Twelve Studies For Piano

By James Fry

For Jane Solose October, 1991

Performance notes:

While it is possible to perform the studies individually or in groups, all twelve are intended to be played together as one large unit. The brief pauses between studies should be gauged to promote maximum continuity. Further, the last four studies should be played as one movement, one after the other without a pause.

A portion of a small chalk-board eraser or some other object may be used to mute the five notes (D-flat to F) in Etude No. *5.* in order to produce a soft, resonant, marimba-like sound. Care should be taken that the timbre of all five notes is the same.

Metronome markings are approximate.

Total duration (including pauses) between studies is around 16 minutes.

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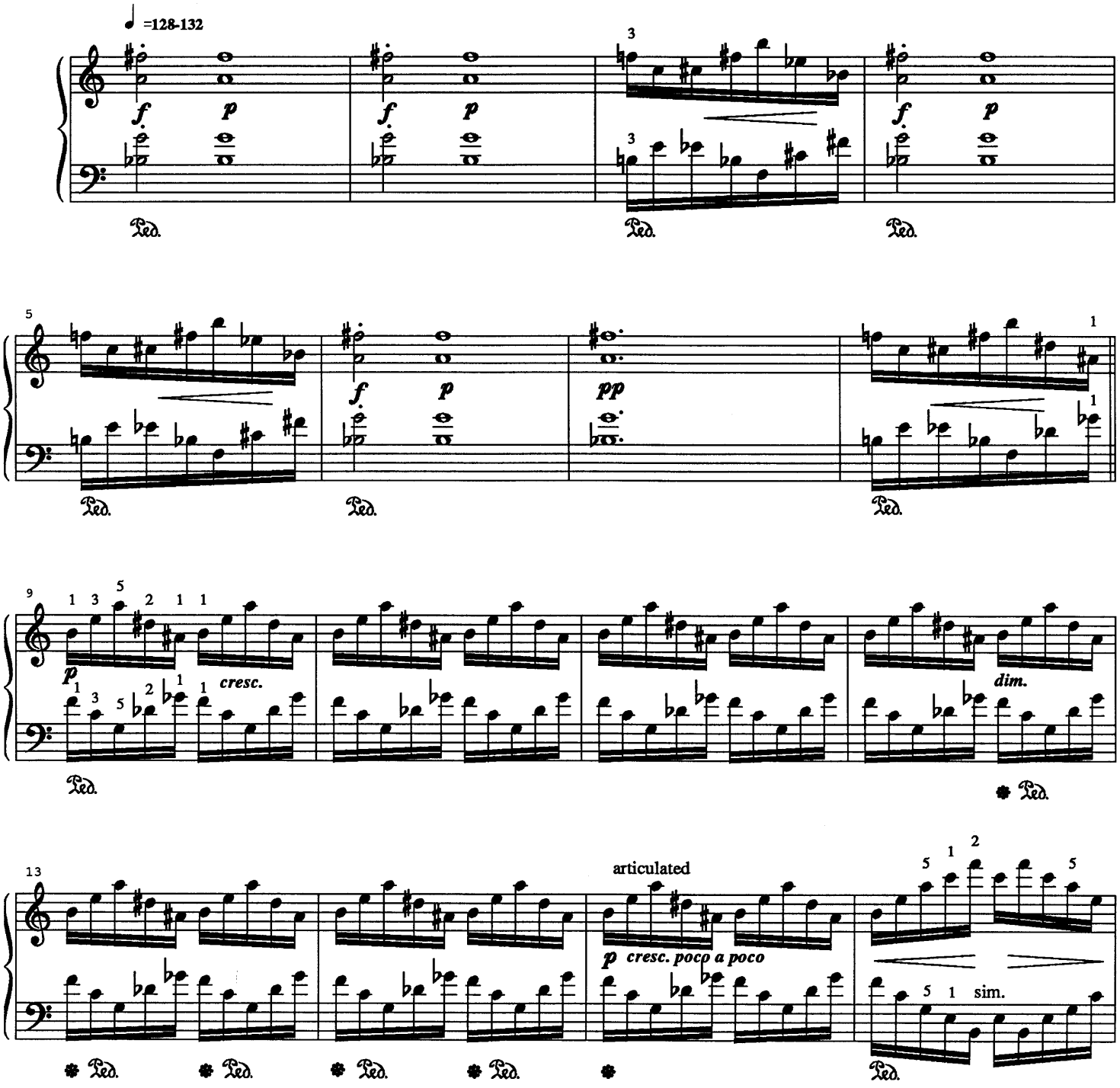
Twelve Studies for Piano

No. 1

James Fry



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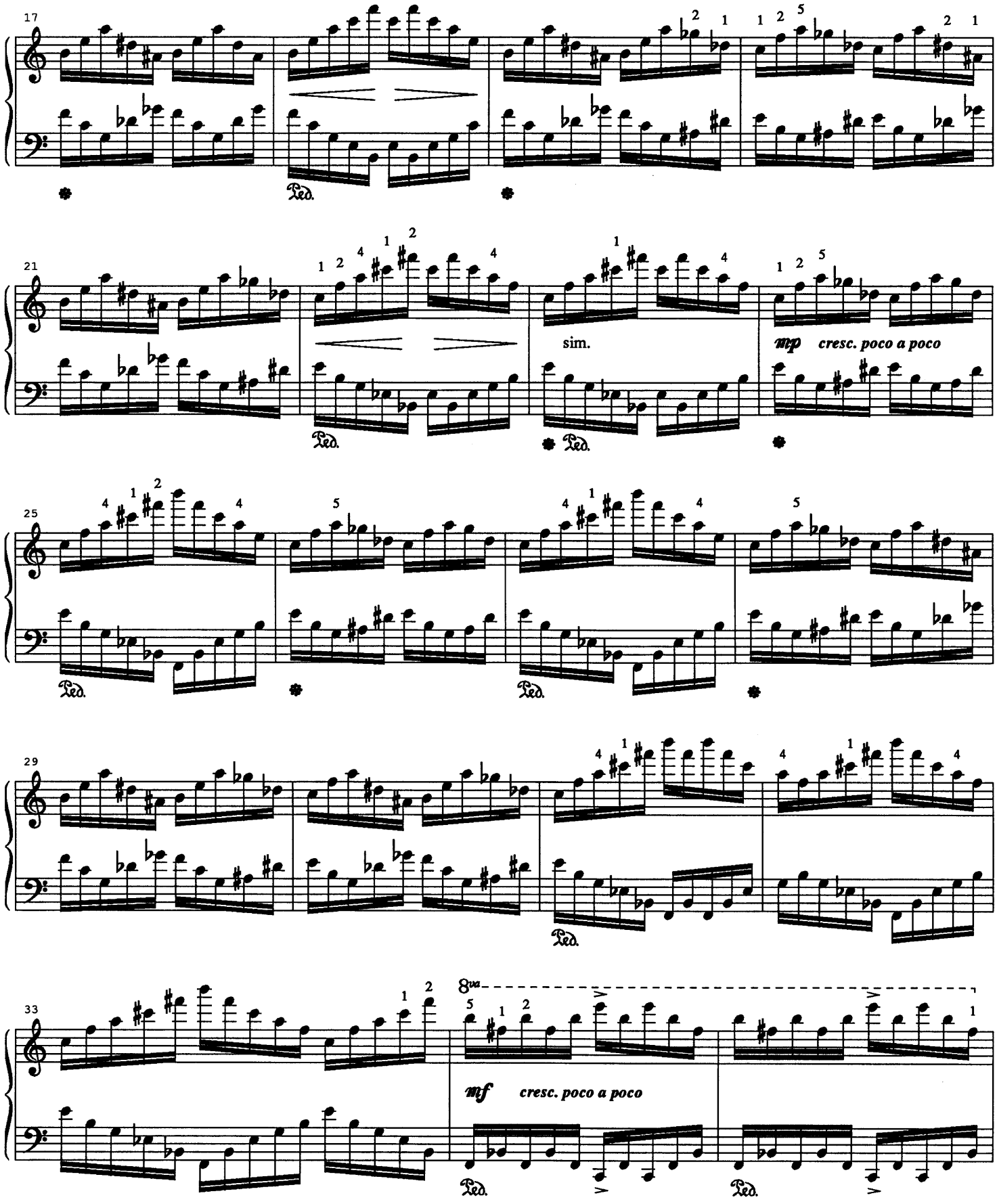
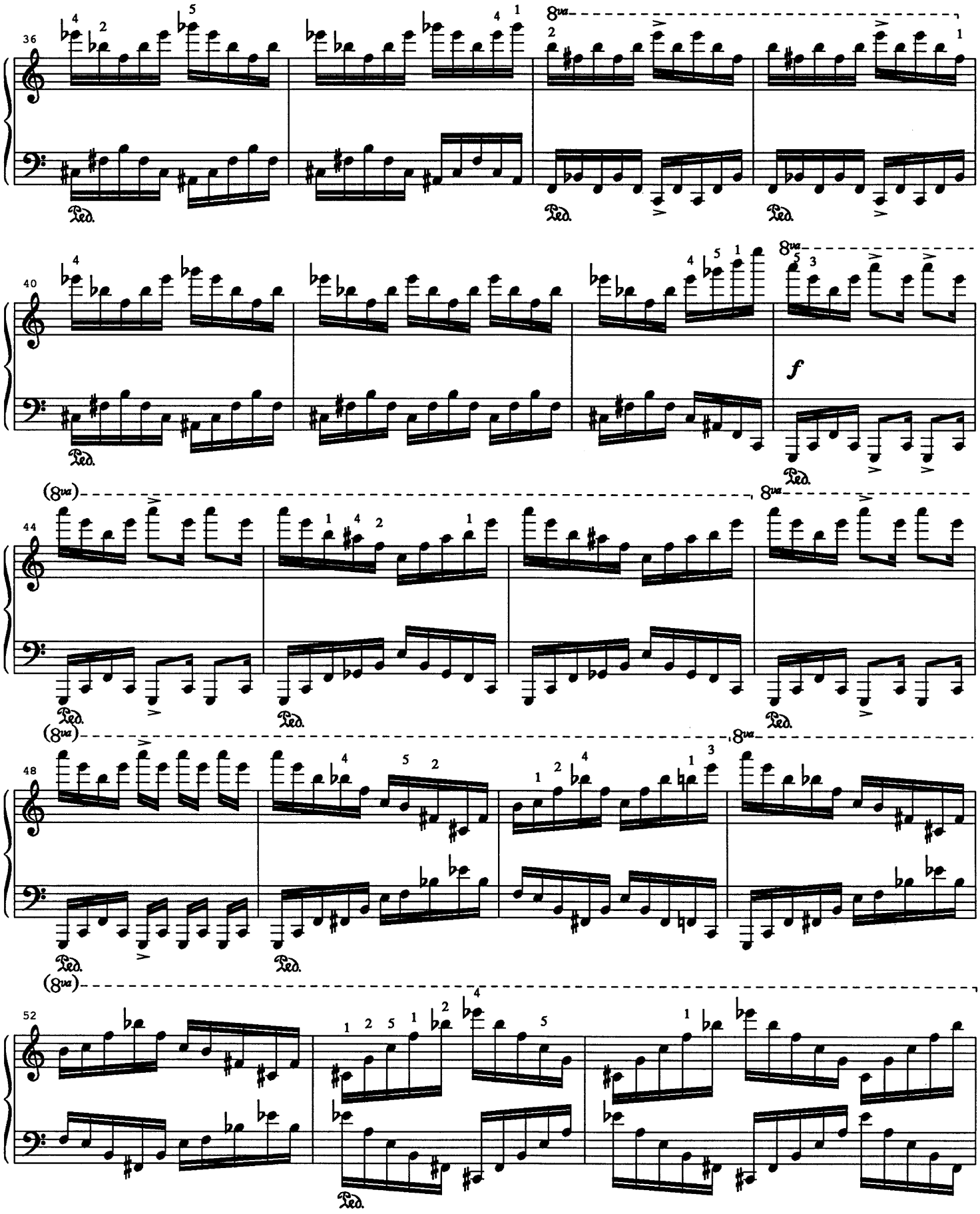
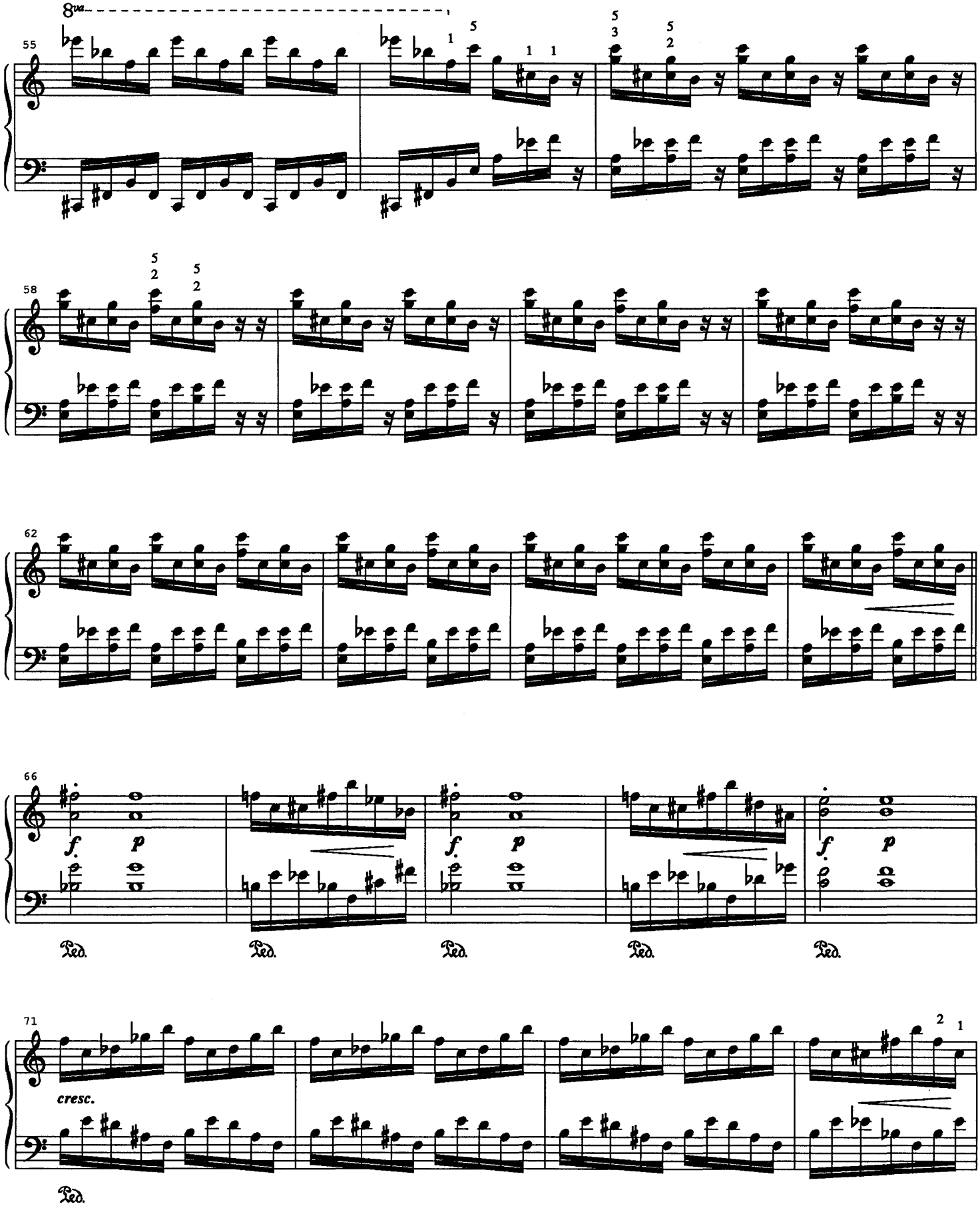
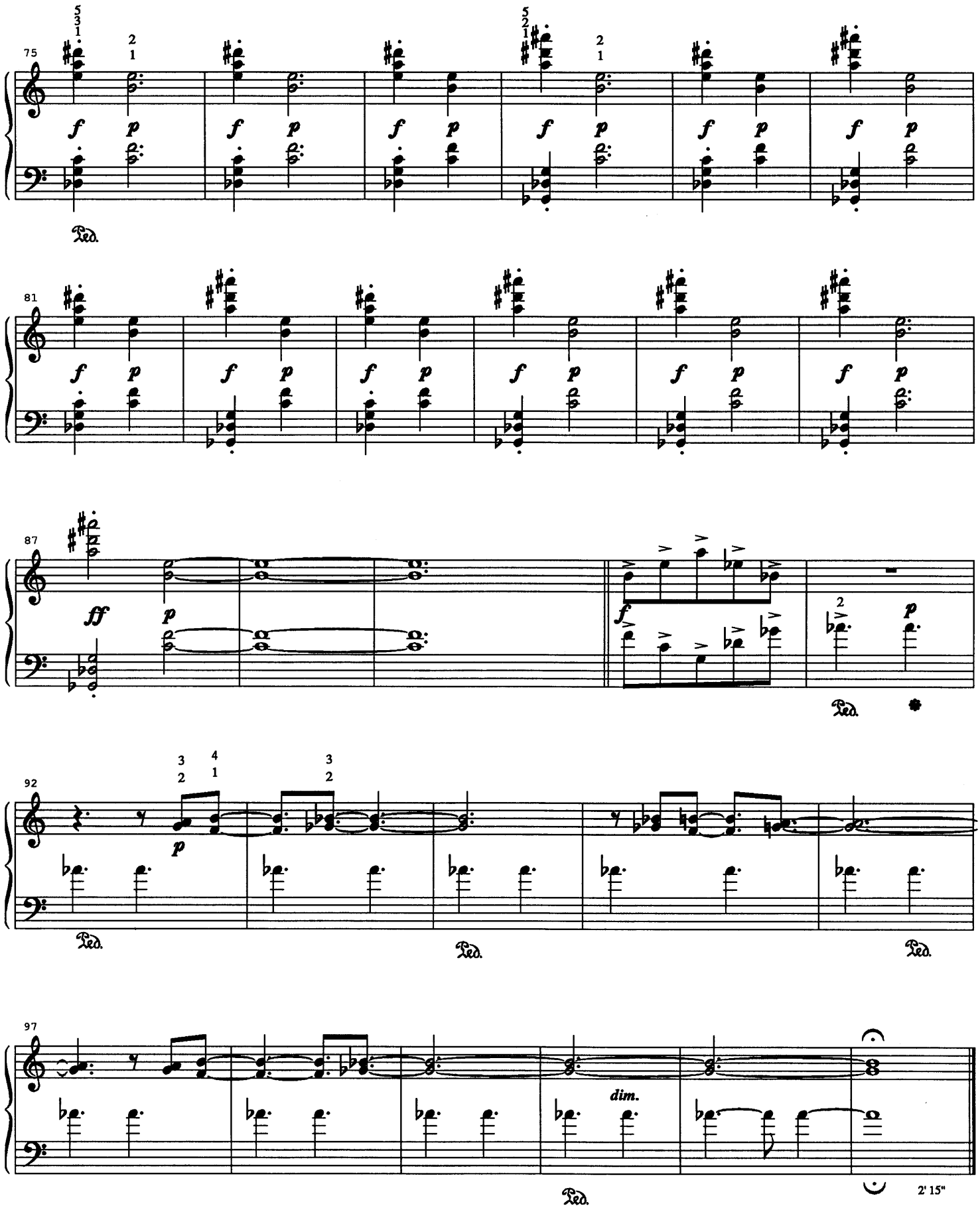
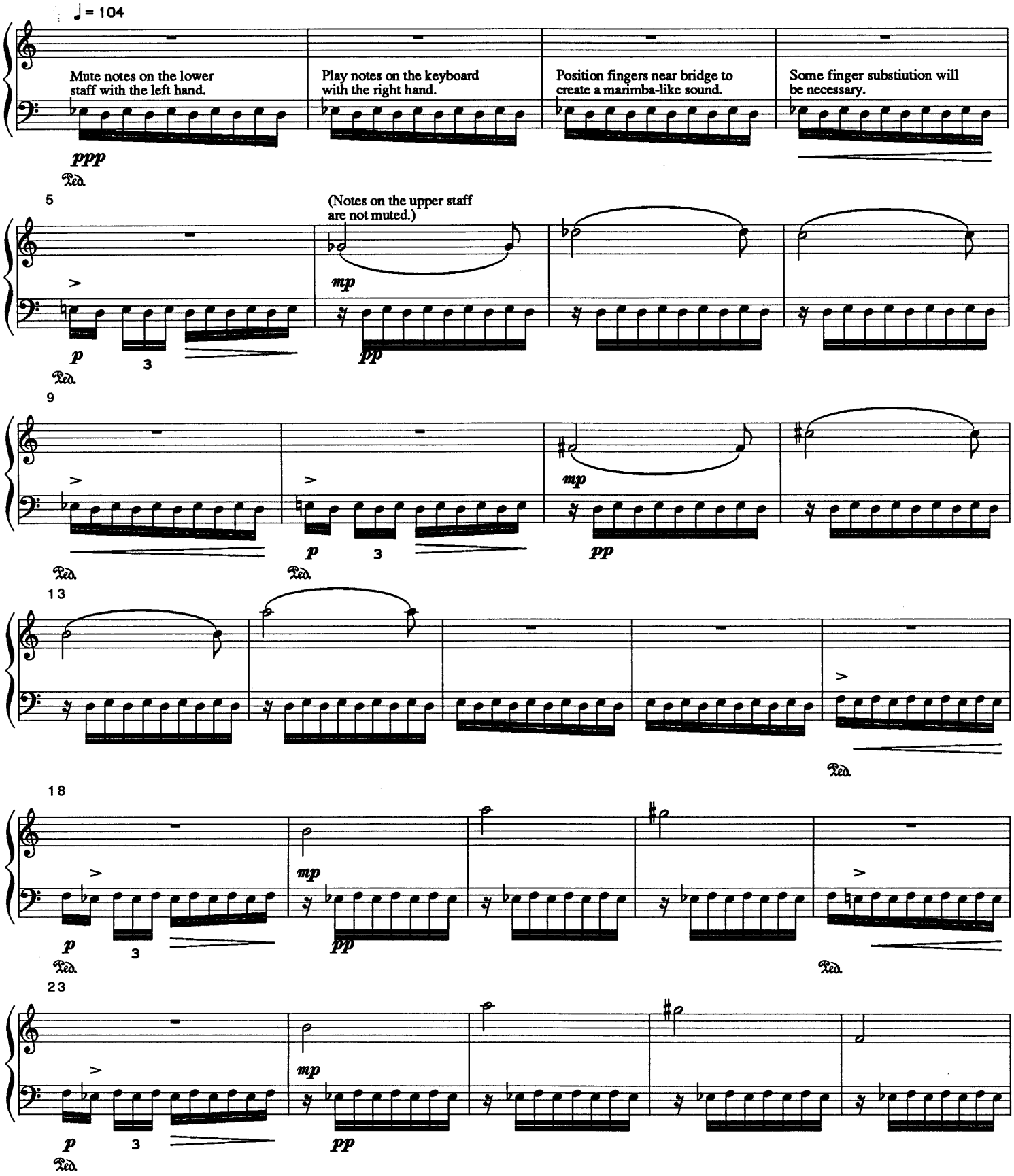

