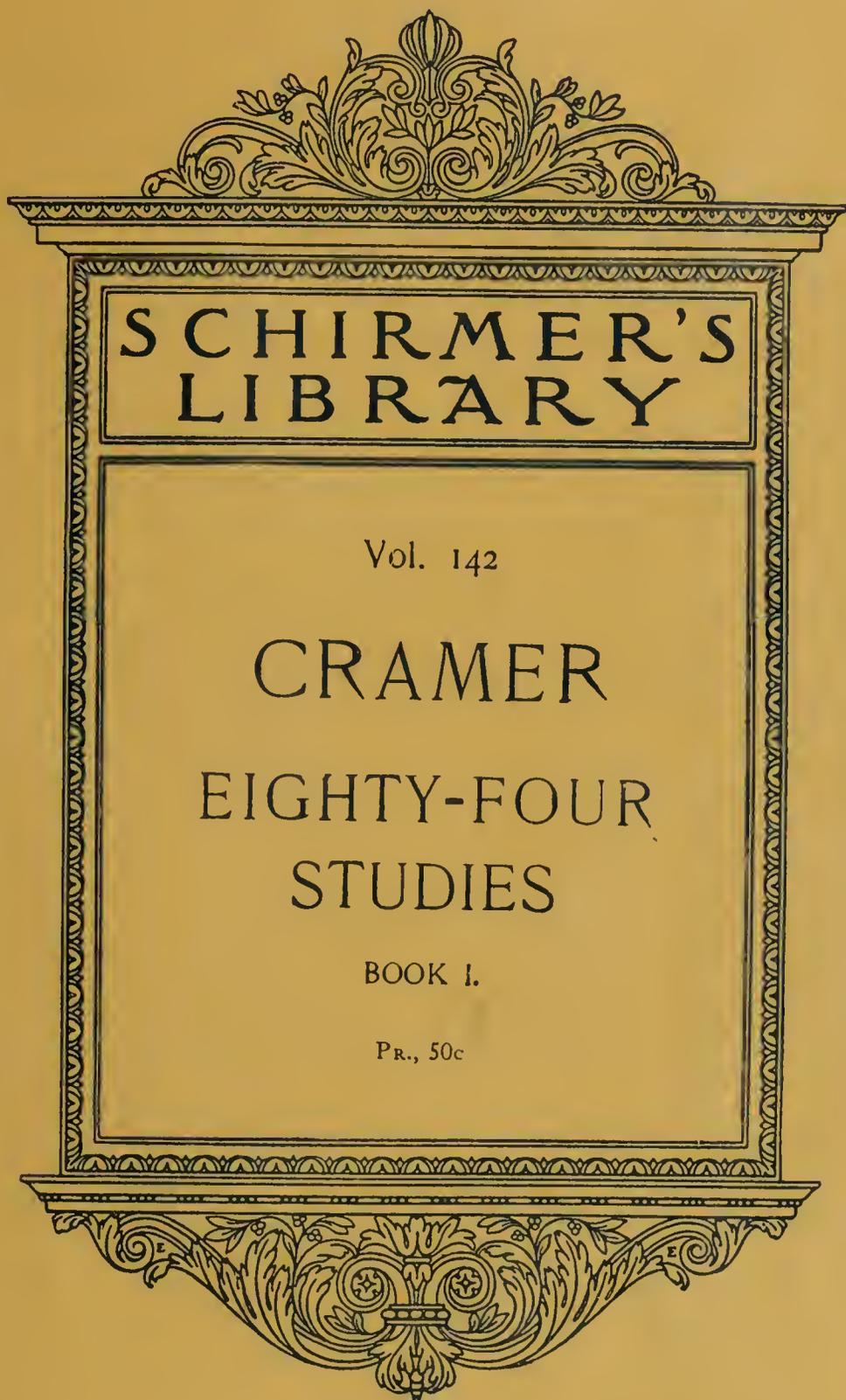
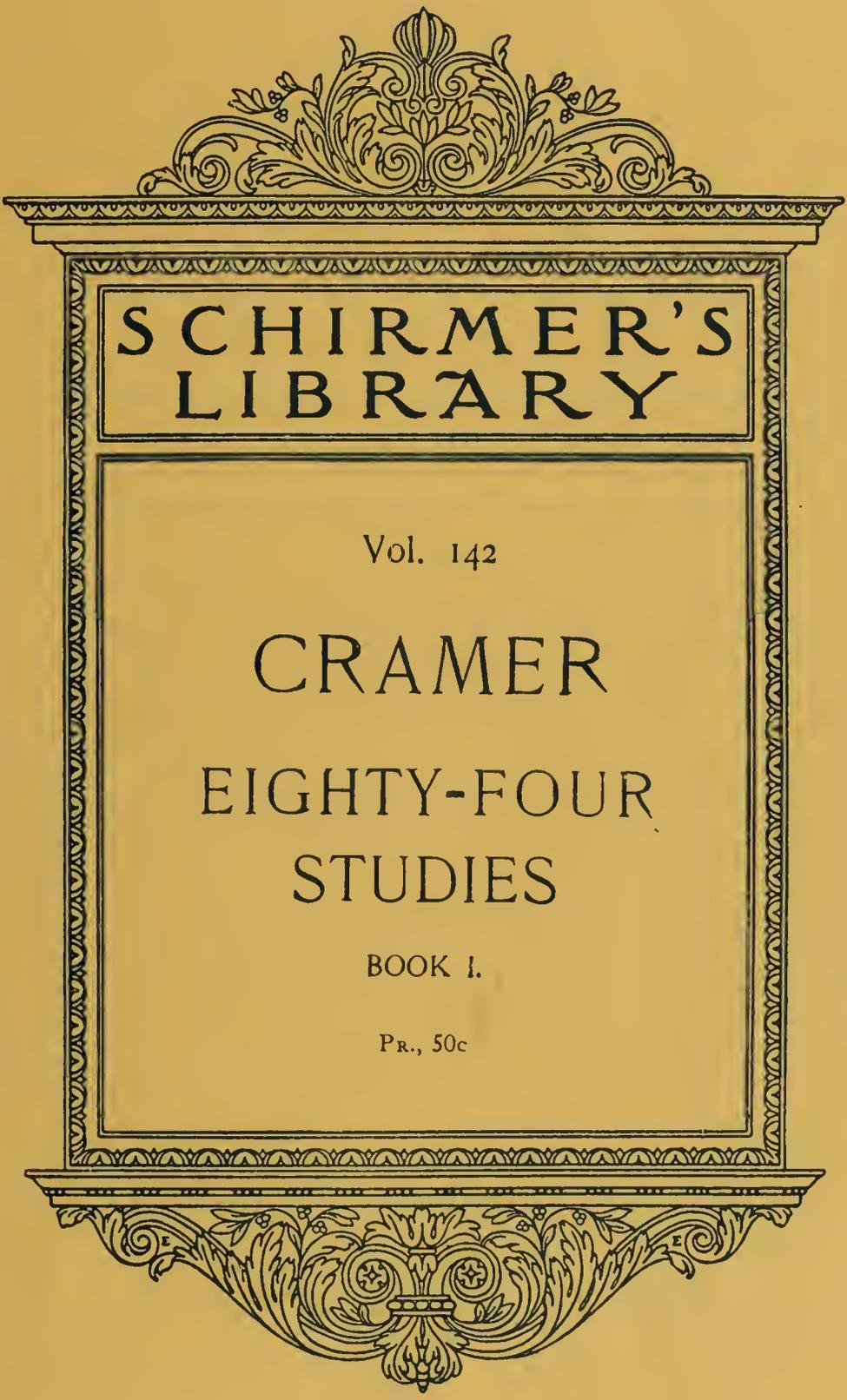
