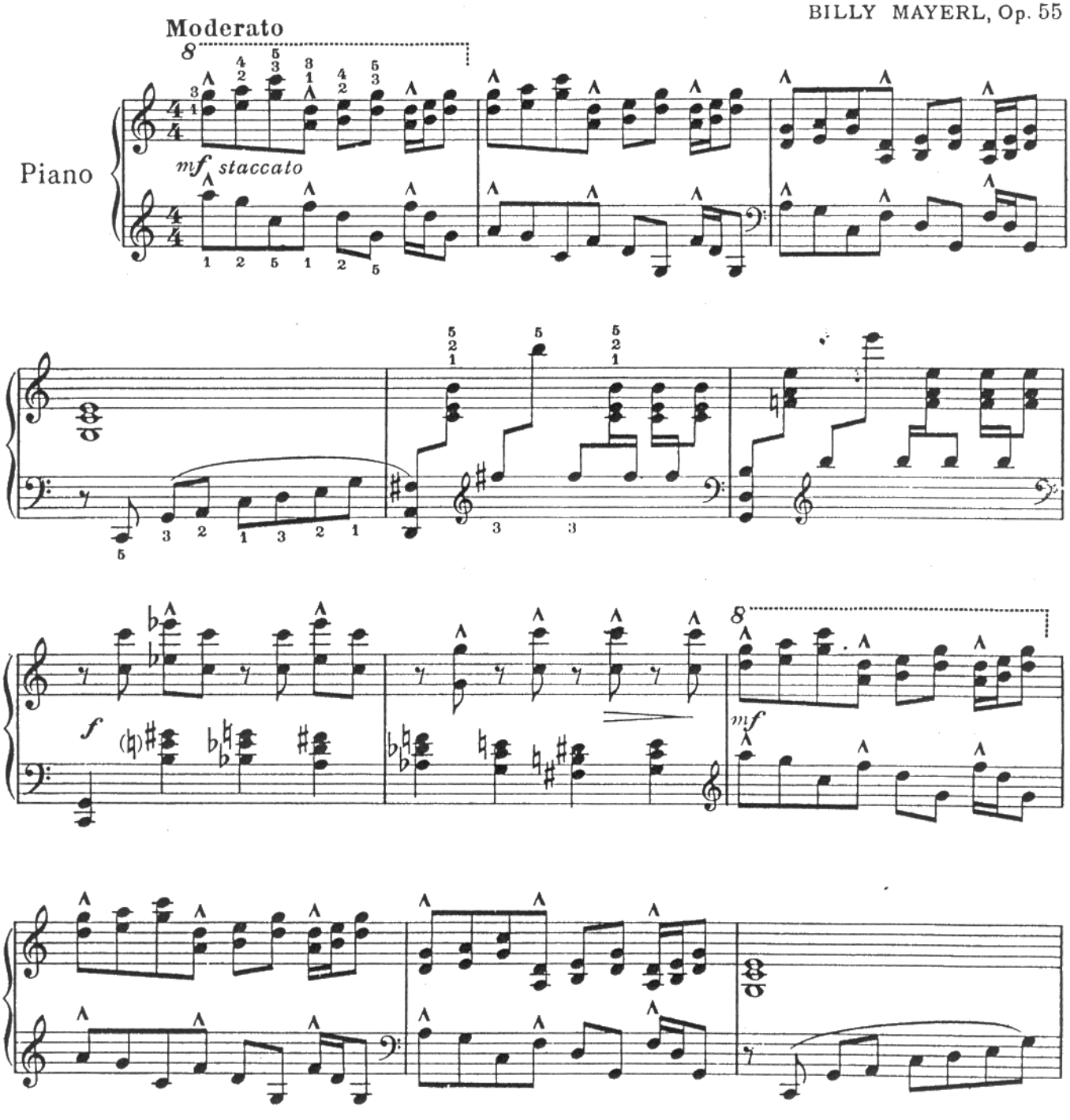
No. 10

Here the accents fall at irregular intervals in the first subject, and a clear bell like tone should be aimed at. In the second subject the small notes should be treated as acciaccatura (crushed notes), taking the accent instead of the octave following. Keep the hand quite still and "slide" from one octave to the other.

