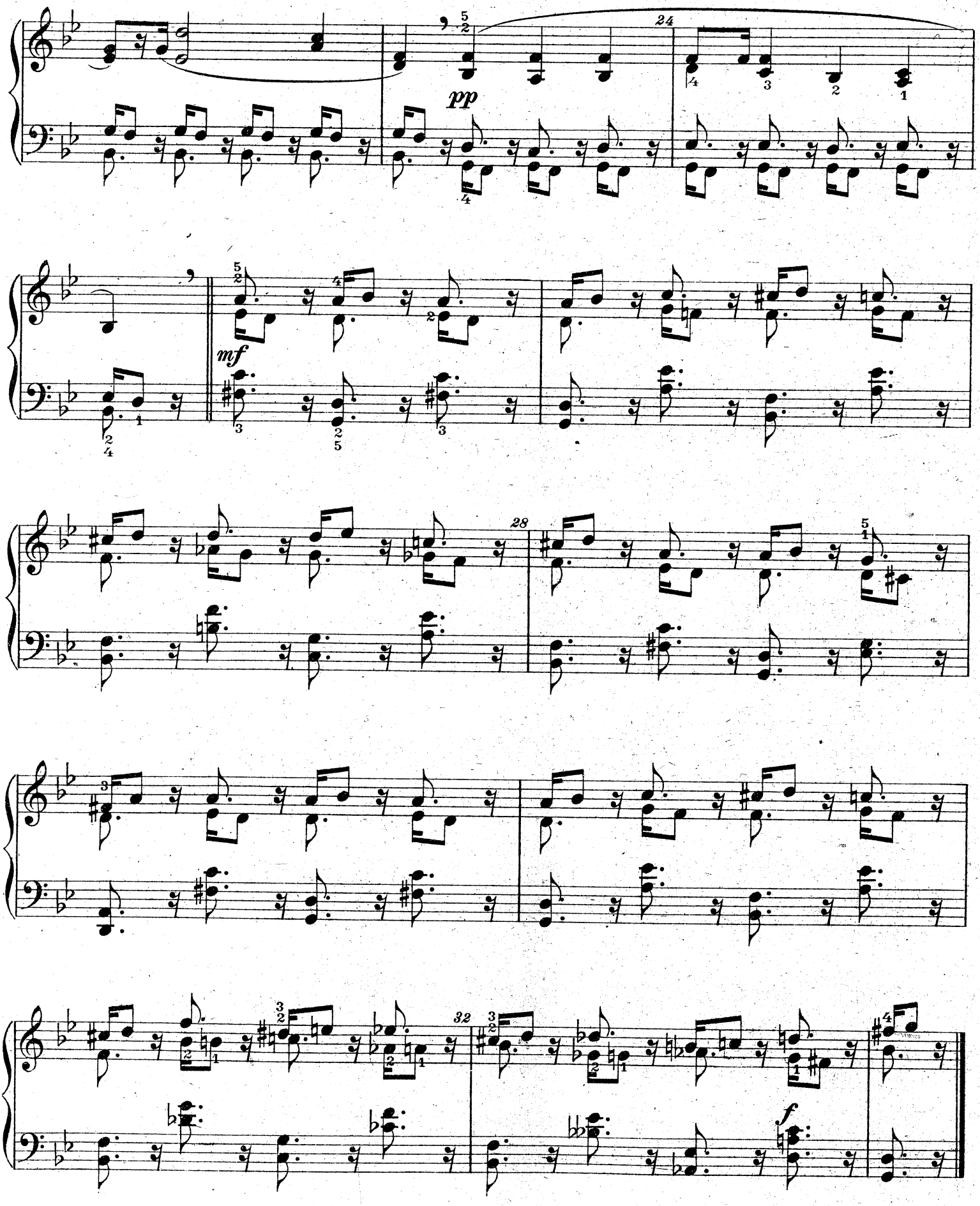
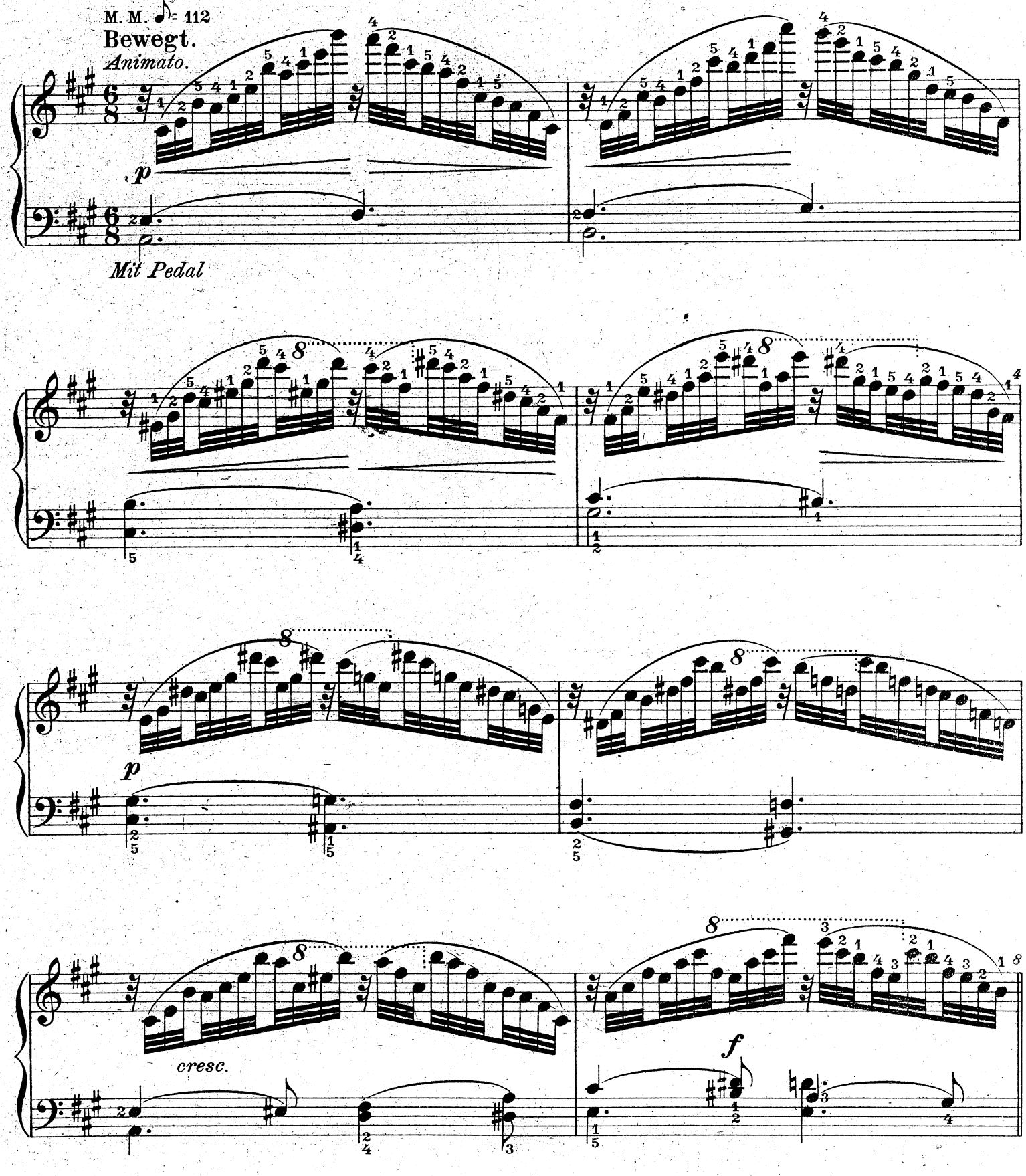
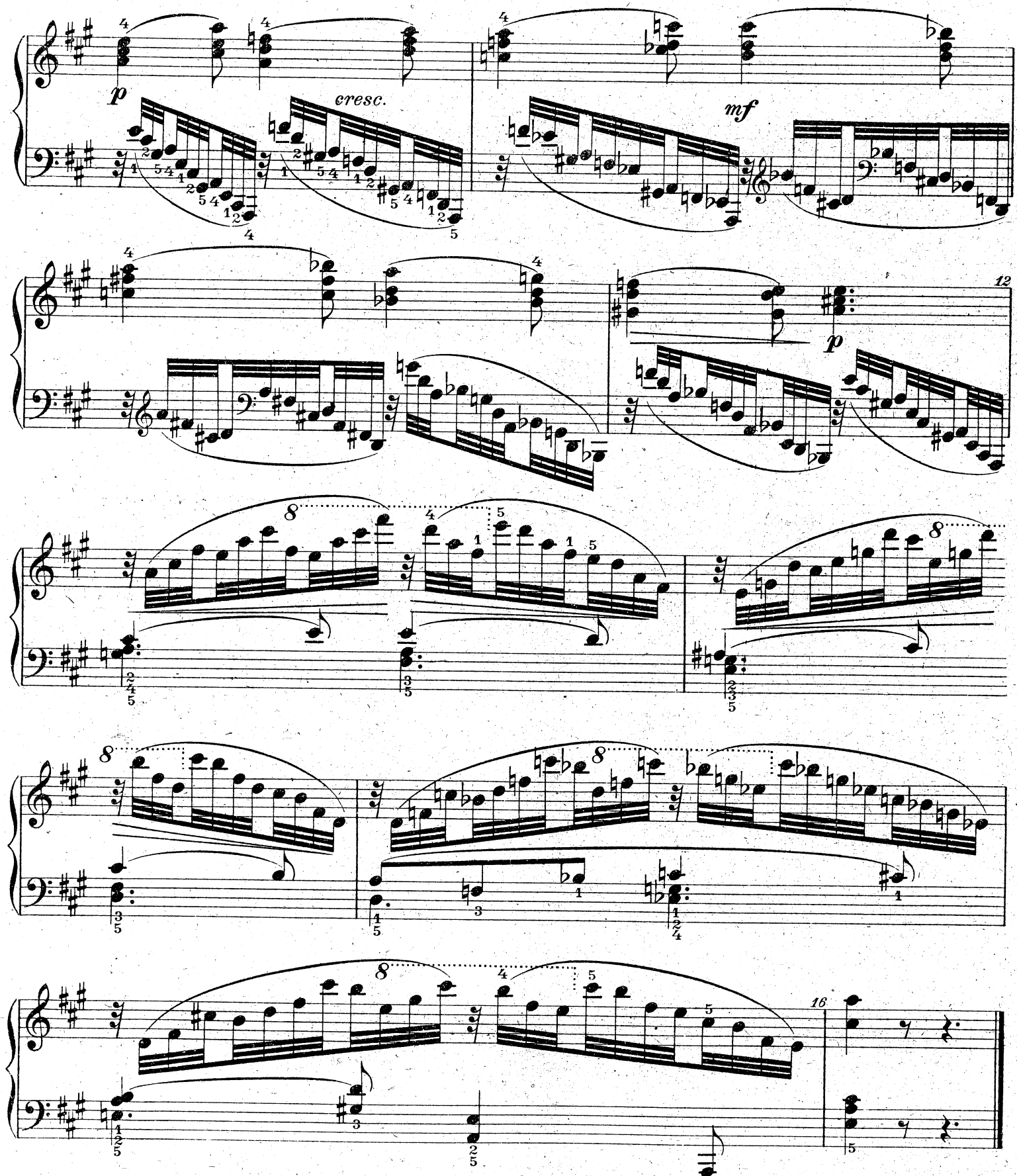
24
pp
mf
28
32
f

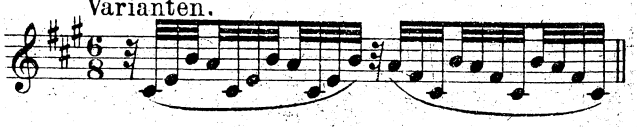
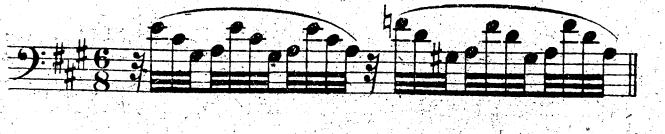
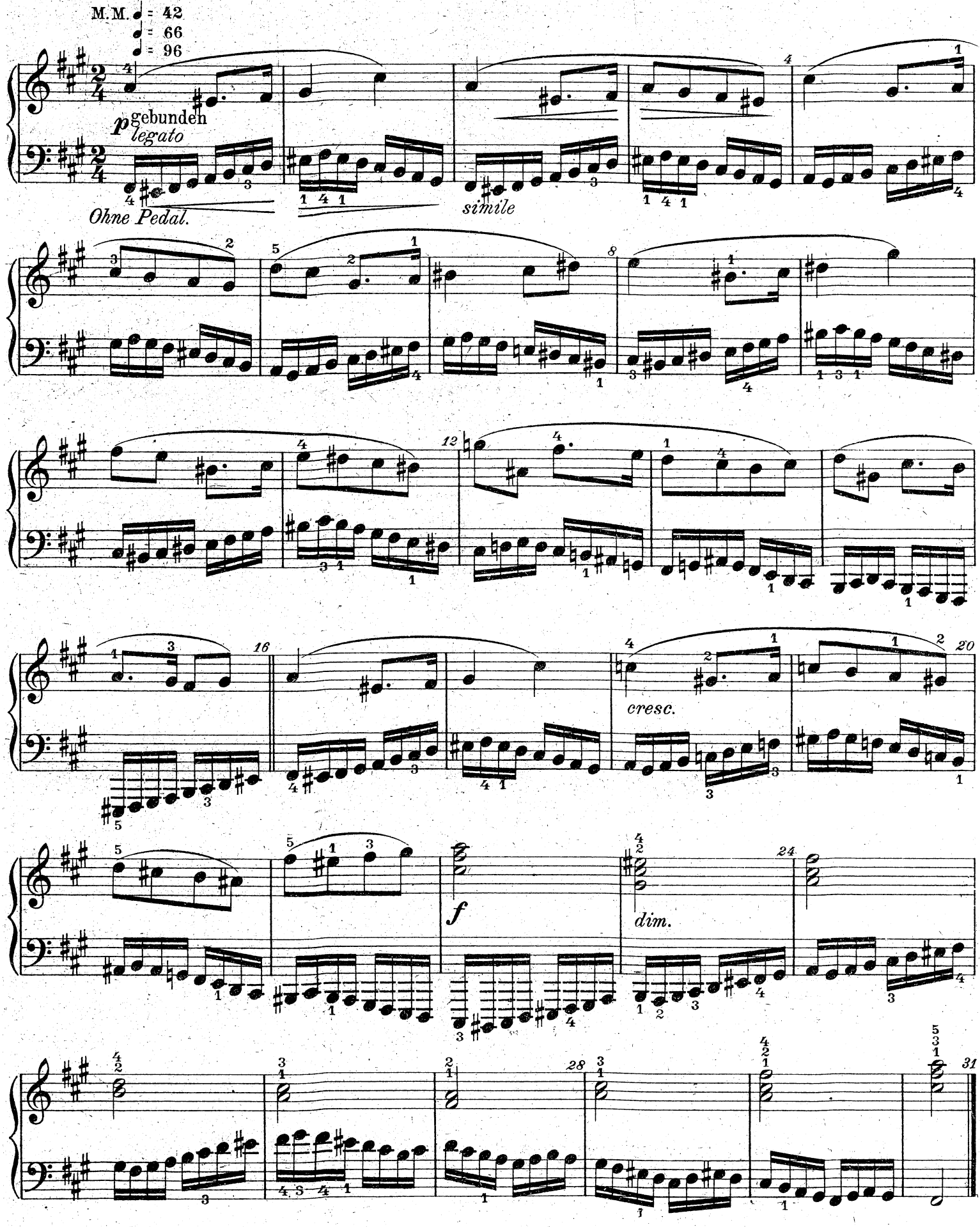
Etüde No. 11.

