

Chopin

Urtext

Etüden

Études

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ÉTUDES

OPUS 10

Dédiées à son ami F. Liszt

Komponiert 1829-1832

Opus 10 Nr. 1

1. Allegro $\text{♩} = 176$
legato

3. *Ped.* *

6. *Ped.* *

9. *Ped.* *

12. *Ped.* *

This page of piano sheet music, numbered 14, contains six systems of music. Each system is written for a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5. Pedal markings (Ped.) and asterisks (*) are used to indicate specific performance techniques. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems.

System 1 (Measures 15-17): Treble clef, one sharp (F#). Measures 15-17. Pedal markings: Ped. (under measure 15), Ped. (under measure 16), Ped. (under measure 17). Asterisks: * (under measure 16), * (under measure 17).

System 2 (Measures 18-20): Treble clef, one sharp (F#). Measures 18-20. Pedal markings: Ped. (under measure 18), Ped. (under measure 19), Ped. (under measure 20). Asterisks: * (under measure 19), * (under measure 20).

System 3 (Measures 21-23): Treble clef, one sharp (F#). Measures 21-23. Pedal markings: Ped. (under measure 21), Ped. (under measure 22), Ped. (under measure 23). Asterisks: * (under measure 22), * (under measure 23).

System 4 (Measures 24-26): Treble clef, one sharp (F#). Measures 24-26. Pedal markings: Ped. (under measure 24), Ped. (under measure 25), Ped. (under measure 26). Asterisks: * (under measure 25), * (under measure 26).

System 5 (Measures 27-29): Treble clef, two flats (Bb, Eb). Measures 27-29. Pedal markings: Ped. (under measure 27), Ped. (under measure 28), Ped. (under measure 29). Asterisks: * (under measure 28), * (under measure 29).

System 6 (Measures 30-32): Treble clef, two flats (Bb, Eb). Measures 30-32. Pedal markings: Ped. (under measure 30), Ped. (under measure 31), Ped. (under measure 32). Asterisks: * (under measure 31), * (under measure 32).

[illegible]

51

Ped. * Ped. * Ped.

54

Ped. * Ped. * Ped.

57

Ped. * Ped.

60

Ped. * Ped. * Ped.

63

Ped. * Ped. * (Ped.) * Ped.

66

8 5 3 2 1 # # # #

1 2 3

8 5 3 2 1 # # # #

* Ped. * Ped.

69

5 1 b2 3 #5

1 2 4

cresc.

5 3 2 1 #5

1 2 4

5 1 b2 3 #5

* Ped. * Ped. * Ped.

72

b5 3 2 1 #5

1 2 3

5 1 b2 3 #5

b5 3 2 1 #5

(Ped.) * Ped. * Ped.

75

1 2 3

5 1 b2 3 #5

5 3 2 1 #5

5 1 b2 3 #5

dim.

Ped. * Ped.

77

8 5 3 2 1 # # # #

8 5 3 2 1 # # # #

8 5 3 2 1 # # # #

Ped. Ped.

Allegro ♩ = 144
sempre legato

2. *p* *cresc.*

3 *sempre legato* *cresc.*

5 *sempre legato* *cresc.*

7 *dim.* *fz*

9 *cresc.*

11 *sempre legato* *f*

13

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with a key signature of one sharp (F#). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The second system continues the piece, maintaining the same musical structure and key signature. The score is written in a clear, legible style with standard musical notation.

15

cresc.

17

5 4 3 4 3 4 5 4 3 4 5 4 3 4 5 4 5 3 4 5 3 4 3 4 5 4 5 3 4 5 4 5 4 3 5

dim.

sempre legato

19

p

poco a poco cresc.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo/mood is marked 'sempre legato' at the beginning and 'poco' later in the piece. The score consists of two measures. The first measure is marked 'sempre legato' and the second measure is marked 'poco'. The melody is composed of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are indicated above many notes. The bass line is mostly whole notes and rests.

23

cresc.

20

Measures 20-26 of a piano piece. The right hand features a complex melodic line with many triplets and sixteenth notes, while the left hand provides a steady accompaniment. A forte (*f*) dynamic marking is present at the beginning of measure 20.

27

Measures 27-30. The right hand continues with intricate fingerings and triplets. A crescendo (*cresc.*) marking is placed over measures 27 and 28, indicating a gradual increase in volume.

29

Measures 31-34. The right hand maintains the complex melodic pattern. Dynamic markings include *f* (forte) at measure 31, *fz* (forzando) at measure 32, and *p* (piano) at measure 33.

31

Measures 35-38. The right hand continues with the same melodic style. The left hand features long, sustained notes, some of which are beamed together.

33

Measures 39-42. The right hand continues with the complex melodic line. The left hand has long, sustained notes, some of which are beamed together.

35

Measures 43-46. The right hand continues with the complex melodic line. A *sempre legato* (always legato) instruction is placed over measures 43 and 44, indicating that the notes should be played without any breaks or slurs.

37

21

The image shows a musical score for a piano piece. The score is written on two staves, a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a 3/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The score is divided into two systems. The first system contains measures 37 through 41, and the second system contains measures 42 through 46. The music is written in a style typical of early 20th-century piano music, with a focus on melody and harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals. The page number 37 is visible in the top left corner, and the page number 21 is visible in the top right corner.

39

This block contains measures 39 and 40 of the musical score. Measure 39 features a treble staff with a series of eighth-note chords and a bass staff with a single eighth note followed by a half note. Measure 40 continues the treble staff melody and adds a bass staff with a half note and a quarter note. The key signature remains one sharp (F#).

