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60

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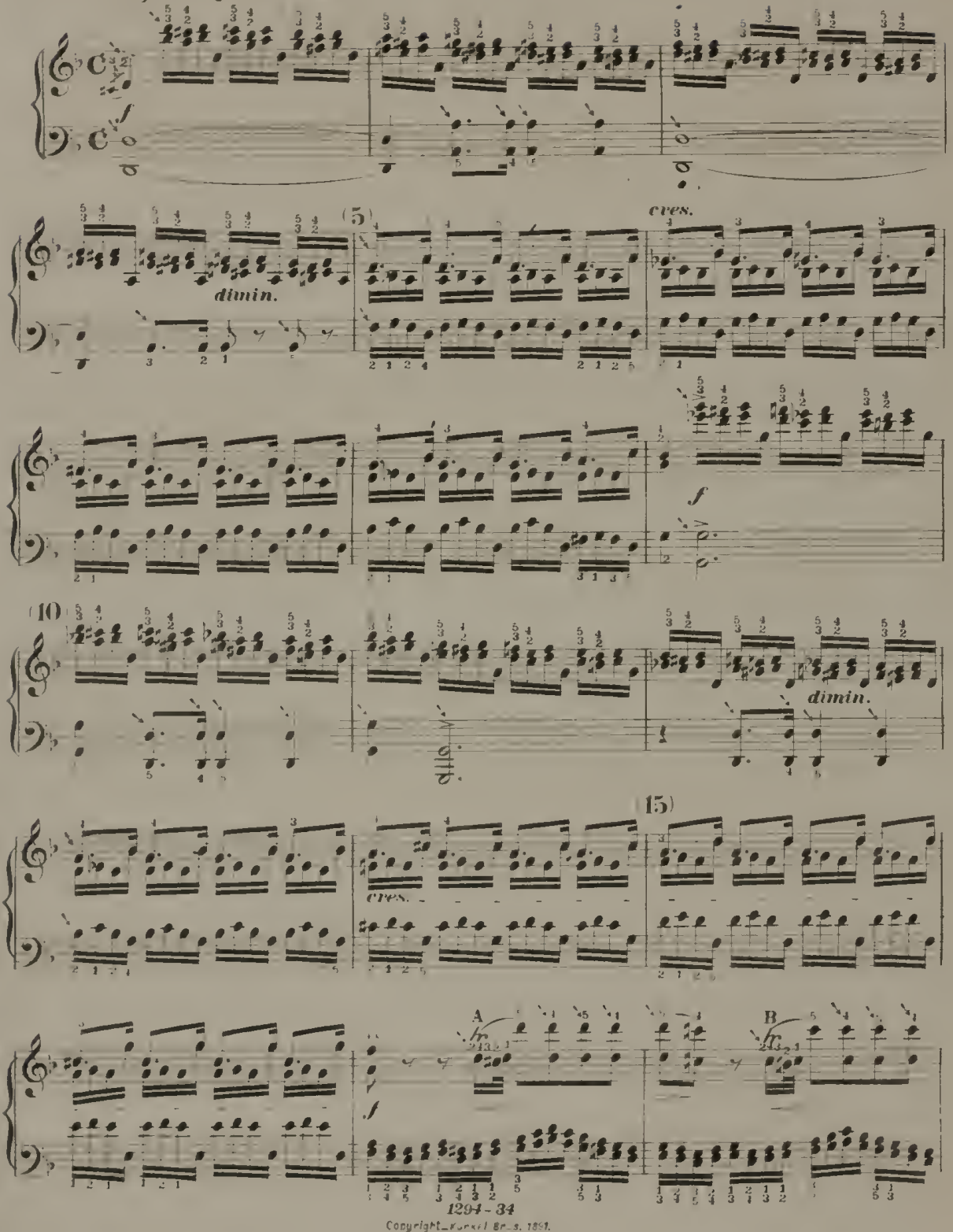
Allegro strepitoso ♩ = 144. J. B. Cramer.



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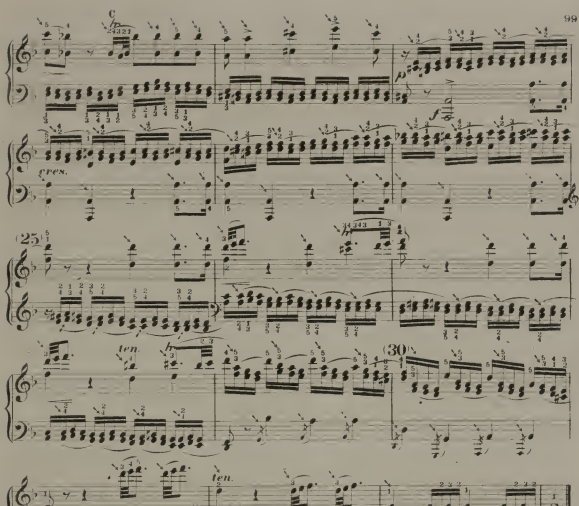
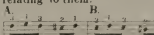


1. As regards their technical aims the present as well as the two following studies are connected with others of the same kind represented in № 28. and 33 also in № 26 and 29. The teacher may therefore make the pupil repeat these preceding pieces as well as the notes relating to them.

2. The shakes in the right hand in measures 17 18 19.

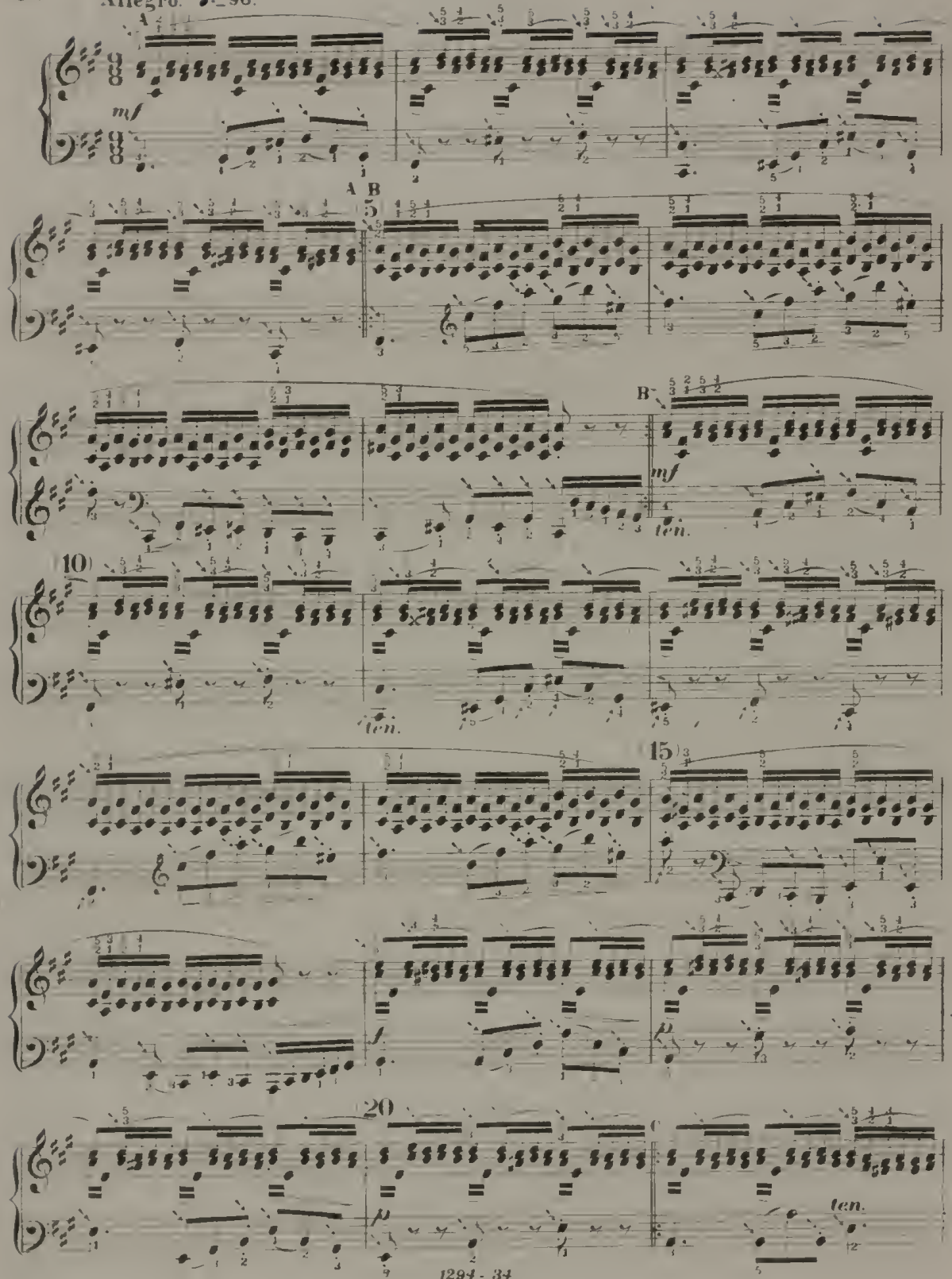


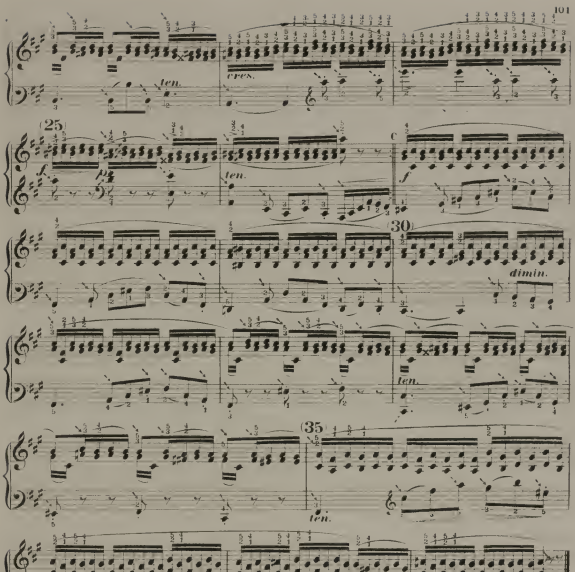
can only claim the value of a simple turn when played in quick time. The quintuplet is however as regards rhythm to be strictly apportioned to the lower voice and the quintuplet has therefore to be practised in a twofold manner 3 : 2 as well as : . More notes have naturally to be played when time is taken slower.

3. The "embellishment" of a melodious nature which appears in the first quarter of measures 26 and 28 and in the third and fourth quarter of measures 31 and 32 is called in the language of musical ornamentation a "slur." (For fuller information see Ph. E. Bach's indispensable work: Versuche über die wahre Art, des Clavier zu spielen.) As a rule, here for instance, it is to be executed *"crescendo."*

4. Regarding the appoggiatura in the bass, measures 29 and 30 see note 3, № 29.

Allegro. ♩=96.



