

6 mehrstimmige Etüden

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≈ 1814 Brünn

+ S. 10. 1865 Nizza

Erklärung der Zeichen:

- ▣ Abstrich
- ∨ Aufstrich
- G. B. Ganzer Bogen
- H. B. Halber Bogen
- M. Mitte
- Sp. Spitze
- Fr. Frosch
- Finger liegen lassen
- I. F-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 arpeggiert werden
- ↙ Akkord soll von unten nach oben und dann zurück arpeggiert werden.

Explanation of signs:

- ▣ down bow
- ∨ 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 be played 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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4 35 **(B)** III
Musical notation for measures 35-40. Includes dynamics *p* and fingering numbers 1, 2, 3, 4. Includes articulation signs (+) and (-). Includes Roman numeral III.

38 III
Musical notation for measures 38-40. Includes dynamics *cresc.* and fingering numbers 1, 2, 3, 4. Includes articulation signs (-).

41 III *riten.* *dim.* *a tempo*
Musical notation for measures 41-43. Includes dynamics *riten.*, *dim.*, and *a tempo*. Includes fingering numbers 1, 2, 3, 4. Includes articulation signs (-) and (+). Includes Roman numeral III and IV.

44 II *ten.*
Musical notation for measures 44-46. Includes dynamics *ten.* and fingering numbers 1, 2, 3, 4. Includes articulation signs (+) and (-). Includes Roman numeral II.

47 **(C)**
Musical notation for measures 47-50. Includes fingering numbers 1, 2, 3, 4. Includes articulation signs (+) and (-).

50 *f*
Musical notation for measures 50-52. Includes dynamics *f* and fingering numbers 1, 2, 3, 4. Includes articulation signs (-).

53 *ten.* *dimin.* *p*
Musical notation for measures 53-55. Includes dynamics *ten.*, *dimin.*, and *p*. Includes fingering numbers 1, 2, 3, 4. Includes articulation signs (-).

55 *ten.*
Musical notation for measures 55-57. Includes dynamics *ten.* and fingering numbers 1, 2, 3, 4. Includes articulation signs (-).

57 *poco rit.*
Musical notation for measures 57-60. Includes dynamics *poco rit.* and fingering numbers 1, 2, 3, 4. Includes articulation signs (-) and (+). Includes Roman numeral II and IV.

59 **(D)**

p *ten.*

63

mf

66

f

69

f

72 **(E)** *a tempo*

poco rit. *mf*

77

cresc. *f*

82

f *p*

87

cresc.

92 **(F)**

f *ff* *p*

97 *cresc.* *f* *p*

102 *cresc.* *f* *ff*

107 *sempre cresc.* *dimin*

112 *dolciss.*

115 *f* *p*

119 *f* *p*

124 *cresc.* *f* *cresc.*

130 *ff* *pesante* *ff*

135 *II*

À Sainton Etude II

Allegretto

Con grazia

segue

Musical notation for measures 1-7. The piece is in G major (one sharp) and 3/4 time. Measure 1 starts with a piano (*p*) dynamic and a *Con grazia* instruction. Fingering numbers 0, 1, 2, 3, 1, 1, 0 are shown above the notes. A *cresc.* (crescendo) marking is present at the end of the line. Measure 4 begins with a *p* dynamic and a *cresc.* marking. Measure 7 ends with a *cresc.* marking and a *segue* instruction.

Musical notation for measures 8-11. Measure 8 starts with a forte (*f*) dynamic and a *poco rit.* (poco ritardando) instruction. Measure 9 includes a *dim.* (diminuendo) instruction. Measure 10 is marked *a tempo* and starts with a piano (*p*) dynamic. Measure 11 ends with a *cresc.* marking.

Musical notation for measures 12-14. Measure 12 starts with a piano (*p*) dynamic. Measure 14 ends with a *cresc.* marking.

Musical notation for measures 15-17. Measure 15 features a circled letter 'A' above the first measure. Measure 16 includes a *dimin.* (diminuendo) instruction. Measure 17 ends with a piano (*p*) dynamic.

Musical notation for measures 18-20. Measure 18 starts with a piano (*p*) dynamic. Measure 20 ends with a *dim.* (diminuendo) instruction.