41

3 4 5 3 8

4 3 4 5 4 5 4 5 4 5

cre - - - - - scen - - - - - do

43

8 4 3 5 4 5 4 3 5 4 5 4 3 5 4 5 4 3 4 3 4 5 4 3 4 5 4 3 4 5 4

f

45 *sempre legato*

2 3 4 5 3 4 3 4 5 3 4 3 4 5 4 3 4 5 8

cre - - - - - scen - - - - - do

Lento ma non troppo ♩=100

Opus 10 Nr. 3

3. *legato* *p* 2 5 3

5 *cresc.* *stretto* *ten.* *ritenuto*

10 *cresc.*

15 *stretto* *cresc.* *con forza* *ten.* *ff* *ten.* *sempre legato*

19 *ten.* *dim.* *rallent. pp* *poco più animato*

24

1 3

33

4/3

5/4

p

cresc.

37

cresc.

cresc.

43

con forza

con fuoco

Ped.

46

f con bravura

49

cresc. stretto

52

ritenuto e cresc.

f

p

legatissimo

55

sempre p

dim.

dim.

59

59
Musical score for measures 59-62. The key signature is three sharps (F#, C#, G#). The tempo/mood markings are *smorzando*, *poco rall.*, and *a tempo*. The dynamic marking *plegatissimo* is present in measure 62. The score includes triplets in measures 59 and 61, and a double triplet in measure 60.

63

63
Musical score for measures 63-66. The key signature is three sharps (F#, C#, G#). The score continues with eighth and sixteenth note patterns.

67

67
Musical score for measures 67-70. The key signature is three sharps (F#, C#, G#). The tempo/mood markings are *poco cresc.*, *cresc.*, *stretto*, and *cresc.*. The score features chords and moving lines in both hands.

70

70
Musical score for measures 70-73. The key signature is three sharps (F#, C#, G#). The dynamic markings are *f* (forte) in measure 70, *dim.* (diminuendo) in measure 72, and *pp* (pianissimo) in measure 73.

74

74
Musical score for measures 74-77. The key signature is three sharps (F#, C#, G#). The tempo/mood markings are *rallent.* (rallentando) in measure 75 and *smorz.* (smorzando) in measure 76.

attacca il presto con fuoco

Presto $\text{♩} = 88$

4. *f con fuoco* *fp* *cresc.*

3

5

7 *fp*

9

12 *ff* *f*

14

cresc.

3 4 5

16

Musical score for measures 16-17 of "The Swan" from Tchaikovsky's Swan Lake. The score is in 3/4 time and D major. Measure 16 begins with a piano introduction marked *p*. The treble clef staff contains chords, and the bass clef staff contains a melodic line. Measure 17 continues the melody, marked *f* and *f>*. The treble clef staff shows a sequence of eighth notes, and the bass clef staff contains chords. Fingerings 1 and 2 are indicated.

18

Example 18

20

This musical score is for measures 20 and 21 of 'The Swan' from 'The Nutcracker'. It is written for piano in 3/4 time. The key signature changes from three sharps (F# major) to two flats (Bb major) between measures 20 and 21. Measure 20 features a treble staff with a melody of eighth notes and a bass staff with a triplet of eighth notes. Measure 21 continues the melody in the treble staff and has a whole note chord in the bass staff. A forte (f) dynamic marking is present in measure 20.

25

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

fz *f*

27

cre - - - scen - do

5

29

1 3

31

2 1 3 1

33

f₃ cresc. fp f

1 3 2

36

f

2 1 4 3 2 1 4 3 2

39

(f) *cresc.*

42

cresc. *cresc.*

44

cresc. *ff*

46

f *p*

48

fz *cresc.*

50

Measures 50-52. The treble clef features a complex melodic line with many accidentals and slurs. The bass clef has a simpler accompaniment with some slurs and accents.

53

Measures 53-55. The treble clef features a complex melodic line with many accidentals and slurs. The bass clef has a simpler accompaniment with some slurs and accents. Dynamic markings *f* and *f>* are present.

56

Measures 56-58. The treble clef features a complex melodic line with many accidentals and slurs. The bass clef has a simpler accompaniment with some slurs and accents.

59

Measures 59-60. The treble clef features a complex melodic line with many accidentals and slurs. The bass clef has a simpler accompaniment with some slurs and accents.

61

Measures 61-62. The treble clef features a complex melodic line with many accidentals and slurs. The bass clef has a simpler accompaniment with some slurs and accents. Dynamic marking *ff* is present.

63

Measures 63-65. The treble clef features a complex melodic line with many accidentals and slurs. The bass clef has a simpler accompaniment with some slurs and accents.

66

cresc.

69

ff *fff* *fz* *ff con più fuoco possibile*

72

75

77

79

ff *ff*

Ped.

5.

5. *f* *p* *legato* *cresc.* *ped.* *

4 *f* *p* *ped.* *

8 *poco rall.* *a tempo* *pp* *f* *p* *cresc.* *ped.* *

12 *f* *p* *cresc.* *ped.* *

16 *p* *cresc.* *ped.* *

20

8

Ped. * Ped. * Ped. * Ped.

24

poco a poco cresc.

Ped. *

27

8

cresc.

Ped. * Ped. * Ped. *

30

8

cresc.