BILLY MAYERL, Op. 55



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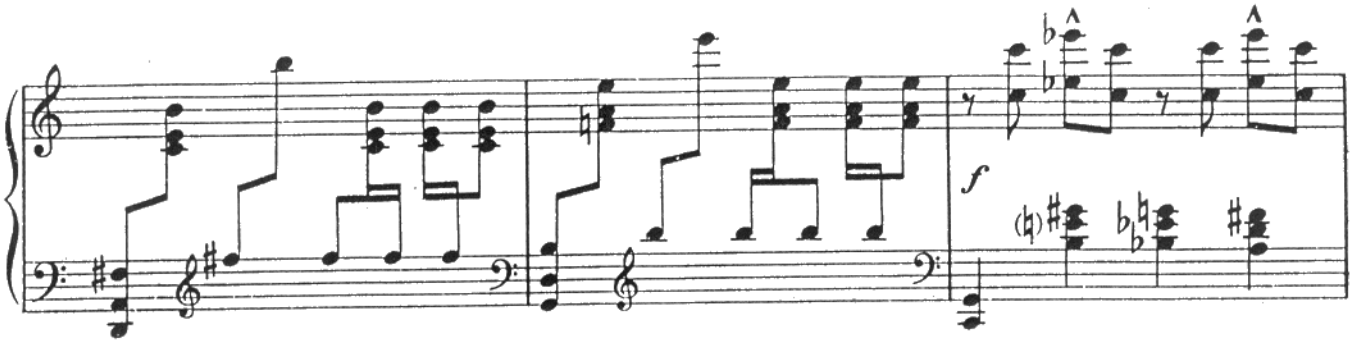
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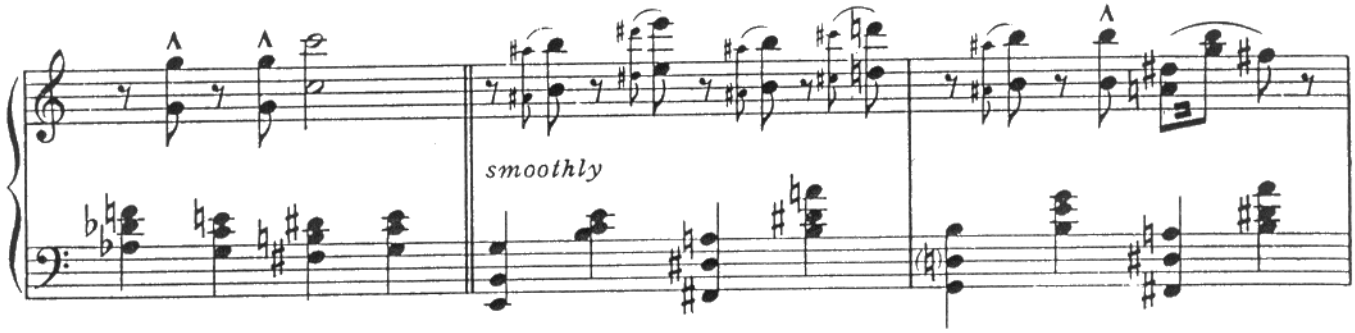
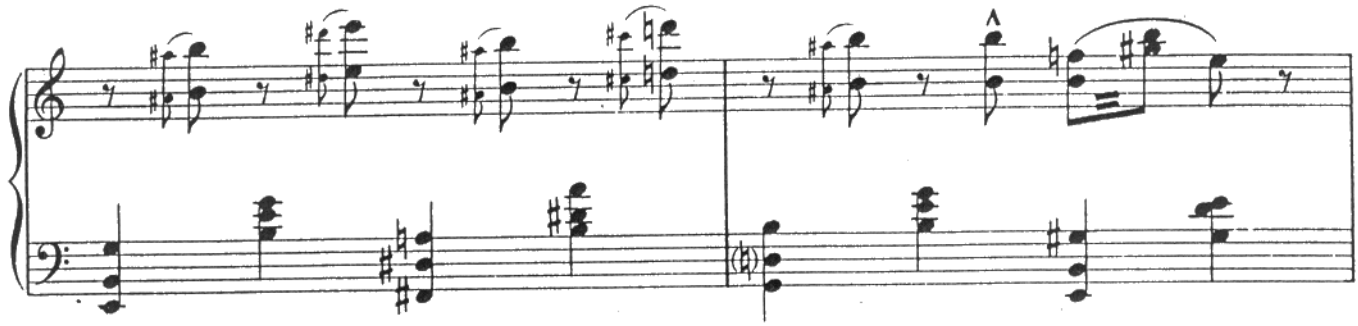
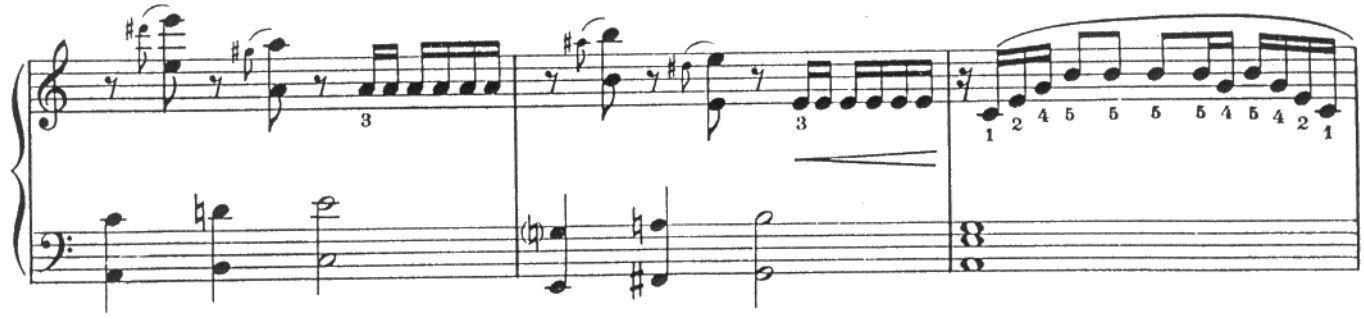

