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60

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Allegro strepitoso • 111.

J. B. Cramer.

dimin.

cres.

dimin.

cres.

ff

A

B

1204-34

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 N^o 28. and 33 also in N^o 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 1-4. 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, N^o 29.

Handwritten musical score for piano, measures 100 to 124. The score is written for two staves (treble and bass clef) in 3/4 time. The tempo is marked "Allegro. ♩ = 96." The key signature is one sharp (F#). The score is divided into systems, with measures 10, 15, and 20 marked. The first system (measures 100-102) includes a dynamic marking of *mf*. The second system (measures 103-105) includes a dynamic marking of *ten.*. The third system (measures 106-108) includes a dynamic marking of *mf*. The fourth system (measures 109-111) includes a dynamic marking of *ten.*. The fifth system (measures 112-114) includes a dynamic marking of *ten.*. The sixth system (measures 115-117) includes a dynamic marking of *ten.*. The seventh system (measures 118-120) includes a dynamic marking of *ten.*. The eighth system (measures 121-123) includes a dynamic marking of *ten.*. The ninth system (measures 124-126) includes a dynamic marking of *ten.*. The score is marked with "A" and "B" above the staff, indicating different sections or variations. The page number "1294-34" is written at the bottom.

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 were over it, although specially to mark this each time would lead to a too pedantic diffuseness.

musical score for piano, measures 102 to 134. The score is written for two staves (treble and bass clef) in 2/4 time. The tempo is marked "Allegro moderato ma energico" with a metronome marking of ♩ = 138. The key signature is one flat (B-flat major or D minor). The score includes various musical markings and dynamics:

- Measure 102: *p* (piano), *marcato* (marked), *ten.* (tension).
- Measure 105: *poco a poco cres.* (poco a poco crescendo).
- Measure 108: *ten.* (tension).
- Measure 111: *con fuoco* (with fire).
- Measure 114: *dim.* (diminuendo).

The score is divided into systems, with measures 10, 15, and 20 marked at the beginning of their respective systems. The final measure is 134, with the page number 102 and the tempo marking "Allegro moderato ma energico. ♩ = 138" at the bottom.

The musical score consists of six systems of music. The first system shows measures 1-10, with a 'ten.' marking in measure 8 and a 'dim.' marking in measure 9. The second system shows measures 11-25, with a 'ten.' marking in measure 24. The third system shows measures 26-30, with a 'ten.' marking in measure 29. The fourth system shows measures 31-35, with a 'ten.' marking in measure 34. The fifth system shows measures 36-40, with a 'ten.' marking in measure 39. The sixth system shows measures 41-45, with a 'ten.' marking in measure 44. The piece concludes with a double bar line and repeat signs.

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 11-13 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.

Musical score for piano, measures 1 through 15. The piece is in 2/4 time, marked Allegro. The key signature has one flat (B-flat). The score consists of six systems, each with a grand staff (treble and bass clef). The music is characterized by rapid, continuous sixteenth-note passages in both hands, often with slurs and fingerings indicated. Measure numbers 1, 5, 10, and 15 are clearly marked at the beginning of their respective systems. Performance markings include *diminu.* (diminuendo) and *ten.* (tension) in measures 10 and 11, and *cres.* (crescendo) in measure 14. Dynamic markings *f* (forte) and *pp* (pianissimo) are present in measures 11, 12, 13, and 14.

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. 36

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in 2/4 time. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings. The page is numbered 106 in the top left and 50 in the top right. The tempo is marked "Con moto" and the rehearsal mark is 36. The notation includes many fingerings and some dynamic markings like "f" and "ten."

The systems are numbered 5, 10, 15, and 20. The first system is marked with a rehearsal mark 36. The notation includes many fingerings and some dynamic markings like "f" and "ten."

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 No 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.

