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TRILL STUDY.

Edited, revised and fingered by
Anthony Stankowitch.

J. SCHULHOFF, Op. 13.

Andantino. M.M. ♩= 56. (or ♪ = 168.)

pp con delicatezza

leggierissimo

pp

sf

p

sf

mf

sf

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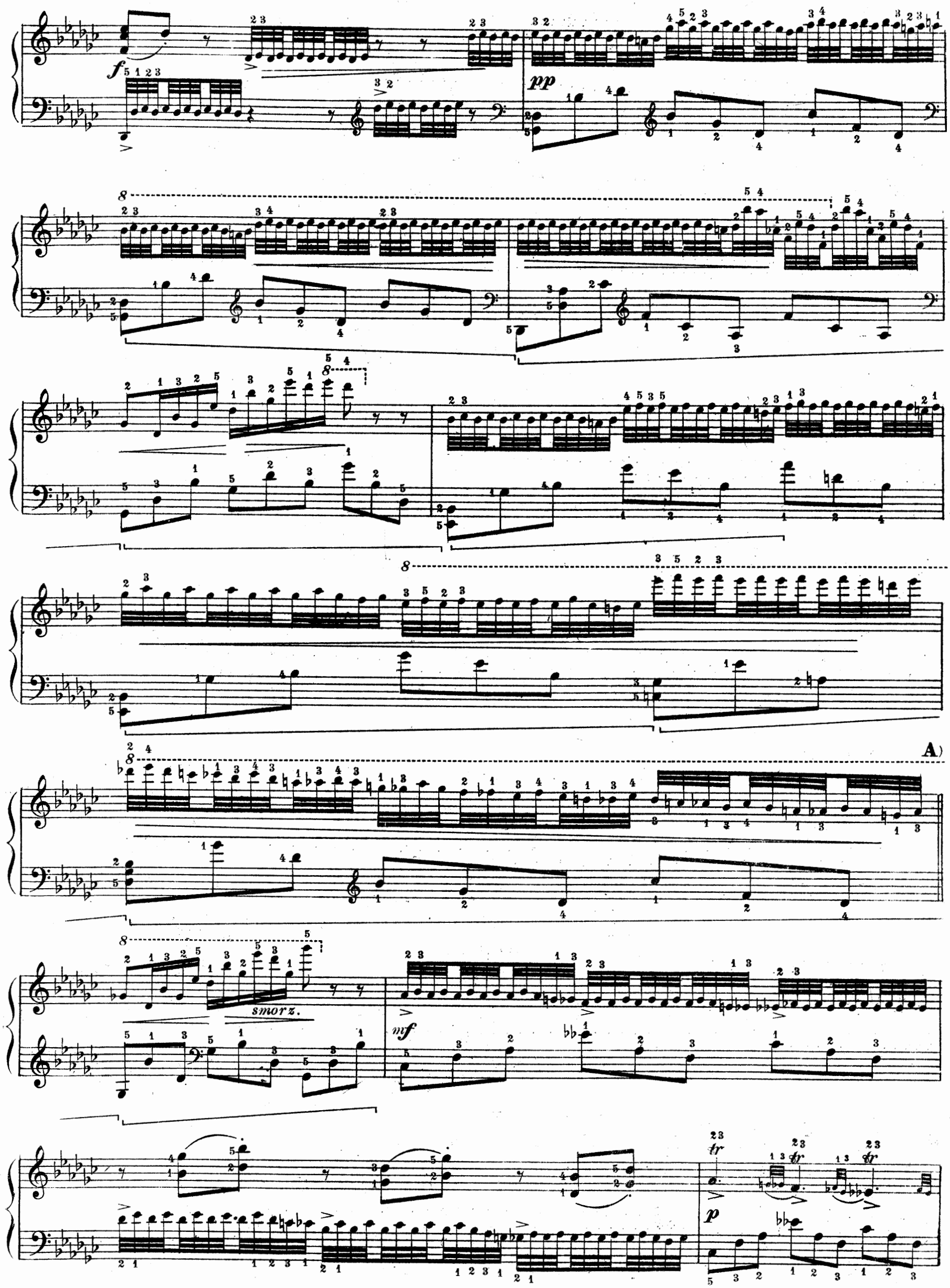
f
pp
A)
smorz.
mf
p

cresc.

f

Go to the beginning, and play (without observing the repeat sign) to A, then go to B.

B)

p

pp con molto delicat.

pp smorz.

pp morendo

ppp

The Nightingale.

Allegro vivace.

F. LISZT

marcato la melodia.

pp

sempre stacc.

sempre ***pp***

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Vivacissimo

ben marcato

cresc.

non legato

la melodia

agitato

ritenuto molto

rfz

f

ff

8

pp cadenza ad libitum

una corda

rallent.

cresc.

tre corde ✱

Adagio.

f

8 Ped.

OSSIA

8

tr

8

smorzando

meno presto

pp

m.d.

pppp

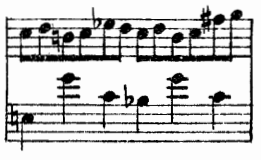
m.g.

✱

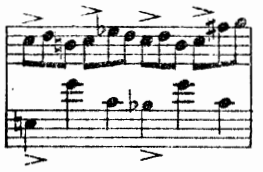
ETUDE.

