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of Selected

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for the Pianoforte.

Carefully Revised and Corrected with Instructive Annotations by

H.W. NICHOLL.

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SCHOOL of MECHANISM.

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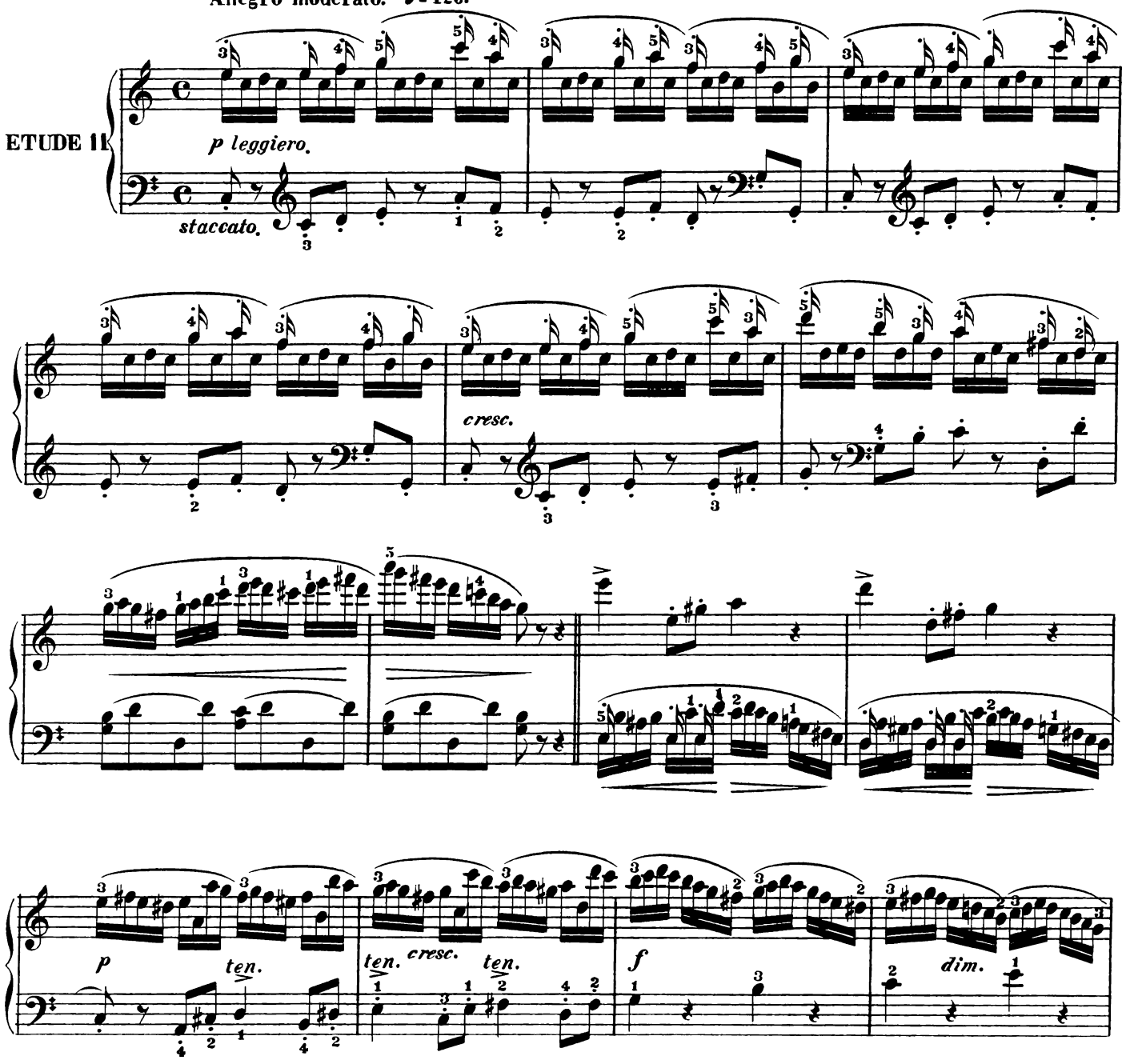
Allegro moderato. ♩= 126.

ETUDE 11.



A study requiring diligent practise from the pupil. The notes with turned-up stems must be played with an elastic touch, and made slightly prominent. The left hand part must be played with freedom and delicacy. Give careful attention to all legato passages and every mark of expression when playing it over at the tempo marked.

