

Celebrated studies of J.B. Cramer.

Cramer, J. B. (Johann Baptist), 1771-1858

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THE CELEBRATED
STUDIES
OF
J. B. CRAMER
With new fingering & explanatory notes
BY
JULIUS KNORR.

Part 1st. \$2.00.

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Complete \$3.50.

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PREFACE.

Cramer's Studies for the Piano have been more extensively used than any other collection, simply because they impart the best preparation for the works of the classical composers. A thorough acquaintance with them, therefore, becomes a matter of necessity for all who would devote themselves, especially in a practical manner, to the art of Music. And even for those modern compositions, of the higher order, which exact so much in the way of mechanical execution on the part of the player, *Cramer's Studies* offer the best primary knowledge, no less than for works of the Classical School. Indeed their beneficial influence in forming a quiet and firm habit of the hands and fingers, cannot be employed too early. But every close observer, especially of late years, fails to perceive much of this desirable influence in our younger musical students. The writer himself has had occasion to instruct finished players, who, after practising *Cramer's Studies* with their former teachers or by themselves, had not derived the slightest good from them as it regards their execution; thus entirely missing the aim, which *Cramer* had in writing them.

In the first place the great majority of our teachers are absolutely incapable of teaching the pupils entrusted to their care a correct, much less an artistic touch. On the other hand it proves undeniably how superficially and carelessly teachers and students engage in the study of this excellent work. For these reasons, and at the earnest solicitation of many friends, I undertook to edit *Cramer's Studies* (the first 21 of them contained in this first book, and a selection of the remaining 67 in the second book, of this ed.), in order to insure them an earnest and thorough study, since, without that, they never can promote a real artistic developement in the pupil. Each of the 21 studies contained in this book has been provided with brief remarks, both general and special, upon musical elocution and upon mechanical points. The fingering also has been revised, and an attentive perusal will show many places, where an improvement has been made upon that of former editions, where it was too often opposed to all rules and good order. The marks of M.M. have, however, been omitted, as a distinct movement cannot, in my opinion be set down for any of the Studies.

THE EDITOR.

The translator would here remark, that besides a perfectly correct fingering, *Knorr* has also in many places indicated the musical phrasing of the single studies much more correctly, by that external mark of musical punctuation, the *Slur*, than it was done in the London edition published by *Cramer* himself. He would also add that, as far as the musical contents are concerned, this edition will be found much more correct than any other edition of these studies.

BOSTON.

G. A. SCHMITT.

4

Allegro.

Nº 1.

f



A) B)

legato.

* This Study is to be played with energy throughout. Only the few last measures have a more tranquil, quiet character. All the runs should be played perfectly even and precise. All these runs are to be played without passing the thumb under the other fingers, or the fingers over the thumb, (the only exception occurring in the last measure but three).

A) This broken chord should carefully be kept in both hands its full length until the 3^d count comes in with the ♩, so as to join the next run almost uninterruptedly. For it is intended to open the Study with energy, and those players do wrong, who drop it merely like a prelude, as if the study only commenced with the run.

B) The artistic way of playing this run is to play each of its tones perfectly equal in strength (well accenting the accented parts of the measure). Shades and lights indicated by *dim.* and *cres.* are introduced further on.

C) Syncopations are always accented above the other notes, here  and 

D)

1 2 3 1 2 + 2 1 2 + 2 1 2

1 + 1 2 1 + 1 2 1 + 1

dimin.

+ 2 2 + 2 + 2 2 2 + 2 + 2

+ 3 3 3 + 3 3 3 + 3

f

E)

+ 4 4 4 4 4 4 4 4

+ 2 2 + 2 4 2 2 4 2

4 2 4 2 4 2

+ 4 2 1 + 3 2 1 + 1

F) *dimin.* + 1 *p*

D) This broken chord is to be played like the first under A.

E) The fingering here employed seemed to be preferable to that of the original edition, as the third and fourth fingers are particularly to be used.

F) The halfnotes (minims) of the left hand and the syncopations, coming in a sixteenth (semi-quaver) later, should be slightly accented. Both hands should be lightly raised; the right hand after every sixteenth preceding a rest, and simultaneously the left at the end of the syncopations just referred to.