While, in this rhythmically interesting study there exists no difficulty in the division of the notes, since two triplets of eighth notes in the right hand fall to one triplet of quarters in the left, nevertheless, for many, there lies a difficulty in the proper accentuation, arising from the combination of two opposing rhythms. This difficulty may be overcome in two ways: the one is to practice each part singly (always beginning slowly and strongly) until, through habit, incorrect accentuation would be impossible; the other method consists in beginning with both hands and accommodating one to the other, as follows:

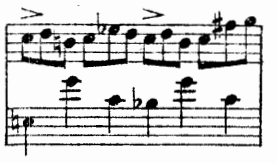
1st. Wholly without accent; pay heed only to equality of touch and division:



2nd. With strong and equal accentuation:



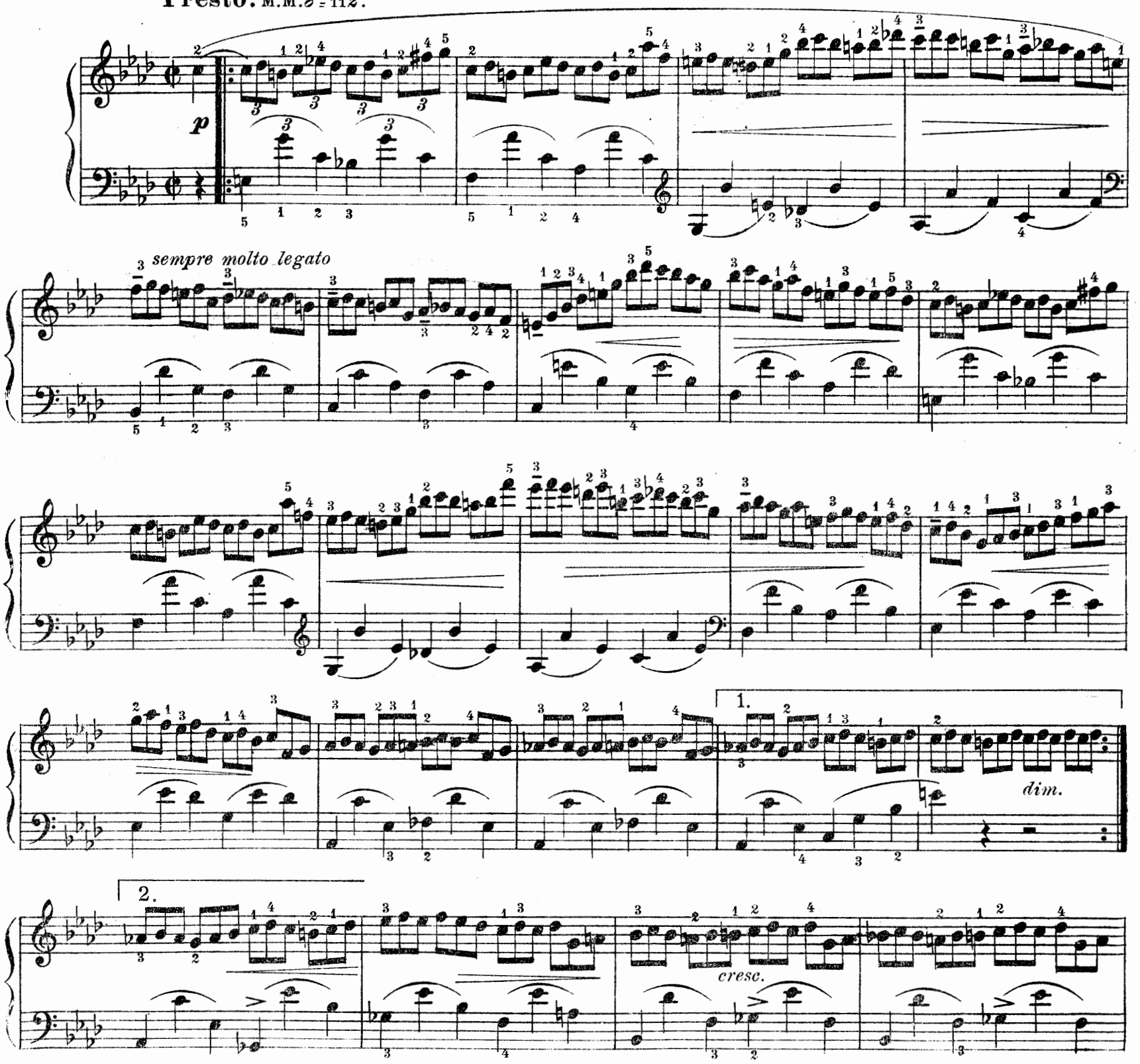
Finally, as follows, but with extremely light accentuation:



This piece produces its most charming effect, when played with great delicacy of shading, clearly, and to an extent, dreamily.

F. CHOPIN, Op. 25, No. 2.

Presto. M.M. ♩ = 112.



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f

p

sempre p

poco rit.

a tempo

8

dim.

e rit.