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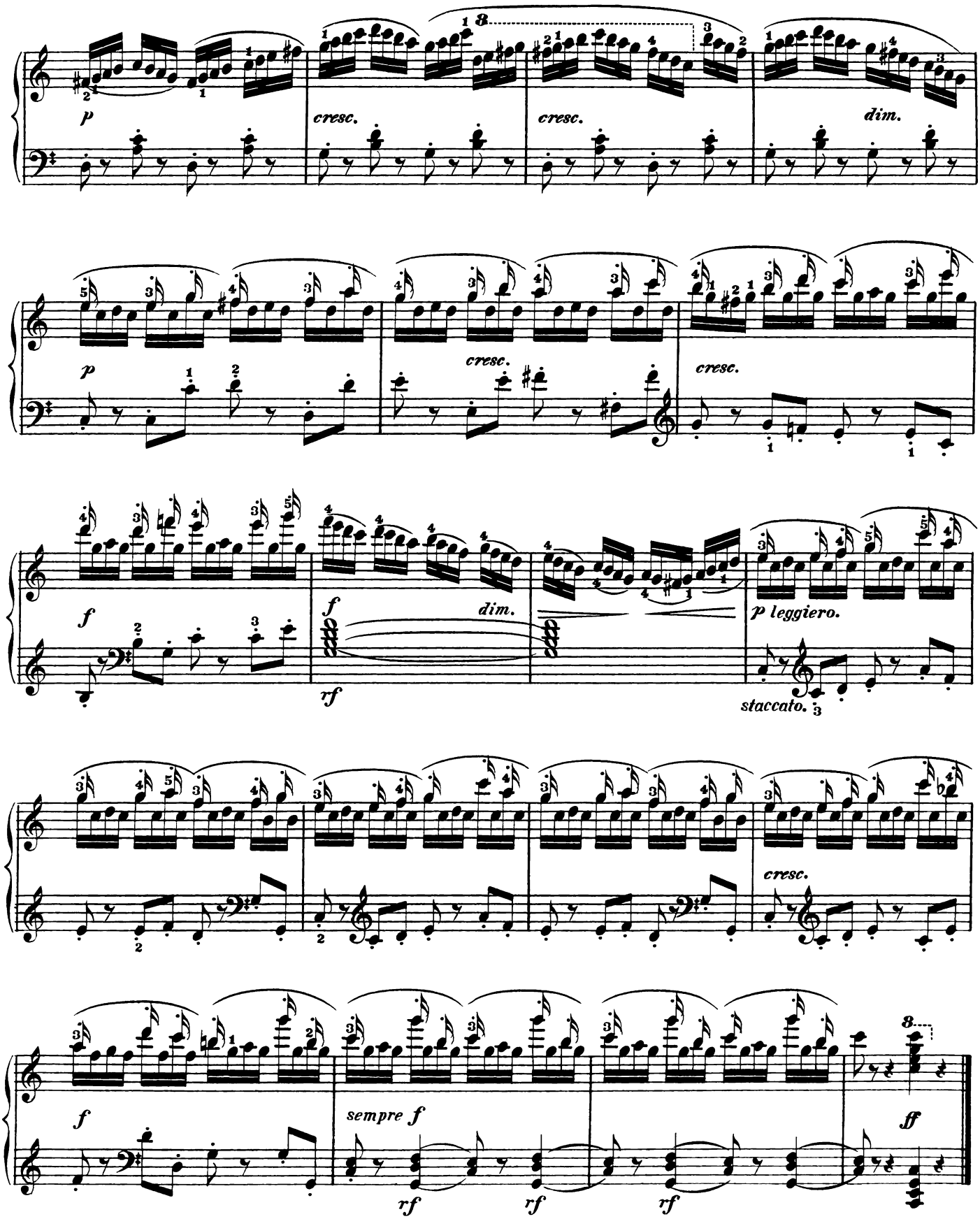
