

# 48 Etudes

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

Tenor Saxophone & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

**Franz Wilhelm Ferling**

EMR 71419

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### 25 - Allegro con brio

Tenor Saxophone

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

Franz Wilhelm Ferling  
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### 25 - Allegro con brio

Tenor Saxophone

Piano

*f non legato*

5

10

15

20

## 26 - Adagio con espressione

Musical score for "26 - Adagio con espressione" in D major, 4/4 time. The score consists of five systems of piano and violin staves.

**System 1:** Violin part begins with a melodic line marked *p*. Piano part provides a rhythmic accompaniment marked *p*.

**System 2 (Measures 28-30):** Violin part includes a trill (*tr*) and a crescendo (*cresc.*). Piano part also features a crescendo (*cresc.*). Dynamics include *p*, *f*, and *f*.

**System 3 (Measures 31-33):** Violin part continues with a melodic line marked *p*, featuring a triplet (*3*) and a crescendo (*cresc.*). Piano part includes a crescendo (*cresc.*) and a triplet (*3*). Dynamics include *p*, *f*, and *f*.

**System 4 (Measures 34-36):** Violin part features a trill (*tr*) and a forte (*f*) section. Piano part includes a forte (*f*) section. Dynamics include *p* and *f*.

**System 5 (Measures 37-39):** Violin part includes a trill (*tr*) and a forte (*f*) section. Piano part includes a forte (*f*) section. Dynamics include *p* and *f*.

## 27 - Largo lagrimoso

Measures 27-31. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand features a dynamic range from *p* (piano) to *f* (forte) and back to *p*. The piano accompaniment in the left hand consists of chords and moving lines, also marked with *p* and *f*. A trill is indicated in measure 29.

60

Measures 60-63. Measure 60 begins with a *cresc.* (crescendo) marking. The melody in measure 61 is marked *f*. Measure 62 features a trill. The piano accompaniment includes chords and moving lines, with a *cresc.* marking in measure 60 and a *p* marking in measure 62.

64

Measures 64-67. The melody in measure 64 includes a sixteenth-note triplet marked with a '6'. The piano accompaniment consists of chords and moving lines. A *p* (piano) marking is present in measure 67.

68

Measures 68-71. Measure 68 begins with a *f* (forte) marking. The melody in measure 68 includes a sixteenth-note triplet marked with a '6'. Measure 69 features a trill. The piano accompaniment includes chords and moving lines, with a *f* marking in measure 68 and a *p* marking in measure 70.

## 28 - Allegro spiritoso

First system of the musical score, measures 1-9. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro spiritoso'. The first staff (treble clef) begins with a forte (*ff*) dynamic and features a rapid, ascending eighth-note scale. The second staff (bass clef) also begins with a forte (*ff*) dynamic and provides a harmonic accompaniment with chords and single notes.

100

Second system of the musical score, measures 10-13. The first staff continues the rapid eighth-note scale. The second staff continues the harmonic accompaniment, with the bass line showing more movement in measures 12 and 13.

104

Third system of the musical score, measures 14-18. The first staff continues the rapid eighth-note scale. The second staff continues the harmonic accompaniment, with the bass line showing more movement in measures 16 and 18.

109

Fourth system of the musical score, measures 19-22. The first staff continues the rapid eighth-note scale. The second staff continues the harmonic accompaniment, with the bass line showing more movement in measures 20 and 22.

113

Fifth system of the musical score, measures 23-26. The first staff continues the rapid eighth-note scale. The second staff continues the harmonic accompaniment, with the bass line showing more movement in measures 24 and 26.

## 29 - Andante amabile

*p* *cresc.*

*p* *legato*

123 *f* *ad lib.* *mp* *cresc.*

*f* *mp*

128 *dim.* *6* *6* *p* *f* *p* *mf*

*p* *f* *p* *mf*

134 *p* *3* *p*

*p* *p*

140 *f* *f*

## 30 - Allegro poco moderato

Measures 10-14. The piece is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand features rapid sixteenth-note passages. The left hand provides harmonic support with chords and single notes. A forte (*f*) dynamic is indicated at the beginning of the system.

150

Measures 150-153. The melody continues with intricate sixteenth-note patterns. The left hand features a series of chords, some with grace notes. A forte (*f*) dynamic is marked at the start of measure 150.

154

Measures 154-157. The right hand maintains the rapid sixteenth-note texture. The left hand has a more active role with moving lines and chords. A forte (*f*) dynamic is indicated at the beginning of measure 154.

158

Measures 158-161. This section includes dynamic markings: *p* (piano) at the start of measure 158, *cresc.* (crescendo) between measures 159 and 160, and *f* (forte) at the start of measure 160. The right hand features a mix of sixteenth-note runs and eighth-note patterns.

