

COPYRIGHT
1884
2205902 #1 cat.

24

STUDIES

in the different Major and Minor Keys.

FOR THE PIANO

BY

ALEXANDER DORN.

OP.100.

Director of the Royal High School of Practical Music in Berlin
(Adapted in the Cologne Conservatory; the New Academy of Music, Berlin, etc.)

Edited and Revised by

J.REMINGTON FAIRLAMB.

BOOK I. 15

BOOK 2. 15

NEW YORK
WILLIAM A.POND & CO. 25 UNION SQUARE.
CHICAGO MUSIC CO. 152 STATE ST. CHICAGO.
Copyright 1884 by Wm A Pond & Co.

Author's Note.

It is to be understood that, beside the fingering given in these Exercises, other fingerings are possible and may even sometimes prove more convenient. It is left for each teacher to modify the same according to the hand and ability of the pupil.

As concerns the use of the Pedal, the signs ♪ and * are only given in the most necessary places, and it is not to be understood therefore that the pedal may not elsewhere be used with possibly good effect. Herein also must the teacher be guided by the aptitude of the pupil.

The order in which these Exercises are given is according to that of Keys (keynotes); but, in their use, the plan of beginning with the easier ones, such as Nos. 1, 3, 4, 6, 8, 10, 14, 16, 18, 21, 22, 23, is perhaps the best, and then to proceed to the others, which, however, are not to be attempted in the degree of movement indicated, until each difficulty has been thoroughly overcome in a slower tempo.

Alexander Dorn.

.....*.....

Editor's Note.

The Editor has only hoped to add to the value and usefulness of Dorn's admirable Studies, by keeping before the student's mind, in a series of short notes, the special aim and characteristics of each. He hopes that this aid to conscientious and intelligent study will be appreciated by both teachers and pupils; and especially the painstaking student who may be obliged to work without the assistance of a capable instructor, will find these notes not only useful as a guide to these particular Studies, but of general advantage, in directing his attention to the principles and forms of musical construction, and to the necessity of their comprehension in order to arrive at an intelligent and artistic musical rendering.

In this connection, the study of such theoretical works as Richter's Harmony, Sechter's Fundamental Harmonies, Wohlfahrt's Guide to Musical Composition, and Weitzmann's Manual, is urgently commended. The Harmony tables prepared by C. C. Muller will also be found useful adjuncts to any course of study in Harmony.

J. Remington Fairlamb.



TWENTY- FOUR STUDIES.

A. DORN, Op. 100.

Book I.

N^o. 1. C major.

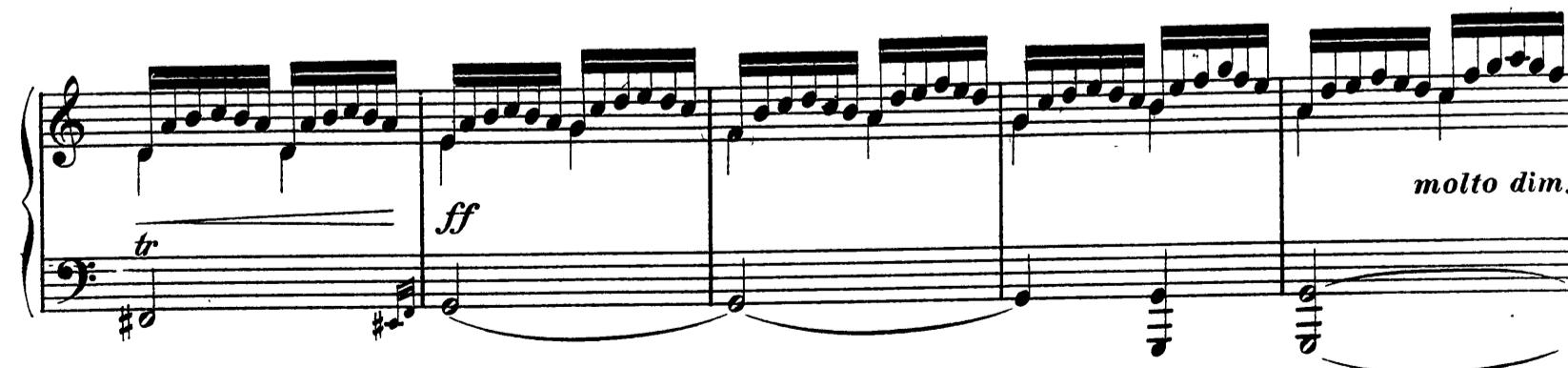
The quarter notes in the right hand, played mostly with the thumb, must be struck with sufficient emphasis and sustained their due time, in order that the melody which they constitute shall be properly pronounced and connected. The Sixteenth notes must be played with a somewhat lighter but sufficiently legato touch, and very evenly in point of time.