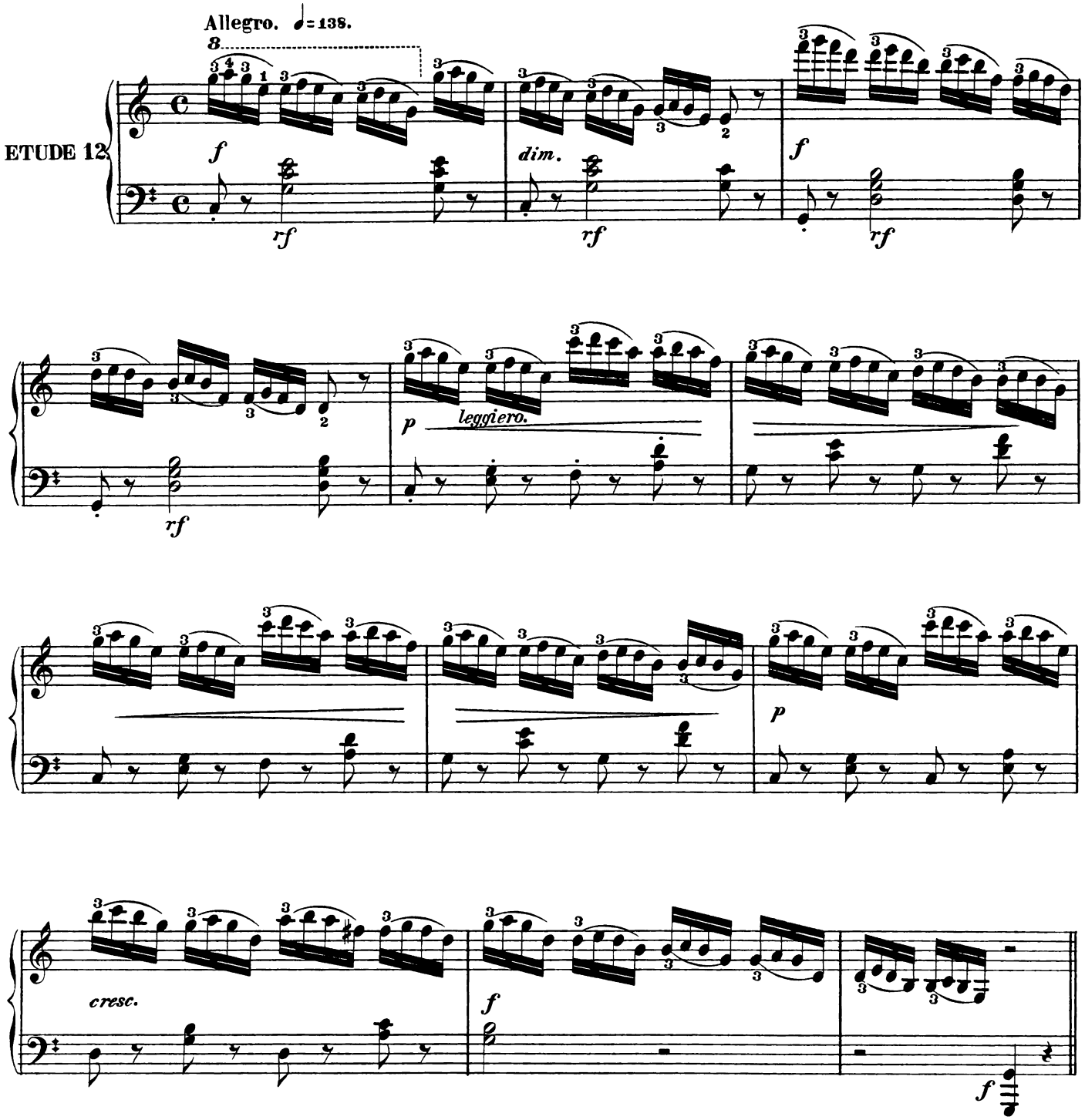
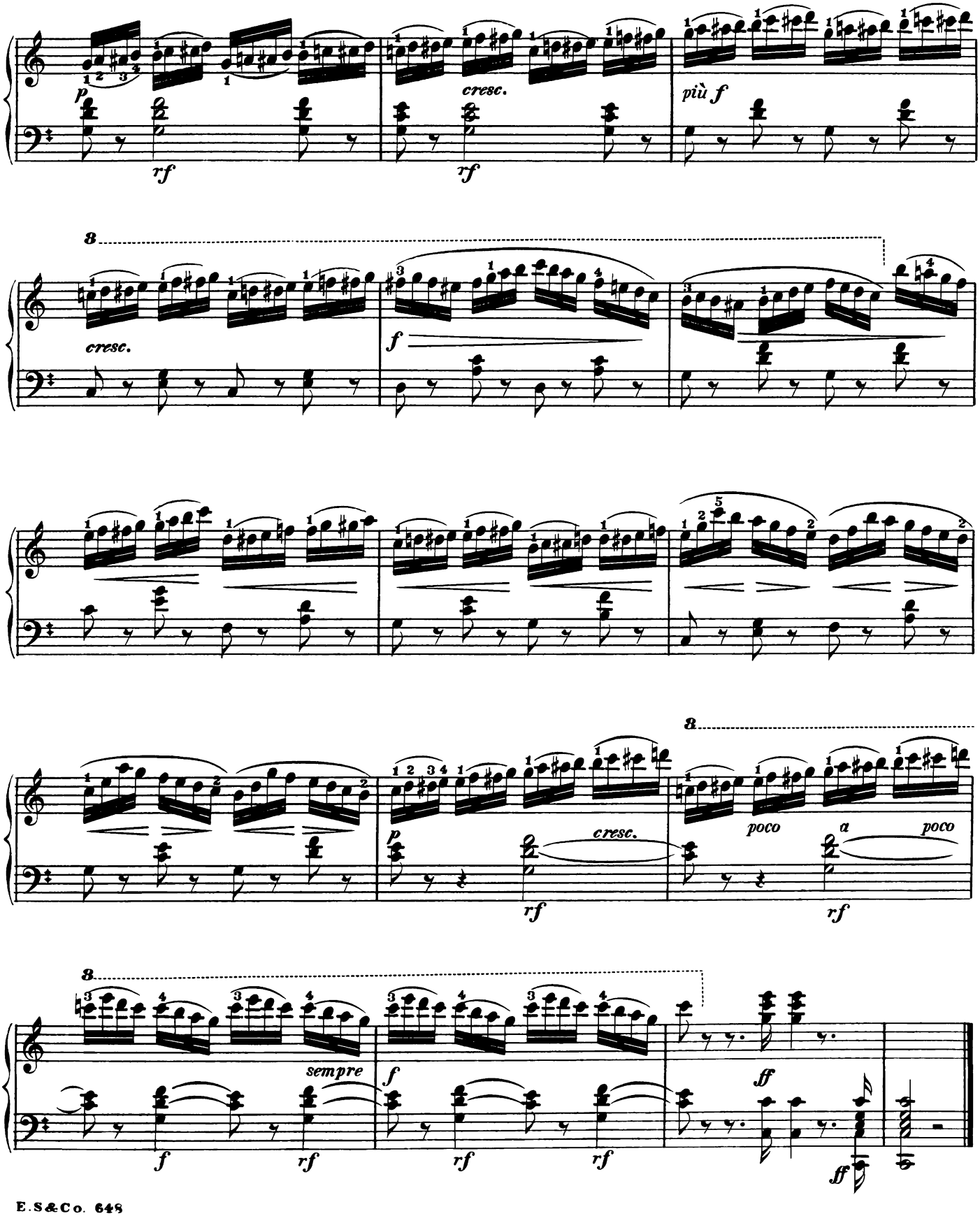

