

48 Etudes

Opus 31, Volume 1, Etudes 1 to 24

Bass Trombone & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71398

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1 - Adagio con espressione

Bass Trombone

1

3

5

7

9

11

13

15

17

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48 Etudes

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1 - Moderato risoluto

Bass Trombone

Piano

f

f

4

p

8

cresc.

f

cresc.

f

11

f

15

2 - Adagio con espressione

Measures 1-22 of the piece. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The bassoon part (top staff) begins with a *p* (piano) dynamic. The piano accompaniment (bottom two staves) starts with a *p legato* (piano, legato) marking. The music features flowing eighth and sixteenth notes with various phrasing slurs.

23

Measures 23-25. Measure 23 includes a *cresc.* (crescendo) marking in both the bassoon and piano parts. Measure 24 continues the melodic development. Measure 25 features a *f* (forte) dynamic in the bassoon part, which includes a trill (tr) on the final note.

26

Measures 26-29. Measures 26 and 27 both feature a *p* (piano) dynamic. The piano accompaniment in measure 27 also has a *p* marking. The music continues with expressive phrasing and slurs across the measures.

30

Measures 30-32. Measures 30 and 31 both feature a *cresc.* (crescendo) marking. The piano part in measure 31 also has a *cresc.* marking. The section concludes with a final melodic phrase in measure 32.

3 - Andantino

Measures 48-51. The piece is in 6/8 time with a key signature of three flats. The bass staff begins with a piano (*p*) dynamic and features a trill in measure 51. The piano accompaniment in the grand staff is marked *p* and *legato*.

52

Measures 52-54. The bass staff has a forte (*f*) dynamic in measure 53 and a trill in measure 54. The piano accompaniment also has a forte (*f*) dynamic in measure 53.

55

Measures 55-57. The bass staff has a piano (*p*) dynamic in measure 56. The piano accompaniment has a piano (*p*) dynamic in measure 56.

58

Measures 58-61. The bass staff has dynamics of mezzo-forte (*mf*) in measure 58, piano (*p*) with a triplet in measure 59, and forte (*f*) in measure 61. The piano accompaniment has dynamics of mezzo-forte (*mf*) in measure 58 and forte (*f*) in measure 61.

62

Measures 62-64. The bass staff has piano (*p*) dynamics in measures 62 and 64. The piano accompaniment has piano (*p*) dynamics in measures 62 and 64.

4 - Allegro moderato

ff

ff

84

88

93

97

5 - Allegretto scherzo

The musical score is for a piece titled "5 - Allegretto scherzo". It is written in 3/8 time and consists of five systems of music, each with a piano (right) and bass (left) staff. The key signature has one flat (B-flat).

- System 1:** Starts with a forte (*f*) dynamic. The bass staff features a continuous eighth-note pattern. The piano staff has chords and single notes.
- System 2:** Marked with measure number 112. The bass staff continues with eighth-note patterns and some slurs. The piano staff has chords and rests.
- System 3:** Marked with measure number 122. The bass staff has eighth-note patterns with slurs. The piano staff has chords and rests.
- System 4:** Marked with measure number 131. The bass staff includes a trill (*tr*) and a grace note (*z*). The piano staff has chords and rests.
- System 5:** Marked with measure number 140. The bass staff has eighth-note patterns with slurs. The piano staff has chords and rests.

6 - Andante cantabile

Measures 146-153. The piece is in 2/4 time with a key signature of two flats. The bass line begins with a piano (*p*) dynamic, featuring a melodic line with trills (*tr*) in measures 148 and 150. The piano accompaniment starts with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand, providing harmonic support with chords and moving lines.

154

Measures 154-157. The bass line continues with a mezzo-forte (*mf*) dynamic, showing a triplet in measure 154 and a crescendo to a forte (*f*) dynamic by measure 156. The piano accompaniment maintains a steady harmonic accompaniment.

158

Measures 158-161. The bass line begins with a piano (*p*) dynamic, featuring a melodic line with a slur. The piano accompaniment also starts with a piano (*p*) dynamic, with the right hand playing a rhythmic pattern of eighth notes.

162

Measures 162-165. The bass line features a triplet in measure 162 and a sextuplet in measure 164. The piano accompaniment continues with a rhythmic pattern in the right hand and a moving line in the left hand.

166

Measures 166-169. The bass line begins with a forte (*f*) dynamic, featuring a trill (*tr*) in measure 166 and a sextuplet in measure 168. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, with the right hand playing a rhythmic pattern of eighth notes.

7 - Largo

Measures 1-193 of the score. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The score features a piano (p) dynamic in the bass clef and a piano (p) non legato dynamic in the treble clef. The bass clef has a trill (tr) and a triplet (3) in the final measure. The treble clef has a triplet (3) in the final measure.

