# 6 mehrstimmige Etüden

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* 1814 Brünn
+ 8. 10. 1865 Nizza

Erklärung der Zeichen:

- ⊓ Abstrich
- V Aufstrich
- G. B. Ganzer Bogen
- H. B. Halber Bogen
- M. Mitte
- Sp. Spitze
- Fr. Frosch
- ⌴ Finger liegen lassen
- I. E-Saite
- II. A-Saite
- III. D-Saite
- IV. G-Saite
- restez In der Lage bleiben
- ◇ Stummes Mitaufsetzen eines Fingers als Vorbereitung eines folgenden Intervalles
- * Siehe Vorwort
- (+) Siehe Vorwort
- (-) Siehe Vorwort
- pizz. Pizzicato mit der rechten Hand
- + Pizzicato mit der linken Hand
- 1 2 3 4 Der jeweilige Finger reißt beim Pizzicato der linken Hand die Saite an
- ↓ Akkord soll von oben nach unten arpeggier
- ↷ Akkord soll von unten noch oben und dann zurück arpeggiert werden.

Explanation of signs:

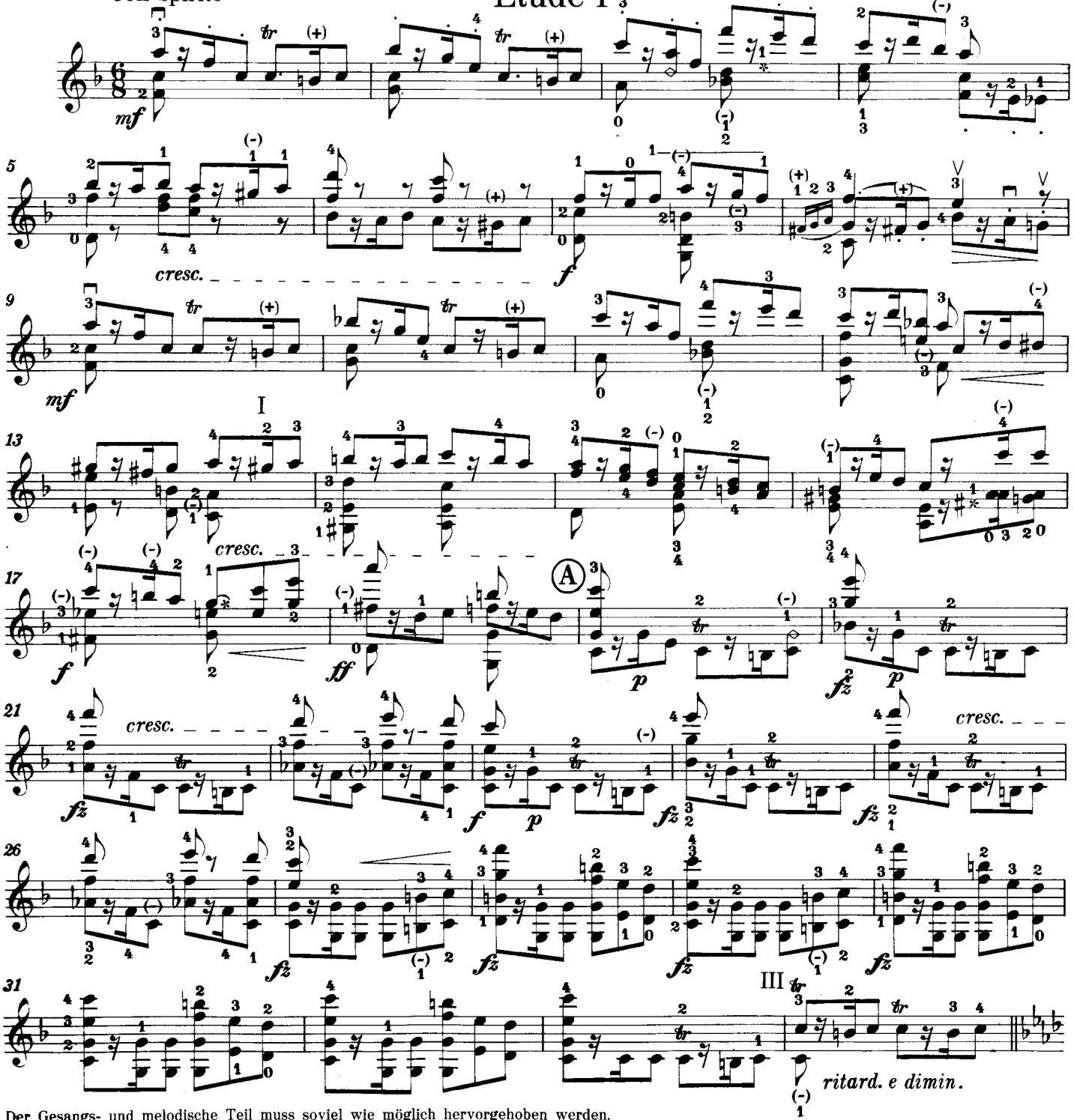
- ⊓ down bow
- V up - bow
- G. B. whole bow
- H. B. half bow
- M. middle
- Sp. point
- Fr. nut
- ⌴ finger rests on string
- I. first string
- II. second string
- III. third string
- IV. fourth string
- restez same position
- ◇ finger strikes string without sound as preparation of subsequent interval refer to preface
- (+) refer to preface
- (-) refer to preface
- pizz. pizzicato with right hand
- + pizzicato with left hand
- 1 2 3 4 respective finger twangs string with pizzicato of left hand
- ↓ chord to beplayed arpeggio downward
- ↷ chord to be played arpeggio successively upward and downward.

## Rondino scherzo

Con spirito

À Laub

## Etüde I




Der Gesangs- und melodische Teil muss soviel wie möglich hervorgehoben werden.
Singing and melody parts to be stressed as much as possible.

