

à Edith Rambaud et César Ognibene
professeurs de hautbois aux Conservatoires de Chalon sur Saône et de Lyon

48 Etudes

(op. 31)

Franz Wilhelm Ferling

(1796-1874)

avec accompagnement de piano réalisé par

Georges Aloy

**Volume 1:
Etudes 1 à 24**

Hautbois & Piano

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Georges Aloy



Georges Aloy a formé de nombreux étudiants aux techniques de l'écriture musicale dans le cadre de sa fonction de professeur d'harmonie et de contrepoint au Conservatoire de Lyon.

Parallèlement, il a été longtemps organiste, dont 13 ans titulaire de la Basilique de Fourvière ; durant cette période il a fourni un important travail d'écriture : harmonisations pour chœurs, nombreux accompagnements, préludes et arrangements pour orgue, dont quelques uns ont été publiés aux Editions Marc Reift.

C'est à Fourvière qu'a été créé son Magnificat pour solistes, chœur mixte, orchestre à cordes, trompette et orgue. Les concerts qu'il donne, soit seul, soit avec des solistes sont toujours appréciés.

Portant à sa ville natale un grand attachement, il a écrit une cinquantaine de chansons ou mélodies, pour voix et orchestre, sur des textes d'auteurs divers, d'esprit et de style d'une grande variété ; par ailleurs, il a compilé, arrangé et orchestré un grand nombre de chansons écrites sur Lyon, du XVII^e siècle à nos jours. L'ensemble est regroupé sous la dénomination : « Lyon en chansons ».

Dans un langage musical plus élaboré - plus personnel - il a mis en musique, pour chant et piano, les 48 poèmes du recueil des « Regards obliques sur la ville » que le poète Jean Vuillat a consacré à la ville de Lyon.



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48 Etudes pour Hautbois (op. 31)

Volume 1:
Études 1 à 24

de Franz Wilhelm Ferling (1796 - 1874)

avec accompagnement de piano réalisé par
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1 - Adagio con espressione

The musical score for Etude 1, 'Adagio con espressione', is presented for Horn (Hautbois) and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each with a Horn part on a single staff and a Piano part on a grand staff (treble and bass clef).
- **System 1 (Measures 1-4):** The Horn part begins with a *p* (piano) dynamic. The Piano part starts with a *p legato* (piano, legato) dynamic.
- **System 2 (Measures 5-8):** Both parts feature a *cresc.* (crescendo) marking. The Horn part ends with a *f* (forte) dynamic and a trill (*tr*).
- **System 3 (Measures 9-12):** The Horn part has a *p* dynamic. The Piano part also has a *p* dynamic.
- **System 4 (Measures 13-16):** Both parts feature a *cresc.* marking, leading to the end of the study.

Dans le cas d'une exécution publique de tout ou partie de ce recueil, prière d'associer les noms de F. W. Ferling et G. Aloy

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2 - Moderato risoluto

This musical score is for a piece titled "2 - Moderato risoluto". It is written for a piano and features a single melodic line in the right hand and a supporting harmonic line in the left hand. The tempo is marked "Moderato risoluto". The score is divided into five systems, each starting with a measure number: 33, 36, 38, and 40. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The first system begins with a forte (*f*) dynamic. The second system continues with the same dynamics. The third system introduces a piano (*p*) dynamic in the left hand and includes crescendo (*cresc.*) markings in both hands, leading to a forte (*f*) dynamic. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a final forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

33

36

38

40

f

p

cresc.

f

4 - Allegro moderato

ff

83

86

89

92

6 - Allegretto scherzo

The musical score is for a piece titled "6 - Allegretto scherzo" in 3/8 time. It is written for piano (p) and violin (v). The key signature has one sharp (F#). The score is divided into five systems, each with a measure number at the beginning of the piano part.

- System 1:** Measures 1-10. The piano part starts with a forte (f) dynamic. The violin part features a continuous eighth-note melody.
- System 2:** Measures 11-20. The piano part continues with chords and single notes. The violin part continues its melodic line.
- System 3:** Measures 21-30. The piano part has some rests in the first few measures. The violin part continues with eighth-note patterns.
- System 4:** Measures 31-40. The piano part has rests in the first few measures. The violin part includes a trill (tr) in the final measure.
- System 5:** Measures 41-50. The piano part continues with chords. The violin part continues with eighth-note patterns.

