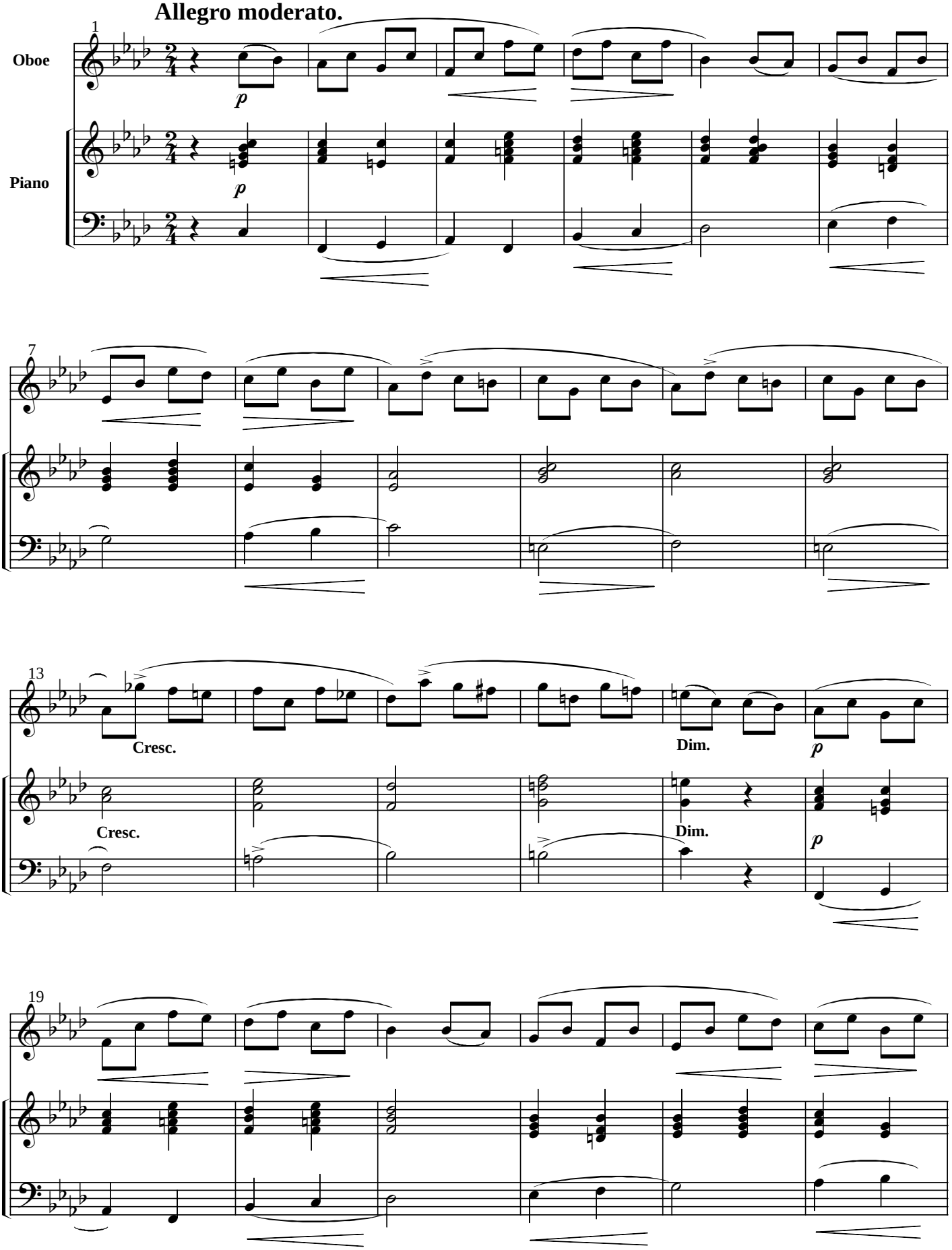