smoothly

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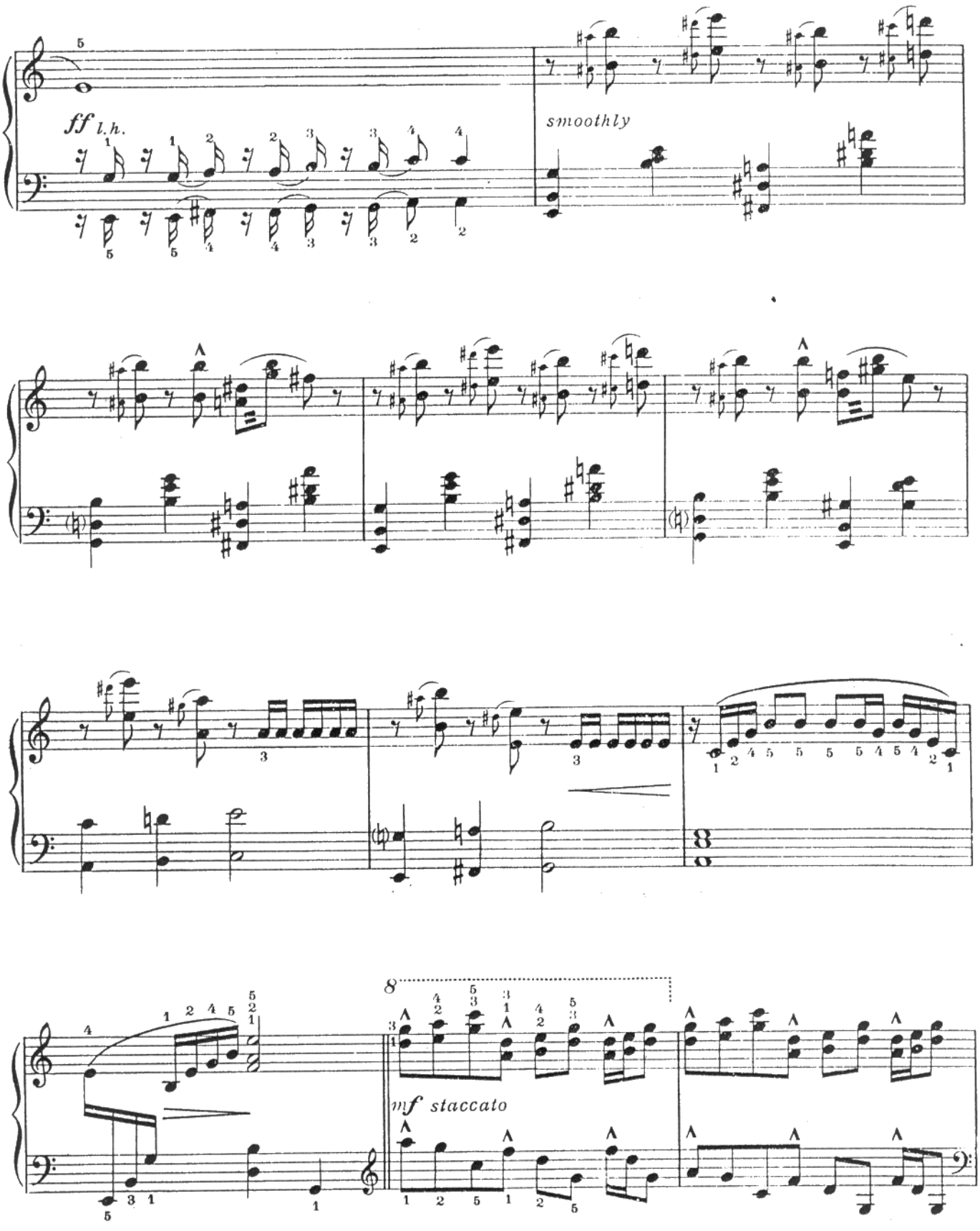
1 2 4 5 5 5 5 4 5 4 2 1


ff l.h.
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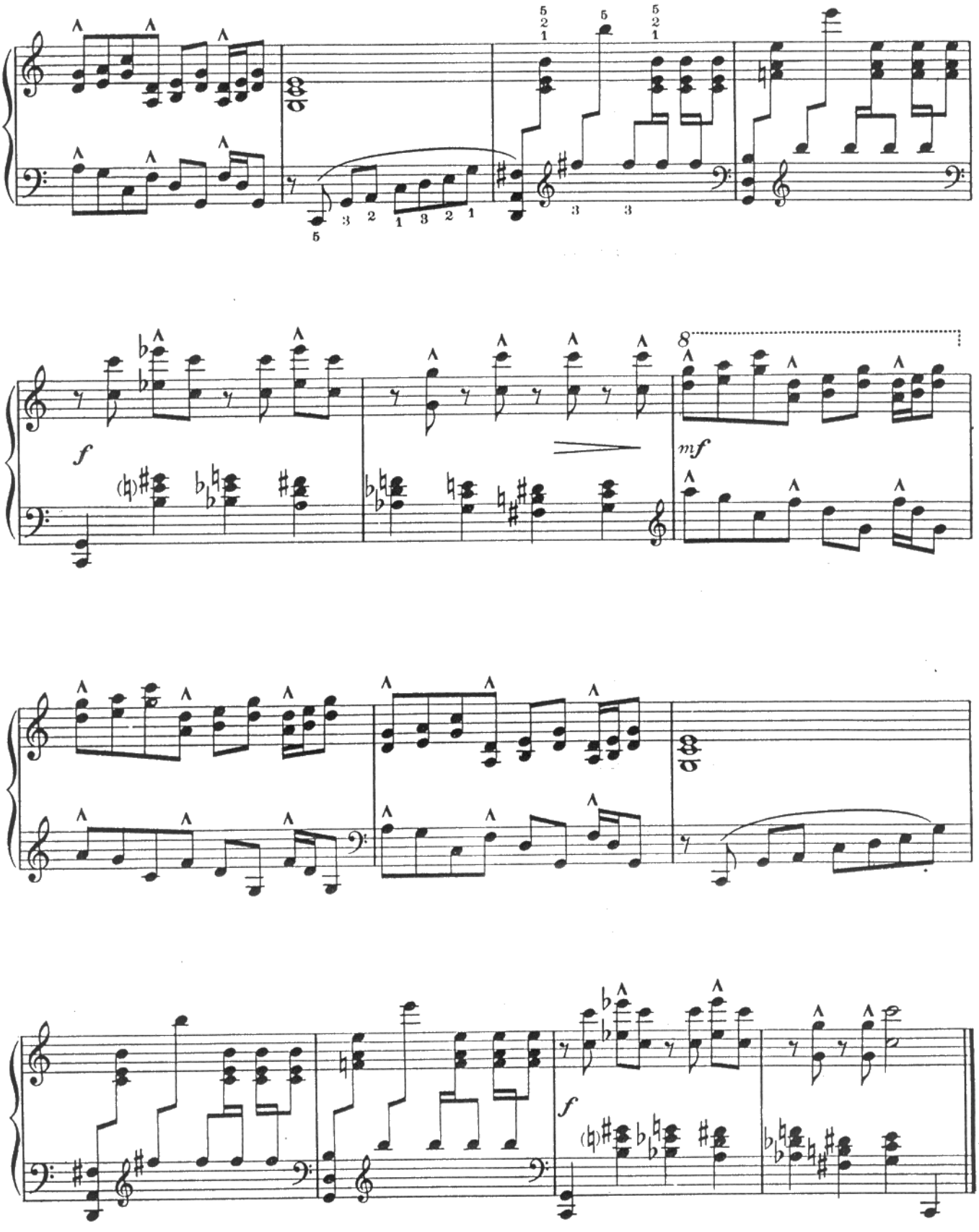
8
mf staccato