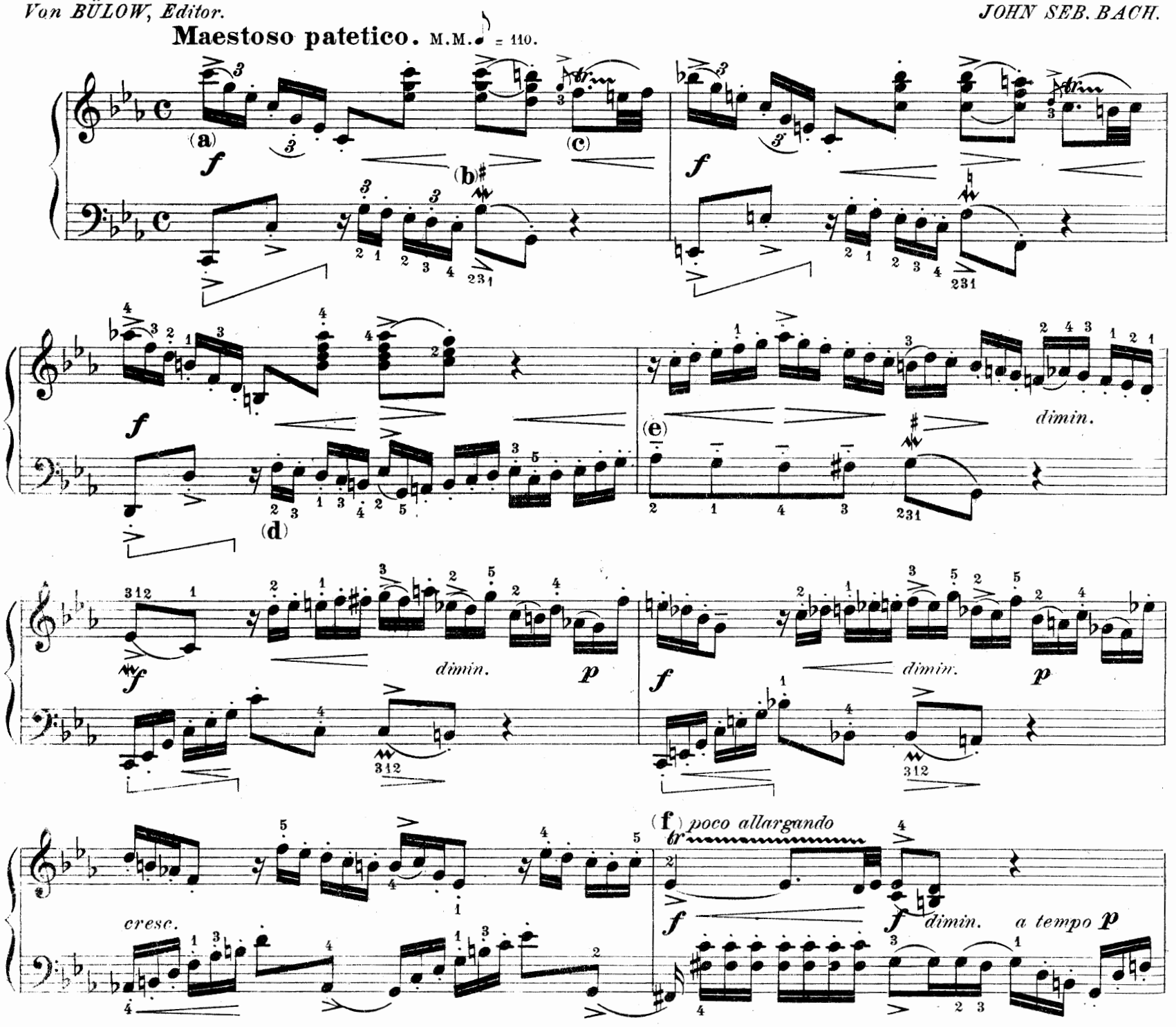
pp

FANTASIE IN C MINOR.

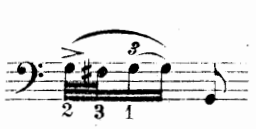
This remarkably attractive piece will be found much more difficult to play well than would be thought upon first playing it over. Great independence of hands and fingers is necessary, and the broad rhythm must be carried with satisfactory accentuation and swing. The little mordents, in the left hand particularly, have the force of accents, and are not to be acquired without application. **a**) A strong accent. **b**) Accent the first tone of the mordent in the bass. Take the tone below for auxiliary. At **c**), think the trilled tone as a quarter and not as an eighth; it has to have the force and character of a beat. The little bass running passages at **d**), should crescendo in ascending; and the eighth notes at **e**), have almost the force of melody tones. These observations apply not only to the places mentioned, but to the same motives throughout the piece. In the second period there is some very pretty effect of a harmonic, and especially pianoforte, character, in the triplets played by the right hand, while the left hand crosses from treble to bass repeatedly. Observe the measure accent; but the whole effect is somewhat dreamy. The syncopated tone at **g**, and in all similar places later, is accented quite forcibly, but the accent is answered immediately by the bass upon the next beat.

Von BÜLOW, Editor. *JOHN SEB. BACH.*

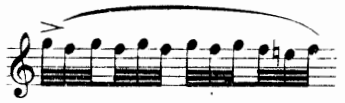
Maestoso patetico. M.M. ♩ = 110.



b) *As triplets predominate in this piece, trills and other ornaments must have a triplet form or accent, as in :*



c)



f) *Trill in triplets, as in* c .

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pp *tranquillo*

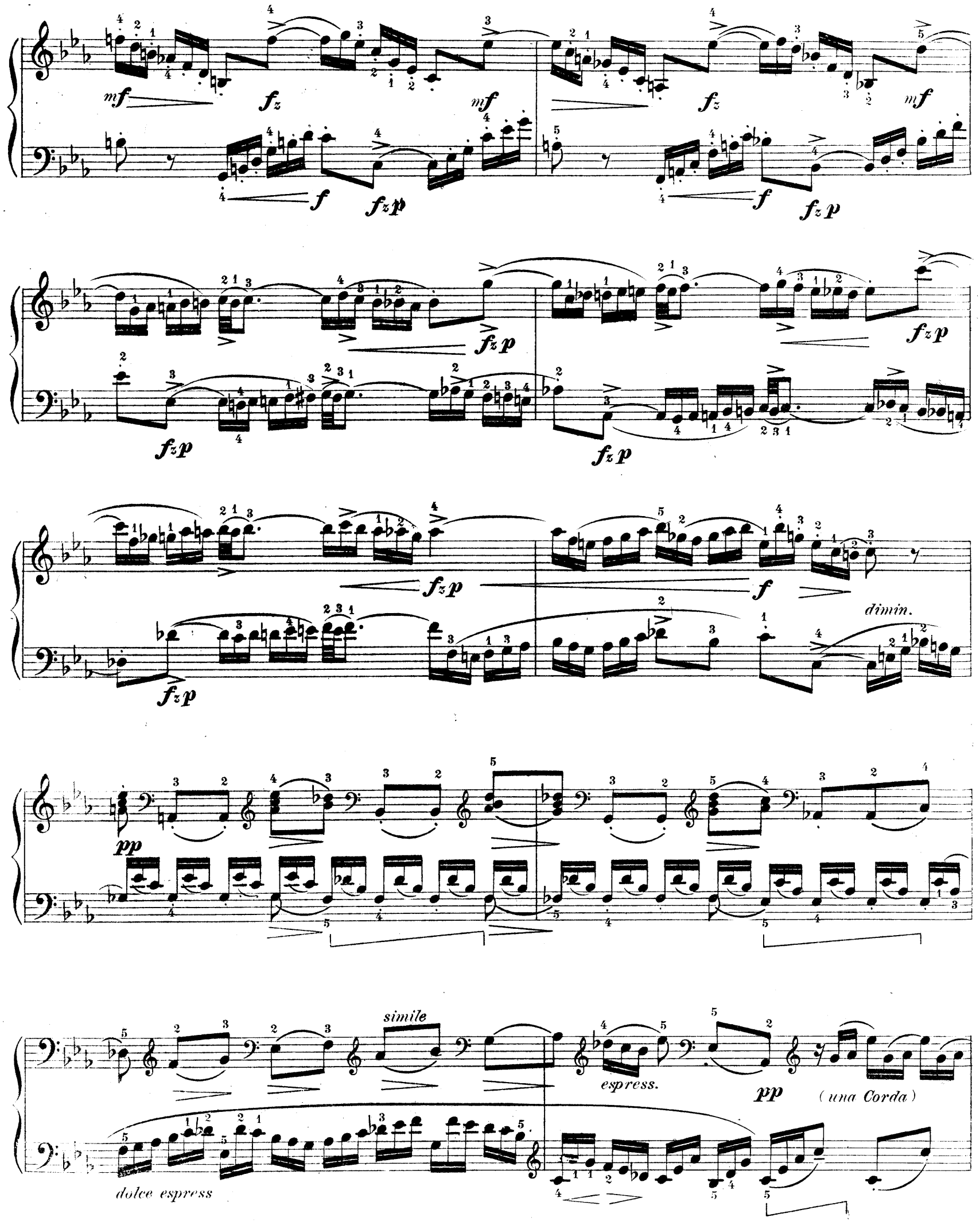
dolce espress.

