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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

TESTO ITALIANO
TEXTO ESPAÑOL
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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'istrumento, ma per rendere anche più scorrevole l'esecuzione nei passi più difficili.

ALESSANDRO FERRARI PARIS.

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 didactico 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 tecnica distinta del instrumento, sinó también para hacer mas fácil la ejecución en los pasos mas dificiles.

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 phraser 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.

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

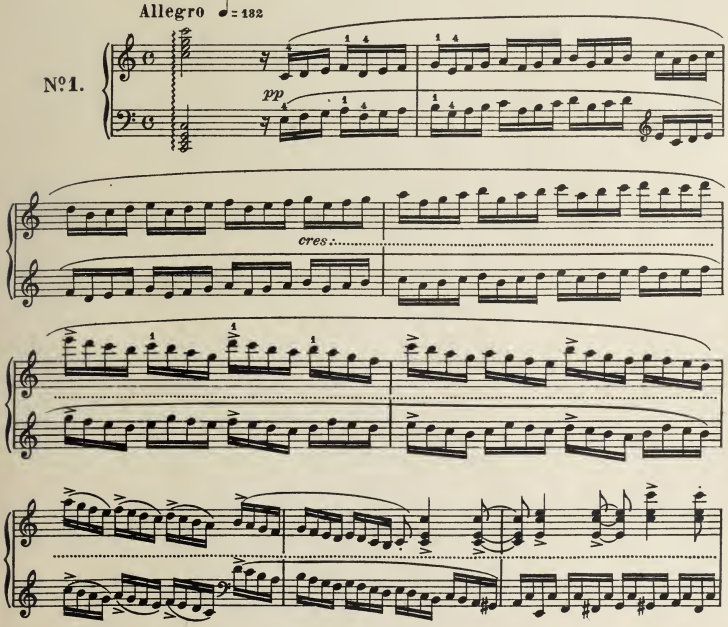
(A. FERRARI PARIS)

TRENTA STUDII
PER PIANOFORTE
TRASCRITTI PER ARPA

TRENTE ETUDES
POUR PIANO
ARRANGÉES POUR HARPE

TREINTA ESTUDIOS
PARA PIANO
TRANSCRITOS PARA ARPA

THIRTY STUDIES
FOR PIANOFORTE
TRANSCRIBED FOR HARP



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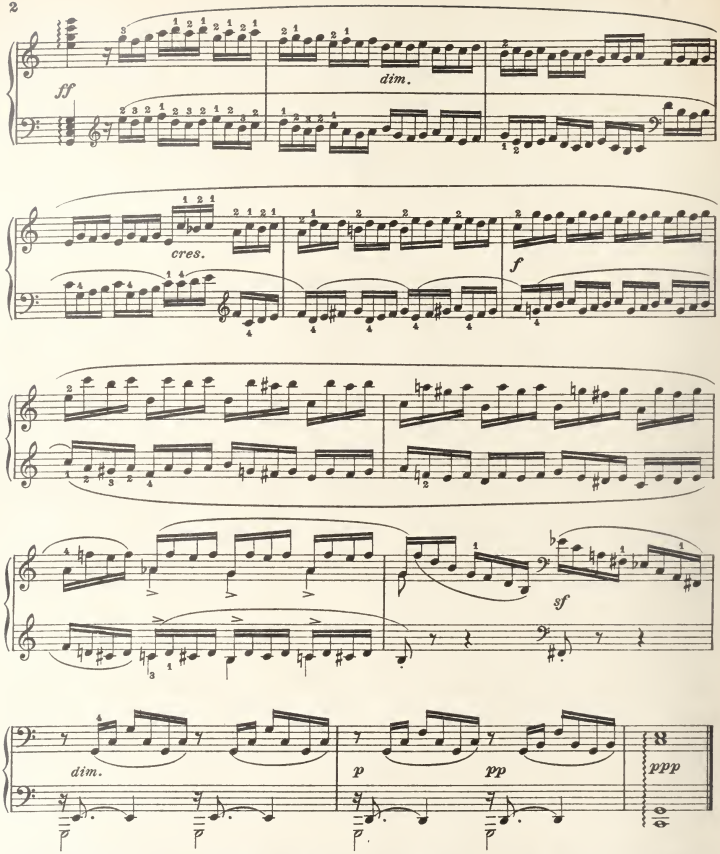
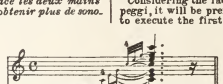


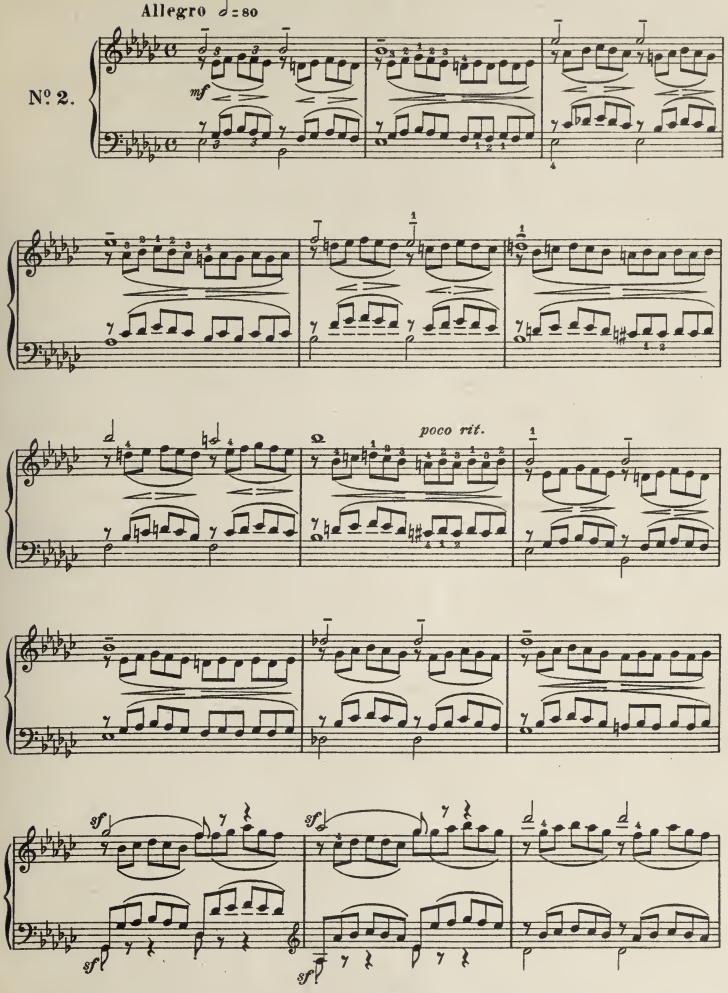
Considerato la facilità nel trasporto delle due mani negli accordi arpeggiati, sarà preferibile per ottenere maggior sonorità eseguire il primo accordo come segue:

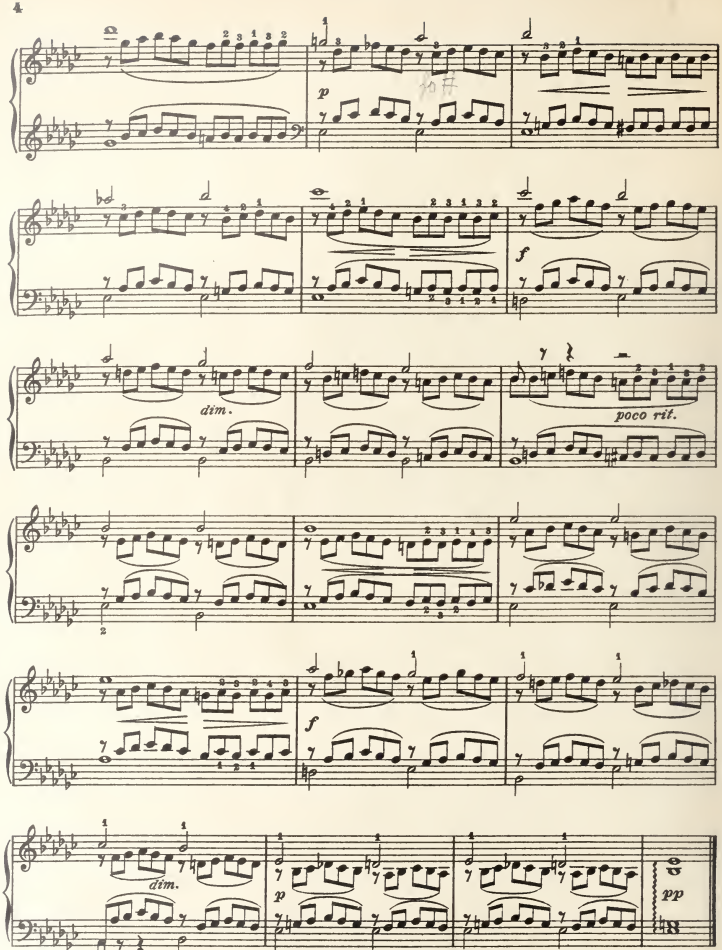
Etant donné la facilité avec laquelle on déplace les deux mains dans les accords brisés, il sera préférable, pour obtenir plus de sonorité, d'exécuter le premier accord comme suit:

Considerando la facilidad del transporte en las dos manos en los acordes arpegiados, 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 so:




Allegro ♩=80
Nº 2.
mf
poco rit.
sf
sf
sf
sf

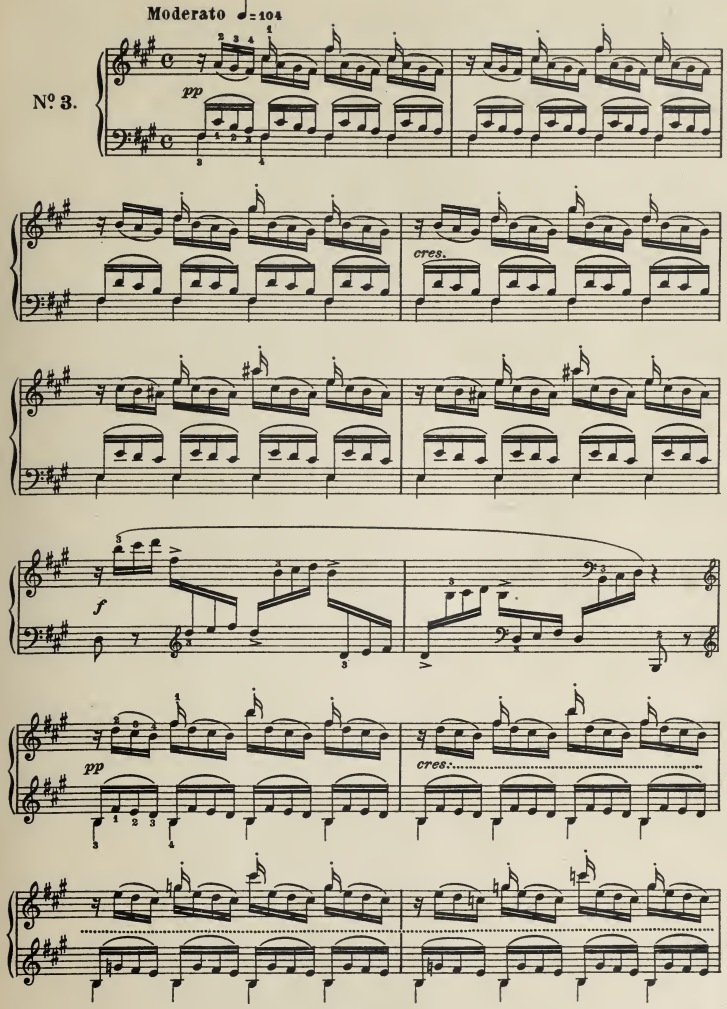


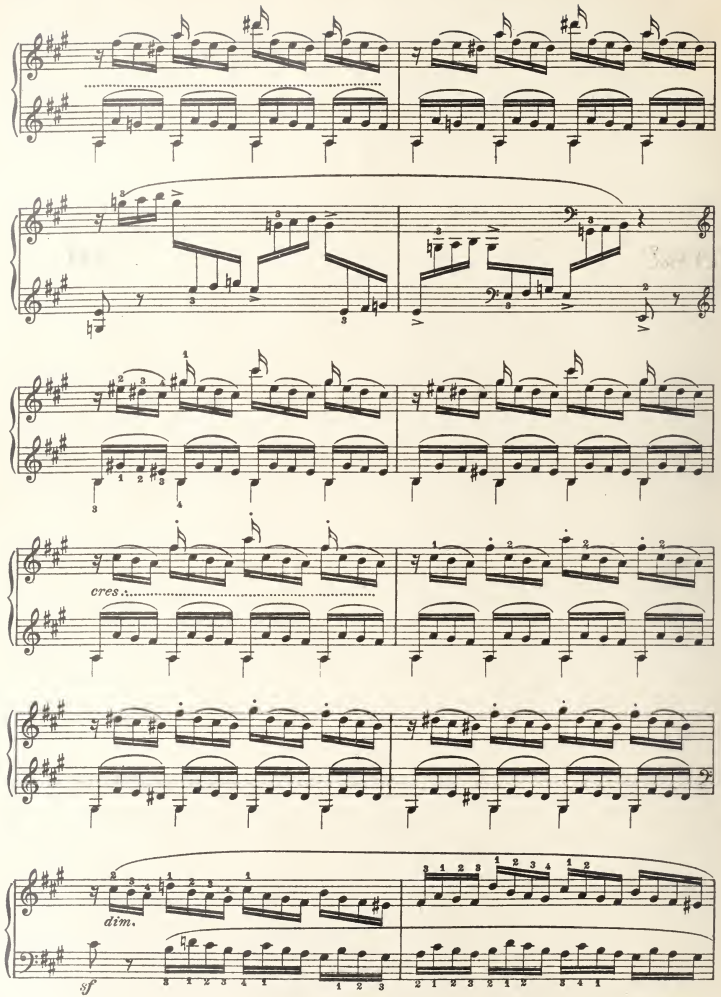
Unitamente ad un movimento facile ed uniforme si cercherà di dare un'espressione naturale e melodica consistente in un piccolo «crescendo» nell'ascendere e «decrescendo» nel discendere (Hans de Bülow) marcando con sicurezza la nota larga.

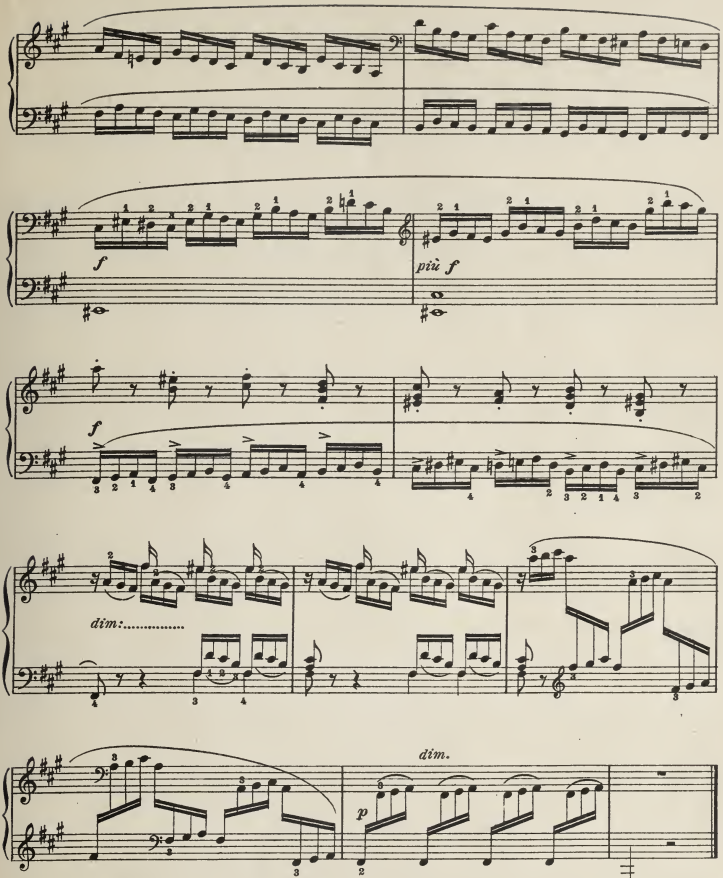
Avec un mouvement aisé et uniforme on tâchera de donner une expression naturelle et mélodique qui consistera en un petit «crescendo» dans la montée et un «decrescendo» dans la descente (H. de Bülow) en accentuant avec sûreté la note large.

Juntamente a un movimiento fácil y uniforme, se tratará de dar una expresion natural y melódica consistiente en un pequeño «crescendo» en el ascenso y un «decrescendo» en el descenso (Hans de Bülow) 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 «*decrescendo*» when descending (Hans de Bülow) accenting with security the larger note.


Moderato ♩=104
Nº 3.
pp
cres.
f
pp
cres.


cres.
dim.
sf

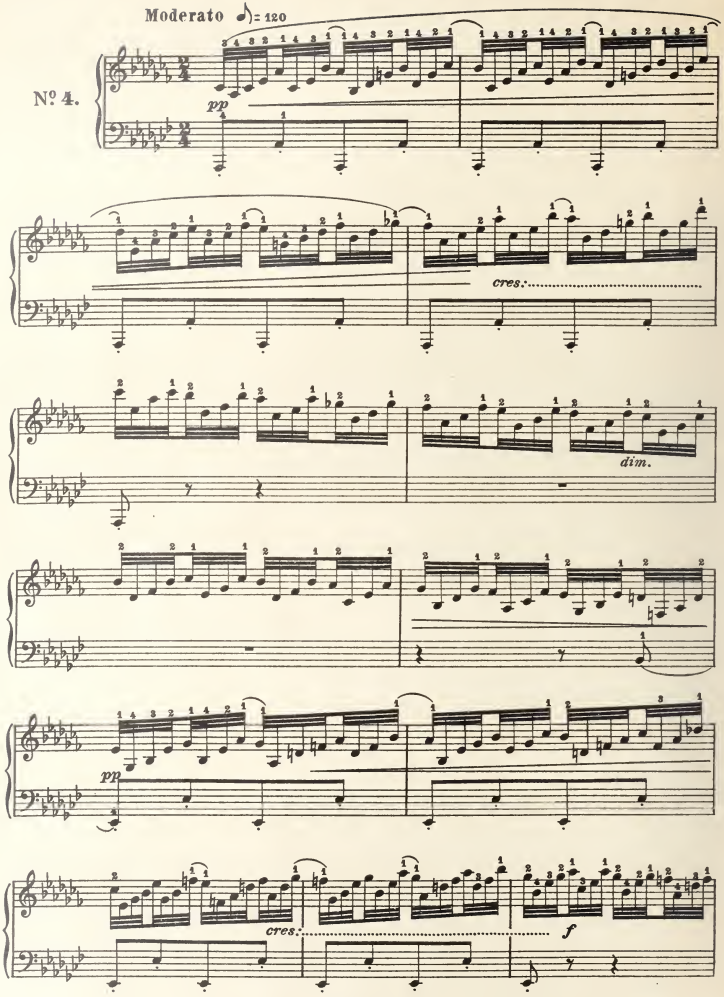


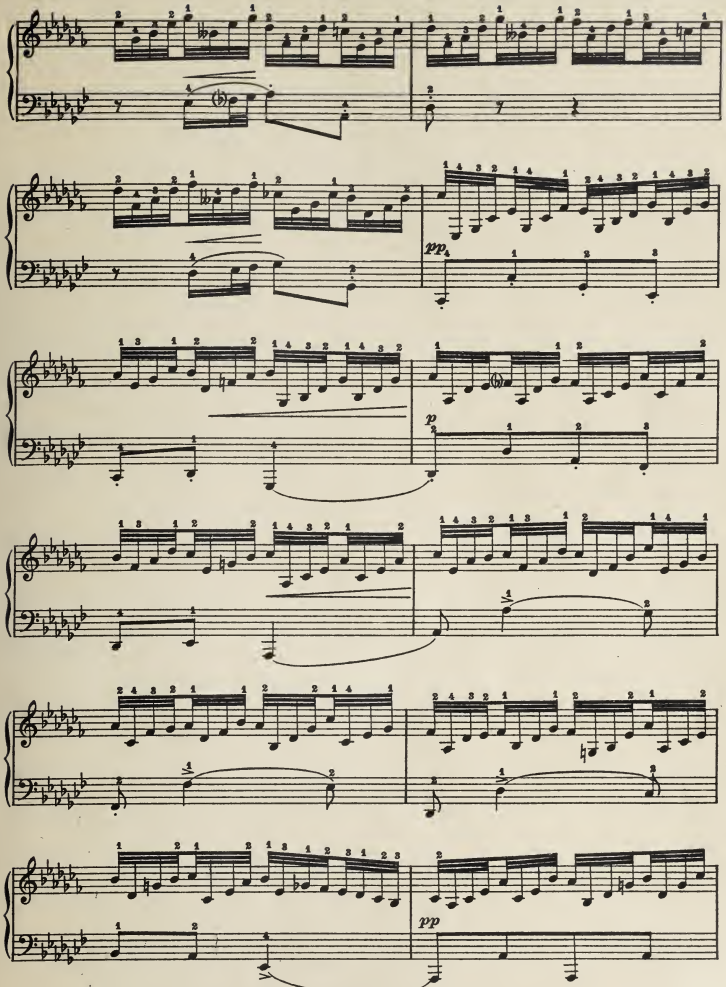
La distribuzione delle due mani nei passi delle battute 7,8,15,16, 33 e 34 fu suggerita da ragioni tecniche dell'istrumento. Sarà utile trasportare questo studio nelle tonalità di *Sol* min. e *Fa* min. L'esercizio del trasporto non sarà mai abbastanza raccomandato per sviluppare l'orecchio e l'intelligenza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

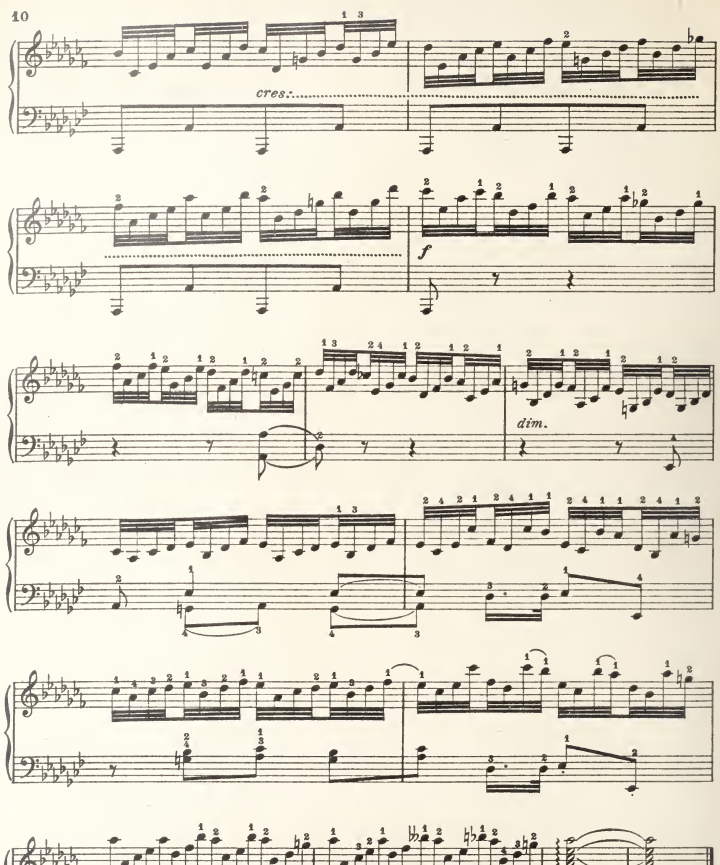
La distribution des deux mains dans les passages des mesures 7, 8, 15, 16, 33 et 34 a été suggérée par des raisons techniques de l'instrument. Il sera utile de transposer cette étude dans les tonalités de Sol *min. et de* Fa *min. La transposition des exercices ne sera jamais assez recommandée comme 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 fué sugerida por razones tecnicos 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 oido 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 inteligence of the pupil.