p
cresc.
cresc.
dim.
p
cresc.
cresc.
f
rf
f
dim.
p leggiero.
staccato.
cresc.
f
sempre f
rf
rf
rf
ff



The difficulty to be overcome in this study is to play the same note rapidly with different fingers. The fourth note of the first group, and the first note of the next (same note— fingers 1 and 3) contains the gist of the exercise. Unless these two reiterated notes are played clearly and the change of fingers made promptly, equal--ity will be sacrificed, and the four sixteenths made to sound like a triplet of sixteenths and a staccato eighth. It is necessary to practise this difficulty slowly, at first.


p
rf
cresc.
rf
più f
8
cresc.
f
p
cresc.
rf
8
poco
a
poco
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sempre
f
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rf
rf
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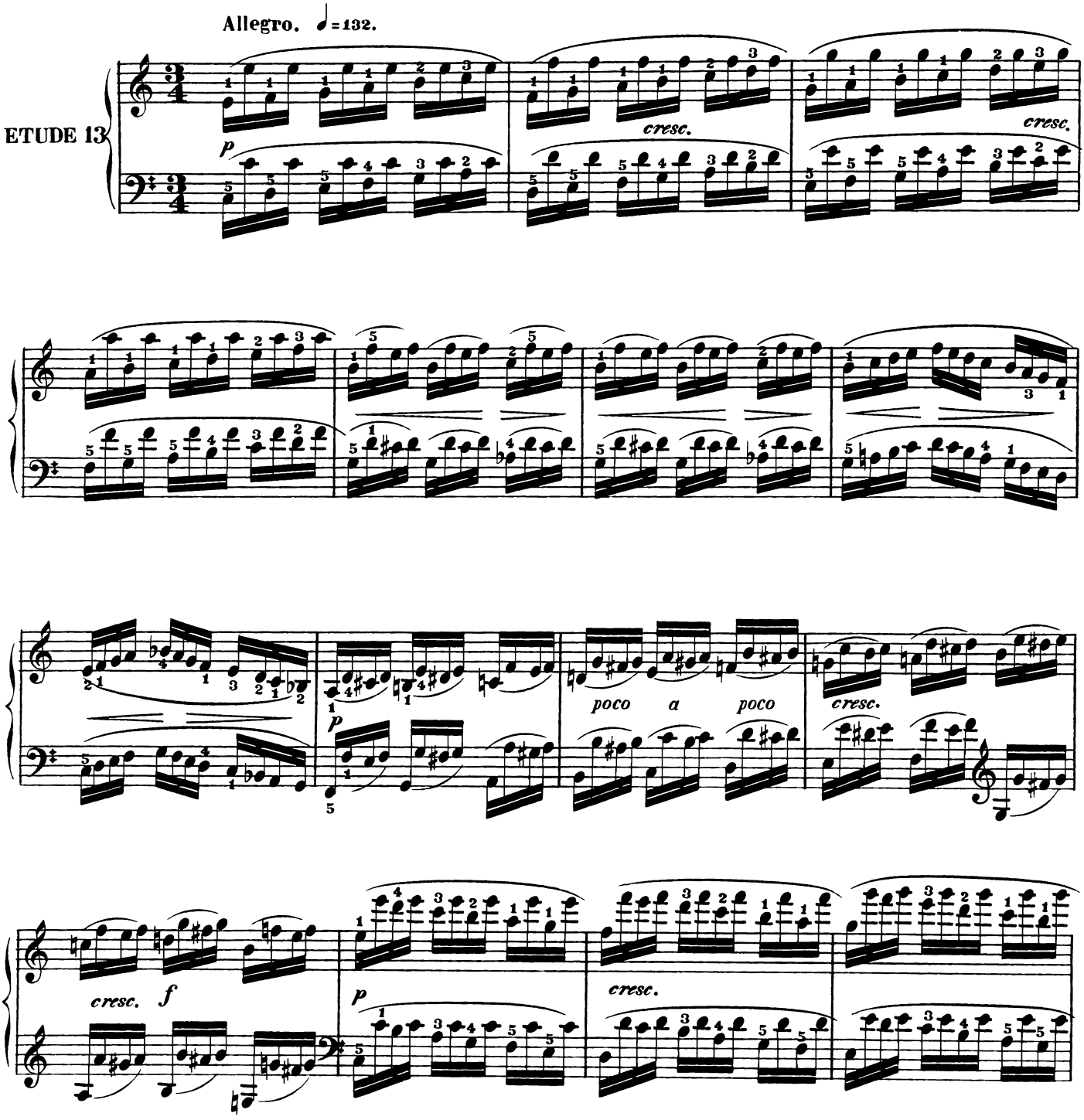
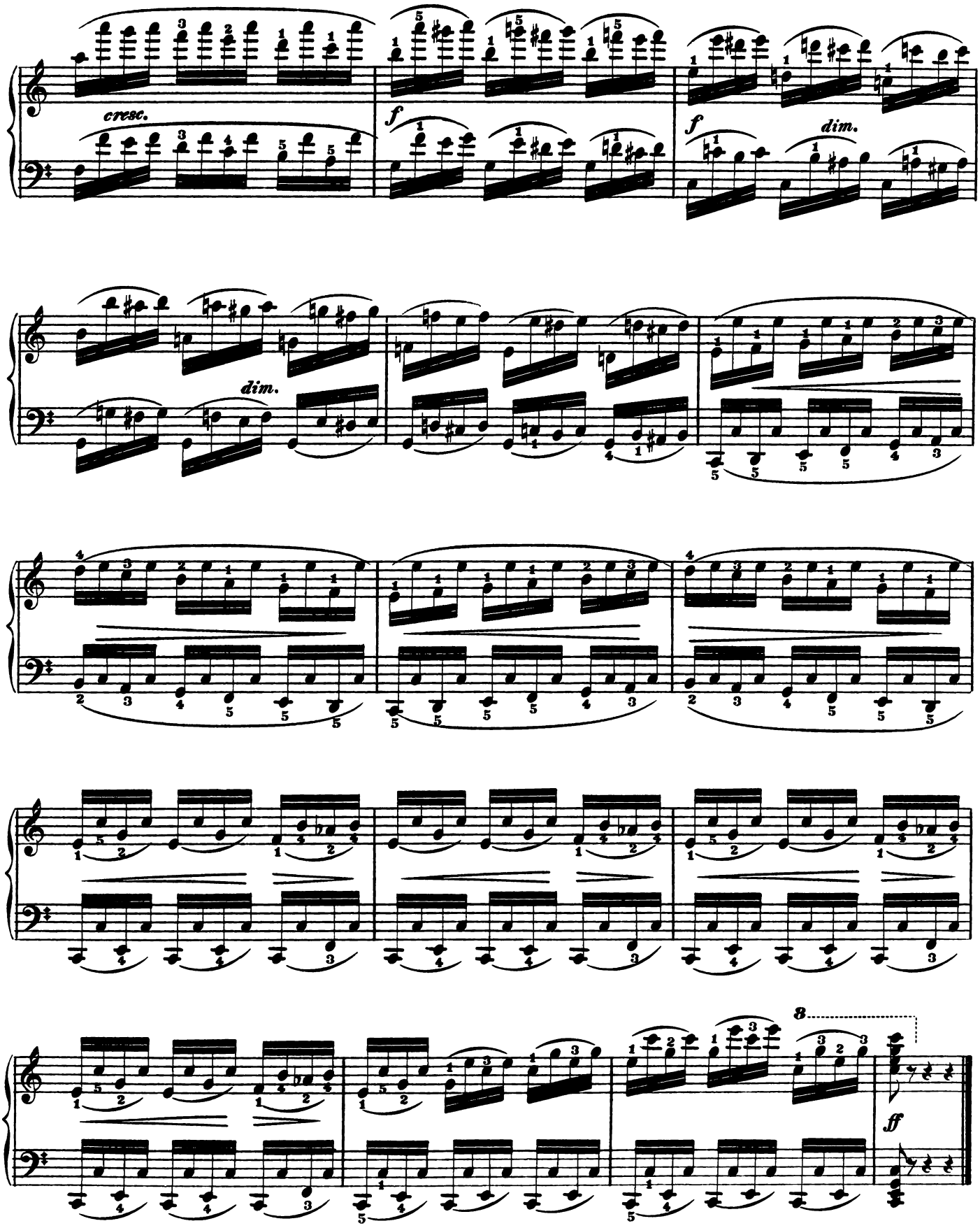
ff