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Folkwang-Hochschule

35 Ⓑ

38

41

44

47 Ⓒ

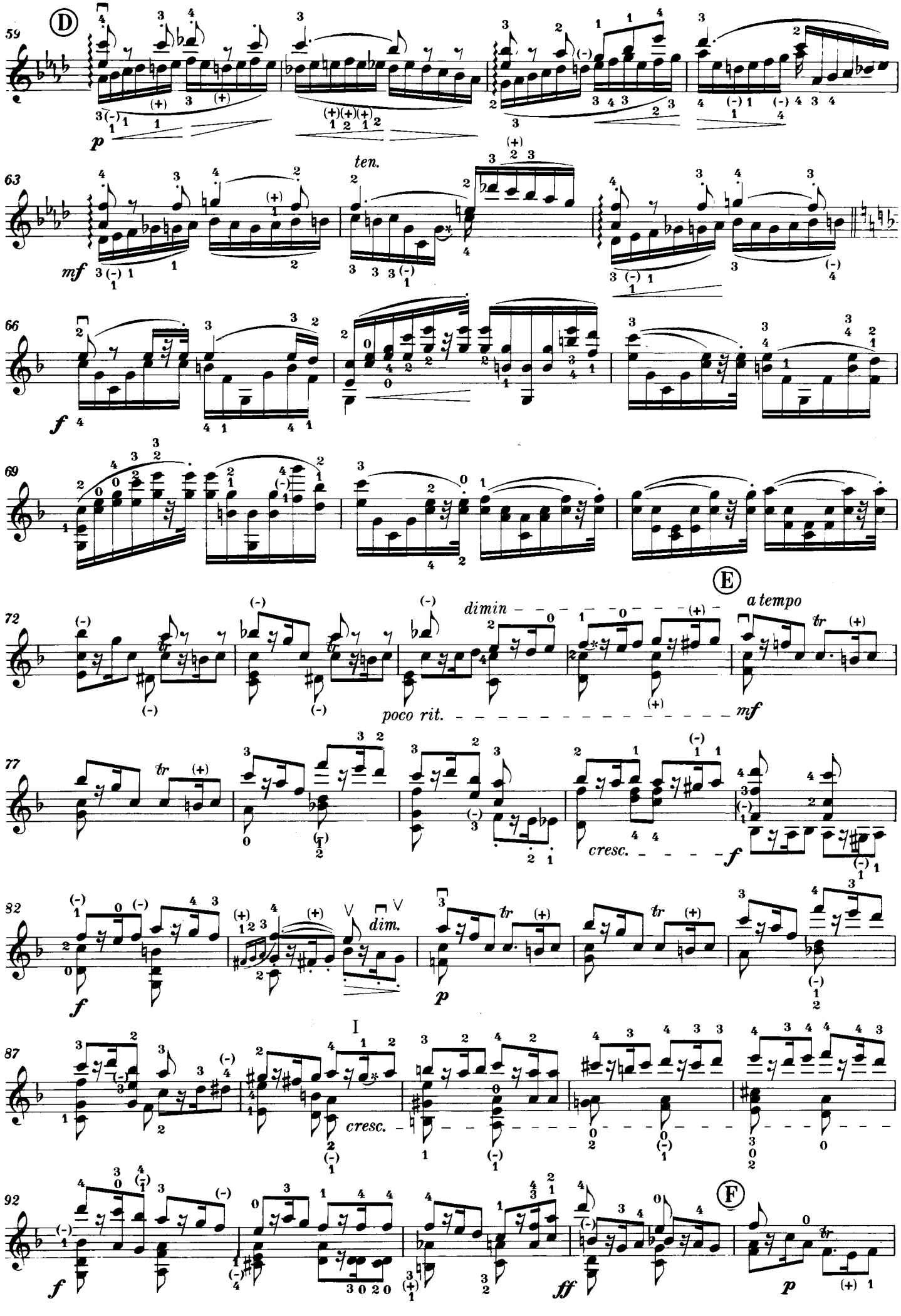
50

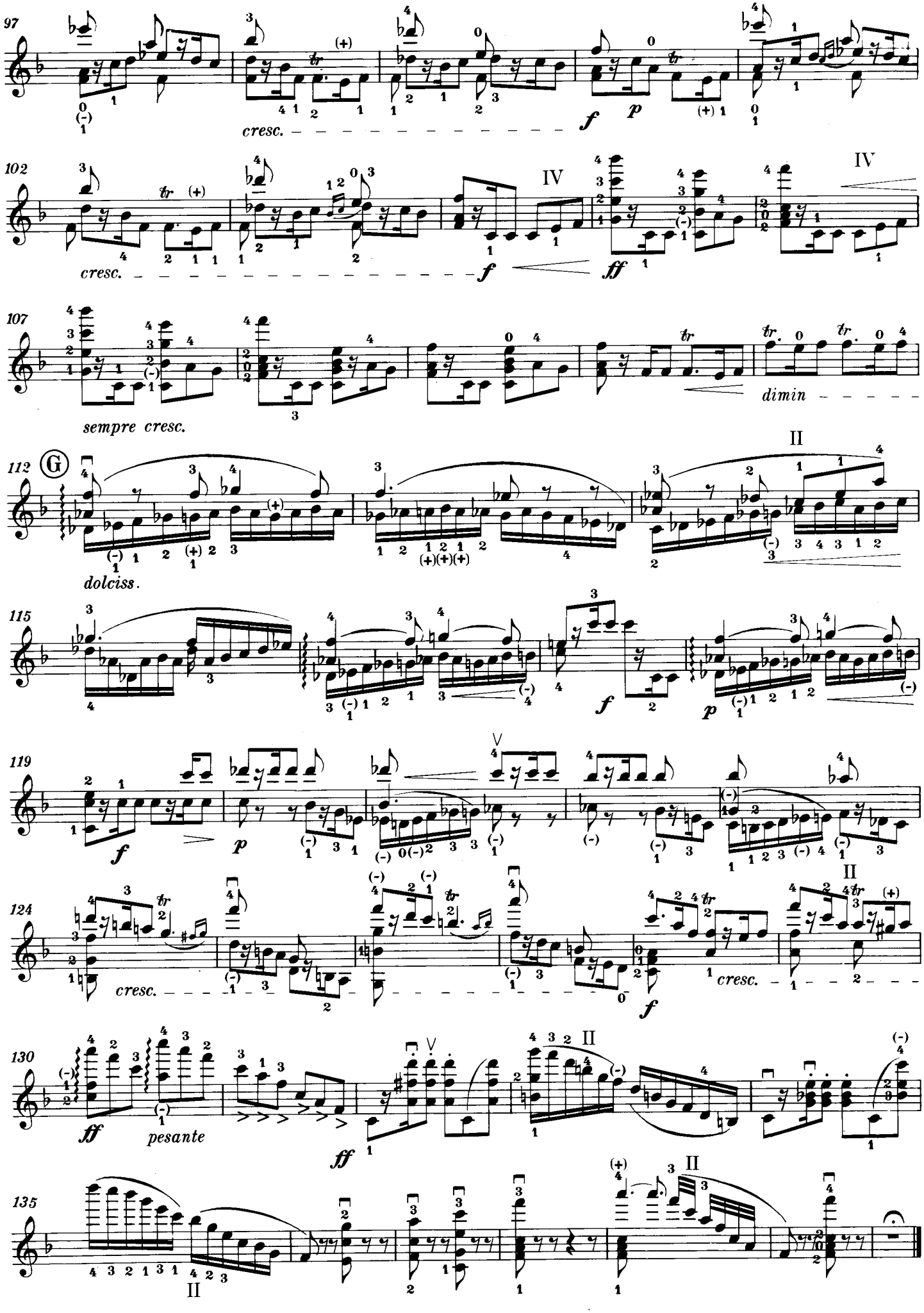
53

55

57

*p* *cresc.* *riten.* *a tempo* *dim.* *ten.* *dimin.* *f* *8va* *poco rit.*


59
D
p
63
ten.
mf
66
f
69
72
E
dimin
a tempo
poco rit.
mf
77
cresc.
f
82
f
dim.
p
87
I
cresc.
92
f
ff
F
p

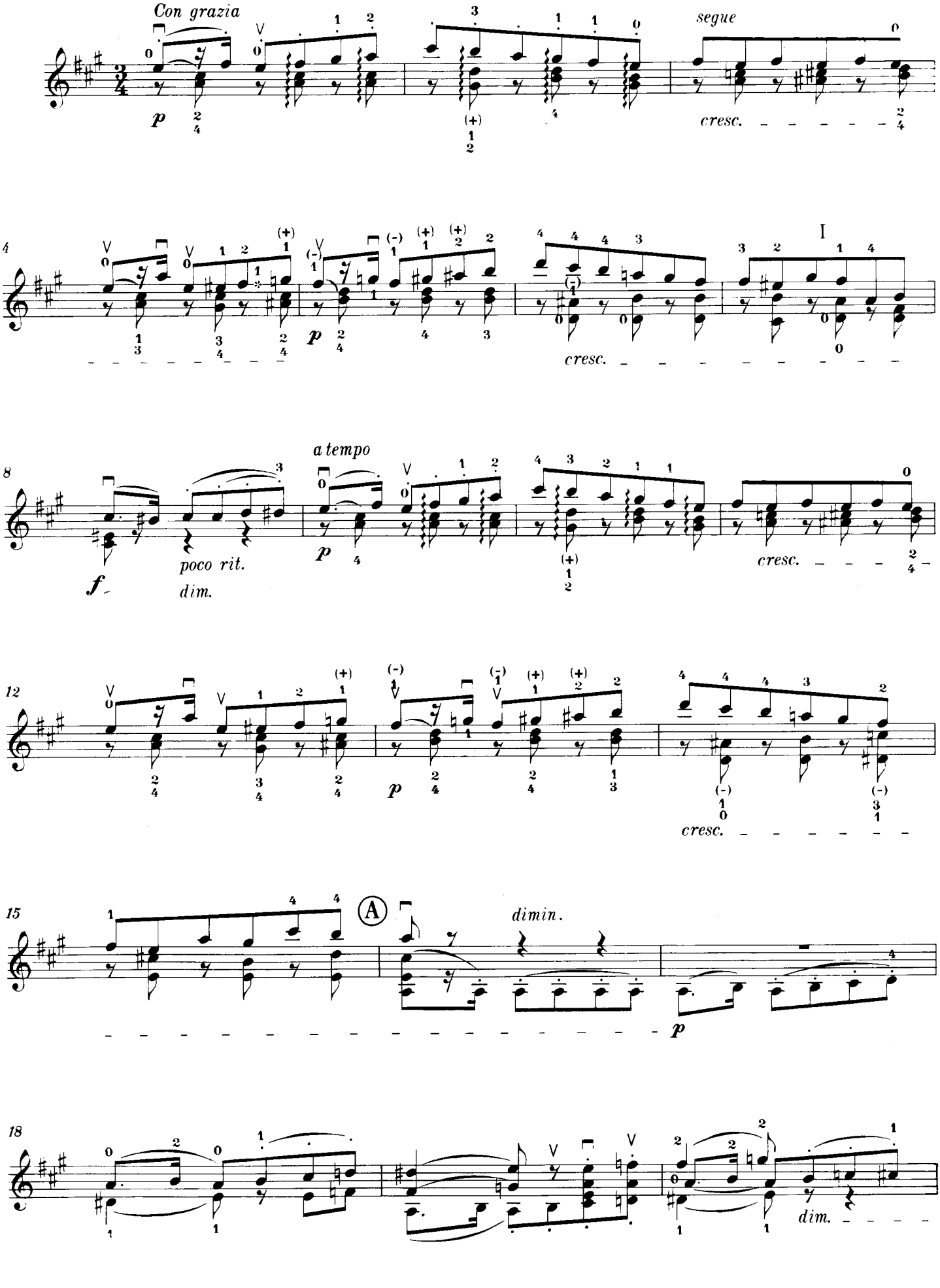

97
cresc.
f
p
102
cresc.
f
ff
IV
107
sempre cresc.
dimin
112
G
dolciss.
II
115
f
p
119
f
p
II
124