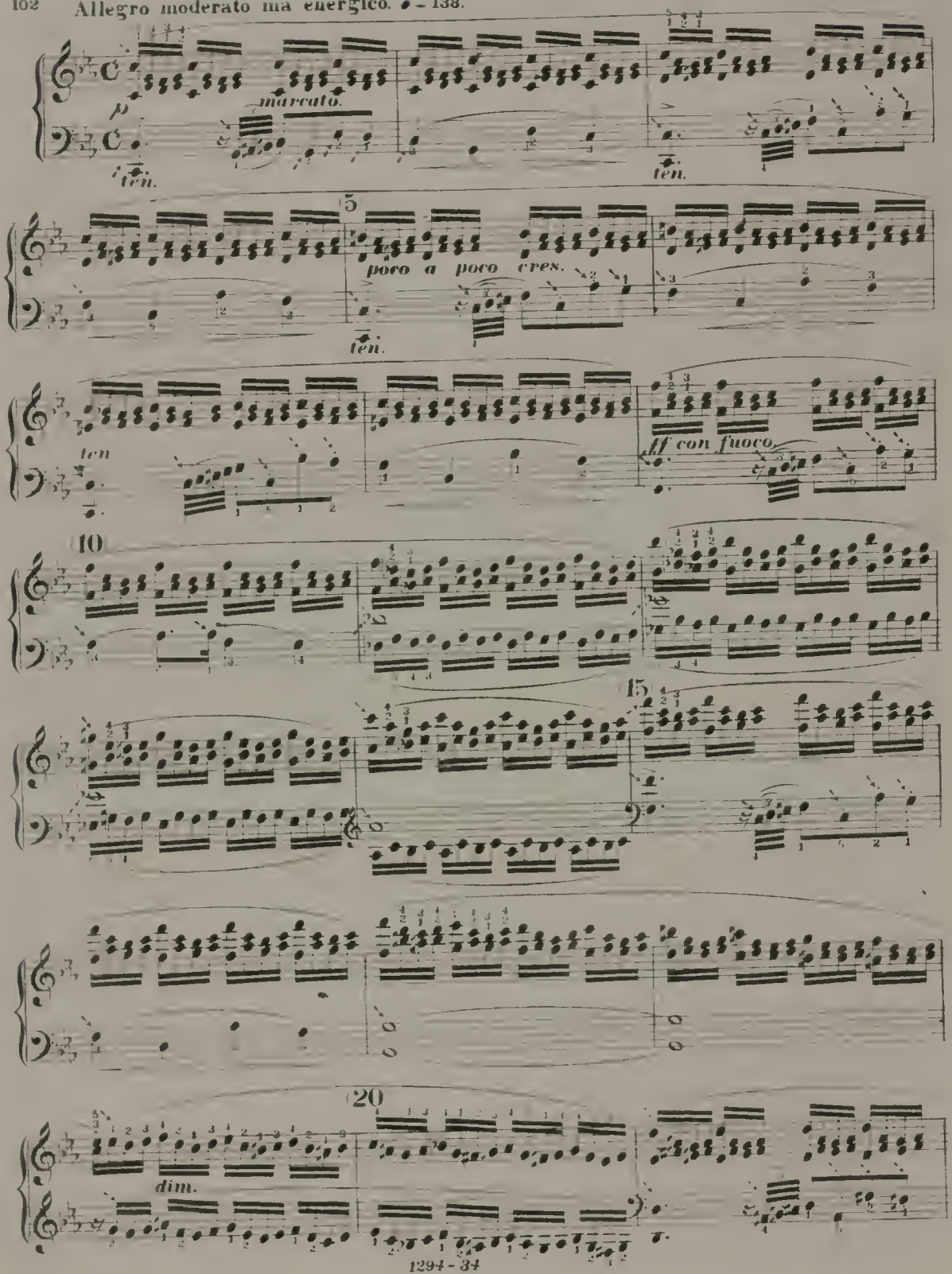


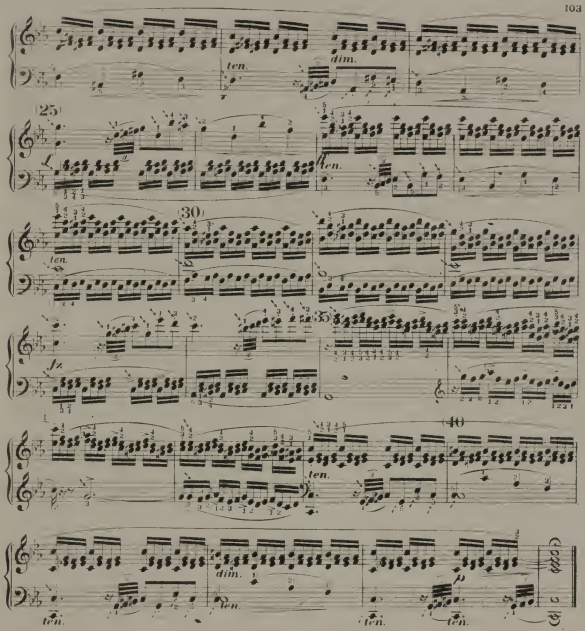
1. For the principal points see the notes of the preceding study. The inclination of unpractised fingers to play the passages in sixths arpeggiando must on no account be tolerated by the teacher.

2. The eighth marked *staccato* in measures 1, 2 and also 8 is simply to be played as a sixteenth. A particular effort in raising the finger is objectionable on account of the *Legato* in the lower voice.

3. The editor's teaching experience leads him to inculcate, with regard to slurs, a rule which cannot be misinterpreted. A slur over two notes refers only to the relation of these notes to one another, and not to their relation of the last note of the slur to the next after that. The last note of a slur is therefore to be treated as though the *staccato* sign where over it, although specially to mark this each time would lead to a too pedantic diffuseness.

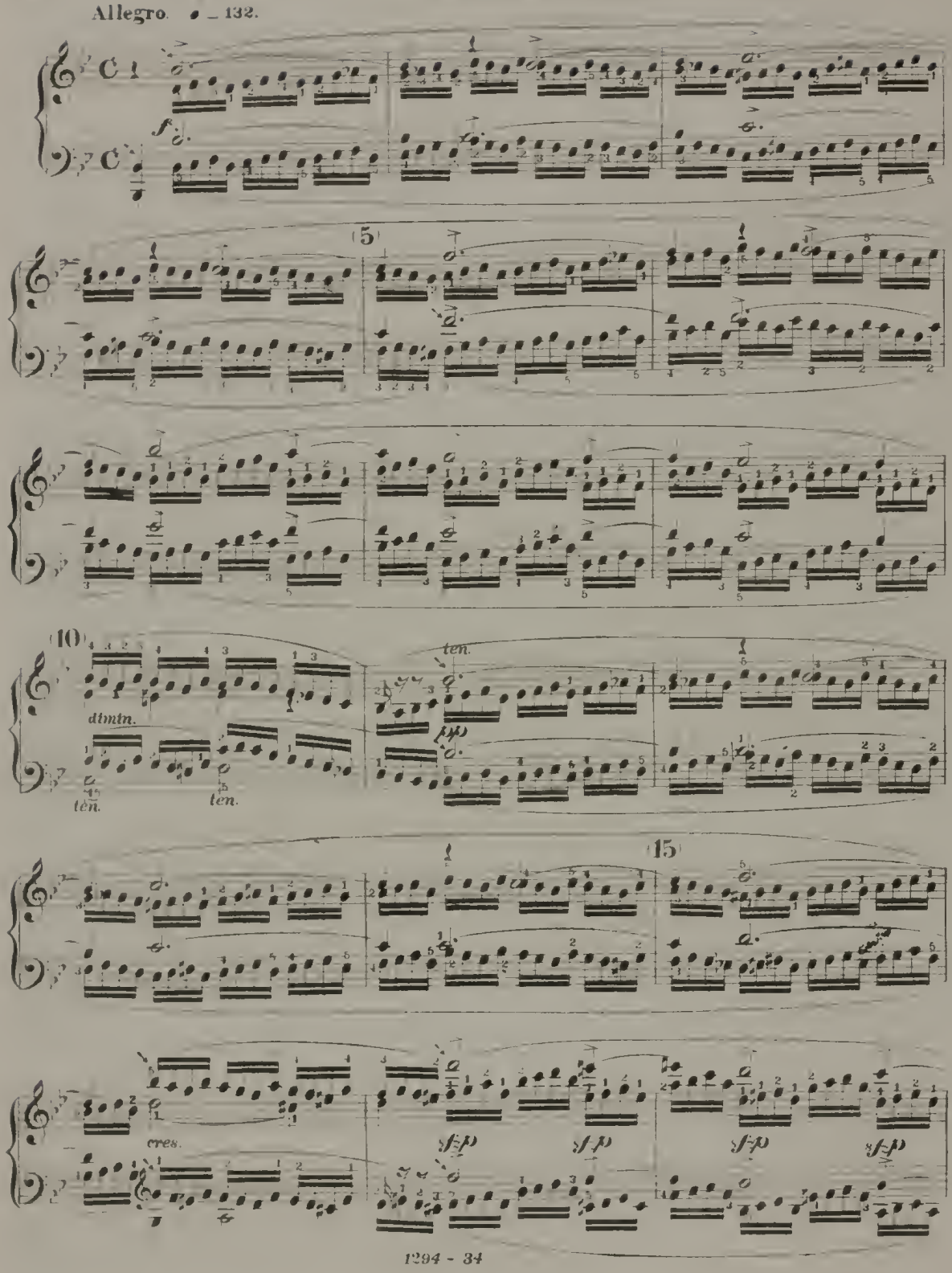
102 Allegro moderato ma energico. ♩ = 138.

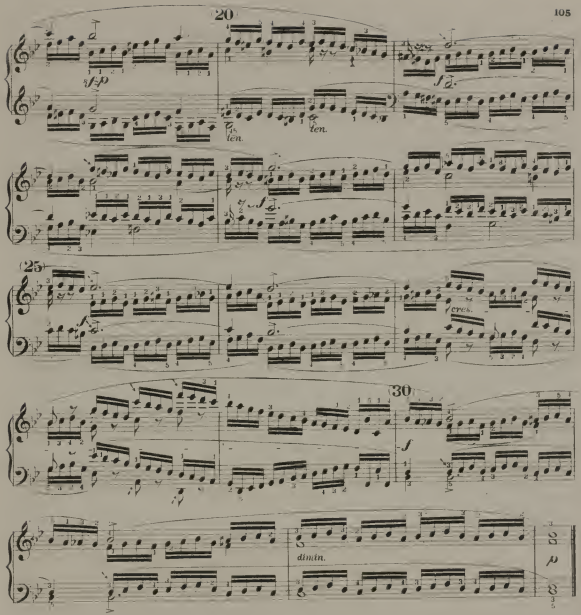




1. This study is at first to be practised in the strongest fortissimo. It is the most difficult in the whole collection of studies of this kind. The passages in fourths in measures 11- 14 and other places require especial study. Whilst they are practised separately the teacher may play the lower sixths in order to spare the ear of the pupils the unpleasant harshness of sound. Even in purely mechanical practice regard for the euphony must never be neglected.

2. Considered as a composition it is certain that this study was suggested to the author by the second prelude in J. S. Bach's wohltemperirten Clavier. The occasion seems favorable to make the pupil acquainted with this latter work.

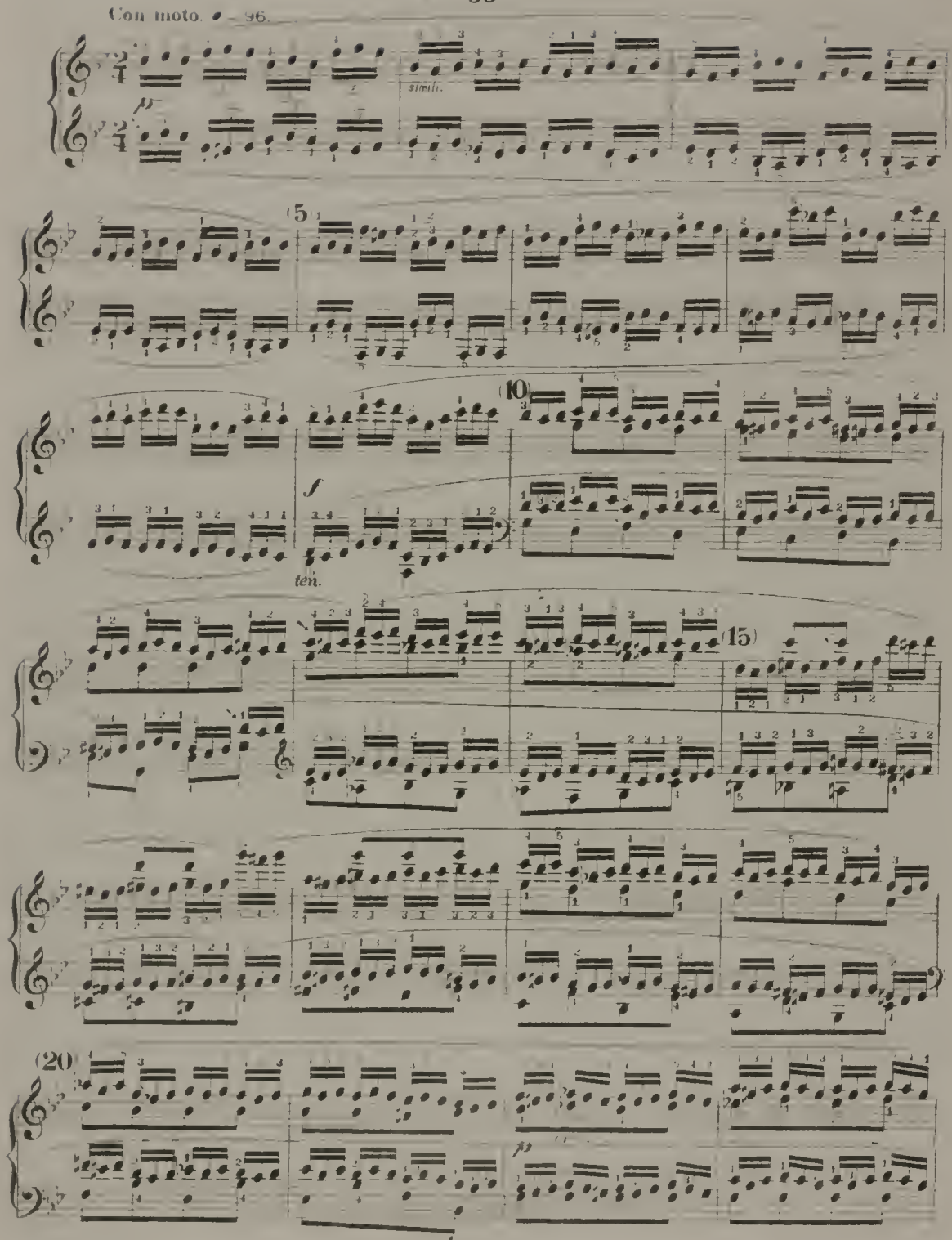

Allegro. ♩ = 132.
5
10
dimin.
ten.
ten.
ten.
15
cres.

