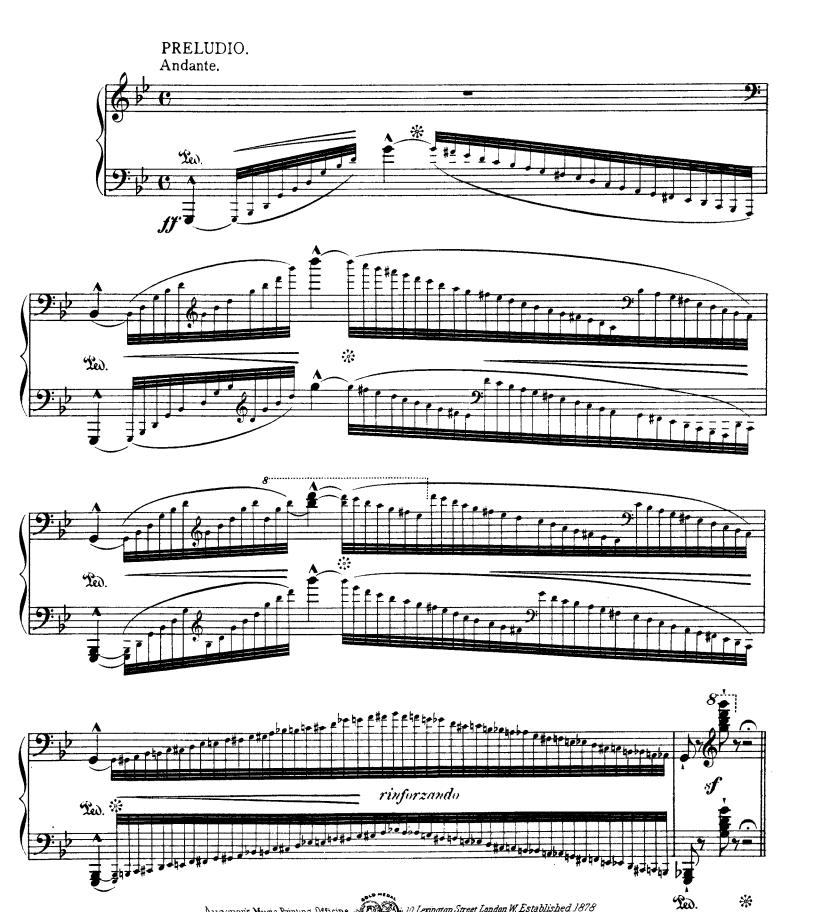
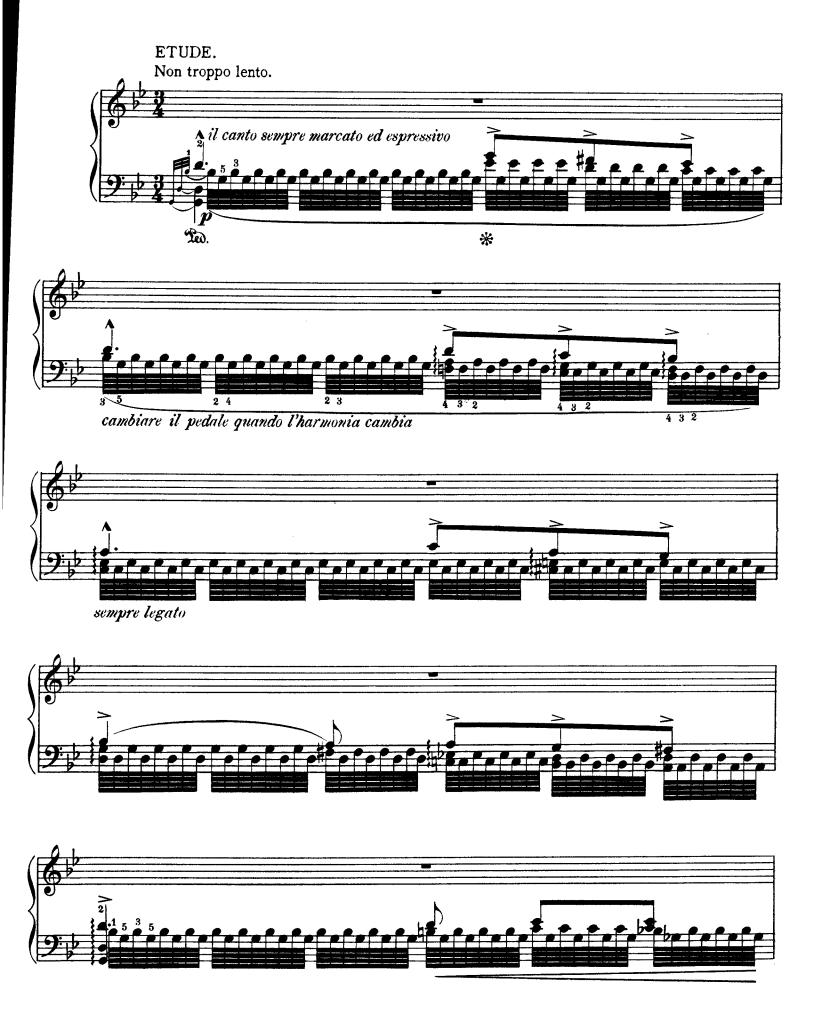
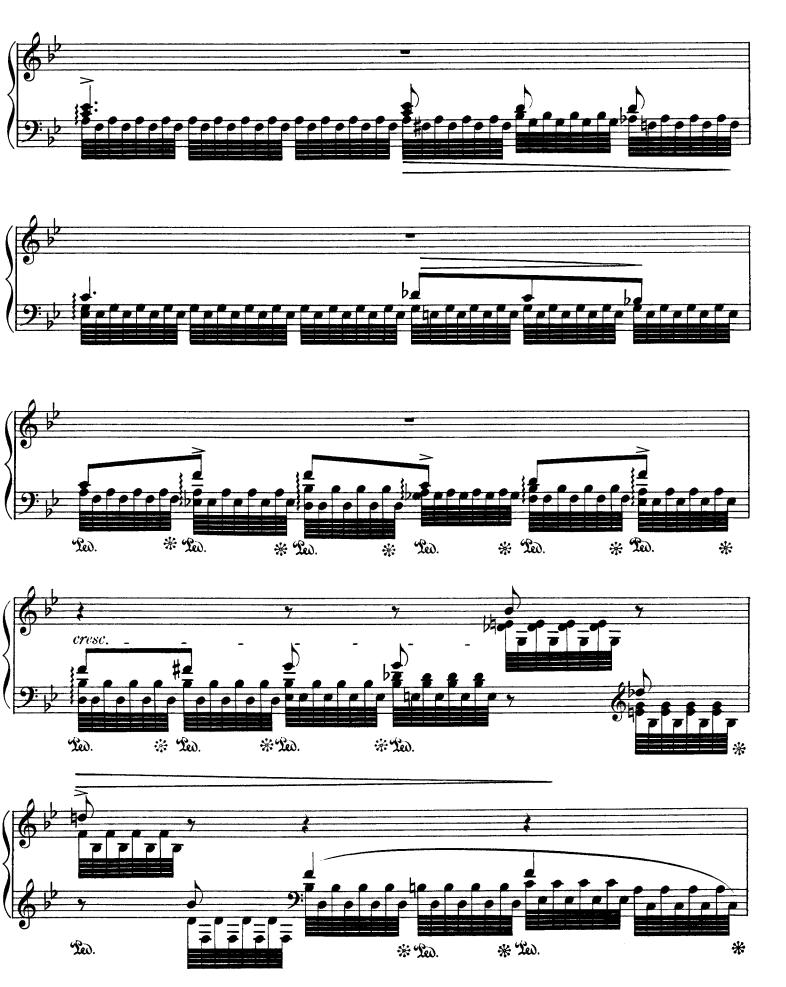
