Schirmer's Library of Musical Classics.

Vol. 137.

H. BERTINI

Twenty-four Studies for the Piano

Op. 29

PREPARATORY TO THE CELEBRATED STUDIES OF
J. B. CRAMER

REVISED, FINGERED AND EDITED
BY
MAX VOGRICH AND G. BUONAMICI

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
1892

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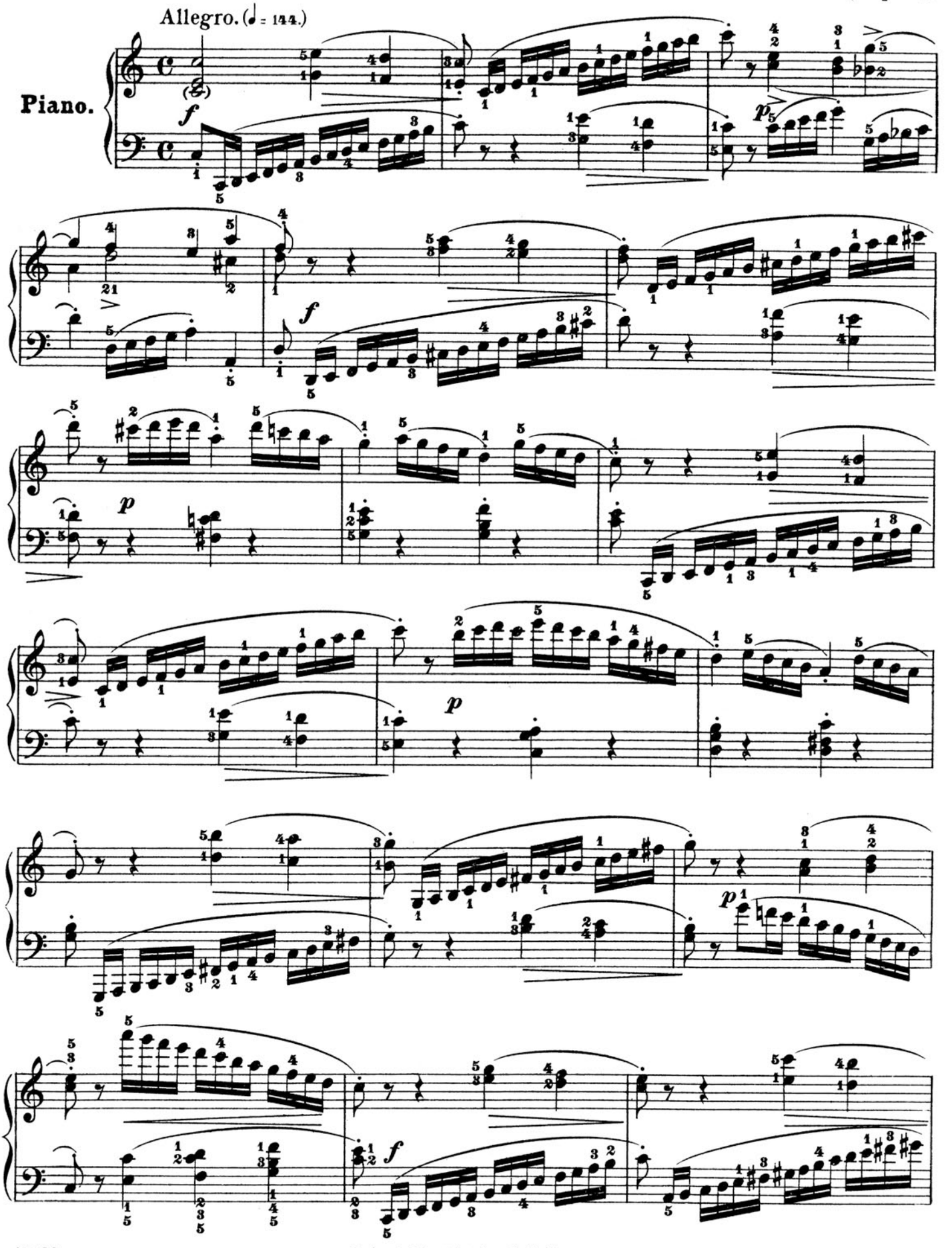
Etude I.

H. BERTINI, Op. 29.

Allegro. (♩ = 144.)

Piano.



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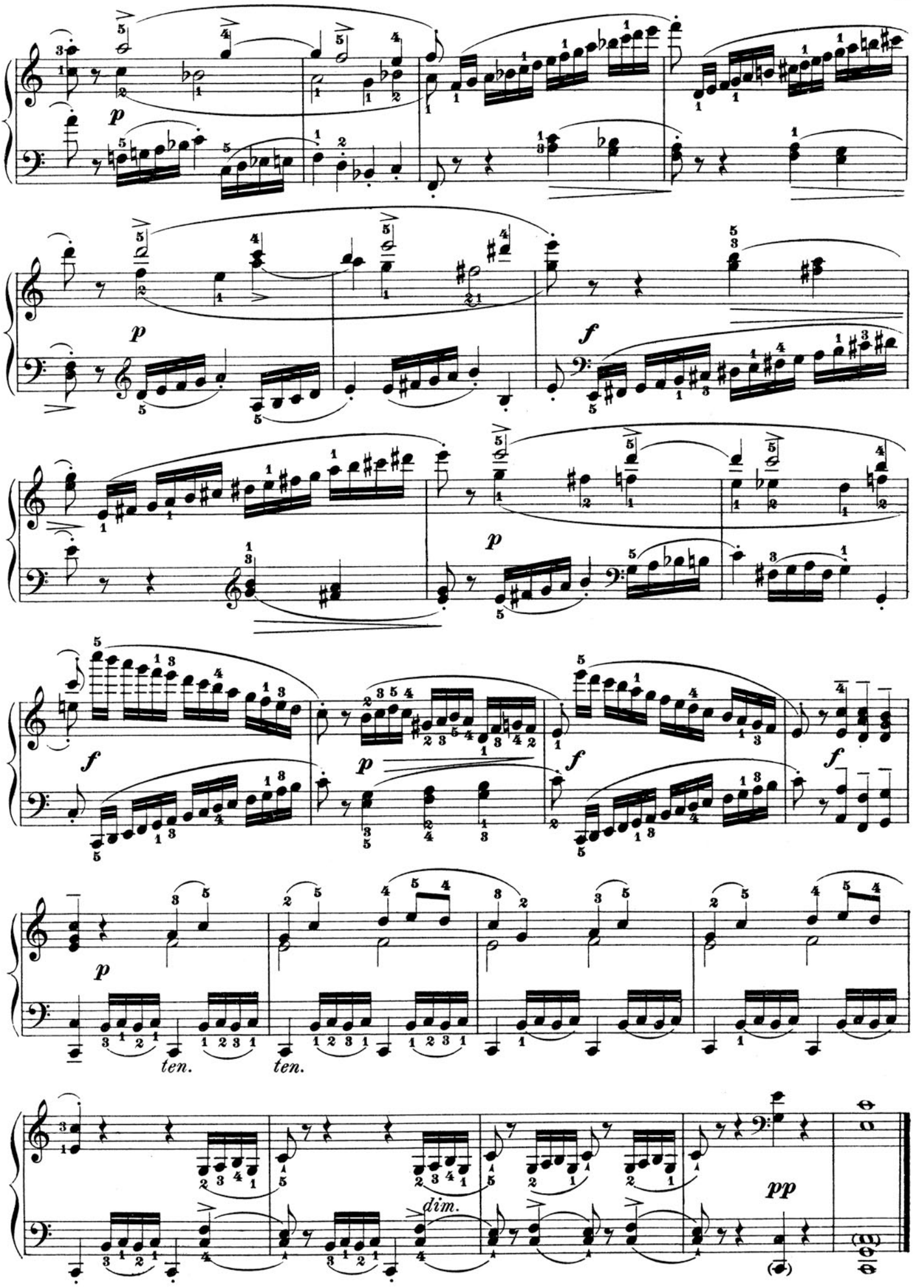
p
p
f
p
f
p
f
f
p
ten.
ten.
dim.
pp

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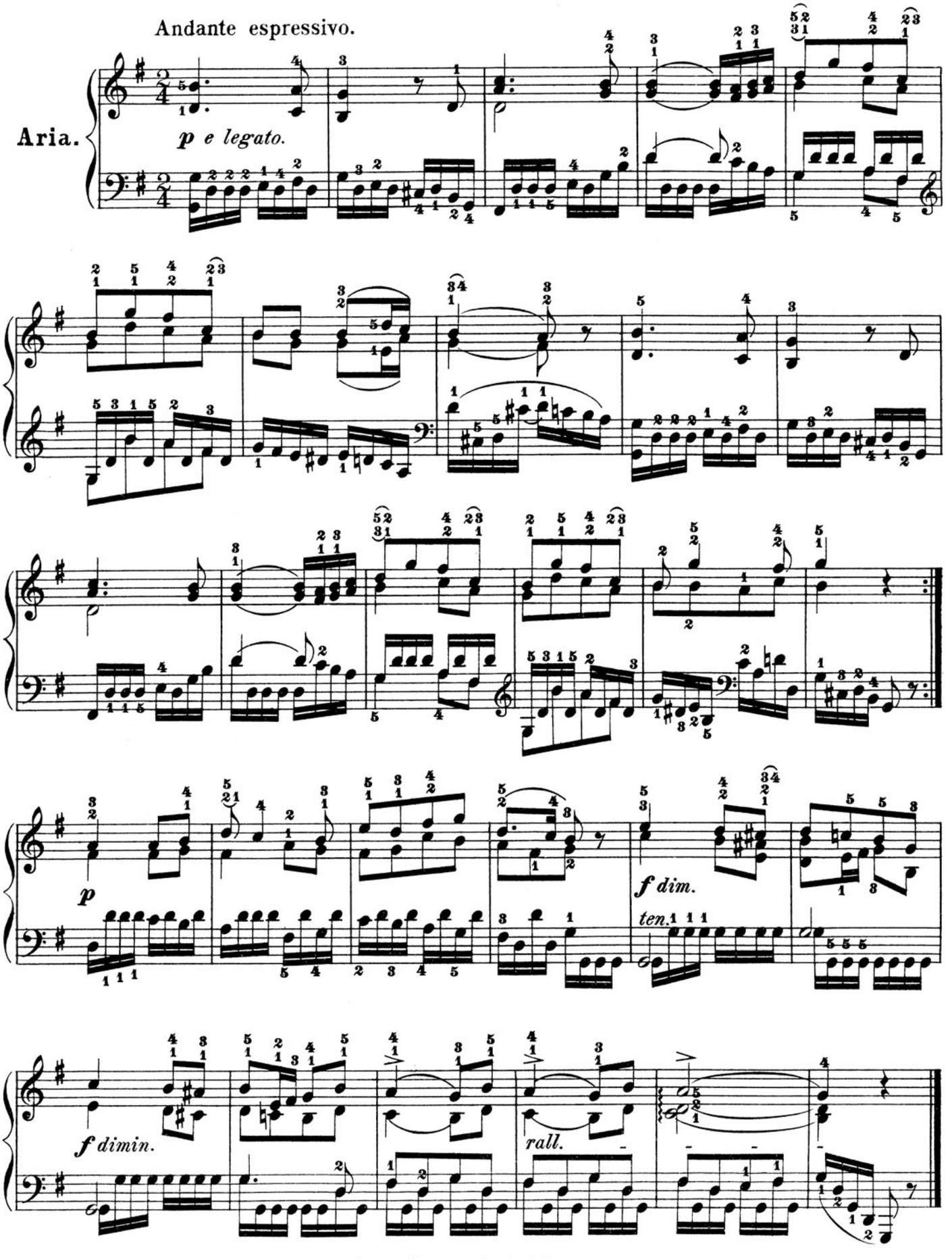
Etude II.

Andante espressivo.



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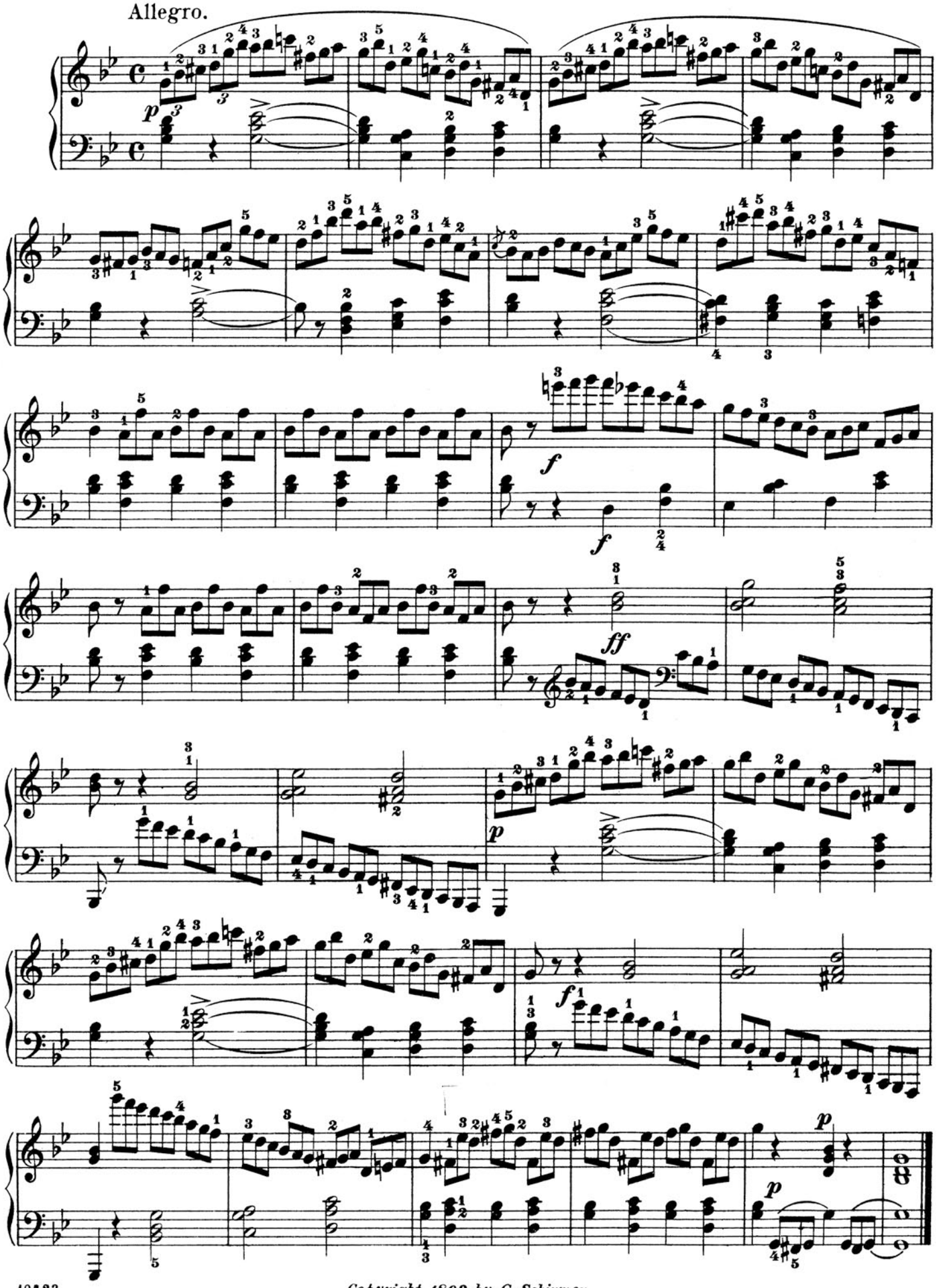
Etude III.