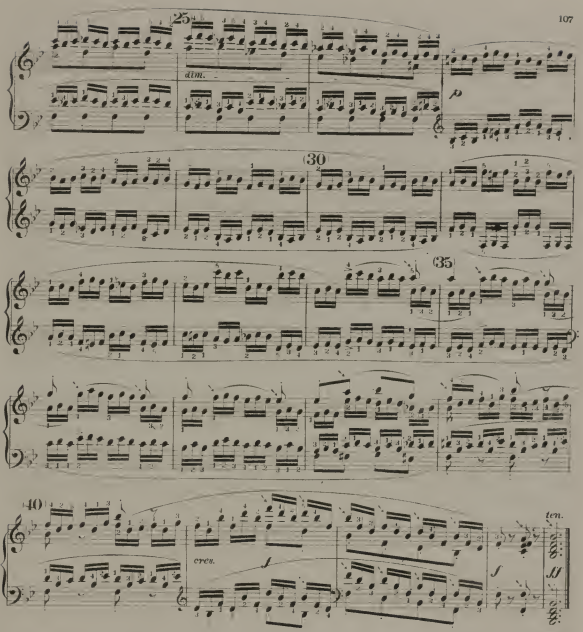


1. The part in the left hand of the preceding study measures 11-14, 29-32 may be considered as a kind preparation for the present task.

2. The sustained upper notes in the right and lower notes in the left hand must be struck with great energy; as the musical, that is the acoustic duration of the value of the notes does not so much depend on the fact that the fingers remain on the keys as on how they first touch them (and they are prepared for it by raising the wrist.)

3. It is recommended that strict attention be paid to the slur and the fingering in connection with it. The figure in the half measure which appears in a dependent form in measures 7-9 and other parts requires special practice. Players who can stretch far enough may here exchange the fingering 1 2 3 with 1 2 4.

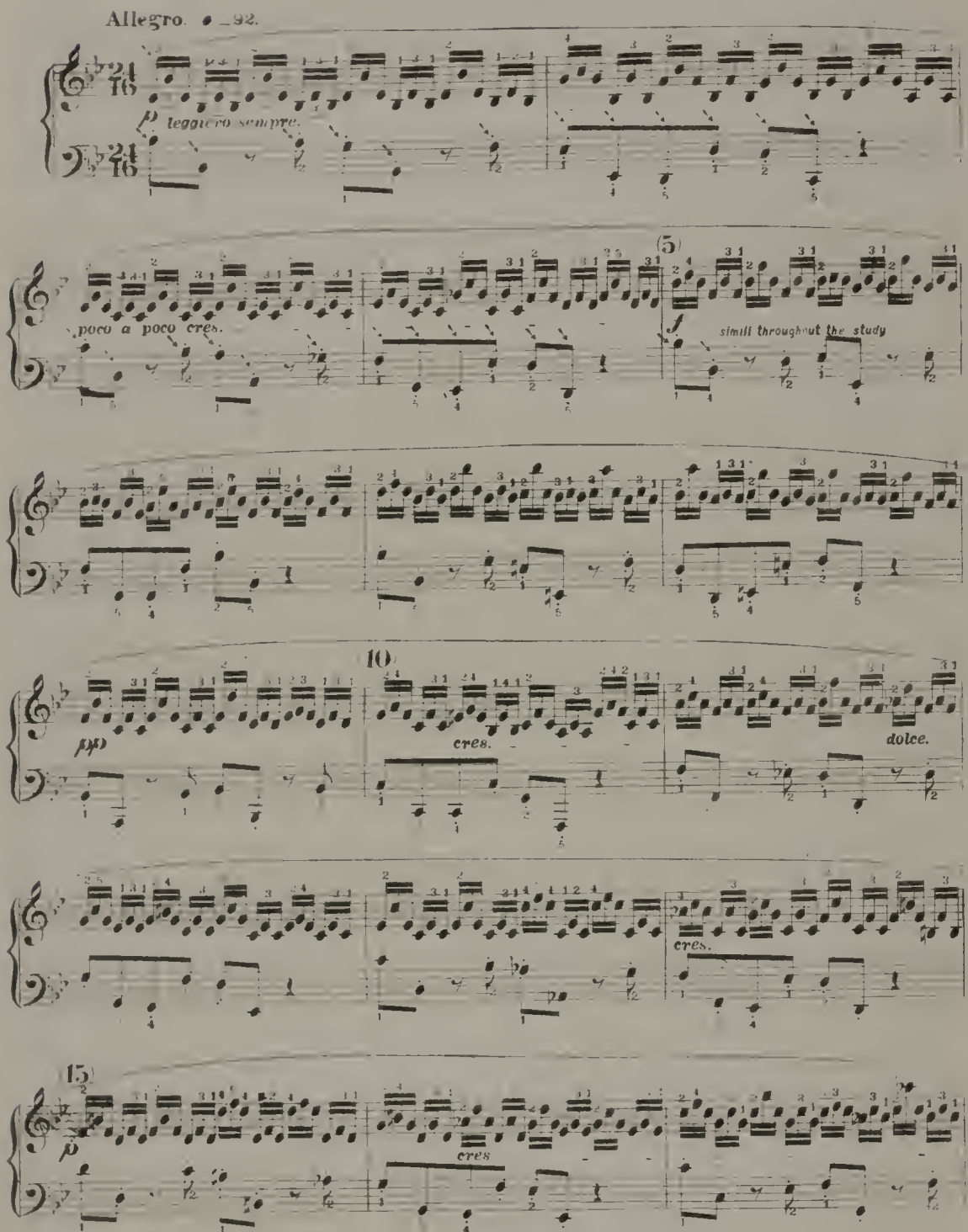

Con moto. ♩ = 96.
simil.
(5)
(10)
f
ten.
(15)
(20)
p

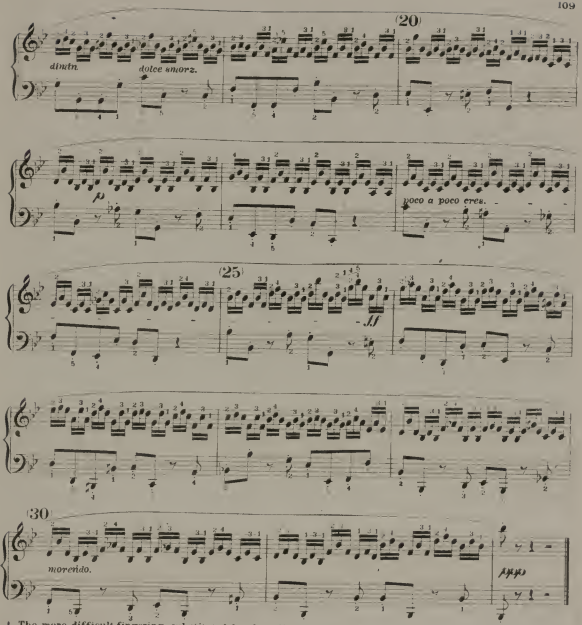


1. The practice of this study is to be divided into two sections. The simpler part in each hand must first be practised alone measures 1–19 25–34 in the left hand as far as 37 after that the passages consisting of several parts the voice least in motion being still left out. The latter has to be sustained where no *staccato* is marked. Concerning its execution compare note 2 № 47.

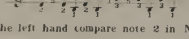
2. The reasons for inequality of the *legato* bows in both hands are of a technical kind, and easily to be understood. They are not to be neglected when playing together.

3. In first practising this study it is recommended that the strong beats of the measures should be well accented, even each eight, in order to attain perfect precision of attack. With the gradual overcoming of the difficulties these accents should be toned down, and when the piece is technically perfect they should be reduced to the minimum which good taste dictates.

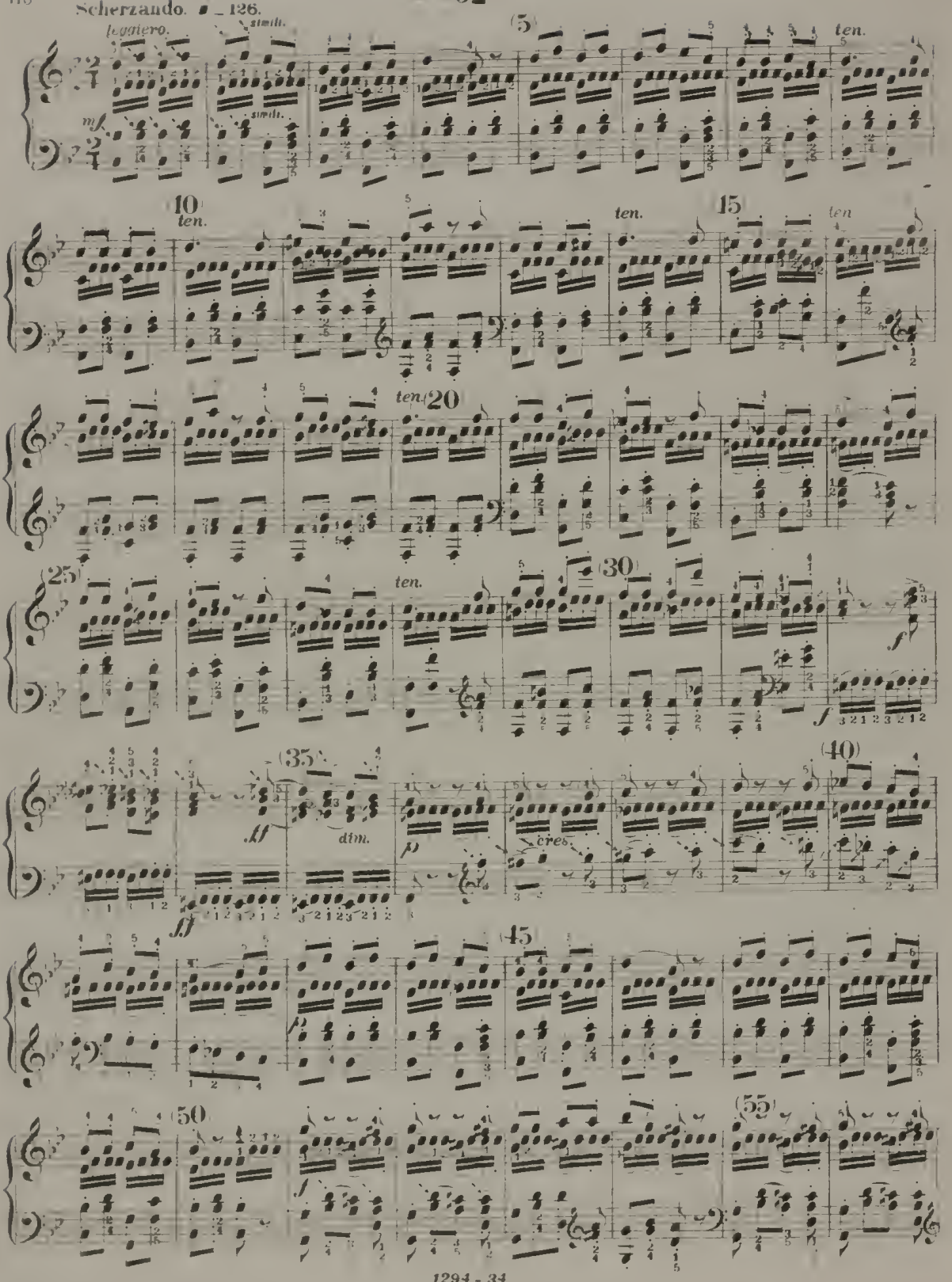

Allegro. ♩ = 92.
24/16
p leggiero sempre.
poco a poco cres.
(5)
f simili throughout the study
(10)
pp
cres.
dolce.
cres.
p
(15)
p
cres

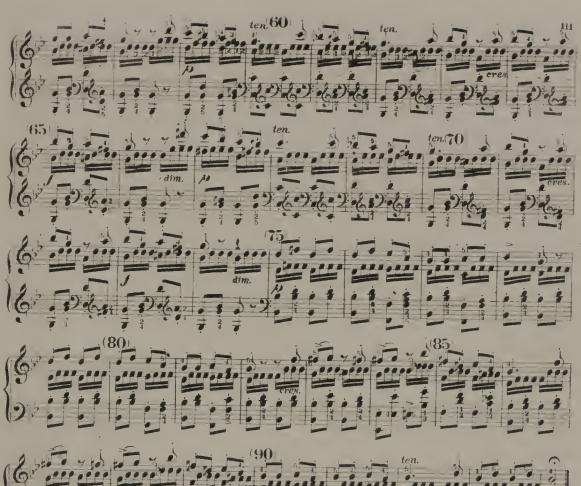


1 The more difficult fingering, substituted by the editor in the place of the simpler one, promotes by this change the contraction of the hand and with it distinctness of touch, and inclines to the virtuoso style. It has been adopted as the result of his private practise, taken from the H major passage in the third part of the first movement of Beethoven's fourth Concerto for the piano Op. 58. Greater brilliancy in playing and an elastic lightness of touch will be thereby gained. This does not, however, lessen the utility of the study with more convenient fingering.