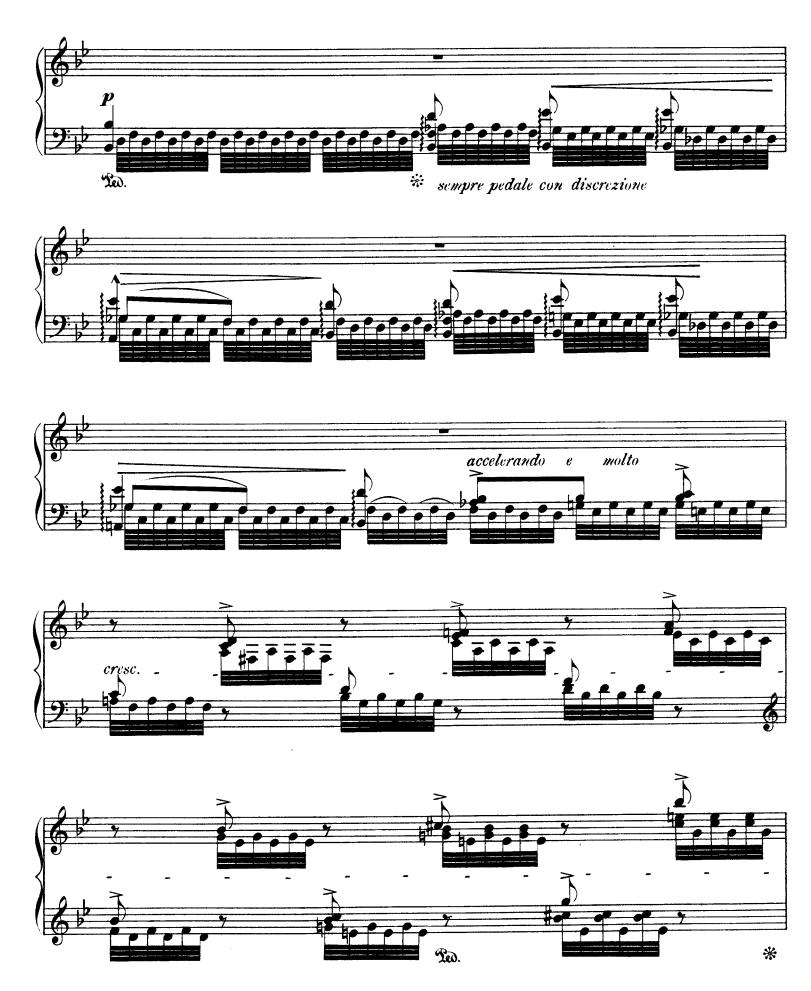
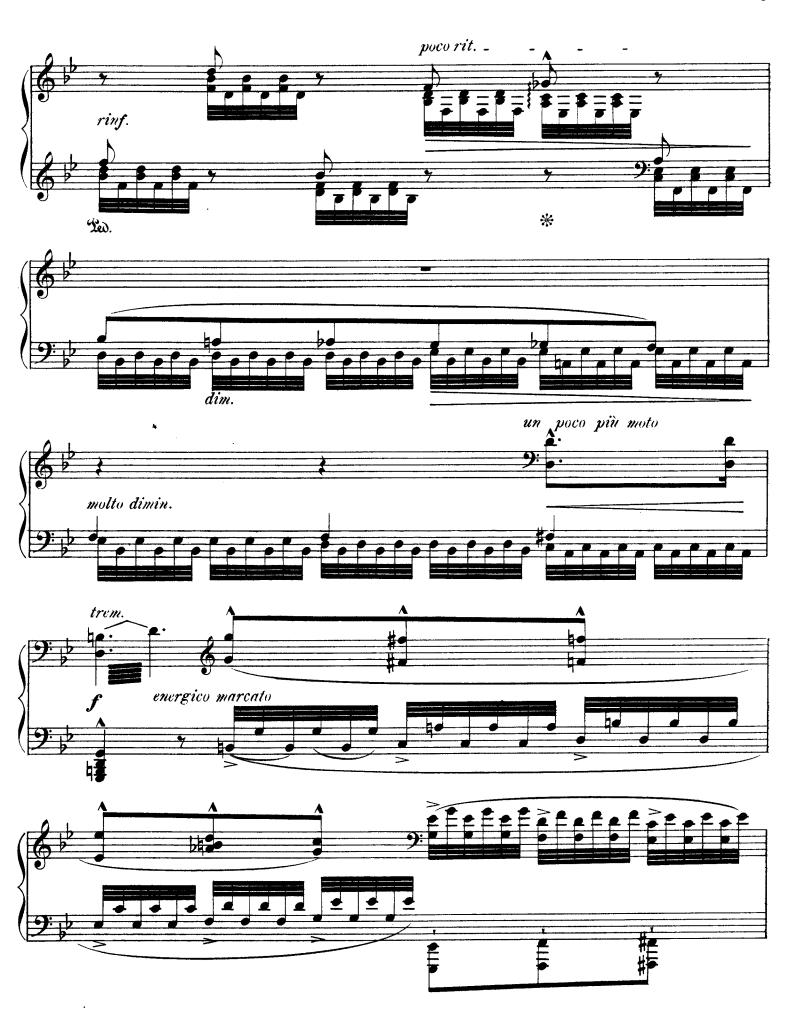
ETUDE I.