Moderato ♪ = 120
Nº 4.
pp
cres.
dim.
pp
cres.
f


pp
p
pp

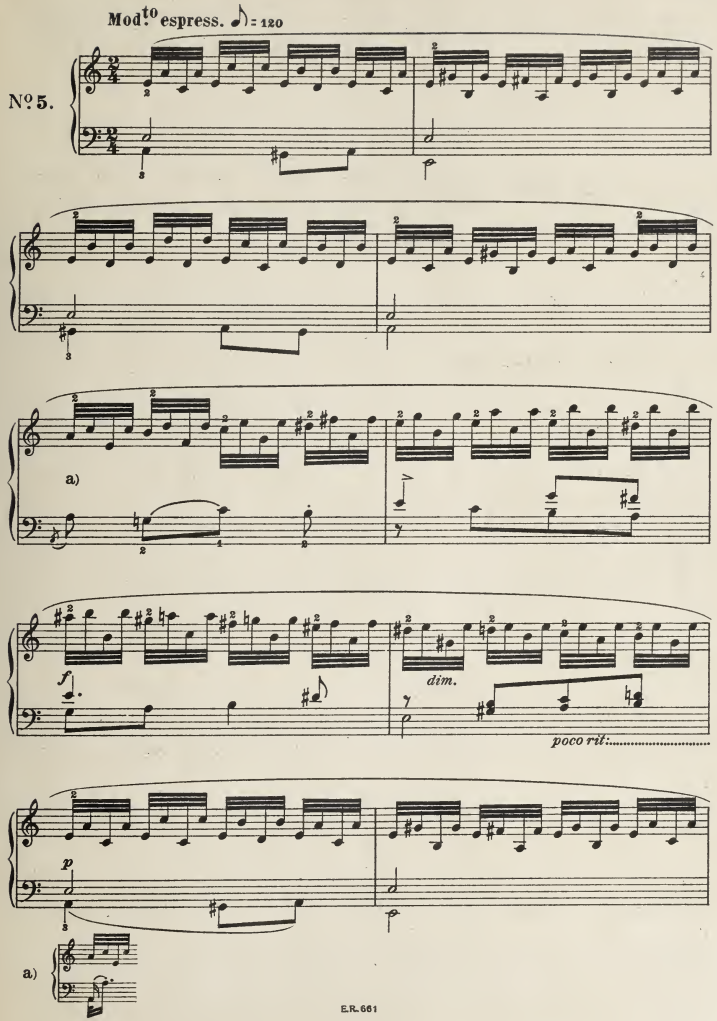


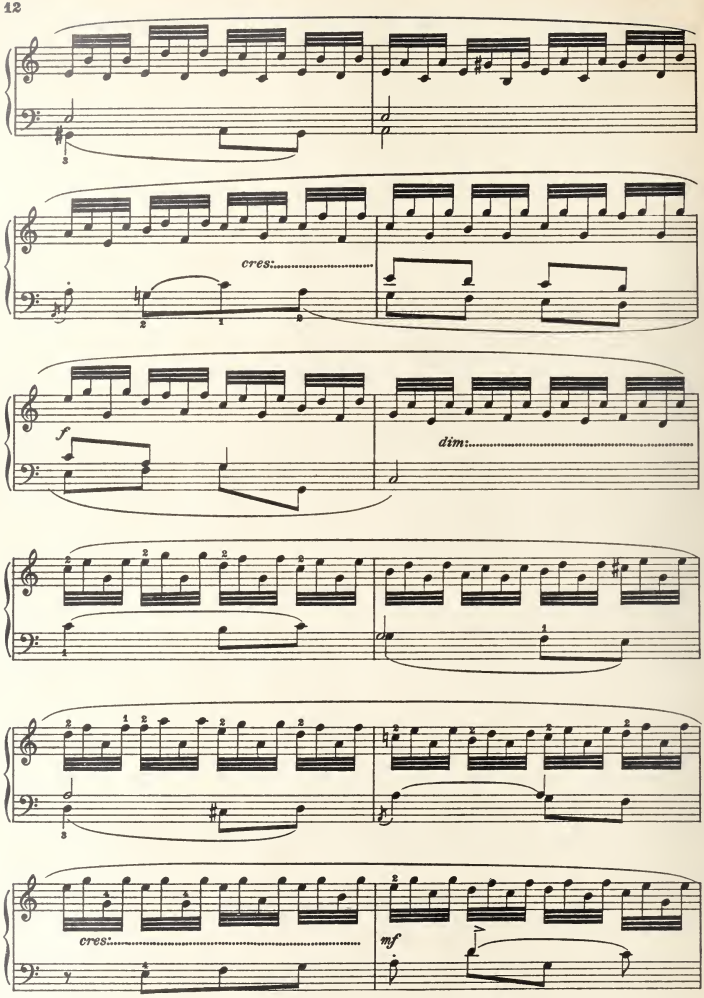
La tecnica di questo studio non consiste solo nel meccanismo affidato alla mano destra, ma anche nell'imprimere quel carattere di modulazione continuata che è proprio dello stesso studio.

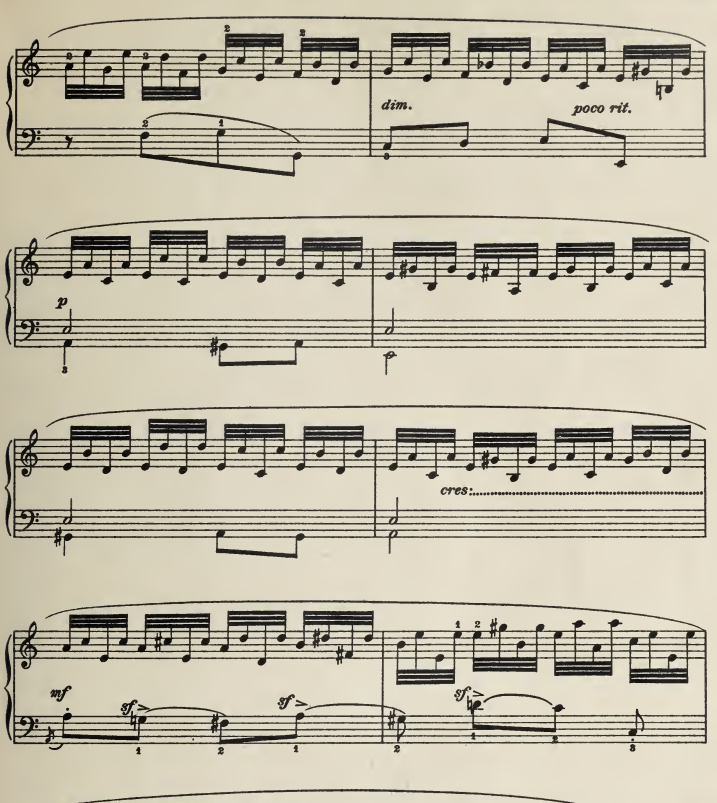
La technique de cette étude ne consiste pas seulement dans le mécanisme de la main droite, mais elle sert aussi à imprimer à l'étude le caractère de modulation continue qui lui est propre.

La técnica de este estudio no consiste solo en el mecanismo confiado a la mano derecha, sinó 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.to espress. ♪ = 120
Nº 5.
a)
dim.
poco rit:
p
a)


cres:
f
dim:
cres:
mf

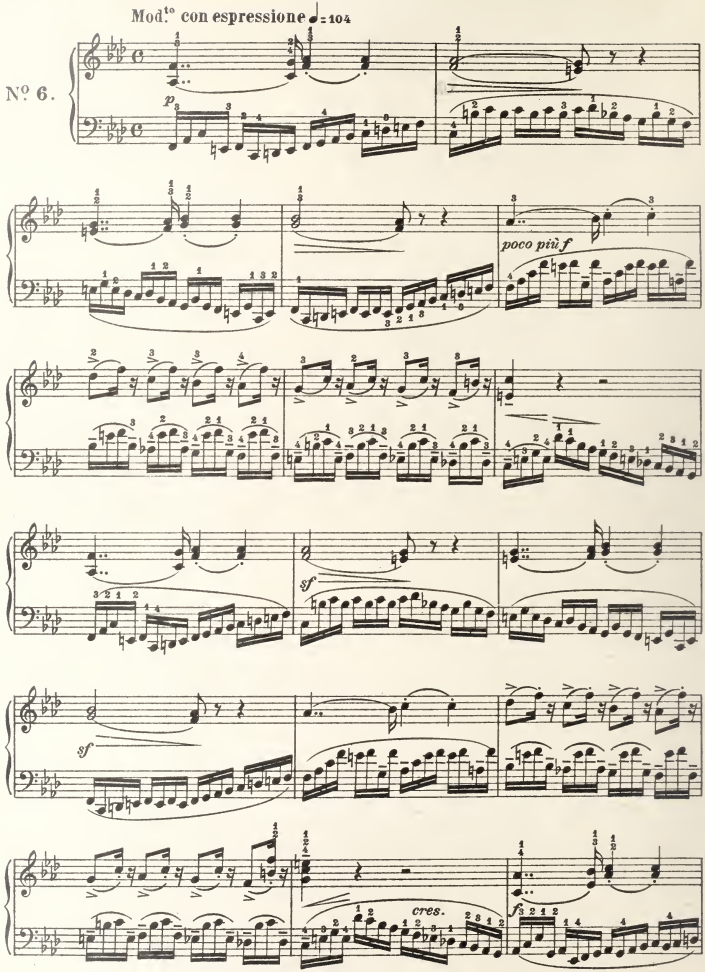


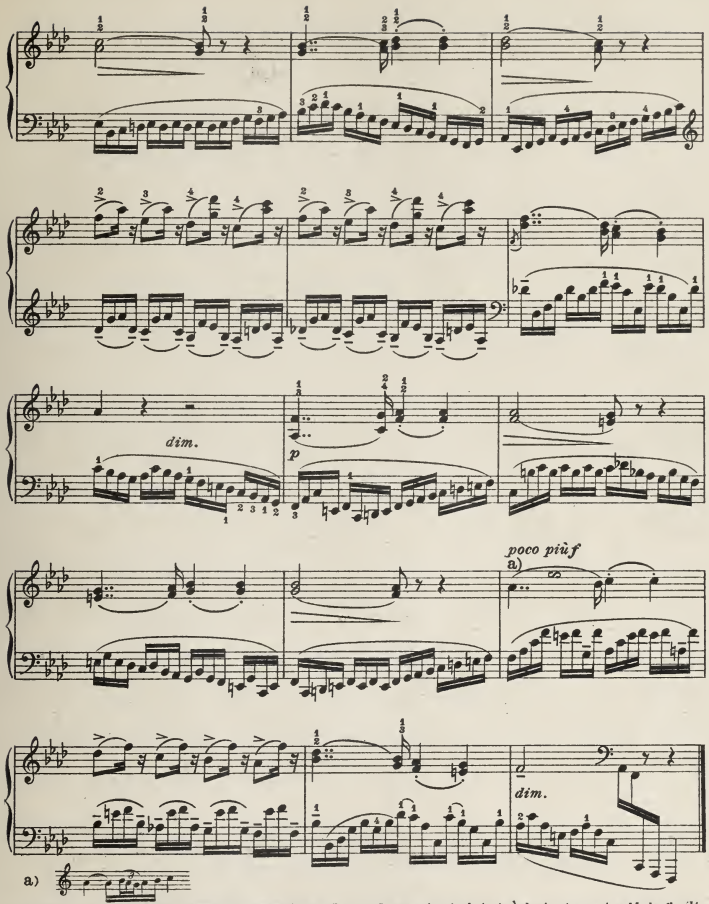
Questo studio ha molti punti di contatto col precedente. Sarà utile accentare leggermente la prima nota di ogni quartina.

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

Este estudio tiene muchos puntos de contacto con el precedente. Será útil acentuar 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.to con espressione ♩=104
No 6.
p
poco più f
sf
sf
cres.
f

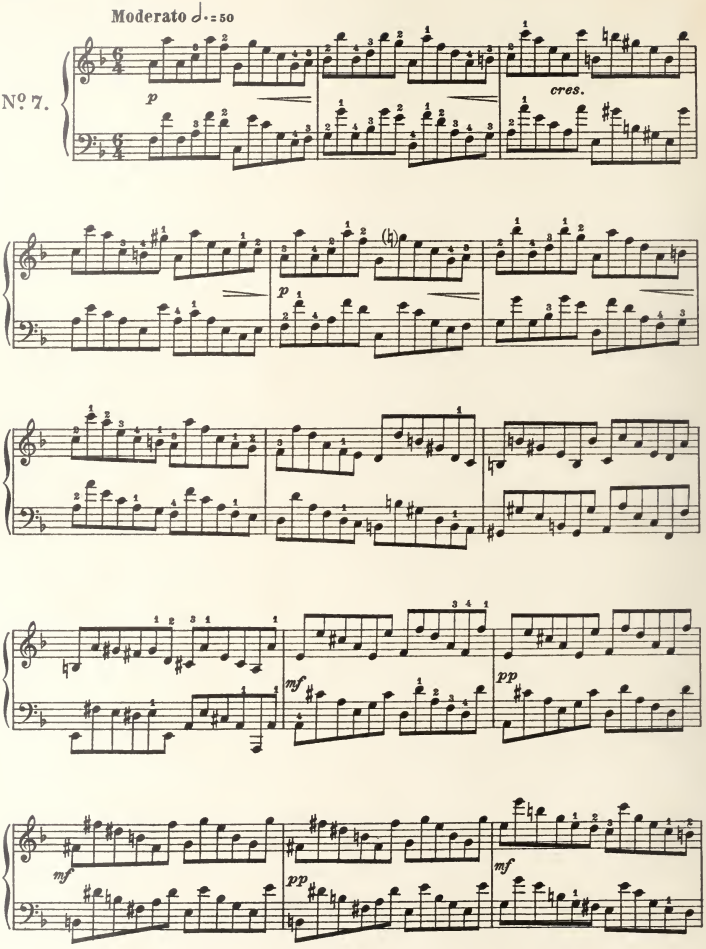


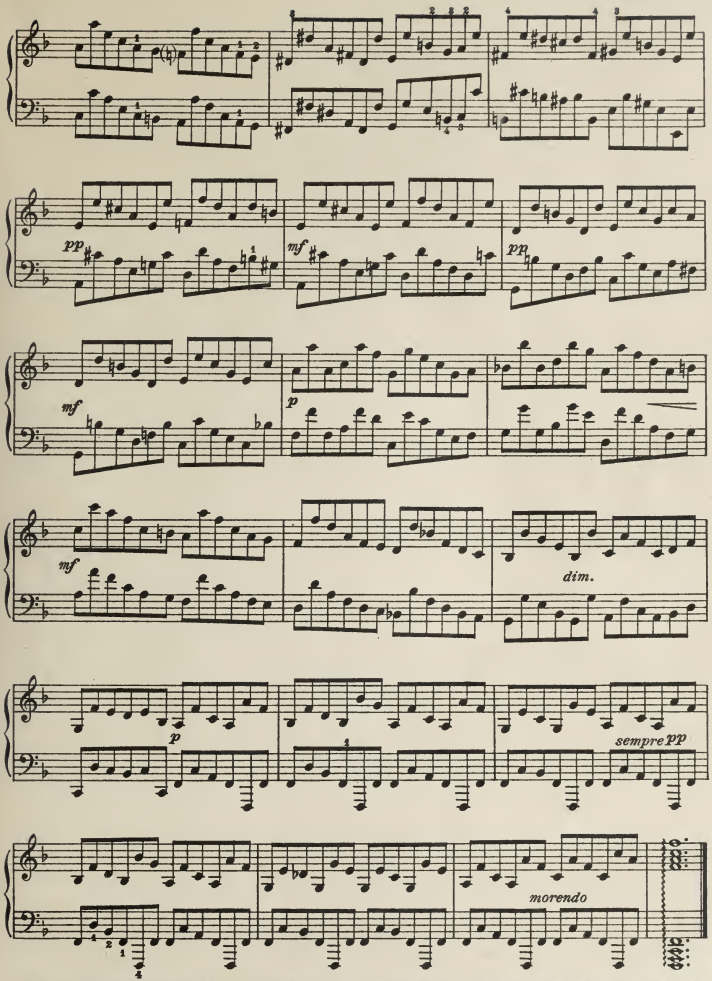
La mano sinistra deve cercare di eseguire con eguaglianza e flessibilità di tocco accentando (non troppo) le note che marcano il giro della modulazione e che sono segnate con piccole lineette. Nelle battute **8, 16, 21, 22** si sono cambiate alcune note per la tecnica dell'istrumento.

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.

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 ♩.=50
Nº 7.
p
cres.
p
mf
pp
mf
pp
mf



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

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

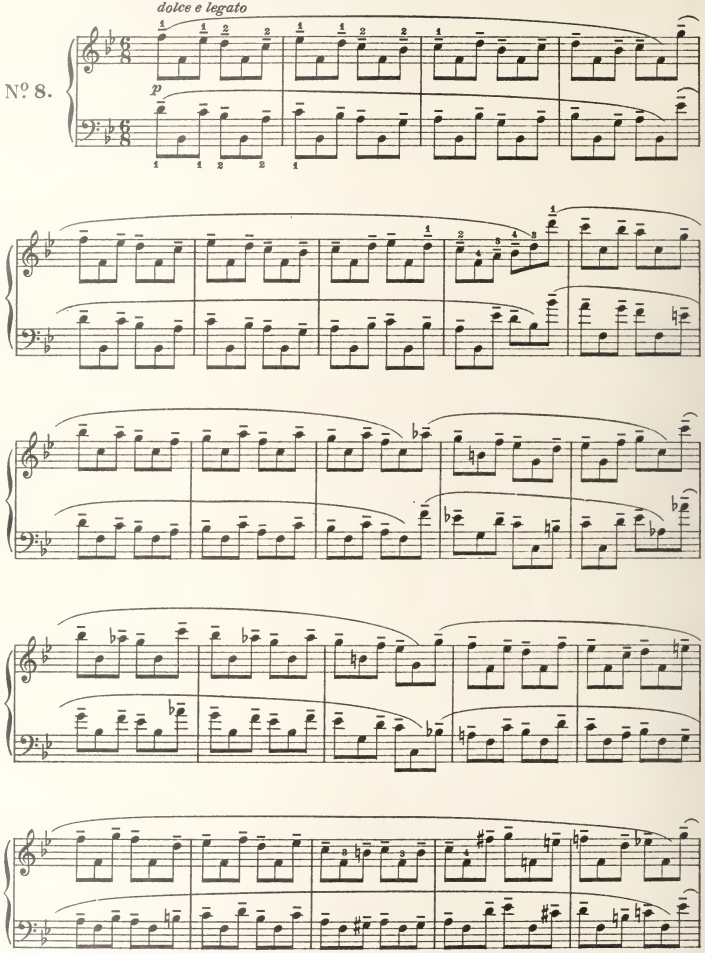
En este estudio se recomienda la máxima igualdad y dulzura de pulsación así como la variedad de la expresión.

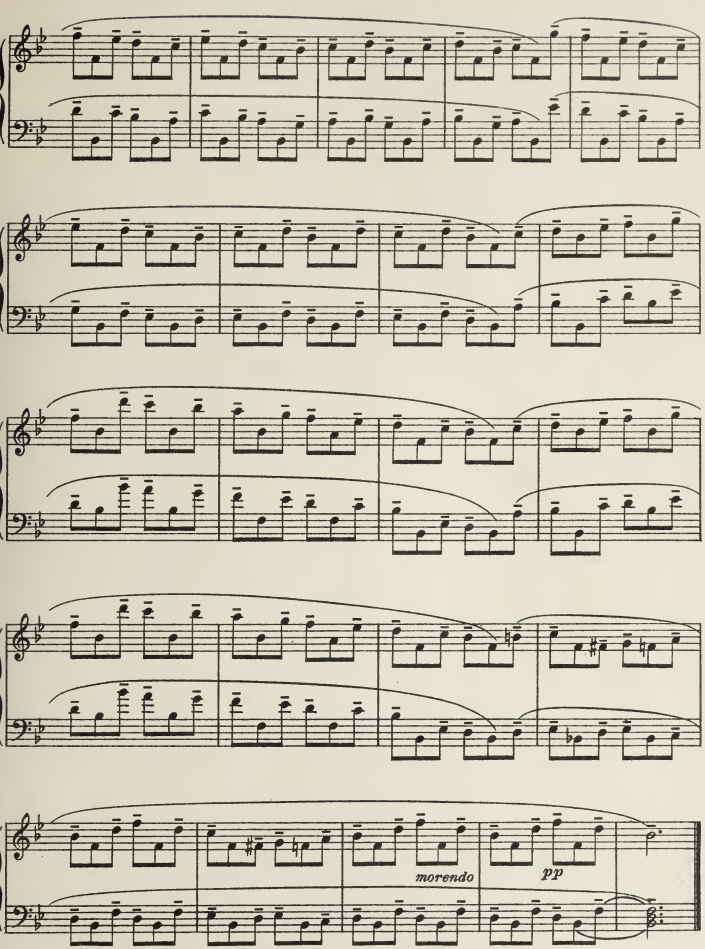
In this study the greatest equality and sweetness of touch is recommended, also variety of expression.

Moderato ♩.=92

dolce e legato

Nº 8.





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.

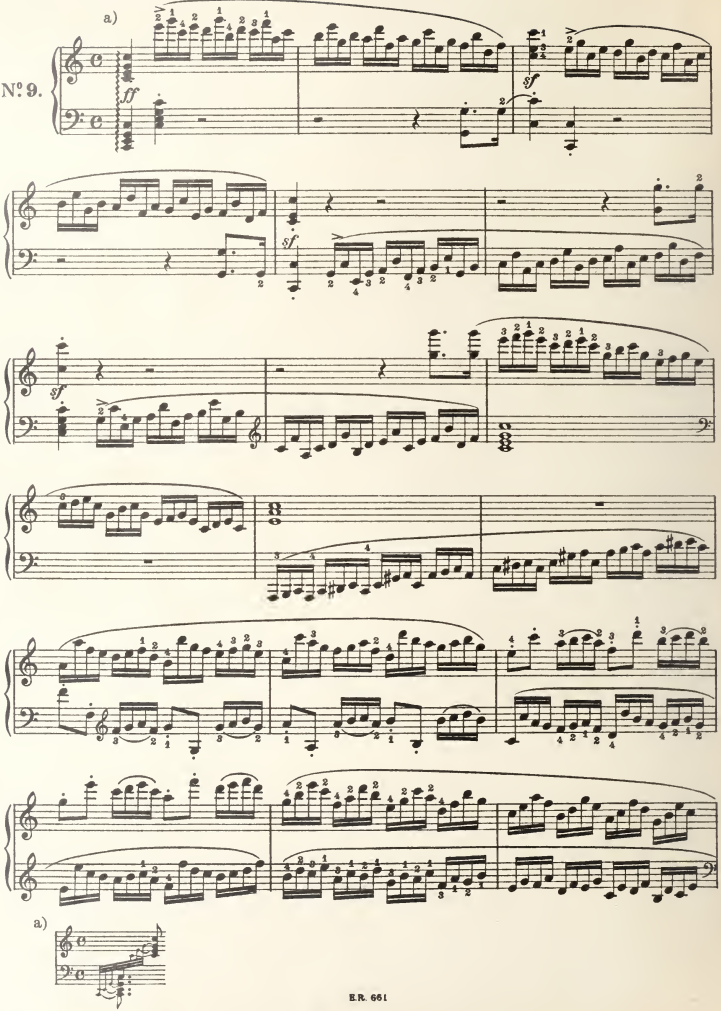
Las notas marcadas con las rayitas deben ser ligeramente marcadas para dar al estudio la forma melódica conveniente.