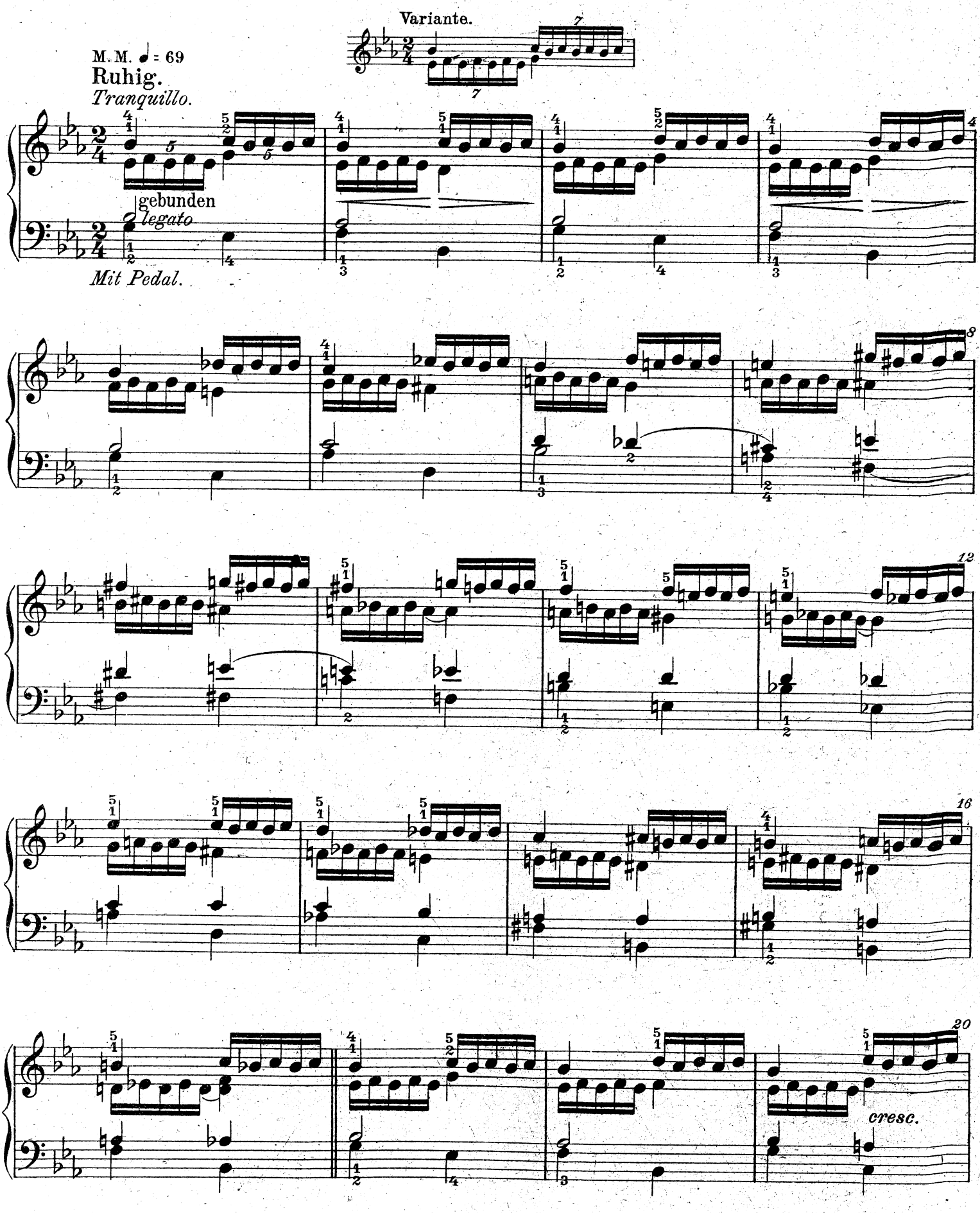


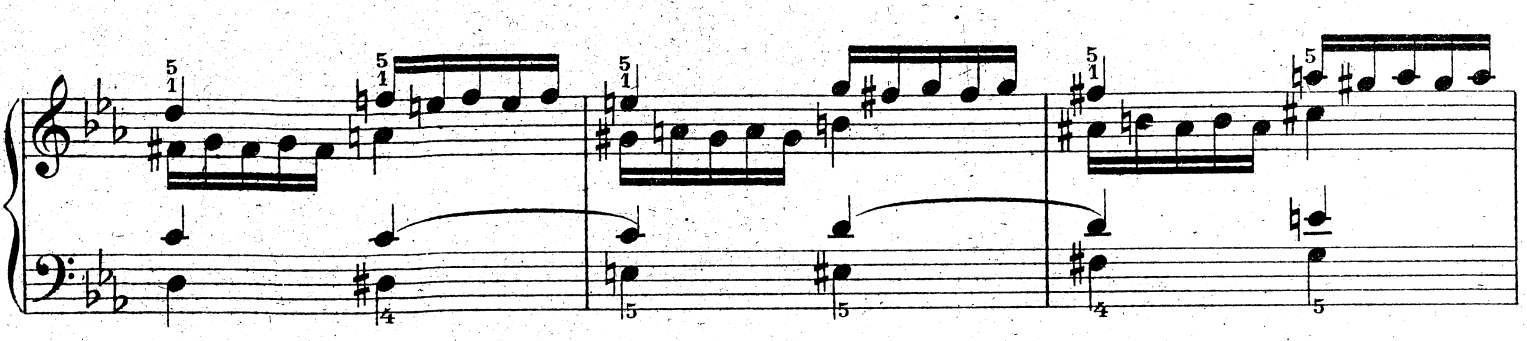
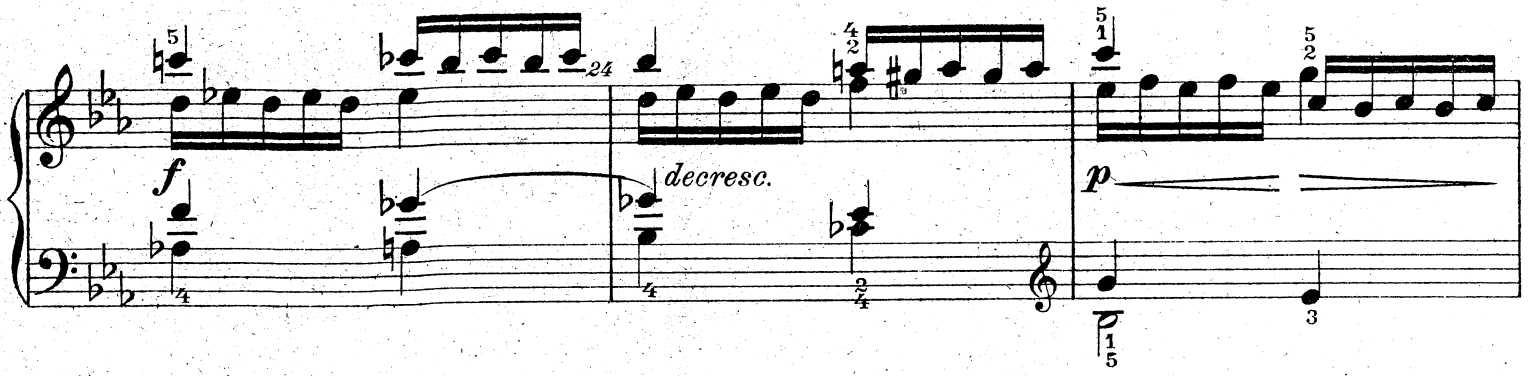
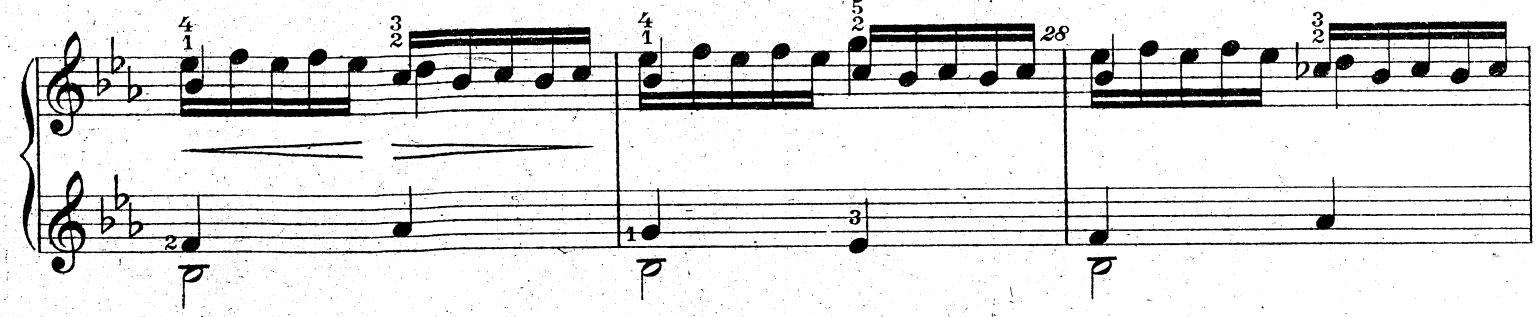


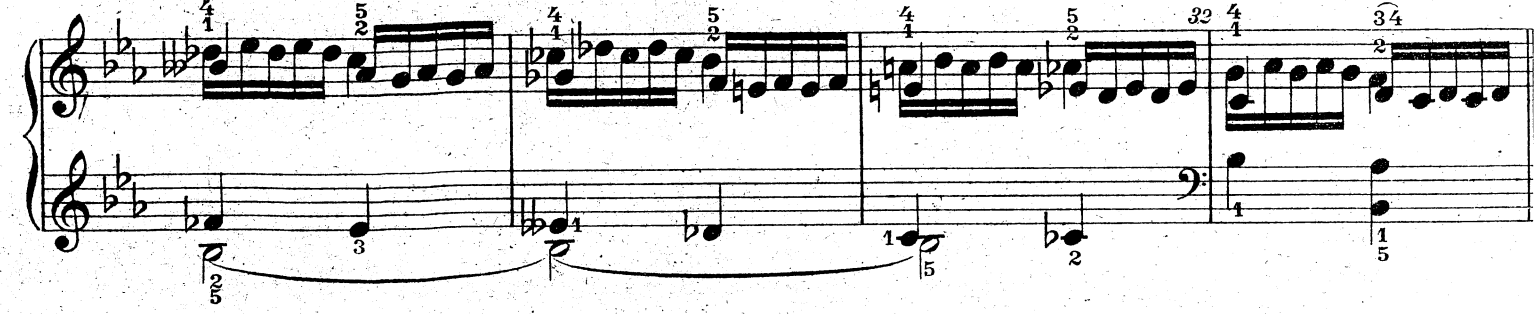
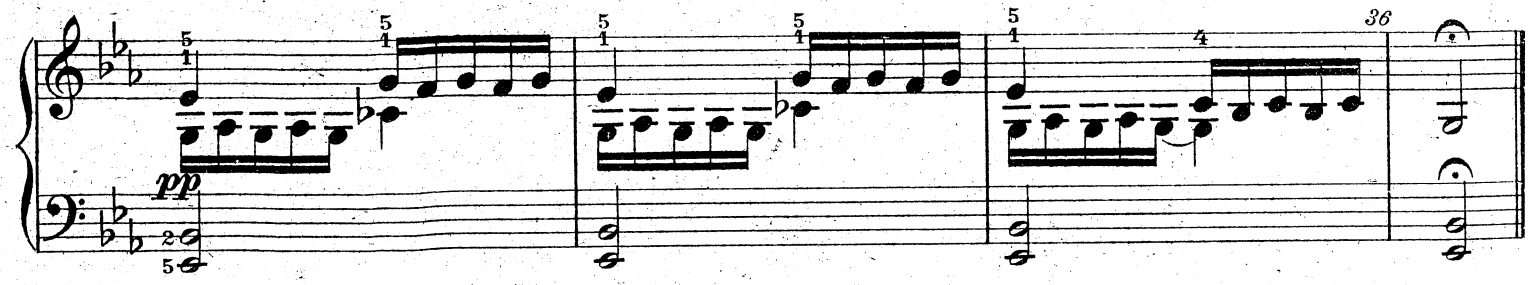
Dieselben Töne aber am Platze.

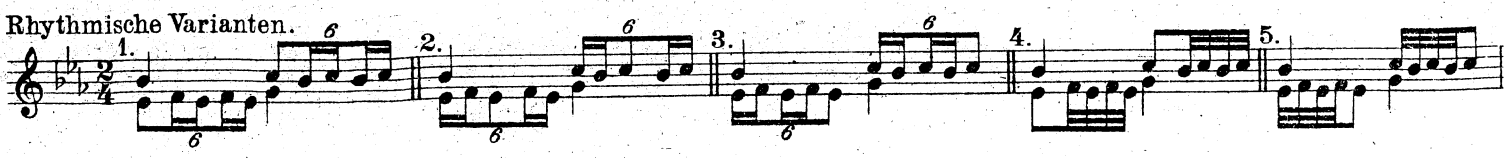
Varianten.

Takt 1. u. ff.

Takt 9. u. ff.

Etüde No 12.

Etüde No. 13.


Variante.
M. M. ♩ = 69
Ruhig.
Tranquillo.
gebunden
legato
Mit Pedal.
cresc.





Rhythmische Varianten.

Etüde No 14.

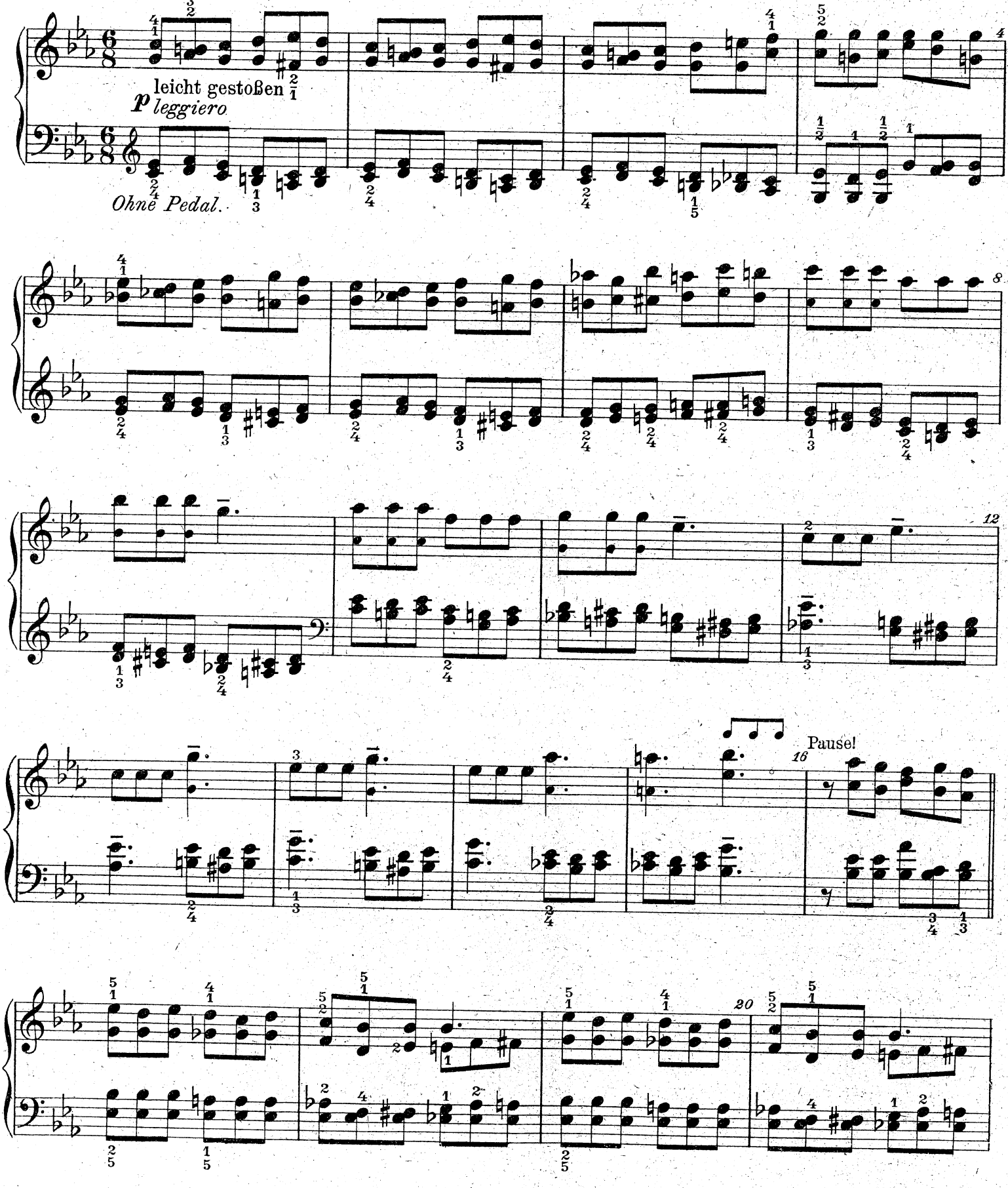
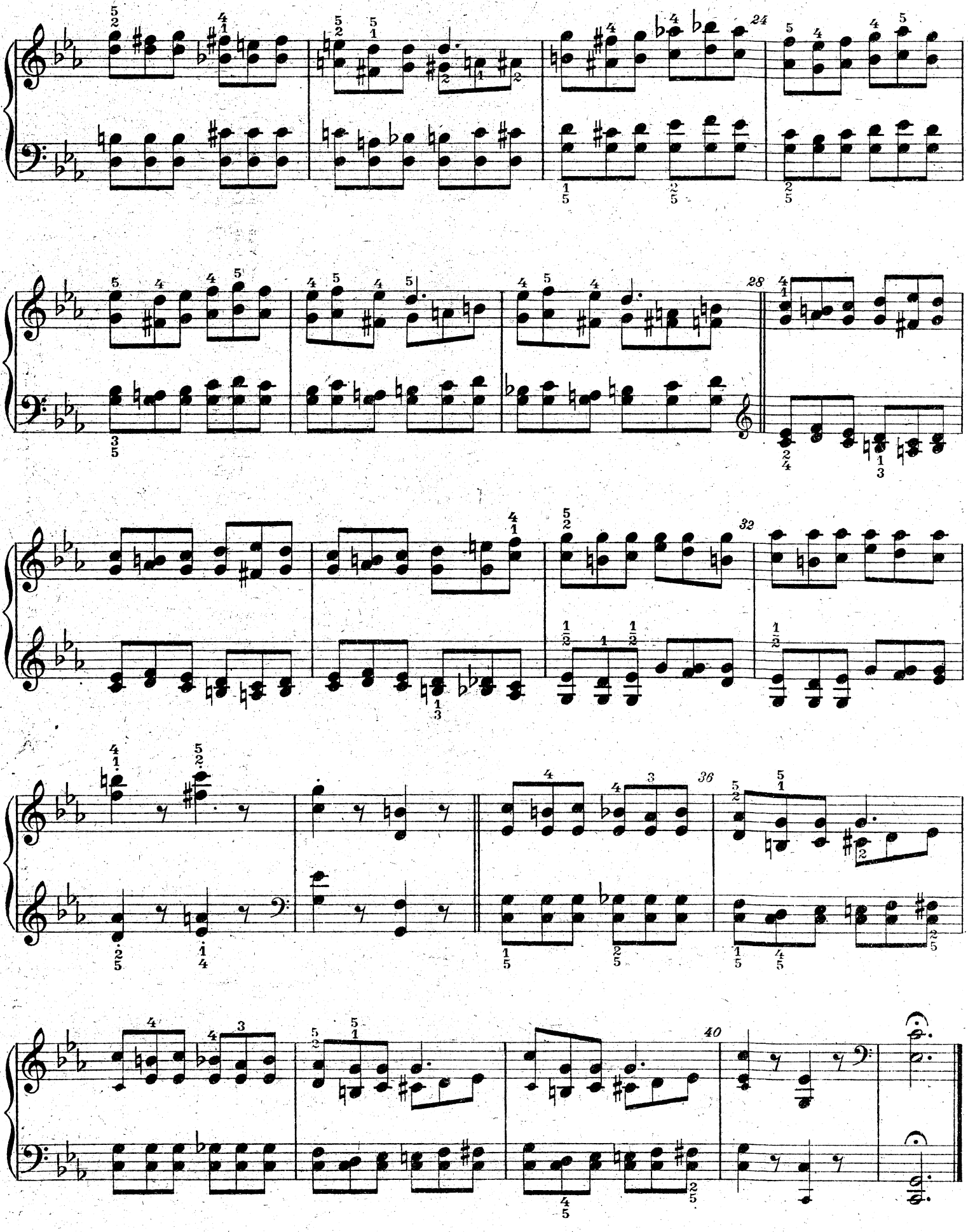
M. M. ♩.= 80