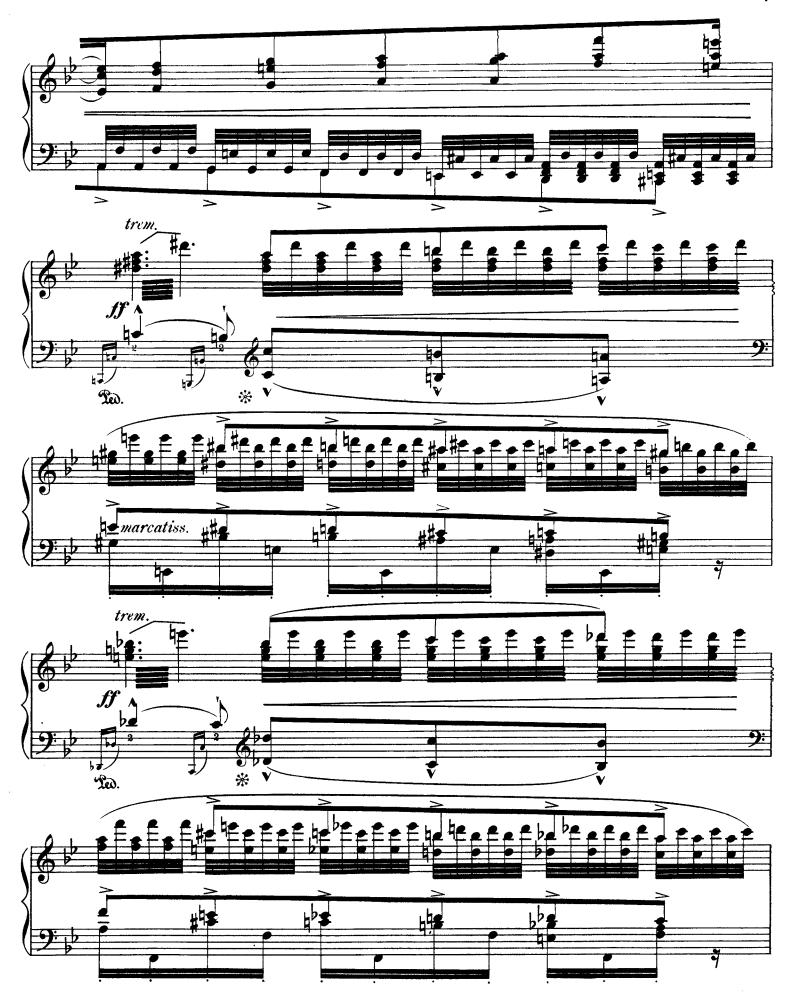




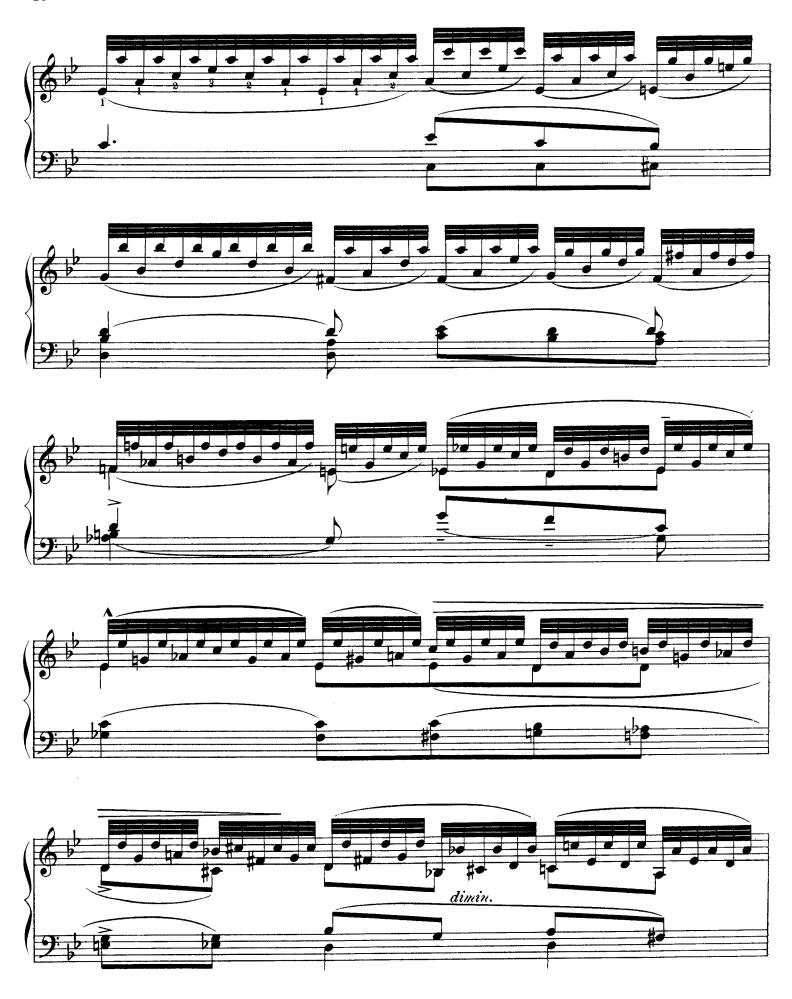






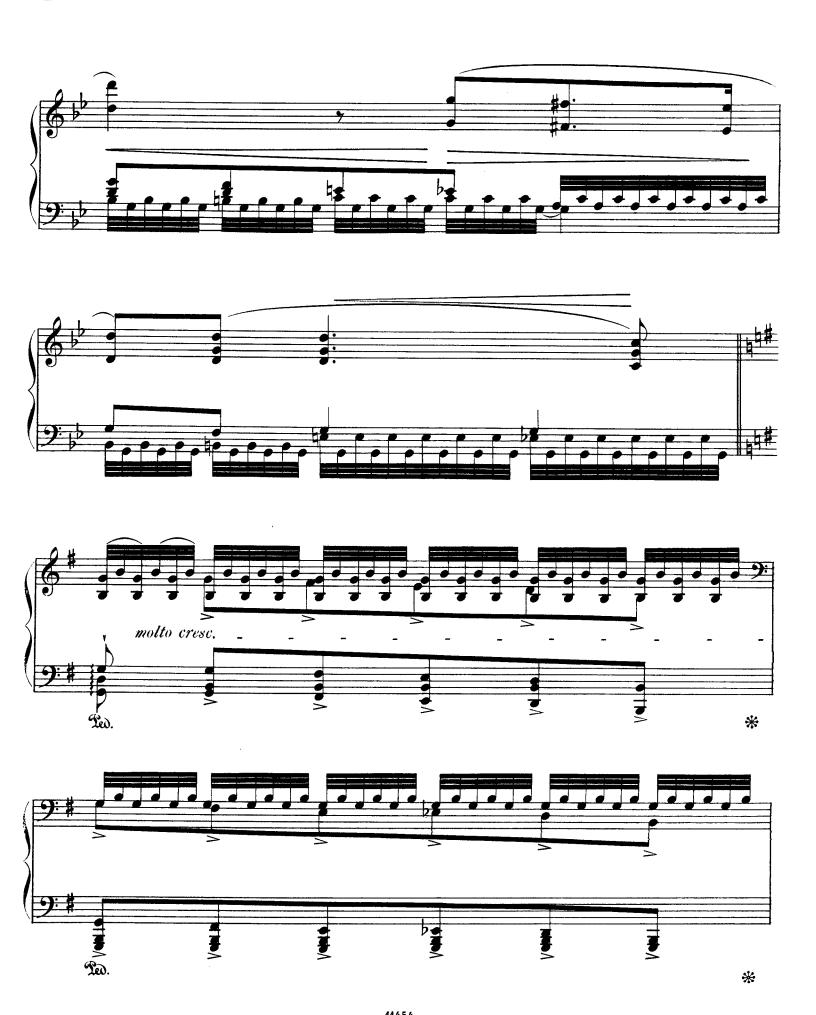


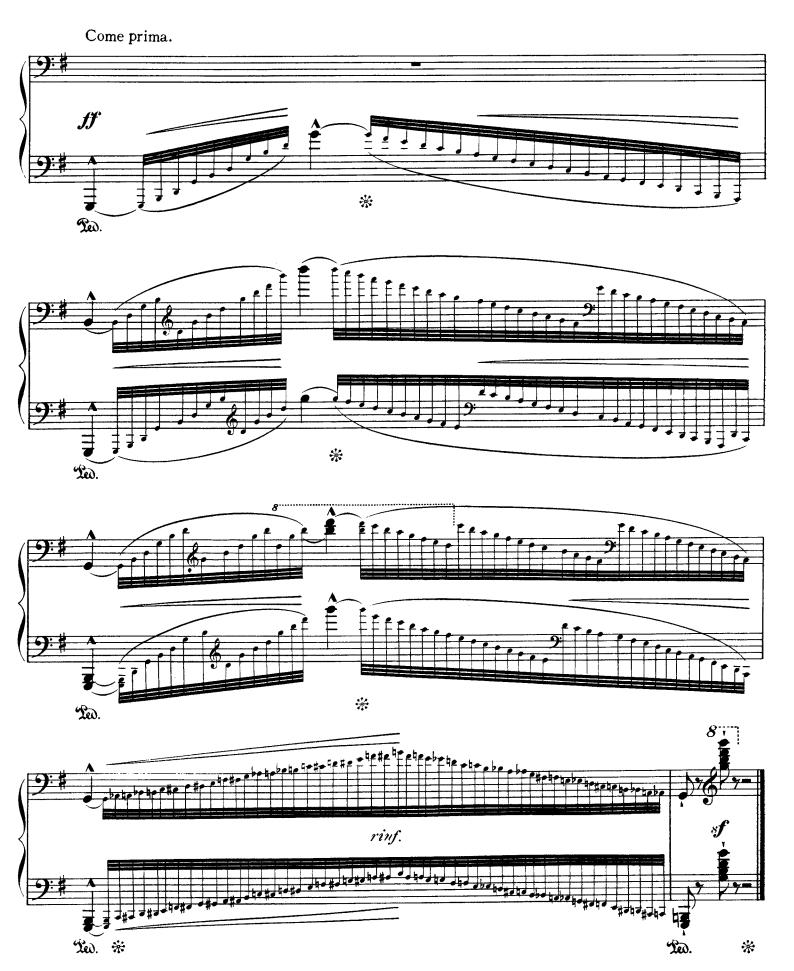




