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24 STUDIES

in the different Major and Minor Keys.

FOR THE PIANO

BY

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OP. 100.

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Edited and Revised by

J. REMINGTON FAIRLAMB.

BOOK. 1. 15 BOOK. 2. 15

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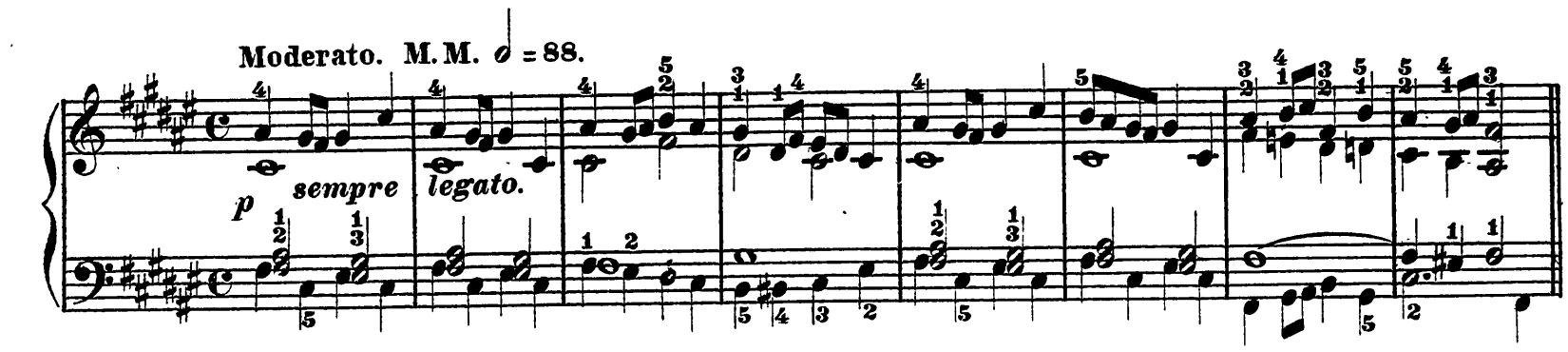
TWENTY-FOUR STUDIES.

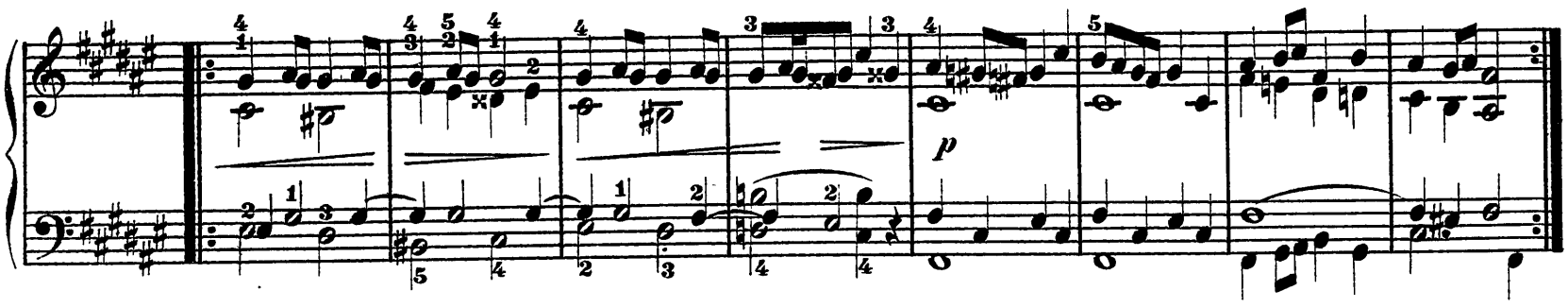
Book II.

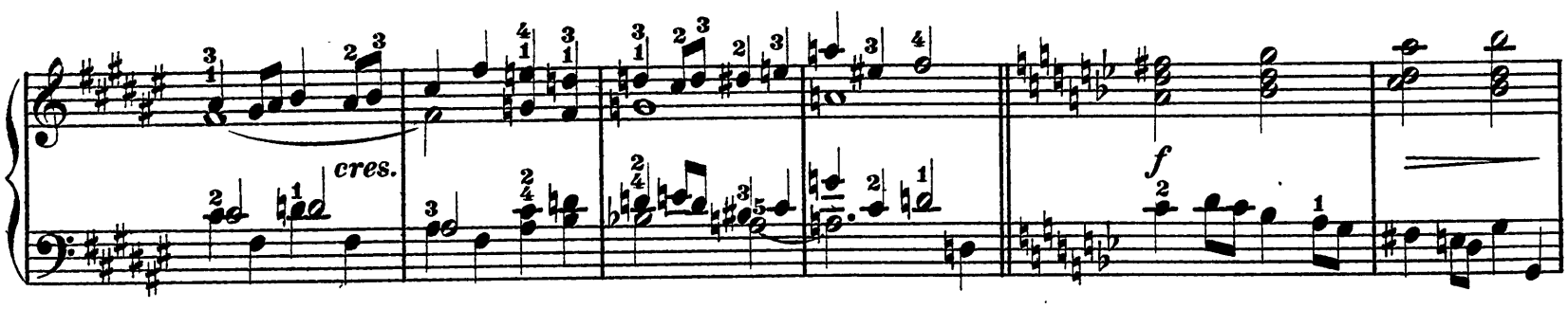
A. DORN, Op. 100.

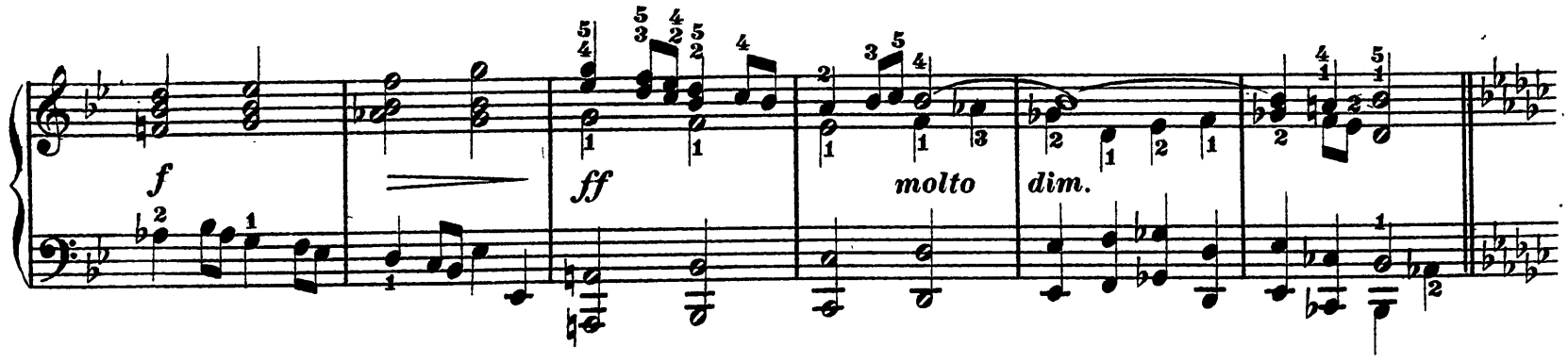
N°13. F♯ / G♭ major

An excellent study in part-playing, modulation and syncopation. Great care must be taken to give the long notes their proper value, while preserving a true legato in the more quickly moving parts. Analysis of the harmonious progressions in the modulations from F♯ major (six sharps) into G minor (two flats); then into G♭ major (six flats); and back through G minor and D major into F♯ major again; and repeated playing of the same until thorough familiarity with these transitions is obtained; is particularly recommended.









