

D 88 / 707

**30**

# Melodische Etüden

für das  
**Pianoforte**  
komponiert  
von  
**A. Loeschhorn**

**OP. 52**

Neu revidierte Ausgabe  
von  
**Adolf Ruthardt.**  
Eigentum des Verlegers.

**LEIPZIG**  
**C. F. PETERS.**

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11. Allegro. Pag. 2.

12. Allegro moderato. Pag. 4.

13. Allegretto vivo. Pag. 6.

14. Allegro marcato. Pag. 8.

15. Allegro vivace. Pag. 10.

16. Allegro. Pag. 12.  
*f con fuoco*

17. Tempo di Valse. Pag. 14.

18. Allegro veloce. Pag. 16.

19. Moderato. Pag. 18.

20. Allegro molto. Pag. 20.

21. Allegretto. Pag. 2.

22. Allegro e Inusitando. Pag. 4.  
*mf melodia marcato e legato*

23. Allegro con espressione. Pag. 6.

24. Allegro marcato. Pag. 8.

25. Allegro e grazioso. Pag. 10.

26. Allegretto. Pag. 12.  
*p cantabile e sempre legato*

27. Allegro brillante. Pag. 14.

28. Allegro moderato. Pag. 16.

29. Allegro vivo. Pag. 18.

30. Allegro moderato. Pag. 20.

11. Allegro. Pag. 2.

12. Allegro moderato. Pag. 4.

13. Allegretto vivo. Pag. 6.

14. Allegro marcato. Pag. 8.

15. Allegro vivace. Pag. 10.

16. Allegro. Pag. 12.  
*f con fuoco*

17. Tempo di Valse. Pag. 14.

18. Allegro veloce. Pag. 16.

19. Moderato. Pag. 18.

20. Allegro molto. Pag. 20.

21. Allegretto. Pag. 2.

22. Allegro e lusingando. Pag. 4.  
*mf melodia marcato e legato*

23. Allegro con espressione. Pag. 6.

24. Allegro marcato. Pag. 8.

25. Allegro e grazioso. Pag. 10.

26. Allegretto. Pag. 12.  
*p cantabile e sempre legato*

27. Allegro brillante. Pag. 14.

28. Allegro moderato. Pag. 16.

29. Allegro vivo. Pag. 18.

30. Allegro moderato. Pag. 20.

# ETÜDE I.

Allegro scherzando.

A. Loeschhorn, Op. 52. Heft I.

*p e leggero*

*p* *poco a poco* *cre - - scen - - do*

*mf* *poco* *poco* *cre - - scen - - do*

*f* *pp* *p* *cre - - scen -*

4 1 2

do

*f* *p*

2/4 4/8 1/2

1 4 1 2 1 3

cre - - scen - -

2 3 2 1 3 2 1 4 1 1

do - -

*f* *p e lusingando*

4 8 2 1 2 3

1 2 3 1 1 2 3 1 2 3 1 1

4

2 1 2 1 3 4 3

4

4 2 1 3 2 2 3

*pp* *Ped.* \*

2 1

# ETÜDE II.

Allegro ma non troppo.

The first system of the piano accompaniment consists of two staves. The right hand starts with a piano (*p*) dynamic, playing a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic and features a first ending marked with a triangle ( $\Delta$ ) and a repeat sign.

The first system of the vocal line is written on a single staff. It begins with a forte (*f*) dynamic and contains the lyrics "de - cre - scen - do". The melody is characterized by eighth-note patterns and includes fingerings such as 3, 1, 2, 1, 2, 1, 4, 1, 2, 3, 1.

The second system of the piano accompaniment continues the piece. It features a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The system ends with a first ending marked with a triangle ( $\Delta$ ) and a repeat sign.

The second system of the vocal line continues the melody with the lyrics "de - cre - scen - do". It features a forte (*f*) dynamic and includes fingerings such as 5, 2, 1, 5, 4, 5, 1, 1, 2, 5, 5, 5, 1, 1.

The third system of the piano accompaniment is marked *p e dolce*. It features a piano (*p*) dynamic and includes fingerings such as 4, 5, 4, 2, 2, 5, 8, 5, 4.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *mf* dynamic. The right hand features a melodic line with slurs and fingerings (2, 1, 2, 5, 4, 2, 1, 2, 5, 4, 1). The left hand plays a rhythmic accompaniment with slurs and fingerings (8, 2, 1, 2, 4, 4, 5, 2). A *mf* dynamic marking is present in the middle of the system.

Second system of musical notation. The right hand continues with slurs and fingerings (5, 4, 1, 5, 4, 8, 2, 1, 5). The left hand has slurs and fingerings (1, 8, 2, 4, 2, 5, 4, 1, 2, 1, 5). A *cresc.* marking is in the beginning, and a *f* dynamic marking is in the middle.

Third system of musical notation. The right hand features slurs and fingerings (2, 5, 1, 2, 1, 5, 1, 2, 1). The left hand has slurs and fingerings (8, 4, 1, 8, 2, 5, 3, 2). Dynamics include *p* and *mf*.

Fourth system of musical notation. The right hand has slurs and fingerings (2, 5, 4, 5, 5, 4, 2, 4, 2, 5, 1). The left hand has slurs and fingerings (5, 8, 8, 8, 5, 2, 5, 5, 1, 1). Dynamics include *f* and *mf*.

