

48 Etudes

Opus 31, Volume 1, Etudes 1 to 24

Tuba & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71382

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1 - Adagio con espressione

Tuba

Measures 1-17 are shown in a single system. Measure numbers 3, 5, 7, 9, 11, 13, 15, and 17 are indicated at the start of their respective lines. Dynamics include *f* (forte) and *cresc.* (crescendo). The piece is marked *Adagio con espressione*.

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1 - Moderato risoluto

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Tuba

Piano

f

4

p

8

cresc.

f

11

f

15

2 - Adagio con espressione

Musical score for measures 1-22. The piece is in 4/4 time with a key signature of one flat (B-flat). The bass line starts with a *p* dynamic and features a melodic line with slurs and ties. The piano accompaniment is marked *p legato* and consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

23

Musical score for measures 23-25. The bass line begins with a *cresc.* marking, followed by a *f* dynamic and a trill (*tr*) in the final measure. The piano accompaniment also features a *cresc.* marking and a *f* dynamic in the final measure.

26

Musical score for measures 26-29. The bass line has a *p* dynamic in measures 26 and 28. The piano accompaniment also has a *p* dynamic in measure 27.

30

Musical score for measures 30-32. The bass line includes a *cresc.* marking and a *dir* (directional) marking. The piano accompaniment also features a *cresc.* marking.

3 - Andantino

Musical score for measures 48-51. The piece is in 6/8 time and B-flat major. The bass line starts with a piano (*p*) dynamic and features a trill in measure 50. The piano accompaniment is marked *p* and *legato*. The score includes a trill (*tr*) in the bass line of measure 50.

52

Musical score for measures 52-54. The bass line features a forte (*f*) dynamic and a trill (*tr*) in measure 54. The piano accompaniment also features a forte (*f*) dynamic. The score includes a trill (*tr*) in the bass line of measure 54.

55

Musical score for measures 55-57. The bass line starts with a piano (*p*) dynamic. The piano accompaniment also features a piano (*p*) dynamic. The score includes a trill (*tr*) in the bass line of measure 57.

58

Musical score for measures 58-61. The bass line features a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The score includes a triplet (*3*) in the bass line of measure 59 and a trill (*tr*) in the bass line of measure 61.

62

Musical score for measures 62-64. The bass line features a piano (*p*) dynamic. The piano accompaniment also features a piano (*p*) dynamic. The score includes a trill (*tr*) in the bass line of measure 64.

4 - Allegro moderato

The image displays a musical score for a piece titled "4 - Allegro moderato". The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat) and the time signature is common time (C). The first system begins with a forte (*ff*) dynamic marking. The music features a complex rhythmic pattern in the bass line, often with sixteenth-note runs, and block chords in the right hand. The second system starts at measure 84. The third system starts at measure 88 and includes various articulation marks such as accents and slurs. The fourth system starts at measure 93. The fifth system starts at measure 97. The score concludes with a final cadence in the right hand.

5 - Allegretto scherzo

5 - Allegretto scherzo

First system of the musical score, measures 1-111. It features a bass line with a forte (*f*) dynamic and a treble line with a forte (*f*) dynamic. The music is in 3/8 time and includes various rhythmic patterns and articulations.

112

Second system of the musical score, measures 112-121. The bass line continues with rhythmic patterns, and the treble line features chords and melodic fragments.

122

Third system of the musical score, measures 122-130. The bass line shows a melodic line with some slurs, and the treble line has chords and melodic lines.

131

Fourth system of the musical score, measures 131-139. This system includes a trill (*tr*) in the bass line and a fermata (*f*) in the treble line. The music continues with rhythmic patterns and articulations.

140

Fifth system of the musical score, measures 140-149. The bass line features a melodic line with slurs and accents, while the treble line has chords and melodic lines.

6 - Andante cantabile

Musical score for measures 146-153. The piece is in 2/4 time and B-flat major. The bass line features a melodic line with trills (tr) and a long slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.