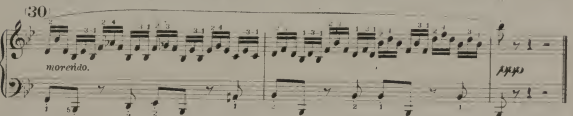
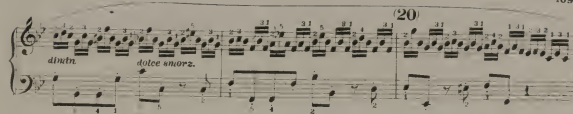
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 leggiero sempre.

2
 poco a poco cres.

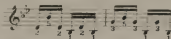
5
 small throughout the study

10
 cres. dolce.

15
 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 virtuosic style. It has been adopted as the result of his private practise, taken from the B 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

10 *ten.* 15 *ten.* 20 *ten.* 25 *ten.* 30 35 *ff* *dtn.* *cres.* 40 45 50 55

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 repetition practise, this study follows Nos. 45 and 46 which have to be played over again as preparatory studies. The connection of single progressions in sentences, as for instance in measure 23 and in whole tones as in measures 17-19 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  etc. The repeated use of the thumb in the viols 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.

Andante maestoso ed espressivo. ♩ — 160.

Andante maestoso ed espressivo. - 10

ten.

mf un poco agitato.

And. And. And. And. And. And. And. And.

10

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. The system includes dynamic markings *mf* and *prassiano*, and several *Ped.* (pedal) markings.

Second system of musical notation. The right hand continues the melodic line with slurs and ornaments. The left hand maintains the eighth-note accompaniment. A *Ped.* marking is present at the beginning of the system.



Third system of musical notation, starting with a measure number (15). The right hand has a melodic line with a *ten.* (tenuto) marking. The left hand continues the eighth-note accompaniment. A *Ped.* marking is located at the end of the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and ornaments. The left hand continues the eighth-note accompaniment. Multiple *Ped.* markings are present throughout the system.

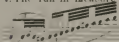
Fifth system of musical notation, starting with a measure number (20). The right hand has a melodic line with slurs and ornaments. The left hand continues the eighth-note accompaniment. Multiple *Ped.* markings are present throughout the system.

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 development, whether it is premature to expect expression at present. To give a fine rendering of "*cantilena*" implies, 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 excellence*. 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.

Allegro cou spirito • 60.

Op. 60. No. 60.

(10) poco a poco cres.

ampl.

ten.

ten.

ten.

sempre più cres.

ten.

ten.

ampl.

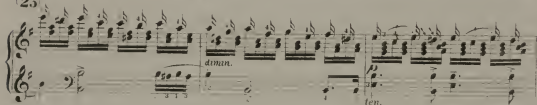
ten.

ten.

20

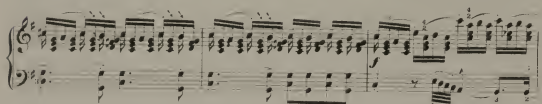
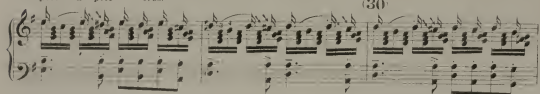


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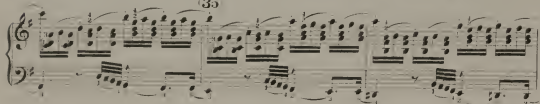
poco a poco cres.

30



molto marcato.

35



40

45

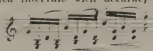
50

f

crescendo molto

f

As the player has already had similar practising material in this collection, for example in No. 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* slur as follows:



on the other hand a *staccato* throughout will be equally useful.

[illegible]

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* interrupted 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 *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.

Arioso moderato. • 116.

[illegible]

The musical score consists of six systems, each with a treble and bass staff. The notation is in a key with one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5. Dynamic markings include *p* (piano), *ten.* (tension), *dim.* (diminuendo), and *cres.* (crescendo). Measure numbers 25, 30, 35, and 40 are marked at the beginning of their respective systems.

System 1: Measures 1-24. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*.

