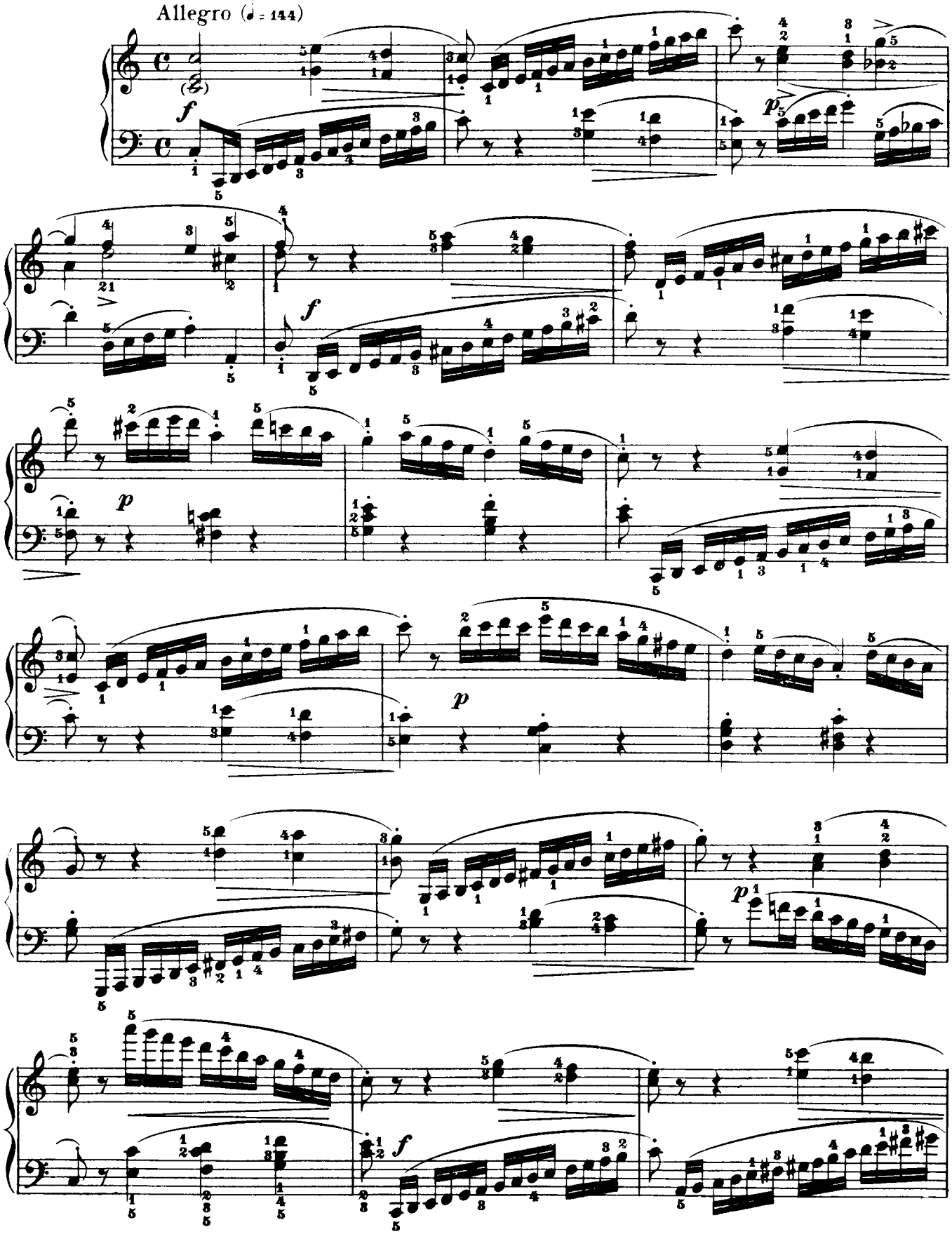
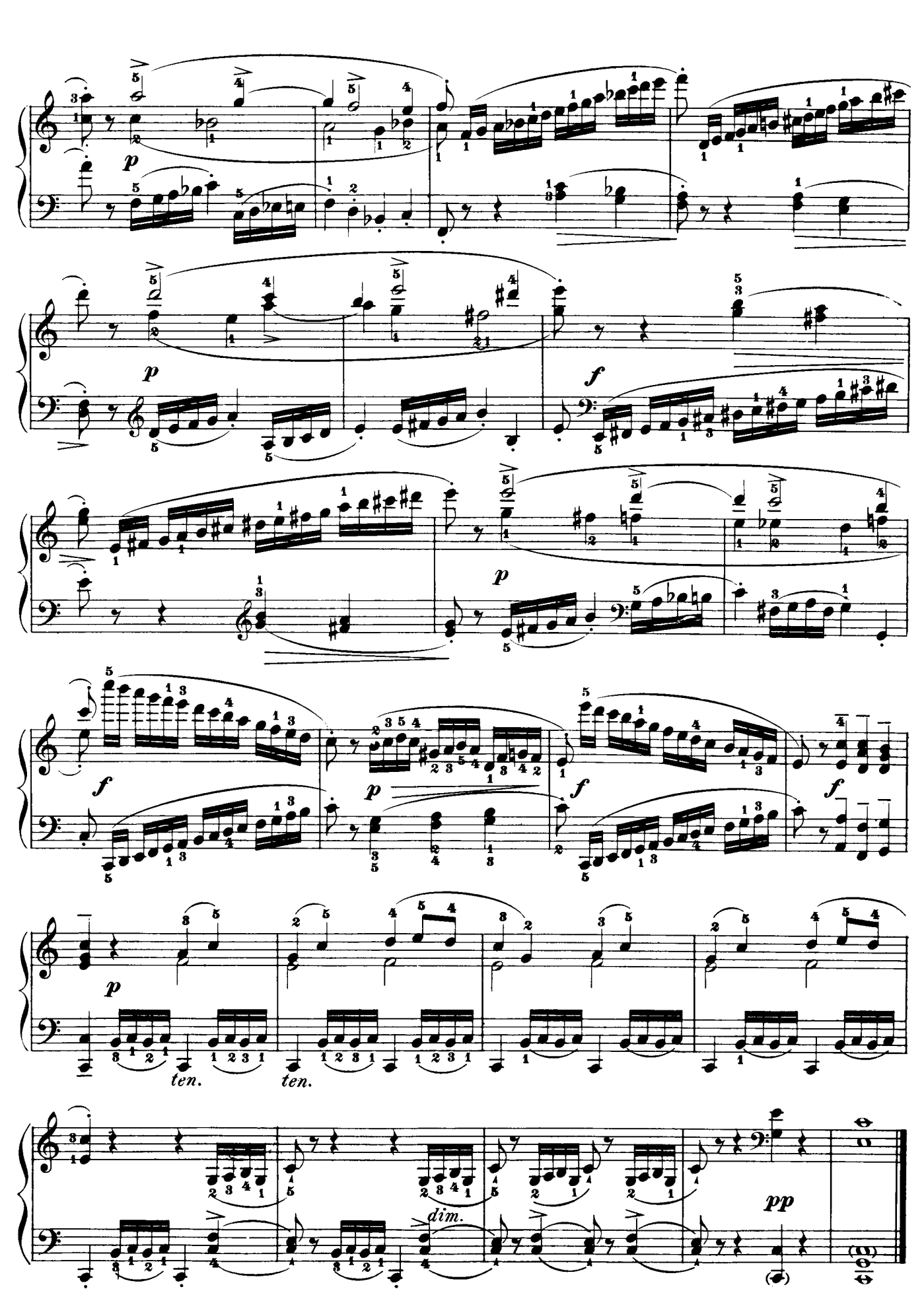
Fingering and Phrasing by
G. BUONAMICI

Etude I.

H. BERTINI, Op. 29.

Allegro (♩ = 144)

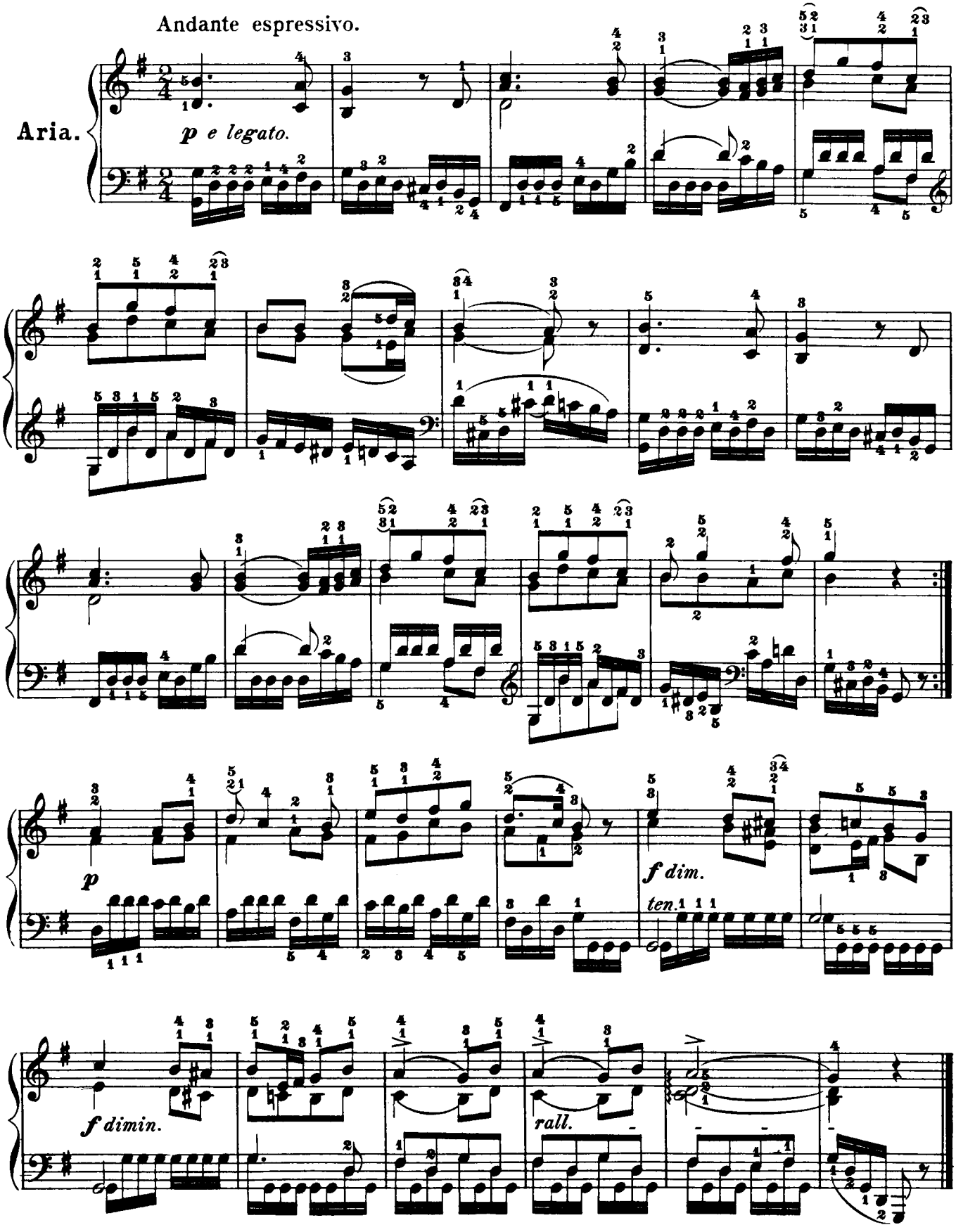



p
p
f
p
f
f
p
f
p
ten.
ten.
dim.
pp

Revised and fingered by
MAX VOGRICH.

Etude II.

Andante espressivo.



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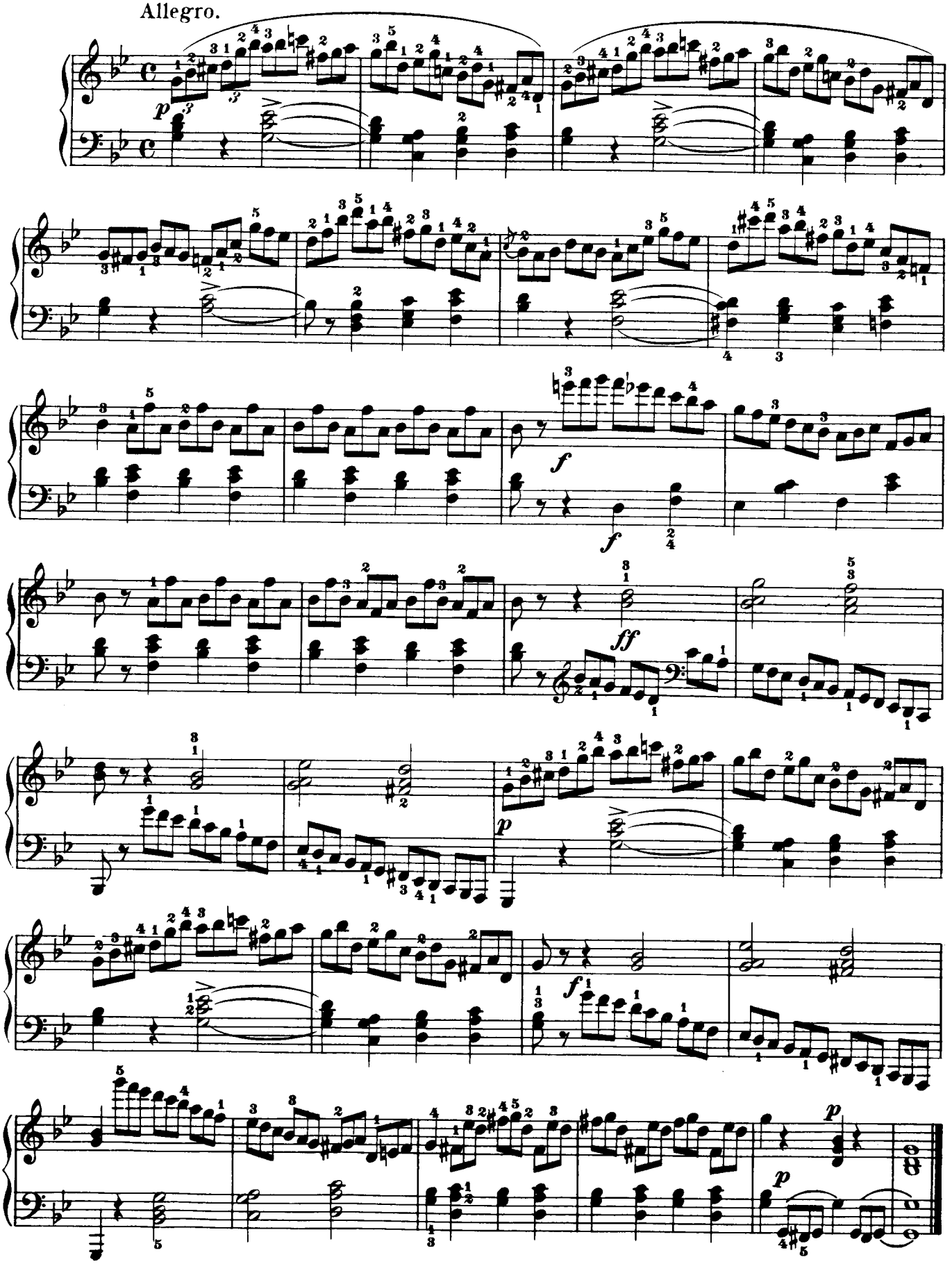
Etude III.