Allegro.



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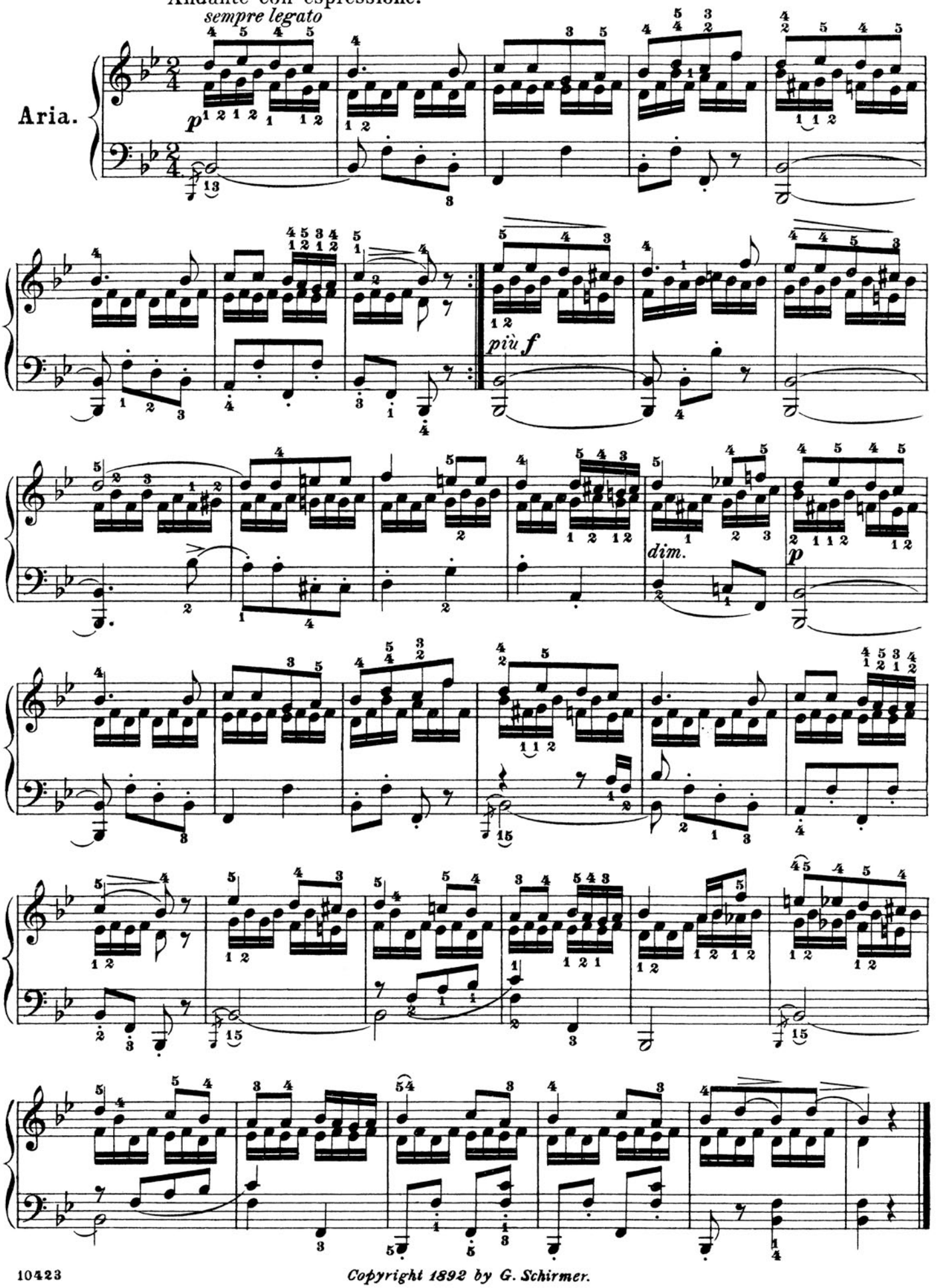
Etude IV.

Andante con espressione.

sempre legato

Aria.



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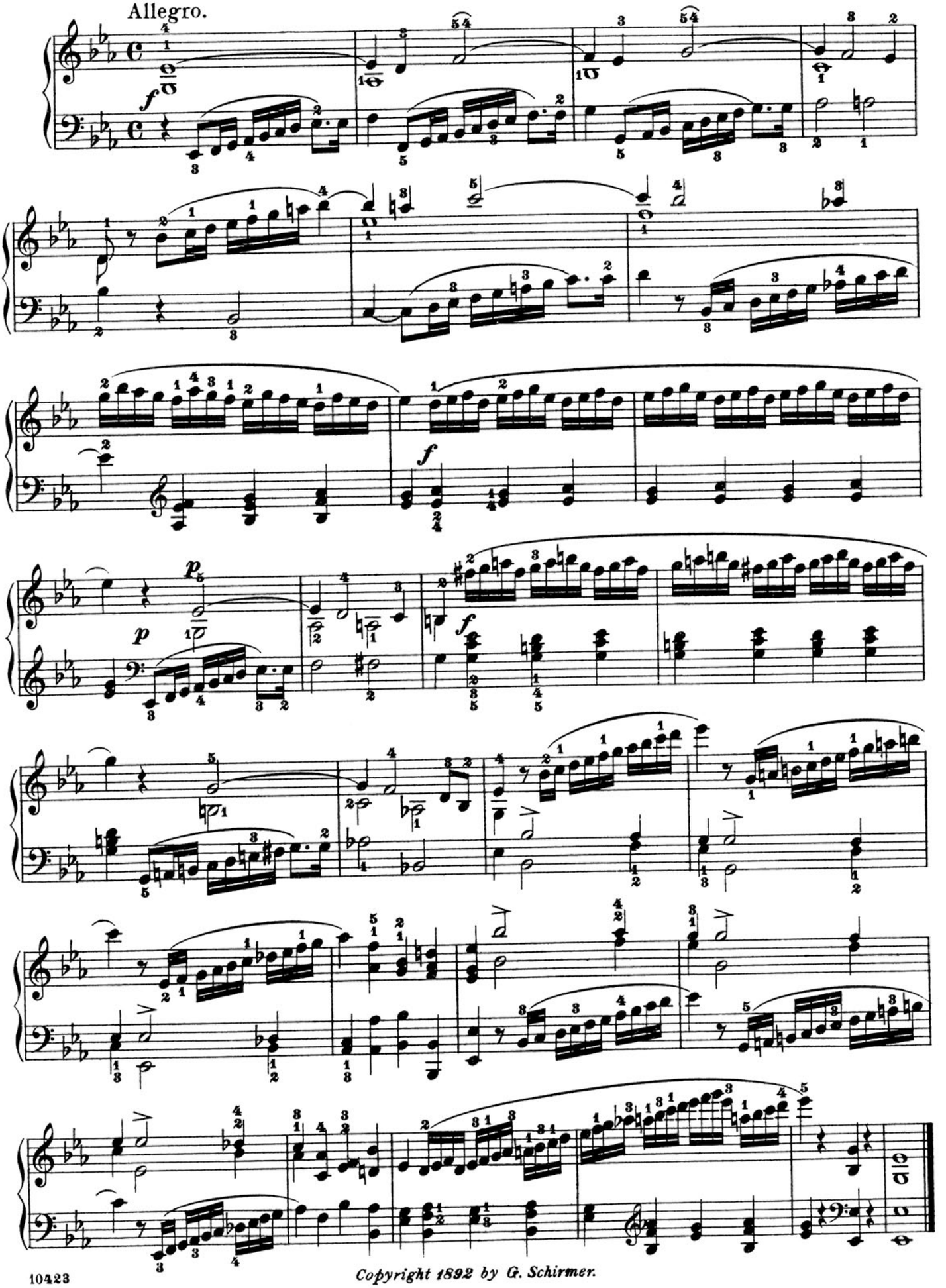
Etude V.

Allegro.



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Etude VI.

(For small hands.)

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

p sempre legatissimo il basso.

cresc.

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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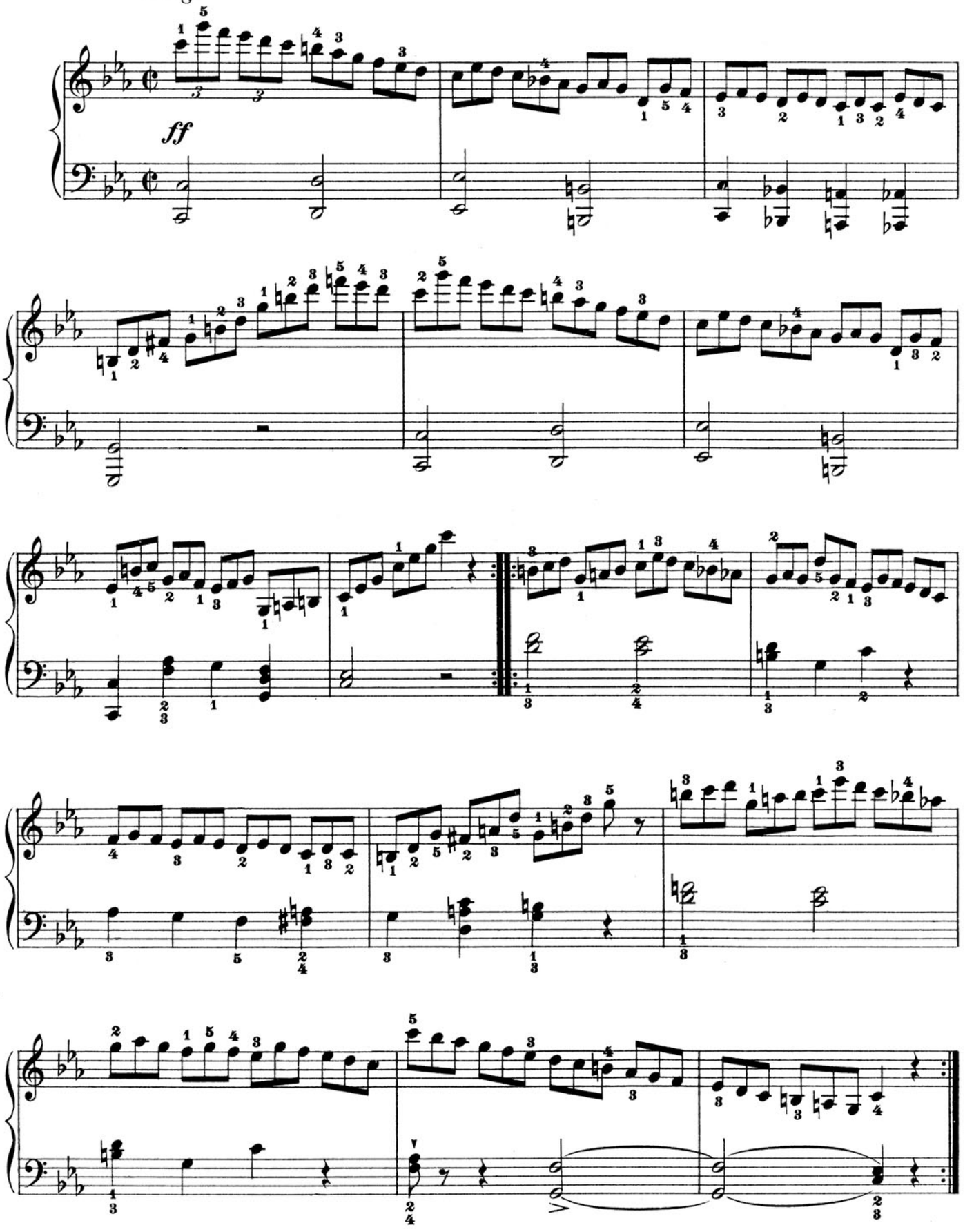
Etude VII.

Allegro.



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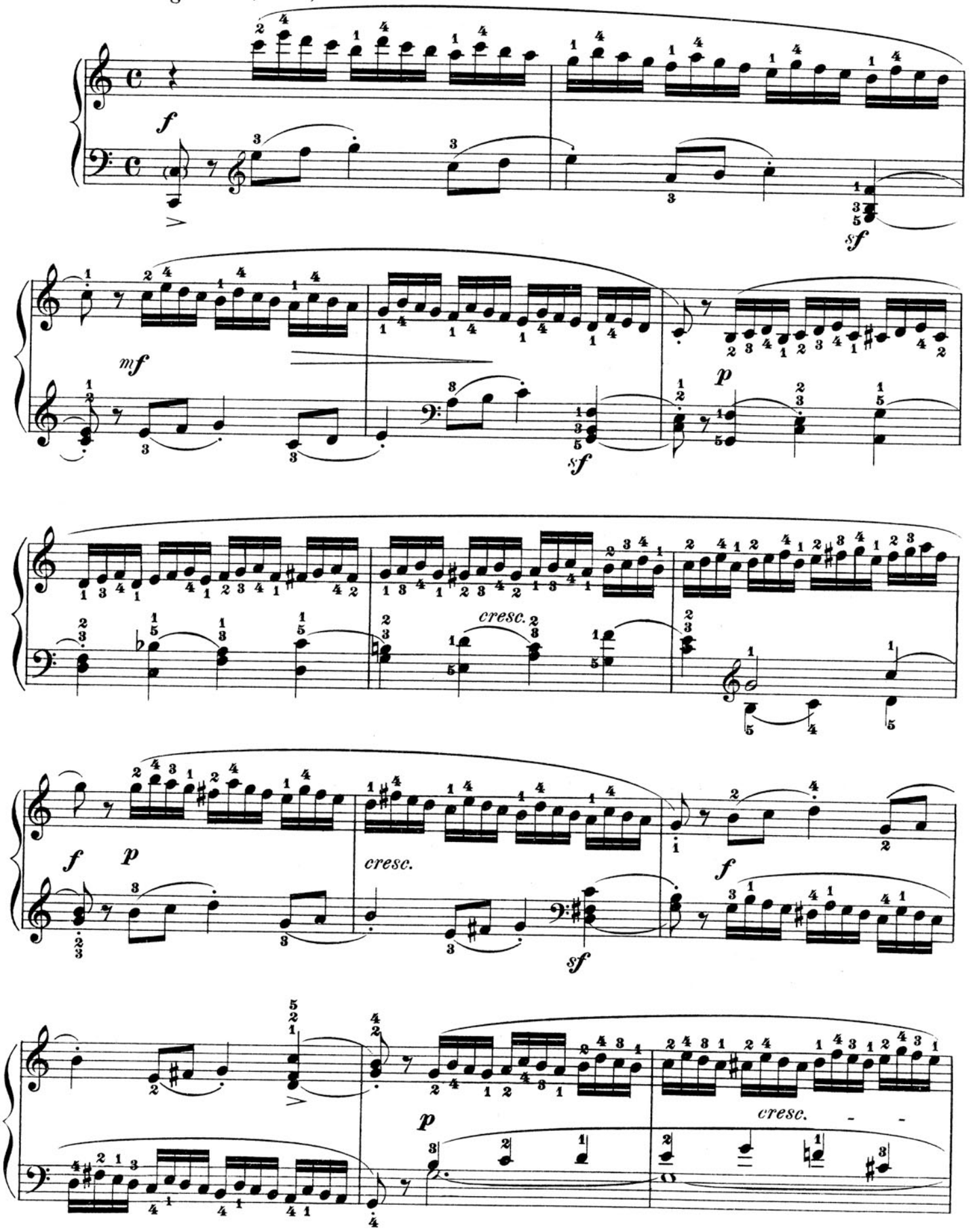
Etude VIII.