17
Ped.
21
sim.
mp cresc. poco a poco
25
Ped.
29
Ped.
33
8va
mf cresc. poco a poco
Ped.
Ped.

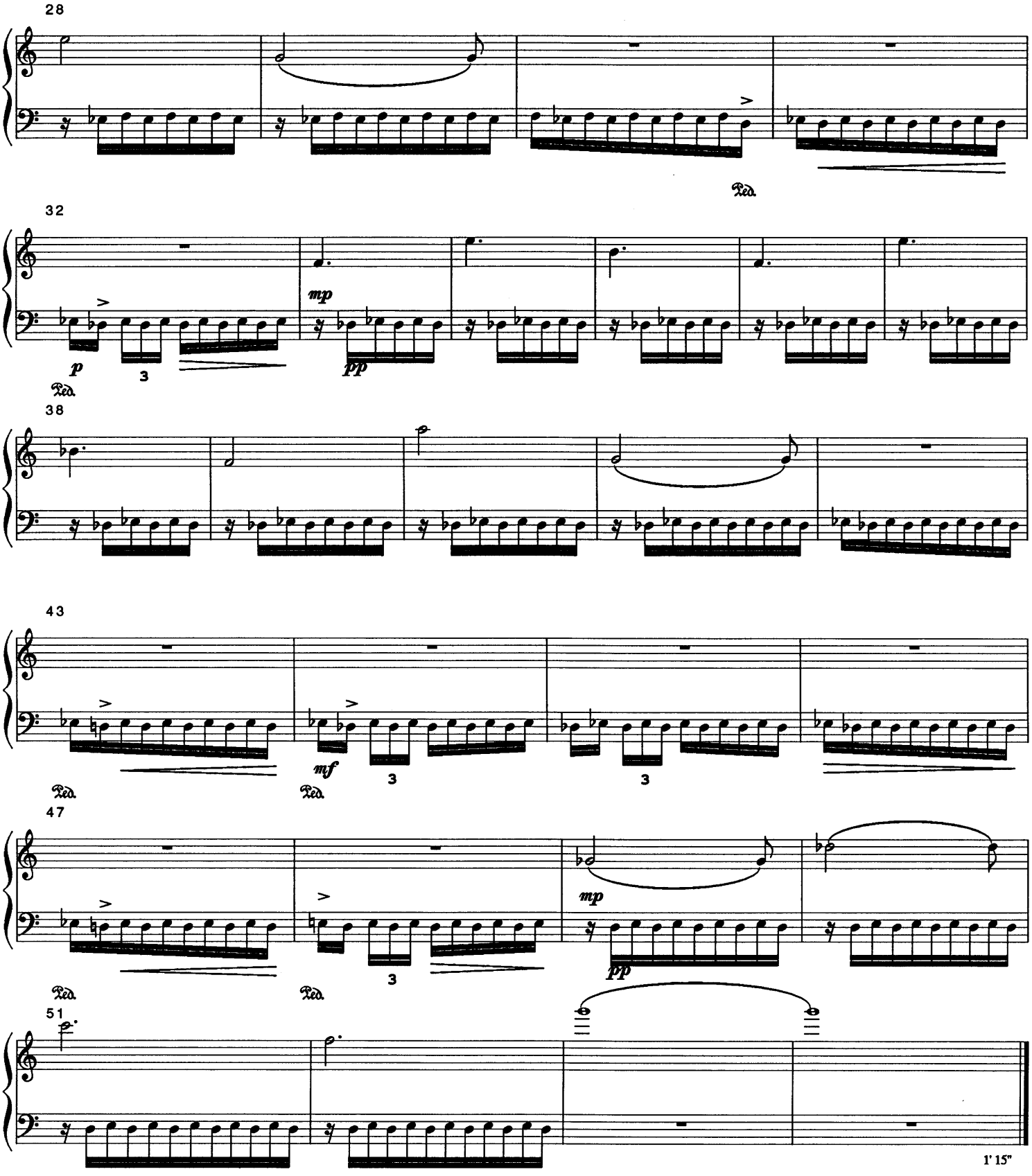

36
8va
Ped.
40
f
44
(8va)
48
52


8va
55
58
62
66
f.
p
Ped.
71
cresc.

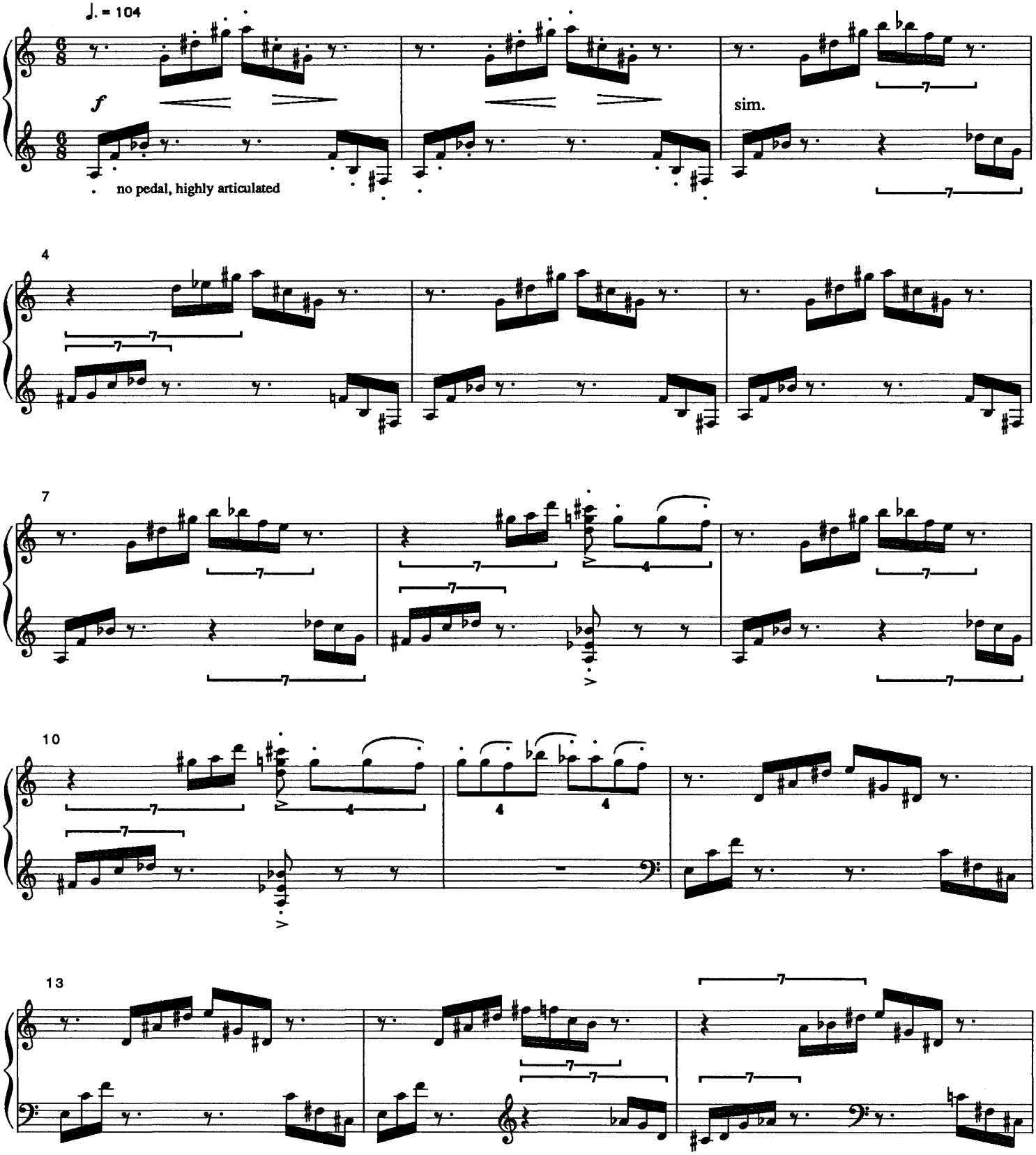

75
81
87
92
97
dim.
2' 15"

