

48 Etudes

Opus 31, Volume 1, Etudes 1 to 24

Viola & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71388

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1 - Adagio con espressione



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1 - Moderato risoluto

Viola

Piano

4

8

11

15

f

f

p

cresc.

f

f

f

2 - Adagio con espressione

p

p legato

23

cresc.

f

tr

cresc.

f

26

p

p

p

30

cresc.

cresc.

3 - Andantino

Measures 48-51. The piece is in 3/8 time with a key signature of two flats. The melody in the right hand starts with a piano (*p*) dynamic and includes a trill in measure 50. The piano accompaniment in the left hand is marked *p* and *legato*.

52

Measures 52-54. The melody in the right hand features a forte (*f*) dynamic and a trill in measure 53. The piano accompaniment in the left hand also features a forte (*f*) dynamic.

55

Measures 55-57. The melody in the right hand starts with a piano (*p*) dynamic. The piano accompaniment in the left hand also starts with a piano (*p*) dynamic.

58

Measures 58-61. The melody in the right hand includes dynamics of mezzo-forte (*mf*), piano (*p*), and forte (*f*). The piano accompaniment in the left hand includes dynamics of mezzo-forte (*mf*) and forte (*f*).

62

Measures 62-64. The melody in the right hand starts with a piano (*p*) dynamic. The piano accompaniment in the left hand also starts with a piano (*p*) dynamic.

4 - Allegro moderato

Measures 72-75 of the piece. The right hand features a continuous sixteenth-note pattern, while the left hand provides a steady bass line with eighth notes. The dynamic is marked *ff* (fortissimo).

84

Measures 84-87. The right hand continues with sixteenth-note runs, and the left hand has a more active bass line with eighth and sixteenth notes. The dynamic remains *ff*.

88

Measures 88-92. The right hand has a complex texture with sixteenth-note runs and some rests. The left hand features a series of chords and moving lines. The dynamic is *ff*.

93

Measures 93-96. The right hand continues with sixteenth-note patterns, and the left hand has a more active bass line with eighth and sixteenth notes. The dynamic is *ff*.

97

Measures 97-100. The right hand features a complex texture with sixteenth-note runs and some rests. The left hand has a series of chords and moving lines. The dynamic is *ff*.

5 - Allegretto scherzo

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The musical score is for a piece titled "5 - Allegretto scherzo". It is written for a piano and features a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The score is divided into five systems, each starting with a measure number: 112, 122, 131, and 140. The first system begins with a forte (f) dynamic marking. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The piece concludes with a final flourish in the last system.

6 - Andante cantabile

Measures 146-153. The system begins with a piano (*p*) dynamic. The right hand features a melodic line with trills (*tr*) in measures 148 and 150. The left hand provides harmonic support with chords and moving lines. A mezzo-forte (*mf*) dynamic is indicated in measure 149.

154

Measures 154-157. The system starts with a mezzo-forte (*mf*) dynamic, which increases to forte (*f*) in measure 156. The right hand contains a triplet in measure 154 and a sixteenth-note run in measure 156. The left hand continues with harmonic accompaniment.

158

Measures 158-161. The system begins with a piano (*p*) dynamic. The right hand has a melodic line with a trill in measure 159. The left hand features a steady eighth-note accompaniment in the right hand and a more active bass line.

162

Measures 162-165. The system includes a triplet in measure 163 and a sixteenth-note run in measure 164. The right hand has a melodic line with a trill in measure 163. The left hand provides harmonic support with chords and moving lines.

166

Measures 166-169. The system begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill (*tr*) in measure 166 and a sixteenth-note run in measure 168. The left hand provides harmonic support with chords and moving lines.

7 - Largo

First system of music (measures 1-193). The score is in 4/4 time with a key signature of one sharp (F#). The upper staff (soprano) begins with a piano (*p*) dynamic and features a trill on the first measure, followed by a melodic line with a triplet of eighth notes in the fifth measure. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, marked *p non legato*.

194

Second system of music (measures 194-201). The upper staff continues the melodic line with a trill in measure 194 and a triplet of eighth notes in measure 200, marked with a forte (*f*) dynamic. The piano accompaniment features a *mf* dynamic in measure 194, followed by a *f* dynamic in measure 200, with chords in the right hand and a steady eighth-note bass line in the left hand.