cresc.
f
cresc.
130
ff
pesante
ff
II
135
II

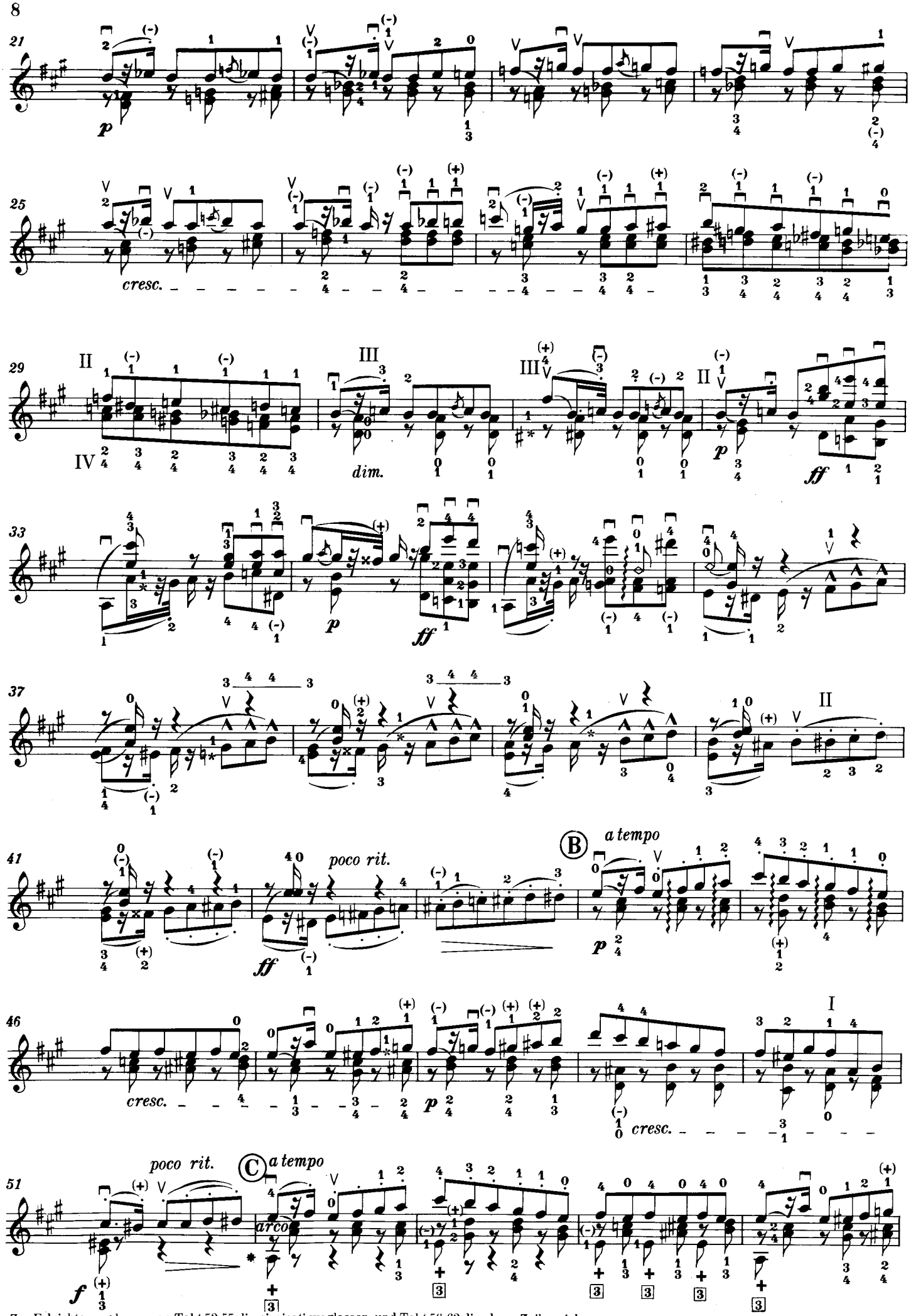
À Sainton

# Etüde II

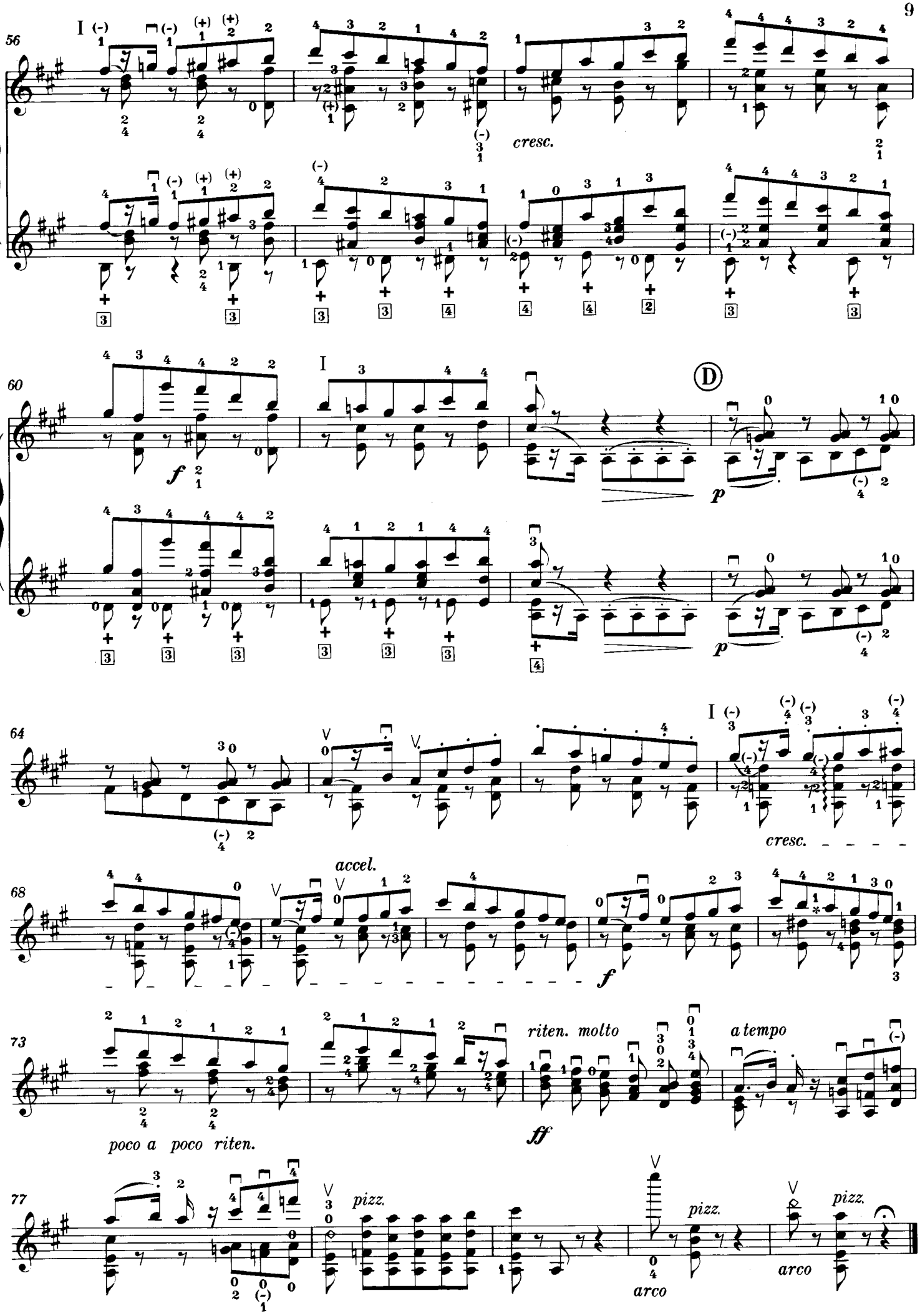
Allegretto

*Con grazia*






Zur Erleichterung kann man Takt 52-55 die pizzicati weglassen, und Takt 56-62 die obere Zeile spielen.
For greater facility the pizzicati of bars 52-62 the top line may be blayed.

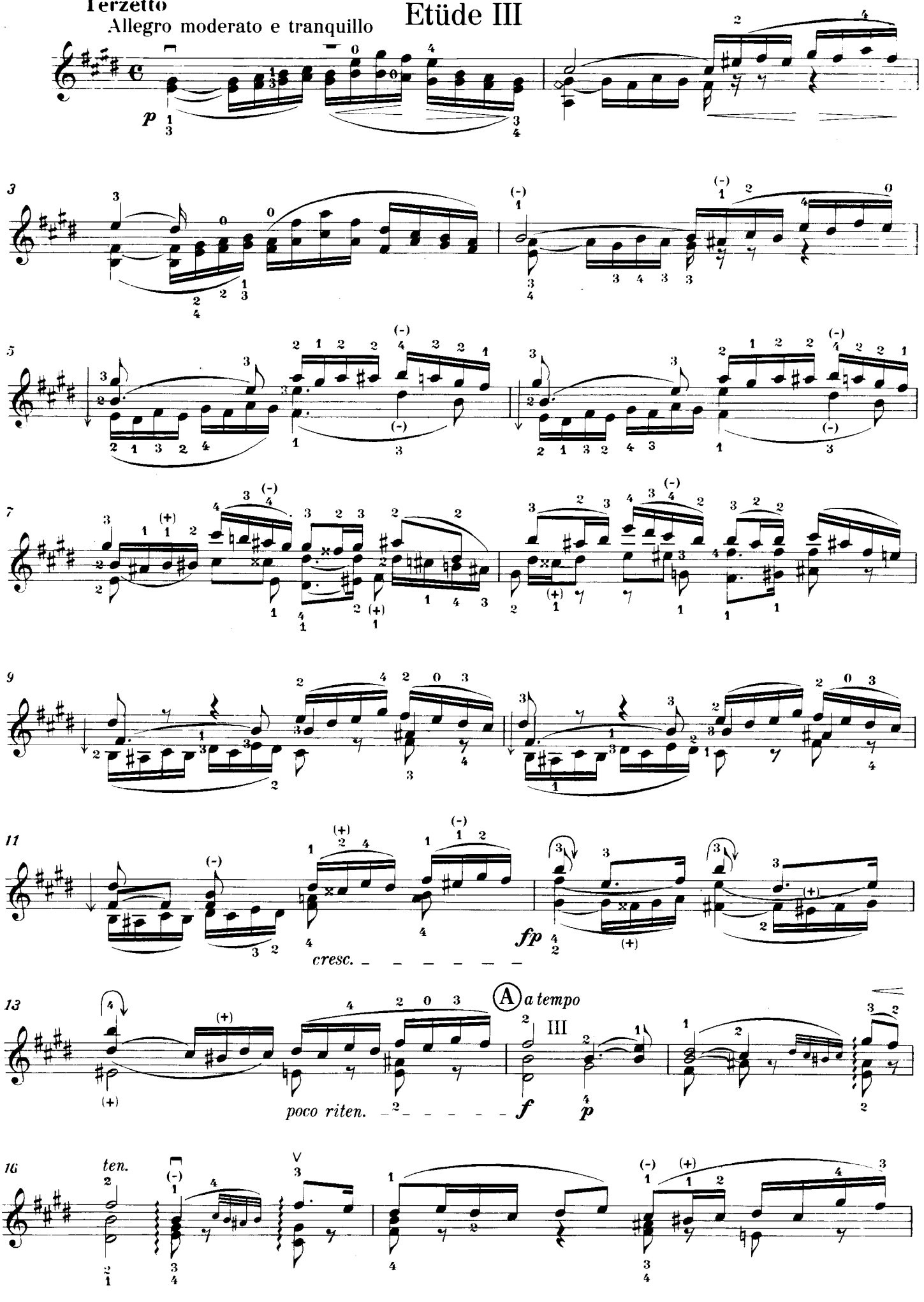

56
cresc.
60
f
p
D
64
cresc.
68
accel.
f
73
poco a poco riten.
riten. molto
ff
a tempo
77
pizz.
arco
pizz.
pizz.
arco