Ped. * Ped. * Ped. *

33

sempre legatissimo

f *dim.*

Ped. *

37

dim.

Ped. *

41

p *cresc.*

Ped. *

45

Ped. *

49

f *p* *cresc.*

Ped. *

53

f *p* *cresc.*

Ped. *

57

Ped. *

61

8

1 5 2 5 4 1 5 5 4

cresc.

poco rall.

Ped. *

[illegible]

73

poco cresc.

f

77

3 2 5 1 4 2 3 2 5

ff

81

8-
cresc.
2 *ff*
8-

Andante ♩ = 69
con molto espressione

Opus 10 Nr. 6

6. *p* *sempre legatissimo*

4 *f* *sempre legato*

7 *cresc.*

10 *f*

13 *cresc.* *pesante*

19

54

cresc.

2

1

3

1

4

13

27

27

29

cresc.

stretto e cresc.

32

This musical score is for measures 32 through 35 of the 'The Swan' section from 'The Nutcracker'. It is written for piano and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The key signature is B-flat major (two flats), and the time signature is 3/4. Measure 32 begins with a forte (f) dynamic and a triplet of eighth notes. The melody continues through measures 33, 34, and 35, characterized by rapid sixteenth-note passages and a variety of rests. The left hand provides a steady accompaniment with eighth and sixteenth notes. The score concludes with a double bar line at the end of measure 35.

Measures 35-37 of a musical score. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music is written for piano in treble and bass staves. Measure 35 features a complex chordal texture with many accidentals. Measures 36 and 37 continue this texture with some melodic movement in the right hand.

poco riten. $\frac{5}{4}$
smorz.

Measures 38-40. Measure 38 begins with the tempo marking *poco riten.* and the time signature change to $\frac{5}{4}$, with the instruction *smorz.* above. The music features a series of chords and some melodic lines in the right hand, with a steady bass line in the left hand. Fingering numbers 1 and 2 are visible.

Measures 41-43. The music continues with a focus on the right hand, featuring a melodic line with some grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

Measures 44-46. Measure 44 includes an accent (>) over a note. The music shows a continuation of the melodic and harmonic themes, with some dynamic markings and slurs.

Measures 47-49. Measure 47 has an accent (>) over a note. Measure 49 includes the marking *sosten.* (sostenuto). The music features a mix of chords and melodic fragments in both hands.

*dim.**smorz.**rall.*

Measures 50-52. Measure 50 has a *dim.* (diminuendo) marking. Measure 51 has *smorz.* (smorzando) and *rall.* (rallentando) markings. The music concludes with a final chord in measure 52. Fingering numbers 1, 2, 3, and 4 are visible throughout the system.

19

Measures 19-21 of a piano piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a more melodic line with some grace notes. Dynamic markings include *ped.* and *ff*. A crescendo hairpin is visible above the right hand.

22

Measures 22-24. Measure 22 continues the rapid right-hand pattern. Measure 23 has a *ff* marking. Measure 24 features a *fz* marking and a *m.s.* (more sostenuto) instruction. Fingering numbers like 1, 2, 5, and 3 are present.

25

Measures 25-28. Measures 25 and 26 have *fz* markings. Measure 27 has a *cresc.* (crescendo) marking. Measure 28 shows a sustained chord in the left hand.

29

Measures 29-32. Measures 29 and 30 have a *2* marking. Measures 31 and 32 have a *3* marking. The right hand continues with rapid sixteenth-note patterns.

33

Measures 33-35. Measure 33 has a *4 2* marking. Measure 34 has a *5 1* marking. Measure 35 has a *3 2* marking. The right hand continues with rapid sixteenth-note patterns.

36

Measures 36-38. Measures 36 and 37 have a *4 2* marking. Measure 38 has a *5 1* marking. The right hand continues with rapid sixteenth-note patterns.

39

cresc.

3

3

43

p

2

2

Red.

47

f

4

3

4

50

fz

7

7

53

fz

f

f

56

cresc.

ff

Red.

15

8

Ped.

2

7

1

1

18

8

Ped.

7

7

7

7

21

8

cresc.

fz

24

8

Ped.

1 3

1 4

2

1 2 1 3 2 3 1

3 2 3 1

27

8

Ped.

4 5 4 3

2 1 4 2

1 5 4 2 1

3 2 4 2

1 3 2 4 2

1

44

29

Ped.

1

32

Ped.

5

35

Ped.

2

3

38

Ped.

1

1

41

Ped.

1

1

44

Ped.

1

1

46

cresc. *cresc.* *Ped.*

49

Ped. *

52

cresc. *Ped.* *cresc.*

55

dim. *poco rall.* *pp*

58

poco *cre*

60

do *f* *Ped.*

62

7 * 8

64

7 Ped. *

66

7 8 2 4

68

3 1 2 3 4 *cresc.* 7 * Ped. * Ped. * Ped. * Ped. *

71

Ped. 3 4 3 2 1 3 2 1 3 4 1 1 8 5 3 2 1 3 2 1 3 2 1 4

74

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

77

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

1 1

80

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

5 8 1 2

sempre legatissimo

83

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

1 2

sempre legatissimo

86

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

p *pp*

*

89

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

f *con forza*

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

92

1 1

ff

5

Ped.

