

48 Etudes

Opus 31, Volume 2, Etudes 25 to 48

Violoncello & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71414

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Opus 31, Volume 2, Etudes 25 to 48

Franz Wilhelm Ferling

Piano accompaniment & Arr.: Georges Aloy

25 - Allegro con brio

Violoncello

4

7

10

13

16

19

22

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Opus 31, Volume 2, Etudes 25 to 48

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25 - Allegro con brio

Violoncello

Piano

f

f non legato

5

10

15

20

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26 - Adagio con espressione

Measures 1-27. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The bass line begins with a half note F#4, followed by quarter notes G#4, A4, and B4, then a half note C#5. The piano accompaniment starts with a half note F#4, followed by quarter notes G#4, A4, and B4, then a half note C#5. The piano part features a series of eighth-note chords in the right hand and eighth-note patterns in the left hand. Dynamics include *p* (piano) and *f* (forte).

28

Measures 28-30. Measure 28 features a trill (*tr*) on the bass line. Measure 29 includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measure 30 features a piano (*p*) dynamic, a sextuplet (*6*), and a forte (*f*) dynamic.

31

Measures 31-33. Measure 31 features a piano (*p*) dynamic and a triplet (*3*). Measure 32 includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a sextuplet (*6*). Measure 33 features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic.

34

Measures 34-36. Measure 34 features a piano (*p*) dynamic. Measure 35 includes a piano (*p*) dynamic, a trill (*tr*), and a forte (*f*) dynamic. Measure 36 features a piano (*p*) dynamic, a forte (*f*) dynamic, and a trill (*tr*).

37

Measures 37-39. Measure 37 features a trill (*tr*) on the bass line. Measure 38 includes a piano (*p*) dynamic, a triplet (*3*), and a forte (*f*) dynamic. Measure 39 features a piano (*p*) dynamic, a triplet (*3*), and a forte (*f*) dynamic.

27 - Largo lagrimoso

Measures 27-31. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The bass line features a melodic line with dynamics *p* (piano), *f* (forte), and *p*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with dynamics *p*, *f*, and *p*.

60

Measures 60-63. The bass line includes a crescendo (*cresc.*), a forte (*f*) section, and a piano (*p*) section with a trill (*tr*). The piano accompaniment also features a crescendo (*cresc.*) and a forte (*f*) section, followed by a piano (*p*) section.

64

Measures 64-67. The bass line continues with a melodic line, including a sixteenth-note figure (*6*). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

68

Measures 68-71. The bass line includes a forte (*f*) section with a sixteenth-note figure (*6*), a piano (*p*) section, and a trill (*tr*). The piano accompaniment also features a forte (*f*) section and a piano (*p*) section.

28 - Allegro spiritoso

First system of the musical score, measures 85-99. The bass staff features a continuous eighth-note pattern with a forte (*ff*) dynamic. The piano accompaniment consists of chords in the right hand and single notes in the left hand, also marked *ff*.

100

Second system of the musical score, measures 100-103. The bass staff continues the eighth-note pattern. The piano accompaniment features chords in the right hand and single notes in the left hand.

104

Third system of the musical score, measures 104-108. The bass staff continues the eighth-note pattern. The piano accompaniment features chords in the right hand and single notes in the left hand.

109

Fourth system of the musical score, measures 109-112. The bass staff continues the eighth-note pattern. The piano accompaniment features chords in the right hand and single notes in the left hand.

113

Fifth system of the musical score, measures 113-116. The bass staff continues the eighth-note pattern. The piano accompaniment features chords in the right hand and single notes in the left hand.

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 two flats (B-flat and E-flat).

- System 1:** The piano staff begins with a *p* dynamic. The grand staff begins with a *p* dynamic and a *legato* marking. The piano staff ends with a *cresc.* marking.
- System 2:** The piano staff begins with a *f* dynamic and an *ad lib.* marking. The grand staff begins with a *f* dynamic. The piano staff ends with a *mp* dynamic and a *cresc.* marking.
- System 3:** The piano staff begins with a *dim.* marking and a *6* (sexta) marking. The grand staff begins with a *p* dynamic. The piano staff ends with a *mf* dynamic.
- System 4:** The piano staff begins with a *p* dynamic. The grand staff begins with a *p* dynamic. The piano staff ends with a *tr* (trill) marking.
- System 5:** The piano staff begins with a *f* dynamic. The grand staff begins with a *f* dynamic.

30 - Allegro poco moderato

Measures 10-14. The piece is in 2/4 time with a key signature of one sharp (F#). The bass staff features a continuous eighth-note pattern starting with a forte (*f*) dynamic. The treble staff has a melody of eighth notes, also starting with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

150

Measures 150-153. The bass staff continues with eighth-note patterns. The treble staff has a melody of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

154

Measures 154-157. The bass staff continues with eighth-note patterns. The treble staff has a melody of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

158

Measures 158-161. The bass staff continues with eighth-note patterns. The treble staff has a melody of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *p*, *cresc.*, and *f*.

