

48 Etudes

Opus 31, Volume 2, Etudes 25 to 48

E^b Horn & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71424

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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25 - Allegro con brio



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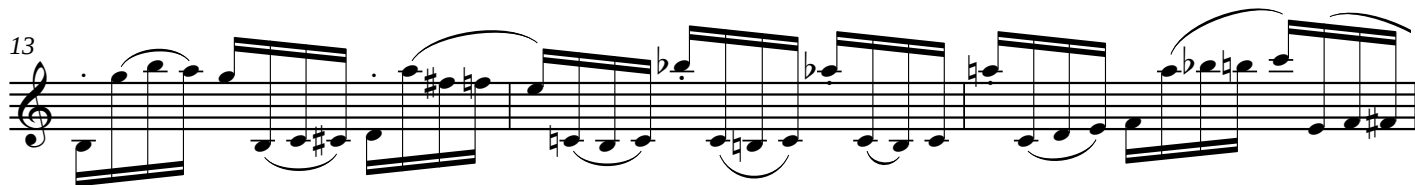
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48 Etudes

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Franz Wilhelm Ferling
Piano accompaniment & Arr.: Georges Aloy

25 - Allegro con brio

E♭ Horn

Piano

f non legato

5

10

15

20

26 - Adagio con espressione

The musical score is written for a piano and a single melodic line (likely violin or flute). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo and mood are indicated as 'Adagio con espressione'.

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

- System 1 (Measures 1-4):** The piano accompaniment features a steady eighth-note pattern in the right hand and a more active pattern in the left hand. The melodic line begins with a half note, followed by a quarter note, and then a triplet of eighth notes.
- System 2 (Measures 5-8):** The piano accompaniment continues with similar patterns. The melodic line includes a trill (tr) and a crescendo (cresc.) leading to a forte (f) dynamic.
- System 3 (Measures 9-12):** The piano accompaniment features a half note in the right hand and a half note in the left hand. The melodic line includes a crescendo (cresc.) and a forte (f) dynamic.
- System 4 (Measures 13-16):** The piano accompaniment features a half note in the right hand and a half note in the left hand. The melodic line includes a trill (tr) and a forte (f) dynamic.
- System 5 (Measures 17-20):** The piano accompaniment features a half note in the right hand and a half note in the left hand. The melodic line includes a trill (tr) and a forte (f) dynamic.

The score includes various musical notations such as dynamics (p, f), articulation (accents), and ornaments (trills, mordents). The piano accompaniment is marked with 'p' (piano) and 'f' (forte) dynamics.

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 features a dynamic range from *p* (piano) to *f* (forte) and includes a trill in measure 31. The piano accompaniment in the left hand consists of chords and moving lines, also marked with *p* and *f*.

60

Measures 60-63. Measure 60 begins with a *cresc.* (crescendo) marking. Measure 61 features a *f* (forte) dynamic and a complex sixteenth-note passage. Measure 62 includes a trill (*tr*) and a *p* (piano) dynamic. Measure 63 continues the piano accompaniment with a *p* dynamic.

64

Measures 64-67. Measure 64 contains a sixteenth-note figure and a *f* (forte) dynamic. Measure 65 features a sixteenth-note figure and a *f* dynamic. Measure 66 includes a sixteenth-note figure and a *f* dynamic. Measure 67 continues the piano accompaniment with a *f* dynamic.

68

Measures 68-71. Measure 68 features a *f* (forte) dynamic and a sixteenth-note figure. Measure 69 includes a trill (*tr*) and a *p* (piano) dynamic. Measure 70 continues the piano accompaniment with a *p* dynamic. Measure 71 features a trill (*tr*) and a *p* dynamic.

28 - Allegro spiritoso

First system of music (measures 85-99). The treble clef staff features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes, marked *ff*. The piano accompaniment in the grand staff (treble and bass clefs) consists of block chords and single notes, also marked *ff*.

100

Second system of music (measures 100-103). The treble clef staff continues the fast melody. The piano accompaniment features more active bass lines, including some sixteenth-note patterns in the bass clef.

104

Third system of music (measures 104-108). The treble clef staff shows a continuation of the rapid melodic lines. The piano accompaniment is characterized by sustained block chords in the treble and moving lines in the bass.

109

Fourth system of music (measures 109-112). The treble clef staff has a brief rest in measure 110 before resuming the fast melody. The piano accompaniment features a prominent, fast sixteenth-note pattern in the bass clef during measures 110 and 111.

113

Fifth system of music (measures 113-116). The treble clef staff continues the rapid melodic lines. The piano accompaniment consists of block chords and moving lines in both staves.

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 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 a *cresc.* marking.
- System 2:** The piano part has a *f* dynamic. The violin part has a *mp* dynamic and a *cresc.* marking. There is an *ad lib.* marking above the violin staff.
- System 3:** The piano part has a *f* dynamic. The violin part has a *mp* dynamic. There are *dim.* markings above the piano staff.
- System 4:** The piano part has a *p* dynamic. The violin part has a *p* dynamic. There are *tr* (trills) markings above the violin staff.
- System 5:** The piano part has a *f* dynamic. The violin part has a *f* dynamic. There are *tr* (trills) markings above the violin staff.

The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *f*, *mp*, *mf*, *cresc.*, *dim.*, *ad lib.*).

30 - Allegro poco moderato

150

154

158

162

166

31 - Adagio pietoso

Measures 174-176. The score is in 3/8 time with a key signature of three flats. 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 single notes, marked with *p non legato* and *cresc.*.

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 single notes, marked with *p* and *mf*.

Measures 184-190. The right hand shows a melodic phrase with slurs and accents, marked with *mf* and *p*. The left hand continues with harmonic support, marked with *mf* and *p*.

Measures 191-197. The right hand features a melodic line with slurs and accents, marked with *mf* and *f*. The left hand provides harmonic support with chords and single notes, marked with *mf* and *f*.

Measures 198-204. The right hand concludes the piece with a melodic line marked with *p* and *pp*. The left hand provides harmonic support with chords and single notes, marked with *p*.

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 piece is marked 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 slurs. The left hand accompaniment includes chords and single notes, with some notes marked with accents.

222

Measures 28-33. The right hand melody includes trills (*tr*) in measures 28-31. The left hand accompaniment features chords and single notes. The piece is marked with a forte (*f*) dynamic.

228

Measures 34-37. The right hand melody continues with slurs. The left hand accompaniment consists of 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, dynamic markings of *p*, *f*, and *p*, and a slur over measures 306-308. The left hand provides accompaniment with a *p legato* marking in measure 305 and a *f* marking in measure 306.

309

Measures 309-312. The right hand has a melodic line with a slur over measures 309-310, a *p* marking in measure 311, and a *pp* marking in measure 312. The left hand has a *p* marking in measure 309 and continues with accompaniment.

313

Measures 313-316. The right hand features a melodic line with a slur over measures 313-314, a *p* marking in measure 313, and sixteenth-note passages in measures 315 and 316. The left hand has a *p* marking in measure 313 and continues with accompaniment.

317

Measures 317-320. The right hand has a melodic line with a slur over measures 317-318, a *p* marking in measure 317, and a sixteenth-note passage in measure 319. The left hand continues with accompaniment.

35 - Scherzo

f

f non legato

340

344

p

p

348

cresc.

cresc.

HORN E^b - MI Bémol

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