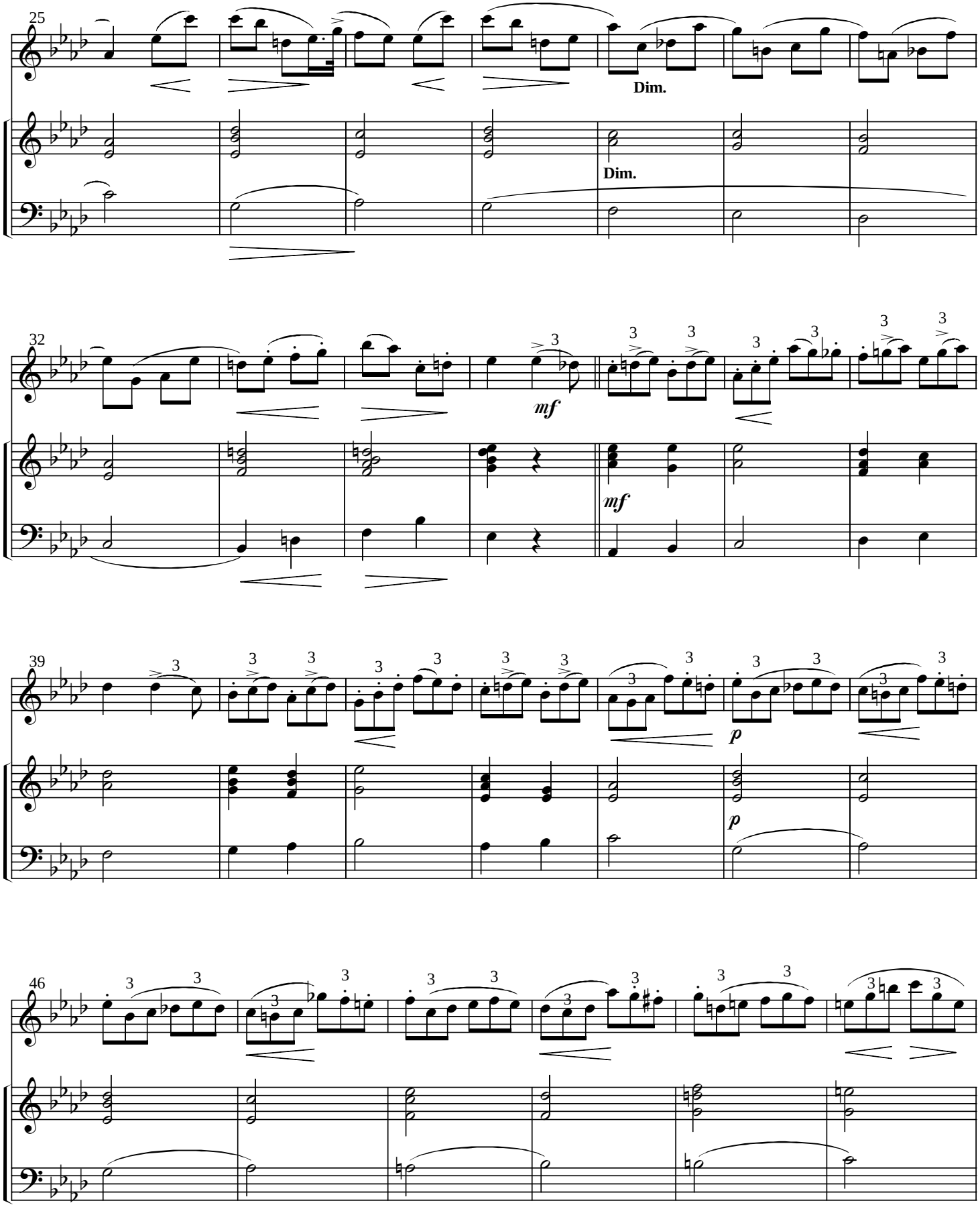
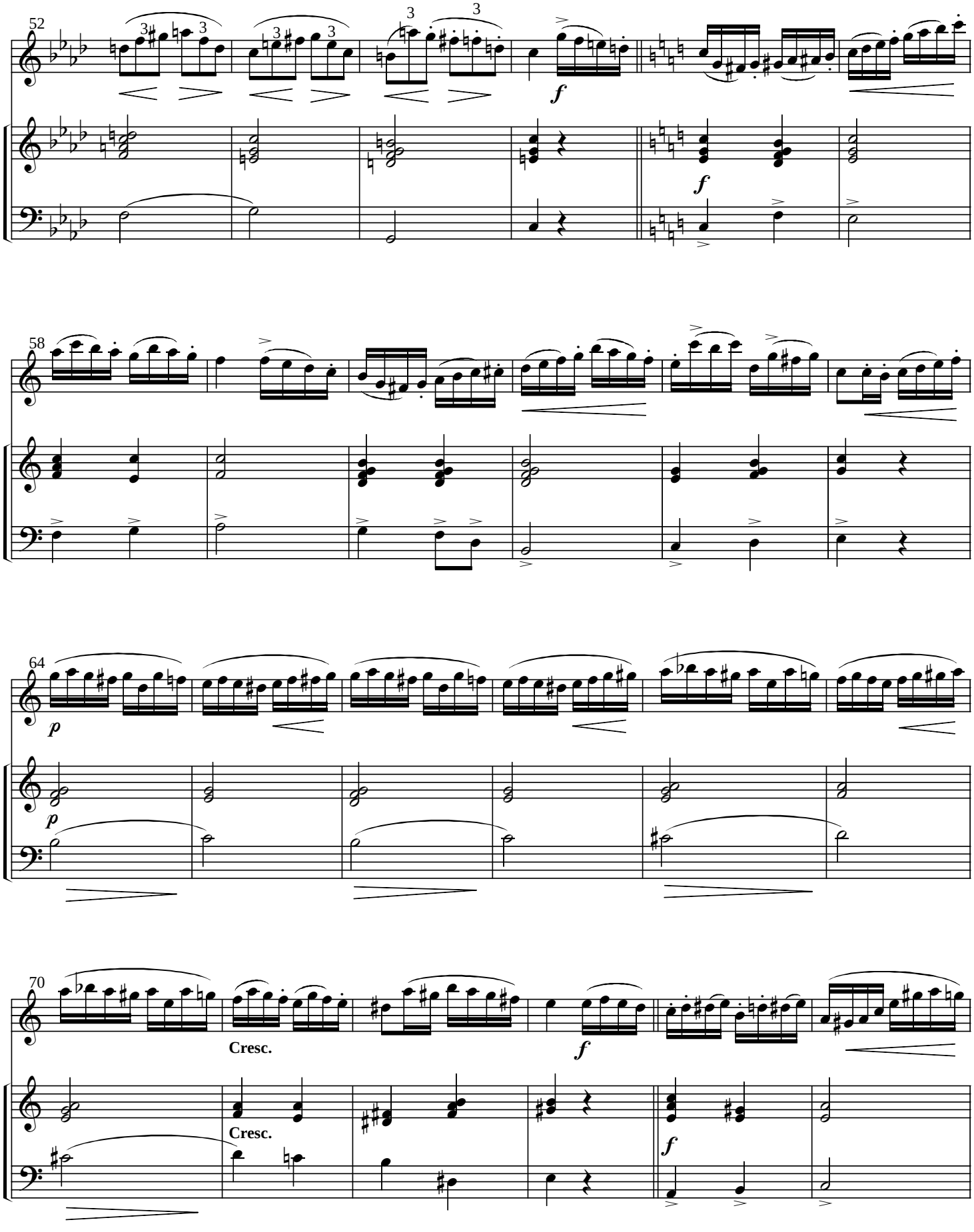
