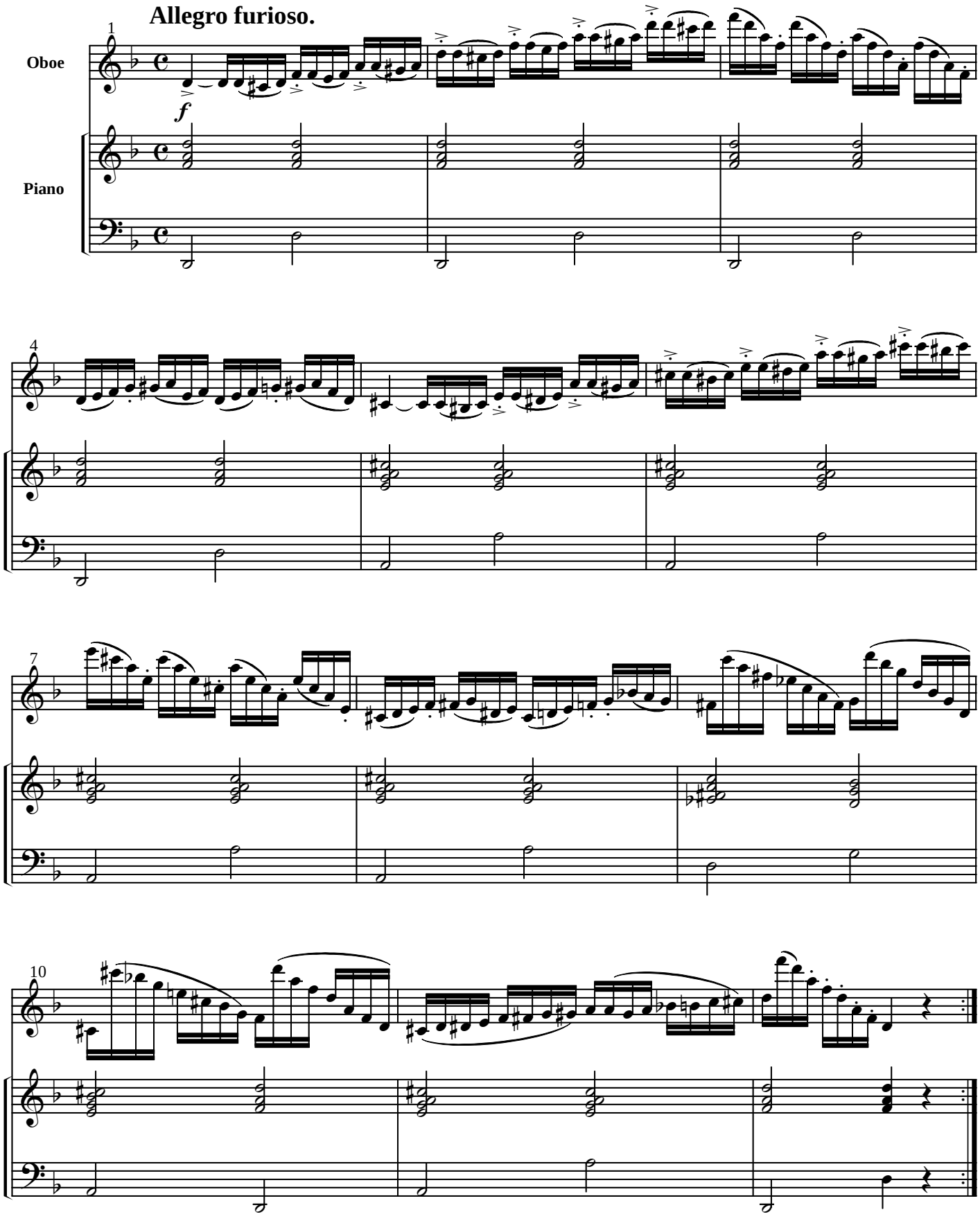
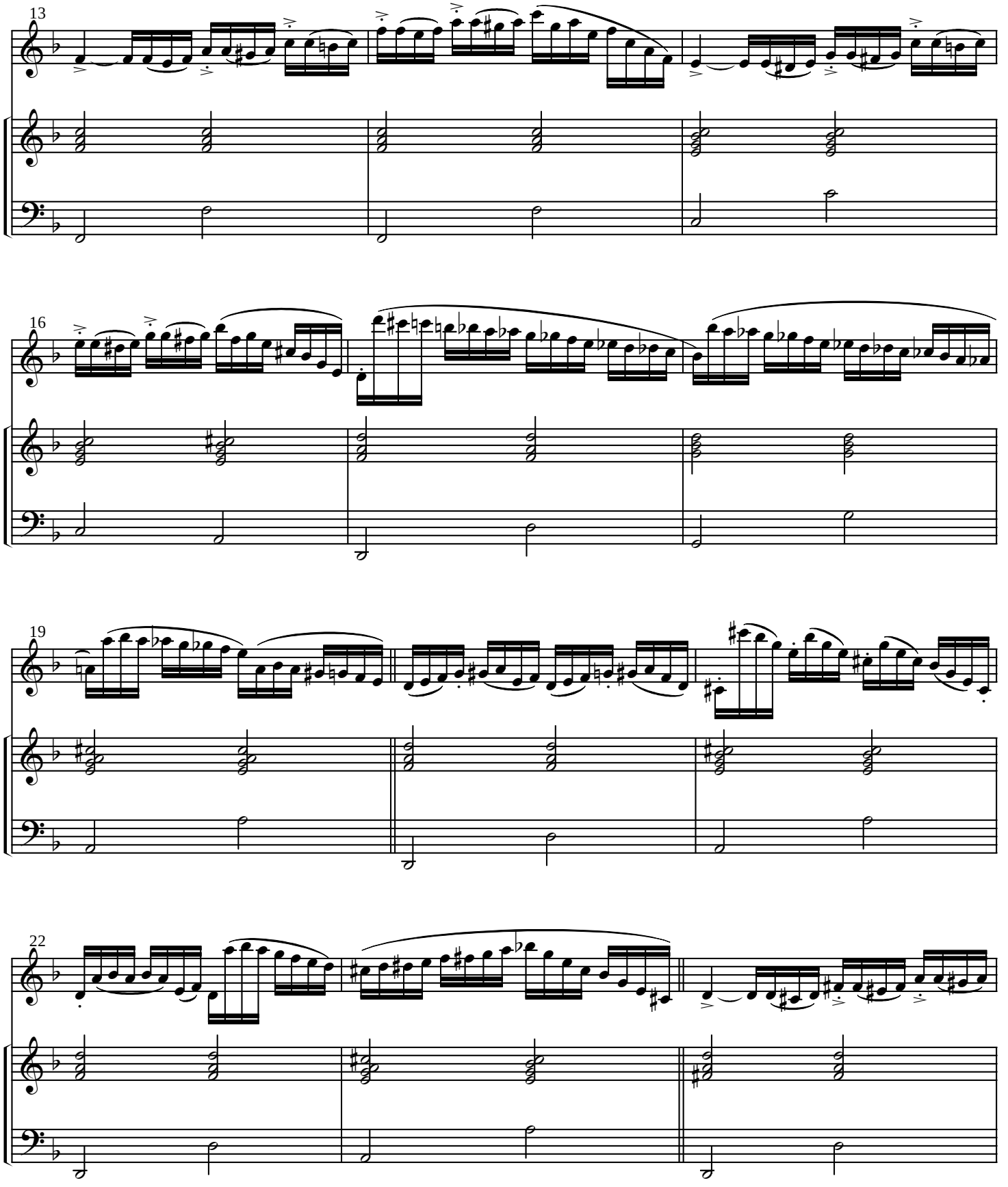
No. 12 in D Minor

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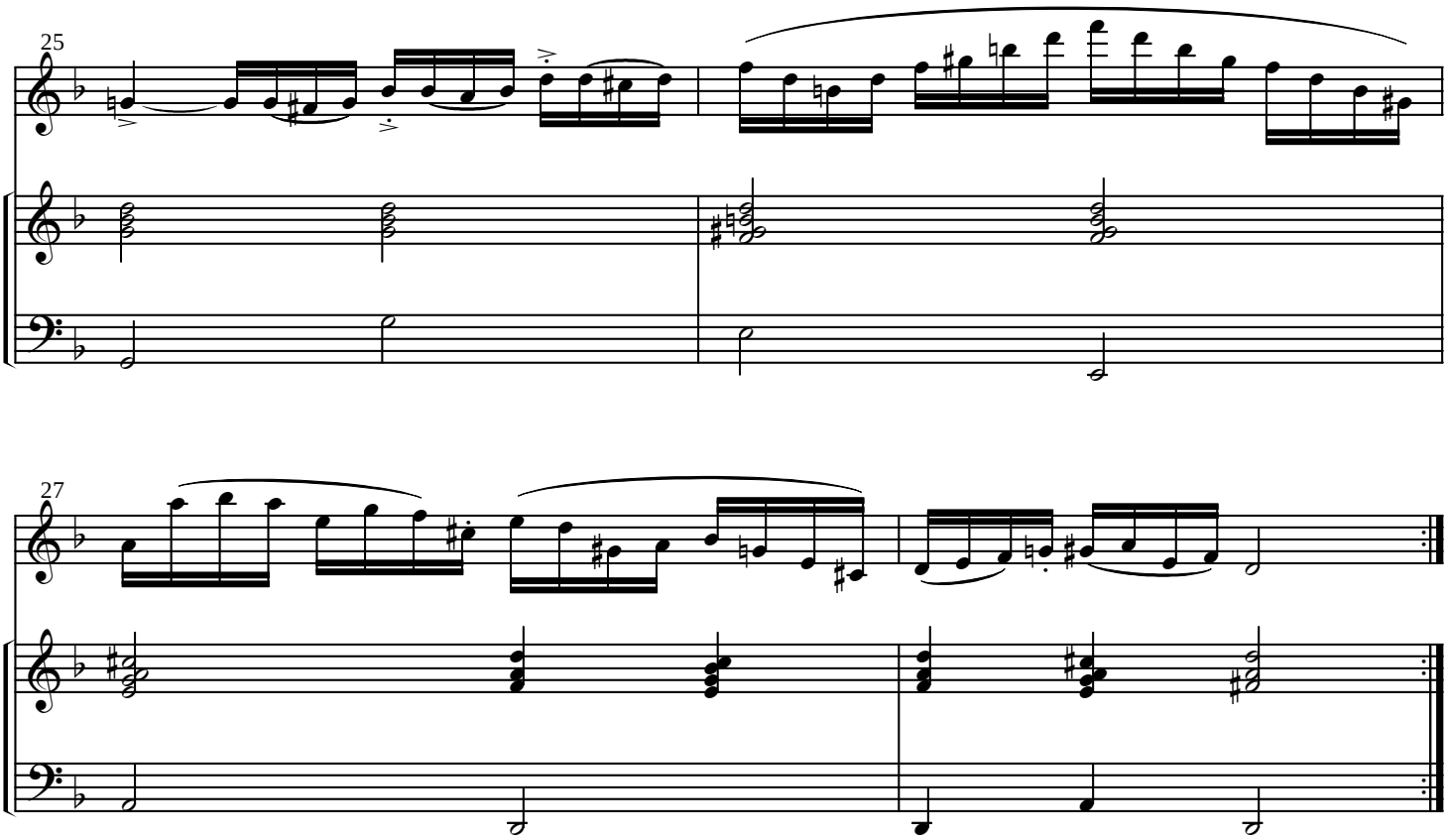

No. 12: One can only wonder if Ferling had become acquainted with some of the organ or harpsichord toccatas of J.S. Bach before he wrote this study. It does contain many of the earmarks of a keyboard approach: broken chords, chromatic scales, and 16th note movement. The tessitura is wide, including a number of C#1's and F3's. The structure, itself, features a truncated rounding of the binary form and a short coda in the relative major.