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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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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 Ped. 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.

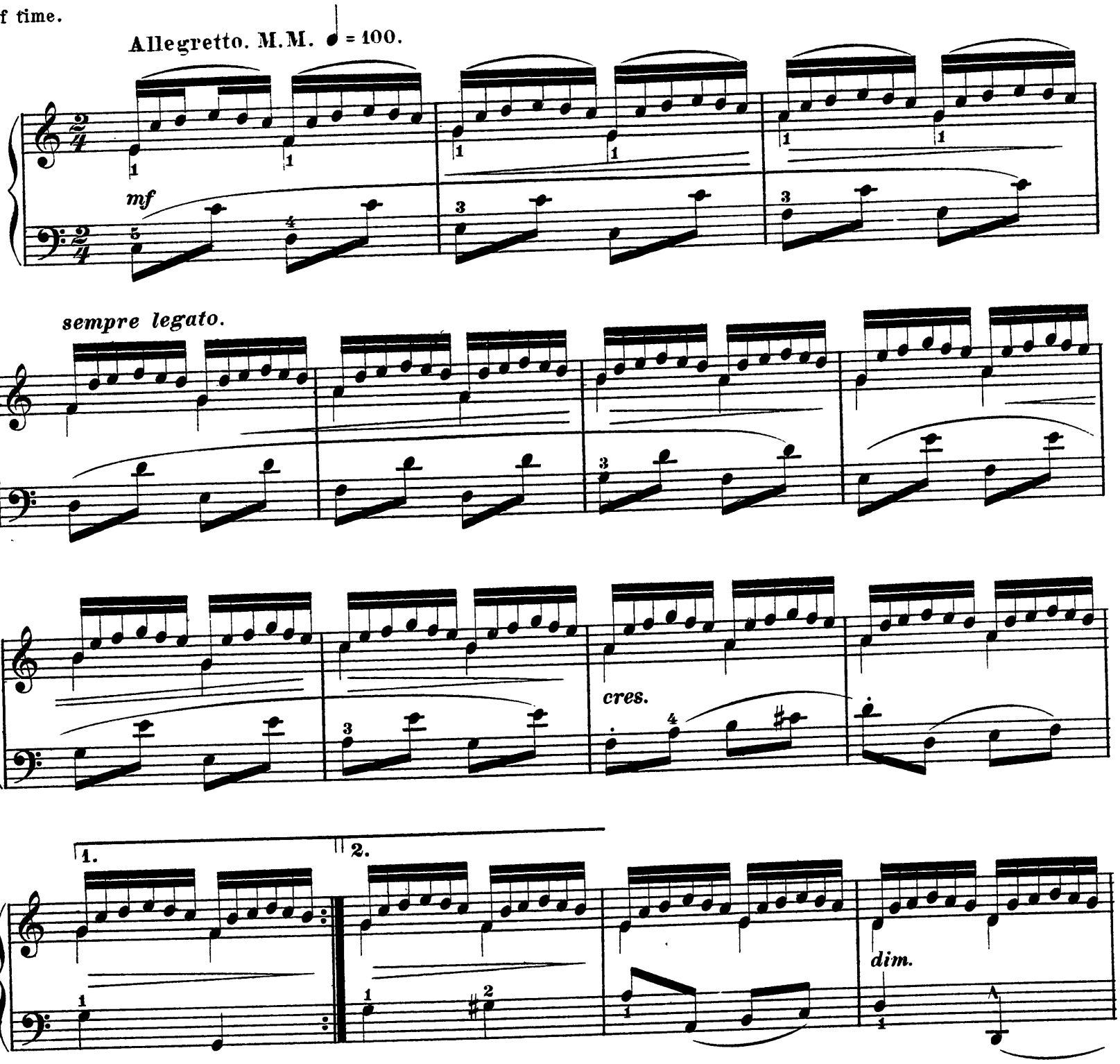
TWENTY-FOUR STUDIES.

A. DORN, Op. 100.

Book I.

No. 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.



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p

sempre cres.

p

cres. sempre.

dolce.

poc a poco cres.

ben marcato.

tr

f

tr

ff

molto dim.

mf

cres.

sf

sempre legato.

sf *sf*

dim.