2 Concerning the *staccato* accompaniment in the left hand compare note 2 in No. 24.

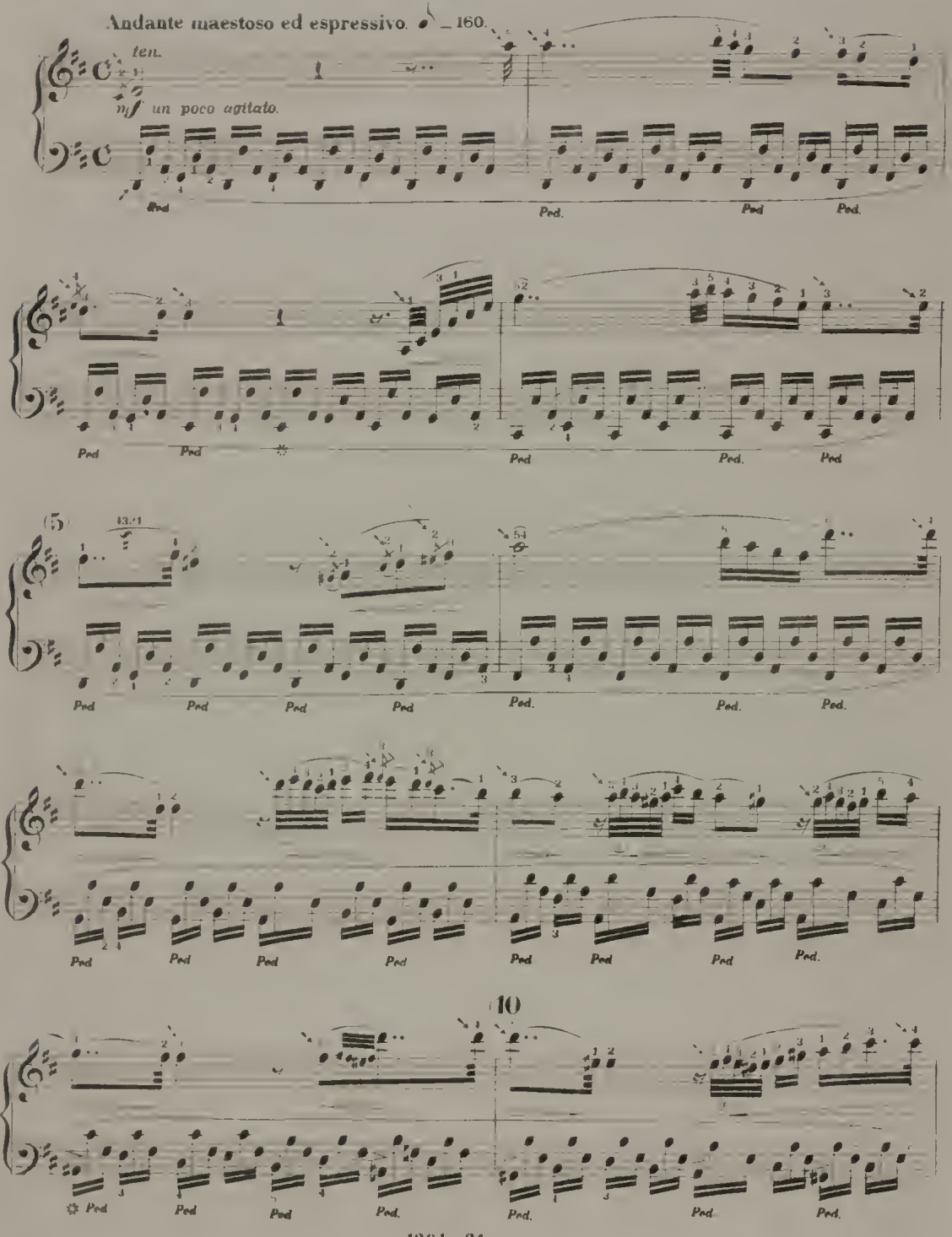

Scherzando. ♩ = 126.
leggiero.
simile.
mf
ten.
(5)
(10)
(15)
(20)
(25)
(30)
(35)
(40)
(45)
(50)
(55)
ff
dim.
cres.
f

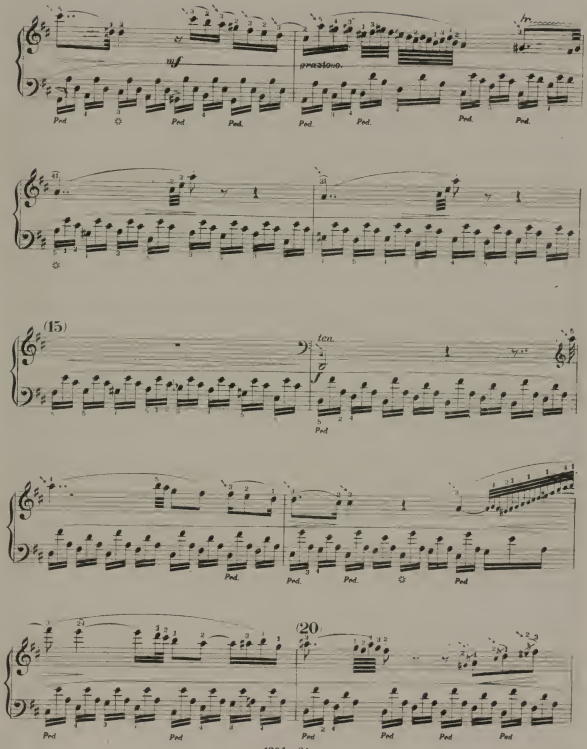


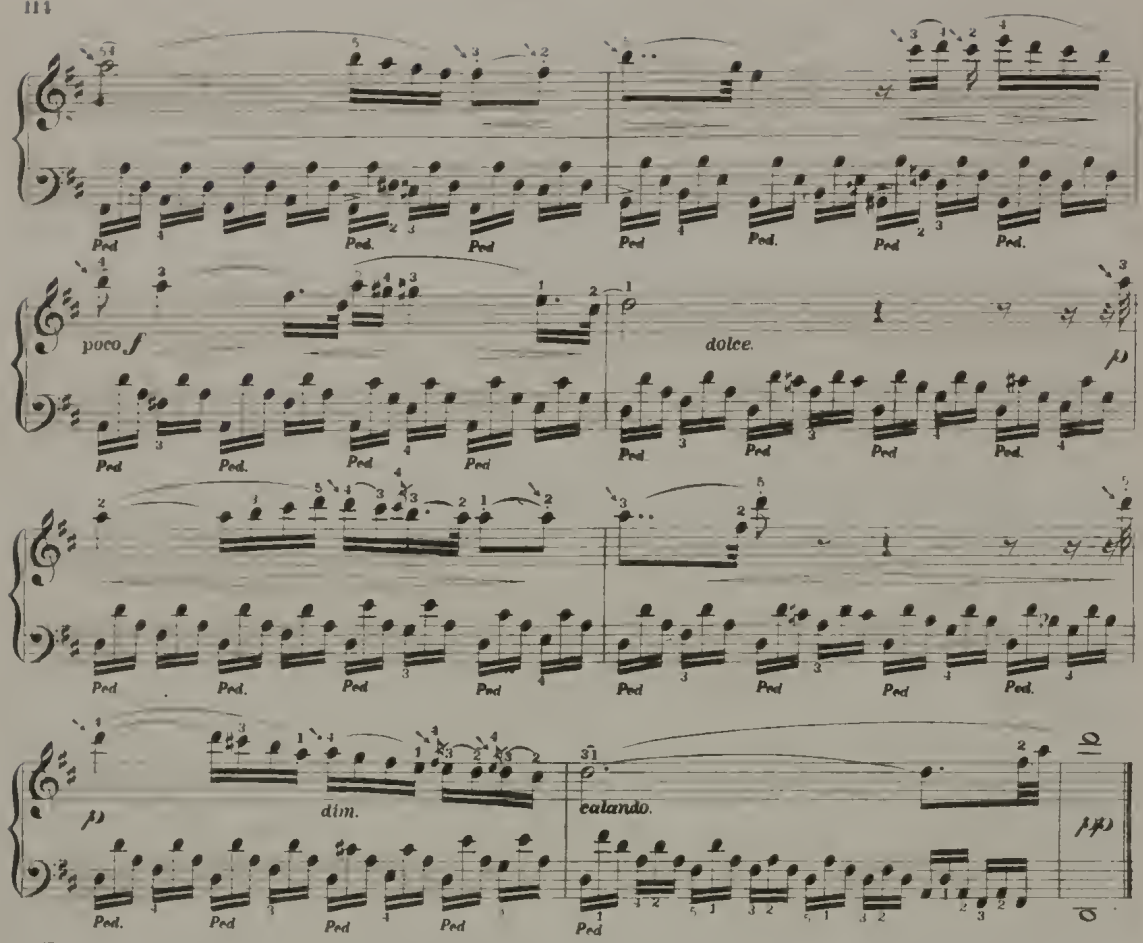
1. The results to be obtained from this exceedingly useful study consist in extreme lightness of the wrist and in movements, equally soft and distinct, of the single fingers. As regards the repitition practise, this study follows Nos. 45 and 46 which have to be played over again as preparatory studies. The connection of single progressions in semitones, as for instance in measures 23 and in whole tones as in measures 17 to 19 through a particular *legato* bow, has been retained and carried on in accordance with the original. The musical reason for this is so easily to be understood, that a more detailed explanation would be superfluous.

2. The naturalistic fingering should by no means be tolerated on account of the bad habits which, technically as well as musically, arise from it [illegible] etc. The repeated use of the thumb in the voices constituting the accompaniment after the octave in the bass, is only practicable when the former are within the compass of the latter, as, for instance, in measures 90 and 91, where however the other fingering may be equally well applied. As in measures 23 and 27 there is no octave preceding, the rule cannot apply there.