21 *p* (-) 1 1 (-) V 2 0 V V V V 1

25 *cresc.* V 1 (-) (+) (-) (+) (-) (-) 2 1 1 1 0

29 II (-) 1 1 (-) 1 1 III (+) III (-) II V 2 4 4 4 4

33 4 3 1 2 3 4 (-) p ff (-) (-) (-) 1 1 2

37 3 4 4 3 3 4 4 3 0 2 (+) 1 V 3 1 0 4 3 2 3 2

41 0 (-) 1 (-) 40 poco rit. B a tempo 0 V 1 2 4 3 2 1 1 0

46 0 0 1 2 (+) (-) (-) (+) (+) 2 4 4 I 3 2 1 4

51 poco rit. C a tempo f (+) 1 3 (+) V 4 3 2 1 1 0 4 0 4 0 4 0 4 0 1 2 1 (+)

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 52-55 and the top line may be played in bars 56-62.

56 I (-) (-) (+) (+) 2 4 3 2 1 4 2 1 3 2 4 4 3 2 4

cresc.

(-) 3 1 (-) (+) (+) 2 4 (-) 2 3 1 1 0 3 1 3 4 4 4 3 2 1

(-) (+) (+) 2 2 (-) 2 3 1 1 0 3 1 3 4 4 4 3 2 1

3 3 3 3 4 4 2 3 3

60 I 3 4 4 4 2 2 3 4 4 4

p 0 1 0 2 1 3 4 4 3 2 1

ⓓ 0 1 0 2 1 3 4 4 3 2 1

3 3 3 3 3 3 3 4 4 4 3 4 4 3 2 1

3 3 3 3 3 4 4 4 3 4 4 3 2 1

3 3 3 3 3 3 3 4 4 4 3 4 4 3 2 1

64 I (-) (-) 3 4 3 4 3 4

(-) 2 4 (-) 3 4 (-) 3 4 (-) 3 4

cresc.

3 0 0 1 0 1 0 1 0 1 0 1 0 1 0 1

68 *accel.* 4 4 0 1 2 4 2 3 4 4 2 1 3 0 1

f 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

73 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

riten. molto 3 0 2 0 1 3 4

a tempo 0 1 3 4 3 0 2 0 1 3 4 3 0 2 0 1 3 4

poco a poco riten. *ff*

77 3 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

pizz. *arco* *pizz.* *arco* *pizz.*

0 2 0 1 0 4 0 4 0 4 0 4 0 4 0 4 0 4

Terzetto

Allegro moderato e tranquillo

À Joachim
Etüde III

The musical score consists of eight staves of music, numbered 1 through 16. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece begins with a piano (*p*) dynamic and includes various technical markings such as slurs, accents, and fingering numbers (0-4). Dynamics range from *p* to *fp*. Performance instructions include *cresc.*, *poco riten.*, and a section marked *A a tempo* starting at measure 13. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes specific fingering and breath/accents marked with (+) and (-) signs.

18 I 2 *p* *cresc.*

20 *f* *dimin.* *cresc.* III

23 *ten.* *ten.*

25 *ten.*

27

30 II I

33 II

35 C

37 Musical staff 37: Treble clef, key signature of three sharps (F#, C#, G#). Measure 37 starts with a half note G#4 (marked 'I 3'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. Accents (+) and breath marks (-) are present. A double bar line is at the end of the staff.

39 Musical staff 39: Treble clef, key signature of three sharps. Measure 39 starts with a half note G#4 (marked '3'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. A double bar line is at the end of the staff.

41 Musical staff 41: Treble clef, key signature of three sharps. Measure 41 starts with a half note G#4 (marked 'I 3'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. Accents (+) and breath marks (-) are present. A double bar line is at the end of the staff.

43 Musical staff 43: Treble clef, key signature of three sharps. Measure 43 starts with a half note G#4 (marked 'IV 2'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. A double bar line is at the end of the staff.

45 Musical staff 45: Treble clef, key signature of three sharps. Measure 45 starts with a half note G#4 (marked 'V'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. A double bar line is at the end of the staff.