pp

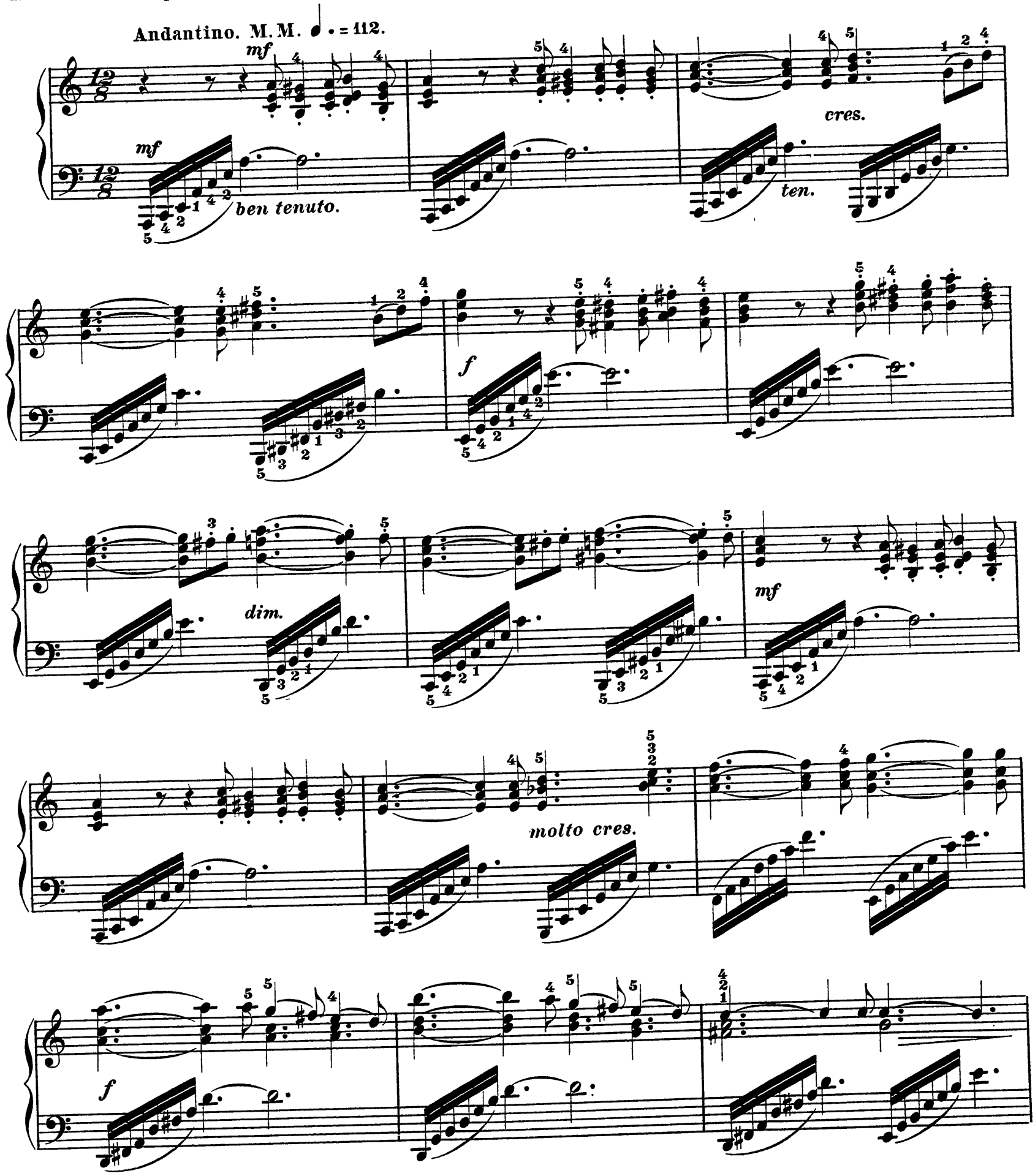
m.d. *m.d.*

f *f*

m.g. *m.g.* *m.g.*

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.



p

cres.

f

ff

mf

cres.

pp

cres. ed un poco string.

pesante.

ff

m.d.

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.

p legatissimo.

cres.

con fuoco e ff

p

cres.

con fuoco e ff

p

f

dim.

