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ROMANTIC PRELUDES AND STUDIES

For Piano

Collected by

JAMES HUNEKER

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Vol. 1257

ROMANTIC PRELUDES AND STUDIES

FOR PIANO

A Selection of Representative Compositions in Various Moods and Styles

Collected and Arranged by

JAMES HUNEKER

Revised and Fingered by

ARTHUR FRIEDHEIM, JAMES HUNEKER, and others

G. SCHIRMER, INC., NEW YORK

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ROMANTIC PRELUDES AND STUDIES

INTRODUCTION

The étude is no new discovery of the pianoforte virtuoso. Its germ may be found in Bach, from whom all modern music stems. Strictly speaking, every composition is a study; either a study in style and expression or technics. A Bach fugue, a Beethoven sonata, or a Liszt rhapsody contains an element that is mechanical; also an emotional content. In the following selection of Romantic Preludes and Studies, I have not attempted a rigid sequence, historic, æsthetic, technical, nor a tonal sequence. Variety in moods musical, as well as variety in styles, are the principal aims. No particular beginning or ending is suggested for the performance of this collection. If the Bach-Liszt with Mr. Joseffy's editing comes first it is not because of Bach's classical halo; in reality he is among the romantic composers. The B flat minor prelude in the first book of the Well-Tempered Clavichord is as melting in its profound appeal to the emotions as the adagio of Beethoven's C sharp minor Sonata, or Isolde's swan-song. If Mendelssohn's lyricism is gilt-edged, nevertheless, he is often romantic—not the romance of Schumann, the romanticist par excellence, nor yet the poetry of Chopin, but a tender, elegiac strain permeates the best of his work for the keyboard. In opera Weber's romantic sense never failed him and it overflowed into his sonatas and minor pianoforte pieces. There are palpable omissions in the present scheme: Schubert, Schumann, Chopin and Liszt are not included for the reason that they are the property of all. Any one who plays may read. The modern Frenchmen do not come within my scope because of certain copyright barriers. If this were a historic gathering of names, then the absence of the great ones might be criticised; but it is not. I shan't say that my selection was guided as the wind listeth; on the contrary, it was largely determined by the copious mass of new material placed at my disposal. That several well-known composers were elected need not surprise. In music my taste is catholic. If a composition withstands the corrosion of the years it is as sound as the day it was written. This is peculiarly the case of Johann Sebastian Bach.

What is an étude? is a question the answer to which is as puzzling as, Why is a Sonata? or What is a Novel? the latter query posed by the master of the short story, Guy de Maupassant. That writer solved the problem by declaring his belief in a variety of styles—charm, however, being one of the major qualities requisite to artistic fiction. The range in études and preludes is enormous. From the "indispensable" Czerny to the stylistic Henselt, from the brilliant Hummel to the sombre Slavic poet who is Scriabine—what a vast territory may be traversed, arid at times, anon a land flowing with milk and honey, charged with perfumes from Araby the blest, or like accursed and barren soil, encumbered with rocks, bedded by sand, the air as parched as that of a desert. Every pianist has at some period of his career written at least one étude; he is a lucky man if he is able to fight the impulse to compose many. All are not chosen who answer this self-call. In the domain of the purely mechanical there is no need of more; overproduction brings its own disaster. So-called "poetic" studies are as the waves of the sea; here again the temptation to write prettily, to overadorn the muse, has proved the undoing of numberless pianists—for it is presumed that no one except a pianist attempts the fabrication of piano études. Like other spheres in art and literature, the poet born, not made, is in the category of the angels—a rare visitor. There is one Chopin, one Schumann, one Schubert. A second Liszt is barely imaginable, a second Weber or Mendelssohn even less conceivable. But in the department of the prelude and étude Bach, Chopin and Schumann stand four square, their bases resting on eternity.

If any figure ingeniously treated may be twisted into an étude, what of the term Romantic? What is Romanticism and when did it come into the world? That wag, and psychologist, Henry Beyle-Stendhal, wrote: "Romanticism is the art of presenting to the people literary works which in the actual state of their habitudes and beliefs are capable of giving the greatest possible pleasure; Classicism, on the contrary, is the art of presenting literature which gave the greatest possible pleasure to their great-grandfathers." There is a grain of truth in this witticism. Most music is doomed to decay. Sincere art, alone, proves antiseptic against the ravages of Time. Curiously enough, our ancestors did not hold Bach in the esteem he deserved; I speak of the majority. A Classic is sometimes a dead Romantic. Stendhal is right. I for one refuse to believe that on a certain date in a certain epoch Romanticism was born. The world of art has always been and always will be romantic. Besides, the hard and fast line of demarcation between these two out-worn terms has almost vanished. It has pleased many critics to condemn Brahms to the hard bench of the Classicists, because von Bülow made his epigram about Bach, Beethoven and Brahms. Could he have picked out a more perfect trio or Romanticists? Brahms, an ultra-Romanticist, the true successor of Schumann, despite his preference for definite moulds, has filled his bars with Old World romance. The supreme flowering is, of course, Schumann, not only in the Carneval, the Sonatas, the Concerto, or the eternally charming minor compositions, but also in the Études Symphoniques. Casually glancing at the list of Preludes and Studies here presented, there is not a name that can be challenged on the score of non-romanticism. All are Romantics dyed in the wool, from Bach to MacDowell. And while there are technical figures and difficulties in each number, the variety in mood is the prime factor. Let us see for ourselves.

Some one has called the pianoforte "the orchestra of the heart," which is happily phrased, as no other instrument, save the violin, is so intimate; the literature of stringed instruments is limited in comparison. Not even the orchestra boasts such variety in its literature as the humble and ubiquitous pianoforte. It can with its half-tints interpret, or suggest, any sort of musical emotion. Setting aside the question as to the artistic probity, or let us say, expediency, of the Liszt transcriptions for

pianoforte of Bach's organ and choral works, there can be no doubt as to their effectiveness. The Praeludium which fitly ushers in this collection contains most moving music; indeed, not elsewhere is to be found more poignant emotion than these measures from an old church cantata. The piece is genuine pianoforte music as adapted by Liszt. As for Weber's sparkling Momento Capriccioso, I expect the objection will be raised that it is not romantic; but then all romance is not born of moonshine. There is also the exhilarating romance of sunshine and wind-blown mountain paths. Weber, as no other composer, could compass the romance of the supernatural; the kind of romanticism that depended on obviously eerie objects—magic potions, skulls and crossbones, mumbled incantations and the sinister hooting of owls. Consider "Der Freischütz." There is motion in this seldom played Momento—once a battle-horse of Eugen d'Albert's—while the lull in the middle betrays the old Weber. Mendelssohn to-day is a neglected composer. I don't refer to his Songs without Words, which, all said and done, reveal many lyric moods, or to the inevitable Rondo Capriccioso; I mean his miniatures, such as the B flat minor Étude which has a Thalberg pattern, with the singing thumb, and also a sentimental melody. His Capriccios, veritable Scherzi, are not sufficiently heard in public. For one thing, they are difficult, even difficult in these days of muscular endurance and acrobatic exhibitions. Elastic fingers and a feather-light wrist are demanded. The so-called Battle of the Mice in E minor (opus 16) was at one time a favorite. Who plays it to-day? Yet it is charming. Scarlatti influenced Mendelssohn in certain of his piano pieces where velocity is needed; old Rossini's sagacity did not desert him when he remarked—after listening to Mendelssohn play the F sharp minor Caprice, opus 5—"Ça sent de Scarlatti." The same breathless speed, light without heat, are characteristics of this composer.

Of Henselt I once wrote that he was a German who fell asleep and dreamed of Chopin. The three études selected are representative of his rather decorative vein of poetry and unfailing sense of the well-sounding. The only excuse for including the Bird Study is, that when all Henselt has gone the way of things made by mortal hands, this study will be in the programmes of piano virtuosi, as Scarlatti is to-day. No need to expatiate now on its superlative charm as music, its cleverness as a technical problem. Not even Chopin in his D flat study in double-sixths has excelled it. An unfamiliar Study by Rubinstein from his admirable opus 23, is in the very key of the romantic; dark coloring and mood of melancholy. Not easy, by any means; another composer whose minor pianoforte works have been put on the shelf too soon. The Saint-Saëns Toccata is not without traces of Mendelssohn's influence, but it is agreeable and ingenious music The Prelude serves a definite technical purpose; perhaps more specifically than any other example in the volume. Yet, swiftly delivered, it is something more than a mere finger-exercise. The Raff-Haberbier, and Seeling studies, do not call for detailed mention; Haberbier and Seeling were once fresh talents. The Schytte Concert Étude is elaborate as to figuration, although its message is not particularly eloquent. Heymann's delicate fantastic and elfish study is one of the most individual of this series. This deceased Polish virtuoso (he was born in Posen, though he went at an early age to Holland and later to Frankfort-on-Main) was, before his mental eclipse, a musician of rare promise. It is interesting to note that he gave some lessons to E. A. MacDowell. Like the sound of dainty porcelain shivering into a thousand fragments is the first page of his Study. If this comparison seems strained, please recall the shattered crystal effect in the tiny cadenza of the romanza of the Chopin E minor concerto. But there is true fairy music in this gossamer-like Study Sgambati is in the same mood and key-color as the F sharp minor Prelude of Chopin; only at greater and more brilliant lengths. He cannot resist the temptation of the chorale. The Neupert Melody is Grieg in Étude-form—if there be such an organized form. The color is unmistakably Northern. Jensen spells sentiment, while the Godard number is full of rhythmic life; not very novel—as if he heard the Weber Momento and had run away so as to forget it. But he did not quite succeed. The C sharp minor Lamento of Moszkowski is desperately romantic; it is audible gloom. The mood is not genuinely pessimistic; it is of the Salon, and all ends in well-bred tranquillity. Of exceeding charm is the Blumenfeld Prelude, pastoral, yet not without an underlying subtlety. Ossip Gabrilowitsch has played Smetana's "By the Seashore" with success. Bravura is not its chief aim. It is rather a picture by Bohemia's chief composer. The figuration is especially "grateful." Scharwenka's Staccato Study is an old favorite, and is introduced here to lend contrast. All those rolling basses and lyric outbursts might prove monotonous without a dash of Scharwenka's peppery staccato.

I confess that the Russian group vastly interests me. Chopin, Schumann, Liszt and Henselt may be detected in the figuration, but the coloring and moods are Slavic. More emphasis might be placed upon the fact that Henselt as Court pianist lived and taught many years in Petrograd. He influenced the younger "pianistic" talent much more than critics suspect. When Siloti introduced to New York the C sharp minor Prelude of Rachmaninoff, few in his audience remembered the middle section in the slow movement of the Henselt F minor Concerto. This is not a fortuitous resemblance, but in key-color and mood an abridgment of the Henselt idea. No doubt it was unintentional, but there it is for the curious to compare. And let me add that the Henselt version is more dramatic when accompanied by the orchestra. For this reason I have chosen the G minor Prelude of Rachmaninoff played with such astonishing sonorousness by Josef Hofmann. Oddly enough, its middle theme, with its oriental mystery and languor, is a distinct echo of an episode in Saint-Saëns' "Samson et Dalila," the beautiful duo. Sapellnikoff is an accomplished contriver of effects. The Balikireff Idyll-Étude shows us a left-hand figure which recalls the nocturne-like opening of the Henselt slow movement in his concerto. The feeling of the étude is truly idyllic; a Russian

Spring night, that Turgenev so wonderfully describes. All Russian art is not Dostoievsky nor Siberian in coloring and sentiment. Nothing proves this better than the little Liadoff Preludes, the first of which, in B minor, is very expressive. The next, in D flat, is Chopinesque, but does not evoke the fragrant mood of its predecessor. The D major Prelude sounds a deeper note than the Étude, which is a graceful arabesque, nothing more. With Scriabine we come upon a profounder man, one who feels and thinks in tone to a degree of poignancy. Dramatic, wilful, a seeker after recondite moods, this Russian, a true Muscovite, at first patterned after Chopin. In larger forms, such as his sonatas, concerto, and symphonic poems, we find fragmentary beauty, chaos and rich creative power in bewildering contiguity. The two studies are not difficult to decipher, though technically the one in D sharp minor (you must think in this key, not in E flat minor) demands a big span from the left hand and a bold vigorous delivery of the opening theme. It is a striking composition even if the D minor Prelude of Chopin involuntarily comes to the memory. Josef Hofmann more than a decade ago introduced the piece to American audiences. It is infallibly effective. The C sharp minor Étude by the same composer is really a plaintive little Prelude, and it serves its purpose as an introduction to its bigger brother. The true Russian quality is in the latter, especially in that clangourous middle part which, with its obstinate bass, produces the impression of the eternal muted monotony of earth and sky on some immemorial and barbaric steppe. The diabolic tinting and swiftness of MacDowell's Witches' Dance is a brilliant ending for this collection of musical mosaics. It must rush like a hurricane, for (as a friend of the composer relates) when MacDowell played the composition, it was hardly begun ere ended.

JAMES HUNEKER.

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To Anton Rubinstein

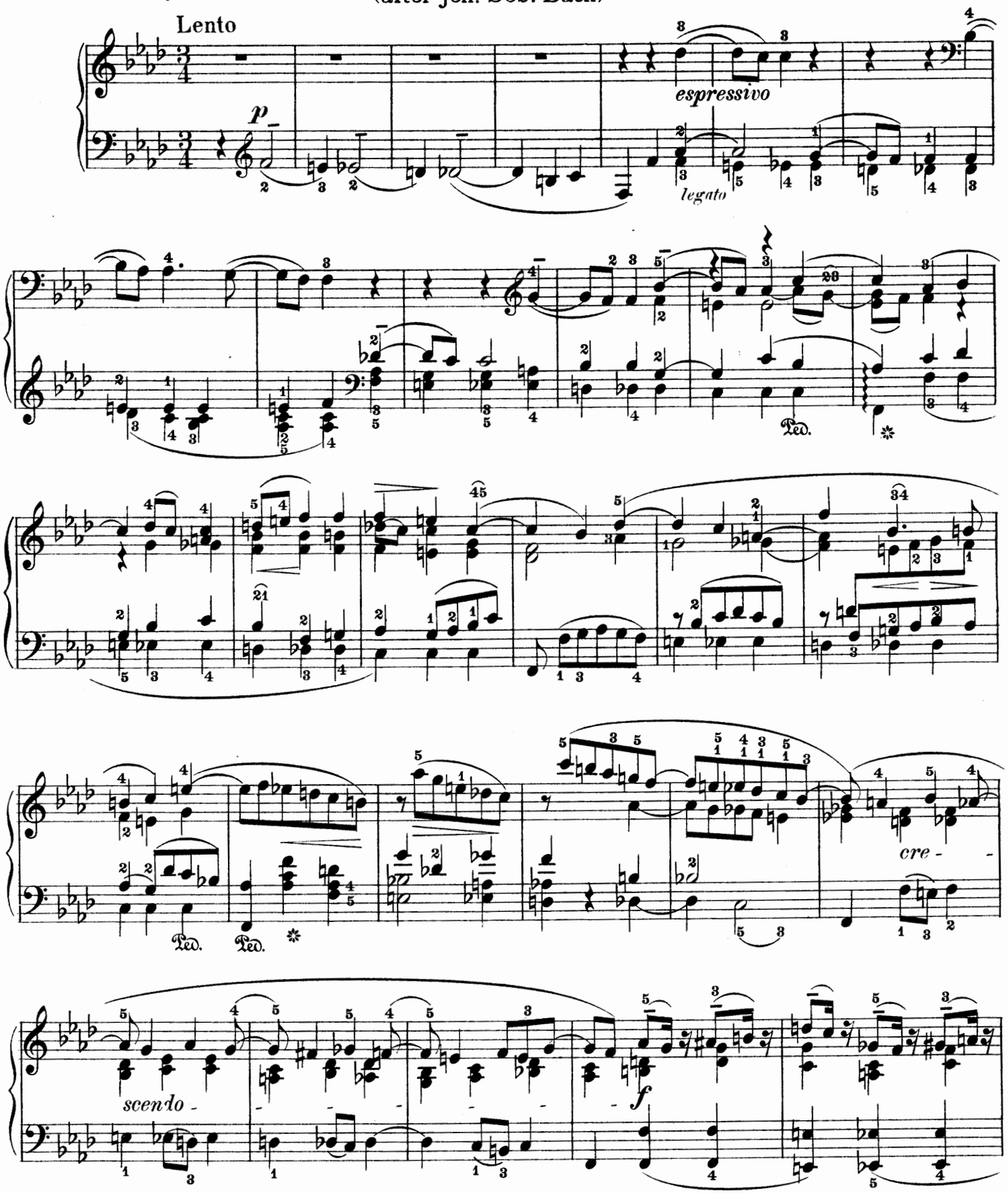
„Weinen, Klagen,
Sorgen, Zagen"

Prelude

(after Joh. Seb. Bach)

Edited and fingered by
Rafael Joseffy

Franz Liszt



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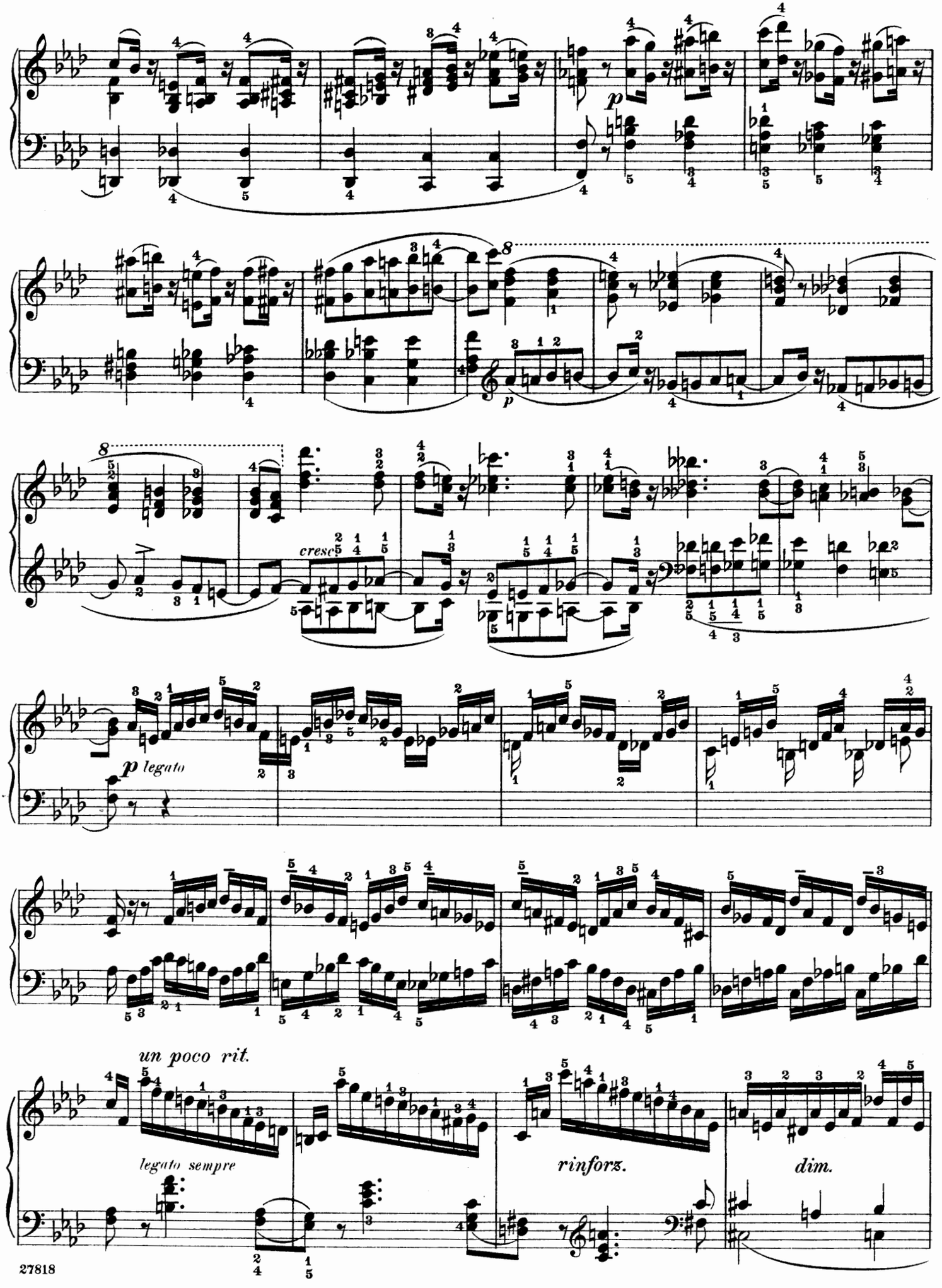
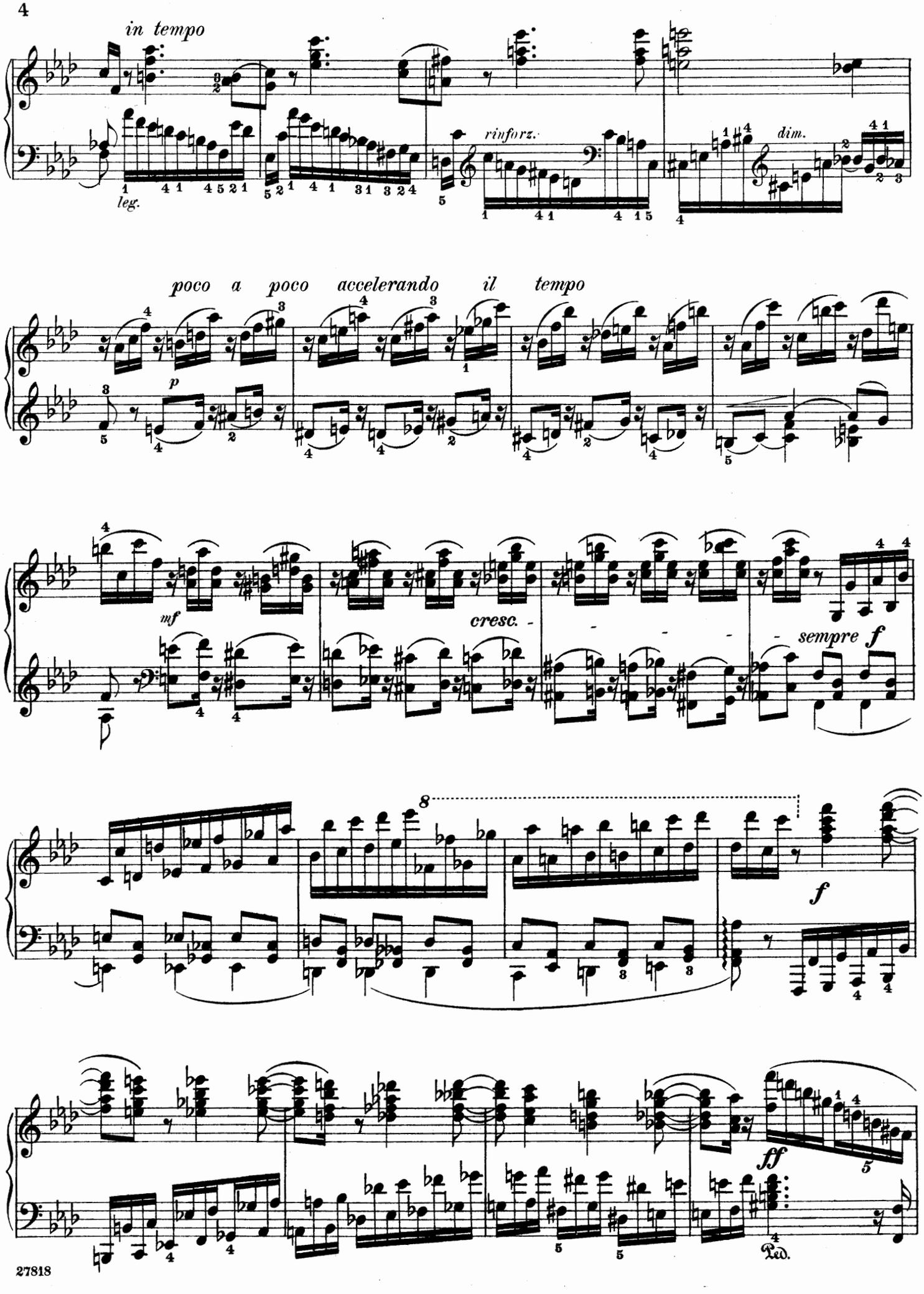
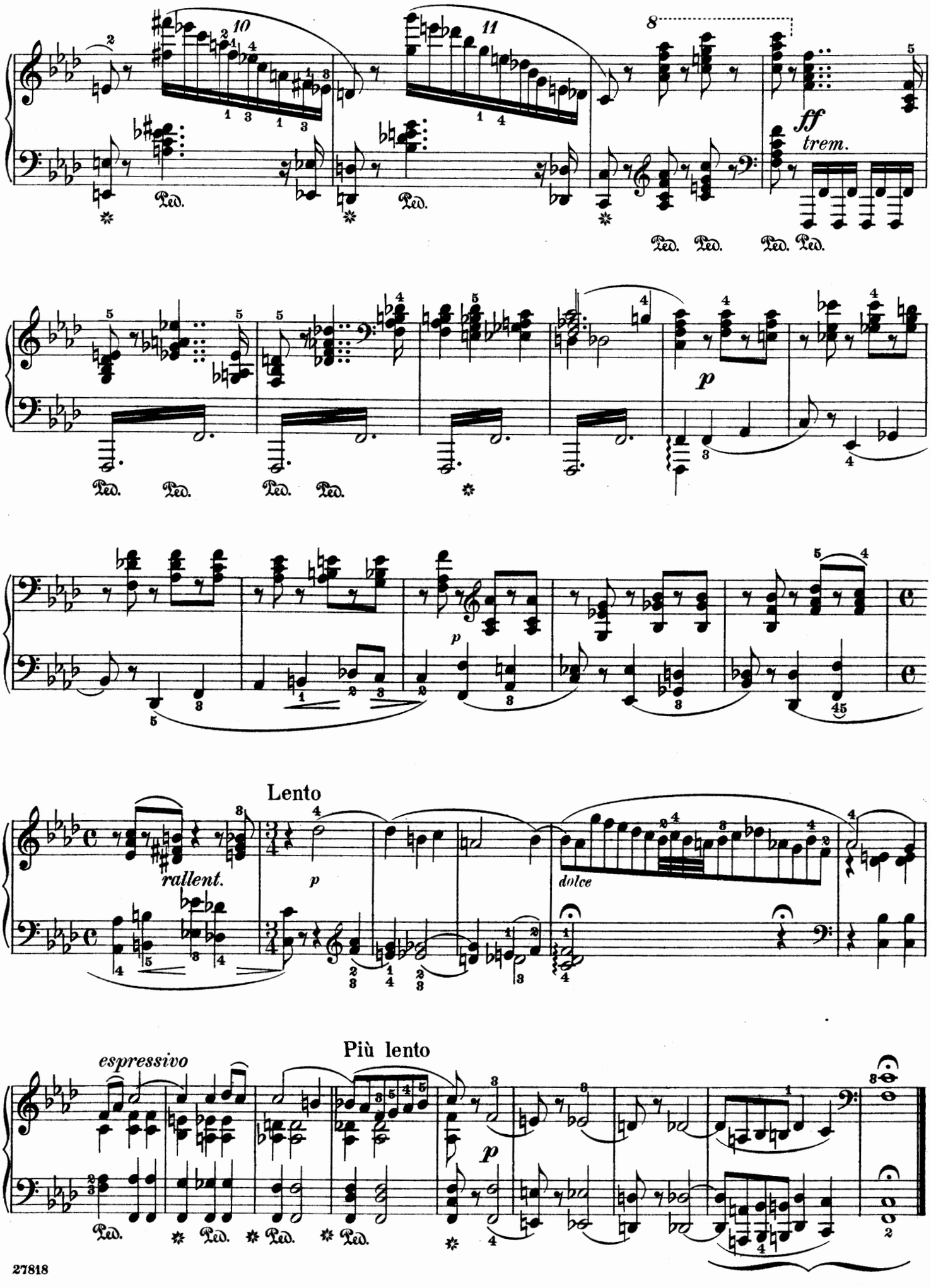

p
cresc
p legato
un poco rit.
legato sempre
rinforz.
dim.


in tempo
leg.
rinforz.
dim.
poco a poco accelerando il tempo
p
mf
cresc.
sempre f
8
f
ff
Ped.


10
11
8
ff
trem.
Ped.
p
rallent.
dolce
Lento
Più lento
espressivo

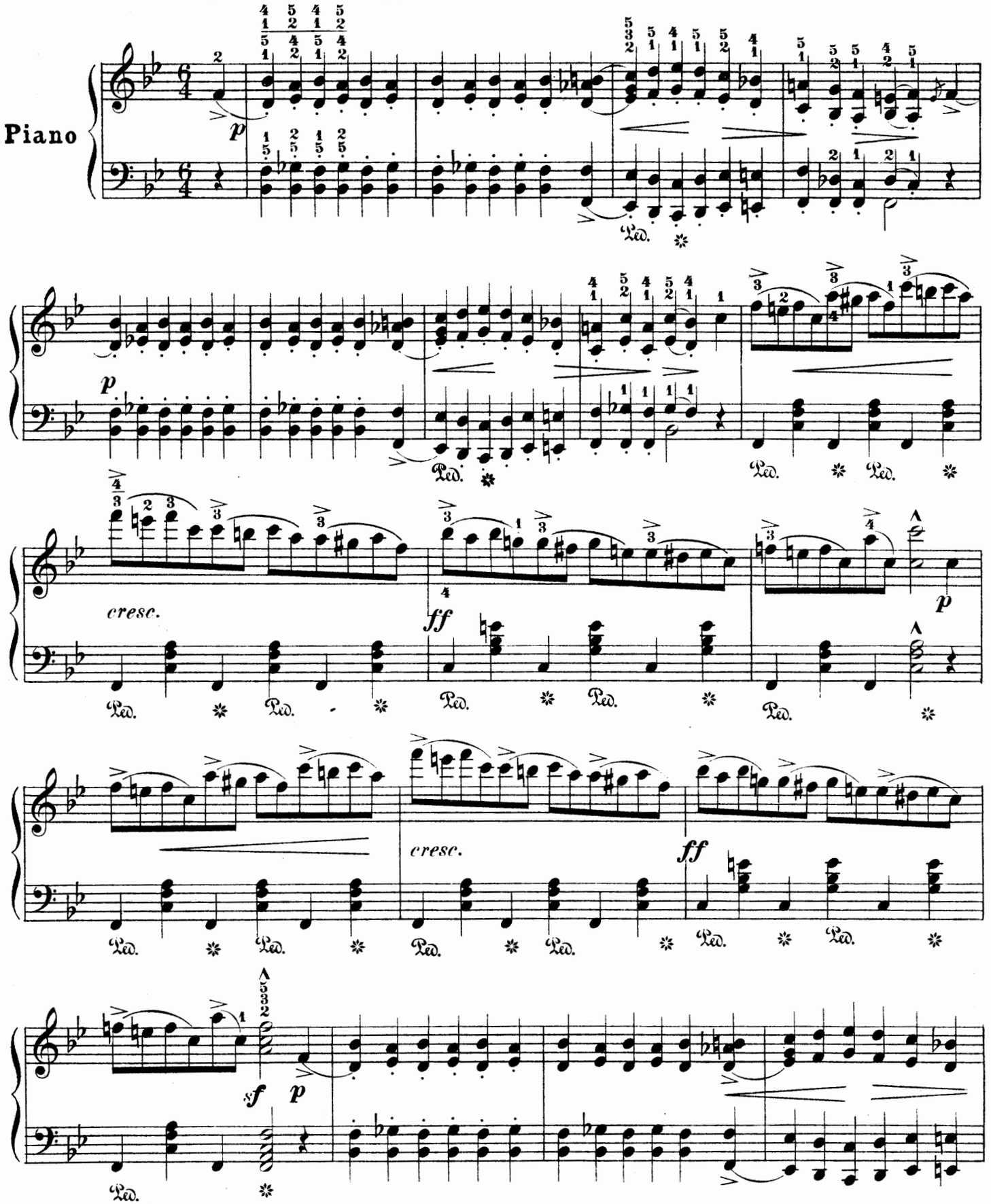
Momento capriccioso

Revised and fingered by
William Mason

Carl Maria von Weber. Op. 12
Composed at Stuttgart about the year 1808

Prestissimo

Sempre pianissimo e leggieramente staccato



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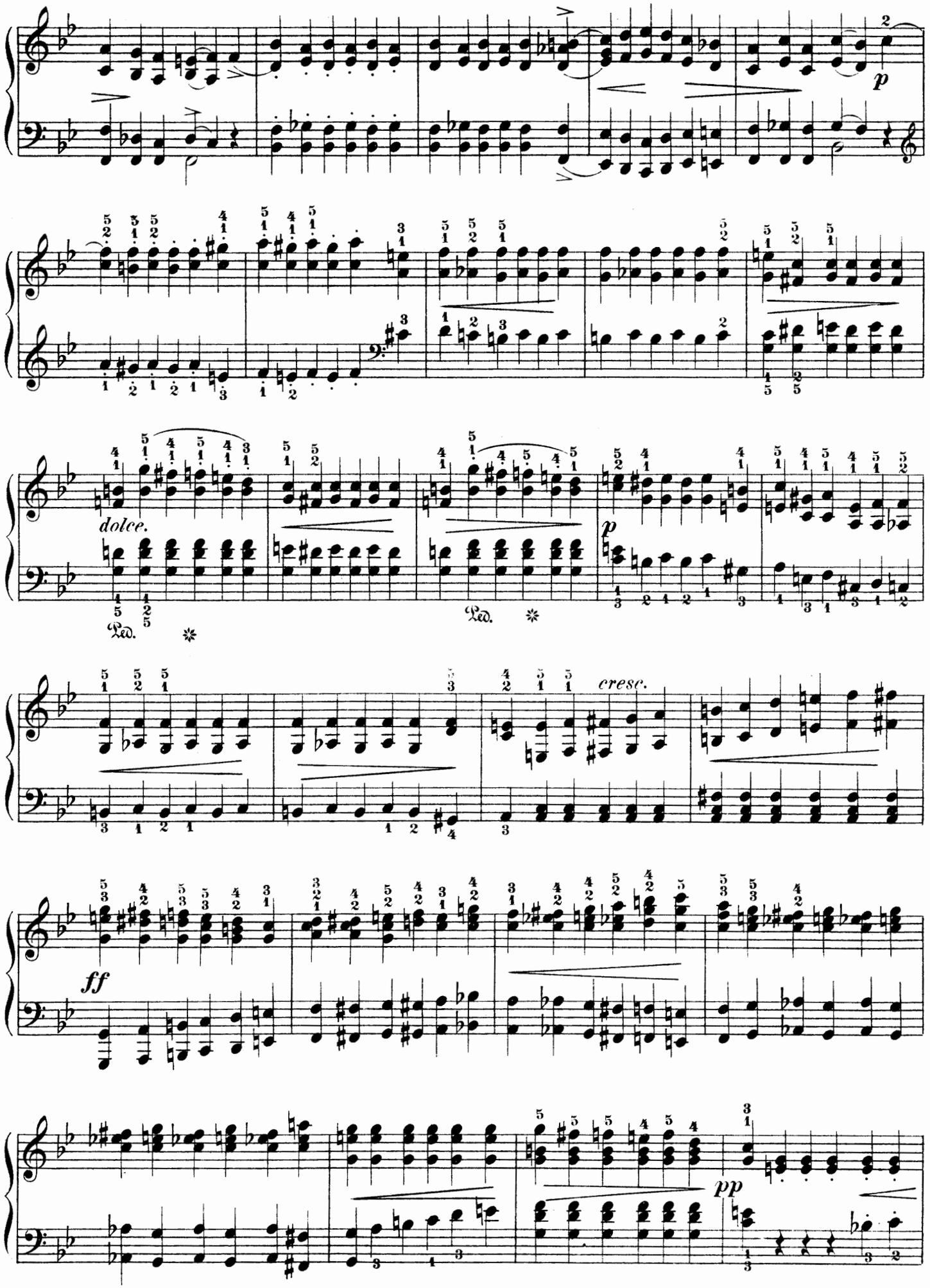
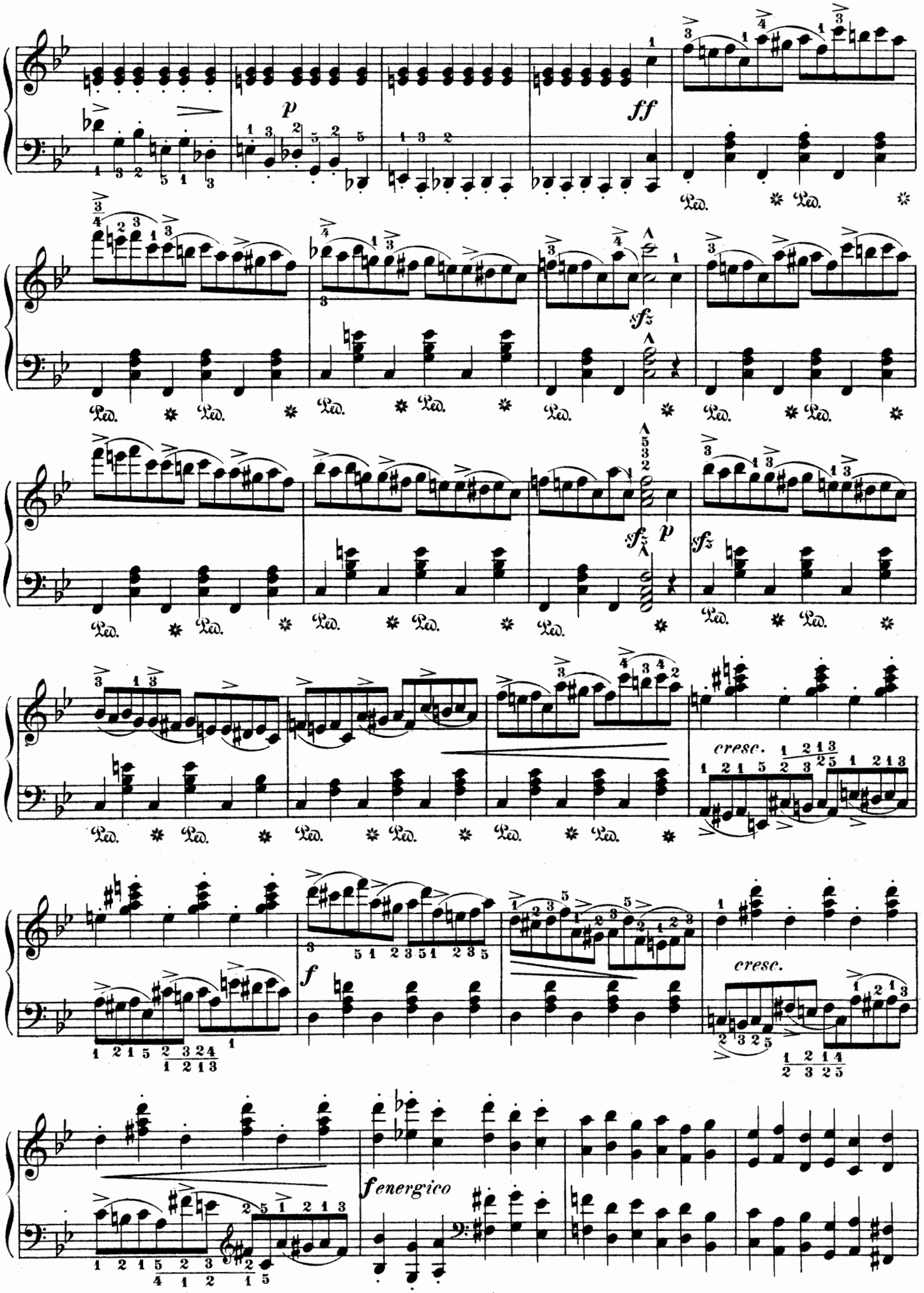

p
dolce.
Ped.
Ped.
p
cresc.
ff
pp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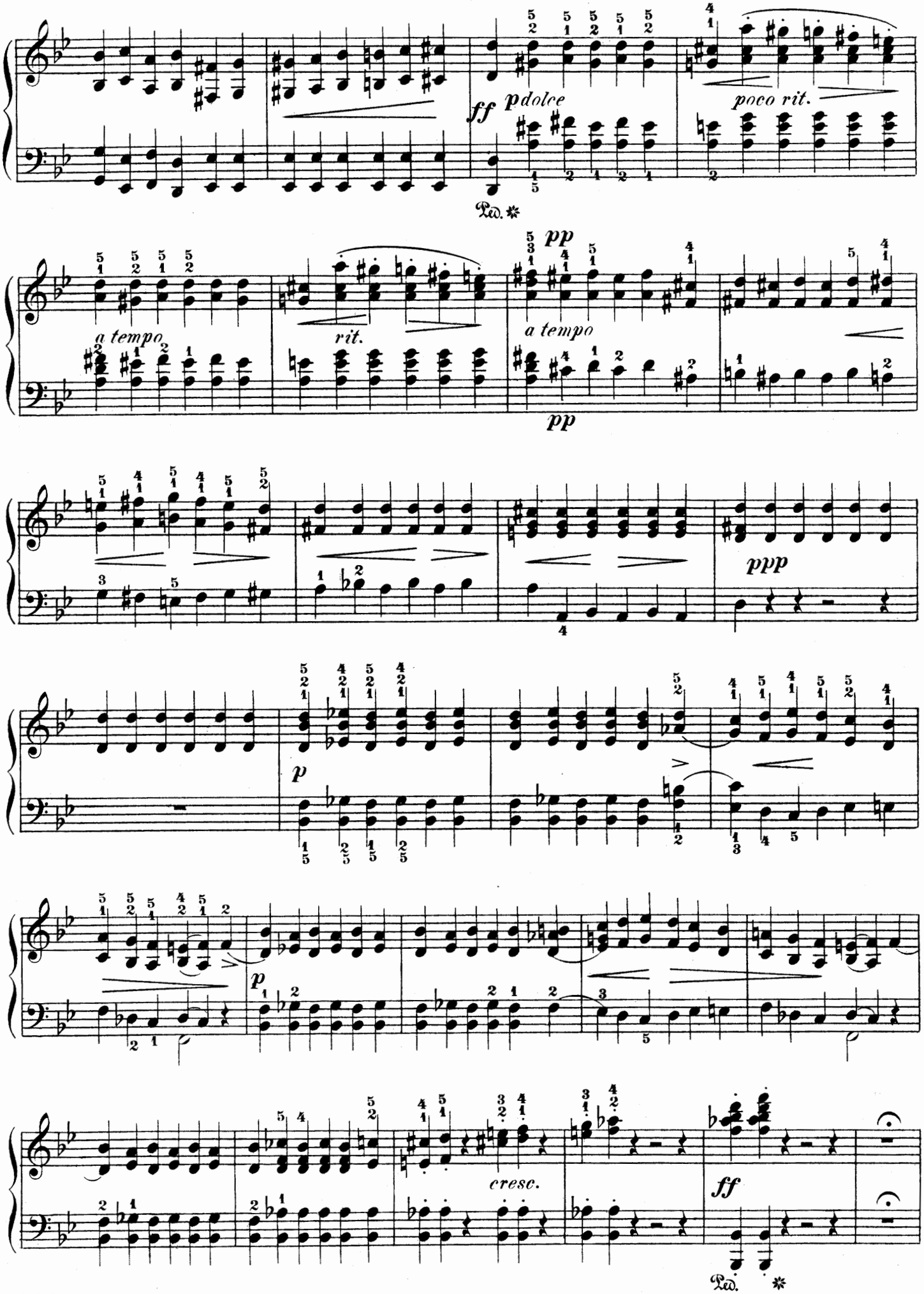
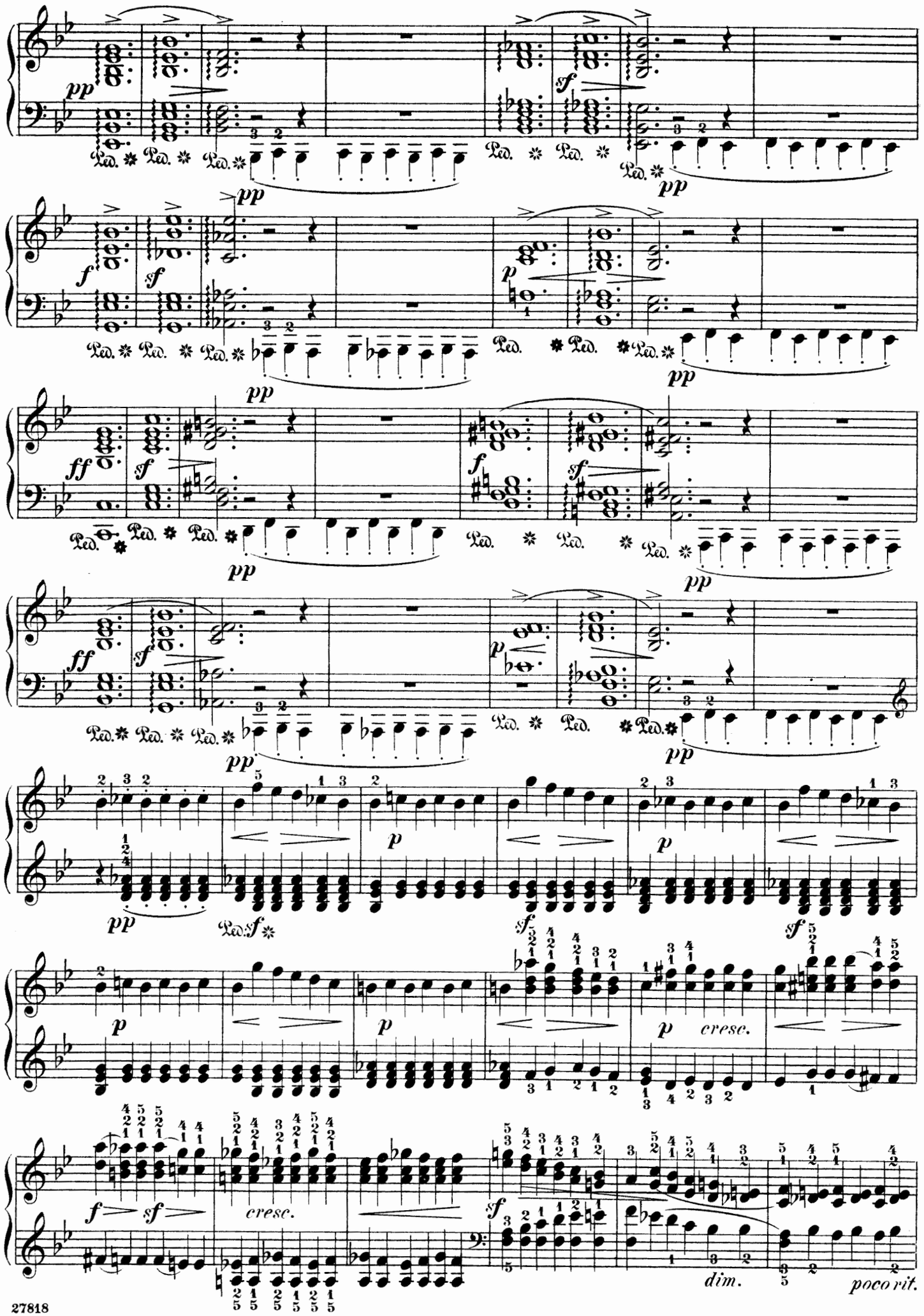
sfz
cresc.
f
cresc.
fenergico


ff
p dolce
poco rit.
Ped.
a tempo
rit.
pp
a tempo
pp
ppp
p
p
cresc.
ff
Ped.


pp
sf
f
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p
Ped.
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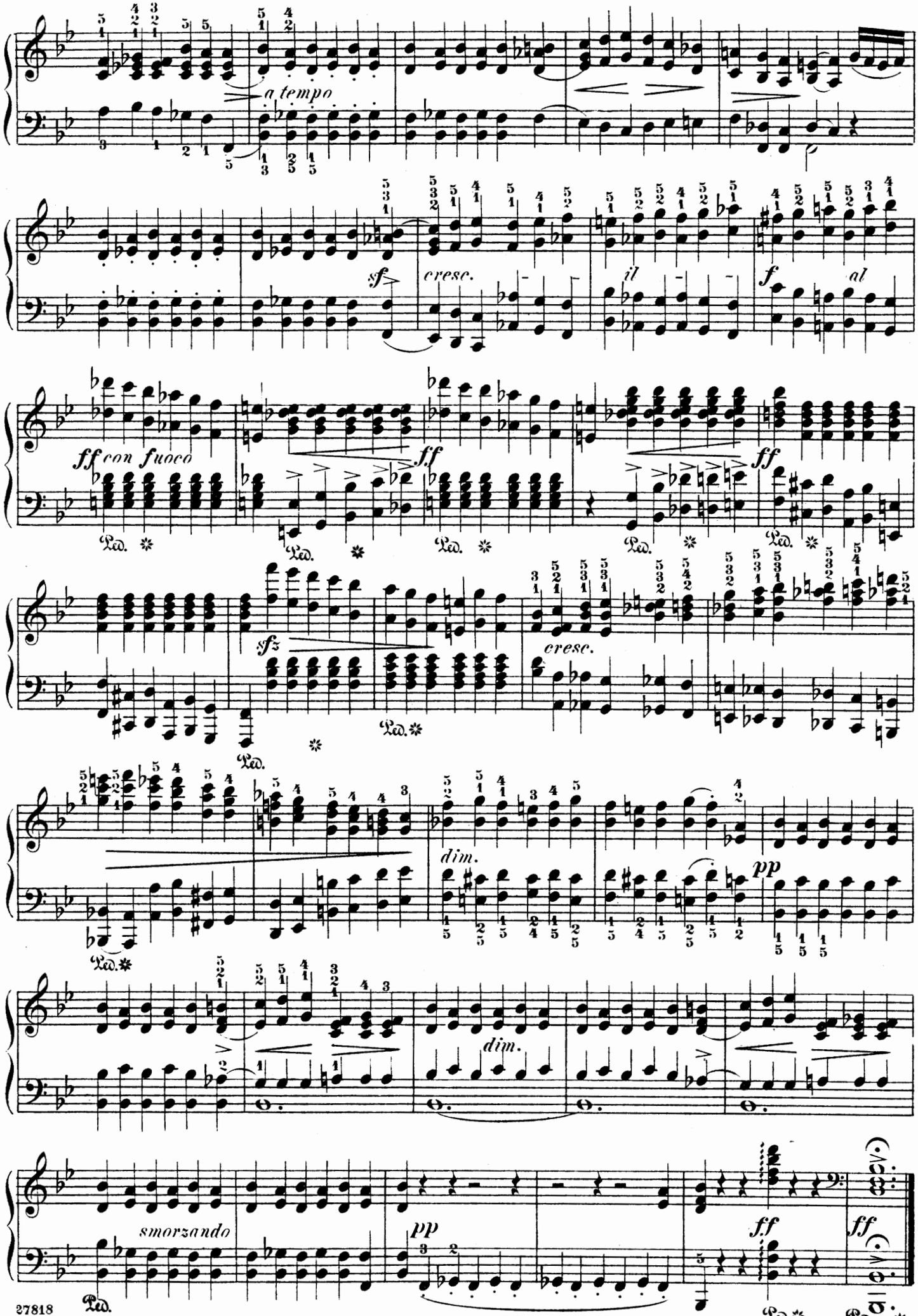
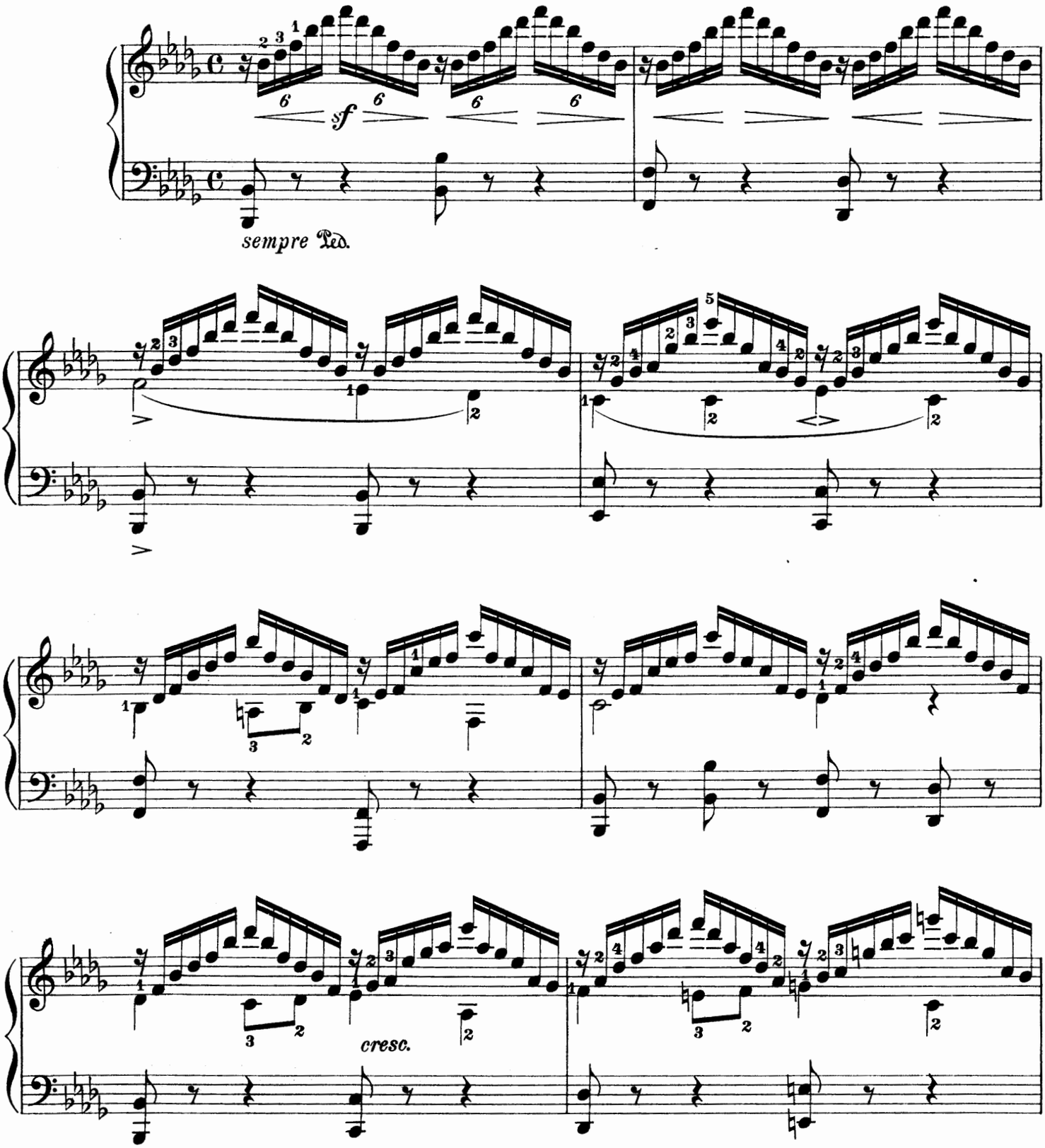
dim.
poco rit.


a tempo
sf
cresc.
il
f
al
ff con fuoco
ff
ff
sfz
cresc.
dim.
pp
dim.
smorzando
pp
ff
ff

Étude

Felix Mendelssohn-Bartholdy. Op. 104, Book 2, No.1
Composed 1836

Presto, sempre pianissimo



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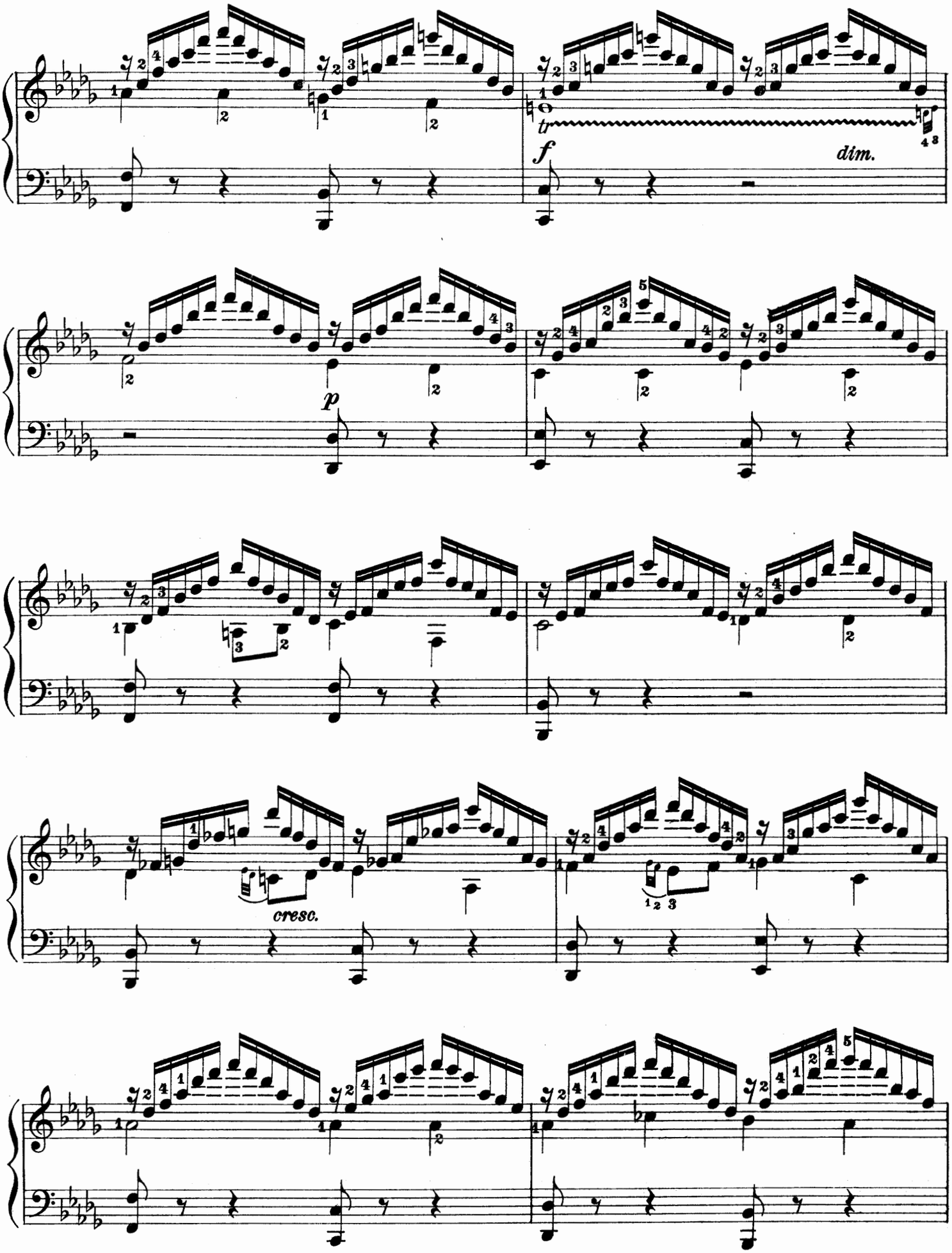
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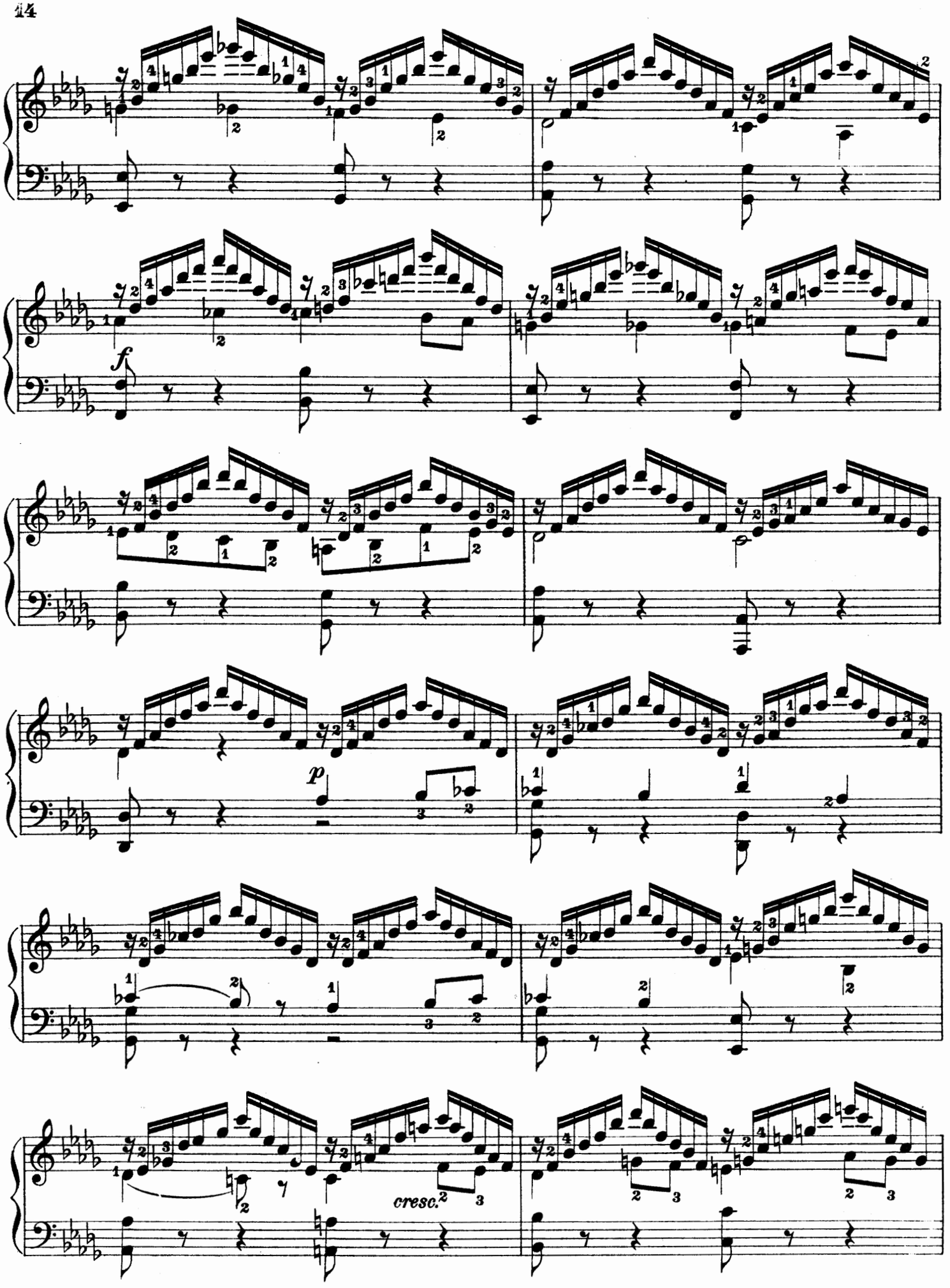
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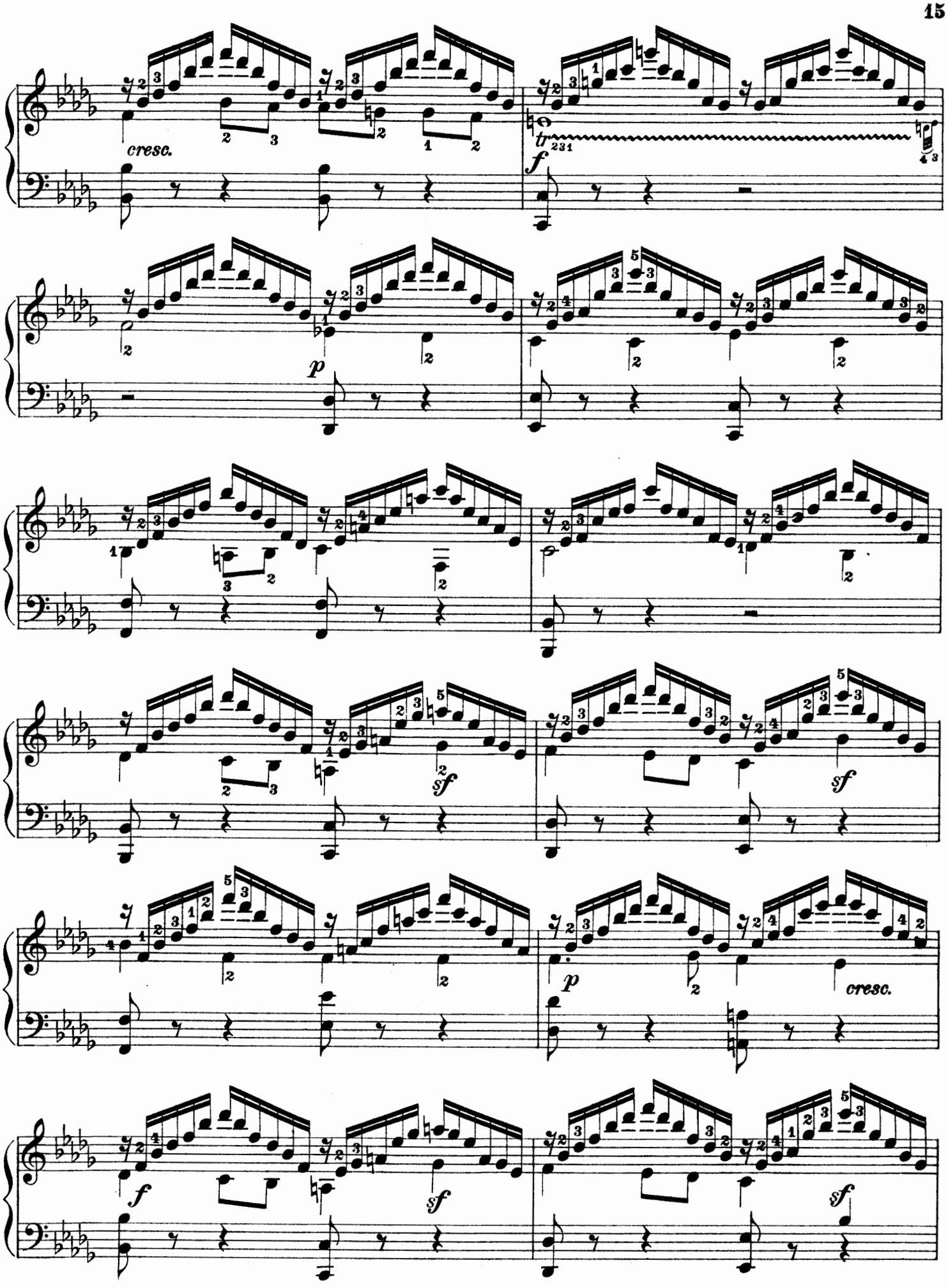
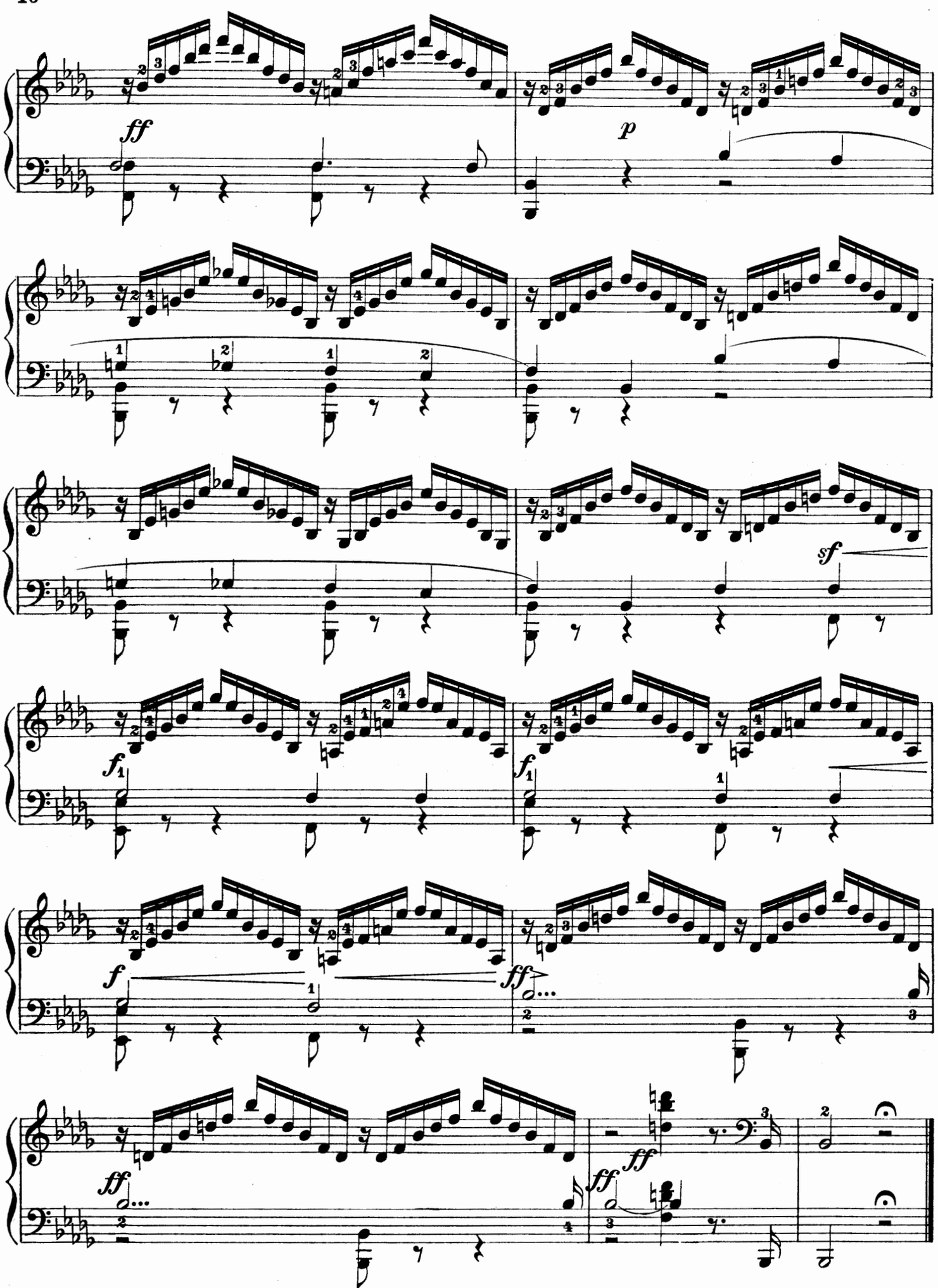

cresc.
tr
f
p
sf
sf
p
cresc.
f
sf
sf

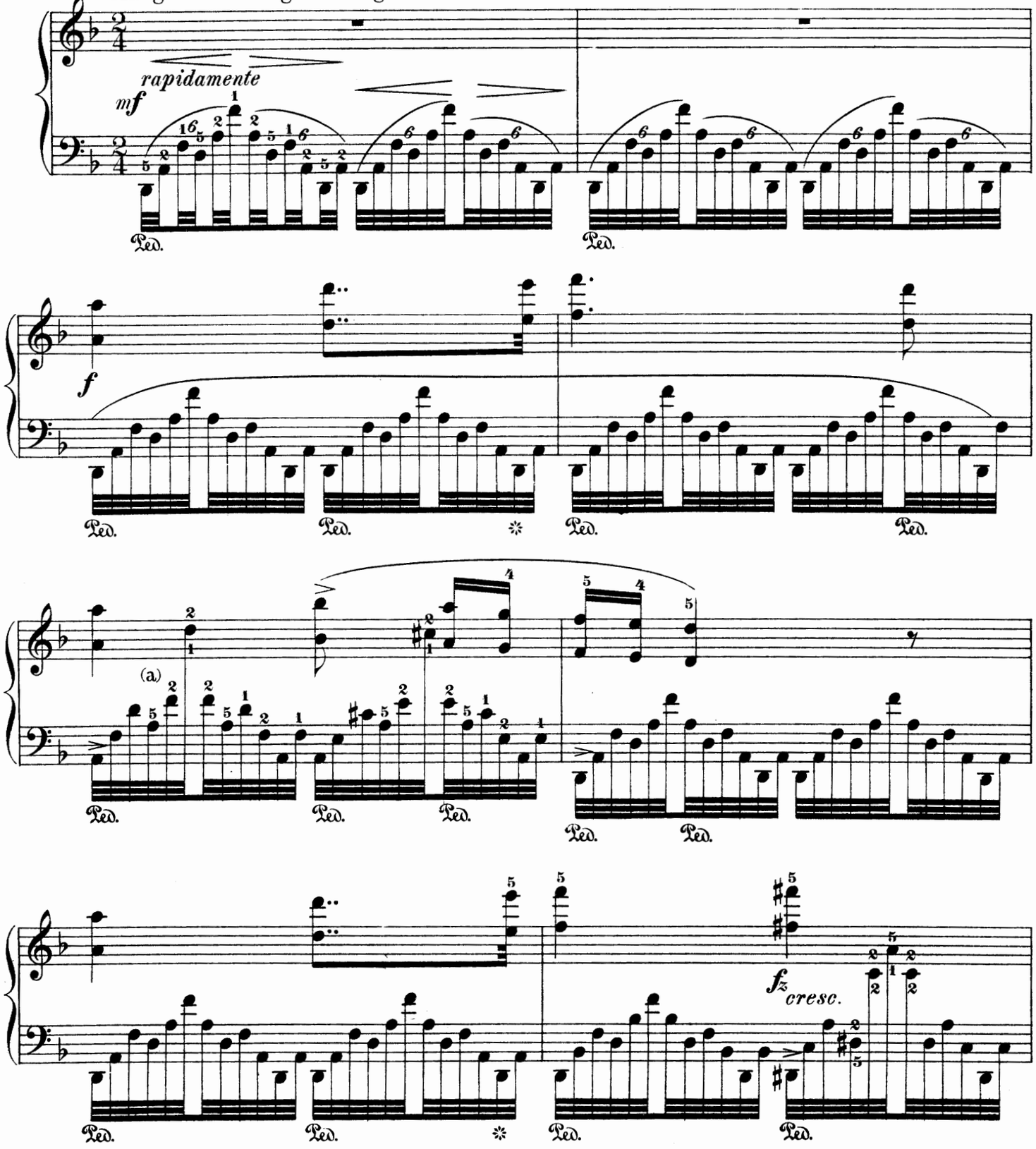

ff
p
sf
f
ff

Étude

"Orage, tu ne saurais m'abattre!" "Storm, thou canst not subdue me!"

Revised by Alberto Jonás

Allegro molto agitato e grandioso (♪ = 92) Adolf Henselt. Op. 2, No. 1



The aim of nearly all the Henselt Études, Op. 2, is the strengthening and making supple of the hands by extension. Henselt liberally uses chords of the tenth, and also arpeggios with a larger stretch than the octave. Many of these passages seem extremely difficult, but intelligent practice will enable the smallest hands to master them.

It is, perhaps, not amiss to call attention to the fondness of Henselt for the diminished seventh chord. In most of these Études (Nos 1, 2, 3, 4, 5, 6, 7, 8) the middle period is built on this most pliable and available chord.

(a) All bass notes written on the upper staff are meant to be played with the right hand. For educational purposes it will be useful to practise all the arpeggios with the left hand alone.

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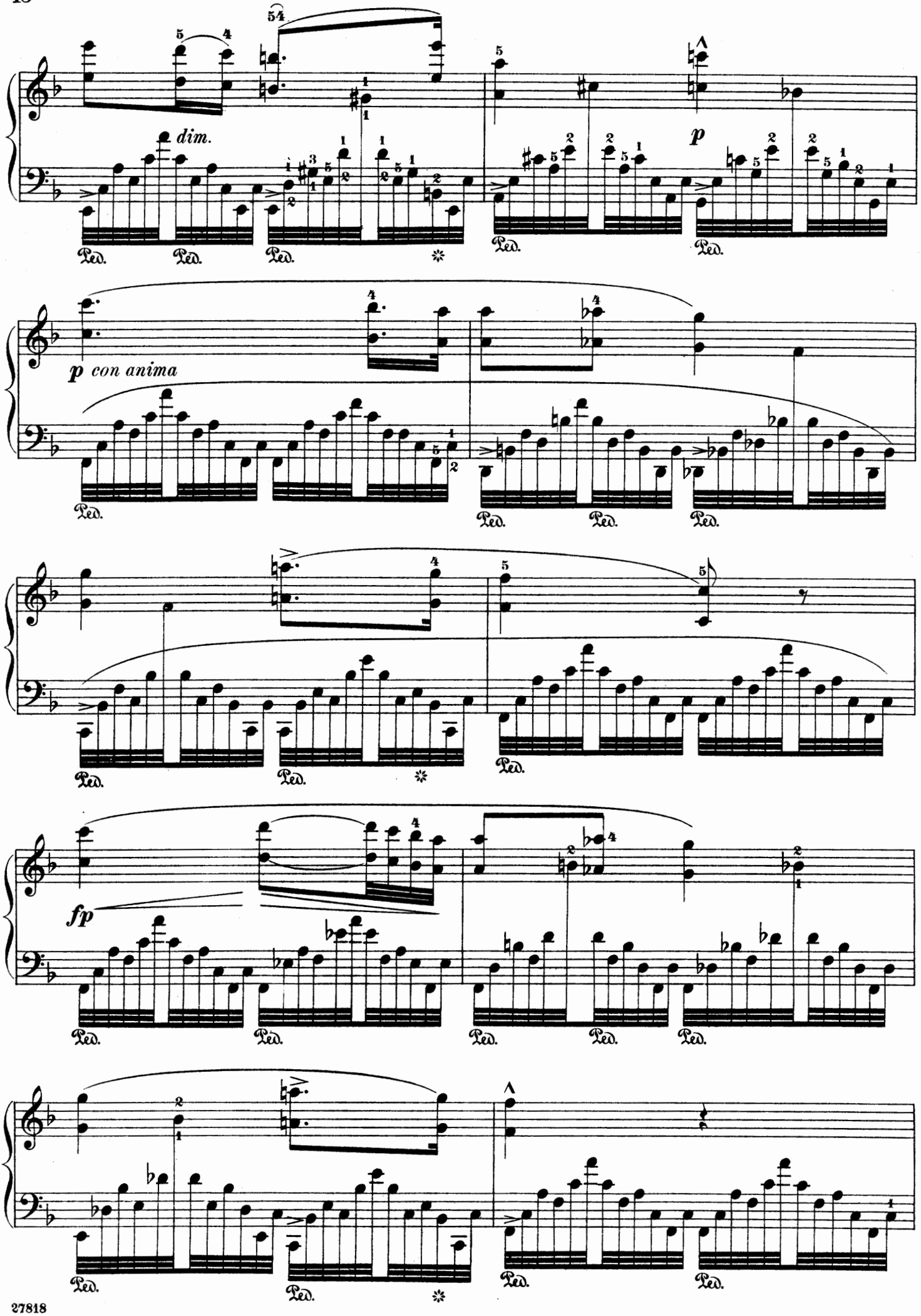

dim.
p
p con anima
fp
Ped.

affettuoso

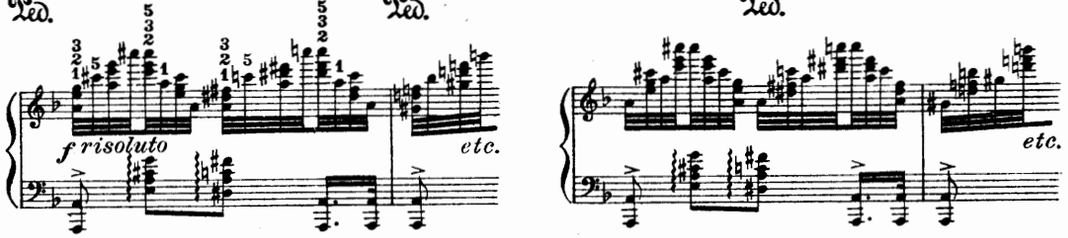
cresc.

ff

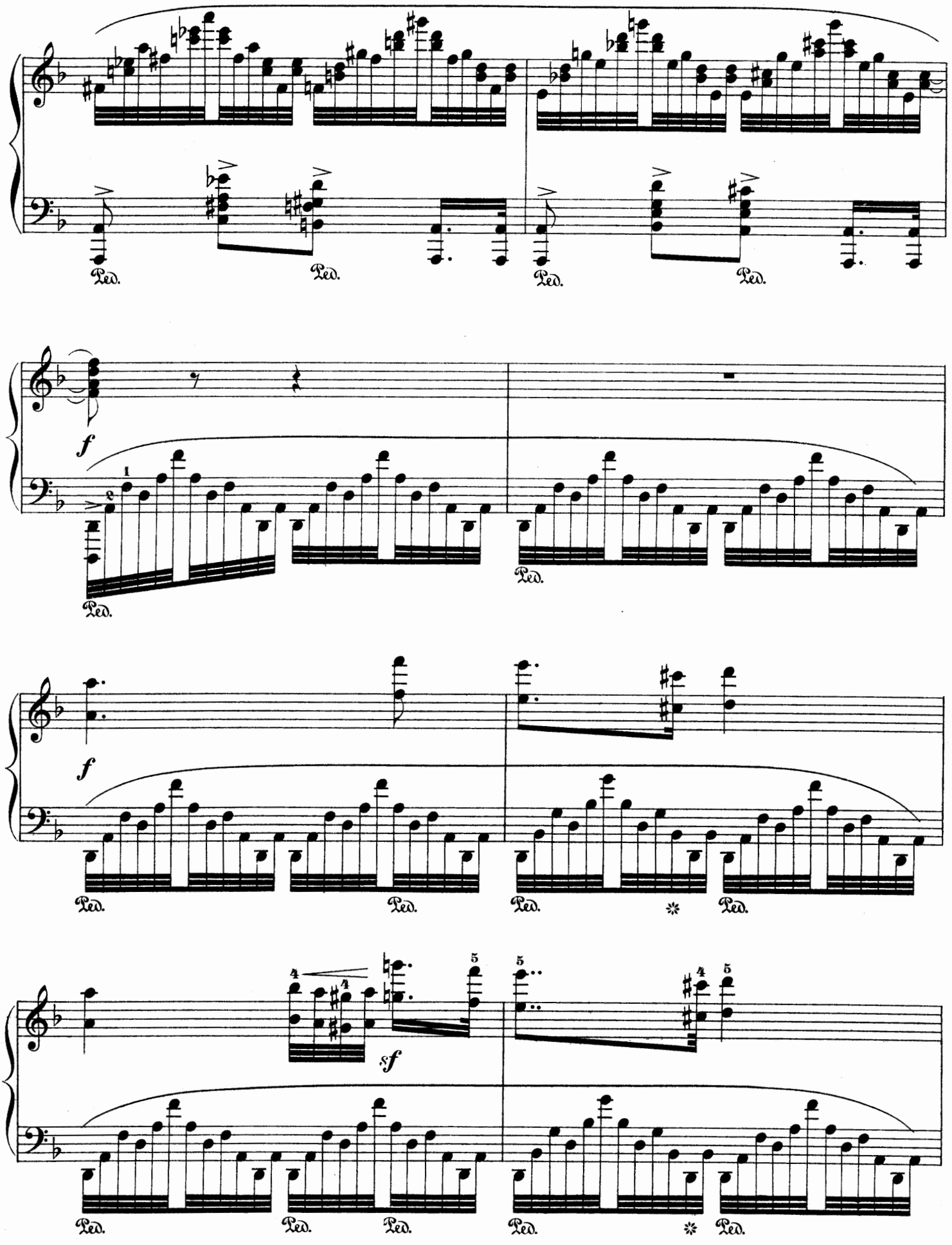
dim.

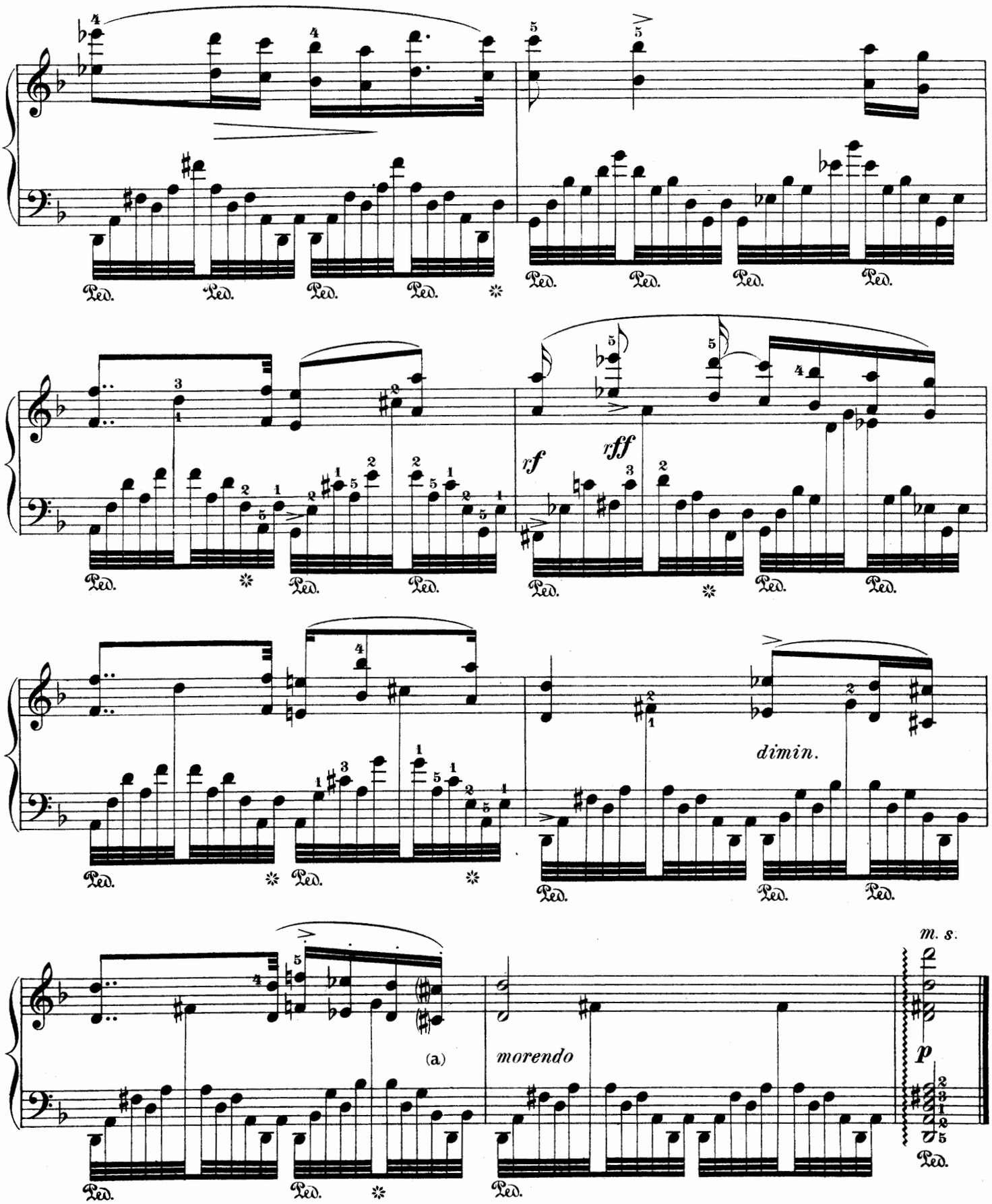
rf irresoluto

(a) f risoluto



(a) As preparatory studies:


Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
sf
Ped.
Ped.
Ped.
Ped.
Ped.



(a) Peters' and Hofmeister's Editions have no sharp before the *c*. It seems probable, however, that if the composer had wished a *c* natural (which gives to the melody a Phrygian tonality), he would not have failed to insert a natural. The *c* natural lends the phrase a grander, more pathetic, more impressive character; the melodiousness of *c* sharp cannot be denied. The performer may choose between both versions, but it is recommended, should *c* natural be adopted, to emphasize it by a ritardando.

Étude

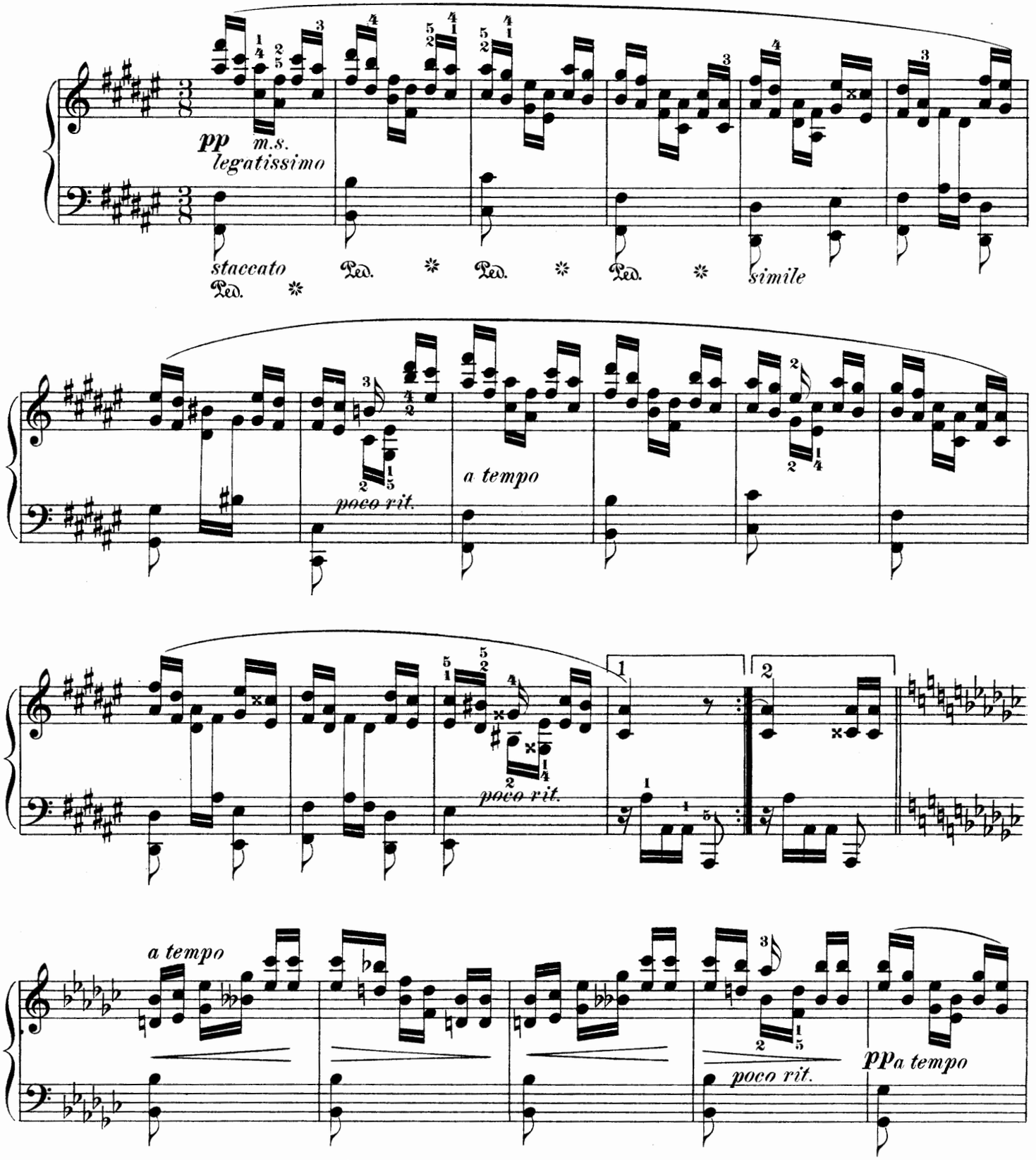
«Si oiseau j'étais,
A toi je volerais!»

"Were I a bird,
To thee Id fly!"

Revised by Alberto Jonás

Allegro. *Con leggierezza quasi zeffiroso* (♩. = 88)

Adolf Henselt. Op. 2, No. 6



The most popular of all the Henselt Études, and the one most often played in concerts. It requires lightness of touch, elasticity of wrist, accuracy, and a knowledge of muscle relaxation and the husbanding of one's strength. Special care must be given to the shading.

27818

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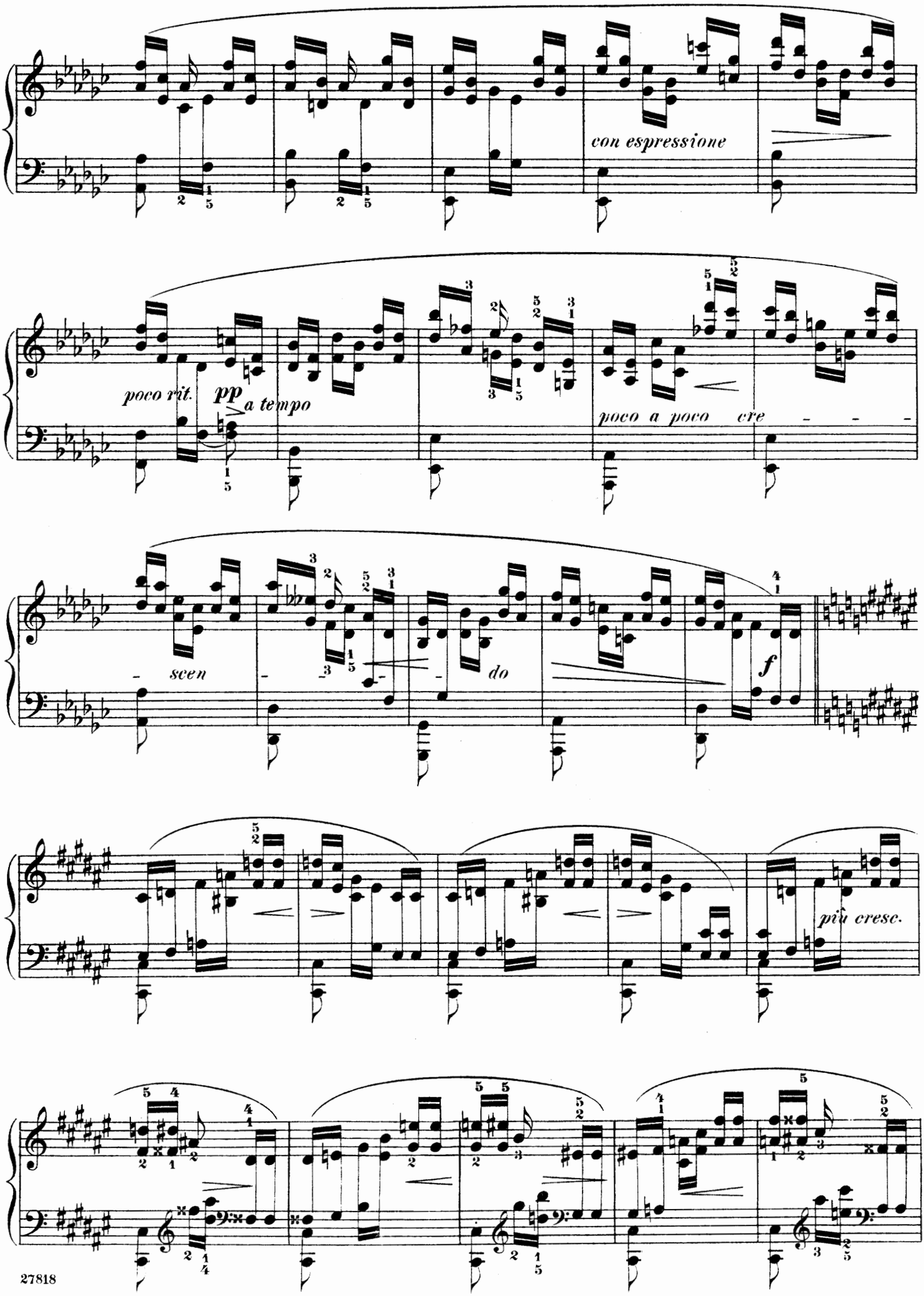
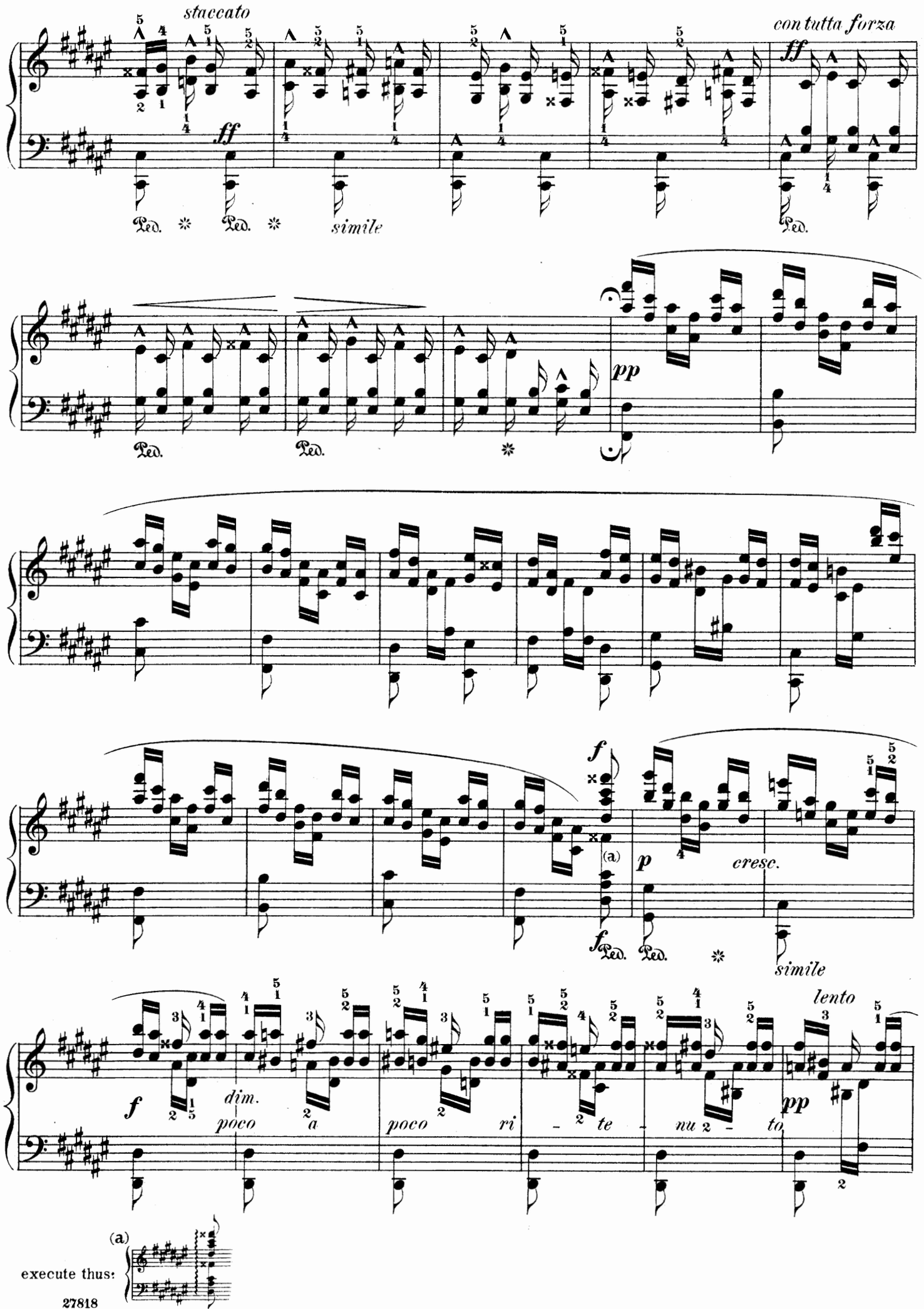
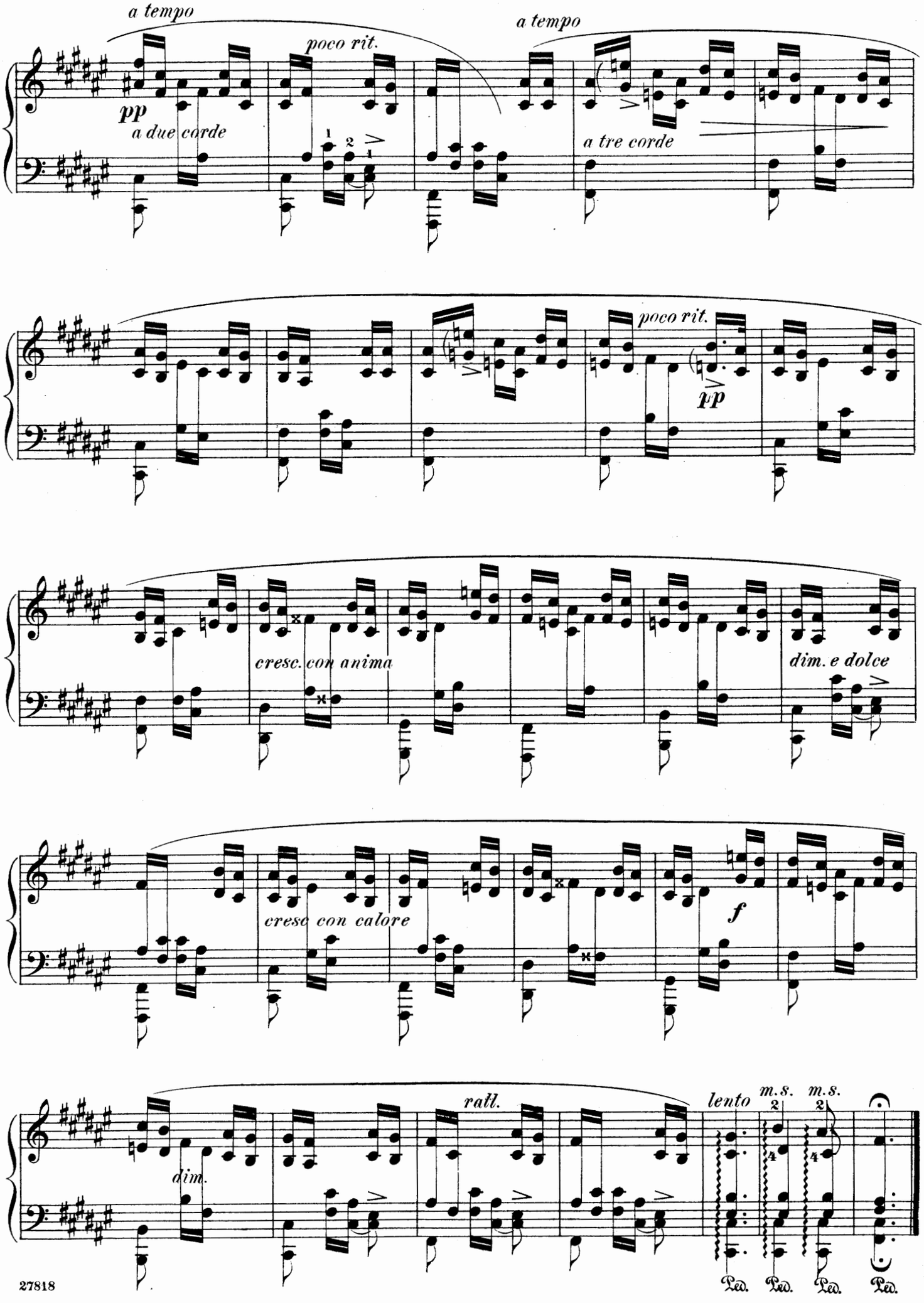

con espressione
poco rit.
pp
a tempo
poco a poco cre
scen
do
f
più cresc.


staccato
ff
simile
con tutta forza
ff
pp
f
(a)
p
cresc.
simile
f
dim.
poco a poco ri - te - nu - to
lento
pp
execute thus:
(a)


a tempo
poco rit.
a tempo
pp
a due corde
a tre corde
poco rit.
pp
cresc. con anima
dim. e dolce
cresc con calore
f
dim.
ratl.
lento
m.s.
m.s.
Ped.
Ped.
Ped.
Ped.

Étude

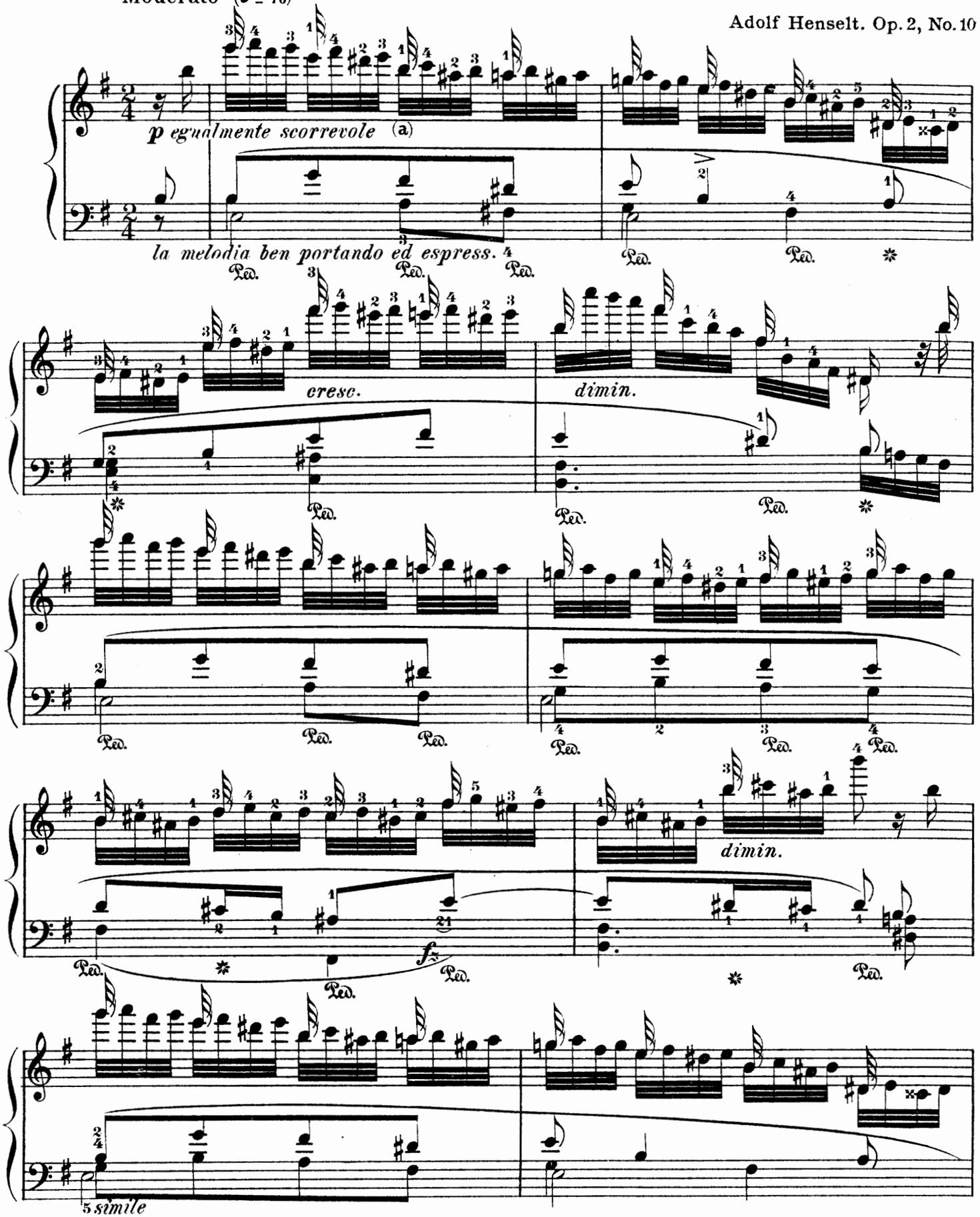
"Comme le ruisseau dans la mer se répand,
Ainsi, ma chère, mon cœur t'attend."

"As the rivulet flows out in the sea,
So, my darling, longs my heart for thee."