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p

p

mf

f

p

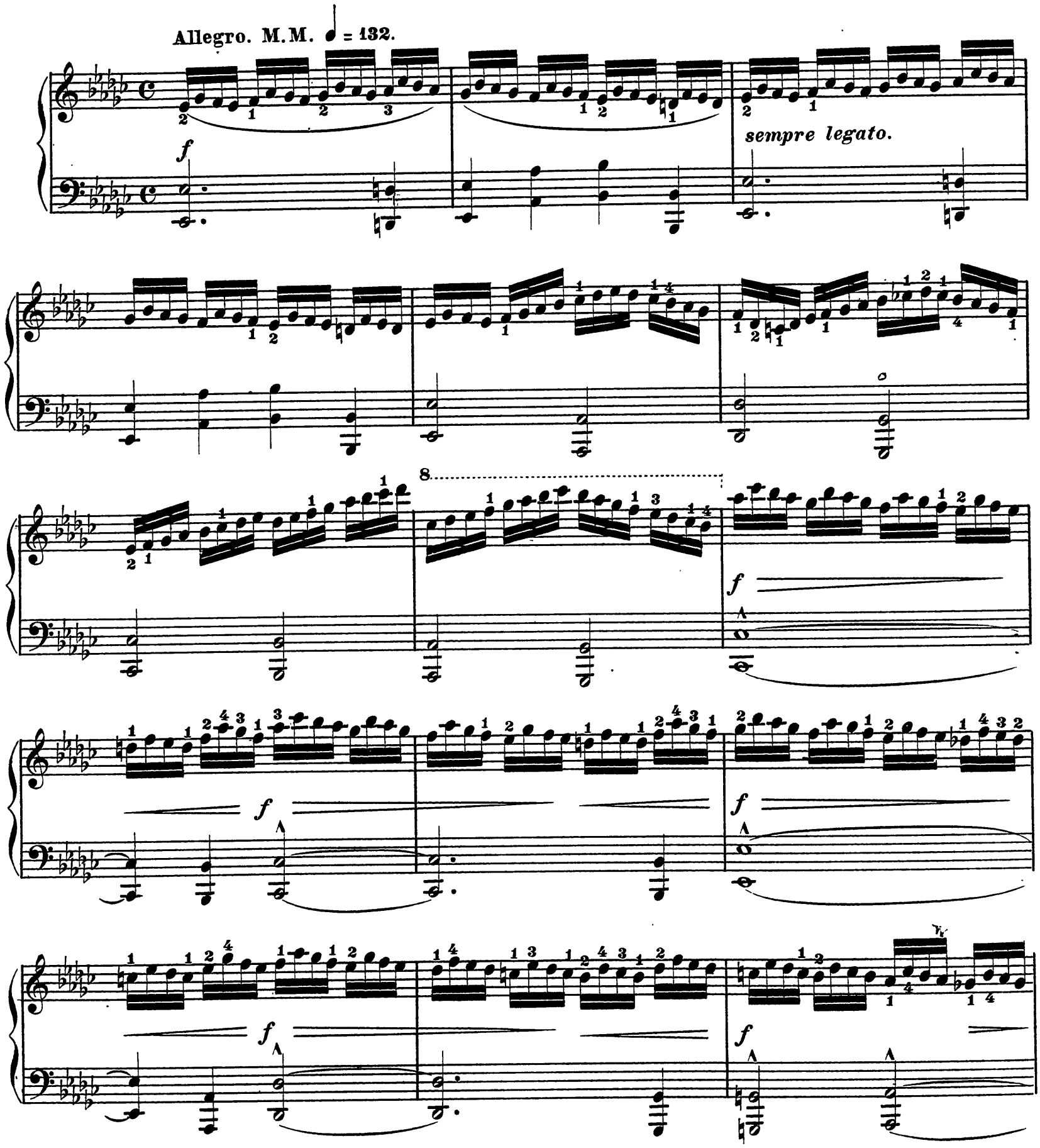
mf

f

p

No. 14. E♭ minor.

Clean, clear execution is necessary in this number. Care must be taken to avoid equally the overlapping of tones—through holding one key down after the next has been struck, and a staccato, jerky style of playing.



p

cres.

f

p

cres.

f

dolce.

poco cres.

f

poco a poco dim.

p

cres.

f

8

f

f

f

sempre cres.