Allegretto. M.M. ♩ = 100.

4

Musical score for piano, five staves:

- Staff 1: Treble clef, 2 sharps, dynamic *p*. Measures 1-4.
- Staff 2: Bass clef, dynamic crescendo. Measures 1-4.
- Staff 3: Treble clef, 2 sharps, dynamic *p*. Measures 1-4.
- Staff 4: Bass clef, dynamic *cresc. semper.* Measures 1-4.
- Staff 5: Treble clef, dynamic *cresc. semper.* Measures 1-4.
- Staff 6: Treble clef, dynamic *dolce.* Measures 1-4.





Nº 2. A minor.

Flowing arpeggios in the left hand are here contrasted with crisp, clean, half staccato chords in the right, followed by a legato chord movement. These characteristics must be preserved by a careful study of the appropriate touch in each hand. Again, as in the 1st. Study, care must be taken to sustain the longer notes their due time, where a different movement is also to be played by other fingers of the same hand.

Andantino. M. M. ♩ = 112.

8

A musical score for piano, featuring five staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (B, G), (A, F#), (G, E), (F#, D). Bass staff has eighth-note pairs (E, C), (D, B), (C, A), (B, G). Measure 2: Treble staff has eighth-note pairs (A, F#), (G, E), (F#, D), (E, C). Bass staff has eighth-note pairs (D, B), (C, A), (B, G), (A, F#). Dynamic: *p*. Measure 3: Treble staff has eighth-note pairs (G, E), (F#, D), (E, C), (D, B). Bass staff has eighth-note pairs (C, A), (B, G), (A, F#), (G, E). Dynamic: *cres.* Measure 4: Treble staff has eighth-note pairs (F#, D), (E, C), (D, B), (C, A). Bass staff has eighth-note pairs (B, G), (A, F#), (G, E), (F#, D). Dynamic: *f*. Measure 5: Treble staff has eighth-note pairs (E, C), (D, B), (C, A), (B, G). Bass staff has eighth-note pairs (A, F#), (G, E), (F#, D), (E, C). Dynamic: *ff*. Measure 6: Treble staff has eighth-note pairs (D, B), (C, A), (B, G), (A, F#). Bass staff has eighth-note pairs (G, E), (F#, D), (E, C), (D, B). Dynamic: *mf*. Measure 7: Treble staff has eighth-note pairs (C, A), (B, G), (A, F#), (G, E). Bass staff has eighth-note pairs (F#, D), (E, C), (D, B), (C, A). Dynamic: *cres.* Measure 8: Treble staff has eighth-note pairs (B, G), (A, F#), (G, E), (F#, D). Bass staff has eighth-note pairs (E, C), (D, B), (C, A), (B, G).

Musical score for piano and strings, page 9, measures 11031-11032.

The score consists of five systems of music, each with two staves: treble and bass. The top staff is for the piano (right hand) and the bottom staff is for the strings. Measure 11031 starts with a dynamic of ***pp***. The piano part features eighth-note patterns with grace notes. The strings play eighth-note chords. Measure 11032 begins with a dynamic of ***cres. ed un poco string.*** The piano part has a sustained note with a grace note. The strings play eighth-note chords. Measure 11033 starts with a dynamic of ***ff***, followed by ***m.d.*** The piano part has a sustained note with a grace note. The strings play eighth-note chords. Measure 11034 starts with a dynamic of ***ff***. The piano part has a sustained note with a grace note. The strings play eighth-note chords.

