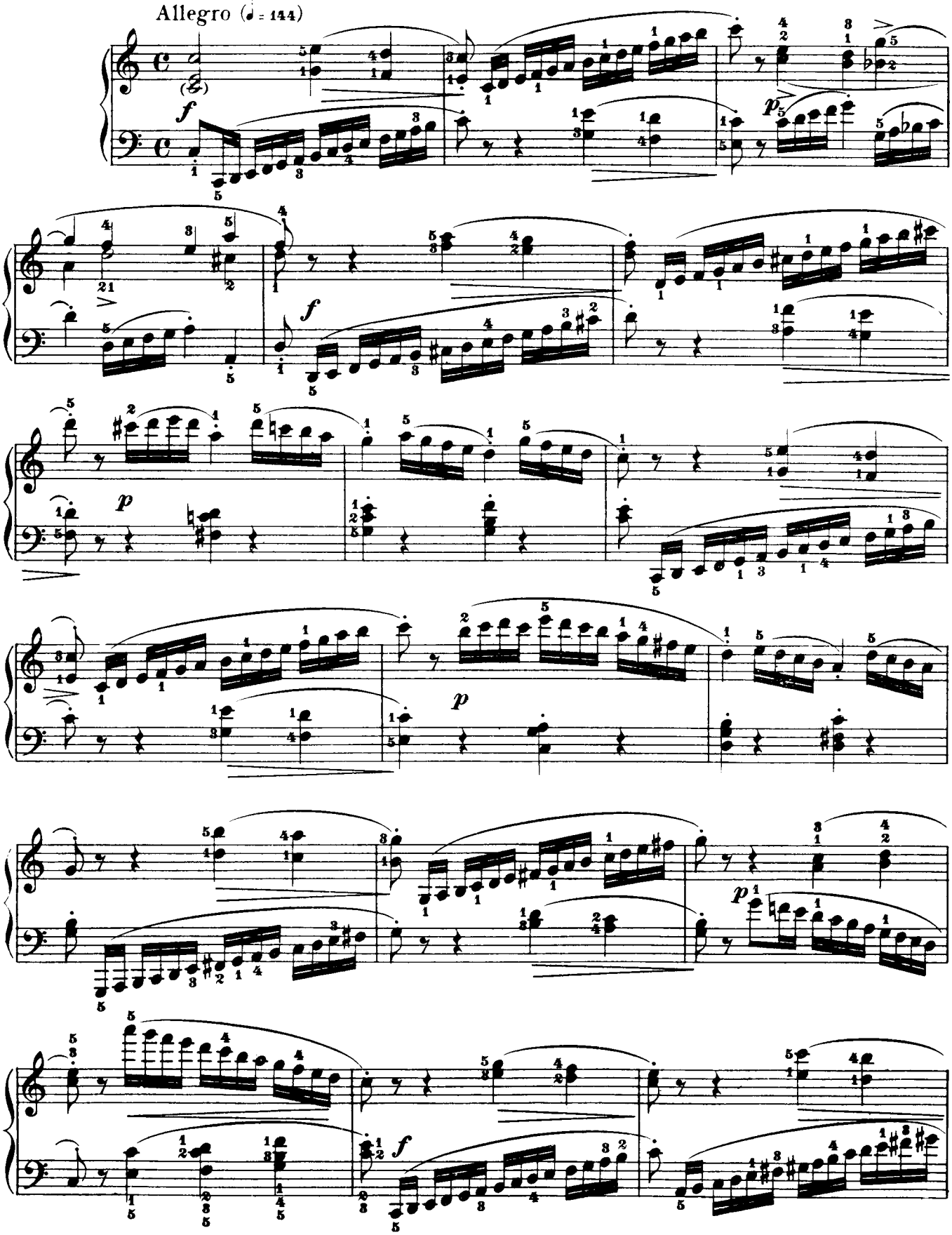
CD Sheet Music™

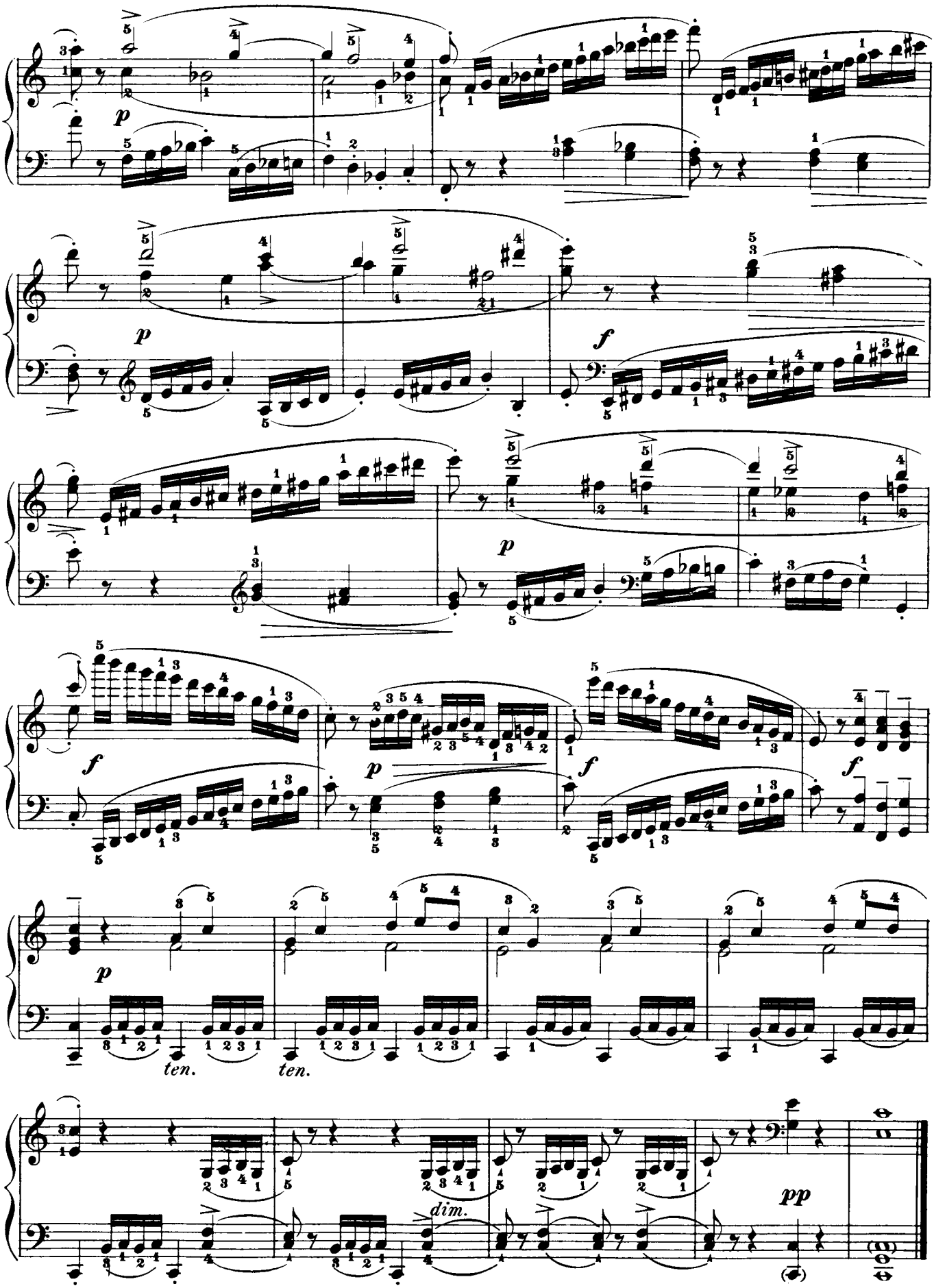
Etude I.

Fingering and Phrasing by
G. BUONAMICI

H. BERTINI, Op. 29.

Allegro (♩ = 144)

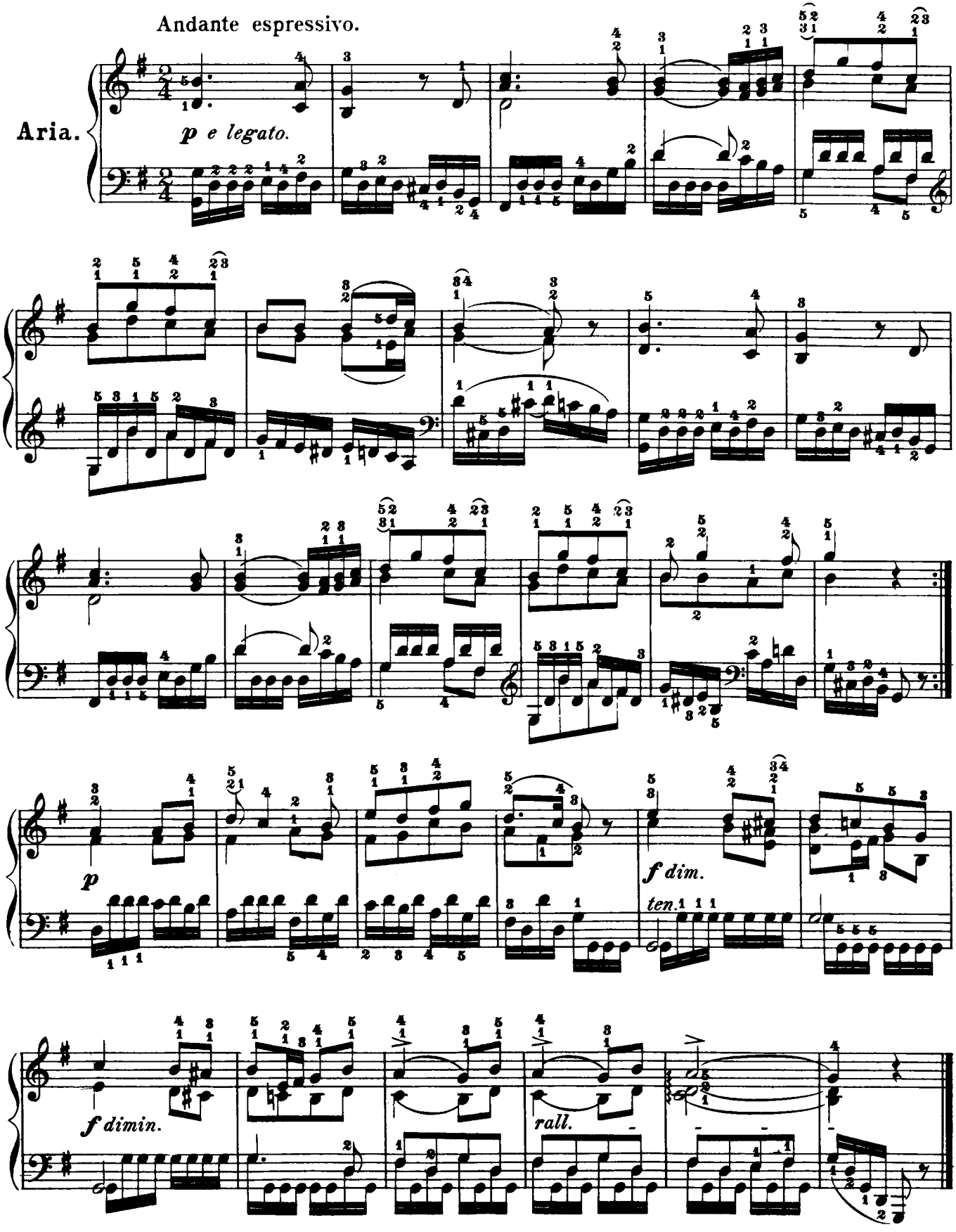



p
p
f
p
f
p
f
f
p
ten.
ten.
dim.
pp

Revised and fingered by
MAX VOGRICH.

Etude II.

Andante espressivo.



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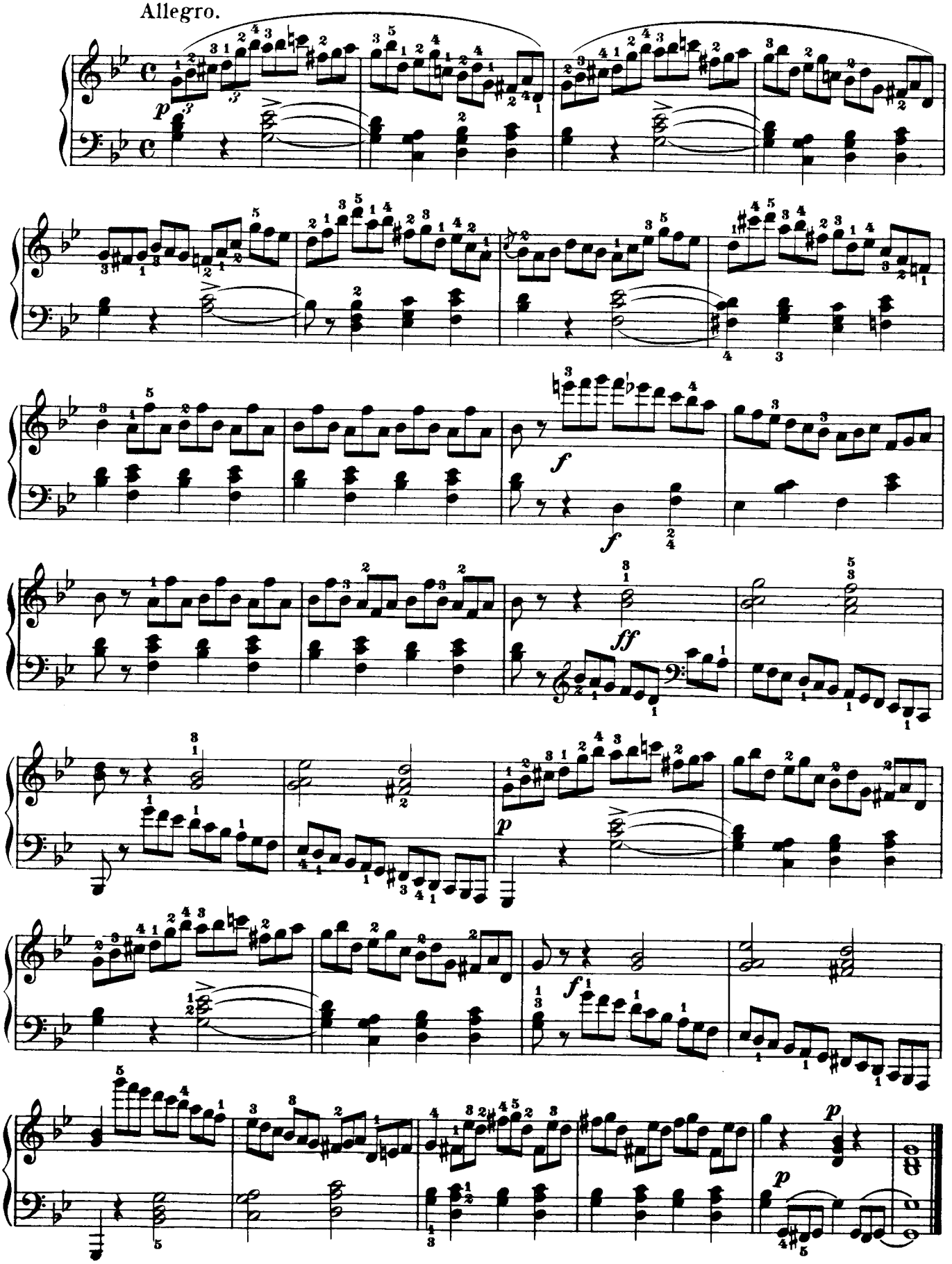
Etude III.