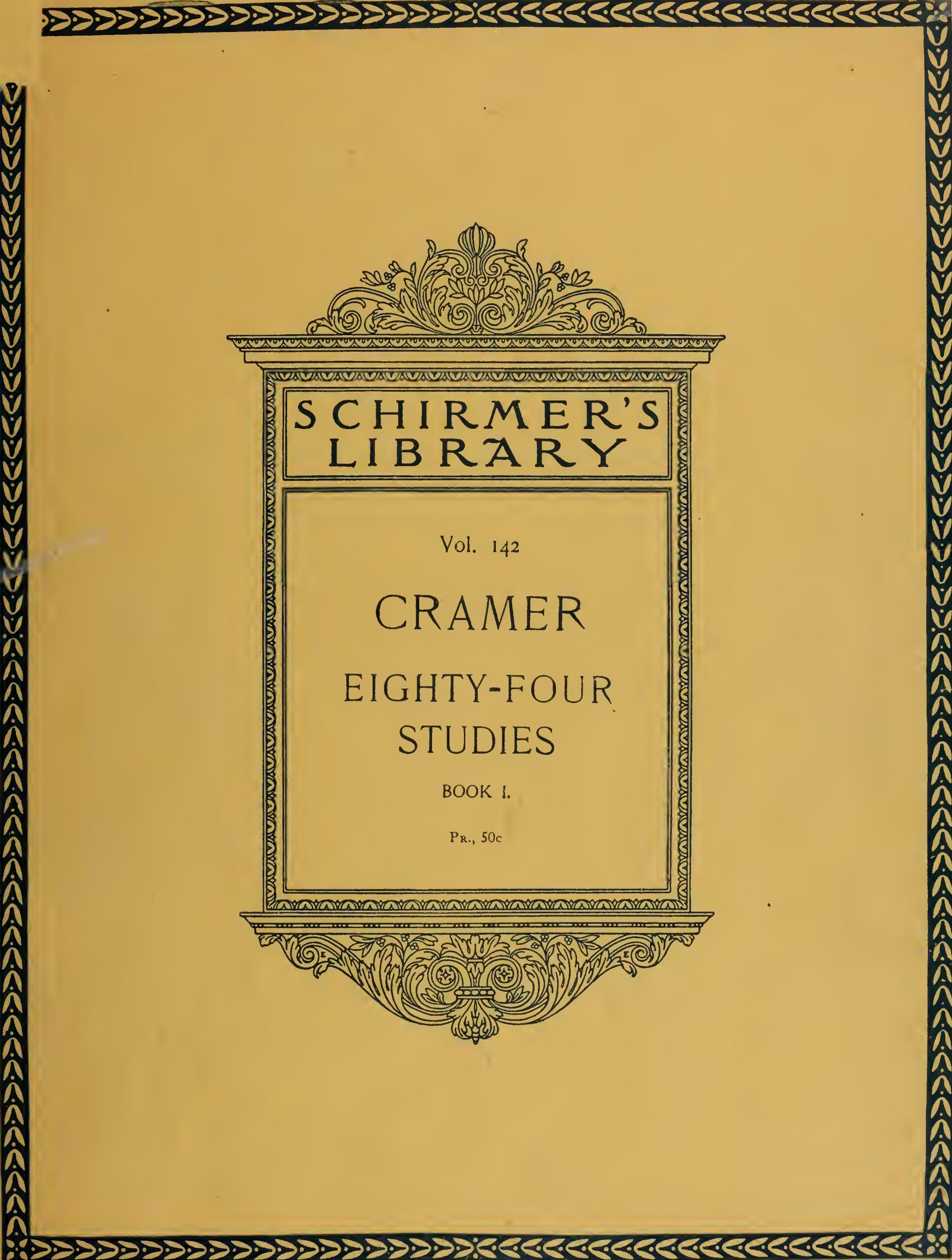


