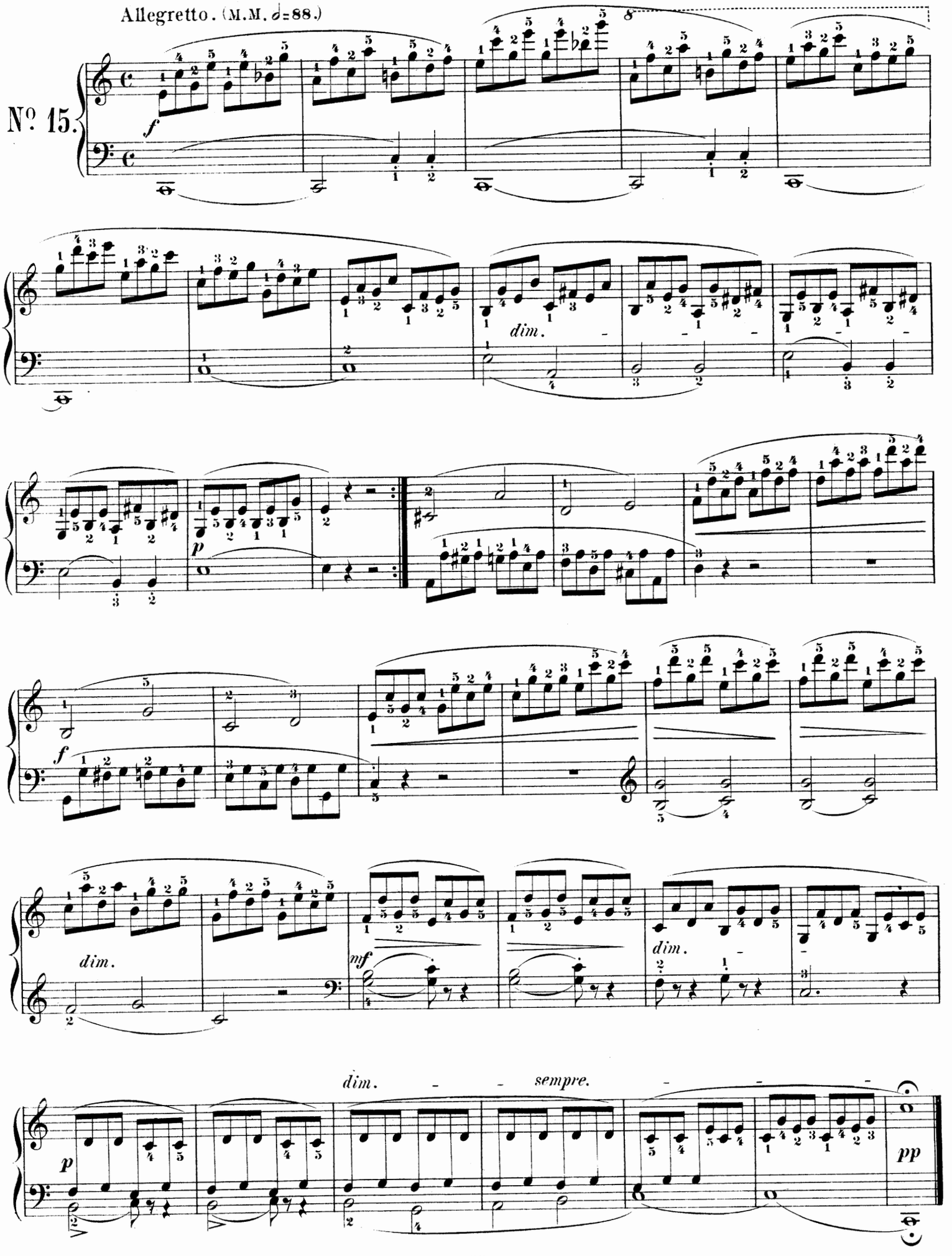
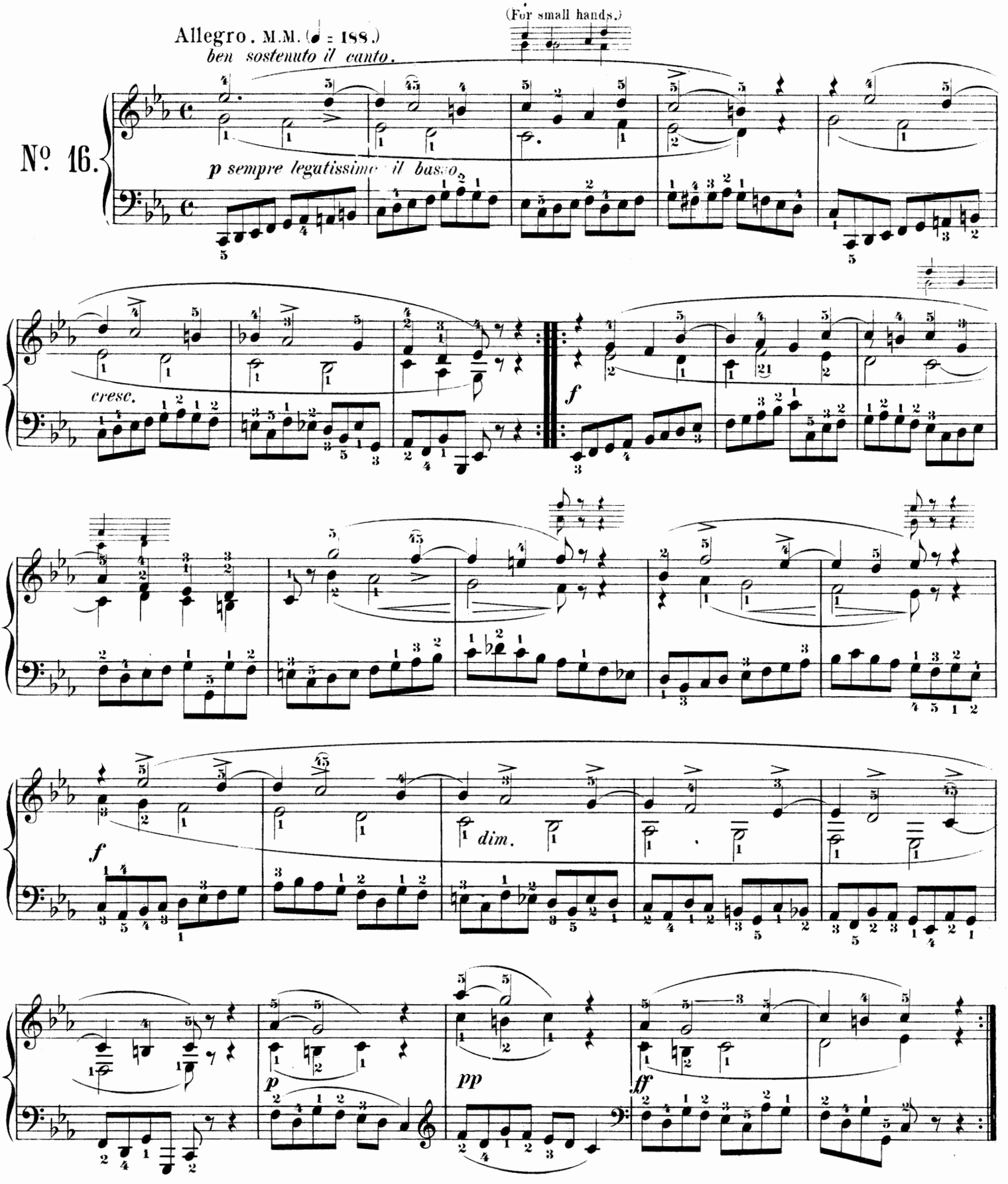

Allegretto. (M.M. ♩ = 88.)
legato.
№ 14.
p leggiero.
Fine.
sf
p



D. C. sin al Fine.

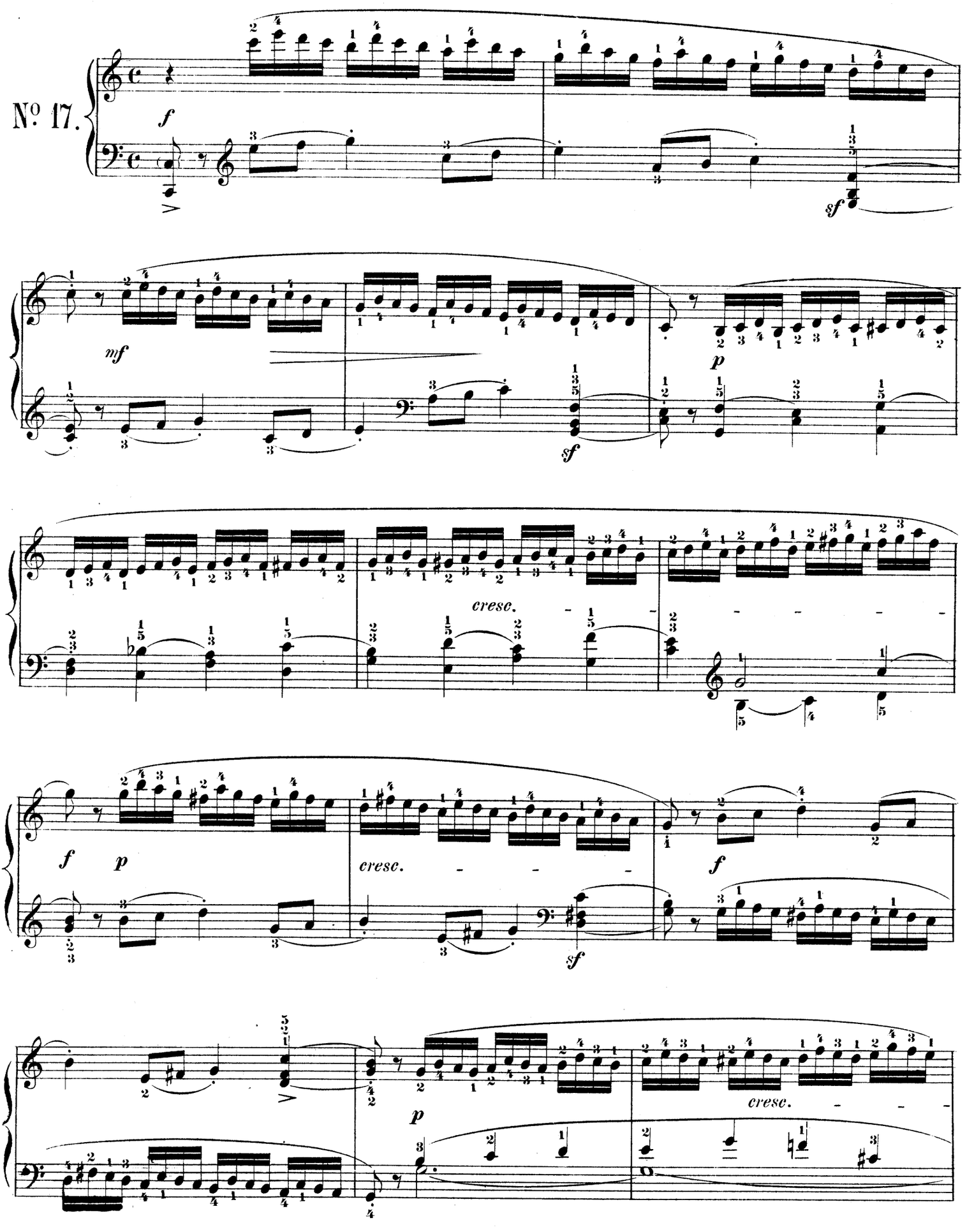

Allegretto. (M.M. ♩=88.)
No. 15.
f
dim.
p
f
dim.
mf
dim.
dim. sempre.
p
pp

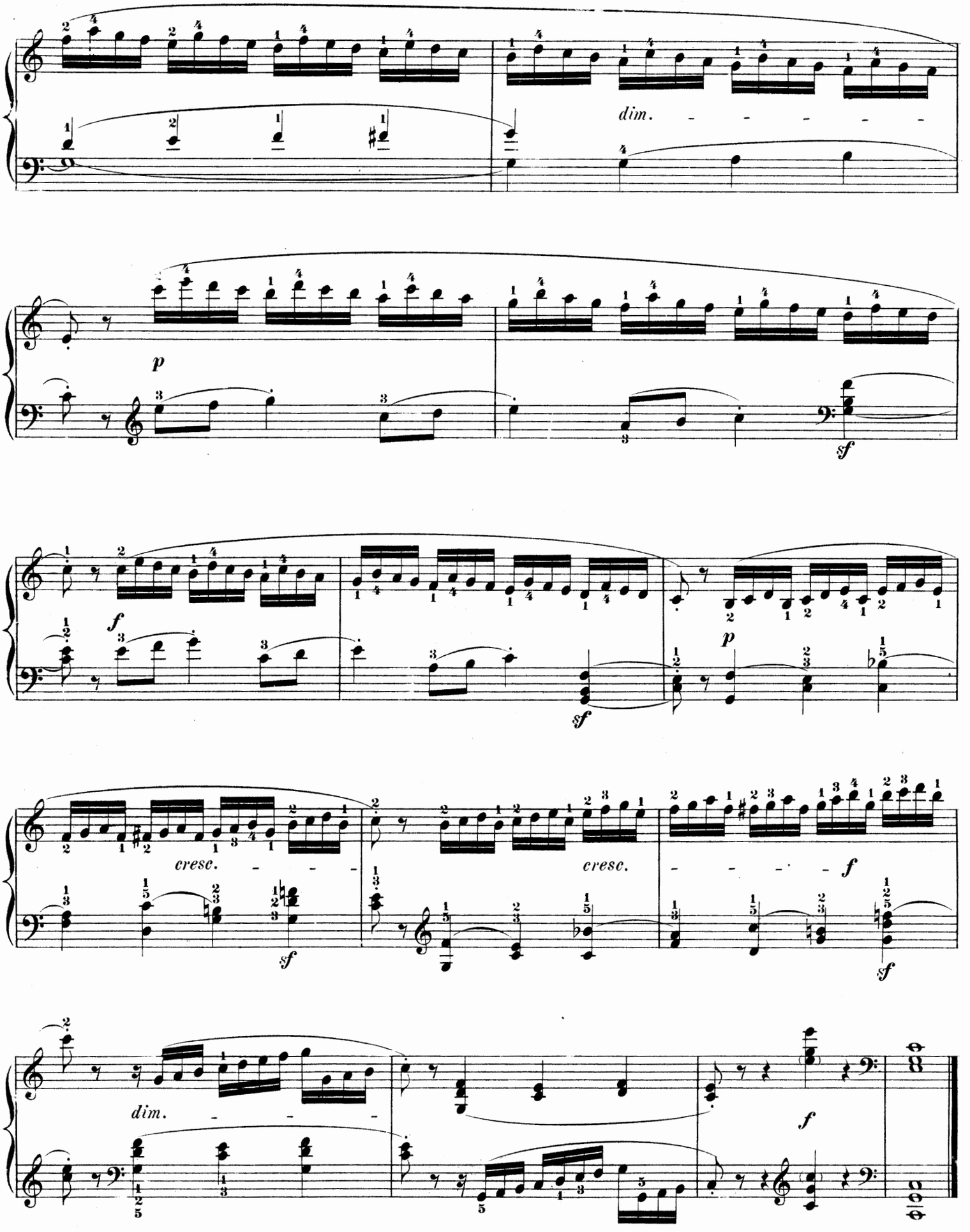


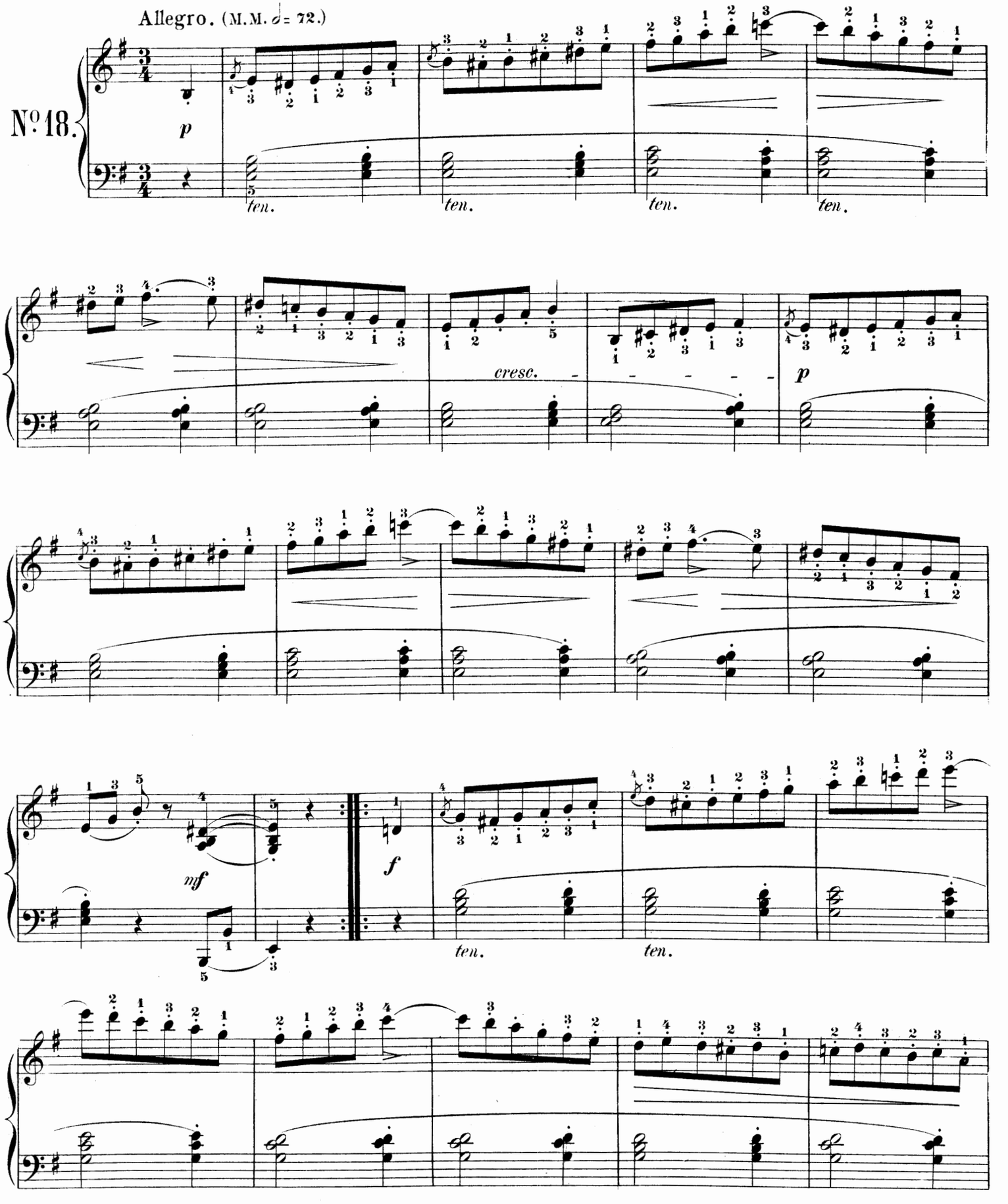
We cannot too strongly recommend that this piece be studied conscientiously. The right hand especially requires great attention. for giving each note its real value and thus accustoming ones self to polyphonic playing. It is deemed superfluous to remind the pupil to practise the hands separately.

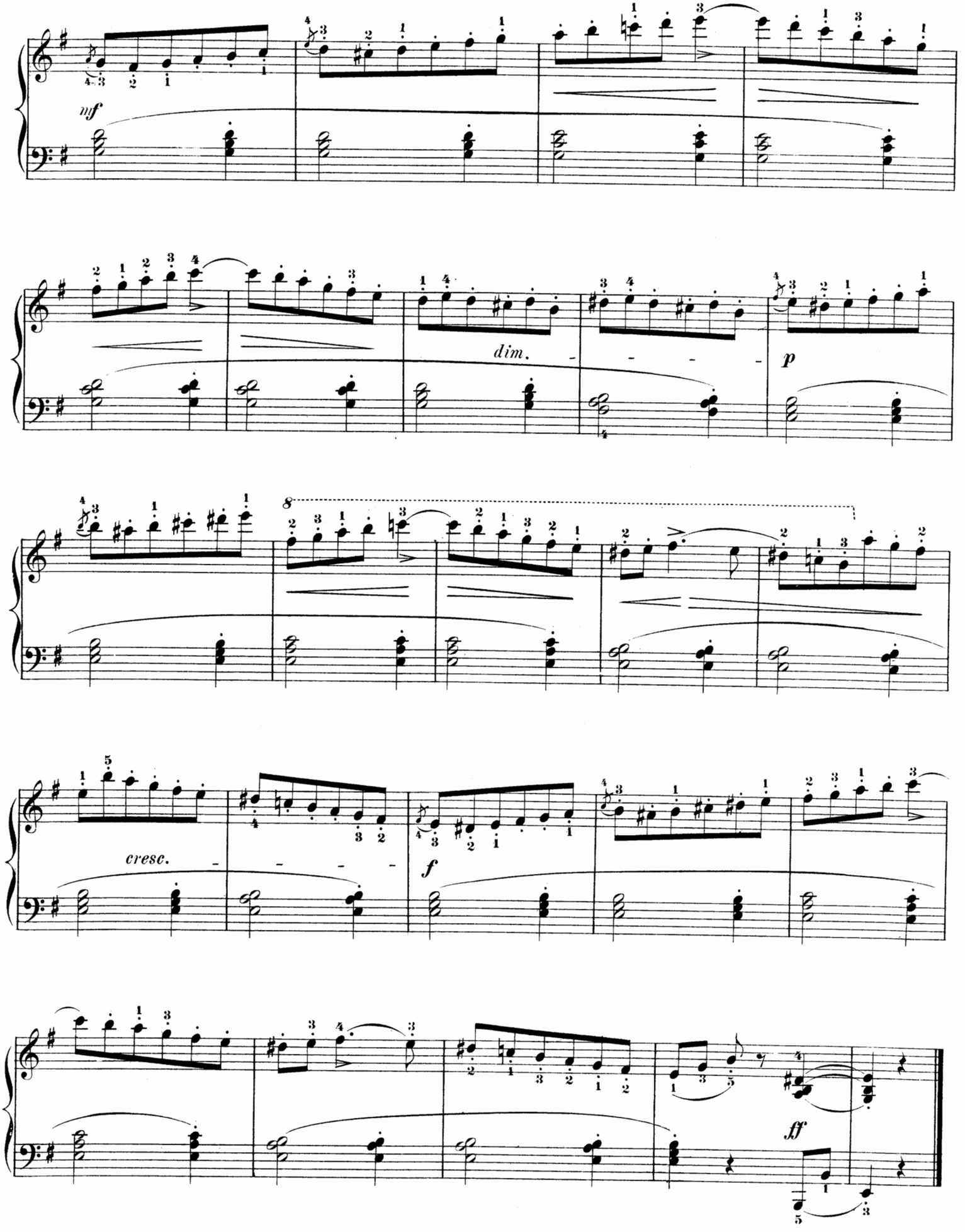
On ne saurait assez recommander d'étudier ce morceaux consciencieusement. La main droite surtout exige beaucoup d'attention; chaque note doit avoir sa vraie valeur; c'est ainsi que l'on s'habitue à une exécution polyphone. Est-il besoin de rappeler à l'élève la nécessité de l'étude separée de chaque main?

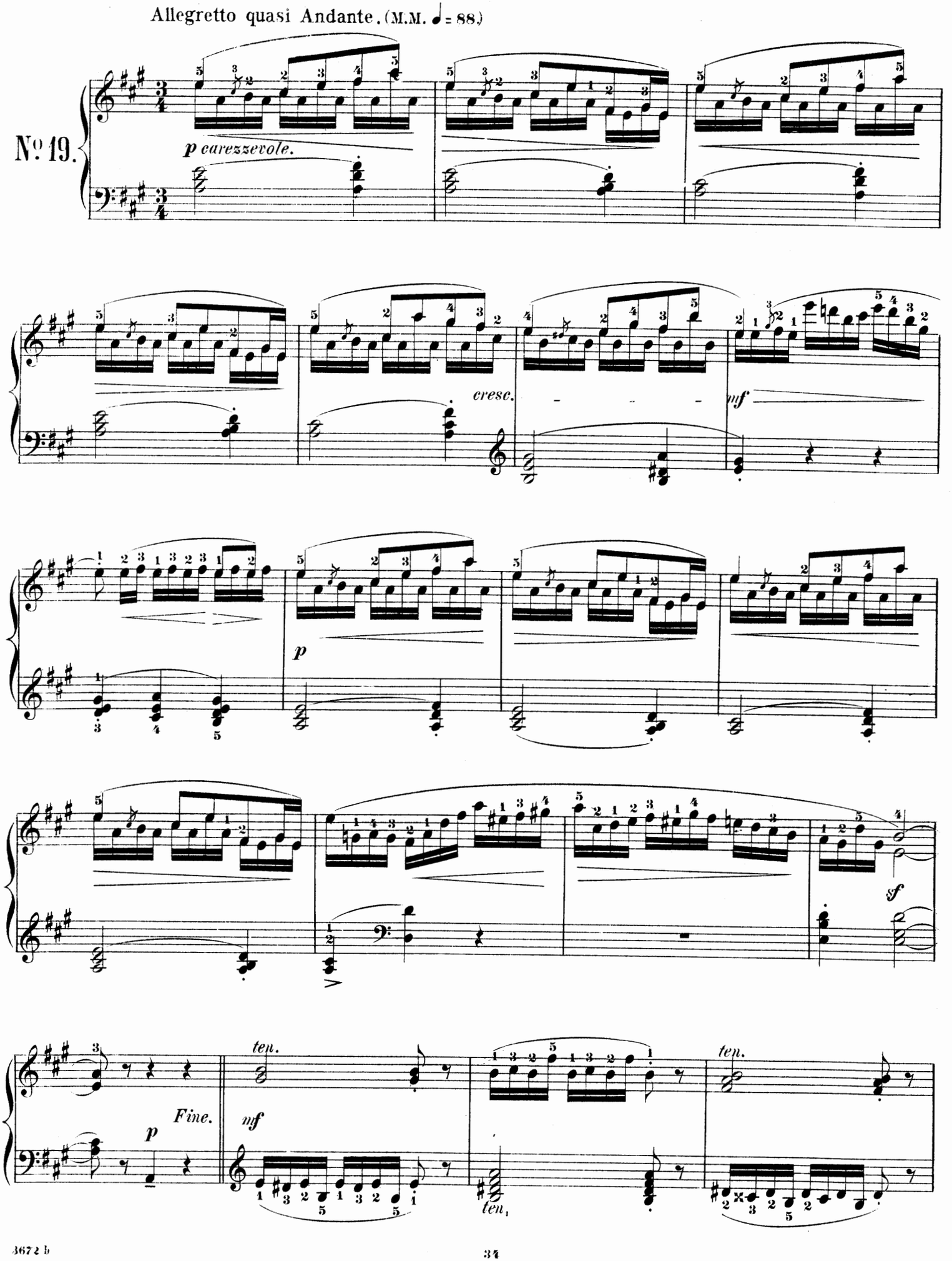
Allegretto. (M.M. ♩ 132.)

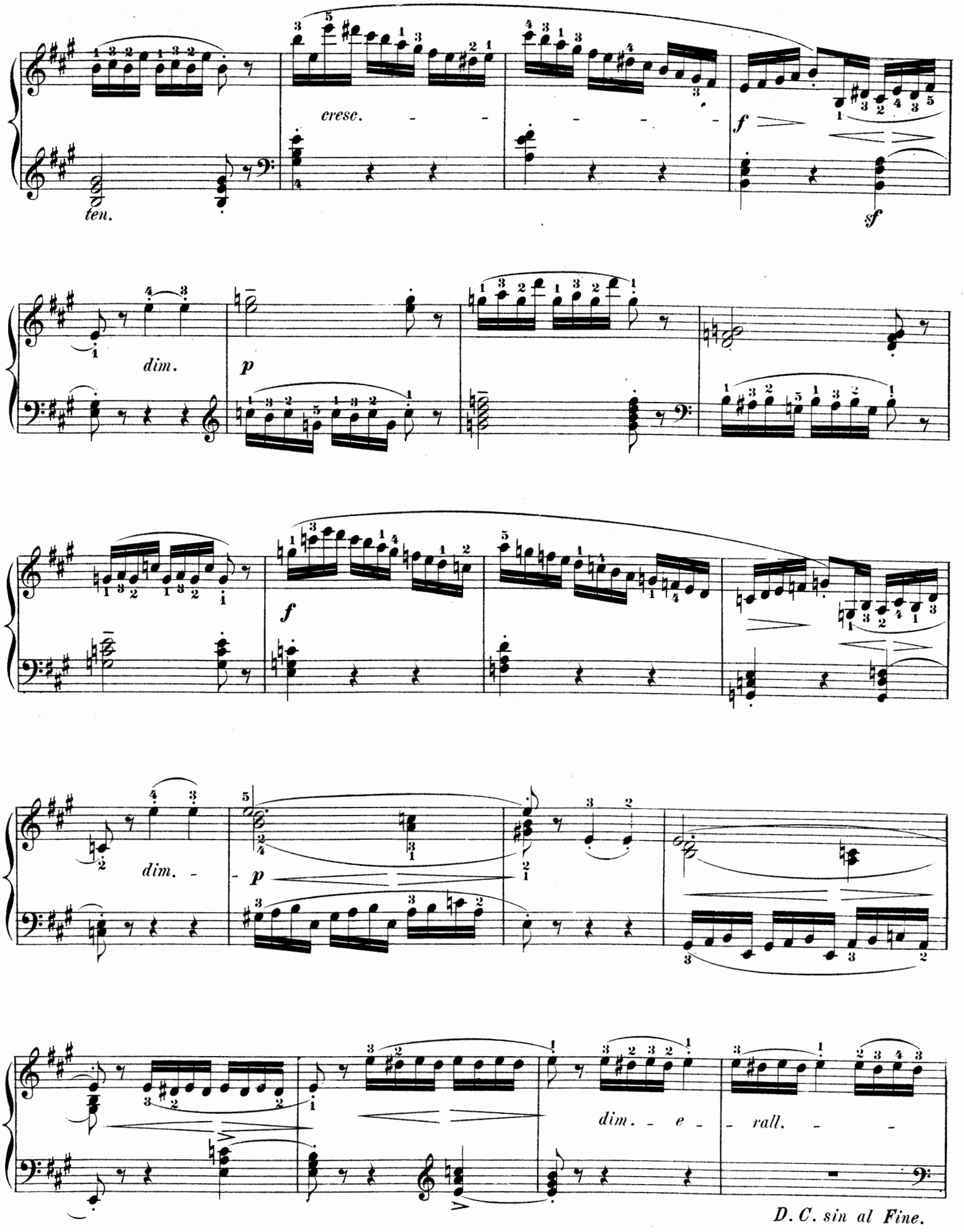



dim.
p
sf
f
sf
p
cresc.
cresc.
f
sf
sf
dim.
f

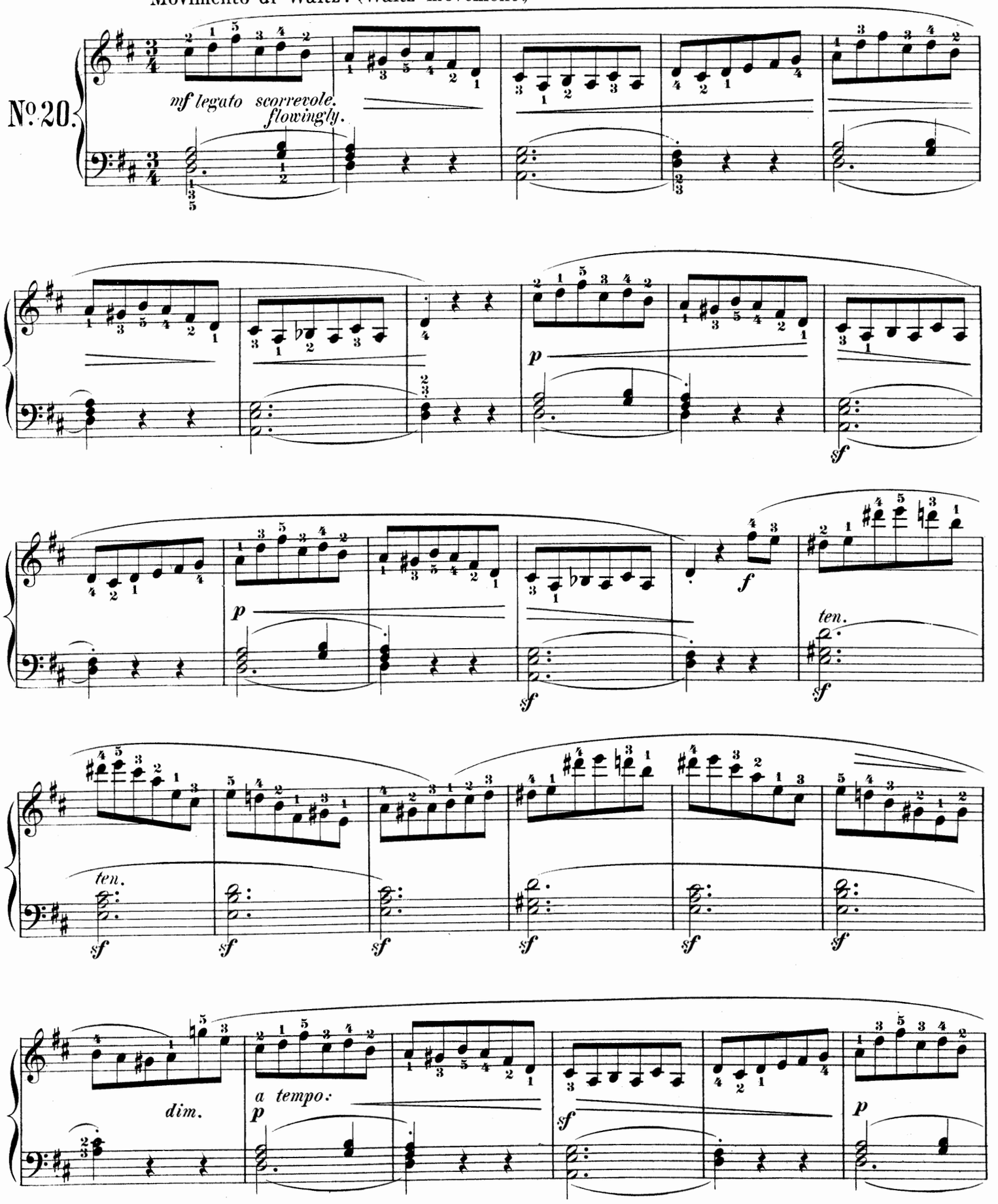

Allegro. (M.M. ♩= 72.)
No 18.
p
ten.
ten.
ten.
ten.
cresc.
p
mf
f
ten.
ten.


mf
dim.
p
cresc.
f
ff


Allegretto quasi Andante. (M.M. ♩ = 88.)
№ 19.
p carezzevole.
cresc.
mf
p
sf
Fine.
p
mf
ten.
ten.
ten.