Allegretto. (♩ = 132.)



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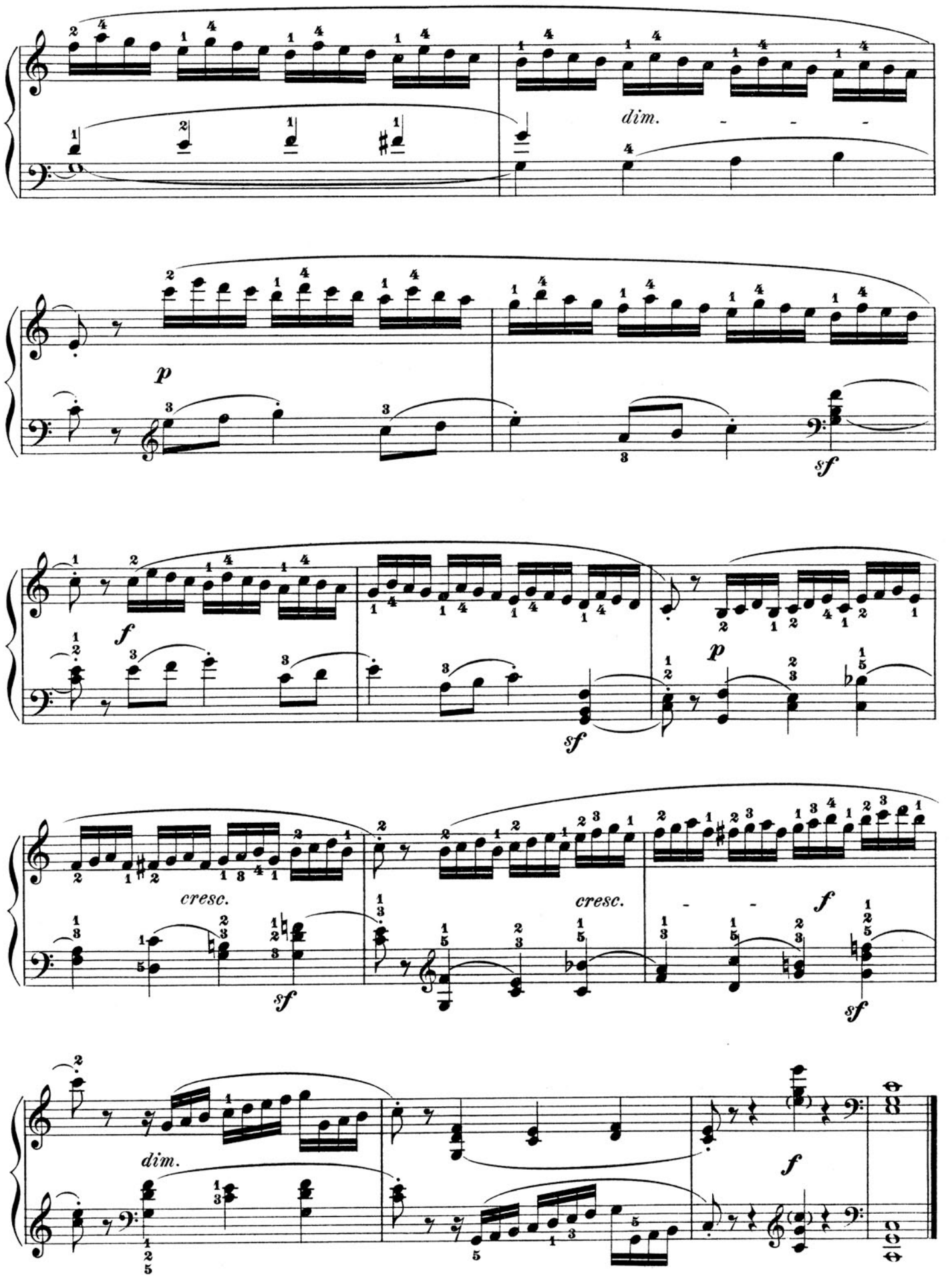
dim.
p
sf
f
sf
p
cresc.
sf
cresc.
f
sf
dim.
f

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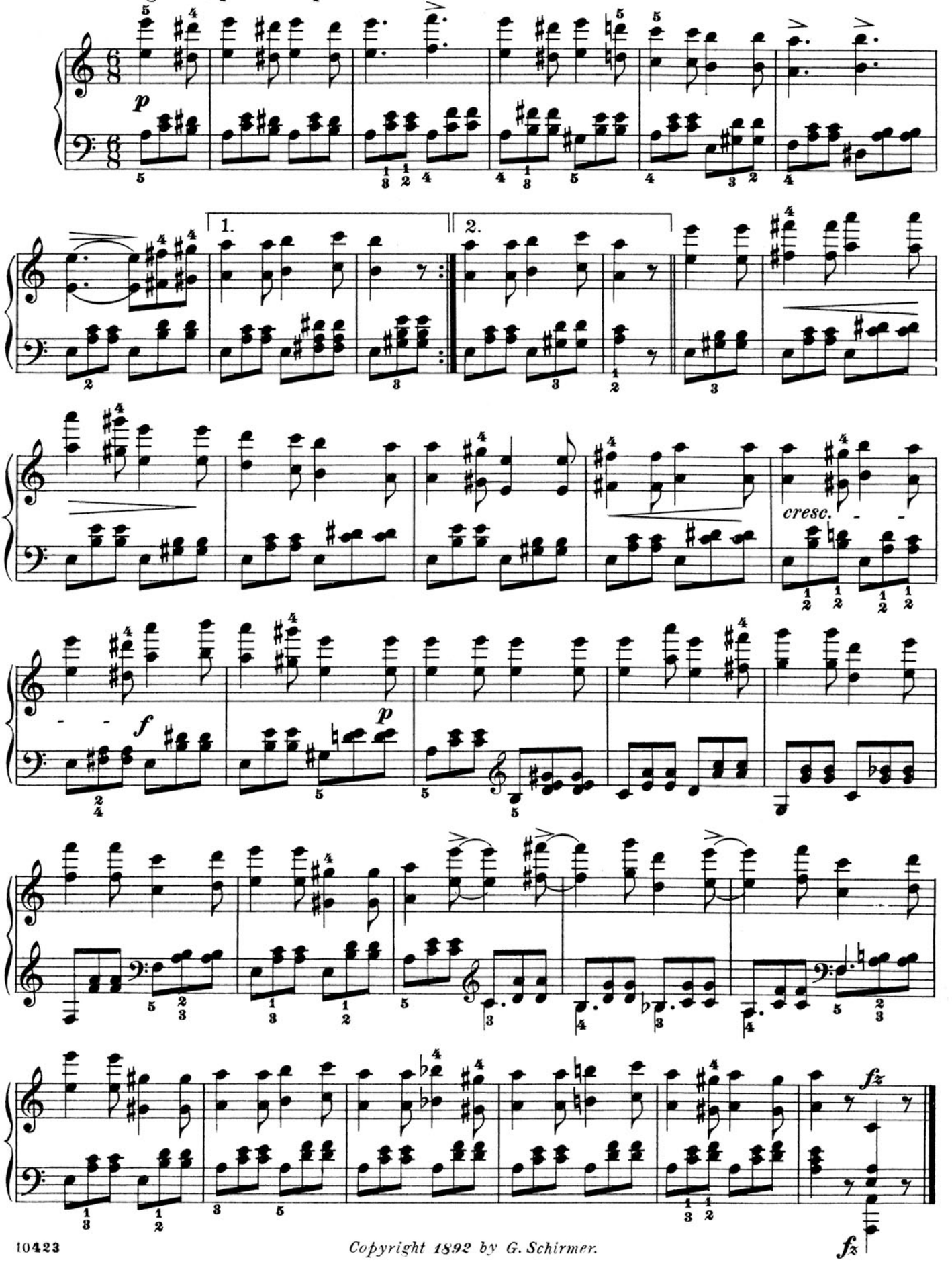
Etude IX.

Allegretto, quasi un poco andante.



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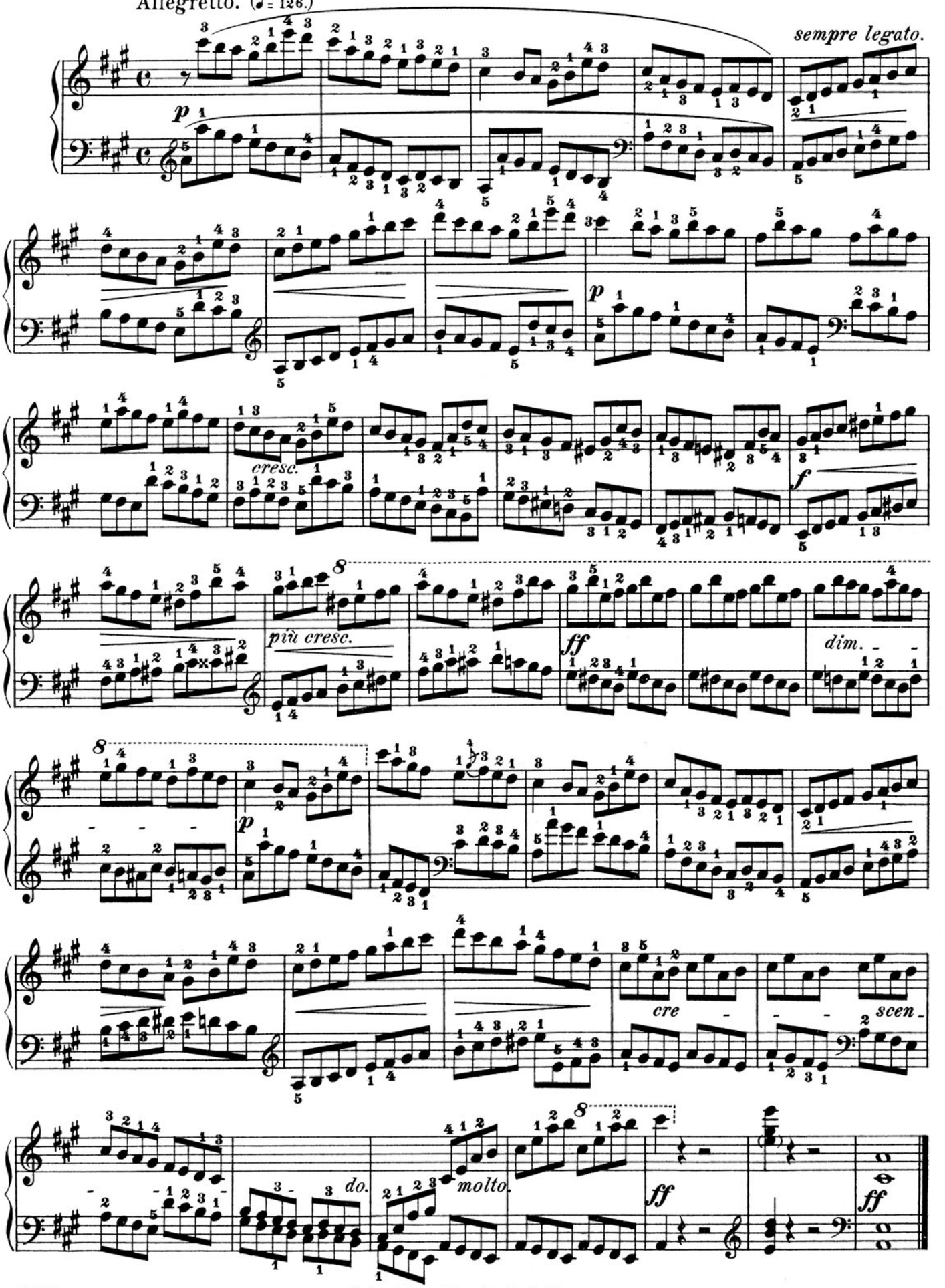
Etude X.

Allegretto. (♩= 126.)



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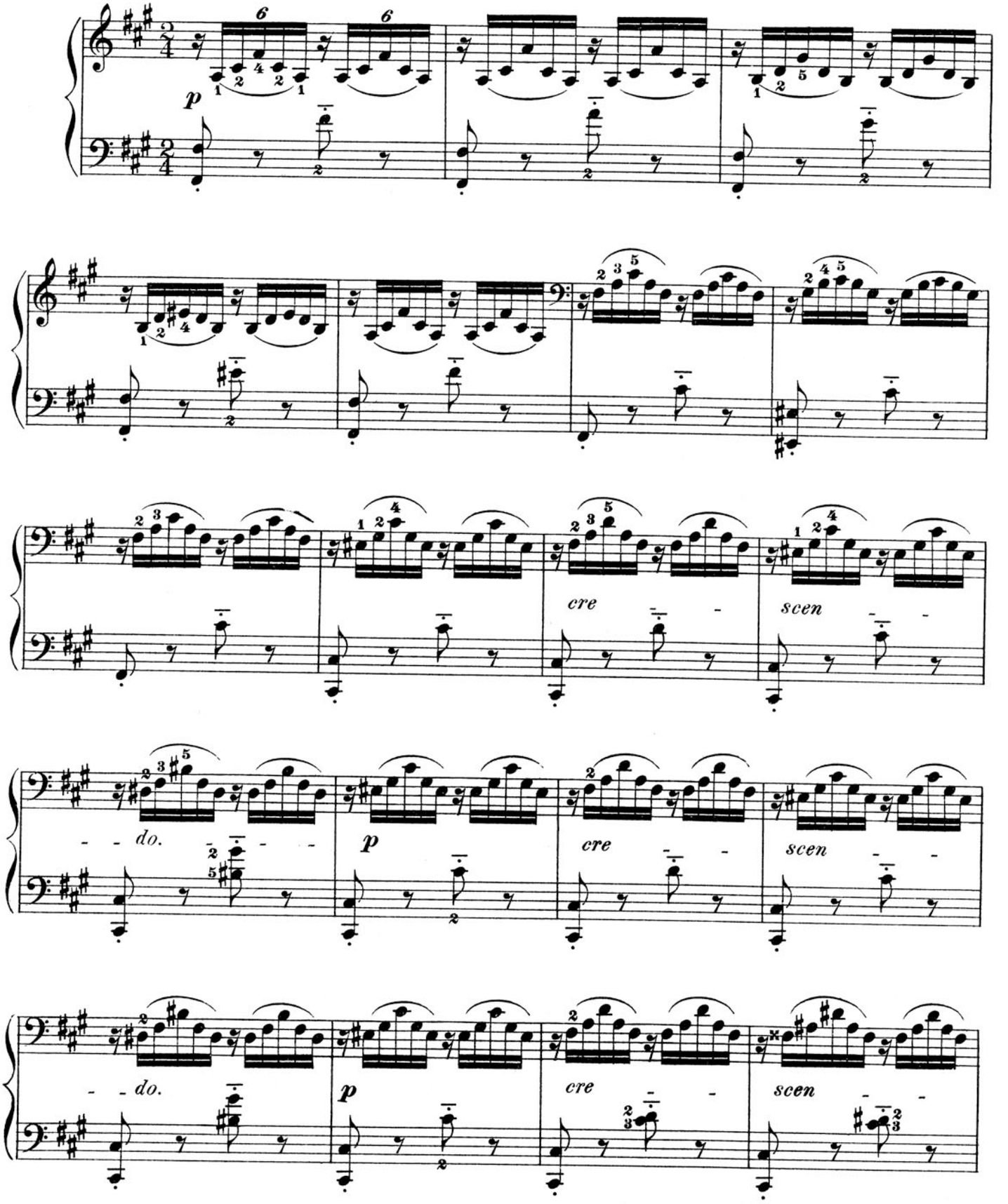
Etude XI.