Allegro.



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Etude IV.

Andante con espressione.

sempre legato

Aria.

p

più f

dim.

p

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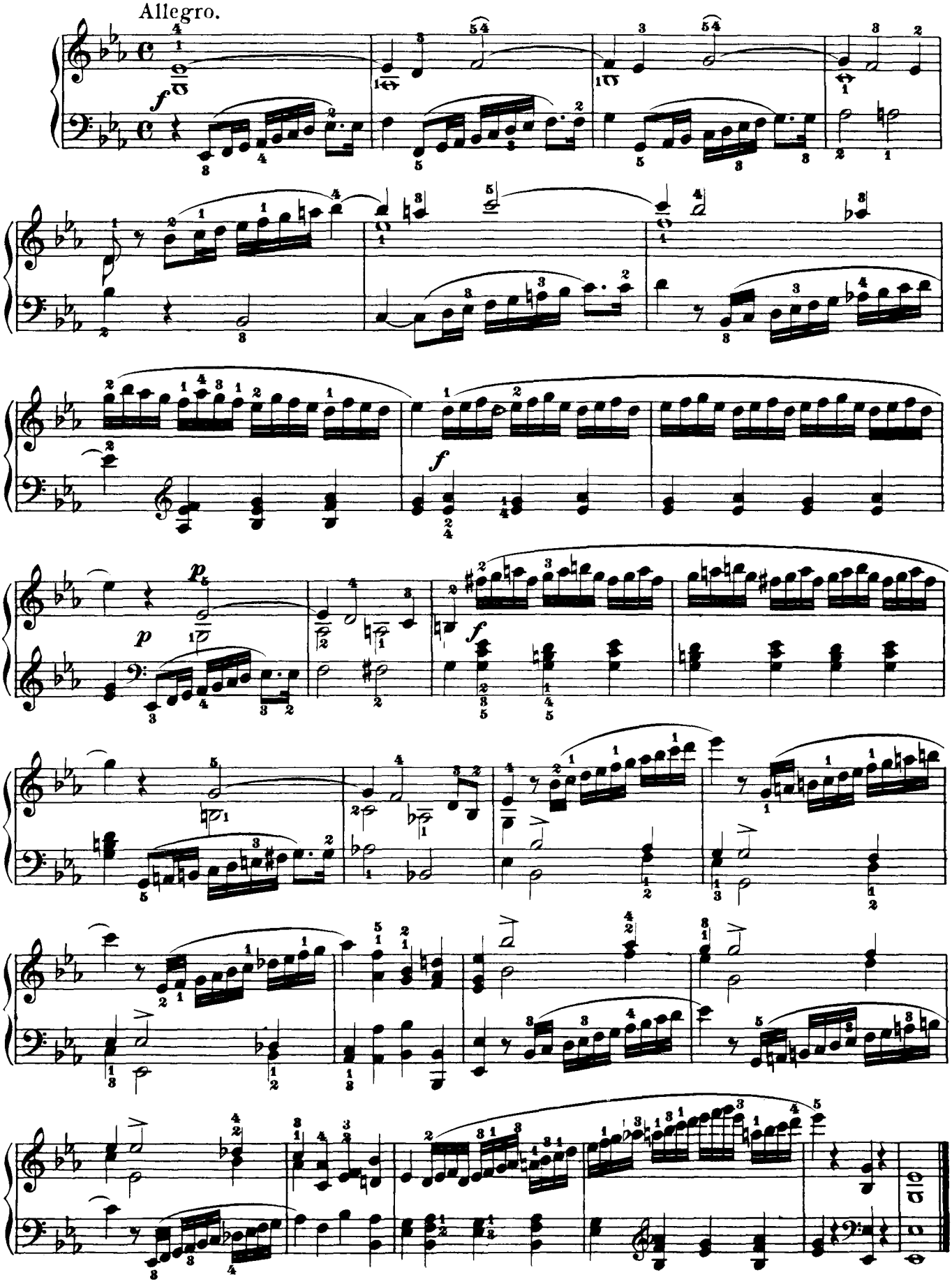
Etude V.

Allegro.



Fingering, Phrasing, Annotations by
G. BUONAMICI.

Etude VI.

(For small hands.)

Allegro. (♩ = 188.)
ben sostenuto il canto.

p sempre legatissimo il basso.

cresc.

f

f

dim.

p

pp

ff

We cannot too strongly recommend that this piece be studied conscientiously. The right hand especially requires great attention, for giving each note its real value, and thus accustoming one's self to polyphonic playing. It is deemed superfluous to remind the pupil to practice the hands separately.

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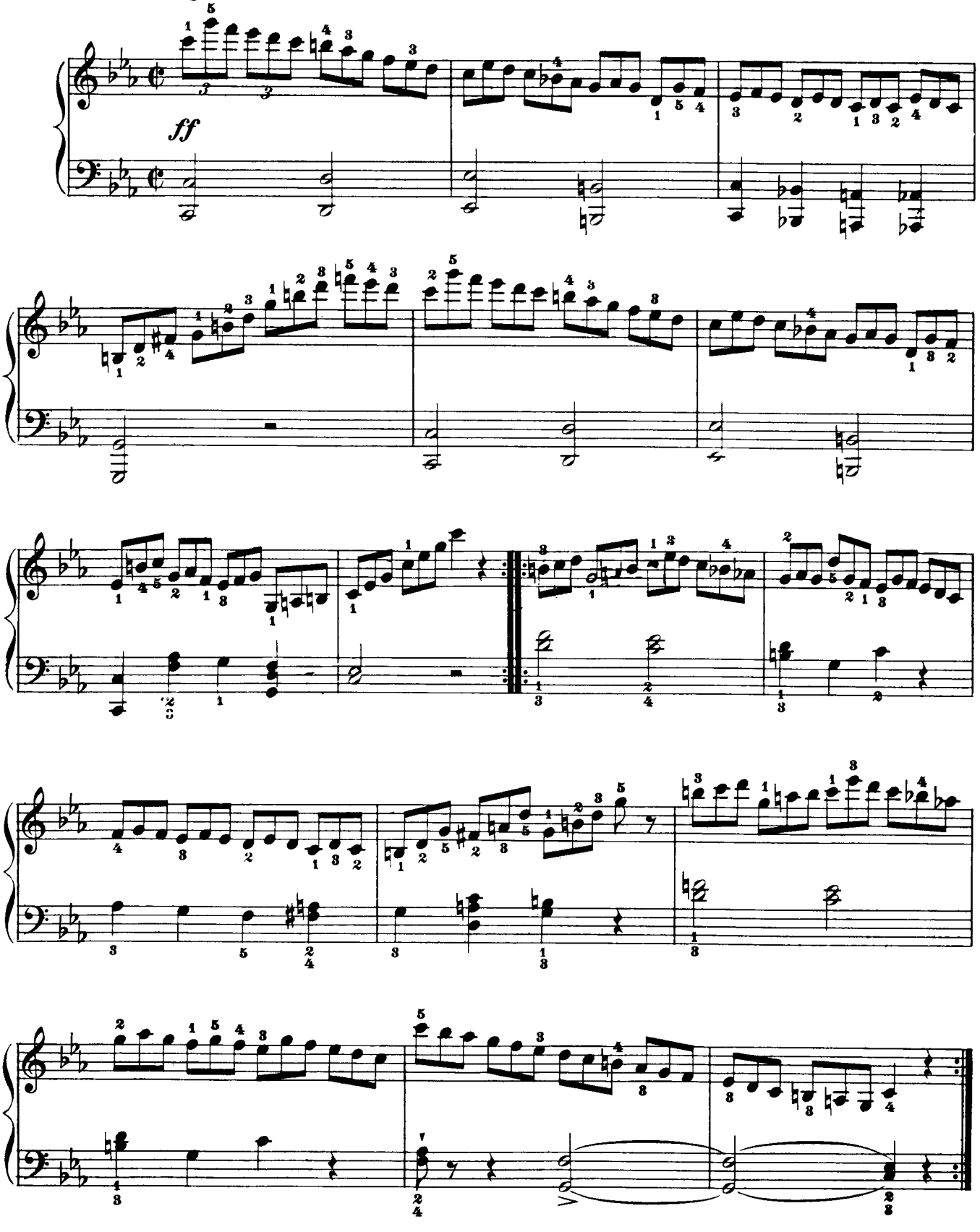
Etude VII.

Allegro.