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

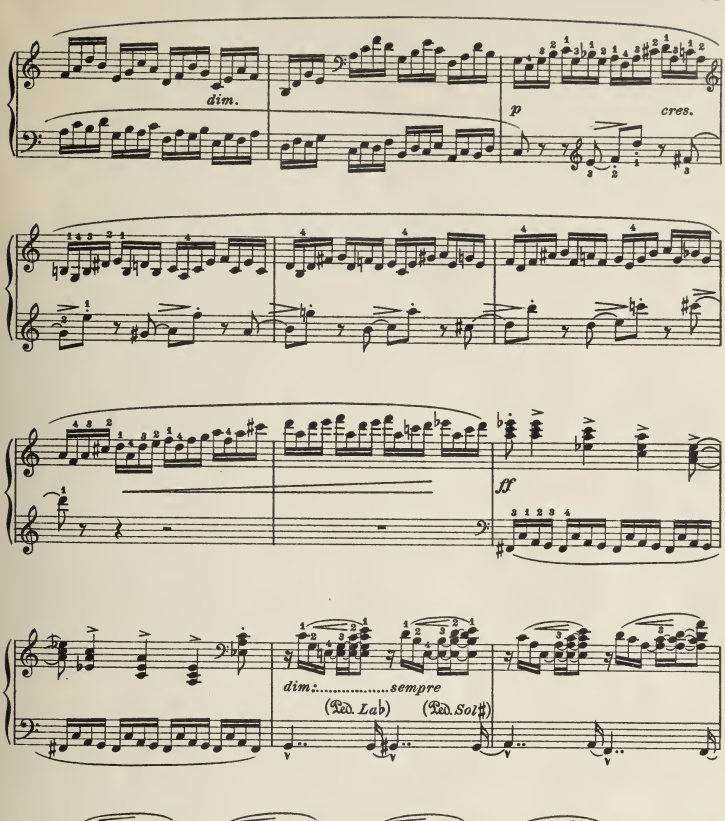
Allegro ♩= 132

a)

Nº 9.



a)

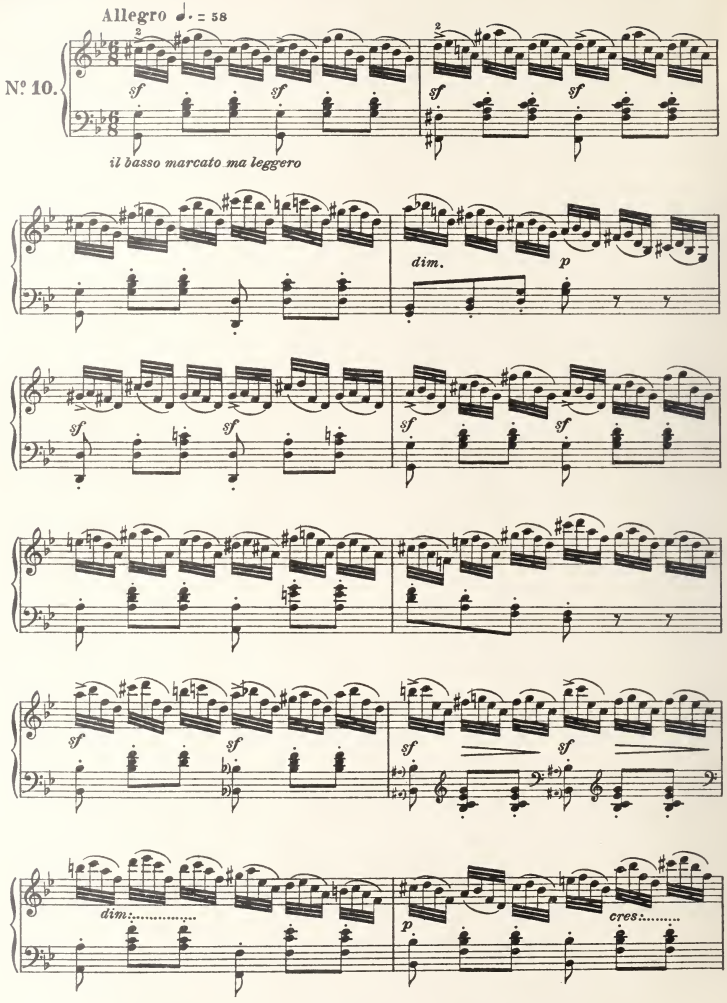


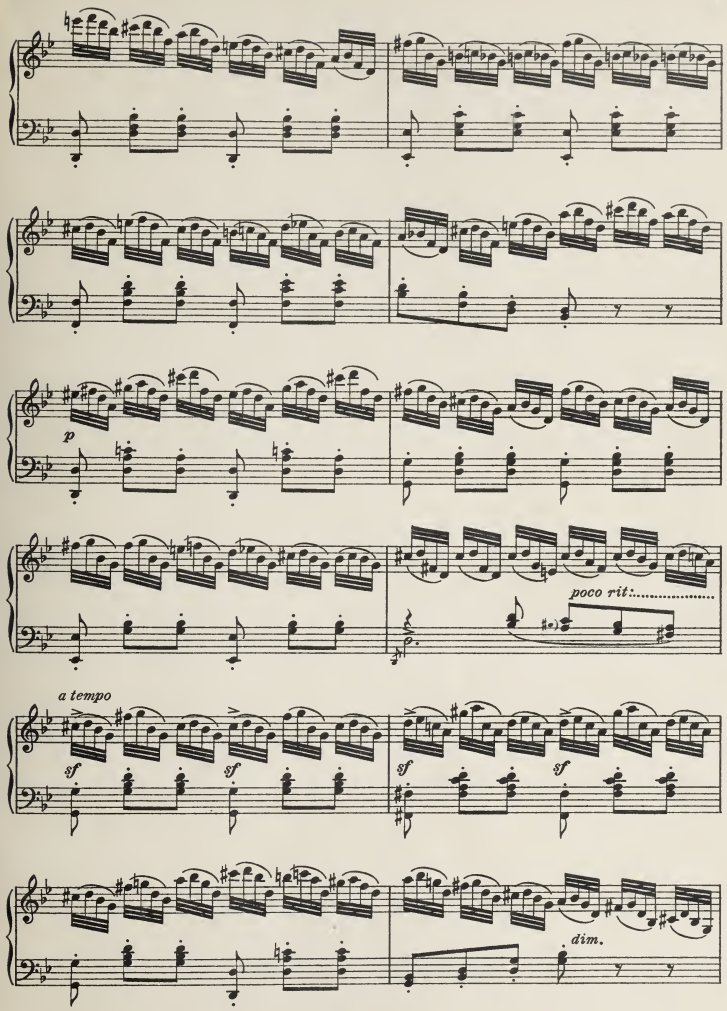
Gli *staccati* che si presentano in ambedue le mani devono essere molto secchi.

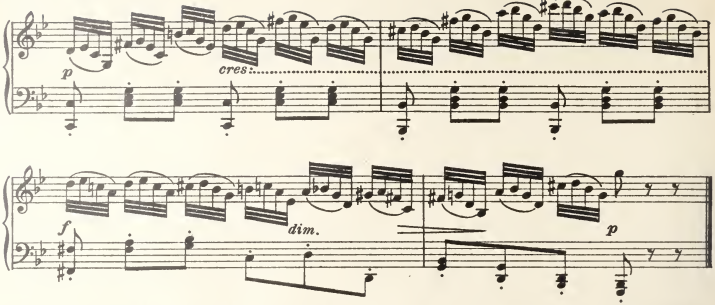
Les staccati *que l'on rencontre pour les deux mains doivent être très secs.*

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

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


Allegro ♩. = 58
Nº. 10.
sf
il basso marcato ma leggero
dim.
p
dim.
cres.


p
poco rit:
a tempo
sf
sf
sf
sf
dim.

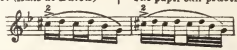


Lo scolaro potrà esercitarsi nel modo seguente.(Hans de Bülow)

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)

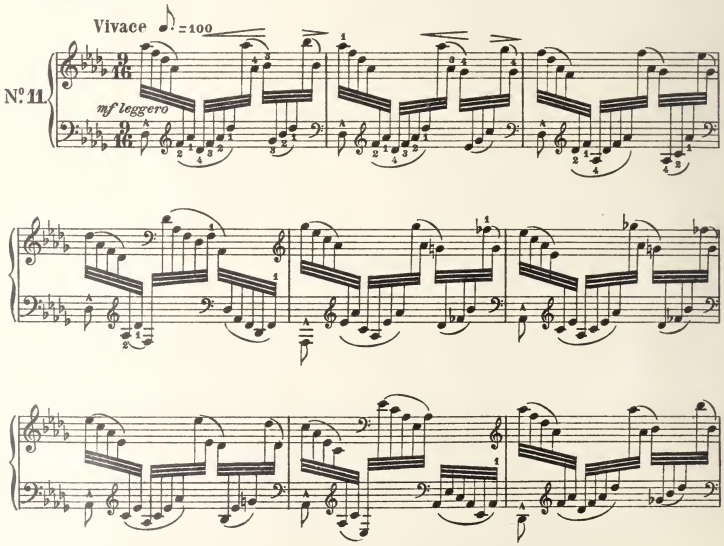


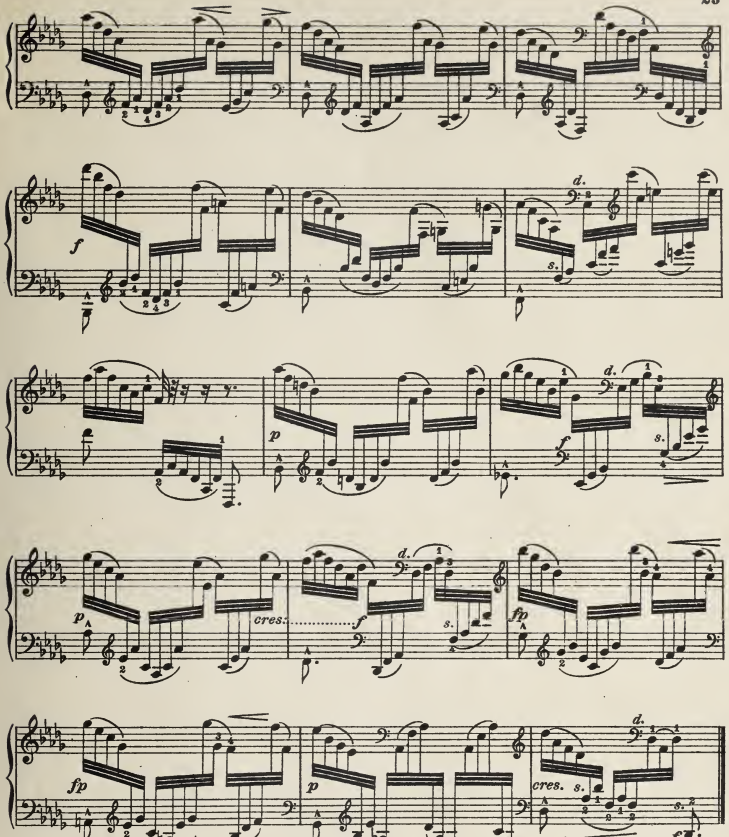
Le modificazioni fatte in questo studio, non alterano il carattere nè l'armonia del periodo.

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

Las modificaciones hechas en este estudio, no alteran el carácter ni la harmonia del periodo.

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



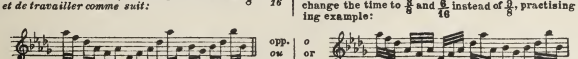


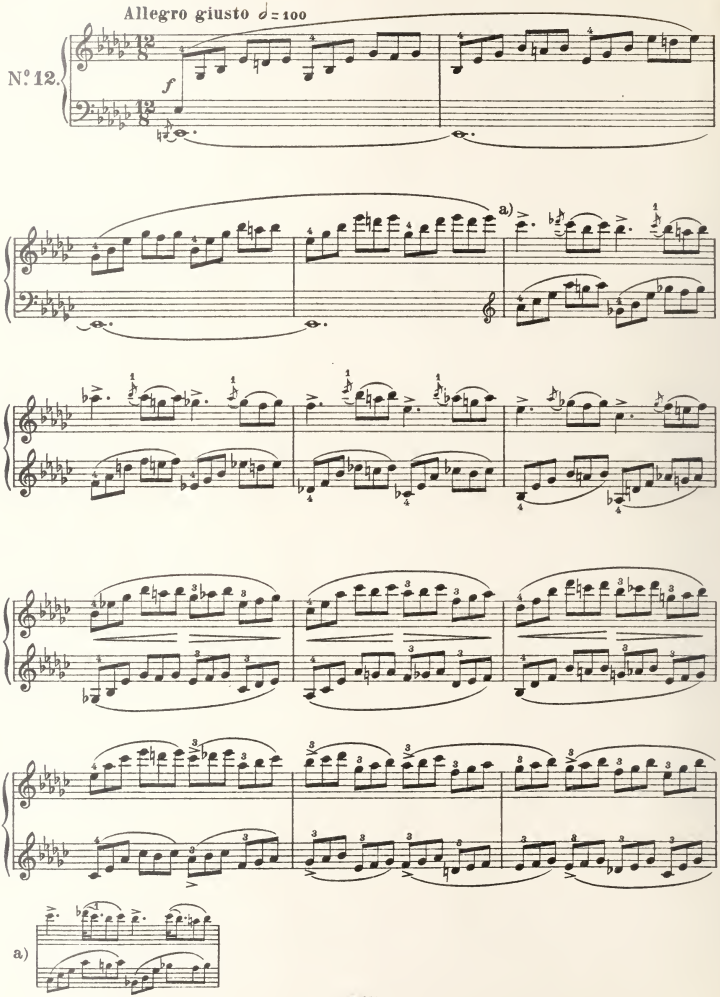
Come raccomanda Hans de Bülow nel Metodo di Cramer per Pianoforte, sarà tecnicamente utile per ottenere la destrezza e naturalezza delle due mani da sembrare una sola che suoni, cambiare il tempo in $\frac{3}{8}$ o $\frac{6}{16}$ in luogo di $\frac{9}{8}$, esercitandosi sul modo seguente:

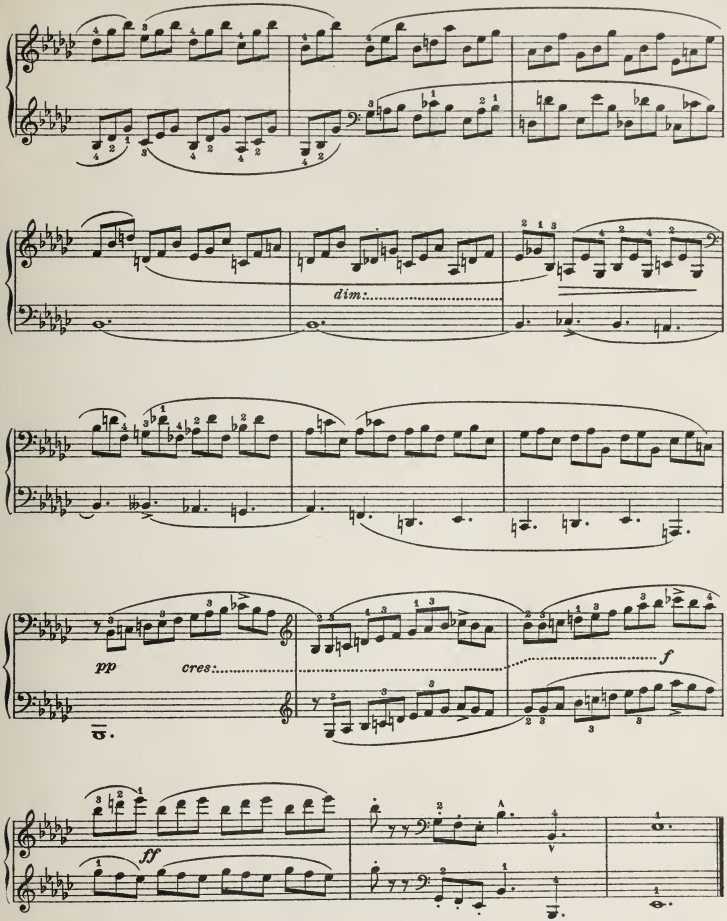
Comme le recommande H. de Bülow dans la Méthode de Cramer pour Piano, il sera techniquement utile, pour obtenir l'agilité et l'aisance des deux mains (de façon à donner l'impression que l'exécutant joue avec une seule main) de changer le temps en $\frac{3}{8}$ et $\frac{6}{16}$ au lieu de $\frac{9}{8}$ et de travailler comme suit:

Como recomienda Hans de Bülow en el Metodo de Cramer para Piano, será tecnicamente útil para obtener la destresa y naturalidad de las dos manos de manera que lleguen a parecer una sola mano que toque, cambiar el tiempo en $\frac{3}{8}$ o $\frac{6}{16}$ en lugar de $\frac{9}{8}$ ejercitandose del modo siguiente:

As advised by Hans de Bülow in the Method of Cramer for Pianoforte, 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 $\frac{3}{8}$ and $\frac{6}{16}$ instead of $\frac{9}{8}$, practising on the following example:




Allegro giusto ♩= 100
N°12.
f
a)
a)

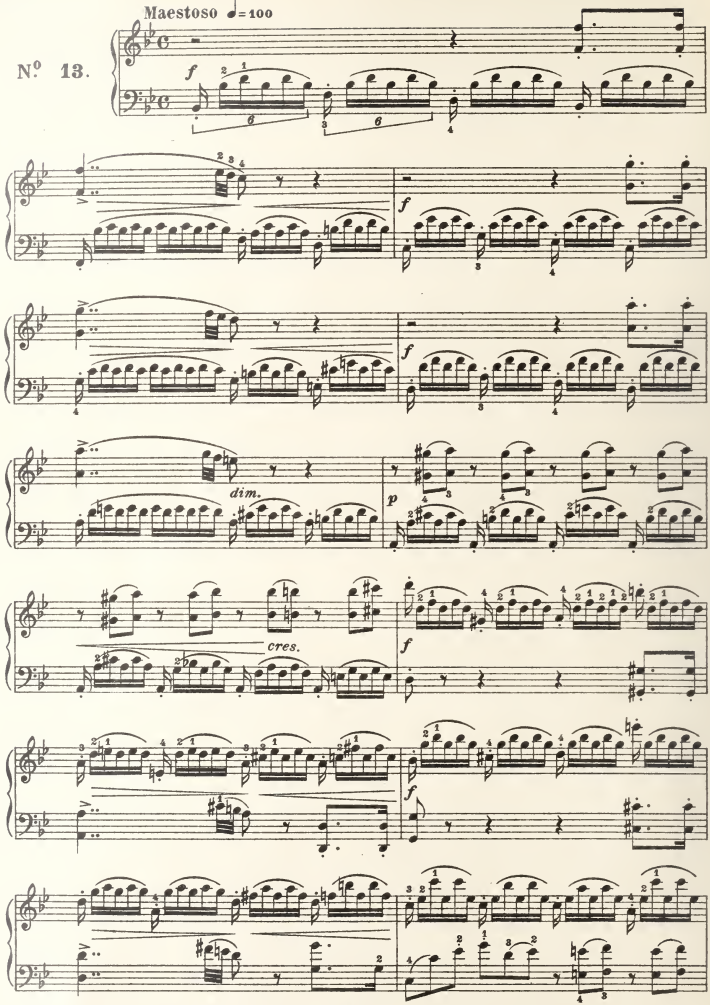


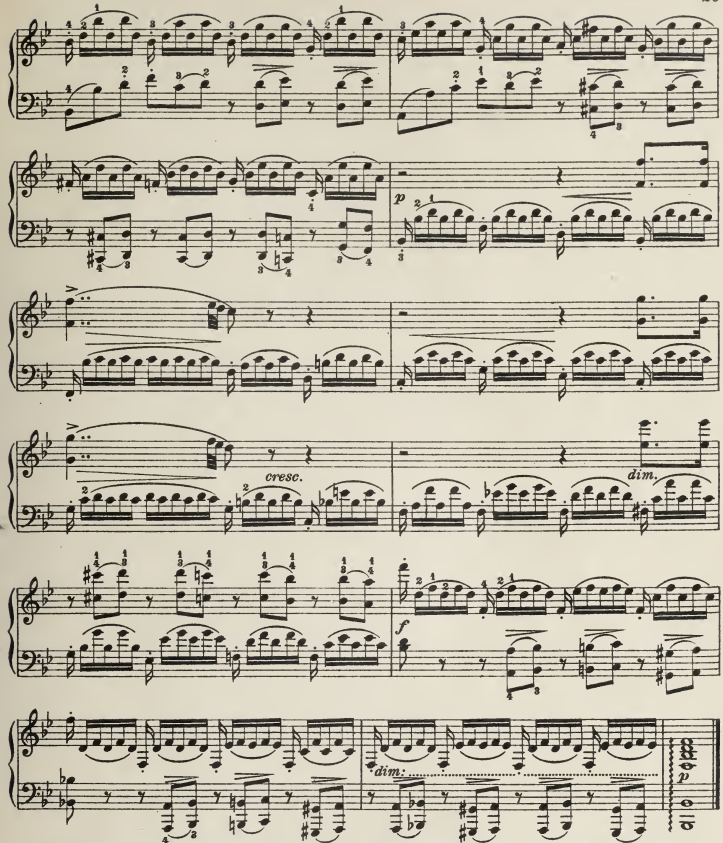
Anche in questo studio furono modificati alcuni passi della mano sinistra nelle battute 16, 17 per le ragioni già esposte nel numero 10.
Per avere maggiore sonorità si è trasportato questo studio in *Mi♭* min. invece di *Mi* min.

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 ♭ *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 ♭ *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♭* min.


Maestoso ♩=100
N.º 13.
f
dim.
p
cres.
f
f
f



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).

