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Autumn Fancies : Etude

W Berwald
Composer

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BY

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W. BERWALD

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Dance-Serenade	.50
Danse Caprice	.50
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Gavotte	.50
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To Adolf Frey

3

AUTUMN FANCIES (ETUDE)

W. BERWALD

Allegro

PIANO

p sempre staccato e molto e legg.

cresc.

Grade V

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4-81-63483-7

First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many accidentals and slurs. The left hand (bass clef) plays a simpler accompaniment. Dynamics include *f* and *decresc.*

Second system of musical notation. The right hand continues with intricate passages. The left hand has a more rhythmic accompaniment. Dynamics include *e poco rit* and *pp dolce grazioso*.

Third system of musical notation. The right hand has a very busy texture with many notes and slurs. The left hand provides a steady accompaniment. Dynamics include *mf*.

Fourth system of musical notation. The right hand continues with complex passages. The left hand has a rhythmic accompaniment. Dynamics include *mf*.

Fifth system of musical notation. The right hand has a complex melodic line. The left hand has a rhythmic accompaniment. Dynamics include *p* and *cresc.*

First system of musical notation. The piano part (left) begins with a forte (*f*) dynamic and includes fingerings 4, 3, 1, 2, 3, 1, 2. It features a *rit. pochissimo* marking and ends with a piano (*p*) dynamic. The bass part (right) has fingerings 4, 2, 4, 2 and includes a *p* dynamic marking.

Second system of musical notation, continuing the piano and bass staves.

Third system of musical notation. The bass part (right) includes a *rit.* marking.

Tempo (♩ = ♩)

Fourth system of musical notation. It begins with a tempo change to *Tempo* (♩ = ♩). The piano part (left) starts with a mezzo-piano (*mp*) dynamic and *molto espr.* marking, including fingerings 1, 2, 1. The bass part (right) includes a *rit.* marking.

Fifth system of musical notation. The piano part (left) includes dynamic markings *p*, *cresc.*, *mf*, *cresc.*, *f*, and *p*. The bass part (right) includes a *p* dynamic marking.

First system of musical notation, featuring treble and bass staves. The treble staff contains melodic lines with fingerings (4, 5, 5, 4, 5, 3, 1) and slurs. The bass staff contains accompaniment with fingerings (2, 1, 2, 1, 5, 1, 3). The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble staff has dynamics *mf*, *f*, and *pp*. The bass staff has dynamics *f* and *pp*. Fingerings (2, 2) are present in the bass staff. The key signature has three sharps.

Third system of musical notation. The treble staff has dynamics *cresc.*, *mf*, *cresc.*, and *f*. The bass staff has dynamics *mf*, *cresc.*, and *f*. Fingerings (1, 2) are present in the bass staff. The key signature has three sharps.

Fourth system of musical notation. The treble staff has dynamics *cresc. e rit.* and *ff*. The bass staff has dynamics *cresc. e rit.* and *ff*. Fingerings (4, 4, 5) are present in the treble staff. The key signature has three sharps.

Fifth system of musical notation. The treble staff has dynamics *mp* and *dim.*. The bass staff has dynamics *mp* and *dim.*. Fingerings (4, 3, 5, 1) are present in the treble staff. The key signature has three sharps.

Tempo I.

pp staccato

mf

This system contains the first two measures of the piece. The right hand starts with a series of chords and eighth notes, marked *pp staccato*. The left hand plays a rhythmic accompaniment. A dynamic change to *mf* occurs in the second measure. Fingerings are indicated with numbers 1-5.

rit.

p sempre staccato

This system contains measures 3 and 4. The right hand continues with chords, marked *rit.* in the first measure and *p sempre staccato* in the second. The left hand continues its accompaniment. A fermata is placed over the final chord of the system.

This system contains measures 5 and 6. The right hand continues with chords, and the left hand continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

This system contains measures 7 and 8. The right hand continues with chords, and the left hand continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

This system contains measures 9 and 10. The right hand continues with chords, and the left hand continues with eighth-note accompaniment. A fermata is placed over the final chord of the system.

8

cresc.

9

dim. e poco rit.

pp

p cresc.

mf

p cresc.

The first system of music consists of two staves. The upper staff contains a complex piano accompaniment with chords and arpeggios. The lower staff features a melodic line with a dynamic marking of *f* (forte) at the beginning, followed by *poco rit.* (poco ritardando) and *p* (piano) later in the system.

The second system continues the piece with two staves. The upper staff has a piano accompaniment with chords and some melodic fragments. The lower staff has a more active melodic line with eighth and sixteenth notes.

The third system features two staves. The upper staff has a piano accompaniment with chords and includes fingering numbers (1, 2, 3, 4, 5) above several notes. The lower staff has a melodic line with a dynamic marking of *dim.* (diminuendo) at the start.

The fourth system consists of two staves. The upper staff has a piano accompaniment with chords and includes fingering numbers (1, 2, 3, 4, 5) above notes. The lower staff has a melodic line with a dynamic marking of *p* (piano) at the end of the system.

The fifth system is the final system on the page, consisting of two staves. The upper staff has a piano accompaniment with chords and includes fingering numbers (1, 2, 3, 4, 5) above notes. The lower staff has a melodic line with dynamic markings of *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo) at the end.

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