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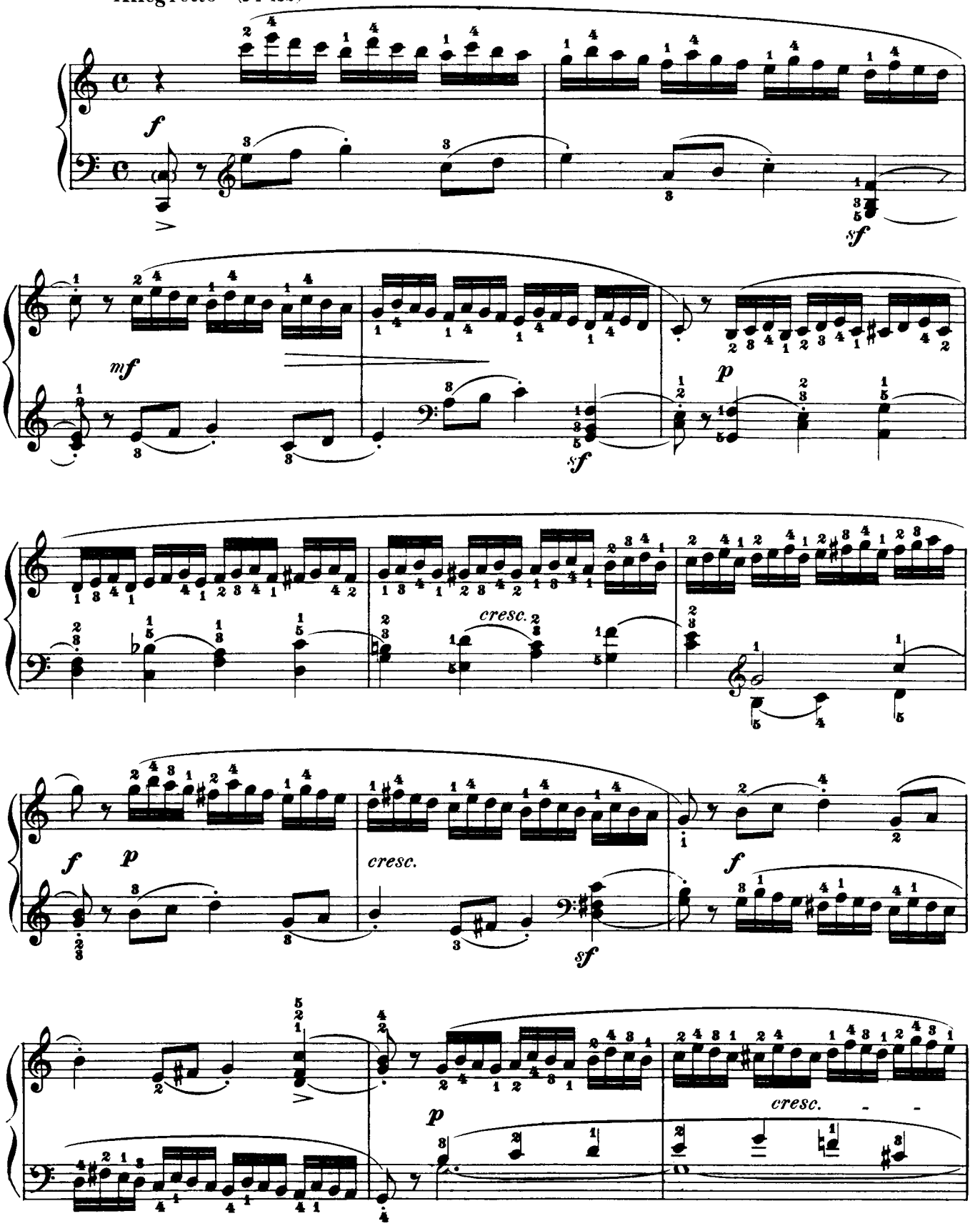
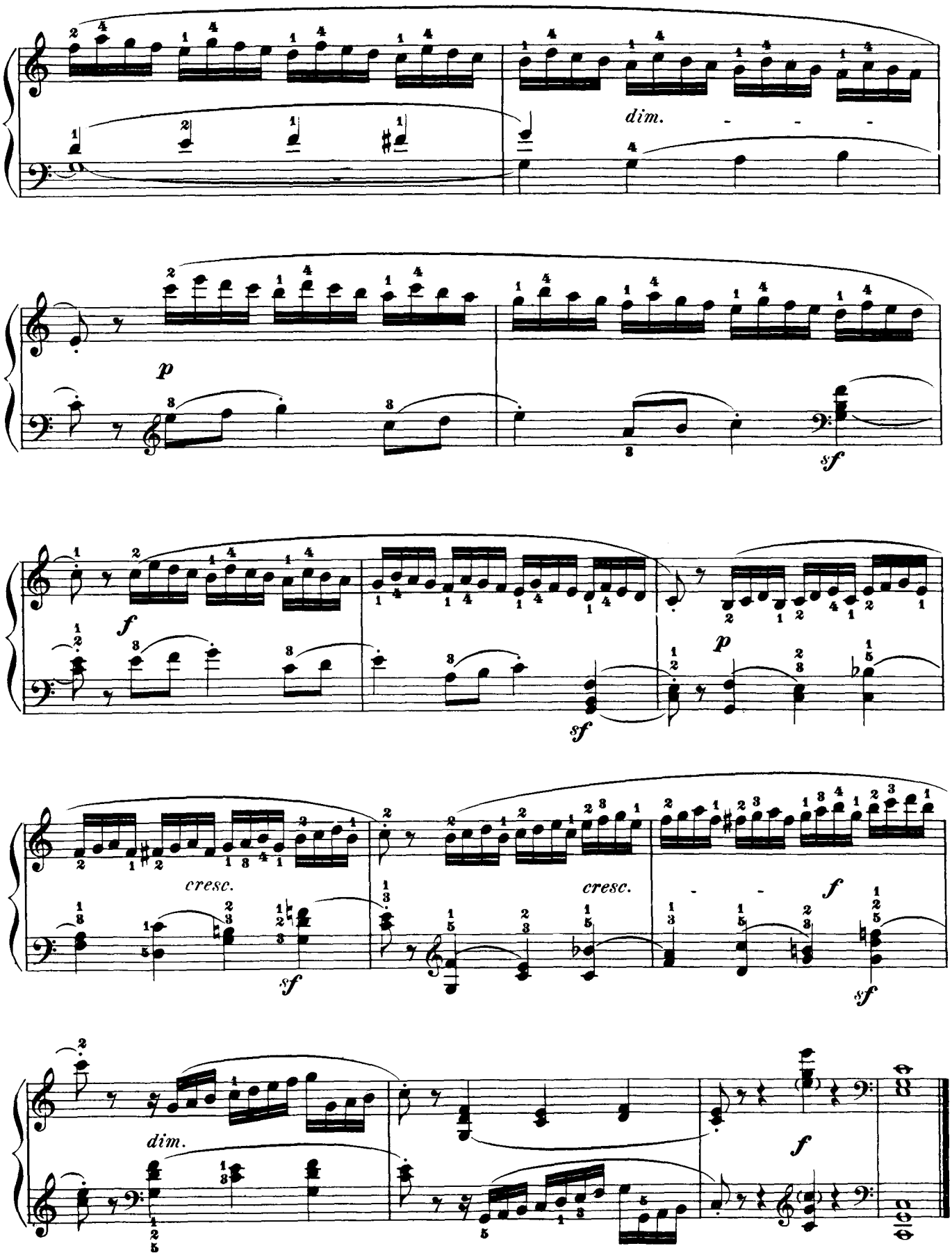
Etude VIII.

Allegretto (♩ = 132)




dim.
p
sf
f
sf
p
cresc.
sf
cresc.
f
sf
dim.
f

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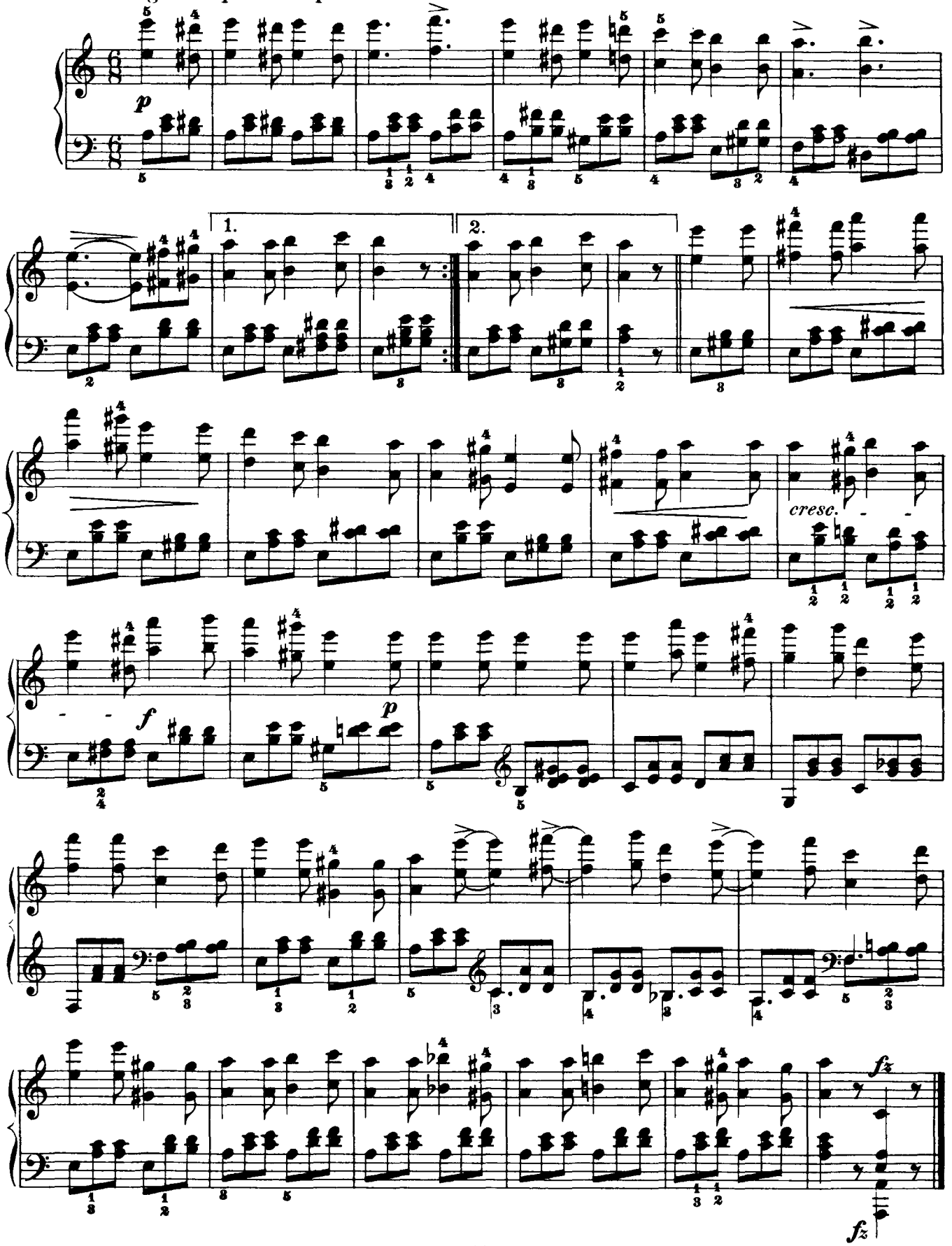
Etude IX.

Allegretto, quasi un poco andante.



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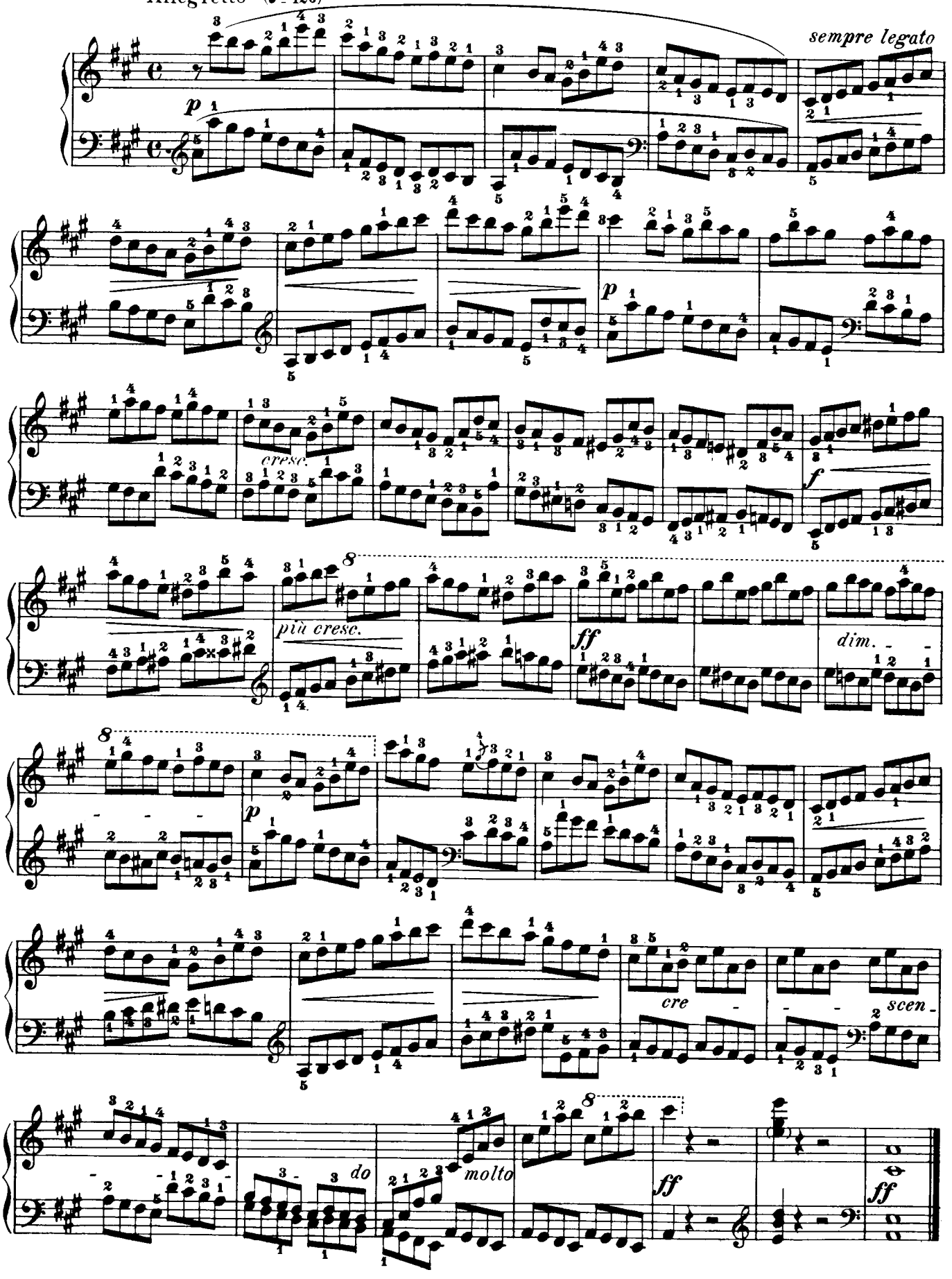
Etude X.

