

EDITION NR. 190

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ERNST

Sechs mehrstimmige Etüden
(u. a. „Die letzte Rose“) und
„Der Erbkönig“ nach Schubert

Six Polyphonic Studies (incl. „The Last Rose“) and
Transcription of Schubert's „Der Erbkönig“

Violine-Solo

(FRANZ SCHMIDTNER)



MUSIKVERLAG HANS SIKORSKI · HAMBURG

10 mehrstimmige Etuden

H. W. Ernst

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Bezeichnung der Zeichen

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- Abschluß
- V Aufschrift
- G. B. Ganzer Bogen
- H. J. 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

- D. Stimmes "und" werden eines Fingers als Vortreffung eines folgenden Intervales
- S. Saite
- (+) Saite Vorwort
- (-) Saite Vorwort
- pizz. Pizzicato mit der rechten Hand
- + Pizzicato mit der linken Hand
- 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.

- Finger ruht auf
- up-down
- B. Whole bow
- H. P. 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

- I. finger strokes solid
- means stand as prepared in subsequent intervals
- refer to prepare
- refer to prepare
- refer to prepare
- pizz. pizzicato with right hand
- + pizzicato with left hand
- I. II. III. IV. respective finger twangs string with pizzicato of left hand
- ↓ chord to be played arpeggiated downward
- ↑ chord to be played arpeggiated successively upward and downward.

Rondino scherzo Con spirito

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

35 III *cresc.*

41 III *riten.* *dim.* *a tempo* IV

44 II *ten.*

47 (C) (+) (-) (-) (-)

50 (-) (-) (-) (-)

53 *ten.* *dimin.* *p* II

55 *ten.* (+)

57 (-) II *Sra* II *poco rit.*

59 **(D)**

p

63 *mf* *ten.*

66 *f*

69

72 *poco rit.* *dimin.* *a tempo* *mf*

77 *cresc.* *f*

82 *f* *dim.* *p*

87 *cresc.*

92 *f* *ff* *p* **(F)**

À Sainton Etüde II

Allegretto

Con grazia

1 2 3 1 1 0
p *cresc.*

4 3 2 1 4
p *cresc.*

8 3 2 1 1 0
f *poco rit.* *dim.* *p* *cresc.*

12 2 1 2 2
p *cresc.*

15 1 4 4
p *dimin.*

18 0 1 2 2 1 1
dim.

21 *p*

25 *cresc.*

29 *dim.* *p* *ff*

33 *p* *ff*

37

41 *poco rit.* *ff* *a tempo* *p*

46 *cresc.* *p* *cresc.*

51 *poco rit.* *f* *arco* *a tempo*

56

I (-) (-) (+) (+)

56 I (-) (-) (+) (+)

cresc.

60

60 *f* *p* (D)

64

64 *cresc.*

68

68 *accel.* *f*

73

73 *riten. molto* *a tempo* *ff*

poco a poco riten.

77

77 *pizz.* *arco*

Terzetto

Allegro moderato e tranquillo

À Joachim
Étude III

p

3

5

7

9

11

cresc.

fp

13

poco riten.

f

p

A *a tempo*

III

ten.

33 *cresc.*

36 *f* *pp* *cresc.*

39 *f*

42 *dim.*

45 *p*

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

51 *dim.* *p*

54 *I* *ten.* *I*

57 *I* *II*

60 *p* **(C)** IV

63 *cresc.*

66 **(+)** V **(-)** **(-)**

69 *f*

72 **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** **(-)**

75 **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** **(-)** *rit. e dim.*

78 **(D)** *Tempo I* **(+)** **(+)**

81 *ten.* **(-)** **(+)**

84 **(+)** II I *ten.* I **(-)**

87 *ten.*
p *cresc.* *f*

91 *ten.*
cresc. *f*

95 *III* *ten.*
f

99

102 *cresc.*

105 *sva7* *IV* *(E)* *V*
p *ff* *p* *p* *f*

110 *P IV*

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

117 *f*

Air de Ballet
Allegretto con giusto

Etüde V

Musical score for "Air de Ballet Etüde V" by A. Hellmesberger. The score is in 3/4 time and consists of 37 measures. It features various musical notations including triplets, slurs, and dynamic markings such as *p*, *cresc.*, *f*, and *pesante*. Fingerings and bowings are indicated throughout the piece.

Measure 1: *p*, *cresc.*, *f*, *p*, *cresc.*, *f*.

Measure 5: *p*, *cresc.*.

Measure 10: *cresc.*.

Measure 14: *cresc.*, *pesante*, *f*.