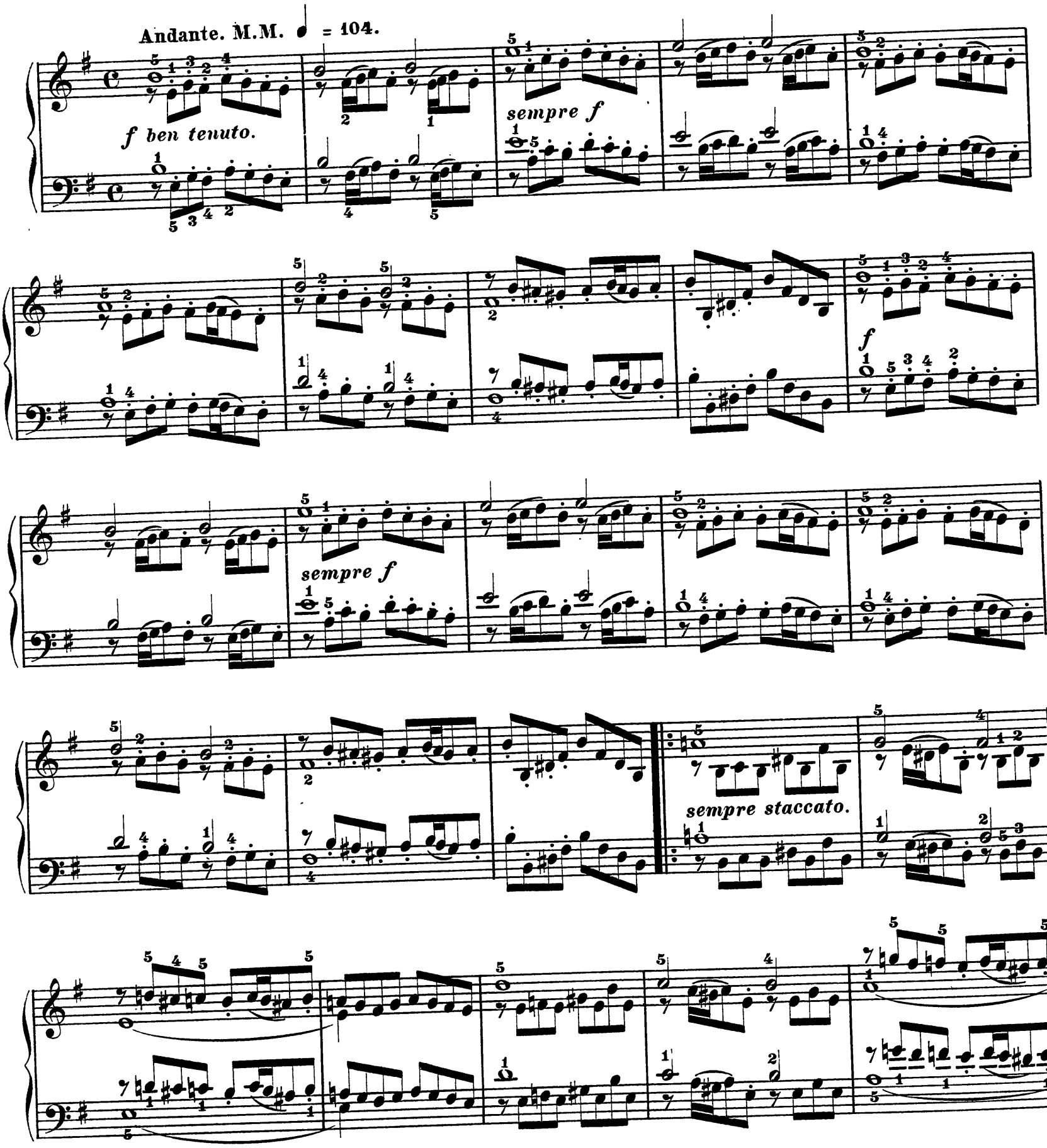
sfz

sfz

p

No. 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 ut-most patient, persevering effort.

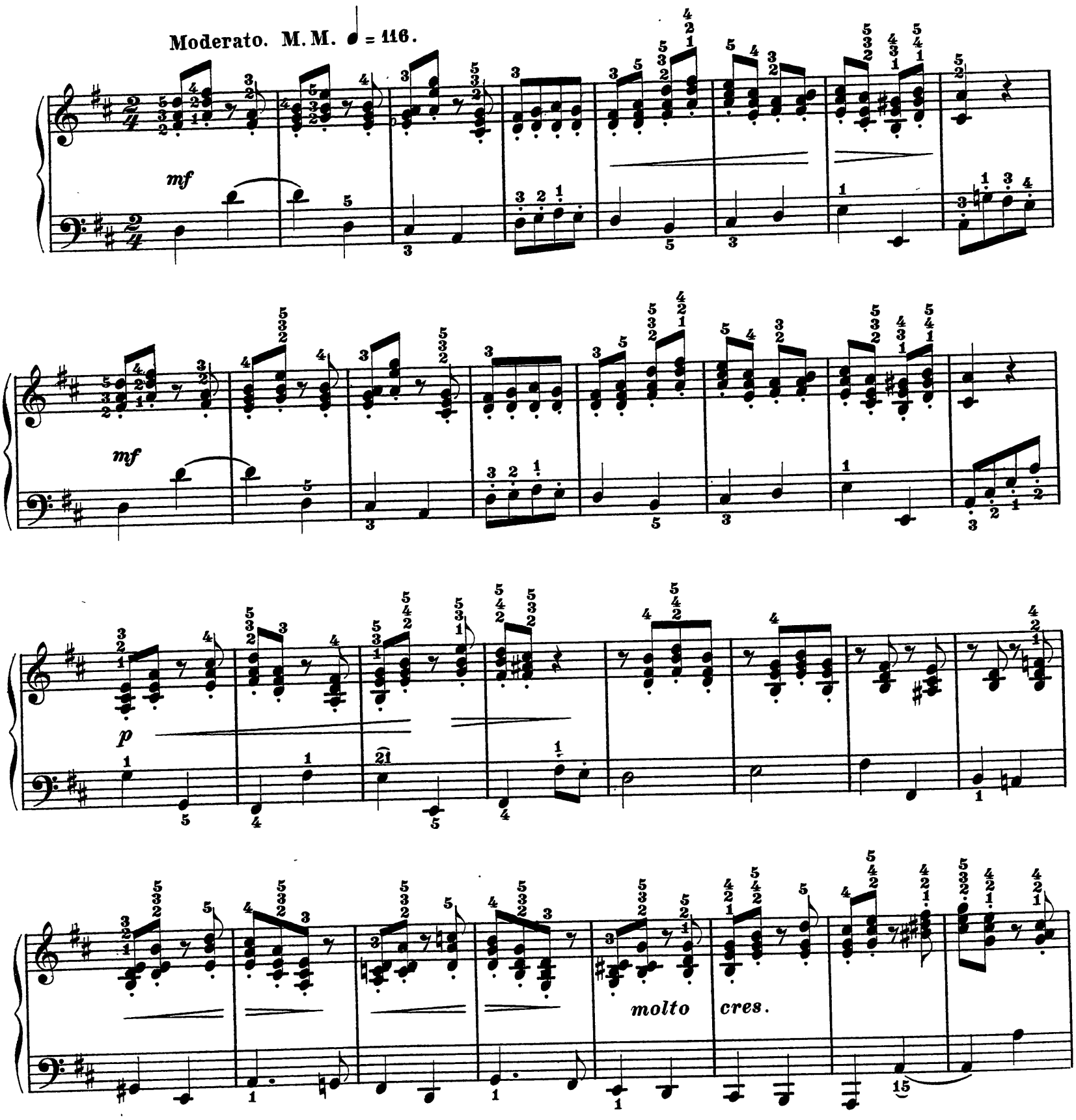


dim.

rall.