19 *f* *Ped.* *fz* *Ped.* *p* *Ped.*

22 *cresc.* *sempre più stretto e più* *Ped.* ** Ped.* ** Ped.*

25 *forte* *accel.* *cresc.* *Ped.* ** Ped.* ** Ped.* ** Ped.*

28 *ff* *f* *pp* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

31 *f stretto* *pp* *f* *appassionato* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

34 *pp* *f* *pp* *poco rall.* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

Detailed description of the musical score: The score is for a piano piece, likely a study or a short composition. It consists of 34 measures. The key signature has one sharp (F#), and the time signature is 4/4. The notation is in grand staff (treble and bass clefs). Measure 19 starts with a forte (f) dynamic and a trill in the right hand. Measure 22 has a crescendo (cresc.) and the instruction 'sempre più stretto e più' (always more and more). Measure 25 is marked 'forte' and 'accel.' (accelerando). Measure 28 has a fortissimo (ff) dynamic. Measure 31 has a piano (pp) dynamic and a 'f' dynamic. Measure 34 has a piano (pp) dynamic and a 'poco rall.' (poco rallentando) instruction. Pedal points (Ped.) and pedal changes (*) are indicated throughout the piece.

37 *a tempo*

sempre agitato

sempre legato

4

40

4

43 *con forza*

4

46

fz

4

49 *cresc.*

cre - scen - do

Ped. * Ped. * Ped. 3 4 * Ped. 3 4 * Ped. 2 * Ped. 2 4 *

52

e stretto *sempre più* *cresc. e accel.*

Ped. ⁴ * Ped. ⁴ ⁴/₅ * Ped. ³

55

fz *p* *sotto voce*

* Ped. * Ped. ⁴ *

58

pp *p* *ten.* *smorz.* *pp*

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

61

f *pp* *ff ritenuto*

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

64

pp *ppp leggerissimo* *smorz.*

Ped. * Ped.

10. *f*

Ped. legatissimo

3

*Ped. **

6

cresc.

f

dim.

9

p

legatissimo

12

staccato

cresc.

The musical score is for Opus 10 No. 10, a piece by Frédéric Chopin. It is in G major (one sharp) and 12/8 time. The tempo is marked 'Vivace assai' with a quarter note equal to 80 beats per minute. The score is divided into measures, with measures 10, 12, and 14 explicitly numbered. The piece begins with a forte (f) dynamic. The first system (measures 10-12) features a piano with a forte (f) dynamic, marked 'Ped. legatissimo'. The second system (measures 13-15) continues the piano with a forte (f) dynamic, marked 'Ped. *'. The third system (measures 16-18) features a piano with a forte (f) dynamic, marked 'cresc.' and 'f'. The fourth system (measures 19-21) features a piano with a piano (p) dynamic, marked 'legatissimo'. The fifth system (measures 22-24) features a piano with a staccato marking and a crescendo (cresc.) marking.

15

Measures 15-16 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 15 features a piano introduction with a dotted line and the number 8 above it. Measure 16 begins with a forte (*f*) dynamic and a crescendo hairpin.

17

Measures 17-19 of a musical score. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). Measure 17 starts with a forte (*f*) dynamic. Measure 19 includes a crescendo (*cresc.*) hairpin. A '4' is written below the bass staff in measure 17.

20

Measures 20-22 of a musical score. The key signature has three sharps. Measure 20 includes a piano (*p*) dynamic. Measure 21 is marked *sotto voce*. Measure 22 ends with a key signature change to three flats.

23

Measures 23-25 of a musical score. The key signature has three flats. Measure 23 includes a crescendo (*cresc.*) hairpin. Measure 25 begins with a forte (*f*) dynamic.

26

Measures 26-28 of a musical score. The key signature has three flats. Measure 26 includes a piano (*p*) dynamic. Measure 27 is marked *sotto voce* and *dim.* (diminuendo). Measure 28 is marked *poco rall.* (poco rallentando). The score concludes with a double bar line and a key signature change to three sharps.

29

Measures 29-31 of a musical score in G major (one sharp). The tempo is marked *a tempo*. The music features a steady eighth-note accompaniment in the bass and a more complex melody in the treble.

32

Measures 32-34. Measure 32 begins with a piano (*p*) dynamic. The melody continues with eighth notes, and the bass provides a consistent accompaniment.

35

Measures 35-37. Measure 35 includes a crescendo (*cresc.*) marking. The melody features a dotted eighth note in measure 36. The bass line continues with eighth notes.

38

Measures 38-40. Measure 38 includes a crescendo (*cresc.*) marking. The melody continues with eighth notes, and the bass provides a consistent accompaniment.

41

Measures 41-43. Measure 41 includes a crescendo (*cresc.*) marking. Measure 43 features a forte (*f*) dynamic and a final chord marked *fz* (forzando). The piece concludes with a double bar line and an asterisk (*).

44

cre *scen*

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

47

do *delicatiss.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *fzp*

50

legatiss. *e* *dim.*

Ped. * *Ped.* *

53

dolcissimo *rall.* *a tempo* *pp* *cresc.*

Ped. * *Ped.* *

56

Ped.

59

59 62

62

62 65

65

65 68

68

68 71

rall. *dolcissimo* *sempre*

71

71 74

dim. *e* *leggerissimo* *dim.*

74

74 77

smorz. *f*

Allegretto $\text{♩} = 76$

11.

11. *fzp* *cresc.* *Ped.* *

13. *Ped.* *

14. *Ped.* *

15. *Ped.* *

16. *Ped.* *

16

fzp *cresc.* *fzp* *cresc.*

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

20

fz *fzp* *cresc.*

Ped. * *Ped.* *

24

con forza *dolce* *poco riten.*

fzp *pp*

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

28

pp *p* *cresc.*

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

32

ritenuto

Ped. * *Ped.* *

36

Ped.