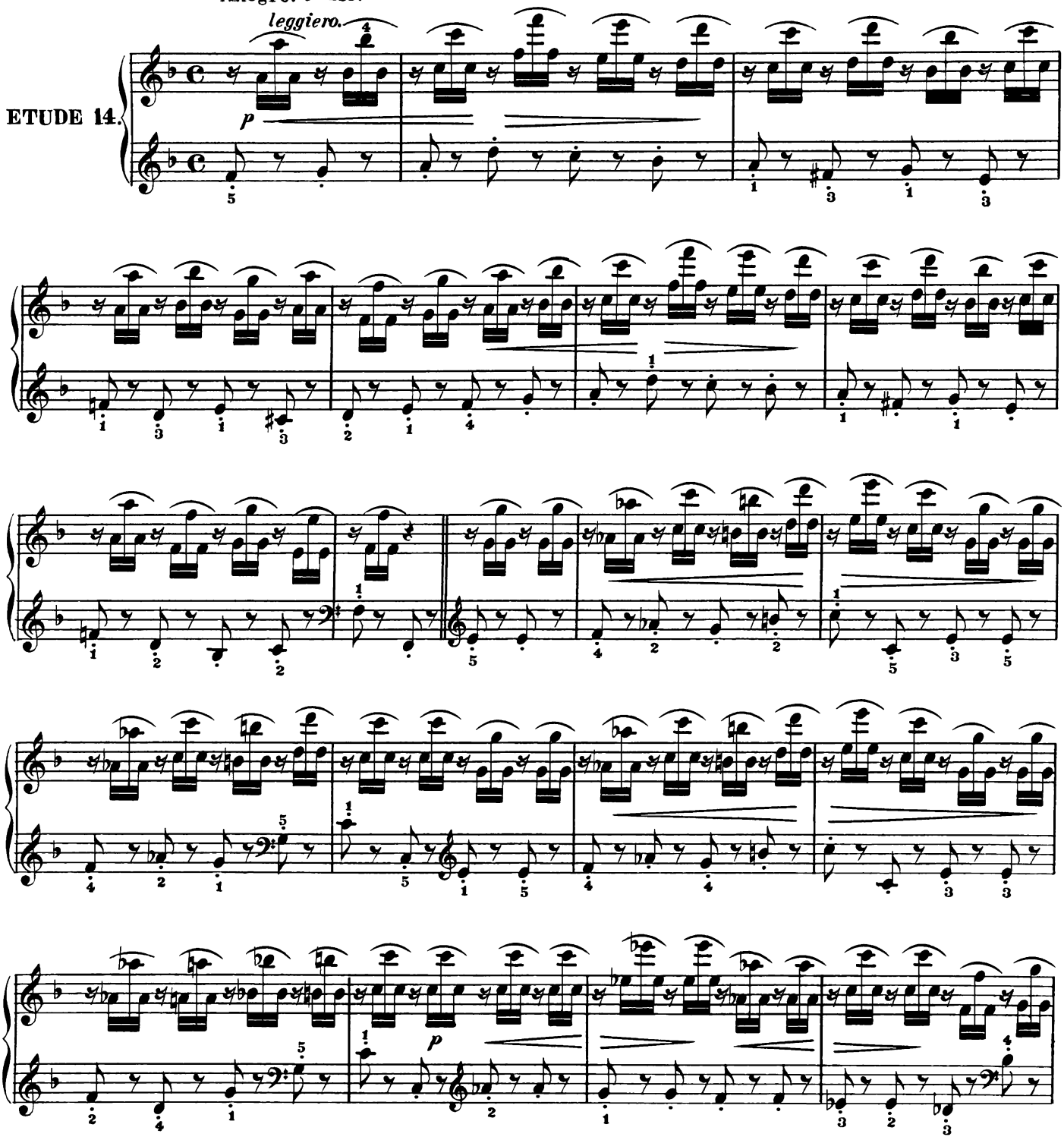
A study offering no special difficulty, but requiring to be performed smoothly and equally. Practise it slow-ly and firmly, at first, always in exact time, the fingers being raised some distance from the keys before striking them. The hands, however, must be kept very quiet when playing it over quickly.