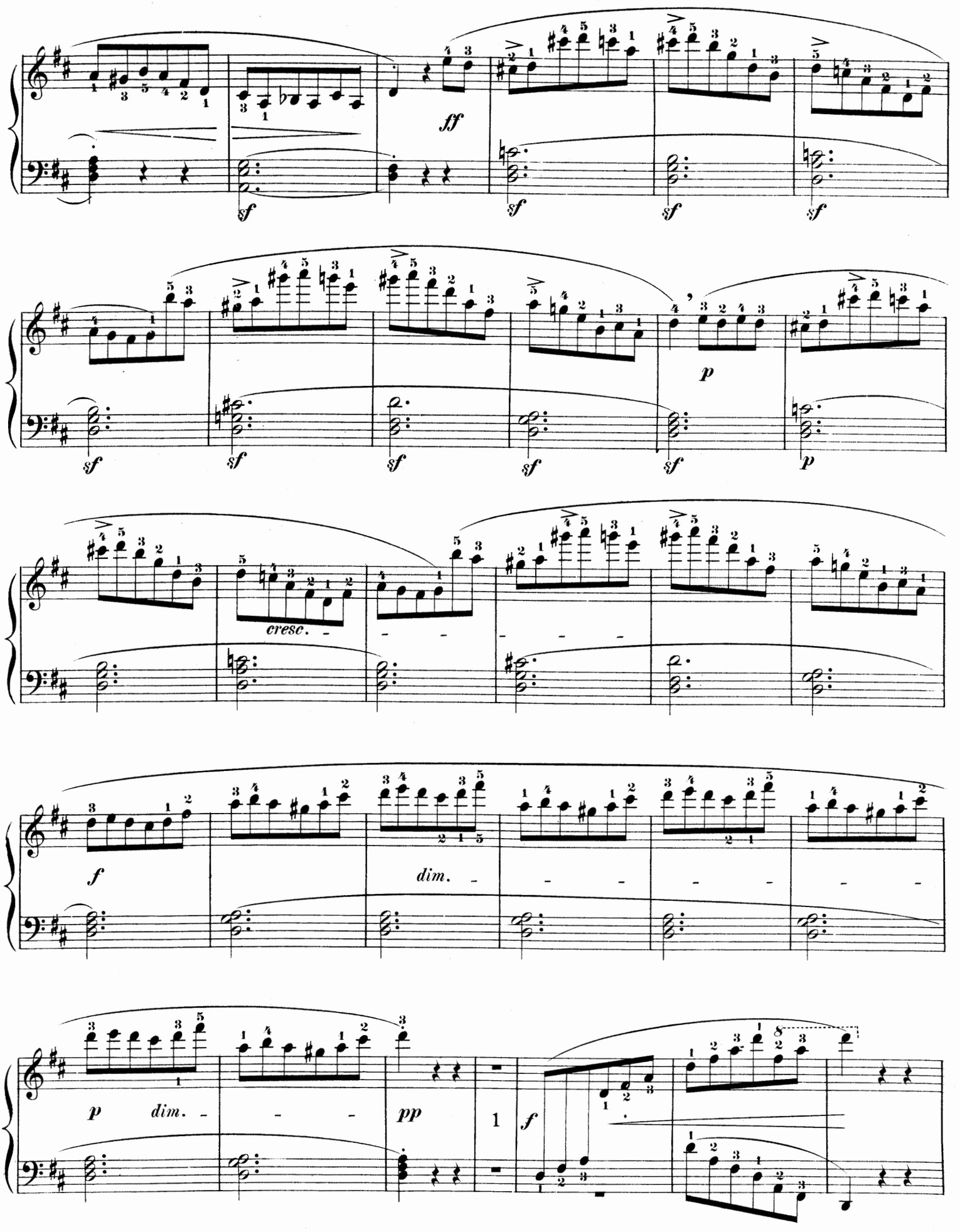

ten.
cresc.
f
sf
dim.
p
f
dim.
p
dim. e rall.
D. C. sin al Fine.

Allegretto. (M.M. ♩ = 88.)
Movimento di Waltz. (Waltz movement.)

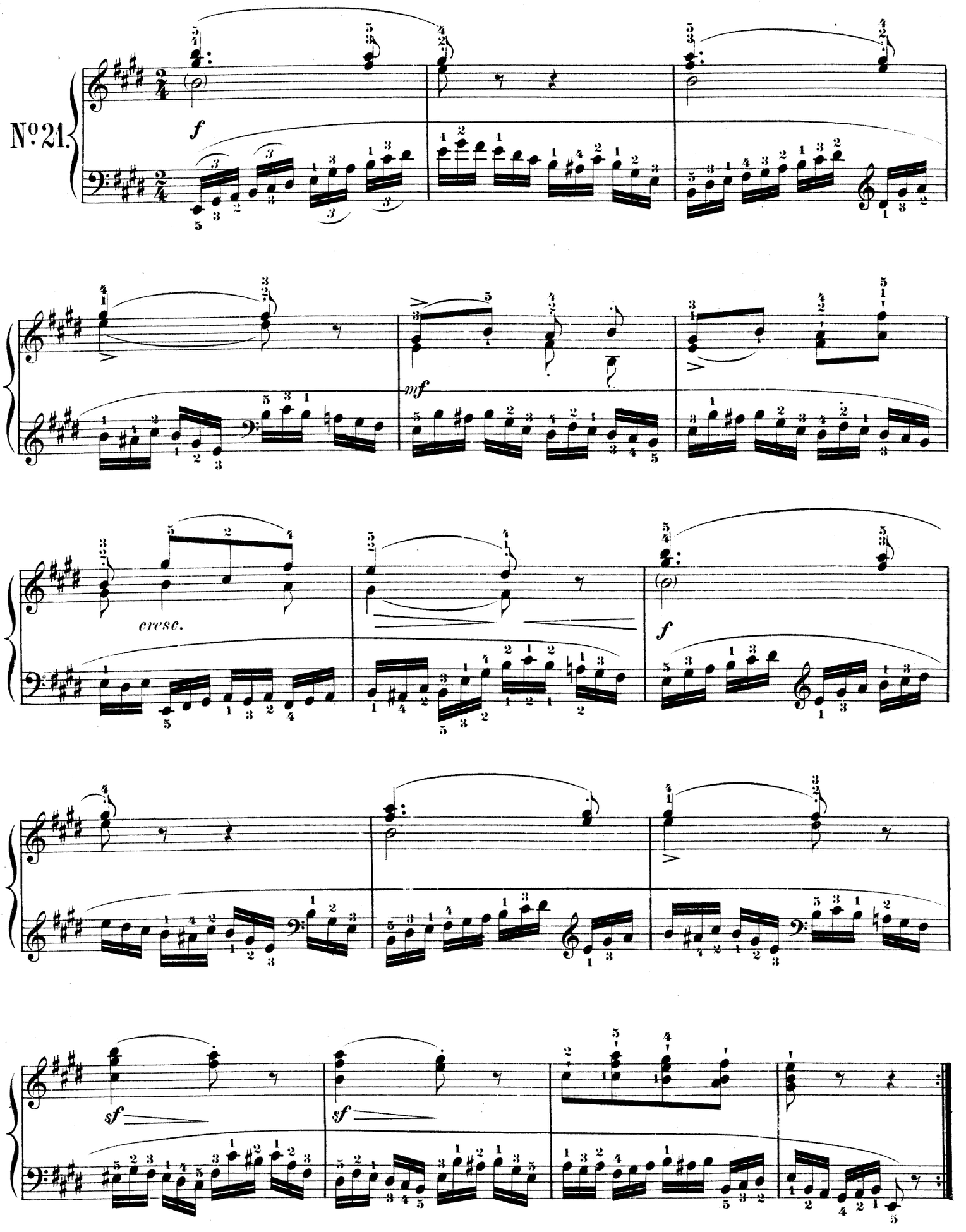


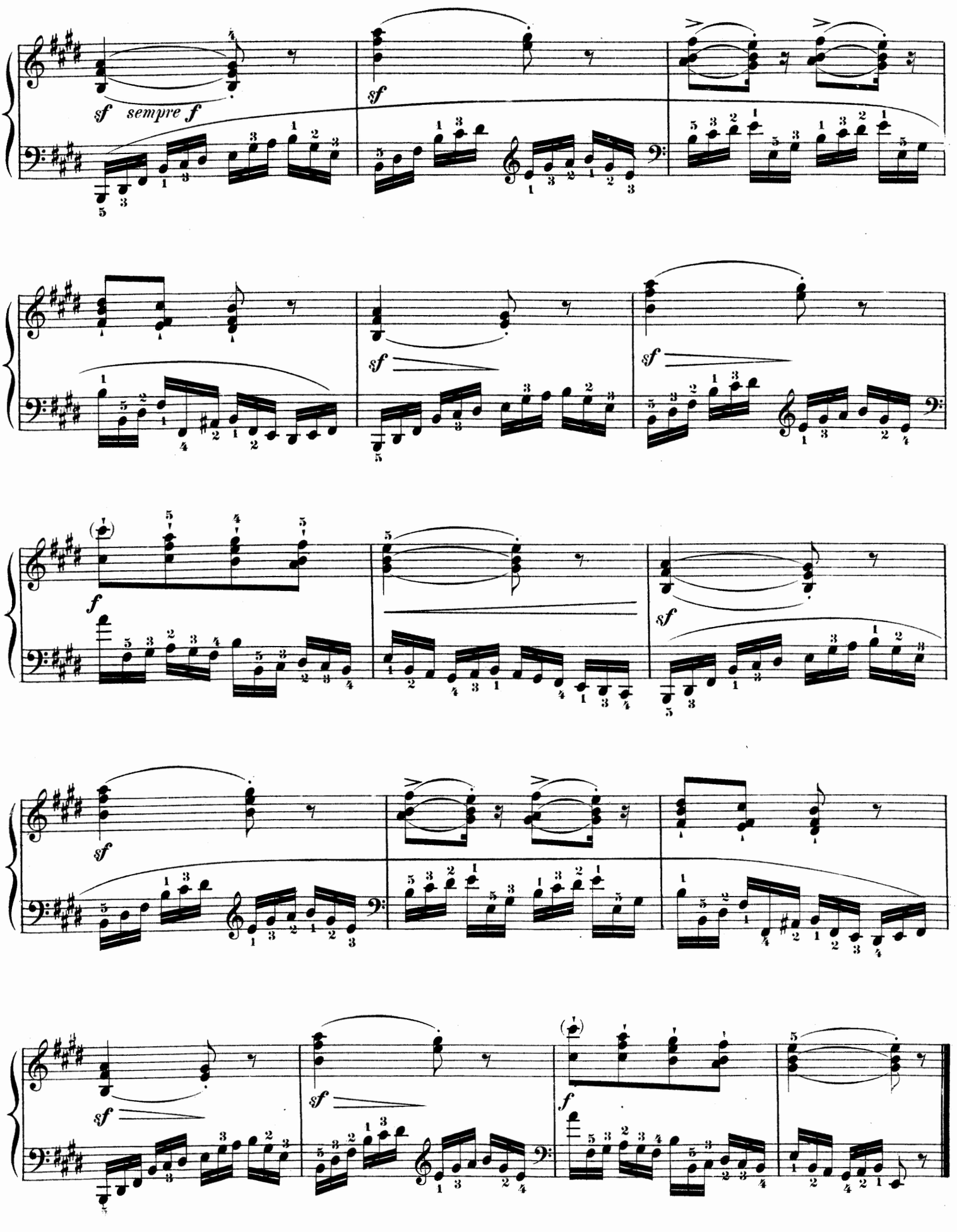
Notice the difference of expression in the repetition of the first eight measures.

Remarquez la différence d'expression dans la répétition des premières huit mesures.

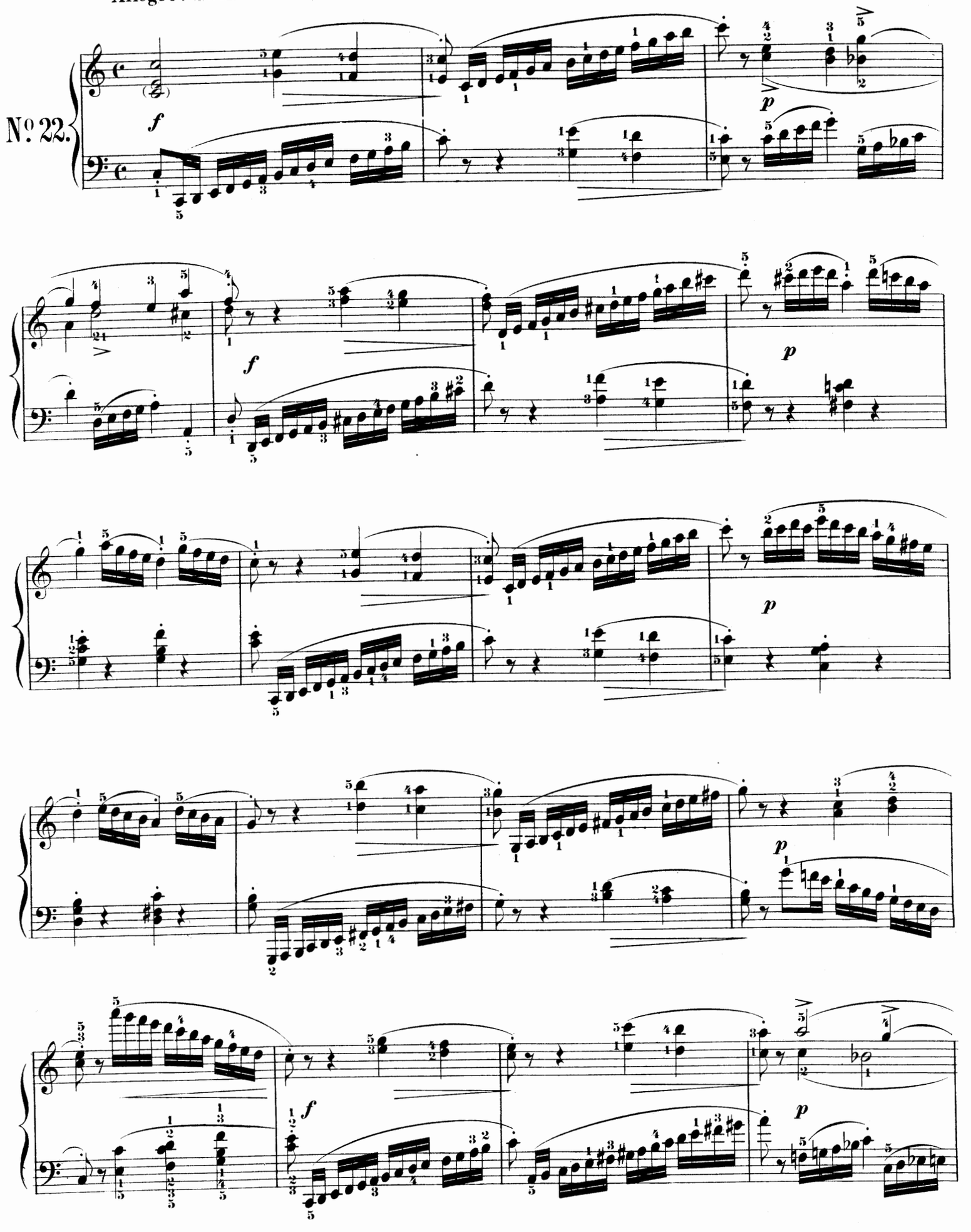

ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
p
cresc.
f
dim.
p
dim.
pp
1
f

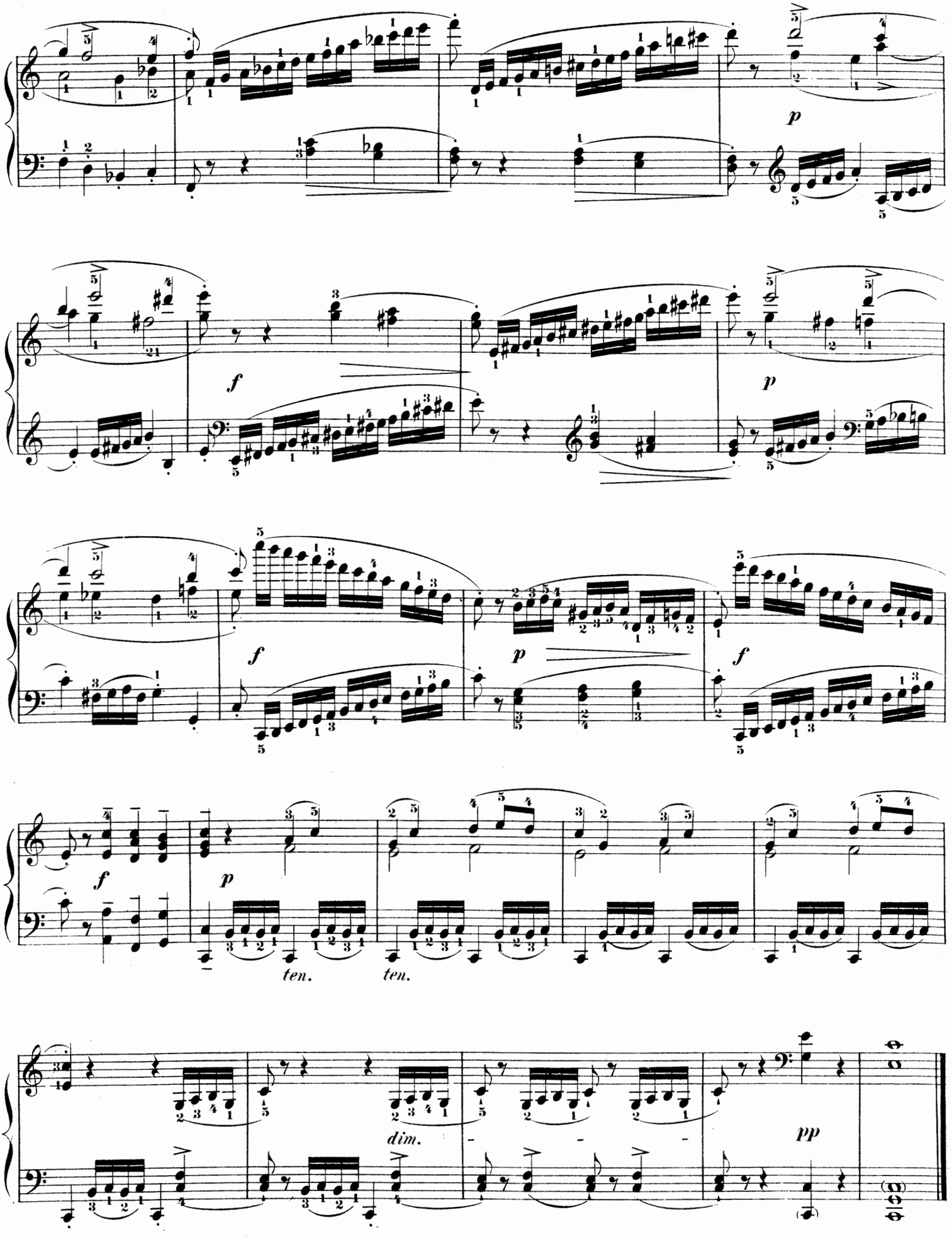
Andante. (M.M. ♩ = 69.)



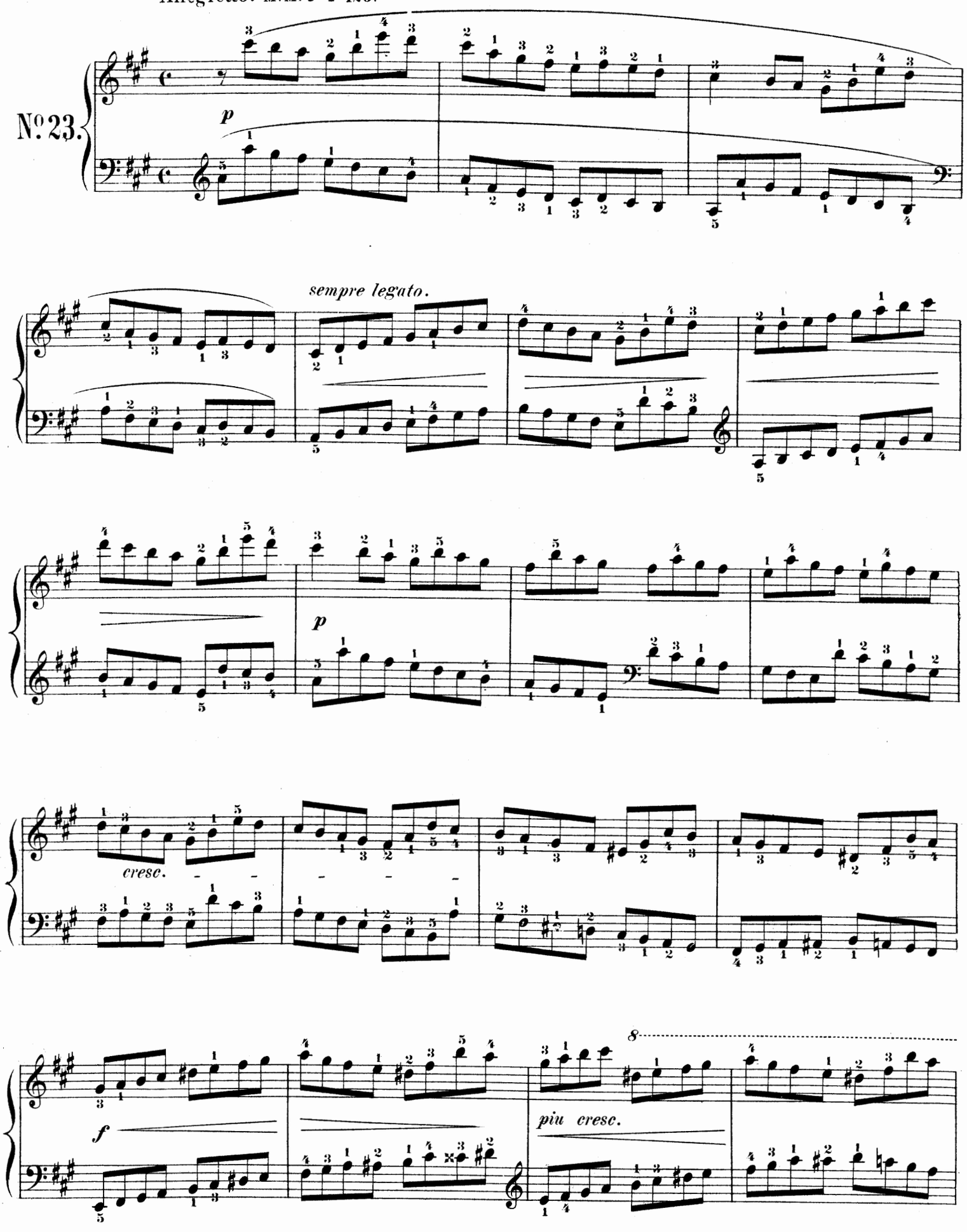

sf sempre f
sf
sf
sf
f
sf
sf
sf
f

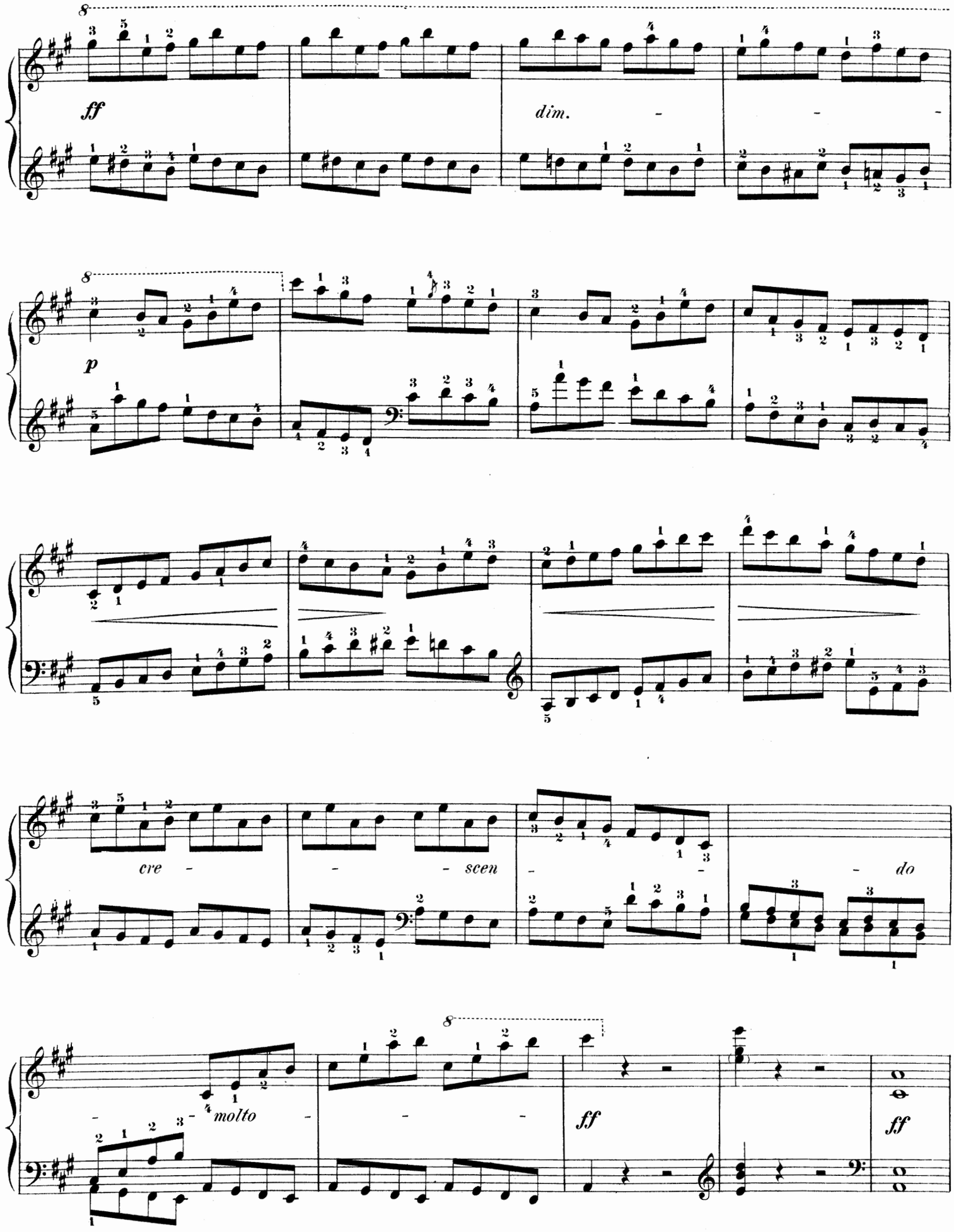
Allegro. (M.M. ♩ = 144.)



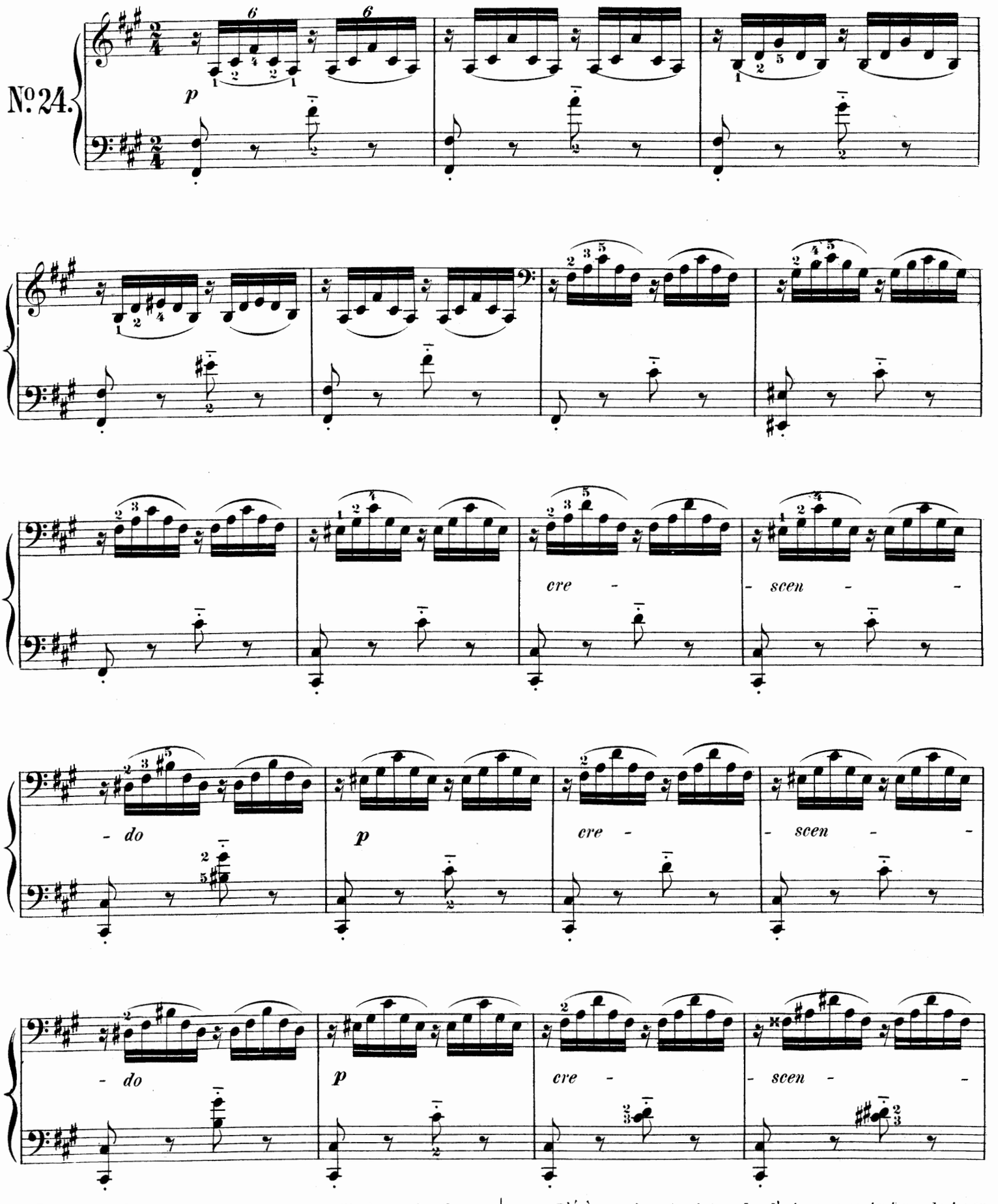

p
f
p
f
p
f
f
p
ten.
ten.
dim.
pp

Allegretto. M.M. ♩ = 126.



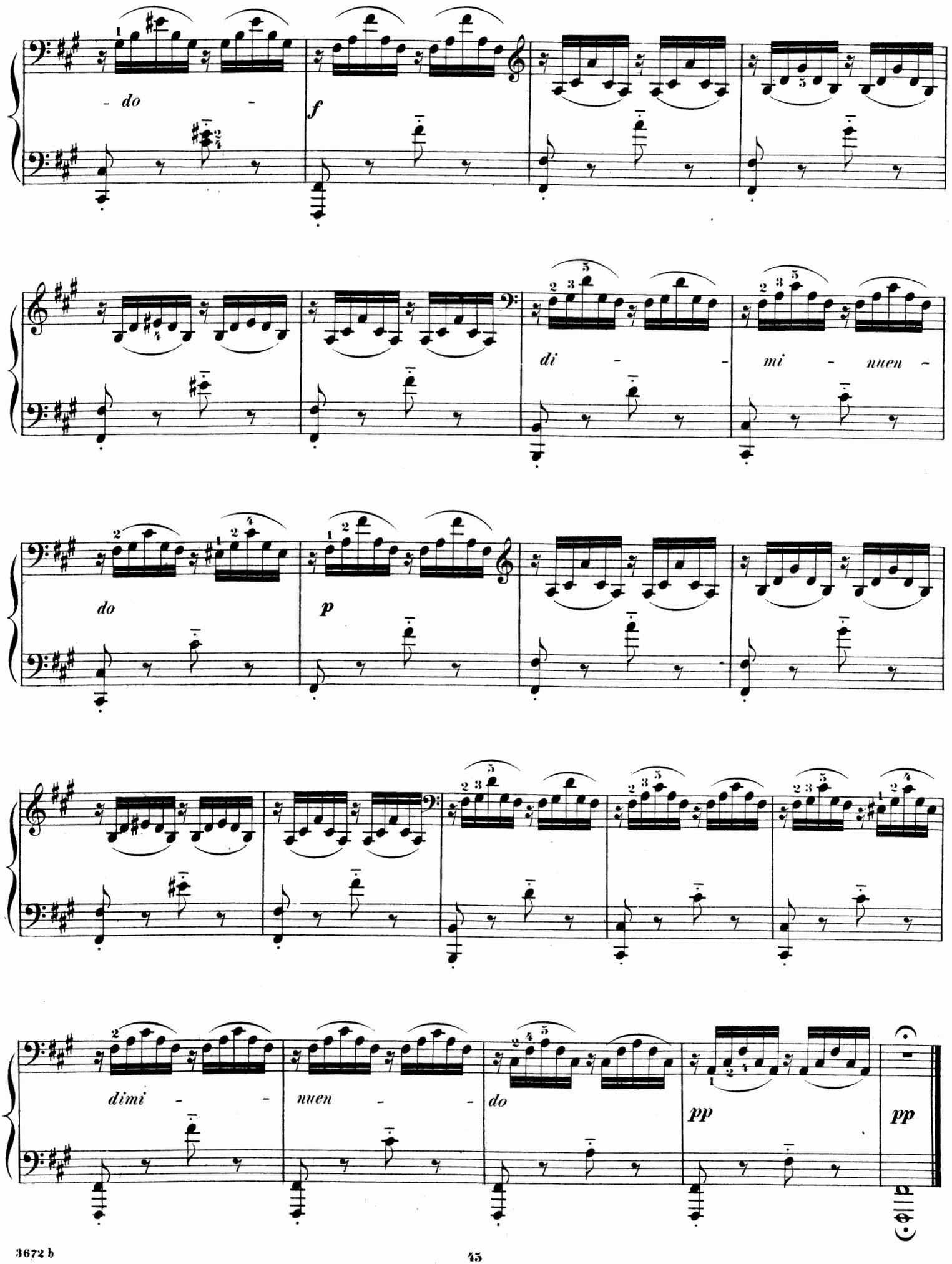

ff
dim.
p
cre - scen - do
molto
ff
ff

Andante. M.M. ♩ = 76.