Andante. (♩ = 76.)



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

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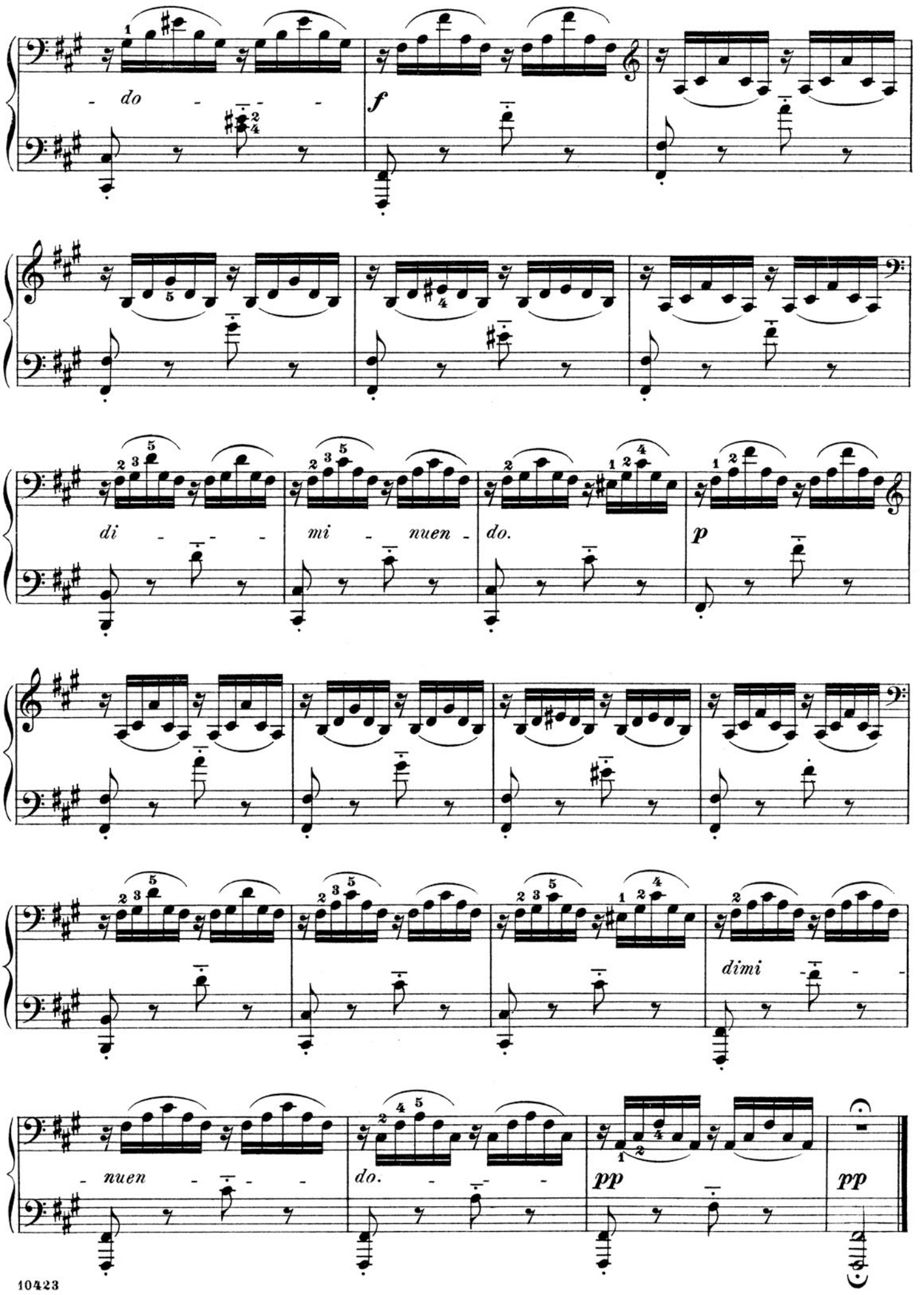
do
f
di
mi
nuen
do.
p
dimi
nuen
do.
pp
pp

Etude XII.

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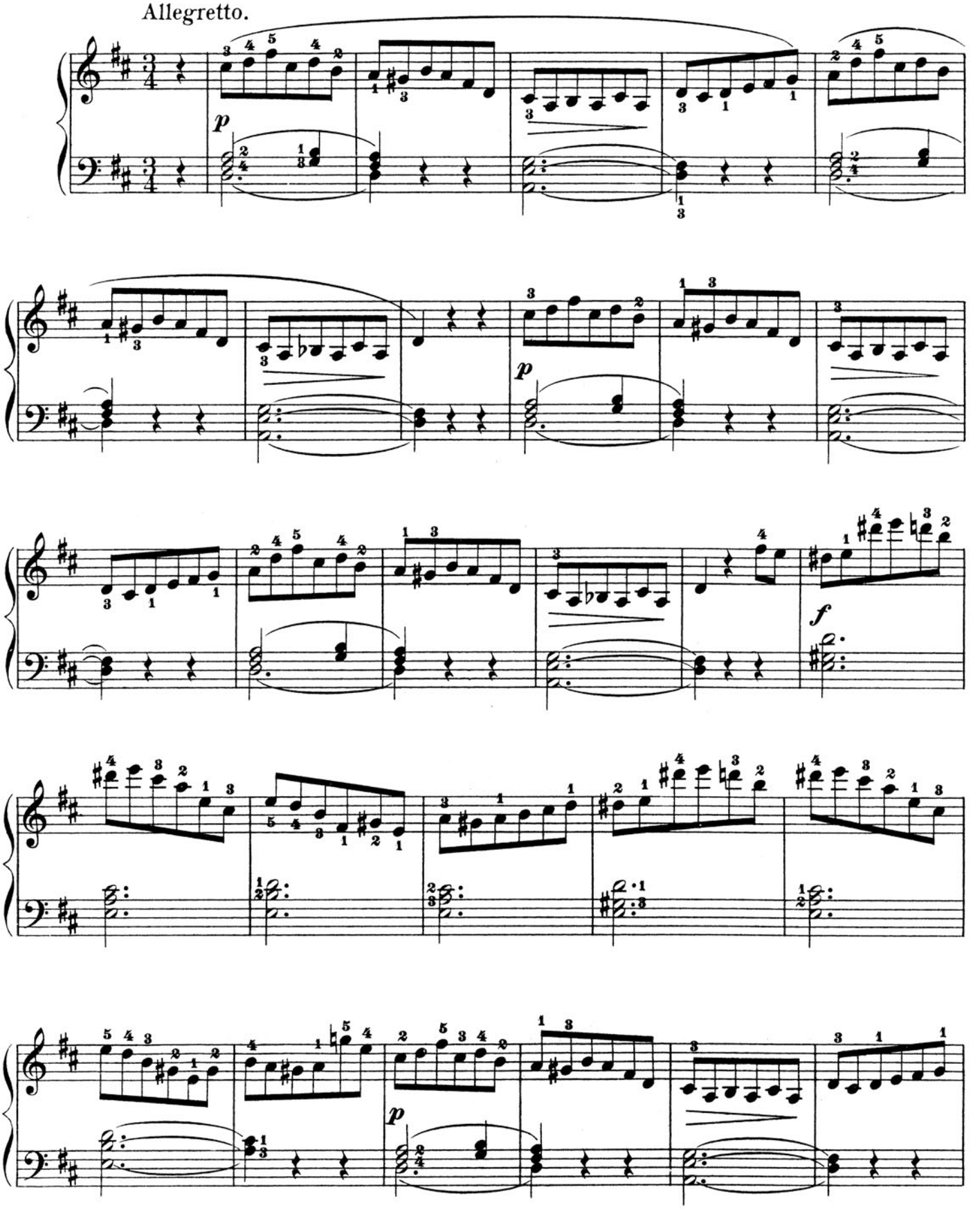
Mouvement de Valse.

Allegretto.



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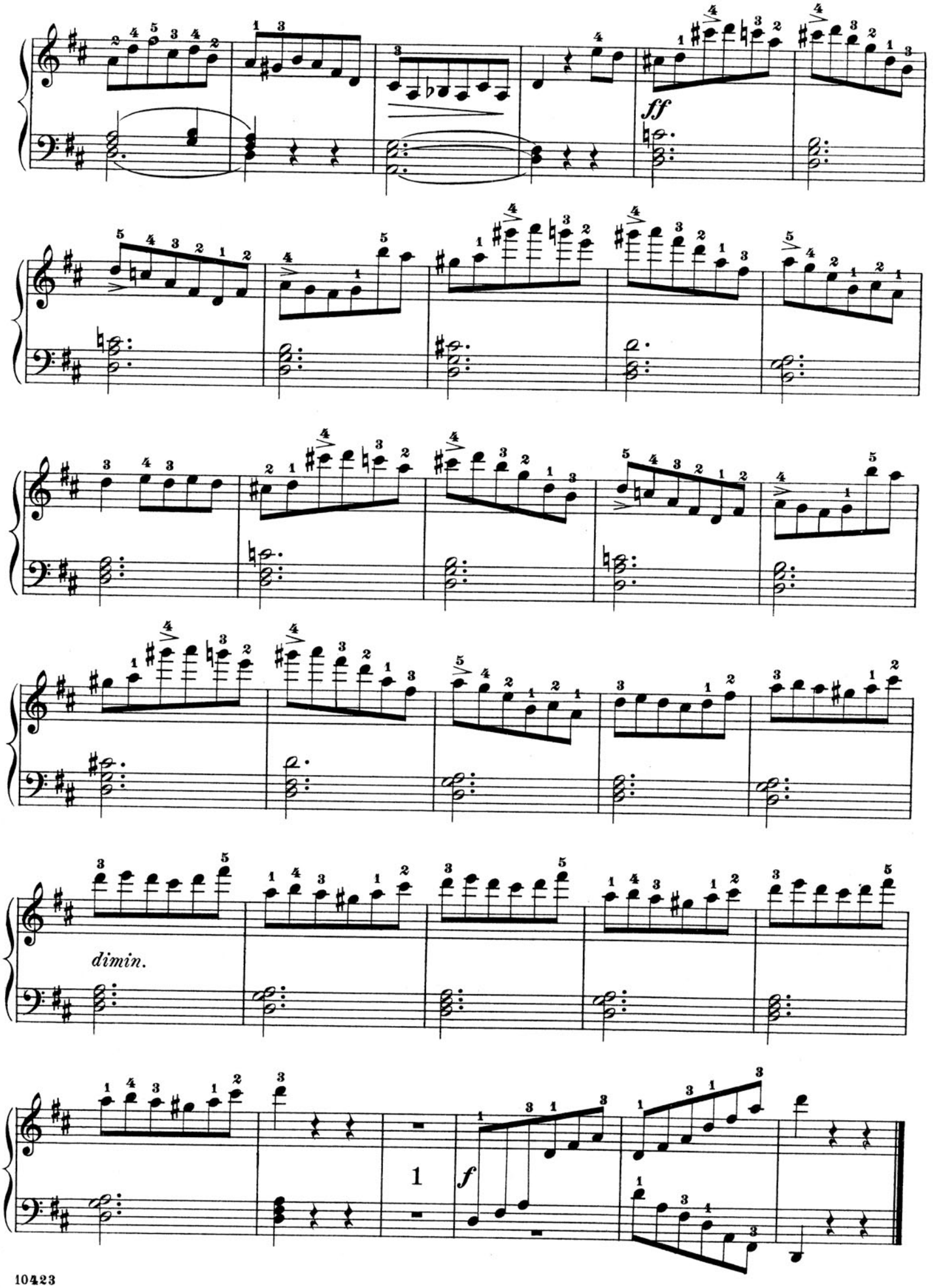
ff
dimin.
1
f