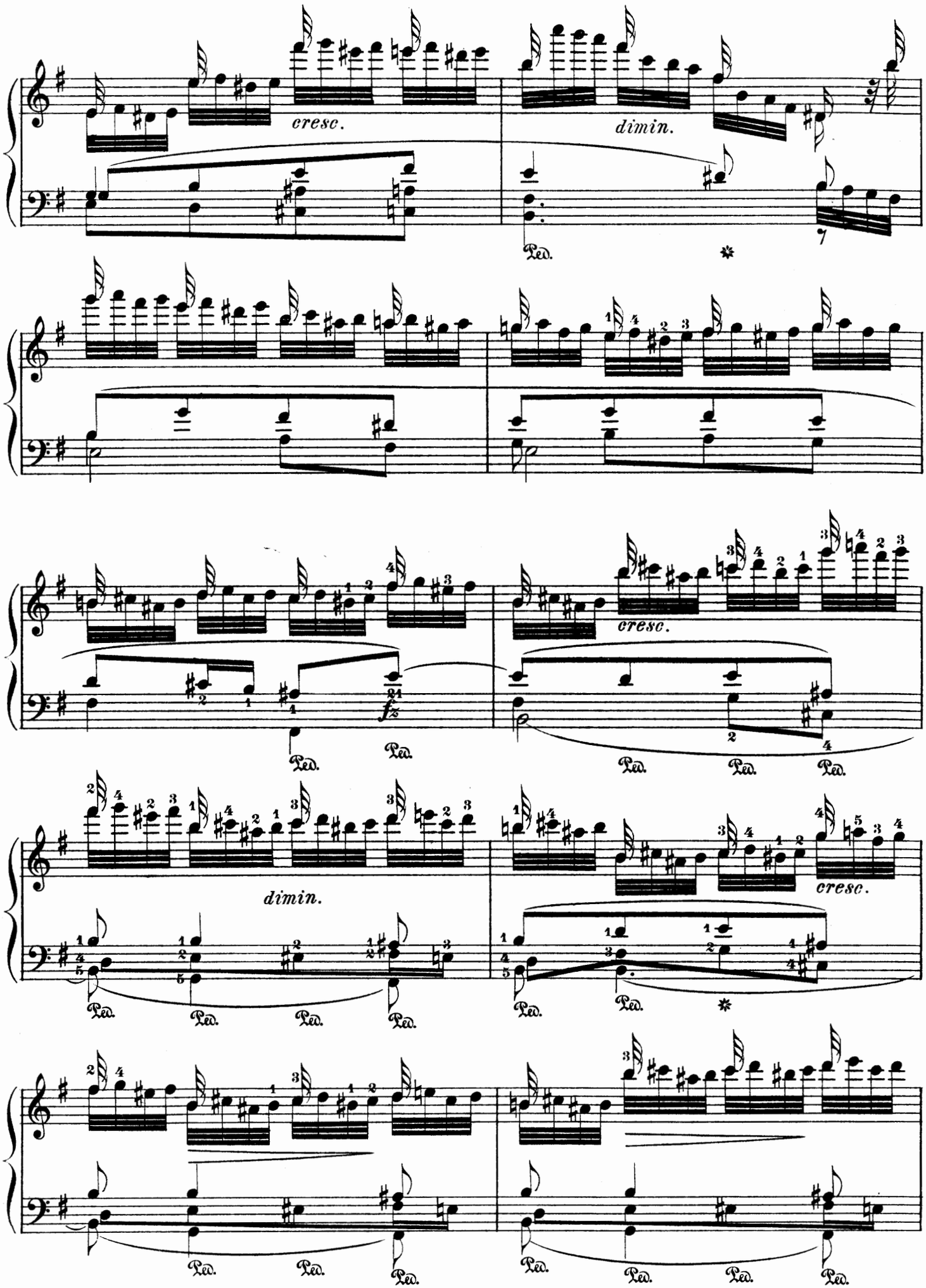
Rivised by Alberto Jonás

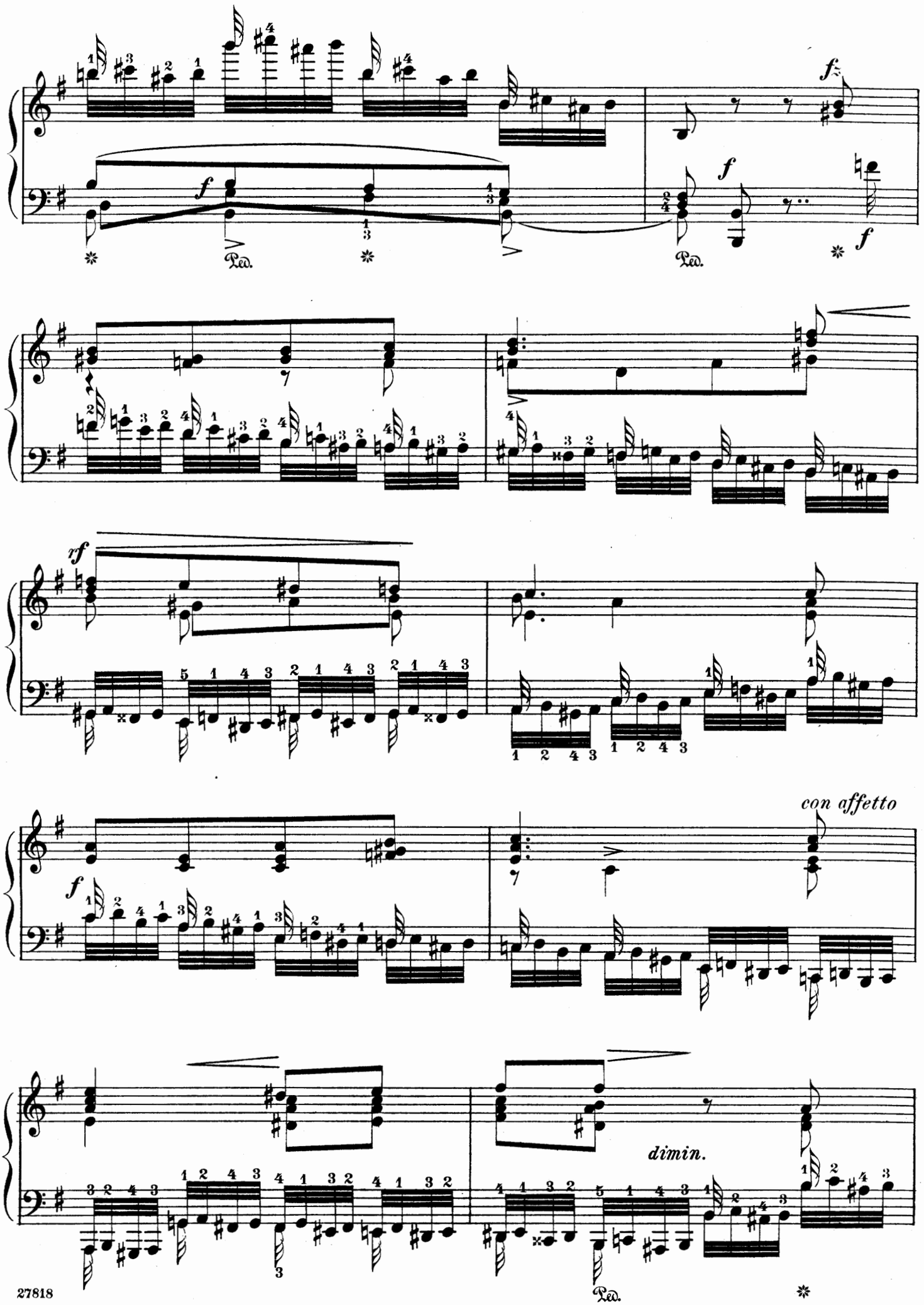
Moderato (♩ = 76)

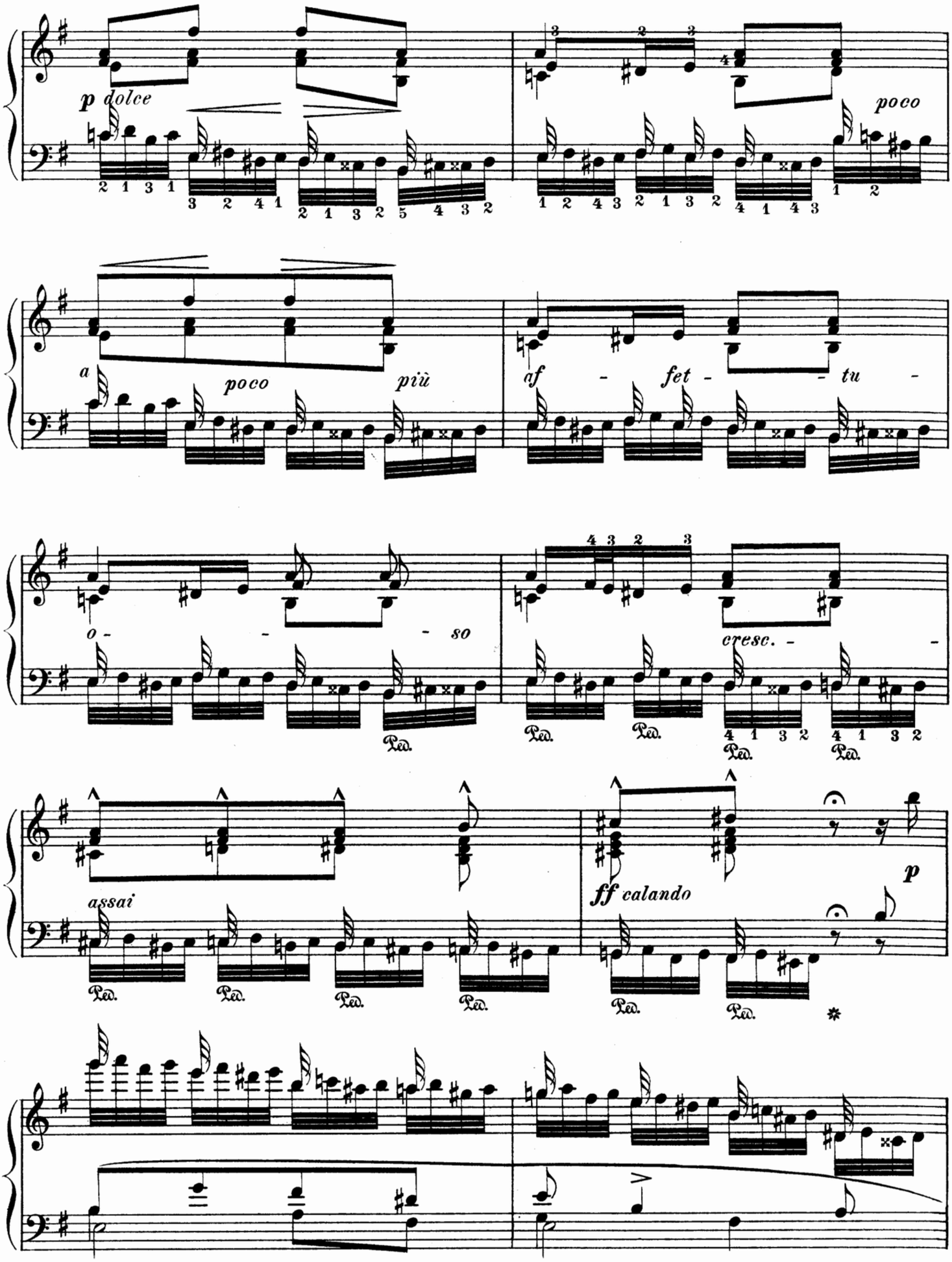
Adolf Henselt. Op. 2, No. 10

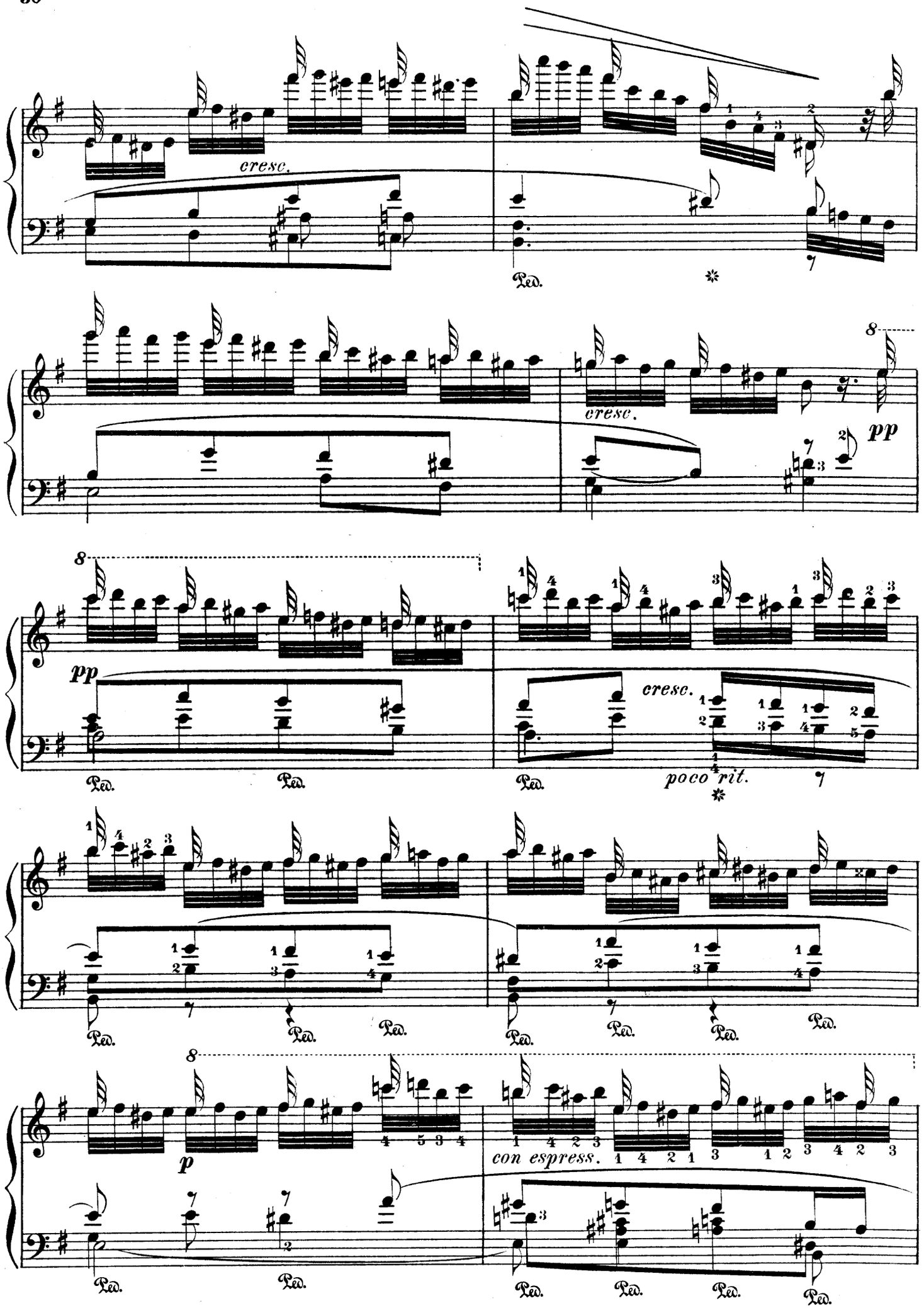


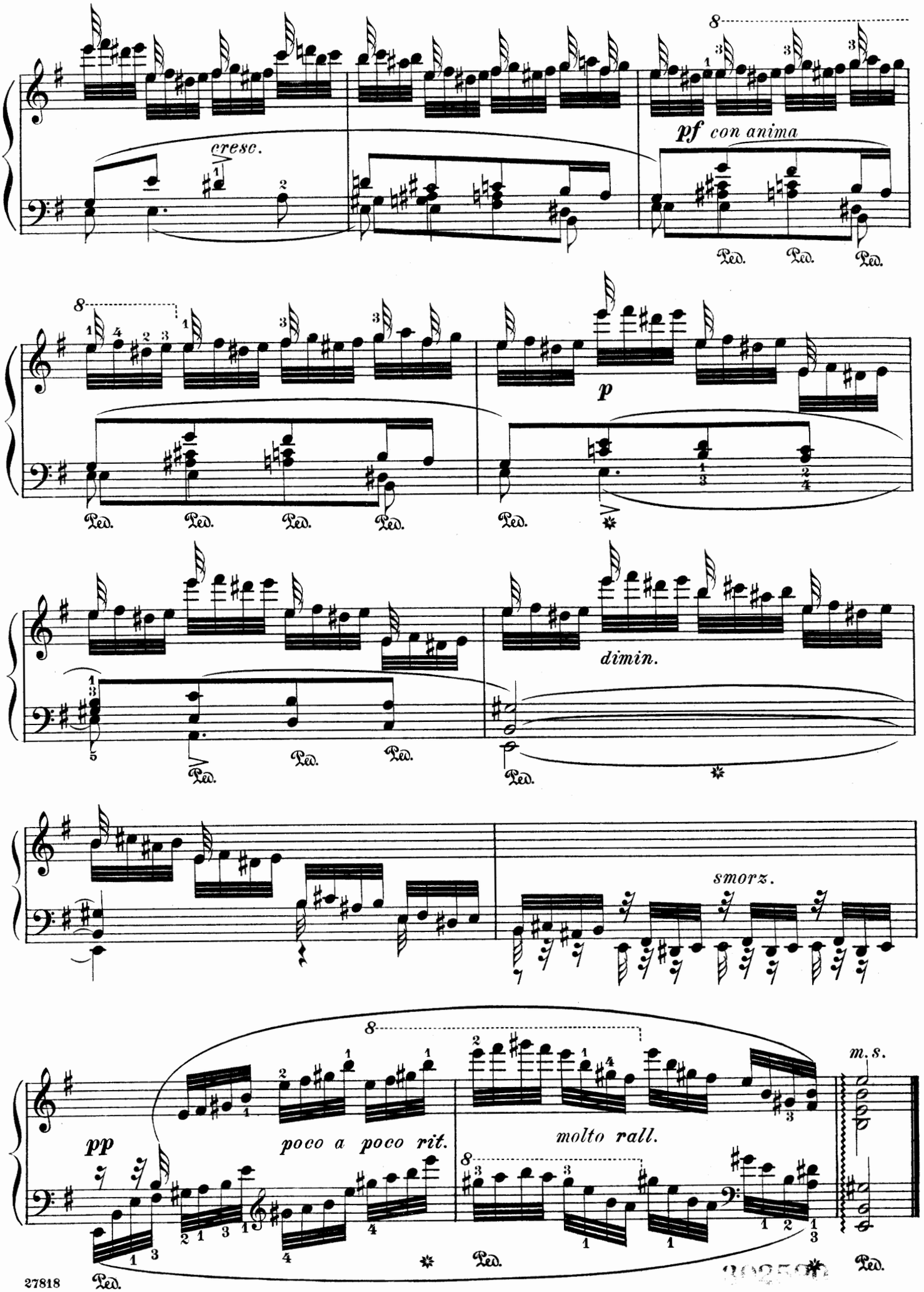
(a) Scorrevole; a word seldom used in music; it means gliding, flowing.


cresc.
dimin.
Ped.
cresc.
dimin.
cresc.


f
Ped.
f
f
f
f
rf
con affetto
f
dimin.
Ped.


p dolce
poco
a
poco
più
af - fet - - tu -
o - - so
cresc. - -
assai
ff calando
p
Ped.


cresc.
Ped.
cresc.
pp
pp
Ped.
Ped.
Ped.
cresc.
poco rit.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
con espress.
Ped.
Ped.
Ped.
Ped.
Ped.

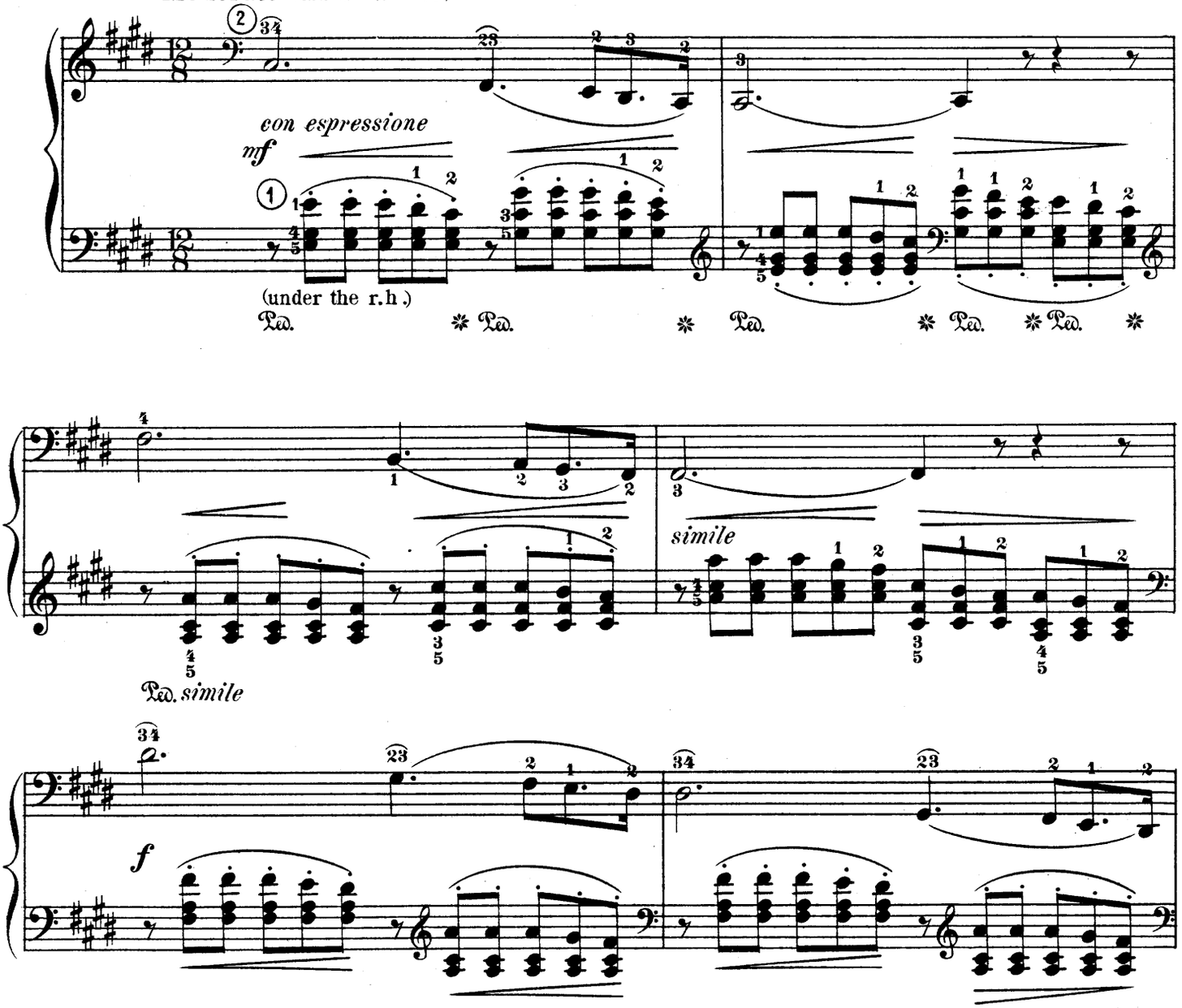

cresc.
pf con anima
Ped.
p
dimin.
smorz.
pp
poco a poco rit.
molto rall.
m.s.

Étude

Revised by Paolo Gallico

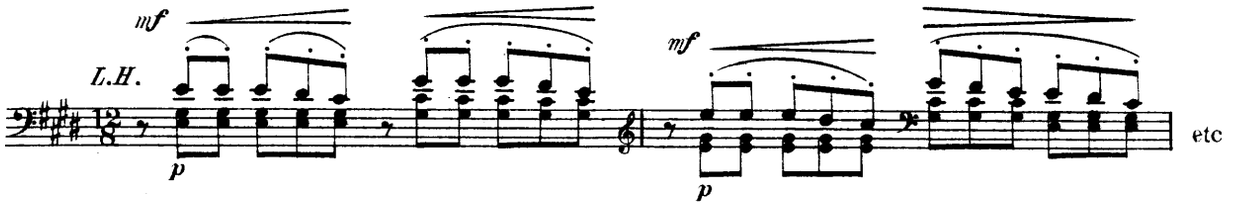
Moderato assai (♩. = 76)

Anton Rubinstein. Op. 23, No. 3



A singing, well-modulated touch and perfect control over the production of varied tonal effect, are required in order to do full justice to the lyric character of this beautiful Étude.

(1) This figure in the left hand, being more than a mere accompaniment, must be played throughout polyphonically, as in the following example:



(2) The seemingly peculiar fingering in the right hand has the double purpose of adapting itself best to the quality of tone-production necessary to bring out this melody, and of affording a comparatively comfortable position in crossing the hands.

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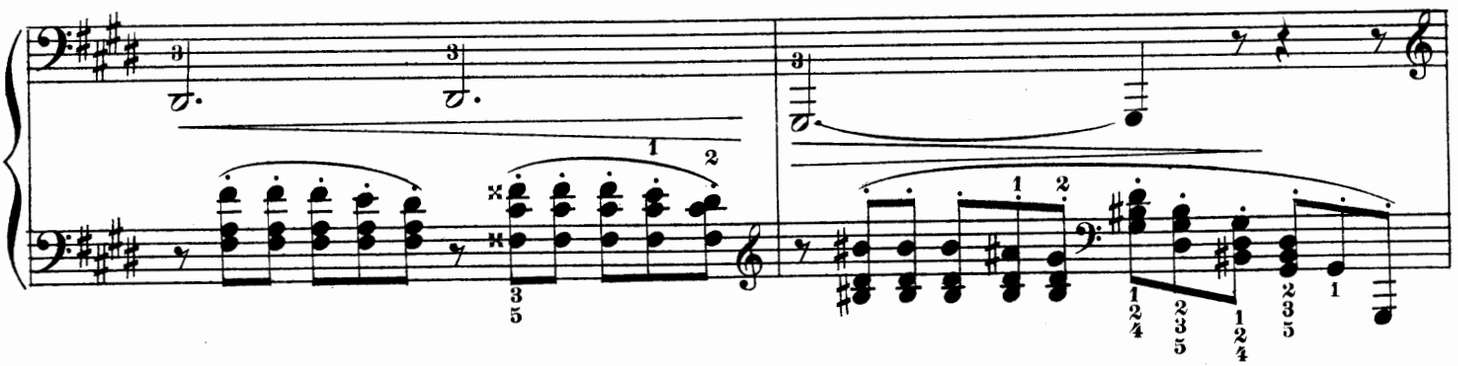
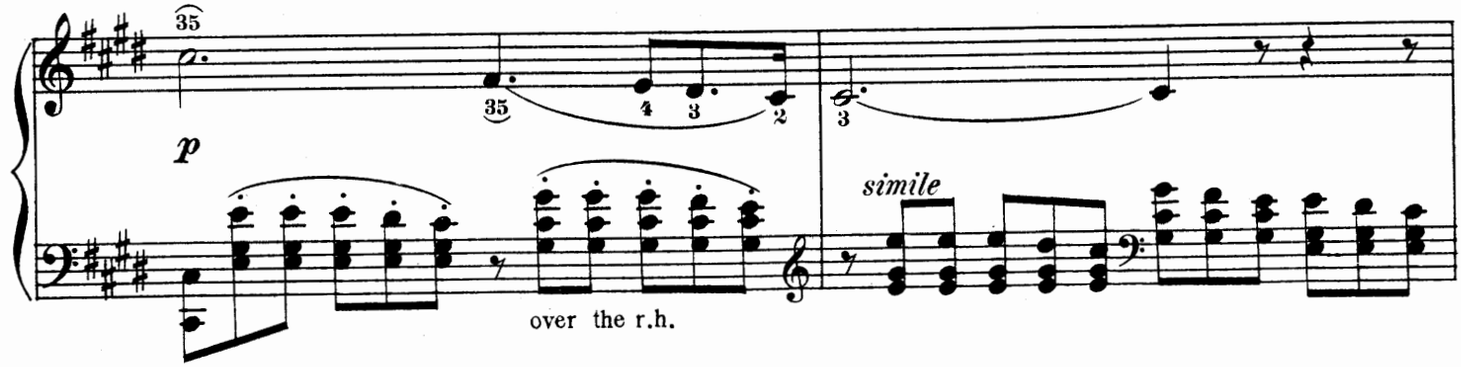
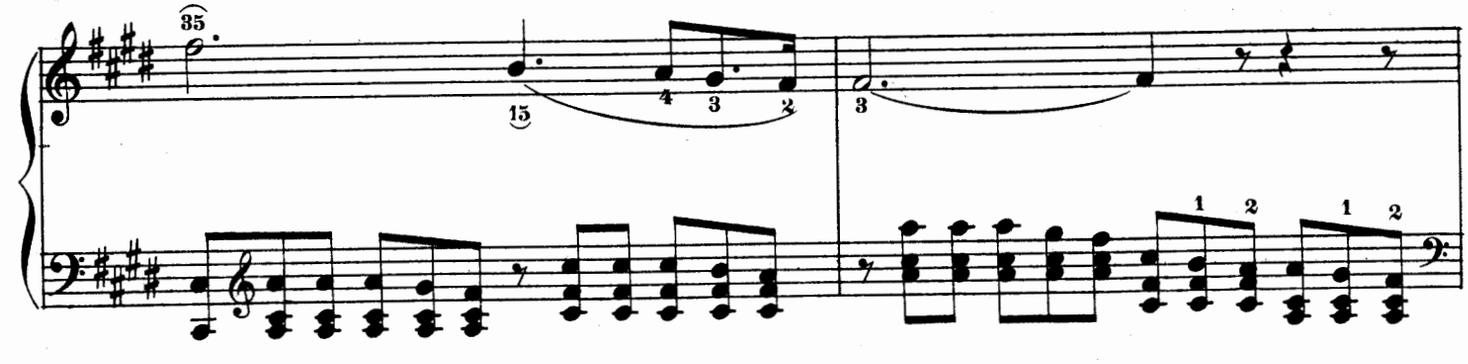
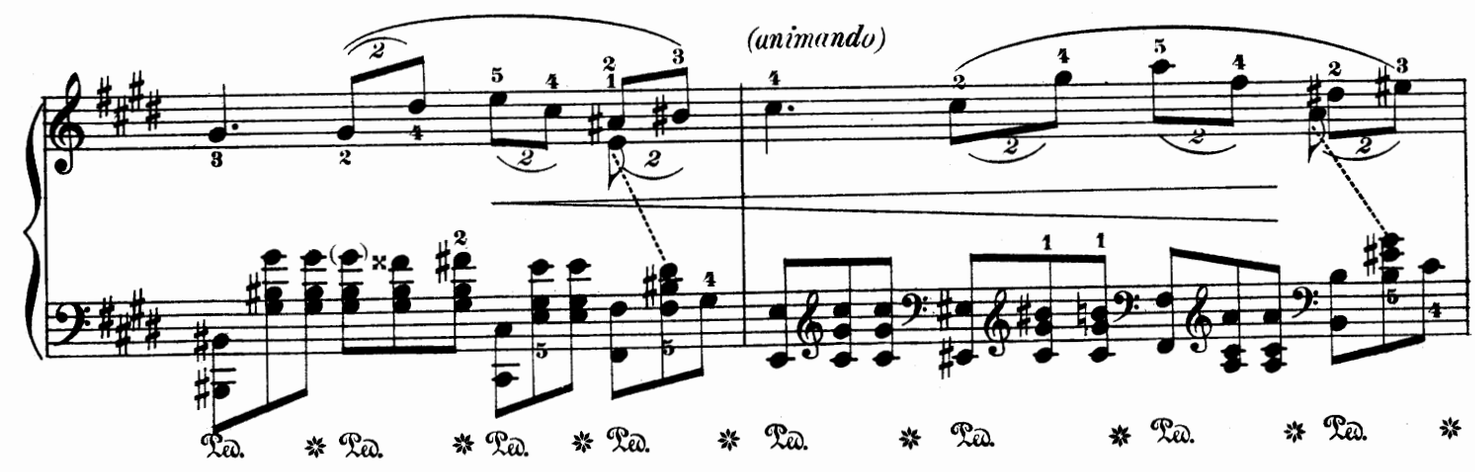
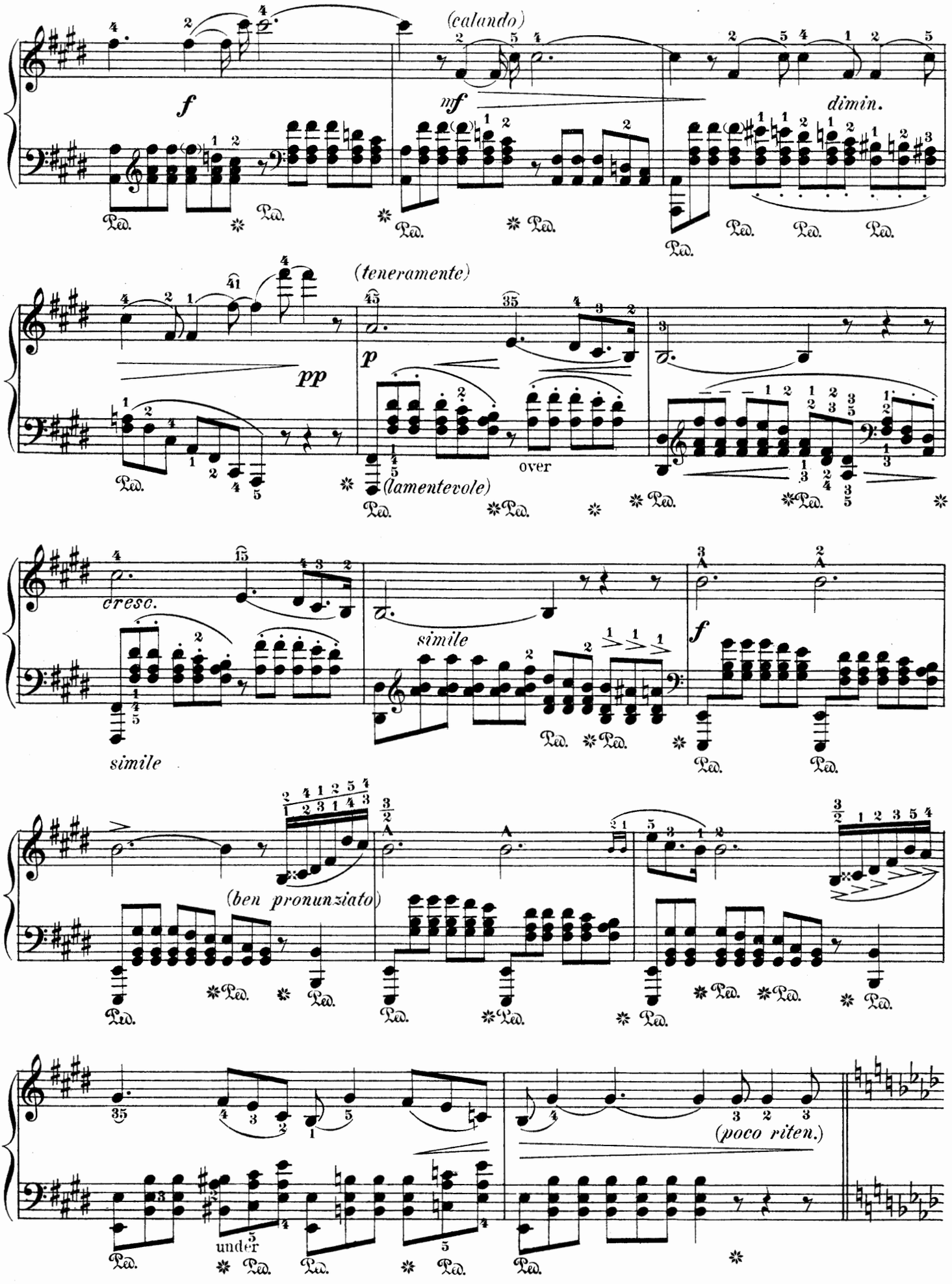
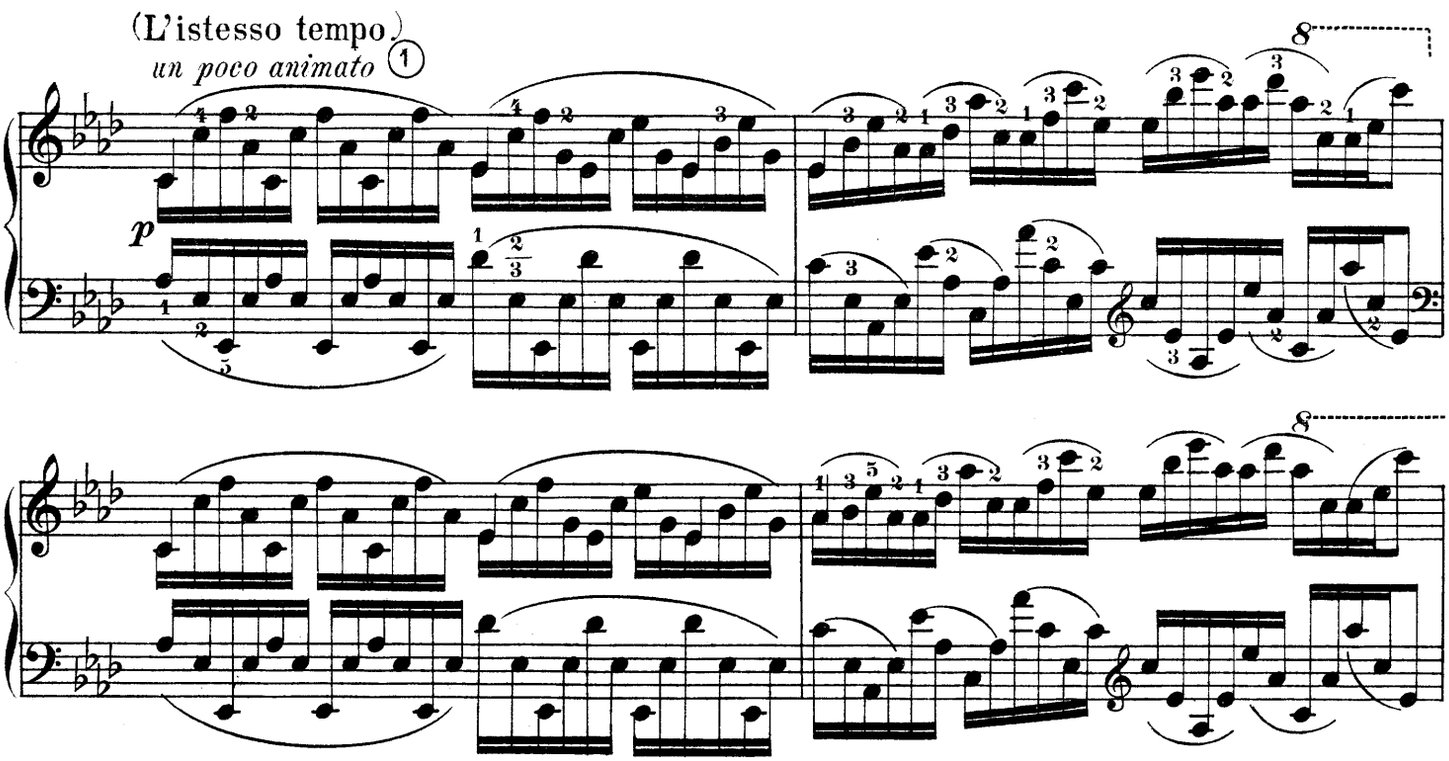



p
simile
over the r.h.

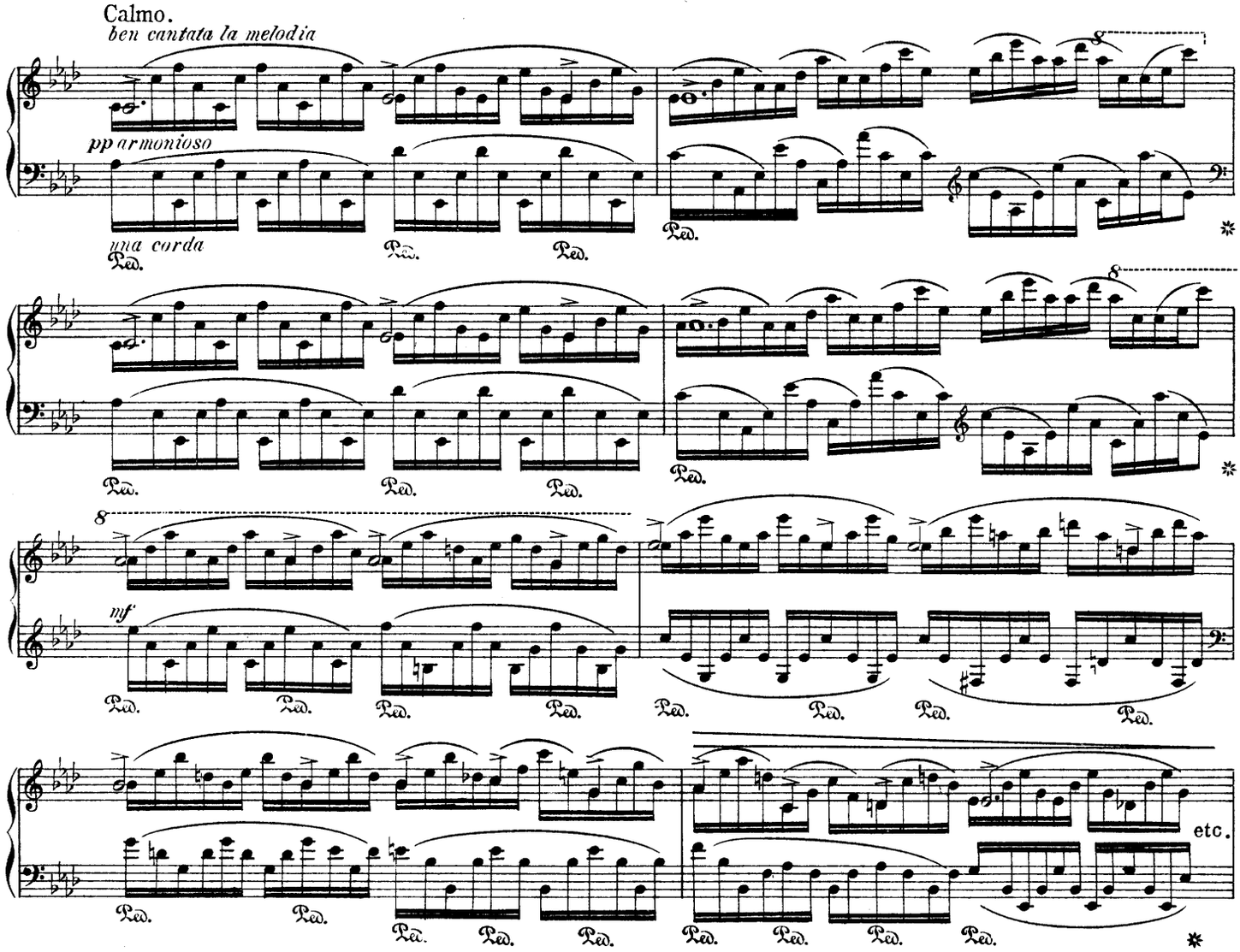



(animando)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

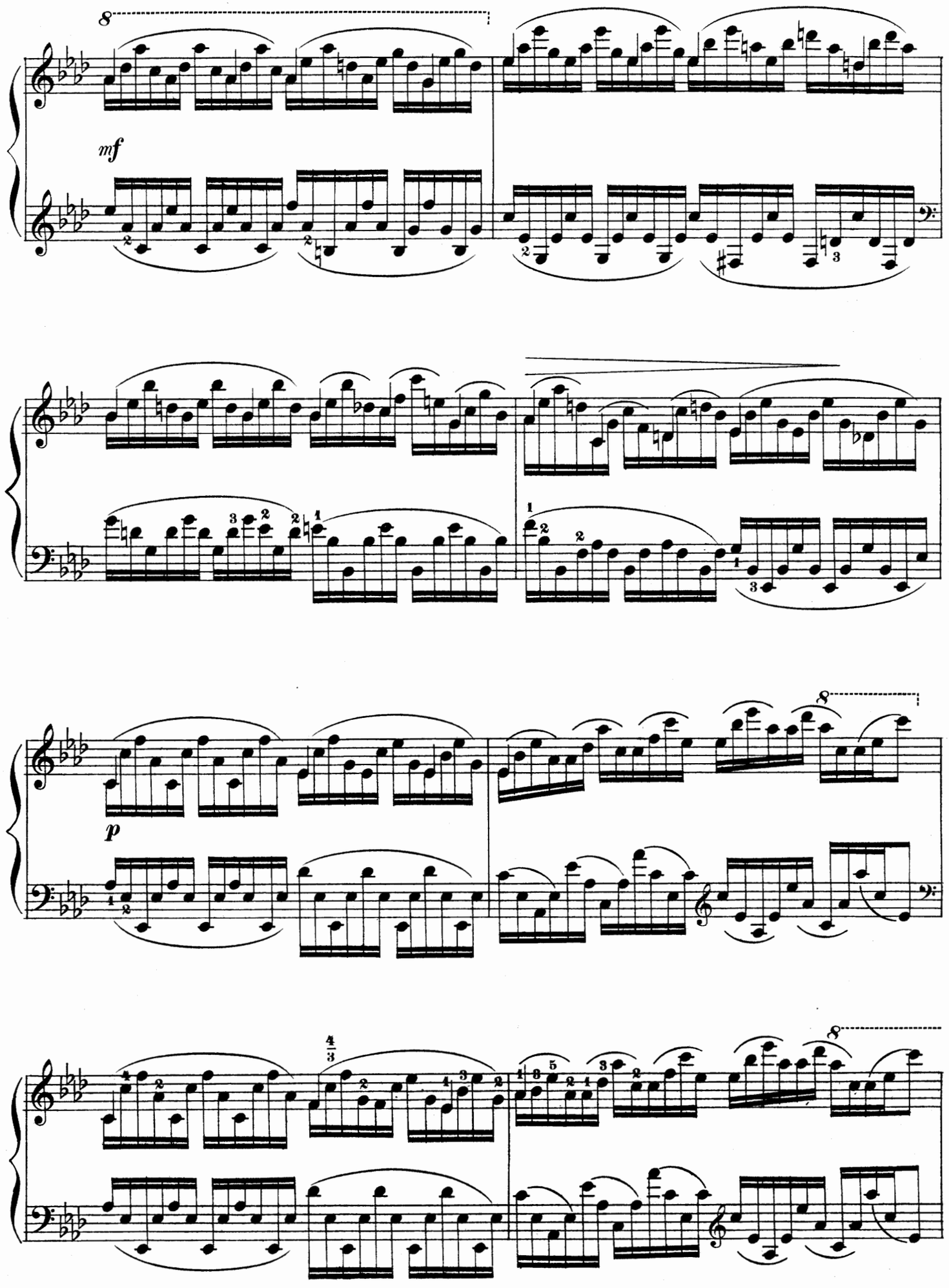

(calando)
f
mf
dimin.
(teneramente)
pp
p
over
(lamentevole)
cresc.
simile
simile
f
(ben pronunziato)
(poco riten.)
under

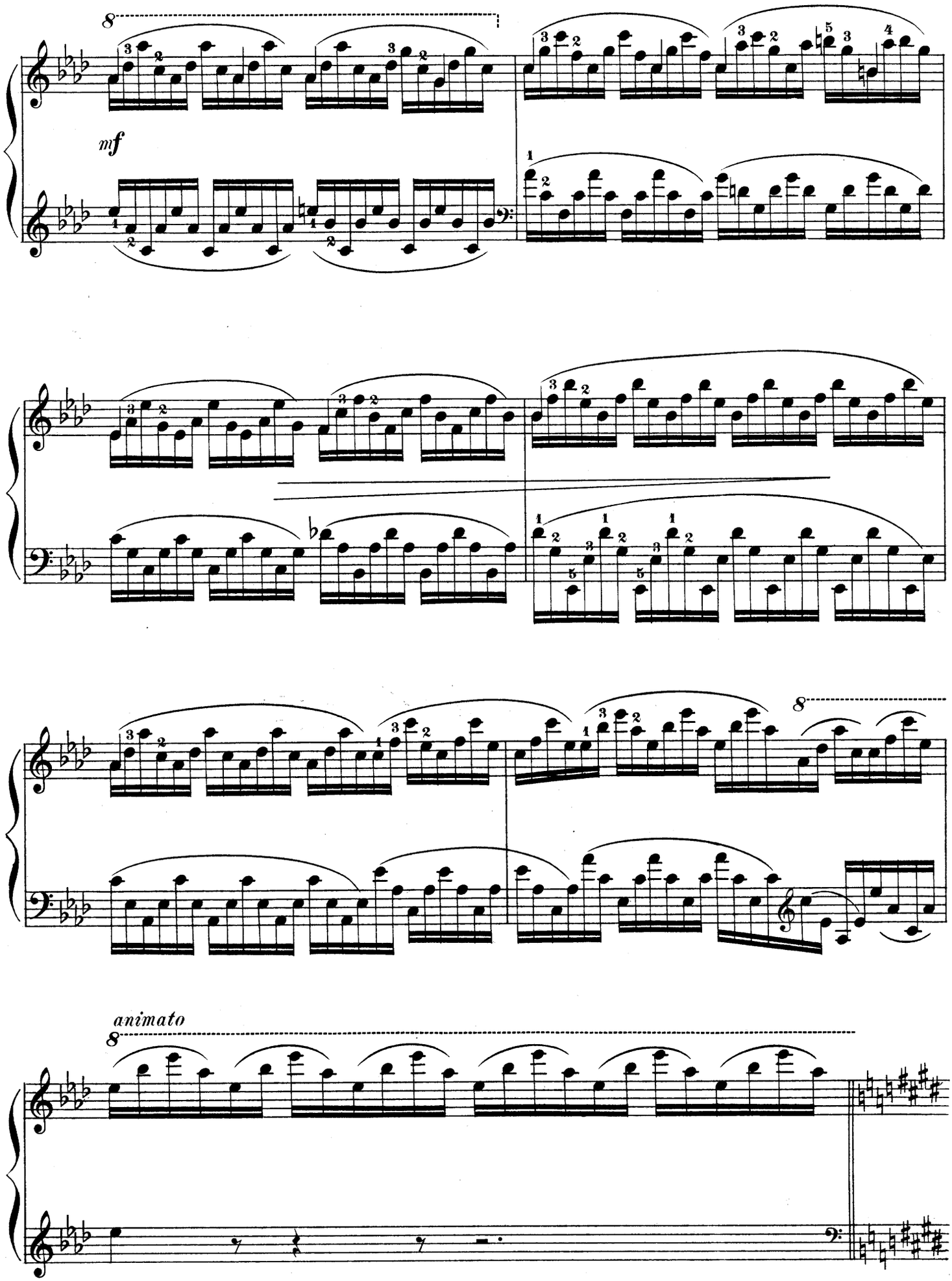


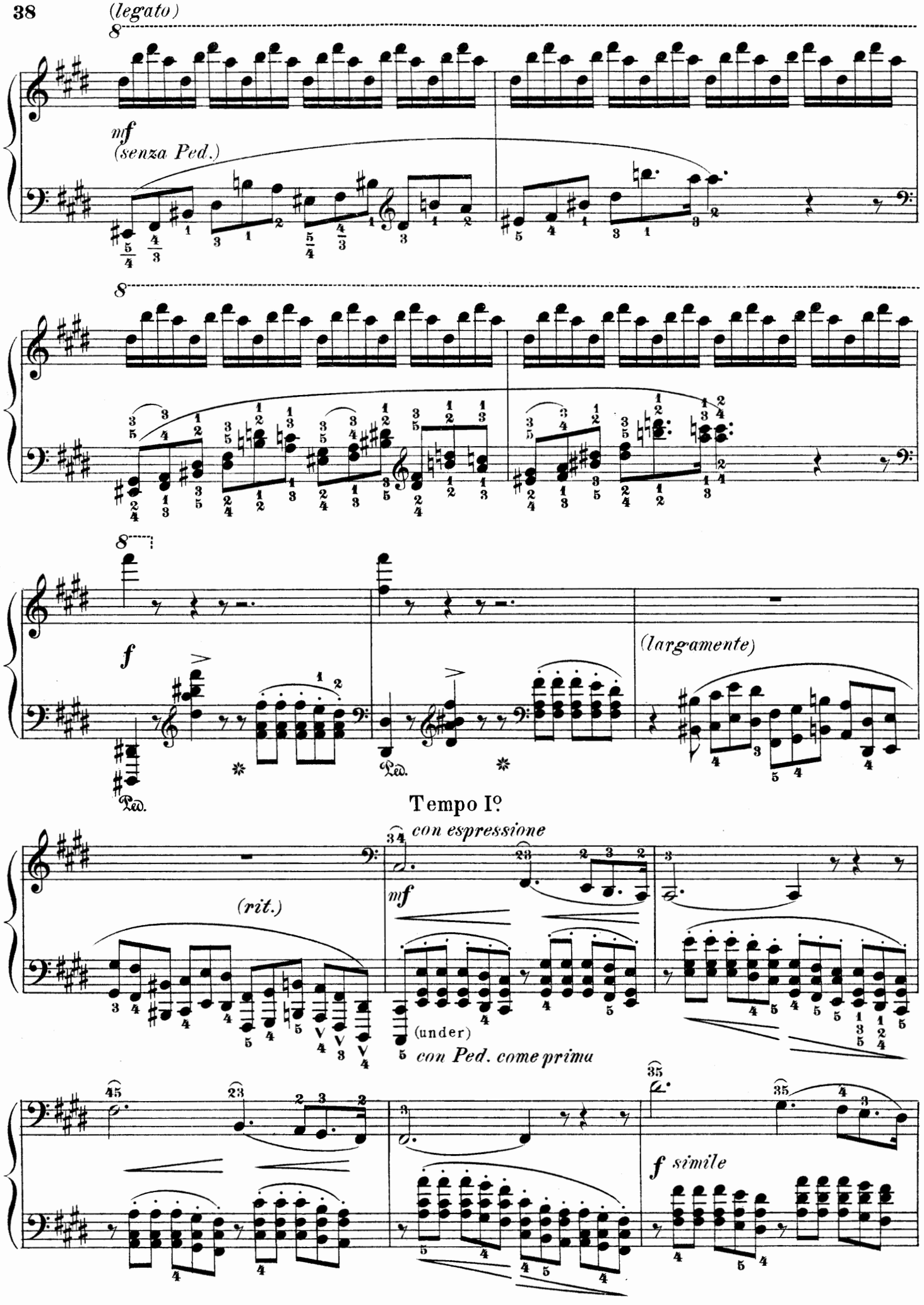
① A change of tempo does not seem advisable; the following version is recommended:

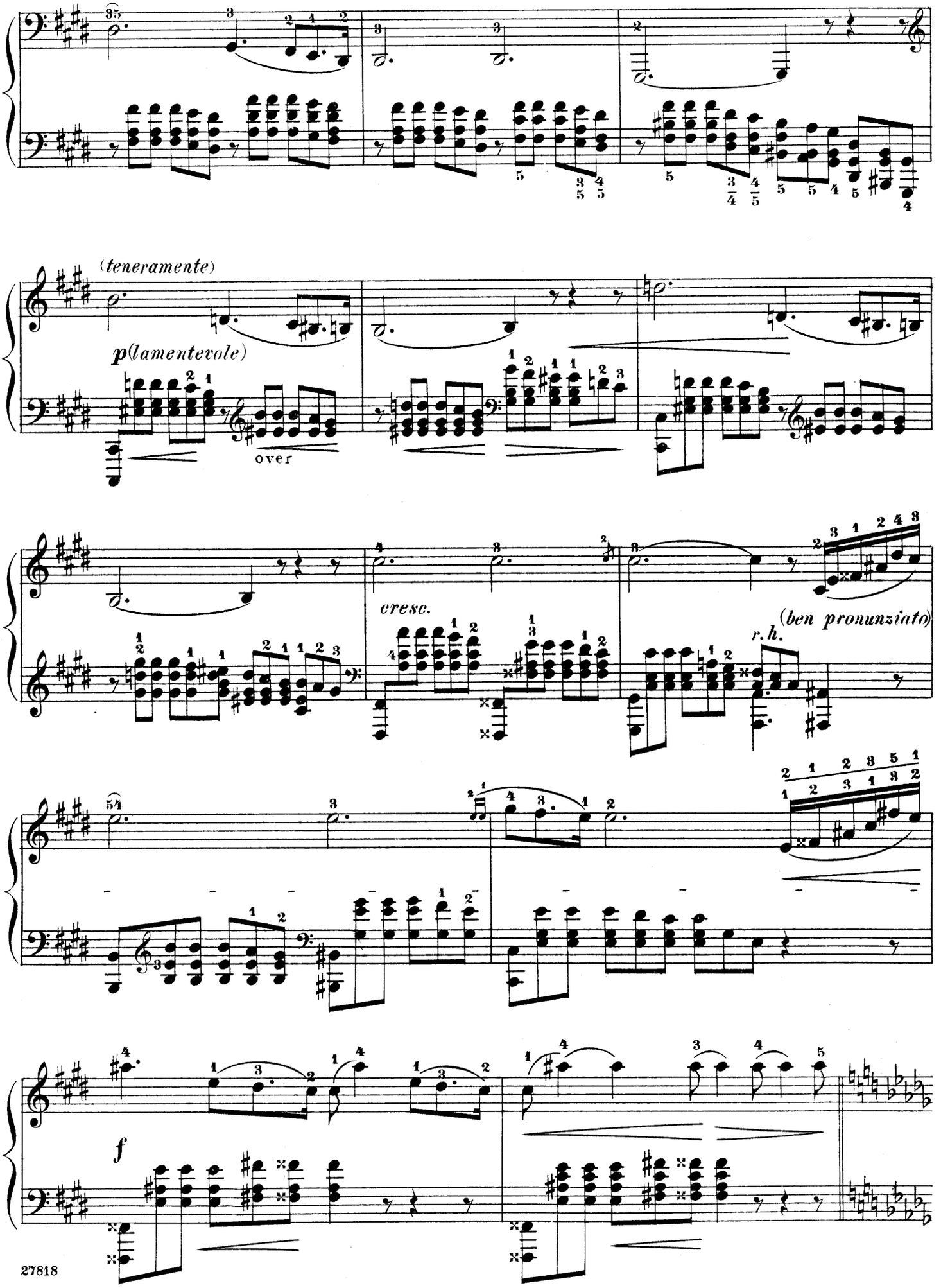


The melody must be played with sonorous touch and sustained with the pedal, while the 16th-notes must be played softly and absolutely legato. Special care should be taken not to interfere with the vibration of the notes carrying the melody by striking the following thumb-notes too strong.


8
mf
8
p
4/3
8


8
mf
8
animato
8


(legato)
mf
(senza Ped.)
f
(largamente)
Tempo Iº
con espressione
mf
(rit.)
(under)
con Ped. come prima
f simile

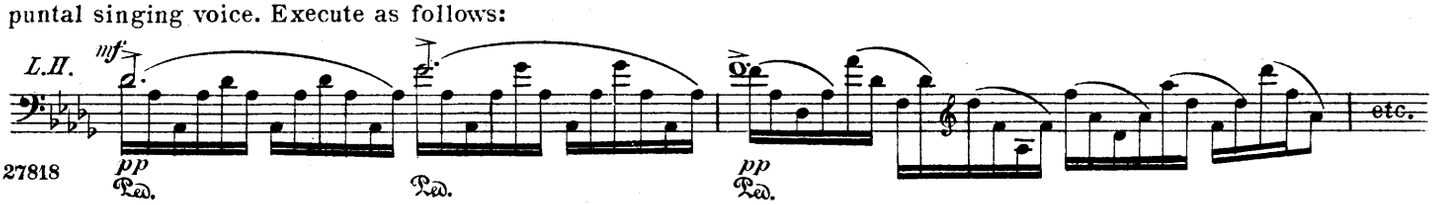

(teneramente)
p(lamentevole)
over
cresc.
(ben pronunziato)
r.h.
f

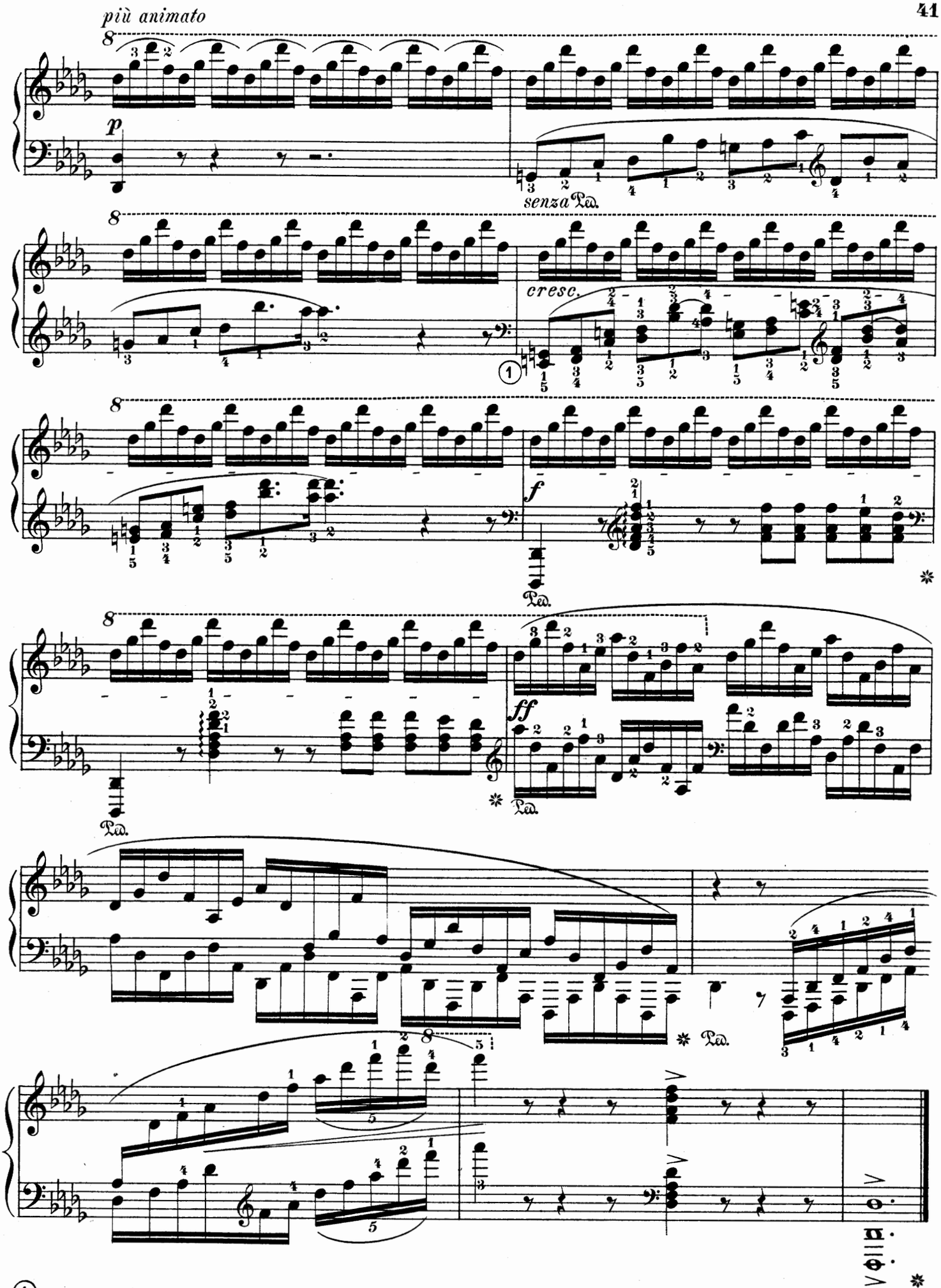
(L'istesso tempo)
un poco animato ①

p

con Ped.

This should be played as suggested at ① page 29 Moreover, the left hand takes an active part with a contra - puntal singing voice. Execute as follows:



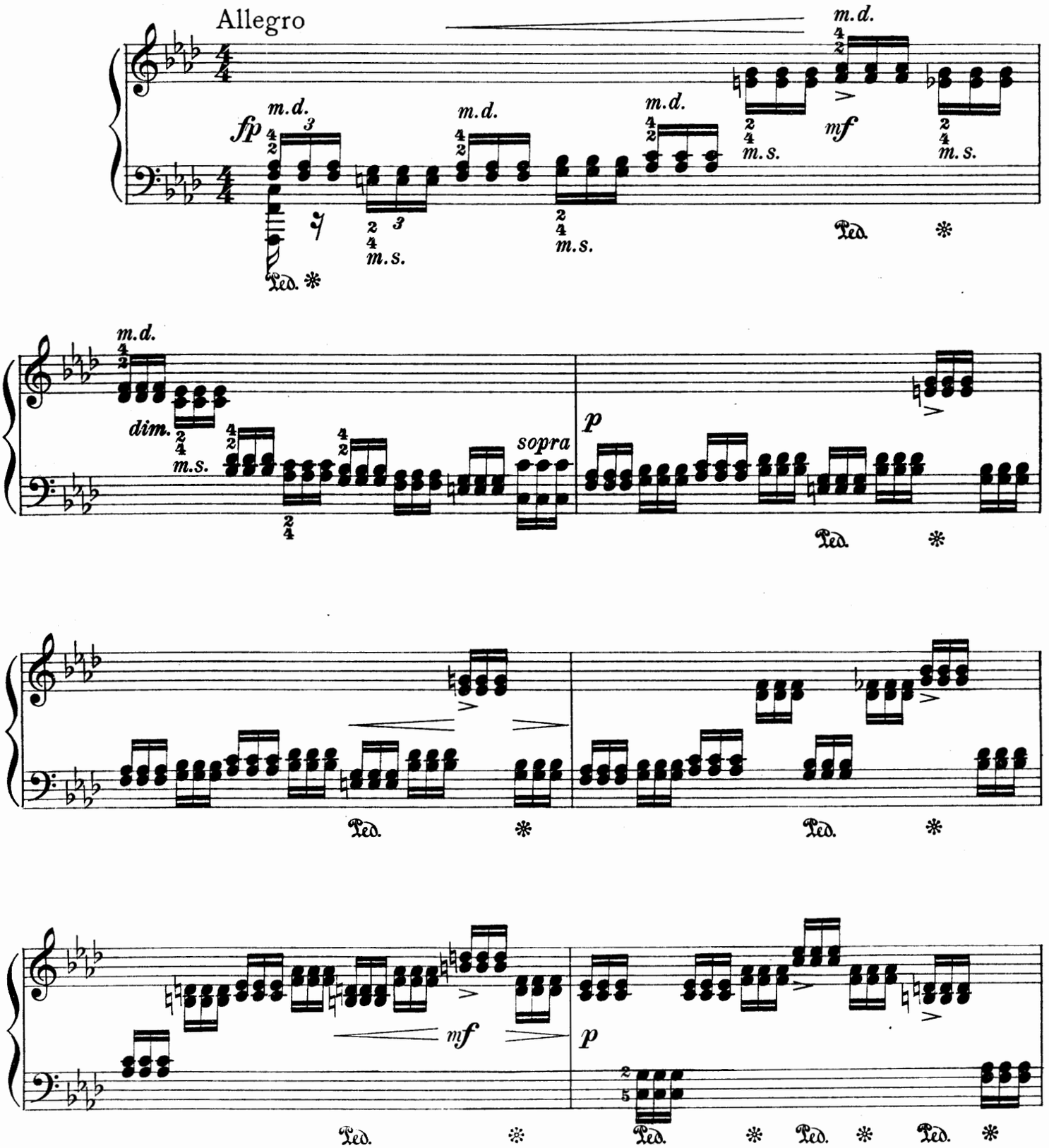


(1) Of all the practicable fingerings for this passage, the one suggested above (the lower one) will come the nearest to making a legato execution possible.

Prelude

Revised and fingered by
Arthur Friedheim

Camille Saint-Saëns. Op. 52, No. 3



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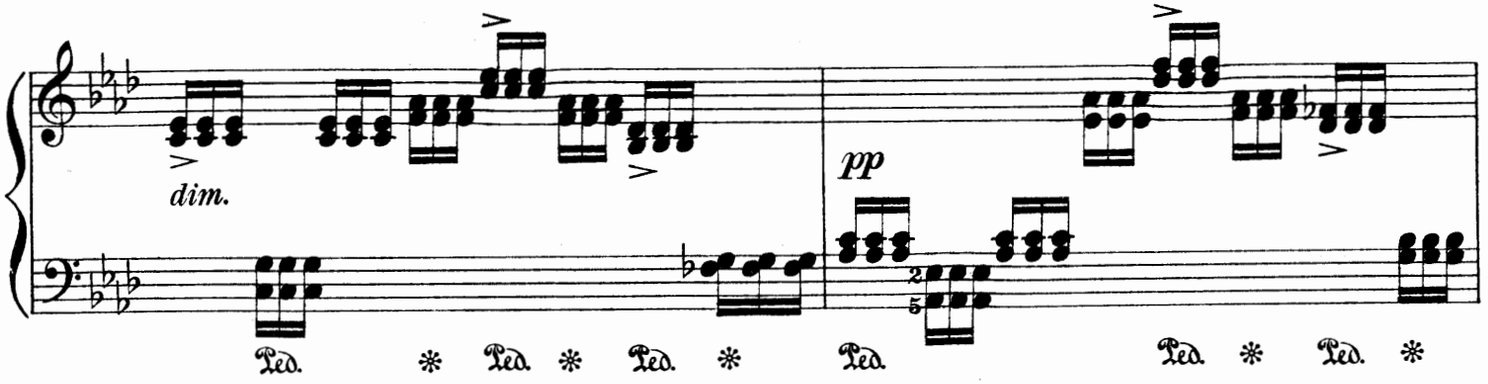
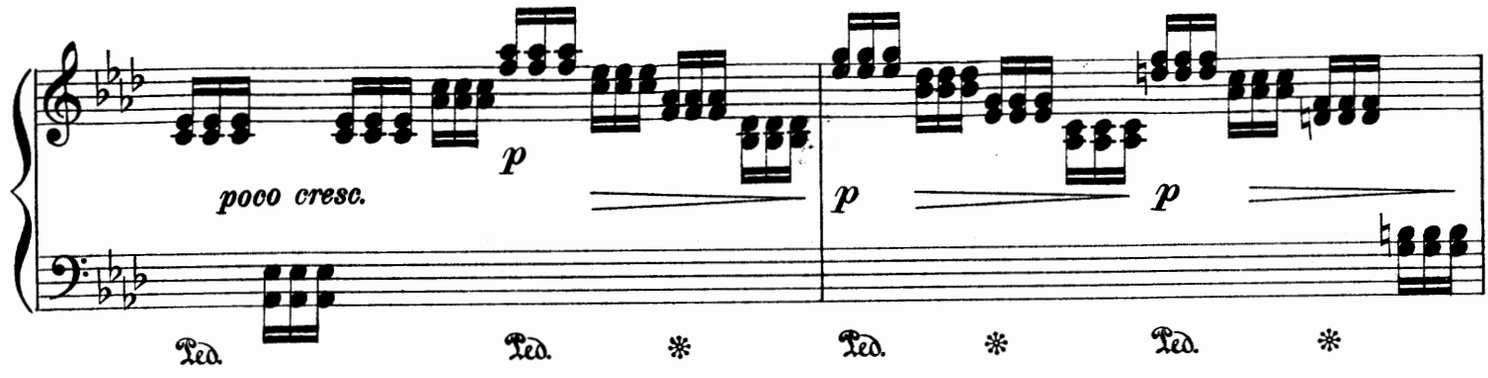
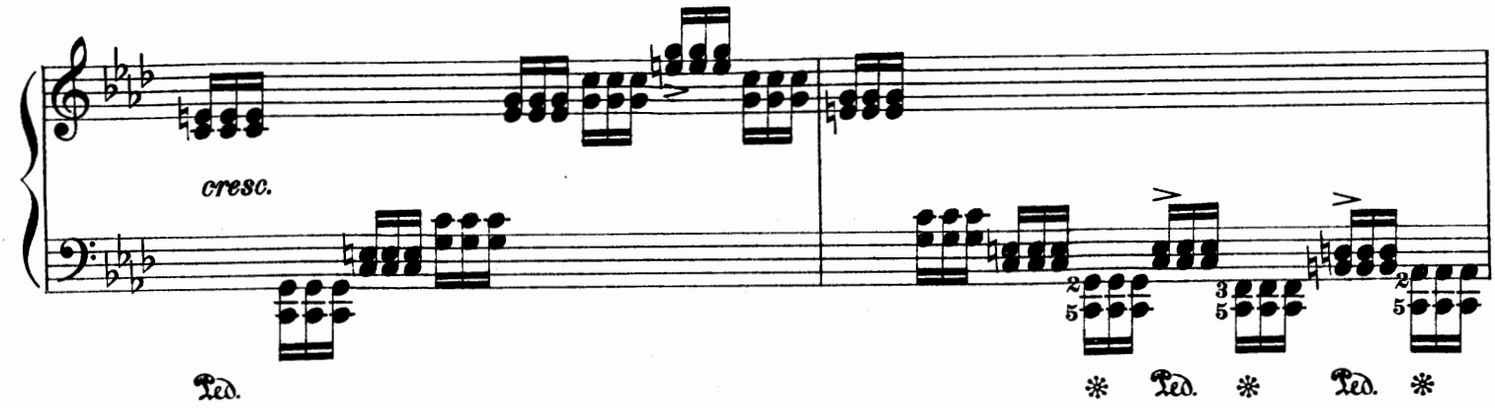
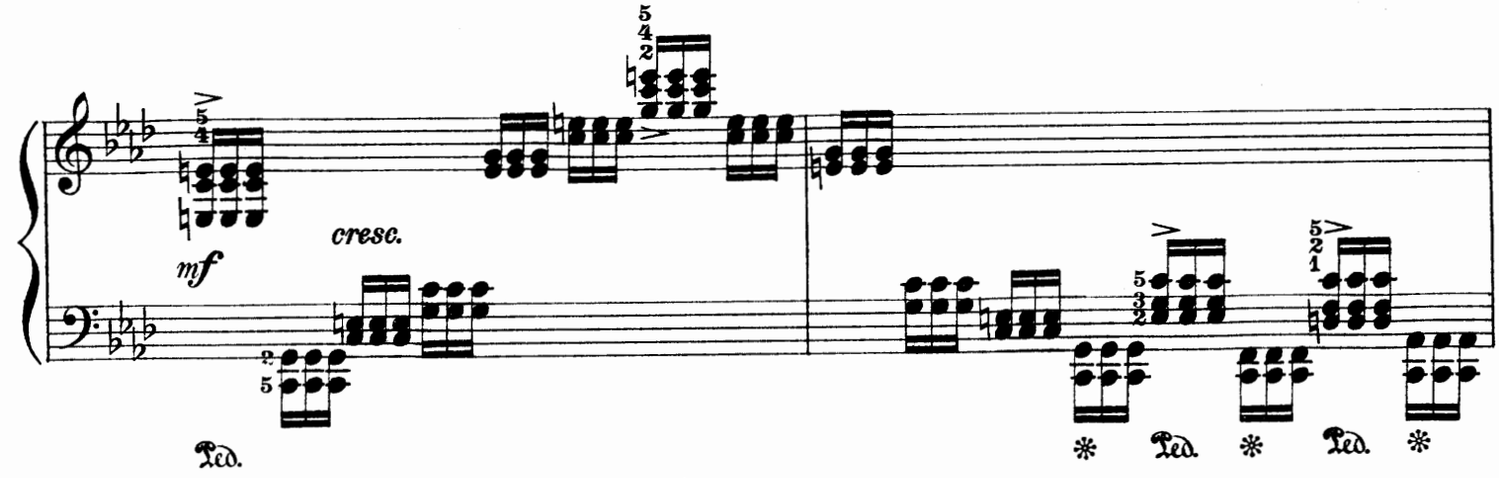
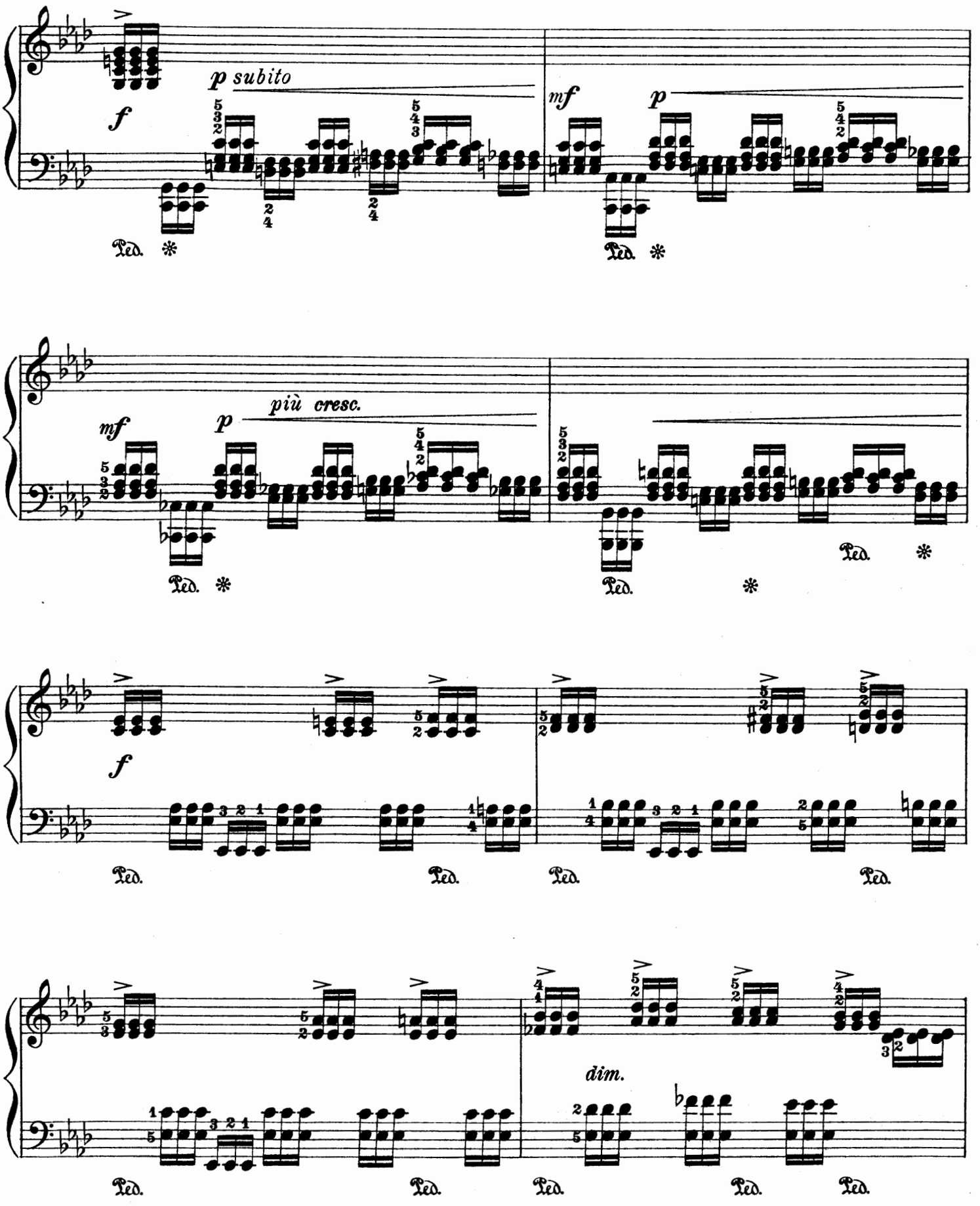
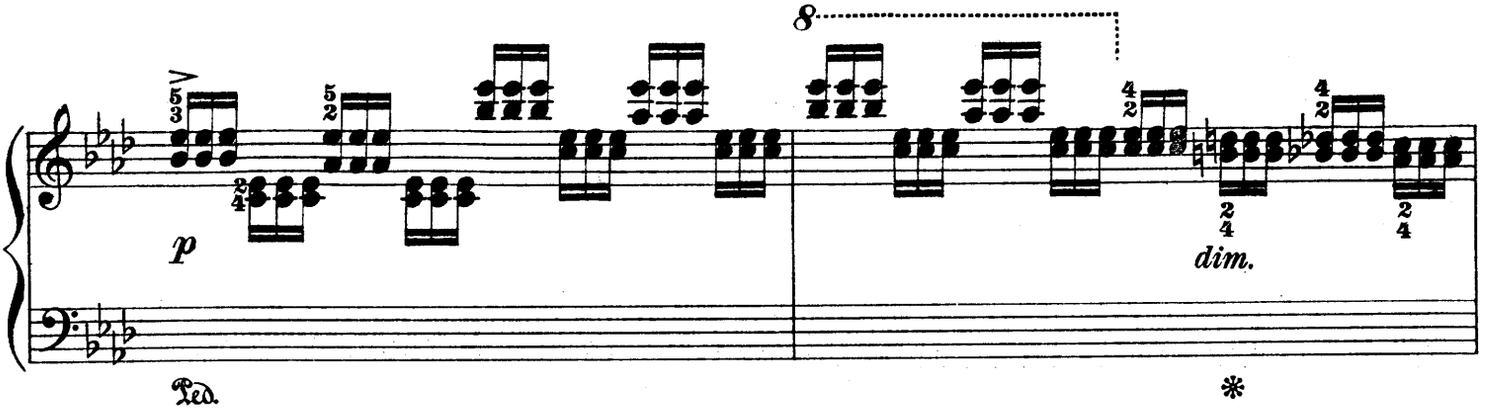

dim.
pp
Ped.

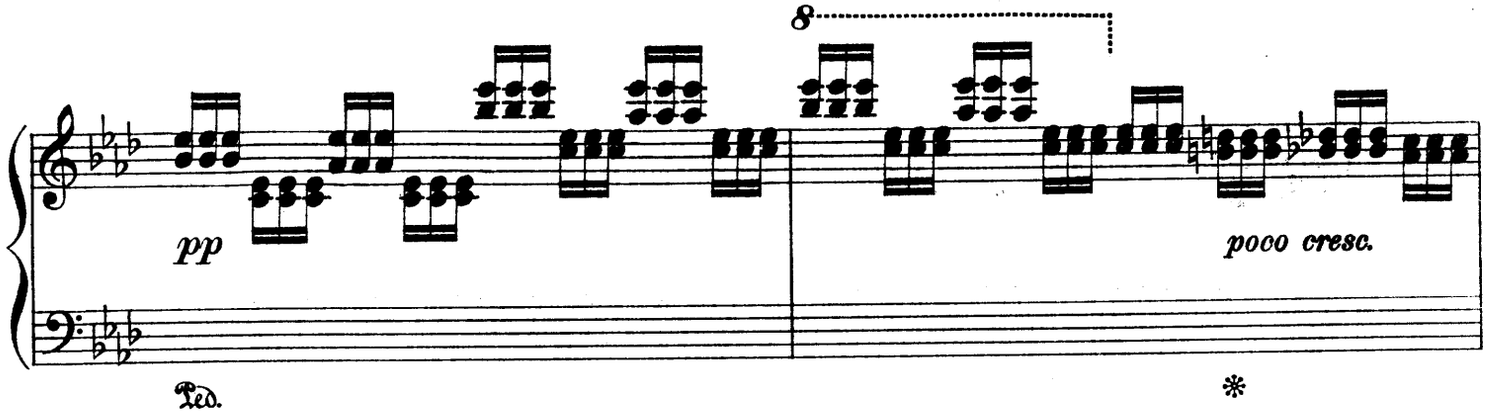

poco cresc.
p
p
p
Ped.

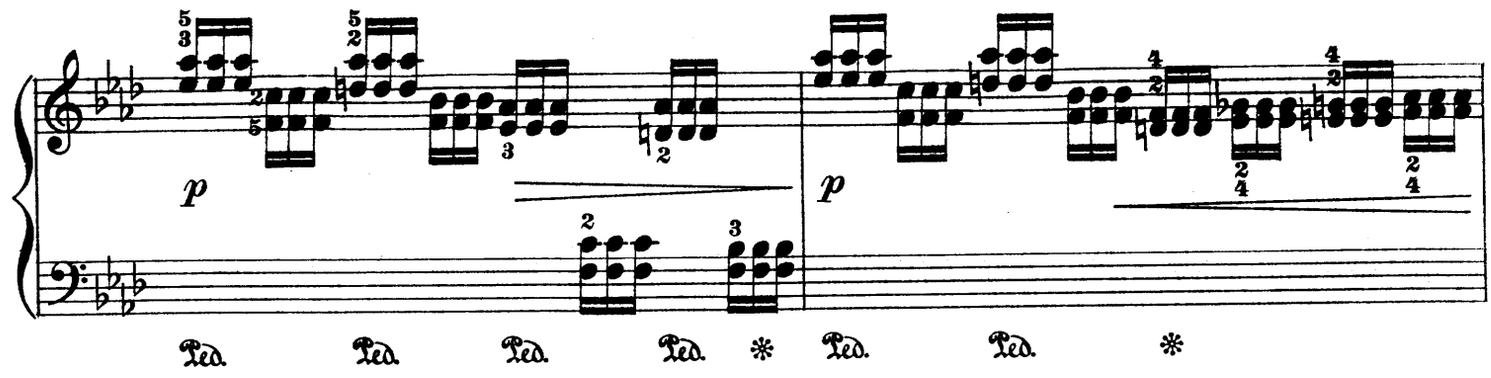

cresc.
Ped.

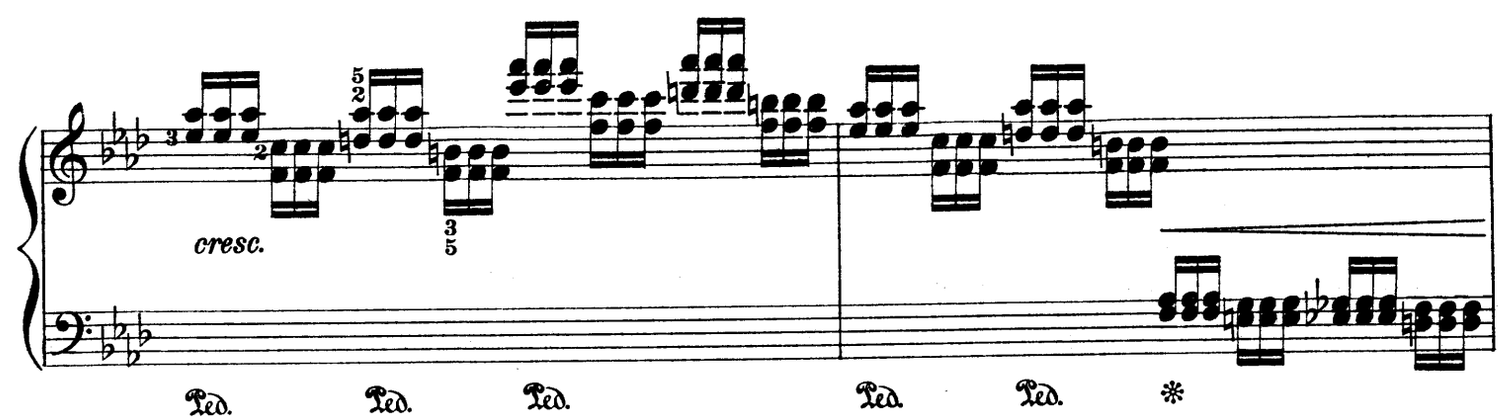

mf
cresc.
Ped.

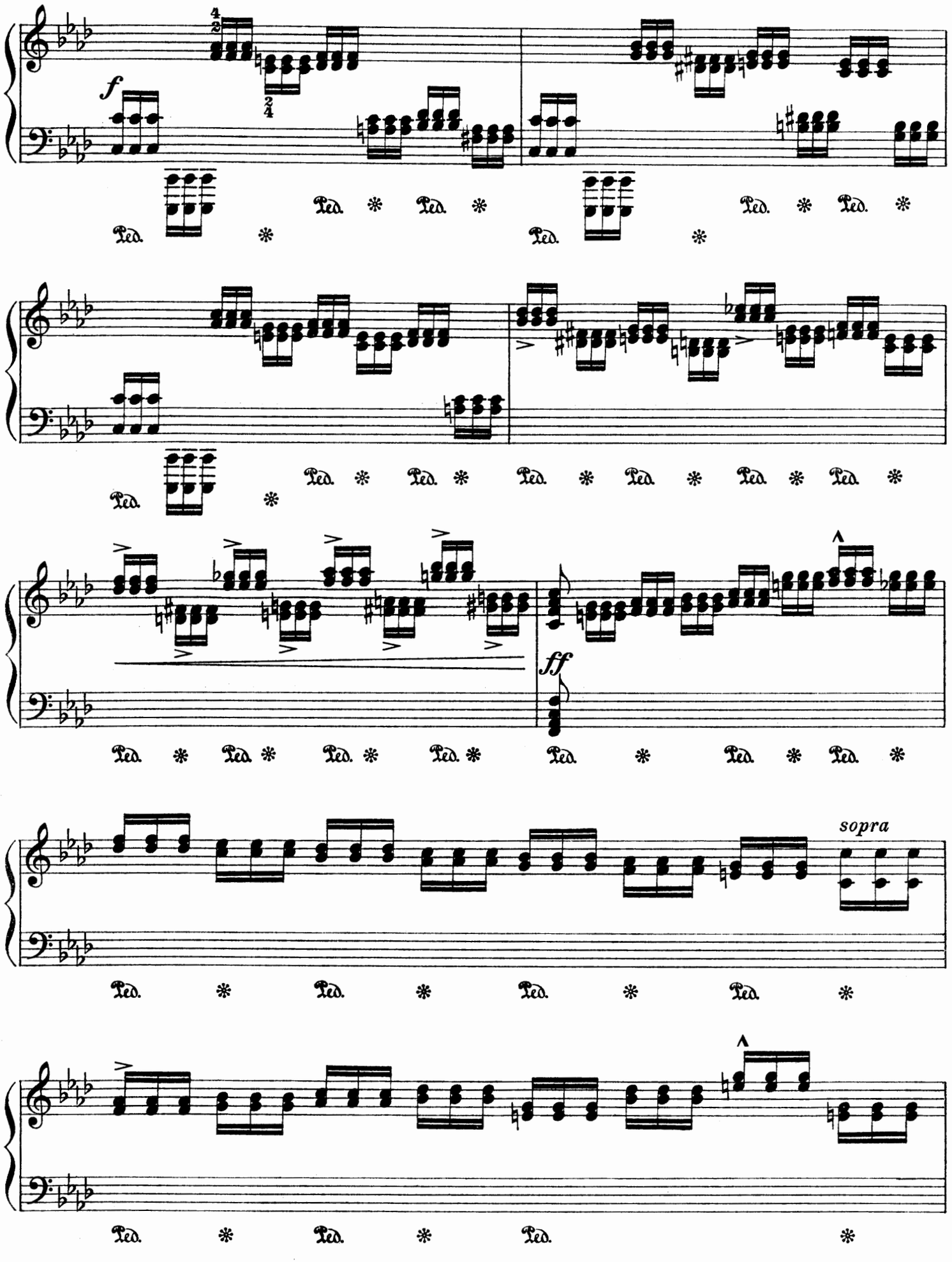

f
p subito
mf
p
Ped.
mf
p
più cresc.
Ped.
f
Ped.
dim.
Ped.

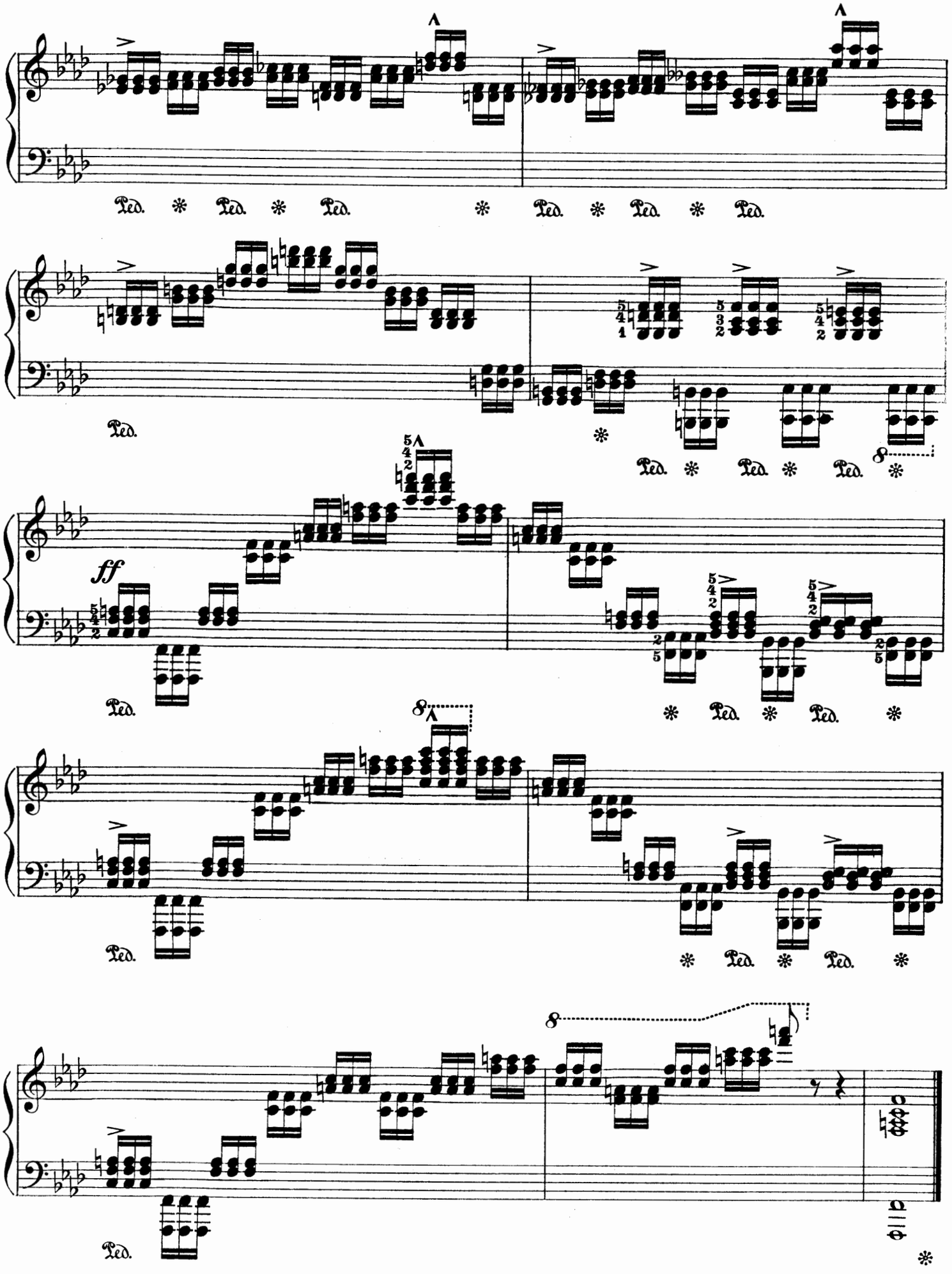

8
p
dim.
Ped.
*


8
pp
poco cresc.
Ped.
*


p
p
Ped.
Ped.
Ped.
Ped.
*
Ped.
Ped.
*


cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
*

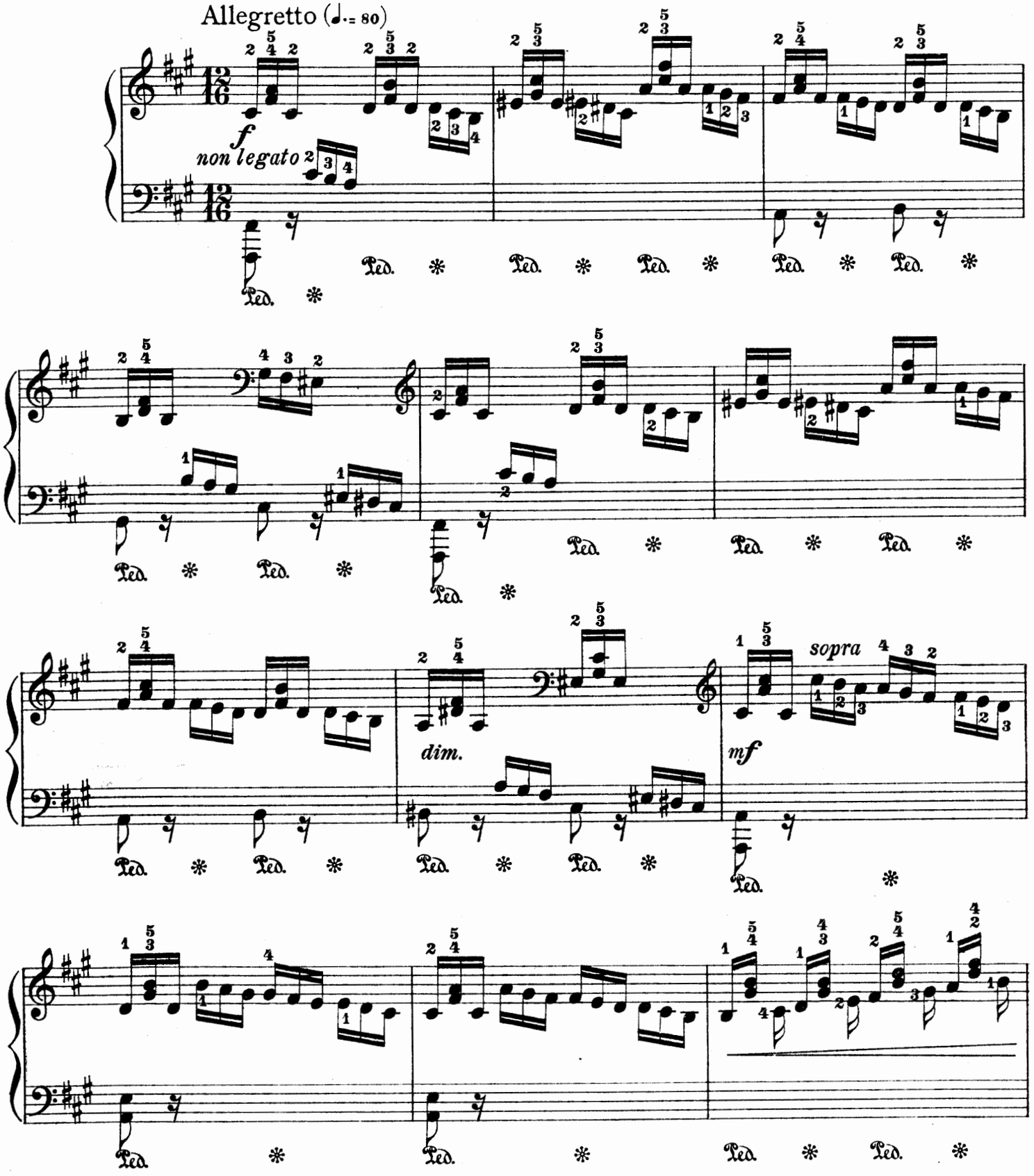

f
Ped. * Ped. *
ff
sopra


Ped.
ff
8

Toccata

Revised and fingered by
Arthur Friedheim

Camille Saint-Saëns. Op. 72, No. 3



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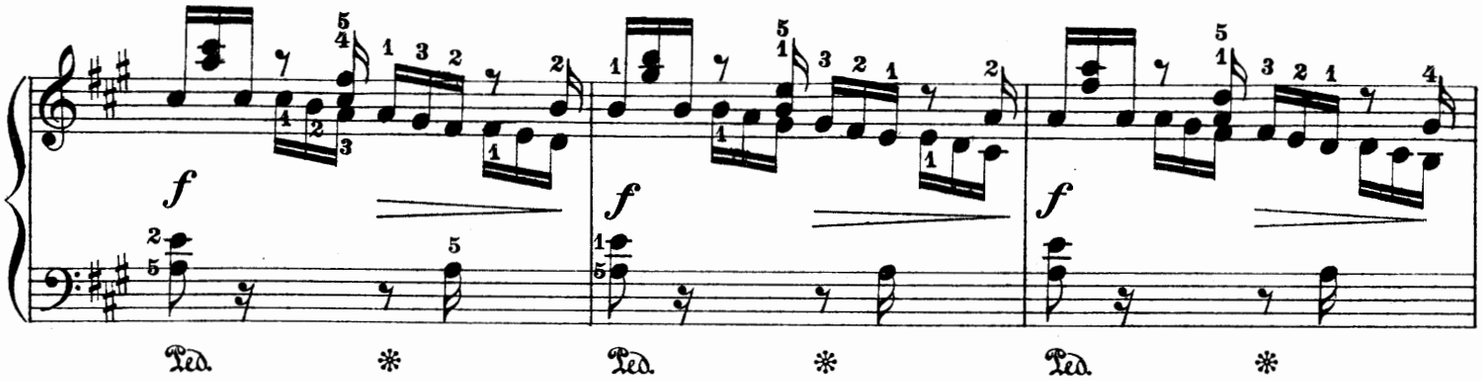
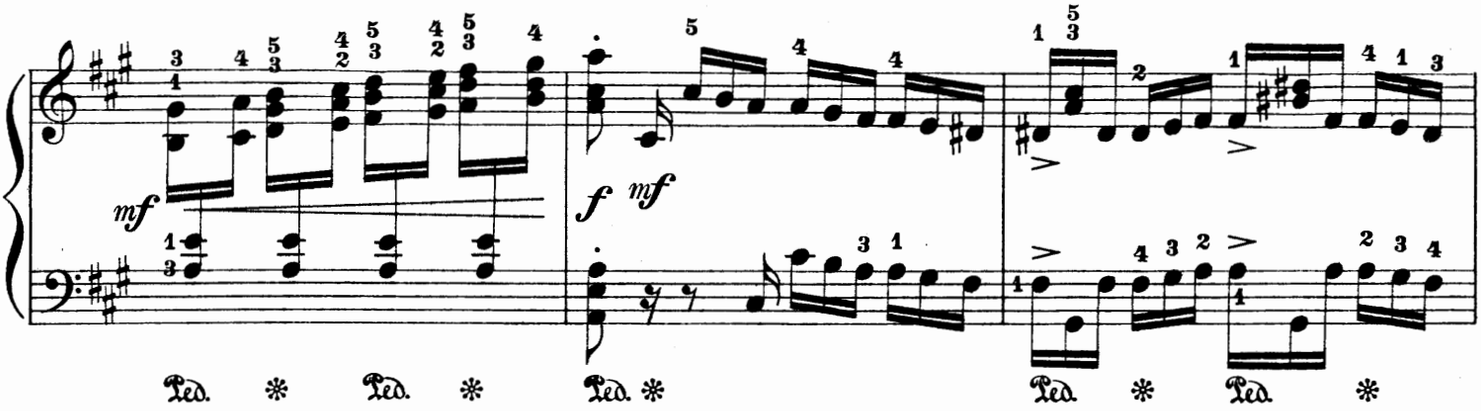
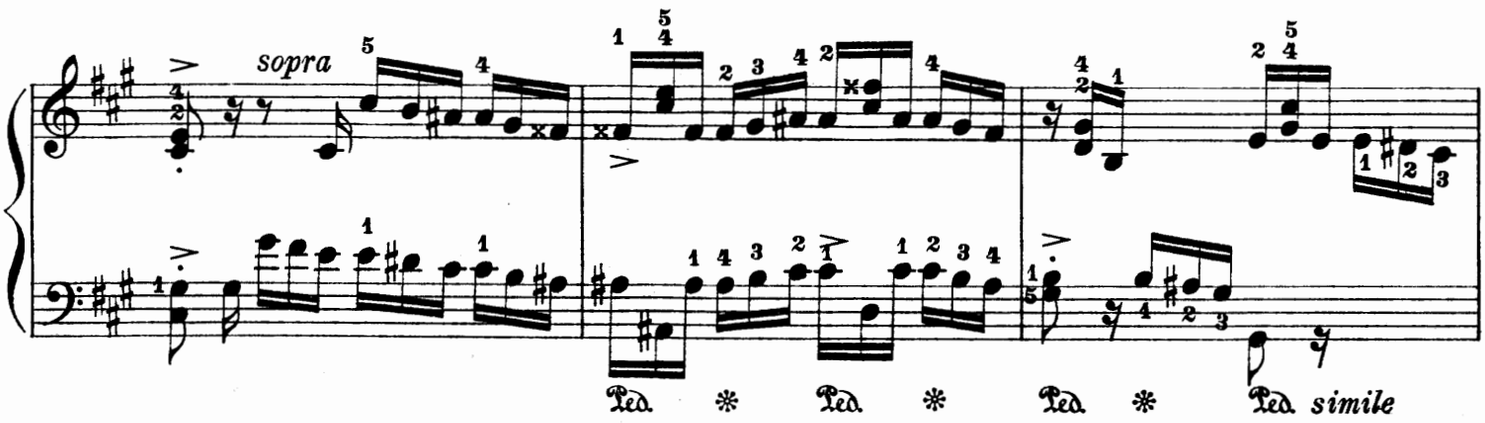
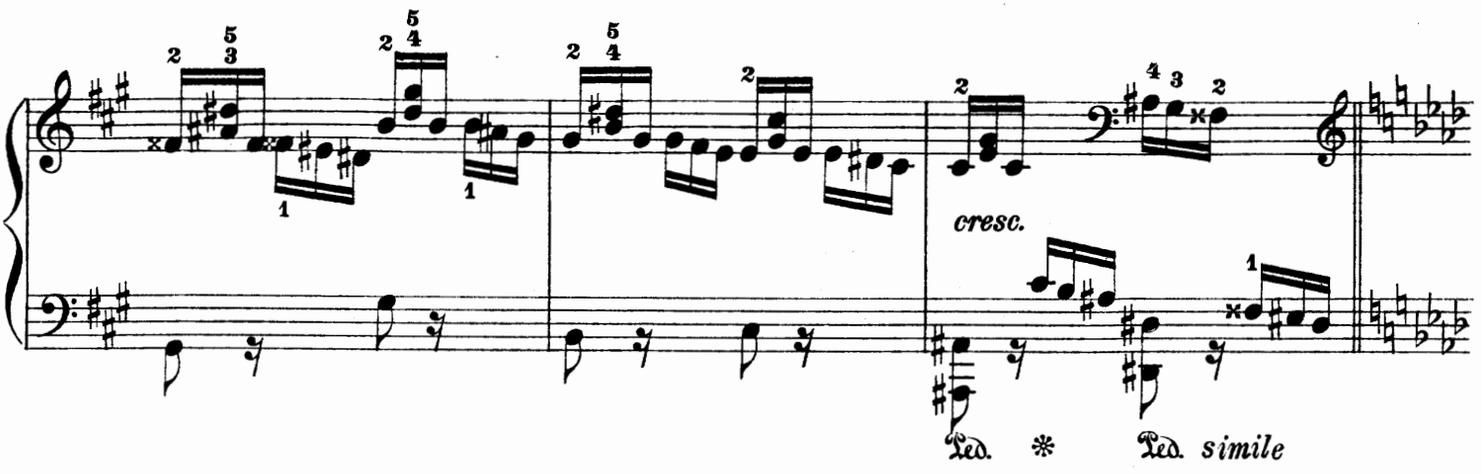
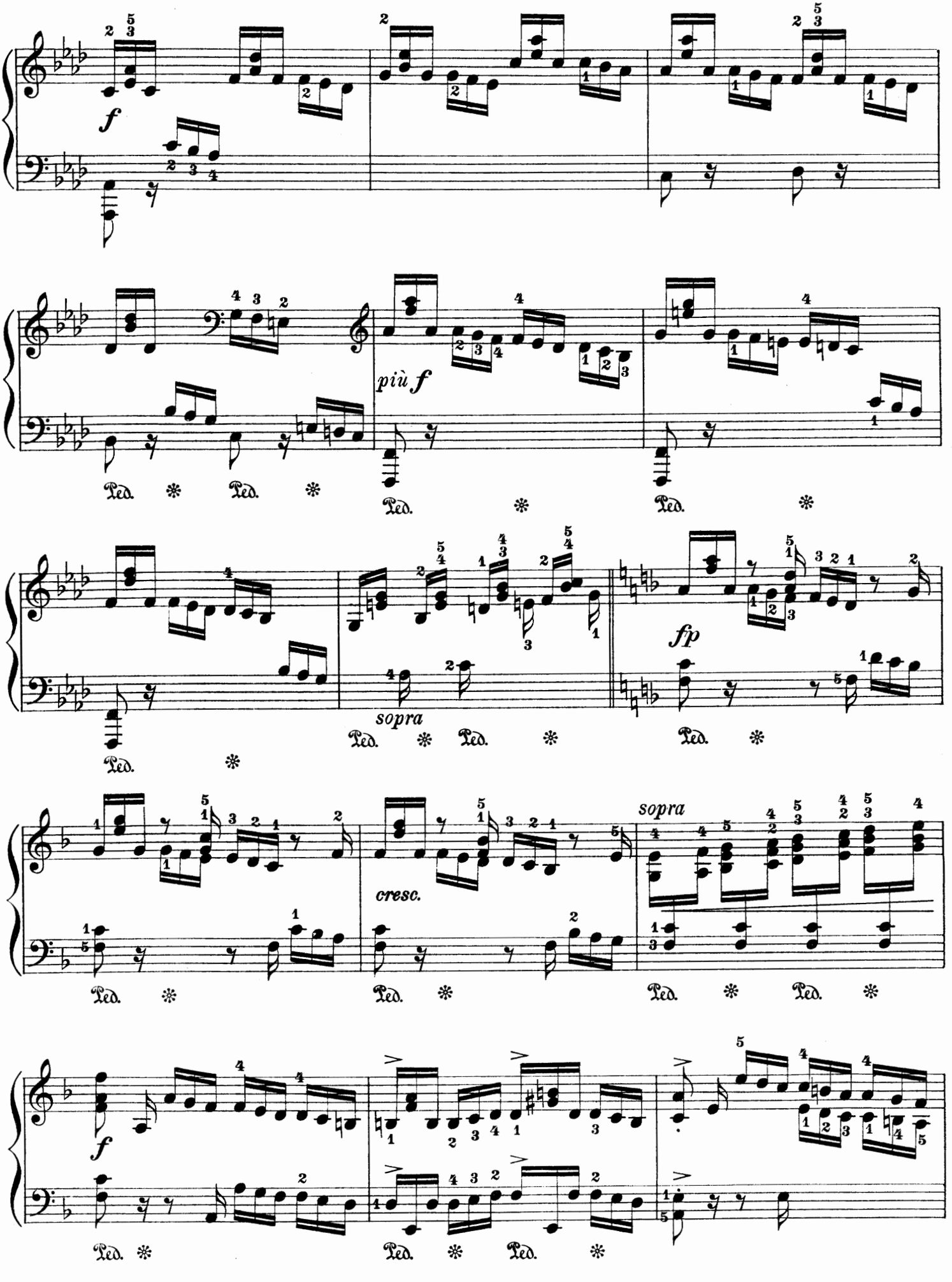
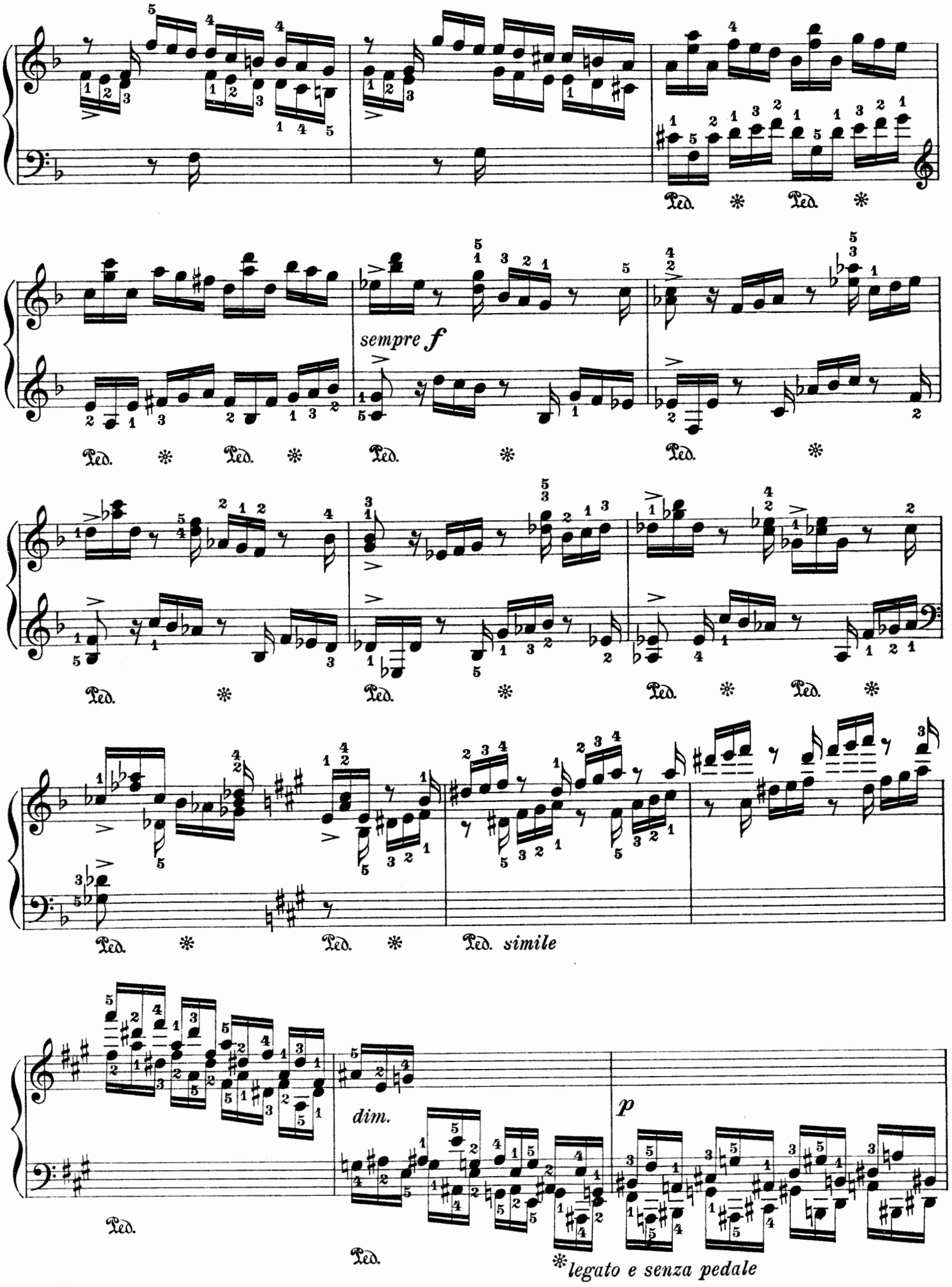

f
f
f
Ped. * Ped. * Ped. *

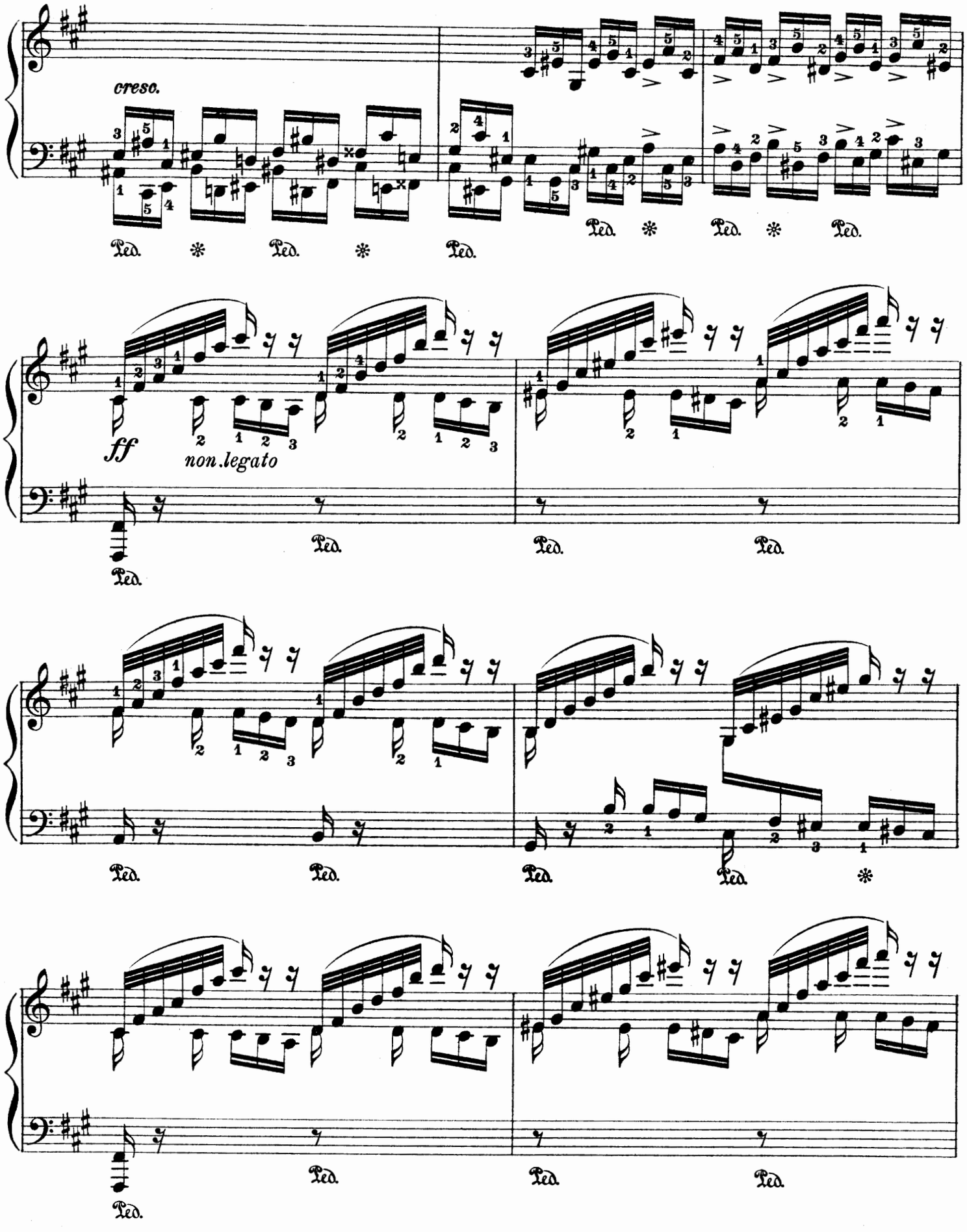

mf
f mf
Ped. * Ped. * Ped. * Ped. * Ped. *

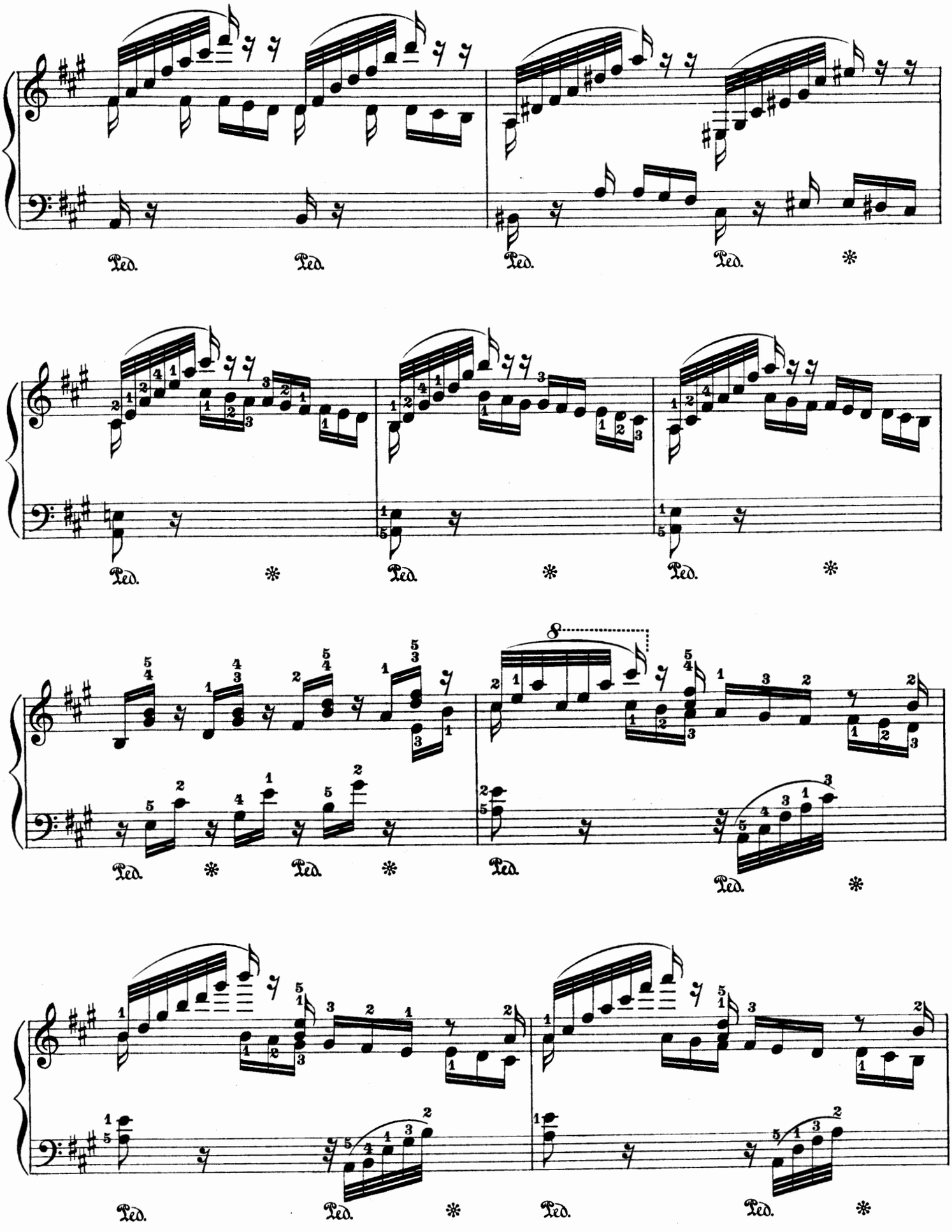

sopra
Ped. * Ped. * Ped. * Ped. simile

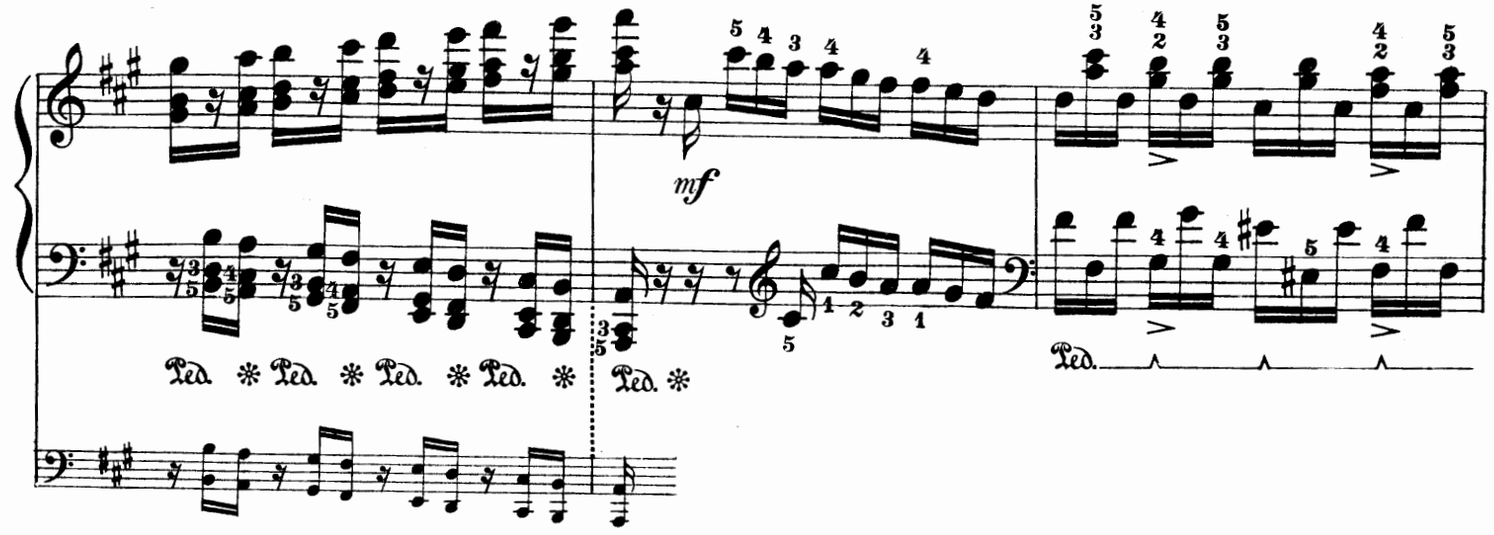

cresc.
Ped. * Ped. simile

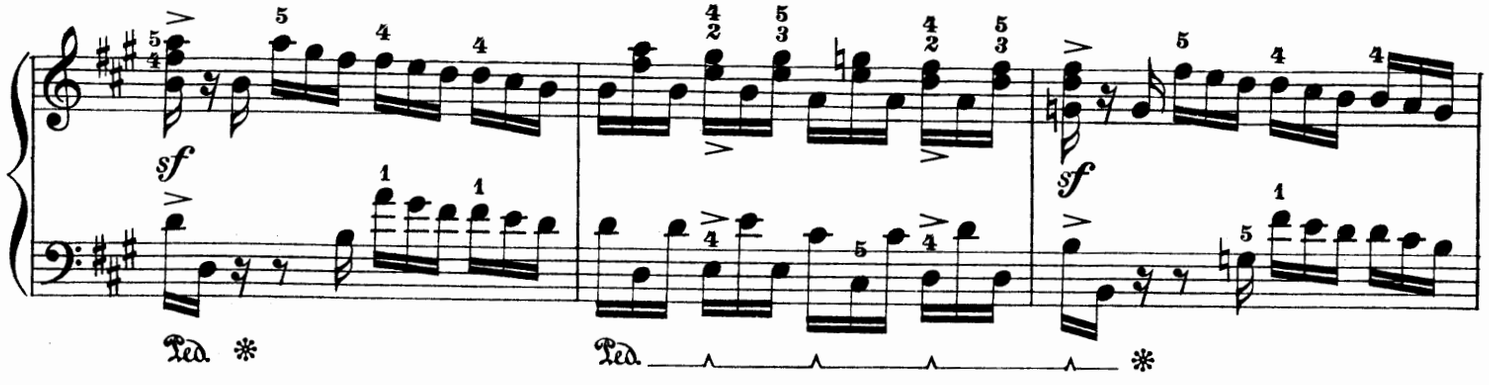

f
più f
Ped.
sopra
fp
cresc.
sopra
f

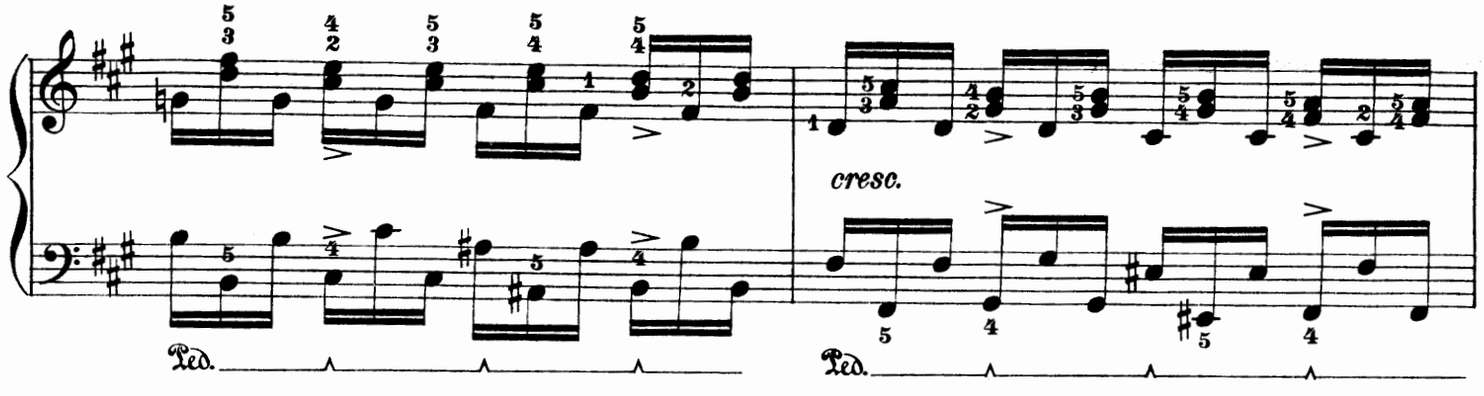

Ped. * Ped. *
sempre f
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. simile
dim.
p
Ped.
Ped.
*legato e senza pedale

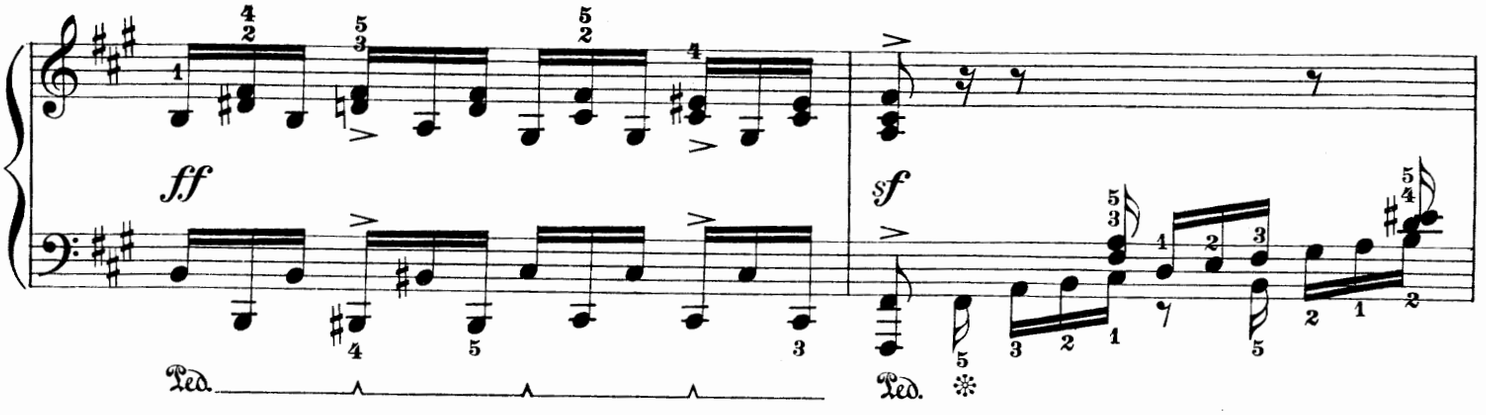

cresc.
Ped. * Ped. * Ped. Ped. * Ped. * Ped.
ff
non legato
Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. *
Ped. Ped. Ped. Ped.

