

Etude 1/4: Mondays

♩ = 120

This musical score is for a piece titled "Etude 1/4: Mondays". It is written for two staves: a piano (piano) part and a red. (red.) part. The tempo is marked as ♩ = 120. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into five systems, each containing two measures. The piano part is written in the treble clef, and the red. part is written in the bass clef. Both parts feature complex sixteenth-note patterns, often grouped in pairs or fours, with fingerings indicated by numbers 1-5. The red. part includes several measures with a "Red." marking and a "6" above the staff, indicating a specific fingering or technique. The score concludes with a double bar line and a repeat sign.

3

5

7

9

11

Measures 11-12 of a musical score in E major (three sharps). The right hand features a continuous eighth-note triplet pattern, while the left hand plays a similar pattern with a lower octave. Both hands are marked with a '6' above the first note of each triplet. Measure 12 includes a double bar line and a key signature change to E minor (three sharps, with the final sharp being a natural F).

13

Measures 13-14 of the musical score. The right hand continues the eighth-note triplet pattern, and the left hand continues the lower-octave triplet pattern. Both hands are marked with a '6' above the first note of each triplet. Measure 14 includes a double bar line and a key signature change to E major (three sharps).

15

Measures 15-16 of the musical score. The right hand continues the eighth-note triplet pattern, and the left hand continues the lower-octave triplet pattern. Both hands are marked with a '6' above the first note of each triplet. Measure 16 includes a double bar line and a key signature change to E minor (three sharps, with the final sharp being a natural F).

