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of Selected

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for the Pianoforte.

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H.W. NICHOLL.

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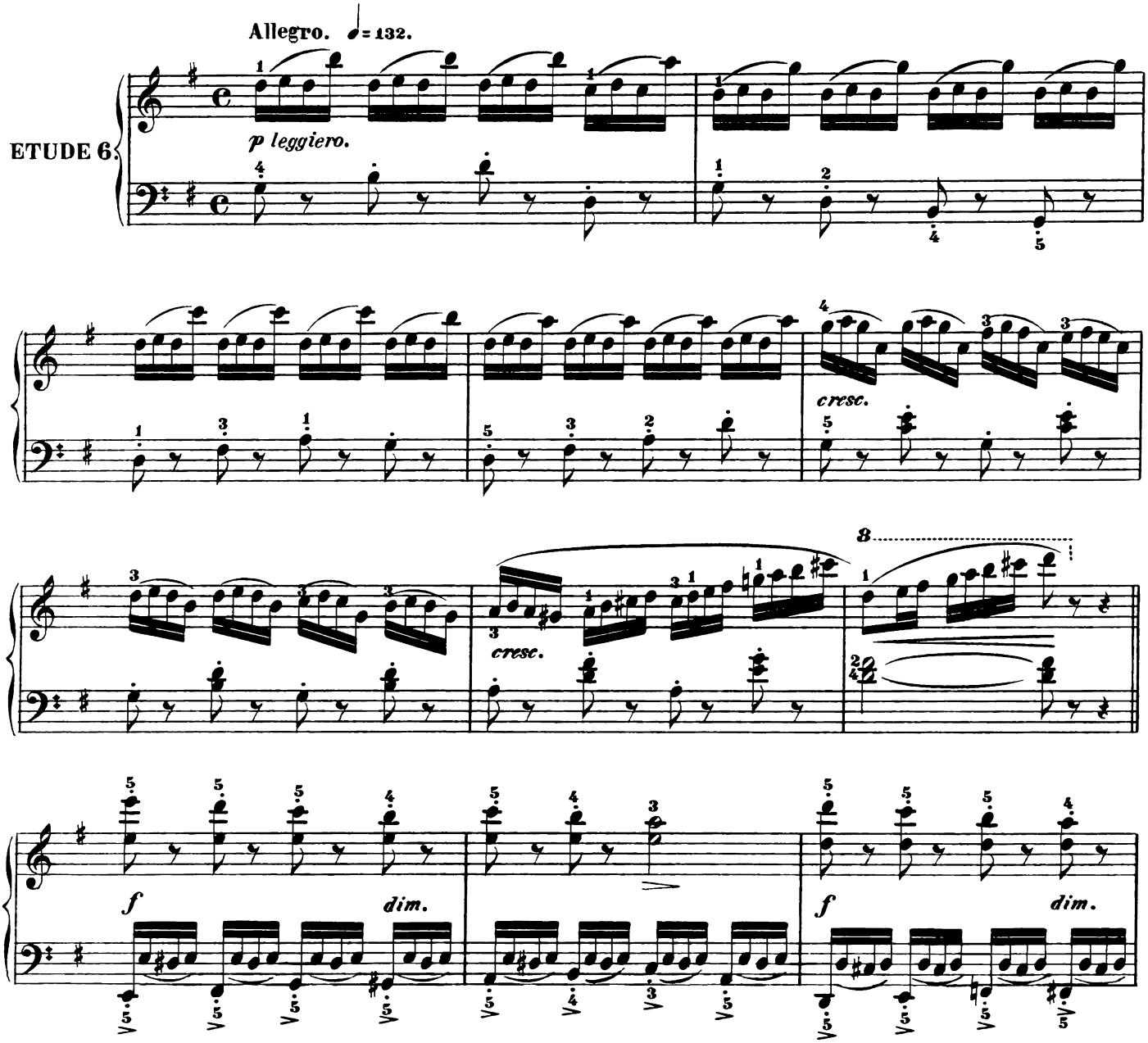

The first four notes forming the chief figure of the study need particular attention from the pupil, with regard to equality of performance and proper accent. The last note of the four must be played lightly, else it will sound as if it were the first note of the group, which would entirely destroy the character of the passage and fail in benefitting the stu-dent in the special manner intended. Later on, however, this change is made — 13th bar. Every mark of expression must be observed when the study is played at the rate and in the style intended. A free action of the fingers will then be required.