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JOHANN BAPTIST CRAMER

EIGHTY-FOUR
CELEBRATED STUDIES

FOR THE

PIANOFORTE

—
IN FOUR BOOKS

BOOK I.	BOOK III.
STUDIES 1-21	STUDIES 43-63
BOOK II.	BOOK IV.
STUDIES 22-42	STUDIES 64-84

—
BOOK I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

DR. THEO. BAKER

G. SCHIRMER, INC., NEW YORK

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The life of **JOHANN BAPTIST CRAMER** furnishes a striking illustration of the career of a man who, having exceptionally solid acquirements, has bequeathed to posterity his most valuable knowledge in an enduring form. Both as a professional musician and as a business-man, he enjoyed uninterrupted prosperity. Born at Mannheim, Germany, on Feb. 24, 1771, of musical German lineage—his father being a distinguished violinist, his grandfather a noted flutist—he was taken the following year to London, where his father settled permanently.



At a very tender age he manifested such decided proclivities for the pianoforte that he was allowed to make that instrument his chief study; though his father also gave him lessons on the violin, and in harmony and theory. His best-known teachers, however, were Clementi (for a year or two) and C. F. Abel.

But Cramer's mind was of that rare order which early learns to derive more benefit from independent study and observation than from the precepts of pedagogues. Both in musical theory and in piano-playing he was essentially self-taught. In the former, the text-books of Marpurg and Kirnberger were his guides;—those were the days before learning had been made easy, and much reflection (not to say self-abnegation), and a strong gift for "reading between the lines," were needed by the student desirous of gaining clear insight into the mysteries of counterpoint. At the age of 13 he already had an enviable pianistic reputation; at 17, his professional tours commenced, taking him to several great continental cities, and winning him well-merited praise and renown.

Up to the year 1824 his time was divided between the aforesaid tours, his work as a piano-teacher, and composition. Cramer the pianist and teacher was a prime favorite in London in both capacities. His taste, nurtured by an intelligent study of the older German classics, was wholesome and utterly free from morbidity; his playing was brilliant, and of finished elegance; he was a notable sight-reader, and a master of extemporization in strict contrapuntal style; in his touch, expression and power were united; especially remarked at that period was his beautiful interpretation of adagio movements; in a word, if not *primus inter pares*, he was one of the foremost pianists of his day. Cramer acquired the *cantabile* touch for which Clementi's execution was afterwards so celebrated, before the latter himself had adopted it; i. e., he thought this problem out before his master had done so; this fact should stand to his credit in the history of pianoforte-playing. His natural inclination to thoroughness in his work had cultivated, on the mechanical side, an unusually equal development of his hands. All these qualities left their combined impress on his compositions.

We may pass over the 105 Sonatas, the 7 Concertos,

and all the chamber-music, variations, fantasias, etc., etc., which have, for the most part, been cast aside by the march of modern impressionism; they belong to a by-gone era of taste and feeling. But in regard to the development of pianoforte-technique, we go back even beyond Bach; and Cramer is a later intermediate link that cannot well be dropped from the chain of evolution.

