

E. R. 661

# CRAMER

## TRENTA STUDII

PER PIANOFORTE  
TRASCRITTI PER ARPA

(FERRARI PARIS)

TESTO ITALIANO  
TEXTO ESPAÑOL  
TEXTE FRANÇAIS  
ENGLISH TEXT

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# G. B. CRAMER

## TRENTA STUDII

PER PIANOFORTE  
TRASCRITTI PER ARPA  
DA ALESSANDRO FERRARI PARIS

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G. RICORDI E C.

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## PREMESSA

L'idea di fare una scelta dagli Studii di Pianoforte di G. B. CRAMER (fra quelli che meglio si prestavano) e di trascriverli per Arpa, è stata suggerita dalla loro grande utilità meccanica e artistica ed anche per colmare in parte la deficenza del repertorio didattico di detto strumento.

In questi Studii, musicalmente interessanti, che presentano difficoltà tecniche abbastanza notevoli, lo scolaro troverà di che perfezionarsi nel meccanismo delle mani e nel sentimento e gusto musicale.

Le modificazioni fatte, sia di note, alterazioni, staccature, ecc., furono ritenute necessarie non solo per la tecnica diversa dell'istruimento, ma per rendere anche più scorrevole l'esecuzione nei passi più difficili.

ALESSANDRO FERRARI PARIS.

## REMARQUE

*L'idée de faire un choix des études pour piano de G. B. CRAMER (parmi celles qui s'y prêtaient davantage) et de les arranger pour harpe a été suggérée par leur grande utilité technique et artistique et aussi pour combler, en partie, les lacunes du répertoire didactique de cet instrument.*

*Dans ces études, musicalement intéressantes, qui présentent des difficultés techniques assez considérables, l'élève trouvera tout ce qui lui est nécessaire pour se perfectionner dans le mécanisme des mains, dans l'expression et le goût musical.*

*Les modifications de notes, les altérations dans la manière de phrasier etc. ont été indispensables non seulement à cause de la différence de technique de l'instrument mais aussi pour rendre l'exécution plus agile dans les passages difficiles.*

## PREMISA

*La idea de hacer una selección de los Estudios para piano de G. B. CRAMER (entre aquellos que mas se prestan) y de transcribirlos para Arpa, fue sugerida por su gran utilidad mecánica y artística y también para llenar, en parte, la deficiencia del repertorio didáctico de dicho instrumento.*

*En estos Estudios, musicalmente interesantes, que presentan dificultades técnicas bastante notables, el alumno encontrará campo de perfeccionarse en el mecanismo de las manos y en el sentimiento y gusto musical.*

*Las modificaciones hechas, sea de notas, alteraciones, destacados etc. fueron retenidas necesarias, no solo por la técnica distinta del instrumento, sino también para hacer mas fácil la ejecución en los pasos mas difíciles.*

## PREFACE

The idea to make a choice from the Studies for Pianoforte by G. B. CRAMER (from among those better adapted) and to transcribe them for Harp, has been suggested by their great mechanical and artistic utility and also to partly overcome the deficiency of the didactic repertoire for said instrument.

In these Studies, musically interesting, which present rather notable technical difficulties, the scholar will find something with which to improve himself in the mechanism of the hands, in sentiment and musical taste.

The modifications made, of notes, phrasing alterations, accents, etc., were considered necessary not only for the different technique of the instrument, but also to render more easy the execution of the difficult passages.



ALL'EGREGIA COLLEGA, NOBILE SIGNORA MAESTRA ELEONORA GIANNUZZI PALAZZI  
INSEGNANTE DI ARPA AL LICEO MUSICALE ROSSINI DI PESARO

# G. B. CRAMER

(A. FERRARI PARIS)

TRENTA STUDII  
PER PIANOFORTE  
TRASCRITTI PER ARPÀ

TRENTE ETUDES  
POUR PIANO  
ARRANGÉES POUR HARPE

TREINTA ESTUDIOS  
PARA PIANO  
TRANSCRITOS PARA ARPA

THIRTY STUDIES  
FOR PIANOFORTE  
TRANSCRIBED FOR HARP

Allegro  $\text{d} = 182$

Nº 1.

The sheet music for the first study (Nº 1) is a six-staff piece. The top staff is for the right hand of the piano, and the bottom staff is for the harp. The music begins with a dynamic of pp (pianissimo). The tempo is marked Allegro with  $\text{d} = 182$ . The dynamics change to crescendo (cres.) after the first two staves. The music consists of six staves of sixteenth-note patterns, divided by vertical bar lines.

The sheet music consists of five staves of musical notation for piano. The first staff (treble clef) starts with a forte dynamic (ff) and includes fingerings such as 1 2 1, 2 1, 1 2 1, and 2 1. The second staff (bass clef) shows a dynamic of *dim.* (diminuendo). The third staff (treble clef) has a crescendo dynamic (*cres.*) and a forte dynamic (*f*). The fourth staff (treble clef) features a series of eighth-note patterns with fingerings like 1 2 1, 2 1 2 1, 1 2, 2 2, and 3 3. The fifth staff (bass clef) ends with a dynamic of *sf* (sforzando).

Considerato la facilità nel trasporto delle due mani negli accordi arpeggiati, sarà preferibile per ottenere maggior sonorità eseguire il primo accordo come segue:

*Etant donné la facilité avec laquelle on déplace les deux mains dans les accords brisés, il sera préférable, pour obtenir plus de sonorité, d'exécuter le premier accord comme suit:*

*Considerando la facilidad del transporte en las dos manos en los acordes arreggliados, será preferible para obtener mayor sonoridad, ejecutar el primer acorde del modo siguiente:*

*Considering the facility of transporting the two hands in the arpeggi, it will be preferable, in order to obtain greater sonority, to execute the first chord as follows:*



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*Allegro*  $\sigma = 80$

Nº 2.

