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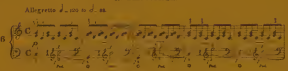

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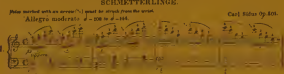

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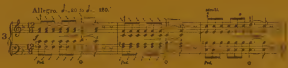

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DER LUSTIGE MÜLLER.

AEOLIAN HARP.
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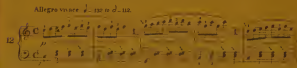
TANZ UM DEN WEIHNACHTSBAUM.



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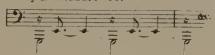
Preface to the fourth edition.

A new edition usually makes its appearance with the plea of being an *improved* one, and the addition of ten more studies to the fifty previously published may certainly be considered in this light. These ten extra studies are also taken from the original collection of 84 Studies (published in 1810,) as the sixteen added supplementarily as Op. 81. are of less value. It had been pointed out to the editor a long time ago, by competent judges, that there were gaps which it was desirable to fill, in order to complete the technical course of study which the player has to go through. In the selection of these ten new studies, as well as in various little additions in the foot-notes to the former fifty, the introduction of the arrow head, (↗) the comma, (𝄾) and the dotted line, (.....) and in corrections of fingering arising from practical experience, the editor has enjoyed the cöoperation of his esteemed friend and colleague Professor Carl Eschmann-Dumur of Lausanne, whom the editor takes this opportunity of publicly thanking for his valuable assistance.

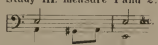
The arrow head, (↗) is to continually remind the student to attack a single note or chord from the wrist; the comma, (𝄾) to withdraw the hand at the end of a phrase, or where a slovenly lingering of the hand might be indulged in; and the dotted lines ( ) to connect double notes and chords as *legato* as possible in passing from one to the other.

Study I. measure 20.

For example 

The E is held down until the low G is struck

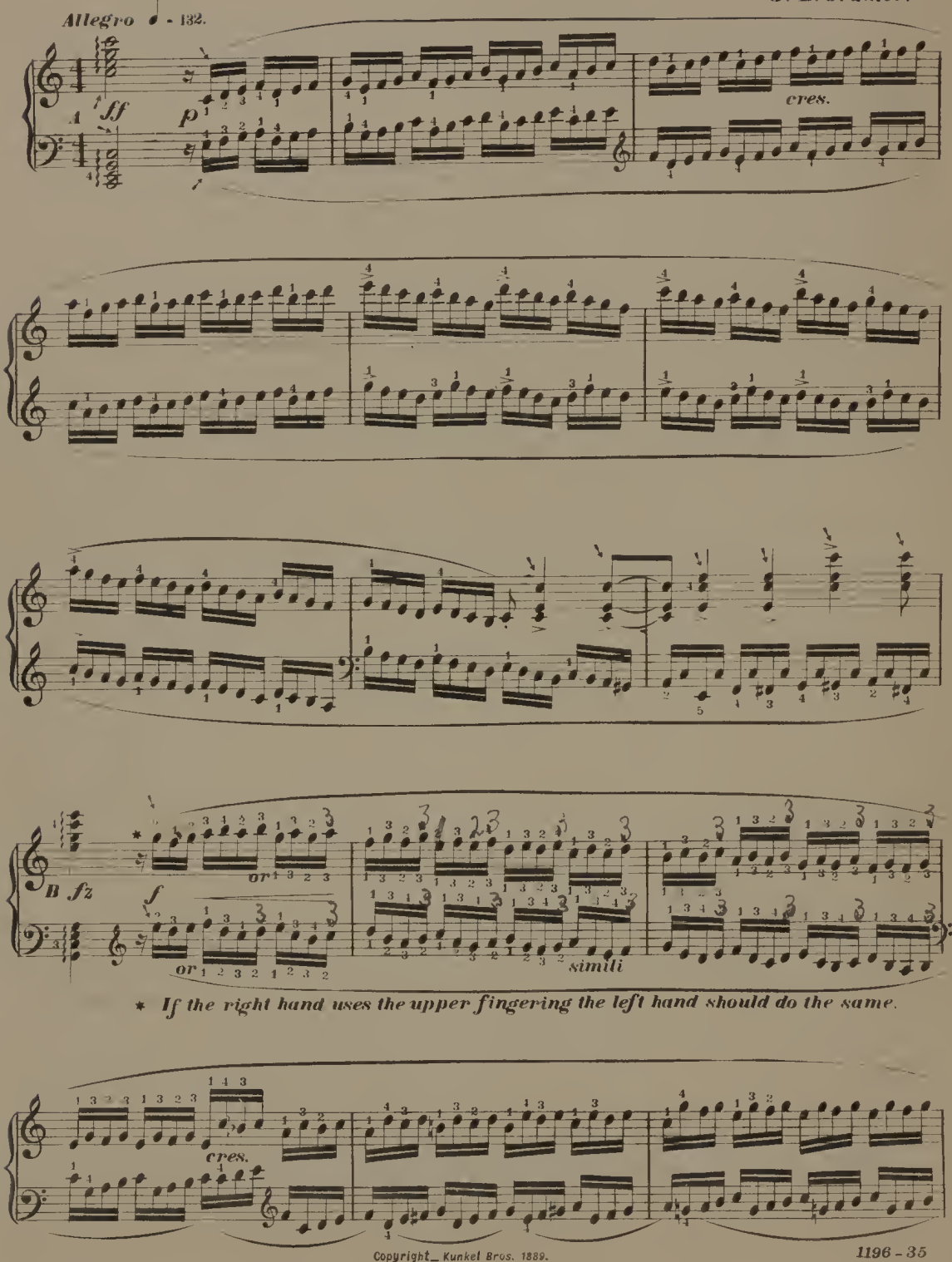
Study III. measure 1 and 2.



The A is held down until the low E is struck. These examples are sufficient explanations of the use of the dotted lines wherever they are met with.

That the new features introduced in this edition will be highly commended by instructors and students, admits of no doubt. Experience has proven that the more clearly every thing is explained and defined in the notation of a composition, the more rapid will be the progress of the scholar and the less tedious the task of the teacher.

Hans v. Bülow



* If the right hand uses the upper fingering the left hand should do the same.

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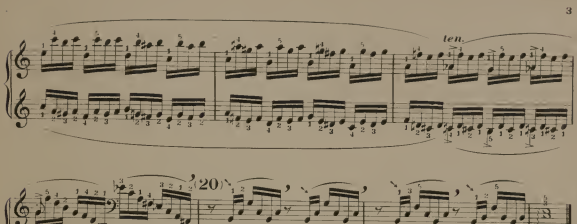
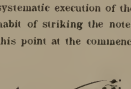


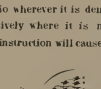
1. First of all, practise each hand separately, slowly, and with uniform strength. As a test, the attempt should be afterwards made to accelerate the time and substitute for the *forte* an invariable *mezzo piano*. At the appearance of the slightest indistinctness the pupil should return to the first method. It is only after having mastered the mechanical difficulties, that both hands should be tried together. The rendering of the *"crescendos"*, *"diminuendos"* etc. has then to be studied in a like manner, viz. before both hands are tried together the study must be practised by each hand separately, in strict fulfillment of the dynamic directions. These principles are, of course, to be observed in practicing all these studies.

2. The teacher should insist on the systematic execution of the Arpeggio wherever it is demanded and should, likewise, conscientiously correct the habit of striking the notes successively where it is not particularly marked. The slightest concession on this point at the commencement of instruction will cause ineradicable harm.

The first Arpeggio Chord must be accented as follows:

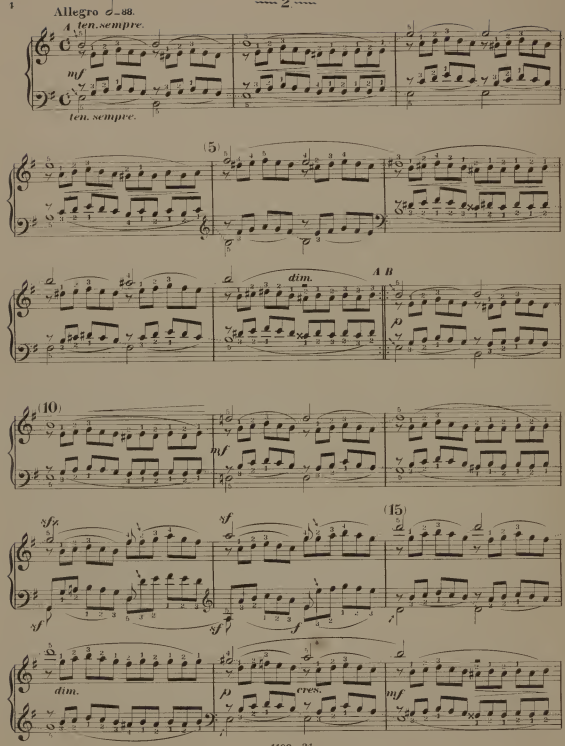


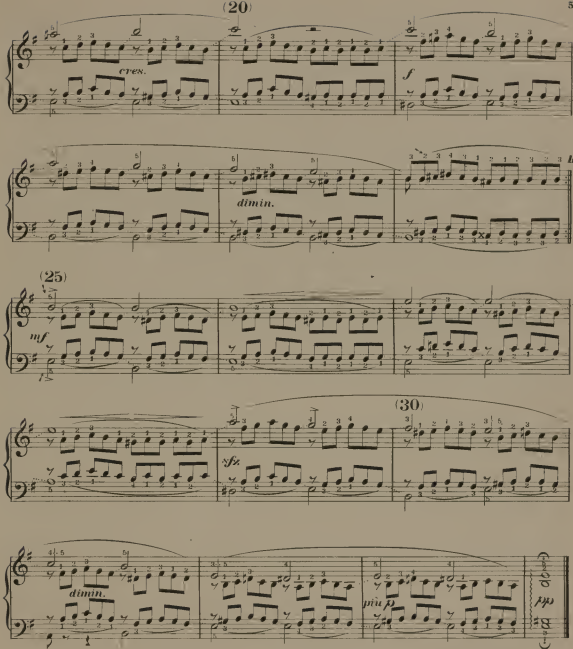
The second in Bar 10.



The difference in the execution of both Arpeggio Chords is due, partly to their different duration in time, and partly to the difference produced in the sound when played together with both hands in their respective forms. The necessity of striking one chord after the other in the first bar arises from the poverty of sound which would result from an execution similar to that in bar 10, because the upper notes are only a repetition of the lower ones, at the distance of three octaves.

