HRABE

86 ETUDES

FOR STRING BASS

(SIMANDL-ZIMMERMANN)

BOOK I

No. 1721

INTERNATIONAL MUSIC COMPANY

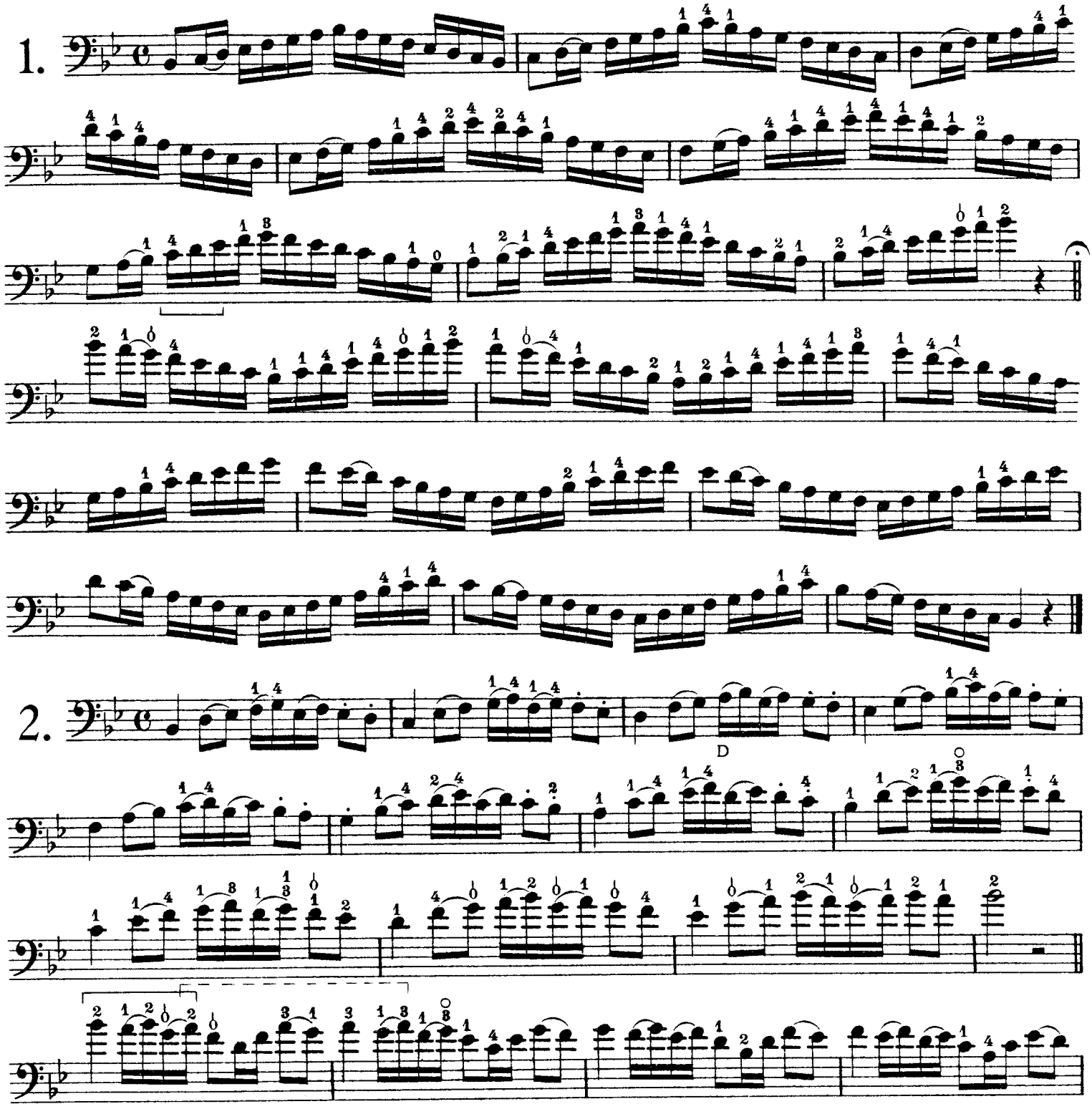
511 FIFTH AVENUE NEW YORK CITY

PRINTED IN U. S. A.

86 ETUDES

Edited by FRANZ SIMANDL
Newly edited by FRED ZIMMERMANN
(See Editor's note on page 35)

JOSEF HRABĚ, Book I



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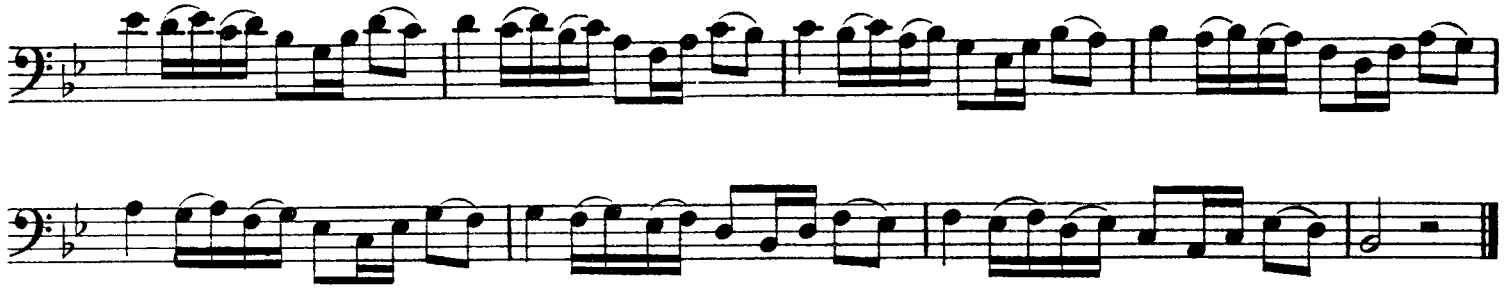

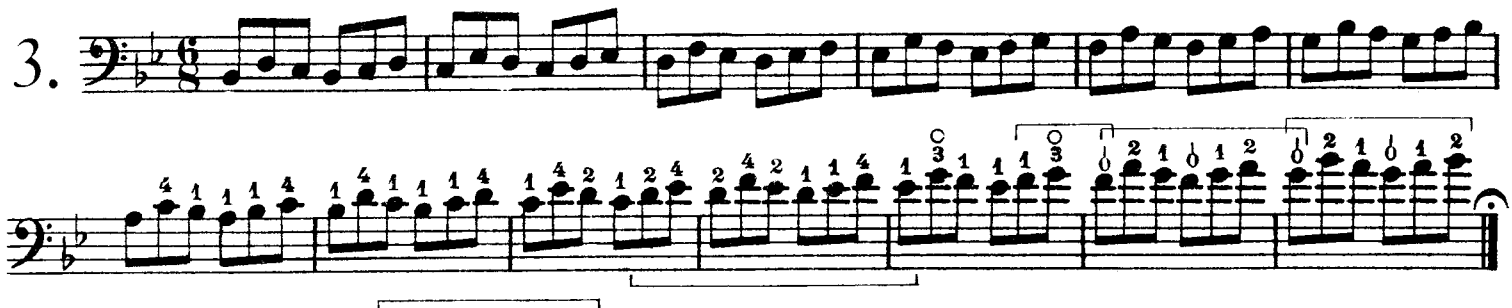

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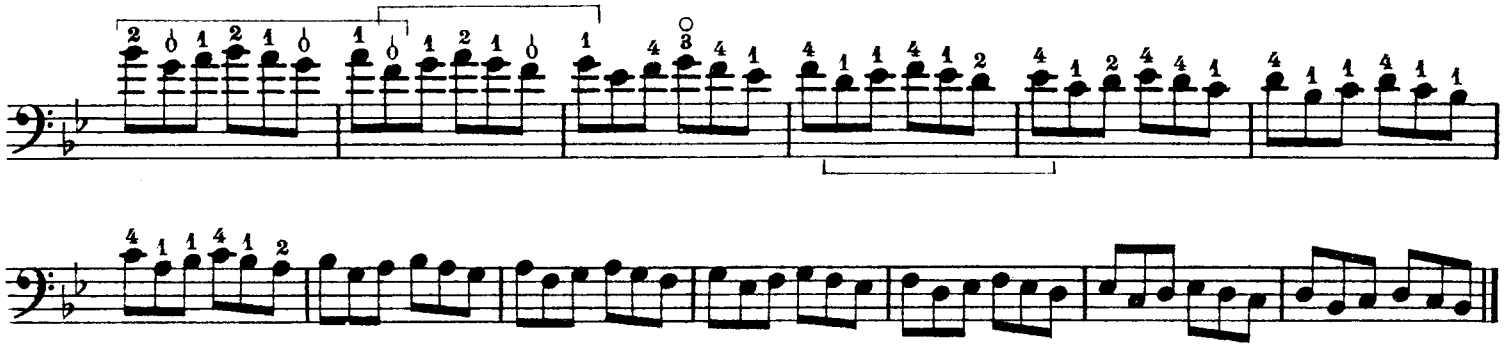

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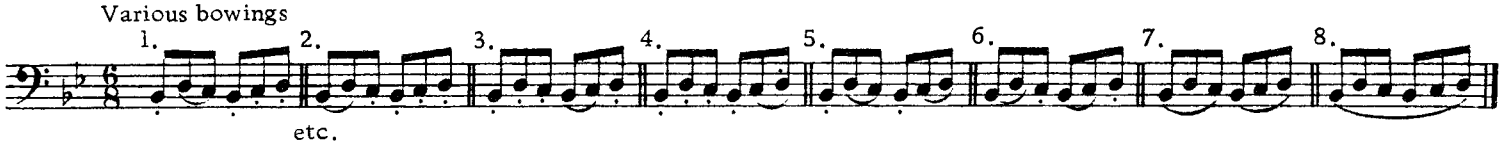

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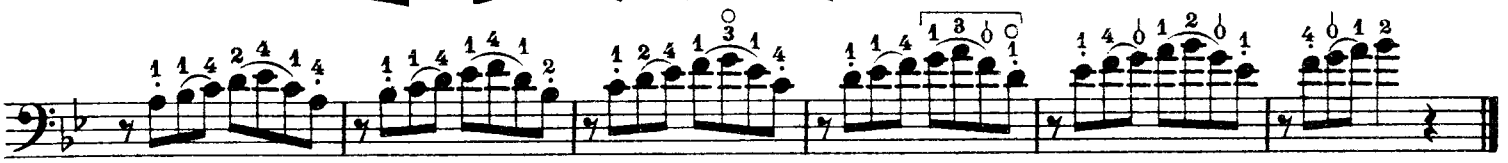