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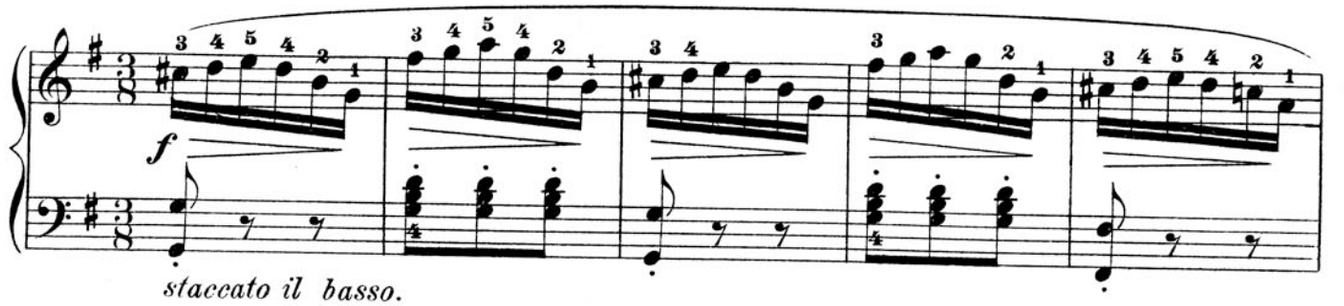
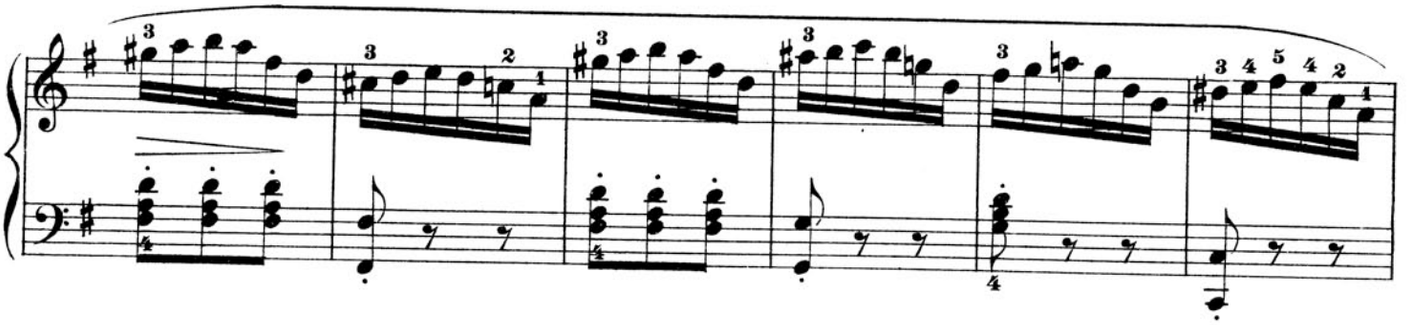
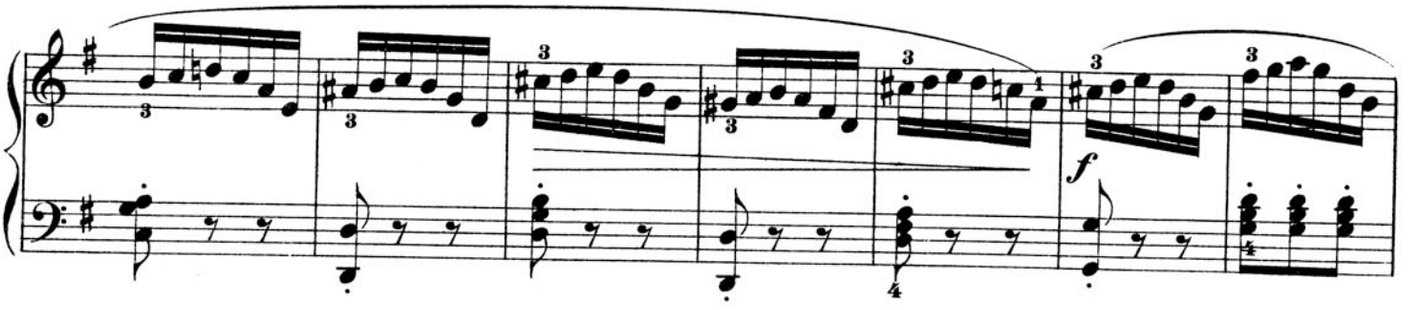
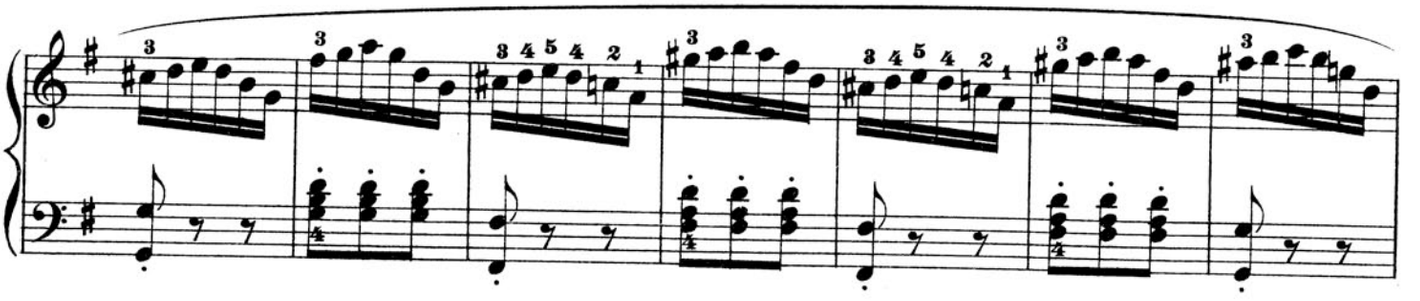
Etude XIII.

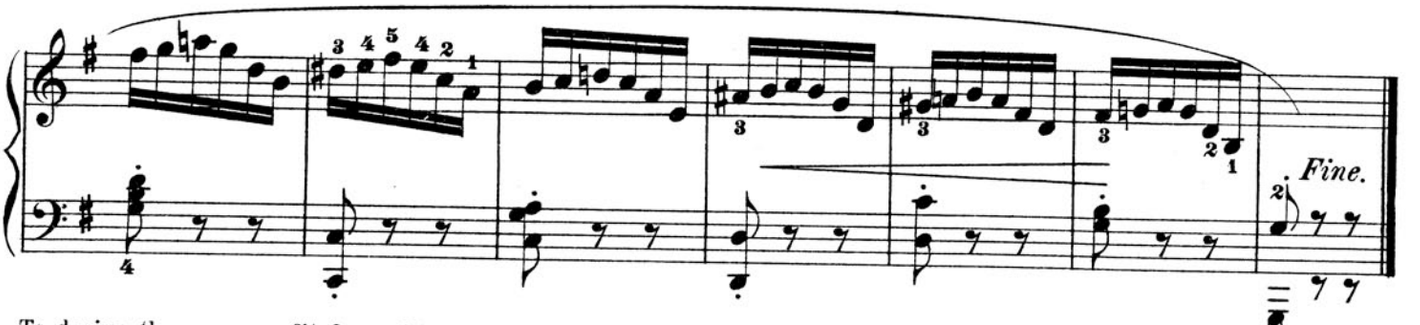
Andante. (♩.= 72.)



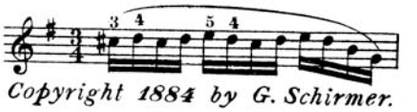








To derive the more profit from this study, it would be well to practice it in the following manner also:



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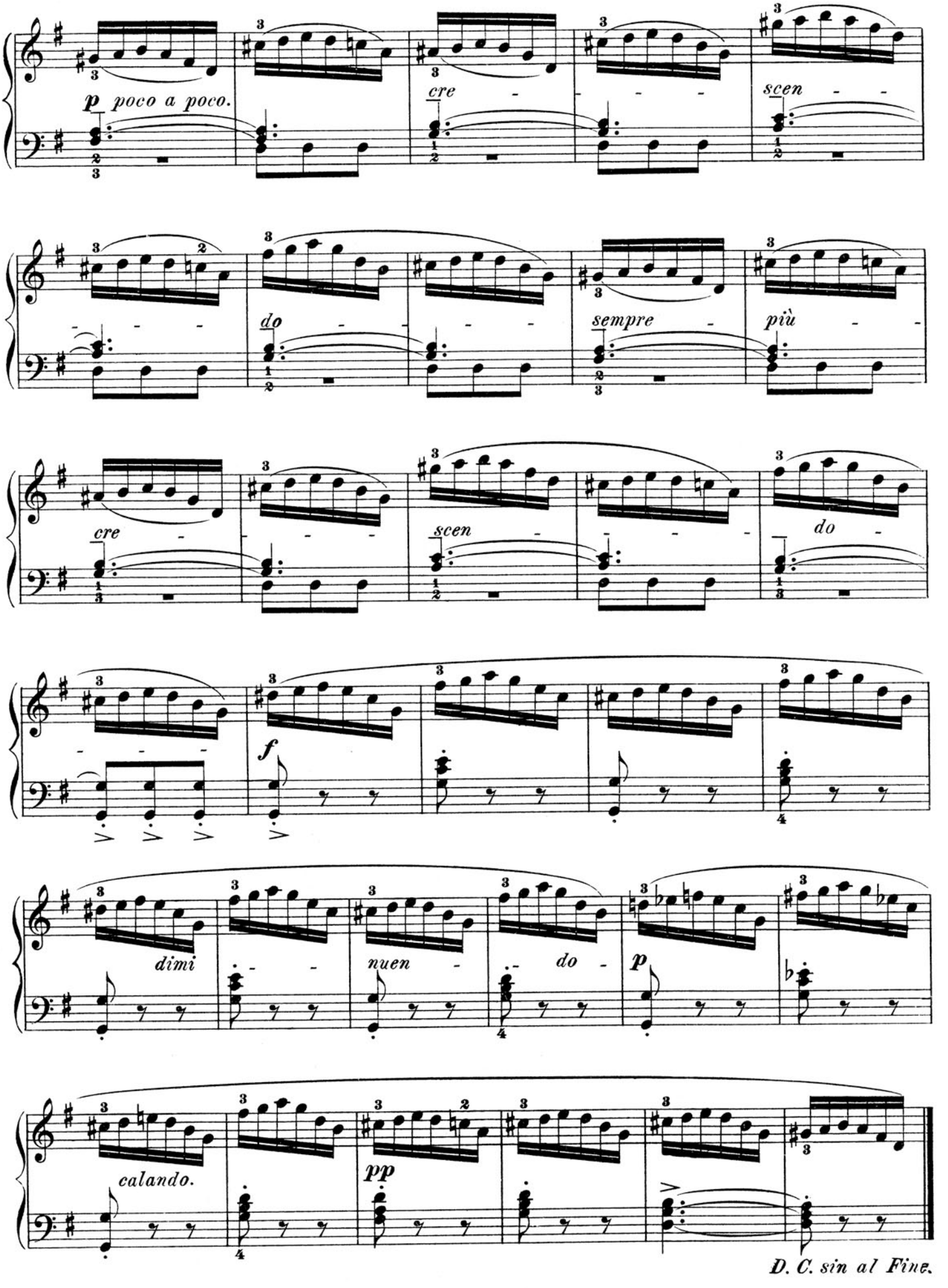
p poco a poco.
cre
scen
do
sempre
più
cre
scen
do
f
dimi
nuen
do
p
calando.
pp
D. C. sin al Fine.

Etude XIV.

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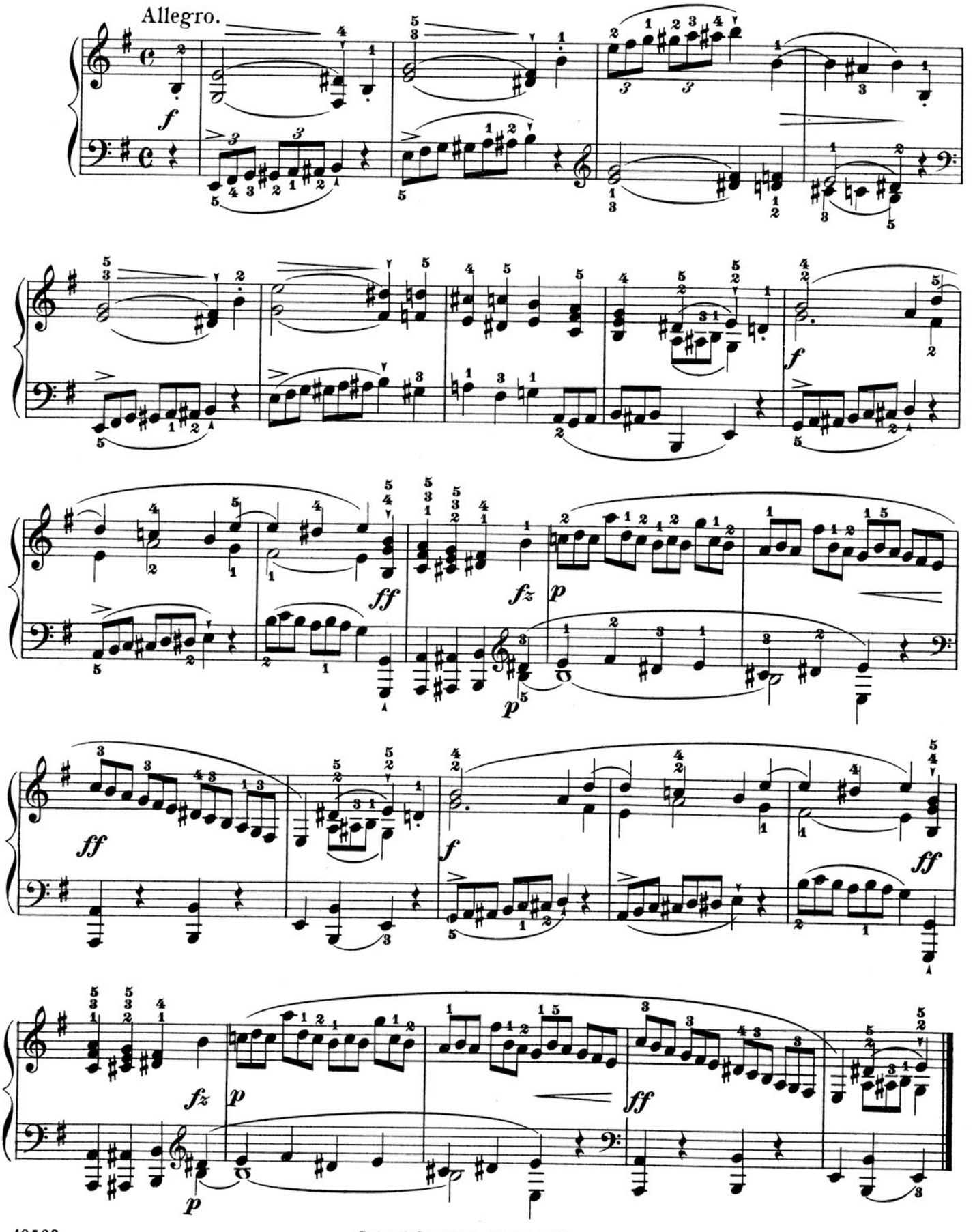