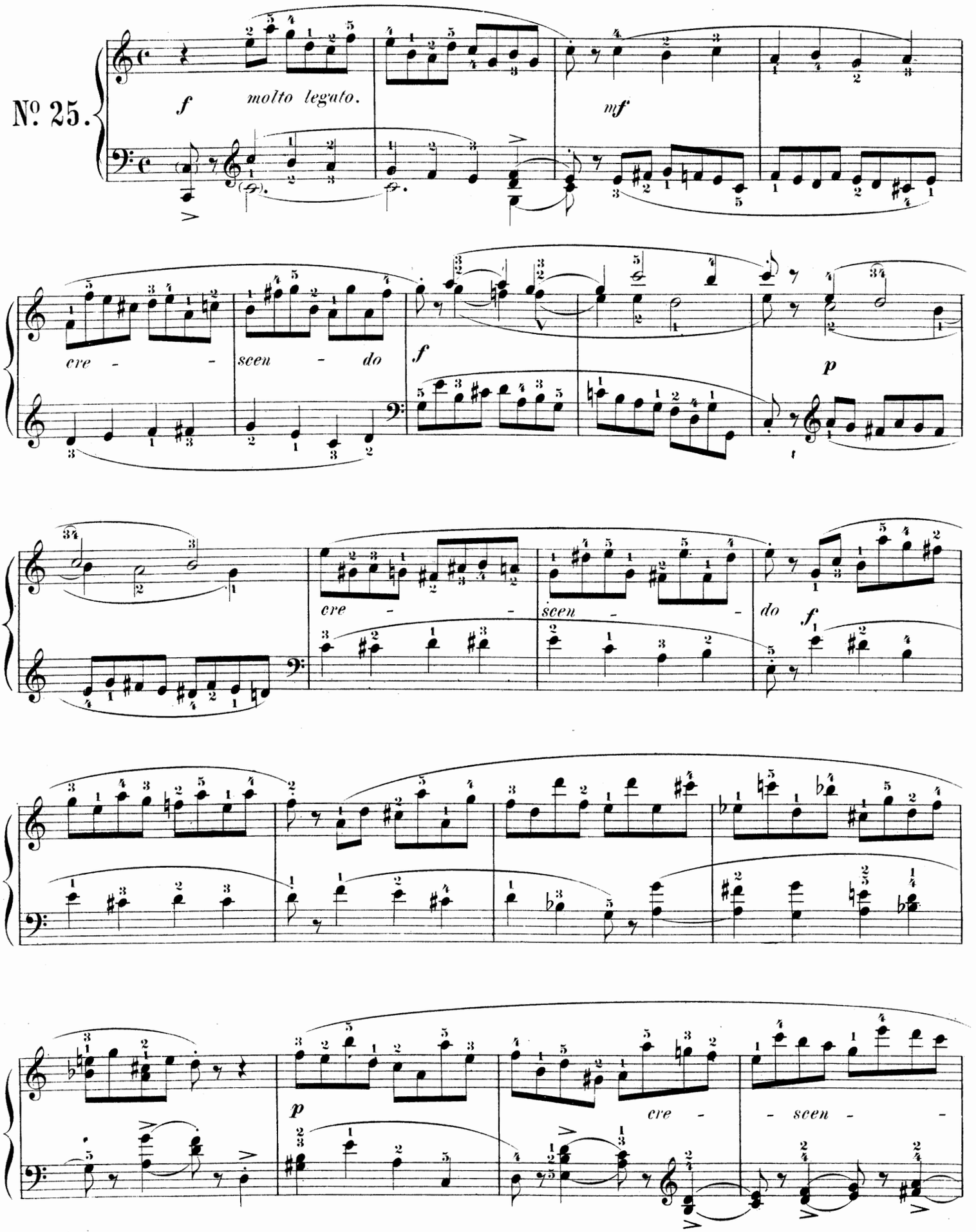


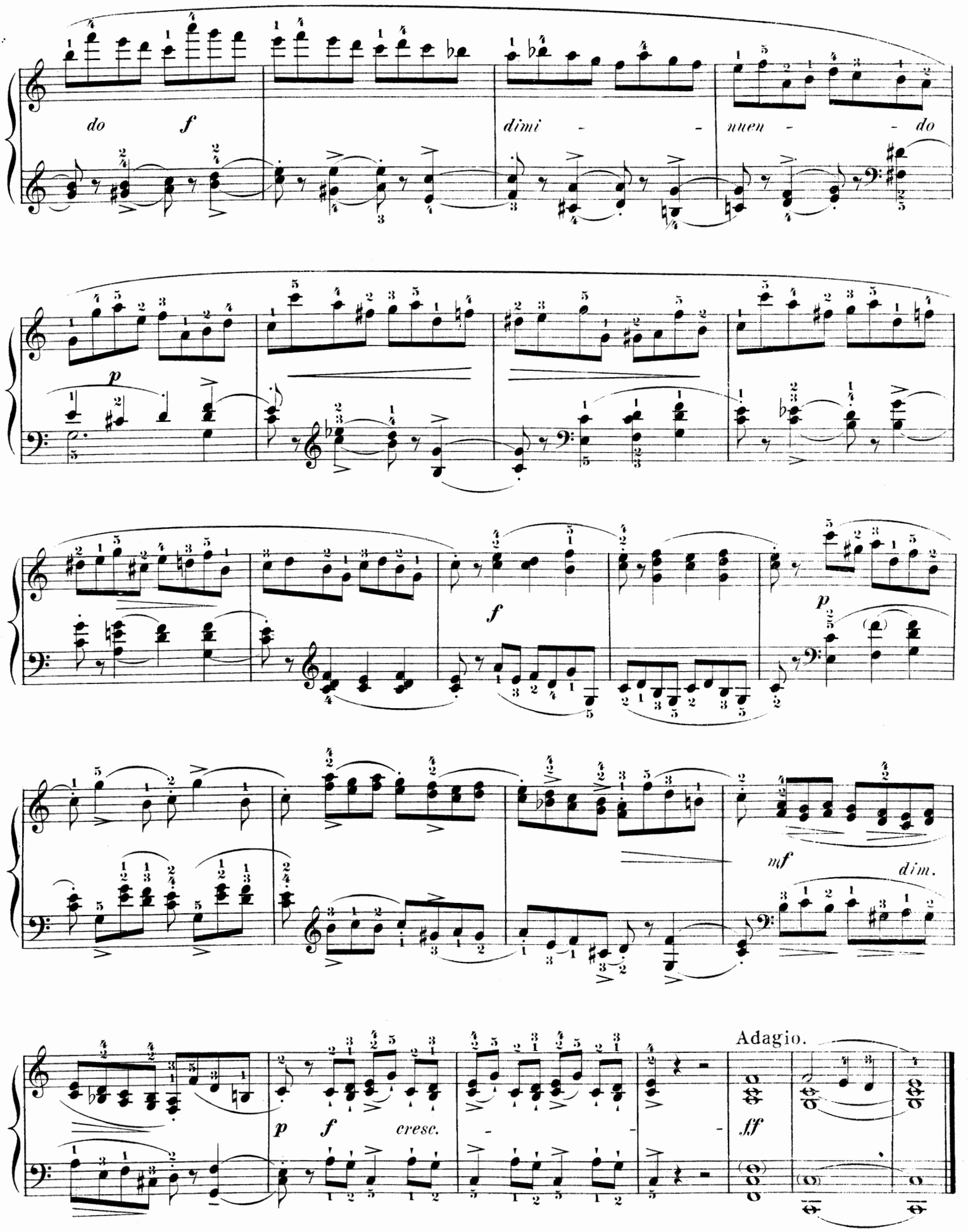
The pupil who cannot reach an *Octave* will play only the lower note of the Bass.

L'élève qui ne peut prendre l'octave se contentera de jouer le note fondamentale de la basse.


do
f
di - - mi - nuen -
do
p
dimi - - nuen - - do
pp
pp

Andante un poco Allegretto. (M. M. ♩ = 104.)




do
f
dimi - - -
nuen - - do
p
f
p
mf
dim.
Adagio.
p
f
cresc. - - -
ff

50 SELECTED STUDIES.

by

HENRY BERTINI.

With annotations by
G. BUONAMICI.
Edited and translated by J. H. CORNELL.

PART III.

No. 26.

Andante. (M. M. ♩ = 76.)

Legatissimo e ben tenuto.

p

cresc.

dim.

p

Play also thus:

etc.

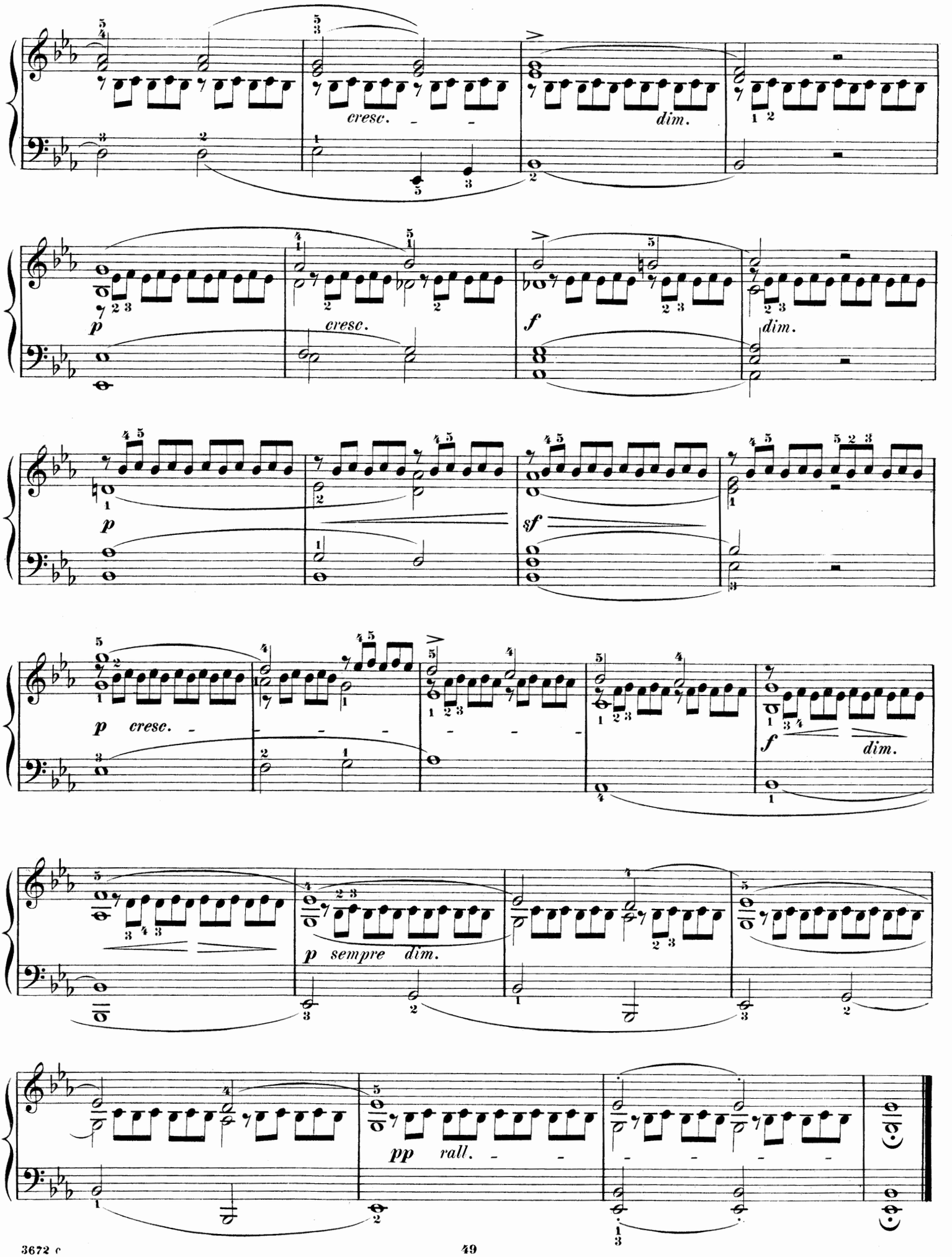
Exécutez de cette manière:

etc.

and transpose a **half-step higher** (into E♭)

et transposez a un demi ton plus haut.

Copyright 1887 by G. Schirmer.


cresc.
dim.
p
cresc.
f
dim.
p
sf
p cresc.
f
dim.
p sempre dim.
pp rall.

Andante. (M.M. ♩ = 76.)

No. 27.

p legato.

cresc.

f

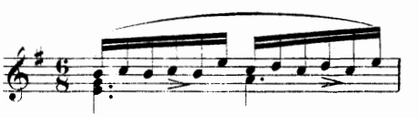
p

sf

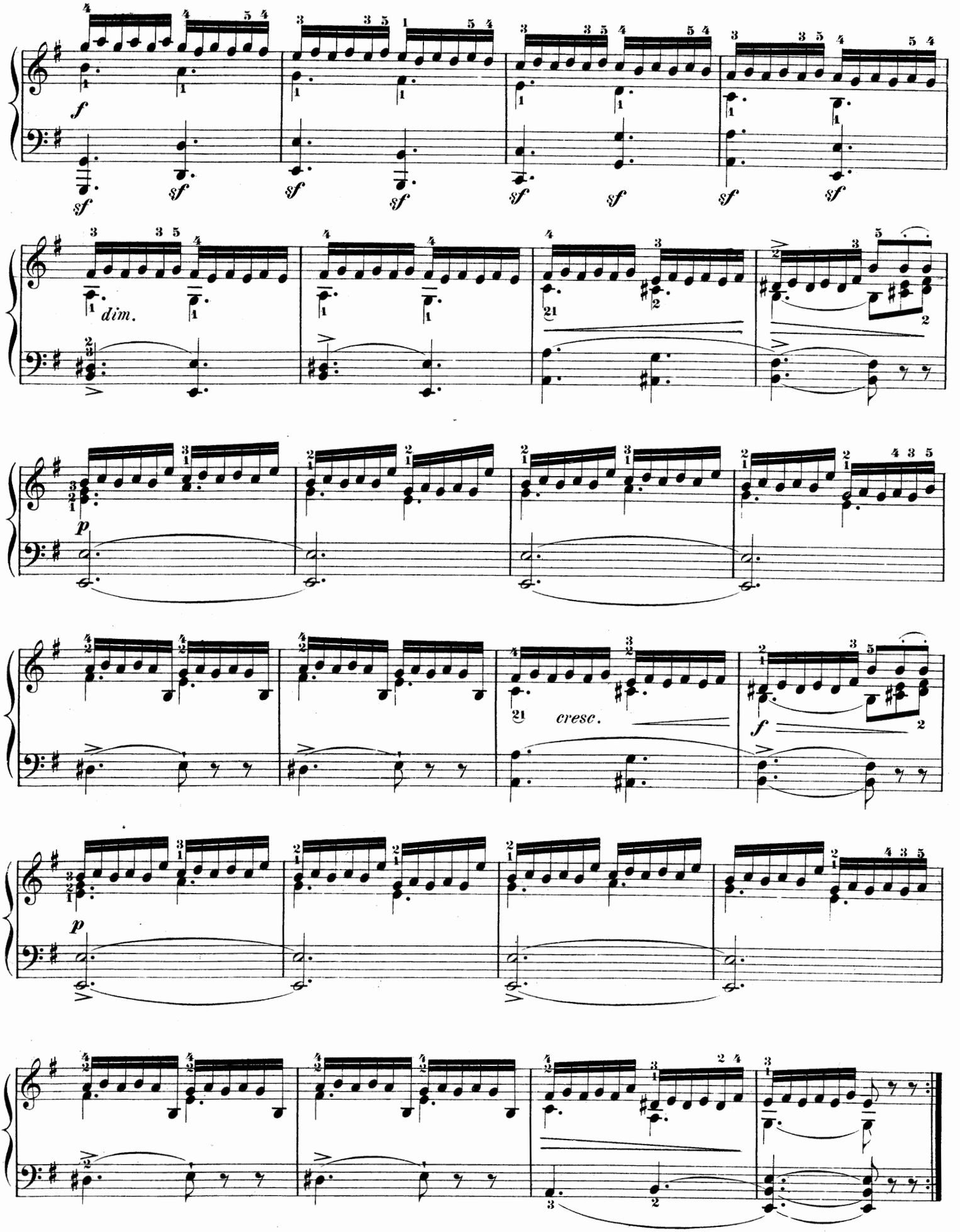
Play this Study accentuating also thus:

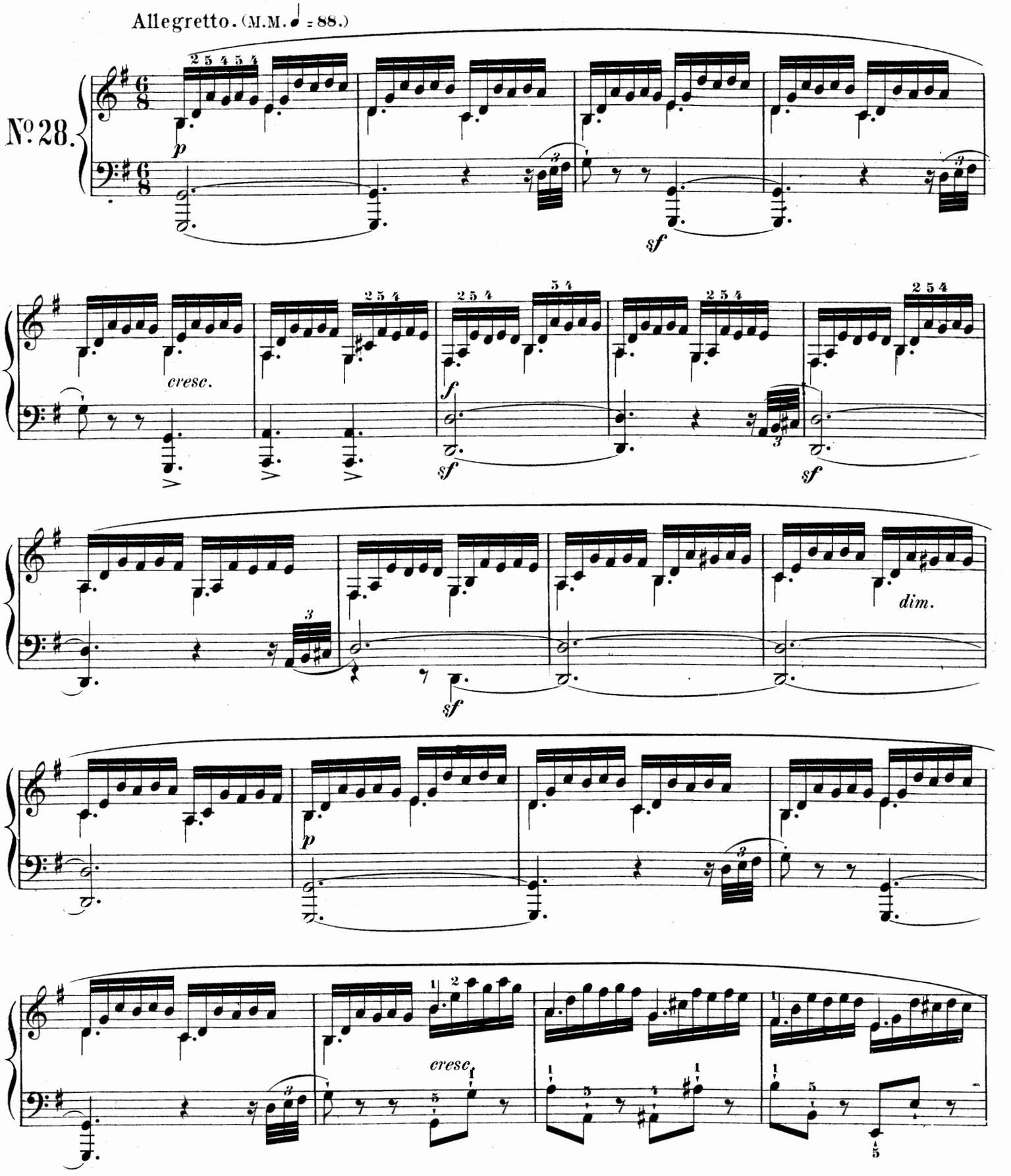
and transpose into *eb.*

Jouez cette étude en accentuant aussi de cette manière:



et transposez en mi bémol.


f
sf
dim.
p
cresc.
f
p

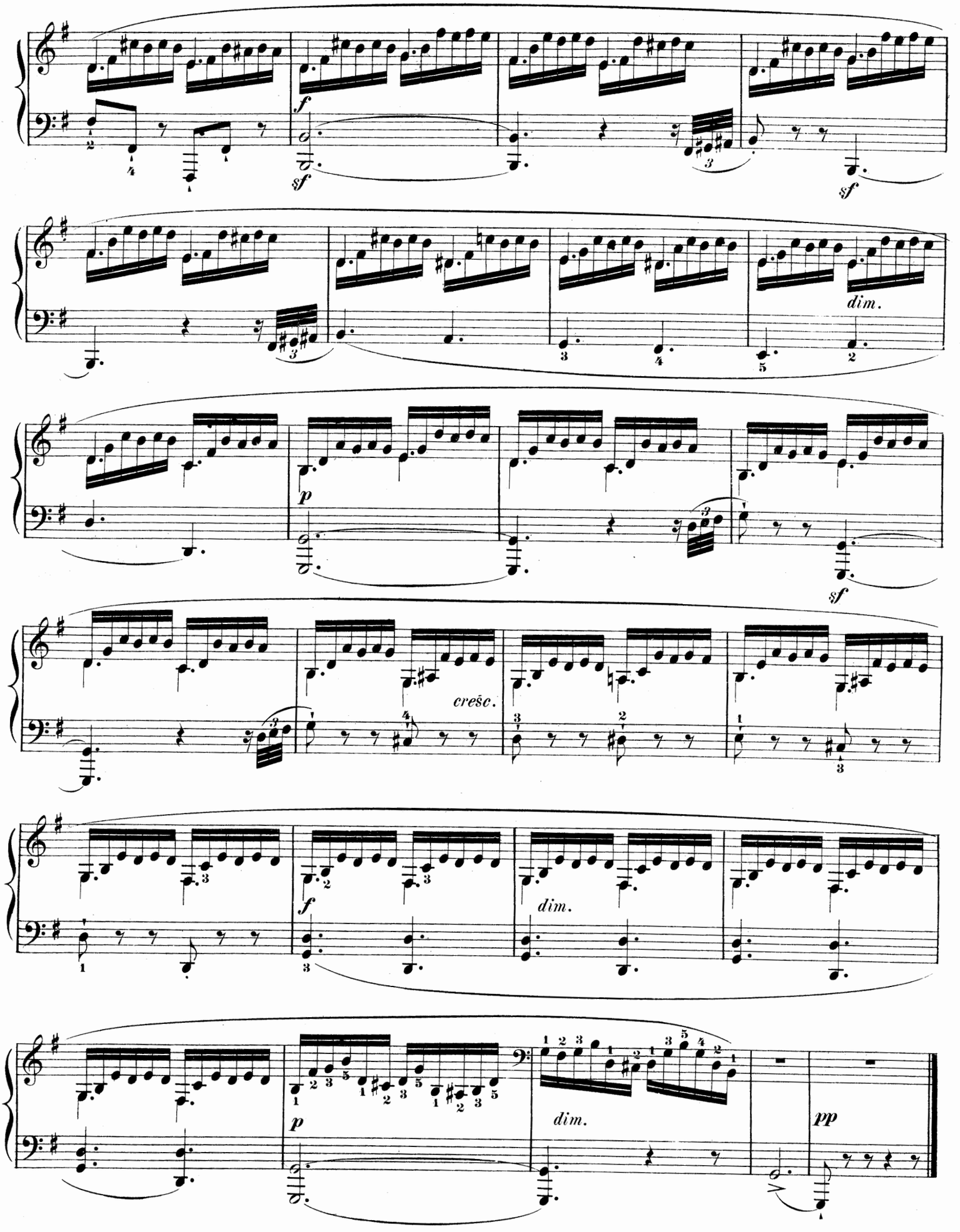


Take care to hold only the thumb, not the second finger also, as one would often be tempted to do.

Transpose also a half-step lower.

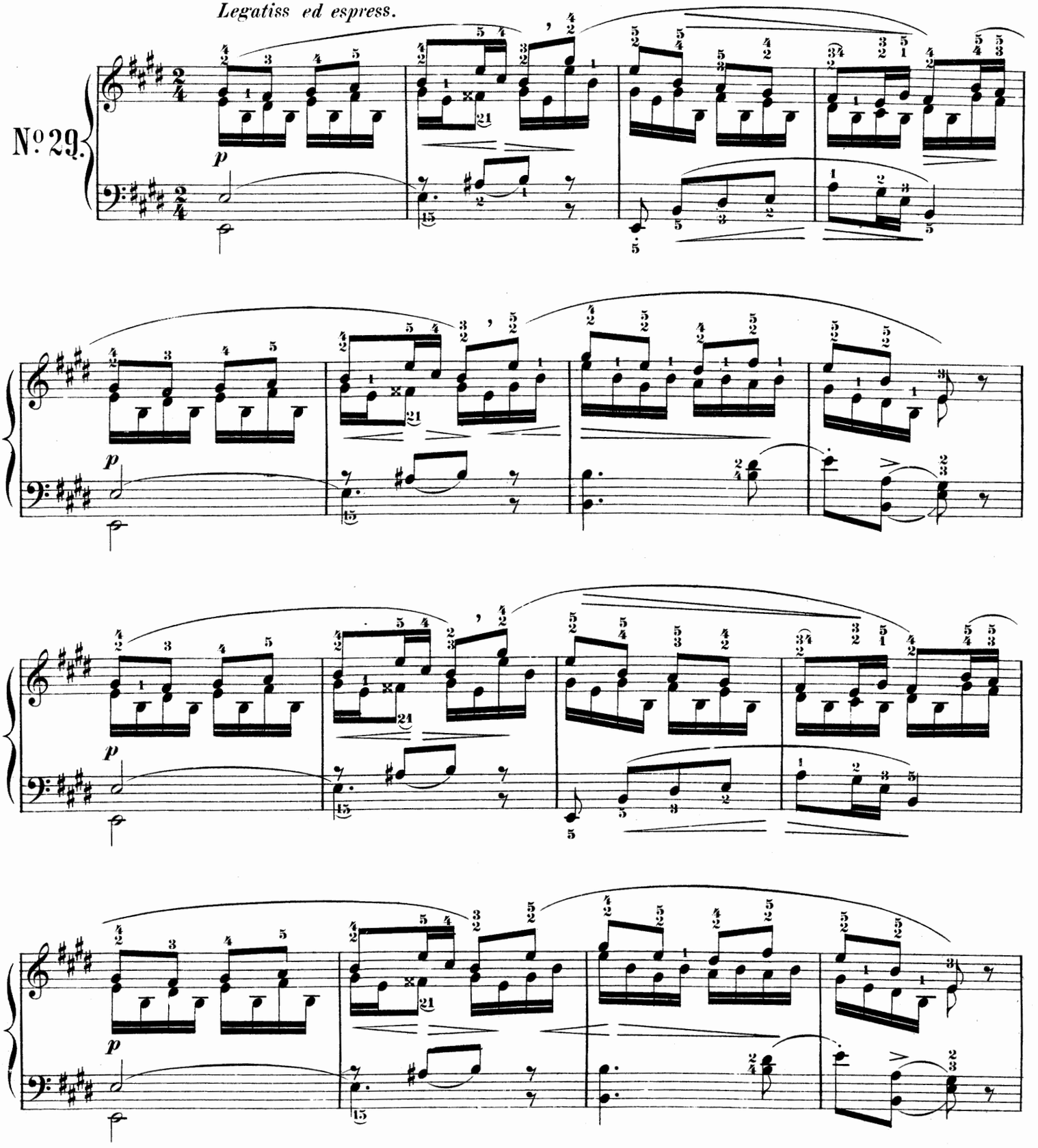
Ayez soin de ne tenir *que le pouce non le deuxieme doigt, comme on serait souvent tenté de faire.*

Transposez à un demi-ton plus bas.


f
sf
sf
dim.
p
sf
cresc.
f
dim.
p
dim.
pp

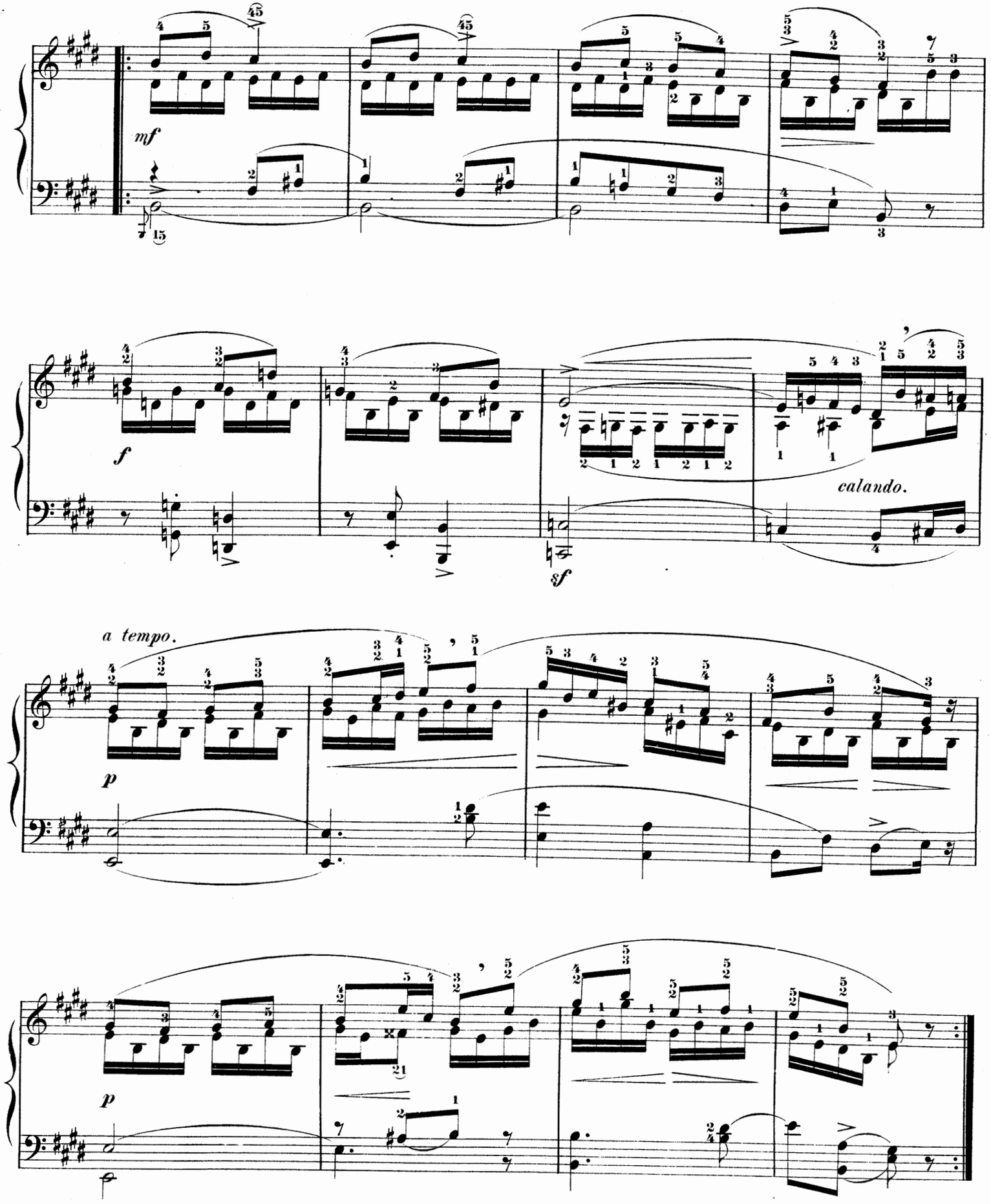
Andante. (M.M. ♩ = 100.)

Legatiss ed espress.



The slurs indicate the manner of phrasing. The pupil should scrupulously observe them, in order to accustom himself to discourse musically with understanding.

Les liaisons indiquent la manière de phraser. L'élève doit s'habiteur à les observer scrupuleusement, pour appendre à parler musicalement avec entendement.


mf
f
sf
calando.
a tempo.
p
p

Andante. (M.M. ♩ = 72.)

No. 30.

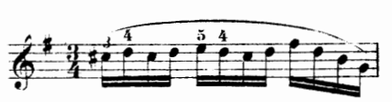
f

staccato il Basso.

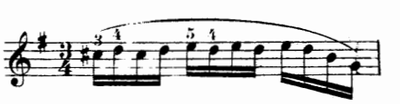
f

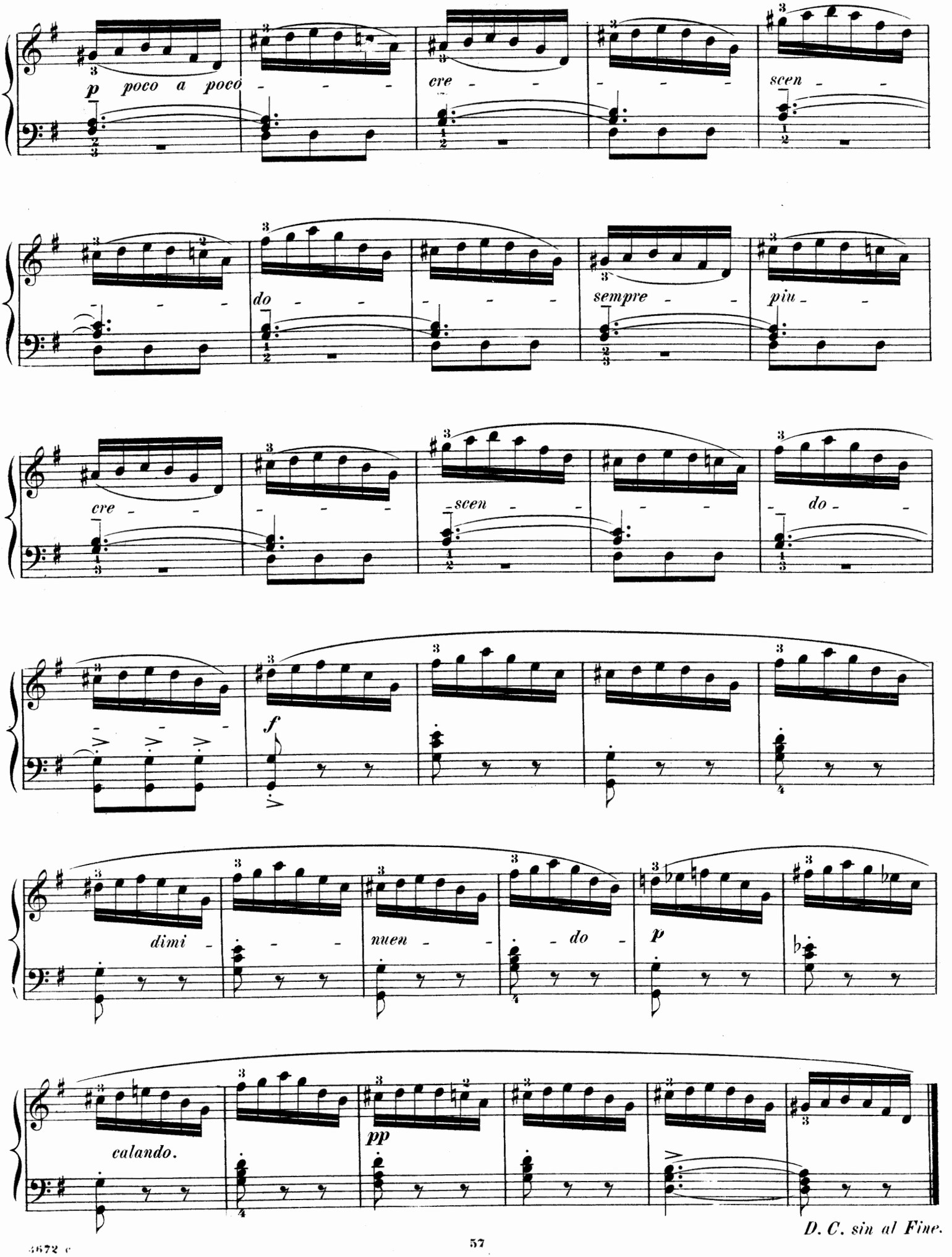
Fine.