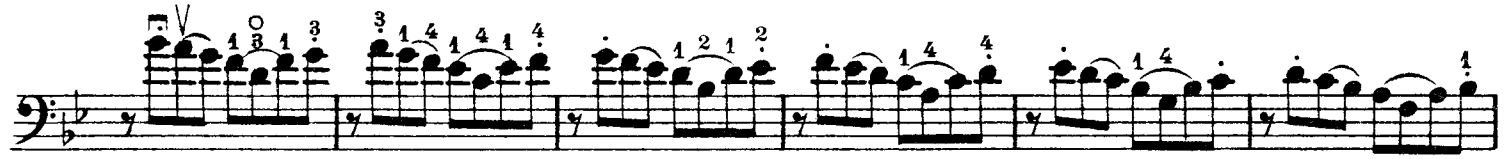

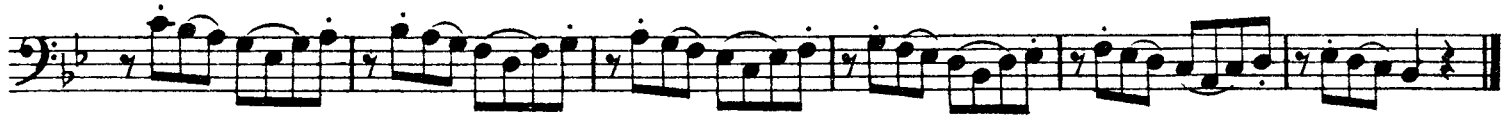

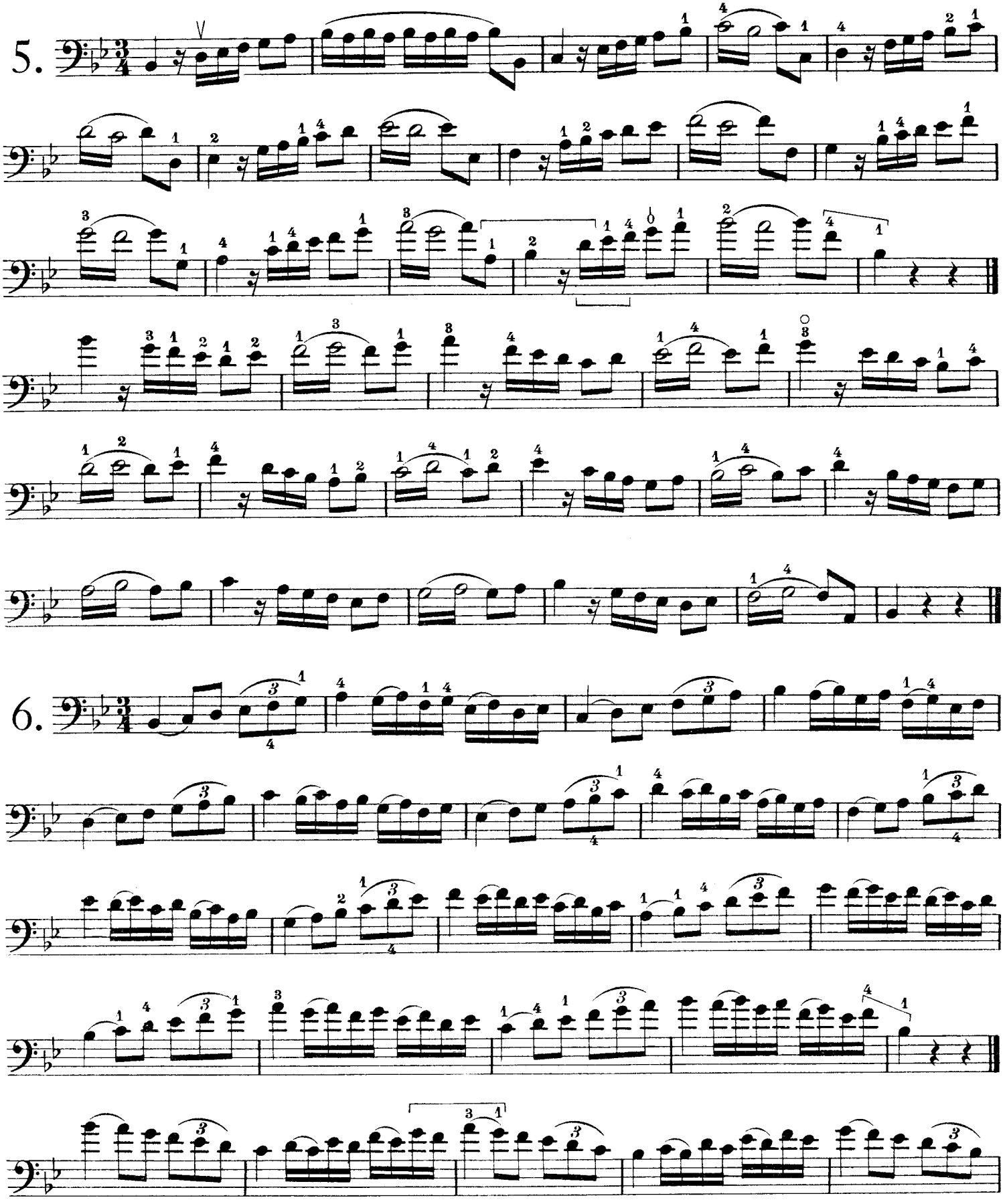
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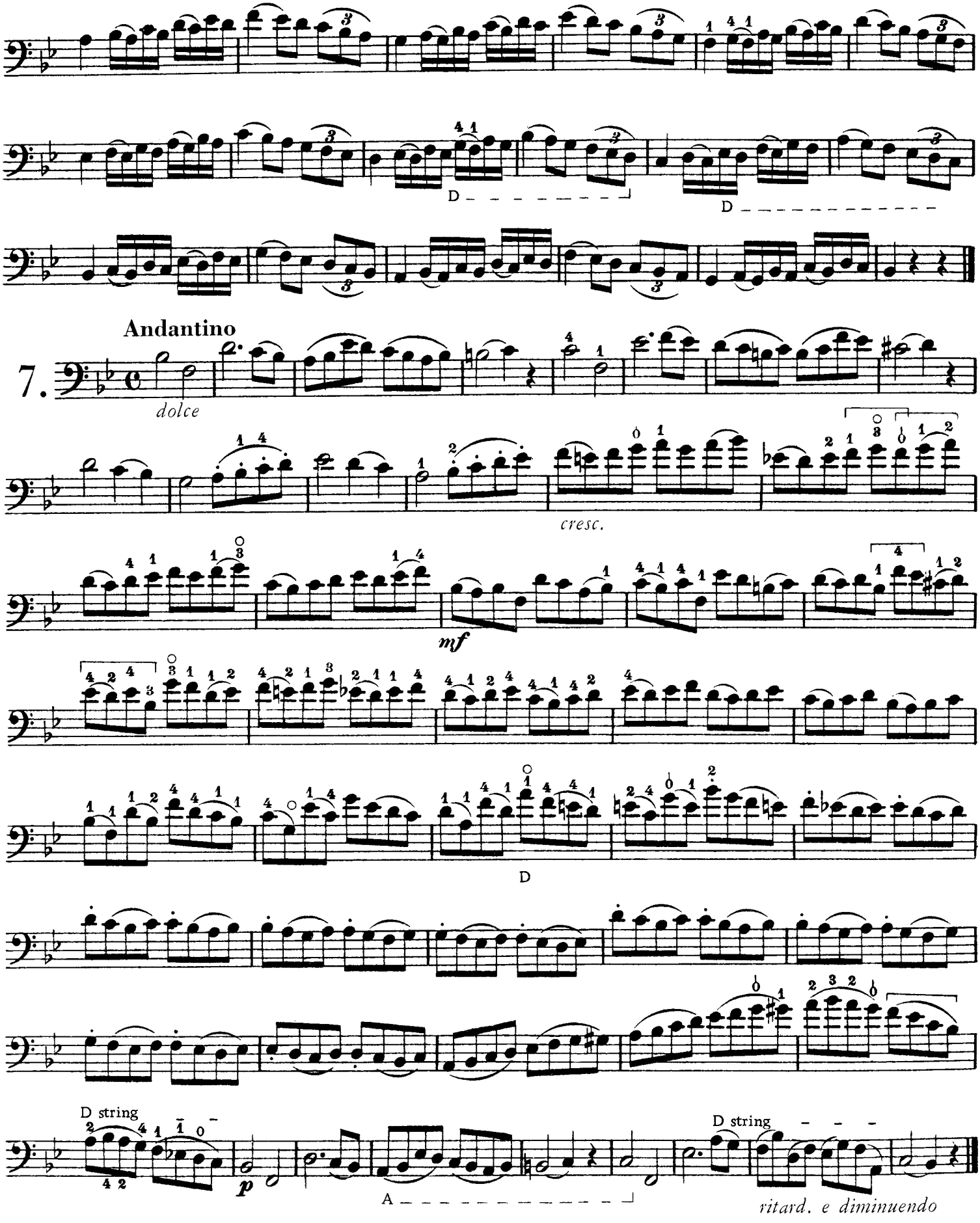
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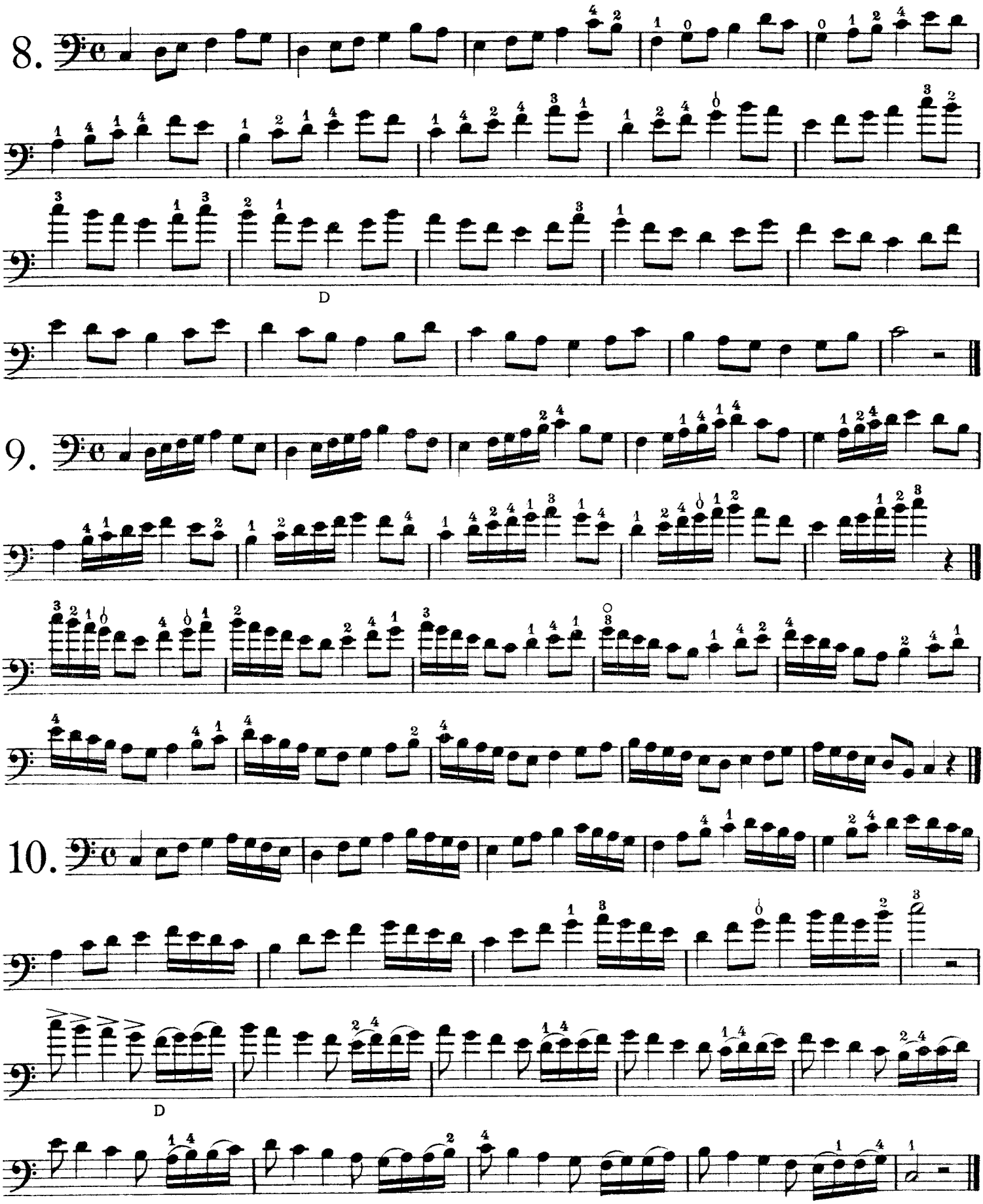
7.
dolce
cresc.
mf
D
D string
p
A
D string
ritard. e diminuendo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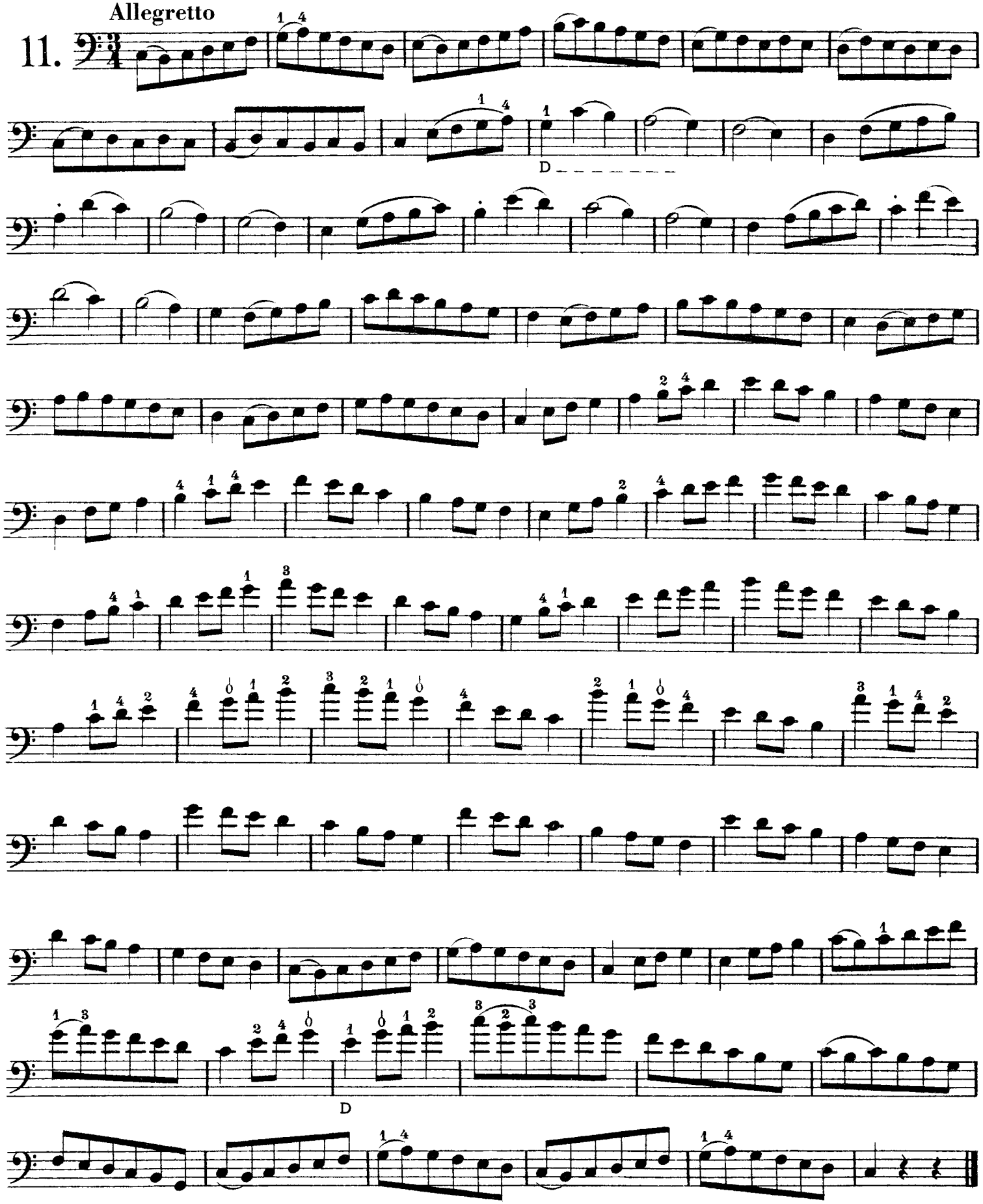
Allegretto
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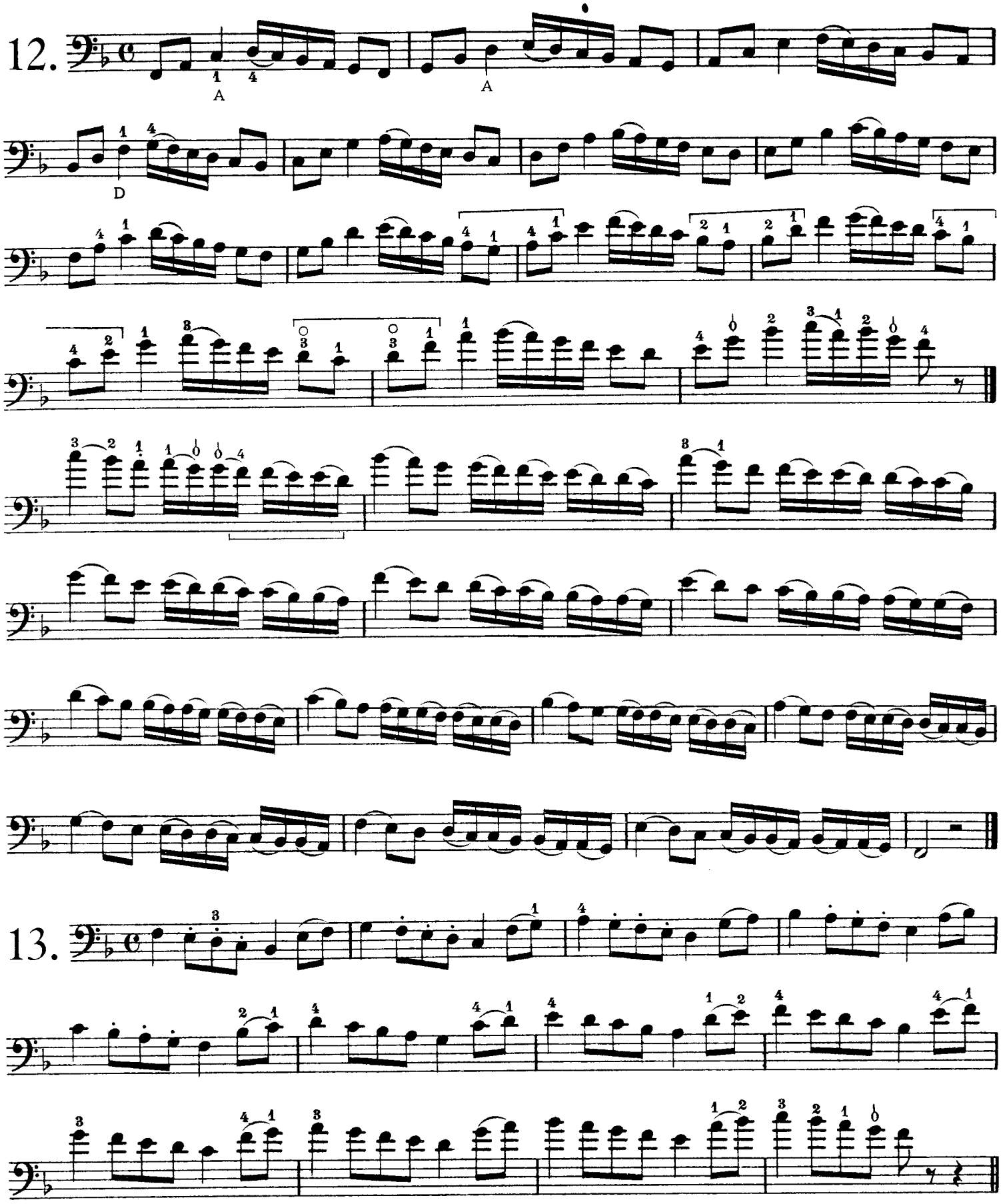
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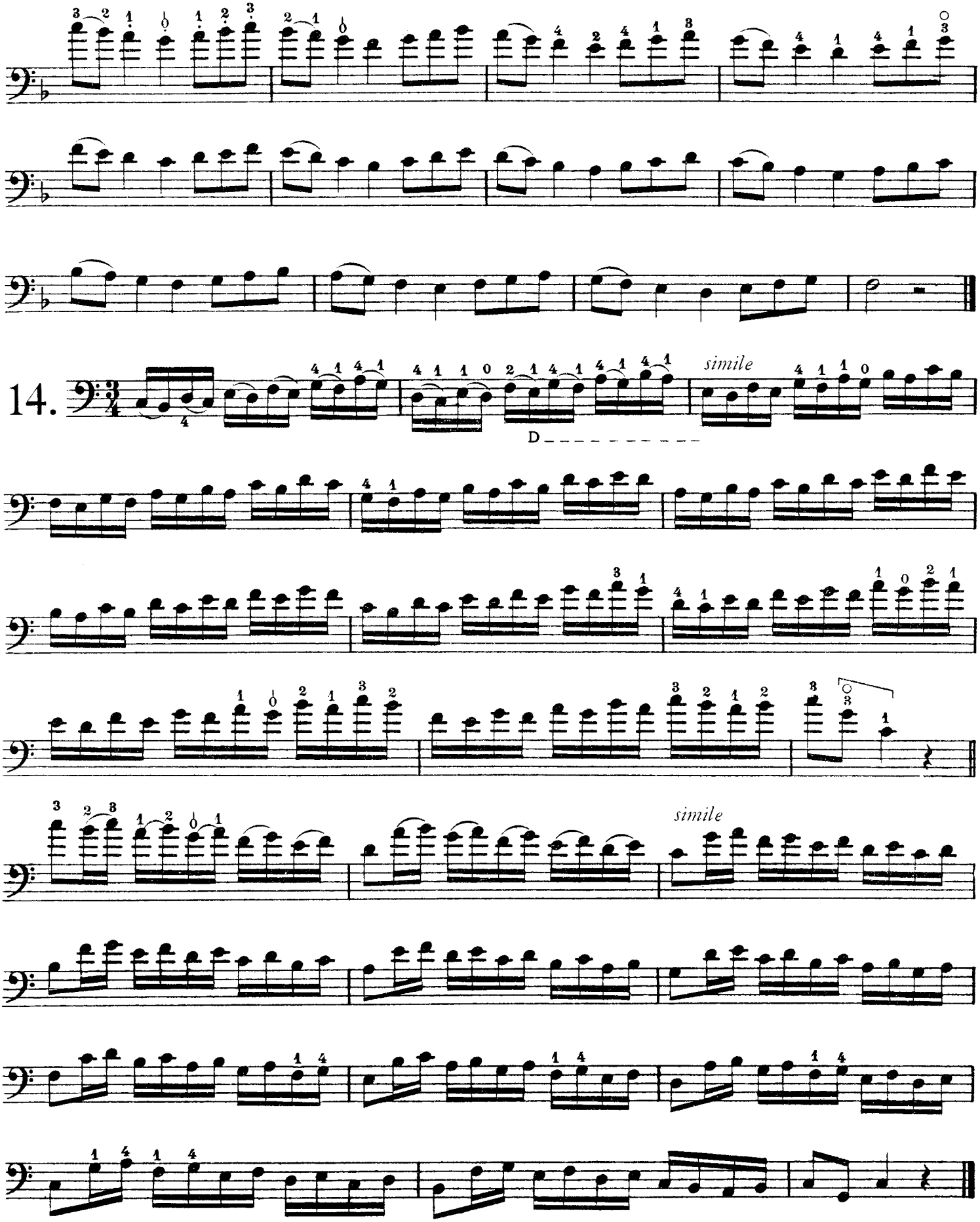

14.
simile
D
simile

Moderato

15.

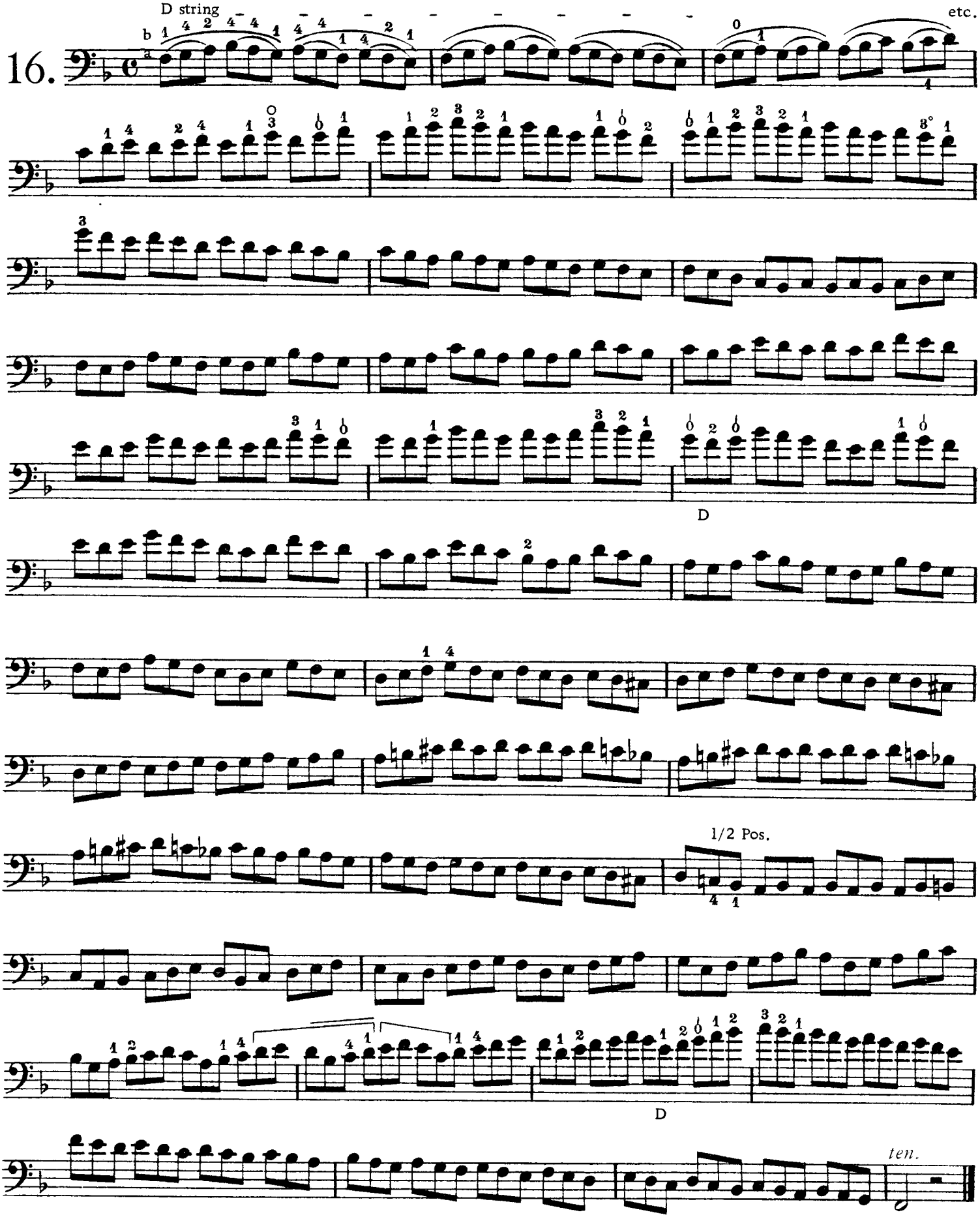
f

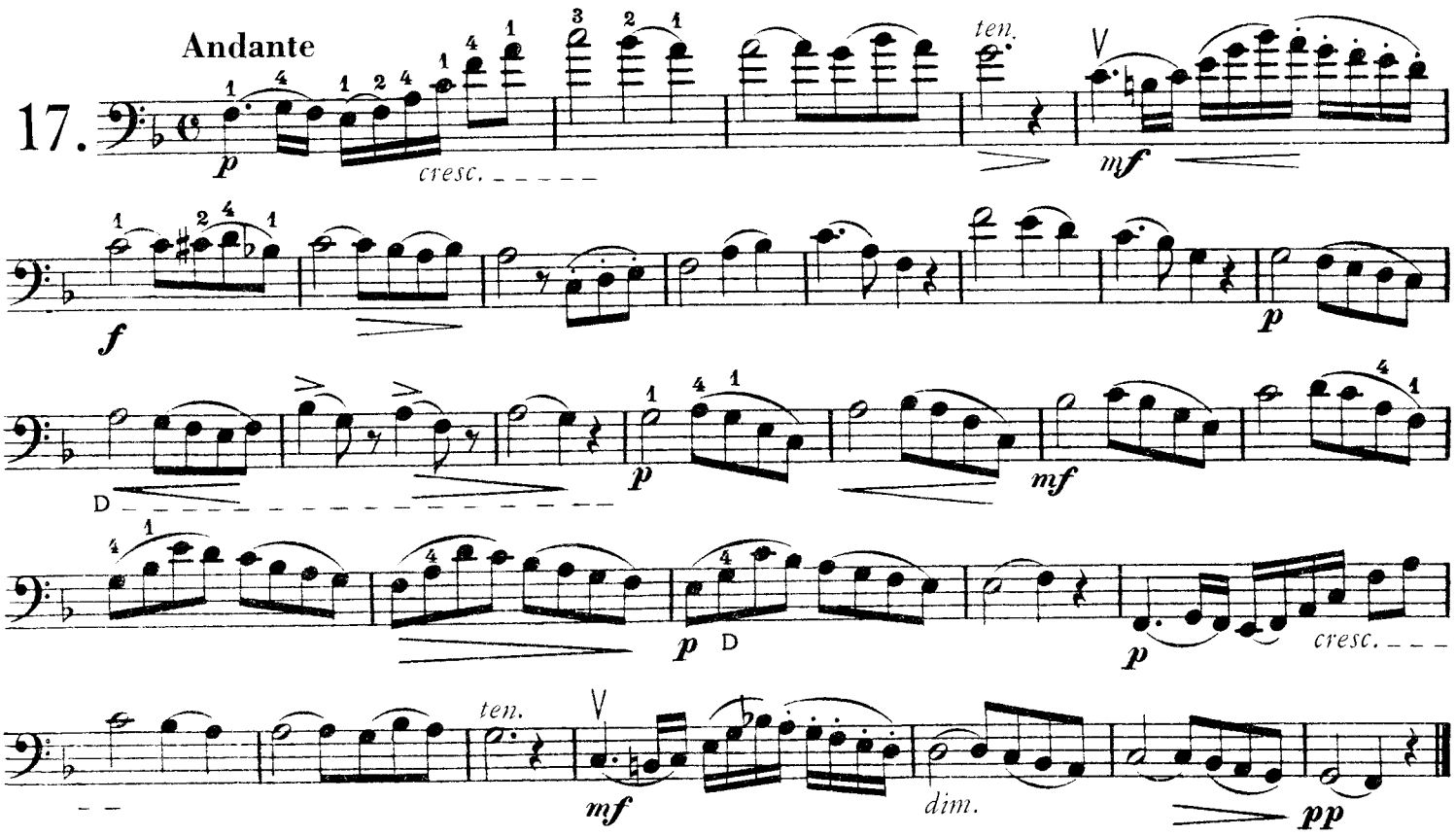
1/2 Pos.