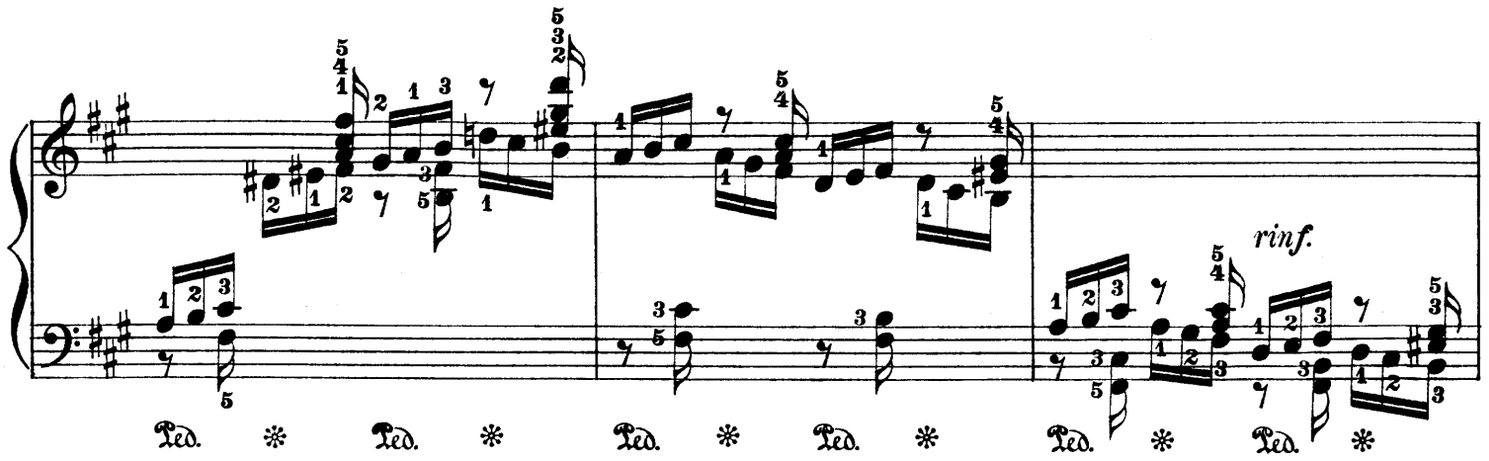

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

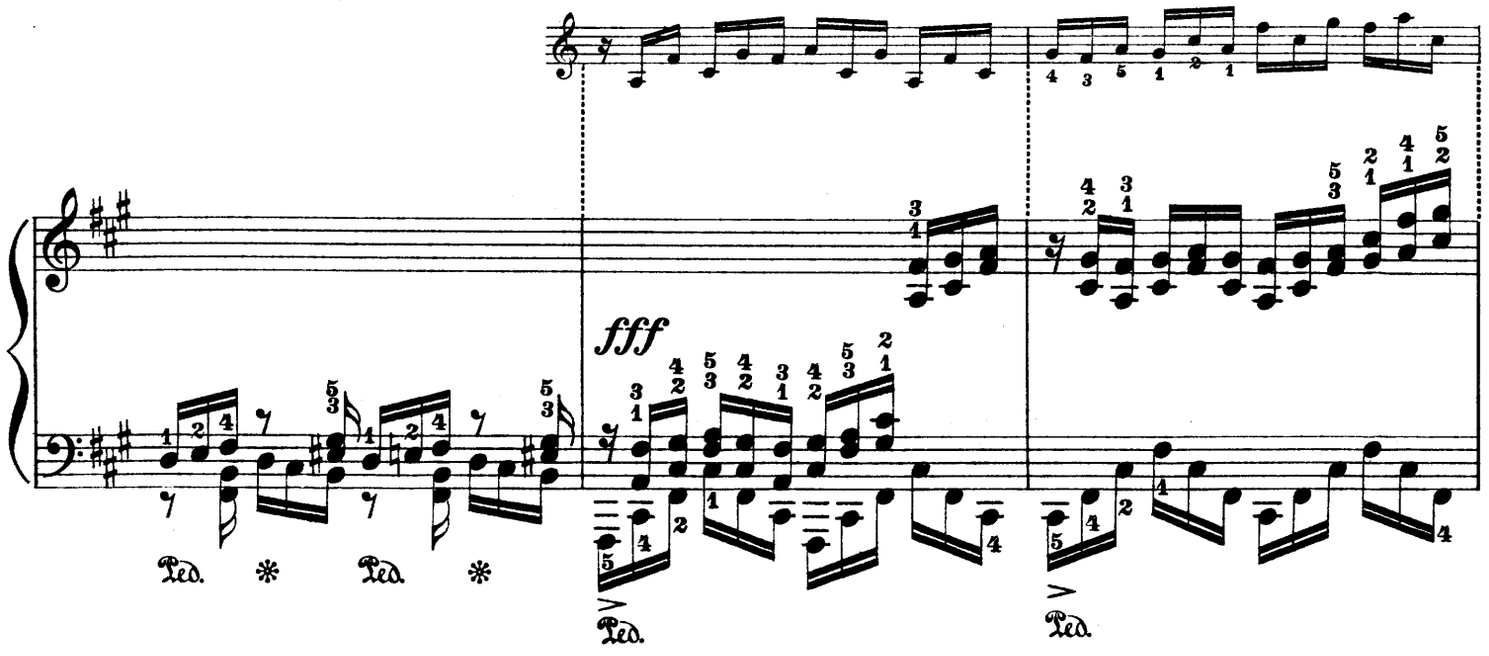

mf
Ped. * Ped. * Ped. * Ped. *
Ped. *
Ped.

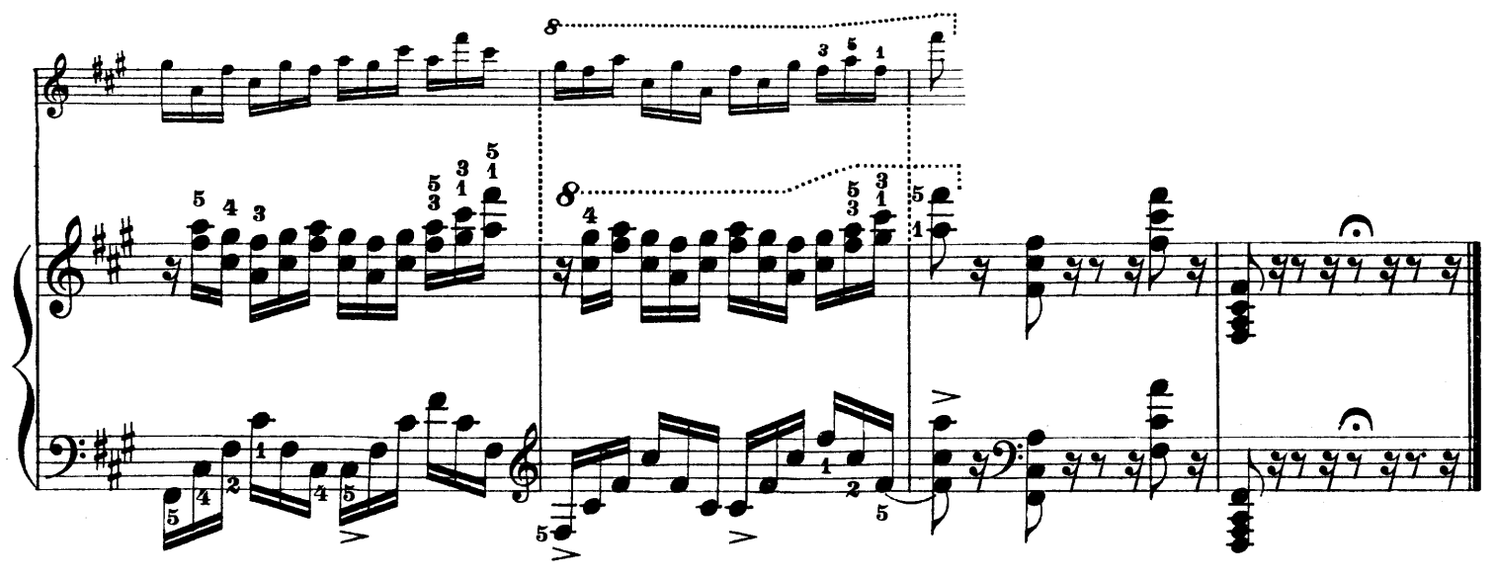

sf
Ped. *
Ped.
sf
*


cresc.
Ped.
Ped.


ff
sf
Ped.
Ped. *







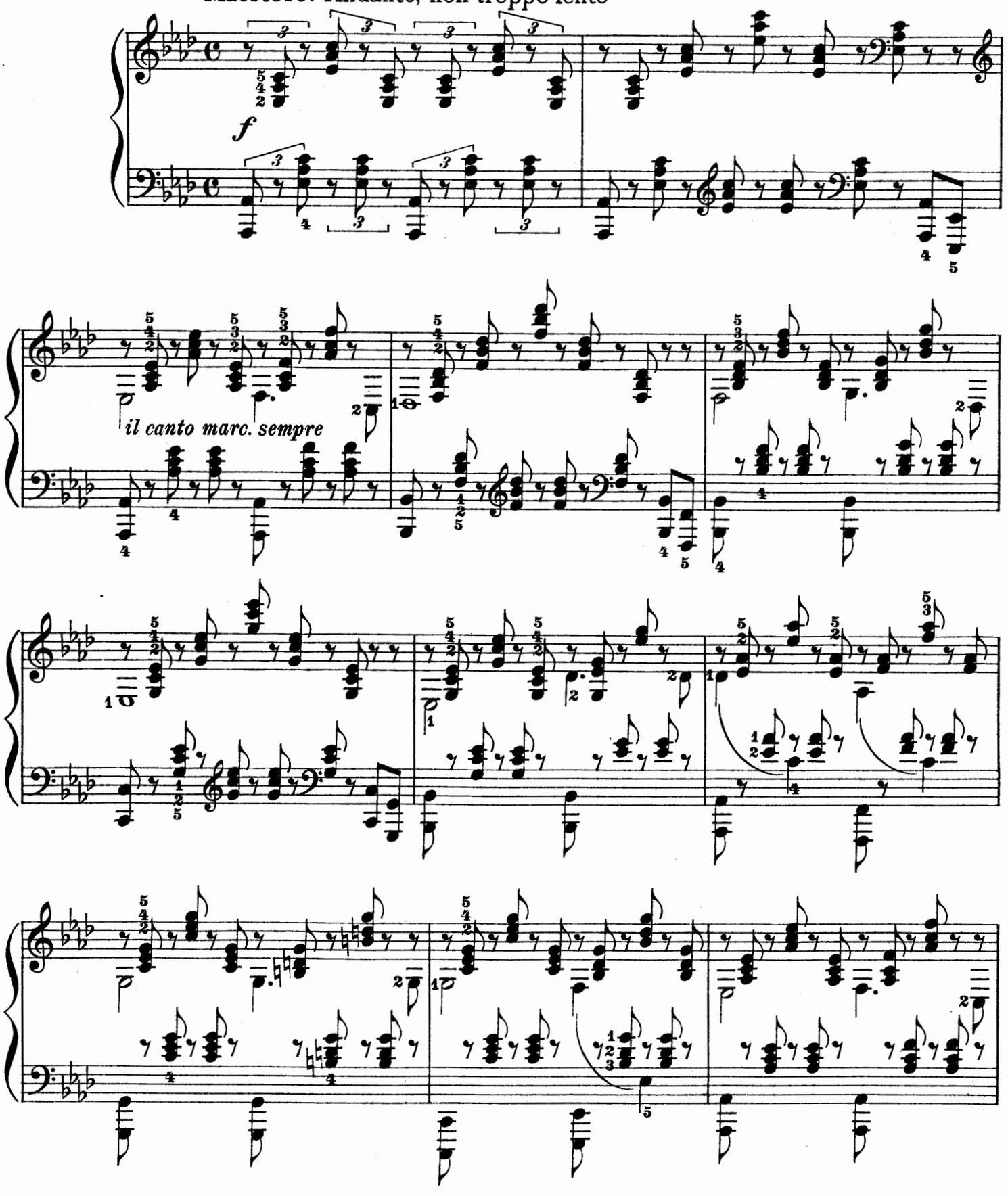
Ped. *sempre tenuto al Fine*

Étude mélodique

Revised and fingered by
Wm Scharfenberg

Joachim Raff. Op. 130, No. 1.

Maestoso. Andante, non troppo lento



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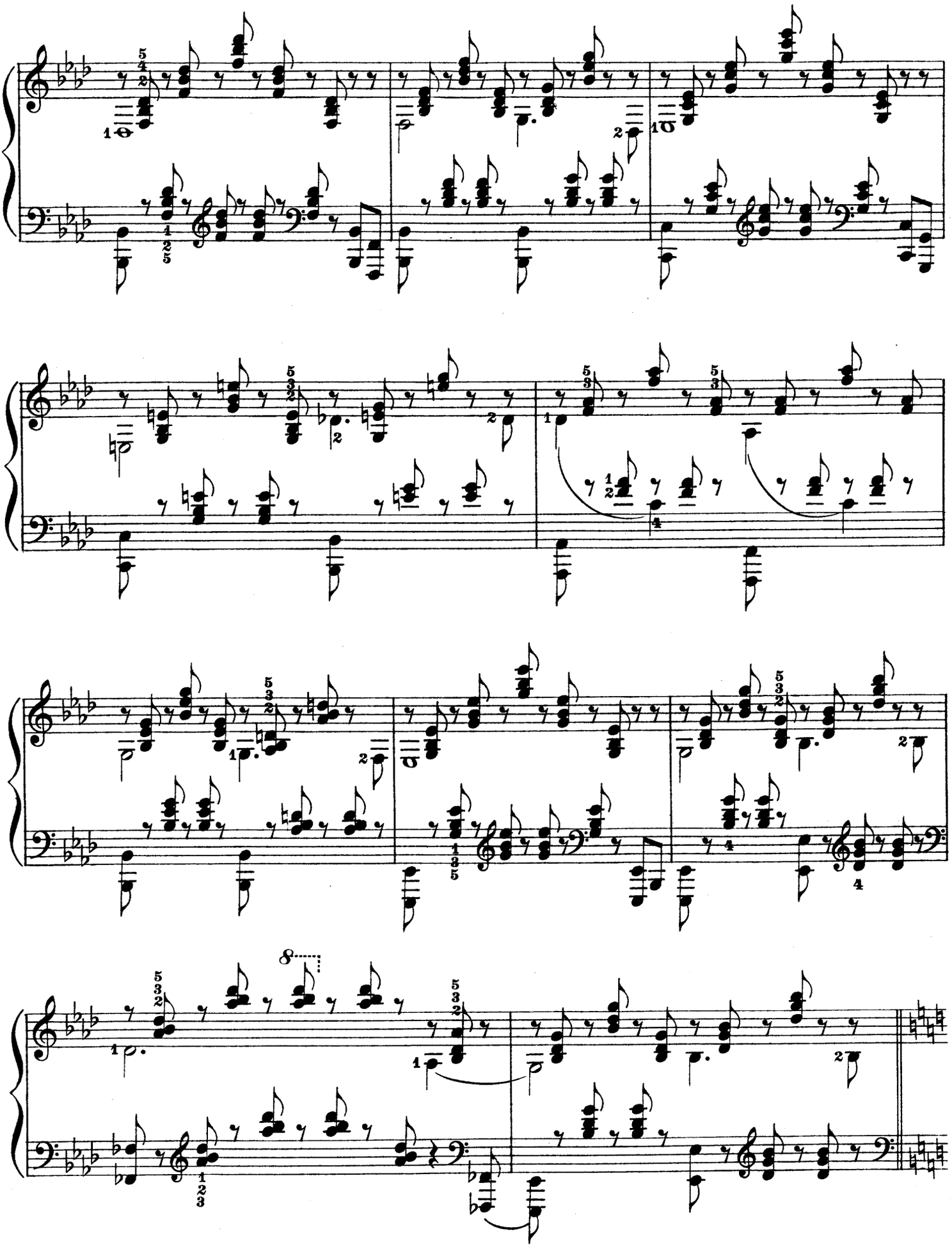
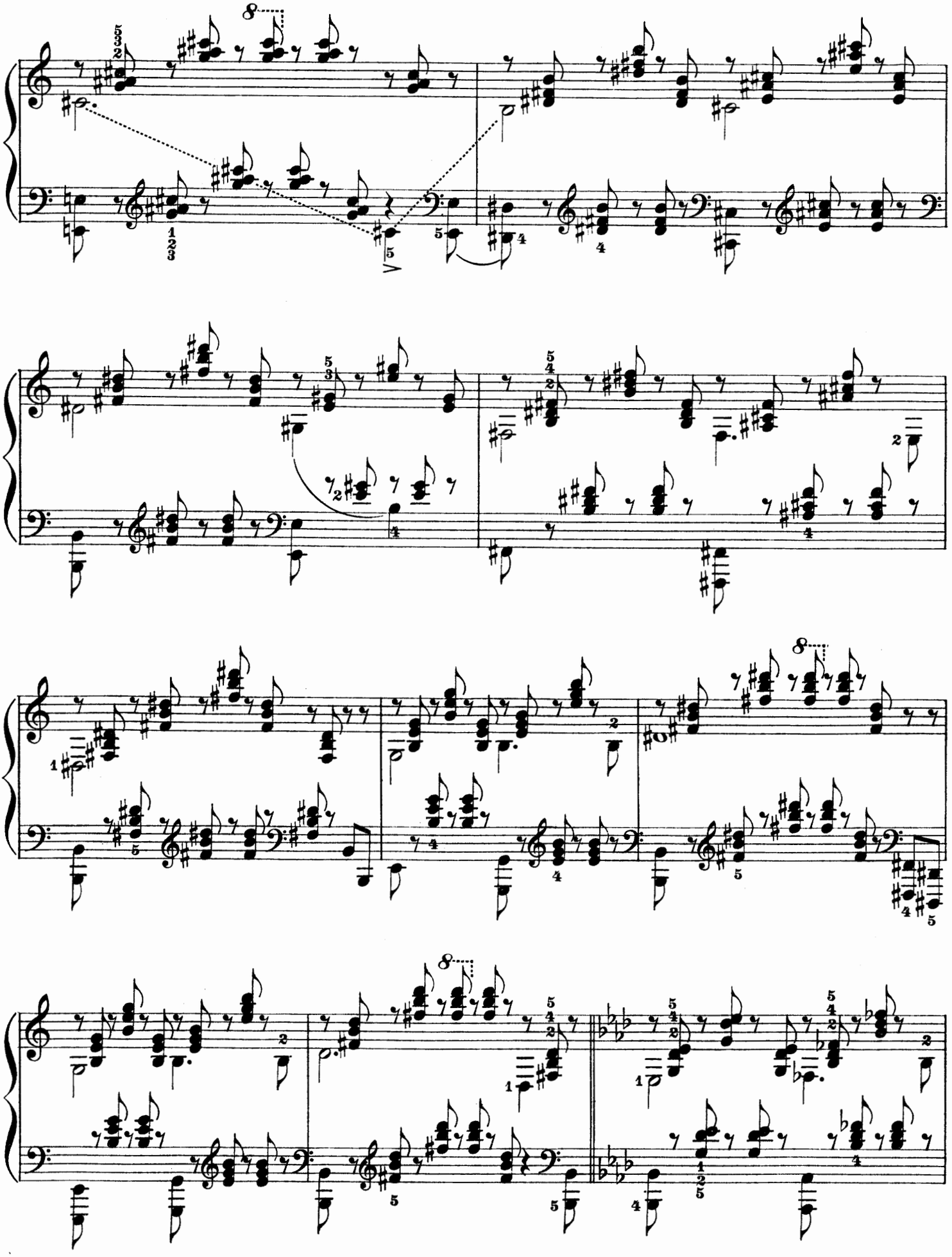
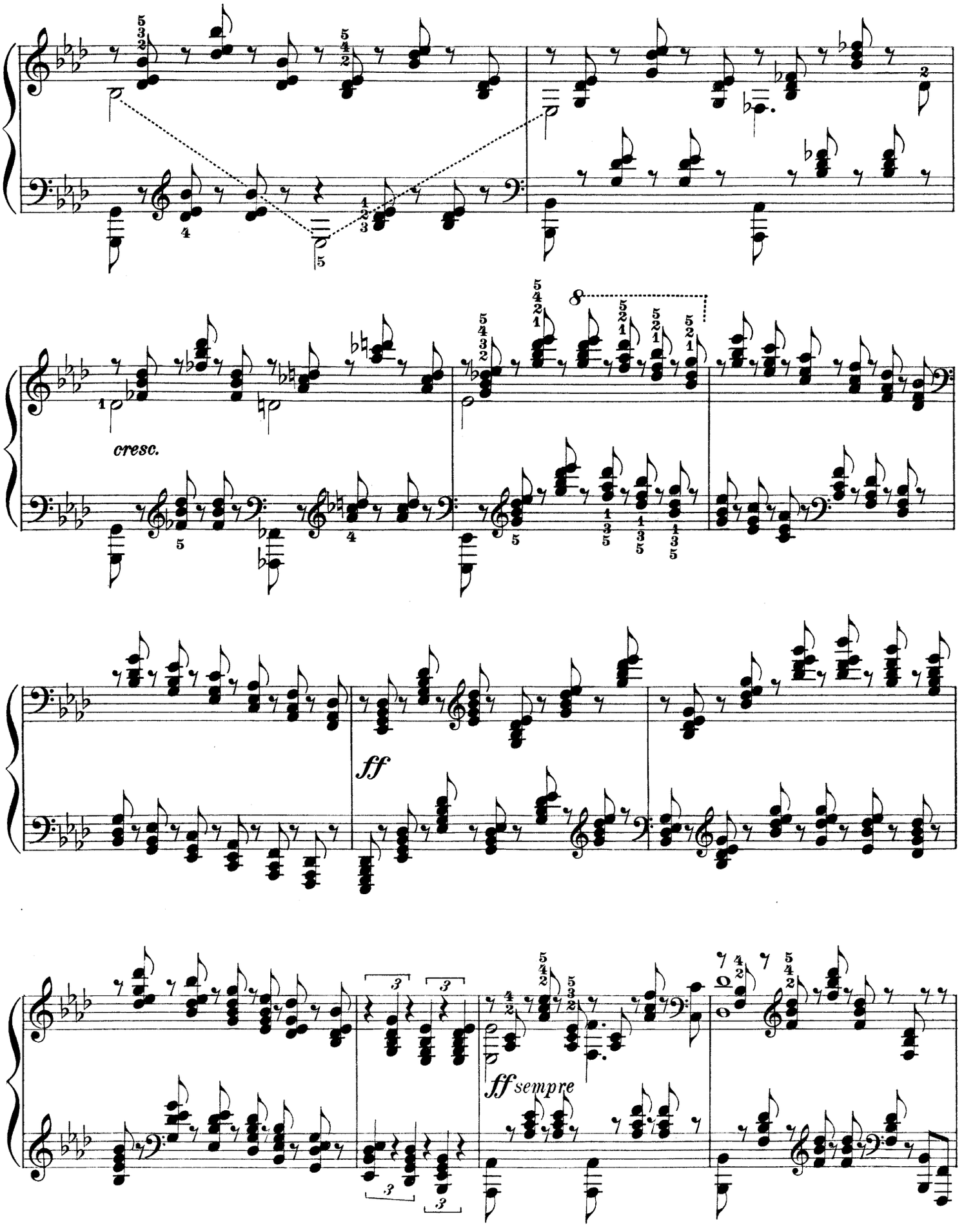
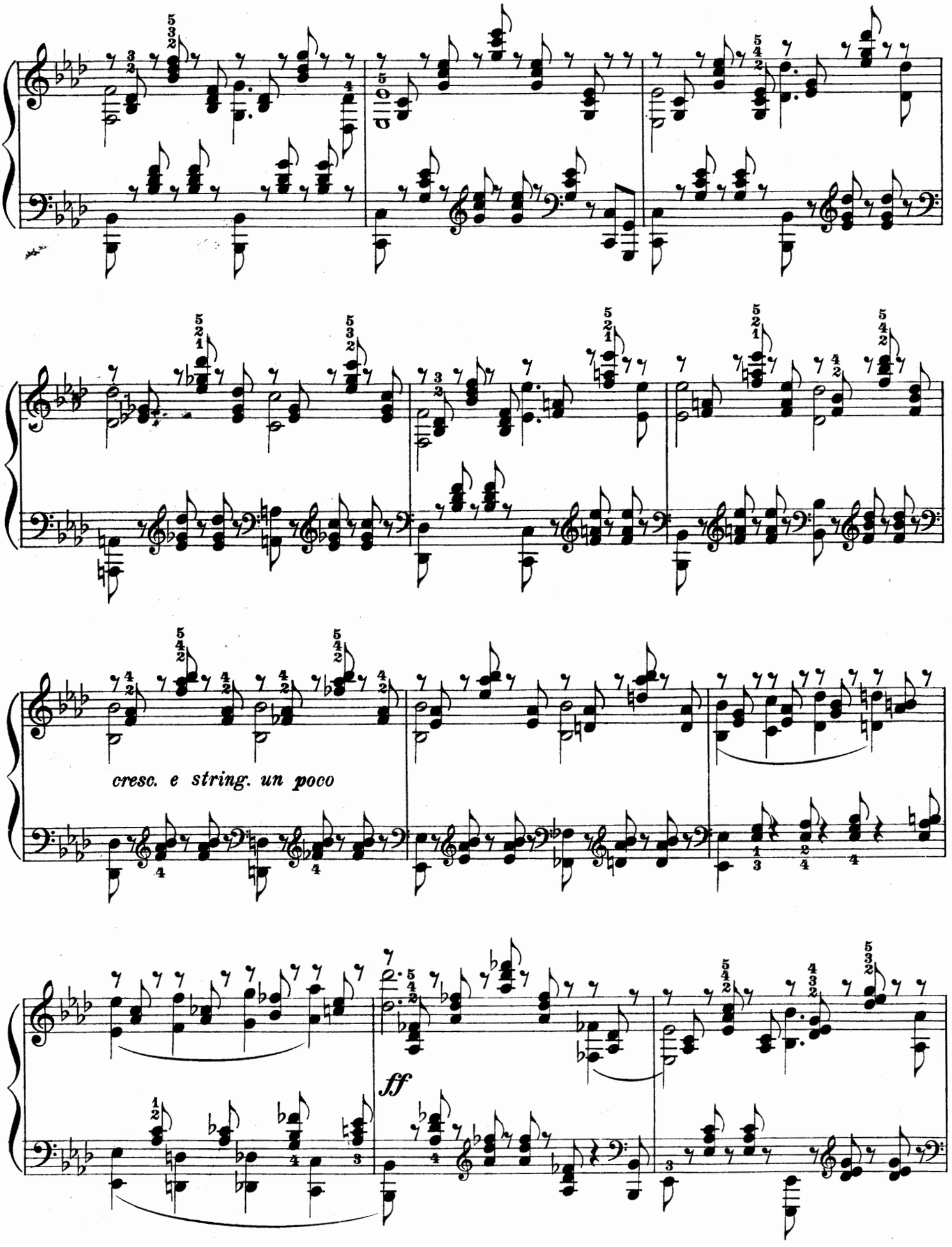
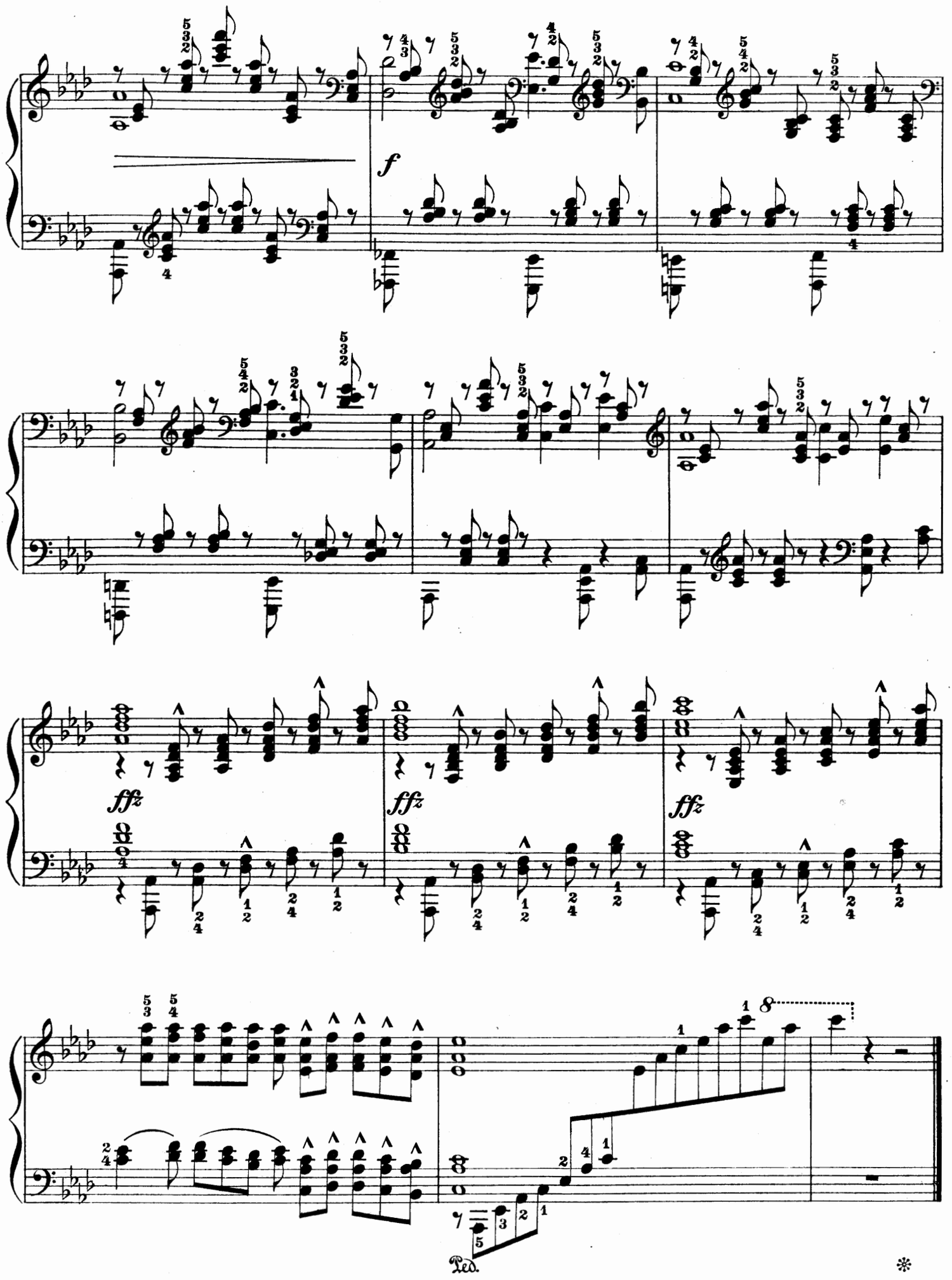





cresc.
ff
ff sempre

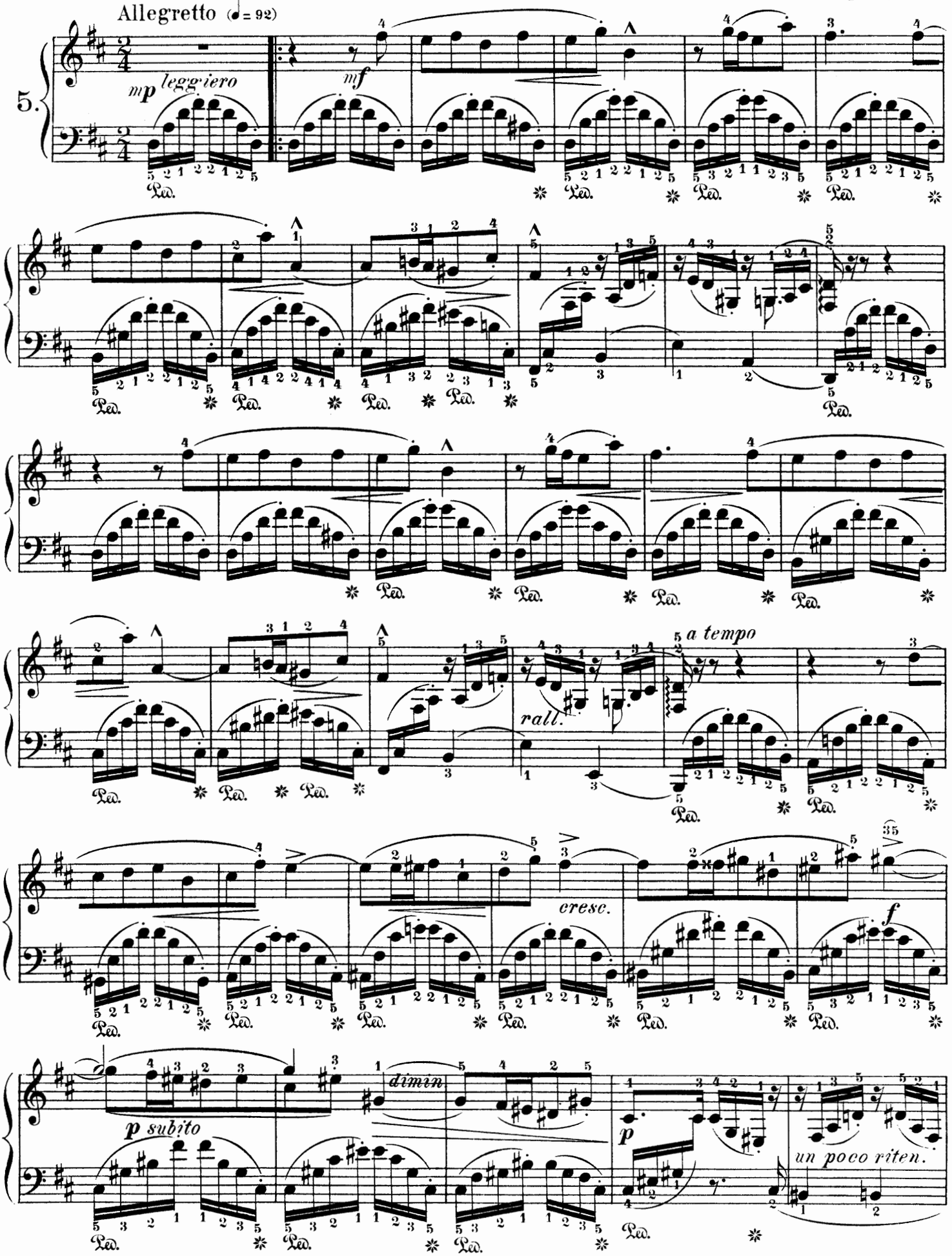

cresc. e string. un poco
ff

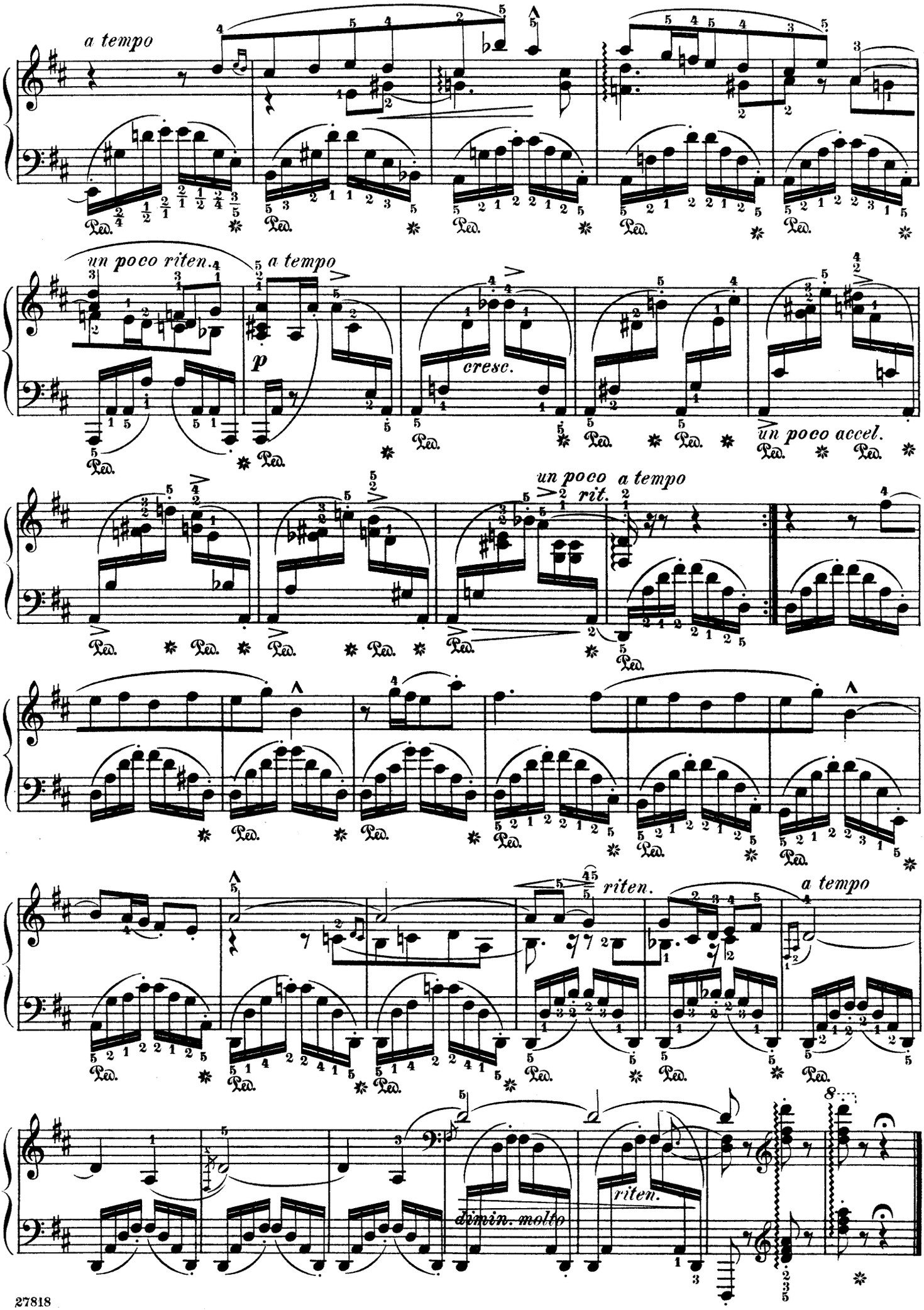

f
ffz
ffz
ffz
8
Ped.
*

Serenade
Ständchen

Revised by Adolf Ruthardt

Ernst Haberbier. Op. 53, No. 5



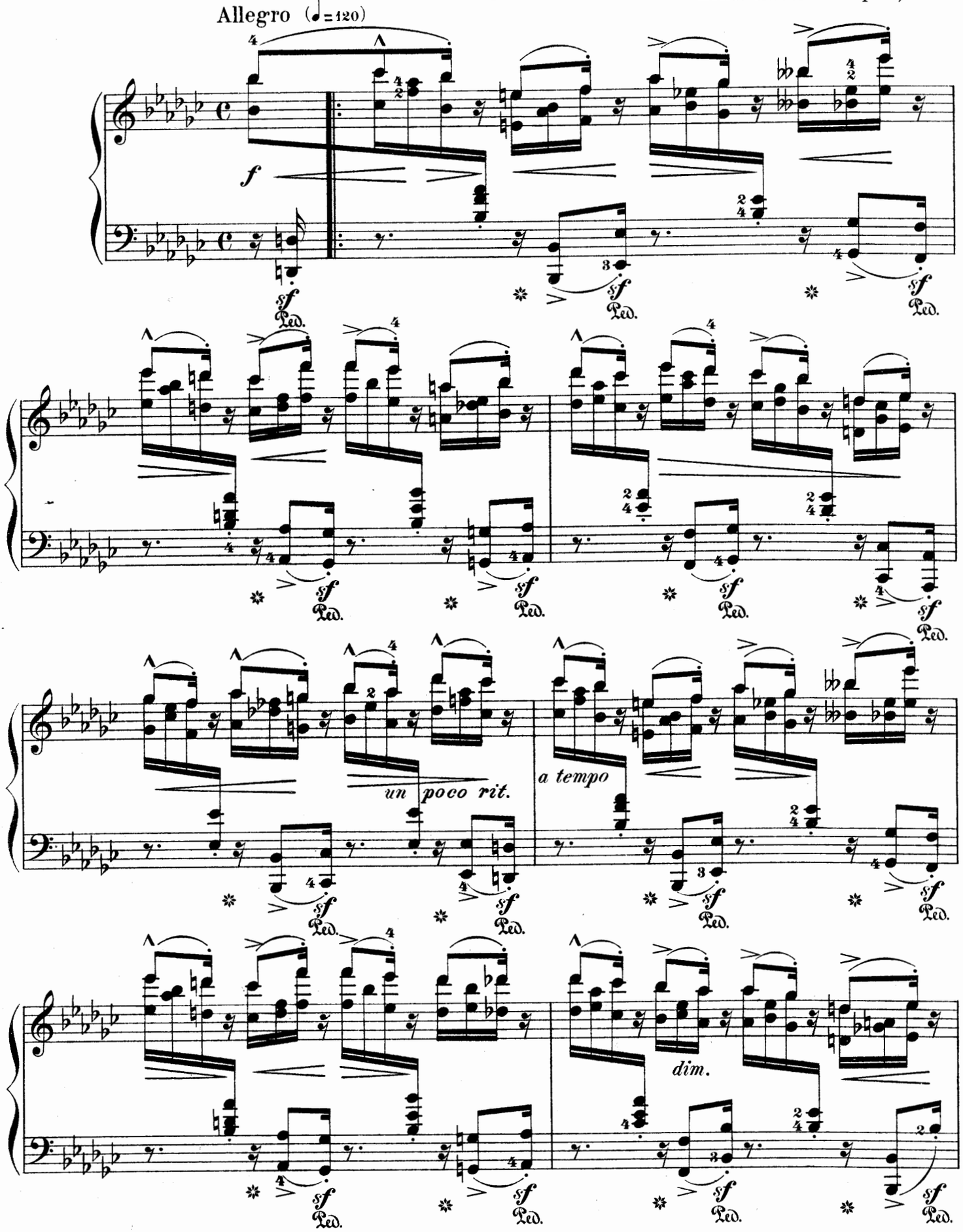

a tempo
un poco riten.
a tempo
p
cresc.
un poco accel.
un poco a tempo
rit.
riten.
a tempo
dimin. molto
riten.

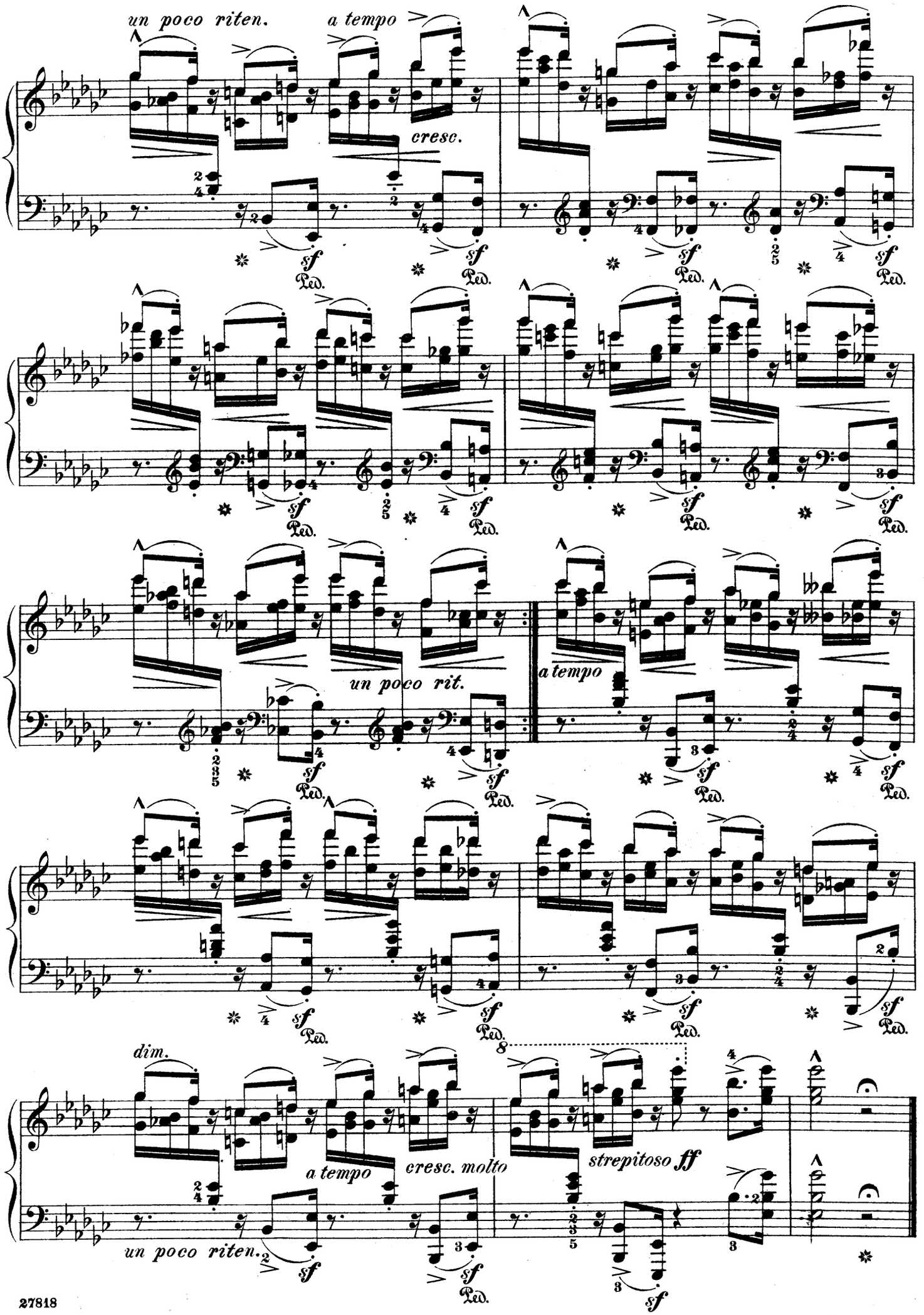
Anxiety

Angst

Revised by Adolf Ruthardt

Ernst Haberbier. Op. 53, No. 23

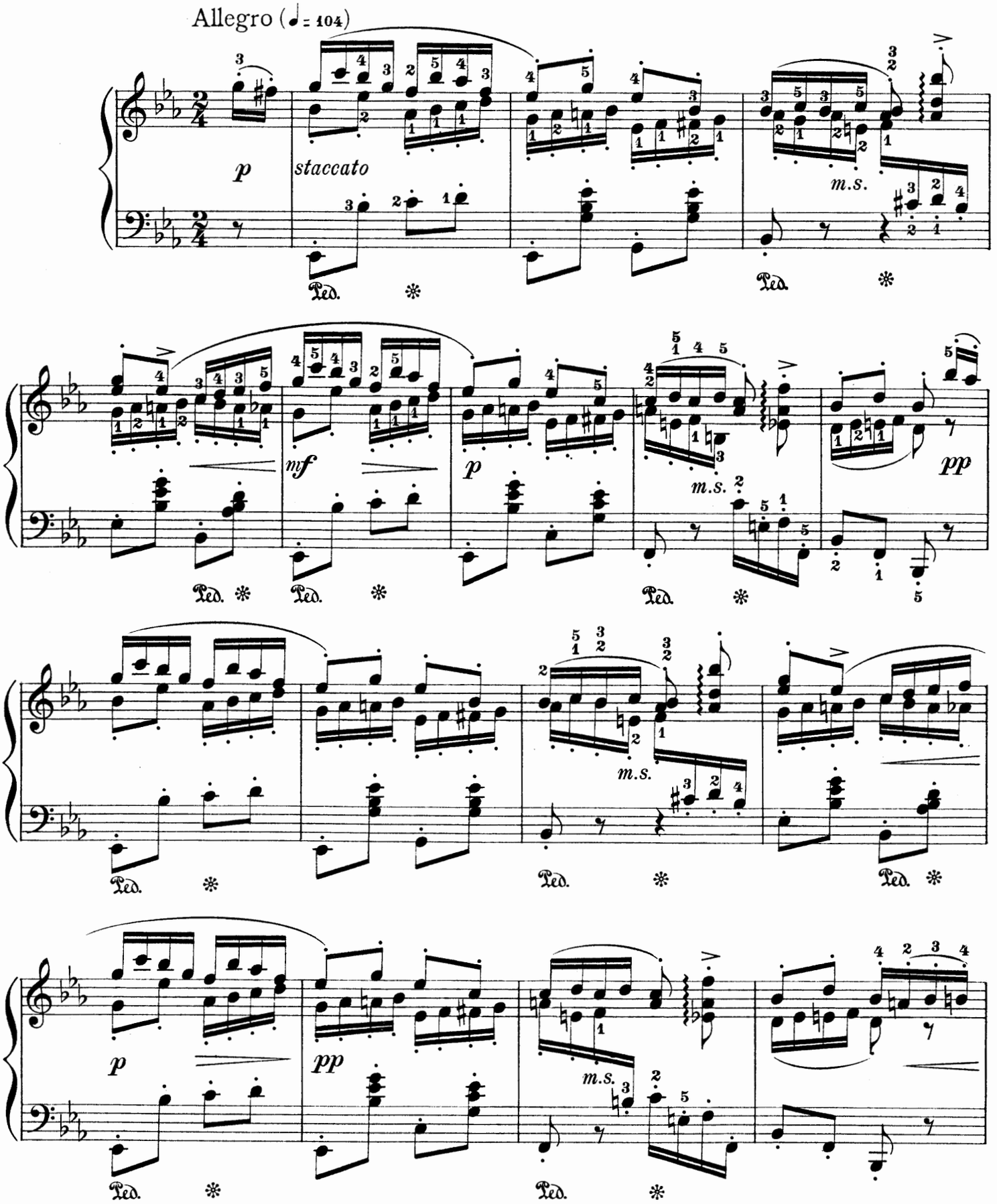



un poco riten.
a tempo
cresc.
sf
Ped.
un poco rit.
a tempo
dim.
a tempo
cresc. molto
strepitoso ff
un poco riten.

Dance of the Gnomes

Revised and fingered by
Arthur Friedheim

Hans Seeling. Op. 10, No. 3



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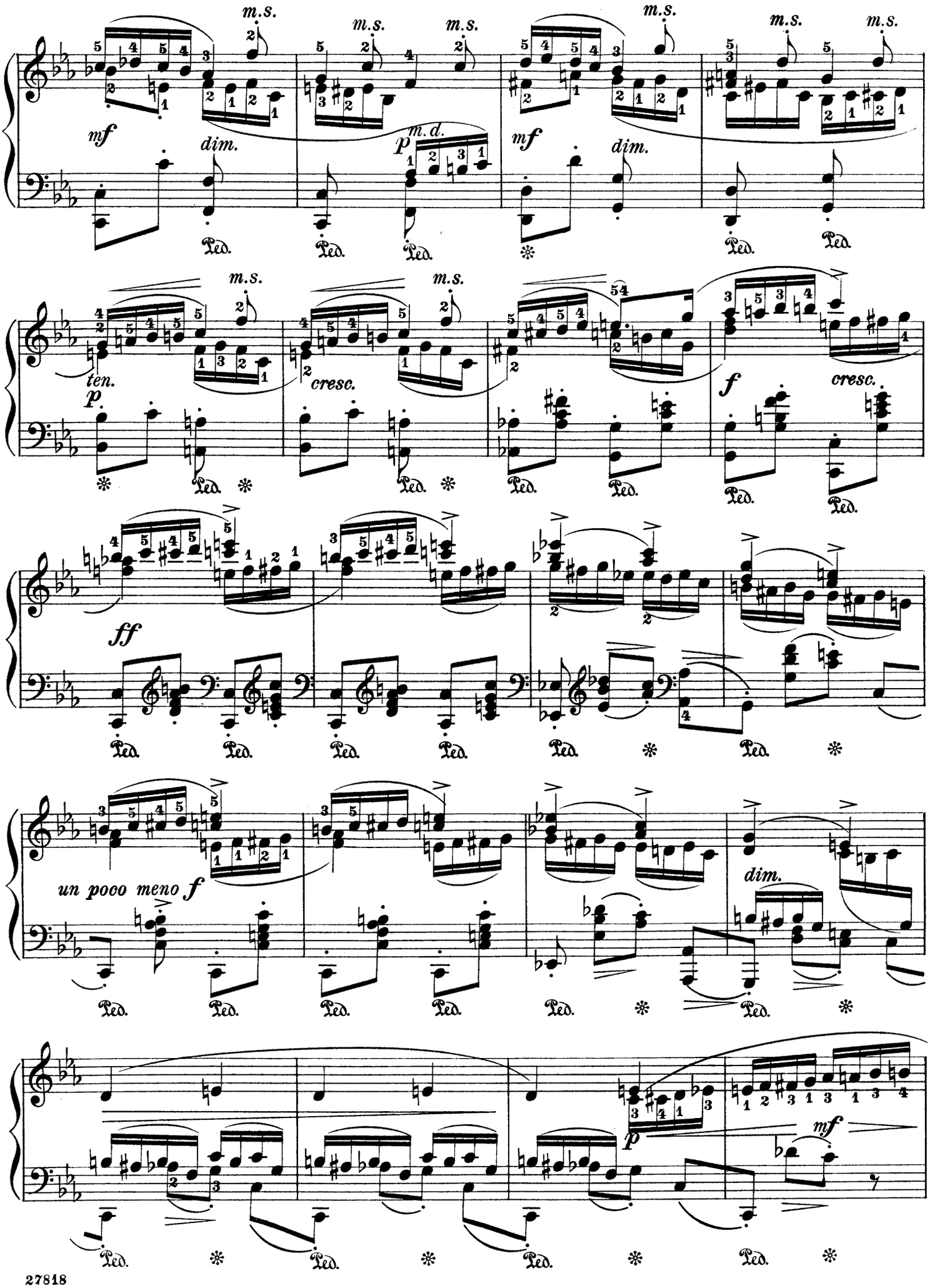
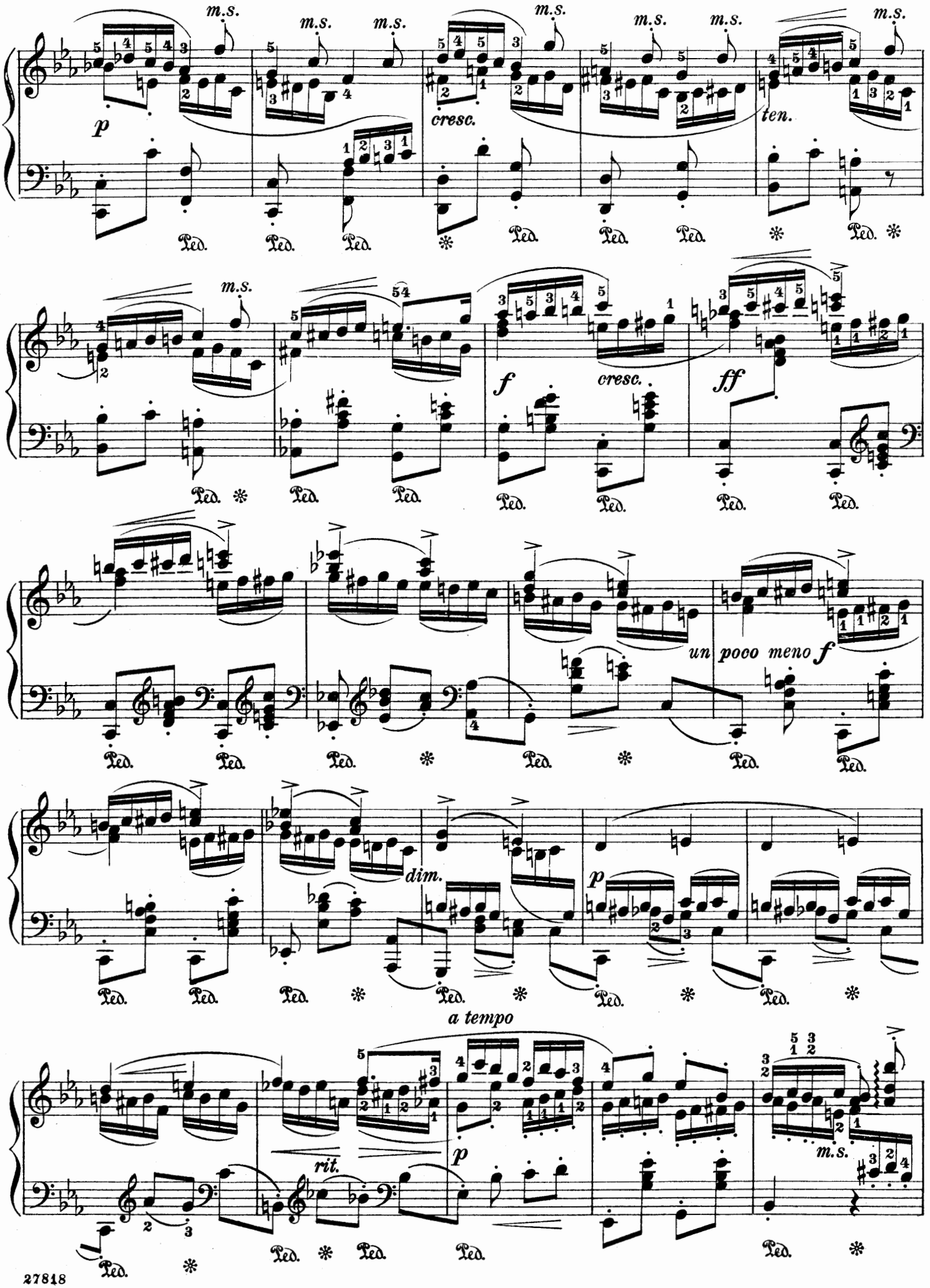
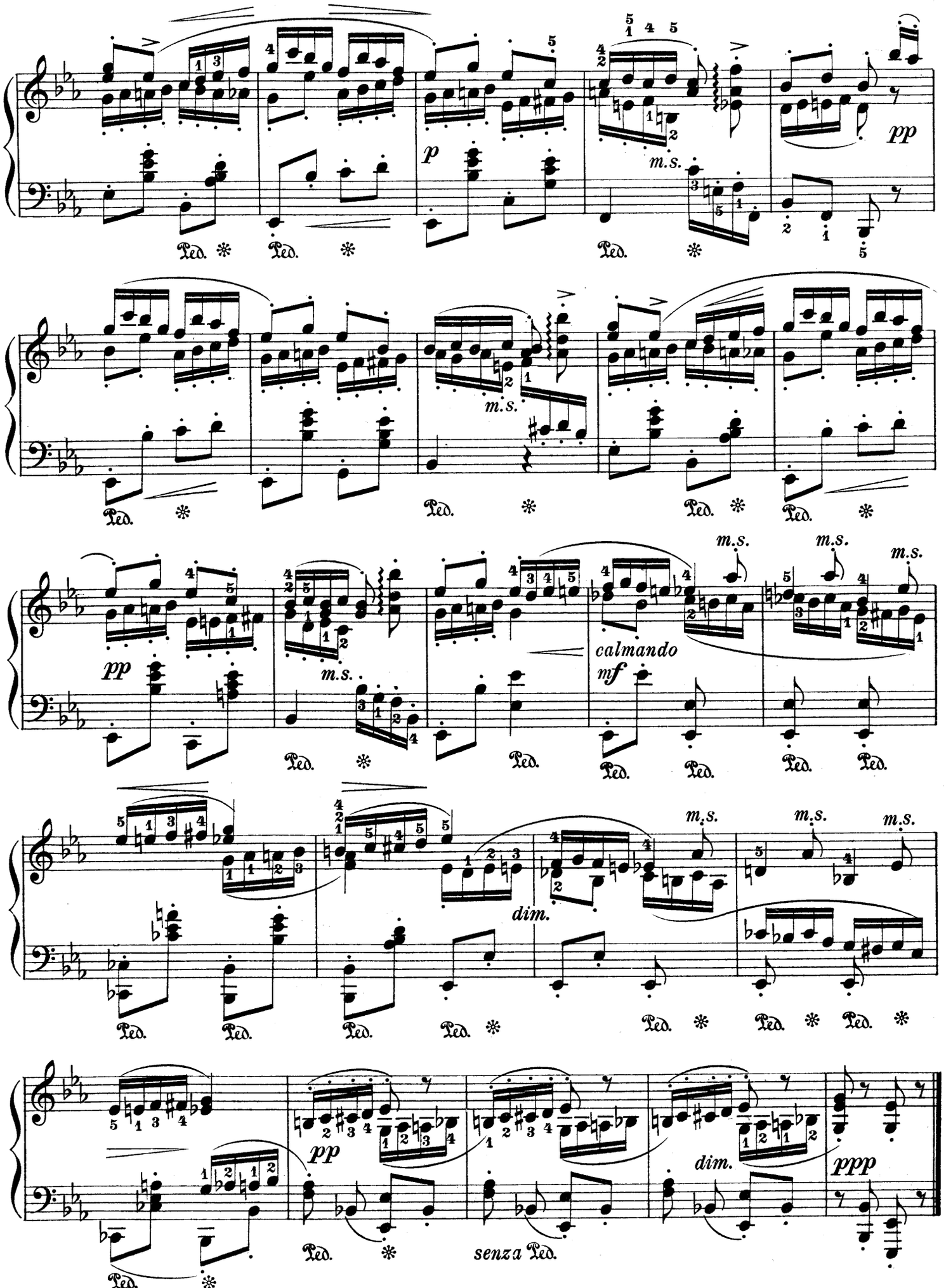

m.s.
mf
dim.
m.d.
p
ten.
cresc.
f
ff
un poco meno f
mf

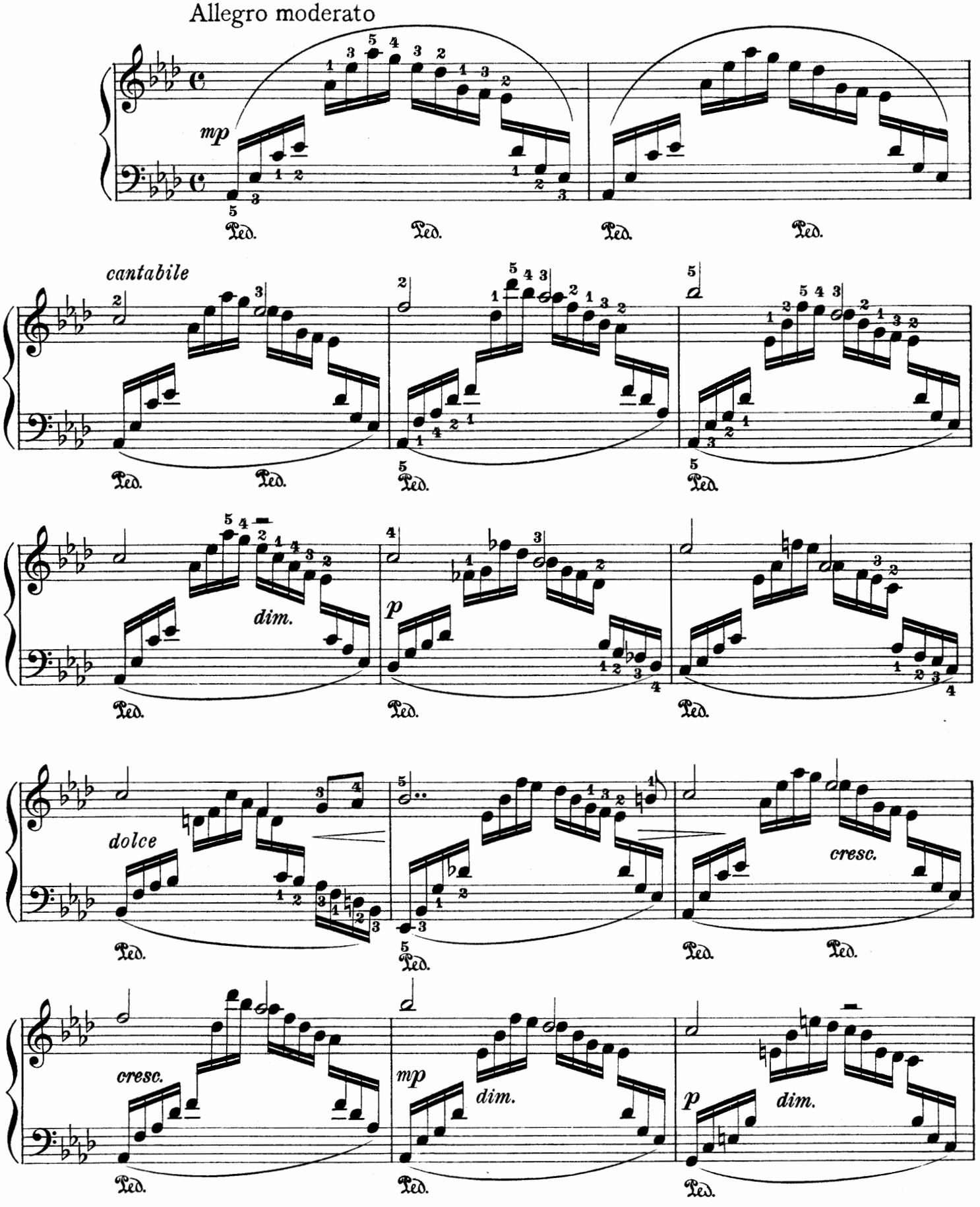

m.s.
p
cresc.
ten.
f
ff
un poco meno f
dim.
a tempo
rit.
Ped.


p
pp
m.s.
Ped.
pp
m.s.
calmando
mf
dim.
pp
dim.
ppp
senza Ped.

Concert Étude

Revised and fingered by
Arthur Friedheim

Ludvig Schytte. Op. 48, No. 1



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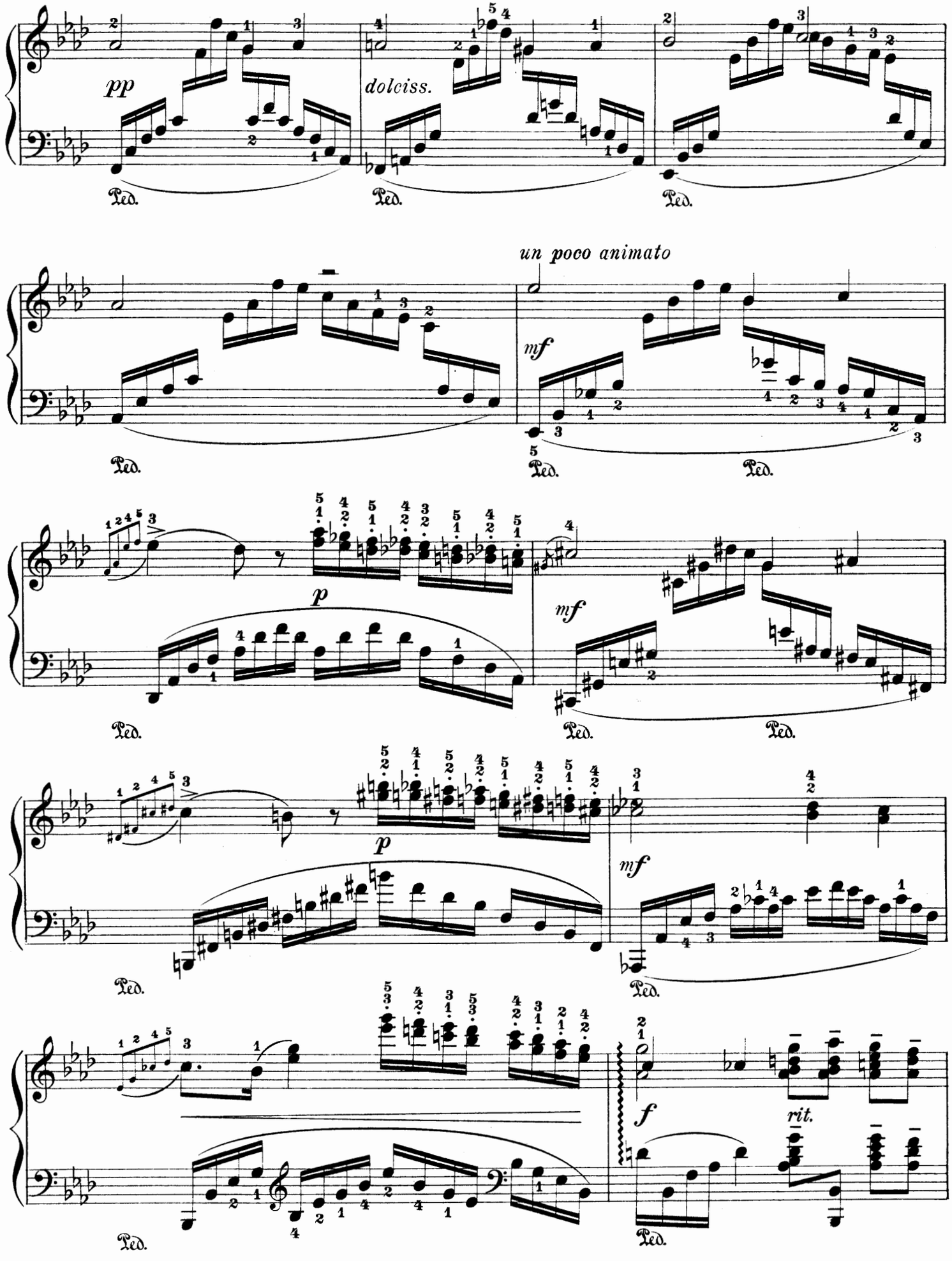
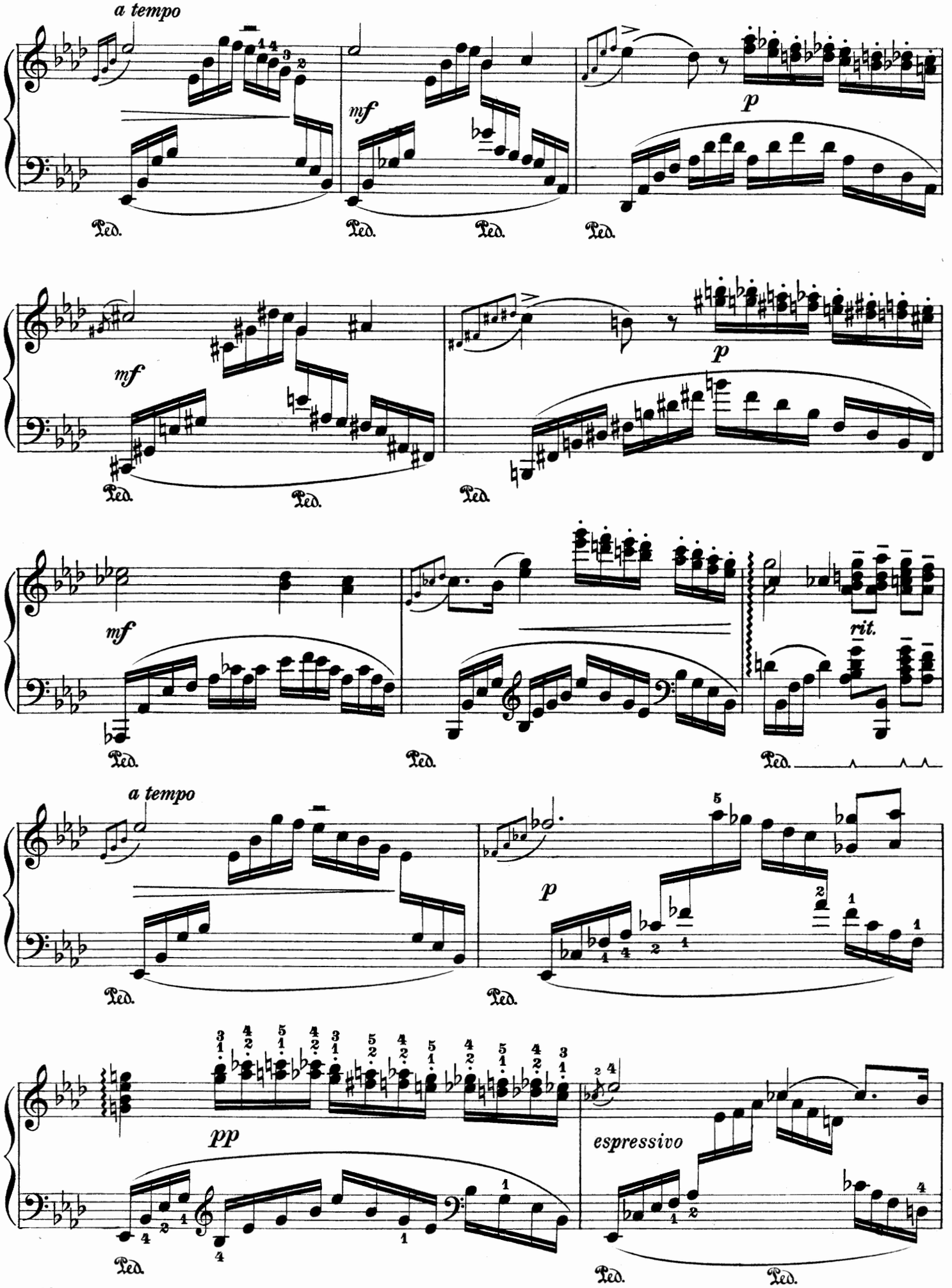
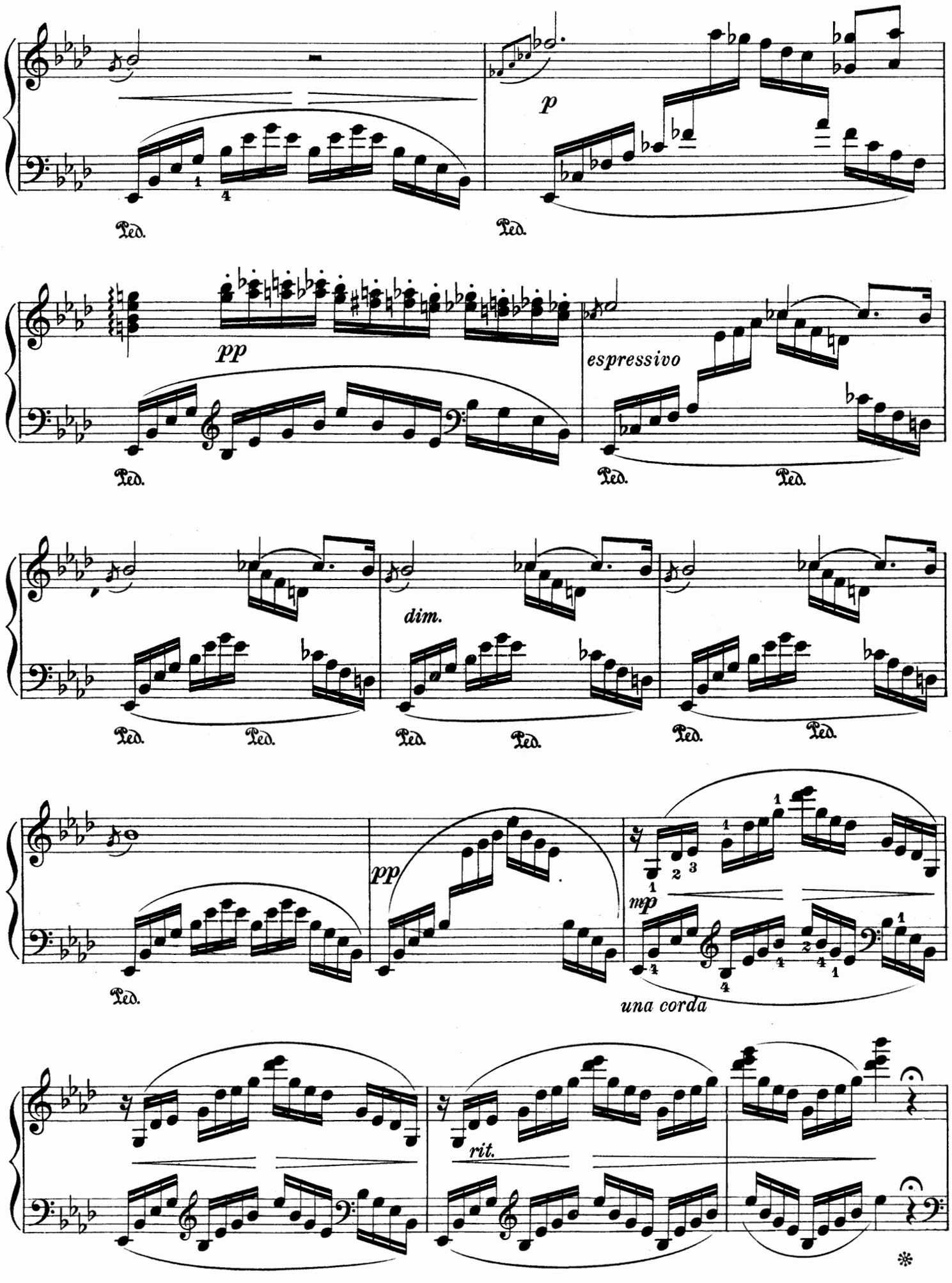
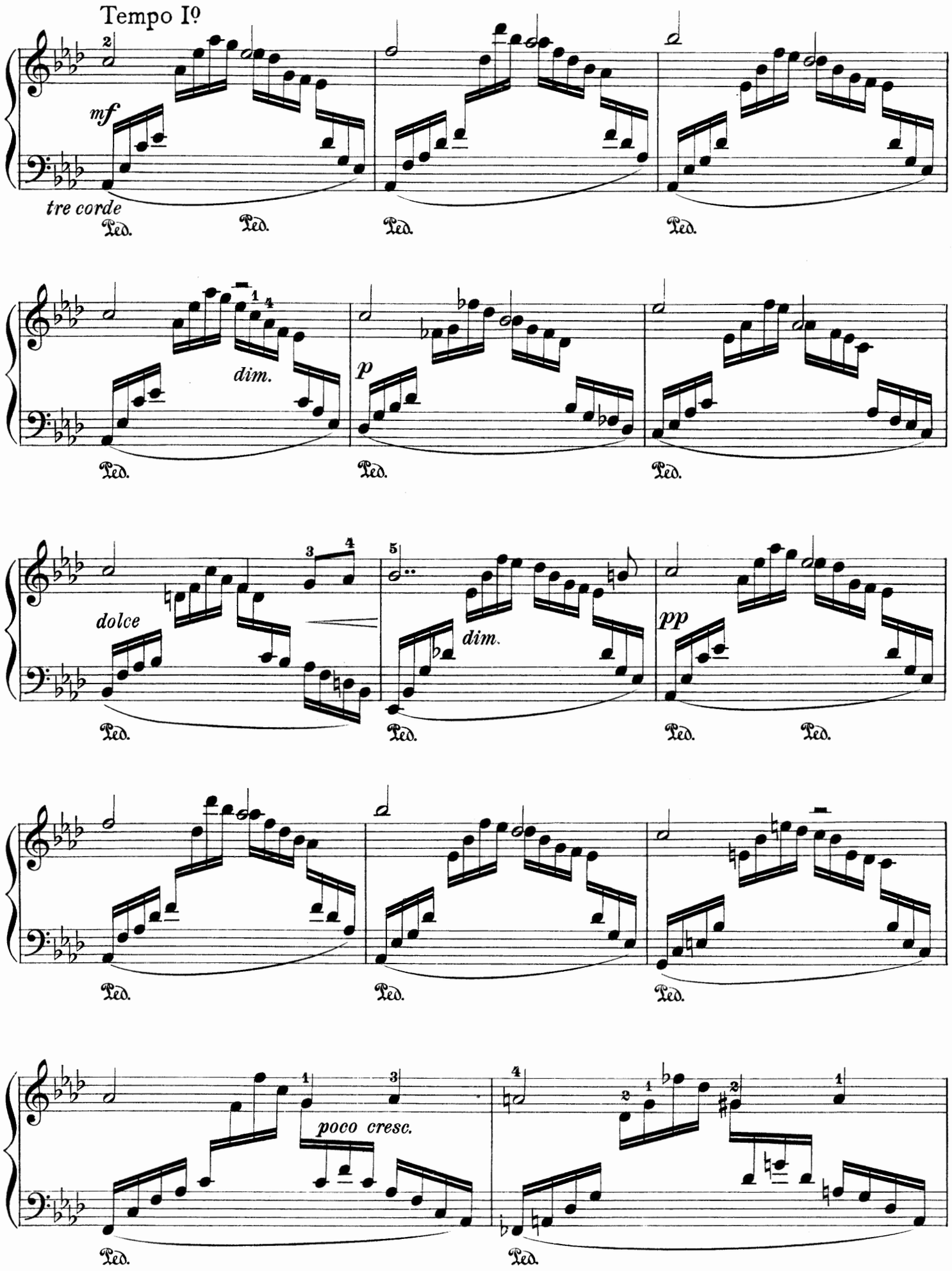
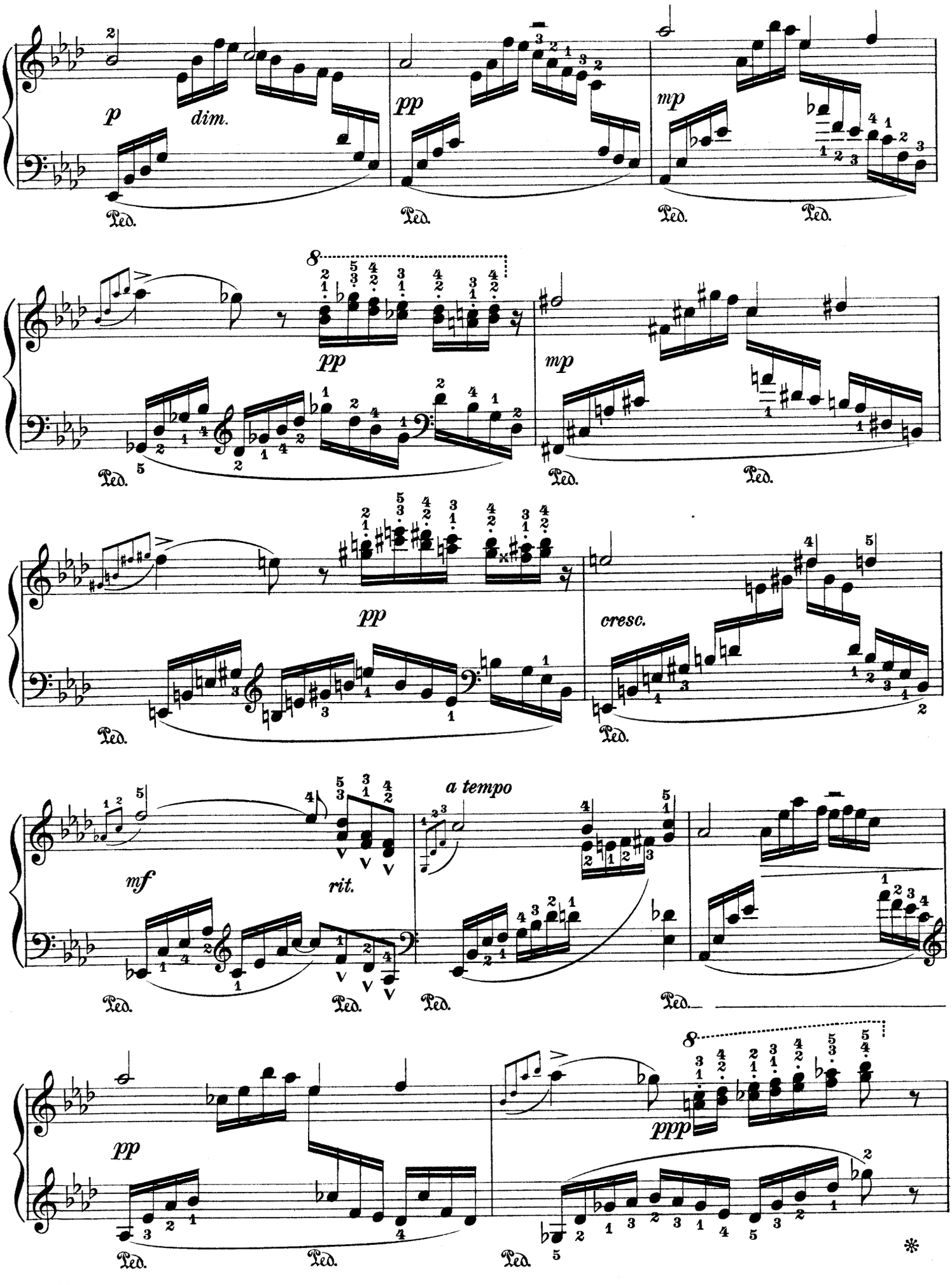
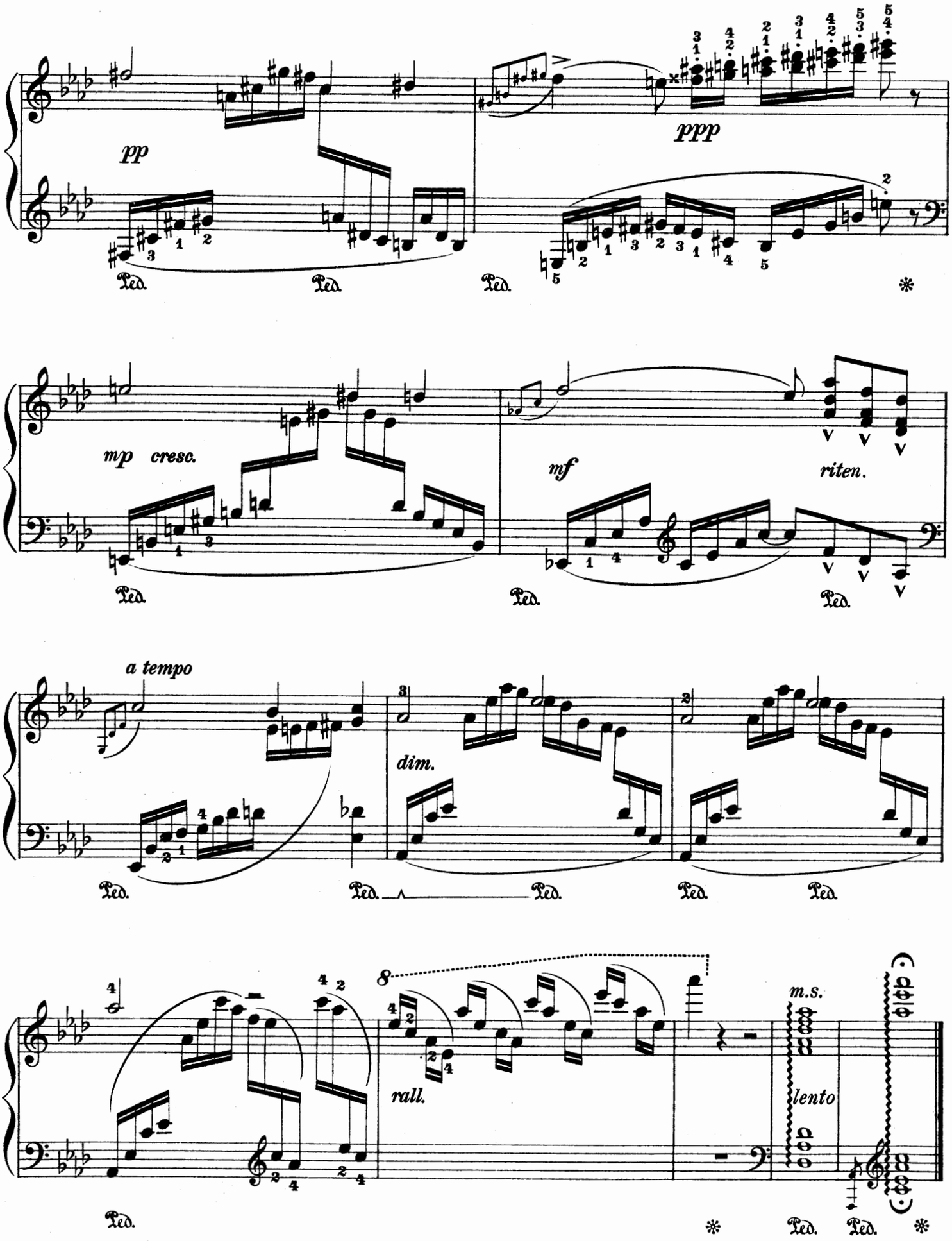

pp
dolciss.
un poco animato
mf
p
mf
p
mf
f
rit.
Ped.


a tempo
mf
p
Ped.
mf
p
Ped.
mf
rit.
Ped.
a tempo
p
Ped.
pp
espressivo
Ped.


p
Ped.
pp
espressivo
dim.
una corda
mp
rit.