f
mf
f

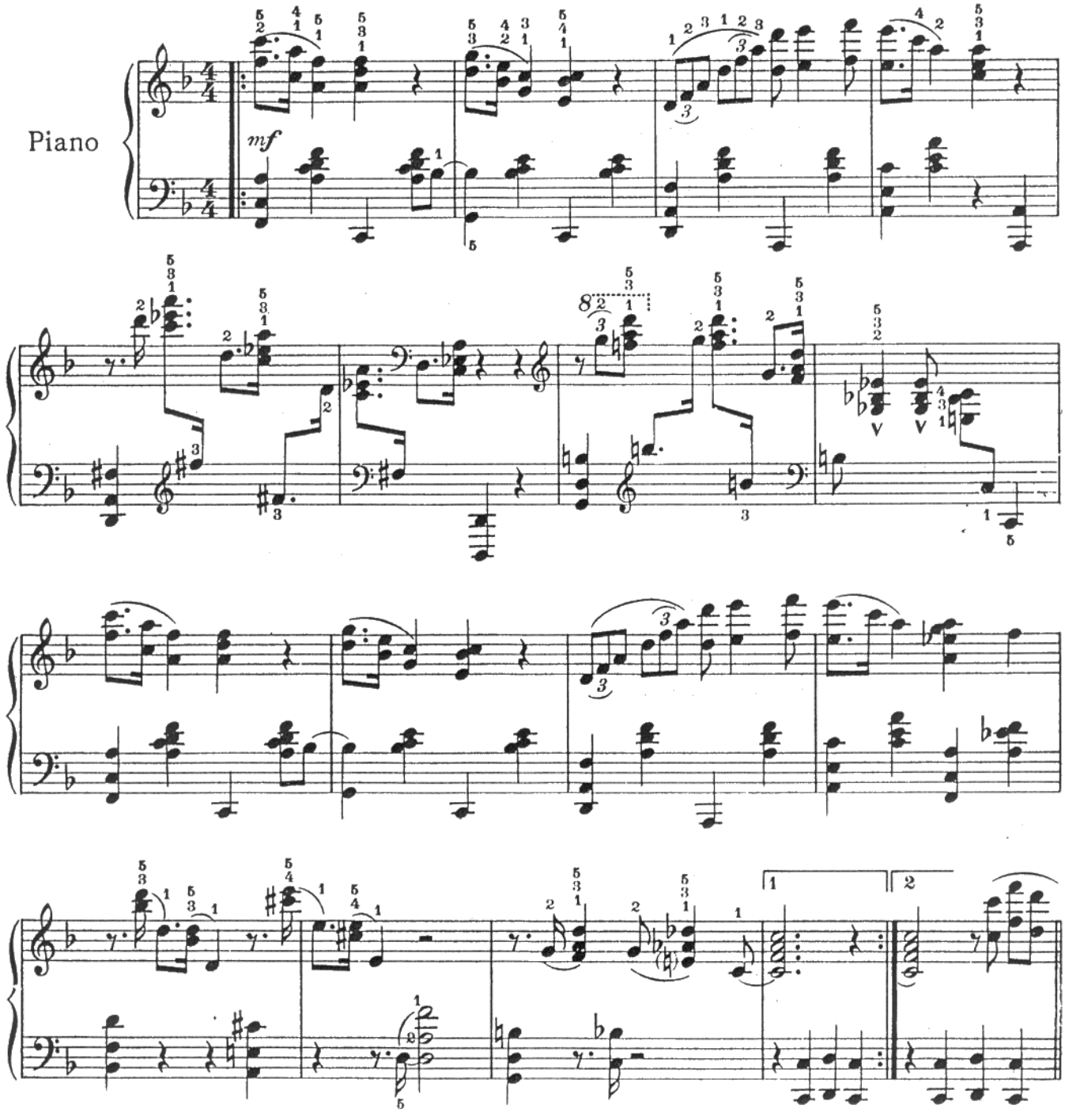
No. 11.

This study is of a tuneful nature, and must be played brightly. Do not lose time when playing the breaks in the first subject. With breaks of this nature, there is a tendency to do this, owing to the splitting-up of the chords. A steady tempo should be maintained throughout the second subject.

Do not over-pedal, as the effect should be crisp.

BILLY MAYERL, Op. 55.

