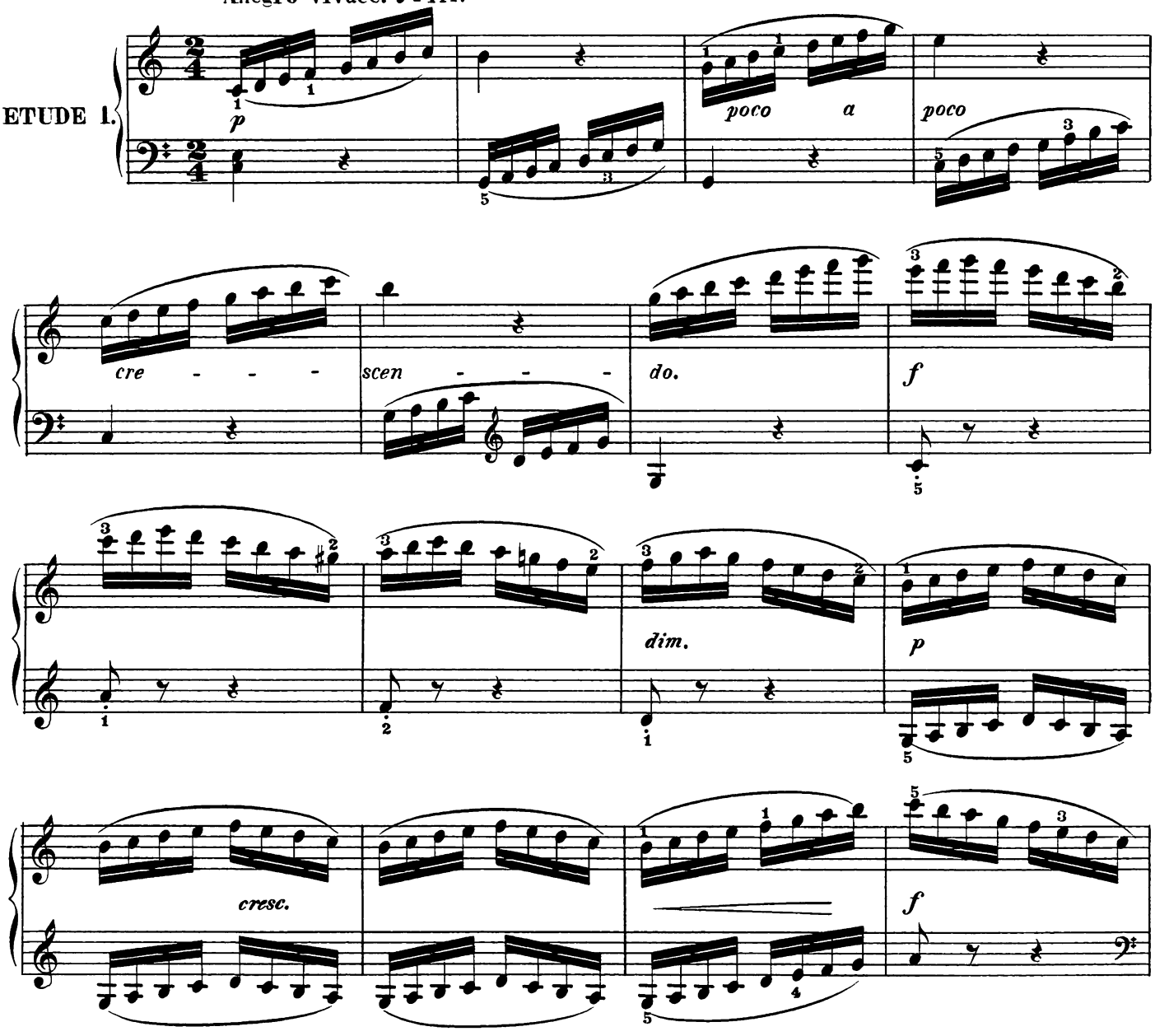
# SCHOOL of MECHANISM.

*Revised, with Annotations by H. W. NICHOLL.* *J. B. DUVERNOY. Op. 120. Book 1.*

Allegro vivace. ♩ = 144.

ETUDE 1.




## GENERAL REMARKS.

These studies should be practised by young pupils in two general ways; First—slowly, with a strong fin--ger-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.



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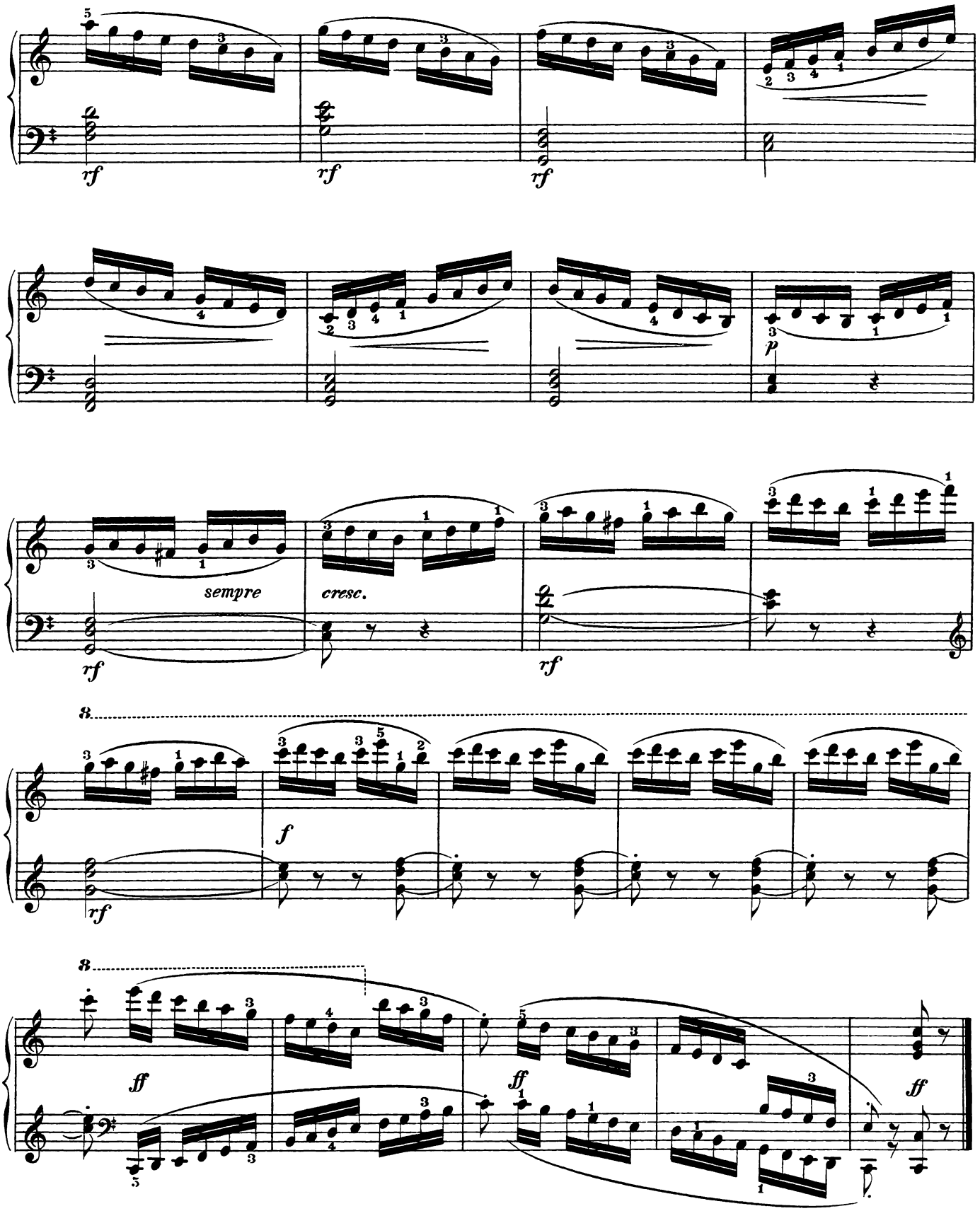
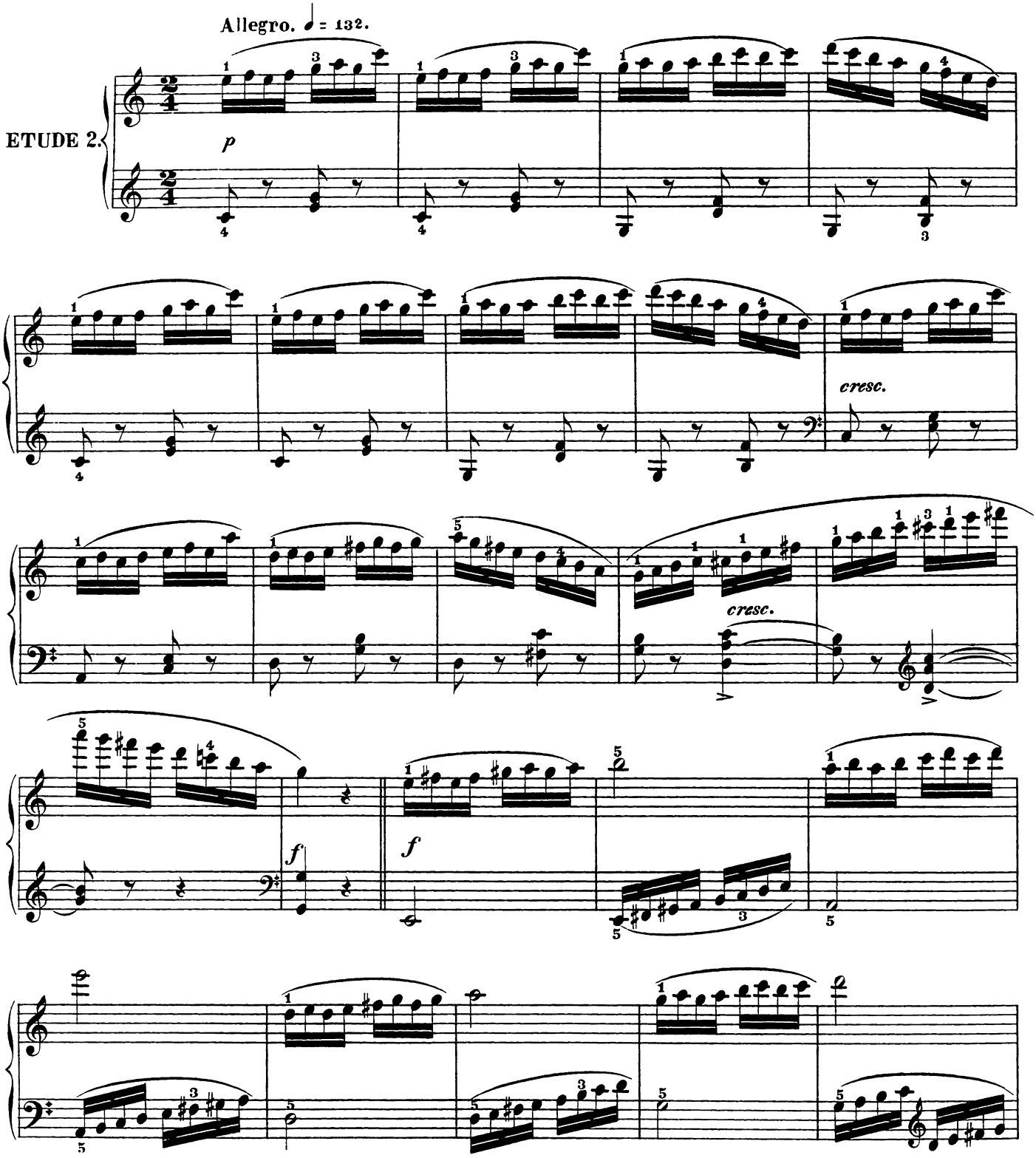
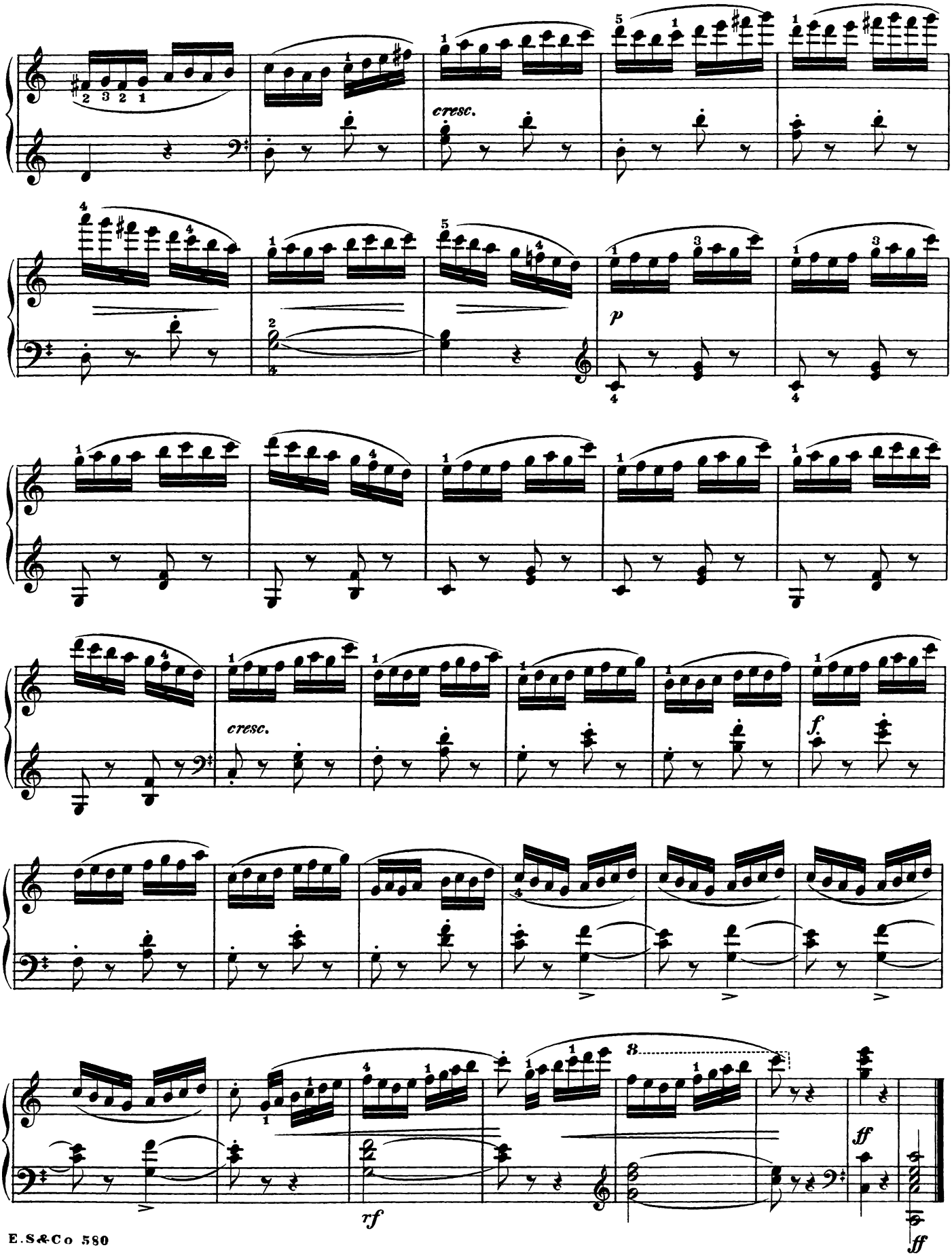
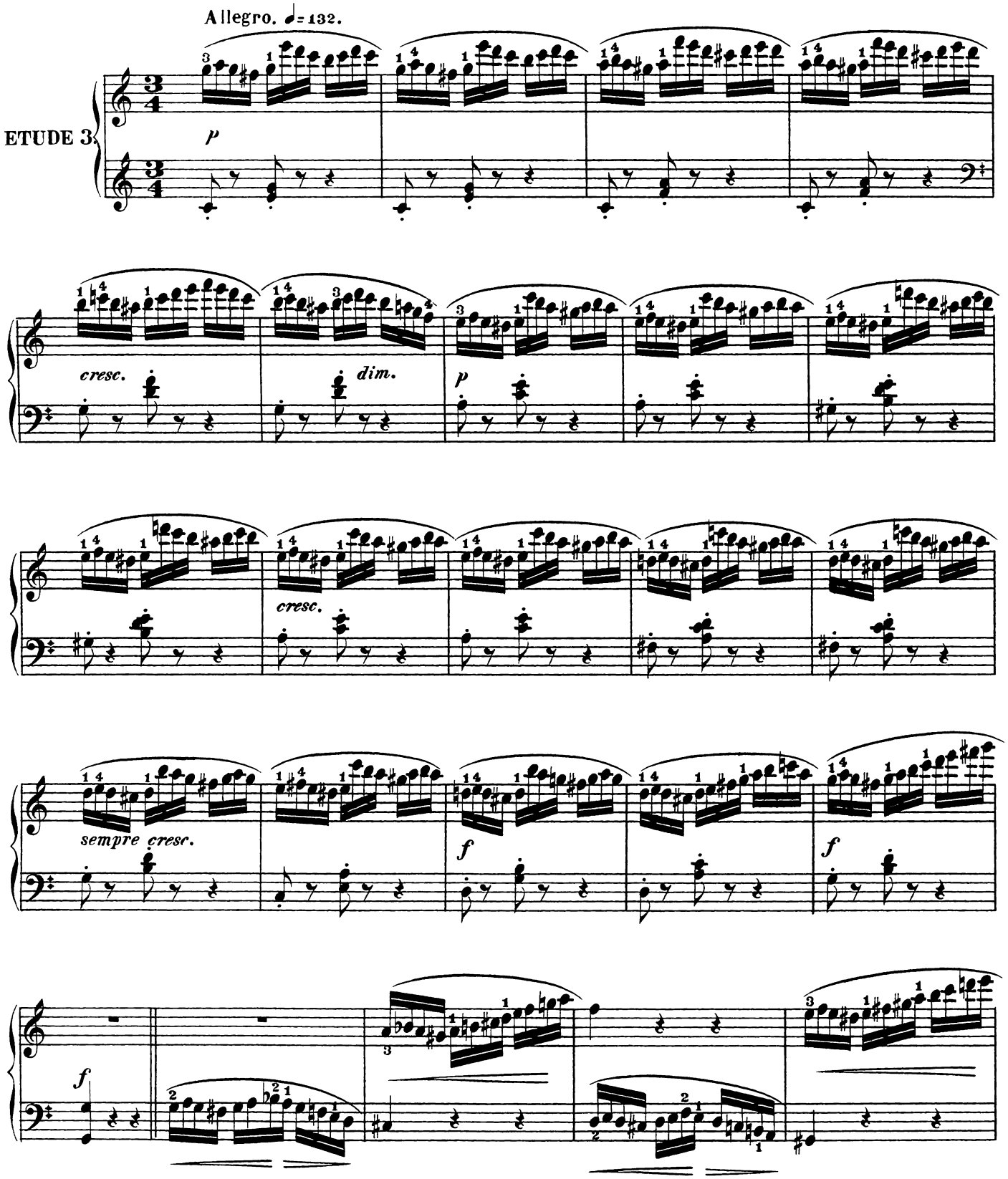