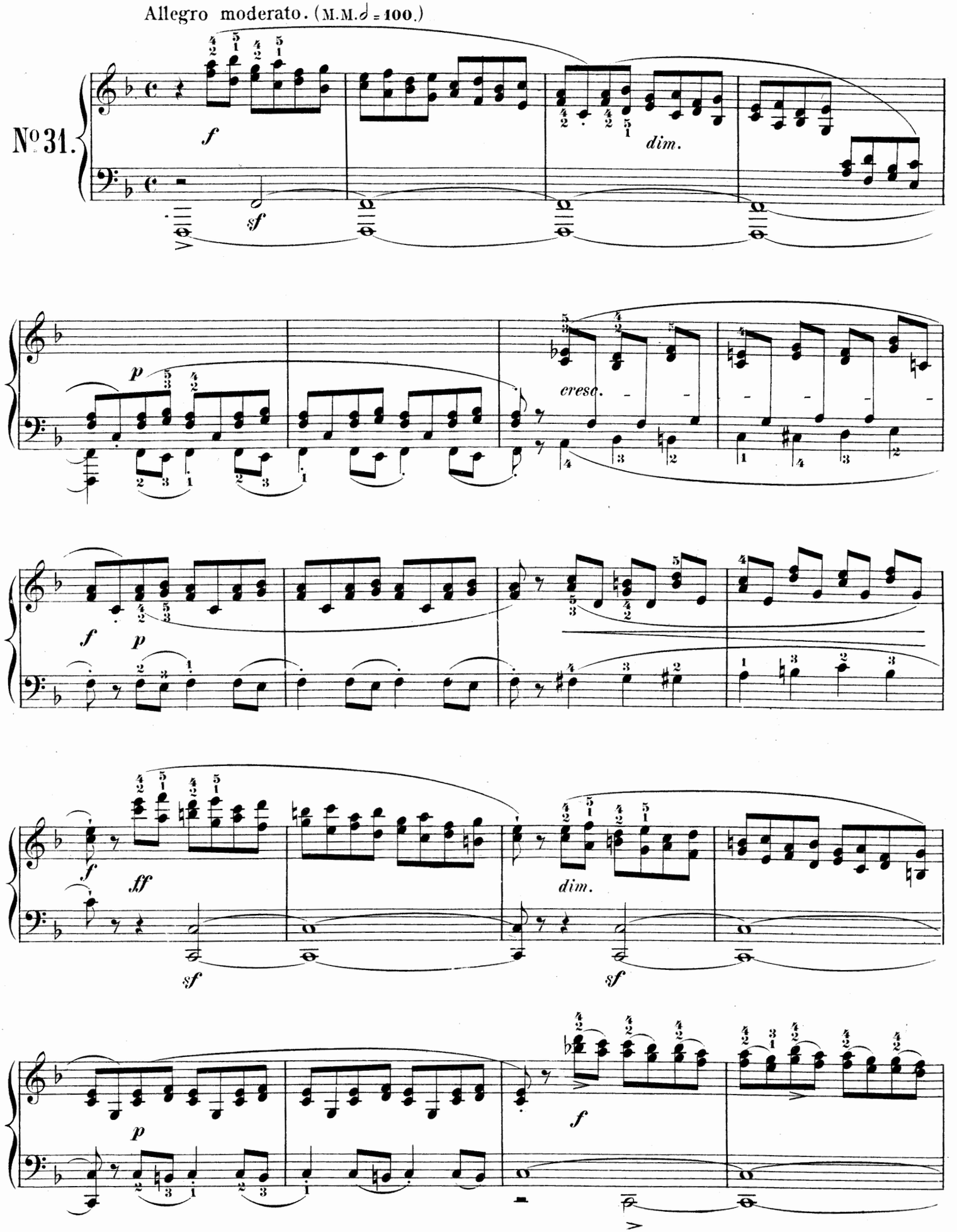
To derive the more profit from this study it would be well to practise it in the following manner also:

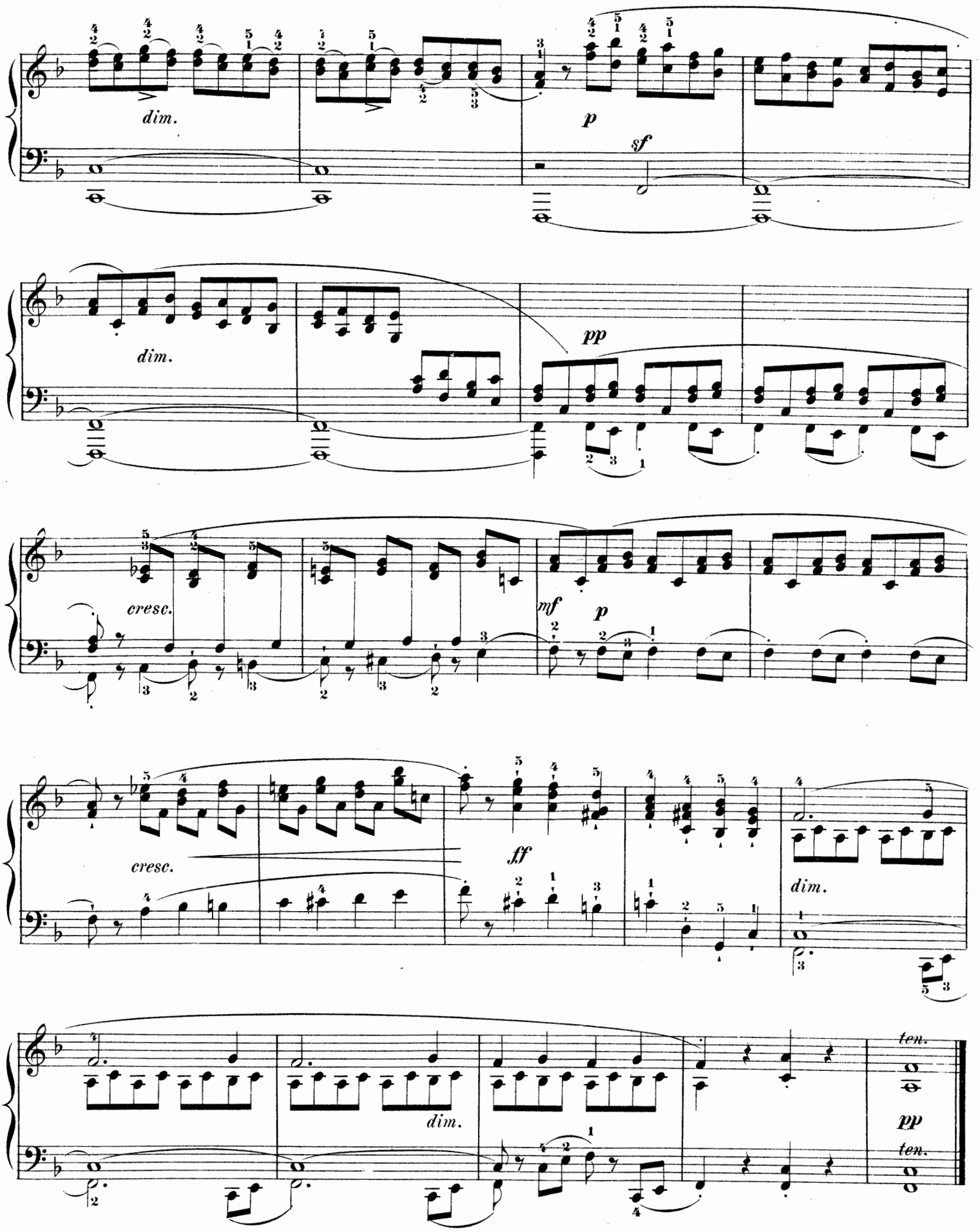


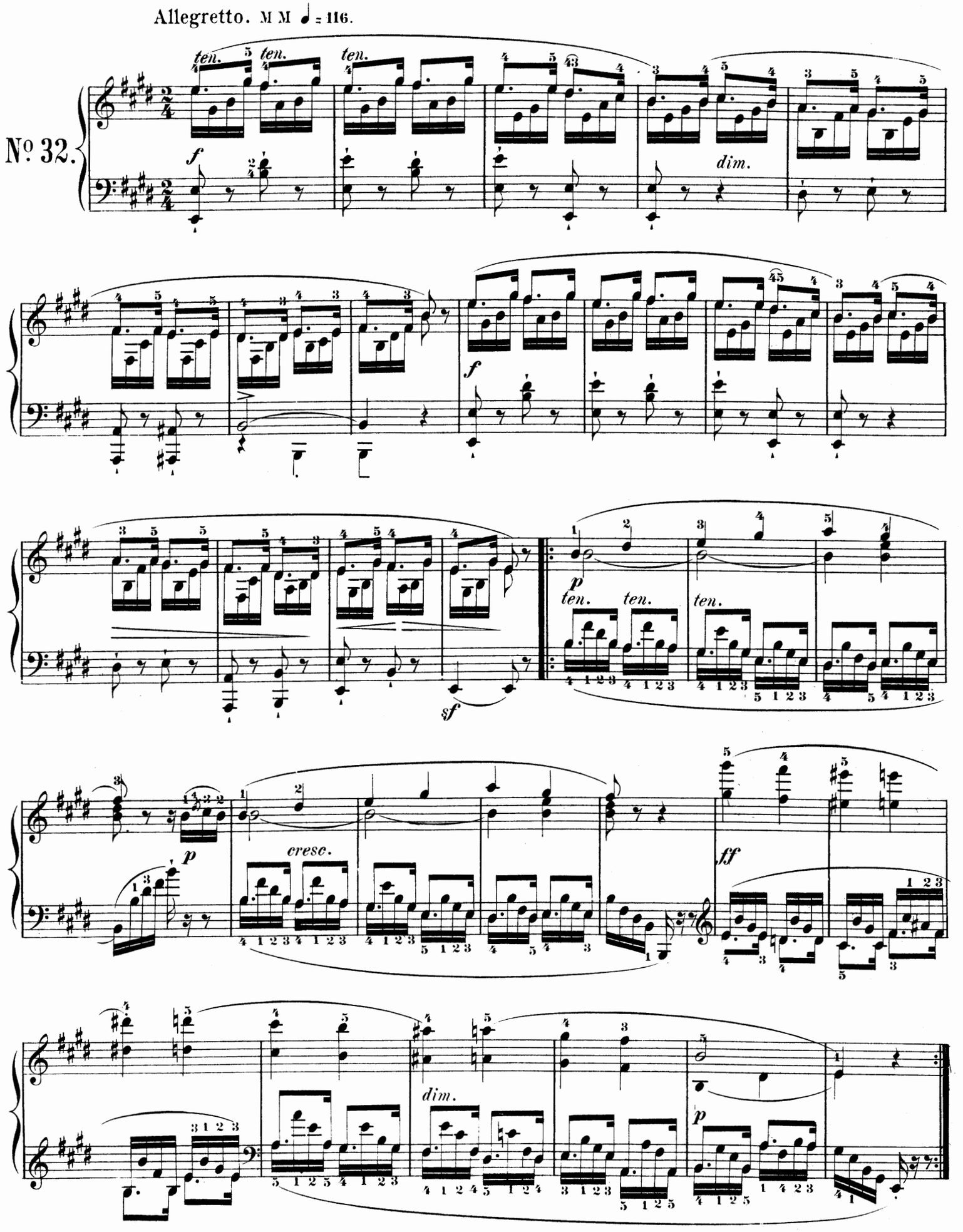
Pour profiter davantage de cette étude, jouez aussi de la manière suivante:




p poco a poco
cre
scen
do
sempre
piu
cre
scen
do
f
dimi
nuen
do
p
calando.
pp
D. C. sin al Fine.


Allegro moderato. (M.M. ♩ = 100.)
No 31.
f
sf
dim.
p
cresc.
f
p
ff
sf
dim.
sf
p
f


dim.
p
sf
dim.
pp
cresc.
mf
p
cresc.
ff
dim.
dim.
ten.
pp
ten.


Allegretto. M M ♩ = 116.
No 32.
ten.
ten.
ten.
f
dim.
f
p
ten.
ten.
ten.
sf
p
cresc.
ff
dim.
p

Allegretto moderato. (M.M. ♩ = 108.)

ben marcato la melodia.

No. 33.

p espress.

poco rall.

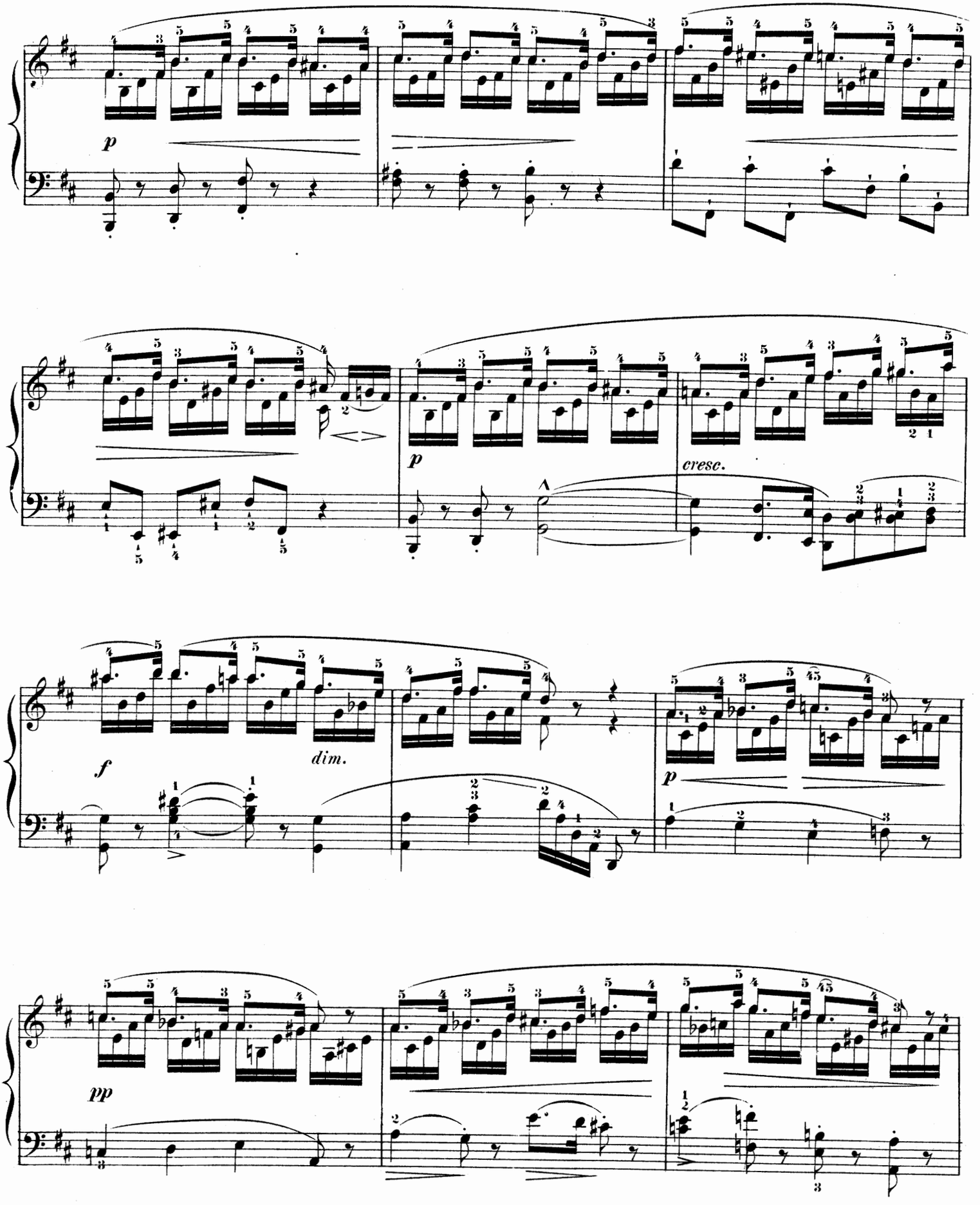
a tempo.

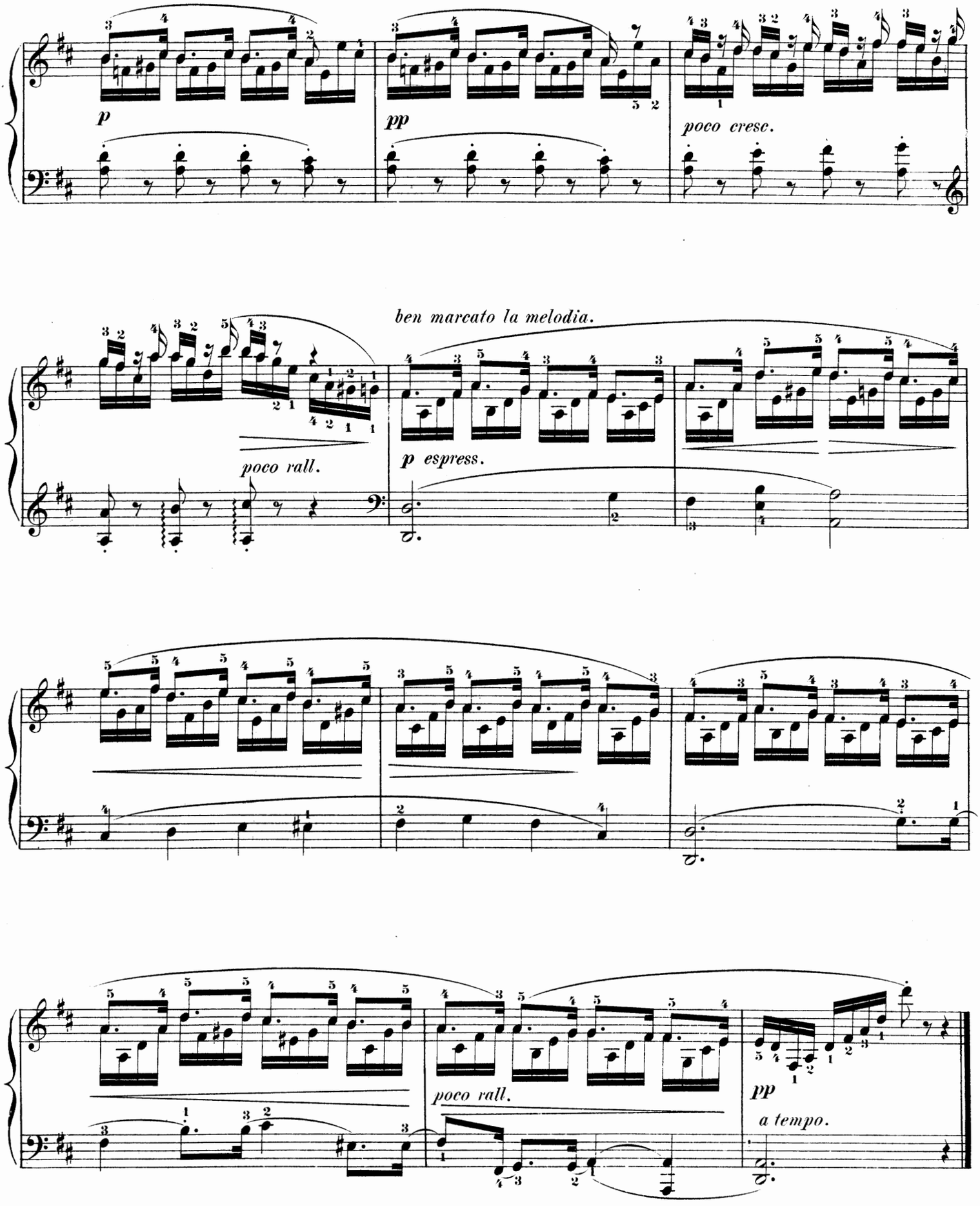
p

ten

poco rall.

a tempo.


p
p
cresc.
f
dim.
p
pp


p
pp
poco cresc.
ben marcato la melodia.
poco rall.
p espress.
poco rall.
pp
a tempo.

Andante. (M.M. ♩ = 88.)

№ 34.

p ben legato.

p

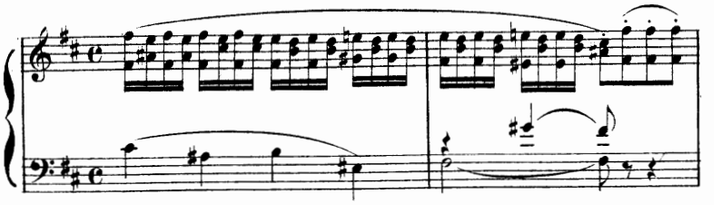
dim.

p

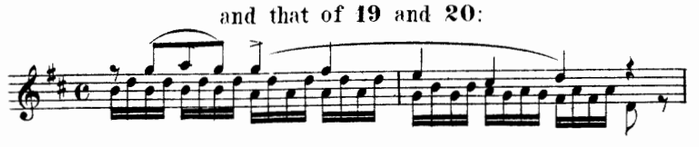
f

p

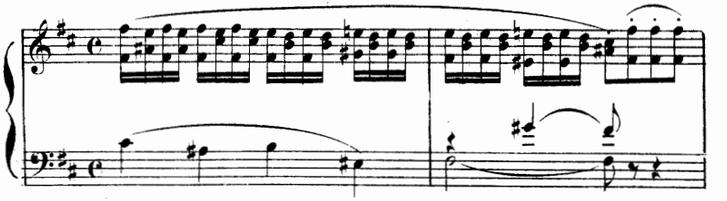
Here, too, it is recommended to double the figure, playing it in 4 quarters. In this case the execution of measures 7 and 8 will be:



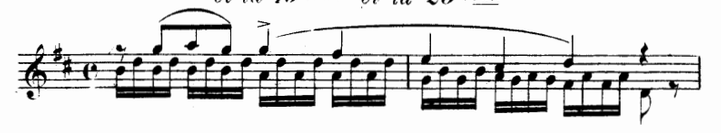
and that of 19 and 20:

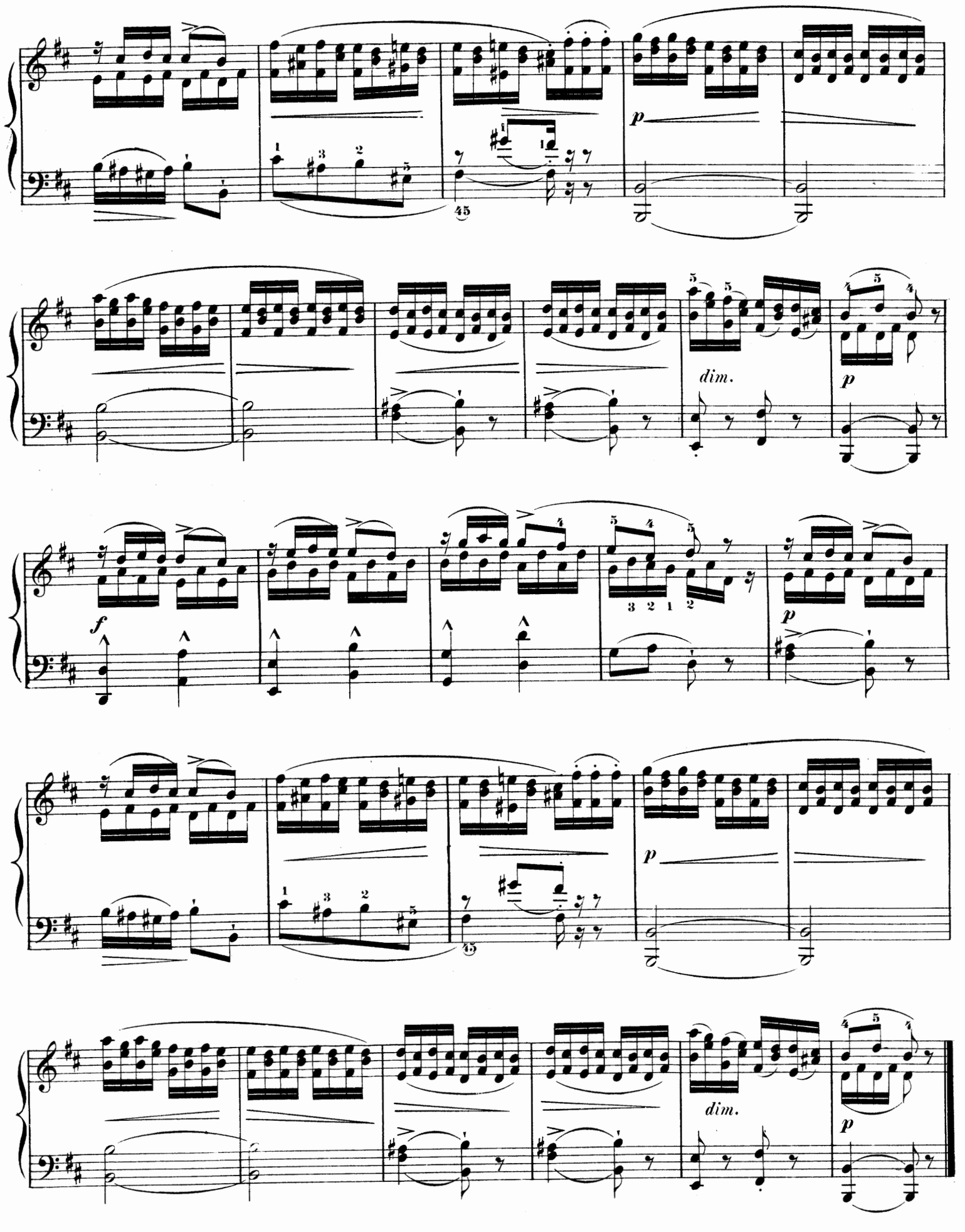


Il sera bon de redoubler aussi cette figure, en la divisant en quatre noires. Dans ce cas la 7ième et la 8ième mesure se joueraient ainsi:



et la 19ième et la 20ième



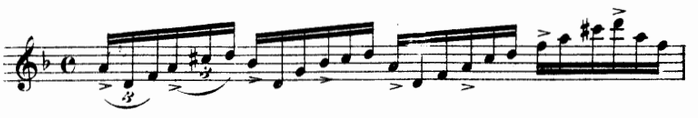

p
dim.
p
f
p
p
dim.
p

Allegretto. M.M.(♩ = 84.)

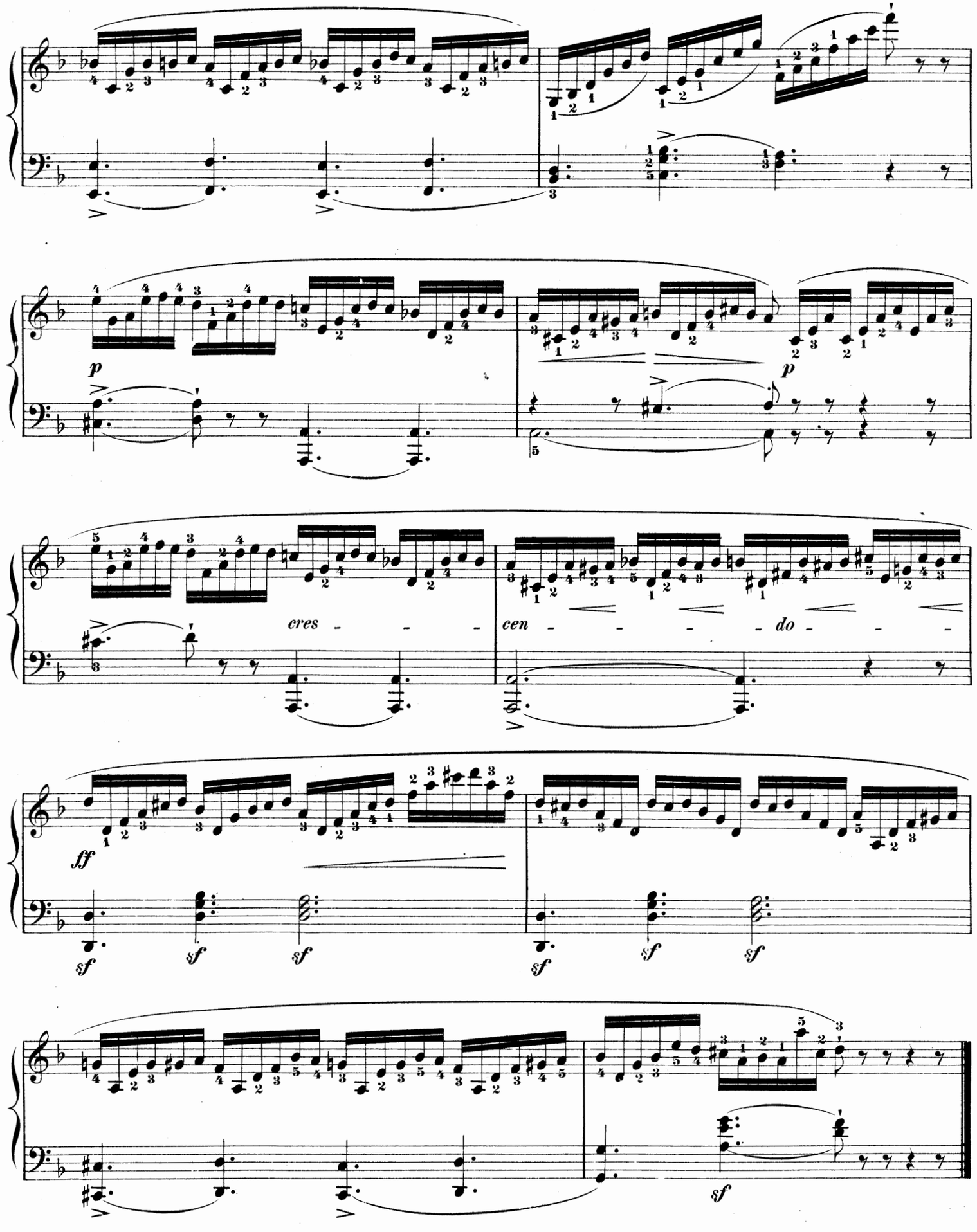
No. 35.

f ben legato.