The musical score consists of five staves of piano music, each with a treble clef and a bass clef. The key signature is A-flat major (three flats). The tempo is Allegro at  $\sigma = 80$ . The dynamics include *mf*, *p*, *poco rit.*, and *sf*. The first staff begins with a forte dynamic. The second staff features eighth-note patterns with grace notes. The third staff includes a measure with a single sharp. The fourth staff has a measure with a single flat. The fifth staff concludes with a forte dynamic.

Unitamente ad un movimento facile ed uniforme si cercherà di dare un'espressione naturale e melodica consistente in un piccolo «crescendo» nell'ascendere e «decrescendo» nel discendere (Hans de Bülow) marcando con sicurezza la nota larga.

Avec un mouvement ais  et uniforme on t chera de donner une expression naturelle et m lodique qui consistera en un petit『crescendo』when ascending and『decrescendo』when descending (H. de B low) en accentuant avec s r te la note large.

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Juntamente a un movimiento f cil y uniforme, se tentar  de dar una expresi n natural y m lodica consistente en un peque o crescendo en el ascenso y un decrescendo en el descenso (Hans de B low) marcando con seguridad la nota larga.

Together with an easy and uniform movement it will be necessary to give a natural and melodic expression, consisting in a slight crescendo when ascending and a decrescendo when descending (Hans de B low) accenting with security the larger note.

Moderato  $\text{d}=104$

Nº 3.

pp

cres.

f

cres.

pp

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Sheet music for piano, page 8, showing six staves of musical notation. The music consists of six measures per staff, primarily in common time, with a key signature of two sharps. The notation includes various note heads, stems, and beams. Measure 15 starts with a dynamic "cres." followed by a dotted line. Measure 18 begins with "dim." and a dynamic "sf".

dim.

La distribuzione delle due mani nei passi delle battute 7, 8, 15, 16, 33 e 34 fu suggerita da ragioni tecniche dell'strumento. Sarà utile trasportare questo studio nelle tonalità di Sol min. e Fa min. L'esercizio del trasporto non sarà mai abbastanza raccomandato per sviluppare l'orecchio e l'intelligenza dell'allievo.

La distribution des deux mains dans les passages des mesures 7, 8, 15, 16, 33 et 34 a été suggérée par des raisons techniques de l'instrument. Il sera utile de transposer cette étude dans les tonalités de Sol min. et de Fa min. La transcription des exercices ne sera jamais assez recommandée comme moyen pour développer l'oreille et l'intelligence de l'élève.

*La distribución de las dos manos en los pasos de los compases 7, 8, 15, 16, 33 y 34 fue sugerida por razones técnicas del instrumento. Será útil transportar este estudio en el tono de Sol menor y Fa menor. El ejercicio de transporte no estará nunca bastante recomendado, para desarrollar el oído y la inteligencia del alumno.*

The distribution of the two hands in the passages of bars 7, 8, 15, 16, 33 & 34 was suggested by technical reasons of the instrument. It will be useful to transpose this study in G min. and F min. The exercise of transposing can never be sufficiently recommended to develop the ear and intelligence of the pupil.

Moderato  $\text{d} = 120$ 

Nº 4.

*cres.* .....

*dim.*

*2*

*2*

*pp*

*cres.* .....

*f*

Piano sheet music in G minor (two sharps) and common time. The music consists of six staves, each starting with a dynamic of  $\gamma$ . The first two staves begin with eighth-note patterns. The third staff begins with a sixteenth-note pattern. The fourth staff begins with a eighth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff begins with a eighth-note pattern.

Fingerings are indicated above the notes in various patterns such as 1234, 123, 12, etc. Dynamics include  $\text{pp}$ ,  $p$ , and  $\text{pp}$ .

La tecnica di questo studio non consiste solo nel meccanismo affidato alla mano destra, ma anche nell'imprimere quel carattere di modulazione continua che è proprio dello stesso studio.

La technique de cette étude ne consiste pas seulement dans le mécanisme de la main droite, mais elle servira aussi à imprimer à l'étude le caractère de modulation continue qui lui est propre.

La técnica de este estudio no consiste solo en el mecanismo confiado a la mano derecha, sino también en imprimir aquel carácter de modulaciones continuadas que es propio del estudio mismo.

The technique of this study does not only consist in the mechanism entrusted to the right hand, but also in marking the character of continued modulation which is characteristic of the same study.

Mod<sup>to</sup> express. ♩ = 120

Nº 5.

Mod<sup>to</sup> express. ♩ = 120

Nº 5.

1 2 3 4 5 6 7 8 9 10 11 12

a)

*poco rit...*

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A musical score for piano, page 12, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a bass clef, and a key signature of one sharp. The second system begins with a treble clef and a bass clef. Measure 1 (top staff) starts with a bass note followed by a series of eighth notes. Measure 2 (top staff) continues with eighth notes. Measure 3 (middle staff) starts with a bass note followed by eighth notes, with a dynamic instruction "cresc." above the staff. Measure 4 (middle staff) shows a bass note followed by eighth notes. Measure 5 (bottom staff) starts with a bass note followed by eighth notes, with a dynamic instruction "dim." above the staff. Measure 6 (bottom staff) shows a bass note followed by eighth notes. Measure 7 (bottom staff) starts with a bass note followed by eighth notes. Measure 8 (bottom staff) shows a bass note followed by eighth notes. Measure 9 (bottom staff) starts with a bass note followed by eighth notes. Measure 10 (bottom staff) shows a bass note followed by eighth notes.