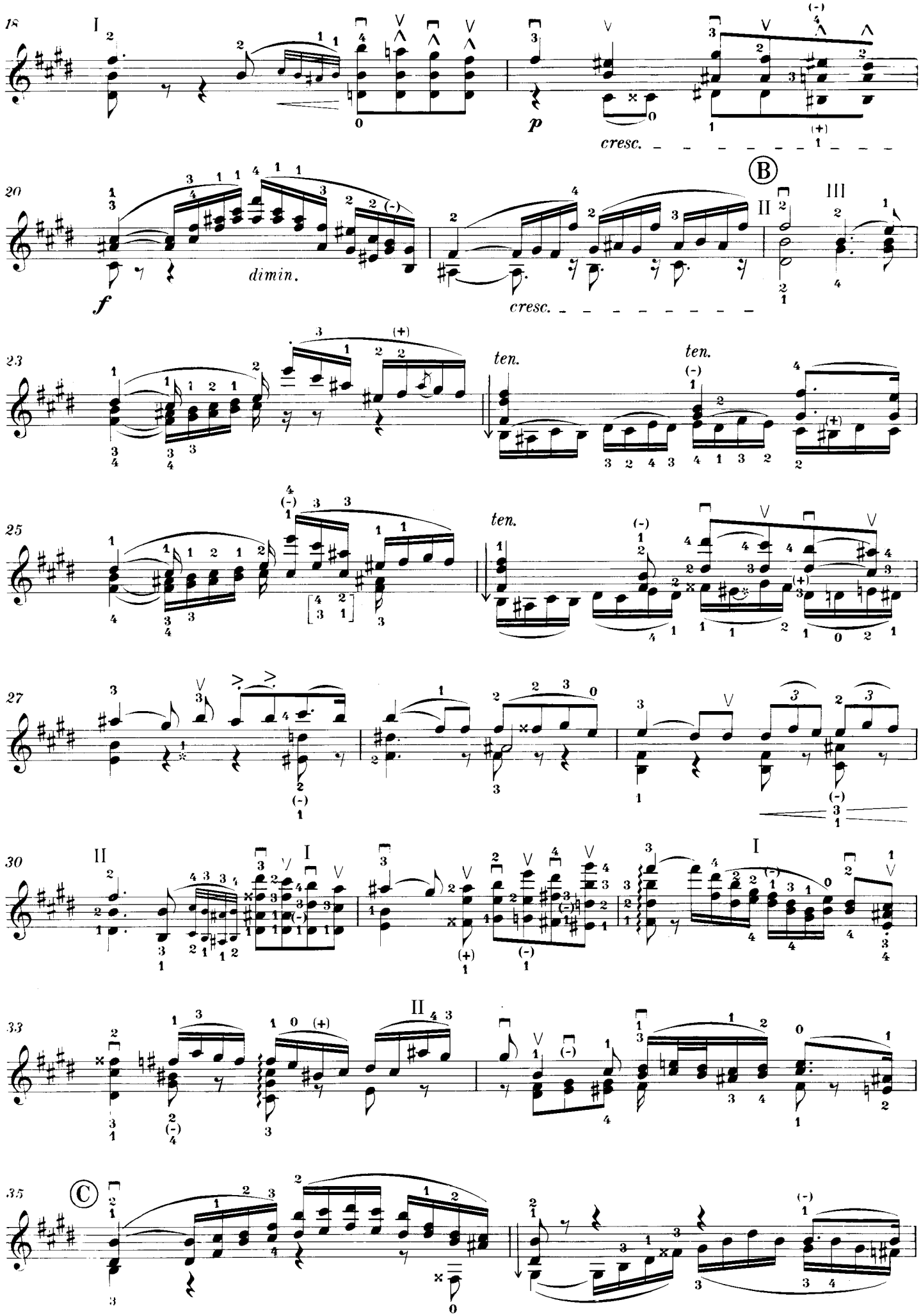
**Terzetto**

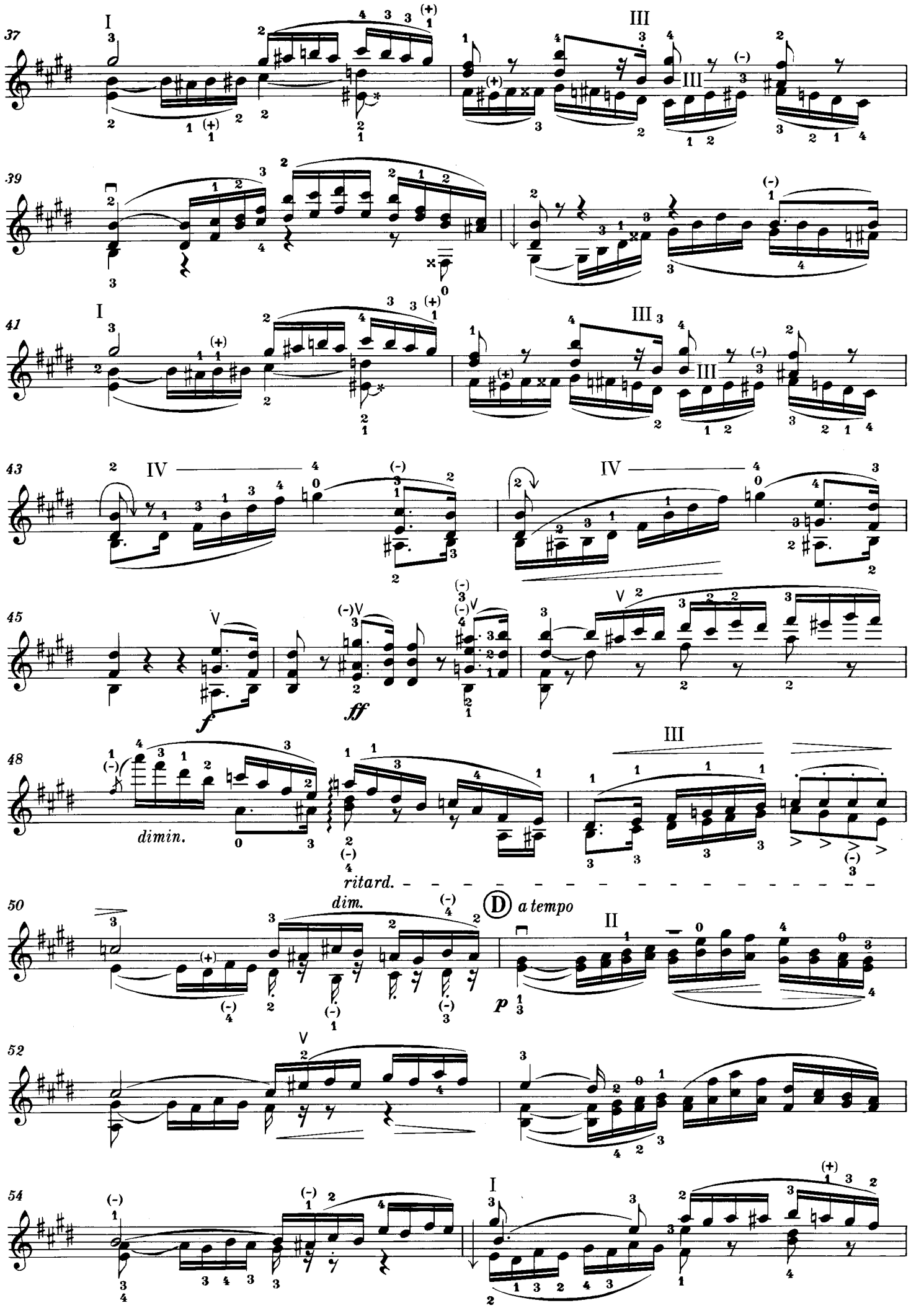
Allegro moderato e tranquillo

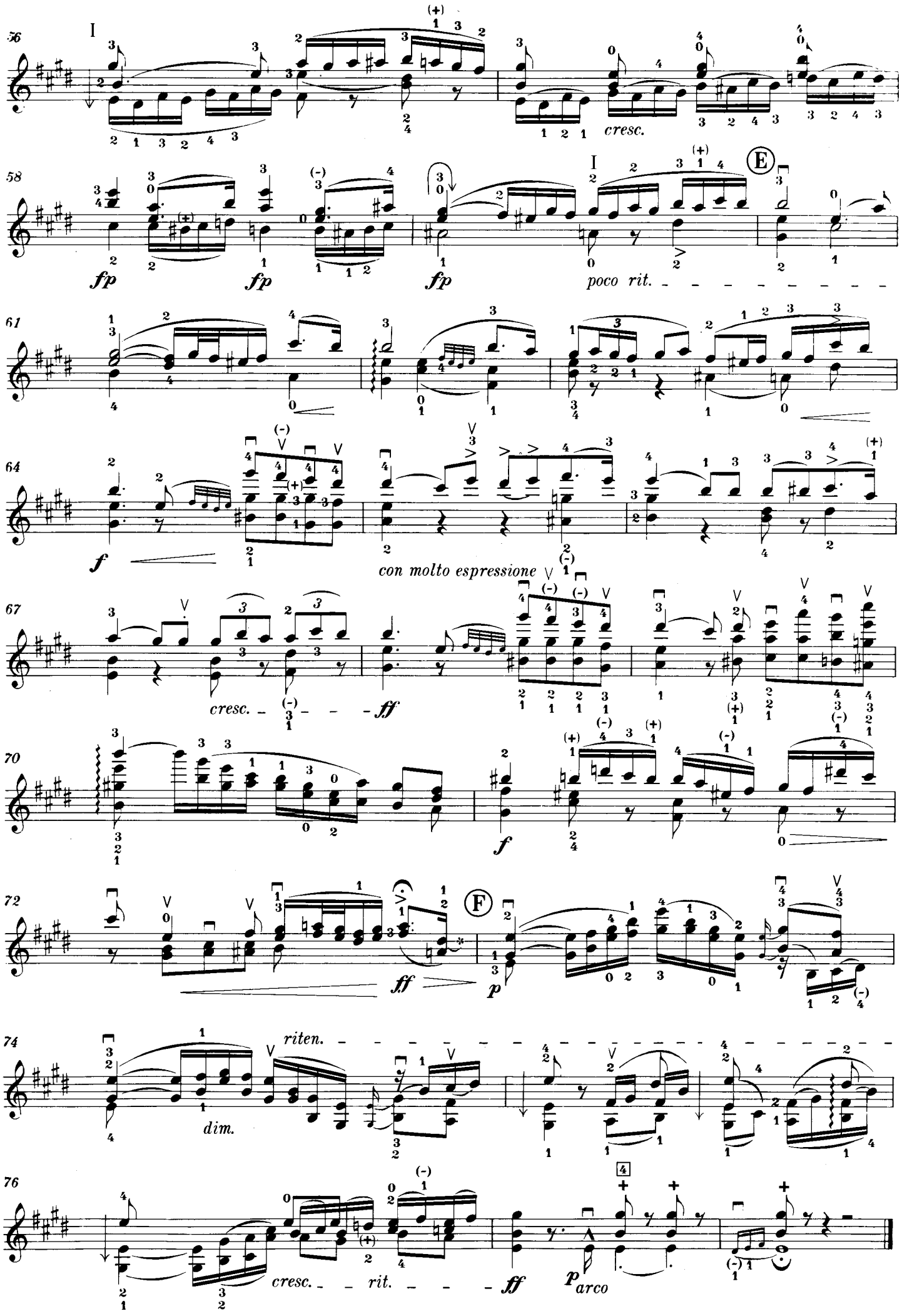
À Joachim

# Etüde III




18
I
p
cresc.
20
B
III
II
f
dimin.
cresc.
23
ten.
ten.
25
ten.
27
30
II
I
I
33
II
35
C

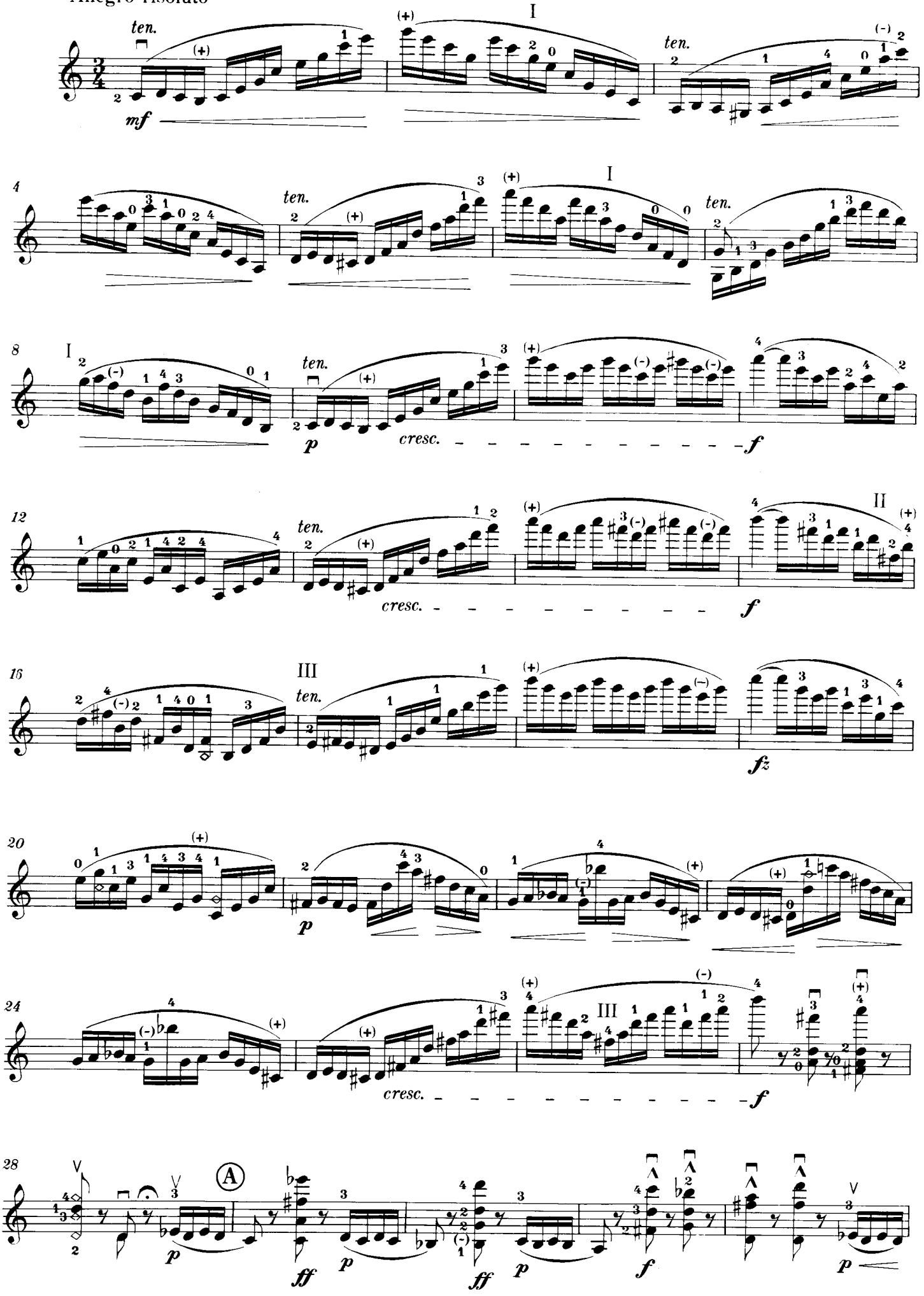

37
I
III
III
39
41
I
III
III
43
IV
IV
45
V
f
ff
48
III
dimin.
ritard.
50
dim.
D a tempo
II
p
52
V
54
I

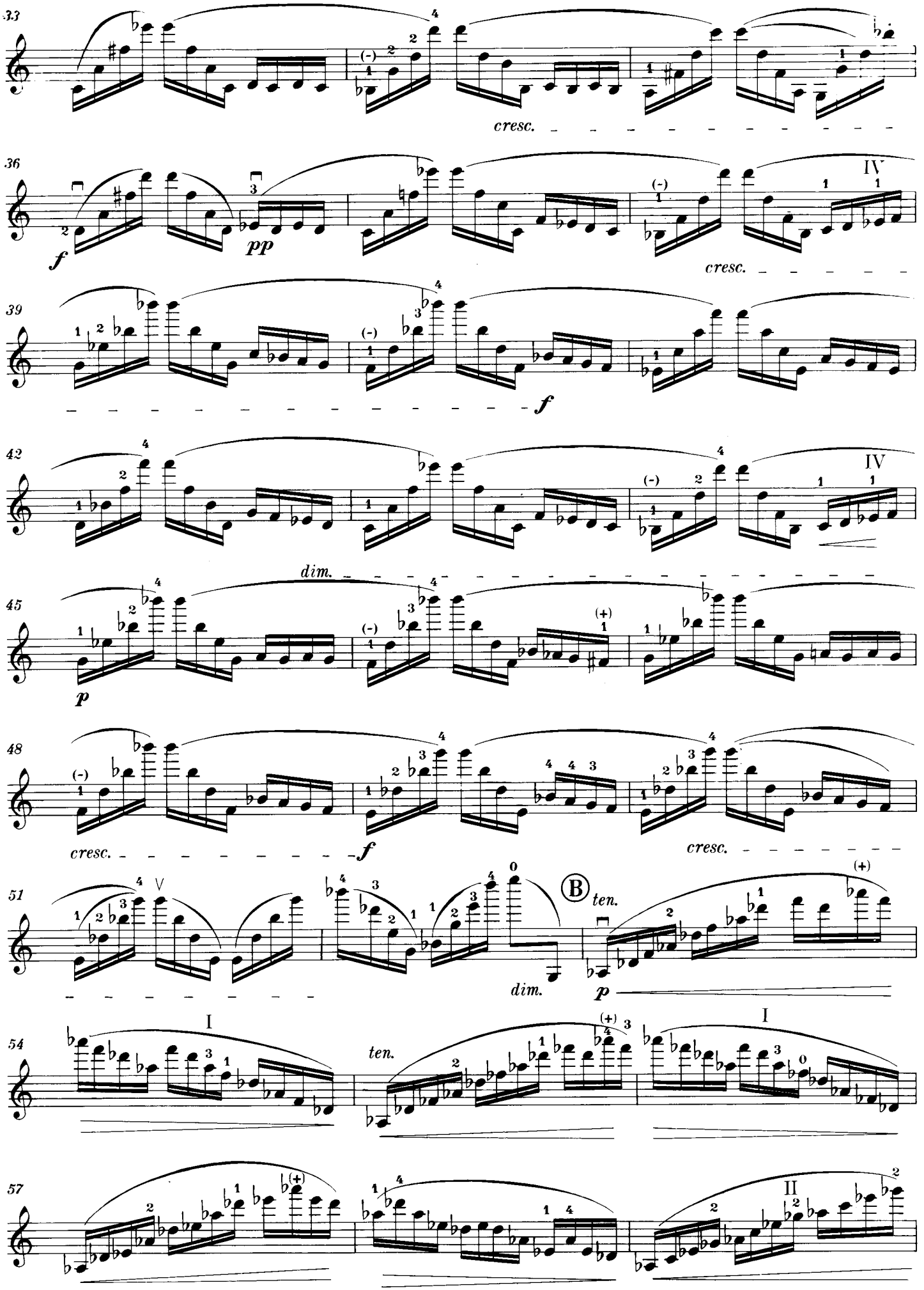

56
58
fp
fp
fp
cresc.
poco rit.
E
61
64
f
con molto espressione
67
cresc.
ff
70
f
72
ff
p
F
74
riten.
dim.
76
cresc.
rit.
ff
p arco