Allegretto (Brightly)



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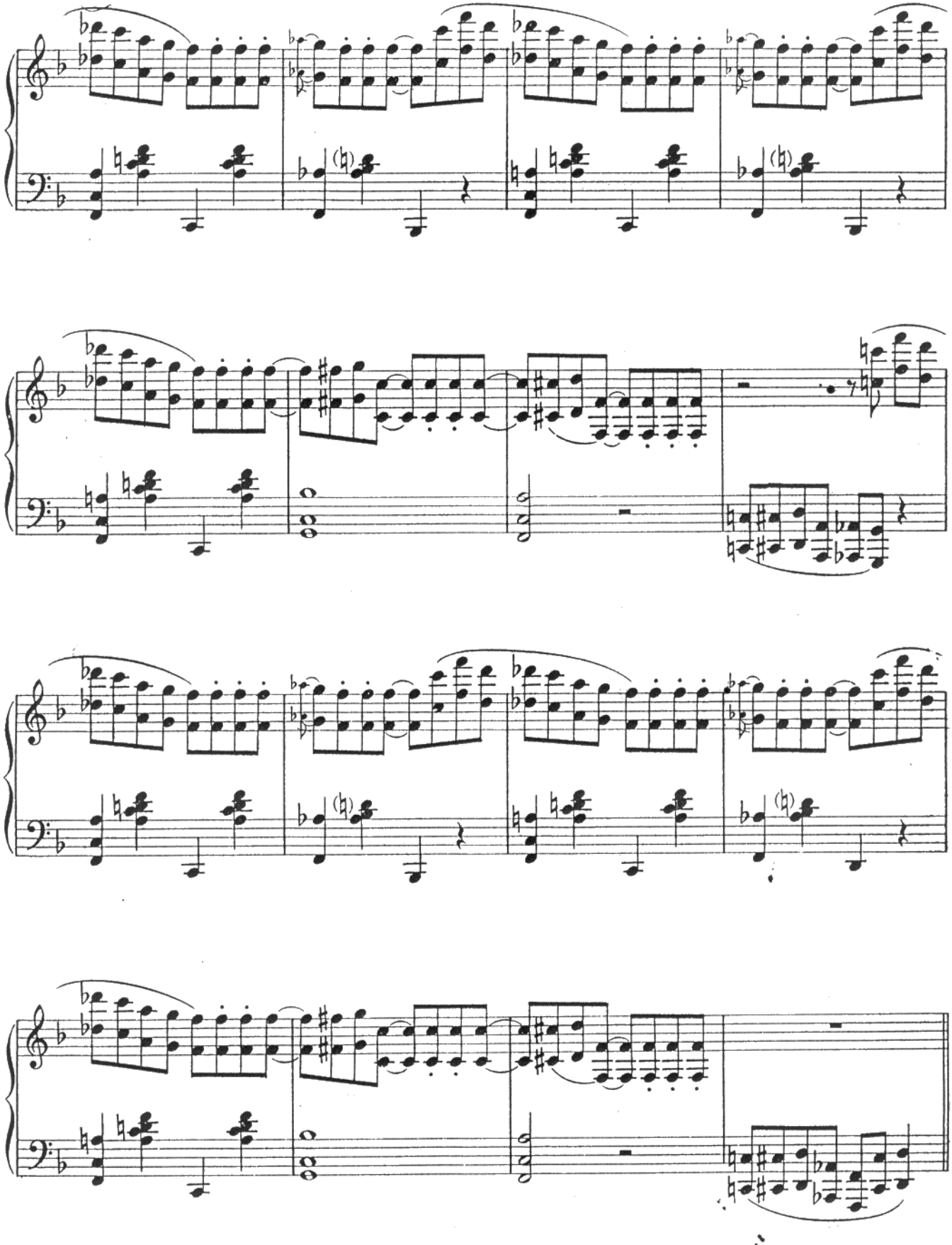
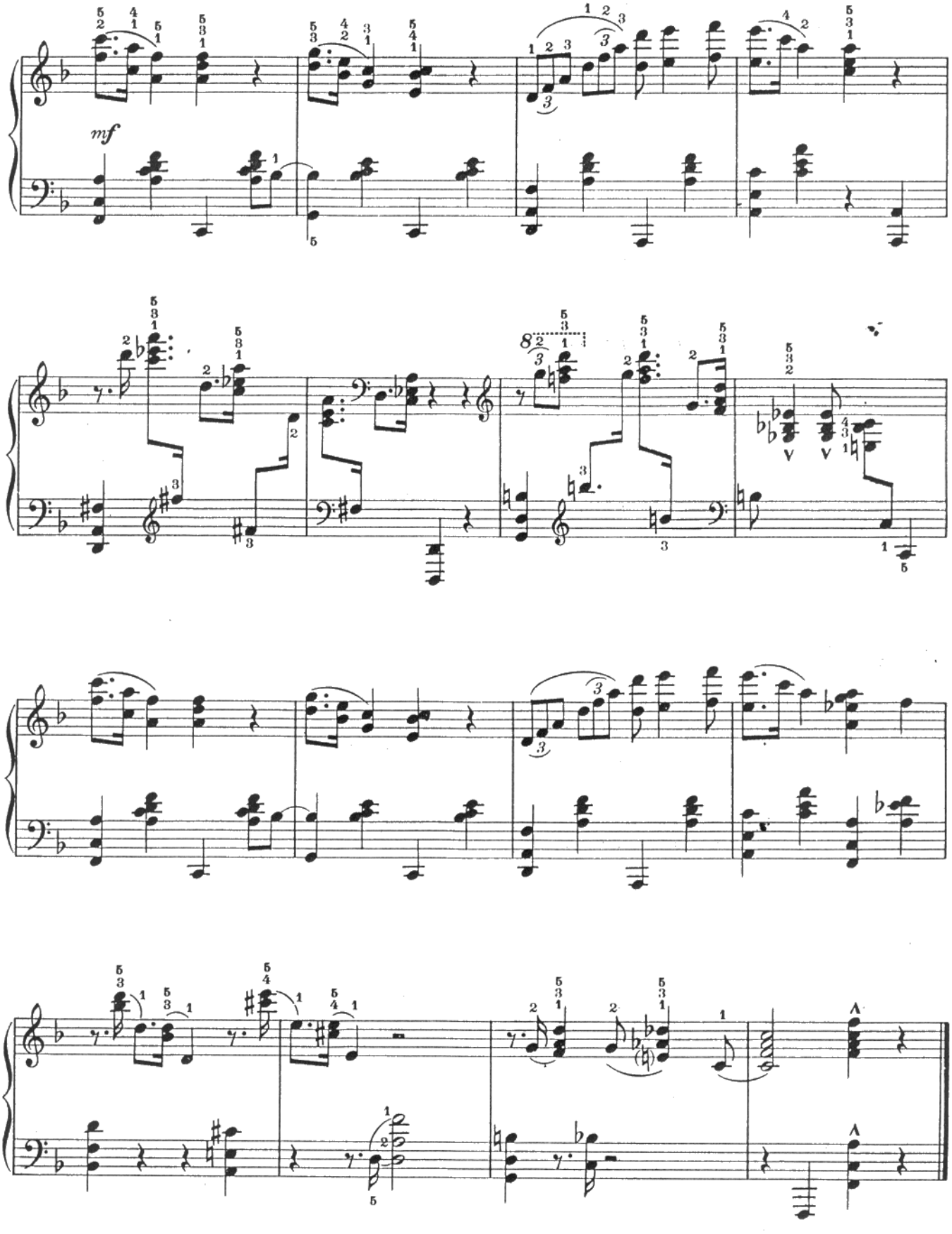
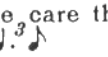