rf
rf
rf
p
sempre
cresc.
rf
rf
8
f
rf
8
ff
ff
ff

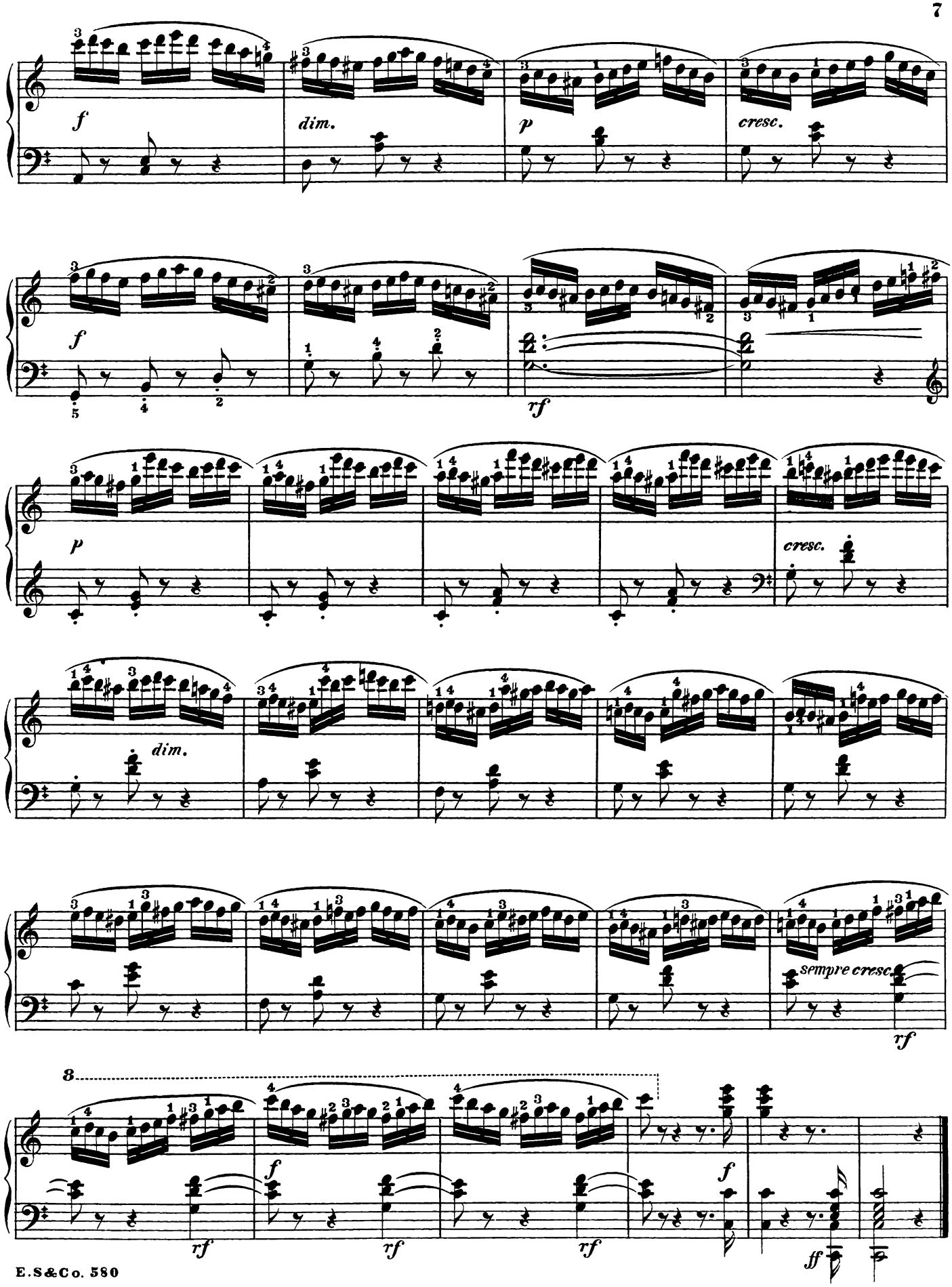



In practising this study the second way the Right Hand must maintain a very quiet position, especially when playing the last four notes (and every similar passage) in the first bar. Pupils should often practise this phrase by itself, (both ways) purposely to strengthen the third and fourth fingers.

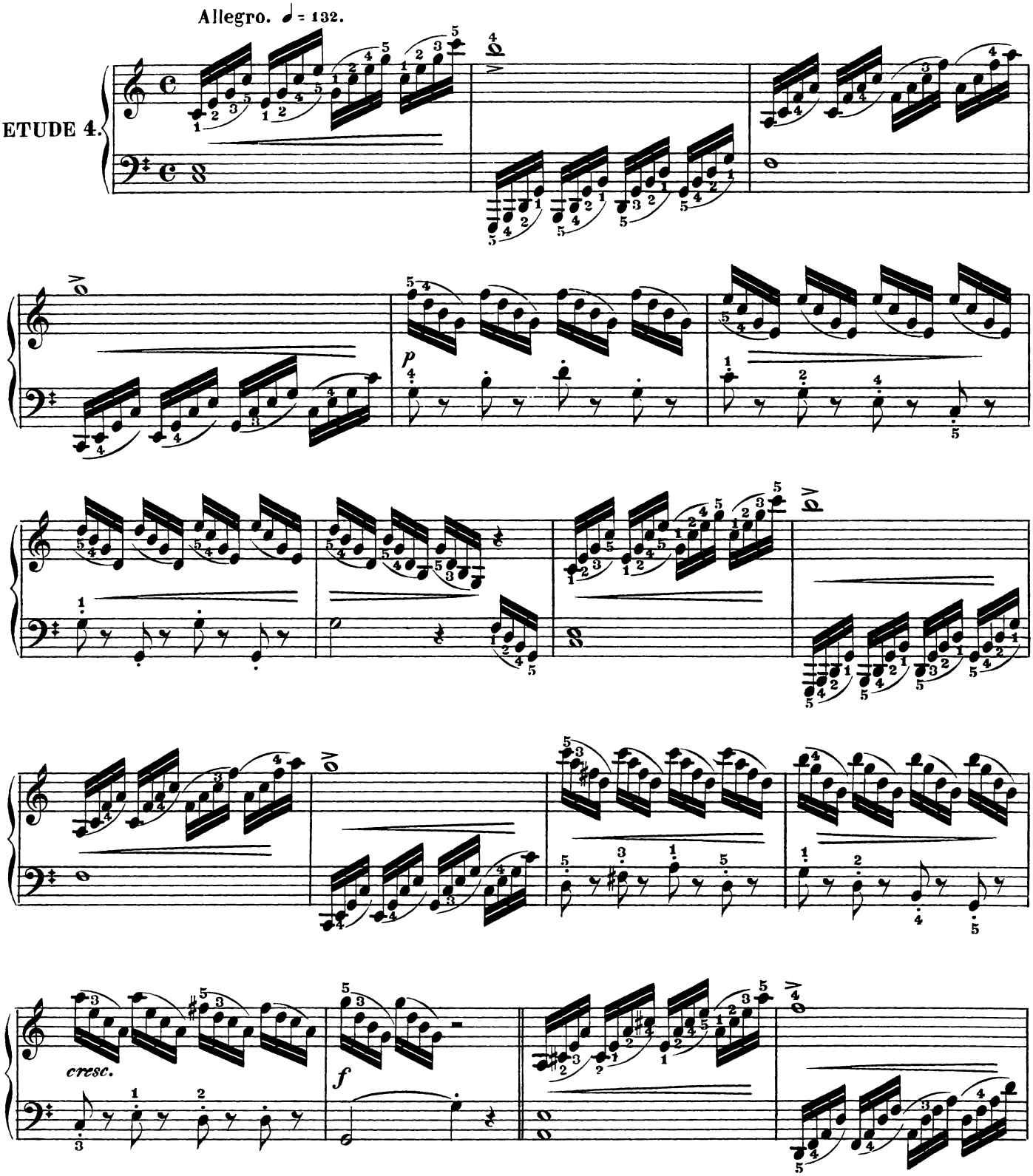

cresc.
p
cresc.
f.
rf
ff
ff




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 attemped before certainty and clearness of finger-action have been gained.

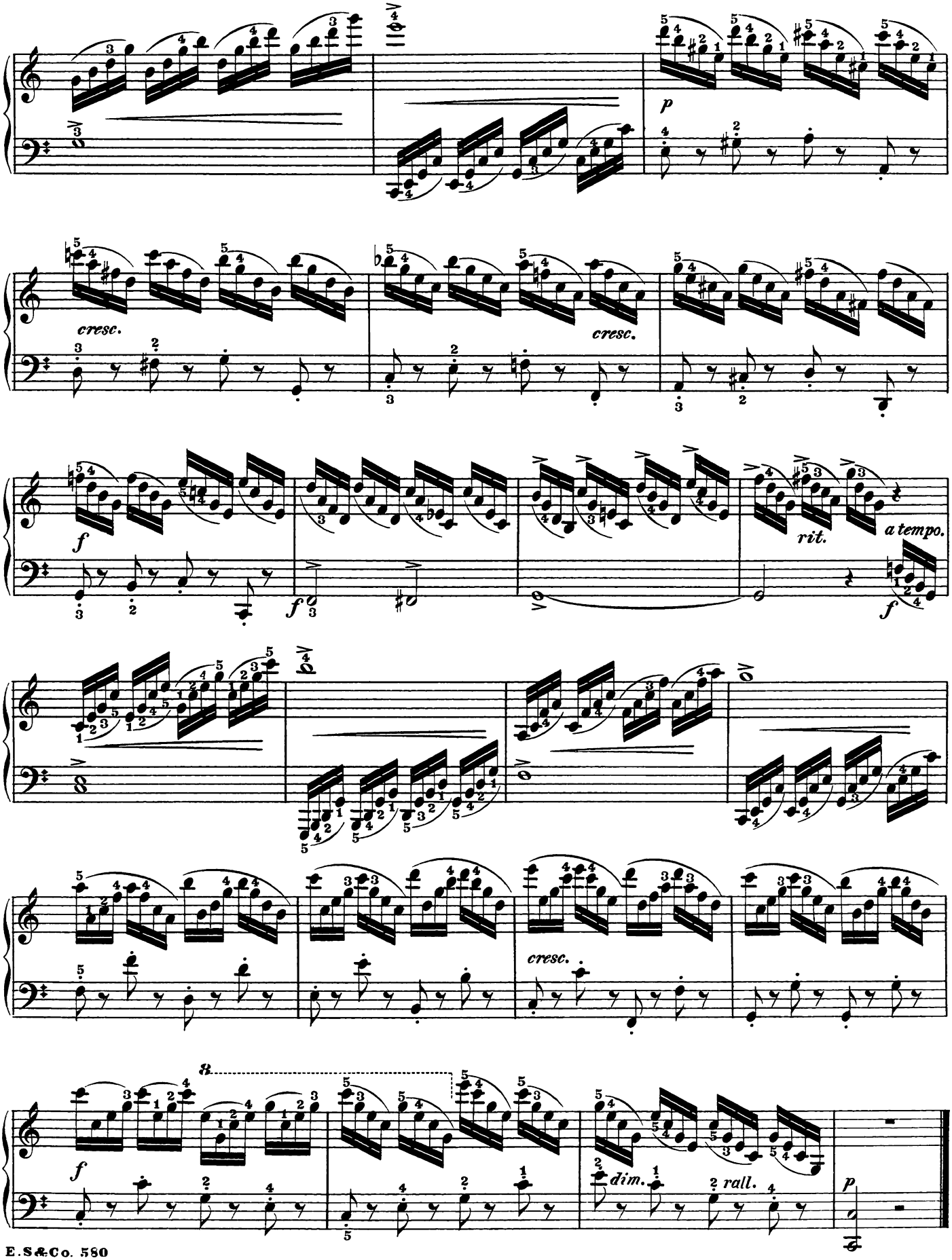

f
dim.
p
cresc.
f
rf
p
cresc.
dim.
sempre cresc.
rf
8
f
rf
rf
rf
f
ff

ETUDE 4.