Presto.

No. 2.
*

The musical score is for a piece titled 'Presto. No. 2.' in G major (one sharp) and 12/8 time. It is a piano study. The first system shows the beginning with a treble and bass staff. The first staff has a tempo marking 'Presto.' and a dynamic marking 'rf'. The first staff also has a section labeled 'A)' and a section labeled 'B)'. The subsequent systems continue the piece with various musical notations including triplets, slurs, and fingerings. The final system includes dynamic markings 'dimin.' and 'cres.'.

*) This study continues much excited excited to the last. The right hand of the player will feel rather tired, though it certainly will increase in strength by perseverance. It is absolutely necessary in playing this study to keep both hands perfectly quiet and to raise each single finger most precisely.

A) $\frac{12}{8}$ time is distinguished from C time by its having four accents, which should be expressed here, but with due proportion to the loudness of the passage in which they occur.

B) The appoggiatura should come in strongly and strictly with the first note of the right hand.

This image shows a handwritten musical score for a piano piece, consisting of five systems of staves. The notation is in G major (one sharp) and 4/4 time. The first system includes fingerings (1, 2, 3, 4) and a measure rest. The second system features a 'smorz p' (diminuendo piano) marking. The third system has a 'cres' (crescendo) marking. The fourth system includes a 'f' (forte) marking. The fifth system begins with 'ff' (fortissimo) and ends with a double bar line. The manuscript is on aged, slightly stained paper.

c) The fingering here employed is somewhat difficult, but in it equal fingers are used on equal figures.

D) *Smorz.* does not mean here a gradual dying away (i.e. decreasing in loudness and movement) of the whole run; but rather a delicate keeping back of the four quarters, in contrast to the four preceding quarters.

E) The mark — is of modern origin, and means that a note is to be kept its full value, with a tone somewhat broader. It produces a particular effect here, as one of the hands cannot connect its tones.

N^o. 3.
*

The musical score is for a piece titled 'N^o. 3.' in D major (two sharps) and 4/4 time. It is marked 'Moderato'. The score is written for piano and consists of five systems of grand staves. The first system is labeled 'A)' and 'B)'. The music features complex fingerings and articulations, including slurs, ties, and accents. The tempo is marked 'Moderato'.

*) This study is of a quiet character and is particularly to be practised slowly, in order nowhereto neglect equality of time and tone. The figure in which it moves is especially intended for a practice of the third and fourth fingers.

A) The thumb and the first finger follow in this figure in their regular order after one another, except where the lower tone is played on a black key, when the reverse is the case. Exceptions are only admissible, where it would be too inconvenient to follow the rule. Such places are marked by N.B.

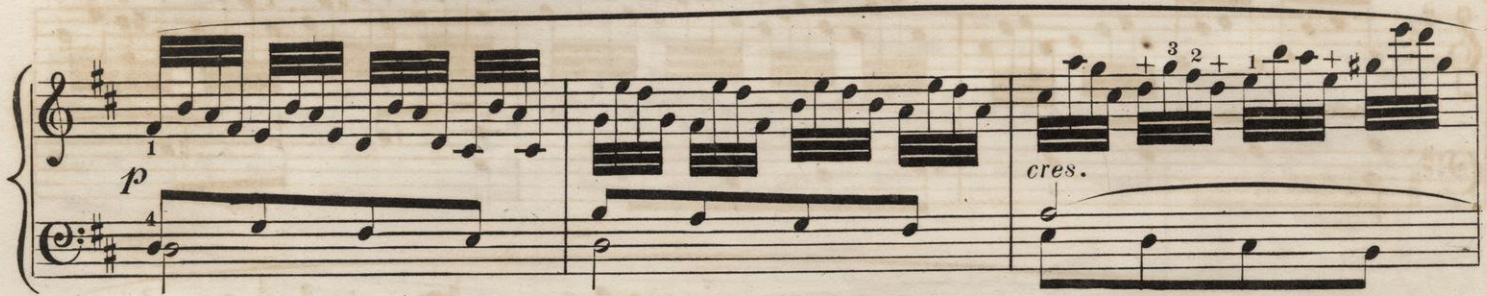
B) The bass-notes should be connected as delicately, softly, and effectively as possible by means of the fingers set down. It is well to study them separately.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3' and a '+' sign. Fingering numbers (1, 2, 3, 4) are placed above the notes. The system is divided into two measures by a bar line.