Allegretto (♩ = 126)



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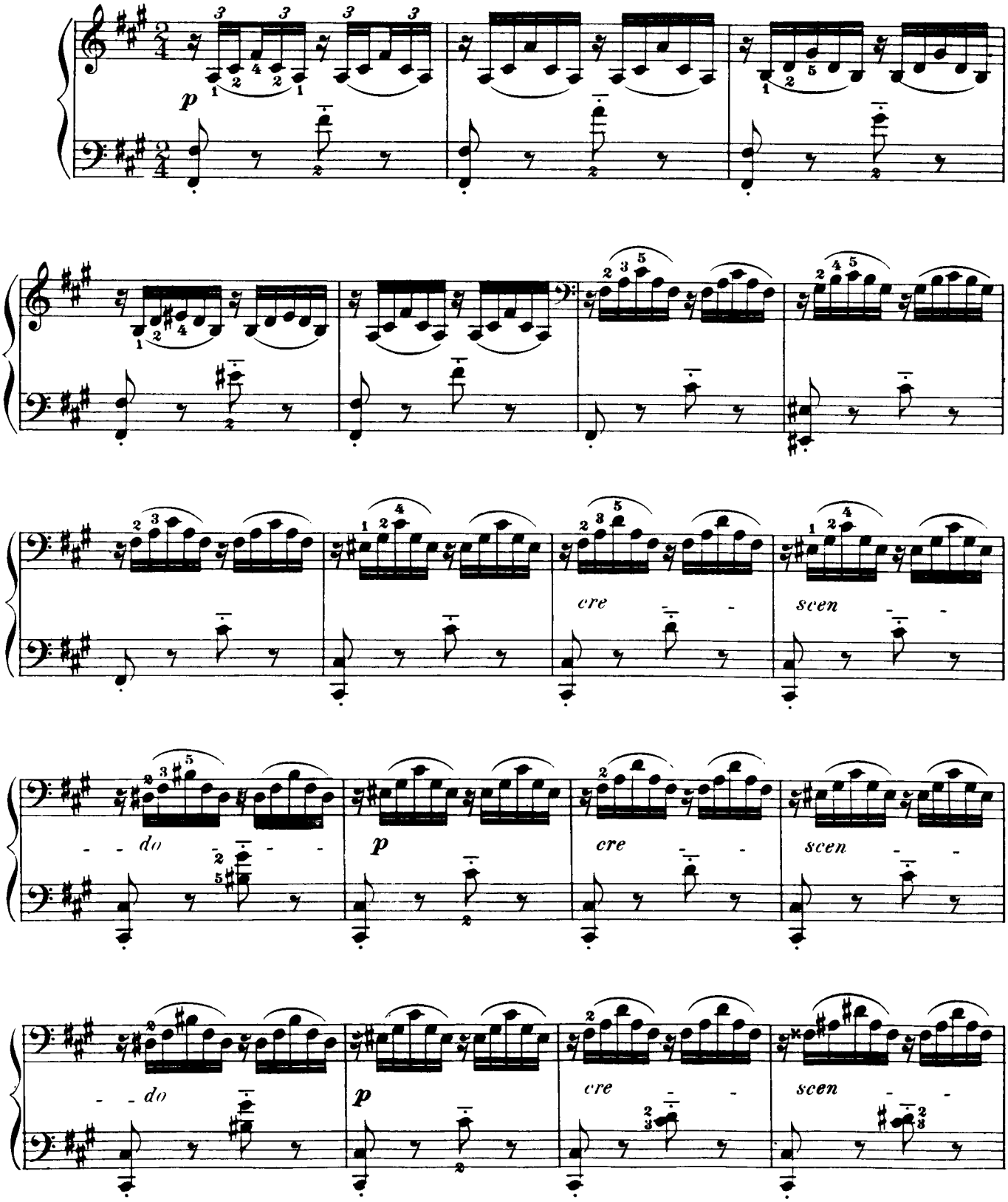
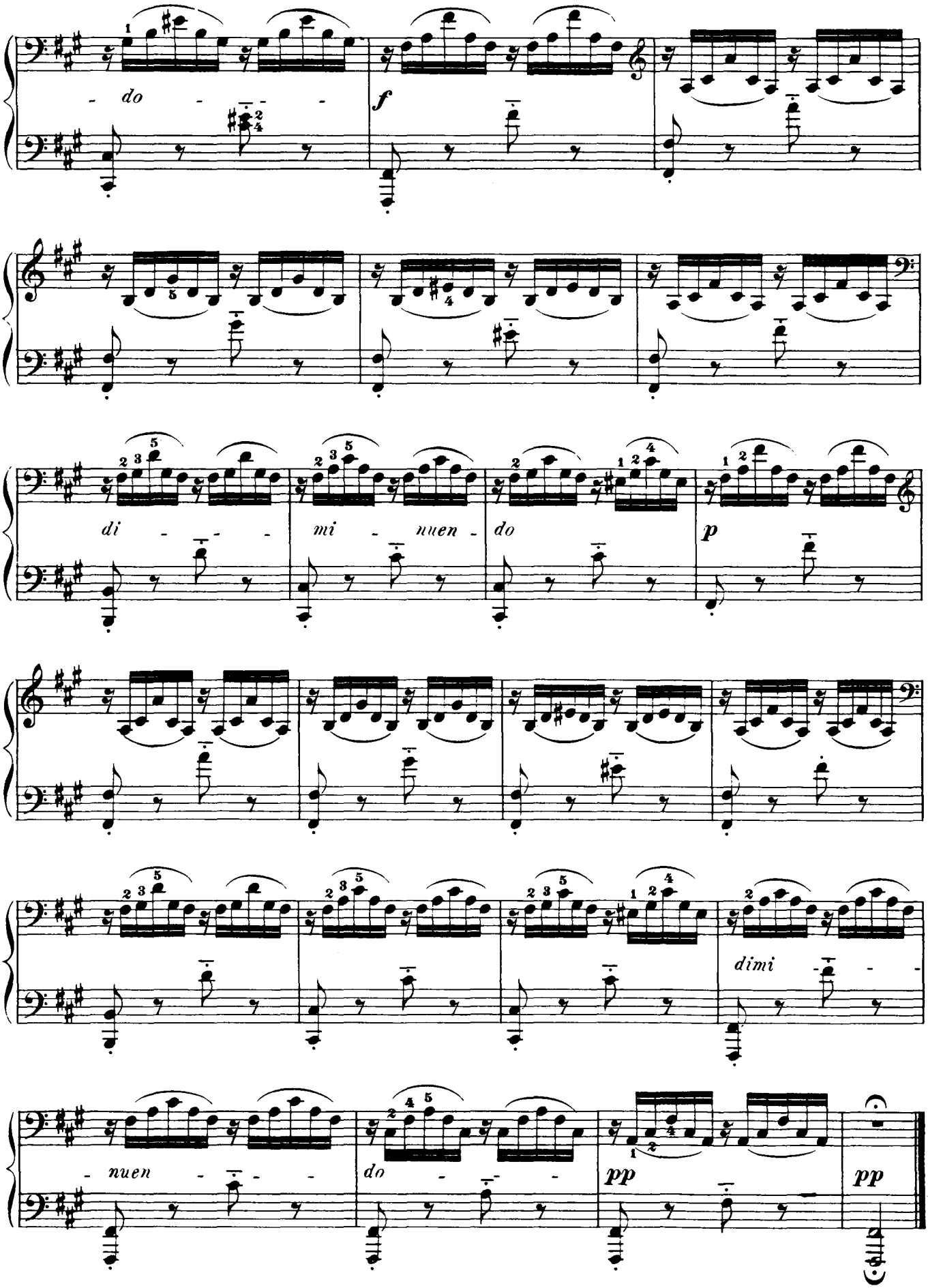
Etude XI.

Andante (♩= 76)



The pupil who cannot reach an *Octave*, will play only the lower note of the Bass.


do
f
di - - -
mi - nuen -
do
p
dimi -
nuen - - -
do - - -
pp
pp

Etude XII.

Revised and fingered by
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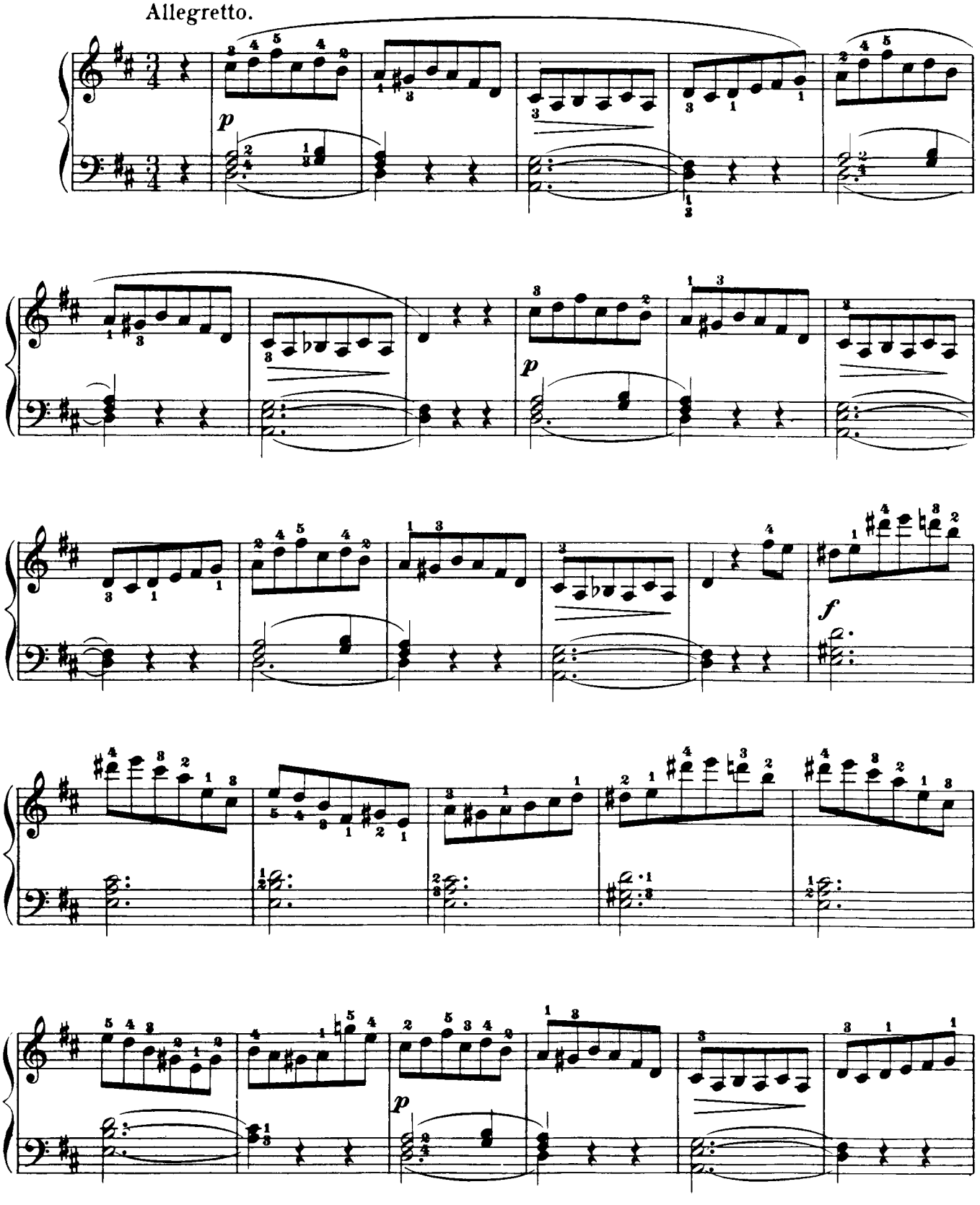
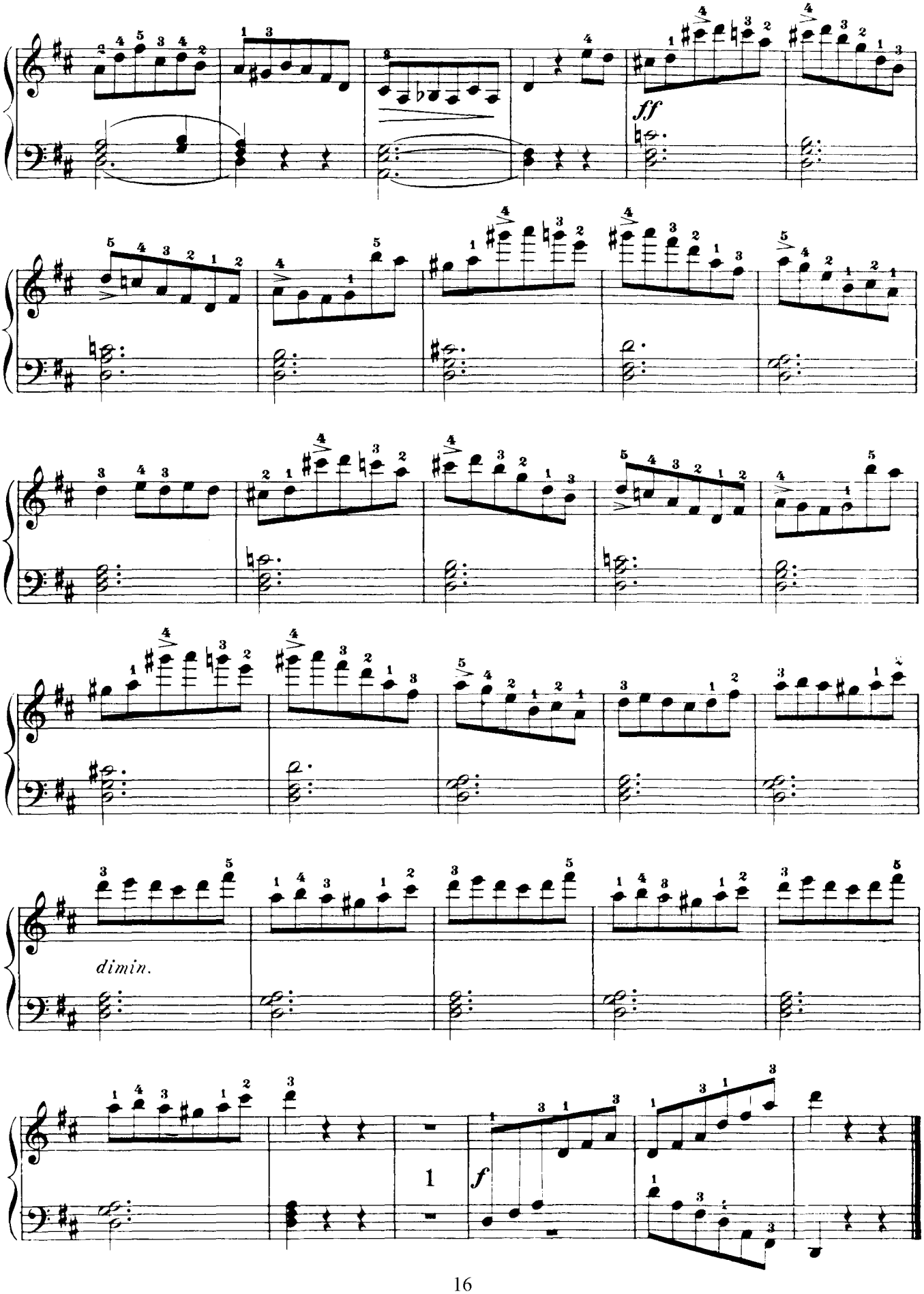
Mouvement de Valse.