Allegro.



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Etude IV.

Andante con espressione.

sempre legato

Aria.

p

più f

dim.

p

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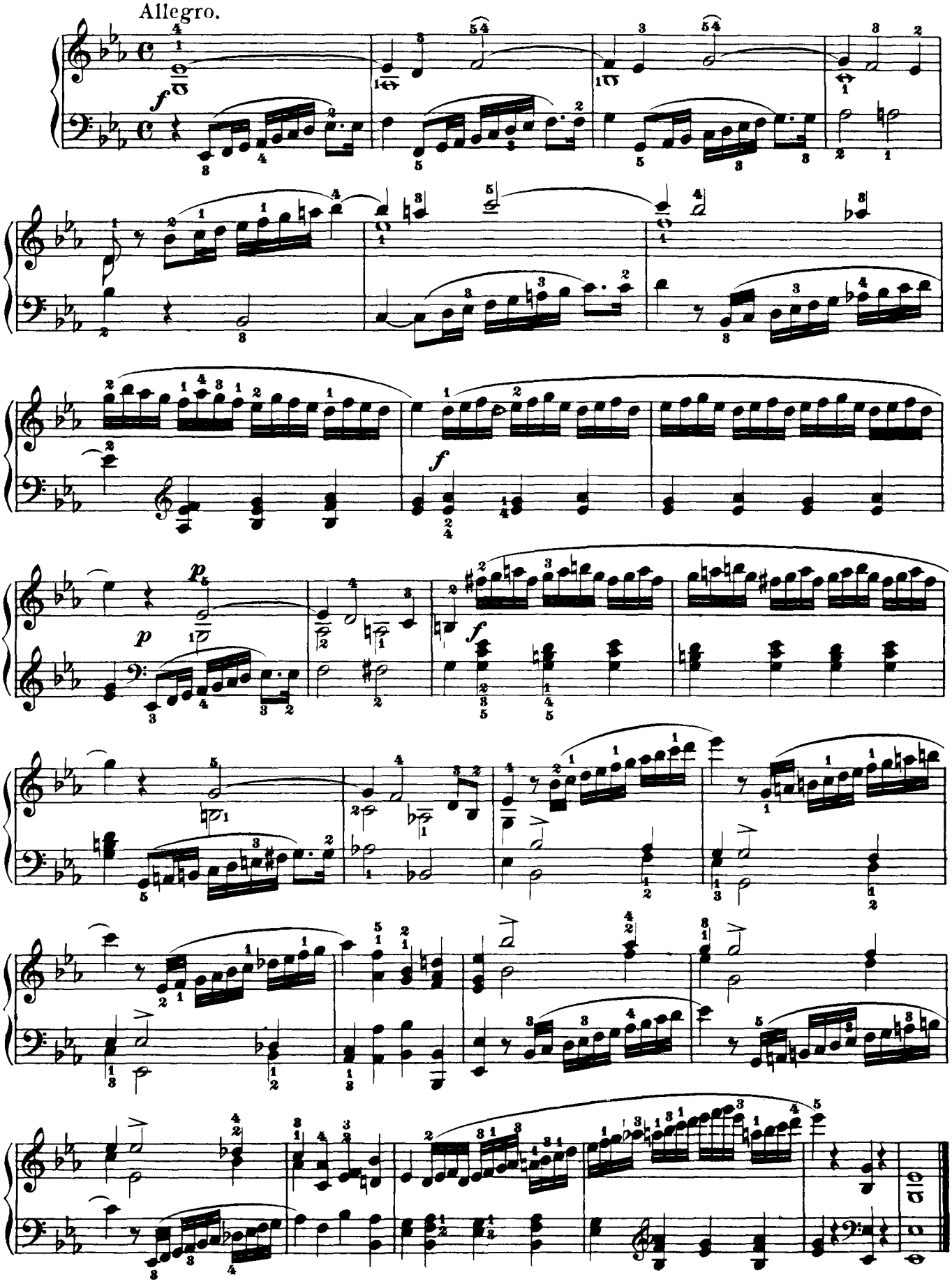
Etude V.

Allegro.



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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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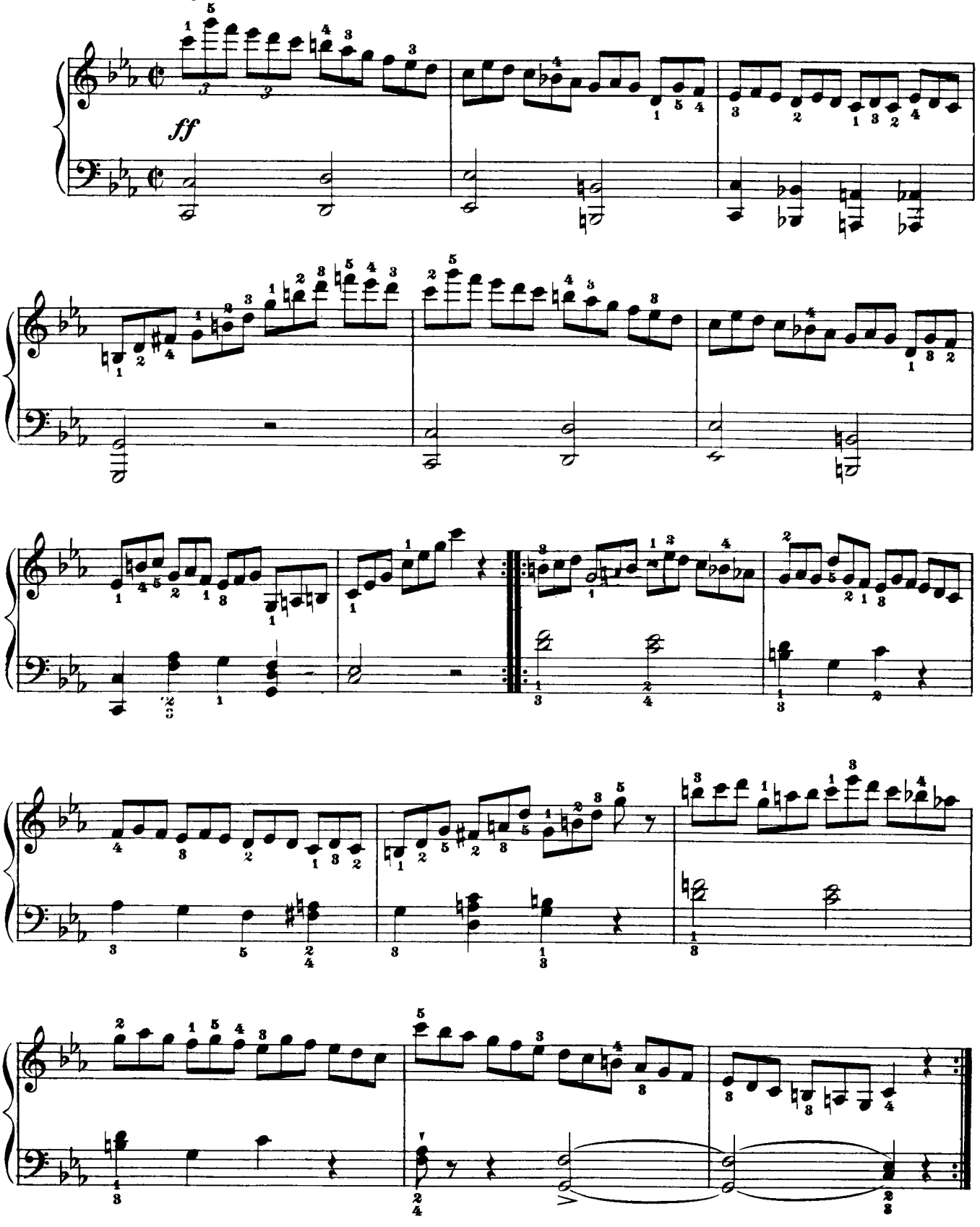
MAX VOGRICH.

Etude VII.

Allegro.



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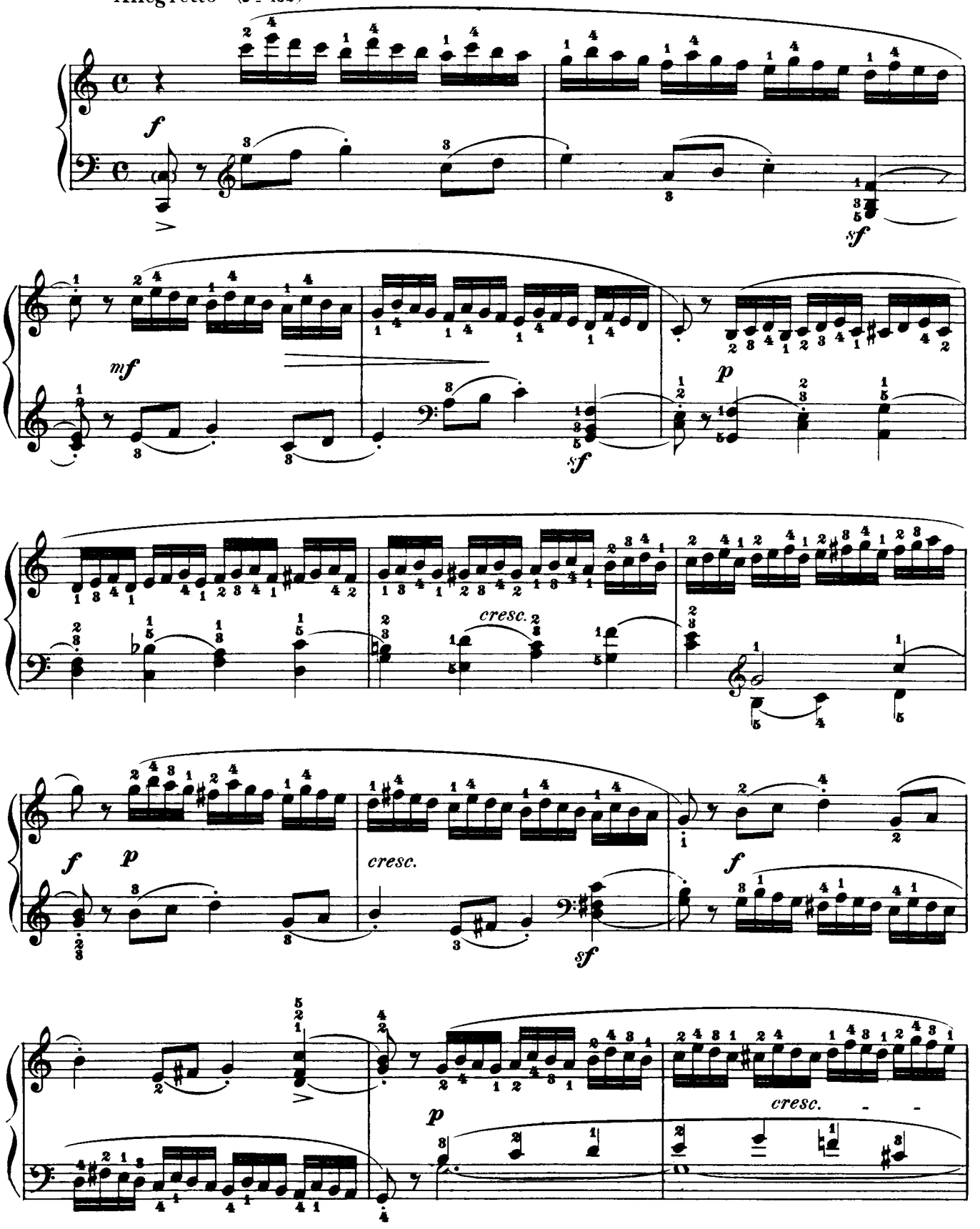
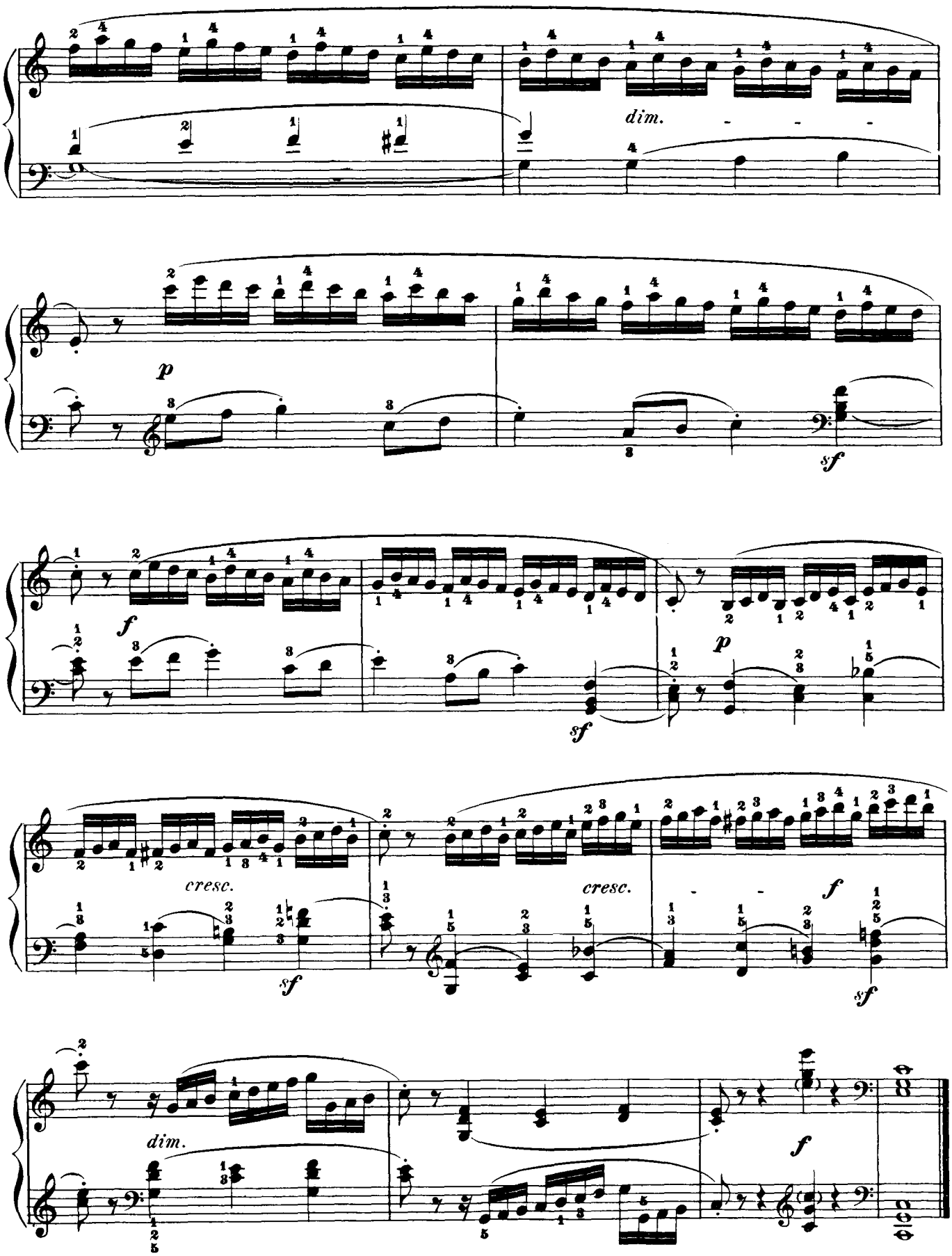
Etude VIII.