The second system of musical notation continues the piece. It includes a 'NB' (Nota Bene) marking above the treble staff. The bass staff has a 'dimin.' (diminuendo) marking. Fingering numbers and '+' signs are used throughout the system.



The third system of musical notation features a 'p' (piano) dynamic marking in the bass staff and a 'cres.' (crescendo) marking in the treble staff. The music continues with complex rhythmic patterns and fingering.



The fourth system of musical notation includes a 'f' (forte) dynamic marking in the bass staff and a 'dimin.' (diminuendo) marking. A 'NB' marking is also present. The system is filled with intricate fingering and rhythmic notation.



The fifth system of musical notation features a 'NB' marking at the beginning. The music continues with complex patterns, including some notes with '+' signs. Fingering numbers are clearly visible.



The sixth system of musical notation includes a 'pp' (pianissimo) dynamic marking in the bass staff. The system concludes with a final measure containing a whole note chord. Fingering numbers and '+' signs are used throughout.

*Con moto.*No. 1.
(*)

The musical score consists of four systems, each with a grand staff (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system is marked *f* and *mezzo.*. The score is heavily annotated with handwritten numbers (1-4) and symbols (+, x) indicating specific fingering for various notes and groups of notes. The second system continues the piece with similar annotations. The third system includes a section labeled 'A) + 4 3 1 simili' with corresponding fingering. The fourth system includes a section labeled 'B) 3 4 3 2 simili' with corresponding fingering. The piece concludes with a final flourish in the fourth system.

*) This is a beautiful movement in two parts, not presenting any special object, as most Etudes do. Such passages allow of so great a diversity in fingering, which is to be derived from the scales or other regular runs or figures, or else to be determined on from reasons of expediency, that it seemed better not to prescribe a particular one. I would advise the more expert player, who is familiar with the changes of fingering, to play the whole study at sight, slowly and without interruption, so as to proceed from one series of fingers to another (although it may not be very good). This course once taken should not be abandoned or interrupted. Such experiments frequently repeated, are very improving to the player.

A) This may be the best fingering here, to prevent a collision of the two hands.

B) This is a very useful fingering, as it teaches the art of stretching the hands, (though of course not here necessary).

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is characterized by a simple, folk-like melody with a repeating pattern of eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is written in a clear, legible hand, with some corrections and markings visible. The piece is titled "The Rose Tree" and is marked with a copyright symbol (©) and the year 1900. The score is written on a single page, and the music is arranged in a single system.

Handwritten musical score for "The Rose Tree" on a grand staff. The score is written in treble and bass clefs with a key signature of one flat (B-flat). It features a melody in the treble and a bass line in the bass. The music is divided into measures by vertical bar lines. Above the staff, there are handwritten numbers and symbols indicating fingerings and breath marks. Below the staff, there are handwritten numbers indicating measure counts or groupings. The paper is aged and shows some staining.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature is one flat (B-flat). The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations in blue ink, including fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., f, p). The score is divided into measures by vertical bar lines.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. Above the treble staff, there are handwritten numbers 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, indicating fingerings or counts. There are also some handwritten notes and symbols, such as '+' and 'x', scattered throughout the score. The paper is aged and yellowed, with some visible staining and wear.