39

Ped.

42

f
p dolcissimo
Ped.

46

f
Ped.

50

fz p
smorz.
sotto voce
fz ffz
Ped. * Ped. * Ped.

12.

energico
cresc.
f
fz
legatissimo
f
sempre legato con forza
cresc.
appassionato
f
p
ten.
fz
dim.

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

19

22

25

28

31

33

p

cresc.

fz

ten.

cresc.

stretto

fz

f

Sol

Sa

cresc.

cresc.

39

41

44

47

50

50

This page contains measures 50 through 53. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a melodic line with various articulations, including a forte (*f*) triplet in measure 50, a piano (*p*) triplet in measure 51, and a forte (*f*) triplet in measure 53. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note patterns. The score is divided into four measures by bar lines.

53

p *f*

5 2 1 3 2 5 1 4 2 5 1

56

3 5 5

58

3

61

p *f* *p*

3

64

f *cresc.* *ff*

5 1 3 2 5 1 4 3

67

f *fz* *p*

5 1 4 3 5 1 3 2

70

p

73

cresc.

75

smorz.

sotto voce

78

pp

poco rallentando

81

p

ff ed appassionato

fff

ÉTUDES

OPUS 25

Dédiées à Madame la Comtesse d'Agoult

Komponiert 1832-1836

Allegro sostenuto $\text{♩} = 104$

Opus 25 Nr. 1

1. *p*

Ped. ** Ped.*

3

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

5

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

7

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

9

p

Ped. * Ped. *

11

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

13

Ped. * Ped. * Ped. *

15

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

17

Ped.² * Ped. * Ped. * Ped. * Ped. * Ped. *

19

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

21

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

23

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

25

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

27

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

29

Ped. ² * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

31

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

33

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

appassionato

35

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

37

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

39

pp *dim.*

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

41

pp *smorz.*

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

43

do *pp* *leggierissimo*

Ped.

45

pp *leggierissimo*

Ped.

47

ppp *tr*

* Ped. * Ped.

20

23

23

Ped. *

26

Ped. *

29

Ped. *

32

Ped. *

35

3 5 3 5 1 1 1

poco a poco cresc.

Ped. *

38

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

cre scen do

Ped. *

41

1 1 3 1 3 4 (1 2 2 5 3)

f

Ped. *

44

3 5 4 4 1 4 (1 2 2 5) 3

p

Ped.

47

poco ritenuto smorz. a tempo

1 4 1 1 3 1 3 2 1

Ped. *

51 *sempre piano*

54

57

60

63

66

dim. *pp*

Allegro ♩ = 120

3.

leggiere

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

Ped. *

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

*

10

13

8

16

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

19

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

22

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

26

ritenuto

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

29

in tempo

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

33

33 34 35 36

37

37 38 39 40

41

41 42 43 44

45

45 46 47 48

49

49 50 51 52

53

fz fz fz fz fz fz fz fz fz fz fz fz fz

*Red. * Red. **

57

p

*Red. * Red. * Red. * Red. * Red. * Red. **

61

*Red. * Red. * Red. **

64

dim.

*Red. * Red. * Red. * Red. * Red. **

68

smorz.

tr.

*Red. **

Agitato ♩ = 160

4. *p*

5

9 *legato* *stacc.*

13

17 *pp* *f*

Red. * Red. *

The musical score is written for piano and bass. The piano part (treble clef) features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The bass part (bass clef) provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The score is divided into five systems, each containing two staves. The first system is marked with a piano (p) dynamic. The second system continues the texture. The third system introduces 'legato' and 'stacc.' markings. The fourth system continues the pattern. The fifth system features a piano (pp) to forte (f) dynamic shift. The score ends with a 'Red.' (Reduction) marking and asterisks.

21 *cre* *scen*

Ped. * Ped. *

2 2 4 2 3

25 *do*

Ped. 3 *

3

29 *poco ritenuto*

pp

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

33

f *p*

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

37

p

Ped. *

Vivace ♩ = 184
leggiere

81

Opus 25 Nr. 5

5.

scherzando

4

8

12

16

20

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

24

Ped. * *Ped.*

29

Ped. * *Ped.*

35

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

40

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

Più lento ♩ = 168

45

leggero

sostenuto

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

49

Ped. * Ped. * Ped. * 5 2

53

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

57

Ped. * Ped. * Ped. *

61

Ped. * Ped. *

65

1 2

Ped. *

69

4 cresc.

Ped. * Ped. *

73

f

Ped. * Ped. *

77

Ped. *

81

leggierissimo

p

Ped. * Ped. * Ped. *

85

1 2 4 1

Ped. * Ped. * Ped. *

89

Ped. * Ped. * Ped. *

92

Ped. * Ped.

95

smorz. *

98 **Tempo I**

p 2 1 2 1

102

2 1

106

Measures 106-109. Treble and bass staves. Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. Bass staff features a more rhythmic accompaniment with eighth and quarter notes. The key signature has one sharp (F#).

110

Measures 110-113. Treble staff continues the melodic line. Bass staff has a more active role with eighth notes. Measure 113 includes fingerings 1, 1, 2 in the treble and 4, 5, 3 in the bass. The key signature has one sharp (F#).