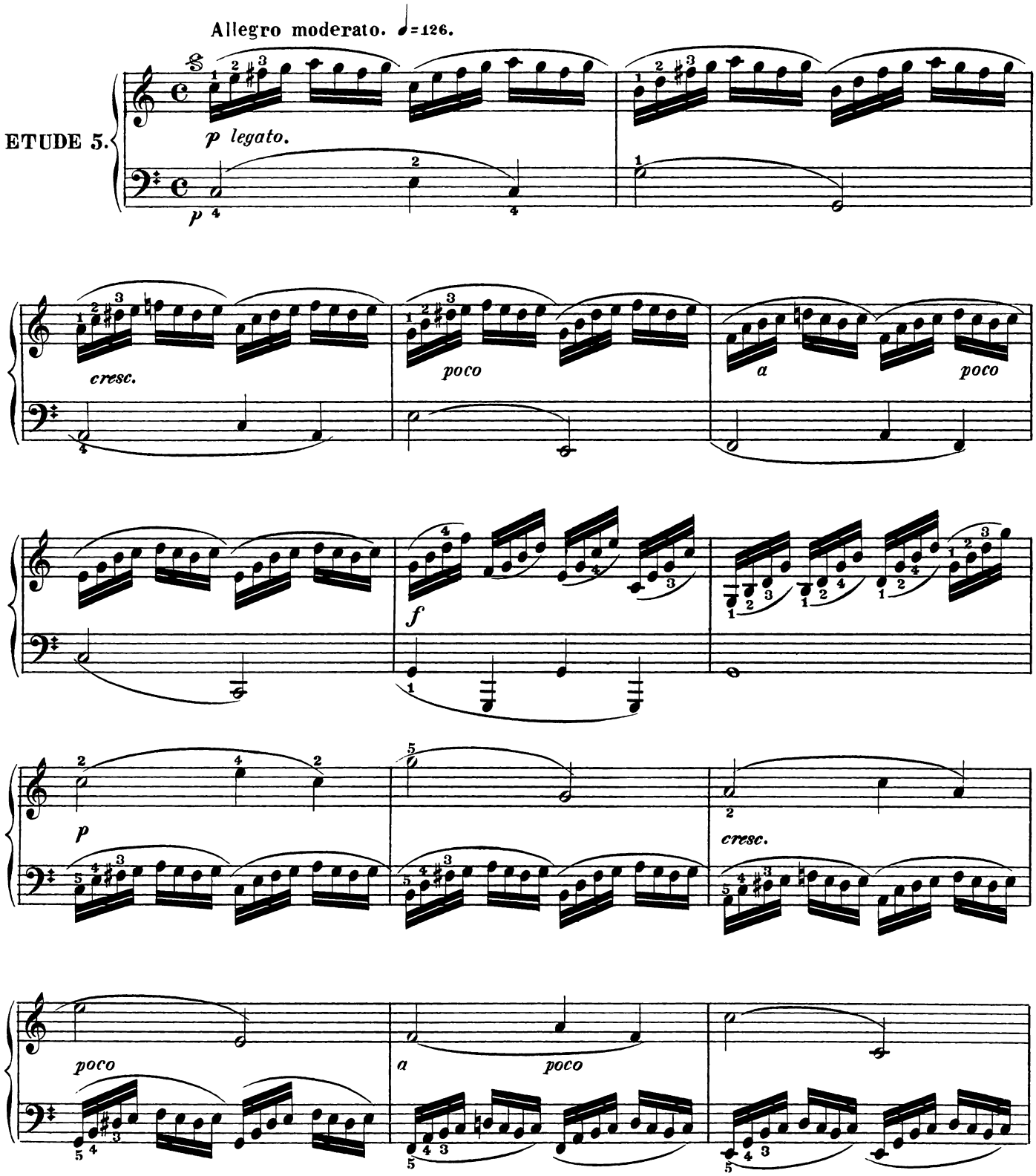



To play arpeggios well, the hands must be nicely poised over the keys in order to save "lost-motion". In all the positions of the chords calling for the fourth finger, care must be taken to play that note firmly and distinctly.

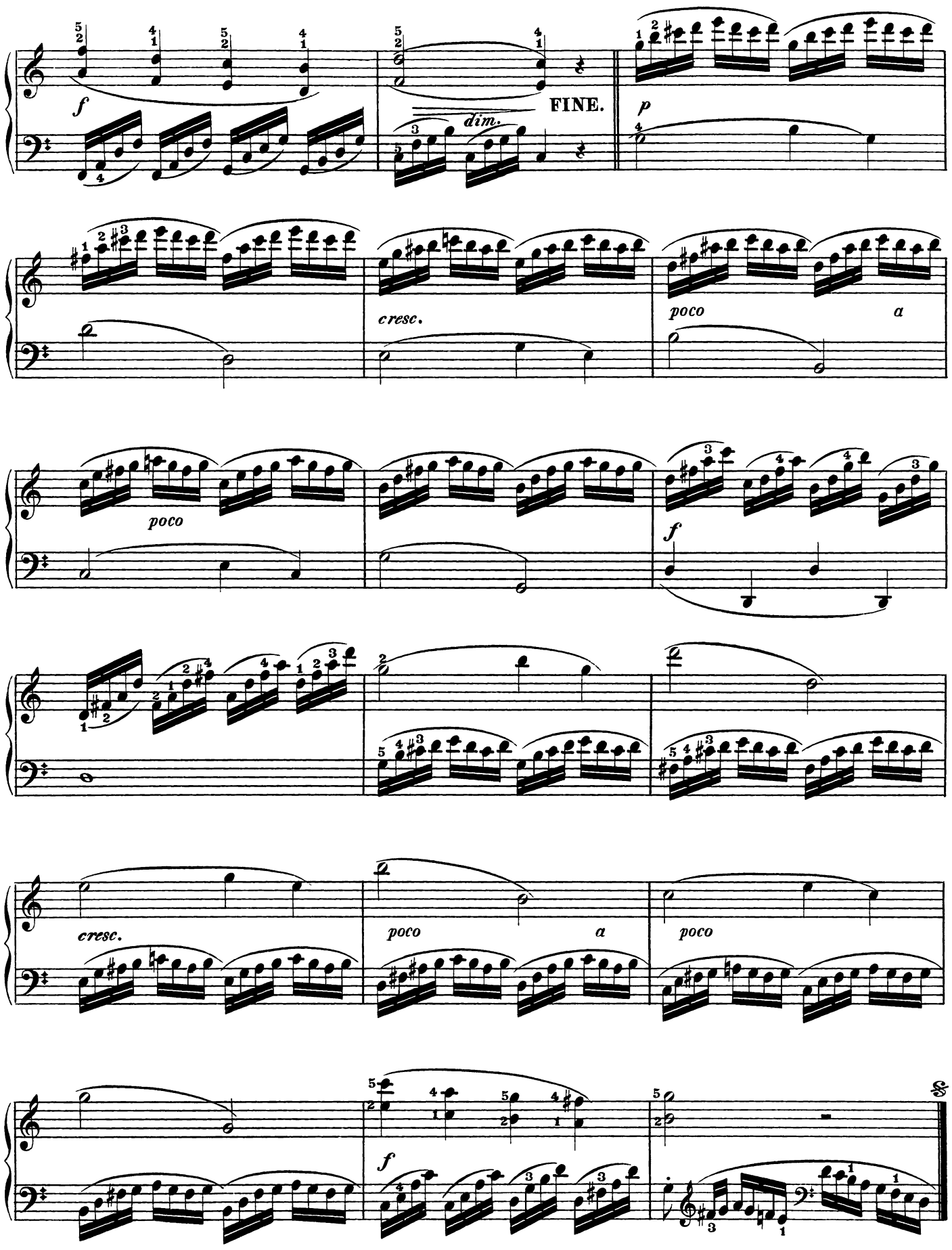
Great benefit must result to young students in practising all arpeggio passages the first way designated, as it tends to widen the fingers, and give them a perfectly free and independent movement.


p
cresc.
cresc.
f
f
rit.
a tempo.
f
cresc.
f
dim.
rall.
p

ETUDE 5.

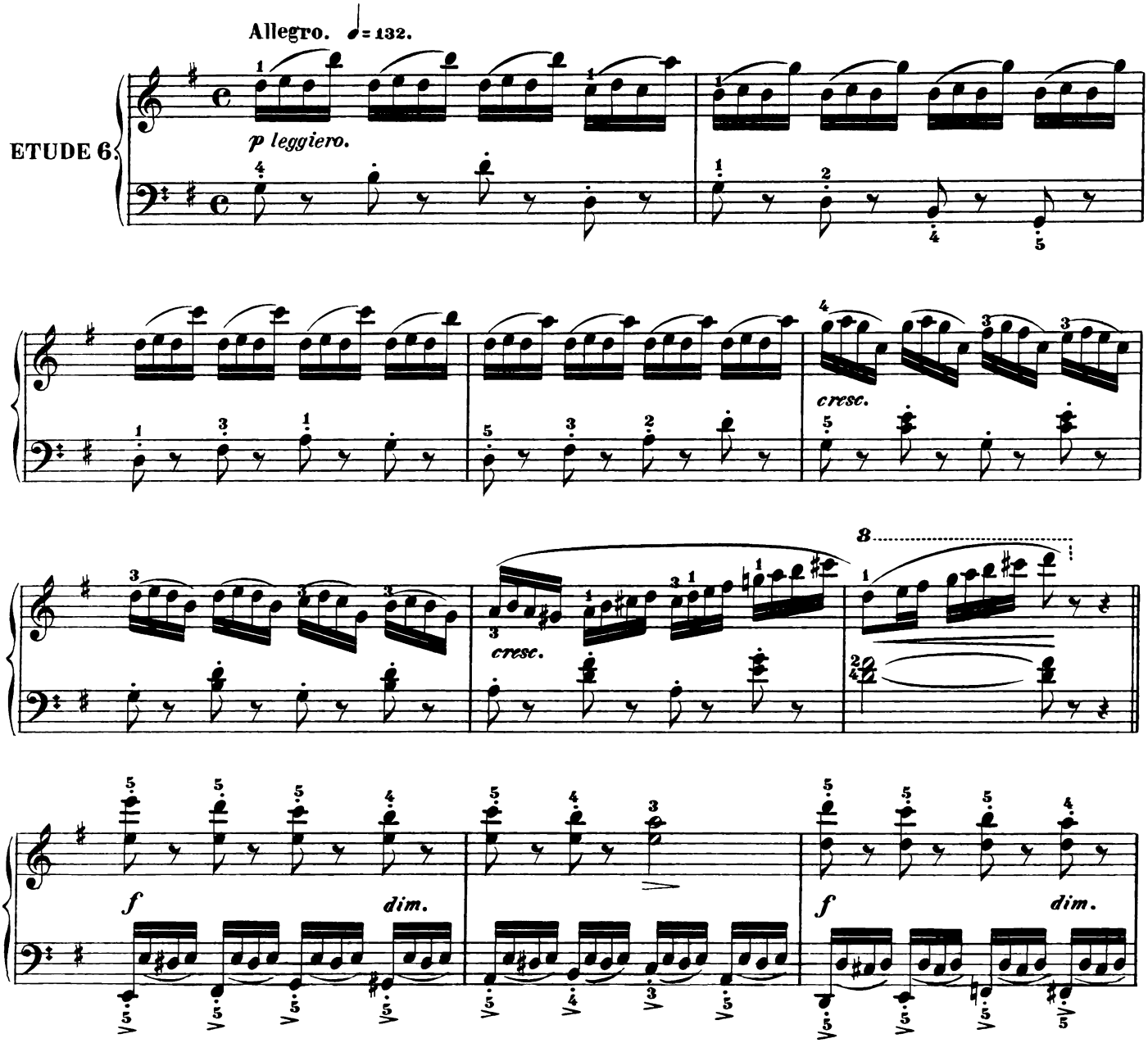



An excellent study for strengthening and giving freedom to the weak fingers of both hands. Let it be thoroughly well practised the first way, especially the figure for the Left Hand, beginning at bar 9, and still more the position given in bar 10 fingers 5,4 and 3. Whatever time is bestowed upon this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


f
dim.
FINE.
p
cresc.
poco
a
poco
f
cresc.
poco
a
poco
f

# SCHOOL of MECHANISM.

*Revised, with Annotations by* ***H. W. NICHOLL.*** ***J. B. DUVERNOY.*** *Op. 120. Book 2.*