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, treble and bass, in G major (one sharp) and 3/4 time. The piece is marked with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into measures by vertical bar lines. The first measure of the treble staff has a '3' above it, and the first measure of the bass staff has a '4' above it. The second measure of the treble staff has a '4' above it. The third measure of the treble staff has a '1 2' above it, and the fourth measure has a '1 2 4' above it. The fifth measure of the treble staff has a 'p' (piano) marking. The sixth measure of the treble staff has a '1 2 4' above it. The seventh measure of the treble staff has a '1 2 4' above it. The eighth measure of the treble staff has a '1 2 4' above it. The ninth measure of the treble staff has a '1 2 4' above it. The tenth measure of the treble staff has a '1 2 4' above it. The eleventh measure of the treble staff has a '1 2 4' above it. The twelfth measure of the treble staff has a '1 2 4' above it. The thirteenth measure of the treble staff has a '1 2 4' above it. The fourteenth measure of the treble staff has a '1 2 4' above it. The fifteenth measure of the treble staff has a '1 2 4' above it. The sixteenth measure of the treble staff has a '1 2 4' above it. The seventeenth measure of the treble staff has a '1 2 4' above it. The eighteenth measure of the treble staff has a '1 2 4' above it. The nineteenth measure of the treble staff has a '1 2 4' above it. The twentieth measure of the treble staff has a '1 2 4' above it. The first measure of the bass staff has a '4' above it. The second measure of the bass staff has a '4' above it. The third measure of the bass staff has a '1 2' above it, and the fourth measure has a '1 2 4' above it. The fifth measure of the bass staff has a 'p' (piano) marking. The sixth measure of the bass staff has a '1 2 4' above it. The seventh measure of the bass staff has a '1 2 4' above it. The eighth measure of the bass staff has a '1 2 4' above it. The ninth measure of the bass staff has a '1 2 4' above it. The tenth measure of the bass staff has a '1 2 4' above it. The eleventh measure of the bass staff has a '1 2 4' above it. The twelfth measure of the bass staff has a '1 2 4' above it. The thirteenth measure of the bass staff has a '1 2 4' above it. The fourteenth measure of the bass staff has a '1 2 4' above it. The fifteenth measure of the bass staff has a '1 2 4' above it. The sixteenth measure of the bass staff has a '1 2 4' above it. The seventeenth measure of the bass staff has a '1 2 4' above it. The eighteenth measure of the bass staff has a '1 2 4' above it. The nineteenth measure of the bass staff has a '1 2 4' above it. The twentieth measure of the bass staff has a '1 2 4' above it.

The musical score is written for piano on five systems of grand staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Articulation marks like '+' are present. The piece concludes with a double bar line and repeat dots. The page number '13' is in the top right corner.

- B) During the next six measures, written in the strict style, the thumb of the left hand should be raised as heavily as possible, so as to make a loss in the value of the notes played by it imperceptible.
- C) This syncopation should be accented very strongly so as not to lose any of its sound through the next six quarter - notes.

Vivace.

No. 6.
*)

f

*) The character of this study is rather spirited, as appears from the outset. Nevertheless it should be played with all due quietness and equality. In none of the different runs of this study should the hands move onward by passing fingers over and under.

A) The thirty-second notes (demisemiquavers) of the right hand can be played in correct proportion to the triplet: sixteenth-notes (semiquavers) of the left only when both hands are independent of each other. See, however, the note c) below, to No. 9.

B) This chord must be carefully connected with the preceding notes. In so doing the 3^d. finger should strike in the middle of the key.

Handwritten musical score for "L'Espresso" by J. S. Bach, measures 1-12. The score is written on two staves, Treble and Bass clef. It features complex rhythmic patterns, including triplets and sixteenth notes, and includes performance markings such as "cres." and "C)". The manuscript is on aged, yellowed paper.

A handwritten musical score on aged, yellowed paper. The score is written in black ink and features two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some handwritten annotations, including a '2' above the first measure of the bass staff and a '3' below the first measure of the bass staff. The paper shows signs of age, including discoloration and some faint, illegible markings.

Handwritten musical score for a piano piece, featuring a treble and bass staff with various musical notations, including notes, rests, and fingerings. The score includes a "dimin." (diminuendo) marking and a "C)" (Crescendo) marking. The manuscript is on aged, yellowed paper.

c) The fingering of such fourths is + and 3. On black keys 1 and 3 are used.

D) In case the above fingering, which employs the third finger in order to get the fourth finger on the highest note of the figure, should not be preferred for practising, the first, second, and third fingers may be used for the three notes of every figure. This last way of fingering might probably facilitate the connection of the three notes which are slurred together.

E) The small note is not a grace - note. It indicates, that the fingers should be raised from the key at once, on account of the following notes. The three notes of the chord should therefore be struck together.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is for piano and features a treble and bass staff. The melody in the treble staff is characterized by triplet and quartet figures. The bass staff provides a harmonic accompaniment with various fingerings and articulations.