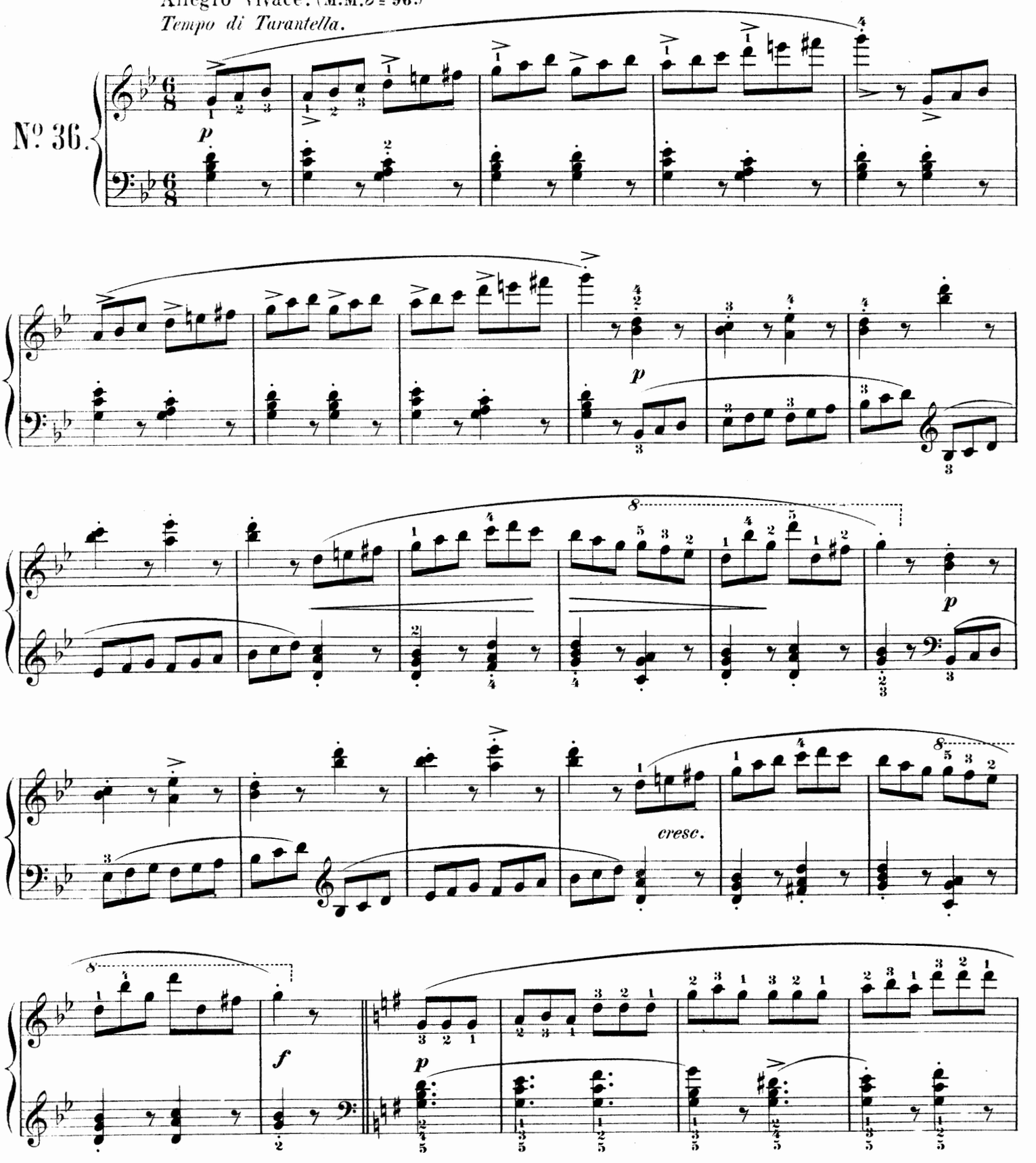
It will be useful to accentuate this study in the following manner also:



Il sera utile de jouer cette étude en accentuant ainsi:

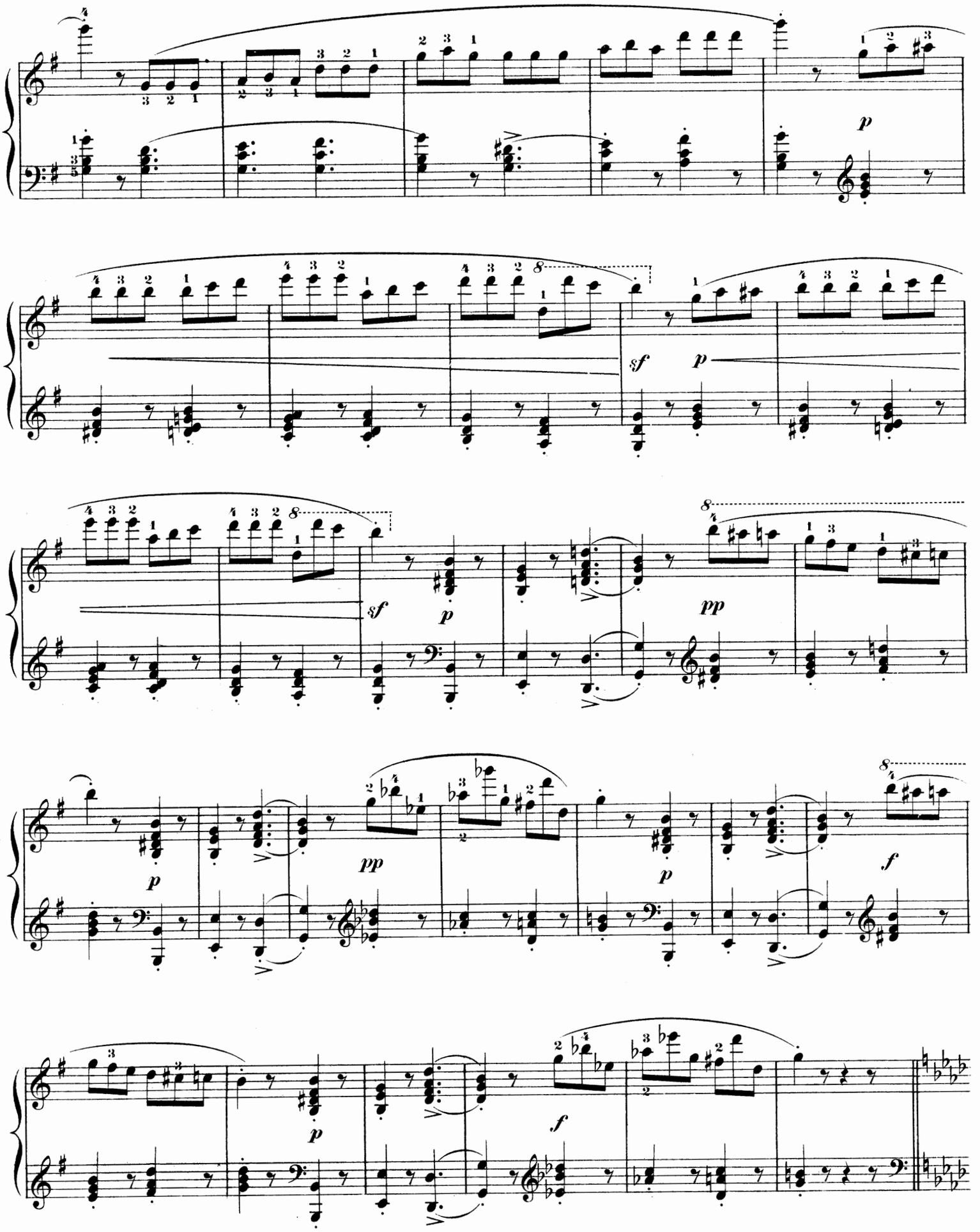

p
p
cres - - -
cen - - - - - do - - -
ff
sf
sf
sf
sf
sf
sf
sf

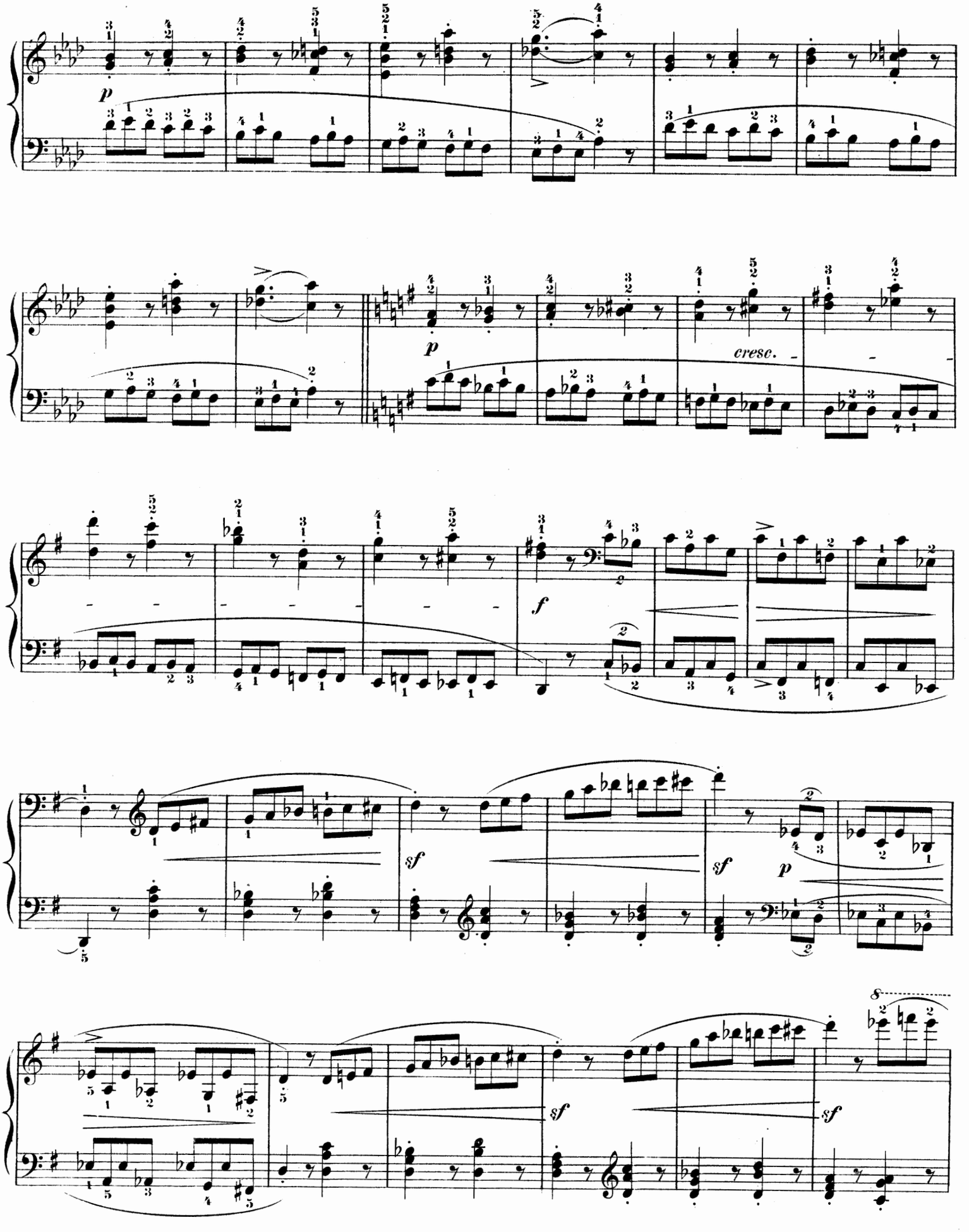
Allegro vivace. (M.M. ♩ = 96.)
Tempo di Tarantella.

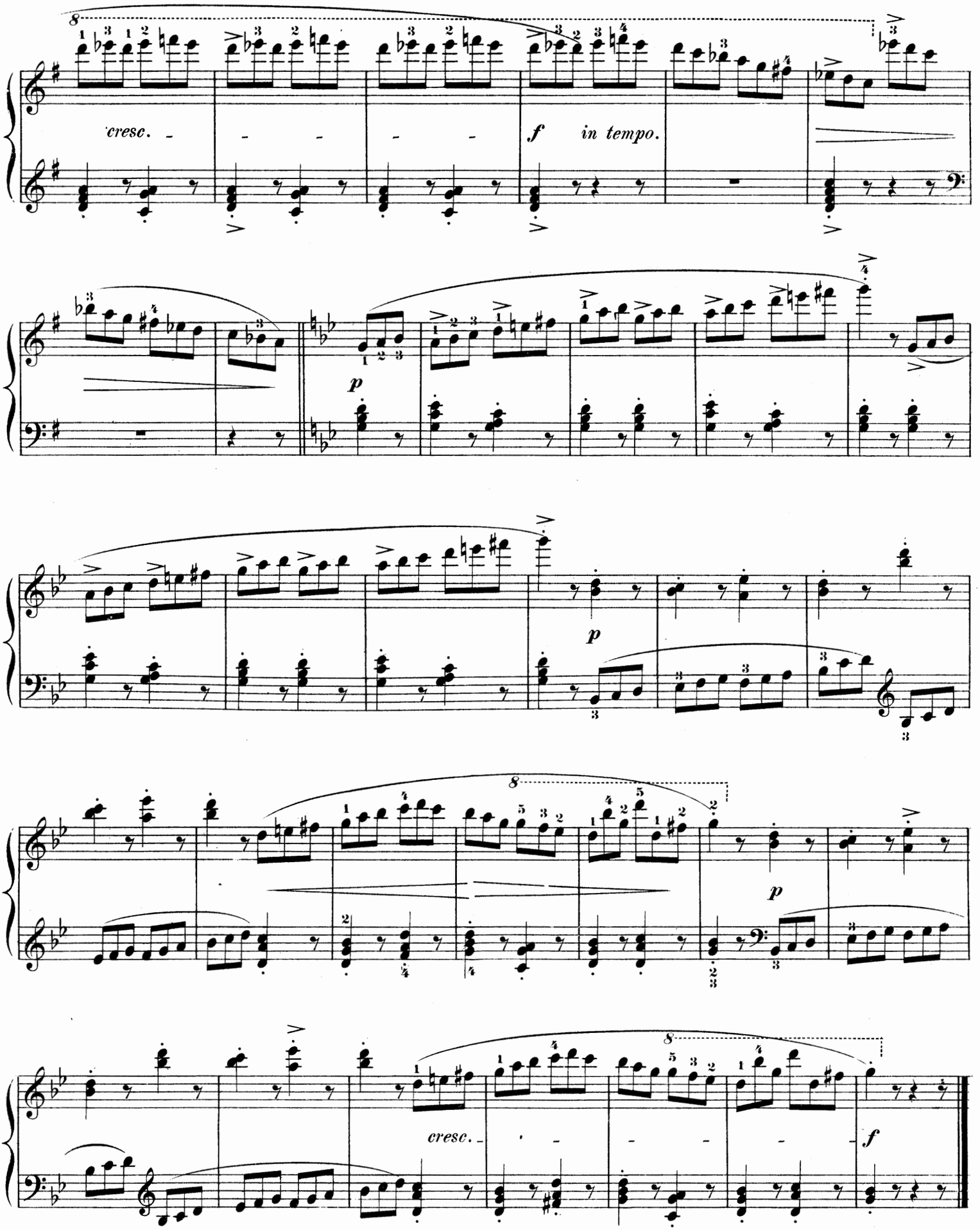


I have taken the liberty of giving this study another rhythm, such as I deem more natural and better adapted to the character of the Tarantella, of which this graceful little piece bears the stamp.

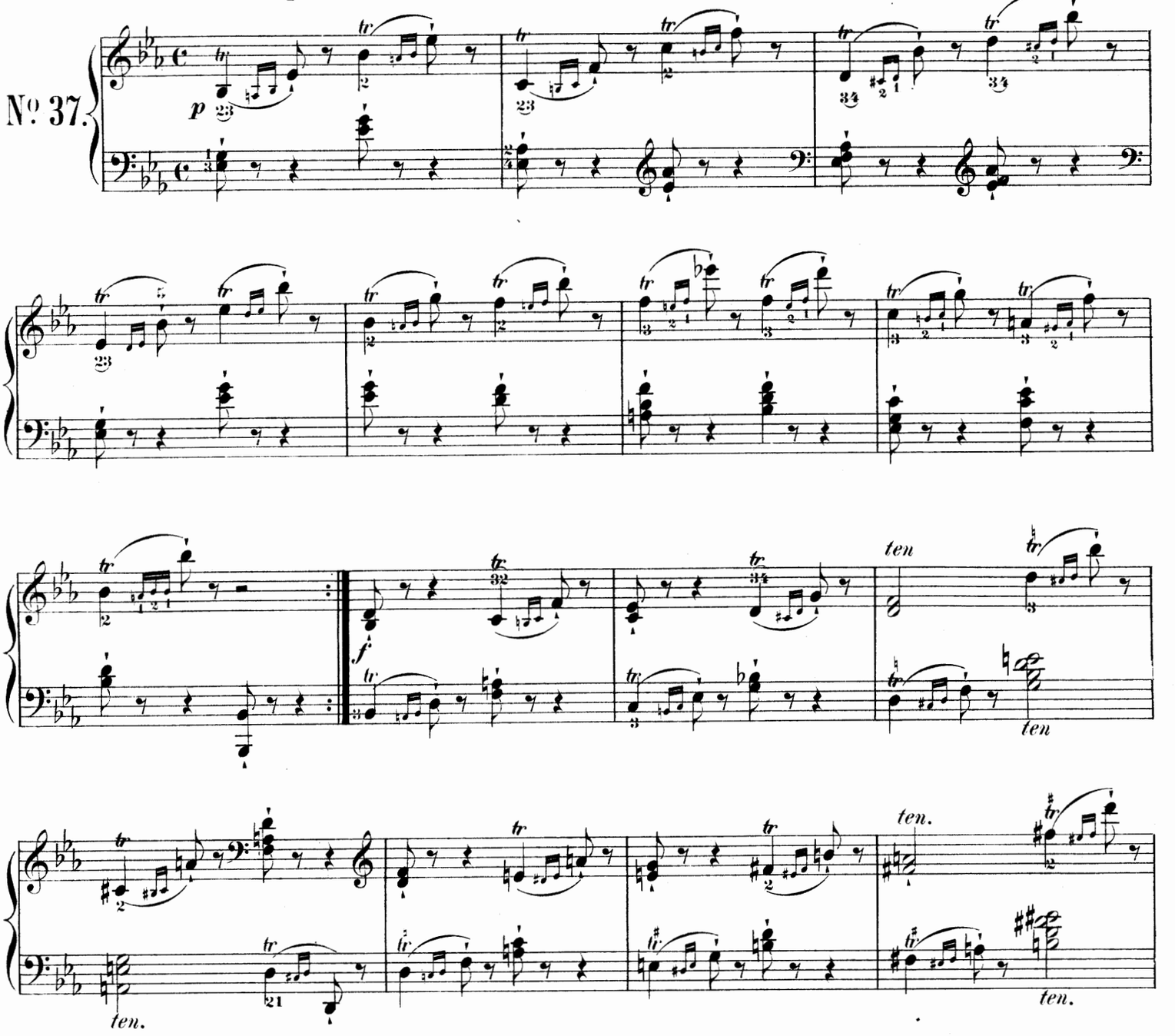
Je me suis permis de changer le rythme de cette étude pour mieux indiquer le caractère de la Tarantelle dont ce gracieux morceau porte l'empreinte.


p
sf
p
sf
p
pp
p
pp
p
f
p
f

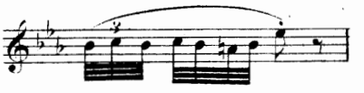

p
p
cresc.
f
sf
sf
p
sf
sf


cresc.
f in tempo.
p
p
p
cresc.
f

Moderato quasi Andante. (M.M. ♩ = 108.)

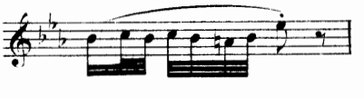


Execution of the Trill:



or more complete:

also thus:



Execution du Trille:

et plus complet encore:

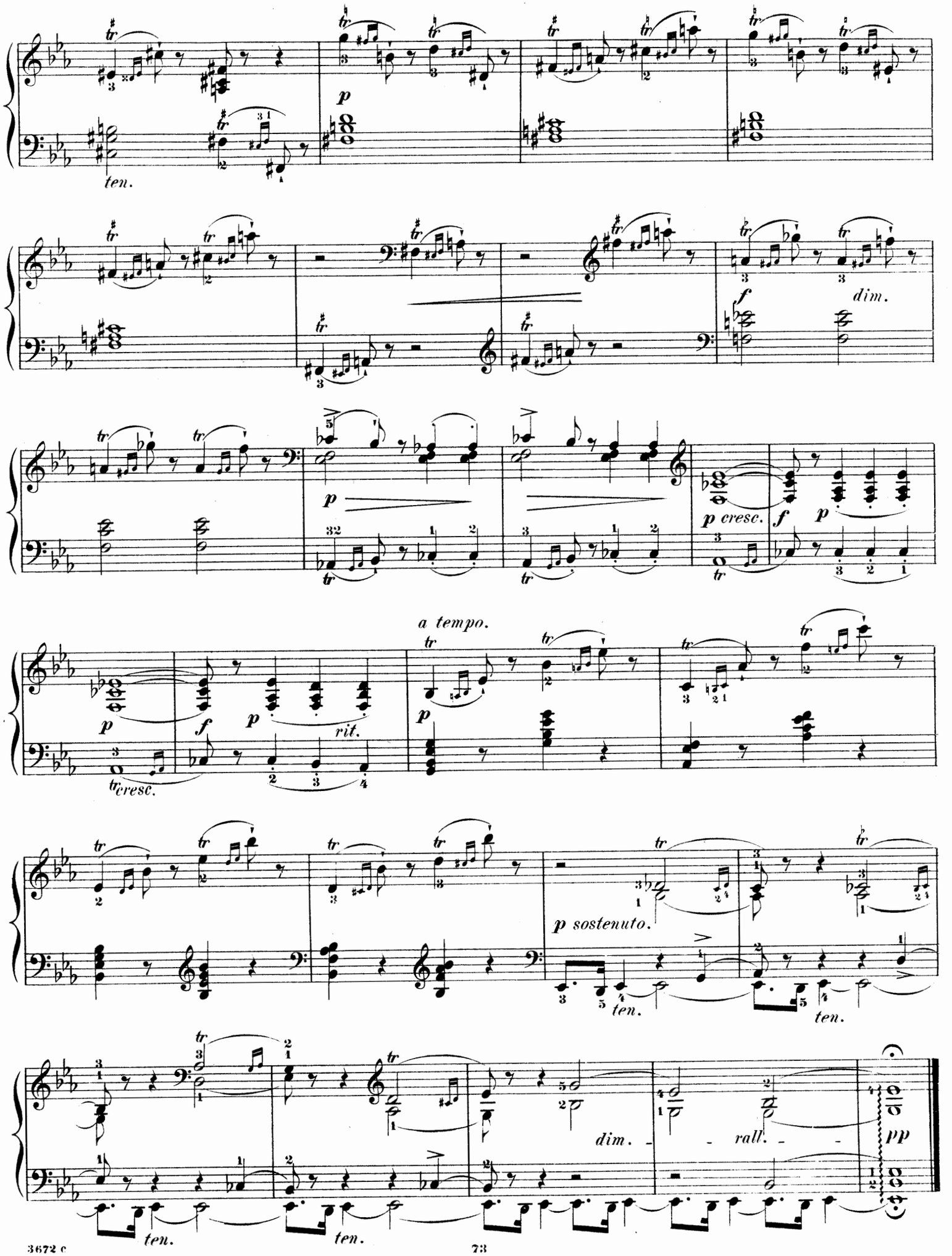
ou bien aussi:

The 1st way has rather the character of *Gruppetto,* the 2d, of the genuine complete Trill. The 3d way brings out more prominently the principal note.

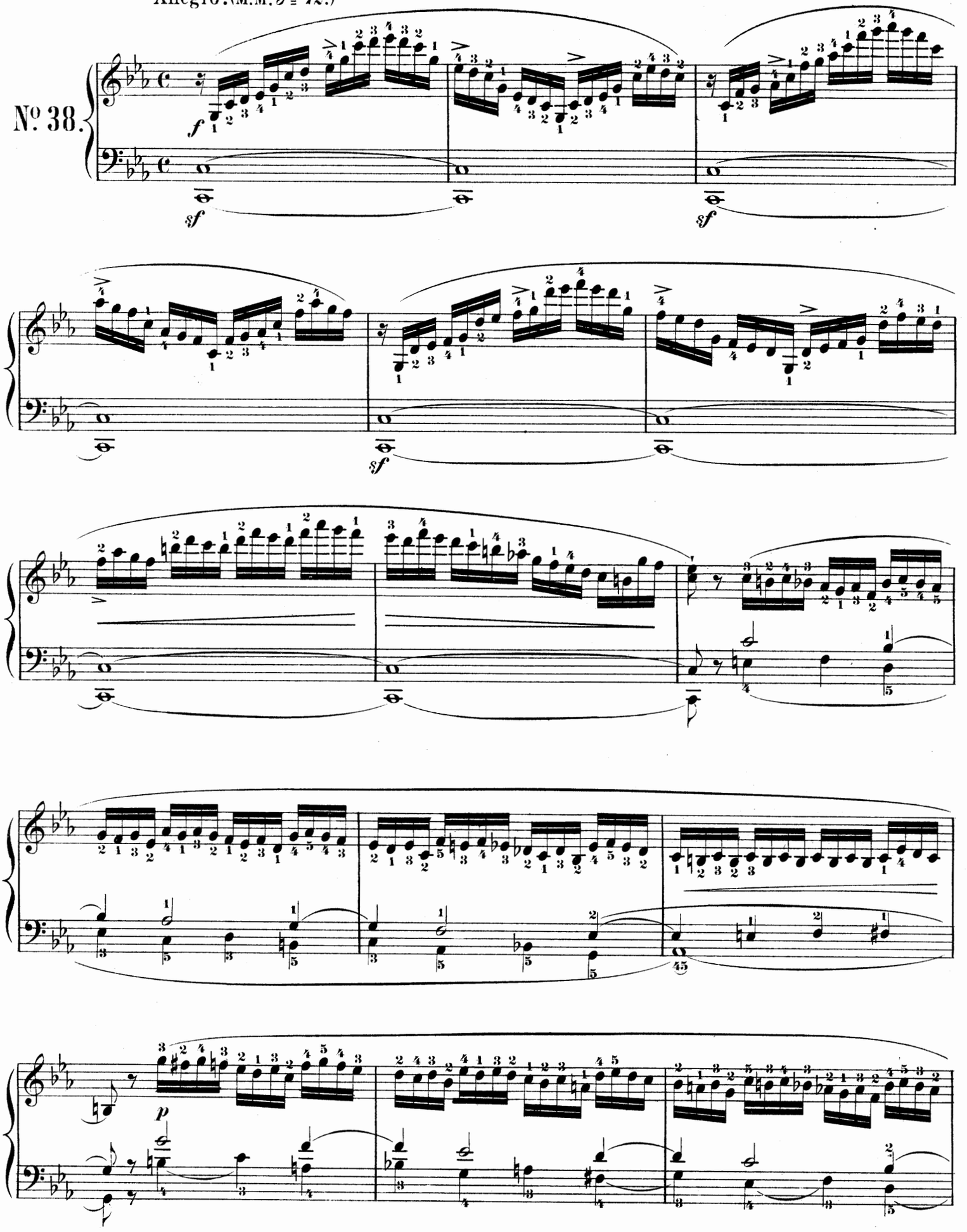
All these three ways are good, but for this study the 2d way is preferable.

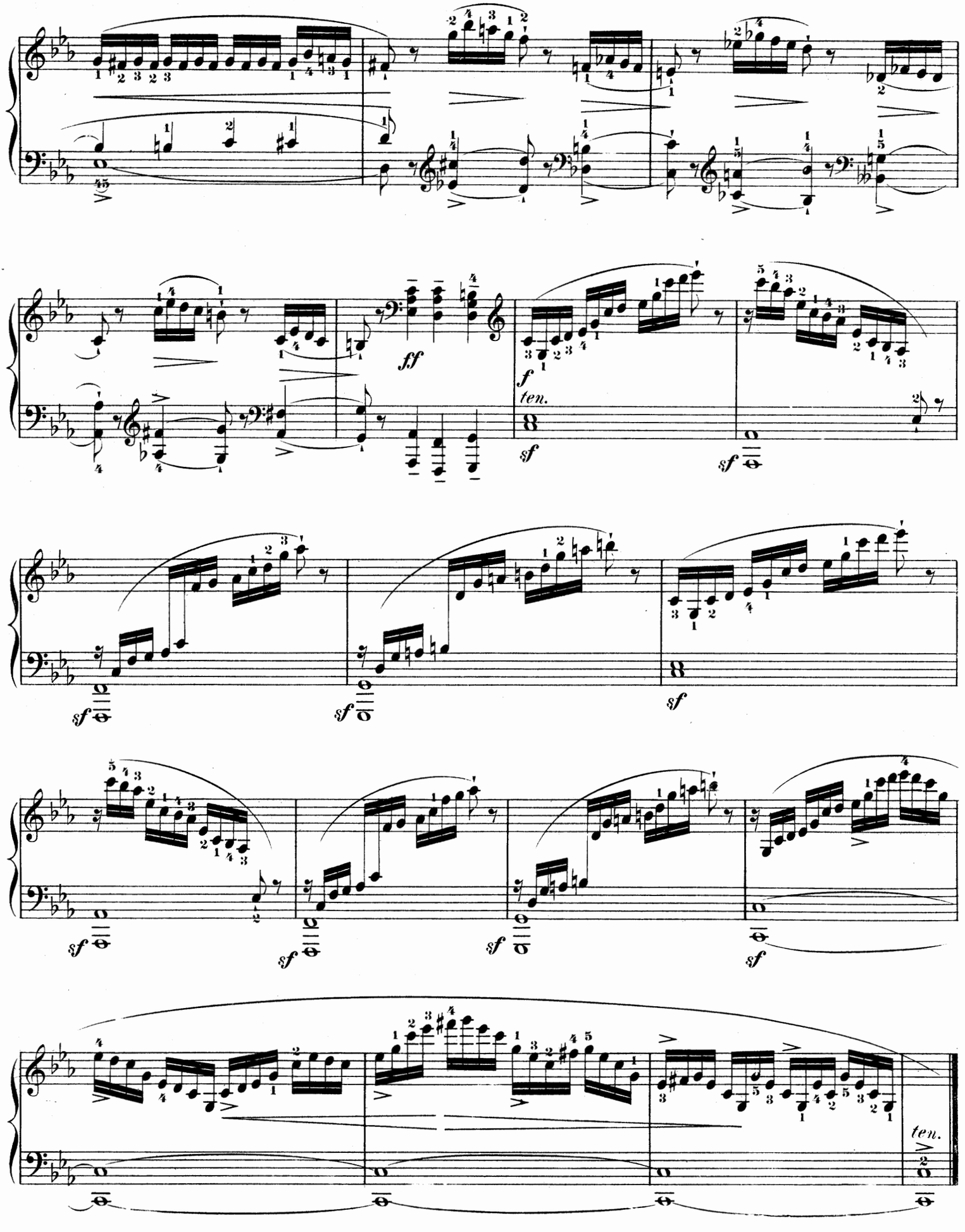
La première manière à plutot le caractère du Gruppetto. *la seconde celui du trille* complet;
la trosième fait ressortir davantage la note principale de la mélodie.

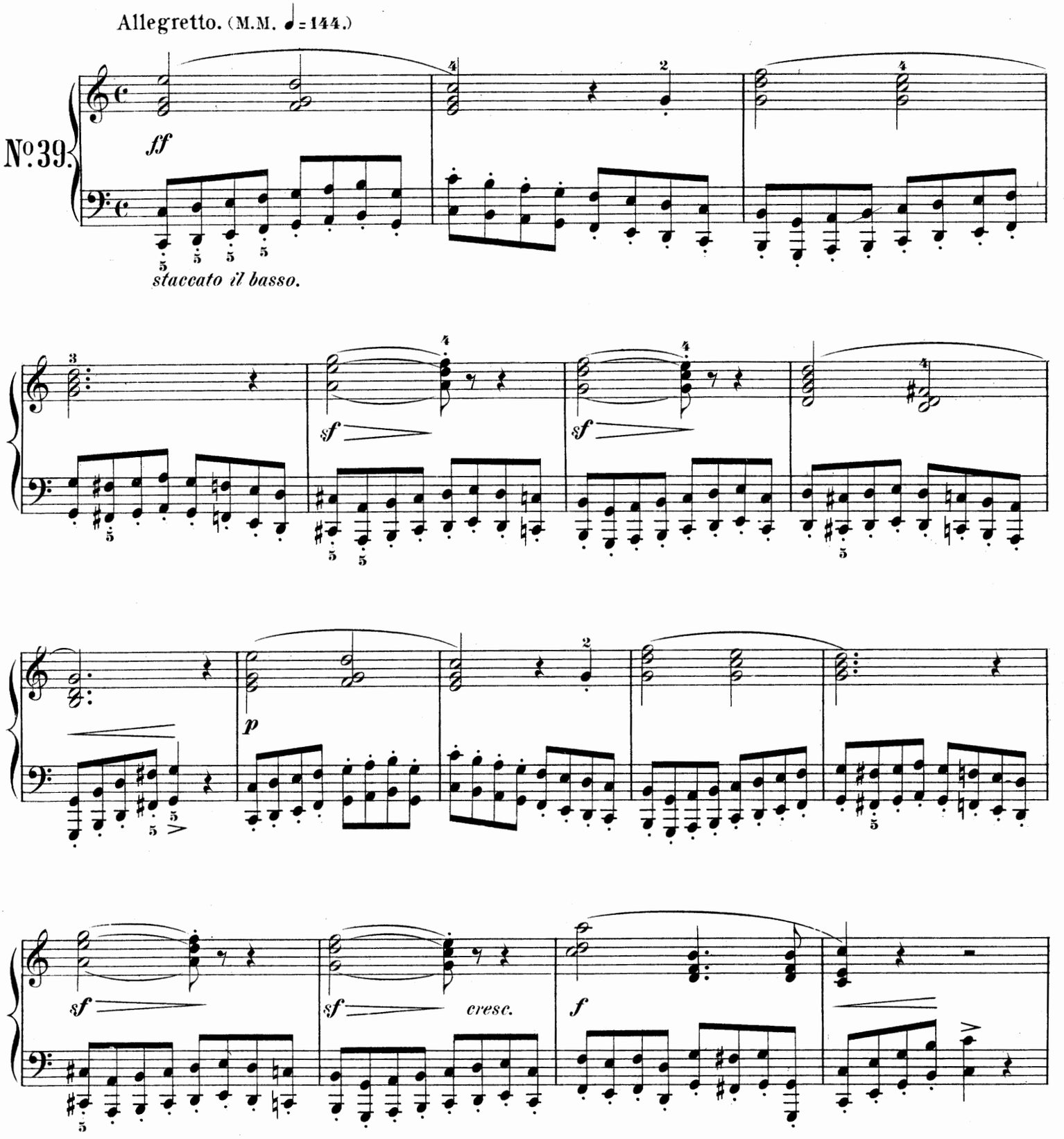
Quoique les trois manières soient également bonnes, la seconde est préférable pour cette étude.


ten.
p
f
dim.
p
p cresc.
f
p
a tempo.
p
f
p
rit.
cresc.
p sostenuto.
ten.
ten.
dim.
rall.
pp
ten.
ten.

Allegro. (M.M. ♩ = 72.)




ff
f
ten.
sf
sf
sf
sf
sf
sf
sf
sf
sf
ten.



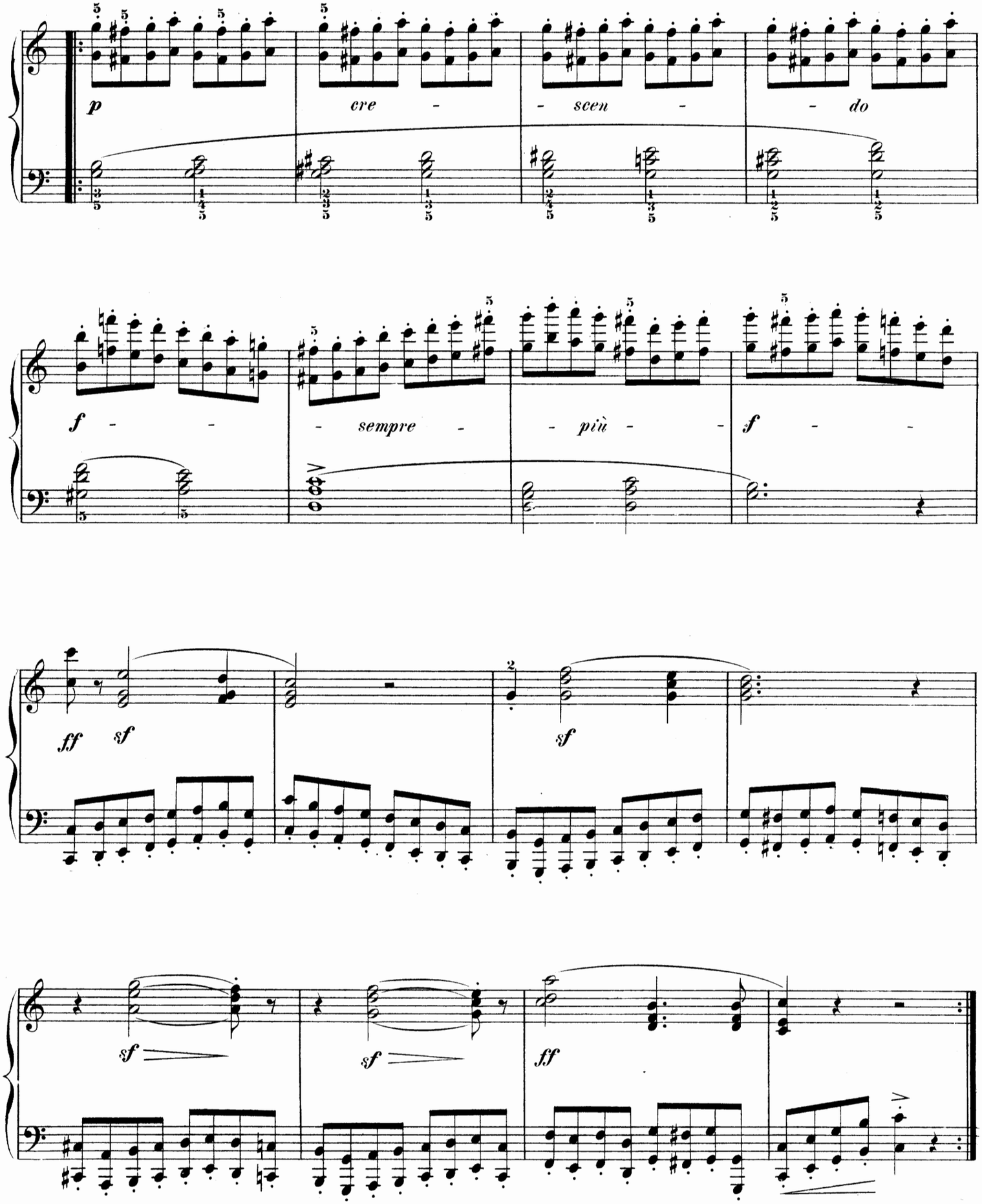
Octaves are played with the wrist i. e. independently of the arm.

This study may also be played in *legato* Octaves, in which case the 4th finger is always used for black keys.

Transposition into *c♯* is strongly recommended.

Les octaves doivent être executées du poignet, c'est à dire indépendamment du bras. On peut aussi jouer ce morceau en liant les octaves et dans ce cas, on emploiera le quatrième doigt pour les touches noires.