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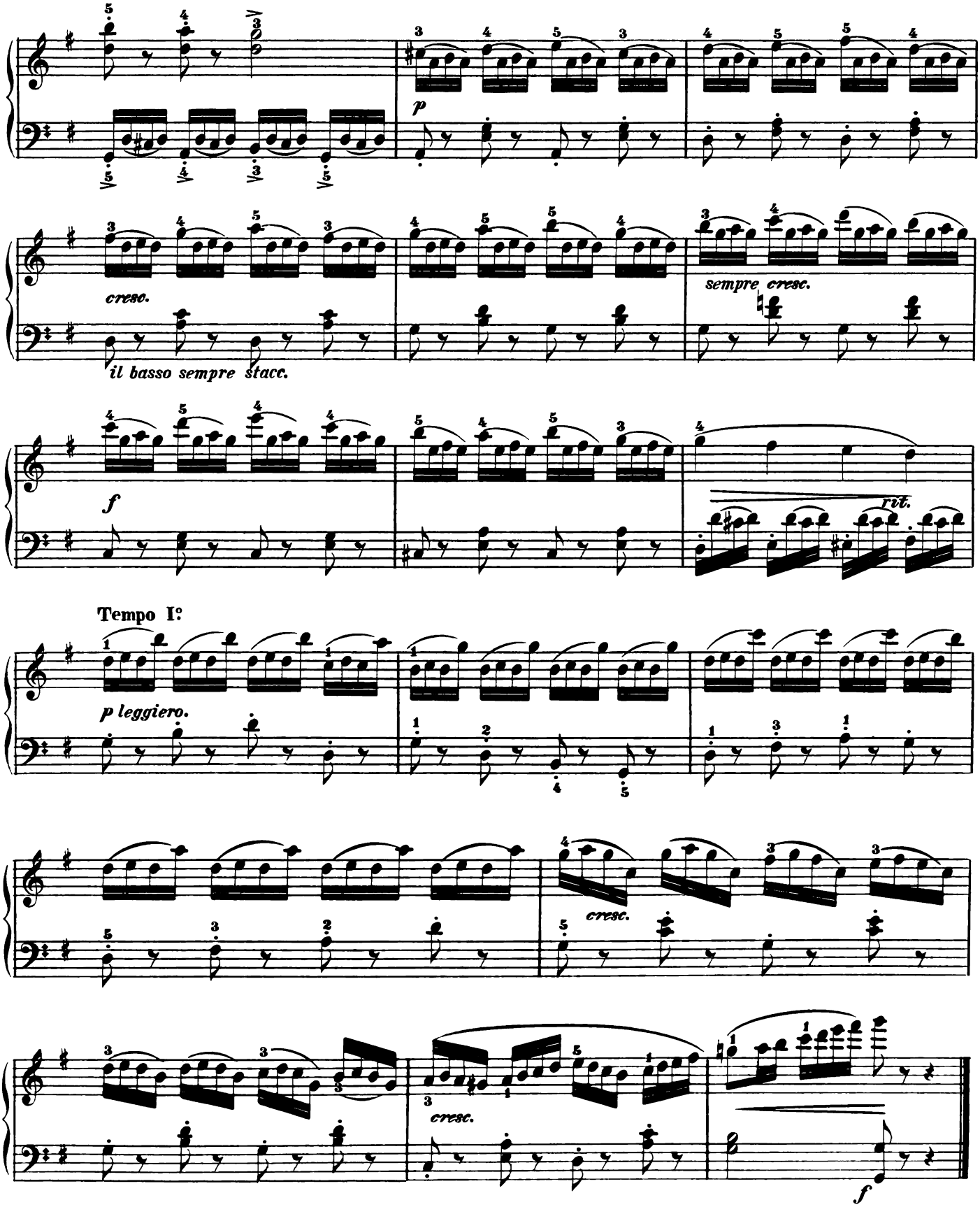
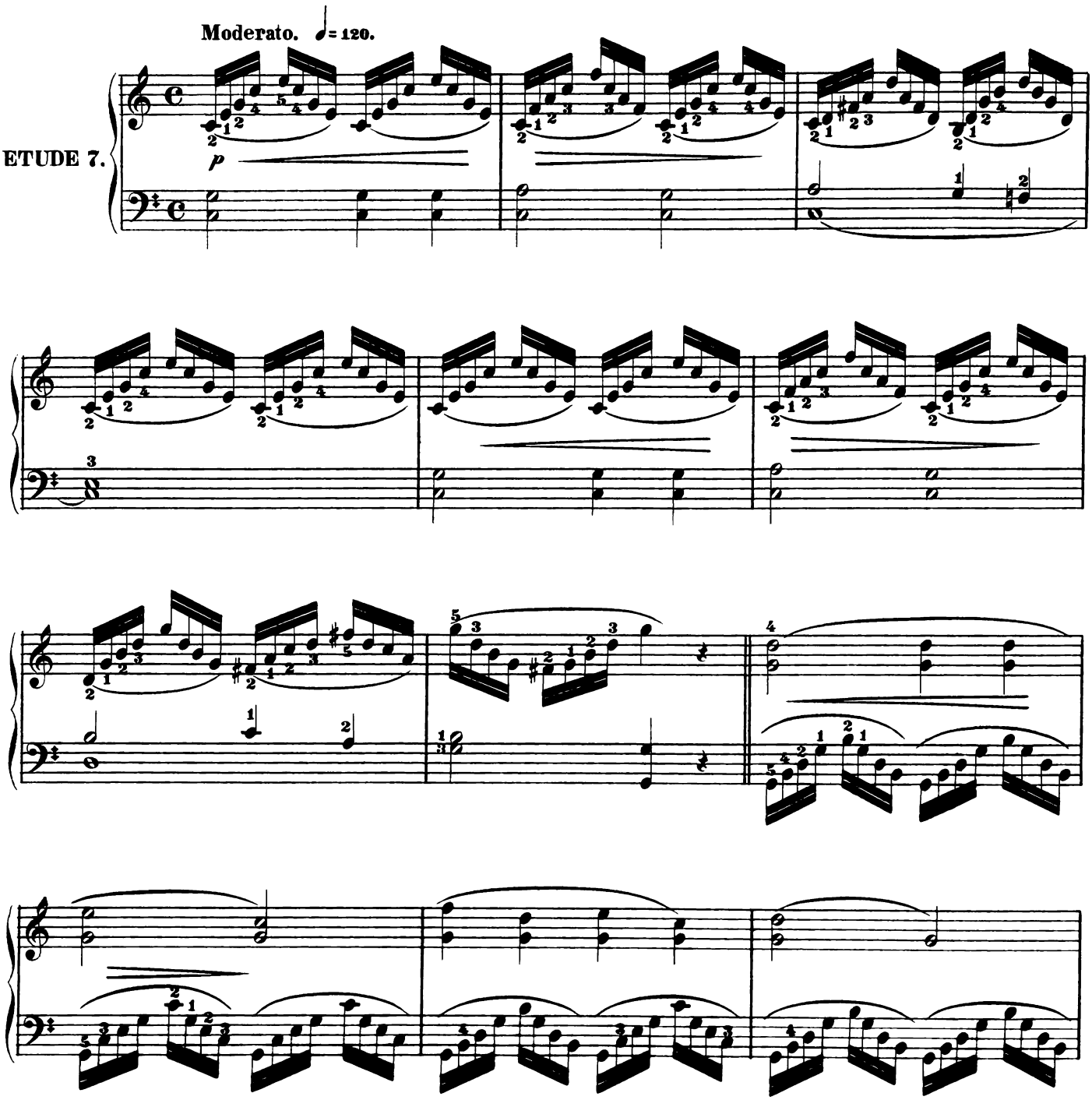
