

# Etude no. 15

from "The complete piano etudes"

Philip Glass

$\text{♩} = 120$   
Fig. 1

*mf*

*mf*

Fig. 2

*mf*

back to Fig. 1  
(with repeat)

*mf*

Fig. 3

*mf*

Fig. 4

Fig. 4, first system. Treble clef, key signature of two sharps (F# and C#), dynamic marking *mf*. The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The left hand plays a series of chords: F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3.

Fig. 4, second system. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The left hand plays a series of chords: F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3.

Fig. 5

Fig. 5, first system. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The left hand plays a series of chords: F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3.

Fig. 6

Fig. 6, first system. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The left hand plays a series of chords: F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3.

back to Fig. 4  
(with repeat)

Fig. 6, second system. Treble clef, key signature of two sharps (F# and C#). The right hand plays a series of chords: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5. The left hand plays a series of chords: F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3, F#2-A2-C#3.

Fig. 7

Fig. 7 is a two-staff musical exercise. The right-hand staff (treble clef) features a series of chords: F#4, G4, A4, B4, C5, D5, E5, and F#5. The left-hand staff (bass clef) features a series of eighth-note chords: F#2, G2, A2, B2, C3, D3, E3, and F#3. A dynamic marking of *mp* is present in the right-hand staff. A fermata is placed over the final chord in both staves.

Fig. 8

Fig. 8 is a two-staff musical exercise. The right-hand staff (treble clef) contains six measures of eighth-note triplets: F#4, G4, A4; G4, A4, B4; A4, B4, C5; B4, C5, D5; C5, D5, E5; and D5, E5, F#5. The left-hand staff (bass clef) contains six measures of chords: F#2, G2, A2; G2, A2, B2; A2, B2, C3; B2, C3, D3; C3, D3, E3; and D3, E3, F#3. A dynamic marking of *mf* is present in the right-hand staff. A fermata is placed over the first chord in both staves.

This block continues the musical exercise from Fig. 8. The right-hand staff (treble clef) contains six measures of eighth-note triplets: F#4, G4, A4; G4, A4, B4; A4, B4, C5; B4, C5, D5; C5, D5, E5; and D5, E5, F#5. The left-hand staff (bass clef) contains six measures of chords: F#2, G2, A2; G2, A2, B2; A2, B2, C3; B2, C3, D3; C3, D3, E3; and D3, E3, F#3. A fermata is placed over the first chord in both staves.

Fig. 9

Fig. 9 is a two-staff musical exercise. The right-hand staff (treble clef) contains six measures of eighth-note triplets: F#4, G4, A4; G4, A4, B4; A4, B4, C5; B4, C5, D5; C5, D5, E5; and D5, E5, F#5. The left-hand staff (bass clef) contains six measures of chords: F#2, G2, A2; G2, A2, B2; A2, B2, C3; B2, C3, D3; C3, D3, E3; and D3, E3, F#3. A dynamic marking of *mf* is present in the right-hand staff. A fermata is placed over the first chord in both staves.

The first system of music consists of two staves. The upper staff is in treble clef and contains six groups of sixteenth-note triplets, each marked with a '3' below it. The lower staff is in bass clef and provides chordal accompaniment for the triplets. The key signature has two sharps (F# and C#).

Fig. 10

Fig. 10 continues the musical notation from the first system. The upper staff has a repeat sign (double bar line with dots) after the third triplet group. The lower staff has a key signature change to one sharp (F#) after the repeat sign. The notation includes six groups of sixteenth-note triplets in the treble and chordal accompaniment in the bass.

back to Fig. 8  
(with repeat)

The third system of music features a repeat sign in the treble staff after the third triplet group. The lower staff has a key signature change to one sharp (F#) after the repeat sign. The notation includes six groups of sixteenth-note triplets in the treble and chordal accompaniment in the bass.

Fig. 11

Fig. 11 continues the musical notation. The upper staff has a repeat sign after the third triplet group. The lower staff has a key signature change to one sharp (F#) after the repeat sign. The notation includes six groups of sixteenth-note triplets in the treble and chordal accompaniment in the bass.

Fig. 12

*f*

Fig. 13

Fig. 14

Fig. 15

Fig. 15 consists of two systems of music. The first system has two staves. The treble staff contains a sequence of six eighth-note triplets, each with a slur and the number '3' below it. The bass staff contains a sequence of six eighth-note triplets, also with slurs and the number '3' below them. A repeat sign is placed after the third triplet in both staves. The second system continues with another six eighth-note triplets in both staves, with a repeat sign after the third triplet.

back to Fig. 12  
(with repeat)

This system continues the musical notation from Fig. 15. It features two staves with eighth-note triplets. The treble staff has six triplets, and the bass staff has six triplets. A repeat sign is placed after the third triplet in both staves. The key signature is one sharp (F#).