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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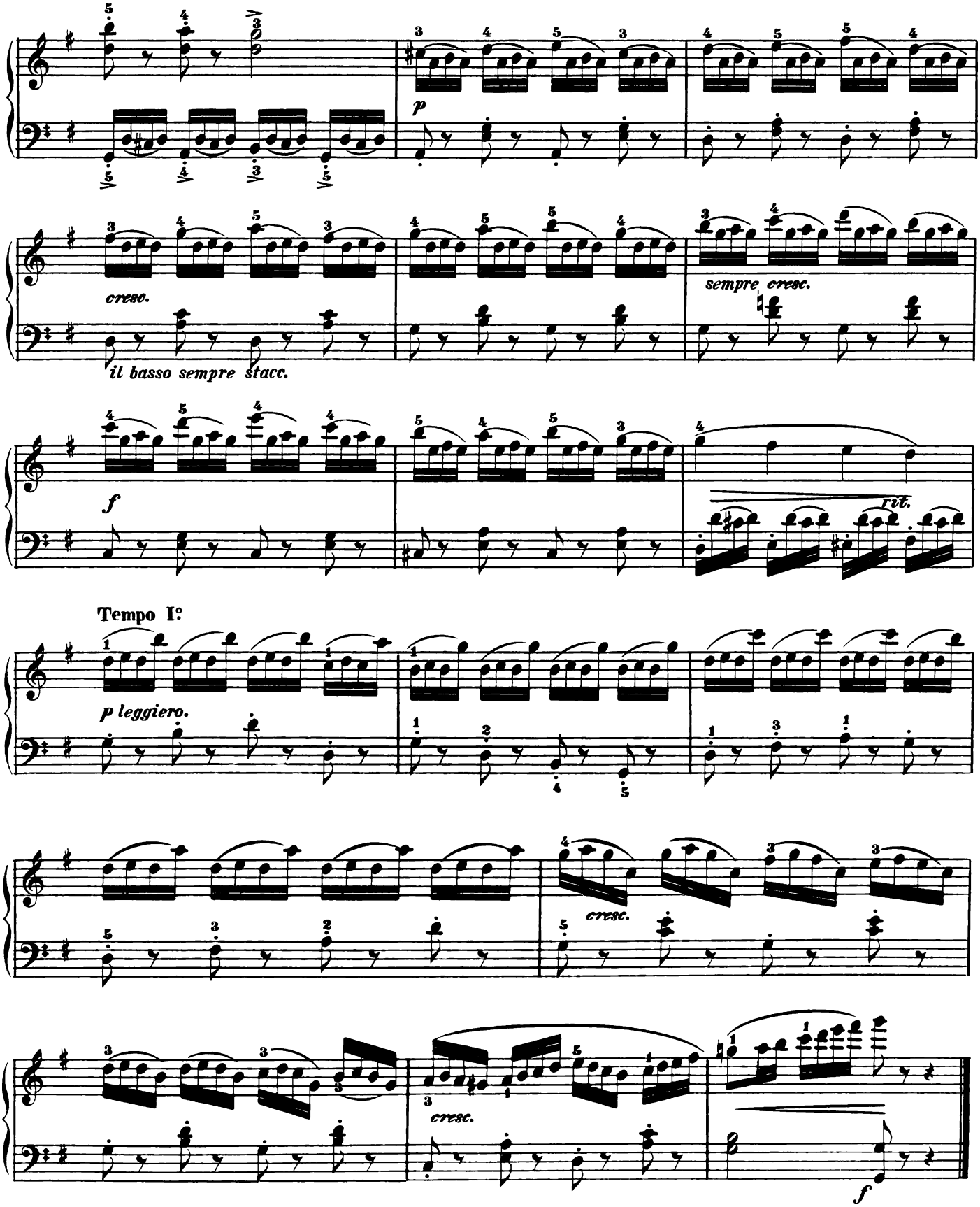
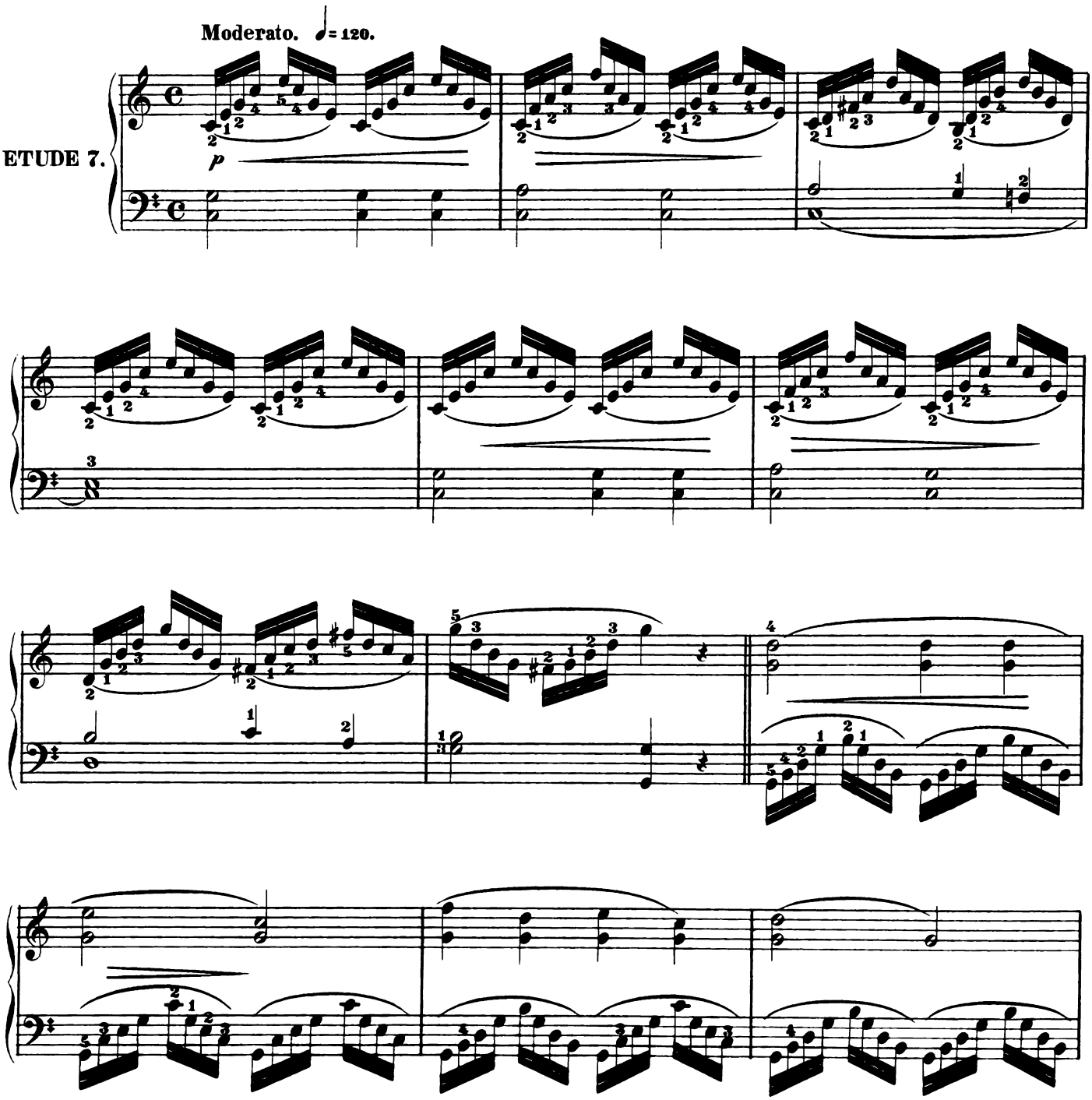
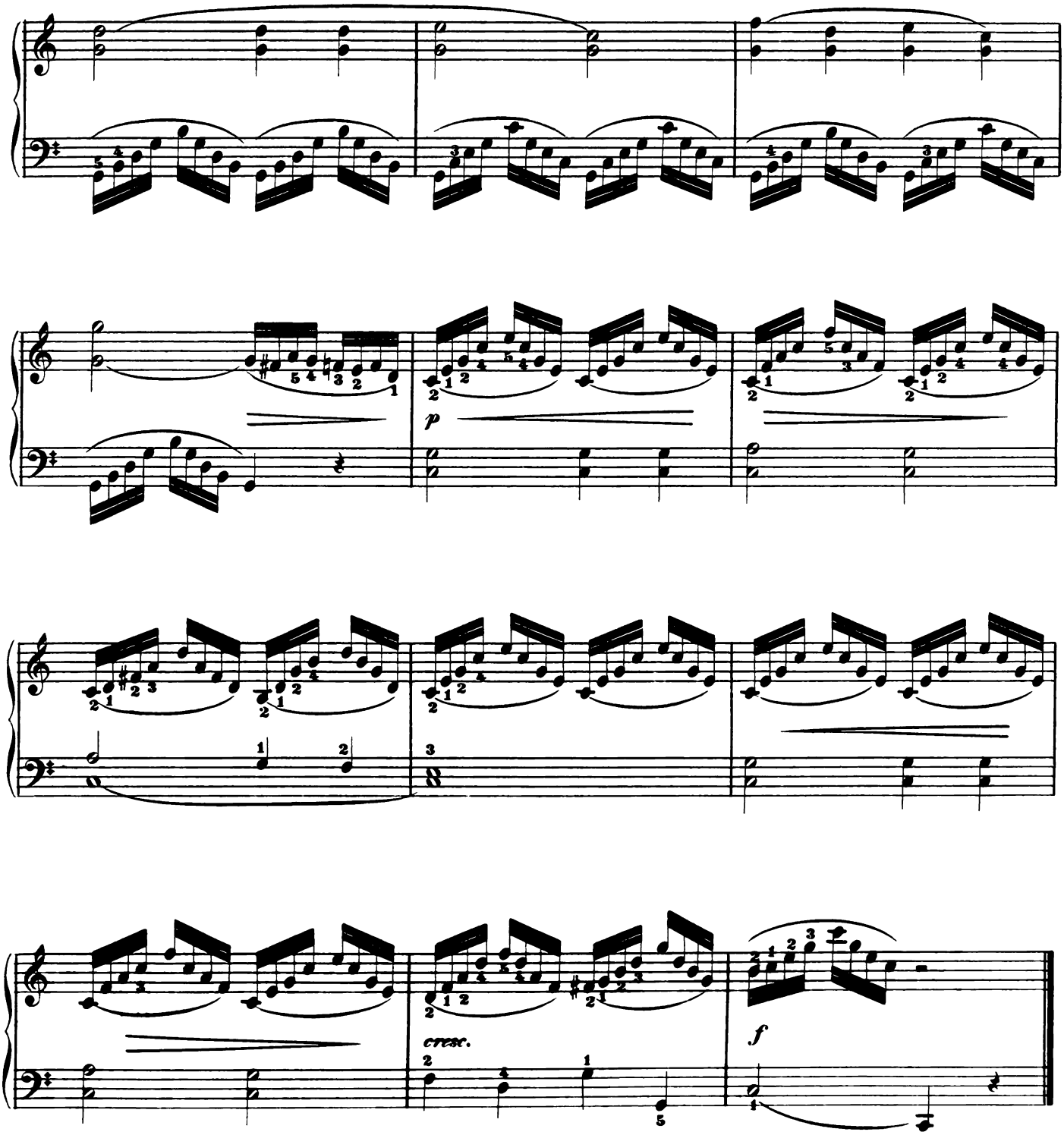
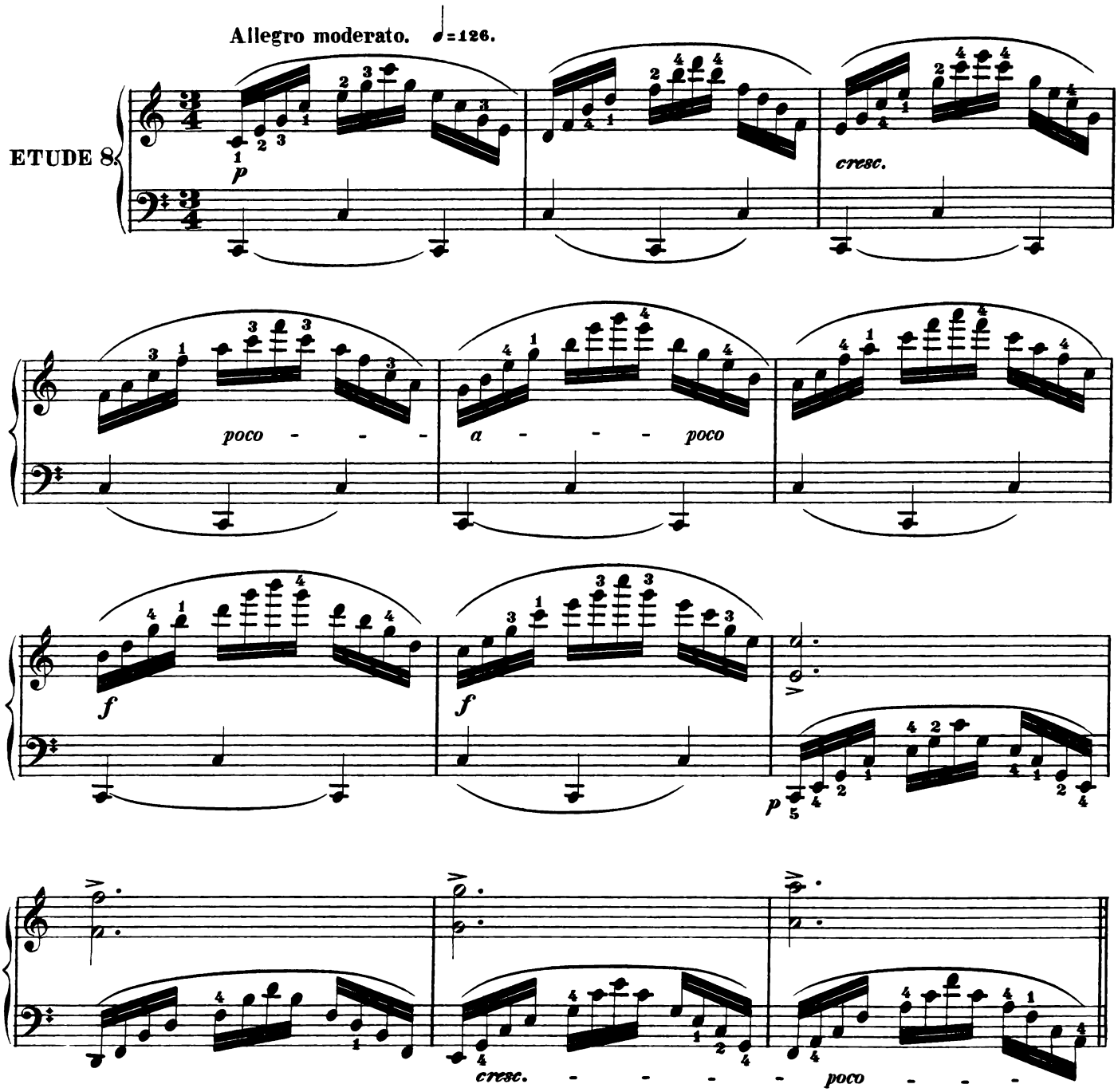

p
cresc.
il basso sempre stacc.
sempre cresc.
f
rit.
Tempo I°
p leggiero.
cresc.
cresc.
f

ETUDE 7.