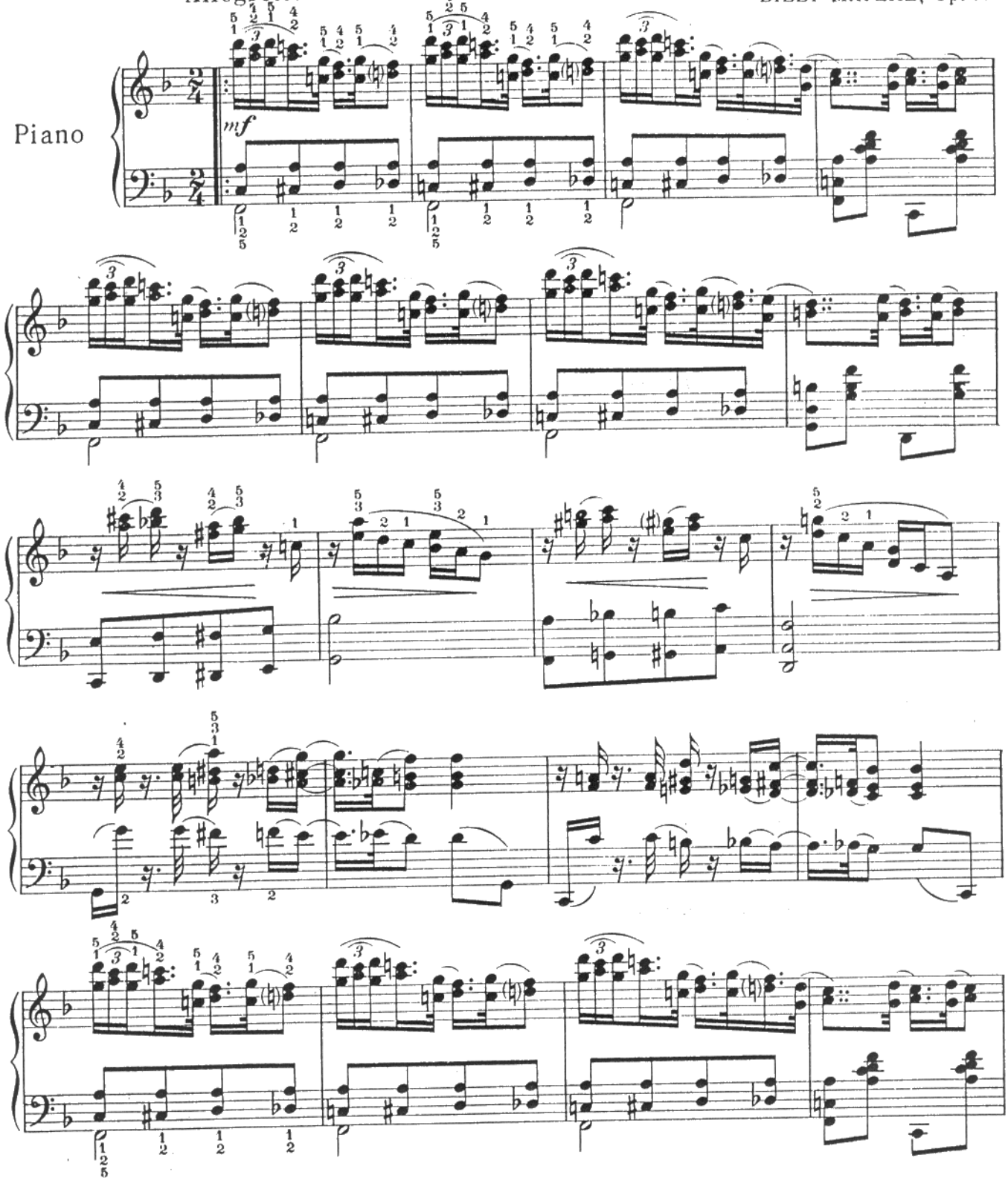

mf

No. 12

The main object of this study is to produce a happy combination of Rhythm and lightness. It is generally thought that difficulties are met with when one attempts this blend, but this should not be. Your rendering will sound more colourful if you play with a light touch, but at the same time rhythmically. Take care that the demi-semiquavers are played short enough, so that they sound like this and not 