System 2: Measures 25-29. Dynamics: *ten.*, *p*, *p*, *p*. Includes a *cres.* marking in measure 28.

System 3: Measures 30-34. Dynamics: *ten.*, *ten.*, *ten.*, *ten.*, *f*.

System 4: Measures 35-39. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*.

System 5: Measures 40-44. Dynamics: *dolce.*, *p*, *p*, *p*, *p*. Includes a *tr.* (trill) marking in measure 43.

System 6: Measures 45-49. Dynamics: *p*, *p*, *p*, *p*, *p*. Includes a *dim.* marking in measure 47.

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 mellifluous 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 unperceptibly quicker.

4. The notes which are occasionally written on the lower staff in measures 3, 1, 15, 16 &c. to avoid too many ledger lines are to be played with the right hand.

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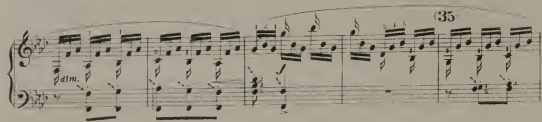
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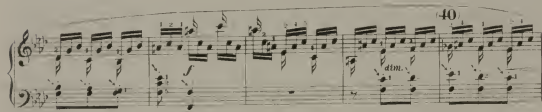
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First system of a piano score. The right hand features a melodic line with a 'ten.' (tension) marking above it. The left hand plays a steady eighth-note accompaniment. A 'dim.' (diminuendo) marking is placed above the left hand. The system concludes with a measure marked with the number 30.



Second system of the piano score. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A 'dim.' marking is present above the left hand. The system ends with a measure marked with the number 35.



Third system of the piano score. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A 'dim.' marking is present above the left hand. The system ends with a measure marked with the number 40.



Fourth system of the piano score. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A 'dim.' marking is present above the left hand. The system ends with a measure marked with the number 45.



Fifth system of the piano score. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A 'cres.' (crescendo) marking is present above the left hand. The system ends with a measure marked with the number 50.

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dim.

60

ten.

65

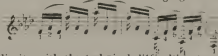
cres.

ten.

ten.

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 to 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.)

This page contains a musical score for piano, measures 126 through 134. The music is in 2/4 time and features a complex, rhythmic melody in the right hand, often with triplets and sixteenth notes, and a more active bass line. The score is divided into two systems of three staves each. Measure numbers 10, 15, and 20 are clearly visible. A *dim.* (diminuendo) marking appears in measure 13. The page number 58 is at the top right, and the page number 126 is at the top left. The bottom of the page is marked with the number 1294 - 34.


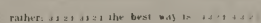
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1294 - 34

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 dilettante 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 of the hand. Therefore never thus:  rather:  the best way is:

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

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

Musical score for piano, featuring five systems of music. The score is written in 3/4 time and includes various dynamics and articulations.

System 1: Treble and Bass staves. Dynamics: *mf*, *ten.*, *ten.*, *ten.*. Pedal markings: *ped.*, *ped.*.

System 2: Treble and Bass staves. Dynamics: *f*, *dim.*, *mf*. Pedal markings: *ped.*, *ped.*, *ped.*.

System 3: Treble and Bass staves. Dynamics: *ten.*, *ten.*. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*.

System 4: Treble and Bass staves. Dynamics: *f*, *dim.*, *f*. Pedal markings: *ped.*.

