Etude I.

Fingering, Phrasing and Annotations by
G. BUONAMICI.

H. BERTINI. Op. 100.

Before playing this study and the subsequent ones with the shadings and in the movements indicated, play them slowly and always loud, giving a special prominence to the accented notes of the measure, and even, if need be, to the unaccented ones.

This exercise should accordingly be practiced thus:

The comma(\(\)), found in the 10th measure, and which will be found in other places in the course of these Studies, indicates a raising of the hand as much as is necessary for separating clearly one phrase from another, like the sign by which teachers of singing point out when breath must be taken.

At first, the hands should be practiced separately, and a special study should be made of those measures, of those passages, or details, which offer some difficulty, whether in the right or the left hand.

The use of the Metronome is strongly recommended.

These four observations are intended to apply throughout all these Studies.
Etude II.

Allegro moderato (q = 126)

Fingering and Phrasing by
6. BUONAMICI

più lento

P
Revised and fingered by MAX VOGRICH.

Andantino, (d = 126.)

Etude III.

poco rallentando

a tempo.

cresc.
dim.
Notice here the fingering, which, though, at first, somewhat more difficult than the ordinary fingering, yet ensures a much more certain and correct execution.
D. C. sin' al Fine.
Etude V.

Revised and fingered by
MAX VOGRICH.

Lento e religioso. (\( \text{\#} = 72 \))

\[ \text{pp ben sostenuto.} \]

\[ \text{rallentando.} \]

\[ \text{a tempo.} \]

\[ \text{ff} \]

\[ \text{ralentando.} \]

\[ \text{smorzando.} \]
Fingering, Phrasing, Annotations by
G. BUONAMICI

From this study, the pupil may learn not only to change fingers on the same key, but also to observe the rests, giving them their full value; a thing not so easy as one would suppose, and, as a rule, not sufficiently attended to by young musicians. Here, the Metronome, as an inexorable judge, will be of great assistance.
Fingering, Phrasing, Annotations by
G. BUONAMICI.

Allegretto. (\( \sigma = 88 \))

*non legato.*

The measures lacking slurs and dots above the notes are to be executed not exactly *legato* nor *staccato,* but somewhat between the two, corresponding to the *pizzicato* of the violinist, and expressed in the language of the pianist by the term: *non legato.* See, with regard to this, also the annotation to Study No. 44.
Etude IX.

Fingering and Phrasing by G. BUONAMICI

Allegro (\( \sigma = 108 \))

legatissimo

\( p \)

f

\( p \)

cresc.

\( f \)

mf
cresc.

\( p \)
Etude XII.

Fingering, Phrasing, Annotations by
G. BUONAMICI

Andante (d = 76)
(The chords well sustained) (Sostenganse bien los acordes)

legatissimo il basso

in tempo

cresc.

dim.

dim.

cresc.

It will be well to practice both the fingerings indicated, and to transpose the Study into F# keeping the same fingerings.
Etude XIV.

Fingering, Phrasing, Annotations by G. BUONAMICI.

Allegro, (\(\text{\textcopyright} \ 108\).)

It will be very useful for the study of the Trill to practice this exercise thus also:

in which case the execution of measure 15 may be:

Transpose this Study into G\(\text{b}\).
Etude XV.

Revised and fingered by
MAX VOGRICH.

Allegretto semplice. \( \text{p} \cdot \text{f} \)

\( \text{p e legato.} \)

\( \text{cre - scen - do.} \)

\( \text{a tempo.} \)

\( \text{lento, p} \)

\( \text{ral - len - tan - do} \)
Etude XVI.

Andante quasi Allegretto. \( \text{(d = 84)} \)

Revised and fingered by

MAX VOGRIECH.
Fingering, Phrasing, Annotations by
G. BUONAMICI.

Etude XVII.

Allegretto, (\( \varphi = 138 \).)

Observing the change of fingers on the same key. This change, unnecessary at the time when these studies were written, has become indispensable through the modern construction of the pianoforte, the keys of which sink very much lower than formerly; hence, might easily fail to repeat a sound struck by the same finger.
General Rule: When two different notes, of whatsoever value, but both equal, are united by a slur, the 1st note is accented and held for its full value, the 2d one for half its value or even less, and without any accent.

The accent given to the 1st note will, of course, be conformable to the degree of force in general given to the phrase in which this note is found.

Accordingly, in the 23d measure of this Study, the left hand will execute thus: and the accent will be slight, because we have the diminuendo of a mezzo-forte.
Etude XIX.

Fingering, Phrasing, Annotations by
G. BUONAMICI

Andante $d = 96$

Here, too, though the fingering may seem somewhat complicated, it is, nevertheless, decidedly preferable to the repetition with the same finger, which always produces inexactness and uncertainty in the rhythm.
Etude XX.

Revised and fingered by
MAX VOGRICHT.

Andante. \( \textit{d} = 126. \)

Fine.

\( \textit{dimin. e rallentando.} \)

\( \textit{D.C.} \)
Etude XXII.

Revised and fingered by MAX VOGRICH.

Allegretto. (\( \text{q} = 104 \))

\[ \text{music notation} \]
Fingering, Phrasing, Annotations by

G. BUONAMICI

Allegro moderato \( \text{\( \frac{1}{2} \)} = 96 \)

Etude XXIV.

The transposition of this Study a half step lower (into A\# \text{ minor}) will be of the greatest utility.