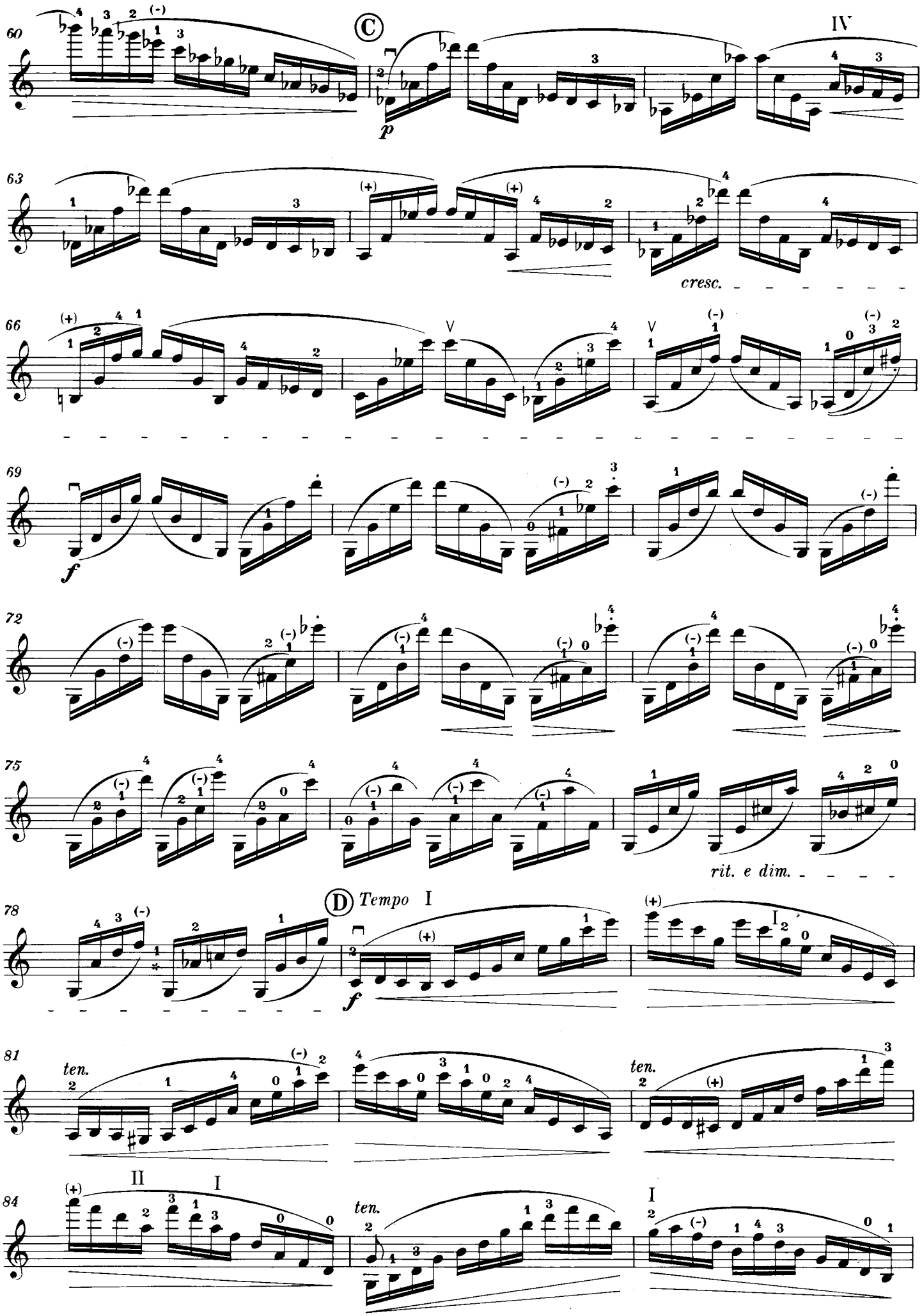
À Vieuxtemps

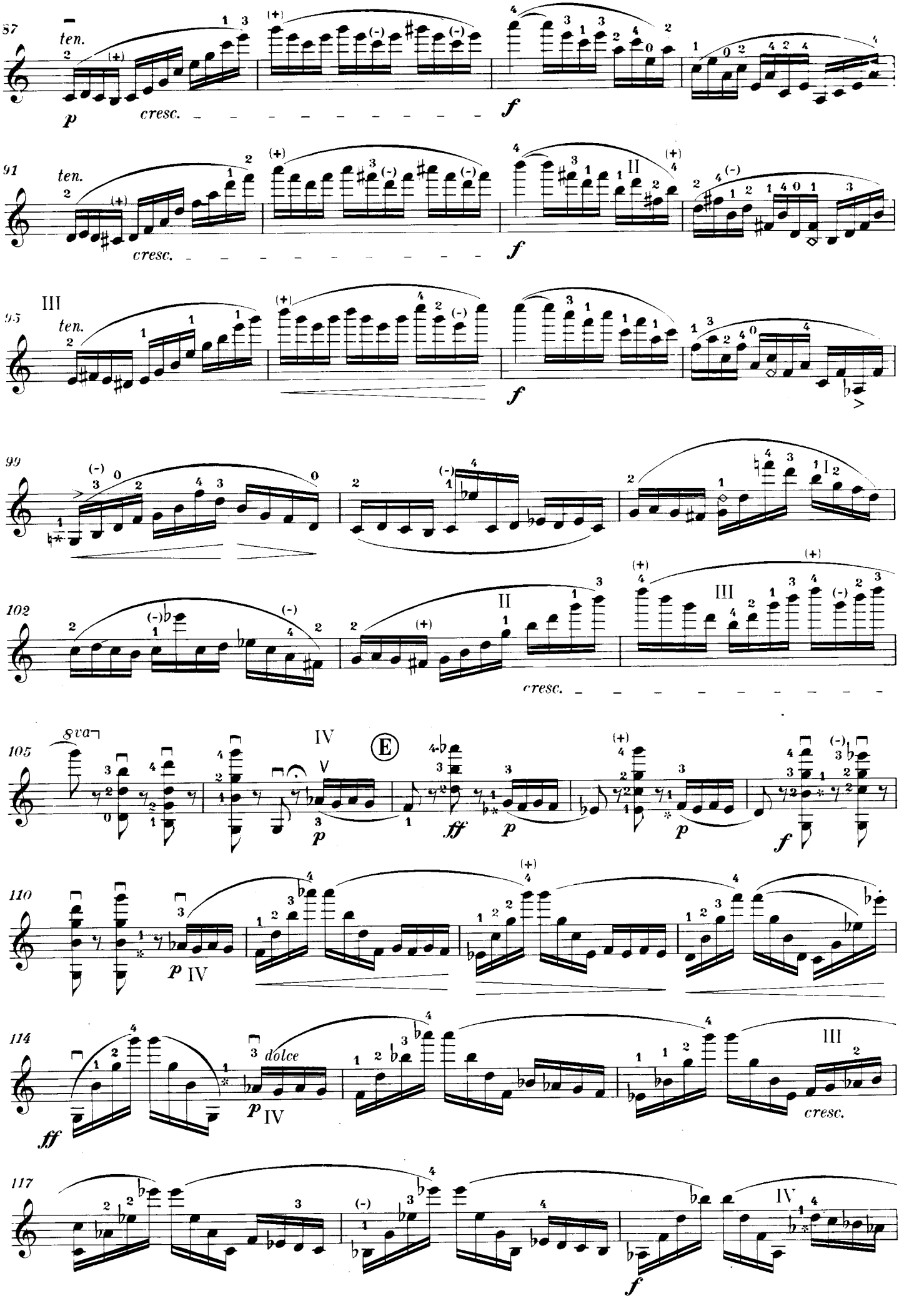
# Etüde IV

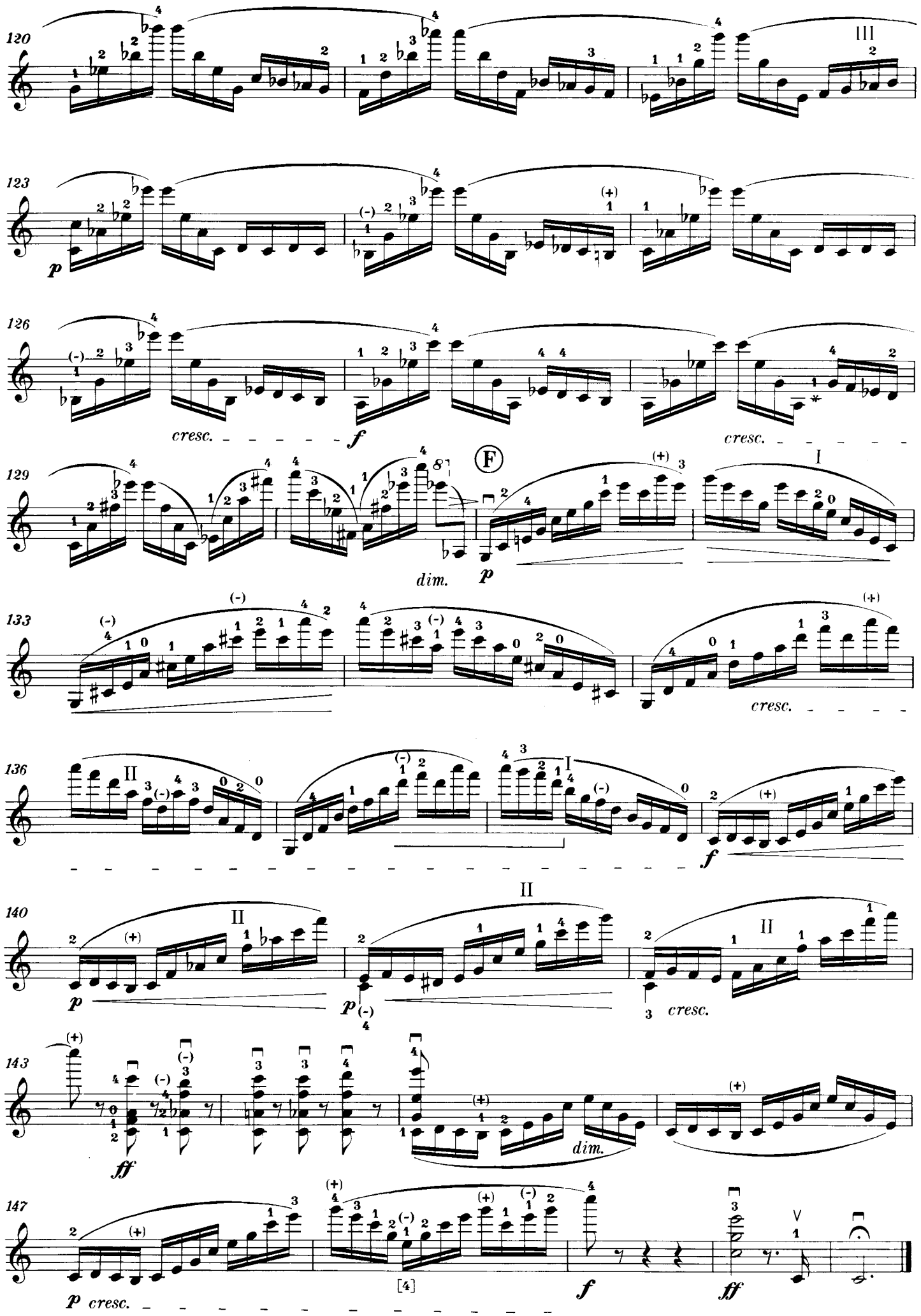
Allegro risoluto




33
cresc.
36
f
pp
IV
cresc.
39
f
42
IV
dim.
45
p
48
cresc.
f
cresc.
51
V
B
ten.
dim.
p
54
I
ten.
I
57
II


60
Ⓒ
IV
p
63
cresc.
66
V
69
f
72
75
rit. e dim.
78
Ⓓ Tempo I
f
81
ten.
ten.
84
II
I
ten.
I


ten.
cresc.
ten.
cresc.
III
ten.
cresc.
8va
IV
E
dolce
cresc.