System 5: Treble and Bass staves. Dynamics: *f*, *ten.*, *ten.*. Pedal markings: *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:

b) Interversion:

c) Extension:

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 than in measures 3, 6, 9, 12, 15, 18, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78, 81, 84, 87, 90, 93, 96, 99, 102, 105, 108, 111, 114, 117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156, 159, 162, 165, 168, 171, 174, 177, 180, 183, 186, 189, 192, 195, 198, 201, 204, 207, 210, 213, 216, 219, 222, 225, 228, 231, 234, 237, 240, 243, 246, 249, 252, 255, 258, 261, 264, 267, 270, 273, 276, 279, 282, 285, 288, 291, 294, 297, 300, 303, 306, 309, 312, 315, 318, 321, 324, 327, 330, 333, 336, 339, 342, 345, 348, 351, 354, 357, 360, 363, 366, 369, 372, 375, 378, 381, 384, 387, 390, 393, 396, 399, 402, 405, 408, 411, 414, 417, 420, 423, 426, 429, 432, 435, 438, 441, 444, 447, 450, 453, 456, 459, 462, 465, 468, 471, 474, 477, 480, 483, 486, 489, 492, 495, 498, 501, 504, 507, 510, 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4083, 4086, 4089, 4092, 4095, 4098, 4101, 4104, 4107, 4110, 4113, 4116, 4119, 4122, 4125, 4128, 4131, 4134, 4137, 4140, 4143, 4146, 4149, 4152, 4155, 4158, 4161, 4164, 4167, 4170, 4173, 4176, 4179, 4182, 4185, 4188, 4191, 4194, 4197, 4200, 4203, 4206, 4209, 4212, 4215, 4218, 4221, 4224, 4227, 4230, 4233, 4236, 4239, 4242, 4245, 4248, 4251, 4254, 4257, 4260, 4263, 4266, 4269, 4272, 4275, 4278, 4281, 4284, 4287, 4290, 4293, 4296, 4299, 4302, 4305, 4308, 4311, 4314, 4317, 4320, 4323, 4326, 4329, 4332, 4335, 4338, 4341, 4344, 4347, 4350, 4353, 4356, 4359, 4362, 4365, 4368, 4371, 4374, 4377, 4380, 4383, 4386, 4389, 4392, 4395, 4398, 4401, 4404, 4407, 4410, 4413, 4416, 4419, 4422, 4425, 4428, 4431, 4434, 4437, 4440, 4443, 4446, 4449, 4452, 4455, 4458, 4461, 4464, 4467, 4470, 4473, 4476, 4479, 4482, 4485, 4488, 4491, 4494, 4497, 4500, 4503, 4506, 4509, 4512, 4515, 4518, 4521, 4524, 4527, 4530, 4533, 4536, 4539, 4542, 4545, 4548, 4551, 4554, 4557, 4560, 4563, 4566, 4569, 4572, 4575, 4578, 4581, 4584, 4587, 4590, 4593, 4596, 4599, 4602, 4605, 4608, 4611, 4614, 4617, 4620, 4623, 4626, 4629, 4632, 4635, 4638, 4641, 4644, 4647, 4650, 4653, 4656, 4659, 4662, 4665, 4668, 4671, 4674, 4677, 4680, 4683, 4686, 4689, 4692, 4695, 4698, 4701, 4704, 4707, 4710, 4713, 4716, 4719, 4722, 4725, 4728, 4731, 4734, 4737, 4740, 4743, 4746, 4749, 4752, 4755, 4758, 4761, 4764, 4767, 4770, 4773, 4776, 4779, 4782, 4785, 4788, 4791, 4794, 4797, 4800, 4803, 4806, 4809, 4812, 4815, 4818, 4821, 4824, 4827, 4830, 4833, 4836, 4839, 4842, 4845, 4848, 4851, 4854, 4857, 4860, 4863, 4866, 4869, 4872, 4875, 4878, 4881, 4884, 4887, 4890, 4893, 4896, 4899, 4902, 4905, 4908, 4911, 4914, 4917, 4920, 4923, 4926, 4929, 4932, 4935, 4938, 4941, 4944, 4947, 4950, 4953, 4956, 4959, 4962, 4965, 4968, 4971, 4974, 4977, 4980, 4983, 4986, 4989, 4992, 