Tempo Iº
mf
tre corde
Ped.
dim.
p
dolce
pp
poco cresc.


p
dim.
pp
mp
pp
mp
pp
cresc.
mf
rit.
a tempo
pp
ppp
Ped.


pp
ppp
Ped.
mp cresc.
mf
riten.
a tempo
dim.
rall.
m.s.
lento

Fairies at Play

Elfenspiel

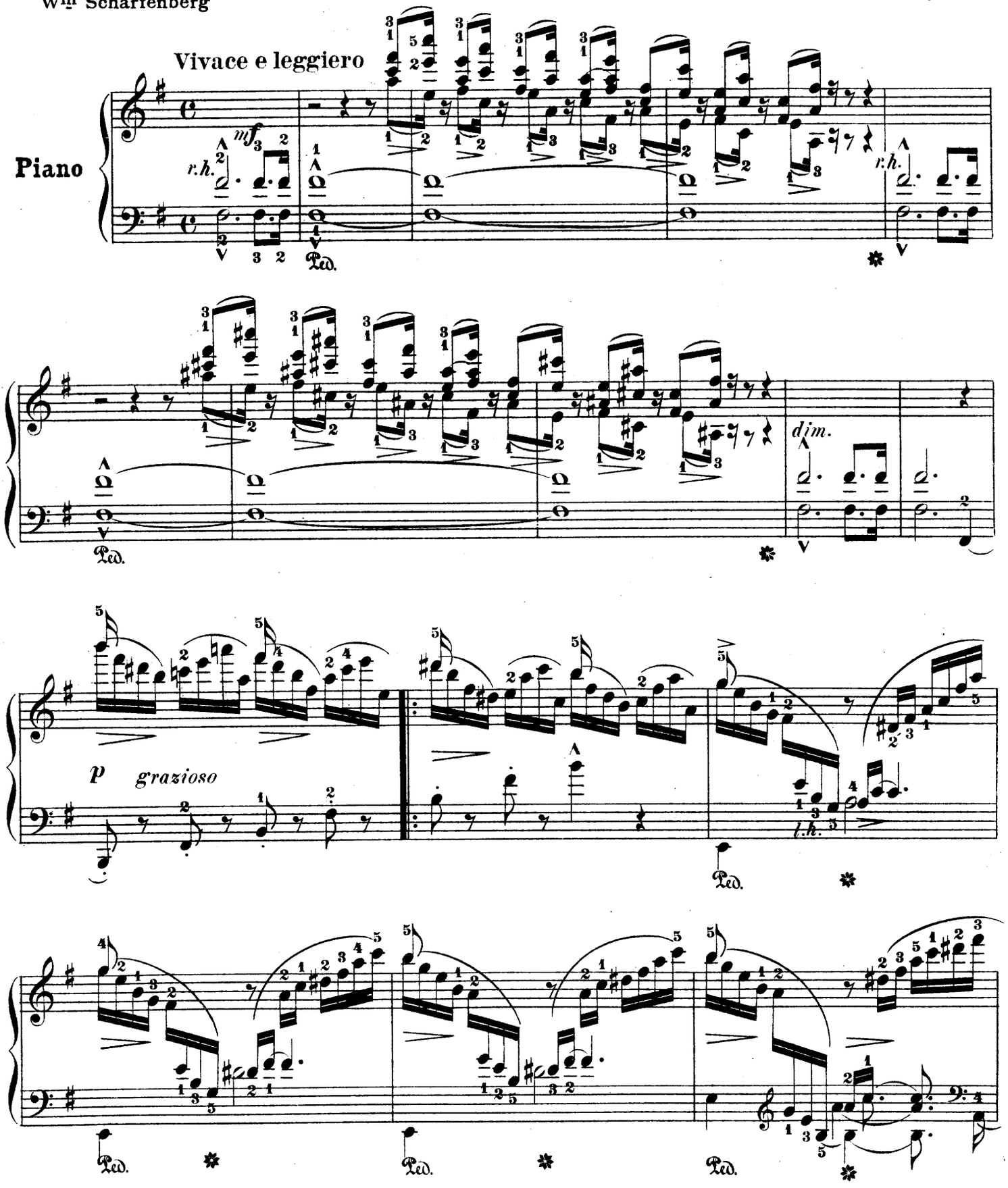
CONCERT STUDY

Revised and fingered by
Wm Scharfenberg

Carl Heymann

Vivace e leggiero

Piano



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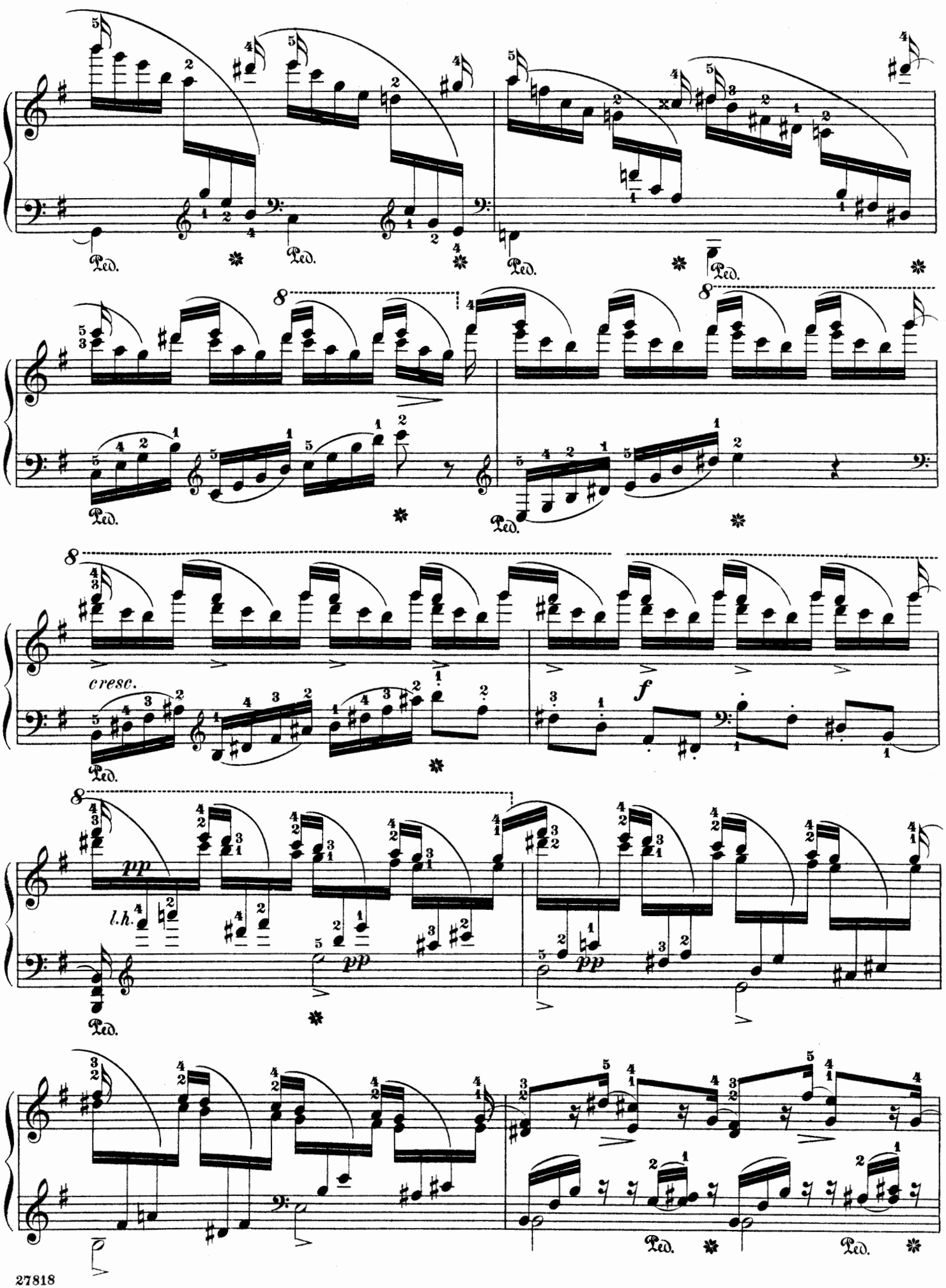
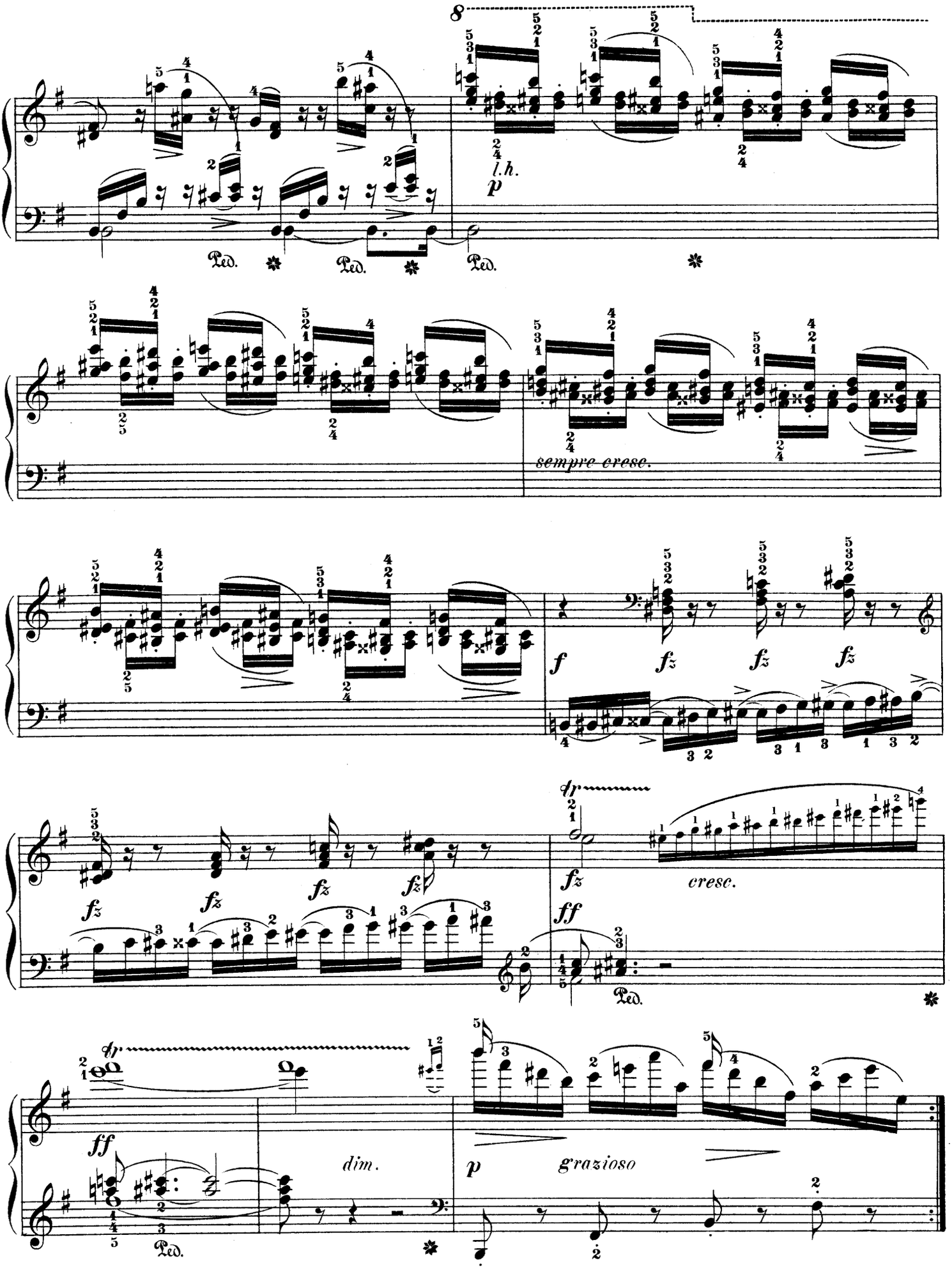
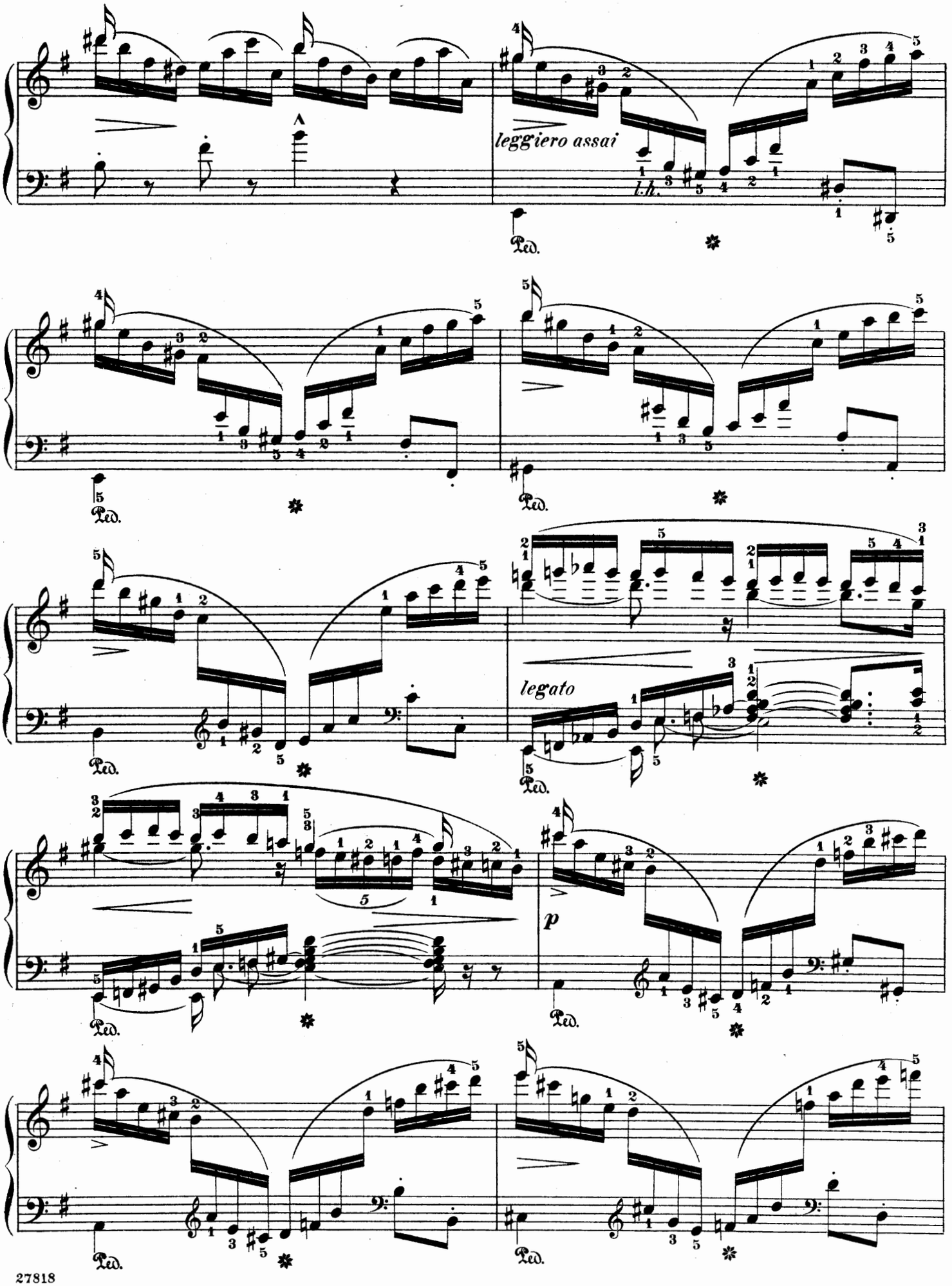
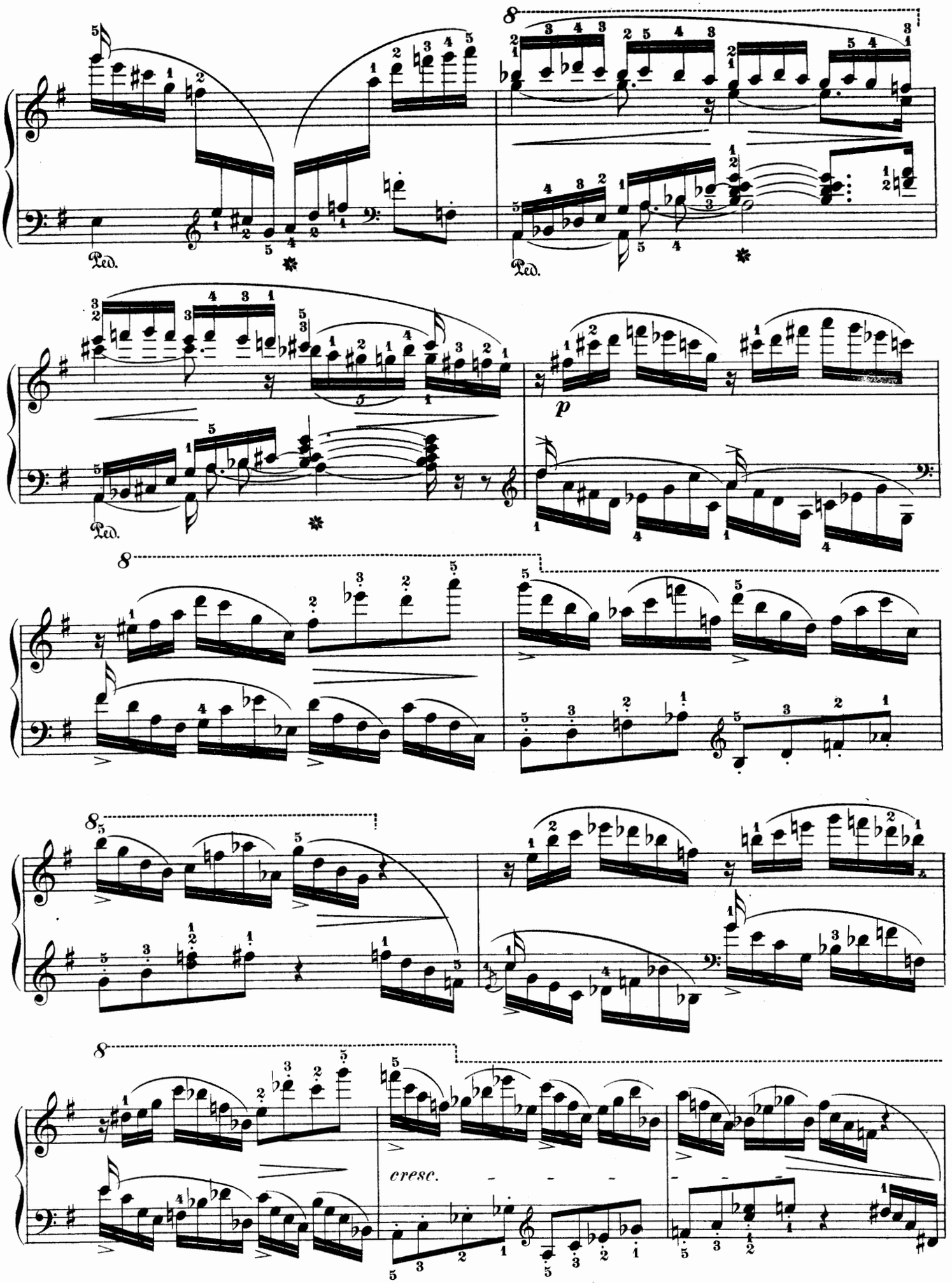
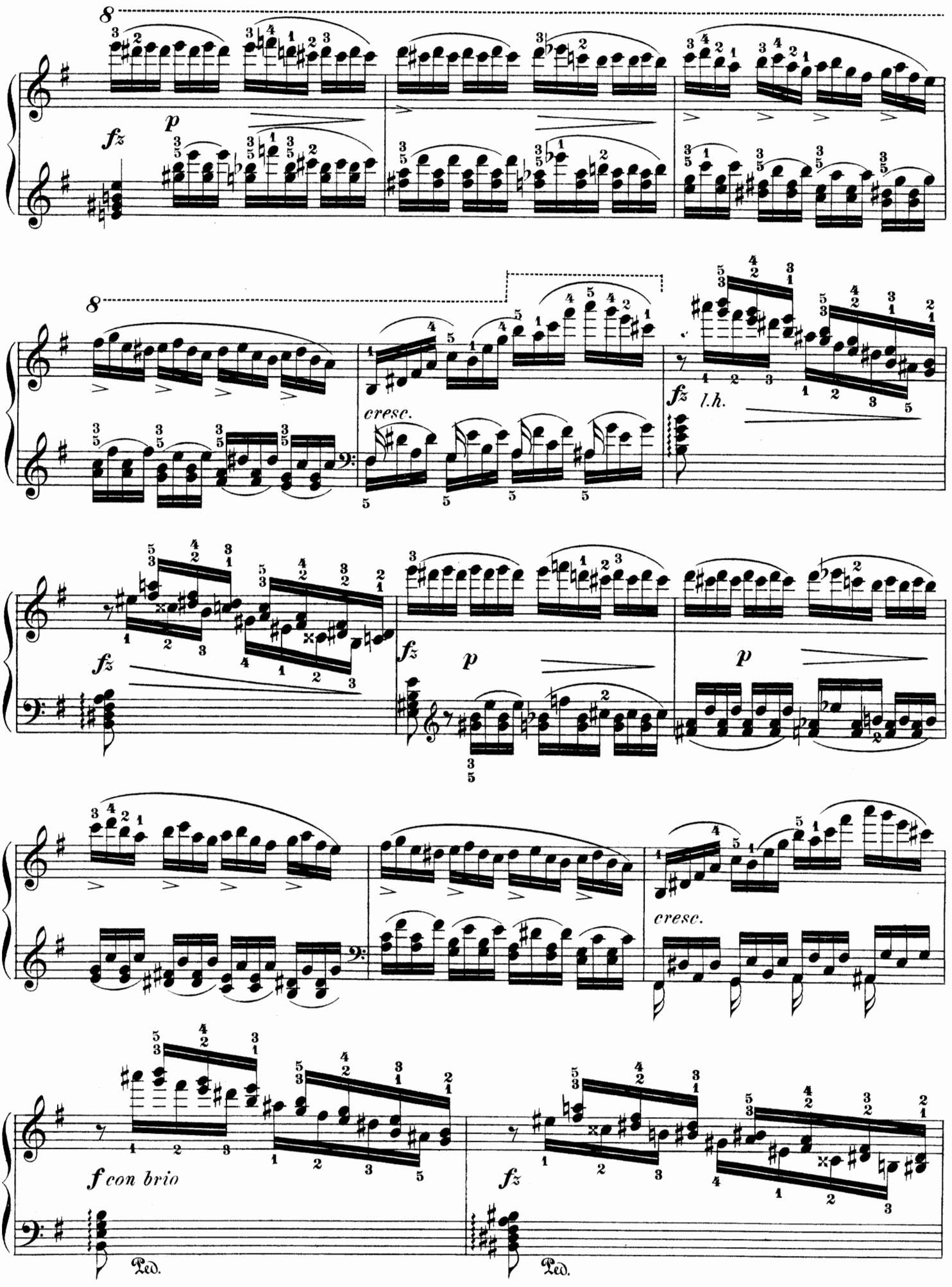
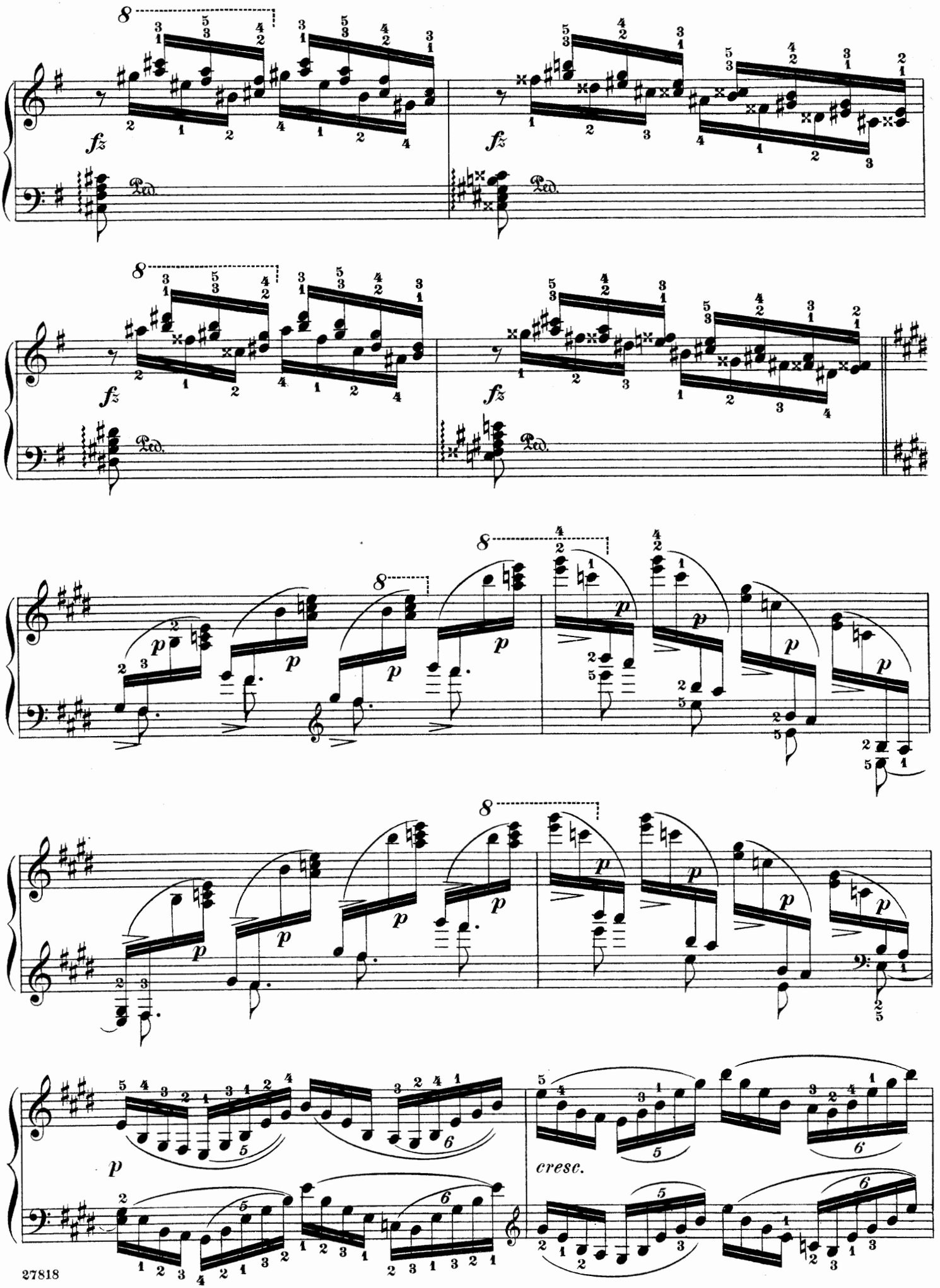

Ped.
cresc.
f
pp
l.h.

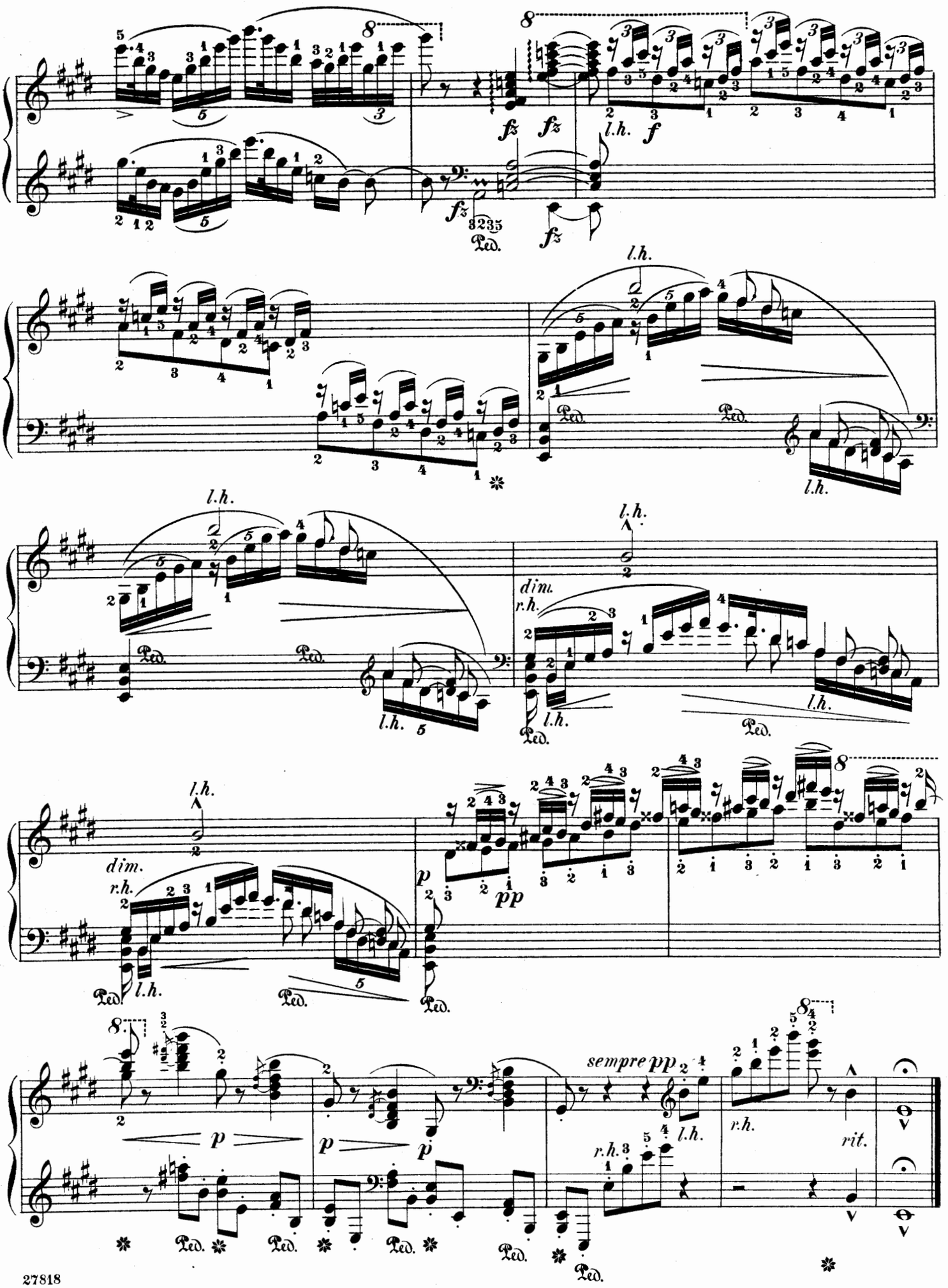

8
l.h.
p
Ped.
Ped.
Ped.
sempre cresc.
f
fz
fz
fz
fz
fz
fz
fz
fz
fp
cresc.
ff
Ped.
fp
ff
dim.
p
grazioso
Ped.


leggiero assai
l.h.
Ped.
legato
p


Ped.
Ped.
Ped.
p
cresc.


8
fz
p
8
cresc.
fz
l.h.
fz
p
p
cresc.
f con brio
fz
Ped.
Ped.

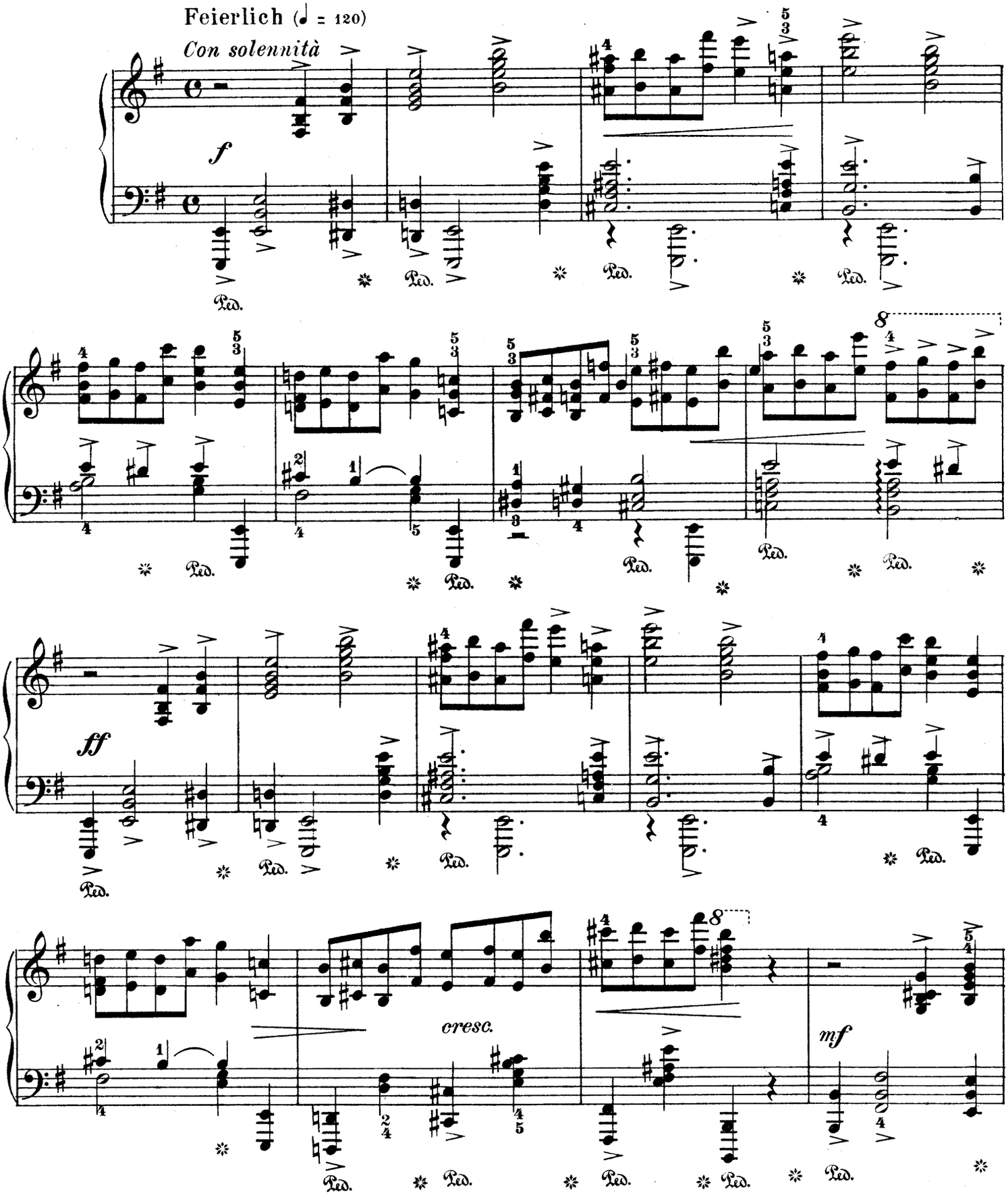

fz
Ped.
p
cresc.


fz
l.h.
f
Ped.
dim.
r.h.
p
pp
sempre pp
rit.

Prelude

Edited and fingered by
Louis Oesterle

Eduard Schütt. Op. 35, No. 1



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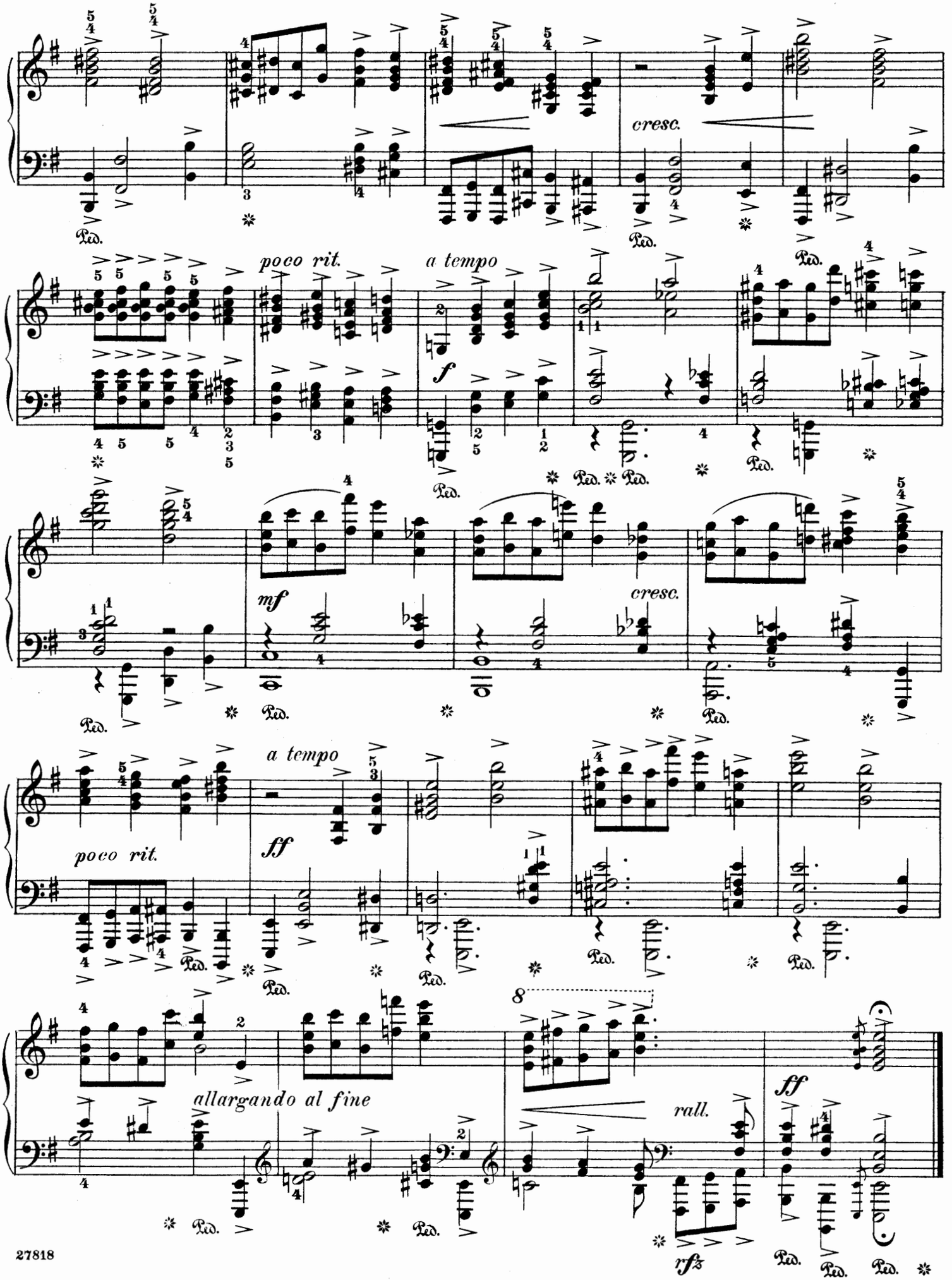
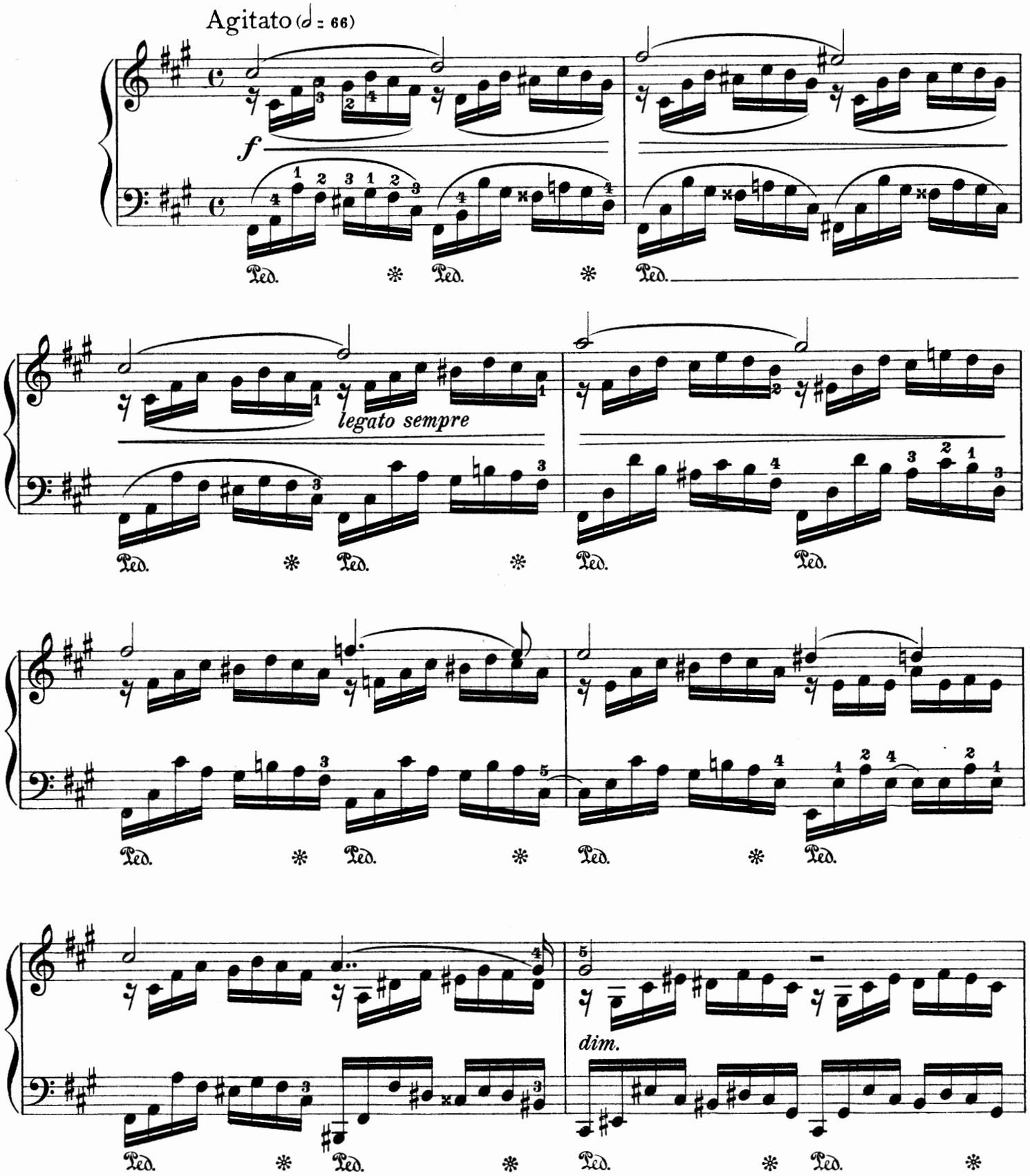

cresc.
poco rit.
a tempo
f
mf
cresc.
a tempo
ff
poco rit.
allargando al fine
8
rall.
ff
rfz
Ped.

Concert-Étude

Revised and fingered by
Arthur Friedheim

G. Sgambati. Op. 10, No. 2



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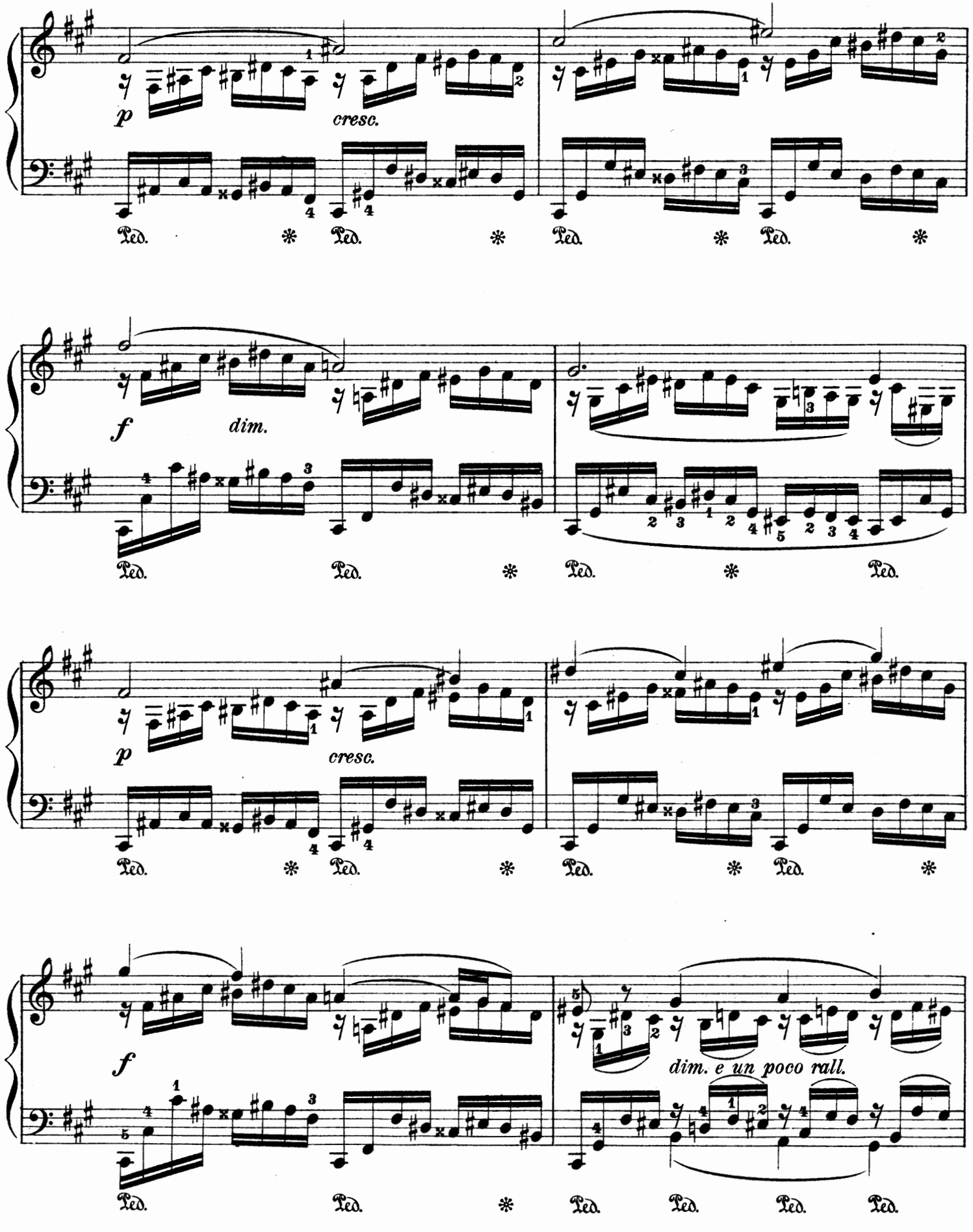
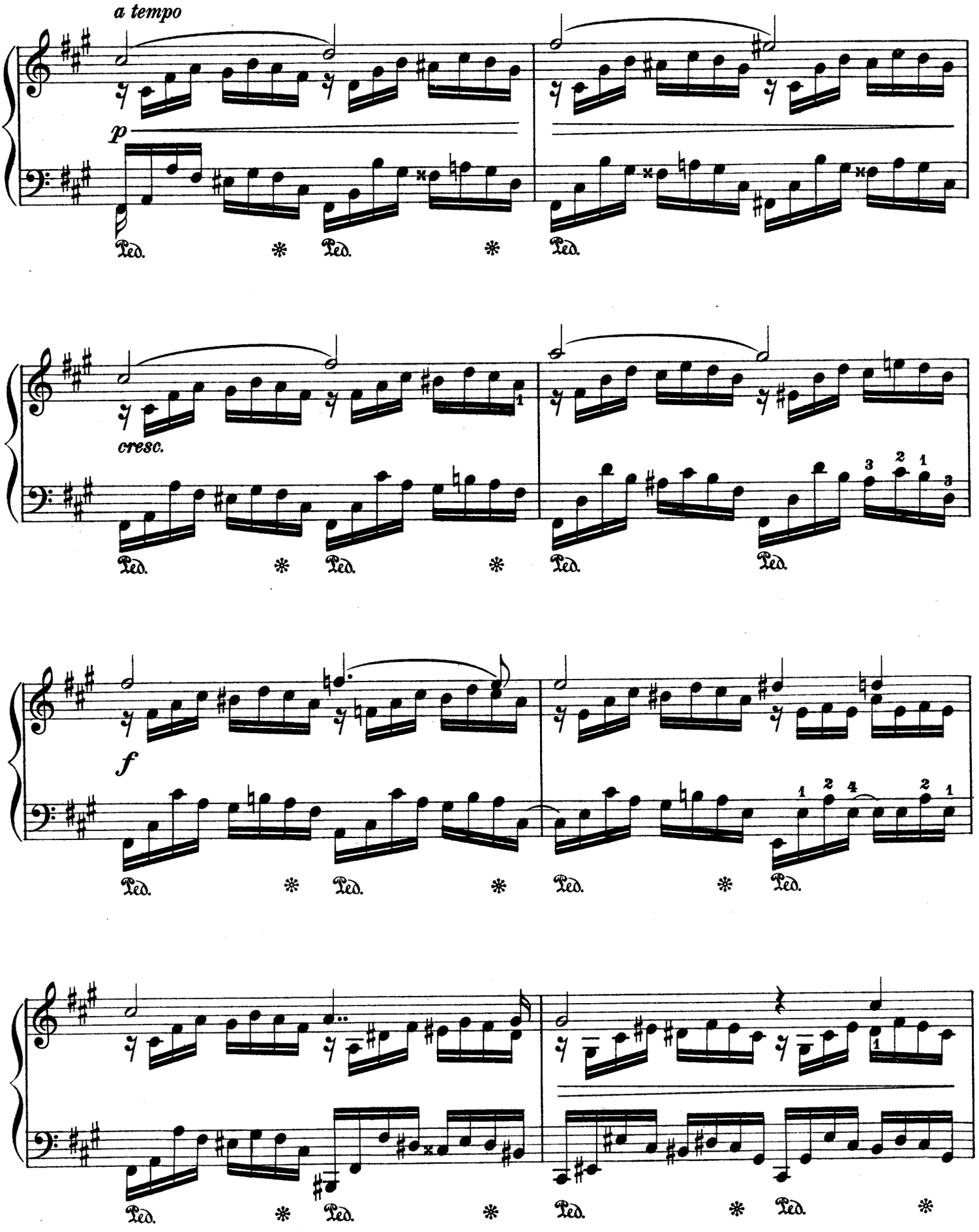
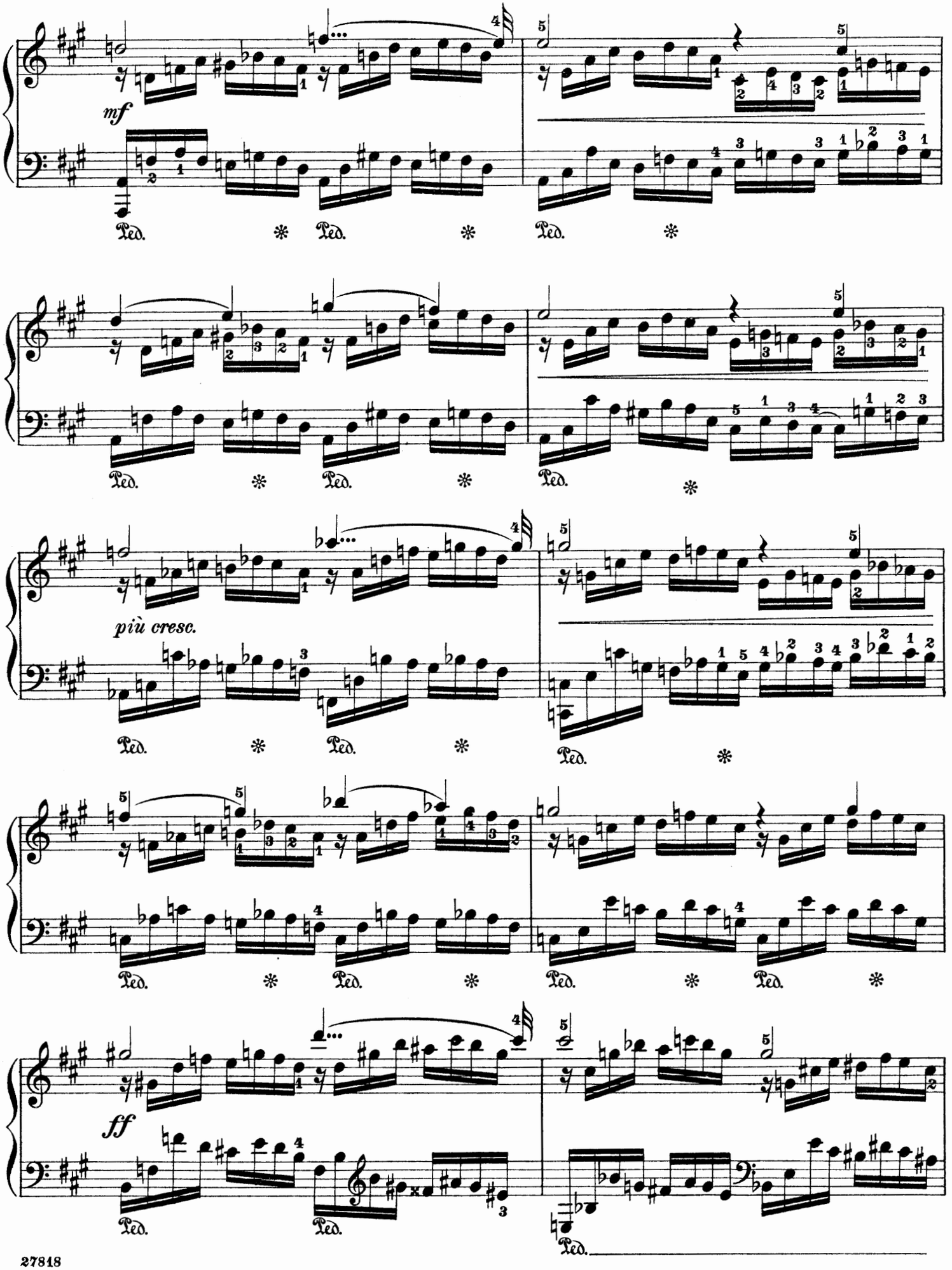
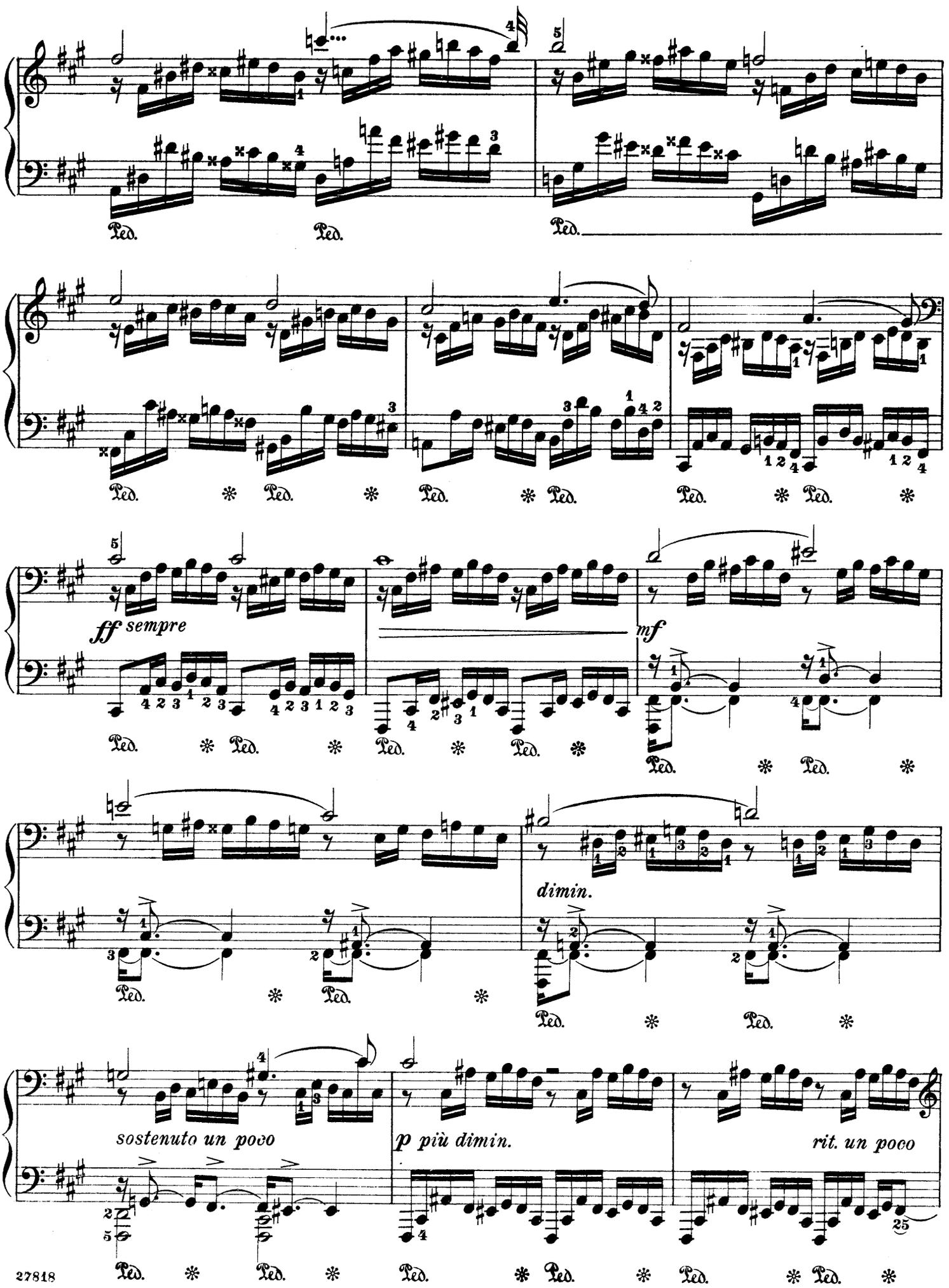
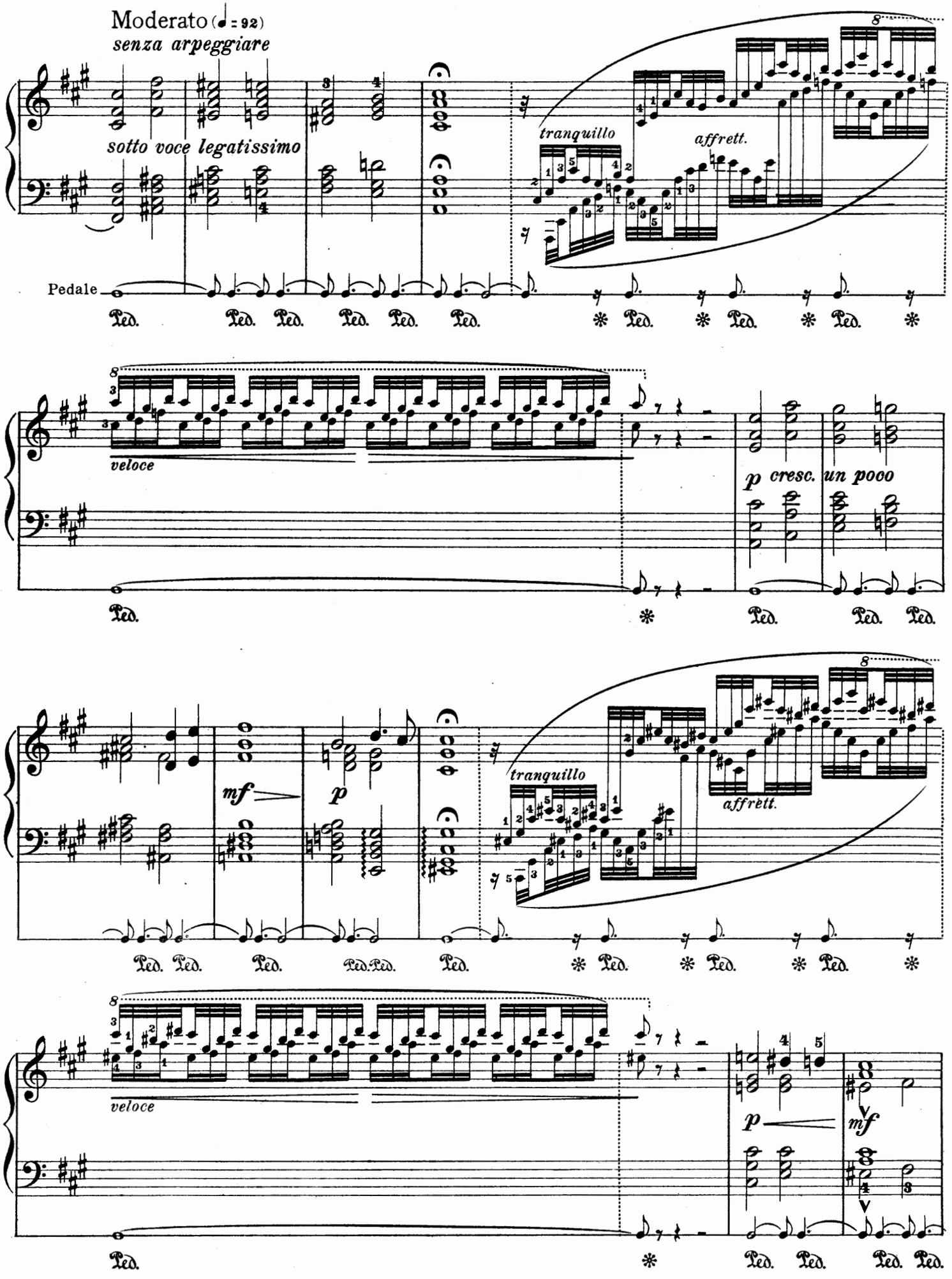
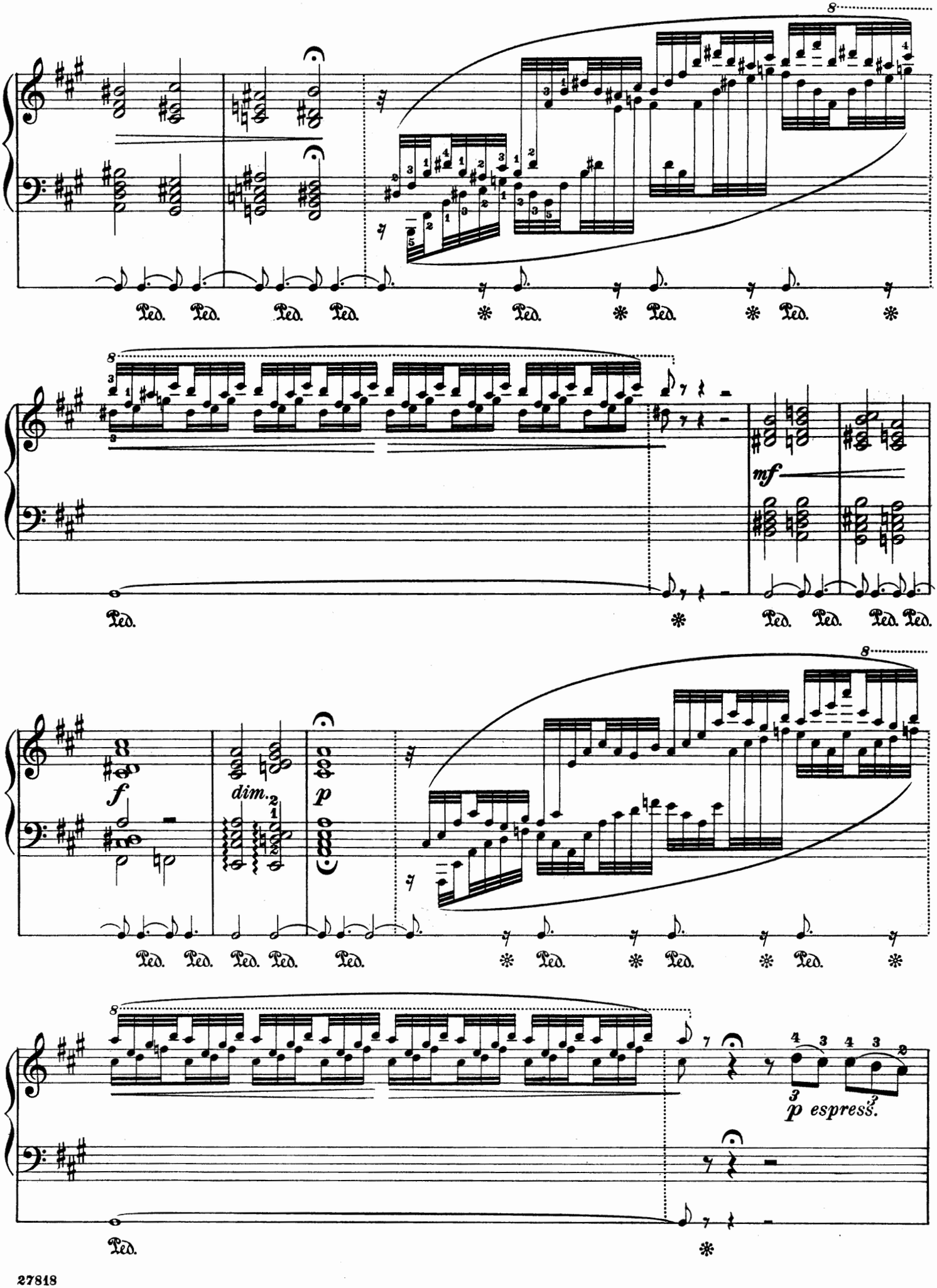

p
cresc.
Ped.
f
dim.
p
cresc.
f
dim. e un poco rall.

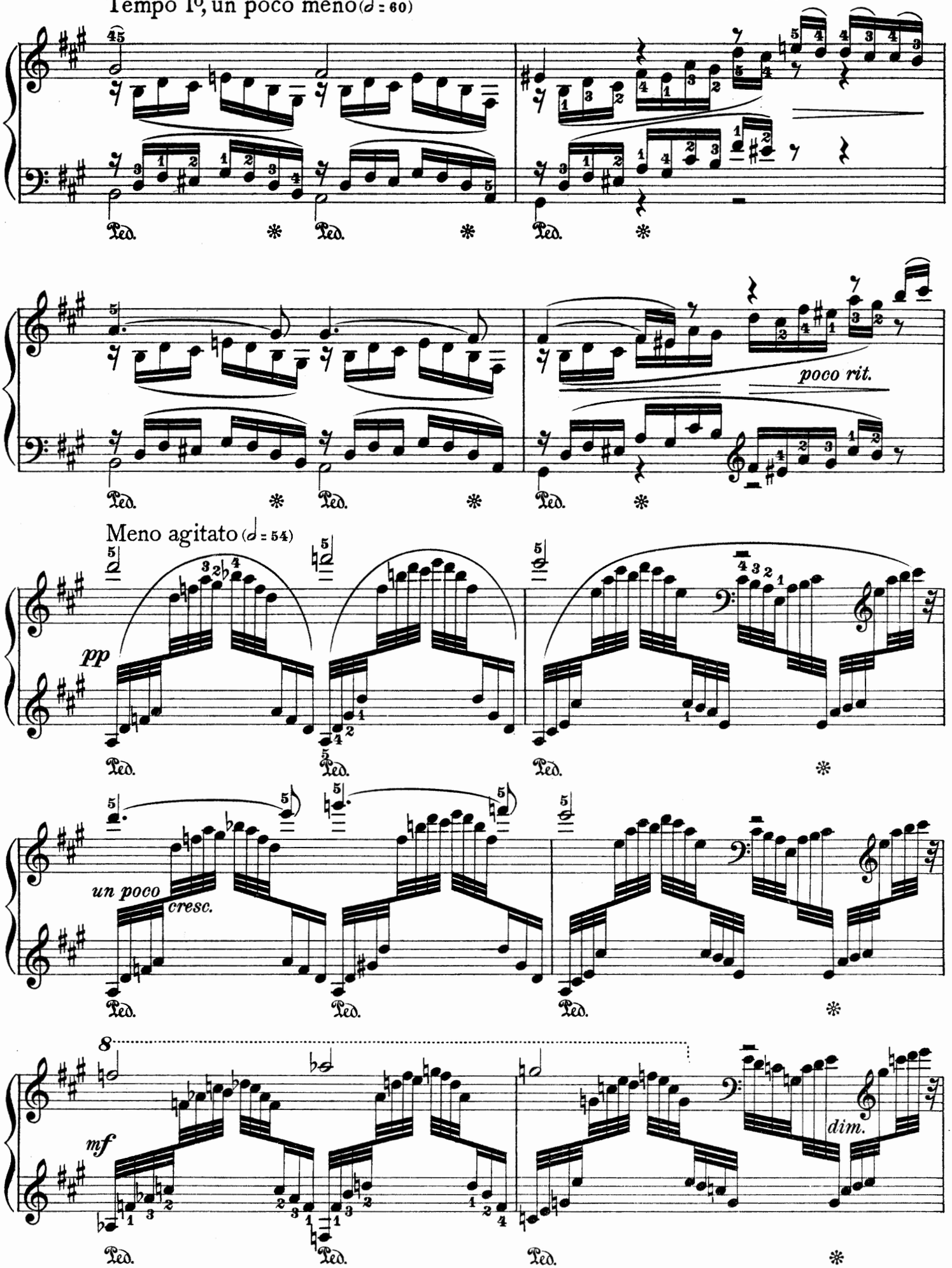

a tempo
p
Ped.
cresc.
f

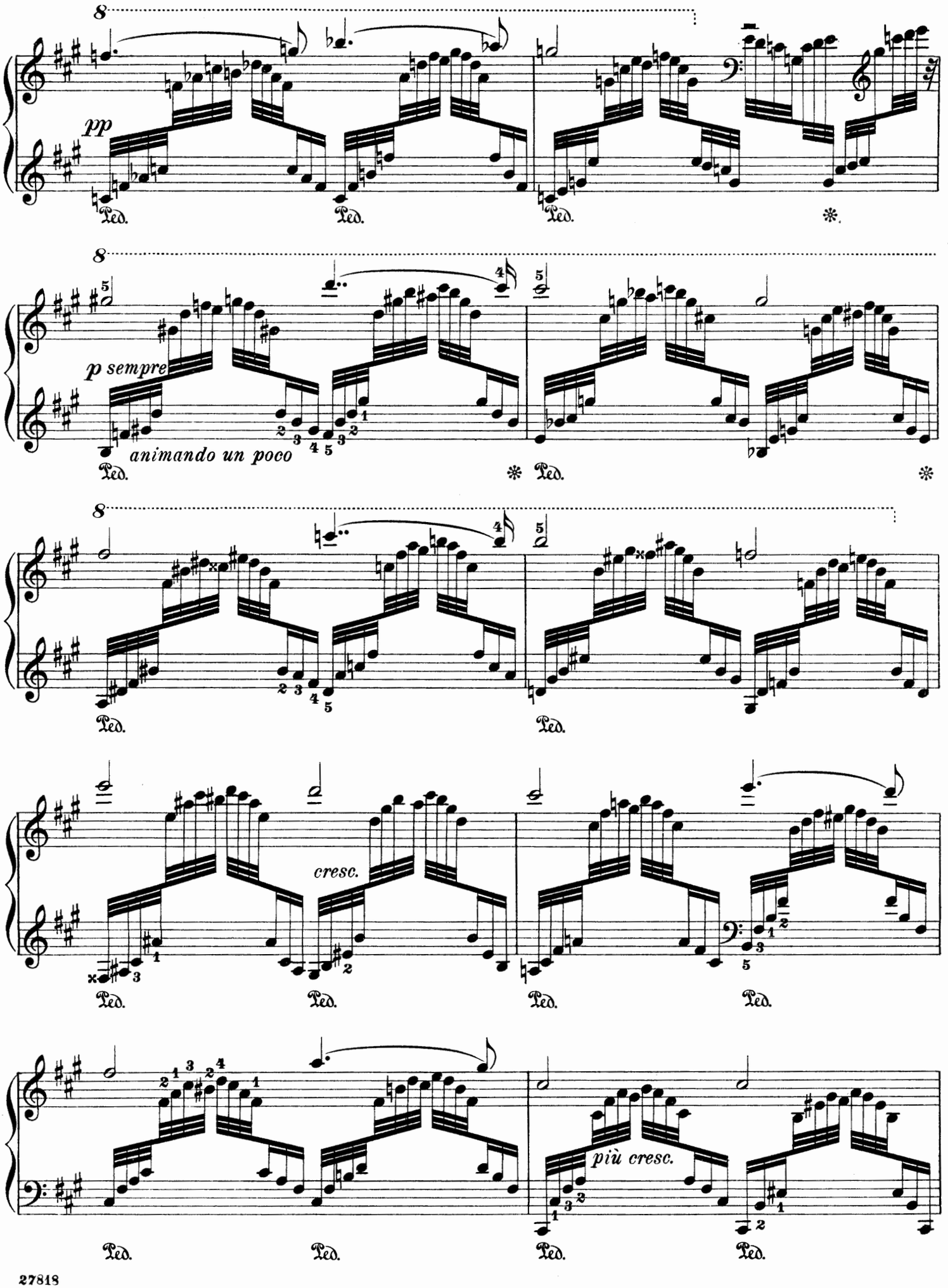

mf
più cresc.
ff
Ped.

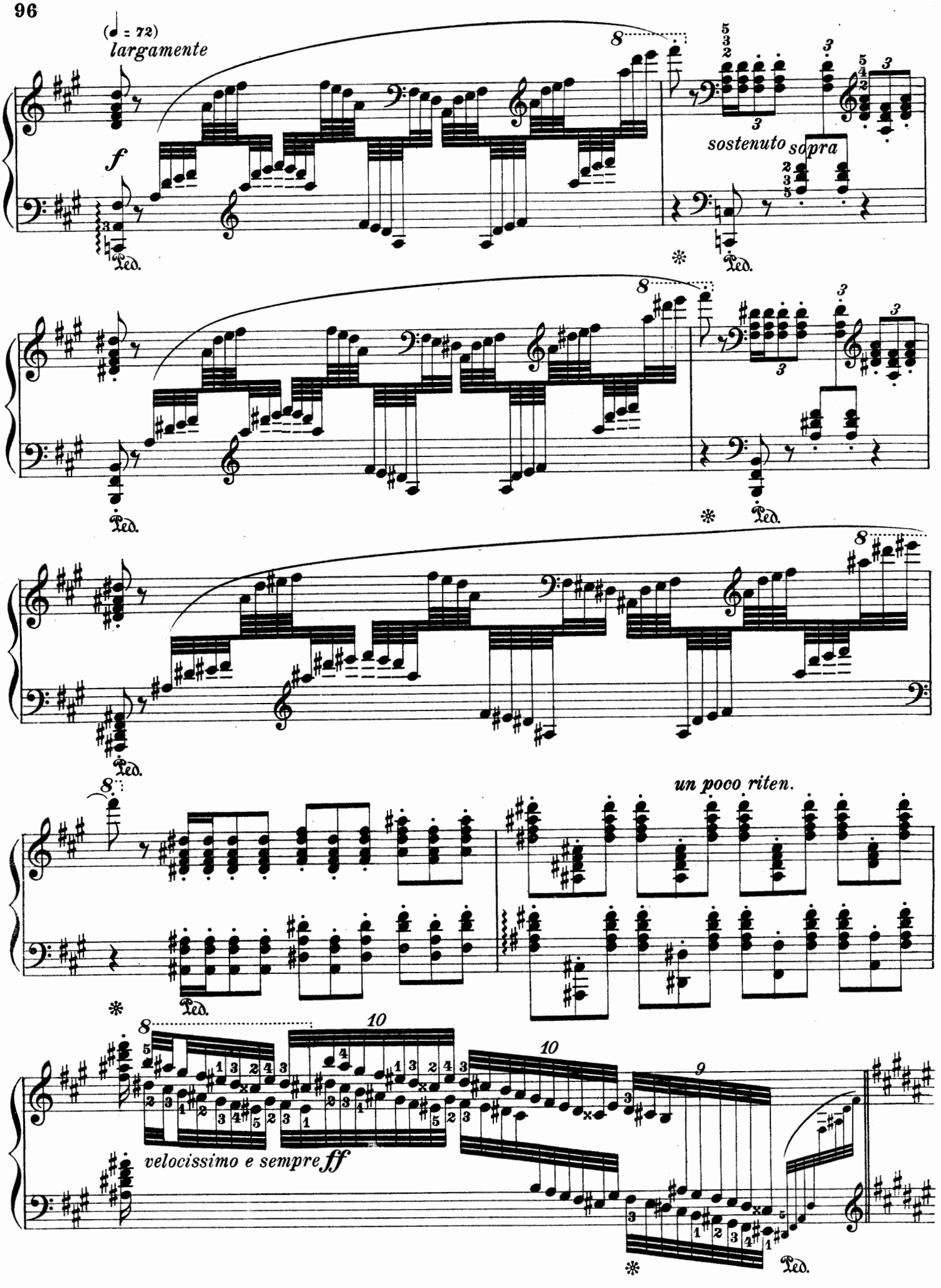

Ped.
ff sempre
mf
dimin.
sostenuto un poco
p più dimin.
rit. un poco

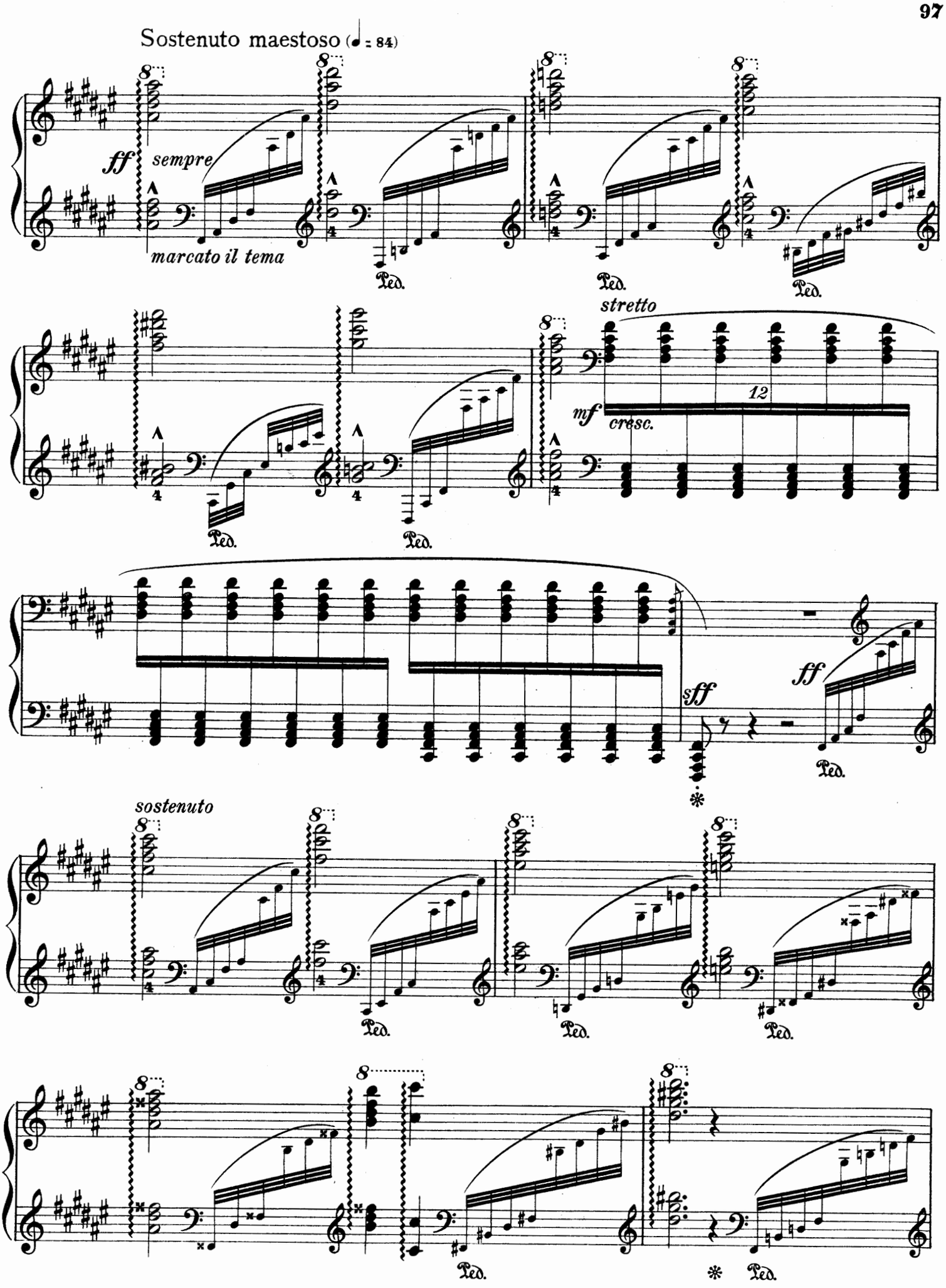

Moderato (♩ = 92)
senza arpeggiare
sotto voce legatissimo
tranquillo
affrett.
Pedale
Ped.
veloce
p cresc. un poco
mf
p
tranquillo
affrett.
veloce
p
mf

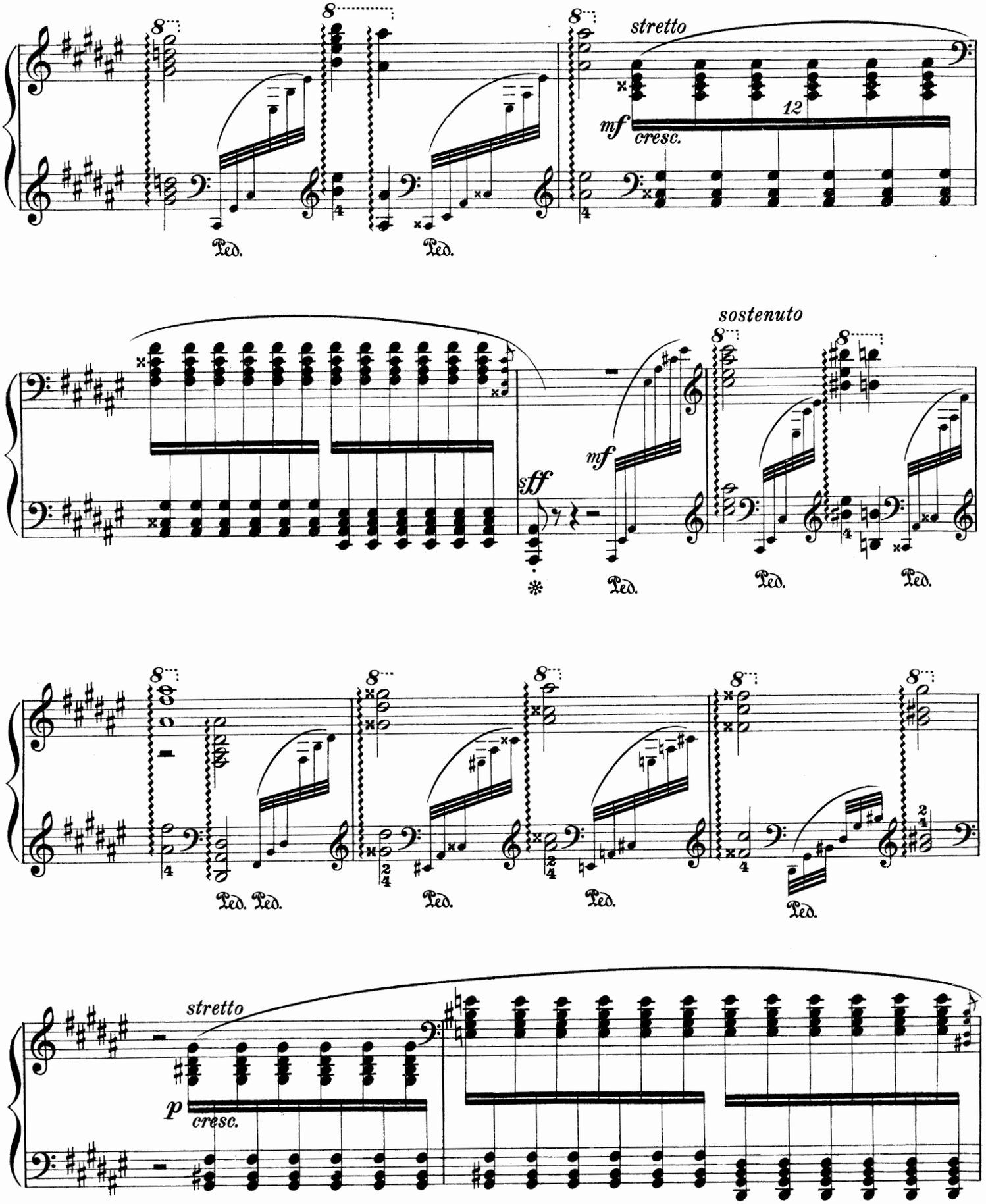

8
Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped. *
8
mf
Ped. * Ped. Ped. Ped. Ped.
8
f
dim.
p
Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped. *
8
3 3
p espress.
Ped. *

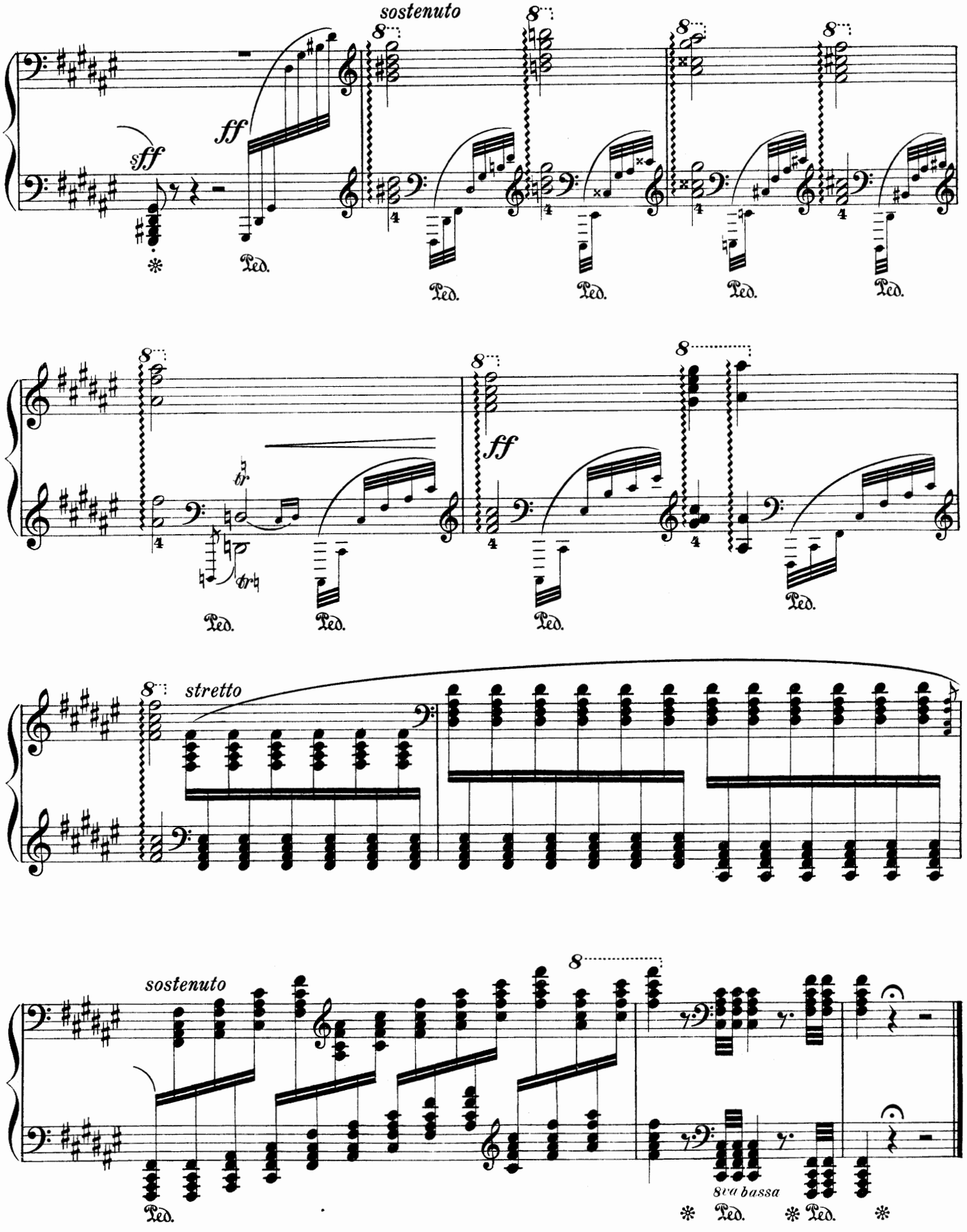

Tempo Io, un poco meno (♩ = 60)
poco rit.
Meno agitato (♩ = 54)
pp
un poco cresc.
mf
dim.
Ped.


8
pp
Ped.
Ped.
Ped.
8
p sempre
animando un poco
Ped.
Ped.
8
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
più cresc.
Ped.
Ped.
Ped.
Ped.


(♩ = 72)
largamente
f
sostenuto sopra
Ped.
un poco riten.
velocissimo e sempre ff


Sostenuto maestoso (♩ = 84)
ff
sempre
marcato il tema
Ped.
stretto
mf
cresc.
12
sff
ff
sostenuto


stretto
mf
cresc.
12
Ped.
Ped.
sostenuto
sff
mf
Ped.
Ped.
Ped.
Ped. Ped.
Ped.
Ped.
Ped.
stretto
p
cresc.


sostenuto
sff
ff
Ped.
fp
stretto
8va bassa

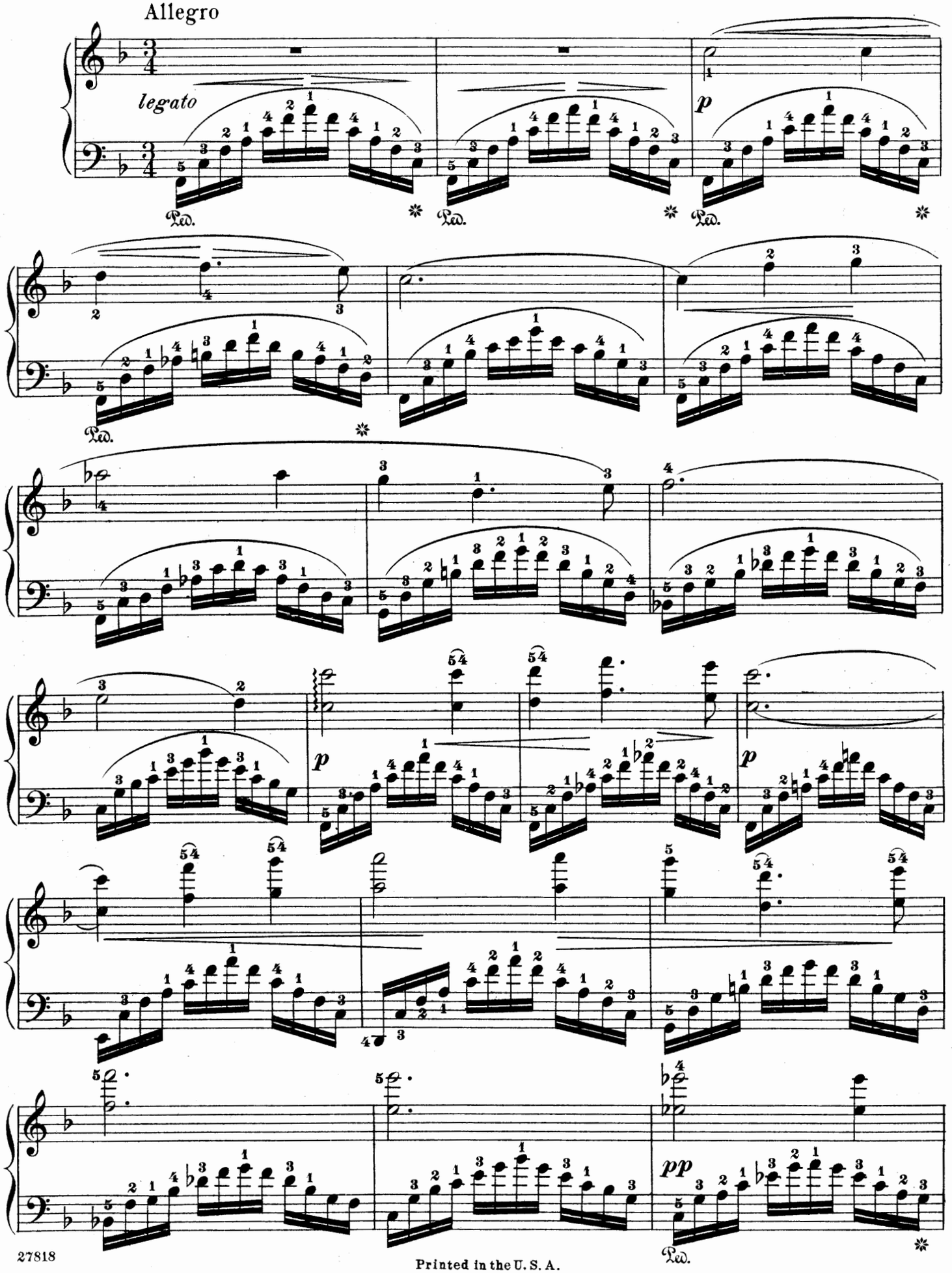
Étude

Melody

Edmund Neupert

From "12 Piano Studies," No. 1

Allegro



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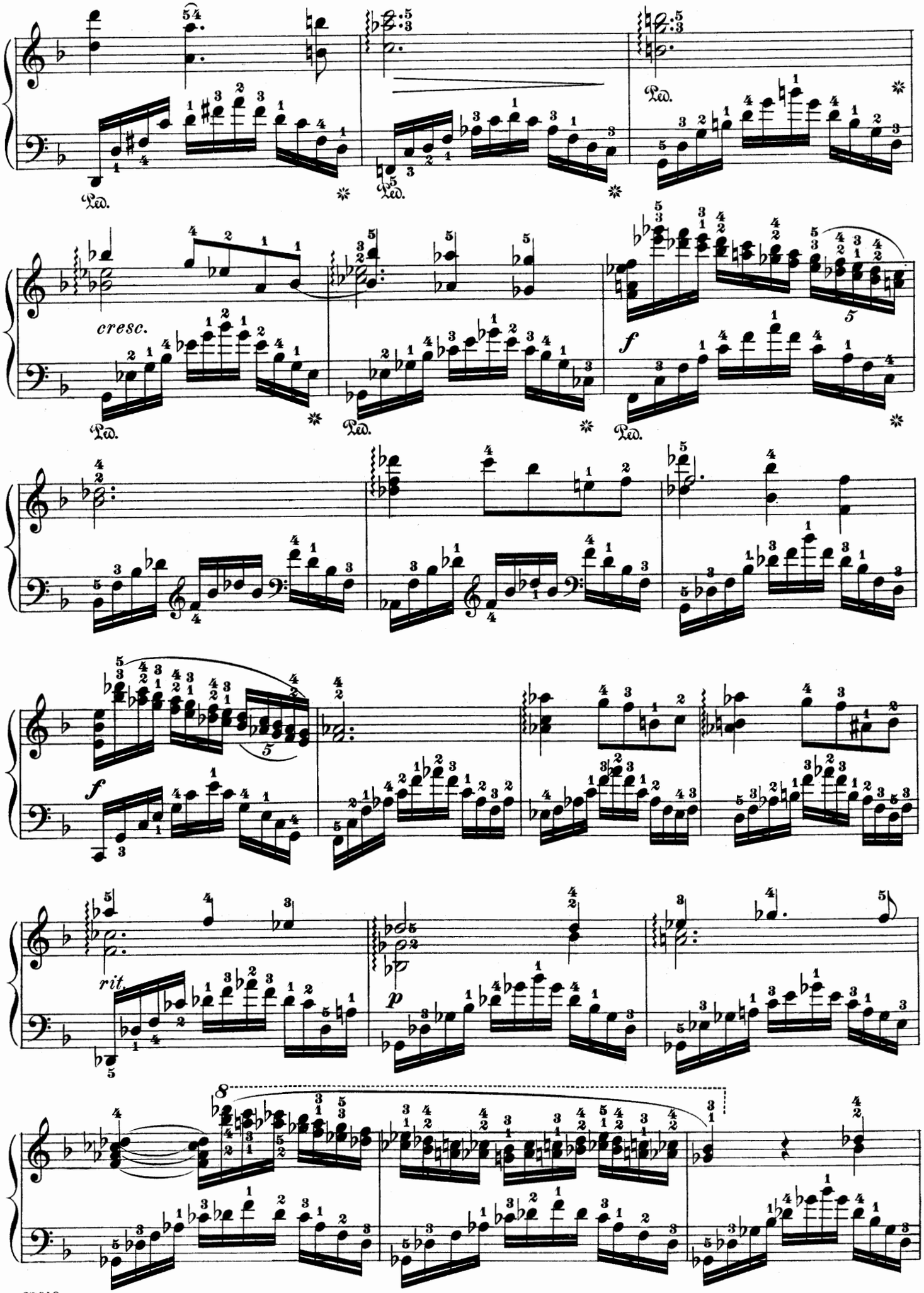
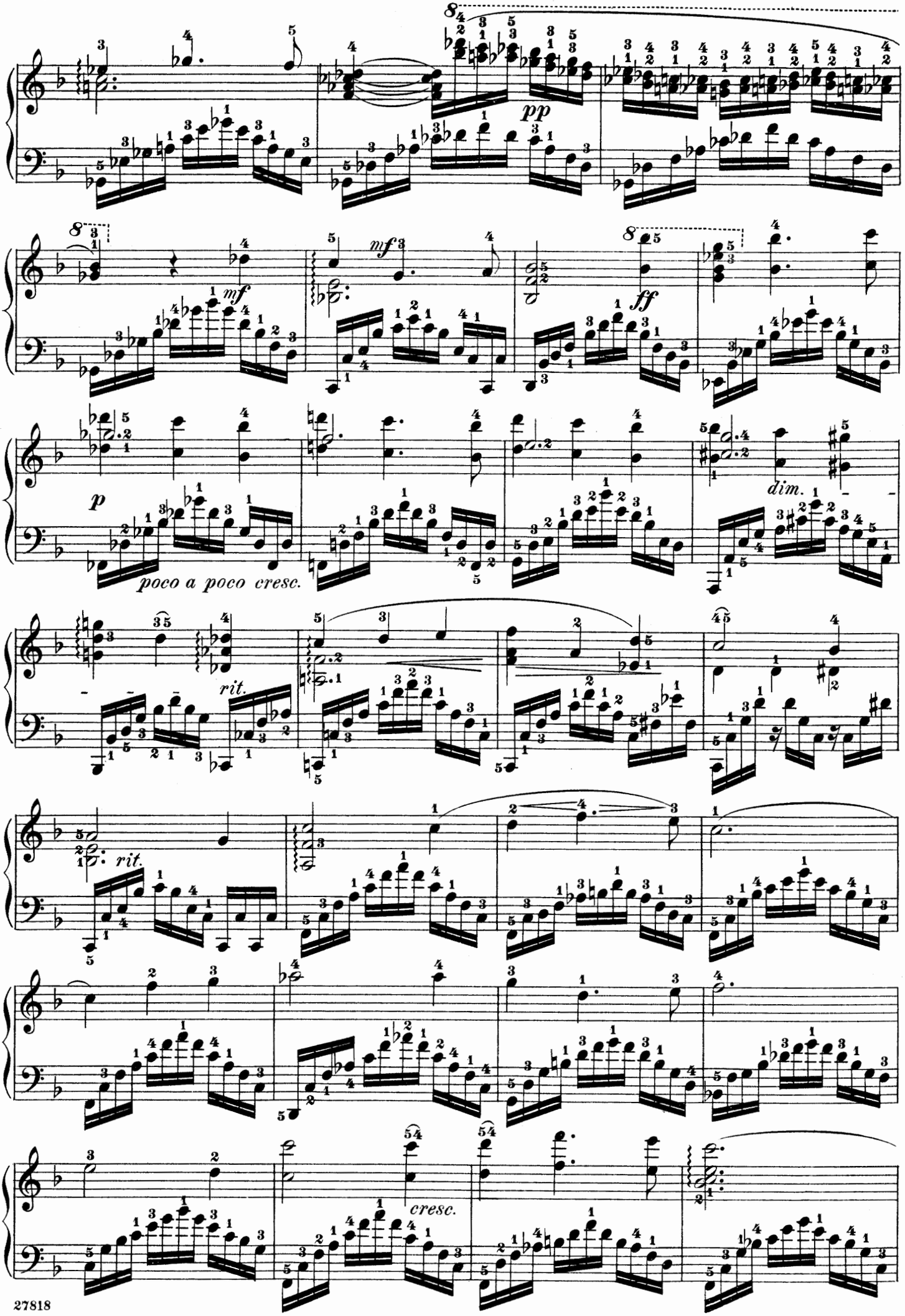
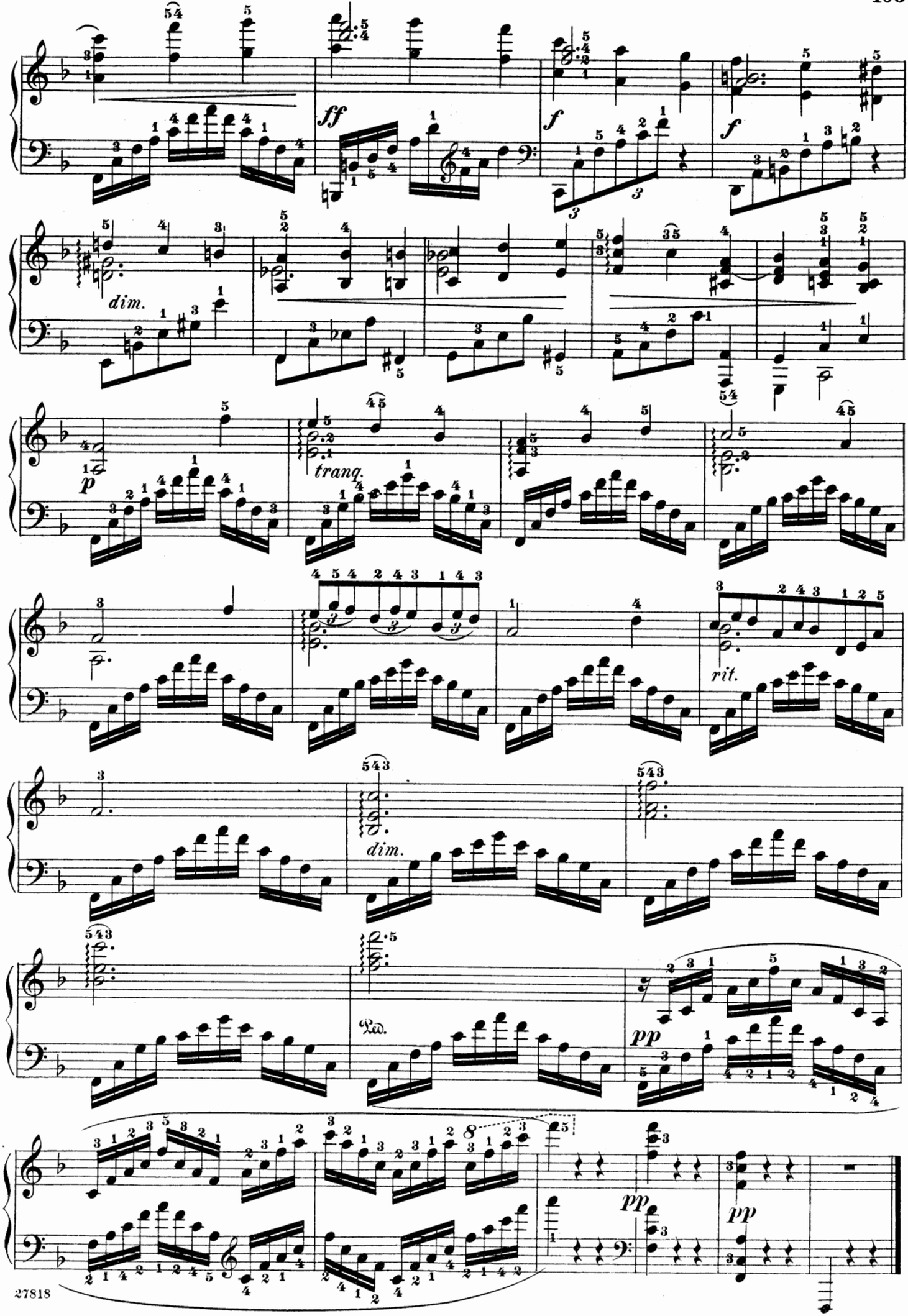

Ped.
cresc.
f
rit.
p


pp
mf
mf
ff
p
poco a poco cresc.
dim.
rit.
rit.
cresc.


ff
f
f
dim.
p
tranq.
rit.
dim.
Ped.
pp
pp
pp

Life-Paths

Loose

Dornen in den Weg geschleudert
Werden uns von frommen Händen;
Lasset uns dafür die Rosen
Allgemeiner Liebe spenden.

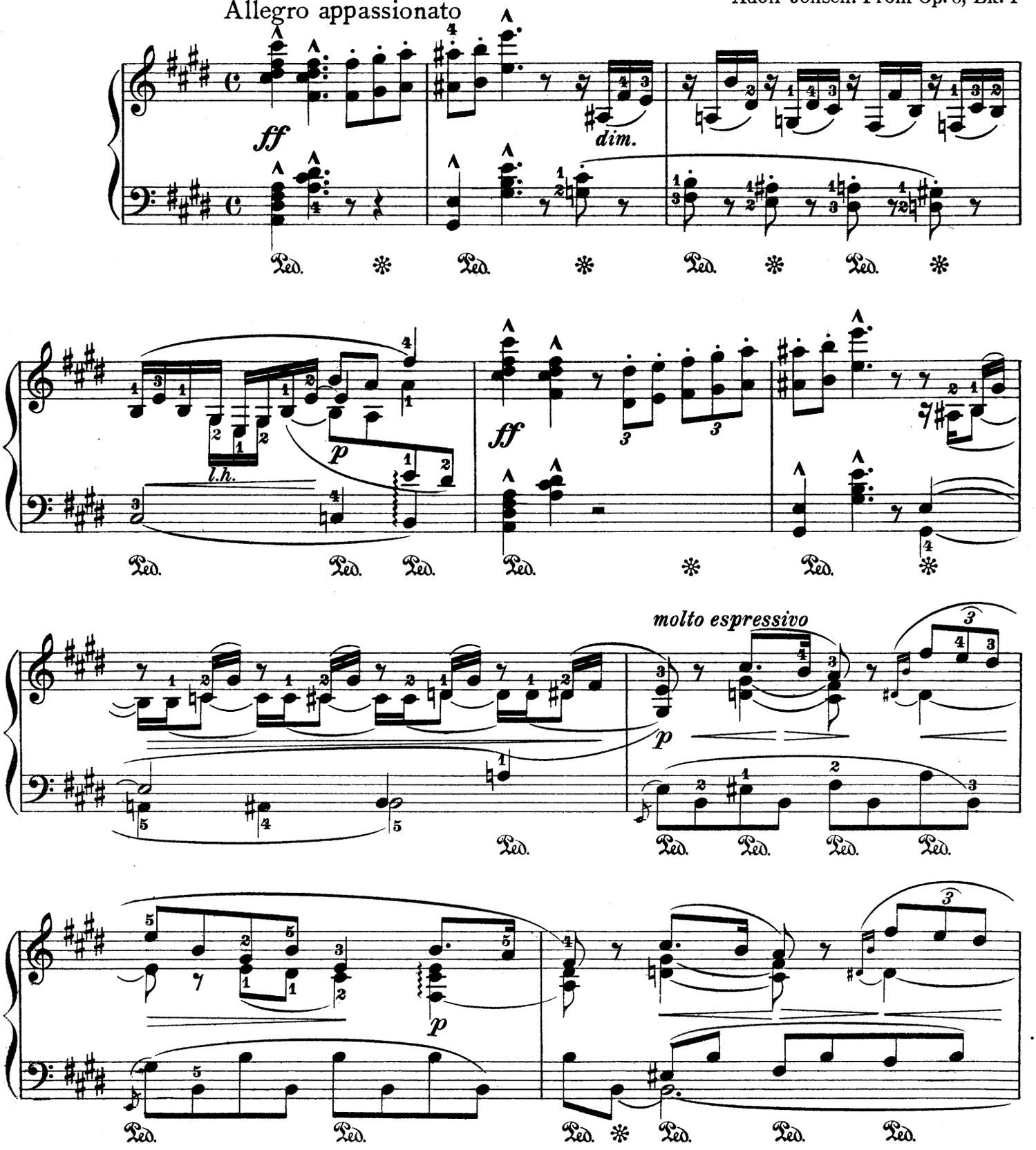
Hafis.

Thorns upon our earthly pathway
Pious hands are fond of throwing;
Let our hands, instead, the roses
Of a worldwide love be strowing.

Revised and fingered by
Arthur Friedheim

Adolf Jensen. From Op. 8, Bk. I

Allegro appassionato



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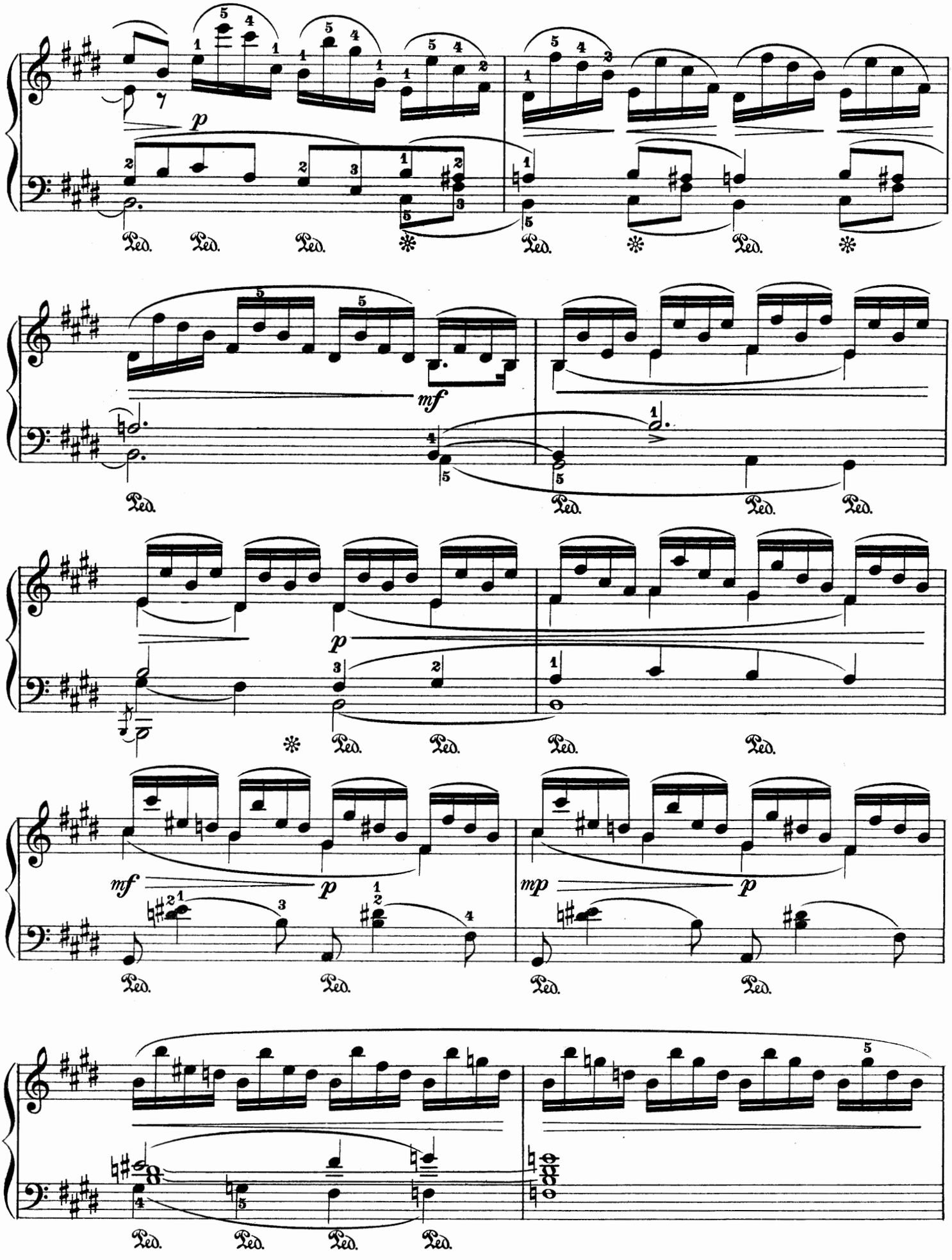
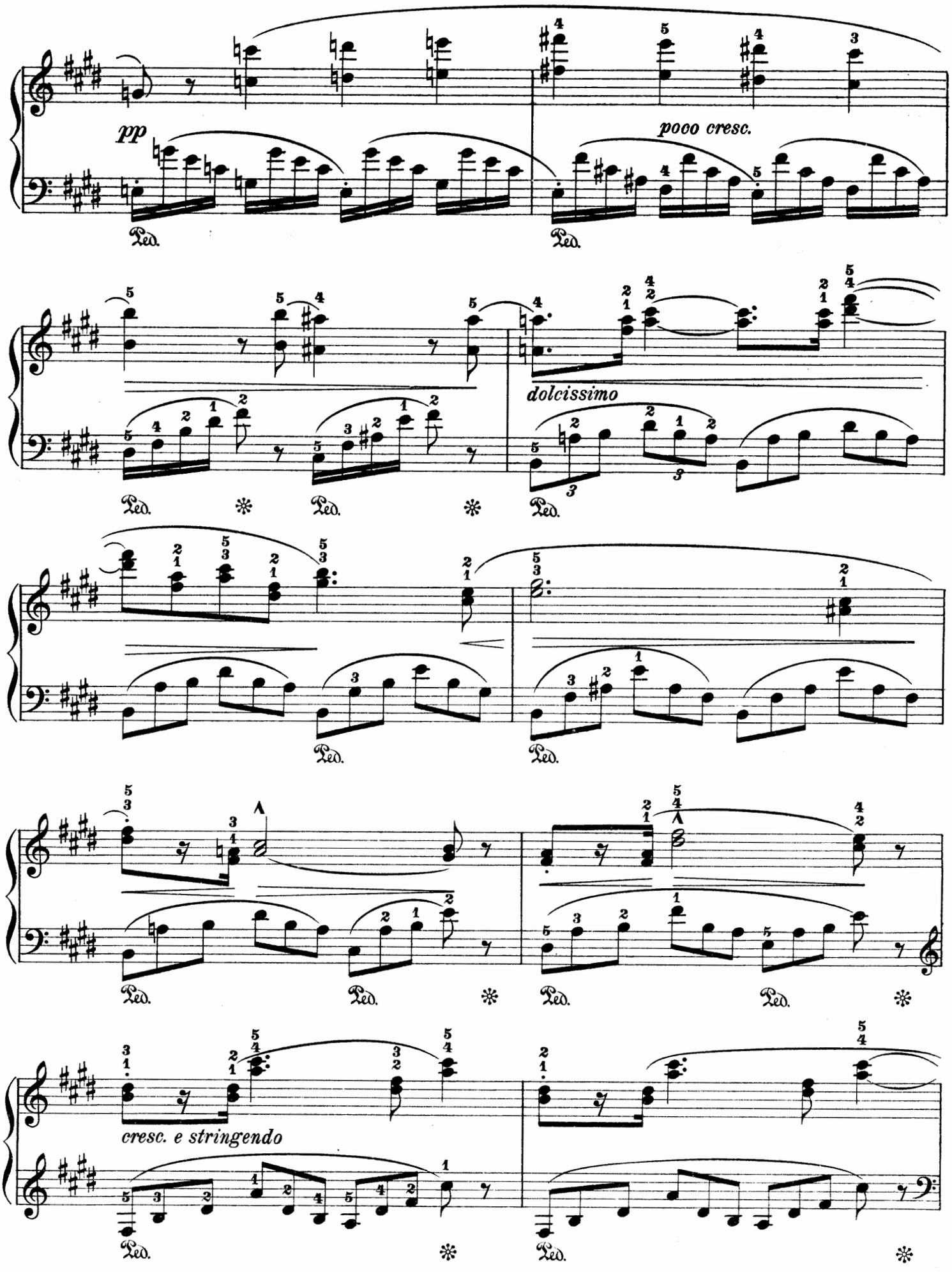
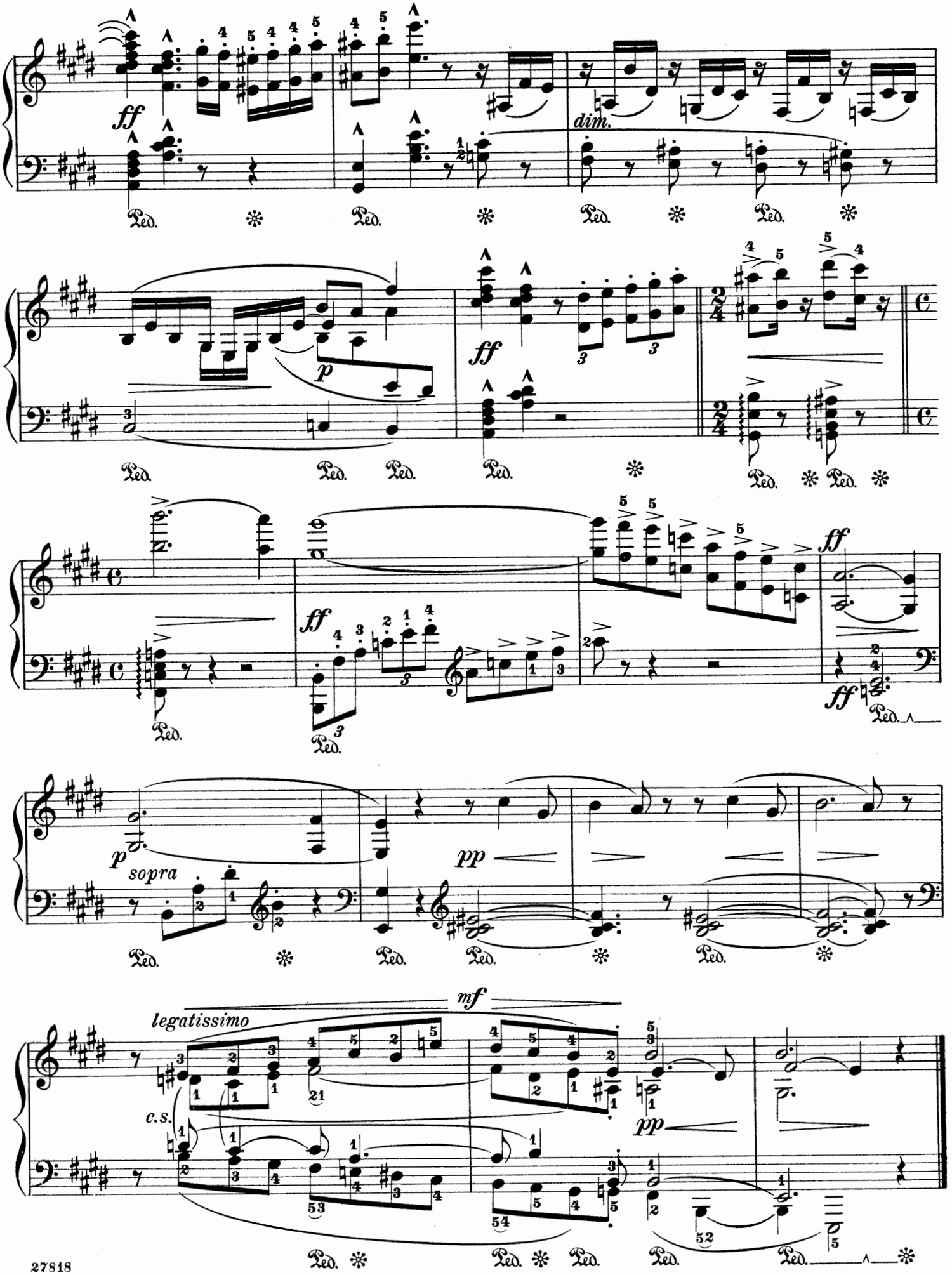

p
Ped.
mf
p
mf
p
mp
p

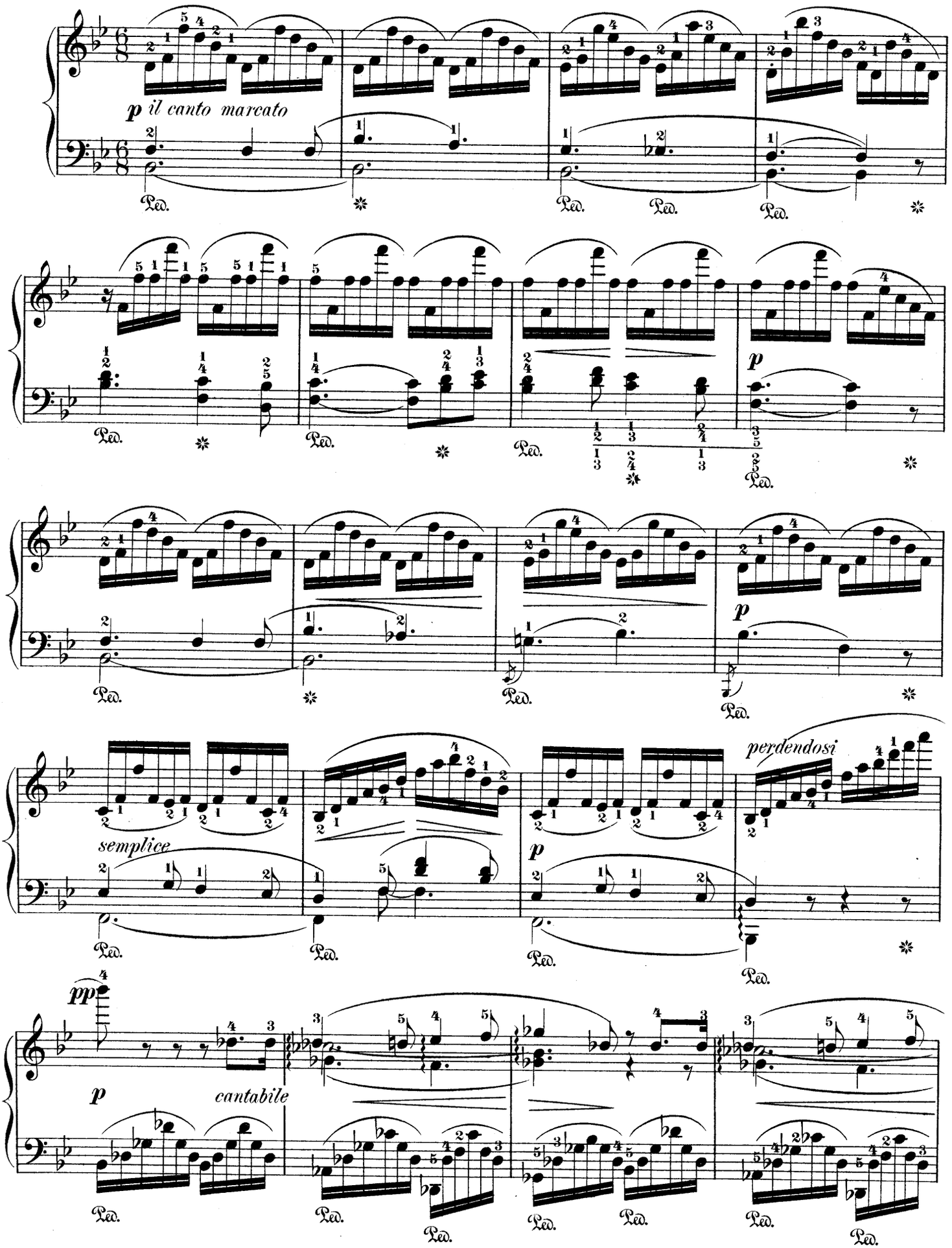

pp
poco cresc.
dolcissimo
cresc. e stringendo
Ped.