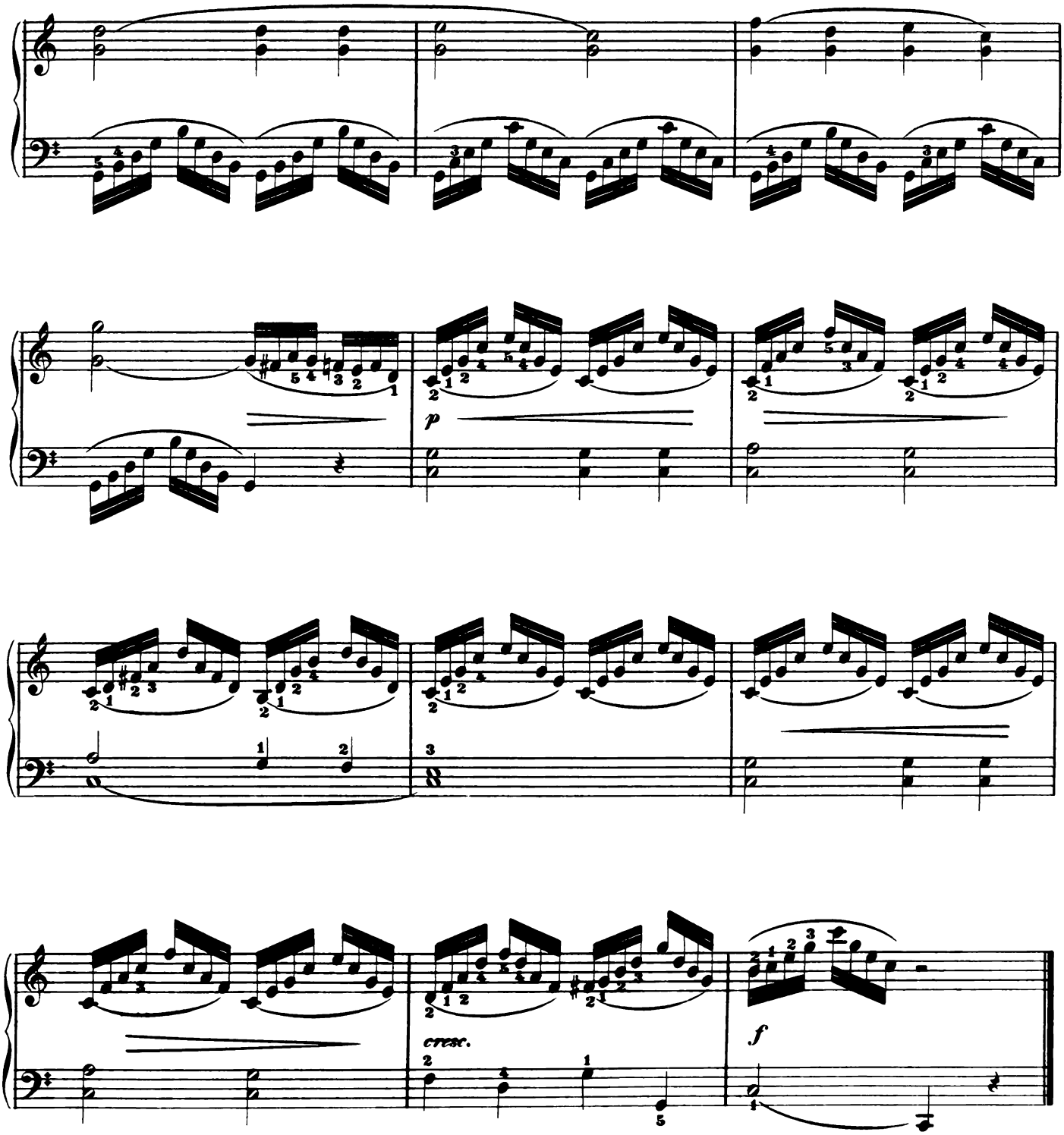
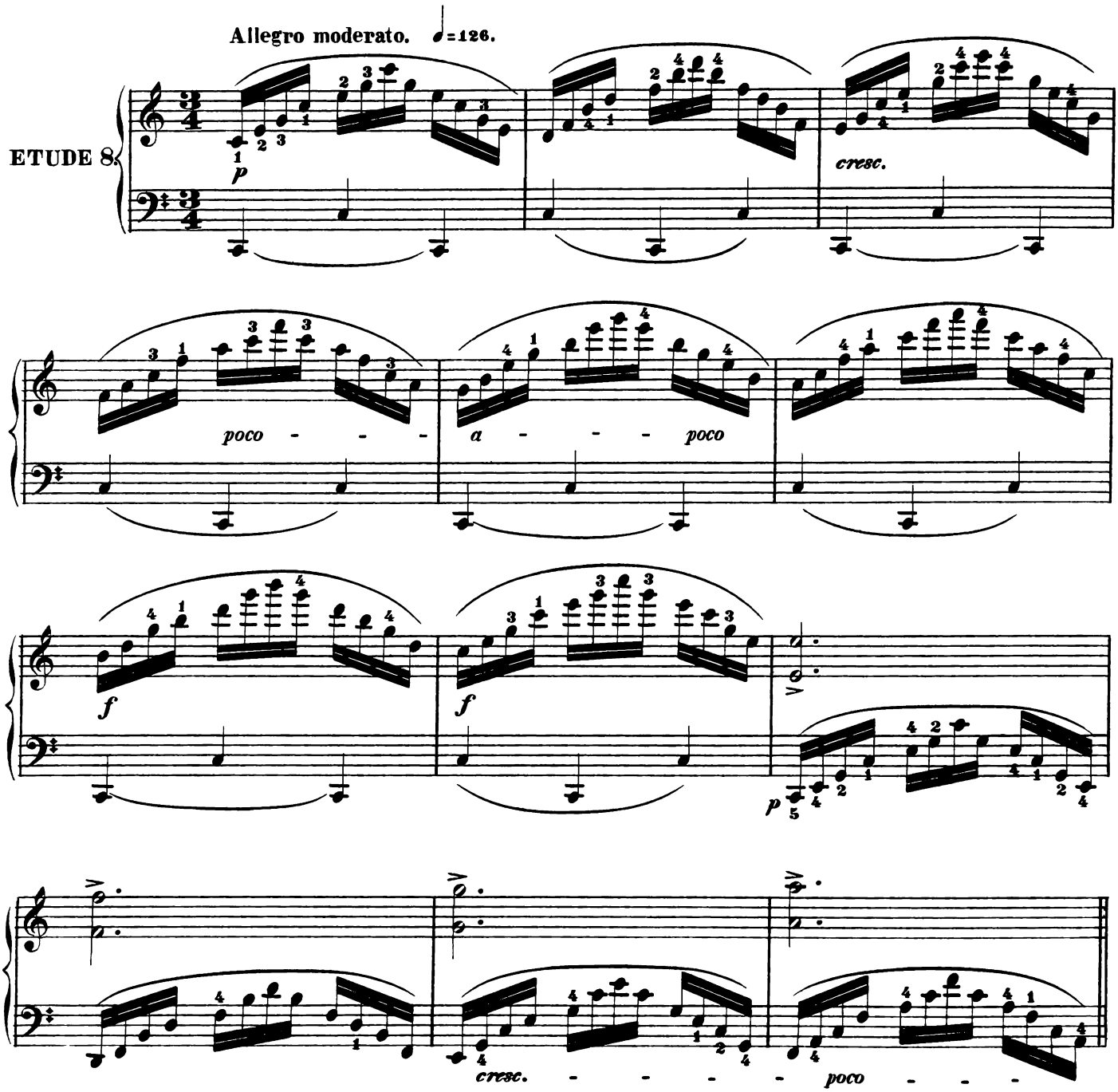