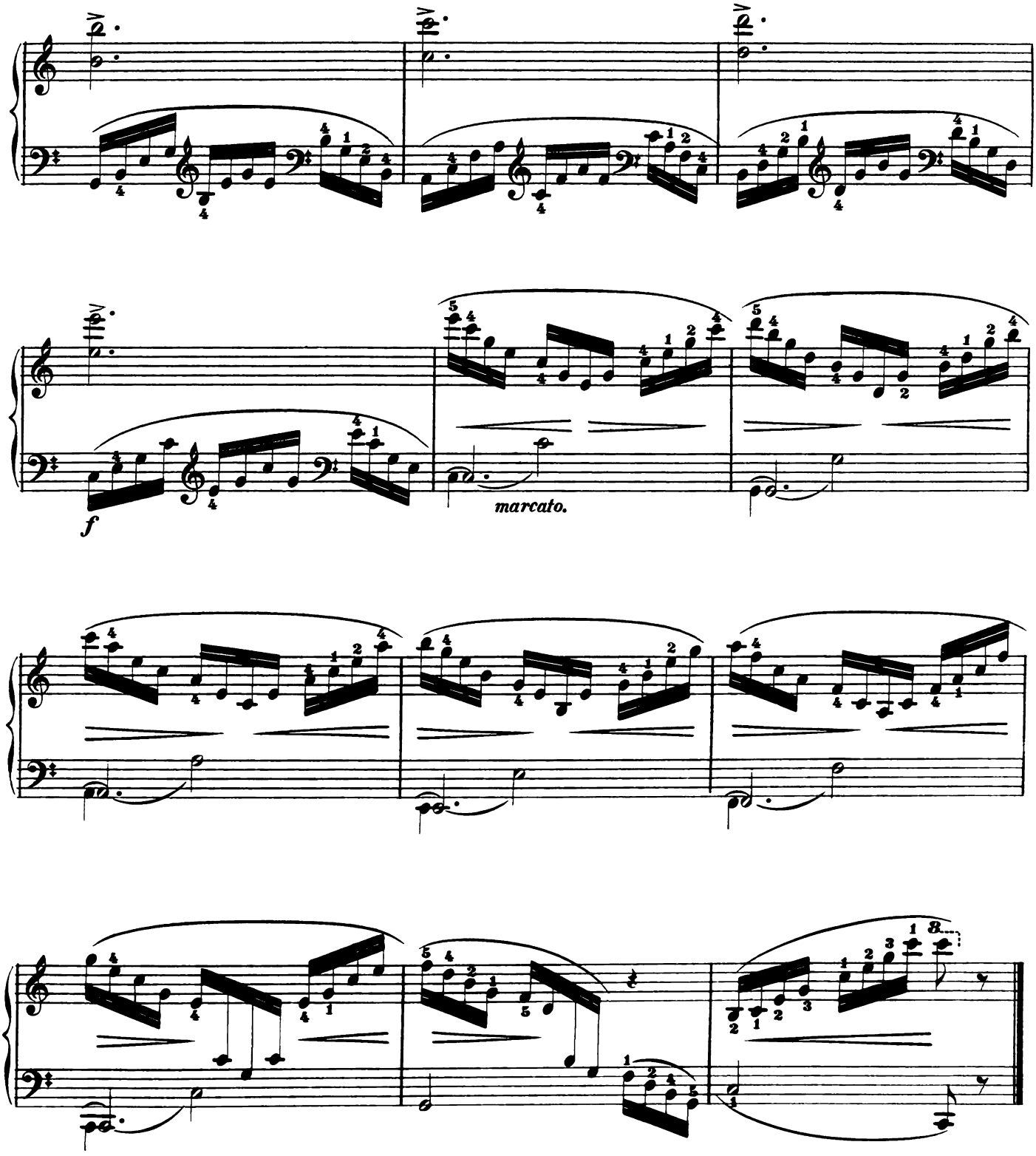


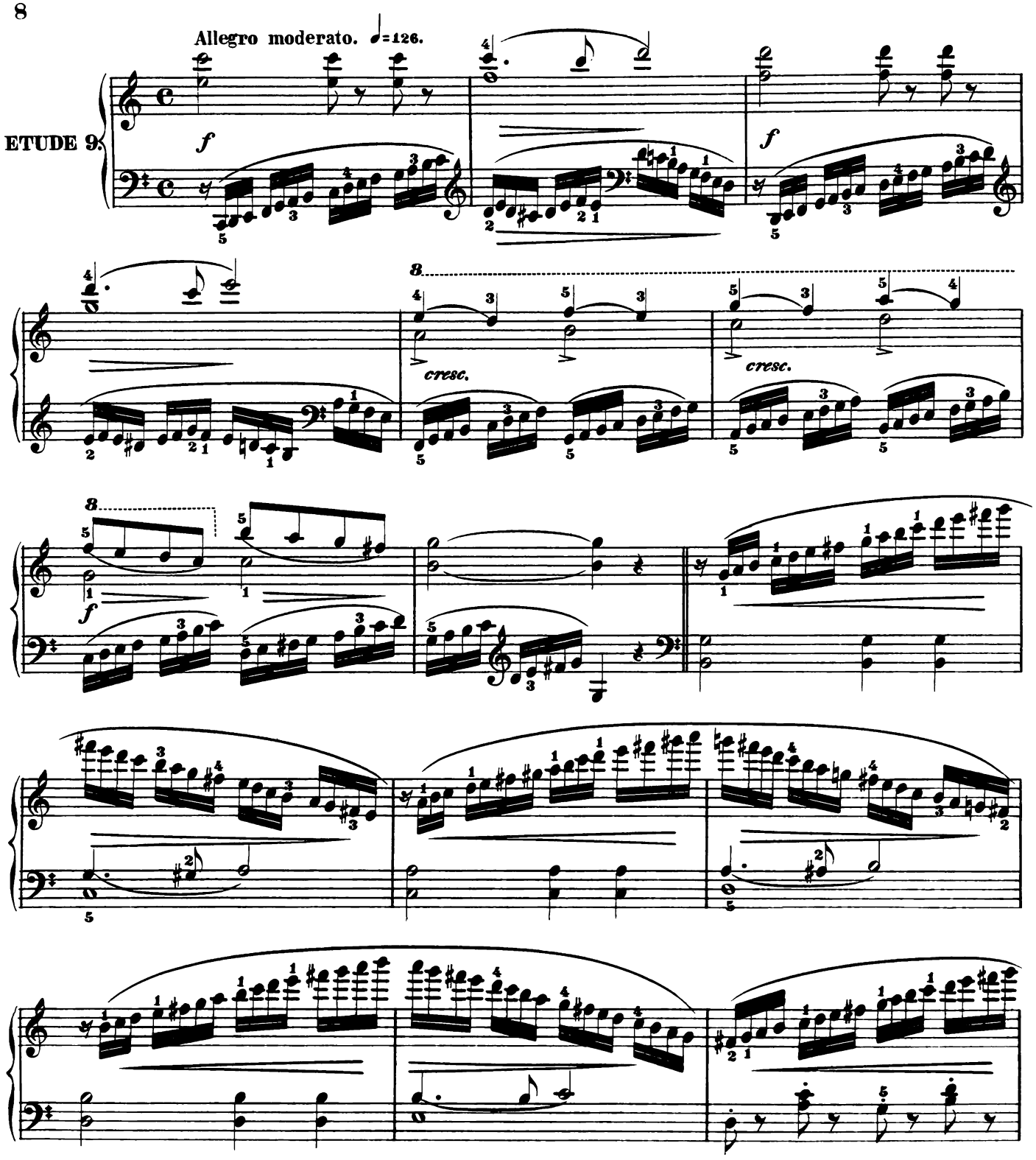

The chief difficulty to be overcome by the pupil in this study centers in turning the 2nd finger under and over the first without jerking the elbow in and out, both hands. When this has been mastered, equality in playing the arpeggios must next be observed, and lastly, each hand must play its part legato,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


p
cresc.
f

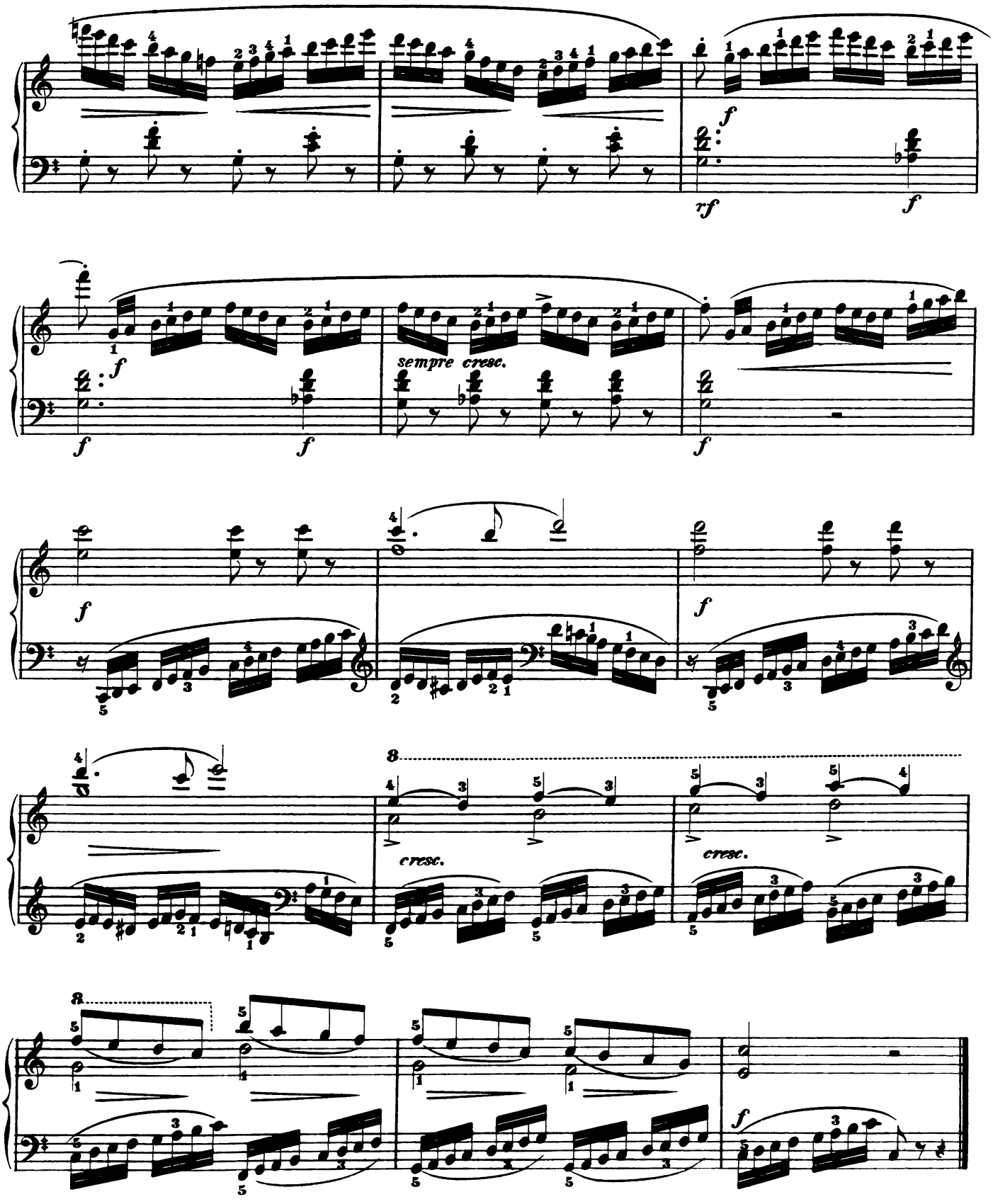



A study on the extended arpeggio. The directions given for the previous study ( N°7 ) equally apply to this one, with regard to turning under and over the thumb, legato playing, &c. The elbow must move in and out as im--perceptibly as possible.

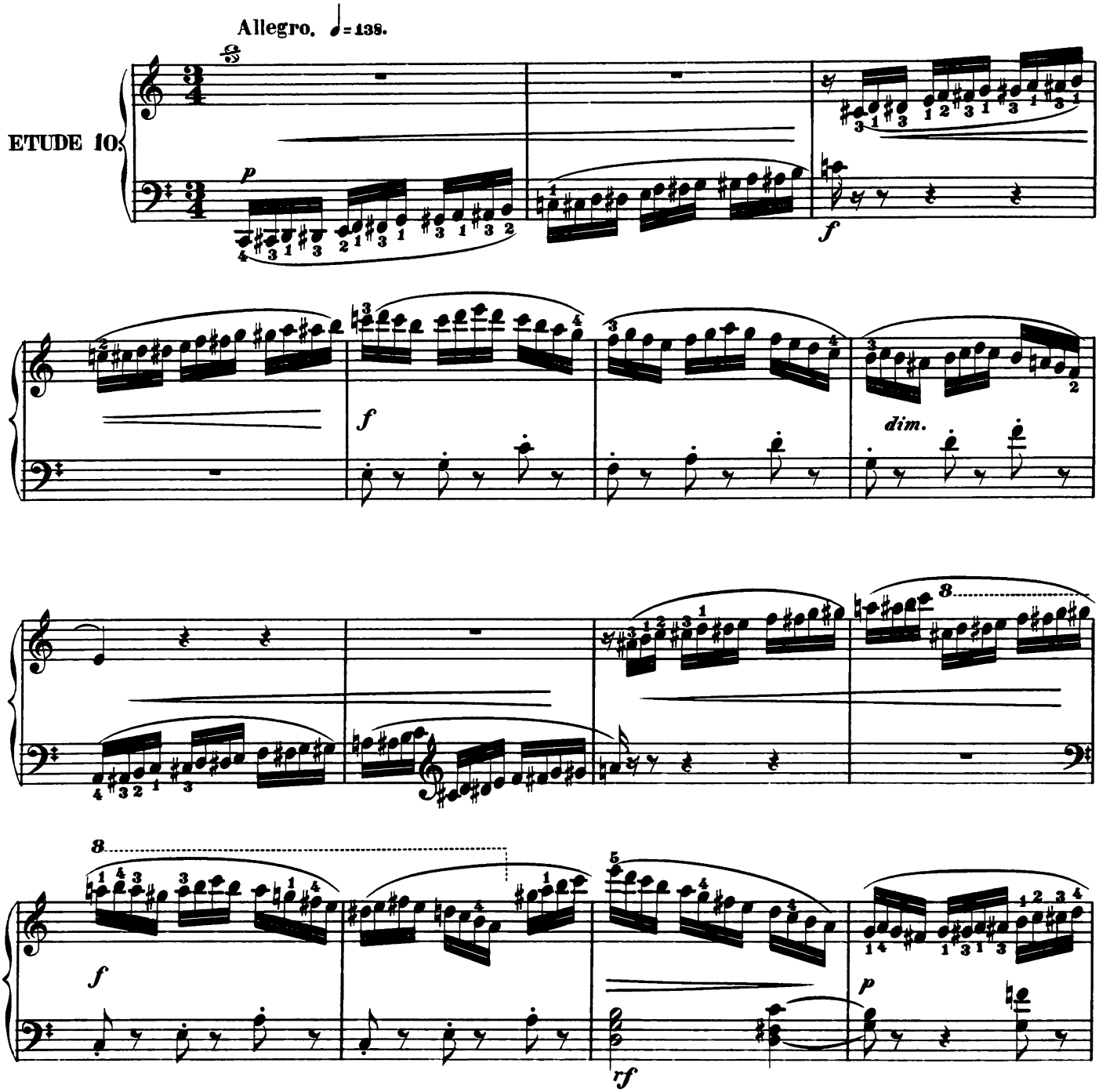

f
marcato.