Leicht bewegt.

Scherzando

leicht gestoßen

p leggiero

Ohne Pedal.

Etüde No. 15.

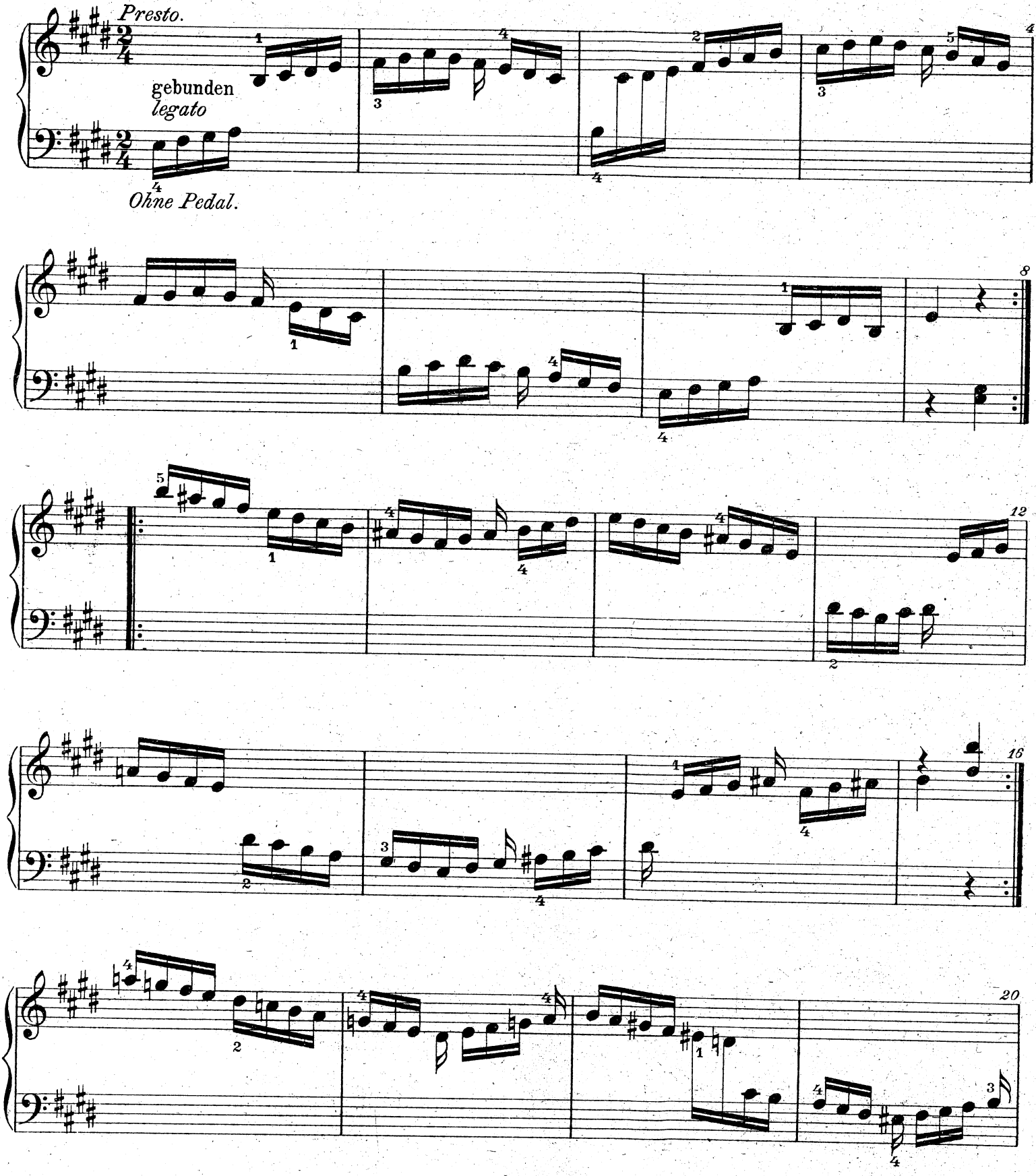
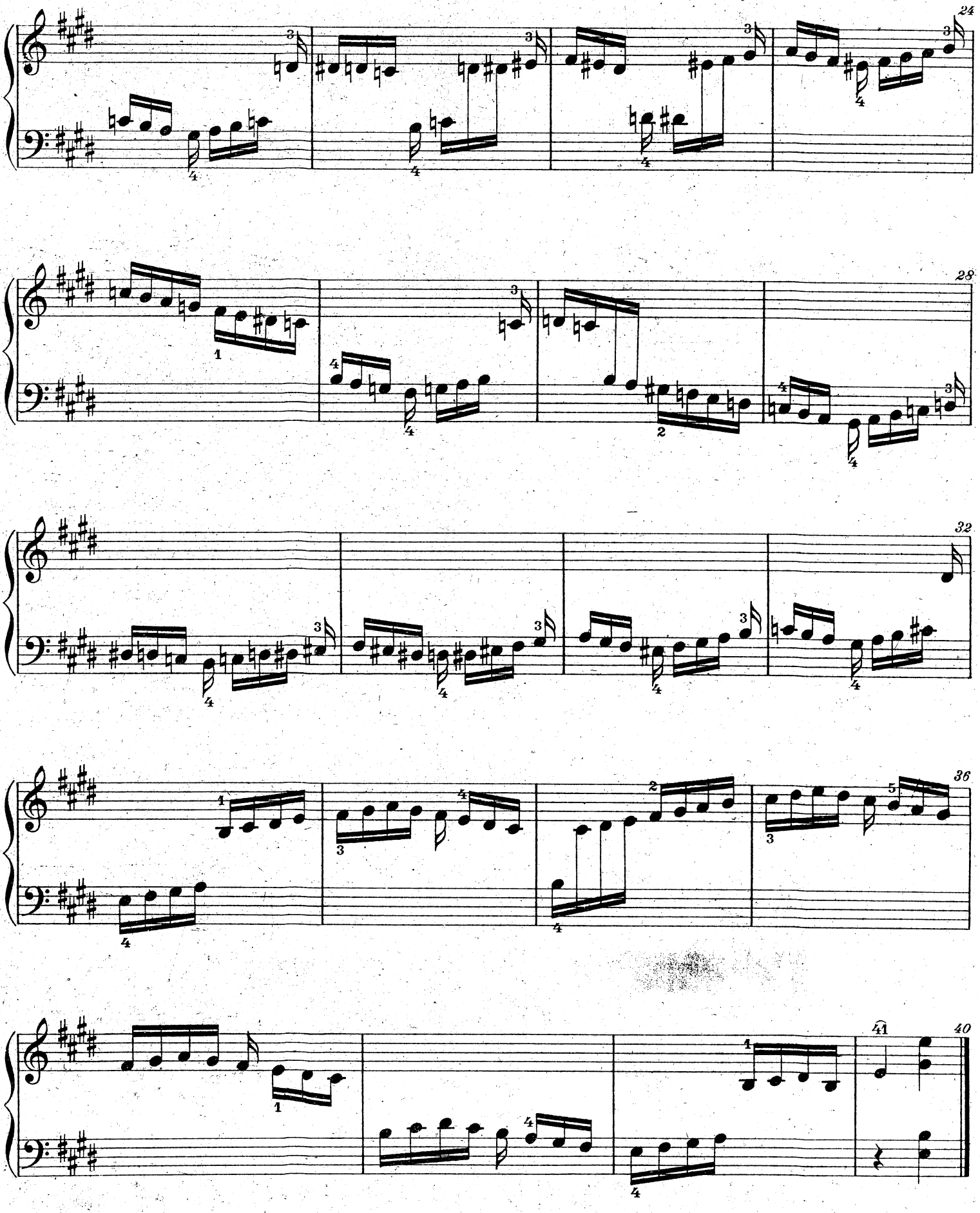
Die nach unten gestrichenen Noten linke Hand, die nach oben gestrichenen rechte Hand.

M. M. ♩ = 120

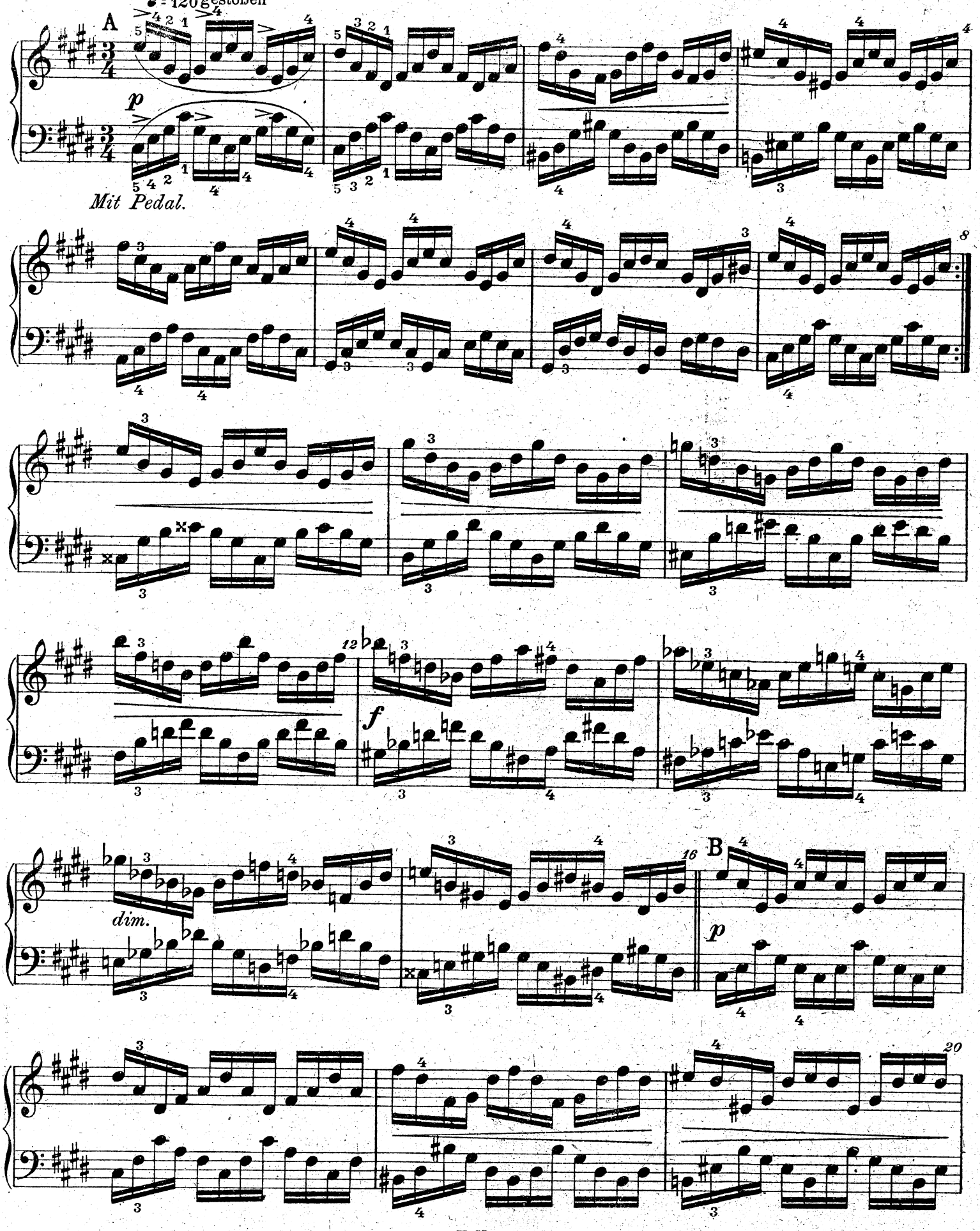
Schnell.

Presto.

gebunden
legato

Ohne Pedal.

24
28
32
36
40
41

Etüde No. 16.

M. M. ♩ = 52 *Legato* gebunden
♩ = 92 *Staccato*
♩ = 120 gestoßen

cresc.