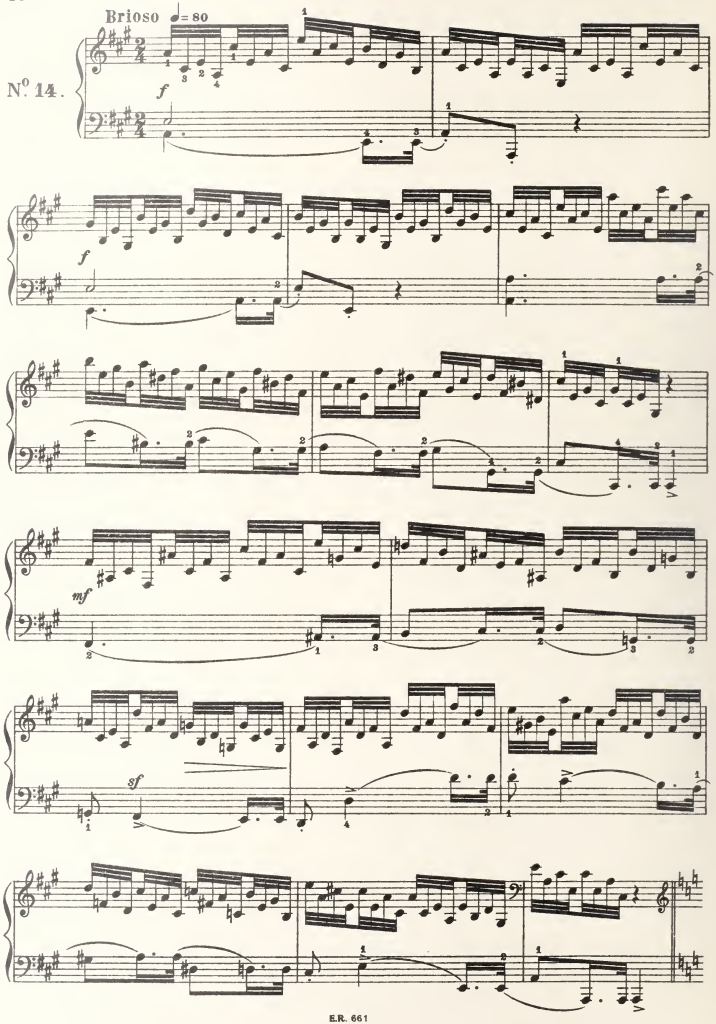
Dans cette étude aussi on a changé la modulation de la basse dans les deux derniers quarts de la 16e mesure pour la raison déjà énoncée.

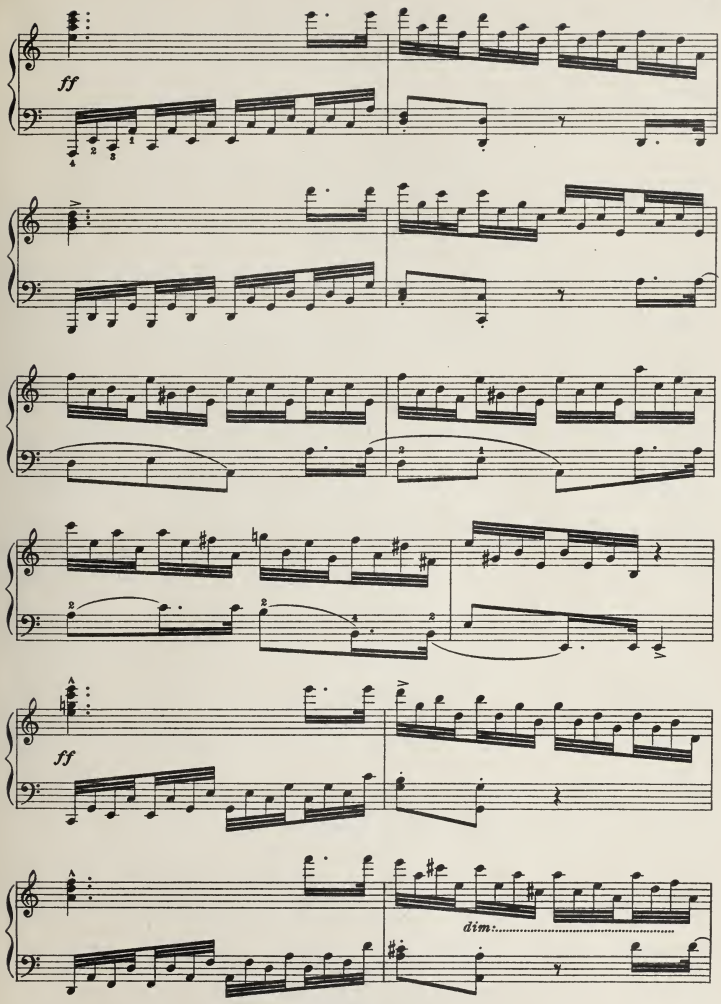
La indicación enèrgica y el destacado de las notas del bajo (la primera de las seis fusas) no debe retardar la entrada de la figura que forma el acompañamiento y que se debe considerar como una parte intermedia independente (Hans de Bülow).

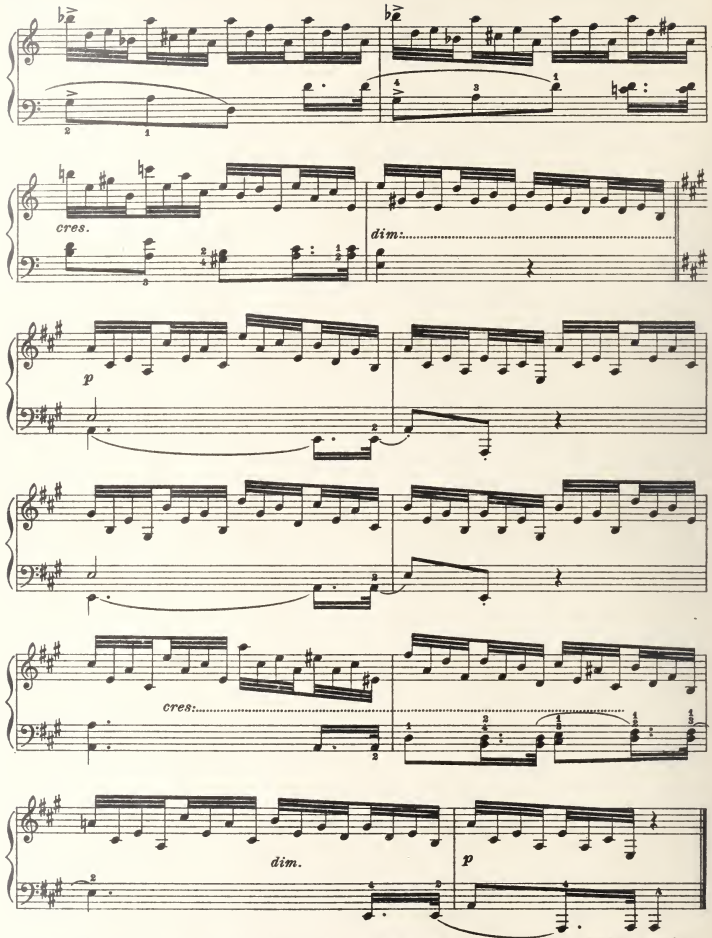
También en este estudio se ha cambiado la modulación del bajo en los dos últimos cuartos del compás 16 por la razon ya expuesta.

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 ♩= 80
N°. 14.
f
f
mf
sf


ff
ff
dim.

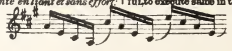


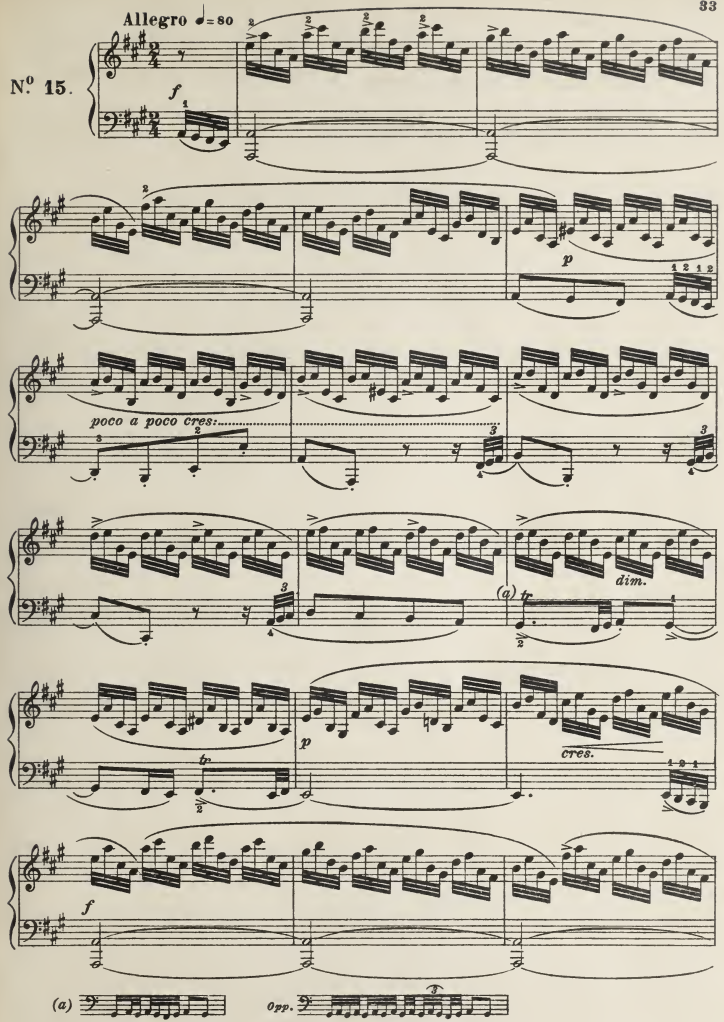
Hans de Bülow raccomanda come esercizio preparatorio, e sarà molto utile, di eseguirlo nel modo seguente legando e senza sforzo:

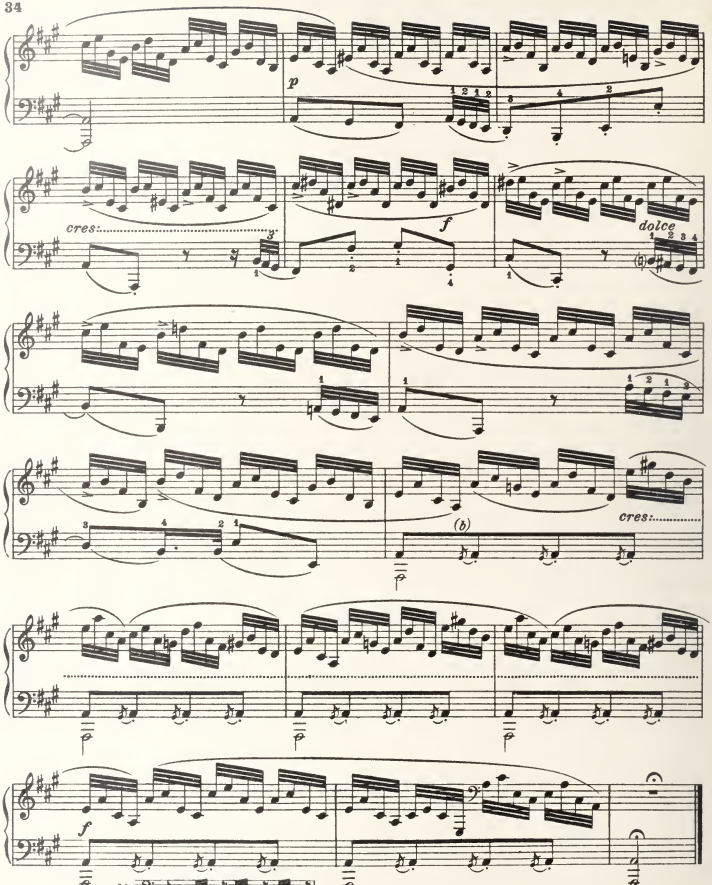
H. de Bülow recommande comme exercice préparatoire, qui sera fort utile, de travailler de la manière suivante en liant et sans effort:

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 useful, to execute same in the following way, tying and without effort:....




Allegro ♩= 80
N.º 15.
f
p
poco a poco cres:
(a) tr
dim.
p
tr
cres.
f
(a)
Opp.



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 esempi lettera *a*)

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

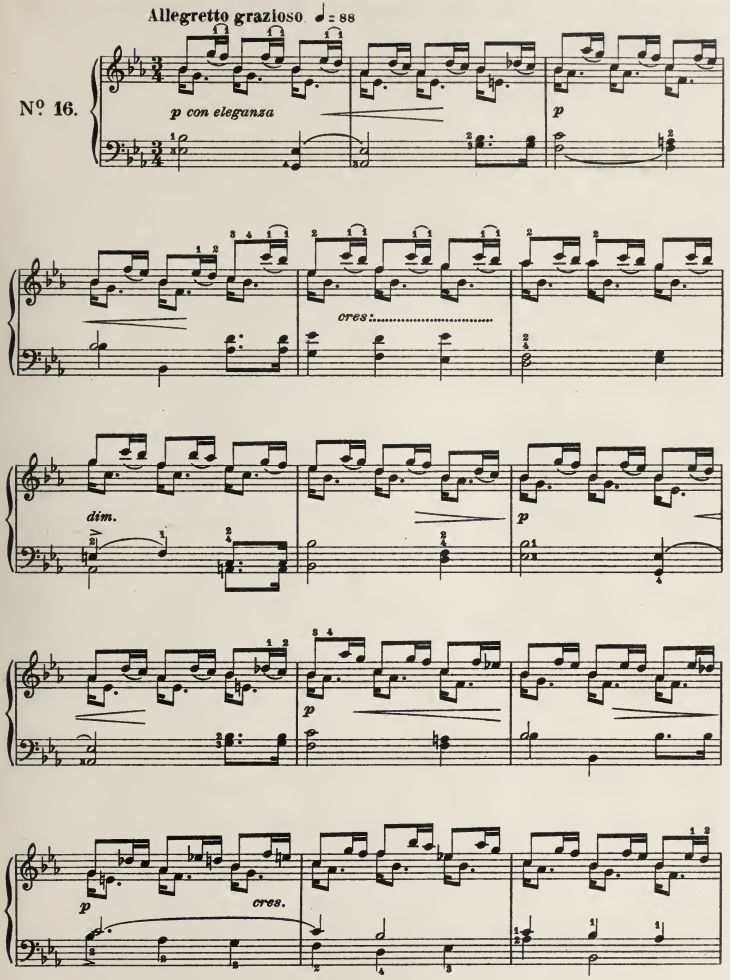
Les trilles des mesures 11-12 doivent commencer par la note principale pour ne pas altérer les notes fondamentales de la basse (voir les exemples à la lettre a)

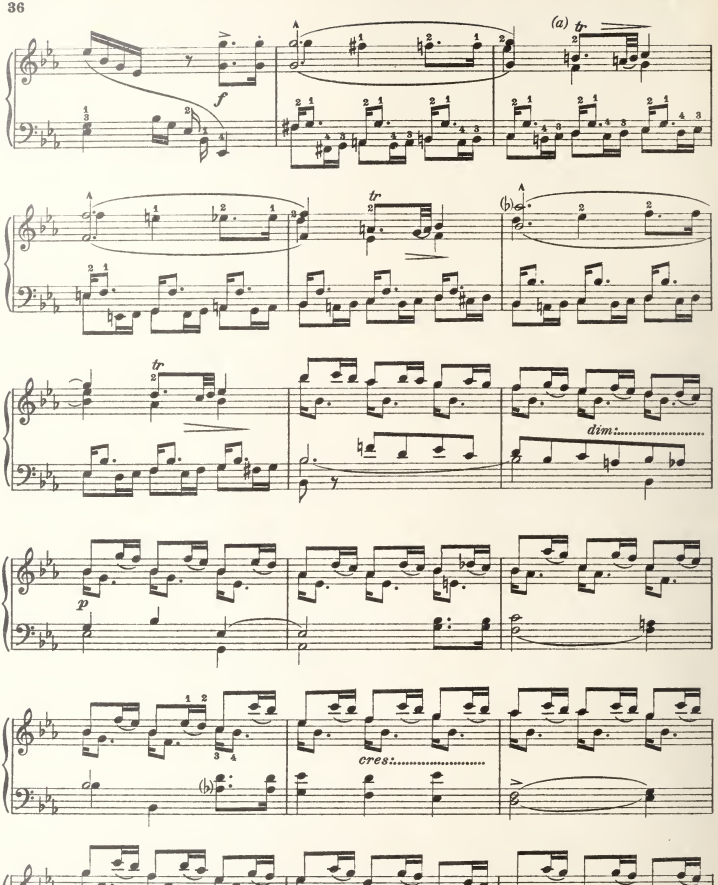
Este estudio tiene muchos puntos de contacto con el precedente en sus tendencias instructivas. Los dedos encontrarán mayor perfeccionamiento en su agilidad, elasticidad e independencia (Hans de Bülow).

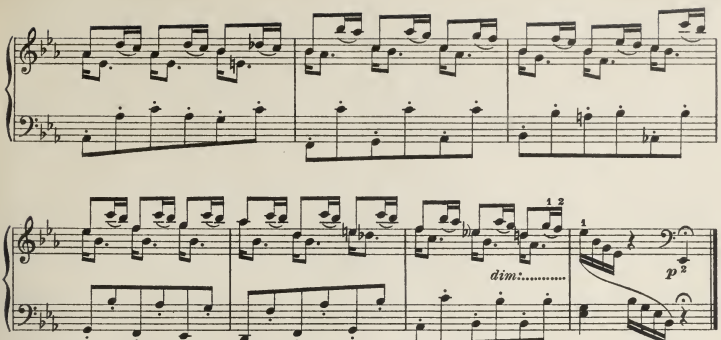
Los trinos de los compases 11 y 12 deben empezar con la nota principal para no desnaturalizar las fundamentales del bajo (véase los ejemplos letra a)

This study has many points in common with the preceding one in its instructive 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
p
cres.
dim.
p
p
cres.


(a)
tr
f
A
(b)
dim.
p
cres.
(a)



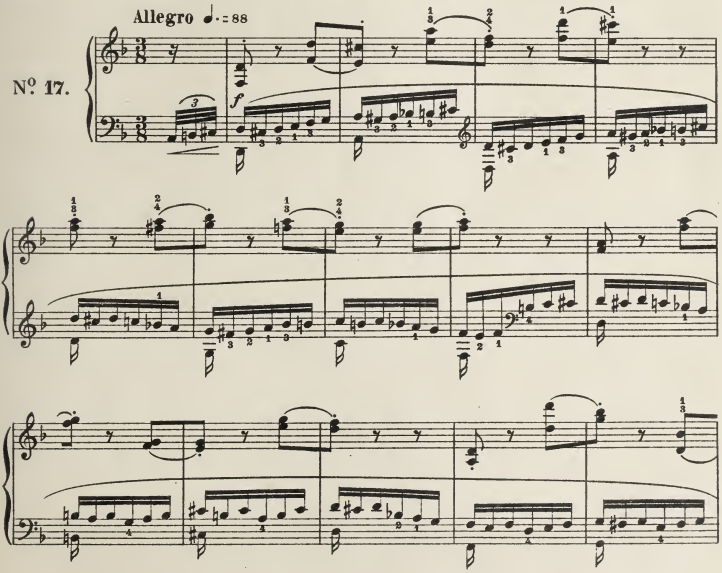
L'esercizio dello striscio del pollice nella mano destra deve essere fatto con dolcezza per non alterare l'andamento melodico e grazioso dello studio.

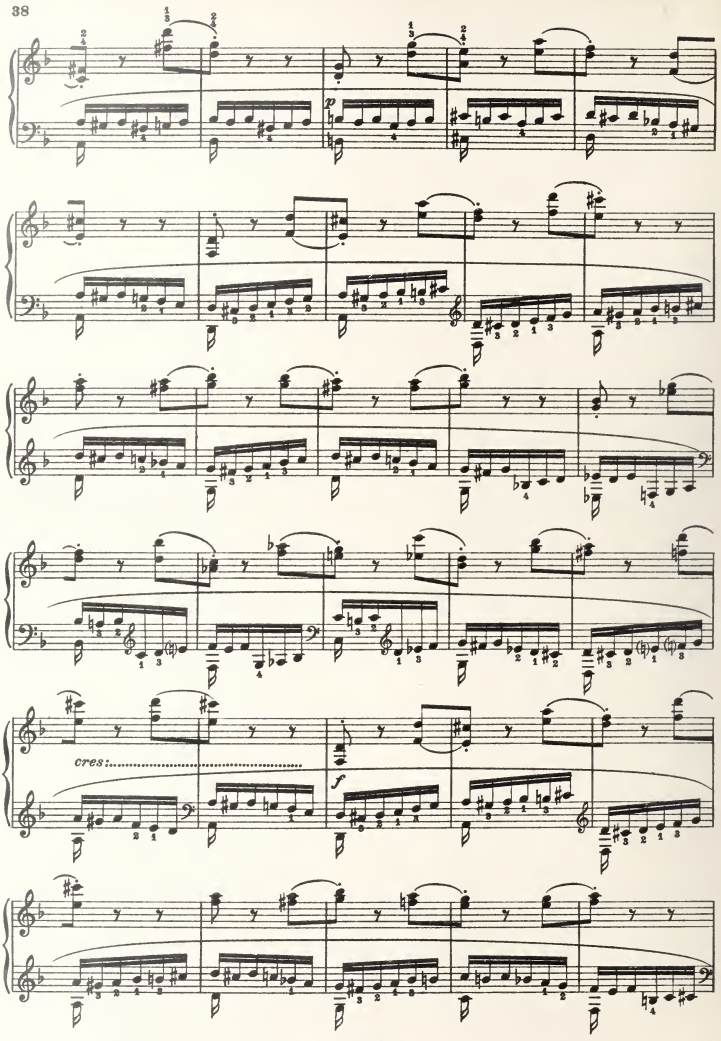
Le glissé avec le pouce de la main droite doit être fait avec légèreté pour ne pas altérer la marche mélodique et gracieuse de l'étude.

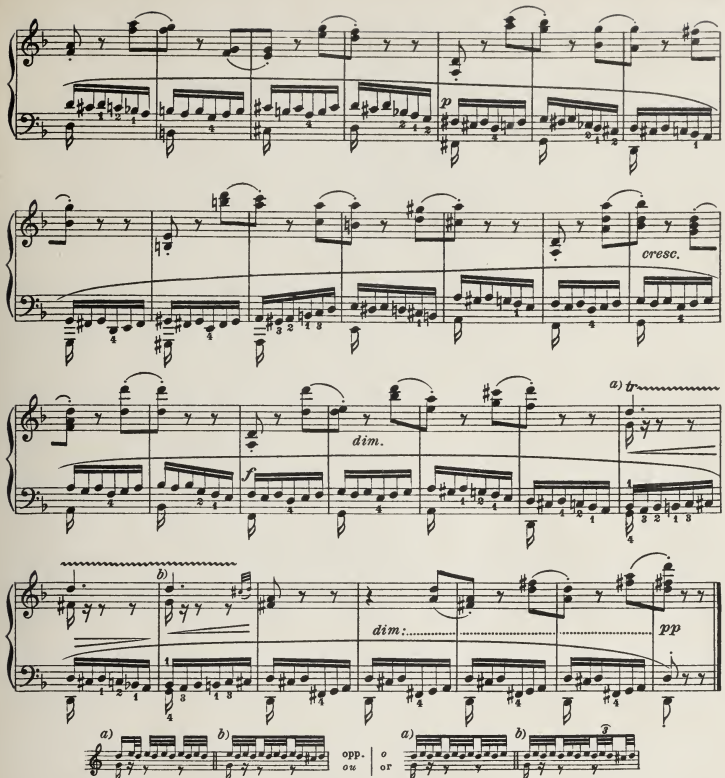
El ejercicio de glisado del pulgar de la mano derecha debe ver hecho con dulzura para no alterar el carácter melódico y gracioso del estudio.

