

# 48 Etudes

*Opus 31, Volume 2, Etudes 25 to 48*

Contrabass & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

**Franz Wilhelm Ferling**

EMR 71415

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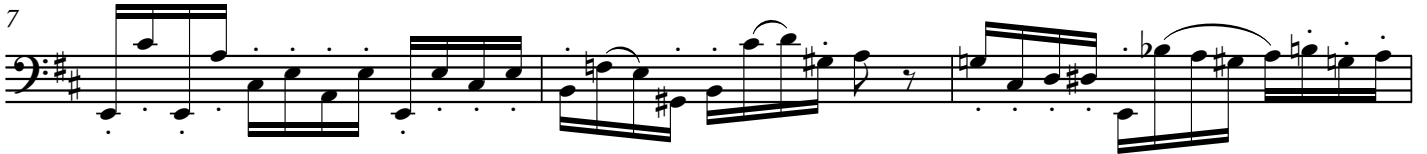
*Opus 31, Volume 2, Etudes 25 to 48*

**Franz Wilhelm Ferling**  
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## 25 - Allegro con brio

Contrabass  *f*

4 

7 

10 

13 

16 

19 

22 

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# 48 Etudes

## Opus 31, Volume 2, Etudes 25 to 48

Franz Wilhelm Ferling

Piano accompaniment & Arr.: Georges Aloy

### 25 - Allegro con brio

Contrabass

Piano

*f*

*f non legato*

5

10

15

20

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## 26 - Adagio con espressione

Measures 1-27. *p*

28

Measures 28-30. *p*, *cresc.*, *f*

31

Measures 31-33. *p*, *cresc.*, *f*

34

Measures 34-36. *p*, *f*

37

Measures 37-39. *p*, *f*

## 27 - Largo lagrimoso

Musical score for measures 48-55. The piece is in 3/4 time with a key signature of two sharps (D major). The bass line starts with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) section. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. Dynamics include *p*, *f*, and *p*.

60

Musical score for measures 56-63. The bass line begins with a *cresc.* (crescendo) leading to a forte (*f*) section, followed by a piano (*p*) section with a trill (*tr*) on the final note. The piano accompaniment includes a *cresc.* in the right hand and a simple bass line in the left hand. Dynamics include *cresc.*, *f*, and *p*.

64

Musical score for measures 64-67. The bass line features a sixteenth-note triplet (*6*) and a sixteenth-note group (*6*). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

68

Musical score for measures 68-75. The bass line starts with a forte (*f*) section, followed by a piano (*p*) section with a trill (*tr*) on the final note. The piano accompaniment includes a forte (*f*) section and a piano (*p*) section. Dynamics include *f* and *p*.

## 28 - Allegro spiritoso

ff

ff

Measures 85-99: The bass line features a continuous eighth-note pattern. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

100

Measures 100-103: The bass line continues with eighth-note patterns. The piano accompaniment features block chords in the right hand and single notes in the left hand.

104

Measures 104-108: The bass line continues with eighth-note patterns. The piano accompaniment features block chords in the right hand and single notes in the left hand.

109

Measures 109-112: The bass line continues with eighth-note patterns. The piano accompaniment features block chords in the right hand and single notes in the left hand.

113

Measures 113-116: The bass line continues with eighth-note patterns. The piano accompaniment features block chords in the right hand and single notes in the left hand.

# 29 - Andante amabile

Measures 118-122. Bass clef, 2/4 time. Dynamics: *p*, *cresc.*. Treble clef, 2/4 time. Dynamics: *p legato*.

Measures 123-127. Bass clef, 2/4 time. Dynamics: *f*, *ad lib.*, *mp*, *cresc.*. Treble clef, 2/4 time. Dynamics: *f*, *mp*.

Measures 128-133. Bass clef, 2/4 time. Dynamics: *dim.*, *f*, *p*, *f*, *p*, *mf*. Treble clef, 2/4 time. Dynamics: *p*, *f*, *p*, *mf*.

Measures 134-139. Bass clef, 2/4 time. Dynamics: *p*, *p*, *tr*. Treble clef, 2/4 time. Dynamics: *p*.