(g)

f *energico*

sempre f

f


mf
fz
mf
fz
mf
f
fzp
f
fzp
fzp
fzp
fzp
fzp
fzp
f
dimin.
fzp
pp
simile
espress.
pp
(una Corda)
dolce espress

(sotto la mano destra)

poco cresc.

(sopra la sinistra)

(sotto)

dolcissimo

(sopra)

(sopra)

crescendo molto

ff

231

f

f

231

(a)

mf

p

p

un poco allargando

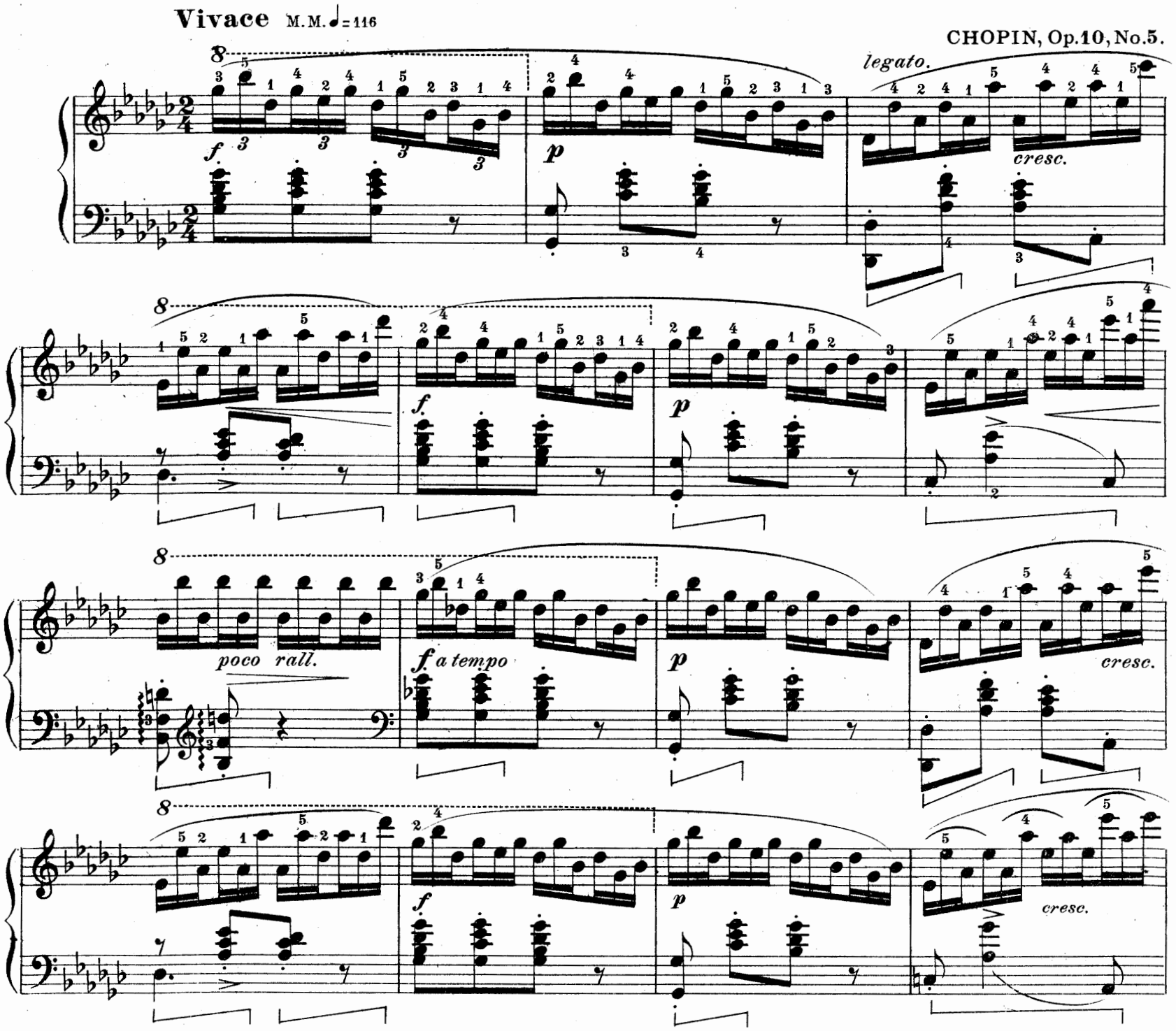
cresc.

ff

a)

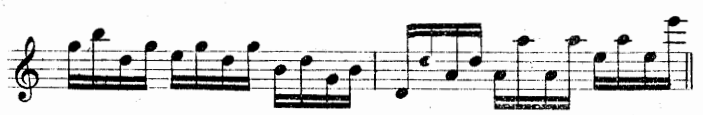
Study on Black Keys.

