

# Franz Wilhelm Ferling (1796-1874)

## 48 Übungen für Oboe, Op. 31 (c. 1840)

Edition for Oboe and Piano by Charles-David Lehrer

Oboe part from the original Bachmann publication, Plate 959

### No. 1 in C Major

*Adagio con espressione.*

The musical score is presented in three systems, each with an Oboe staff and a Piano staff. The Oboe staff is in treble clef, and the Piano staff is in grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating C Major. The time signature is common time (C). The first system begins with a piano (*p*) dynamic. The second system starts at measure 5 and includes a crescendo (*Cresc.*) and a fortissimo (*f*) dynamic. The third system starts at measure 8 and includes a piano (*p*) dynamic. The score features various musical notations, including slurs, ties, and dynamic markings.

Oboe

Piano

*p*

*Cresc.*

*f*

*p*

11

System 1, measures 11-13. The treble clef staff features a melodic line with a slur over measures 11 and 12, and a triplet of eighth notes in measure 13. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

14

System 2, measures 14-16. The treble clef staff continues the melodic line with a slur over measures 14 and 15, and a triplet of eighth notes in measure 16. The piano accompaniment continues with chords and a simple bass line.

17

System 3, measures 17-20. The treble clef staff features a melodic line with a slur over measures 17 and 18, and a triplet of eighth notes in measure 19. The piano accompaniment continues with chords and a simple bass line. Dynamics *f* and *p* are indicated.

21

System 4, measures 21-24. The treble clef staff features a melodic line with a slur over measures 21 and 22, and a triplet of eighth notes in measure 23. The piano accompaniment continues with chords and a simple bass line.

24

Cresc.

*f*

26

ad libitum

3

3

3

3

3

Ritard.

*pp*

**No. 1:** The first of Ferling's famous Op. 31 informs us that the master of Braunschweig was well acquainted with the Italian Bel canto composers Rossini, Bellini, and Donizetti. The etude's rounded binary form structure is generously supplied with both florid and stenographic ornamentation, the latter having been realized in modern notational values. Although the eighth note is prominent, Ferling taking every chance he can to subdivide it into duplets, triplets, quadruplets, and octuplets (trills), the actual tactus is the quarter note. In addition, the range is very wide, reaching from B to F3. The passage involving the high F, E, and D must have been quite a challenge on the early mechanized German oboes of the day. In fact, this same spot still makes for considerable angst among players utilizing fully mechanized modern instruments. Certainly a word is in order concerning the wide intervals liberally utilized by Ferling: at the outset, the dominant 7th on G is spelled out in the tritone descent from F2 to B1, perhaps as a portend of what is to follow. The perfect 4th in measure 3 reappears in the rounding of the binary form, followed by florid ornamentation. But, needless to say, the minor 6th up to the high F3 causes the most anxiety, preceded as it is by the trill A2-G2 which is difficult to execute until the muscles of the third finger have been strengthened. This is not an etude for the faint-hearted!