



Etude No. 18

Chopin
Op. 25, No. 6

Allegro

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20

3 1 5 2 3 1 4 2

22

8va

f

3 1 5 2 3 1 4 2

25

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

26

(8)

5

8va

leggieriss.

28

8va

5 4 2 1 5 4 5 3 5 4

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Detailed description: This is a musical score for piano, spanning measures 20 to 28. The score is written for two staves, treble and bass. The key signature is three sharps (F#, C#, G#). Measure 20 features a complex right-hand part with many beamed sixteenth notes and a left-hand part with a steady eighth-note pattern. Measure 21 has a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 22 features a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 23 has a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 24 has a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 25 features a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 26 has a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 27 features a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. Measure 28 has a right-hand part with a descending scale and a left-hand part with a steady eighth-note pattern. The score includes various musical notations such as beamed notes, slurs, and dynamic markings like *f* and *leggieriss.*

30

5 4 3 2 5 3

8va

f

4 5

(8)

32

33

34

36

38 *8va*

41 *8va*

43

45 *8va* *fz*

48 *sotto voce*

The sheet music is written for piano and consists of five systems, each with a treble and bass staff. The key signature has three sharps (F#, C#, G#). The first system (measures 38-40) features a treble staff with a melodic line marked *8va* and a bass staff with a supporting line. The second system (measures 41-43) continues the melodic development in the treble and adds a more active bass line. The third system (measures 43-45) shows a shift in texture with sustained chords in the treble and moving lines in the bass. The fourth system (measures 45-47) includes a forte (*fz*) dynamic and more complex chordal textures. The fifth system (measures 48-50) concludes with a *sotto voce* marking, indicating a softer, more intimate sound. Fingerings are meticulously noted throughout, and octave transpositions are clearly indicated by dashed lines and *8va* markings.

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51

53

53

8va

pp

55

55

(8)

57

57

f

59

59

dimin.

Lento

sotto voce

p

f *dim.*