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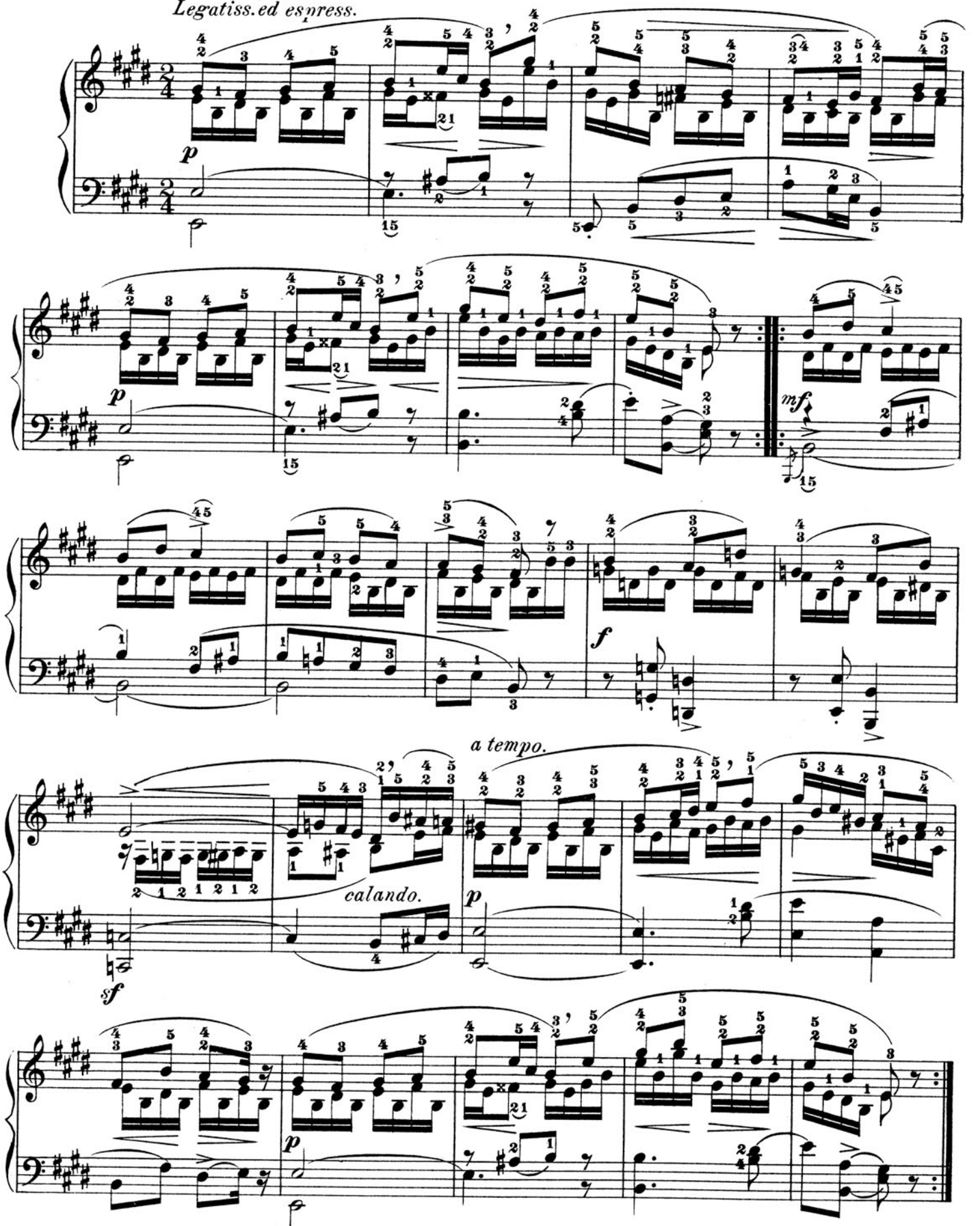
Etude XV.

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.

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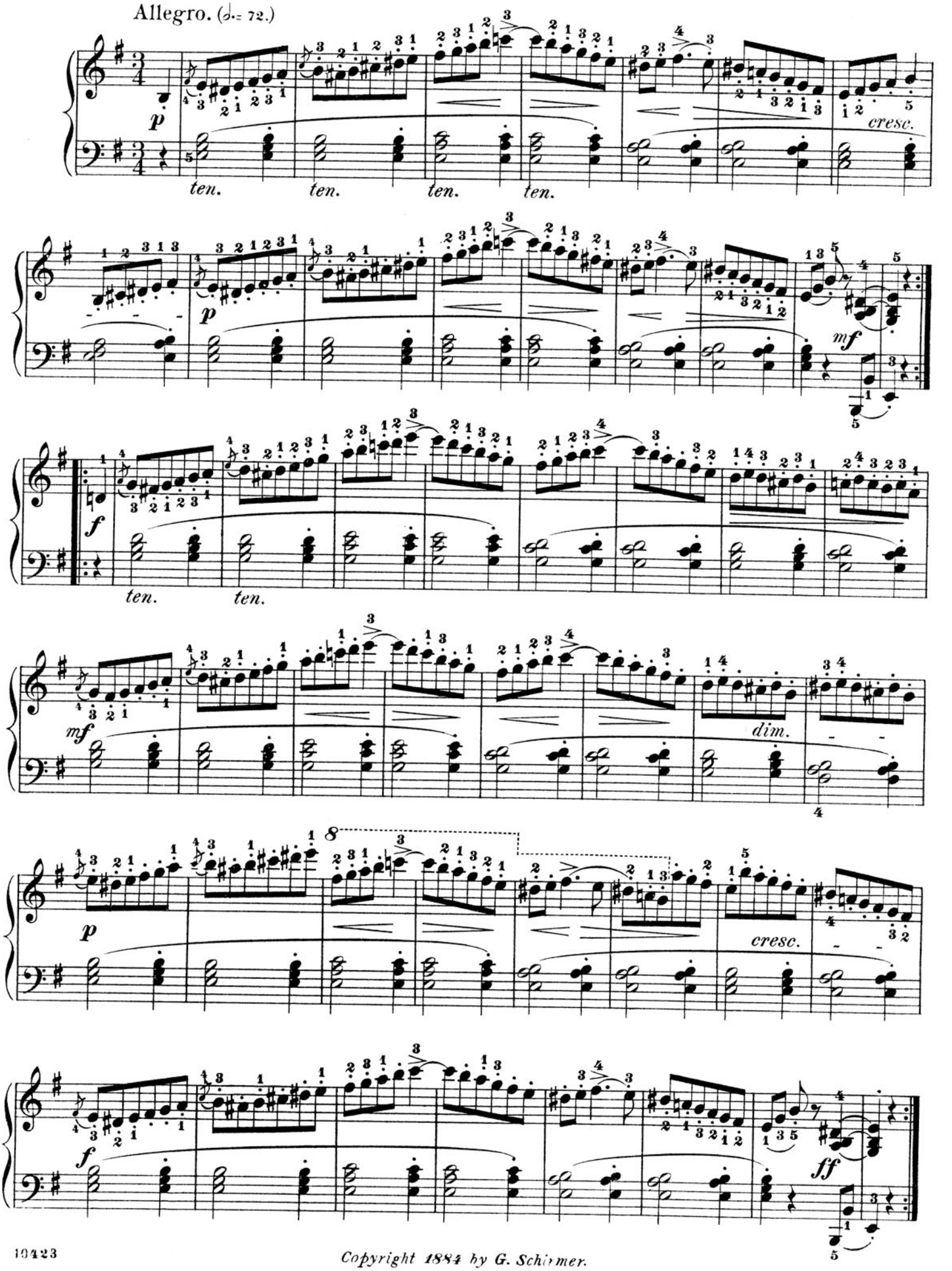
Etude XVI.

Allegro. (♩.= 72.)



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Etude XVII.

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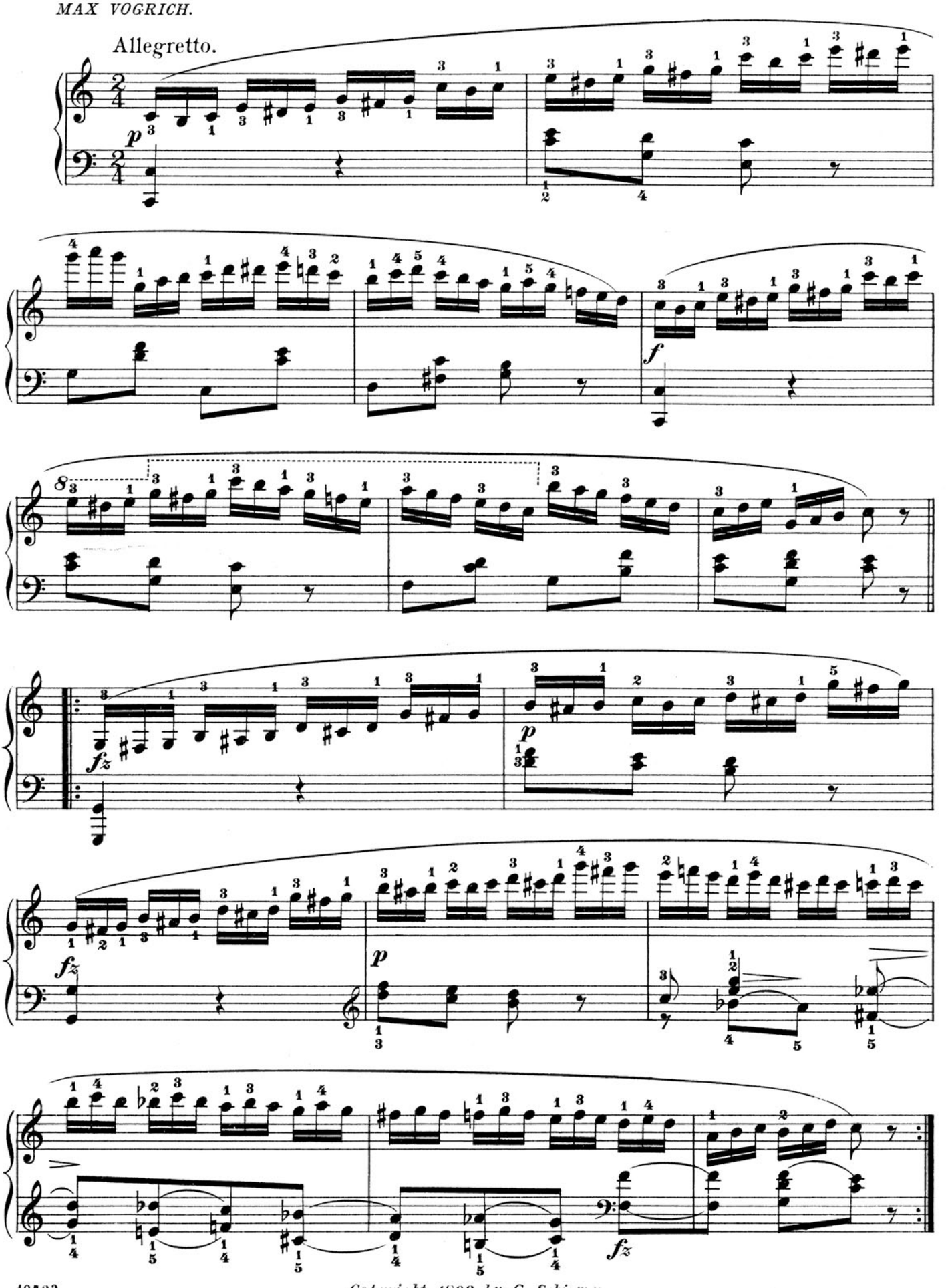
Allegretto.



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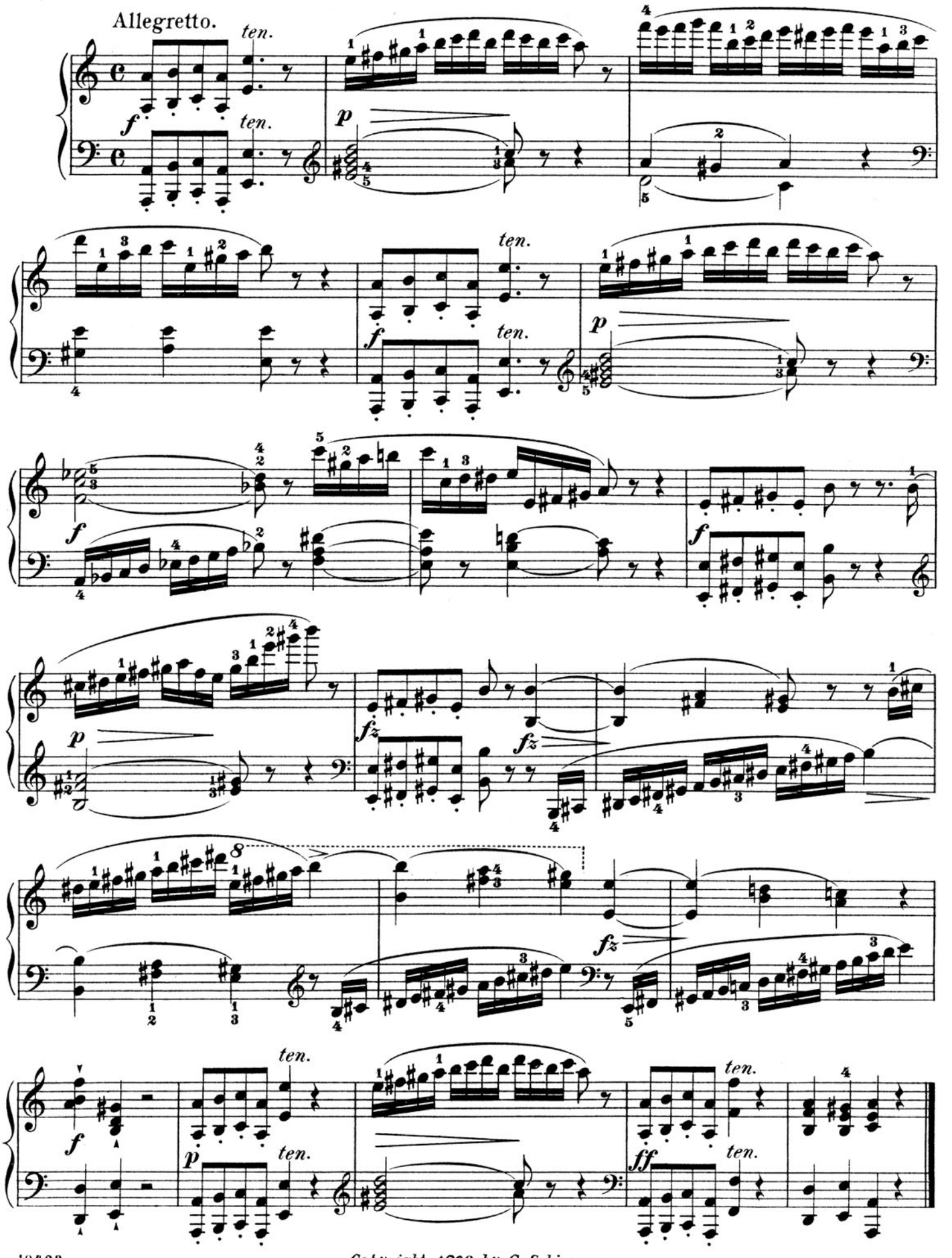
Etude XVIII.



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Etude XIX.

Allegro.

Aria.

p e sempre legato.

mf

poco rall.

a tempo.

p

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Etude XX.