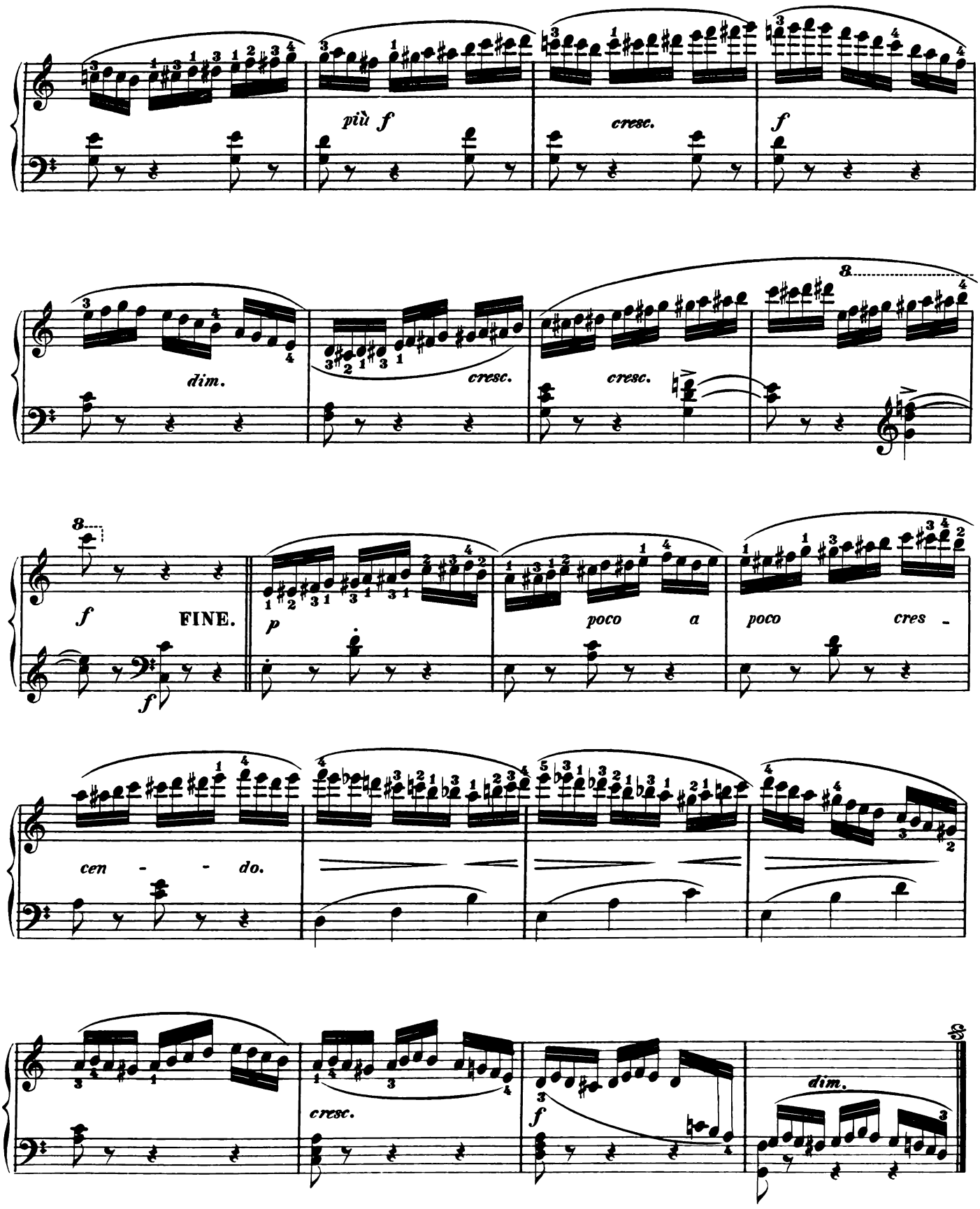

Two principal rules must be observed when practising scales or studies, having scales for their foundation; viz: perfect equality, and the greatest care in turning under and over the thumbs and fingers, and this to avoid the slight--est accent at such times, which would necessarily injure the smoothness 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.

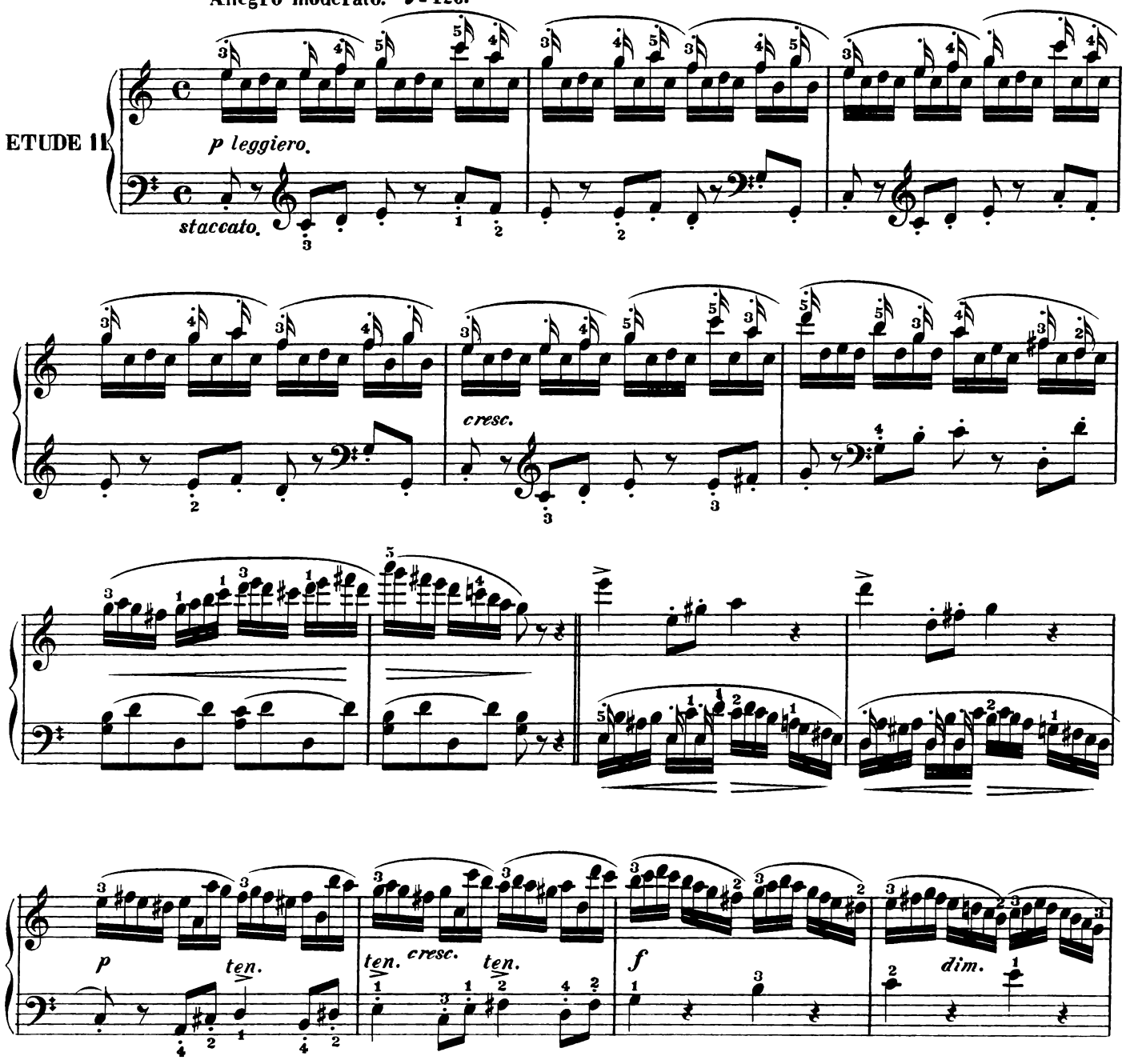

più f
cresc.
f
dim.
cresc.
cresc.
8
f
FINE.
p
poco a
poco cres -
cen - - do.
cresc.
f
dim.

# SCHOOL of MECHANISM.

*Revised, with Annotations by H. W. NICHOLL.* *J. B. DUVERNOY. Op. 120. Book 3.*

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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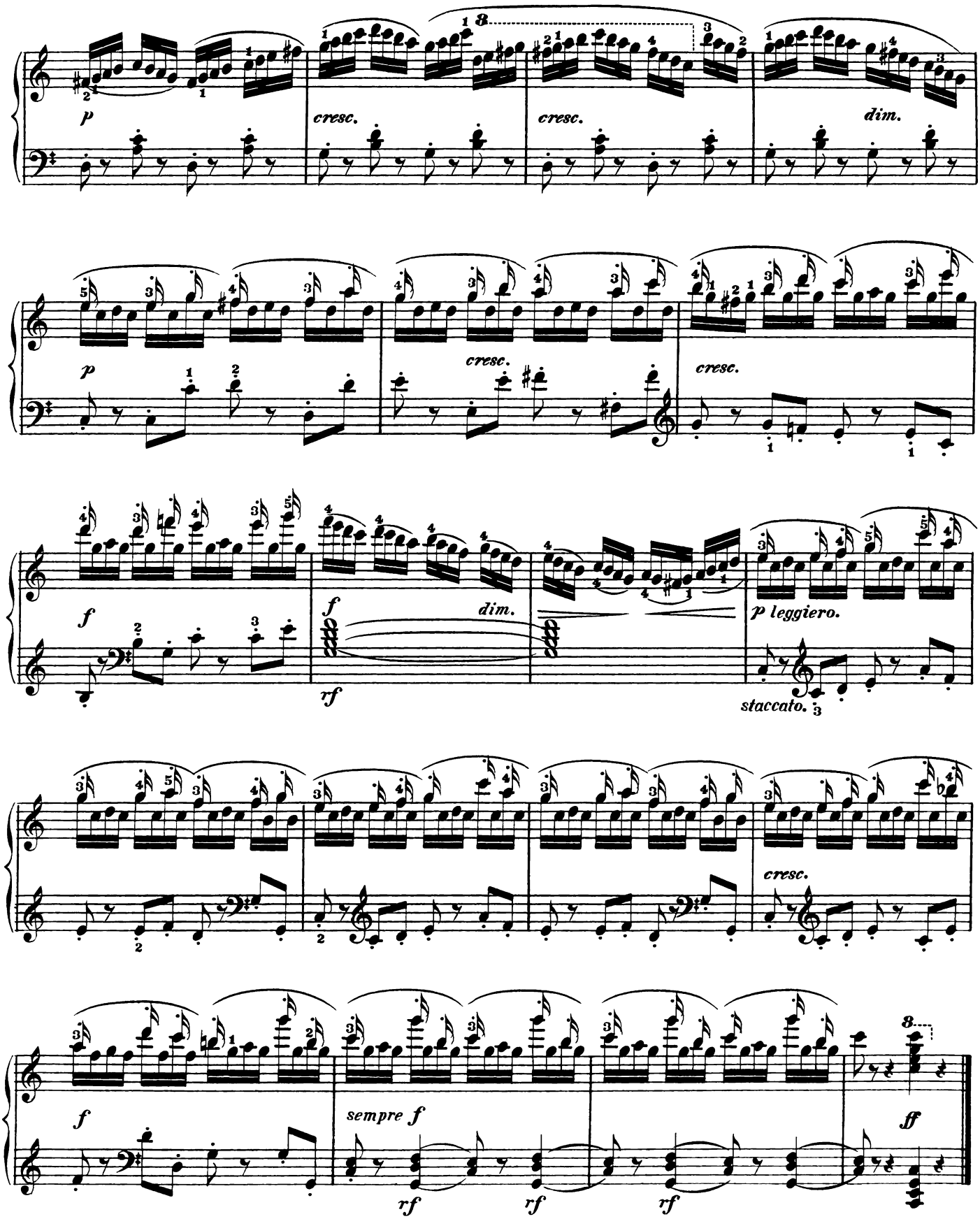
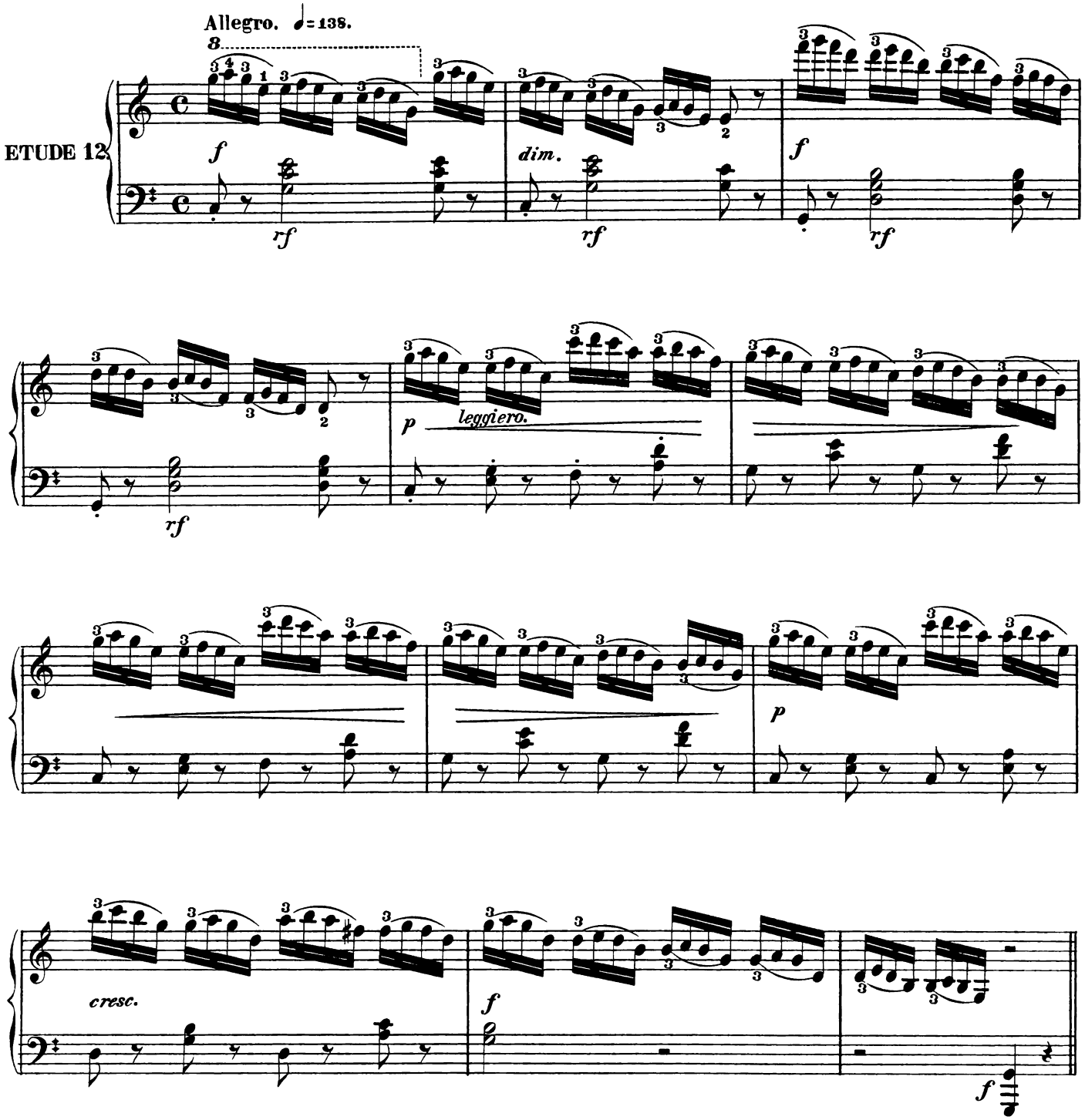
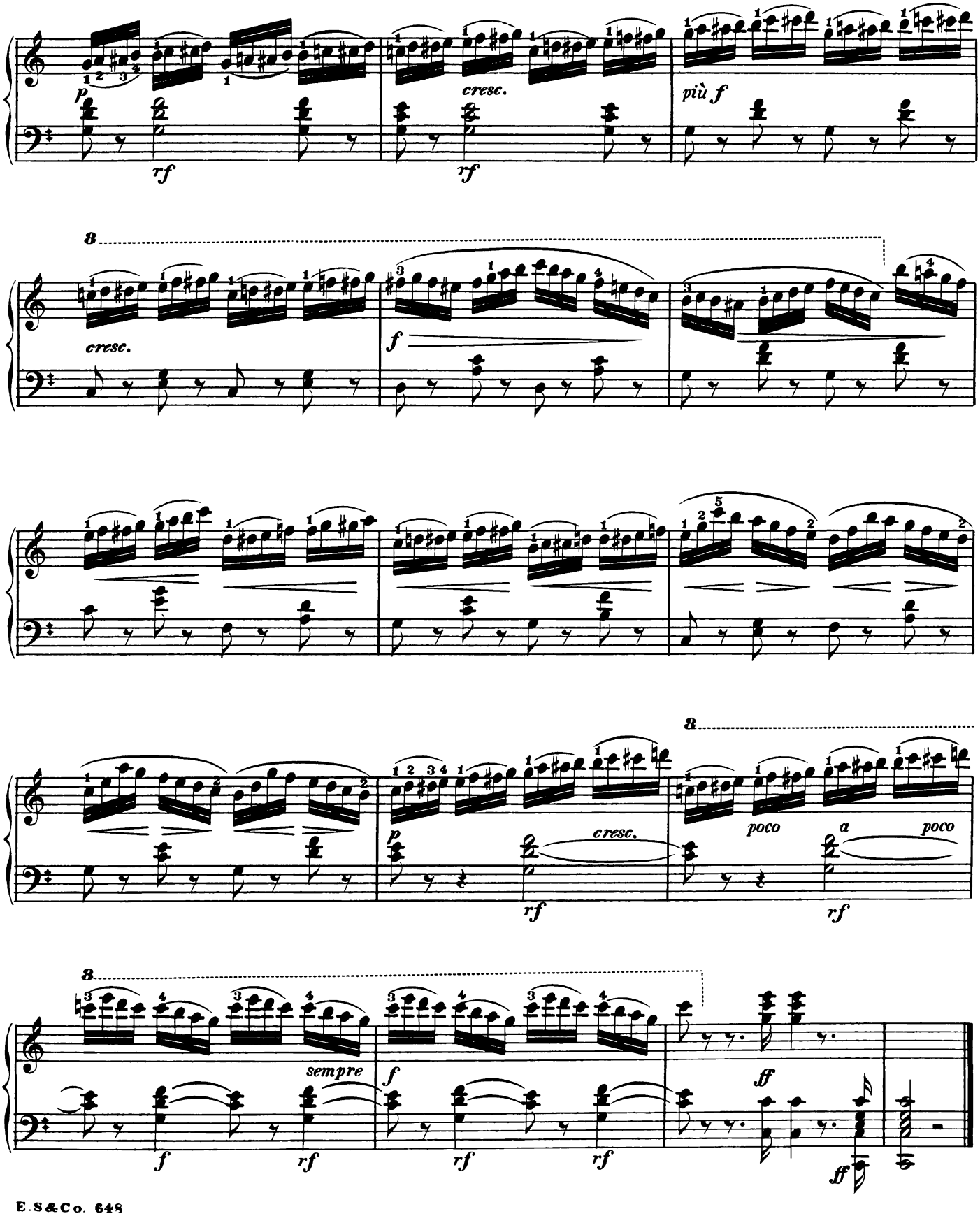
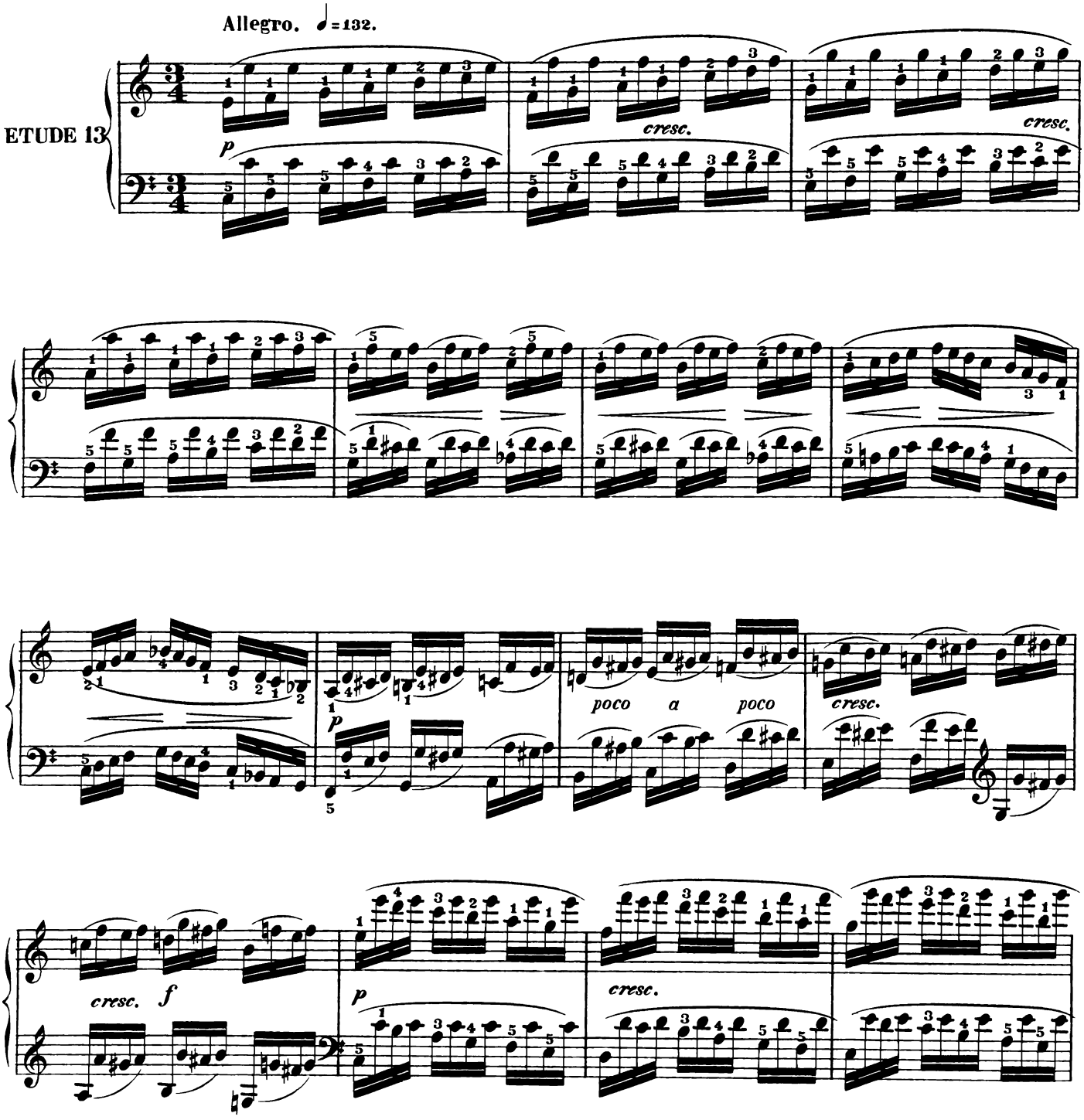