No. 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.



ff

p

molto cres.

ff

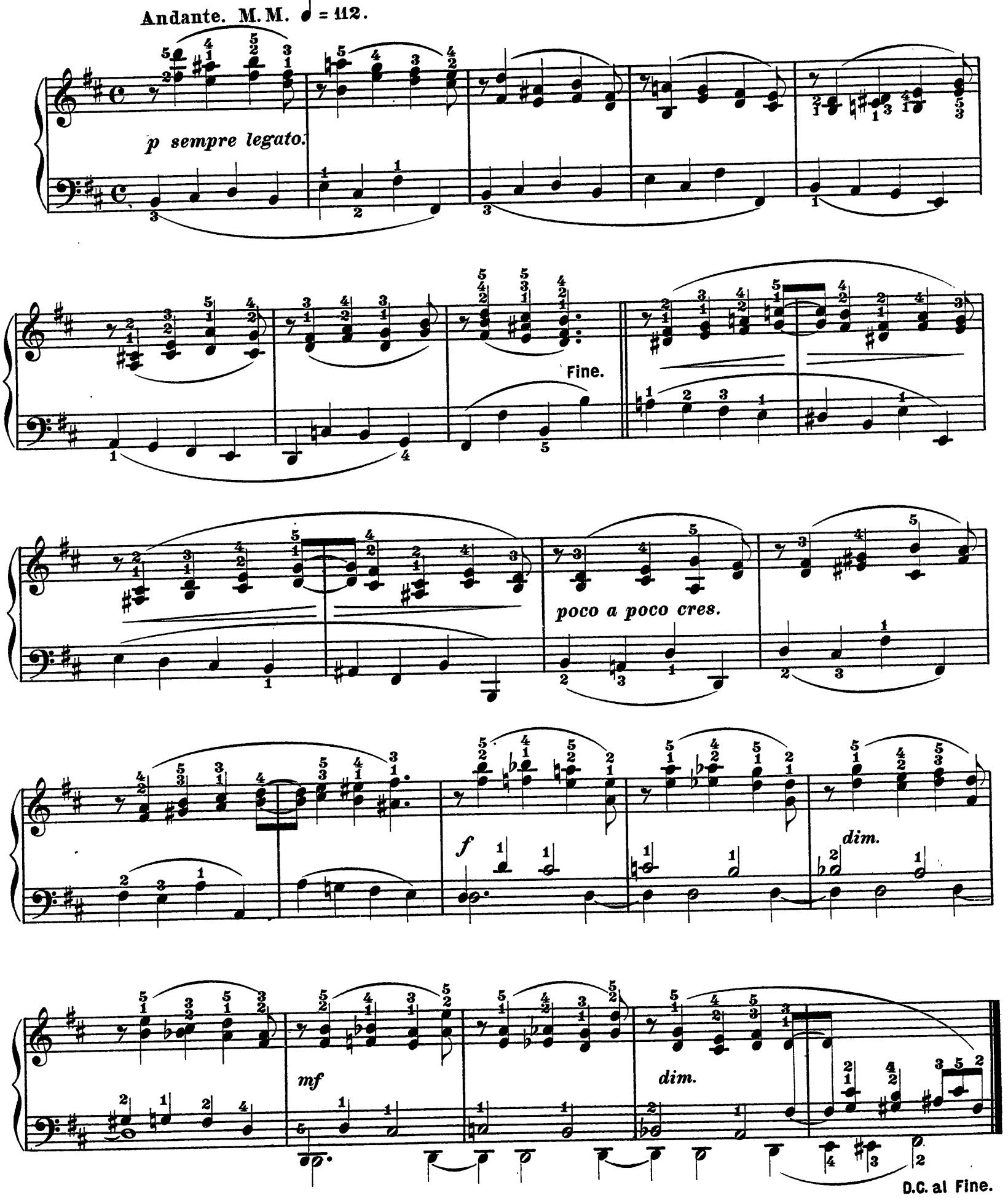
mf

cres.

ff

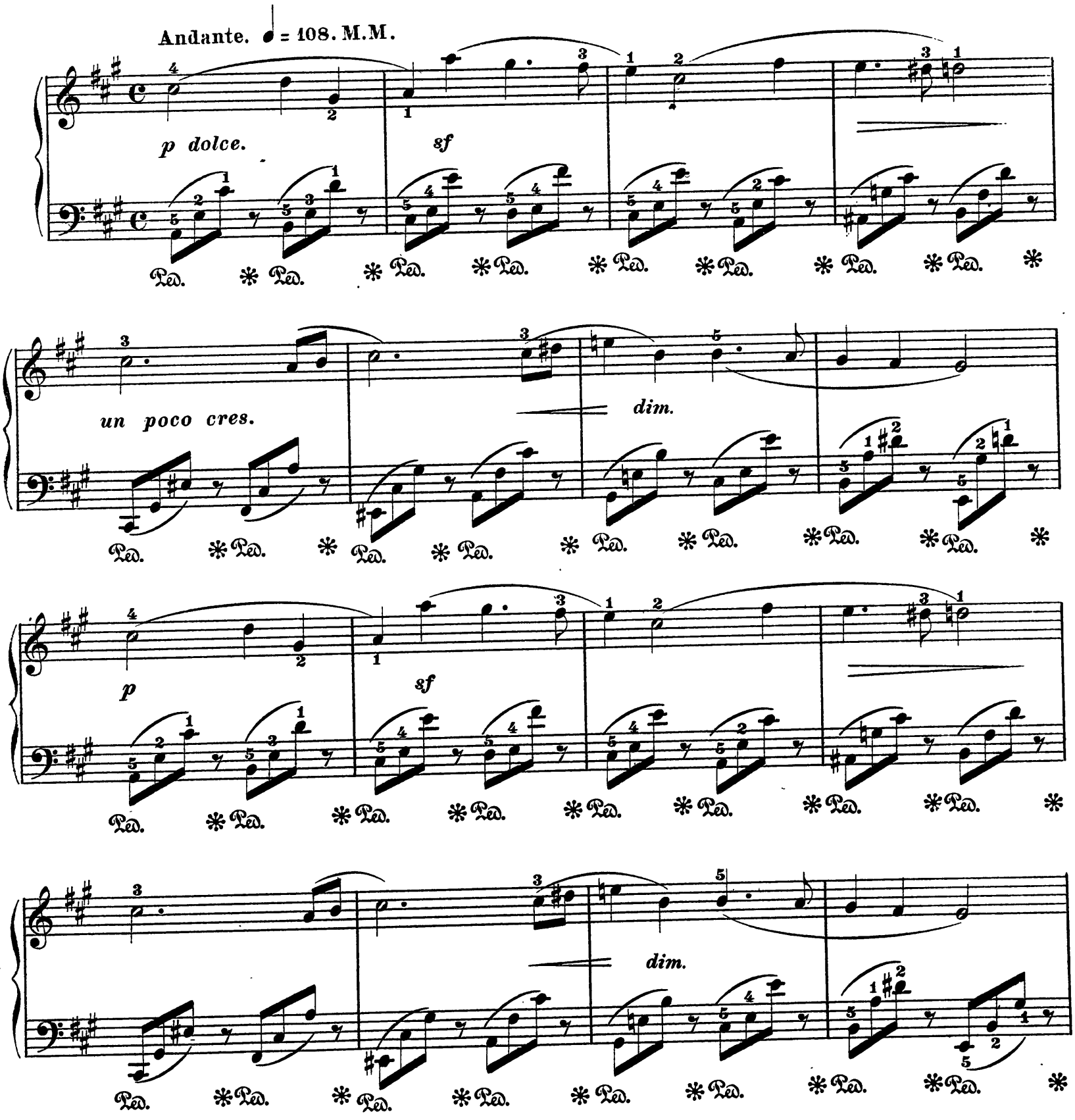
No. 6. B minor.