The sheet music consists of five staves of piano music. Staff 1 starts with eighth-note pairs, followed by sixteenth-note patterns, with dynamic markings *dim.* and *poco rit.*. Staff 2 begins with a dynamic *p*. Staff 3 shows a dynamic *cresc.*. Staff 4 includes dynamic markings *mf*, *sf*, and *sf* above the bass staff. Staff 5 ends with a dynamic *p smorz.*

Questo studio ha molti punti di contatto col precedente. Sarà utile accentare leggermente la prima nota di ogni quartina.

Cette étude a beaucoup de points de contact avec la précédente. Il sera utile d'accentuer légèrement la première note de chaque quartole.

Este estudio tiene muchos puntos de contacto con el precedente. Será útil accentuar ligeramente la primera nota de cada grupo de cuatro notas.

This study has many points in common with the preceding one. It will be useful to lightly accent the first note of every quadruplet.

Mod.<sup>to</sup> con espressione  $\text{d}=104$ 

N<sup>o</sup> 6.

The music is composed for a piano in two keys: treble and bass. It features six staves of musical notation. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *poco più f*. The third staff contains a measure with a large bracket under the notes, labeled with the number 8. The fourth staff has a dynamic *sforzando* (*sforz.*). The fifth staff includes a dynamic *cres.* (crescendo). The sixth staff concludes with a dynamic *f*.

La mano sinistra deve cercare di eseguire con egualanza e flessibilità di tocco accentando (non troppo) le note che marcano il giro della modulazione e che sono segnate con piccole lineette. Nelle battute 8, 16, 21, 22 si sono cambiate alcune note per la tecnica dell'strumento.

*La main gauche doit tâcher d'exécuter avec égalité et souplesse de toucher, en accentuant, mais pas trop, les notes qui forment le dessin de la modulation et qui sont indiquées par des petits traits. Dans les mesures 8, 16, 21, 22 il a été nécessaire, pour la technique de l'instrument, de changer quelques notes.*

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*La mano izquierda tentará de ejecutar con igualdad y flexibilidad de pulsación acentuando (no demasiado) las notas que marcan el giro de la modulación y que están señaladas con pequeñas líneas. En los compases 8, 16, 21 y 22 se han cambiado algunas notas por la técnica del instrumento.*

The left hand must endeavour to execute with equality and flexibility of touch, accenting (not too much) the notes which mark the turn of the modulation and which are marked with small lines. In the bars 8, 16, 21, & 22 there are some notes which have been changed because of the technique of the instrument.

Moderato  $\text{d} = 50$ 

N° 7.

Moderato  $\text{d} = 50$

N° 7.

*p*      *cres.*

*p*      *(h)*

*pp*

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The musical score consists of six staves of piano music. Staff 1: Treble clef, 2/4 time, dynamic ff. Staff 2: Bass clef, 2/4 time, dynamic ff. Staff 3: Treble clef, 2/4 time, dynamic pp. Staff 4: Bass clef, 2/4 time, dynamic mf. Staff 5: Treble clef, 2/4 time, dynamic p. Staff 6: Bass clef, 2/4 time, dynamic ff.

In questo studio si raccomanda la massima egualianza e dolcezza di tocco nonché la varietà dell'espressione.

On recommande, dans cette étude, l'égalité la plus complète, la souplesse de toucher et la variété d'expression.

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En este estudio se recomienda la máxima igualdad y dulzura de pulsación así como la variedad de la expresión.

In this study the greatest equality and sweetness of touch is recommended, also variety of expression.

Moderato  $\text{d} = 92$   
*dolce e legato*

Nº 8.

The sheet music contains five staves of musical notation for piano. The first staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *p*. The tempo is indicated as  $d = 92$  and the style is *dolce e legato*. The subsequent staves continue the musical line, showing various rhythmic patterns and harmonic changes. The key signature shifts to three sharps in the final staff.

The musical score consists of five staves of piano music. The top four staves are identical, featuring a treble clef, a key signature of one flat, and a common time. The melody is represented by a line of eighth notes with small vertical strokes through them. The bottom staff uses a bass clef and also features eighth-note patterns. The music is divided into measures by vertical bar lines.

Le note segnate con le lineette devono essere leggermente marcate per dare allo studio una forma melodica conveniente.

Les notes marquées de petits traits doivent être légèrement accentuées pour donner à l'étude la forme mélodique qui lui convient.

Las notas marcadas con los rayitos deben ser ligeramente marcadas para dar al estudio la forma melódica conveniente.

The notes marked with the small lines must be lightly accented in order to give to the study a suitable melodic form.

Allegro  $\text{d}=132$ 

Nº 9.

a)

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Musical score page 21, measures 1-3. The score consists of two staves. The top staff is in common time, treble clef, and has a dynamic marking of *dim.*. The bottom staff is in common time, bass clef. Measure 1 starts with eighth-note patterns. Measure 2 continues with eighth-note patterns, followed by sixteenth-note patterns. Measure 3 concludes with sixteenth-note patterns and a dynamic of *p*.

Musical score page 21, measures 4-6. The top staff shows a continuous pattern of sixteenth-note chords. The bottom staff shows a continuous pattern of eighth-note chords.

Musical score page 21, measures 7-9. The top staff features sixteenth-note patterns. The bottom staff features eighth-note patterns. Measure 9 ends with a dynamic of *ff* and a sixteenth-note scale run labeled "3 1 2 3 4".

Musical score page 21, measures 10-12. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 11 contains dynamic markings: *dim.*, *sempre*, (Ped. Lab), and (Ped. Sol $\sharp$ ). Measure 12 ends with a sixteenth-note scale run labeled "3 1 2 3 4".

Musical score page 21, measures 13-15. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measures 13 and 14 end with a dynamic of *p*. Measure 15 ends with a dynamic of *morendo*. Measures 13-15 conclude with a dynamic of *pp*.

Gli staccati che si presentano in ambedue le mani devono essere molto secchi.

Les staccati que l'on rencontre pour les deux mains doivent être très secs.