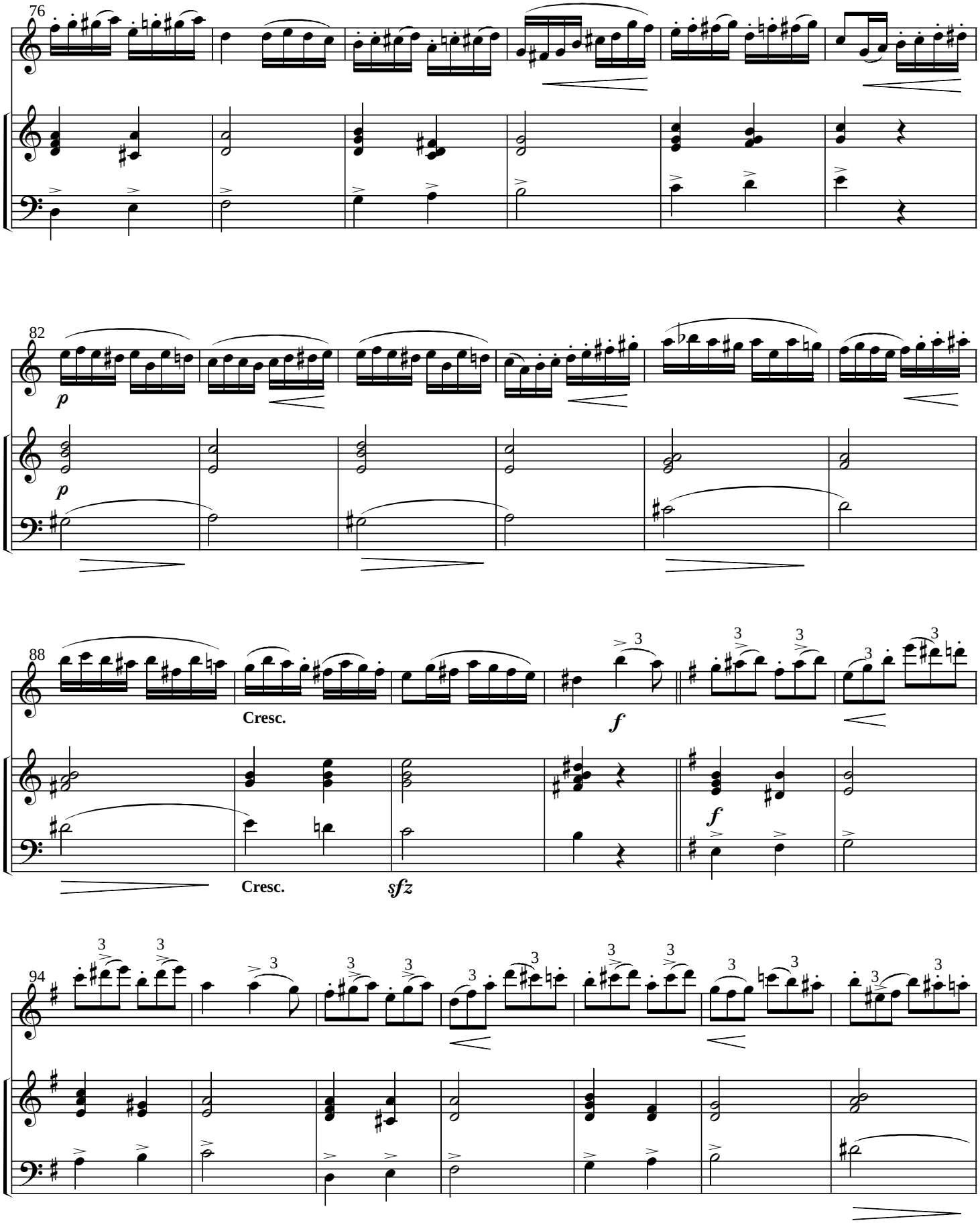
No. 7 in F Minor