Fifth system of musical notation. The right hand has slurs and fingerings (4, 2, 1, 4, 2, 1, 4, 2, 1). The left hand has slurs and fingerings (1, 1, 4, 2, 3, 4, 1). Dynamics include *p*, *pp*, and *morendo*.

# ETÜDE III.

*Allegro veloce.*

The first system of the piece consists of two measures. The right hand (treble clef) plays a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, 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G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-2





# ETÜDE IV.

**Presto.**

The musical score for Etüde IV, Presto, is presented in five systems. Each system consists of a piano (left) and treble (right) staff. The key signature is G major (one sharp) and the time signature is 3/8. The score includes various musical notations such as dynamics (p, sf, mf), articulation (accents, tenuto), and fingerings. The piece is characterized by rapid sixteenth-note passages and complex chordal textures.

**System 1:** Treble clef starts with a sixteenth-note scale. Bass clef has a piano accompaniment with dynamics *p* and *sf*. Fingerings 1, 2, 3, 4 are indicated.

**System 2:** Treble clef continues with sixteenth-note patterns. Bass clef accompaniment with dynamics *p*. Fingerings 1, 2, 3, 4 are indicated.

**System 3:** Treble clef features a *ten.* (tenuto) marking and complex sixteenth-note runs. Bass clef accompaniment with dynamics *f*. Fingerings 1, 2, 3, 4, 5 are indicated.

**System 4:** Treble clef has sixteenth-note passages with dynamics *mf*. Bass clef accompaniment with dynamics *mf*. Fingerings 1, 2, 3, 4, 5 are indicated.

**System 5:** Treble clef continues with sixteenth-note patterns and dynamics *mf*. Bass clef accompaniment with dynamics *mf*. Fingerings 1, 2, 3, 4, 5 are indicated.







# ETÜDE VI.

Allegretto.

*p e grazioso*

Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Ped. \* Ped. \* Ped. \* Ped. *ten.* \*

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

*ten.*

Ped. \* Ped. \* Ped. \* Ped. \*

*p*

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \*



# ETÜDE VII.

**Allegro.**

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with various rhythmic patterns and fingerings (1, 2, 3, 4, 5, 8). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with fingerings (3, 4, 3, 4, 3, 2, 1, 4, 3, 2). The dynamic marking *p* is placed below the first measure. The lyrics "cre - - scen - - do" are written below the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings (3, 4, 5, 4, 3, 1, 2, 1, 3, 2, 1, 2, 3, 4, 5, 8, 2, 2). The lower staff continues the accompaniment with fingerings (1, 5, 2, 3, 1, 2, 1, 2, 2). The dynamic marking *mf* is placed below the first measure. The instruction *decrescendo* is written below the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings (2, 3, 2, 1, 2, 3, 4, 5, 4, 1, 2, 4, 1, 1). The lower staff continues the accompaniment with fingerings (4, 4, 3, 2, 1, 4). The dynamic marking *p* is placed below the first measure. The lyrics "cre - scen - do" are written below the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings (3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 2, 3, 1, 2, 3, 4, 2, 5, 1). The lower staff continues the accompaniment with fingerings (1, 1, 2, 1, 2, 2, 1). The dynamic marking *p* is placed below the first measure.



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

*poco a poco*

1 2 5 4 1 3 5

*cre - - - scen - - - do*

*f*

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

*p*

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

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

*p*

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

8 4 4 8 2 4 1

*p*

*cre - - - scen - - - do - - - f*

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

85 5



First system of a piano score. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides harmonic support with chords and single notes. Dynamics include *ff e pesante* and *mf*.

Second system of the piano score. The right hand continues with intricate melodic patterns and slurs. The left hand has chords and moving lines. Dynamics include *mf*.

Third system of the piano score. The right hand has a series of slurs and fingerings. The left hand includes a *cre-* marking. Dynamics include *mf*.

Fourth system of the piano score. The right hand features a dense melodic texture with many slurs and fingerings. The left hand has chords and a *f* dynamic. The word *-scen- do-* is written below the right hand.

Fifth system of the piano score. The right hand has a continuous melodic line with slurs and fingerings. The left hand has chords and a *sempre f* dynamic.

Sixth system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand has chords and a *ff* dynamic. The word *Red.* is written below the right hand.

# ETÜDE IX.

**Allegro.**

The musical score for Etude IX is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The first system contains two measures of music. The second system contains four measures, including a section marked *f* and a section marked *mf*. The third system contains four measures. The fourth system contains four measures, including a section marked *f*. The fifth system contains four measures. The score is heavily annotated with fingerings (numbers 1-5) and slurs. The piece concludes with a final chord in the fifth system.



# ETÜDE X.

*Allegretto con moto.*

*p e grazioso*

*p*

*pp*

*mf*

cre - do - scen - do

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the upper staff of each system, and the vocal part is in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto con moto'. The dynamics range from piano (p) to pianissimo (pp) and mezzo-forte (mf). The lyrics are 'cre - do - scen - do'. The score includes various musical notations such as slurs, ties, and fingerings.

pp calando  
ten.  
p

4 3 1 3 4 3 2 1

cre- scen- do

pp p

2 1 2 1 2 3 3 3 4

ten. ten.

crescendo f

1 3 4 2 1 2 3

ten. ten.

p e dolce

4 8 1 2 1 5 1 2 1

mf

4 1 1 2 1 3

cre- scen- do

f ff ff

4 8 1 2 3 5

Red. \* Red. \*