162

Measures 162-165. The bass staff continues with eighth-note patterns. The treble staff has a melody of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *p*.

166

Measures 166-169. The bass staff continues with eighth-note patterns. The treble staff has a melody of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *f*.

31 - Adagio pietoso

Measures 174-176. The piece is in 3/8 time with a key signature of one flat. The right hand features a melodic line with slurs and accents, marked with *p*, *cresc.*, and *f*. The left hand provides harmonic support with chords and moving lines, also marked with *p*, *cresc.*, and *f*. The tempo is Adagio and the mood is pietoso.

177

Measures 177-183. The right hand continues the melodic development with slurs and accents, marked with *p* and *mf*. The left hand maintains the harmonic texture with chords and moving lines, marked with *p* and *mf*.

184

Measures 184-190. The right hand features a melodic line with slurs and accents, marked with *mf* and *p*. The left hand provides harmonic support with chords and moving lines, marked with *mf* and *p*.

191

Measures 191-197. The right hand continues the melodic development with slurs and accents, marked with *mf* and *f*. The left hand maintains the harmonic texture with chords and moving lines, marked with *mf* and *f*.

198

Measures 198-204. The right hand features a melodic line with slurs and accents, marked with *p*. The left hand provides harmonic support with chords and moving lines, marked with *p*.

32 - Allegretto

First system of musical notation (measures 12-211). The score is in 3/8 time, key of B-flat major. The bass staff begins with a forte (*f*) dynamic and a melodic line. The treble staff has a forte (*f*) dynamic and a chordal accompaniment. The bass staff has a simple harmonic accompaniment.

212

Second system of musical notation (measures 212-217). The musical patterns continue from the previous system.

218

Third system of musical notation (measures 218-221). The musical patterns continue from the previous system.

222

Fourth system of musical notation (measures 222-227). This system includes trills (*tr*) in the bass staff and a forte (*f*) dynamic in the treble staff.

228

Fifth system of musical notation (measures 228-237). The musical patterns continue from the previous system.

33 - Adagio

p

p *legato*

274

f

f

278

p

f

p

f

282

p *cresc.*

f *ad lib.*

p *cresc.*

f

286

mf

mf

34 - Andante con gravita

Measures 297-308. The score is in 3/4 time with a key signature of one sharp (F#). The bass staff begins with a piano (*p*) dynamic, followed by a trill (*tr*) and a forte (*f*) section, ending with a piano (*p*) section. The treble staff starts with a piano (*p*) dynamic and a legato marking, followed by a forte (*f*) section. The bass staff has a whole note in measure 297, a half note in 298, and a whole note in 299, followed by a half note in 300, a whole note in 301, and a half note in 302, and finally a whole note in 303.

309

Measures 309-312. The bass staff features a piano (*p*) dynamic in measure 309, followed by a piano (*p*) section in measure 310, and a pianissimo (*pp*) section in measure 311. The treble staff starts with a piano (*p*) dynamic in measure 309, followed by a piano (*p*) section in measure 310, and a piano (*p*) section in measure 311. The bass staff has a whole note in measure 309, a half note in 310, and a whole note in 311, followed by a half note in 312.

313

Measures 313-316. The bass staff begins with a piano (*p*) dynamic in measure 313, followed by a piano (*p*) section in measure 314, and a piano (*p*) section in measure 315. The treble staff starts with a piano (*p*) dynamic in measure 313, followed by a piano (*p*) section in measure 314, and a piano (*p*) section in measure 315. The bass staff has a whole note in measure 313, a half note in 314, and a whole note in 315, followed by a half note in 316.

317

Measures 317-320. The bass staff begins with a piano (*p*) dynamic in measure 317, followed by a piano (*p*) section in measure 318, and a piano (*p*) section in measure 319. The treble staff starts with a piano (*p*) dynamic in measure 317, followed by a piano (*p*) section in measure 318, and a piano (*p*) section in measure 319. The bass staff has a whole note in measure 317, a half note in 318, and a whole note in 319, followed by a half note in 320.

35 - Scherzo

Measures 336-339 of the Scherzo. The bassoon part (bottom staff) begins with a forte (*f*) dynamic and features a continuous eighth-note pattern. The piano part (top staff) starts with a forte (*f*) dynamic and a *non legato* marking, playing chords and single notes in response to the bassoon.

340

Measures 340-343. The bassoon continues its eighth-note pattern, while the piano part provides harmonic support with chords and moving lines.

344

Measures 344-347. The bassoon part transitions to a more complex rhythmic pattern, marked with a piano (*p*) dynamic. The piano part continues with chords and moving lines.

348

Measures 348-351. Both the bassoon and piano parts feature a crescendo (*cresc.*) marking, indicating a gradual increase in volume. The bassoon part has a more active melodic line, while the piano part provides harmonic accompaniment.

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