La transposition en do dieze est fort à recommander.


p
cre - scen - do
f - - sempre - più - - f - -
ff sf
sf
sf
sf
ff

50 SELECTED STUDIES

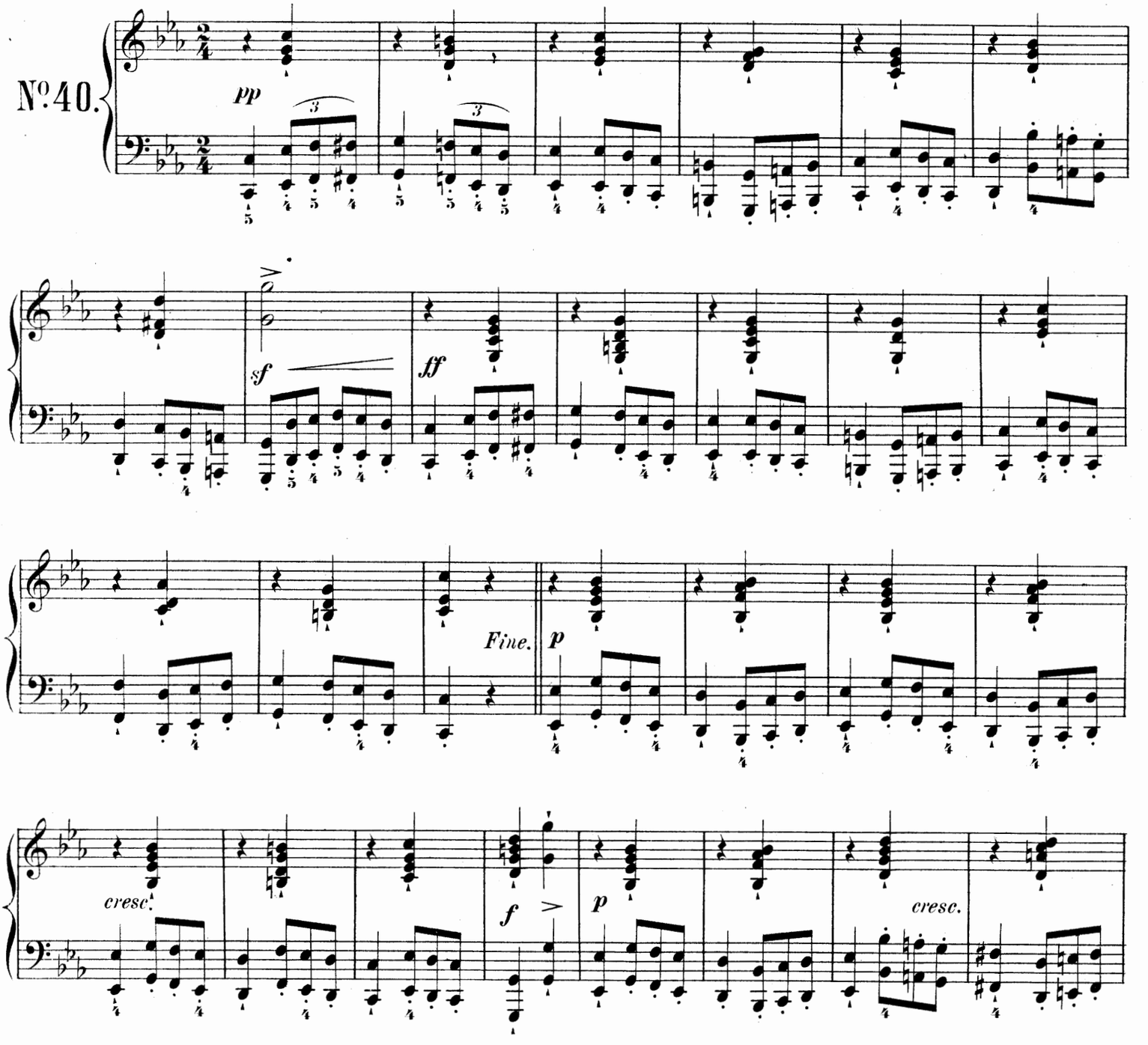
by

HENRY BERTINI.

With annatations by
G. BUONAMICI.

Edited and translated by J. H. CORNELL.

Allegro moderato. (M.M. ♩ = 132.) PART IV.



As we have seen in the preceding Study, passages of *staccato Octaves* may be played without using the 4th finger. It will be well, therefore, to apply this method also to the present study.

Nous avons vu par l'étude précédente que les passages d'octaves détachées peuvent etre joués sans l'aide du quatrième doigt. Il sera bon d'appliquer cette manière à l'étude 40.

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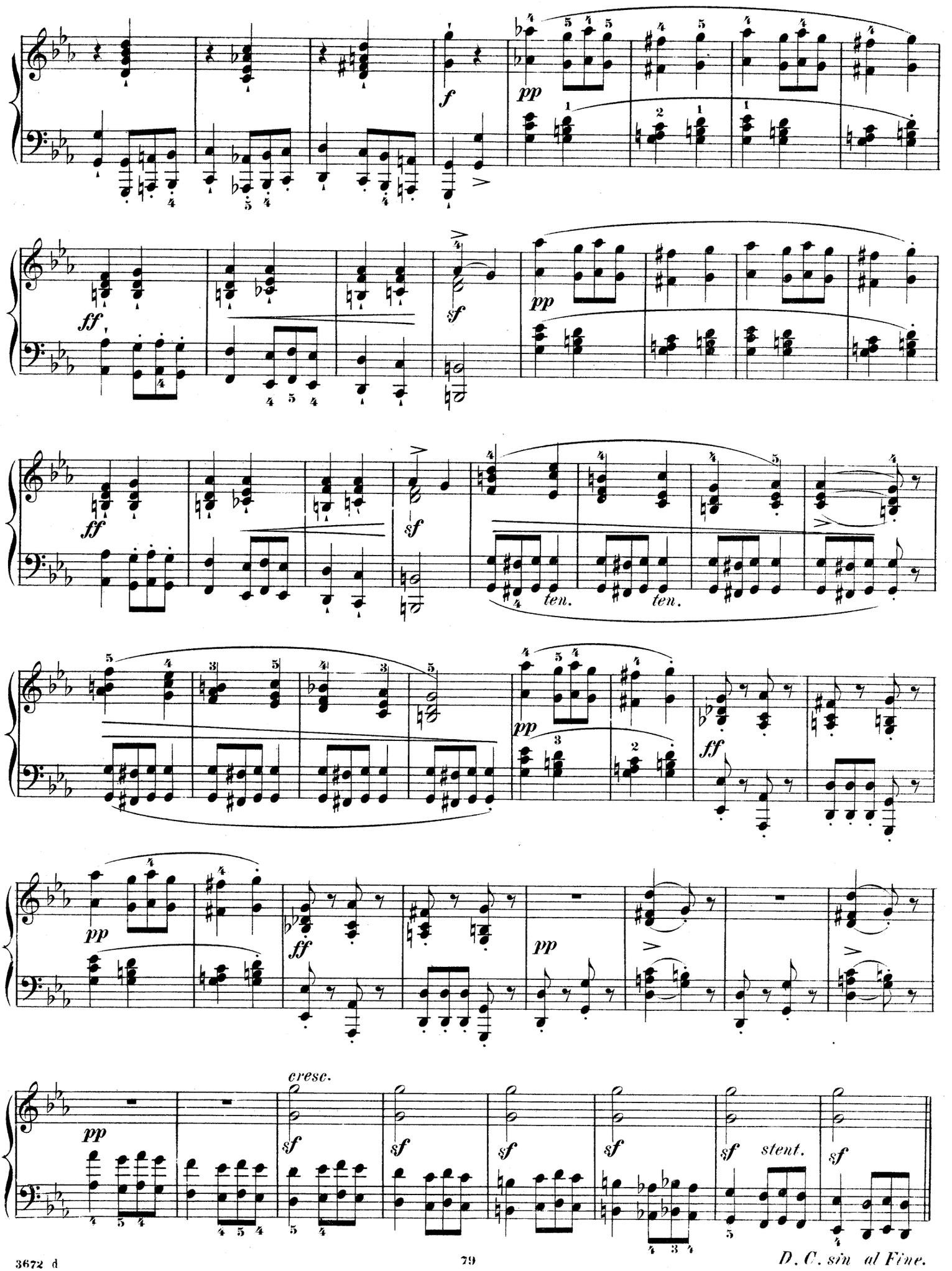
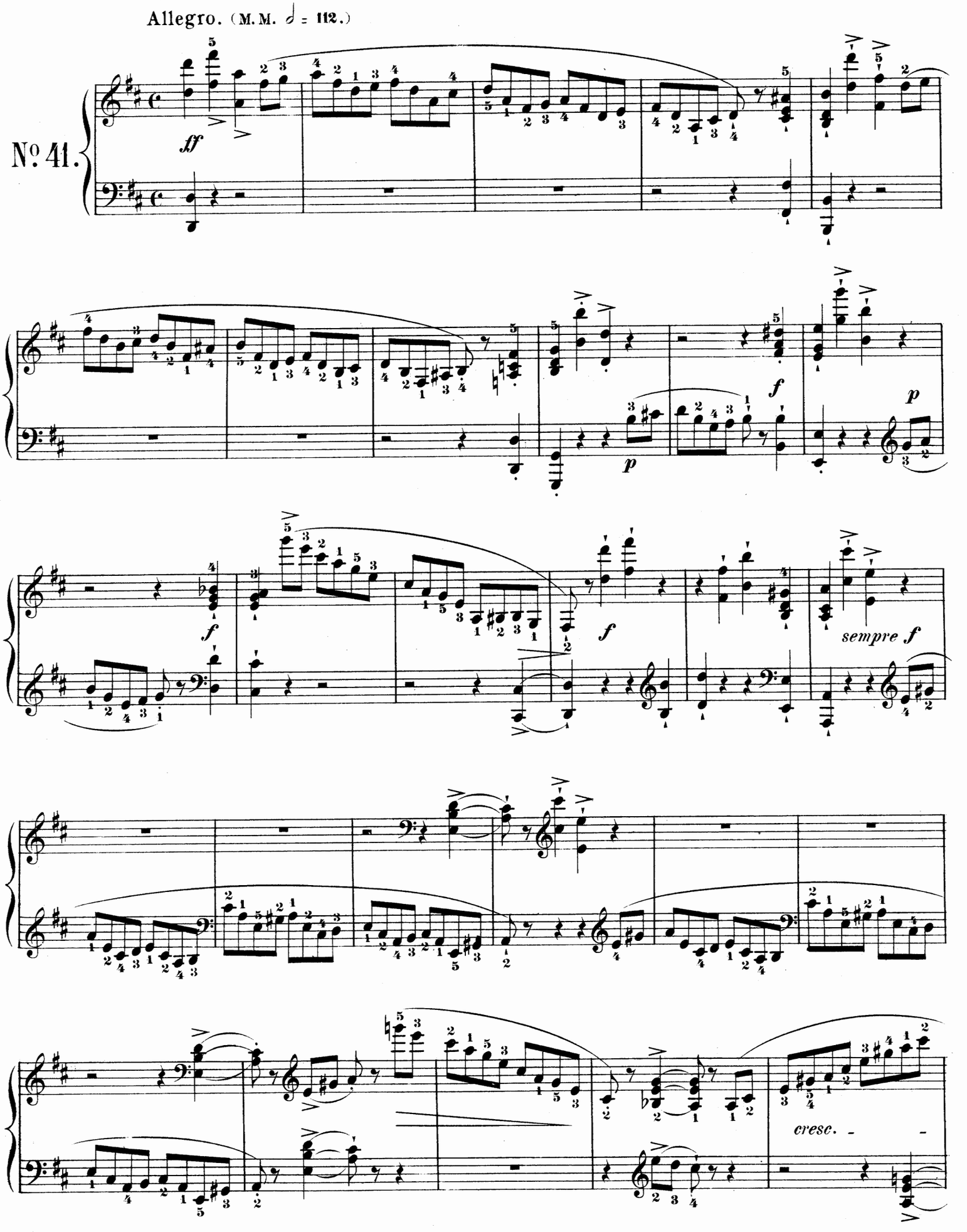
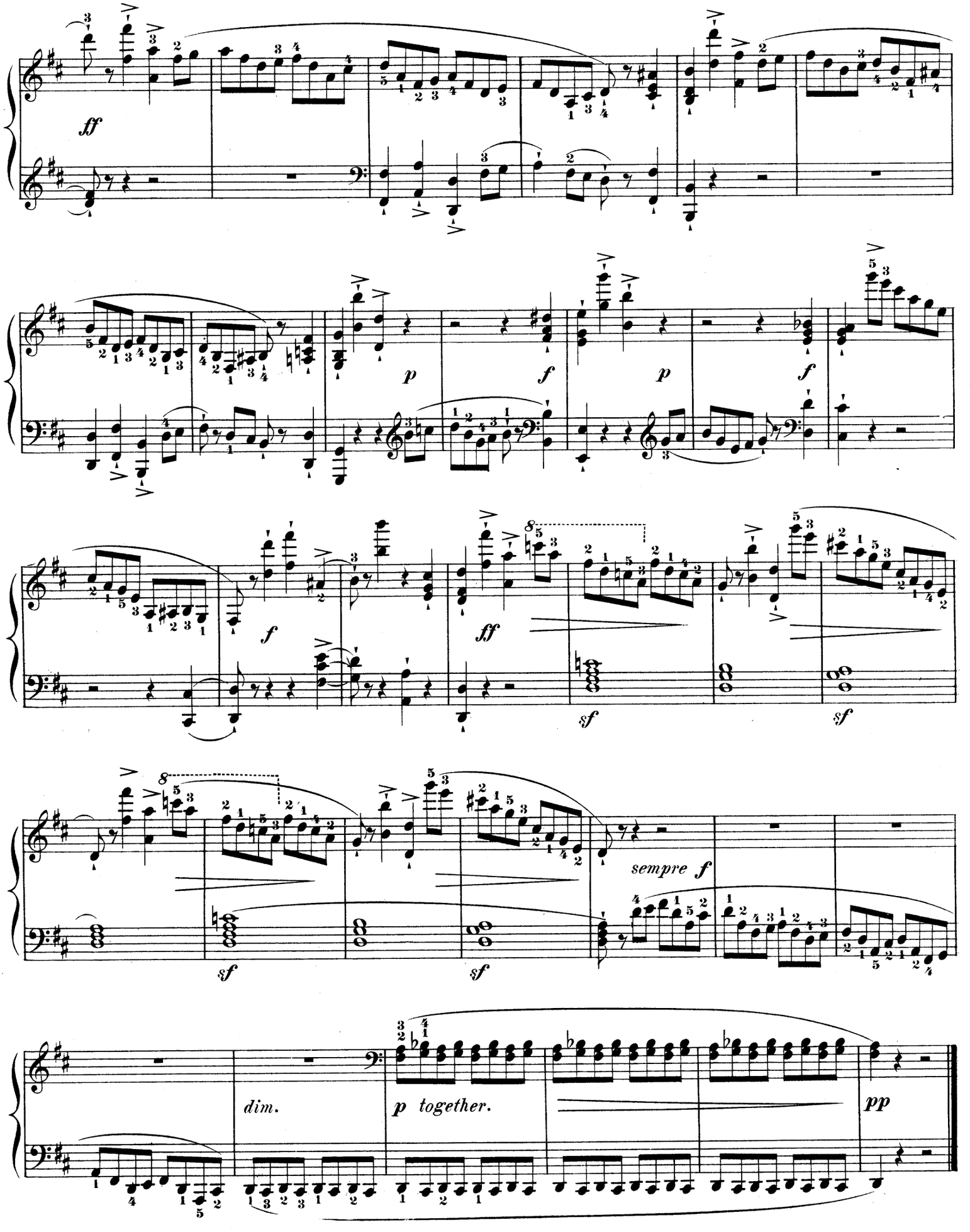
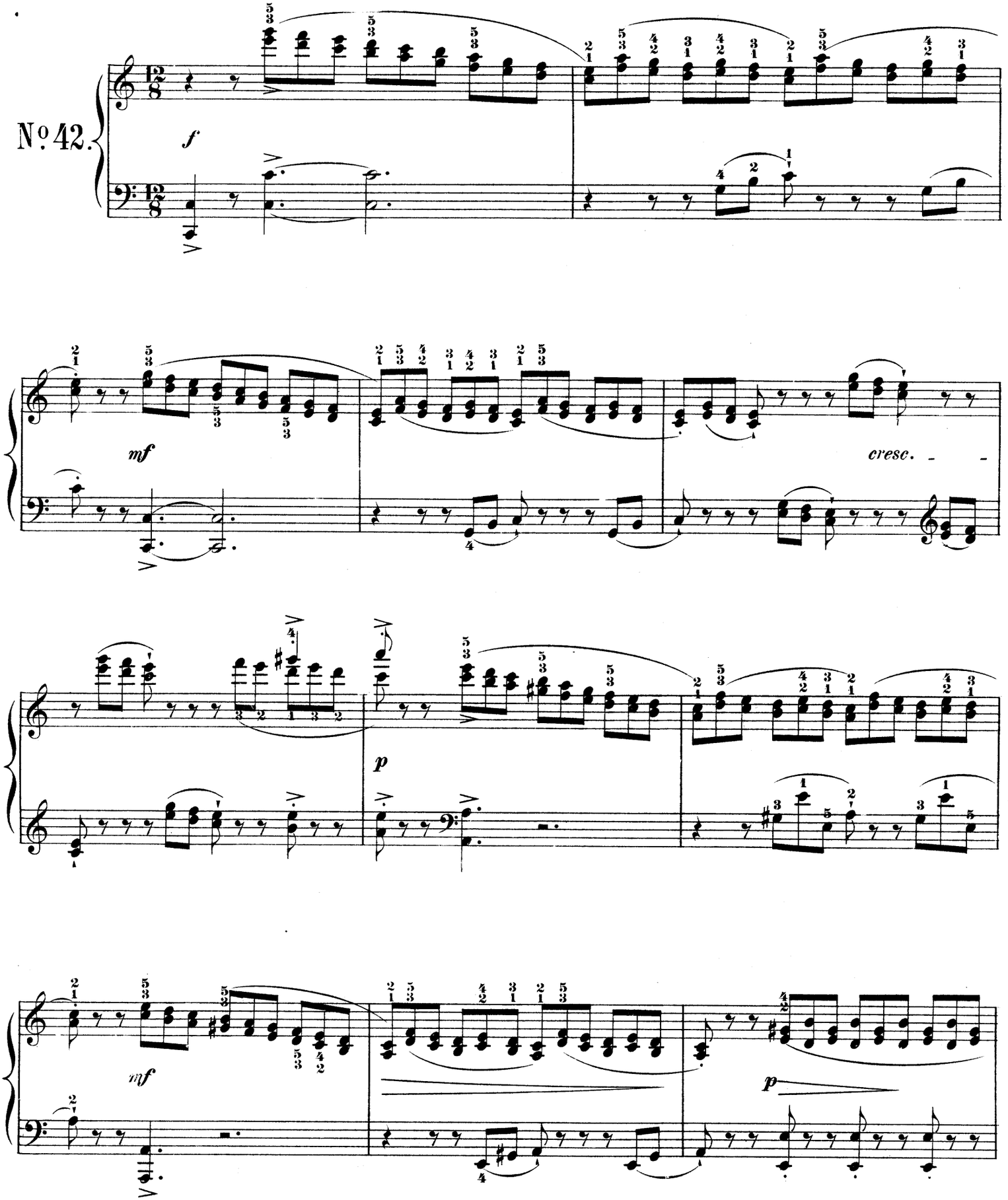


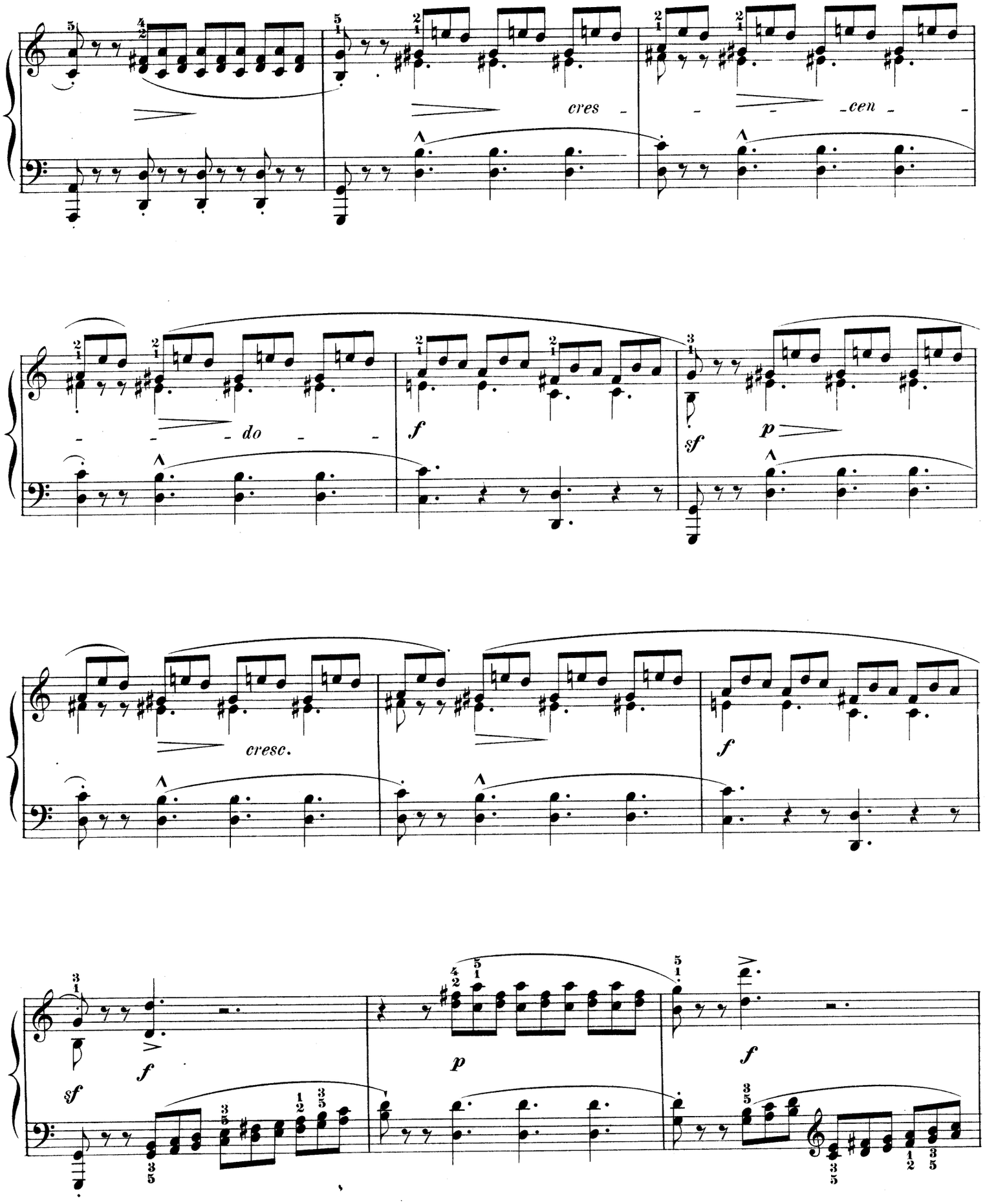
D. C. sin al Fine.

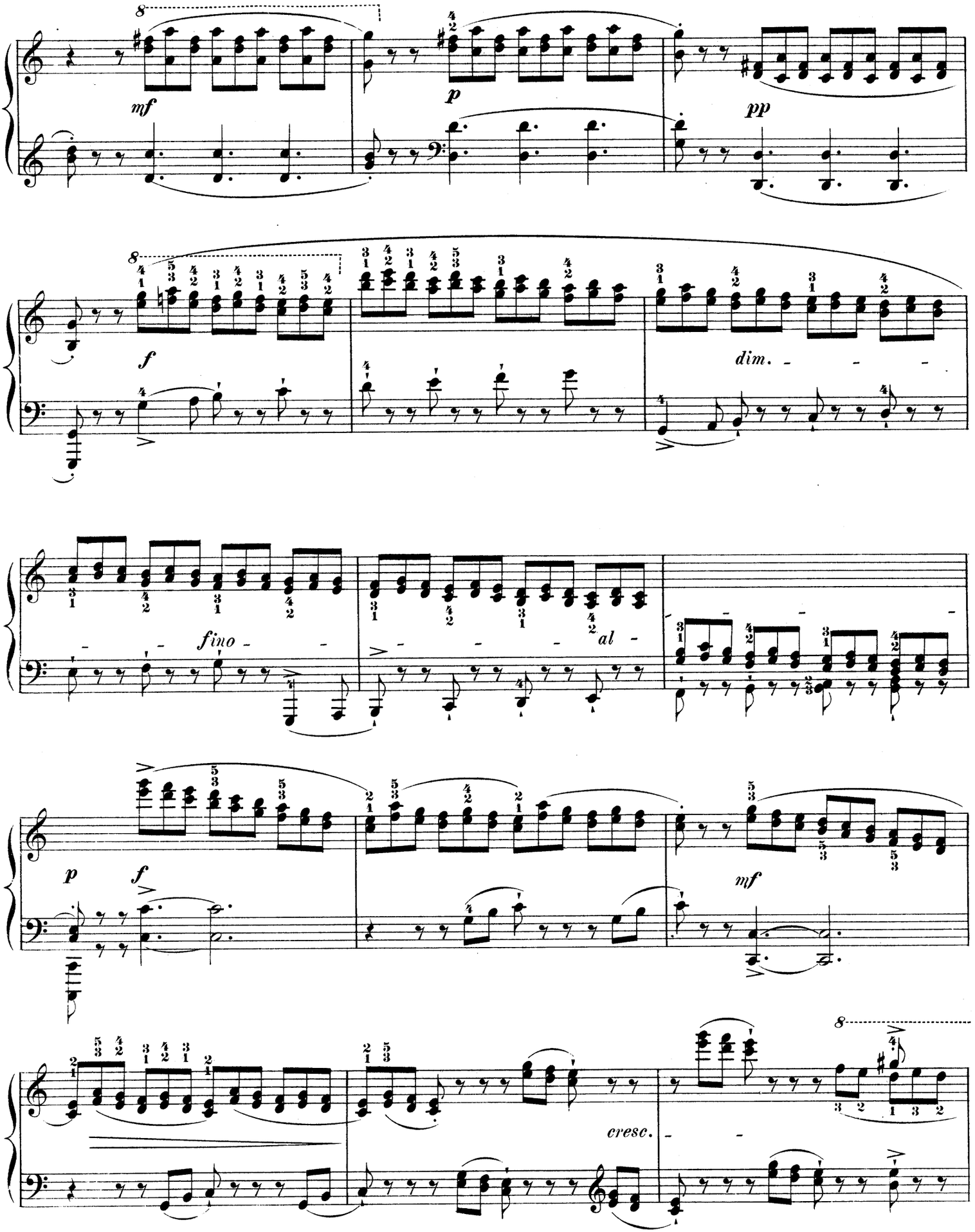

Allegro. (M.M. 𝅗𝅥 = 112.)
No. 41.
ff
f
p
sempre f
cresc.

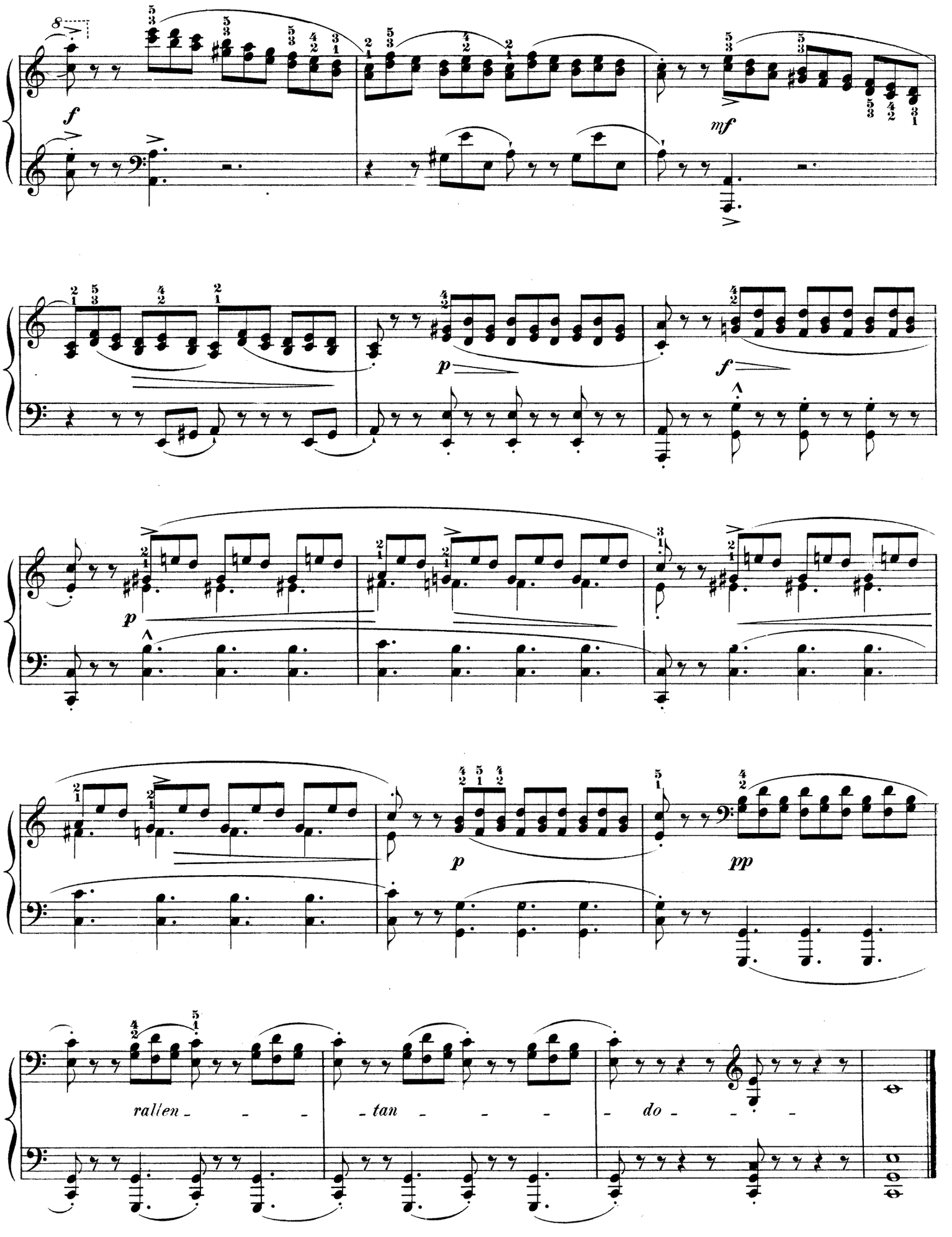

ff
p
f
p
f
f
ff
sf
sf
sf
sf
sempre f
dim.
p together.
pp

Allegro. (M.M. ♩ = 144.)




cres - - - - cen - -
- - - do - -
f
sf
p
cresc.
f
sf
f
p
f


8
mf
p
pp
8
f
dim.
fino
al
p
f
mf
cresc.
8


f
mf
p
f
p
p
pp
rallen - - - - tan - - - - do - - -

Allegro brillante (M.M. ♩ = 132.)