Measure 18: *p*.

Measure 23: *cresc.*.

Measure 27: *cresc.*.

Measure 31: *dimin.*, *p*.

Measure 35: *dimin.*, *p*.

39

43 (B)

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

47

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

51

mf *ff* *mf* *cresc.*

55

riten. - - - - - (-) 1 (-) 1 (-) 1 (-) 1 (-)

59

- - - - - (-) *pesante* *ff* *a tempo*

63

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

68

- - - - - (-) *p* *cresc.*

72

p *tr*

76 *tr* **(D)** *tr* **II** *cresc.*

80 *tr* **II** *cresc.*

84 *cresc.*

88 *cresc.*

93 *p* *cresc.* **(E)** *cresc.*

98 *fz* *ff* *fz* *fz* **II**

103 *pesante* *ff a tempo* *rit.*

108 *pesante* *a tempo*

113 *p* *pp poco rit.* *a tempo pizz* *ff arco*

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

V rit. - - -

dim. -

12 *a tempo*

arco

II

arco

4 2 1 3 4 0 3 0

17

III

II

V

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

2 3 2 3

Var. 1

p dolce

II

V

+

4

V

II

fz

+

7

V

p

+

10

II

V

riten.

f

ritard.

+

13

II

V

p

+

17

V

II

a tempo

riten.

cresc.

ff

+

Var. 2

This musical score is for a guitar piece, labeled 'Var. 2'. It consists of 12 staves of music, each containing complex rhythmic and melodic patterns. The notation includes various fingerings (1-4), triplets, and slurs. Specific performance instructions are present: 'rit.' (ritardando) at the end of the 10th staff, and 'va tempo' (return to tempo) at the beginning of the 12th staff. A 'glissez.' (glissando) instruction is also present in the 12th staff. The score is written in a single system with a treble clef and a key signature of one sharp (F#).

16 *V* *simile*

18 *p* *rit. e smorz*

20 1. *f* *segue* 2. *f* *dim.*

22 *p*

24 *cre*

26 *scen - - - - - do* *dim.*

28 *V*

30 *V*

32 *f* *coulé* *dimin.*

34 *p* *cresc.*

36 *f* *dimin.*

35 *p* *dimin.* *molto ritard.*

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

5 *mf* *f* *poco riten.*

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

13 *f*

Poco più vivo

Var. 4

arco

II

II

II

II

II

ten.

ten.

riten.

a tempo

Fine.

D.Sal Fine.

* Die Töne der Flageoletten müssen stets wie angegeben stehen.
 The notes and fingering must always be as indicated.

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

23 *arco* IV *pizz.*

25 *pizz.* *arco*

27 *p* *ff*

29 *III*

31 *riten.* *a tempo*

II *I* *accel.* *ff*

Der Erbkönig

(Schubert)

Grand Caprice op. 26

Presto (♩ = 152)

f

4

+ *+* *ten.* *ten.*

7

(-) *1* *4* *(-)* *(-)* *1* *3* *3*

10

13

pp *0* *1* *2* *0* *0* *0* *0* *p*

16

mf *4* *0* *3* *2*

19

4 *(-)* *3* *p*

32

22

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

25

(-) 3 0 3 2 2 1

28

3 (-) 4 (-) 1 4 (-) 1 3

f

31

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

f

34

+ 1 2 + +

pp

37

4 1 0 3 (+) 1 4

cresc.

40

2 1 1 2 1 1 3 2 1 4 (-) 1 3 4

f ff p

43

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

mf

46

0 0 0 0 0 4 4 0 4 4 1 1 4 1 1

p mf

44

44

45

46

47

48

49

50

51

p

p

52

52

53

54

55

55

56

57

[3]

[4]

[2]

[3]

[4]

dim. e rit.

[4]

[4]

58

* *a tempo*

58

mf

leggierissimo

pp

61

61

62

63

64

64

65

66

* Die Flöge lens müssen stark vlniert werden, ohne das Zeitmaß zu sehr zu verändern.

67

70

73

76

79

82

85

88

91

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

0 4 2 1 (-) 2 0 0 2 0 1 4 0 (-) 1 0 4 4 1 0

94

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

f

97

4 4 4 4 1 3 2 1

(-) (-) (-)

100

4 2 1 4 0 4 0 4 0

ten. ten. ten.

103

1 1 1 2 3 2 1

ten.

106

3 2 3 2

ten.

109

1 0 1 0 3 0

ten.

112

2 2 1

ff

115

3 0 2 1

p *pp* *molto espressivo*

119

124

127

Printed in Germany

130

133

136

139

142

145