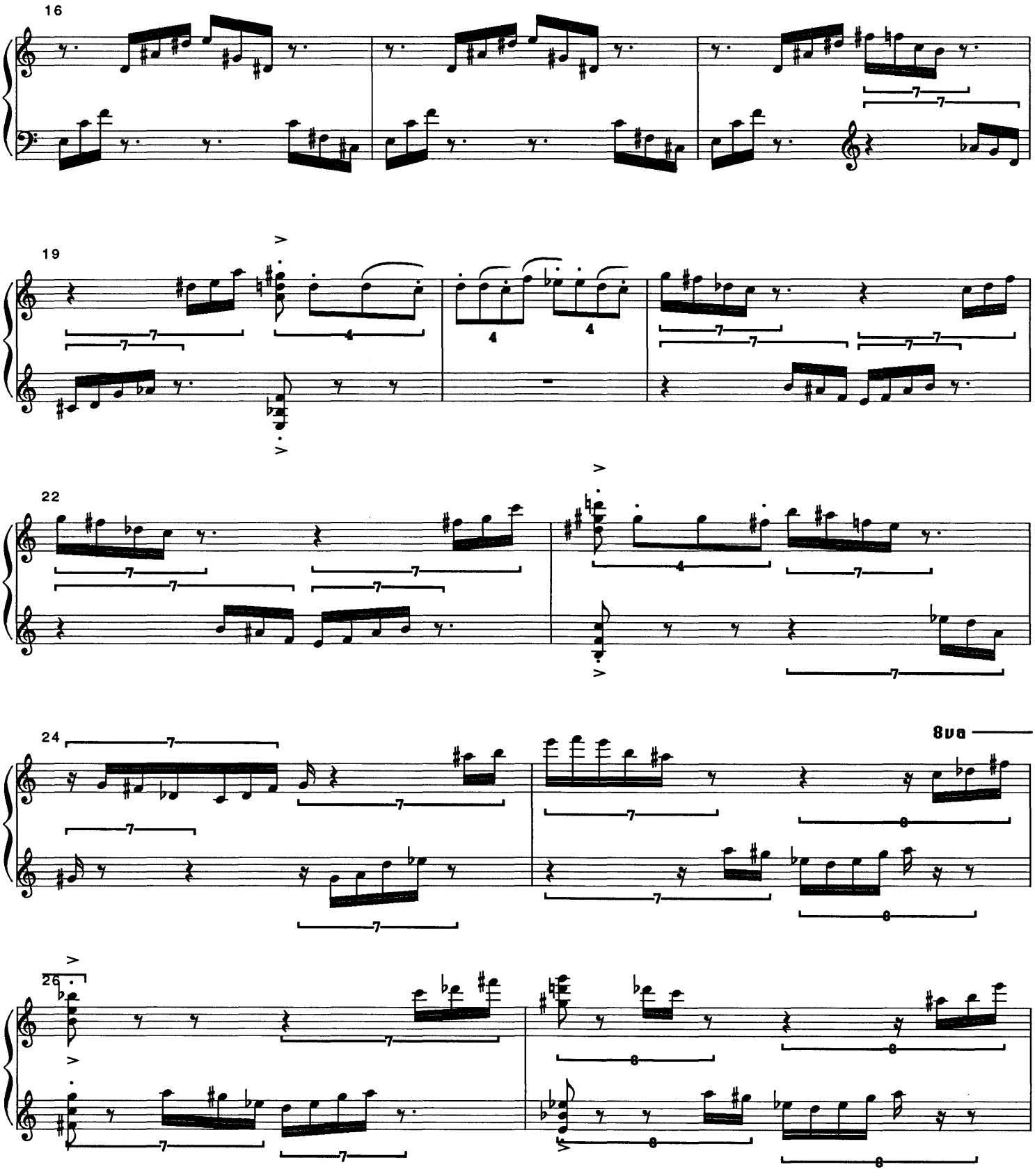
No. 2

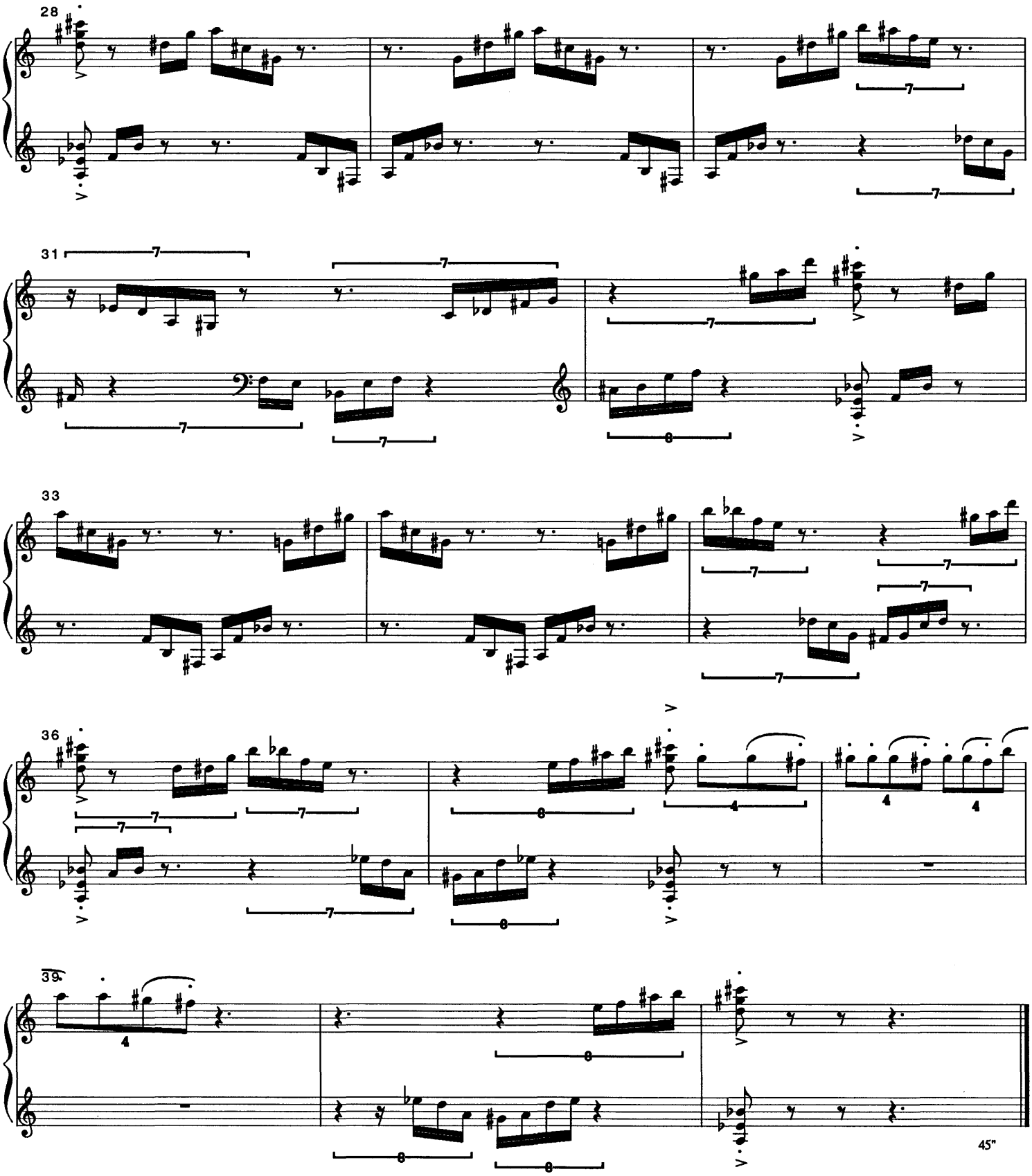

♩= 104
Mute notes on the lower staff with the left hand.
Play notes on the keyboard with the right hand.
Position fingers near bridge to create a marimba-like sound.
Some finger substiution will be necessary.
ppp
Ped.
5
(Notes on the upper staff are not muted.)
mp
p
3
pp
9
13
18
23


28
Ped.
32
p
3
mp
pp
Ped.
38
43
mf
3
Ped.
47
mp
pp
Ped.
51
1' 15"

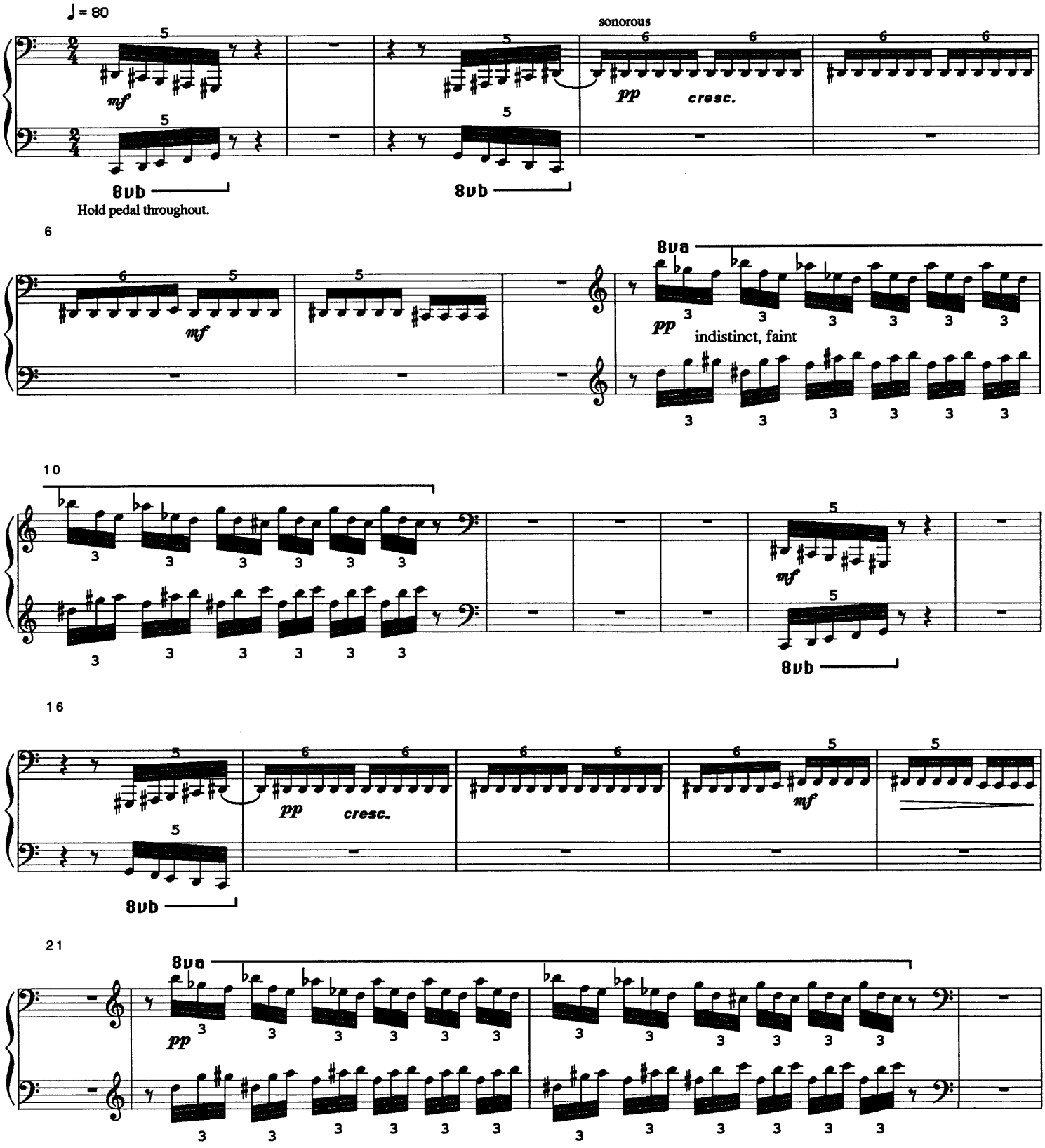
No. 3

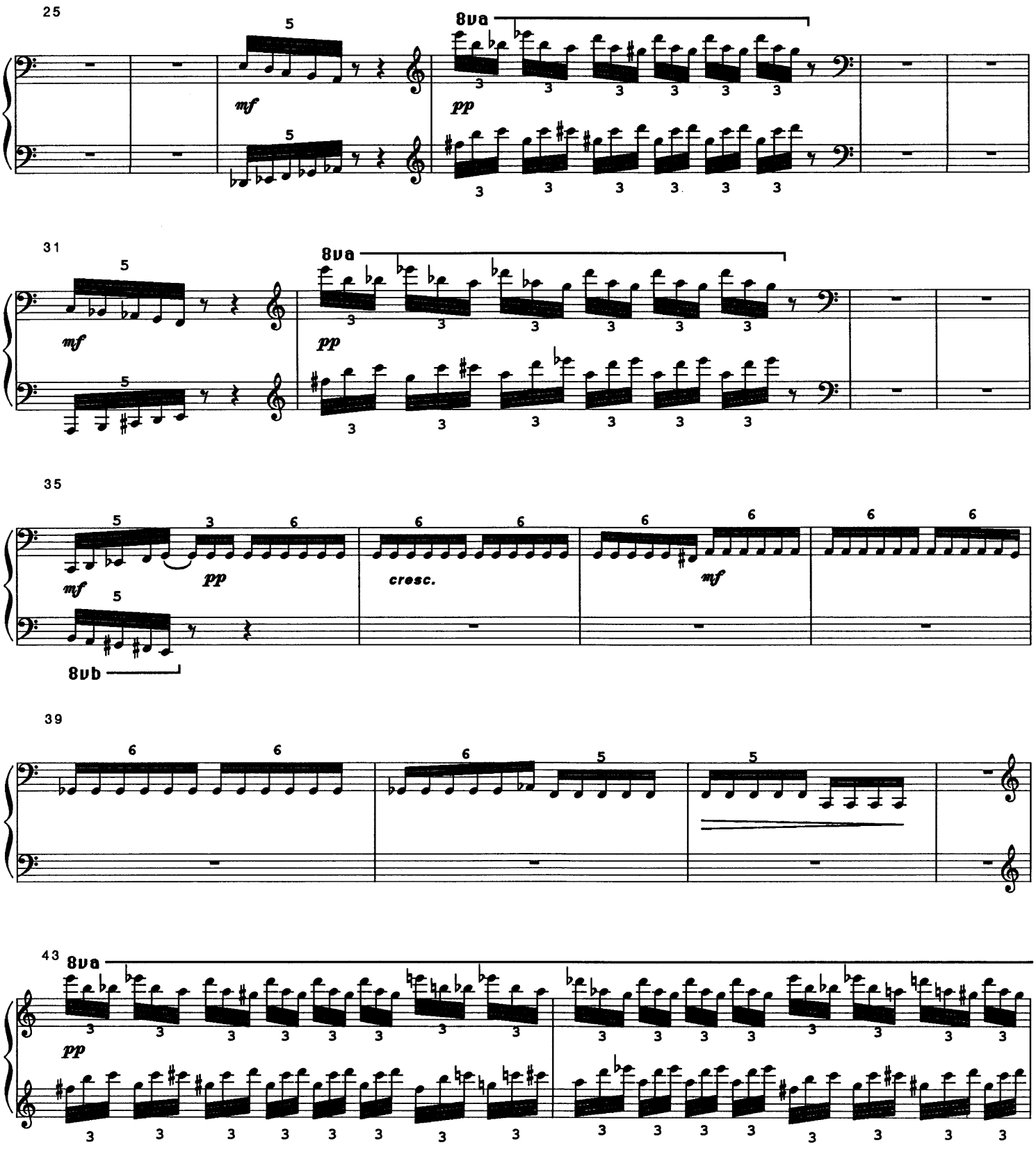


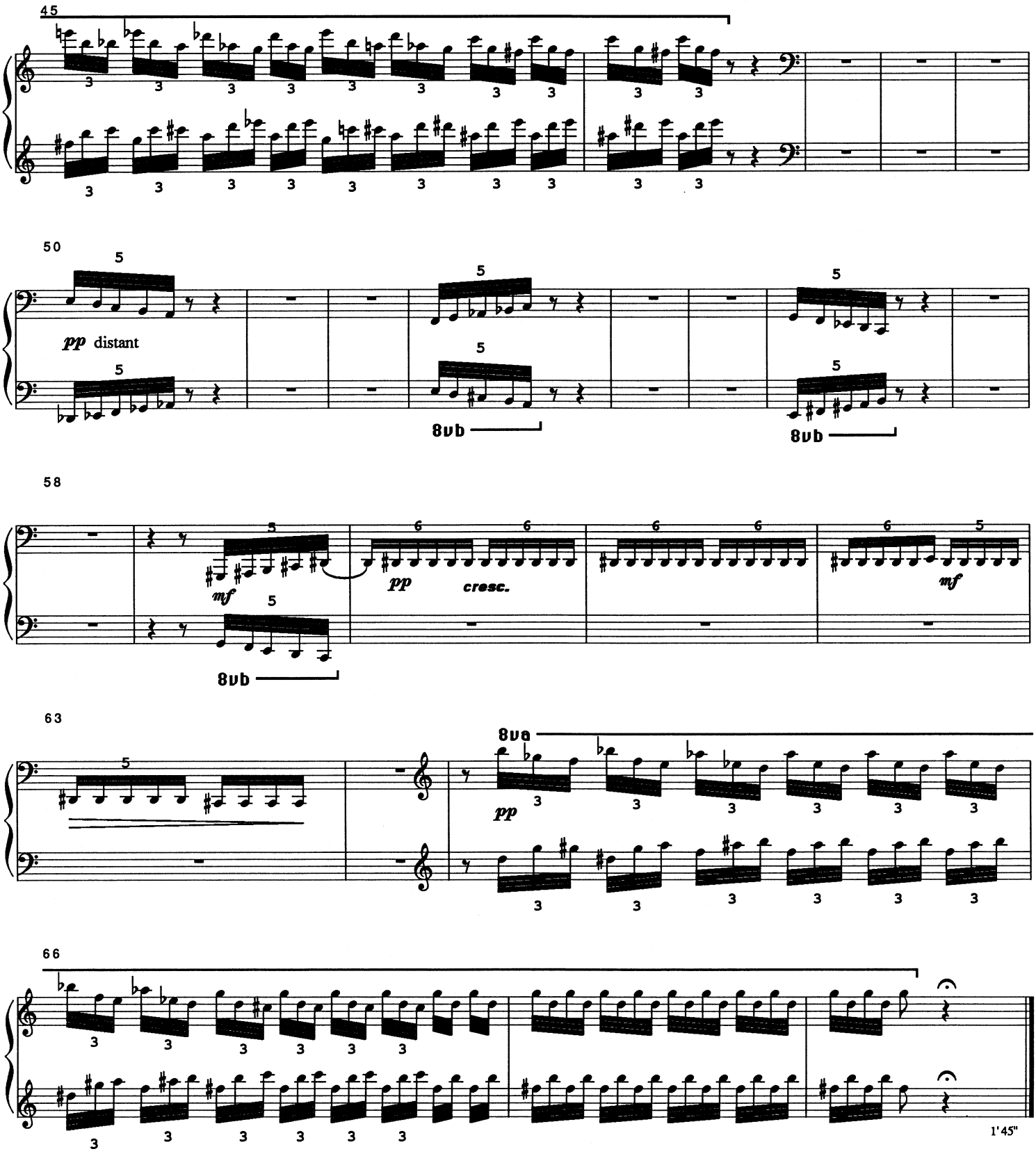

16
19
22
24
8va
26


28
31
33
36
39.
45"