Measure 11031:

- Piano: Eighth-note patterns with grace notes.
- Strings: Eighth-note chords.
- Dynamic: ***pp***

Measure 11032:

- Piano: Eighth-note patterns with grace notes.
- Strings: Eighth-note chords.
- Text: ***cres. ed un poco string.***

Measure 11033:

- Piano: Sustained note with grace note.
- Strings: Eighth-note chords.
- Dynamic: ***ff***, ***m.d.***

Measure 11034:

- Piano: Sustained note with grace note.
- Strings: Eighth-note chords.
- Dynamic: ***ff***

Nº 3. G major.

A very even touch of all the fingers must be cultivated in this Study, with just sufficient emphasis on the first note of each group to correctly mark the rhythm and prevent any tendency towards the accent of $\frac{3}{4}$ time, as suggested by the form of melodic construction.

Allegretto. M.M. = 112.

Musical score for piano, page 11, featuring six staves of music. The score includes dynamic markings such as *con fuoco e ff*, *p*, *f*, *sfz*, *dim.*, *p*, and *fff*. Measure numbers 53, 54, 55, and 56 are indicated above the staves. The music consists of eighth and sixteenth note patterns, with some measures featuring grace notes and slurs. The bass staff uses vertical bar lines and rests.

N^o. 4. E minor.

The difficulty of sustaining one long note while a number of shorter ones are played by fingers of the same hand, is here plainly presented for the pupil's mastery, and the finger control to be obtained thereby will amply reward his utmost patient, persevering effort.

Andante. M.M. ♩ = 104.

f ben tenuto.

sempre f

f

sempre staccato.

This block contains five staves of musical notation for piano, arranged vertically. The top staff shows two hands playing eighth-note patterns. The second staff shows the right hand playing sixteenth-note patterns. The third staff shows eighth-note patterns. The fourth staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Fingerings are indicated above the notes, such as '5' over a note in the first staff and '1' over a note in the fourth staff. Dynamics include 'dim.' (diminuendo) and 'rall.' (rallentando). Measure numbers are present at the beginning of each staff.

N° 5. D major.

Great care must be exercised in this Study in both striking the chords and raising the right hand promptly, with a touch firm, clear, but delicate; the left hand part being given marked prominence and played in a very smooth, connected manner.

Moderato. M. M. ♩ = 116.

The sheet music consists of four staves of musical notation for piano. The top two staves are for the treble clef (right hand) and the bottom two are for the bass clef (left hand). The music is in common time (indicated by 'M. M.') and has a tempo of♩ = 116. The key signature is one sharp (D major). Fingerings are indicated above the notes, such as '3' or '4' over a note. Dynamic markings include 'mf' (mezzo-forte), 'p' (piano), and 'molto cres.' (molto crescendo). Measure numbers 1 through 15 are present at the end of the fourth staff.

Musical score for piano, page 15, featuring five staves of music. The score includes dynamic markings such as ***ff***, ***p***, ***molto cres.***, ***mf***, and ***cres.***. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 15 and 16 are marked at the end of the third staff. The music consists of chords and rhythmic patterns typical of a piano sonata.

Nº 6. B minor.

A useful Study in Syncopation. The legato must be well maintained in both hands, and an even touch in all the fingers is indispensable to the correct rendering of this number.

Andante. M.M. ♩ = 112.

Nº 7. A major.

This Study will exercise both the pupil's taste and technique in arriving at the expression of which the melody admits, and the delicacy which should characterize the accompaniment. To effect the proper phrasing of this number care must be taken to lift the finger from the last note of the phrase slightly before its expiration, and to emphasize somewhat the first note of the following phrase, in order that the binding of the two—as if one continuous phrase—may be avoided. The phrases are indicated by the slurs, and some few additional marks of expression which seemed necessary for the pupil's guidance have been added by the Editor.

Andante. ♩ = 108. M.M.

p dolce.

sf

un poco cres.

dim.

p

sf

dim.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Use the Pedal with each bar.

poco a poco

cres.

dim.

p

sf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The musical score consists of five staves of piano music, arranged vertically. The top staff uses a treble clef and a bass clef, while the other four staves use a bass clef. The key signature is two sharps. Fingerings are indicated by numbers above or below the notes. Performance instructions include:

- Staff 1: Pedal (Ped.) under the first note, followed by asterisks (*) and Pedal under each subsequent note.
- Staff 2: Dynamics f (fortissimo) and an instruction to Pedal with each bar.
- Staff 3: Dynamics pp (pianissimo).
- Staff 4: Dynamics pp and Pedal (Ped.) under the last note.
- Staff 5: Dynamics morendo. and Pedal (Ped.) under the first note.