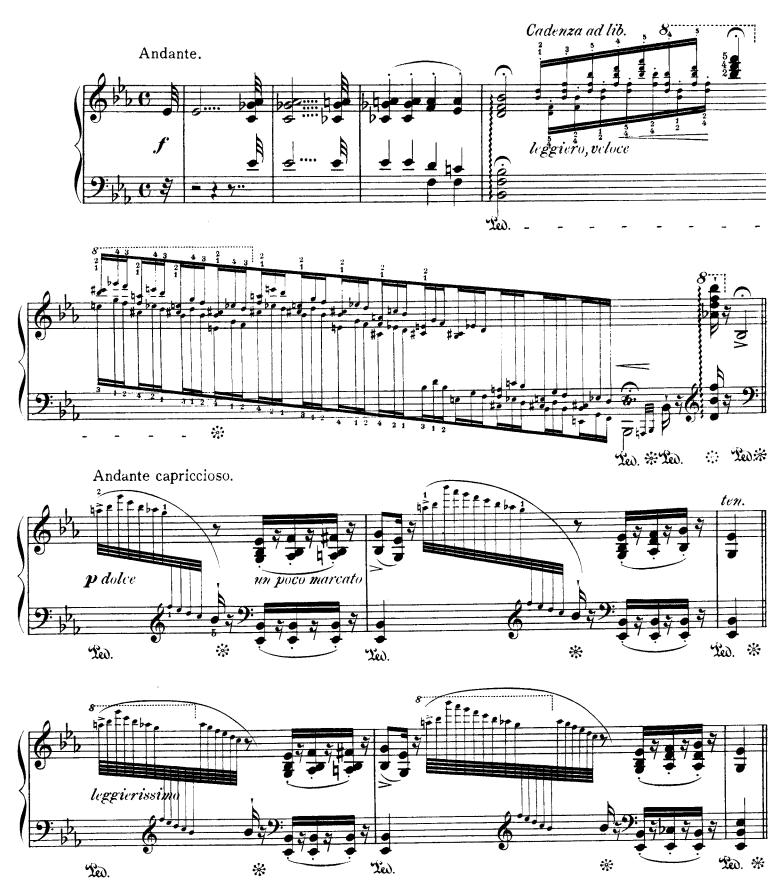
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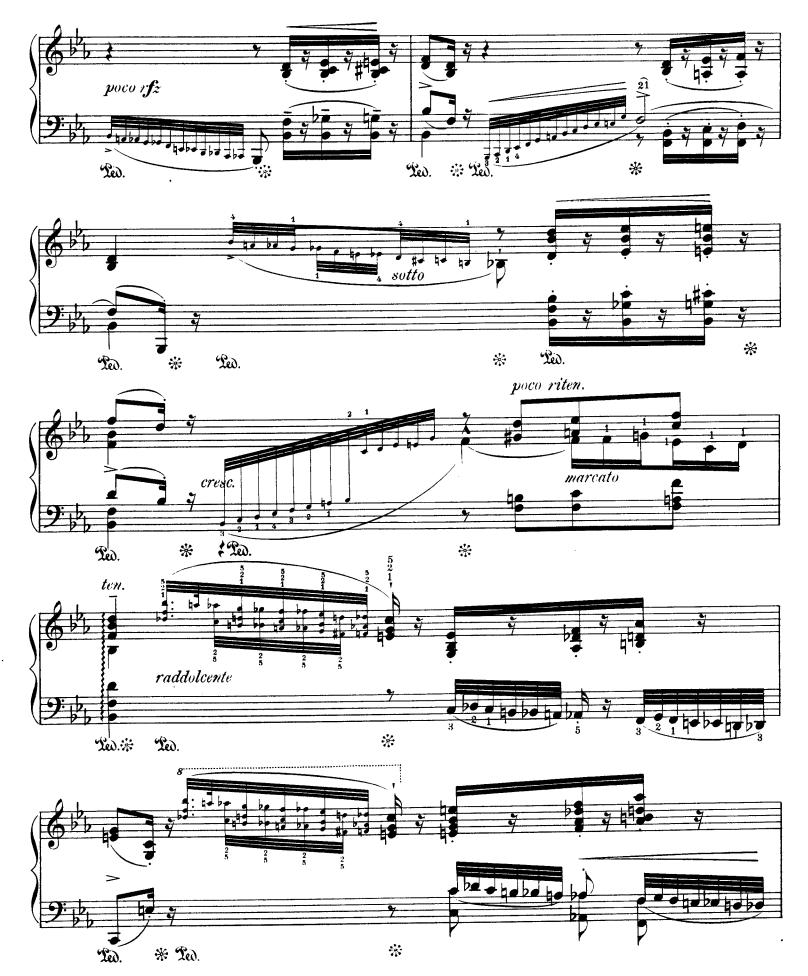