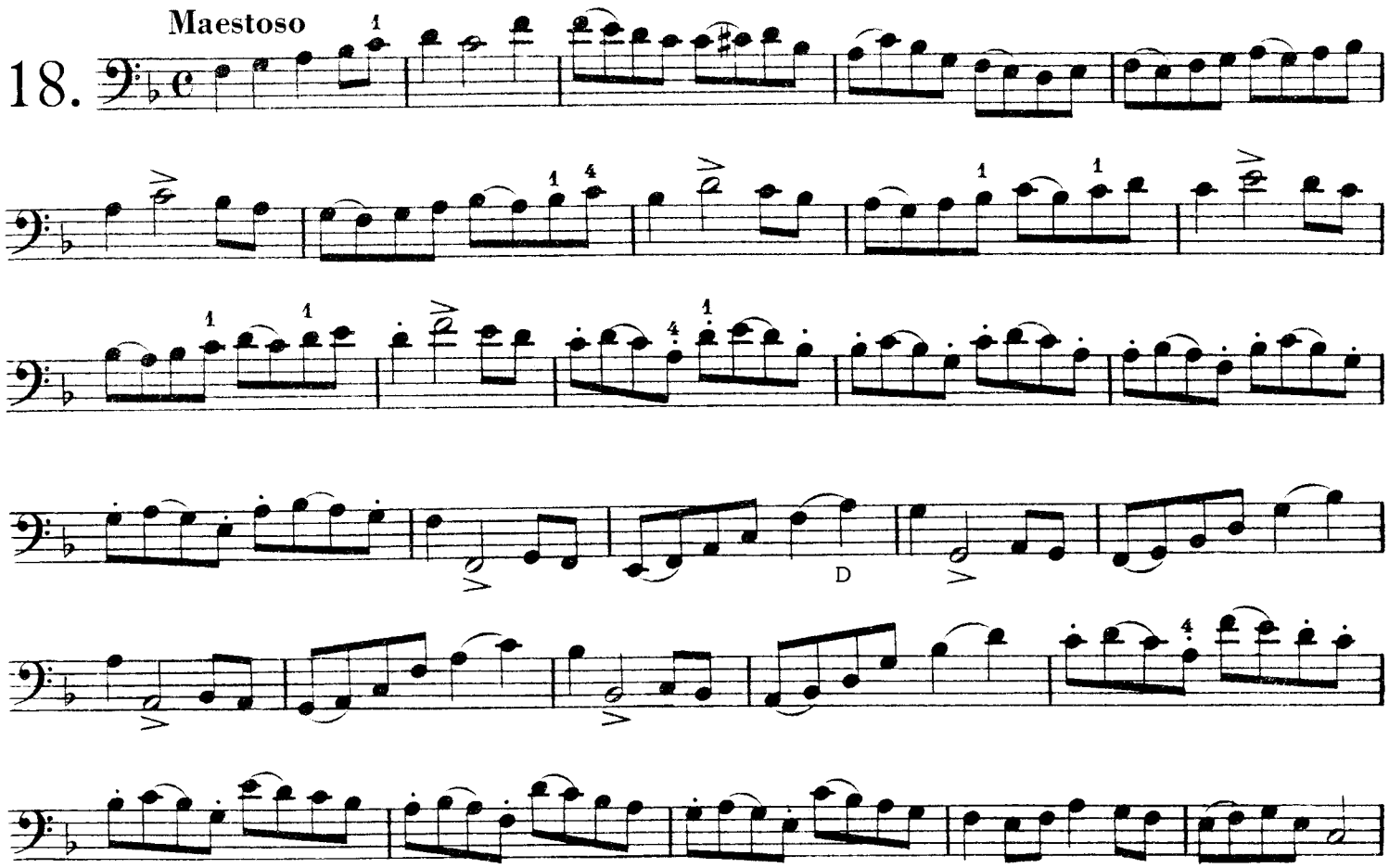
I.

Allegro moderato

16.




Andante
17.
p
cresc.
ten.
mf
f
p
D
p
mf
p
D
p
cresc.
ten.
mf
dim.
pp


Maestoso
18.
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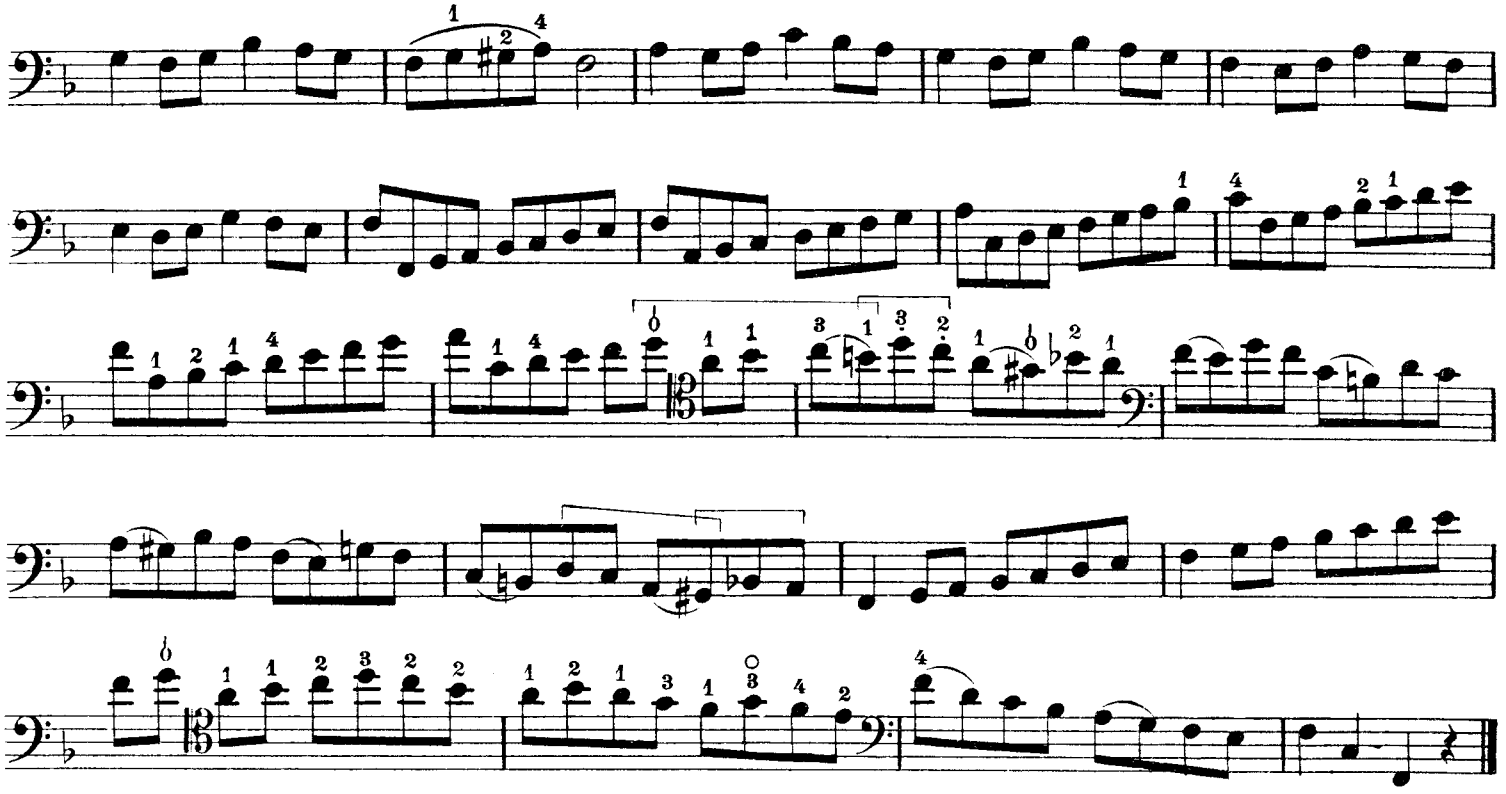

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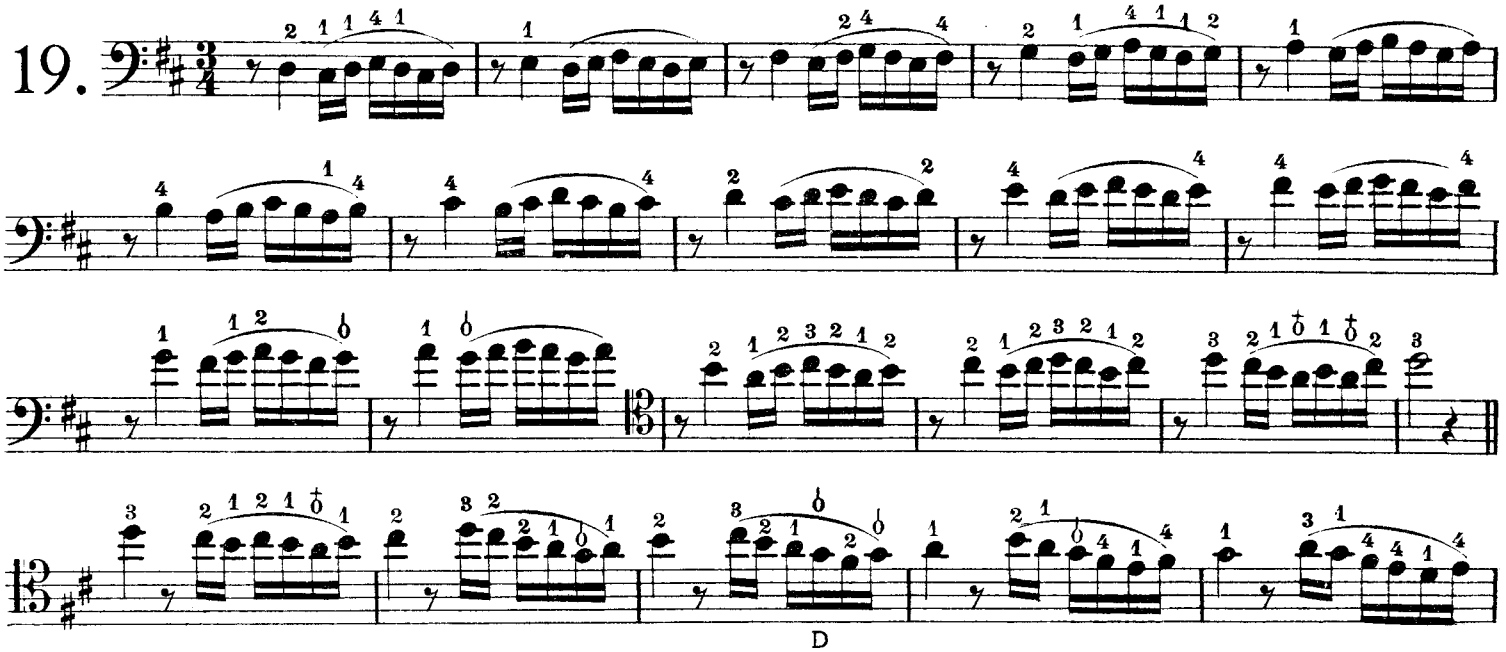

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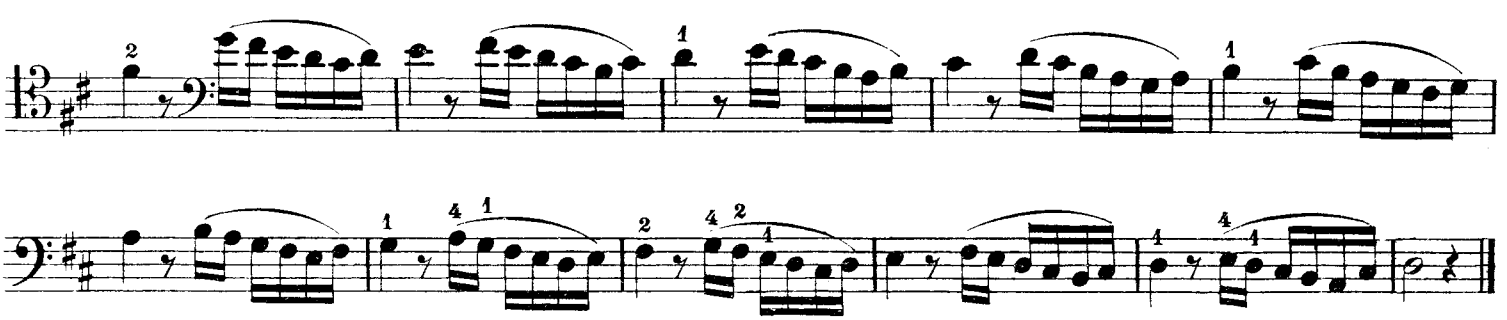