3. For the explanation of the arrow, ↘, the comma, ❜, and the dotted lines, see preface.


Allegro ♩=88.
A ten. sempre.
mf
ten. sempre.
(5)
dim.
A B
(10)
mf
(15)
sf
dim.
cres.
mf

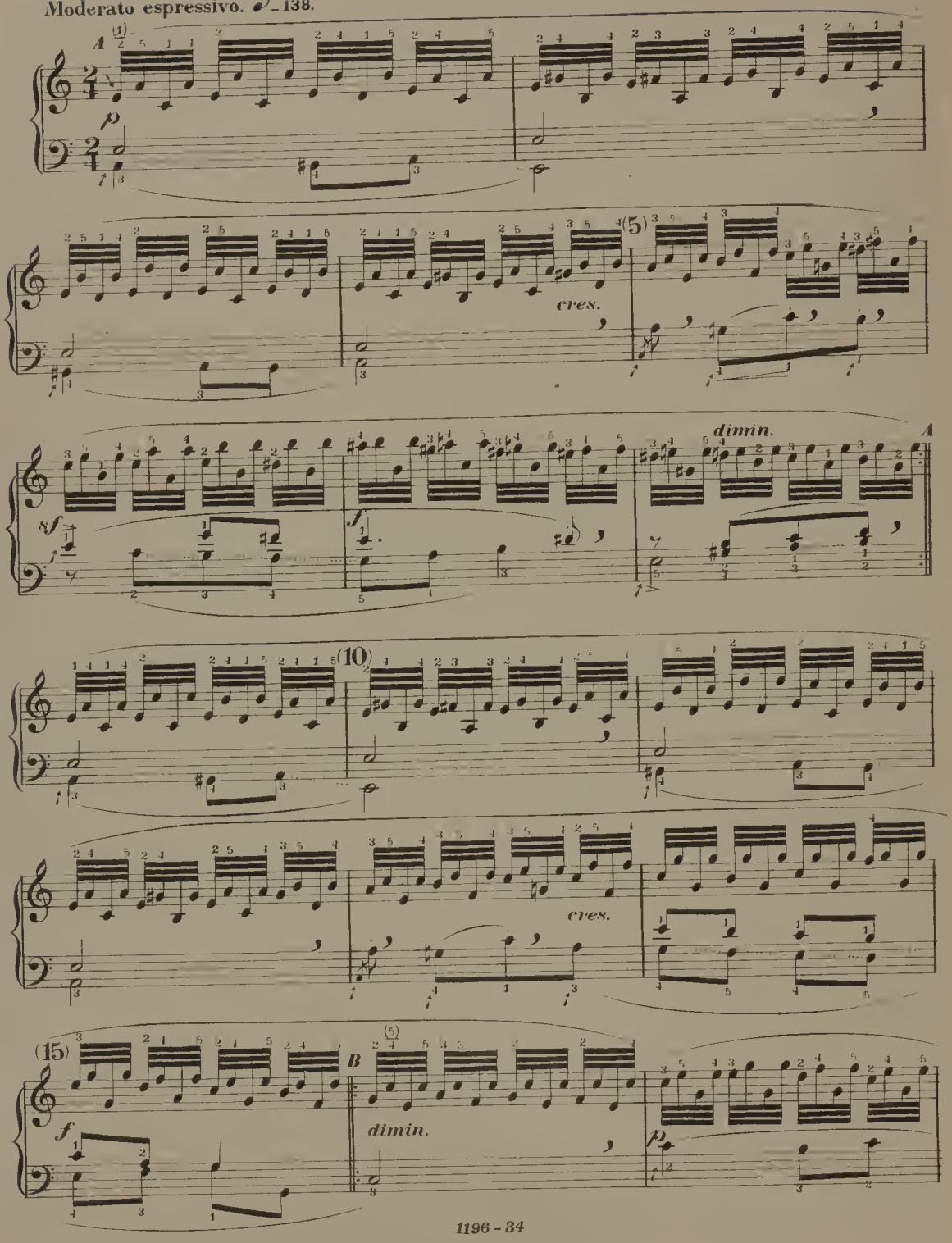


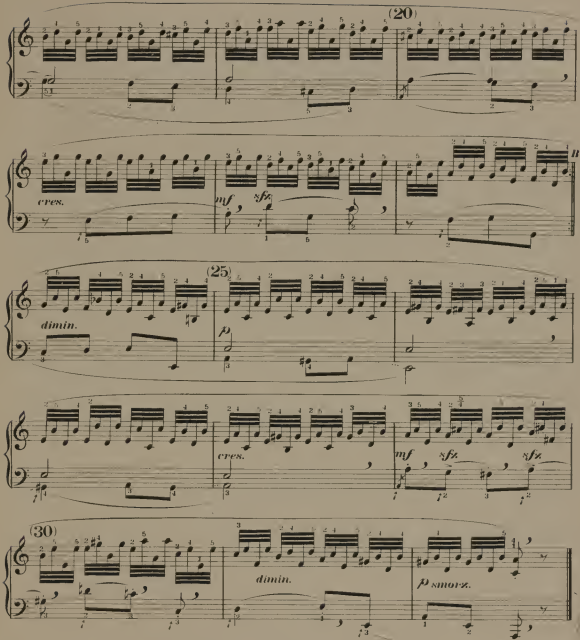
1. To put down the outside fingers firmly and to hold them on their notes is the chief thing necessary for a beneficial study of this piece. The change of fingering here given must be made as rapidly as possible.

2. The movement of the middle fingers in both hands, while preserving an unvaried lightness of touch should, nevertheless, always keep to the natural melodic expression of the figure, that is to say, in ascending a slight *crescendo* should be made, and in descending a slight *diminuendo*.

3. The repetition signs in this and other studies from letters A to A, B to B &c. are introduced to enable the student to practice them in sections. The measures thus marked may be repeated 4, 8, 12 or 16 times, in fact as often as found necessary. When all the difficulties the study offers have been thoroughly mastered, the repetitions are of course no longer heeded. All characters (notes or fingering) in brackets ( ) are to be played only when a phrase is repeated.

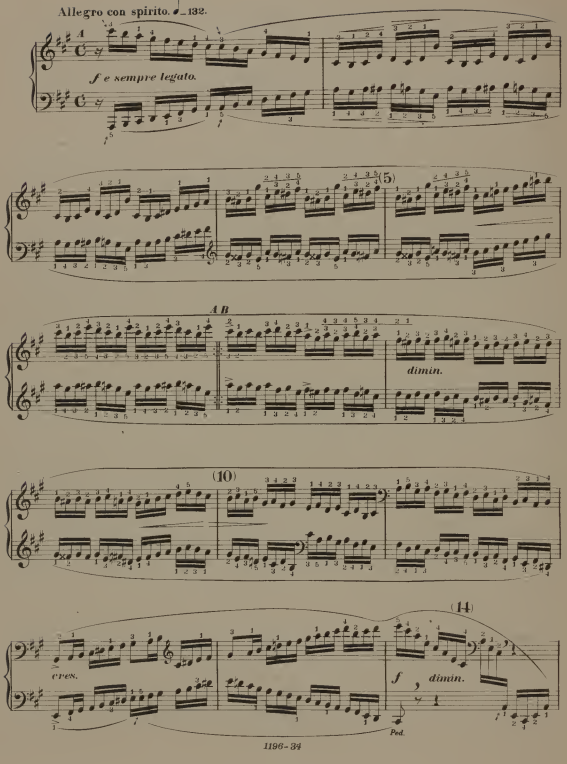
Moderato espressivo. ♪ = 138.

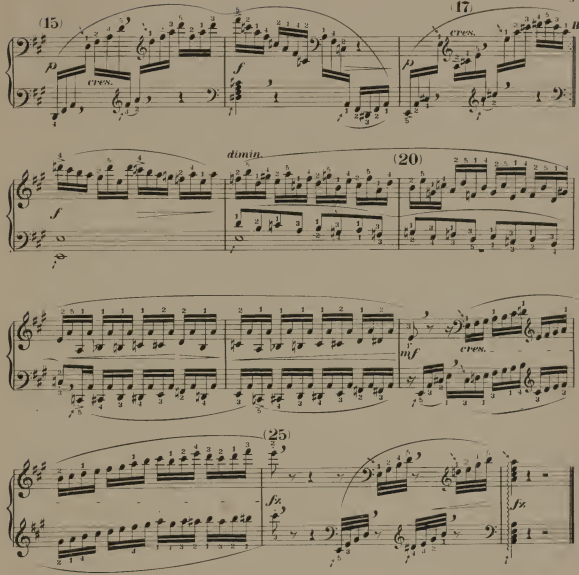




1. The apparent insignificance of the part allotted to the left hand in this study must not lead to the idea that the remarks made in № 1 about the separate study of each hand can be dispensed with. On the contrary, the separate study will add considerable to the musical interest of the piece, and will, thus, also indirectly benefit the play of the right hand.