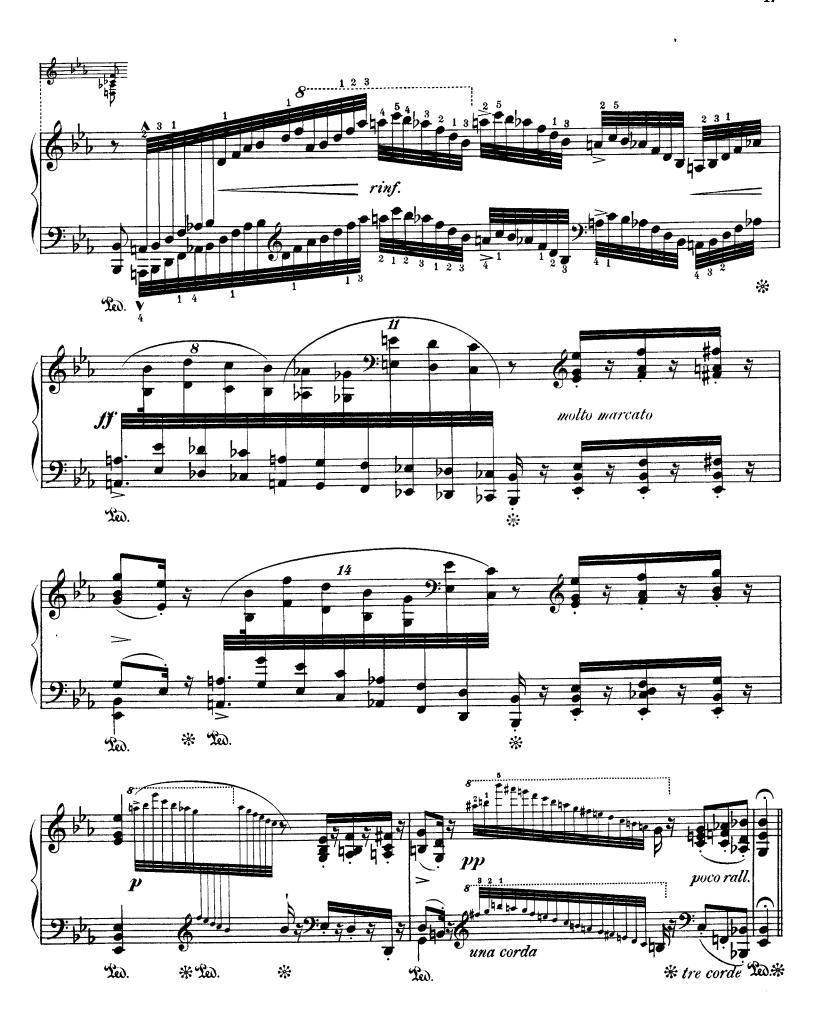


ETUDE II.







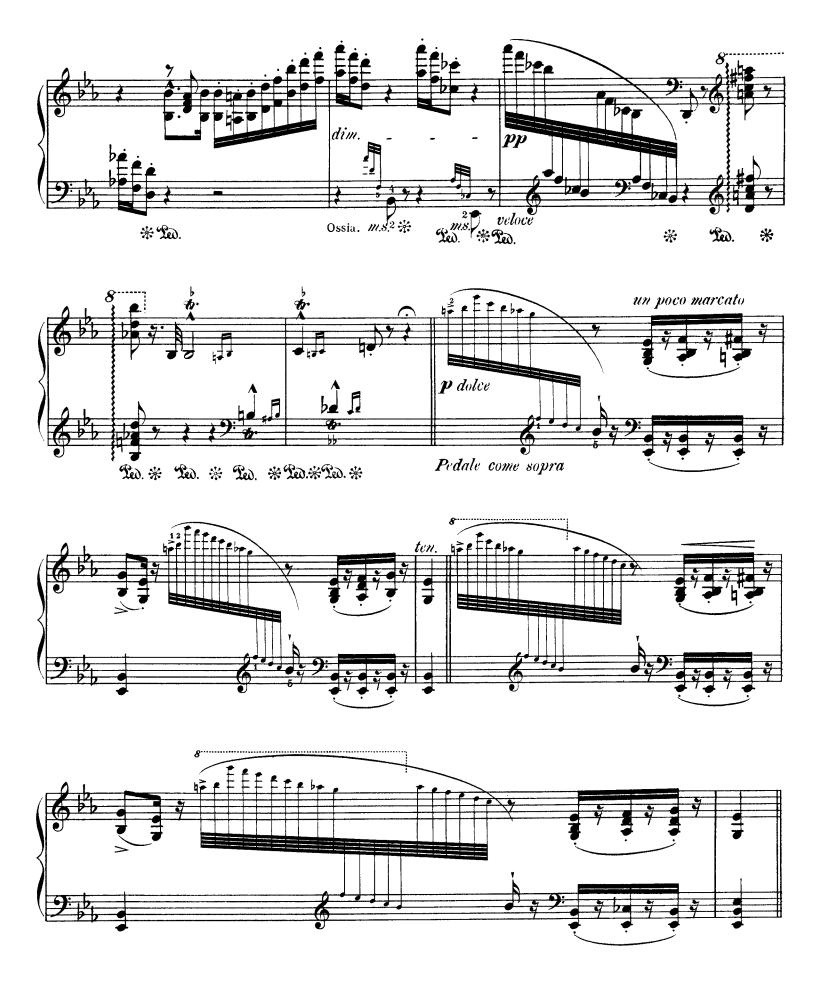


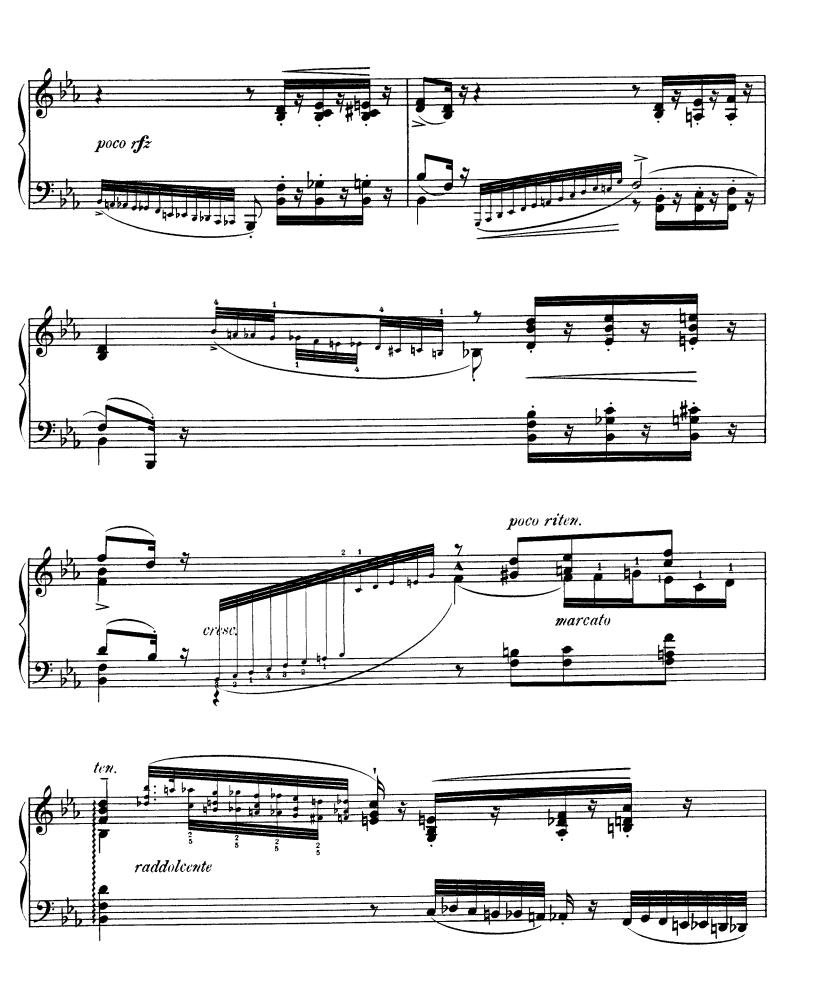


* The notation is Liszt's own.

