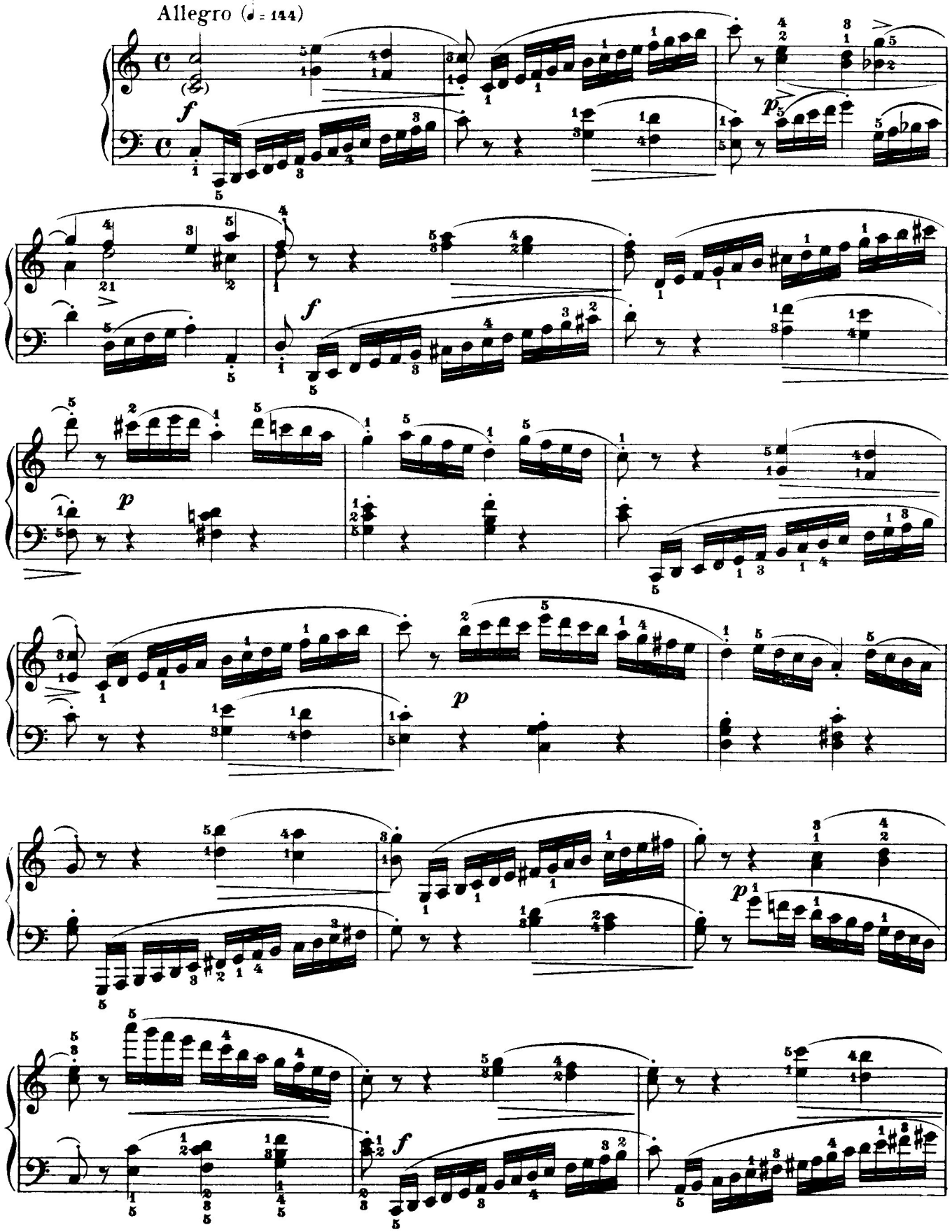CD Sheet Music™
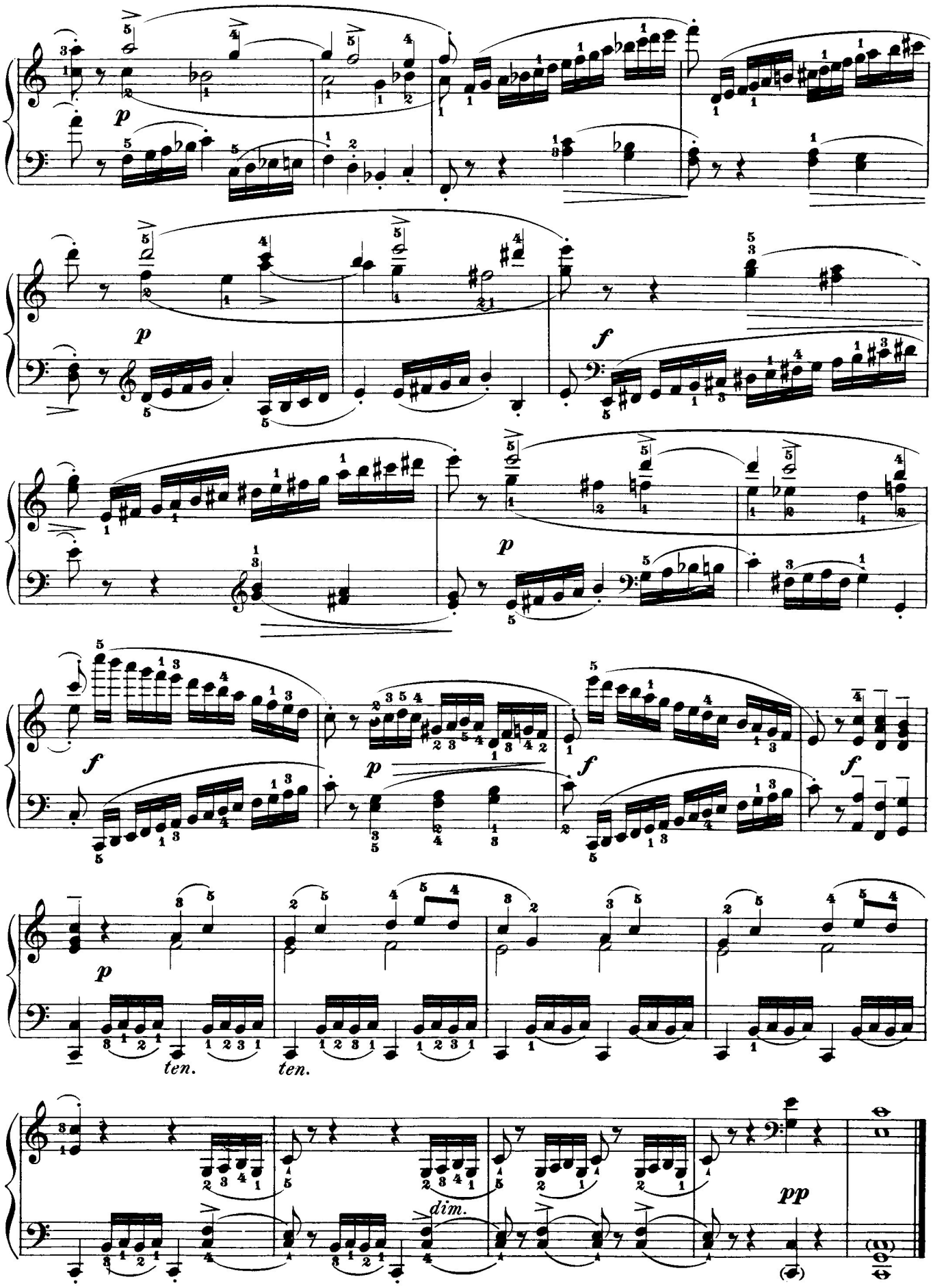
# Etude I.

Fingering and Phrasing by
*G. BUONAMICI*

H. BERTINI, Op. 29.

Allegro (♩ = 144)




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

Revised and fingered by
*MAX VOGRICH.*

# Etude II.

Andante espressivo.

Aria.

*p e legato.*

*p*

*f dim.*

*ten.*
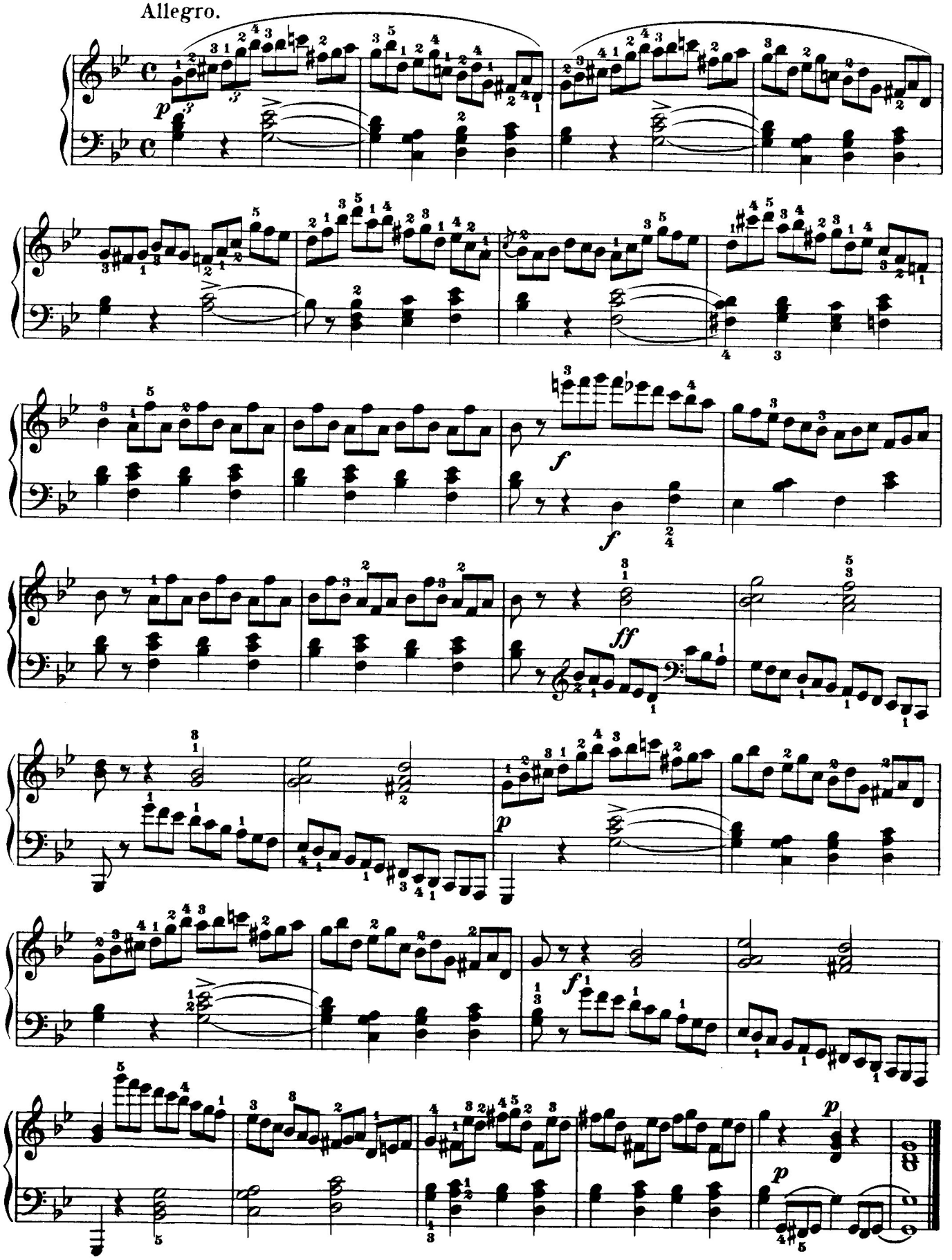
*f dimin.*

*rall.*

Revised and fingered by
*MAX VOGRICH.*

# Etude III.

Allegro.



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*MAX VOGRICH.*

# Etude IV.

## Andante con espressione.

*sempre legato*

**Aria.**

*p*

*più f*
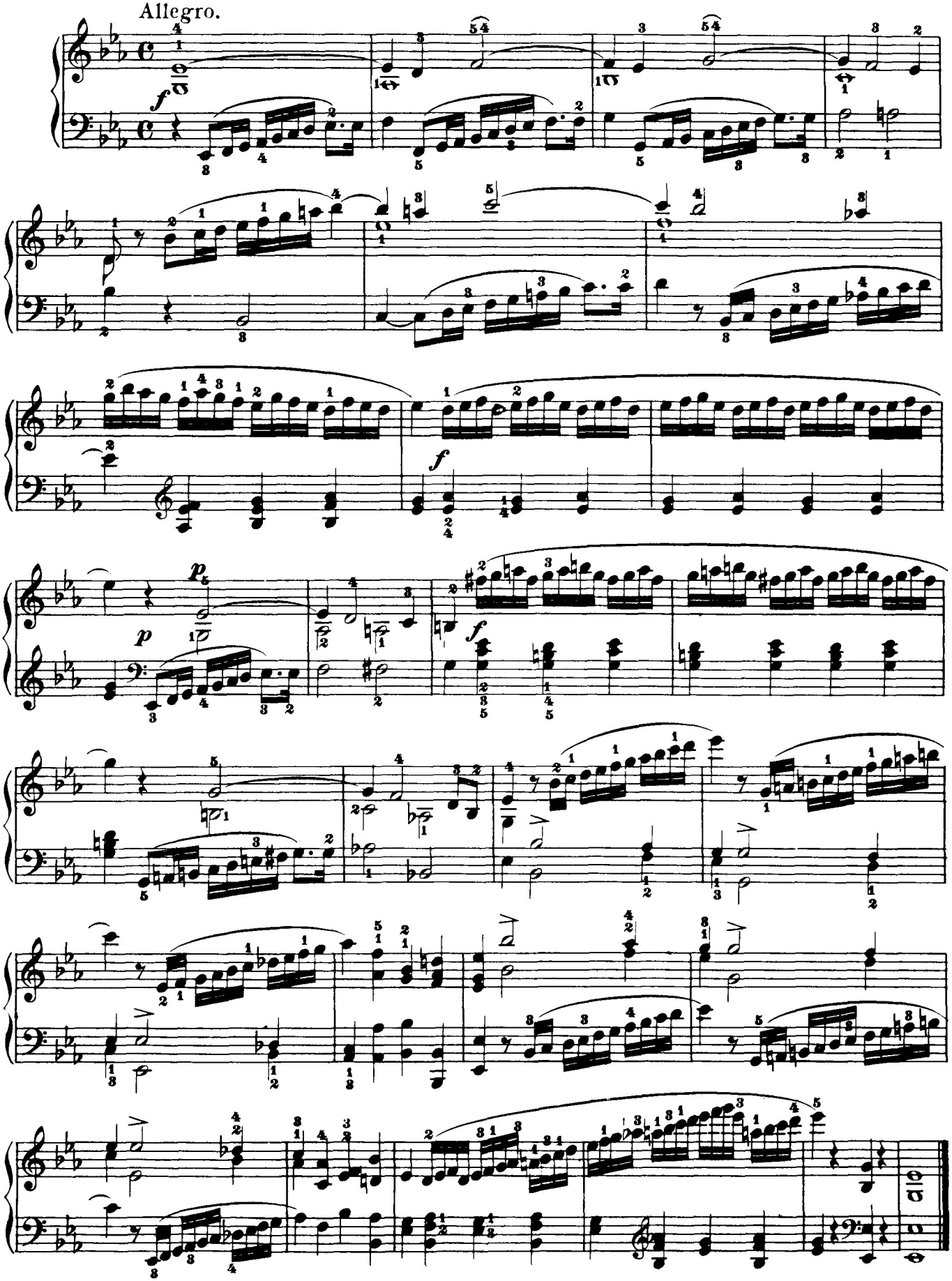
*dim.*

*p*

Revised and fingered by
*MAX VOGRICH.*

# Etude V.

Allegro.



Fingering, Phrasing, Annotations by
*G. BUONAMICI.*

# Etude VI.

(For small hands.)

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

*p sempre legatissimo il basso.*

*cresc.*

*f*

*f*

*dim.*

*p*

*pp*
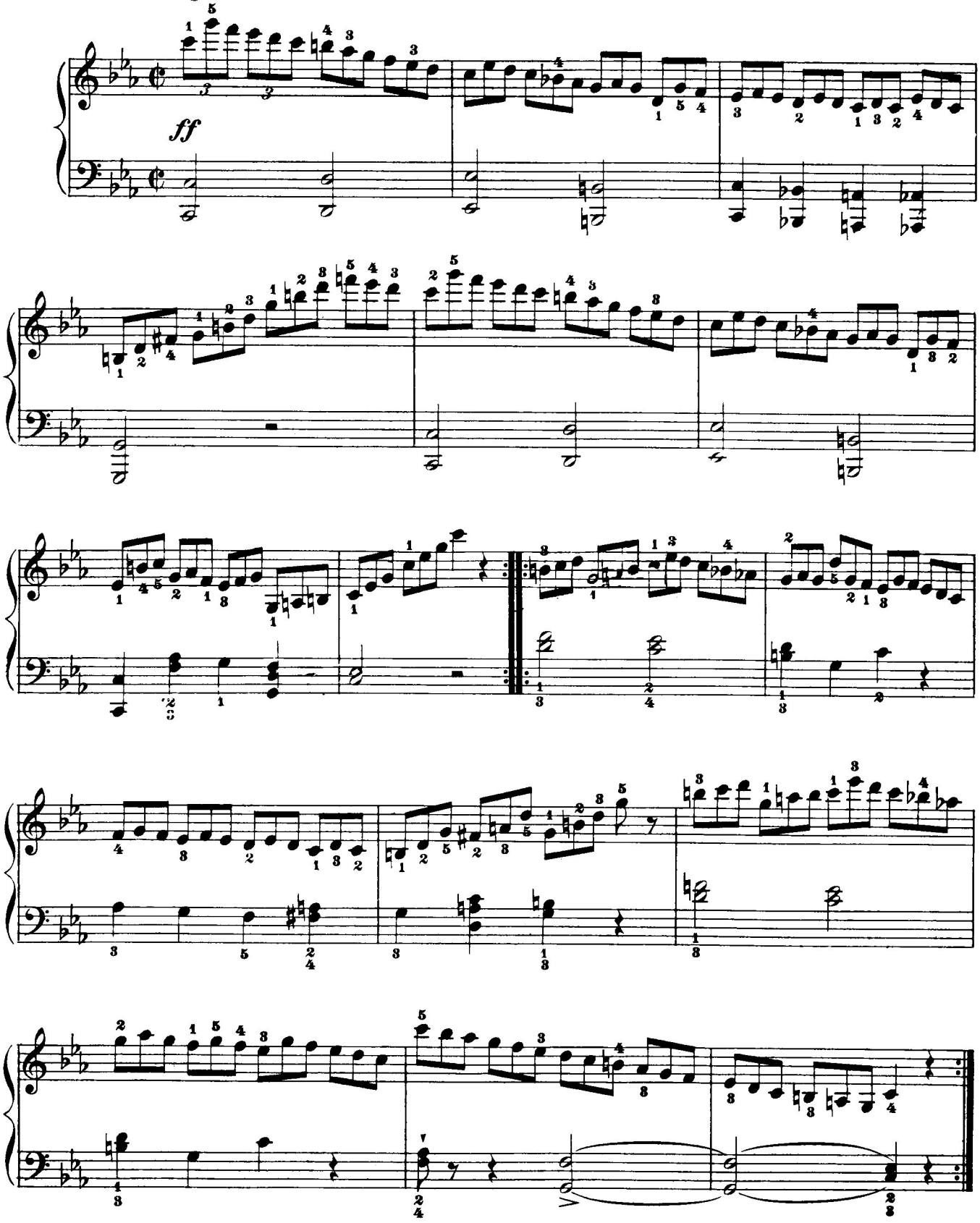
*ff*

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.