8 - Allegretto moderato con fuoco

This musical score is for a piece titled "8 - Allegretto moderato con fuoco". It is written for piano and features a treble and bass staff. The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into five systems, each starting with a measure number: 220, 222, 225, and 228. The first system begins with a forte (f) dynamic. The music is characterized by rapid sixteenth-note passages in the right hand and more rhythmic, often chordal or eighth-note patterns in the left hand. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

220

222

225

228

10 - Tempo di Polacca

Measures 286-293. The right hand (treble clef) features a melodic line with slurs and trills, marked *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked *p non legato*.

290

Measures 294-301. The right hand (treble clef) continues the melodic line with slurs and trills, marked *f*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked *p*.

294

Measures 302-309. The right hand (treble clef) continues the melodic line with slurs and trills, marked *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked *p*.

298

Measures 310-317. The right hand (treble clef) continues the melodic line with slurs and trills, marked *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked *p*.

302

Measures 318-325. The right hand (treble clef) continues the melodic line with slurs and trills, marked *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked *p*.

11 - Larghetto

musical score for "11 - Larghetto" in 6/8 time. The score is divided into five systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The piano part includes a section marked "id." (identical).

System 2: The vocal line features a crescendo leading to a forte (*f*) dynamic. The piano accompaniment also features a crescendo leading to a forte (*f*) dynamic.

System 3: The vocal line includes a triplet of eighth notes. The piano accompaniment features a mezzo-piano (*mp*) dynamic.

System 4: The vocal line includes a trill (*tr*) on the first measure. The piano accompaniment includes a trill (*tr*) on the first measure.

System 5: The vocal line features a piano (*p*) dynamic. The piano accompaniment also features a piano (*p*) dynamic.

12 - Allegro furioso

Measures 353-355 of the musical score. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 353 features a treble staff with a melodic line starting on G4, marked *sfz* and *mf*, and a grand staff with a bass line starting on G2. Measure 354 continues the melodic line in the treble staff, marked *cresc.*, and the grand staff has a bass line starting on G2. Measure 355 features a treble staff with a melodic line starting on G4, marked *f*, and a grand staff with a bass line starting on G2.

356

Measures 356-358 of the musical score. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 356 features a treble staff with a melodic line starting on G4, marked *sfz* and *mf*, and a grand staff with a bass line starting on G2. Measure 357 continues the melodic line in the treble staff, marked *cresc.*, and the grand staff has a bass line starting on G2. Measure 358 features a treble staff with a melodic line starting on G4, marked *f*, and a grand staff with a bass line starting on G2.

359

Measures 359-361 of the musical score. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 359 features a treble staff with a melodic line starting on G4, marked *f*, and a grand staff with a bass line starting on G2. Measure 360 continues the melodic line in the treble staff, marked *f*, and the grand staff has a bass line starting on G2. Measure 361 features a treble staff with a melodic line starting on G4, marked *f*, and a grand staff with a bass line starting on G2.

362

Measures 362-364 of the musical score. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 362 features a treble staff with a melodic line starting on G4, marked *f*, and a grand staff with a bass line starting on G2. Measure 363 continues the melodic line in the treble staff, marked *f*, and the grand staff has a bass line starting on G2. Measure 364 features a treble staff with a melodic line starting on G4, marked *f*, and a grand staff with a bass line starting on G2.

365

Measures 365-367 of the musical score. The system consists of a single staff with a treble clef and a grand staff with treble and bass clefs. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 365 features a treble staff with a melodic line starting on G4, marked *mf*, and a grand staff with a bass line starting on G2. Measure 366 continues the melodic line in the treble staff, marked *cresc.*, and the grand staff has a bass line starting on G2. Measure 367 features a treble staff with a melodic line starting on G4, marked *mf*, and a grand staff with a bass line starting on G2.

14 - Scherzo

Measures 1-329. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a continuous sixteenth-note melody starting with a *mf* dynamic. The left hand provides harmonic support with chords and single notes, marked *mf non legato*.

330

Measures 330-335. The right hand continues with a flowing sixteenth-note pattern. The left hand accompaniment consists of chords and moving lines, maintaining the *mf non legato* character.

336

Measures 336-341. Both the right and left hands show a gradual decrease in volume, indicated by the *dim.* (diminuendo) markings. The right hand's sixteenth-note texture remains consistent.

342

Measures 342-347. The music builds in intensity, marked by *cresc.* (crescendo) in both hands. The right hand's sixteenth-note figures become more pronounced.

348

Measures 348-353. The piece concludes with a soft, piano (*p*) section. The right hand features a melodic line with some grace notes, while the left hand provides a simple harmonic accompaniment.