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.



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.



f

f

Use the Pedal with each bar.

p

poco *a* *poco* *cres.*

f

dim. *p* *sf*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

f

Ped. * Ped. * Ped. * Pedal with each bar.

pp

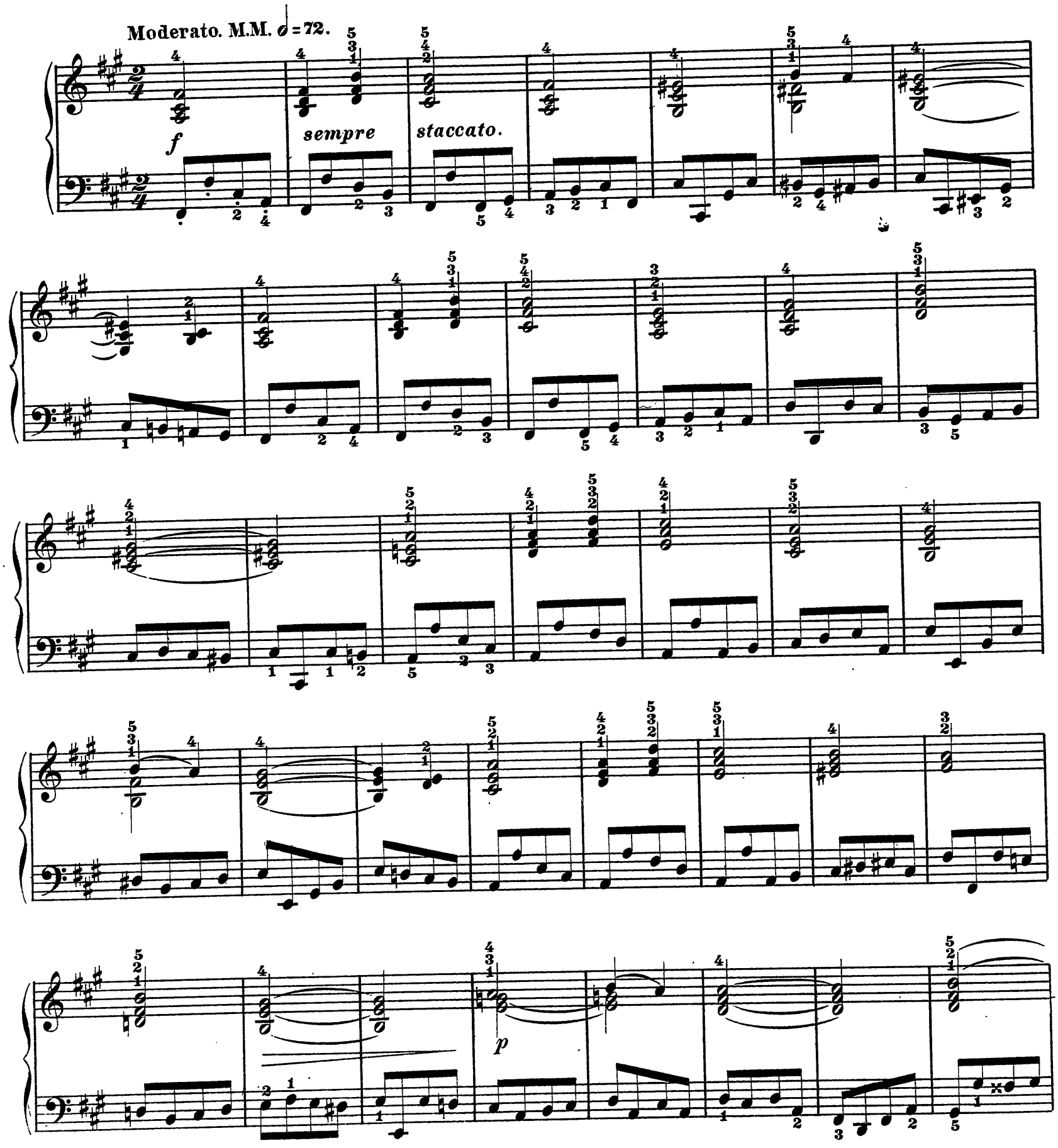
pp

morendo.

Ped. *

No. 8. F♯ minor

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



cres.

f

f

sf

sf

f

p

Ped.

Ped.

m. g.

m. d.

N°9. 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.

sempre legato.

cres.

f

p

cres.

f

p

cres. ed string.