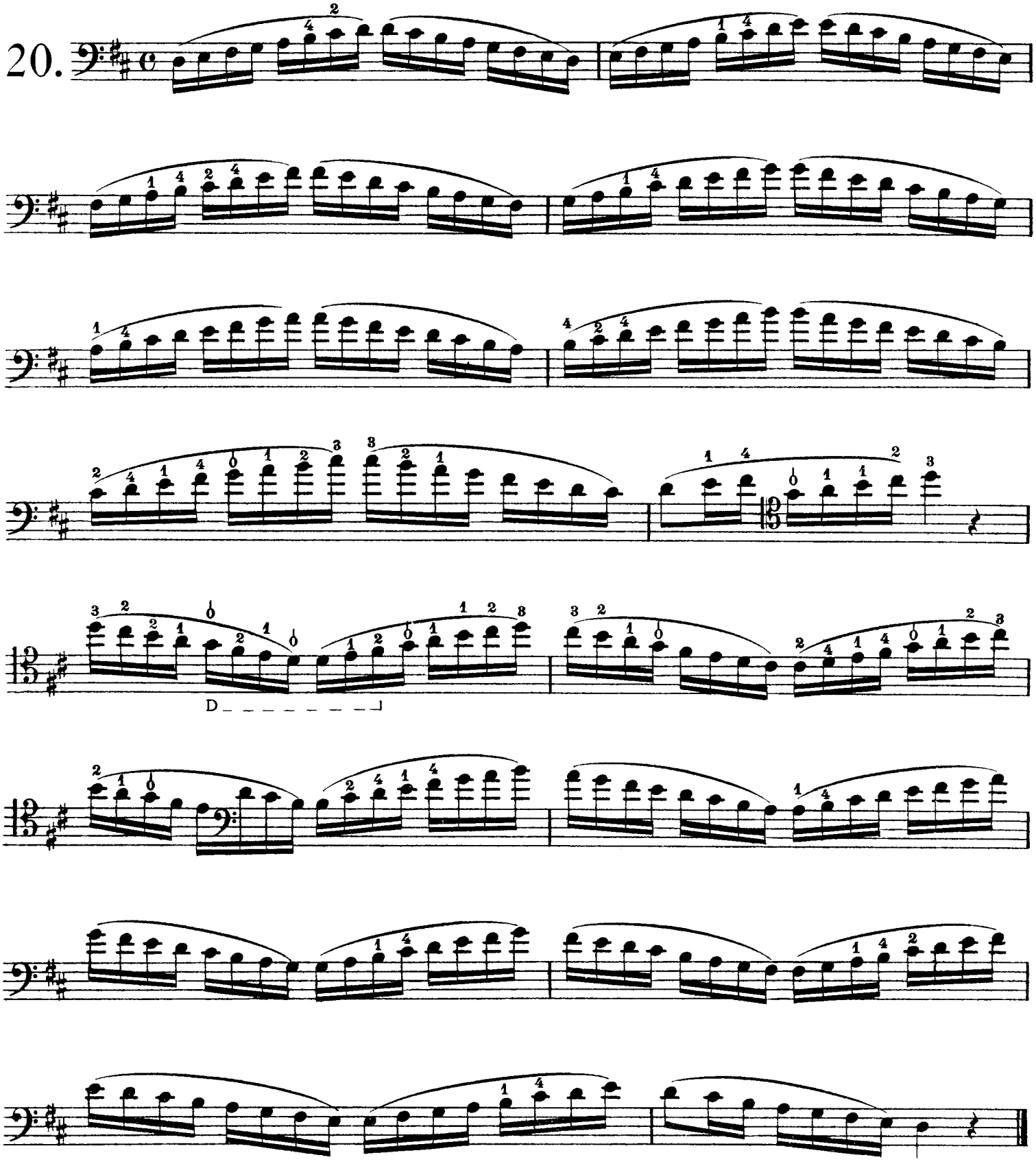
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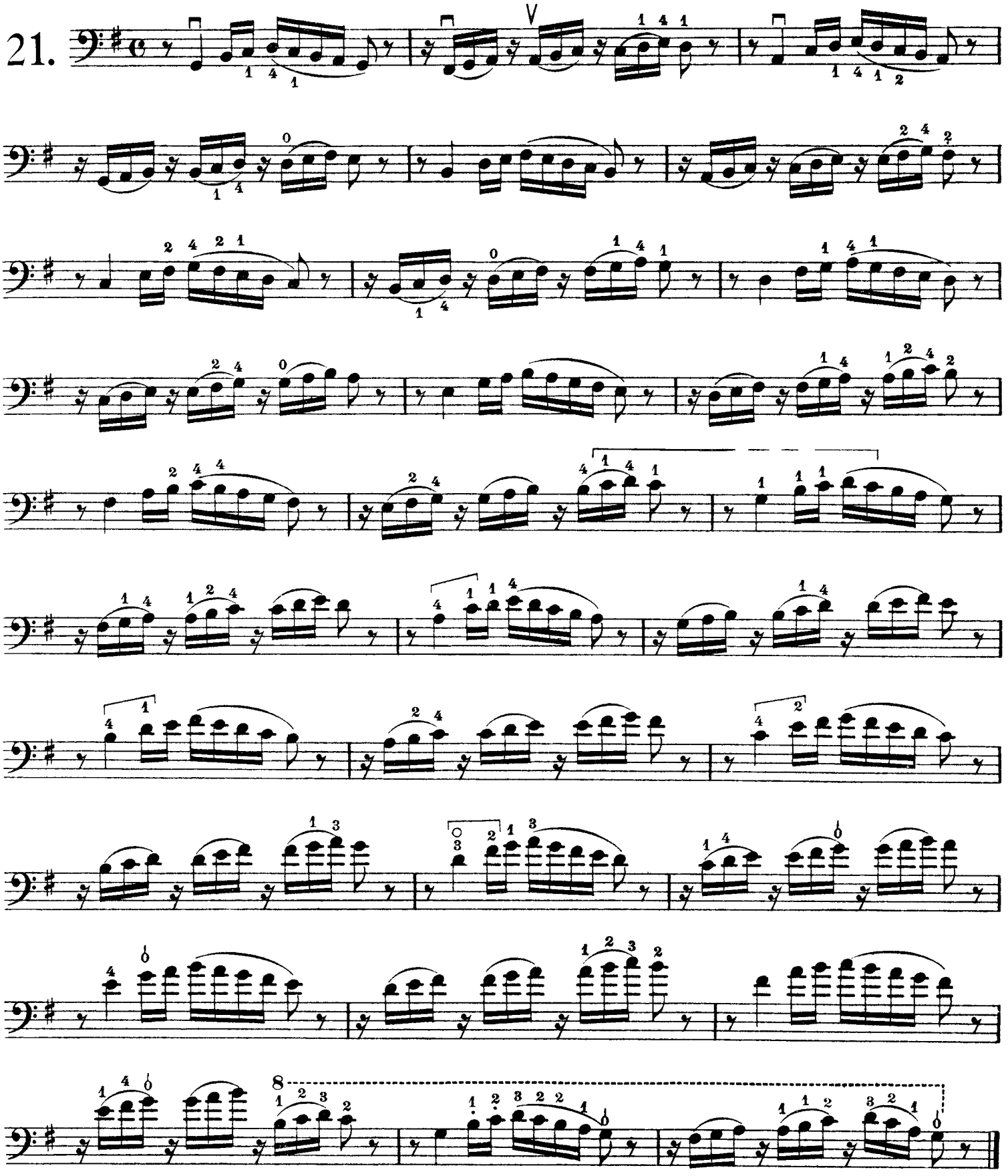
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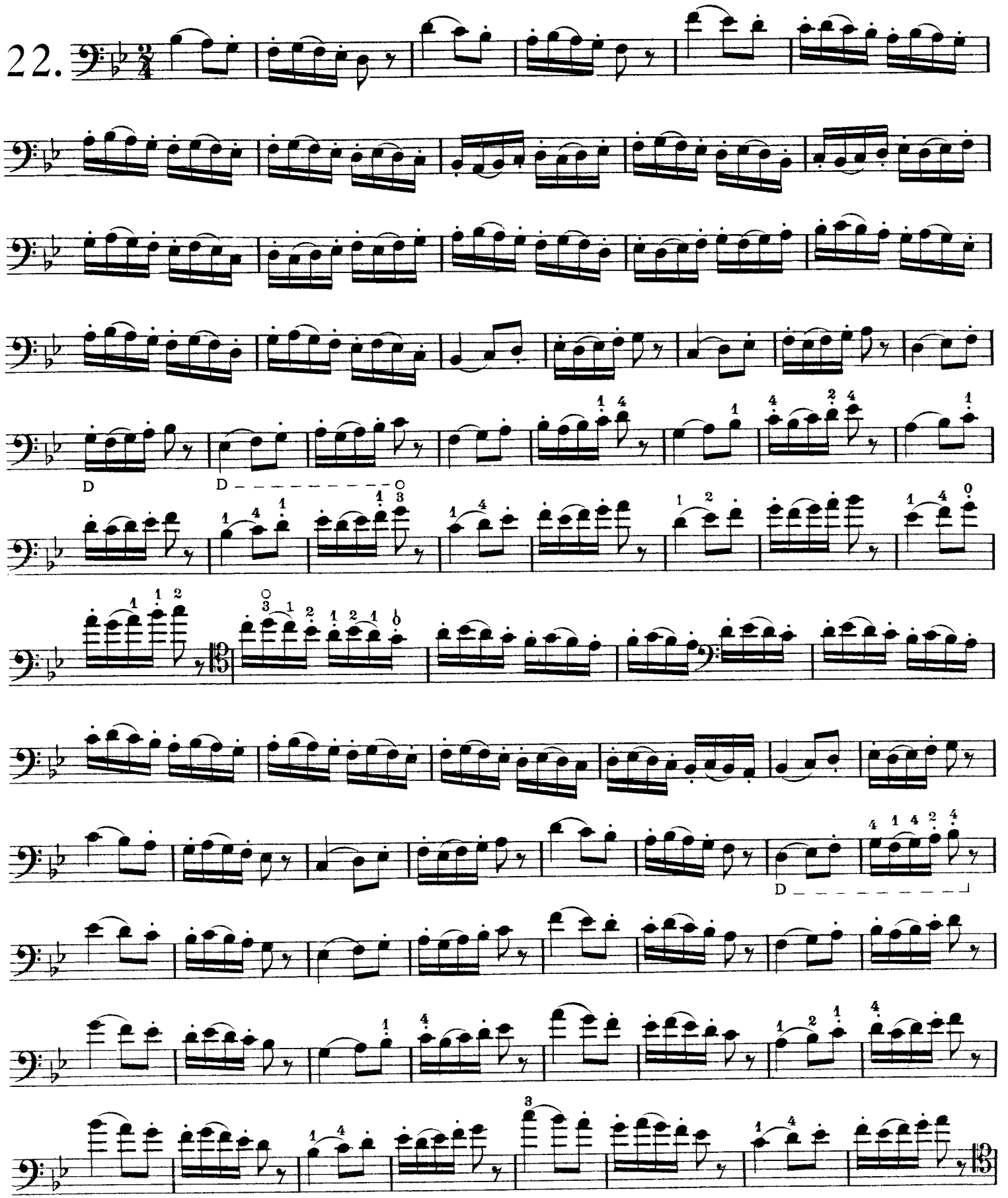
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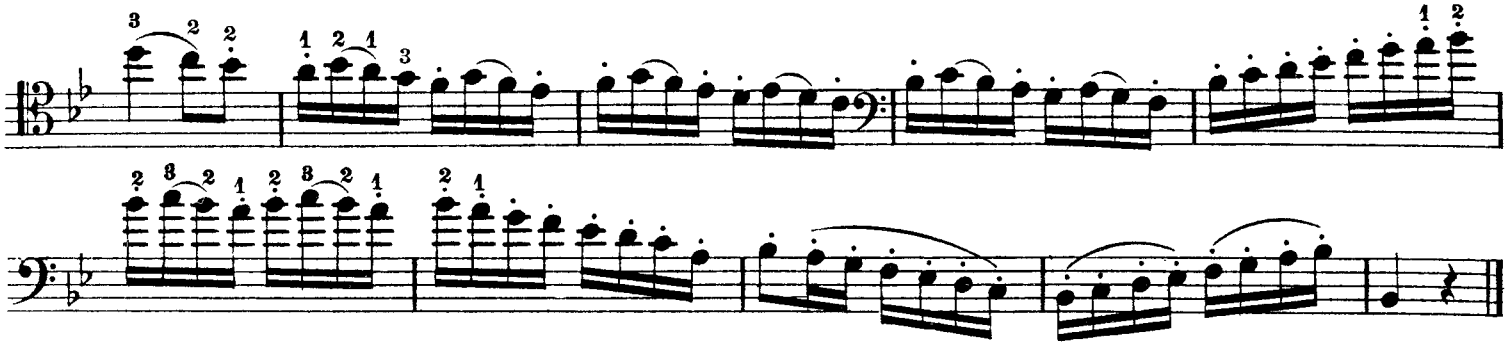

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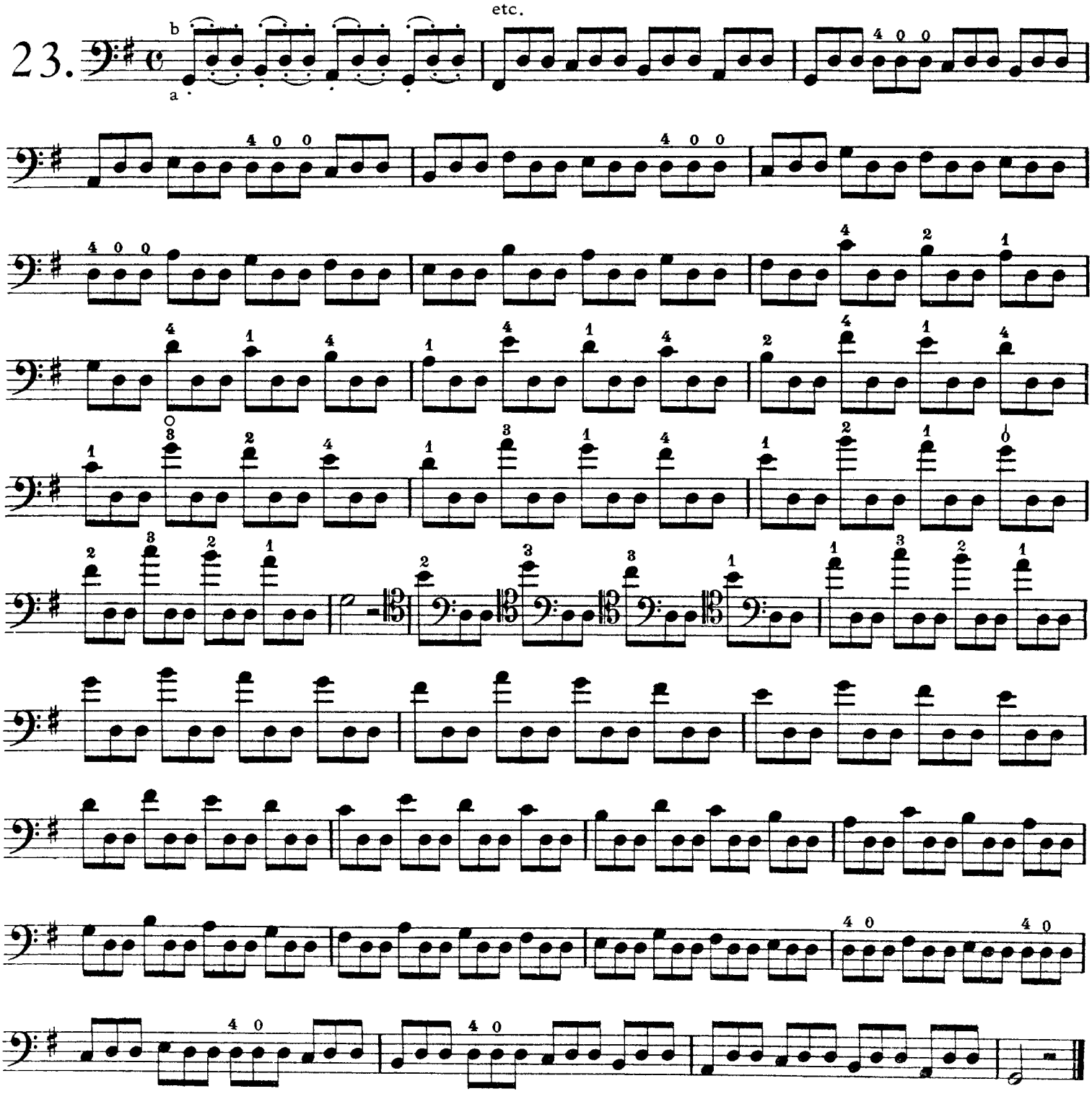


Maestoso

24.

f

D

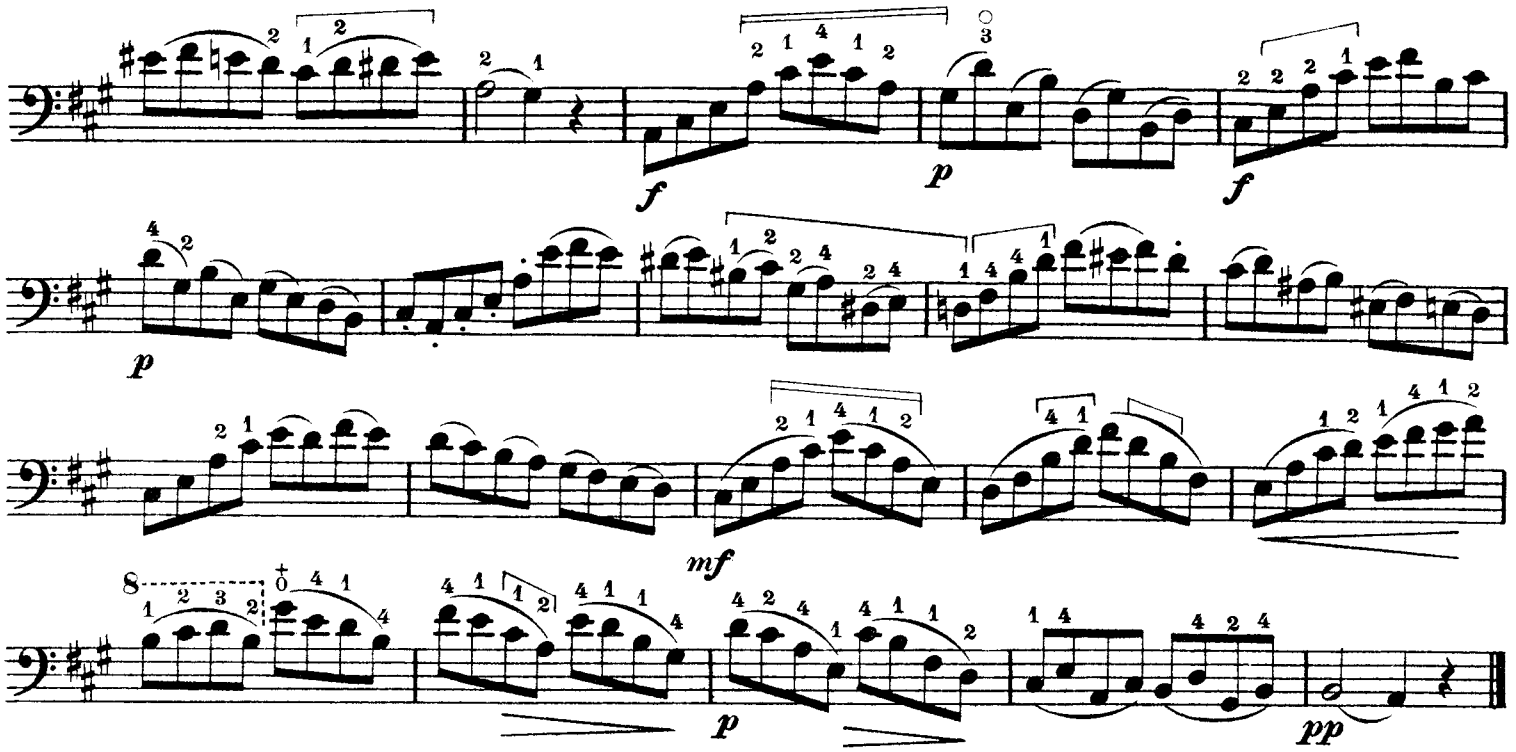
G

Andante

25.

p dolce

D



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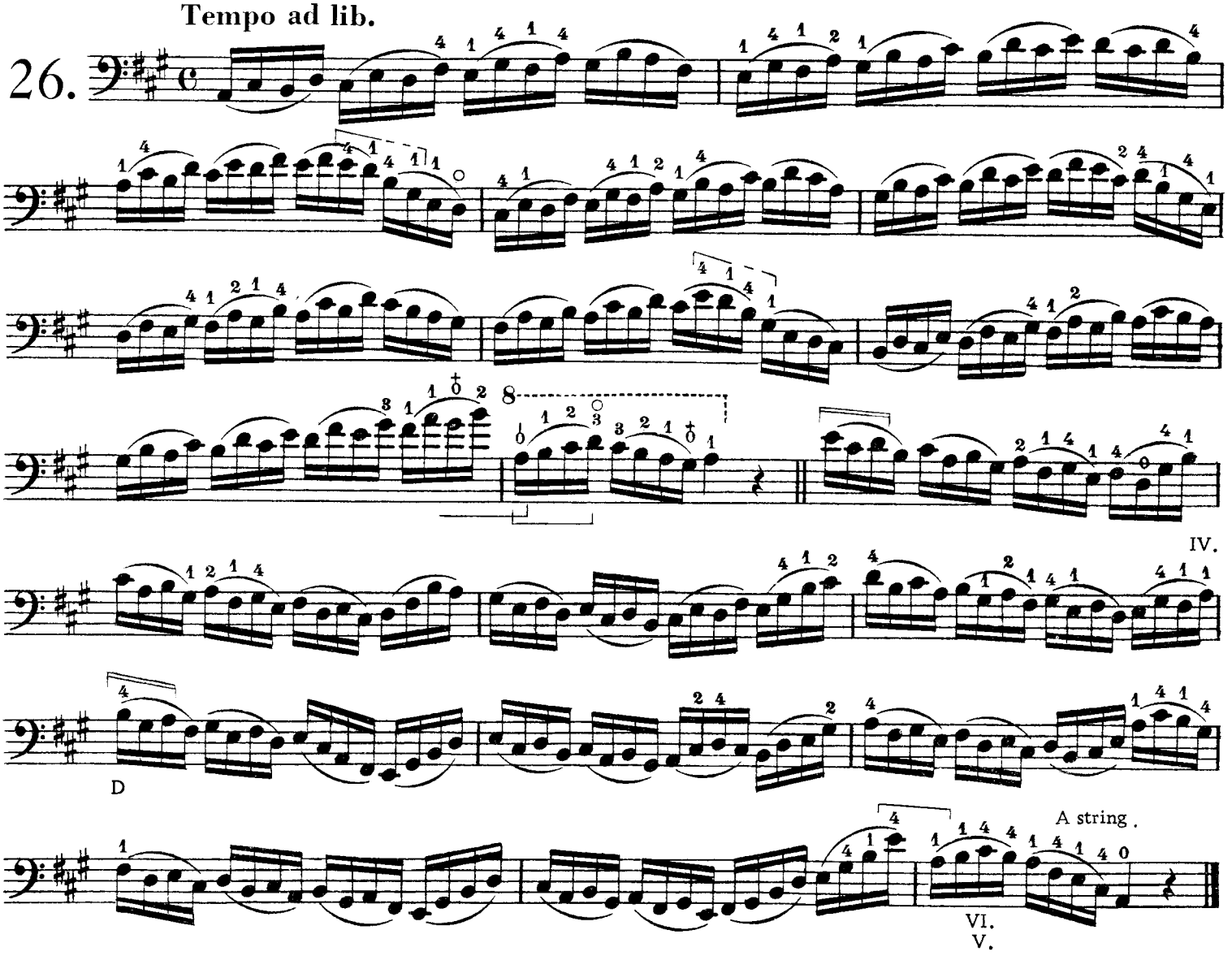