53

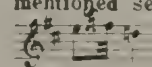
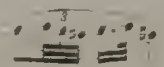

Andante maestoso ed espressivo. ♩ = 160.
ten.
mf un poco agitato.
Ped.
(5)
10

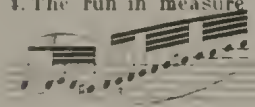

mf
cresc.
(15)
ten.
f
(20)

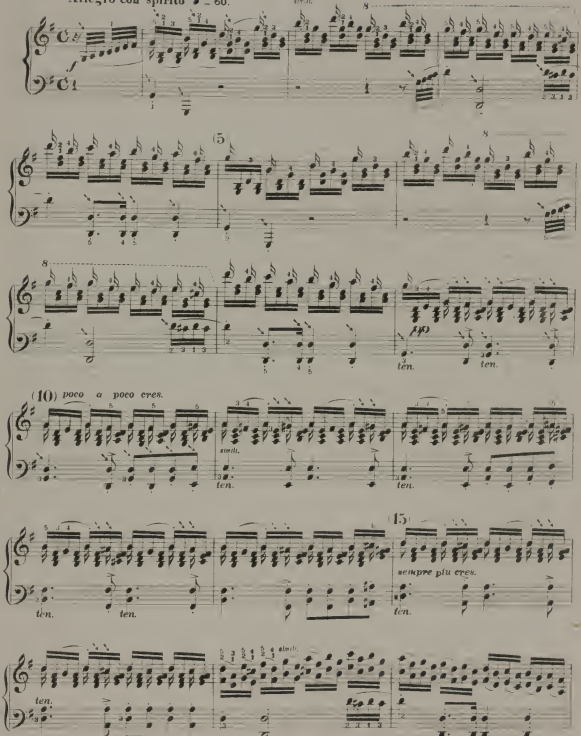


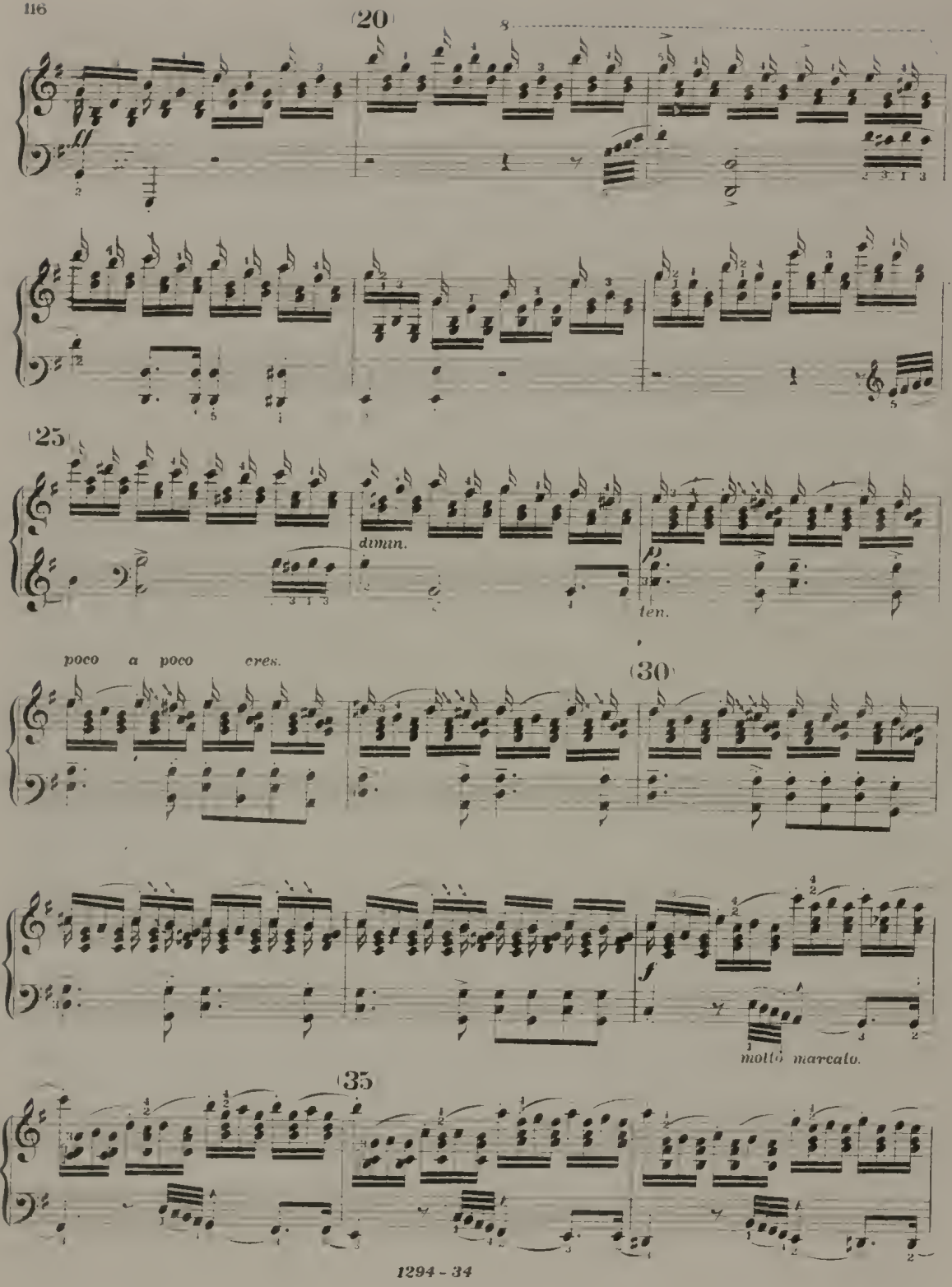
1. This study is valuable in two ways, both as an exercise of mobility for the left hand and as a study of melodic expression for the right hand. It must of course be left to the teacher to judge according to the pupil's musical developement, whether it is premature to expect expression at present. To give a fine rendering of "*cantilena*" imphes, that the player is already ripe for the Field Nocturnes or the *cantabile* passages in a Hummel or Moscheles Piano Forte Concerto to say nothing of the classical school *par excellene*. Anyhow, it is recommended that the left hand be practised until it reaches such a point of perfection that the *unconscious* even movement of the triplets does not hinder the right hand from playing its figure of two notes (i.e. the group of four notes) in correct rhythm. The intervals of the tenth at the beginning of the measure should of course not be taken with a leap, but must be managed by adroitly gliding the hand. See the exercise given in Note 3 No. 12, which should now be practised also in sharp keys.

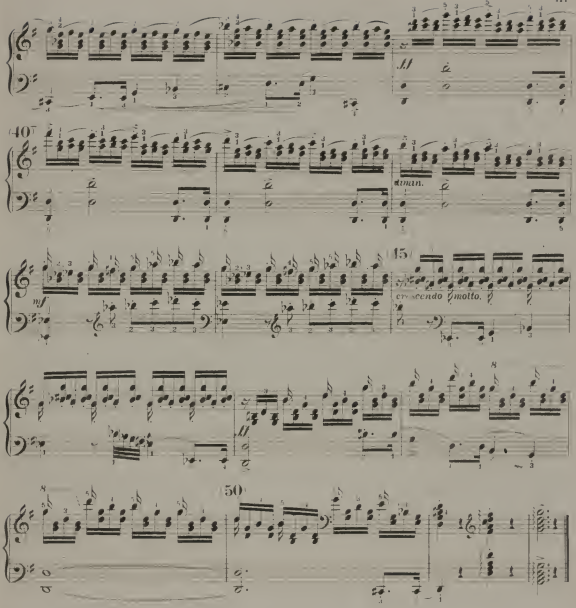
2. The *appoggiature*, long prefixes in the treble are written out in modern fashion. The short ones must be so regulated that the note following them loses a portion (an almost imperceptible portion) of its value, as has been mentioned several times.

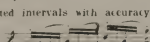
3. The turn in measure 5  is to be played as follows:  When there is less time it must be treated as a quintuplet (five equal notes: see Note 2 No. 16.)

4. The run in measure 18 should be played so as to increase in speed as it ascends somewhat as follows:  Other ways of playing could also be given, provided that the notes do not fall discordantly with the bass note.


Allegro con spirito ♩ = 60.
sim.
(5)
pp
ten.
(10) poco a poco cres.
sim.
ten.
(15)
sempre piu cres.
ten.
sim.

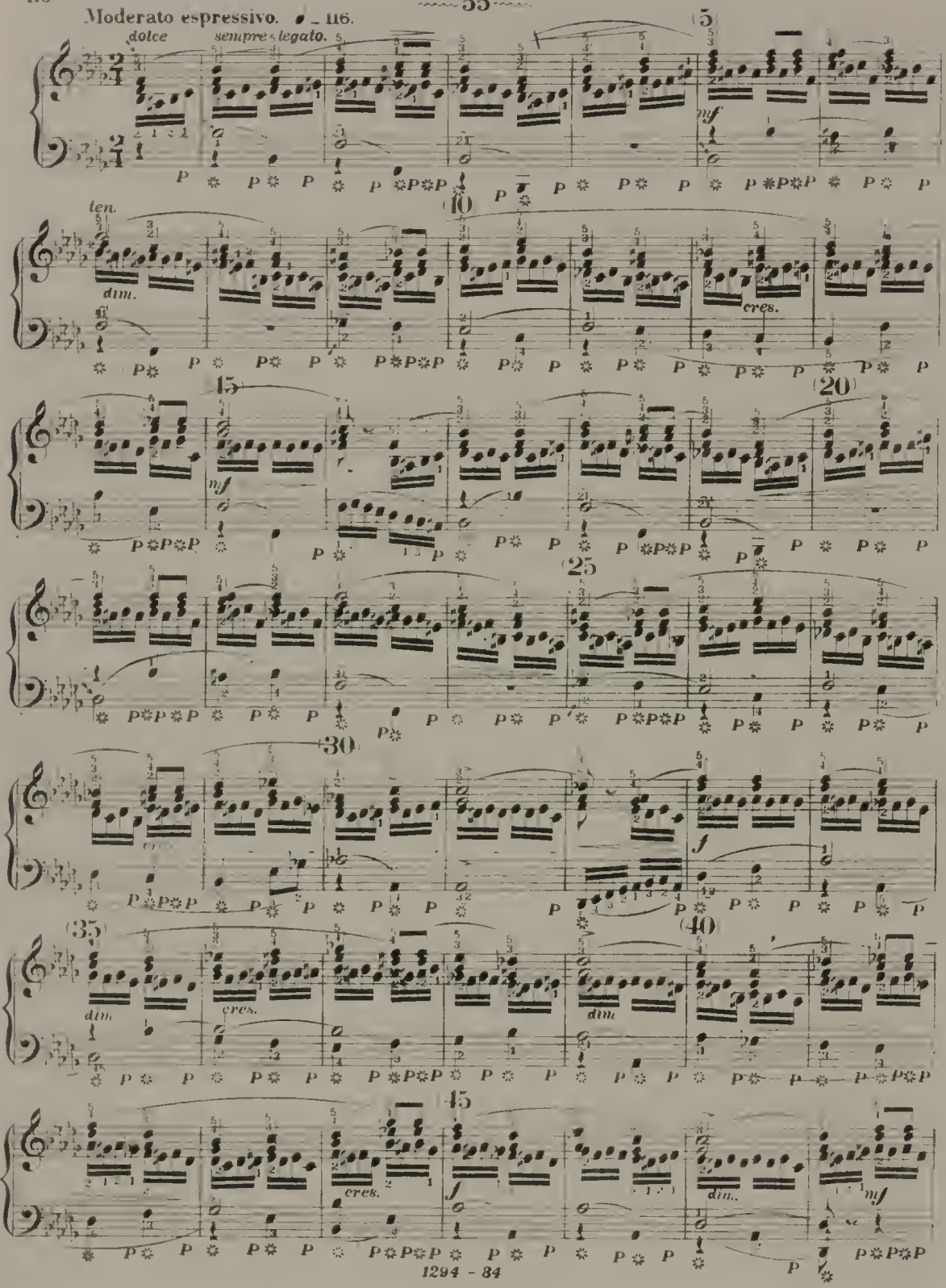

(20)
8
(25)
dimin.
ten.
poco a poco cres.
(30)
f
molto marcato.
(35)

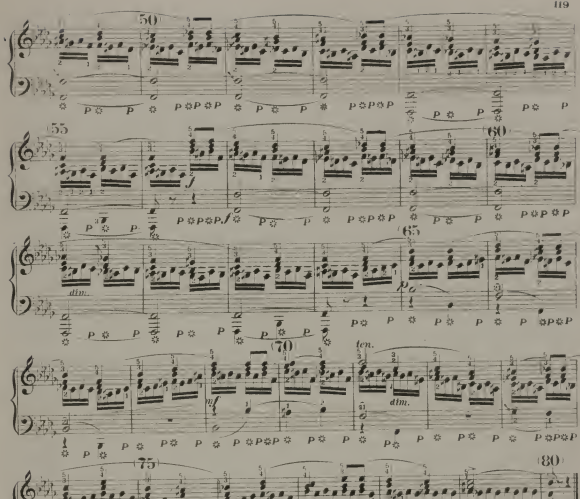


As the player has already had similar practising material in this collection, for example in N°s 12 which serves as a preparation for this study, his attention can at once be given to the "interpretation" which demands some movement of the wrist and even of the elbow. The notes of the upper part which are specially marked are to be brought out with a very energetic touch. In order to practise striking the accented intervals with accuracy it is recommended that they be studied with a *legato* [ur as follows:  on the other hand a *staccato* throughout will be equally useful.

55

Moderato espressivo. ♩ = 116.