The original idea of using only black keys for the passages of the right hand has given rise to the designation of this piece as the Black Study. As an exceedingly piquant composition bubbling over with vivacity and humor, now audacious and anon softly insinuating, restlessly hurrying ever, tarrying never, its execution must be at once coquettish and graceful and full of Polish elegance. For the purpose of comparison with extant editions, I have been able to use Chopin's autograph copy, the property of the Royal Library in Berlin. All that is here engraved in print of the usual size is an exact copy of the autograph. *T. KULLAK.*



"To treat and to attack what is easy as though it were difficult" this principle might with advantage be applied to this "ladies' Drawingroom study," which even in its very pleasingness is ensnaring and illusory.

We also recommend transposing this study into the key of G major, in which the right hand would play exclusively on the white keys, whereas in the key of G♭ major it plays exclusively on the black keys. To equalize the touch of the fingers individually we would also recommend practicing in a different rhythm, where by a new form of the arabesque is obtained:



which, for instance in bars 33 to 40, 60 to 64, and 75 to 77 is the original form.

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8

p

cresc.

8

cresc.

8

poco a poco *cresc.*

8

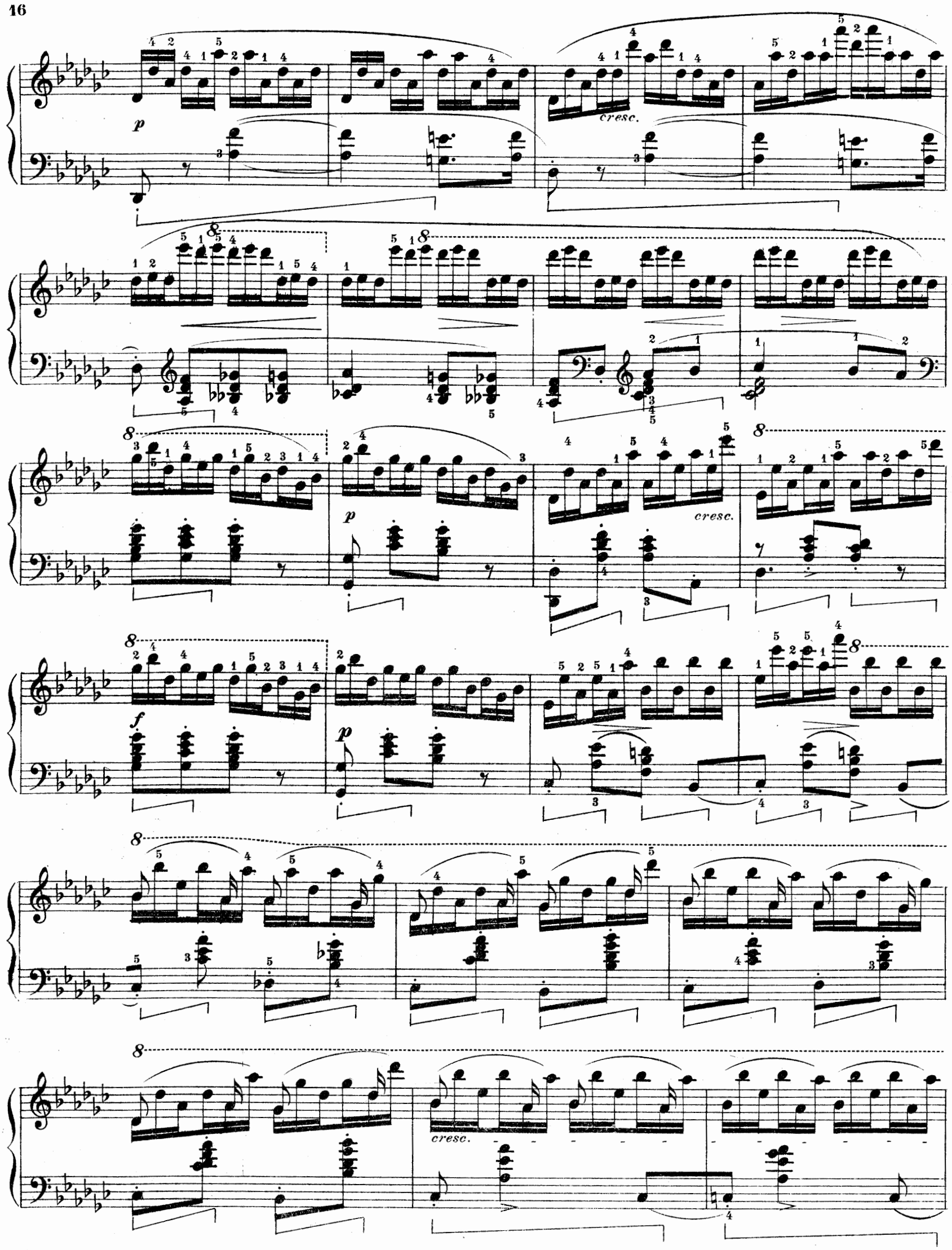
cresc.

cresc.

f

f

dim


p
cresc.
p
cresc.
f
p
cresc.

8

f

pp *delicato* *smorz*

a tempo 8

p *legato*

poco cresc.

8

8

p

poco cresc.

8

8

f

ff

8

ff

cresc.

