Revised and fingered by

MAX VOGRICH.

Etude II.

Andante espressivo.

Aria.

\( p \) e legato.

\( f \) dim.

ten. \( 11 \)

\( f \) dimin.

\( \text{rall.} \)
Revised and fingered by MAX VOGRIICH.

Etude III.

Allegro.
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.
Etude IX.

Allegretto, quasi un poco andante.
Etuide XI.

Andante (♩= 76)

Fingering, Phrasing, Annotations by G. BUONAMICI

The pupil who cannot reach an Octave, will play only the lower note of the Bass.
Revised and fingered by
MAX VOGRICH.

Mouvement de Valse.
Allegretto.

Etude XII.
Etude XIII.

Andante (♩= 72)

staccato la mano sinistra

To derive the more profit from this study, it would be well to practice it in the following manner also:
Fingering, Phrasing, Annotations by G. BUONAMICI

Etude XV.

Andante (d=100)

Legatiss. ed espress.

The staves indicate the manner of phrasing. The pupil should scrupulously observe them, in order to accustom himself to discourse musically with understanding.
Revised and fingered by
MAX VOGRICH.

Etude XX.

Presto.
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.
Etude XXIV.

Andante un poco allegretto (\( \frac{\dot{q}}{2} = 104 \))

Fingering and Phrasing by

G. BUONAMICI