B) for the left hand the first finger and thumb should be used in the same way. The left hand should in all those cases, where the first is succeeded by the little finger, be lightly drawn from the 1st down to the little finger (as if it were sliding over the intermediate keys, which however are not to be touched). By dexterity in this movement, which should be carefully practised here, a connection between two such distant notes can be produced, at least apparently.



Allegro.

No. 8.
*)

*) The object of this Study is to exercise the weaker fingers. It also teaches the thumb to pass under the fingers to a distant key.

A) The trill at the beginning is to be played like a *mordente*  and must not interrupt the even playing of the four notes. The *mordente* in this connection is difficult enough to influence even the movement of the whole study.

19

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano (p) dynamic and includes a 'B)' fingering instruction. The second system features a 'cres.' (crescendo) marking and a 'sempre ff' (sempre fortissimo) marking. The third system continues the melodic and harmonic development. The fourth system includes a 'C)' fingering instruction. The fifth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

B) It is best to divide the four notes of the Turn evenly over the two sixteenth notes of the left hand.

c) The double-notes should be struck accurately together, and so carefully connected as not to break any of them from weakness.

Nº 9
*)

A) *Allegro moderato.*

mezzo.


B)

C)

fz

*) This study is intended for an uninterrupted exercise of the left hand in triplets of 16th notes. The movement *Allegro moderato* makes these triplets in the $\frac{2}{4}$ time of this Study considerably fast; yet evenness in time and tone must of course be preserved.

A) The lowest note of the *Arpeggio* is played simultaneously with the first note of the triplet. The *Arpeggio* is to be played very rapidly, so as to leave time to raise all the fingers simultaneously from the keyboard.

B) It is best to play this trill with the *conclusion* simply thus  These five notes should be played very smoothly to the triplet of the left hand.

C) When practising slowly care should be taken to avoid playing this 32nd note *accurately* between the notes *D* and *G* of the left hand, which would not be keeping accurate time. This passage should be practiced by carefully counting the 32nd notes of the right hand, while the left hand mechanically plays the triplets to them; thus the 32nd note will receive its precise value. In a quick movement this difficulty ceases to exist after the

The musical score on page 21 consists of five systems of piano music. Each system is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#). The first system begins with a forte (*fz*) dynamic. The notation is highly technical, featuring rapid passages of sixteenth and thirty-second notes, often beamed together. Fingerings (1-4) are indicated throughout. The second system continues with similar rapid passages. The third system introduces some longer notes and rests, with a half note (*h*) appearing in the right hand. The fourth system shows more complex rhythmic patterns. The fifth system, marked with a 'D)', illustrates a specific technique where a long *Appoggiatura* is played together with the following notes. The page concludes with a double bar line.

hands have become independent of each other.

D) The long *Appoggiatura* receives its full value as 16th note; the time in which it is played being deducted from the following 8th note. It is somewhat accented and played together with all the notes before which it stands (the *A* of course excepted).

No. 10.

*

The musical score is for a piece titled "No. 10." in a "Moderato" tempo. It is written for piano and violin. The key signature has one sharp (F#) and the time signature is 6/8. The score is divided into five systems. The first system is a piano introduction marked "p" with a "cres." (crescendo) instruction. The second system features a violin melody with triplets and a forte piano accompaniment marked "f". The third system continues the violin melody with a "dimin." (diminuendo) instruction. The fourth system includes a section labeled "A)" with specific fingering instructions (3 2 3 1 3 1) and a piano accompaniment marked "p". The fifth system concludes with a forte piano accompaniment marked "f" and a final flourish.

*) When practising this study, the weaker fingers of both hands should strike perfectly even with the other fingers.

A) The fourth 8th note of this and the two following measures should receive a soft pressure, thus prolonging the tone, as it were.

Handwritten musical score on five systems of grand staves. The music is in G major (one sharp) and 3/4 time. It features complex fingerings, slurs, and dynamic markings. The first system ends with a "dimin." marking and a measure labeled "B)". The second system continues with similar complexity. The third system includes "m.s." markings above and below the staff. The fourth system begins with a "p" (piano) dynamic. The fifth system concludes the piece with a final cadence.