8

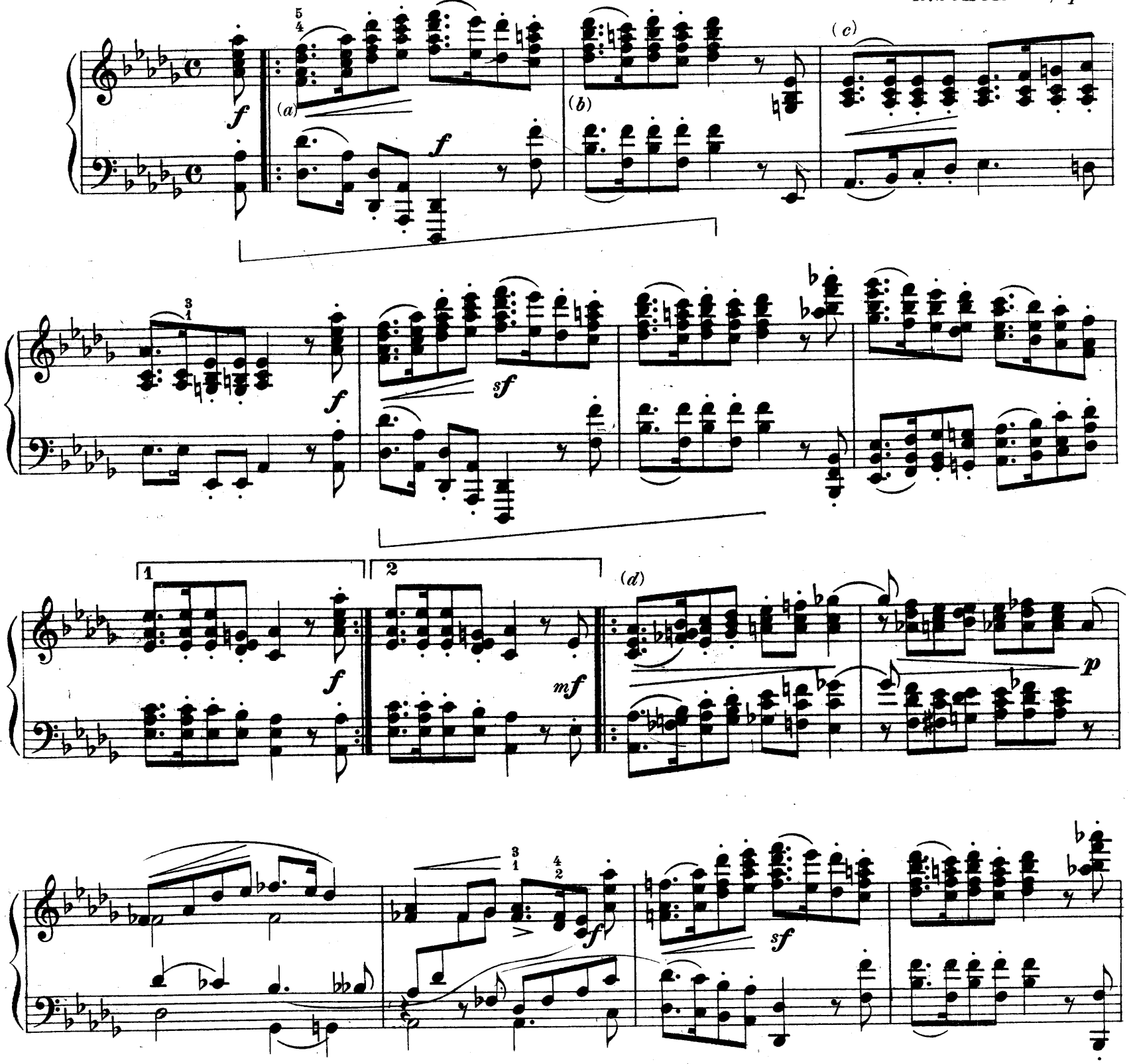
8

ff

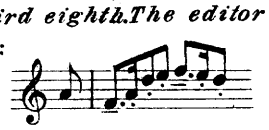
Finale - Etude Symphonique.

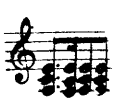
Allegro brilliante. M.M. ♩= 66

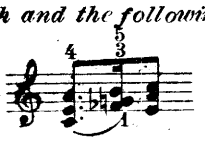
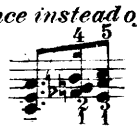
R. SCHUMANN, Op. 13.



a) The editor is of the opinion that the slurs indicated by the composer signify, here and at all repetitions of the rhythmical motive, merely a long dwelling upon the first dotted eighth, not an actual legato *of the first two tones, which would again imply a separation from the third eighth. The editor therefore understands the motive thus:*



This view is supported by underlaying the words "Proud England, now may'st thou be glad" to which the same motive is set in Marschner's "Templar." Phillip Spitta, in his Life of R. Schumann considers the adoption of Marschner's motive as an intentional homage to Schumann's friend Sterndale Bennett, the English composer, to whom this Opus is inscribed. At the same time the editor felt bound to retain the composer's own direction and he has corrected it in those cases only in which the slur over notes of the same pitch might be misunderstood, as at b) where all editions give *c) where they give* 

It may be left to the player to follow out the consequences for the fingering which result from the editors conception of this motive; conformably to it a closer connection should be sought between each sixteenth and the following eighth, thus, for instance instead of as at d)  *the fingering would be* 

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1 2

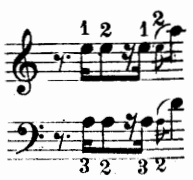
mf

p

dimin

animato

a) The fingering suggested for the right hand is



for the left hand

b) The theme should always be brought out with full force the pedal being held down for two measures each time.