154

Musical score for measures 154-157. The bass line includes a triplet (3) and dynamic markings *mf* and *f*. The piano accompaniment continues with chords and a bass line.

158

Musical score for measures 158-161. The bass line features a melodic line with a slur and dynamic marking *p*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked *p*.

162

Musical score for measures 162-165. The bass line includes a triplet (3) and a sextuplet (6), with a slur. The piano accompaniment features chords in the right hand and a bass line in the left hand.

166

Musical score for measures 166-169. The bass line features a trill (tr) and a sextuplet (6), with a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

7 - Largo

188

p

p non legato

193

194

194

f

mf

f

199

198

198

p

f

p

205

202

202

211

8 - Allegretto moderato con fuoco

First system of musical notation, measures 1-219. It consists of a bass staff and a grand staff (treble and bass). The bass staff begins with a forte (*f*) dynamic marking and contains a continuous eighth-note pattern. The grand staff features a piano introduction with chords and melodic fragments.

220

Second system of musical notation, measures 220-222. The bass staff continues with eighth-note patterns and includes a fermata over a note. The grand staff continues with piano accompaniment.

223

Third system of musical notation, measures 223-225. The bass staff shows a change in the eighth-note pattern. The grand staff continues with piano accompaniment.

226

Fourth system of musical notation, measures 226-228. The bass staff continues with eighth-note patterns. The grand staff continues with piano accompaniment.

229

Fifth system of musical notation, measures 229-240. The bass staff continues with eighth-note patterns and includes a fermata. The grand staff continues with piano accompaniment.

9 - Adagio con espressione

Measures 241-244. The piece is in 3/4 time with a key signature of two flats. The bass line starts with a piano (*p*) dynamic and features a sixteenth-note triplet in measure 244. The piano accompaniment also begins with a piano (*p*) dynamic, consisting of chords and moving lines in both hands.

Measures 251-254. The bass line continues with a sixteenth-note triplet in measure 251 and reaches a forte (*f*) dynamic in measure 254. The piano accompaniment features a similar triplet in measure 251 and maintains a forte (*f*) dynamic.

Measures 255-258. The bass line includes a trill (*tr*) in measure 257 and a second ending bracket in measure 258. The piano accompaniment remains piano (*p*) throughout this section.

Measures 259-262. The bass line features a sixteenth-note triplet in measure 259 and a forte (*f*) dynamic in measure 262. The piano accompaniment is marked mezzo-forte (*mf*) and includes a sixteenth-note triplet in measure 262.

Measures 263-266. The bass line starts with a pianissimo (*pp*) dynamic and features a sixteenth-note triplet in measure 264. The piano accompaniment is marked piano (*p*) and includes a sixteenth-note triplet in measure 264.

11 - Larghetto

Measures 325-327. The score is in 6/8 time with a key signature of two flats. The bass line starts with a *p* dynamic. The piano accompaniment also starts with a *p* dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand. A first ending bracket is present over measures 326 and 327. The word "id." is written above the piano part in measure 326.

328

Measures 328-330. The bass line features a melodic line with a *f* dynamic starting in measure 329. The piano accompaniment also features a *f* dynamic in the right hand starting in measure 329. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

331

Measures 331-333. The bass line features a melodic line with a *p* dynamic starting in measure 332. The piano accompaniment features a *mp* dynamic in the right hand starting in measure 332 and a *p* dynamic in the left hand starting in measure 332. The piano part includes a triplet in the right hand in measure 331 and continues with a melodic line in the right hand and a bass line in the left hand.

334

Measures 334-336. The bass line features a melodic line with a *tr* (trill) in measure 334. The piano accompaniment features a *b* (basso continuo) in the left hand in measure 334. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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 EMR 19736 MOREN, Bertrand Korobushka
 EMR 4262 MOREN, Bertrand Oriental Variations
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 EMR 232 BACH, Johann S. O Mensch, bewein' dein Sünde gross
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