Revised and fingered by
*MAX VOGRICH.*

# Etude VII.
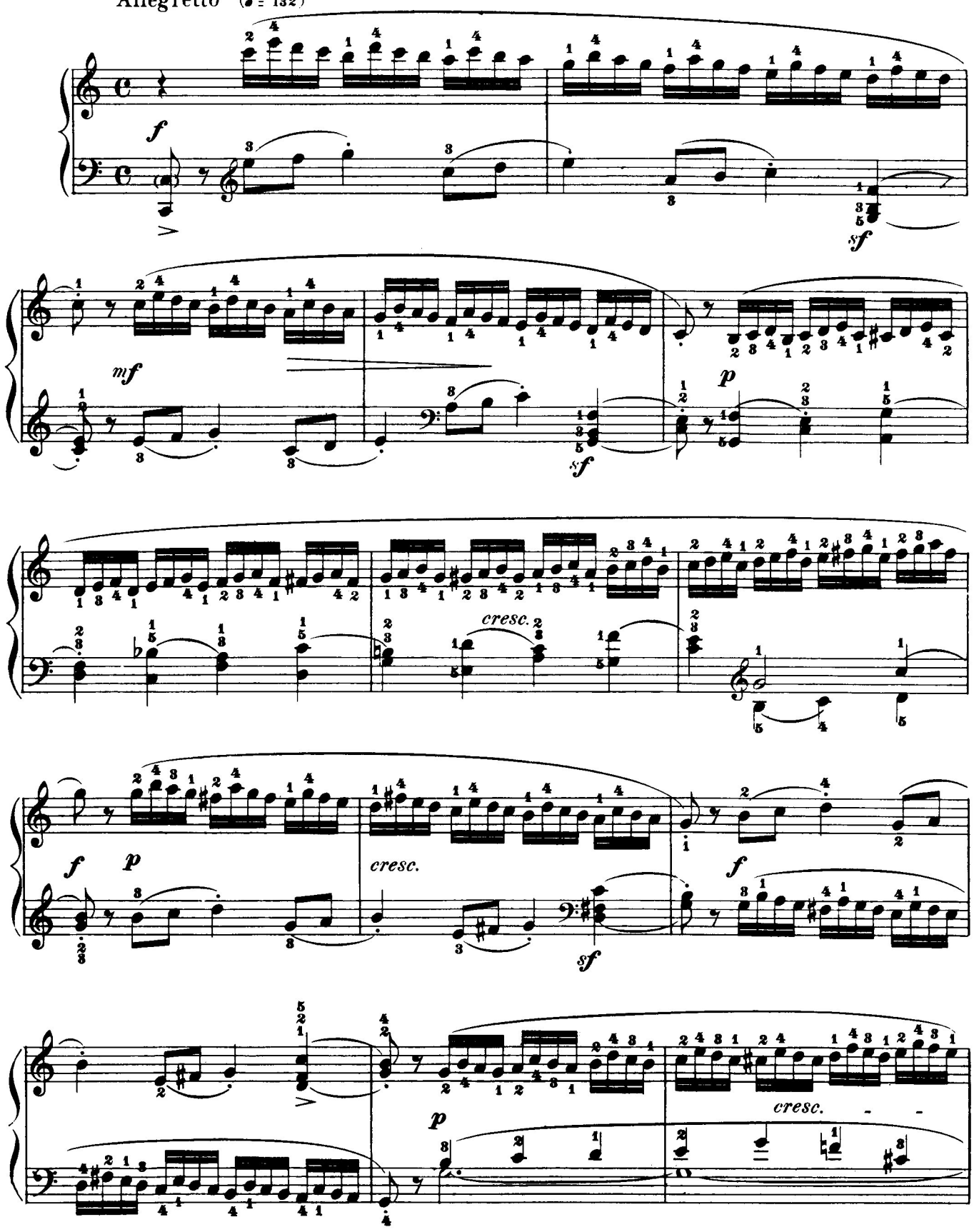
Allegro.
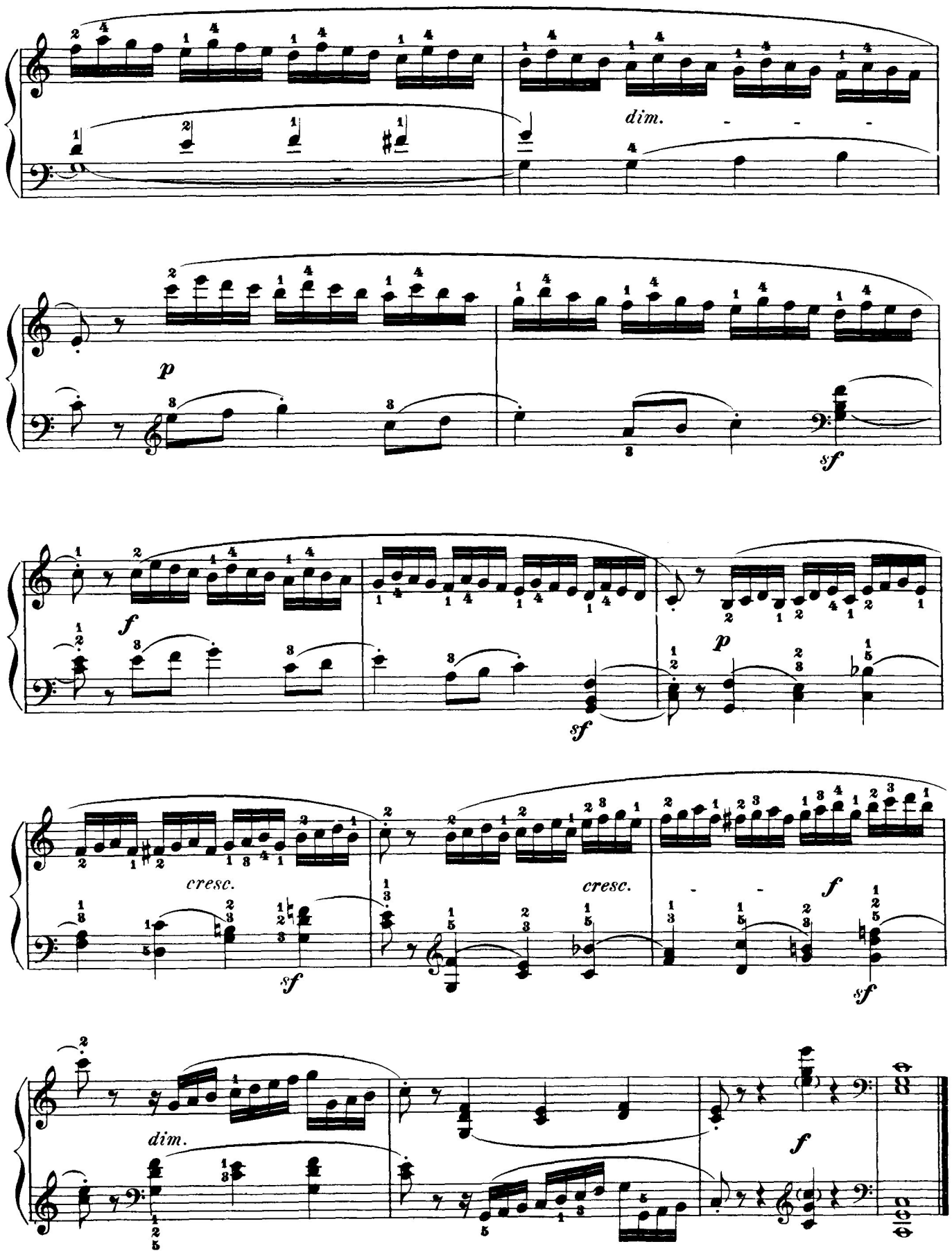


Fingering and Phrasing by
*G. BUONAMICI*

# Etude VIII.

Allegretto (♩ = 132)
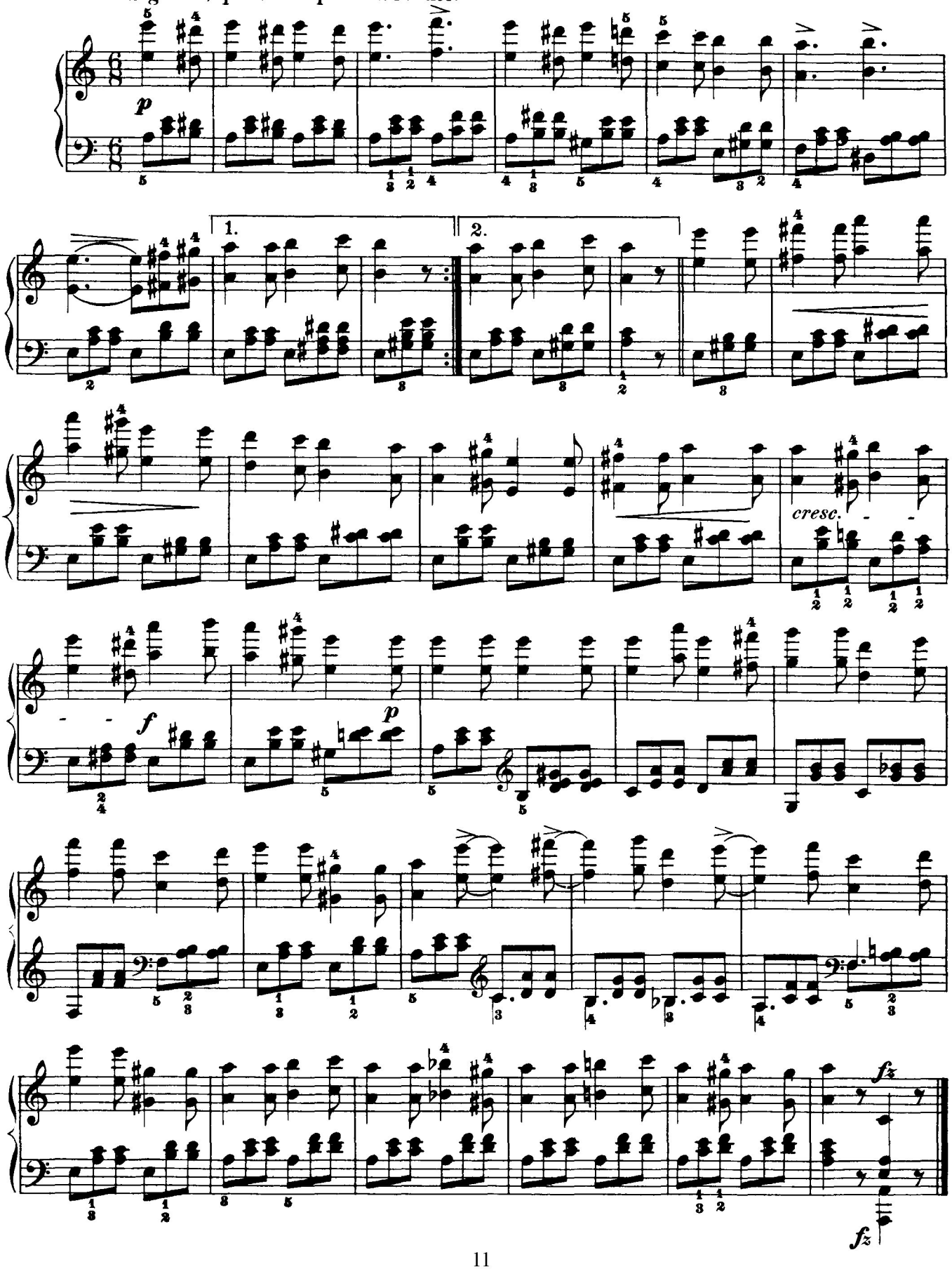



dim.
p
sf
f
sf
p
cresc.
sf
cresc.
f
sf
dim.
f

Revised and fingered by
*MAX VOGRICH.*

# Etude IX.
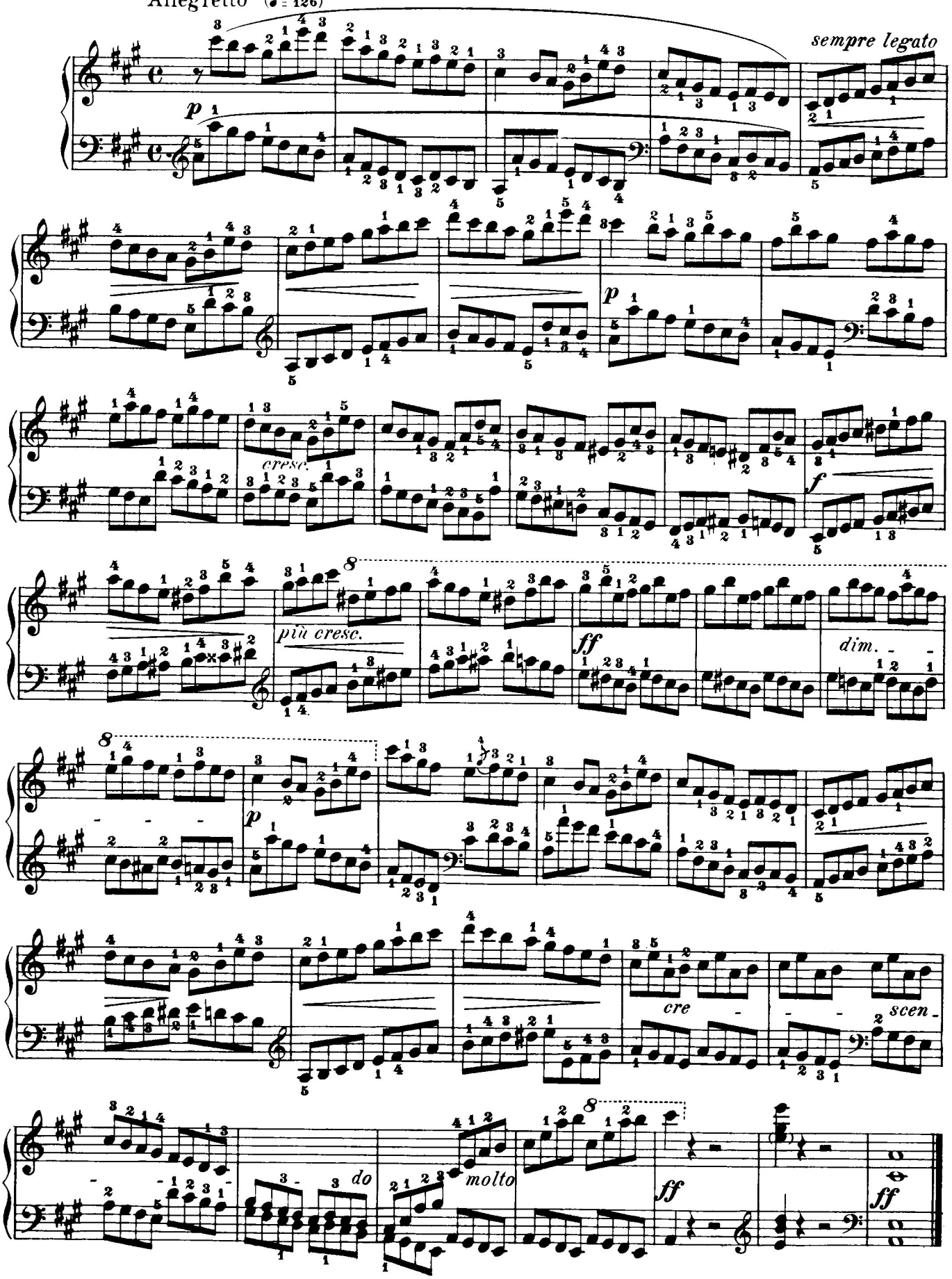
Allegretto, quasi un poco andante.



Fingering and Phrasing by
*G. BUONAMICI*

# Etude X.
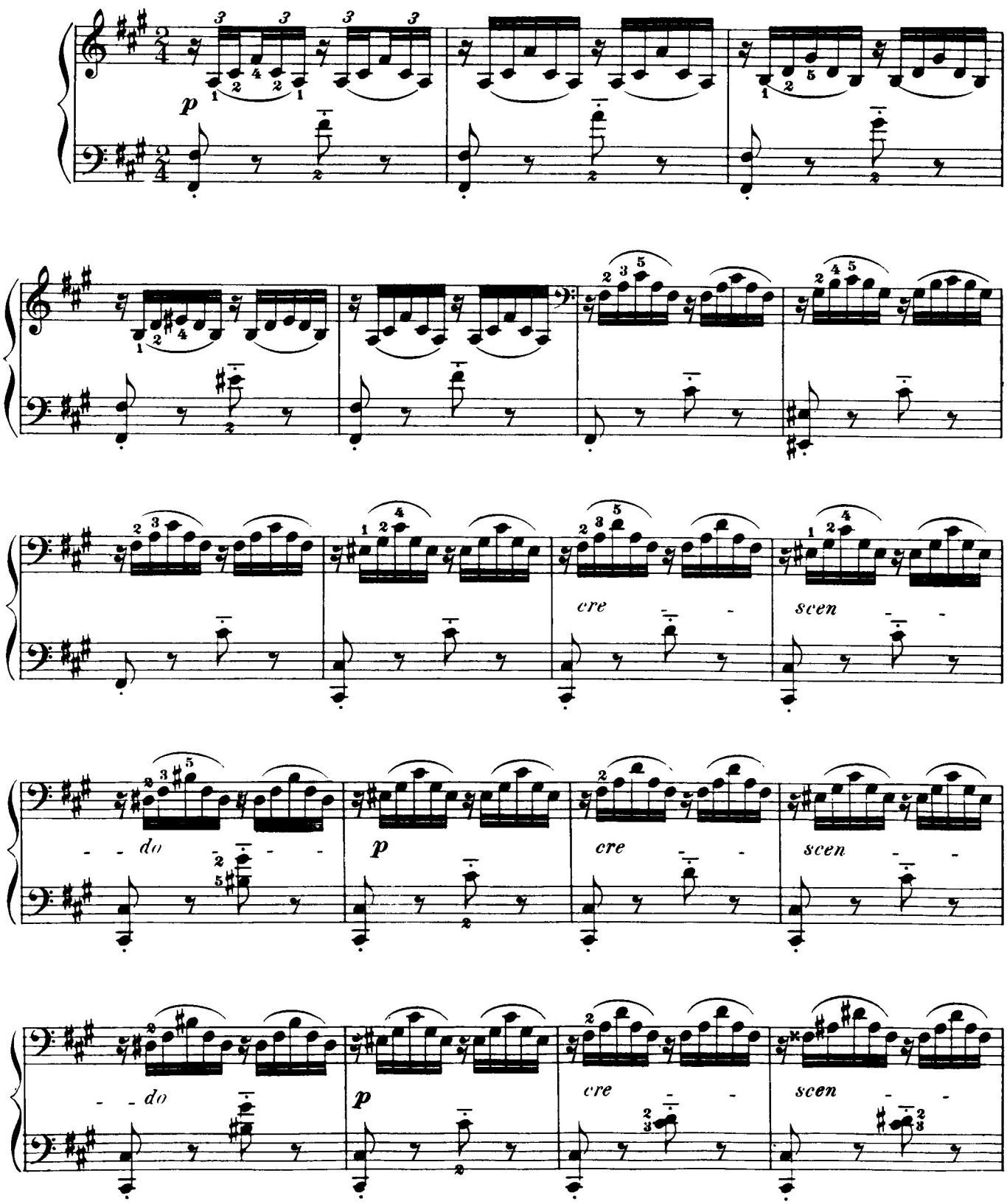
Allegretto (♩ = 126)
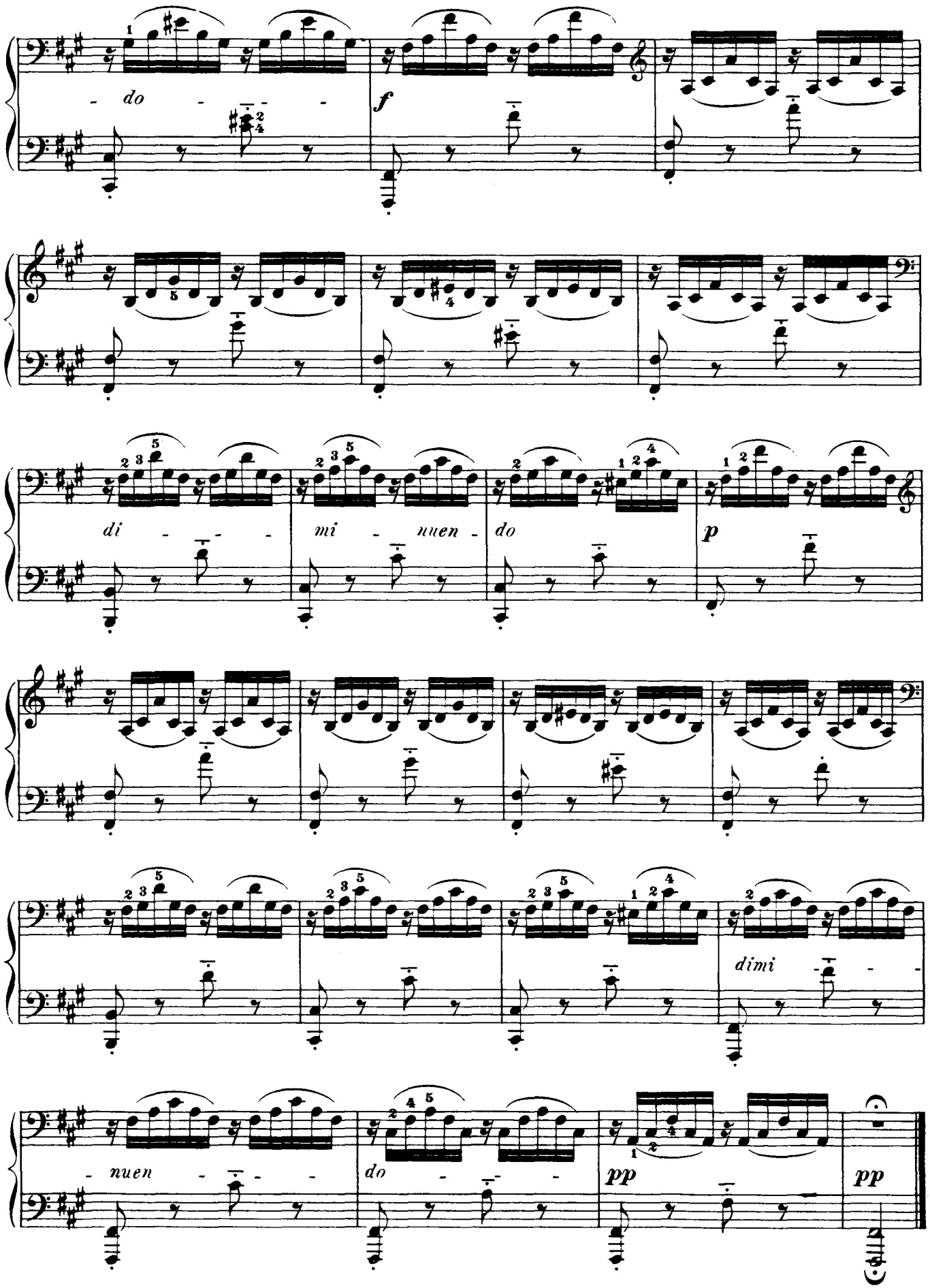


Fingering, Phrasing, Annotations by
*G. BUONAMICI*

# Etude XI.

Andante (♩ = 76)




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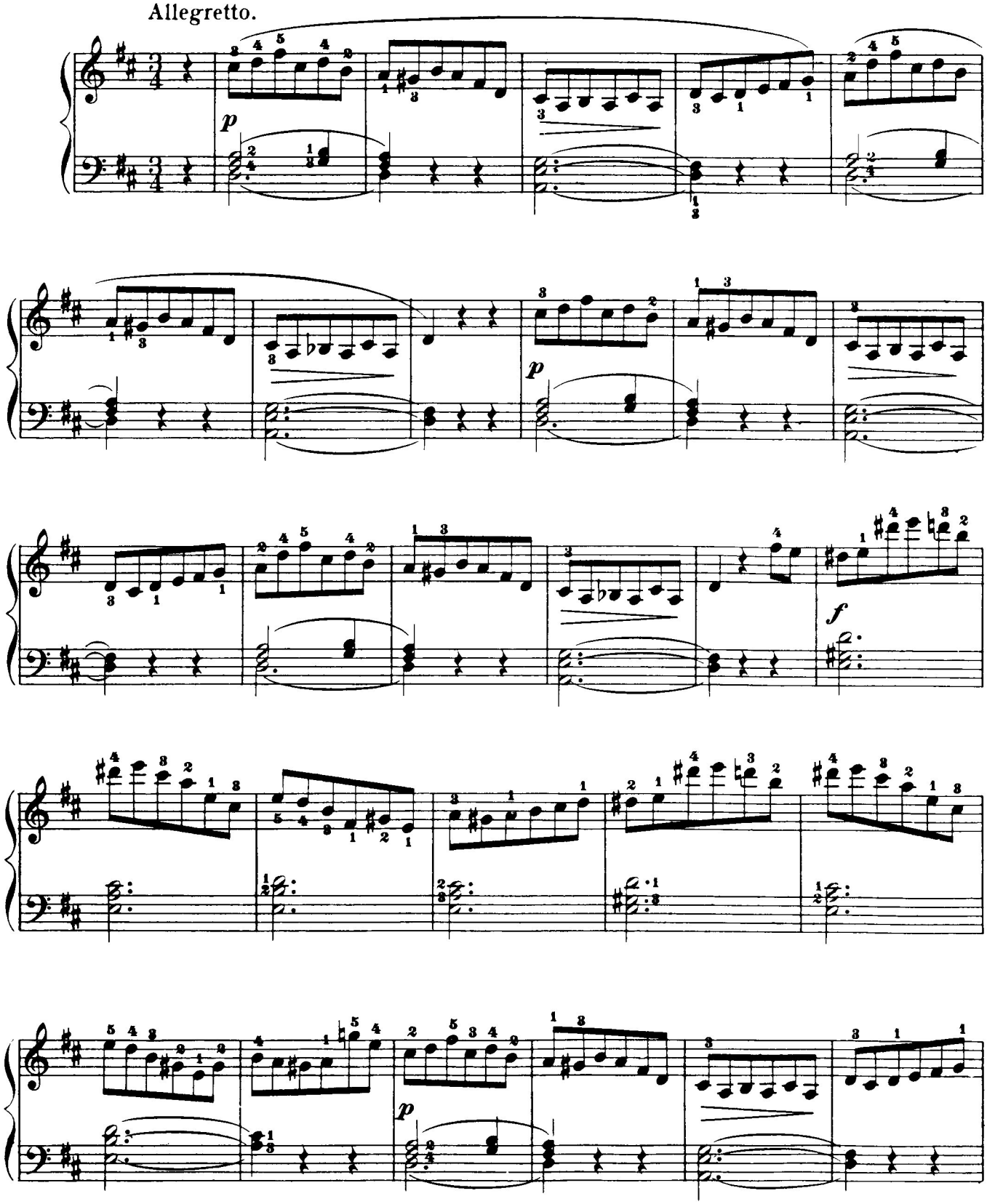

do
f
di - - -
mi - nuen -
do
p
dimi - -
nuen - - -
do - - -
pp
pp
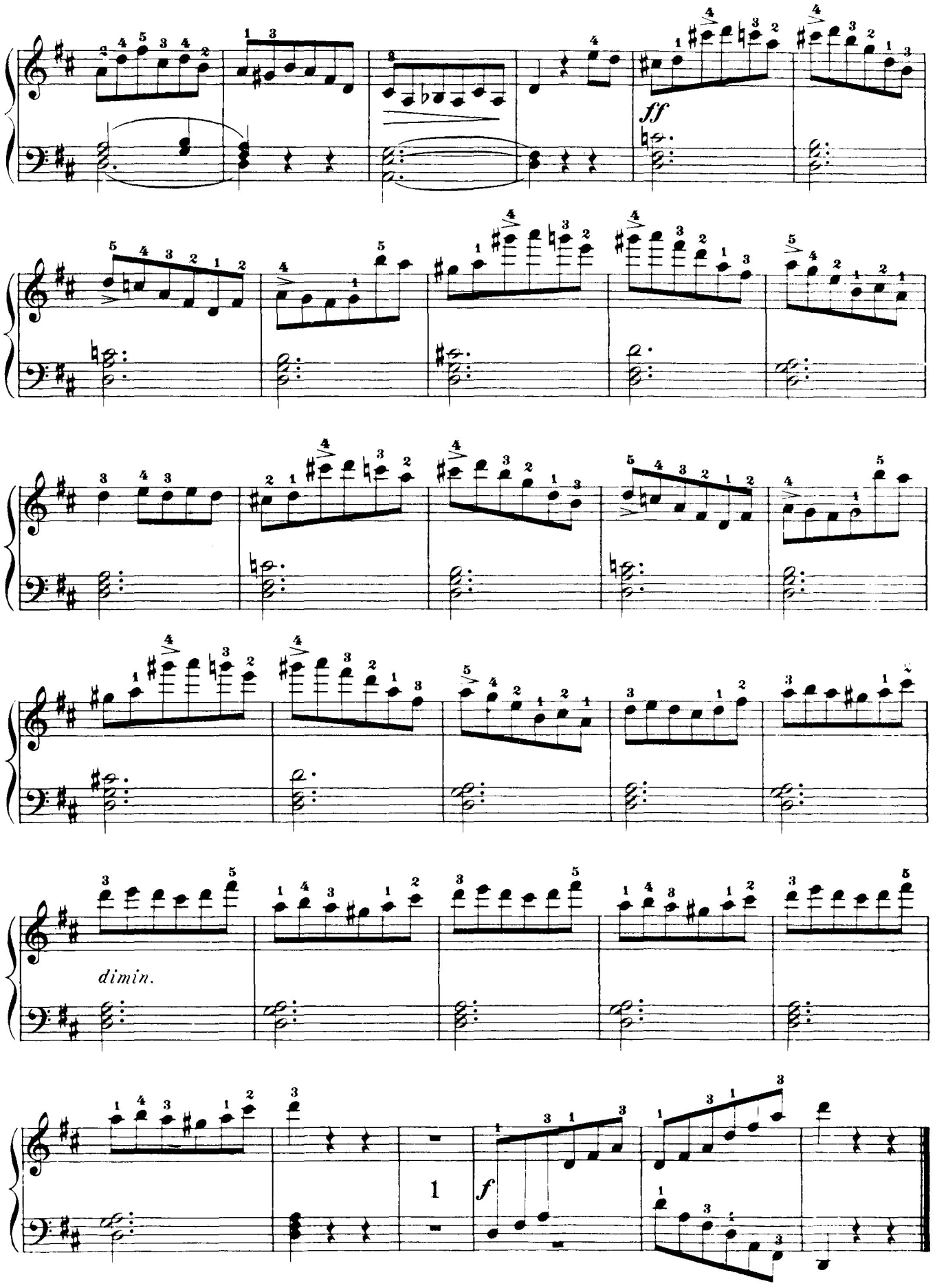
# Etude XII.

Revised and fingered by
*MAX VOGRICH.*

Mouvement de Valse.

Allegretto.
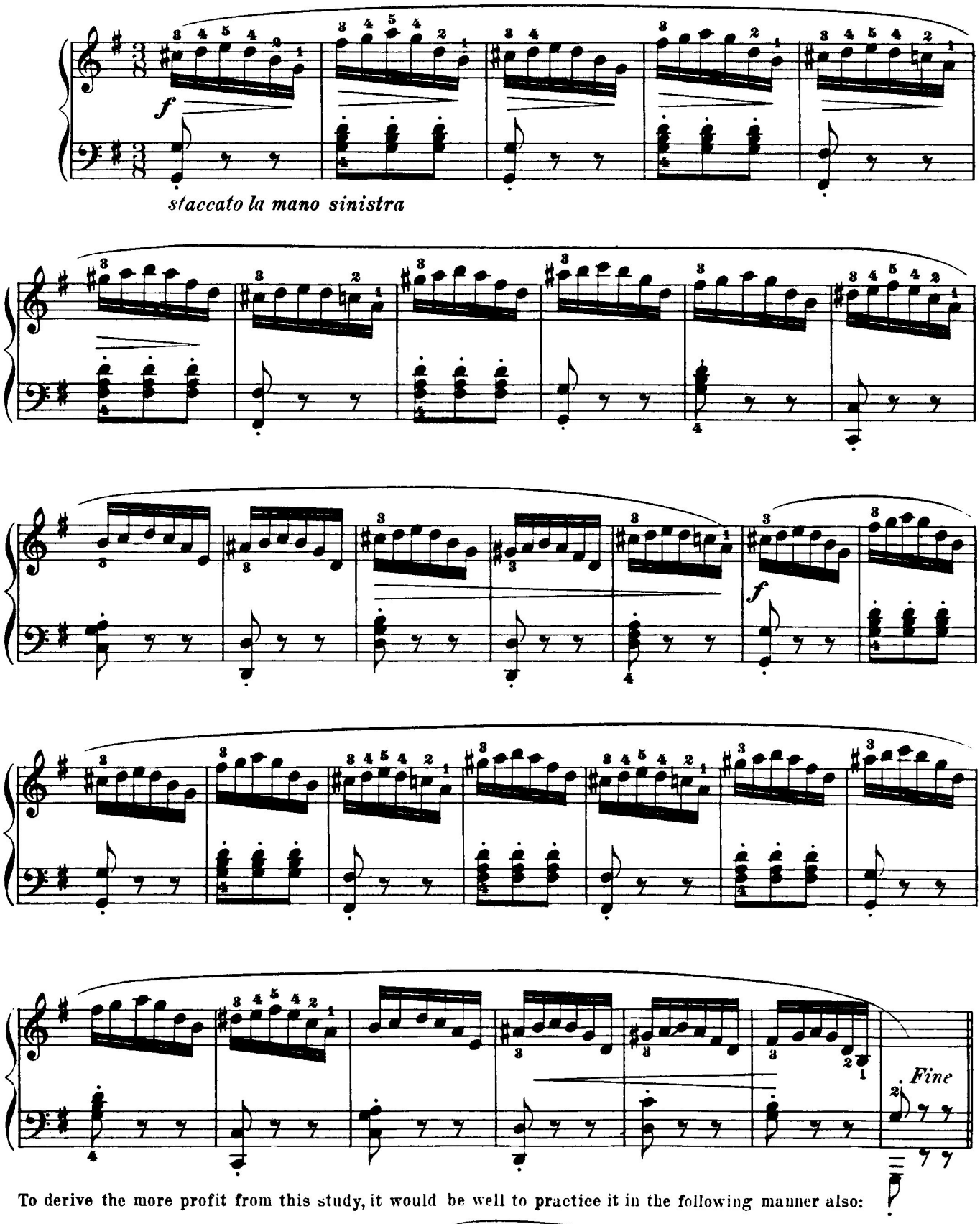



ff
dimin.
1
f
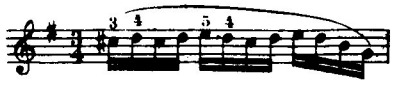
Fingering, Phrasing, Annotations by
*G. BUONAMICI*
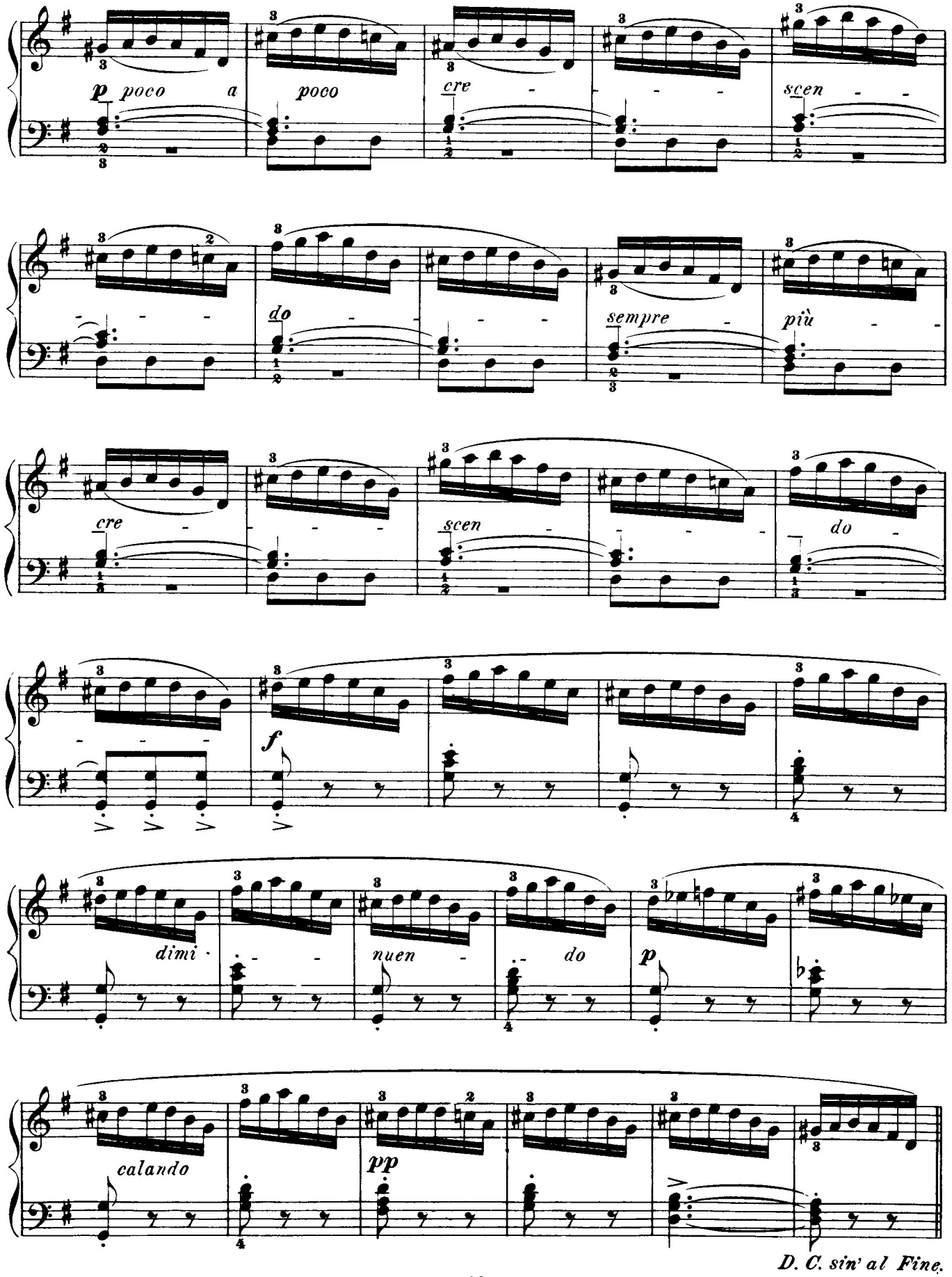
# Etude XIII.

