

48 Etudes

Opus 31, Volume 1, Etudes 1 to 24

Violoncello & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71389

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1 - Adagio con espressione

Violoncello

1

3

5

7

9

11

13

15

17

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1 - Moderato risoluto

Violoncello

Piano

4

8

11

15

2 - Adagio con espressione

p

p legato

23

cresc.

f

tr

cresc.

f

26

p

p

30

cresc.

dim.

cresc.

3 - Andantino

Measures 48-51. The piece is in 6/8 time with a key signature of two flats. The bass staff begins with a piano (*p*) dynamic and features a trill in measure 51. The piano accompaniment is marked *p* and *legato*. The melody in the bass staff includes a trill in measure 51.

52

Measures 52-54. The melody in the bass staff reaches a forte (*f*) dynamic in measure 53 and includes a trill in measure 54. The piano accompaniment also reaches a forte (*f*) dynamic in measure 53.

55

Measures 55-57. The melody in the bass staff starts with a piano (*p*) dynamic in measure 55. The piano accompaniment also starts with a piano (*p*) dynamic in measure 55.

58

Measures 58-61. The melody in the bass staff features dynamics of mezzo-forte (*mf*), piano (*p*), and forte (*f*). The piano accompaniment also features dynamics of mezzo-forte (*mf*) and forte (*f*). A triplet of eighth notes is marked in measure 59.

62

Measures 62-64. The melody in the bass staff is marked piano (*p*) throughout. The piano accompaniment also features piano (*p*) dynamics.

4 - Allegro moderato

Measures 74-77. The piece is in C major, 4/4 time. The bassoon part (bottom staff) features a continuous eighth-note pattern starting on G4, moving up stepwise. The piano part (top staff) consists of block chords: G4-B4 (74), G4-B4 (75), G4-B4 (76), and G4-B4 (77). The piano part is marked *ff*.

84

Measures 84-87. The bassoon part continues with eighth-note patterns. The piano part features block chords: G4-B4 (84), G4-B4 (85), G4-B4 (86), and G4-B4 (87). The piano part is marked *ff*.

88

Measures 88-92. The bassoon part continues with eighth-note patterns. The piano part features block chords: G4-B4 (88), G4-B4 (89), G4-B4 (90), and G4-B4 (91). The piano part is marked *ff*.

93

Measures 93-96. The bassoon part continues with eighth-note patterns. The piano part features block chords: G4-B4 (93), G4-B4 (94), G4-B4 (95), and G4-B4 (96). The piano part is marked *ff*.

97

Measures 97-100. The bassoon part continues with eighth-note patterns. The piano part features block chords: G4-B4 (97), G4-B4 (98), G4-B4 (99), and G4-B4 (100). The piano part is marked *ff*.

5 - Allegretto scherzo

5 - Allegretto scherzo

The musical score is written for a piano and a violin. The key signature has one sharp (F#) and the time signature is 3/8. The piece begins with a forte (f) dynamic. The piano part features a steady eighth-note accompaniment, while the violin part plays a more complex, flowing melody with various ornaments and trills. The score is divided into five systems, with measure numbers 112, 122, 131, and 140 marking the beginning of each system. The notation includes various musical symbols such as beams, slurs, trills, and dynamic markings.

112

122

131

140

6 - Andante cantabile

Measures 146-153. The system consists of a bass staff and a grand staff (treble and bass). The bass staff has a melodic line with trills (tr) and a piano (p) dynamic. The grand staff has a piano (p) dynamic in the treble and a mezzo-forte (mf) dynamic in the bass.

154

Measures 154-157. The system consists of a bass staff and a grand staff. The bass staff has a melodic line with a mezzo-forte (mf) dynamic and a forte (f) dynamic. The grand staff has a mezzo-forte (mf) dynamic in the treble and a forte (f) dynamic in the bass.

158

Measures 158-161. The system consists of a bass staff and a grand staff. The bass staff has a melodic line with a piano (p) dynamic. The grand staff has a piano (p) dynamic in the treble and a mezzo-forte (mf) dynamic in the bass.

162

Measures 162-165. The system consists of a bass staff and a grand staff. The bass staff has a melodic line with a mezzo-forte (mf) dynamic and a forte (f) dynamic. The grand staff has a mezzo-forte (mf) dynamic in the treble and a forte (f) dynamic in the bass.

166

Measures 166-169. The system consists of a bass staff and a grand staff. The bass staff has a melodic line with a forte (f) dynamic and a trill (tr). The grand staff has a mezzo-forte (mf) dynamic in the treble and a forte (f) dynamic in the bass.

