

48 Etudes

Opus 31, Volume 2, Etudes 25 to 48

Bass Trombone & Piano

Piano accompaniment & Arrangement: **Georges Aloy**

Franz Wilhelm Ferling

EMR 71423

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25 - Allegro con brio

Bass Trombone

4

7

10

13

16

19

22

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48 Etudes

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25 - Allegro con brio

Bass Trombone

Piano

f non legato

5

10

15

20

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26 - Adagio con espressione

Measures 26-27. The music is in 4/4 time. Measure 26 starts with a piano (*p*) dynamic. Measure 27 features a triplet of eighth notes in the right hand.

28

Measures 28-30. Measure 28 includes a trill (*tr*) in the right hand. Measures 29-30 show piano (*p*) and crescendo (*cresc.*) markings, ending with a forte (*f*) dynamic.

31

Measures 31-33. Measure 31 starts with a piano (*p*) dynamic. Measures 32-33 show crescendo (*cresc.*) markings, ending with a forte (*f*) dynamic.

34

Measures 34-36. Measure 34 starts with a piano (*p*) dynamic. Measure 35 includes a trill (*tr*) in the right hand. Measure 36 shows a forte (*f*) dynamic.

37

Measures 37-39. Measure 37 includes a trill (*tr*) in the right hand. Measures 38-39 show piano (*p*) and forte (*f*) dynamics.

27 - Largo lagrimoso

Measures 27-31 of the piece. The bass line features a melodic line with dynamics *p*, *f*, and *p*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with dynamics *p* and *f*.

60

Measures 60-63. Measure 60 has a *cresc.* marking. Measure 61 has a *f* marking. Measure 62 has a *p* marking. Measure 63 has a *tr* marking. The bass line is more active, featuring a *cresc.* marking in measure 60. The piano accompaniment continues with chords and a simple bass line.

64

Measures 64-67. Measure 64 has a *f* marking. Measure 65 has a *f* marking. Measure 66 has a *f* marking. Measure 67 has a *f* marking. The bass line features a *f* marking in measure 64. The piano accompaniment continues with chords and a simple bass line.

68

Measures 68-71. Measure 68 has a *f* marking. Measure 69 has a *f* marking. Measure 70 has a *p* marking. Measure 71 has a *p* marking. The bass line features a *f* marking in measure 68. The piano accompaniment continues with chords and a simple bass line.

28 - Allegro spiritoso

ff

ff

Measures 1-99 of the piece. The bassoon part features a continuous, rapid sixteenth-note pattern. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

100

Measures 100-103. The bassoon part continues with the rapid sixteenth-note pattern. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

104

Measures 104-108. The bassoon part continues with the rapid sixteenth-note pattern. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

109

Measures 109-112. The bassoon part continues with the rapid sixteenth-note pattern. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

113

Measures 113-116. The bassoon part continues with the rapid sixteenth-note pattern. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

29 - Andante amabile

Measures 117-122. The piece is in 2/4 time with a key signature of three flats. The bass line starts with a piano (*p*) dynamic and features a crescendo (*cresc.*) towards the end. The piano accompaniment is marked *p* and *legato*. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment.

Measures 123-127. Measure 123 begins with a forte (*f*) dynamic and an *ad lib.* marking. The bass line includes a triplet and a mezzo-piano (*mp*) dynamic. The piano accompaniment features a forte (*f*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. A crescendo (*cresc.*) is indicated at the end of the system.

Measures 128-133. Measure 128 starts with a *dim.* (diminuendo) marking and a sextuplet (*6*). The bass line shows a piano (*p*) to forte (*f*) dynamic shift. The piano accompaniment includes piano (*p*) and mezzo-forte (*mf*) dynamics. The right hand features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

Measures 134-139. Measure 134 begins with a piano (*p*) dynamic. The bass line includes a triplet and a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) dynamic. The right hand includes a trill (*tr*) in measure 139.

Measures 140-144. Measure 140 starts with a trill (*tr*) in the bass line. The bass line includes a forte (*f*) dynamic. The piano accompaniment features a forte (*f*) dynamic. The right hand includes a forte (*f*) dynamic.

30 - Allegro poco moderato

Measures 10-149. The system shows a piano introduction with a strong bass line and chords in the right hand. The tempo is marked *Allegro poco moderato*.

150

Measures 150-153. The piano continues with a steady bass line and chords in the right hand.

154

Measures 154-157. The piano continues with a steady bass line and chords in the right hand.

158

Measures 158-161. The piano continues with a steady bass line and chords in the right hand.

162

Measures 162-165. The piano continues with a steady bass line and chords in the right hand.

166

Measures 166-170. The piano continues with a steady bass line and chords in the right hand.

31 - Adagio pietoso

Measures 174-176. The piece 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*, *cresc.*, and *f*.

177

Measures 177-183. The right hand continues with a melodic line, marked with *p* and *mf*. The left hand consists of chords and single notes, marked with *p* and *mf*.

184

Measures 184-190. The right hand features a melodic line with slurs and accents, marked with *mf* and *p*. The left hand provides harmonic support with chords and single notes, marked with *mf* and *p*.

191

Measures 191-197. The right hand continues with a melodic line, marked with *mf* and *f*. The left hand consists of chords and single notes, marked with *mf* and *f*.

198

Measures 198-204. The right hand features a melodic line with slurs and accents, marked with *p*. The left hand provides harmonic support with chords and single notes, marked with *p*.

32 - Allegretto

Measures 1-6 of the piece. The bass line features a continuous eighth-note pattern starting on G2, moving up stepwise to D3. The treble line consists of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The piece is marked with a forte (f) dynamic.

212

Measures 7-12. The bass line continues the eighth-note pattern, now including E2 and D2. The treble line chords are: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The piece is marked with a forte (f) dynamic.

218

Measures 13-16. The bass line continues the eighth-note pattern, now including C2. The treble line chords are: G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The piece is marked with a forte (f) dynamic.

222

Measures 17-22. The bass line continues the eighth-note pattern, now including B1. The treble line chords are: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The piece is marked with a forte (f) dynamic.

228

Measures 23-28. The bass line continues the eighth-note pattern, now including A1. The treble line chords are: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The piece is marked with a forte (f) dynamic.

33 - Adagio

274

278

282

286

34 - Andante con gravita

Measures 305-308. The piece is in 3/4 time with a key signature of two flats. The bass staff begins with a *p* (piano) dynamic, followed by a trill on the second measure, then a *f* (forte) dynamic, and ends with a *p* dynamic. The piano staff starts with a *p* dynamic and a *legato* marking, followed by a *f* dynamic. The bass staff has a whole note in the first measure, a half note in the second, and quarter notes in the third and fourth.

309

Measures 309-312. The bass staff features a melodic line with a *p* dynamic in measure 310 and a *pp* (pianissimo) dynamic in measure 312. The piano staff has a *p* dynamic in measure 309 and continues with a melodic line. The bass staff has a whole note in measure 309, a half note in measure 310, and quarter notes in measures 311 and 312.

313

Measures 313-316. The bass staff starts with a *p* dynamic and includes sixteenth-note passages marked with a '6' in measures 314 and 316. The piano staff begins with a *p* dynamic and features a melodic line. The bass staff has a whole note in measure 313, a half note in measure 314, and quarter notes in measures 315 and 316.

317

Measures 317-320. The bass staff includes a sixteenth-note passage marked with a '6' in measure 318. The piano staff has a melodic line. The bass staff has a whole note in measure 317, a half note in measure 318, and quarter notes in measures 319 and 320.

35 - Scherzo

f

f non legato

340

344

p

p

348

cresc.

cresc.

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