Moderato

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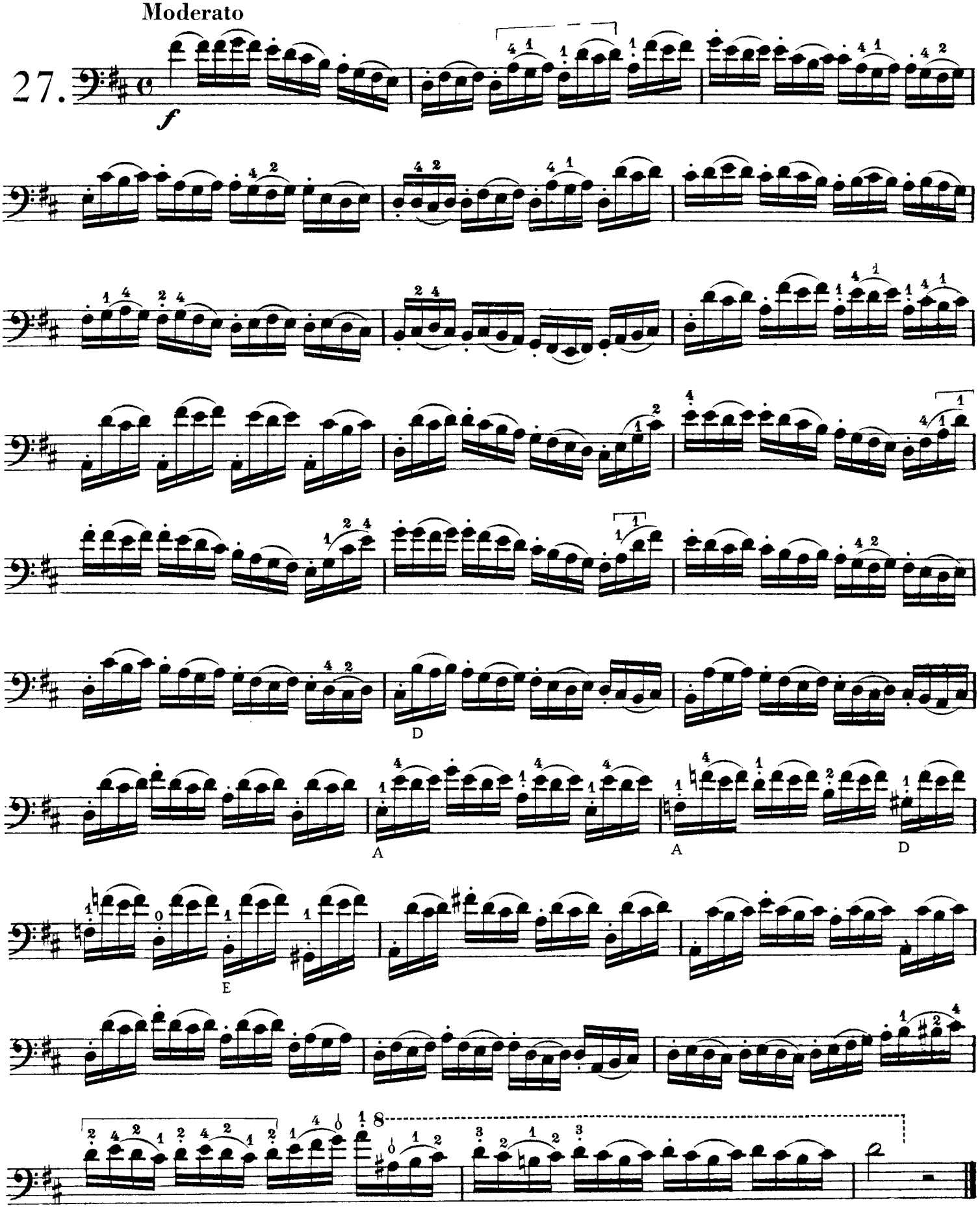
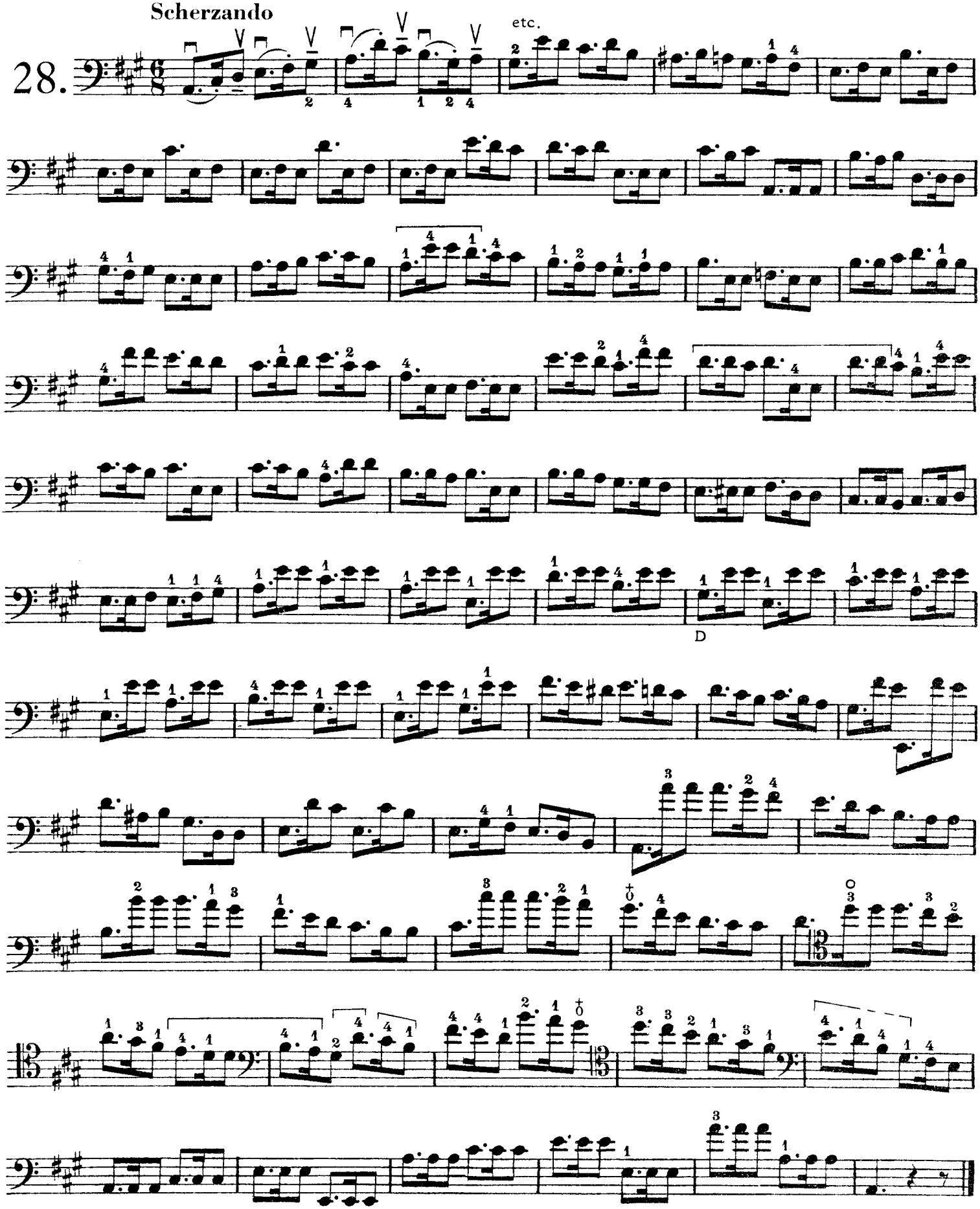
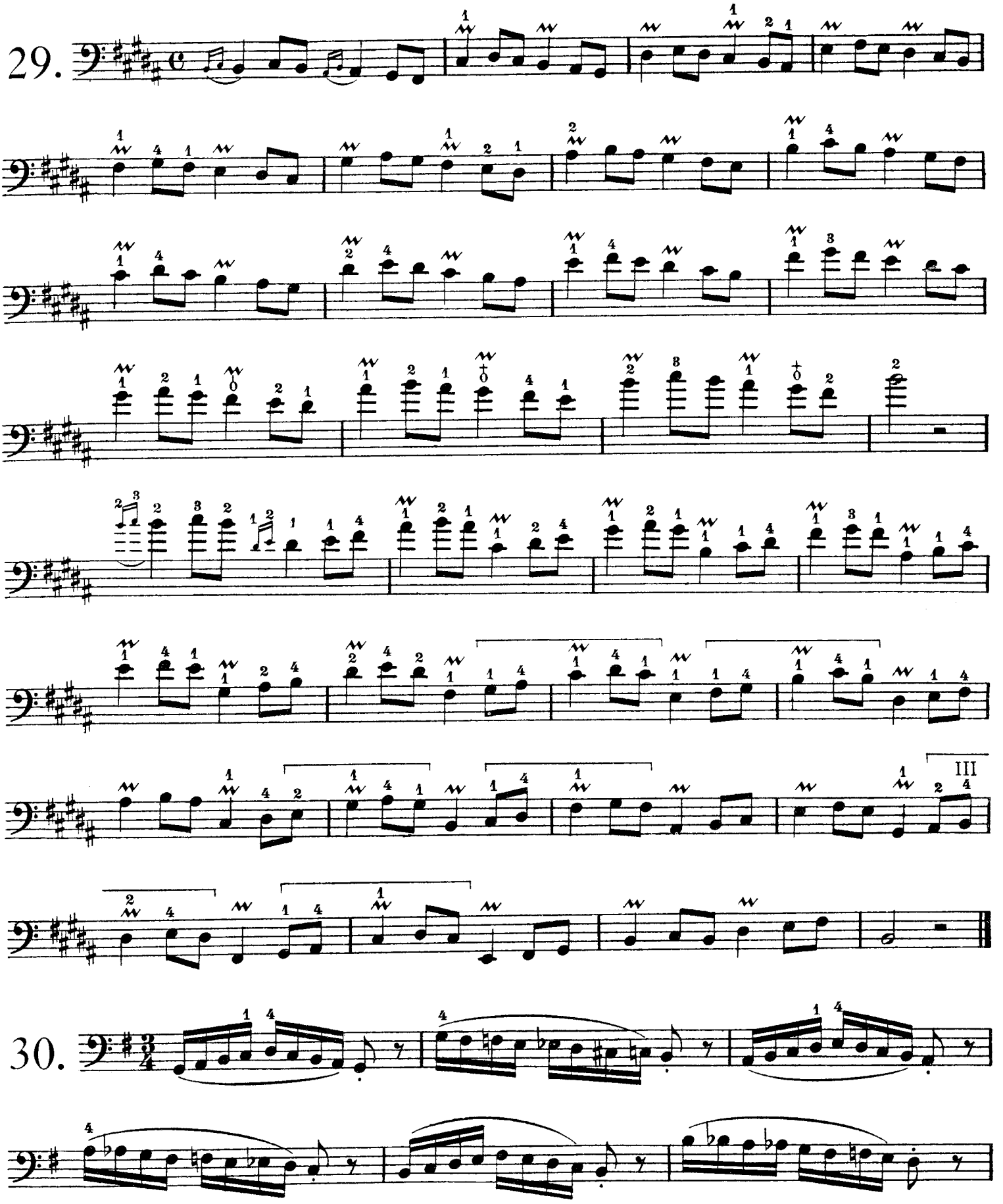



Scherzando
28.
etc.
D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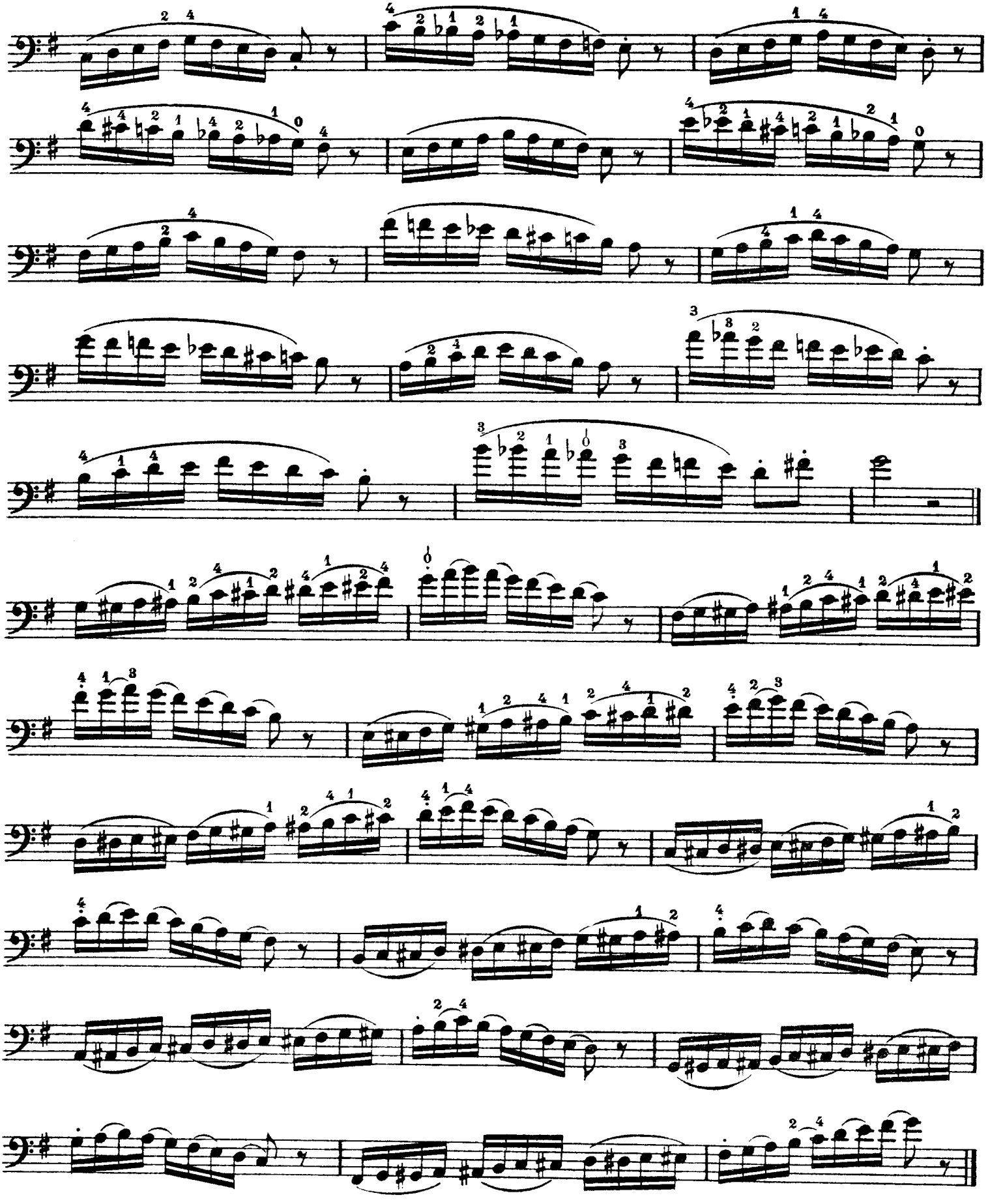