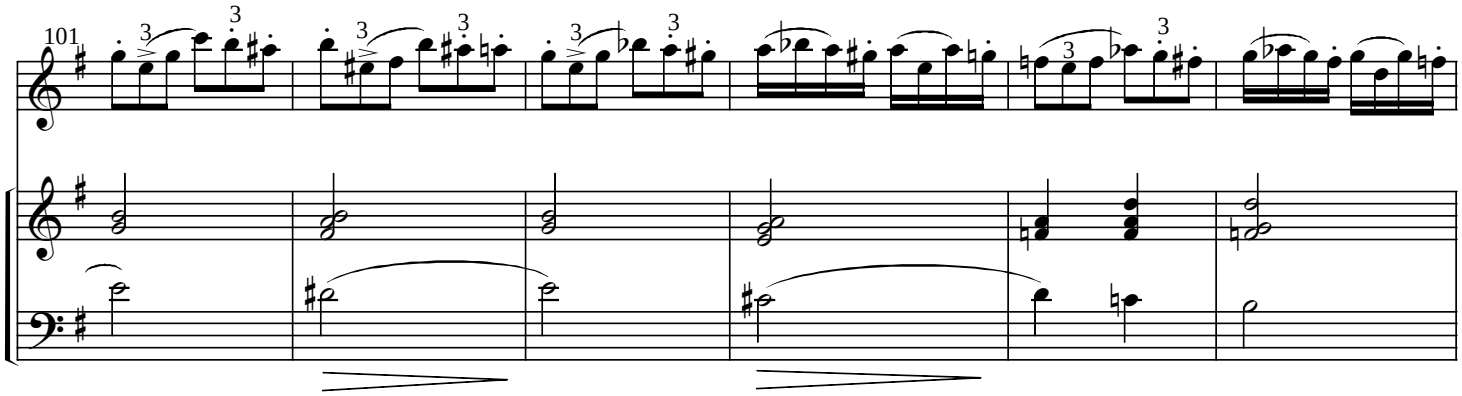
Allegro moderato.