Allegretto.




ff
dimin.
1
f

Fingering, Phrasing, Annotations by
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Etude XIII.

Andante (♩.= 72)

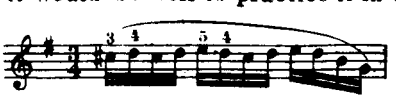
f

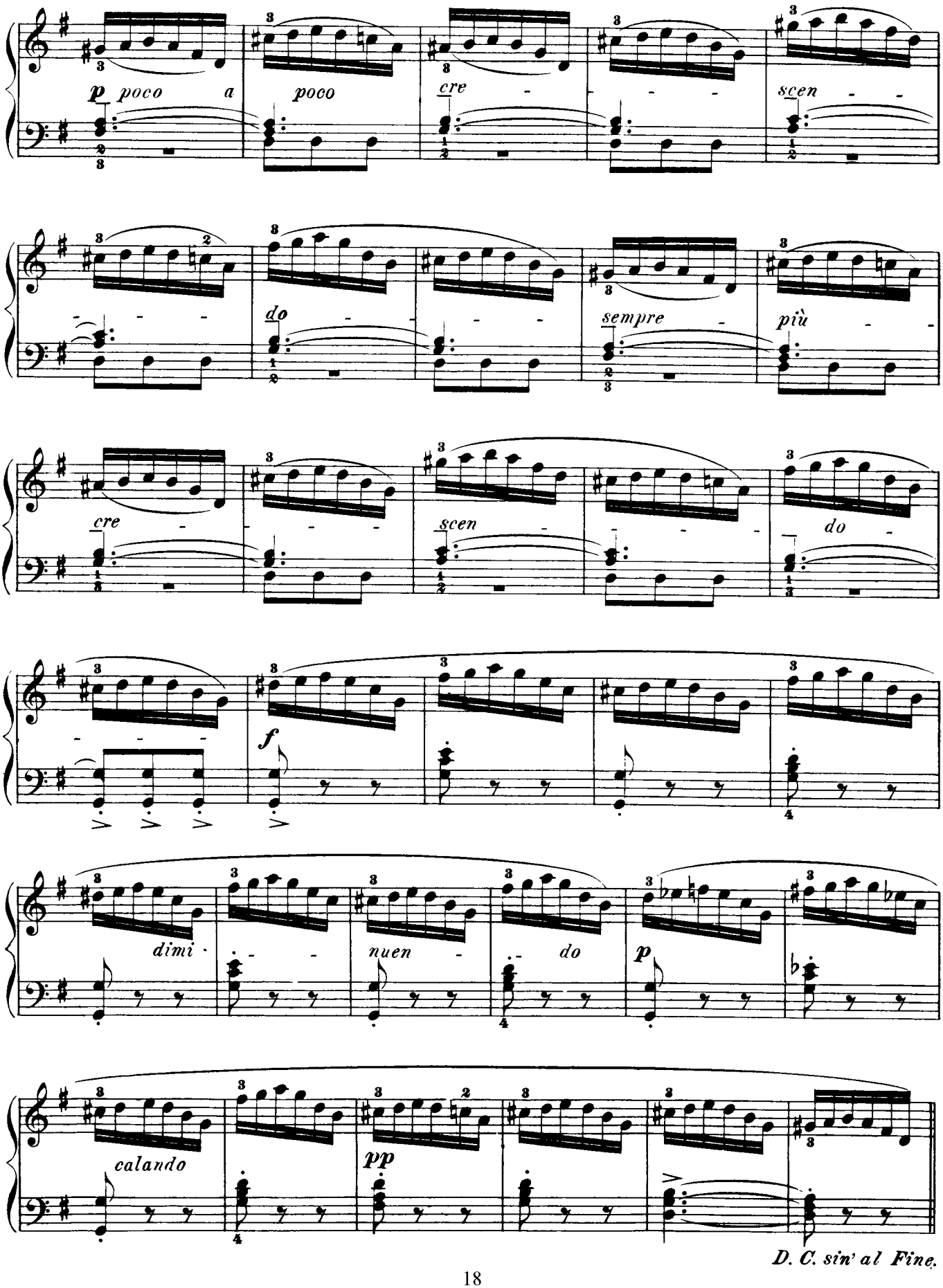
staccato la mano sinistra

f

Fine

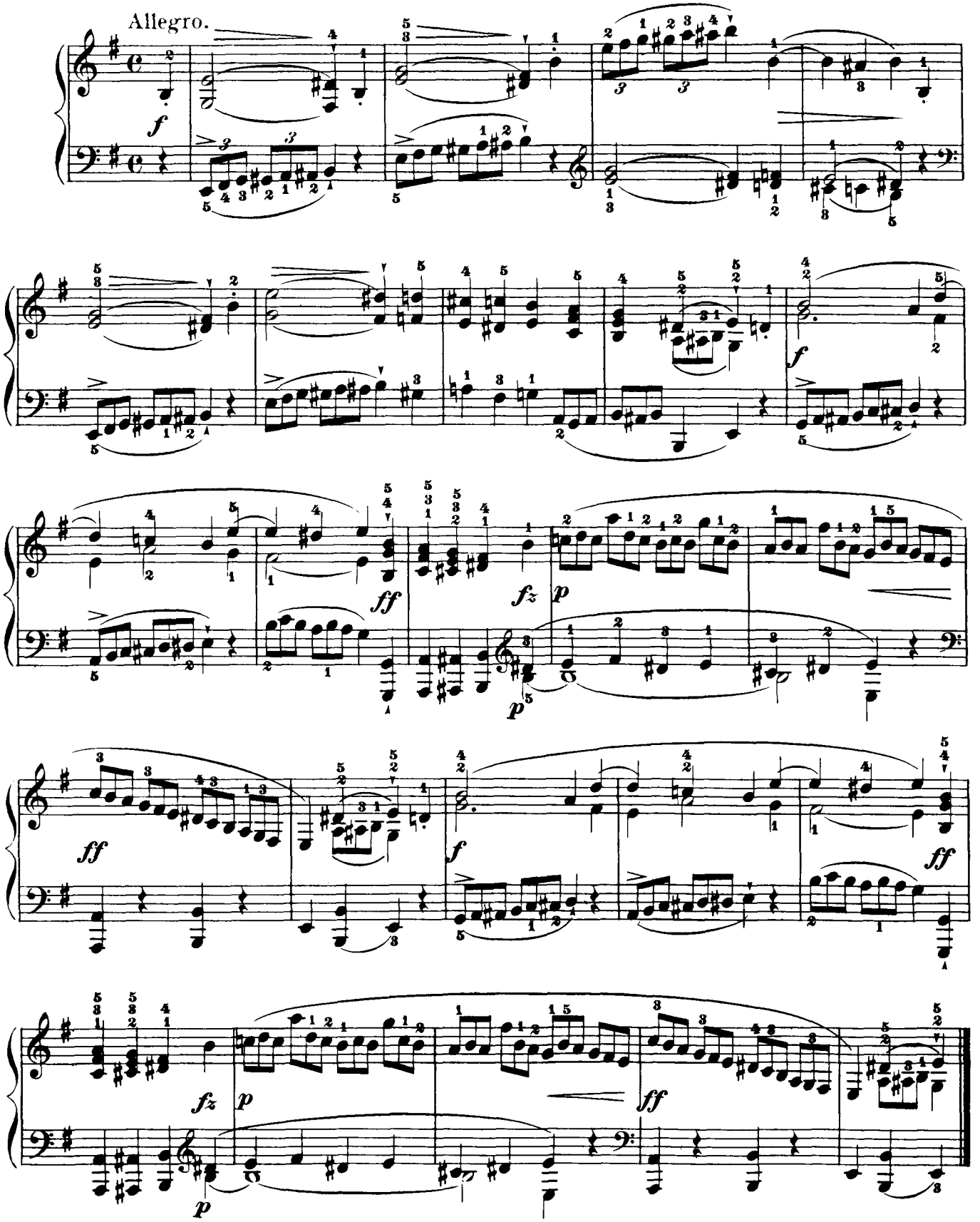
To derive the more profit from this study, it would be well to practice it in the following manner also:




p poco a poco
cre - - - - scen - -
- - - do - - - - sempre - più - -
cre - - - - scen - - - - do -
- - - f
dimi - - nuen - do p
calando pp
D. C. sin' al Fine.

Etude XIV.

Revised and fingered by
MAX VOGRICH.



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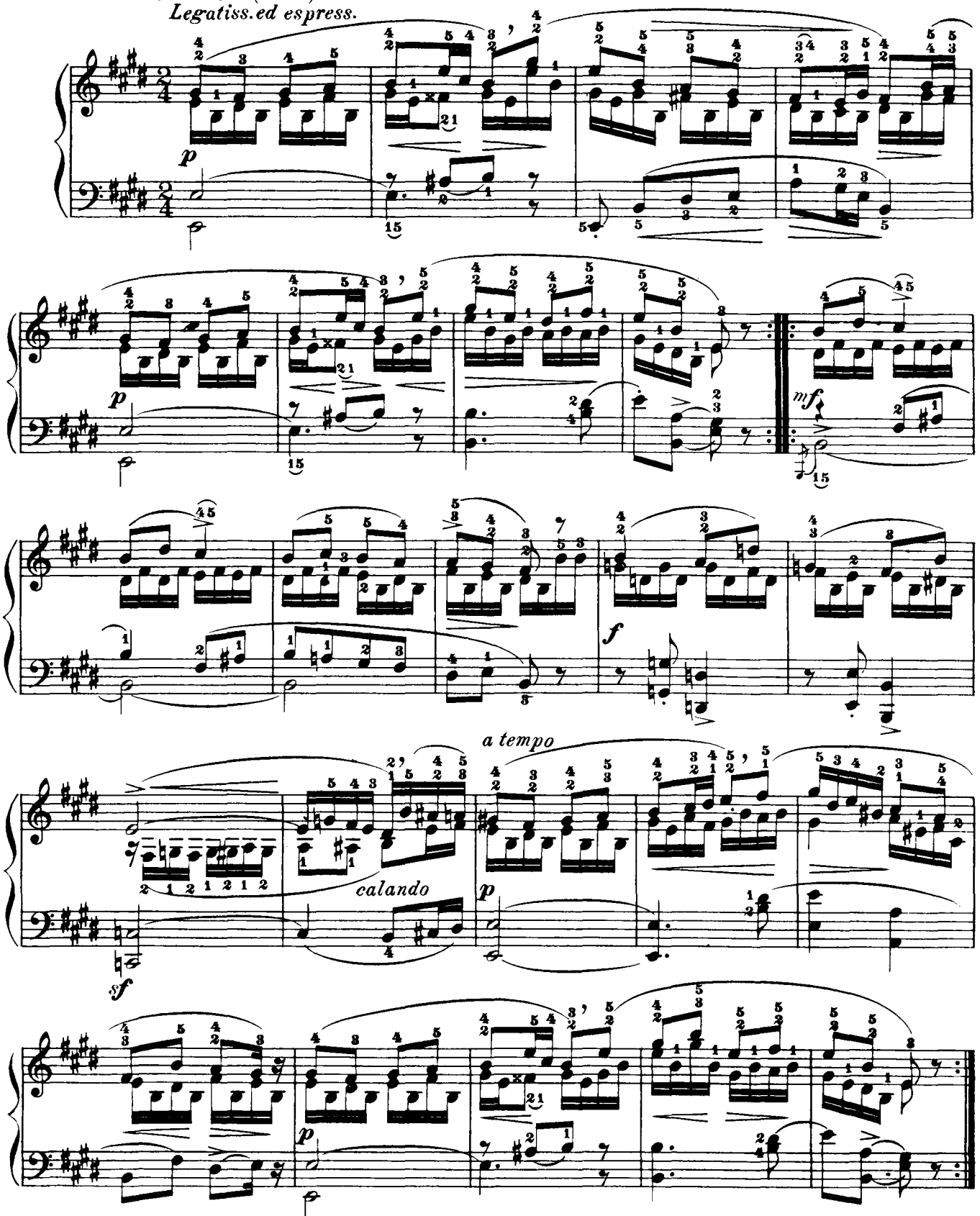
Etude XV.

Andante (♩= 100)
Legatiss.ed espress.



The slurs indicate the manner of phrasing. The pupil should scrupulously observe them, in order to accustom himself to discourse musically with understanding.