p
cresc.
cresc.
dim.
p
cresc.
cresc.
f
rf
f
dim.
p leggiero.
staccato.
cresc.
f
sempre f
rf
rf
rf
ff

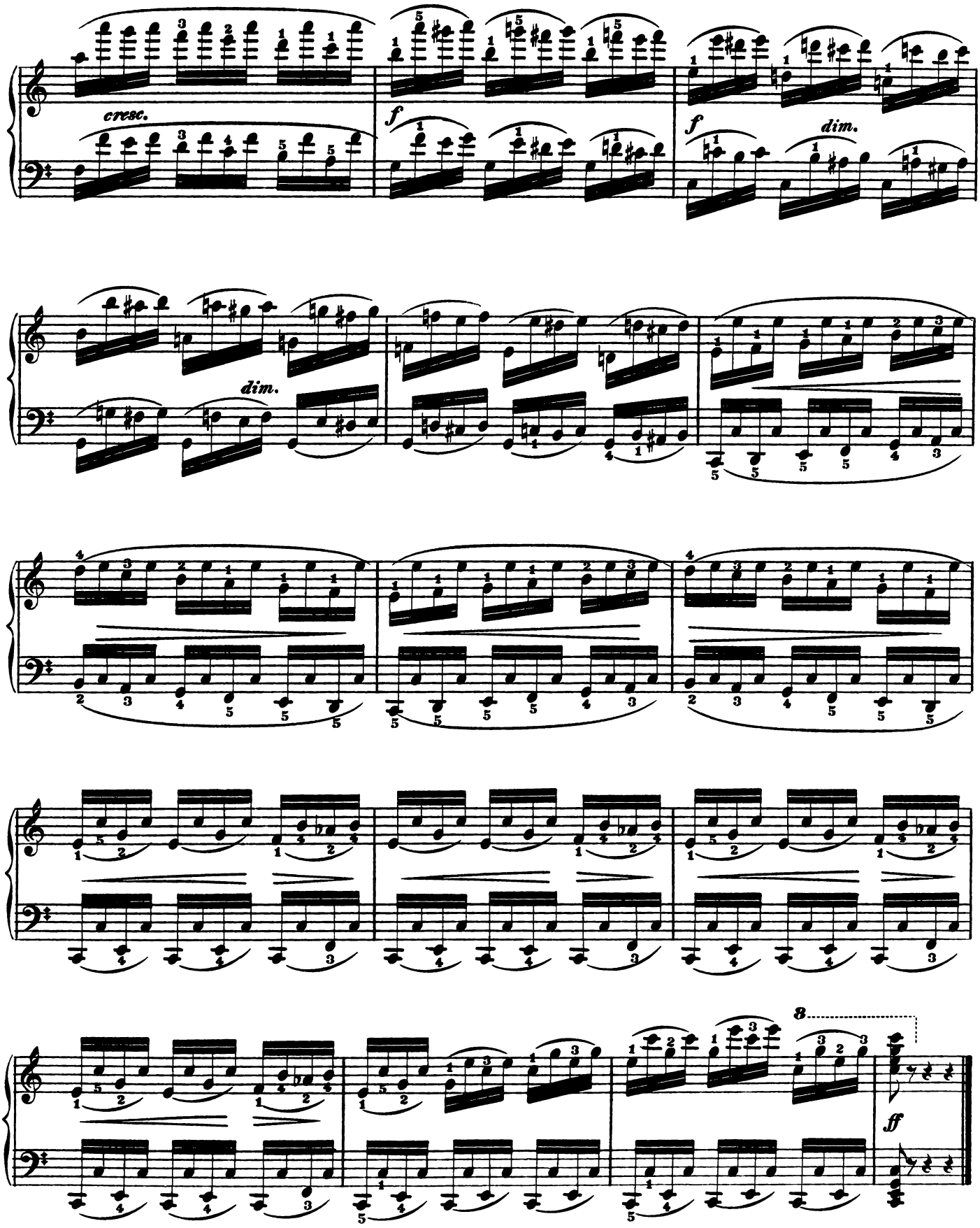



The difficulty to be overcome in this study is to play the same note rapidly with different fingers. The fourth note of the first group, and the first note of the next ( same note— fingers 1 and 3) contains the gist of the exercise. Unless these two reiterated notes are played clearly and the change 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
rf
8
sempre
f
f
rf
rf
rf
ff
ff



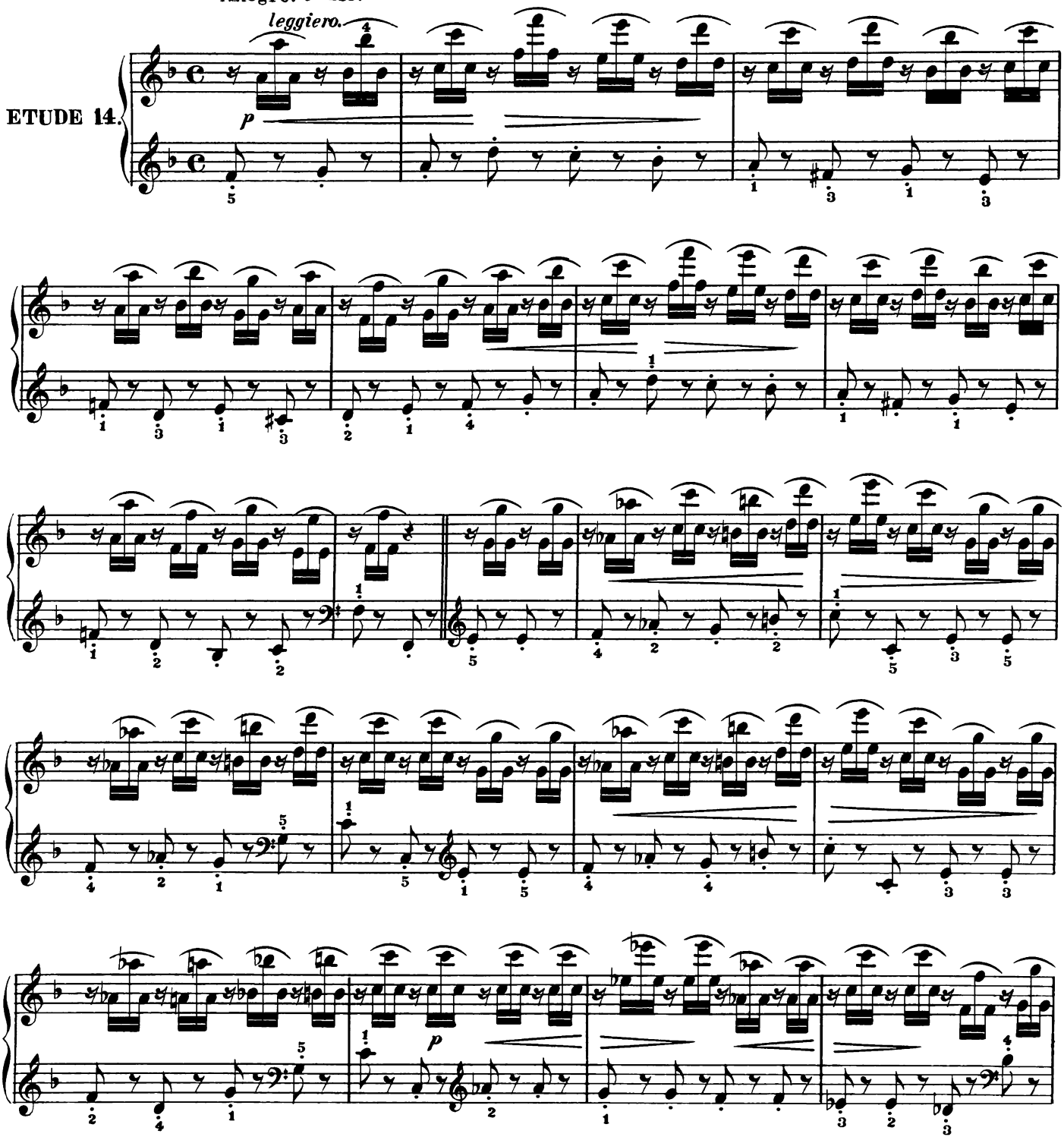

A study offering no special difficulty, but requiring to be performed smoothly and equally. Practise it slow-ly and firmly, at first, always in exact time, the fingers being raised some distance from the keys before striking them. The hands, however, must be kept very quiet when playing it over quickly.