Allegretto

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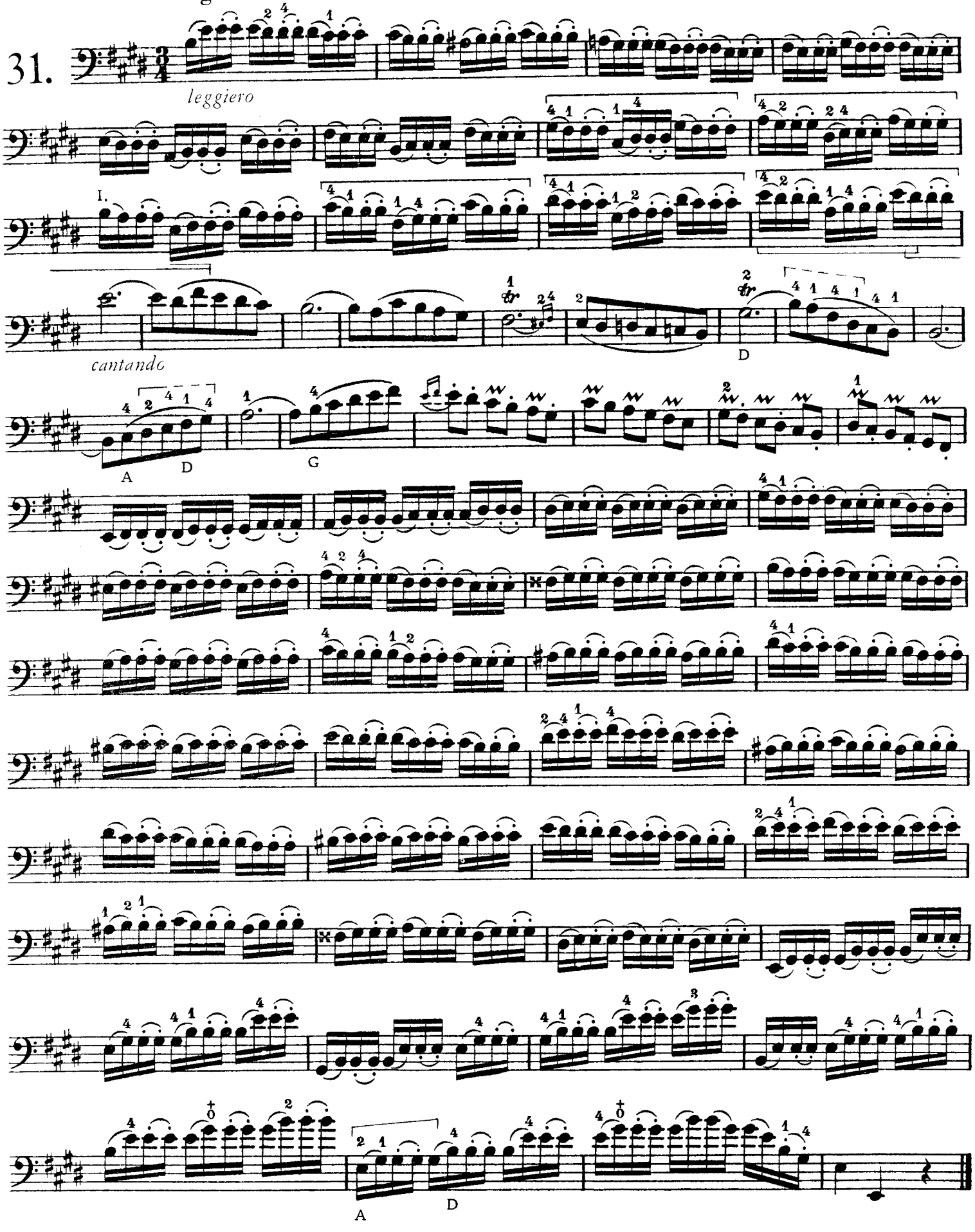
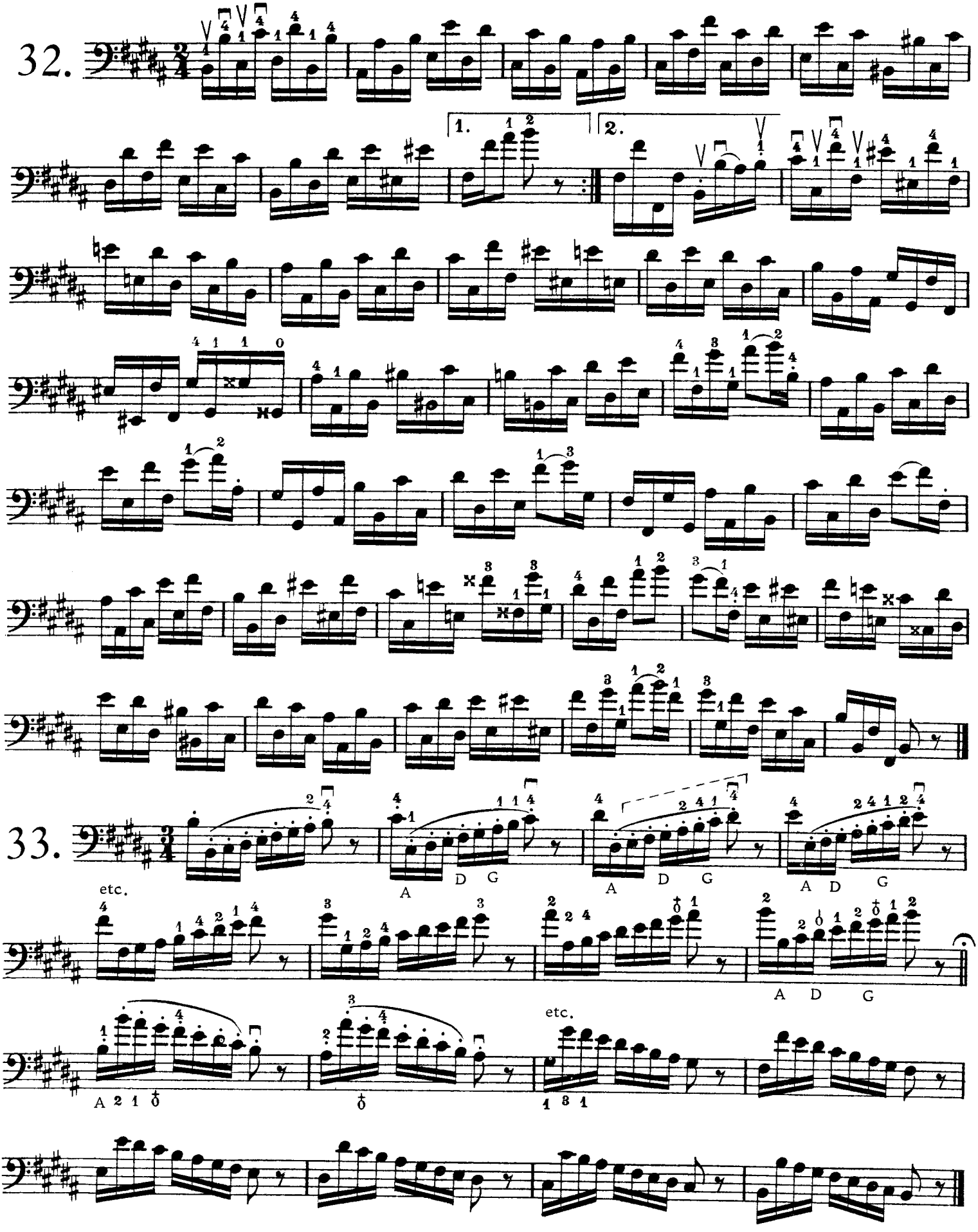
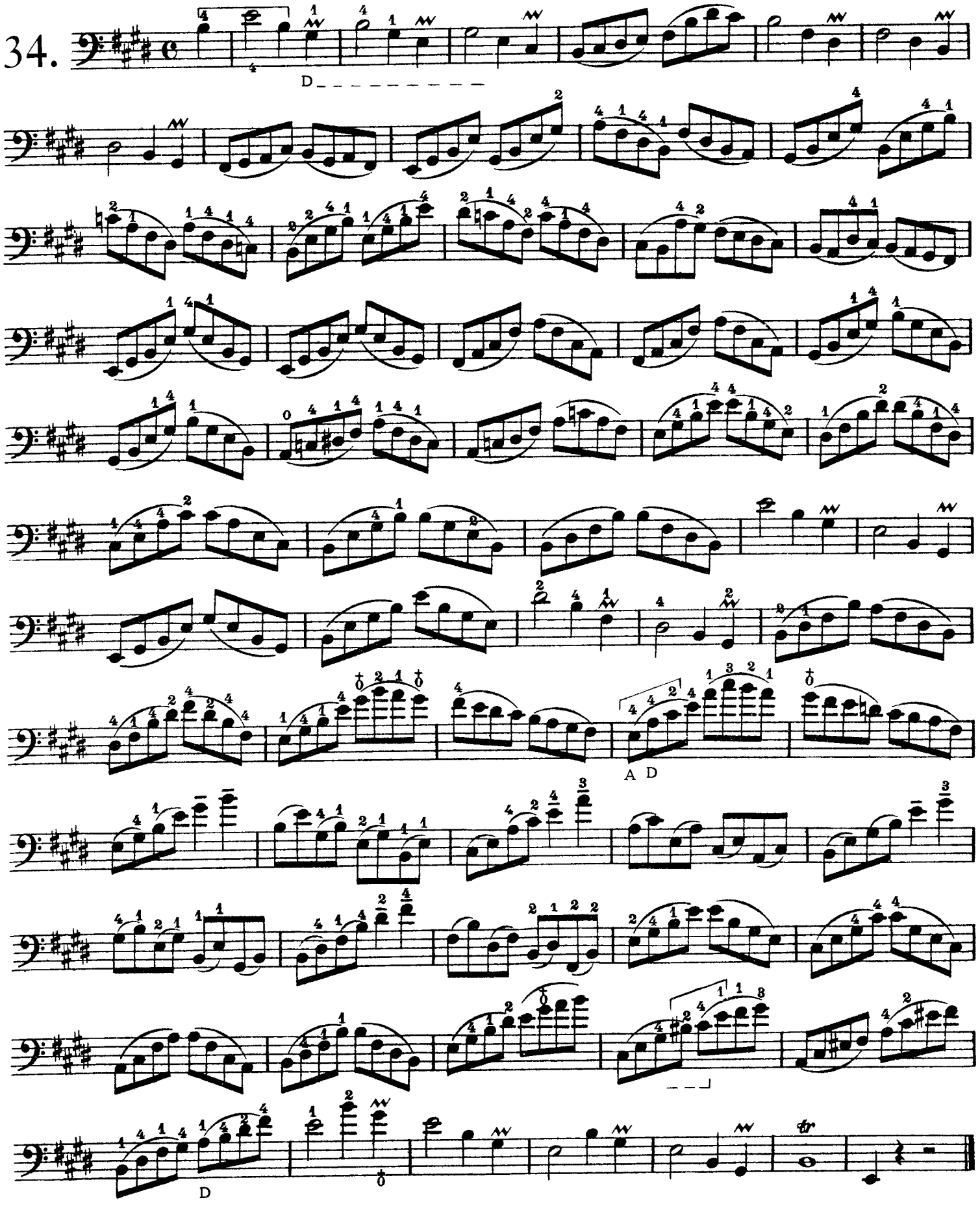



32.
1.
2.
33.
etc.
A D G
A D G
A D G
A D G
etc.

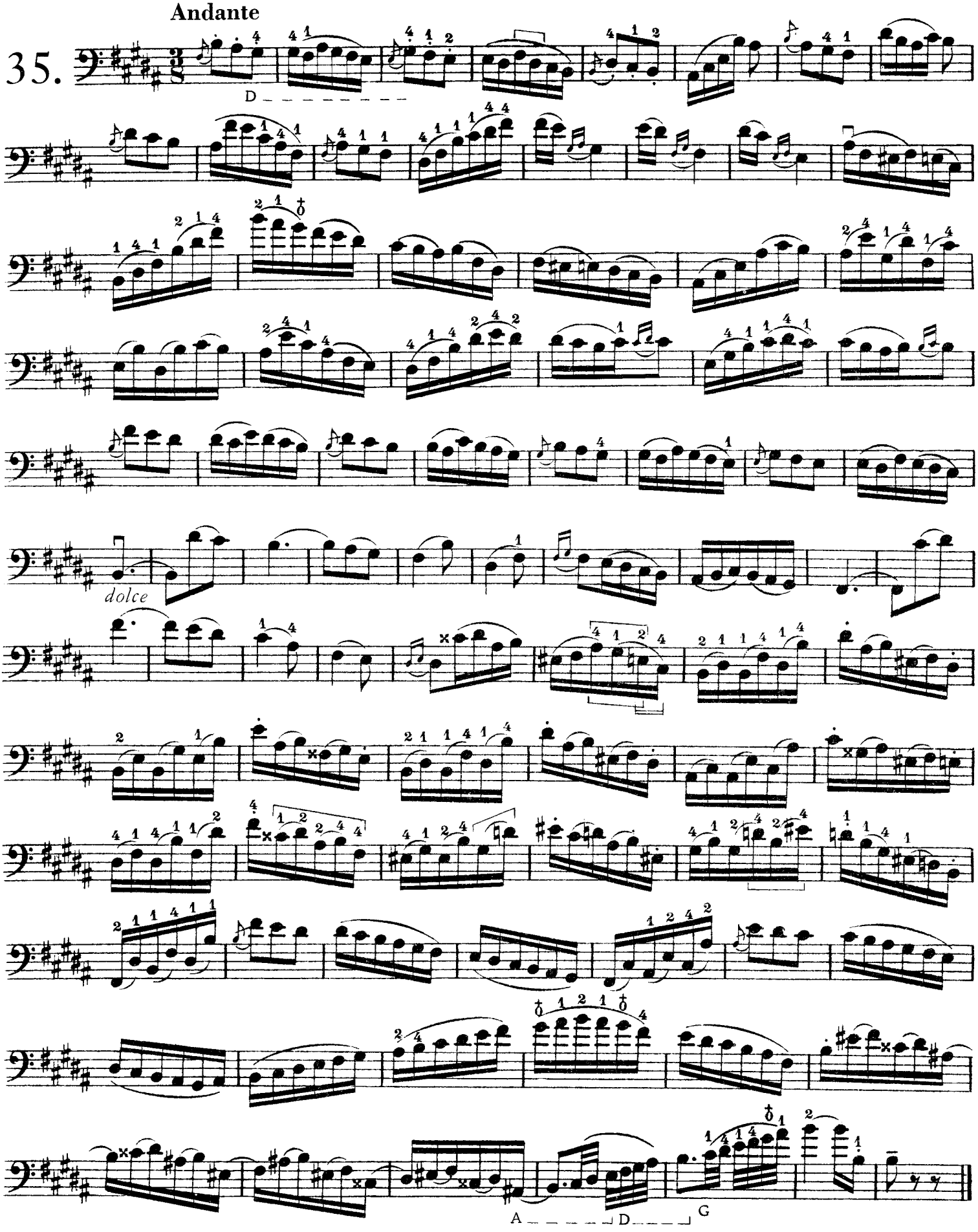
Maestoso

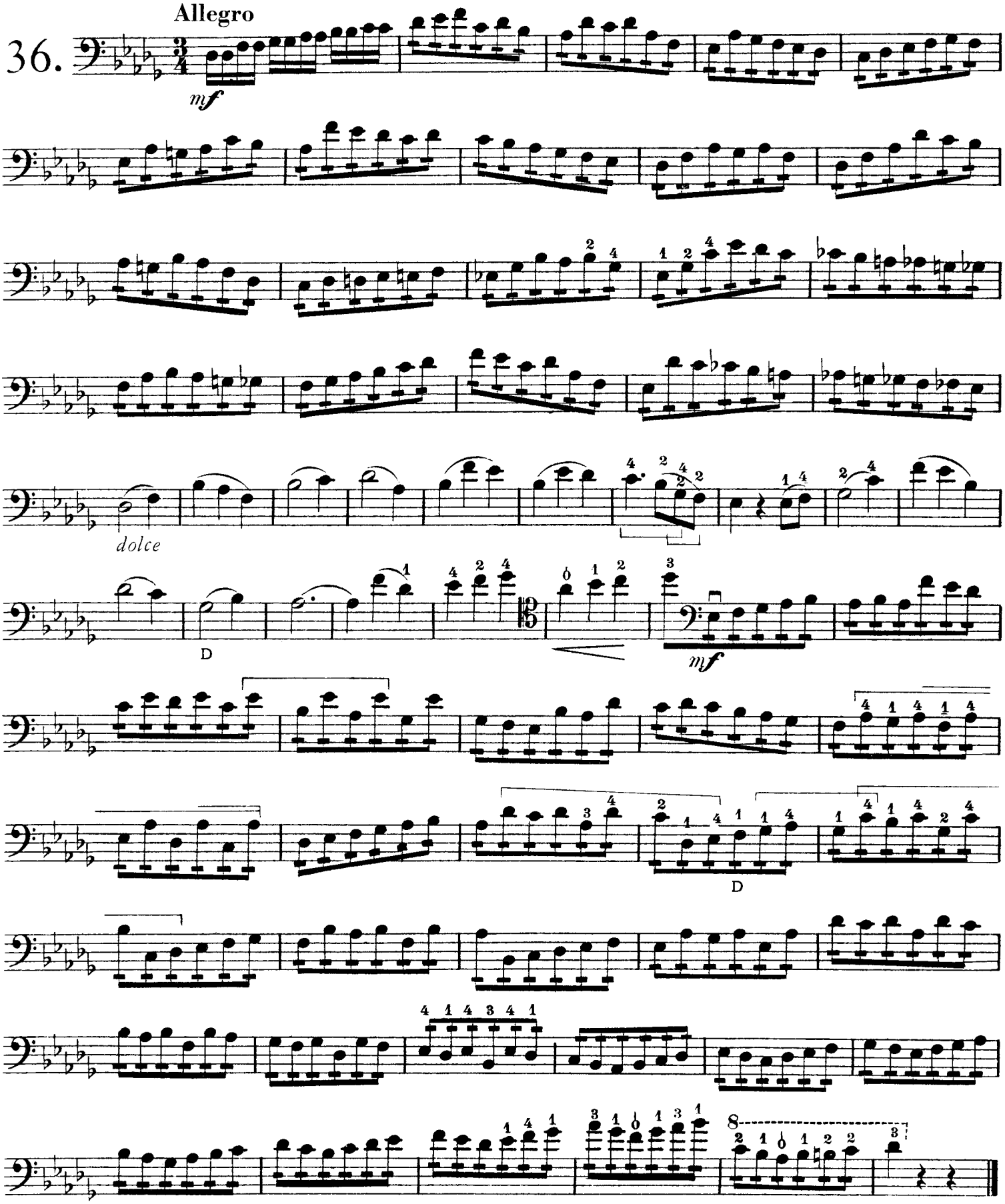
34.



Andante

35.