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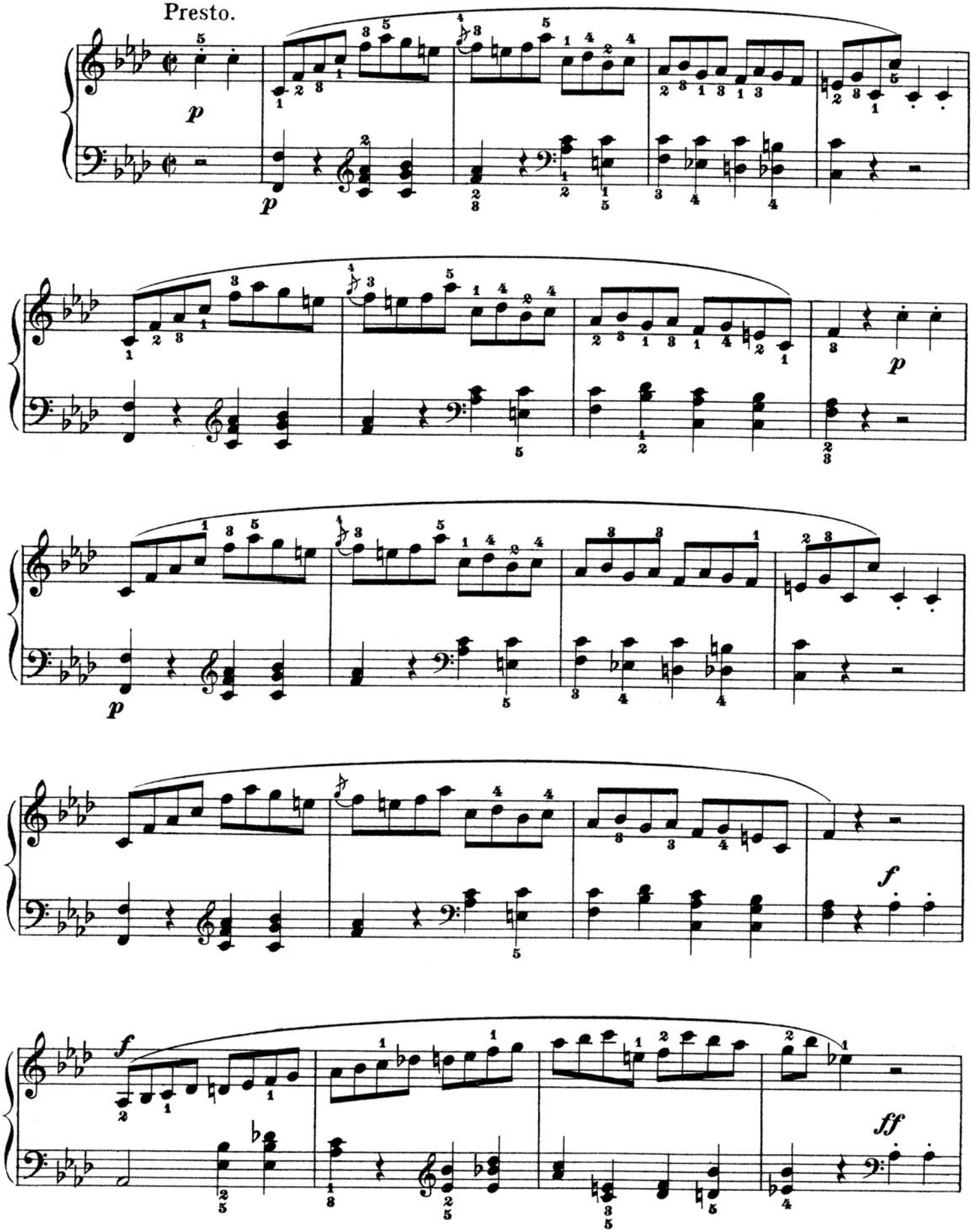
Presto.



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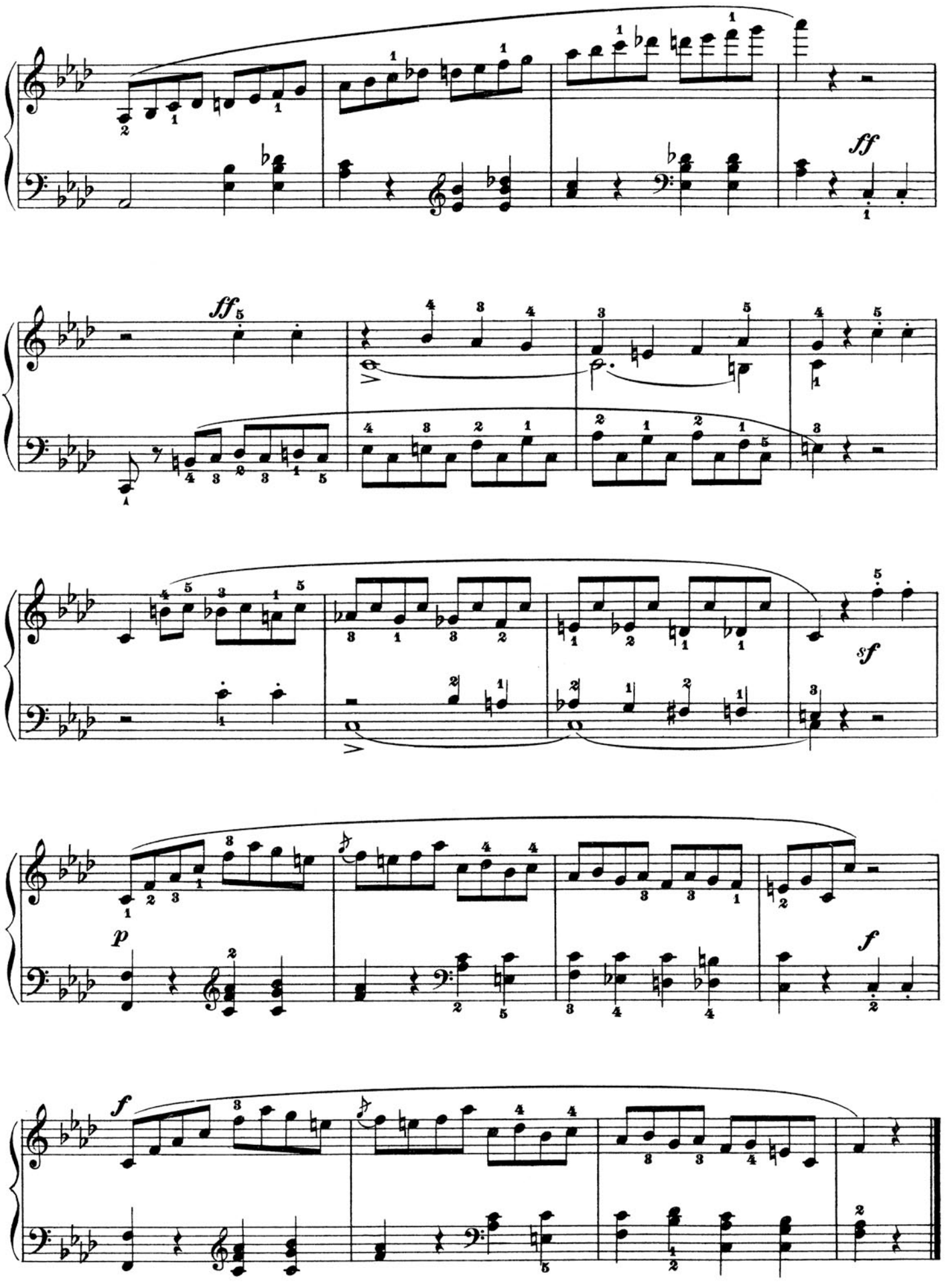
ff
ff
sf
p
f
f

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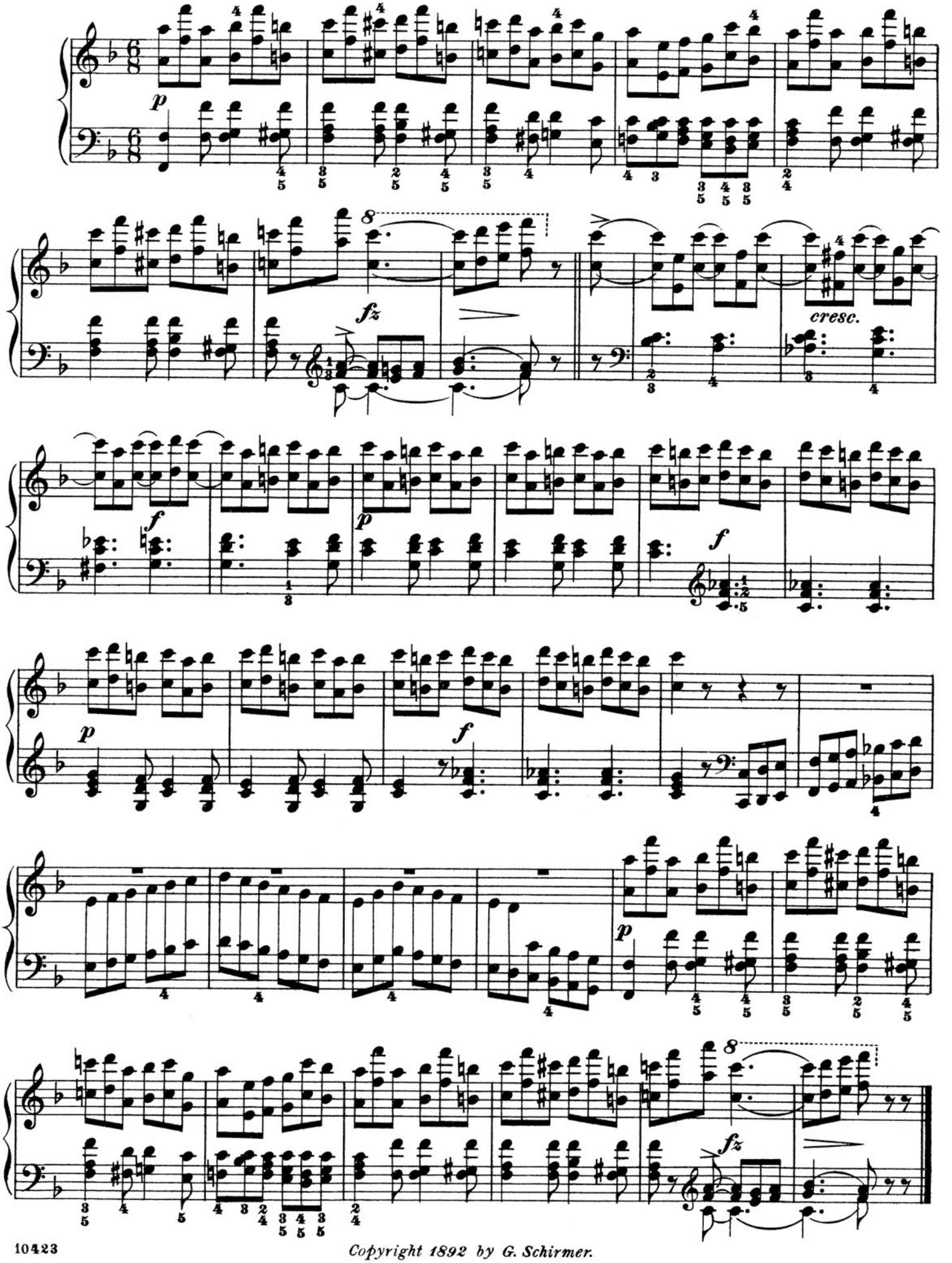
Etude XXI.

Allegro.



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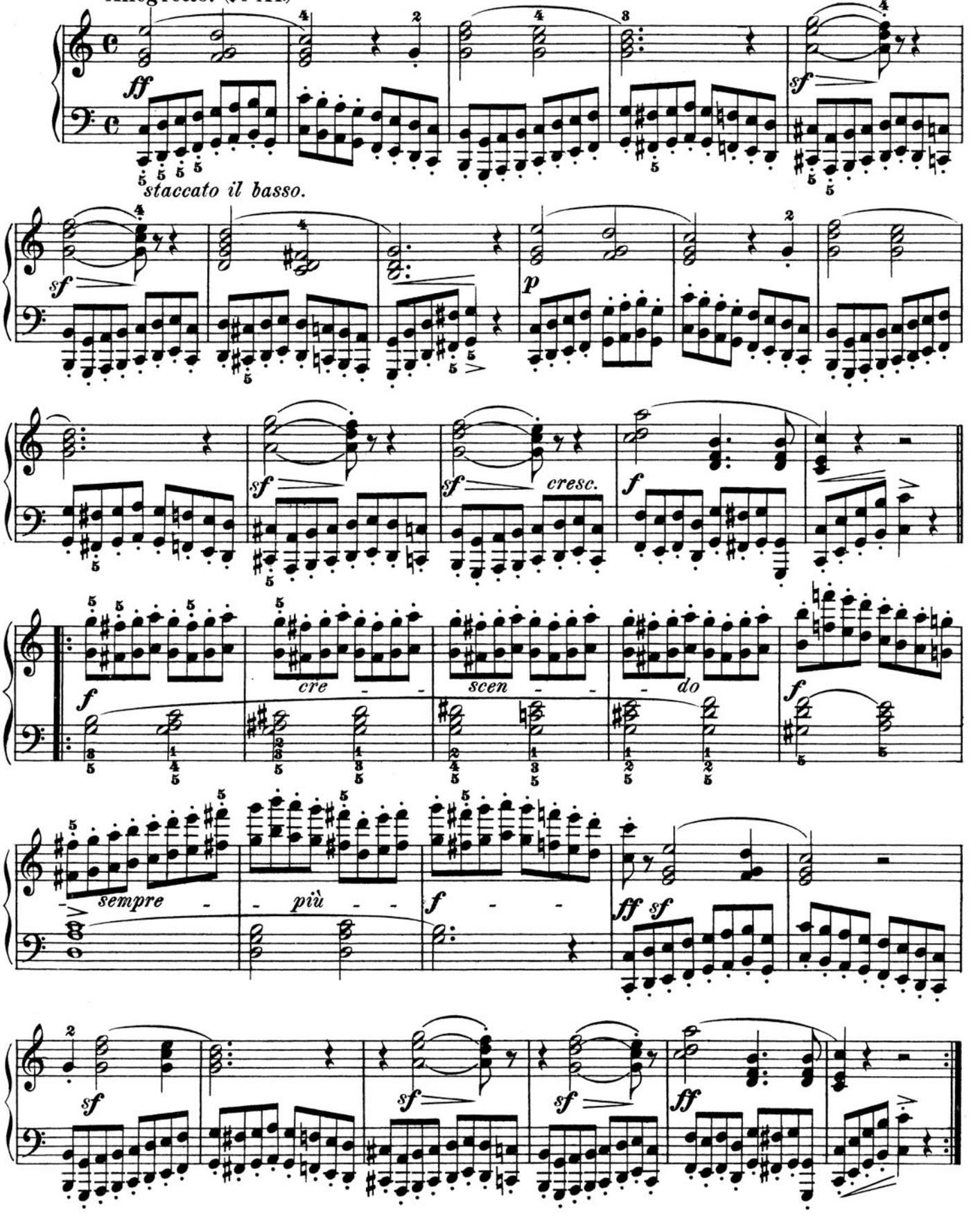
Etude XXII.

Allegretto. (♩= 144.)