24

f

28

A

ff

p

32

Vorstellung der Länge dieses Taktes:

Varianten:

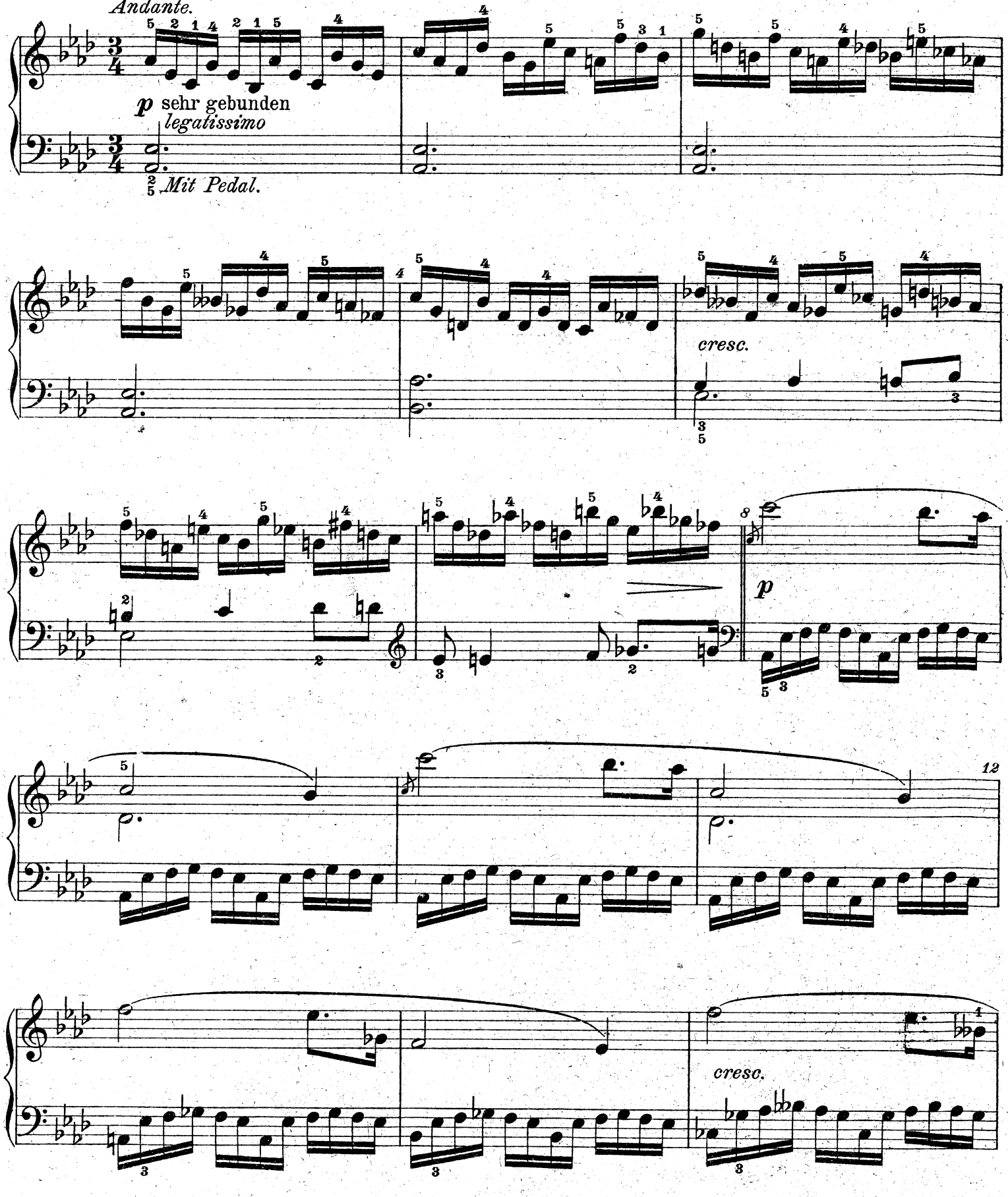
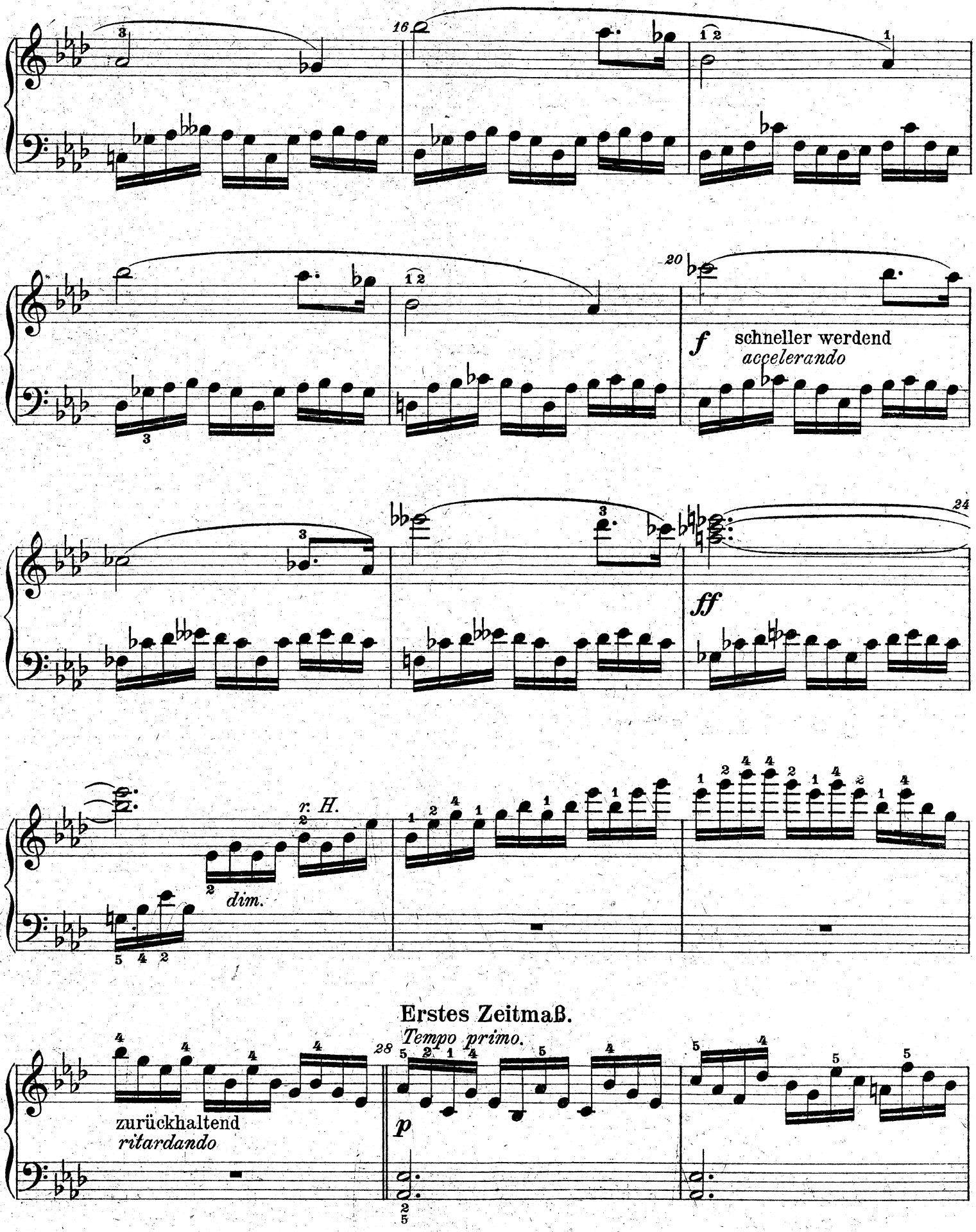
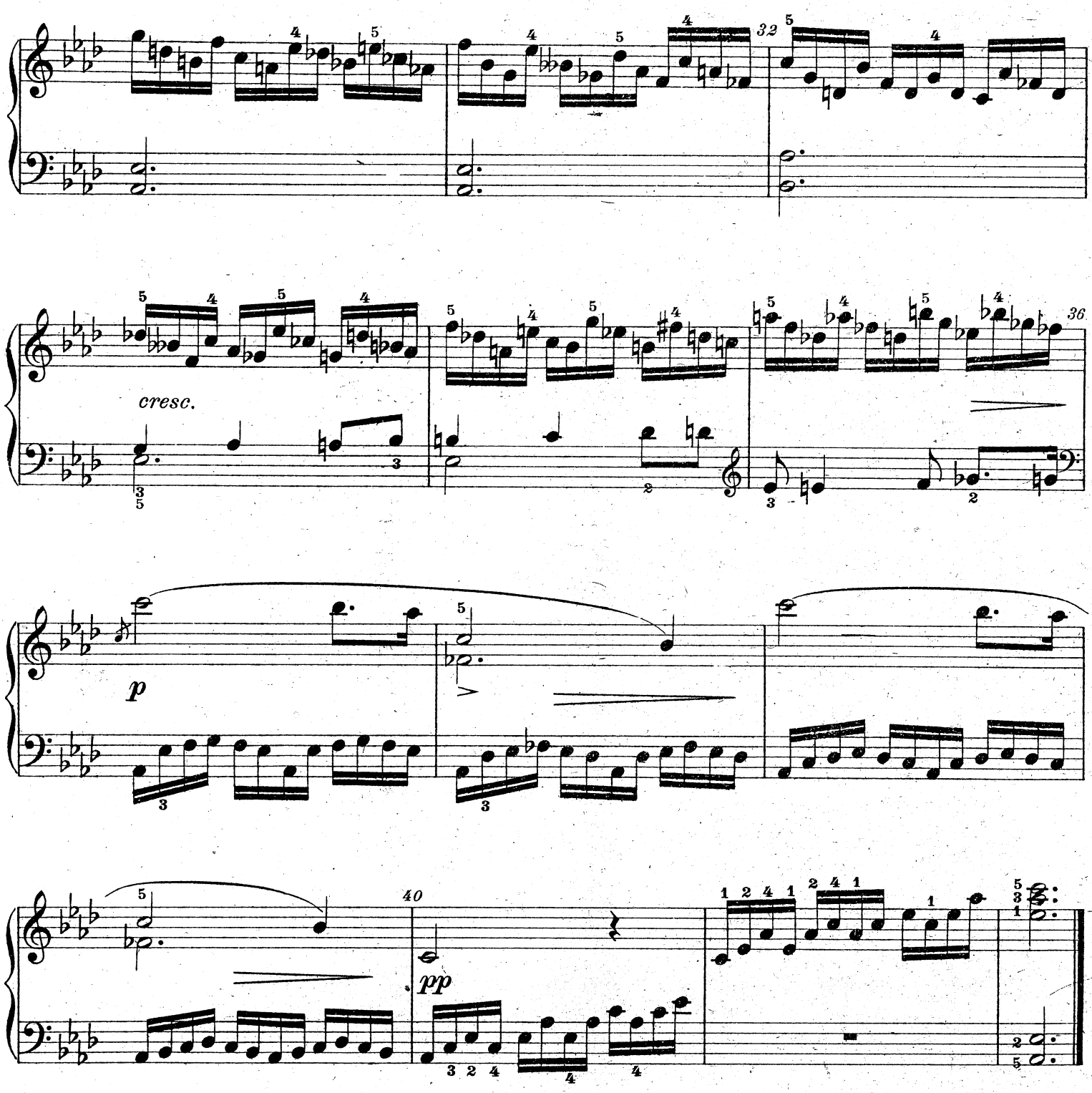
A

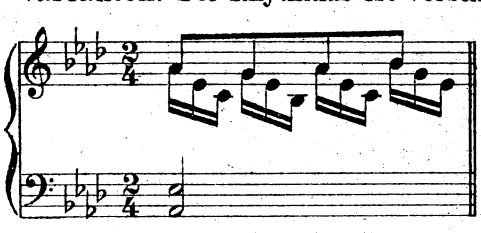
B

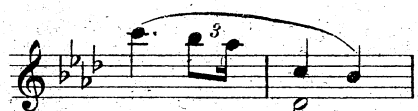
Etüde No. 17.

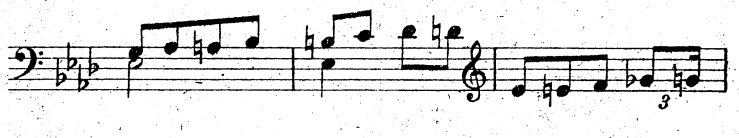
M. M. ♩= 58

In ruhiger Bewegung.

