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 HENSELT, 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
Vivace.
molto legato

mezza voce

The two following Variants are for preparatory practice.
a.

p legato e leggero

b. Allegro moderato.

p staccato e legg. sempre

cresc.
NB. Sixths are at first to be practised very slowly, and also piano. It is highly important to break up the figures, in order to prevent stiffness, particularly in the case of small hands.

Exercises:

### Exercise a.
**Allegro**

### Exercise b.
**Allegro**

**Allegro moderato**

**Leggiadro**

Footnotes:
- Footnote: Exercise. Left hand.
- Footnote: also:
*) Practise in several keys; the sixteenth-notes also staccato.

Allegro.
The three most usual fingerings for scales in minor sixths. The editor recommends the first

This fingering to be employed only in pp

Exercise on Scales in Sixths.