Allegretto (♩ = 132)




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

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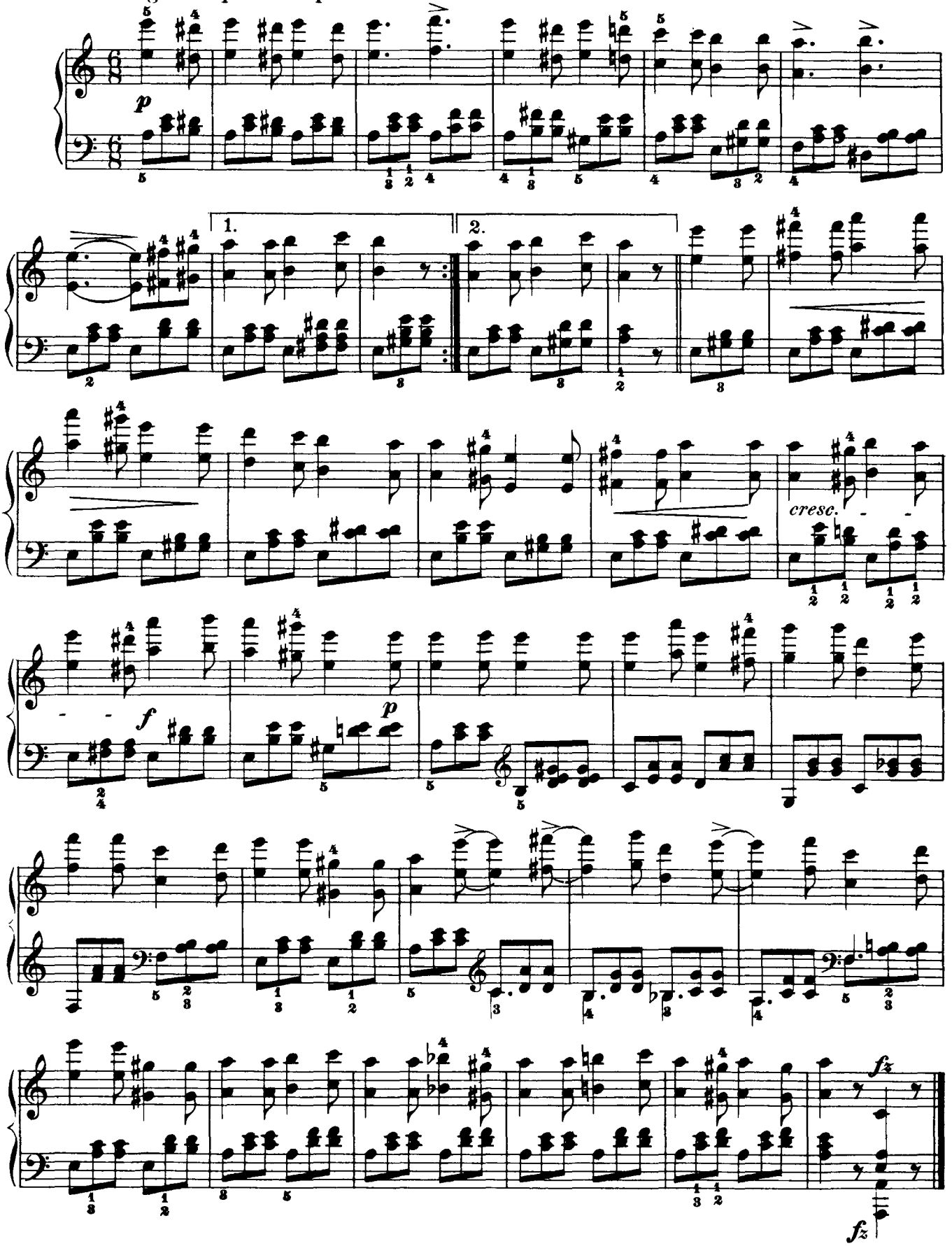
MAX VOGRICH.

Etude IX.

Allegretto, quasi un poco andante.



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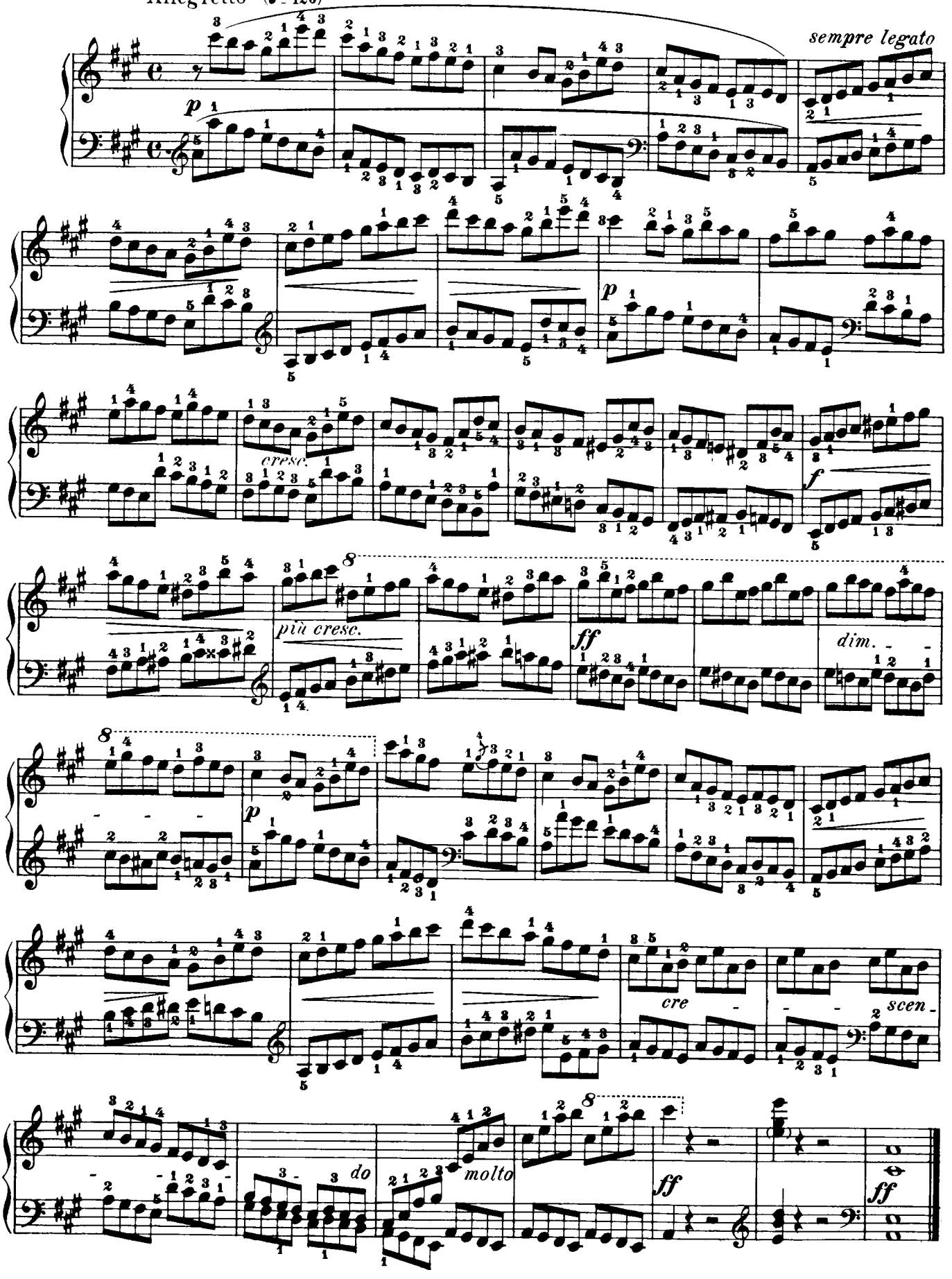
Etude X.

Allegretto (♩ = 126)



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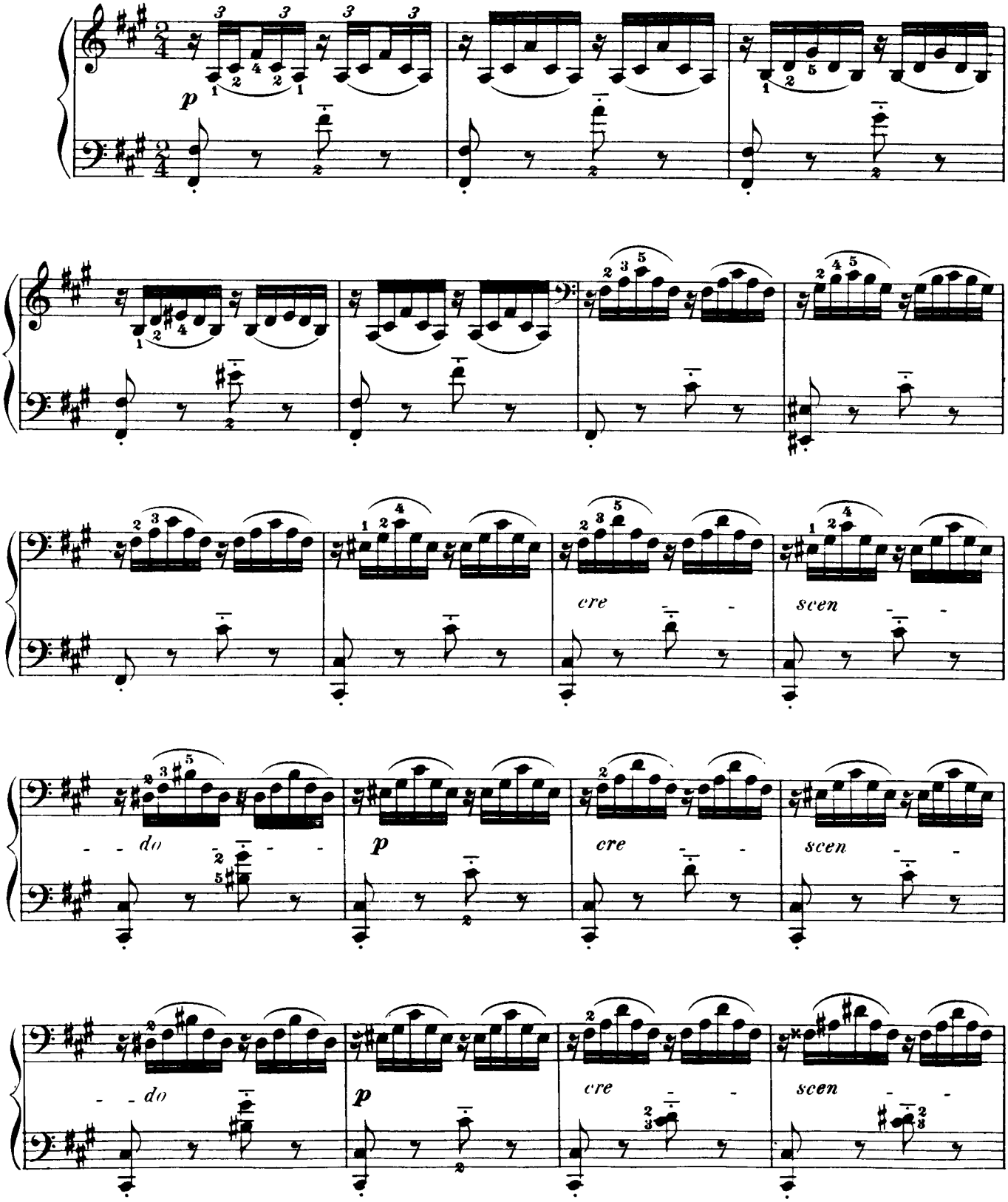
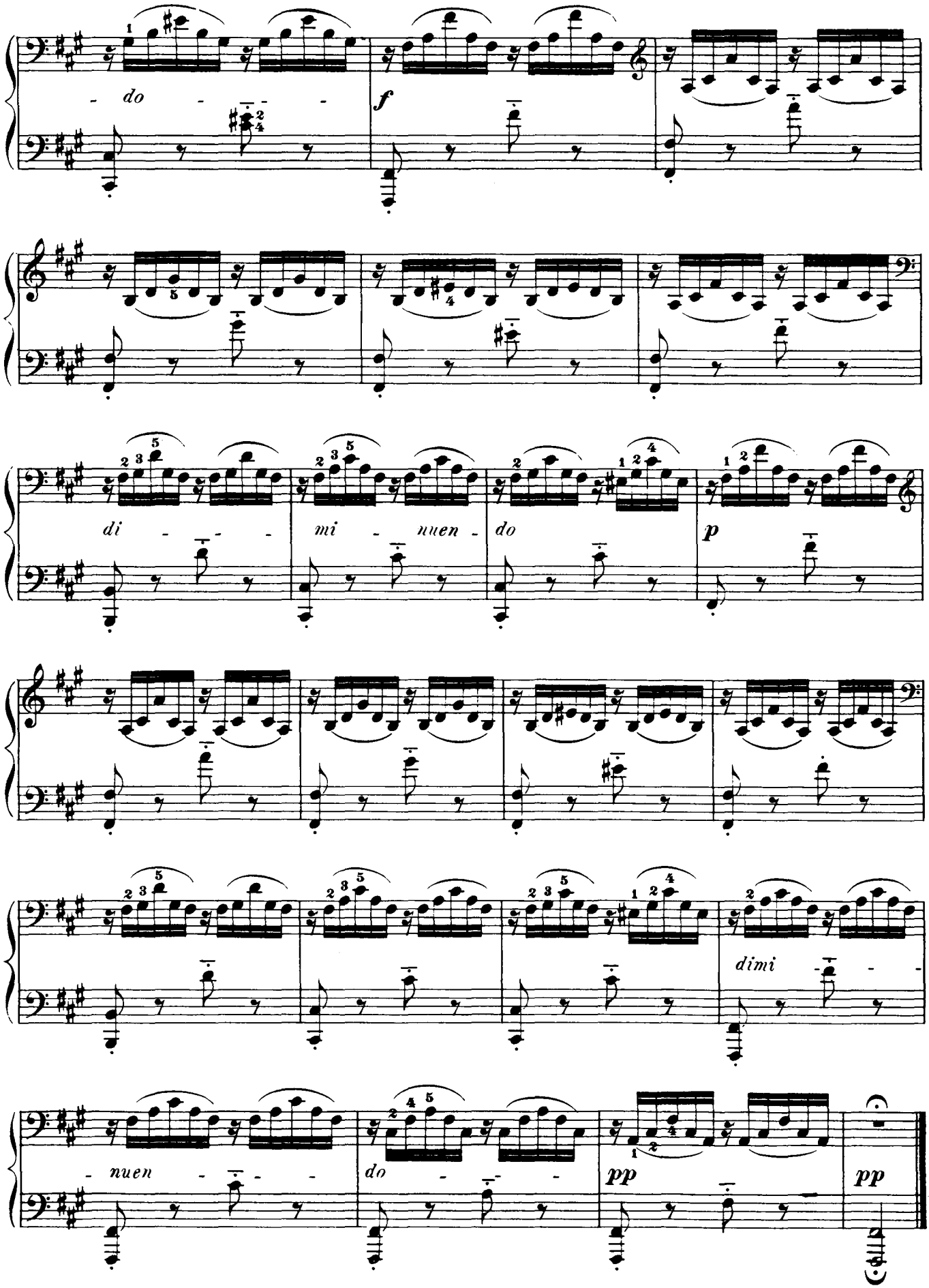
Etude XI.