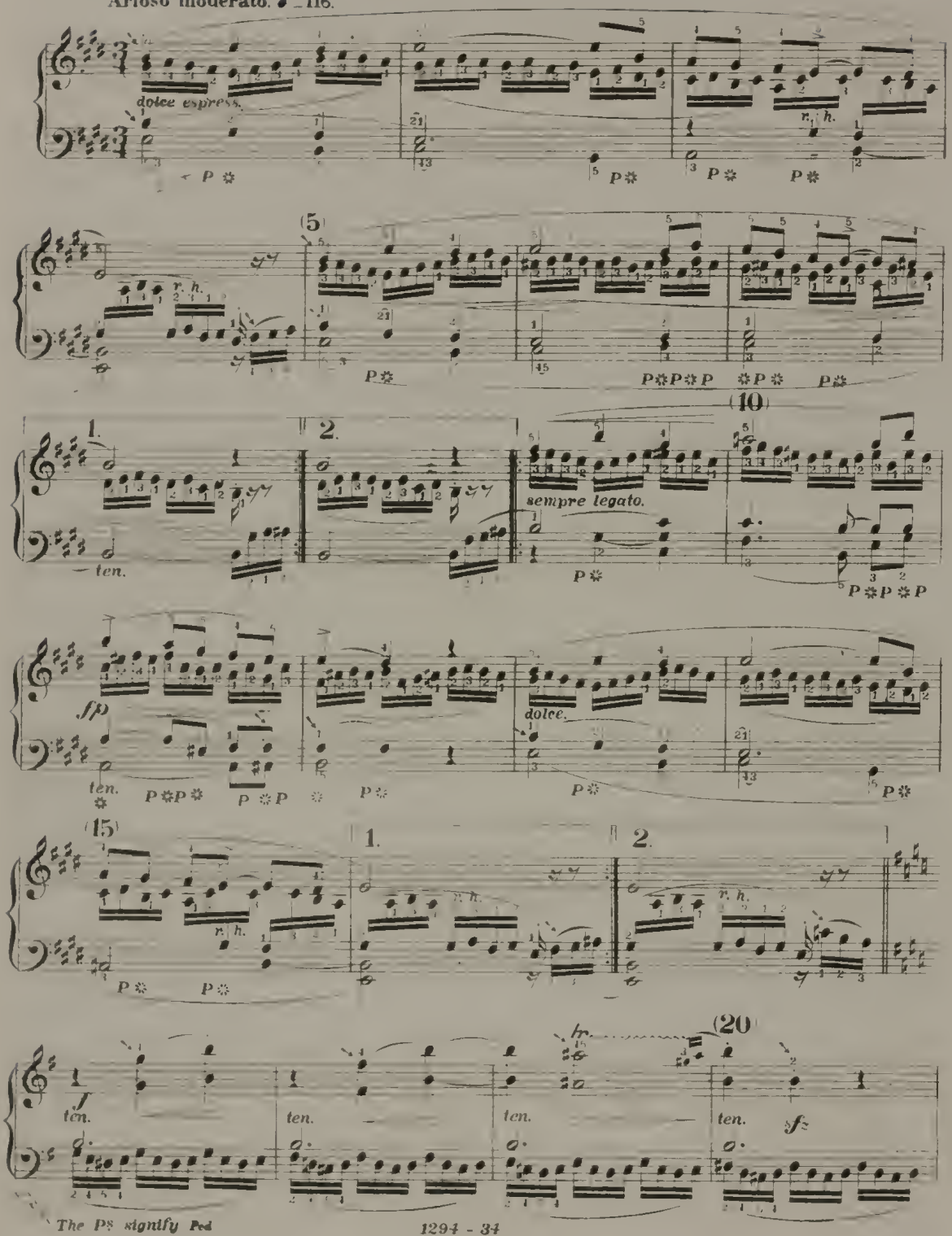


The instructive aim of this study, which is also most valuable as a composition, hardly needs pointing out more clearly. How to play the many voices in the right hand, how to bring out the melody of the upper part in an expressive "singing" manner, how to keep subservient the under part which fills in the harmonies and to play the figured accompaniment softly and yet with a clear and flowing continuity, and, further, how to distribute the various *nuances* of each single part whilst preserving a steady *ensemble* in terrupted by no break, - a due regard to all these considerations may be left to the intelligence of the teacher. Nor must less care be taken to attain a correct phrasing, which is made clear by the beginning and the ending of the slurs and to give exact attention to the value of the notes in the two parts of the left hand, the upper of which somewhat represents the part of a violoncello, and the lower that of a double bass. The help which is obtained by transposing into other keys has already been often recommended, and it would be found extremely useful to transpose the present study into the keys, for example, of A minor and B minor. "P" throughout this piece and the following stand for Ped. The use of the Pedal is to connect the melody more *legato* an effect which could not be obtained without it. The timely employment and release of the pedal, as indicated, can not be too scrupulous heed-

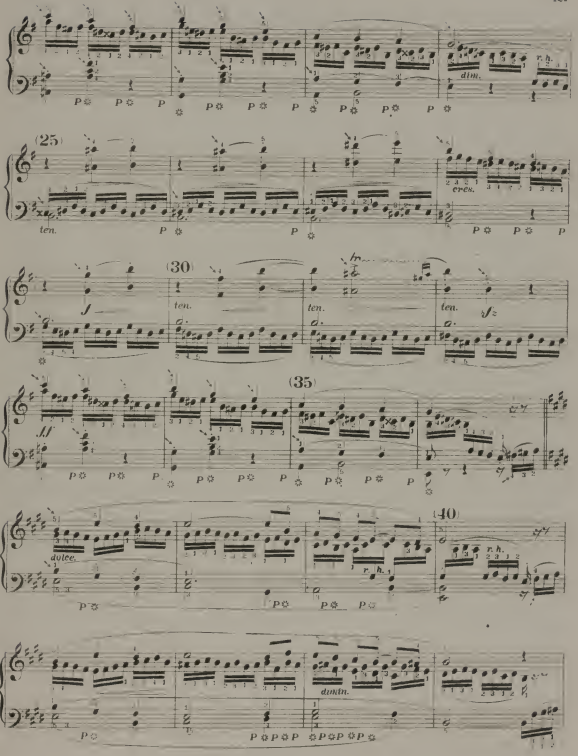
ed.

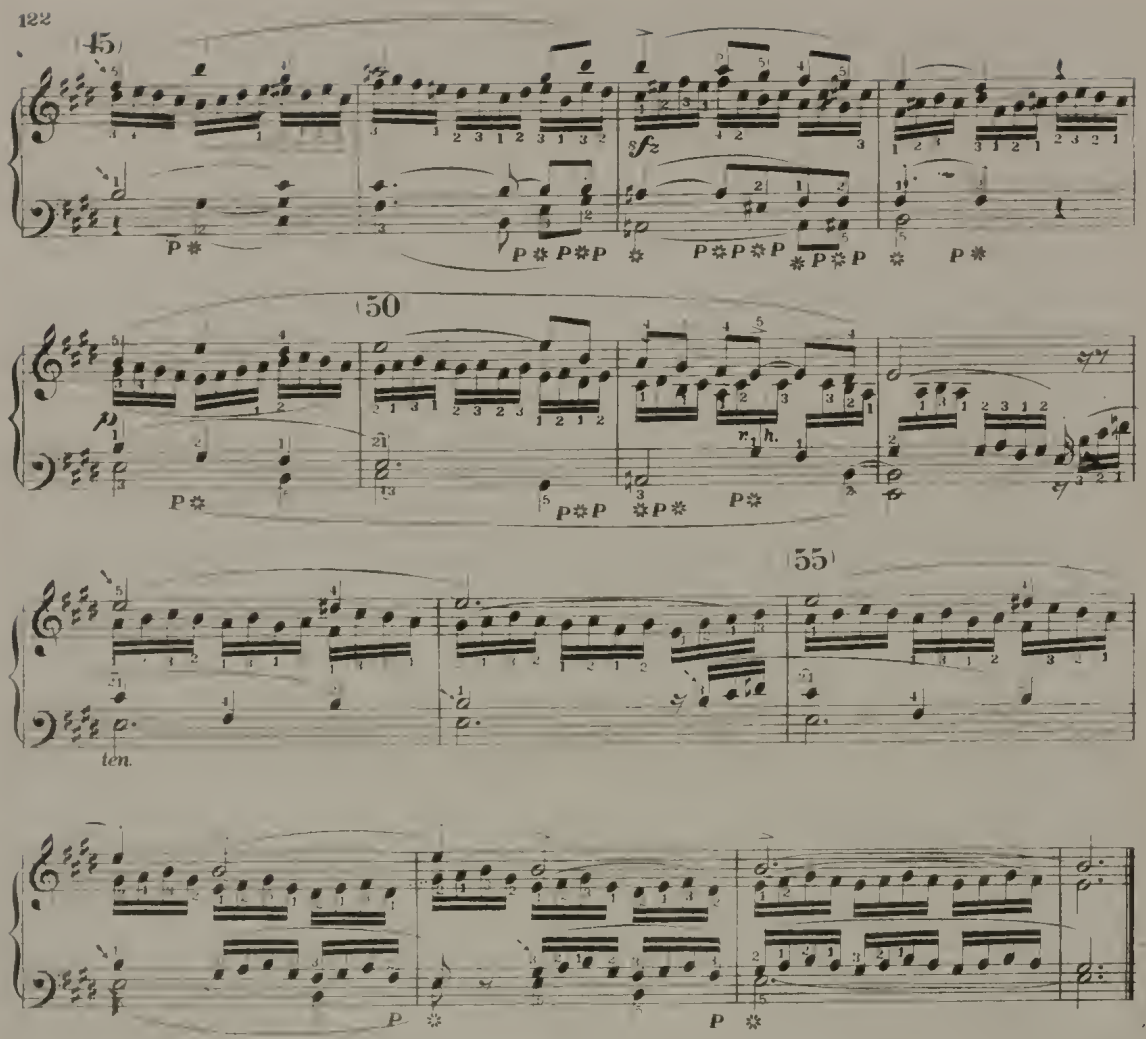
56

Arioso moderato. ♩ = 116.



The Ps signify Ped


r.h.
dim.
(25)
ten.
cres.
(30)
ten.
ten.
ten.
(35)
dolce.
r.h.
r.h.
(40)
dimin.