Andante (♩.= 72)
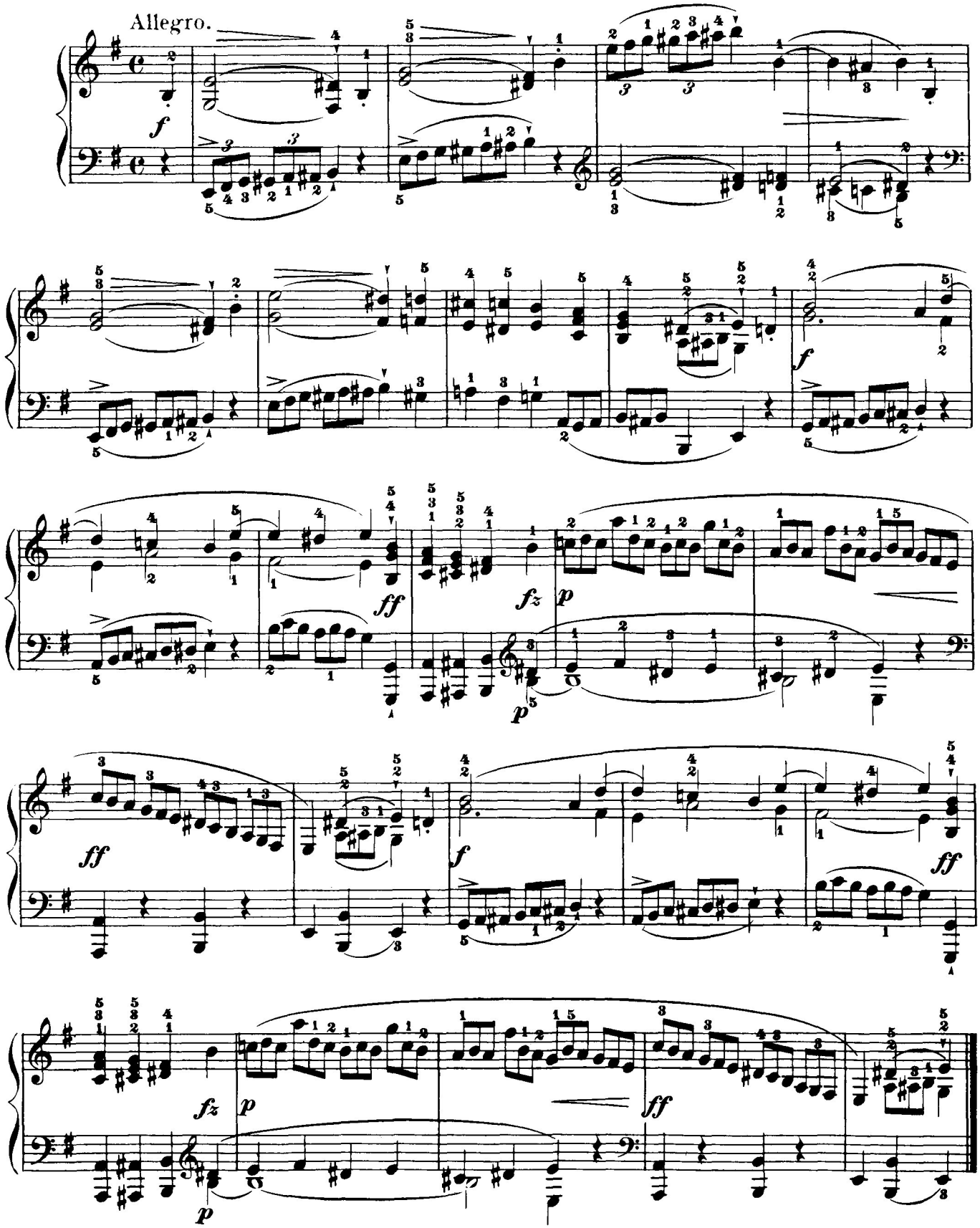



To derive the more profit from this study, it would be well to practice it in the following manner also:




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.
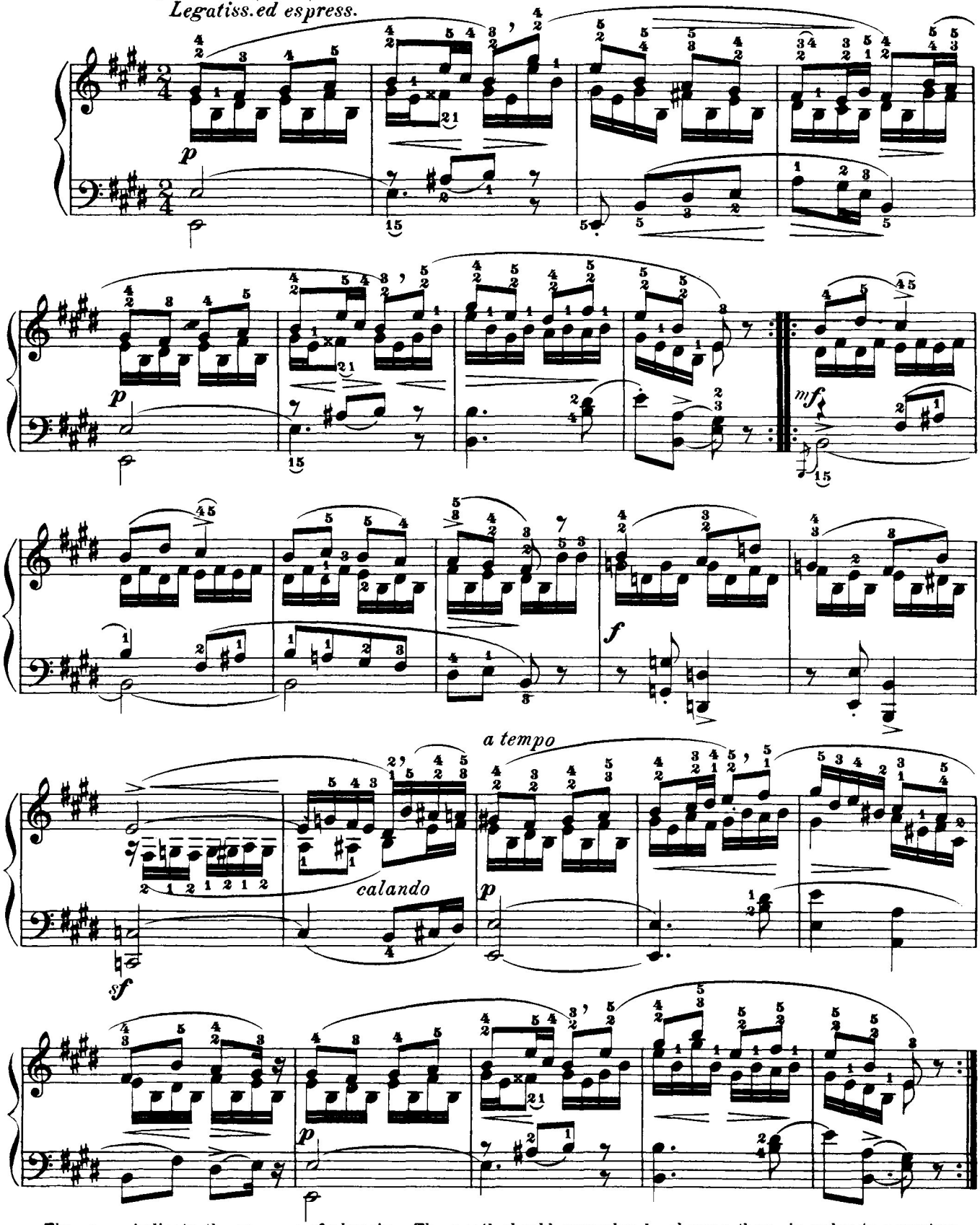
Revised and fingered by
*MAX VOGRICH.*



Fingering, Phrasing, Annotations by
*G. BUONAMICI*

# Etude XV.

Andante (♩= 100)
*Legatiss.ed espress.*
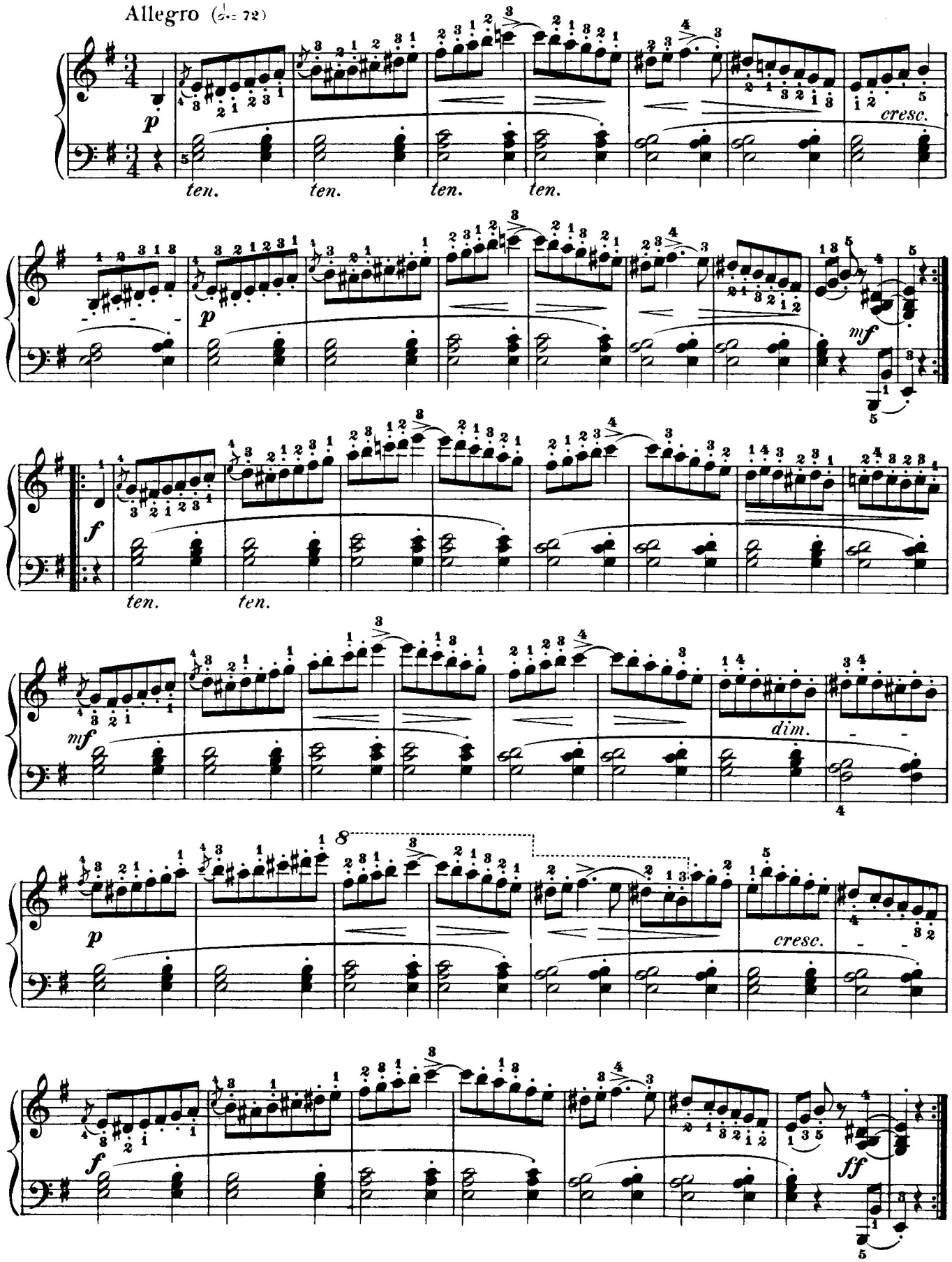



The slurs indicate the manner of phrasing. The pupil should scrupulously observe them, in order to accustom himself to discourse musically with understanding.

Fingering and Phrasing by
*G. BUONAMICI*

# Etude XVI.
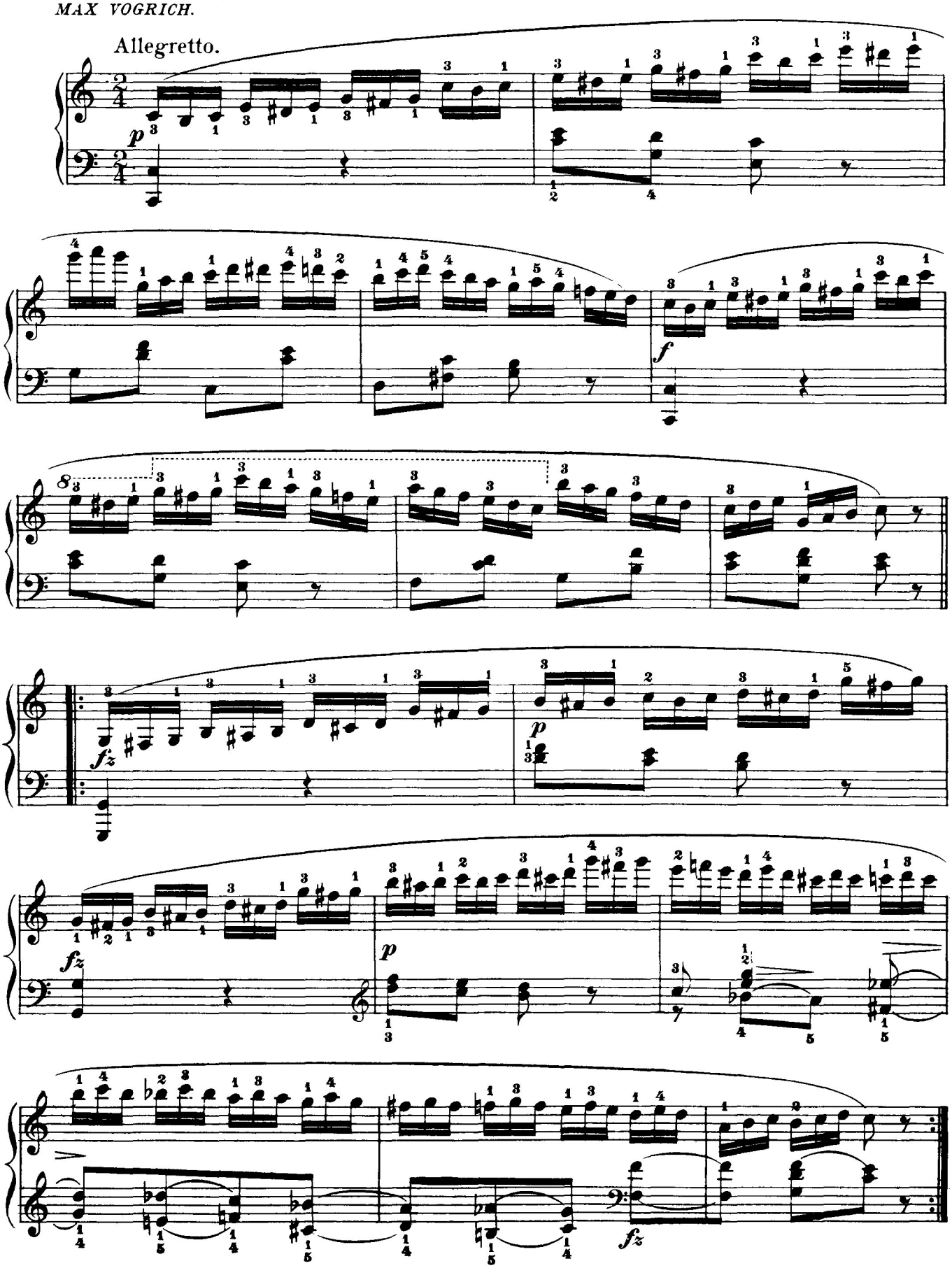
Allegro (♩= 72)



# Etude XVII.
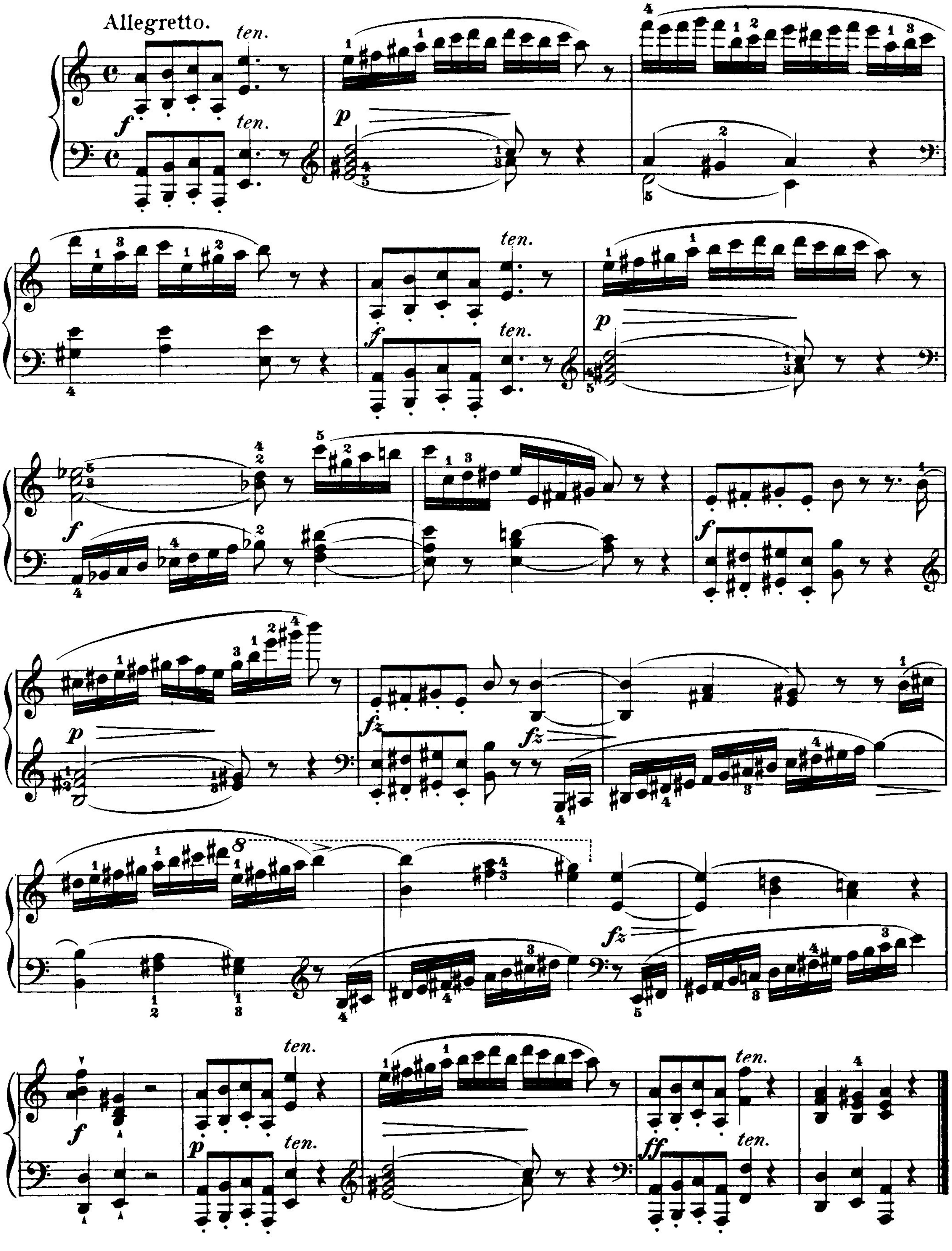
Revised and fingered by
*MAX VOGRICH.*

Allegretto.



**Revised and fingered by**
*MAX VOGRICH.*

# Etude XVIII.
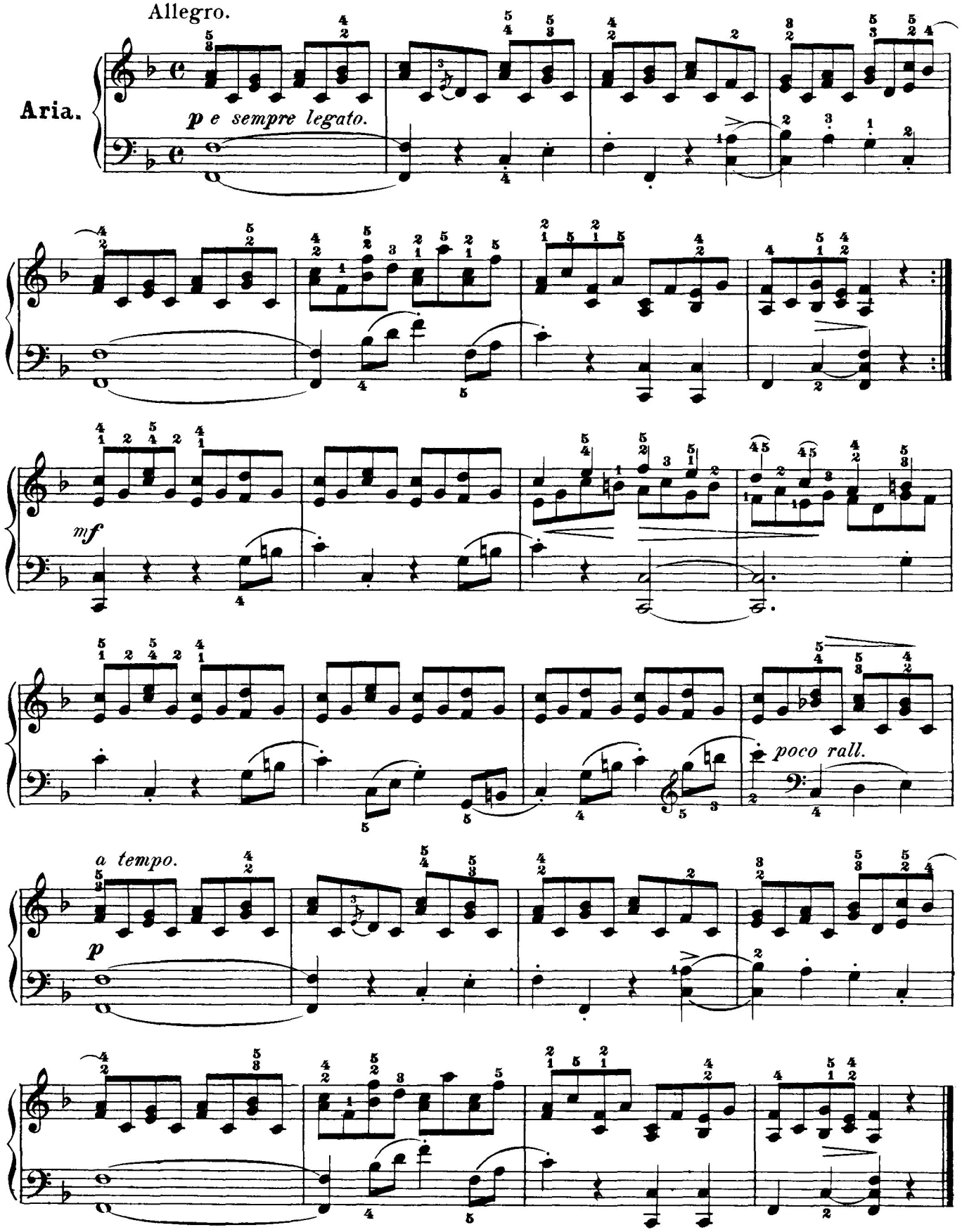


Revised and fingered by
*MAX VOGRICH.*

# Etude XIX.

Allegro.
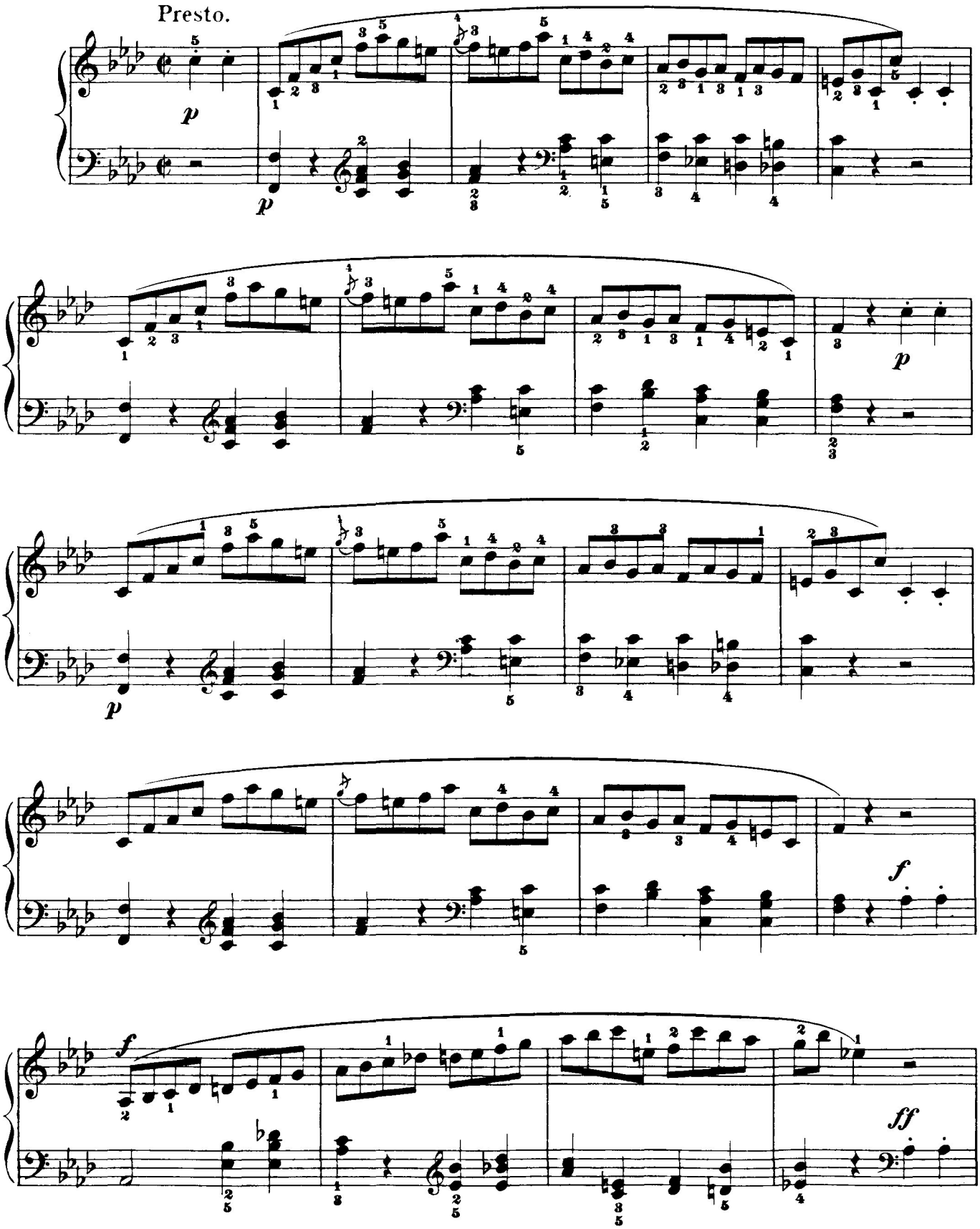
**Aria.**
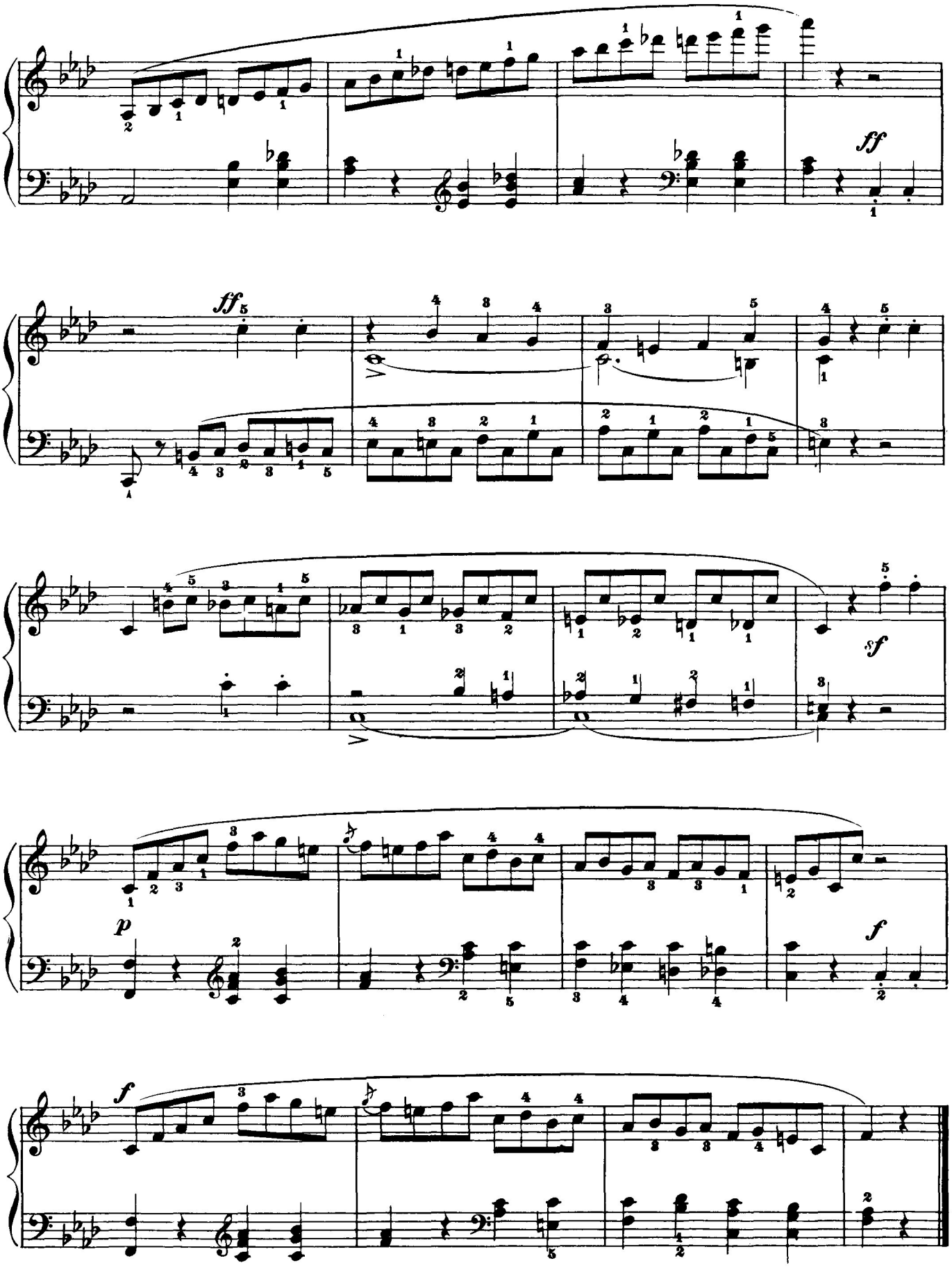