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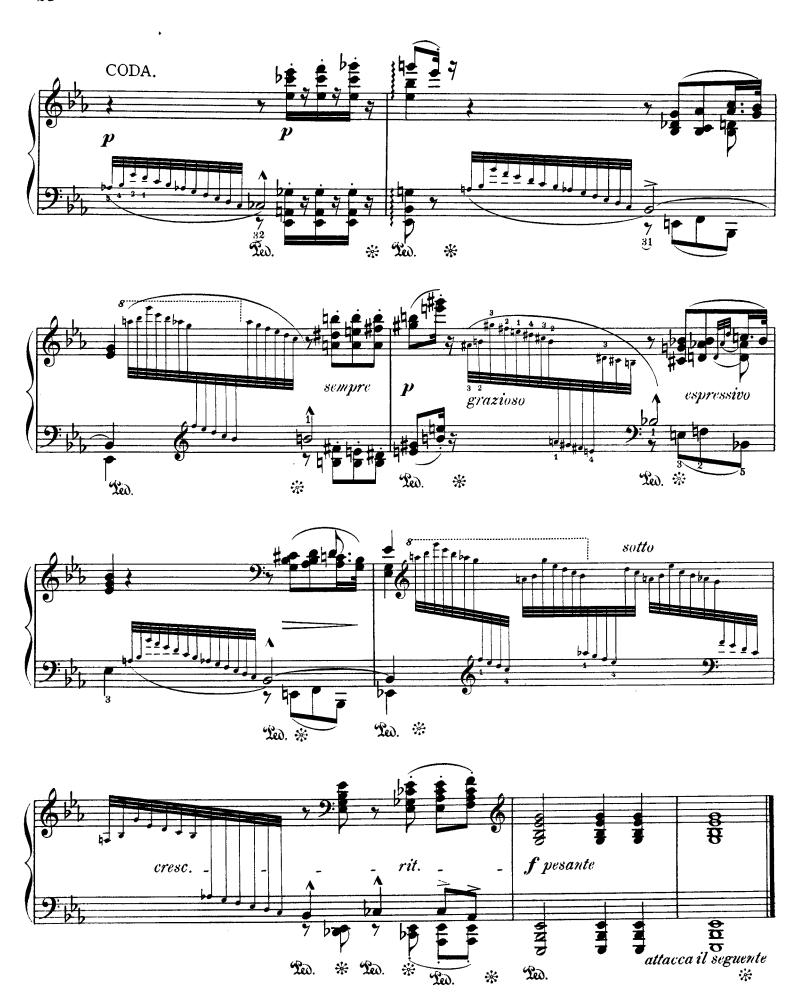












ETUDE III.

LA CAMPANELLA.