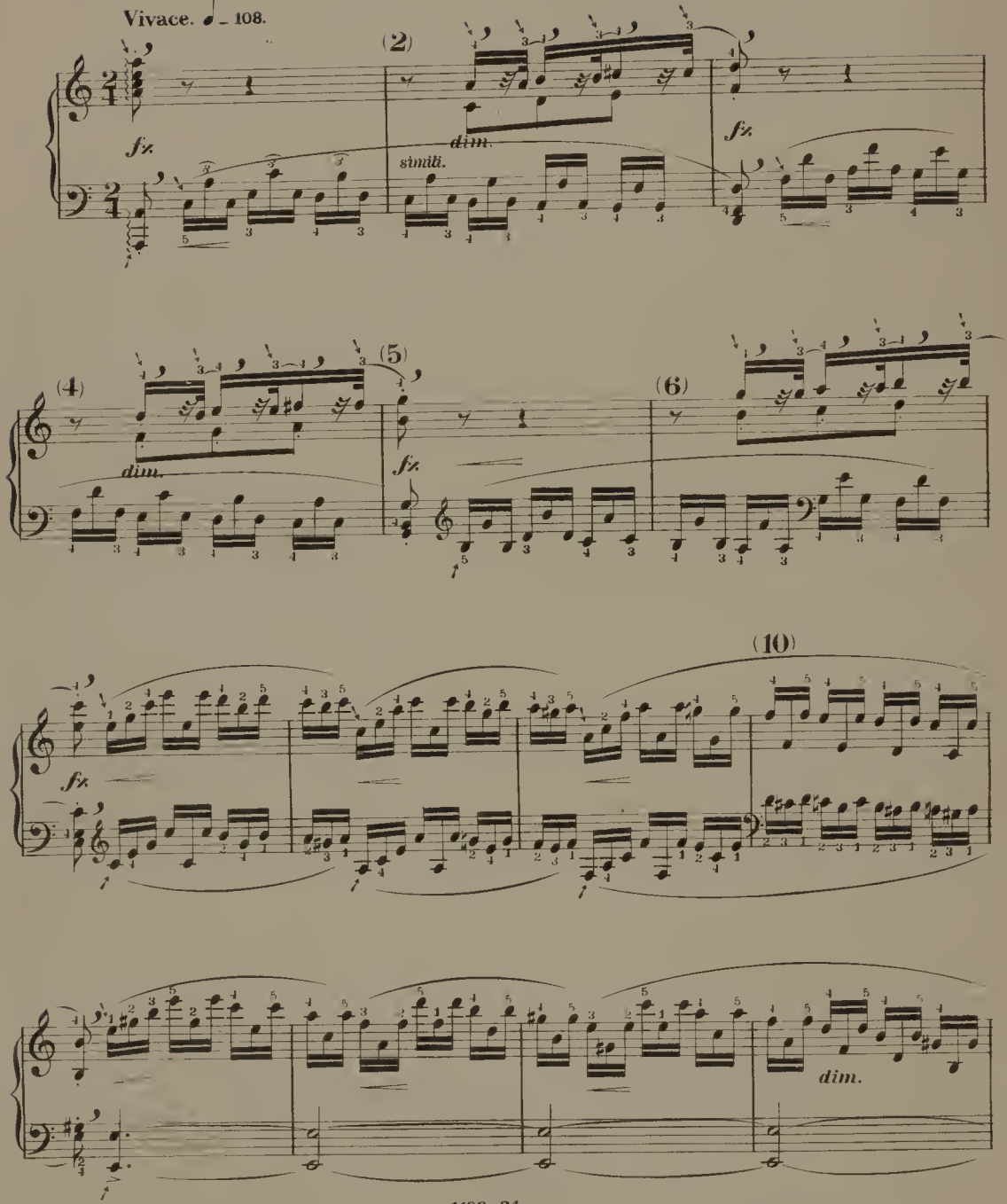
2. The editor considered it necessary in this, as in many other parts, to change the apparently convenient fingering of Czerny, in order to give every opportunity for the individual training of the neglected fourth finger. By this emancipation of the fourth finger, a correct position of the hand is essentially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

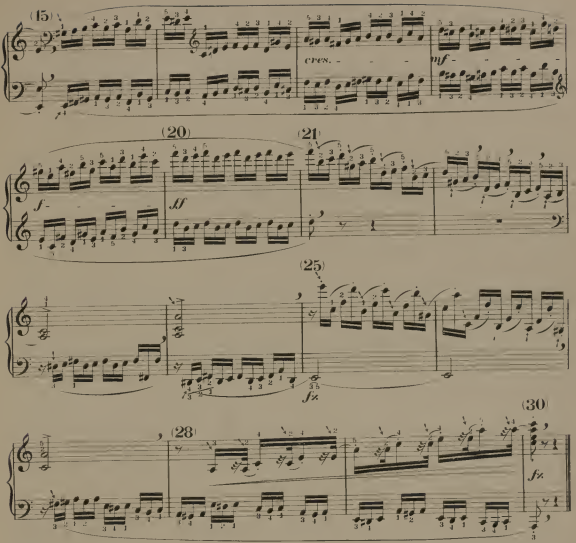

Allegro con spirito. ♩= 132.
f e sempre legato.
(5)
A B
dimin.
(10)
(14)
cres.
f
dimin.
Ped.



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

2. The fingering given in bars 10 and 11 is applicable to all similar movements in those keys which do not employ all the black notes. On transposing this study into B or D♭ the following fingering would, on the contrary, be preferable: for the left hand 1 2 3 4, 1 2 3 4; for the right hand 1 4 2 3, 1 4 2 3.


Vivace. ♩ = 108.
(2)
fz
dim.
simili.
fz
(4)
dim.
(5)
fz
(6)
(10)
fz
dim.

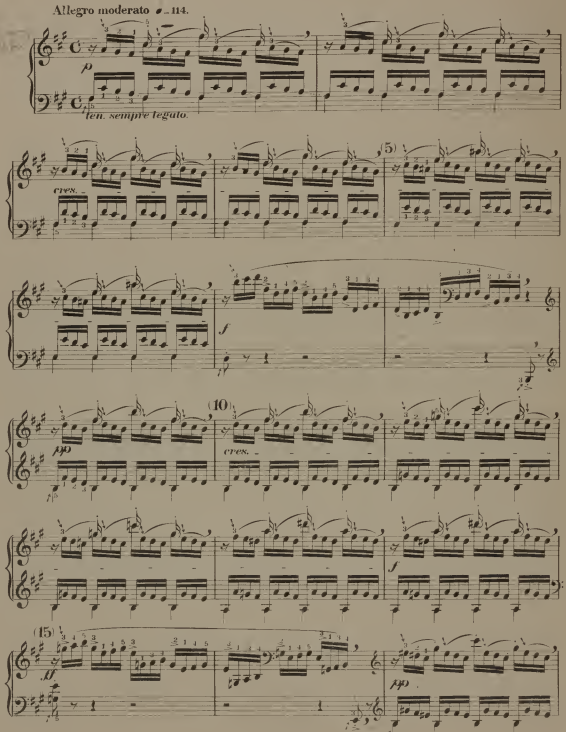


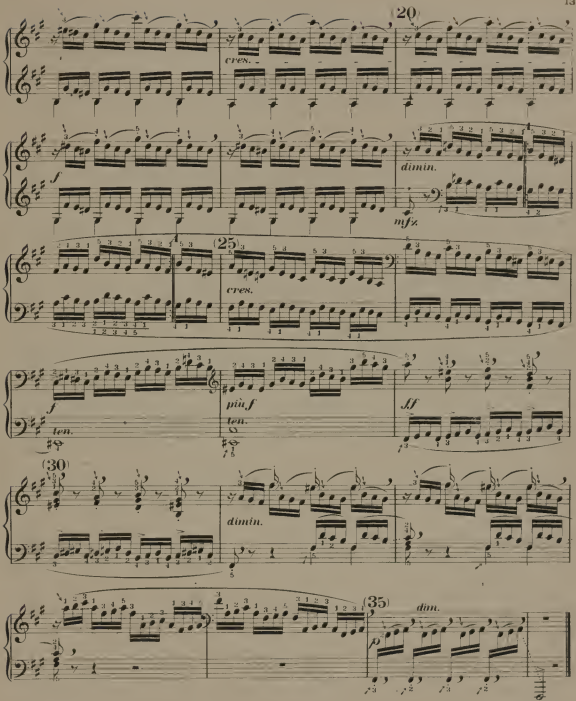
1. What we commonly call "Bravura" even a beginner may attain by a right study of this piece, namely by clearness, equality of strength and strictness of time. Dynamic *nuances* may, on the whole, be left out of consideration.

2. The chief object of this study will be attained if the player, after having mastered all the individual difficulties, can play the piece half a dozen consecutive times with increasing power and speed.

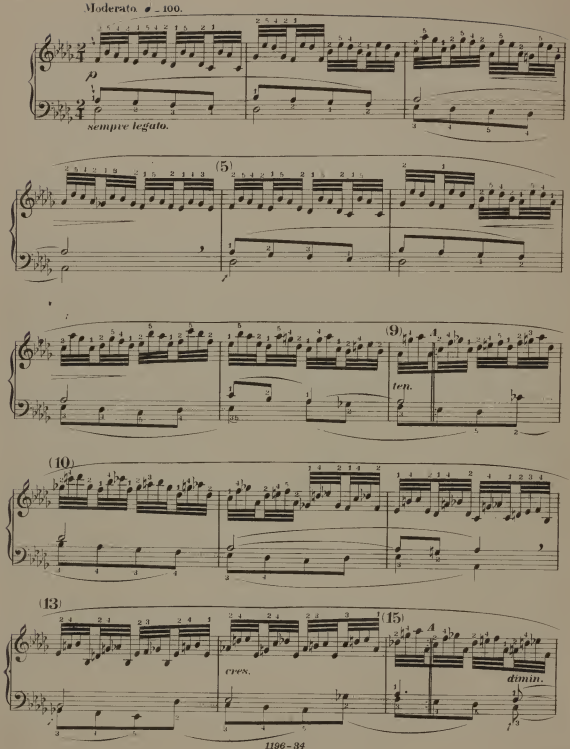
3. The thirtyseconds in the right hand (in bars 2, 4, 6, 28, 29) may be struck with the third note of the left hand triplet. This permission is justified by, e. g., the tradition for the execution of the D major Prelude and of the E minor Fugue in the second Part of Bach's "Wohltemperirtes Klavier."

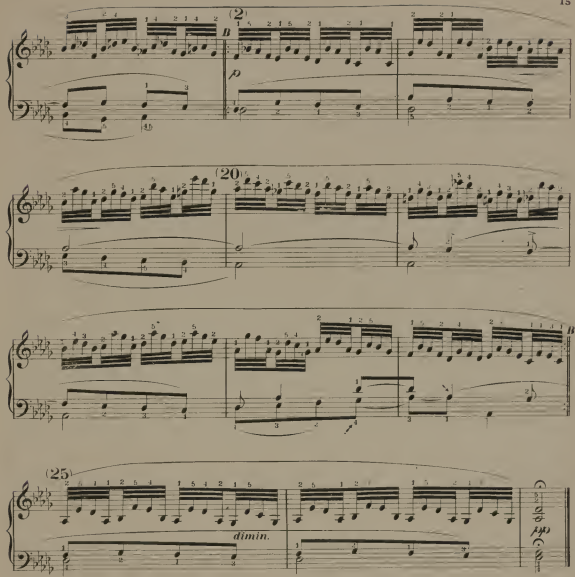
4. In the figure in bars 21 and 22 the fingering 2 3 4 or 3 4 5 might also be employed.


Allegro moderato ♩= 114.
p
ten. sempre legato.
cres.
5
f
ff
10
fp
cres.
f
15
ff
fp



The usefulness of this study will be still more obvious if the player will transpose it into the keys of G minor and F minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and developes the musical understanding.