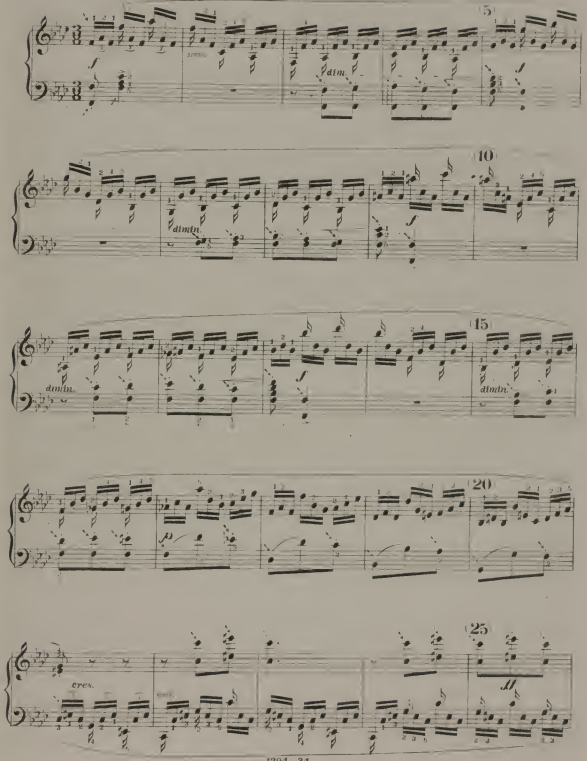


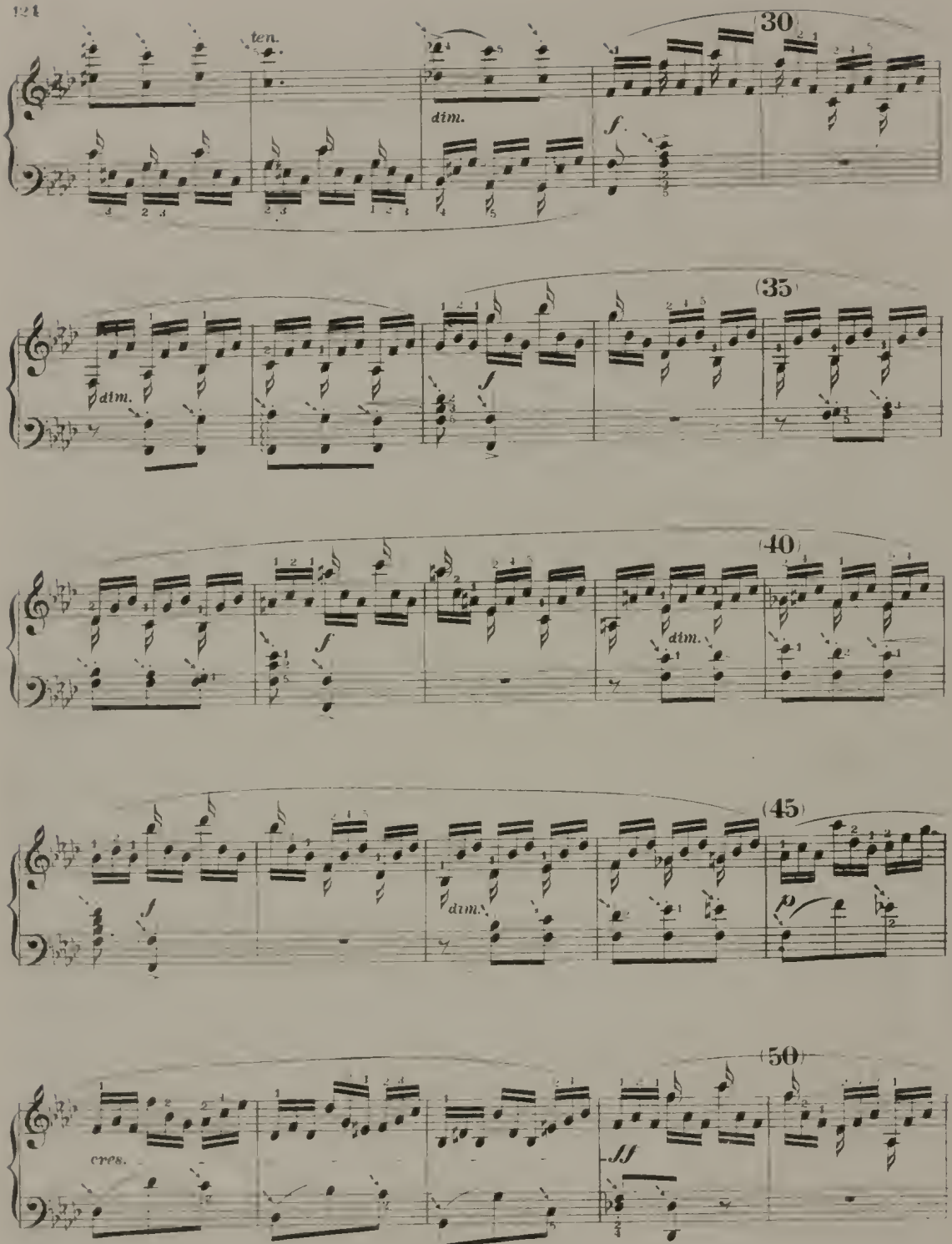
1. This study forms the counterpart to the preceding one, and although the right hand is, here only in two parts, yet the execution of this piece offers greater difficulties, so that No. 56. may serve as a preparation for this one far more than this one can for that, chiefly because the figured accompaniment here requires more expression of light and shade To the fancy of the player this piece may give the effect of a stringed quartet.

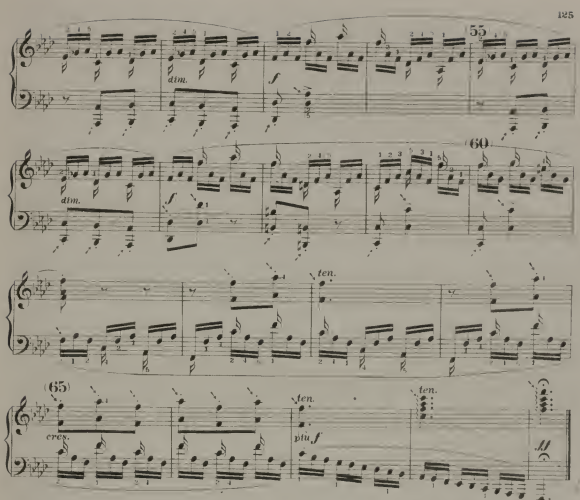
2. As a piece of music this must be considered to a certain extent as the original type of the Mendelssohn Songs without Words and in spite of its great simplicity, combined, moreover, with a distinct mellifluence by no means antiquated, and an exemplary form and style, it is certainly not of less value than any one of those pieces of the modern master.

3. The player must guard against dragging the time in a sentimental manner The second part (the minor) should be played almost imperceptibly quicker.

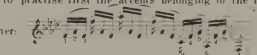
4. The notes which are occasionally written on the lower stave in measures 3, 4, 15, 16 &c, to avoid too many ledger lines are to be played with the right hand.


5
10
15
20
25
dim.
cres.


ten.
dim.
30
f
35
dim.
40
dim.
45
dim.
p
50
cres.
ff



1. The *legato* slurs, which at the first glance seem somewhat strange considering the leaps are in the original and are therefore retained here. Probably the author intended rather to point out the connection of the four-measure periods, than to dictate the avoidance of what is an unavoidable break in hands of smaller compass, such as the leap of a tenth, but the break can be made so slight as to be hardly noticeable. In any case it will be well to practise first the accents belonging to the motive by dividing the *legato* slurs in the following manner:

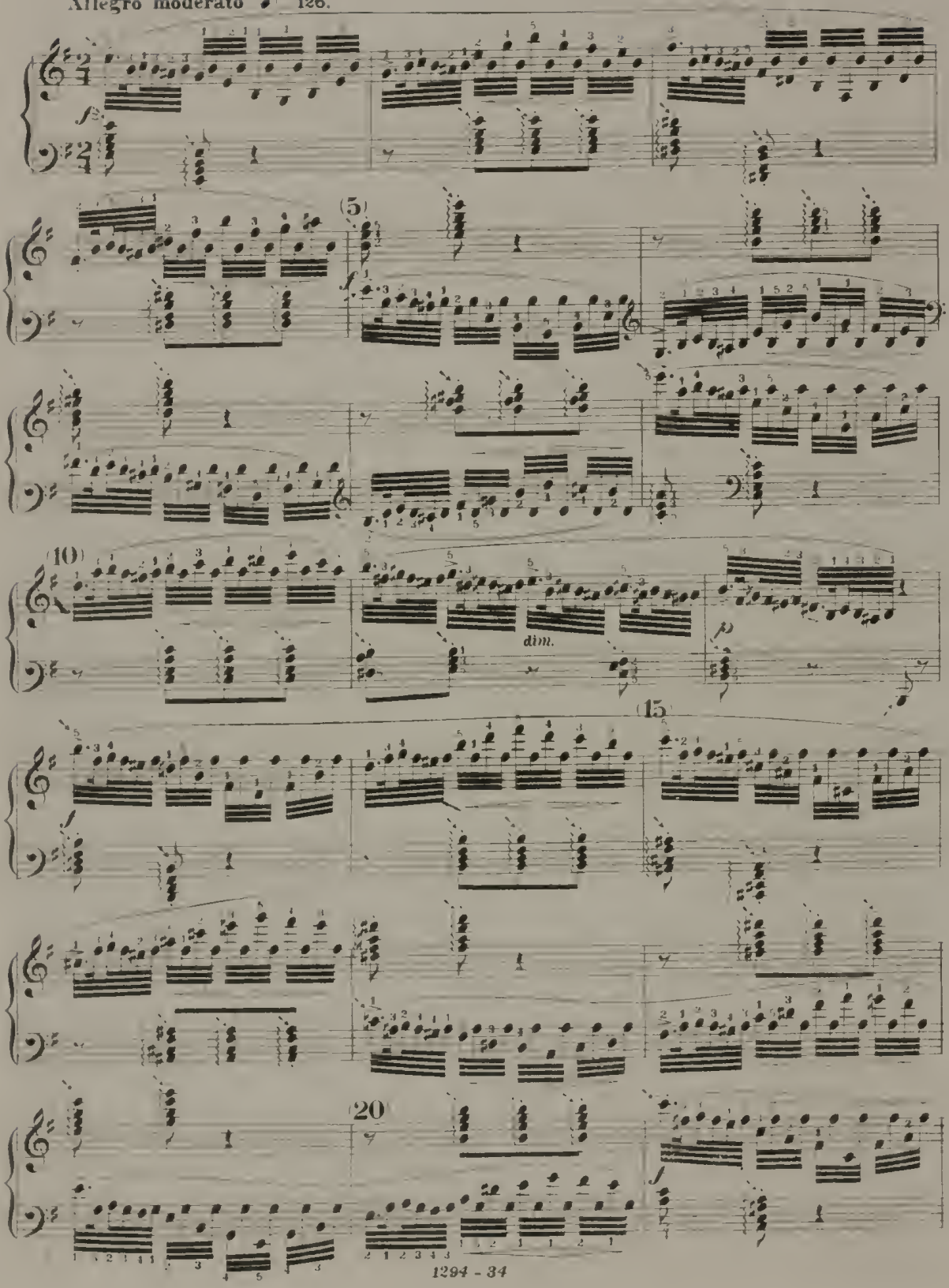


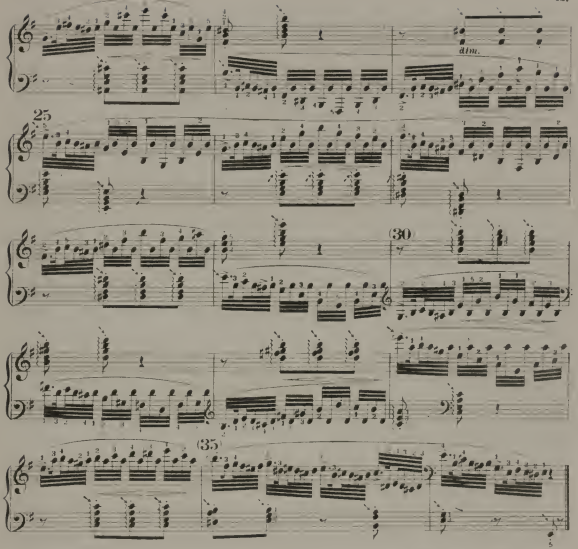
After the fingers have attained more familiarity with the technical difficulties greater attention must then be paid to the connection intended between certain measures, and whilst bringing out the accents into strong relief the player must leave off making those complete breaks which he previously practised.

2. The alternate use of the fourth and fifth fingers in the octaves of the right hand (measures 22–28, and 62–66 is no needless change, and is therefore recommended to the teacher's attention.

3. The fingering given for the left hand is explained by previous foot-notes (see Note 2 to No. 52 and Note 3 to No. 47 regarding to passage in measures 17–20.)

Allegro moderato ♩ 126.





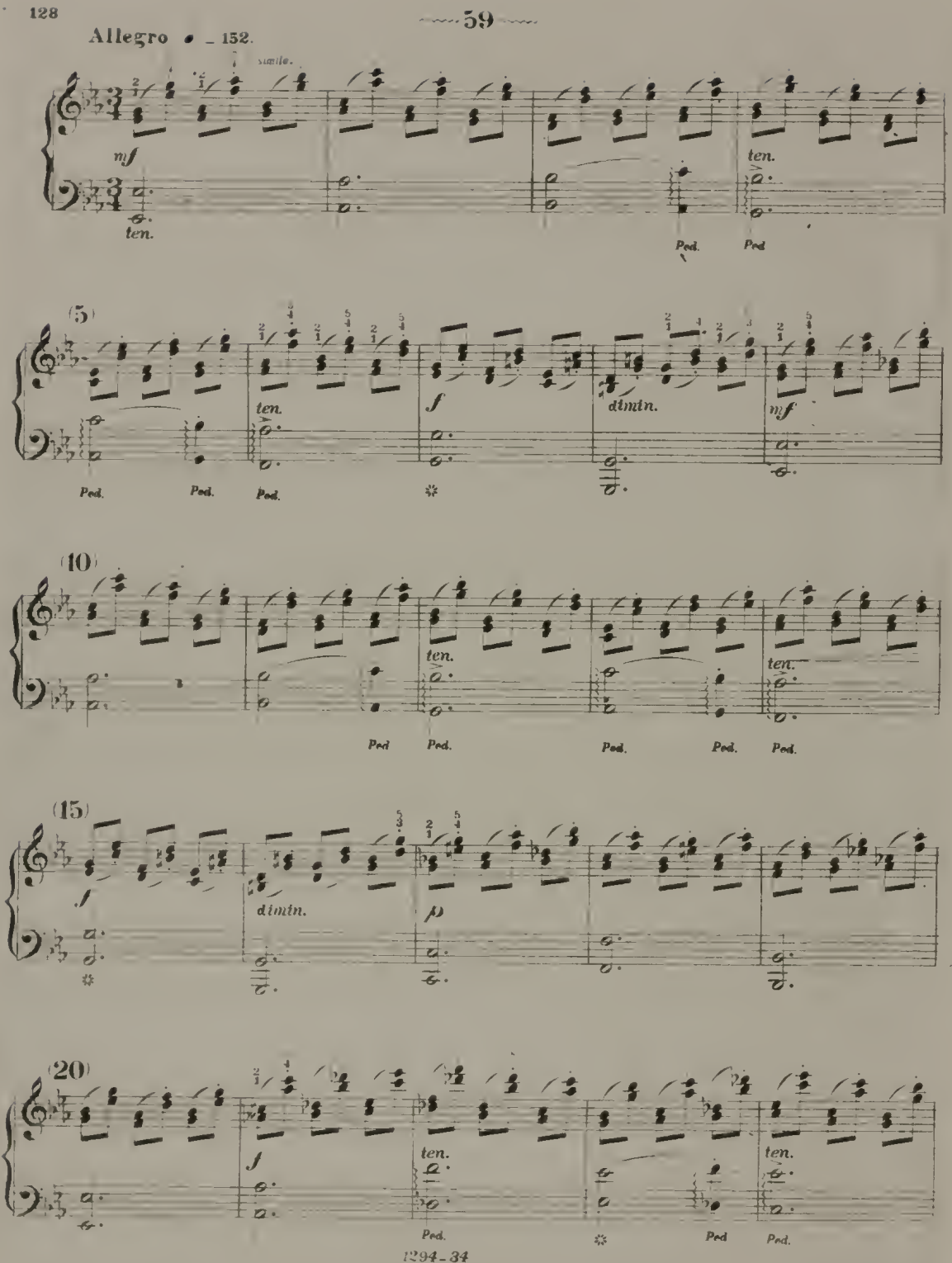
1. The present study is in its essential tendency a continuation of the task set in the preceding one. As it may now be presumed that the player is accustomed to execute greater intervals no longer in a skipping manner but that he is able to play them gliding and with a steady position of the hand in quick time the method proposed in the former study as regards the detaching of the notes (as a preparatory exercise) can therefore no longer be applied here.