cresc.
f
f
dim.
dim.
8
ff

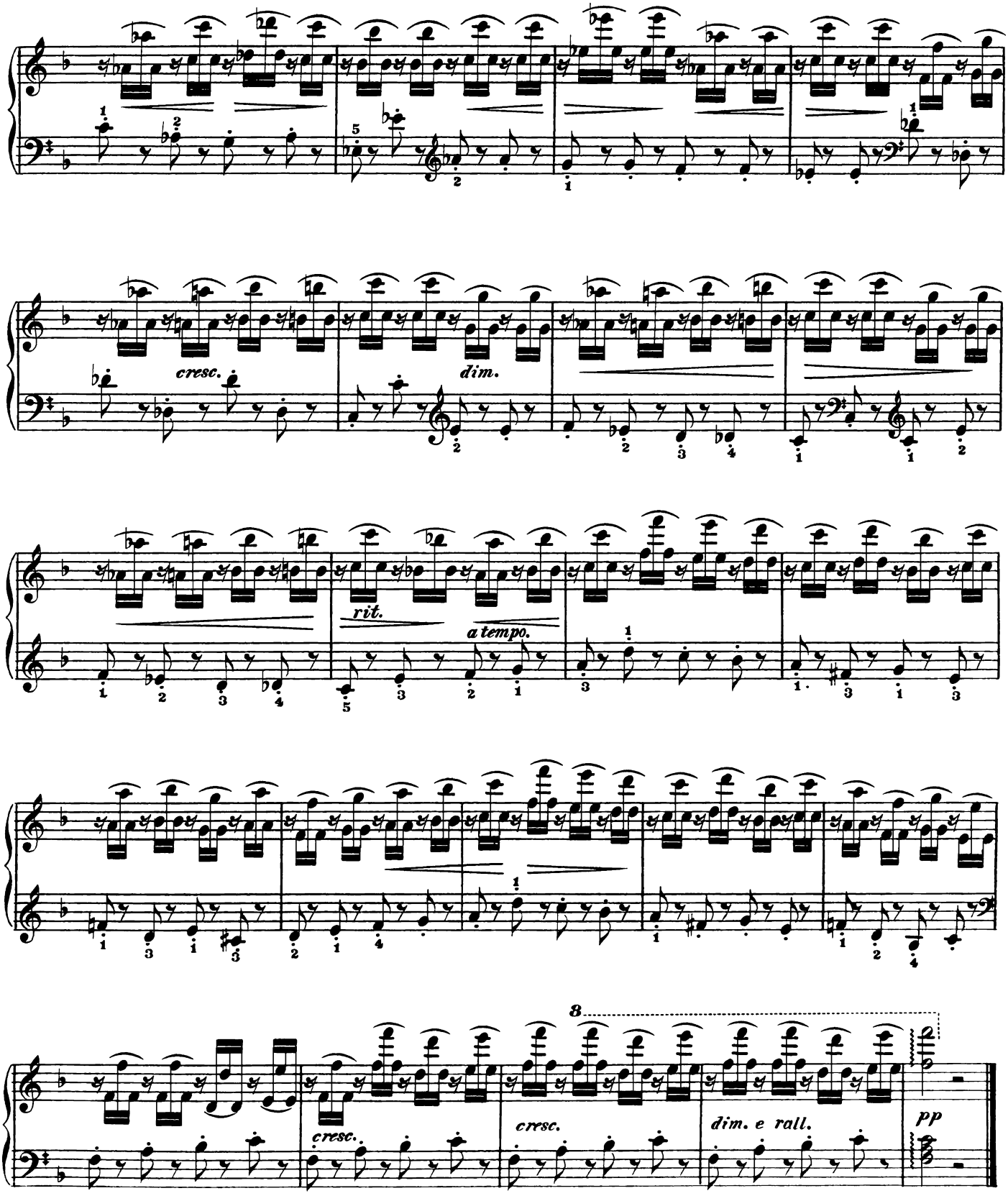
ETUDE 14.

Allegro. ♩=138.

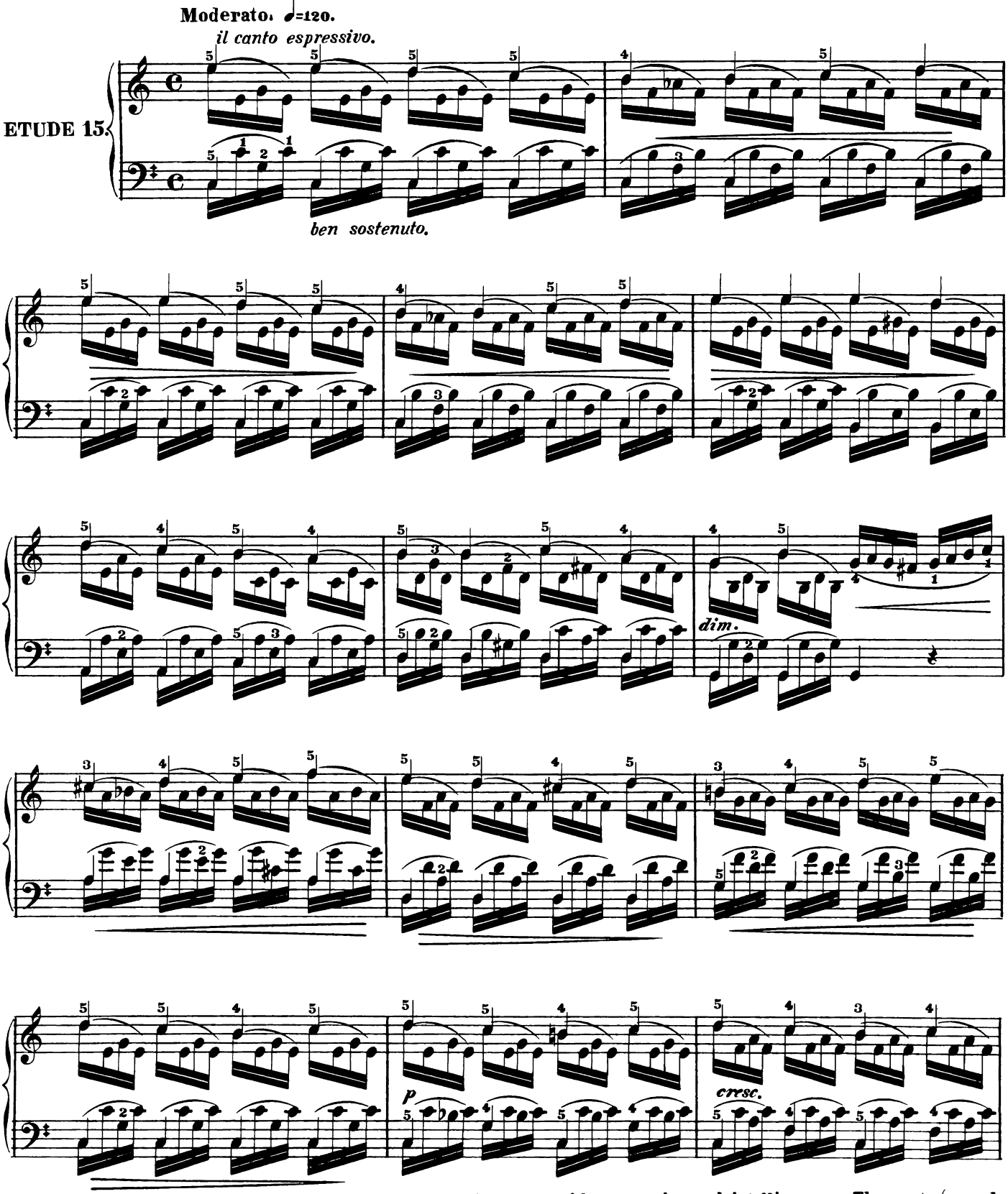
*leggiero.*



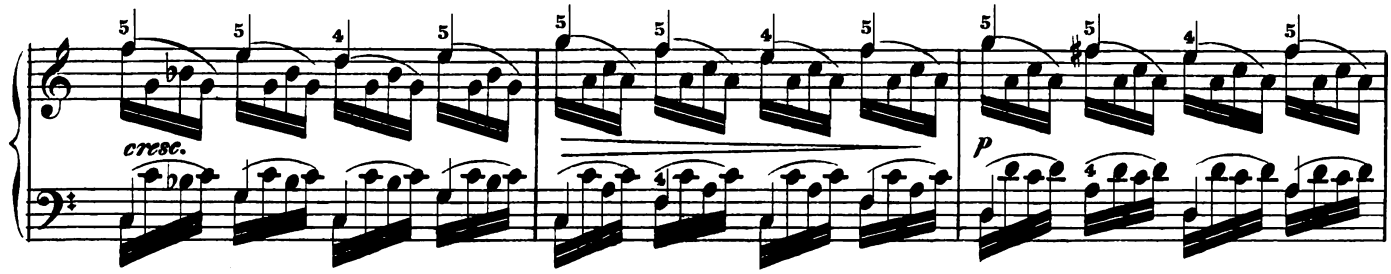

One of the easiest studies in the set. The difficulty consists in playing the arpeggio distributed between the two hands equally, (1st note in the left hand the three following notes in the right.) Unless the 2nd note (of the group of four) be caught up promptly by the right hand, the three notes played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

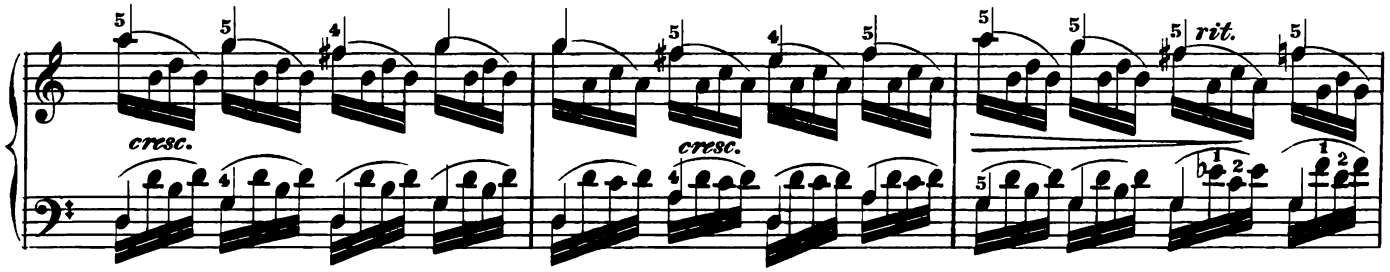

cresc.
dim.
rit.
a tempo.
8
cresc.
cresc.
dim. e rall.
pp

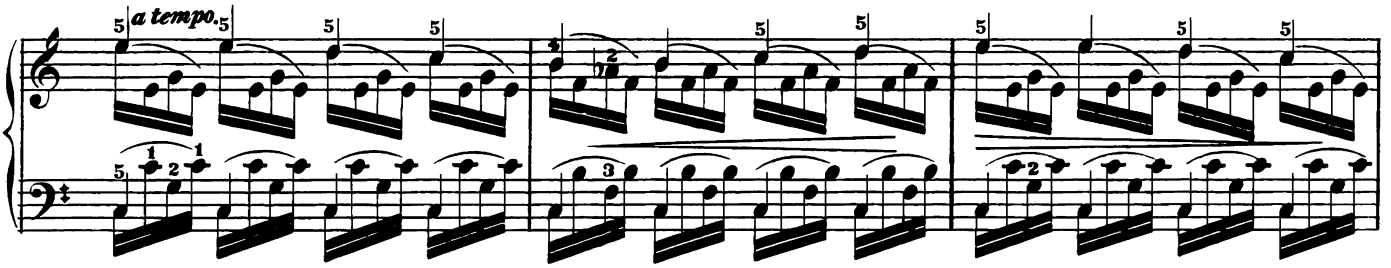
ETUDE 15.

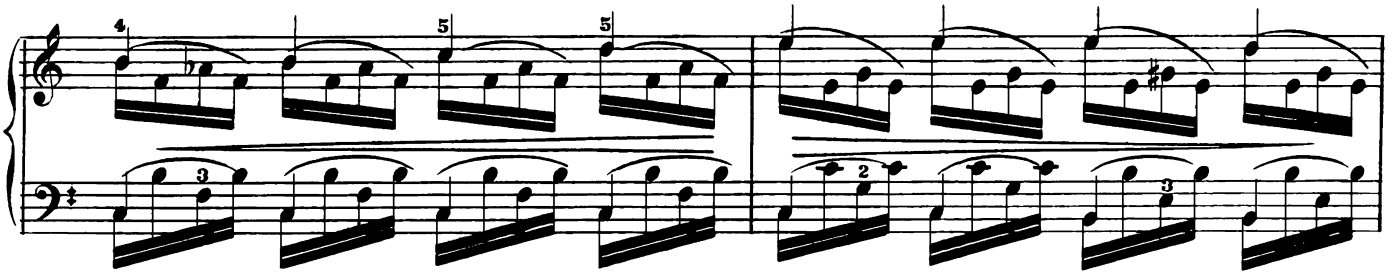


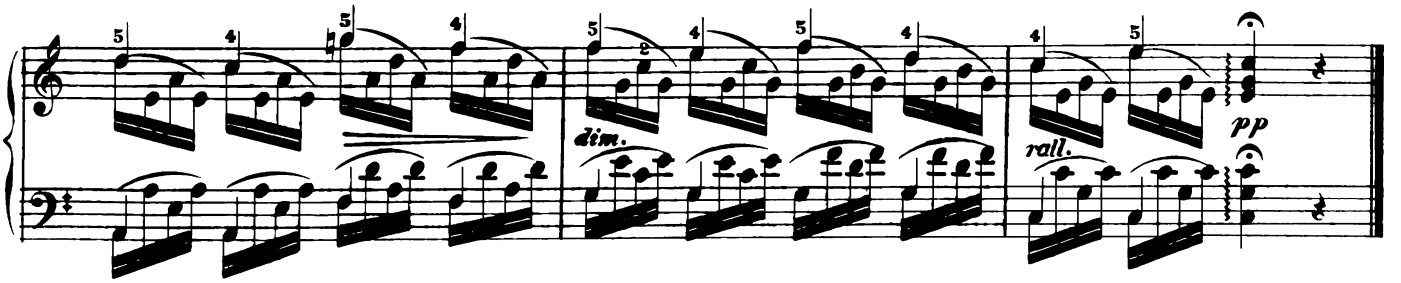

This study is not so difficult to execute technically as with expression and intelligence. The canto (or melody) is marked by the notes with turned-up stems, all of which must be held down their full time, as also similar ones given to the left hand. Expression, smoothness, and the greatest equality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


cresc.
p


cresc.
cresc.
rit.


a tempo.




dim.
rall.
pp