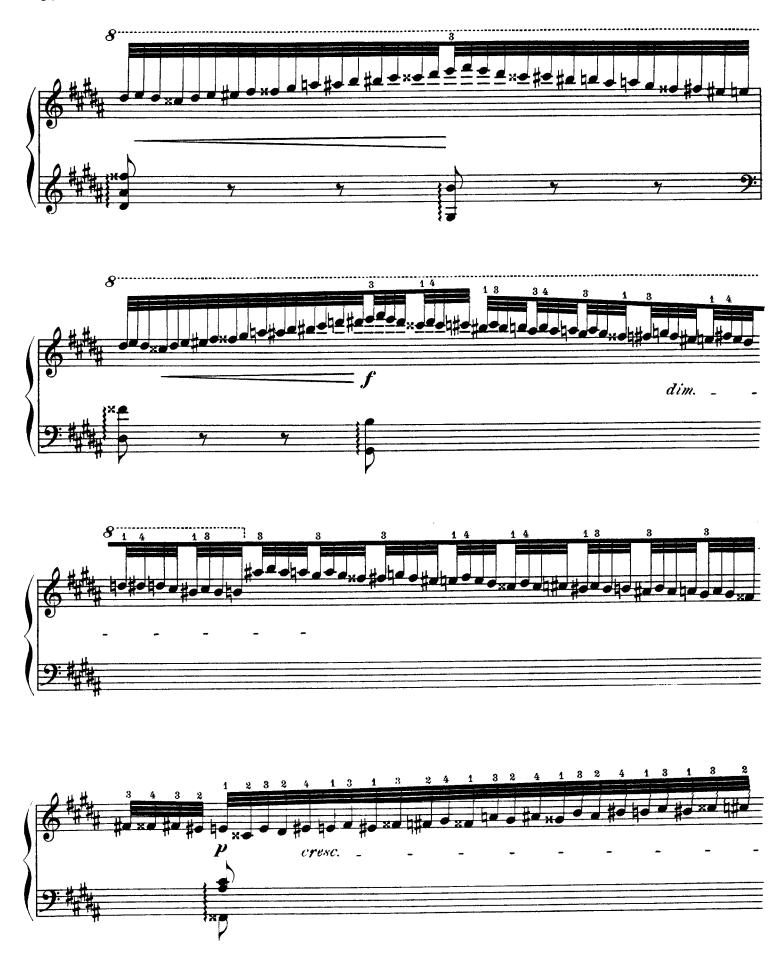


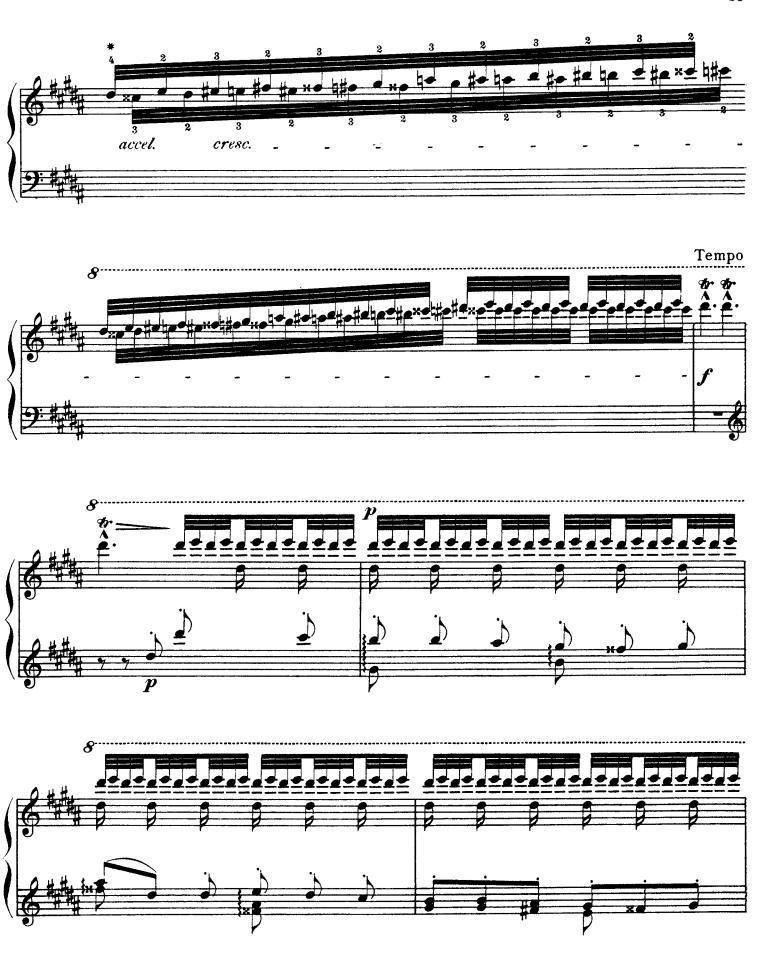




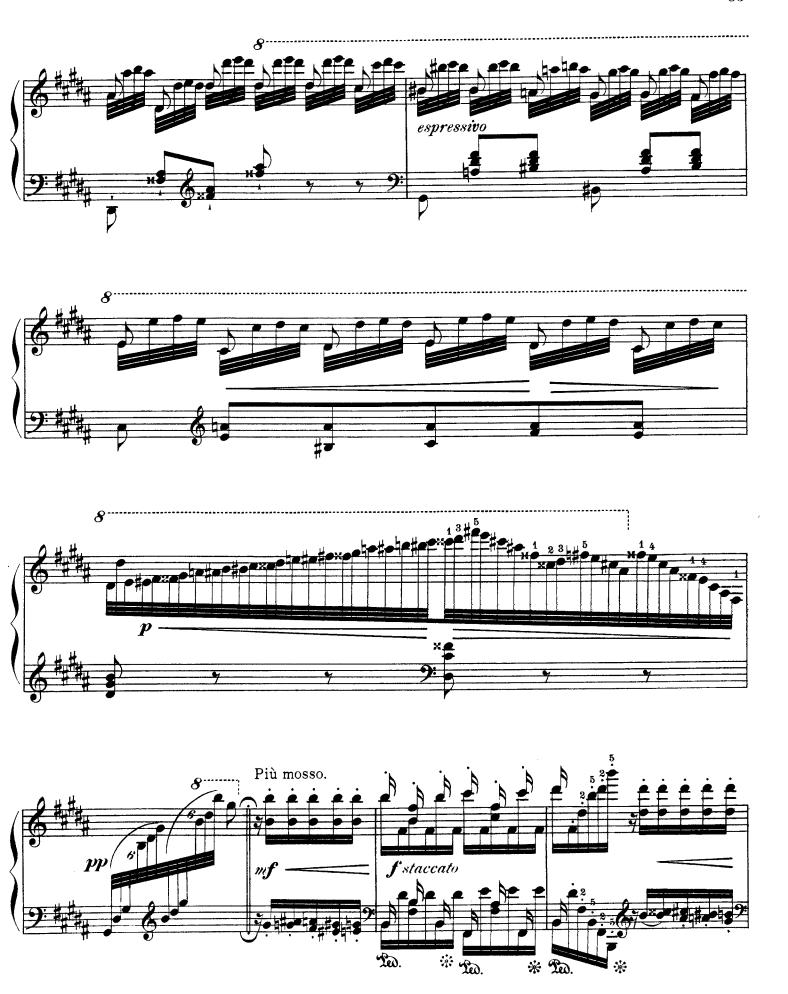












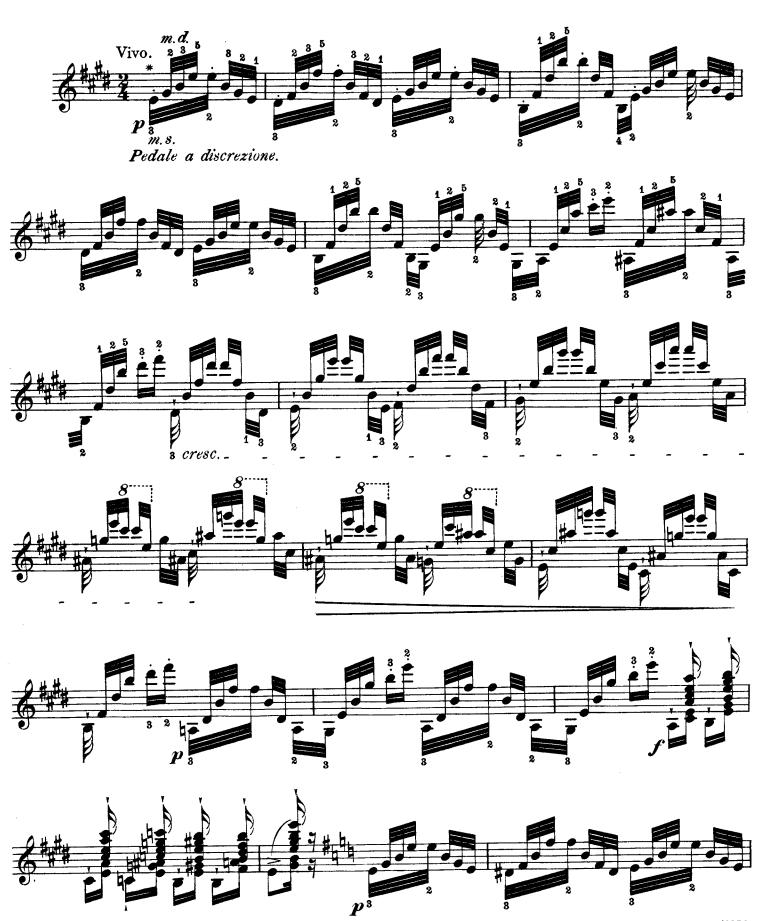








ETUDE IV.









ETUDE V.