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

N° 17.




p
cres:
f

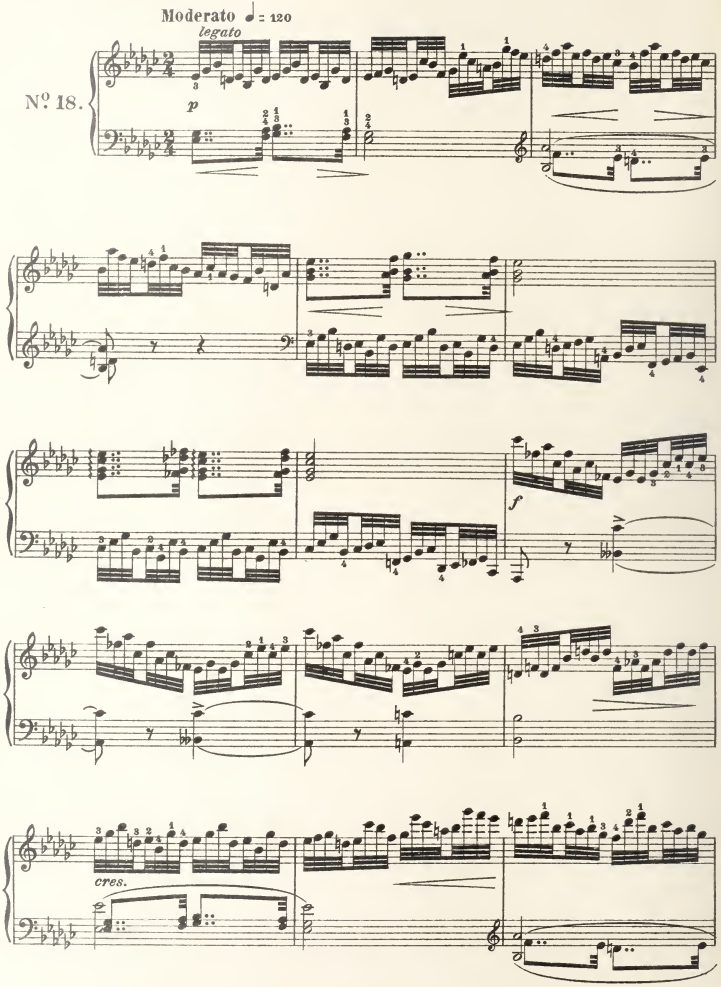


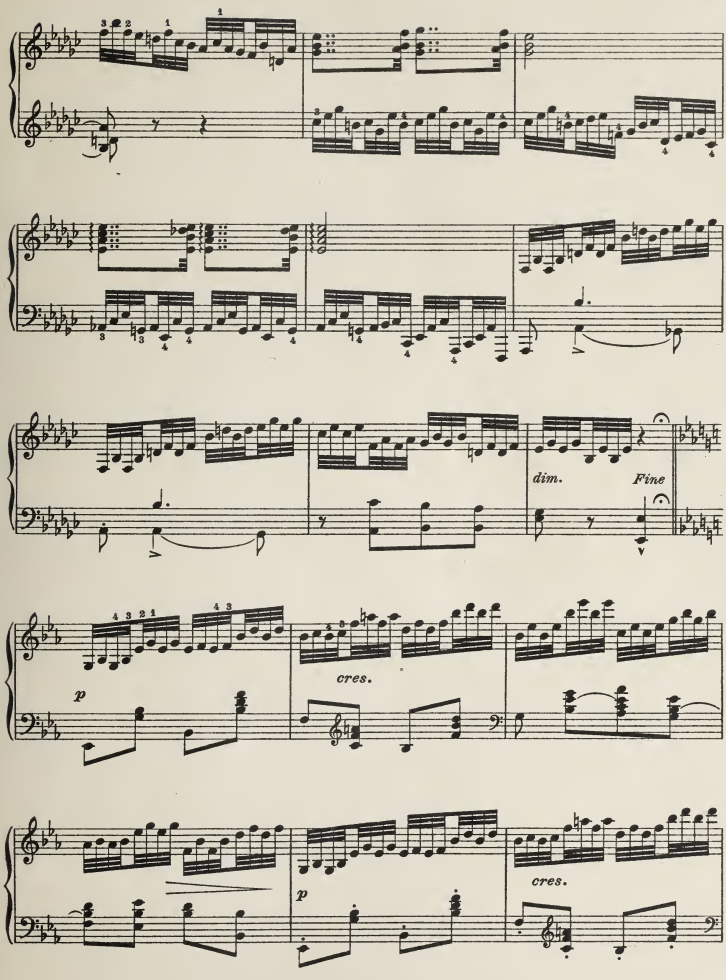
Questo studio d'un'importanza incomparabile per coltivare la flessibilità della mano sinistra, sarà assai giudizioso studiarlo prima omettendo la nota bassa (quarto dito). Si deve però aver cura di estendere la mano per la distanza di circa un' ottava al principio di ogni battuta. Se lo studio si eseguirà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

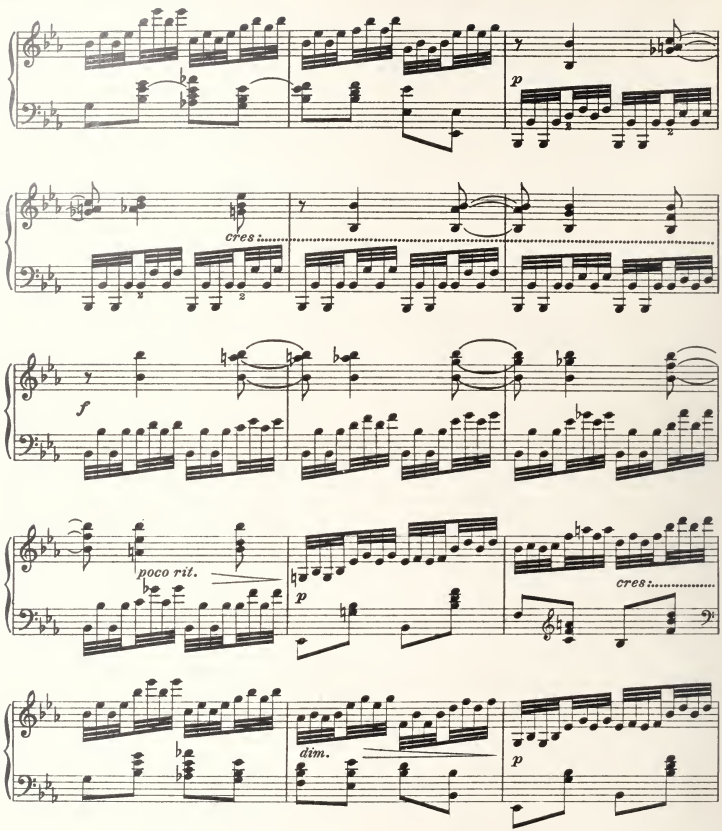
Cette étude a une importance incomparable pour donner de la souplesse à la main gauche; il sera bon de la travailler d'abord en omettant la note grave (4e doigt). On doit toutefois avoir soin d'élargir la main jusqu'à l'extension d'une octave environ, au commencement de chaque mesure. Si l'étude est 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 appoggiature (H. de Bülow).

Este estudio, de una importancia incomparable para cultivar la flexibilidad de la mano izquierda, verá conveniente estudiarlo primero emitiendo la nota baja (quarto 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 ejecutase 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 apoyatura. (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 appoggiatura (Hans de Bülow).


Moderato ♩ = 120
legato
Nº 18.
p
f
cres.


dim.
Fine
p
cres.
p
cres.



D.C. al Fine

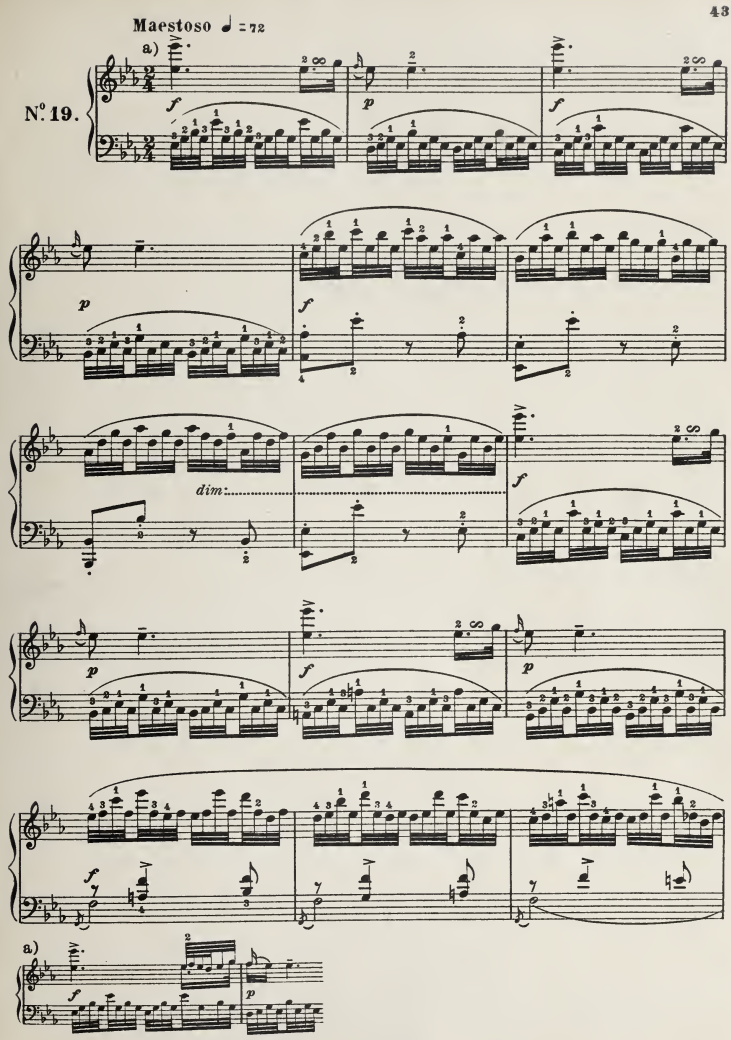
In questo studio, nel movimento delle biscrome, si deve ottenere la massima eguaglianza di tocco.

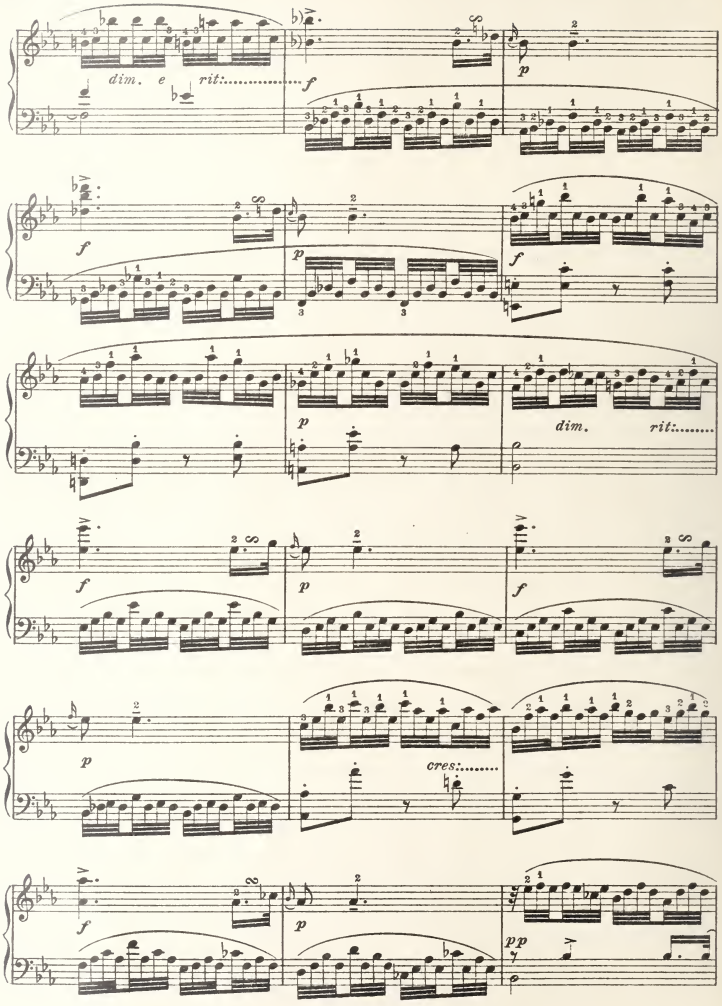
Dans cette étude, dans l'exécution des triples croches, il faut atteindre la plus complète égalité de toucher.

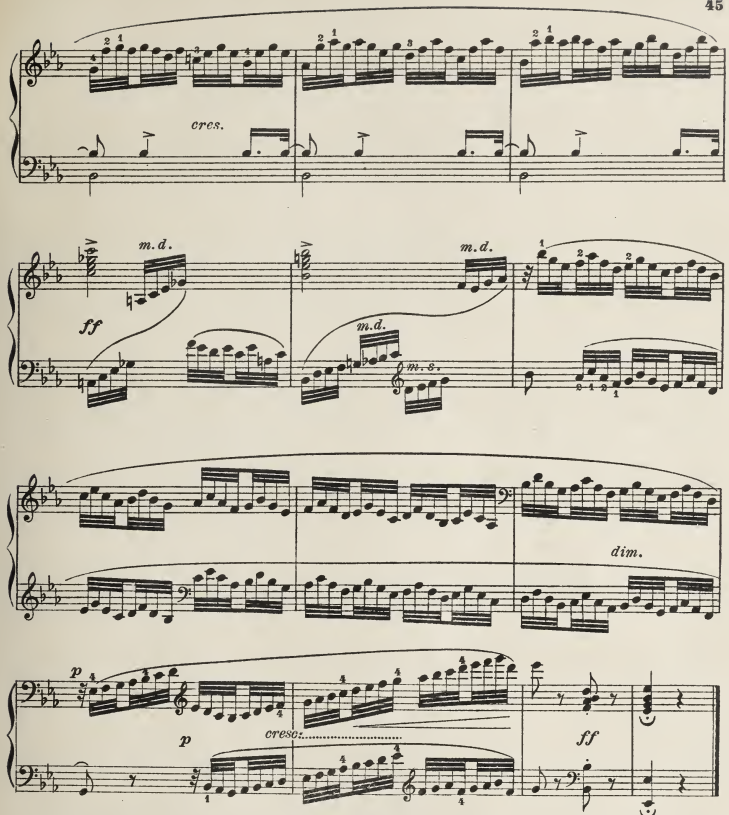
E.R. 661

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 ♩ = 72
a)
N.º 19.
dim:
a)


dim. e rit:.....
f
p
f
p
f
p
dim. rit:.....
f
p
f
p
cres:.....
f
p
pp

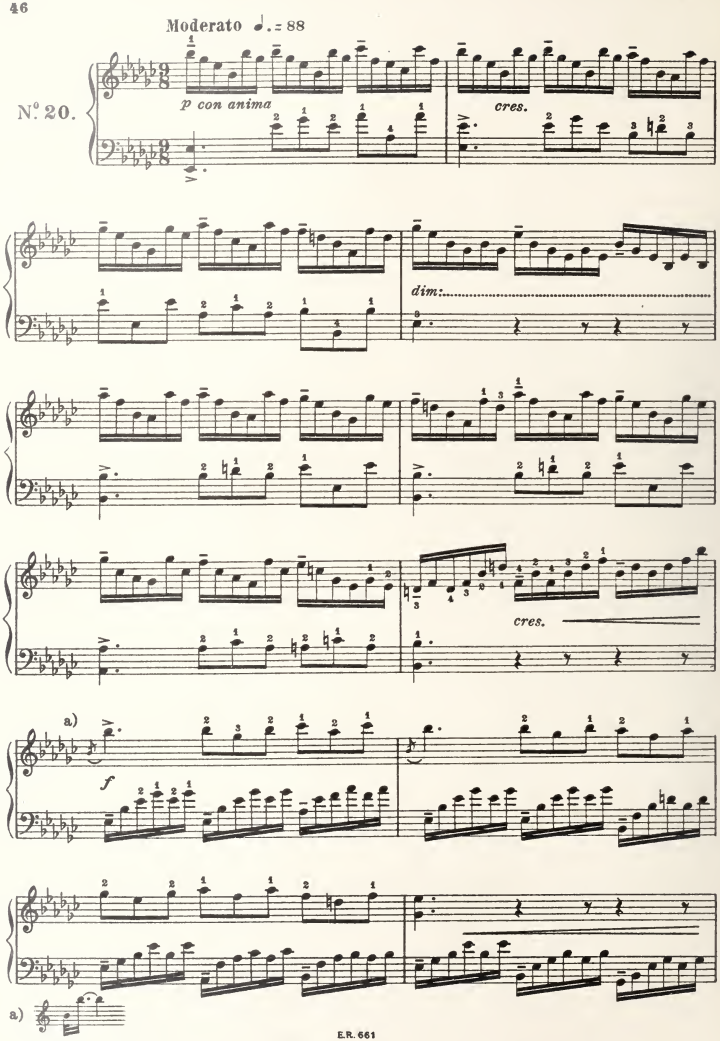


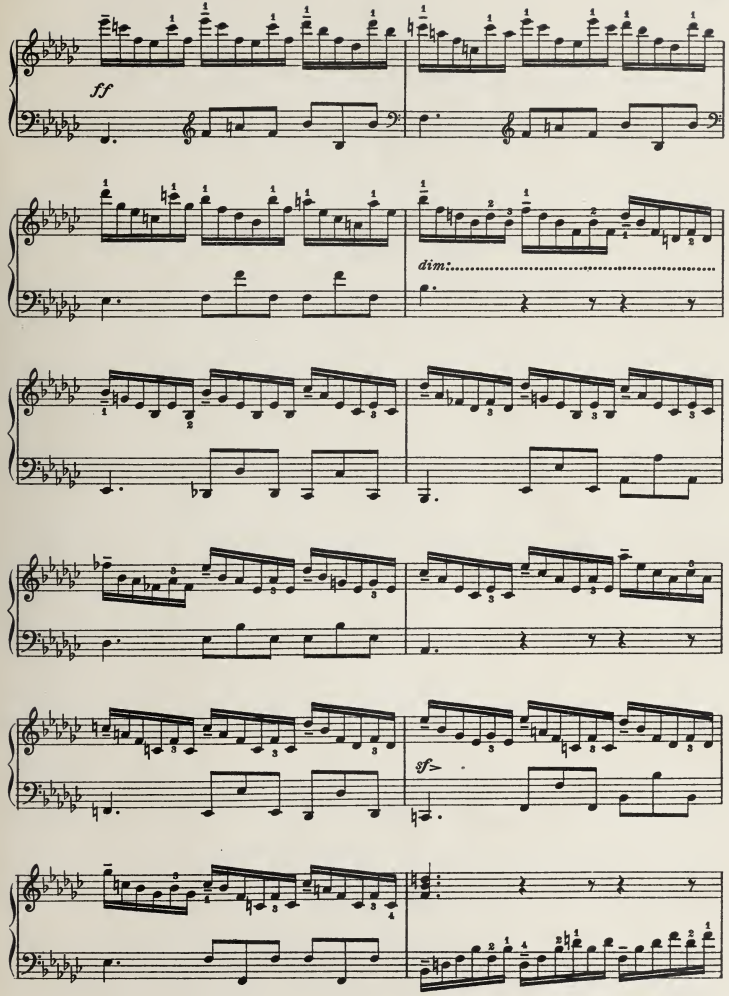
Nelle battute **39, 40, 41, 42**, si sono omesse le alterazioni indicate da Cramer per facilitare la rapida esecuzione delle quartine di biscrome. Così le scale delle battute **43, 44**, furono trascritte alla decima allo scopo di ottenere maggior sonorità. Qualora lo scolaro possedesse qualità di tocco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

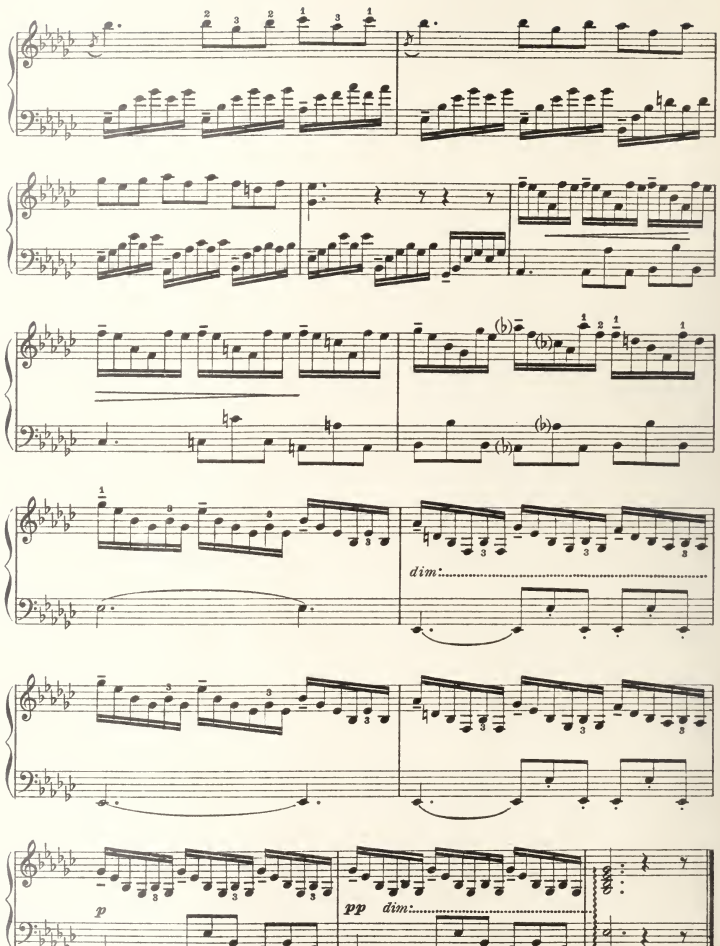
Dans les mesures 39, 40, 41, 42 les altérations indiquées par Cramer ont été omises pour faciliter l'exécution rapide des quartolets de triples croches. De même les gammes des mesures 43, 44 ont été écrites à la dixième dans le but d'obtenir plus de sonorité. Dans le cas où l'élève possède des qualités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

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 demi-semiquavers. 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 ♩.= 88
N.° 20.
p con anima
cres.
dim:
cres.
a)
f
a)


ff
dim:
sf>

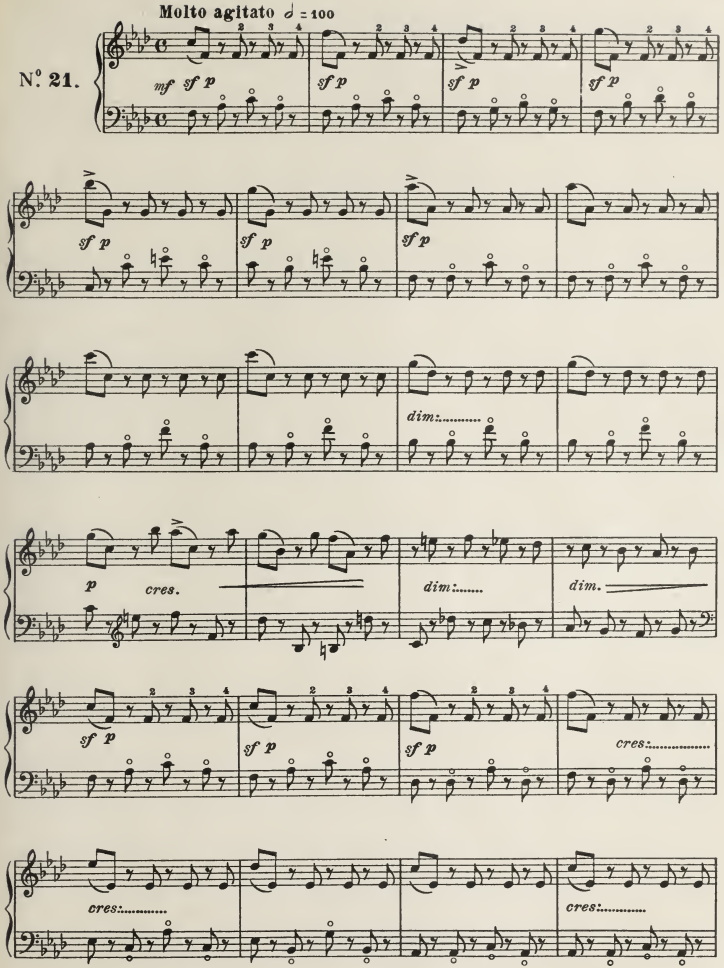


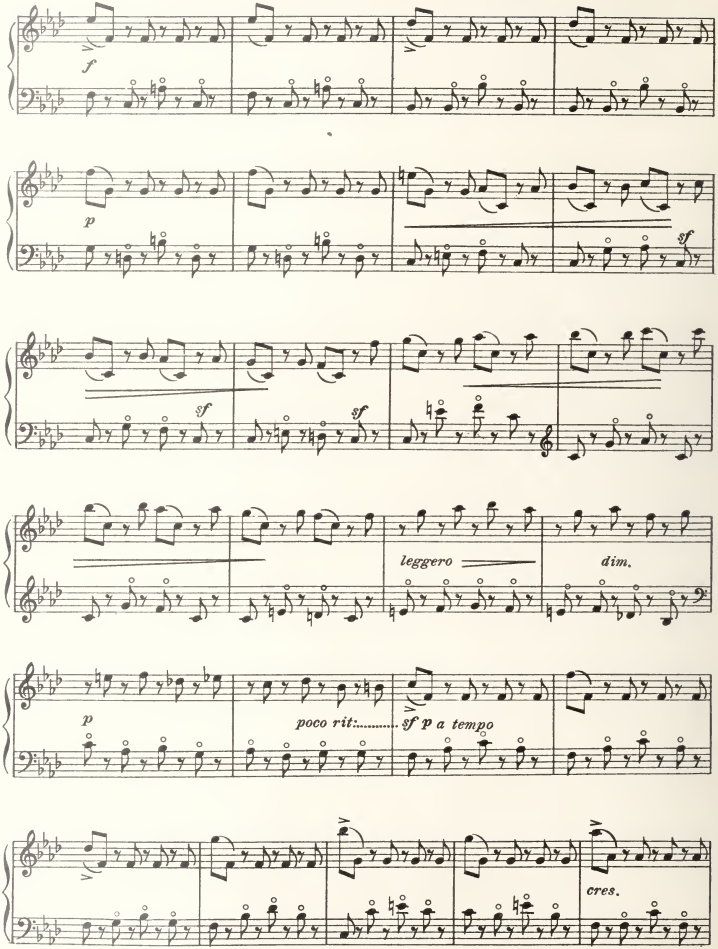
Questo studio richiede molta leggerezza e eguaglianza di tocco nelle sestine di semicrome.

