

48 Etudes

Opus 31, Volume 2, Etudes 25 to 48

Oboe & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

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25 - Allegro con brio



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25 - Allegro con brio

Oboe

Piano

f non legato

5

10

15

20

26 - Adagio con espressione

The musical score is for a piece in D major, 4/4 time, marked "Adagio con espressione". It consists of five systems of piano and violin staves.

- System 1:** The violin part begins with a half note D4, followed by a half note E4, and then a half note F#4. The piano part features a continuous eighth-note accompaniment in the right hand and a half-note bass line in the left hand. Dynamics are marked *p* (piano) for both parts.
- System 2 (Measures 28-30):** The violin part includes a trill on D4 in measure 28, followed by a half note E4 and a half note F#4. The piano part continues with the eighth-note accompaniment. Dynamics include *p*, *cresc.* (crescendo), and *f* (forte). Fingerings 6 and 3 are indicated for the violin.
- System 3 (Measures 31-33):** The violin part features a half note D4, followed by a half note E4, and then a half note F#4. The piano part continues with the eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *f*. A fingering of 6 is indicated for the violin.
- System 4 (Measures 34-36):** The violin part includes a trill on D4 in measure 34, followed by a half note E4 and a half note F#4. The piano part continues with the eighth-note accompaniment. Dynamics include *p*, *f*, and *cresc.*.
- System 5 (Measures 37-39):** The violin part features a half note D4, followed by a half note E4, and then a half note F#4. The piano part continues with the eighth-note accompaniment. Dynamics include *p*, *f*, and *cresc.*. Fingerings 3 and 3 are indicated for the violin.

27 - Largo lagrimoso

Measures 27-31. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand starts with a piano (*p*) dynamic, followed by a forte (*f*) section, and then returns to piano (*p*). The piano accompaniment in the left hand features chords and moving lines, also marked with *p* and *f* dynamics. A trill (tr) is indicated in measure 29.

60

Measures 60-63. The melody in the right hand begins with a crescendo (*cresc.*) leading to a forte (*f*) section, followed by a piano (*p*) section with a trill (tr) in measure 63. The piano accompaniment also features a crescendo (*cresc.*) and forte (*f*) section, then returns to piano (*p*).

64

Measures 64-67. The melody in the right hand continues with a forte (*f*) section, marked with a sixteenth-note triplet (6). The piano accompaniment provides harmonic support with chords and moving lines.

68

Measures 68-71. The melody in the right hand starts with a forte (*f*) section, marked with a sixteenth-note triplet (6), followed by a piano (*p*) section with a trill (tr) in measure 71. The piano accompaniment also features a forte (*f*) section and then returns to piano (*p*).

28 - Allegro spiritoso

Measures 85-99 of the piece. The right hand features a continuous eighth-note melody with various accidentals. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *ff* is present at the beginning of the system.

100

Measures 100-103. The right hand continues with a fast eighth-note pattern. The left hand accompaniment includes chords and moving lines. The key signature changes to one sharp (F#) in measure 103.

104

Measures 104-108. The right hand maintains the eighth-note texture. The left hand accompaniment consists of chords and single notes. The key signature remains one sharp (F#).

109

Measures 109-112. The right hand continues with eighth-note patterns. The left hand accompaniment includes chords and moving lines. The key signature remains one sharp (F#).

113

Measures 113-116. The right hand continues with eighth-note patterns. The left hand accompaniment includes chords and moving lines. The key signature remains one sharp (F#).

29 - Andante amabile

The musical score is for a piece titled "29 - Andante amabile" in 2/4 time. It consists of five systems of music, each with a piano (p) and grand (G) staff. The key signature has one flat (B-flat).

- System 1:** The piano staff begins with a *p* dynamic. The grand staff begins with a *p legato* dynamic. The piano part features a melodic line with slurs and a *cresc.* marking towards the end.
- System 2 (Measures 123-127):** Measure 123 is marked *ad lib.* and *f*. The piano part has a *f* dynamic. The grand staff has a *mp* dynamic. The system ends with a *cresc.* marking.
- System 3 (Measures 128-133):** Measure 128 is marked *dim.* and *6*. The piano part has a *p* dynamic. The grand staff has a *p* dynamic. The system ends with a *mf* dynamic.
- System 4 (Measures 134-139):** Measure 134 is marked *p*. The piano part has a *p* dynamic. The grand staff has a *p* dynamic. The system ends with a *p* dynamic.
- System 5 (Measures 140-144):** Measure 140 is marked *f*. The piano part has a *f* dynamic. The grand staff has a *f* dynamic. The system ends with a *f* dynamic.

30 - Allegro poco moderato

Measures 10-14. The piece is in G major (one sharp) and common time (C). The tempo is Allegro poco moderato. The music features a strong, rhythmic melody in the right hand of the piano, with frequent sixteenth-note patterns. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *f* (forte) in both hands.