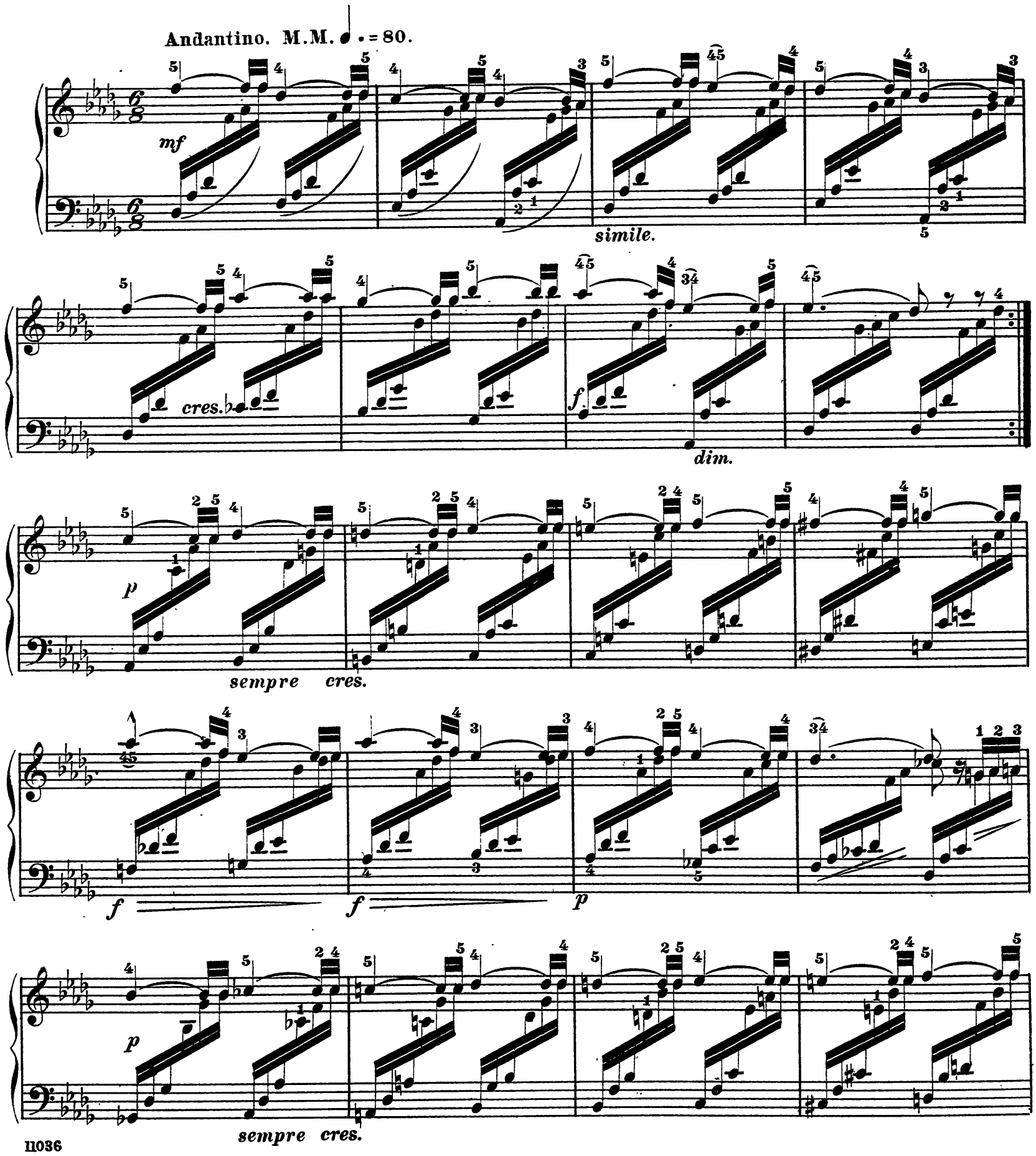
ff

8

un poco rall.

No.15. D♭ major.

An arpeggio movement divided between the hands, and involving at certain points the answering of one note for both melody and accompaniment. Great care must be taken, 1st., that, while this note receives the degree of emphasis belonging to it in its melodic relation, it be made to fit evenly in its place in the arpeggio; and 2d., that an equal touch and perfect evenness in time be observed throughout the arpeggio, and particularly at the point of connection between the two hands.



f

ff un poco rall.

a tempo.

mf

cres. *f* *dim.*

pp

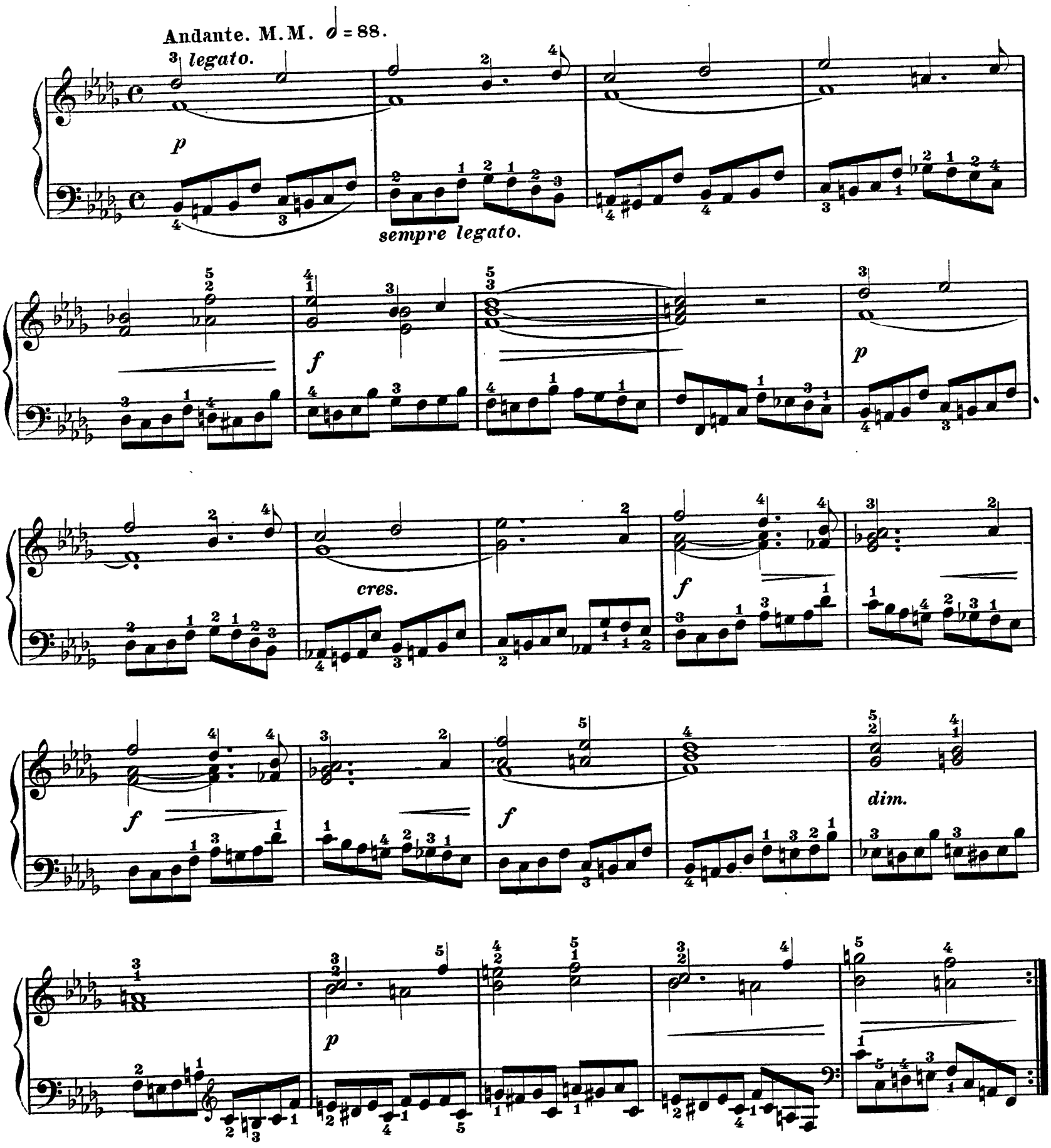
p *molto cres.*

f

Ped.

No. 16. B♭ minor.