B) The syncopation in this and the three following measures, occurring on the second half of the fourth 8th note of the measure, must be accented so strongly, as to be clearly heard through the remainder of the measure above the other notes.


Lento.


N^o. 11. *)


Ped. ⊕


*) An exercise to make the fingers independent of each other. It is greatly facilitated by the fact, that there is no case where the left hand has to make the trill with the 3^d and 4th fingers, and that in the right hand the 2^d finger never strikes or is held down while the 3^d and 4th fingers make the trill.

A) It would be best to begin this and all the other trills occurring in this study with the principal lower note, and to play it in 32^d notes. The fingering of the other (melody) notes to be played by the same hand is determined by placing the hand over five keys. Intervals exceeding the Fifth require the little finger (or thumb).

B) The conclusion of the trill, to be played as fast as the trill itself, forms part of the eighth 8th note of this measure, which therefore consists of five notes: 

C) This and the next long *appoggiatura* are played thus ; the *appoggiatura* occurring in the next measure is a short one.


D) The fourth 8th note of the upper part, is to be played according to the rule under B) 

E) These seven notes may come in by a 32^d note after the seventh 8th note of the measure as if written , so as to equal the trill - notes of the study in time.

First system of musical notation, measures 1-4. Treble and bass staves with various notes, trills (hr), and fingerings. Pedal point marked with a circle and cross.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes, trills (hr), and fingerings. Pedal point marked with a circle and cross.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes, trills (hr), and fingerings. Pedal point marked with a circle and cross.


F) The fourth 8th note of the measure contains only five trill-notes , and must not receive a conclusion, as this would sound like the succeeding trill and thus render its entrance less distinct.

Moderato.

No. 12.
*)

The musical score is for a piano study titled 'No. 12.' in 2/4 time, marked 'Moderato.' and 'p espress.'. It consists of four systems of music. The first system is labeled 'A)' and the second system is labeled 'B)'. The score includes various fingering numbers (1-4) and dynamic markings such as 'p espress.', 'rf', 'f', and 'cres.'. The music is written for the right hand, with the left hand providing a simple accompaniment.

*) This study has a somewhat soft character and is to be played delicately and gently. Its principal object seems to be to tire the little finger of the right hand by constant use.

A) The fingering throughout, in accordance with the object of the study, is so selected, as to play the figures exactly as the chords would be played, when struck simultaneously. It is absolutely necessary to hold the hand quiet and have the fingers strictly moving from the knuckles; at the same time the wrist is held loose and free, as if it had to strike the chords thus:  etc.

B) It appears from the note under A) why the first finger here begins the figure. The hand must be skilfully drawn down from the preceding key, so as to prevent a disconnection, which would result from the impossibility of stretching the distance between the two keys.



c) The third 8th note of this measure should be softly accented, to restore the evenness of time and measure, which had been interrupted by the two perverse accents of the preceding measure.

Spiritoso.

N^o. 13.

*)

f e sempre legato.

28

Spiritoso.

Nº.13.

*)

f e sempre legato.

dimin.

cres.

*) This study has in view agility and smoothness in quick playing. It is remarkable for the frequent use of the scale, a case of rare occurrence with *Cramer*.

The musical score consists of five systems of piano notation. Each system has a treble and bass staff joined by a brace. The key signature is D major (two sharps). The time signature is 3/4. The first system starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte. It includes a section labeled 'A)'. The second system continues the melodic and harmonic development. The third system begins with a *dim.* (diminuendo) marking and features a descending bass line. The fourth system shows a continuation of the melodic lines. The fifth system includes a *cres.* (crescendo) marking and a forte (*f*) section, followed by a section labeled 'B)'. The notation includes various fingerings, slurs, and articulation marks.

A) Fingers and hands must be exchanged with great precision here.

B) This close should be played in strict time and as brilliantly as possible.

Moderato.

Nº 14.
*)

The musical score for No. 14, Moderato, is written for piano and bass. It consists of four systems of staves. The first system is marked 'p' and includes a section labeled 'A)'. The second system includes a section labeled 'B)'. The third system includes a section labeled 'cres.'. The fourth system includes a section labeled 'f'. The score features various musical notations including notes, rests, and fingerings.