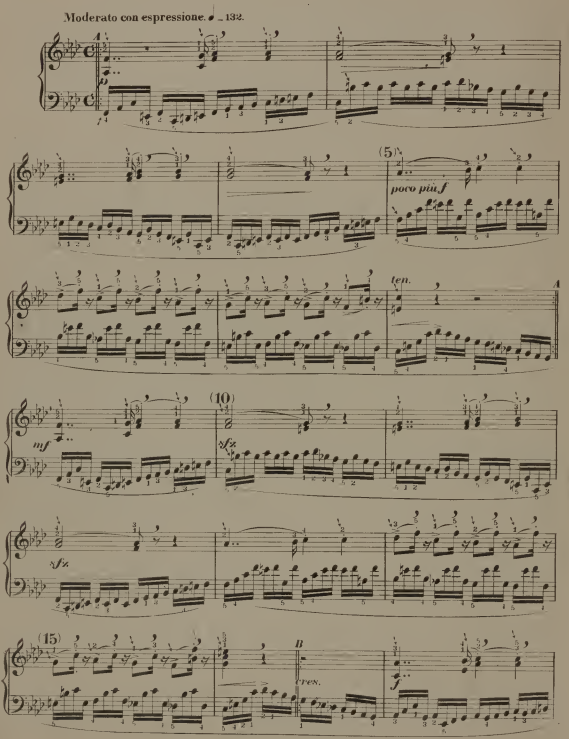

Moderato. ♩ = 100.
p
sempre legato.
(5)
(9)
ten.
(10)
(13)
cres.
(15)
dimin.

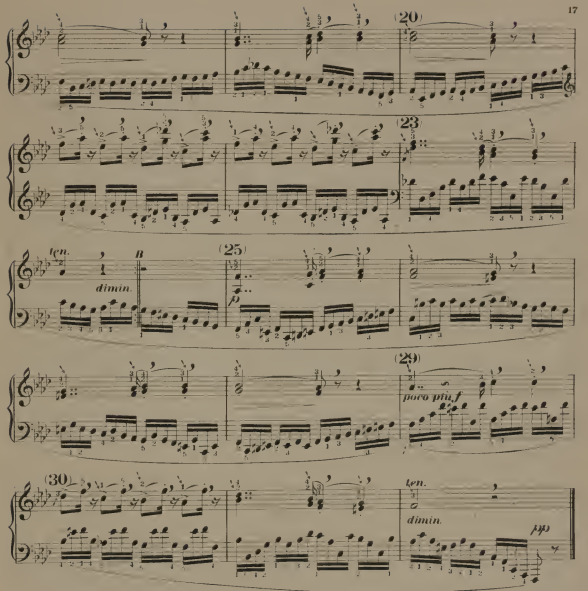


1. The editor's experience in teaching has shown him that this study, in its original key of D major is useless as compared with the key of D♭ major into which he has transposed it. A more suitable fingering for hands of limited stretching powers in unbroken *legato* playing, for instance in going from the first into the second bar, is not to be found.

2. The player cannot be too particular about holding down the thumb firmly in the left hand in bars 9, 13 and 14, whilst the second finger passes over it to the last quaver. Generally, sufficient attention is not given to exercises such as this in "polyphonic" playing.

3. A transposition of this study into C major is also recommended, in which case the unavoidable alteration of fingering may be left to the discretion of the teacher.

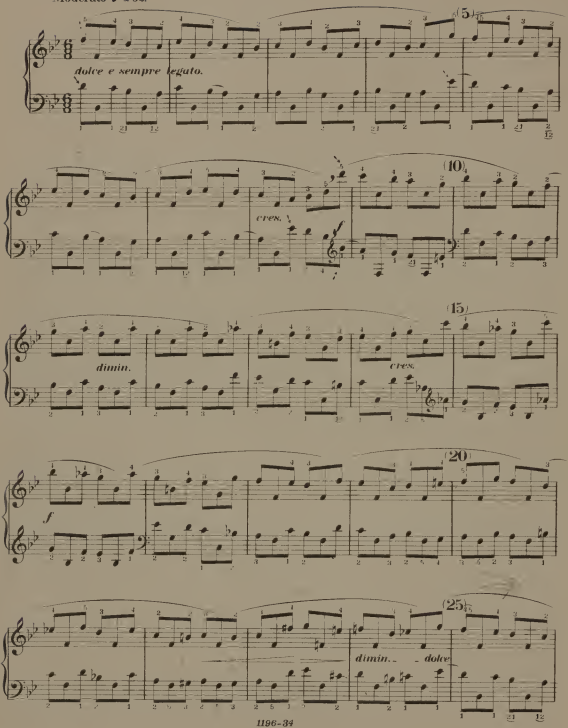

Moderato con espressione. ♩ = 132.
(5)
poco più f
ten.
A
(10)
mf
sfz
sfz
(15)
B
cresc.
f

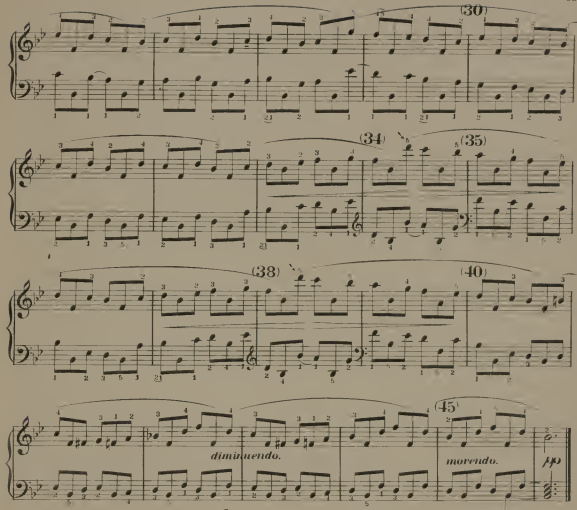


1. This study must be regarded as an exercise of rapidity for the left hand. The teacher should take care that the pupil, while endeavoring to gain an even touch, should at the same time, keep up the proper spirit regarding the progression of the bass. This spirit must be shown by accenting, not too perceptibly, the notes marking the progress of modulation. Of course these accentuations are not to be too frequent, as, for instance the bars 1 and 2 do not admit of a repeated accentuation of the lowest note. In the 5th bar on the contrary, in addition to the first and third quarter, the fourth and eight eighth are to be slightly accented, in the sixth and seventh bar every quarter, whilst in the 23rd and 31st bar the second quarter must not be accented on account of the sustained harmony.

2. No less useful is the separate study of the right hand to ensure an intelligent and beautiful interpretation. Careful attention should be given the seemingly complicated fingering which is dictated by a regard to the different qualities of touch and a correct declamation of the melodic phrases.

3. The turn in bar 29 may be played in two ways either or but the editor prefers the latter way because it adheres more strictly to the rhythm intended namely a dotted quarter held over the second beat and the dissonance of the A♭ against the G of the bass (on the 4th eighth) cannot be considered objectionable.


Moderato ♩ = 92.
dolce e sempre legato.
cres.
dimin.
cres.
f
dimin.
dolce



1. The original fingering has been retained, although in accordance with the principles of modern technique, especially in conjunction with the phrasing, systematic alterations might have been made. Yet the principal object is to learn a *legatissimo* in both hands which, throughout, rise and fall in union.

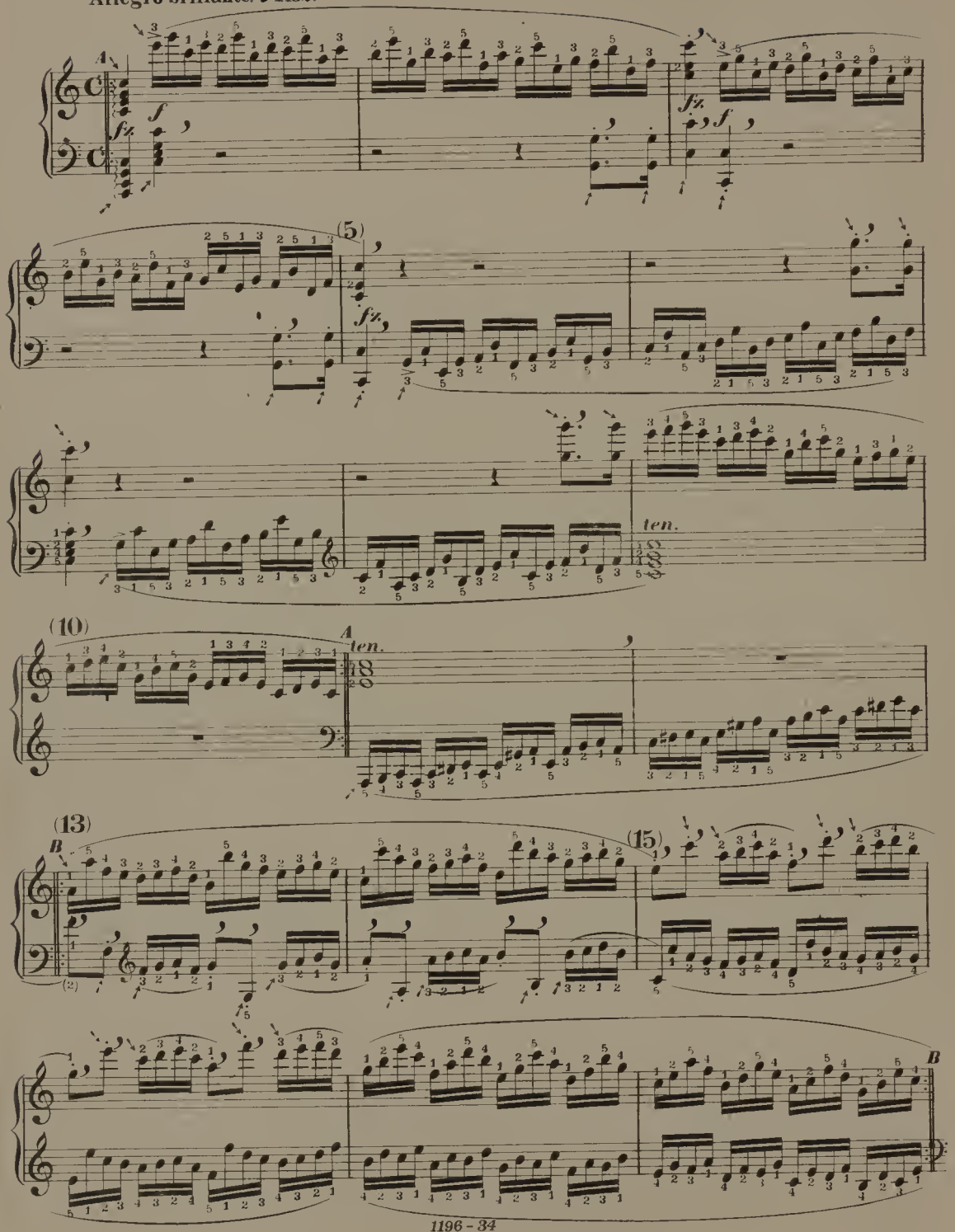
2. By the division of the slurs, the player will see that the first up-beat note is silent, and that the subject begins with an Arsis up-beat to which, after two bars, a very slight accent is given. A deviation from this phrasing, in bars 34–40, is justified by the extension of the melody, in which any break before the final eighth of bars 34 and 38 is inconceivable.