A good study, especially for the left hand in fingering and legato playing. The sustaining of the chords in the right hand must receive due attention.



f

f

f

p

f

p

p

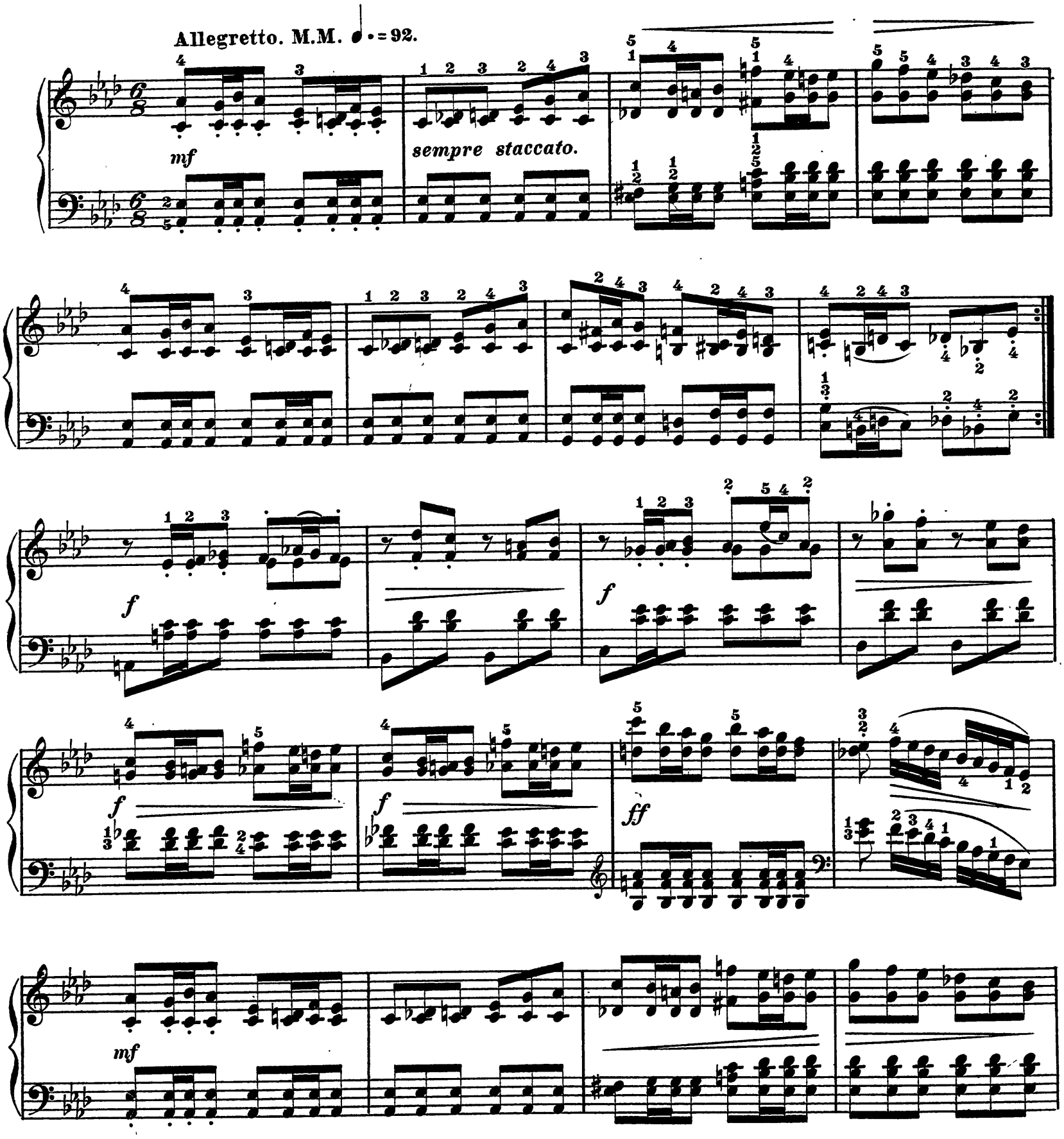
p

1.

2.

No.17. A♭ major.

An admirable Staccato exercise for both hands, well calculated — properly studied — to cultivate lightness, crispness, and freedom of action, in playing from the wrist Avoid pounding, keep the arms quiet, and cultivate assiduosly the movement of the hands as pivoted at the wrist. Observe carefully the occasional bits and final movement legato, which afford both contrast in the music and relief to the wrist.



cres.

p cres.

dim.

p

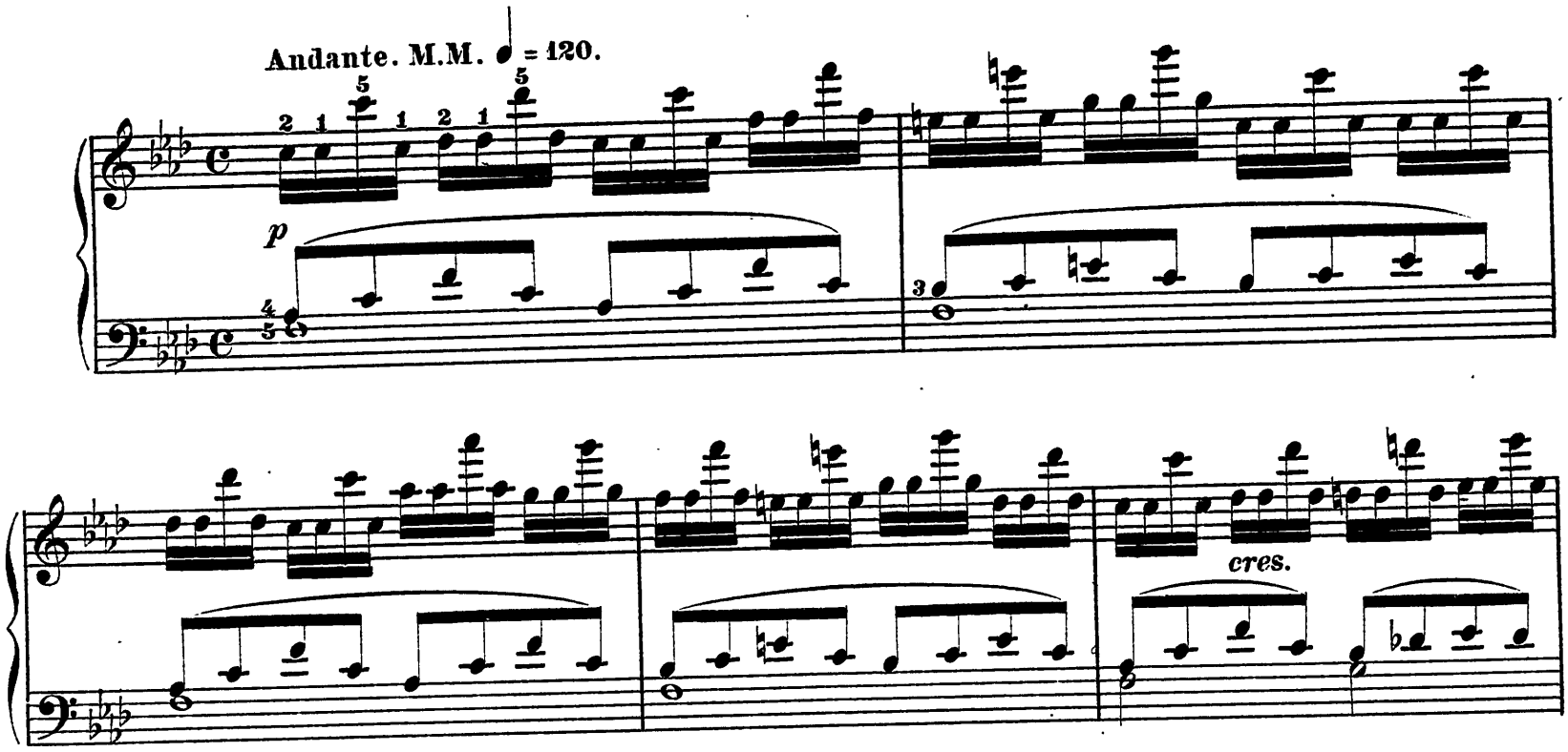
cres.