194

Measures 194-201 of the score. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The score features a piano (p) dynamic in the bass clef and a piano (p) non legato dynamic in the treble clef. The bass clef has a trill (tr) and a triplet (3) in the final measure. The treble clef has a triplet (3) in the final measure.

198

Measures 198-201 of the score. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The score features a piano (p) dynamic in the bass clef and a piano (p) non legato dynamic in the treble clef. The bass clef has a trill (tr) and a triplet (3) in the final measure. The treble clef has a triplet (3) in the final measure.

202

Measures 202-205 of the score. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The score features a piano (p) dynamic in the bass clef and a piano (p) non legato dynamic in the treble clef. The bass clef has a trill (tr) and a triplet (3) in the final measure. The treble clef has a triplet (3) in the final measure.

8 - Allegretto moderato con fuoco

First system of the musical score, measures 1 to 219. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is 'Allegretto moderato con fuoco'. The score is written for piano with a grand staff (treble and bass clefs). The first staff (bass clef) begins with a forte 'f' dynamic and features a continuous eighth-note pattern. The second staff (treble clef) also begins with a forte 'f' dynamic and contains a melodic line with various ornaments and slurs. The third staff (bass clef) provides a harmonic accompaniment with sustained notes and occasional eighth-note patterns.

220

Second system of the musical score, measures 220 to 222. The musical texture continues with the same instruments. The first staff (bass clef) shows a change in the eighth-note pattern. The second staff (treble clef) features a more active melodic line with slurs and ornaments. The third staff (bass clef) continues the harmonic support.

223

Third system of the musical score, measures 223 to 225. The first staff (bass clef) has a more complex eighth-note pattern. The second staff (treble clef) has a melodic line with slurs. The third staff (bass clef) continues the harmonic support.

226

Fourth system of the musical score, measures 226 to 228. The first staff (bass clef) continues the eighth-note pattern. The second staff (treble clef) has a melodic line with slurs. The third staff (bass clef) continues the harmonic support.

229

Fifth system of the musical score, measures 229 to 231. The first staff (bass clef) continues the eighth-note pattern. The second staff (treble clef) has a melodic line with slurs. The third staff (bass clef) continues the harmonic support.

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 bassoon or similar woodwind instrument. The score is divided into five systems, each with a measure number at the beginning: 251, 255, 259, and 263. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The dynamics range from *pp* (pianissimo) to *f* (forte). The piece includes various musical notations such as slurs, ties, trills, and fingerings (e.g., "6" for sixteenth notes). The piano part consists of chords and arpeggiated figures, while the woodwind part features melodic lines with trills and slurs.

251

255

259

263

10 - Tempo di Polacca

Measures 286-289. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The bass staff begins with a piano (*p*) dynamic and features a melodic line with slurs and a trill in measure 289. The treble staff is marked *p non legato* and provides harmonic support with chords and single notes. The bass line in the treble staff is mostly rests.

290

Measures 290-293. The bass staff starts with a forte (*f*) dynamic and continues the melodic development. The treble staff remains at a piano (*p*) dynamic, providing harmonic accompaniment. The bass line in the treble staff continues with rests and occasional notes.

294

Measures 294-297. The bass staff begins with a piano (*p*) dynamic and includes trills in measures 294 and 297. The treble staff also starts at a piano (*p*) dynamic, with a more active accompaniment. The bass line in the treble staff is more active, featuring eighth and sixteenth notes.

298

Measures 298-301. The bass staff continues with a piano (*p*) dynamic. The treble staff also remains at a piano (*p*) dynamic, with a more active accompaniment. The bass line in the treble staff is more active, featuring eighth and sixteenth notes.

302

Measures 302-305. The bass staff begins with a piano (*p*) dynamic. The treble staff also starts at a piano (*p*) dynamic. The bass line in the treble staff is more active, featuring eighth and sixteenth notes.

11 - Larghetto

Measures 325-327. The piece is in 8/8 time with a key signature of two flats. The bass line starts with a *p* (piano) dynamic. The piano accompaniment also begins with *p*. A *id.* (ad libitum) marking is present above the piano part in measure 326. The music features long, flowing lines in the bass and a more rhythmic, eighth-note pattern in the piano.

328

Measures 328-330. The bass line continues with a *f* (forte) dynamic in measure 329. The piano part also reaches a *f* dynamic in measure 330. The music maintains its flowing character with some melodic development in the bass.

331

Measures 331-333. Measure 331 features triplets in the bass line. The piano part has a *mp* (mezzo-piano) dynamic. Measure 332 shows a *p* dynamic in the bass. Measure 333 continues with a *p* dynamic in the bass. The piano part provides a steady accompaniment.

334

Measures 334-336. Measure 334 includes a trill (*tr*) in the bass line. The piano part continues with its rhythmic accompaniment. The music concludes with a final chord in measure 336.

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