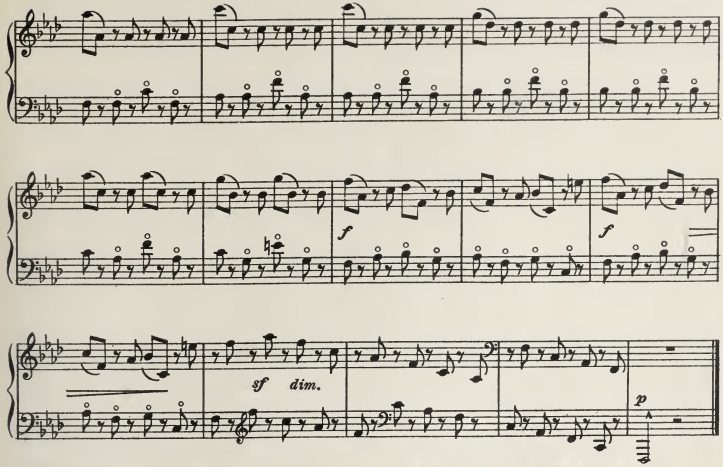
Cette étude demande beaucoup de légèreté et d'égalité de toucher dans l'exécution des sextolets de doubles croches.

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-quave.


Molto agitato ♩ = 100
N°. 21.
mf sf p
sf p
sf p
sf p
sf p
sf p
sf p
dim:.....
p
cres.
dim:.....
dim.
sf p
sf p
sf p
cres:.....
cres:.....
cres:.....

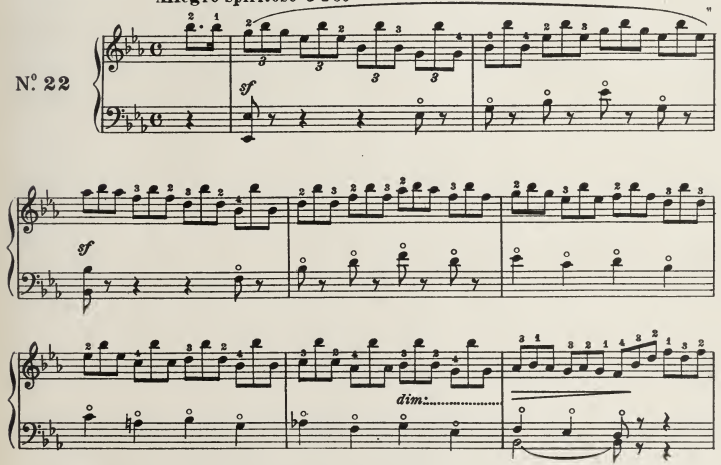

f
p
sf
sf
sf
leggero
dim.
p
poco rit:.....
sf p a tempo
cres.

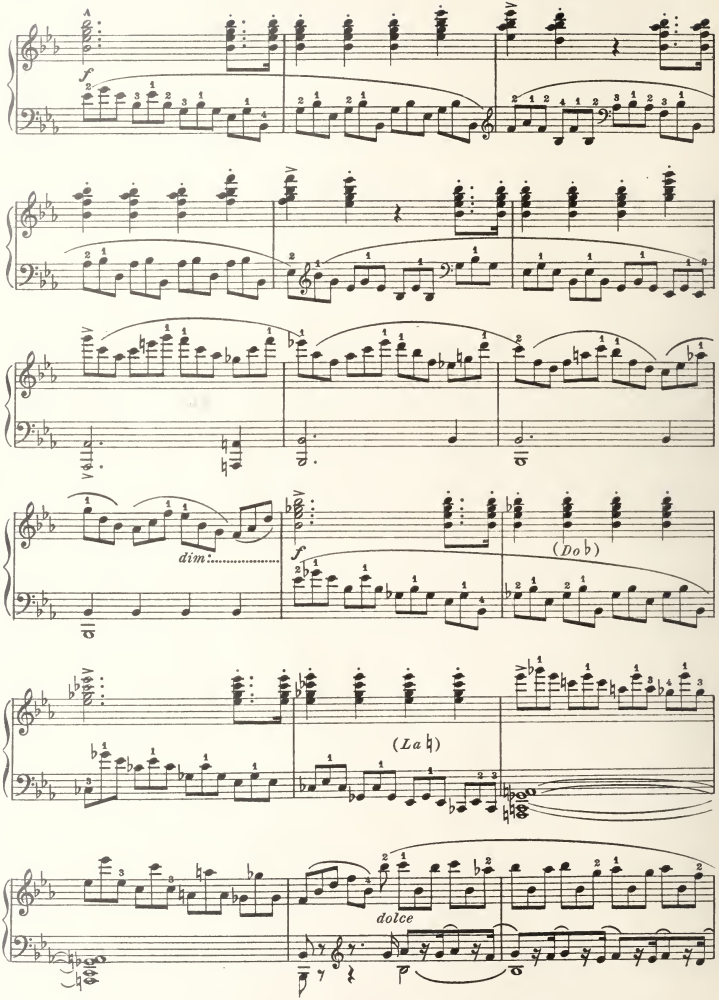


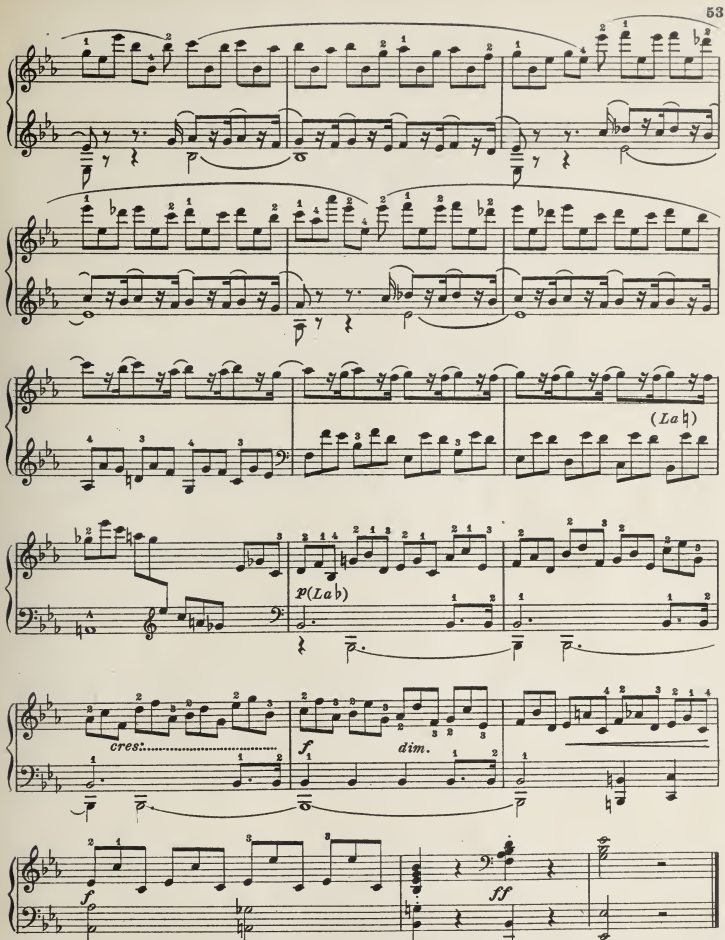
Si raccomanda morbidezza e sonorità nei suoni « armonici »
On recommande la souplesse et la sonorité dans les sons harmoniques.
Se recomienda morbidez y sonoridad en los « harmonicos »
Smoothness and sonority are advised in the «harmonic» sounds.

Allegro spiritoso ♩ = 80

N.° 22




A
f
dim.
(Do ♭)
f
(La ♮)
dolce

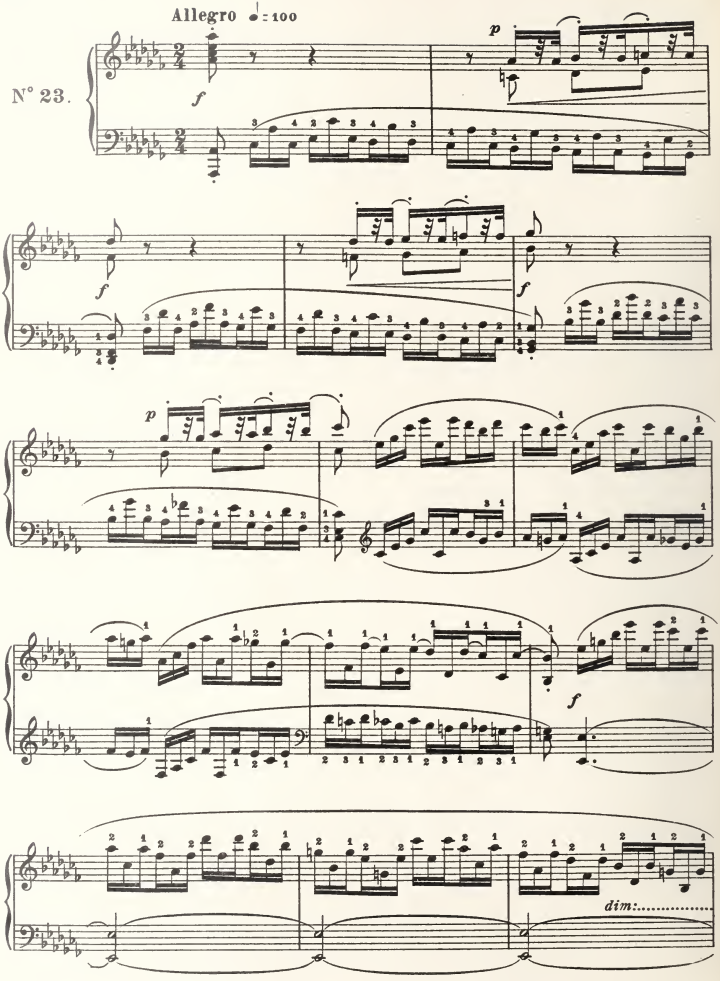


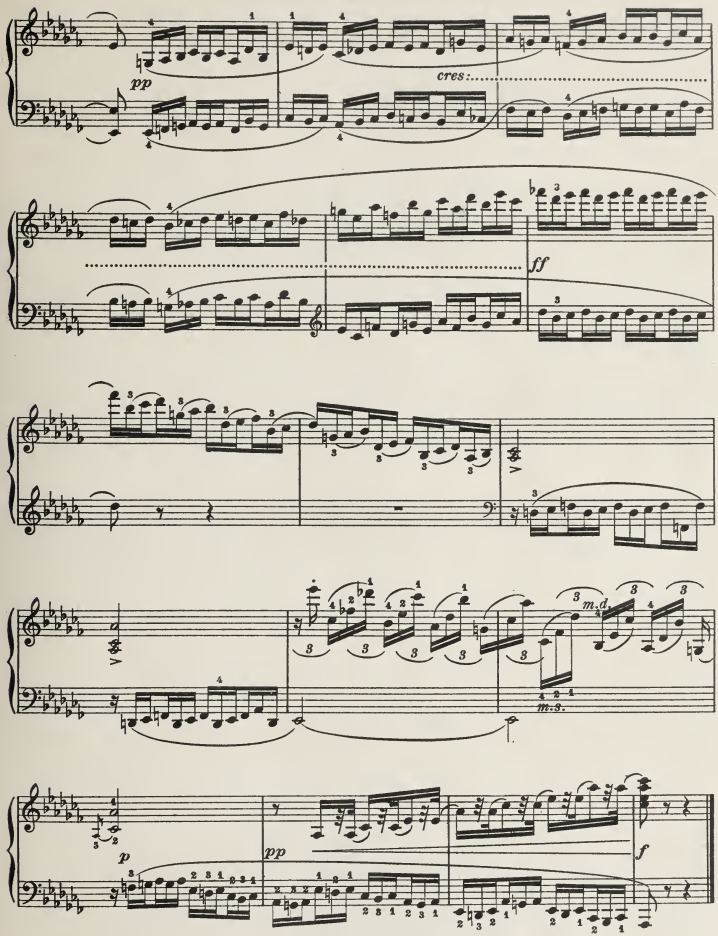
Le modificazioni fatte in alcuni passi nelle battute 15, 16, 17, richieste dal tecnicismo dello strumento, non alterano nè il carattere nè l'armonia del periodo. Come nello studio antecedente, i suoni armonici devono essere eseguiti con morbidezza e sonorità.

Les modifications faites à certains passages dans les mesures 15, 16, 17 rendues nécessaires par la technique de l'instrument, n'altèrent 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 requeridos por el tecnicismo del instrumento no alteran ni el carácter ni la harmonía del período. Como en el estudio anterior, los harmónicos deben ser ejecutados con morbidez 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 ♩= 100
N° 23.
dim:

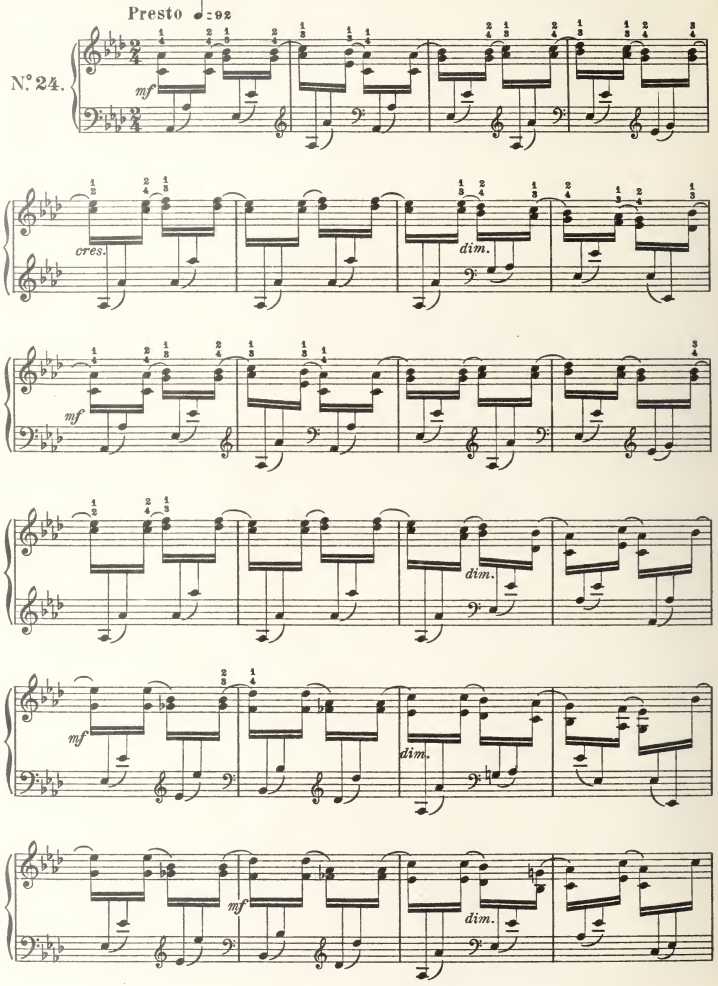


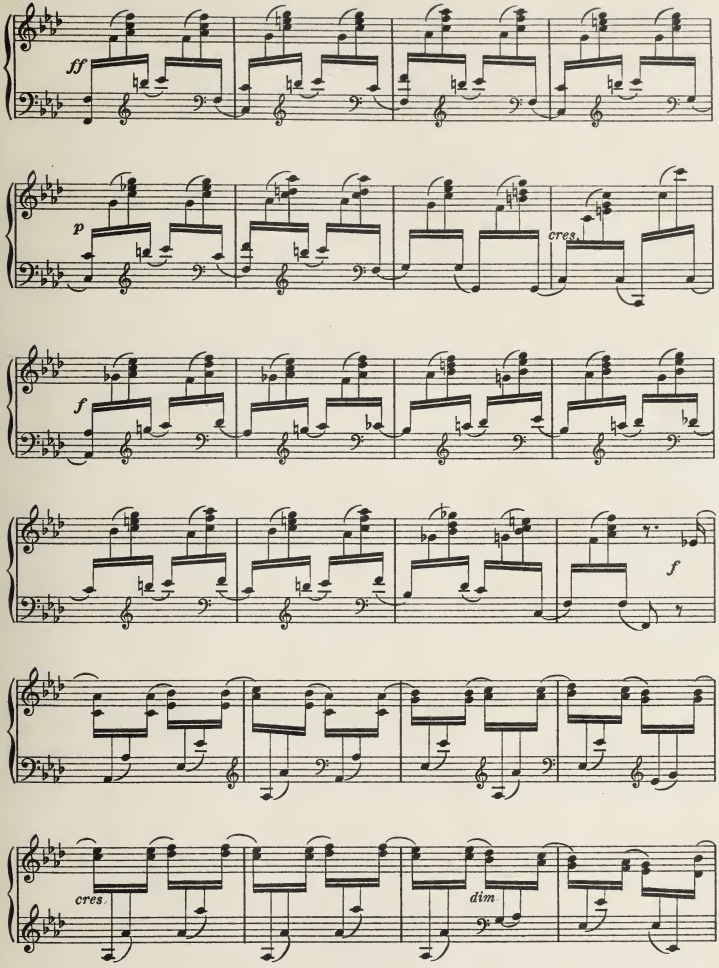
Non sarà superfluo in questo studio un'accurato esercizio a mani separate, per ottenere un'esecuzione sicura e spigliata.

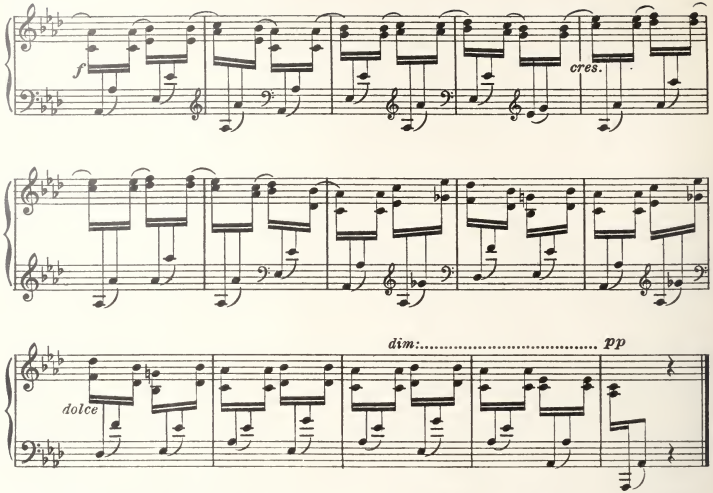
Il sera utile, dans cette étude, de travailler soigneusement les deux mains séparément afin d'obtenir une exécution sûre et agile.