f

sempre f

No. 18. F minor.

Clean execution and facility in playing the broken octaves in the right hand, can only be had by cultivation of very free but firm action from the joints of the fingers. Avoid emphasizing too strongly the broken chord movement in the bass.



8

8

f

dolce e p

8

f

poco a poco dim.

p

mf

molto cres.

1.

8

f

p

2. 8

p

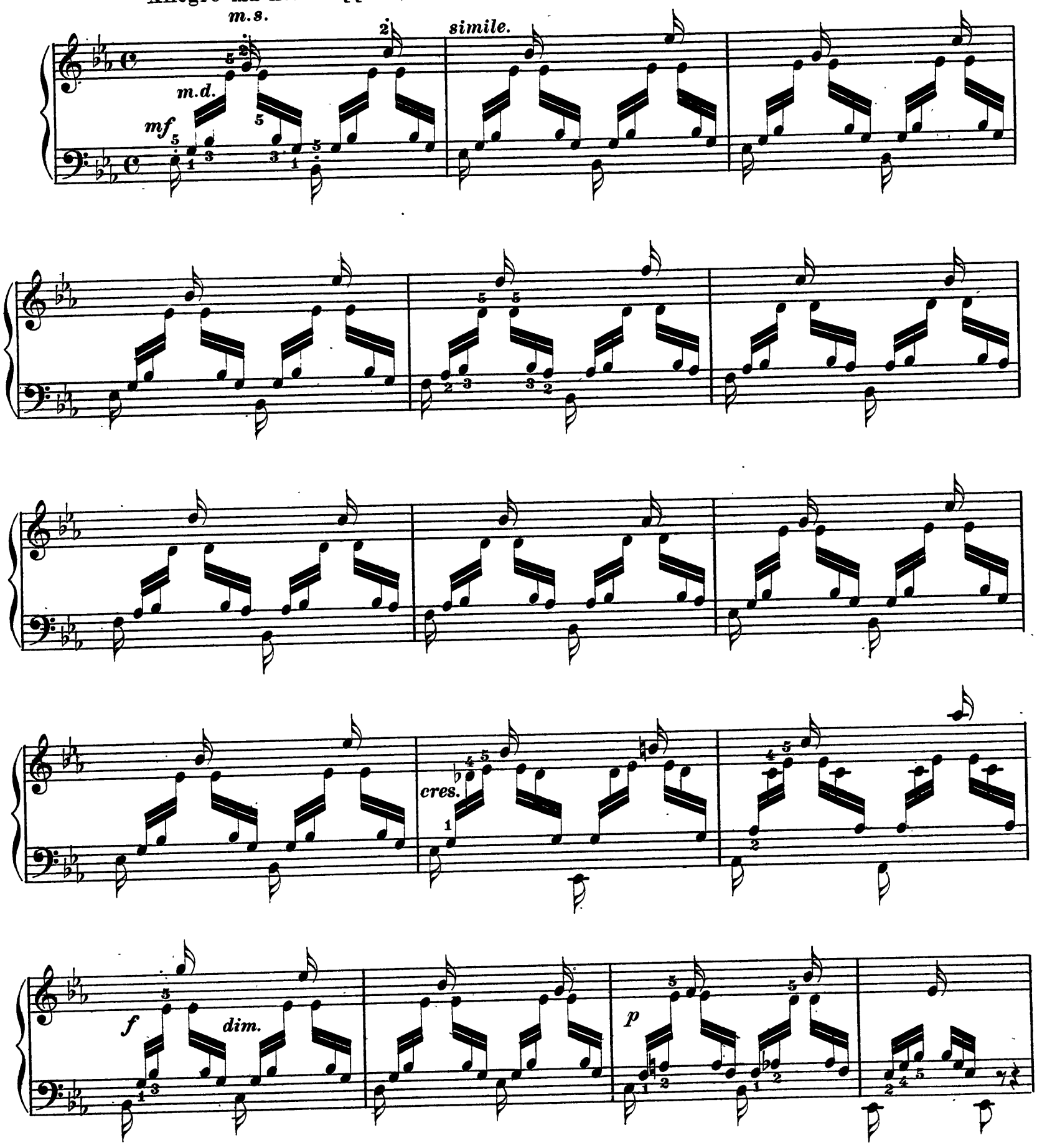
cres.

8

No.19. E♭ major.

Another arpeggio exercise, requiring lightness and evenness of touch, perfect precision in time, and promptitude in carrying the left hand back and forth over the right. The overstruck notes must never be played with the thumb.

Allegro ma non troppo. M.M. ♩ = 152.



f

cres.

molto dim.

ff

p

sempre cres.

pp

mf

poco a poco cre - - scen - - do.

molto

dim.

p

sfz

dim.

sfz

dim.

pp

cres.