198

Third system of music (measures 198-201). The upper staff shows a piano (*p*) dynamic in measure 198 and a forte (*f*) dynamic in measure 200. The piano accompaniment features a piano (*p*) dynamic in measure 198, with chords in the right hand and a steady eighth-note bass line in the left hand.

202

Fourth system of music (measures 202-205). The upper staff continues the melodic line with a trill in measure 202. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

8 - Allegretto moderato con fuoco

First system of the musical score, measures 1-3. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand (treble clef) begins with a forte (f) dynamic and consists of eighth-note patterns. The left hand (bass clef) provides harmonic support with chords and moving lines.

220

Second system of the musical score, measures 220-222. The melody continues with eighth-note patterns and some rests. The left hand features chords and moving lines, maintaining the harmonic structure.

223

Third system of the musical score, measures 223-225. The melody shows more complex rhythmic patterns with eighth notes and rests. The left hand continues with harmonic support through chords and moving lines.

226

Fourth system of the musical score, measures 226-228. The melody features eighth-note patterns and some rests. The left hand provides harmonic support with chords and moving lines.

229

Fifth system of the musical score, measures 229-231. The melody continues with eighth-note patterns and some rests. The left hand provides harmonic support with chords and moving lines.

9 - Adagio con espressione

Measures 1-20 of the piece. The score is in 3/4 time with a key signature of one flat. The upper staff (soprano) begins with a piano (*p*) dynamic and features a sixteenth-note triplet in measure 10. The piano accompaniment (treble and bass staves) also starts piano (*p*) with a steady eighth-note accompaniment in the right hand and a more active bass line.

251

Measures 21-30. The upper staff continues with melodic lines, including a sixteenth-note triplet in measure 22. The piano accompaniment features a series of chords and moving lines. Dynamics include piano (*p*) and forte (*f*).

255

Measures 31-40. The upper staff includes a trill (*tr*) in measure 34. The piano accompaniment continues with harmonic support. Dynamics include piano (*p*).

259

Measures 41-50. The upper staff features a sixteenth-note triplet in measure 42. The piano accompaniment includes a sixteenth-note triplet in measure 42. Dynamics include mezzo-forte (*mf*).

263

Measures 51-60. The upper staff begins with a piano (*pp*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic. The piece concludes with sustained chords in the piano accompaniment.

10 - Tempo di Polacca

Measures 286-289. The score is in 3/4 time with a key signature of one flat (B-flat). The upper staff (soprano) begins with a piano (*p*) dynamic and features a melodic line with slurs and a trill in measure 289. The lower staff (piano) starts with a piano (*p*) dynamic and a *non legato* marking, providing harmonic support with chords and single notes.

290

Measures 290-293. The upper staff continues the melodic line, marked with a forte (*f*) dynamic. The lower staff maintains the piano (*p*) dynamic, with chords and occasional eighth-note patterns.

294

Measures 294-297. The upper staff features a piano (*p*) dynamic and includes a trill in measure 297. The lower staff continues with a piano (*p*) dynamic, showing a more active bass line with eighth notes.

298

Measures 298-301. The upper staff continues the melodic development. The lower staff, marked piano (*p*), features a more rhythmic bass line with eighth-note patterns.

302

Measures 302-305. The upper staff continues the melodic line. The lower staff, marked piano (*p*), provides harmonic support with chords and single notes.

11 - Larghetto

Measures 325-327. The score is in 6/8 time with a key signature of one flat. The upper staff (soprano) begins with a piano (*p*) dynamic and features a melodic line with a slur. The piano accompaniment (treble and bass staves) also starts with a piano (*p*) dynamic. The bass line includes a triplet of eighth notes in measure 326, marked with "id.". The system concludes in measure 327 with a half note in the upper staff and a half note in the bass line.

328

Measures 328-330. The upper staff begins with a melodic line that reaches a forte (*f*) dynamic in measure 330. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line with chords and eighth notes. Measure 330 ends with a half note in the upper staff and a half note in the bass line.

331

Measures 331-333. Measure 331 includes a triplet of eighth notes in the upper staff, marked with a "3". The upper staff begins measure 332 with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords. Measure 333 ends with a half note in the upper staff and a half note in the bass line.

334

Measures 334-336. Measure 334 begins with a trill (*tr*) in the upper staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords. Measure 336 ends with a half note in the upper staff and a half note in the bass line.

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