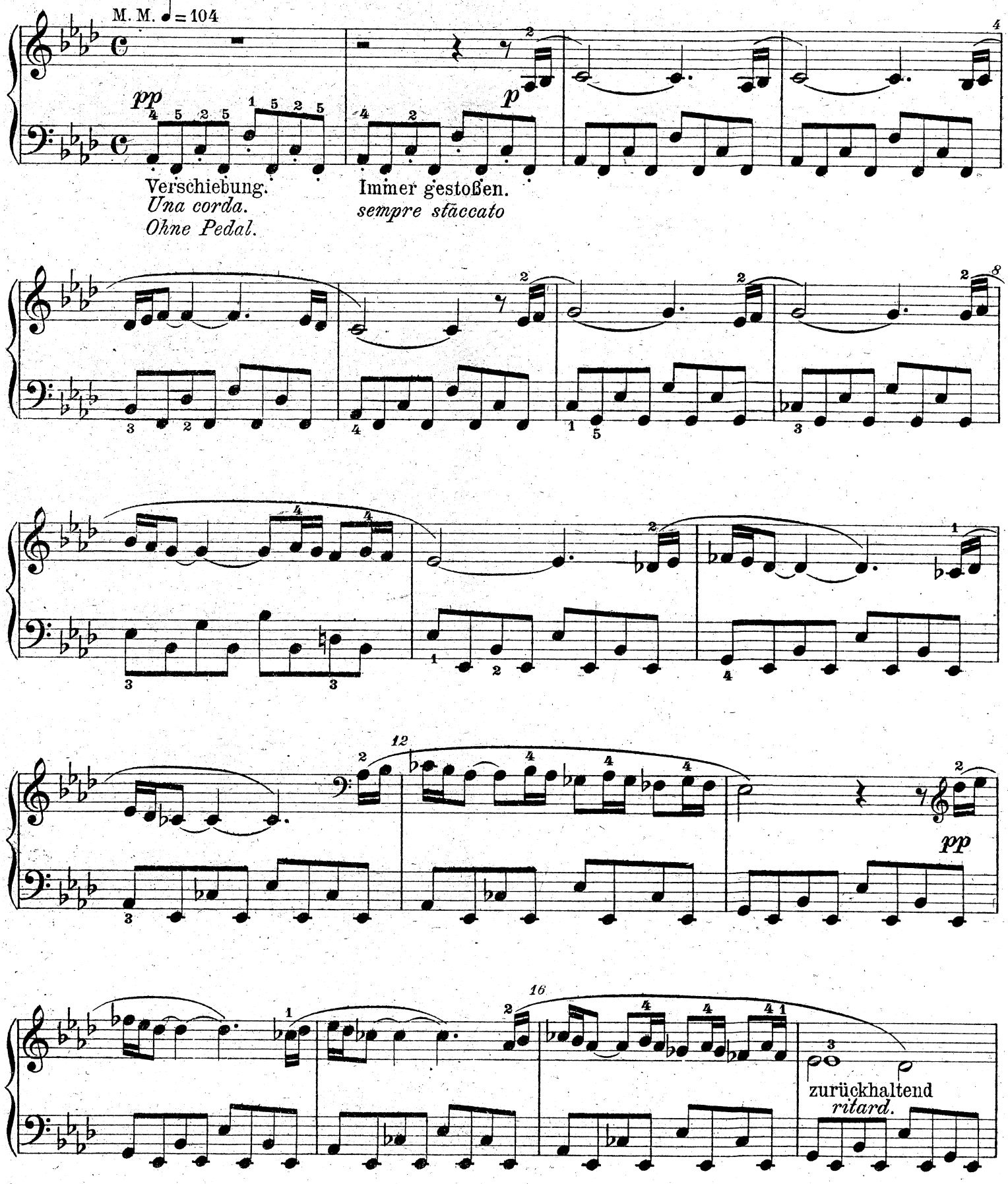
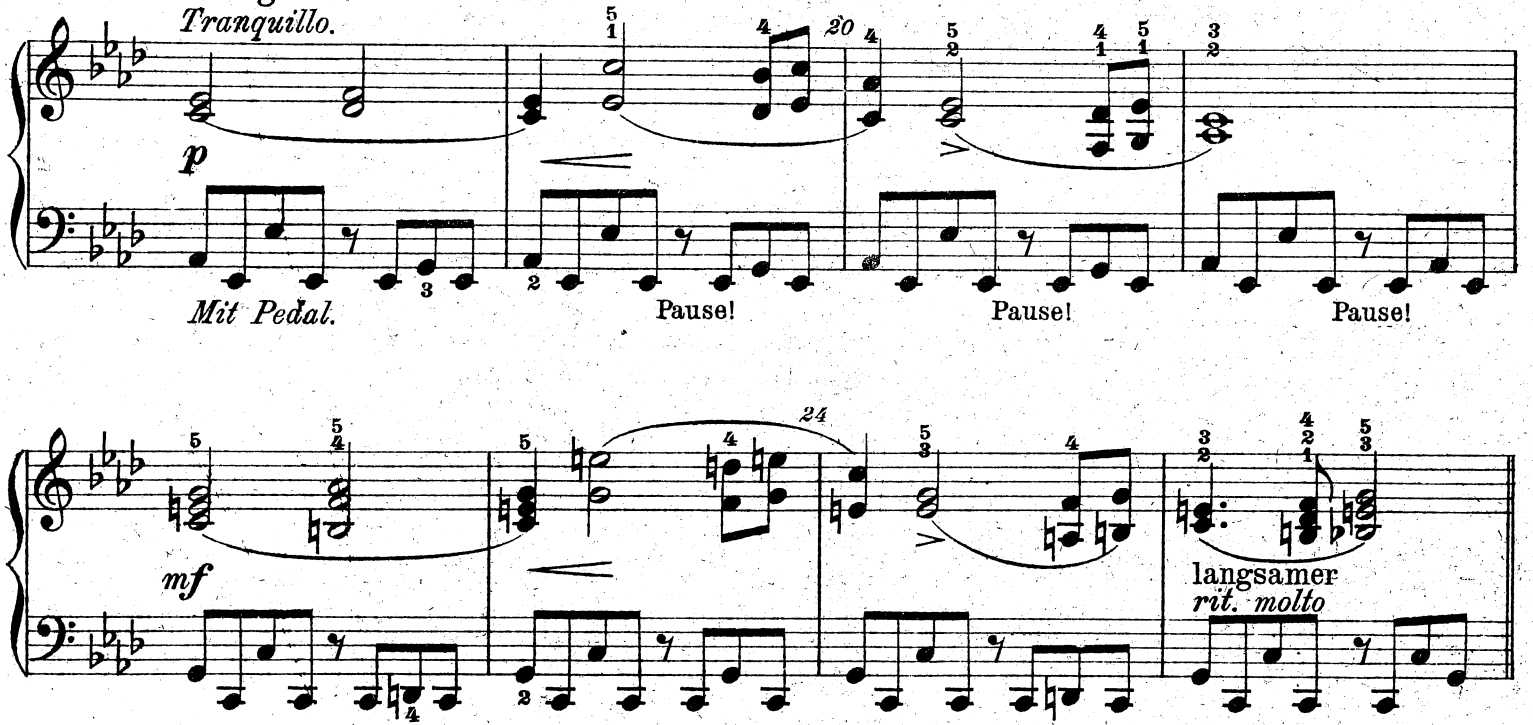
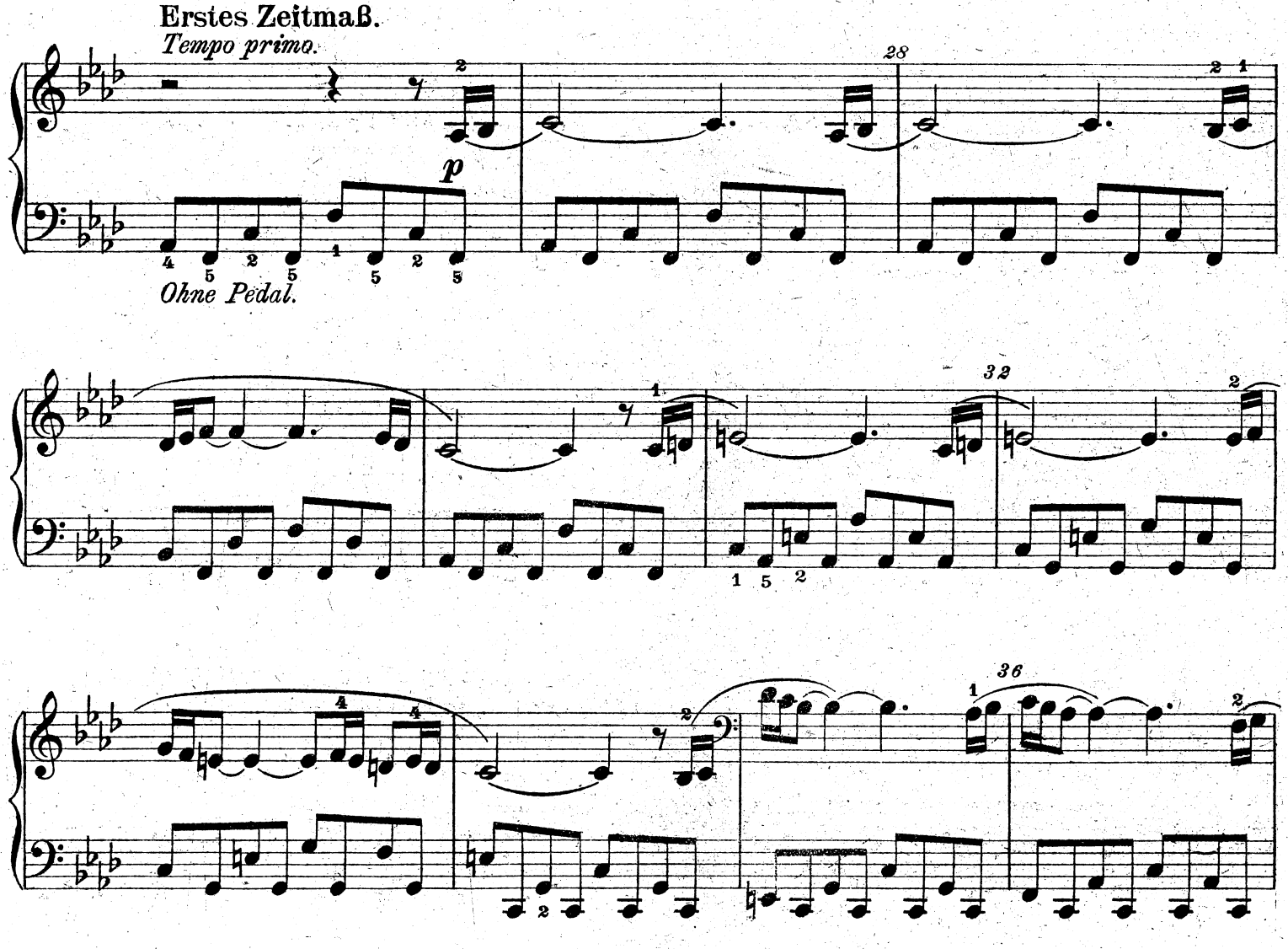
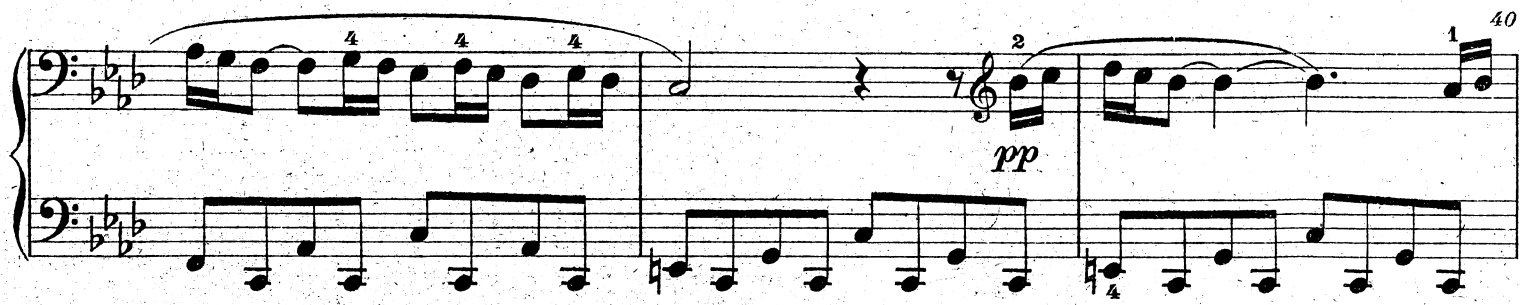
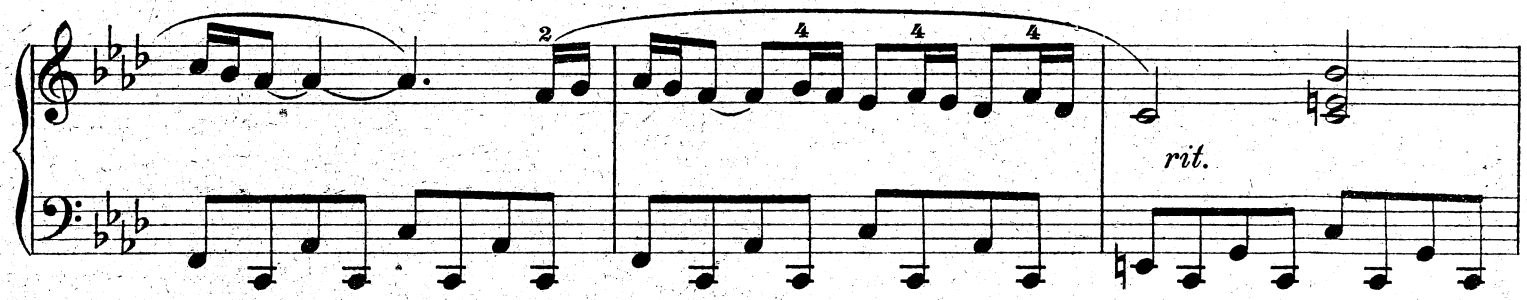
Andante.

16
20
f
schneller werdend
accelerando
24
ff
r. H.
dim.
Erstes Zeitmaß.
Tempo primo.
28
zurückhaltend
ritardando
p

Varianten. Der Rhythmus ist verschoben aus:



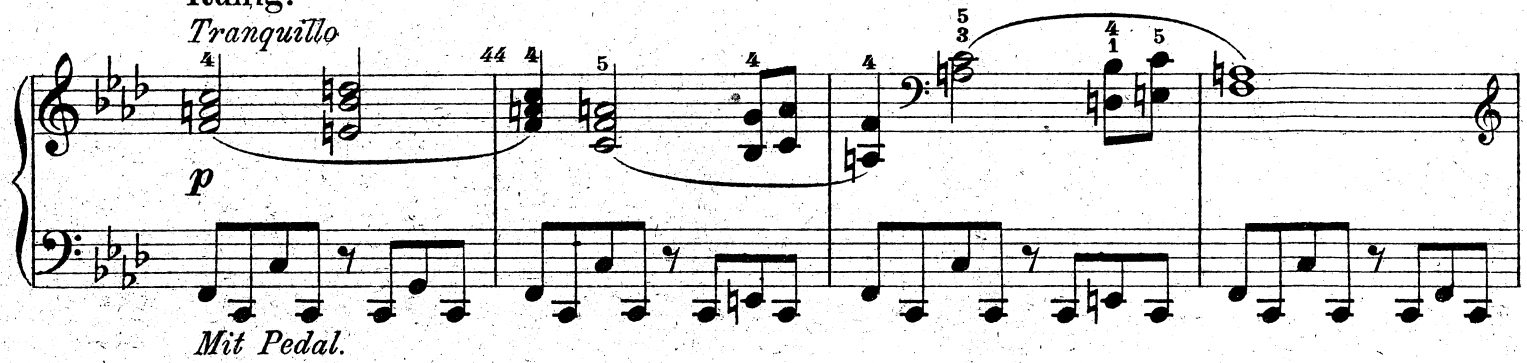
Takt 9–10 hat rechte Hand zu spielen:

Takt 6–9 hat linke Hand zu spielen:

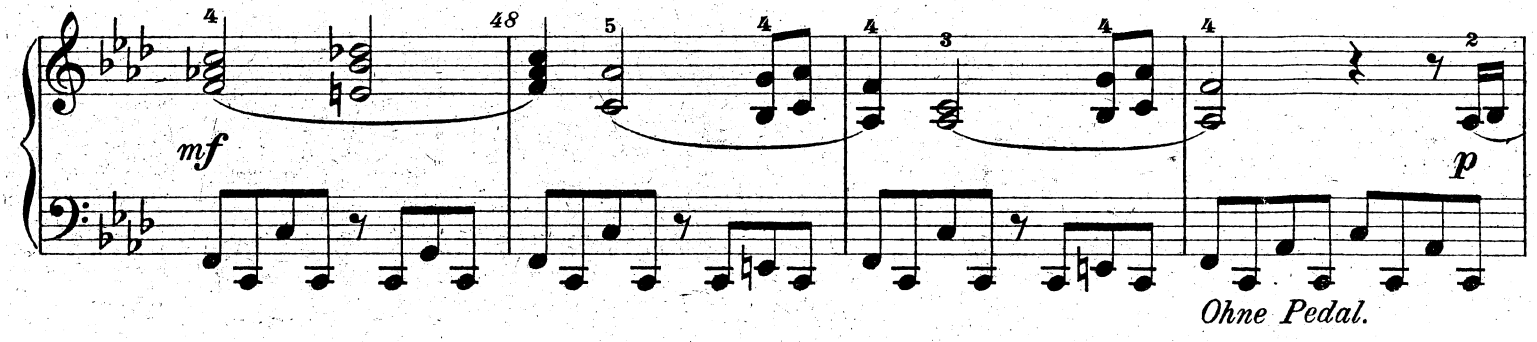


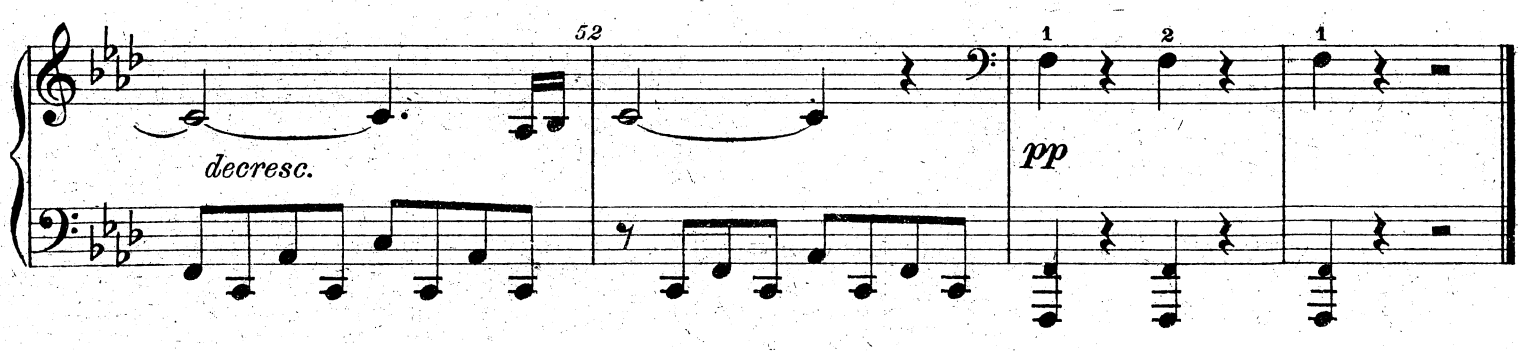
Etüde No. 18.

Die Ronde.

Ruhig.
Tranquillo.

Erstes Zeitmaß.
Tempo primo.

Ruhig.