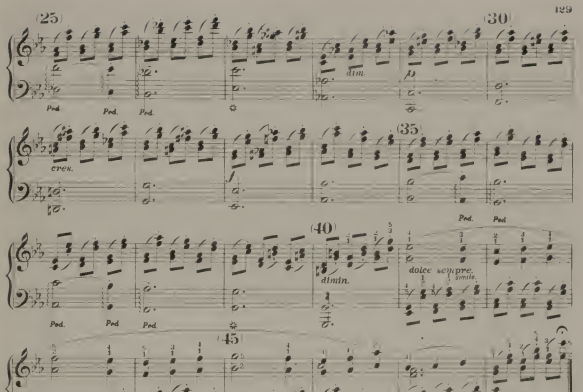
2. The pupil is particularly cautioned against using any other fingering for the turn on the first eighth than the one written down. The dilletantee manner of moving the first finger alternately to and fro, over and under, the effect being an uneven one, causes useless fatigue and promotes stiffness through. There-

fore never thus: rather: 4 1 2 1 4 1 2 1 the best way is: 4 2 3 1 4 2 3 1

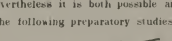
3. A correct observance of the *crescendo* and *diminuendo* in almost every measure will also make the study technically easier. (See Note 1 to № 17.)

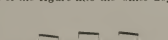
4. As to the manner of playing the *arpeggio* chords all that is necessary has been already explained many times.

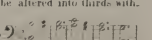

Allegro ♩ = 152.
simile.
mf
ten.
Ped.
Ped
(5)
ten.
f
dimin.
mf
Ped.
Ped.
Ped.
(10)
ten.
ten.
Ped
Ped.
Ped.
Ped.
Ped.
(15)
f
dimin.
p
(20)
f
ten.
ten.
Ped.
Ped
Ped.



1. This and the following exercise have the peculiarity that they are not usually studied as experience teaches. The difficulties offered by these certainly surpass those in Clementi's "Gradus ad Parnassum" (for which the Cramer Studies are a preparation.) Nevertheless it is both possible and useful to try them here in slow *tempo*. It is recommended that the following preparatory studies be practised first.

a) Transposition of the figure into the white keys:  &c.

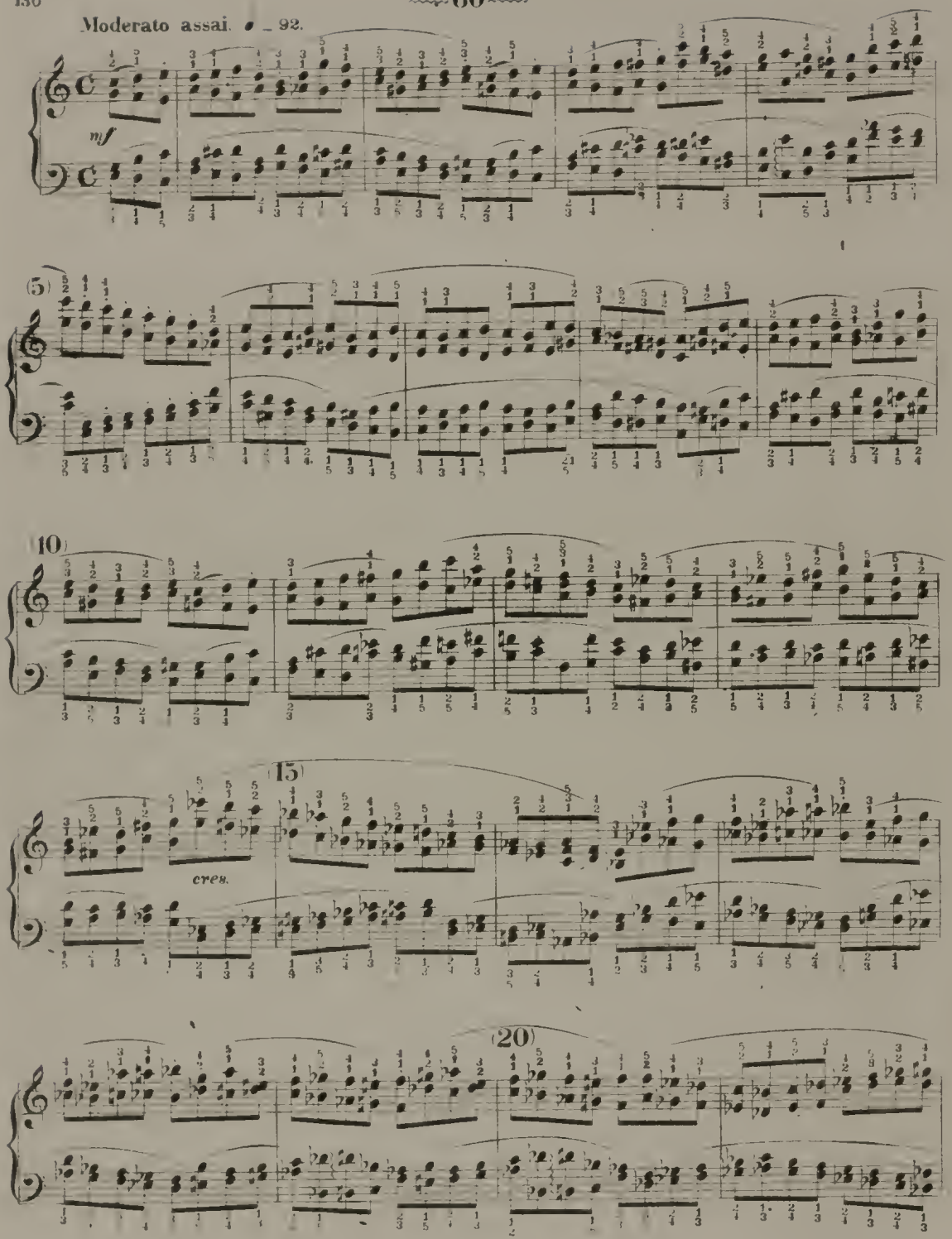
b) Interversion:  &c. c) Extention:

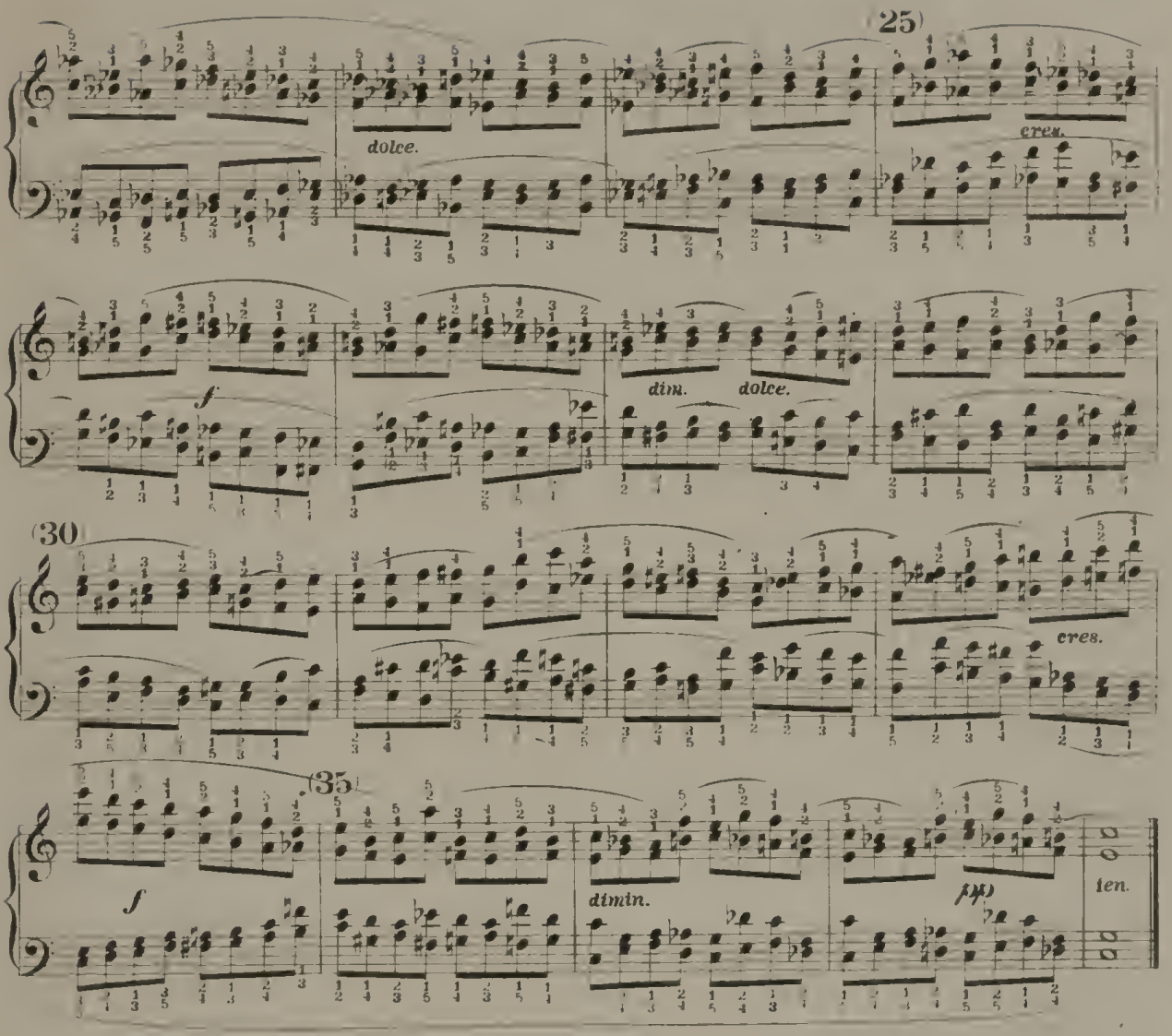
2. Where the stretch of the tenths in the accompaniment is too great they can be altered into thirds without spoiling the effect by bringing the bass up an octave higher thus in measures 3, 6 

With all *arpeggio* chords that are marked *tenuto* the upper note must be struck [illegible] the bass note, a hint of which is enough for the cultivated ear can be prolonged by a judicious use of the pedal, although in practising studies the player should usually abstain from it.

For the rest compare Note 3 to № 42 and Note 4 to № 43.

60





It is the teacher's task to neutralize, by theoretical and practical suggestions, the discouragement which usually takes possession of the pupil at sight of this piece and the teacher's operations must always depend on the individual case before him. The interest of the player will be most speedily aroused if he makes himself account for each eigth according to the laws of harmony by previously figuring the bass. Further let the piece be divided into the smallest possible portions(which of course must always conclude musically. The slurs will give the needed help for this. Deviations from the given fingering are only permissible when another is substituted; it is quite inadmissible to allow the playing to depend on mere caprice and blindly seizing upon the keys. The sole *staccato* passage, in measure 5 appears strange but it is so in the original. If the player acts on the principle of "varietas delectat" he can also play the analogous passages in sixths *staccato* which occur in measures 14, 15 and 34.

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