# Etude XX.

Revised and fingered by
*MAX VOGRICH.*

Presto.
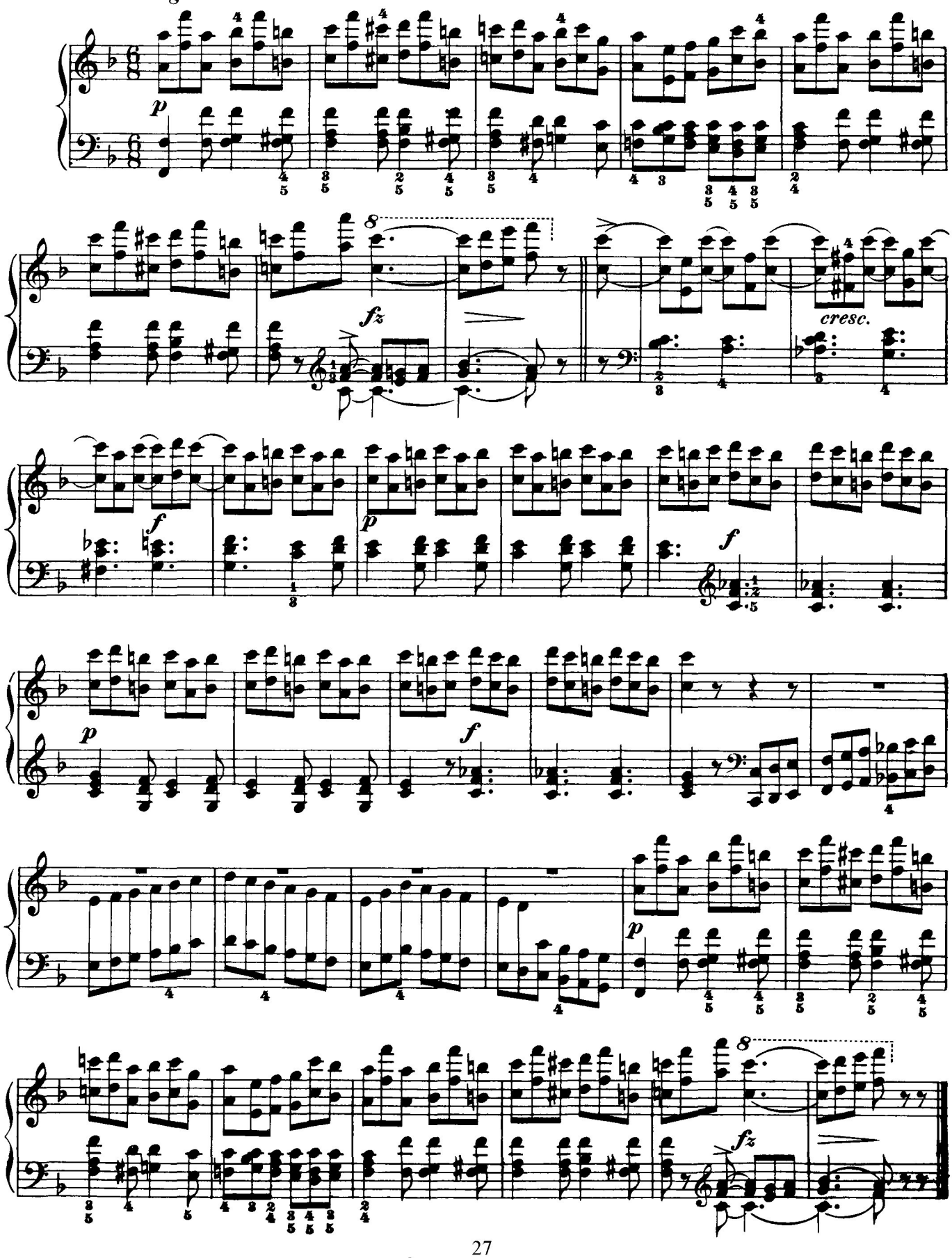



ff
ff
sf
p
f
f

Revised and fingered by
*MAX VOGRICH.*

# Etude XXI.
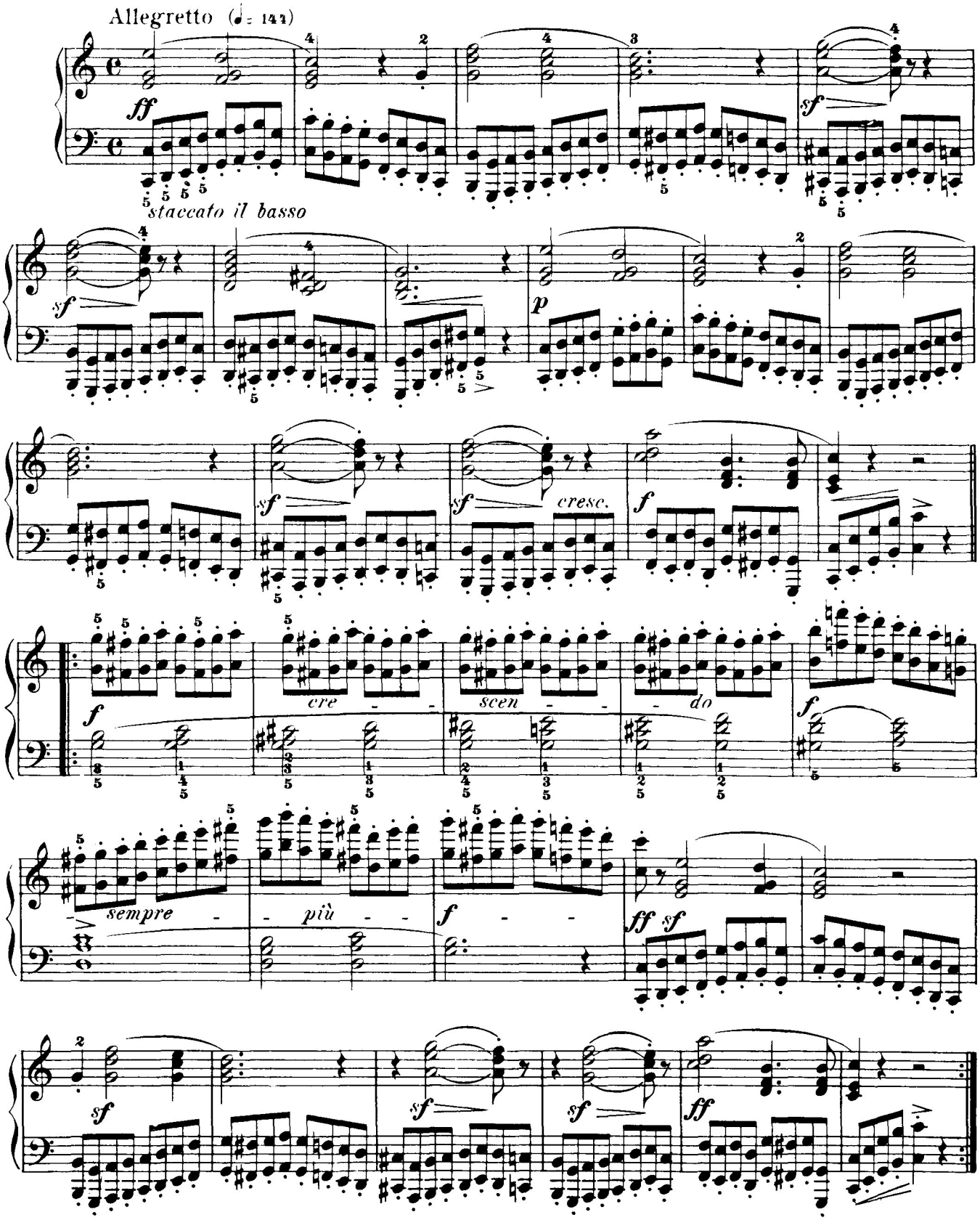
Allegro.



Fingering. Phrasing. Annotations by
*G. BUONAMICI*

# Etude XXII.

Allegretto (♩= 144)
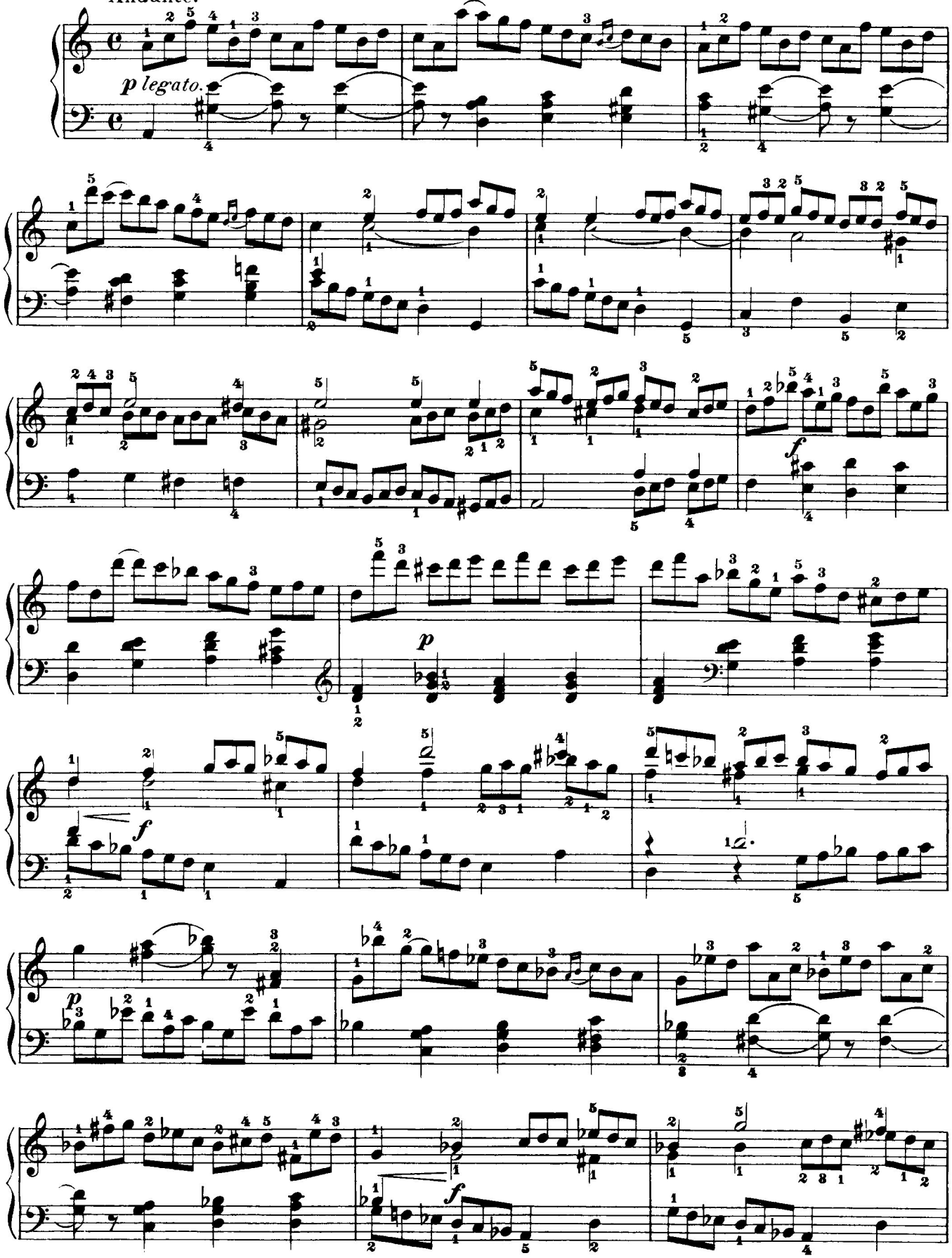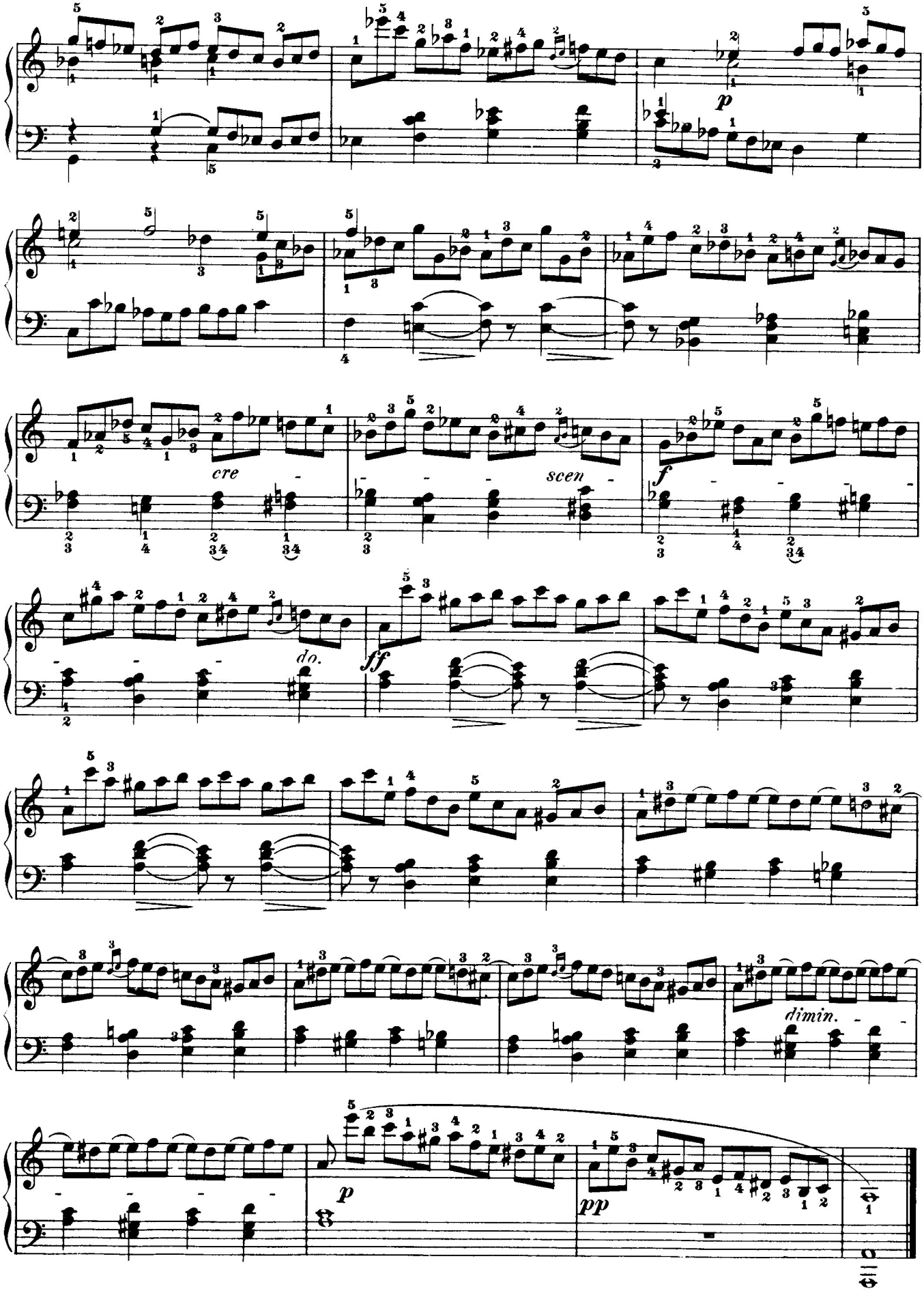



Octaves are played with the wrist; i. e. independently of the arm.
This study may also be played in *legato* Octaves, in which case the 4th finger is always used for black keys.
Transposition into *c♯* is strongly recommended.

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*MAX VOGRICH.*

# Etude XXIII.

Andante.
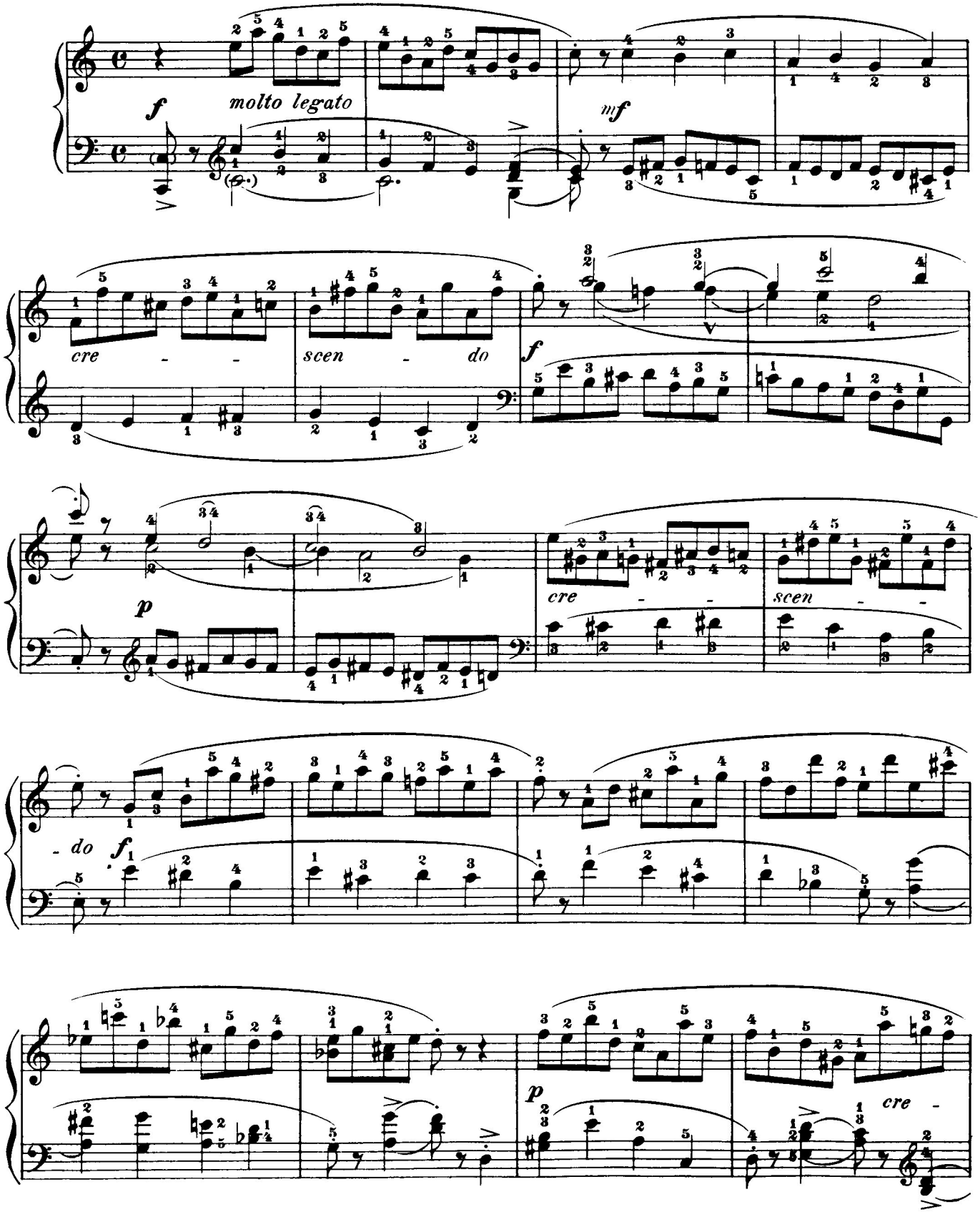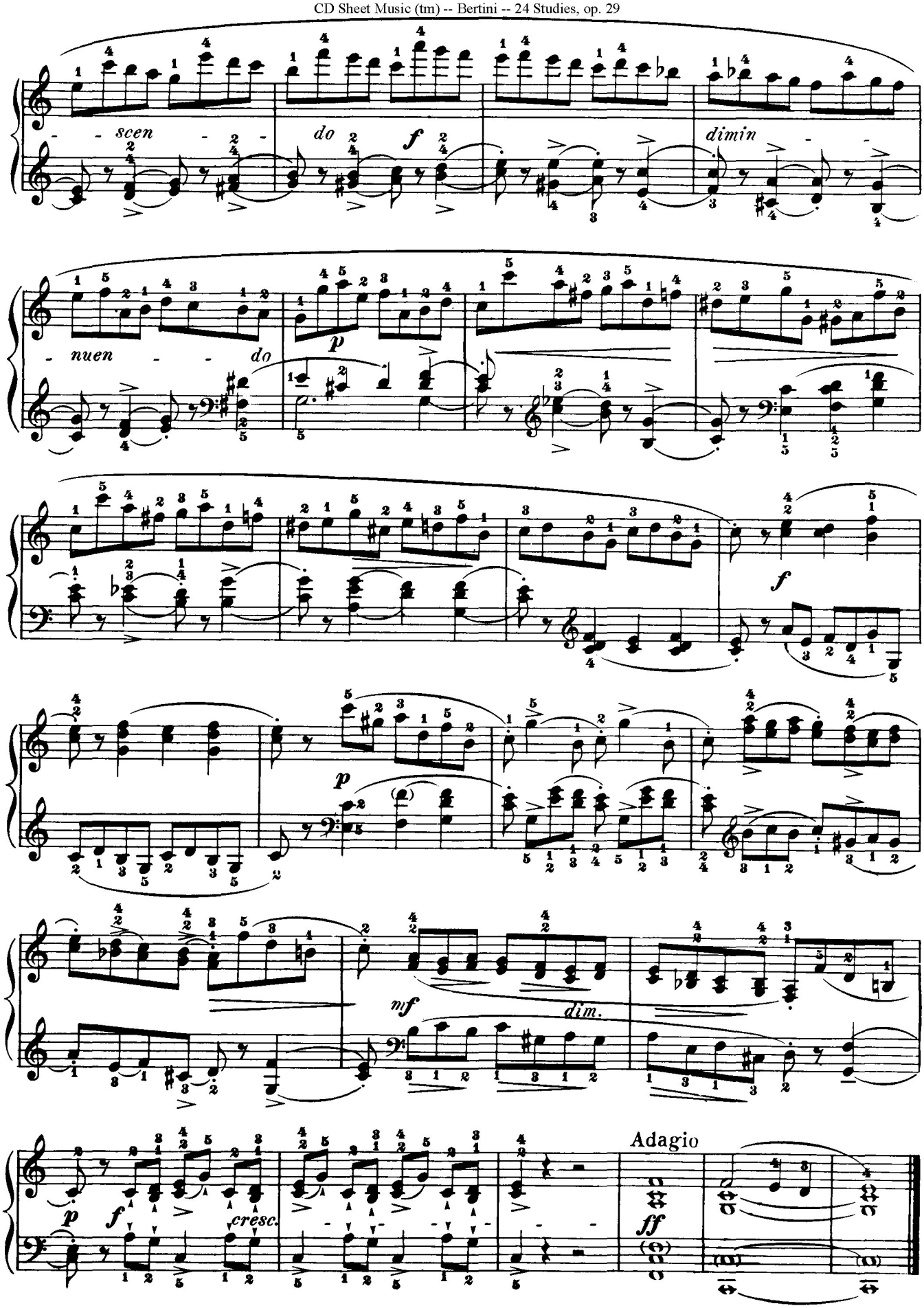



p
cre
scen
f
do.
ff
dimin.
p
pp

# Etude XXIV.

Fingering and Phrasing by
*G. BUONAMICI*

Andante un poco allegretto (♩= 104)
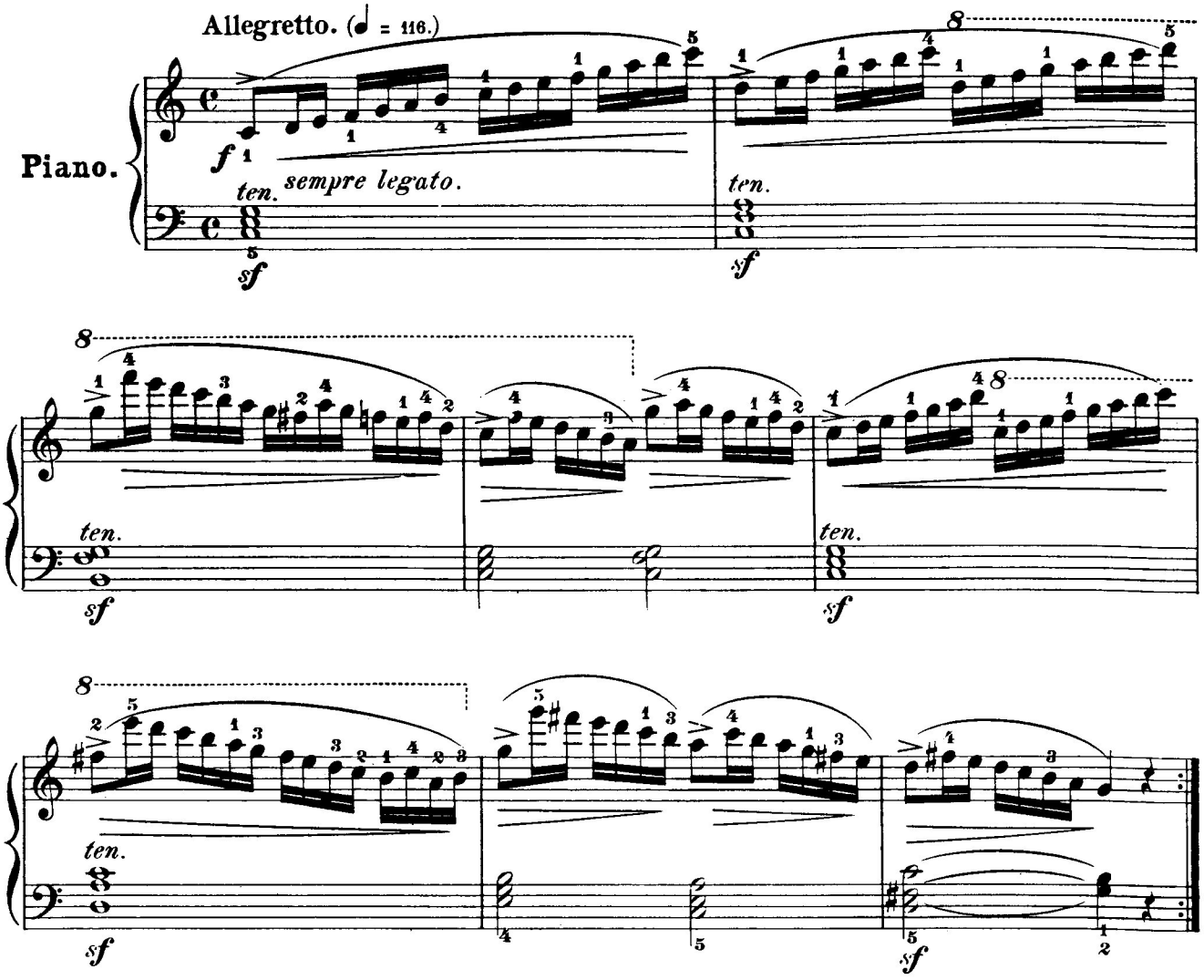



scen
do
f
dimin
nuen
do
p
f
p
mf
dim.
p
f
cresc.
Adagio
ff

CD Sheet Music™

# Etude I.

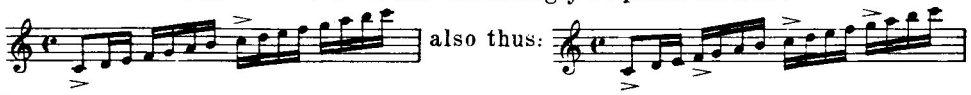
Fingering, Phrasing and Annotations by
*G. BUONAMICI.*

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:
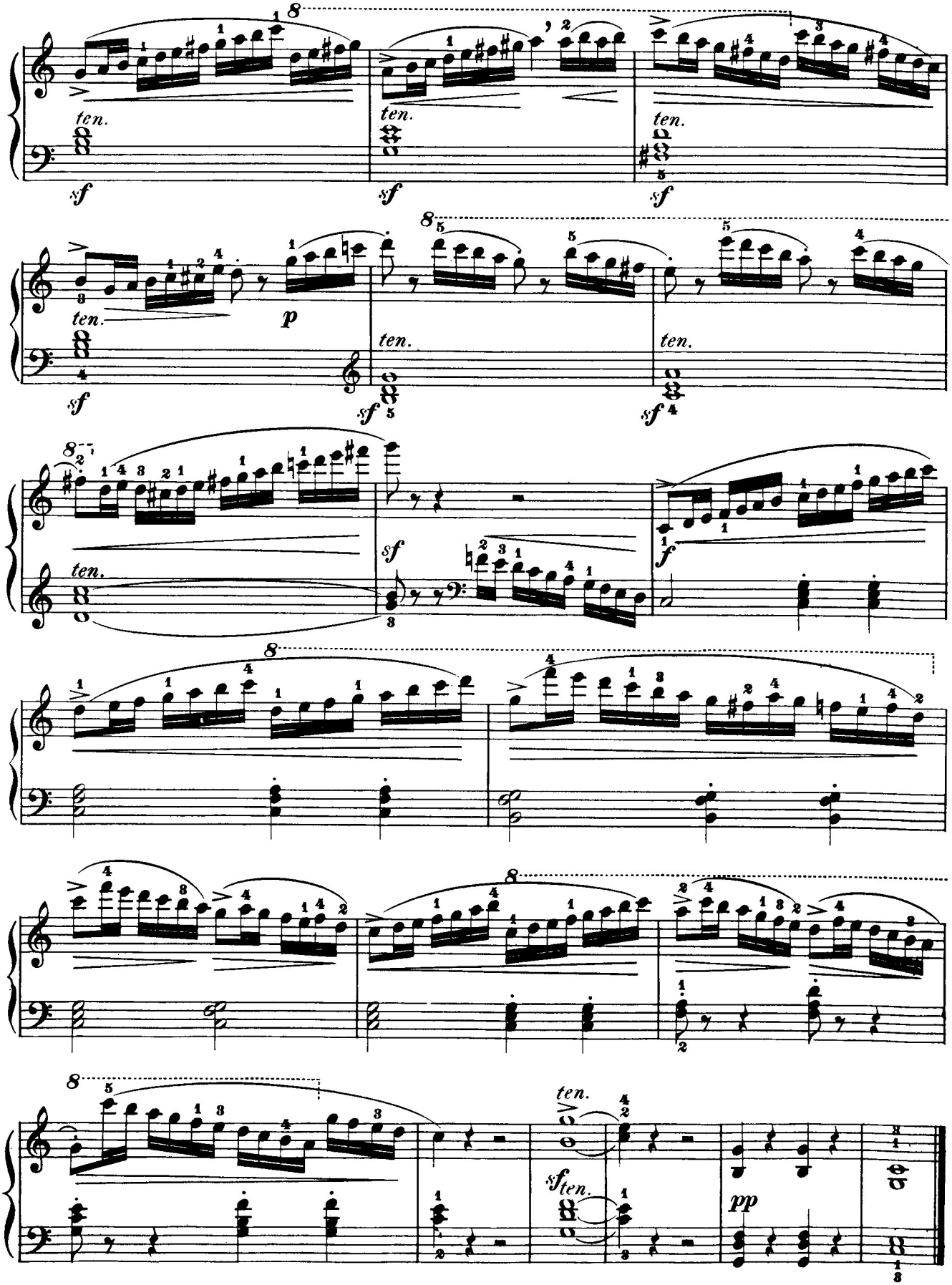



The comma(,), found in the 10th measure, and which will be found in other places in the course of these Studies, indicates a raising of the hand as much as is necessary for separating clearly one phrase from another, like the sign by which teachers of singing point out when breath must be taken.