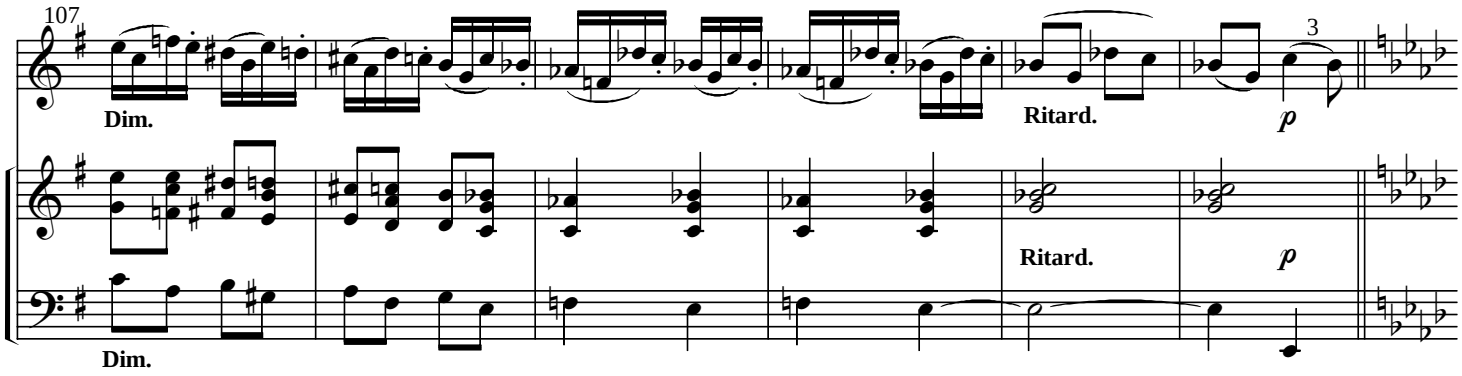



25
Dim.
Dim.