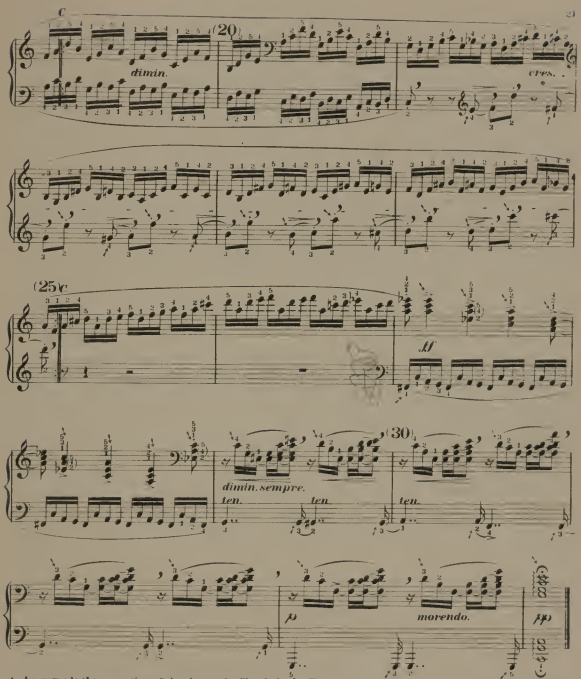
3. The metre must be thought of as follows: $\frac{6}{8}$ ♪ | ♩ ♪ ♪ ♪ | ♩ ♪ ♪ and the fingers should linger slightly on the first and fourth notes in both hands, though, of course, without delay in striking the second and fifth notes.

1. The new popular editions (Litolff and Peters) give f instead of b♭ as the second eighth of the left hand in bars 35 and 39, which is contradicted by the old English edition (with the author's own corrections which the editor had before him.

10.

Allegro brillante. ♩ = 152.



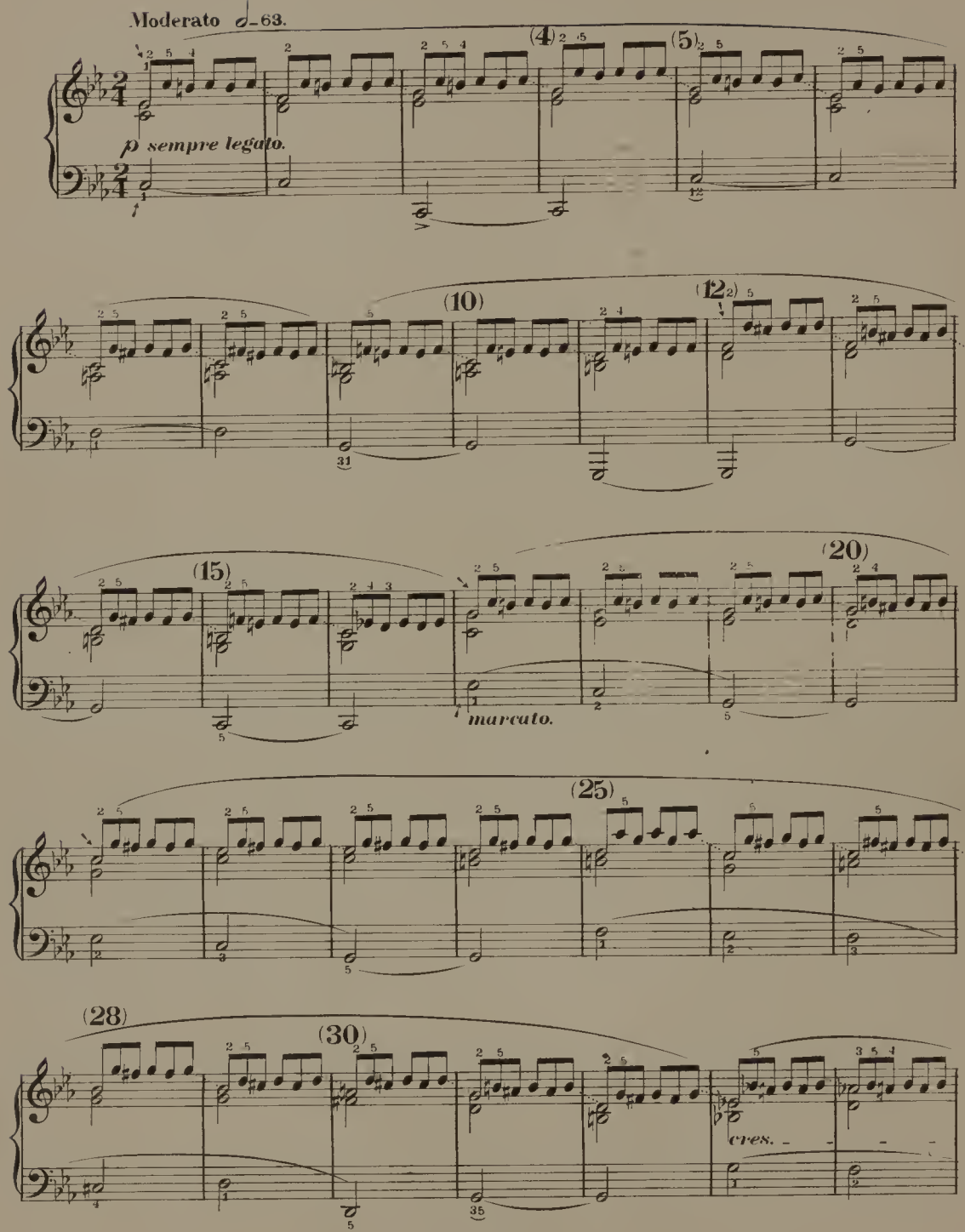


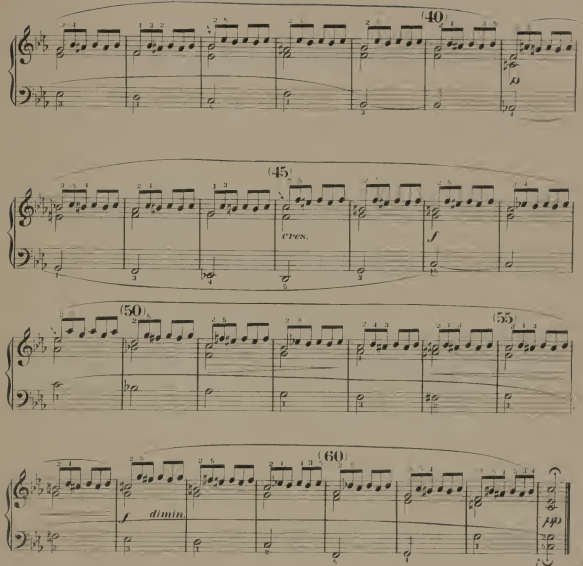
1. As regards the execution of the Arpeggio Chords in the first and last bar, compare the note to the first study.

2. The *staccati* which appear alternately in both hands are to be played very short(bars 13- 16.)

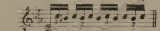
3. The episode in bars 21- 25 requires particular attention, as much on account of the changing of the fingers in the passage of the right hand as, also, on account of the skips with the first finger of the left hand when crossing.

4. In spite of its great similarity to the first study, this one has not thereby been rendered superfluous.


Moderato ♩=63.
p sempre legato.
(4)
(5)
(10)
(12)
(15)
(20)
marcato.
(25)
(28)
(30)
cres.



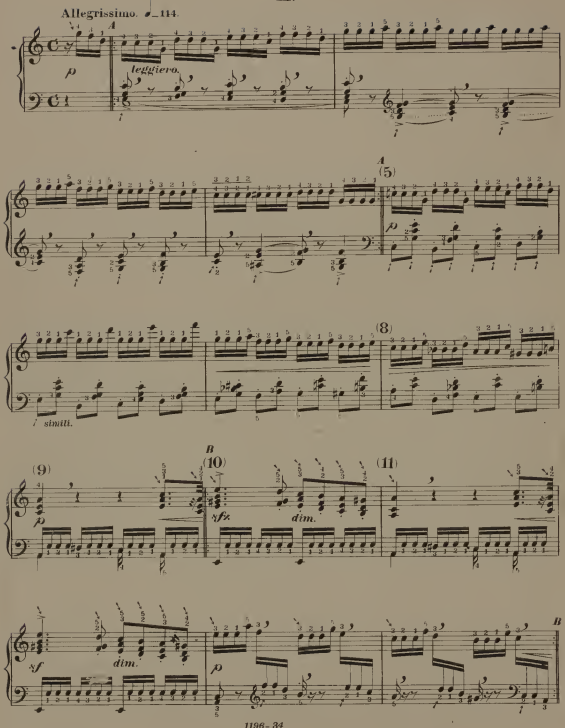
1. To make the exercises for the independence of the third and fourth fingers profitable, it is recommended at least to double the movements in each bar,

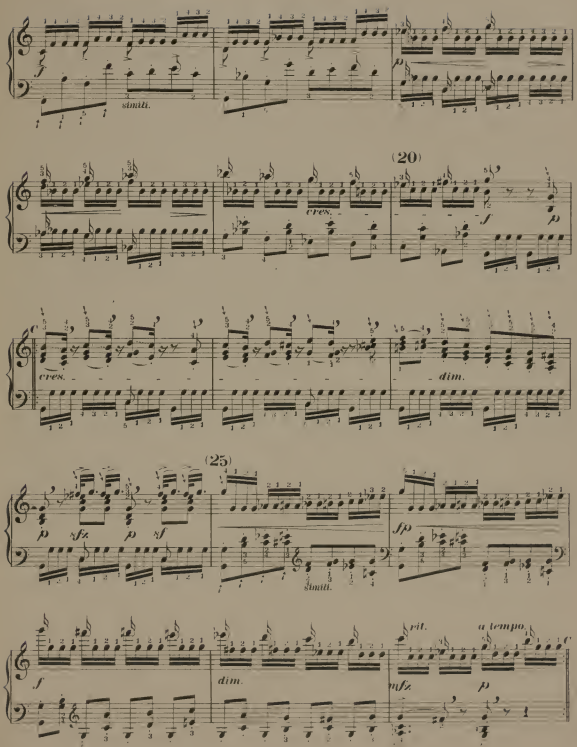


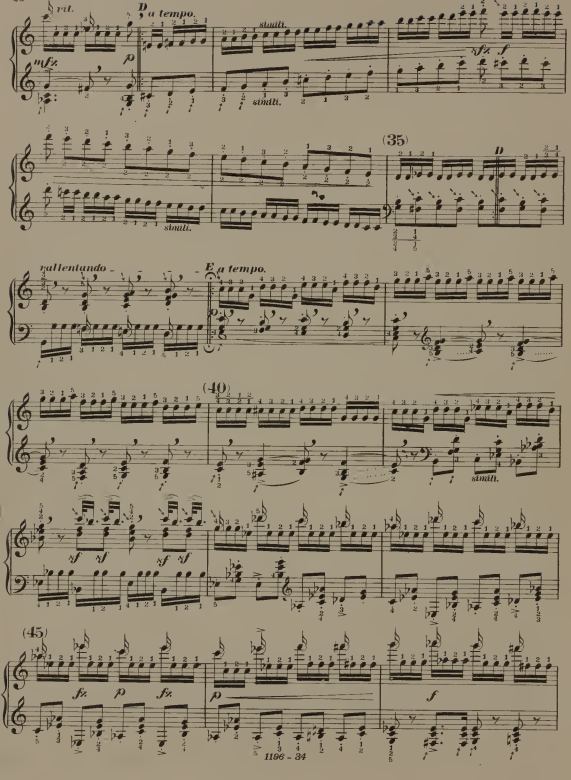
2. Bars 1, 4, 12 and 28 are the only ones that will give trouble to hands of small stretching capability. It must be left to the judgement of the teacher to make any necessary modifications to lessen this difficulty in each individual case.