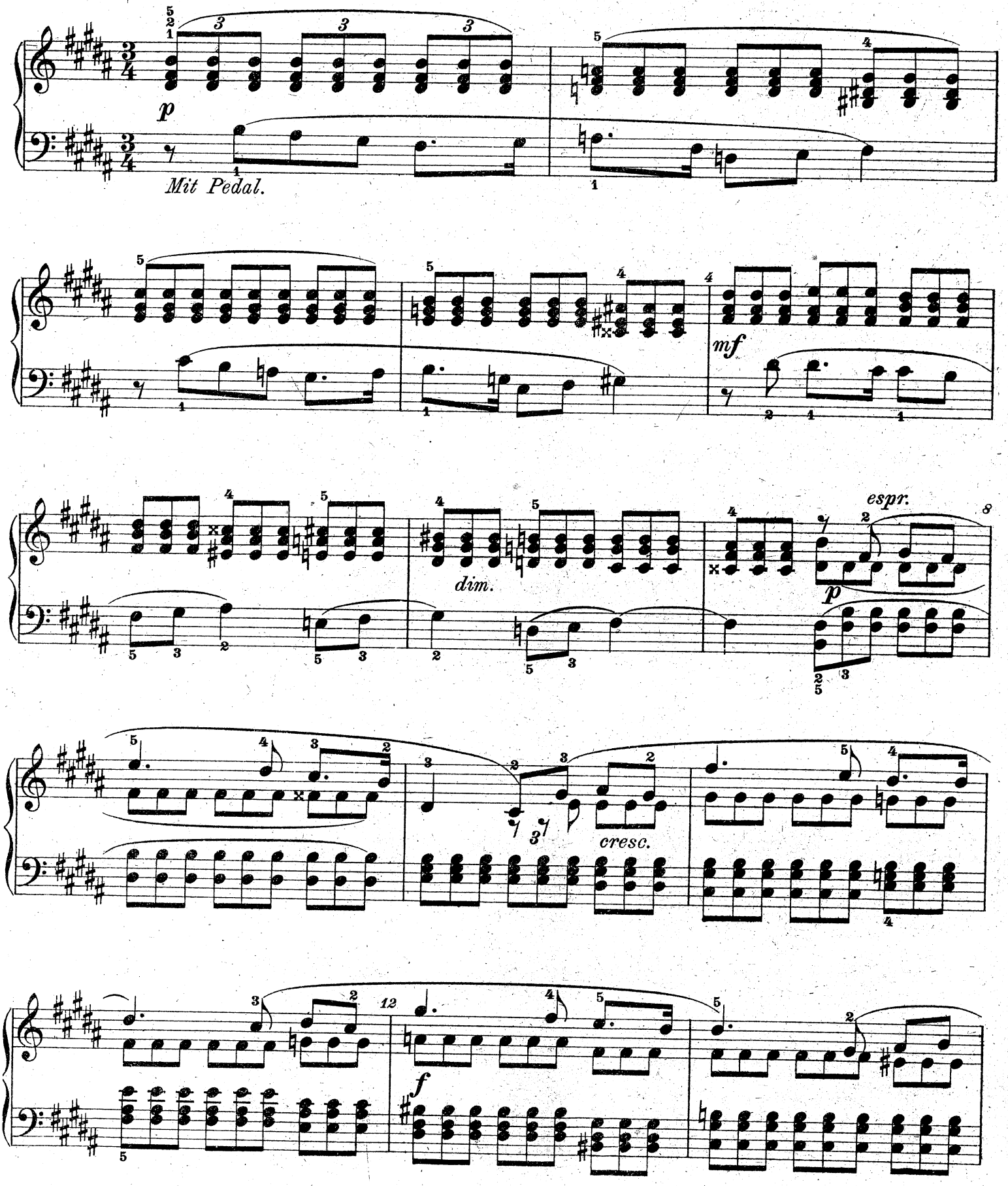
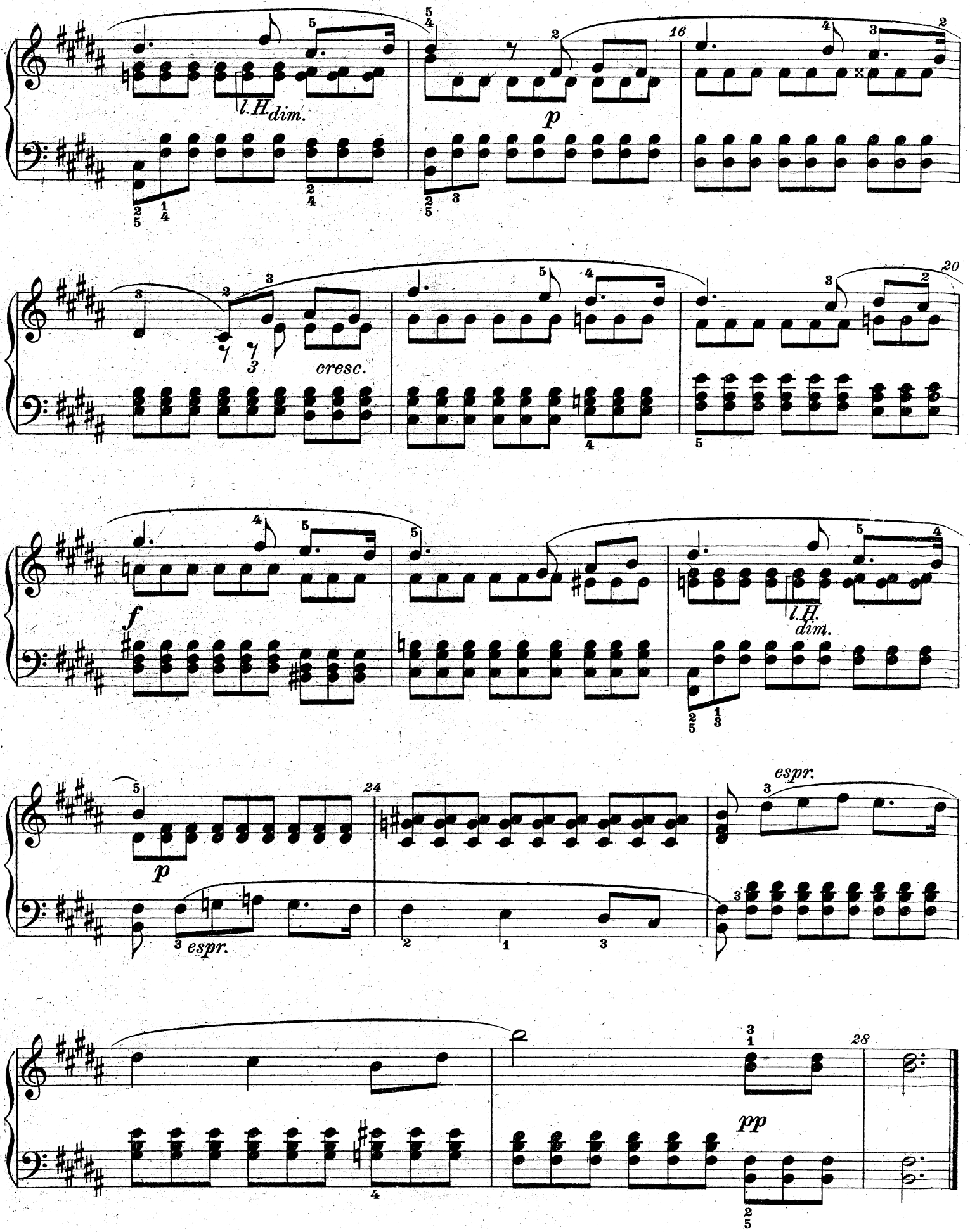
Tranquillo

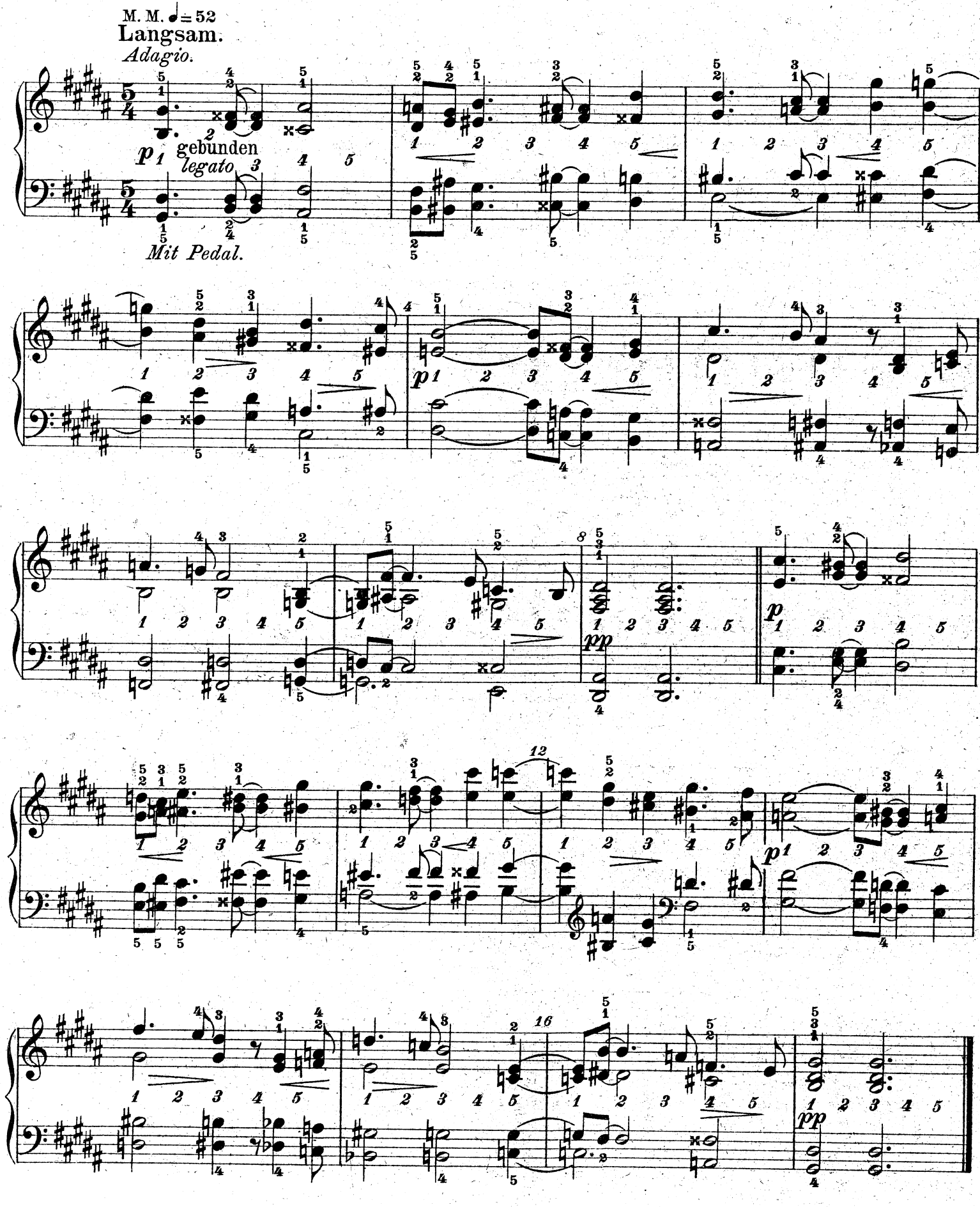






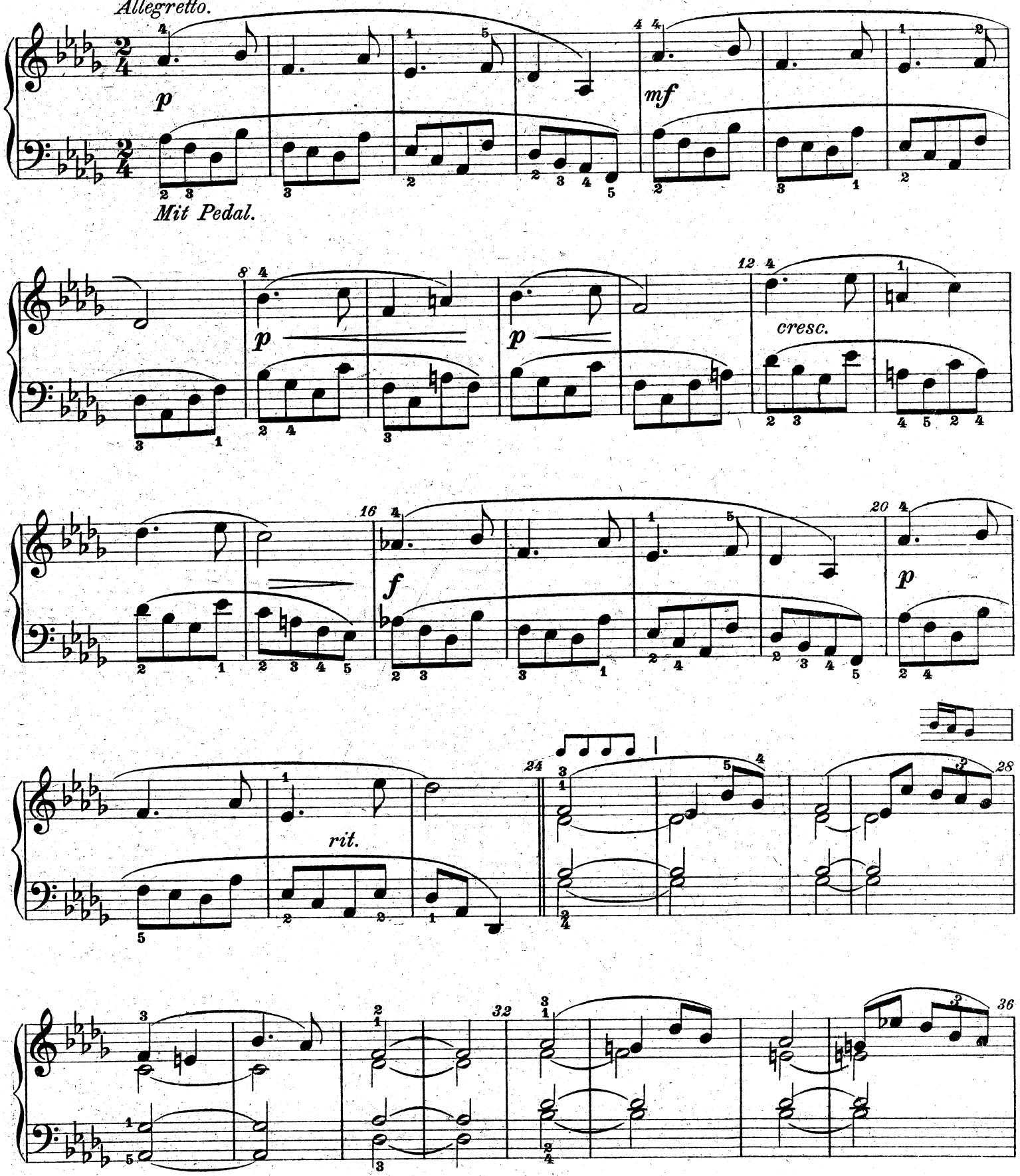
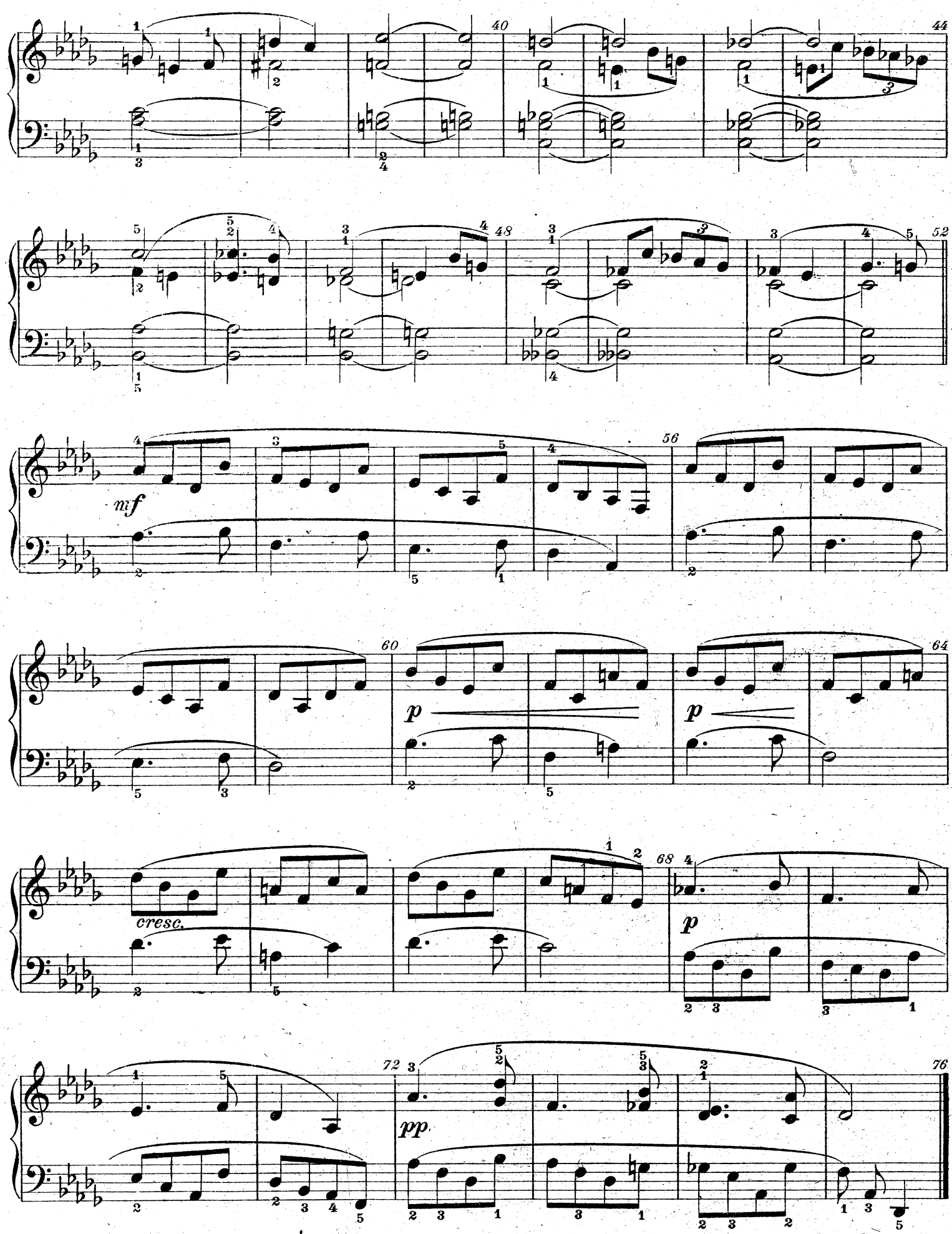
Etüde No. 19.