Los destacados que se presentan en las dos manos deben ser muy secos.

The staccato which are present in both hands must be very short.

Allegro  $\text{d} = 58$

Nº 10.

*il basso marcato ma leggero*

*dim.* *p*

*sf* *sf* *sf* *sf*

*dim.* ..... *p* ..... *cres.* .....

*a tempo*

*poco rit.*

*dim.*

Lo scolaro potrà esercitarsi nel modo seguente. (Hans de Bülow)  
L'élève pourra s'exercer de la façon suivante. (Hans de Bülow)

El alumno podrá ejercitarse del modo siguiente. (Hans de Bülow)  
The pupil can practice in the following manner. (Hans de Bülow)



Le modificazioni fatte in questo studio, non alterano il carattere  
né l'armonia del periodo.

Les modifications faites dans cette étude n'altèrent ni le caracté-  
tère ni l'harmonie de la phrase.

Las modificaciones hechas en este estudio, no alteran el carácter  
ni la harmonía del período.

The modifications made in this study do not alter the character  
or the harmony of the period.

Vivace  $\text{♩} = 100$

Nº 11

Come raccomanda Hans de Biilow nel Metodo di Cramer per Piano forte, sarà tecnicamente utile per ottenere la destrezza e naturalenza delle due mani da esibire una sola che suoni, cambiare il tempo in  $\frac{8}{8}$  in luogo di  $\frac{16}{16}$ , esercitandosi sul modo seguente:

*Comme le recommande H. de Biilow dans la Méthode de Cramer pour Piano, il sera techniquement utile, pour obtenir l'agilité et l'aisance des deux mains (de façon à donner l'impression que l'exécutant joue avec une seule main) de changer le temps en  $\frac{8}{8}$  et  $\frac{16}{16}$  au lieu de  $\frac{16}{16}$  et de travailler comme suit:*

*As advised by Hans de Biilow in the Method of Cramer for Piano forte, it will be technically useful, in order to obtain the agility and naturalness of the two hands so as to appear as one only playing, to change the time to  $\frac{8}{8}$  and  $\frac{16}{16}$  instead of  $\frac{16}{16}$ , practising on the following example:*

Allegro giusto  $\text{d} = 100$

N.<sup>o</sup> 12.

**a)**

dim.: *cres...* *f*

Anche in questo studio furono modificati alcuni passi della mano sinistra nelle battute 16, 17 per le ragioni già esposte nel numero 10.

Per avere maggiore sonorità si è trasportato questo studio in Mi b. min. invece di Mi min.

Dans cette étude aussi certains passages de la main gauche ont été modifiés aux mesures 16 et 17 pour les raisons déjà énoncées au N. 10.

Pour obtenir plus de sonorité cette étude en Mi min. a été transposée en Mi b. min.

También en este estudio fueron modificados algunos pasos de la mano izquierda en los compases 16 y 17 por las razones expuestas en el N. 10.

Para obtener mayor sonoridad se ha transportado este estudio en Mi b. men. en vez de Mi men.

Also in this study some passages of the left hand were modified in bars 16&17 for the reasons already explained in number 10.

To have greater sonority this study in E min. has been transposed in E b min.

N° 13.

Maestoso  $\text{d}=100$ 

The sheet music contains eight staves of musical notation for piano. The key signature changes throughout the piece, including C major, G major, F major, and E major. The time signature is common time. The dynamics are marked with *f*, *f*, *f*, *p*, *f*, *f*. Articulation marks include staccato dots. Performance instructions include *cres.* (crescendo) and *dim.* (diminuendo). Measure numbers 1 through 8 are indicated above the staves.

L'indicazione energica e lo staccato delle note del basso (la prima delle sei semicrome) non deve ritardare l'entrata della figura che forma l'accompagnamento e che si deve considerare come una parte intermedia indipendente (Hans de Bülow).

Anche in questo studio si è cambiata la modulazione del basso nei due ultimi quarti della battuta 16 per la ragione già esposta.

*L'indication énergique et le staccato des notes de la basse (la première des six doubles croches) ne doit pas retarder l'entrée du dessin qui forme l'accompagnement et qui doit être considéré comme une partie intermédiaire et indépendante (H. de Bülow).*

*Dans cette étude aussi on a changé la modulation de la basse dans les deux derniers quarts de la 16<sup>e</sup> mesure pour la raison déjà énoncée.*

*La indicación energica y el destacado de las notas del bajo (la primera de las seis fuses) no debe retardar la entrada de la figura que forma el acompañamiento y que se debe considerar como una parte intermedia independiente (Hans de Bülow).*

*También en este estudio se ha cambiado la modulación del bajo en los dos últimos cuartos del compás 16 por la razón ya expuesta.*

The energetic indication and the staccato of the bass notes (the first of the six semiquavers) must not render late the entrance of the figure which forms the accompaniment and which must be considered as an independent intermediate part. (H. de Bülow).

Also in this study the modulation of the bass has been changed in the last two fourths of bar 16 for the reason already stated.

Brioso  $d=80$

N° 14.

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ff

dim.

The sheet music consists of five staves of musical notation for piano. The first two staves are in B-flat major (indicated by a B-flat key signature) and show eighth-note patterns. The third staff begins with a dynamic marking 'cres.' followed by a piano dynamic 'p'. The fourth staff begins with a forte dynamic 'f' followed by a piano dynamic 'p'. The fifth staff begins with a dynamic marking 'cres...' followed by a piano dynamic 'p'.

Hans de Bülow raccomanda come esercizio preparatorio, e sarà molto utile, di seguirlo nel modo seguente legando e senza sforzi.

H. de Bülow recommande comme exercice préparatoire, qui sera fort utile, de travailler de la manière suivante en tenant sans effort.

Hans de Bülow recomienda como ejercicio preparatorio, y será muy útil, ejecutarlo en el modo siguiente ligando y sin esfuerzo....