N°8. F♯ minor

Not a difficult exercise, but one in which precision, clearness, and evenness in time, must be kept in constant view.

Moderato. M.M. $\text{d}=72.$

f *sempre staccato.*

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures numbered 1 through 12. The notation includes both treble and bass clefs, with various dynamic markings such as *cres.*, *f*, *sf*, *p*, and *m.g.* *m.d.*. Performance instructions like *Re.* and *** are also present. Fingerings are indicated above the notes in some measures.

cres.

f

sf

p

m.g. *m.d.*

Re.

Nº9. E major.

A tasteful exercise, in which great care must be taken to give the notes their exact proportionate value, thus preserving a true legato, with, at the same time, a clear, clean, enunciation of the tones.

Allegretto. M.M. ♩ = 96.

p

sempre legato.

f

cres.

p

cres.

f

p

cres. ed string.

rall. sin' al Fine.

morendo.

N.^o 10. C♯ minor.

A study presenting no novel features nor particular difficulty, but affording excellent exercise in even touch in legato arpeggios, and in clear enunciation of single bass notes and octaves.

Allegro. M. M. ♩ = 104.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a treble clef, a key signature of four sharps, and common time. The first measure contains six eighth-note chords. The second measure begins with a bass note followed by six eighth-note chords. Measure 2 starts with a treble clef, a key signature of four sharps, and common time. The first measure contains six eighth-note chords. The second measure begins with a bass note followed by six eighth-note chords. Measure 3 starts with a treble clef, a key signature of four sharps, and common time. The first measure contains six eighth-note chords. The second measure begins with a bass note followed by six eighth-note chords. Measure 4 starts with a treble clef, a key signature of four sharps, and common time. The first measure contains six eighth-note chords. The second measure begins with a bass note followed by six eighth-note chords. Measure 5 starts with a treble clef, a key signature of four sharps, and common time. The first measure contains six eighth-note chords. The second measure begins with a bass note followed by six eighth-note chords.

N^o. 11. B major.

This Study includes both the playing of connected Chords with the legato touch, and the sustaining of Chords by means of the Pedal after the fingers have left the keys to play distant notes. In this latter case each chord must be firmly and evenly struck and sustained by means of the pedal the indicated length, whilst the fingers leave the chords in due time to promptly attack the remote keys.

Adagio. M.M. ♩ = 84.

Employ the Pedal with each Chord.



N.^o12. G♯ minor.

An excellent study in technique, to which the remarks to No.1 apply equally. Attention is called to the changes of key by enharmonic transition, as from five sharps to five flats, where the chord g♯, b♯, d♯, g♯, being identical with a♭, c♭, e♭, a♭, leads into the key of D♭; and again from three flats back into five sharps, where the chord e♭, g, b♭, d♭, being identical with the d♯, f♯, a♯, c♯, leads into G sharp minor.

Allegro. M.M. ♩ = 126.

sempre legato.

Musical score for piano, page 28, featuring five staves of music. The score consists of two systems of measures.

Staff 1:

- Measures 1-4: Fingerings 135, 124, 1, 125, 1, 1. Dynamics: cresc., f.

Staff 2:

- Measures 1-4: Fingerings 124, 1, 125, 1, 1, 124. Dynamics: dim., mf, p, sempre cres.

Staff 3:

- Measures 1-4: Fingerings 135, 124, 135, 124. Dynamics: 3, 4, 5, cresc.

Staff 4:

- Measures 1-4: Fingerings 135, 124, 135, 134, 124, 125. Dynamics: 1, 2, 3, 4, 5, f.

Staff 5:

- Measures 1-4: Fingerings 124, 134, 124, 124, 125. Dynamics: 3, 1, con fuoco.

molto dim.

dolce.

cres.

4

5

1 2 4 1 3 4 1 3 4 1 2 4 1 2 4

p e dolce.

1 2 4 1 3 5 1 3 5 1 3 5

cres.

2 4 1 2 4

mf

1 2 4 1 2 4

cres.

125 135 135 134 1
f

234 1 135 134

p

124 124 124 124

124 123 morendo.

pp