114

Measures 114-118. Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. Bass staff features a more rhythmic accompaniment with eighth and quarter notes. The key signature has one sharp (F#). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

119

Measures 119-123. Treble staff continues the melodic line. Bass staff has a more active role with eighth notes. Measure 123 includes a crescendo marking (cresc.) and fingerings 5, 4 in the bass. The key signature has one sharp (F#). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

124

Measures 124-132. Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. Bass staff features a more rhythmic accompaniment with eighth and quarter notes. The key signature has one sharp (F#). Dynamics include *ff*, *p*, and *f*. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

133

Measures 133-136. Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. Bass staff features a more rhythmic accompaniment with eighth and quarter notes. The key signature has one sharp (F#). Dynamics include *tr*, *con forza*, and *fff*. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Allegro $\text{♩} = 69$

Opus 25 Nr. 6

6.

sotto voce

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff. The treble staff features a complex melody with many beamed eighth and sixteenth notes, often with multiple notes per beat. Fingerings are indicated by numbers 1-5 above the notes. The bass staff provides a simple accompaniment with chords and single notes. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The treble staff ends with a final chord and a fermata. The bass staff concludes with a few final chords. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4.

7 (3) 4 5 1933 3 4 5

Red. *

[illegible]

11

8

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

5 4 5 4 5 4 5 4 3 5 4 5 4 3

2 1 2 1

3

Red. *

Red. *

13

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked 'And.' and includes a repeat sign. The score is numbered 13 in the top left corner. The Treble staff contains a complex melody with many beamed eighth and sixteenth notes, and some notes are marked with an 'x'. The Bass staff contains a simpler bass line with some beamed eighth notes and a final note marked with an 'x'. The piece ends with a double bar line.

15

8

3 1 4 2 3 1 4 2 3 1

f

Red. * *Red.* * *Red.* * *Red.* *

4

5

19

3 5 4 5 4 3 5

1 2 1 2

Ped. * Ped. * Ped. 3 * Ped. *

21

Ped. *

23

f *Ped.* *

25

Ped. *

27

leggierissimo *Ped.* *

29

Ped. *

31

8 5 3 5

33

5 4

35

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

37

5 1 2 1 2 1 2 1

Ped. *

39

4 2 5 1 3 5

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

[illegible]

43

8 4 2 3 1 4 2 3 1 4 2 3 1 8

Red. *

Red. *

Red. *

46

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of three sharps (F#, C#, G#). The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The score includes fingerings (1-5) and articulation marks (accents, slurs). A large slur covers the first two measures of the Treble staff. A 'Ped.' (pedal) marking is present below the Bass staff in the first measure. A 'f' (forte) dynamic marking is present in the second measure of the Treble staff. The score ends with a double bar line and a final chord in the Treble staff.

49

sotto voce

Ped. *

Ped. *

Ped. *

Ped. *

51

The musical score for page 51 consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of chords, many of which are marked with fingerings (1-5) and some with 'x' marks. The lower staff is a bass clef with the same key signature. It features a simple melodic line with long, sweeping arcs connecting notes across measures. At the end of the piece, there are three asterisks (*) and the word 'Ped.' (Pedal) written below the staff.

53

4 2 1 8

Ped. *

55

8

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

57

8

f

Ped. *

59

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

dim.

Ped. *

60

4 5 4 3 7 7 7

Lento

p *f*

Ped. * *Ped.*

7. *Lento* $\text{♩} = 66$ *pp*

p

3

7

tr

11

pp F_∞ *

14

dim. *pp*

21

This musical score is for measures 21-23 of 'The Swan' from 'The Nutcracker'. It is written for a piano and features a treble and bass staff. The key signature is D major (two sharps). Measure 21 shows a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 22 features a treble staff with a triplet of eighth notes and a bass staff with a half note. Measure 23 shows a treble staff with a triplet of eighth notes and a bass staff with a half note. The score includes various musical notations such as triplets, eighth notes, and half notes, along with dynamic markings like 'x' and 'f'.

24

2 5 3 3 3 3 2

5 2 4

f

tr

[illegible]

29

Ped. 2 * *Ped.* * *Ped.* * *Ped.* 2 * *Ped.* 5 *

33

Ped. * *Ped.* * *Ped.* *ppp* *smorz.* *

37

tr. *pp* *Ped.* *

42

ten. *pp* *poco ritenuto* *fz.* *Ped.* *

46

Ped. *

50

Measures 50-52 of a musical score in G major. The right hand features a series of chords and moving lines. The left hand includes triplets, a trill (tr), and a long ascending scale marked with a crescendo hairpin.

53

Measures 53-56 of the musical score. The right hand continues with chords and moving lines. The left hand features a forte (f) dynamic marking, a trill (tr), and a final chord marked with a 4/4 time signature.

57

Measures 57-60 of the musical score. The right hand continues with chords and moving lines. The left hand features a series of chords and moving lines, with a 4/4 time signature marking.

60

Measures 60-63 of the musical score. The right hand features a piano (pp) dynamic marking, a trill (tr), and a forte (f) dynamic marking. The left hand includes a trill (tr), a tenuto (ten.) marking, and a dim. (diminuendo) marking.

64

Measures 64-67 of the musical score. The right hand features a piano (pp) dynamic marking and a trill (tr). The left hand includes a trill (tr), a smor (smorzando) marking, and a pp (piano) marking. The score concludes with the word "Red." (Redeem).

Vivace $\text{♩} = 69$
molto legato

97

Opus 25 Nr. 8

8.

mezza voce

Red.