Cramer's Studies for Pianoforte are those of his works wherein the composer yet lives and labors among us. They are still looked upon as indis-

pensable. To quote Edward Dannreuther (in Grove's Dictionary): "His [Cramer's] representative work, '84 Studies,' is of classical value for its intimate combination of significant musical ideas with the most instructive mechanical passages." Some students (we are sorry to say!) call Cramer's Studies *dry*. Now it is true that they, like any other *Études*, may be *made* so by unsympathetic treatment or superficial apprehension of their construction. But they were never intended merely for technical exercises; form and subject-matter are to be studied together with, and as integral factors in, the technical difficulties to be mastered; and careful study of their internal structure is sure to meet its reward in keen interest in, and appreciative comprehension of, the beauties which, before, lay hidden under a solidity of merit which is sometimes mistaken for heaviness.

It is easy, on examining these and the other *Études* which formed a part of Cramer's great Pianoforte-Method, to recognize on how firm a foundation Cramer's reputation was built; easy, too, to see that the same personal characteristics which brought such marked success to the artist, would likewise insure a high position to the man of affairs. In 1824 the publishing-house of Cramer & Co. was founded, and, thanks to the repute and energy of its head, and the popularity of his compositions, prospered from the beginning, and still flourishes.

The remainder of Cramer's life was passed between London and Paris. He withdrew from active participation in musical matters in 1845, and died on April 16th, 1858.

Cramer was on terms of intimacy with Haydn, and well acquainted with Moscheles and other leading musicians of the time. It is a matter of record, that he was the only contemporary piano-player of whom Beethoven thought well—all the rest, in the latter's estimation, amounting to nothing. This fact at least clearly establishes Cramer's claim to a command of expression and of nuance in tone uncommon among the virtuosi of the period. And the Studies, if practised in accord with the spirit in which they were written, cannot fail to be productive of good results, intellectual as well as technical, commensurate with the earnest application of the student

THEO BAKER

STUDIES.

BOOK I.

Allegro. (♩ = 132.)

J. B. CRAMER.

1. *f sempre legato*

The musical score is written for a single instrument, likely the piano, and is divided into six systems. Each system consists of two staves. The first system is marked with a '1.' and the instruction 'f sempre legato'. The tempo is 'Allegro' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the bass clef staff, marked with a sharp sign. The final system includes the instruction 'dimin.' and complex fingering patterns such as '3 4 2 3' and '1 3 2 3'.

1 3 4 1 3

1 3 3 3 4 1 3 4 1 3 *cresc.* *f*

1 4 5 4 5 4 5 4 5

5 1 1 1 1 5 4 2 1 4 2 1 5 3 1 4 3 2 1 2

1 2 1 2 *dimin.* *p*

Presto. (♩. = 100.)
sempre legato.

2.
rf

dimin. *cresc.*

Moderato. (♩ = 100.)

3.

p sempre legato

The musical score is written for piano in a 2/4 time signature, marked Moderato with a tempo of 100 beats per minute. It consists of five systems of two staves each. The key signature is D major. The first system includes the instruction *p sempre legato*. The second system includes a *p* dynamic marking. The score is numbered '3.' on the left side. The music features complex fingerings and articulations throughout.

2 4 2 2 4 1 2 4 2 2 3 4 3

cresc.

1 3 2

1 3

2 2 2 1 2 1 4 5 2 1 4 5 1

dimin.

1 3 2 4

2 2

2 1 4 3 1 2 1 2

p *cresc.*

5 2 1

1 5 4 2 1 4 2 5 1 4 2 5 4 1 2 4 3 1 5 4 1

f *dimin.*

1 1

2 5 4 1 2 2 1 1 2 1 2 5 1 2 2 1 4 2 1 4 2 1 2 5

1 1 2 1 2 3 2 1

1 5 3 2 1

1 4 2 5 4 2 1 5 4 2 5 4 1 2 1

pp

4 2 1 2 1

Con moto. (♩ = 104)

4. *f* *sempre legato.*

5 3 5 4 1 5 2 5 2 5 2 1 5 4/5 1/2 2/1 3 1 4 5 2 1 4

3 5 5 1 2/1 2/4 1 5 2 1/2 2/1 2 2 3 2

p

5 5 4 2 1 5 2 5 1 4 1 5 1 5 2 5 2 4

cresc.

f

1 1 5 4 1 2 5 4 1 2/1 5 4 1 2/1 5 4 1 2/1 5 4 1/2 2/1 2 4 2 4 1 5

dimin.

5 3 2 3 5 4 1

p

5 5 1 5 1 4 2 3 1 4 5 2 *cresc.* 1 1 2

3 5 3 3 5 4 1 3 5 1 4 1 4 5 1 2 4

Allegro moderato. (♩ = 132.)

5.

First system of musical notation. Treble clef, 3/4 time signature. The right hand features a melodic line with eighth-note patterns and fingerings (5, 4, 5, 4, 5, 4). The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f*. Fingerings 1 and 2 are indicated in the left hand.

Second system of musical notation. Treble clef, 3/4 time signature. The right hand continues the melodic line with eighth-note patterns and fingerings (4, 5, 4, 5). The left hand accompaniment includes a triplet of eighth notes (1, 3) in the third measure.