Andante (♩= 76)



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

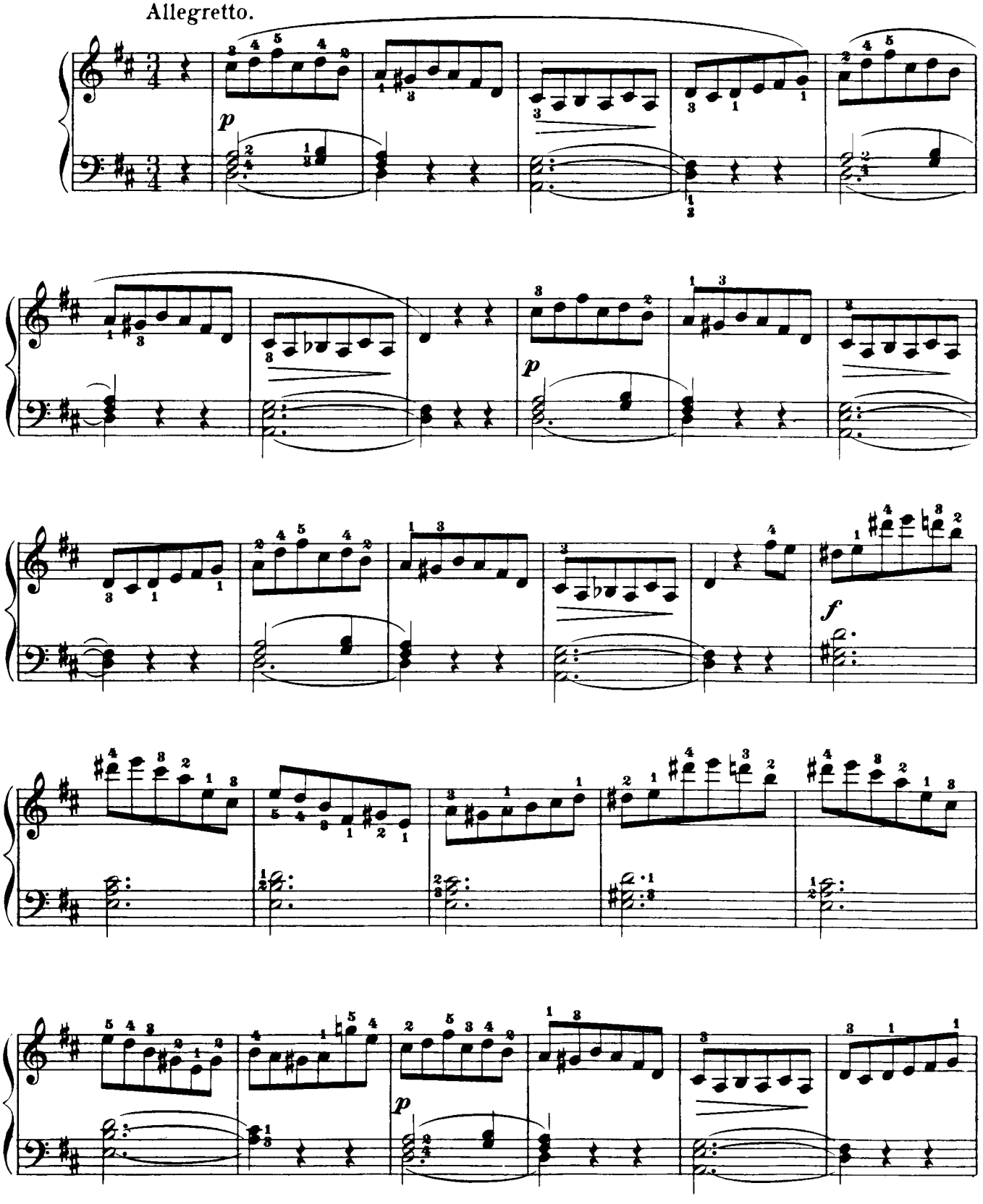

do
f
di - - -
mi - nuen -
do
p
dimi -
nuen - - -
do - - -
pp
pp

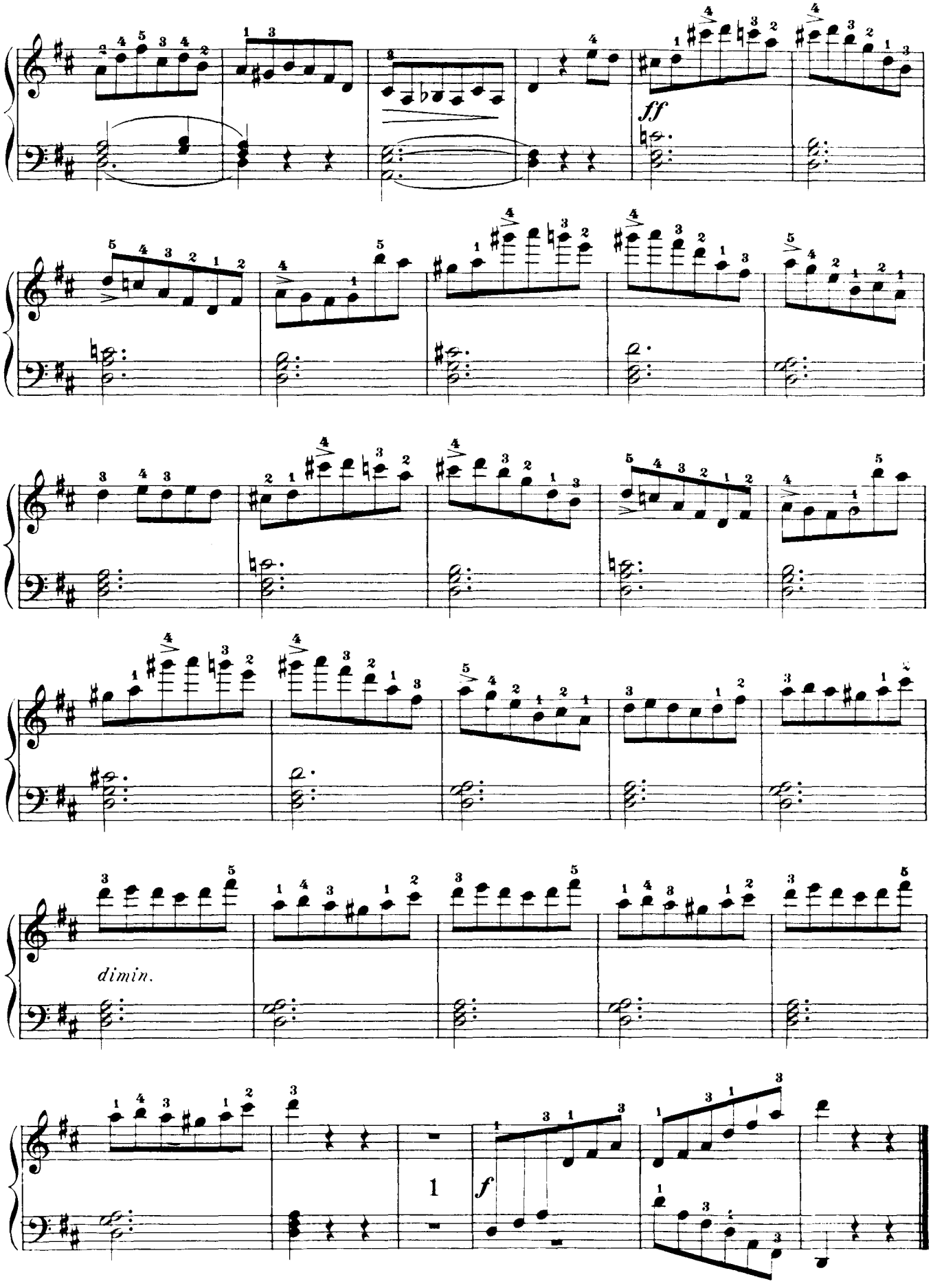
Etude XII.

Revised and fingered by
MAX VOGRICH.

Mouvement de Valse.

Allegretto.

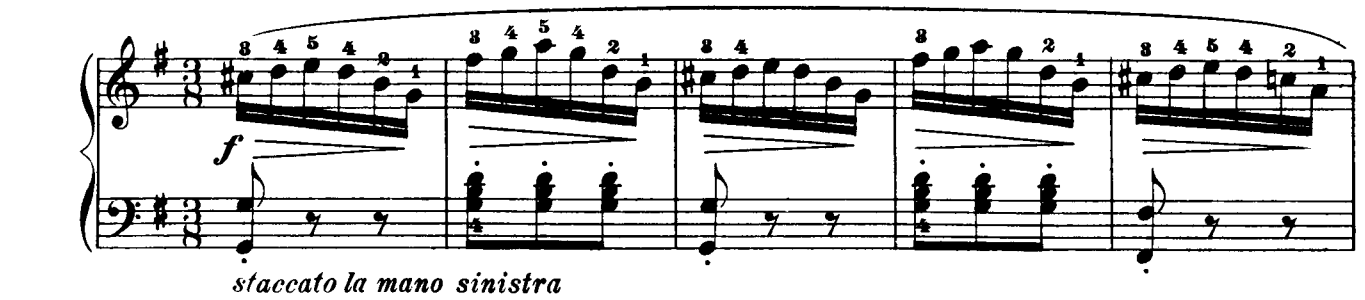


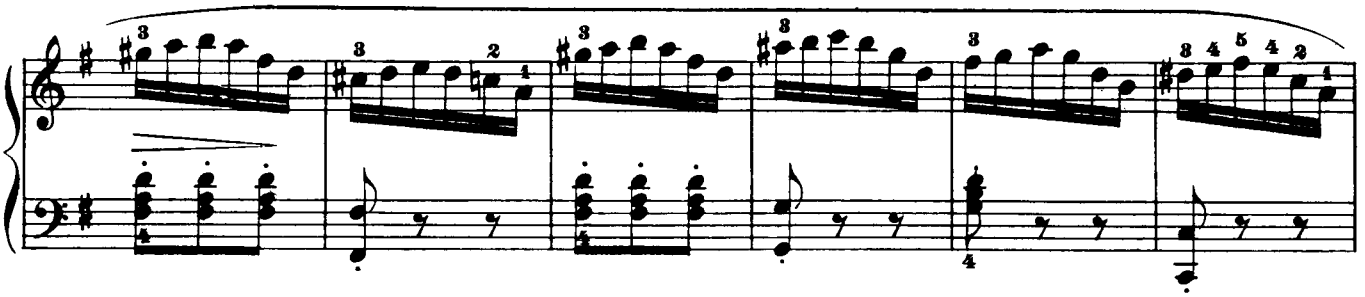

ff
dimin.
1
f

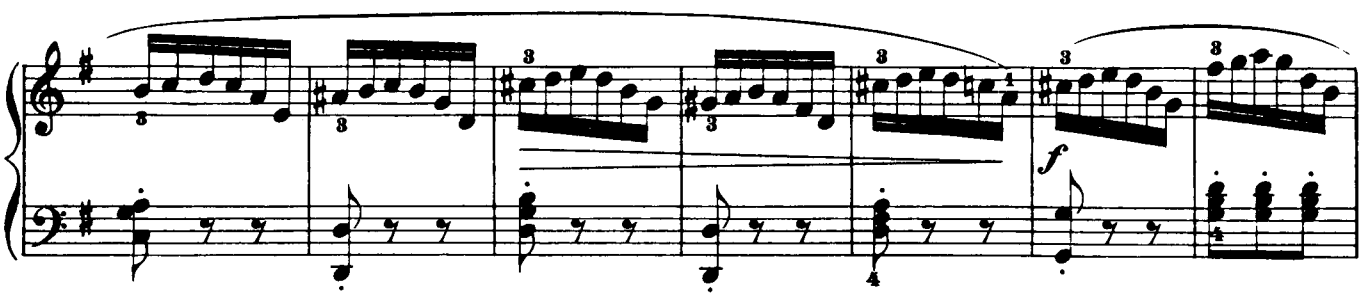
Fingering, Phrasing, Annotations by
G. BUONAMICI

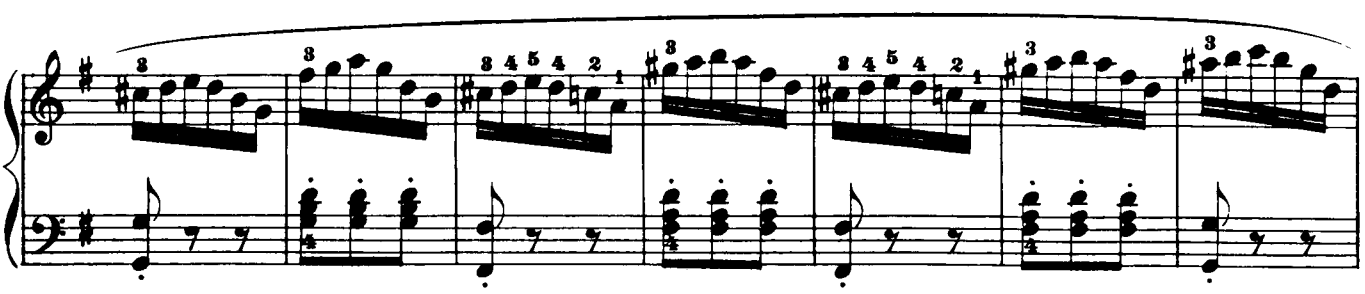
Etude XIII.