Fingering and Phrasing by
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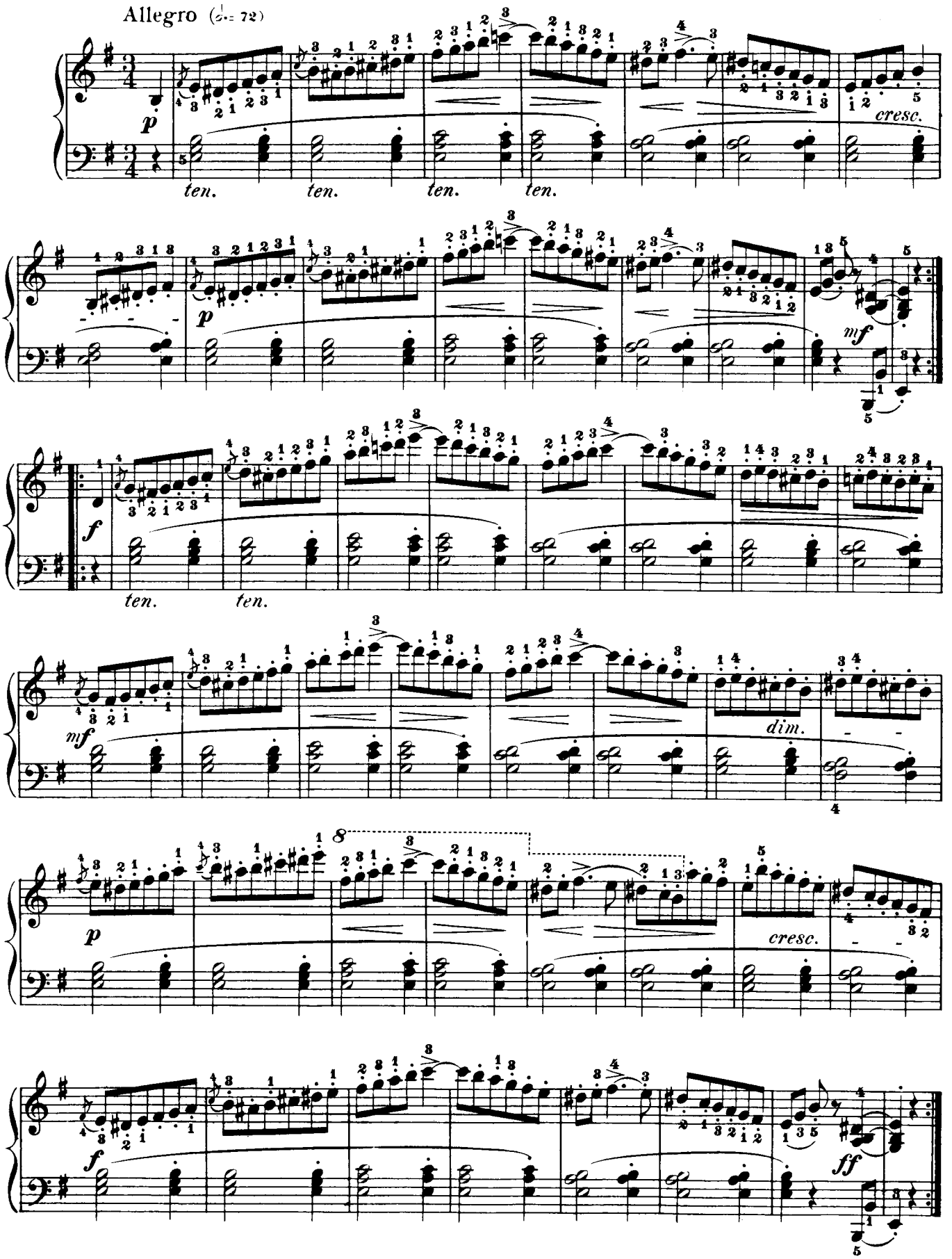
Etude XVI.

Allegro (♩= 72)



Etude XVII.

Revised and fingered by
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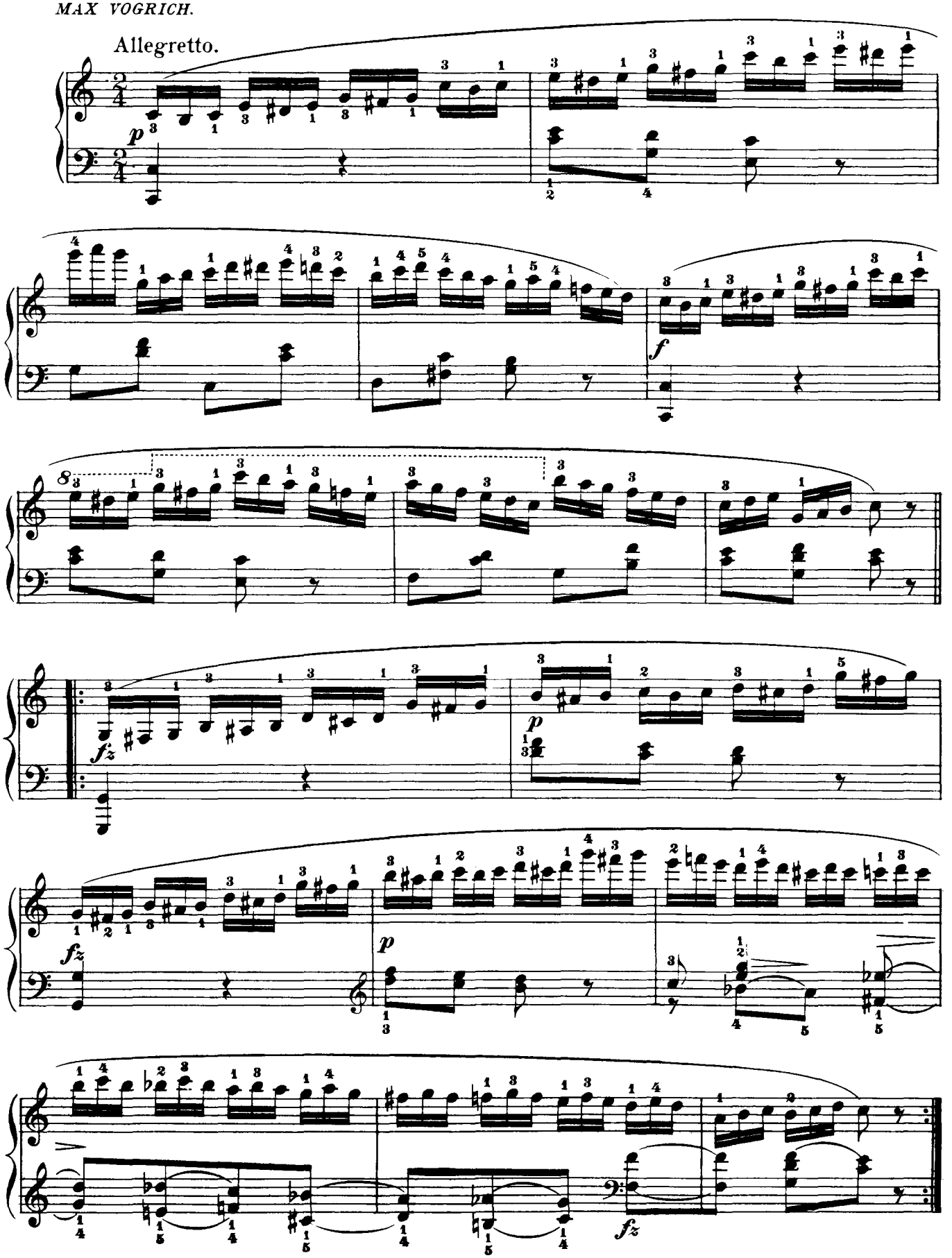
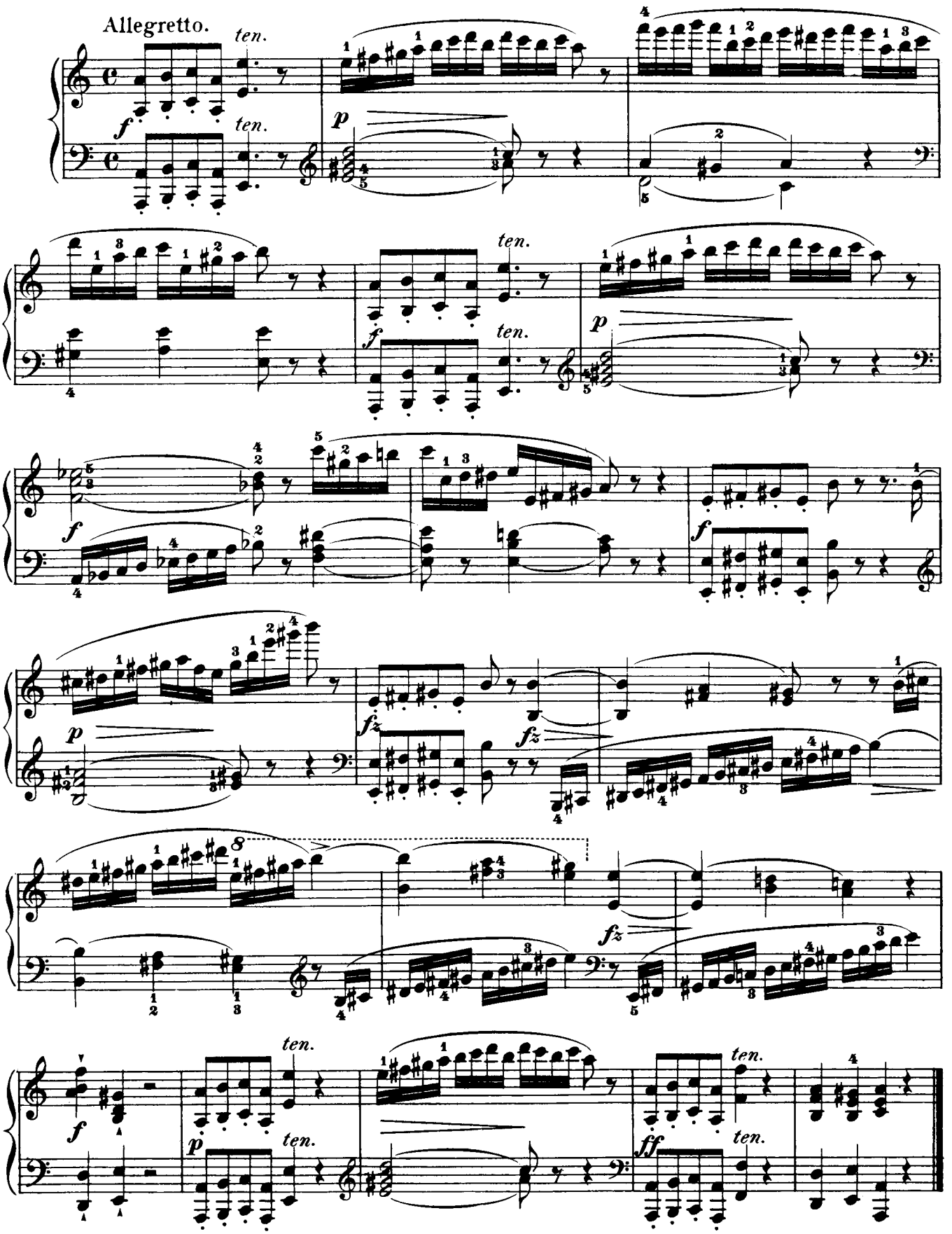
Allegretto.



Etude XVIII.

Revised and fingered by
MAX VOGRICH.



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Etude XIX.

Allegro.

Aria.

p e sempre legato.

mf

poco rall.

a tempo.

p

Etude XX.