32
mf
mf
39
p
p
46

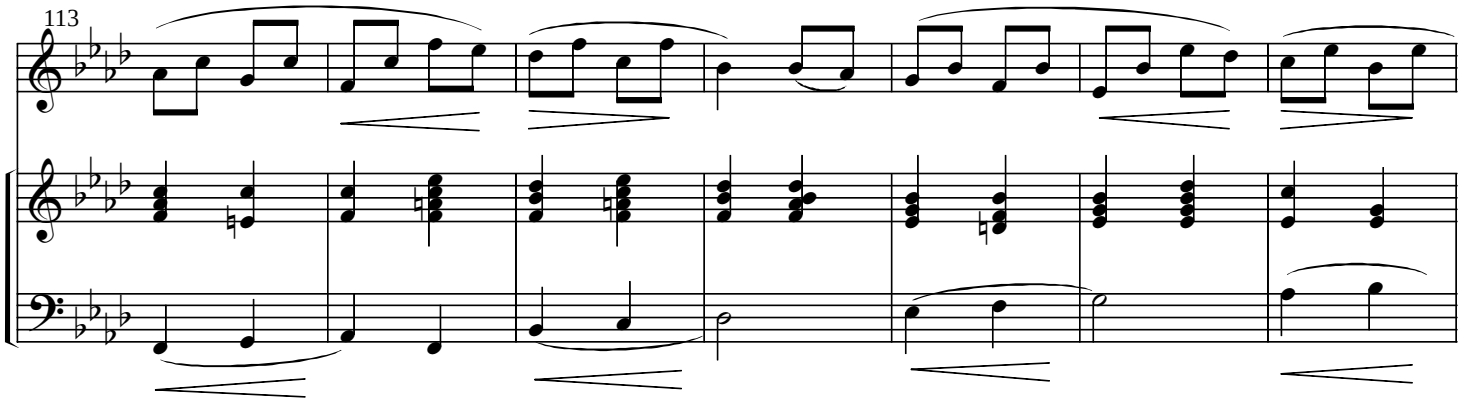

52
58
64
70
Cresc.
Cresc.

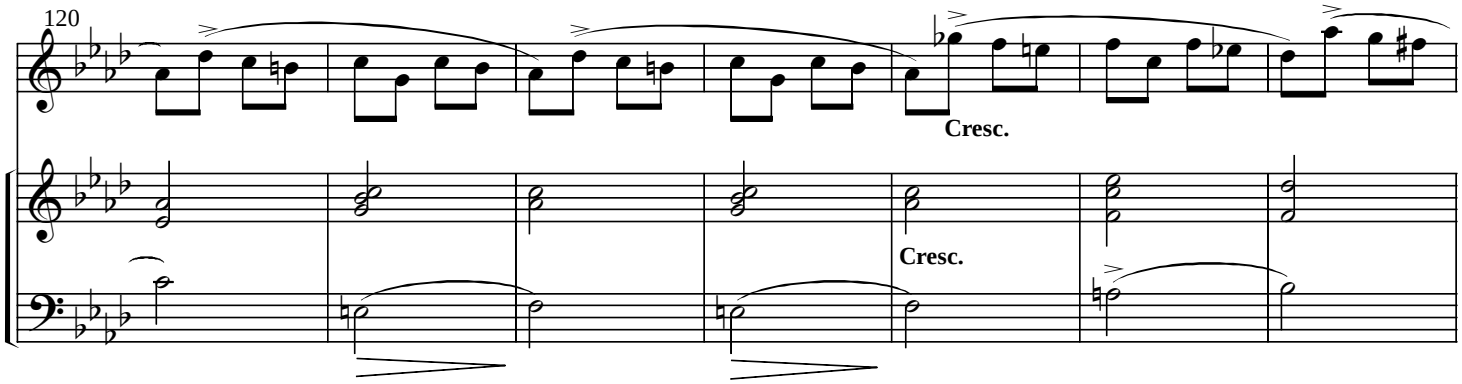

76
82
p
p
88
Cresc.
f
Cresc.