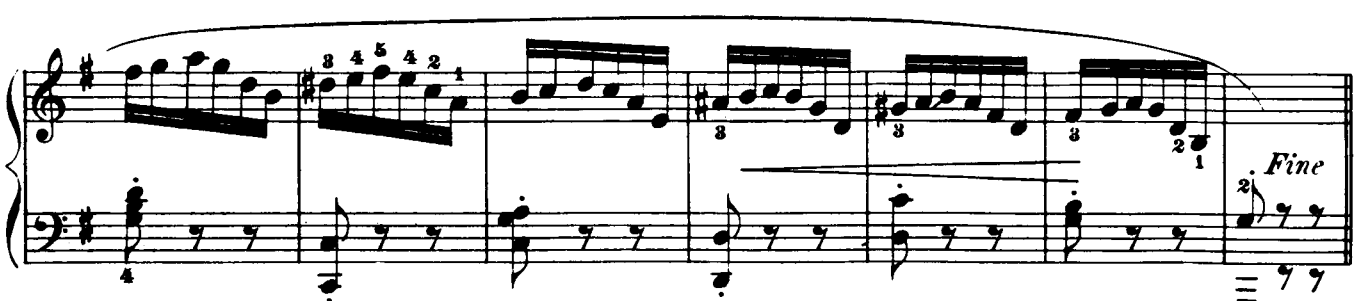
Andante (♩.= 72)



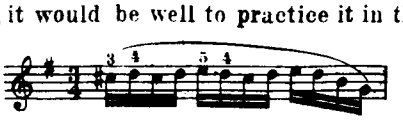


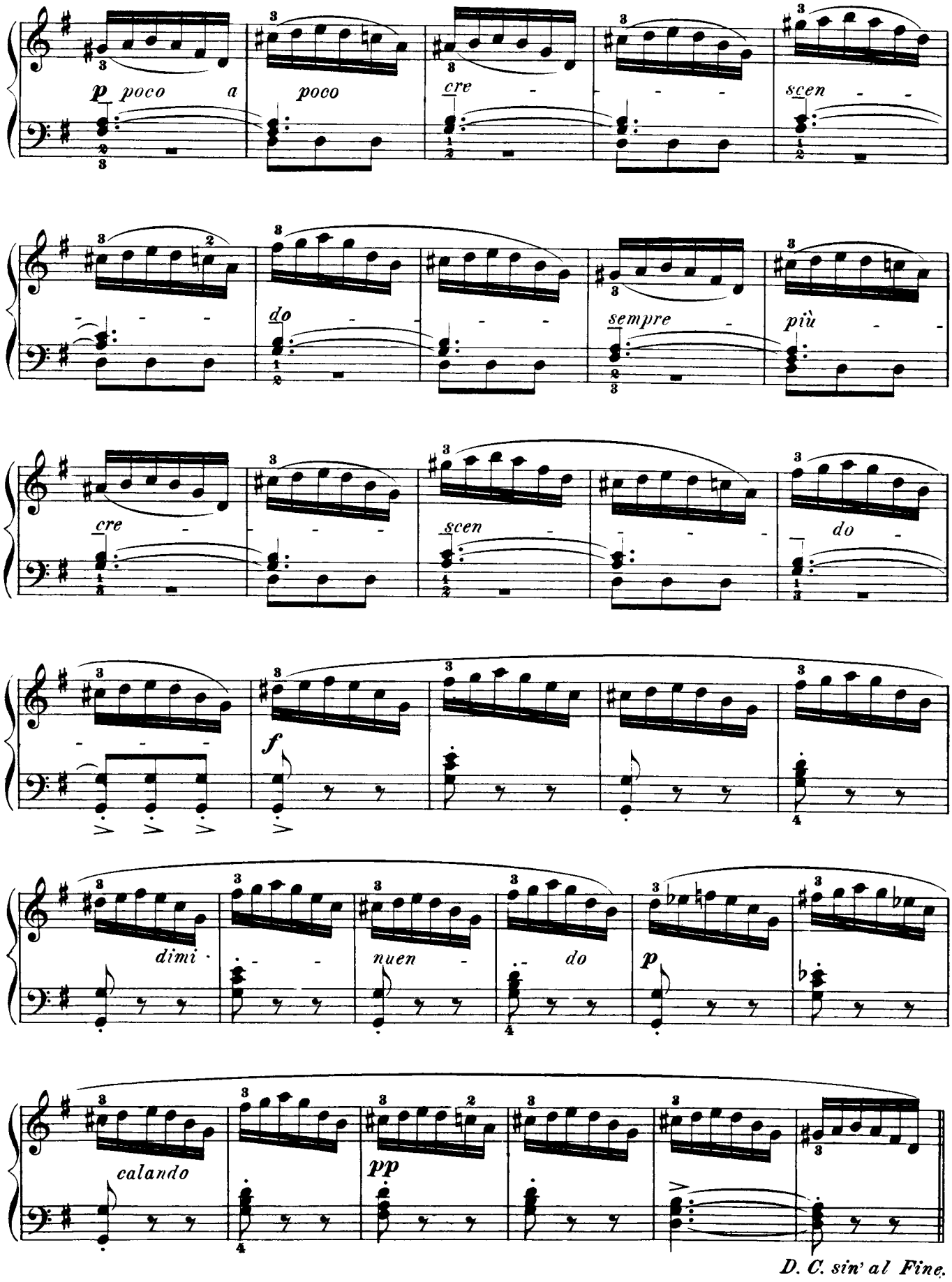






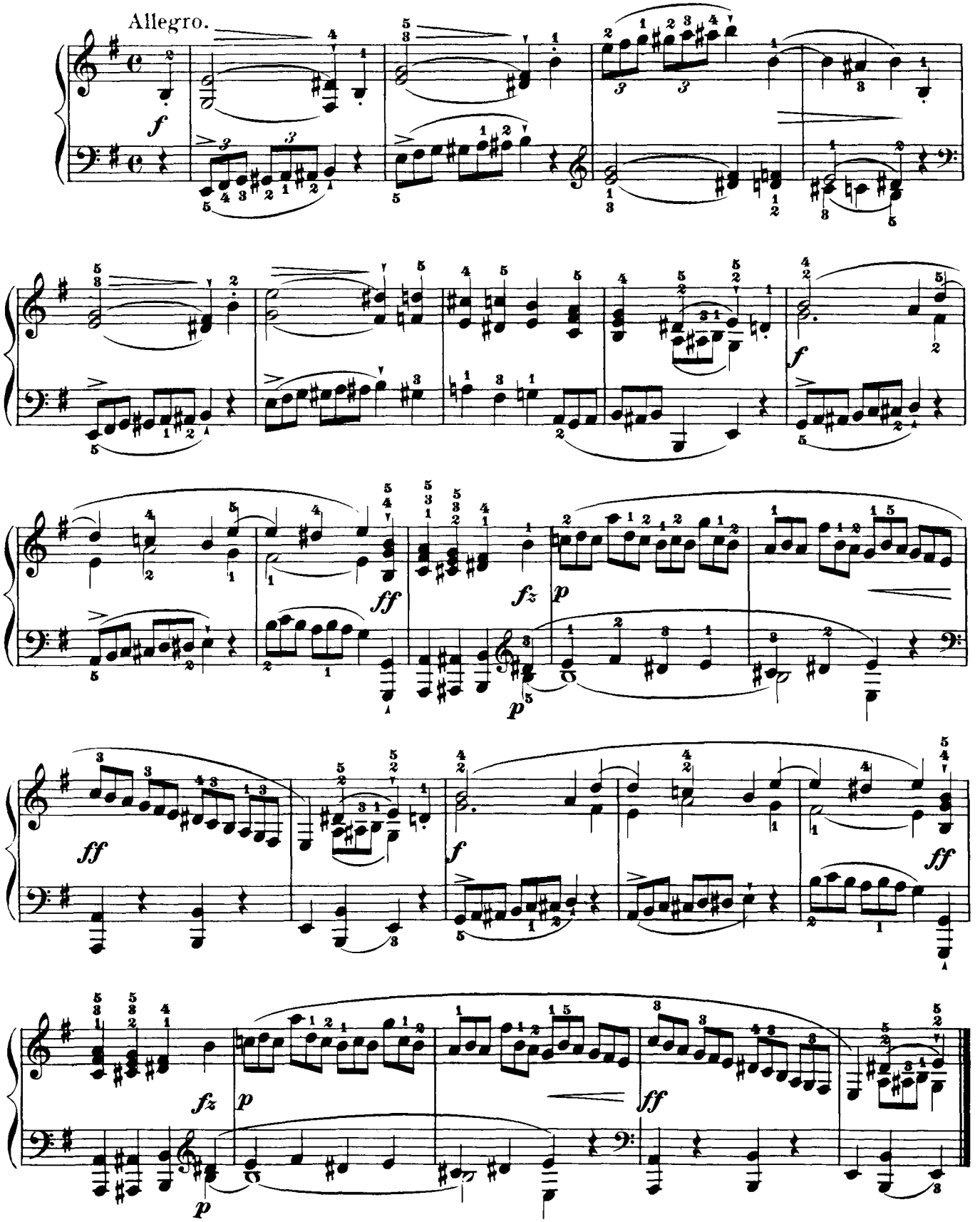
To derive the more profit from this study, it would be well to practice it in the following manner also:




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.



Fingering, Phrasing, Annotations by
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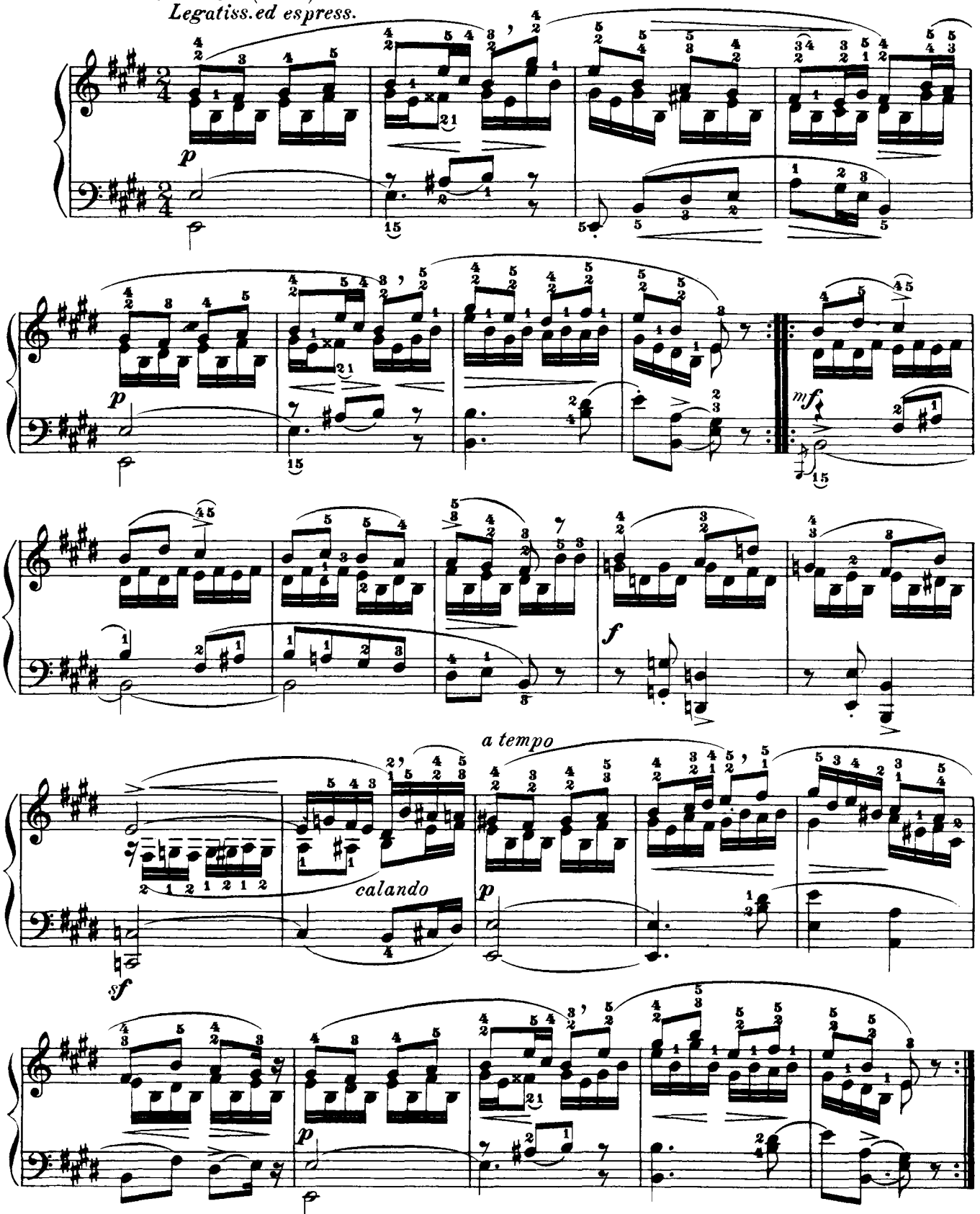
Etude XV.

