ÉTUDES for the Piano

INSTRUCTIVE EDITION
EDITED, WITH DIRECTIONS FOR PRACTICE, BY
RAFAEL JOSEFFY

IGNAZ MOSCHELES, op. 70 No. 1. Étude
  in C major 50

CARL CZERNY, op. 92. Toccata 85

FRÉDÉRIC CHOPIN, op. 10 No. 10. Étude
  in A♭ major 50
  — op. 10 No. 5. Étude in G♭ major 50
  — op. 25 No. 8. Étude in D♭ major 50

ADOLPH HENSEL'T, op. 2 No. 12. Étude
  in B♭ minor 65

PAUL DE SCHLÖZER, op. 1 No. 2. Étude
  in A♭ major 85

ROBERT SCHUMANN, op. 7. Toccata 1 00

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NEW YORK  G. SCHIRMER
After sufficient technical mastery, this Étude must also be practised in rapid and very rapid tempo; in actual performance, however, the editor recommends a more moderate tempo than that indicated, in most editions, by the metronome-mark \( \frac{d}{\text{min}} \). **

The most convenient fingering, which is to be employed in performance, is always the highest one; but the other, and more difficult, fingerings must also be mastered.
Exercise. Each hand alone.

Both hands.

\[ \text{f e legato} \]
Also practise with the following fingerings:

Exercise:
Octave-exercises on the Black Keys.

Practise throughout both *forte* and *piano*.

* sempre staccato e leggero *

* simile *

* staccato sempre *

* legato *