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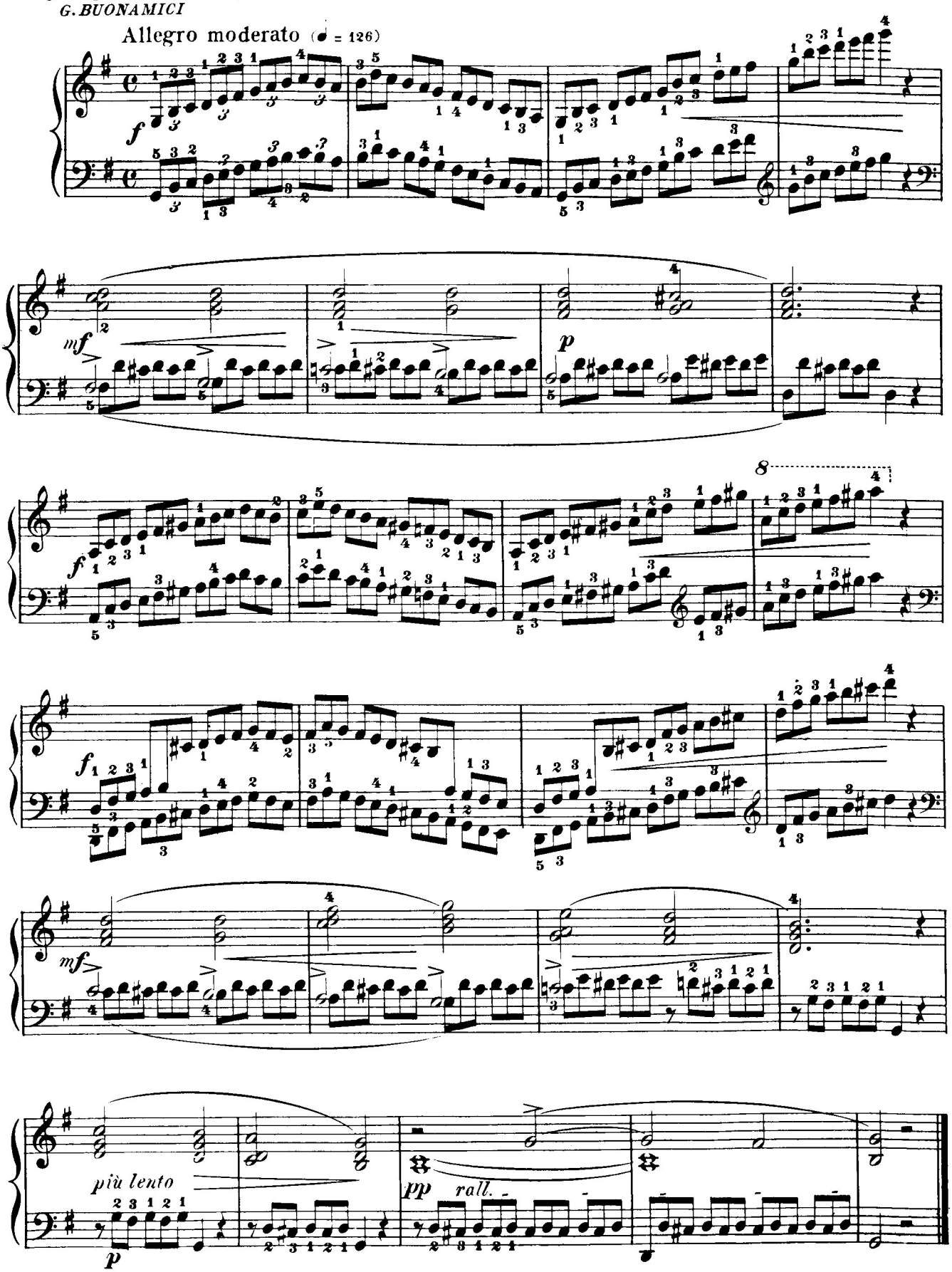
These four observations are intended to apply throughout all these Studies.


ten.
sf
p
f
sften.
pp

Fingering and Phrasing by
*G. BUONAMICI*
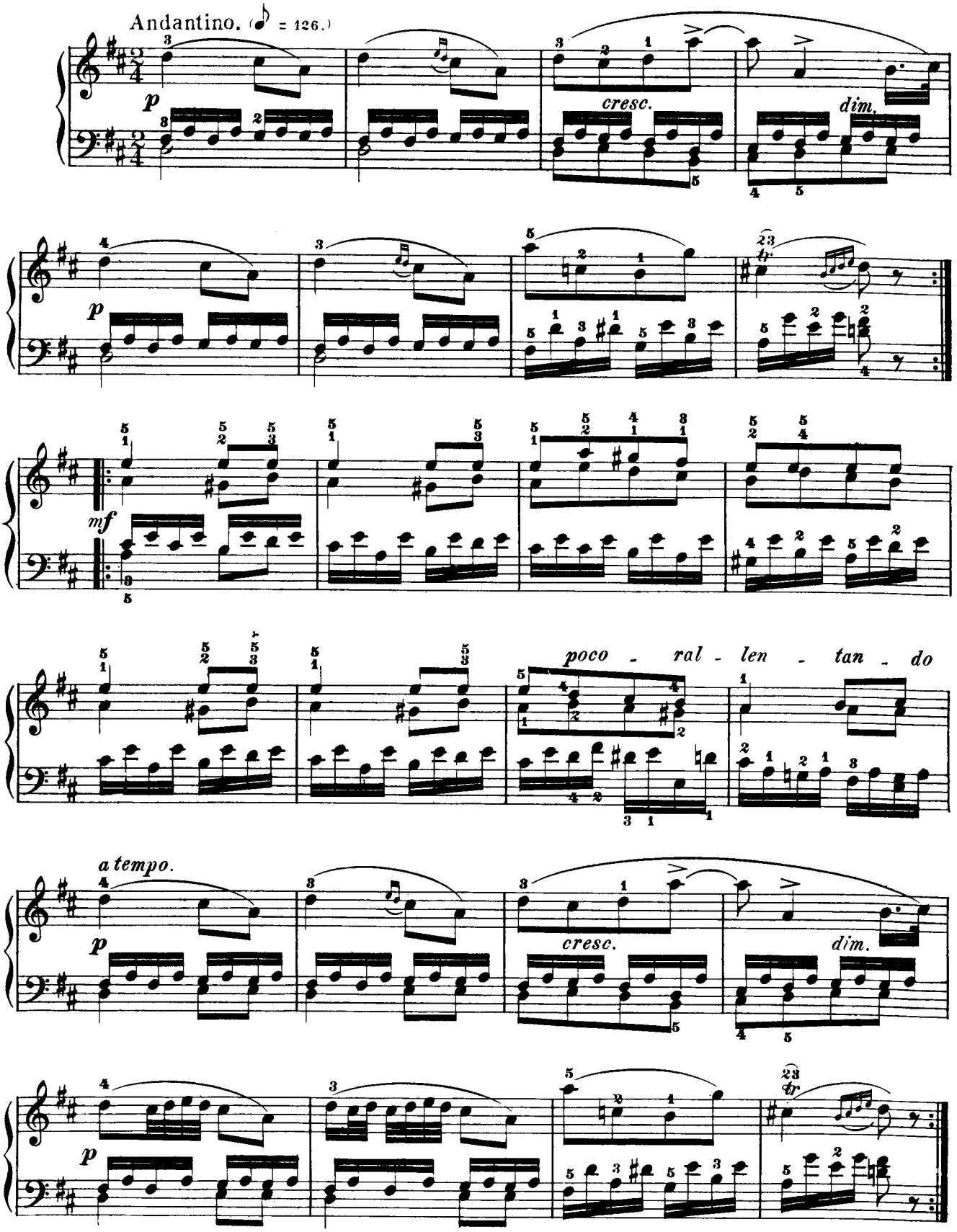
# Etude II.

Allegro moderato (♩ = 126)
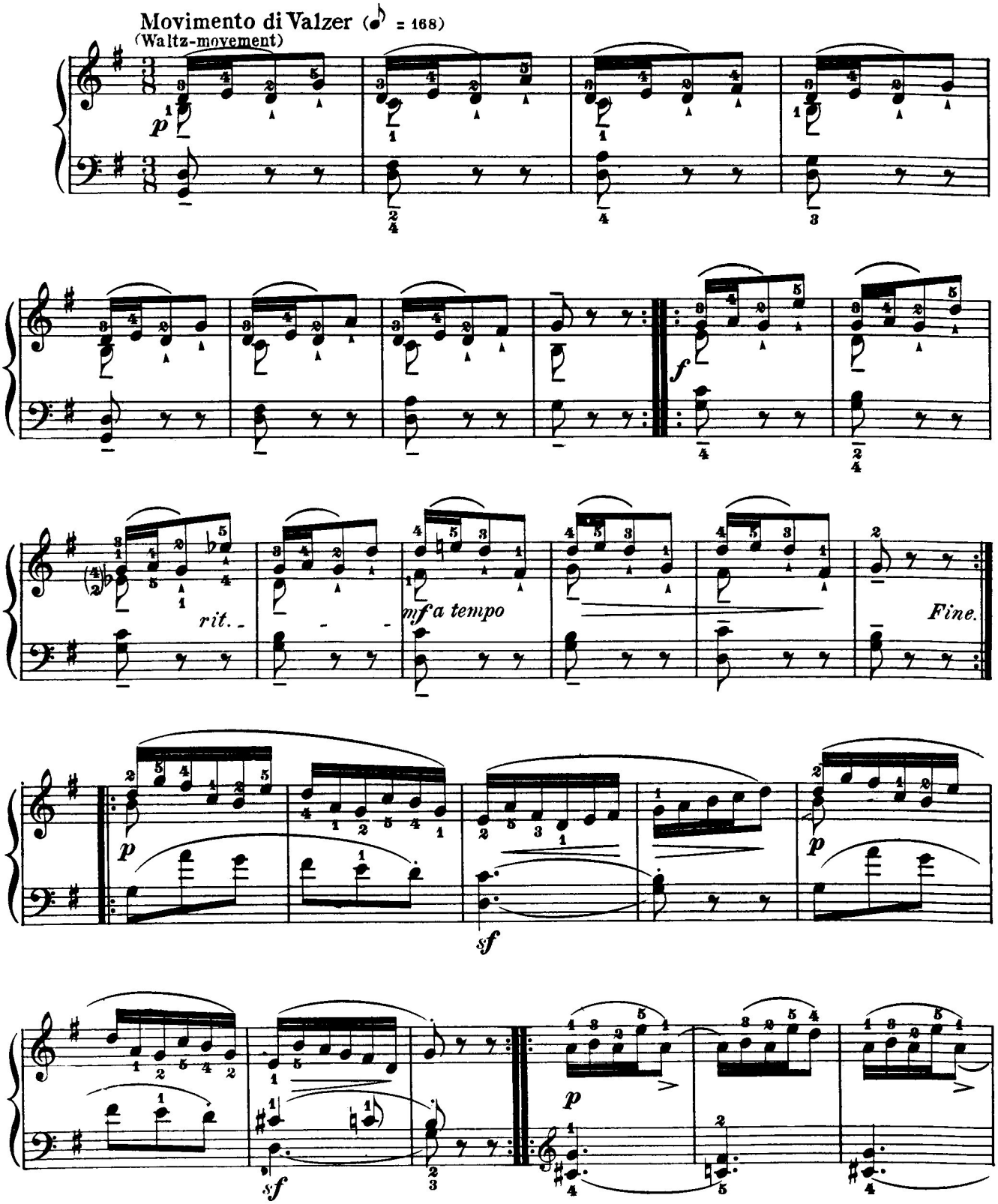


# Etude III.

Revised and fingered by
*MAX VOGRICH.*
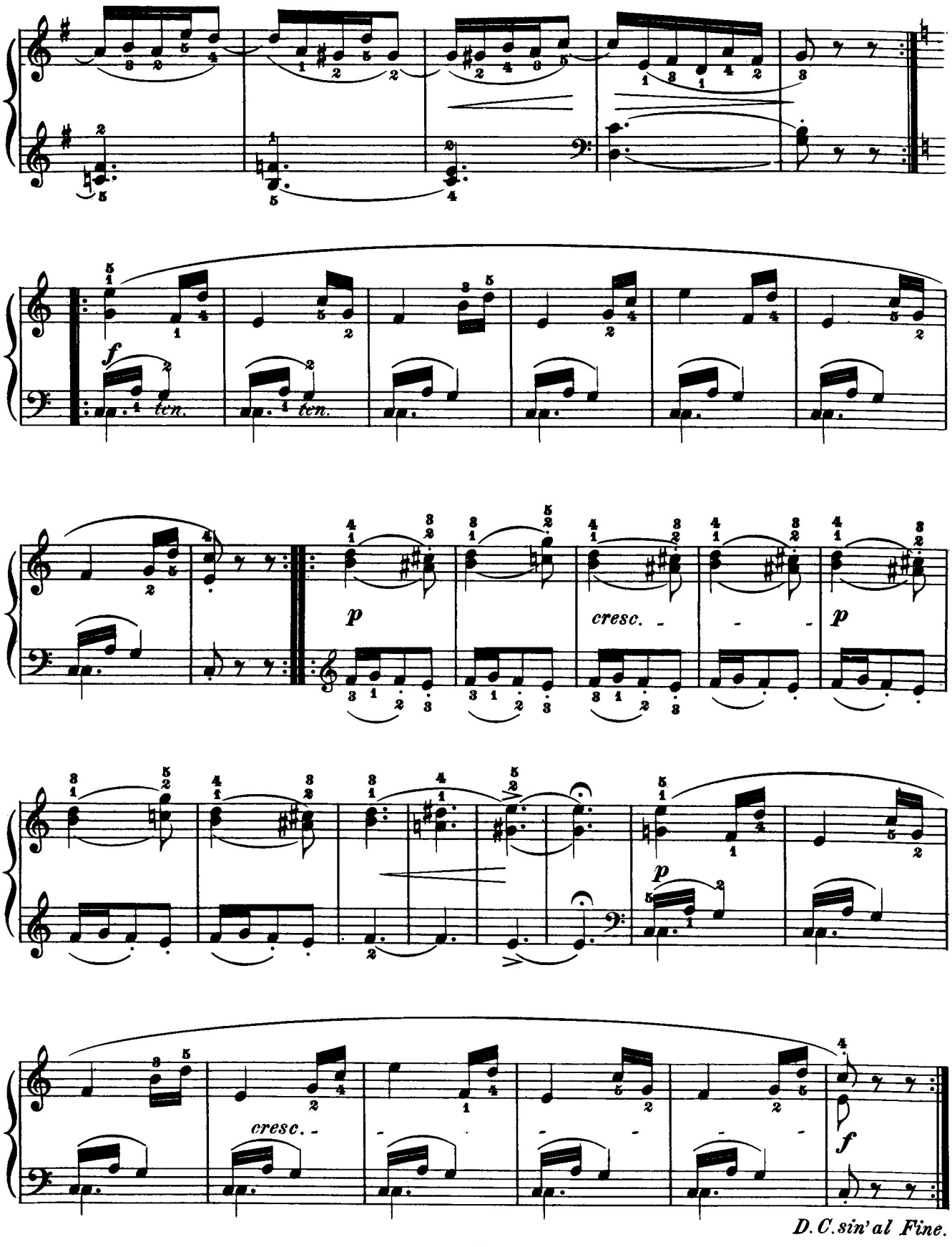


# Etude IV.

**Fingering, Phrasing, Annotations by**
***G.BUONAMICI***
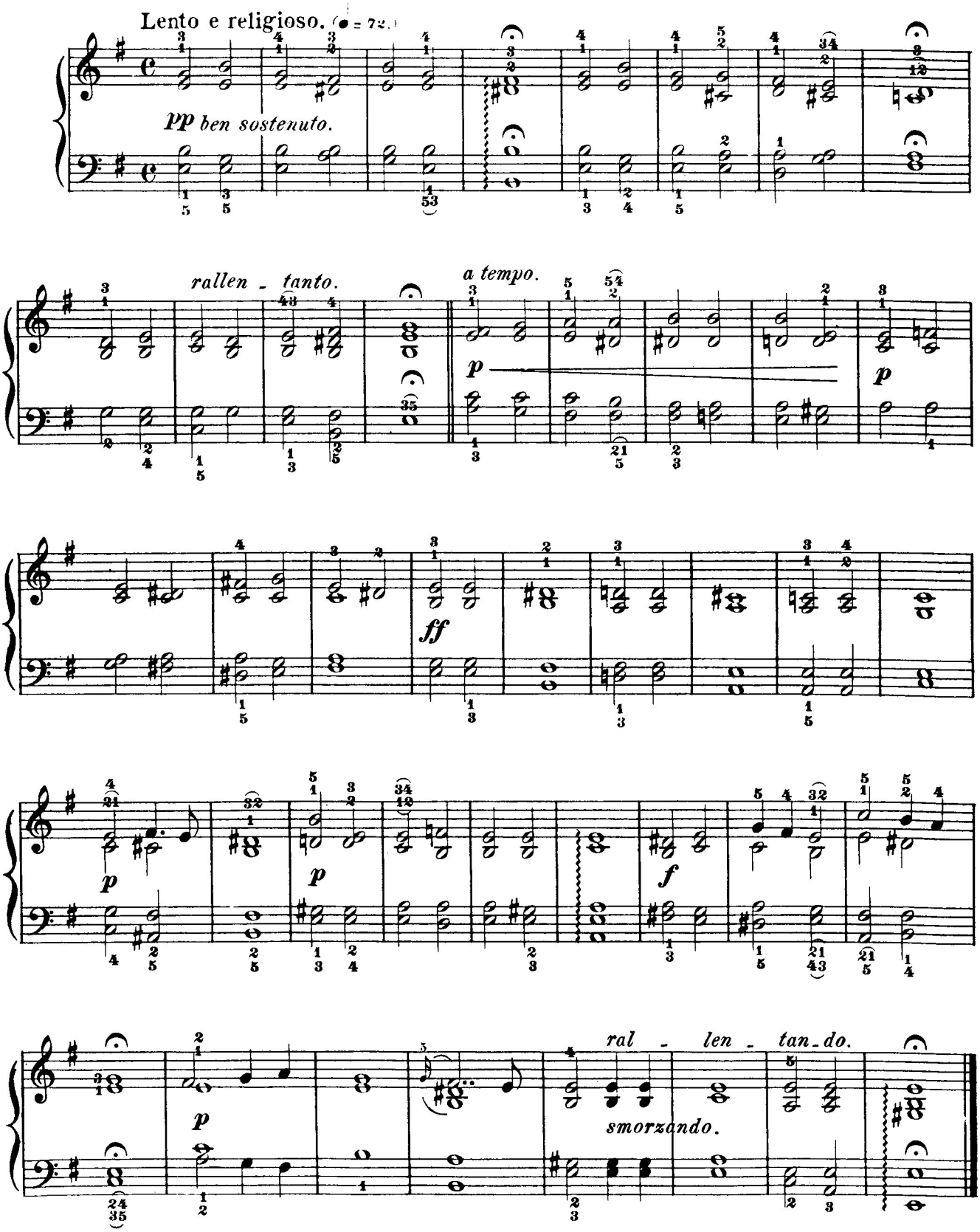



Notice here the fingering, which, though, at first, somewhat more difficult than the ordinary fingering $\binom{2\,3\,2}{1}$, yet ensures a much more certain and correct execution.


f
ten.
ten.
p
cresc.
p
p
cresc.
f
D.C.sin'al Fine.
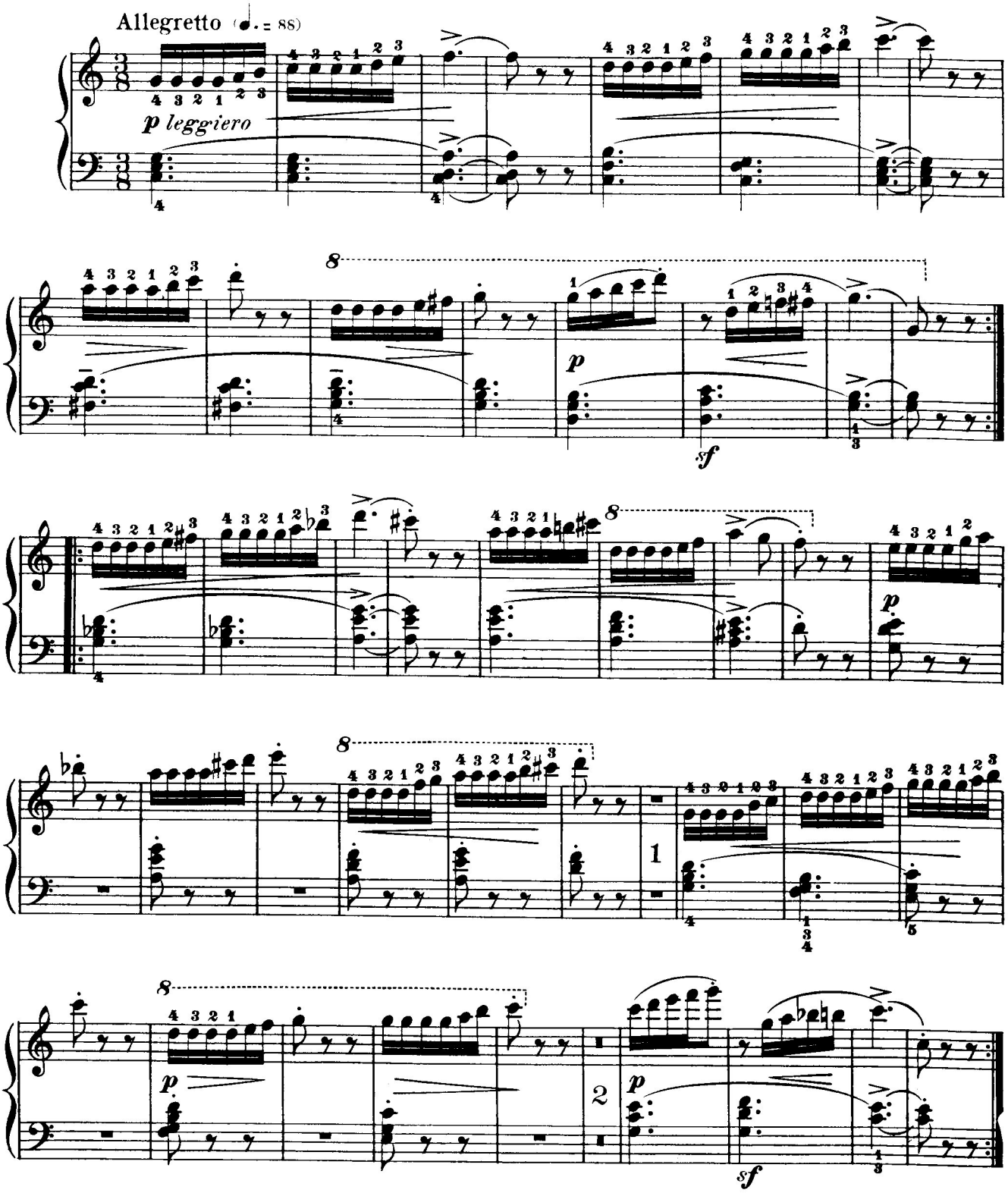
# Etude V.

Revised and fingered by
*MAX VOGRICH.*



# Etude VI.

Fingering, Phrasing, Annotations by
*G. BUONAMICI*
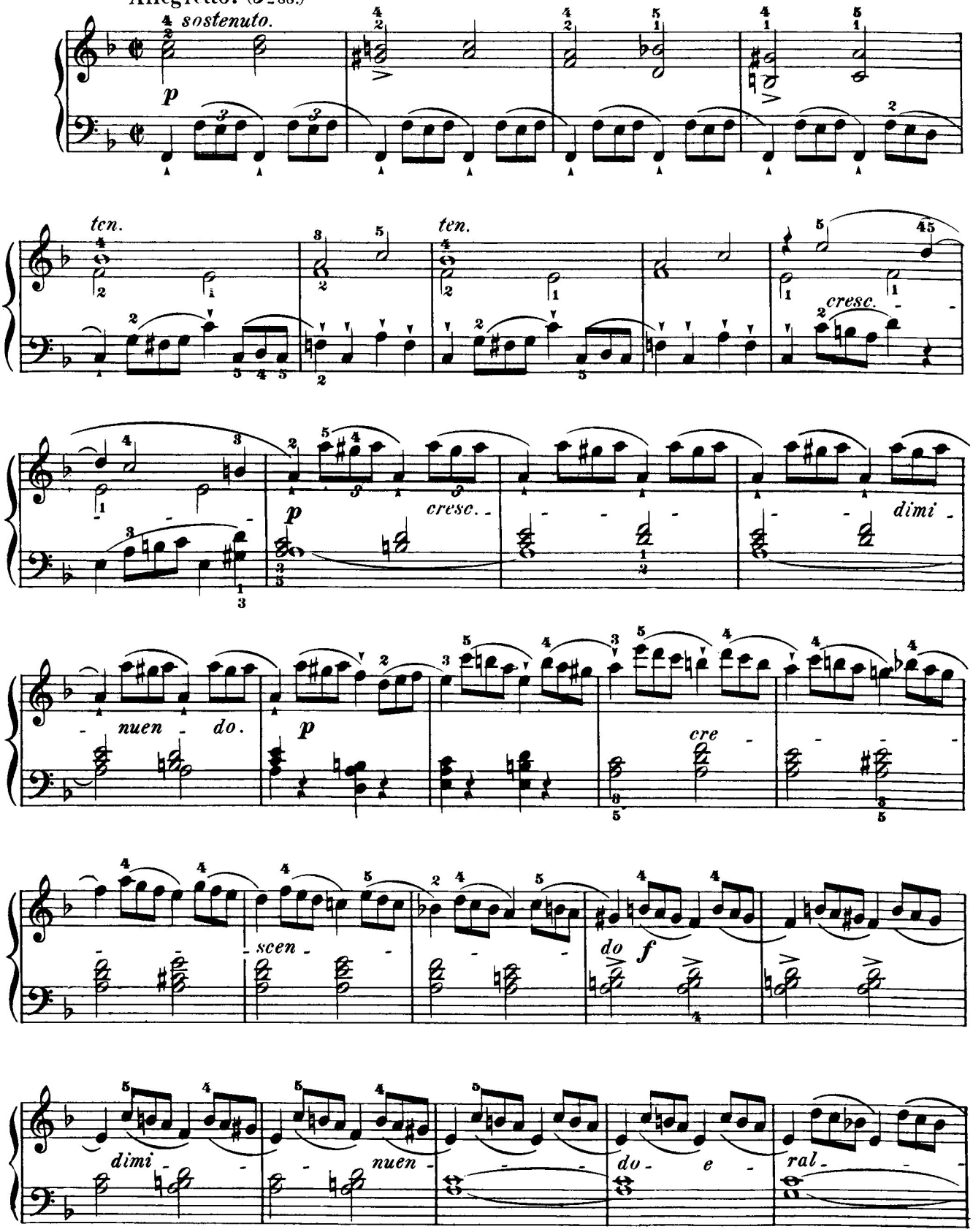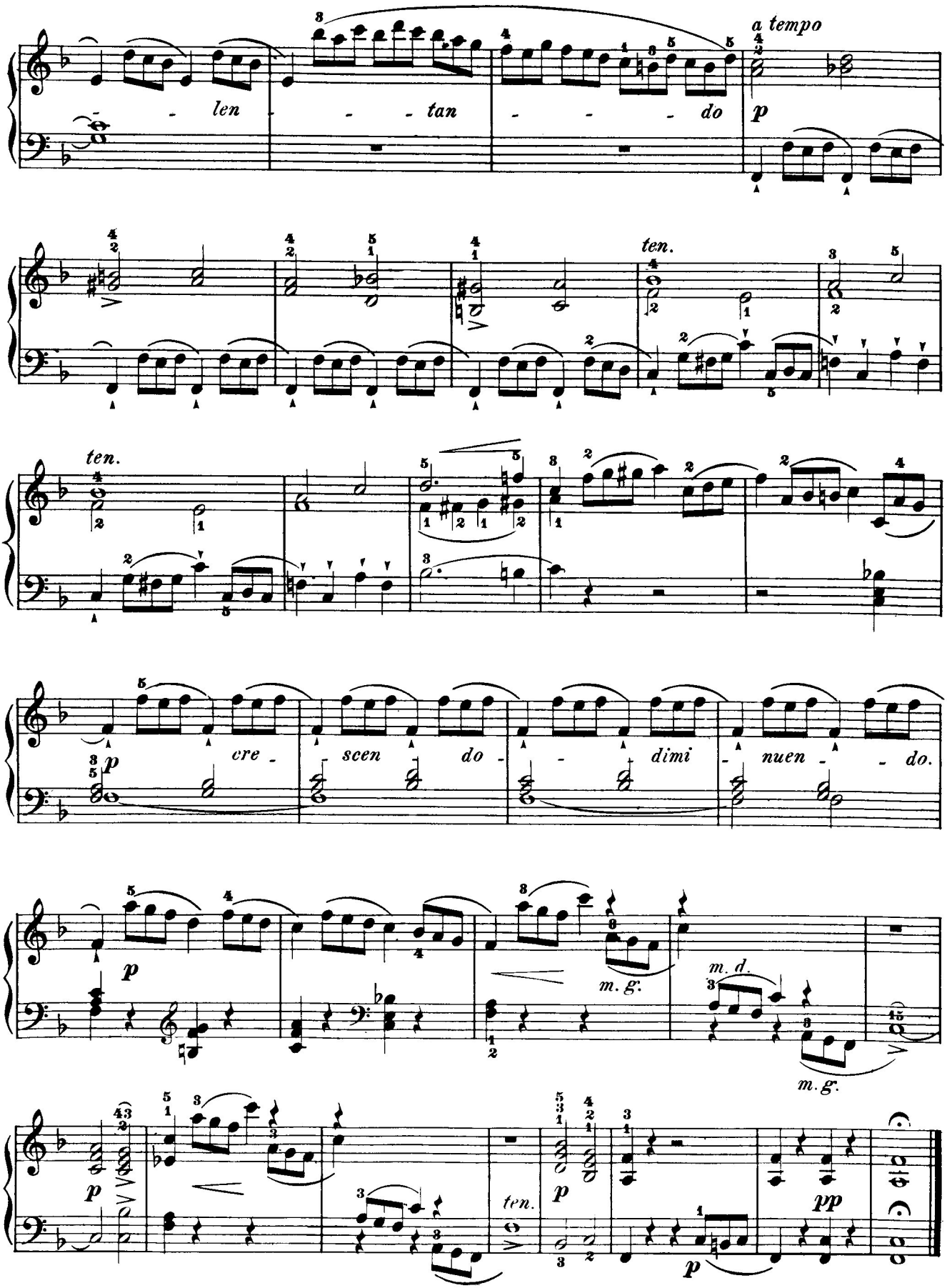



From this study, the pupil may learn not only to change fingers on the same key, but also to observe the rests, giving them their full value; a thing not so easy as one would suppose, and, as a rule, not sufficiently attended to by young musicians. Here, the Metronome, as an inexorable judge, will be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