Hans de Bülow advises as preparatory exercise, and it will be very use ful to execute same in the following way, tying and without effort!....



N° 15.

**Allegro** ♩ = 80

*poco a poco cres.*

(a)

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Questo studio ha molti punti di contatto col precedente nelle sue tendenze istruttive. Le dita troveranno di che perfezionarsi sempre più nelle loro agilità, elasticità e indipendenza (Hans de Bülow).

I trilli delle battute 11, 12 devono cominciare con la nota principale per non svisare le fondamentali del basso (vedi esempio lett. a).

Cette étude a plusieurs analogies avec le précédent au point de vue instructif. Les doigts y trouveront le moyen de se perfectionner davantage dans l'agilité, l'élasticité et l'indépendance (Hans de Bülow).

Les trilles des mesures 11-12 doivent commencer par la note principale pour ne pas altérer les notes fondamentales de la basse (voir les exemples à la lettre a.)

Este estudio tiene muchos puntos de contacto con el precedente en sus tendencias instructivas. Los dedos encontrarán mayor perfeccionamiento en su agilidad, elasticidad e independencia (Hans de Bülow).

Los trinos de los compases 11 y 12 deben empezar con la nota principal para no denaturar las fundamentales del bajo (vease los ejemplos letra a.)

This study has many points in common with the preceding one in its instructional tendencies. The fingers will find something with which they can improve themselves more and more in their agility, elasticity and independence (Hans de Bülow).

The trills of bars 11 and 12 must commence with the principal note in order not to disfigure the fundamentals of the bass (see example letter a.).

Allegretto grazioso. ♩ = 88

Nº 16.

*p con eleganza*

*cres.*

*dim.*

*p*

*cres.*

(a) *tr.*

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dim:..... *p*<sup>2</sup>

L'esercizio dello striscio del pollice nella mano destra deve essere fatto con dolcezza per non alterare l'andamento melodico e grazioso dello studio.

*Le glissé avec le pouce de la main droite doit être fait avec douceur pour ne pas altérer la marche mélodique et gracieuse de l'étude.*

*El ejercicio de glisado del pulgar de la mano derecha debe ser hecho con dulzura para no alterar el carácter melódico y gracieoso del estudio.*

The glissando with the thumb of the right hand must be made with sweet-ness, so as not to alter the melodic and graceful movement of the study.

Nº 17. Allegro ♩ = 88

Musical score for piano, page 38, featuring eight staves of music. The score consists of two systems of four measures each. The key signature changes from G major (two sharps) to F# major (one sharp) and then to E major (no sharps or flats). The time signature is common time throughout. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. The piano part features various note patterns, including eighth-note chords and sixteenth-note figures. The vocal part consists of sustained notes and occasional eighth-note chords.

Questo studio d'un'importanza incomparabile per coltivare la flessibilità della mano sinistra, sarà assai giudizioso studiarlo prima omettendo la nota bassa (quarto dito). Si deve però aver cura di estendere la mano per la distanza di circa un'ottava al principio di ogni battuta. Se lo studio si eseguirà nel movimento indicato, la nota bassa deve essere staccata con rapida contrazione della mano, guardandosi bene dal suonare la nota raddoppiata come appoggiaiatura/Hans de Bülow.

Cette étude a une importance incomparable pour donner de la souplesse à la main gauche; il sera bon de la travailler d'abord en omettant la note grave (4<sup>e</sup> doigt). On doit toutefois avoir soin d'étendre la main jusqu'à l'extension d'une octave environ, au commencement de chaque mesure. Si l'étude est exécutée dans le mouvement indiqué la note grave devra être détachée avec une contraction rapide de la main en évitant soigneusement de jouer la note redoublée comme une appoggiaiature (H. de Bülow).

Este estudio, de una importancia incomparable para cultivar la flexibilidad de la mano izquierda, será conveniente estudiarlo primero omitiendo la nota baja (cuarto dedo). Se debe sin embargo, tener cuidado de extender la mano para la distancia casi de una octava al principio de cada compás si el estudio se ejecuta en el tiempo indicado, la nota baja deberá ser destacada con una rápida contracción de la mano, guardándose bien de tocar la nota repetida como apoggiatura (Hans de Bülow).

It will be very wise to practice this study, which is of incomparable importance for the flexibility of the left hand, omitting the bass note (fourth finger). However, care must be taken to extend the hand for the distance of nearly an octave at the beginning of every bar. If the study is executed in the time indicated, the bass note must be detached with rapid contraction of the hand, taking good care not to play the double note as apoggiatura (Hans de Bülow).

Moderato  $\text{d} = 120$   
*legato*

Nº 18.

*cres.*

A musical score for piano, consisting of four staves. The top two staves are in G minor (two sharps) and the bottom two are in E major (one sharp). The score includes dynamic markings such as *cres.*, *dim.*, and *Fine*. Measure numbers 1, 2, 3, and 4 are present above the first staff. The piano keys are indicated by black dots on the staff lines.

1 2 3 4

*cres.*

*dim.* *Fine*

*p*

*cres.*

*p*

*cres.*

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes treble and bass clefs, various key signatures (mostly B-flat major), and time signatures. The music features complex patterns of eighth and sixteenth notes, with frequent changes in dynamics such as *p*, *cres.*, *poco rit.*, *dim.*, and *D.C. al Fine*. Performance instructions like *cres...* and *cres.* are also present. The music is divided into measures by vertical bar lines.

In questo studio, nel movimento delle biseconde, si deve ottenere la massima egualanza di tocco.

Dans cette étude, dans l'exécution des triples croches, il faut atteindre la plus complète égalité de toucher.

E.R. 661

En este estudio, en el tiempo de las fusas, se debe obtener la mayor igualdad de pulsación.