No. 43.

f risoluto.

mf

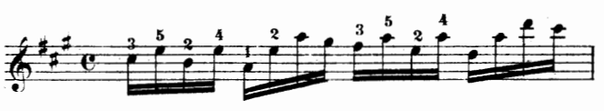
f

mf

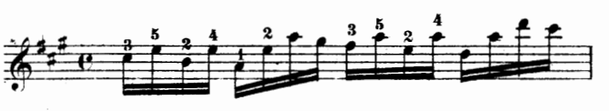
sf

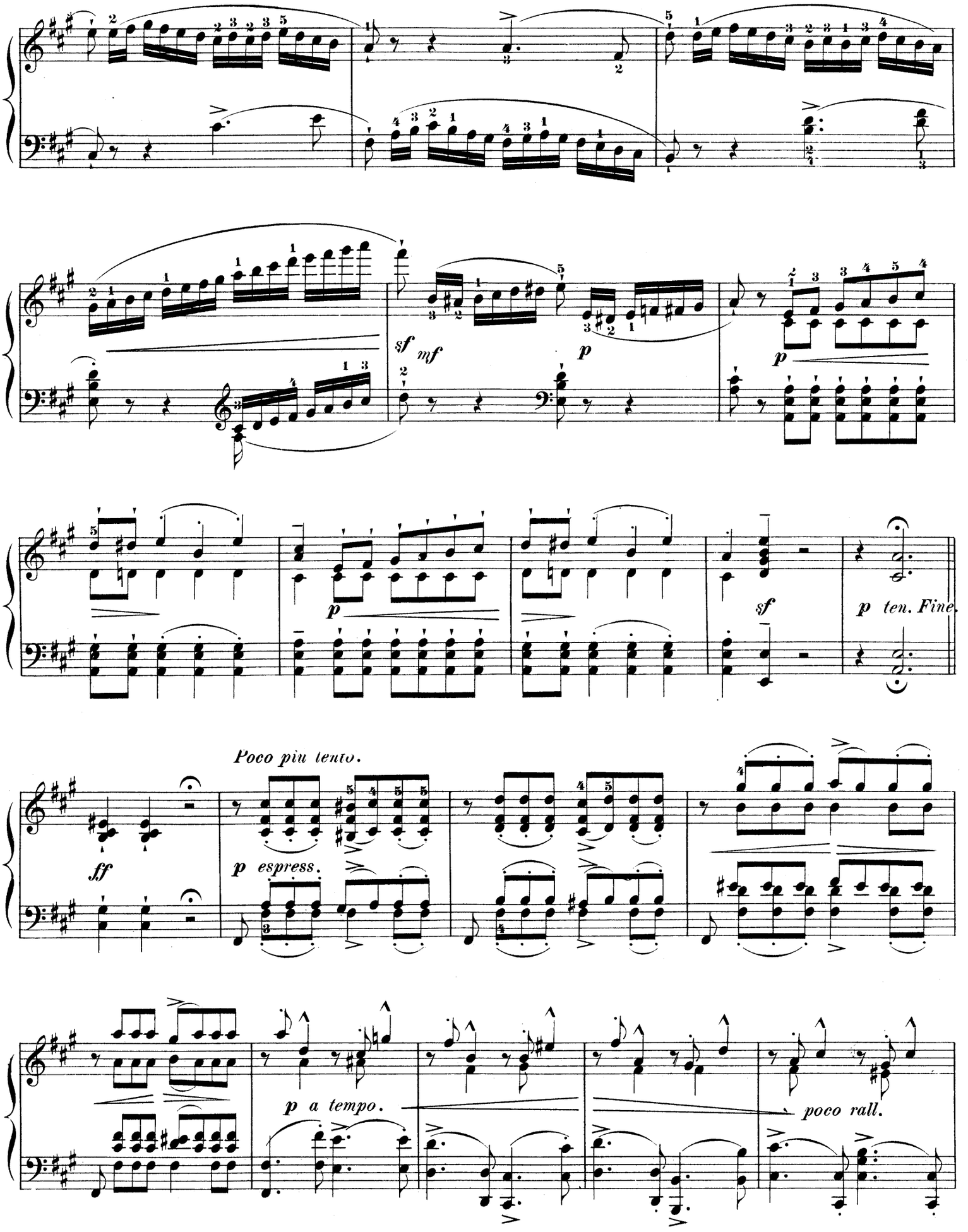
f

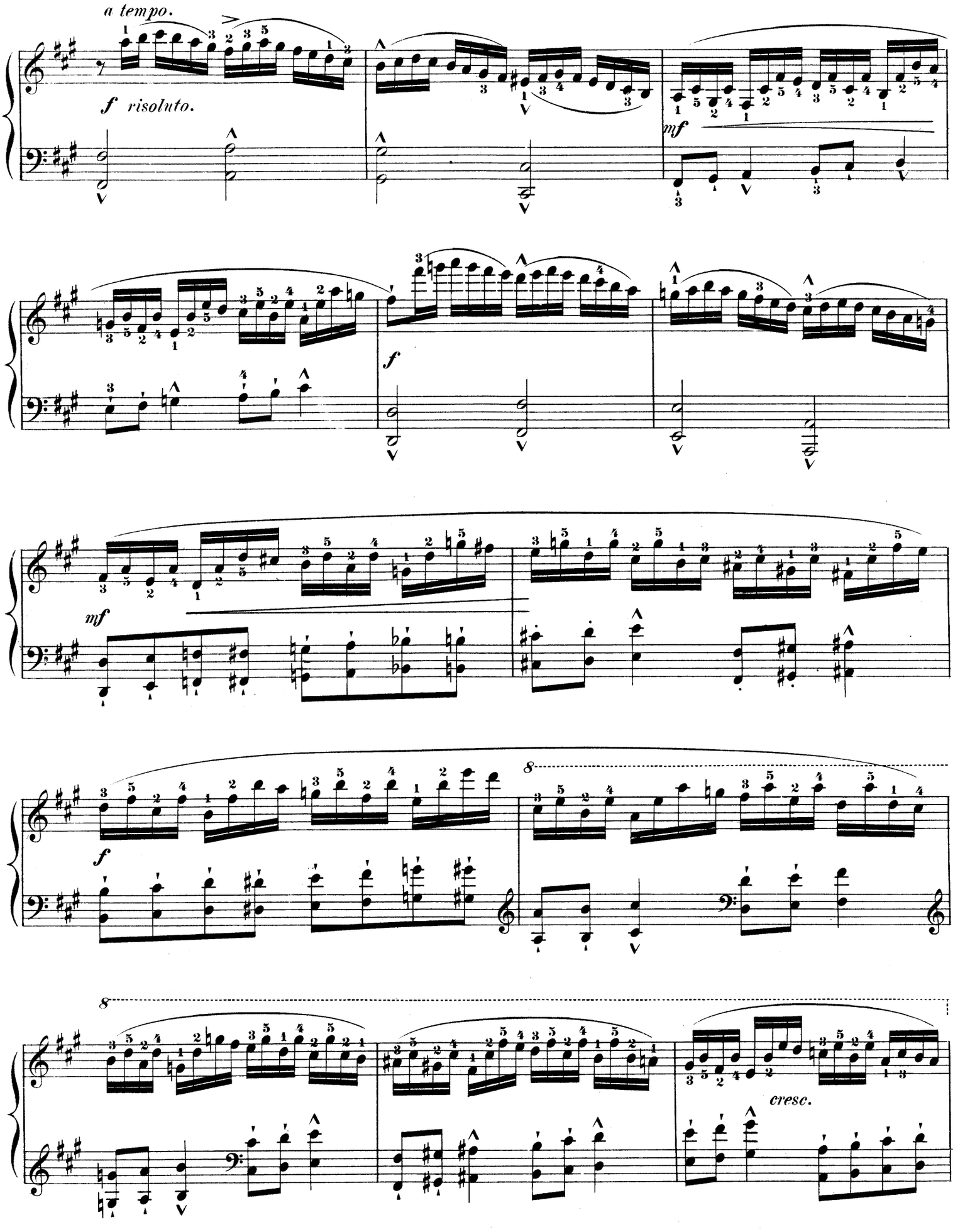
Pay attention to the change of fingers in the following passages:

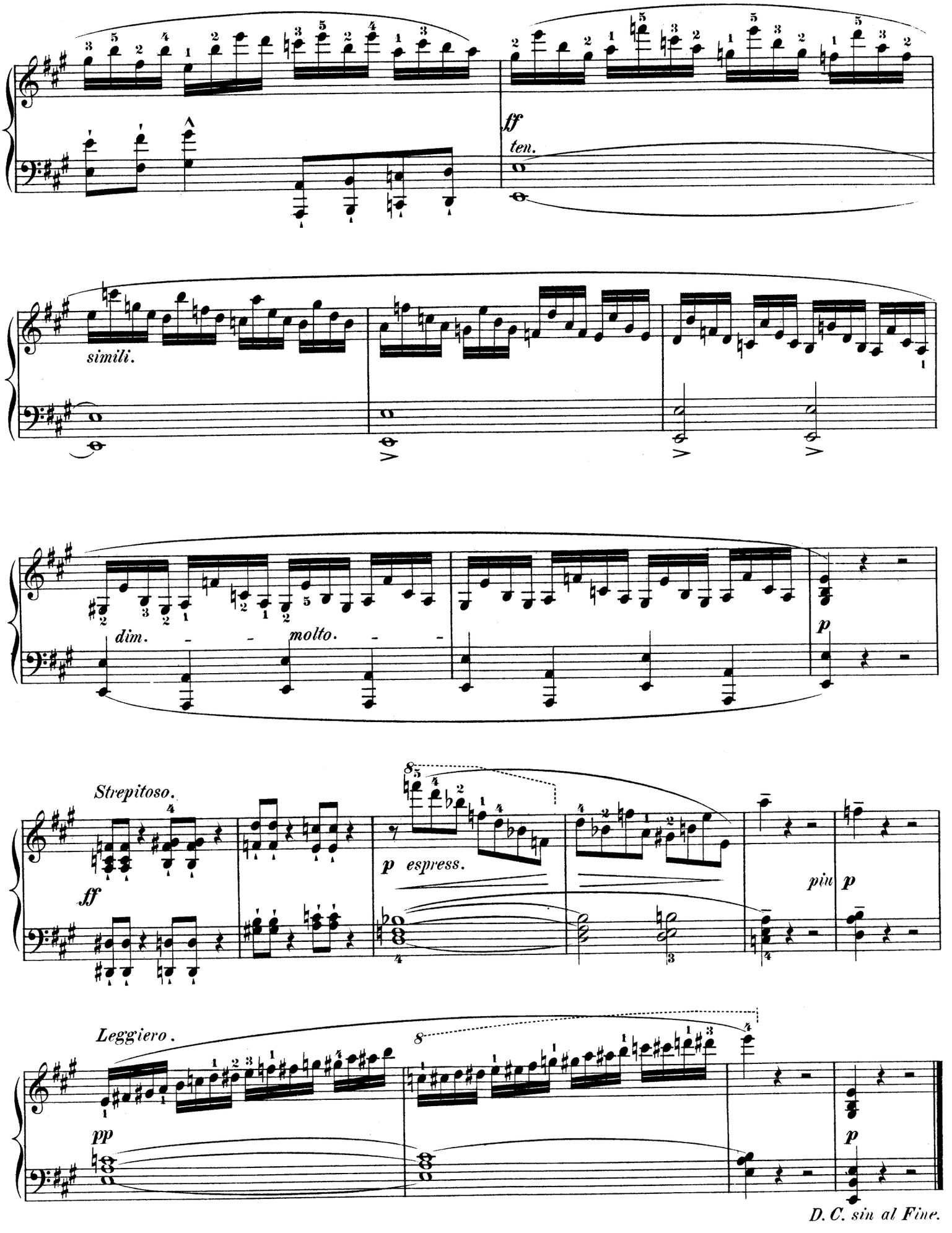


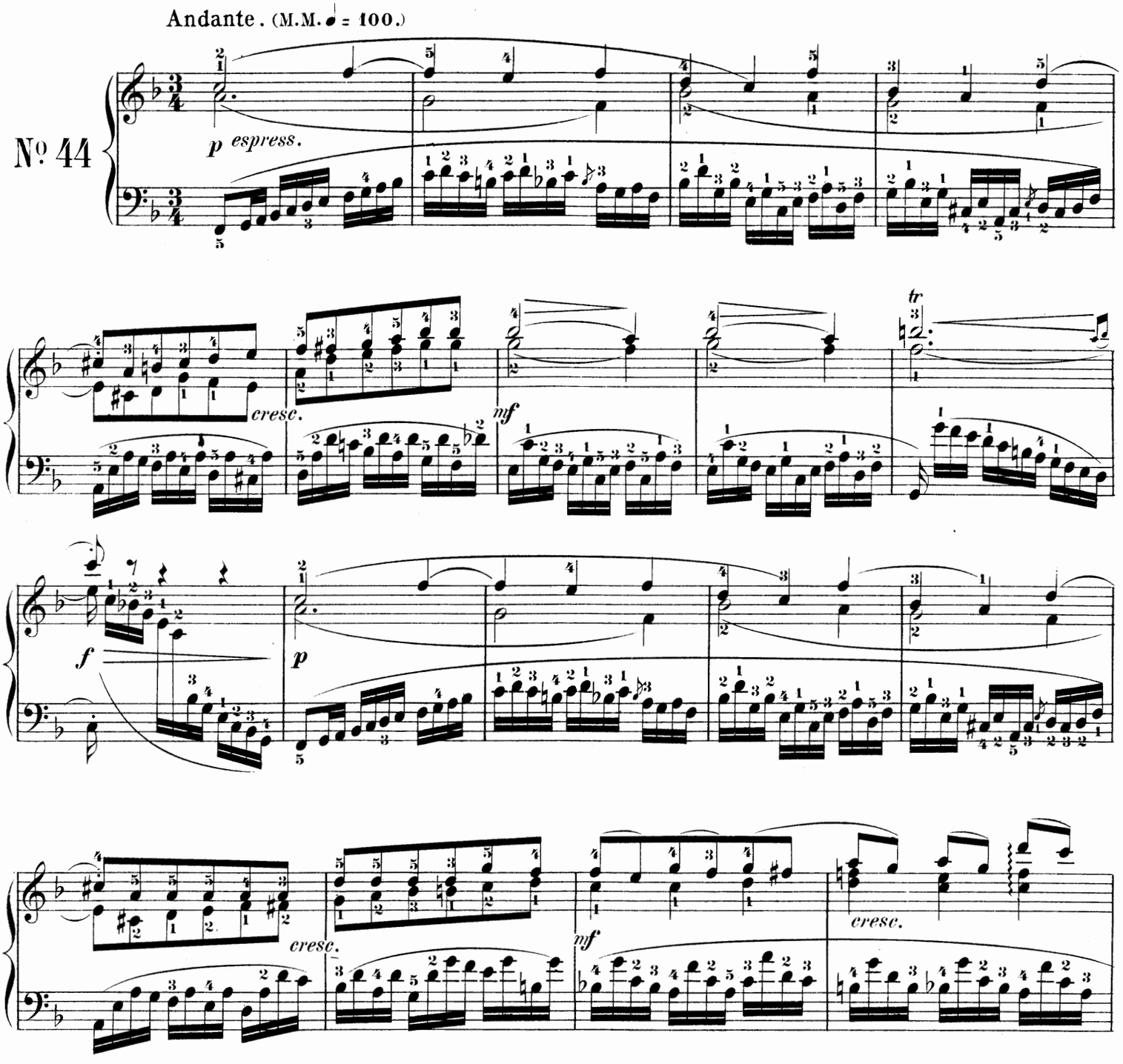
Faites attention au changement du doigt dans les passages suivants:




sf
mf
p
p
p ten. Fine.
sf
Poco più lento.
ff
p espress.
p a tempo.
poco rall.


a tempo.
f risoluto.
mf
f
mf
f
8
8
cresc.


ff
ten.
simili.
dim.
molto.
p
Strepitoso.
ff
p espress.
più
p
Leggiero.
pp
8
p
D. C. sin al Fine.



The dots with a slur over them, as in measures 5, 6, 15 and 16, indicate a manner of playing neither too *legato* nor too *staccato* (to be executed with light wrist), called *portamento*. This manner of playing must, however, not be confounded with another, marked: ⁝ ⁝ ⁝ ⁝ which rather is analogous to be *non legato*.

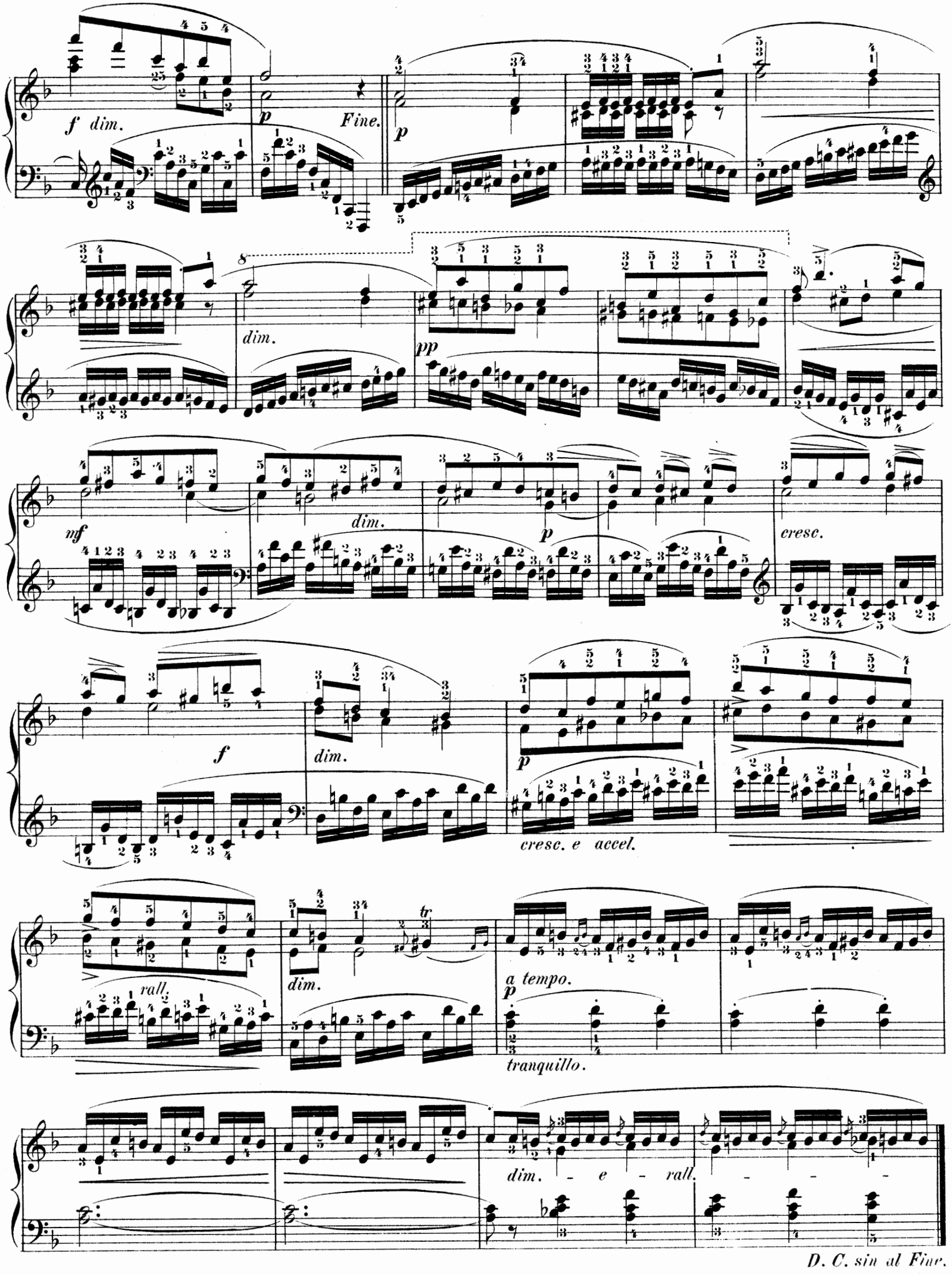
The difference between the ⁝ ⁝ ⁝ ⁝ and the *portamento* (....) consists chiefly in the force with which the hand attacks the keys. In the first of the two methods this force is always greater than the *portamento*.

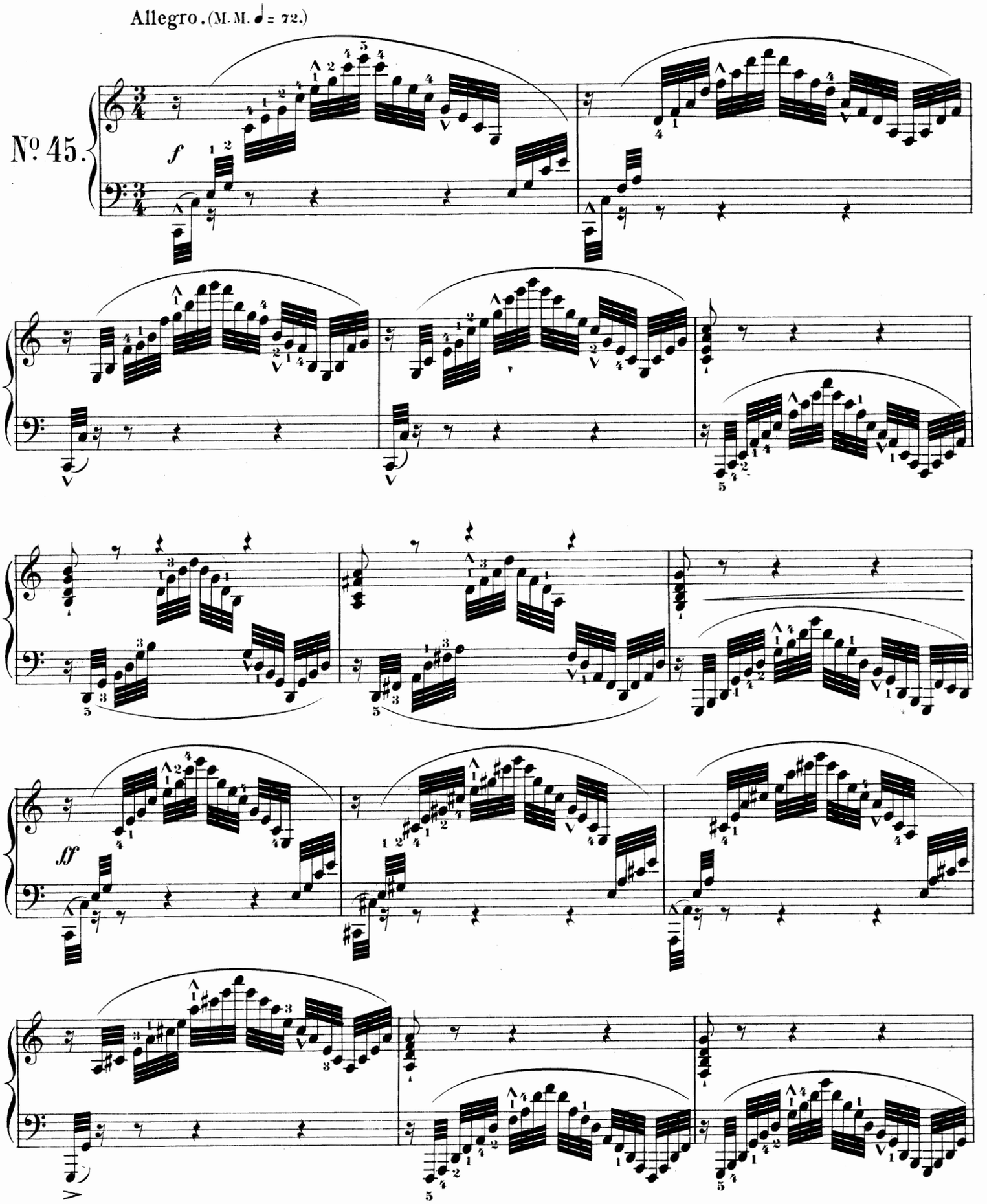
In both cases, however, the hand is raised, after striking, a moment before playing the following note.

Les points surmontés d'une liaison dans la 5ième, 6ième, 15ième et 16ième mesure, indiquent une exécution ni trop liée ni trop détachée, faite avec le poignet très léger et qu'on appelle „ portamento *". Ne confondes cependant pas cette façon d'exécuter avec une autre exprimée ainsi ⁝ ⁝ ⁝ ⁝ qui se rapproche du „* non legato.*"*

*La différence entre cette dernière et le „*portamento*" consiste principalement dans la force avec laquelle la main retombe sur les touches.*

La première de ces deux manières est toujours plus accentuée que la seconde, mais toutes les deux exigent que la main se lève, un moment avant de jouer la note suivante.


f dim.
p
Fine.
p
dim.
pp
mf
dim.
p
cresc.
f
dim.
p
cresc. e accel.
rall.
dim.
a tempo.
p
tranquillo.
dim. - e - rall. - - -
D. C. sin al Fine.

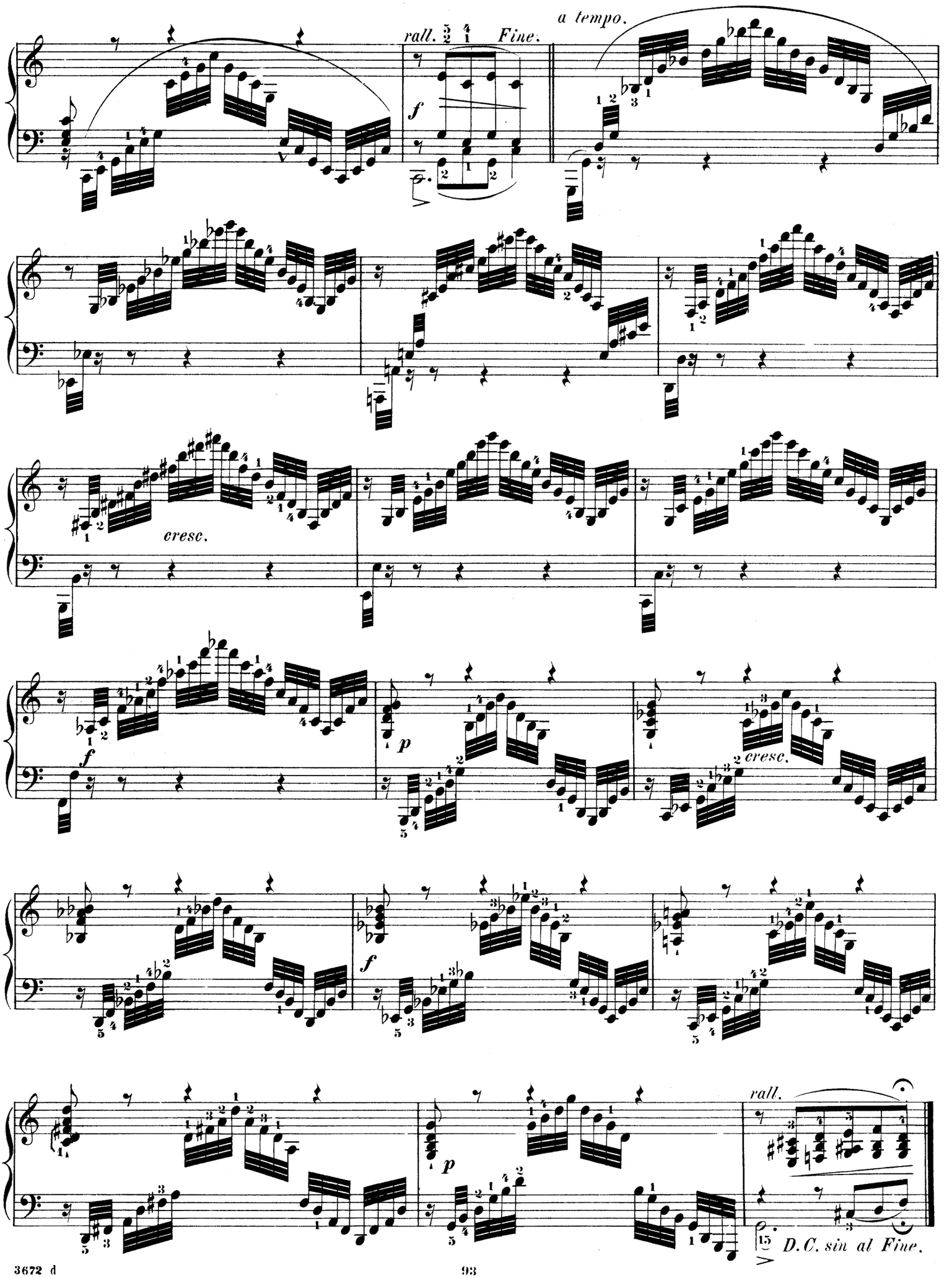


After playing this study in the original key, it will be well to transpose it a half-step higher, afterwards lower, keeping always the same fingering.

The pupil would do well to repeat many times those measures which give him the most trouble.

Cette etude sera d'une double utilité si après l'avoir jouée dans le ton indiqué, on la transpose à un demi-ton plus haut et ensuite à un demi-ton plus bas, en se servant toujours du même doigté.

L'élève fera bien de répéter souvent les mesures qui lui sont incommodes.


rall.
Fine.
a tempo.
cresc.
cresc.
rall.
D.C. sin al Fine.

Allegretto. (M M ♩ = 144.)

№ 46.

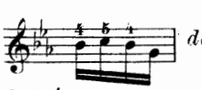
volante

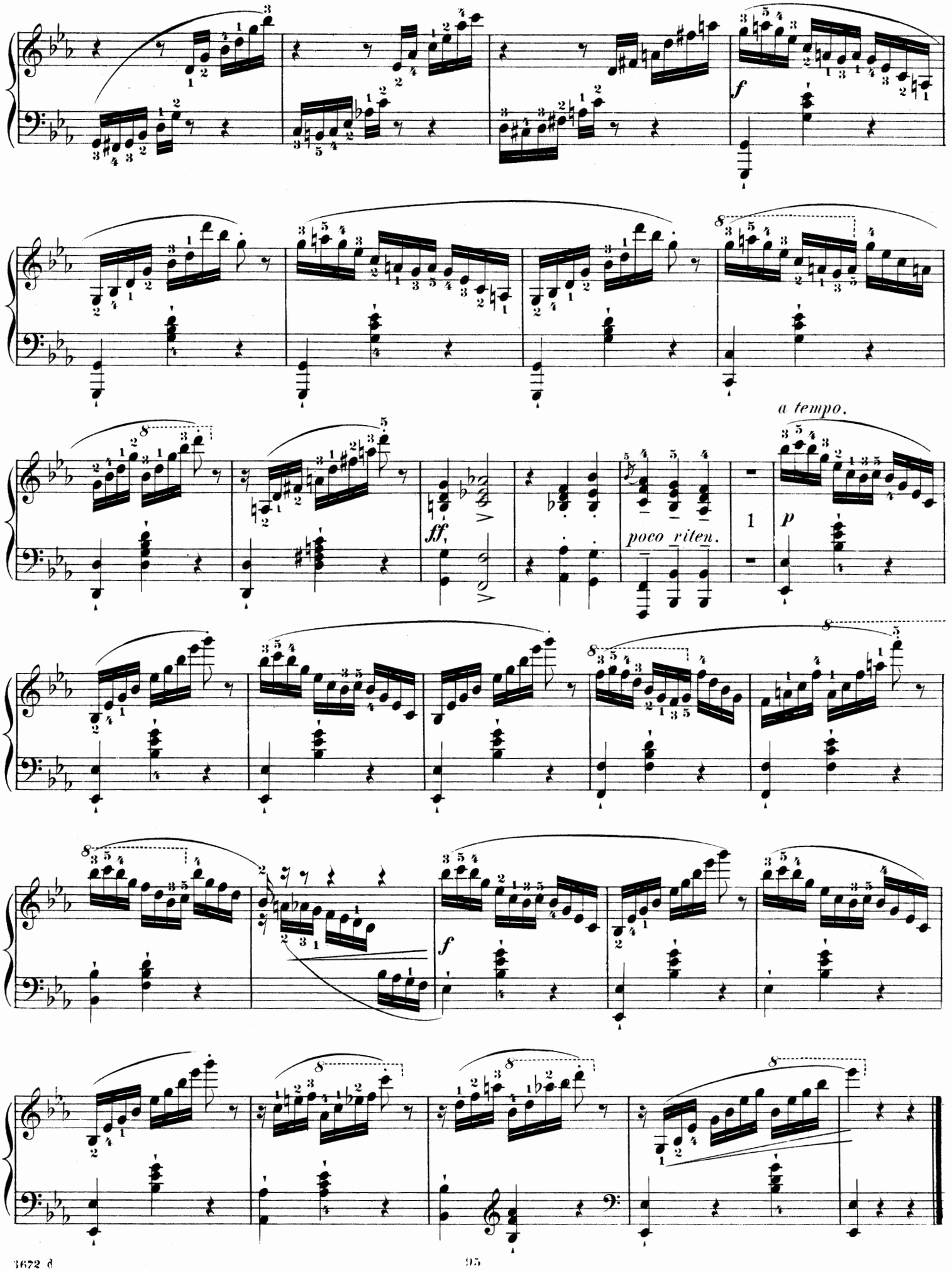
p

f

cresc.

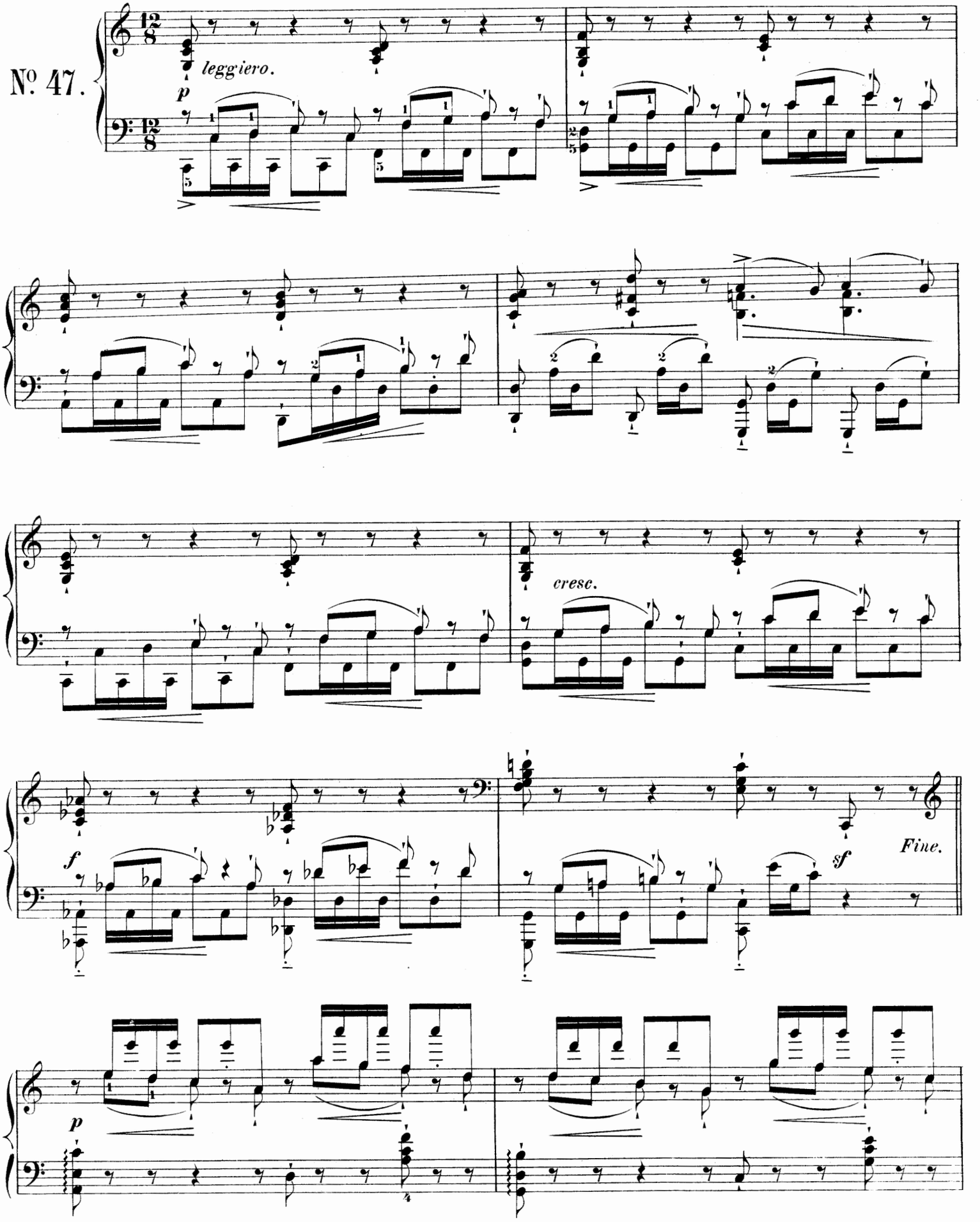
The fingering indicated is better than the usual one; still, it will be useful to practise the latter also.

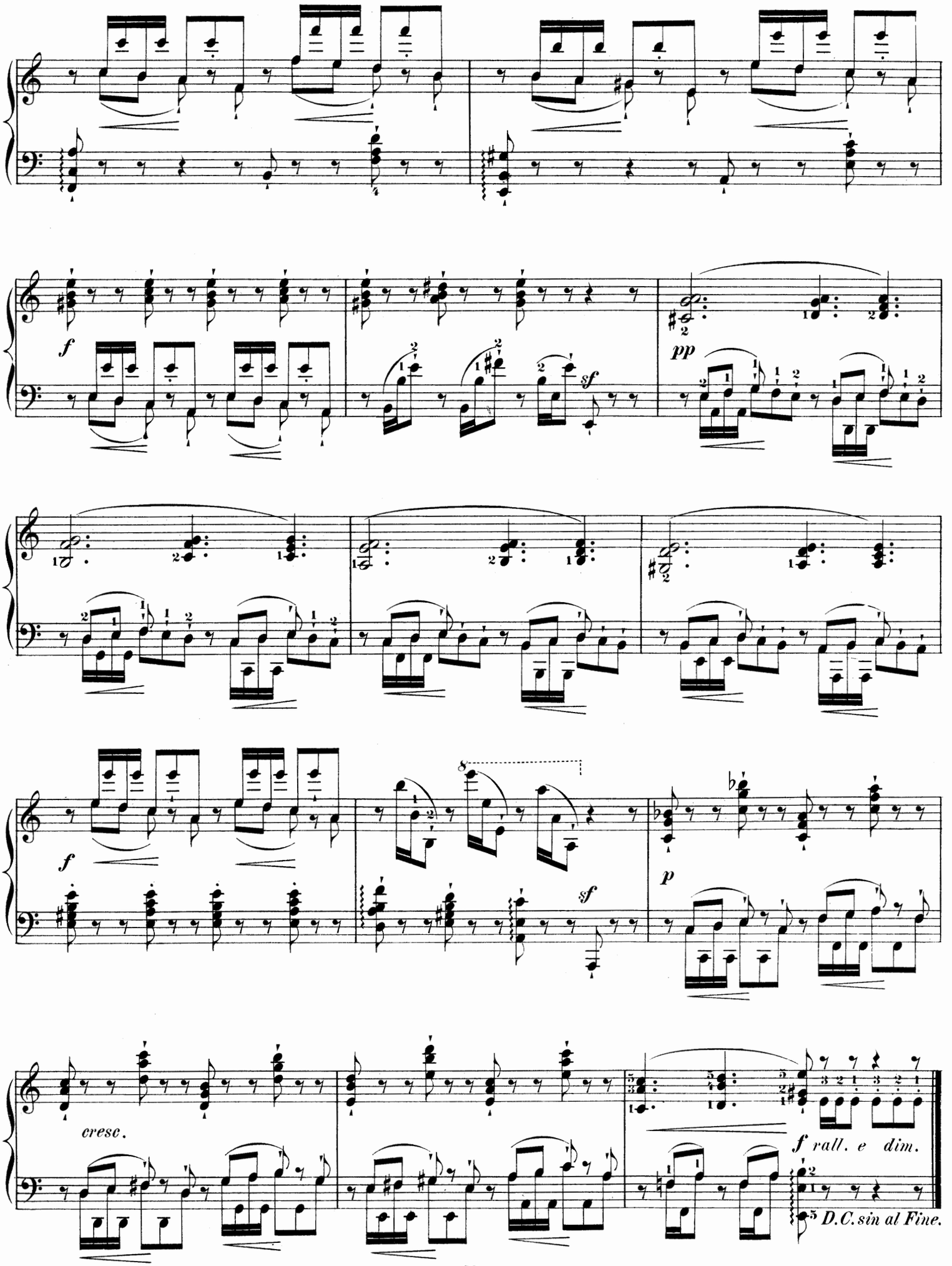
Le doigté indiqué *vaut mieux que celui dont on se sert ordinairement*  *dont il sera cependant bon de faire usage à son tour.*


f
ff
poco riten.
a tempo.
p
f

Allegretto. (M.M. ♩ = 80.)