Revised and fingered by
*MAX VOGRICH.*

# Etude VII.

Allegretto. (♩= 88.)
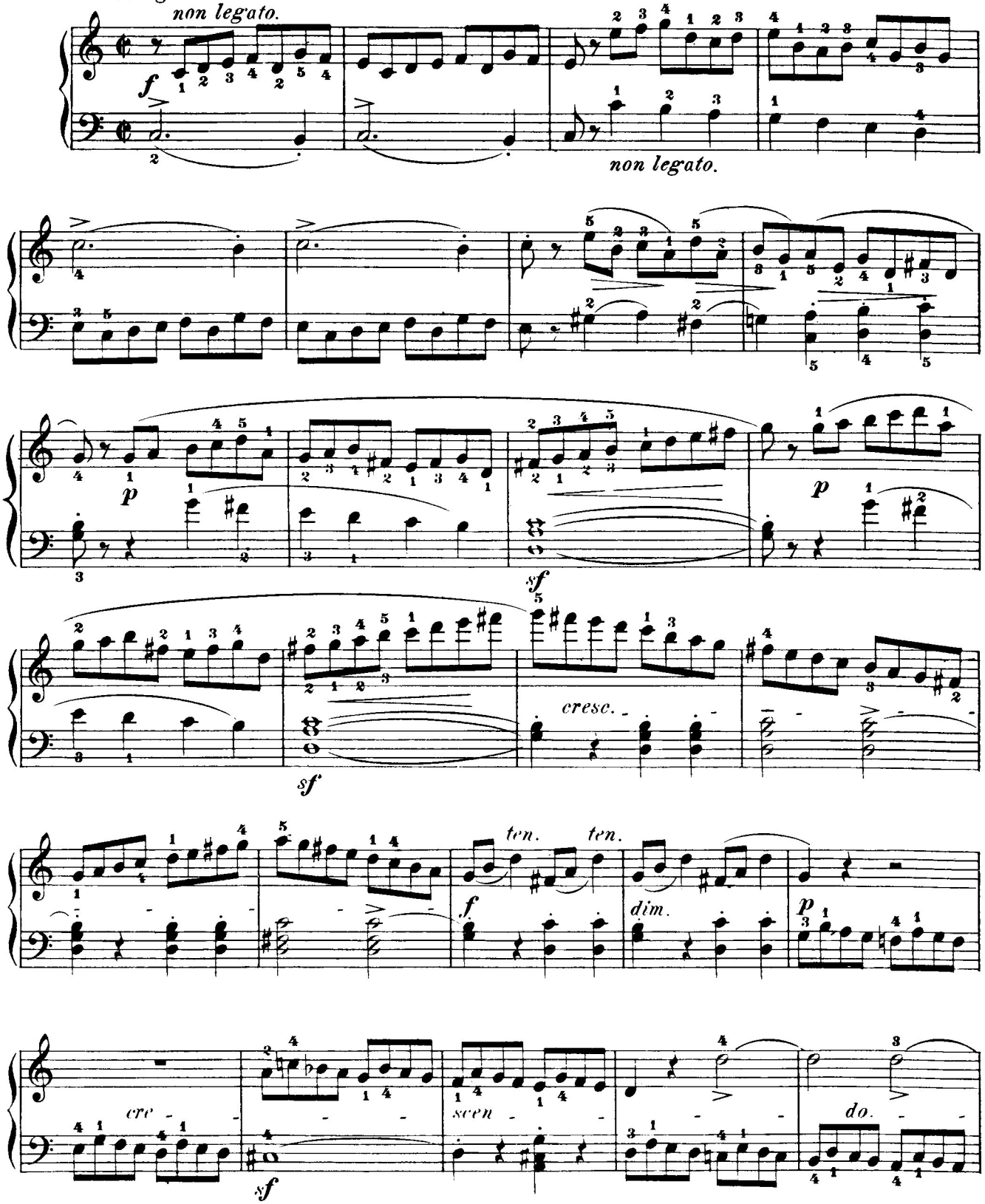



len - - - tan - - - - do
a tempo
p
ten.
ten.
cre - scen do - - dimi - nuen - - do.
p
m. g.
m. d.
m. g.
p
ten.
p
pp
p

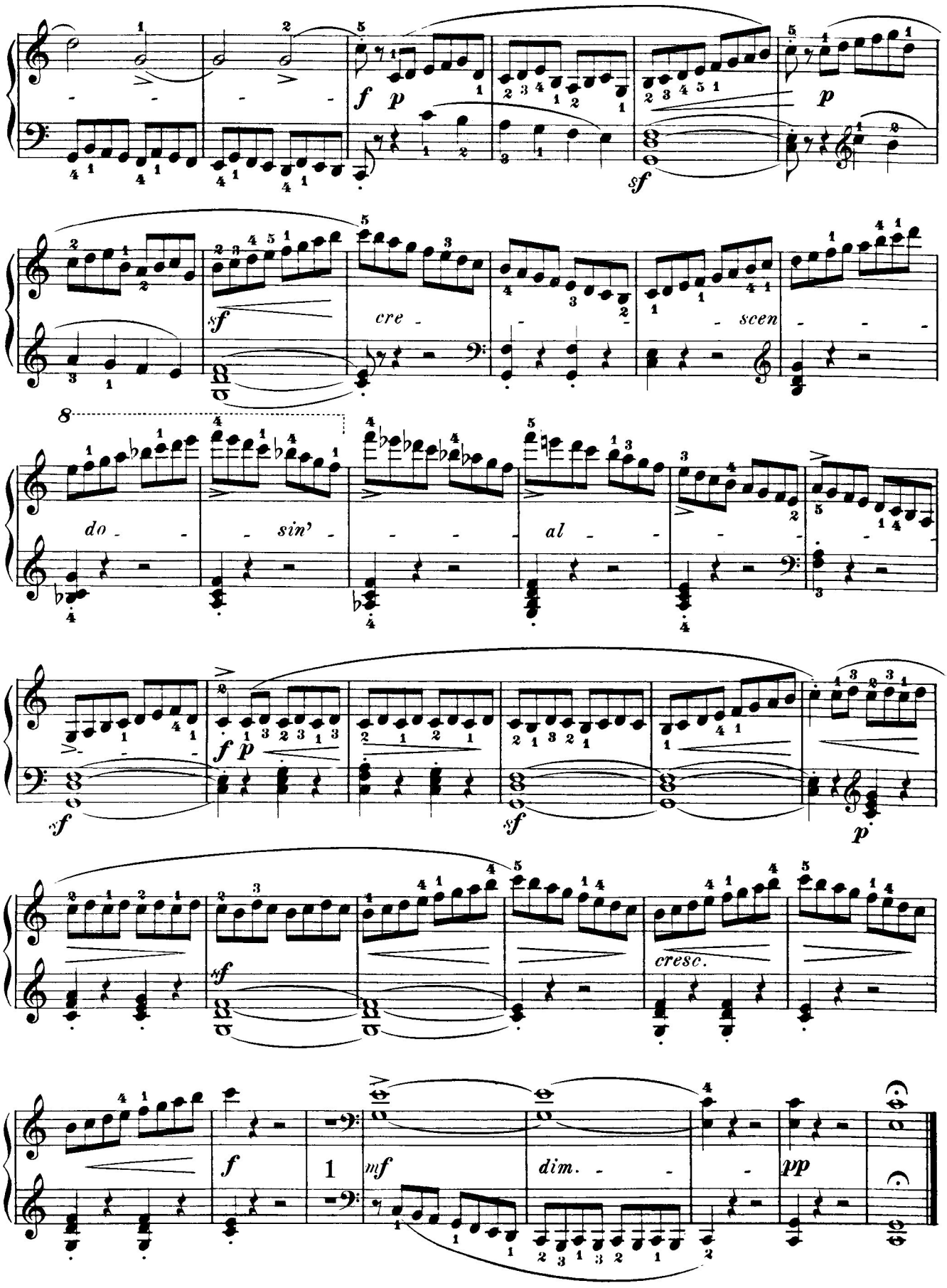
# Etude VIII.

Fingering, Phrasing, Annotations by
*G. BUONAMICI.*

Allegretto. (𝅗𝅥 = 88.)
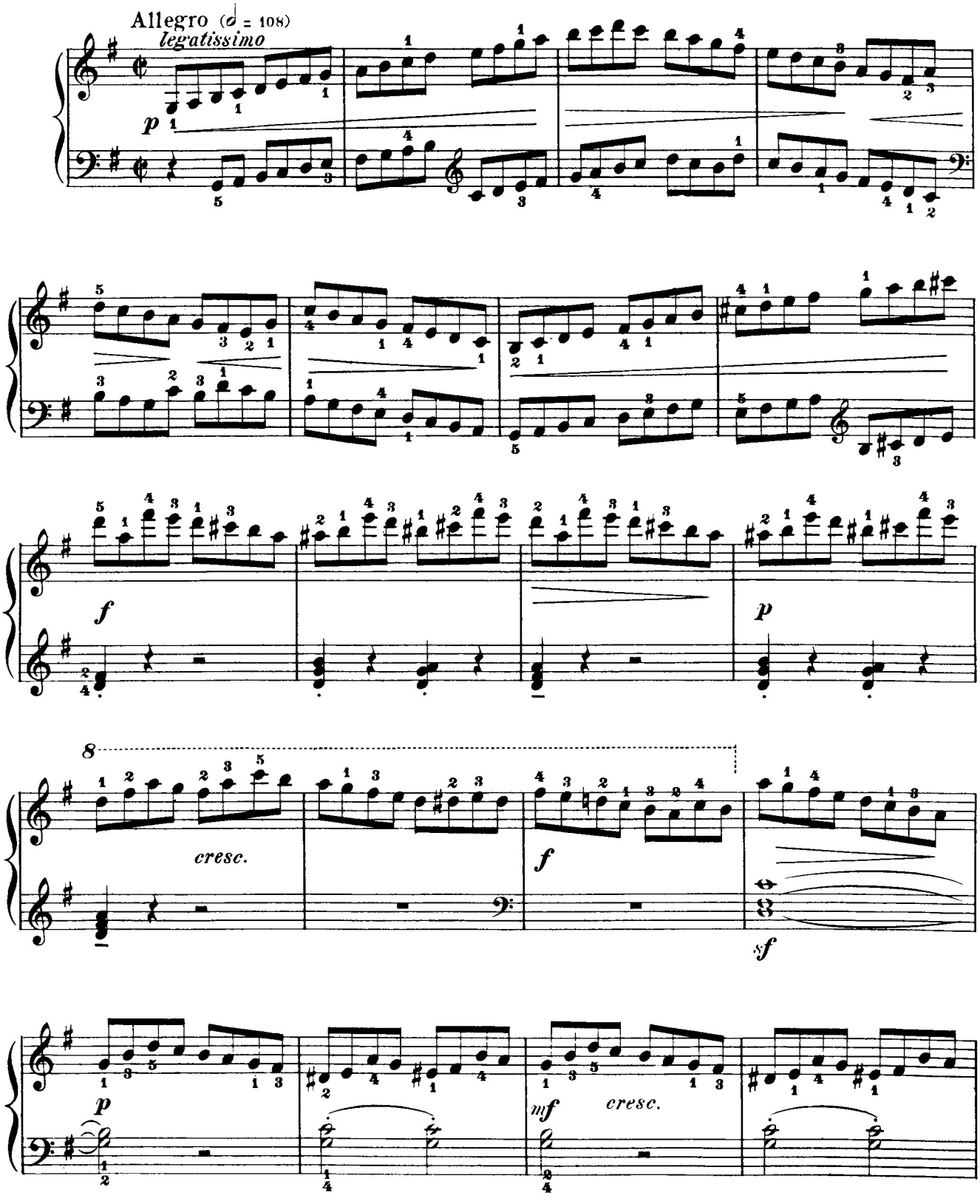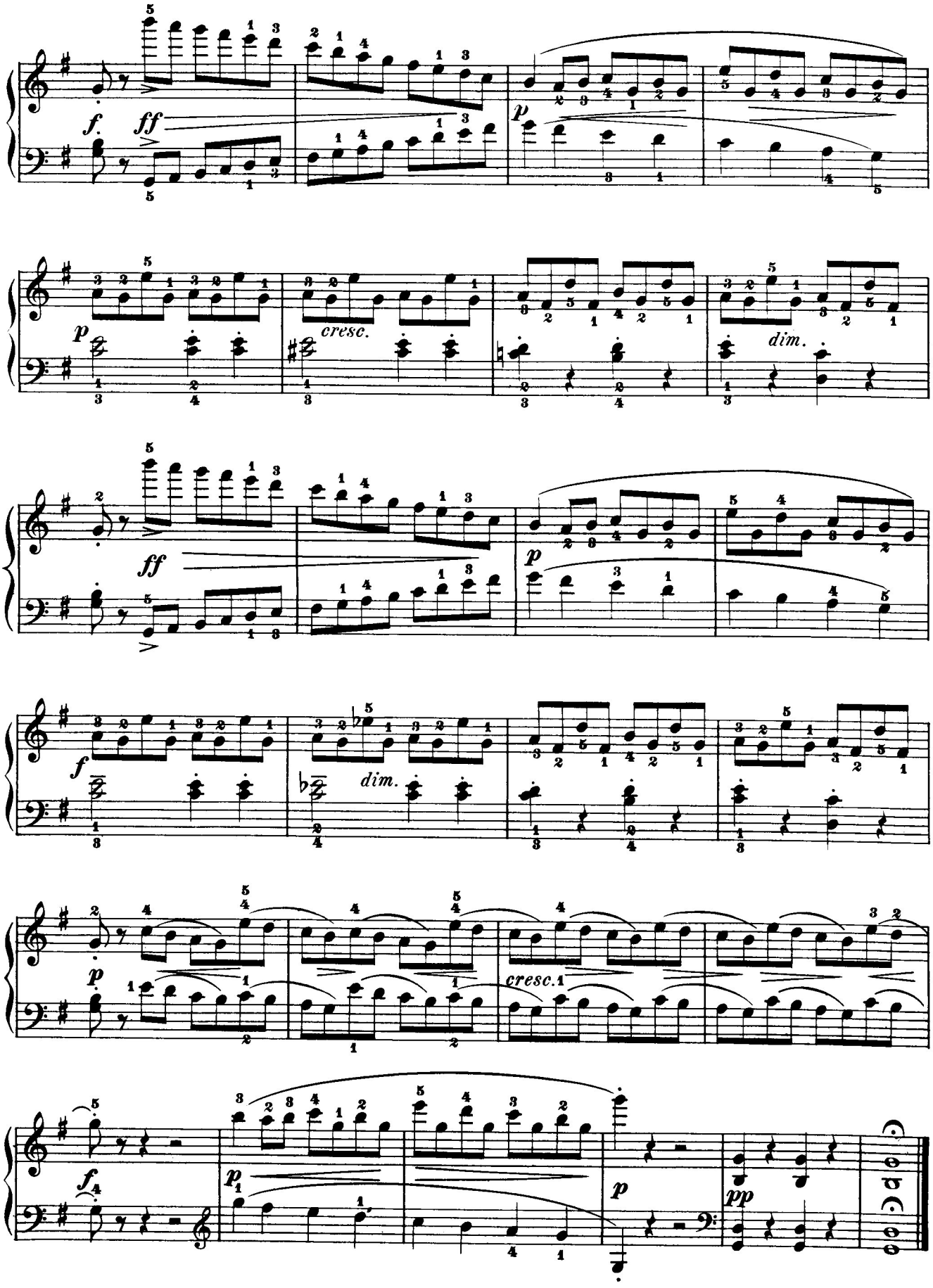



The measures lacking slurs and dots above the notes are to be executed not exactly *legato* nor *staccato*, but somewhat between the two, corresponding to the *picchettato* of the violinist, and expressed in the language of the pianist by the term: *non legato*. See, with regard to this, also the annotation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


f p
sf
p
sf
cre - scen
do - sin' - al
f p
sf
sf
p
sf
cresc.
f
1
mf
dim.
pp

# Etude IX.

Fingering and Phrasing by
*G. BUONAMICI*
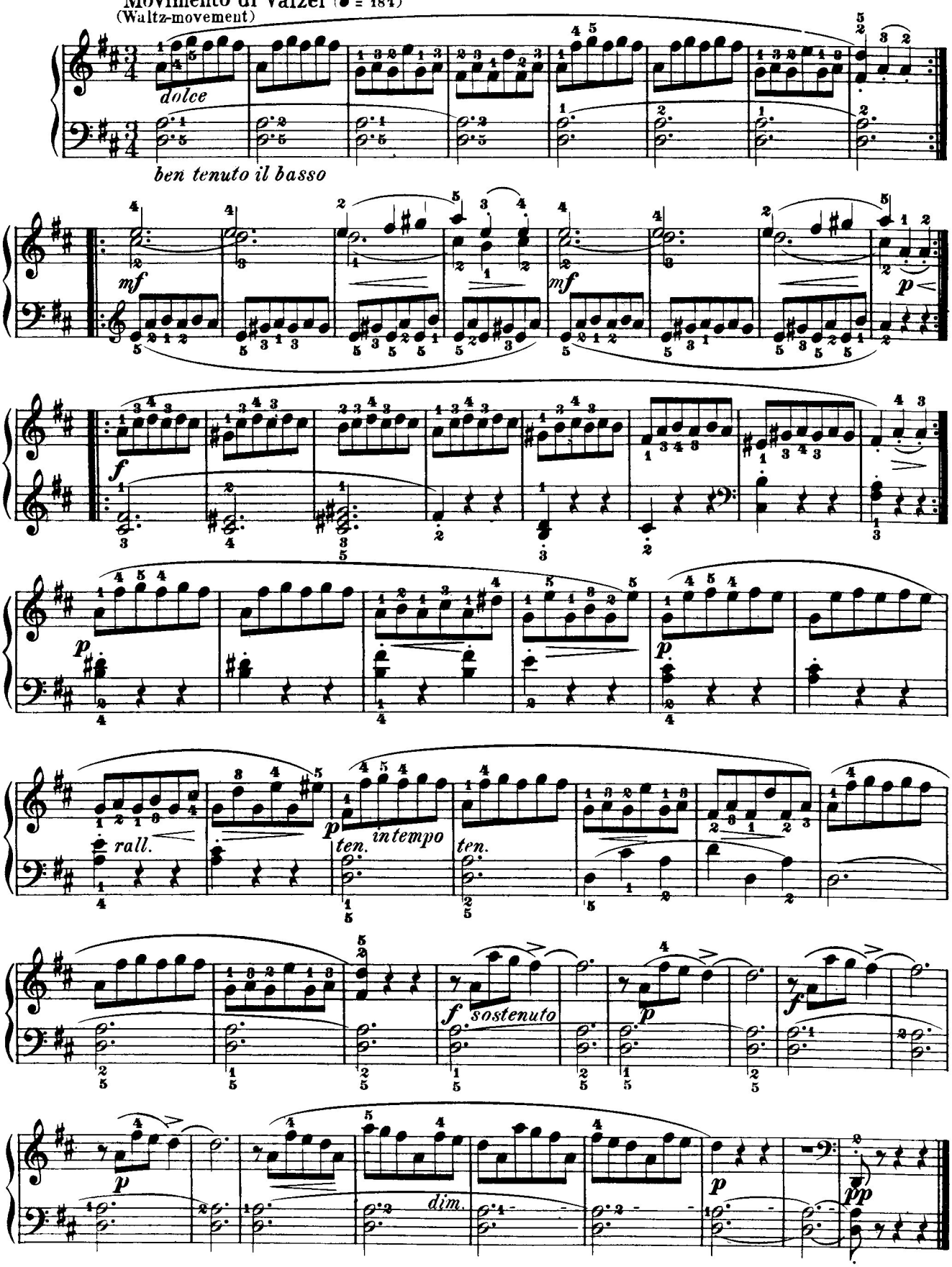



f.
ff
p
cresc.
dim.
ff
p
f
dim.
p
cresc.
f
p
p
pp

Fingering and Phrasing by
*G. BUONAMICI*
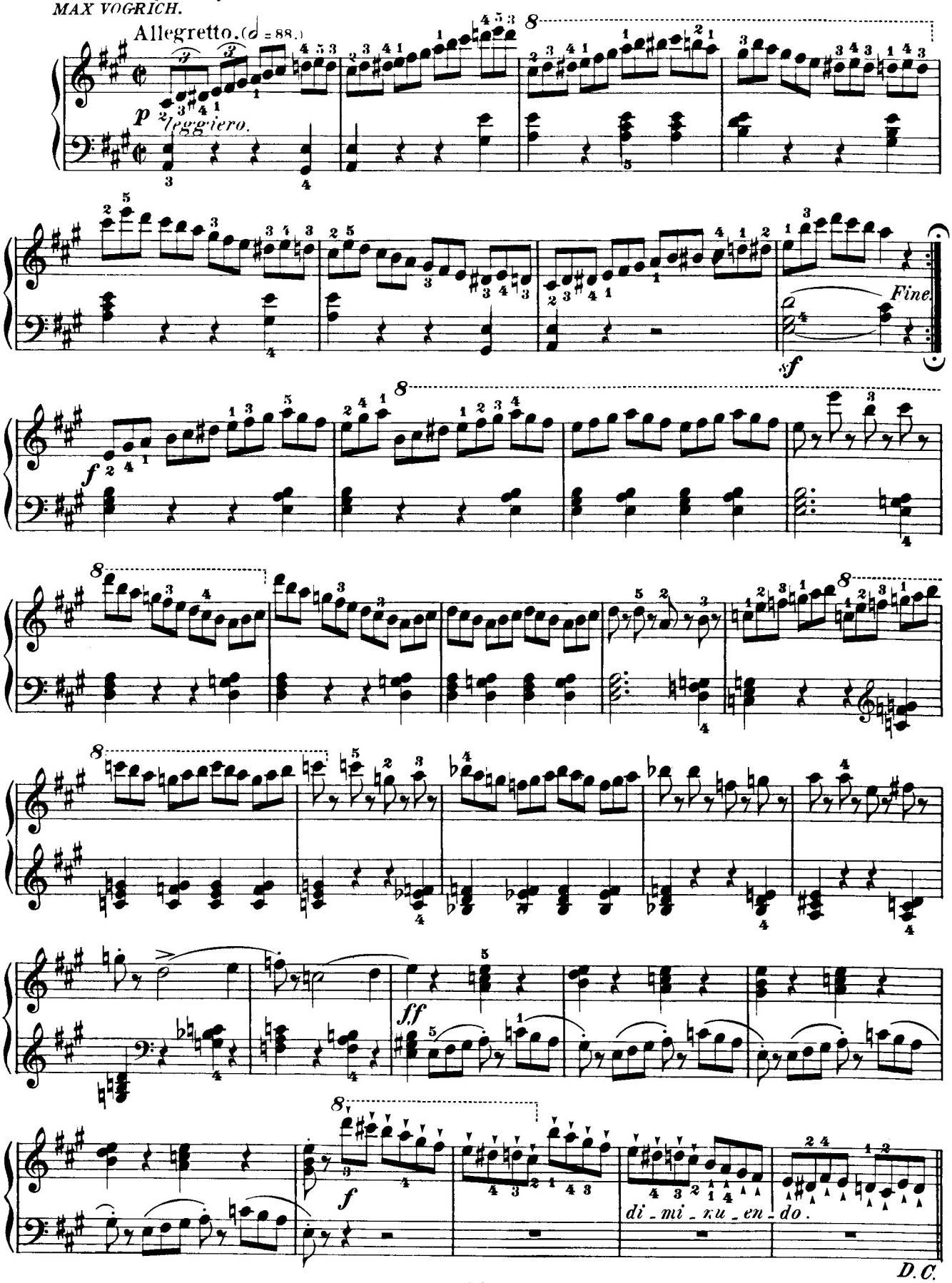
# Etude X.

Movimento di Valzer (♩ = 184)
(Waltz-movement)



# Etude XI.

Revised and fingered by
*MAX VOGRICH.*
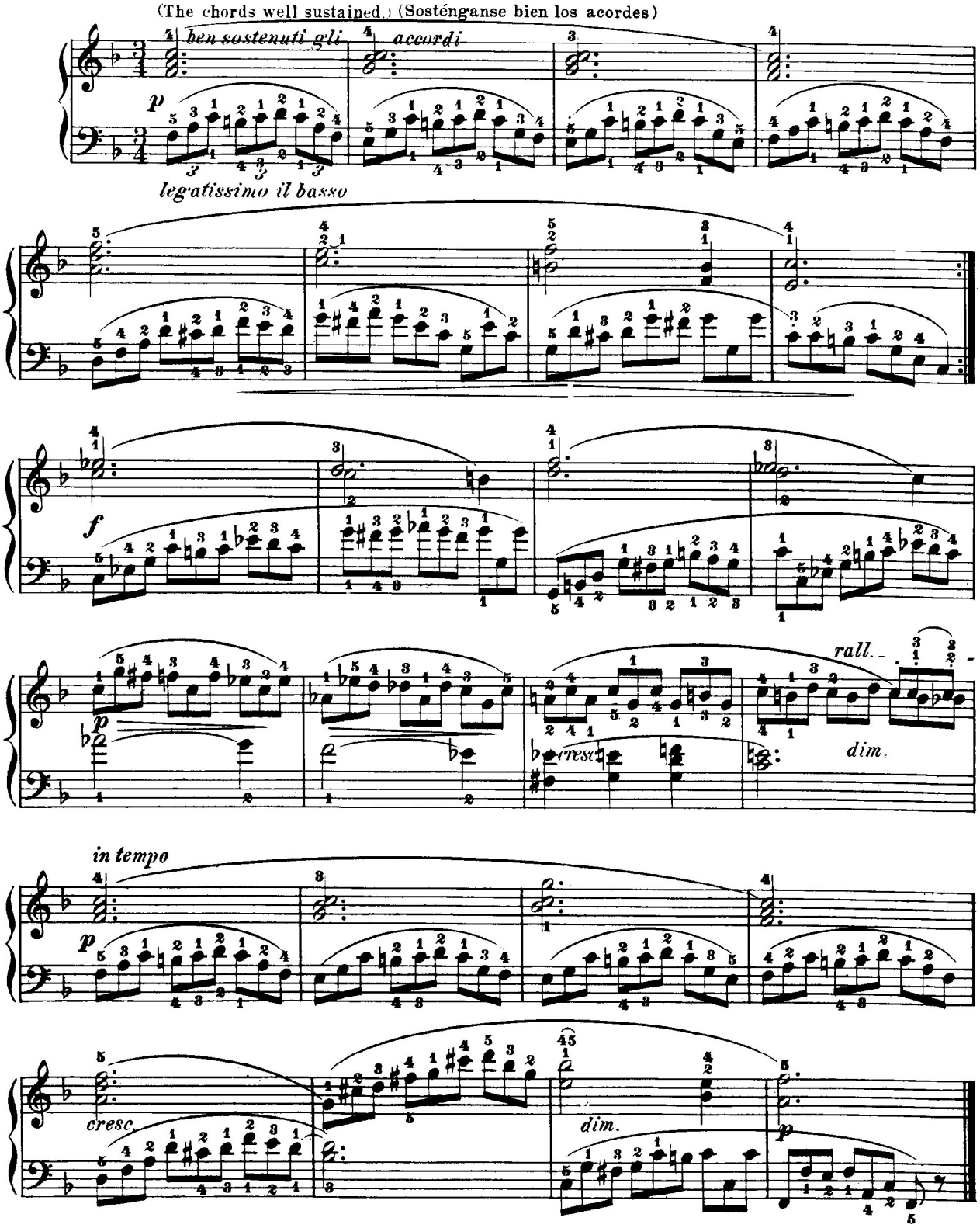


# Etude XII.

Fingering, Phrasing, Annotations by
*G. BUONAMICI*

Andante (♩ = 76)

(The chords well sustained.) (Sosténganse bien los acordes)
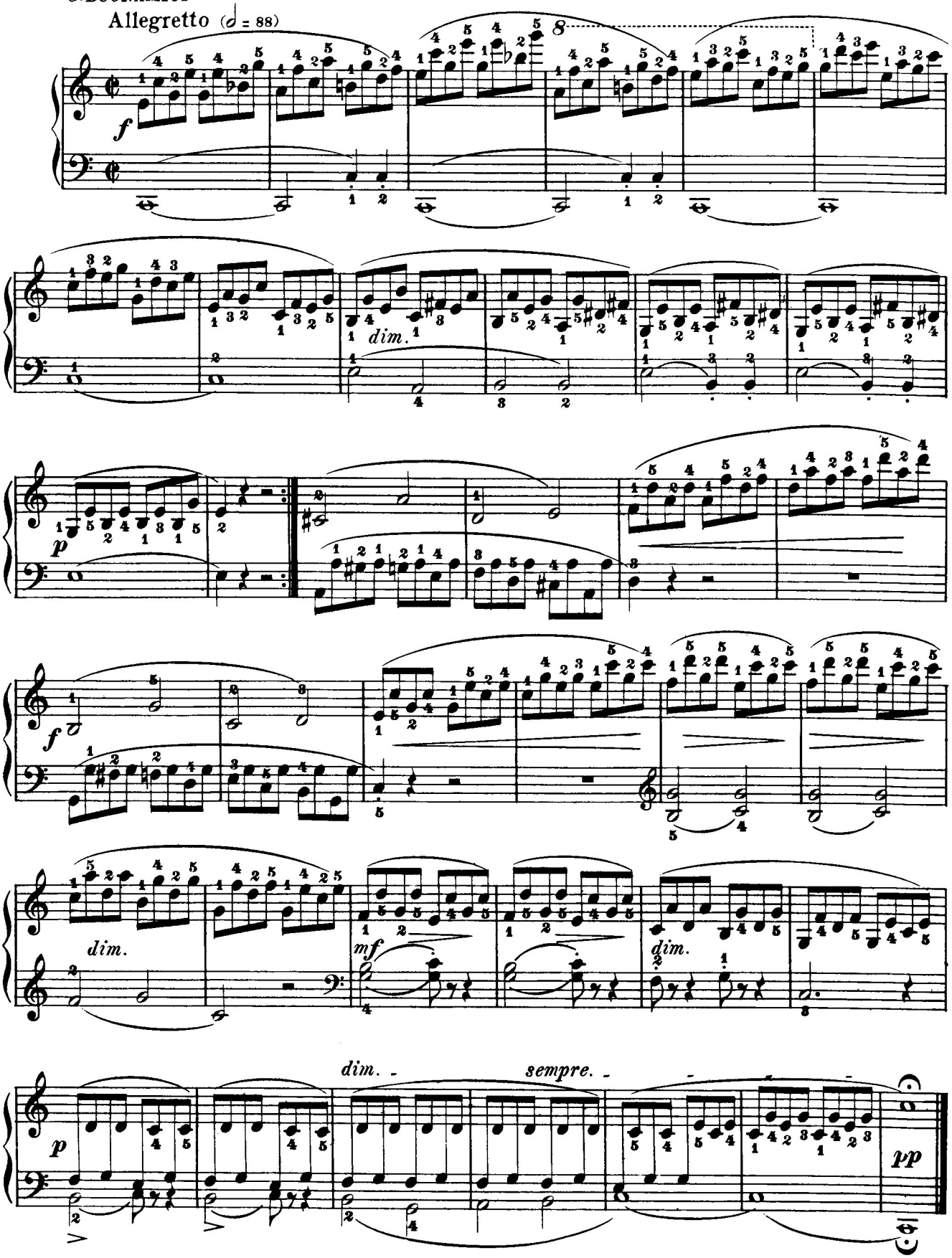



It will be well to practice both the fingerings indicated, and to transpose the Study into *F♯* keeping the same fingerings.