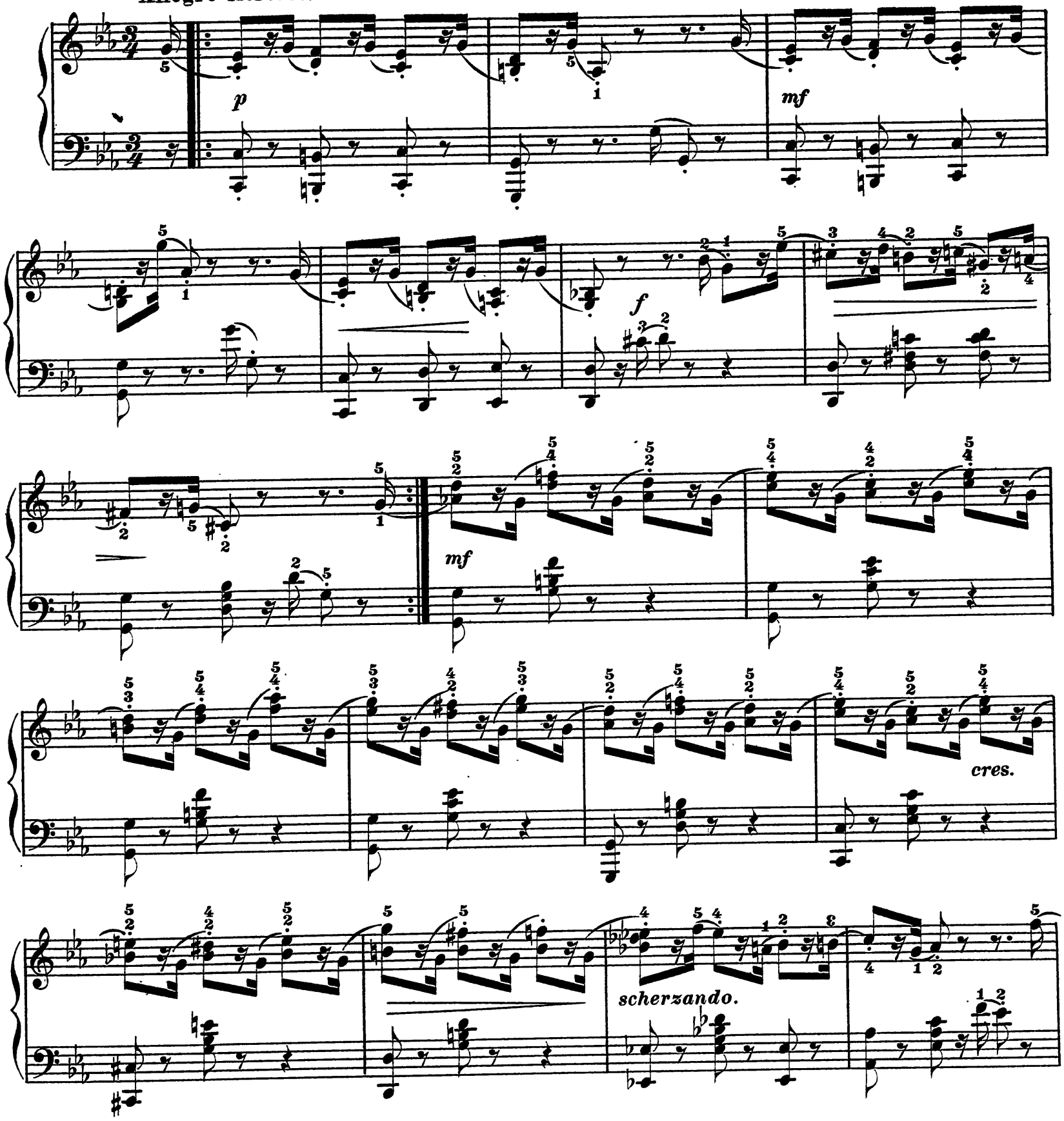
f

m. s.

No. 20. C minor.

A most graceful movement, equally a study in tasteful expression and delicate technic. Particular attention is called to the constantly recurring legato from the 16th. note to the staccato 8th. Upon fidelity in this feature depends largely the achievement of the effect of the whole study.

Allegro fiero. M.M. ♩ = 104.



cres.

