

48 Etudes

Opus 31, Volume 2, Etudes 25 to 48

E^b Cornet & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71425

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25 - Allegro con brio

E♭ Cornet



4



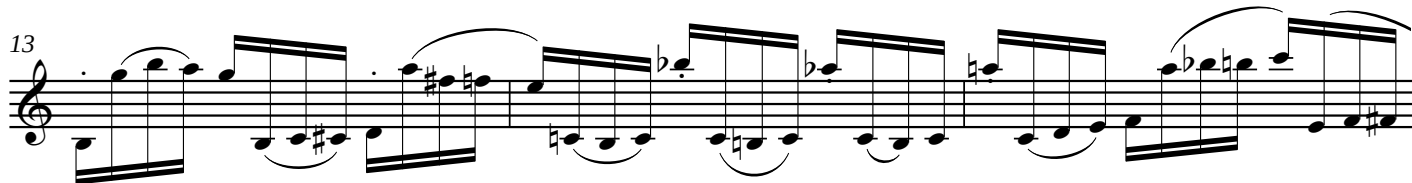
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10



13



16



19



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48 Etudes

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Franz Wilhelm Ferling
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25 - Allegro con brio

E♭ Cornet

Piano

f non legato

5

10

15

20

26 - Adagio con espressione

Musical score for "26 - Adagio con espressione". The score is written for a single melodic line (treble clef) and piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo and expression markings are "Adagio con espressione".

The score is divided into five systems, each starting with a measure number:

- System 1 (Measures 1-7):** The melodic line begins with a *p* (piano) dynamic. The piano accompaniment also starts with a *p* dynamic. A triplet of eighth notes appears in the final measure of the system.
- System 2 (Measures 28-30):** The melodic line features a trill (*tr*) in measure 28. Dynamics include *p*, *cresc.* (crescendo), and *f* (forte). A sextuplet of eighth notes is marked in measure 29.
- System 3 (Measures 31-33):** The melodic line continues with *p* and *cresc.* markings. A sextuplet of eighth notes is marked in measure 32. The system ends with a *f* dynamic.
- System 4 (Measures 34-36):** The melodic line includes a trill (*tr*) in measure 35. Dynamics range from *p* to *f*. The piano accompaniment features dense chordal textures.
- System 5 (Measures 37-39):** The melodic line starts with a trill (*tr*) in measure 37. Dynamics include *p* and *f*. Triplet markings (*3*) are present in the piano accompaniment in measures 38 and 39.

27 - Largo lagrimoso

Measures 27-35. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand begins 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.

60

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

64

Measures 64-67. The melody in the right hand continues with a sixteenth-note figure, marked with a '6' indicating a sextuplet. The piano accompaniment consists of chords and moving lines.

68

Measures 68-71. The melody in the right hand features a forte (*f*) section with a sextuplet (*6*) and a trill (*tr*), followed by a piano (*p*) section. The piano accompaniment also includes a forte (*f*) section and a piano (*p*) section.

28 - Allegro spiritoso

First system of the musical score, measures 1-99. The piece is in 3/4 time, key of B-flat major (three flats). The tempo is 'Allegro spiritoso'. The first staff (treble clef) begins with a forte (*ff*) dynamic and features a rapid, flowing melody with many sixteenth and thirty-second notes. The second staff (bass clef) provides harmonic support with chords and single notes, also marked *ff*.

100

Second system of the musical score, measures 100-103. The melody continues with intricate patterns. The piano accompaniment features chords and moving lines in both hands.

104

Third system of the musical score, measures 104-108. The melody shows some rests, while the piano accompaniment continues with active harmonic support.

109

Fourth system of the musical score, measures 109-112. The melody resumes with a series of sixteenth notes. The piano accompaniment includes some sixteenth-note passages in the right hand.

113

Fifth system of the musical score, measures 113-116. The final measures of the page show the continuation of the energetic melody and accompaniment.

29 - Andante amabile

The musical score is for a piece titled "29 - Andante amabile" in 3/4 time. It consists of five systems of music, each with a piano (p) and violin (v) part. The key signature has two flats (B-flat and E-flat).

- System 1:** The piano part begins with a *p* dynamic and a *legato* marking. The violin part starts with a *p* dynamic and includes a *cresc.* marking towards the end of the system.
- System 2:** The piano part has a *f* dynamic. The violin part includes an *ad lib.* marking, a *f* dynamic, a triplet of eighth notes, a *mp* dynamic, and a *cresc.* marking.
- System 3:** The piano part features a *dim.* marking followed by two groups of sixteenth notes. The violin part has a *p* dynamic, a *f* dynamic, and a *mf* dynamic.
- System 4:** The piano part has a *p* dynamic. The violin part includes a triplet of eighth notes, a *p* dynamic, and a *tr* (trill) marking.
- System 5:** The piano part has a *f* dynamic. The violin part includes a *f* dynamic and a *tr* marking.

30 - Allegro poco moderato

150

154

158

162

166

31 - Adagio pietoso

Measures 174-176. The system shows the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Measures 177-183. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains the eighth-note pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Measures 184-190. The vocal line features a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Measures 191-197. The vocal line includes a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Measures 198-204. The vocal line concludes with a half note E6, followed by a quarter note F6, and then a half note G6. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* (piano).

32 - Allegretto

Measures 12-17 of the piece. The right hand features a continuous eighth-note melody with slurs and ties. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piece begins with a forte (*f*) dynamic.

212

Measures 18-23. The right hand continues the eighth-note melody. The left hand accompaniment consists of chords and single notes, maintaining the harmonic support.

218

Measures 24-27. The right hand melody continues with some slurs. The left hand accompaniment includes chords and single notes, with a slight change in texture in measure 27.

222

Measures 28-31. The right hand features trills (*tr*) on the first three measures, followed by a slur. The left hand accompaniment includes chords and single notes. The piece continues with a forte (*f*) dynamic.

228

Measures 32-35. The right hand melody continues with slurs. The left hand accompaniment includes chords and single notes, concluding the piece.

33 - Adagio

274

278

282

286

34 - Andante con gravita

Measures 305-308. 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 305, followed by a crescendo to a fortissimo (f) passage in measure 306, and a decrescendo to a piano (p) passage in measure 307. The left hand provides a harmonic accompaniment, starting piano (p) and legato, with a crescendo to fortissimo (f) in measure 306.

309

Measures 309-312. The right hand continues the melodic line, decrescendo from piano (p) to pianissimo (pp) by measure 310. The left hand continues the accompaniment, with a crescendo to piano (p) in measure 310.

313

Measures 313-316. The right hand features a melodic line with a crescendo to piano (p) in measure 313, followed by a decrescendo to piano (p) in measure 314, and a crescendo to piano (p) in measure 315. The left hand continues the accompaniment, with a crescendo to piano (p) in measure 313.

317

Measures 317-320. The right hand continues the melodic line, with a crescendo to piano (p) in measure 317, followed by a decrescendo to piano (p) in measure 318, and a crescendo to piano (p) in measure 319. The left hand continues the accompaniment, with a crescendo to piano (p) in measure 317.

35 - Scherzo

Measures 1-3 of the Scherzo. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand, both marked *f*.

340

Measures 4-7 of the Scherzo. The piano part continues with the triplet eighth-note pattern in the right hand and the eighth-note bass line in the left hand.

344

Measures 8-11 of the Scherzo. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand, both marked *p*.

348

Measures 12-15 of the Scherzo. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand, both marked *cresc.*.

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E^b CORNET SOLO

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