Allegro
36.
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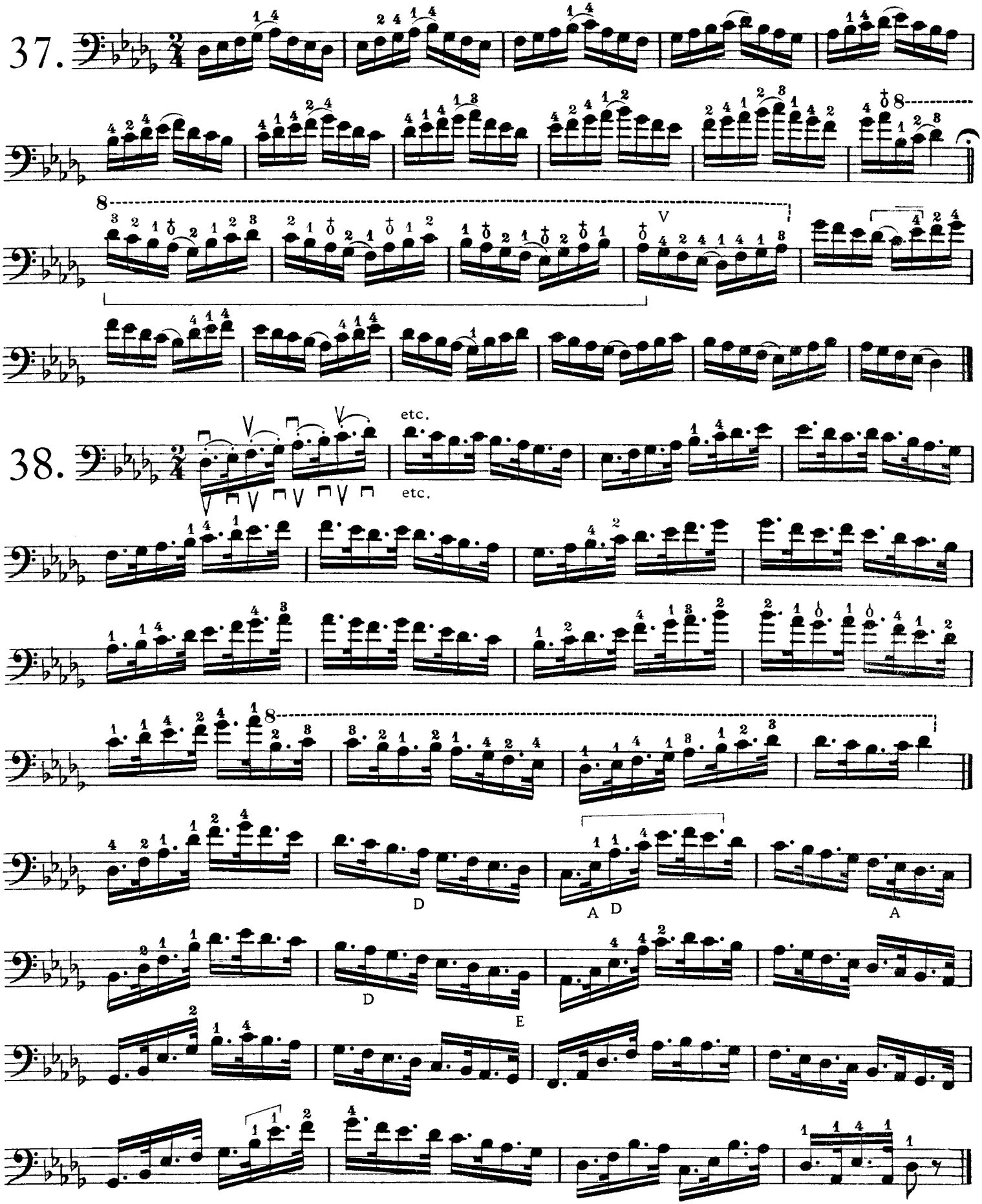
D
mf
D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etc.
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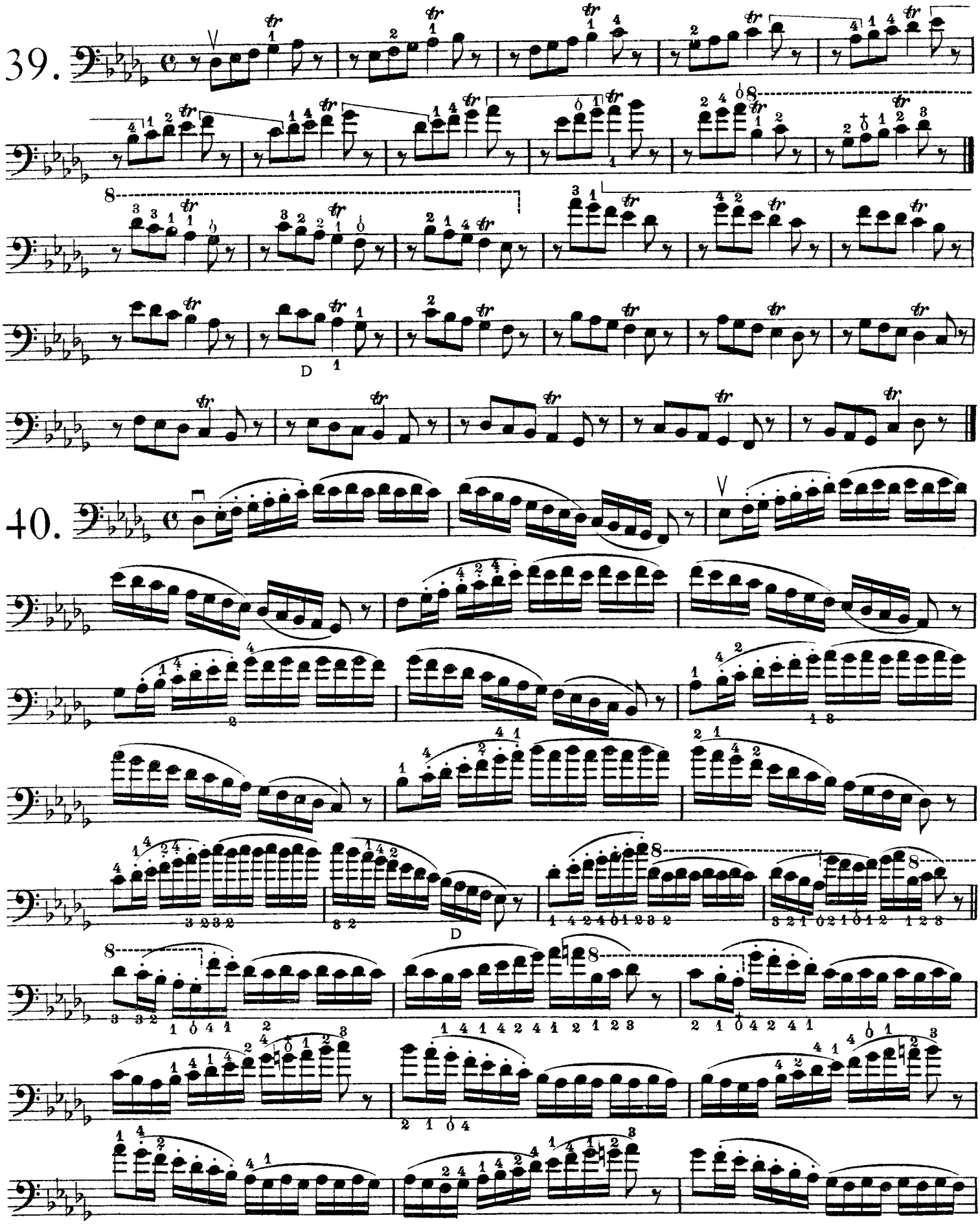
D
E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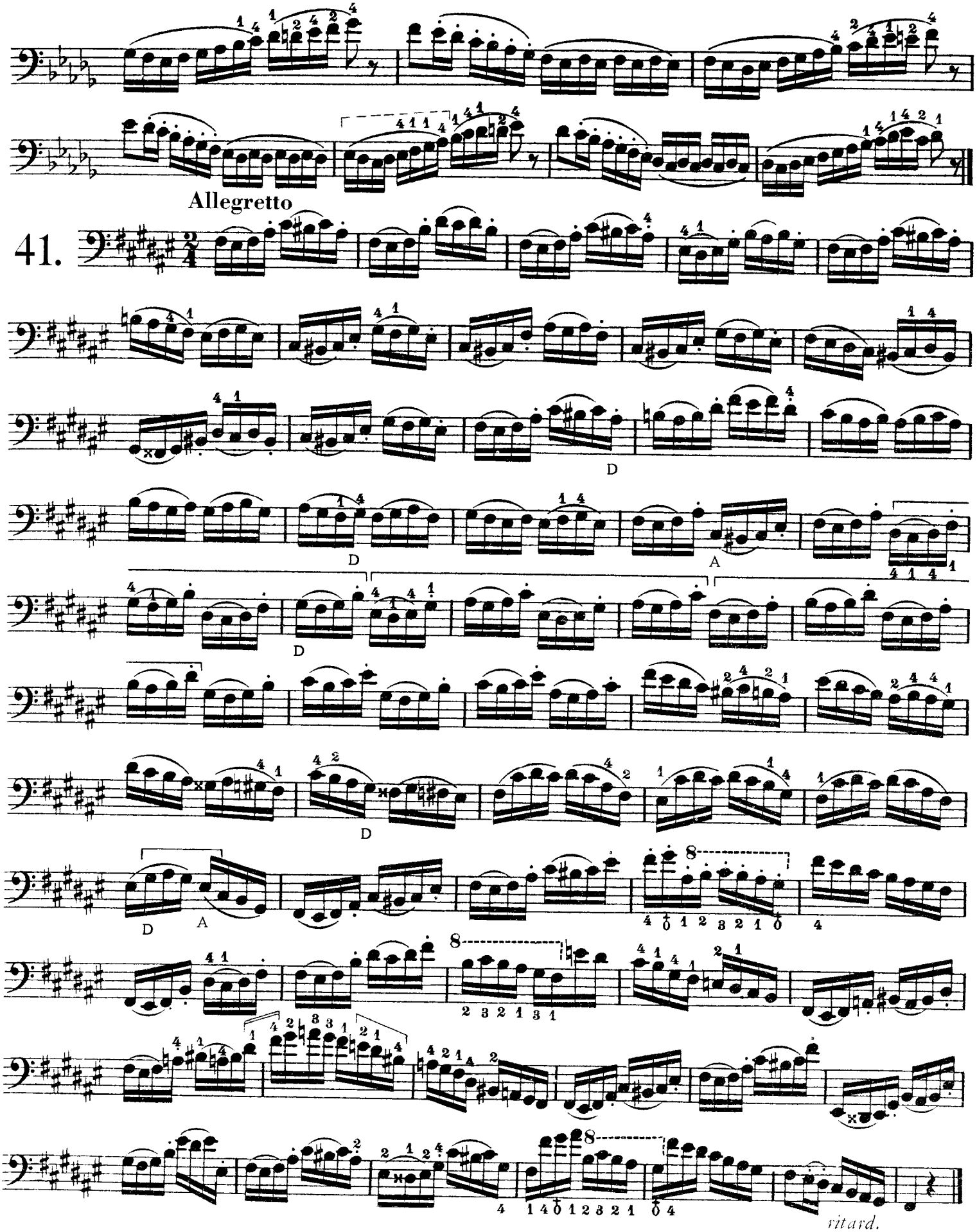
Allegretto
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D
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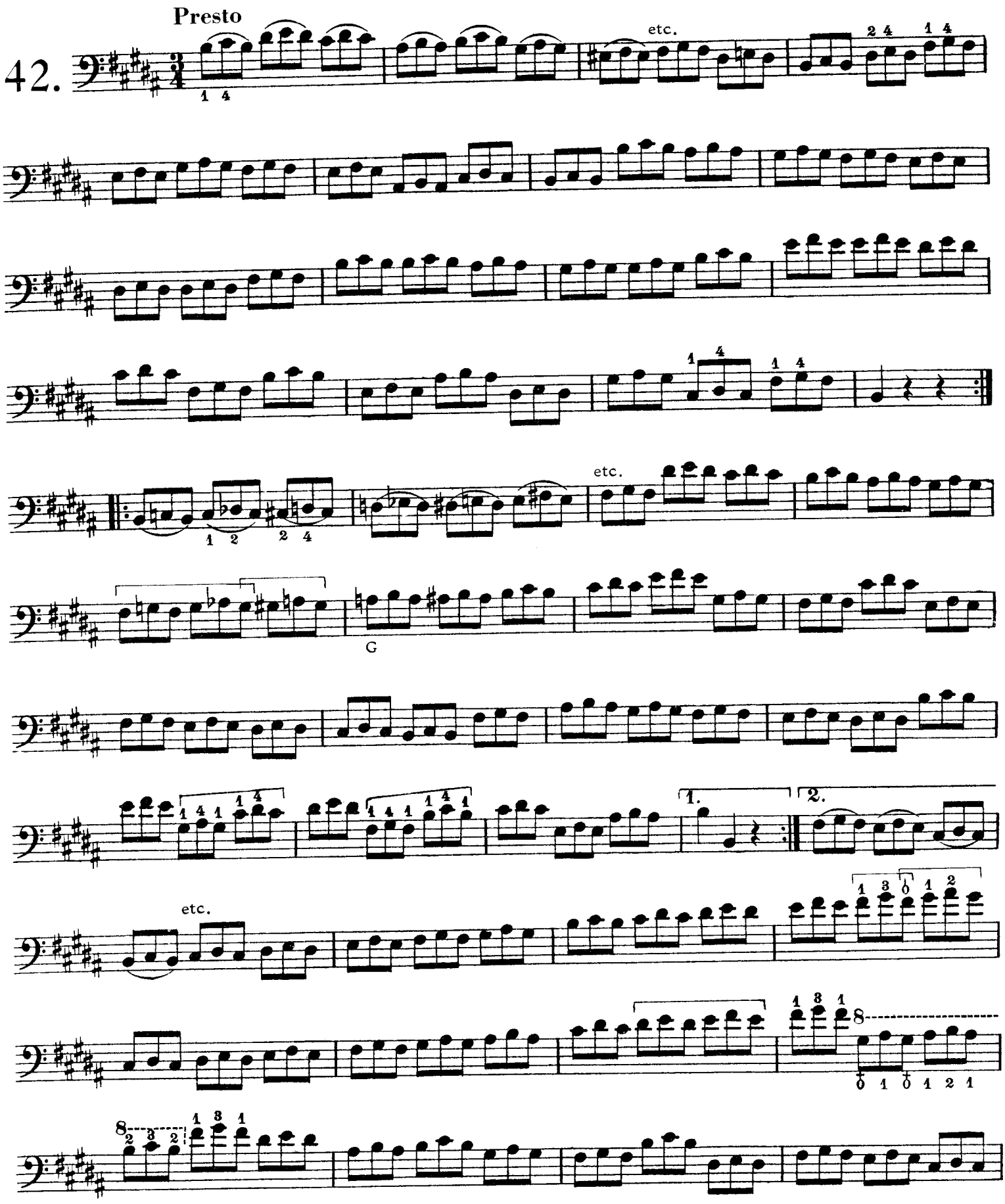
Presto
42.
etc.
etc.
G
etc.
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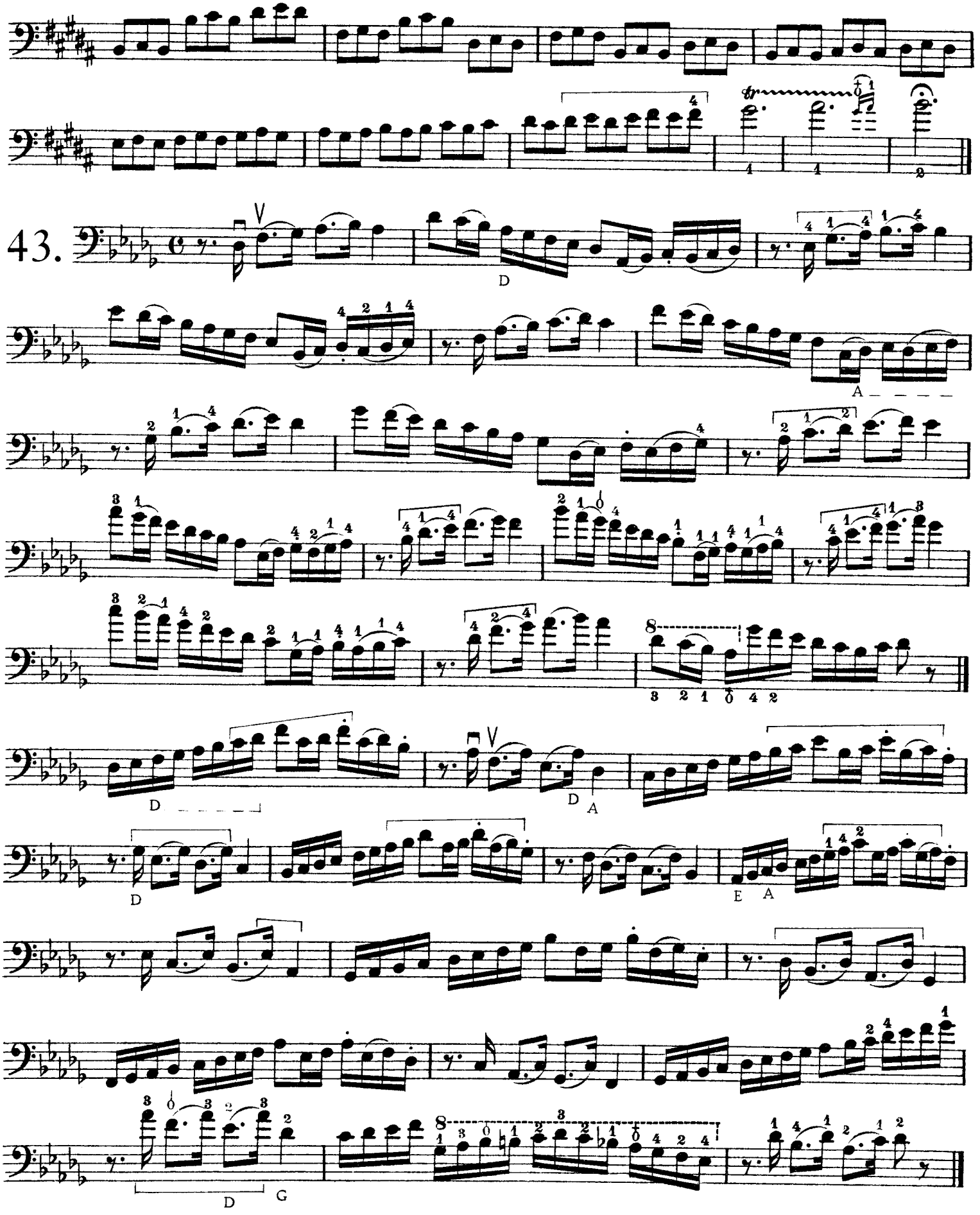
2.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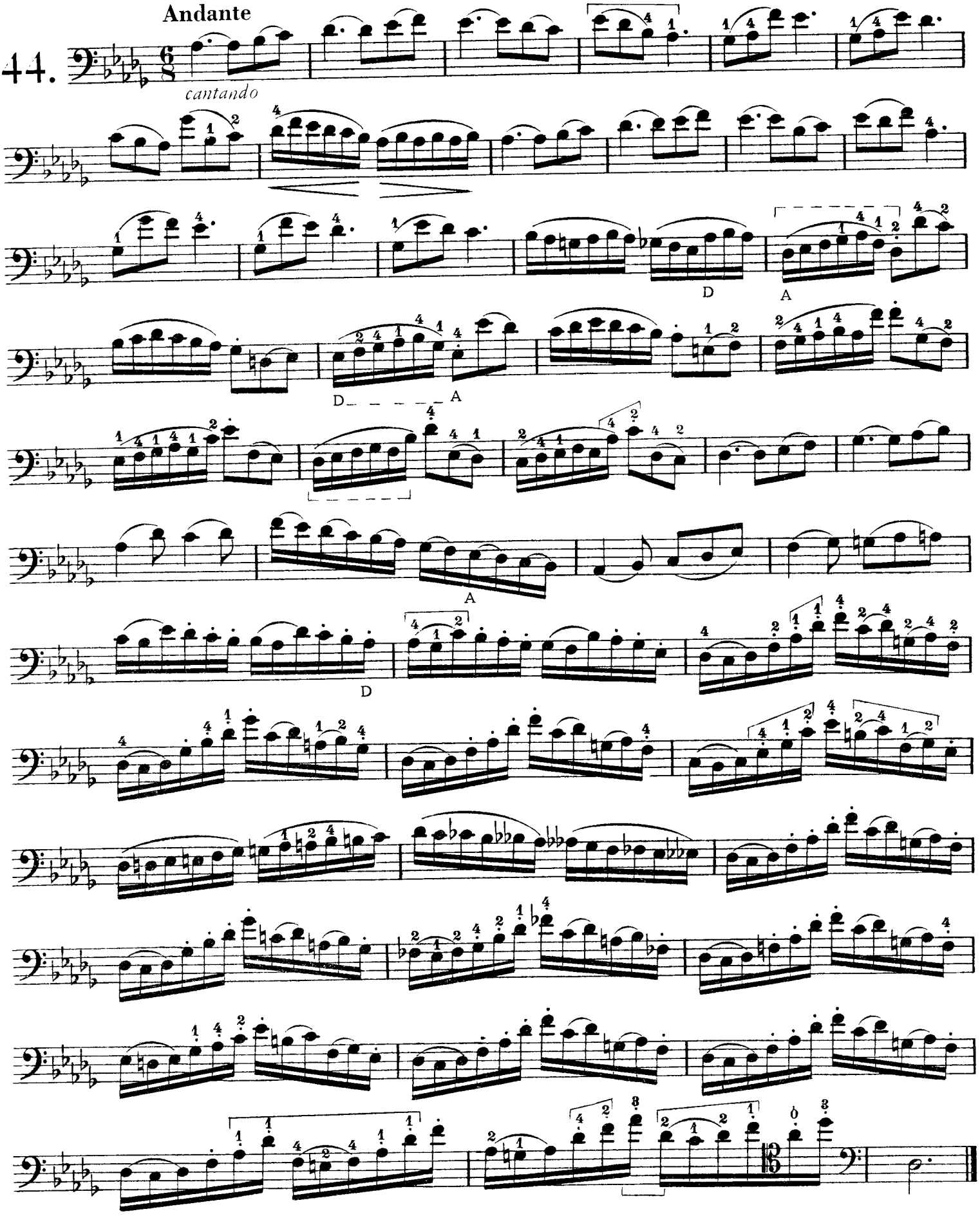
A
D
E
A
D
G

44. Andante

cantando



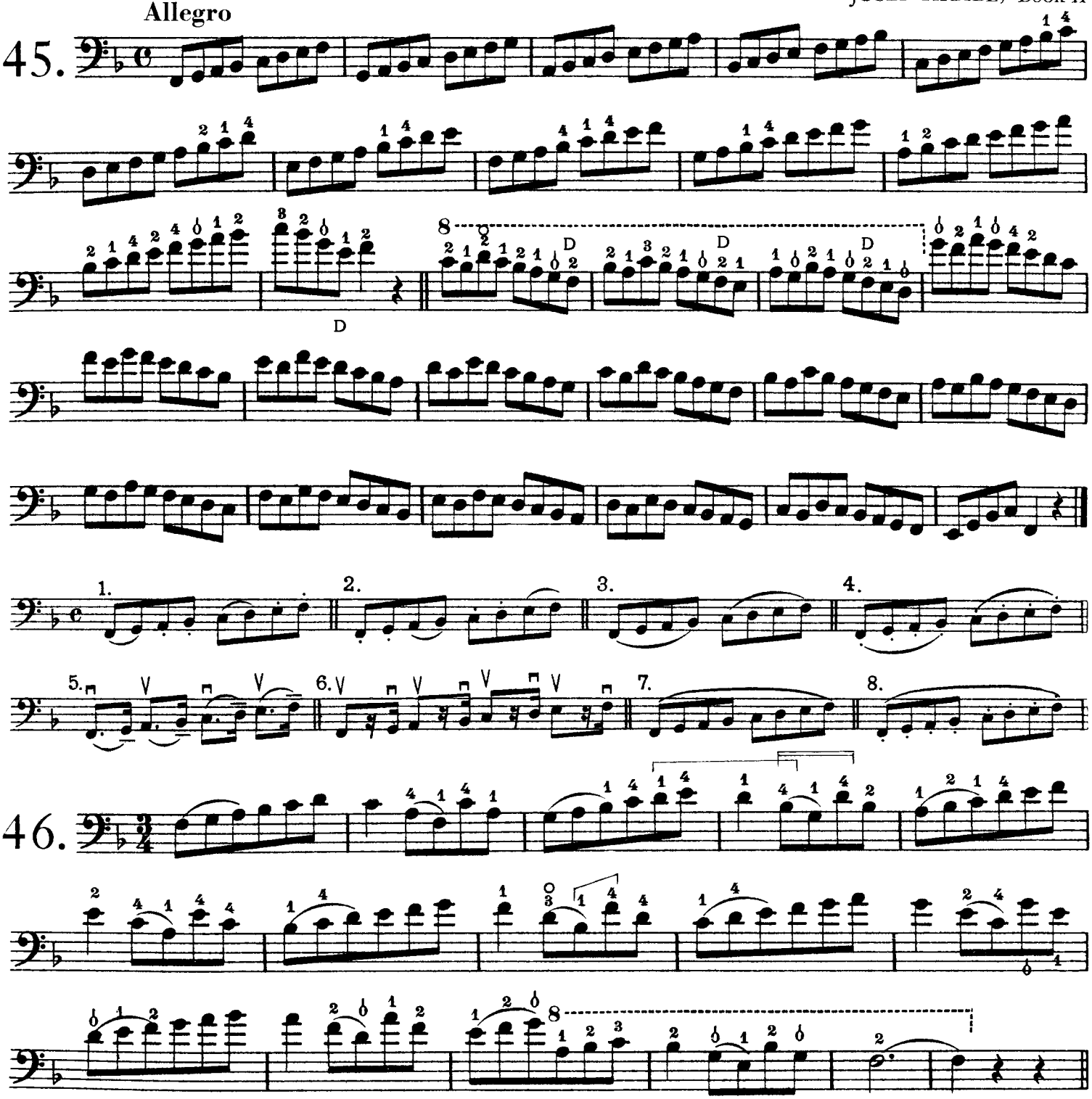
86 ETUDES

Edited by FRANZ SIMANDL
Newly edited by FRED ZIMMERMANN
(See Editor's note on the last page)

JOSEF HRABĚ, Book II

Allegro

45.