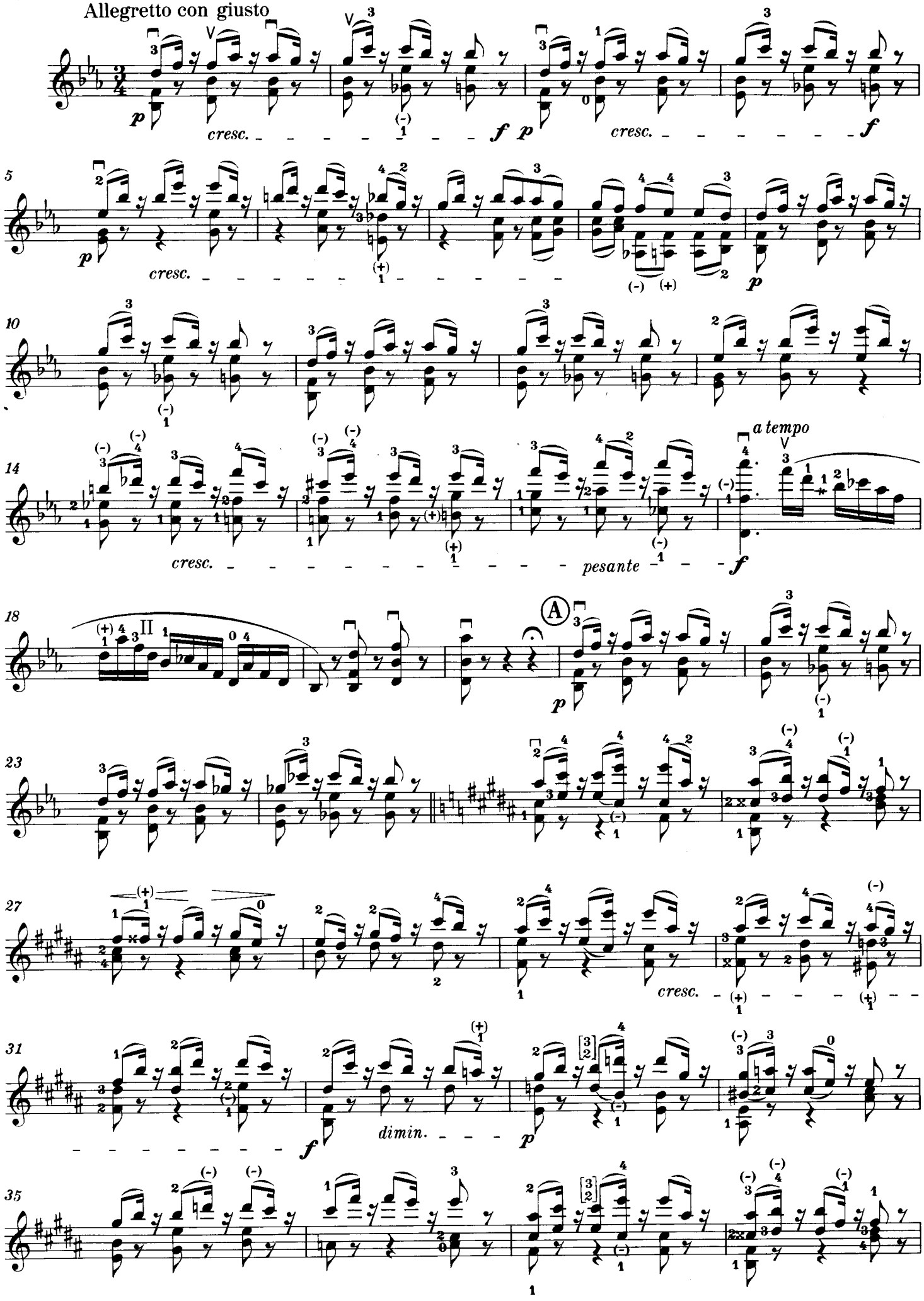

120
III
123
p
126
cresc.
f
cresc.
129
F
I
dim.
p
133
cresc.
136
II
f
140
II
p
cresc.
143
ff
dim.
147
p cresc.
[4]
f
ff

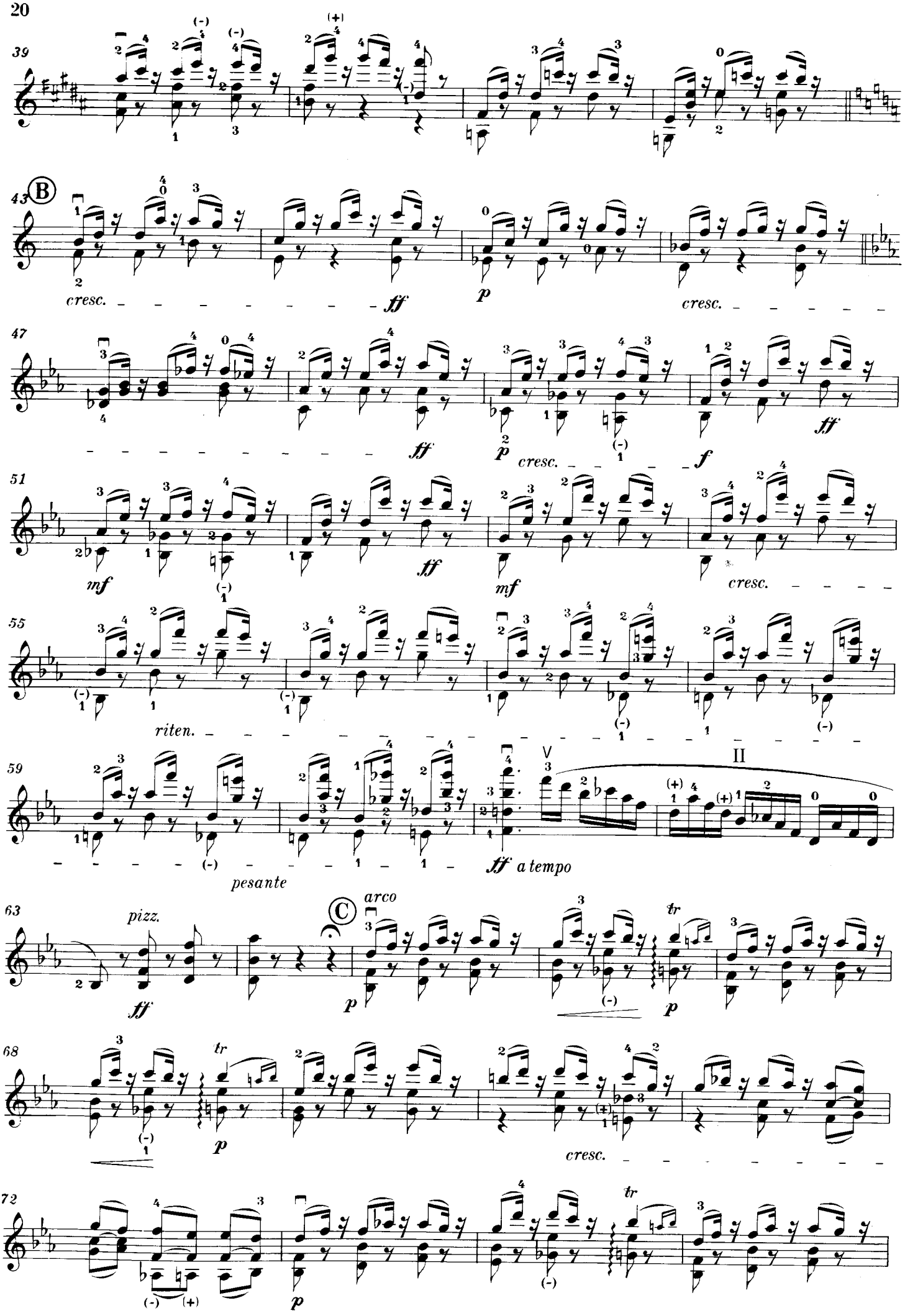
A Hellmesberger

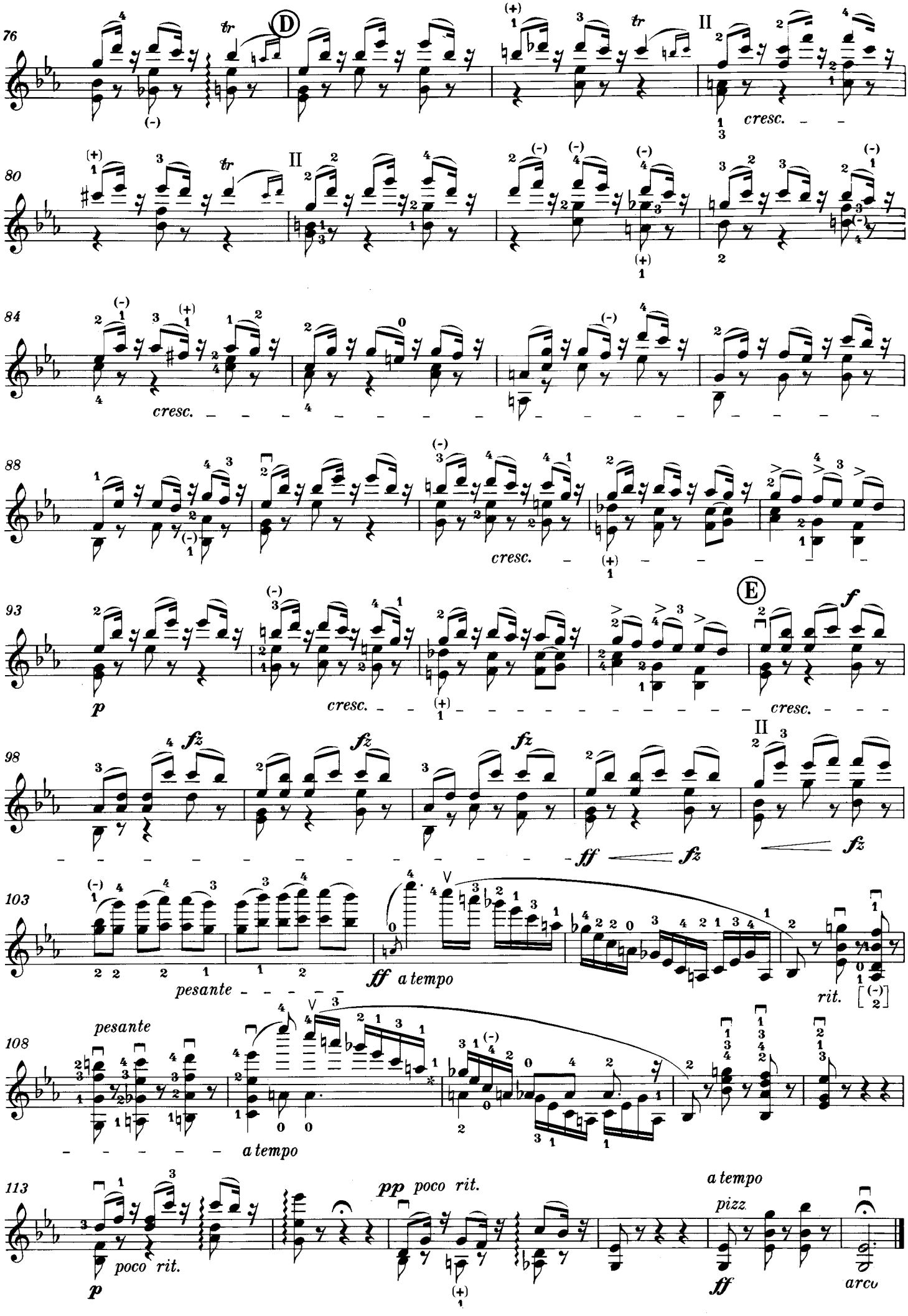
# Etüde V

## Air de Ballet

Allegretto con giusto




39
43
B
cresc.
ff
p
cresc.
47
ff
ff
p
cresc.
f
ff
51
mf
ff
mf
cresc.
55
riten.
59
pesante
ff a tempo
V
II
63
pizz.
ff
C
arco
p
tr
p
68
tr
p
cresc.
72
tr
p


76
D
II
cresc.
80
II
84
cresc.
88
cresc.
93
E
p
cresc.
f
cresc.
98
fz
ff
fz
II
103
pesante
ff a tempo
rit.
108
pesante
a tempo
113
p
poco rit.
pp poco rit.
a tempo
pizz.
ff
arco

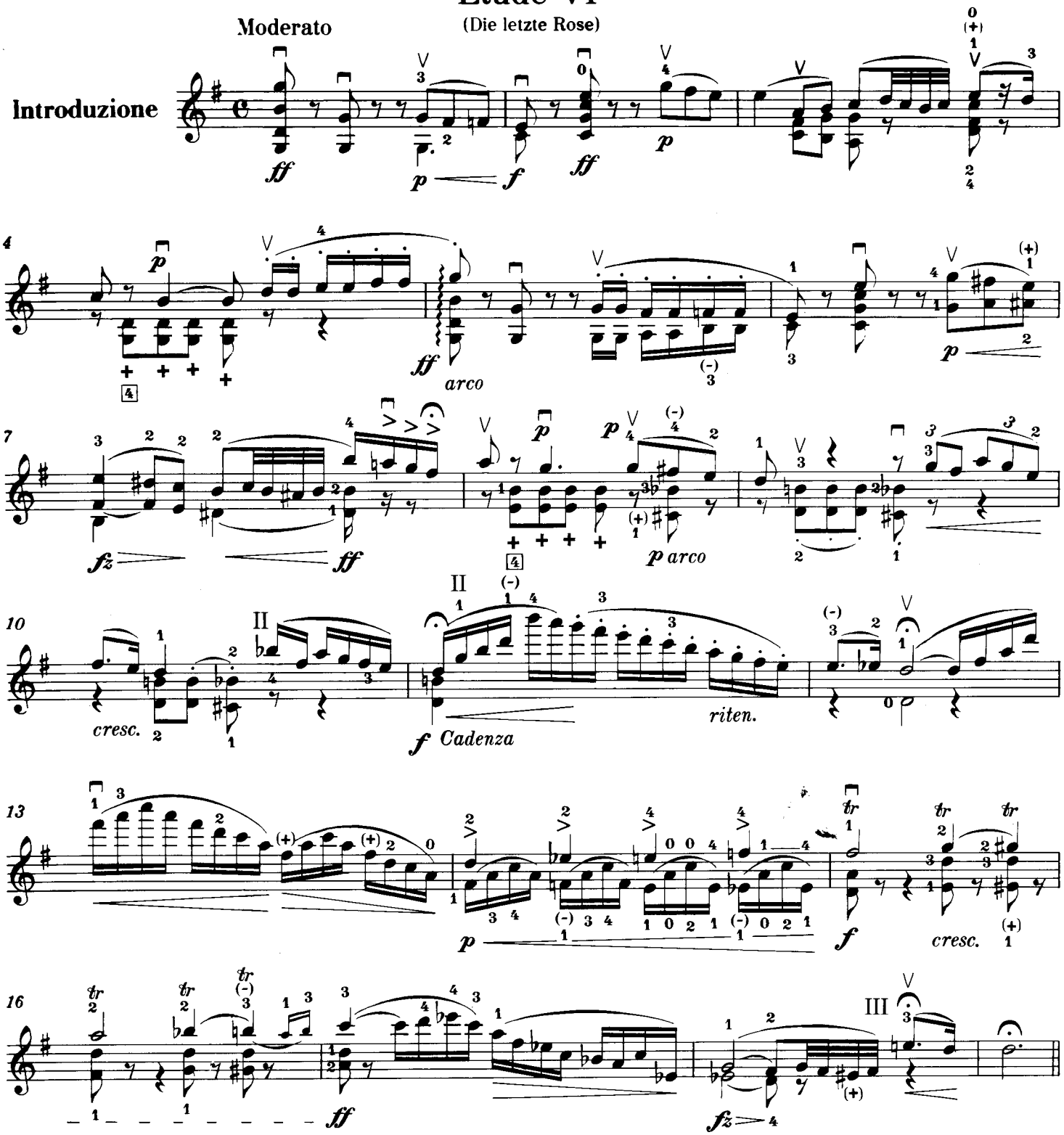
À Bazzini

# Etüde VI

(Die letzte Rose)

