

48 Etudes

Opus 31, Volume 1, Etudes 1 to 24

E $\flat$ Bass & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

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1 - Adagio con espressione



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1 - Moderato risoluto

Etude 1 - Moderato risoluto

Key: B-flat major (three flats)
Time: Common time (C)

1 - Moderato risoluto

4

8

11

15

2 - Adagio con espressione

First system of the musical score, measures 1-22. The music is in 4/4 time with a key signature of one sharp (F#). The piano part is marked *p* and *legato*. The violin part is marked *p*. The system includes various musical notations such as slurs, ties, and dynamic markings.

23

Second system of the musical score, measures 23-25. The music continues in 4/4 time. The piano part is marked *cresc.* and *f*. The violin part is marked *f*. The system includes various musical notations such as slurs, ties, and dynamic markings.

26

Third system of the musical score, measures 26-29. The music continues in 4/4 time. The piano part is marked *p*. The violin part is marked *p*. The system includes various musical notations such as slurs, ties, and dynamic markings.

30

Fourth system of the musical score, measures 30-33. The music continues in 4/4 time. The piano part is marked *cresc.*. The violin part is marked *cresc.*. The system includes various musical notations such as slurs, ties, and dynamic markings.

3 - Andantino

This musical score is for a piece titled "3 - Andantino". It is written for a piano and features a melody in the right hand and accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The score is divided into five systems, with measure numbers 52, 55, 58, and 62 marking the beginning of each system. The first system starts with a piano (*p*) dynamic and includes a trill (*tr*) in the melody. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system includes mezzo-forte (*mf*) and forte (*f*) dynamics, with a triplet (*3*) in the melody. The fifth system concludes with piano (*p*) dynamics. The piano part is marked *legato* in the first system. The score includes various musical notations such as slurs, ties, and dynamic markings.

52

55

58

62

p *tr*

p *legato*

f *tr*

p

mf *p* *3* *f*

mf *f*

p *p*

4 - Allegro moderato

ff

ff

This system contains three systems of music. The first system (measures 1-83) features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is highly rhythmic with many sixteenth and thirty-second notes. The piano accompaniment (measures 84-87) is in a key signature of two flats (Bb, Eb) and common time, featuring block chords and a simple bass line. The second system (measures 88-92) continues the piano accompaniment with more complex chordal textures.

84

This system contains two systems of music (measures 93-96). The piano accompaniment continues with block chords and a steady bass line. The treble clef part has a melodic line with some grace notes.

88

This system contains two systems of music (measures 97-100). The piano accompaniment features more complex chordal textures and a steady bass line. The treble clef part has a melodic line with some grace notes.

93

This system contains two systems of music (measures 101-104). The piano accompaniment features more complex chordal textures and a steady bass line. The treble clef part has a melodic line with some grace notes.

97

This system contains two systems of music (measures 105-108). The piano accompaniment features more complex chordal textures and a steady bass line. The treble clef part has a melodic line with some grace notes.

5 - Allegretto scherzo

Measures 105-111. The piece is in 3/8 time with a key signature of one sharp (F#). 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, with a forte (*f*) dynamic marking at the beginning.

Measures 112-121. The melody continues with eighth-note runs and slurs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Measures 122-130. The melody includes a trill (tr) in measure 128. The piano accompaniment features more complex chordal textures and moving bass lines.

Measures 131-139. The melody continues with eighth-note patterns and slurs. The piano accompaniment includes a trill (tr) in the right hand in measure 134. The dynamics remain consistent with the previous sections.

Measures 140-147. The final system shows the continuation of the eighth-note melody and piano accompaniment, ending with a final cadence.

6 - Andante cantabile

Measures 146-153. Treble staff: *p*, *tr*. Bass staff: *p*, *mf*.

154

Measures 154-157. Treble staff: *mf*, *f*, 3. Bass staff.

158

Measures 158-161. Treble staff: *p*. Bass staff: *p*.

162

Measures 162-165. Treble staff: 3, 6. Bass staff.

166

Measures 166-169. Treble staff: *f*, *tr*, 6. Bass staff: *mf*.