p
cresc.
il basso sempre stacc.
sempre cresc.
f
rit.
Tempo I°
p leggiero.
cresc.
cresc.
f

ETUDE 7.

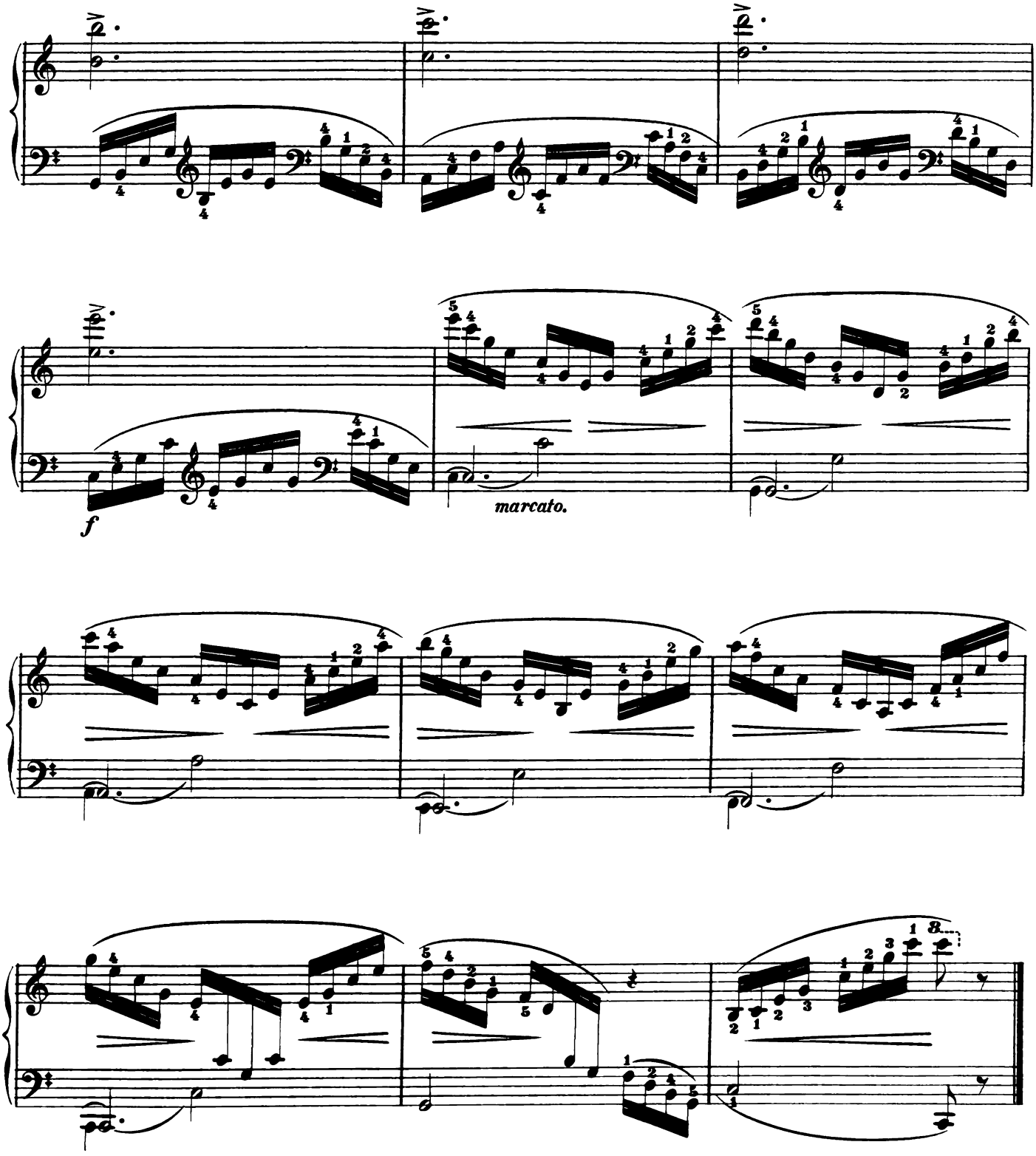


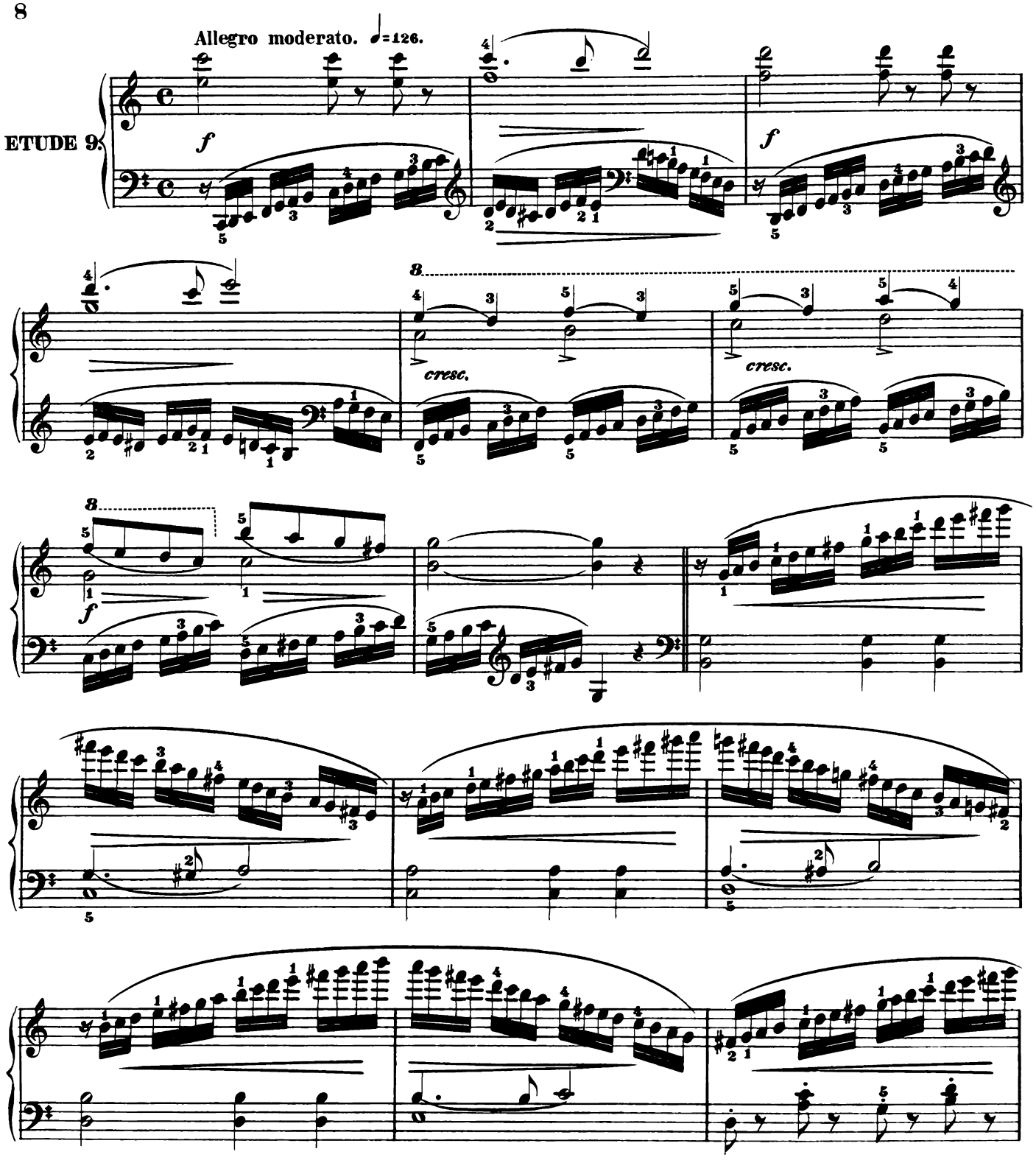
The chief difficulty to be overcome by the pupil in this study centers in turning the 2nd finger under and over the first without jerking the elbow in and out, both hands. When this has been mastered, equality in playing the arpeggios must next be observed, and lastly, each hand must play its part legato, without any unnecessary movement.