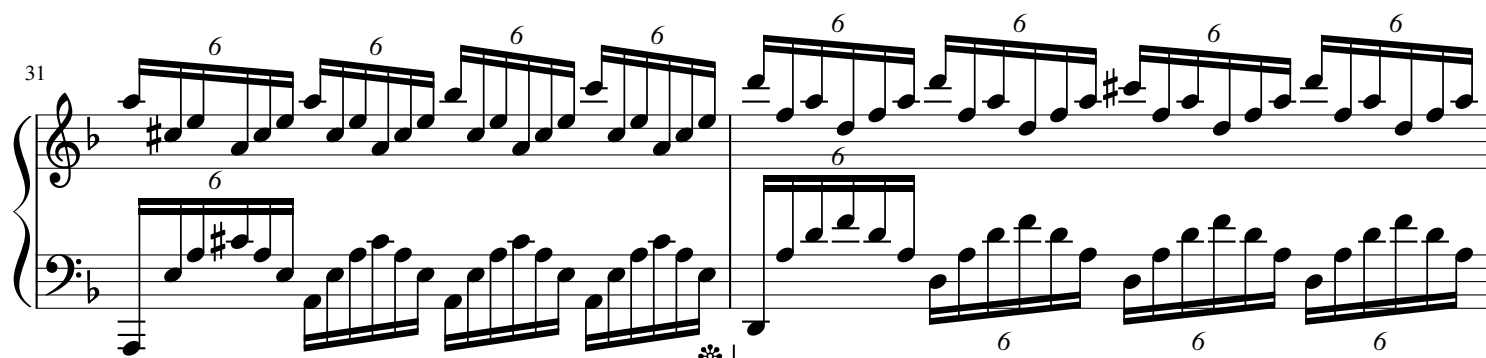
17

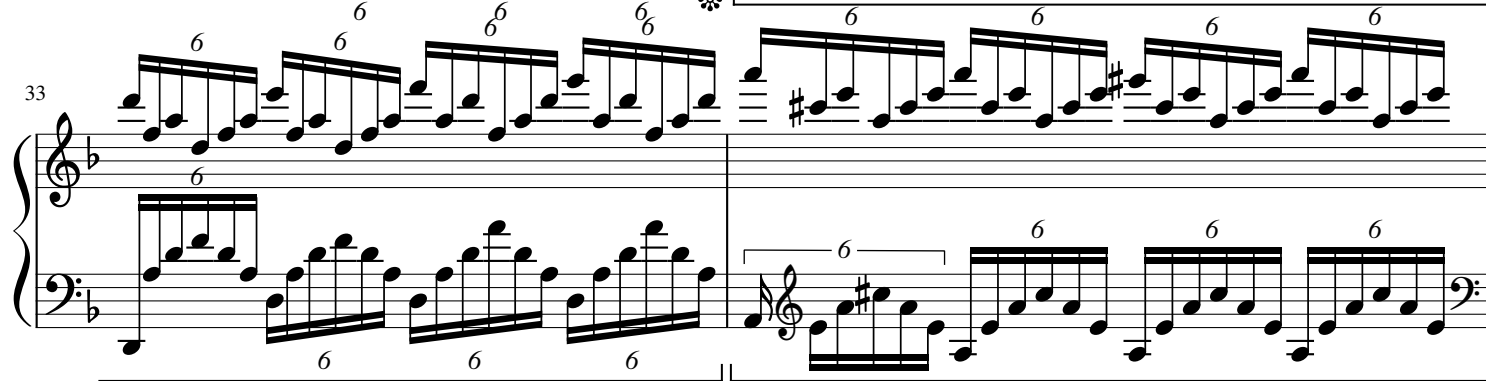
Measures 17-18 of the musical score. The right hand continues the eighth-note triplet pattern, and the left hand continues the lower-octave triplet pattern. Both hands are marked with a '6' above the first note of each triplet. Measure 18 includes a double bar line and a key signature change to E major (three sharps).

