

Schubert's Standard Edition
of Selected
STUDIES and EXERCISES

for the Pianoforte.

Carefully Revised and Corrected with Instructive Annotations by

H. W. NICHOLL.

CZERNY, C. 100 Progressive Recreations.

.. School of Velocity. Op. 299.

DUVERNOY, J. B. School of Mechanism. Op. 120.

KÖHLER, LOUIS. 12 Preparatory Lessons. Op. 151.

Book 1.

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SCHOOL of MECHANISM.

Revised, with Annotations by H. W. NICHOLL.

J. B. DUVERNOY, Op. 120. Book 1.

Allegro vivace. ♩ = 144.

ETUDE 1.

cre - - - scen - - - do.

p *poco a poco* *f* *dim.* *p* *cresc.* *f*

GENERAL REMARKS.

These studies should be practised by young pupils in two general ways; First—slowly, with a strong finger-blow and pressure on each note, the finger being raised some distance from the key before it (the key) is struck. A good position of the hand must be maintained, and the arm must not assist the finger while it strikes the key. Secondly—rather quickly, with a close-clinging touch, in order to gain the true legato style of playing. The various marks of expression must only be observed when playing over these studies the second way.

5 3 3 2 3 4 1

rf *rf* *rf*

4 2 3 4 1 4 3 1 1

p

3 1 1 3 1 1 3 1 1

rf *sempre* *cresc.* *rf*

3 1 3 3 5 1 2

rf *f*

3 4 3 5 3 3 1 1 3 1

ff *ff* *ff*

Allegro. ♩ = 132.

ETUDE 2.

p

cresc.

cresc.

f

f

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The piece begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note triplets, while the left hand plays a simple accompaniment of quarter notes. The score includes several 'crescendo' (*cresc.*) markings and a 'forte' (*f*) dynamic. Technical markings such as fingerings (1, 2, 3, 4, 5) and slurs are used throughout to guide the performer. The piece concludes with a final flourish in the right hand.

In practising this study the second way the Right Hand must maintain a very quiet position, especially when playing the last four notes (and every similar passage) in the first bar. Pupils should often practise this phrase by itself, (both ways) purposely to strengthen the third and fourth fingers.

2 3 2 1

cresc.

1 5 1

1 1

4 1 5 1 3 1

p

4 4

1 4 1 1 1

cresc.

f

mf

mf

f

ff

Allegro. $\text{♩} = 132.$

ETUDE 3

p

cresc. *dim.* *p*

cresc.

sempre cresc. *f* *f*

f

The musical score for Etude 3 is presented in five systems. Each system consists of a piano (treble clef) and bass (bass clef) staff. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature has one sharp (F#). The first system begins with a piano (*p*) dynamic and features a complex rhythmic figure in the piano part, with fingerings 1, 4, 1, 4, 1, 4, 1, 4 indicated. The bass part provides a simple accompaniment. The second system includes dynamic markings of *cresc.*, *dim.*, and *p*. The third system features a *cresc.* marking. The fourth system is marked *sempre cresc.* and *f*. The fifth system begins with a *f* dynamic and includes fingerings 1, 4, 1, 4, 1, 4, 1, 4 in the piano part and 2, 1, 2, 1, 2, 1, 2, 1 in the bass part.

Young pupils will derive much benefit from diligently practising (first way) the figure in the opening bar. The first two notes in the second and following bars contain an important contraction of the fingers, which must be thoroughly mastered. Rapidity must not be attempted before certainty and clearness of finger-action have been gained.

3
f *dim.* *p* *cresc.*

f *rf*

p *cresc.*

dim.

sempre cresc. *rf*

f *ff*

Allegro. ♩ = 132.

ETUDE 4.

The musical score for Etude 4 consists of five systems of piano music. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in 2/4 time and features complex arpeggiated passages. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). The piece concludes with a double bar line and a repeat sign.

To play arpeggios well, the hands must be nicely poised over the keys in order to save "lost-motion". In all the positions of the chords calling for the fourth finger, care must be taken to play that note firmly and distinctly. Great benefit must result to young students in practising all arpeggio passages the first way designated, as it tends to widen the fingers, and give them a perfectly free and independent movement.

Allegro moderato. ♩ = 126.

ETUDE 5.

p legato.

p 4

cresc.

poco

a

poco

f

p

cresc.

poco

a

poco

The musical score for Etude 5 is written in common time (C) and consists of five systems of two staves each. The tempo is marked 'Allegro moderato' with a quarter note equal to 126 beats per minute. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic and a legato articulation. The first system shows a treble clef staff with a series of eighth-note triplets and a bass clef staff with a simple accompaniment. The second system introduces a crescendo (*cresc.*) and a 'poco' dynamic. The third system features a forte (*f*) dynamic and includes fingering numbers (1, 2, 3, 4) for the treble clef. The fourth system returns to a piano (*p*) dynamic and includes a 'cresc.' marking. The fifth system concludes with 'poco' and 'a' dynamics. The score is rich with articulation marks such as slurs and accents, and includes various fingering instructions throughout.

An excellent study for strengthening and giving freedom to the weak fingers of both hands. Let it be thoroughly well practised the first way, especially the figure for the Left Hand, beginning at bar 9, and still more the position given in bar 10 fingers 5, 4 and 3. Whatever time is bestowed upon this study cannot fail to bring its own reward.