Measures 140-144. Bass clef, 2/4 time. Dynamics: *f*, *tr*. Treble clef, 2/4 time. Dynamics: *f*.

## 30 - Allegro poco moderato

10-149

150

150-153

154

154-157

158

158-161

162

162-165

166

166-170



## 31 - Adagio pietoso

168-176

*p* *cresc.* *f*

*p non legato* *cresc.* *f*

177-183

*p* *mf*

*p* *mf*

184-190

*mf* *p*

*mf* *p*

191-197

*mf* *f*

*mf* *f*

198-204

*p* *p*

*p* *p*

## 32 - Allegretto

Measures 1-6 of the piece. The bass line features a continuous eighth-note pattern with slurs and a dynamic marking of *f*. The treble line consists of chords with slurs, also marked *f*. The piano accompaniment in the lower bass line provides a simple harmonic support with slurs.

212

Measures 7-12. The bass line continues with eighth-note patterns and slurs. The treble line shows chordal accompaniment with slurs. The piano accompaniment remains simple with slurs.

218

Measures 13-18. The bass line continues with eighth-note patterns and slurs. The treble line shows chordal accompaniment with slurs. The piano accompaniment remains simple with slurs.

222

Measures 19-24. The bass line includes trills (tr) and slurs, marked *f*. The treble line shows chordal accompaniment with slurs, also marked *f*. The piano accompaniment continues with slurs.

228

Measures 25-30. The bass line continues with eighth-note patterns and slurs. The treble line shows chordal accompaniment with slurs. The piano accompaniment continues with slurs.

## 33 - Adagio

Measures 270-273. Bass clef, treble clef. Dynamics: *p* (piano). Performance instruction: *legato*. The piece is in 3/4 time with a key signature of one sharp (F#).

274

Measures 274-277. Bass clef, treble clef. Dynamics: *f* (forte). Performance instruction: *tr* (trill). The piece is in 3/4 time with a key signature of one sharp (F#).

278

Measures 278-281. Bass clef, treble clef. Dynamics: *p* (piano) and *f* (forte). The piece is in 3/4 time with a key signature of one sharp (F#).

282

Measures 282-285. Bass clef, treble clef. Dynamics: *p* (piano), *cresc.* (crescendo), and *f* (forte). Performance instruction: *ad lib.* (ad libitum). The piece is in 3/4 time with a key signature of one sharp (F#). Includes sixteenth-note runs and triplets.

286

Measures 286-289. Bass clef, treble clef. Dynamics: *mf* (mezzo-forte). The piece is in 3/4 time with a key signature of one sharp (F#).

34 - Andante con gravita

Musical score for measures 297-308. The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The top staff begins with a *p* dynamic and a trill. The middle staff starts with *p legato* and features a *f* dynamic later. The bottom staff provides a simple harmonic accompaniment.

309

Musical score for measures 309-312. The score continues with three staves. The top staff shows a *p* dynamic followed by a *pp* dynamic. The middle staff maintains a *p* dynamic throughout. The bottom staff continues with the accompaniment.

313

Musical score for measures 313-316. The score continues with three staves. The top staff features a *p* dynamic and includes sixteenth-note passages with a '6' fingering. The middle staff starts with *p* and has a fermata in the second measure. The bottom staff continues with the accompaniment.

317

Musical score for measures 317-320. The score continues with three staves. The top staff features a *p* dynamic and includes sixteenth-note passages with a '6' fingering. The middle staff continues with the melodic line. The bottom staff continues with the accompaniment.

## 35 - Scherzo

Measures 30-33 of the Scherzo. The score is in 6/8 time with a key signature of one sharp (F#). The bass clef part (left) features a melodic line with slurs and a dynamic marking of *f*. The piano part (right) consists of chords and rests, with a dynamic marking of *f non legato*.

340

Measures 34-37. The bass clef part continues with a melodic line, including a trill in measure 37. The piano part continues with chords and rests.

344

Measures 38-41. The bass clef part features a melodic line with a dynamic marking of *p*. The piano part continues with chords and rests, also marked *p*.

348

Measures 42-45. The bass clef part features a melodic line with a dynamic marking of *cresc.*. The piano part continues with chords and rests, also marked *cresc.*.

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