M. M. ♩= 40
Langsam.
Lento.

l.H. dim.
p
16
cresc.
20
f
l.H. dim.
p
24
espr.
3 espr.
28
pp

Etüde Nº 20.

Etüde Nº 21.

M. M. ♩= 80 (-116)

Nicht schnell.

Allegretto.

40
44
48
52
mf
56
p
p
60
64
cresc.
68
p
72
pp
76

Etüde No. 22.

M.M. ♩ = 44
♩ = 72
♩ = 100

p

Ohne Pedal.

cresc.

mf

cresc.

f

dim.

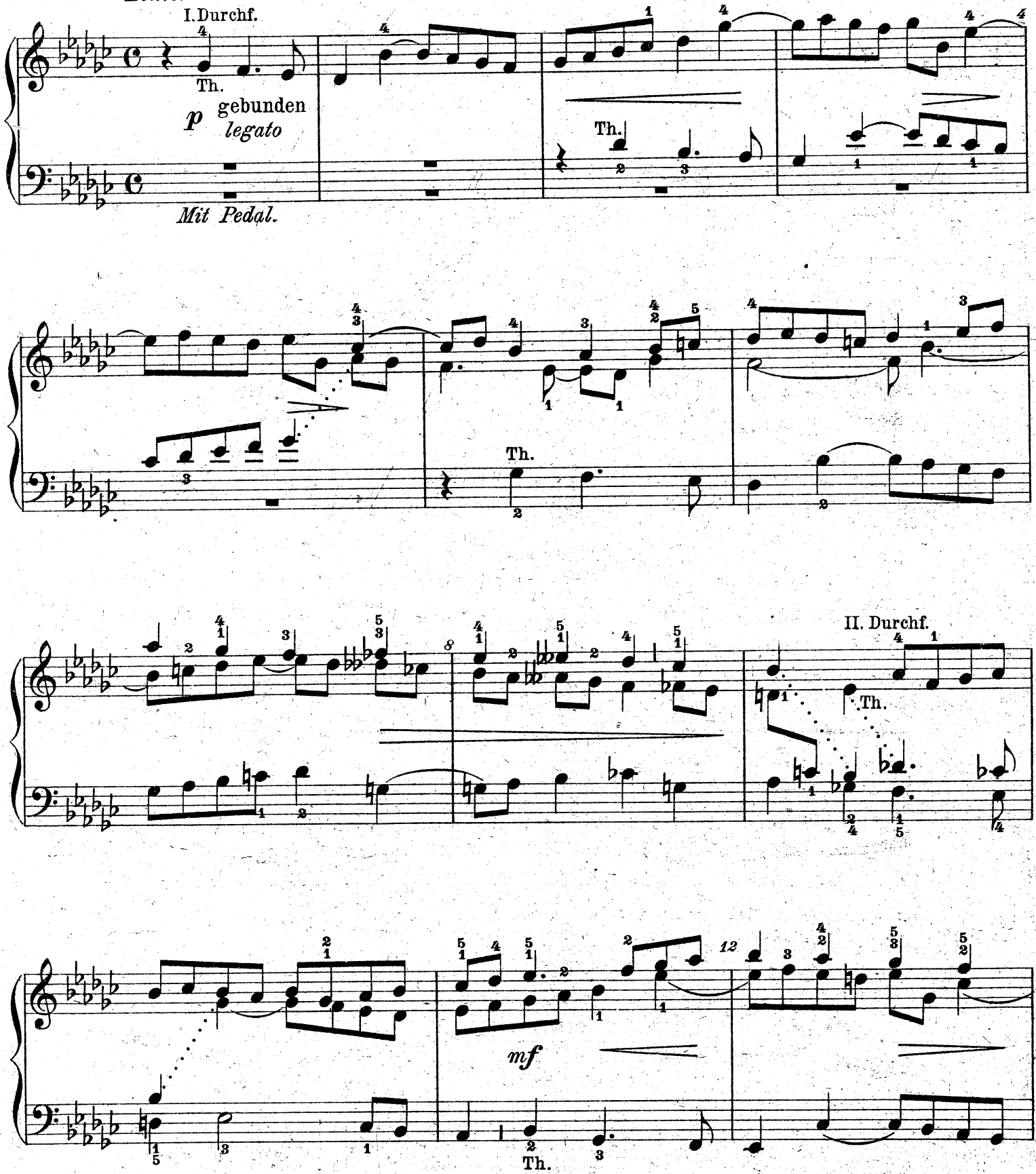
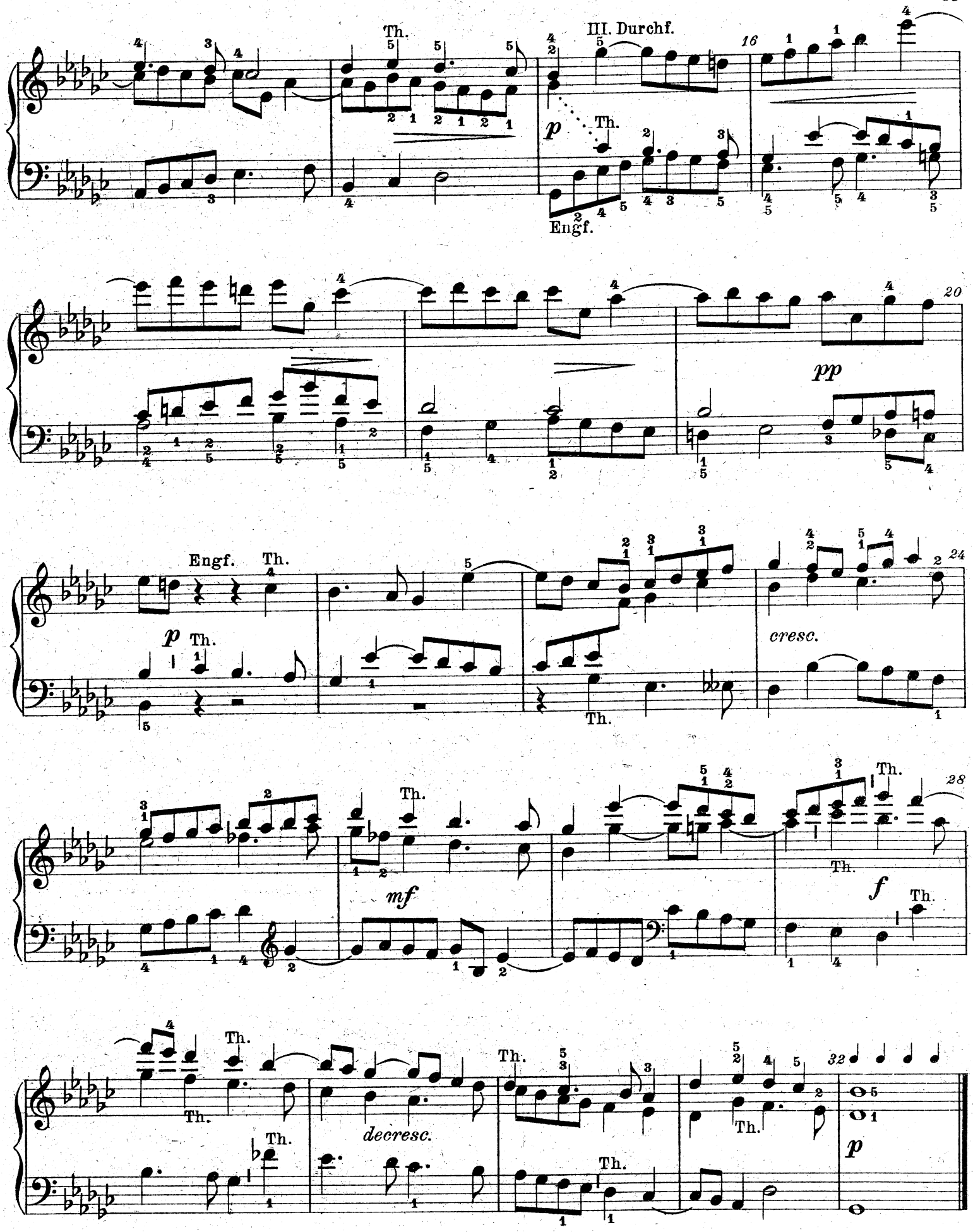
p

Etüde Nº 23.

Fuge zu 3 Stimmen.

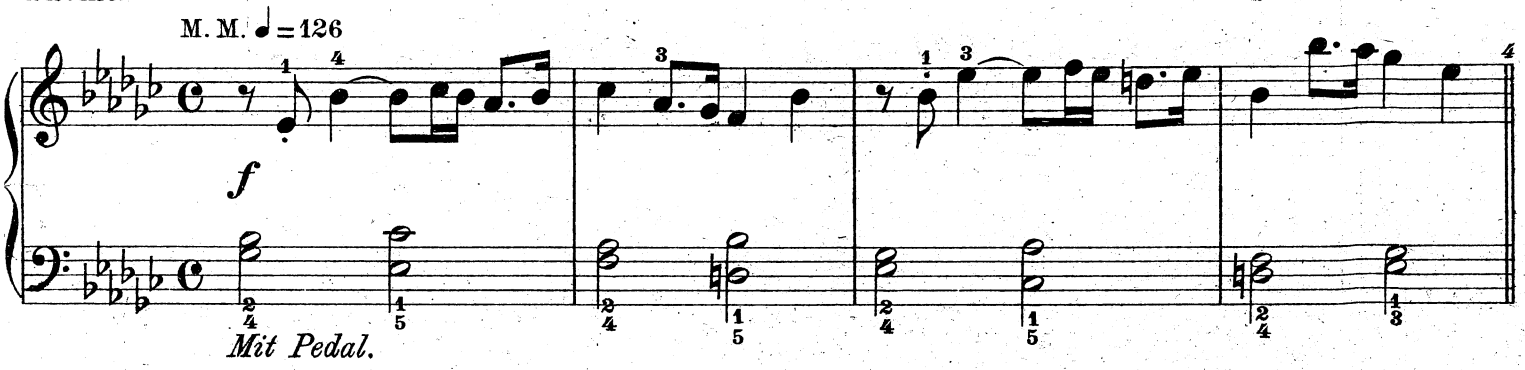
M. M. ♩= 80

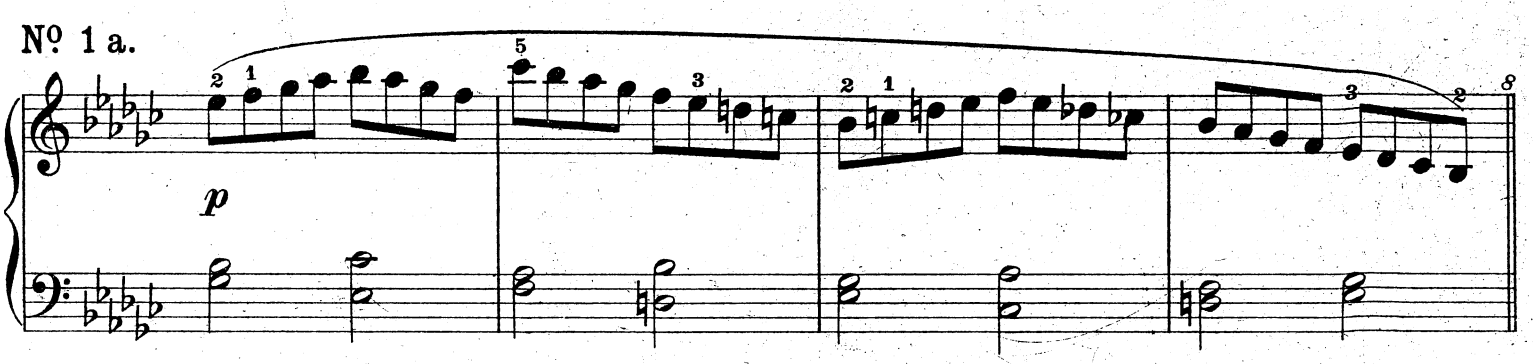
Langsam.

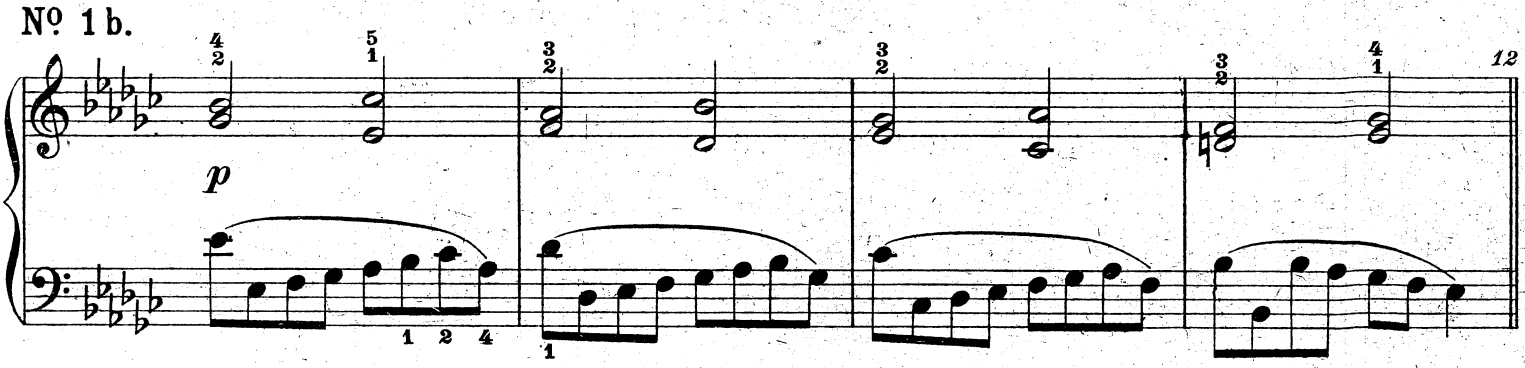
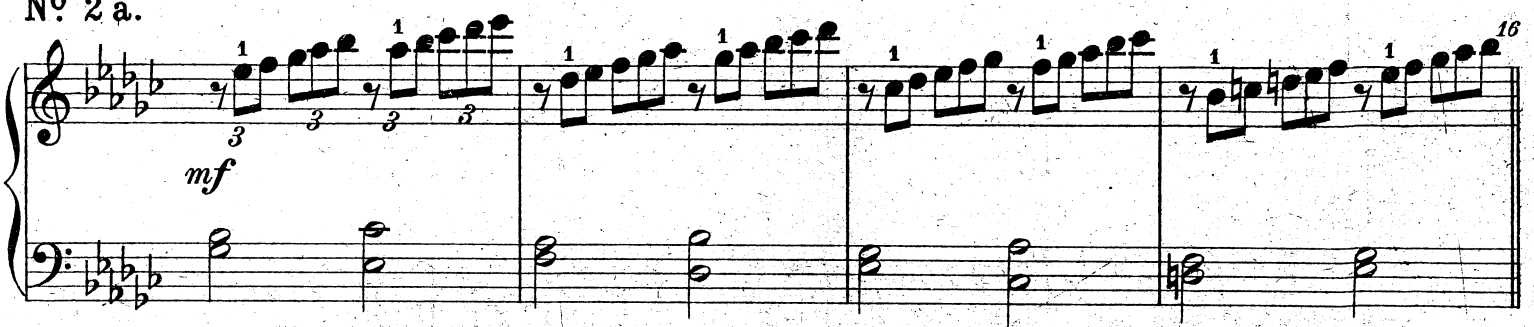
Lento.

Th.
III. Durchf.
16
p
Th.
Engf.
20
pp
Engf.
Th.
p
Th.
24
cresc.
Th.
28
mf
Th.
Th.
f
Th.
Th.
decresc.
Th.
Th.
32
p

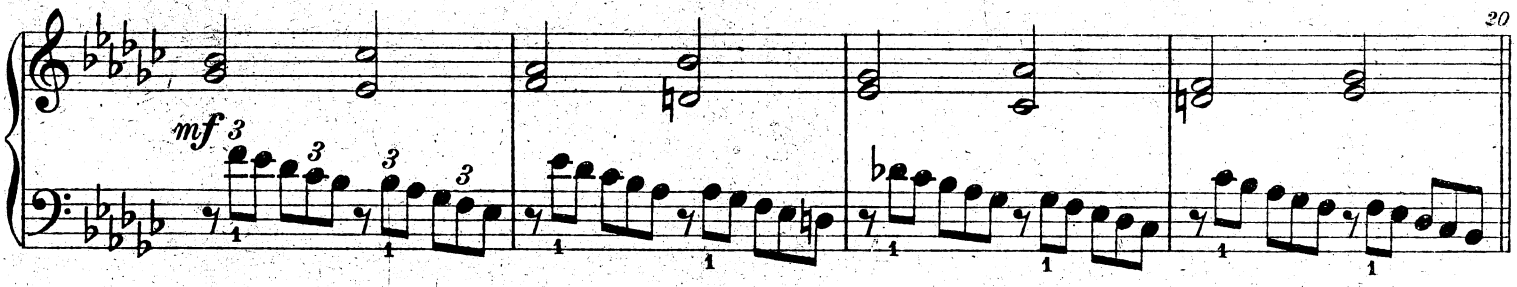
Etüde Nº 24.