4995, 4998, 5001, 5004, 5007, 5010, 5013, 5016, 5019, 5022, 5025, 5028, 5031, 5034, 5037, 5040, 5043, 5046, 5049, 5052, 5055, 5058, 5061, 5064, 5067, 5070, 5073, 5076, 5079, 5082, 5085, 5088, 5091, 5094, 5097, 5100, 5103, 5106, 5109, 5112, 5115, 5118, 5121, 5124, 5127, 5130, 5133, 5136, 5139, 5142, 5145, 5148, 5151, 5154, 5157, 5160, 5163, 5166, 5169, 5172, 5175, 5178, 5181, 5184, 5187, 5190, 5193, 5196, 5199, 5202, 5205, 5208, 5211, 5214, 5217, 5220, 5223, 5226, 5229, 5232, 5235, 5238, 5241, 5244, 5247, 5250, 5253, 5256, 5259, 5262, 5265, 5268, 5271, 5274, 5277, 5280, 5283, 5286, 5289, 5292, 5295, 5298, 5301, 5304, 5307, 5310, 5313, 5316, 5319, 5322, 5325, 5328, 5331, 5334, 5337, 5340, 5343, 5346, 5349, 5352, 5355, 5358, 5361, 5364, 5367, 5370, 5373, 5376, 5379, 5382, 5385, 5388, 5391, 5394, 5397, 5400, 5403, 5406, 5409, 5412, 5415, 5418, 5421, 5424, 5427, 5430, 5433, 5436, 5439, 5442, 5445, 5448, 5451, 5454, 5457, 5460, 5463, 5466, 5469, 5472, 5475, 5478, 5481, 5484, 5487, 5490, 5493, 5496, 5499, 5502, 5505, 5508, 5511, 5514, 5517, 5520, 5523, 5526, 5529, 5532, 5535, 5538, 5541, 5544, 5547, 5550, 5553, 5556, 5559, 5562, 5565, 5568, 5571, 5574, 5577, 5580, 5583, 5586, 5589, 5592, 5595, 5598, 5601, 5604, 5607, 5610, 5613, 5616, 5619, 5622, 5625, 5628, 5631, 5634, 5637, 5640, 5643, 5646, 5649, 5652, 5655, 5658, 5661, 5664, 5667, 5670, 5673, 5676, 5679, 5682, 5685, 5688, 5691, 5694, 5697, 5700, 5703, 5706, 5709, 5712, 5715, 5718, 5721, 5724, 5727, 5730, 5733, 5736, 5739, 5742, 5745, 5748, 5751, 5754, 5757, 5760, 5763, 5766, 5769, 5772, 5775, 5778, 5781, 5784, 5787, 5790, 5793, 5796, 5799, 5802, 5805, 5808, 5811, 5814, 5817, 5820, 5823, 5826, 5829, 5832, 5835, 5838, 5841, 5844, 5847, 5850, 5853, 5856, 5859, 5862, 5865, 5868, 5871, 5874, 5877, 5880, 5883, 5886, 5889, 5892, 5895, 5898, 5901, 5904, 5907, 5910, 5913, 5916, 5919, 5922, 5925, 5928, 5931, 5934, 5937, 5940, 5943, 5946, 5949, 5952, 5955, 5958, 5961, 5964, 5967, 5970, 5973, 5976, 5979, 5982, 5985, 5988, 5991, 5994, 5997, 6000, 6003, 6006, 6009, 6012, 6015, 6018, 6021, 6024

This musical score is for a piano piece in 4/4 time, marked 'Moderato assai' with a tempo of 92. The score is written for a grand piano (treble and bass staves) and consists of 24 measures, divided into six systems of four measures each. The key signature has one flat (B-flat). The first system begins with a mezzo-forte (*mf*) dynamic. The notation includes various chords, arpeggiated figures, and melodic lines with slurs and ties. Measure numbers 1, 5, 10, 15, and 20 are clearly marked at the start of their respective systems. The piece concludes with a double bar line at the end of measure 24.

25

dolce.

cres.

dim. dolce.

30

cres.

35

f

dimin.

ten.

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 eighth 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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