f

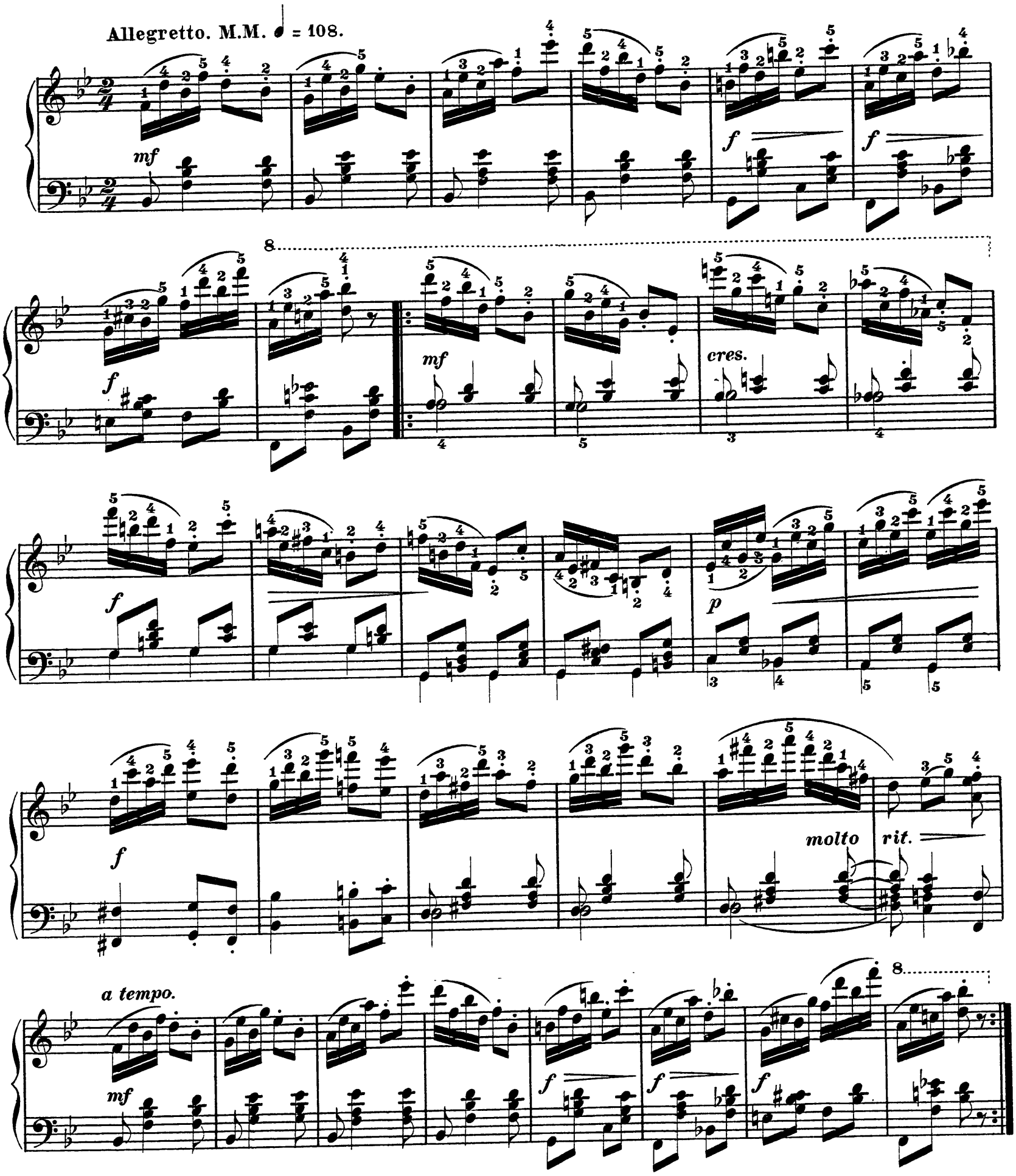
p

mf

f

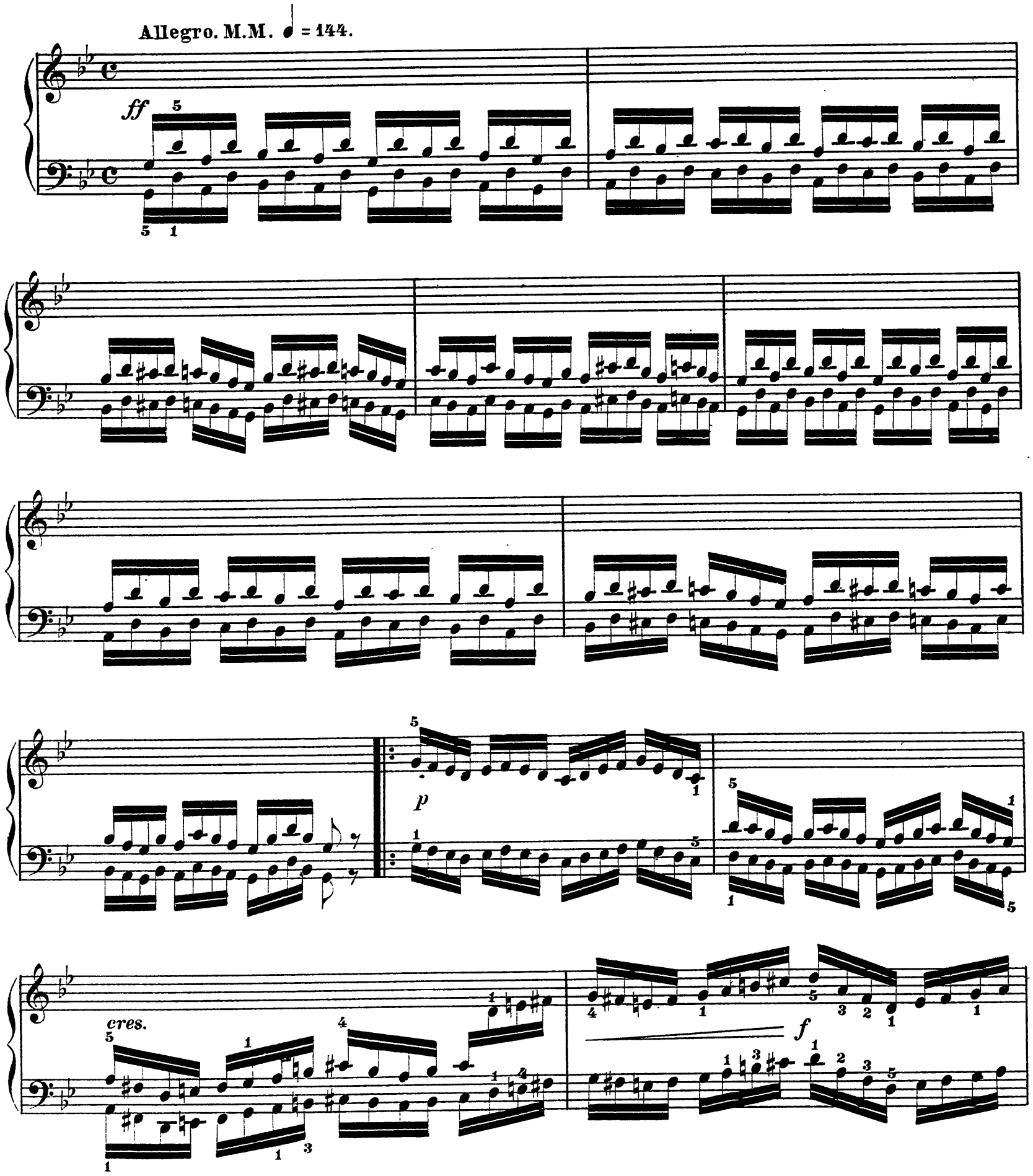
N°21. B♭ major.

A short but admirable study for the finger movement. Observe carefully the contrasted legato of the movement in 16th. notes, in the first half of each measure, with the half staccato 8ths. in the second. Emphasize duly also the quarter chords in the bass occurring on the second eighth value in the bar and syncopated — as covering also the third.



No. 22. G minor.

Well adapted to cultivate strength in the fingers and evenness of finger touch. Do not play the *ff* weakly or uncertainly, but oblige the fingers to bring out prompt, resonant tones. Remember, the *ff* is to be made by the touch, not by the Pedal.