15 - Largo, mesto

First system of music, measures 15-18. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo/mood is indicated as "Largo, mesto". The first staff (treble) begins with a piano (*p*) dynamic and features a melodic line with a long slur. The second staff (bass) also begins with a piano (*p*) dynamic and features a more active, rhythmic accompaniment.

359

Second system of music, measures 359-361. The score continues in the same key and time signature. The first staff (treble) begins with a pianissimo (*pp*) dynamic. The second staff (bass) also begins with a pianissimo (*pp*) dynamic. The melodic line in the treble staff continues with a long slur, while the bass staff provides a steady accompaniment.

362

Third system of music, measures 362-364. The score continues in the same key and time signature. The first staff (treble) begins with a pianissimo (*pp*) dynamic. The second staff (bass) also begins with a pianissimo (*pp*) dynamic. The melodic line in the treble staff continues with a long slur, while the bass staff provides a steady accompaniment.

365

Fourth system of music, measures 365-367. The score continues in the same key and time signature. The first staff (treble) begins with a pianissimo (*pp*) dynamic. The second staff (bass) also begins with a pianissimo (*pp*) dynamic. The melodic line in the treble staff continues with a long slur, while the bass staff provides a steady accompaniment.

16 - Allegro risoluto

Measures 392-394. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth-note patterns and slurs. The piano accompaniment in the left hand consists of chords and single notes. A forte (*f*) dynamic is marked at the beginning of measure 392. An *id.* (ad libitum) marking is present in measure 393.

395

Measures 395-397. The melody continues with eighth-note patterns. The piano accompaniment provides harmonic support with chords and single notes.

398

Measures 398-400. The melody features a mix of eighth and sixteenth notes. The piano accompaniment includes a melodic line in the bass line starting in measure 399.

401

Measures 401-403. The melody continues with eighth-note patterns. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

404

Measures 404-406. The melody features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment includes chords and a melodic line in the bass line.

17 - Adagio cantabile

Measures 17-18 of the piece. The music is in 3/4 time, key of B-flat major. The melody in the right hand is marked *mf* and features a long note in measure 17 followed by a half note in measure 18. The piano accompaniment in the left hand consists of chords, also marked *mf*.

Measures 426-427. Measure 426 features a rapid sixteenth-note run in the right hand, marked *p*, with a sixteenth-note rest in the left hand. Measure 427 continues the piano accompaniment with chords, marked *p*.

Measures 428-429. Measure 428 has a trill in the right hand and chords in the left. Measure 429 features a half note in the right hand and chords in the left.

Measures 430-431. Measure 430 has a rapid sixteenth-note run in the right hand, marked *f*, and a half note in the left hand, also marked *f*. Measure 431 features a half note in the right hand and chords in the left.

Measures 432-434. Measure 432 has a half note in the right hand, marked *p*, and chords in the left, marked *p*. Measure 433 features a trill in the right hand, marked *f*, and chords in the left, marked *r*. Measure 434 has a half note in the right hand, marked *f*, and chords in the left, marked *r*.

18 - Vivace

First system of music for measures 1-3. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivace'. The first staff (treble clef) begins with a forte 'f' dynamic and features a rapid, ascending eighth-note scale. The second staff (piano) provides harmonic support with chords and single notes.

449

Second system of music for measures 4-6. The melody continues with eighth-note patterns and slurs. The piano accompaniment includes chords and moving lines in both hands.

452

Third system of music for measures 7-9. The melody shows more complex rhythmic patterns with slurs and accents. The piano part continues with harmonic accompaniment.

455

Fourth system of music for measures 10-12. The melody concludes with a trill (tr) and a grace note (grace). The piano accompaniment provides a final harmonic context.

19 - Andante

Musical score for "19 - Andante" in 3/4 time, featuring a piano (p) and a violin (trm) part. The score is divided into five systems, each with a treble and bass staff for the piano and a single staff for the violin.

System 1: The piano part begins with a piano (*p*) dynamic. The violin part features a melodic line with a trill (*trm*) and a crescendo (*cresc.*) marking.

System 2: The piano part continues with a piano (*p*) dynamic. The violin part features a melodic line with a trill (*trm*) and a crescendo (*cresc.*) marking.

System 3: The piano part begins with a forte (*f*) dynamic. The violin part features a melodic line with a trill (*trm*) and a piano (*p*) dynamic marking.

System 4: The piano part continues with a forte (*f*) dynamic. The violin part features a melodic line with a trill (*trm*) and a piano (*p*) dynamic marking.