mf sf mf

fff sf sf

sempre ff

sf

simile

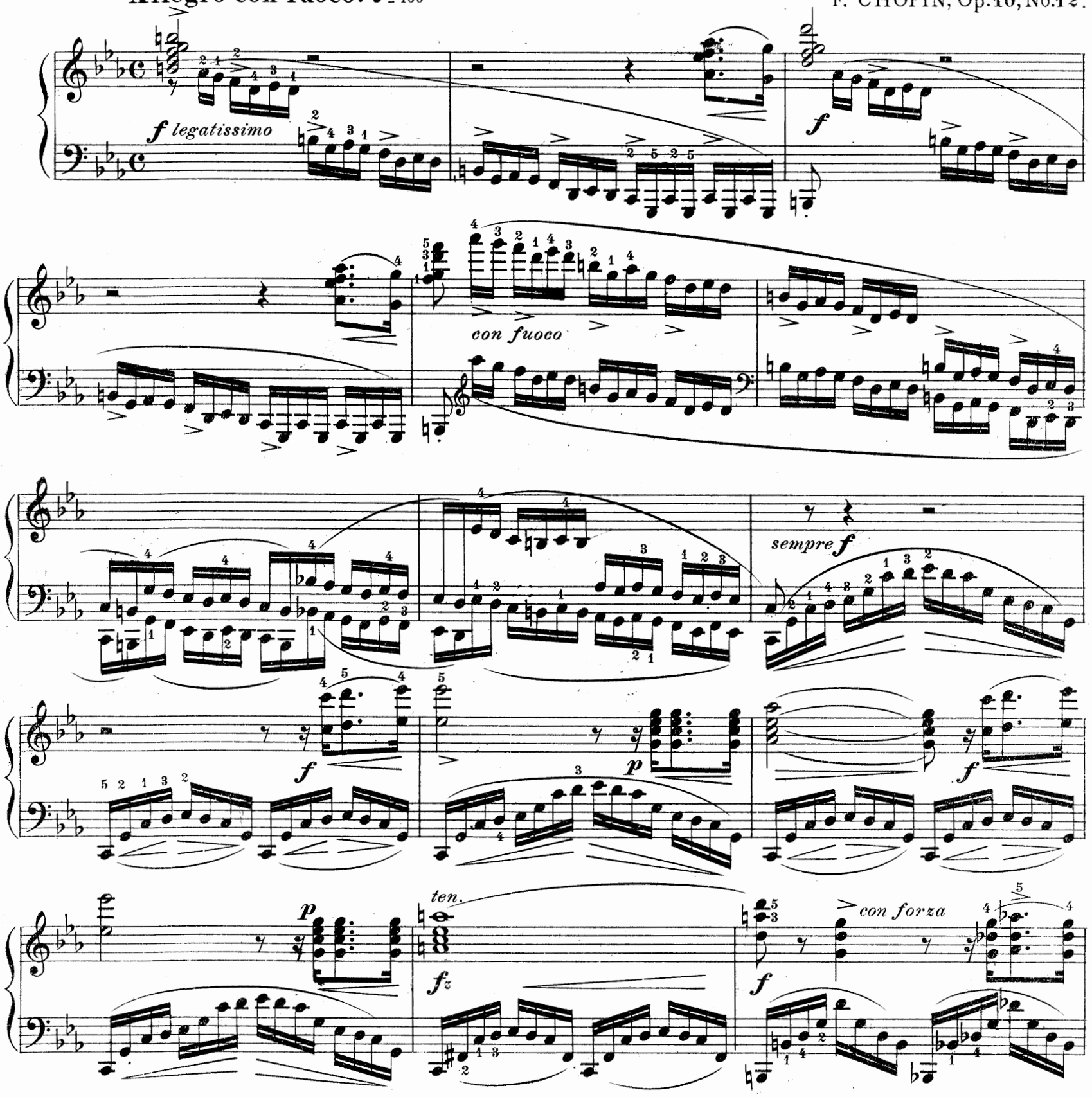
sf ff fz

REVOLUTIONARY STUDY.

This magnificent study is said to have had an origin in actual history. Chopin composed it at Stuttgart after hearing that the Russians had taken Warsaw, in **1831**. It is therefore something more than an exercise -- a tone-poem. Nevertheless the originality of the work assigned to the left hand, and the endurance required, have served to keep this work in the repertory of pianists, aside from its value as a poem. The problem is to train the left hand until it can play its daring and whirling runs with the precision and vitality of a right hand. This implies qualities of maturity which will come only after working at the piece for a year or more. In all the earlier work upon it, concentrate attention upon the left hand part. While this is in reality the accompaniment, it is nevertheless the part of the piece which expresses the tumultuous condition of Chopin's soul, upon hearing the news of the fall of his native capital. Later the right hand will receive its share of attention. But always the left hand must have a certain degree of prominence, and always the vitality belonging to a right hand.

Allegro con fuoco. ♩ = 160

F. CHOPIN, Op. **10**, No. **12**.



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cresc

p

p

cresc.

fz

fz

ten.

cresc.