Andante (♩= 100)
Legatiss.ed espress.

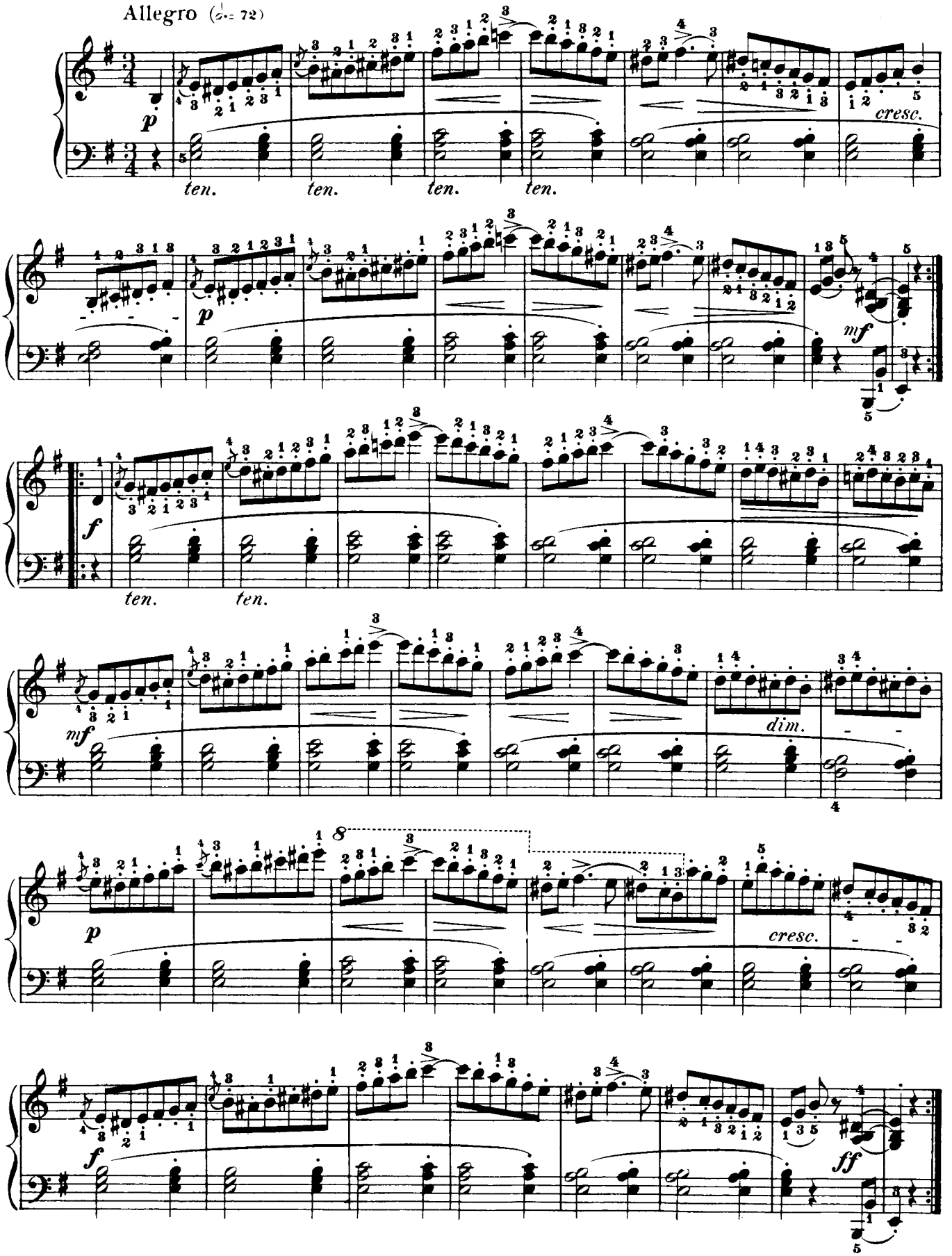


The slurs indicate the manner of phrasing. The pupil should scrupulously observe them, in order to accustom himself to discourse musically with understanding.

Fingering and Phrasing by
G. BUONAMICI

Etude XVI.

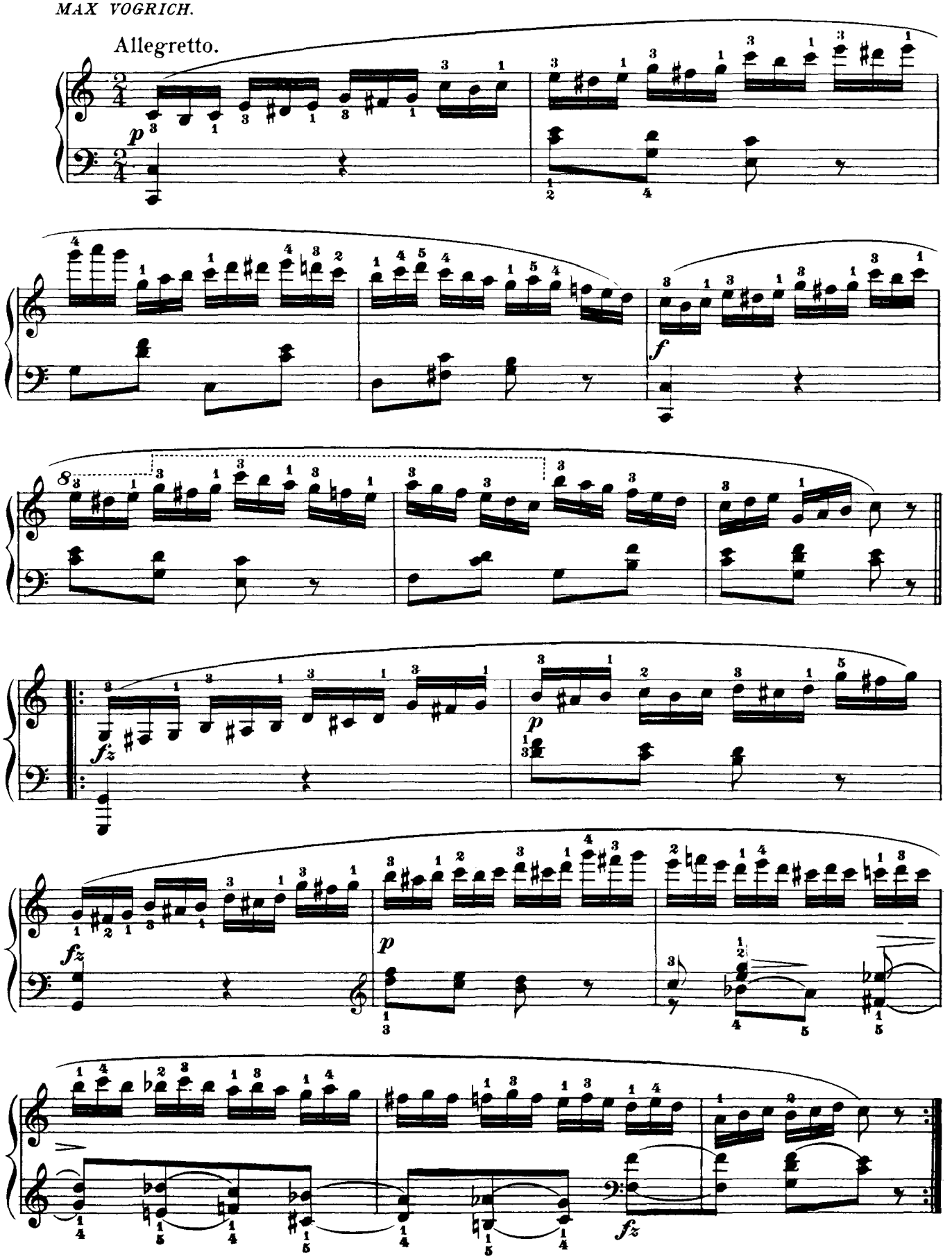
Allegro (♩= 72)



Revised and fingered by
MAX VOGRICH.

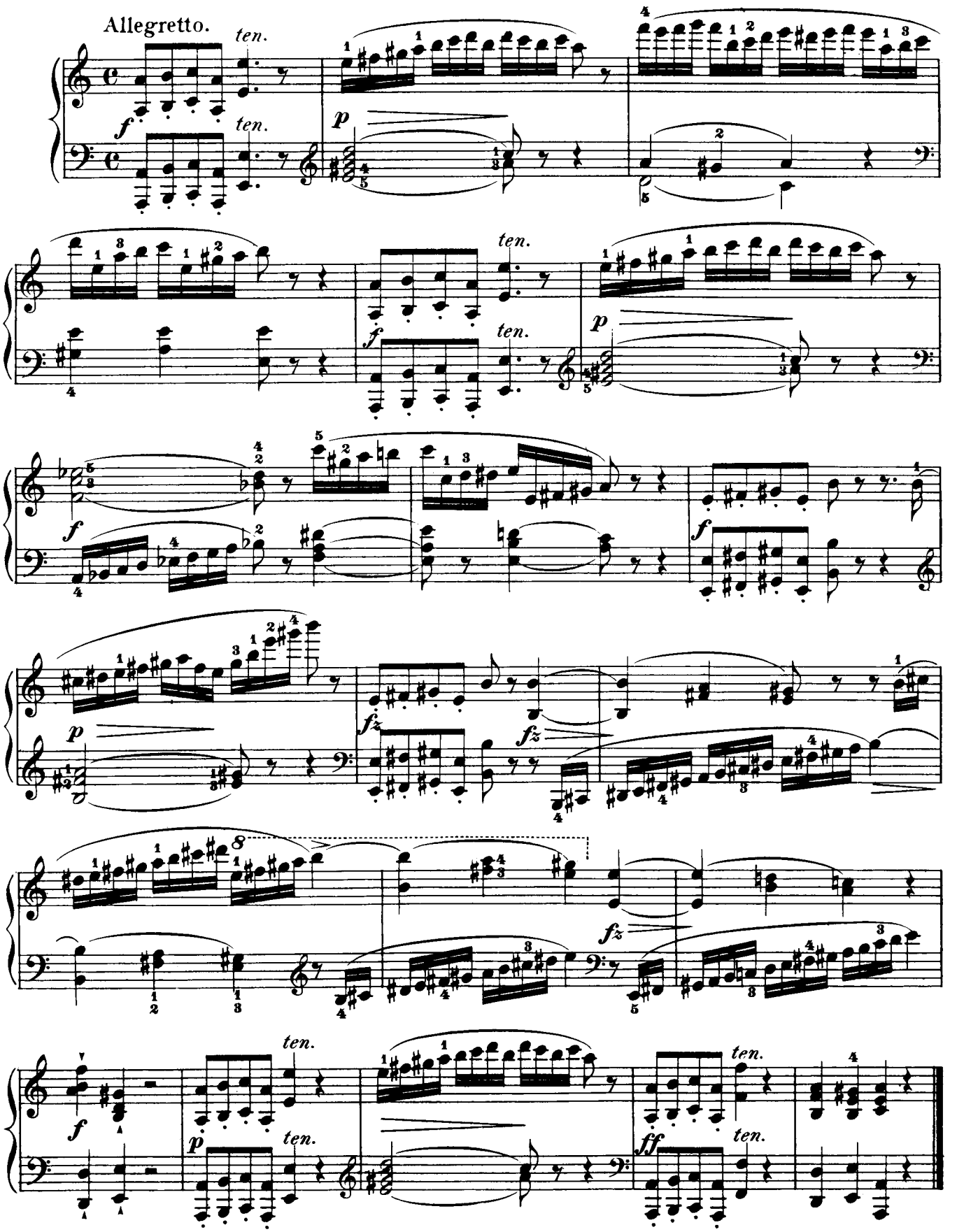
Etude XVII.

Allegretto.



Revised and fingered by
MAX VOGRICH.

Etude XVIII.



Revised and fingered by
MAX VOGRICH.

Etude XIX.

Allegro.

Aria.

p e sempre legato.

mf

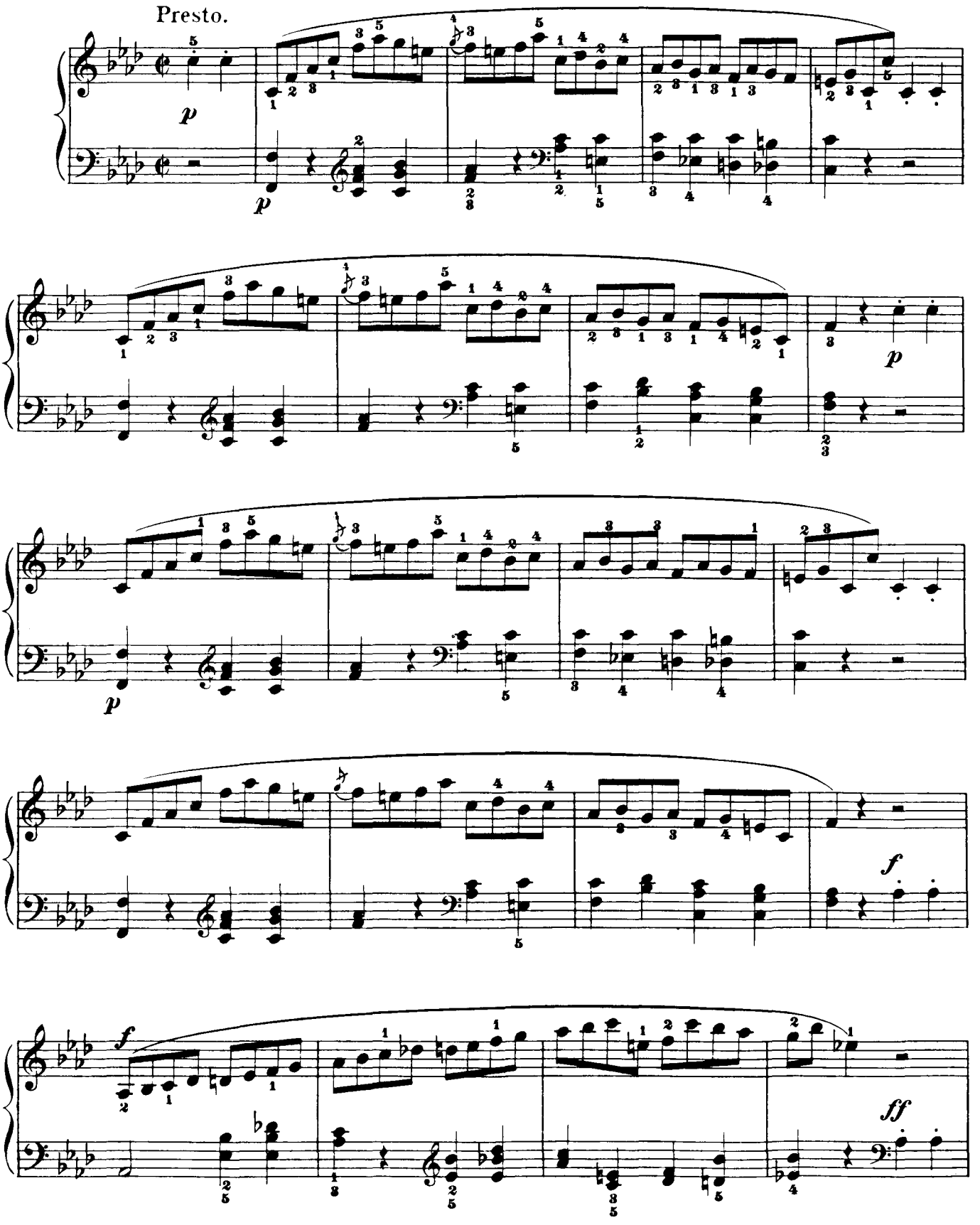
poco rall.