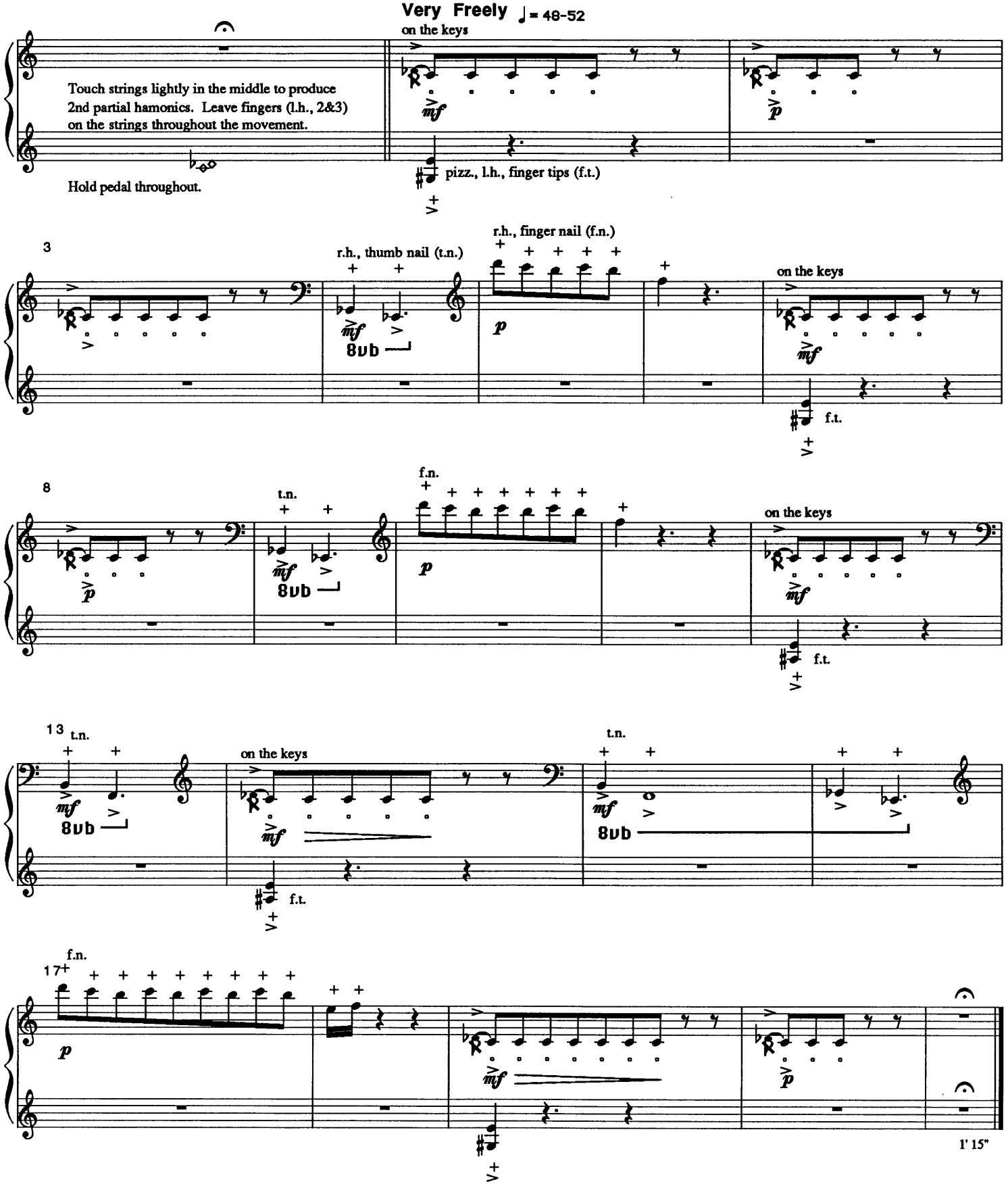
No. 4


♩ = 80
sonorous
mf
pp
cresc.
8vb
Hold pedal throughout.
6
8va
indistinct, faint
10
16
cresc.
21

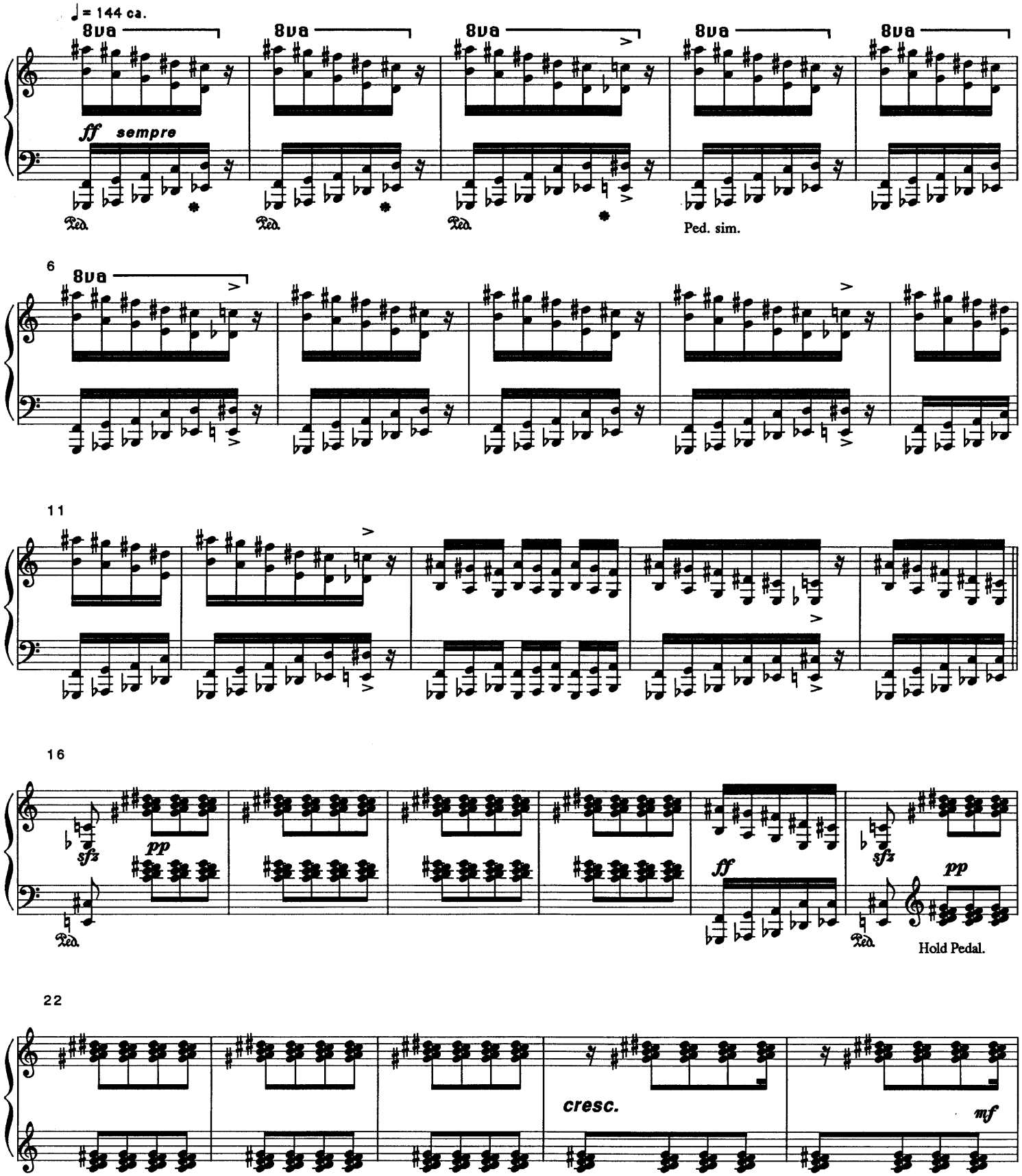

25
8va
mf
pp
31
8va
mf
pp
35
mf
pp
cresc.
mf
8vb
39
43
8va
pp

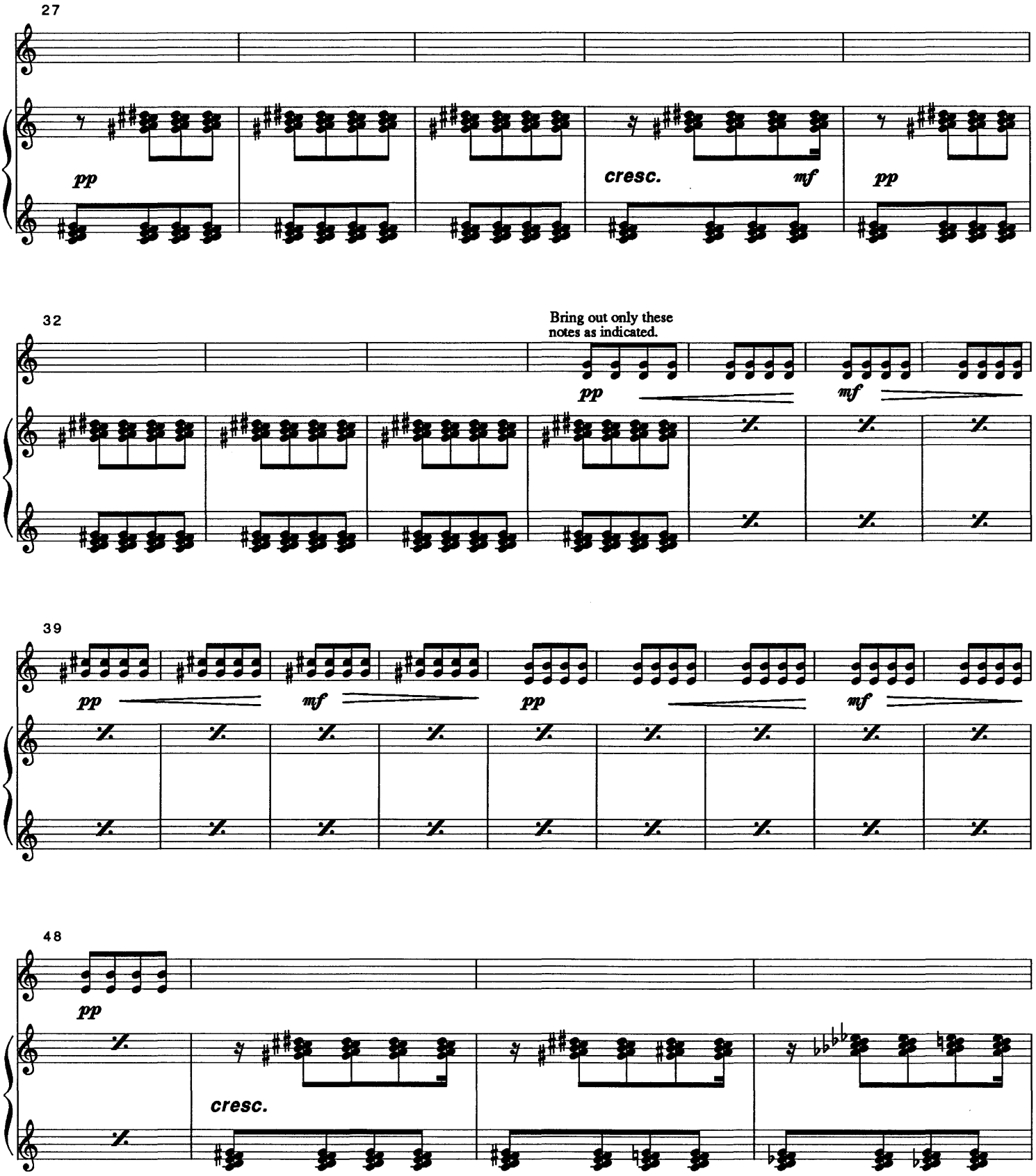

45
50
pp distant
8vb
8vb
58
mf
pp
cresc.
mf
8vb
63
8va
pp
66
1'45"