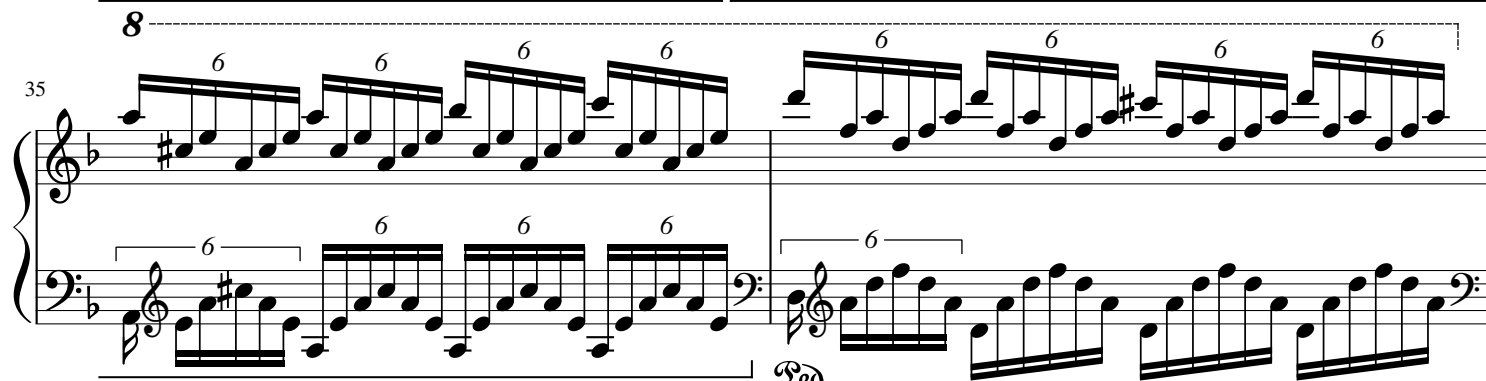
19

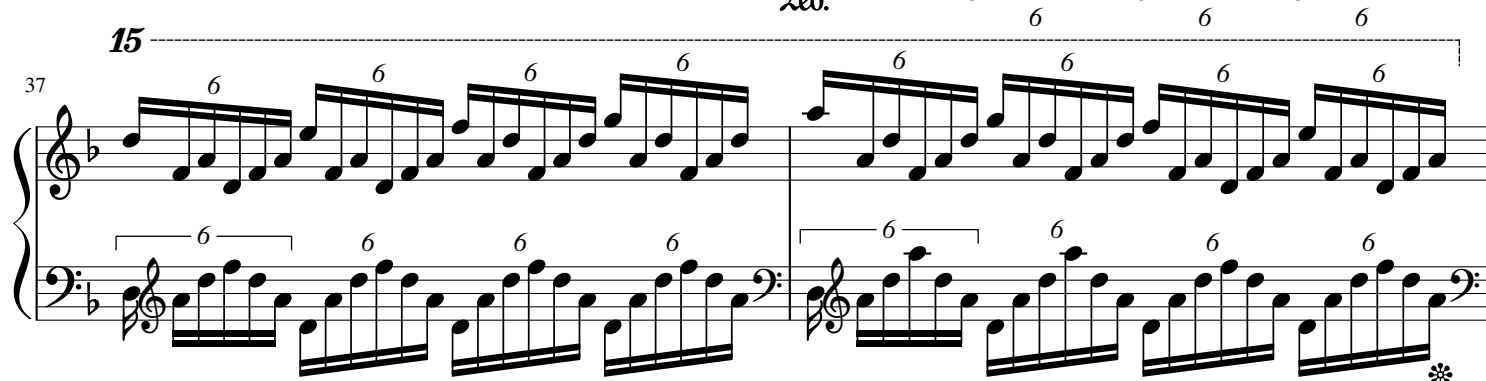
Measures 19-20 of the musical score. The right hand continues the eighth-note triplet pattern, and the left hand continues the lower-octave triplet pattern. Both hands are marked with a '6' above the first note of each triplet. Measure 20 includes a double bar line and a key signature change to E minor (three sharps, with the final sharp being a natural F).

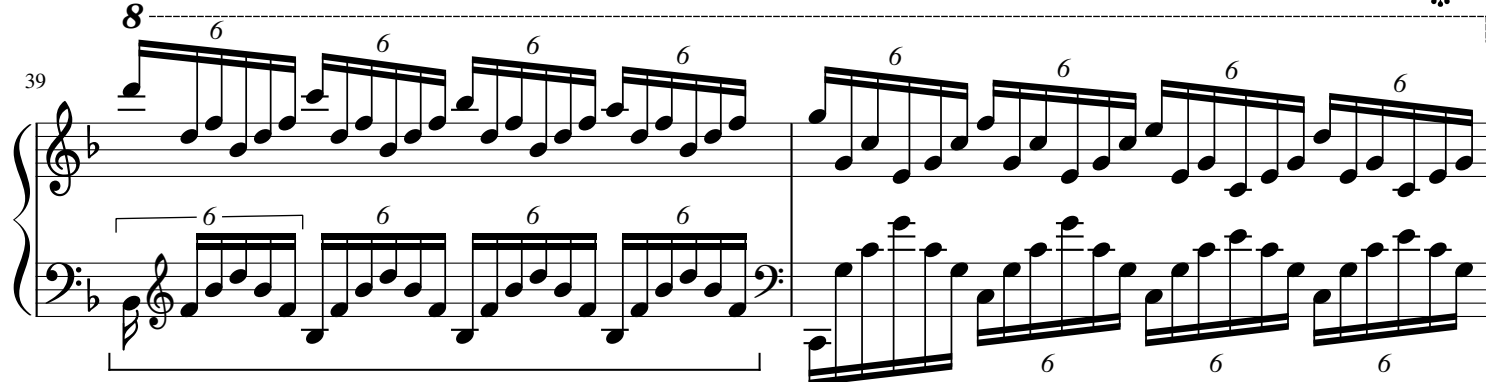
Measures 21-23 of a musical score. The key signature is three sharps (F#, C#, G#). Measure 21 features a treble clef with a whole rest and a bass clef with a sixteenth-note descending scale (F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, 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, 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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, G#-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G#-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G#-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G#-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G#-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G#-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G#-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G#-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G#-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G#-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G#-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G#-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G#-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G#-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G#-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G#-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G#-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G#-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G#-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G#-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G#-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G#-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G#-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G#-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G#-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G#-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G#-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G#-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G#-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G#-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G#-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G#-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G#-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G#-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G#-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G#-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G#-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G#-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G#-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G#-270, F#-270, E-270, D-270, C#-270, B-271, A-271, 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