In this study, in the movement of demi-semiquavers, the greatest equality of touch must be obtained.

Maestoso  $\text{d} = 72$ 

N° 19.

a)

dim. e b rit:..... f

*b>.*

*p*

*f*

*p*

*dim. rit:.....*

*f*

*p*

*cres.*

*p*

*p*

*p*

Nelle battute 39, 40, 41, 42, si sono omesse le alterazioni indicate da Cramer per facilitare la rapida esecuzione delle quartine di biscombe. Così le scale delle battute 43, 44 furono trascritte alla decima allo scopo di ottenere maggior sonorità. Qualora lo scolaro possedesse qualità di tocco eccezionali, potrà eseguire le suddette scale trasportando la mano sinistra all'ottava sopra.

*Dans les mesures 39, 40, 41, 42 les altérations indiquées par Cramer ont été omises pour faciliter l'exécution rapide des quatuorlets de triples croches. De même les gammes des mesures 43, 44 ont été écrites à la dixième dans le but d'obtenir plus de sonorité. Dans le cas où l'élève possède des qualités de toucher exceptionnelles il pourra exécuter les gammes susdites en transposant la main gauche à l'octave supérieure.*

*En los compases 39, 40, 41 y 42 se han omitido las alteraciones indicadas por Cramer para facilitar la rápida ejecución de los grupos de cuatro notas de fusas. Así, las escalas de los compases 43, 44 fueron transcritas a la décima con el fin de obtener mayor sonoridad. Si el alumno poseyese cualidades excepcionales de pulsación, podría ejecutar dichas escalas transportando la mano izquierda una octava arriba.*

In bars 39, 40, 41 and 42 we have omitted the alterations indicated by Cramer in order to facilitate the rapid execution of the quadruplets of triple crochets. Thus the scales of bars 43, 44 were transcribed to the tenth in order to obtain greater sonority. If the pupil possesses excellent qualities of touch, he can execute the said scales carrying the left hand to the octave above.

Moderato  $\text{d} = 88$ 

N° 20.

*p con anima*      *cres.*

*dim.*

*cres.*

*cres.*

a)

*f*

*cres.*

*cres.*

a)

A page of musical notation for piano, consisting of six staves. The music is in common time and uses a key signature of four sharps. The notation includes various rhythmic patterns such as eighth-note pairs, sixteenth-note chords, and sixteenth-note patterns. Dynamics indicated include *ff*, *dim.*, and *sf*. Measure numbers 47 through 52 are present at the end of each staff respectively.

ff

*dim.*

*sf*

Piano sheet music in G major, 2/4 time. The music consists of five staves of musical notation. Measure 11: Treble staff has a single eighth note. Bass staff has eighth-note pairs. Measure 12: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 13: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 14: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 15: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.

Questo studio richiede molta leggerezza e egualanza di tocco nelle sestine di semicrome.

Cette étude demande beaucoup de légèreté et d'égalité de toucher dans l'exécution des sextolets de doubles croches.

EB 664

*E te estudio, requiere mucha ligereza e igualdad de pulsación en los seisillos de semi-corcheas.*

This study requires much lightness and equality of touch in the sextuplets of semi-quaver.

Molto agitato  $\text{d} = 100$

N° 21.

*cres.*

*dim.....*

*dim.....*

*sfp*

*sfp*

*sfp*

*cres.....*

*cres.....*

50

*f*

*p*

*leggero*

*dim.*

*p*

*poco rit.* *sf p a tempo*

*cres.*

*sf dim.*

*p*

Si raccomanda morbidezza e sonorità nei suoni « armonici » | Se recomienda morbidez y sonoridad en los « harmónicos »  
On recommande la souplesse et la sonorité dans les sons harmoniques. | Smoothness and sonority are advised in the « harmonic » sounds.

**Allegro spiritoso  $\text{d} = 80$**

N° 22

A.

*f*

*s*

*dolce*

*dim.*

(*Do b*)

(*La ♭*)

(La b)

*p(Lab)*

cres...      dim.

Le modificazioni fatte in alcuni passi nelle battute 15, 16, 17, richieste dal tecnicismo dello strumento, non alterano né il carattere né l'armonia del periodo. Come nello studio antecedente, i suoni armonici devono essere eseguiti con morbidezza e sonorità.

*Les modifications faites à certains passages dans les mesures 15, 16, 17 rendues nécessaires par la technique de l'instrument, n'affectent ni le caractère ni l'harmonie de la phrase. Comme dans l'étude précédente les sons harmoniques doivent être exécutés avec souplesse et sonorité.*

Las modificaciones hechas en algunos pasajes de los compases 15, 16 y 17 requeridas por el tecnicismo del instrumento no alteran ni el carácter ni la armonía del período. Como en el estudio anterior, los harmónicos deben ser ejecutados con mordedura y sonoridad.

The modifications made in some passages in bars 15, 16 & 17, required by the technique of the instrument, do not alter the character or the harmony of the period. As in the preceding study, the harmonic sounds must be executed with smoothness and sonority.

Allegro  $\text{d} = 100$ 

N° 23.

*f*

*p*

*f*

*f*

*p*

*f*

*dim.*

The sheet music consists of five staves of musical notation for piano. The music is in 3/4 time and has a key signature of four sharps. The notation is dense with sixteenth-note patterns and occasional eighth-note chords. Dynamic markings include *pp*, *cres...*, *ff*, and *m.s.*. Fingering is indicated by numbers above the notes, such as '3' and '4'. Performance instructions include 'cres...', 'ff', 'm.s.', and '3'. The music is divided into measures by vertical bar lines.

Non sarà superfluo in questo studio un accurato esercizio a mani separate, per ottenere un'esecuzione sicura e spigliata.