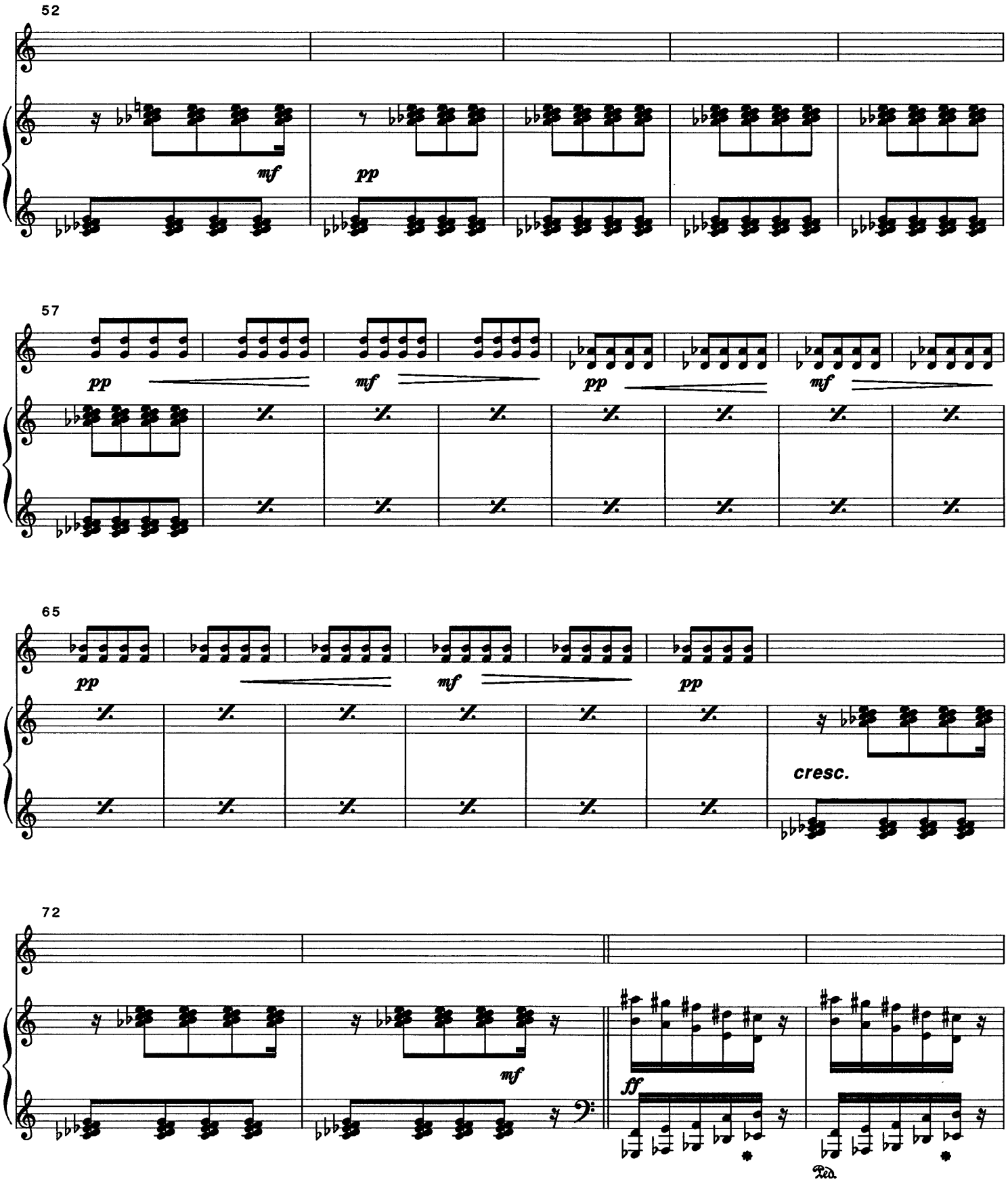
No. 5

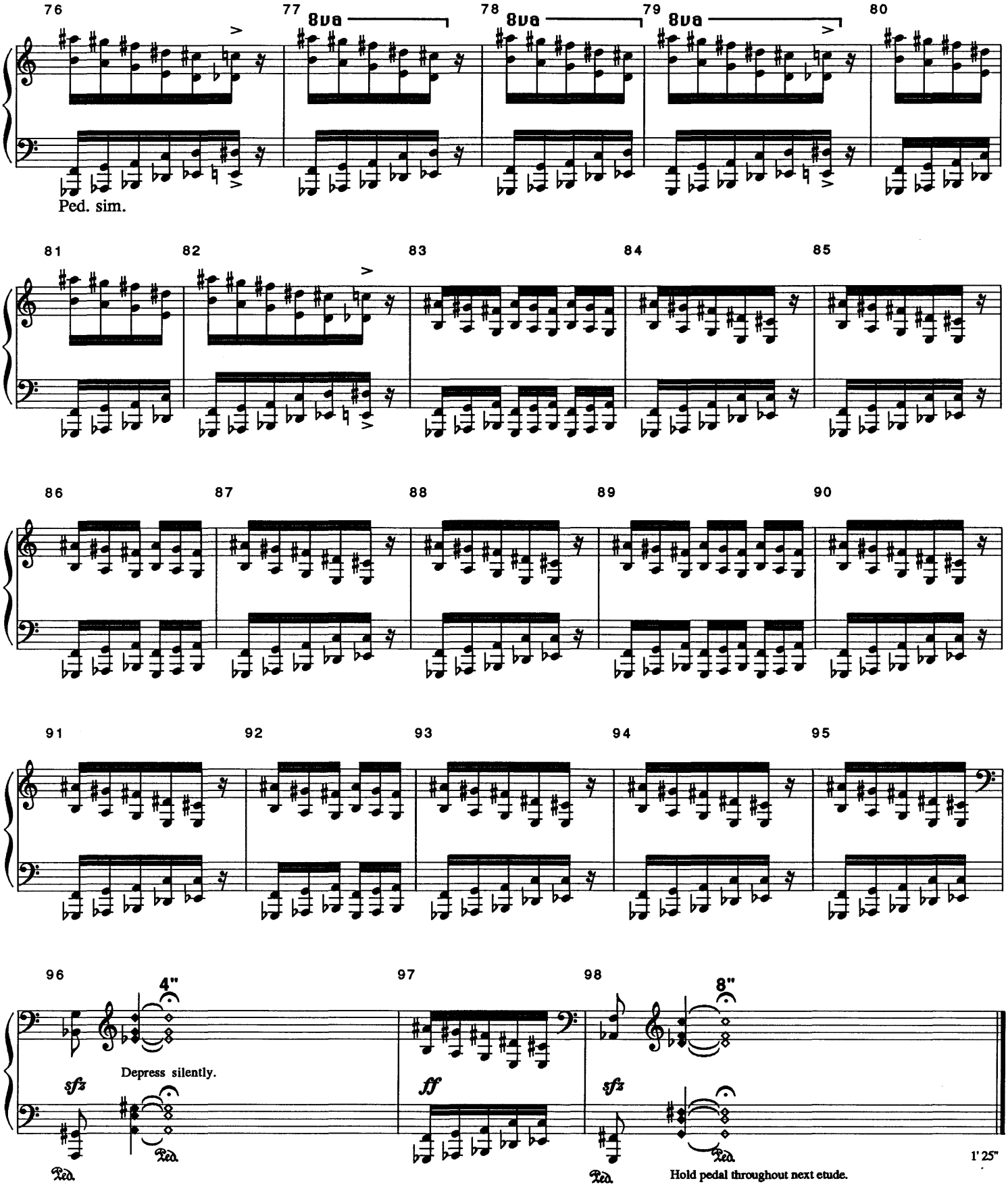

Very Freely ♩= 48-52
on the keys
Touch strings lightly in the middle to produce
2nd partial hamonics. Leave fingers (l.h., 2&3)
on the strings throughout the movement.
Hold pedal throughout.
pizz., l.h., finger tips (f.t.)
3
r.h., thumb nail (t.n.)
r.h., finger nail (f.n.)
8vb
f.t.
8
t.n.
f.n.
13
17
1' 15"

No. 6

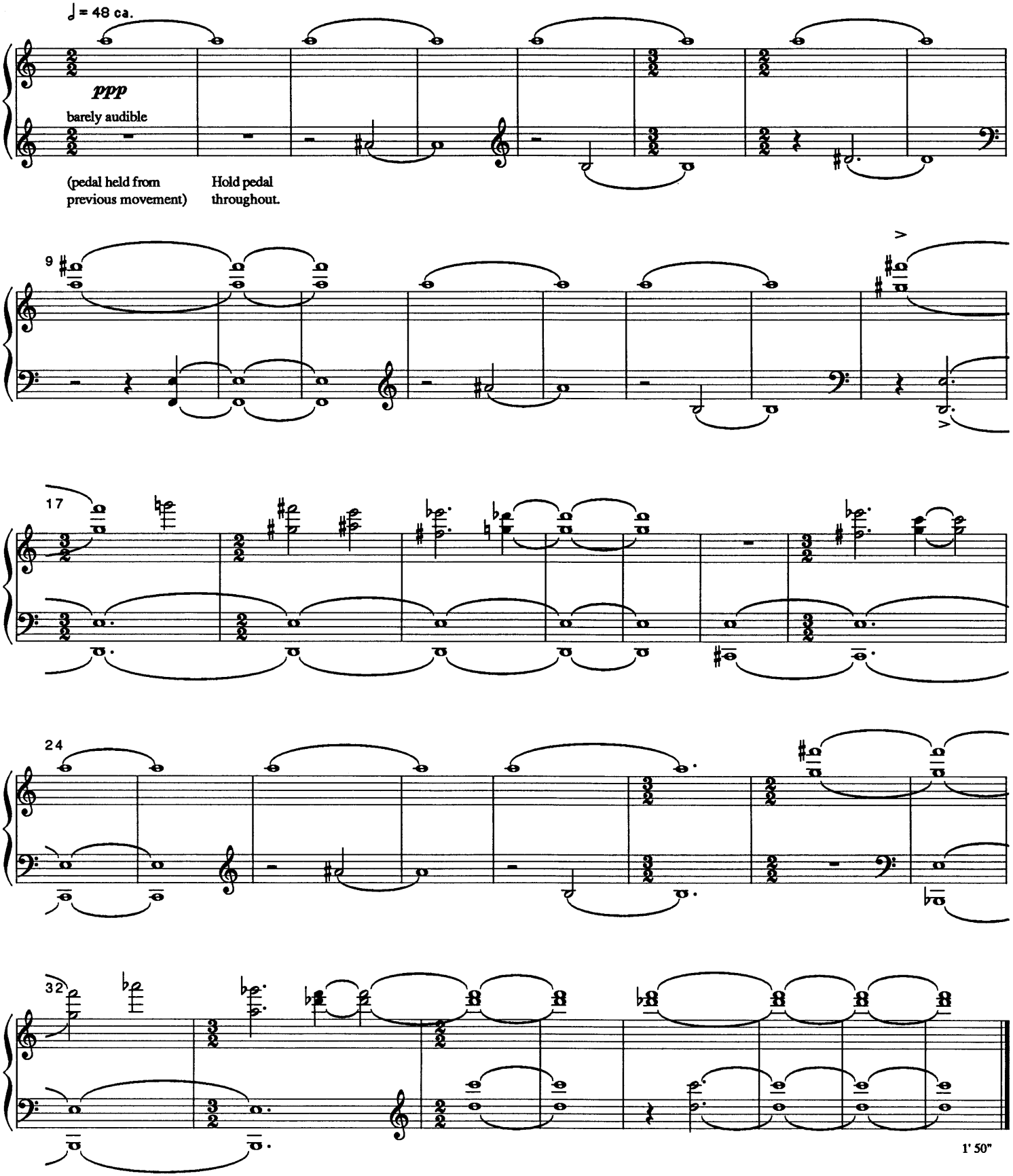

♩= 144 ca.
8va
ff sempre
Ped.
Ped. sim.
6
11
16
sfz
pp
ff
Hold Pedal.
22
cresc.
mf


27
pp
cresc.
mf
pp
32
Bring out only these notes as indicated.
pp
mf
39
pp
mf
pp
mf
48
pp
cresc.

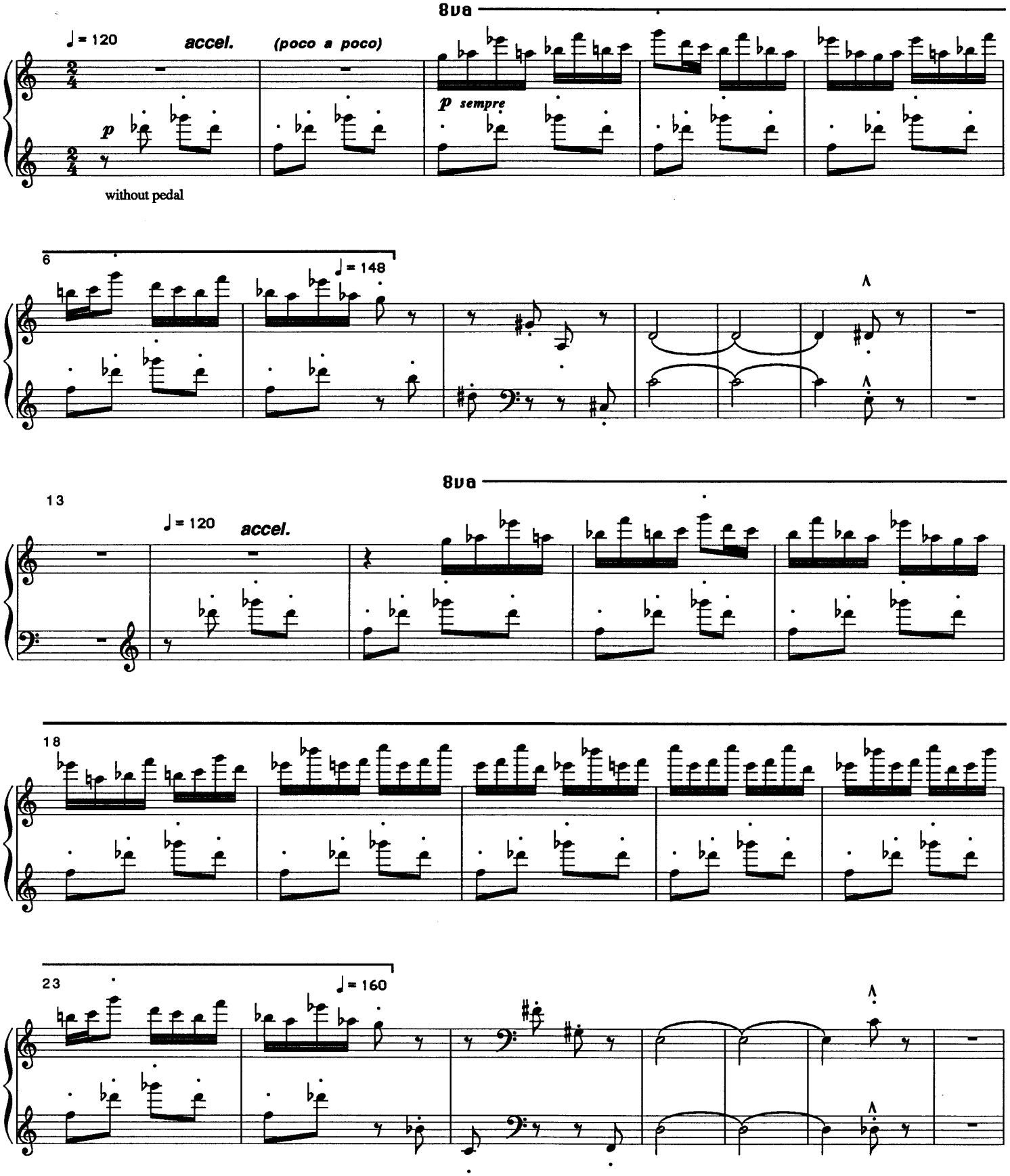

52
mf
pp
57
pp
mf
pp
mf
65
pp
mf
pp
cresc.
72
mf
ff
Ped.

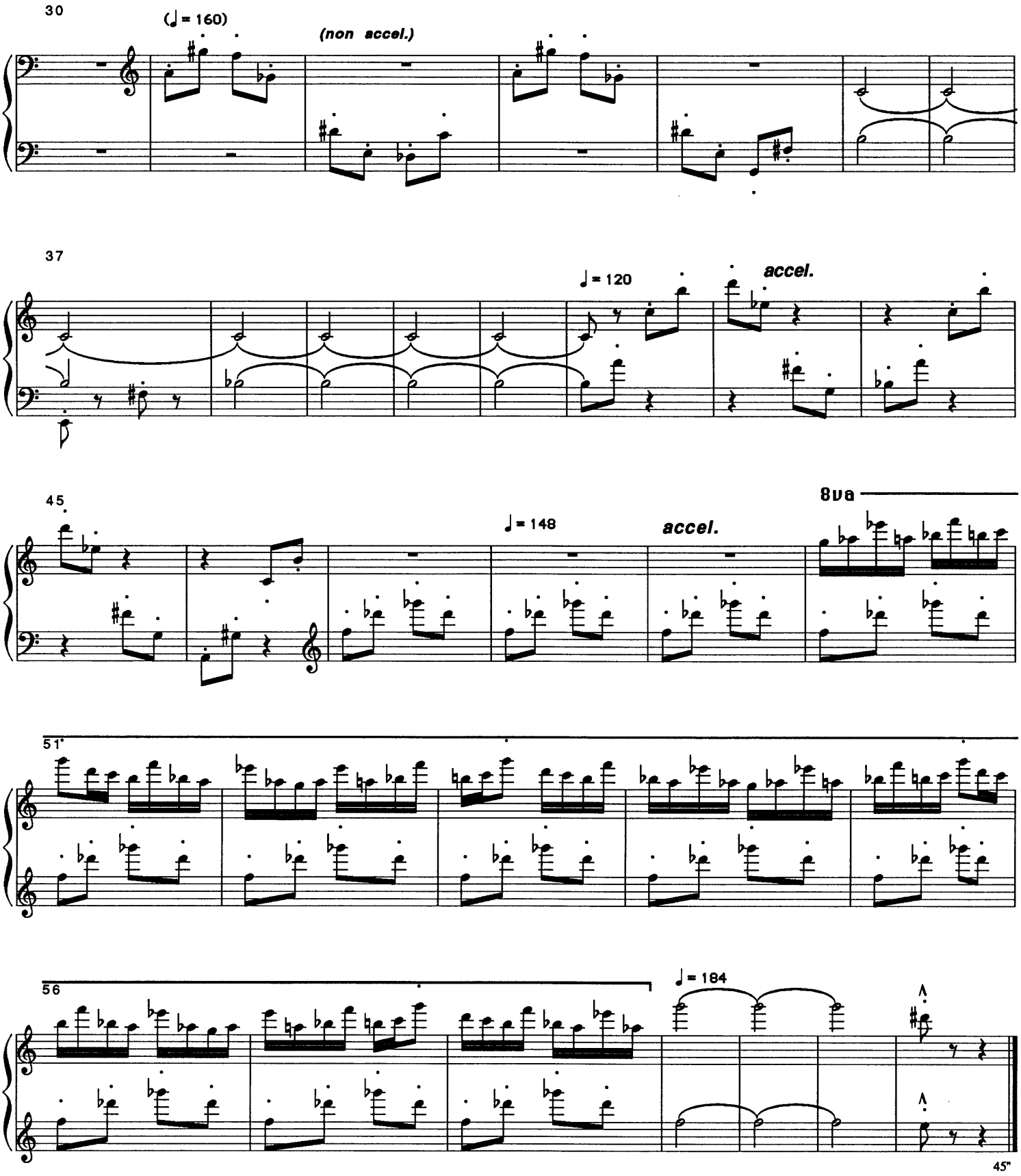

76
77
8va
78
8va
79
8va
80
Ped. sim.
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
4"
Depress silently.
sfz
Ped.
97
ff
98
8"
sfz
Ped.
Hold pedal throughout next etude.
1' 25"