7 - Largo

First system of musical notation (measures 1-188). The piece is in 4/4 time with a key signature of one sharp (F#). The bass staff begins with a piano (*p*) dynamic and features a trill on the first measure. The piano accompaniment is marked *p non legato*. The system concludes with a triplet of eighth notes in the bass staff.

194

Second system of musical notation (measures 189-207). The bass staff continues with a trill and a triplet, marked with a forte (*f*) dynamic. The piano accompaniment includes a mezzo-forte (*mf*) section. The system ends with a single eighth note in the bass staff.

198

Third system of musical notation (measures 208-220). The bass staff features a piano (*p*) section followed by a forte (*f*) section. The piano accompaniment includes a piano (*p*) section. The system concludes with a final chord in the piano part.

202

Fourth system of musical notation (measures 221-230). The bass staff continues with a melodic line. The piano accompaniment features a series of chords and moving lines in both hands. The system ends with a final chord in the piano part.

8 - Allegretto moderato con fuoco

First system of the musical score, measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The bass staff begins with a forte (f) dynamic and a continuous eighth-note pattern. The treble staff has a forte (f) dynamic and features chords and eighth-note patterns. The bass staff has a forte (f) dynamic and plays a simple bass line.

220

Second system of the musical score, measures 220-222. The bass staff continues with eighth-note patterns and includes accents. The treble staff features chords and eighth-note patterns. The bass staff continues with a simple bass line.

223

Third system of the musical score, measures 223-225. The bass staff continues with eighth-note patterns and includes accents. The treble staff features chords and eighth-note patterns. The bass staff continues with a simple bass line.

226

Fourth system of the musical score, measures 226-228. The bass staff continues with eighth-note patterns and includes accents. The treble staff features chords and eighth-note patterns. The bass staff continues with a simple bass line.

229

Fifth system of the musical score, measures 229-231. The bass staff continues with eighth-note patterns and includes accents. The treble staff features chords and eighth-note patterns. The bass staff continues with a simple bass line.

9 - Adagio con espressione

This musical score is for a piece titled "9 - Adagio con espressione". It is written for a piano and features a 3/4 time signature with a key signature of one flat (B-flat). The score is divided into five systems, each with a measure number at the beginning: 251, 255, 259, and 263. The notation includes various musical elements such as dynamics (p, mf, f, pp), articulation (accents, trills), and fingerings (e.g., 6). The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody often features slurs and accents, while the left-hand part provides harmonic support with chords and moving lines. The overall mood is slow and expressive, as indicated by the tempo and performance instructions.

251

255

259

263

10 - Tempo di Polacca

Measures 286-289. The piece is in 3/4 time with a key signature of two flats. The bass staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The right hand of the piano accompaniment starts with a piano (*p*) dynamic and a *non legato* marking, playing chords and single notes. The left hand of the piano accompaniment provides a simple harmonic foundation with whole and half notes.

290

Measures 290-293. The bass staff continues the melodic line, marked with a forte (*f*) dynamic. The piano accompaniment remains in the right hand, with a piano (*p*) dynamic. The left hand continues its harmonic support.

294

Measures 294-297. The bass staff features a melodic line with trills (*tr*) in measures 294 and 297, marked with a piano (*p*) dynamic. The piano accompaniment continues in the right hand with a piano (*p*) dynamic, and the left hand provides harmonic support.

298

Measures 298-301. The bass staff continues the melodic line. The piano accompaniment in the right hand is marked with a piano (*p*) dynamic. The left hand continues its harmonic support.

302

Measures 302-305. The bass staff continues the melodic line, marked with a piano (*p*) dynamic. The piano accompaniment continues in the right hand with a piano (*p*) dynamic, and the left hand provides harmonic support.

11 - Larghetto

Measures 325-327. The score is in 6/8 time with a key signature of one flat. The bassoon part (top staff) begins with a *p* dynamic and features a melodic line with slurs. The piano part (bottom staves) also begins with a *p* dynamic and includes a triplet in the right hand and chords in the left hand. An *id.* marking is present in the right hand of measure 326.

328

Measures 328-330. The bassoon part continues with a melodic line, reaching a *f* dynamic in measure 330. The piano part features a triplet in the right hand and chords in the left hand, also reaching a *f* dynamic in measure 330.

331

Measures 331-333. The bassoon part includes a triplet in measure 331 and a *p* dynamic in measure 333. The piano part features a triplet in the right hand and chords in the left hand, with a *mp* dynamic in measure 332 and a *p* dynamic in measure 333.

334

Measures 334-336. The bassoon part begins with a trill (*tr*) in measure 334 and continues with a melodic line. The piano part features a triplet in the right hand and chords in the left hand, with a *p* dynamic in measure 334.

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