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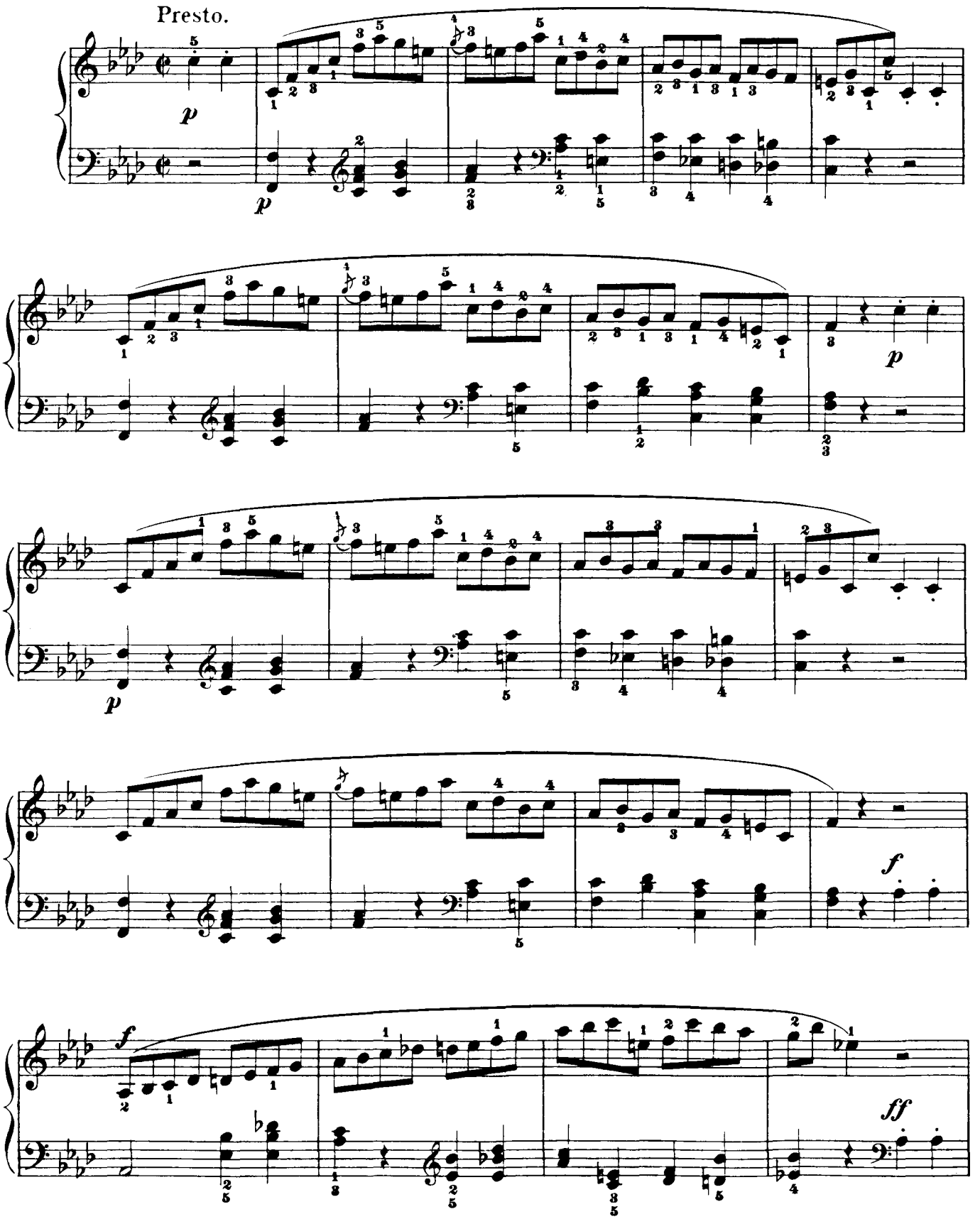
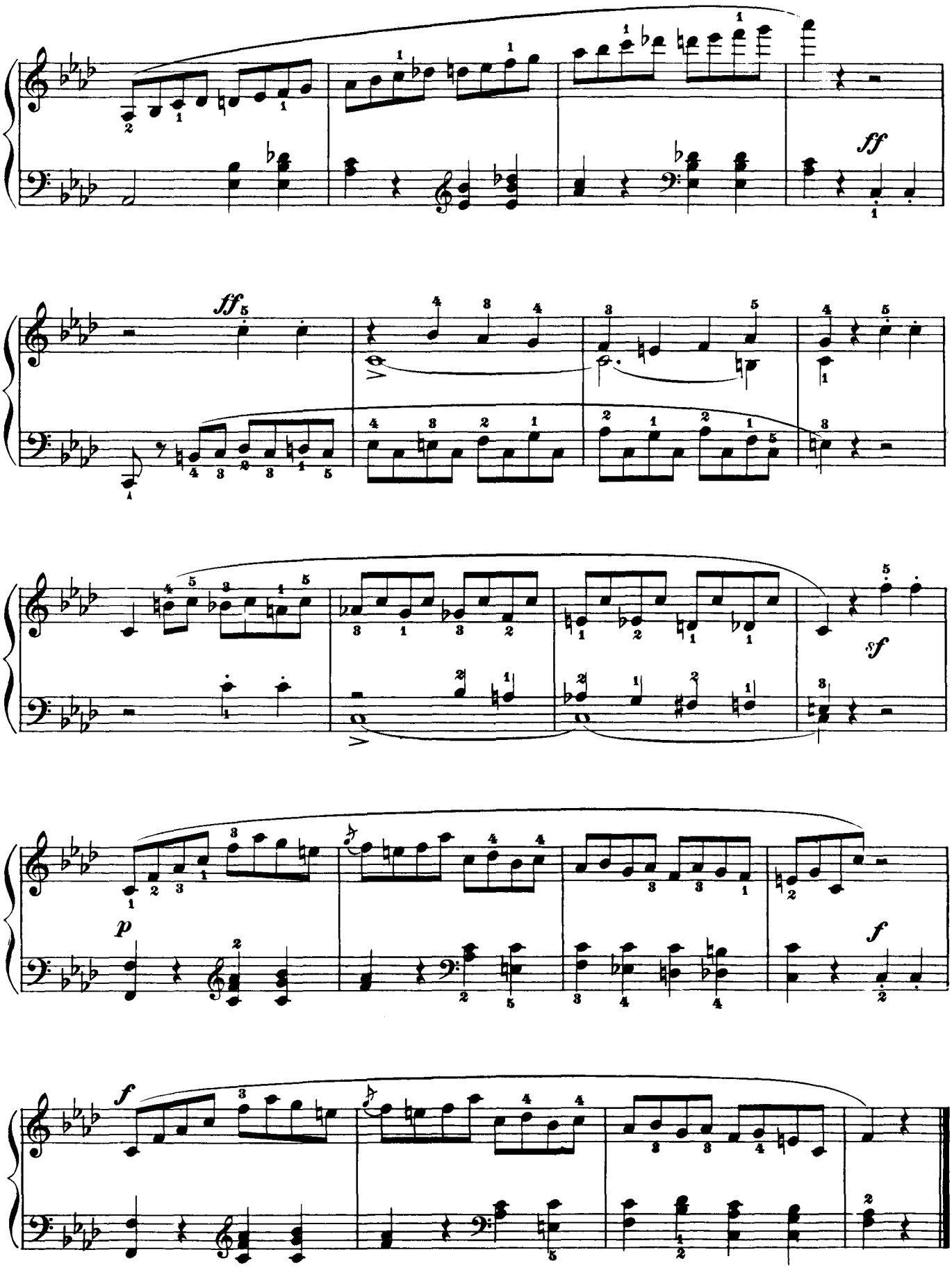
Presto.

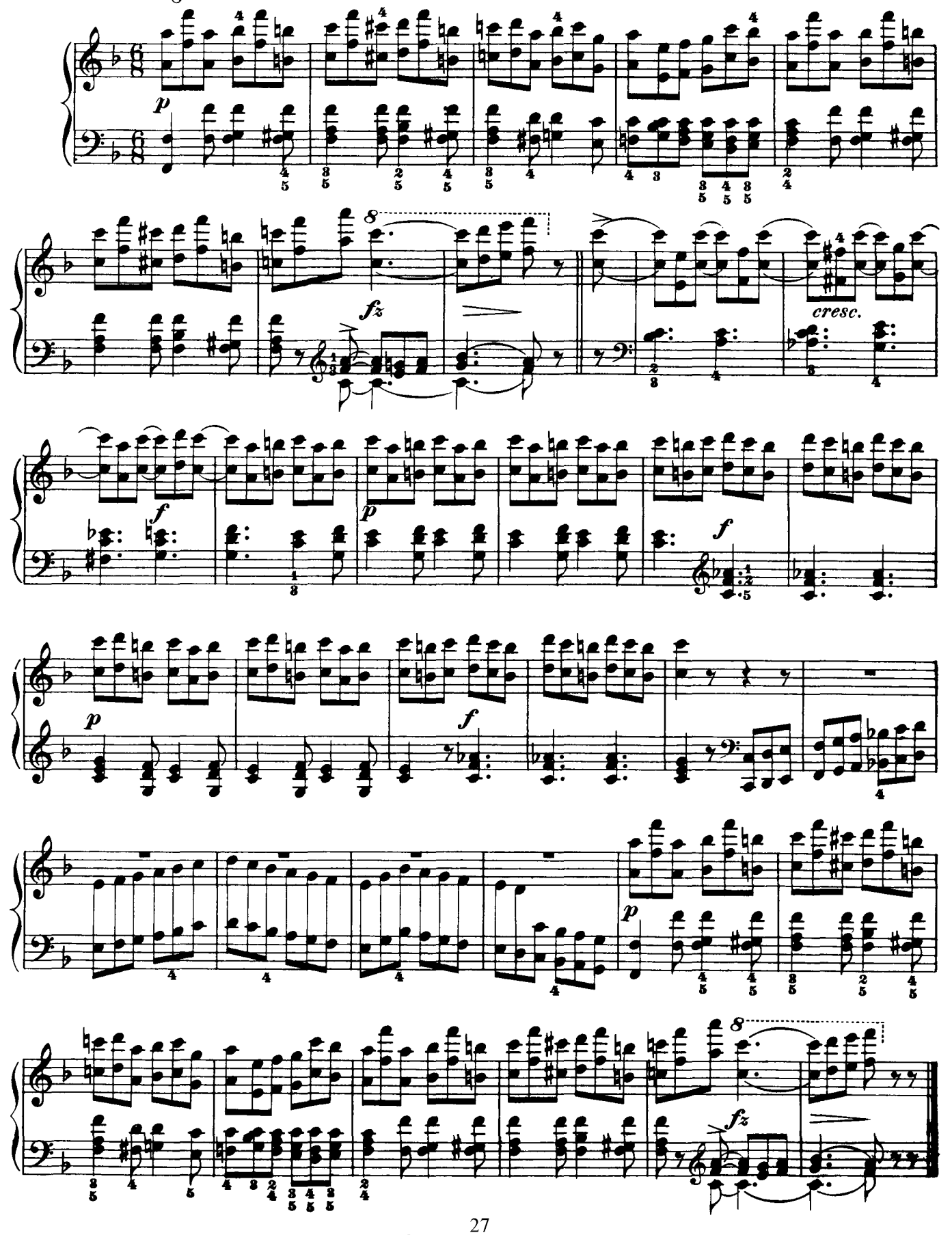



ff
ff
sf
p
f
f

Revised and fingered by
MAX VOGRICH.

Etude XXI.

Allegro.



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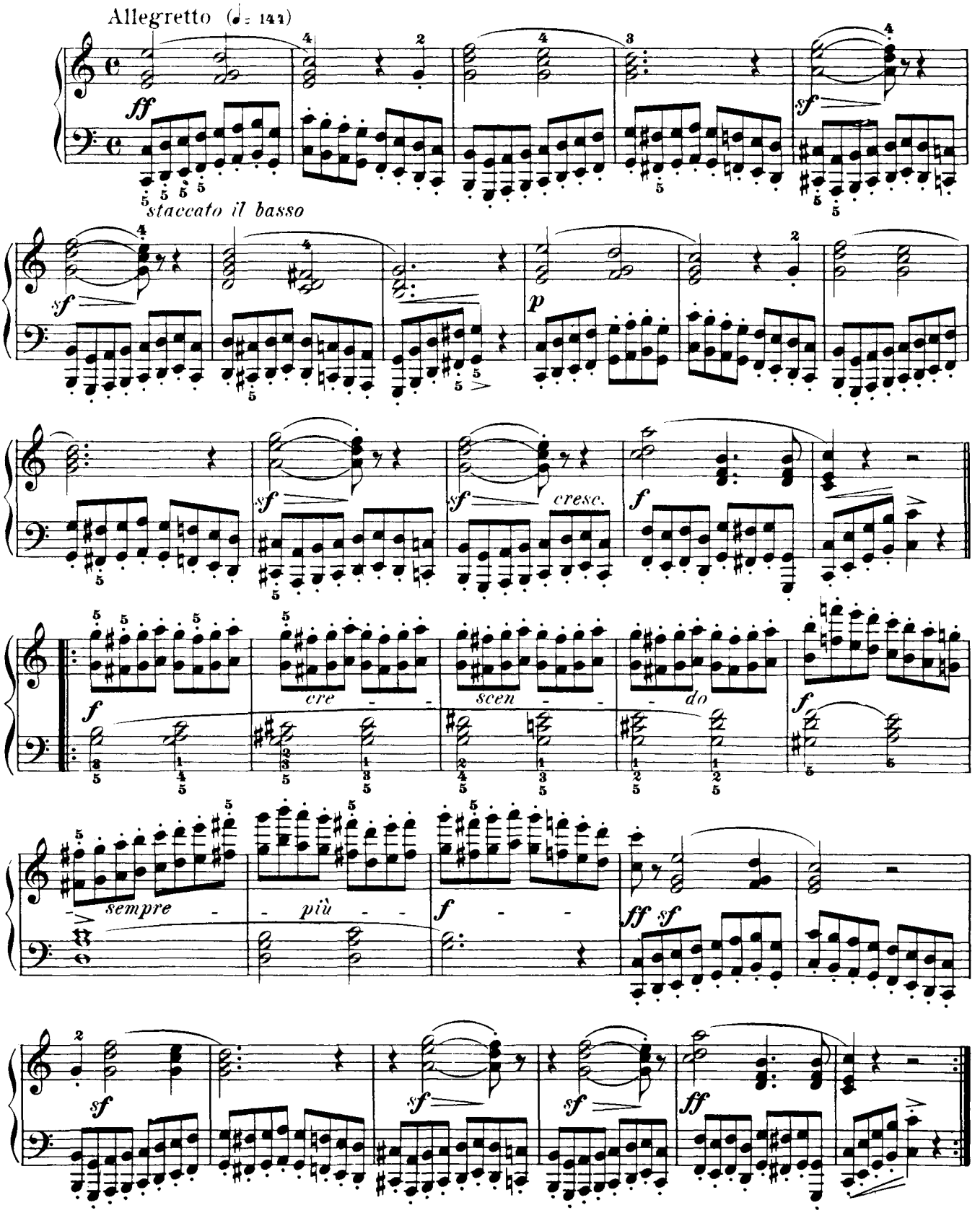
Etude XXII.



Octaves are played with the wrist; i. e. independently of the arm.
This study may also be played in *legato* Octaves, in which case the 4th finger is always used for black keys.
Transposition into *c♯* is strongly recommended.