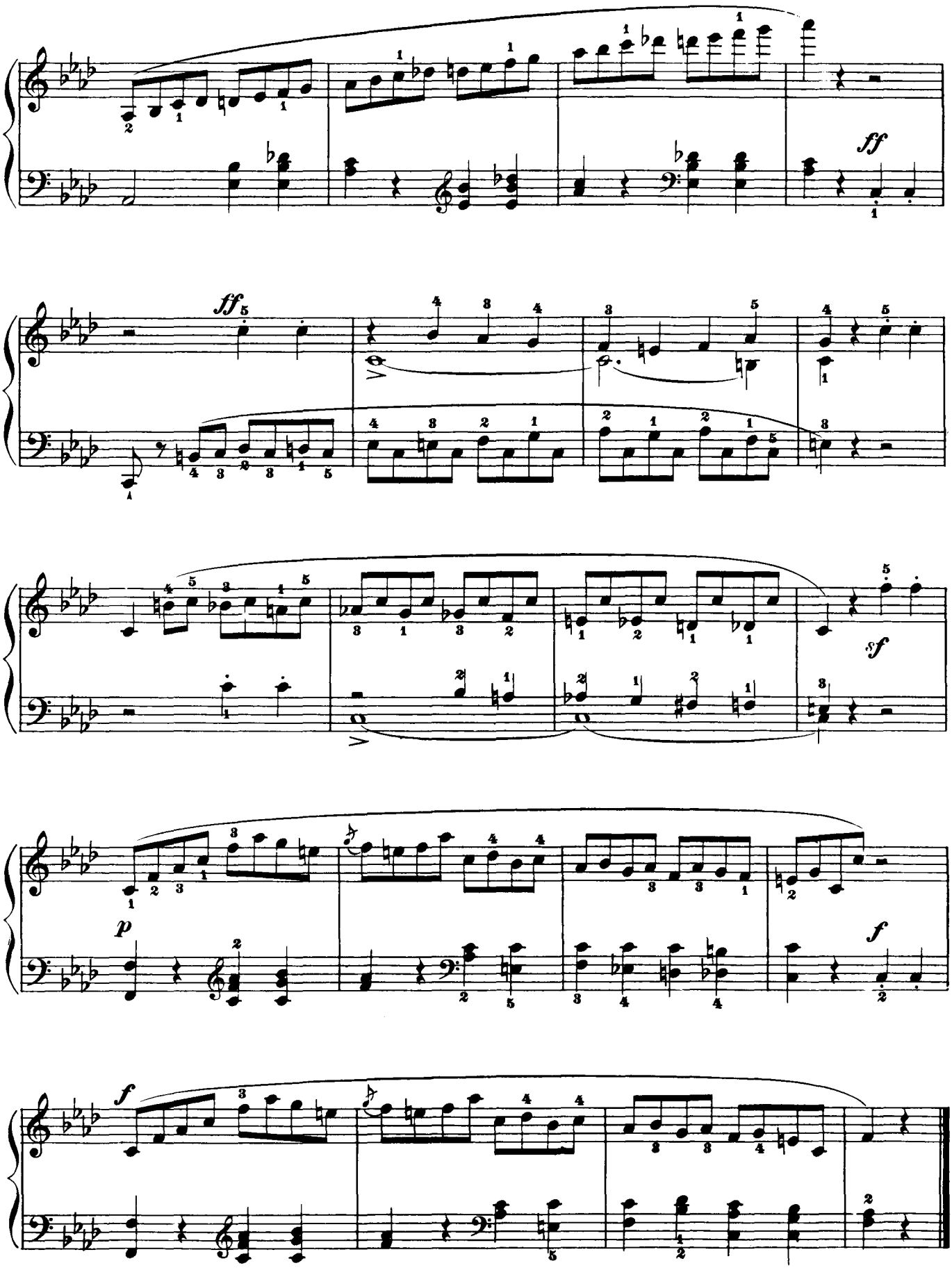
a tempo.

p

Etude XX.

Revised and fingered by
MAX VOGRICH.




ff
ff
sf
p
f
f

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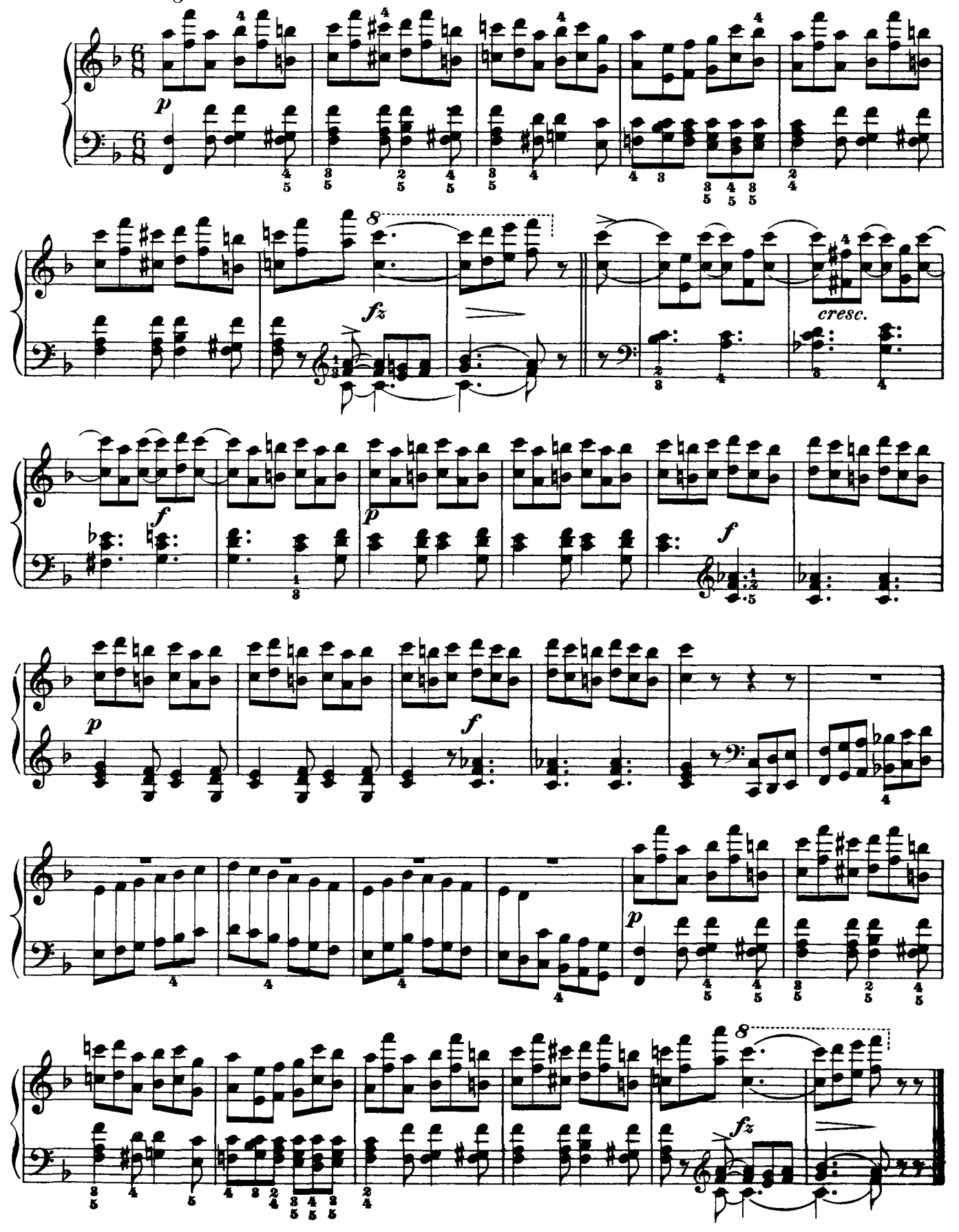
MAX VOGRICH.

Etude XXI.

Allegro.



Fingering. Phrasing. Annotations by
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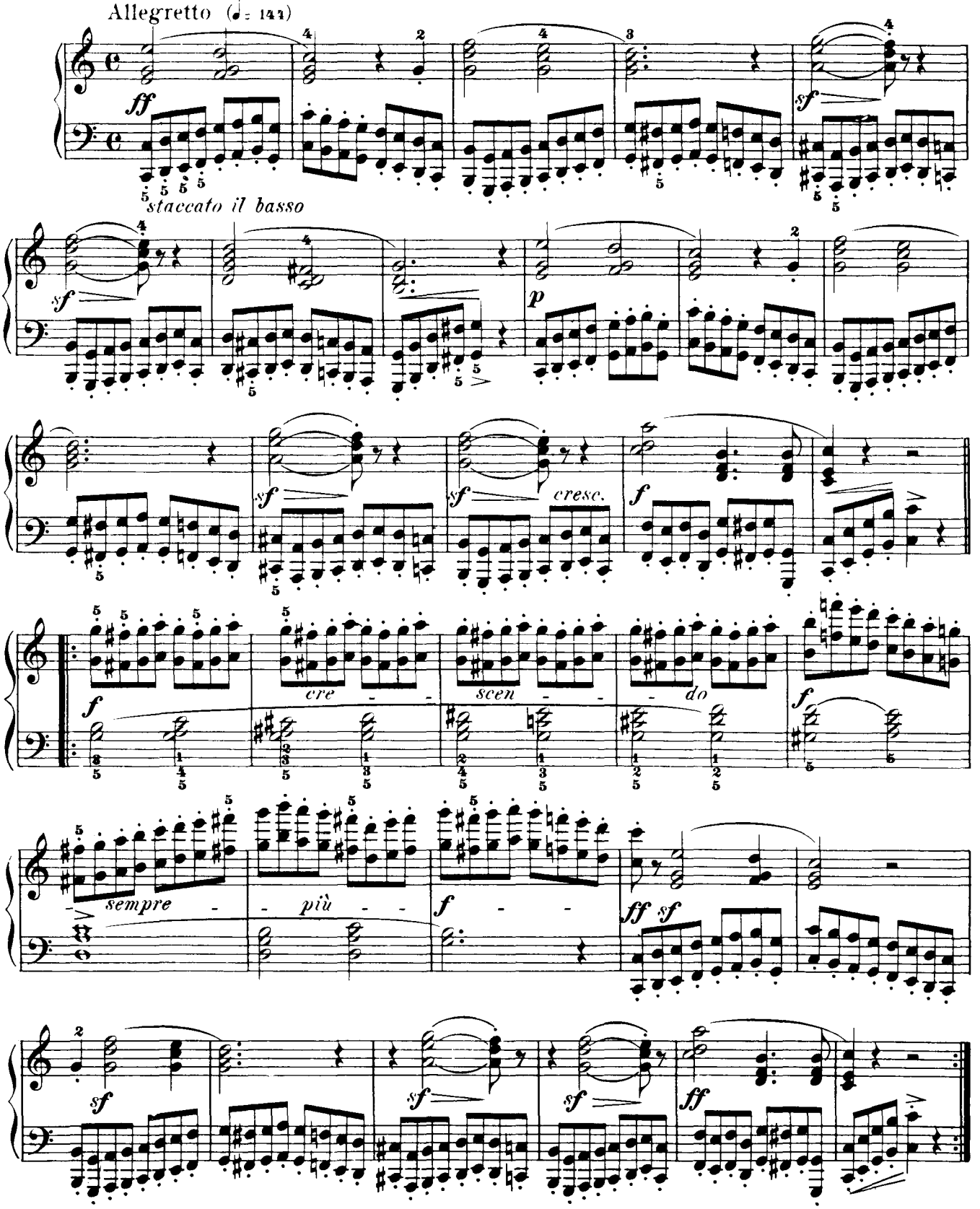
Etude XXII.