*) The first half of this Study admits of many different ways of fingering, like the above No. 4. Here the player should employ the regular one, as it is set down, which is useful in many particulars. The second half presents an opportunity of exhibiting considerable strength in playing.

A) By a slight modification in touch the difference between raising the hand after the second tone, and playing the third tone *staccato*, should be made perceptible.

B) From the third to the fourth finger the hand must be drawn a Ninth downward as skillfully, as if it were only a Second.

This image shows a page of handwritten musical notation, likely a manuscript for a piano piece. The page contains five systems of staves, each with a treble and bass clef. The notation is dense with notes, rests, and various musical markings. Fingerings are indicated by numbers 1-4 above notes. Dynamics such as *dimin.*, *rinf.*, and *pp* are present. The manuscript is written on aged, slightly yellowed paper. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The third system continues the melodic development in the treble and has a simpler bass line. The fourth system shows a more complex interaction between the two staves, with the treble staff having many beamed notes and the bass staff providing harmonic support. The fifth system concludes the page with a final cadence in both staves, marked with *pp* and a fermata.

c) It is not difficult here to slide from a black to a white key over an intervening one, on account of the extension of the hand.

Nº 15.

*)

*) This Study is to exercise the hand while standing still and at the same time extended. This makes it necessary to raise the fingers with the greatest precision, though in most places the ear would not be offended by raising them less precisely.

A To use the third and fourth fingers for the extension of a Fourth is here perfectly correct, and it would be contrary to all usage to employ the second finger instead of the third.

B) The last note of a Turn over a dotted note regularly takes the place of the dot, so as to bring out the note succeeding the Turn quite clearly. This last note is here to be connected with the following short *appoggiatura*, and this receives a slight accent against the next note. The whole passage is to be played thus:



C) The syncopation is to be accented against the first 8th note, which therefore is played slightly *staccato*, as seen from note B), where it is written out in full. Yet the whole passage is to be played piano, notwithstanding such accentuation.

Handwritten musical score on aged paper, featuring multiple systems of staves with complex notation, including notes, rests, and dynamic markings. The score is written in a system of two staves per system, with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cres.*, *dimin.*, and *rf*. The score is numbered 33 in the top right corner. The notation is dense and includes many accidentals and fingerings.

33


p *f* *cres.* *dimin.* *rf*


7330

Nº 16.

*)

*) An exercise for the left hand in uninterrupted 16th notes. The player should here also, in slow and quick movement, take care to play perfectly even in all respects.

A) Those who have practiced the five-finger-exercise with extended hand  will not find this fingering surprising (especially in a study).

B) The last note of the Turn takes the place of the second dot: ; so as to bring out the following 16th note quite clearly. This 16th note must be closely connected to the next note.

This image shows a page of handwritten musical notation, likely for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The piece features complex fingerings, often indicated by numbers 1-4 and '+' signs, and includes dynamic markings such as 'dim.' (diminuendo) and 'f' (forte). The handwriting is in dark ink on aged, slightly yellowed paper. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a technically demanding piece. The first system begins with a 'dim.' marking, and the second system includes a 'f' marking. The notation is dense, with many beamed notes and complex fingerings, suggesting a fast and intricate piece. The page is numbered '39' in the top right corner.

Nº 17.

*)

*) An exercise in slurred Thirds for the weaker fingers of the right hand. Its character requires it to be played rather gracefully than brilliantly. The player must be careful to hold the third finger correctly, particularly when the fourth finger strikes a black key, immediately before or after such note. No Third should be played in a broken manner.

A) The 16th note after the 8th note with a rest belongs to the next note by force of the musical rhythm, and thus receives a certain accent as the first of two slurred notes (contrary to the natural rhythm). It is easy to find the correct proportion of the 16th note to the 8th notes of the Triplet by counting the 16th notes with the left hand, while the right hand goes on playing the Triplet mechanically.

Handwritten musical score for piano, page 37. The score consists of seven systems of two staves each (treble and bass clef). The music is in G major (one sharp) and 4/4 time. It features complex fingerings, dynamic markings (rf, p, f, fz, cres.), and articulation marks. The piece concludes with a double bar line. A handwritten note 'B)' is present in the sixth system.