p
cresc.
f

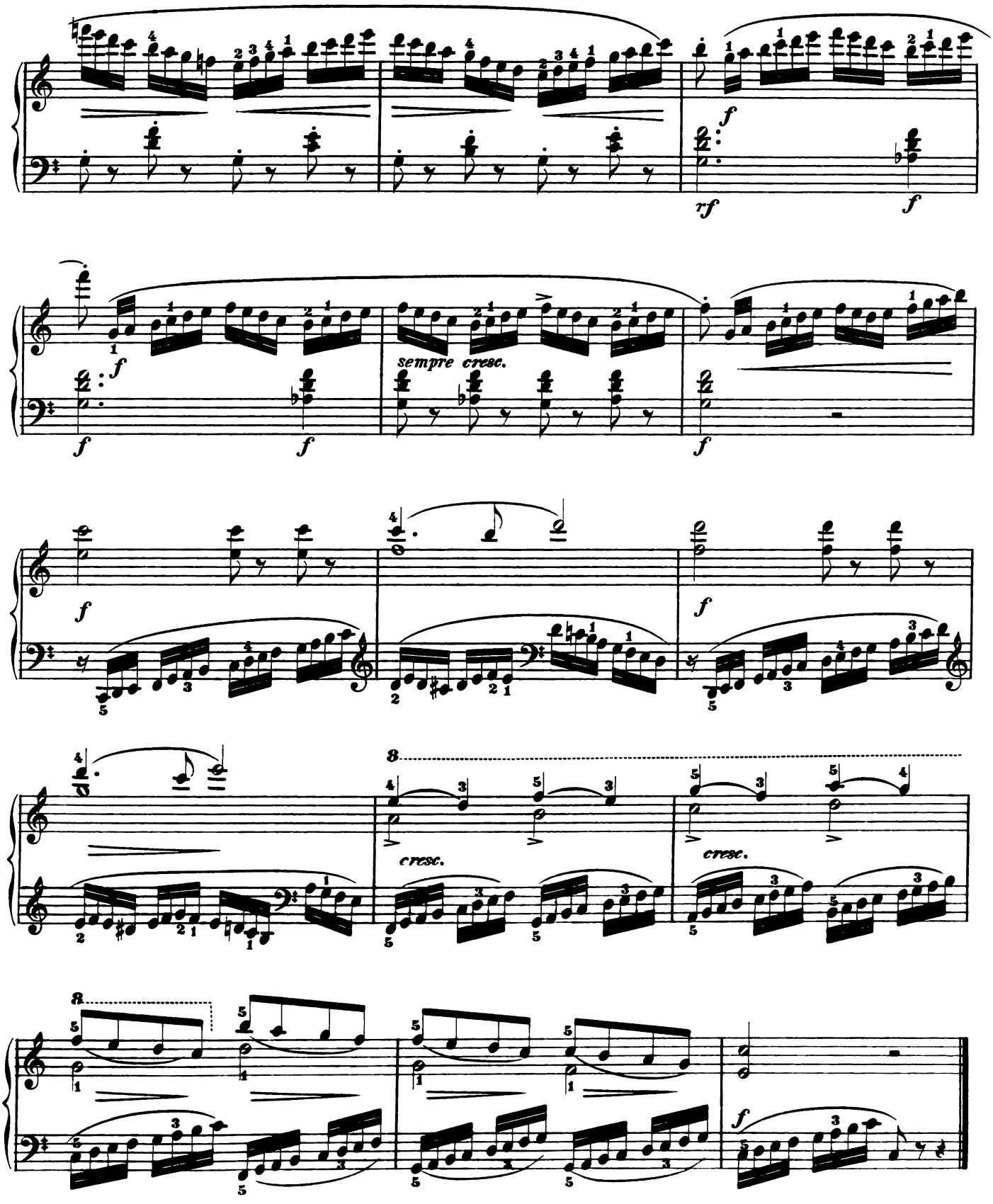


A study on the extended arpeggio. The directions given for the previous study (N°7) equally apply to this one, with regard to turning under and over the thumb, legato playing, &c. The elbow must move in and out as im--perceptibly as possible.

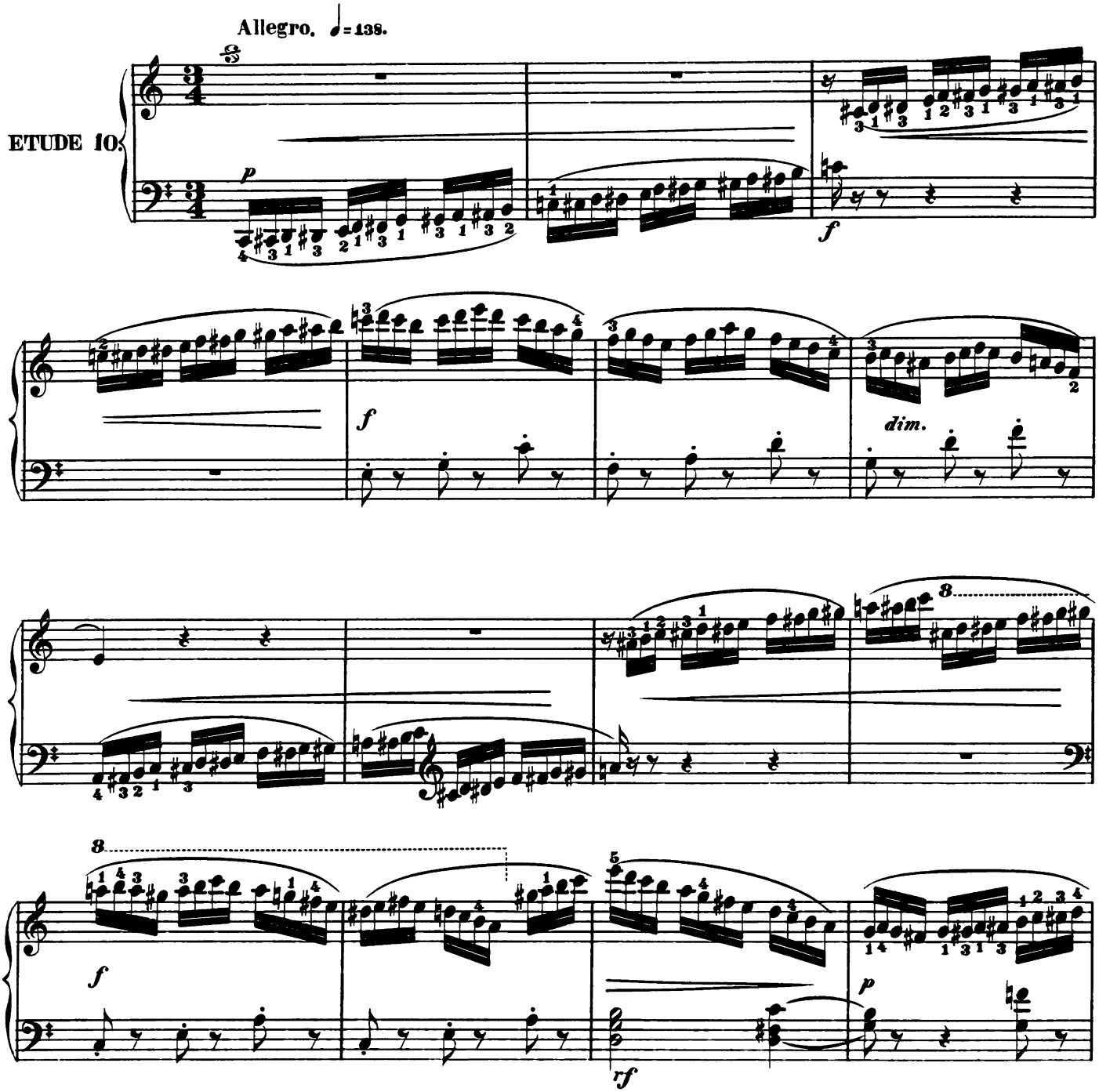

f
marcato.