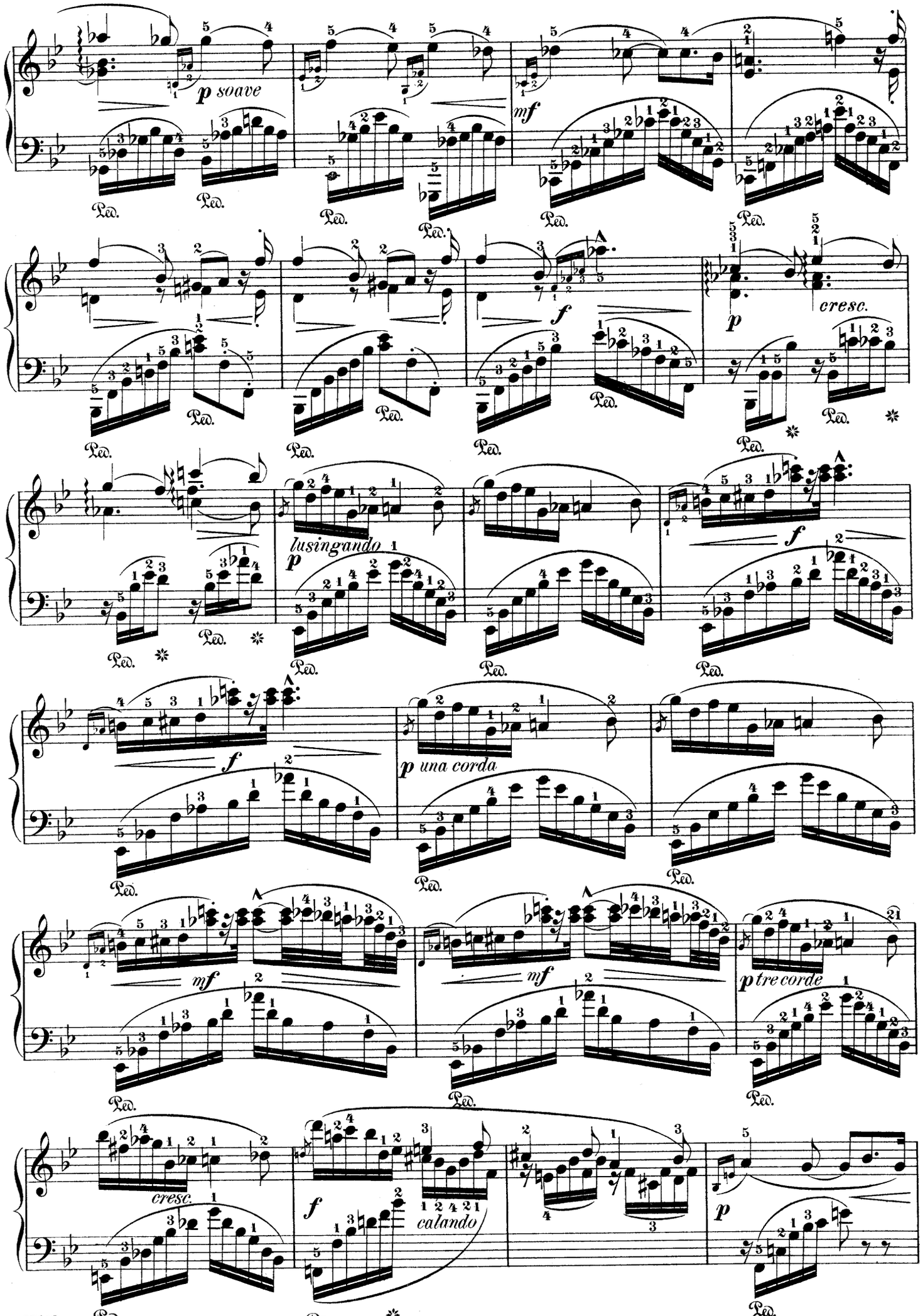

ff
dim.
p
ff
ff
ff
p
sopra
pp
mf
legatissimo
c.s.
pp
Ped.

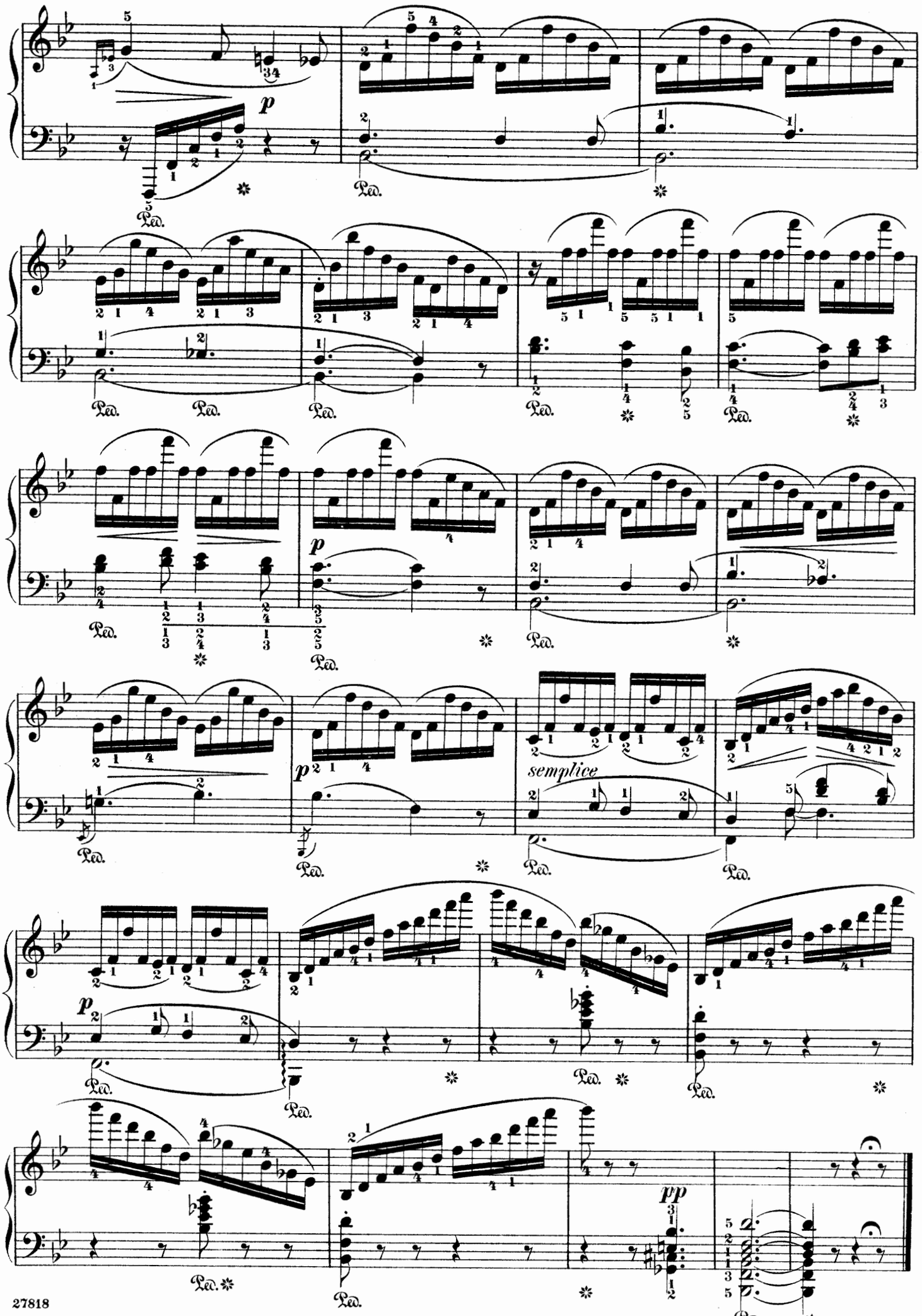
Étude

Andante non troppo

Adolf Jensen. Op. 32, No. 21




p soave
mf
f
p
cresc.
lusingando
p
f
p una corda
mf
mf
p tre corde
cresc.
f
calando
p
Ped.

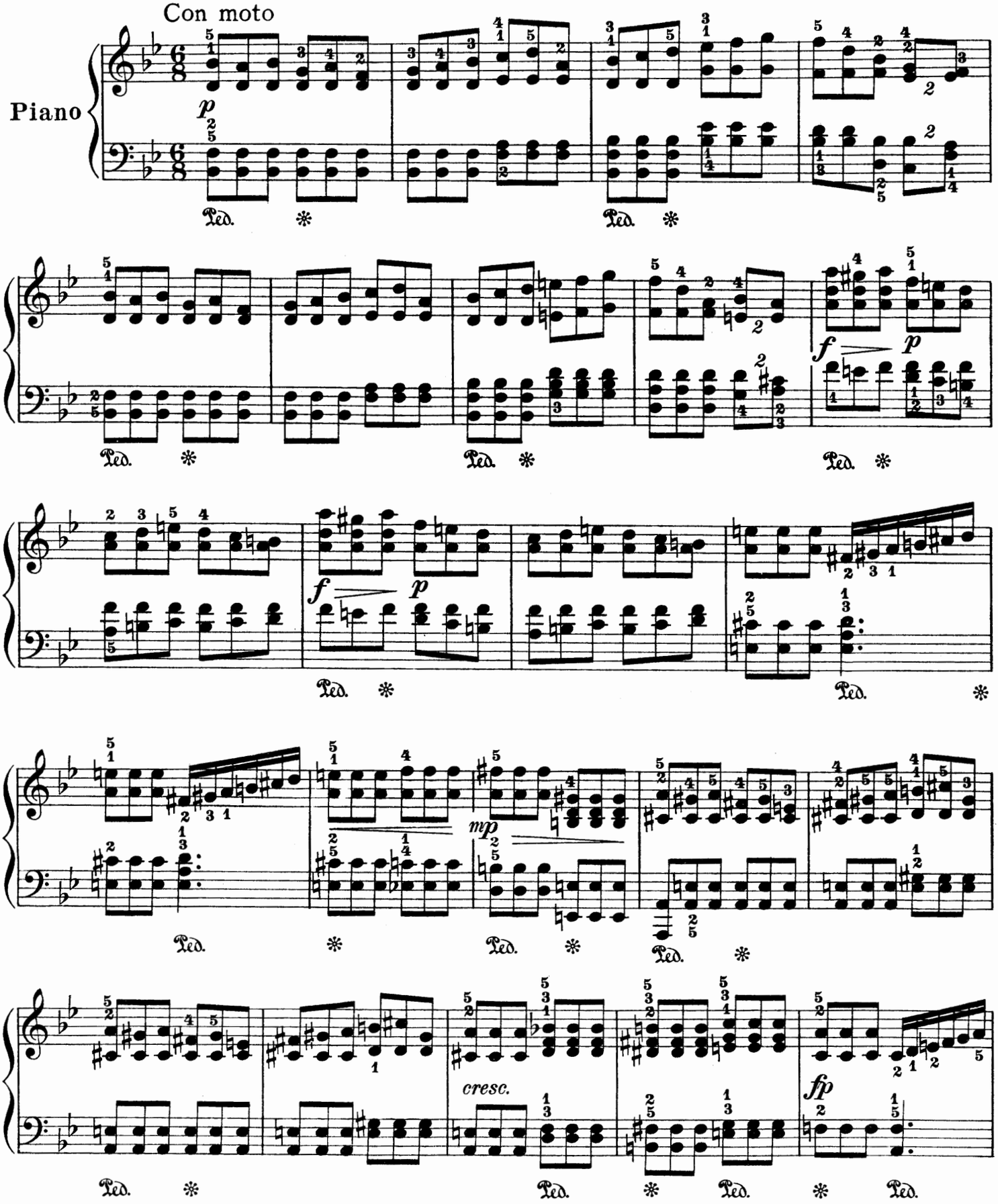

p
Ped.
p
semplice
pp

Forward!

En Route

Revised and fingered by
Arthur Friedheim

Benjamin Godard. Op. 107, No. 24



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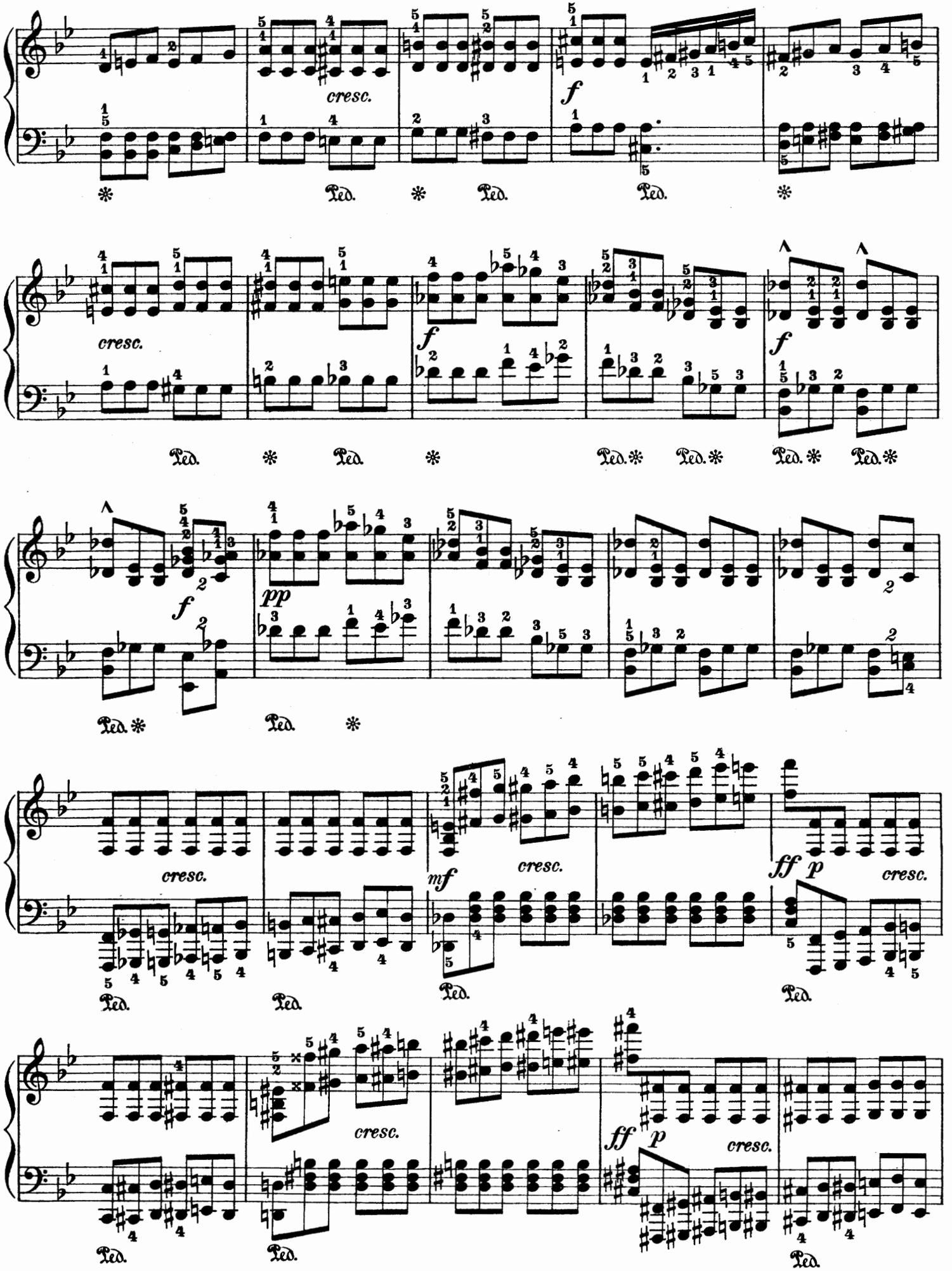
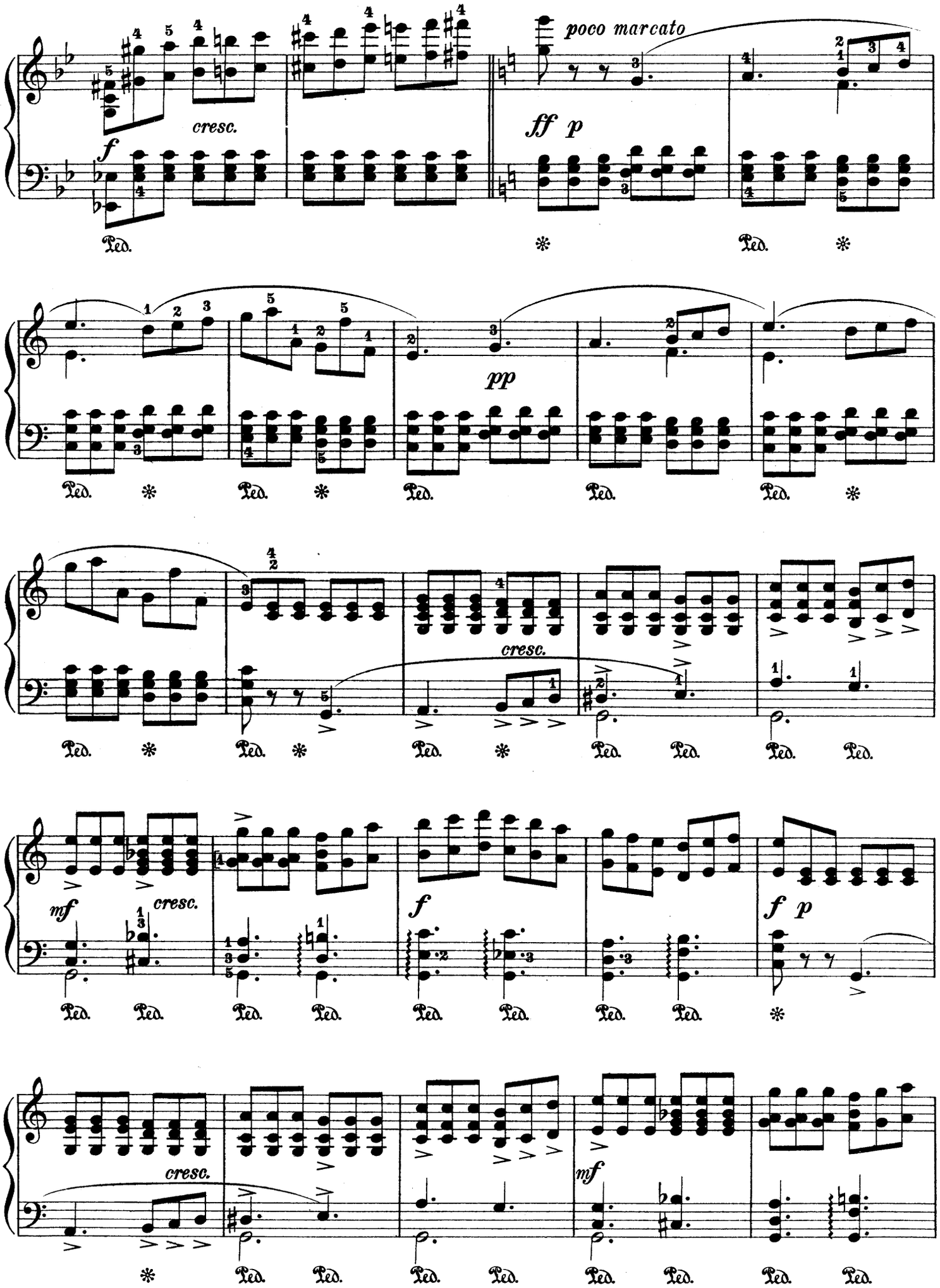
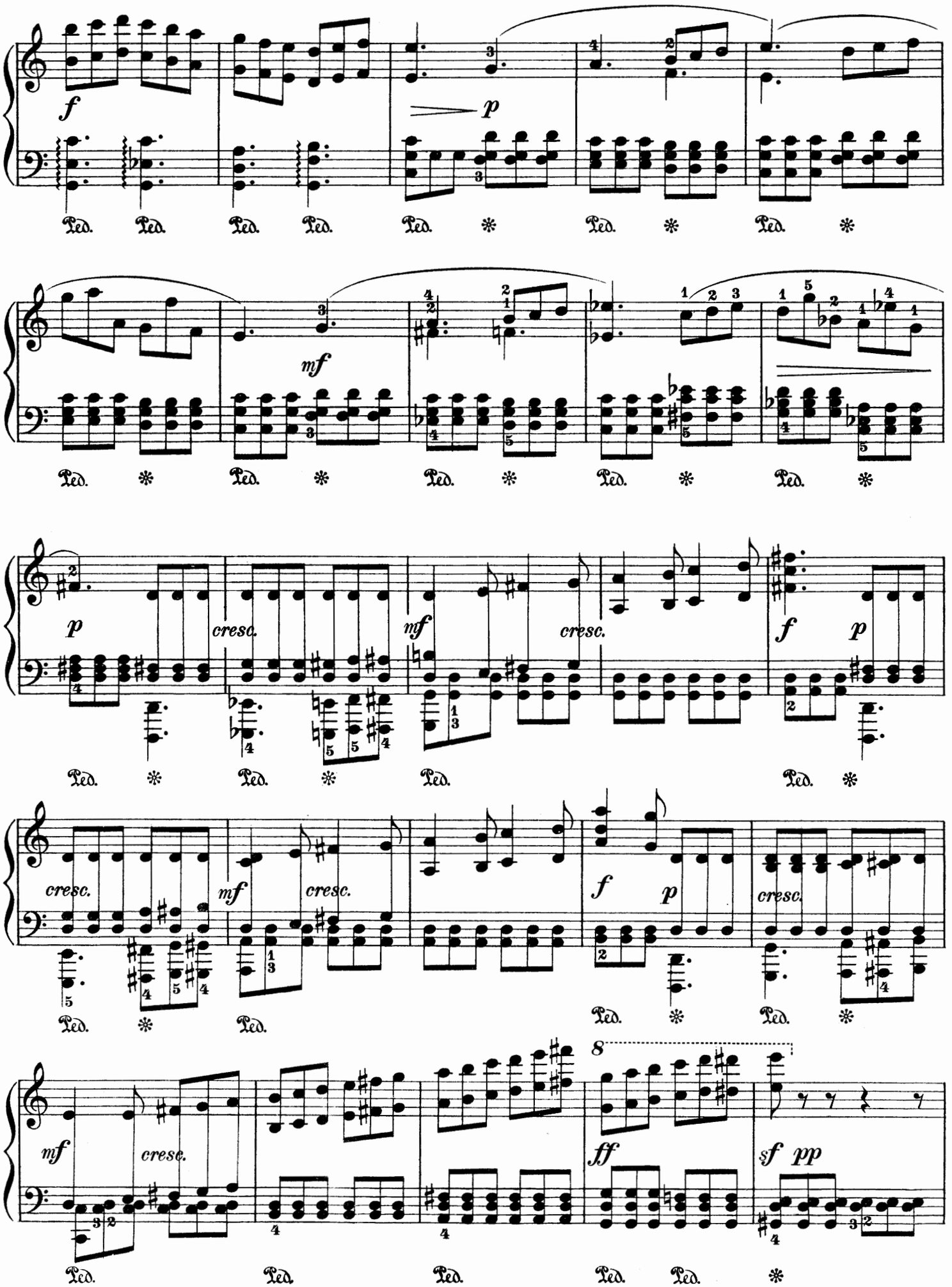
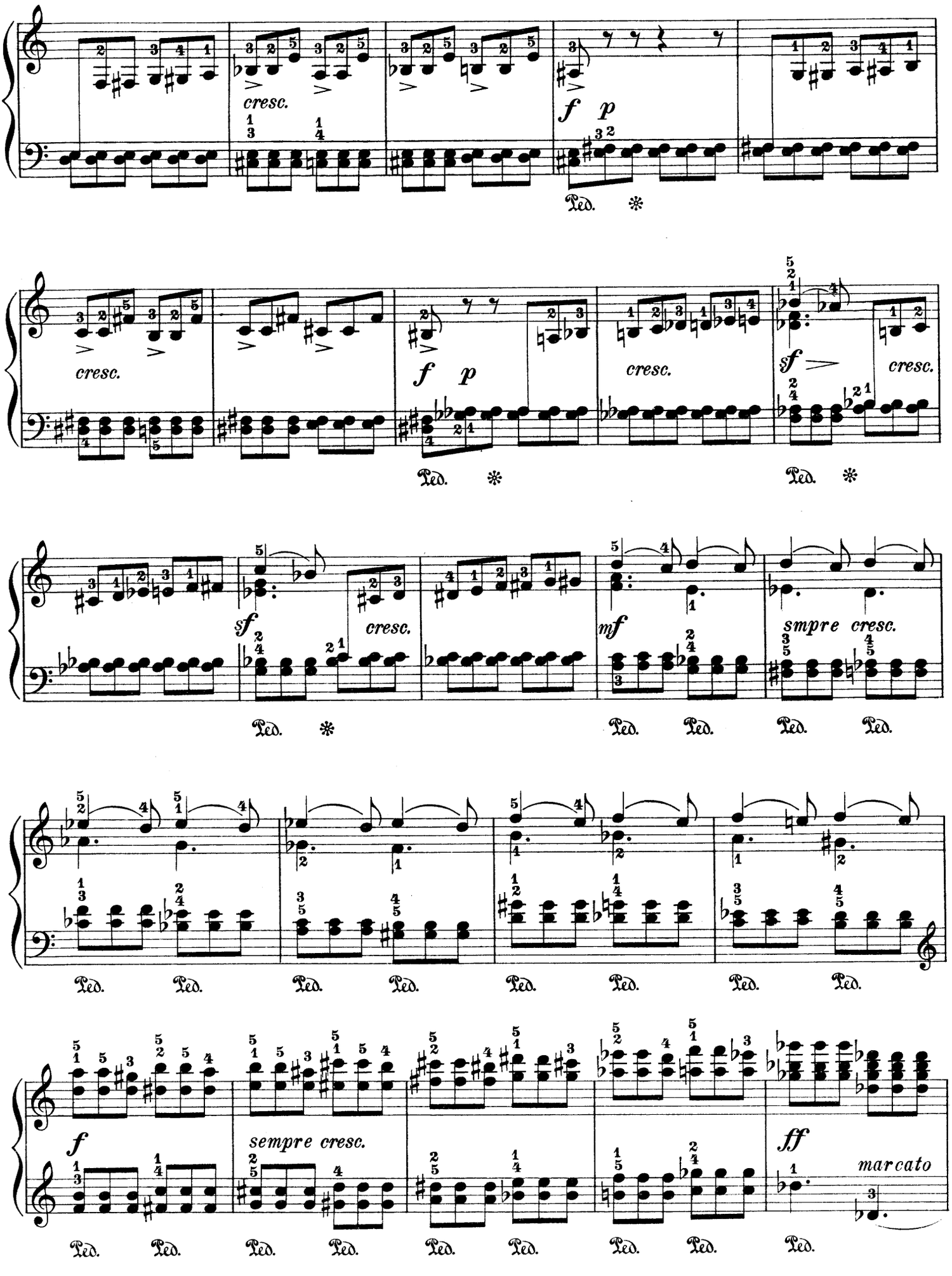
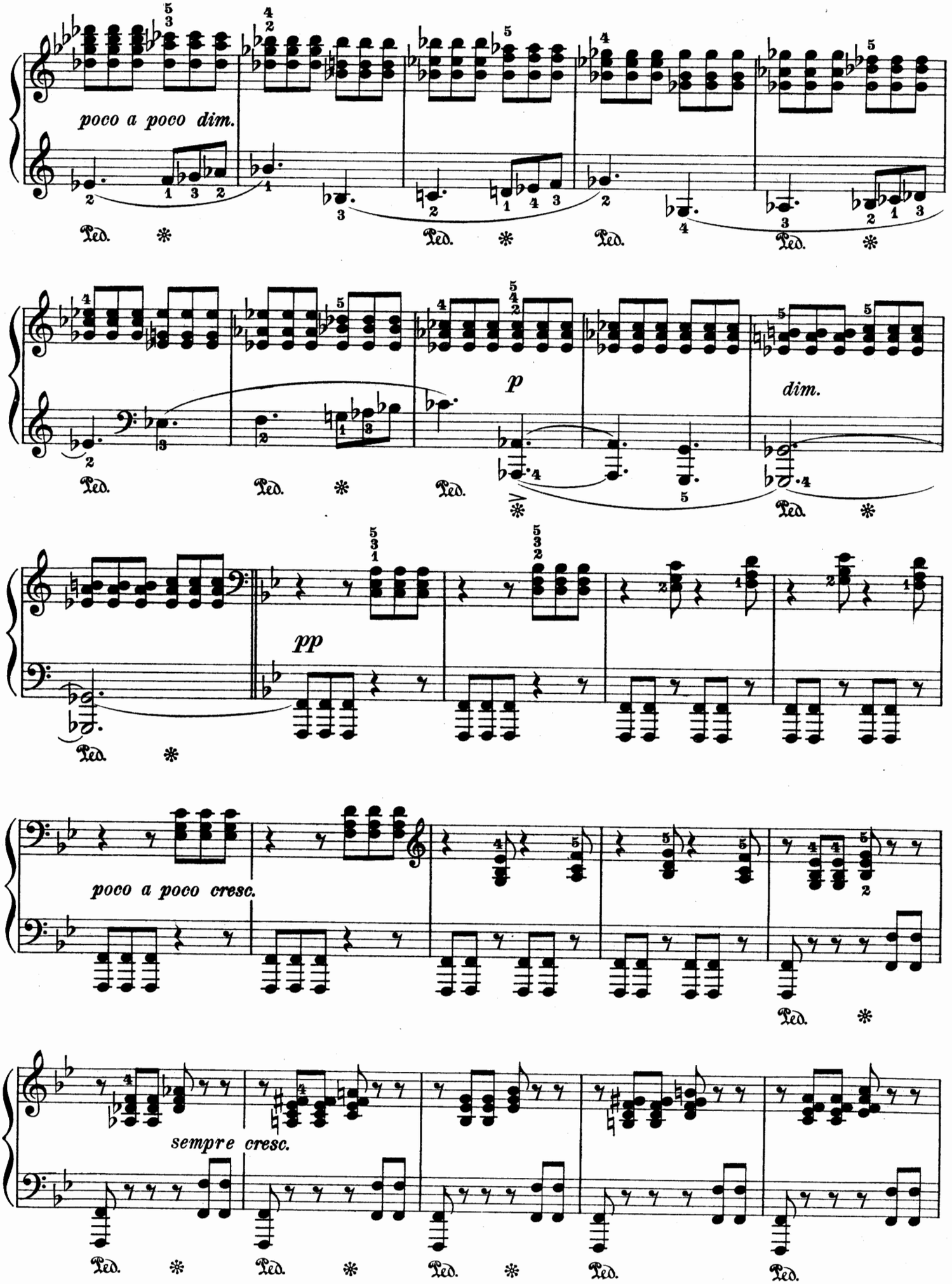
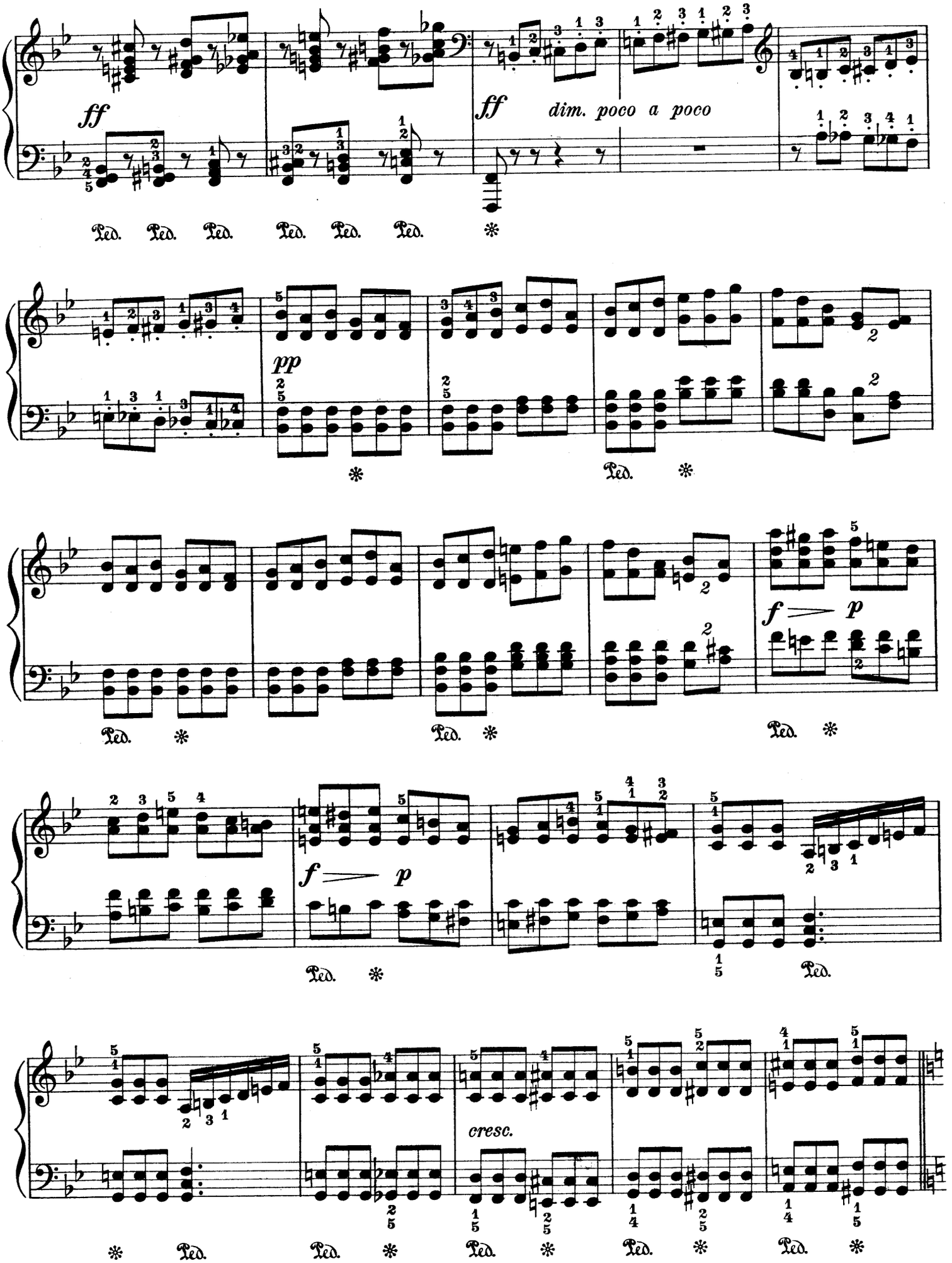

cresc.
f
Ped.
cresc.
f
pp
mf
ff
p
cresc.

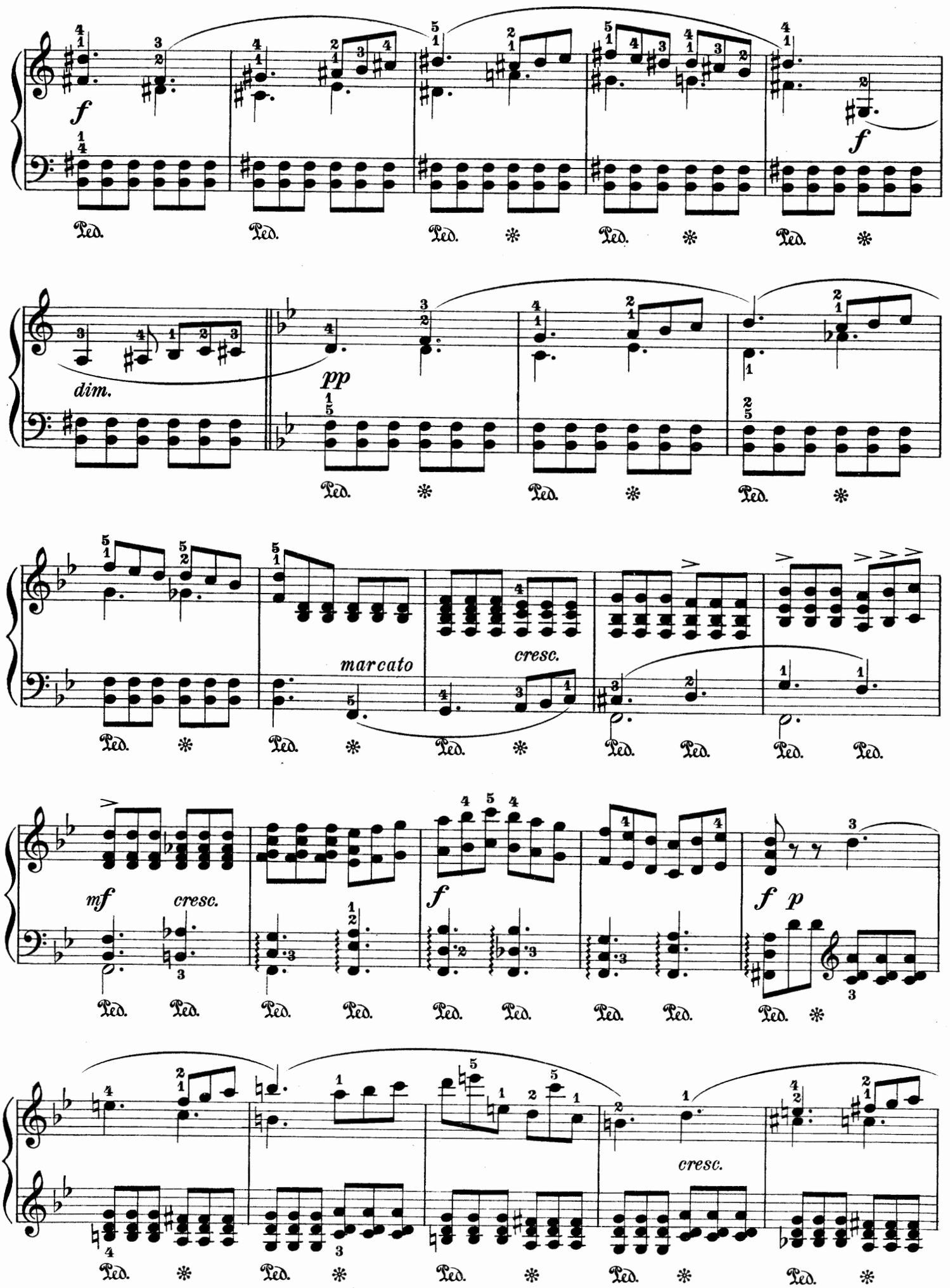

poco marcato
cresc.
f
ff p
pp
cresc.
mf
cresc.
f
f p
cresc.
mf
Ped.

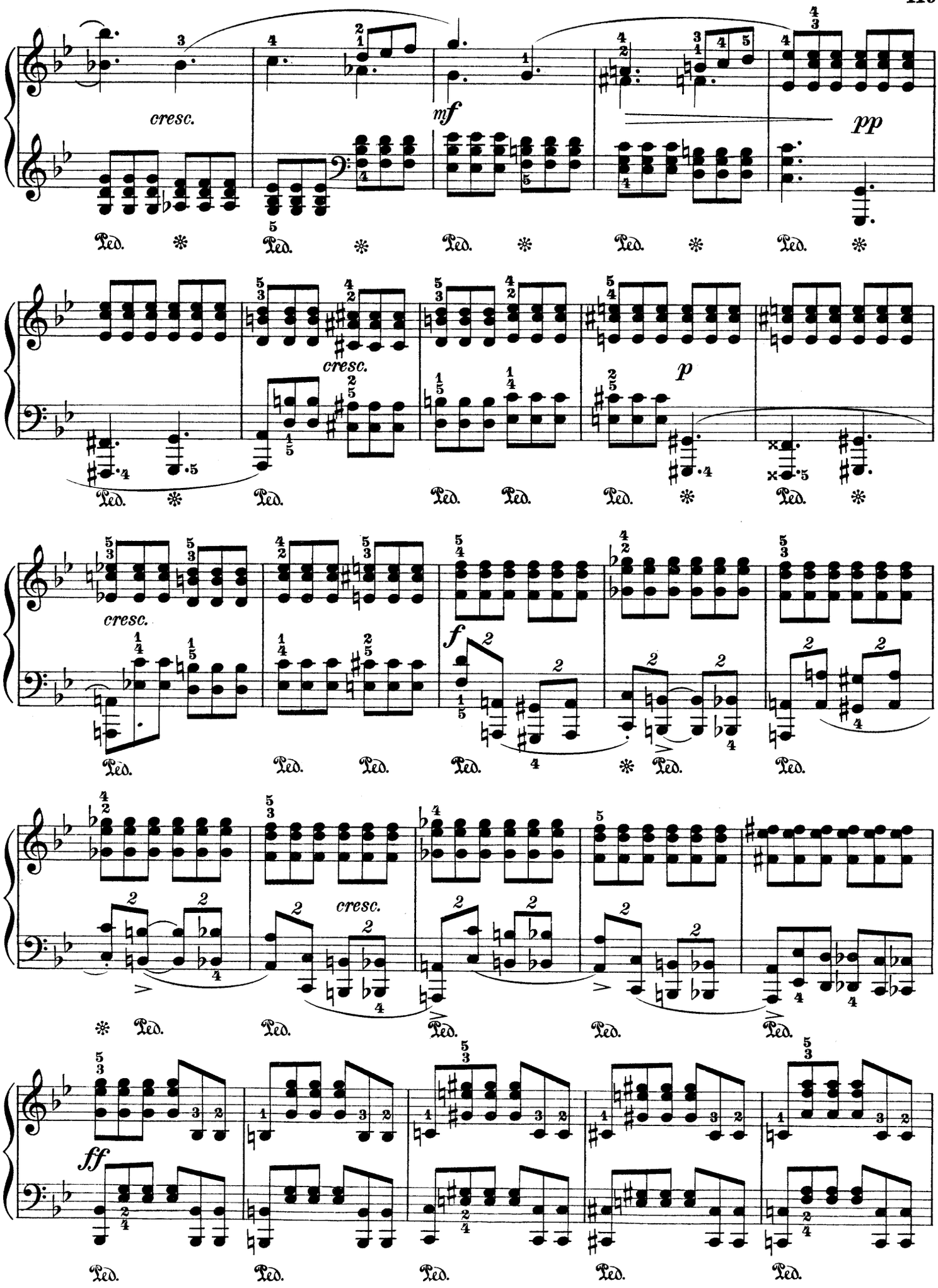

f
p
mf
cresc.
mf
cresc.
f
p
cresc.
mf
cresc.
f
p
cresc.
mf
cresc.
8
ff
sf
pp
Ped.

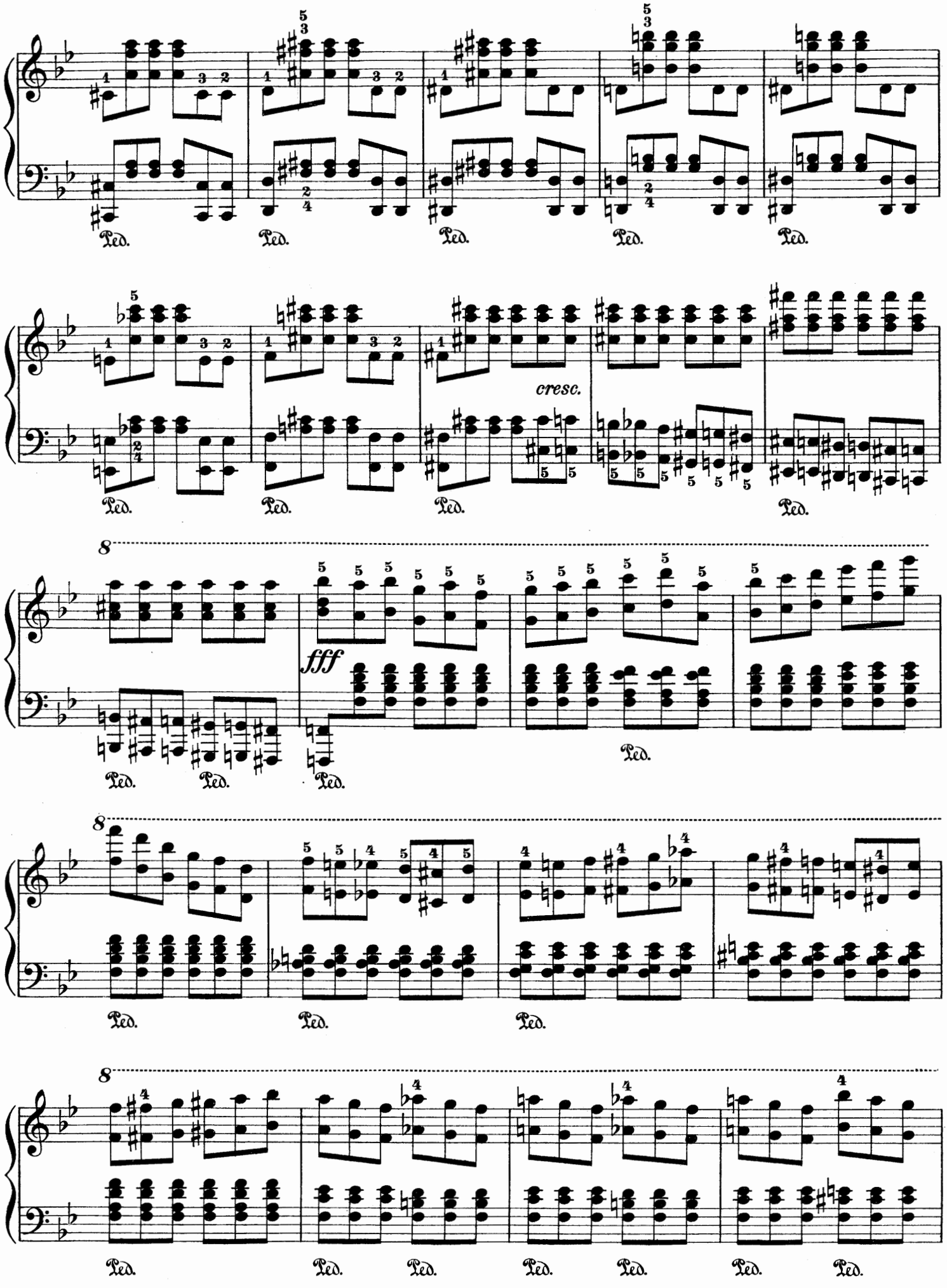

cresc.
f p
Ped. *
cresc.
f p
cresc.
sf
cresc.
Ped. *
Ped. *
sf
cresc.
mf
smpre cresc.
Ped. *
Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
f
sempre cresc.
ff
marcato
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

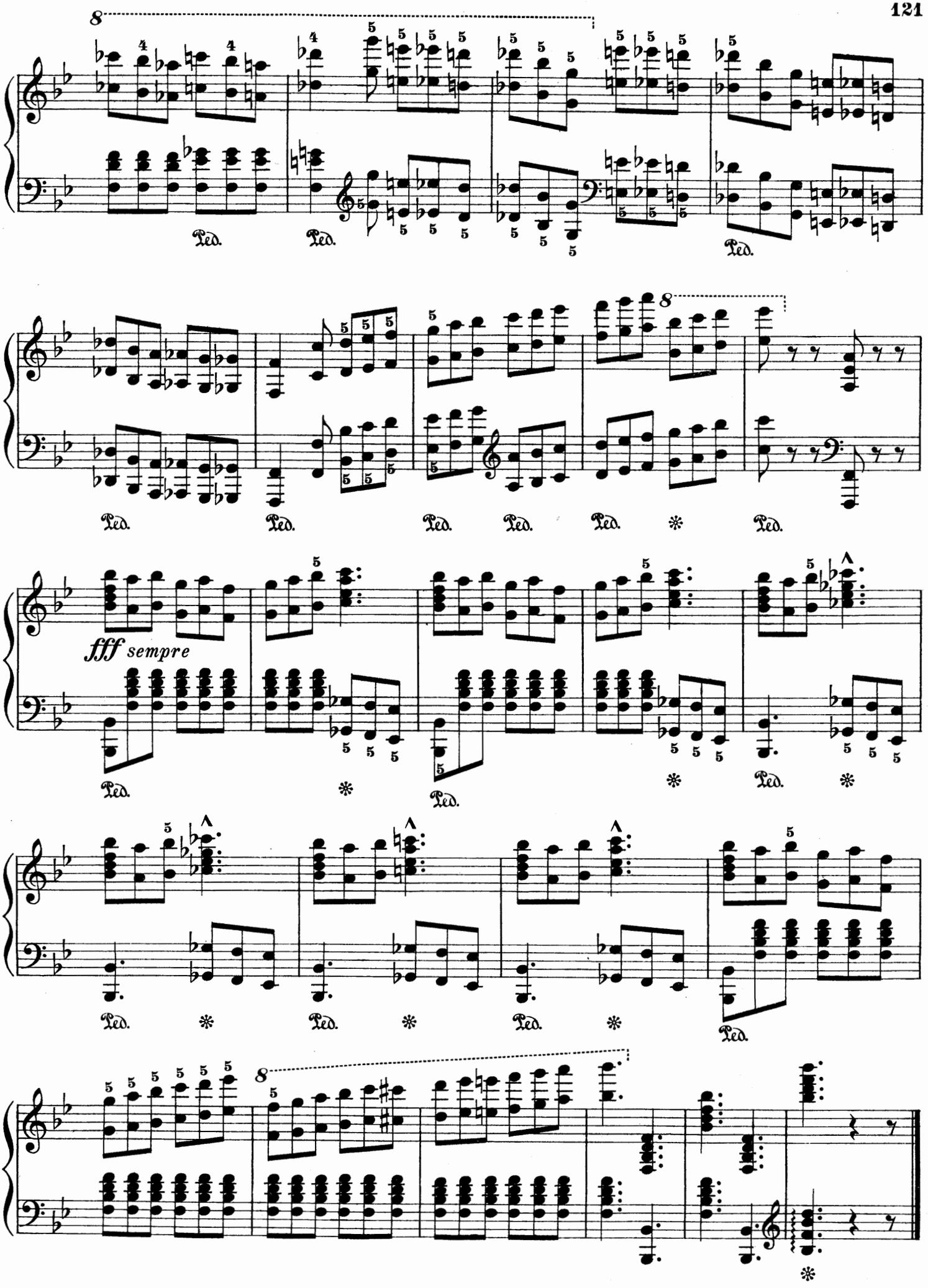

poco a poco dim.
Ped.
p
dim.
pp
poco a poco cresc.
sempre cresc.


ff
ff
dim. poco a poco
pp
f p
f p
cresc.
Ped.


f
f
dim.
pp
marcato
cresc.
mf
cresc.
f
f p
cresc.
Ped.


cresc.
mf
pp
Ped.
cresc.
p
Ped.
cresc.
f
Ped.
cresc.
Ped.
ff
Ped.


cresc.
fff
8
Ped.


8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.
Ped.
fff sempre
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8

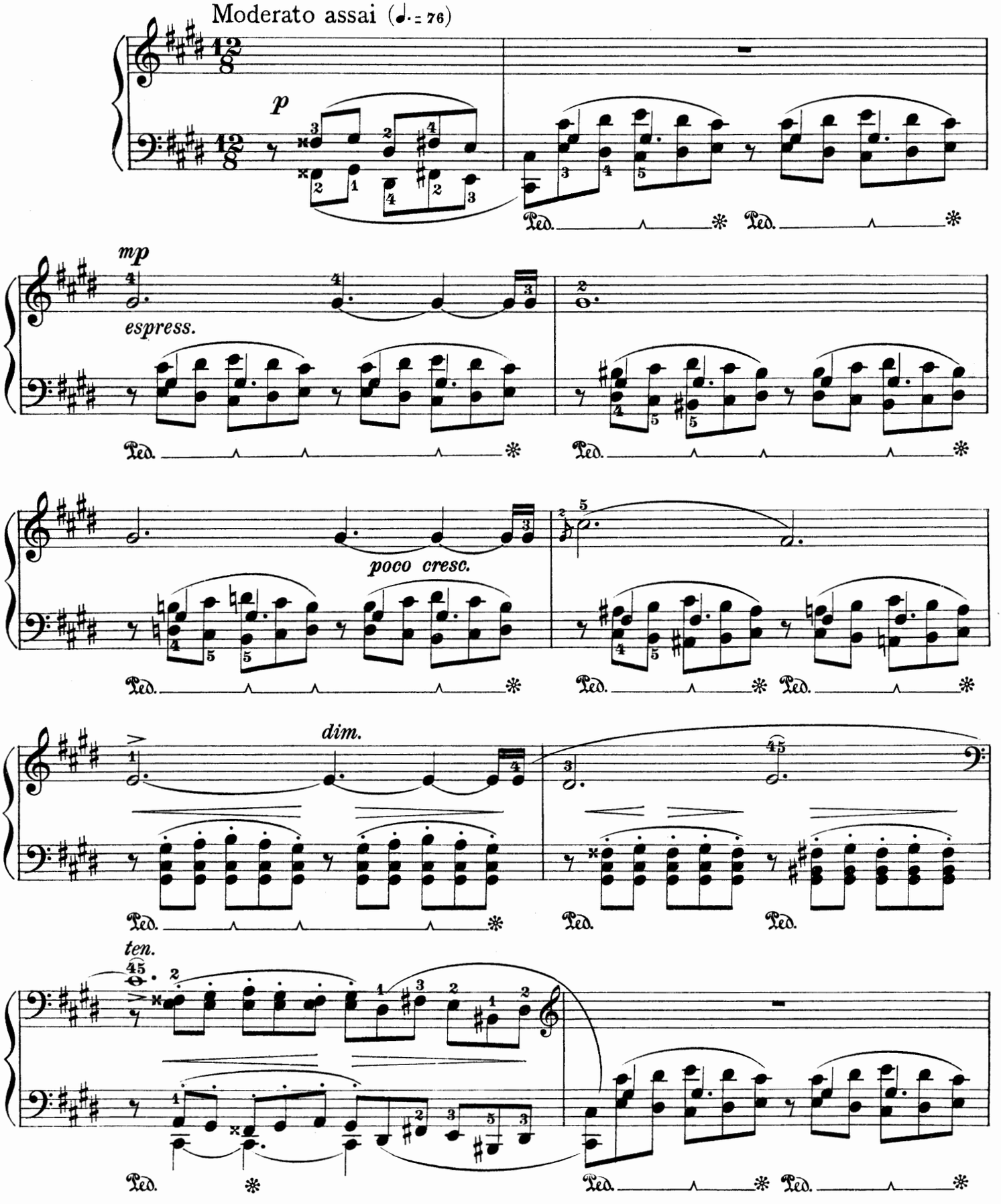
Lament

Il Lamento

Étude

Revised and fingered by
Arthur Friedheim

Moritz Moszkowski



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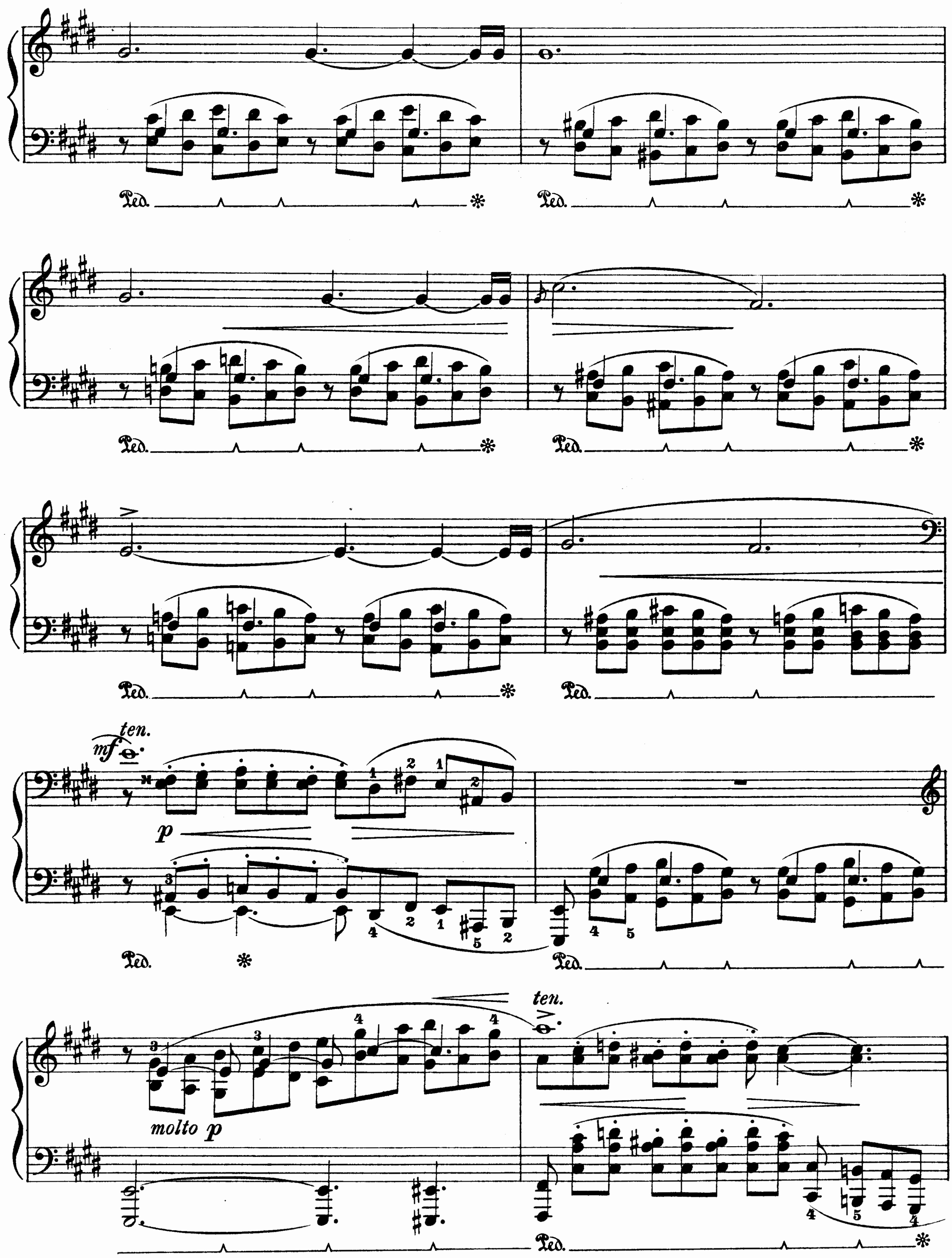
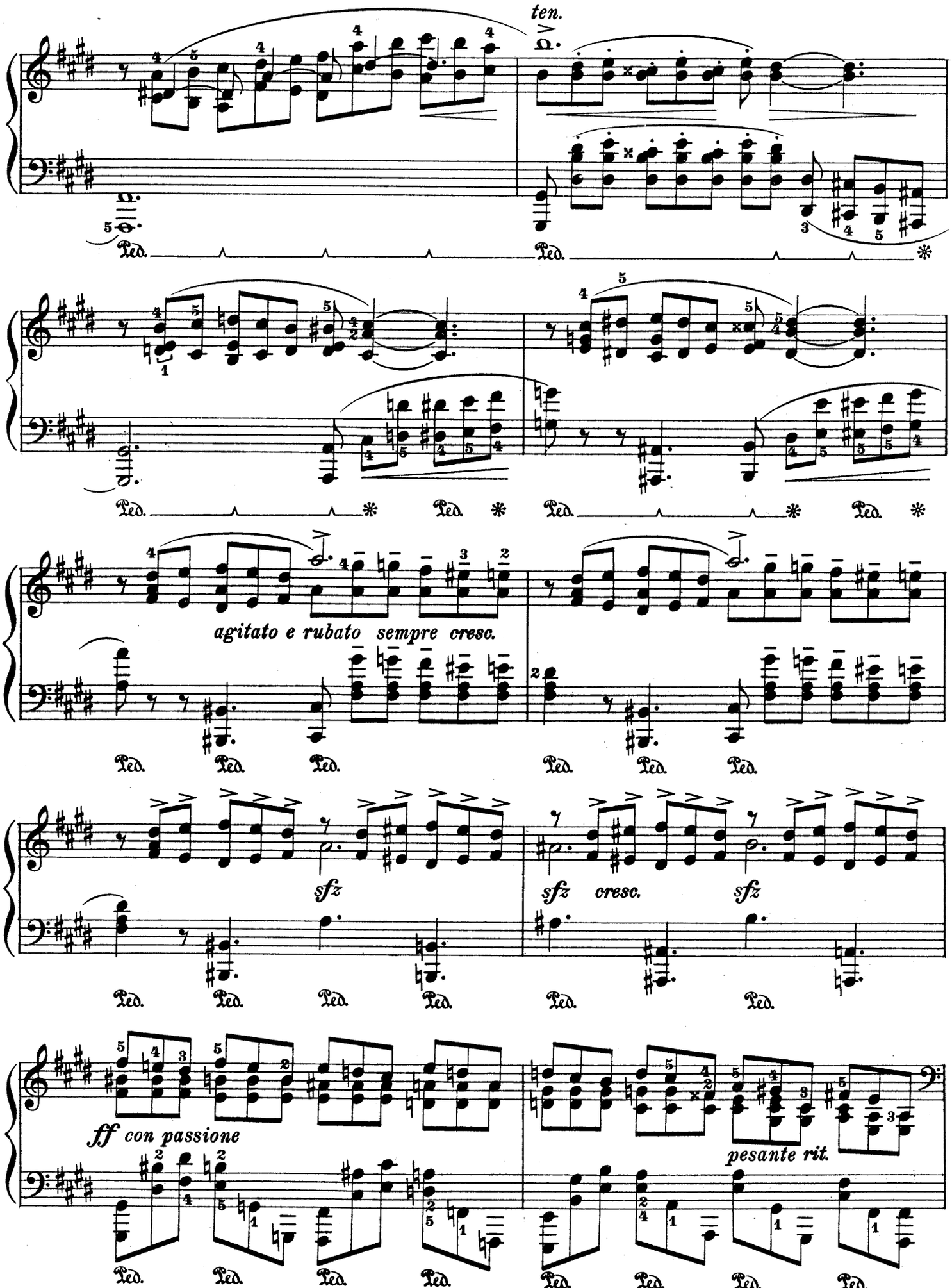
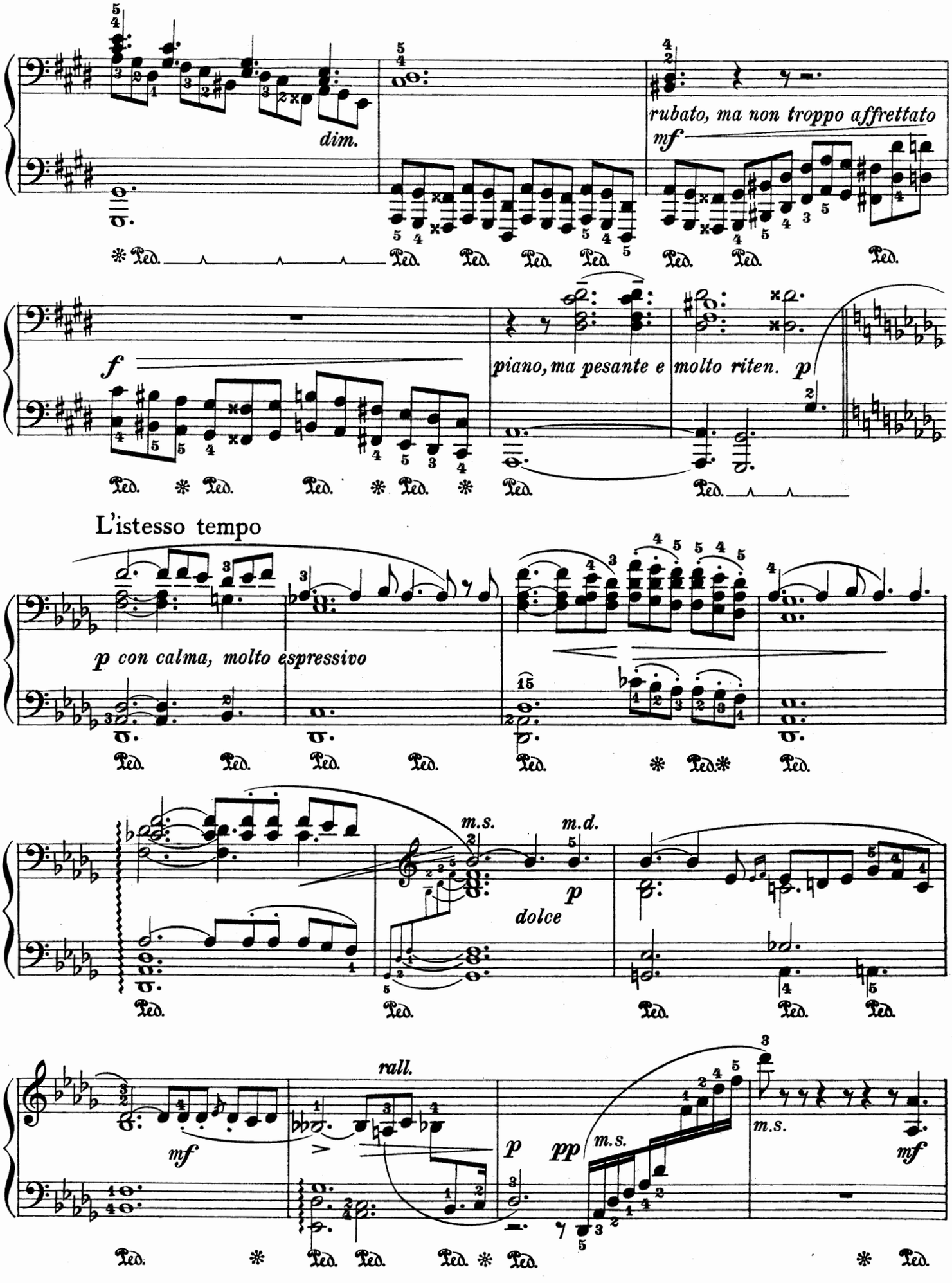
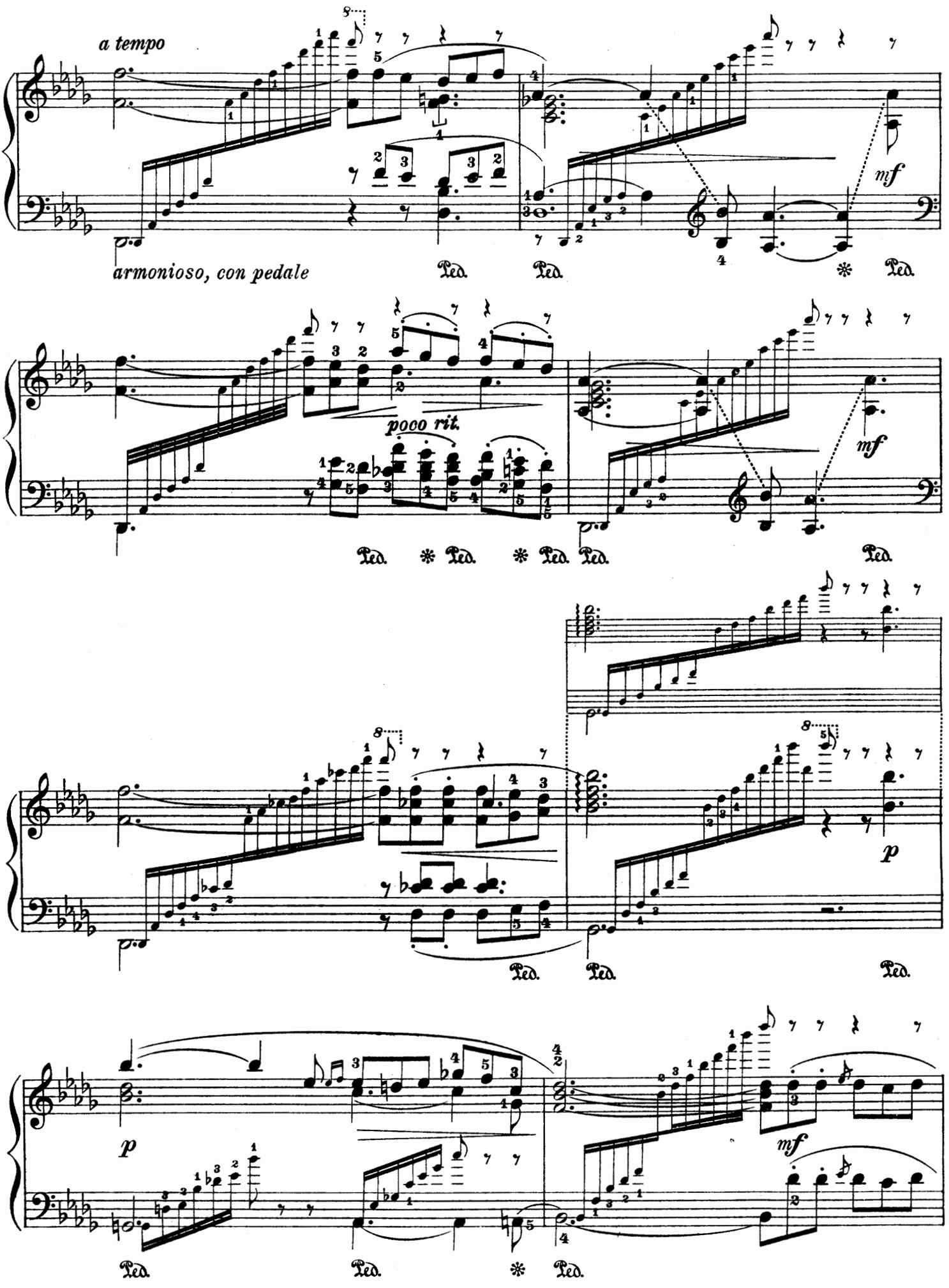
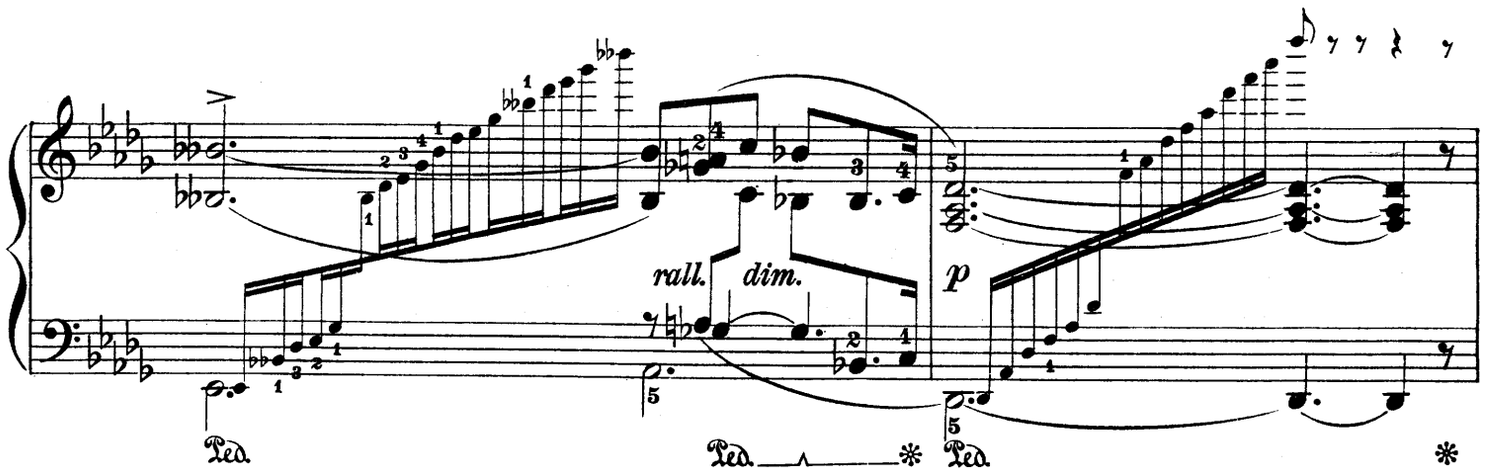
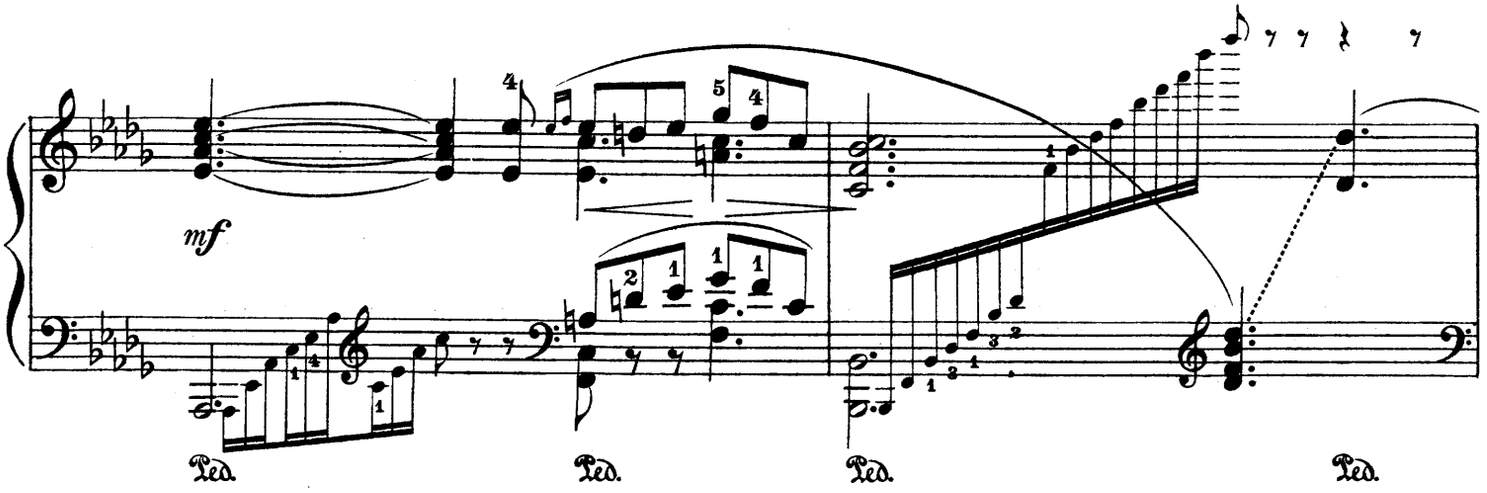

Ped.
ten.
mf
p
molto p
2

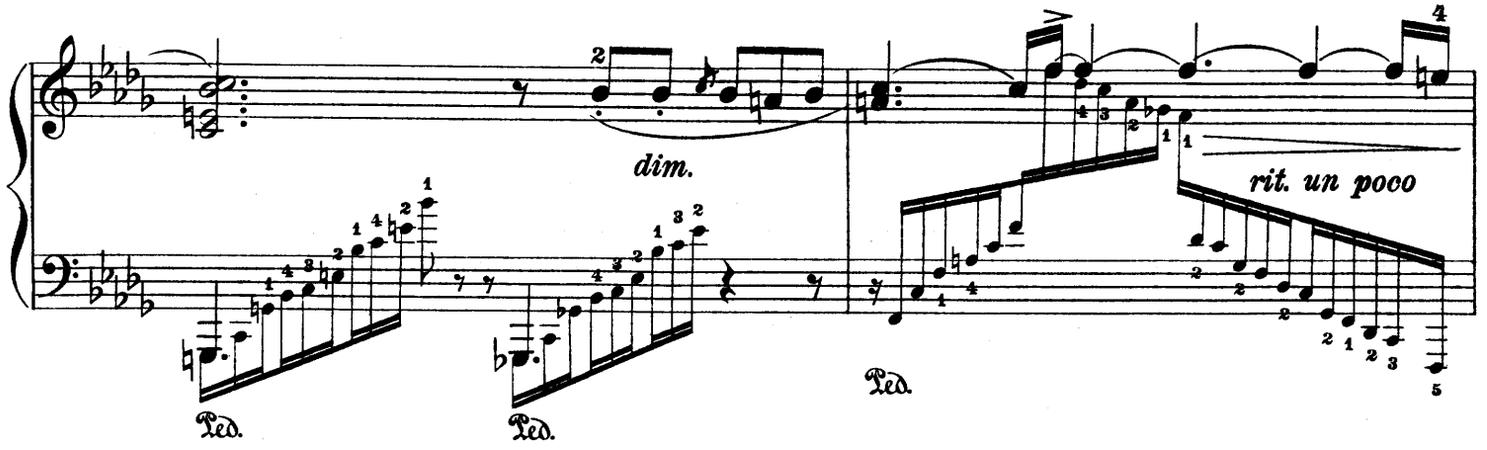

ten.
Ped.
agitato e rubato sempre cresc.
sfz
sfz cresc. sfz
ff con passione
pesante rit.

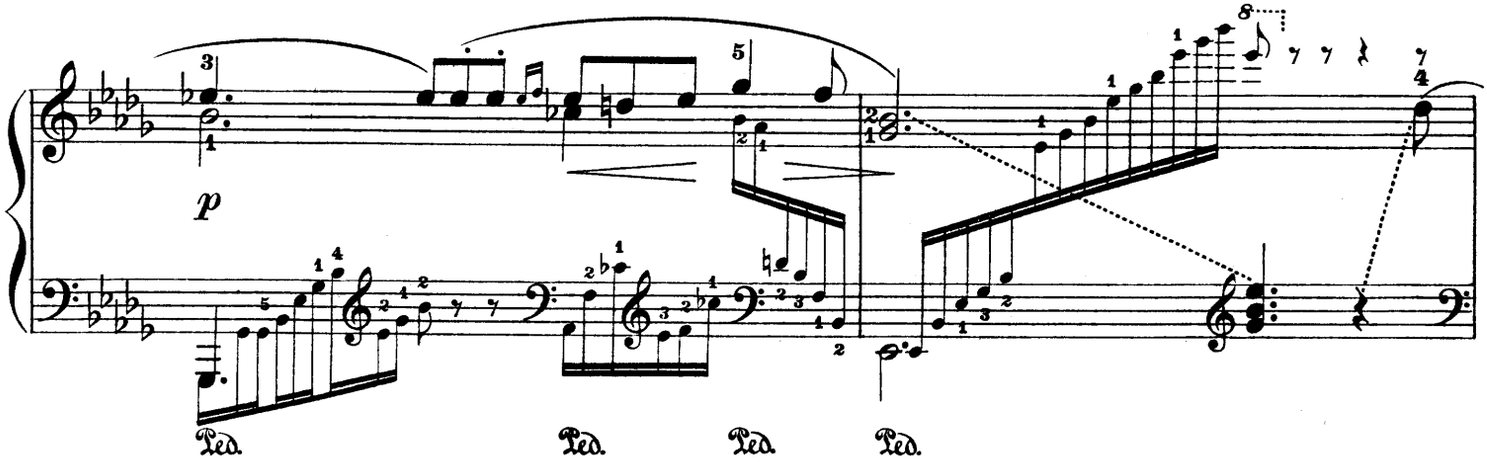

dim.
rubato, ma non troppo affrettato
mf
f
piano, ma pesante e molto riten.
p
L'istesso tempo
p con calma, molto espressivo
m.s.
m.d.
p
dolce
rall.
mf
p
pp
m.s.
m.s.
mf

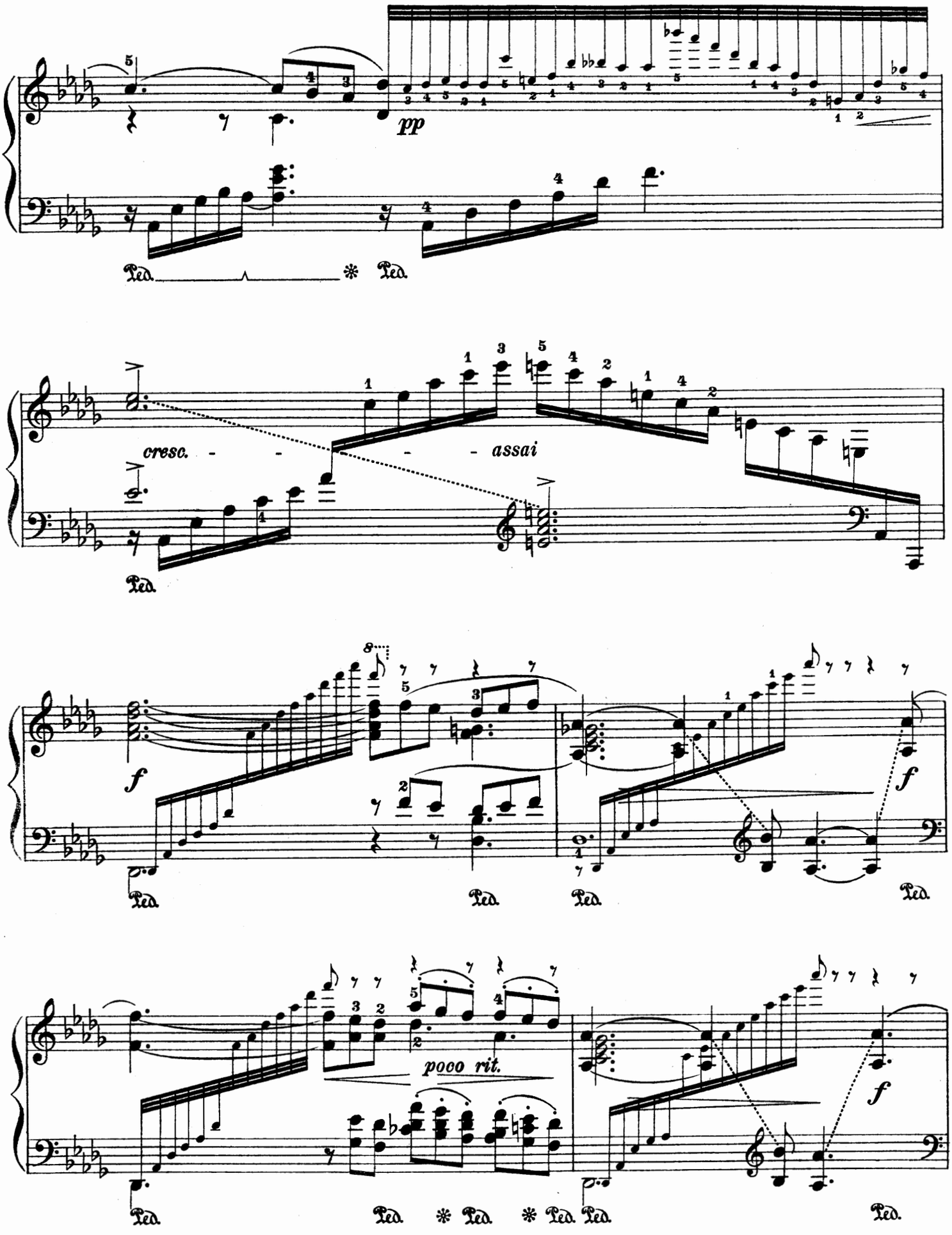

a tempo
armonioso, con pedale
poco rit.
mf
p
Ped.

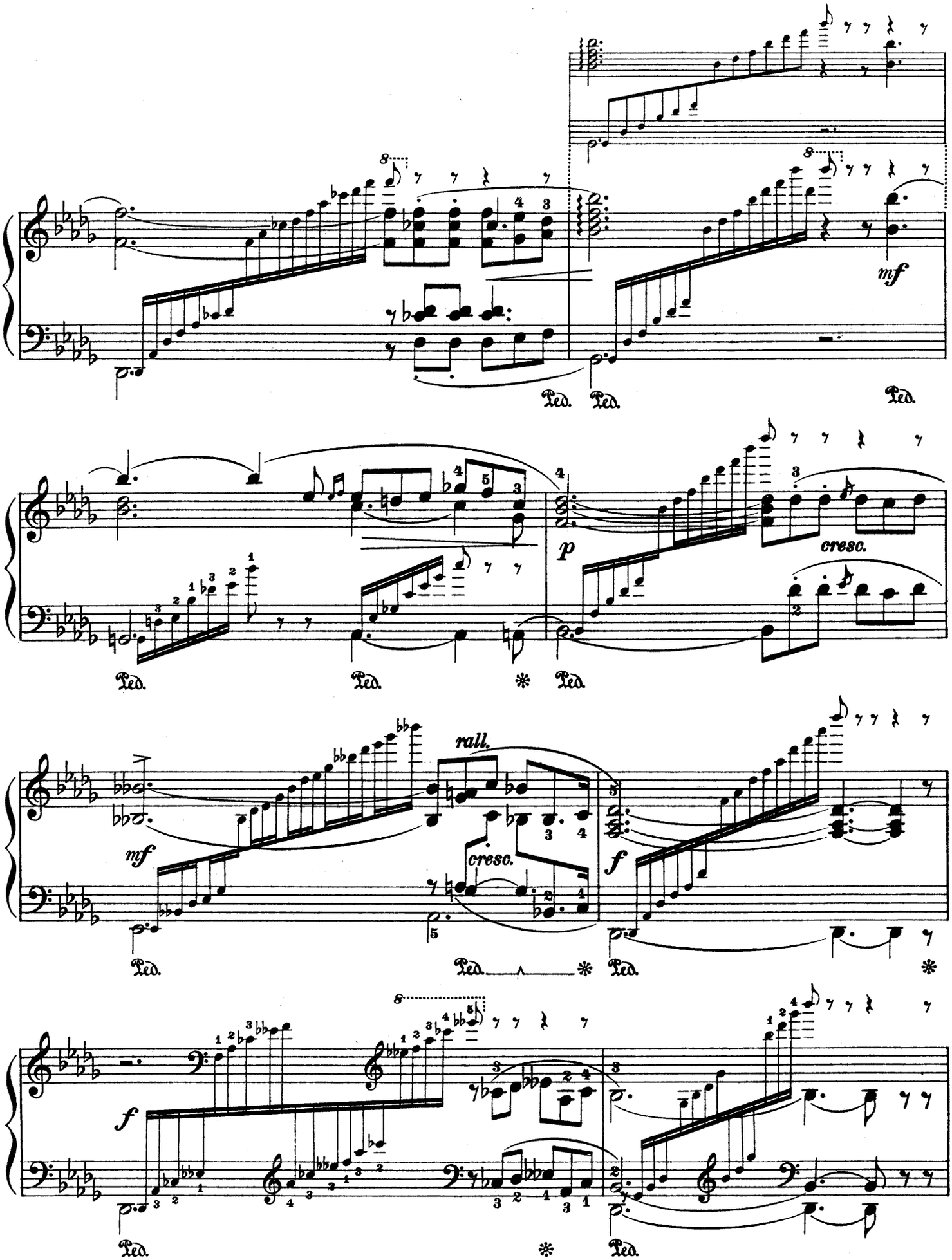

rall.
dim.
p
Ped.
Ped.
Ped.
*
*

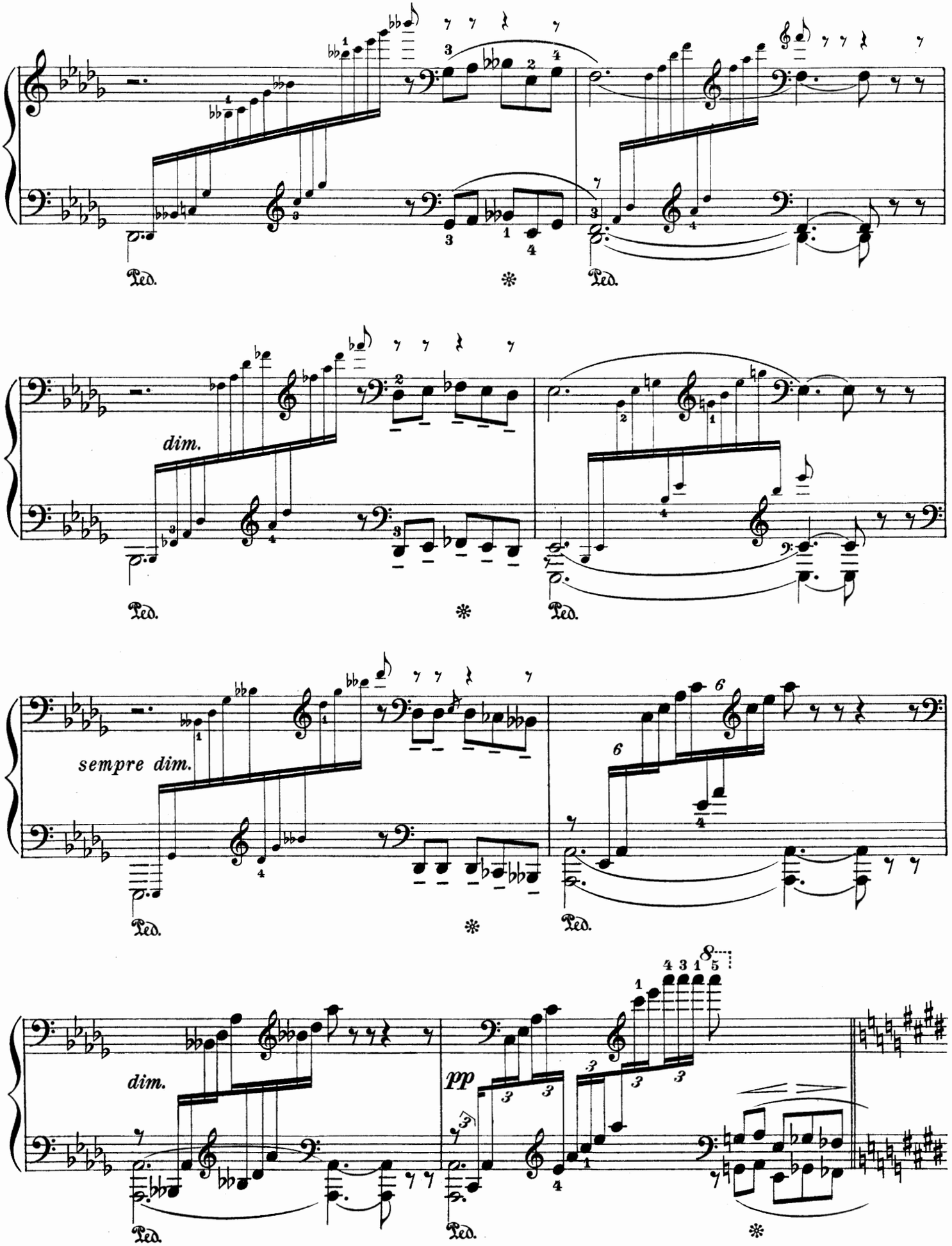

mf
Ped.
Ped.
Ped.
Ped.

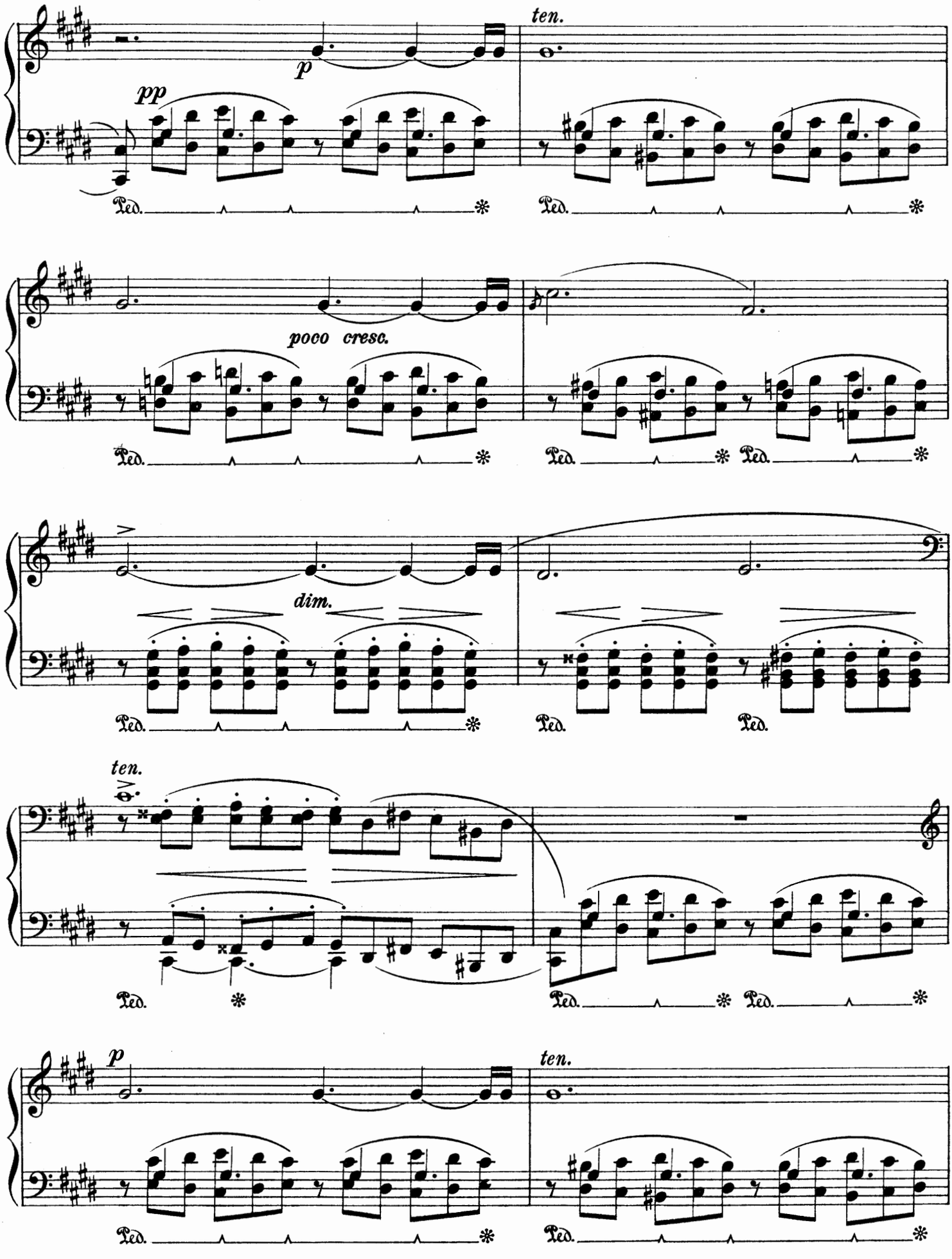

dim.
rit. un poco
Ped.
Ped.
Ped.

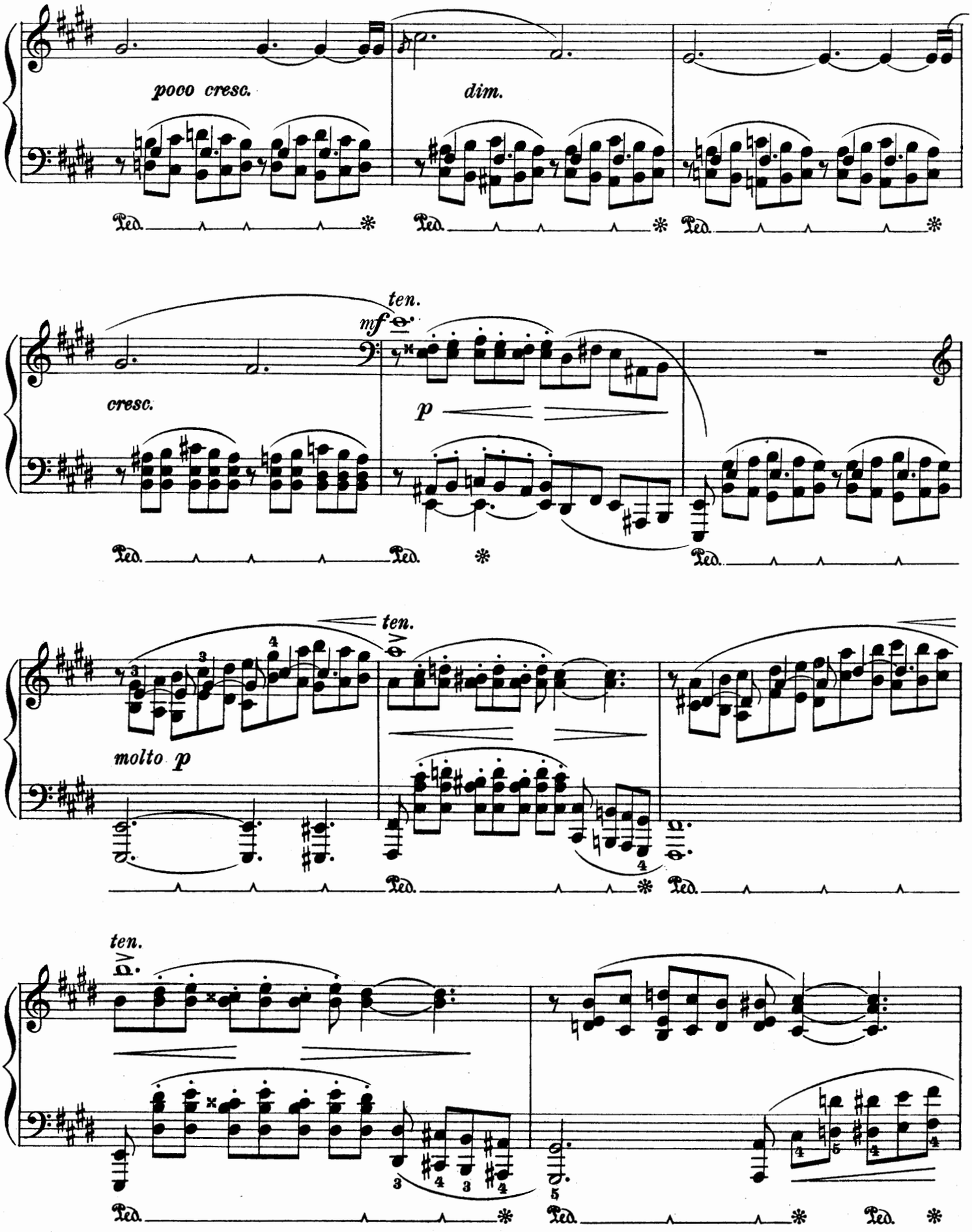

p
Ped.
Ped.
Ped.
Ped.

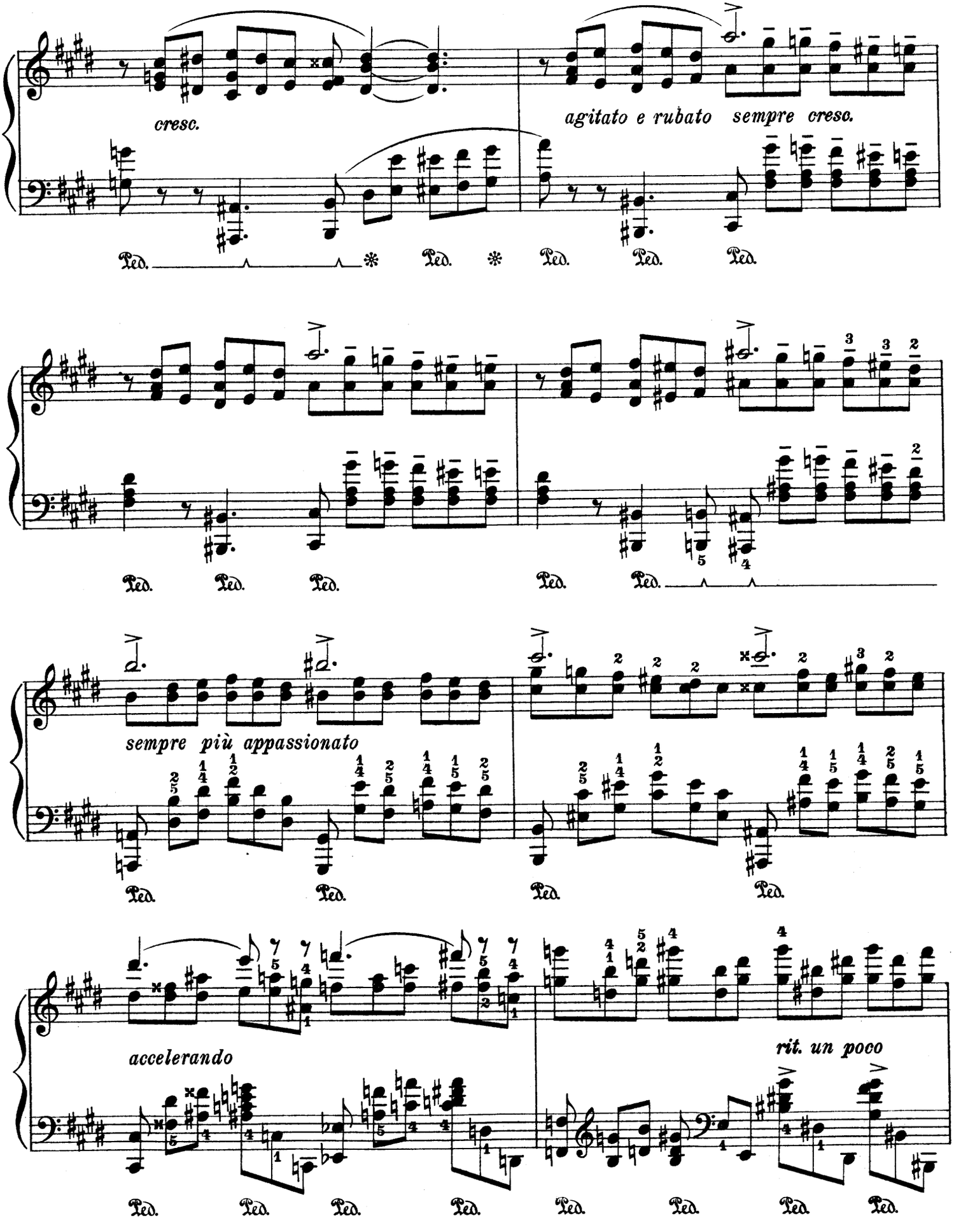

pp
Ped.
cresc. - - - - assai
f
poco rit.

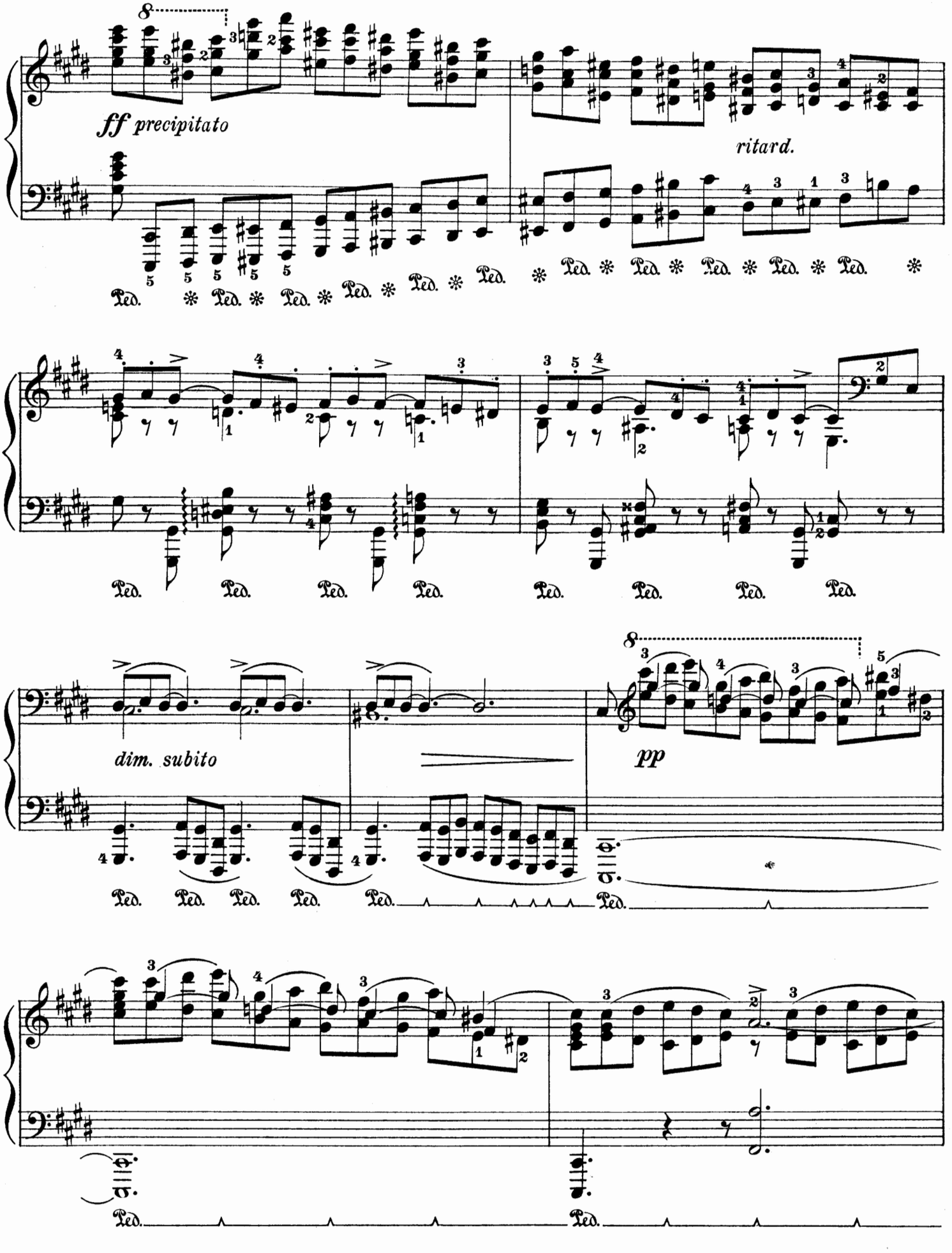

mf
Ped.
Ped.
Ped.
p
cresc.
Ped.
Ped.
rall.
mf
cresc.
f
Ped.
Ped.
Ped.
f
Ped.
Ped.

