







1. In order to turn to best account the rich instructive material contained in this Étude, each individual figure should be amplified into a special exercise, and extended over the keyboard as far as practicable. For instance, bar imay be begun an octave higher and carried down an octave lower, and bar. 4 likewise; bar. 7, (and also bars. 19 and 21) may be repeated by itself a dozen times. The left-hand passages in bars 11-13 and 27-29, should also be practised in other keys, in which tonic and dominant are on a 1764

white key.

2. Chords not provided with the arpeggio-sign should be struck flat and very decidedly, almost drily.

3. The major sixth found in descending in the third beat of bars 1 and 5, though unpleasing to some ears, is so explicitly required by the author, that it appears unjustifiable to alter it to a minor sixth. The player must simply get used to it, as it is not a "false" interval.