* *Red.*

* *Red.*

* *Red.*

*

Red.

* *Red.*

* *Red.*

* *Red.*

*

Red.

* *Red.*

* *Red.*

* *Red.*

*

Red.

* *Red.*

* *Red.*

* *Red.*

*

Red.

* *Red.*

* *Red.*

* *Red.*

*

11

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

14

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

17

cresc. *Ped.* *

20

dim. *Ped.* * *Ped.* *

22

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

24

cresc. *decresc.*

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

27

f

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

30

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

32

cresc.

* Ped. * Ped. * Ped. *

34

fz *ff*

* Ped. * Ped. *

9.

leggiero

5

10

14

18

22

Red. * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

26

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

cresc.

30

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

ff appassionato

34

ritenuto

p

fz 3 * *Red.* *

38

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

leggerissimo

42

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red.

46

dim.

pp

leggerissimo 1 3

10.

poco a poco cre

do - - - - -

f

cresc.

ff

16

Measures 16-18. Treble and bass staves. Treble staff has a 5th finger fingering above measure 17. Bass staff has a 4th finger fingering below measure 17. Accents are present on measures 16, 17, and 18.

19

Measures 19-21. Treble and bass staves. Treble staff has 5th and 4th finger fingerings above measures 19 and 20. Bass staff has a 3rd finger fingering below measure 21. Accents are present on measures 19, 20, and 21.

22

Measures 22-23. Treble and bass staves. Treble staff has 3rd, 4th, and 8th finger fingerings above measures 22 and 23. Bass staff has a 4th finger fingering below measure 23. Accents are present on measures 22 and 23.

24

Measures 24-25. Treble and bass staves. Treble staff has 4th, 5th, 3rd, 5th, and 5th finger fingerings above measures 24 and 25. Bass staff has a 4th finger fingering below measure 24. Accents are present on measures 24 and 25. The word "cre" is written below measure 25.

26

Measures 26-28. Treble and bass staves. Treble staff has 5th and 3rd finger fingerings above measure 26. Bass staff has a 5th finger fingering below measure 26. Accents are present on measures 26, 27, and 28. The word "scen" is written below measure 26, "do" below measure 27, and "fff" below measure 28. The word "cre" is written below measure 25.

$\text{♩} = 42$

Lento

29

p

ben legato

34

Red. *

38

ten.

sempre piano

43

cresc.

rit.

47

1 5 2 3 1 5

2 1 3

2 4 2 3 1 4

51

cresc.

5

55

dim.

4

59

63

cresc.

rit.

67

71

cre - scen - do *dim.*

77

5 5

83

cresc. *(rit.)*

5 5 4 5 4 5

89

sotto voce e sempre legato

97

cresc. *accelerando*

Tempo I

104

Musical score for measures 104-107. The key signature is two sharps (F# and C#). The tempo is marked 'Tempo I'. The score is written for piano (p) and features a forte (f) dynamic. The music consists of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note triplets. A crescendo (cresc.) is indicated over measures 105 and 106. Measure numbers 104, 105, 106, and 107 are marked above the staves.

107

Musical score for measures 107-110. The key signature changes to one sharp (F#). The dynamics are marked forte (f) and fortissimo (ff). The music continues with eighth and sixteenth notes, including triplets. Measure numbers 107, 108, 109, and 110 are marked above the staves.

110

Musical score for measures 110-113. The key signature changes to one flat (Bb). The dynamics are marked forte (f) and fortissimo (ff). The music features eighth and sixteenth notes, with a crescendo (cresc.) indicated over measures 111 and 112. Measure numbers 110, 111, 112, and 113 are marked above the staves.

113

Musical score for measures 113-116. The key signature changes to two flats (Bb and Eb). The dynamics are marked forte (f) and fortissimo (ff). The music features eighth and sixteenth notes, with a crescendo (cresc.) indicated over measures 113 and 114. The instruction 'il più forte possibile' is written above the staff in measure 115. Measure numbers 113, 114, 115, and 116 are marked above the staves.

116

Musical score for measures 116-119. The key signature changes to two sharps (F# and C#). The dynamics are marked forte (f) and fortissimo (ff). The music features eighth and sixteenth notes, with a crescendo (cresc.) indicated over measures 116 and 117. The score ends with a double bar line and repeat signs. Measure numbers 116, 117, 118, and 119 are marked above the staves.

11. *Lento*

p *pp*

Allegro con brio $\text{♩} = 69$

f risoluto *fz*

8 5 4 1 3 5 4 2 5 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4

4 3

Red. *

7

dim.

2 3 1

Red. *

9

5 2 4 1 1 5

marcato

3 3

Red. *

11

4 1 4 8

3 1 1 3

Red. *

13 *f*

Ped. *

15 *dim.*

Ped. *

17

Ped. *

19

Ped. *

21

Ped. *

23 *f*

25 *Red.* *dim.*

27 *Red.*

29 *Red.*

31 *f* *Red.*

33 *Red.*

47

Ped. *

49

f marcato Ped. *

51

Ped. *

53

Ped. *

55

f Ped. *

57

Ped. *

59

4 3 4 5 2

61

ff fz

63

ff fz

65

p cresc.

67

fz

69

f fz

71

Measures 71-72. Treble clef, key signature of one sharp (F#). Measure 71 features a descending eighth-note scale with a *dimin.* marking. Measure 72 continues the scale. Pedal points are indicated by 'Ped.' and asterisks. A fermata is placed over the final note of measure 72.