150

Measures 150-153. The melody continues with intricate sixteenth-note passages. The piano accompaniment consists of chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

154

Measures 154-157. The piece maintains its rhythmic intensity. The piano part features a mix of chords and single notes. Dynamics include *f* (forte) and *p* (piano).

158

Measures 158-161. This section includes dynamic markings: *p* (piano), *cresc.* (crescendo), and *f* (forte). The piano part shows a clear crescendo in the accompaniment leading to a fortissimo section.

162

Measures 162-165. The melody is marked *p* (piano). The piano accompaniment also starts with a *p* (piano) dynamic. The music features a mix of chords and moving lines.

166

Measures 166-169. The piece concludes with a strong, rhythmic melody in the right hand, marked *f* (forte). The piano accompaniment also features fortissimo chords and moving lines.

o.

31 - Adagio pietoso

The musical score is for a piece titled "31 - Adagio pietoso" in 3/8 time. It consists of five systems of music, each with a piano (p) and grand (G) staff. The key signature has one flat (B-flat).

- System 1:** The piano staff begins with a *p* dynamic. The grand staff begins with a *p non legato* dynamic. Both staves show a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic.
- System 2 (Measures 177-183):** The piano staff starts with a *p* dynamic, followed by a crescendo to *mf*. The grand staff starts with a *p* dynamic, followed by a crescendo to *mf*.
- System 3 (Measures 184-190):** The piano staff starts with a *mf* dynamic, followed by a piano (*p*) dynamic. The grand staff starts with a *mf* dynamic, followed by a piano (*p*) dynamic.
- System 4 (Measures 191-197):** The piano staff starts with a *mf* dynamic, followed by a fortissimo (*f*) dynamic. The grand staff starts with a *mf* dynamic, followed by a fortissimo (*f*) dynamic.
- System 5 (Measures 198-204):** The piano staff starts with a *p* dynamic, followed by a piano (*p*) dynamic, and ends with a *pr* (pizzicato) dynamic. The grand staff starts with a *p* dynamic, followed by a piano (*p*) dynamic.

32 - Allegretto

Measures 1-6 of the piece. The music is in 3/8 time and B-flat major. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic is indicated at the beginning of both staves.

212

Measures 7-12. The right hand continues the melodic development with eighth-note patterns. The left hand accompaniment consists of chords and single notes. The key signature remains B-flat major.

218

Measures 13-16. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment consists of chords and single notes. The key signature remains B-flat major.

222

Measures 17-22. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment consists of chords and single notes. A forte (f) dynamic is indicated at the beginning of both staves.

228

Measures 23-28. The right hand features a melodic line with eighth-note patterns and slurs. The left hand accompaniment consists of chords and single notes. The key signature remains B-flat major.

33 - Adagio

274

278

282

286

34 - Andante con gravita

Measures 297-308. The score is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a trill in measure 297, followed by a crescendo to a fortissimo (f) passage in measure 300, and then a decrescendo to piano (p) in measure 303. The left hand provides a steady accompaniment of eighth notes, marked piano (p) and legato in measure 297, and fortissimo (f) in measure 300.

309

Measures 309-312. The right hand continues the melodic line, marked piano (p) in measure 309 and pianissimo (pp) in measure 312. The left hand maintains the eighth-note accompaniment, marked piano (p) in measure 309.

313

Measures 313-316. The right hand features a melodic line with sixteenth-note runs marked with a '6' (sextuplet) in measures 313 and 316. The left hand continues the eighth-note accompaniment, marked piano (p) in measure 313.

317

Measures 317-320. The right hand continues the melodic line with a sextuplet in measure 317. The left hand continues the eighth-note accompaniment.

35 - Scherzo

Measures 328-332 of '35 - Scherzo'. The score is in 6/8 time with a key signature of one sharp (F#). The upper staff (treble clef) begins with a forte (*f*) dynamic and features a continuous eighth-note melody with various accidentals. The lower staff (bass clef) starts with a forte (*f*) dynamic and a 'non legato' marking, playing a harmonic accompaniment of chords and single notes.

340

Measures 333-337 of '35 - Scherzo'. The upper staff continues the eighth-note melody, which becomes more complex with triplets and sixteenth notes in measure 337. The lower staff provides a steady harmonic accompaniment with chords and moving lines.

344

Measures 338-343 of '35 - Scherzo'. The upper staff shows a change in dynamics to piano (*p*) and features more intricate melodic patterns. The lower staff continues the accompaniment, with a piano (*p*) dynamic marking appearing in measure 341.

348

Measures 344-348 of '35 - Scherzo'. Both the upper and lower staves feature a 'cresc.' (crescendo) marking, indicating a gradual increase in volume. The upper staff's melody is highly active with many sixteenth and thirty-second notes, while the lower staff's accompaniment also becomes more rhythmic and dense.

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