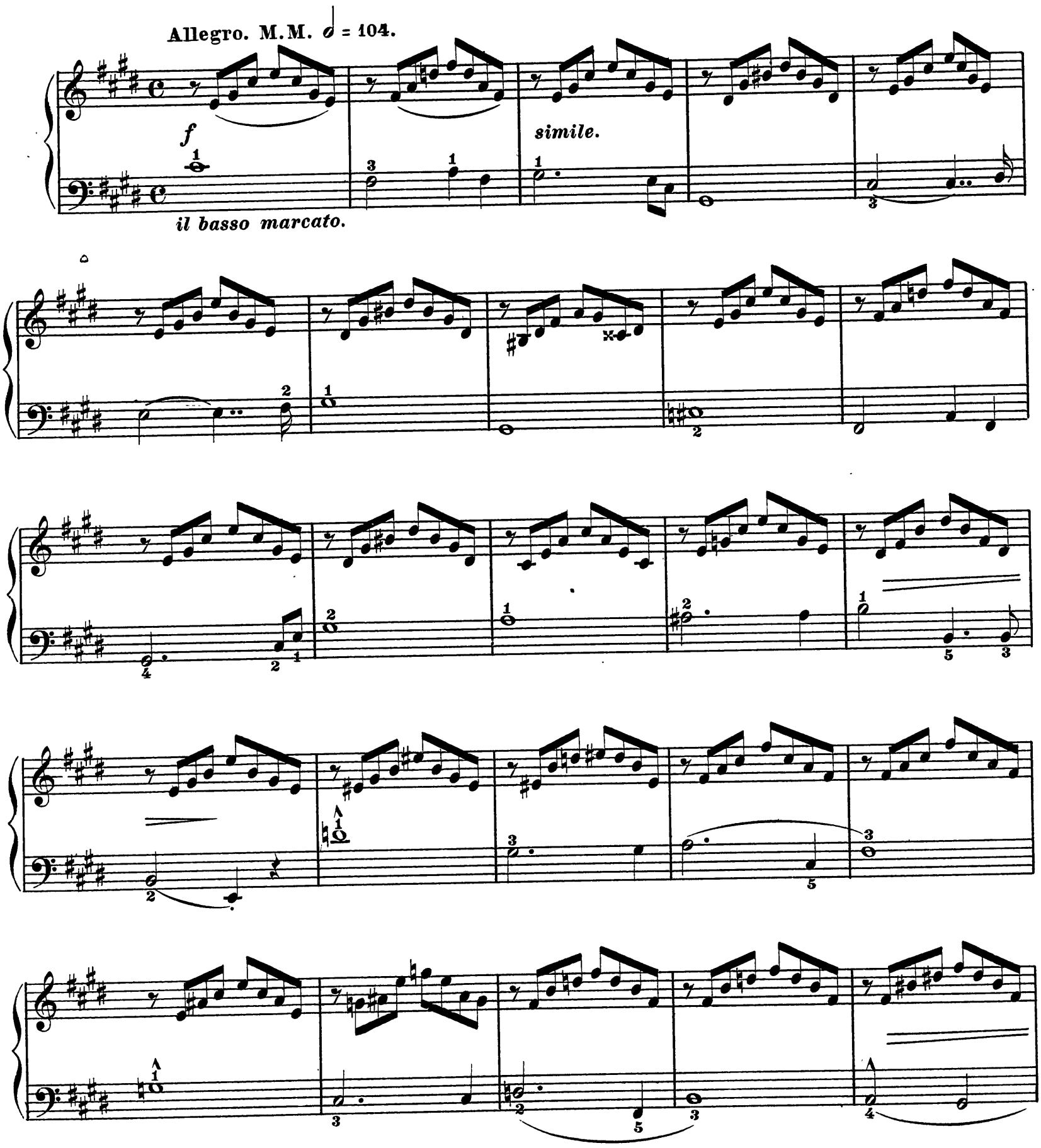
f

rall. sin' al Fine.

morendo.

No.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.