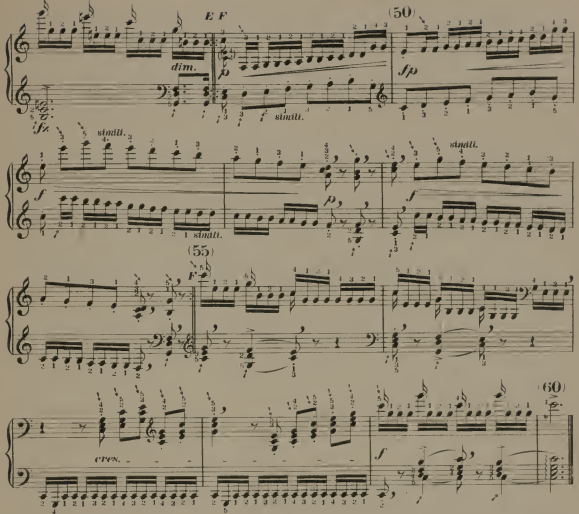
3. As regards the technical aim of this piece, its form, which may serve as a model, and its contents both in melody and modulation should be separately studied. It consists of eight phrases of eight bars each, the last bar counting as two.

4. It will be of great use both technically and as a practical application of the first knowledge of harmony, to transpose this study into keys of C♯ minor and H minor.


Allegrissimo. ♩= 114.
A
p
leggiero.
(5)
(8)
f simile.
B
(9)
(10)
(11)
sfz
dim.
sf
dim.
p
B


simili.
(20)
cres.
f
p
cres.
dim.
(25)
p
sfz
p
sf
simili.
fp
f
dim.
rit.
a tempo
mfz
p


(30)
rit.
D a tempo.
mfz
p
simili.
sfz
f
(35)
D
rallentando
E a tempo.
(40)
sf
(45)
fz
p
f



1. Changing the fingers on the same key is one of the most useful means of gaining flexibility and rapidity. These however, can be attained only by the most careful attention to distinctness, and a due control of this necessitates a very moderate speed, especially in first beginning the study.

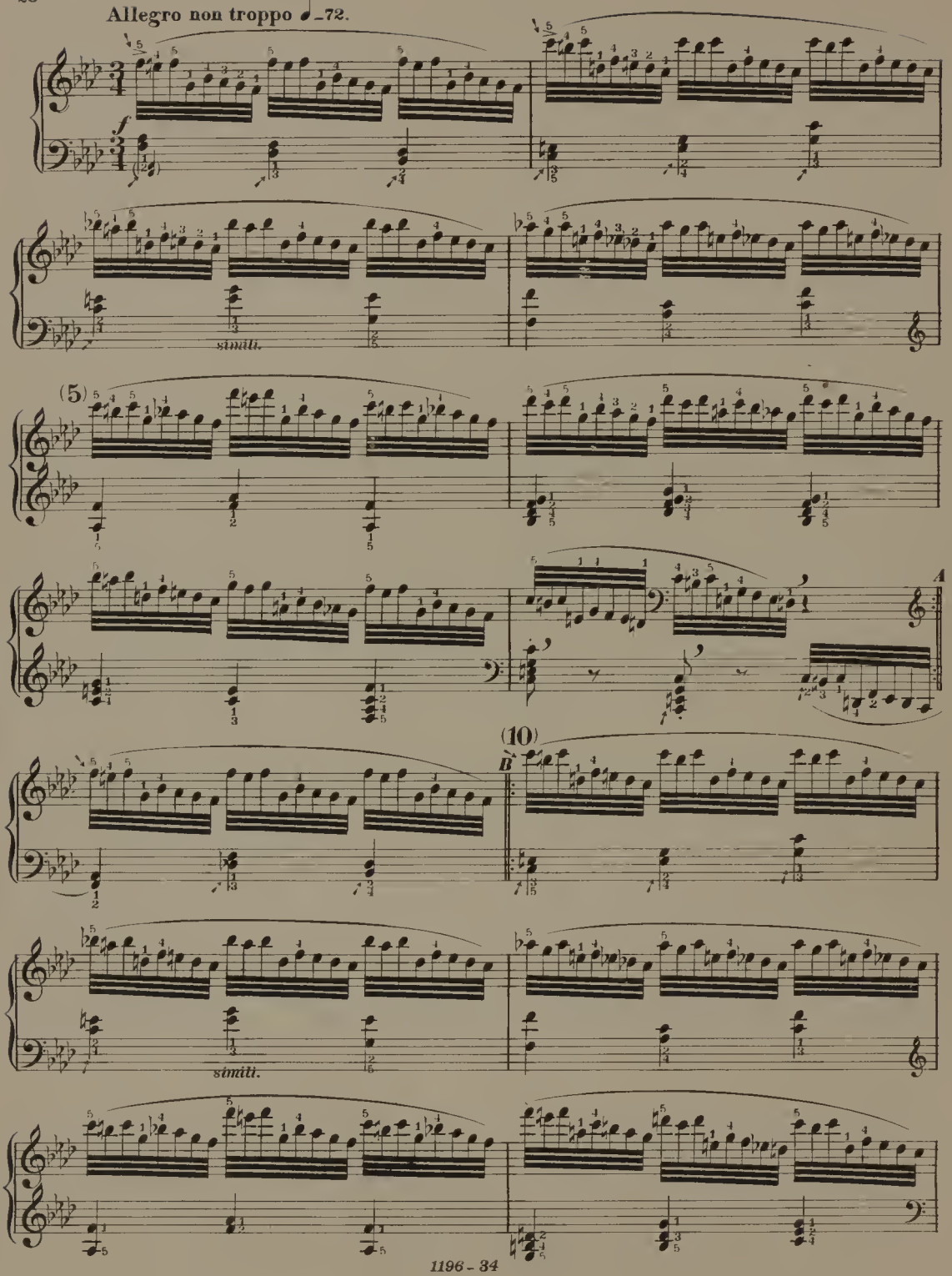
2. The fatigue usually felt by the player, especially in the first stage of practising an unbroken light *staccato*, will imperceptibly lead him to seek for resting places, or "breathing points" (Stützpunkten) which he thinks will be found by slurring together single intervals, that by their regular recurrence, immediately strike the ear, for example, in bars 1–8 in the connection of every fourth sixteenth with the following one. It is advisable by self-watchfulness to guard against this temptation. On the other hand, the slur on the second quarter of bars 9 and 11 in the left hand is necessary, because d^1 is a passing note which requires accenting to distinguish it from the bass notes c, a, on the third and forth quarters.

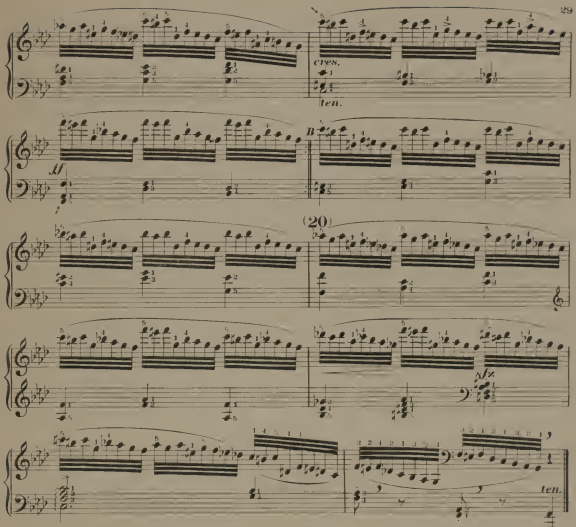
3. Bars 15 and 16. The third quarter in the right hand is a suspension which is resolved on the fourth quarter in the left hand.

N.B. This study is not included in any other German edition, and was composed afterwards by Cramer as a substitute for № 14 of the first volume of the orignal English edition. The proof-copy of the original English edition in the possession of the Firm of Jos. Aibl contains the remark "new" in J. B. Cramers own handwriting.

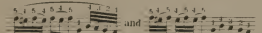
13.

Allegro non troppo ♩=72.