7 - Largo

Measures 1-4 of the piece. The right hand (treble clef) begins with a piano (*p*) dynamic, featuring a trill on the first measure and a triplet on the fourth. The left hand (bass clef) plays a steady eighth-note accompaniment, marked with a piano (*p*) dynamic and the instruction *non legato*.

Measures 194-197. The right hand continues with melodic lines, including a trill in measure 195 and a triplet in measure 196, with dynamics ranging from *f* (forte) to *mf* (mezzo-forte). The left hand maintains the eighth-note accompaniment, with dynamics of *mf* and *f*.

Measures 198-201. The right hand features a piano (*p*) dynamic in measure 198, followed by a forte (*f*) dynamic in measure 200. The left hand continues the accompaniment, marked with a piano (*p*) dynamic in measure 199.

Measures 202-205. The right hand shows a melodic line with a long slur across measures 203 and 204. The left hand continues the eighth-note accompaniment.

8 - Allegretto moderato con fuoco

First system of the musical score, measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand begins with a forte (f) dynamic and features a series of eighth-note runs. The piano accompaniment in the left hand also starts with a forte (f) dynamic, providing harmonic support with chords and moving lines.

220

Second system of the musical score, measures 4-6. The melody continues with eighth-note patterns and some rests. The piano accompaniment features chords and moving lines, maintaining the harmonic structure.

223

Third system of the musical score, measures 7-9. The melody shows more complex rhythmic patterns with eighth notes and some rests. The piano accompaniment continues with chords and moving lines.

226

Fourth system of the musical score, measures 10-12. The melody continues with eighth-note patterns and some rests. The piano accompaniment features chords and moving lines, maintaining the harmonic structure.

229

Fifth system of the musical score, measures 13-15. The melody continues with eighth-note patterns and some rests. The piano accompaniment features chords and moving lines, maintaining the harmonic structure.

9 - Adagio con espressione

This musical score is for a piece titled "9 - Adagio con espressione". It is written for a piano and features a 3/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into five systems, each with a measure number at the beginning: 251, 255, 259, and 263. The notation includes various musical elements such as dynamics (p, f, mf, pp), articulation (accents, trills), and fingerings (6). The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody often features sixteenth-note runs and trills, while the left-hand accompaniment provides a steady harmonic foundation with chords and moving lines. The overall mood is slow and expressive, as indicated by the tempo and performance instructions.

251

255

259

263

10 - Tempo di Polacca

The musical score is for a piece in 3/4 time, titled "10 - Tempo di Polacca". It is written for a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature has two flats (B-flat and E-flat).

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

- System 1 (Measures 1-4):** The melodic line begins with a piano (*p*) dynamic. The piano accompaniment is marked *p non legato*. The melody features a trill in the fourth measure.
- System 2 (Measures 290-293):** The melodic line starts with a forte (*f*) dynamic. The piano accompaniment is marked *p*. The melody includes a trill in the third measure.
- System 3 (Measures 294-297):** The melodic line begins with a piano (*p*) dynamic. The piano accompaniment is marked *p*. The melody includes a trill in the first measure.
- System 4 (Measures 298-301):** The melodic line starts with a piano (*p*) dynamic. The piano accompaniment is marked *p*. The melody includes a trill in the first measure.
- System 5 (Measures 302-305):** The melodic line begins with a piano (*p*) dynamic. The piano accompaniment is marked *p*. The melody includes a trill in the first measure.

11 - Larghetto

11 - Larghetto

328

331

334

p *p* *id.* *f* *f* *mp* *p* *tr*

The musical score is for a piece titled "11 - Larghetto" in 8/8 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system, starting at measure 328, features a forte (*f*) dynamic. The third system, starting at measure 331, includes a mezzo-piano (*mp*) dynamic and a triplet. The fourth system, starting at measure 334, includes a trill (*tr*) and a piano (*p*) dynamic. The piano accompaniment is characterized by a steady eighth-note pattern in the right hand and a more complex, often triplet-based, pattern in the left hand.

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