31 

33 

8 

35 

15 

37 

39

8

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 41, contains measures 41 through 44. The second system, labeled 43, contains measures 43 through 46. The music is written for piano in a key with one flat (B-flat) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note pattern in the left hand and a more complex right hand with eighth and sixteenth notes. The piece concludes with a final chord in measure 46.

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 43 to 45, and the second system covers measures 46 to 49. The music is written for piano in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth-note runs, often beamed in groups of six, with a final quarter note. The accompaniment features a steady eighth-note pattern. The key signature has one sharp (F#), and the time signature is 2/4. The score is marked with measure numbers 43, 45, 46, 48, and 49. The piece concludes with a final double bar line at measure 49.

45

6 6 6 6

47

6 6 6 6

The image shows a musical score for 'The Rose Tree'. It consists of two systems of music. The first system starts at measure 45 and the second at measure 47. Each system has a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The melody consists of eighth notes, and the accompaniment consists of sixteenth notes. There are four measures in each system, and each measure is marked with a '6' above the treble staff and a '6' below the bass staff, indicating a sixteenth-note pattern. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

[illegible]

51 **2.**

53 *Red.*

55

57

59

6

The musical score consists of five systems, each with a treble and bass staff. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-5) are placed above many notes. Bar lines are used to divide the measures. A '2.' above the first system indicates a second ending. A 'Red.' marking is placed above the 53 measure. A page number '6' is located at the bottom left corner.

61

Measures 61-62. Treble and bass staves. Treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Both staves feature sixteenth-note runs. Measure 61 has a bracketed group of four sixteenth notes in the bass staff. Measure 62 has a bracketed group of four sixteenth notes in the bass staff. There are 'x' marks above the treble staff in measure 62.

63

Measures 63-64. Treble and bass staves. Treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Both staves feature sixteenth-note runs. Measure 63 has a bracketed group of four sixteenth notes in the bass staff. Measure 64 has a bracketed group of four sixteenth notes in the bass staff. There are 'x' marks above the treble staff in measure 63.

65

Measures 65-66. Treble and bass staves. Treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Both staves feature sixteenth-note runs. Measure 65 has a bracketed group of four sixteenth notes in the bass staff. Measure 66 has a bracketed group of four sixteenth notes in the bass staff.

67

Measures 67-68. Treble and bass staves. Treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Both staves feature sixteenth-note runs. Measure 67 has a bracketed group of four sixteenth notes in the bass staff. Measure 68 has a bracketed group of four sixteenth notes in the bass staff. There is a 'x' mark above the treble staff in measure 68 and a flower-like symbol at the end of measure 68.

69

Measures 69-70. Treble and bass staves. Treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Both staves feature sixteenth-note runs. Measure 69 has a bracketed group of four sixteenth notes in the bass staff. Measure 70 has a bracketed group of four sixteenth notes in the bass staff. There are 'x' marks above the treble staff in measure 69.

71

6 6 6 6 6 6 6 6

73

6 6 6 6 6 6 6 6

75

Red.

6 6 6 6 6 6 6 6

77

6 6 6 6 6 6 6 6

79

6 6 6 6 6 6 6 6

81

6 6 6 6 6 6 6 6

83

6 6 6 6 6 6 6 6

85

6 6 6 6 6 6 6 6

87

6 6 6 6 6 6 6 6

89

Red. 6 6 6 6 6 6 6 6

Red. 6 6 6 6 6 6 6 6

91

95

$\text{♩} = 60$

99