System 5: The piano part begins with a piano (*p*) dynamic. The violin part features a melodic line with a trill (*trm*) and a piano (*p*) dynamic marking.

22 - Allegro moderato

Measures 588-590 of the piece. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody in the right hand features eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. A forte (*f*) dynamic is indicated.

591

Measures 591-593. The right hand continues with eighth-note patterns. The left hand features more complex chordal textures. A forte (*f*) dynamic is indicated.

594

Measures 594-596. The right hand has a melodic line with slurs. The left hand has a more active bass line. A piano (*p*) dynamic is indicated.

597

Measures 597-600. The right hand features a rapid eighth-note passage marked with a crescendo (*cresc.*). The left hand also has a rhythmic pattern. A forte (*f*) dynamic is indicated.

600

Measures 600-602. The right hand continues with eighth-note patterns. The left hand has a simple bass line. A forte (*f*) dynamic is indicated.

24 - Scherzando

First system of music for measures 659-665. The right hand (treble clef) is marked *f* and features a continuous eighth-note pattern. The left hand (bass clef) is marked *f non legato* and features a continuous eighth-note pattern. The key signature is two sharps (F# and C#) and the time signature is 3/8.

659

Second system of music for measures 666-672. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand continues with eighth-note patterns. The key signature and time signature remain the same.

666

Third system of music for measures 673-679. The right hand features more complex eighth-note patterns with some ties. The left hand continues with eighth-note patterns. The key signature and time signature remain the same.

673

Fourth system of music for measures 680-686. The right hand features eighth-note patterns with some ties. The left hand continues with eighth-note patterns. The key signature and time signature remain the same.

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EMR 11007	NAULAIS, Jérôme	Toundra
EMR 11082	NAULAIS, Jérôme (Arr.)	Elisa
EMR 11040	NAULAIS, Jérôme (Arr.)	Greensleeves
EMR 10456	NAULAIS, Jérôme (Arr.)	Jeux Interdits
EMR 10739	PASCULLI, Antonio	La Favorita
EMR 11521	PIAZZOLLA, Astor	Ave Maria
EMR 11066	PUCCINI, Giacomo	Nessun Dorma
EMR 10446	RICHARDS, Scott	Morning Has Broken
EMR 10758	ROBLES / MILCHBERG	El Condor Pasa
EMR 11520	ROCHA, Gilles	Ave Maria
EMR 11065	SCHUBERT, Franz	Ave Maria
EMR 11114	SCHUBERT, Franz	Ave Maria
EMR 1958	TAILOR, Norman	Keep On Smiling
EMR 10690	THIELE / WEISS	What A Wonderful World
EMR 10307	VERDI, Giuseppe	Choeur des esclaves hébreux
EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 10307	VERDI, Giuseppe	Coro di schiavi ebrei
EMR 10307	VERDI, Giuseppe	Hebräischer Sklavenchor

OBOE & STRINGS

EMR 4931	BACH, Johann S.	Aria
EMR 4767C	BACH, Johann S.	Aria From Suite n° 3
EMR 4936	BELLINI, Joe (Arr.)	Bill Bailey
EMR 4937	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee
EMR 4934	CACCINI, Giulio	Ave Maria
EMR 13218	GRGIN, Ante	Biljana (Solo Oboe)
EMR 4932	JOPLIN, Scott	The Entertainer
EMR 4714	SAINT-SAËNS, C.	Romance (Solo Oboe)
EMR 4933	SCHUBERT, Franz	Ave Maria
EMR 4935	SEDLAK, Jan (Arr.)	Greensleeves

OBOE & ORCHESTRA

EMR 4767C	BACH, Johann S.	Aria From Suite n° 3
EMR 4841	PARTON, Dolly	I Will Always Love You
EMR 4715	SAINT-SAËNS, C.	Romance (Solo Oboe)

PLAY THE 1st OBOE WITH THE WIND ORCHESTRA

EMR 13258	VARIOUS	Play The 1st Oboe
EMR 13268	VARIOUS	Play The 1st Oboe
EMR 13097	VARIOUS	Play the 1st Oboe (Famous Overtures)
EMR 13096	VARIOUS	Play the 1st Oboe (Famous...+CD)
EMR 13098	VARIOUS	Play the 1st Oboe (Romantic Moods)
EMR 13099	VARIOUS	Play the 1st Oboe (Romantic...+CD)
EMR 13100	VARIOUS	Play the 1st Oboe (The Charm Of ...)
EMR 13101	VARIOUS	Play the 1st Oboe (The Charm...+CD)