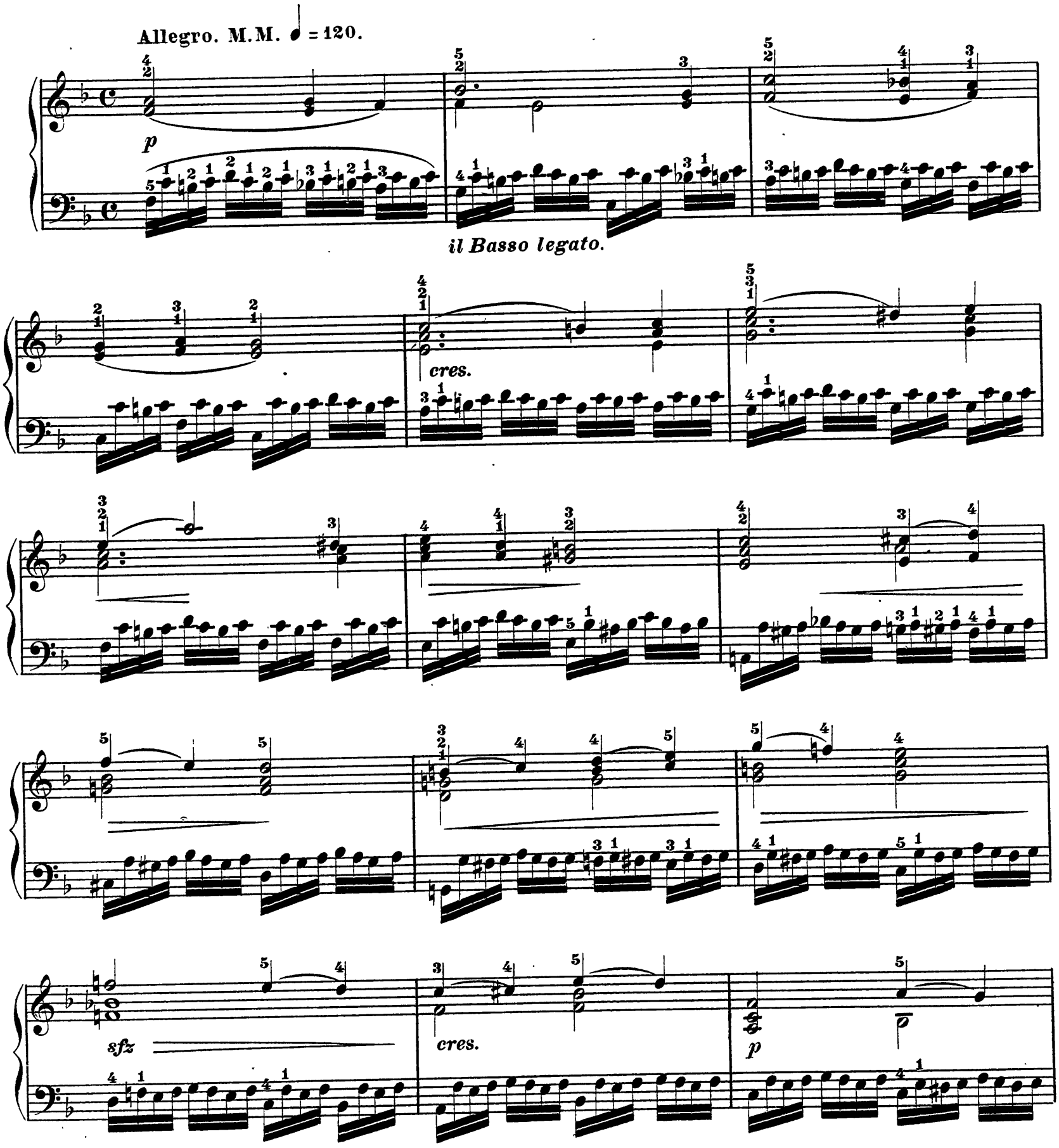
p

molto cres.

ff

No. 23. F major.

Another excellent study for the left hand in a light legato touch, with part-playing in the right. Do not drop the longer notes before their due expiration, when the same hand has notes of different lengths to play. This fault — through inattention — is so common that the Editor deems this caution particularly called for.



p

mf

f

ff

p

cres.

sfz

cres.

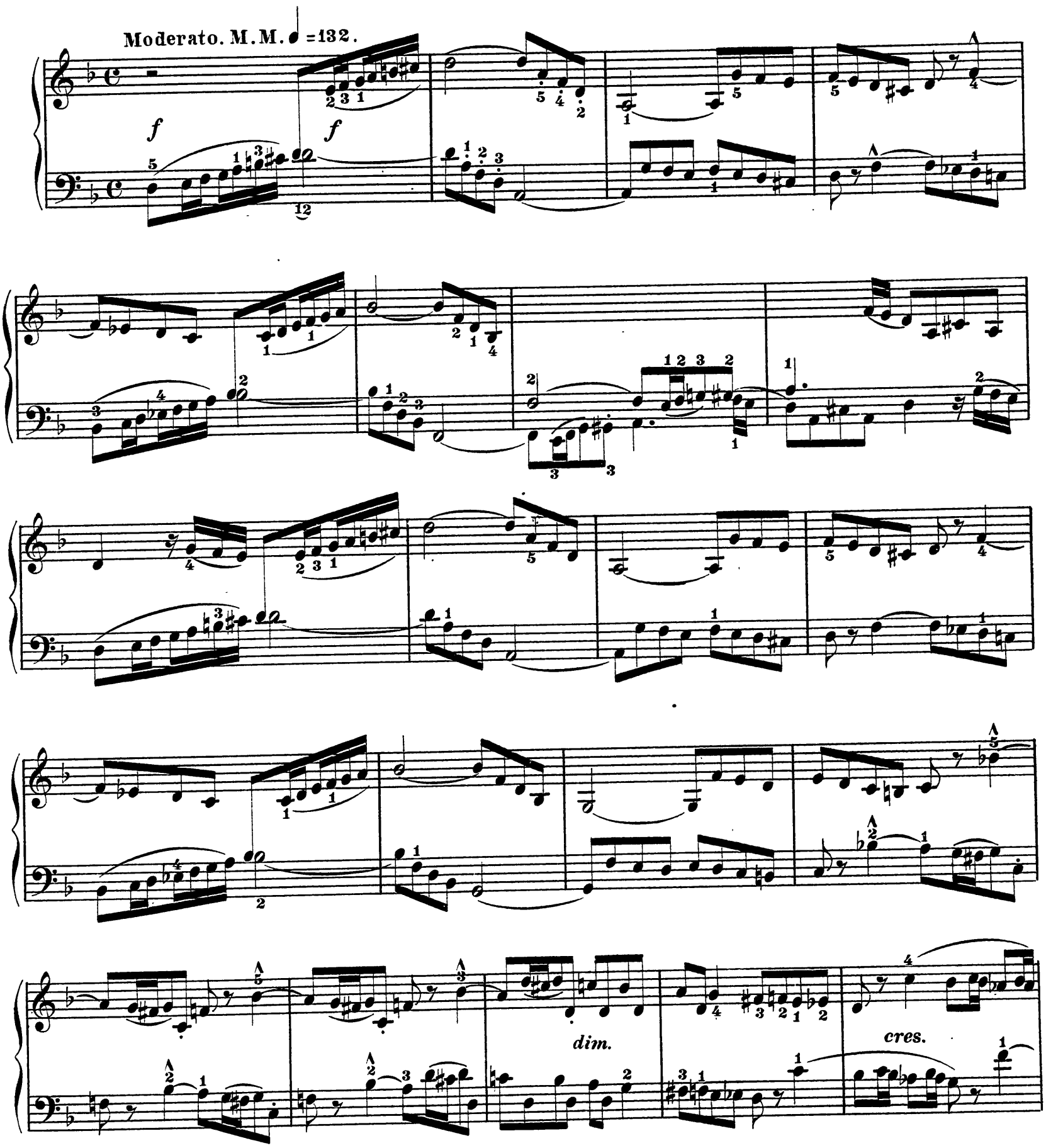
p

pp

pp

No.24. D minor.

An exercise well fitted to conclude this admirable set, requiring careful reading; free, firm touch; and perfect apprehension of time. Observe carefully the arbitrary accent on the second and fourth counts in some of the measures.



f

sempre dim.

p

cres.

sfz

sfz

sempre cres.

con fuoco.

ff

sempre f

ff *quasi rall.*

Hounslow, N.Y.