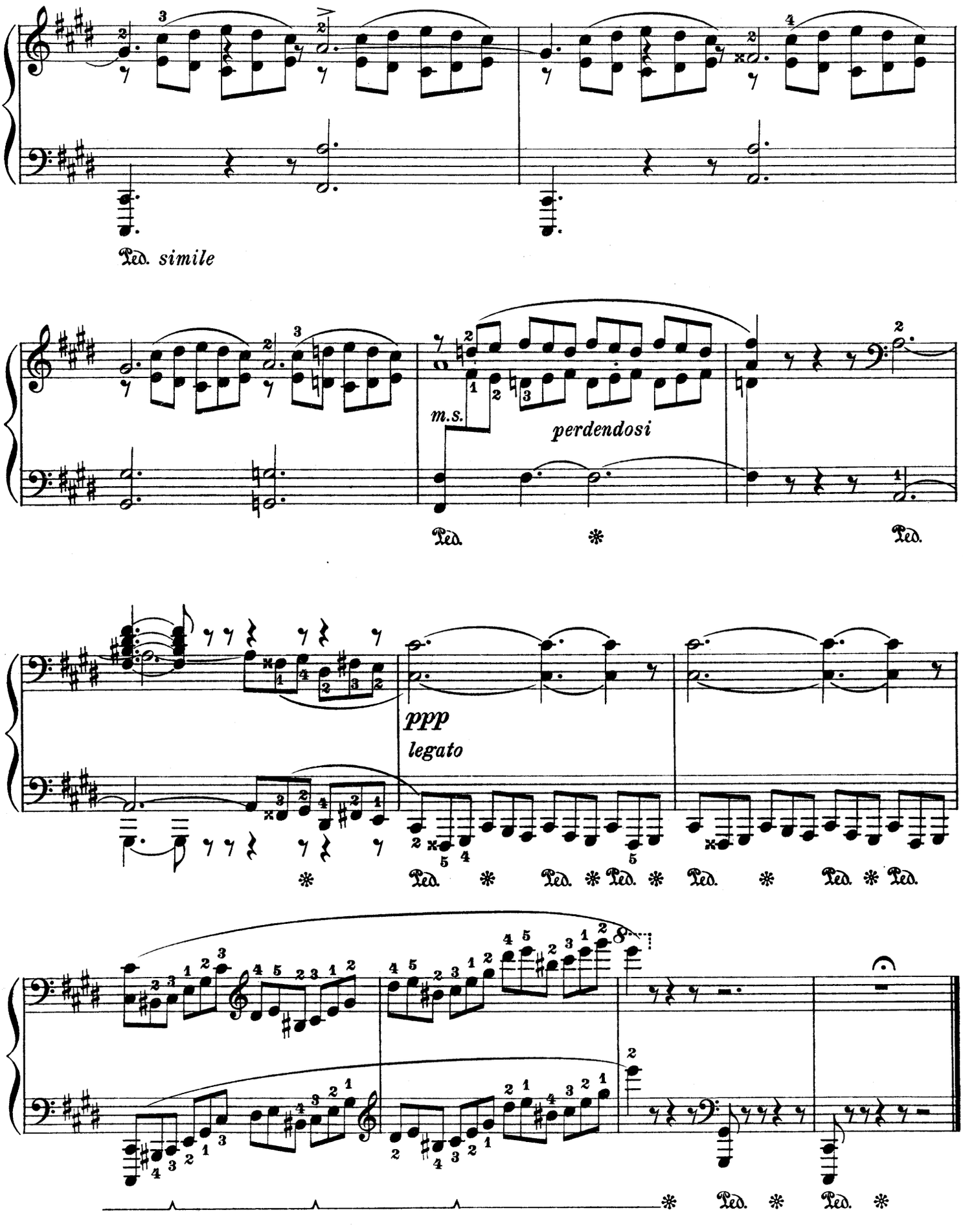

Ped.
dim.
Ped.
sempre dim.
Ped.
dim.
pp
Ped.


ten.
p
pp
Ped.
poco cresc.
dim.
ten.
p
ten.


poco cresc.
dim.
Ped.
ten.
mf
cresc.
p
molto p
ten.
ten.


cresc.
agitato e rubato sempre cresc.
sempre più appassionato
accelerando
rit. un poco

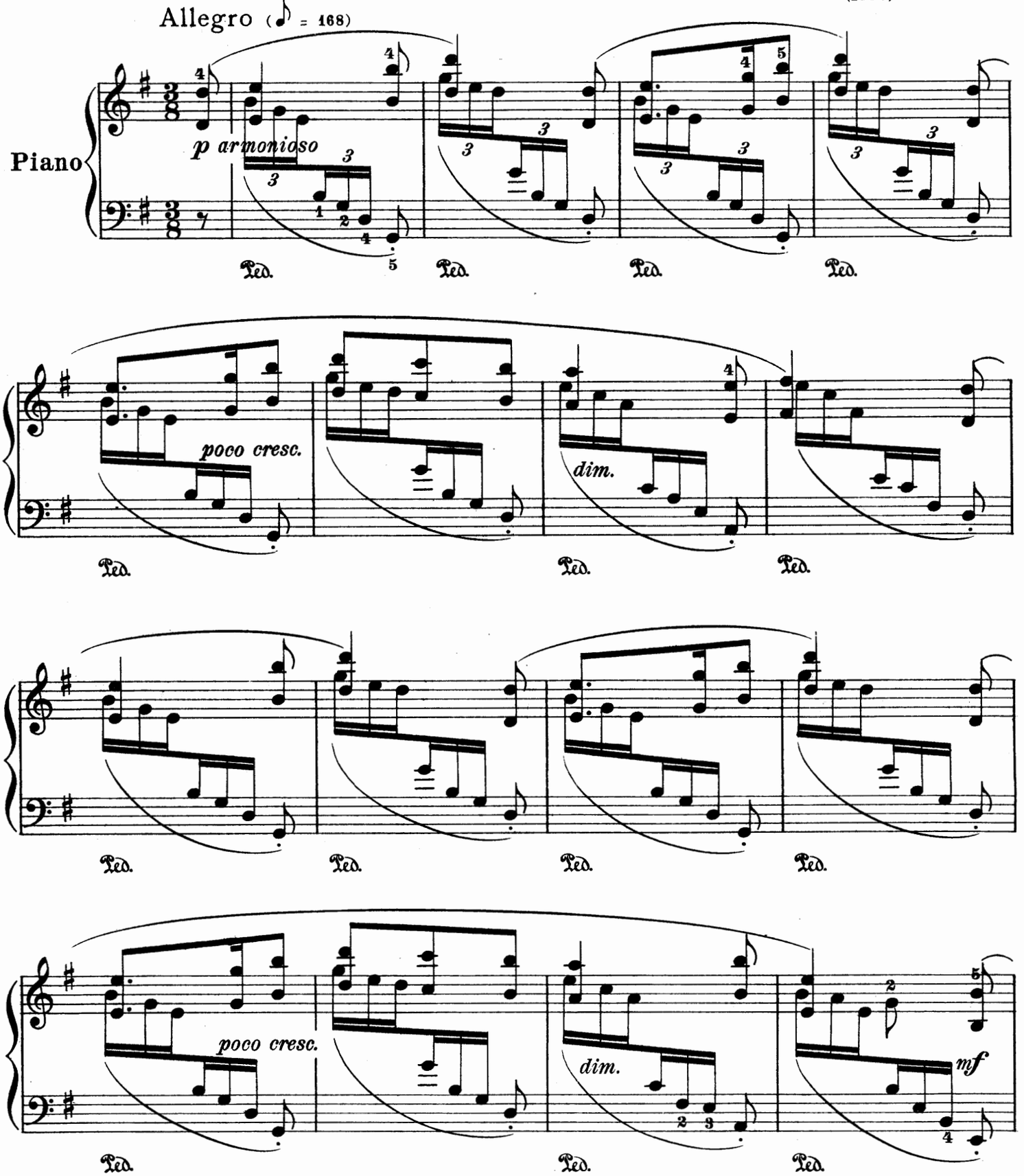

ff precipitato
ritard.
Ped.
dim. subito
pp


Ped. simile
m.s.
perdendosi
Ped.
Ped.
ppp
legato
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Prelude

Revised and fingered by
Arthur Friedheim

Felix Blumenfeld. Op. 12, No. 1
(1890)



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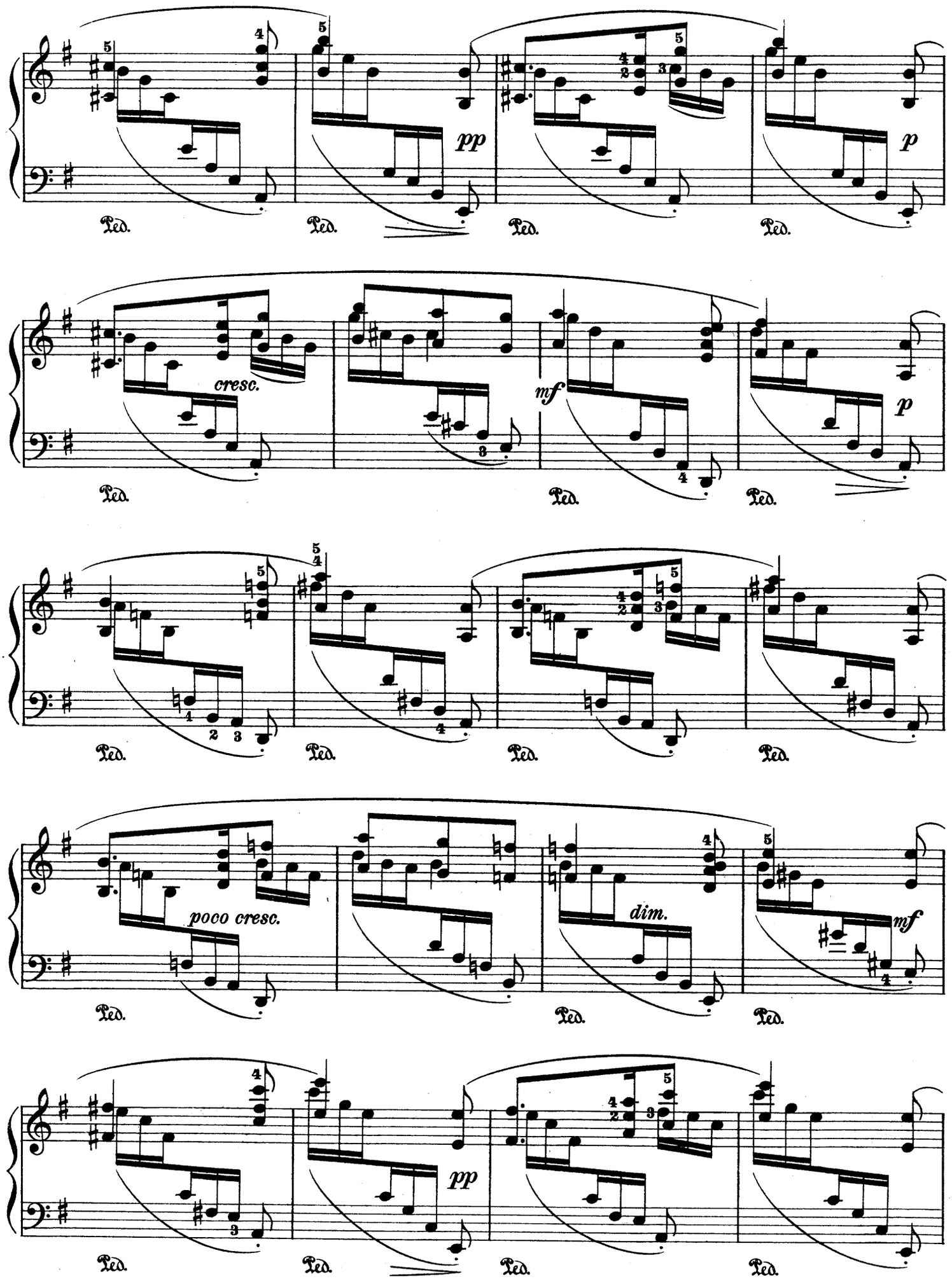
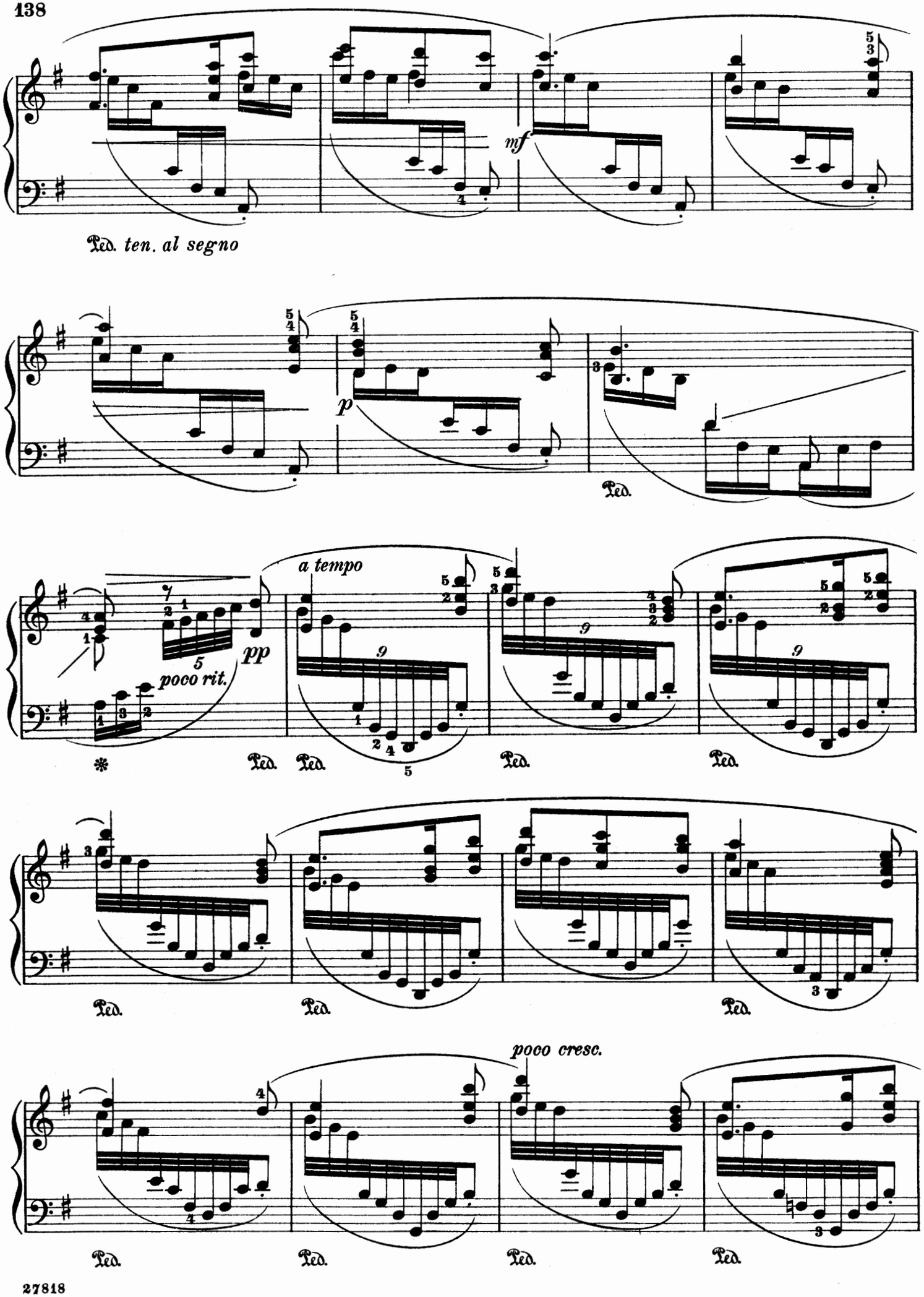
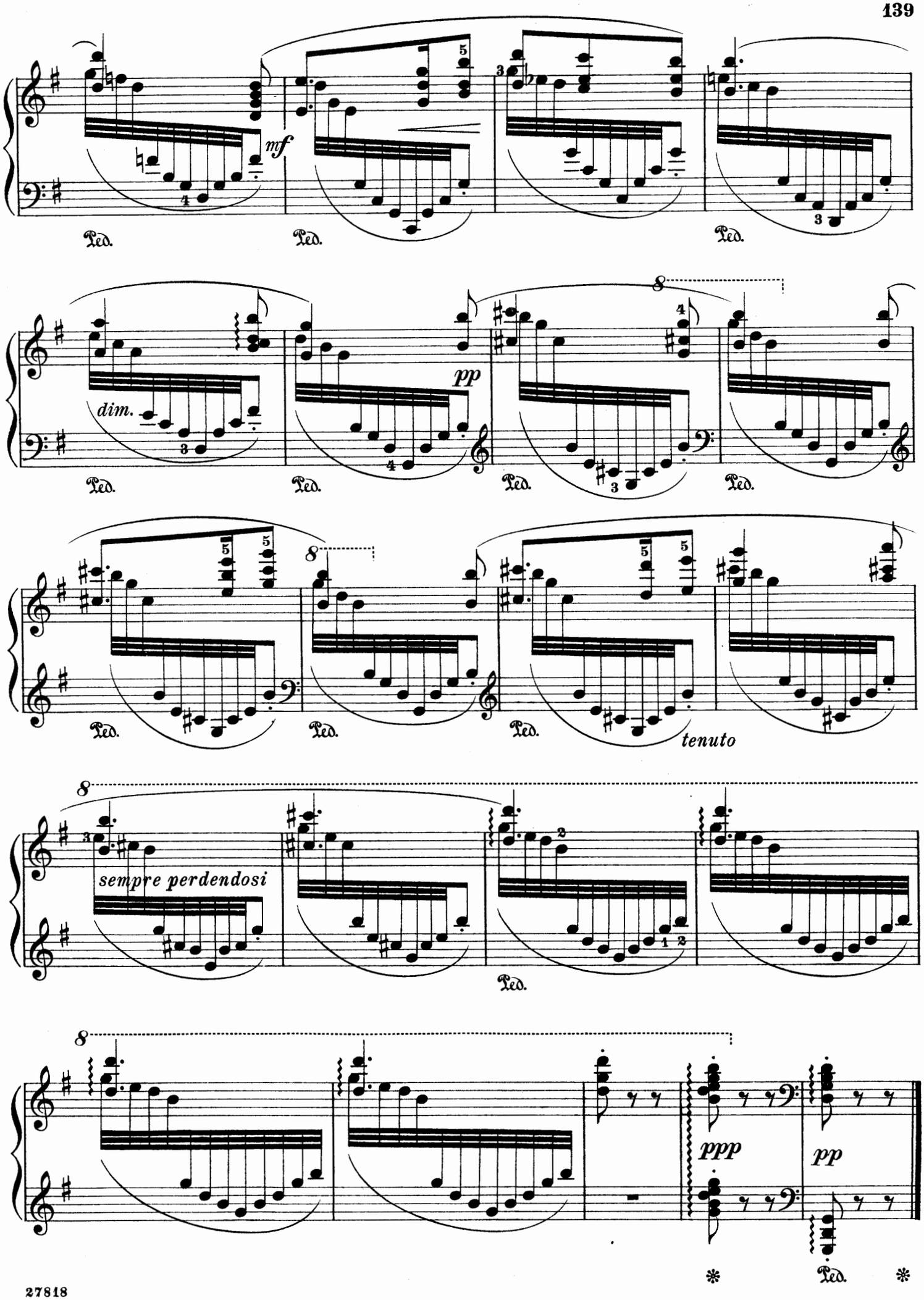

pp
p
Ped.
cresc.
mf
poco cresc.
dim.


mf
Ped. ten. al segno
p
Ped.
a tempo
pp
poco rit.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
poco cresc.
Ped.
Ped.
Ped.
Ped.


mf
Ped.
Ped.
Ped.
dim.
pp
Ped.
Ped.
Ped.
Ped.
tenuto
sempre perdendosi
Ped.
ppp
pp
Ped.

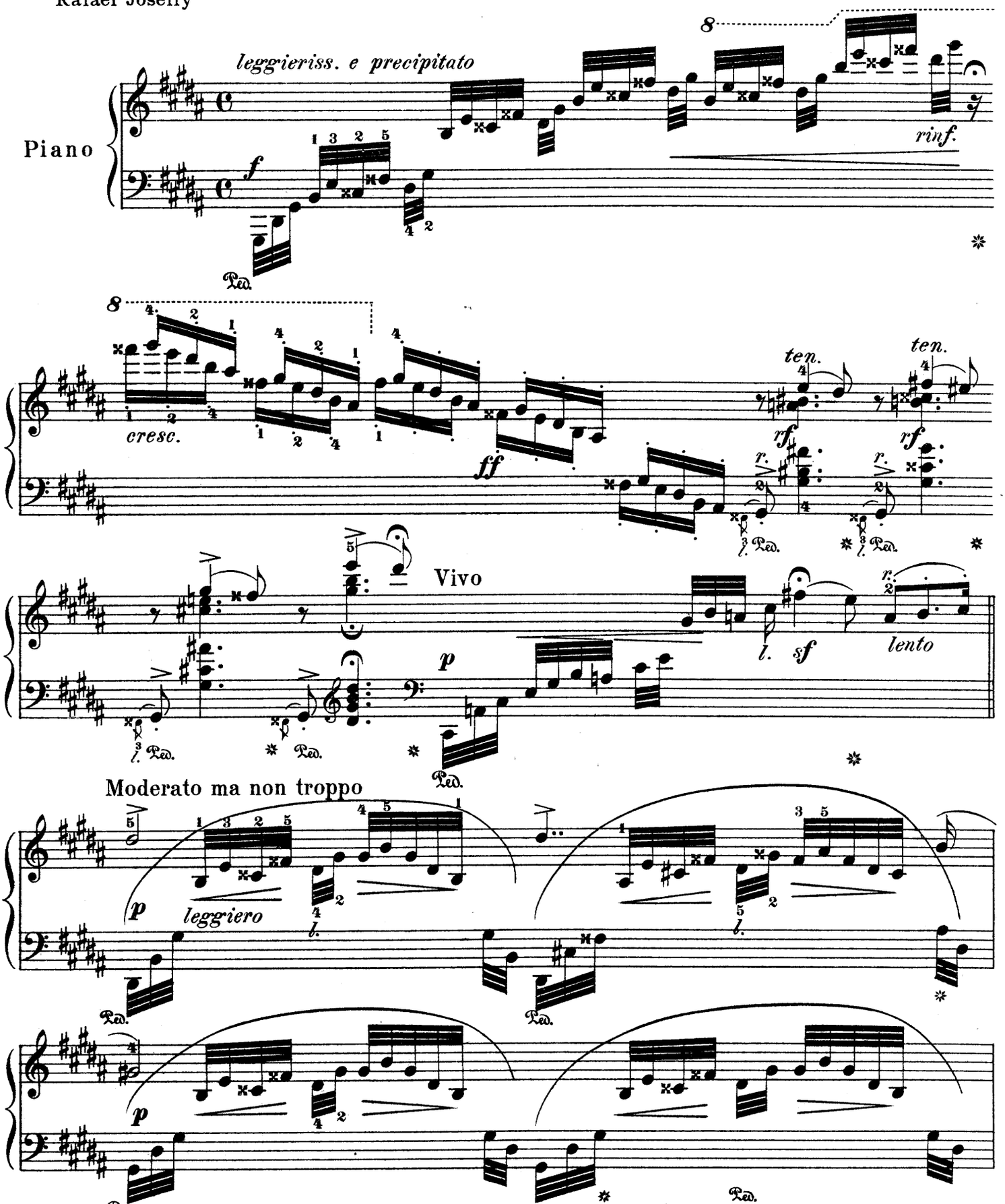
Am Seegestade
(Eine Erinnerung)

By the Seashore
(A Memory)

Concert-Étude

Edited and revised by
Rafael Joseffy

Bedřich Smetana. Op. 17



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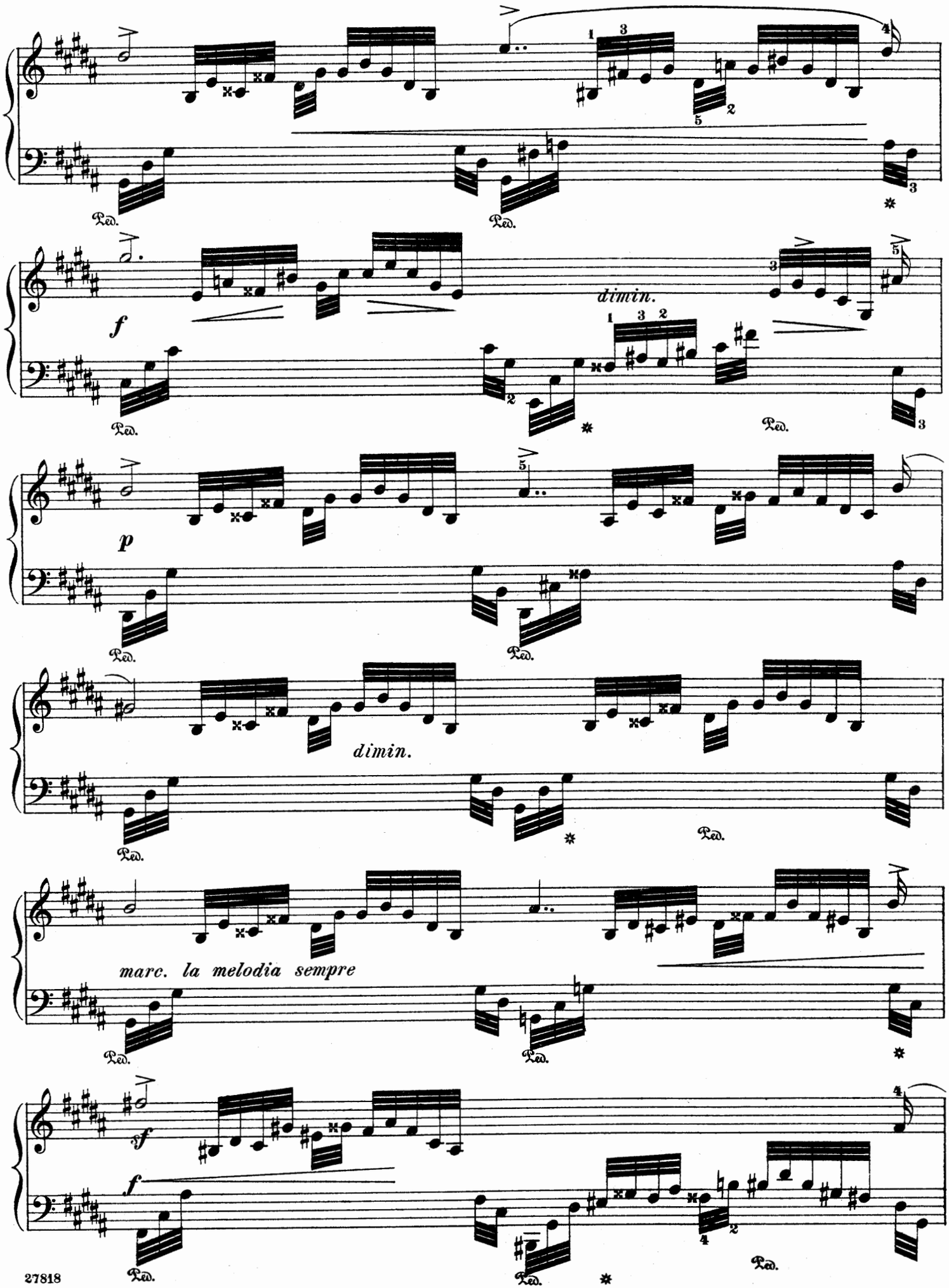
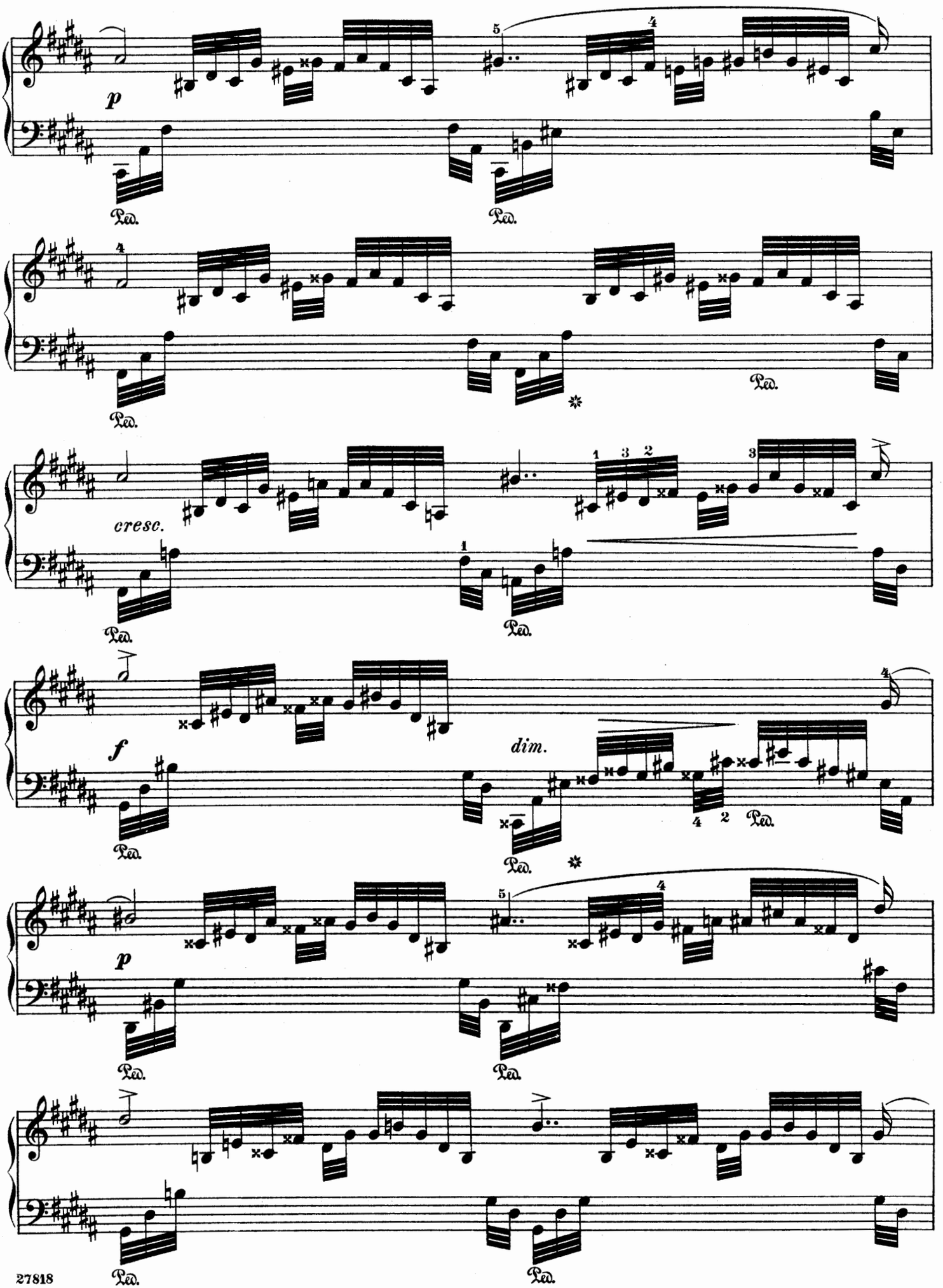
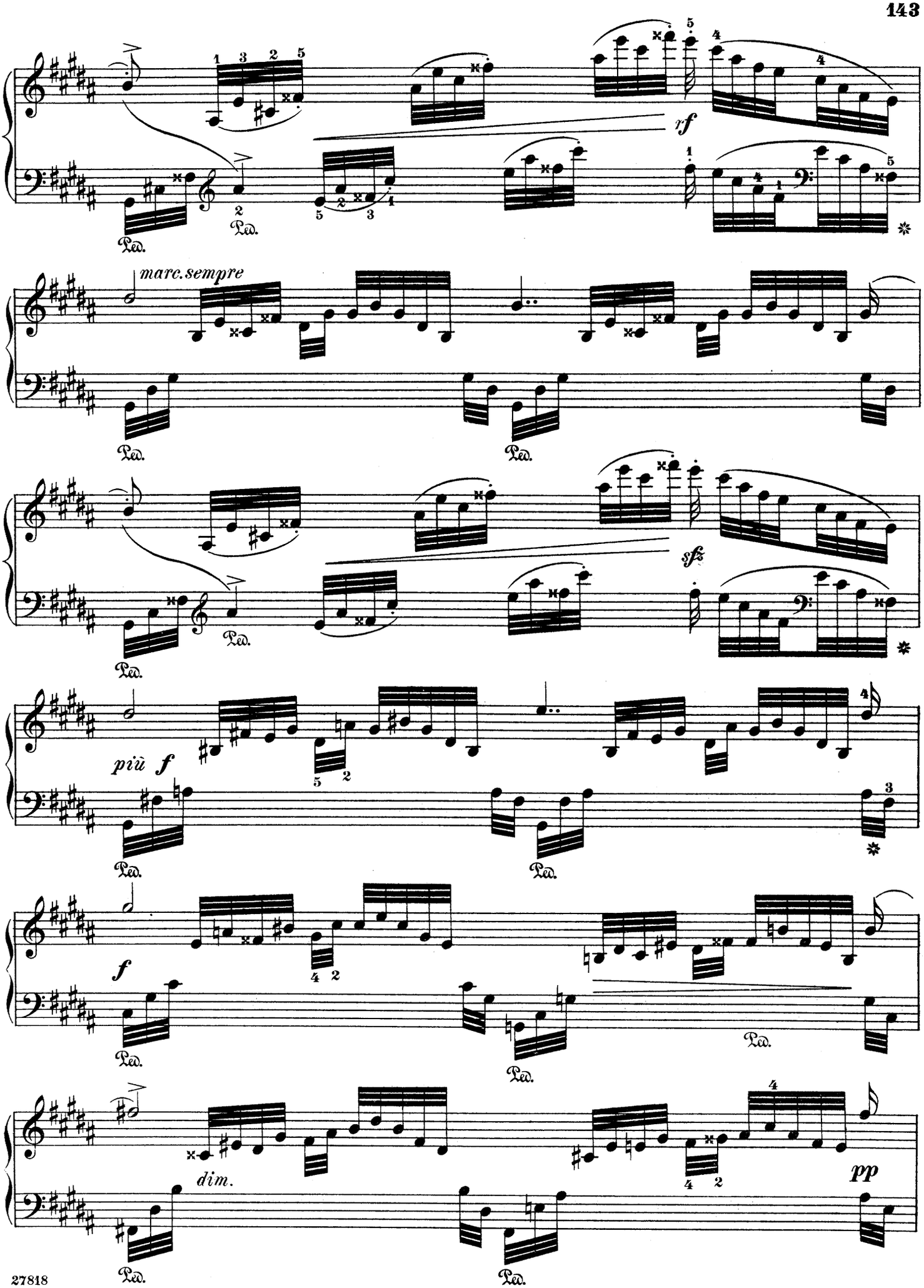
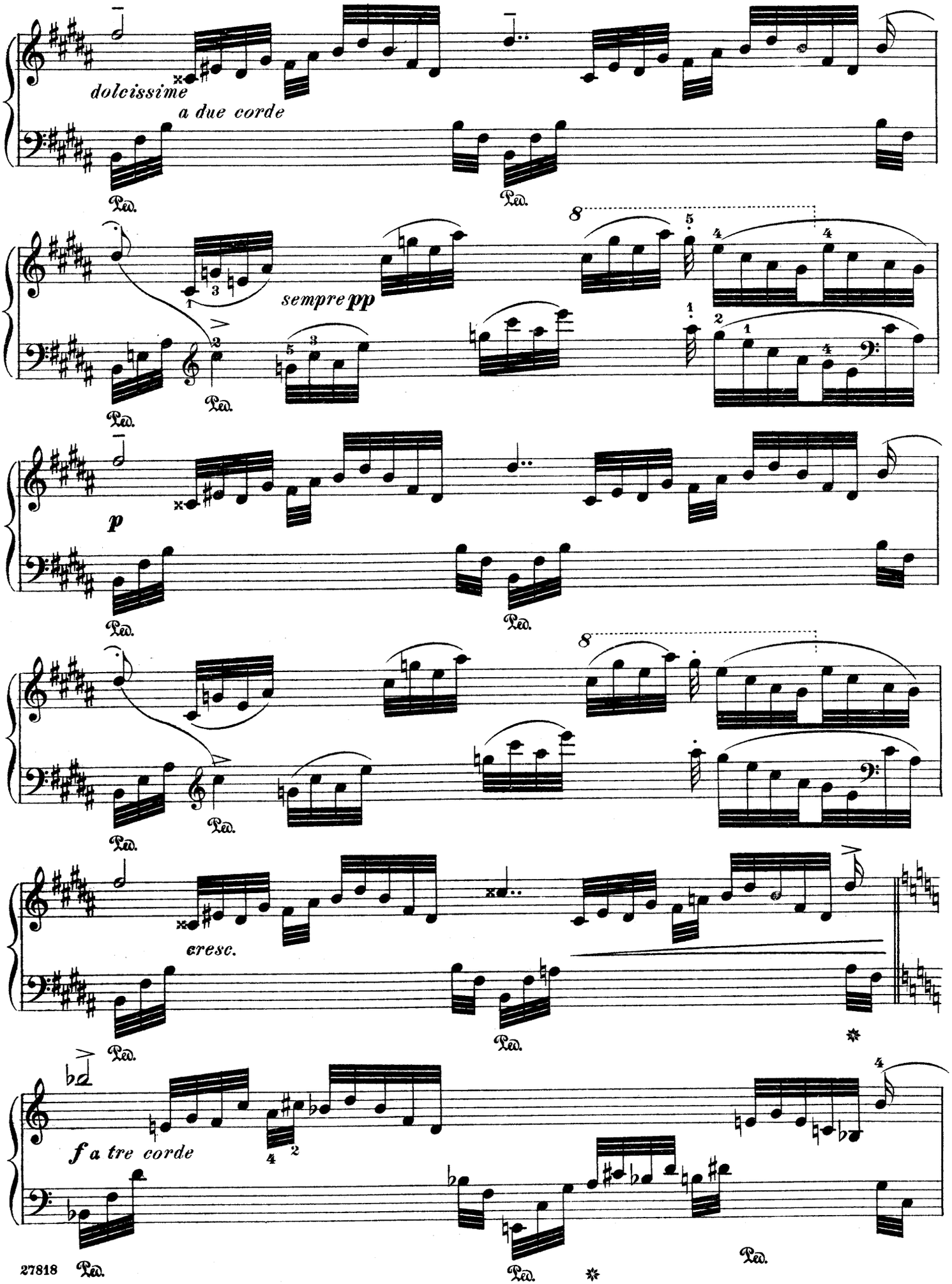
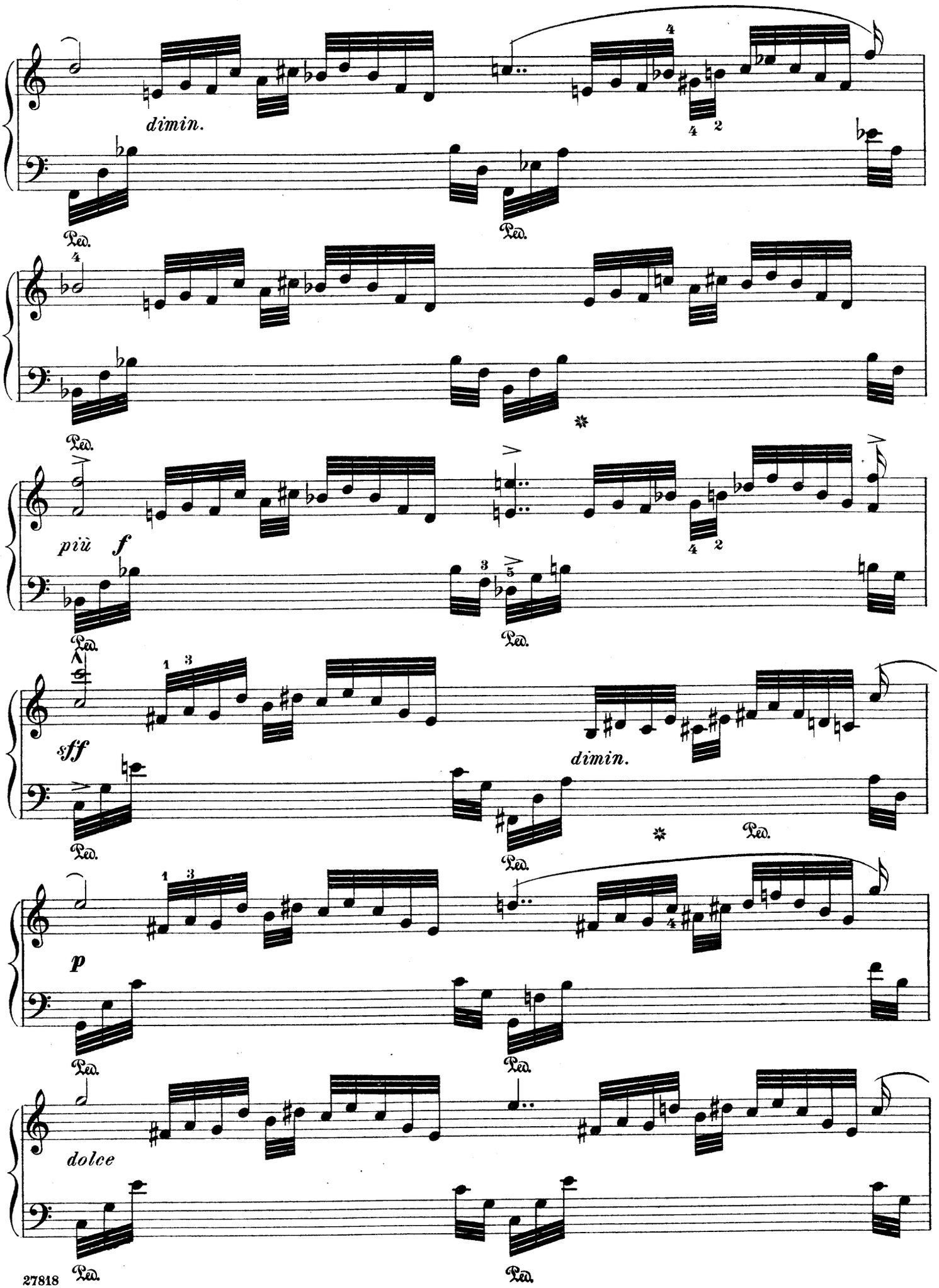
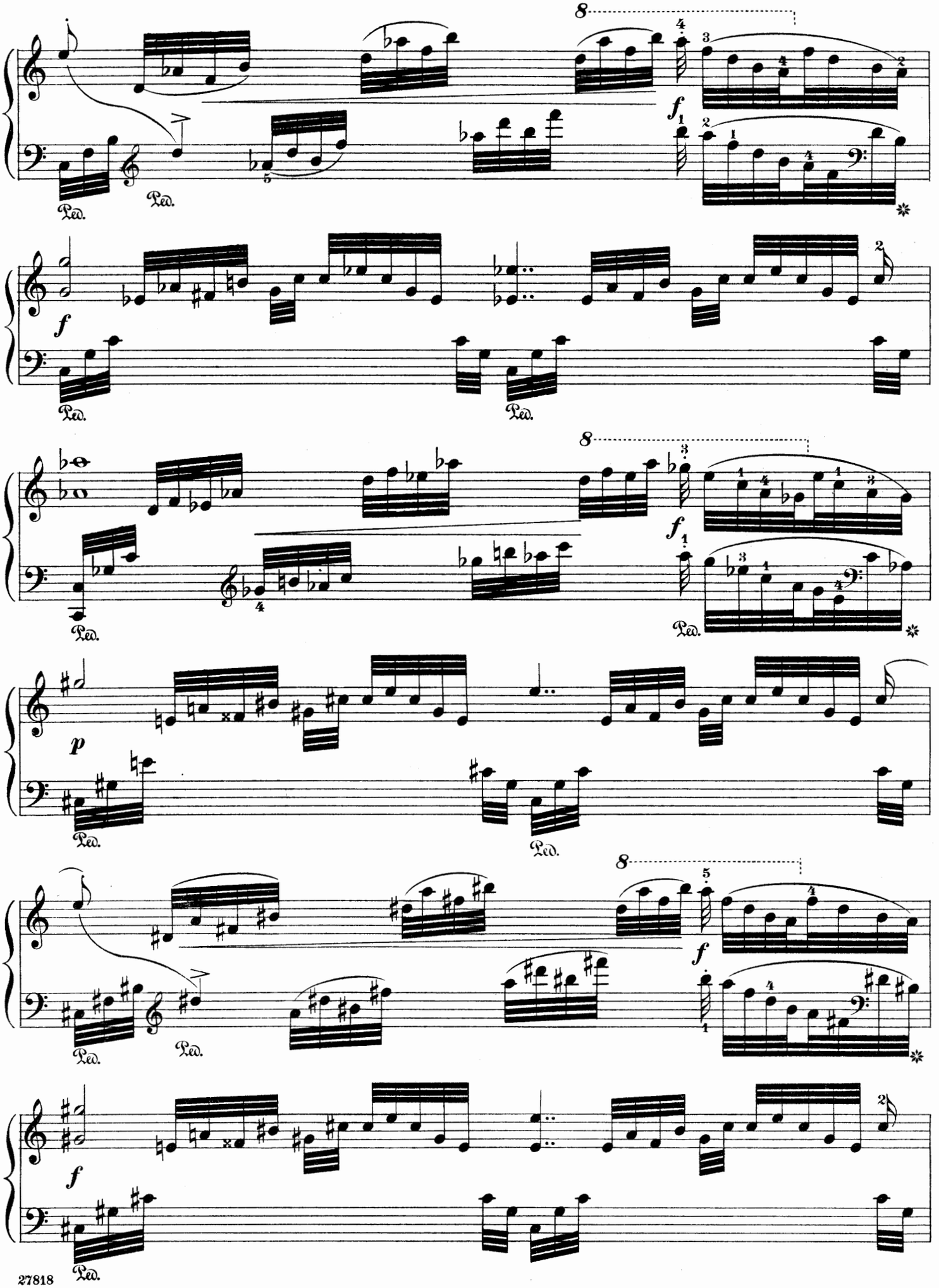

f
dimin.
p
dimin.
marc. la melodia sempre
sf
f

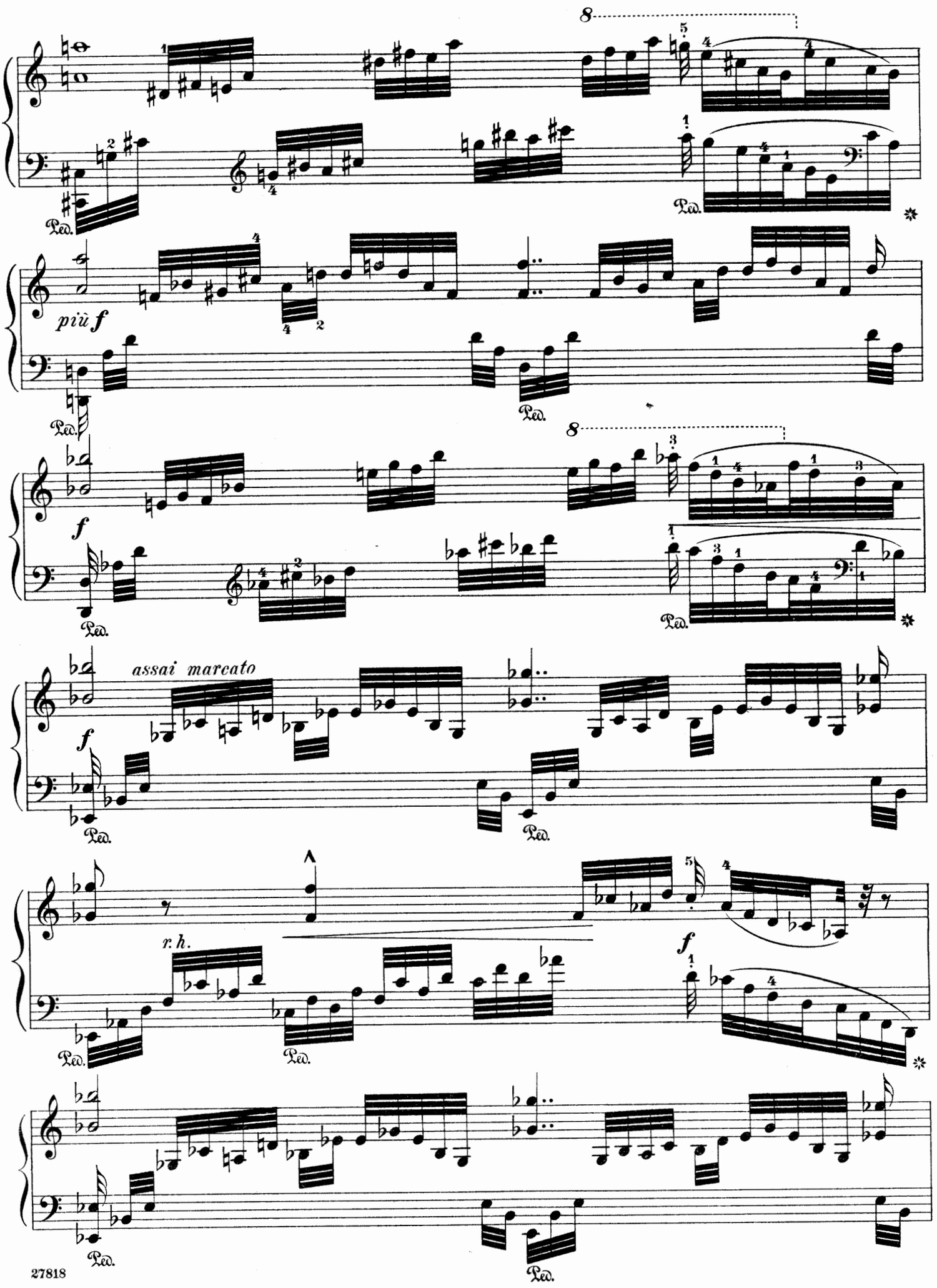

p
Ped.
cresc.
f
dim.

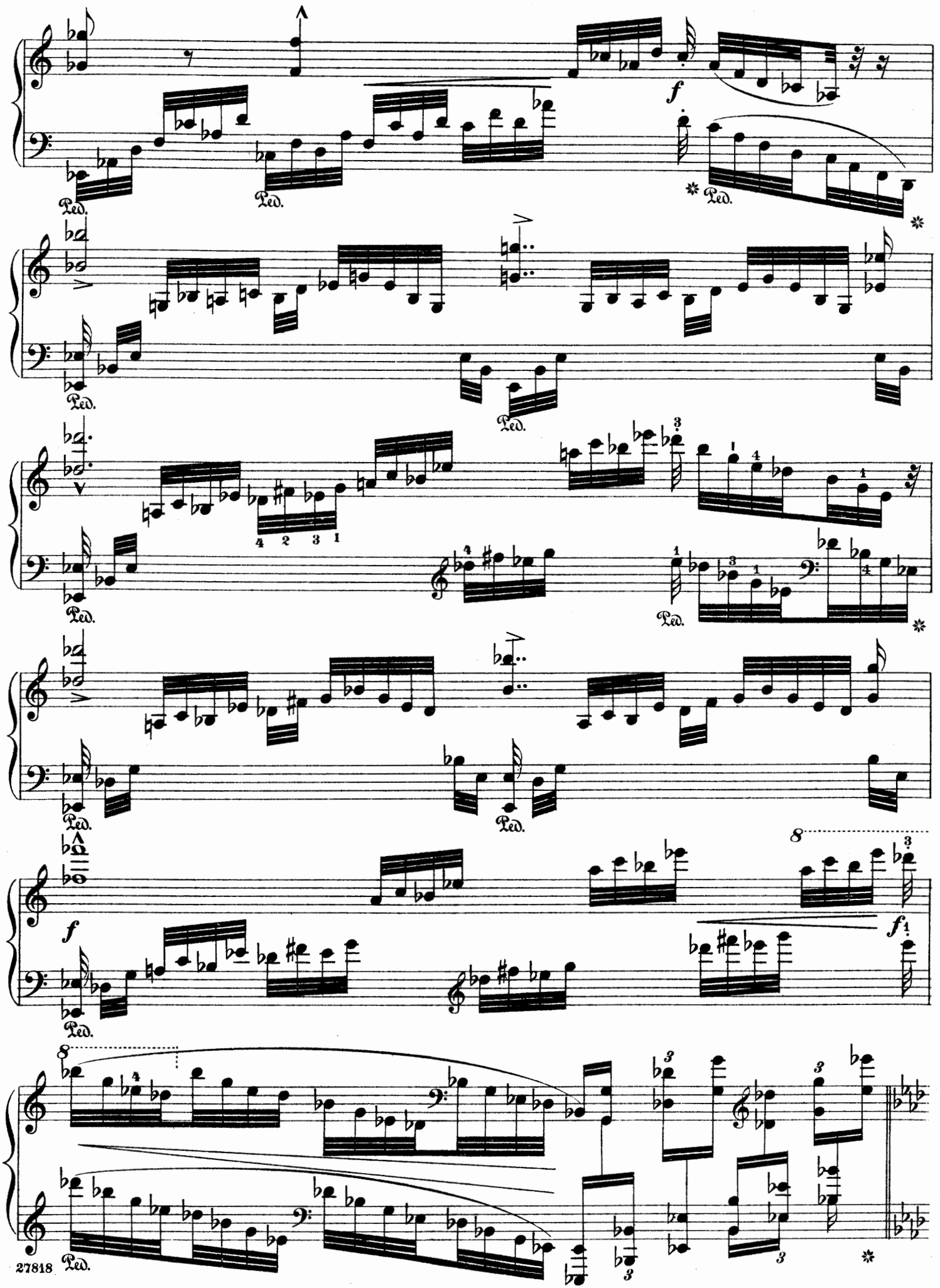

marc. sempre
rf
sfz
più f
f
dim.
pp
Ped.

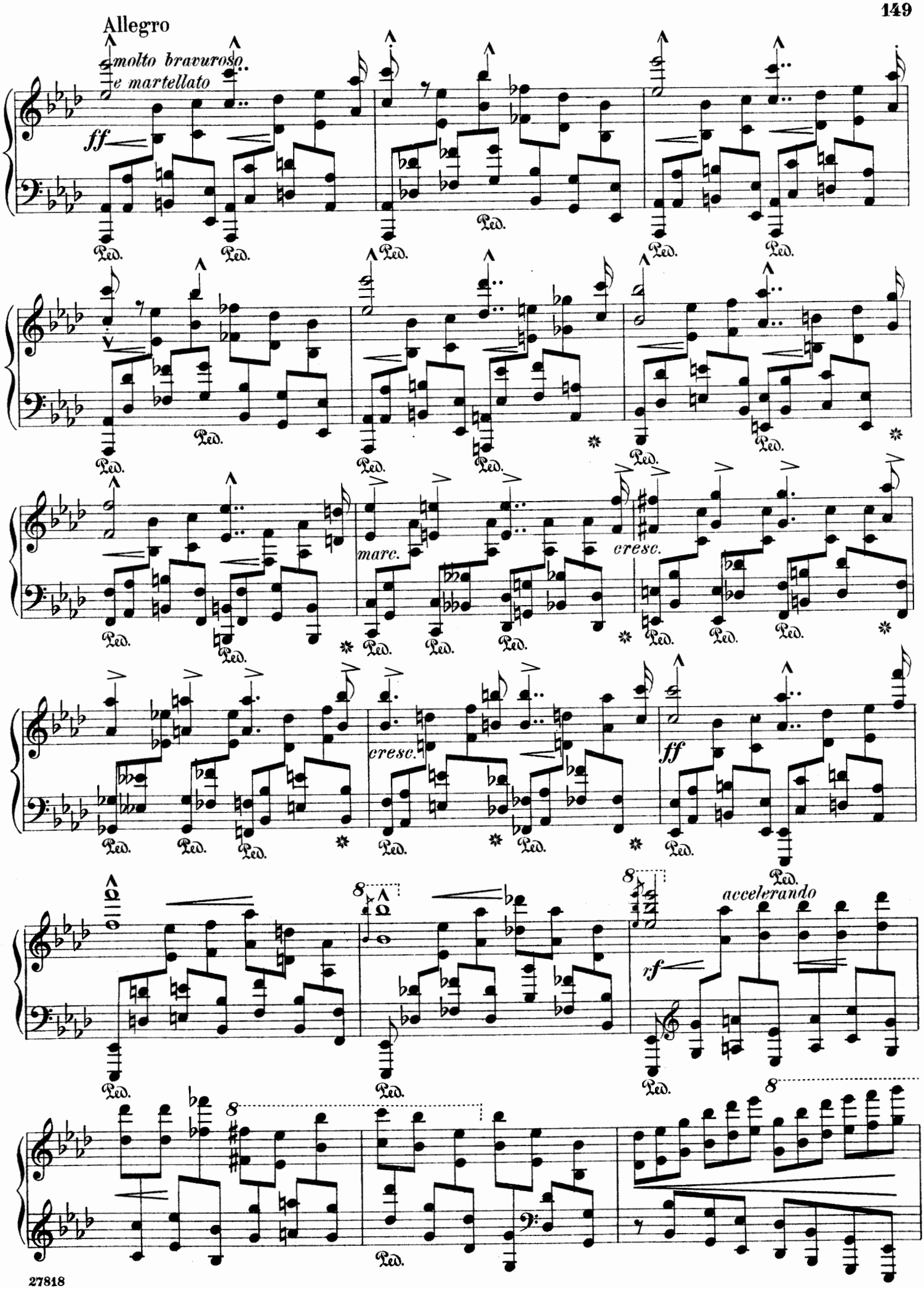

dolcissime
a due corde
Ped.
sempre pp
p
cresc.
f a tre corde

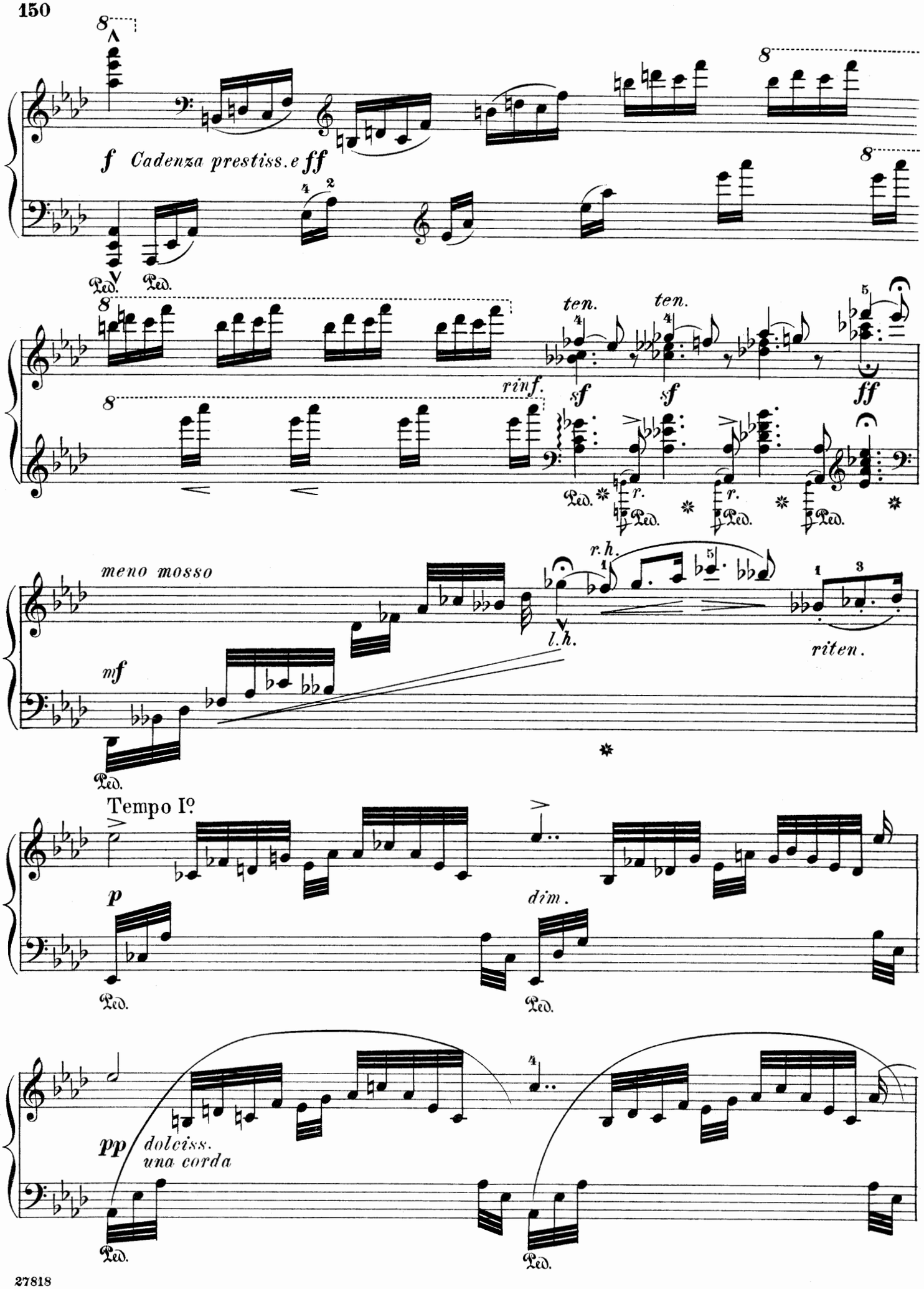

dimin.
Ped.
più f
sff
dimin.
p
dolce

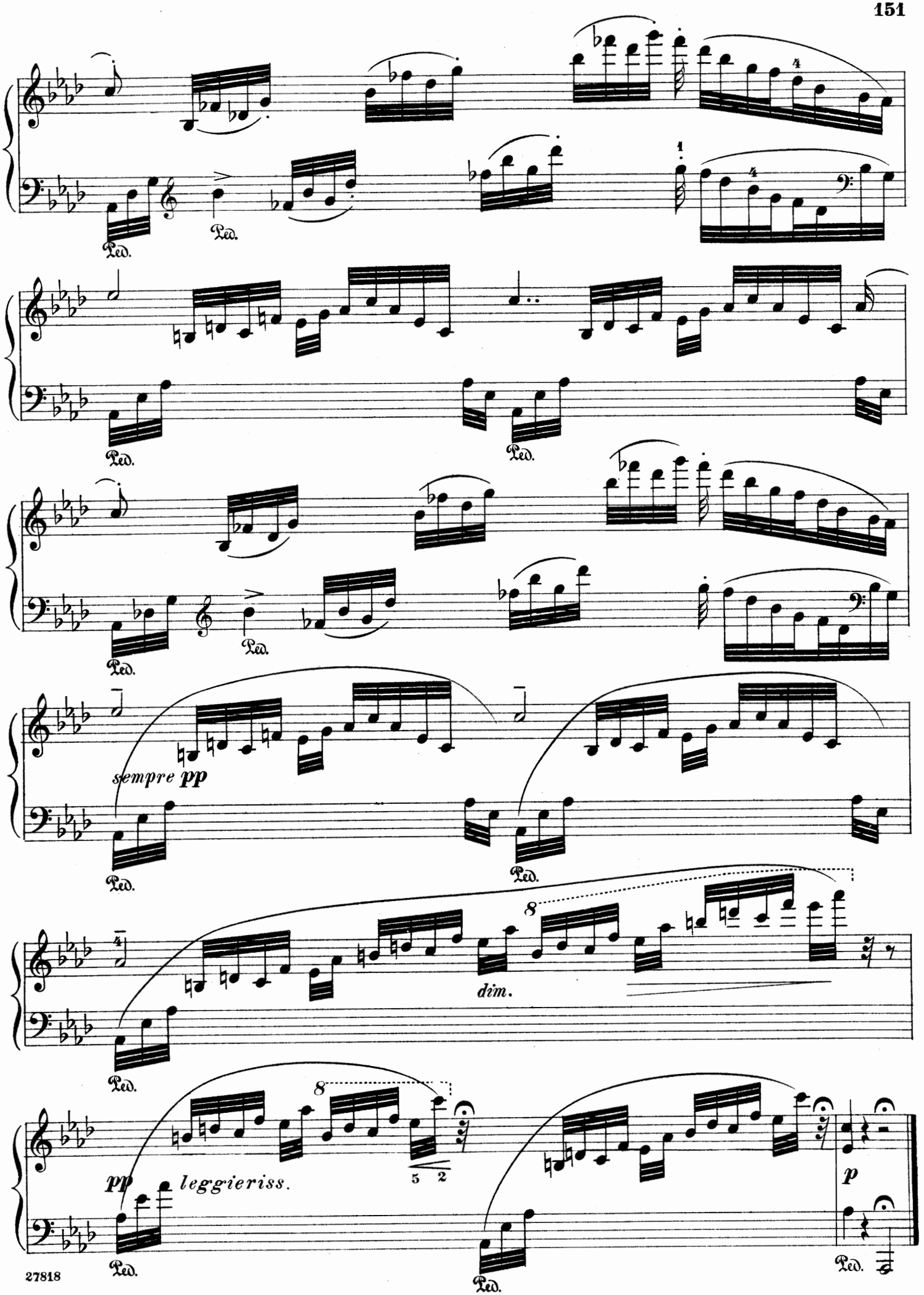

8
f
Ped.
f
Ped.
8
f
Ped.
p
Ped.
8
f
Ped.
f
Ped.


8
più f
Ped.
f
assai marcato
r. h.


Ped.
f
8

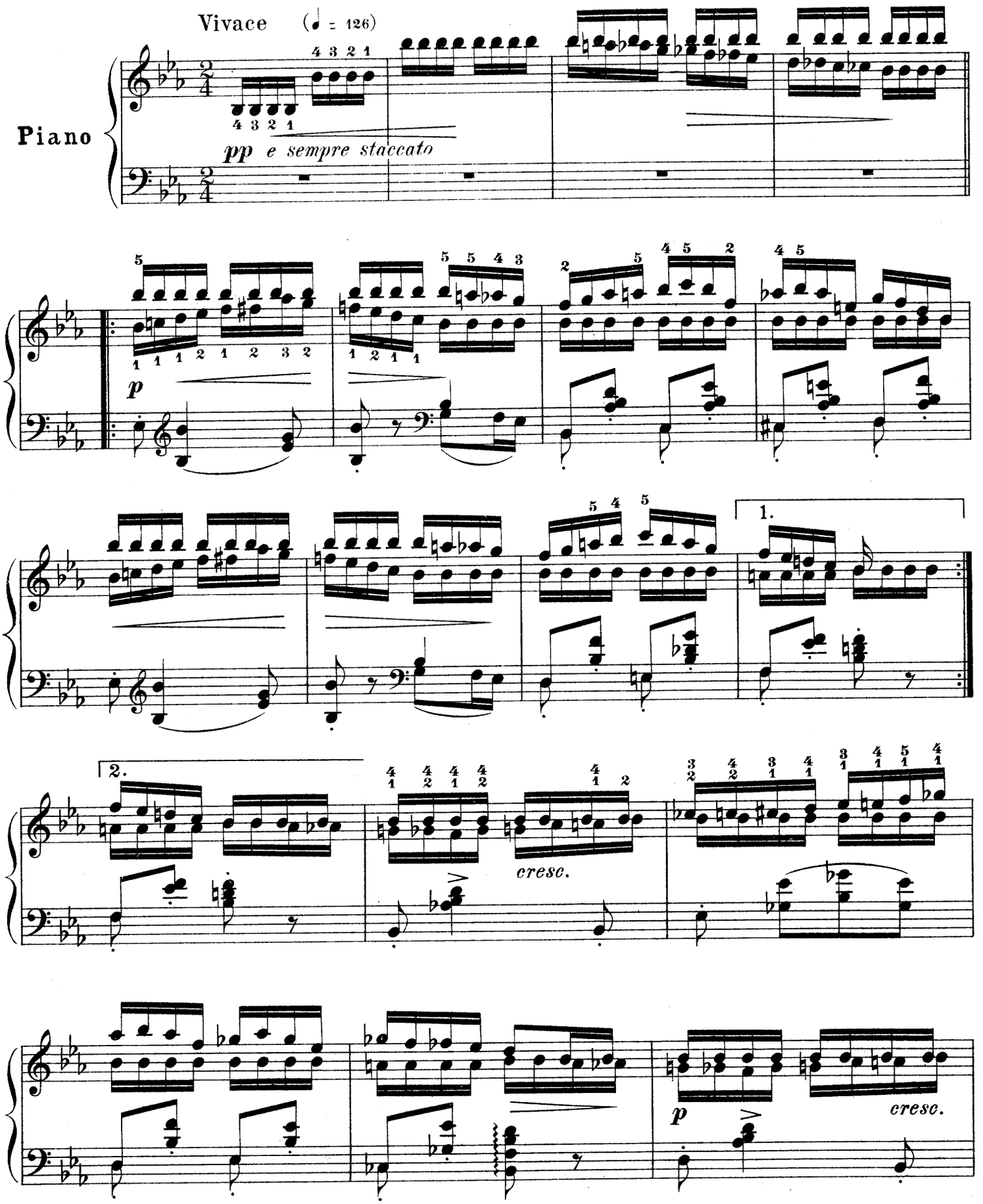

Allegro
molto bravuroso
e martellato
ff
Ped.
marc.
cresc.
ff
8
accelerando
rf


f Cadenza prestiss.e ff
Ped.
ten.
ten.
rinf.
sf
sf
ff
r.
r.
meno mosso
r.h.
l.h.
riten.
mf
Tempo Iº
p
dim.
pp
dolciss.
una corda


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
sempre pp
Ped.
Ped.
8
dim.
Ped.
8
pp
leggieriss.
5 2
Ped.
Ped.
p
Ped.

Staccato Study

Xaver Scharwenka. Op. 27, No. 3



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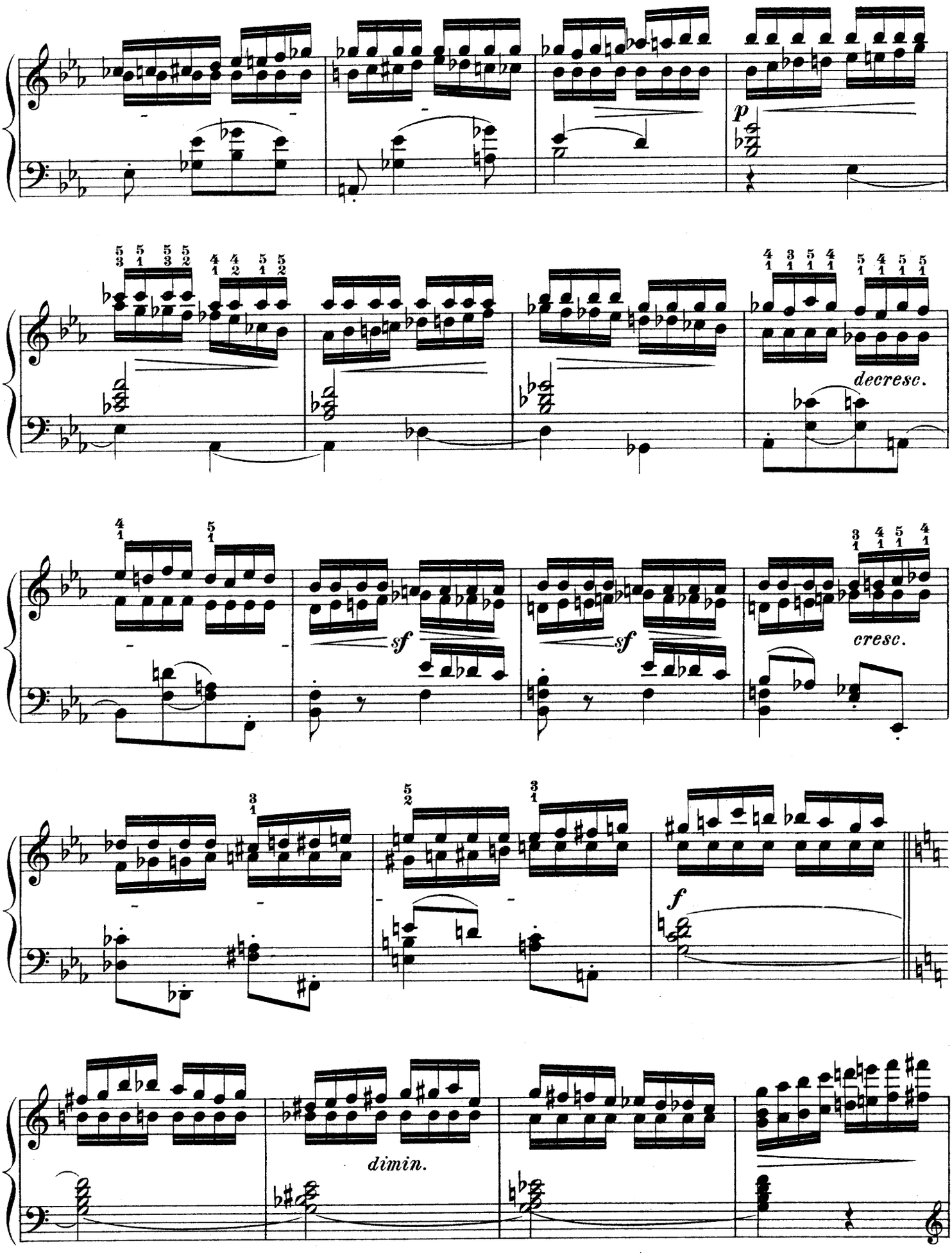
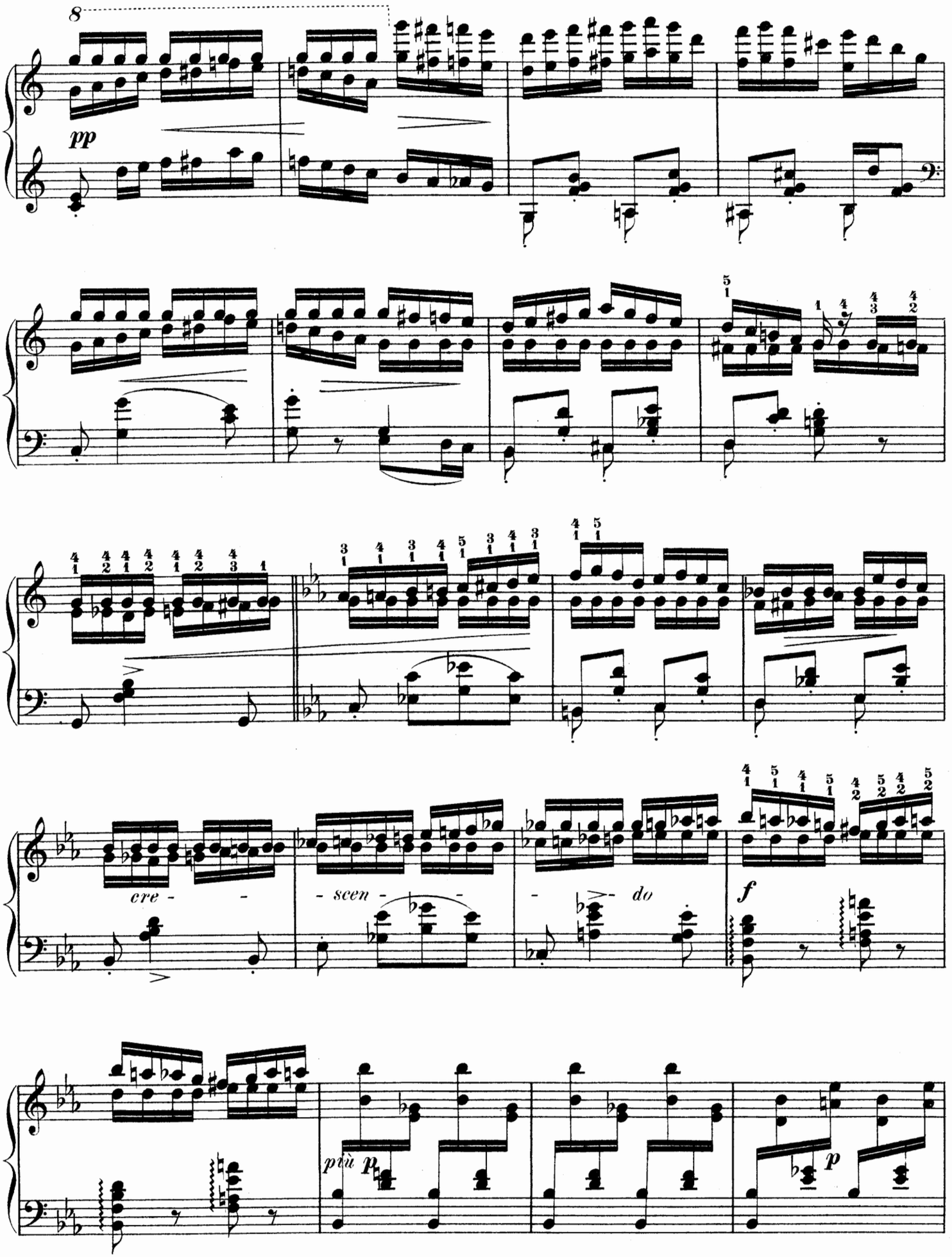
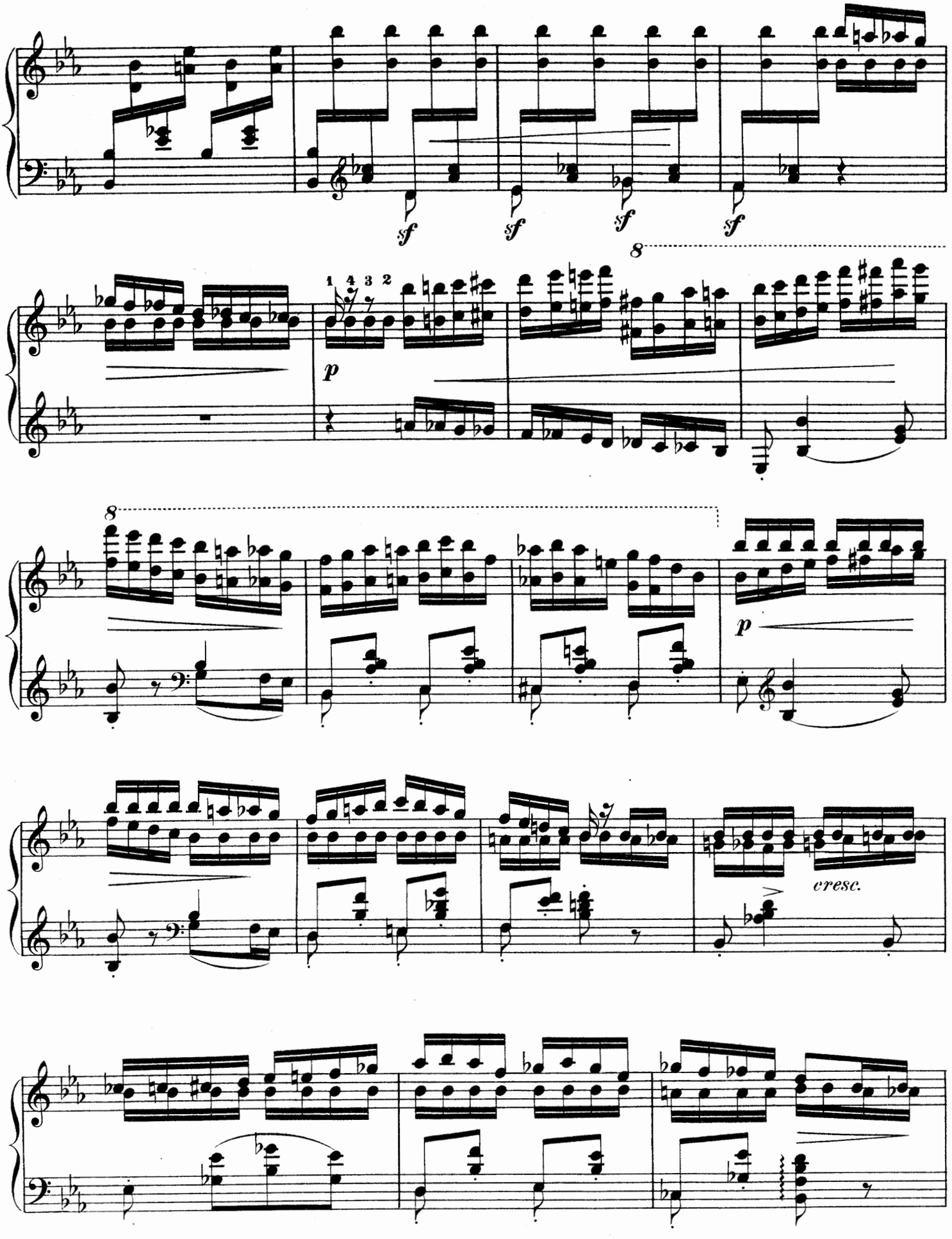
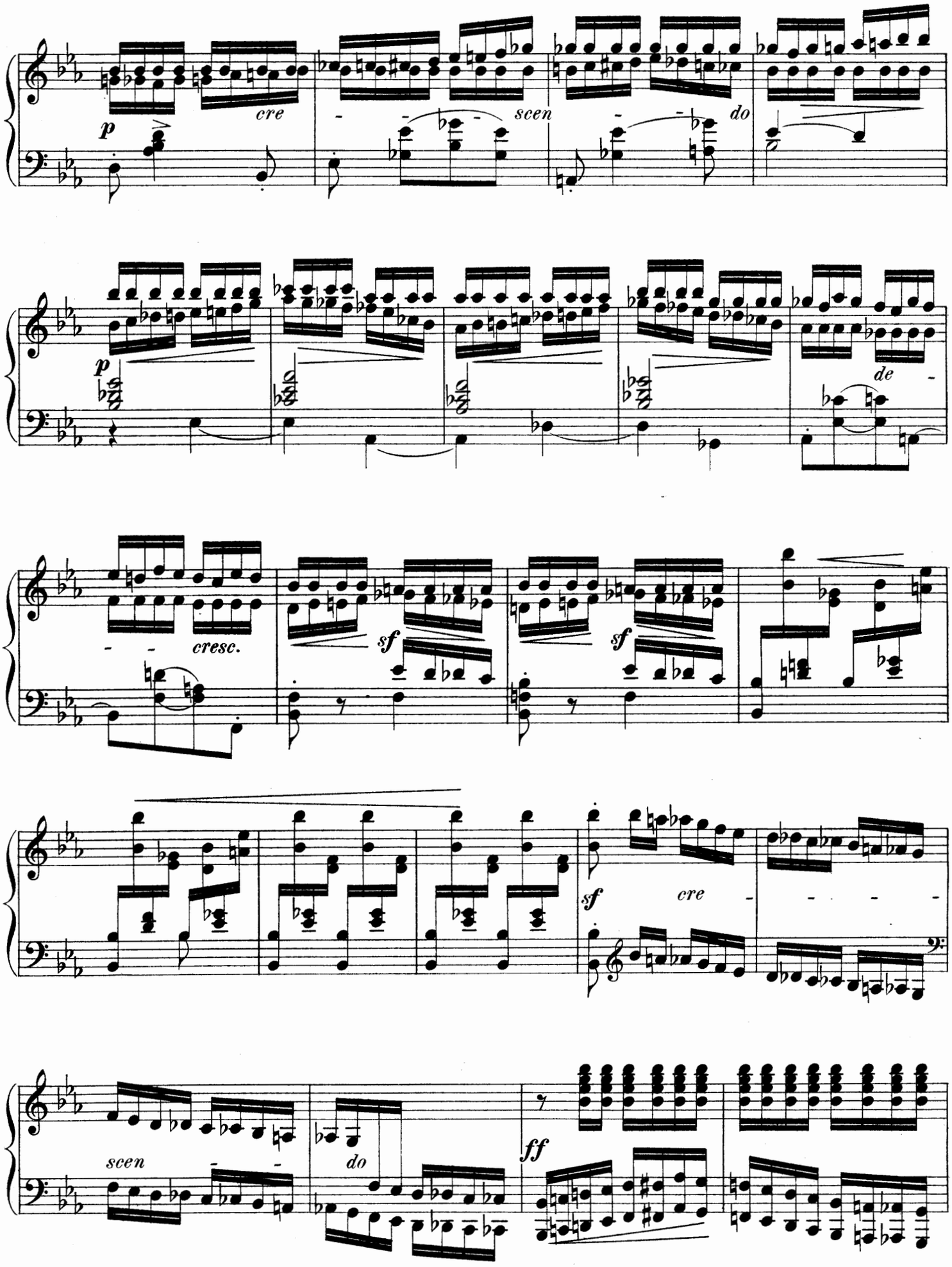
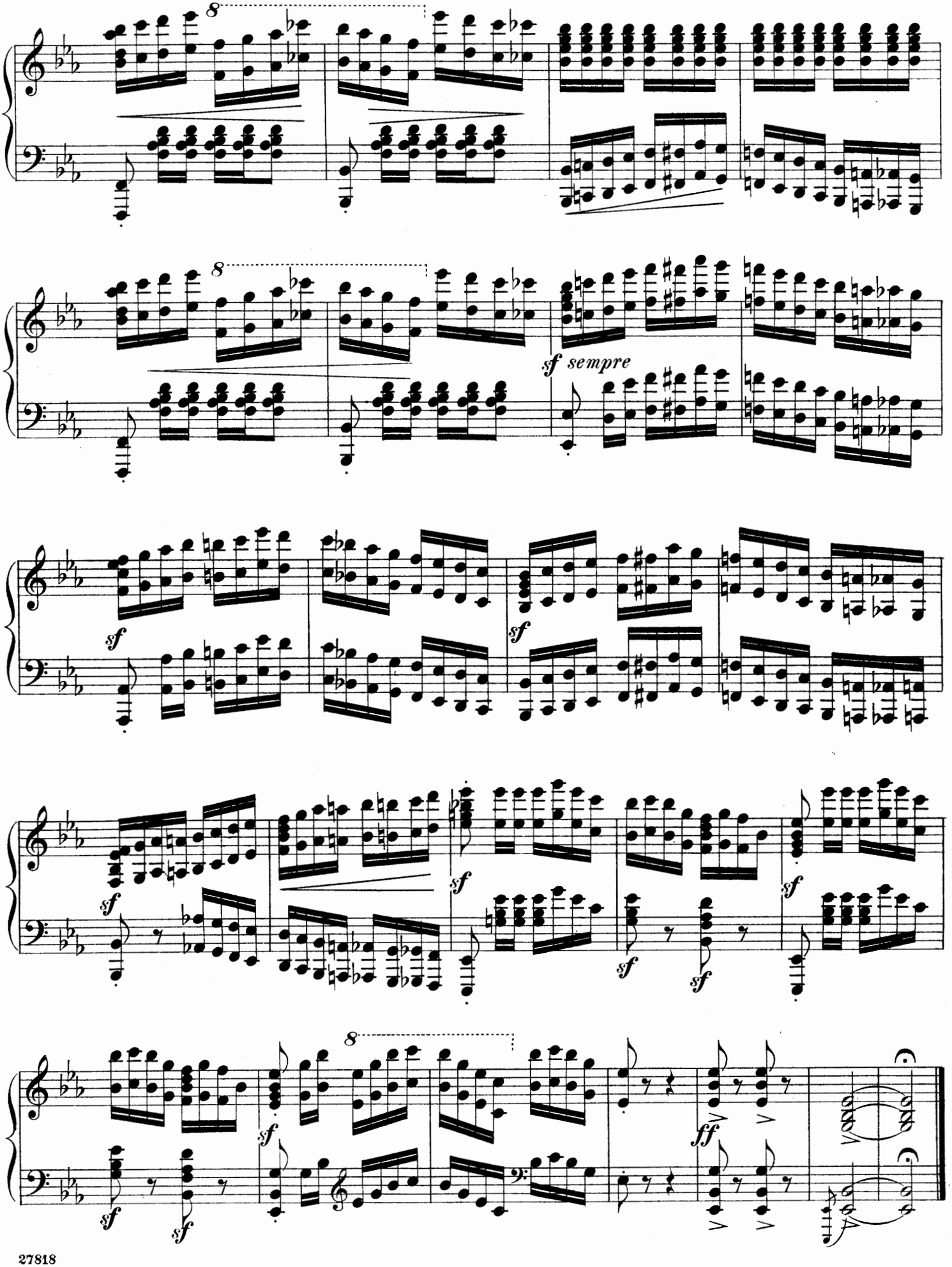

p
decresc.
sf
sf
cresc.
f
dimin.


8
pp
cre - - -
- scen - - -
- do
f
più p
p


sf
sf
sf
sf
8
1 4 3 2
p
8
p
cresc.


p
cre
scen
do
p
de
cresc.
sf
sf
sf
cre
scen
do
ff


8
8
sf sempre
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
8
sf
sf
ff

Elfin Dance

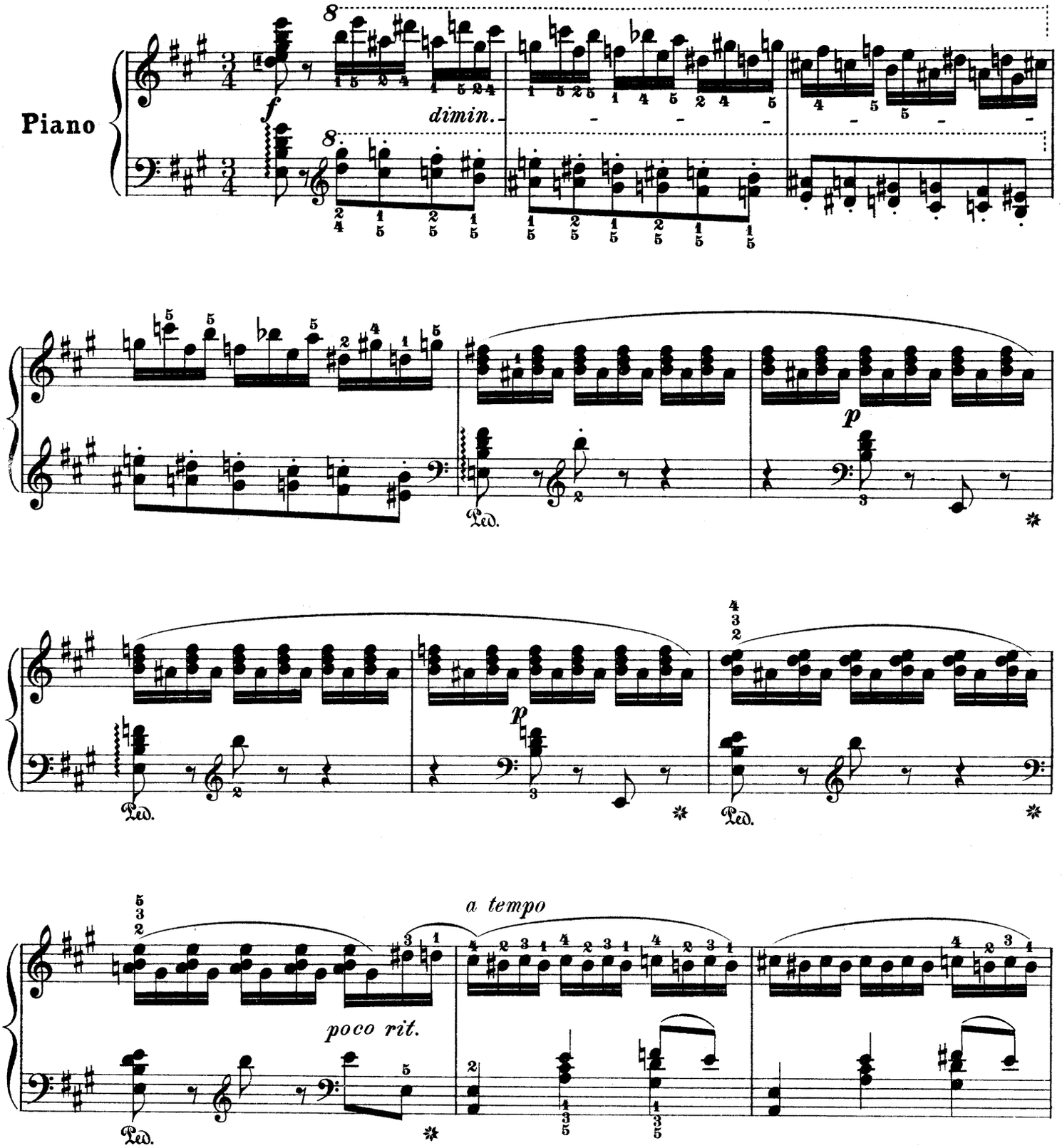
Danse des Elfes

Étude

Edited and fingered by
Louis Oesterle

W. Sapellnikoff. Op. 3

Vivace



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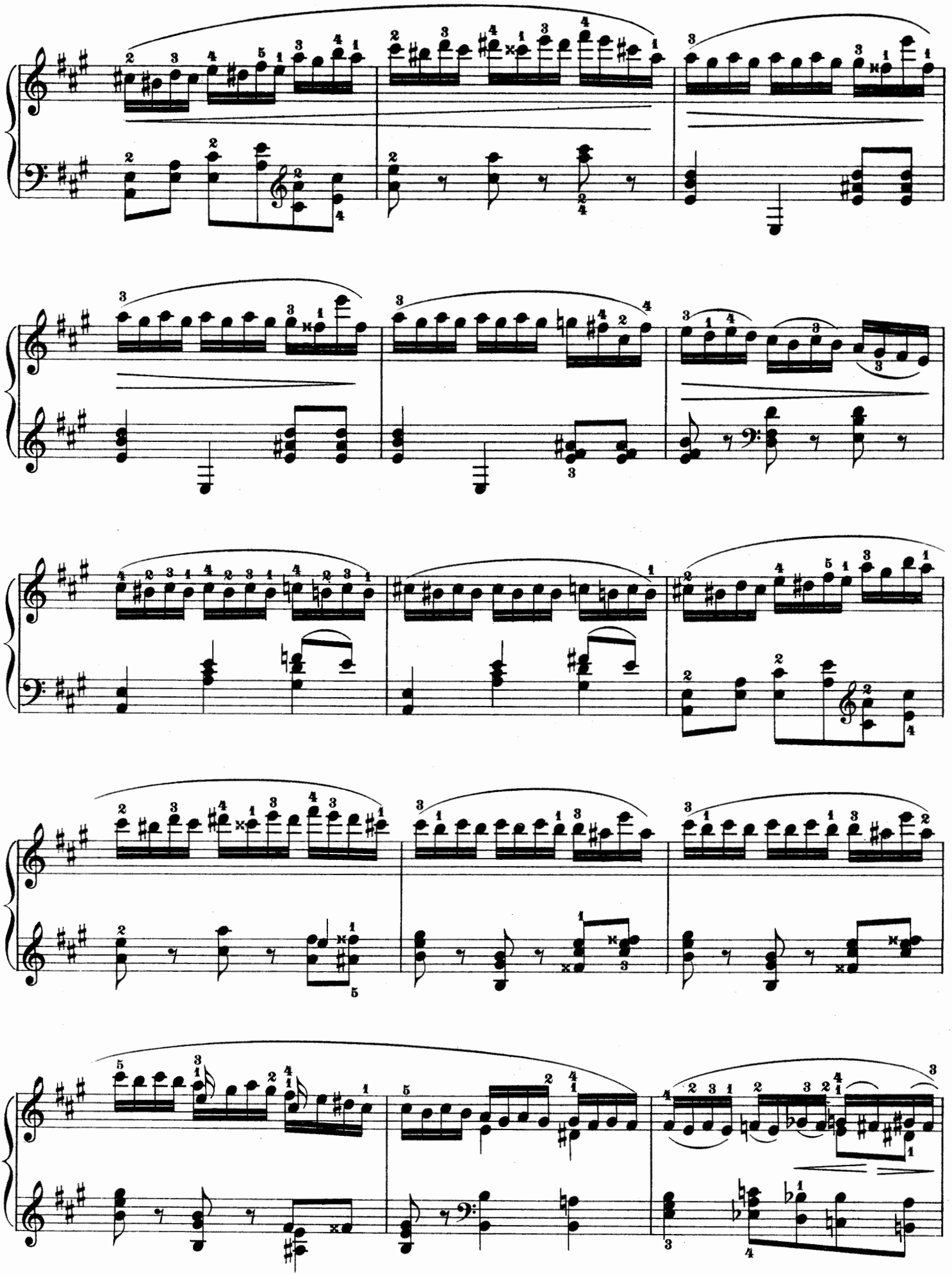
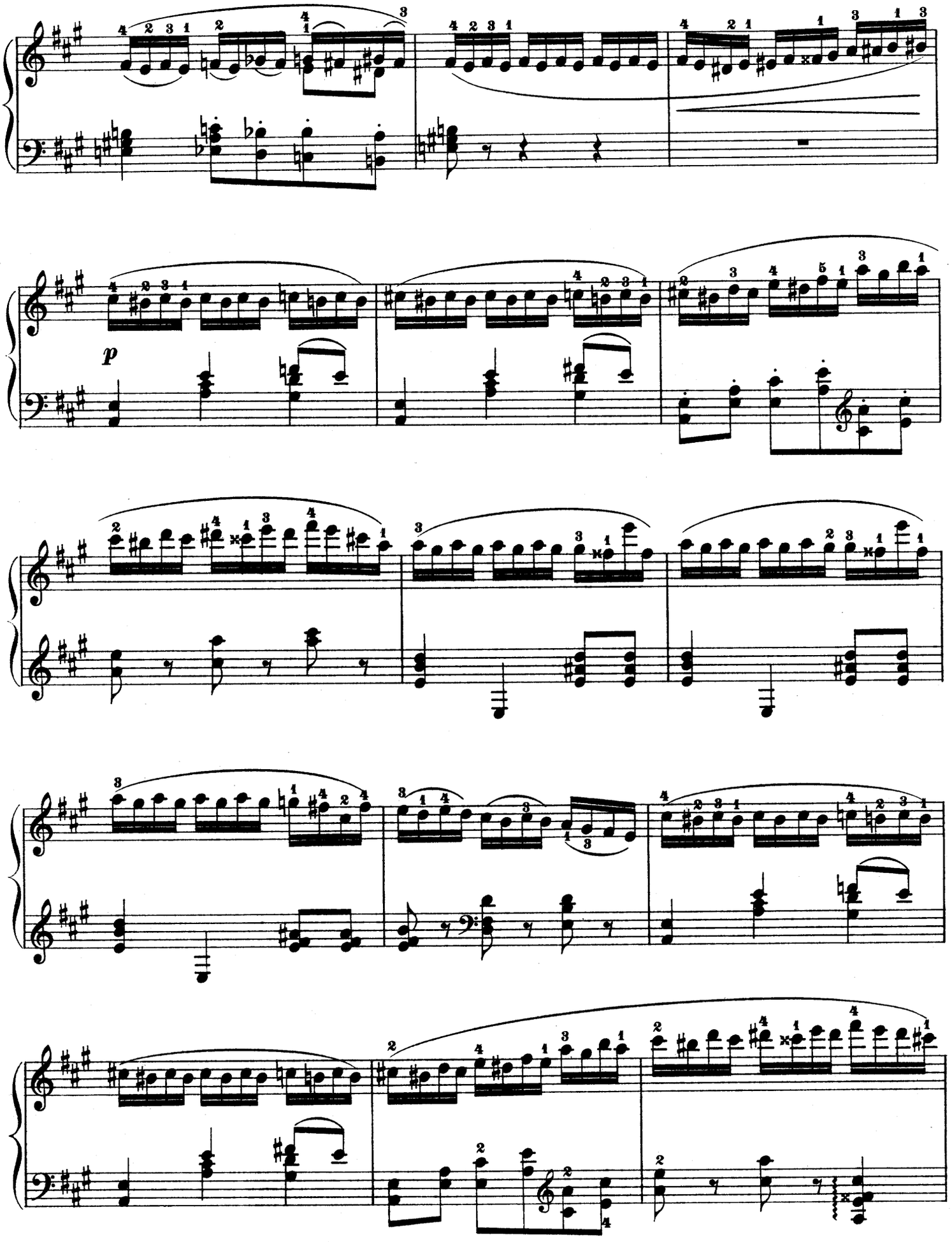
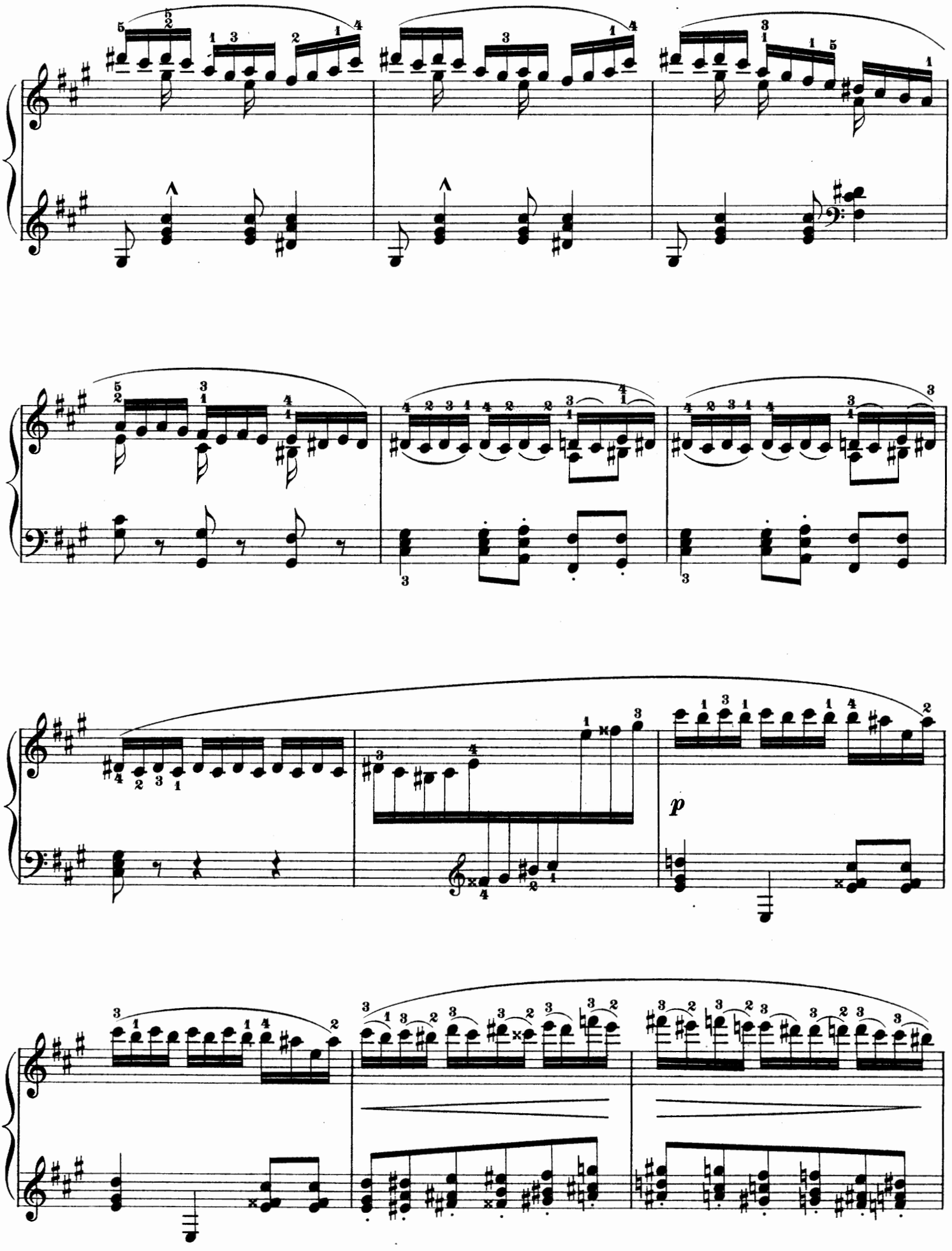
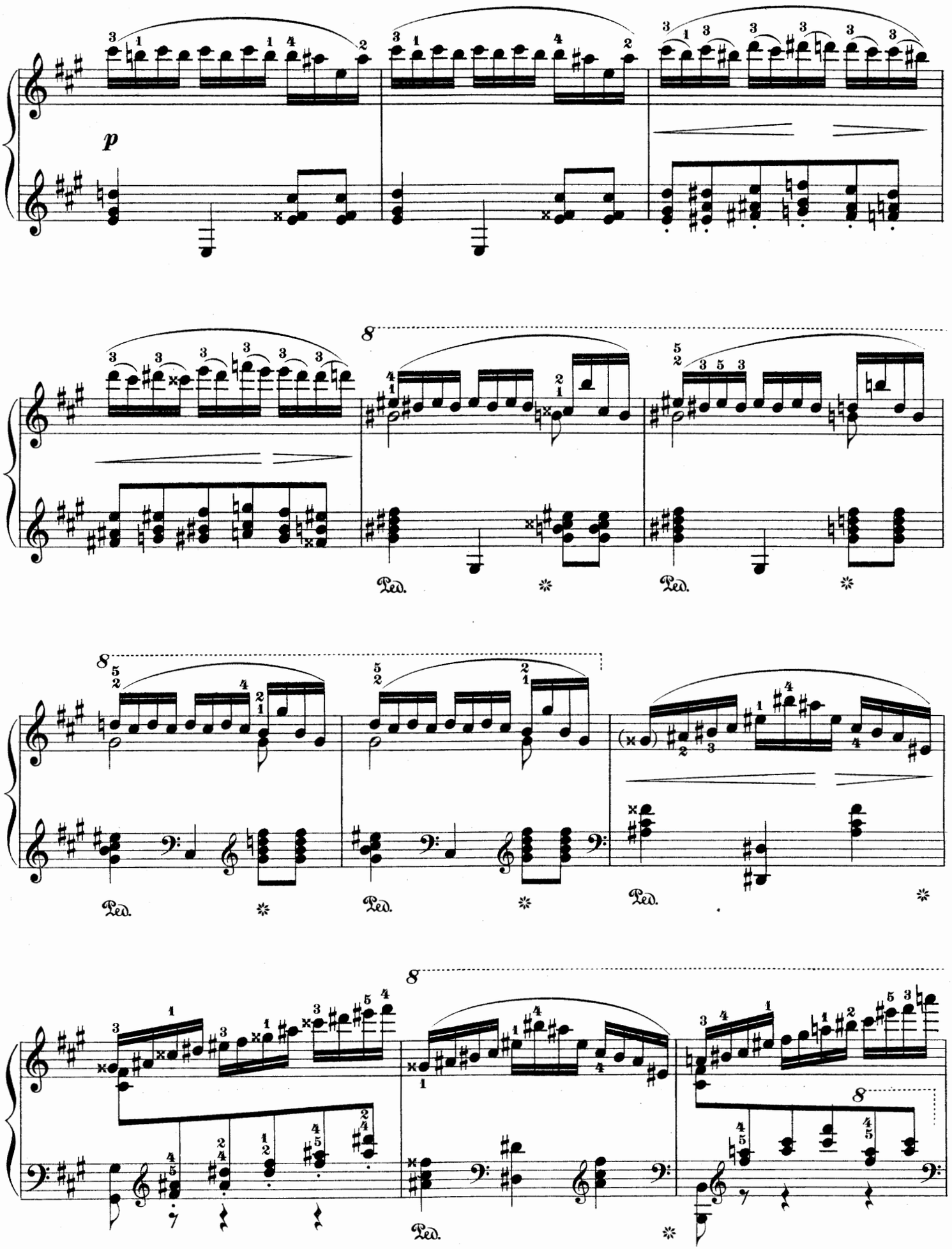
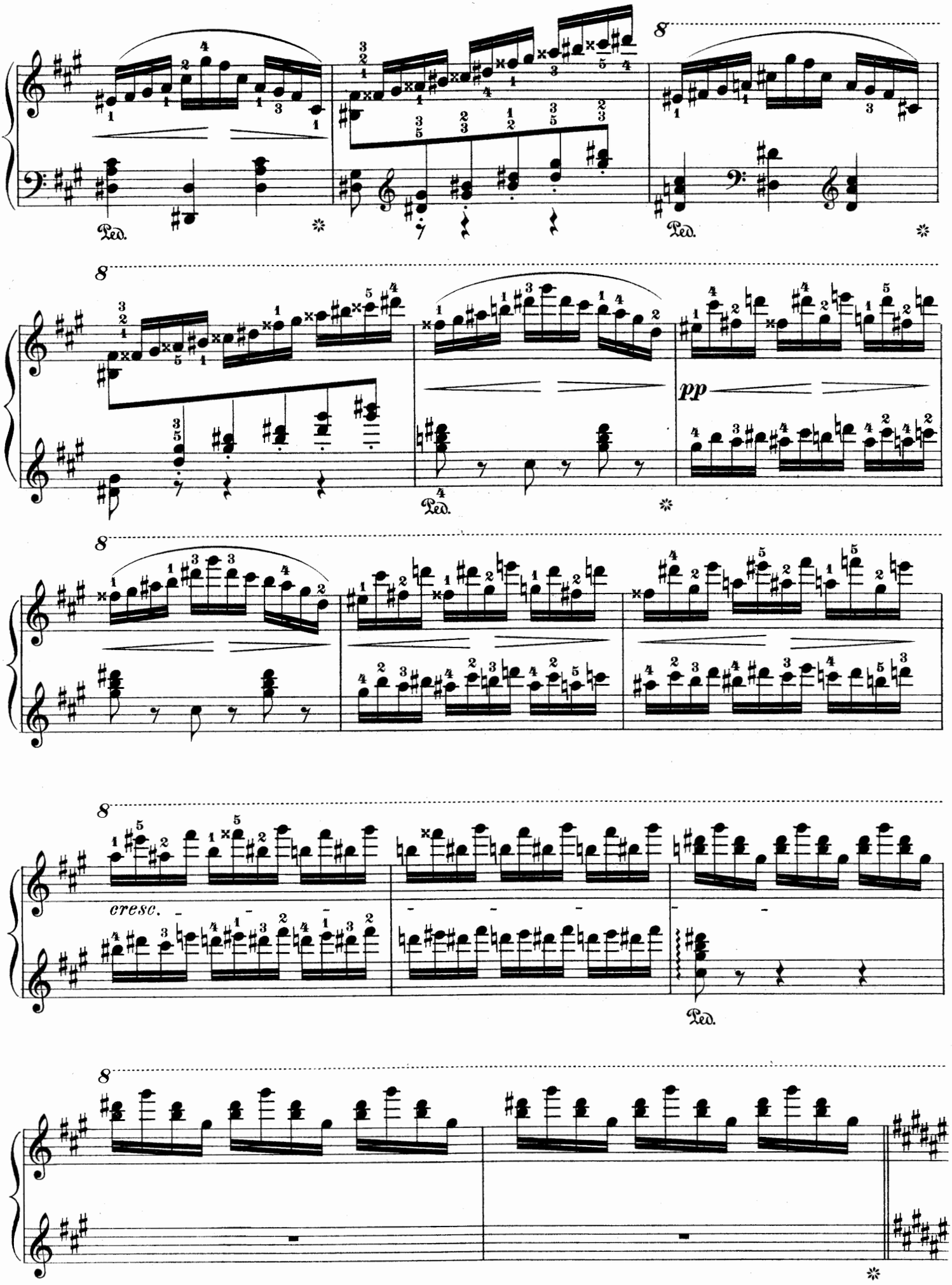
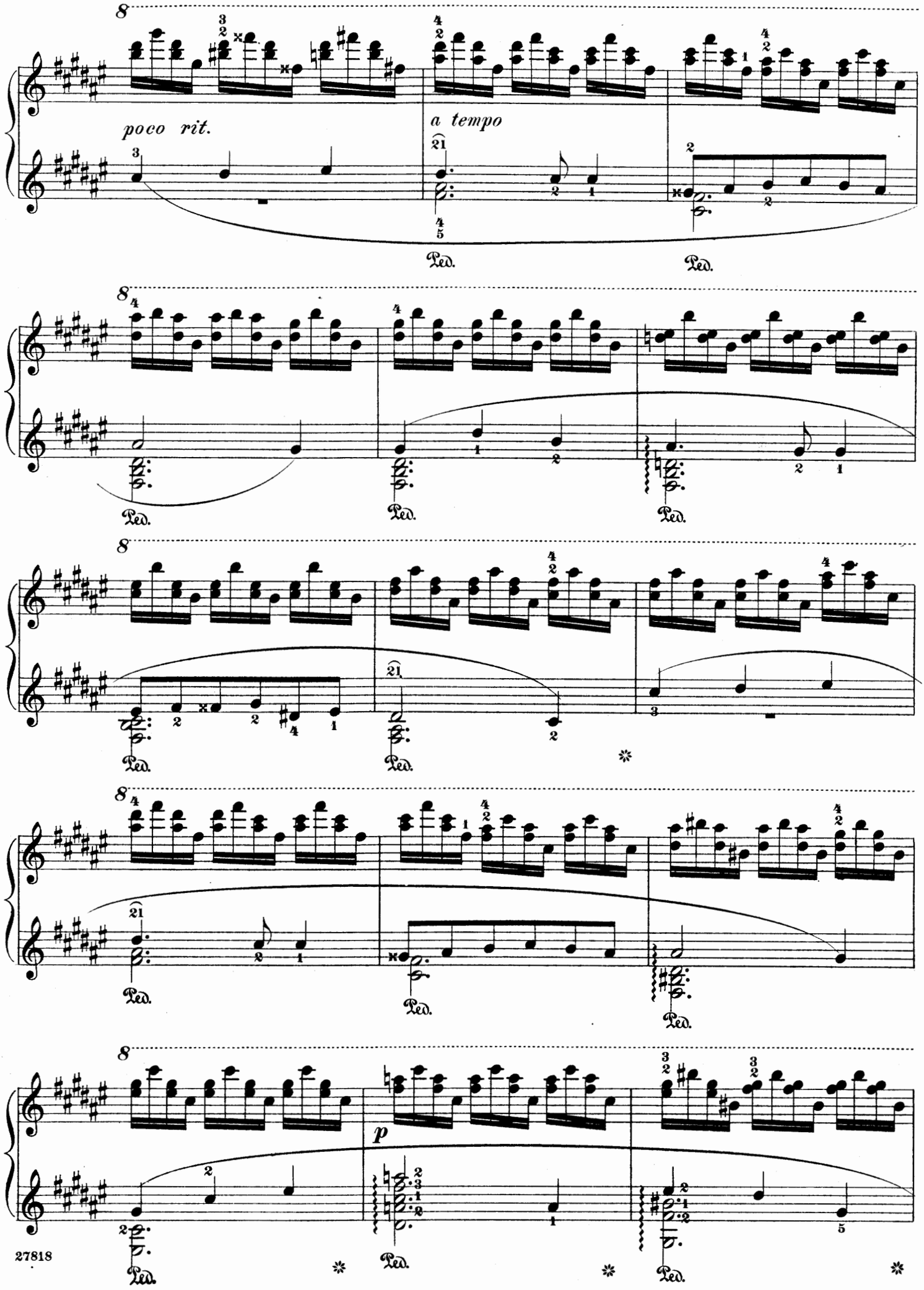


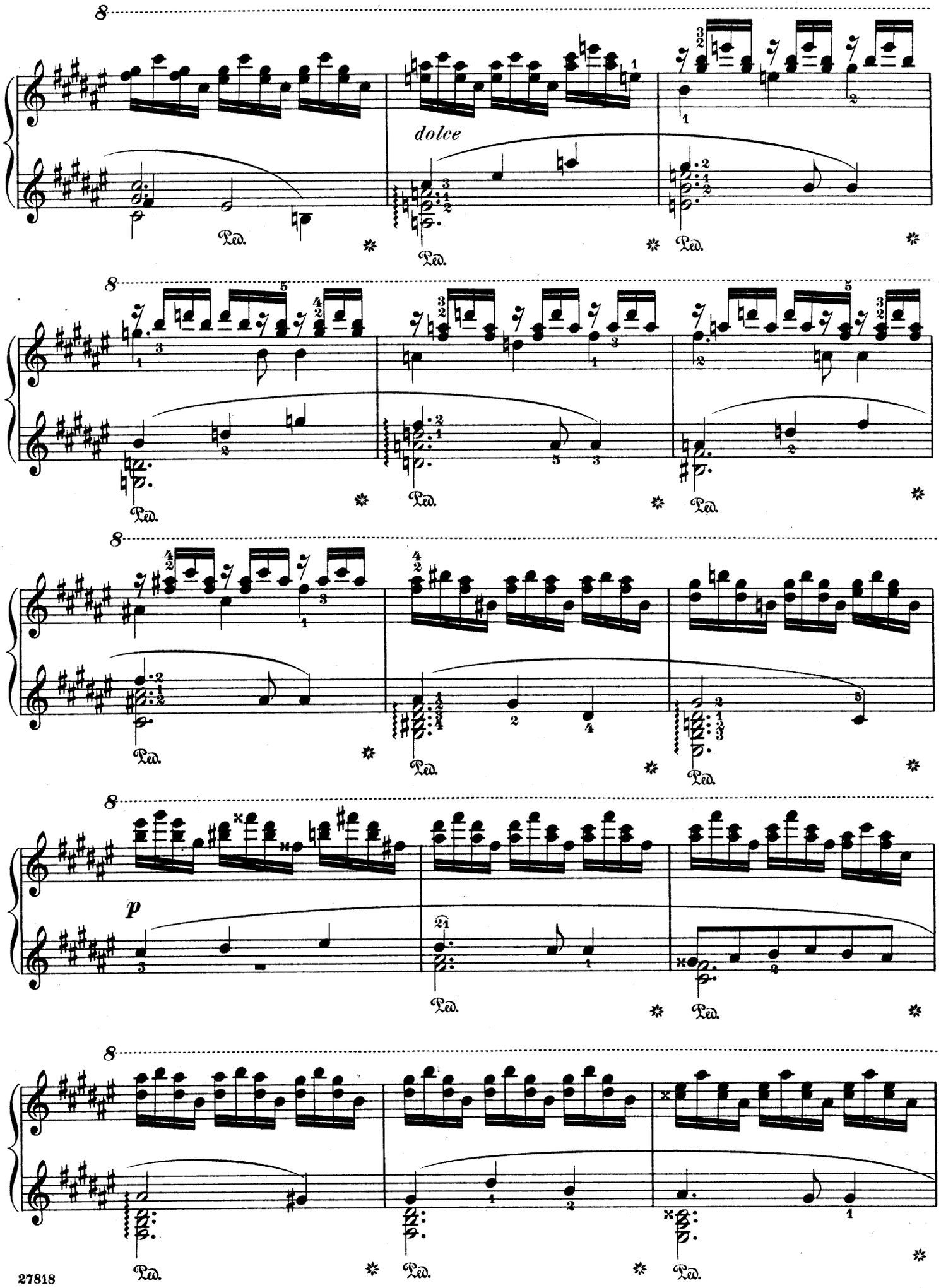

p

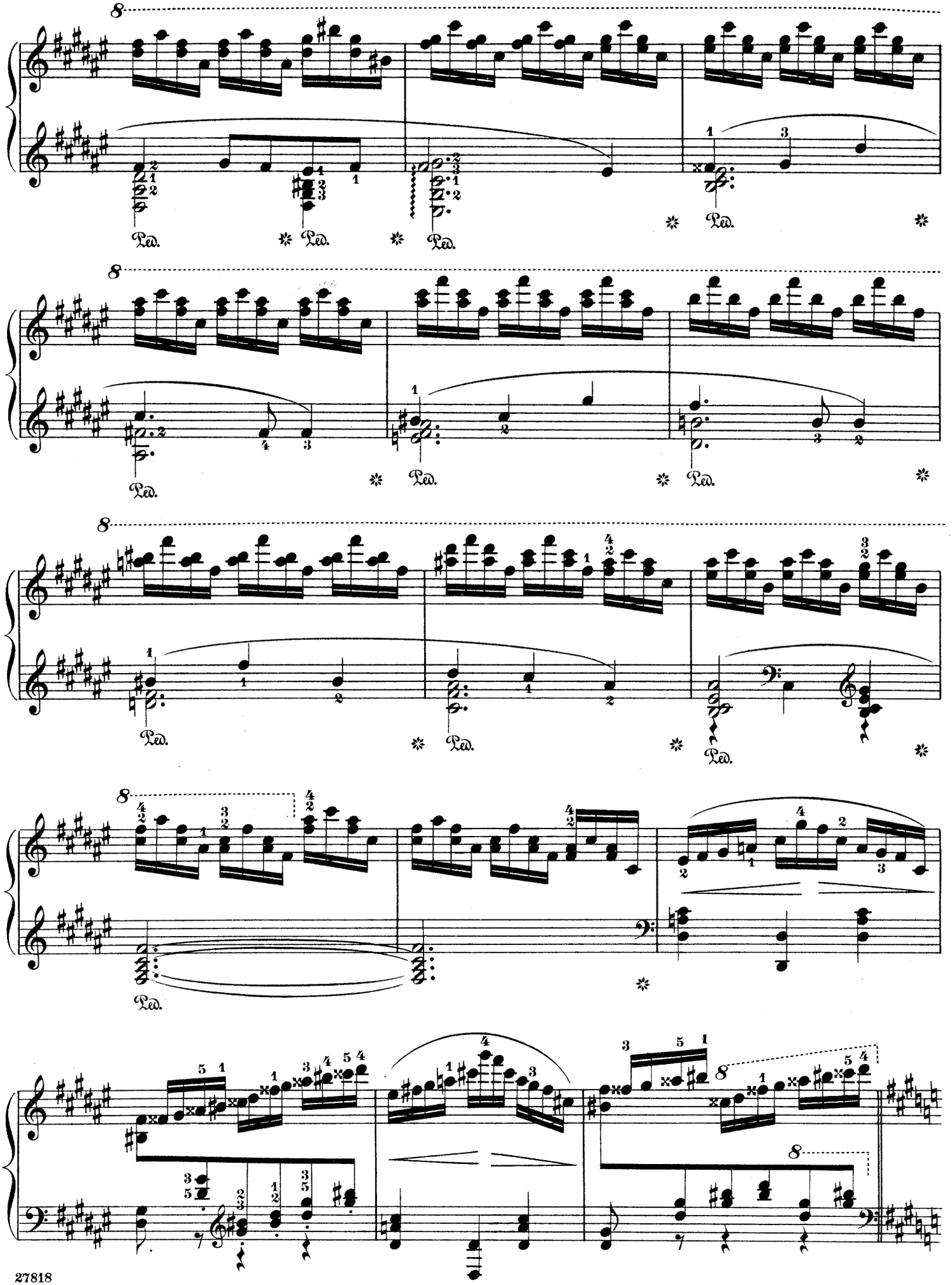

p

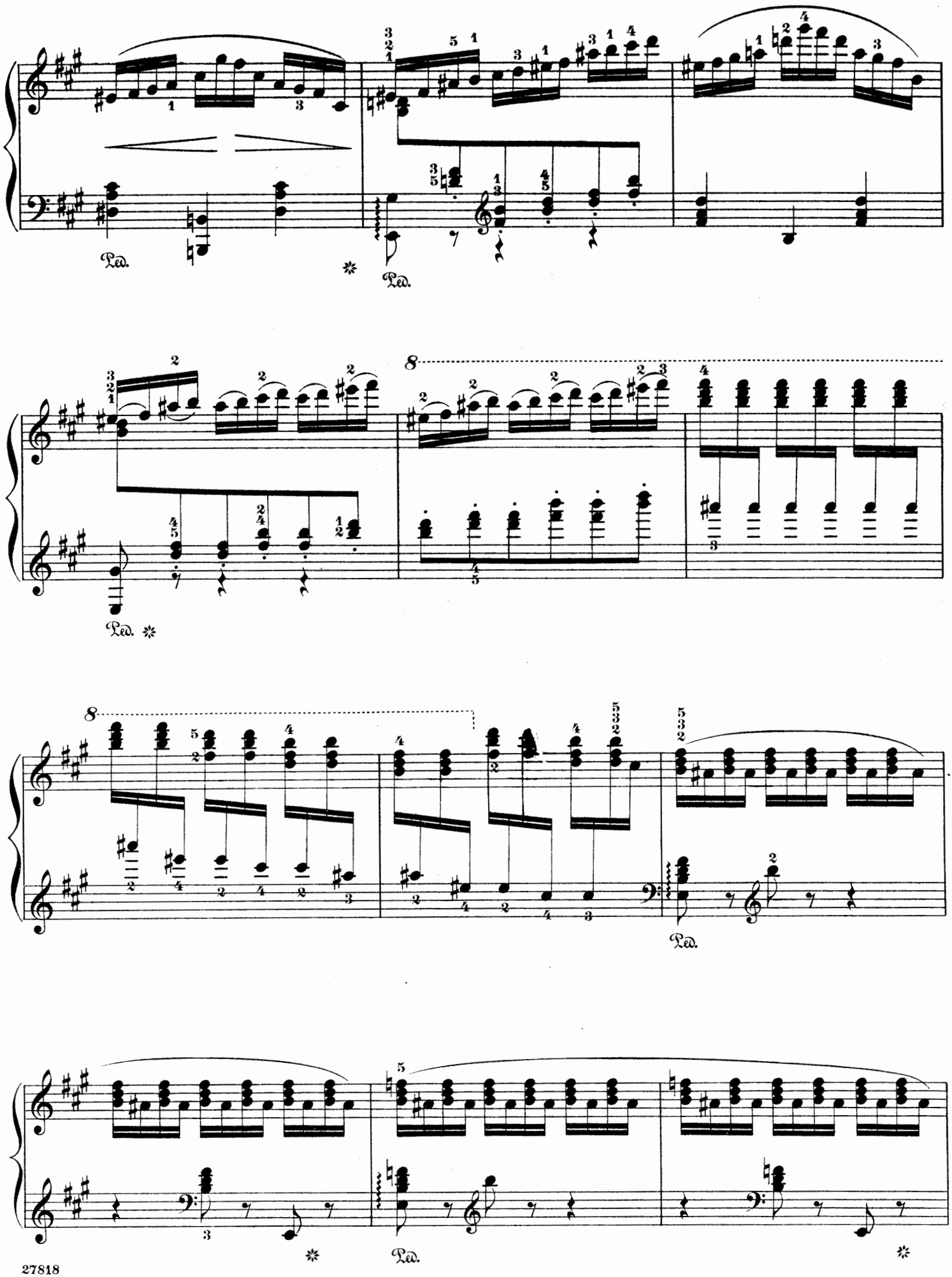

p
8
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
8
Ped.