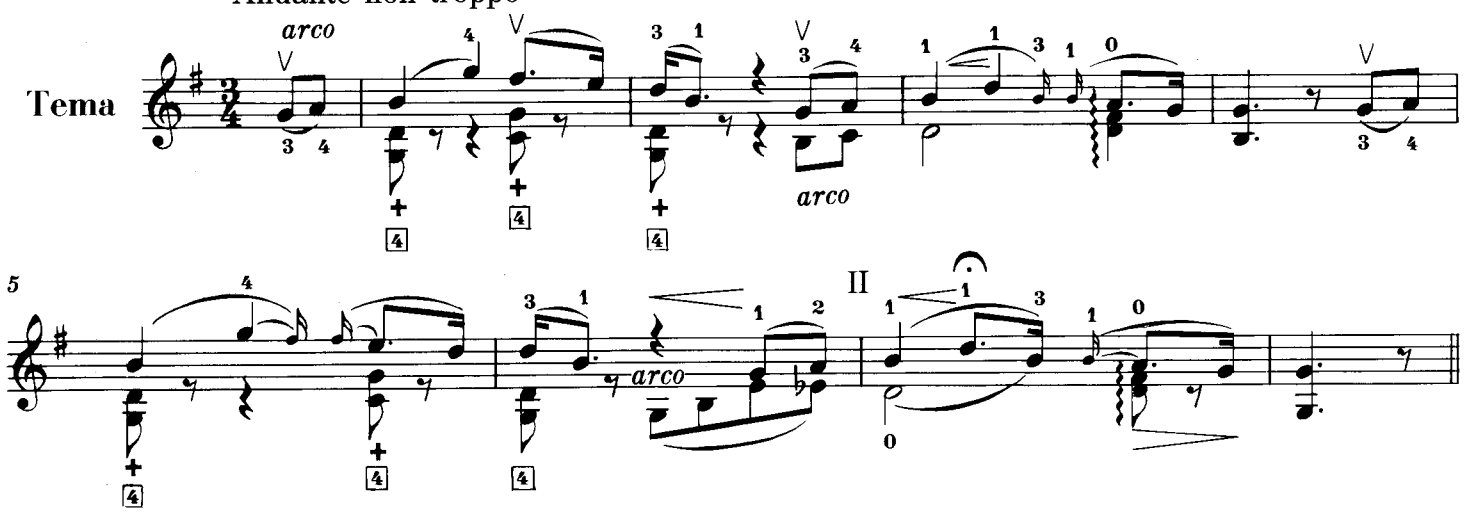
Moderato

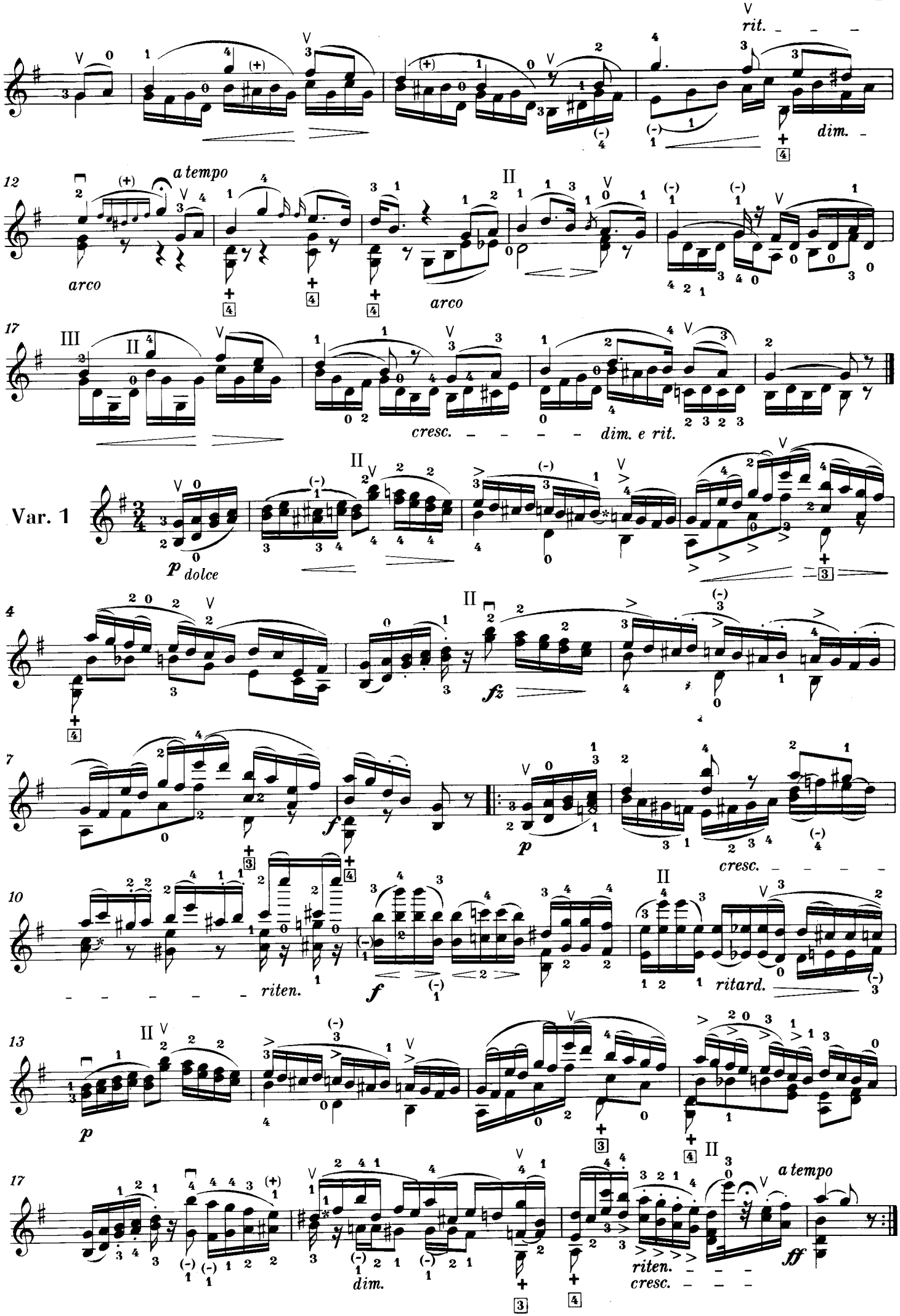
Introduzione

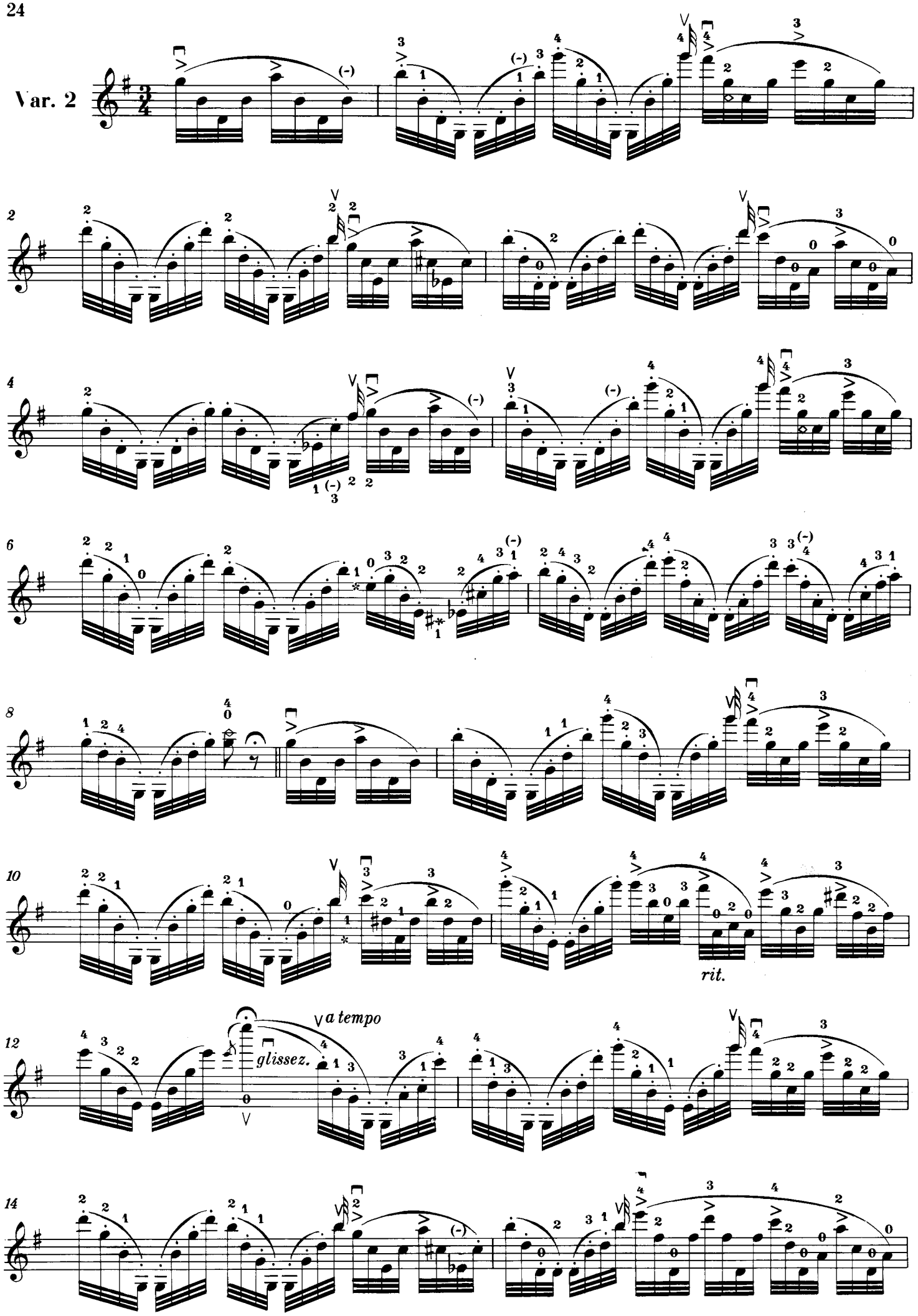


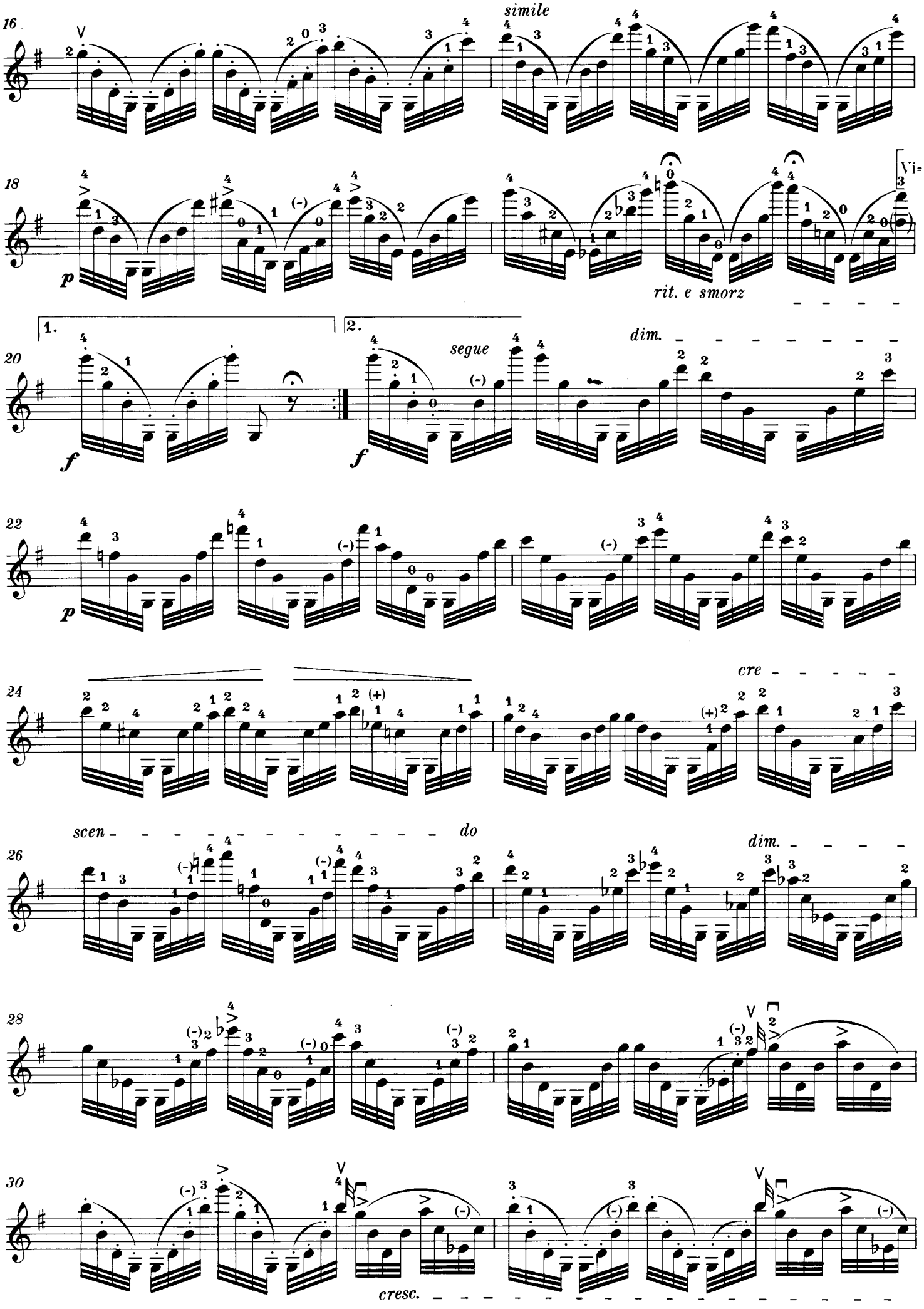

Andante non troppo

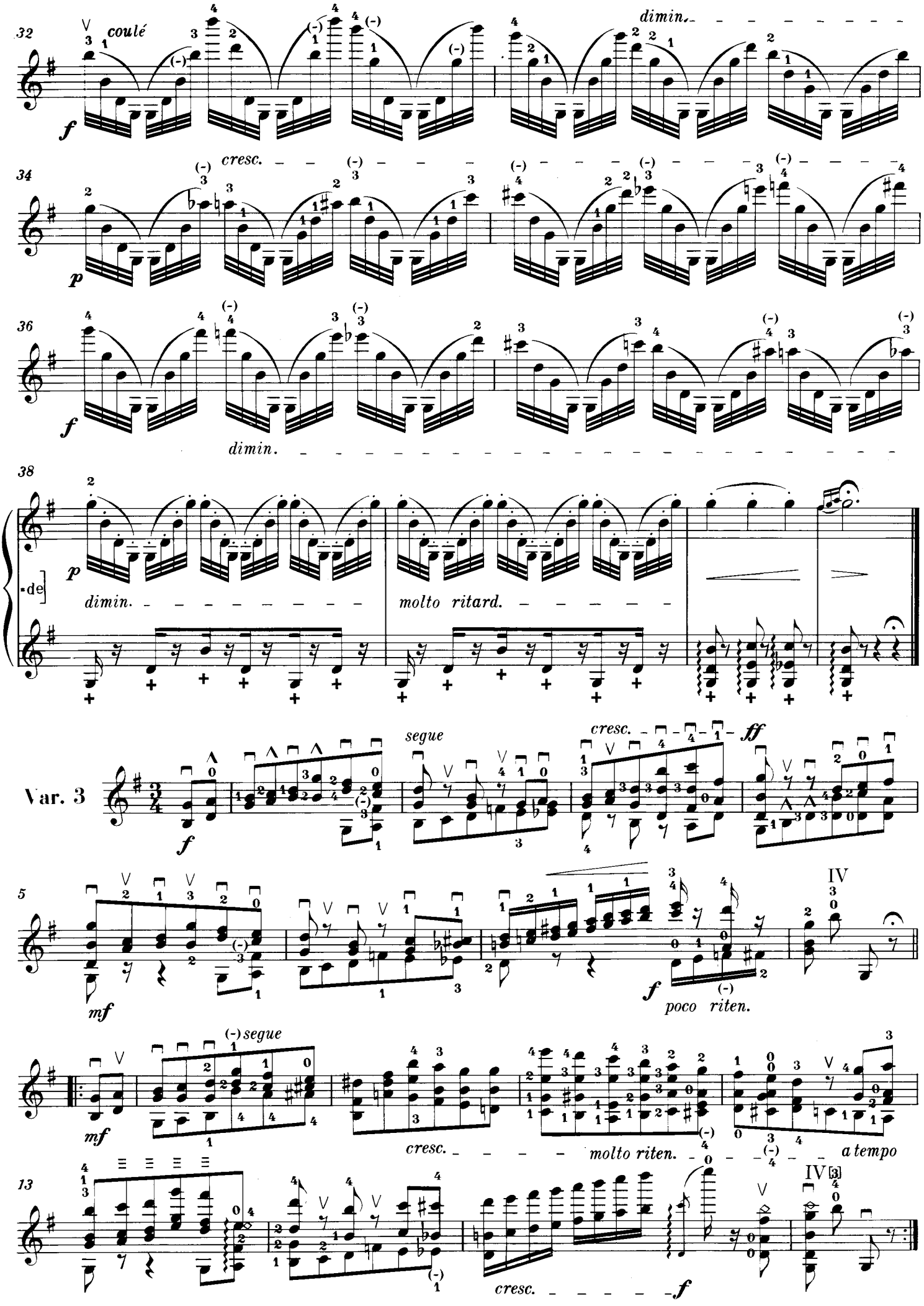
Tema

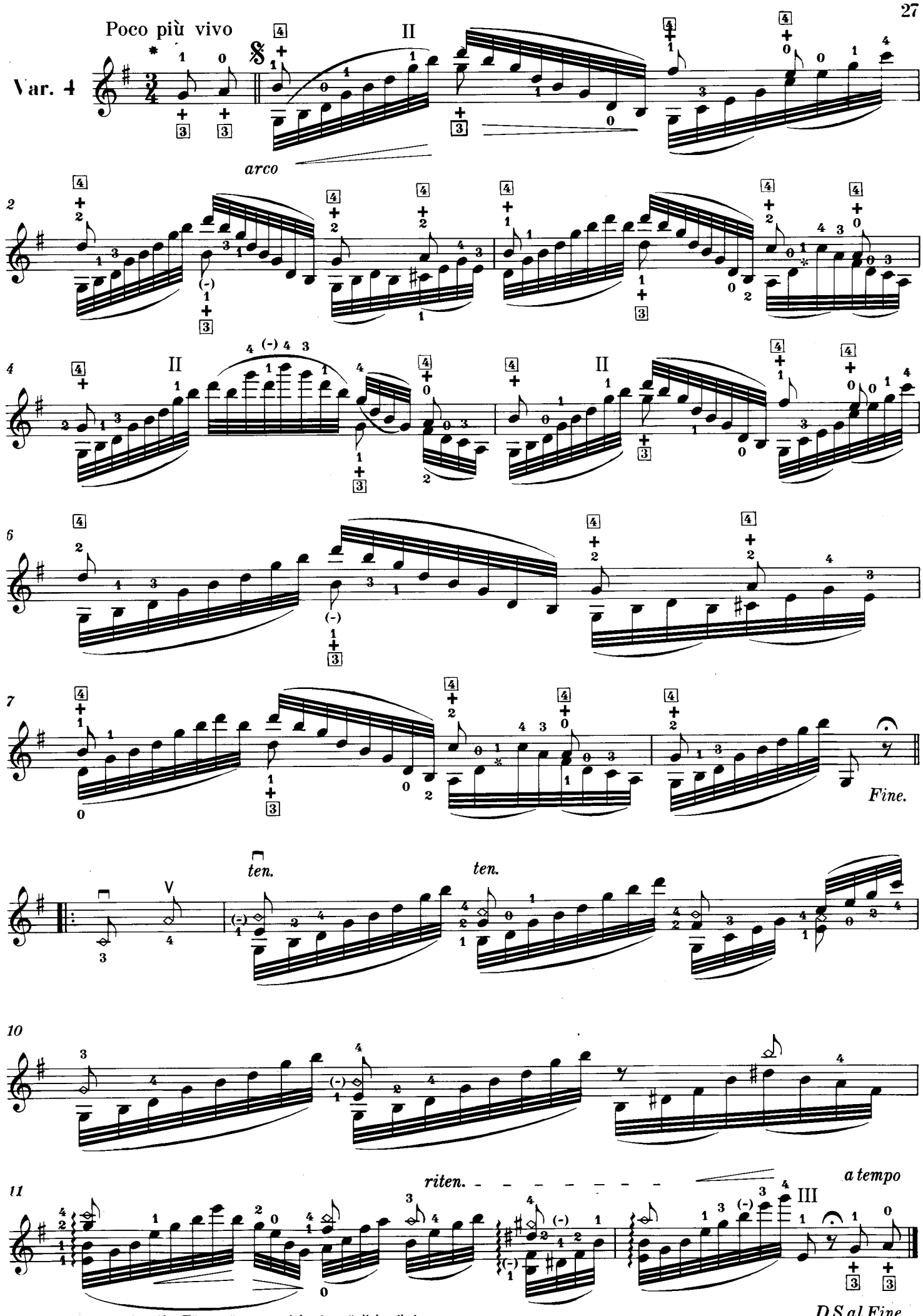



rit.
dim.
12
a tempo
arco
arco
17
cresc.
dim. e rit.
Var. 1
p dolce
4
fz
7
f
p
cresc.
10
riten.
f
ritard.
13
p
17
dim.
riten.
cresc.
a tempo
ff

