

48 Etudes

Opus 31, Volume 2, Etudes 25 to 48

Tuba & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71407

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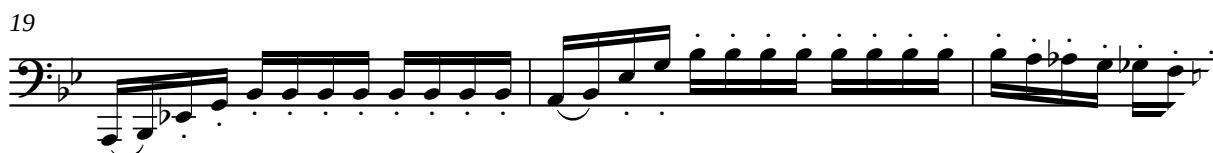
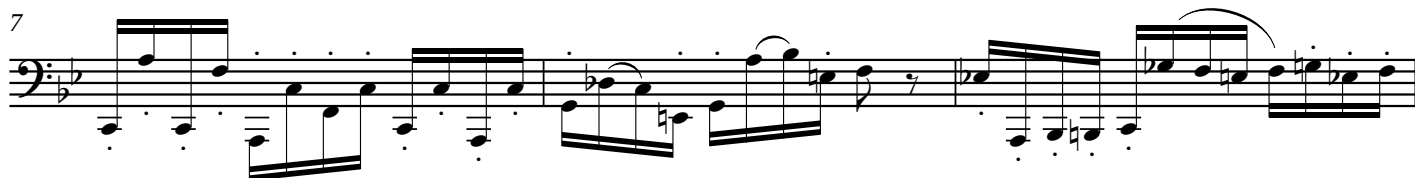
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Opus 31, Volume 2, Etudes 25 to 48

Franz Wilhelm Ferling
Piano accompaniment & Arr.: Georges Aloy

25 - Allegro con brio



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25 - Allegro con brio

5

10

15

20

Tuba

Piano

f non legato

26 - Adagio con espressione

Musical score for "26 - Adagio con espressione". The score is written for piano and bass. It consists of five systems of staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/mood is Adagio con espressione.

The score includes the following musical elements:

- System 1:** Bass staff starts with a piano (*p*) dynamic. Treble staff also starts with a piano (*p*) dynamic. The system ends with a triplet of eighth notes in the bass staff.
- System 2:** Bass staff includes a trill (*tr*) and a piano (*p*) dynamic. Treble staff includes a piano (*p*) dynamic and a crescendo (*cresc.*). The system ends with a piano (*p*) dynamic and a triplet of eighth notes in the bass staff.
- System 3:** Bass staff includes a piano (*p*) dynamic and a crescendo (*cresc.*). Treble staff includes a piano (*p*) dynamic and a crescendo (*cresc.*). The system ends with a forte (*f*) dynamic and a triplet of eighth notes in the bass staff.
- System 4:** Bass staff includes a piano (*p*) dynamic and a crescendo (*cresc.*). Treble staff includes a piano (*p*) dynamic and a crescendo (*cresc.*). The system ends with a forte (*f*) dynamic and a triplet of eighth notes in the bass staff.
- System 5:** Bass staff includes a piano (*p*) dynamic and a trill (*tr*). Treble staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The system ends with a forte (*f*) dynamic and a triplet of eighth notes in the bass staff.

27 - Largo lagrimoso

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

60

Measures 60-63. Measure 60 begins with a *cresc.* (crescendo) marking. The bass line has a melodic line with dynamics *f* and *p*, and a trill (*tr*) in measure 63. The piano accompaniment features chords in the right hand and a simple bass line in the left hand, with dynamics *f* and *p*.

64

Measures 64-67. The bass line features a melodic line with a sextuplet (*6*) in measure 66. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

68

Measures 68-71. Measure 68 begins with a *f* (forte) marking. The bass line has a melodic line with dynamics *f* and *p*, and a trill (*tr*) in measure 71. The piano accompaniment features chords in the right hand and a simple bass line in the left hand, with dynamics *f* and *p*.

28 - Allegro spiritoso

Measures 85-99 of the piece. The bassoon part (bottom staff) features a continuous eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand, marked *ff*. The piano accompaniment (top staff) consists of chords in the right hand and a simple eighth-note bass line in the left hand, also marked *ff*.

100

Measures 100-103. The bassoon part continues with eighth-note patterns, including some sixteenth-note runs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

104

Measures 104-108. The bassoon part has a more complex eighth-note pattern with some sixteenth-note runs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

109

Measures 109-112. The bassoon part features a complex eighth-note pattern with some sixteenth-note runs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

113

Measures 113-116. The bassoon part continues with eighth-note patterns. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

29 - Andante amabile

Measures 118-122. The piece is in 2/4 time with a key signature of two flats. The bass line starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to measure 122. The piano accompaniment is marked *p legato*. The melody features a series of eighth and sixteenth notes with slurs and ties.

Measures 123-127. Measure 123 begins with a forte (*f*) dynamic and an *ad lib.* marking. The piano part has a forte (*f*) dynamic. Measures 124-127 show a mezzo-piano (*mp*) dynamic with a crescendo (*cresc.*). The melody includes a triplet of eighth notes in measure 124 and another triplet in measure 127.

Measures 128-133. Measure 128 starts with a *dim. 6* marking. The piano part has a piano (*p*) dynamic, while the melody is marked *f*. Measures 129-133 show a mezzo-forte (*mf*) dynamic. The piano part features a series of sixteenth-note patterns, and the melody includes a sextuplet of eighth notes in measure 128.