cresc.
f
f
dim.
dim.
8
ff

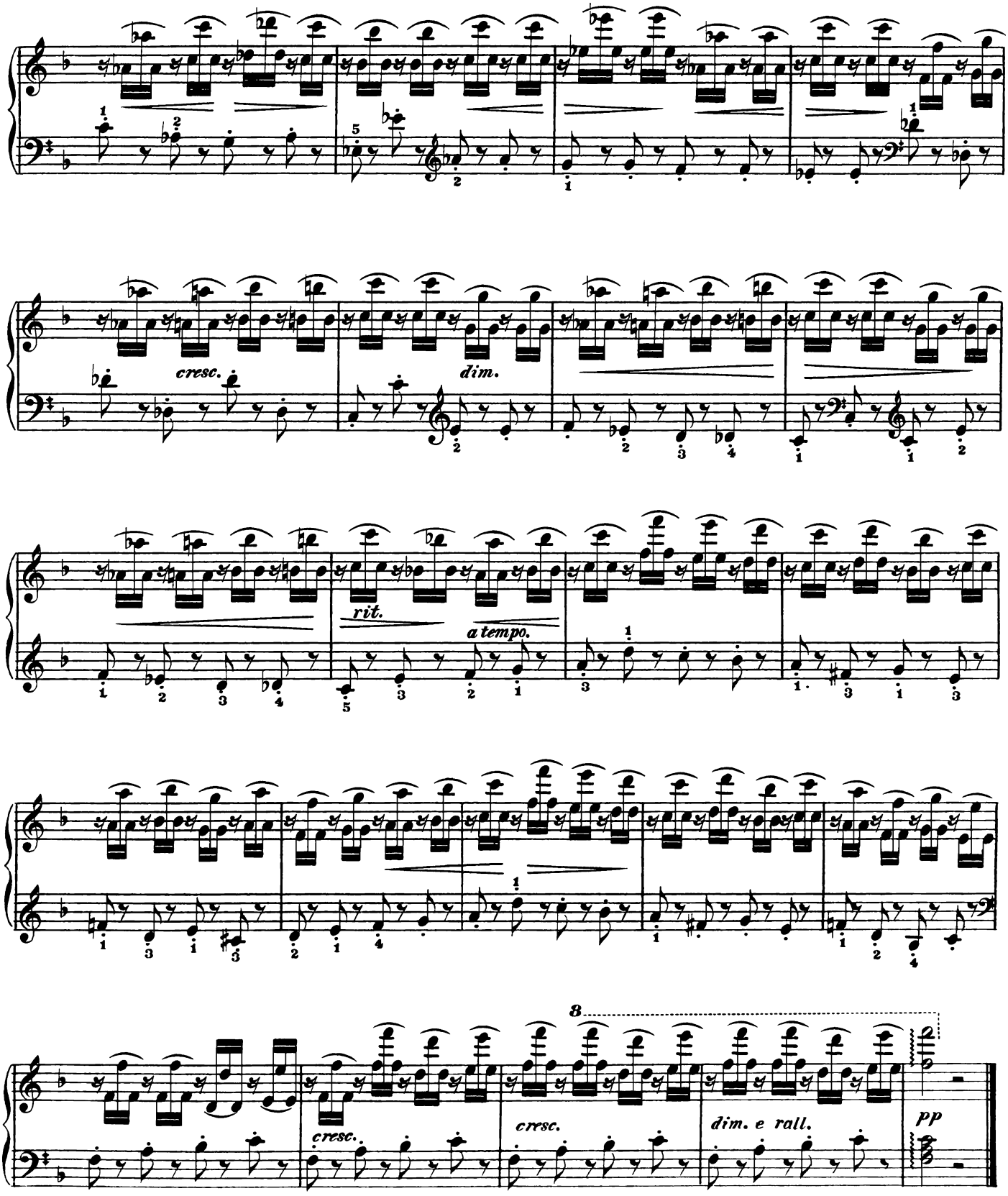
ETUDE 14.

Allegro. ♩=138.

