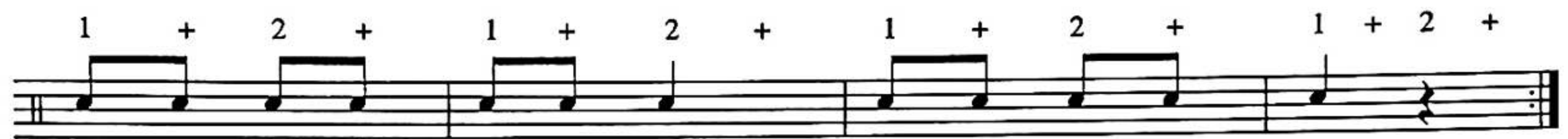


## 6.

In this etude, your mission is to show three distinct dynamic levels. Don't play fast.

*Moderato**mp**mf**f*

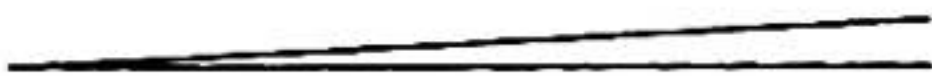
## 7.

"Funebre" would translate from the Italian as "funereal." Play this in a stately manner.

*Andante funebre**mf*


## 8.

This piece goes at march tempo, so you have to imagine a good speed for marching.

*Tempo di Marcia**mf*
 *ff*

## 9.

Now it's time for a shift of gears and a foray into  $\frac{6}{8}$  time. Take the marking "slowly" seriously.

*Slowly**mp*
 *mf*

## 10.

Be watchful of the dynamics on line 3. They are important in expressing the drama of the piece.

*Allegro moderato*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*mf*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*mp* *f*

## 11.

Be sure to observe the accents at the end of the piece.

*Allegro*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*f*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

## 12.

"*p*" means 'piano' or softly. Try to keep the level of power low until the third line.

*Andante*

*p*

*mp* *mf*

## 13.

Although the first six measures are all at the same dynamic level, don't play mechanically. Give the line a rise and fall, a shape.

*Moderato*

*mf* *f*

## 14.

"Schnell" means fast in German.

*Schnell*

*mf*

*mp*

*mf* *f*

## 15.

Be sure to play the crescendo at the end. During a crescendo, the notes become stronger and stronger.

*Slowly*

*mf*

*f*

## 16.

Be sure to keep the dynamic level "*piano*" until the last line. Over the last three bars, there is a "*diminuendo*," where the sound fades away.

**Moderato**

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*p*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*f* *p*

## 17.

Play this piece loud and fast. Don't forget the accents at the end.

**Allegro**

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*f*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

## 18.

Play with a sense of ceremony. The tempo should not be fast.

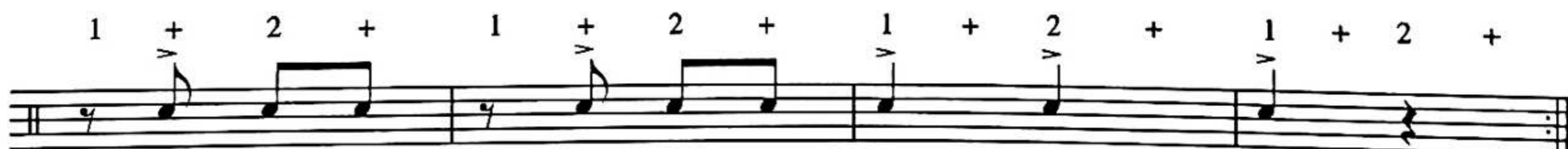
*Maestoso**mf*

*p*

*f*

## 19.

After this point, the etudes are more frequently in different time signatures. Put on your 2/4 thinking cap again.

*Moderato**mp*

## 20.

Count the "+"s, even if you don't play on them. You must be accountable for every eighth note subdivision, whether you play at that time or not. The general playing level is "*p*," but it must be done with feeling. Your mission is to enhance the notes on the page, by making swells and *diminuendi*. "*Con brio*" means "with life, with spirit."

*Con brio*

Exercise 20 is a musical exercise in 2/4 time, marked *Con brio* and *p espressivo*. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth notes and rests, with fingerings (1, 2) and accents (+) indicated above the notes. The second and third staves continue the exercise, maintaining the same rhythmic and fingering patterns. The exercise concludes with a double bar line.

## 21.

This is not a particularly intellectual piece. This is your time to speak with the voice of authority, the voice of power.

*Allegretto*

Exercise 21 is a musical exercise in 2/4 time, marked *Allegretto* and *f*. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth notes and rests, with fingerings (1, 2) and accents (+) indicated above the notes. The second staff continues the exercise, maintaining the same rhythmic and fingering patterns. The exercise concludes with a double bar line. A crescendo hairpin is shown below the second staff, leading to a fortissimo (*ff*) marking.

## 22.

As you play this piece, imagine yourself in a marching band playing with enough spirit to propel 100 musicians down the street.

*Tempo di Marcia*

1 2 3 4 5 6 1 2 3 4 5 6

*f*

*mf* *f*

*ff*

## 23.

The mood of this etude is very much in contrast with the previous piece. Play with restraint.

*Moderato*

1 2 3 4 5 6

*mp* *mf* *mp*

*mp* *mf* *mp*

24.

"Langsam" means "slow" in German.

Langsam

1 + 2 +

1 + a 2 +

*mp*

R L R

1 + 2 +

25.

Be sure to bring out the accents in line two. In order to successfully play these etudes, you must be able to get the dynamics and counting correct.

Tempo di Marcia

1 + 2 +

*mf*

1 + 2 e + a 1 +

R L R L R

*f* *mp* *ff*

## 26.

In line two, the first two measures have a diminuendo. That means that the sound becomes smaller, in this case starting at "*mf*" and ending at "*p*."

*Moderato*

1 + 2 + 1 + a 2 + 1 + 2 + 1 + 2 +

*mf* R L R

1 + a 2 + 1 + 2 +

*p* *f* R L R

## 27.

This piece should be played loudly and at a fast tempo. Keep counting out loud, and don't forget the repeat.

*Allegro*

1 e + a 2 +

*f* R L R L R

1 + 2 +

*mf* *f*

1 + a 2 +