73

Measures 73-74. Treble clef, key signature of one sharp. Measure 73 features a descending eighth-note scale with a *marcato* marking. Measure 74 continues the scale. Pedal points are indicated by 'Ped.' and asterisks. A triplet of eighth notes is marked with a '3' in measure 74.

75

Measures 75-76. Treble clef, key signature of one sharp. Measure 75 features a descending eighth-note scale. Measure 76 continues the scale. Pedal points are indicated by 'Ped.' and asterisks. A triplet of eighth notes is marked with a '3' in measure 76.

77

Measures 77-78. Treble clef, key signature of one sharp. Measure 77 features a descending eighth-note scale with a *f* marking. Measure 78 continues the scale. Pedal points are indicated by 'Ped.' and asterisks. A fermata is placed over the final note of measure 78.

79

Measures 79-80. Treble clef, key signature of one sharp. Measure 79 features a descending eighth-note scale. Measure 80 continues the scale. Pedal points are indicated by 'Ped.' and asterisks. A triplet of eighth notes is marked with a '3' in measure 80.

81

Measures 81-82. Treble clef, key signature of one sharp. Measure 81 features a descending eighth-note scale with a *cresc.* marking. Measure 82 continues the scale. Pedal points are indicated by 'Ped.' and asterisks. A triplet of eighth notes is marked with a '3' in measure 82.

83

ff *

85

p cresc.

87

f fz

89

ff dimin.

91

ff marcatissimo

93

fff

12. *f*

1 1

f

Red. 5

* Red. 3 *

3

Red. *

* Red. *

6

Red. 2 1 5

* Red. *

* Red. *

* Red. *

* Red. *

* Red. *

9

Red. *

* Red. *

12

Red. *

* Red. 1 5 *

15

Measures 15 and 16 of a piano piece. Measure 15 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dotted line with an '8' above it indicates an eighth-note triplet in the treble. Measure 16 continues the melody with accents. Pedal markings 'Ped.' and '* Ped.' are present.

17

Measures 17 and 18. Similar to the previous system, measure 17 has a triplet in the treble. Measure 18 features a melodic phrase with accents. Pedal markings 'Ped.' and '* Ped.' are present.

19

Measures 19 and 20. Measure 19 continues the melodic and rhythmic patterns. Measure 20 has a melodic phrase with accents. Pedal markings 'Ped.' and '* Ped.' are present.

21

Measures 21, 22, and 23. Measure 21 has a triplet in the treble. Measure 22 continues the melody. Measure 23 features a melodic phrase with accents and a forte 'f' dynamic marking. Pedal markings 'Ped.' and '* Ped.' are present.

24

Measures 24, 25, and 26. Measure 24 has a triplet in the treble. Measure 25 continues the melody. Measure 26 features a melodic phrase with accents. Pedal markings '* Ped.' are present.

27

8

Ped. 1 5

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

30

poco *a* *poco*

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

33

cresc.

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

36

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

39

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

42

ff

Ped. * Ped. * Ped. *

45

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

48

Ped. * Ped. * Ped. *

51

Ped. * Ped. *

53

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

55

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

cresc.

58

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

61

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

64

Ped. *

67

il piu forte possibile

Red. * *Red.* * *Red.* 1 5 *

70

Measures 70-72 of a piano piece. The music is in B-flat major (two flats) and 3/4 time. It features a complex, flowing melody in the right hand with many eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. A large slur covers measures 70-72. Measure 71 has an '8' above it with a dotted line. Pedal markings are present: 'Ped.' under measure 70, '*' under measure 71, and '* Ped. * Ped. *' under measure 72.

73

Measures 73-75 of the piano piece. The right hand continues with intricate melodic patterns, while the left hand provides harmonic support. A large slur covers measures 73-75. Measure 74 has an '8' above it with a dotted line. Pedal markings are: 'Ped.' under measure 73, and '* Ped. * Ped. * Ped.' under measure 75.

76

Measures 76-78 of the piano piece. The melodic line in the right hand remains highly active. A large slur covers measures 76-78. Measure 77 has an '8' above it with a dotted line. Pedal markings are: '* Ped. * Ped. * Ped.' under measure 76, and '* Ped. * Ped. *' under measure 78.

79

Measures 79-80 of the piano piece. The right hand melody continues with eighth and sixteenth notes. A large slur covers measures 79-80. Measure 80 has an '8' above it with a dotted line. Pedal markings are: 'Ped.' under measure 79, and '* Ped. * Ped. *' under measure 80.

81

Measures 81-83 of the piano piece. The right hand melody continues. A large slur covers measures 81-83. Measure 82 has an '8' above it with a dotted line. The piece concludes with a final chord in measure 83. Pedal markings are: 'Ped.' under measure 81, and '> 2 >' under measure 82.

3 ÉTUDES

für die „Méthode des Méthodes“

Komponiert 1839

Andantino

KK II b/3 Nr. 1

1.

6

12

18

24

29

35

cresc.

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

40

f

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

45

cresc.

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

50

stringendo

dim.

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

55

dim.

pp

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

60

Ped. * Ped. * Ped. *

Allegretto

2.

5

10

15

20

25

30

3 2 3 4

35

5 4 3 2 1 3

40

5

45

5

50

5

55

4 5 trill

[illegible]

36

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

cresc.

42

Ped. *

48

Ped. *

54

Ped. *

60

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

66

dim. * *dim.* *cresc.* *ff*