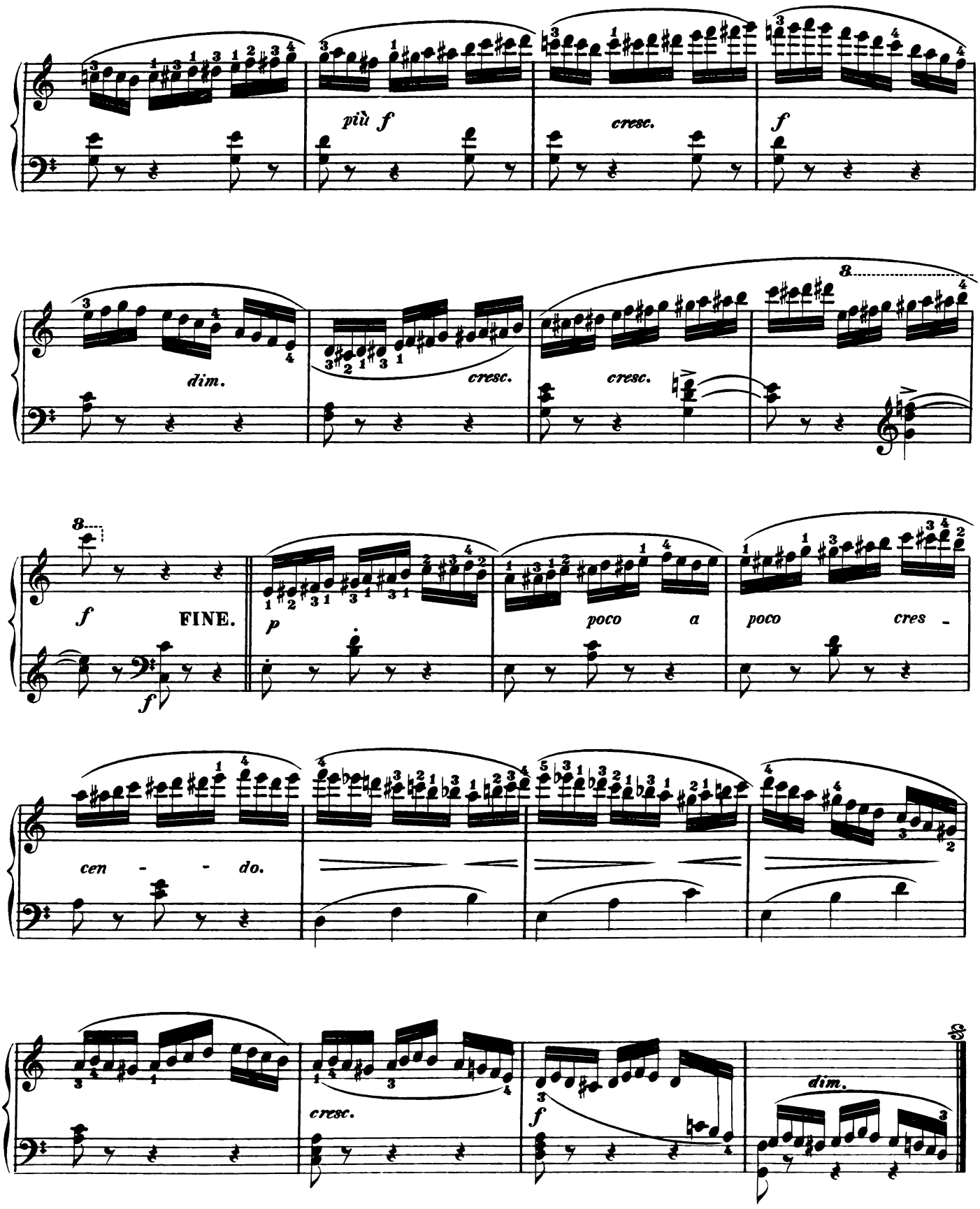
Two principal rules must be observed when practising scales or studies, having scales for their foundation; viz: perfect equality, and the greatest care in turning under and over the thumbs and fingers, and this to avoid the slight--est accent at such times, which would necessarily injure the smoothness of the passage. When a scale commences af--ter a 16th rest, care must be taken not to accent the first note as is frequently done.


f
rf
f
f
f
f
sempre cresc.
f
f
f
cresc.
cresc.
f

ETUDE 10.



The chromatic scale is the easiest scale to play with regard to fingering, but in order to gain the equality necessary is quite difficult. The instructions accompanying the previous study (N° 9.) will generally apply to the one above. Practise it slowly and firmly at first. Make no perceptible break at the beginning of the 3rd bar, where the right hand takes up the scale from the left and continues it.


più f
cresc.
f
dim.
cresc.
cresc.
8
f
FINE.
p
poco a
poco cres -
cen - - do.
cresc.
f
dim.