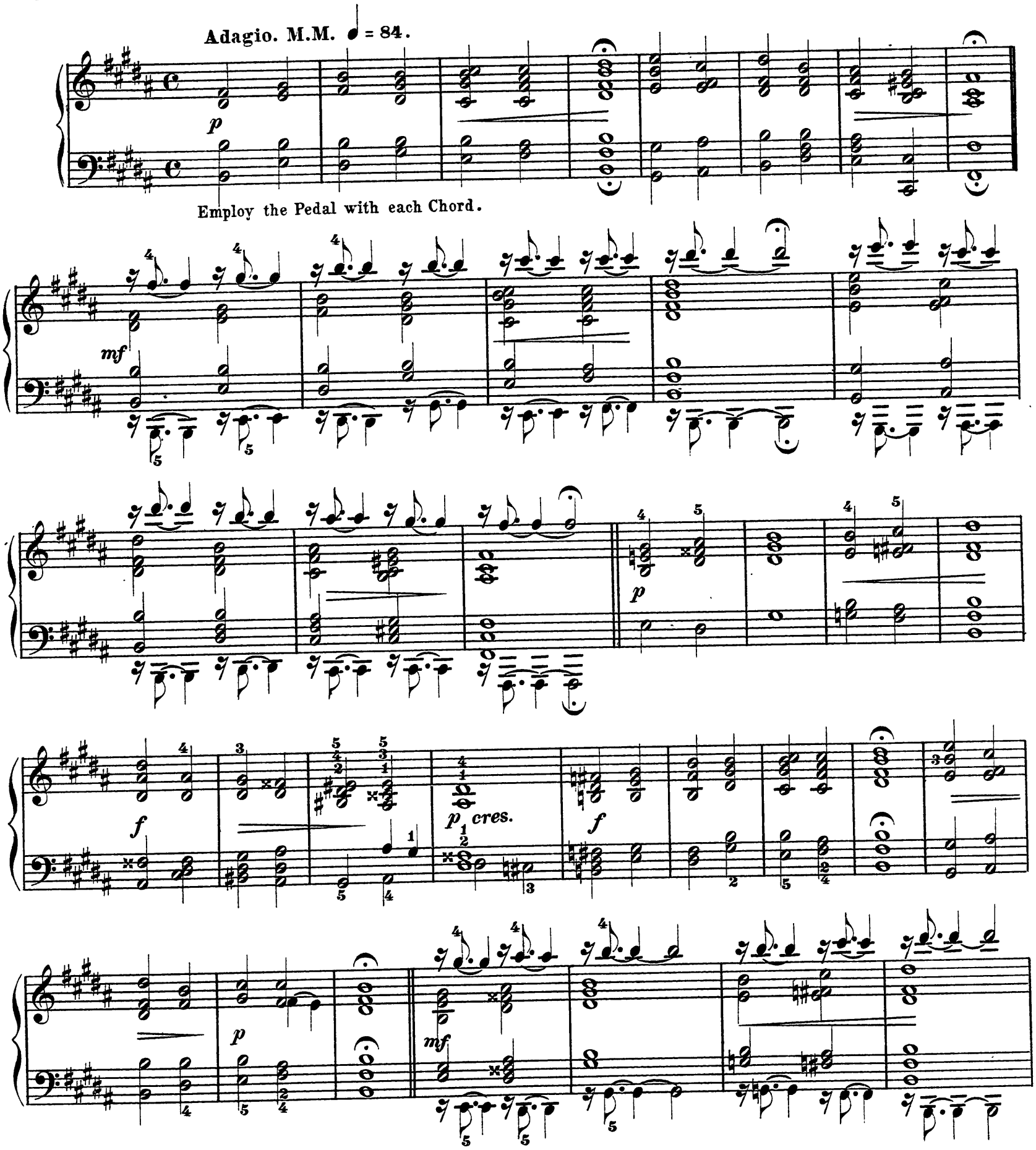
cres.

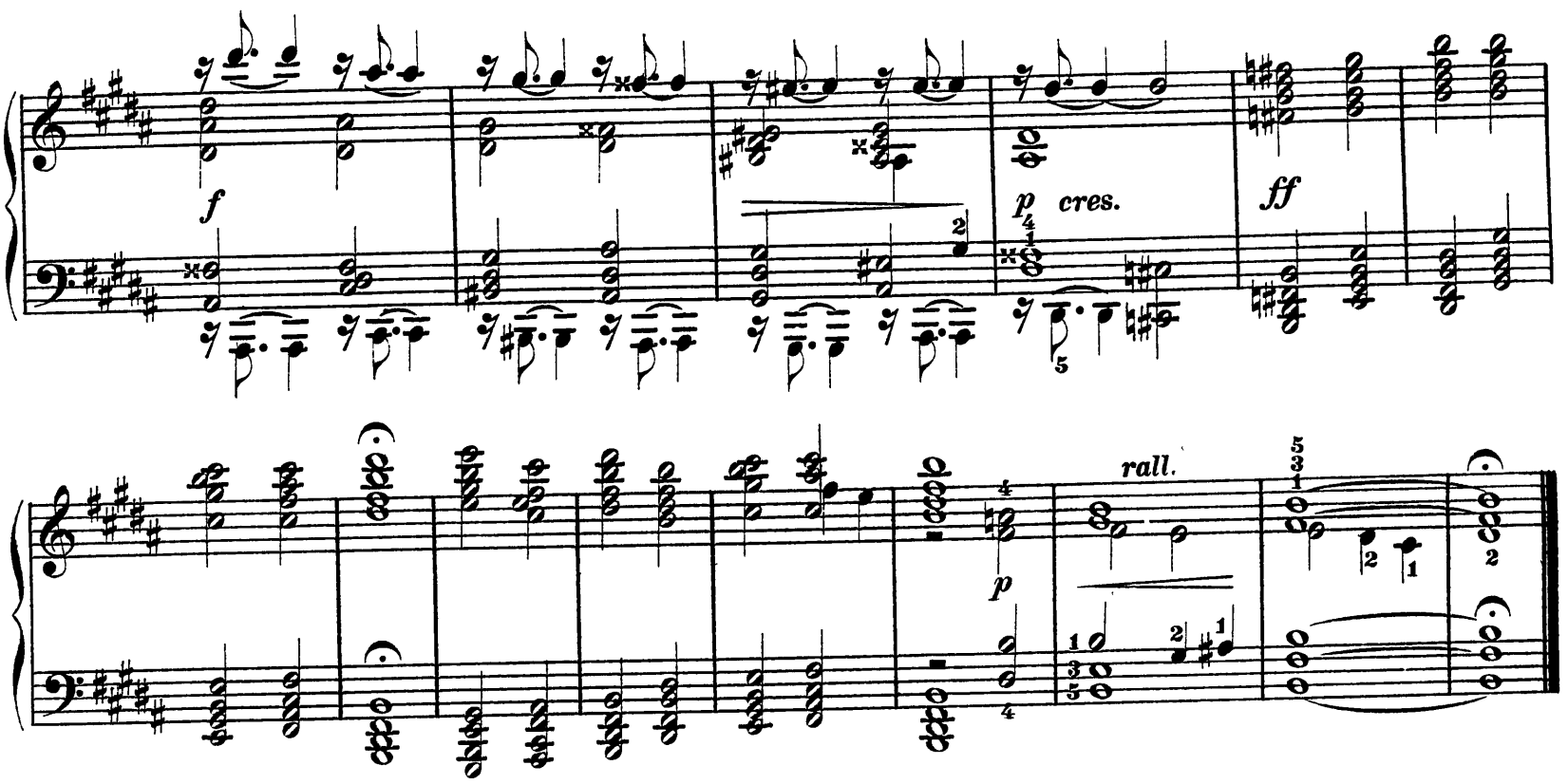
ff

dim. e rit.