*Il sera utile, dans cette étude, de travailler soigneusement les deux mains séparément afin d'obtenir une exécution sûre et agile.*

*No será superfluo en este estudio un cuidadoso ejercicio a manos separadas para obtener una ejecución segura y desbarazada.*

In this study precise exercising of the separate hands will not be superfluous, to obtain a sure and nimble execution.

Presto  $\text{d} = 92$

N° 24.

*cres.*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

A musical score for piano, featuring six staves of music. The music is in common time and consists of six measures. The key signature is two flats. The notation includes various dynamics such as *ff*, *p*, *cres.*, *dim.*, and *f*. The bass line is prominent, with bass notes appearing under each measure. The right hand part is mostly implied by the bass notes and occasional upper-note chords.

Quantunque lo scopo principale di questo studio sia quello di promuovere l'impiego delle due mani per l'egualianza, la naturalezza e la precisione ritmica nel loro movimento alternativo ragione per cui si deve considerare compagno allo studio N° 11; si ottiene questo risultato studiando separatamente ciascuna parte finché l'esecuzione riesca perfettamente corretta. (Hans de Bülow)

Quoique le but principal de cette étude soit de provoquer dans l'emploi des deux mains et leur mouvement alternatif, l'égalité, le naturel et la précision rythmique, on doit cependant la considérer comme aussi importante que l'étude N° 11. On obtiendra ce résultat en travaillant séparément chaque partie pour que l'exécution soit parfaitement correcte.

Como el fin principal de este estudio es el de promover el empleo de las dos manos, para la igualdad, la naturalidad y la precisión rítmica en su movimiento alternativo, por tanto deberá considerarse compañero del estudio N° 11: se obtendrá este resultado estudiando separadamente cada parte hasta que la ejecución resulte perfectamente correcta. (Hans de Bülow)

Although the principal scope of this study is to further promote the use of both hands, for equality, naturalness and rhythmic precision in their alternative movement (for which reason it must be considered as companion to study N° 11), the result will be obtained by studying separately each part until the execution results perfectly correct (Hans de Bülow).

N° 25.

Allegro moderato  $\text{d}=132$

8

Piano sheet music in G major, 2/4 time. The music consists of six staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated.

- Staff 1:** Treble and bass staves. The treble staff features a continuous eighth-note pattern. The bass staff has sustained notes and a dynamic instruction **f**.
- Staff 2:** Treble and bass staves. The treble staff starts with a forte dynamic. The bass staff has a dynamic instruction **p**.
- Staff 3:** Treble and bass staves. The treble staff features a continuous eighth-note pattern. The bass staff has a dynamic instruction **pp**.
- Staff 4:** Treble and bass staves. The treble staff begins with a dynamic instruction **cres. a poco a poco**. The bass staff has a dynamic instruction **p**.
- Staff 5:** Treble and bass staves. Both staves show a continuous eighth-note pattern.
- Staff 6:** Treble and bass staves. Both staves show a continuous eighth-note pattern. A dynamic instruction **sempre crescendo.....** is placed above the bass staff.

60

8

dim... p

cres. a poco

f

molto marcato

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

1 2 3 1 2      3      1 2 1      3

ff

E.R. 661

Le note della parte superiore che sono marcate in modo particolare si devono attaccare con tocco energico.

Les notes de la partie supérieure qui sont marquées d'une façon spéciale doivent être attaquées avec un toucher énergique.

L'omissione delle note nel passo progressivo della mano destra nelle battute 17, 18, e negli accordi delle battute 33, 34, 35, 36, 37 e 38, fu fatta per le ragioni già esposte.

L'omission des notes dans le passage progressif de la main droite aux mesures 33, 34, 35, 36, 37 et 38 a été faite pour les raisons déjà énoncées.

Las notas de la parte superior que están señaladas de un modo particular, se deben atacar con pulsación energica.

The notes of the treble which are marked with the accent must be played with energetic touch.

La omisión de notas en el pasaje progresivo de la mano derecha en los compases 17, 18 y en los acordes de los compases 33, 34, 35, 36, 37 y 38 obedece a las razones ya expuestas.

The omission of the notes in the progressive passage of the right hand in bars 17 & 18 and in the chords of bars 33, 34, 35, 36, 37 & 38 was made for the reasons already stated.

Agitato  $\text{d} = 69$

N° 26.

*dim.*

*p*



Si raccomanda un'esecuzione energica negli accenti.

On recommande une exécution énergique dans les accents.

Se recomienda una ejecución energética de los acentos.

An energetic execution is advised for the accented notes.

Moderato assai  $\text{♩} = 120$

N<sup>o</sup> 27.

*a)*

*a)*

A musical score for piano, featuring five staves of music. The score is in 4/4 time and uses a key signature of four flats. The music consists of two systems. The first system begins with a dynamic of  $\text{f}$  (fortissimo) and includes a fermata over the treble staff. It features various note heads with accidentals and slurs. The second system begins with a dynamic of  $\text{dim.}$  (diminuendo). The piano part includes bass and treble staves, with the bass staff often providing harmonic support through chords. The score is annotated with performance instructions such as  $\text{p}$  (pianissimo),  $\text{f}$ , and  $\text{s}$ .

68

f

dim.

E.R. 661

Gli accordi arpeggiati devono essere eseguiti in tempo come è già stato accennato in proposito. Un'osservanza corretta delle indicazioni che trovansi quasi ad ogni battuta relativamente al crescere e diminuire di forza, darà un maggior rilievo al meccanismo (Hans de Bülow).

*Les accords brisés doivent être exécutés en mesure comme il a déjà été mentionné. La stricte observation des indications qui se trouvent presque à chaque mesure relativement à l'augmentation et à la diminution de force donnera plus de relief au mécanisme (H. de Bülow).*

*Los acordes arreggliados deben ser ejecutados en tiempo como fué ya indicado. La exacta ejecución de las indicaciones que se encuentran casi en cada compás, respecto al aumento o disminución de fuerza, dará mayor relieve al mecanismo (Hans de Bülow).*

The arpeggi must be executed in time as already pointed out in connection with this question. A correct observation of the indications which are found at almost every bar concerning the increasing and decreasing of sound, will give a greater relief to the mechanism (Hans de Bülow).