No. 7

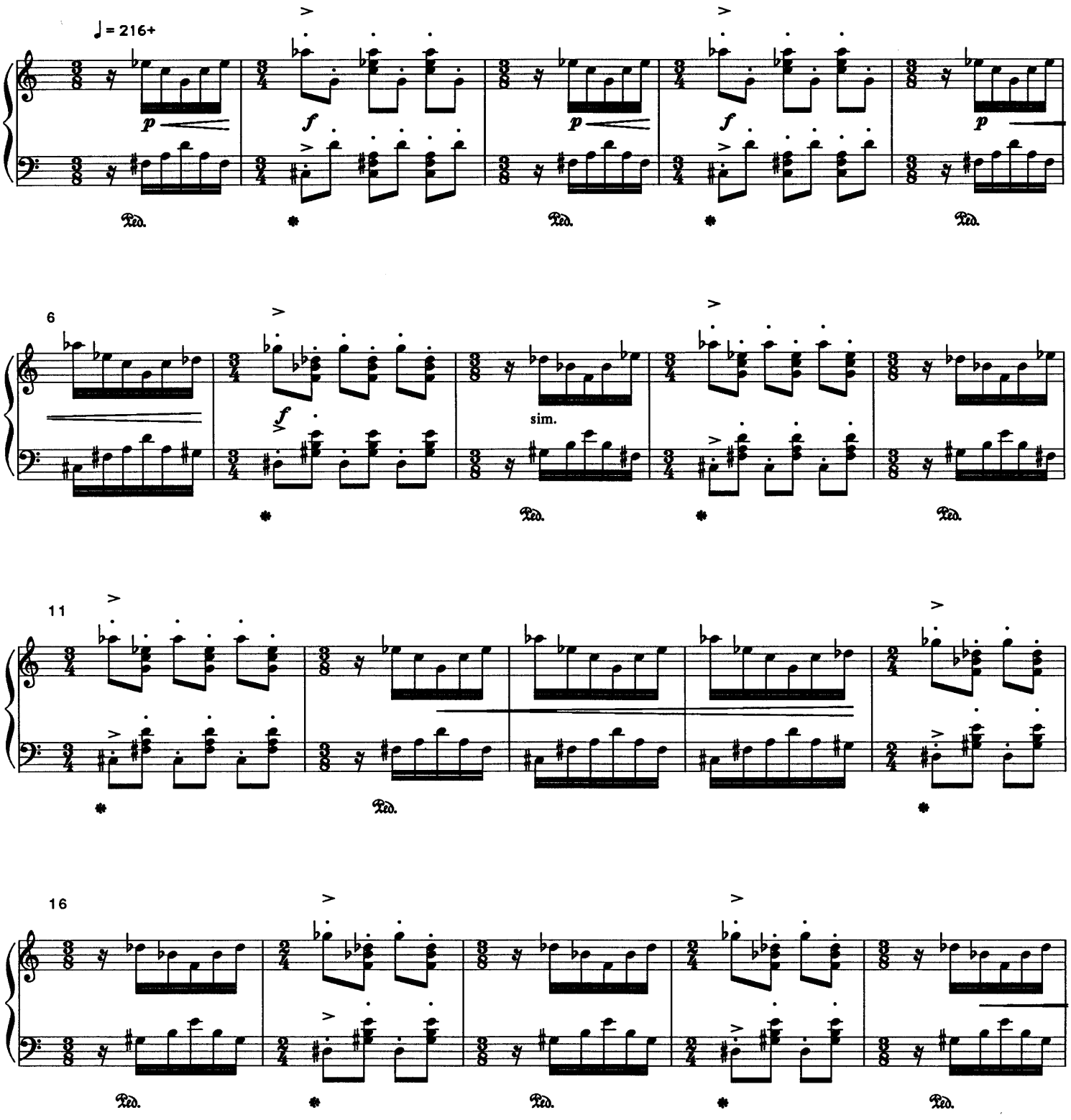

♩ = 48 ca.
ppp
barely audible
(pedal held from previous movement)
Hold pedal throughout.
9
17
24
32
1' 50"

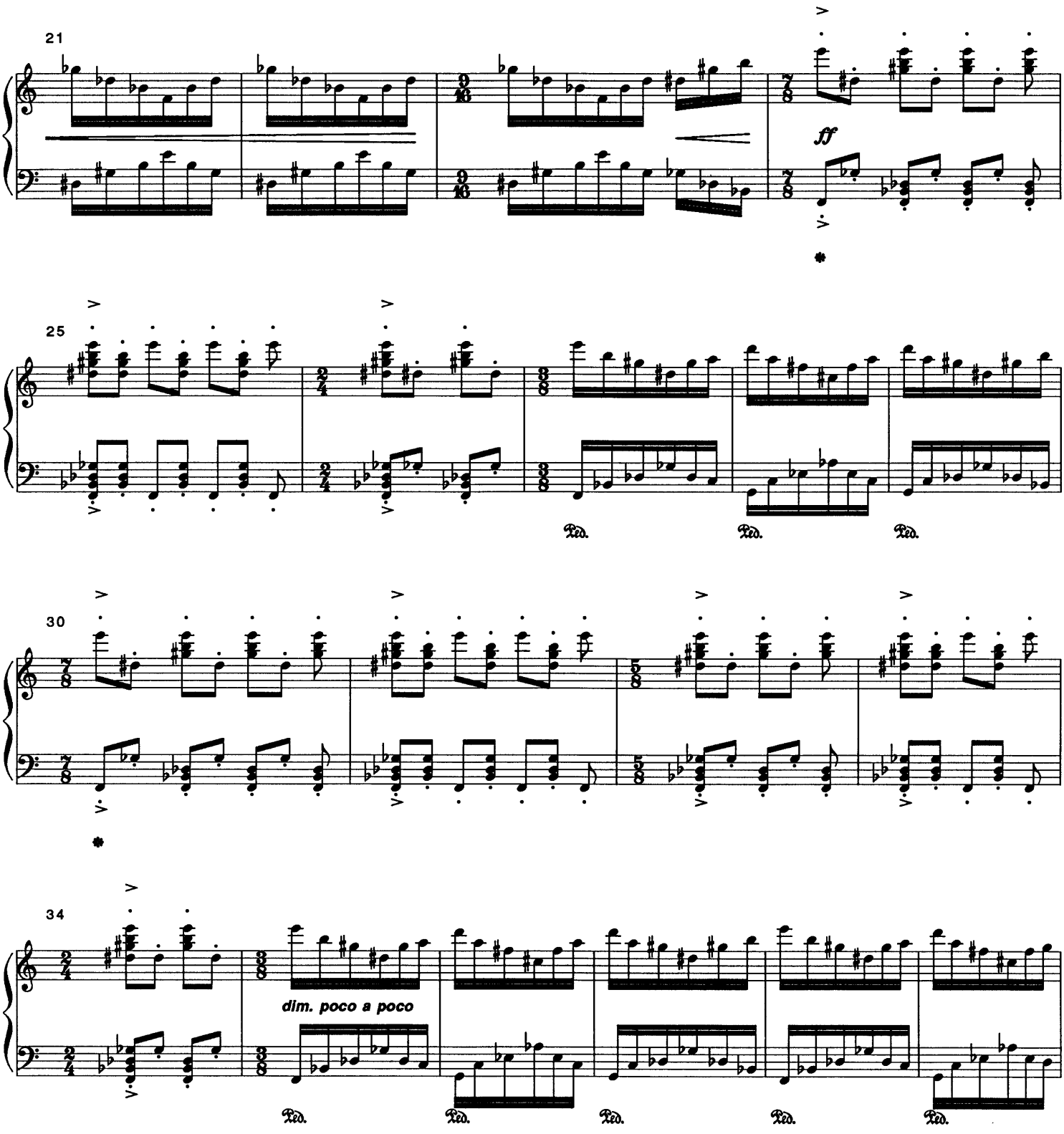
No. 8

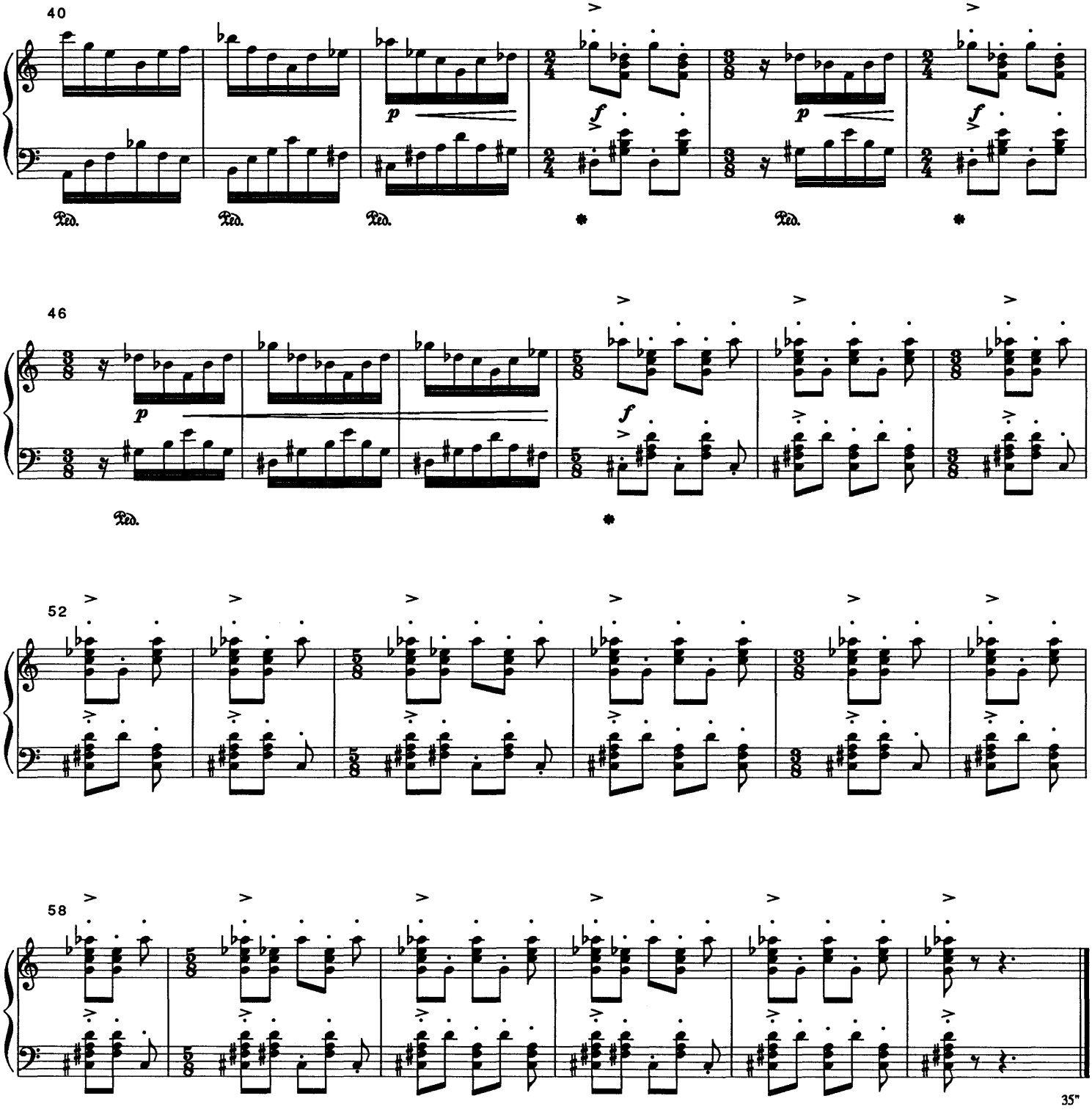

8va
♩ = 120
accel.
(poco a poco)
p
p sempre
without pedal
6
♩ = 148
8va
13
♩ = 120
accel.
18
23
♩ = 160


30
(♩ = 160)
(non accel.)
37
♩ = 120
accel.
45
8va
♩ = 148
accel.
51
56
♩ = 184
45"

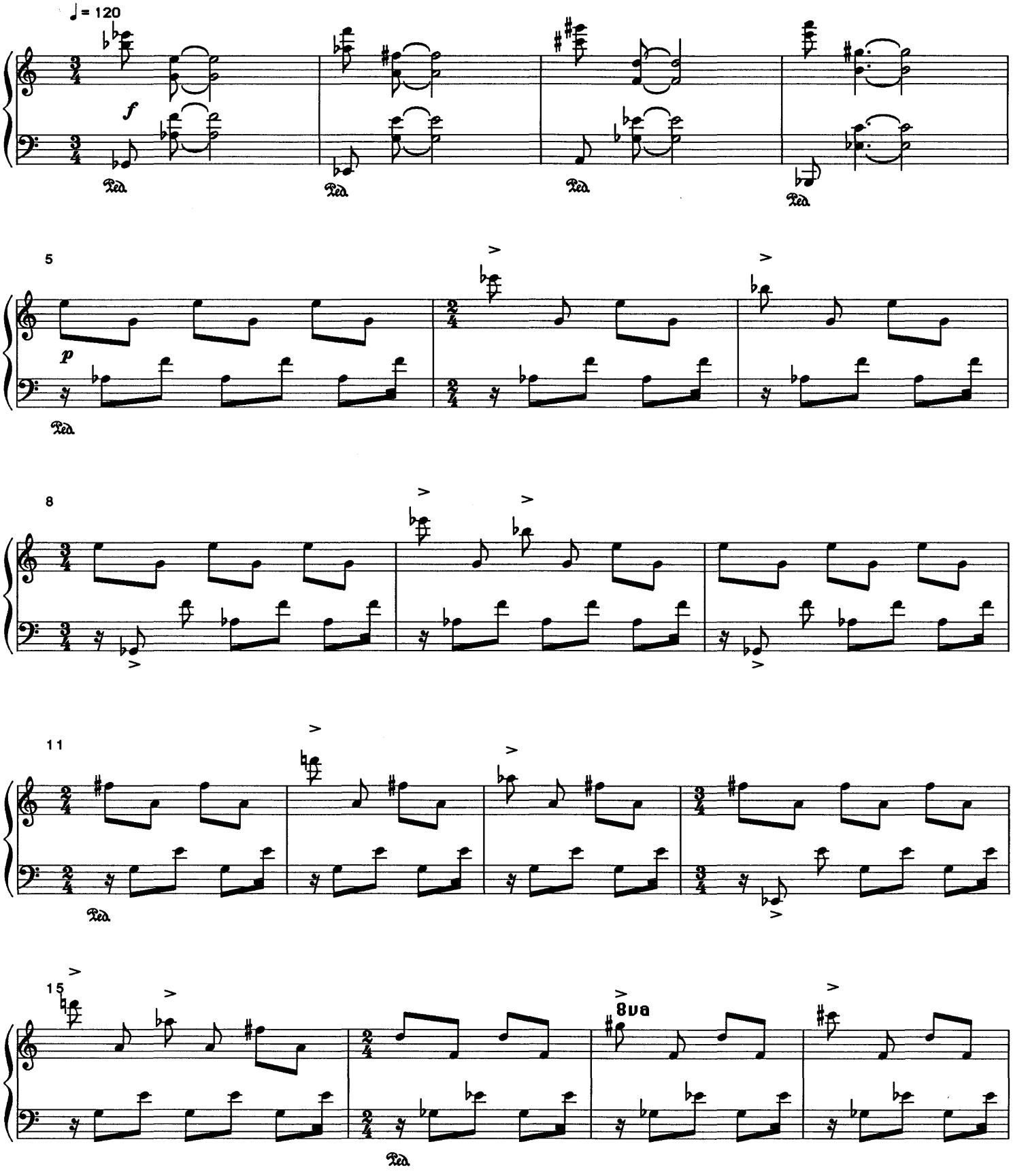
No. 9

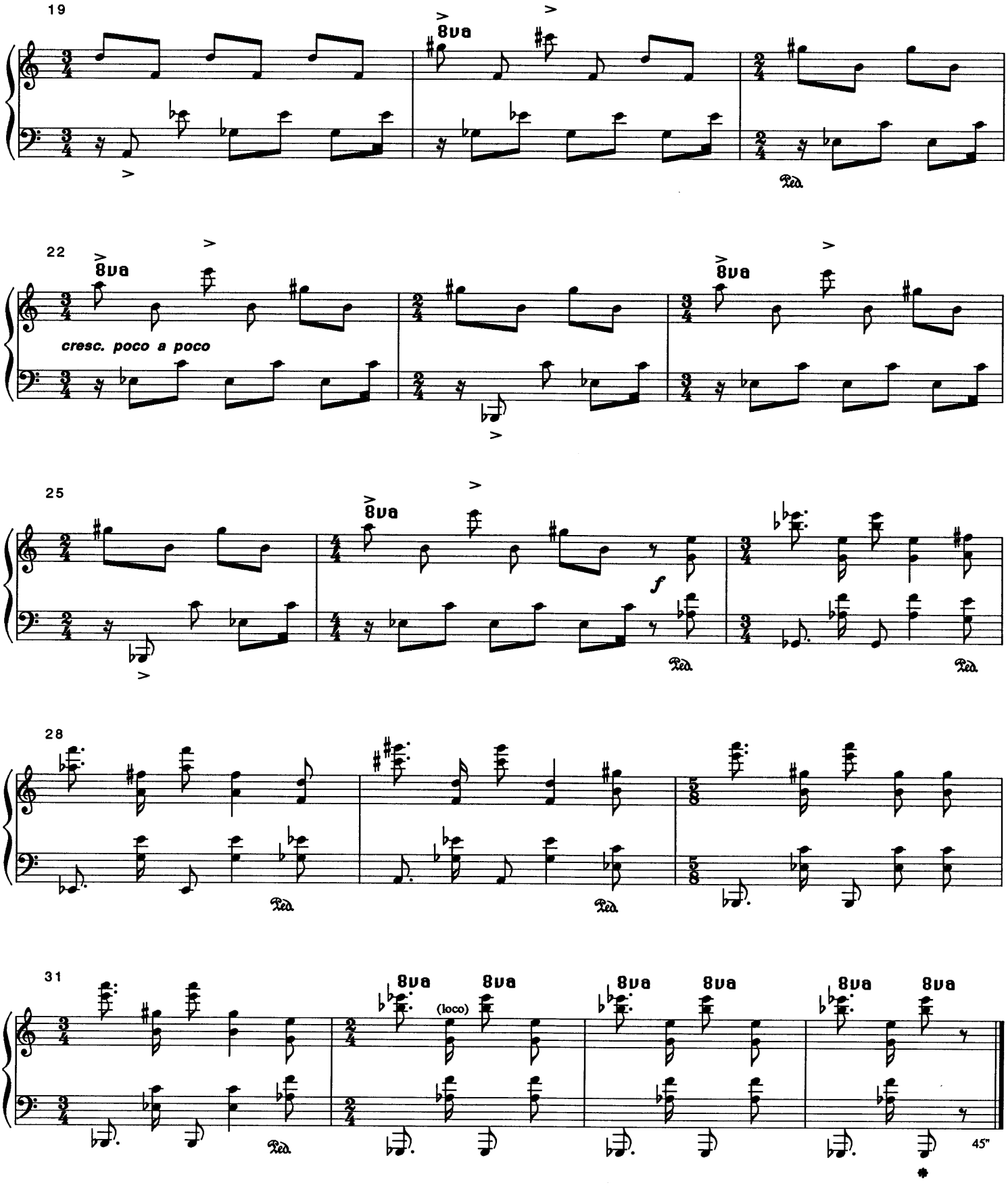



21
ff
25
Ped.
Ped.
Ped.
30
34
dim. poco a poco
Ped.
Ped.
Ped.
Ped.
Ped.