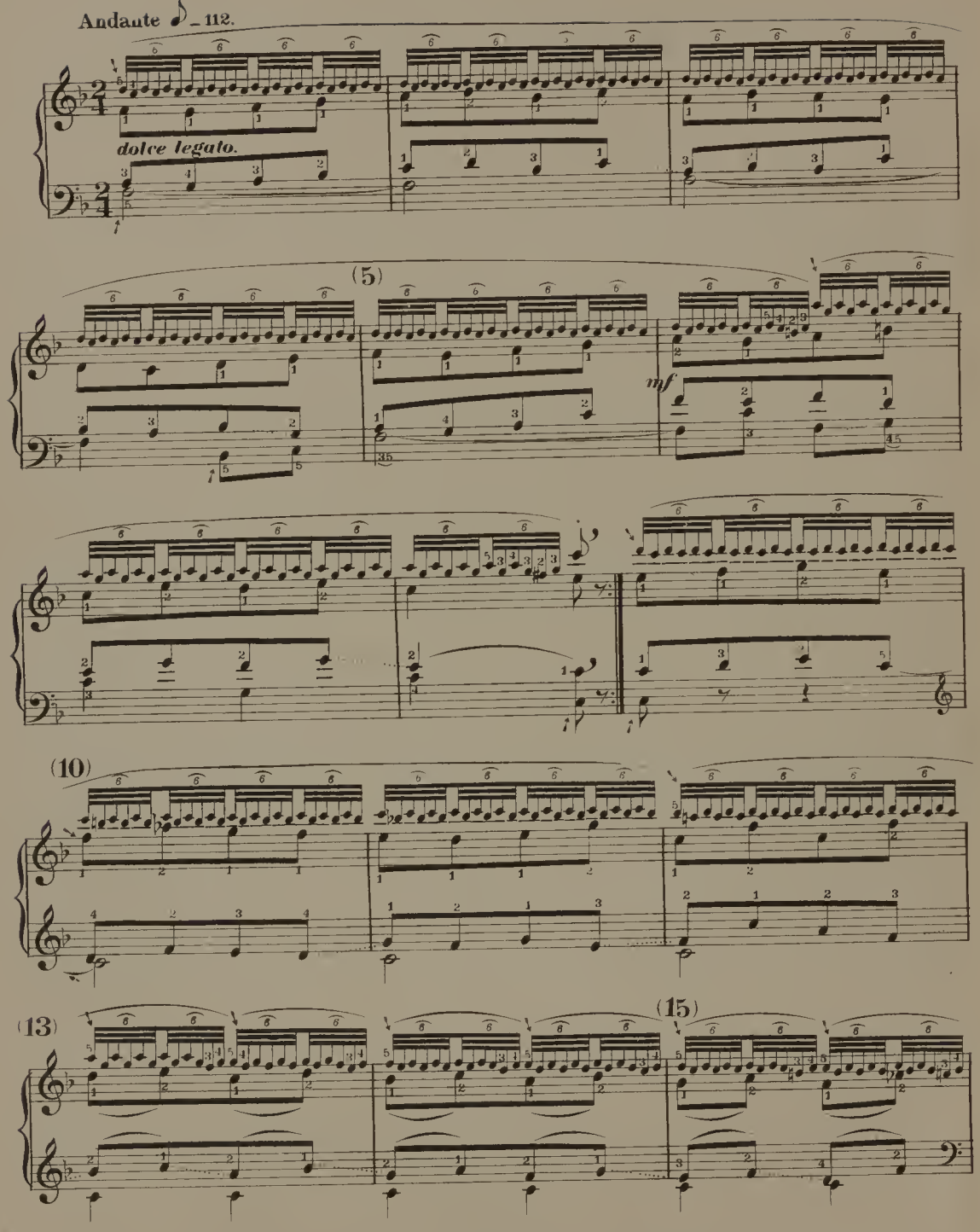


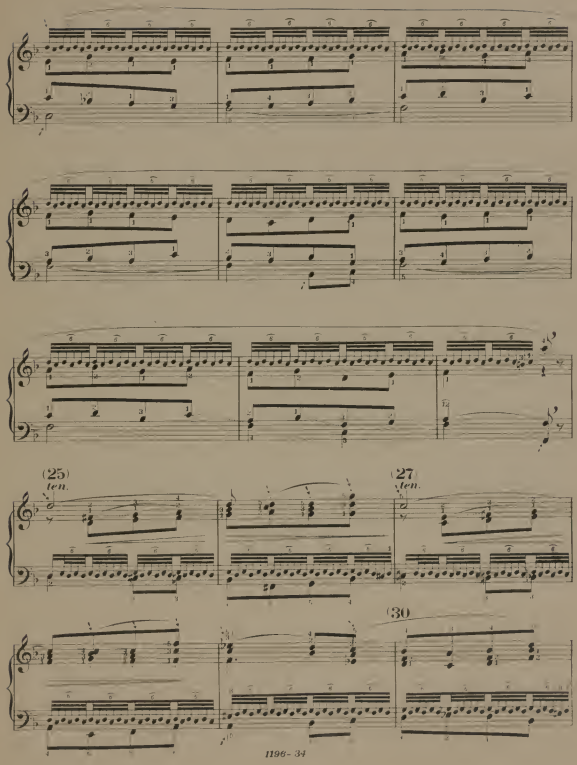
1. As a certain continuity is not only asked but necessary in the special study of every mechanical difficulty, the editor has placed this study next in order to number eleven, which was especially written for the fourth and fifth fingers, and has followed it by two other studies on the shake. No special explanation is needed, moreover, to point out that in the present exercise a new technical figure has appeared; the weaker fingers being here joined to the stronger ones in an equally light and rapid touch. Besides this, the player gains the faculty of rapidly drawing the fingers together after suddenly stretching them out, whereby the whole hand cultivates a kind of rounded movement in such a manner that it appears to be perfectly at rest. Herr Carl Eschmann makes use of the following different reading in his teaching, and it deserves imitation:

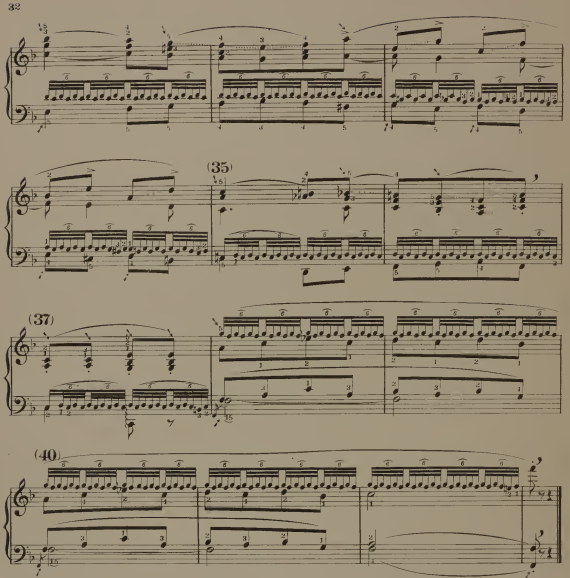


2. The editor lays special stress on the importance of a very exact fingering for the left hand. His experience of the force of the law of indolence has taught him that a fingering such as the usual *convenient* too generally leads to the following audible, or rather, inaudible, results: In polyphonic music (that is, music in more than one part,) this manner of playing sometimes leads to the most flagrant misunderstanding of the progression of parts. Passages in thirds, as, for example, those *piano* passages in the Presto of Beethoven's C♯ minor Sonate Op. 27, N° 2, bars 47, 48, 53 and 54, require a similar fingering for a correct execution, especially as the deeper touch of the modern pianoforte inclines one to this habit of indolence far more than was the case in the earlier epochs of pianoforte playing under the reign of the Viennese pianoforte mechanism.

14.




(25)
ten.
27
ten.
(30)

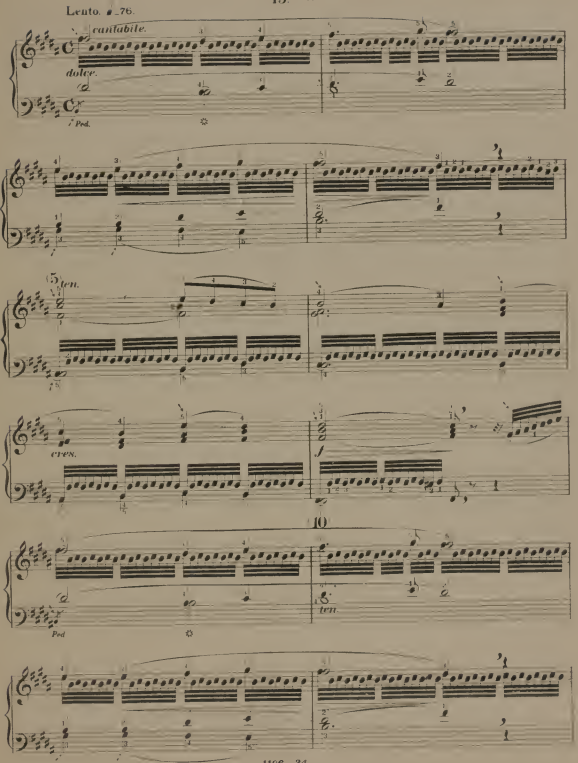


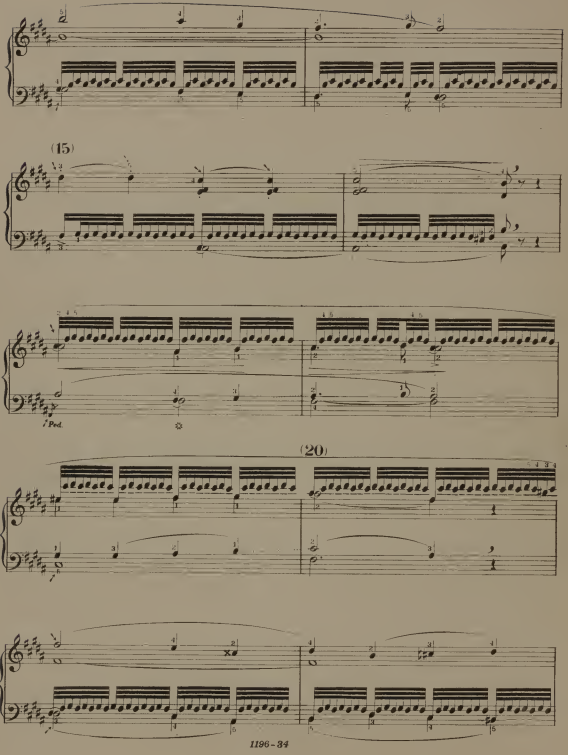
1. The editor thinks that a shake consisting of six notes to the eighth is of more use than the four notes which the original edition gives.

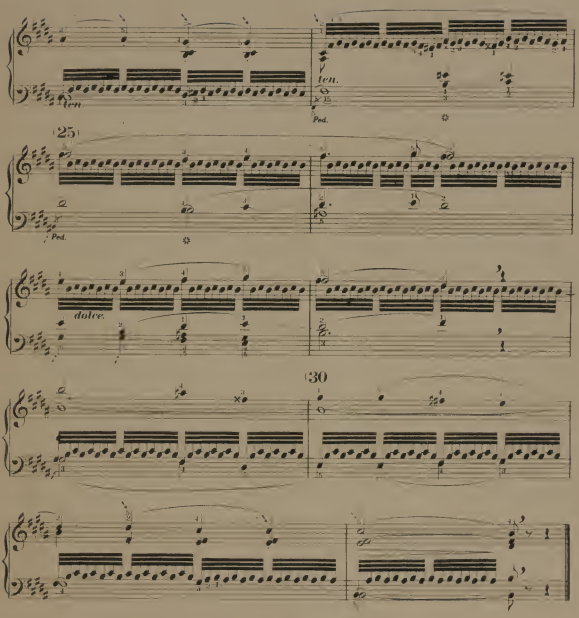
2. To begin the shake on the upper auxiliary note is justified both by the importance it plays in the piece, by a due regard to the smoothness of the after-turn, and by the charm it gives as a suspention note, since it nowhere destroys the clearness of the harmony.