162

Measures 162-165. The right hand continues with sixteenth-note passages. The left hand has a more active role with moving lines and chords. A piano (*p*) dynamic is marked at the start of measure 162.

166

Measures 166-169. The right hand features a mix of sixteenth-note runs and eighth-note patterns. The left hand has a more active role with moving lines and chords. A forte (*f*) dynamic is marked at the start of measure 166.

## 31 - Adagio pietoso

Measures 174-177. The score is in 3/8 time with a key signature of three flats. The right hand (RH) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The left hand (LH) starts with a piano (*p*) dynamic and is marked *non legato*. Both hands feature a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

177

Measures 178-183. The RH continues with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The LH starts with a piano (*p*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The texture remains consistent with the previous measures.

184

Measures 184-190. The RH features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The LH starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The tempo and mood are maintained.

191

Measures 191-197. The RH begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The LH starts with a mezzo-forte (*mf*) dynamic and moves to a forte (*f*) dynamic. The dynamics are clearly marked throughout the system.

198

Measures 198-203. The RH starts with a piano (*p*) dynamic and remains piano throughout. The LH begins with a piano (*p*) dynamic and stays piano. The piece concludes with a soft, sustained chord in the RH.

## 32 - Allegretto

Measures 1-6 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.

212

Measures 7-12. The right hand continues the eighth-note melody. The left hand accompaniment consists of chords and single notes, maintaining the harmonic structure.

218

Measures 13-18. The right hand melody continues. The left hand accompaniment includes chords and single notes, with a slight change in the bass line in the final measure.

222

Measures 19-24. The right hand melody continues, featuring trills in measures 19-22. The left hand accompaniment includes chords and single notes, with a more active bass line in measures 23-24.

228

Measures 25-30. The right hand melody continues with slurs and ties. The left hand accompaniment includes chords and single notes, concluding the piece.

## 33 - Adagio

Measures 270-273. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some with accents. The piano accompaniment in the left hand is marked *p* and *legato*, consisting of a steady eighth-note pattern. The system concludes with a half rest in the right hand and a quarter note in the left hand.

274

Measures 274-277. The melody in the right hand continues with a forte (*f*) dynamic and includes a trill (*tr*) in measure 275. The piano accompaniment remains in the left hand, with a forte (*f*) dynamic starting in measure 275. The system ends with a half rest in the right hand and a quarter note in the left hand.

278

Measures 278-281. The melody in the right hand begins with a piano (*p*) dynamic and transitions to forte (*f*) in measure 279. It features a complex, rapid sixteenth-note passage in measure 280. The piano accompaniment in the left hand starts with a piano (*p*) dynamic and transitions to forte (*f*) in measure 279, then remains at *f* through measure 281. The system ends with a half rest in the right hand and a quarter note in the left hand.

282

Measures 282-285. The melody in the right hand starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. It features a sixteenth-note passage marked *ad lib.* (ad libitum) and a sextuplet (*6*) in measure 284. The piano accompaniment in the left hand also includes a crescendo (*cresc.*) and transitions to forte (*f*) in measure 284. The system ends with a half rest in the right hand and a quarter note in the left hand.

286

Measures 286-289. The melody in the right hand begins with a mezzo-forte (*mf*) dynamic and features a series of eighth and sixteenth notes. The piano accompaniment in the left hand also starts with a mezzo-forte (*mf*) dynamic and consists of a steady eighth-note pattern. The system ends with a half rest in the right hand and a quarter note in the left hand.

## 34 - Andante con gravita

Measures 297-308. 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 297, followed by a crescendo to a fortissimo (f) passage in measure 300, and then a decrescendo to piano (p) in measure 303. The left hand provides a steady accompaniment of eighth notes, marked piano (p) and legato, with a crescendo to fortissimo (f) in measure 300.

309

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

313

Measures 313-316. The right hand features a melodic line with a sixteenth-note triplet in measure 313, followed by a crescendo to fortissimo (f) in measure 314, and then a decrescendo to piano (p) in measure 316. The left hand continues the eighth-note accompaniment, marked piano (p), with a crescendo to fortissimo (f) in measure 316.

317

Measures 317-320. The right hand continues the melodic line with a sixteenth-note triplet in measure 317, followed by a crescendo to fortissimo (f) in measure 318, and then a decrescendo to piano (p) in measure 320. The left hand continues the eighth-note accompaniment, marked piano (p), with a crescendo to fortissimo (f) in measure 320.

## 35 - Scherzo

Violin part: *f*

Piano part: *f non legato*

340

344

Violin part: *p*

Piano part: *p*

348

Violin part: *cresc.*

Piano part: *cresc.*

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