# Etude XIII.

Fingering and Phrasing by
*G. BUONAMICI*
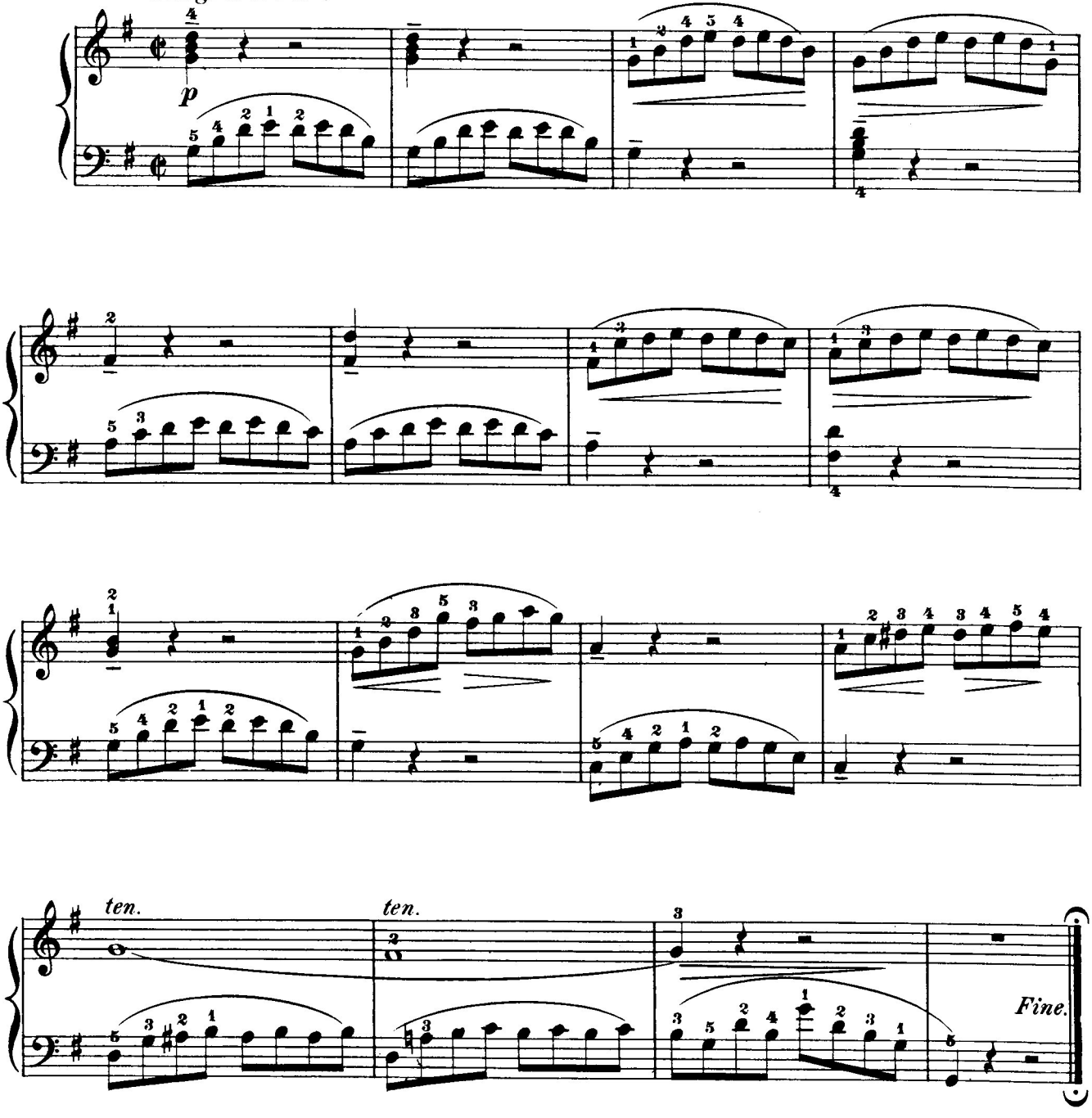
Allegretto (𝅗𝅥 = 88)



# Etude XIV.

Fingering, Phrasing, Annotations by
*G. BUONAMICI.*

Allegro. (𝅗𝅥 = 108.)
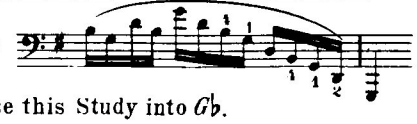



It will be very useful for the study of the Trill to practice this exercise thus also:
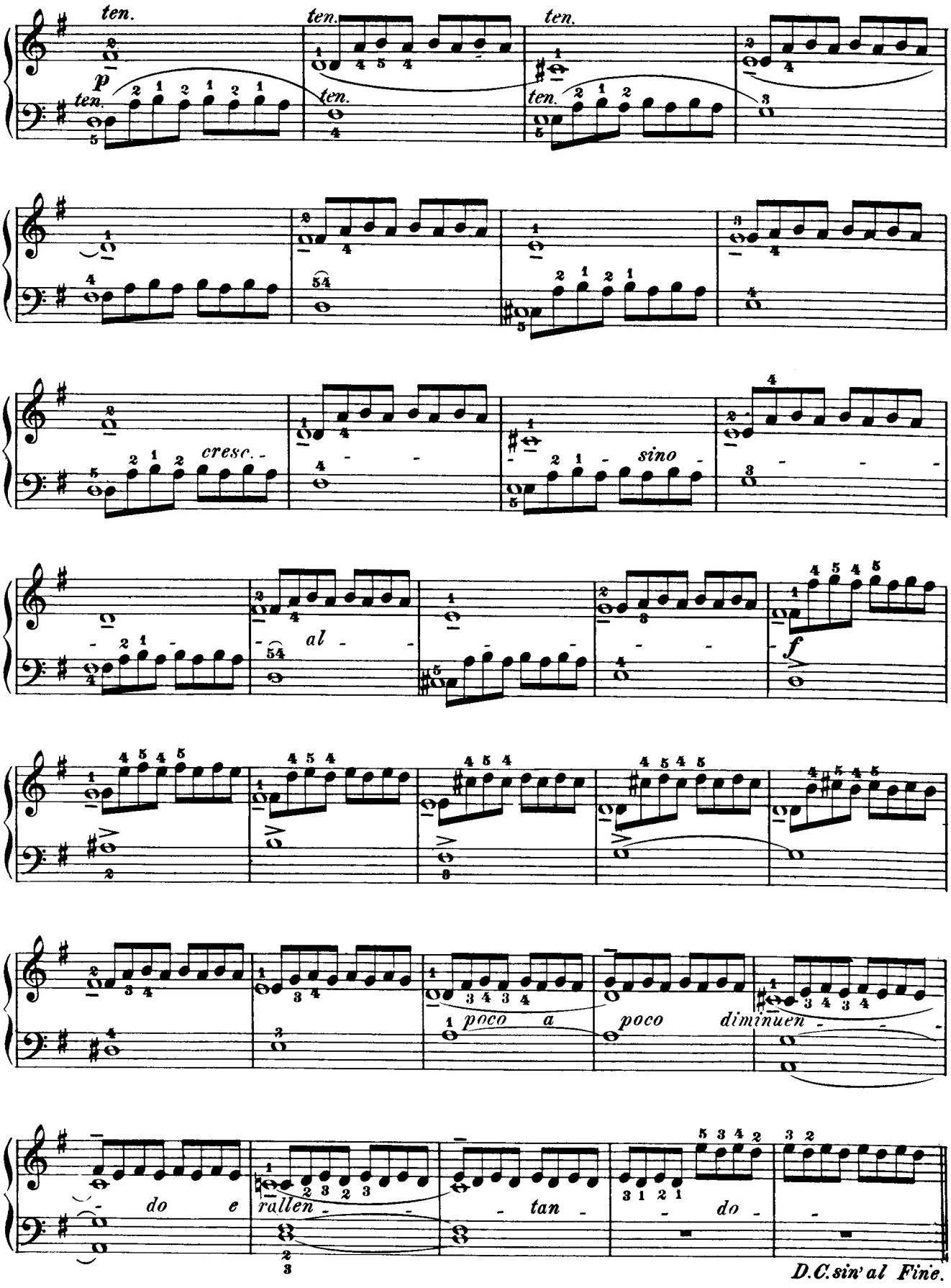


etc:

in which case the execution of measure 15 may be:
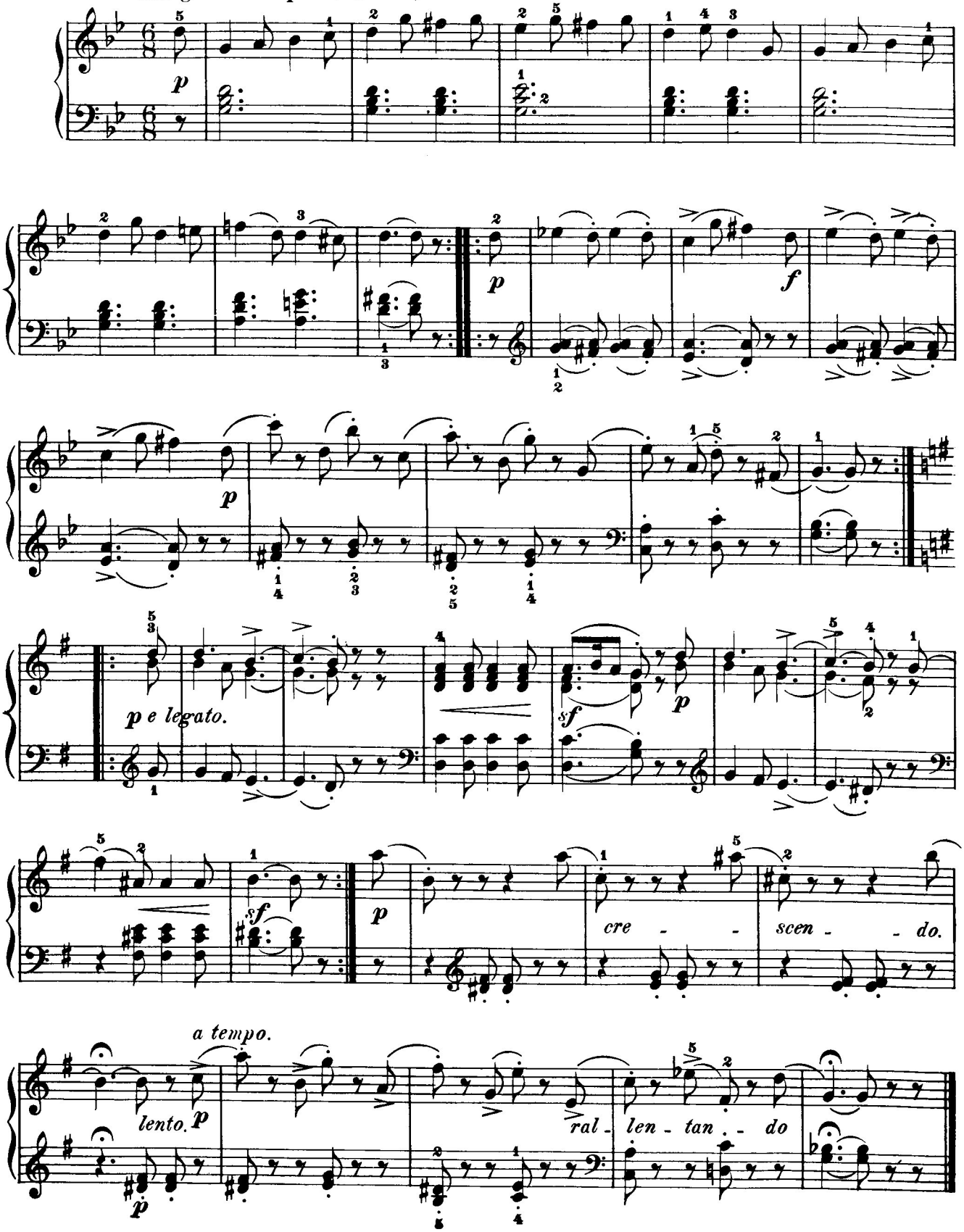


Transpose this Study into *G♭*.


ten.
p
cresc.
sino
al
f
poco a
poco
diminuen
do e
rallen
tan
do
D.C.sin' al Fine.

# Etude XV.
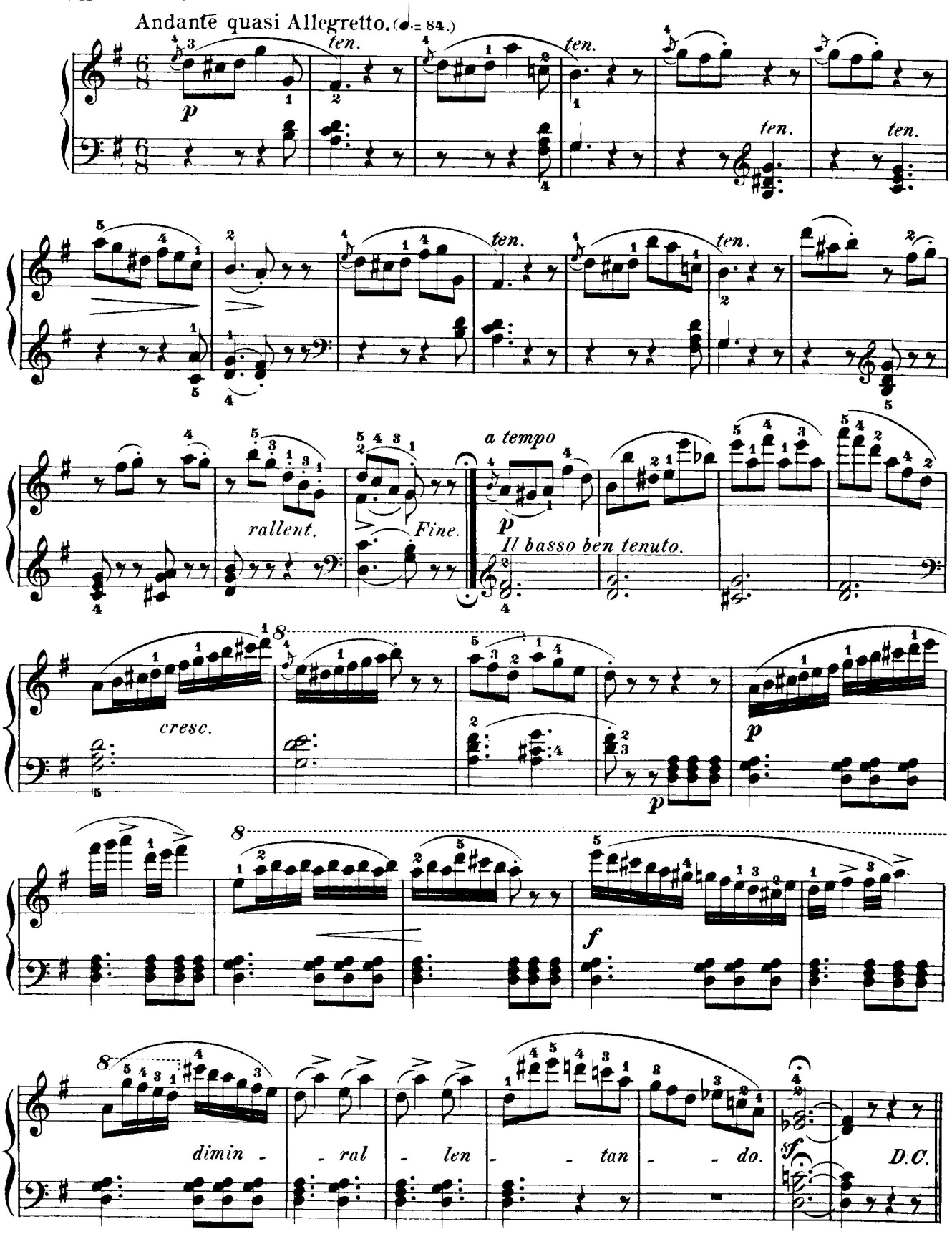
Revised and fingered by
*MAX VOGRICH.*

Allegretto semplice. (♩. = 84.)
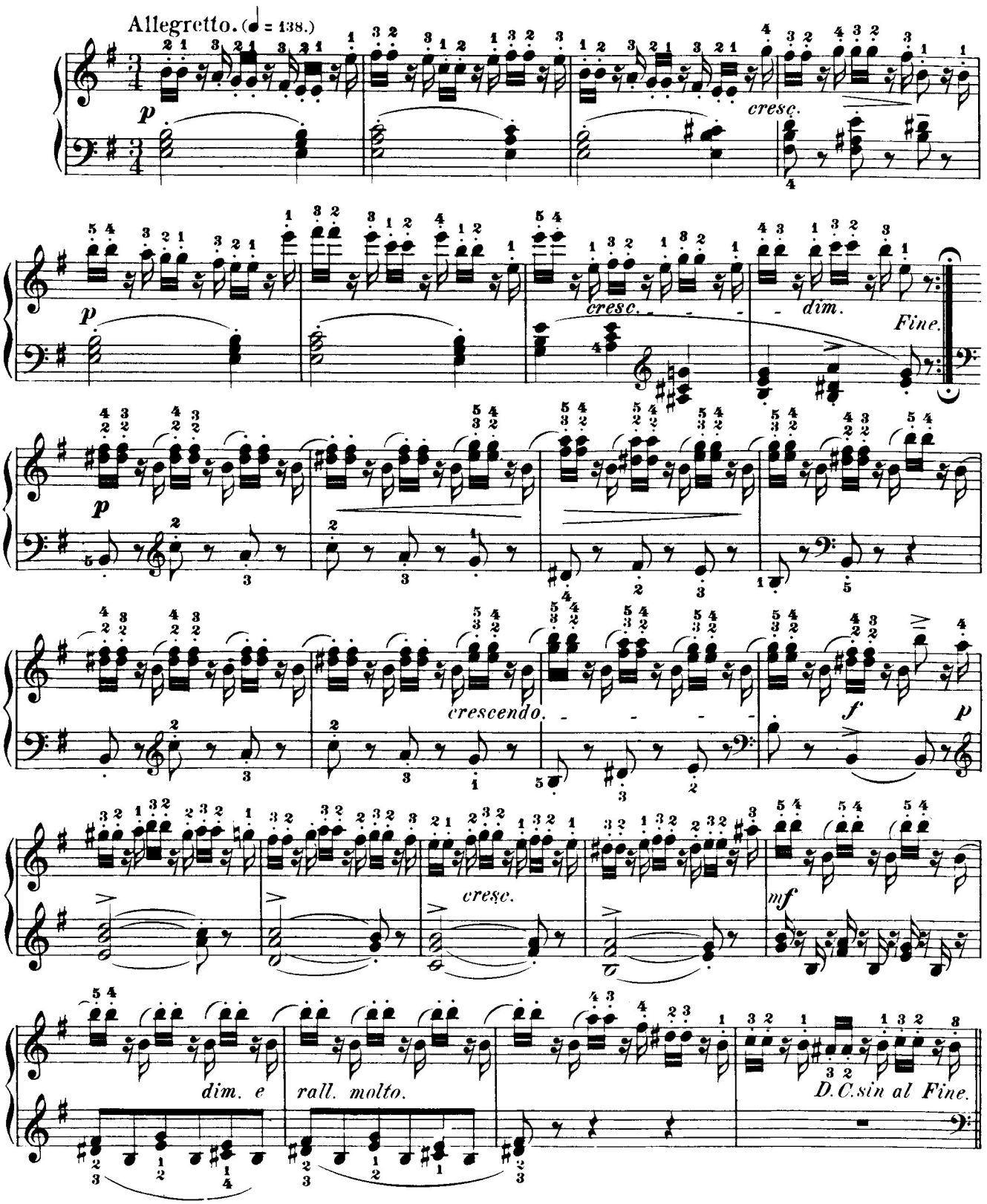


# Etude XVI.

Revised and fingered by
*MAX VOGRICH.*



# Etude XVII.
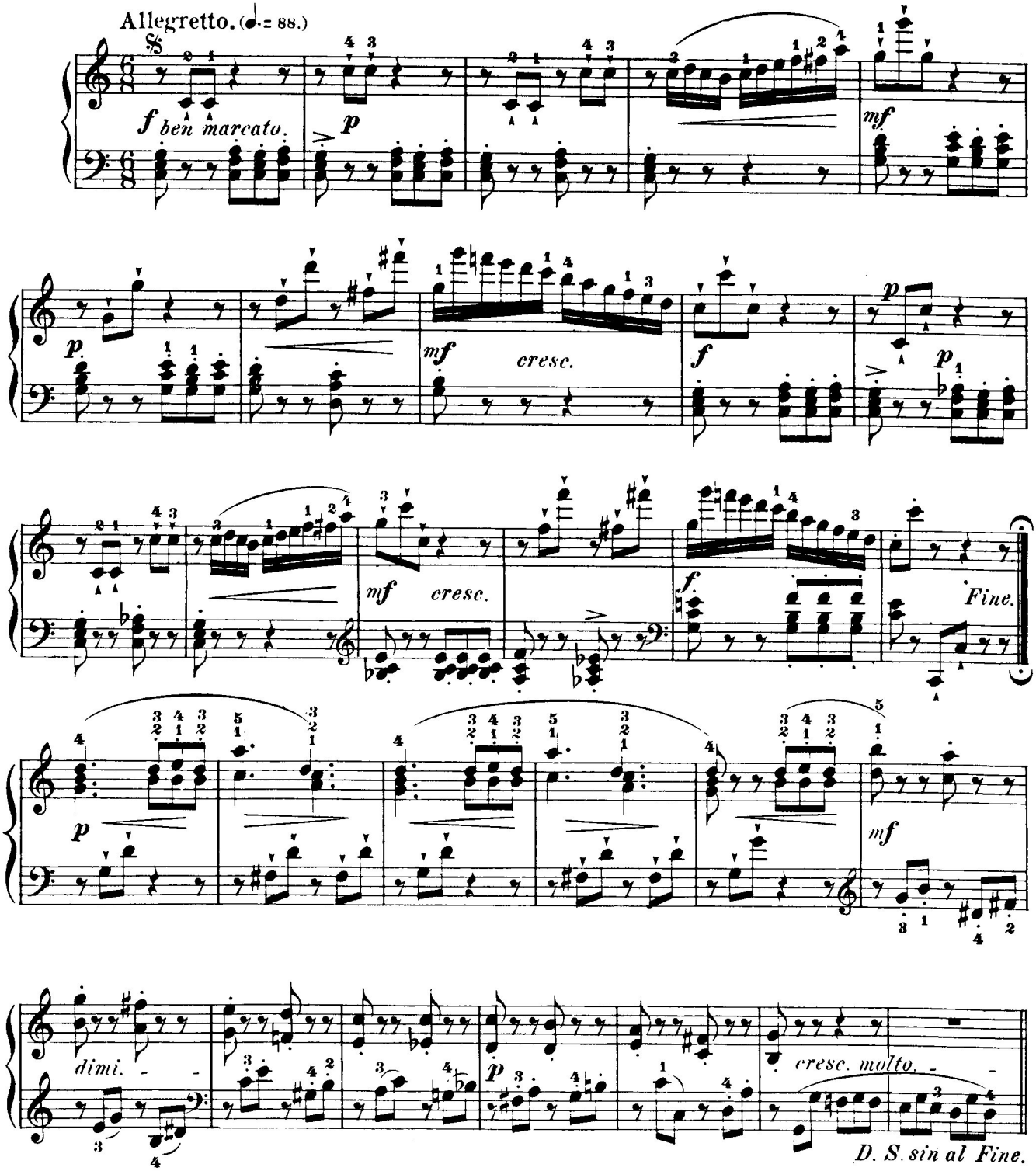
Fingering, Phrasing, Annotations by
*G. BUONAMICI.*




Observe 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.
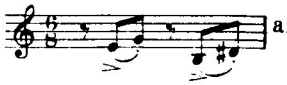
# Etude XVIII.

**Fingering, Phrasing, Annotations by**
*G.BUONAMICI.*
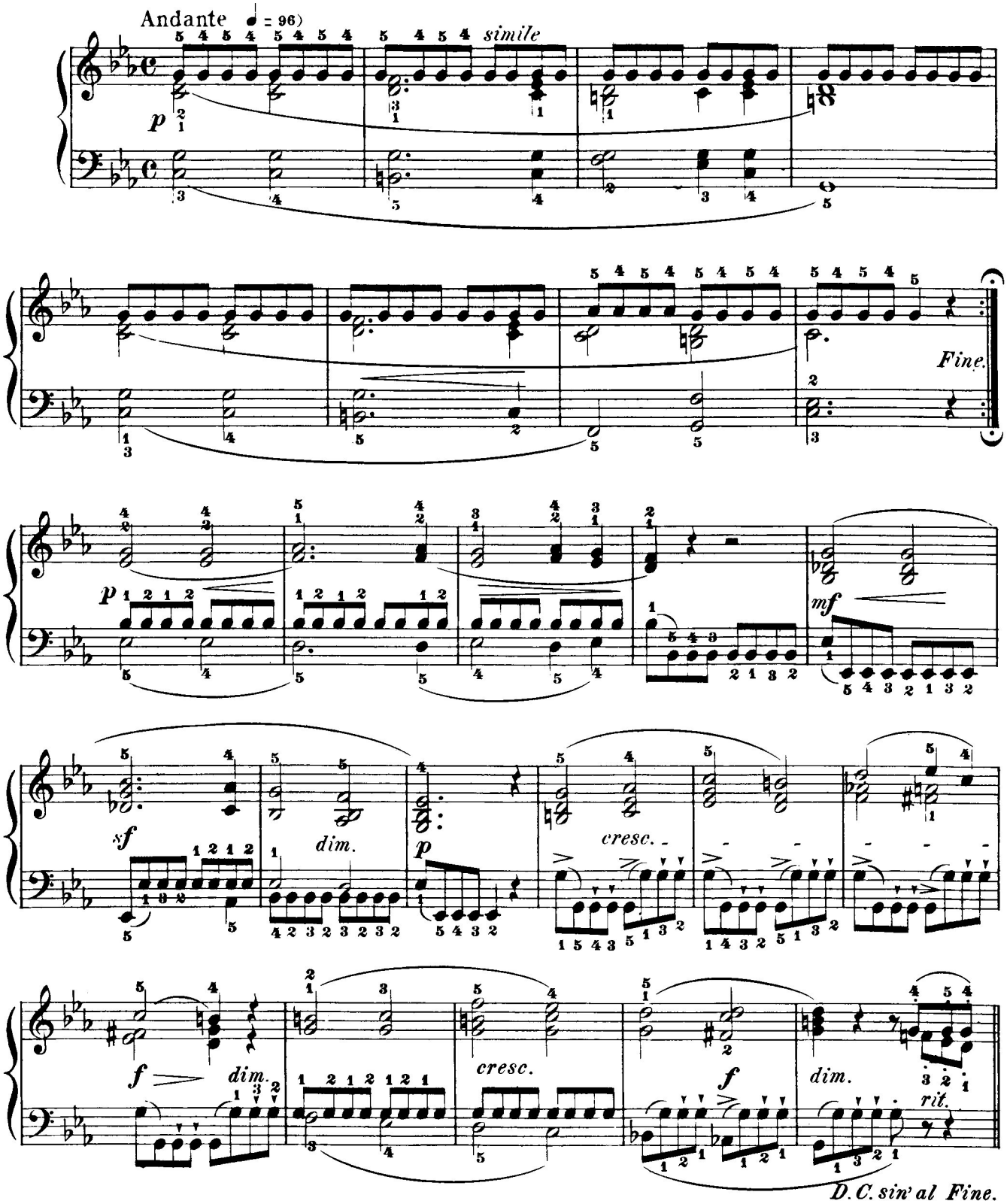



General Rule: When two different notes, of whatsoever value, but both equal, are united by a slur, the 1st note is accentuated and held for its full value, the 2d one for half its value or even less, and without any accent.

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.
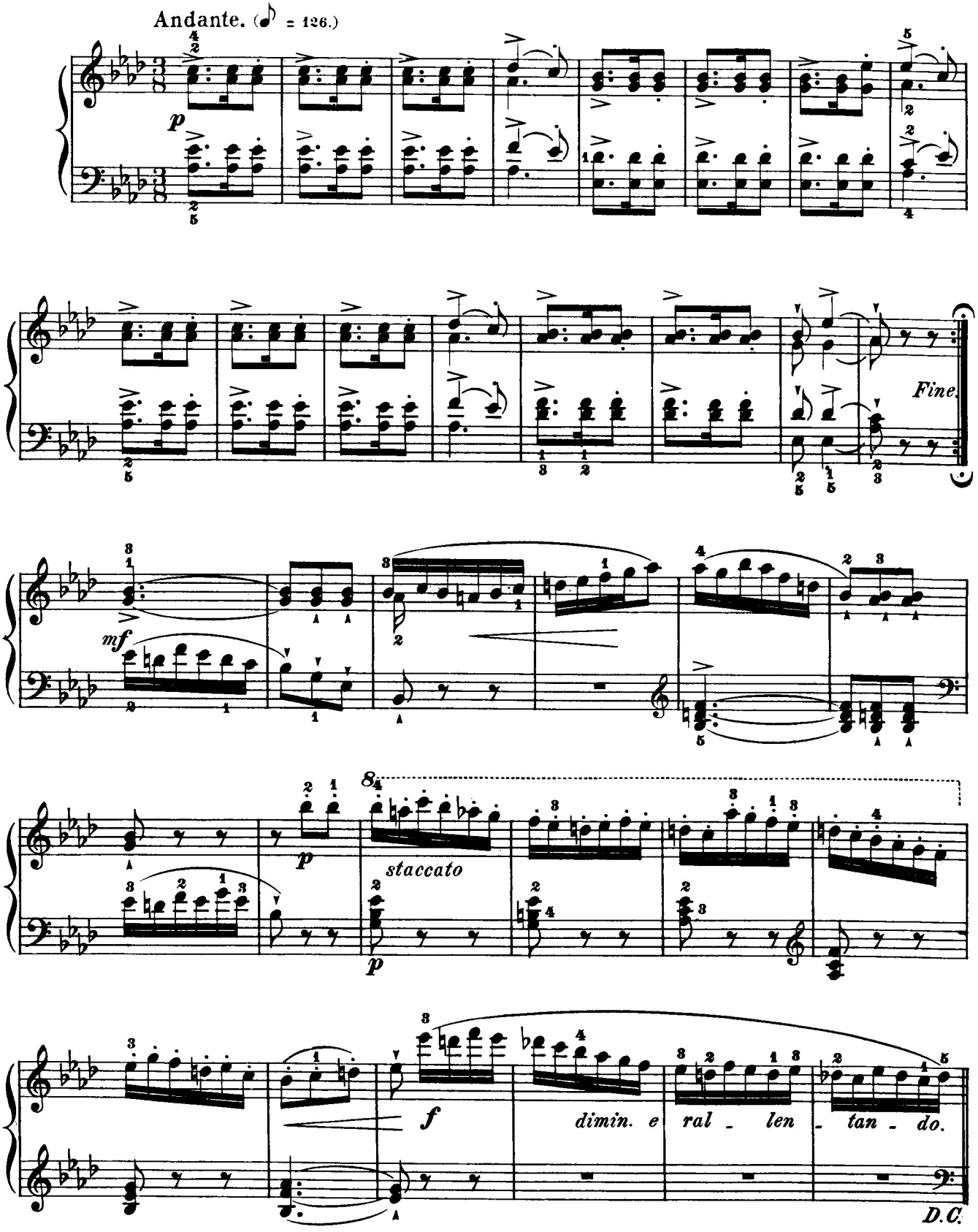
Fingering, Phrasing, Annotations by
*G.BUONAMICI*




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.
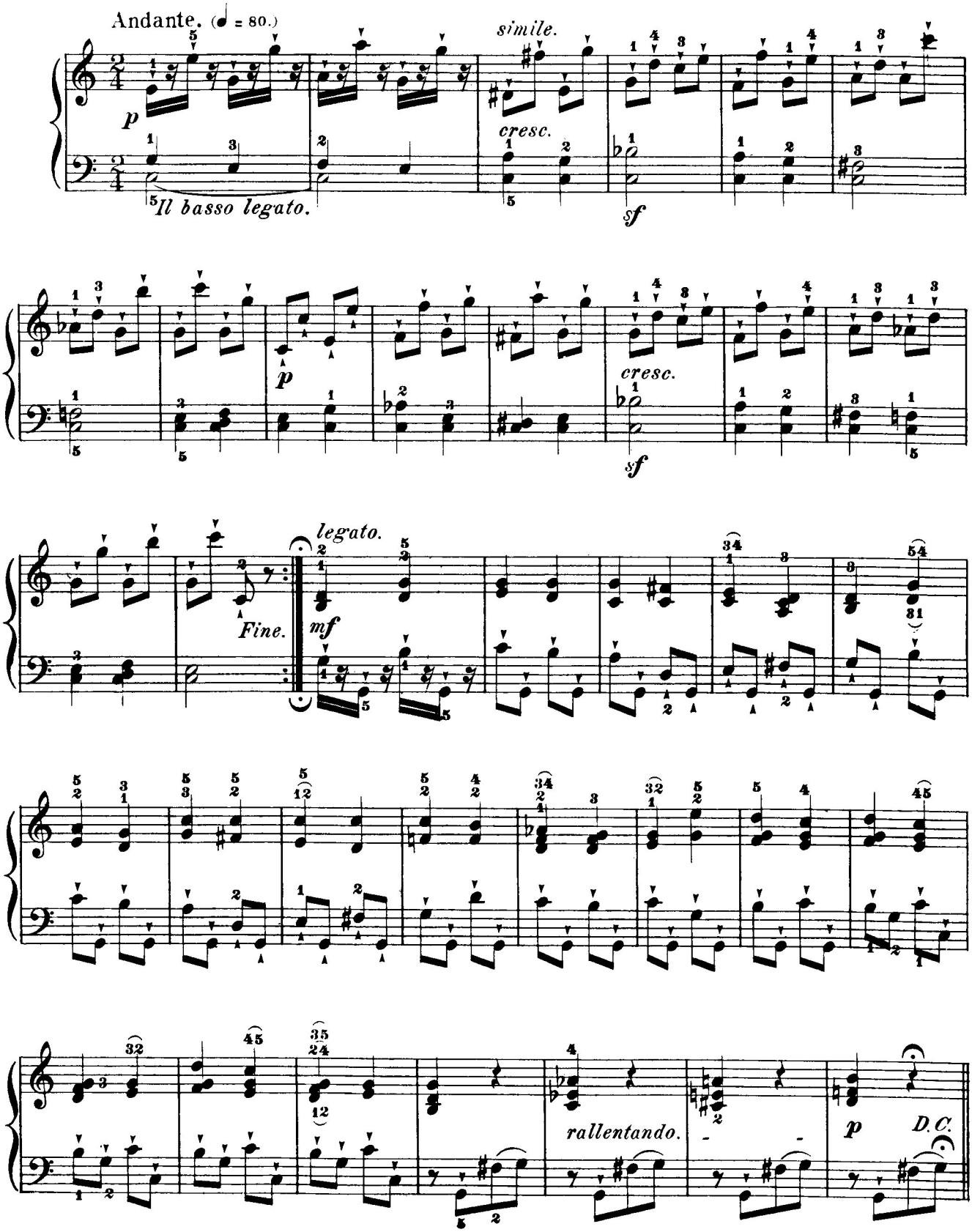
# Etude XX.