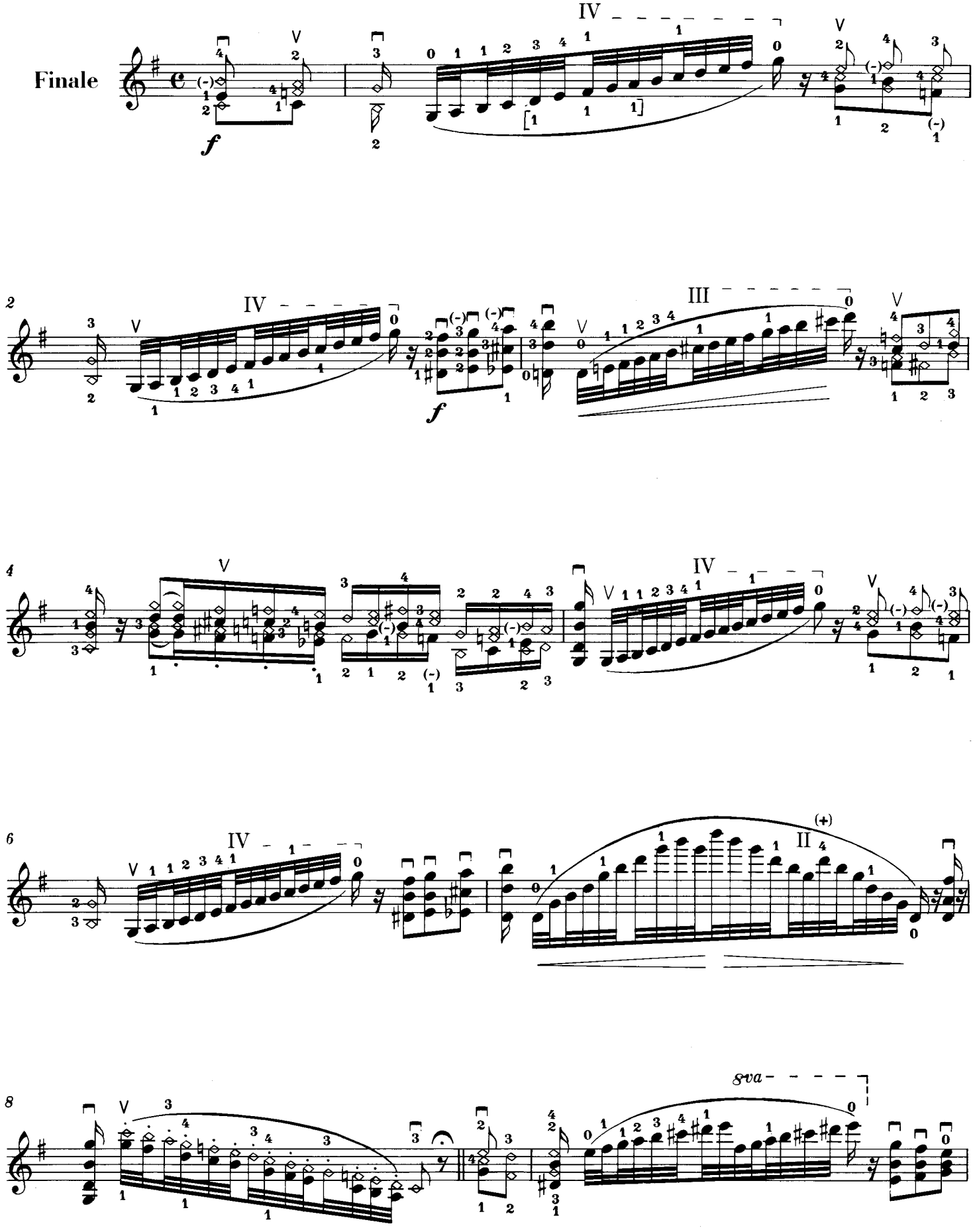

Var. 2
2
4
6
8
10
12
14
glissez.
a tempo
rit.

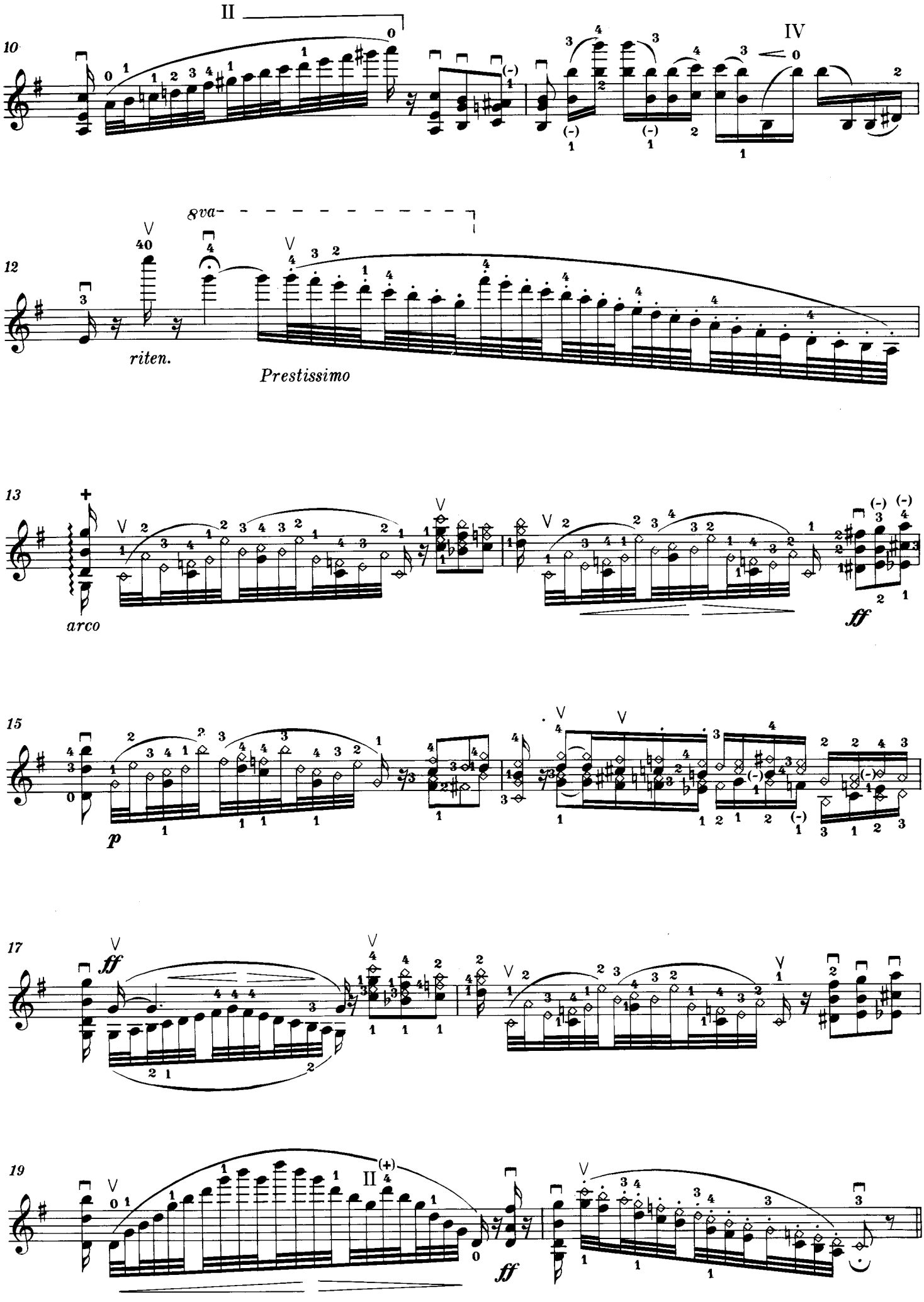

16
simile
18
p
rit. e smorz
1.
2.
20
f
segue
dim.
22
p
24
cre
scen
do
26
dim.
28
30
cresc.

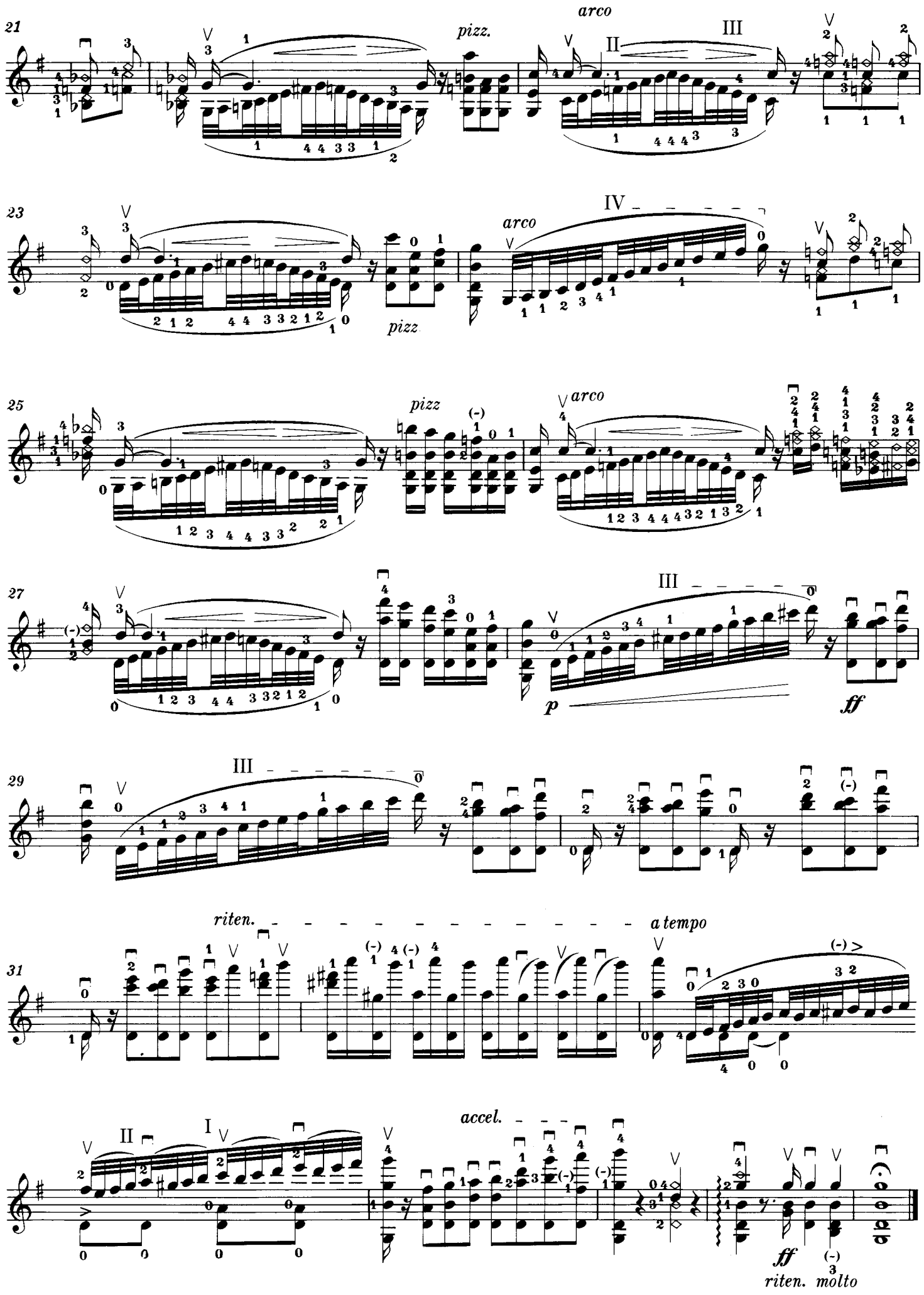

32
coulé
dimin.
f
34
cresc.
p
36
f
dimin.
38
p
dimin.
molto ritard.
Var. 3
segue
cresc.
ff
f
5
mf
f
poco riten.
mf
(-) segue
cresc.
molto riten.
a tempo
13
cresc.
f




* Die Pizzicati und Flageolet-Töne müssen soviel wie möglich vibrieren.
The pizzicati and harmonics should vibrate to the utmost possible.


Finale
2
4
6
8
8va


10
II
IV
12
8va
riten.
Prestissimo
13
arco
ff
15
p
17
ff
19
II
ff


21
pizz.
arco
II
III
23
IV
arco
pizz
25
pizz
arco
27
III
p
ff
29
III
riten.
a tempo
31
II
I
accel.
ff
riten. molto