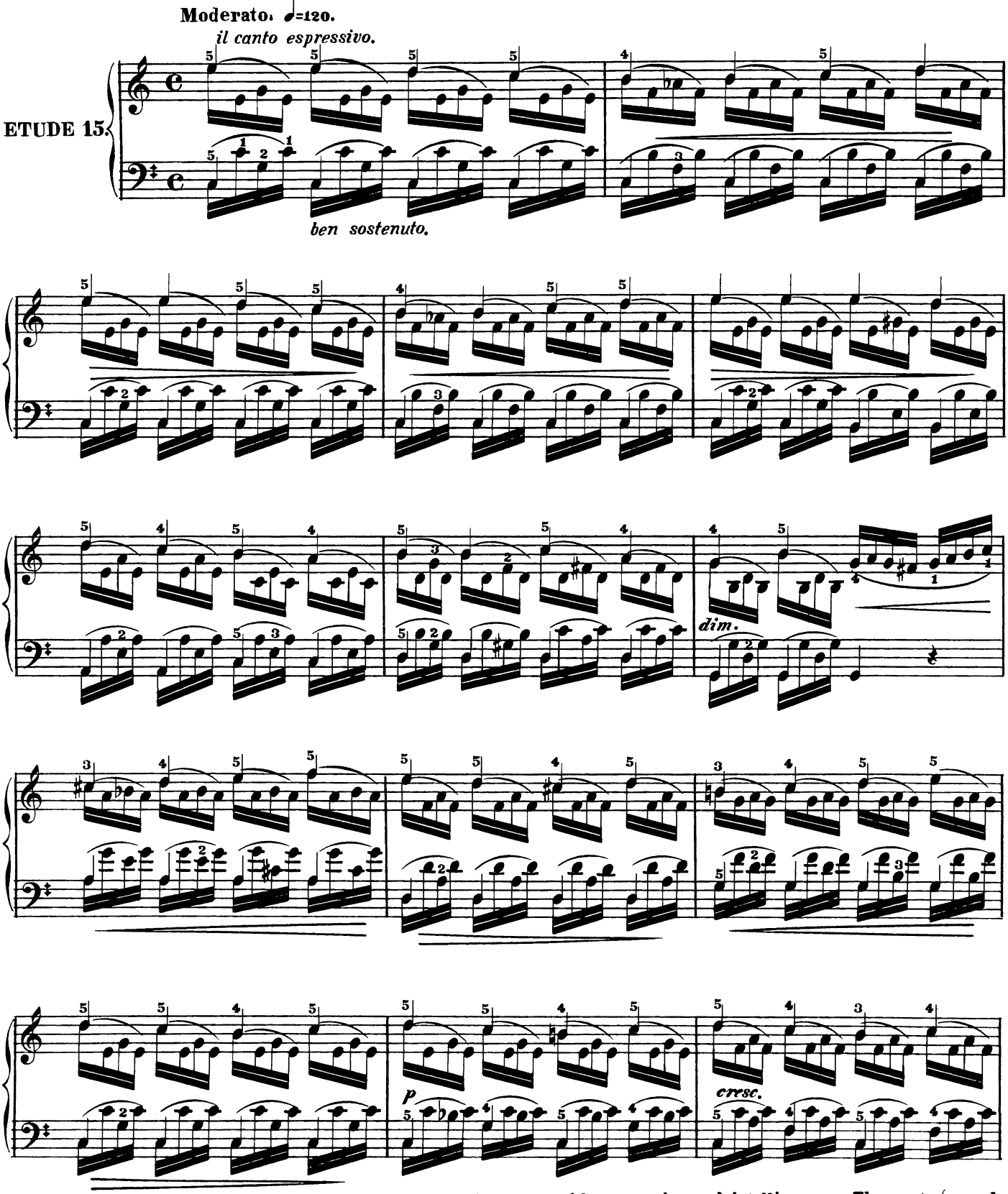
leggiero.



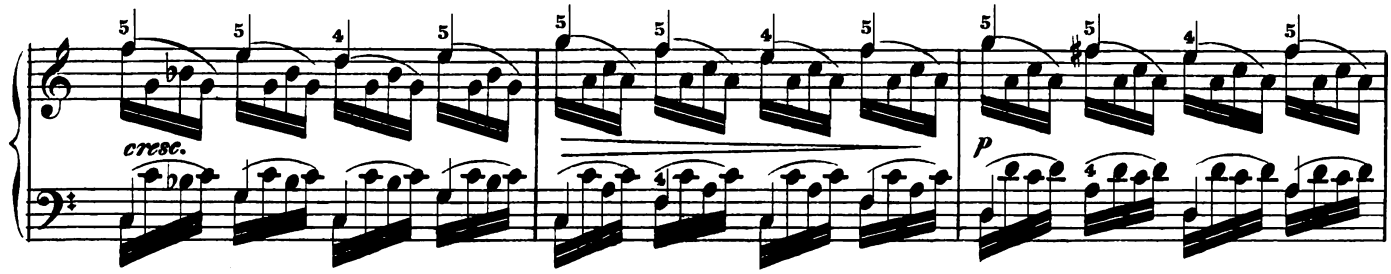
One of the easiest studies in the set. The difficulty consists in playing the arpeggio distributed between the two hands equally, (1st note in the left hand the three following notes in the right.) Unless the 2nd note (of the group of four) be caught up promptly by the right hand, the three notes played by it will sound too much like a triplet. The left hand part must be rendered with elasticity, shortness and precision.