Allegretto

BILLY MAYERL, Op. 55



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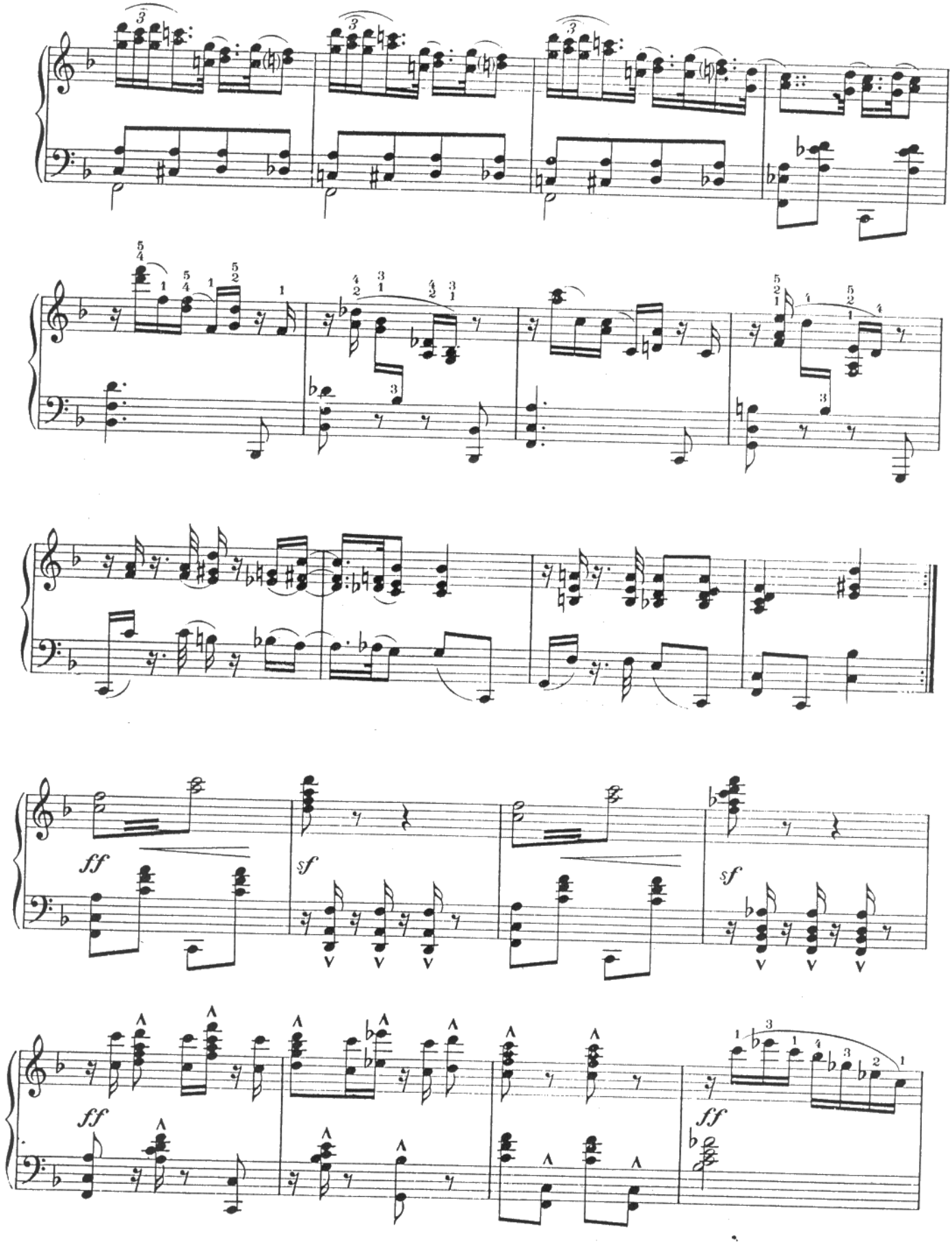
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