Revised and fingered by
MAX VOGRICH.

Etude II.

Andante espressivo.

Aria.

_p e legato._
Etude IV.

Andante con espressione.

sempre legato

Aria.

Revised and fingered by

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

Etude VI.

Allegro. \( \text{(e} \approx 180) \)

\text{ben sostenuto il canto.}

\[ p \text{ sempre legatissimo il basso.} \]

\[ \text{cresc.} \]

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.
Revised and fingered by
MAX VOGRICH.

Etude IX.

Allegretto, quasi un poco andante.
Etude XI.

Andante (♩=70)

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

Etude XII.

Mouvement de Valse.

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

Revised and fingered by MAX VOGRICH.

Allegro.
Fingering, Phrasing, Annotations by
G. BUONAMICI
Andante (d = 100)
Legatiss. ed espress.

Etude XV.

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

Allegro (\( \frac{3}{8} \approx 72 \))

Etude XVI.

\[ \text{ten. ten. ten. ten.} \]

\[ \text{ten. ten.} \]

\[ \text{dim.} \]

\[ \text{cresc.} \]
Revised and fingered by
MAX VOGRICH.

Etude XVIII.

Allegretto.
Etude XX.

Revised and fingered by
MAX VOGRIICH.

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 XXIII.

Andante.
Etude XXIV.

Andante un poco allegretto (♩= 104)

Fingering and Phrasing by
G. BUONAMICI