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

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


Presto ♩.=92
N°24.
mf
cres.
dim.
mf
dim.
mf
dim.
mf
dim.


ff
p
cres.
f
f
cres.
dim

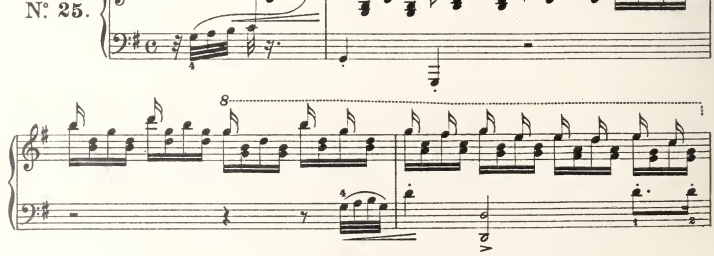


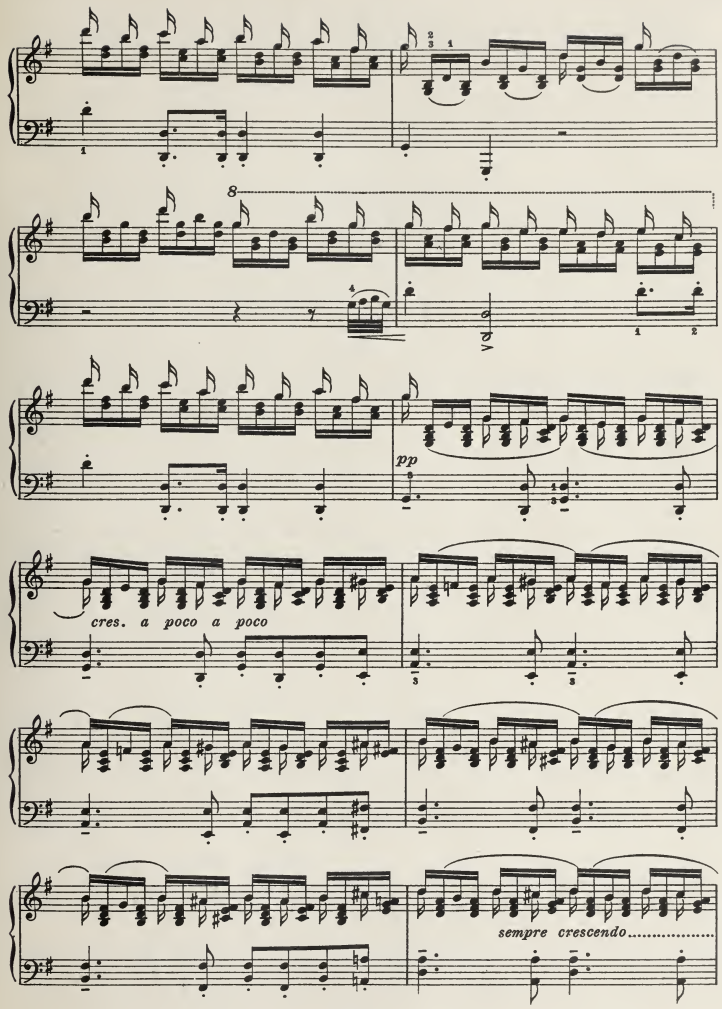
Quantunque lo scopo principale di questo studio sia quello di promuovere l'impiego delle due mani per l'eguaglianza, la naturalezza e la precisione ritmica nel loro movimento alternativo ragione per cui si deve considerare compagno allo studio Nº 11; siotterrà questo risultato studiando separatamente ciascuna parte finchè l'esecuzione riesca perfettamente corretta. (Hans de Bülow)

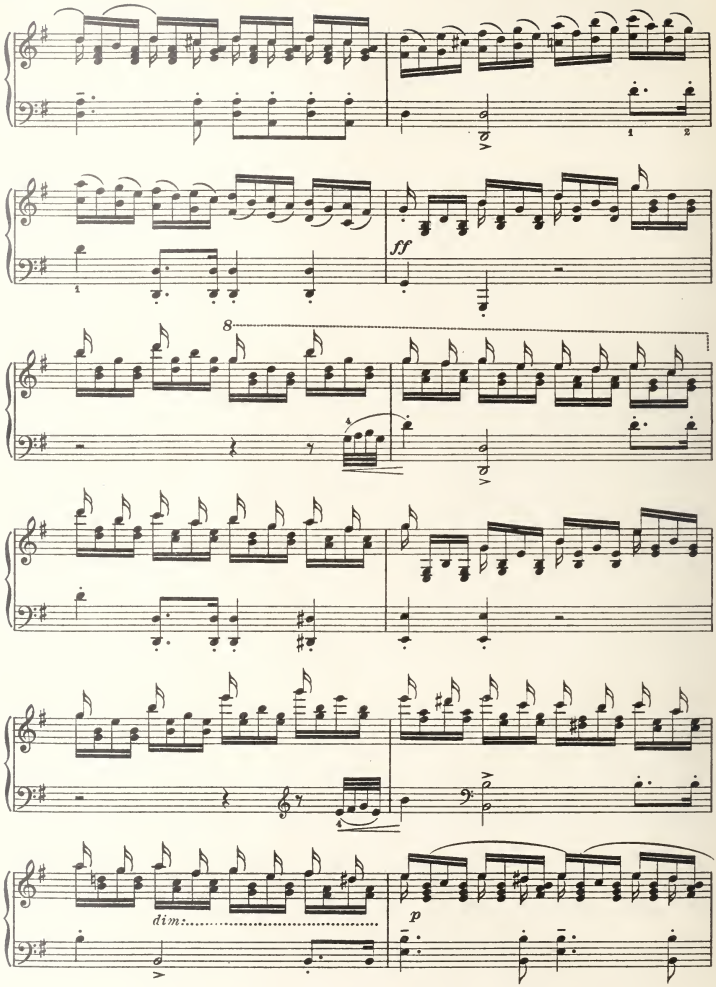
Quoique le but principal de cette étude soit de provoquer dans l'emploi des deux mains et leur mouvement alternatif, l'égalité, le naturel et la précision rythmique, on doit cependant la considérer comme aussi importante que l'étude Nº 11. On obtiendra ce résultat en travaillant séparément chaque partie pour que l'exécution soit parfaitement correcte.

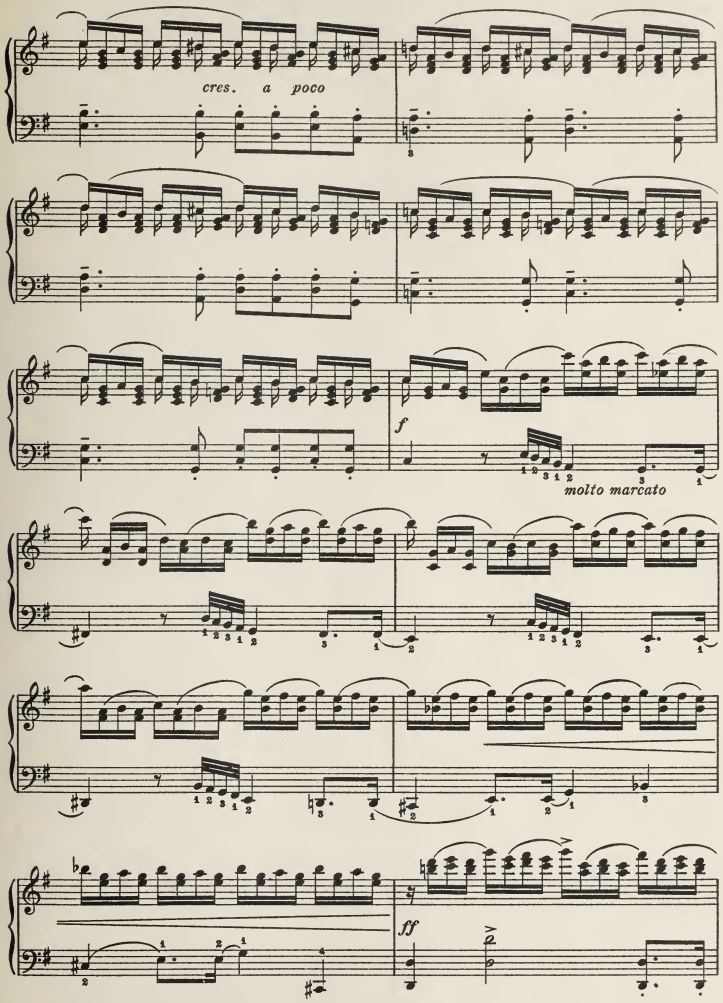
Como el fin principal de este estudio es el de promover el empleo de las dos manos, para la igualdad, la naturalidad y la precisión rítmica en su movimiento alternativo, por tanto deberá considerarse compañero del estudio Nº 11: se obtendrá este resultado estudiando separadamente cada parte hasta que la ejecución resulte perfectamente correcta. (Hans de Bülow)

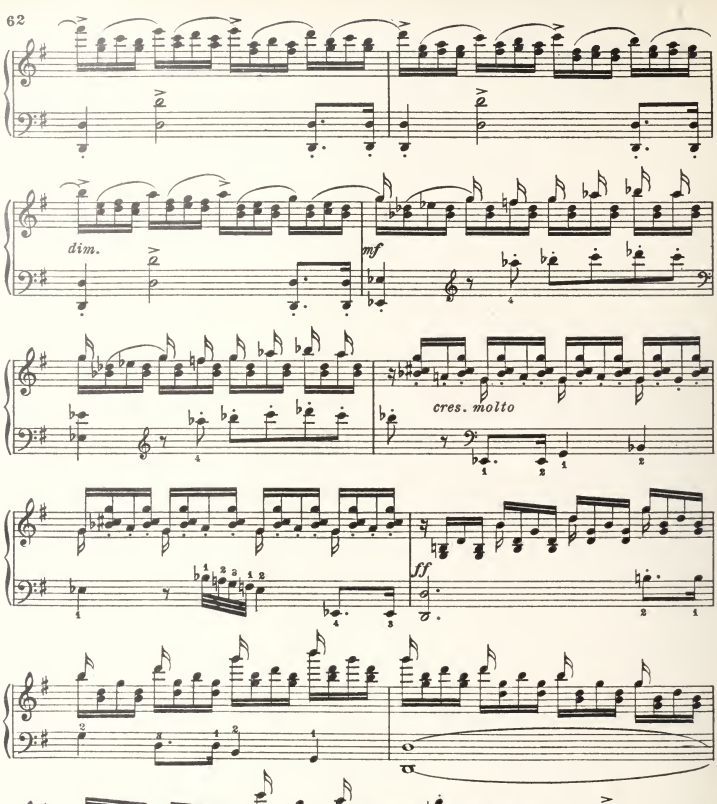
Although the principal scope of this study is to further promote the use of both hands, for equality, naturalness and rhythmic precision in their alternative movement (for which reason it must be considered as companion to study Nº 11), the result will be obtained by studying separately each part until the execution results perfectly correct (Hans de Bülow).




8
pp
cres. a poco a poco
sempre crescendo.....


ff
8
dim.
p


cres. a poco
f
molto marcato
ff



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.

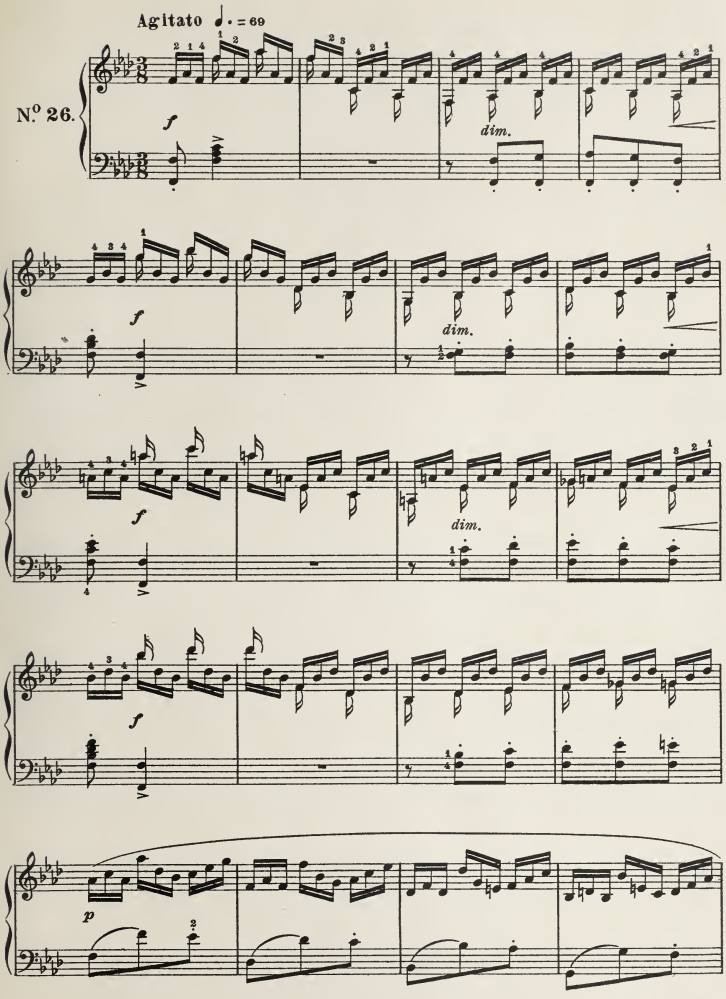
L'omission des notes dans le passage progressif de la main droite aux mesures 33, 34, 35, 36, 37 et 38 a été faite pour les raisons déjà énoncées.

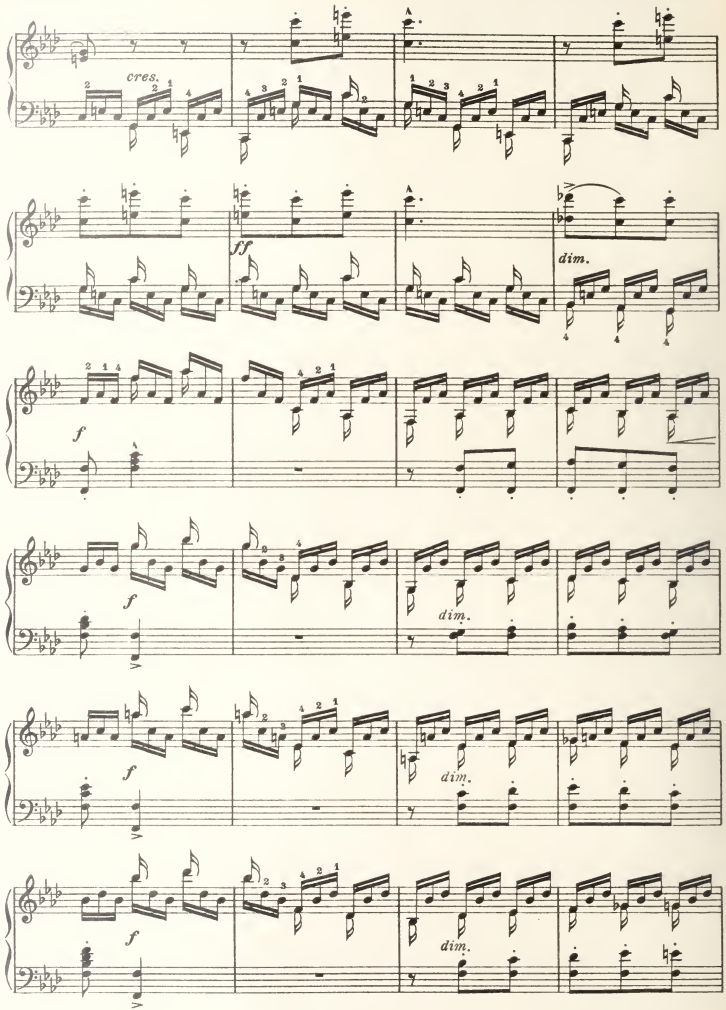
Las notas de la parte superior que están señaladas de un modo particular, se deben atacar con pulsación enérgica.

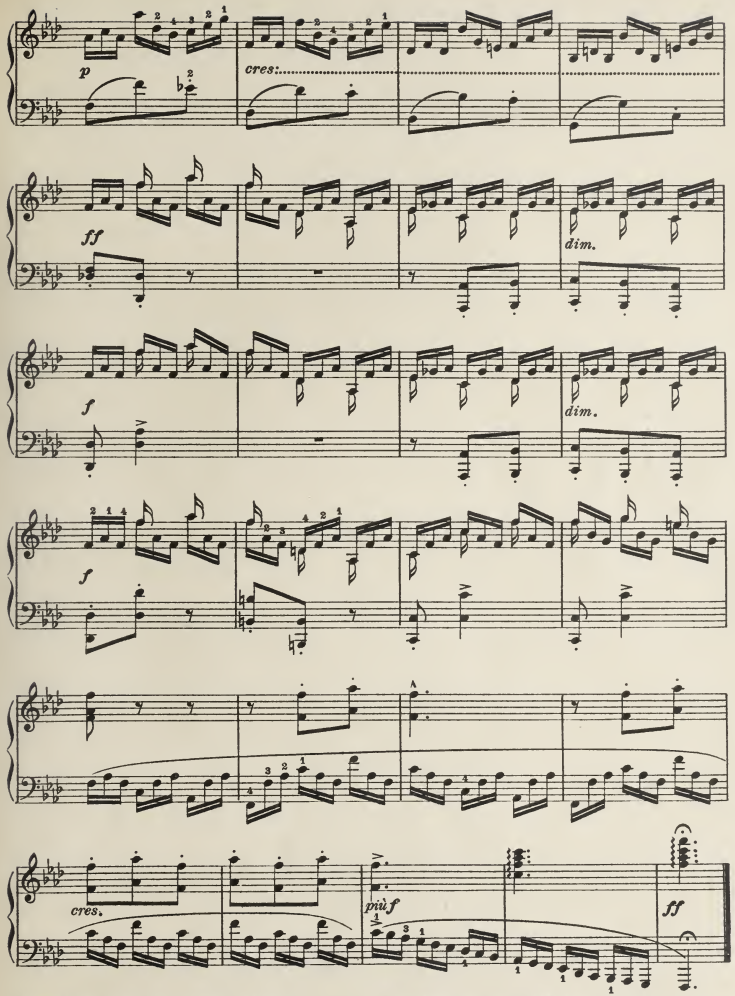
The notes of the treble which are marked with the accent must be played with energetic touch.

La omisión de notas en el pasage 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.

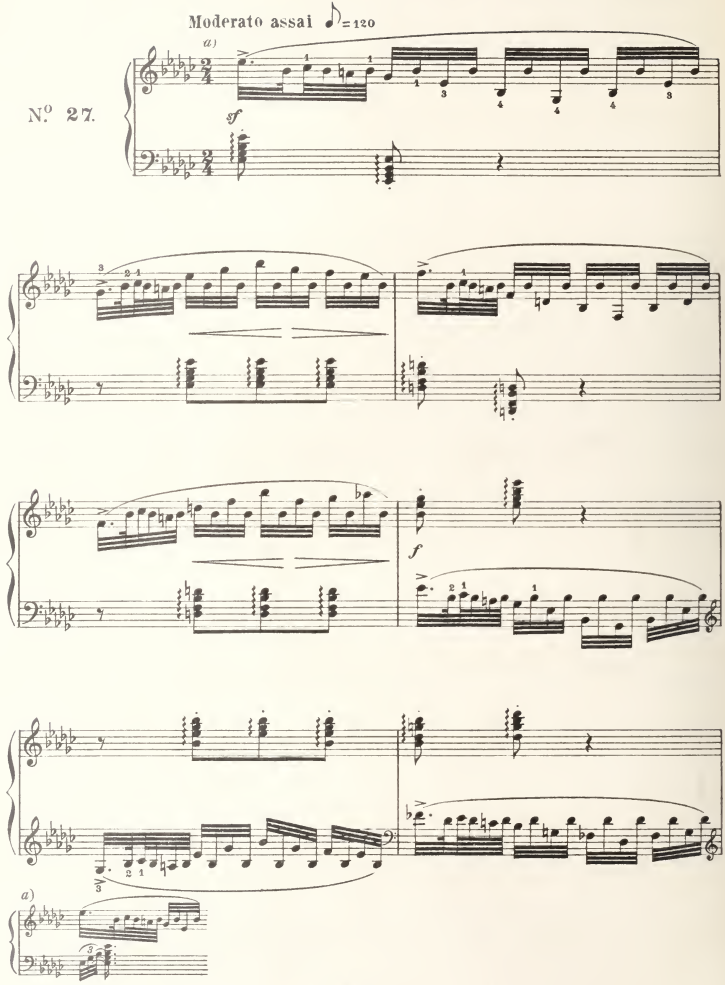
The omission of the notes in the progressive passage of the right hand in bars 17 & 18 and in the chords of bars **33, 34, 35, 36, 37** & **38** was made for the reasons already stated.

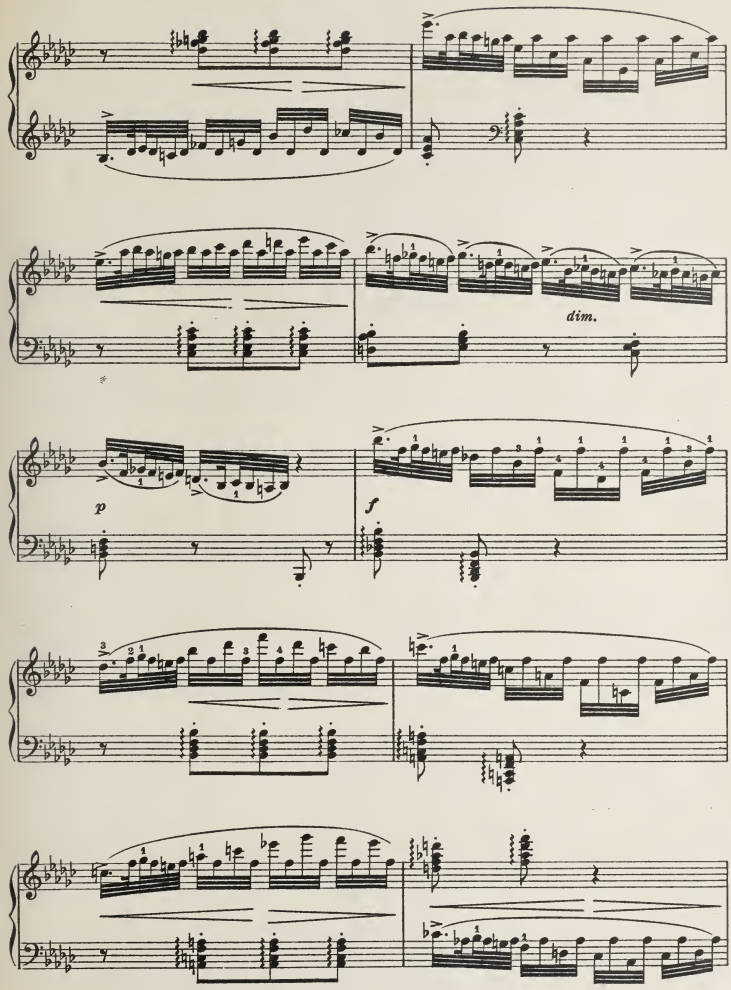

Agitato ♩. = 69
N.º 26.
f
dim.
f
dim.
f
dim.
f
p

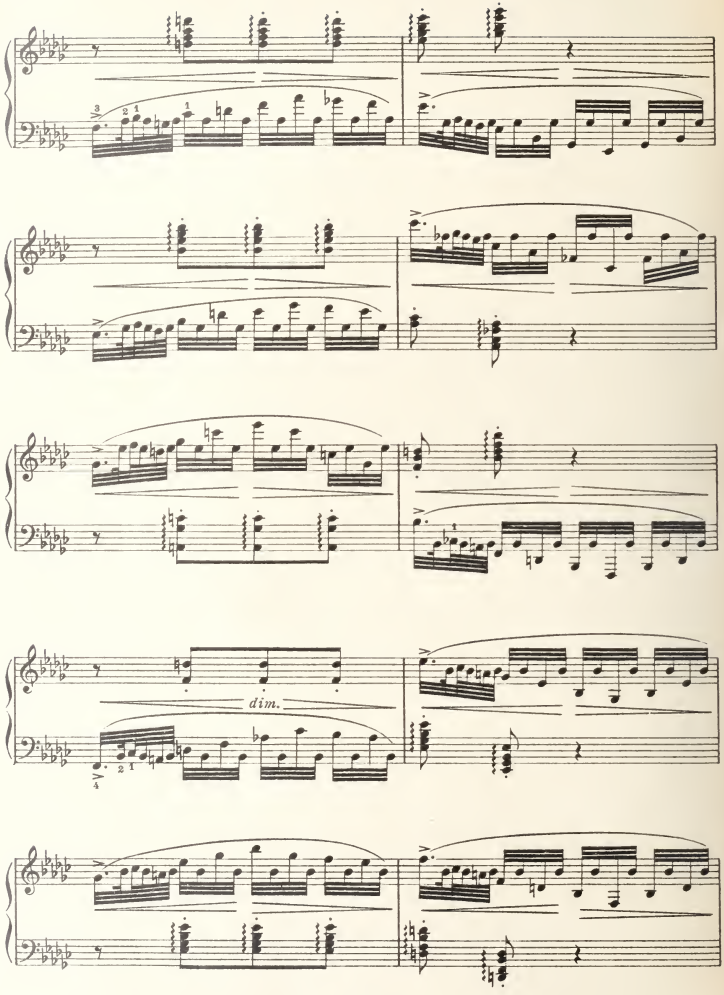

cres.
ff
dim.
f
f
dim.
f
dim.
f
dim.