sfz
f
94

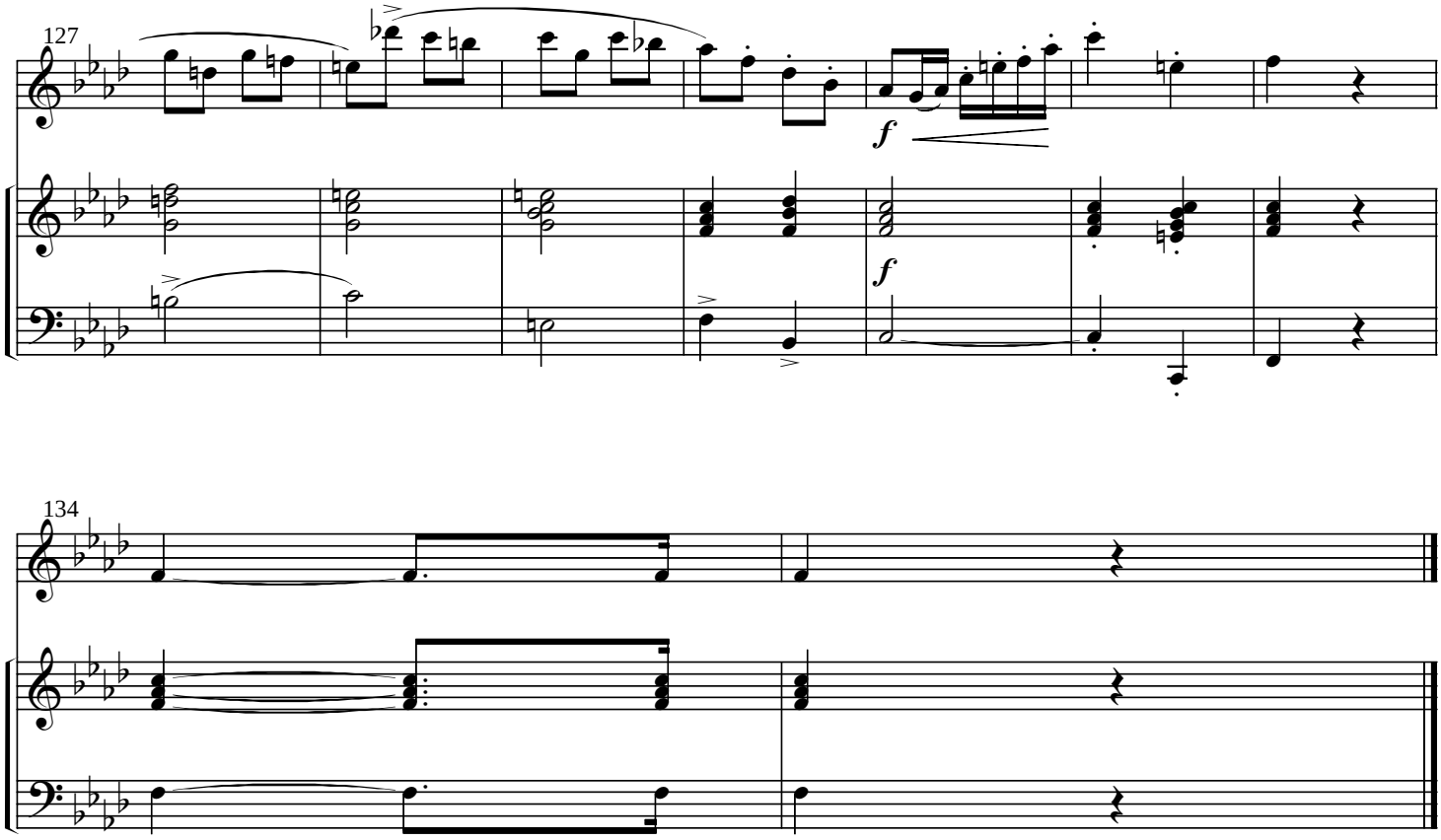




a Tempo.







No. 7: [Quarter = 112] This is the only example of theme and variations in the 16 Grand Studies. The progression of tonalities after the theme follows 19th-century Romantic practice by moving in third relationships. The layout follows: Theme in i, Variation 1 in III, Variation 2 in V, Variation 3 in vi of V, Variation 4 in iii of V, Theme in i. Barret maintains one key signature for the entire etude, necessitating the use of dozens of accidentals in the second, third, and fourth variations in C major, A minor, and E minor respectively. The editor has given each of these variations the appropriate key signature.