Revised and fingered by
*MAX VOGRICH.*
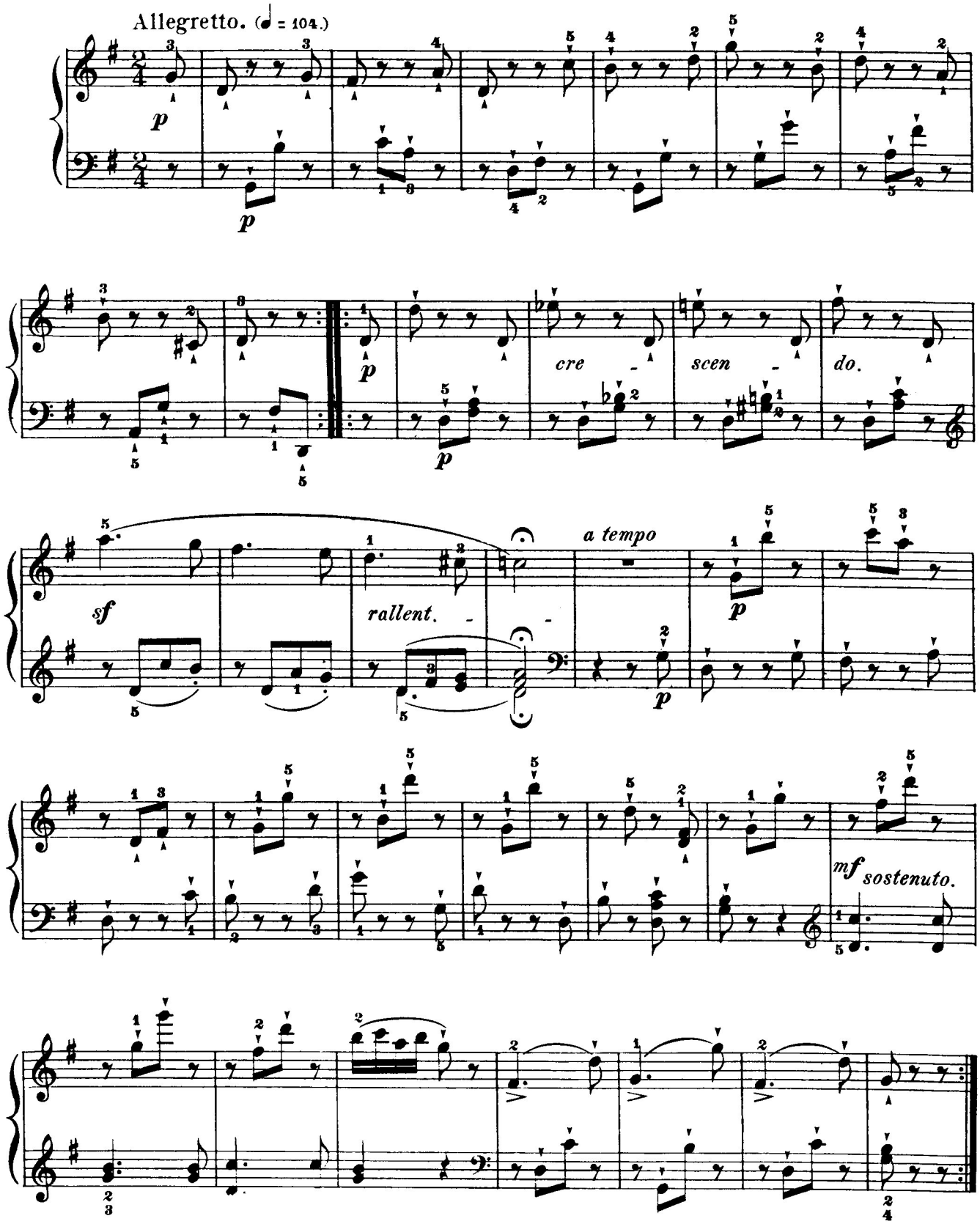


# Etude XXI.

Revised and fingered by
*MAX VOGRICH.*



# Etude XXII.
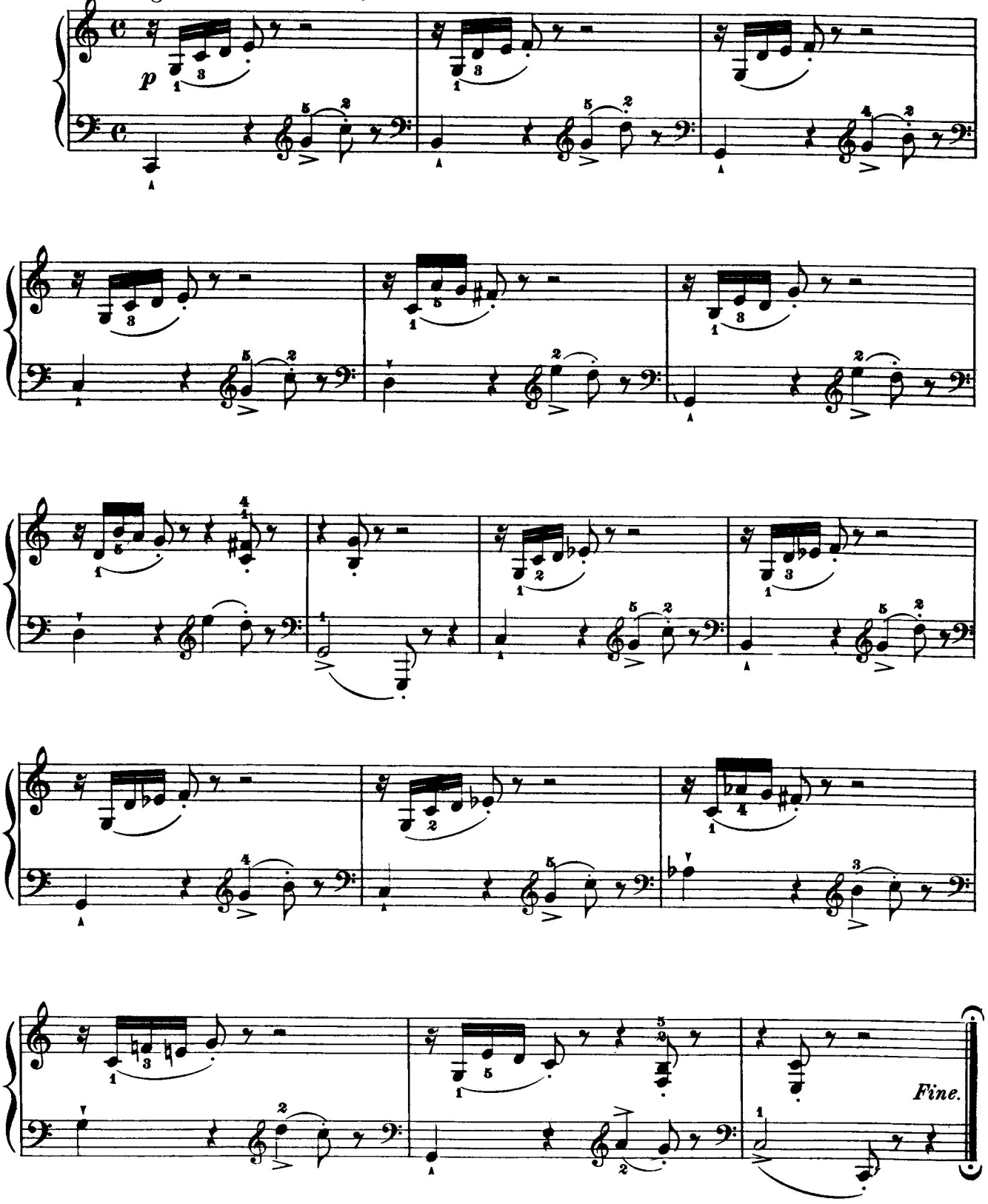
Revised and fingered by
*MAX VOGRICH.*
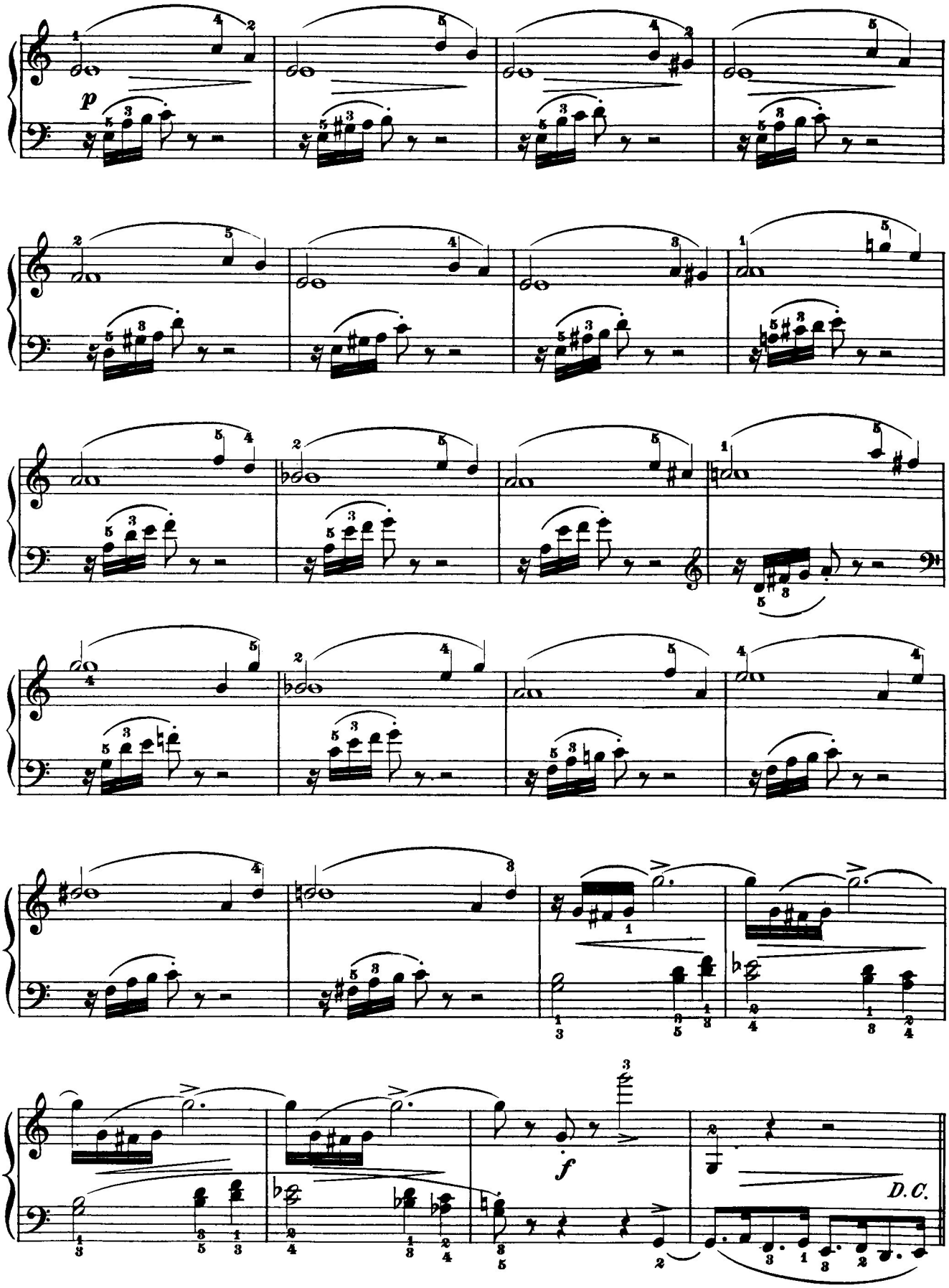


# Etude XXIII.

**Revised and fingered by**
***MAX VOGRICH.***

Allegro moderato. (♩ = 96.)
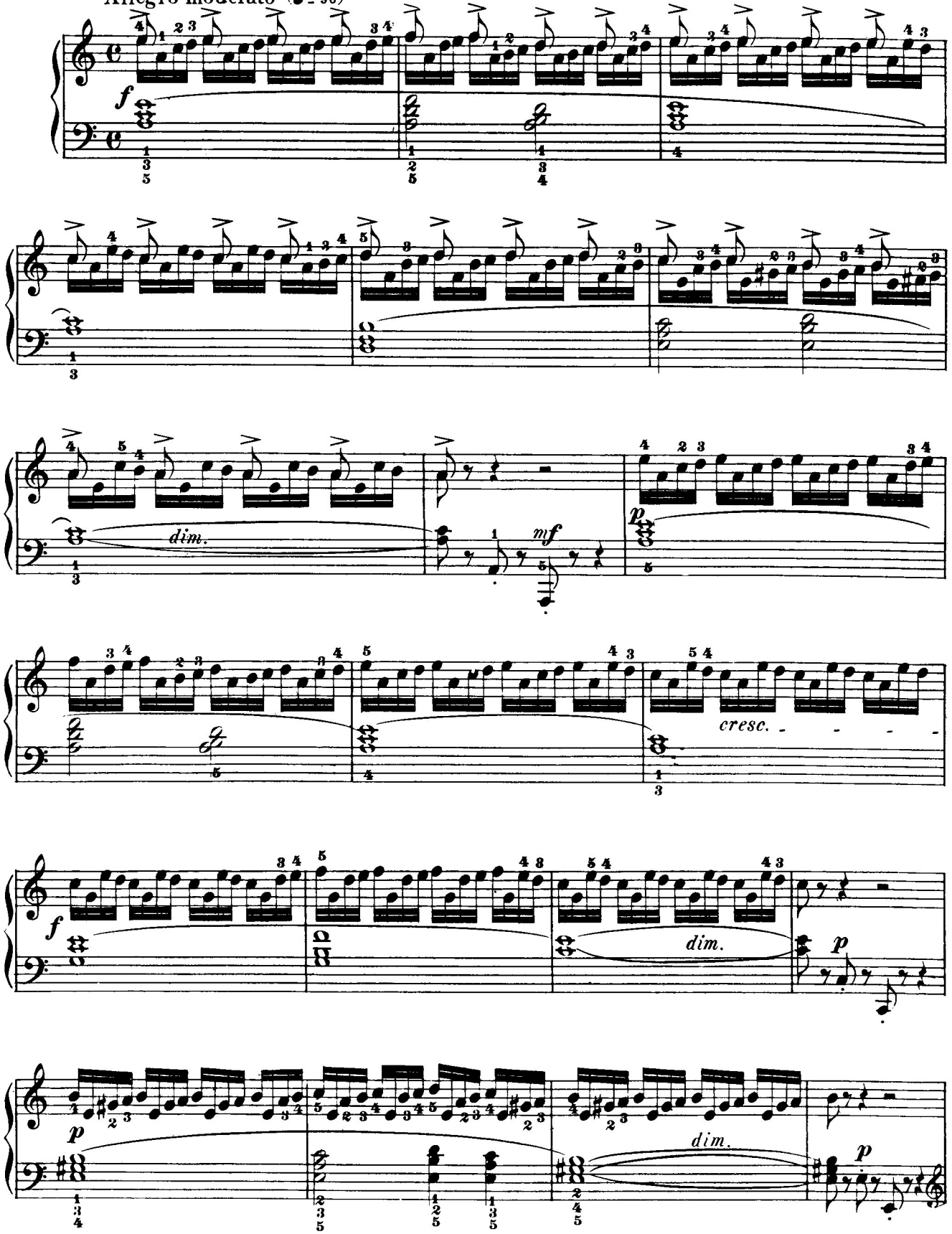



p
f
D.C.
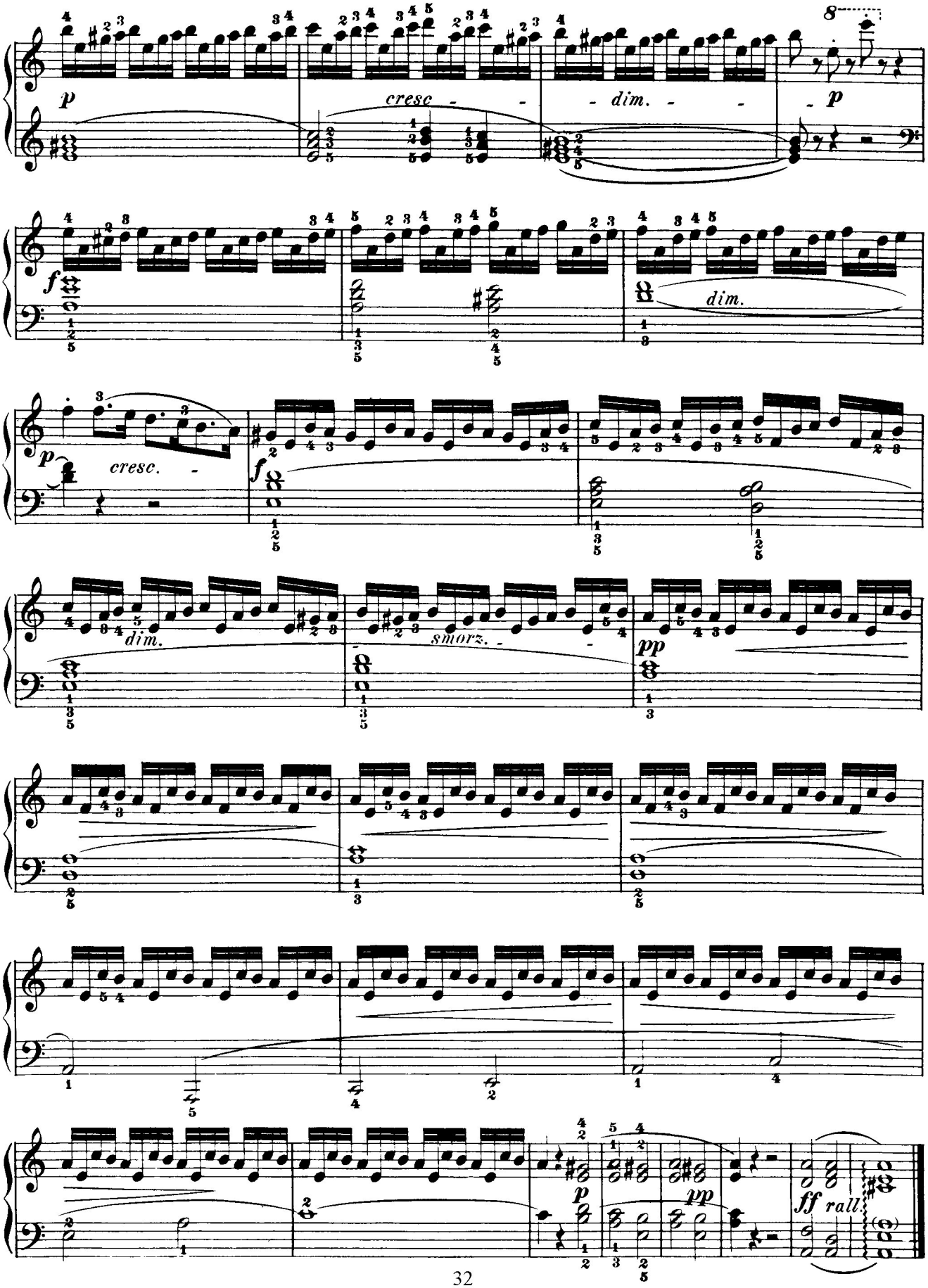
# Etude XXIV.

Fingering, Phrasing, Annotations by
*G.BUONAMICI*

Allegro moderato (♩= 96)
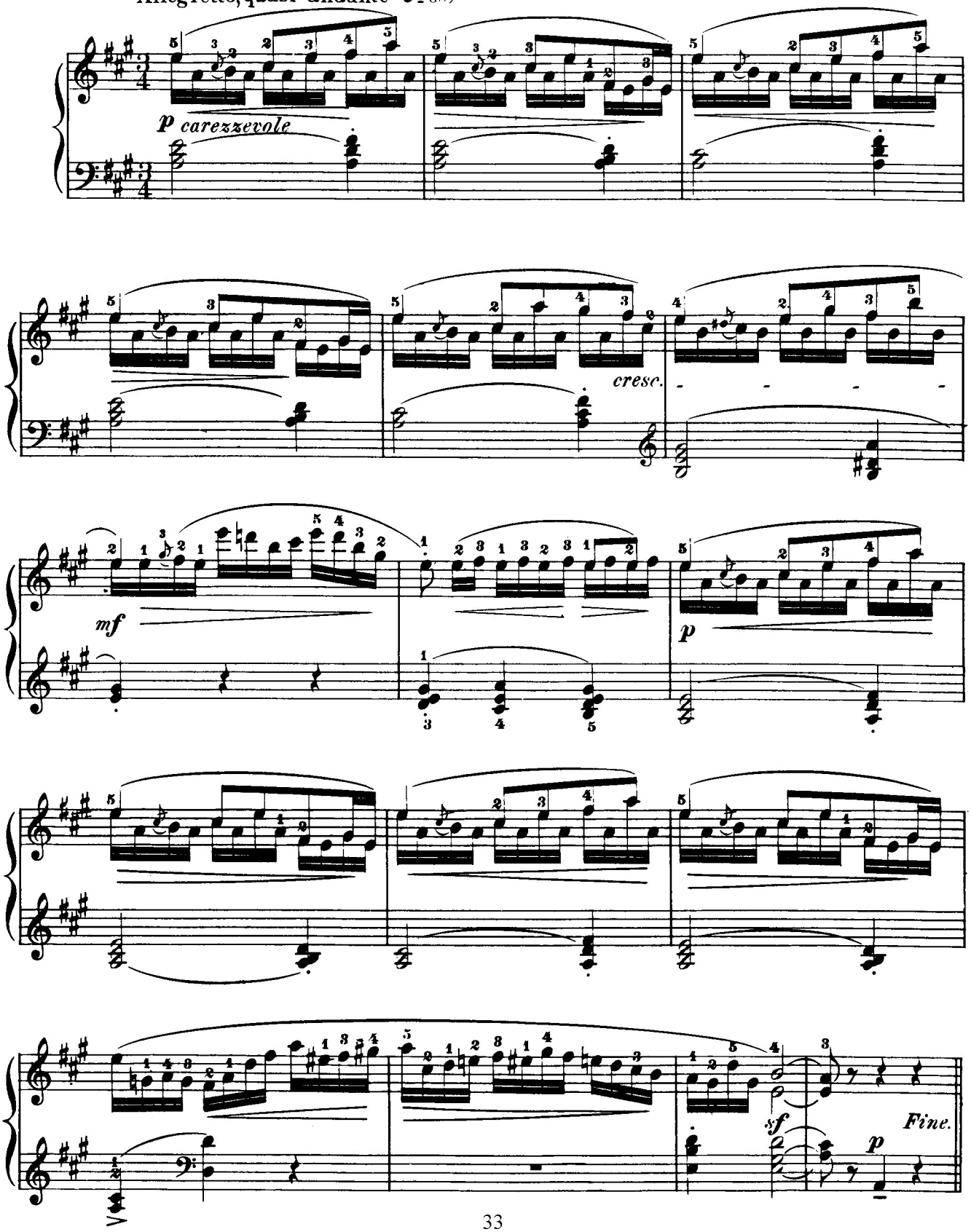



The transposition of this Study a half step lower (into *G♯* minor) will be of the greatest utility.
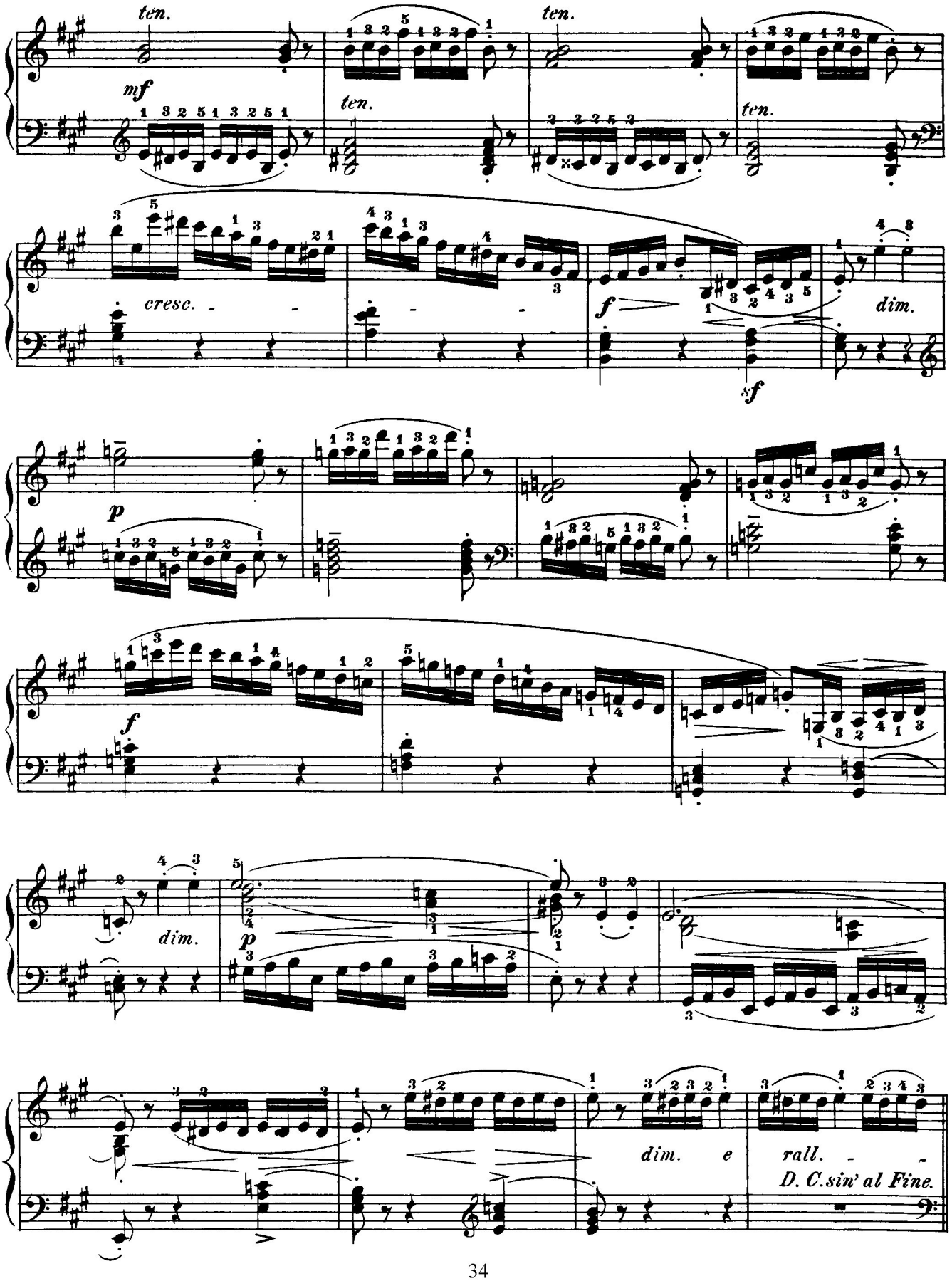

p
cresc.
dim.
p
f
dim.
p
cresc.
f
dim.
smorz.
pp
pp
p
pp
ff
rall.

# Etude XXV.

Fingering and Phrasing by
*G. BUONAMICI*

Allegretto, quasi andante (♩= 88)




ten.
mf
ten.
ten.
ten.
cresc.
f
sf
dim.
p
f
dim.
p
dim.
e
rall.
D. C. sin' al Fine.