Third system of musical notation. Treble clef, 3/4 time signature. The right hand continues the melodic line with eighth-note patterns and fingerings (5, 4, 5, 4, 5, 4). The left hand accompaniment continues with eighth notes.

Fourth system of musical notation. Treble clef, 3/4 time signature. The right hand continues the melodic line with eighth-note patterns and fingerings (5, 4, 5, 4). The left hand accompaniment includes a *cresc.* marking and a *f* dynamic. Fingerings 2 and 3 are indicated.

Fifth system of musical notation. Treble clef, 3/4 time signature. The right hand continues the melodic line with eighth-note patterns and fingerings (5, 4, 5, 4). The left hand accompaniment includes a *p* dynamic marking.

First system of musical notation. The right hand features a complex melodic line with frequent chromaticism and slurs, including fingerings 5, 4, 5, 5, 5, 4, 5, 4, 5, 4, 5. The left hand provides a harmonic accompaniment with chords and single notes, including fingerings 3, 1, 3, 4.

Second system of musical notation. The right hand continues with intricate melodic patterns and slurs, with fingerings 4, 5, 4, 5, 4, 5, 4, 5, 5, 4, 5, 5, 4, 5, 5. The left hand accompaniment includes fingerings 3, 2, 3, 2, 7, 3, 4, 5, 7, 4, 3.

Third system of musical notation. The right hand features slurred melodic lines with fingerings 4, 4, 5, 5, 4, 5, 4, 4, 5, 4, 5, 4, 5, 4, 4, 4. The left hand accompaniment includes fingerings 7, 2, 4, 3, 5. A *cresc.* (crescendo) marking is present in the right hand.

Fourth system of musical notation. The right hand has slurred melodic lines with fingerings 4, 4, 4, 4, 4, 4, 5, 4, 5, 4, 5. The left hand accompaniment includes fingerings 5. A *f* (forte) marking is in the right hand, and a *dimin.* (diminuendo) marking is in the left hand.

Fifth system of musical notation. The right hand features slurred melodic lines with fingerings 3, 5, 4, 5, 4, 5, 4. The left hand accompaniment includes fingerings 7, 7, 7, 7, 7. The system concludes with a double bar line.

Vivace. (♩ = 108.)

6.

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The tempo is marked 'Vivace' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *legato*, *dim.* (diminuendo), and *p* (piano). Fingerings are indicated by numbers 1-5 above or below notes. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. The first system (measures 6-8) starts with a *f* dynamic and a *legato* marking. The second system (measures 9-11) includes a *dim.* marking. The third system (measures 12-14) continues with intricate fingerings. The fourth system (measures 15-17) shows a transition to a *p* dynamic. The fifth system (measures 18-20) features a *p* dynamic and a final melodic flourish.

Piuttosto moderato. (♩. = 92.)

7.

dolce e sempre legato

cresc.

dimin.

rinf.

The first system of music consists of two staves. The treble staff begins with a quarter note G4 (fingered 4), followed by a quarter note A4 (fingered 5), a quarter note G4 (fingered 3), and a quarter note F4 (fingered 4). The bass staff starts with a quarter note G3 (fingered 1), followed by a quarter note F3 (fingered 2), and a quarter note E3 (fingered 1). The system continues with various rhythmic patterns and fingerings, including slurs and accents.

The second system continues the piece. The treble staff features a quarter note G4 (fingered 4), a quarter note A4 (fingered 4), and a quarter note B4 (fingered 4). The bass staff has a quarter note G3 (fingered 1), a quarter note F3 (fingered 1), and a quarter note E3 (fingered 1). The system concludes with a quarter note G4 (fingered 1) in the treble and a quarter note G3 (fingered 1) in the bass.

The third system shows the treble staff with a quarter note G4 (fingered 1), a quarter note A4 (fingered 1), a quarter note B4 (fingered 2), and a quarter note C5 (fingered 1). The bass staff has a quarter note G3 (fingered 2), a quarter note F3 (fingered 1), and a quarter note E3 (fingered 2). The system ends with a quarter note G4 (fingered 2) in the treble and a quarter note G3 (fingered 2) in the bass.

The fourth system features the treble staff with a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), and a quarter note C5 (fingered 3). The bass staff has a quarter note G3 (fingered 1), a quarter note F3 (fingered 1), a quarter note E3 (fingered 3), and a quarter note D3 (fingered 2). The system concludes with a quarter note G4 (fingered 3) in the treble and a quarter note G3 (fingered 1) in the bass.

The fifth system shows the treble staff with a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4 (fingered 3), and a quarter note C5 (fingered 3). The bass staff has a quarter note G3 (fingered 1), a quarter note F3 (fingered 3), a quarter note E3 (fingered 1), and a quarter note D3 (fingered 2). The system ends with a quarter note G4 (fingered 3) in the treble and a quarter note G3 (fingered 5) in the bass.