Measures 134-139. Measure 134 begins with a piano (*p*) dynamic. The piano part has a piano (*p*) dynamic. Measures 135-139 show a mezzo-piano (*p*) dynamic. The melody includes a triplet of eighth notes in measure 135 and a trill (*tr*) in measure 139.

Measures 140-144. Measure 140 starts with a trill (*tr*) in the melody. The piano part has a forte (*f*) dynamic. Measures 141-144 show a forte (*f*) dynamic. The piano part features a series of sixteenth-note patterns, and the melody includes a trill (*tr*) in measure 144.

30 - Allegro poco moderato

Measures 142-145. Bass line: continuous eighth-note pattern. Treble line: chords and rests. Dynamics: *f*.

150

Measures 150-153. Bass line: continuous eighth-note pattern. Treble line: chords and rests.

154

Measures 154-157. Bass line: continuous eighth-note pattern. Treble line: chords and rests.

158

Measures 158-161. Bass line: continuous eighth-note pattern. Treble line: chords and rests. Dynamics: *p*, *cresc.*, *f*.

162

Measures 162-165. Bass line: continuous eighth-note pattern. Treble line: chords and rests. Dynamics: *p*.

166

Measures 166-169. Bass line: continuous eighth-note pattern. Treble line: chords and rests. Dynamics: *f*.

31 - Adagio pietoso

Measures 168-173. The score is in 3/8 time with a key signature of two flats. The right hand features a melodic line with slurs and dynamic markings *p*, *cresc.*, and *f*. The left hand provides harmonic support with chords and a steady eighth-note bass line. A *p non legato* marking is present in the first measure of the left hand.

177

Measures 174-183. The right hand continues the melodic development with slurs and dynamic markings *p* and *mf*. The left hand maintains the harmonic structure with chords and a consistent eighth-note bass line.

184

Measures 184-190. The right hand shows a melodic phrase with slurs and dynamic markings *mf* and *p*. The left hand continues with harmonic accompaniment, including chords and a steady eighth-note bass line.

191

Measures 191-197. The right hand features a more active melodic line with slurs and dynamic markings *mf* and *f*. The left hand provides harmonic support with chords and a steady eighth-note bass line.

198

Measures 198-203. The right hand concludes the piece with a melodic phrase marked *p*. The left hand continues with harmonic accompaniment, including chords and a steady eighth-note bass line.

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 features a continuous eighth-note melody, while the treble staff provides harmonic accompaniment with chords and single notes. Both staves are marked with a forte (*f*) dynamic.

212

Second system of musical notation (measures 212-217). The bass staff continues the eighth-note melody. The treble staff features a more active accompaniment with eighth-note chords. The bass staff has a simple eighth-note accompaniment.

218

Third system of musical notation (measures 218-221). The bass staff continues the eighth-note melody. The treble staff features a more active accompaniment with eighth-note chords. The bass staff has a simple eighth-note accompaniment.

222

Fourth system of musical notation (measures 222-227). The bass staff features a trill (*tr*) on the first measure, followed by a continuous eighth-note melody. The treble staff features a more active accompaniment with eighth-note chords. The bass staff has a simple eighth-note accompaniment.

228

Fifth system of musical notation (measures 228-237). The bass staff features a trill (*tr*) on the first measure, followed by a continuous eighth-note melody. The treble staff features a more active accompaniment with eighth-note chords. The bass staff has a simple eighth-note accompaniment.

33 - Adagio

Measures 270-273. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The bass line starts with a piano (*p*) dynamic and features a melodic line with slurs and ties. The piano accompaniment also begins with a piano (*p*) dynamic and is marked *legato*, consisting of chords and moving lines in both hands.

274

Measures 274-277. The bass line includes a trill (*tr*) in measure 275 and reaches a forte (*f*) dynamic by measure 276. The piano accompaniment also reaches a forte (*f*) dynamic in measure 276, with sustained chords in the right hand.

278

Measures 278-281. The bass line starts piano (*p*) and becomes forte (*f*) in measure 280, featuring a rapid sixteenth-note passage. The piano accompaniment remains piano (*p*) in the first two measures before becoming forte (*f*) in measure 280, with sustained chords in the right hand.

282

Measures 282-285. Both the bass and piano lines start piano (*p*) and include a crescendo (*cresc.*) in measure 283. In measure 284, the bass line becomes forte (*f*) and features a rapid sixteenth-note passage marked *ad lib.* with a sextuplet (*6*). The piano accompaniment also becomes forte (*f*) in measure 284. Measure 285 features triplet (*3*) markings in both hands.

286

Measures 286-289. The piece continues with a mezzo-forte (*mf*) dynamic. The bass line has a melodic line with slurs, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

34 - Andante con gravita

Measures 305-308. The piece is in 3/4 time. The bass staff begins with a trill on a whole note, marked *p*. The treble staff has a piano introduction with a *p* dynamic and a *legato* marking. Dynamics include *p*, *f*, and *p* across the system.

309

Measures 309-312. The bass staff features a melodic line with a *p* dynamic. The treble staff continues with a piano accompaniment, marked *p* and *pp*.

313

Measures 313-316. The bass staff includes a sixteenth-note triplet marked with a '6' and a fermata. The treble staff has a piano accompaniment with a *p* dynamic.

317

Measures 317-320. The bass staff features a sixteenth-note triplet marked with a '6'. The treble staff continues with a piano accompaniment.

35 - Scherzo

f

f non legato

340

344

p

p

348

cresc.

cresc.

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