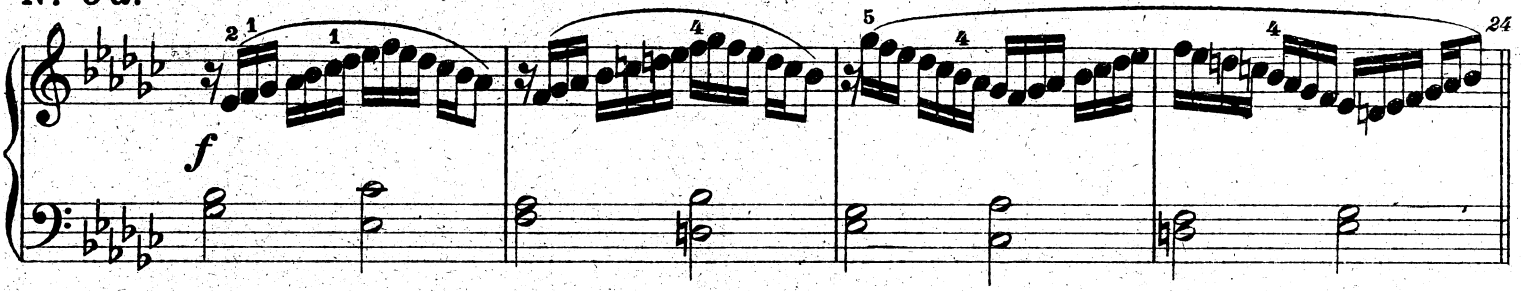
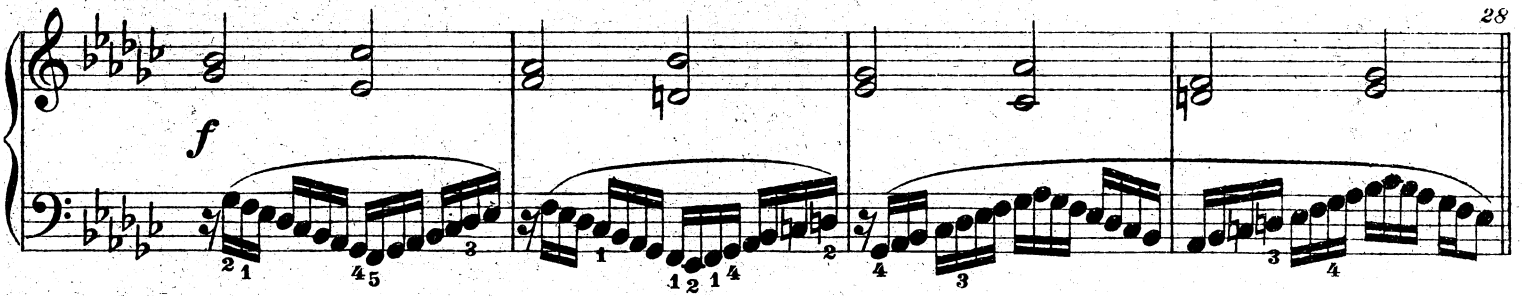
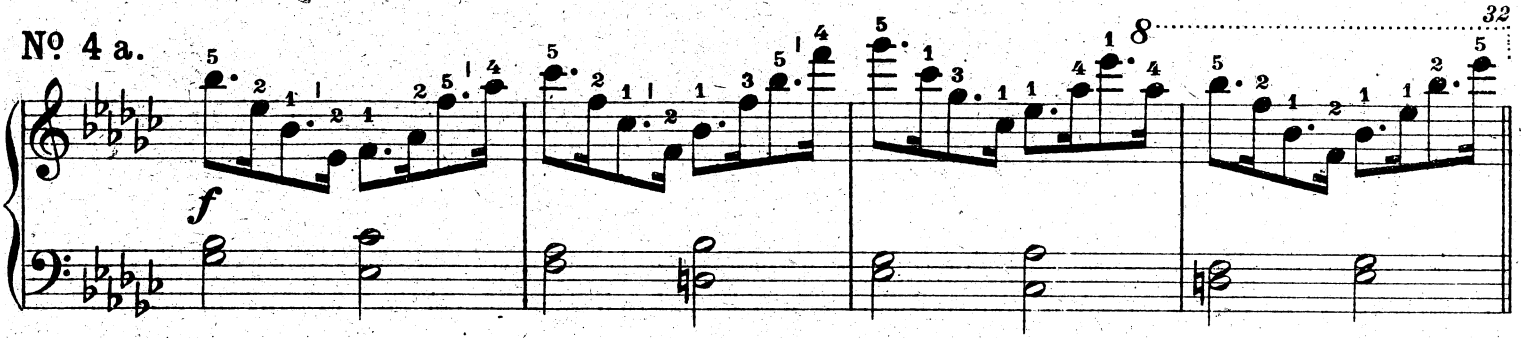
Passacaglia.

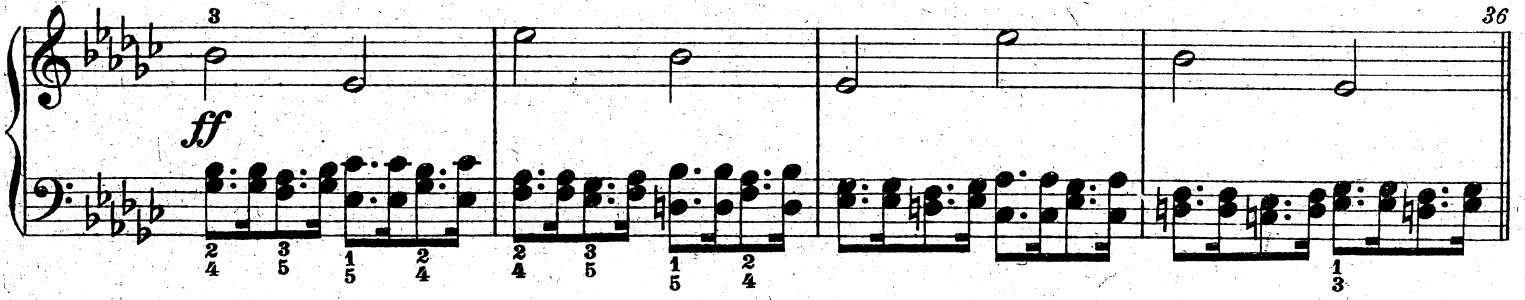
Thema.

Nº 1 a.



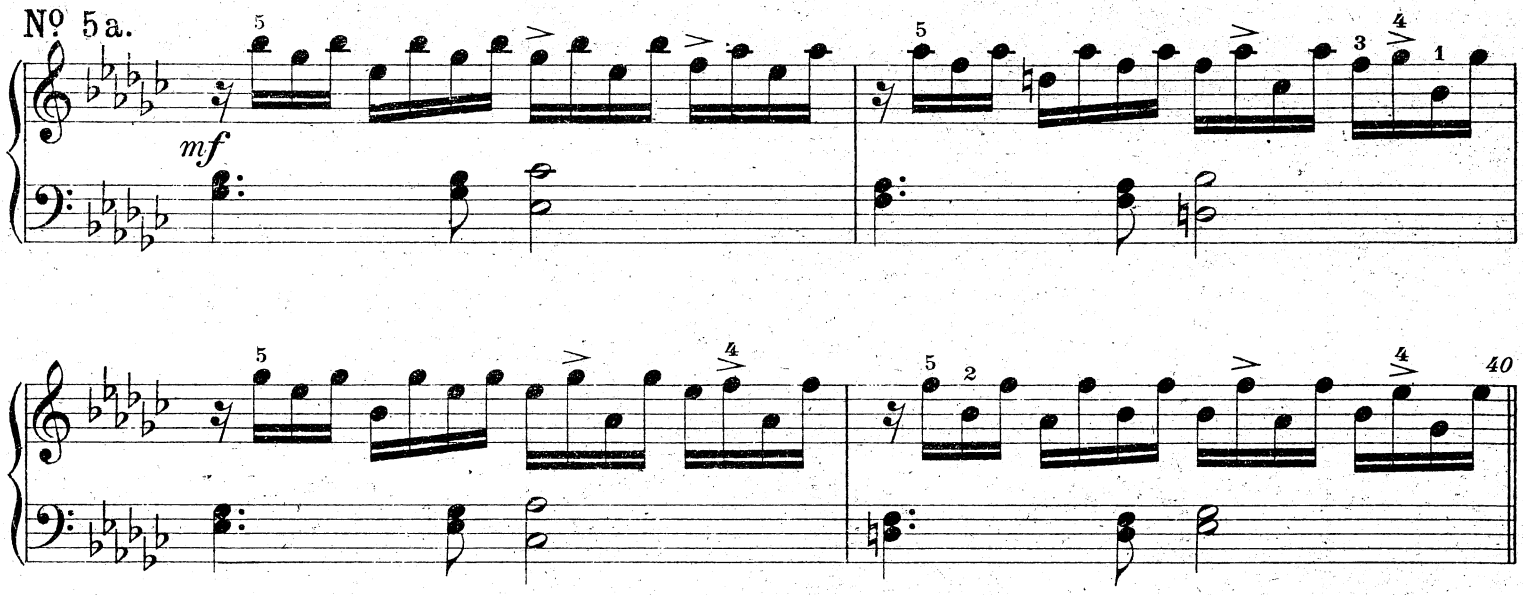
Nº 1 b.

Nº 2 a.

Nº 2 b.

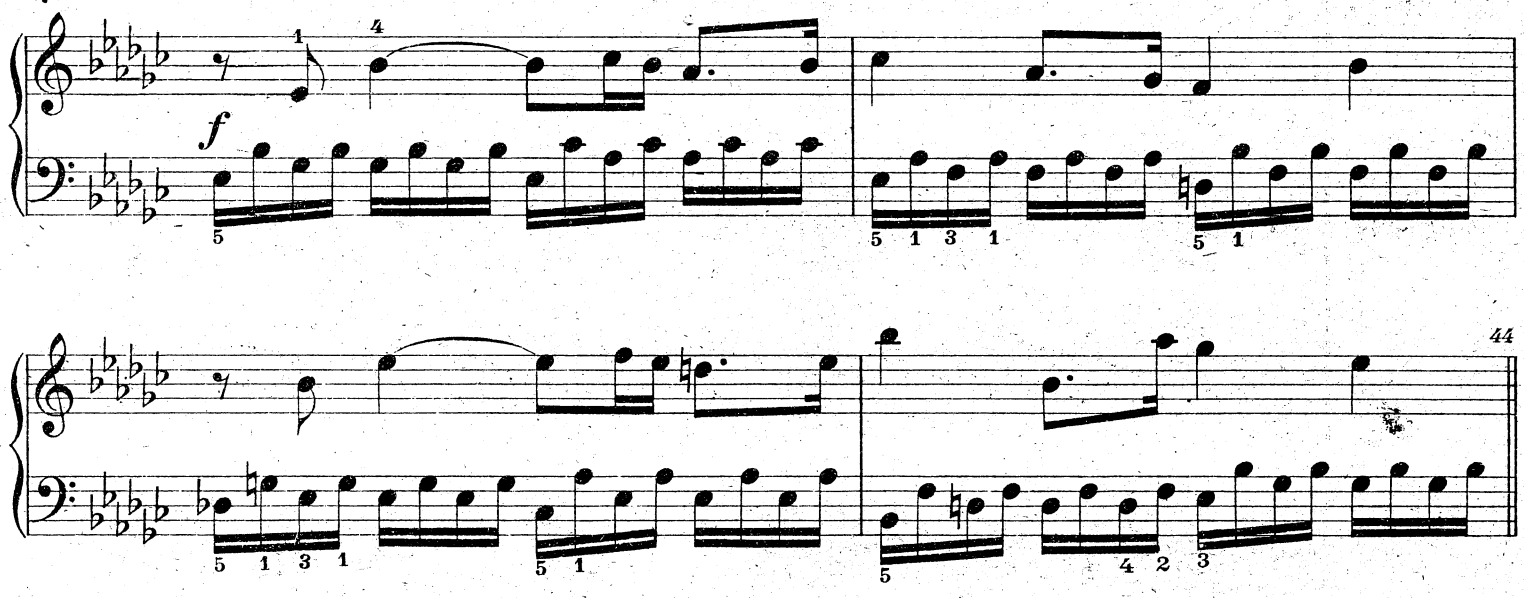
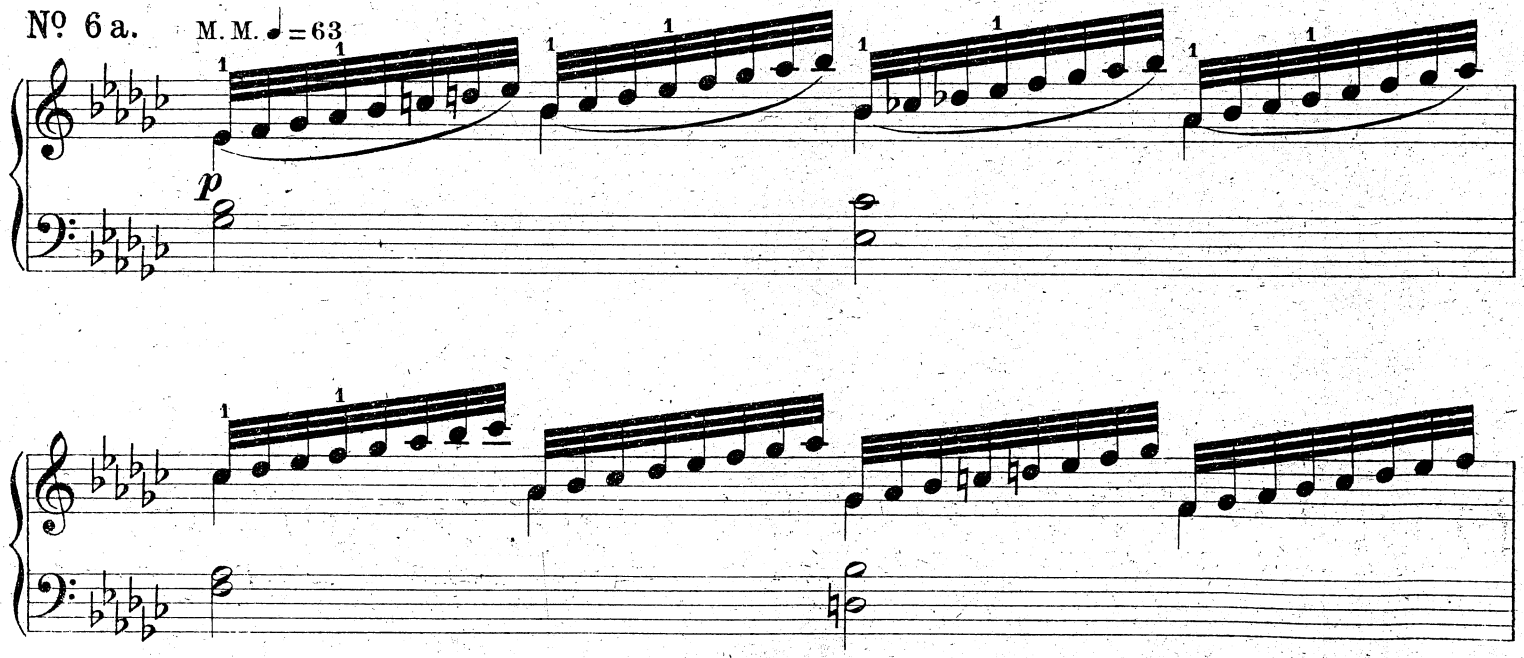


Nº 3 a.

Nº 3 b.

Nº 4 a.

Nº 4 b.



Nº 5 a.



Nº 5 b.

Nº 6 a.

Nº 6b.

f

Schlußsatz – Coda. M.M. ♩ = 56

In Dur – *Maggiore.*

Breit – *Largo.*

Stich und Druck von F.M.Geidel, Leipzig