The sixth system concludes the piece. The treble staff has a quarter note G4 (fingered 3), a quarter note A4 (fingered 4), a quarter note B4 (fingered 5), and a quarter note C5 (fingered 4). The bass staff has a quarter note G3 (fingered 5), a quarter note F3 (fingered 1), a quarter note E3 (fingered 3), and a quarter note D3 (fingered 4). The system ends with a quarter note G4 (fingered 4) in the treble and a quarter note G3 (fingered 3) in the bass. The piece concludes with the markings *morendo* and *pp*.

Allegro. (♩ = 84)

This page contains six systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The first system includes a trill (tr) in the treble staff and a mezzo-forte (mf) dynamic marking. The music is in a key with two flats and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 84 beats per minute. The score is filled with sixteenth-note patterns, chords, and various fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The sixth system features a prominent slur over a sequence of notes in the treble staff, with fingerings 5, 4, 1, 2 indicated. The bass staff in the sixth system shows a rhythmic accompaniment with fingerings 5, 4, 4, 4, 5, 4, 4, 4, 5, 4, 5, 5, 5.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *fz* and *p*. Fingerings are indicated with numbers 1-5. The system contains three measures.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Fingerings are indicated with numbers 1-5. The system contains three measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *tr* and *43*. Fingerings are indicated with numbers 1-5. The system contains three measures.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *tr*. Fingerings are indicated with numbers 1-5. The system contains three measures.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *f*. Fingerings are indicated with numbers 1-5. The system contains three measures.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Fingerings are indicated with numbers 1-5. The system contains three measures.

Moderato. (♩ = 76)

10. *p* *sempre legato.* *cresc.*

cresc.

First system of a piano score. The right hand (treble clef) features a melodic line with notes marked with fingerings 1, 1, 1, 1, 2, 1, 1, 1, 1, 1. The left hand (bass clef) has a bass line with notes marked with fingerings 4 and 5. A wavy line above the staff indicates a tremolo effect.

Second system of a piano score. The right hand has a melodic line with notes marked with fingerings 5, 4, 3, 4, 2, 2, 5, 4. The left hand has a bass line with notes marked with fingerings 4, 5, 5, 5, 3, 4, 5. A wavy line above the staff indicates a tremolo effect. The system is labeled 'a)' at the bottom.

Third system of a piano score. The right hand has a melodic line with notes marked with fingerings 2, 4, 3, 4, 5. The left hand has a bass line with notes marked with fingerings 4, 2, 4, 3, 4, 5. A wavy line above the staff indicates a tremolo effect. The word 'dolce' is written above the right hand staff.

Fourth system of a piano score. The right hand has a melodic line with notes marked with fingerings 5, 4, 3, 4, 5. The left hand has a bass line with notes marked with fingerings 3, 4, 5, 5, 4, 3. A wavy line above the staff indicates a tremolo effect. The system is labeled 'b)' at the bottom.

System 5a: A short musical phrase with notes marked with fingerings 2, 3, 2, 1 and 4, 3, 3, 2.

System 5b: A short musical phrase with notes marked with fingerings 1, 2, 2, 3, 1, 2 and 2.

Moderato espressivo. (♩ = 138)

12.

p sempre legato

Spiritoso. (♩ = 132.)

13.

sempre legato

3 4 2 3 4 3 1 5 2

5 3 1 5 3 1 4 3 2 1 2 1 4 1

2 1 1 3 1 5 2 4 3 5 1 2 1 5

1 4 1 2 3 1 3 2 1 1 1

3 1 2 4 3 2 1 4 1

3 3 1 4 3 2 1 2 1 4 1

f

3 1 3 4 4 5 2 3 2 1 3 4 4 5

1 2 1 3 1 2 1 2 1 2 1 2 1 3

dimin.

1 2 3 3 4 1 3 2 1 4 1 5 3 1 3 1 5 3

2 4 2 4 1 4 1 2 1 2 3 5 3 5 1 3 1 3 2 4 1 3 1 2 1 5 1 3 1 5 2 3 1 3

3 5 1 1 2 1 1 2 3 5

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains two staves. The upper staff features a melodic line with a slur and a *cresc.* marking. The lower staff features a bass line with a slur and a *f* marking. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has a slur and a *p* marking. The lower staff has a slur and a *sf* marking. A *dimin.* marking is present in the lower staff towards the end of the system. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has a slur and a *dimin.* marking. The lower staff has a slur. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has a slur. The lower staff has a slur. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves. The upper staff has a slur and a *cresc.* marking. The lower staff has a slur and a *f* marking. Fingerings are indicated by numbers 1-5.

Moderato. (♩. = 58.)

14.

p

sempre legato.

cresc.

f

p

cresc.

dimin.

Maestoso. (♩ = 76.)

15.

The musical score consists of six systems, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Maestoso' with a quarter note equal to 76 beats per minute. The score includes various dynamics: *f* (forte), *p* (piano), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above notes. The piece features complex rhythmic patterns, including sixteenth-note runs and slurs. A 'dimin.' (diminuendo) marking is present in the second system. The score concludes with a repeat sign and a fermata.