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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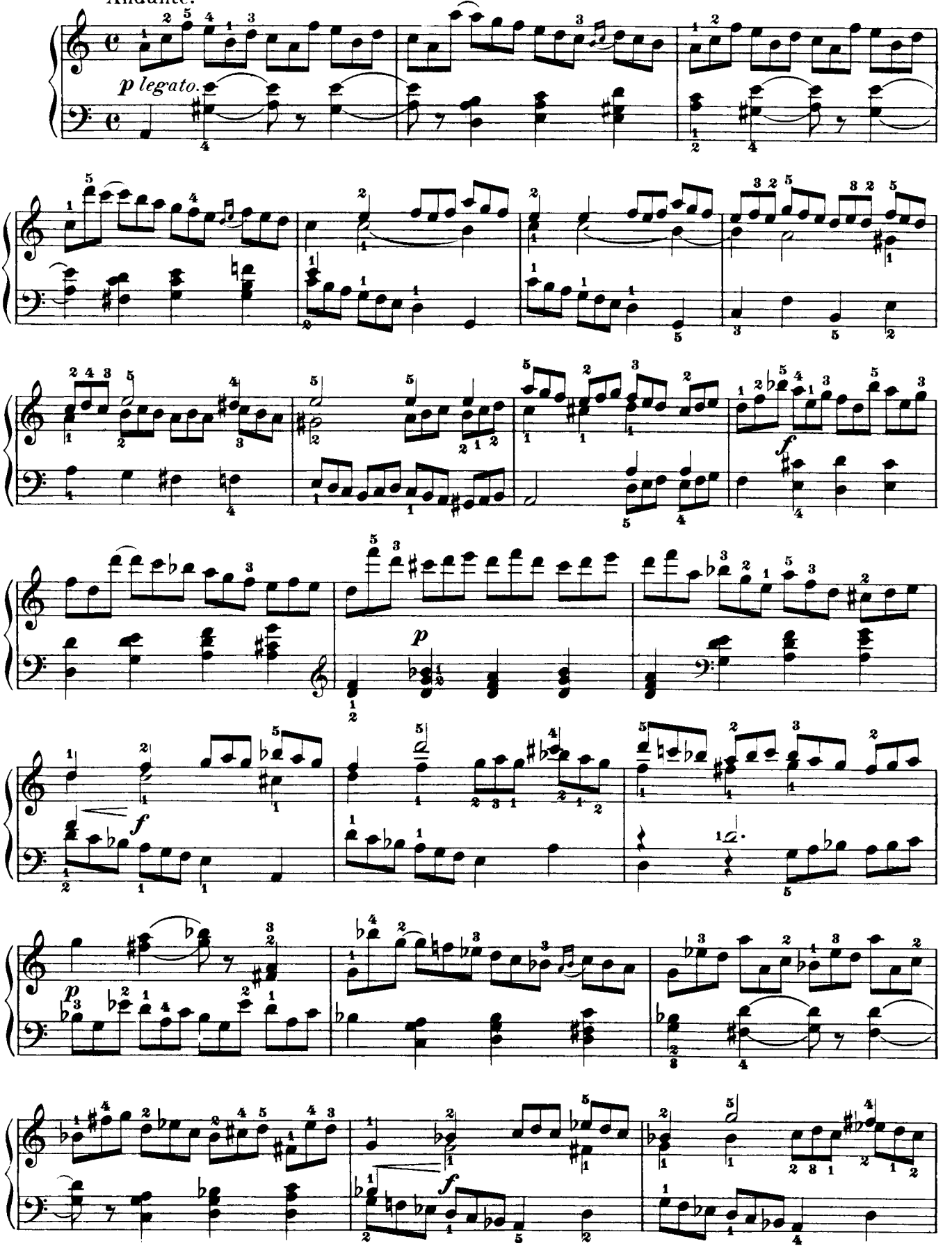
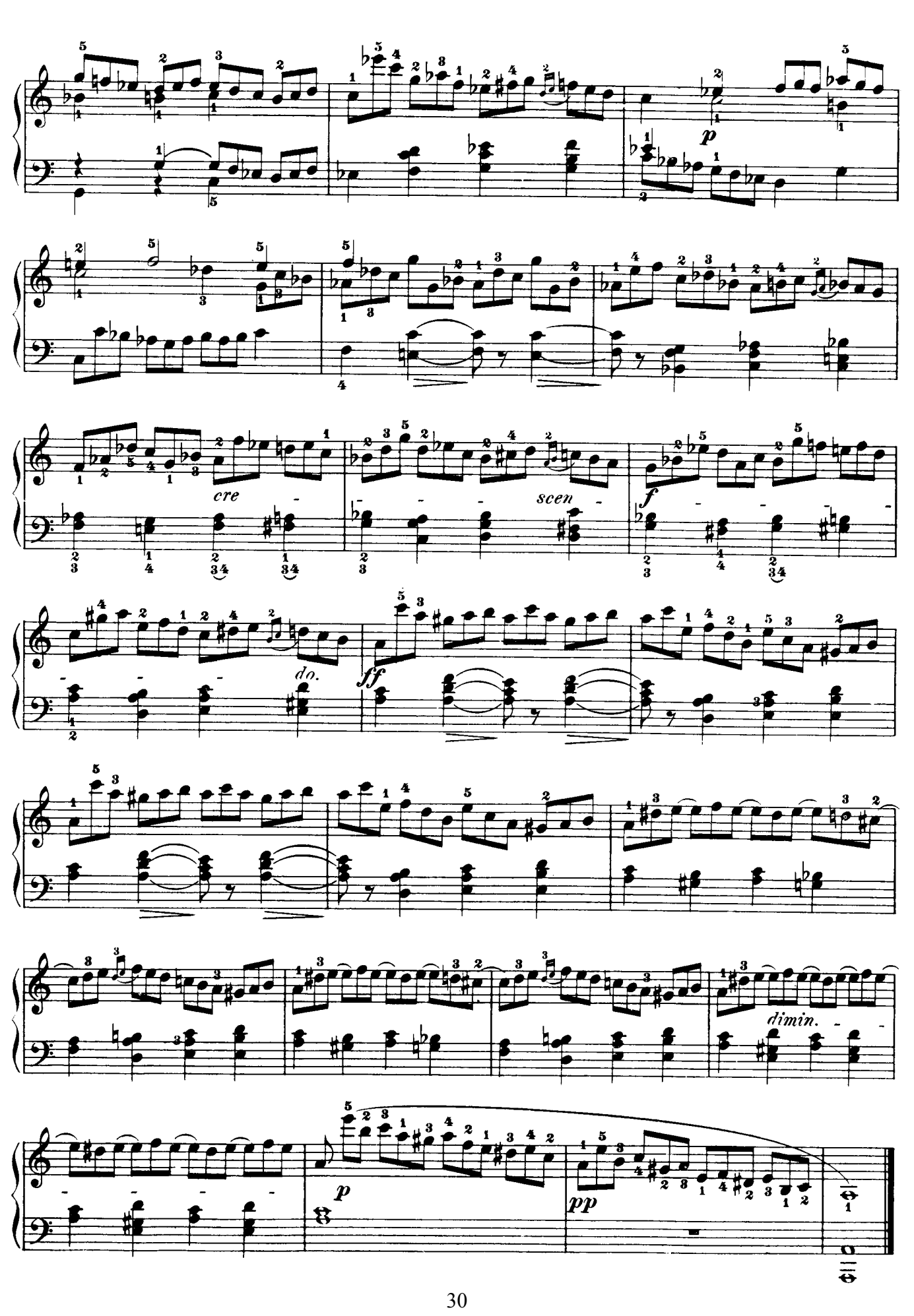
Etude XXIII.

Andante.

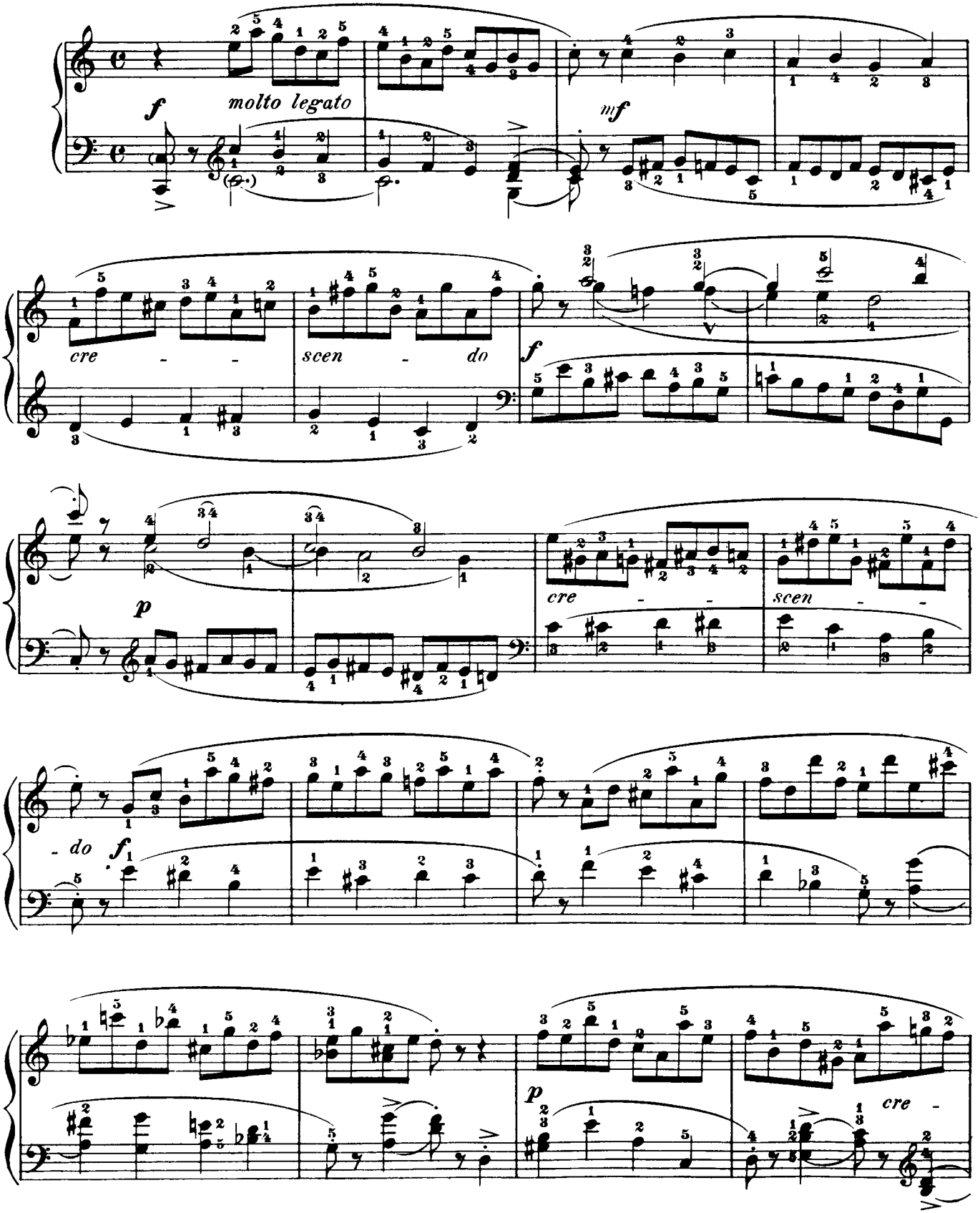


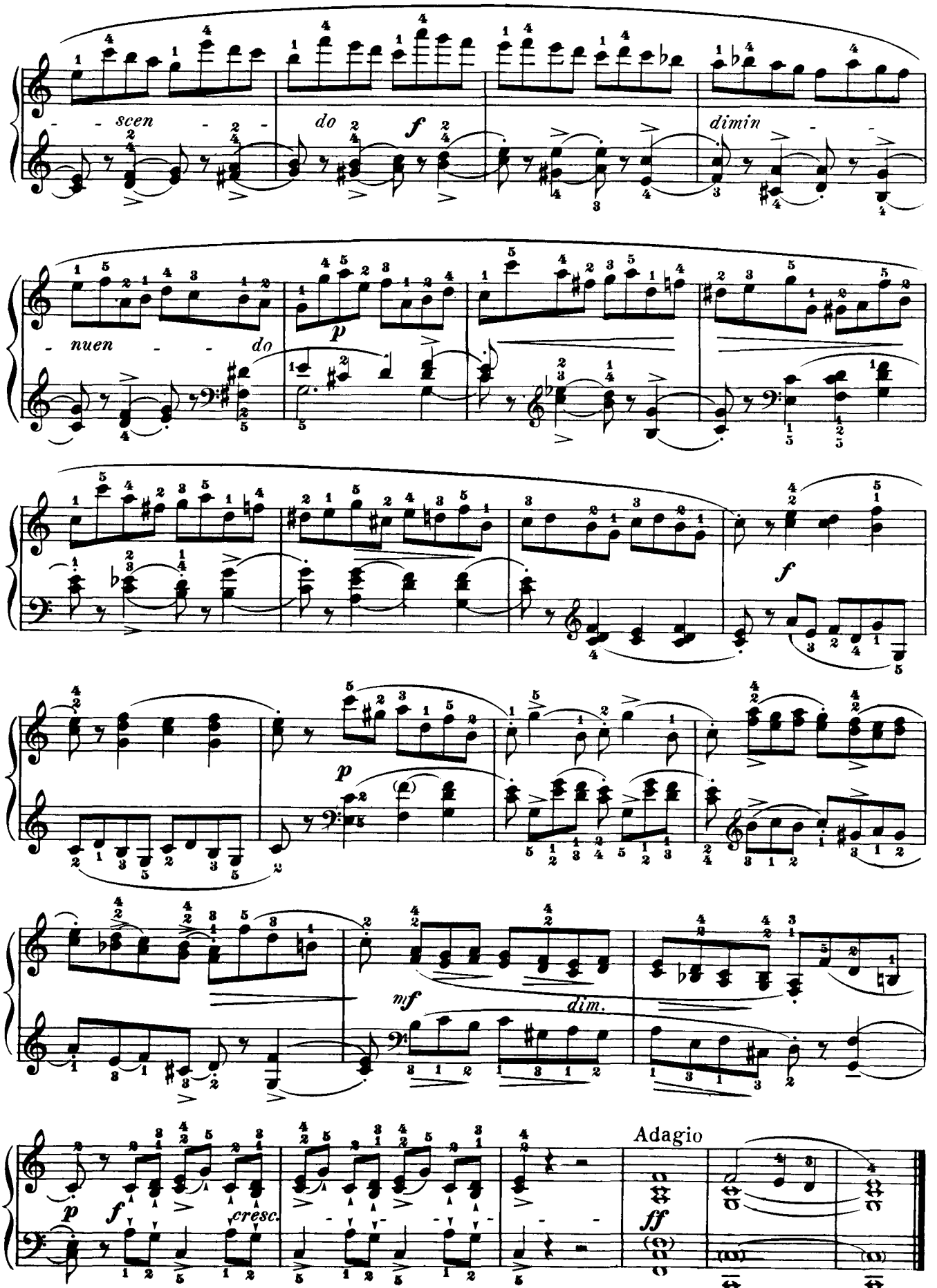

p
cre
scen
f
do.
ff
dimin.
p
pp

Etude XXIV.

Fingering and Phrasing by
G. BUONAMICI

Andante un poco allegretto (♩= 104)




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