Allegro  $\text{d}=120$

N<sup>o</sup> 28.

*mf*

*f*      *dim.*      *mf*

*f*      *dim.*      *p*

Sheet music for piano in five staves. Staff 1: Treble clef, B-flat key signature, dynamic *p*. Staff 2: Bass clef, B-flat key signature, dynamic *f*. Staff 3: Treble clef, B-flat key signature, dynamic *cres.* Staff 4: Bass clef, B-flat key signature, dynamic *f*. Staff 5: Treble clef, B-flat key signature, dynamic *dolce sempre*.

Questo esercizio deve essere studiato dal principio in un tempo moderato. Come preparazione precederlo col seguente esercizio:

Cet exercice doit être travaillé dès l'abord dans un mouvement modéré. Le faire précéder de l'exercice préparatoire suivant:

Este ejercicio debe ser estudiado al principio en tiempo moderado. Como preparación haganse el siguiente ejercicio:

This exercise must be studied from the beginning in moderate time. As preparation precede it with the following exercise:



Agitato  $\text{d} = 152$ 

N° 29.

The musical score consists of six staves of music for piano. The first two staves are in common time, C major, with a dynamic of *mf*. The third staff begins with a dynamic of *f*, followed by *sf* and *dim.* The fourth staff begins with *sf*, followed by *sf*. The fifth staff begins with *poco rit.* The sixth staff concludes the piece.

Musical score for piano, page 78, featuring five staves of music:

- Staff 1 (Treble Clef):** Diminution (dim.) markings. Measures show eighth-note patterns.
- Staff 2 (Bass Clef):** Measures show eighth-note patterns.
- Staff 3 (Treble Clef):** Measure 1: *p* dynamic. Measures show eighth-note patterns.
- Staff 4 (Bass Clef):** Measure 1: *(Re ♯)* key signature change. Measures show eighth-note patterns.
- Staff 5 (Treble Clef):** Measures show eighth-note patterns.
- Staff 6 (Bass Clef):** Measures show eighth-note patterns.
- Staff 7 (Treble Clef):** Measures show eighth-note patterns.
- Staff 8 (Bass Clef):** Measures show eighth-note patterns.
- Staff 9 (Treble Clef):** Measures show eighth-note patterns.
- Staff 10 (Bass Clef):** Measures show eighth-note patterns.

*a tempo*

*mf*

*dim.*

*cres. a poco a poco*

*ff*

*stringendo*

The musical score consists of five staves for piano. Staff 1 (Treble) starts with eighth-note pairs followed by sixteenth-note pairs. Staff 2 (Bass) has eighth-note pairs. Staff 3 (Treble) shows a transition with dynamics changing from *mf* to *dim.*. Staff 4 (Bass) follows with a dynamic change to *cres. a poco a poco*. Staff 5 (Treble) concludes with a dynamic *ff* and the instruction *stringendo*.

a) Il passo delle battute N° 74 e 76 si può eseguire col La b invece del Sol b.

a) Le passage des mesures 74 et 76 peut s'exécuter avec le La b au lieu du Sol b.

a) El paso de los compases 74 y 76 se puede ejecutar con el La b en lugar del Sol b.

a) The passage of bars N° 74 & 76 can be executed with A b instead of G b.

Questo studio che presenta difficoltà tecniche abbastanza notevoli deve essere studiato in tempo moderato.

Cette étude qui présente des difficultés techniques assez considérables doit être travaillée dans un mouvement modéré.

E.R. 651

Este estudio que presenta dificultades técnicas bastante notables deberá ser estudiado en un tiempo moderado.

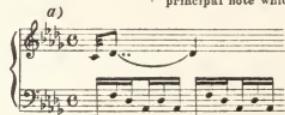
This exercise which presents rather notable technical difficulties must be studied in moderate time.

Andante maestoso ed espressivo ♩ = 132

N.º 30.

Le appoggiature corte si devono eseguire nel valore della nota principale che segue:

*Les appoggiaatures brèves doivent s'exécuter sur la valeur de la note principale qui suit:*



Il gruppetto della quinta battuta



si eseguisce così:



Le gruppetto della 5<sup>a</sup> misura



s' eseguirà così:



Las apoyaturas cortas deberán ejecutarse en el valor de la nota principal que sigue:

The short appoggiaturas must be executed in the value of the principal note which follows:



El grupeto del quinto compás:

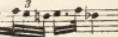
se ejecuta así:



The turn of the fifth bar



must be executed so:



The musical score consists of five staves of piano music. The first two staves are in treble clef, B-flat major, and common time. The third staff is in bass clef, B-flat major, and common time. The fourth staff is in bass clef, B-flat major, and common time. The fifth staff is in treble clef, B-flat major, and common time. The score includes dynamic markings such as *f*, *tr*, *p*, and slurs.

Il passo della battuta 18<sup>a</sup> si eseguirà in questo modo:

*Le passage de la mesure 18<sup>a</sup> s'exécutera de cette façon:*

*El paso del compás 18<sup>a</sup> se ejecutará de este modo:*

*The passage of the 18th. bar must be executed in this way:*



Anche questo studio fu trasportato in  $R\acute{e} b$  per ottenere maggior sonorità.

Cette étude a également été transposée en  $R\acute{e} b$  pour obtenir plus de sonorité.

También este estudio fué transportado en  $R\acute{e} b$  para obtener mayor sonoridad.

Also this study was transposed in  $D\flat$  to obtain greater sonority.