Fig. 16

Fig. 16 consists of two systems of music. The first system has two staves. The treble staff contains a sequence of six eighth-note triplets, each with a slur and the number '3' below it. The bass staff contains a sequence of six eighth-note triplets, also with slurs and the number '3' below them. A repeat sign is placed after the third triplet in both staves. The second system continues with another six eighth-note triplets in both staves, with a repeat sign after the third triplet. The time signature is 3/4.

Fig. 17

Fig. 17 consists of two systems of music. The first system has two staves. The treble staff contains a sequence of eighth-note patterns, each with a slur. The bass staff contains a sequence of eighth-note patterns, each with a slur and an accent (^) above it. The second system continues with another eighth-note patterns in both staves, with a slur and an accent (^) above the notes in the bass staff. The time signature is 3/4.

Fig. 18

Fig. 18 consists of two systems of music. The first system has two staves. The treble staff contains a sequence of eighth-note patterns, each with a slur. The bass staff contains a sequence of eighth-note patterns, each with a slur. The second system continues with another eighth-note patterns in both staves, with a slur in the treble staff and a slur in the bass staff. The time signature is 3/4.

Fig. 19

Fig. 19 consists of two systems of piano accompaniment. Each system has a treble and bass staff. The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. The second system continues the melodic line in the treble staff, which concludes with a double bar line and repeat dots. The bass staff continues with quarter notes.

Fig. 20

Fig. 20 consists of two systems of piano accompaniment. The treble staff features a more complex melodic line with slurs and ties. The bass staff provides a steady accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

Fig. 21

Fig. 21 consists of two systems of piano accompaniment. The treble staff has a melodic line with slurs and ties. The bass staff has a simple accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

Fig. 22

Fig. 22 consists of two systems of piano accompaniment. The treble staff features a melodic line with slurs and ties. The bass staff has a simple accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth and sixteenth notes with various accidentals (flats and sharps). The bass staff contains a sequence of eighth notes and chords.

Fig. 23

Second system of musical notation, labeled Fig. 23. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues with eighth notes and chords. The system concludes with a 4/4 time signature.

Third system of musical notation, featuring a treble clef staff and a bass clef staff. The treble staff begins with a forte fortissimo (*ff*) dynamic marking and contains a melodic line with eighth and sixteenth notes. The bass staff contains a sequence of eighth notes and chords. The system concludes with a forte (*f*) dynamic marking and a 4/4 time signature.

Fig. 24 Slower (♩ = 96)

Fourth system of musical notation, labeled Fig. 24. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking and contains a melodic line with triplet markings (indicated by '3' above the notes). The bass staff contains a sequence of eighth notes and chords.

accel.

Fifth system of musical notation, featuring a treble clef staff and a bass clef staff. The treble staff contains a melodic line with triplet markings (indicated by '3' above the notes). The bass staff contains a sequence of eighth notes and chords. The system concludes with a 6/4 time signature and a crescendo (*cresc.*) dynamic marking.



Fig. 25 Tempo primo (♩ = 120)

First system of musical notation for Fig. 25. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *f* and contains a series of chords in the right hand. The bass staff contains a melodic line with eighth notes and rests, starting with an accent (^) on the first note. The key signature has two sharps (F# and C#), and the time signature is 6/4.

Second system of musical notation for Fig. 25. It continues the two-staff format. The treble staff shows a continuation of the chordal texture. The bass staff continues the melodic line, with a change in key signature to one sharp (F#) and one flat (C) in the second measure of this system. The time signature remains 6/4.

Fig. 26

First system of musical notation for Fig. 26. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords. The bass staff contains a melodic line with eighth notes and rests, starting with an accent (^) on the first note. The key signature has two sharps (F# and C#), and the time signature is 6/4.

Second system of musical notation for Fig. 26. It continues the two-staff format. The treble staff shows a continuation of the chordal texture. The bass staff continues the melodic line, with a change in key signature to one sharp (F#) and one flat (C) in the second measure of this system. The time signature remains 6/4.

Fig. 27

First system of musical notation for Fig. 27. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords. The bass staff contains a melodic line with eighth notes and rests, starting with an accent (^) on the first note. The key signature has two sharps (F# and C#), and the time signature is 6/4.

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some moving lines. The bass staff features a rhythmic pattern of eighth notes, often beamed in pairs, with some chords. The key signature has two sharps (F# and C#).

Fig. 28

The second system continues the musical piece. It features similar chordal textures in the treble and rhythmic patterns in the bass. The notation includes various chord voicings and melodic fragments.

Fig. 29

The third system includes a repeat sign (double bar line with dots) and a first ending bracket. The music returns to a similar harmonic and rhythmic style as the previous systems.

back to Fig. 25  
(with repeat)

The fourth system shows a continuation of the piece, with repeat signs indicating a return to a previous section. The notation is consistent with the earlier systems.

Fig. 30

The fifth system features a treble staff with rests, indicating a change in the upper register. The bass staff continues with a melodic line of eighth notes.

The sixth system concludes the piece. The treble staff has rests, and the bass staff has a melodic line. The system ends with a double bar line and a fermata over the final notes.