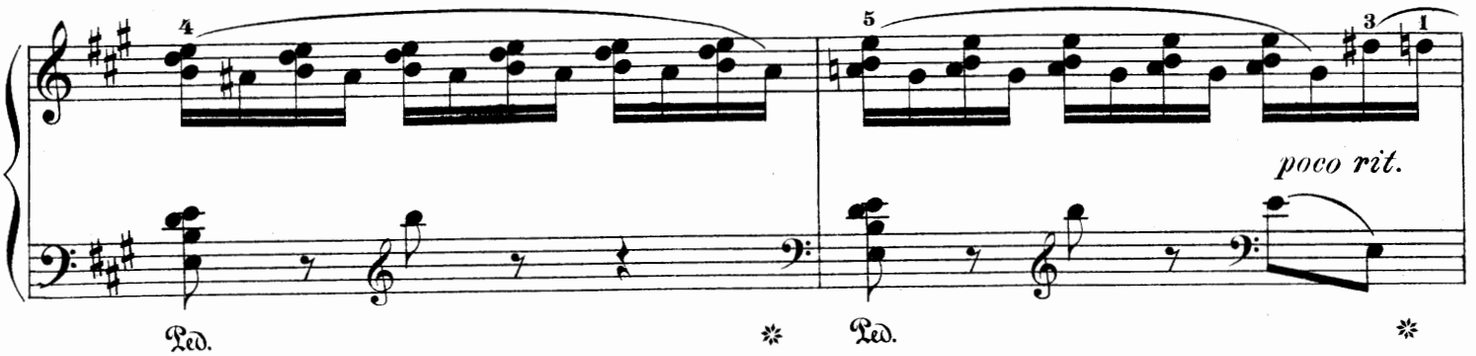

8
Ped.
8
pp
Ped.
8
8
cresc.
Ped.
8

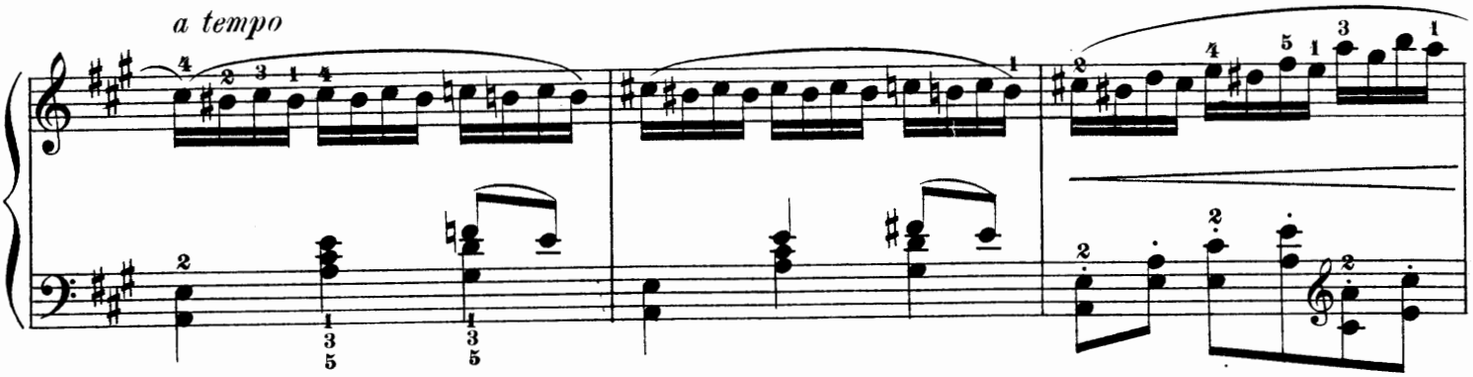

poco rit.
a tempo
p

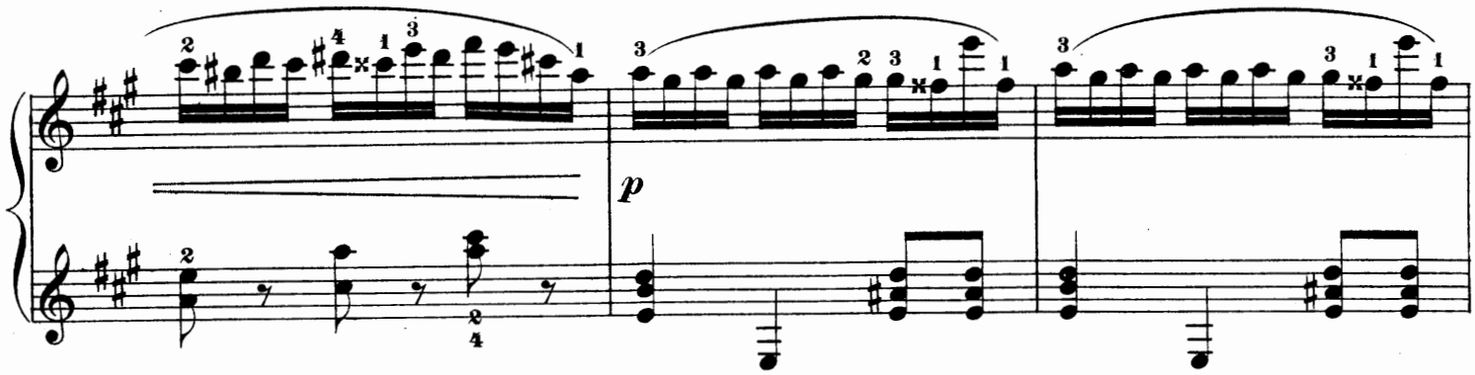

8
dolce
Ped.
8
Ped.
8
Ped.
8
p
Ped.
8
Ped.

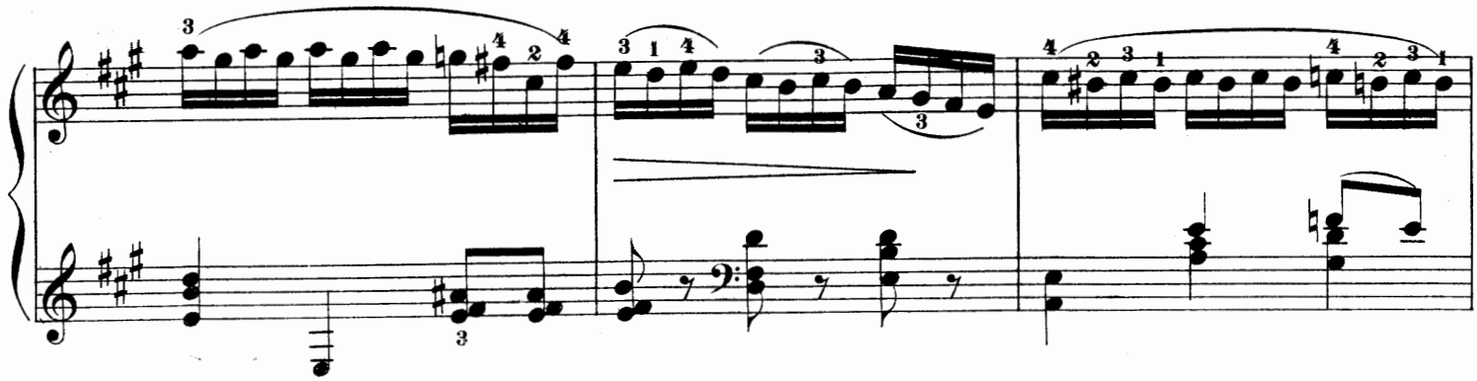

8
Ped.
8
Ped.
8
Ped.
8
Ped.
8
8

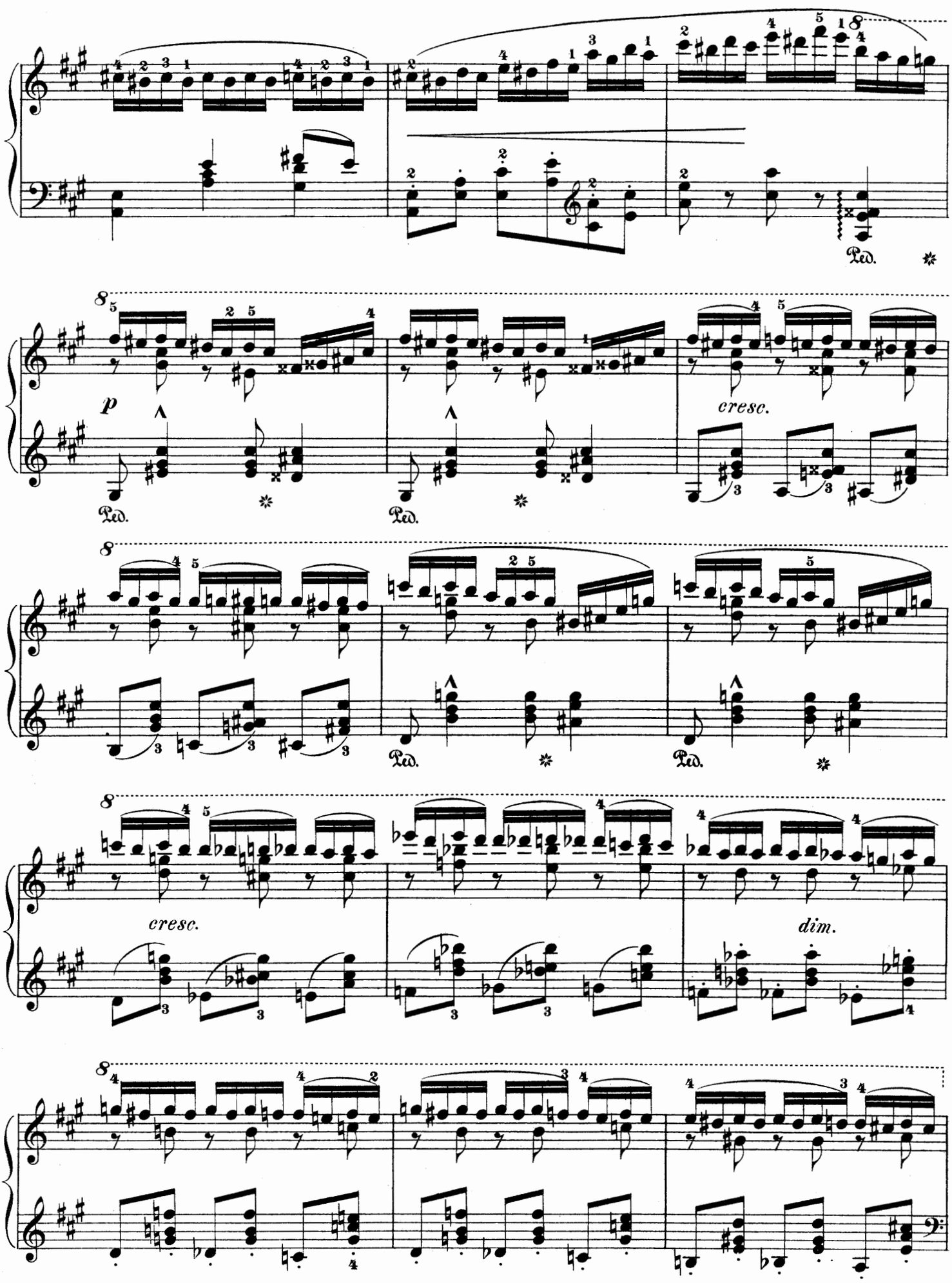

Ped.
Ped.
Ped.
Ped.
Ped.

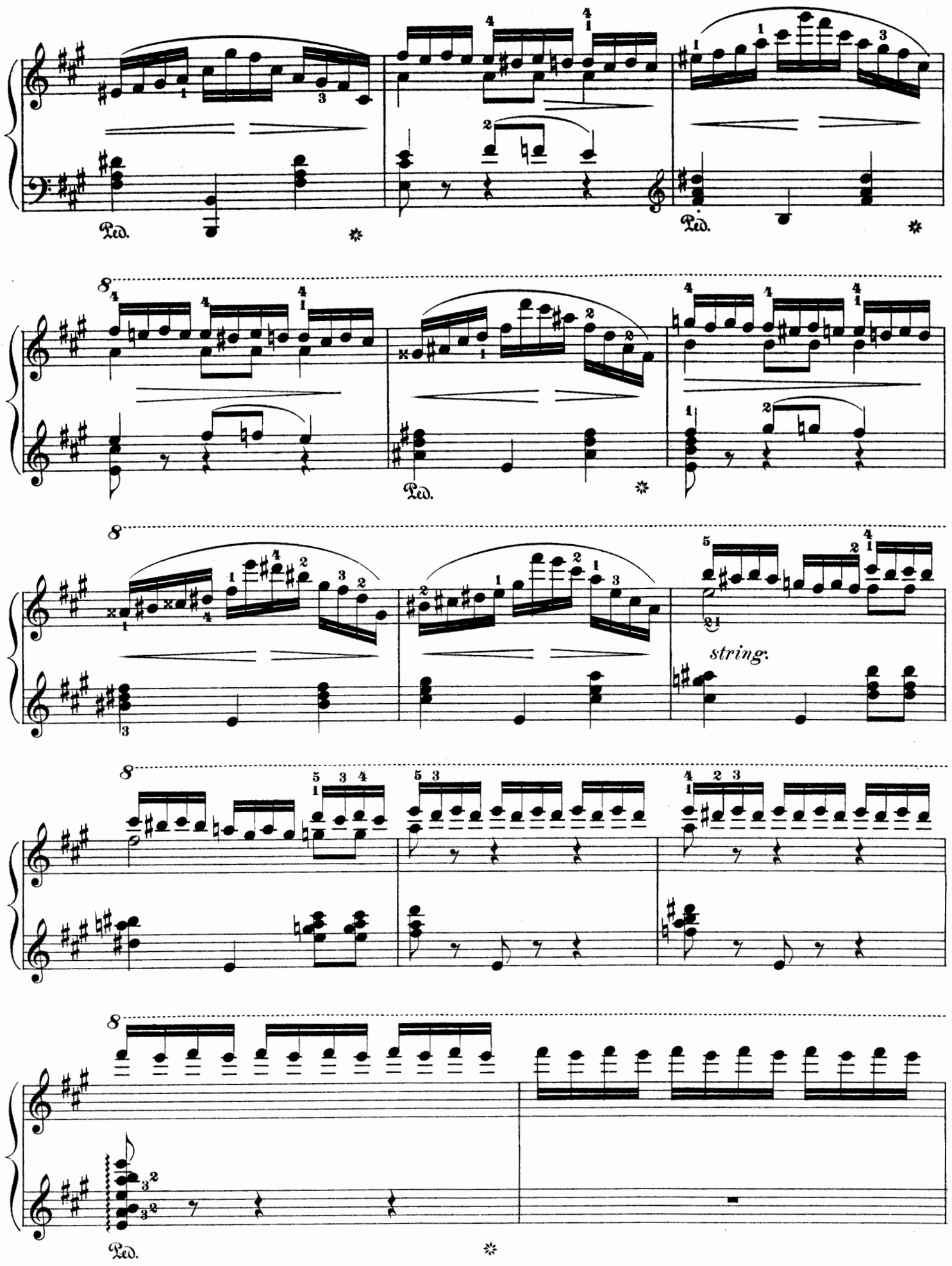

poco rit.
Ped.
Ped.

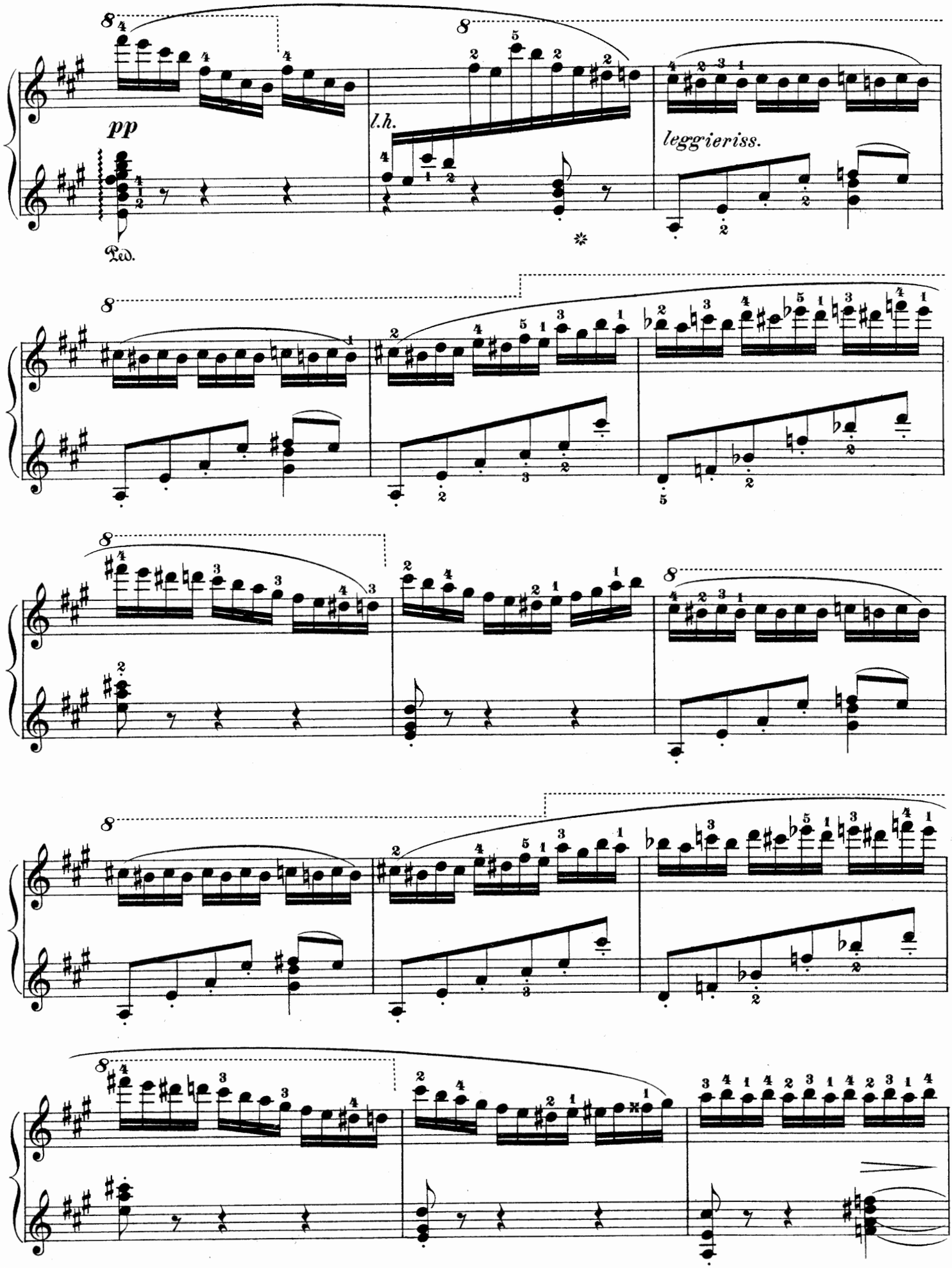

a tempo

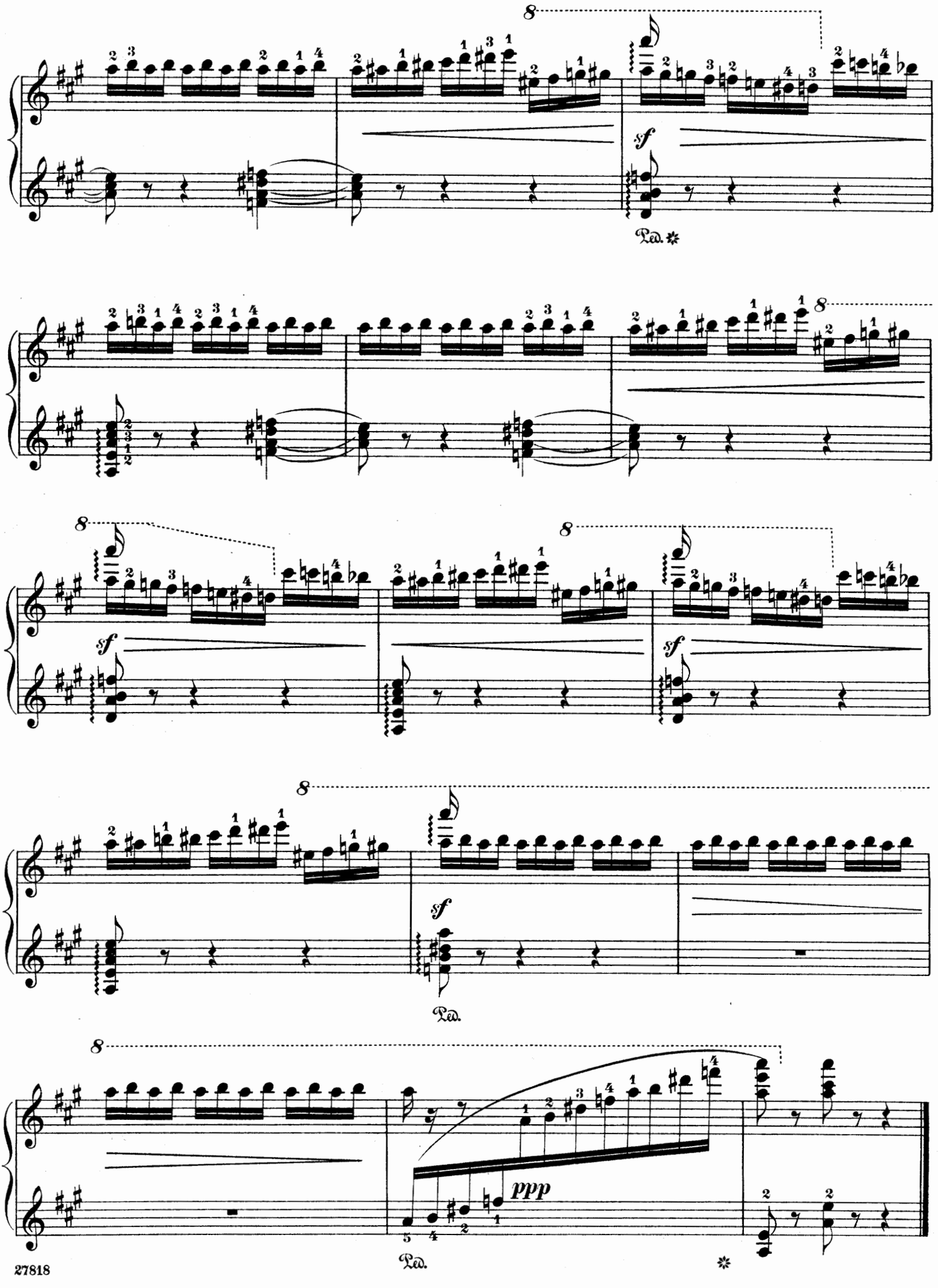

p




8
Ped.
8
p
Ped.
Ped.
cresc.
8
Ped.
Ped.
8
cresc.
dim.
8


Ped.
Ped.
Ped.
string.
Ped.


pp
l.h.
leggieriss.
Ped.


8
sf
Ped.
8
8
sf
8
sf
Ped.
8
ppp
Ped.

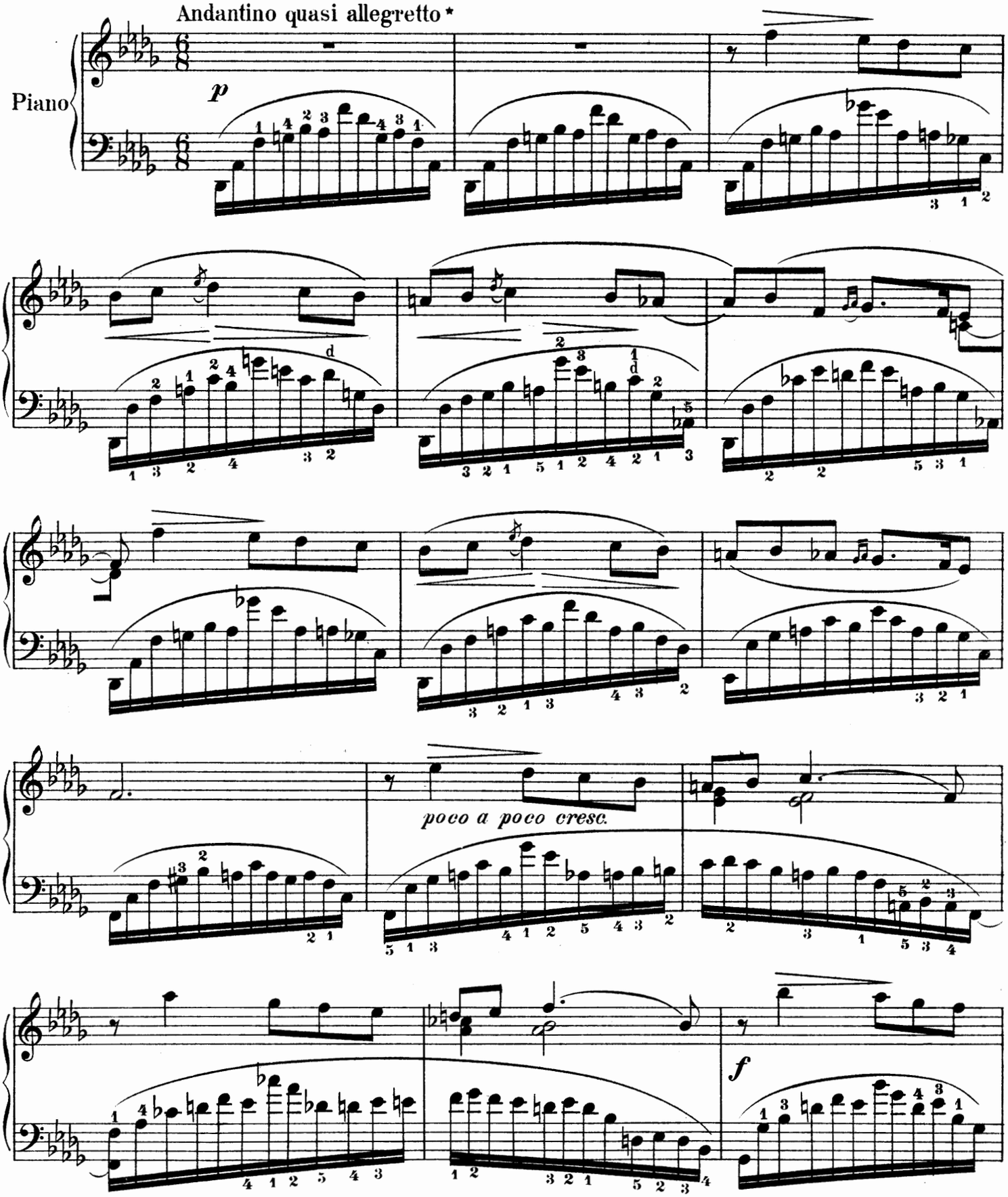
In the Garden

Au Jardin

Idylle - Etude

Edited and fingered by
Josef Lhévinne

M. Balakireff



* Notes marked with a "d" in the left-hand part should be played with the right hand.
The use of the pedals is left to the performer's taste.

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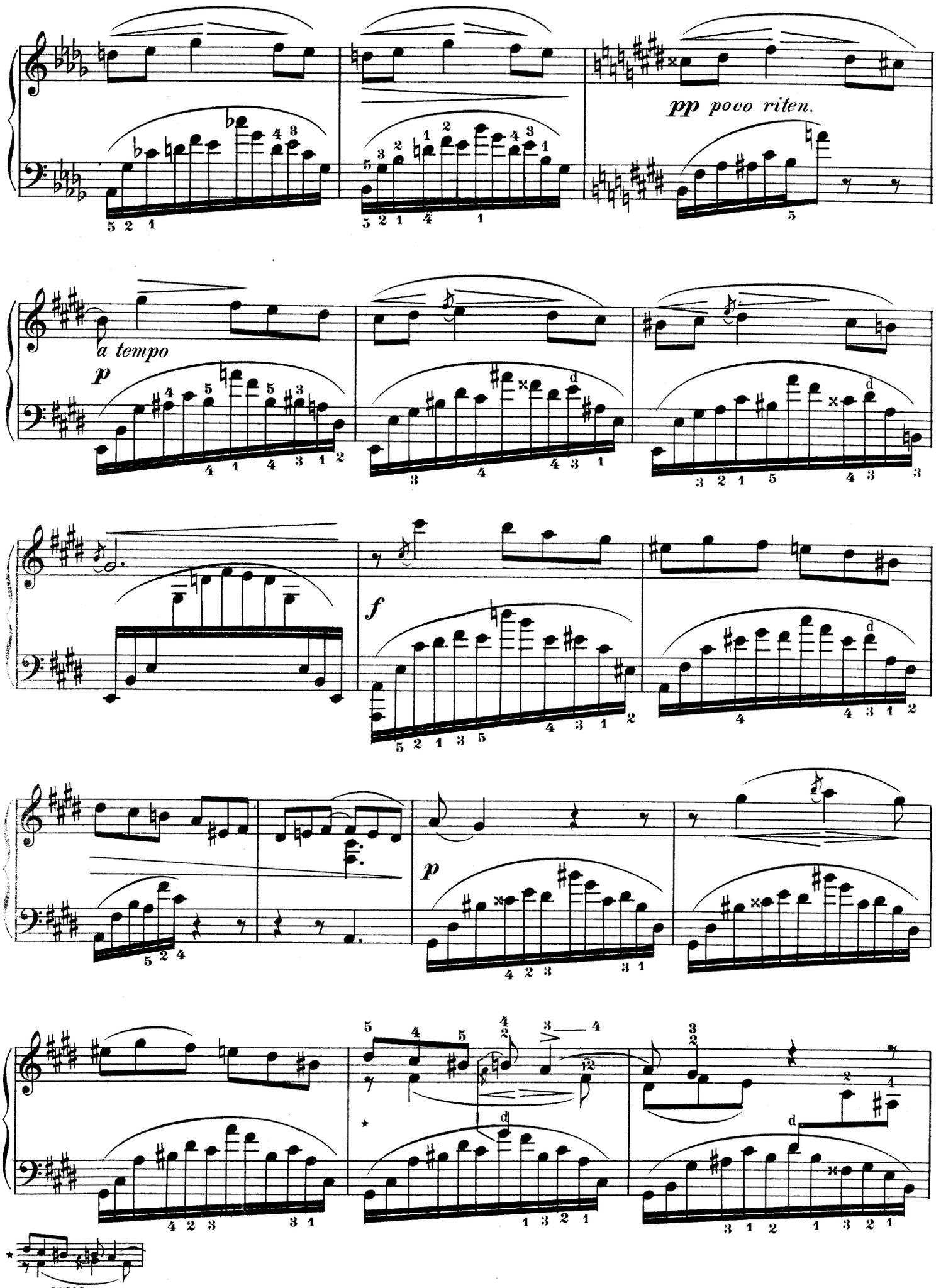
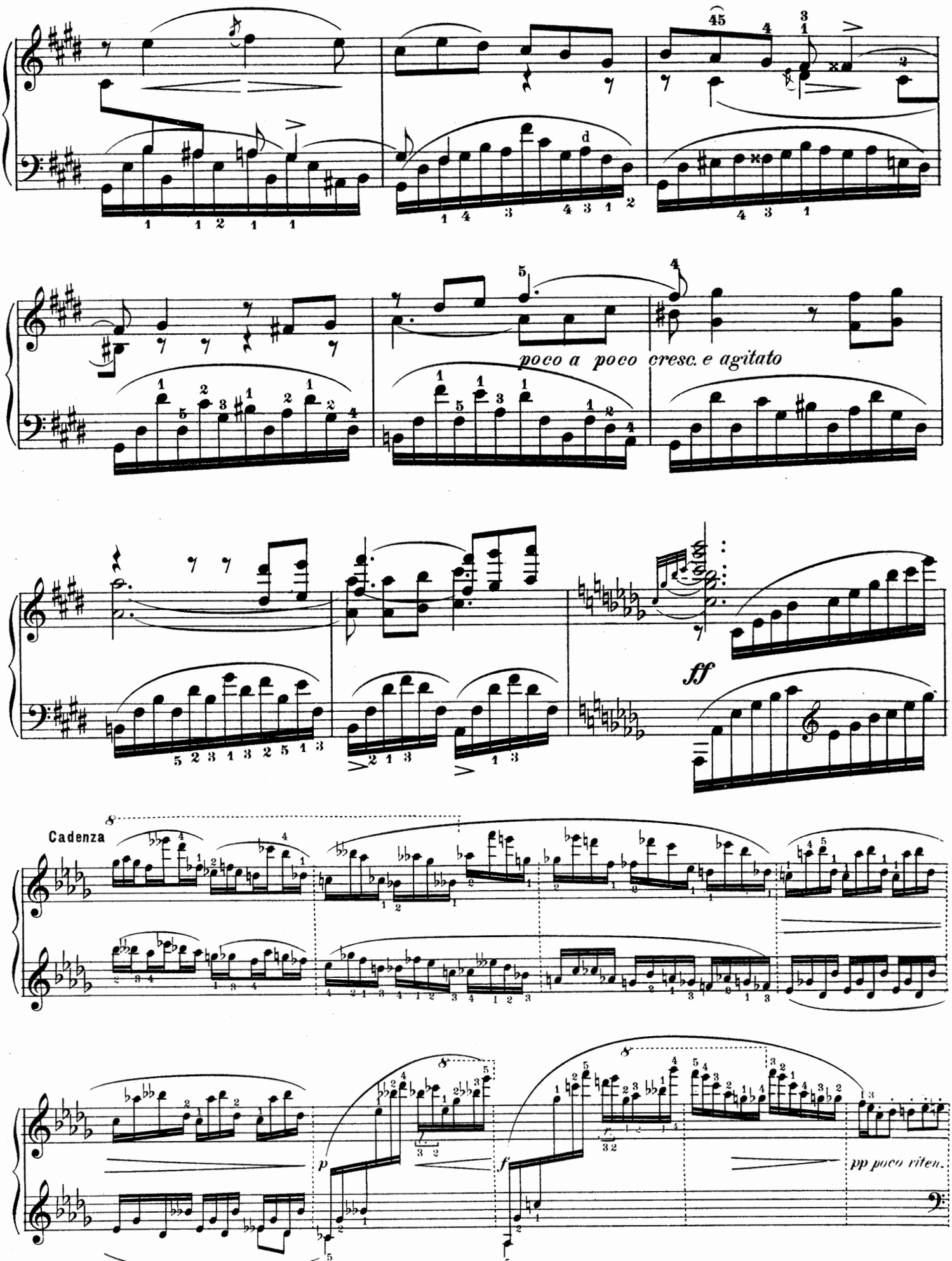
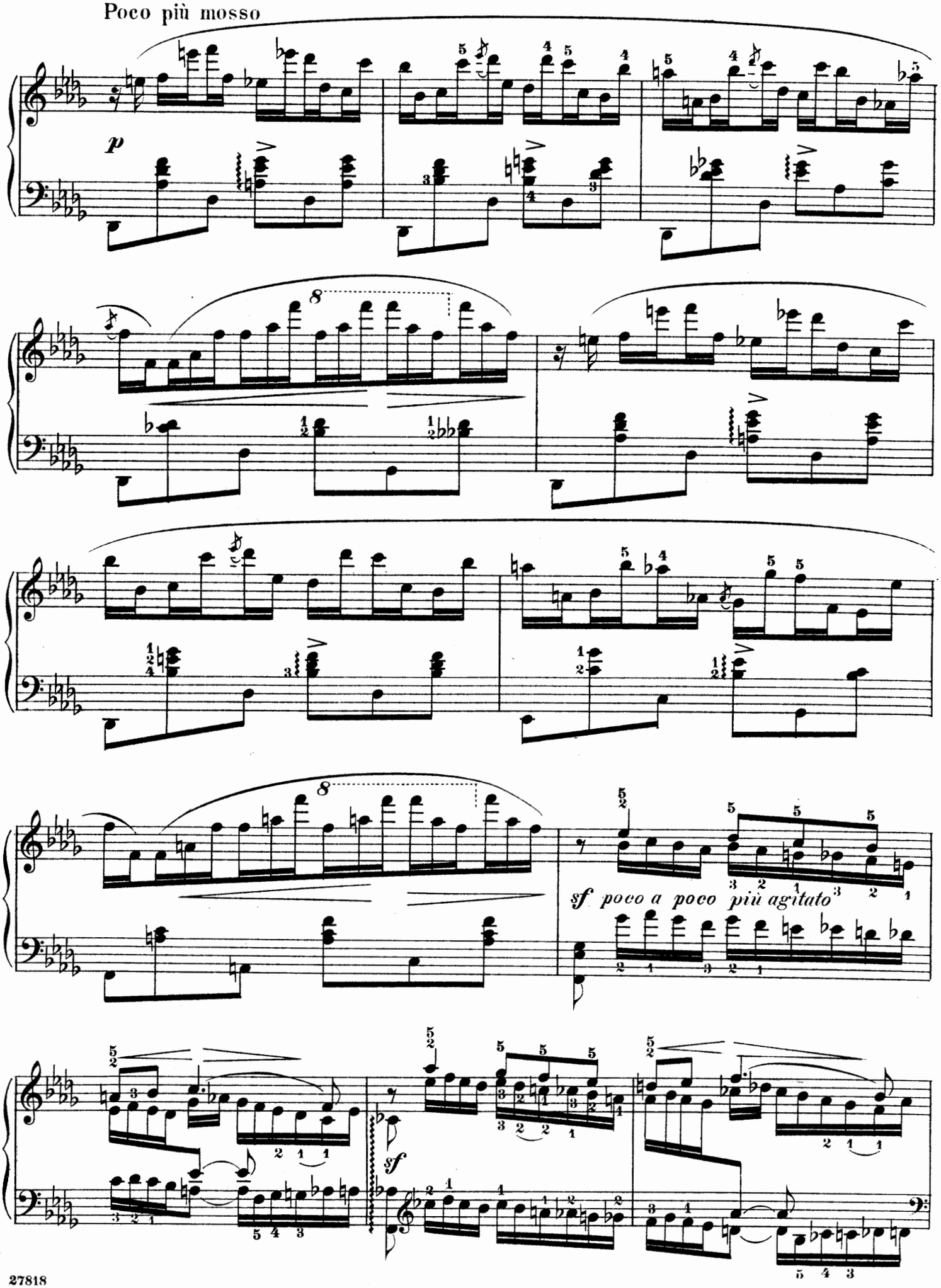
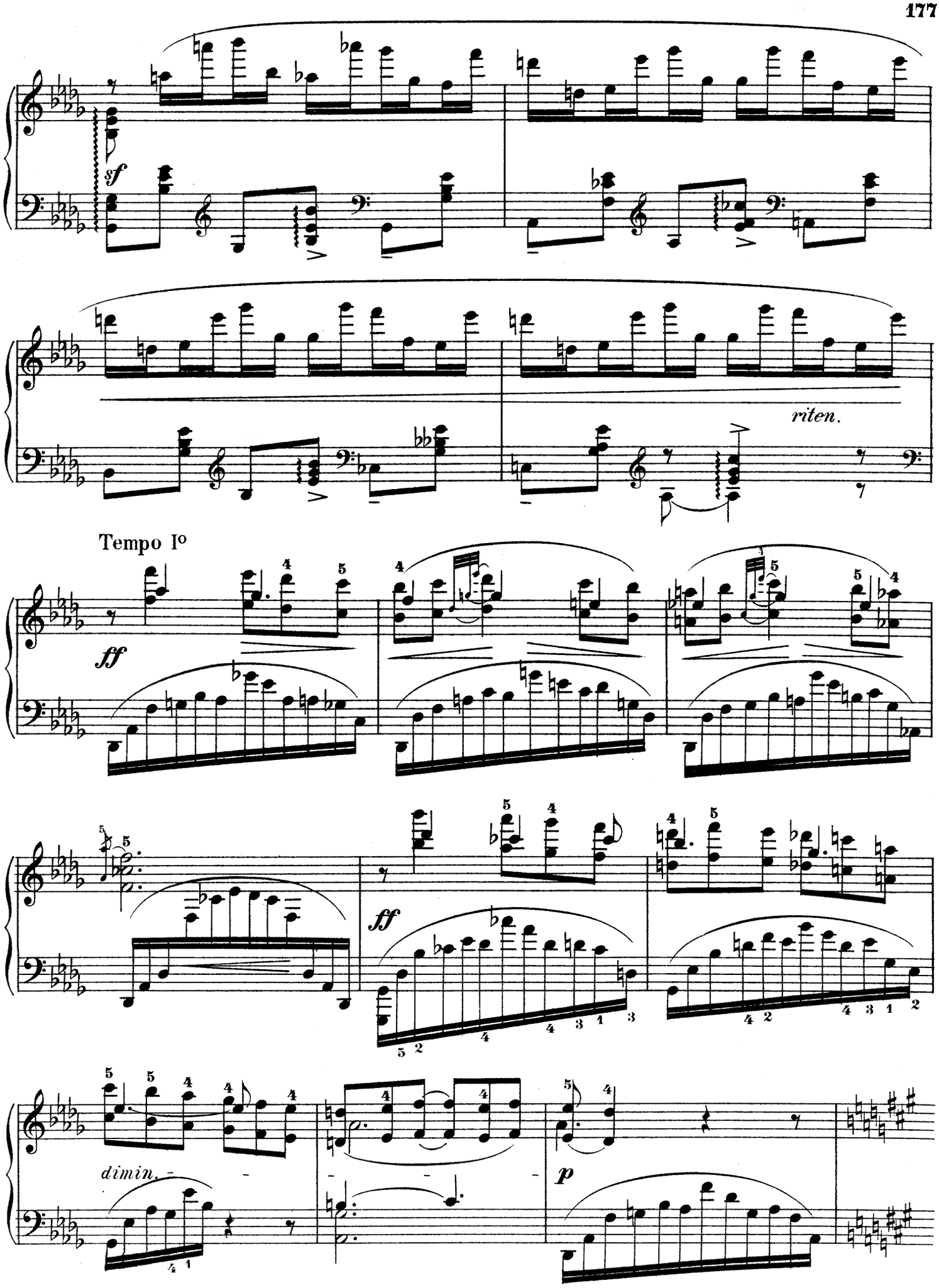
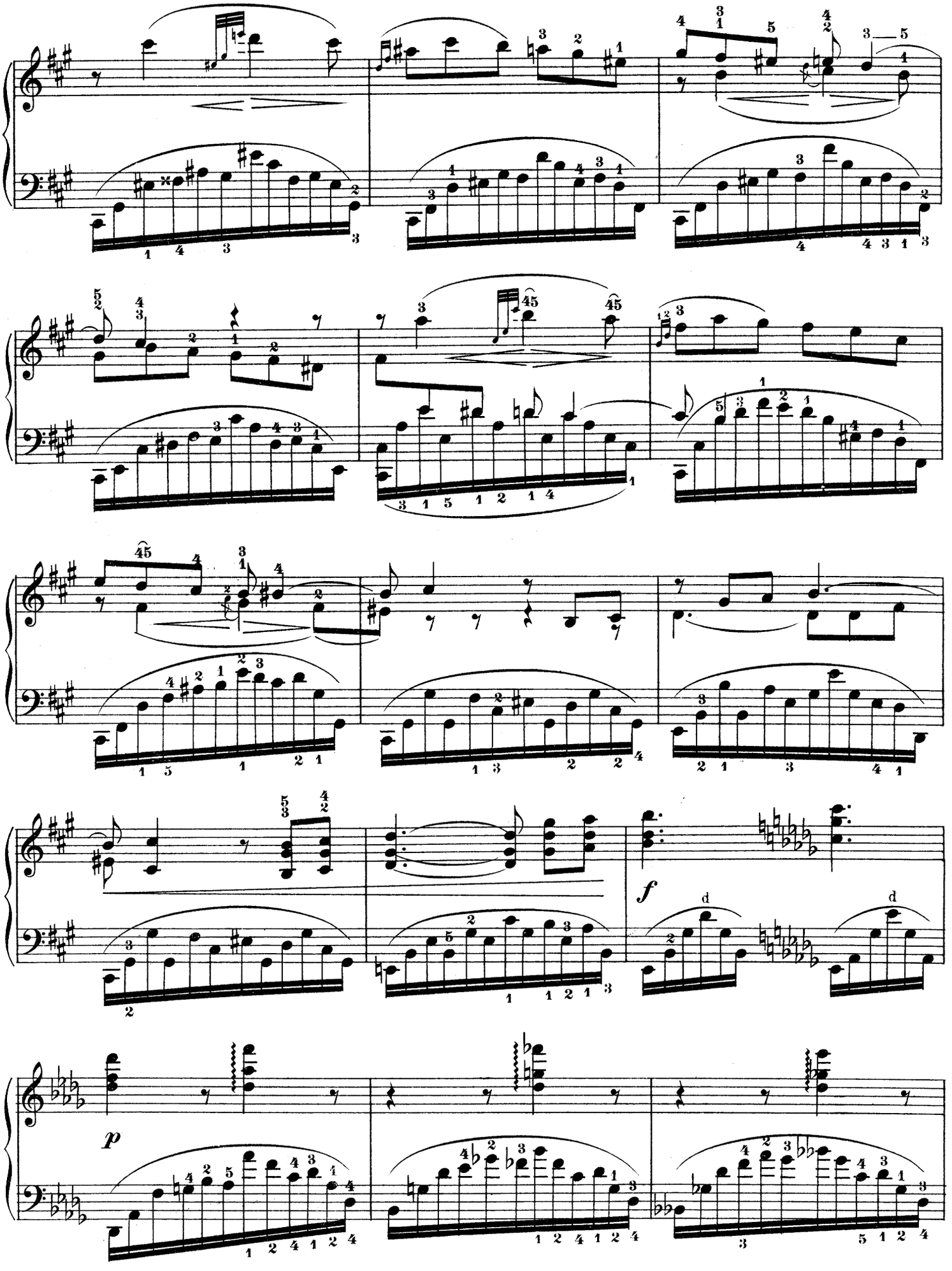
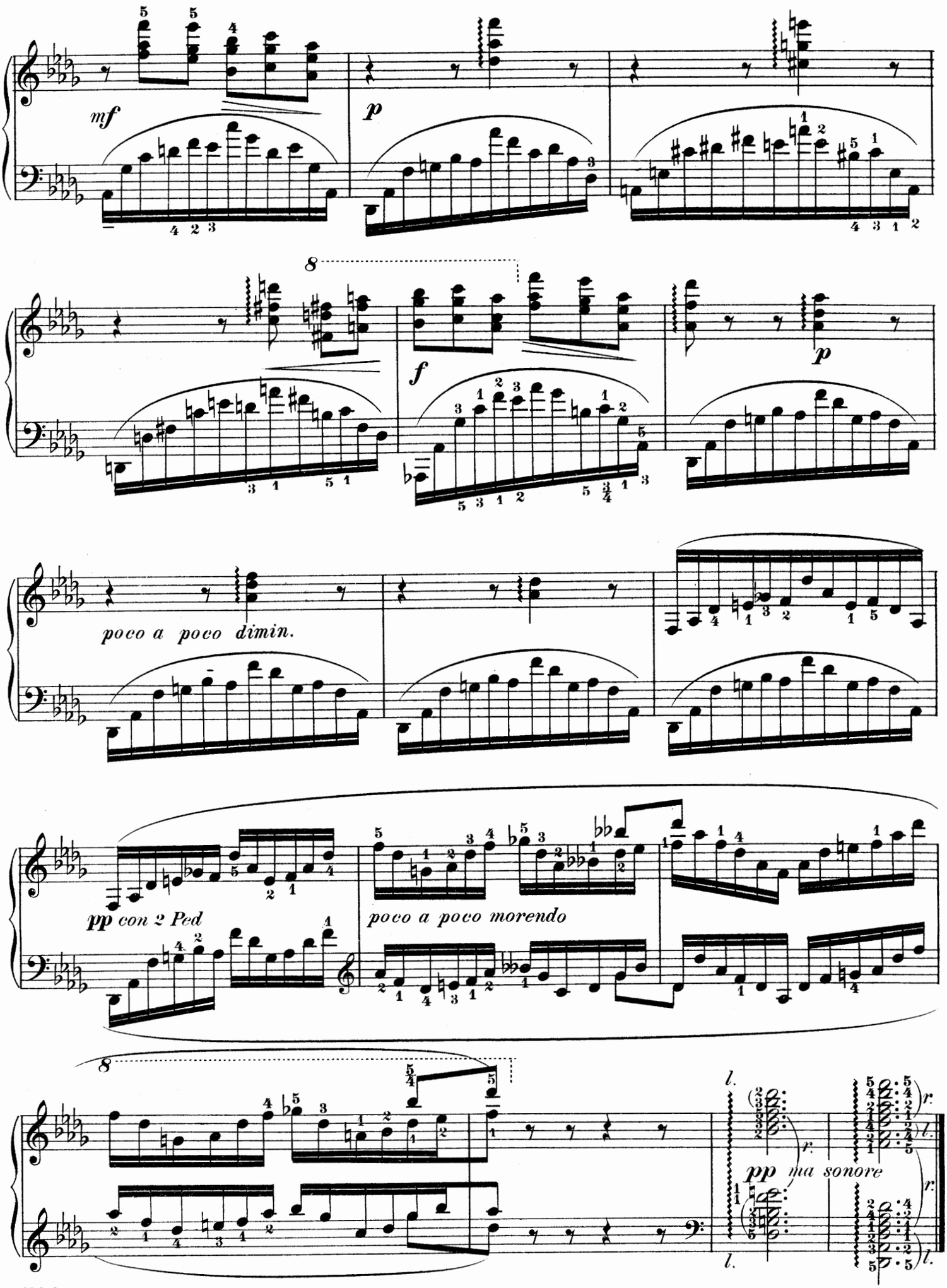

pp poco riten.
a tempo
p
f
p


poco a poco cresc. e agitato
ff
Cadenza
p
f
pp poco riten.


Poco più mosso
p
sf poco a poco più agitato
sf


sf
riten.
Tempo Io
ff
ff
dimin.
p


f
p


mf
p
8
f
p
poco a poco dimin.
pp con 2 Ped
poco a poco morendo
8
l.
pp ma sonore
r.
l.

à Mr. Balakireff

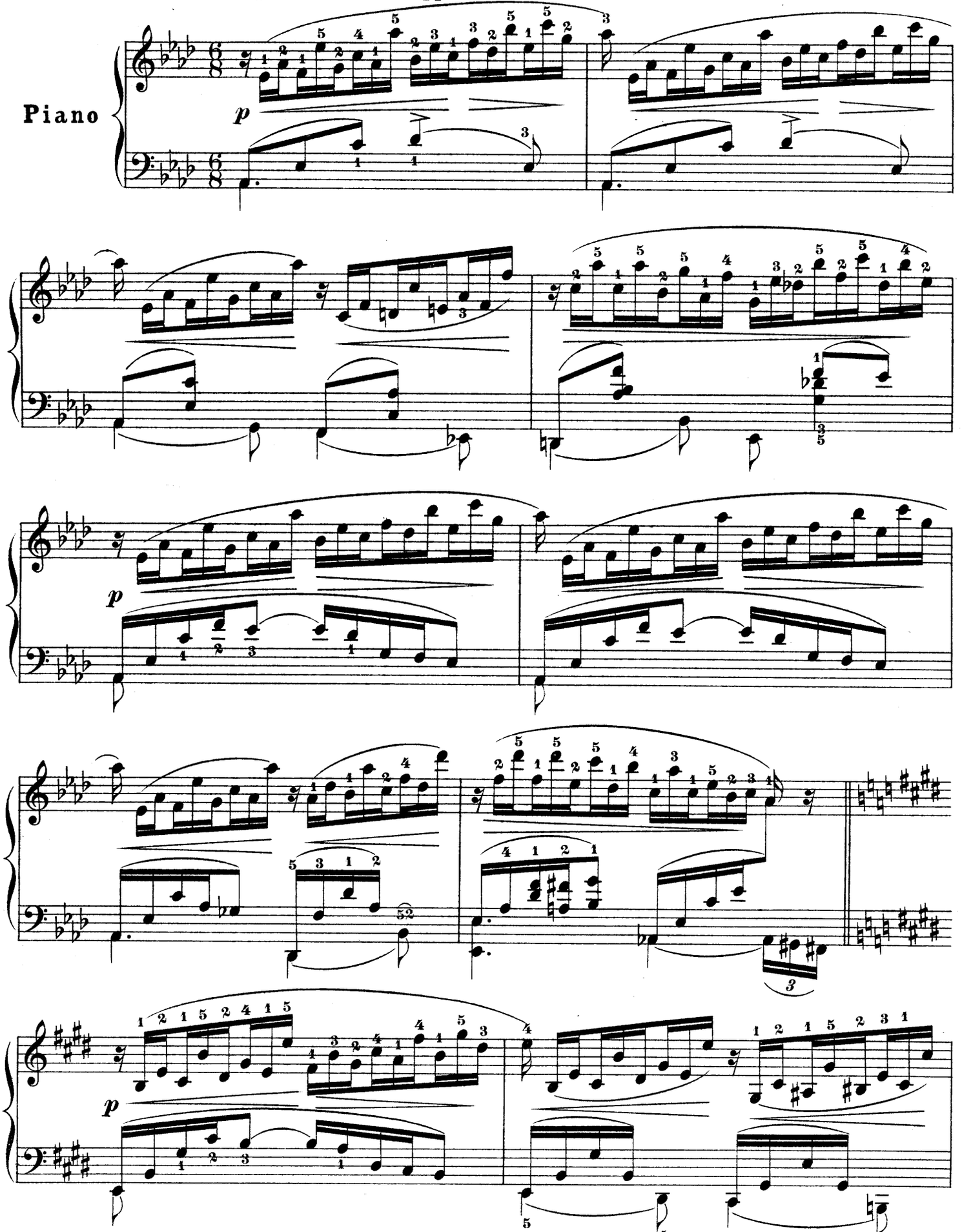
Étude

Edited and fingered by
Max Vogrich

Allegro ma non troppo

Anatole Liadoff. Op. 5

Piano



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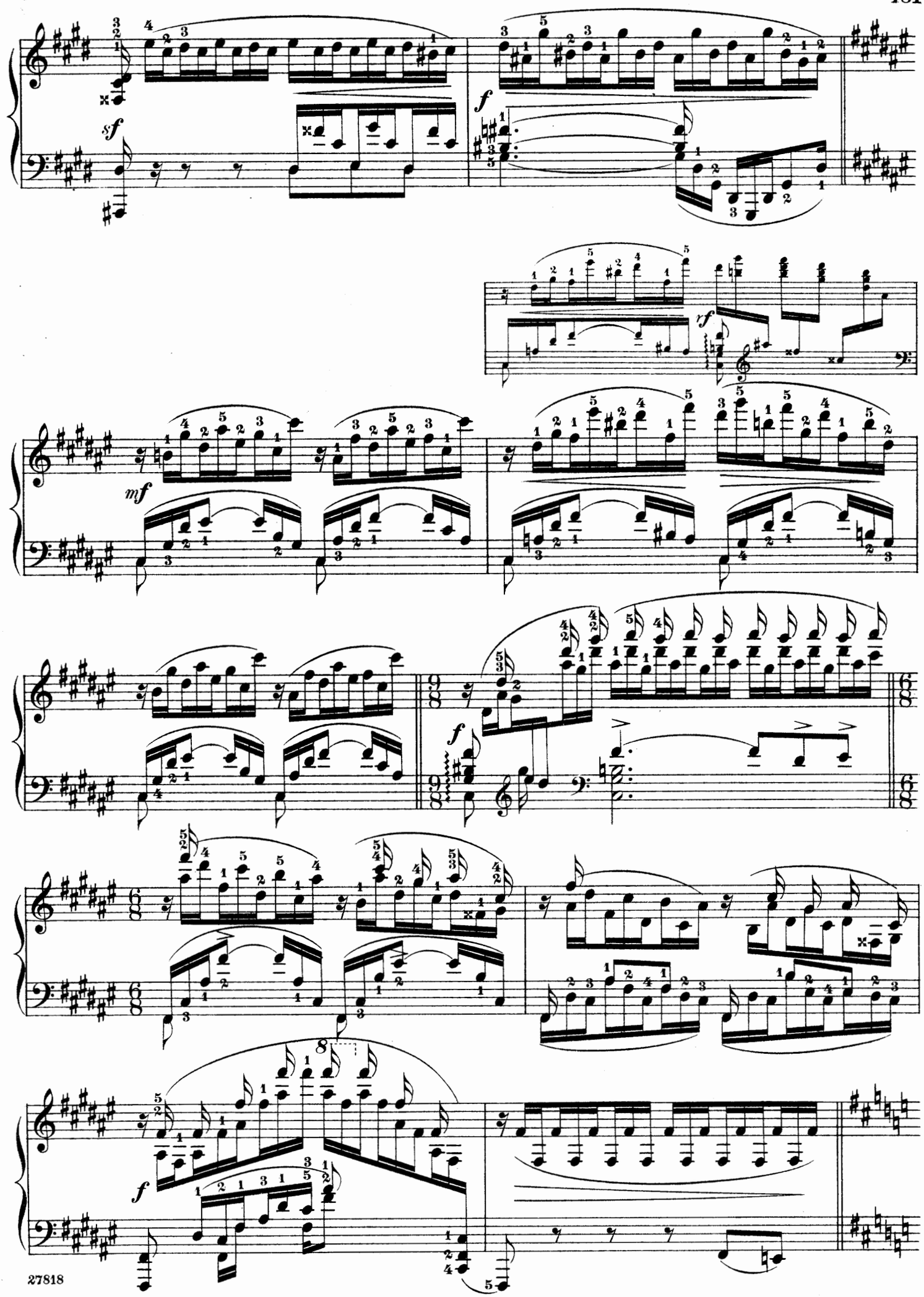
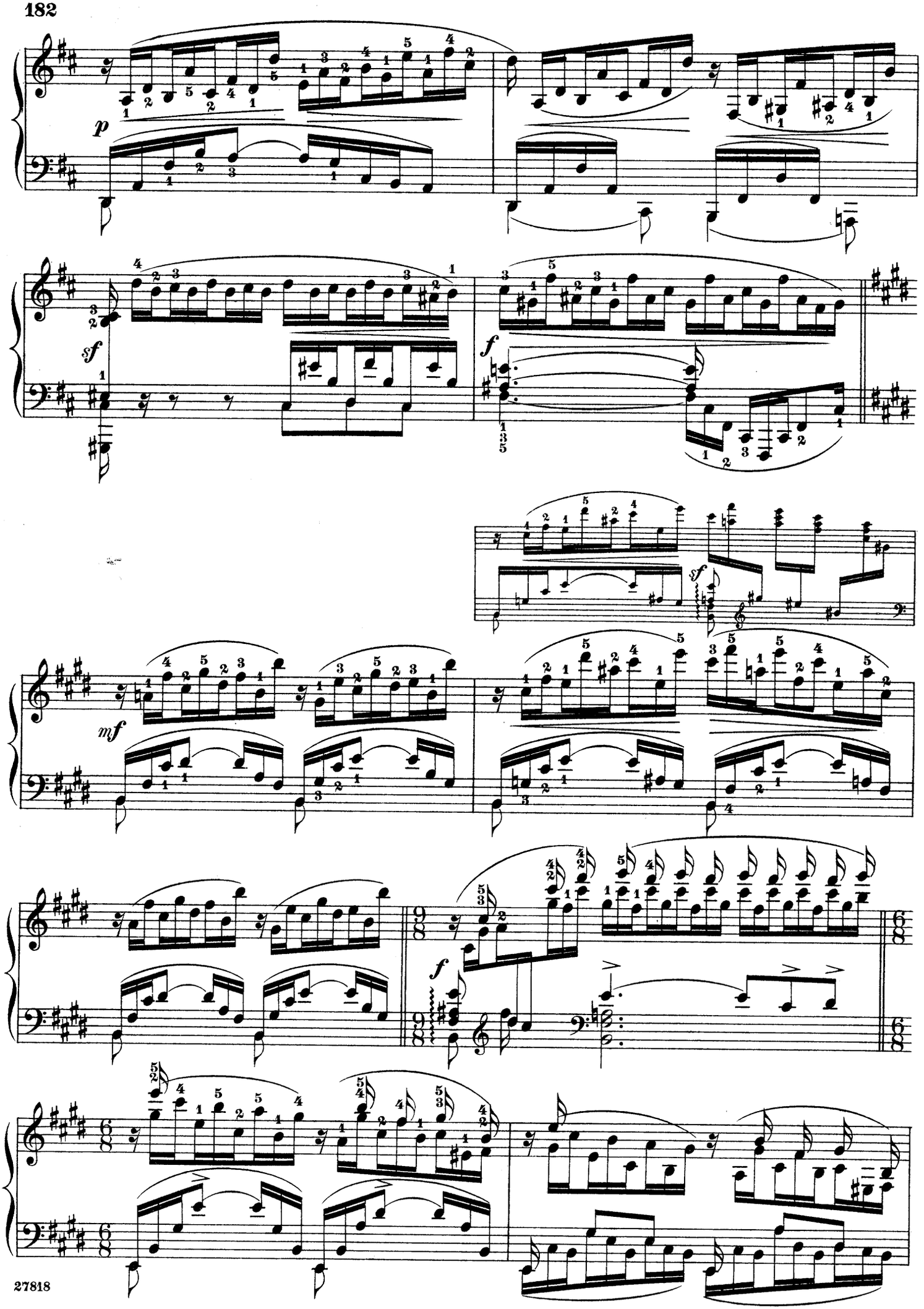
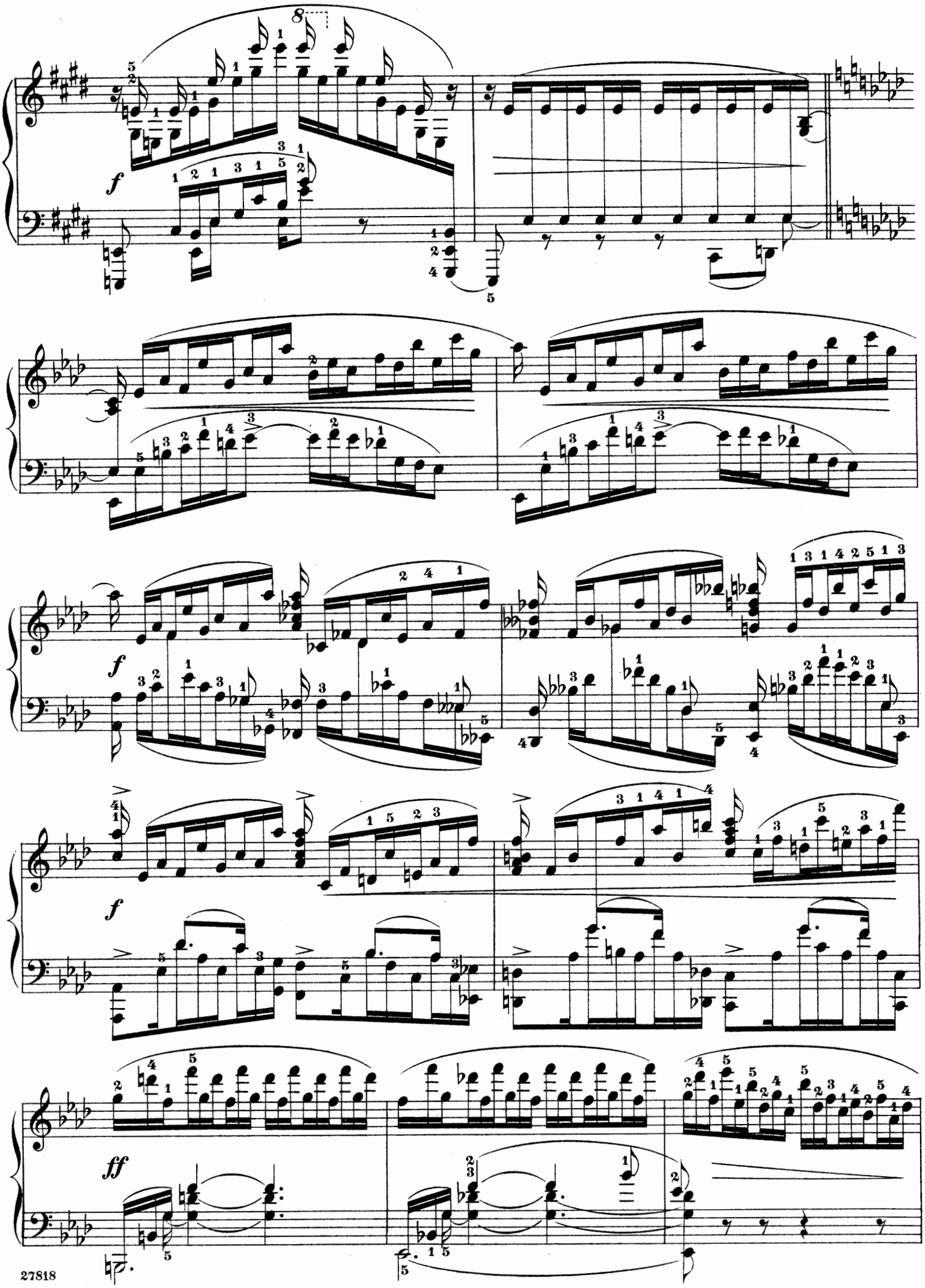
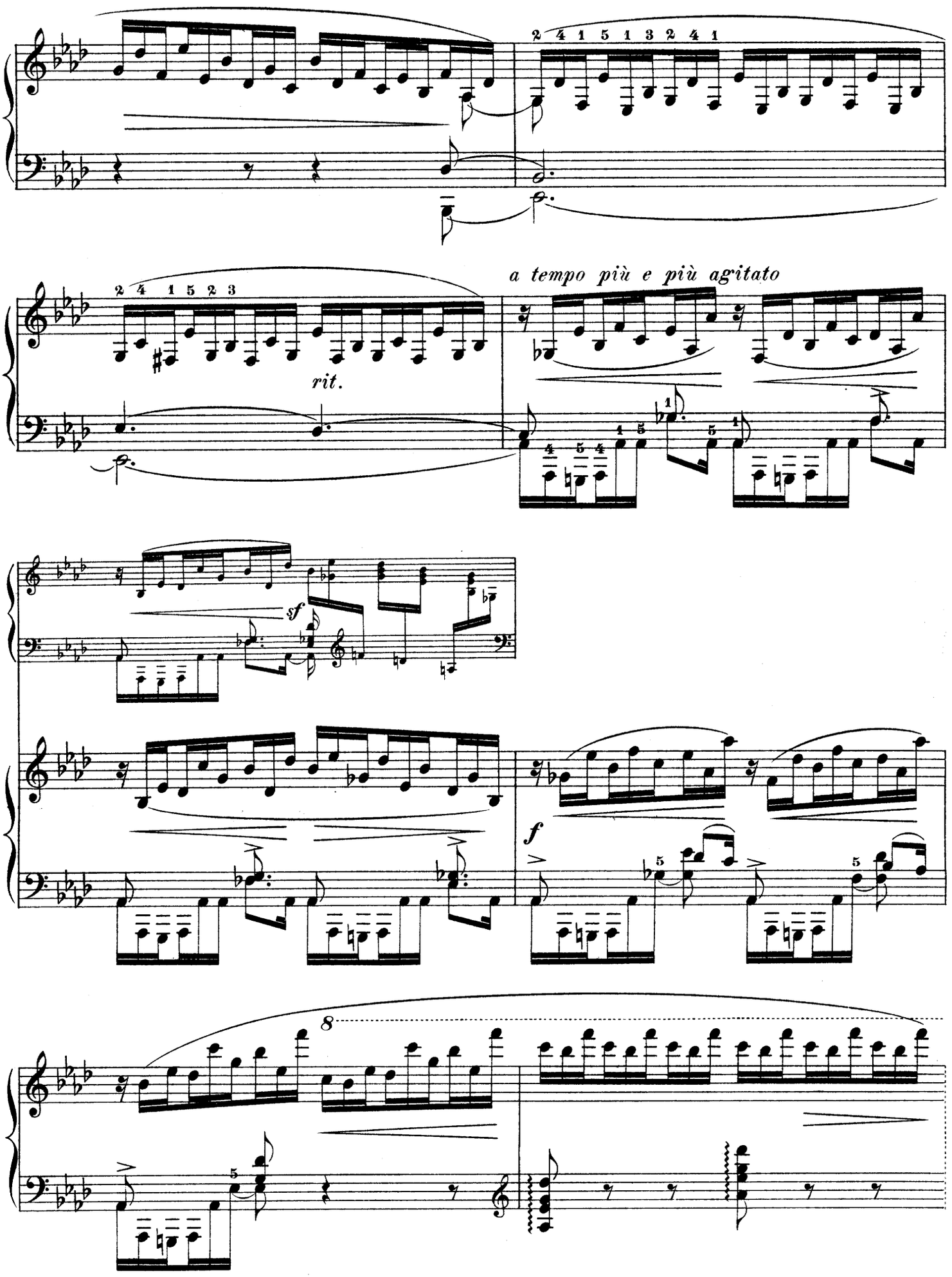
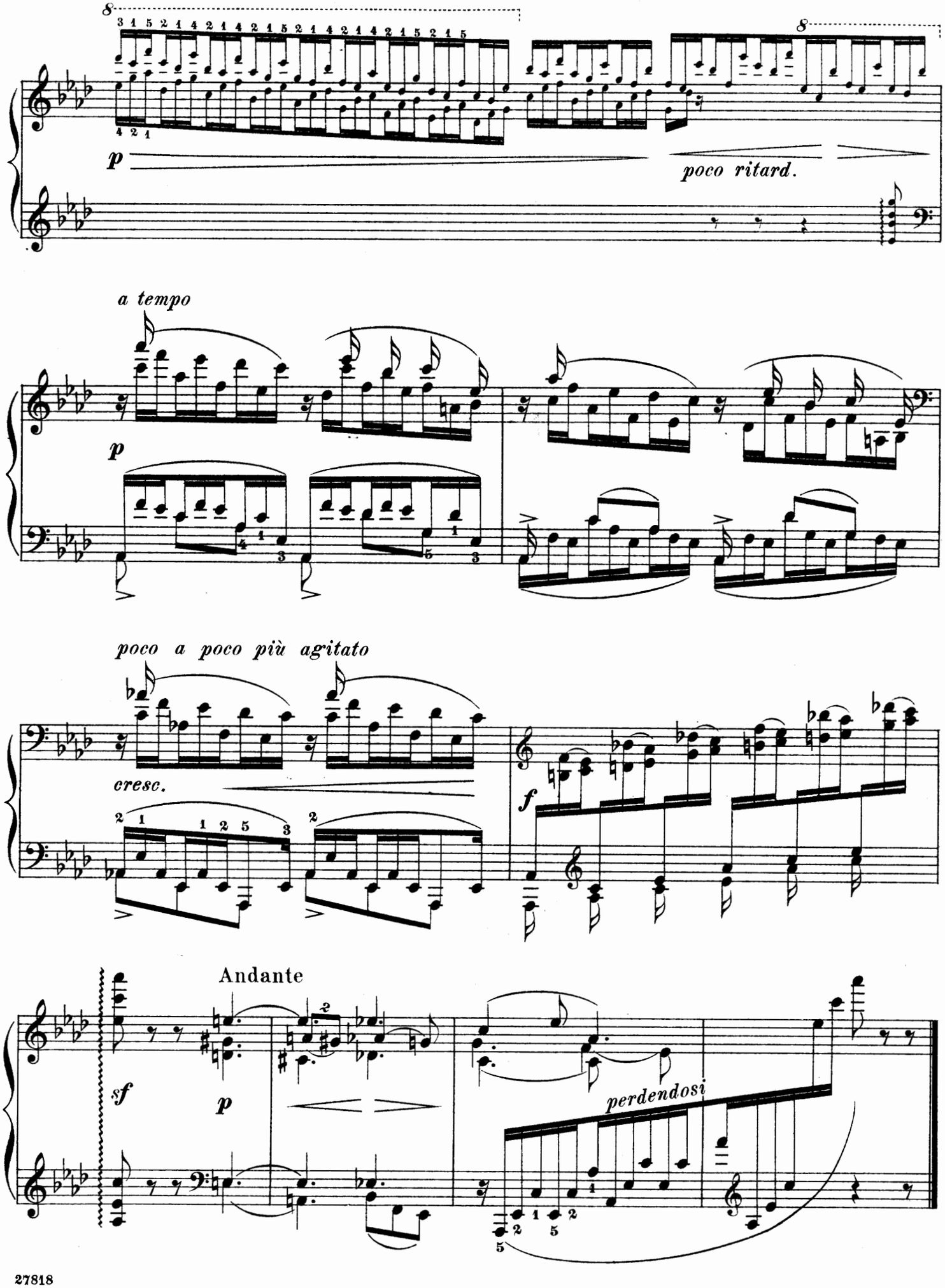

sf
f
rf
mf
f
f


p
sf
f
sf
mf
f


f
f
f
f
ff

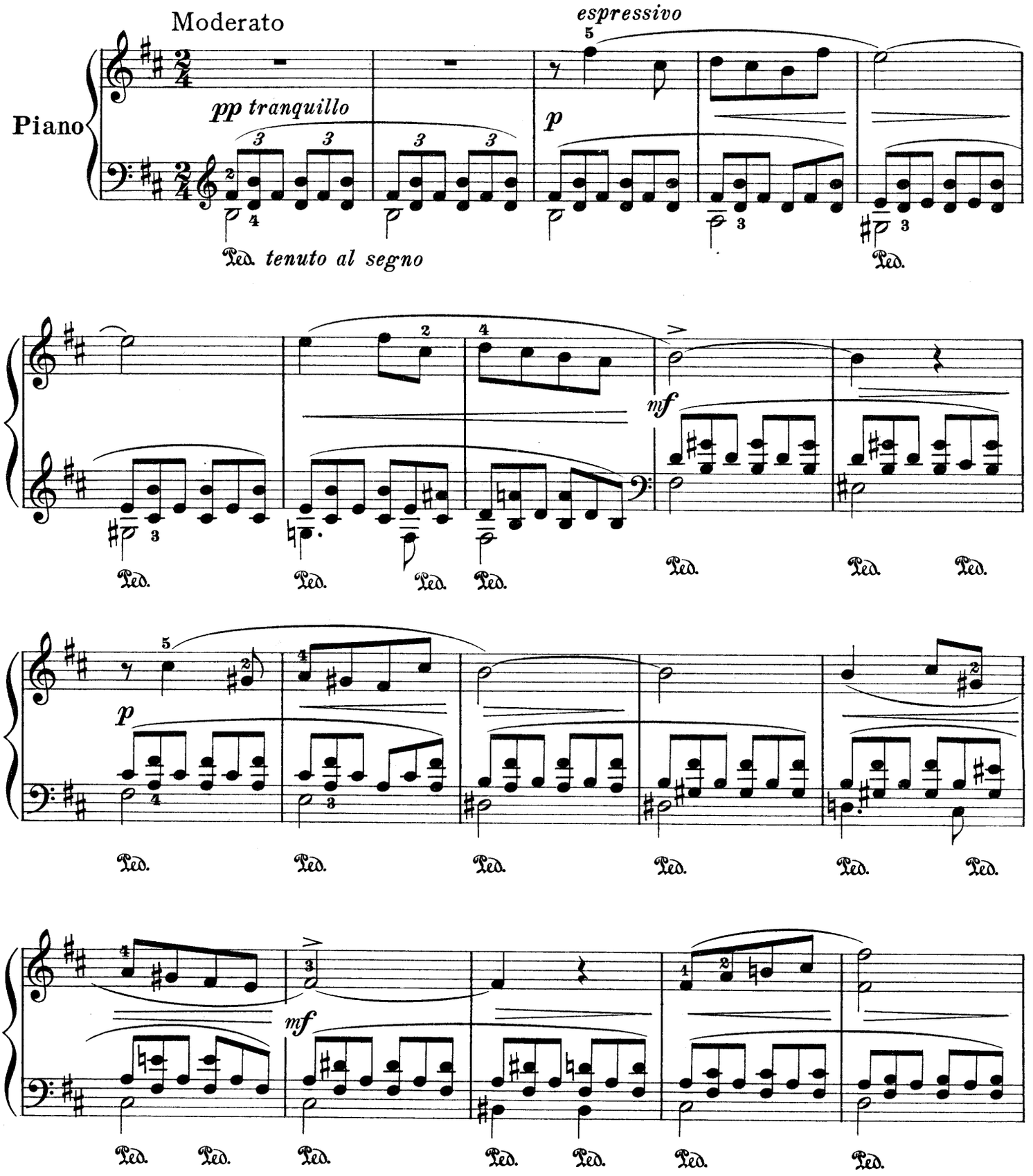

2 4 1 5 1 3 2 4 1
2 4 1 5 2 3
rit.
a tempo più e più agitato
sf
f
8


p
poco ritard.
a tempo
p
poco a poco più agitato
cresc.
f
Andante
sf
p
perdendosi

Prelude

Revised and fingered by
Arthur Friedheim

A. Liadoff. Op. 11



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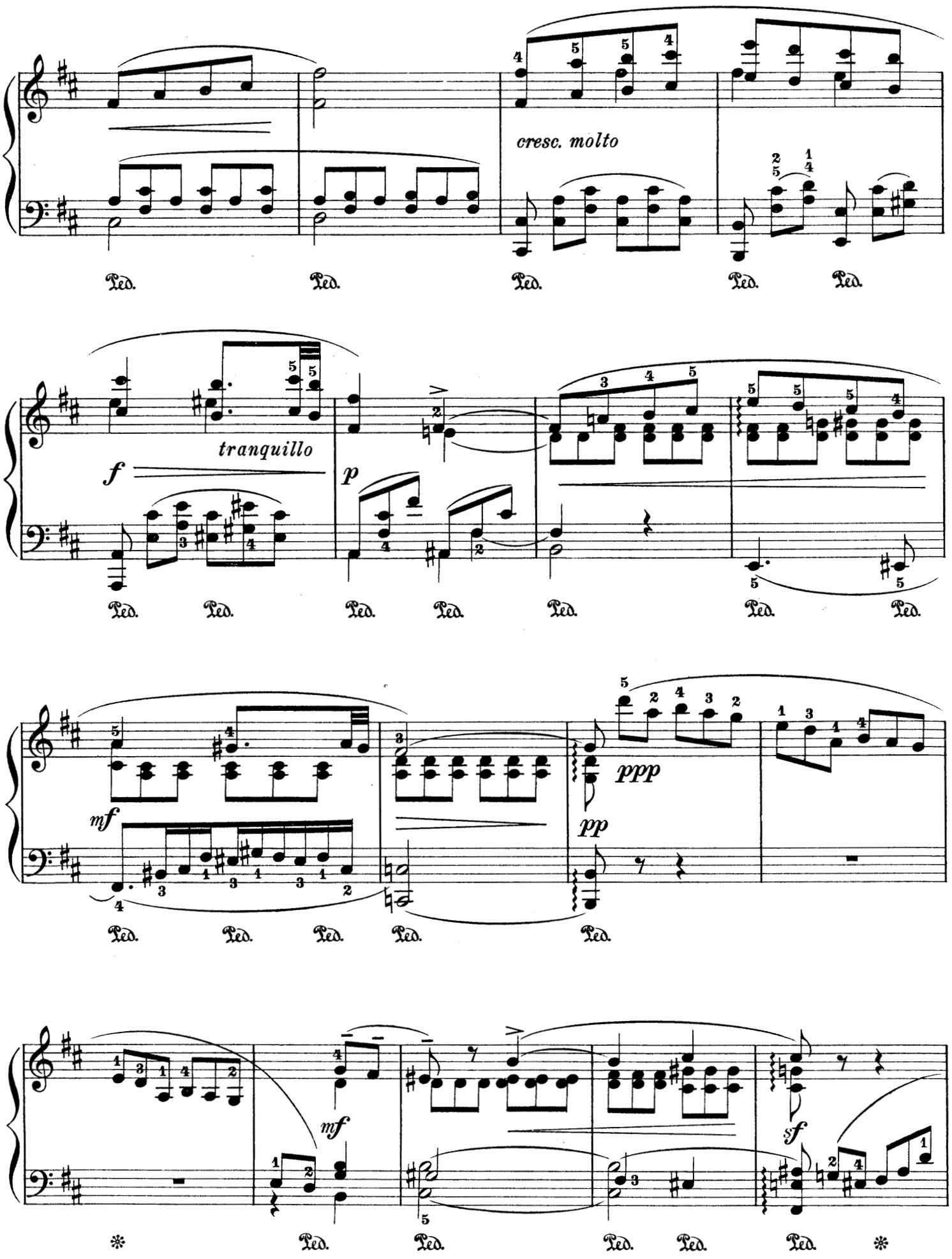
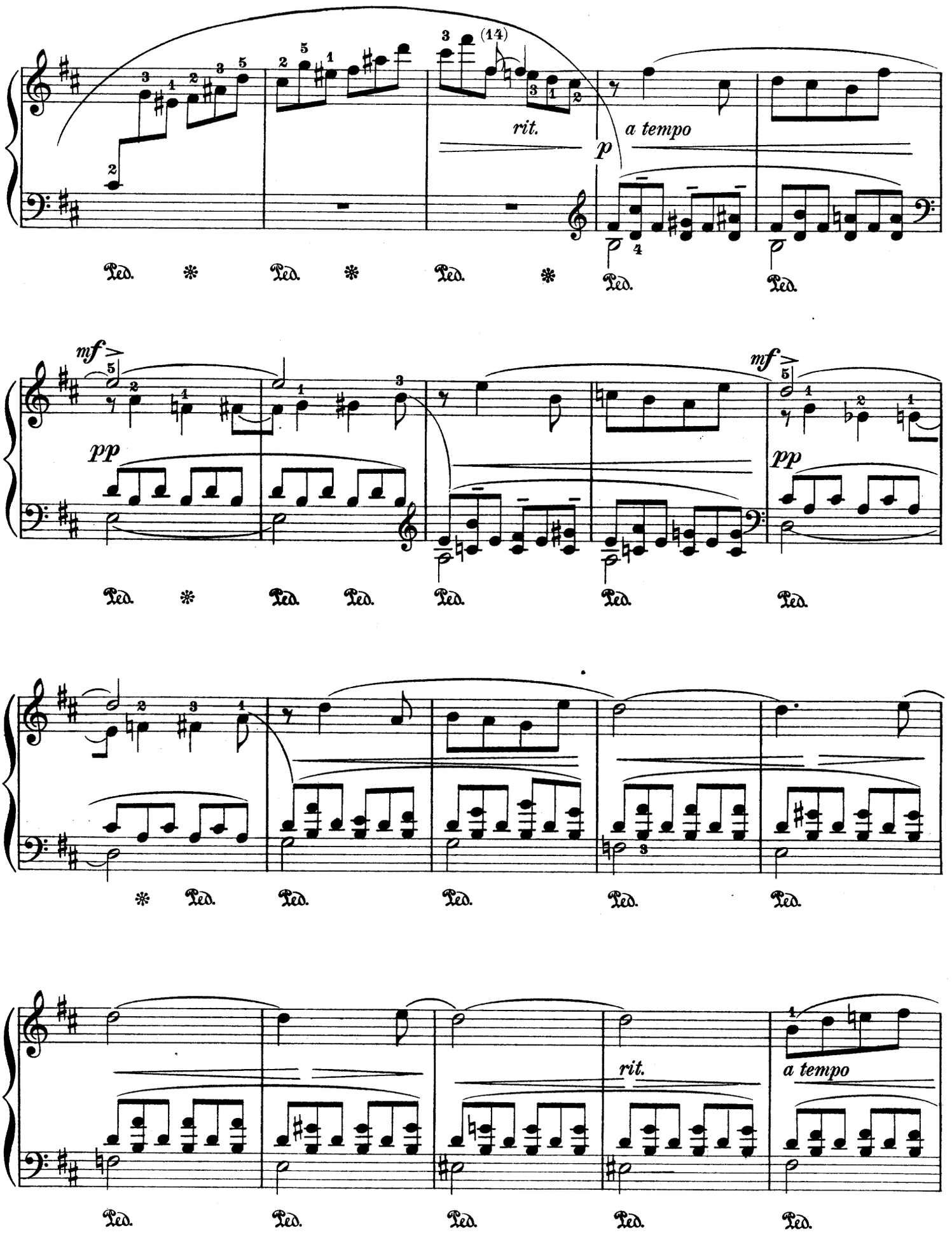
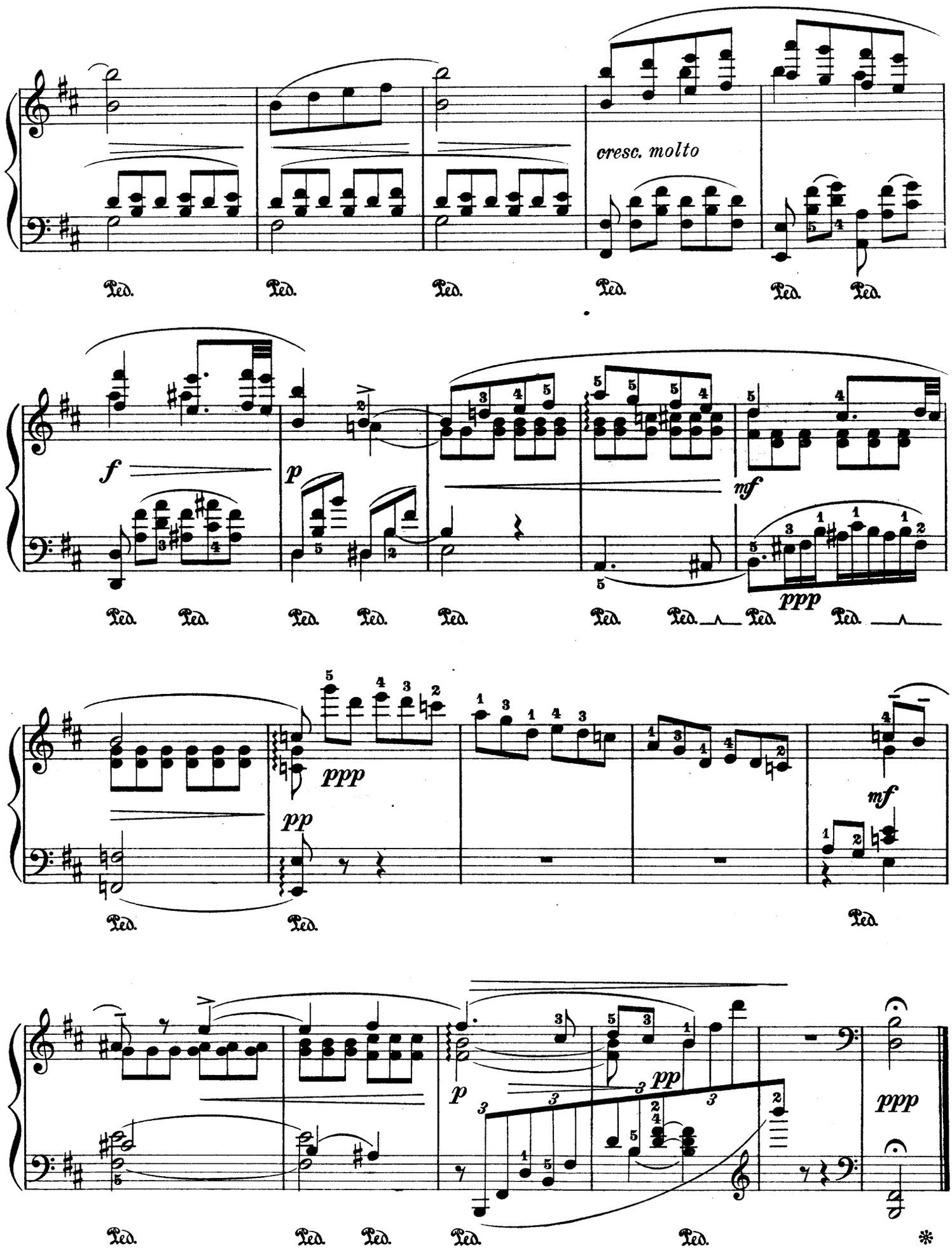

cresc. molto
tranquillo
f
p
mf
ppp
pp
mf
sf
Ped.


(14)
rit.
a tempo
p
mf
pp
mf
pp
rit.
a tempo
Ped.

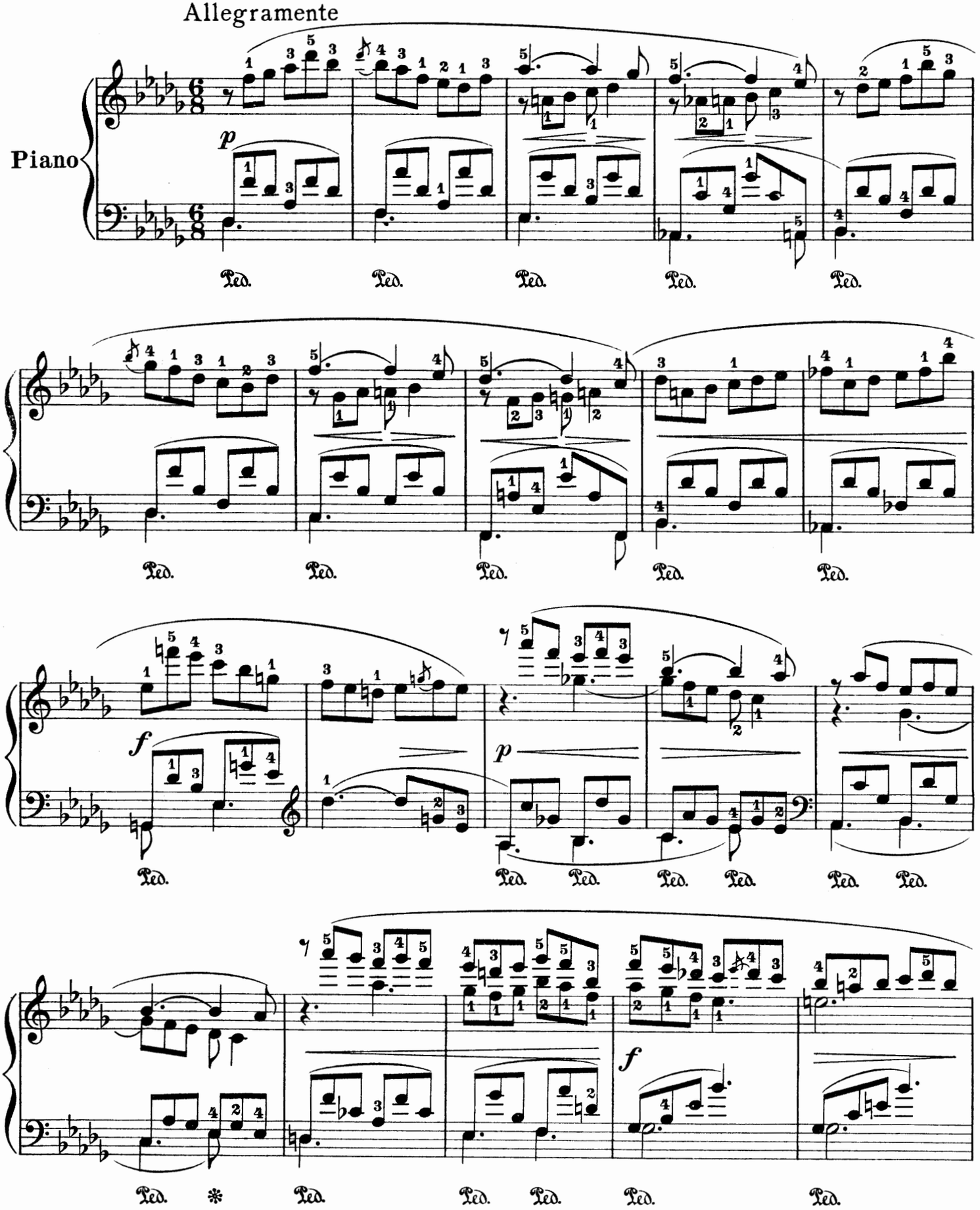

cresc. molto
Ped.
f
p
mf
ppp
pp
*

Prelude

Revised and fingered by
Arthur Friedheim

A. Liadoff. Op. 10

Allegramente



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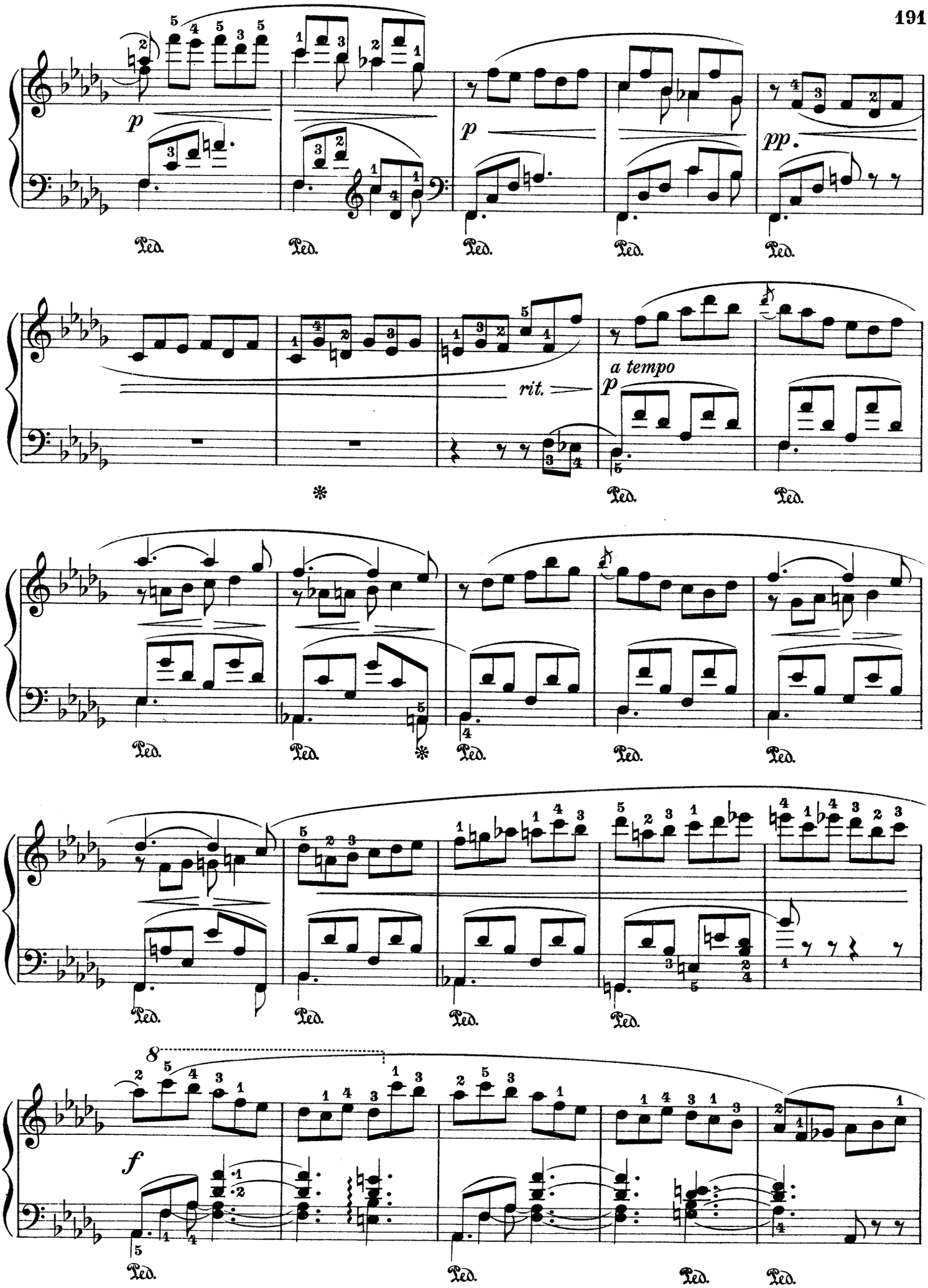
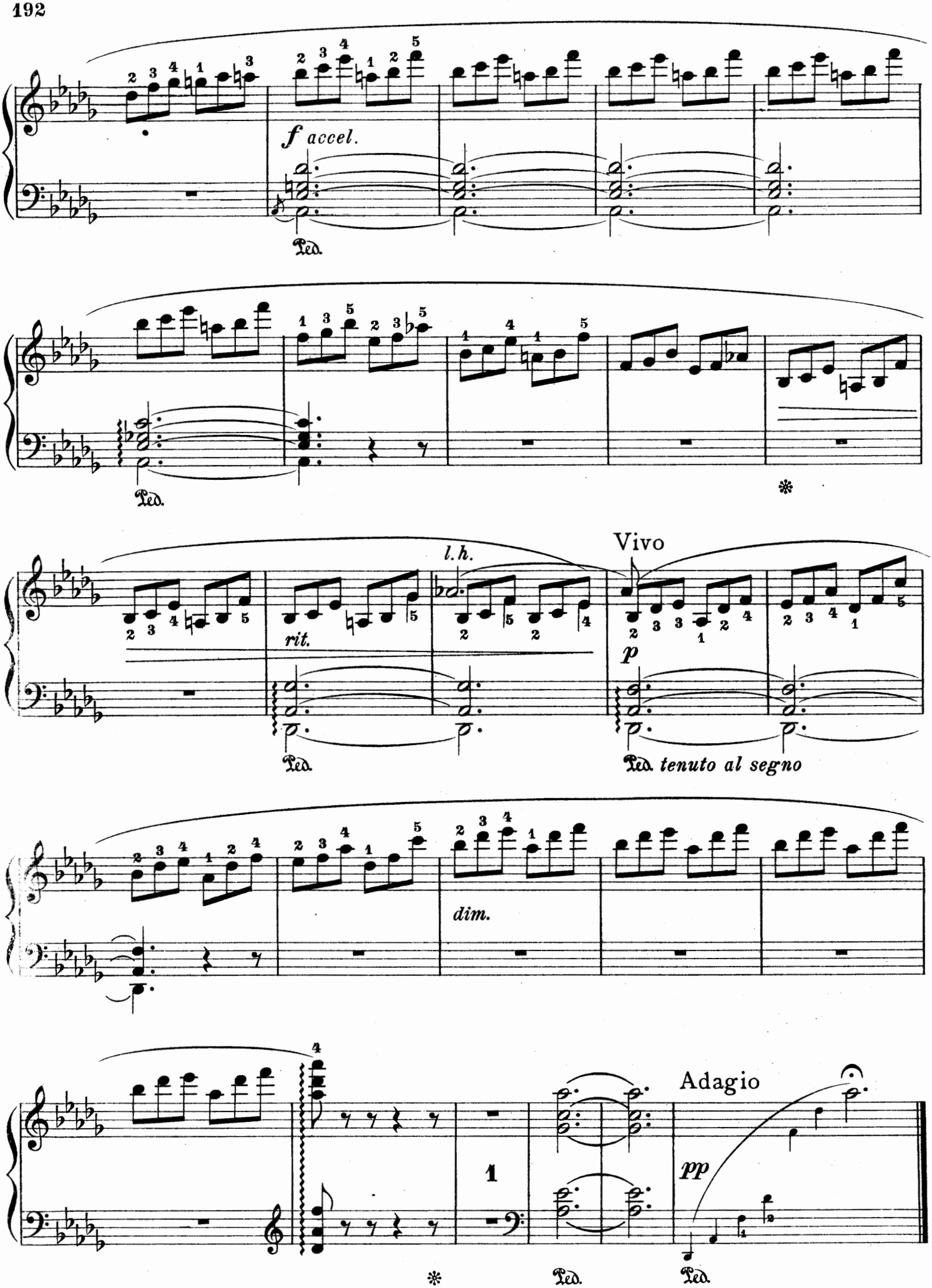
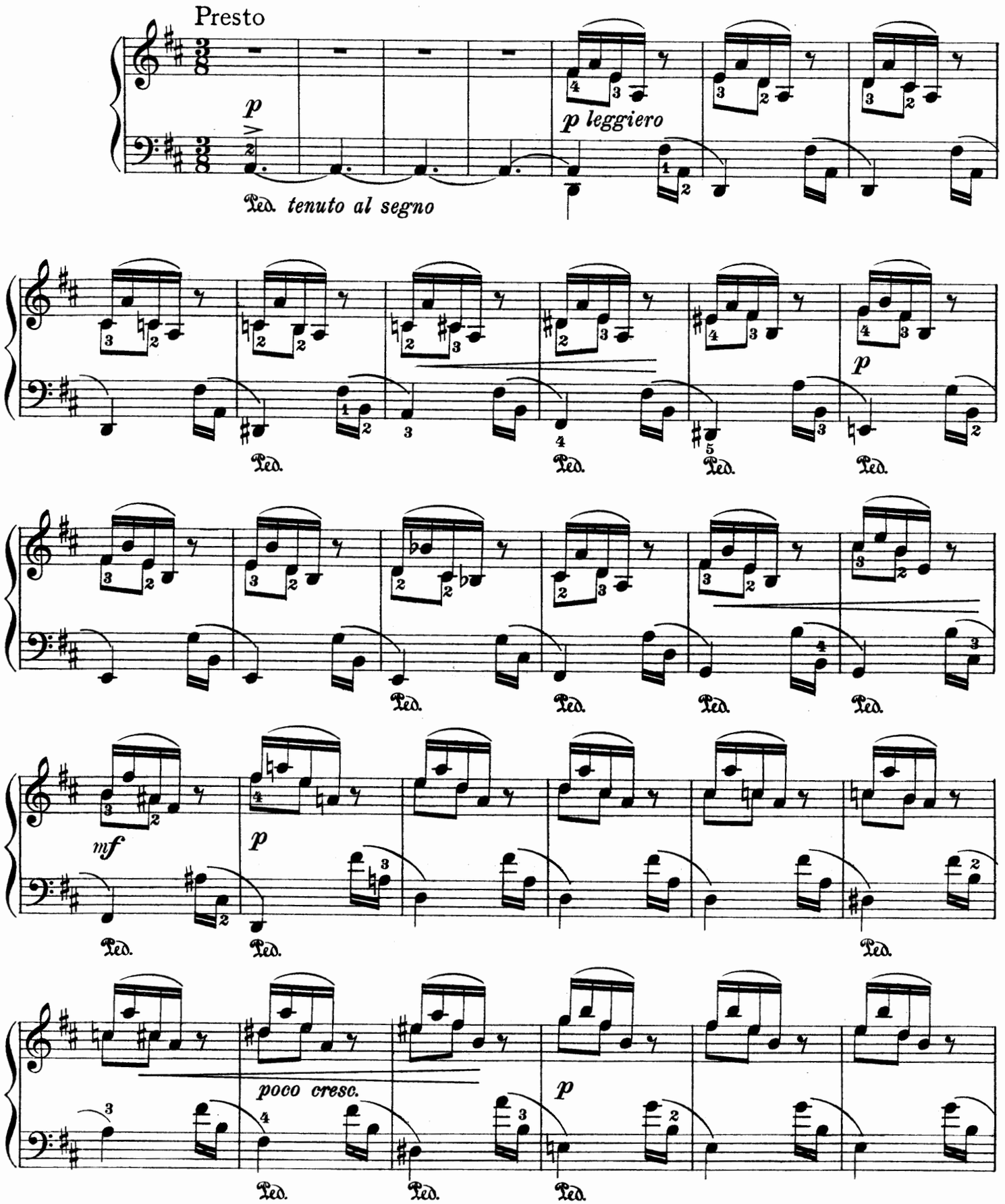

p
p
pp
rit.
a tempo
p
f
Ped.


f accel.
Ped.
Ped.
l.h.
rit.
Vivo
p
Ped.
Ped. tenuto al segno
dim.
Adagio
pp
1
Ped.
Ped.