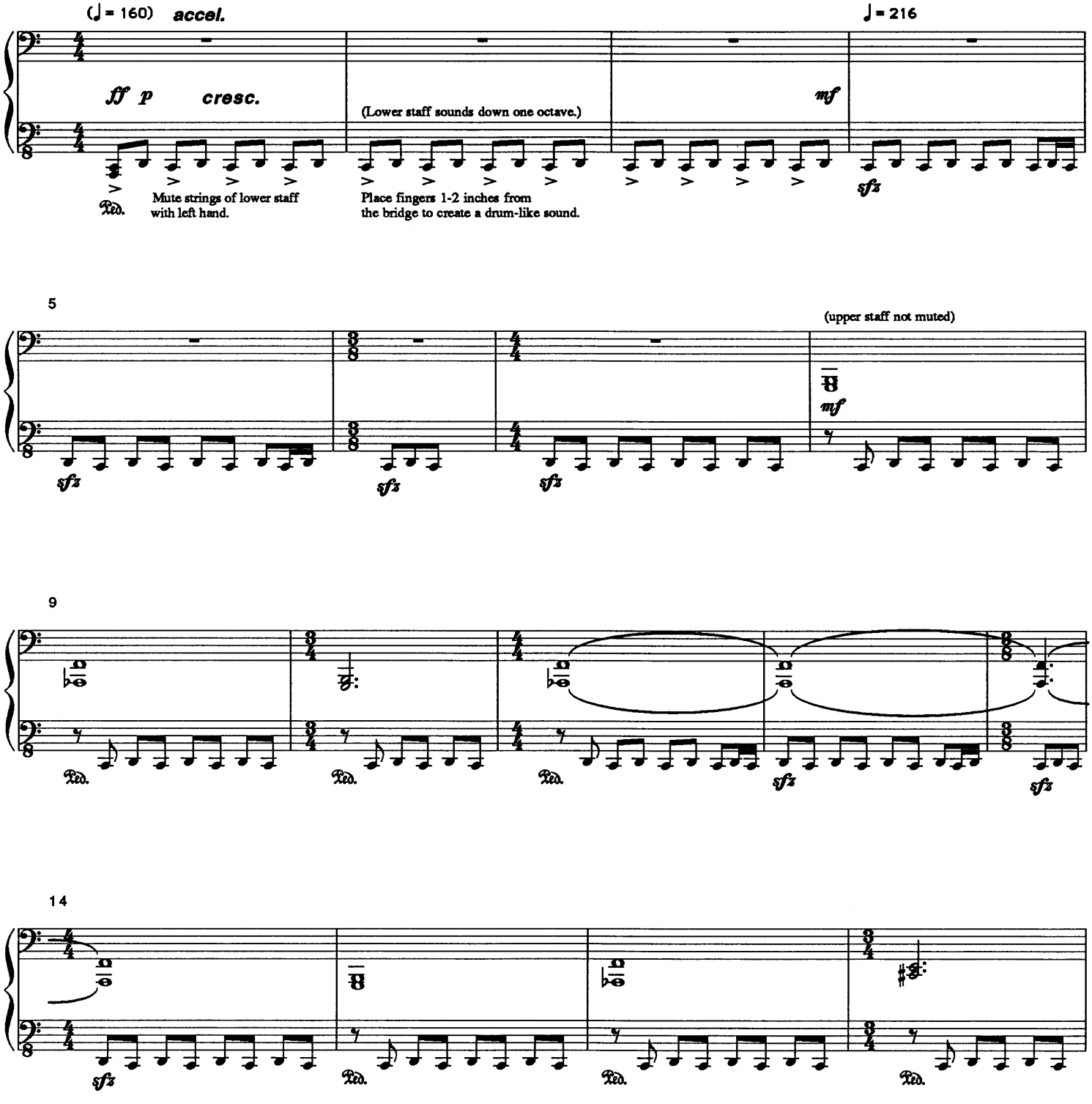

40
46
52
58
35"

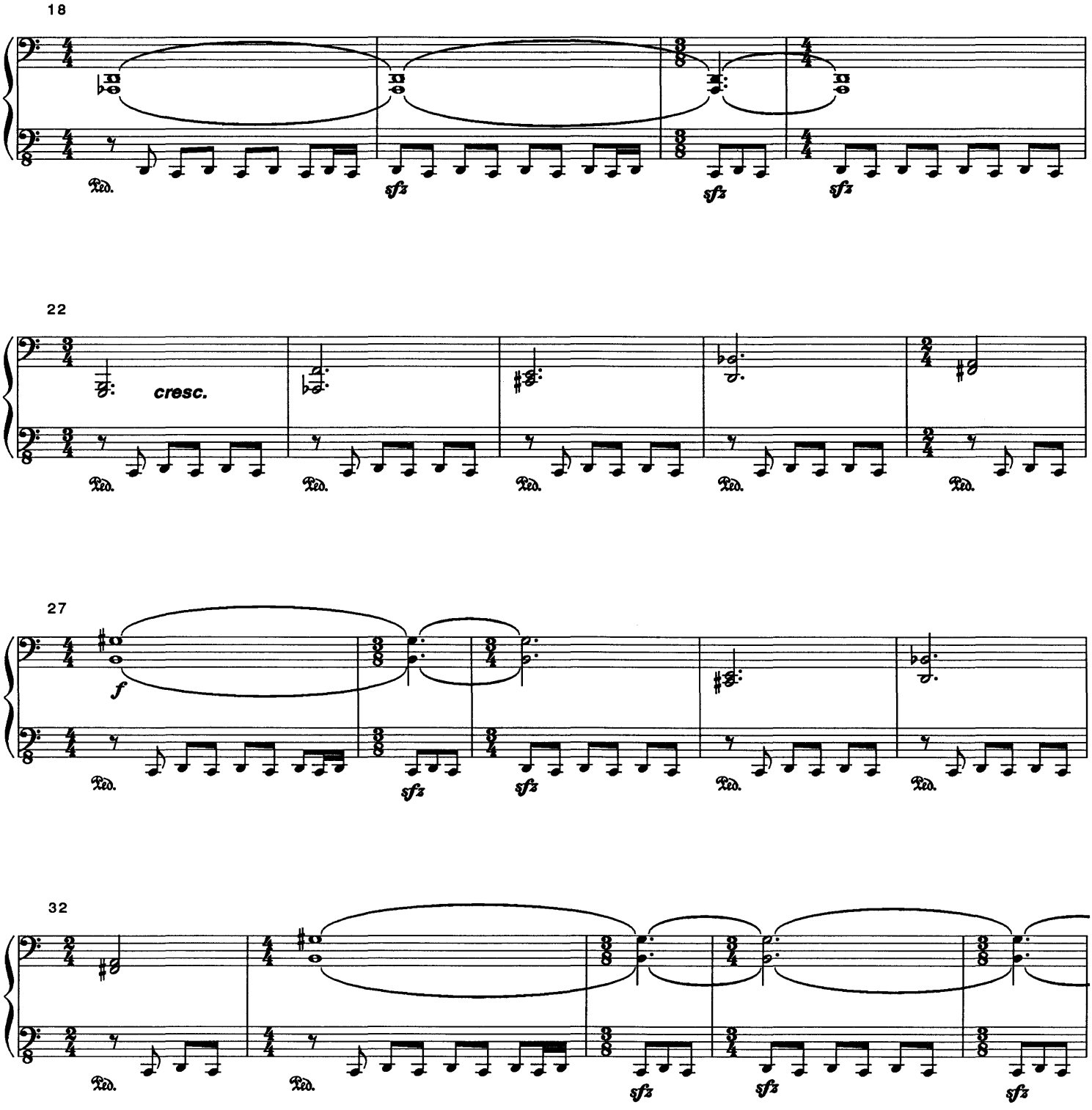
No. 10

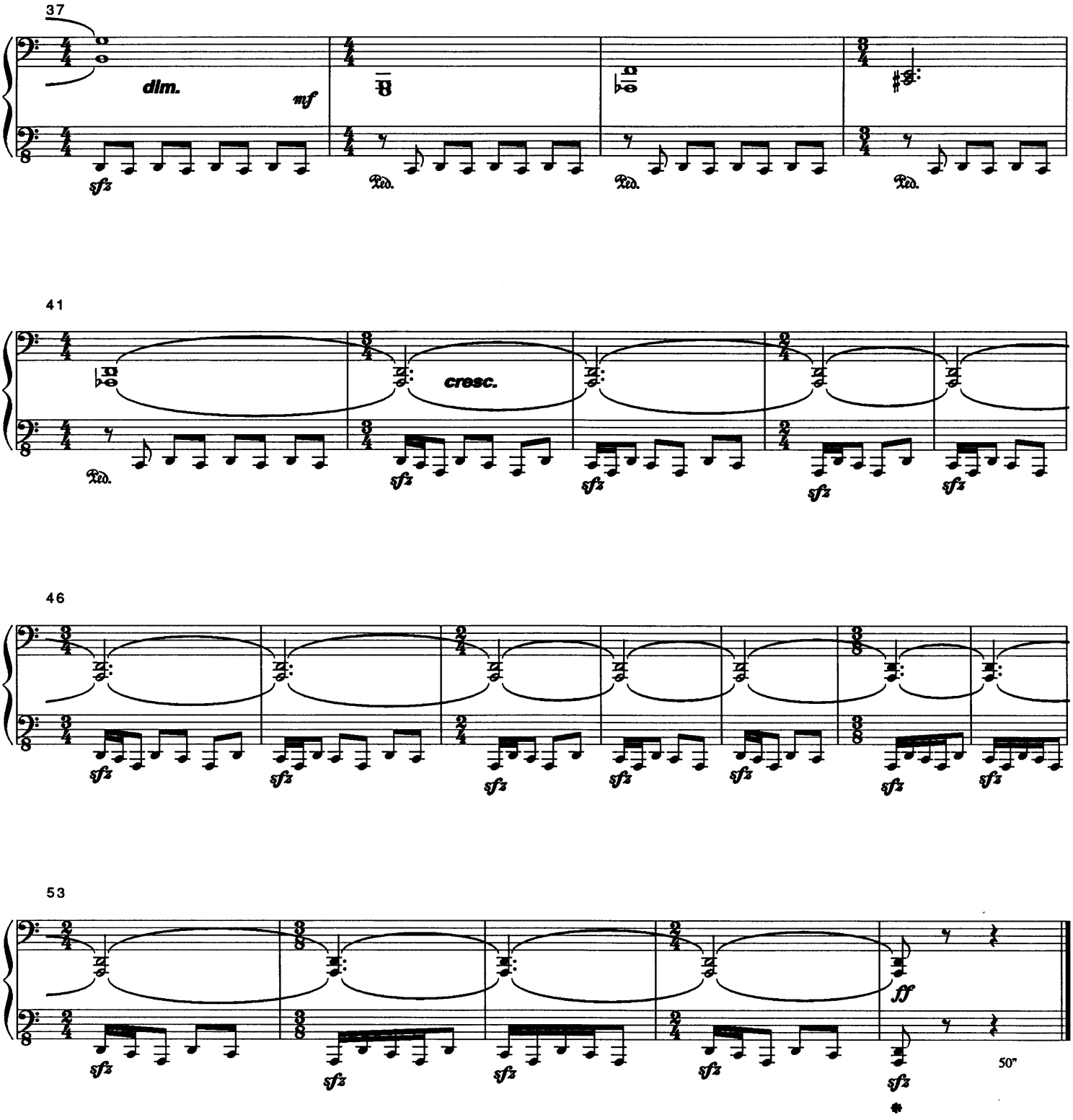



19
8va
22
8va
cresc. poco a poco
25
8va
f
28
31
8va
(loco)
45"