48 Musical staff 48: Treble clef, key signature of three sharps. Measure 48 starts with a half note G#4 (marked 'III 1'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. The instruction *dimin.* is written below the staff. A double bar line is at the end of the staff.

50 Musical staff 50: Treble clef, key signature of three sharps. Measure 50 starts with a half note G#4 (marked 'II 1'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. The instruction *ritard.* is written above the staff, followed by *dim.* and a circled 'D' with *a tempo* below it. The instruction *p* is written below the staff. A double bar line is at the end of the staff.

52 Musical staff 52: Treble clef, key signature of three sharps. Measure 52 starts with a half note G#4 (marked 'V 2'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. A double bar line is at the end of the staff.

54 Musical staff 54: Treble clef, key signature of three sharps. Measure 54 starts with a half note G#4 (marked 'I 3'). The melody continues with eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingering numbers 1-4 are shown. A double bar line is at the end of the staff.

56 *I* *cresc.*

58 *fp* *fp* *fp* *poco rit.* *I* *E*

61

64 *f* *con molto espressione*

67 *cresc.* *ff*

70 *f*

72 *ff* *p* *F*

74 *dim.* *riten.*

76 *cresc.* *rit.* *ff* *Parco*

À Vieux temps
Etüde IV

Allegro risoluto

The musical score for Etüde IV is presented in a single staff with a 3/4 time signature. It consists of eight measures, each containing a complex melodic line with various rhythmic values and articulations. The score is marked with several dynamics and performance instructions:

- Measure 1:** Starts with a dynamic of *mf* and a *ten.* (tension) marking. It features a slur over the first four notes, with fingerings 2, 1, 4, 0. A plus sign (+) is placed above the second note.
- Measure 2:** Continues the melodic line with a slur and fingerings 2, 0, 2, 4. A *ten.* marking is present above the first note, and a plus sign (+) is above the second note.
- Measure 3:** Features a slur with fingerings 3, 1, 3, 0. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The letter 'I' is written above the measure.
- Measure 4:** Continues with a slur and fingerings 2, 1, 3, 0. A *ten.* marking is above the first note, and a plus sign (+) is above the second note.
- Measure 5:** Features a slur with fingerings 1, 4, 3, 0, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note.
- Measure 6:** Continues with a slur and fingerings 2, 1, 3, 4, 2, 2. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *p* is written below the measure, and *cresc.* is written below the measure.
- Measure 7:** Features a slur with fingerings 1, 2, 3, 4, 2, 2. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 8:** Continues with a slur and fingerings 1, 2, 3, 1, 2, 4. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 9:** Features a slur with fingerings 1, 2, 1, 4, 2, 4, 4. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 10:** Continues with a slur and fingerings 1, 2, 1, 1, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *fz* is written below the measure.
- Measure 11:** Features a slur with fingerings 2, 4, 1, 4, 0, 1, 3. A *ten.* marking is above the first note, and a plus sign (+) is above the second note.
- Measure 12:** Continues with a slur and fingerings 2, 4, 3, 0, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *p* is written below the measure.
- Measure 13:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 14:** Continues with a slur and fingerings 2, 4, 3, 0, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 15:** Features a slur with fingerings 1, 3, 1, 4, 3, 4, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *p* is written below the measure.
- Measure 16:** Continues with a slur and fingerings 2, 4, 3, 0, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 17:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 18:** Continues with a slur and fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 19:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 20:** Continues with a slur and fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 21:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 22:** Continues with a slur and fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 23:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 24:** Continues with a slur and fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 25:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 26:** Continues with a slur and fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 27:** Features a slur with fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.
- Measure 28:** Continues with a slur and fingerings 4, 3, 0, 1, 1. A *ten.* marking is above the first note, and a plus sign (+) is above the second note. The dynamic *f* is written below the measure.