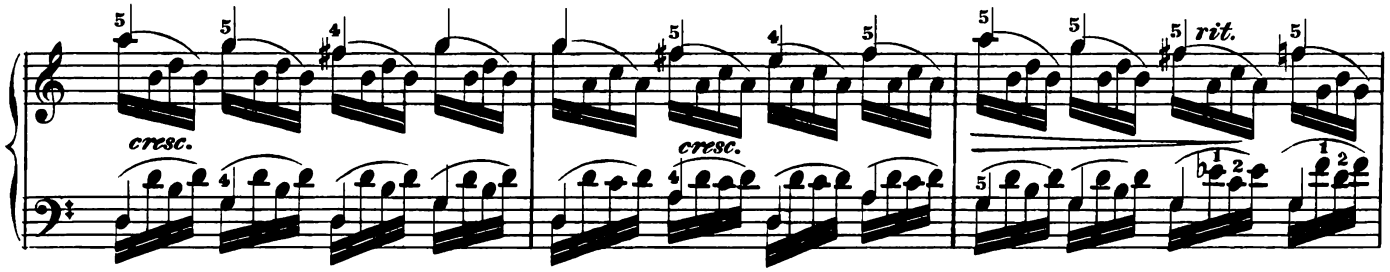

cresc.
dim.
rit.
a tempo.
8
cresc.
cresc.
dim. e rall.
pp

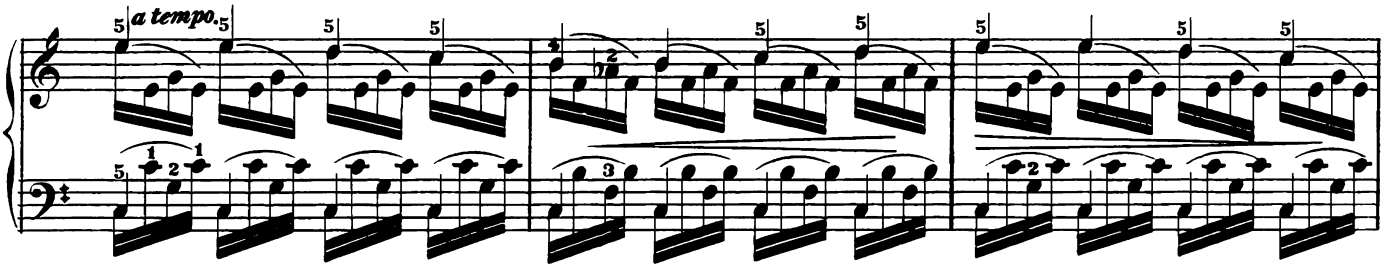
ETUDE 15.

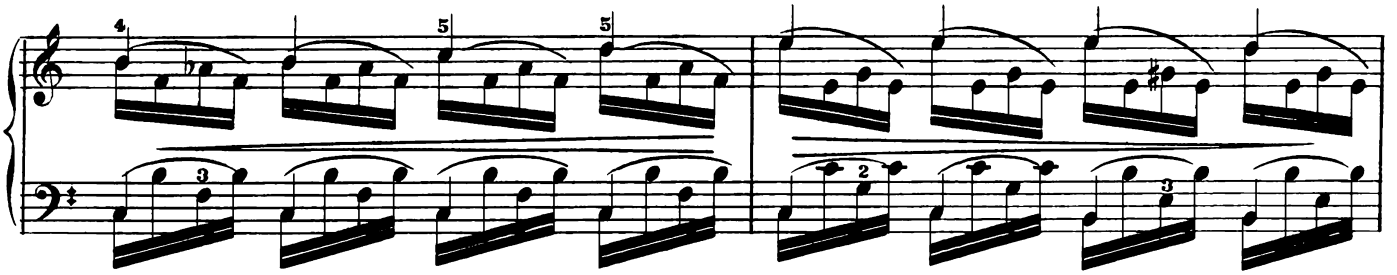


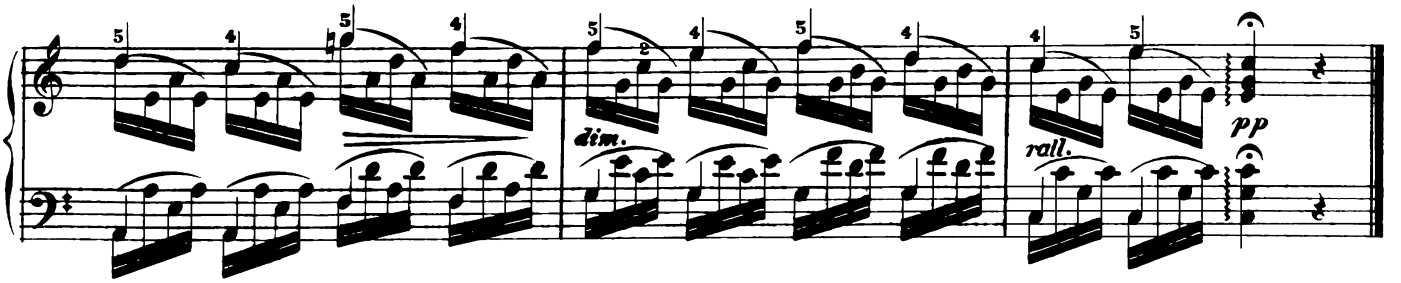
This study is not so difficult to execute technically as with expression and intelligence. The canto (or melody) is marked by the notes with turned-up stems, all of which must be held down their full time, as also similar ones given to the left hand. Expression, smoothness, and the greatest equality are the chief things to be observed in playing this study.


cresc.
p


cresc.
cresc.
rit.


a tempo.




dim.
rall.
pp