Prelude

Revised and fingered by
Arthur Friedheim

A. Liadoff. Op. 3



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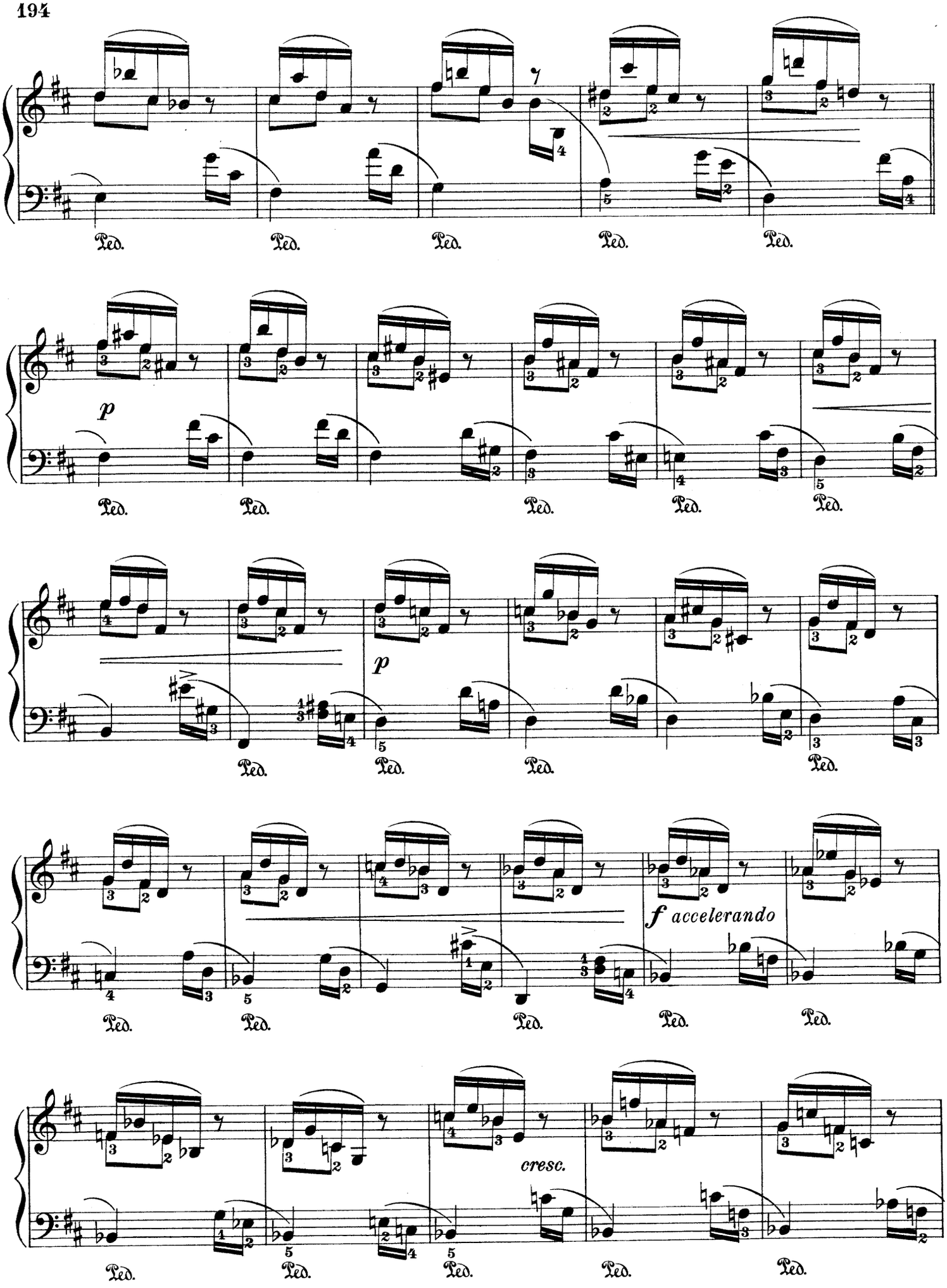
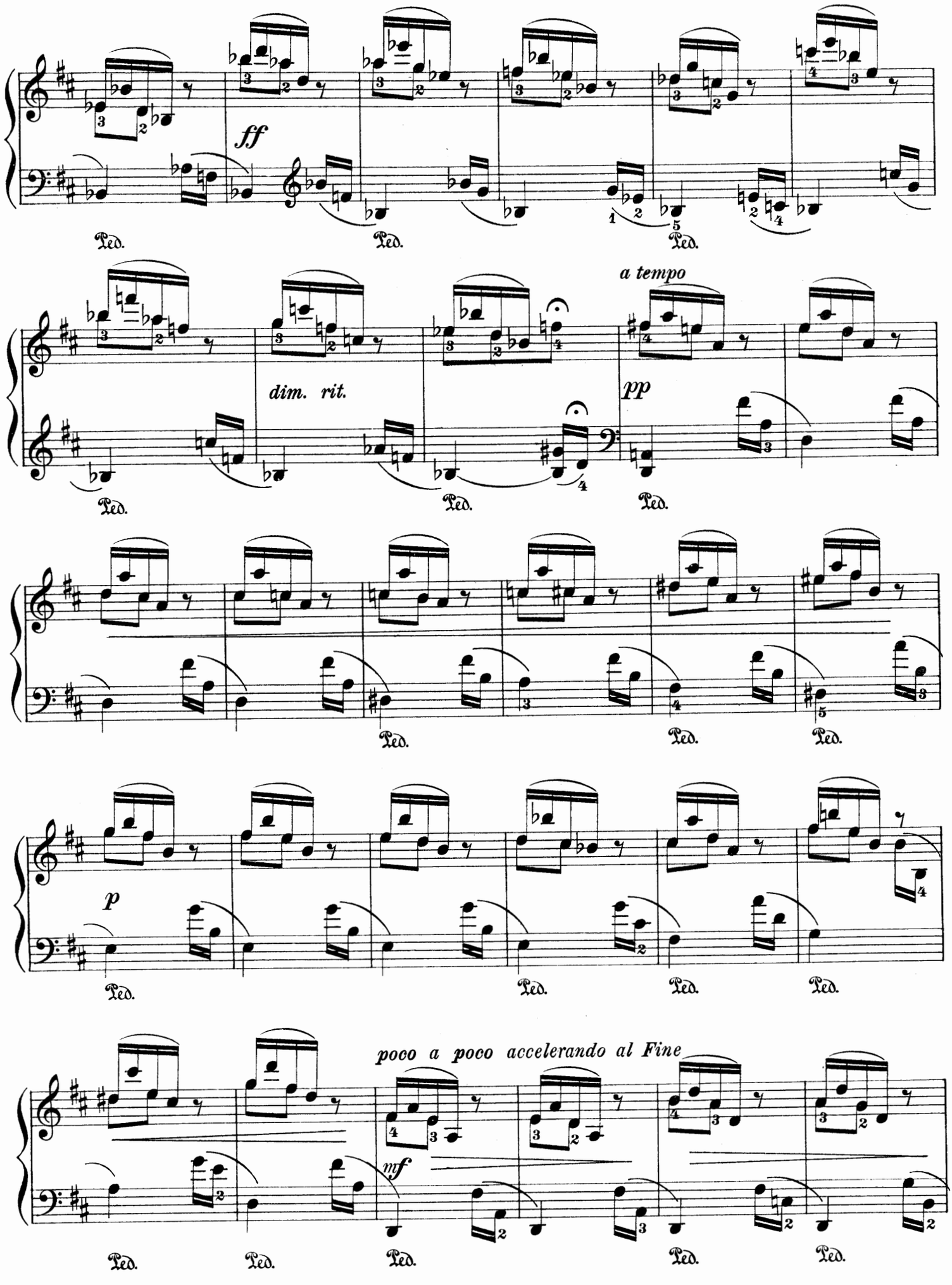
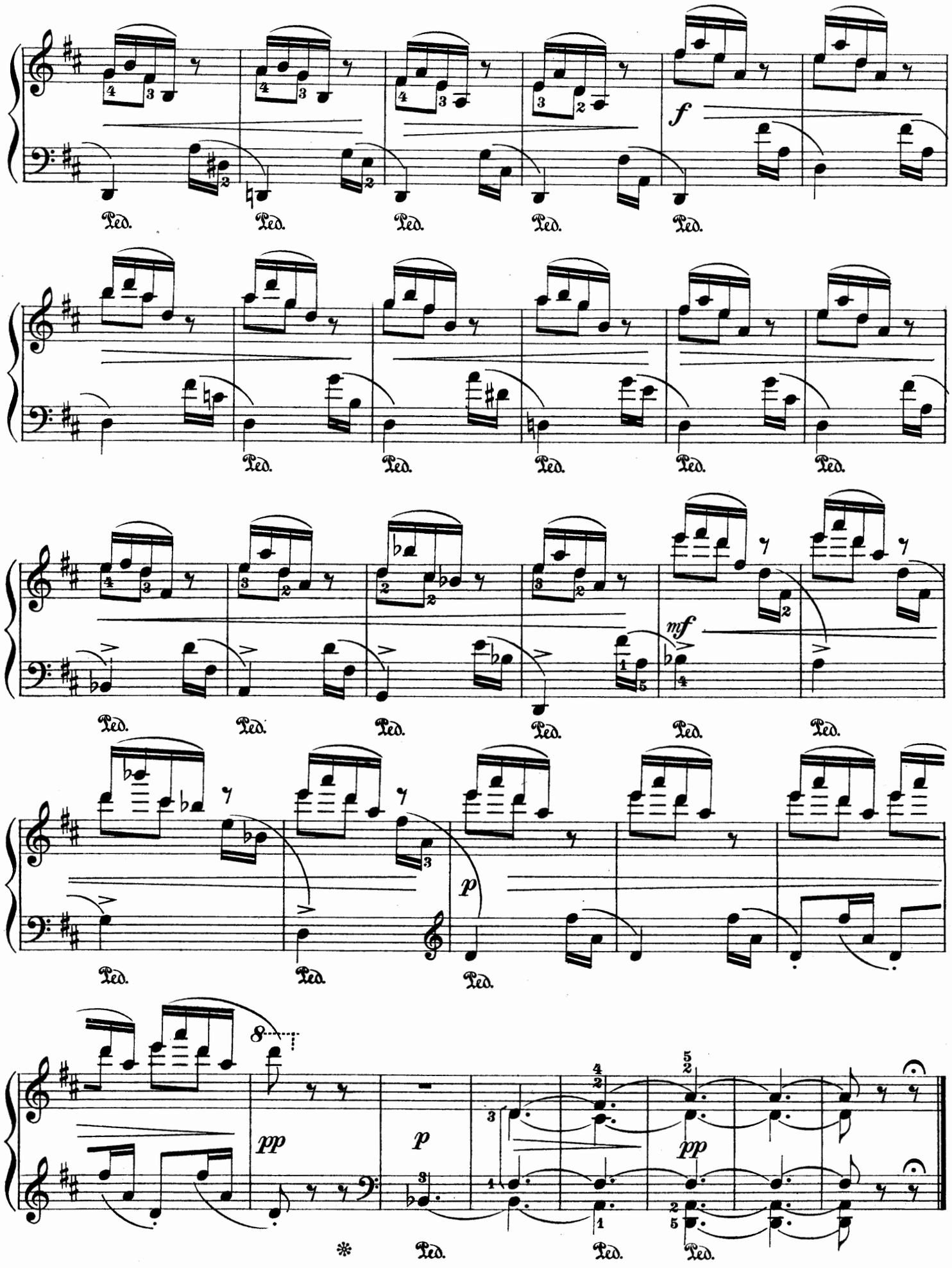

Ped.
p
f accelerando
cresc.

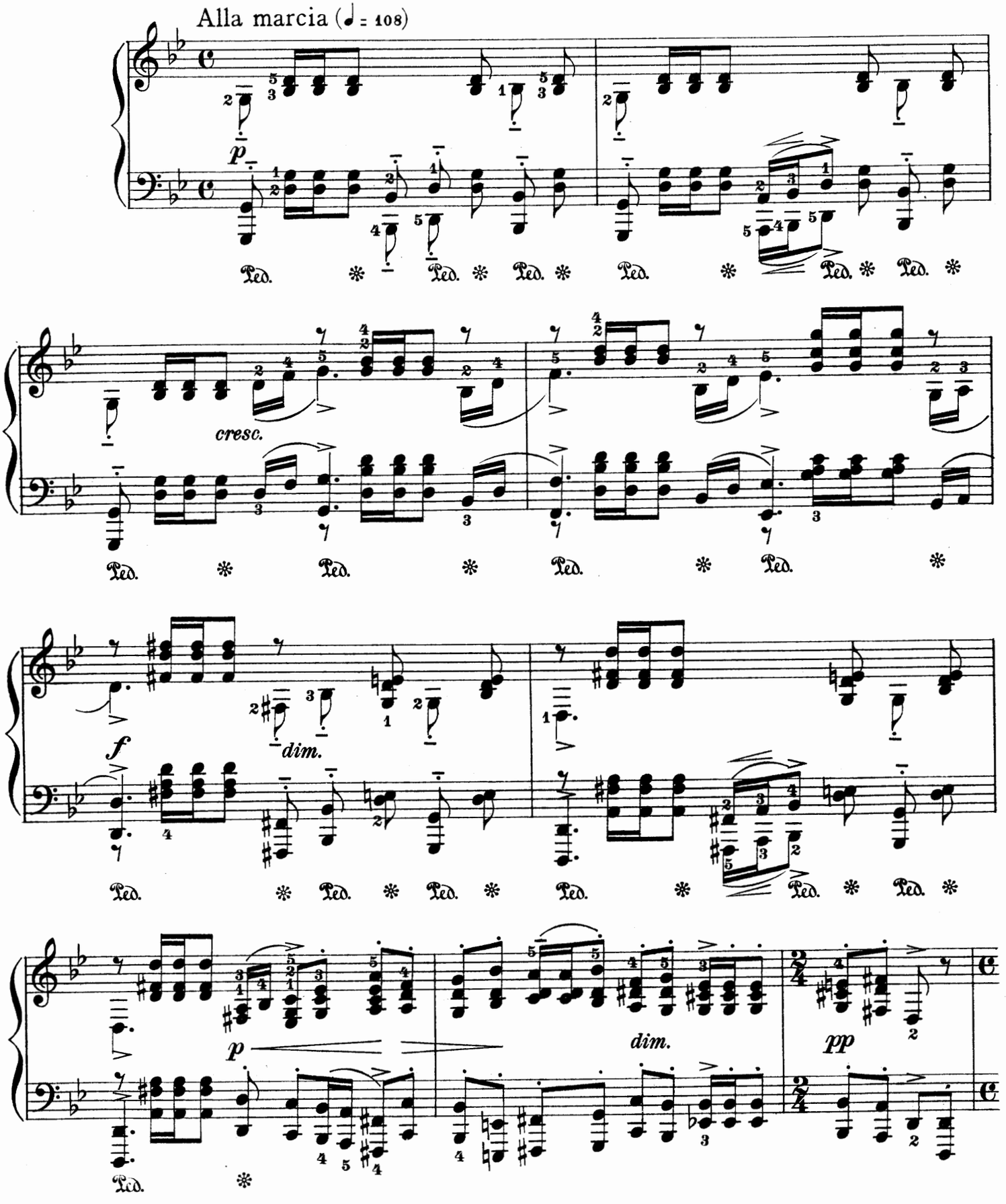

ff
Ped.
Ped.
Ped.
a tempo
dim. rit.
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
poco a poco accelerando al Fine
mf
Ped.
Ped.
Ped.
Ped.
Ped.


f
Ped.
mf
p
pp
8
*

Prelude

Revised and fingered by
Arthur Friedheim

S. Rachmaninoff. Op. 23, No. 5



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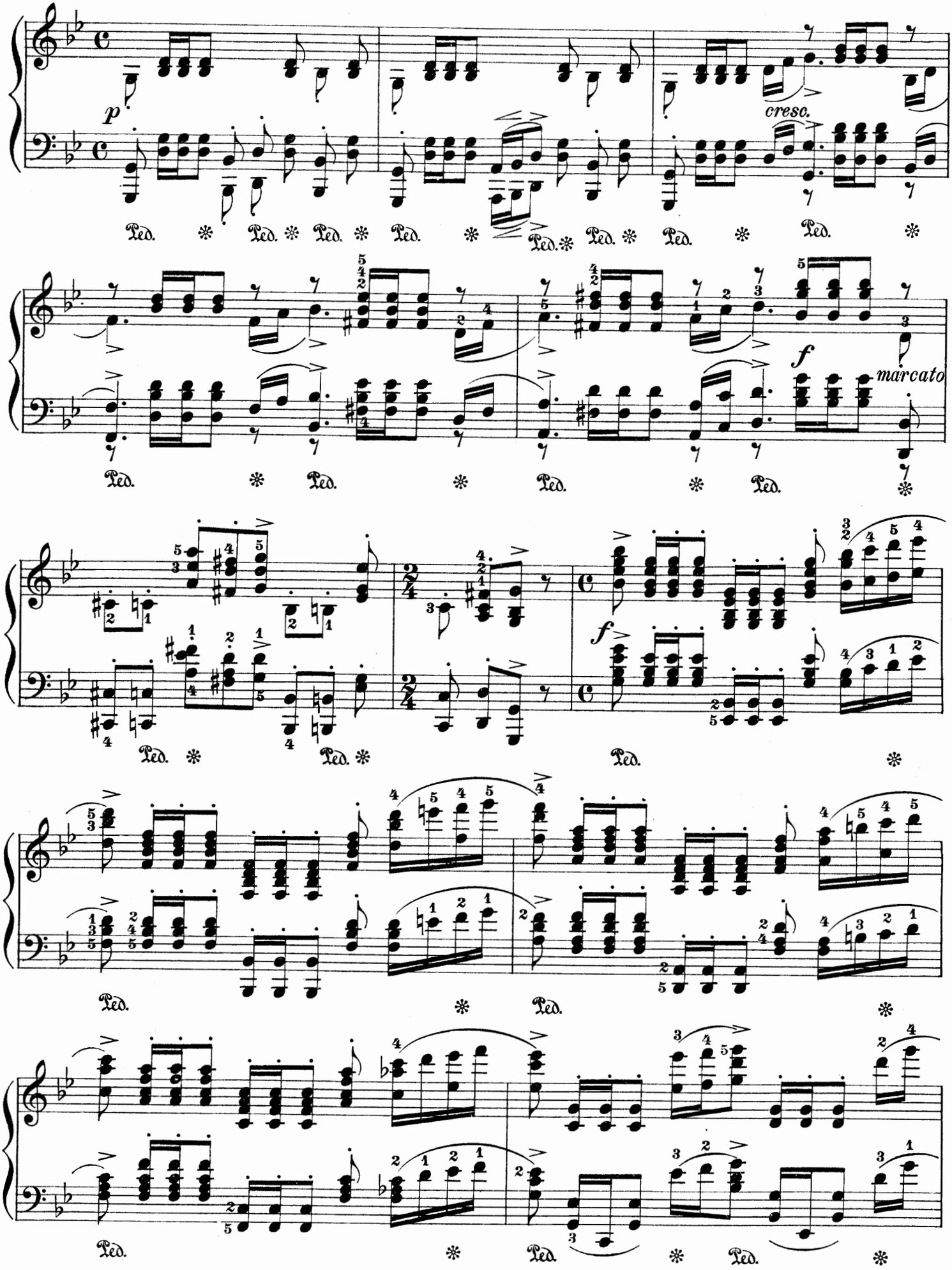
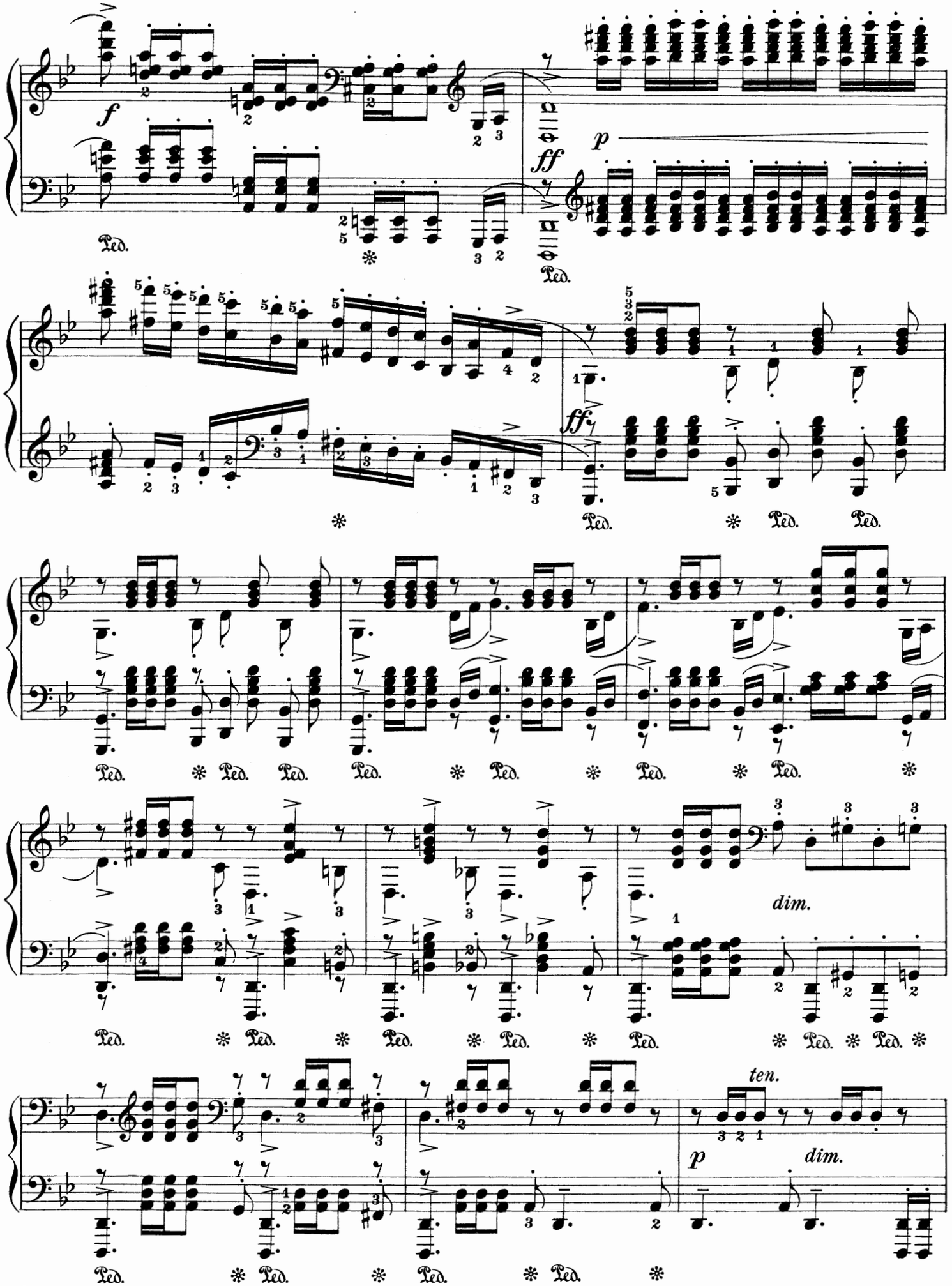
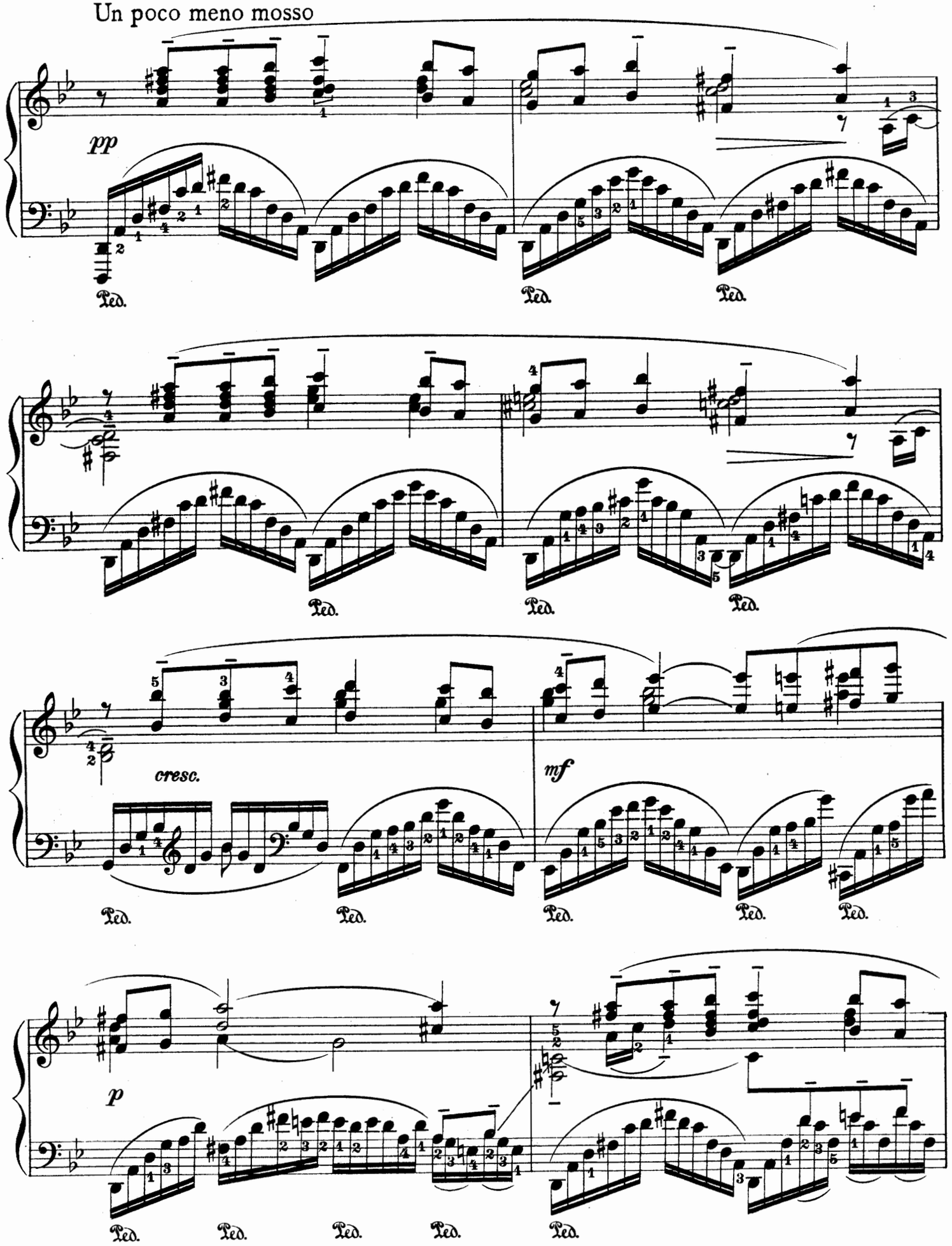
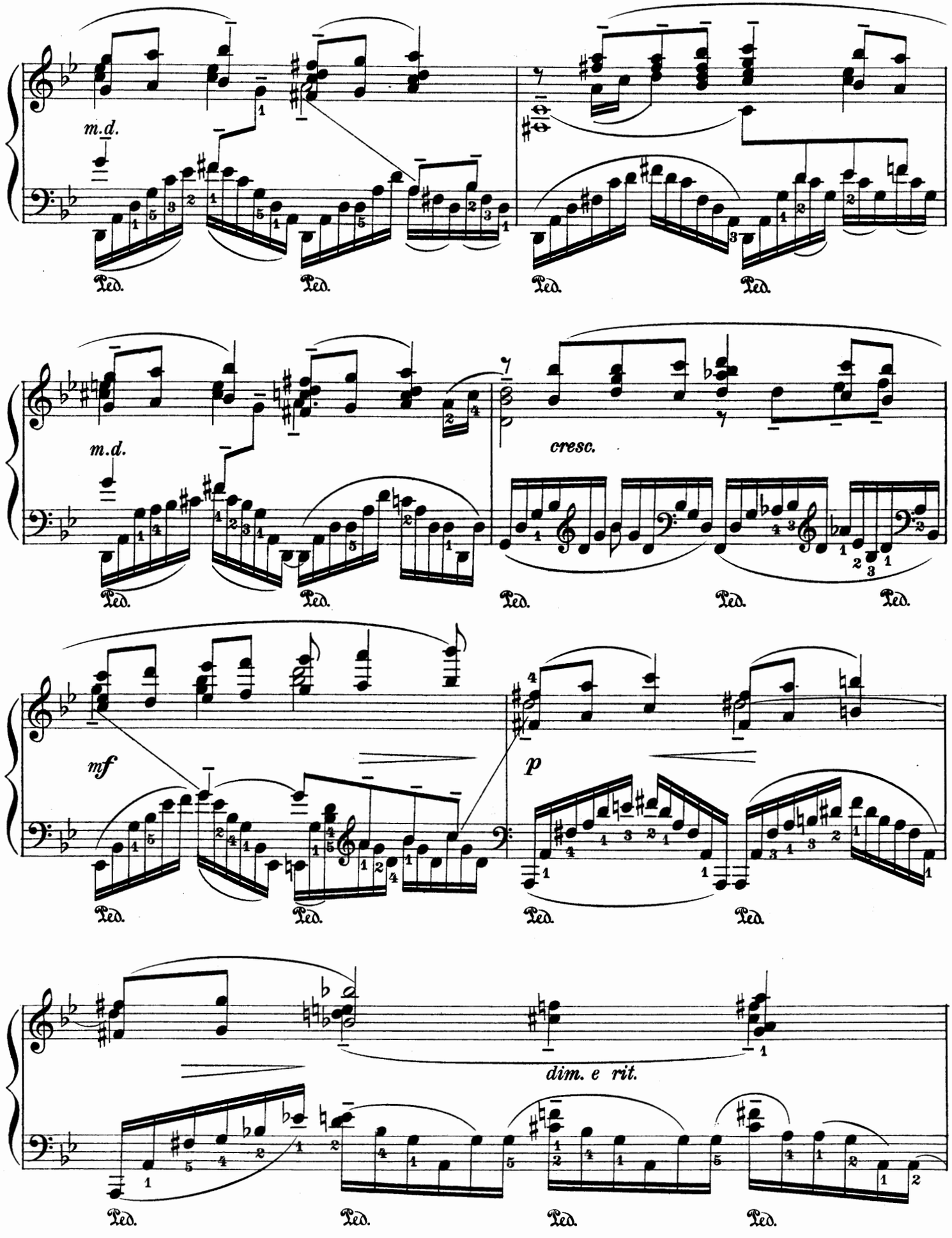
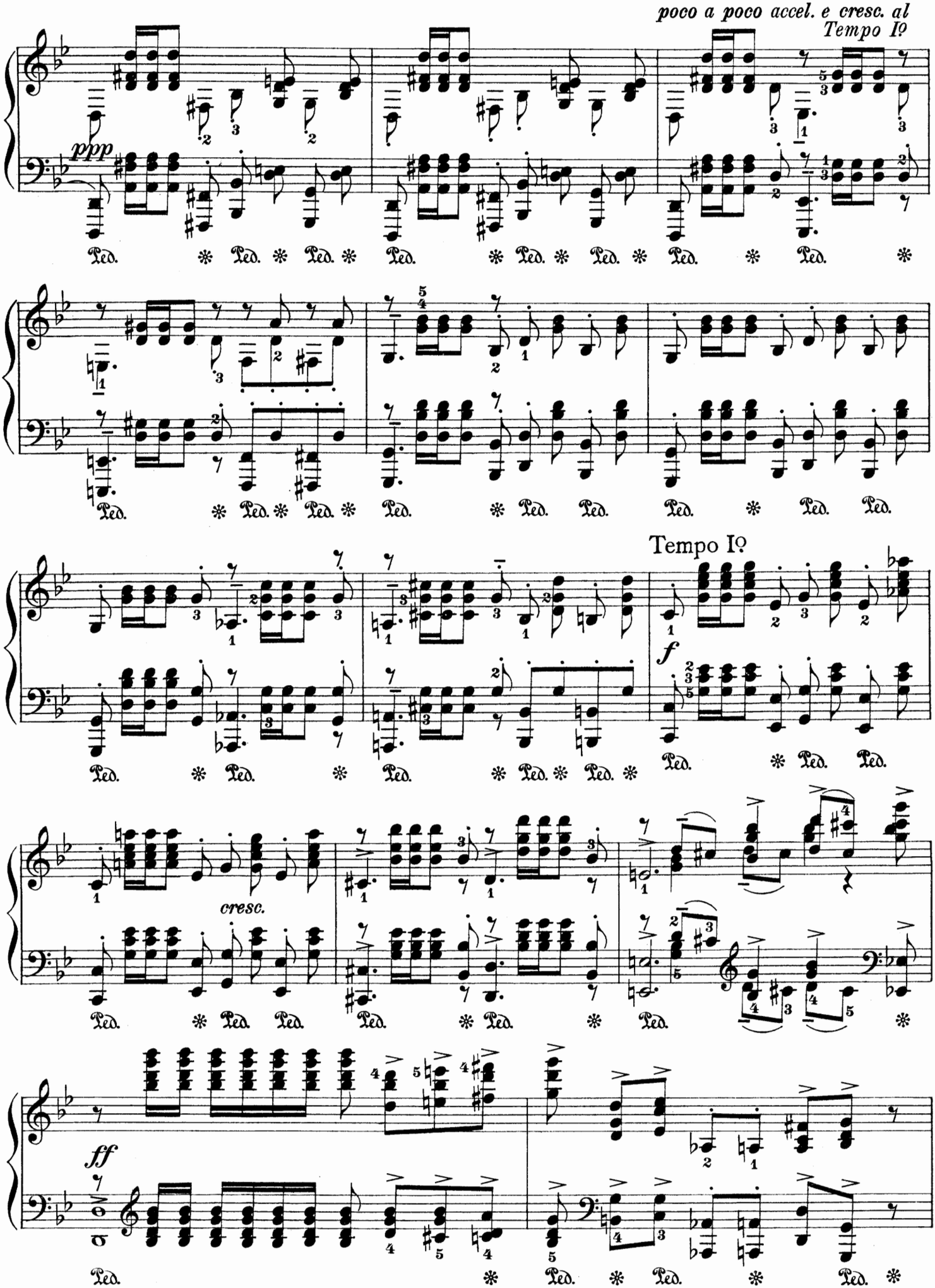
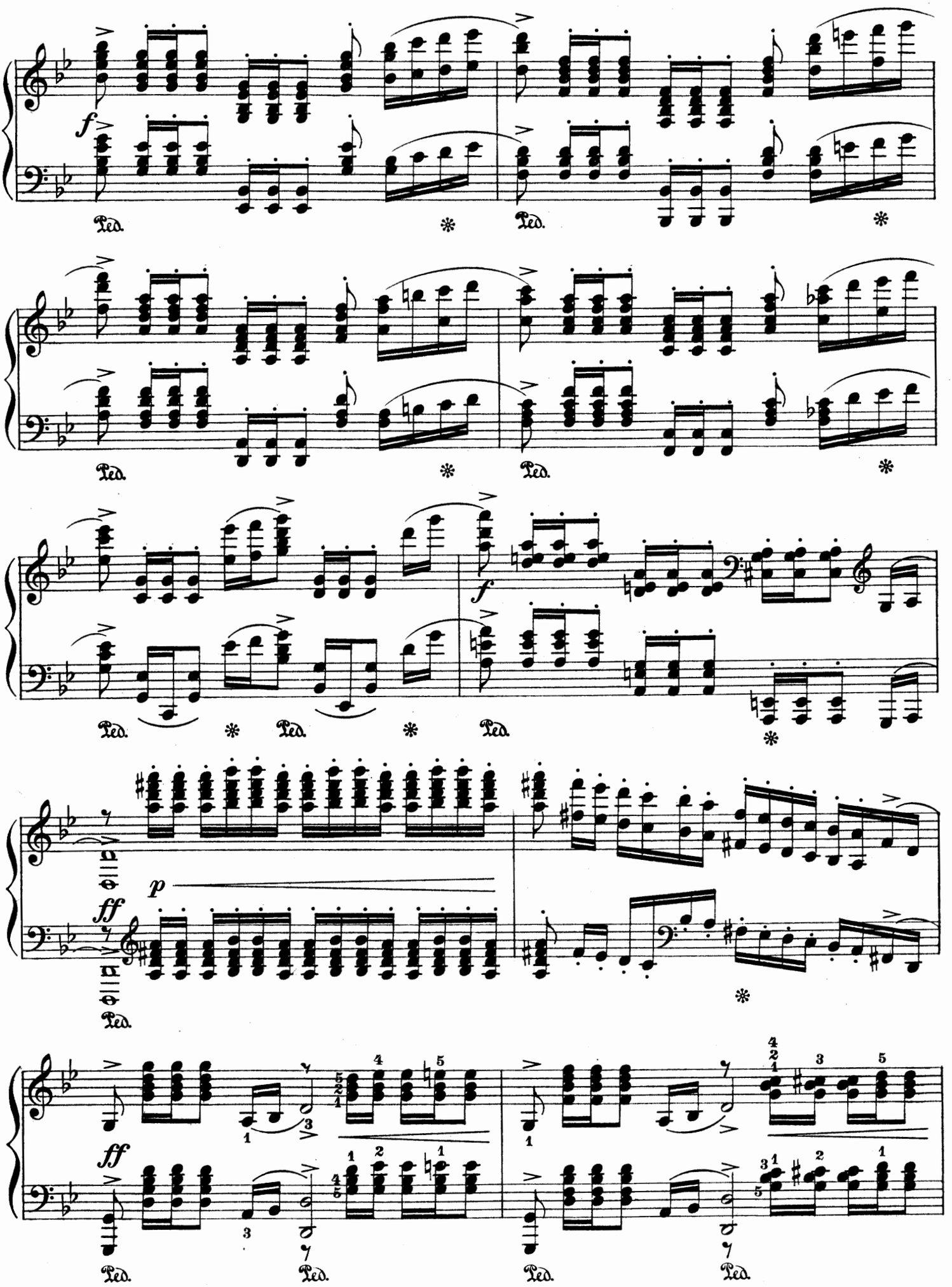

p
cresc.
f
marcato
f
Ped.

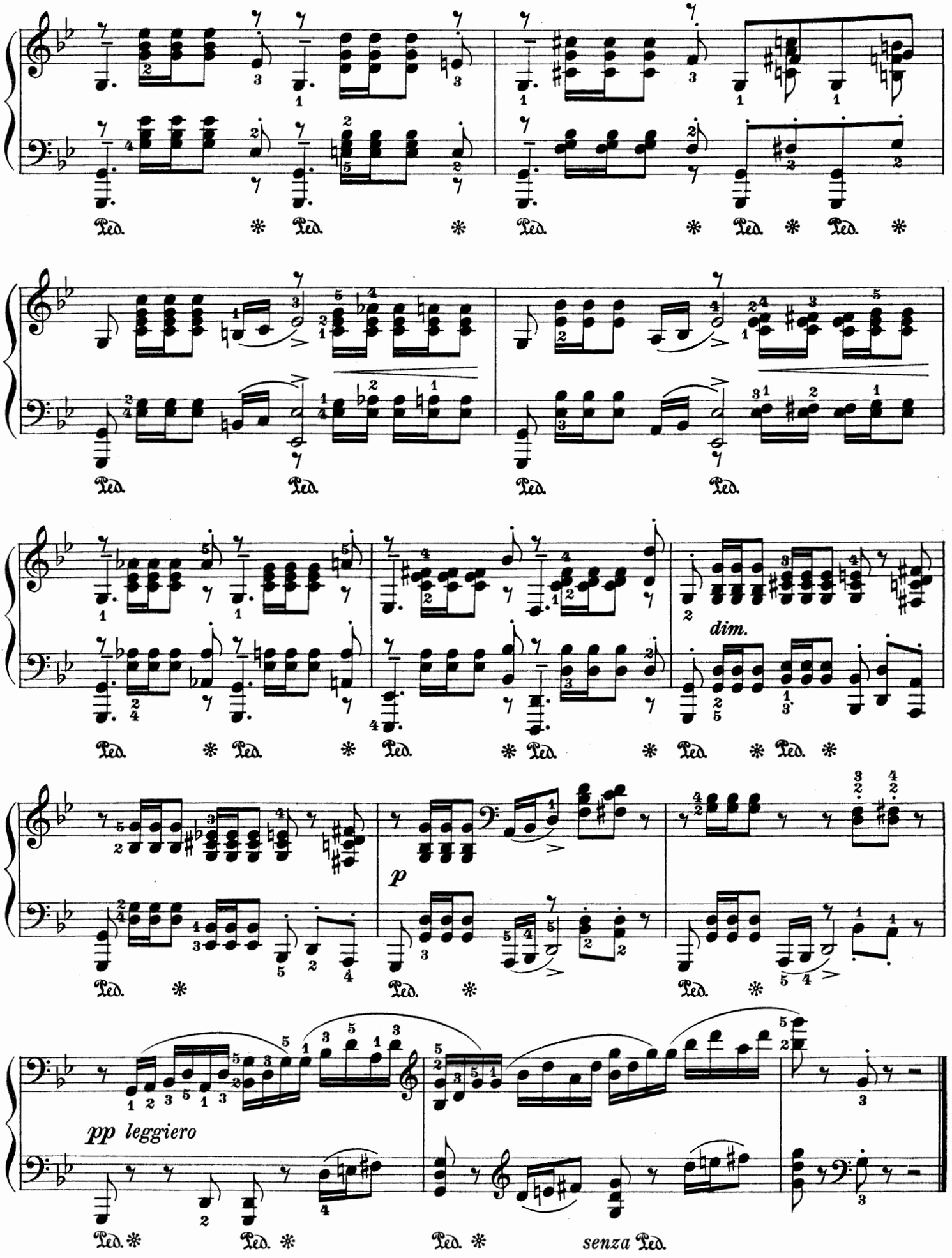

f
ff
p
ff
dim.
ten.
p
dim.
Ped.


Un poco meno mosso
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
mf
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.


m.d.
Ped.
Ped.
Ped.
Ped.
m.d.
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
p
Ped.
Ped.
Ped.
Ped.
dim. e rit.
Ped.
Ped.
Ped.
Ped.


poco a poco accel. e cresc. al
Tempo Iº
ppp
Ped.
Tempo Iº
f
cresc.
ff

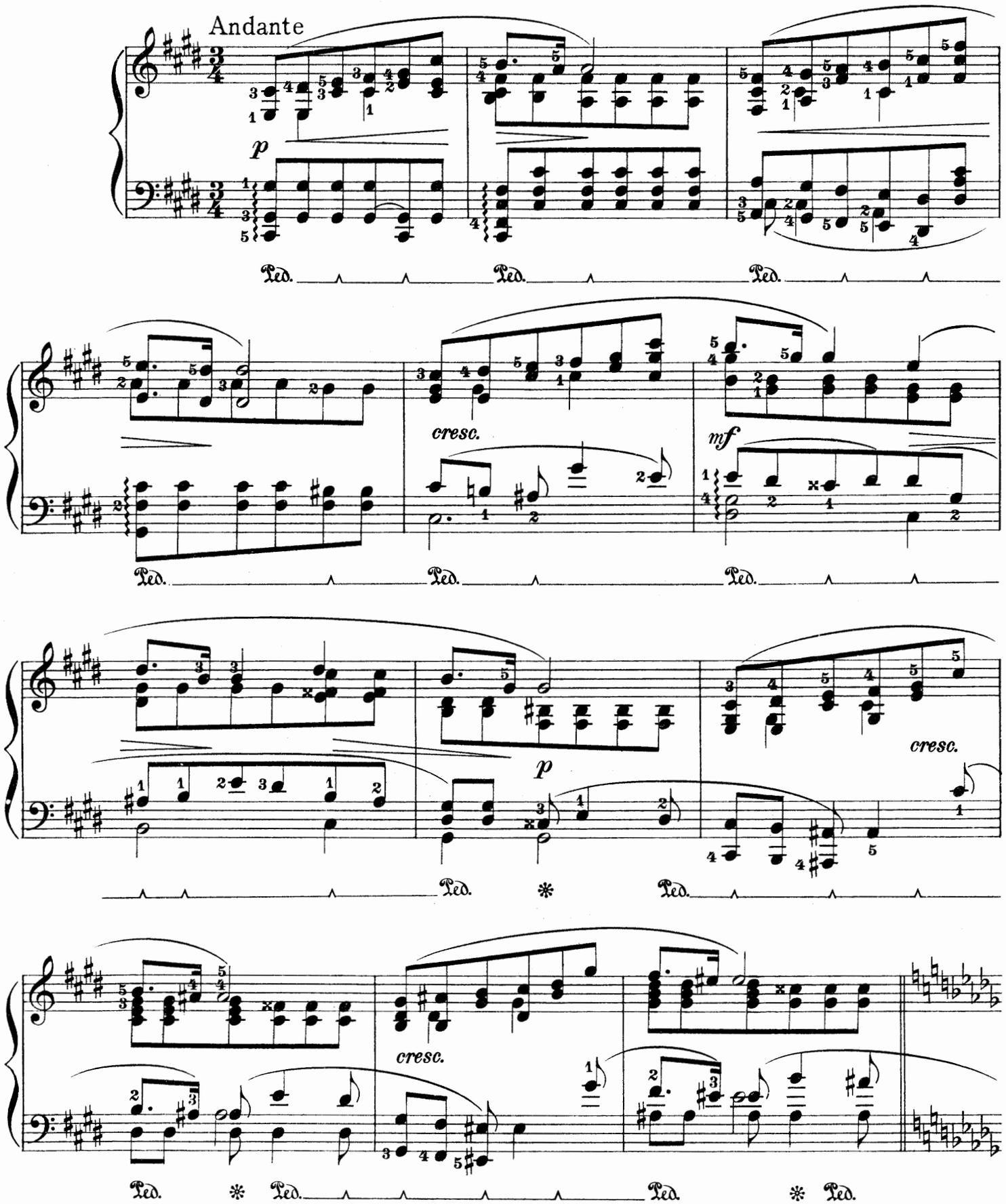

f
Ped.
f
p
ff
ff


Ped.
dim.
p
pp leggiero
senza Ped.

Étude

Revised and fingered by
Arthur Friedheim

A. Scriabine. Op. 2, No. 1



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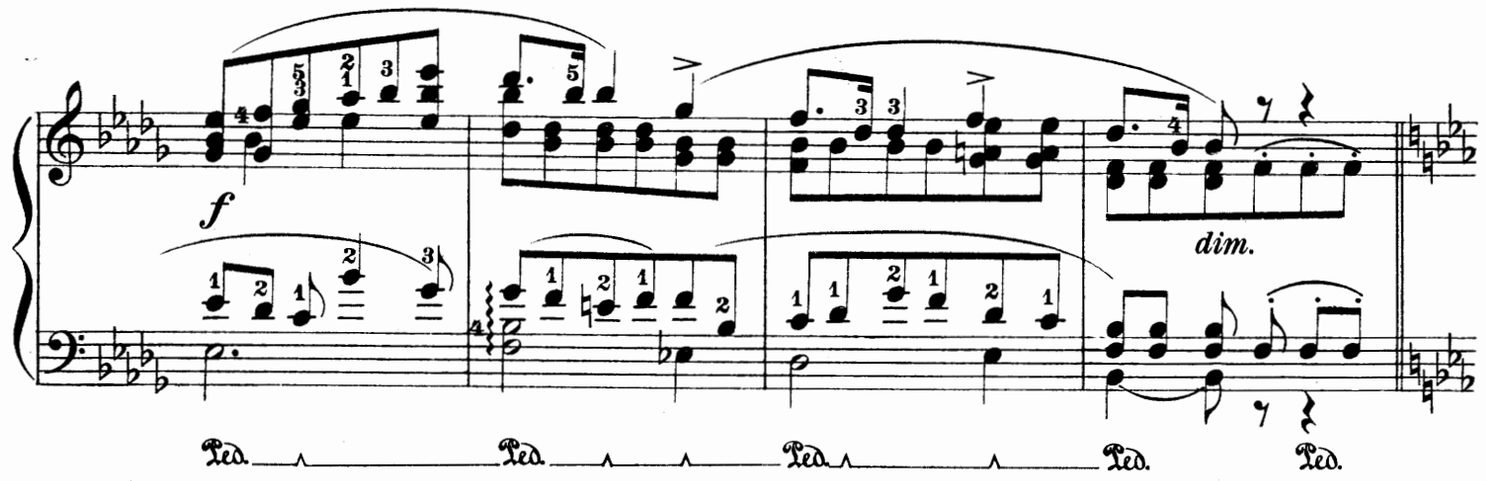
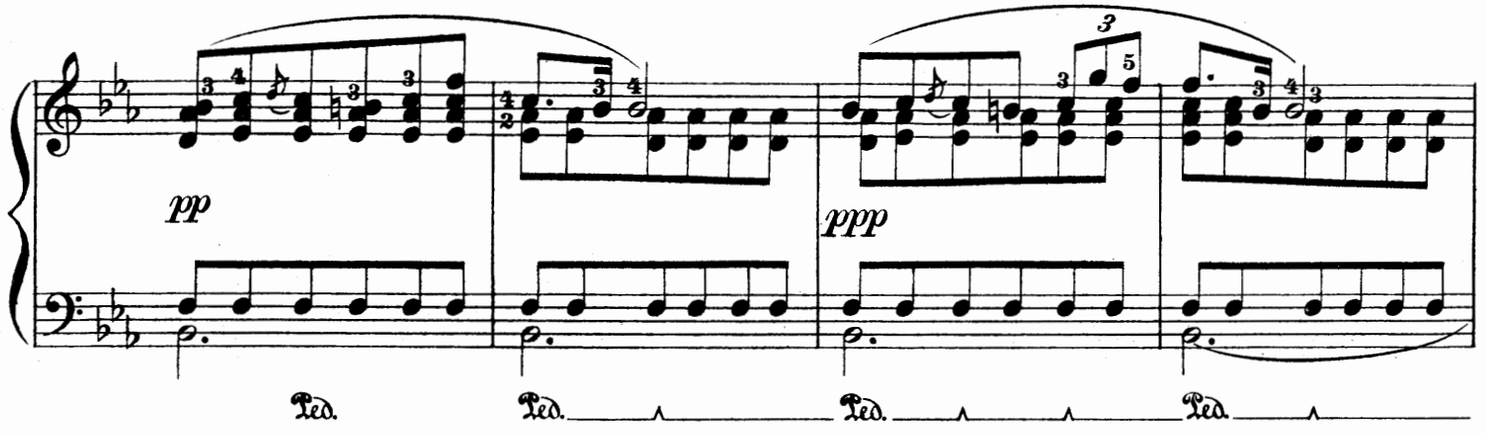
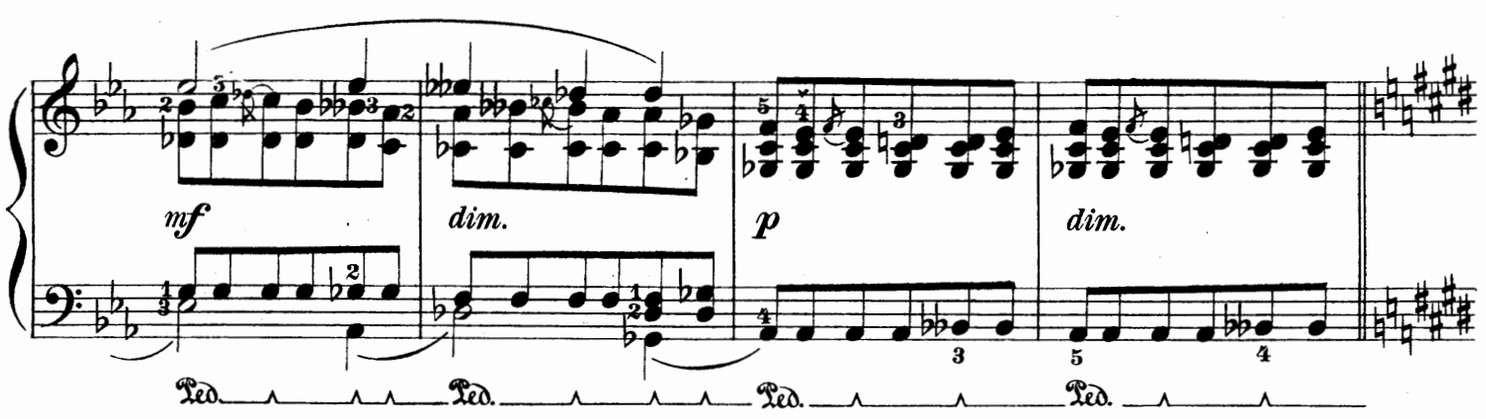
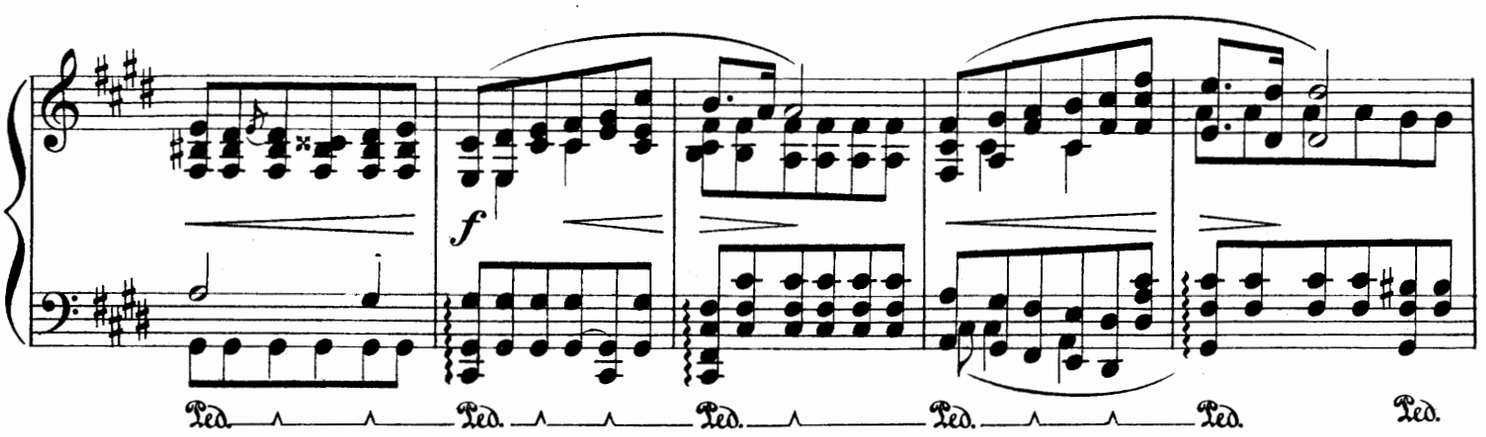
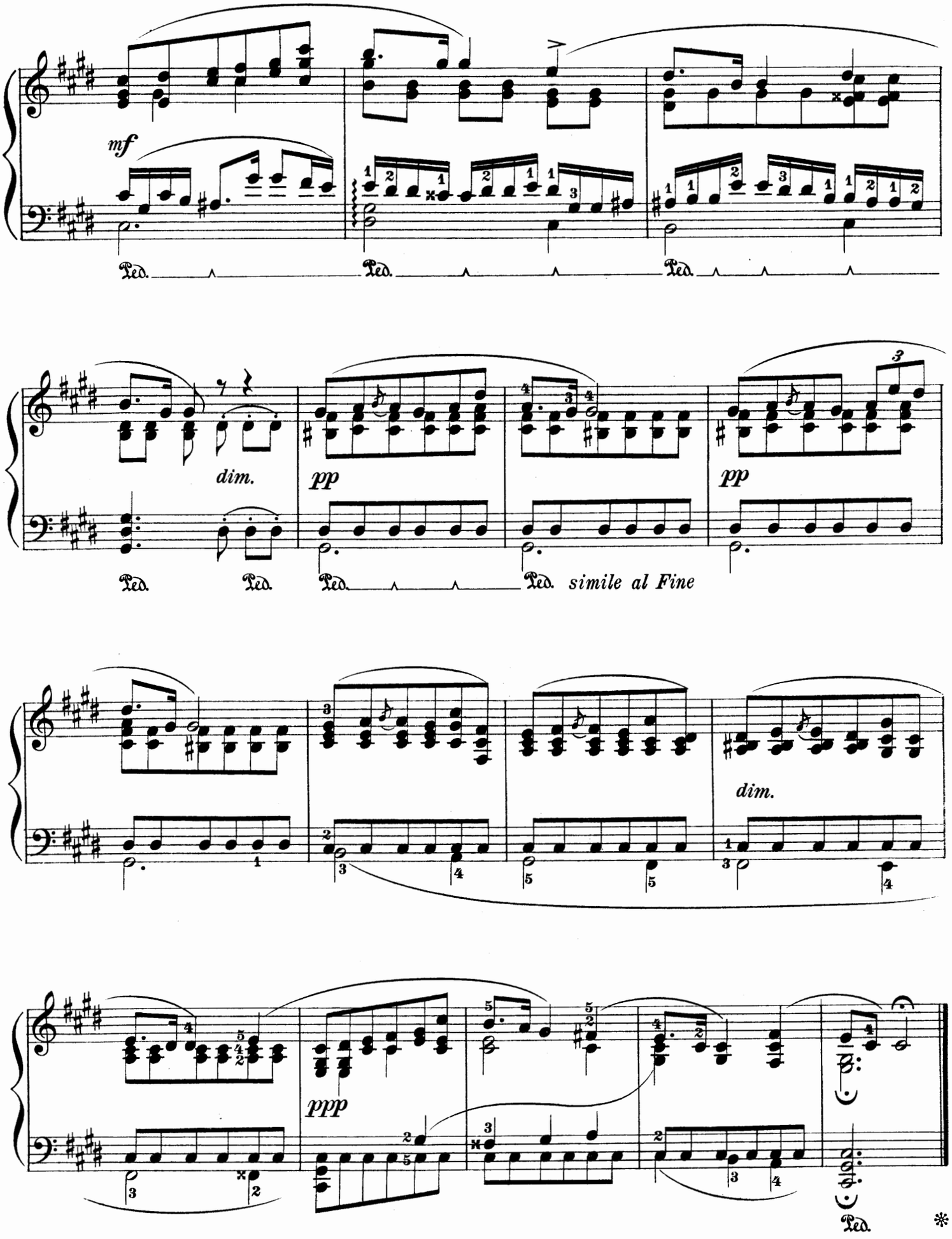

f
dim.
Ped.
Ped.
Ped.
Ped.
Ped.


pp
ppp
Ped.
Ped.
Ped.
Ped.


mf
dim.
p
dim.
Ped.
Ped.
Ped.
Ped.

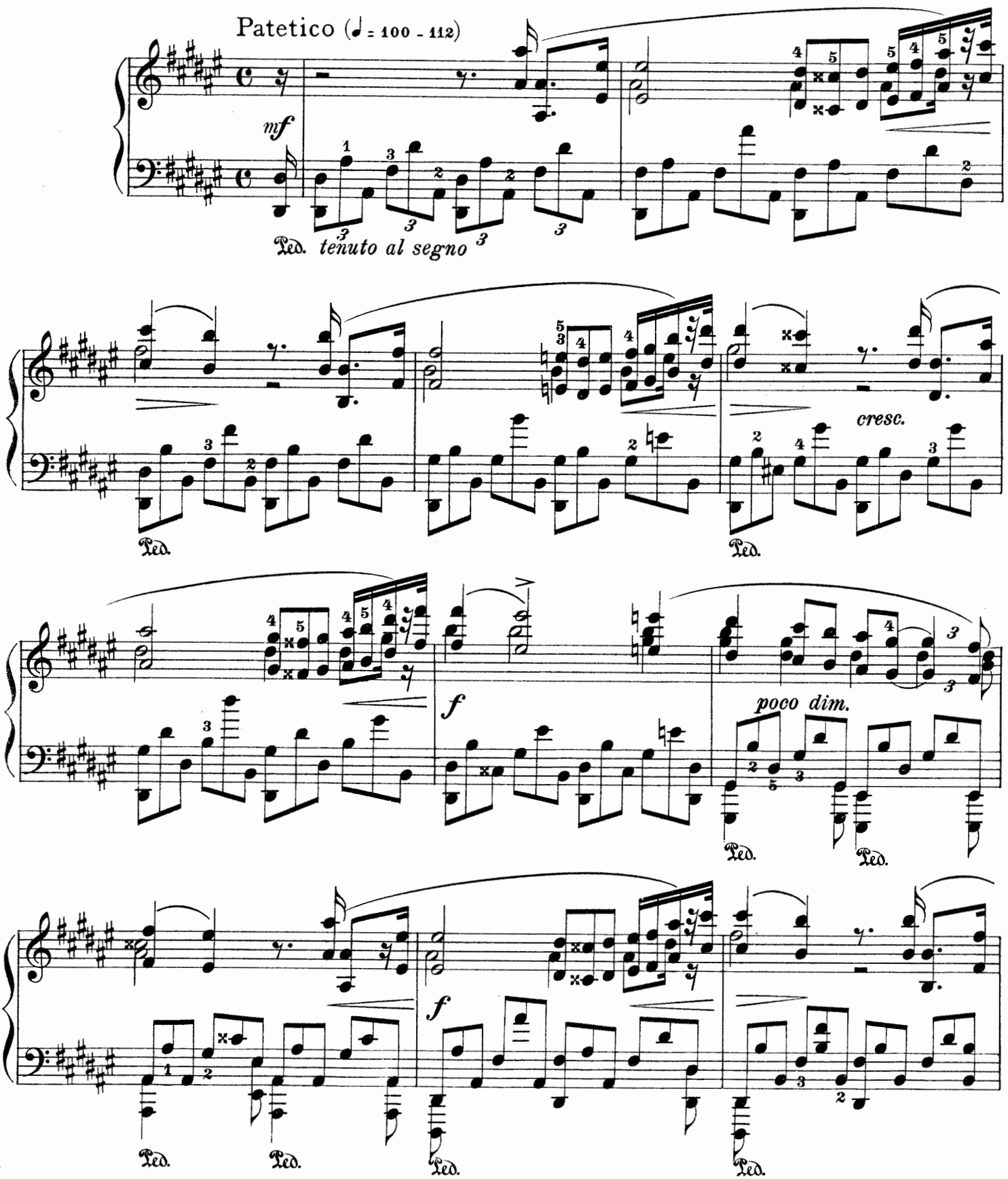

f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


mf
Ped.
Ped.
Ped.
dim.
pp
pp
Ped.
Ped.
Ped.
Ped.
simile al Fine
dim.
ppp
Ped.
*

Étude

Revised and fingered by
Arthur Friedheim

A. Scriabine. Op. 8, No. 12



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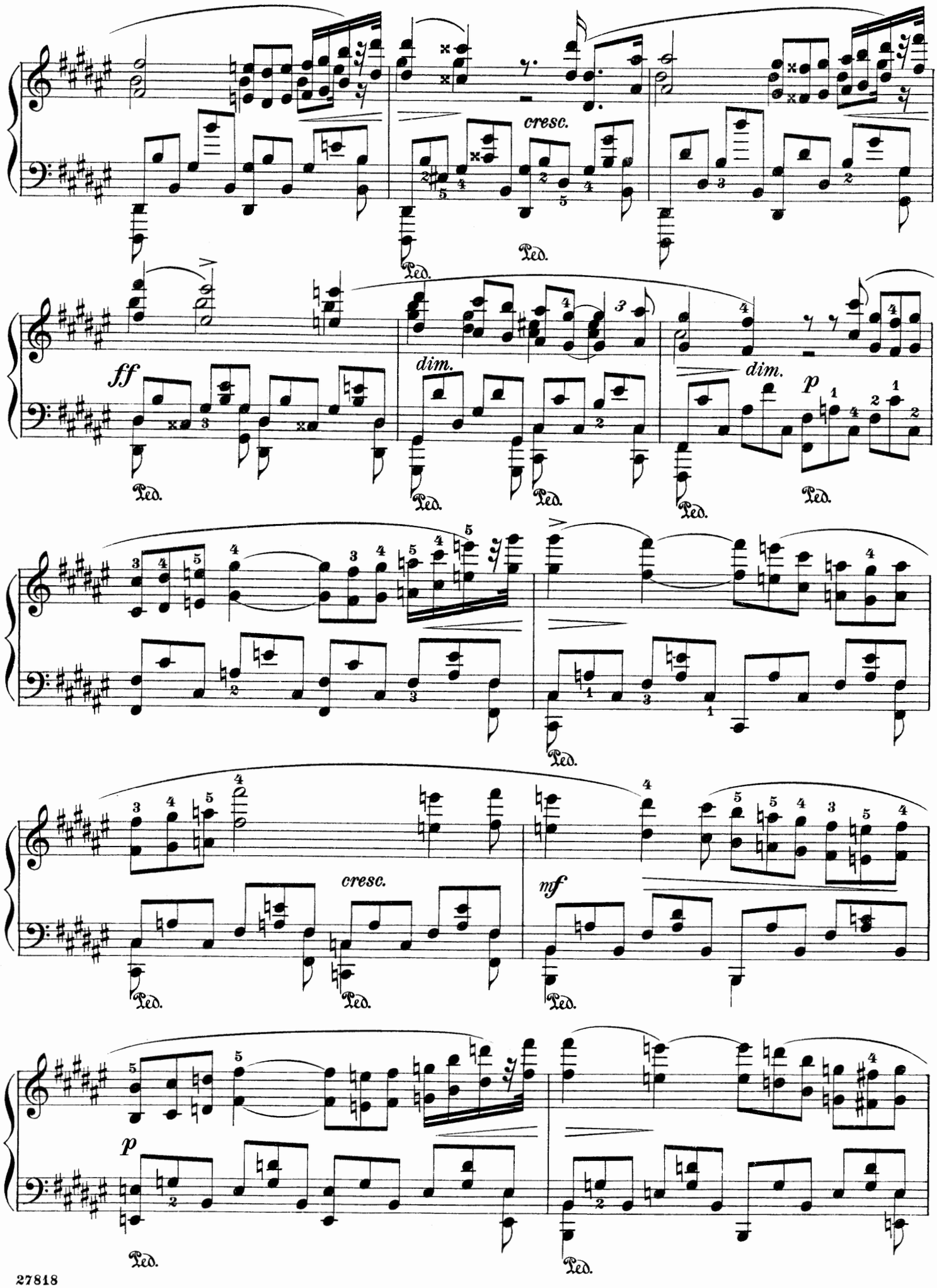
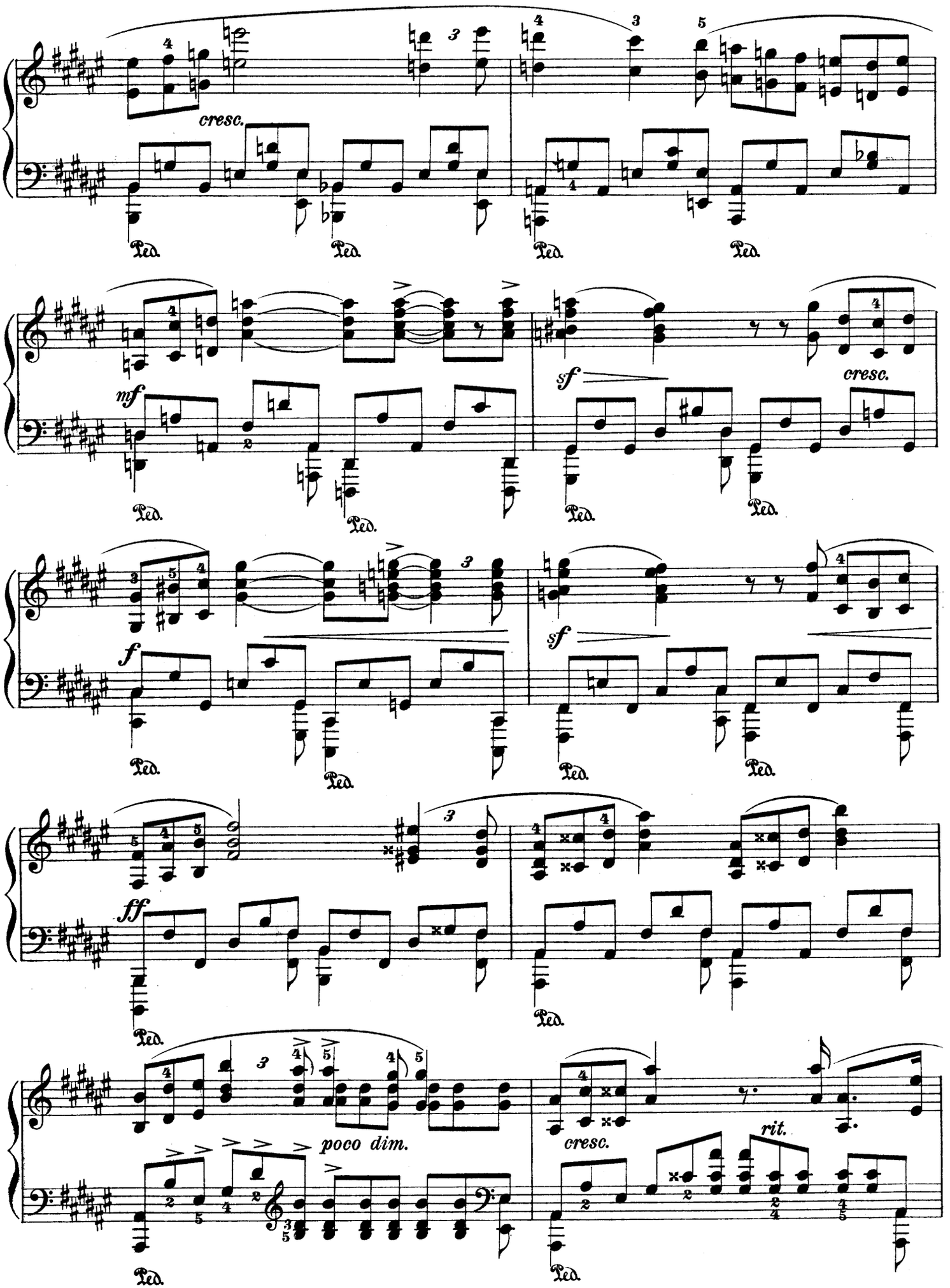
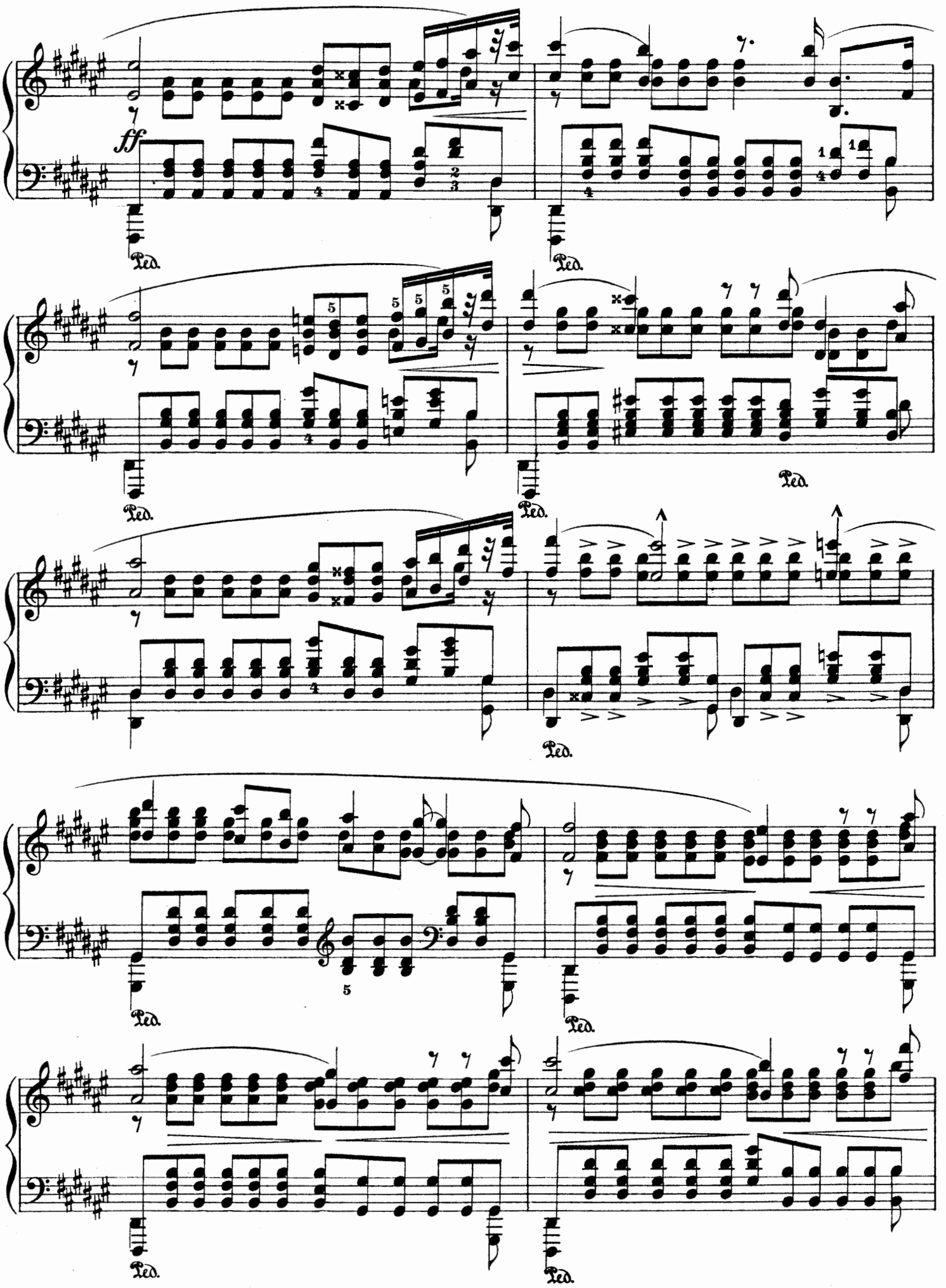
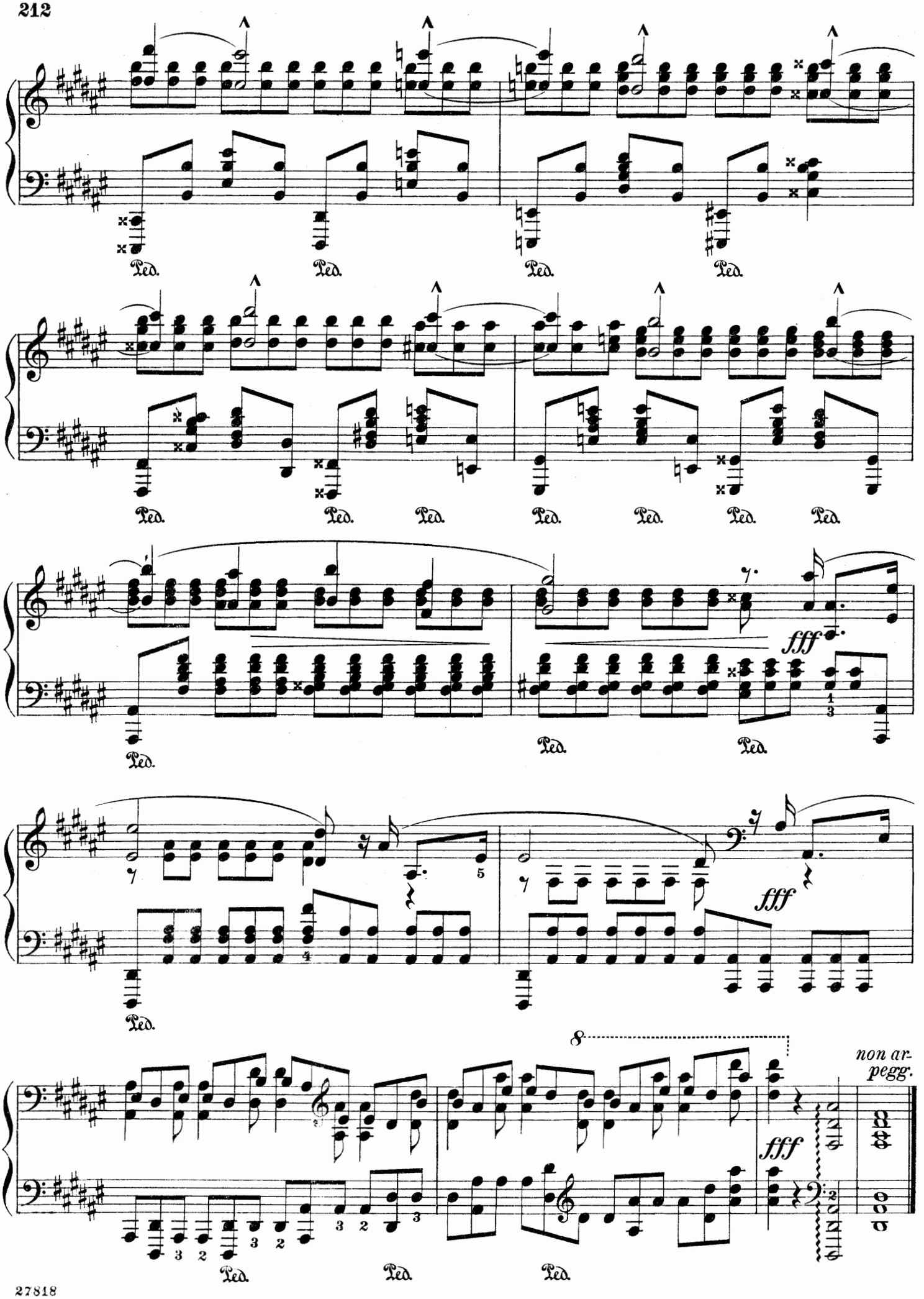

cresc.
Ped.
ff
dim.
dim.
p
Ped.
cresc.
mf
p


cresc.
Ped.
mf
sf
cresc.
f
ff
poco dim.
cresc.
rit.

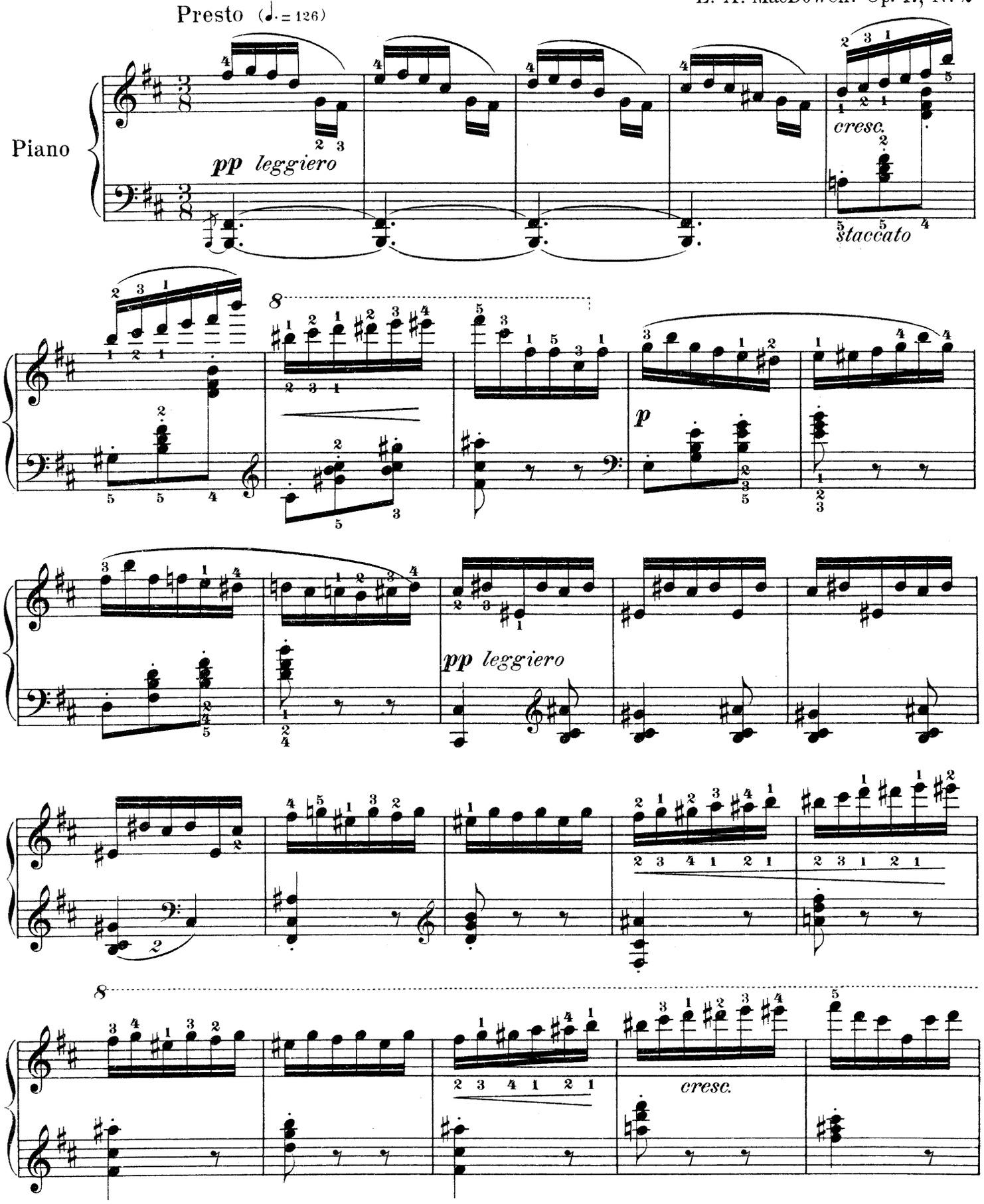

ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
fff
non ar-
pegg.

Witches' Dance

Hexentanz

E. A. MacDowell. Op. 17, № 2



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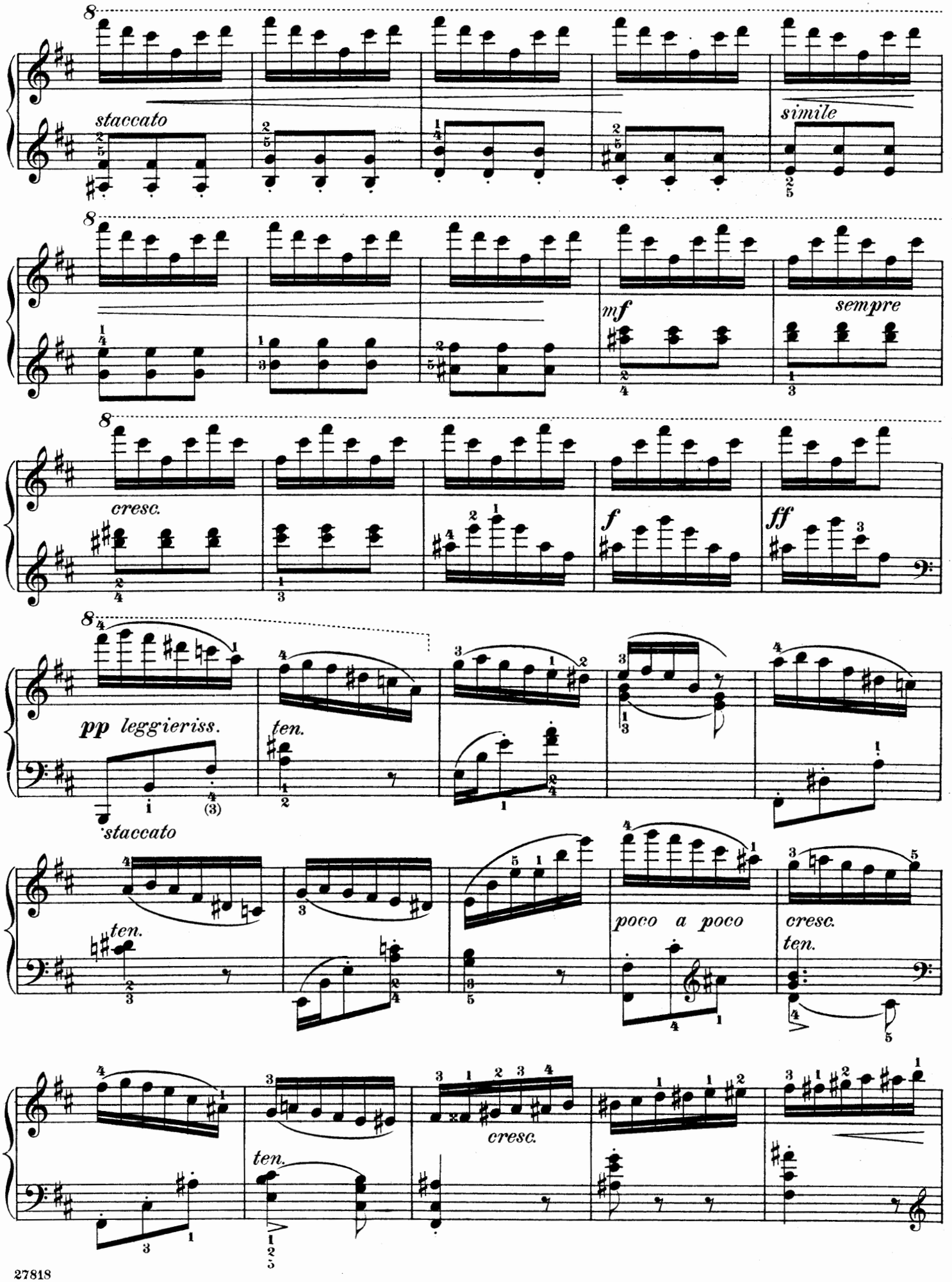
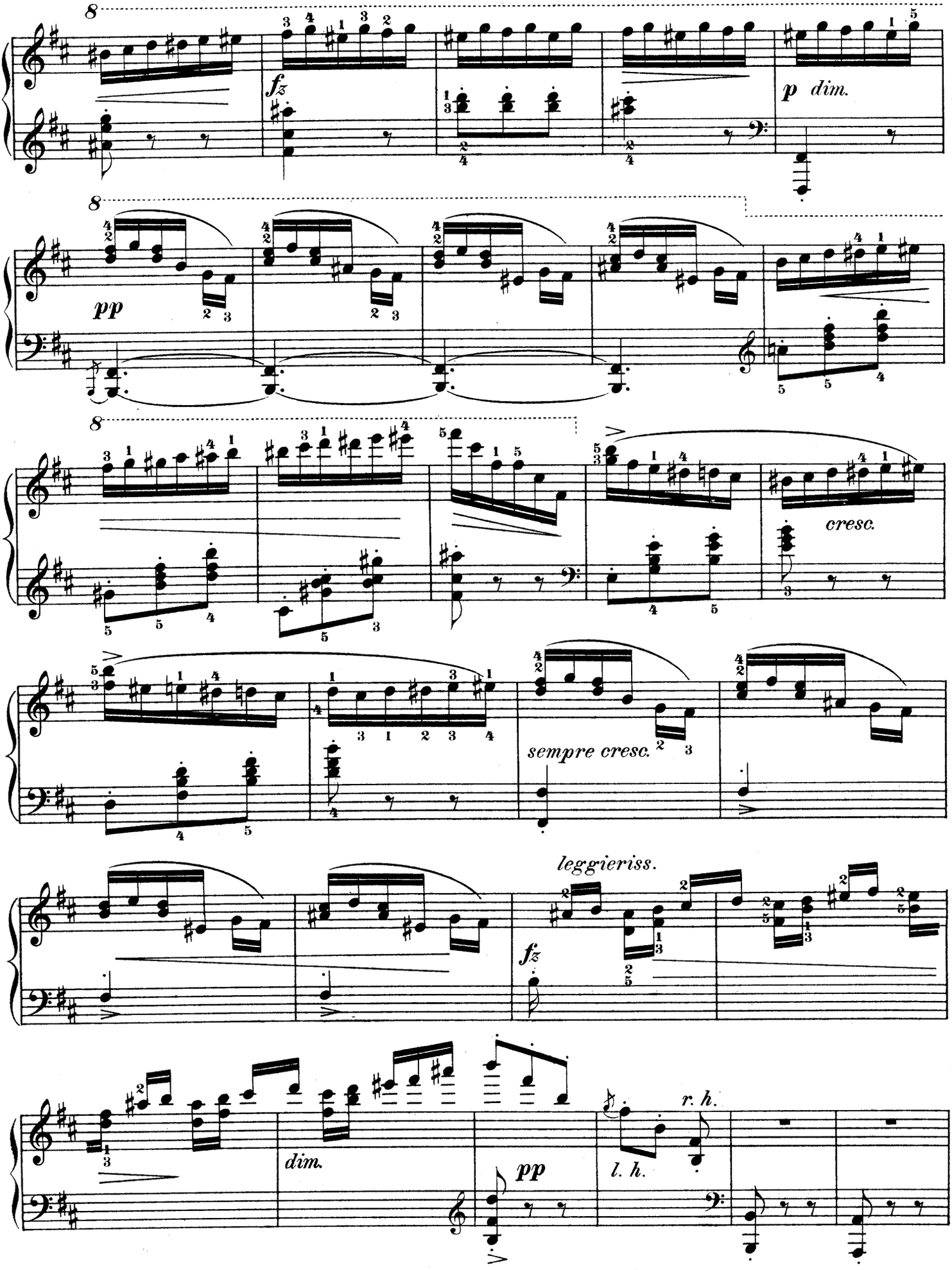
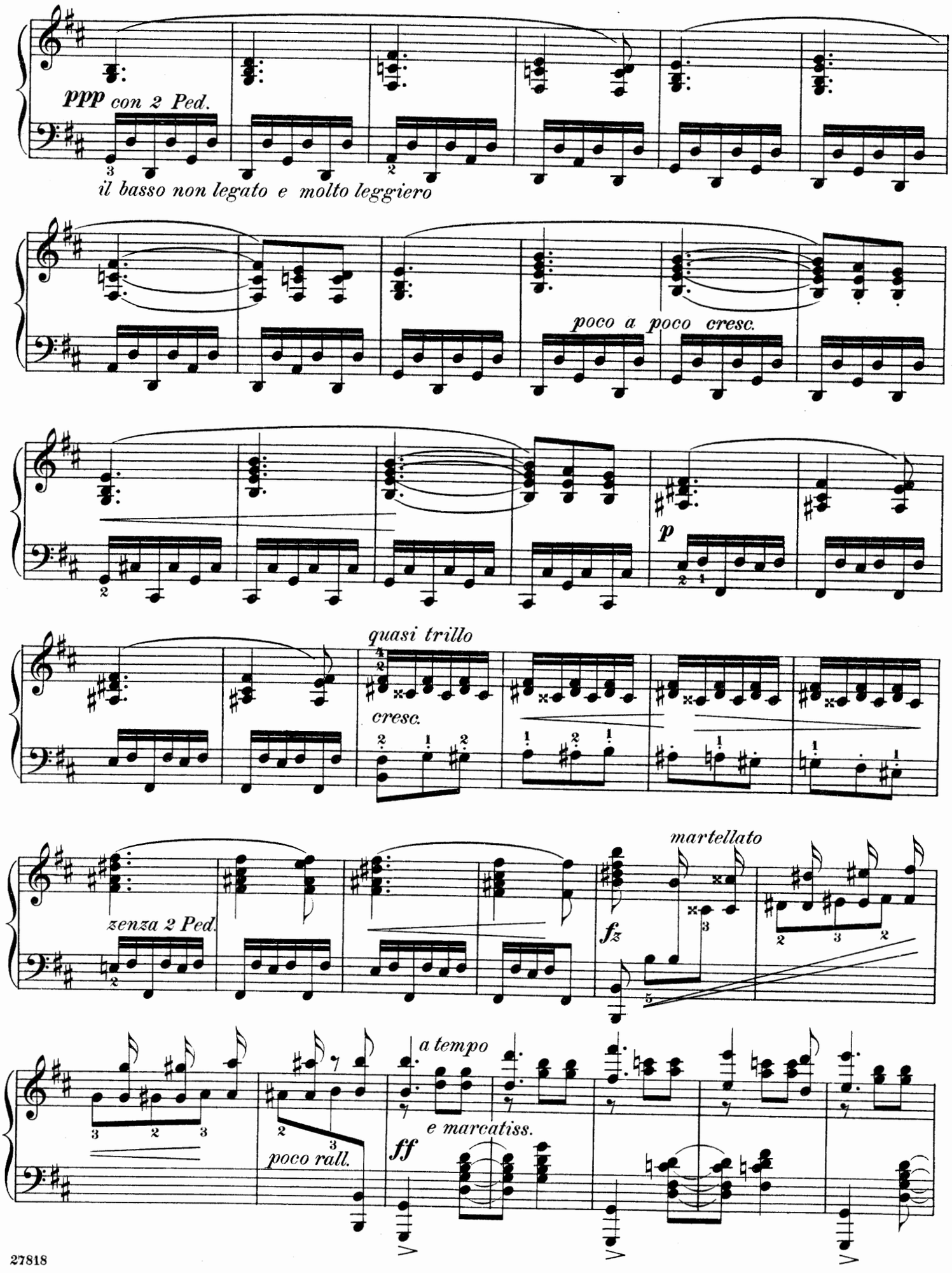
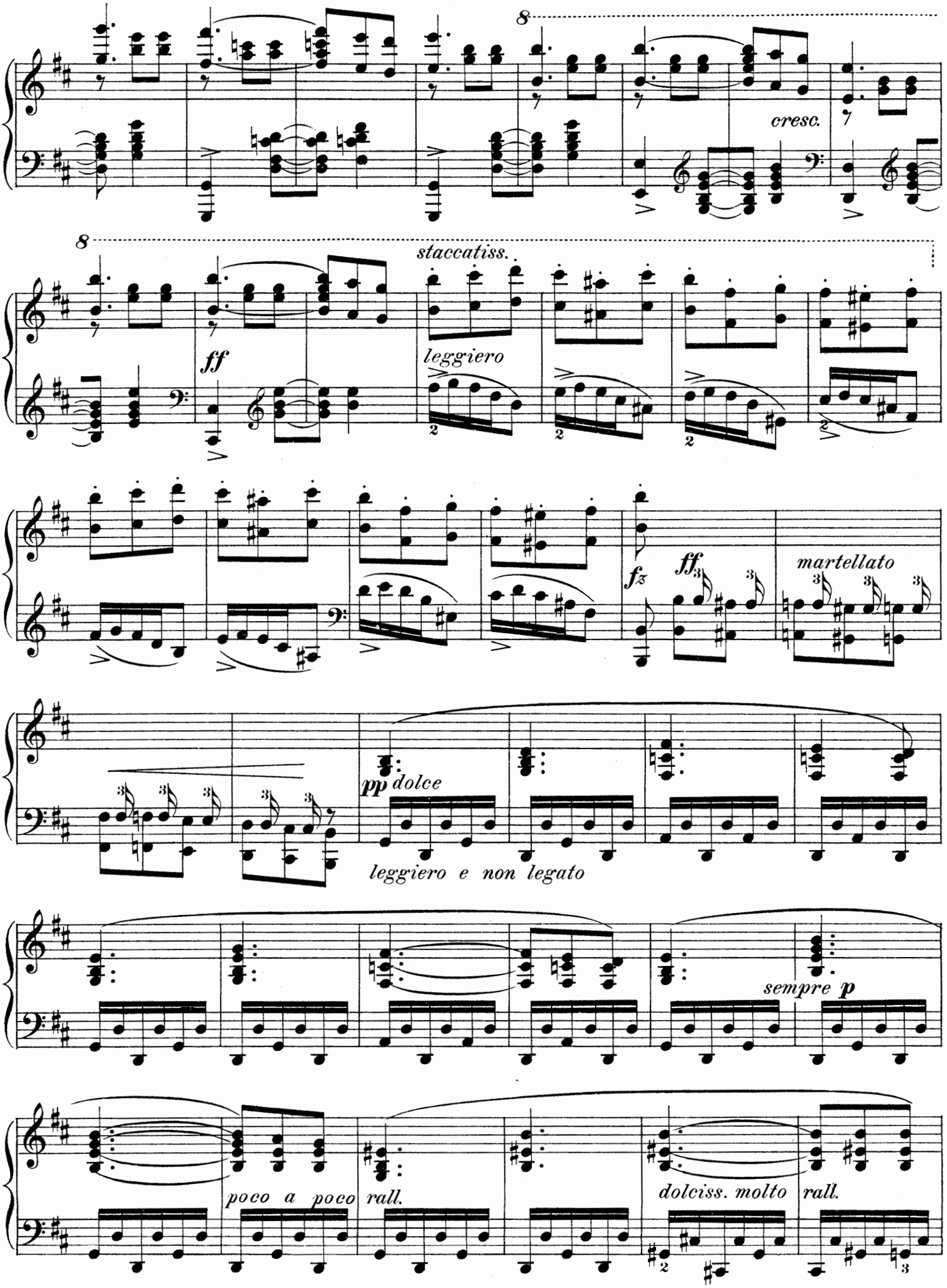
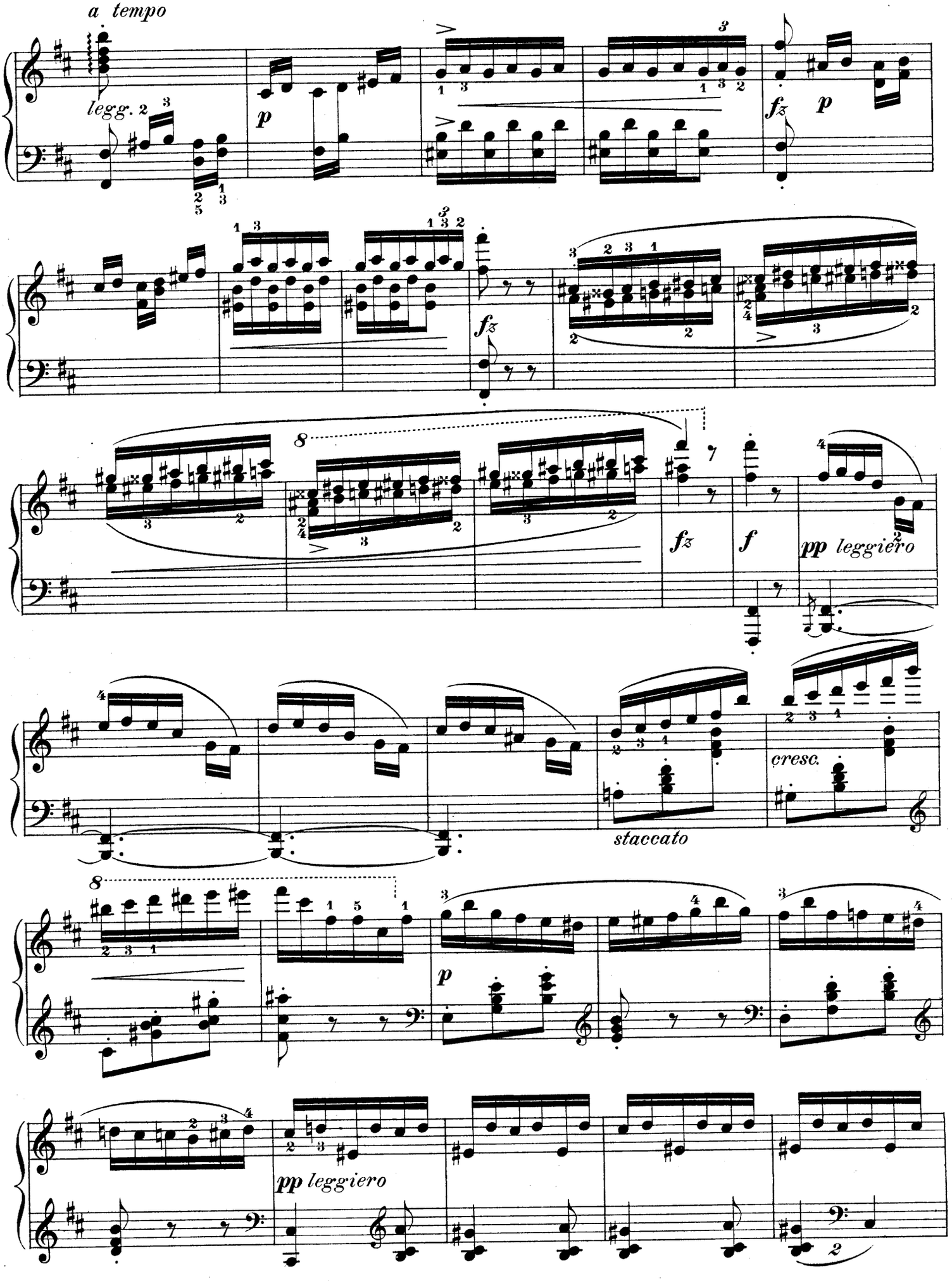
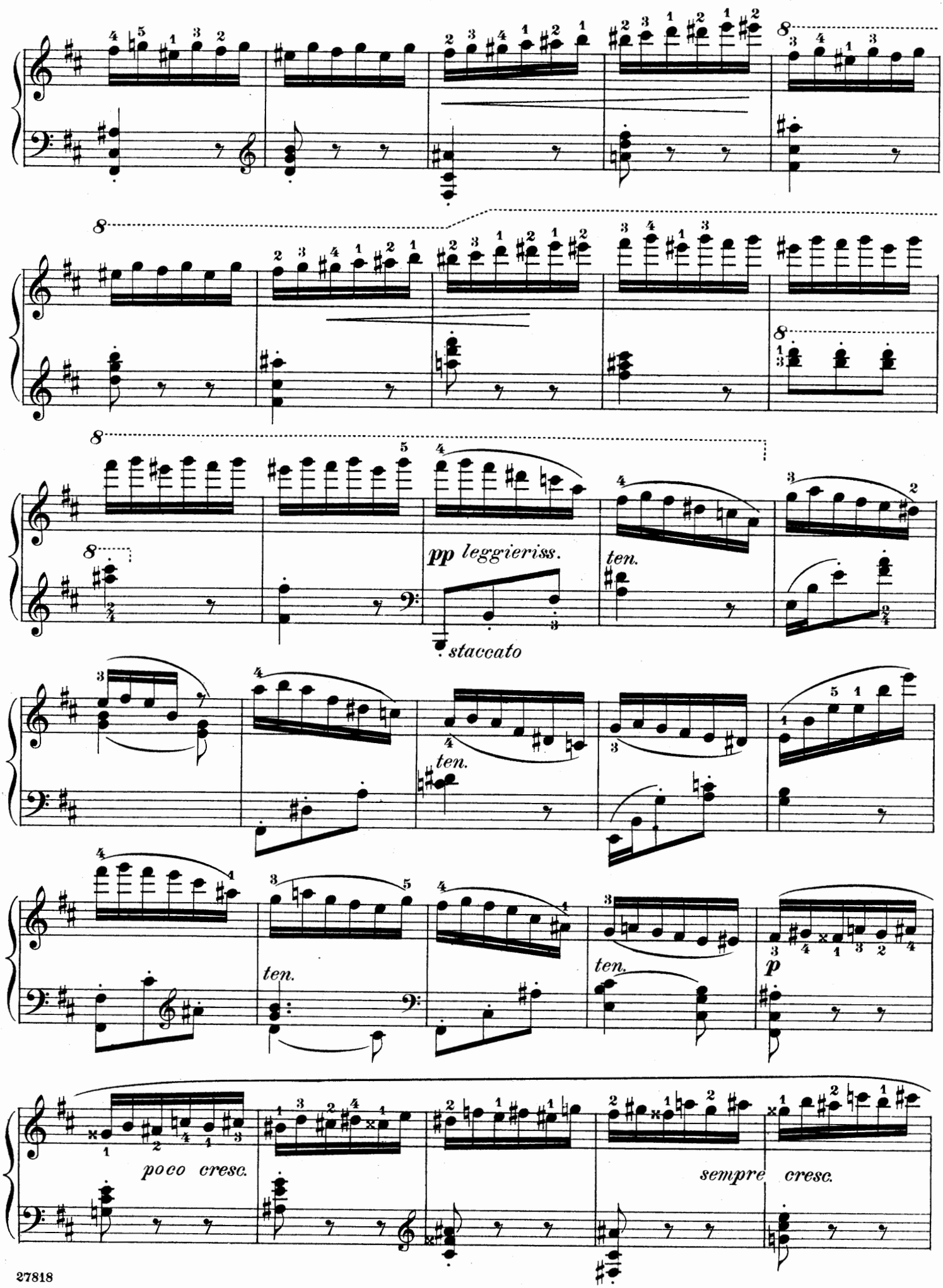

staccato
simile
mf
sempre
cresc.
f
ff
pp leggieriss.
ten.
staccato
ten.
poco a poco
cresc.
ten.
ten.
cresc.

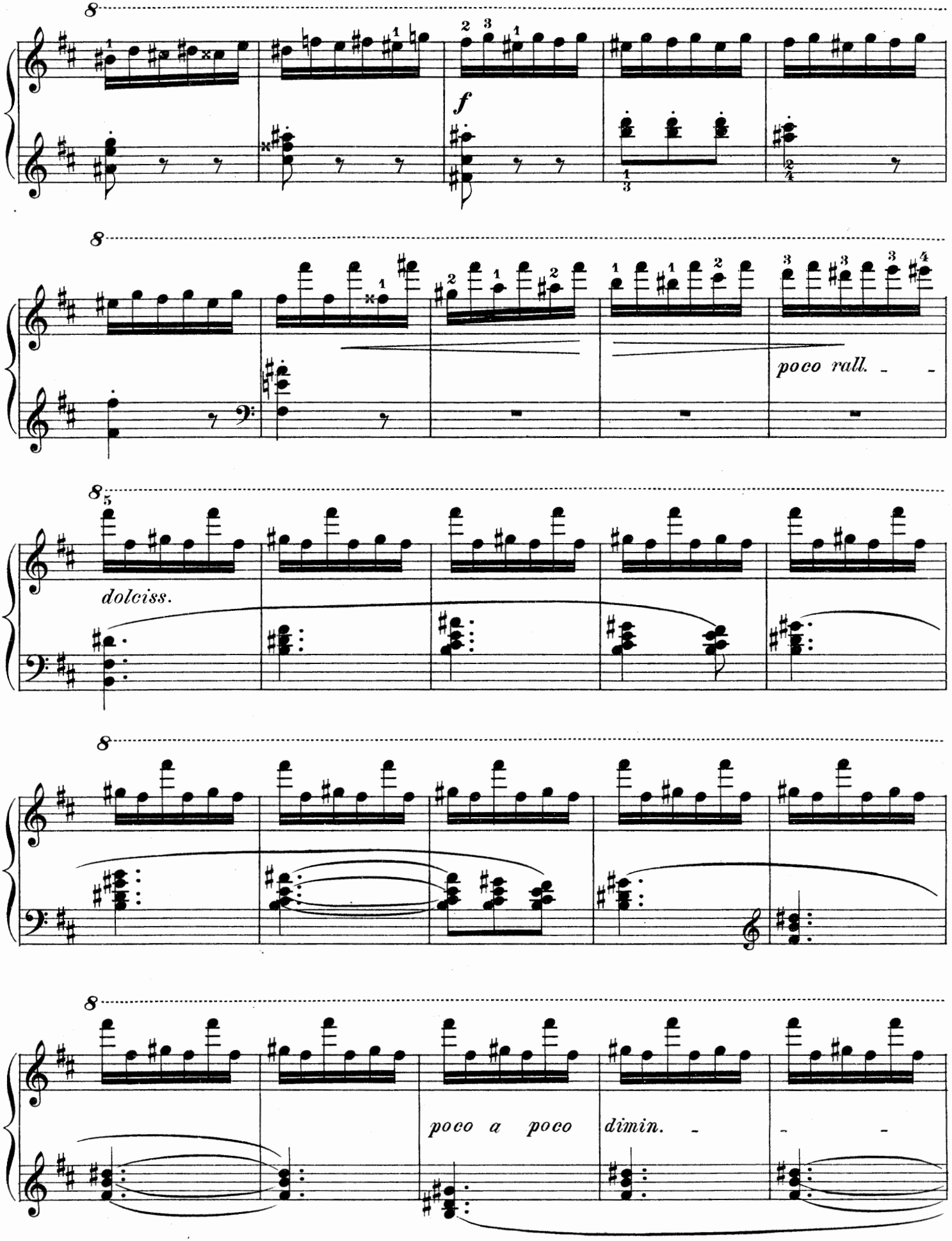

fz
p dim.
pp
cresc.
sempre cresc.
leggieriss.
fz
dim.
pp
l. h.
r. h.

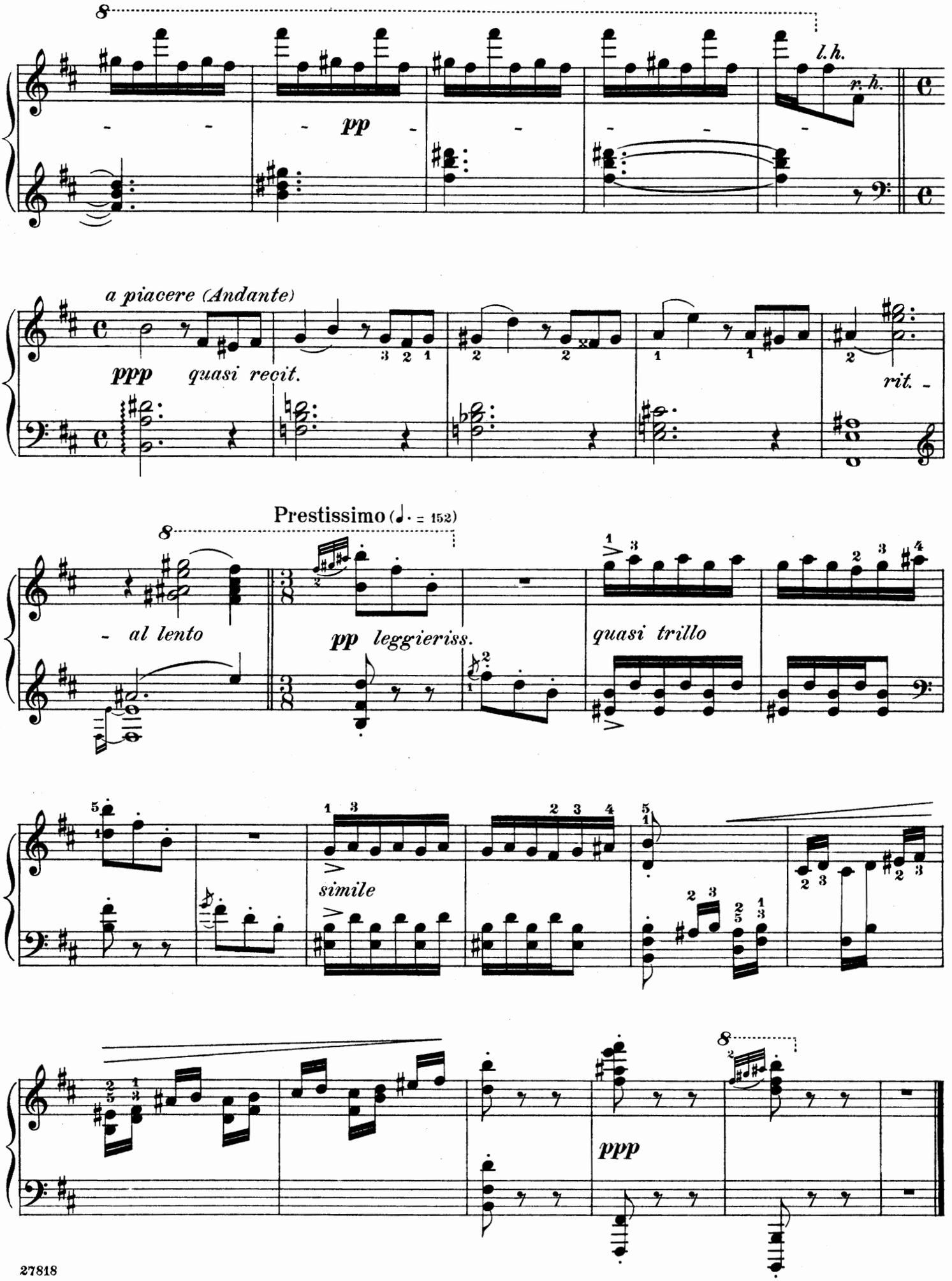

ppp con 2 Ped.
il basso non legato e molto leggiero
poco a poco cresc.
p
quasi trillo
cresc.
martellato
fz
zenza 2 Ped.
a tempo
e marcatiss.
ff
poco rall.

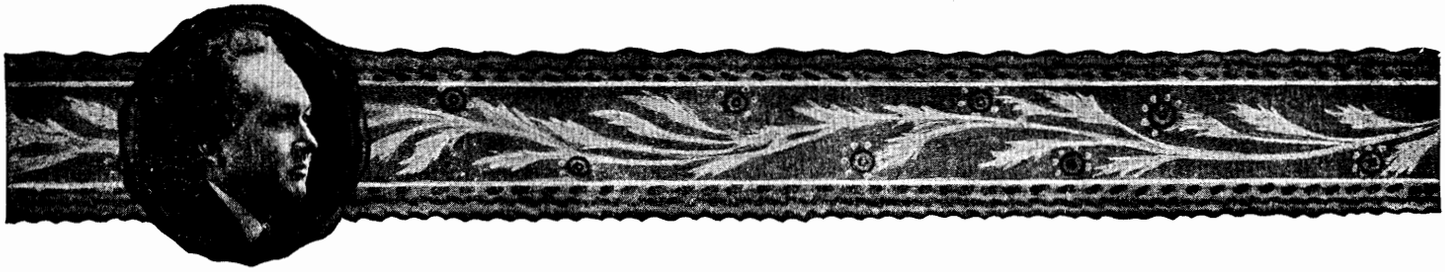

8
cresc.
8
staccatiss.
ff
leggiero
fz
ff
martellato
pp dolce
leggiero e non legato
sempre p
poco a poco
rall.
dolciss. molto
rall.


a tempo
legg.
p
fz
p
fz
8
fz
f
pp leggiero
cresc.
staccato
8
p
pp leggiero


pp leggieriss.
staccato
ten.
ten.
ten.
ten.
p
poco cresc.
sempre cresc.


f
poco rall.
dolciss.
poco a poco
dimin.


8
l.h.
r.h.
pp
a piacere (Andante)
ppp
quasi recit.
rit.
Prestissimo (♩. = 152)
8
al lento
pp leggieriss.
quasi trillo
simile
8
ppp



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