Moderato con espressione. (♩ = 132.)

16.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G minor (three flats) and the time signature is 3/4. The tempo is marked 'Moderato con espressione' with a quarter note equal to 132 beats per minute. The piece begins at measure 16. The first system features a piano (*p*) dynamic in the right hand and a *rf* (ritardando) dynamic in the left hand. The second system continues with *p* in the right hand and *rf* in the left hand. The third system introduces a *poco più f* (poco più forte) dynamic in the right hand. The fourth system is marked *dim.* (diminuendo) in the right hand. The fifth system returns to *p* in the right hand and *rf* in the left hand. The sixth system is marked *rf* in both hands. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5) for both hands. The piece concludes with a final chord in the right hand.

First system of musical notation. The right hand (treble clef) plays a series of eighth notes with slurs. The left hand (bass clef) plays a complex rhythmic pattern with many slurs and fingerings. A dynamic marking *f* is present in the right hand.

Second system of musical notation. The right hand has a few notes with slurs. The left hand continues with a dense pattern of notes and slurs. Fingerings are indicated throughout.

Third system of musical notation. The right hand has eighth notes with slurs. The left hand has a complex pattern with many slurs and fingerings.

Fourth system of musical notation. The right hand has a few notes with slurs. The left hand has a complex pattern with many slurs and fingerings. Dynamic markings *p* and *fz* are present.

Fifth system of musical notation. The right hand has a few notes with slurs. The left hand has a complex pattern with many slurs and fingerings. Dynamic markings *p* and *fz* are present.

Sixth system of musical notation. The right hand has eighth notes with slurs. The left hand has a complex pattern with many slurs and fingerings.

Grazioso, con delicatezza. (♩ = 126.)

17. *rf sempre legato* *rf* *p*

rf *rf* *rf* *rf*

p *cresc.* *f*

pp *p* *rf*

rf *p* *cresc.*

The musical score consists of six systems of piano music, each with a treble and bass staff. The piece is in 3/4 time and features a variety of dynamic markings and articulations. Fingerings are indicated by numbers 1-5 above or below notes. The first system (measures 17-20) begins with a forte (*rf*) dynamic and a 'sempre legato' instruction. The second system (measures 21-24) continues with *rf* dynamics. The third system (measures 25-28) includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system (measures 29-32) features a pianissimo (*pp*) dynamic. The fifth system (measures 33-36) includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The sixth system (measures 37-40) concludes with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piece ends with a final chord in the bass staff.

Allegro. (♩ = 138.)

18.

f *sempre legato*

First system of musical notation, measures 18-19. Treble clef, bass clef, 2/4 time signature. Treble staff contains a melodic line with fingerings (1-5) and dynamics. Bass staff contains a supporting line with fingerings. A fermata is placed over the end of the system.

Second system of musical notation, measures 20-21. Treble clef, bass clef, 2/4 time signature. Treble staff contains a melodic line with fingerings (1-5) and dynamics. Bass staff contains a supporting line with fingerings. A fermata is placed over the end of the system.

Third system of musical notation, measures 22-23. Treble clef, bass clef, 2/4 time signature. Treble staff contains a melodic line with fingerings (1-5) and dynamics. Bass staff contains a supporting line with fingerings. A fermata is placed over the end of the system.

Fourth system of musical notation, measures 24-25. Treble clef, bass clef, 2/4 time signature. Treble staff contains a melodic line with fingerings (1-5) and dynamics. Bass staff contains a supporting line with fingerings. A fermata is placed over the end of the system.

Fifth system of musical notation, measures 26-27. Treble clef, bass clef, 2/4 time signature. Treble staff contains a melodic line with fingerings (1-5) and dynamics. Bass staff contains a supporting line with fingerings. A fermata is placed over the end of the system.

Sixth system of musical notation, measures 28-29. Treble clef, bass clef, 2/4 time signature. Treble staff contains a melodic line with fingerings (1-5) and dynamics. Bass staff contains a supporting line with fingerings. A fermata is placed over the end of the system.

Allegro con brio. (♩ = 88.)

19.

The musical score consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 88 beats per minute. The first system (measures 19-20) begins with a forte *fz* dynamic and a *legato* marking. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with chords and triplets. The second system (measures 21-22) continues the melodic development in the right hand. The third system (measures 23-24) includes a *cresc.* (crescendo) marking. The fourth system (measures 25-26) features a *m.s.* (mezzo sostenuto) marking. The fifth system (measures 27-28) concludes the passage with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff contains a bass line with slurs and fingerings (1, 2, 3, 4). Dynamics include *cresc.* and *f*.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *p*.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *cresc.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *ff* and *dimin.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a bass line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *pp* and *ff*.