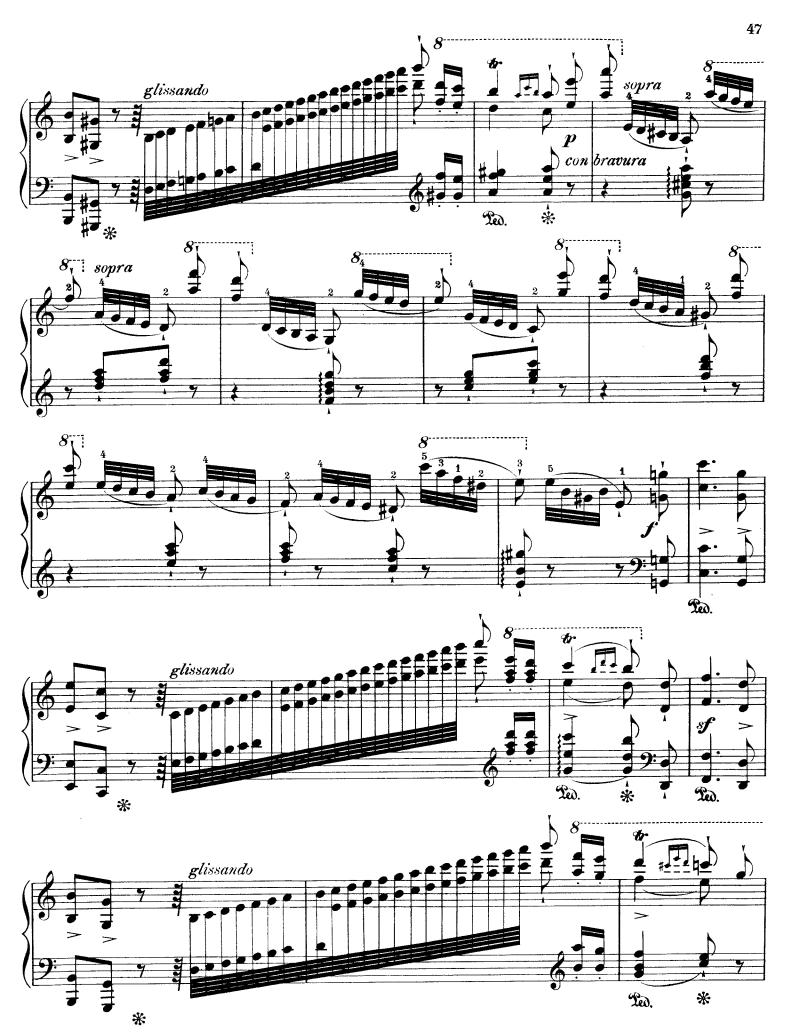




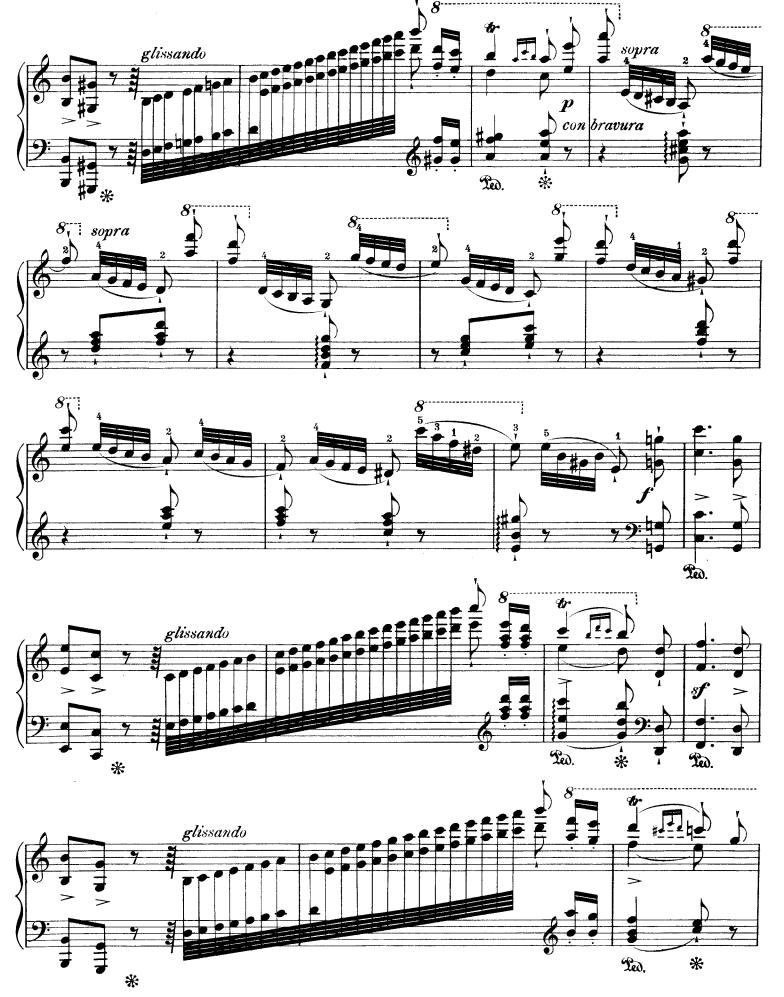




* The editor plays these glissandos with the thumb nails as Liszt has marked the glissando octaves for both hands which occur at the end of his Totentanz. This is perhaps the best way. Players who are not afraid of injury to the skin may adopt the old fashioned fingering or $\frac{4}{1}$ for either hand.



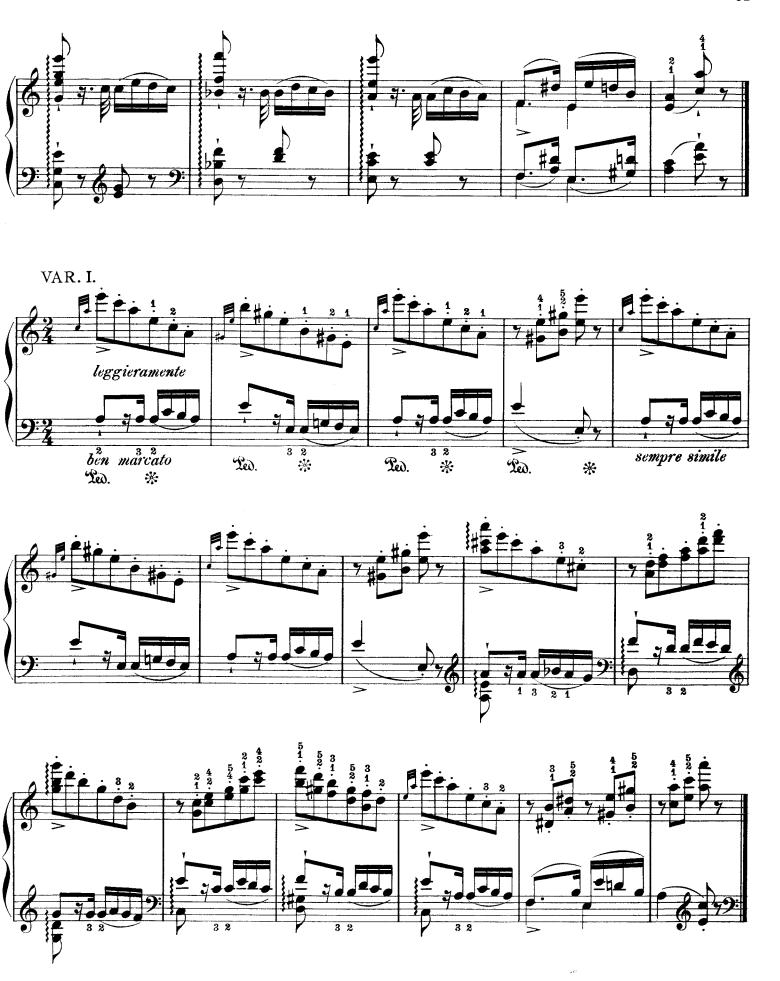






ETUDE VI.



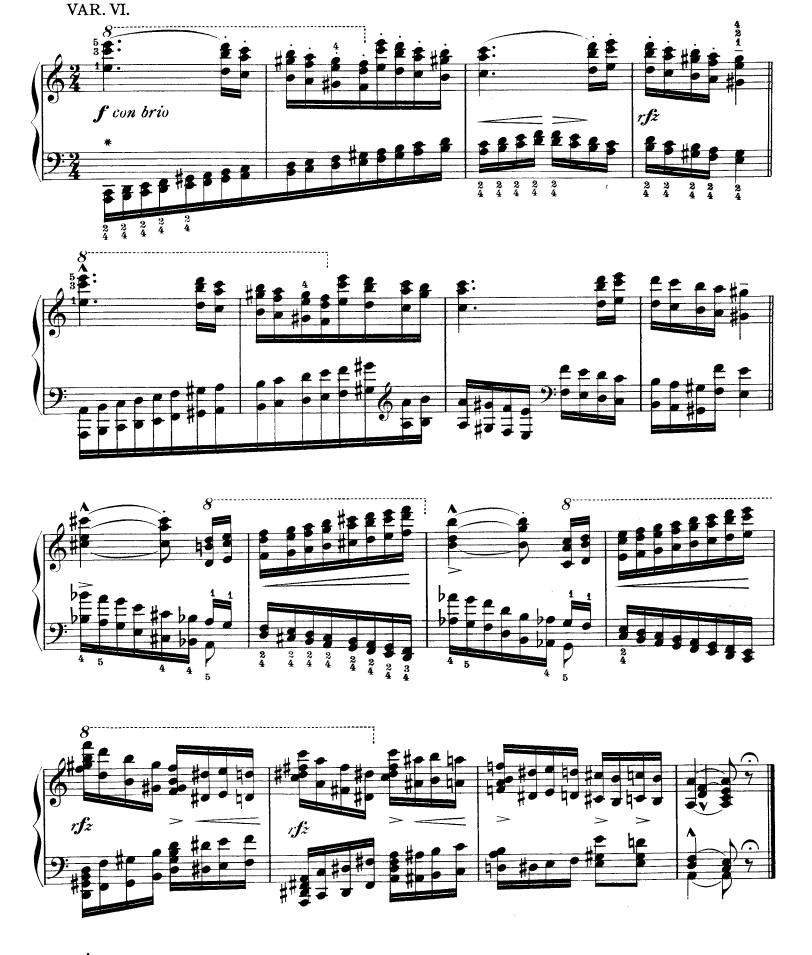












* Liszt's fingering.