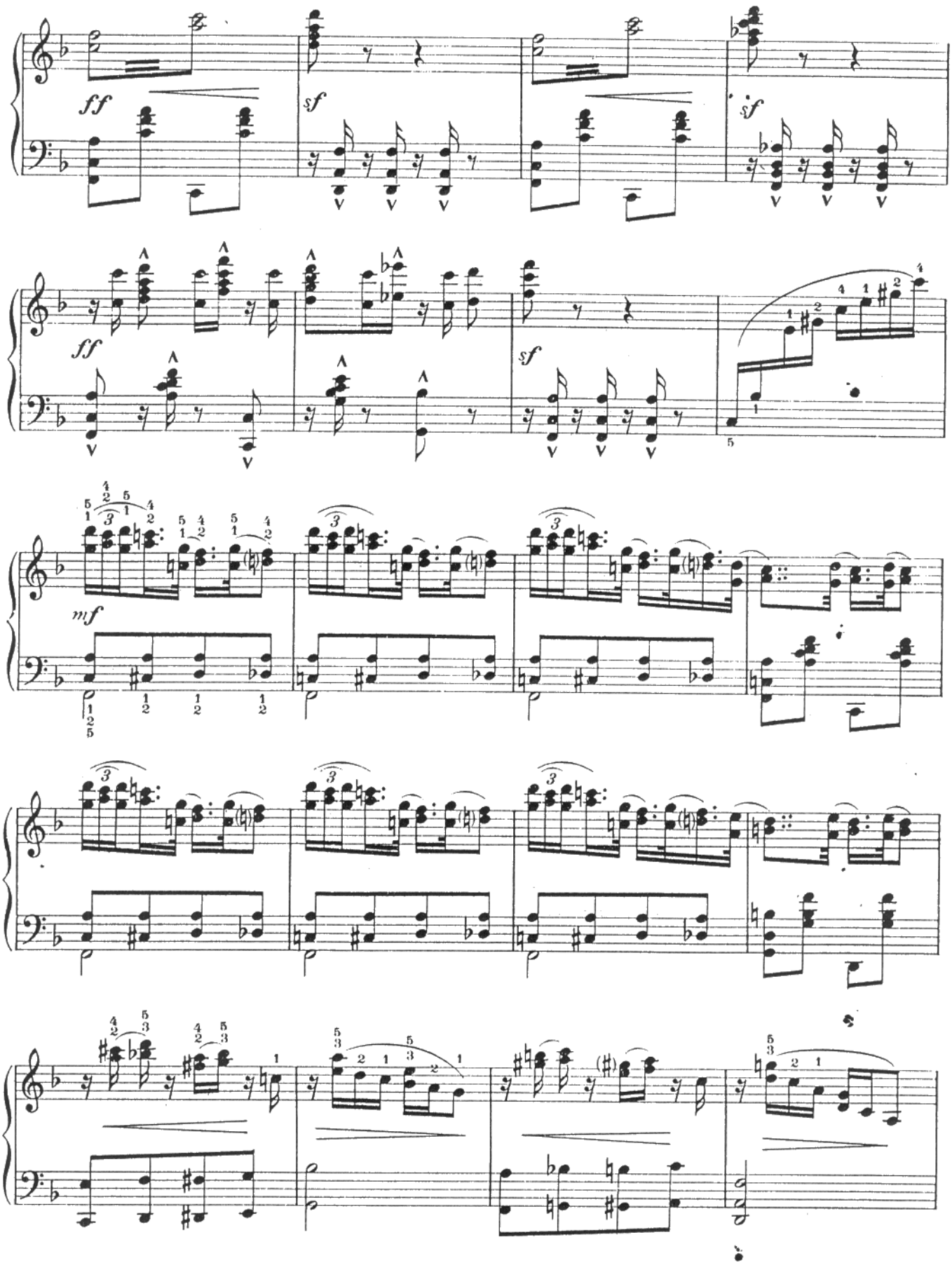
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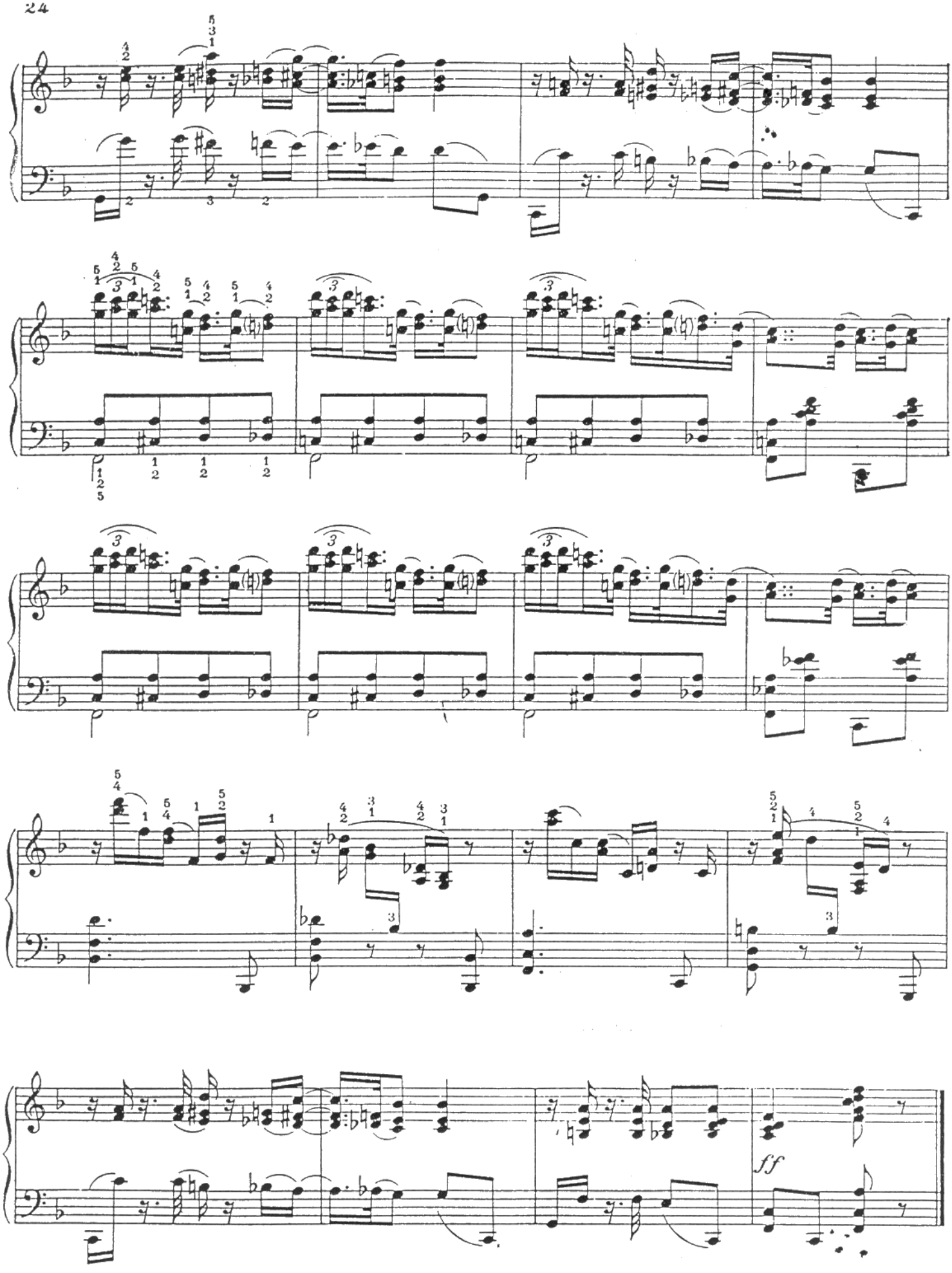

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