stretto

ff

f

sf *cresc.*

sf

ff con somma passione

ff

f

f

f *p* *f*

p *sf*

cresc. *f* *cresc.* *ff*

f

fp

espress

p

p

dolce

smorzando

sotto voce

pp

p

poco rallent

pp

ff

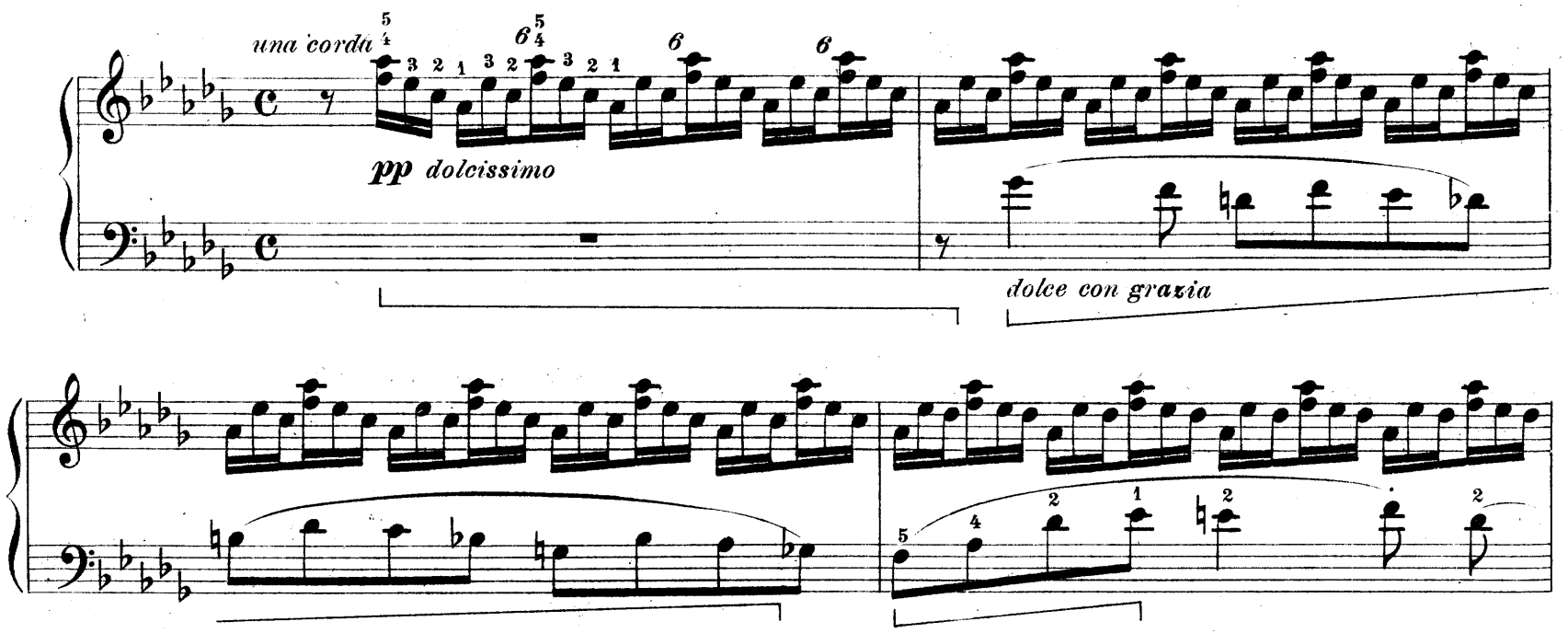
appassinato

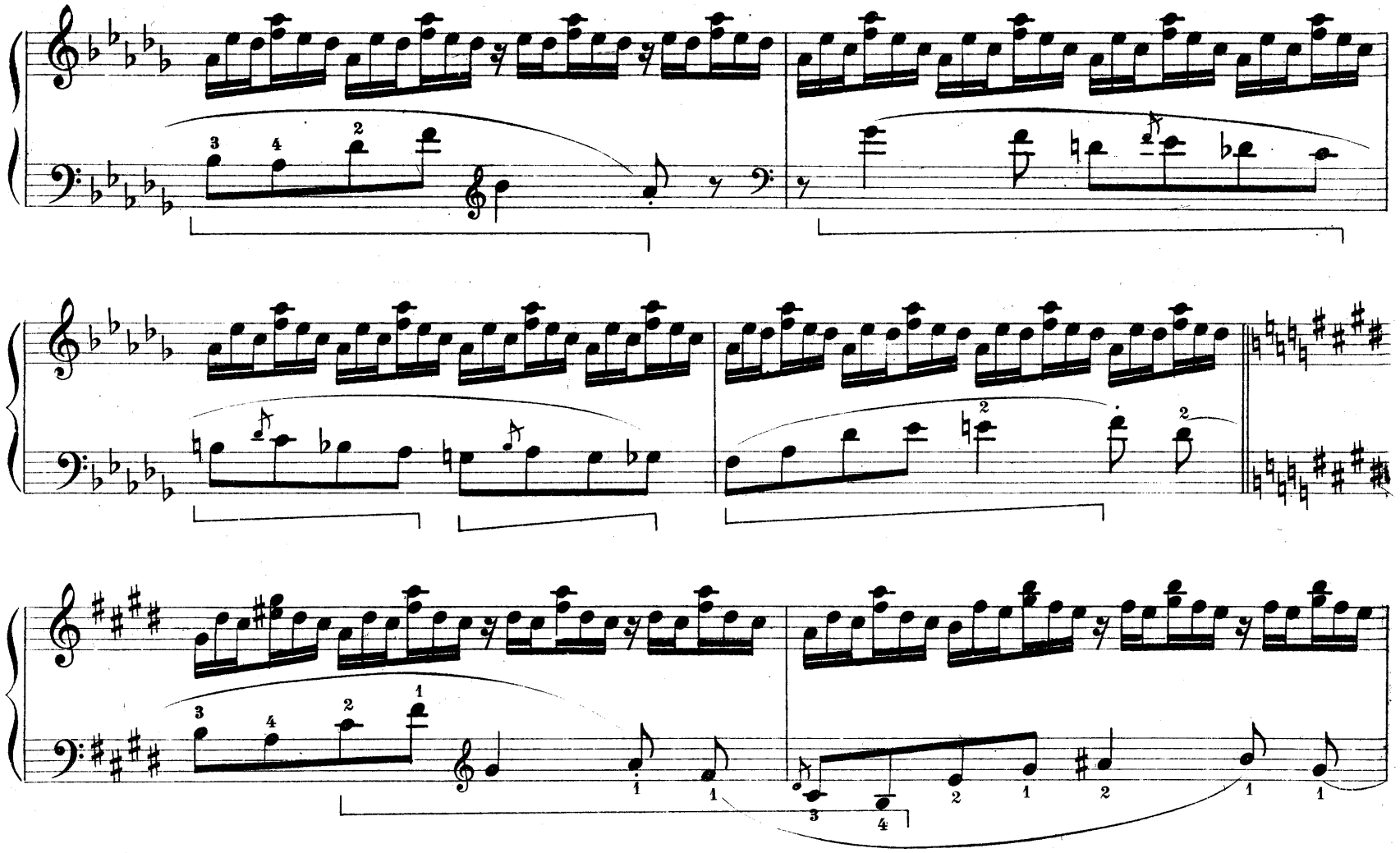
Forest Murmurings.

WALDESRAUSCHEN.

Vivace.

F. LISZT.





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poco cres - -

cen - - do

poco rallent. smorzando ppp

tre corde

mf

poco calando

acceterando

rinforzando

più rinforzando

legerissimo

pp

una corda

cantando

sempre pp

pp

cantando

8

pp *delicamente*

poco rallent.

pp *a tempo* *legerissimo*

8

pp

8

sempre ***pp***

8

pp *delicamente*

8

5 3 2 1 3

tre corde. poco a poco piu agitato

marcato

marcato

sempre cresc.

appassionato

ff

accelerando

martellato

martellato

fff

ten.

ten.

ten.

strepitoso

fff

poco rallent.

Un poco piu mosso.

f molto appassionato

forzando

più rin-

stringendo molto e sempre fortissimo ed appassionato

OSSIA.

sf

stringendo molto e sempre fortissimo ed appassionato

sf

marc.

OSSIA.

semore ***fff***

quasi trillo

8

di - min - u - en - do

a tempo

dolcissimo

una corda

ritenuto molto

8

sempre ***pp***

8

8

perdendosi

ppp

8