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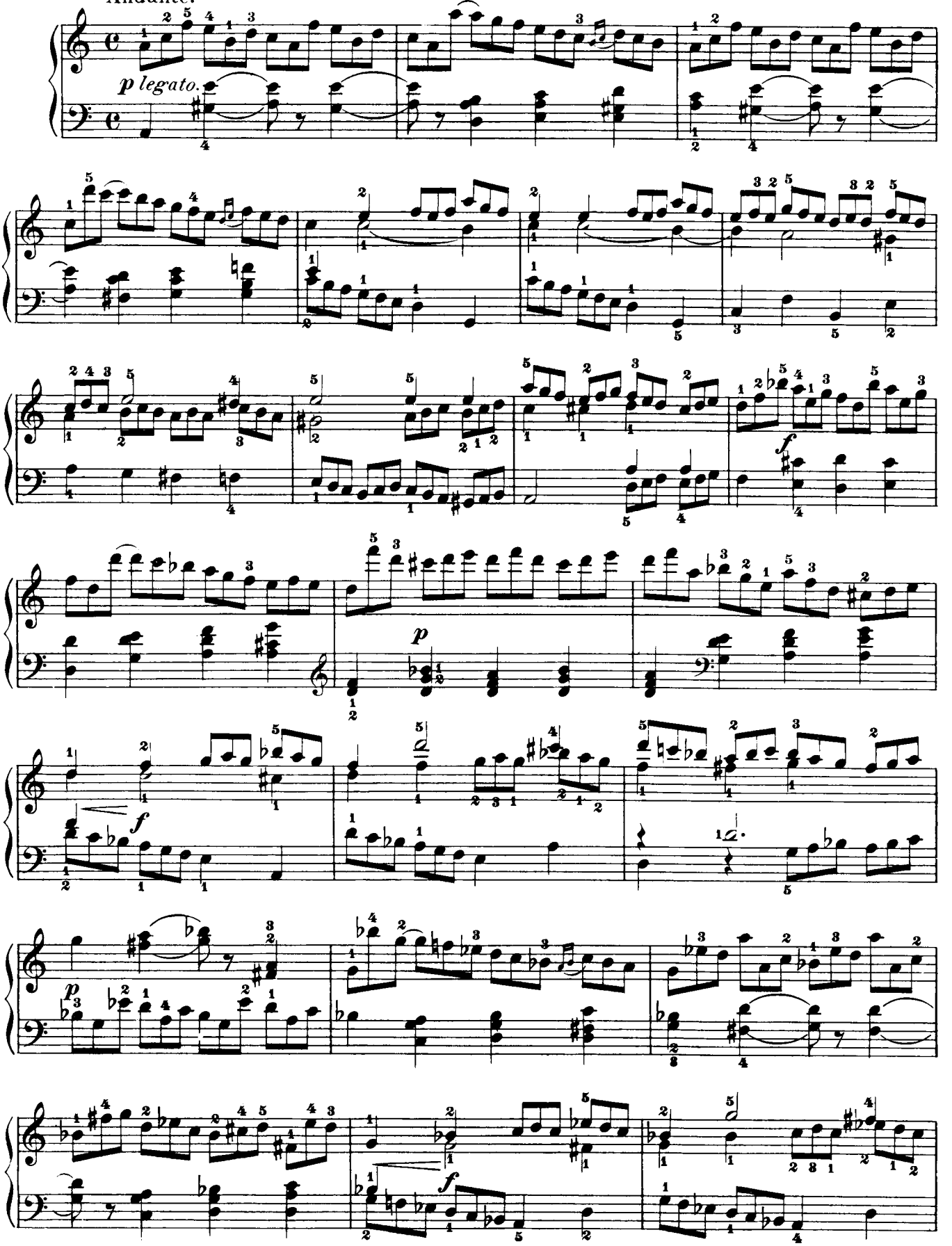
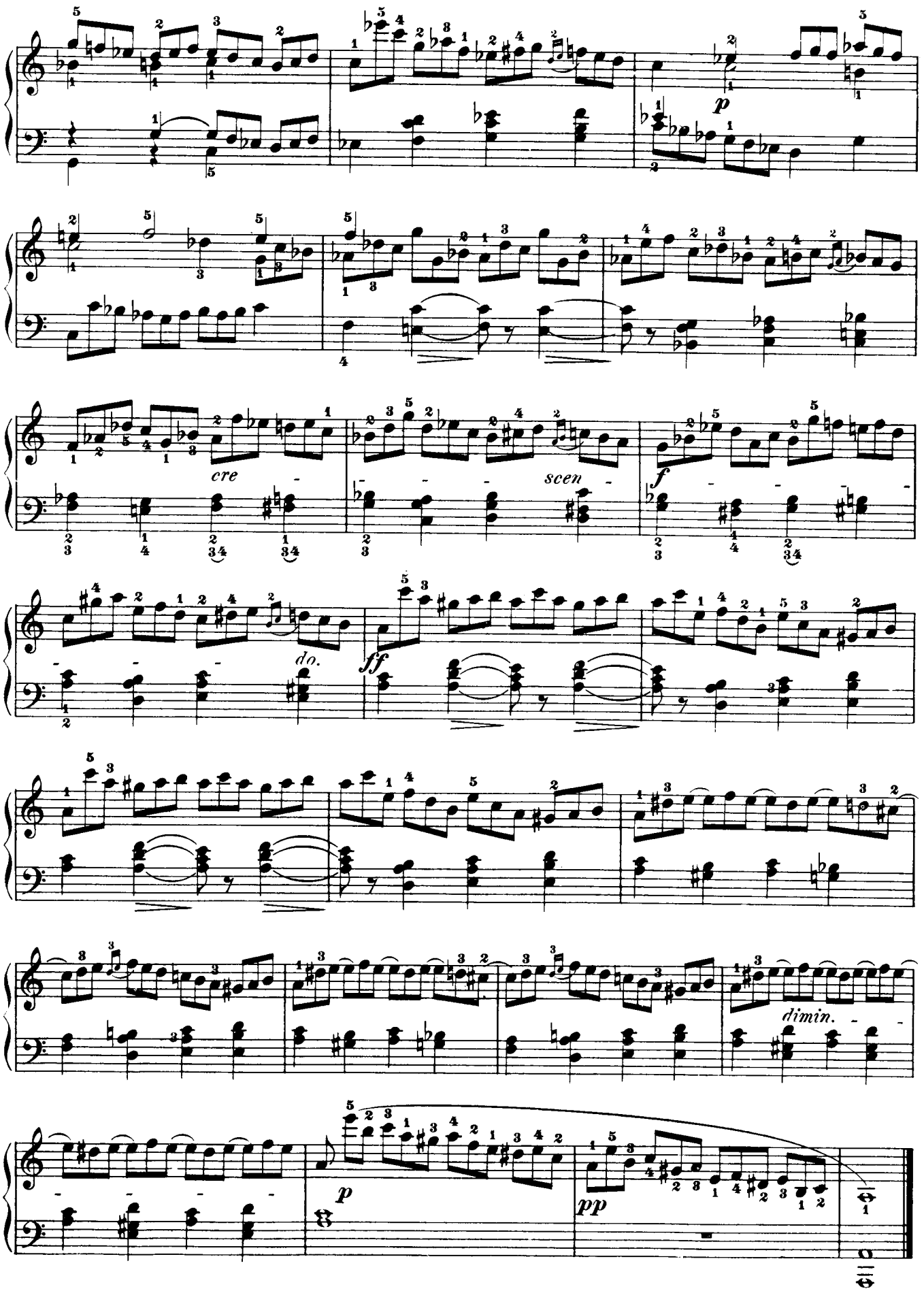
Etude XXIII.

Andante.

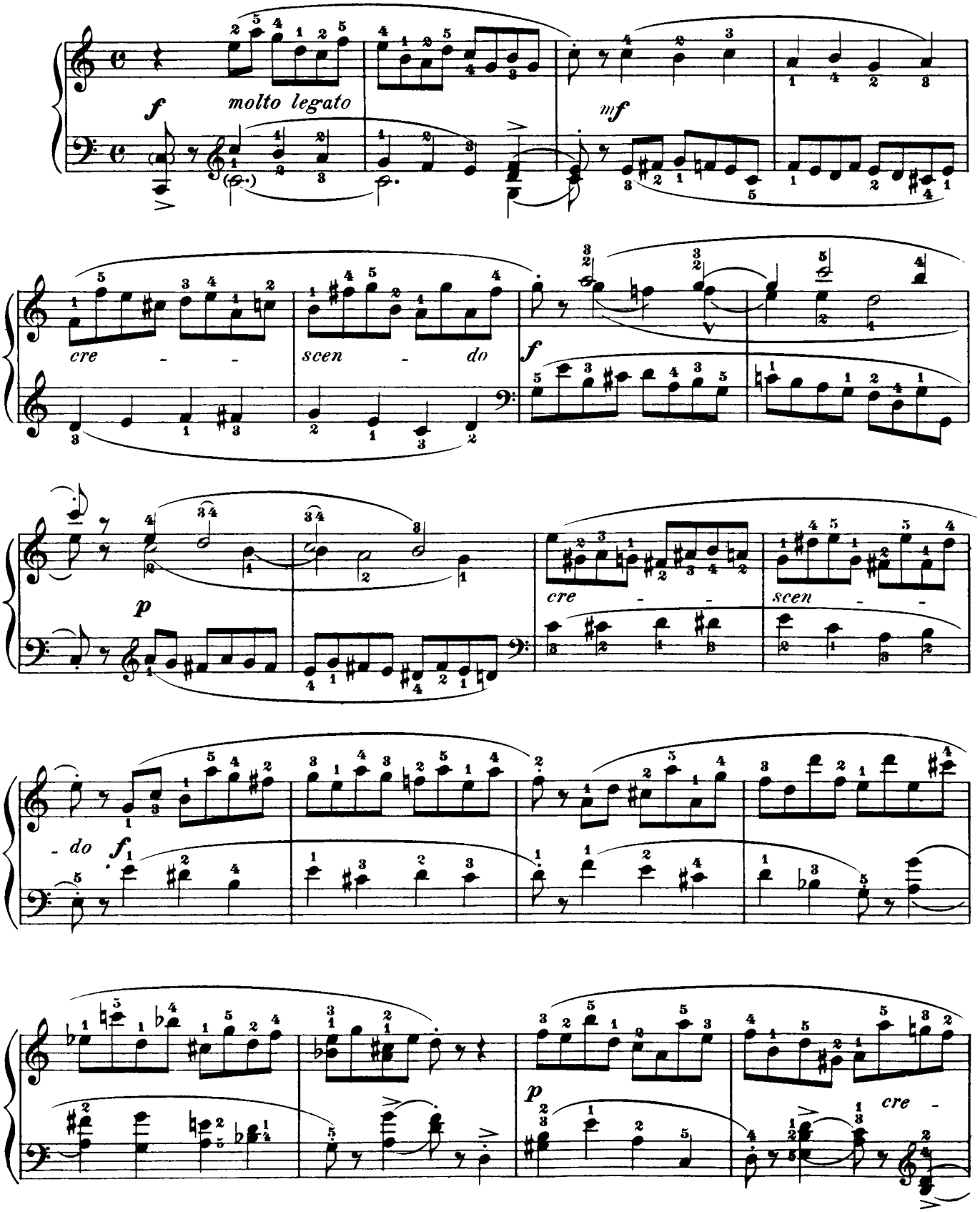


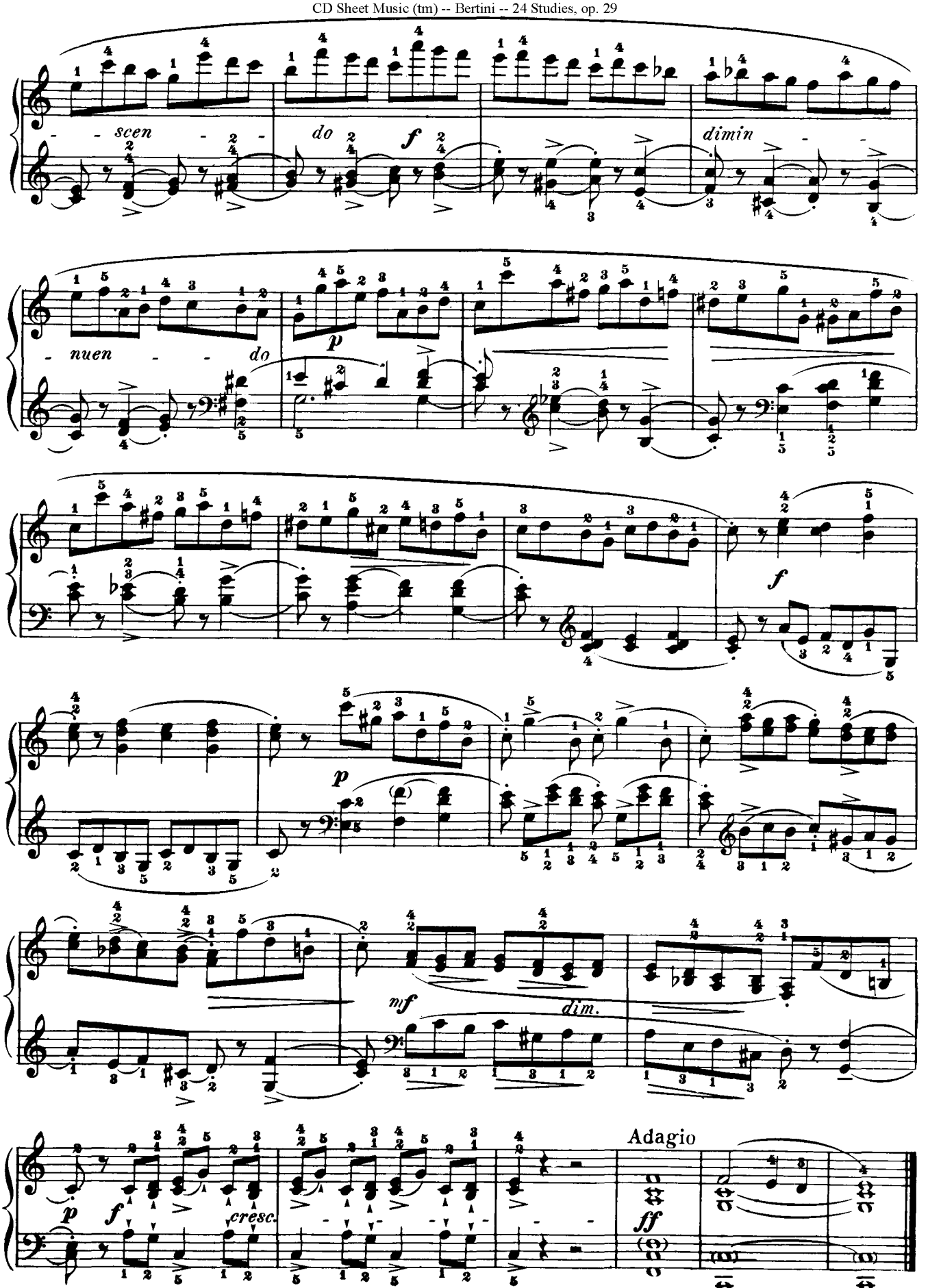

p
cre
scen
f
do.
ff
dimin.
p
pp

Etude XXIV.

Fingering and Phrasing by
G. BUONAMICI

Andante un poco allegretto (♩= 104)




scen - do
dimin - nuen - do
Adagio
cresc.
dim.