Con moto. (♩ = 88)

20. *mezzo f*

f *dimin.*

rf

First system of musical notation, measures 1-3. The piece is in G major (one sharp) and 7/8 time. The right hand features a melodic line with slurs and fingerings (2, 3, 2). The left hand provides a rhythmic accompaniment with slurs and fingerings (5, 4, 2, 3, 1). Dynamics include *p* (piano) in measure 2.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with slurs and fingerings (2, 3, 2, 3, 1). The left hand accompaniment includes slurs and fingerings (3, 4, 2, 3, 2). Dynamics include *f* (forte) in measure 6.

Third system of musical notation, measures 7-9. The right hand features slurs and fingerings (2, 5, 2, 1, 2, 3, 3). The left hand accompaniment includes slurs and fingerings (3, 4, 3, 4, 2, 3). Dynamics include *dimin.* (diminuendo) in measure 7.

Fourth system of musical notation, measures 10-12. The right hand features slurs and fingerings (5, 1, 1). The left hand accompaniment includes slurs and fingerings (3, 1, 3, 3). Dynamics include *mf* (mezzo-forte) in measure 11.

Fifth system of musical notation, measures 13-15. The right hand features slurs and fingerings (2, 1, 1). The left hand accompaniment includes slurs and fingerings (2, 3, 2, 1, 1). Dynamics include *pp* (pianissimo) in measure 15.

Sixth system of musical notation, measures 16-18. The right hand features slurs and fingerings (5, 2, 3, 5, 2, 3). The left hand accompaniment includes slurs and fingerings (1, 3, 2, 3, 1, 3). Dynamics include *pp* (pianissimo) in measure 18.

Moderato. (♩ = 84)

21.

mezzo f sempre legato.

cresc.

The second system of music consists of two staves. The treble staff contains a series of eighth-note patterns with fingerings such as 2, 4, 3, 1, 2, 2, 2, 2, 4, 1. The bass staff provides a simple accompaniment with quarter notes and rests.

The third system of music consists of two staves. The treble staff features a melodic line with fingerings like 2, 1, 2, 1, 4, 1, 2, 1, 3, 3, 1, 2. The word *dolce.* is written below the treble staff. The bass staff continues the accompaniment.

The fourth system of music consists of two staves. The treble staff has a more complex melodic line with fingerings including 1, 3, 3, 3, 2, 1, 4, 2, 1. The word *f* is written below the treble staff. The bass staff continues the accompaniment.

The fifth system of music consists of two staves. The treble staff begins with a five-finger scale (5, 1, 2, 3, 4) and continues with eighth-note patterns and fingerings like 1, 3, 2, 3, 3, 1, 2. The word *p* is written below the treble staff, and *cresc.* appears at the end of the system. The bass staff continues the accompaniment.

System 1: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a 4/4 time signature. It features a complex melodic line with triplets and sixteenth notes. Bass clef has a simpler accompaniment with quarter and eighth notes. Fingerings are indicated by numbers 1-5. A dynamic marking of *f* (forte) is present.

System 2: Treble and bass staves. Treble clef continues the melodic line with various articulations. Bass clef accompaniment includes some chords. Dynamic markings include *f*, *dimin.*, *p*, and *cresc.* Fingerings are clearly marked throughout.

System 3: Treble clef features a prominent triplet of eighth notes. Bass clef accompaniment is steady. Dynamic markings include *ff* (fortissimo) and *dimin.* A breath mark (>) is visible at the start of the system.

System 4: Treble clef has a melodic line with some slurs. Bass clef accompaniment is consistent. A dynamic marking of *p* (piano) is present.

System 5: Treble clef continues with intricate melodic patterns. Bass clef accompaniment includes some rests. Fingerings are indicated for both hands.

System 6: Treble clef has a melodic line with a slur. Bass clef accompaniment includes some chords. A dynamic marking of *pp* (pianissimo) is present.

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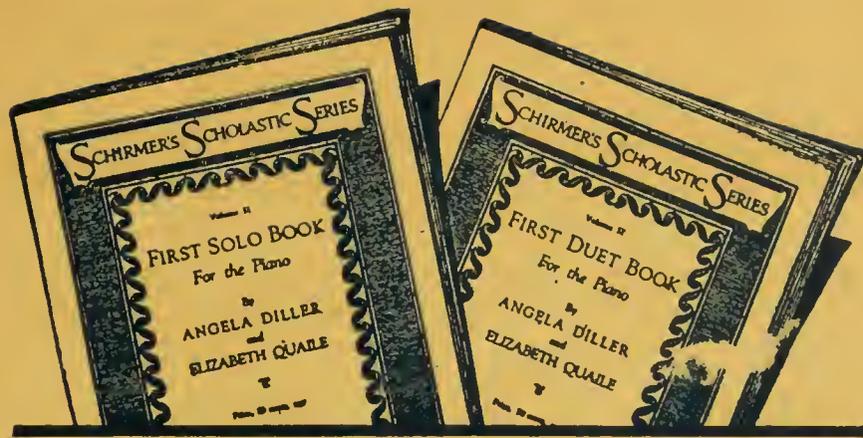
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