B) Only the highest (Treble) part is connected here, as the repetition of one note (e) does not admit of a connection of the lower part.

Allegro.

Nº.18.

*)

*) This study contains a common run derived from chords played by contraction. (See A. E. Müller's Method revised by Knorr, Oliver Ditson, Boston, Pt. 1 pg. 103 and Pt. 2 pg. 38). One who knows the rule of fingering for this case, will not find it difficult. It would be well for more advanced pupils to try this exercise also with the left hand in unison. These runs are fingered like the different positions of Trichords with the Octave, a fingering with which every player is supposed to be familiar, viz: 3^d. and 4th. finger for extensions of a Third, 2^d. and 4th. finger for those of a Fourth. The mark is used to indicate the different positions; the fingers set down are to make the places for the changing of the fingers more apparent. The following notes explain all other points that are essential.

A) Such a run wholly on white keys, takes its fingering from all the three positions of the Trichord with the Octave.

B) Such a run with black keys takes its fingering from only one Trichord-position with the Octave.

c) A different fingering which may be used here to advantage.

No. 19.
*)

The musical score for No. 19 is written for piano and right hand. It is in 2/4 time and D major. The score is divided into five systems. The first system begins with a piano (p) dynamic and a forte (fz) marking. It features a trill in the right hand marked 'A)' and 'fz'. The second system continues with a trill in the right hand marked 'B)'. The third system includes 'dimin.' and 'cres.' markings. The fourth system includes a 'p' marking. The fifth system includes a 'cres.' marking. The score is heavily annotated with fingerings and articulation marks.

*) This Study contains an exercise of some difficulty, and fully answers its purpose only, when the performer is careful to strike the double notes *strictly* together. To break thirds unintentionally is always a proof of deficient mechanical ability.

A) See, above, note B) to No. 9. This trill however, may be made also with seven notes.

B) See, above, note A) to No. 6; in quick movements the 32^d. note might be played together with the last 16th note of the Triplet.

The musical score consists of five systems of staves. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature. It includes a forte (*f*) dynamic marking and various fingering numbers. The second system continues the piece, featuring a piano (*p*) dynamic marking and a crescendo (*cres.*) marking. The third system includes a fortissimo (*ff*) dynamic marking and a fortissimo (*fz*) marking. The fourth system features a piano (*p*) dynamic marking. The fifth system concludes with a fortissimo (*ff*) dynamic marking and a repeat sign. The notation is dense with many notes and rests, and includes many fingering numbers and '+' signs indicating specific fingerings.

c) The successive use of the third and fourth fingers makes this way of playing the scale in Thirds with one hand, where three and four Thirds are played in one position of the hands, the second finger being always passed over, somewhat more difficult. But for the diatonic scales in Thirds it is much more certain, than the inconsistent fingering of the Methods. Compare A. E. Müller's Method revised by J. Knorr, Pt. 2. pg. 57.

Con moto.

Nº 20.
*)

*) This Study is not difficult for such players as have diligently practiced the five - finger exercises. The player should be particularly attentive to play the tones of both hands strictly together.

A) Of this drawing down of the hand to the fourth finger, see, above, note B) to No. 7.

43

The musical score is written for piano and consists of five systems of staves. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various fingerings (e.g., 1, 2, 3, 4, 1+1, 2+2, 3+3, 4+4) and dynamic markings: *f* (forte), *dimin.* (diminuendo), *m.v.* (meno movimento), *p* (piano), and *pp* (pianissimo). The piece ends with a final chord marked *pp*.

B) Although *dimin.* only means a decrease in strength, yet here, after the soothing close, a very slight decrease in movement is required.

Moderato.

No. 21.

*)

*) This study contains a useful exercise for the extension of contiguous fingers of the right hand. It is to be played strictly *legato*, and the fingers (carefully bent) must strike with the fleshy end. (the third joint falling perpendicularly upon the key) so that really an extension of both fingers takes place (and not a useless stretching merely).

A) The tones *c*#, *g*, *b* sound here particularly attractive, and may therefore be made prominent to the hearer by a slight prolongation.