3. There are exceptions to this in the left hand in bars 25, 27, 35 and 37, where to begin with the auxiliary note would cause a confusion in the bass harmonies in their most essential point, — their roots.

4. In bars 13 - 15 a critial revision of the left hand part seemed indispensable, as in the original it is inconceivably meagre.


Lento. ♩=76.
cantabile.
dolce.
Ped.
ten.
cres.
f
10
ten.
Ped


(15)
Ped.
(20)



This would seem to be the right place for the present study, as a counterpart to the foregoing one. As all the so-called "power" in pianoforte playing depends upon the flexibility which the fingers have attained by practice, so all the independence of the fourth and fifth fingers which has been gained in the previous studies will be of use here for the proper execution of the upper part. By writing out the shake in full, the editor hopes he may have remedied that pitiable helplessness which often leads to the most preposterous interpretations of passages, as, for instance, in the last movements of Beethoven's Sonatas Op. 53, 109, and 111, and also in the first movement of Op. 106

The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as Solo and Duet.

ALPINE STORM

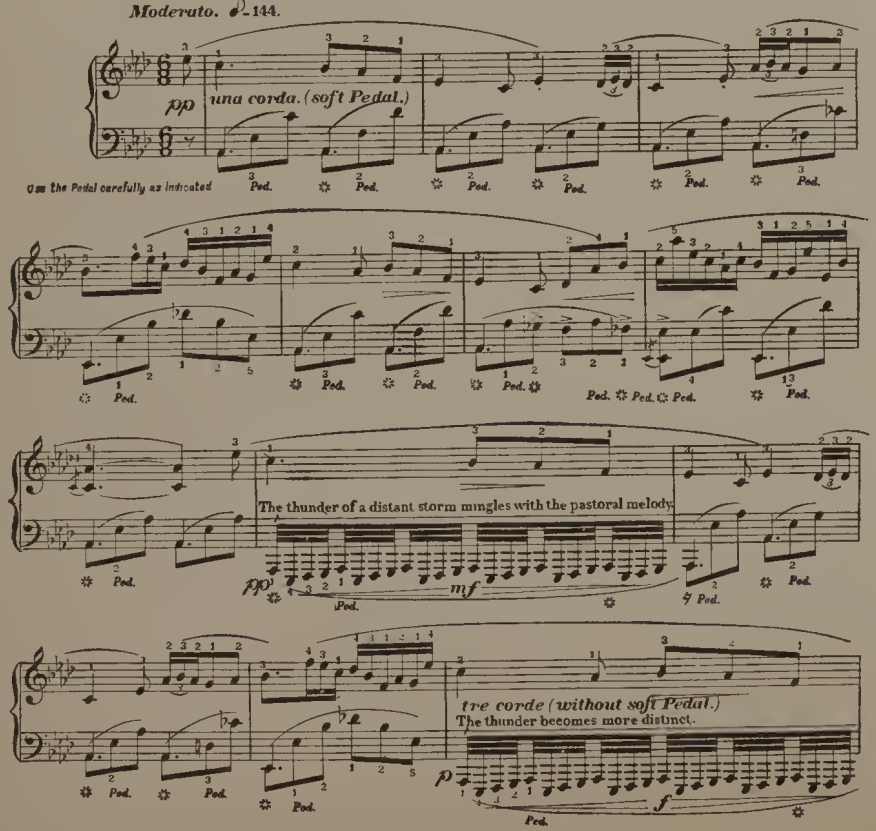
A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

The young shepherd plays a love song upon his oboe.

Charles Kunkel. 105.

Moderato. ♩=144.



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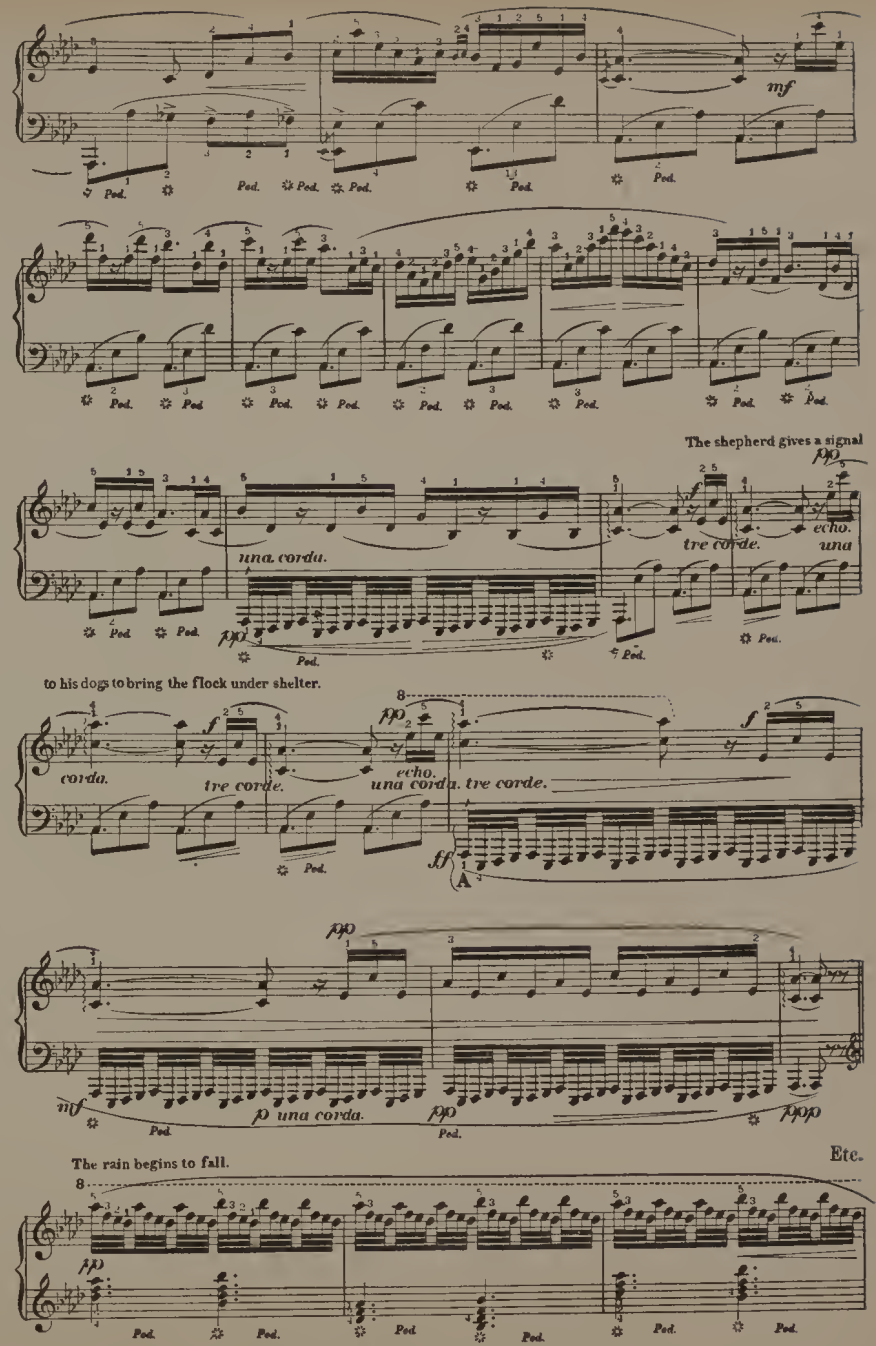
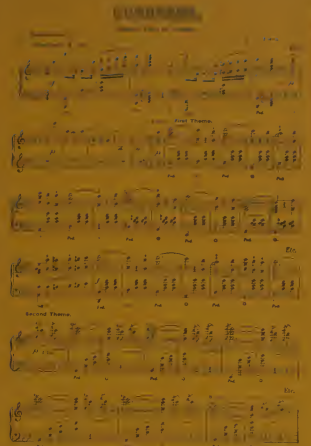
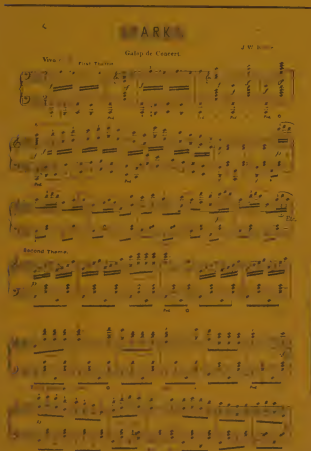


Here follows the Storm as described.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.





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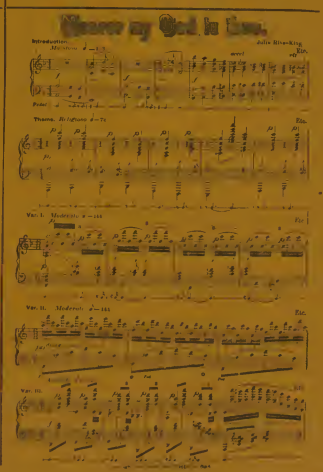

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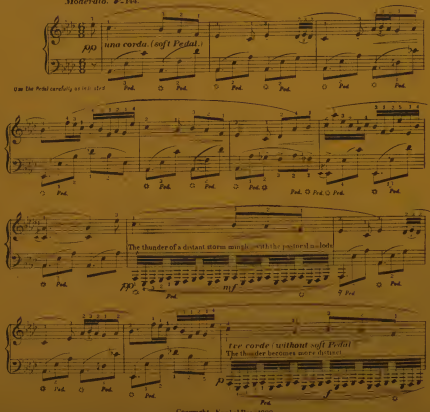
The young shepherd plays a love song upon his oboe. Charles Kunkel. 105.

Moderato. ♩=144.



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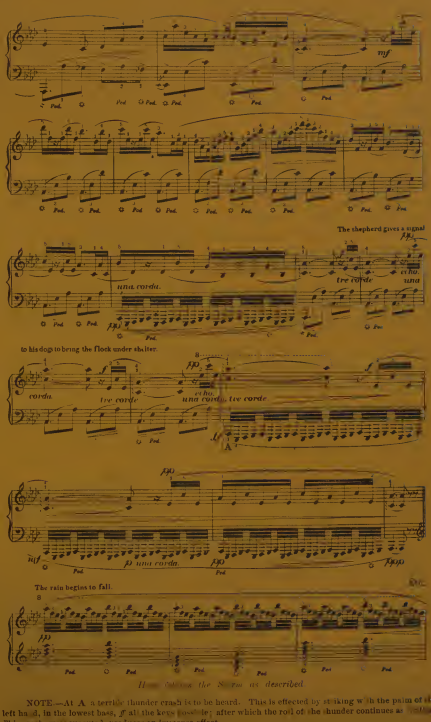

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