33 *cresc.*

36 *f* *pp* *cresc.*

39 *f*

42 *dim.*

45 *p*

48 *cresc.* *f* *cresc.*

51 *dim.* *p* *ten.*

54 *ten.*

57 *I* *II*

60 IV

63 *cresc.*

66 V

69 *f*

72 *f*

75 *rit. e dim.*

78 Tempo I *f*

81 *ten.*

84 *ten.*

57 *ten.*
p *cresc.* *f*

91 *ten.*
cresc. *f*

95 **III** *ten.*
f

99

102 *cresc.*

105 *sva* **IV** **(E)** **V**
p *ff* *p* *p* *f*

110 *p* **IV**

114 *ff* *p* *dolce* **IV** *cresc.* **III**

117 *f* **IV**

120 Musical notation for measures 120-122. Treble clef, key signature of one flat. Measure 120 starts with a slur over notes G4, A4, Bb4, C5. Fingering: 1, 2, b2, 4. Measure 121: G4, A4, Bb4, C5. Fingering: 2, 1, 2, b3. Measure 122: G4, A4, Bb4, C5. Fingering: 1, 1, 2. A fermata is placed over the final note C5. Roman numeral III is written above the final note.

123 Musical notation for measures 123-125. Treble clef, key signature of one flat. Measure 123: G4, A4, Bb4, C5. Fingering: 2, b2, 4. Measure 124: G4, A4, Bb4, C5. Fingering: (-) 2, b3, 4. Measure 125: G4, A4, Bb4, C5. Fingering: (+) 1, 1. A fermata is placed over the final note C5.

126 Musical notation for measures 126-128. Treble clef, key signature of one flat. Measure 126: G4, A4, Bb4, C5. Fingering: (-) 2, b3, 4. Measure 127: G4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Measure 128: G4, A4, Bb4, C5. Fingering: 4, 4. A fermata is placed over the final note C5. Dynamics: *cresc.* - - - - - *f*. Roman numeral I is written above the final note.

129 Musical notation for measures 129-132. Treble clef, key signature of one flat. Measure 129: G4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Measure 130: G4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Measure 131: G4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Measure 132: G4, A4, Bb4, C5. Fingering: (+) 3, 1. A fermata is placed over the final note C5. Dynamics: *dim. p*. Roman numeral I is written above the final note.

133 Musical notation for measures 133-135. Treble clef, key signature of one flat. Measure 133: G4, A4, Bb4, C5. Fingering: (-) 4, 1, 0, 1. Measure 134: G4, A4, Bb4, C5. Fingering: (-) 4, 2, 1, 2. Measure 135: G4, A4, Bb4, C5. Fingering: (+) 4, 0, 1, 3. A fermata is placed over the final note C5. Dynamics: *cresc.* - - - - -.

136 Musical notation for measures 136-139. Treble clef, key signature of one flat. Measure 136: G4, A4, Bb4, C5. Fingering: 3, (-) 4, 3, 0, 2, 0. Measure 137: G4, A4, Bb4, C5. Fingering: (-) 4, 1, 2. Measure 138: G4, A4, Bb4, C5. Fingering: 4, 3, 2, 1, 4. Measure 139: G4, A4, Bb4, C5. Fingering: (-) 0, 2. A fermata is placed over the final note C5. Dynamics: *f*. Roman numeral II is written above the first measure.

140 Musical notation for measures 140-142. Treble clef, key signature of one flat. Measure 140: G4, A4, Bb4, C5. Fingering: 2, (+) 1, 1, 4. Measure 141: G4, A4, Bb4, C5. Fingering: 2, 1, 1, 4. Measure 142: G4, A4, Bb4, C5. Fingering: 2, 1, 1. A fermata is placed over the final note C5. Dynamics: *p*, *p(-)*, *cresc.* Roman numeral II is written above the first measure.

143 Musical notation for measures 143-146. Treble clef, key signature of one flat. Measure 143: G4, A4, Bb4, C5. Fingering: (+) 4, 1, 2. Measure 144: G4, A4, Bb4, C5. Fingering: (-) 3, 3, 3, 4. Measure 145: G4, A4, Bb4, C5. Fingering: (+) 1, 2. Measure 146: G4, A4, Bb4, C5. Fingering: (+) 1, 2. A fermata is placed over the final note C5. Dynamics: *ff*, *dim.* Roman numeral II is written above the first measure.