No. 47.




f
sf
pp
f
sf
p
cresc.
f rall. e dim.
D.C.sin al Fine.

Allegretto moderato. (M.M. ♩ = 92.)

N° 48.

f *non legato.*

p

p *cresc.*

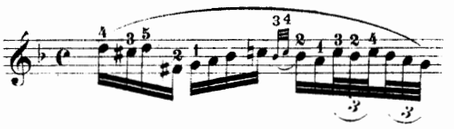
f

pp

cresc.

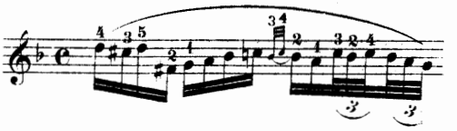
I recommend strict attention to the fingering of the embellishments and to the marks of expression.

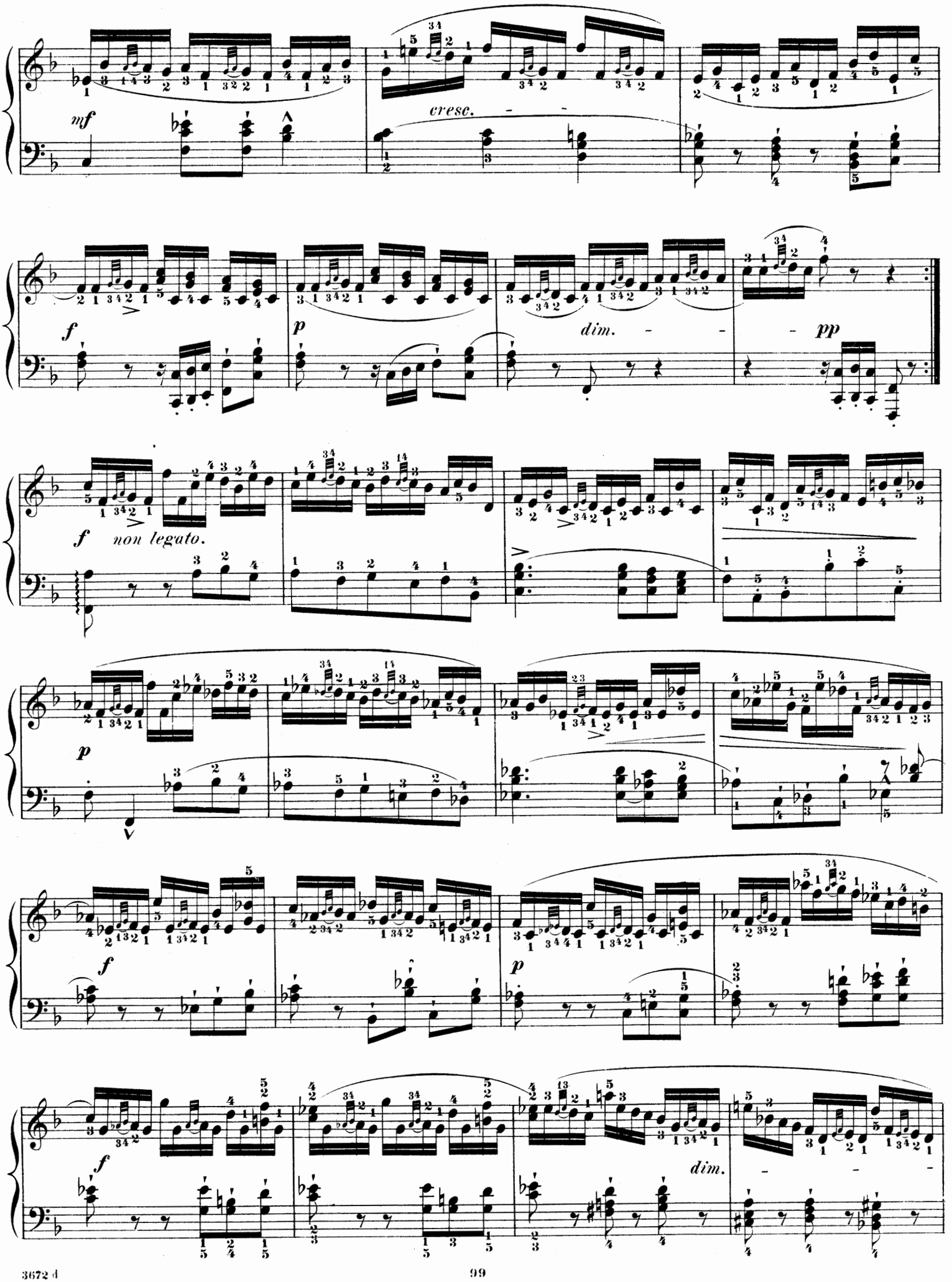
The execution of the first of the last 4 measures is:

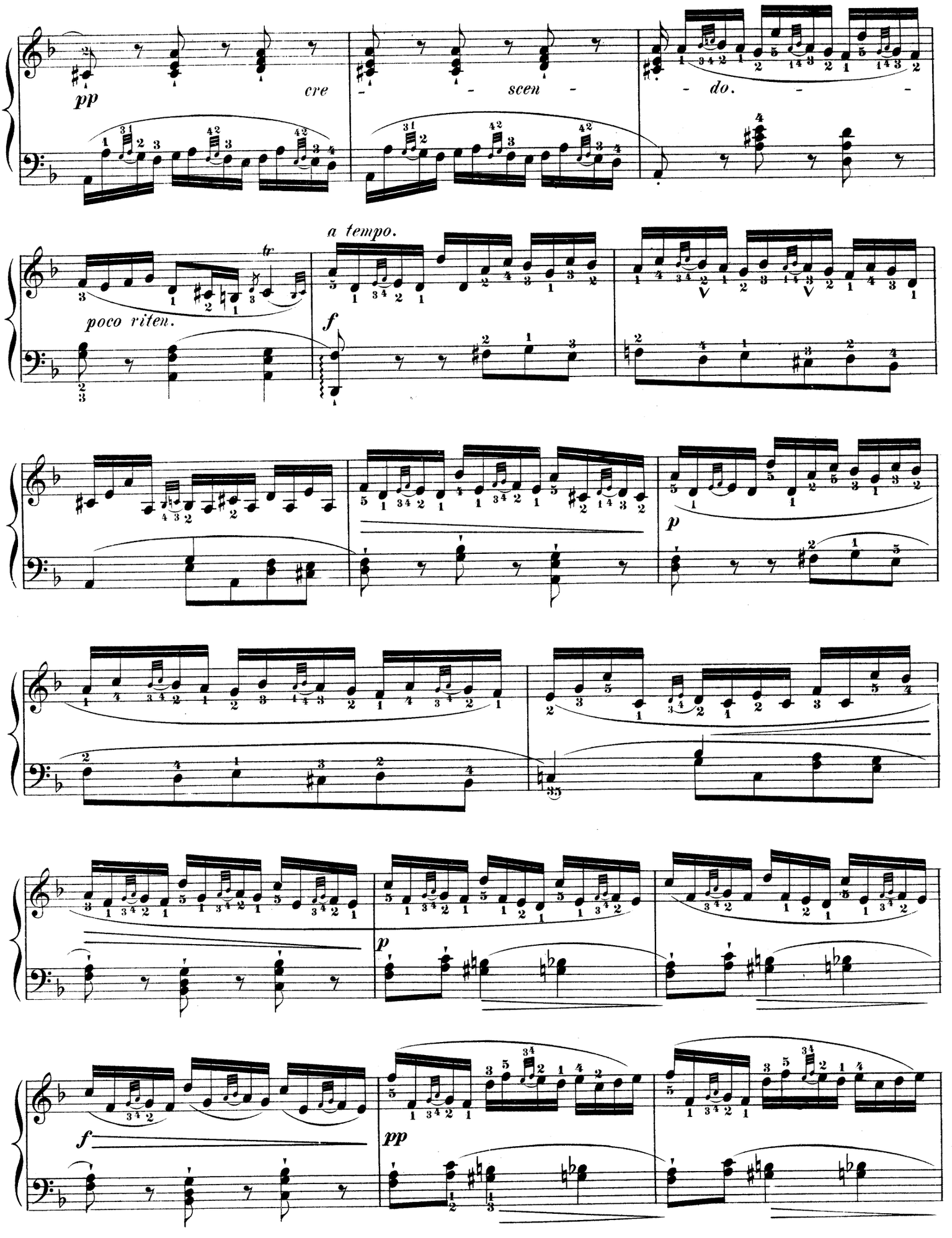


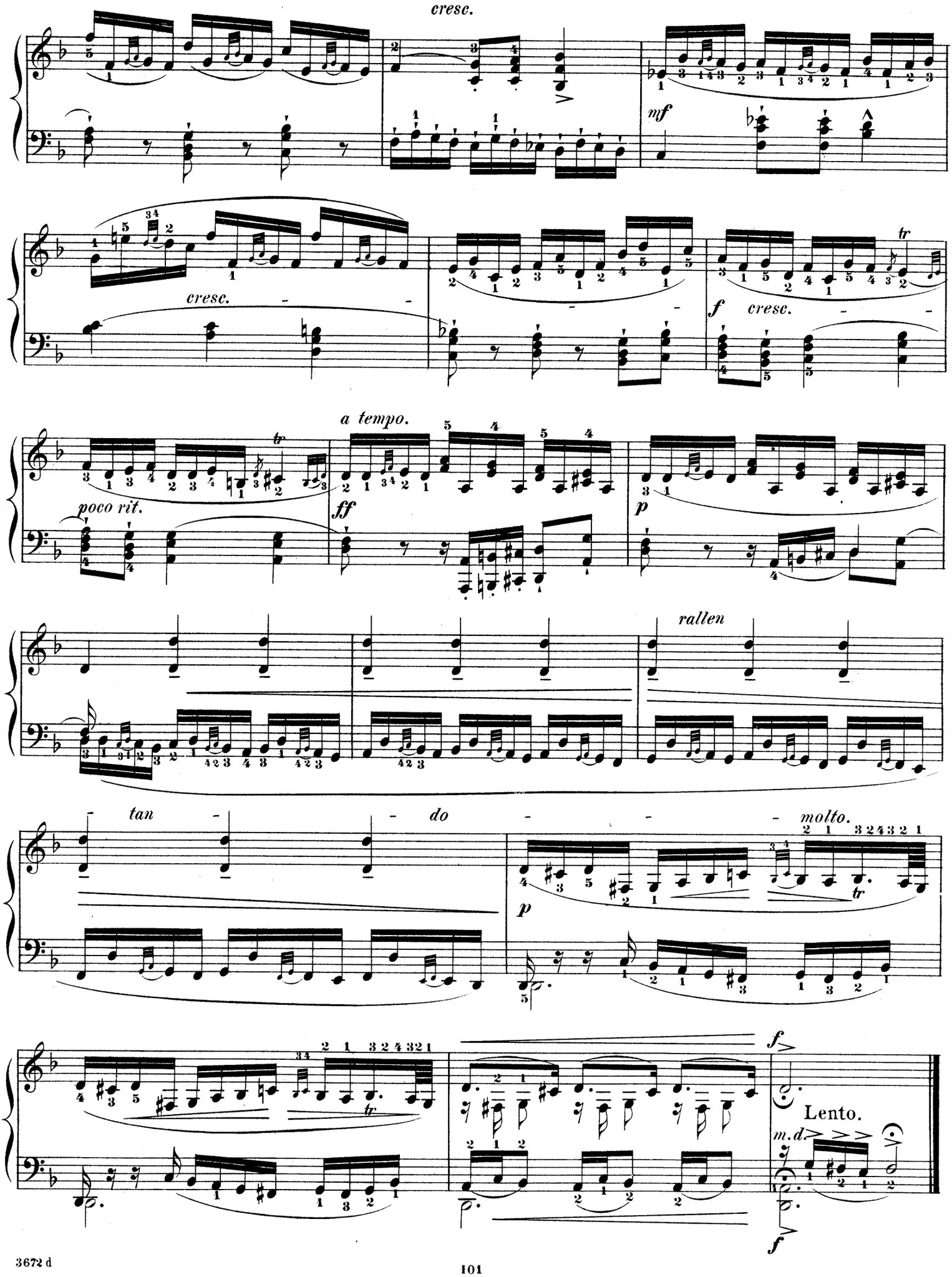
Je recommande de faire attention au doigté des petites notes d'ornement, et aux signes relatifs à l'expression.

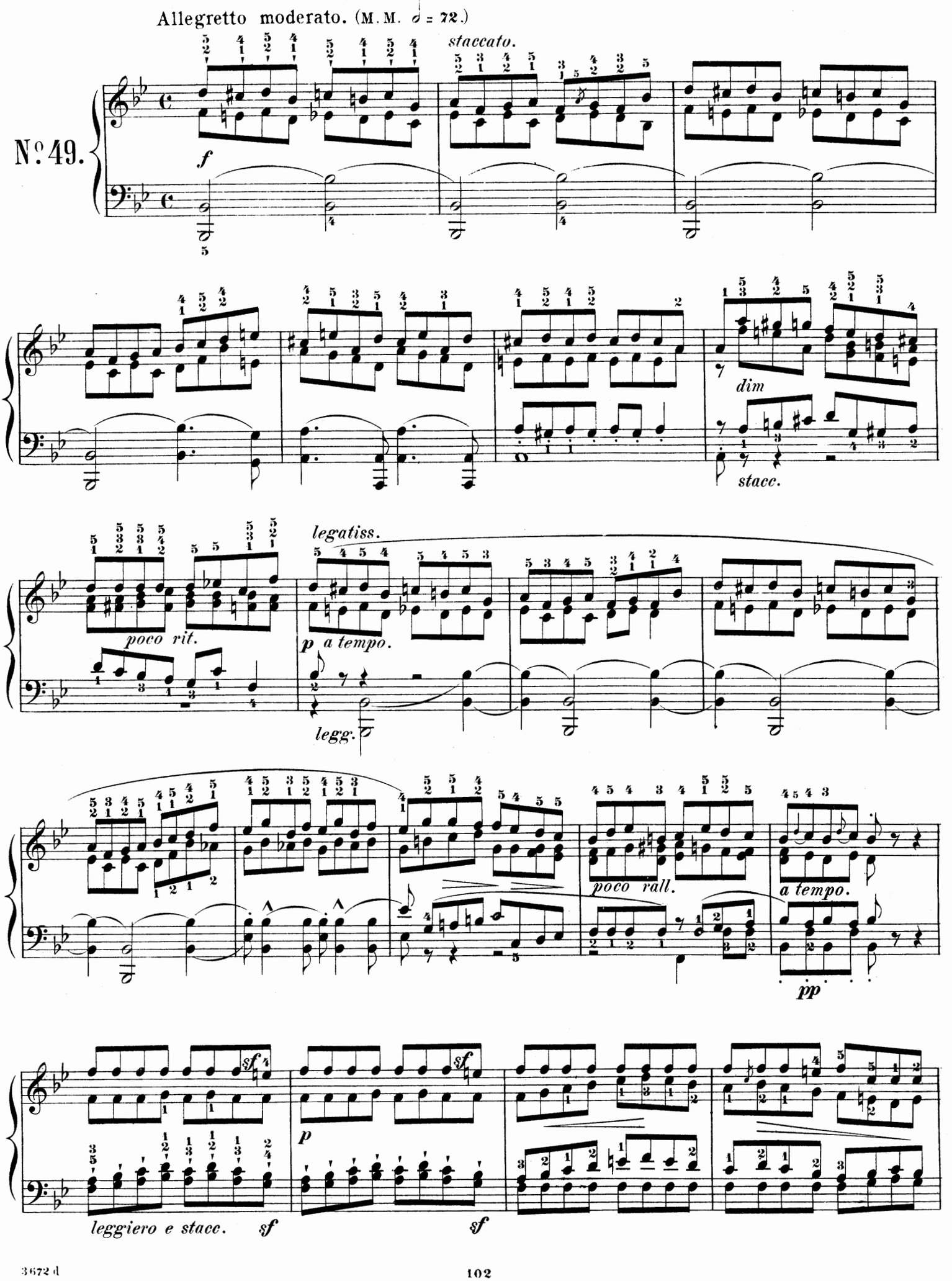
Voici l'éxécution de la première des quatre dernières mesures:

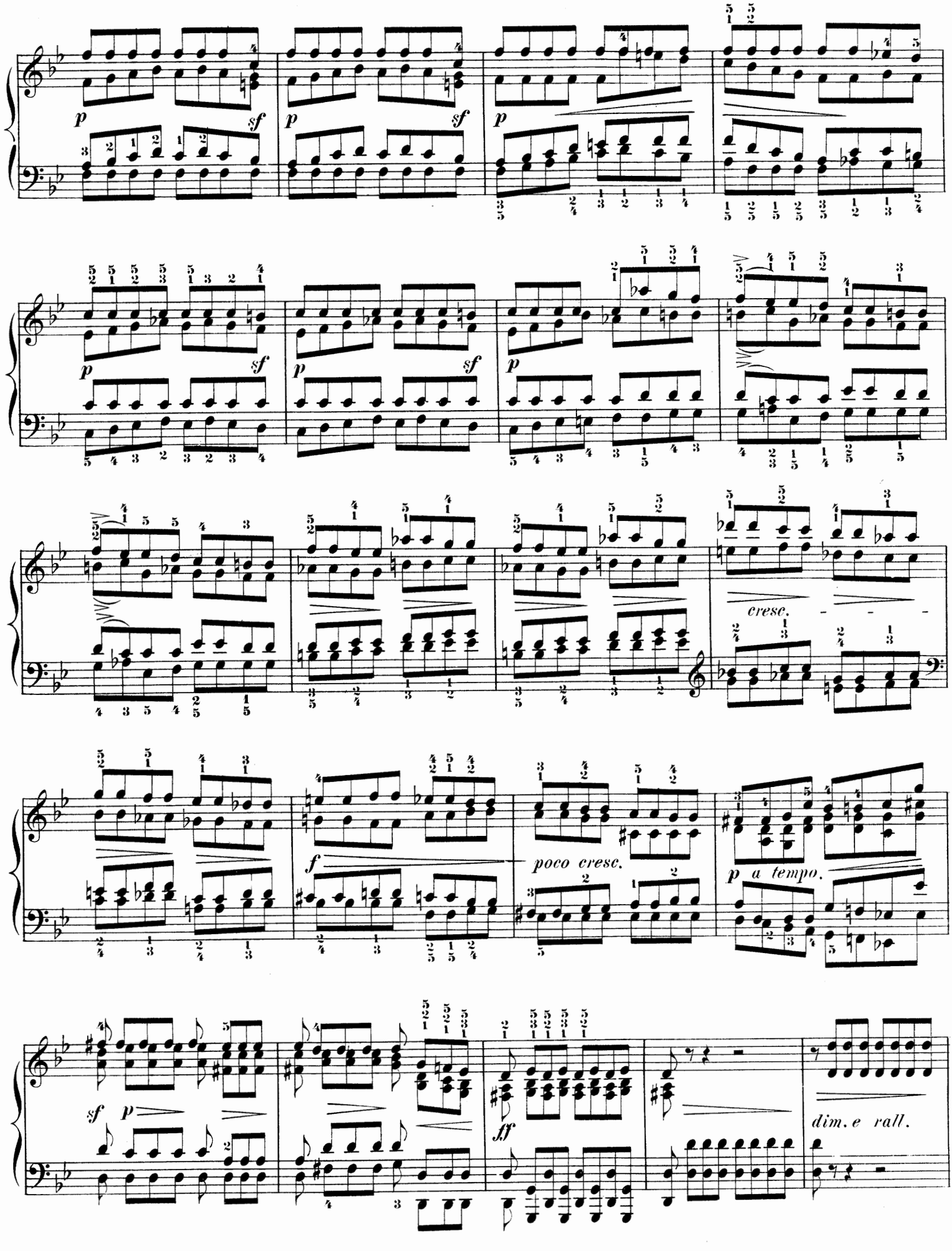


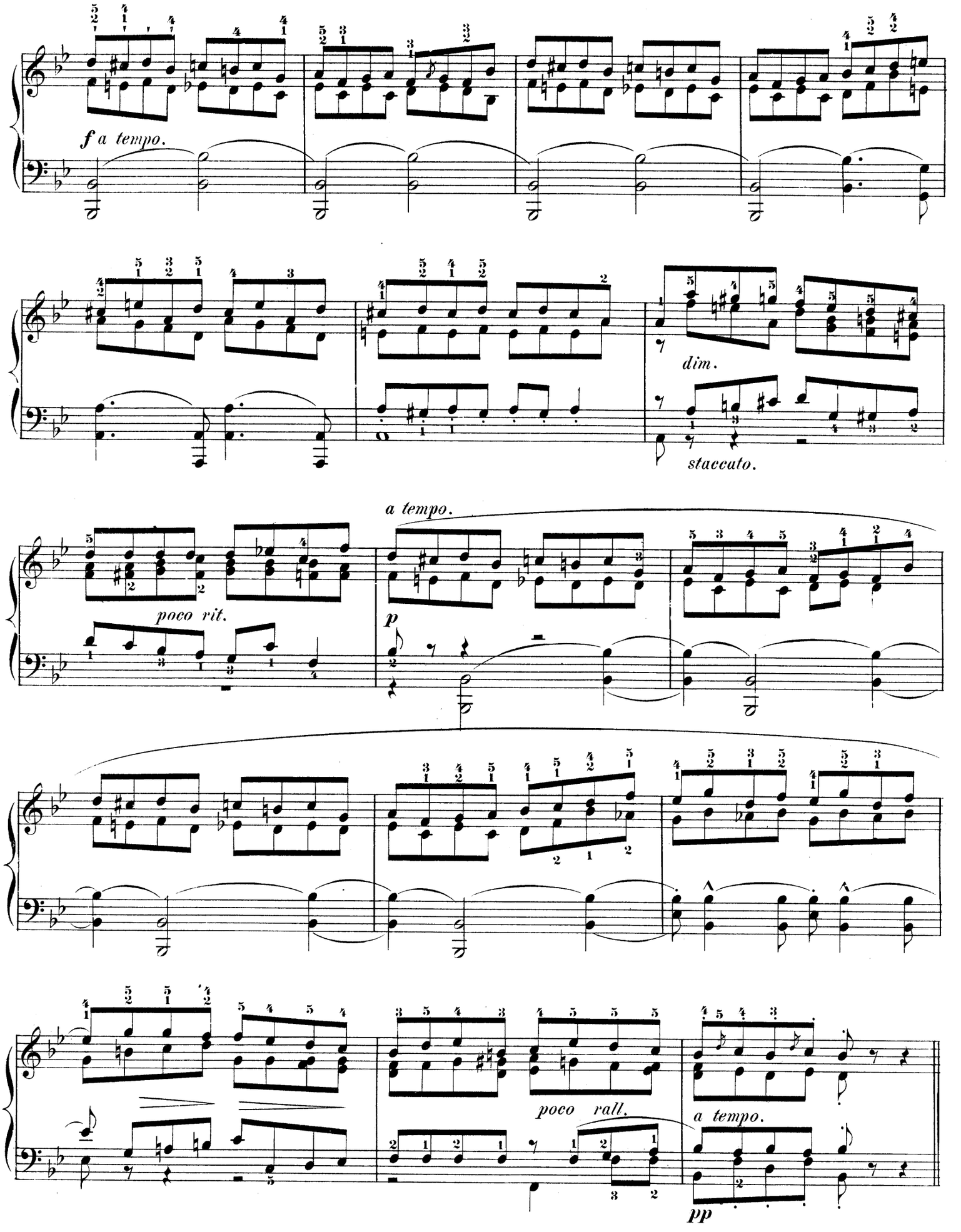

mf
cresc.
f
p
dim.
pp
f non legato.
p
f
p
f
dim.


pp
cre - - scen - - do. - -
a tempo.
tr
poco riten.
f
p
f
pp


cresc.
mf
cresc.
f
cresc.
tr
a tempo.
poco rit.
ff
p
rallen
tan - do - molto.
p
tr
f
Lento.
m.d.
f


Allegretto moderato. (M. M. ♩ = 72.)
staccato.
No. 49.
f
dim
stacc.
legatiss.
poco rit.
p a tempo.
legg.
poco rall.
a tempo.
pp
sf
p
sf
leggiero e stacc.
sf
sf


p
sf
cresc.
f
poco cresc.
p a tempo.
sf
p
ff
dim. e rall.


f a tempo.
dim.
staccato.
a tempo.
poco rit.
p
poco rall.
a tempo.
pp

Allegro moderato. (M.M. ♩ = 116.)
con energico.

Nº 50.

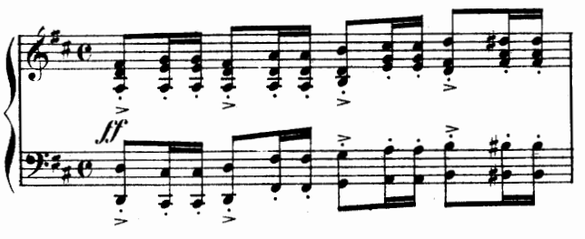
ff

p *cresc.* *f*

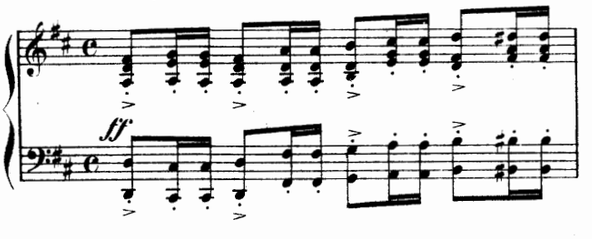
p *sf* *p* *sf* *p cresc.* *sempre stacc.*

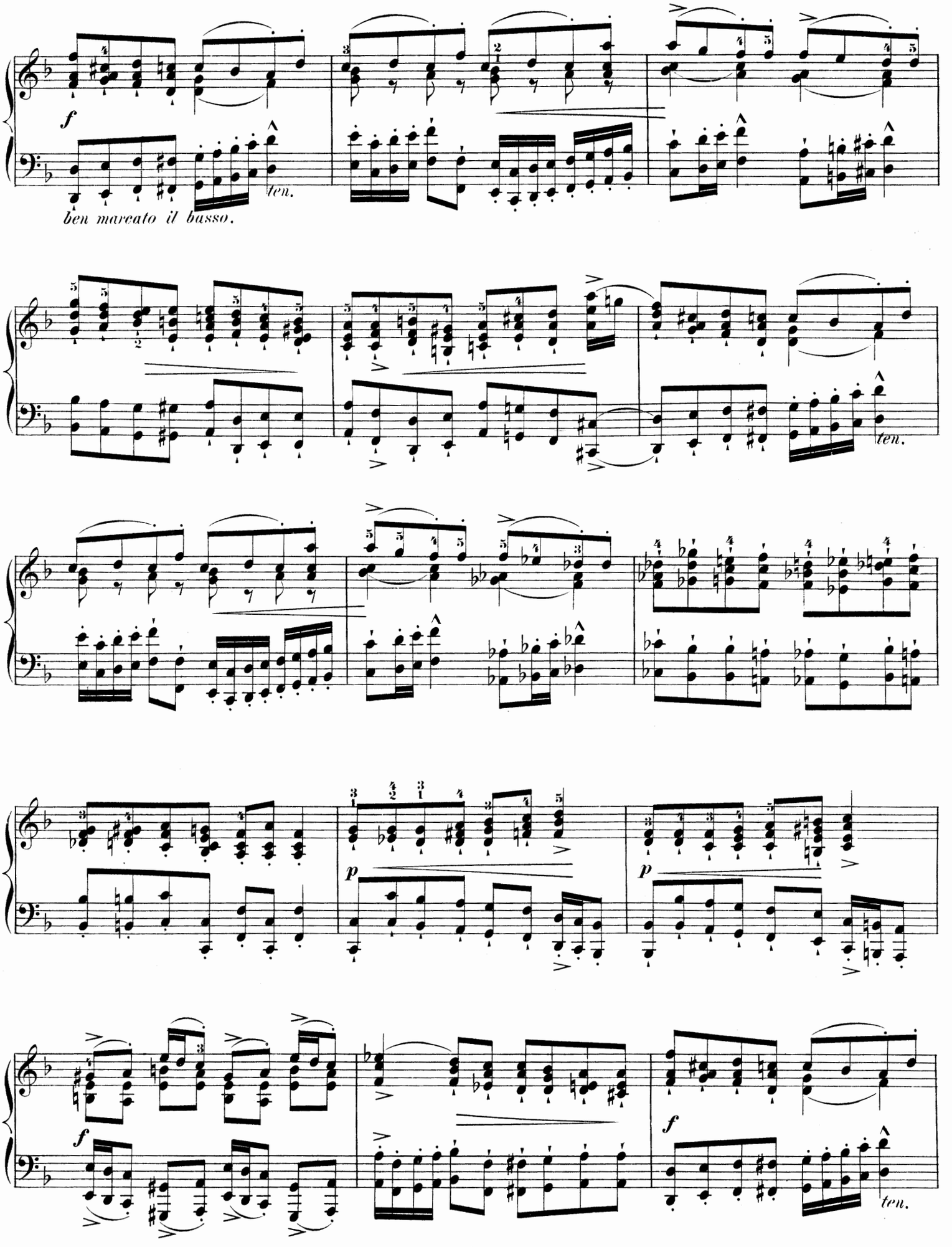
f *dim.* *p* *cresc.* *f*

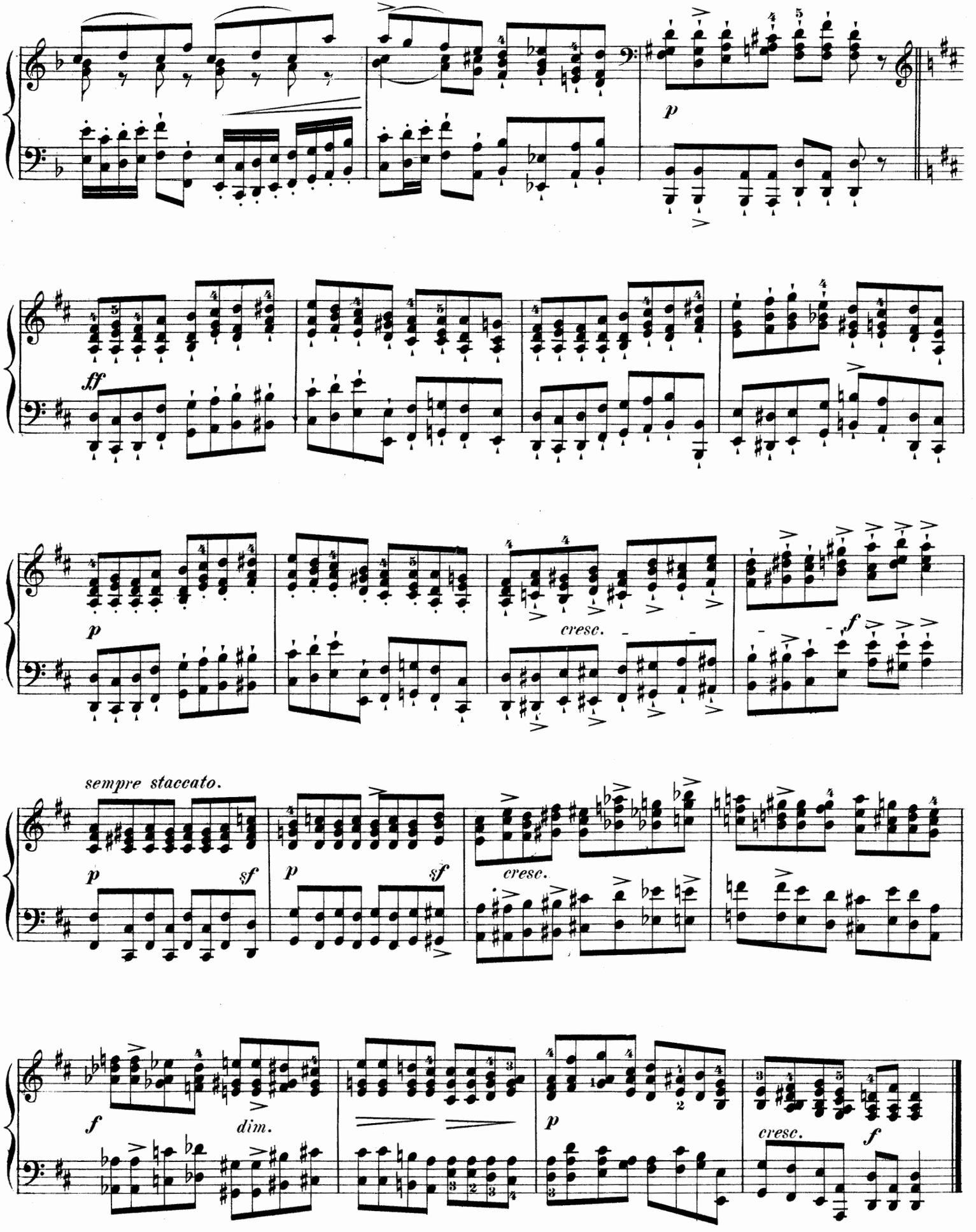
For obtaining greater elasticity of wrist, the pupil will practise the first **16** measures in the following manner also:



Pour obtenir plus d'élasticité dans le poignet l'élève étudiera le seize premières mesures de cette manière:




f
ten.
ben marcato il basso.
ten.
p
p
f
ten.


p
ff
p
cresc.
f
sempre staccato.
p
sf
p
sf
cresc.
f
dim.
p
cresc.
f