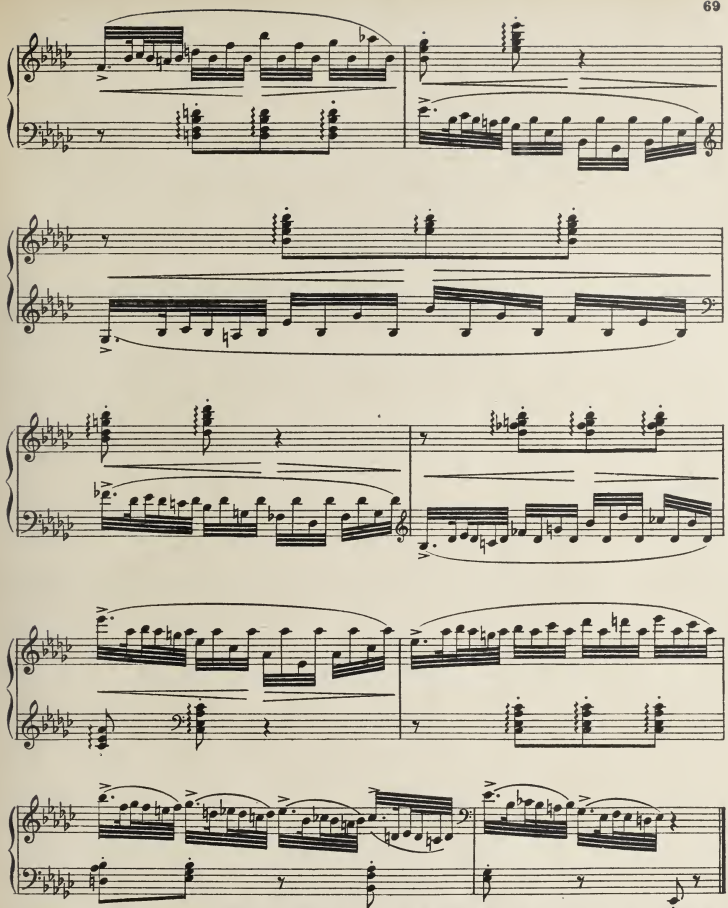


Si raccomanda un'esecuzione energica negli accenti.
On recommande une exécution énergique dans les accents.
Se recomienda una ejecución enèrgica de acentos.
An energetic execution is advised for the accented notes.


Moderato assai ♪=120
N.° 27.
a)
sf
f
a)


dim.
p
f


dim.

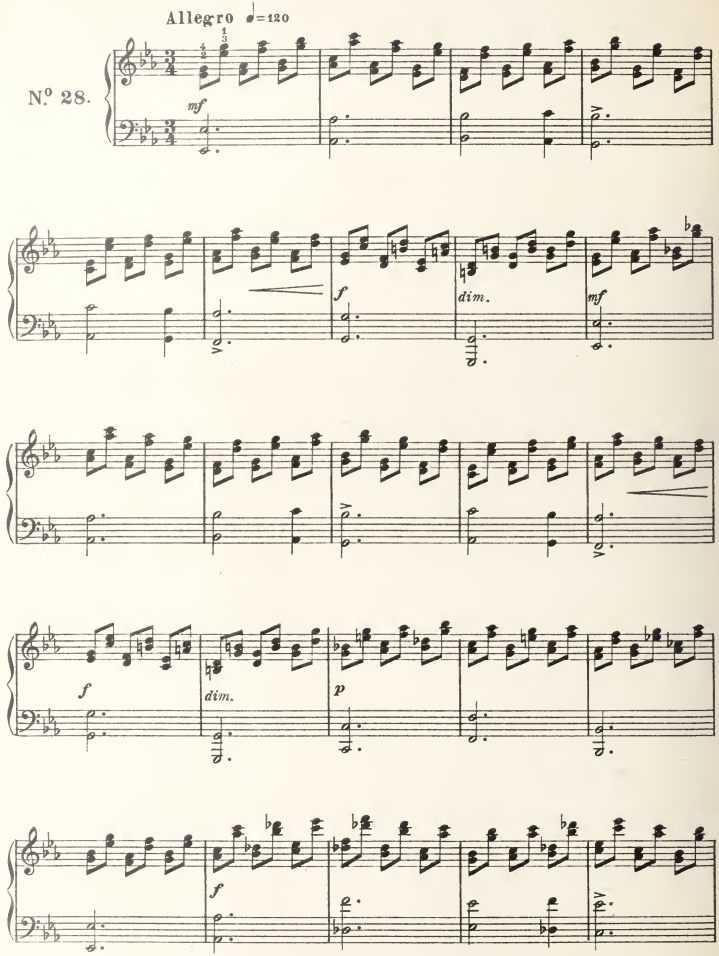


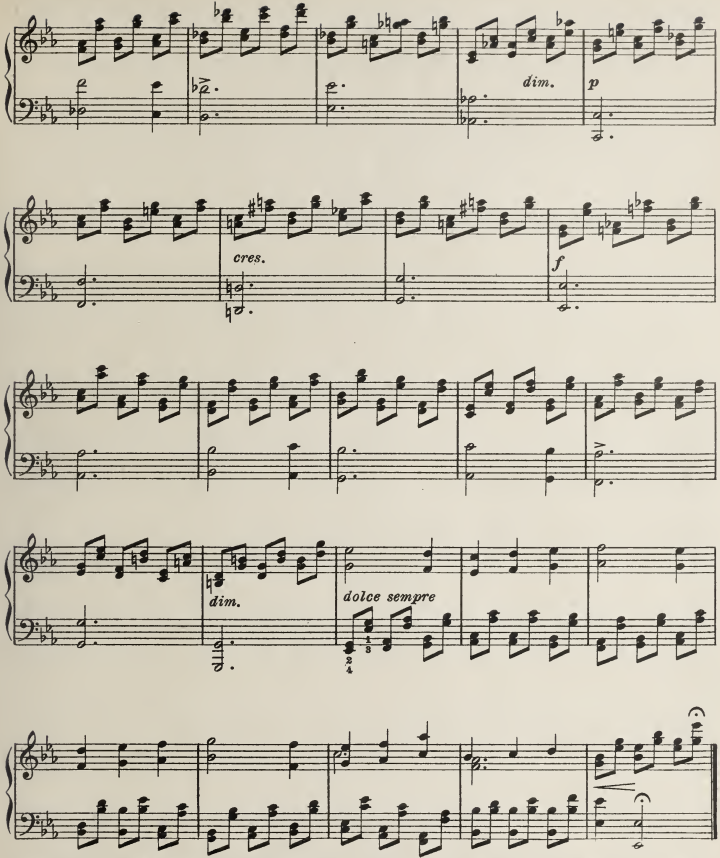
Gli accordi arpeggiati devono essere eseguiti in tempo come è già stato accennato in proposito. Un'osservanza corretta delle indicazioni che trovansi quasi ad ogni battuta relativamente al crescere e diminuire di forza, darà un maggior rilievo al meccanismo (Hans de Bülow).

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 arpegiados 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 ♩=120
N.º 28.
mf
f
dim.
mf
f
dim.
p
f

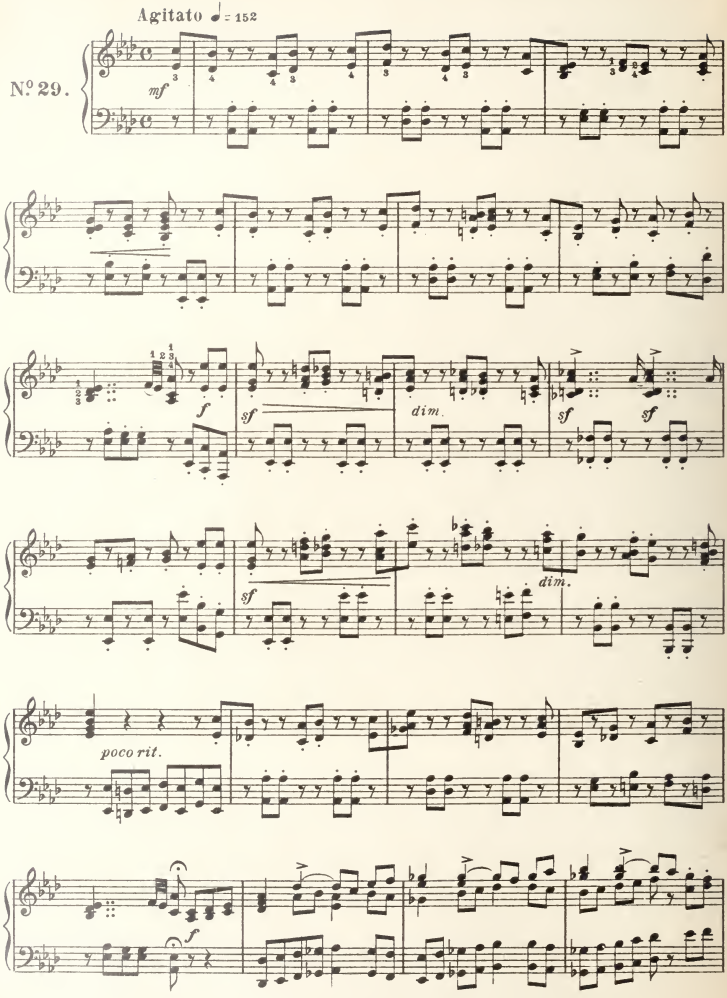


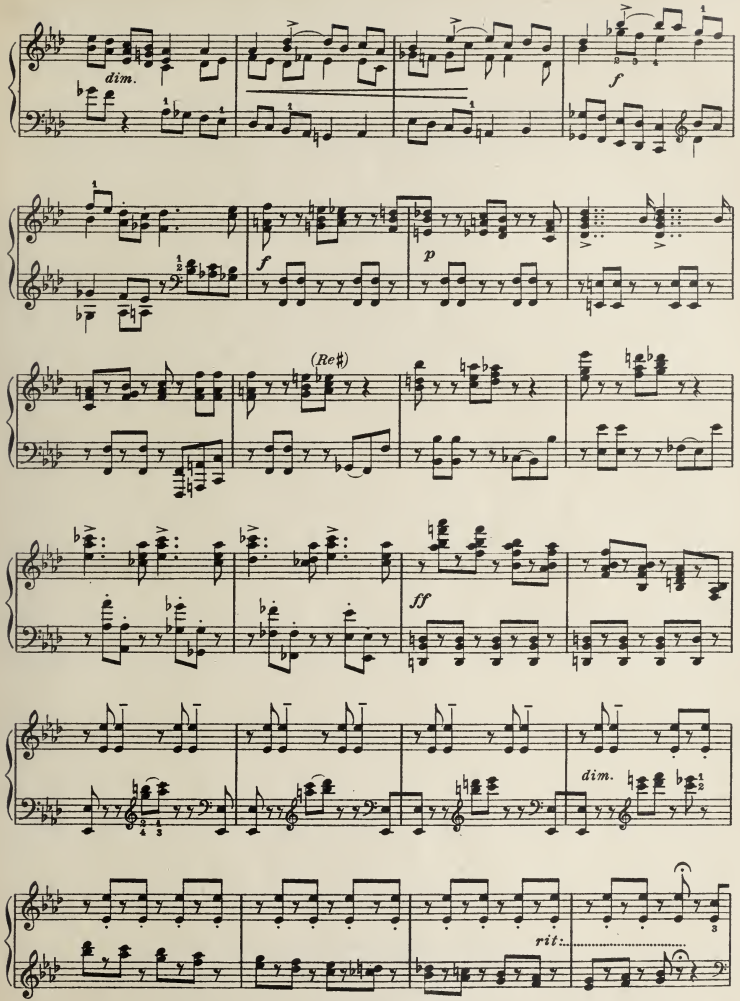
Questo esercizio deve essere studiato dal principio in un tempo moderato. Come preparazione precederlo col seguente esercizio:

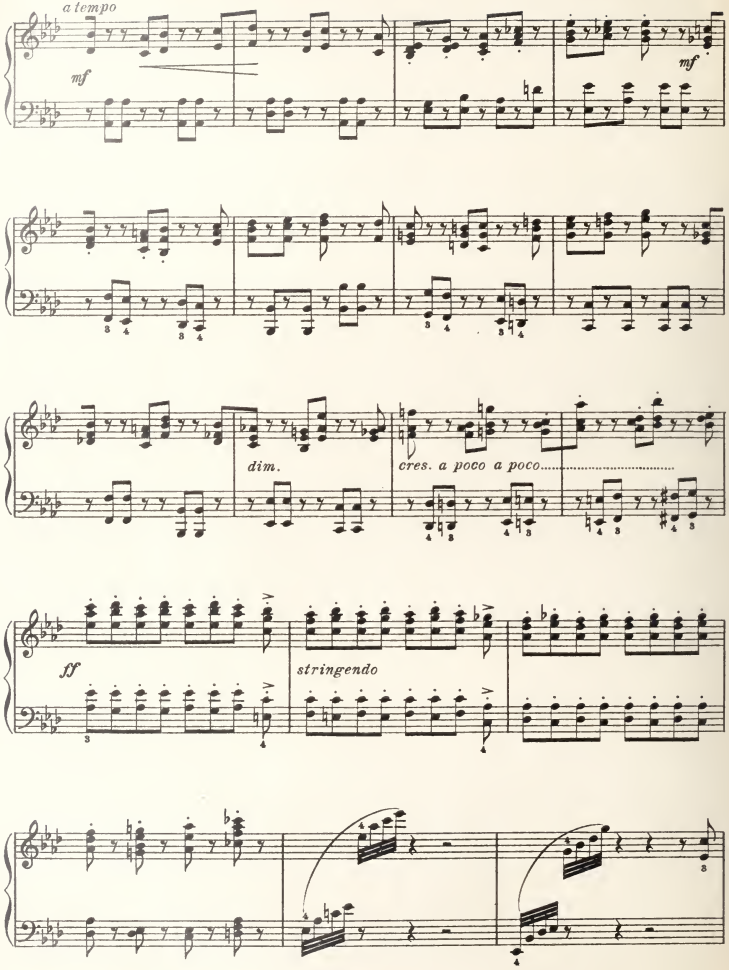
Cet exercice doit être travaillé dès l'abord dans un mouvement modéré. Le faire précéder de l'exercice préparatoire suivant:

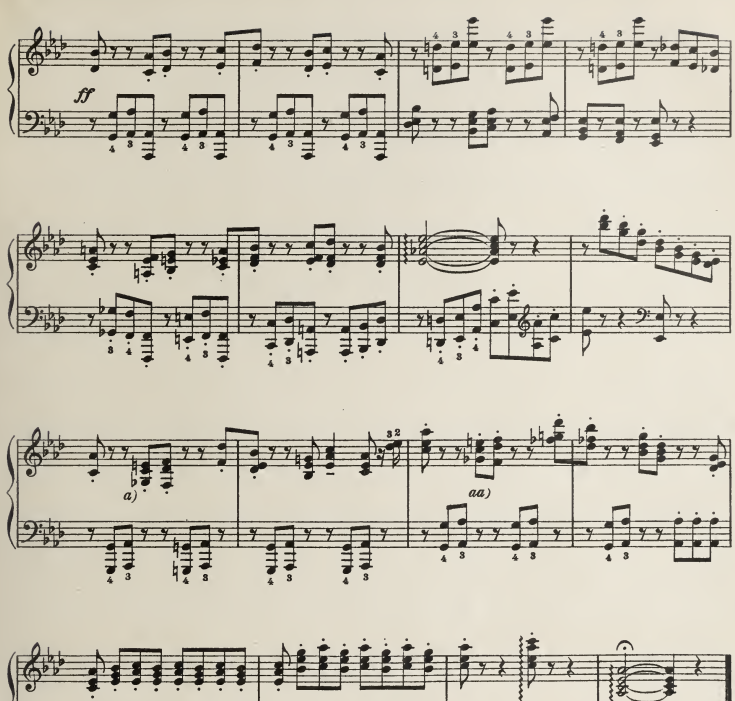
Este ejercicio debe ser estudiado al principio en tiempo moderado. Como preparación háganse el siguiente ejercicio:

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


Agitato ♩ = 152
Nº 29.
mf
f
sf
dim.
sf
sf
sf
dim.
poco rit.
f


dim.
f
f
p
(Re♯)
ff
dim.
rit.


a tempo
mf
mf
dim.
cres. a poco a poco.....
ff
stringendo

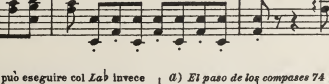


a) Il passo delle battute Nº 74 e 76 si può eseguire col *Lab* invece del *Sol*♭.

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

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

a) The passage of bars Nº 74 & 76 can be executed with *A*♭ instead of G♭.

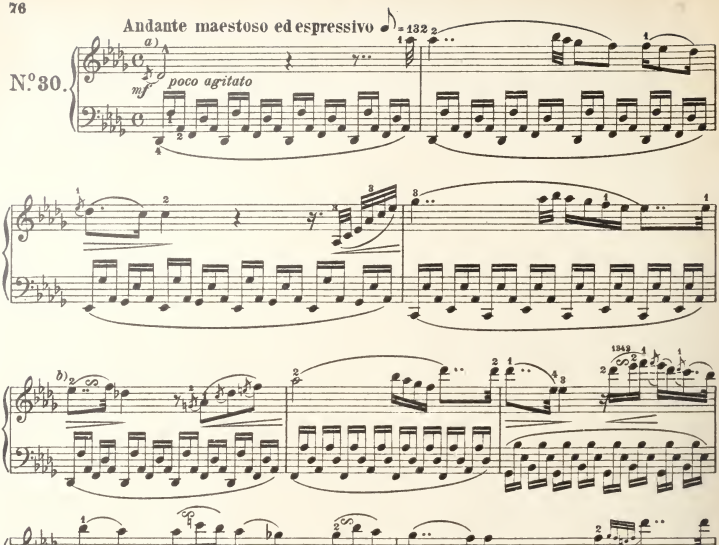


Questo studio che presenta difficoltà tecniche abbastanza notevoli deve essere studiato in tempo moderato.

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

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.

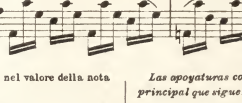


Le appoggiature corte si devono eseguire nel valore della nota principale che segue:

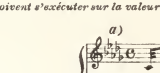
Las appoggiaturas brèves doivent s'exécuter sur la valeur de la note principale qui suit:

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

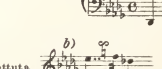
The short appoggiaturas must be executed in the value of the principal note which follows:



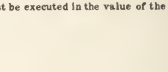
Il gruppetto della quinta battuta si eseguisce così:



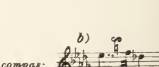
Le gruppetto de la 5e mesure s'exécutera ainsi:

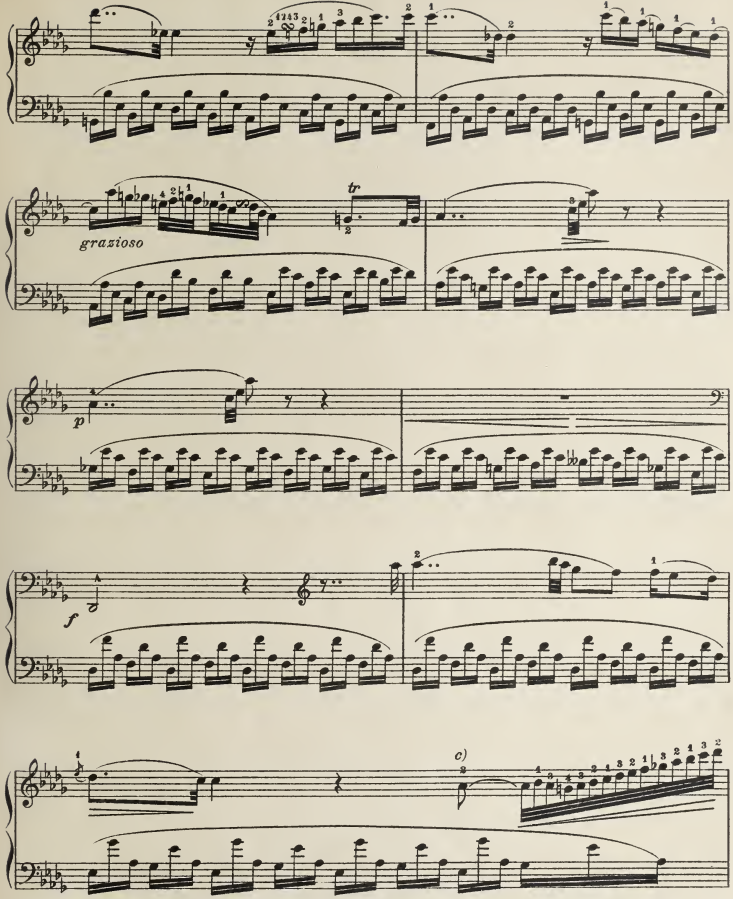


El grupeto del quinto compas: se ejecuta así:



The turn of the fifth bar must be executed so:



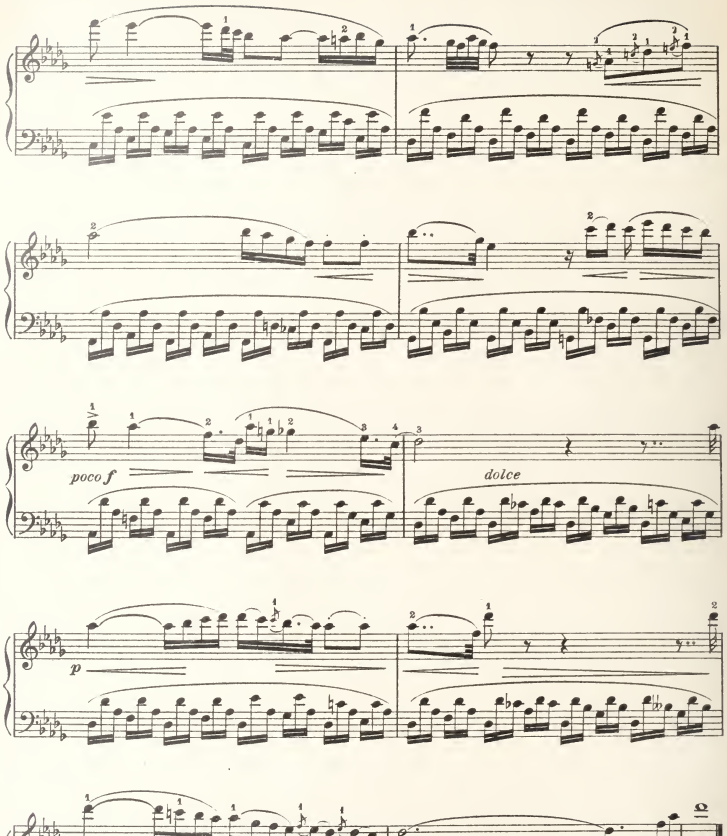


Il passo della battuta 18ª si eseguirà in questo modo:

Le passage de la mesure 18e s'exécutera de cette façon:

El paso del compás 18º se ejecutará de este modo:

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



Anche questo studio fu trasportato in *Re♭* per ottenere maggior sonorità.

Cette étude a également été transposée en Ré♭ *pour obtenir plus de sonorité.*

También este estudio fué transportado en Re♭ *para obtener mayor sonoridad.*

Also this study was transposed in *D♭* to obtain greater sonority.