No. 11. B major.

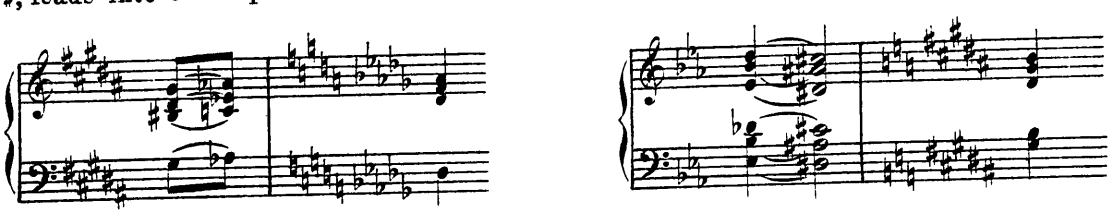
This Study includes both the playing of connected Chords with the legato touch, and the sustaining of Chords by means of the Pedal after the fingers have left the keys to play distant notes. In this latter case each chord must be firmly and evenly struck and sustained by means of the pedal the indicated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

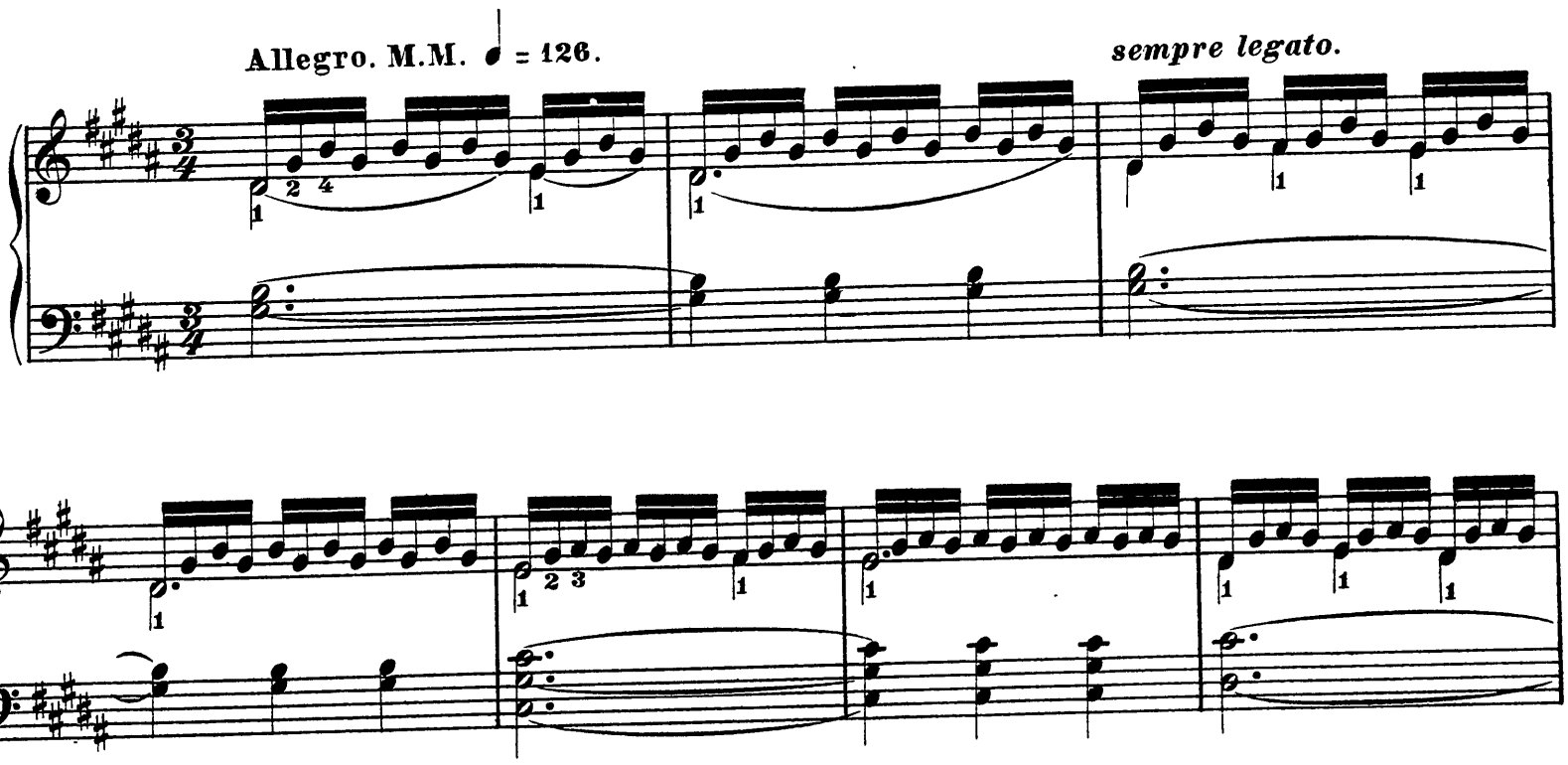




No. 12. G♯ minor.

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.





cres.

f

dim.

mf

p *sempre cres.*

f

con fuoco.

molto dim.

dolce.

cres.

p e dolce.

cres.

mf

cres.

f

f

p

morendo.

pp

Hounslow, Eng'r. N.Y.