147 Musical notation for measures 147-150. Treble clef, key signature of one flat. Measure 147: G4, A4, Bb4, C5. Fingering: 2, (+) 1, 1, 4. Measure 148: G4, A4, Bb4, C5. Fingering: (+) 4, 3, 1, 2, (-) 2, 1, 2. Measure 149: G4, A4, Bb4, C5. Fingering: (+) 4, 1, 1, 2. Measure 150: G4, A4, Bb4, C5. Fingering: (-) 4, 1. A fermata is placed over the final note C5. Dynamics: *p cresc.*, [4], *f*, *ff*. Roman numeral V is written above the final note.

A Hellmesberger
Etüde V

Air de Ballet
Allegretto con giusto

p *cresc.* *f* *p* *cresc.* *f*

5 *p* *cresc.* *p*

10

14 *cresc.* *pesante* *f* *a tempo*

18 *p*

23

27 *cresc.*

31 *dimin.* *f* *p*

35

1

39

43 (B)

cresc. - - - - *ff* *p* *cresc.*

47

- - - - *ff* *p* *cresc.* - - - - *f*

51

mf *ff* *mf* *cresc.*

55

riten. - - - -

59

- - - - *pesante* - - - - *ff* *a tempo*

63

pizz. *ff* *arco* *p* *tr* *p*

68

p *cresc.*

72

p

76 *cresc.*

80 *cresc.*

84 *cresc.*

88 *cresc.*

93 *p cresc. cresc.*

98 *ff f_z f_z f_z*

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

Moderato

(Die letzte Rose)

Introduzione

ff p f ff p

4 p ff arco p

7 f ff p arco

10 cresc. f Cadenza riten.

13 p f cresc.

16 ff fz

Andante non troppo

Tema

arco

arco

arco

II

III

V 0 1 4 (+) V 3 1 0 V 2 4 3 3

rit. - - -

dim. -

12 *a tempo* (+) V 4 1 4 3 1 II 1 1 3 V 1 (-) (-) V 1

arco + + + *arco* 4 2 1 4 0 3 0

17 III II 4 V 1 1 V 3 3 1 2 4 V 3 2

cresc. - - - *dim. e rit.*

Var. 1 V 0 (-) II V 2 2 (-) V 4 2 4 4

P dolce 3 3 4 4 4 4 0 2

4 2 0 2 V II 2 2 3 4 4 1

fz 4 0 1

7 2 4 2 V 0 3 2 4 2 1

p 3 1 2 3 4 (-) 4

10 2 2 2 4 1 1 2 2 3 4 3 4 4 II 3 4 3 V 3 2

riten. *f* (-) 1 2 1 *ritard.* (-) 3

13 II V (-) V 2 2 2 3 1 V 4 4 2 0 3 1 1 3 0

p 4 0 2 1

17 1 2 1 4 4 4 3 (+) V 4 1 V 4 1 4 3 2 1 4 0 V *a tempo*

dim. (-) 1 1 (-) 2 1 (-) 2 1 *riten. cresc.* *ff*

Var. 2

1

2

4

6

8

10

12

14

rit.

va tempo

glissez.

16 *V* *simile*

18 *p* *rit. e smorz* *Vi=*

20 *f* *f* *segue* *dim.*

22 *p*

24 *cre*

26 *scen* *do* *dim.*

28 *V*

30 *cresc.*

32 *f* *coulé* *dimin.*

34 *p* *cresc.*

36 *f* *dimin.*

38 *p* *dimin.* *molto ritard.*

Var. 3 *f* *segue* *cresc.* *ff*

5 *mf* *poco riten.*

mf *segue* *cresc.* *molto riten.* *a tempo*

13 *cresc.* *f*

Poco più vivo

Var. 4

arco

ten.

ten.

riten.

a tempo

Fine.

D.S.al Fine.

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

Finale

IV

V

f

2

IV

III

V

f

4

V

IV

V

6

IV

II

(+)

8

V

sva

21 *arco* *pizz.* *arco* III

23 *arco* *pizz.* *arco* IV

25 *pizz.* *arco*

27 *pizz.* *arco* III *p* *ff*

29 *arco* III

31 *riten.* *a tempo*

II *I* *arco* *accel.* *ff* *riten. molto*