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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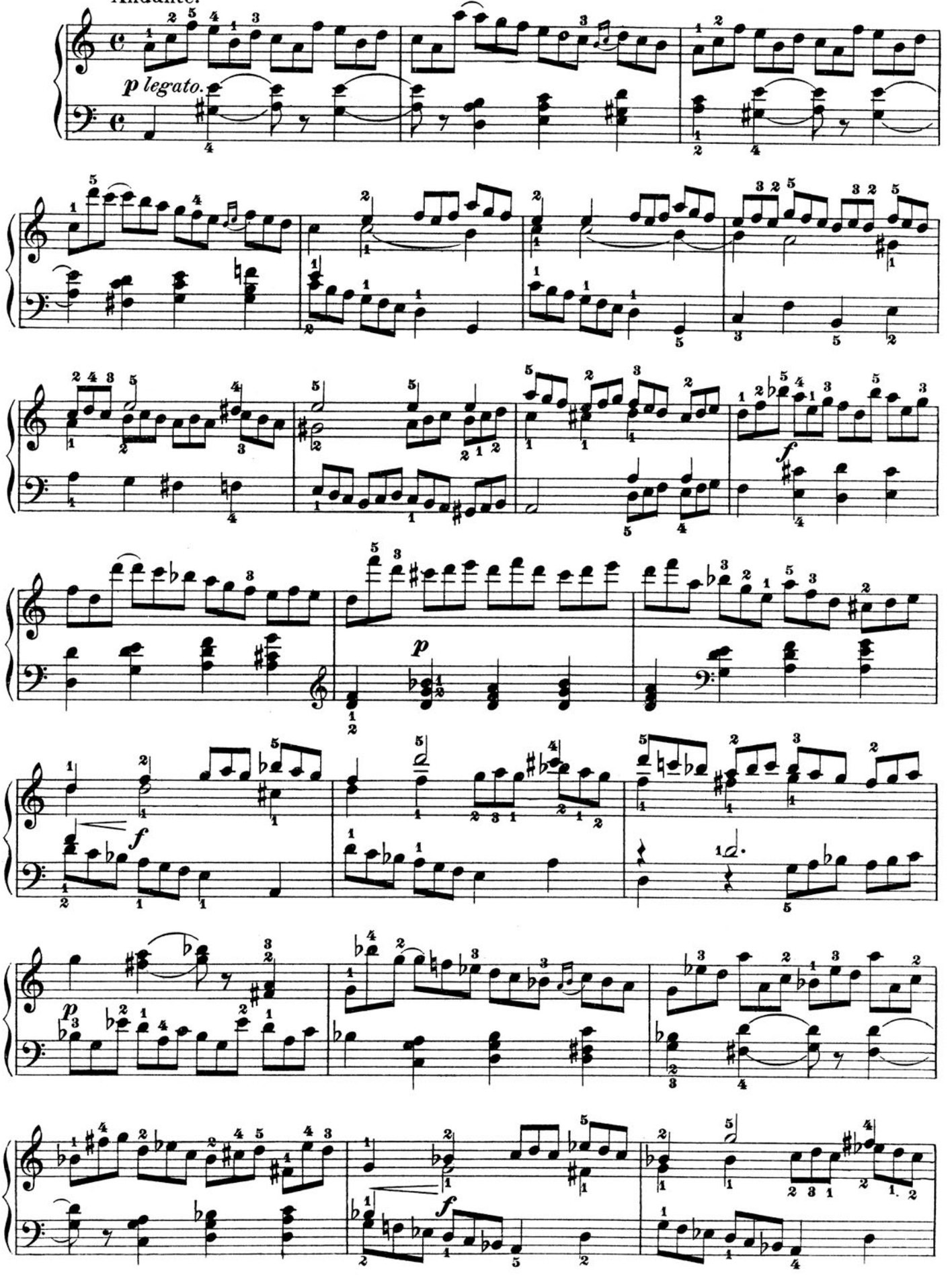
Etude XXIII.

Andante.



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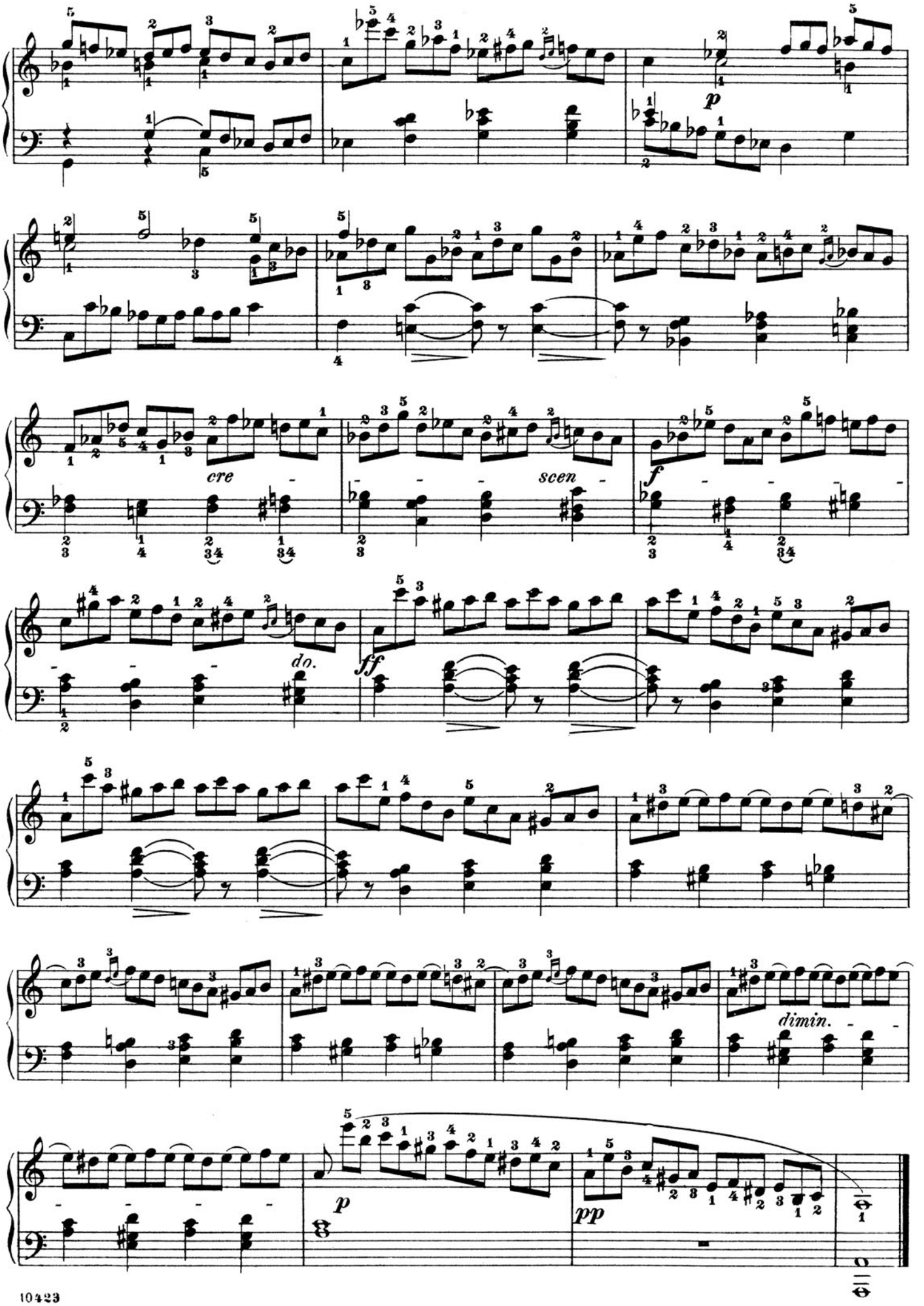
p
cre
scen
f
do.
ff
dimin.
p
pp

Etude XXIV.

Fingering and Phrasing by
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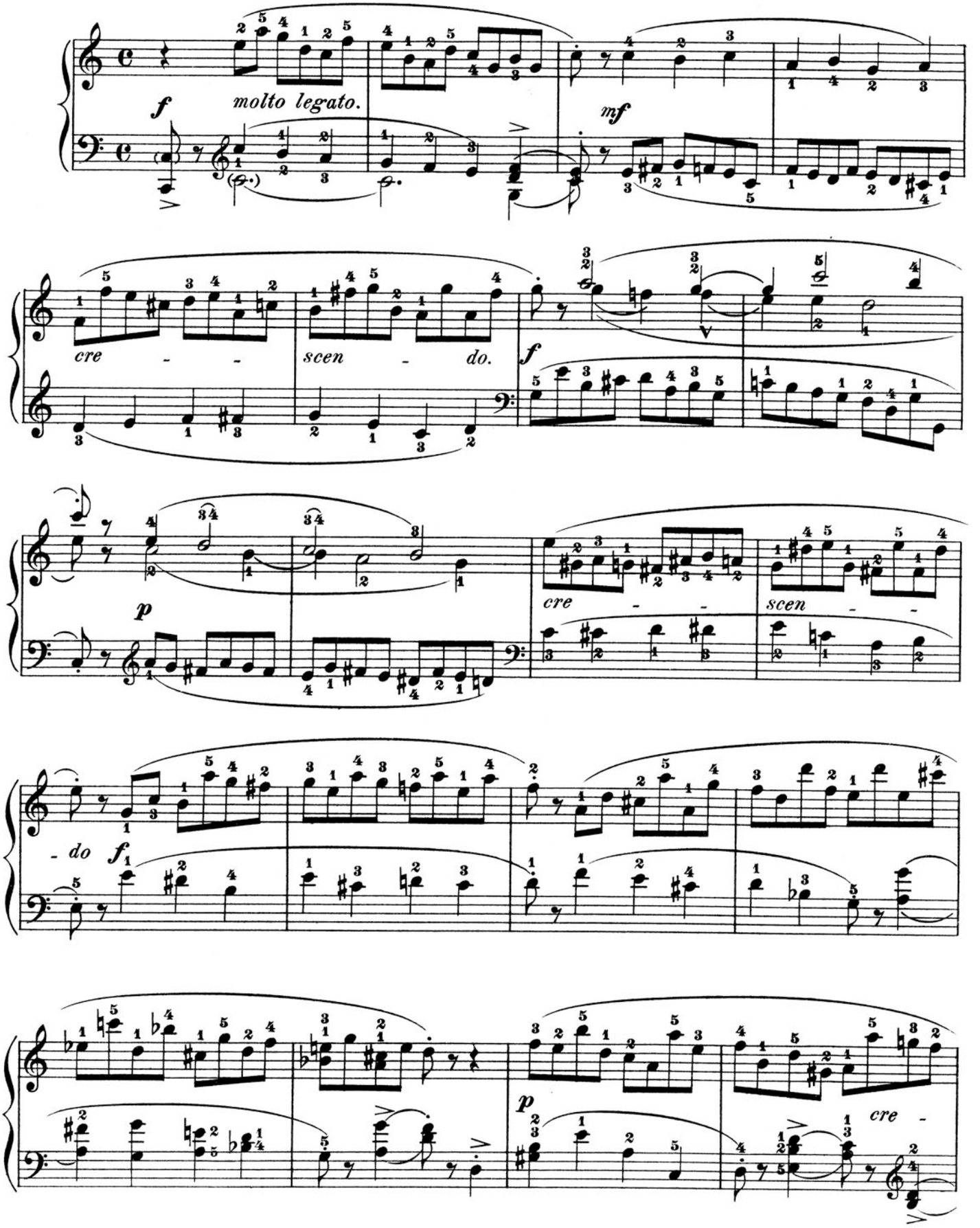
Andante un poco Allegretto. (♩= 104.)



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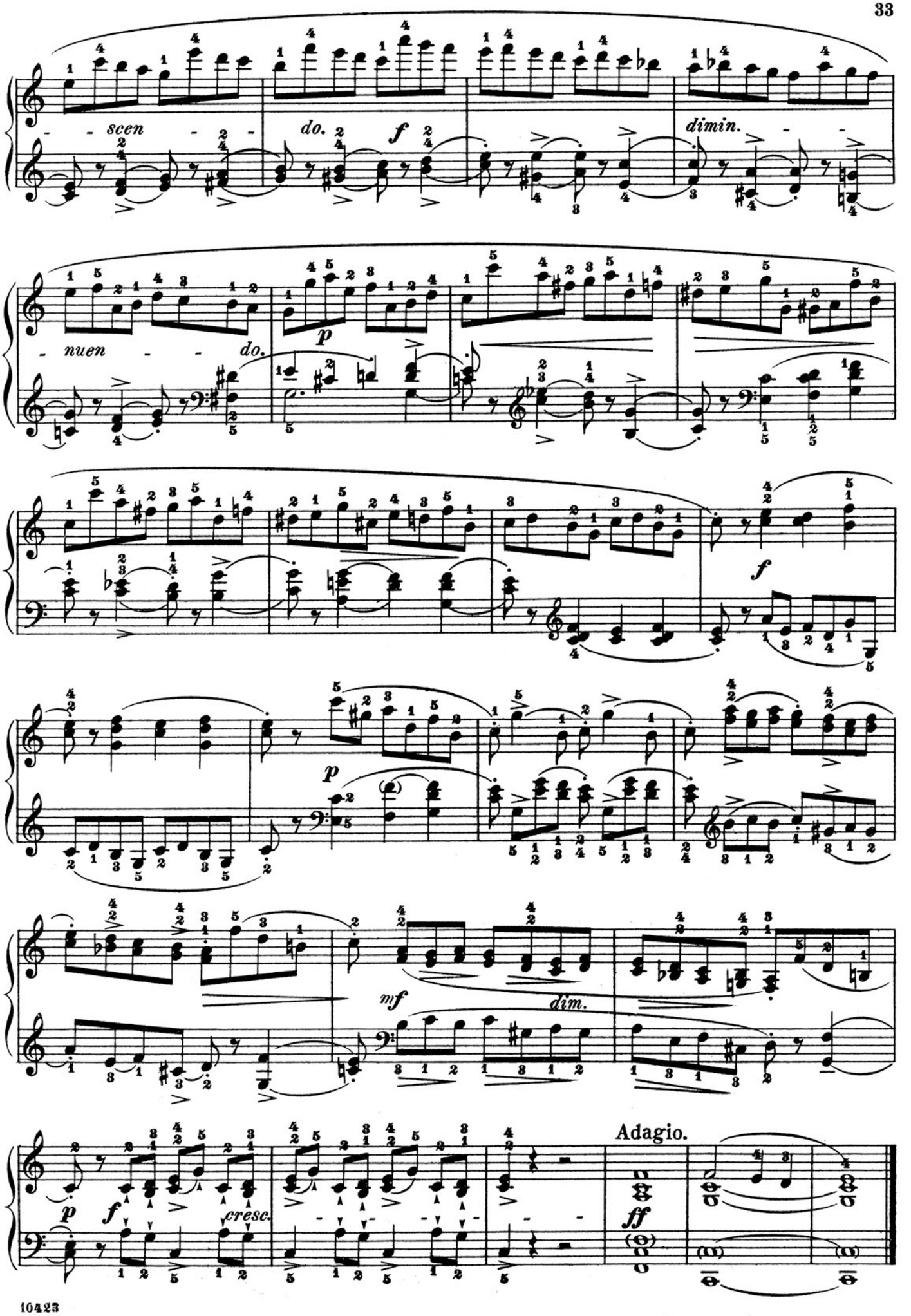
scen
do.
f
dimin.
nuen
do.
p
f
p
mf
dim.
p
f
cresc.
Adagio.
ff