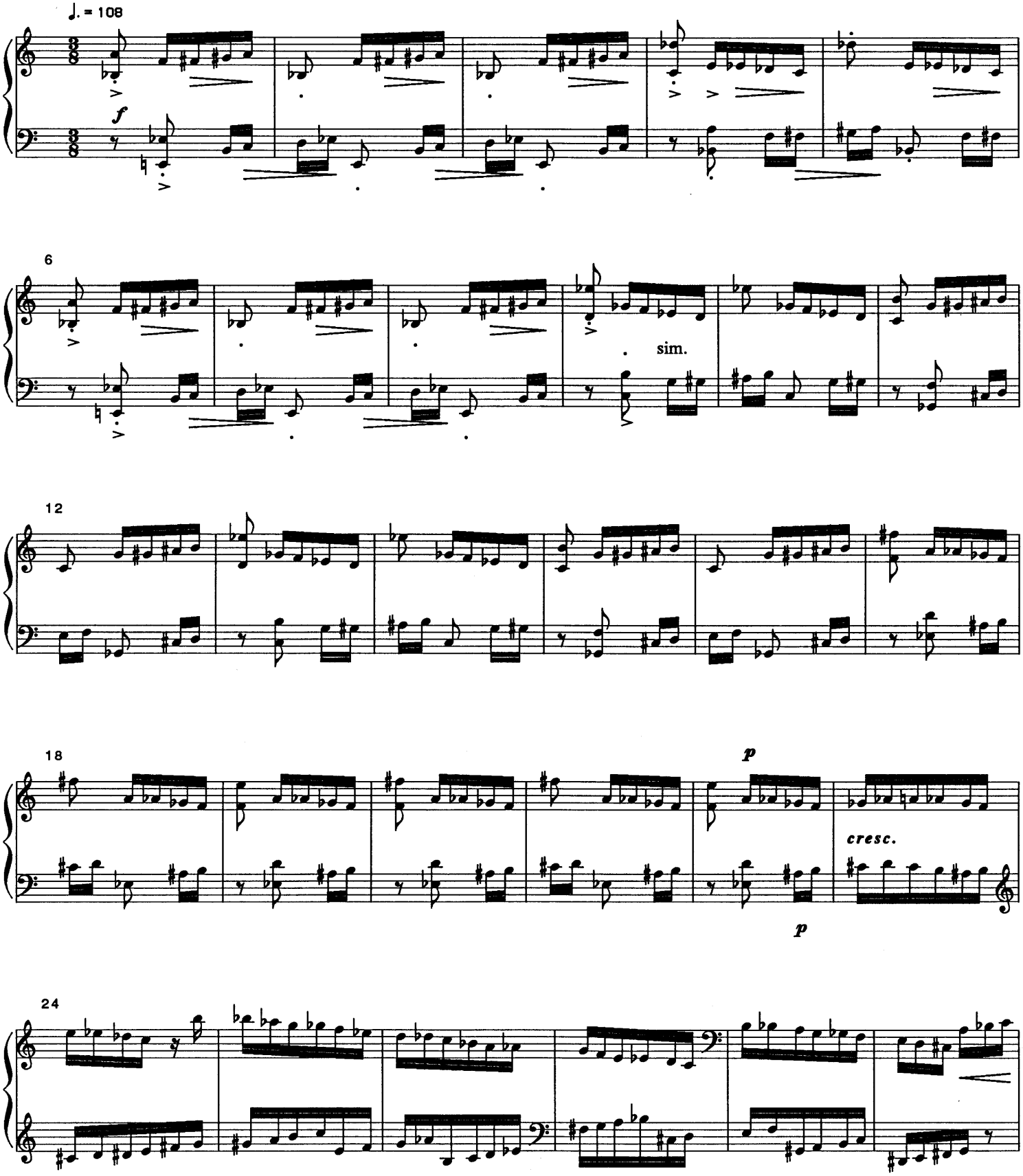
No. 11

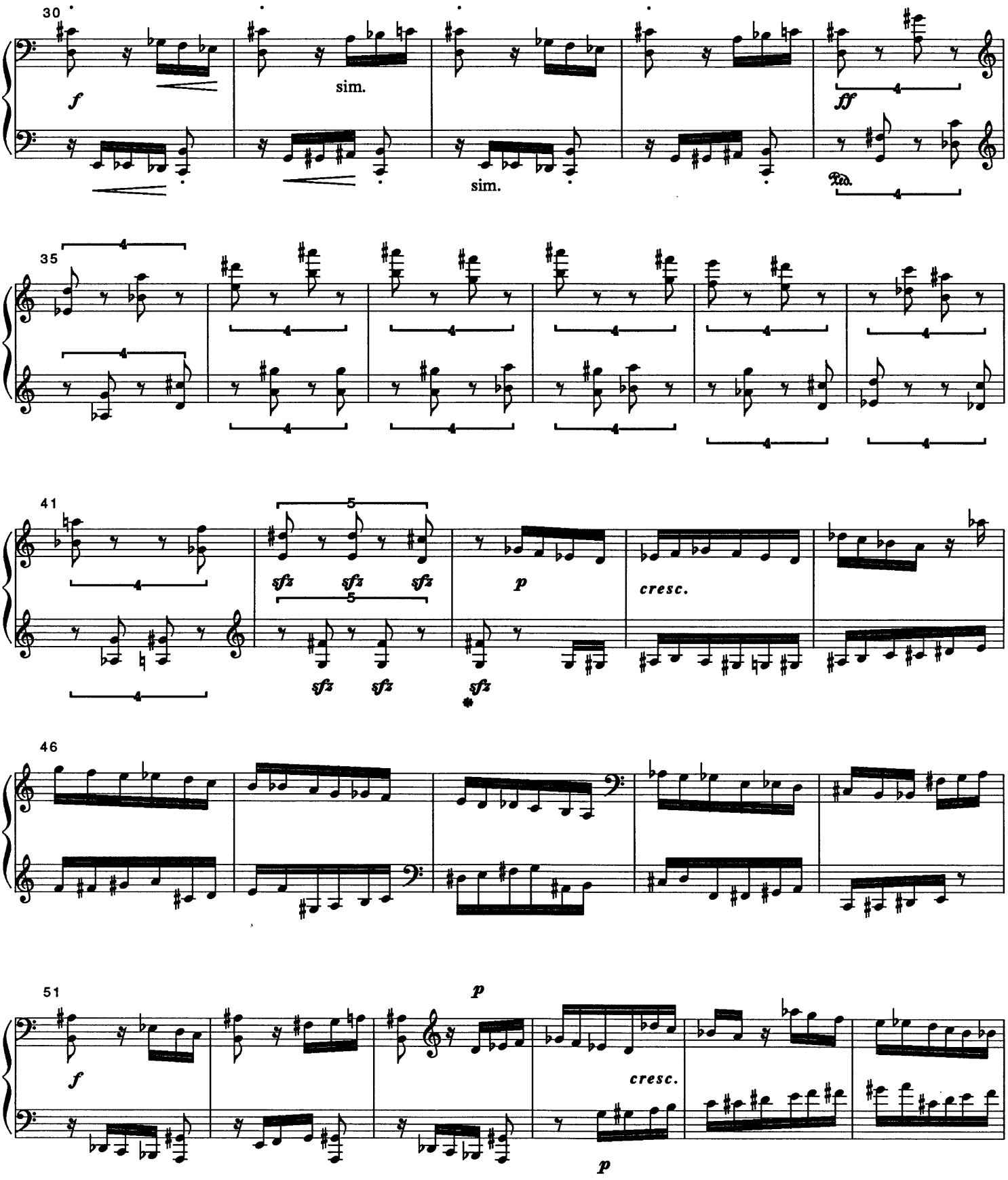

(♩= 160) accel.
♩= 216
ff p cresc.
(Lower staff sounds down one octave.)
mf
sfz
Ped.
Mute strings of lower staff with left hand.
Place fingers 1-2 inches from the bridge to create a drum-like sound.
5
(upper staff not muted)
9
14

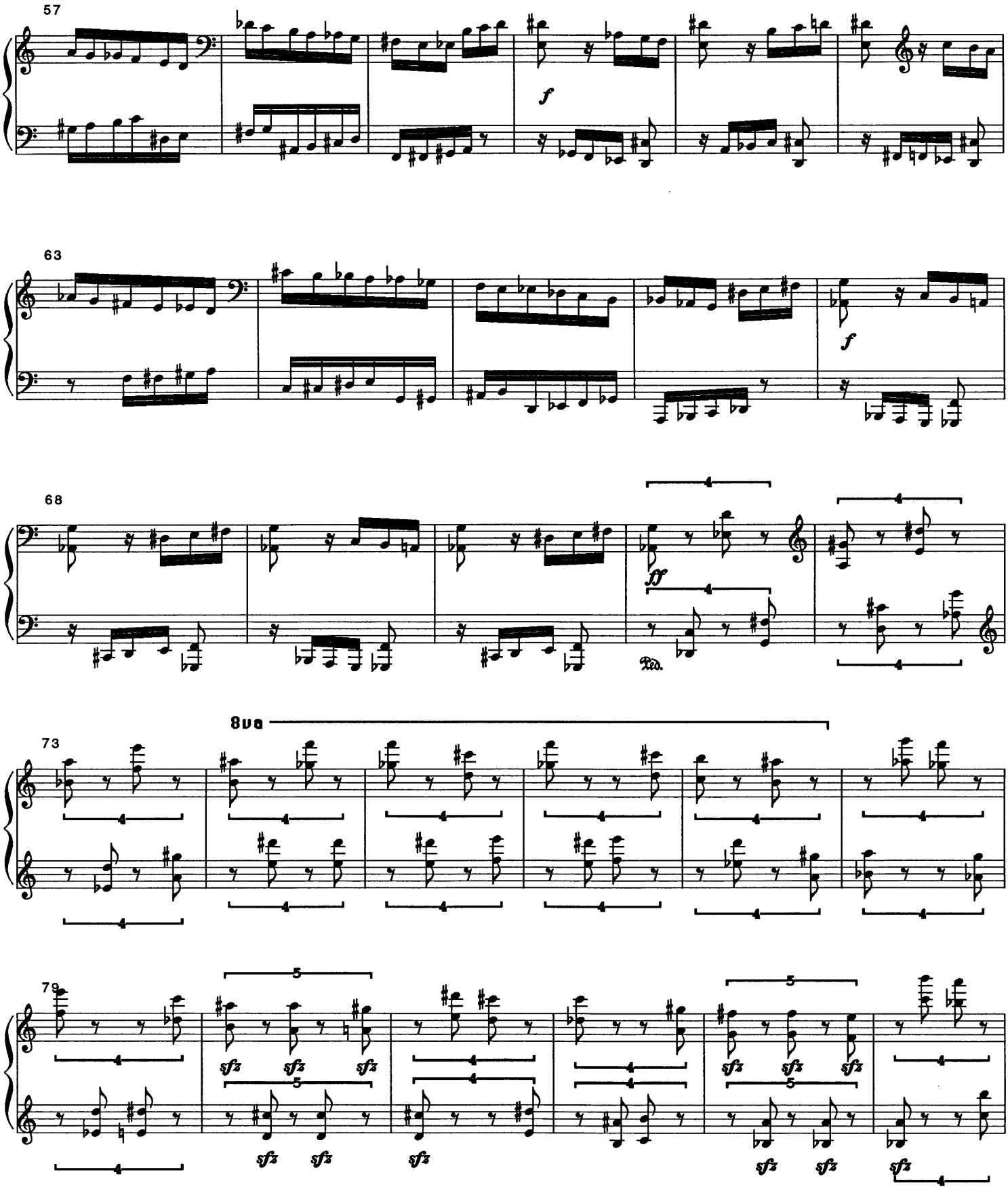

18
Ped.
sfz
sfz
sfz
22
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
27
f
Ped.
sfz
sfz
Ped.
Ped.
32
Ped.
Ped.
sfz
sfz
sfz

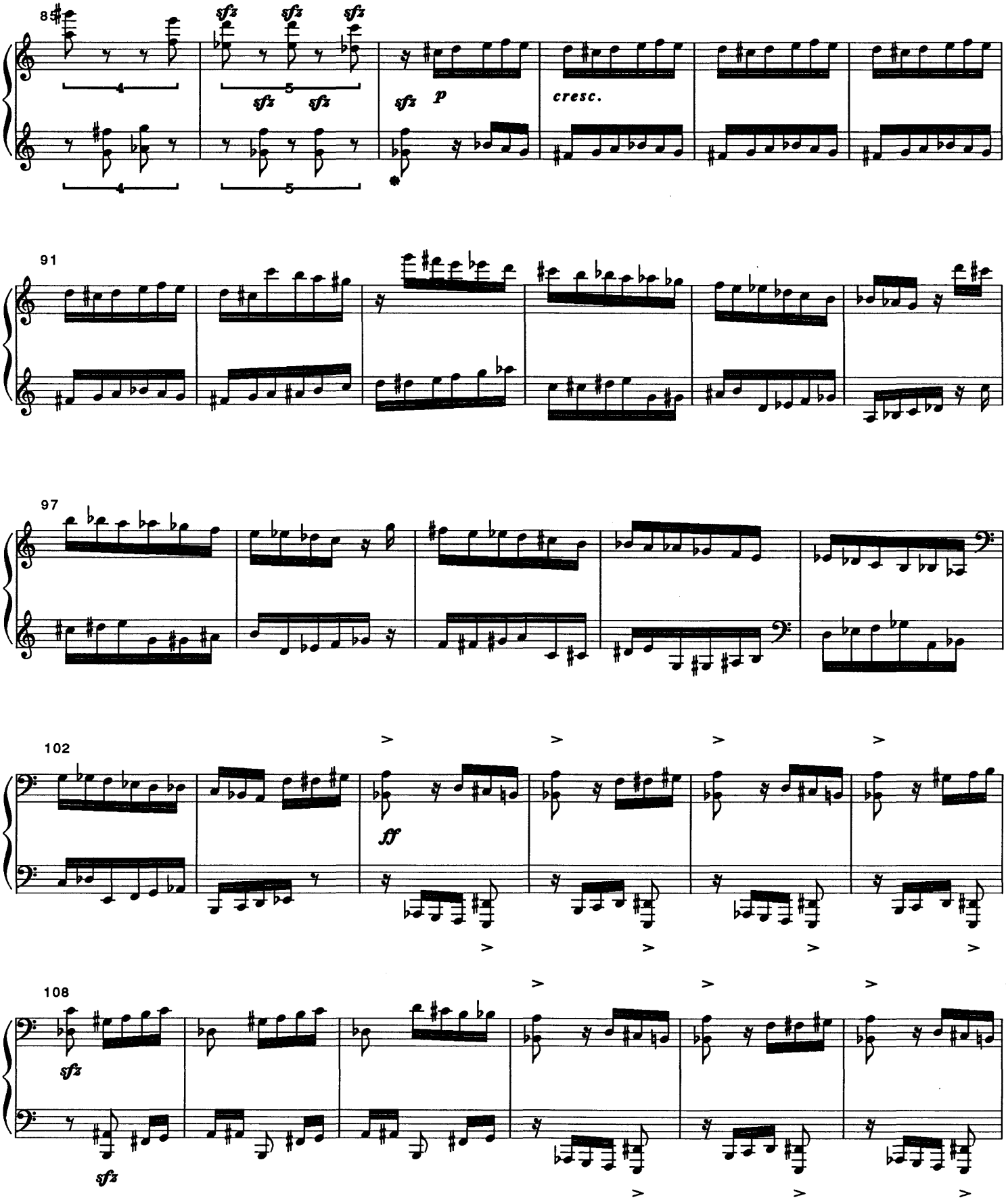

37
dim.
mf
sfz
Ped.
41
cresc.
46
53
ff
50"

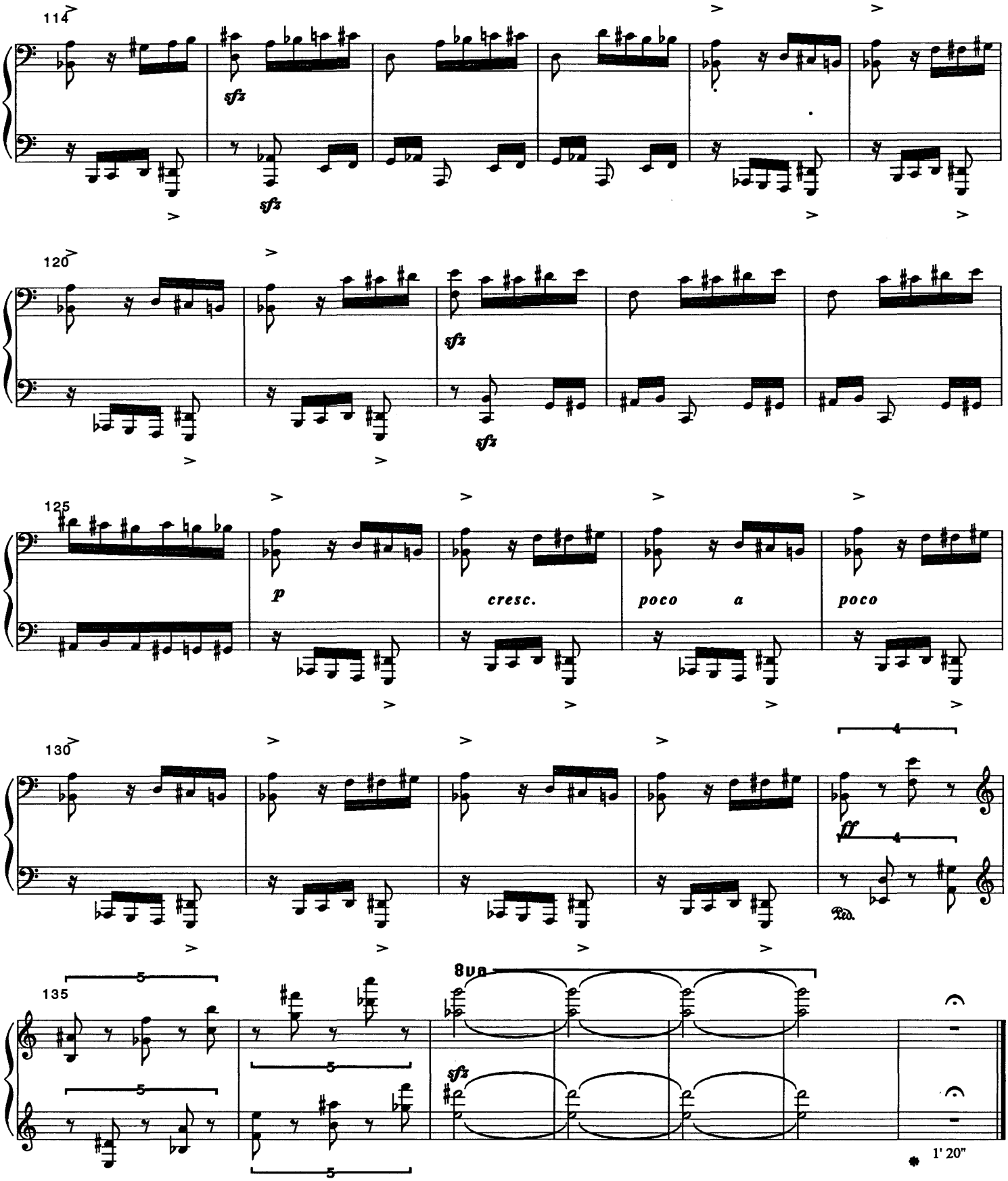
No. 12




30
f
sim.
sim.
fff
Ped.
35
41
sfz sfz sfz
p
cresc.
sfz sfz
sfz
46
51
f
p
cresc.
p


57
f
63
f
68
ff
Ped.
8va
73
79
sfz


8
sfz
sfz
sfz
4
5
sfz
sfz
sfz
p
cresc.
91
97
102
ff
108
sfz
sfz


114
sfz
sfz
120
sfz
sfz
125
p
cresc.
poco a
poco
130
ff
Ped.
135
8va
sfz
1' 20"