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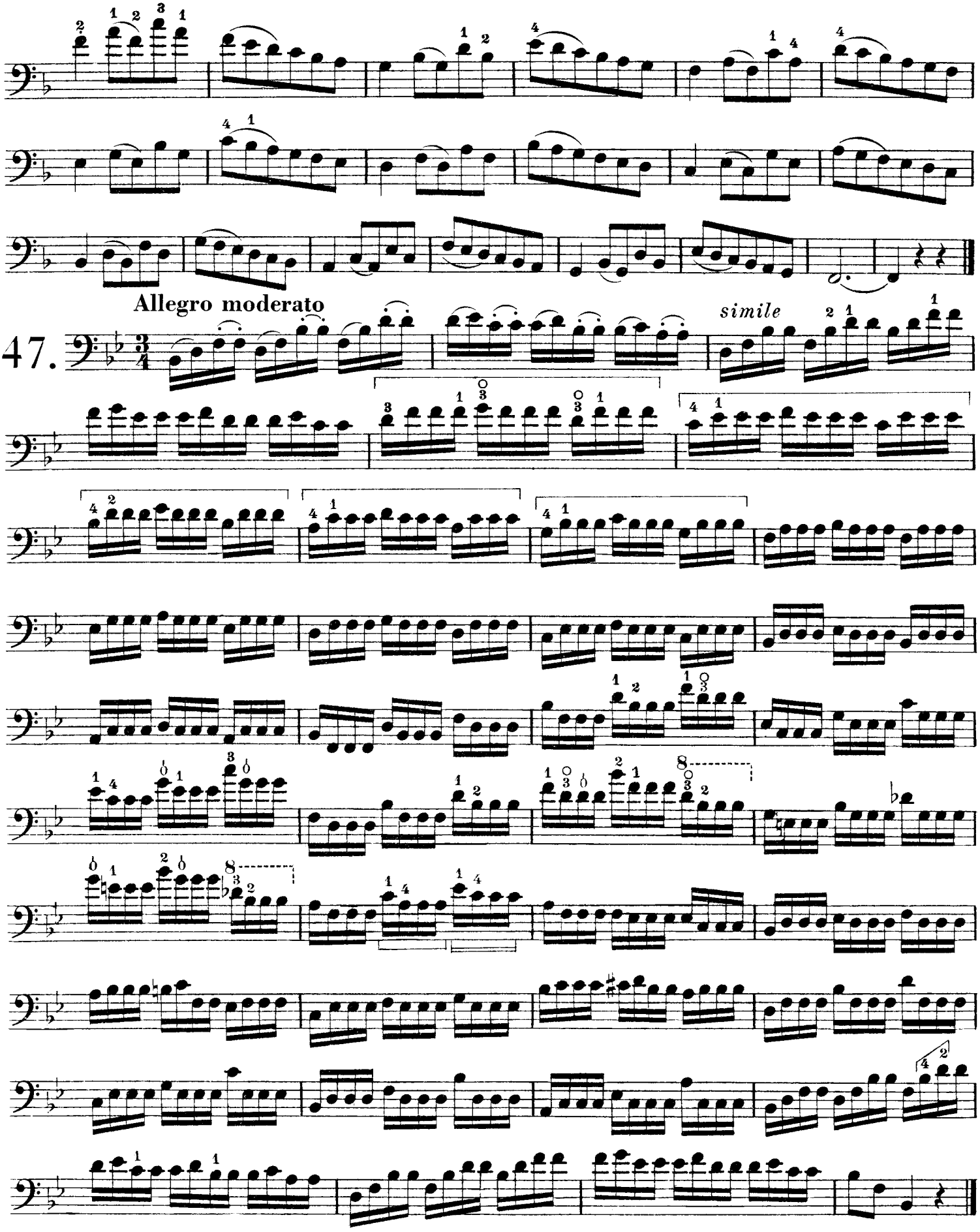
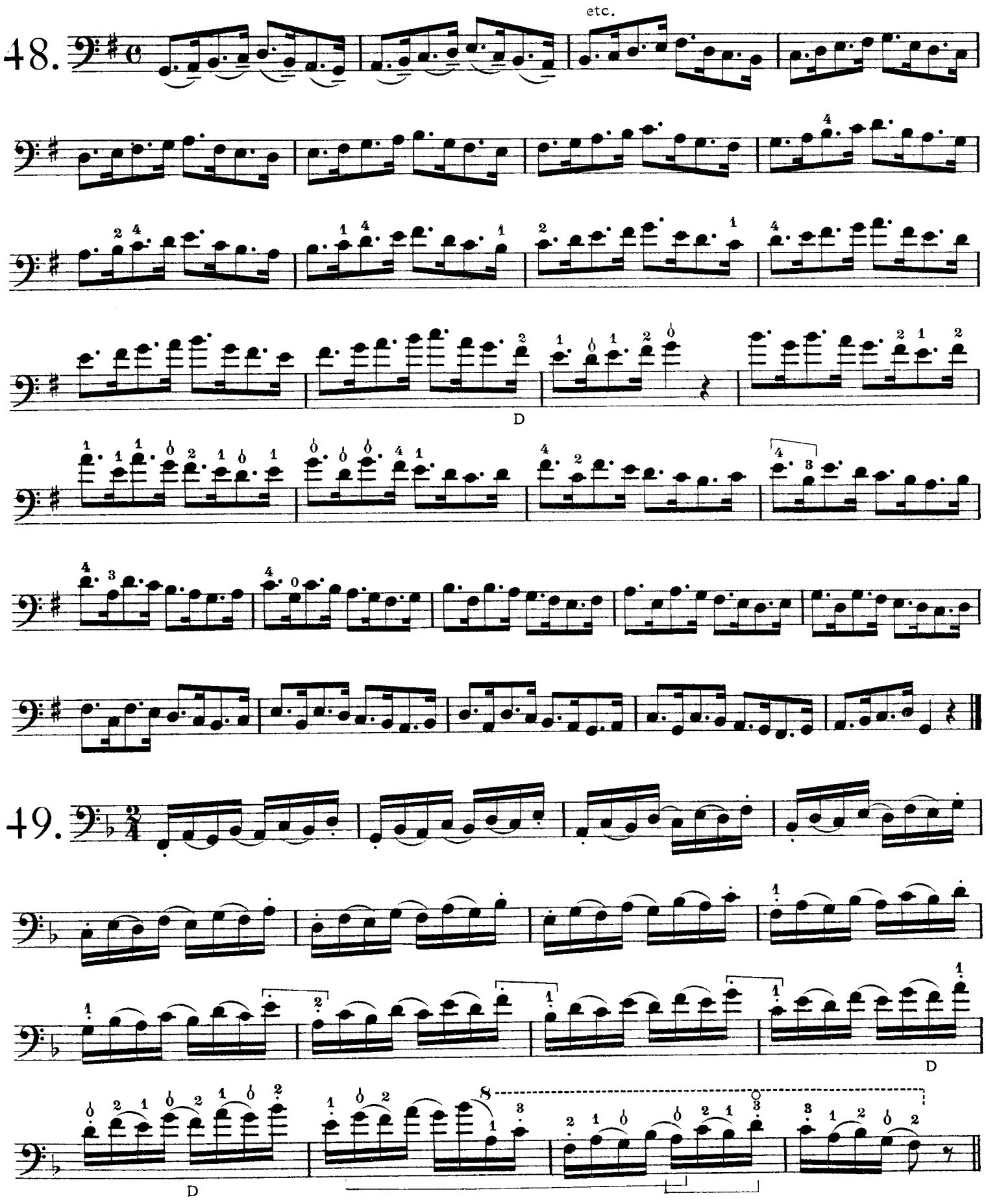

Allegro moderato
47.
simile


48.
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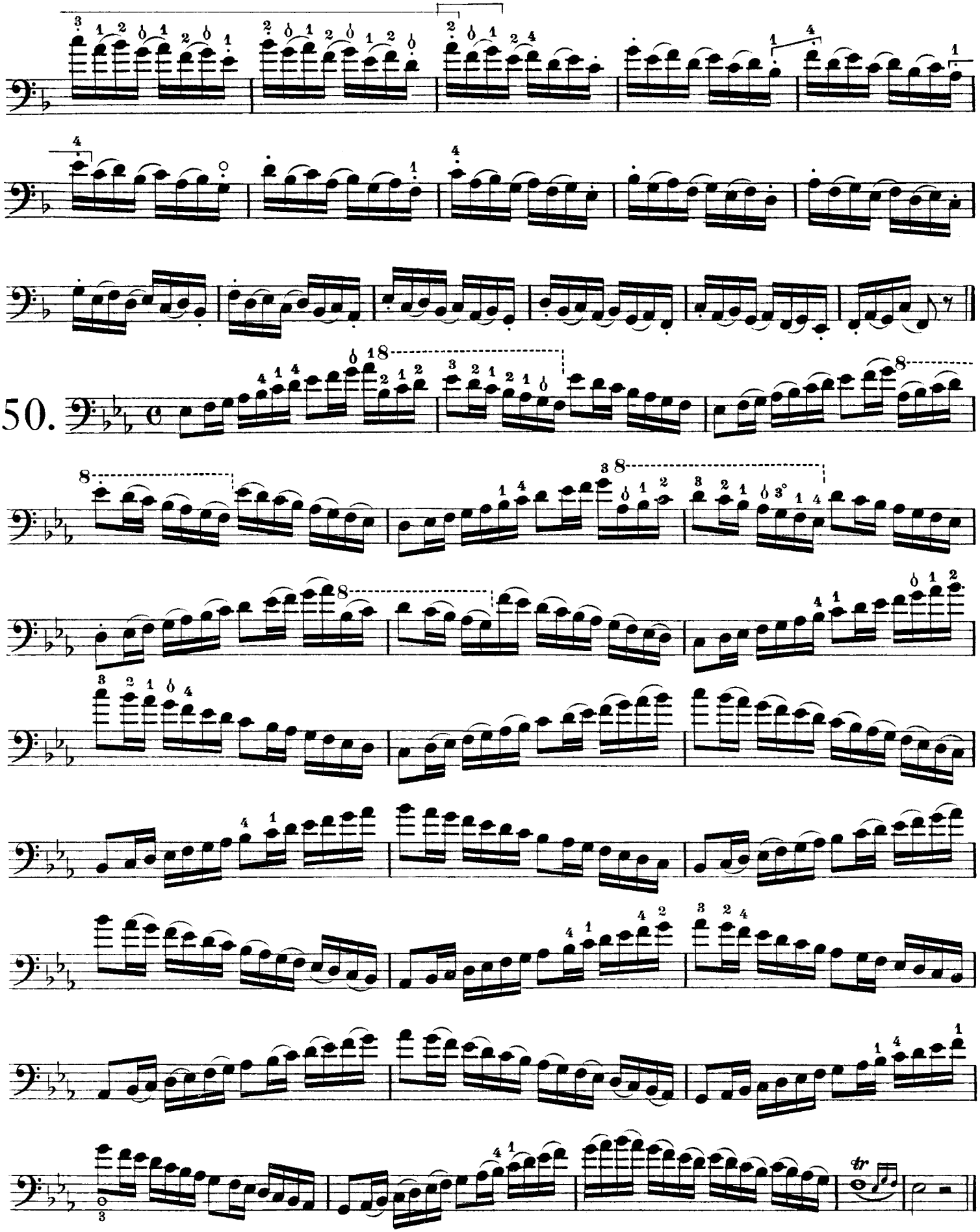
D
49.
D
D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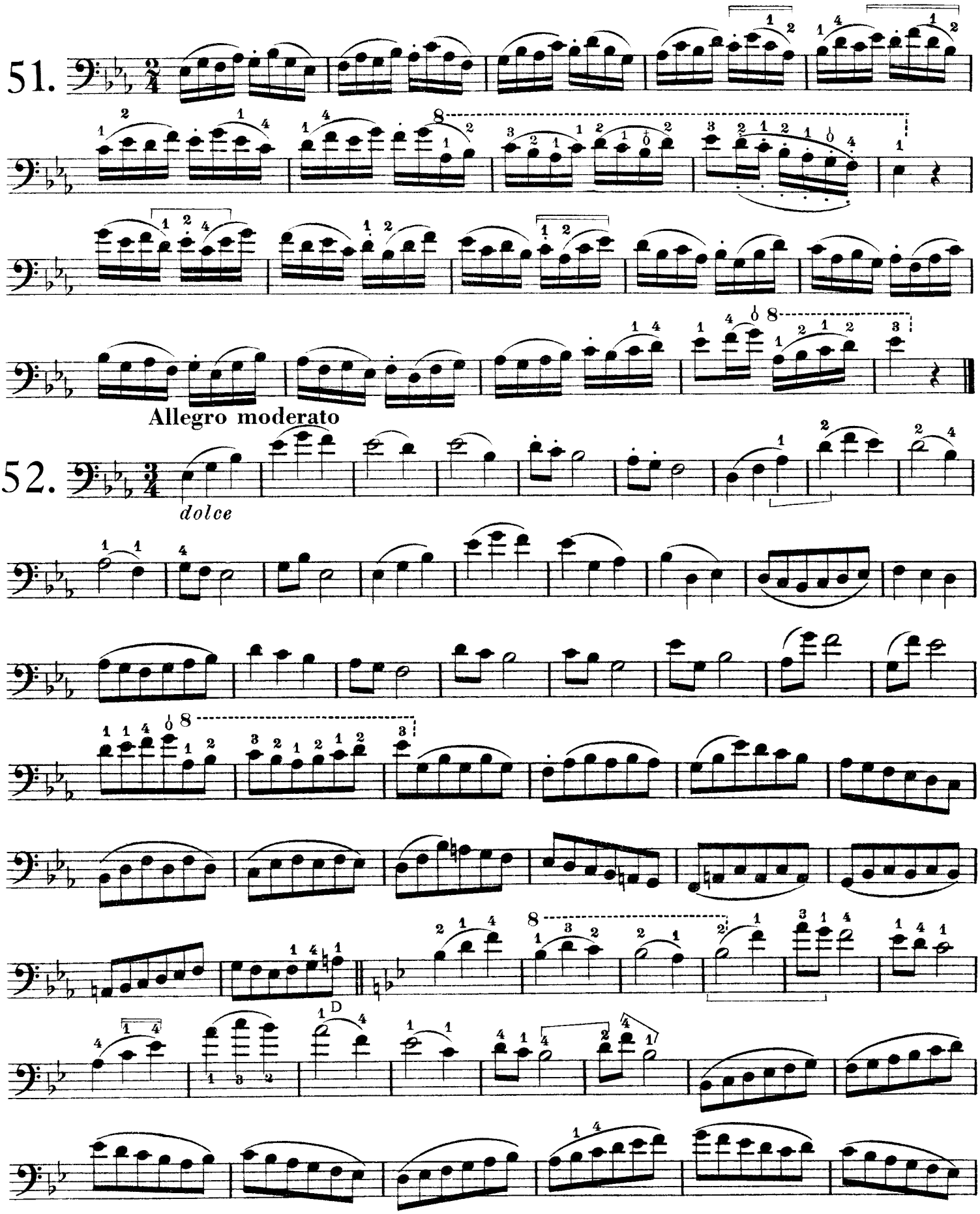
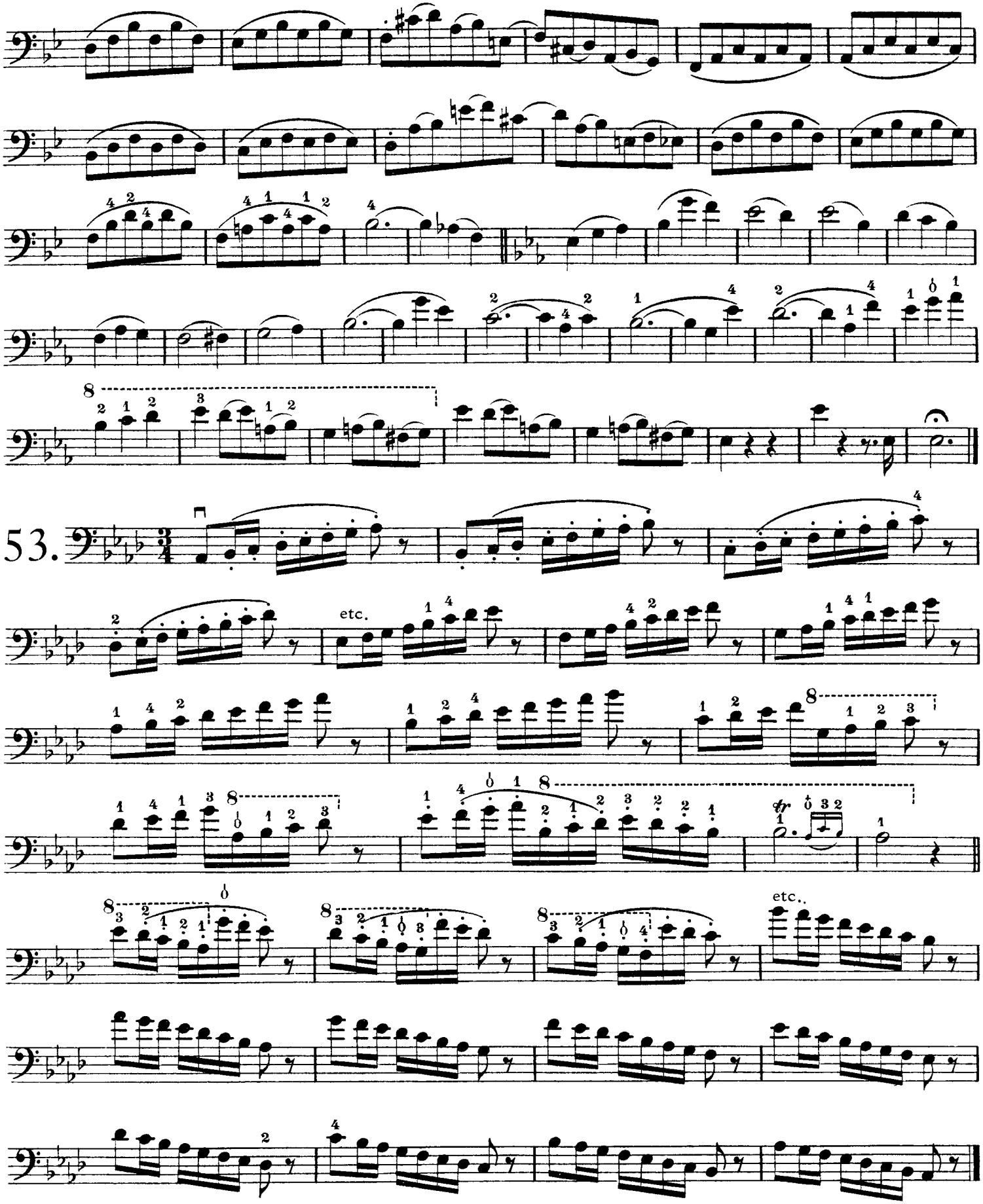

51.
Allegro moderato
52.
dolce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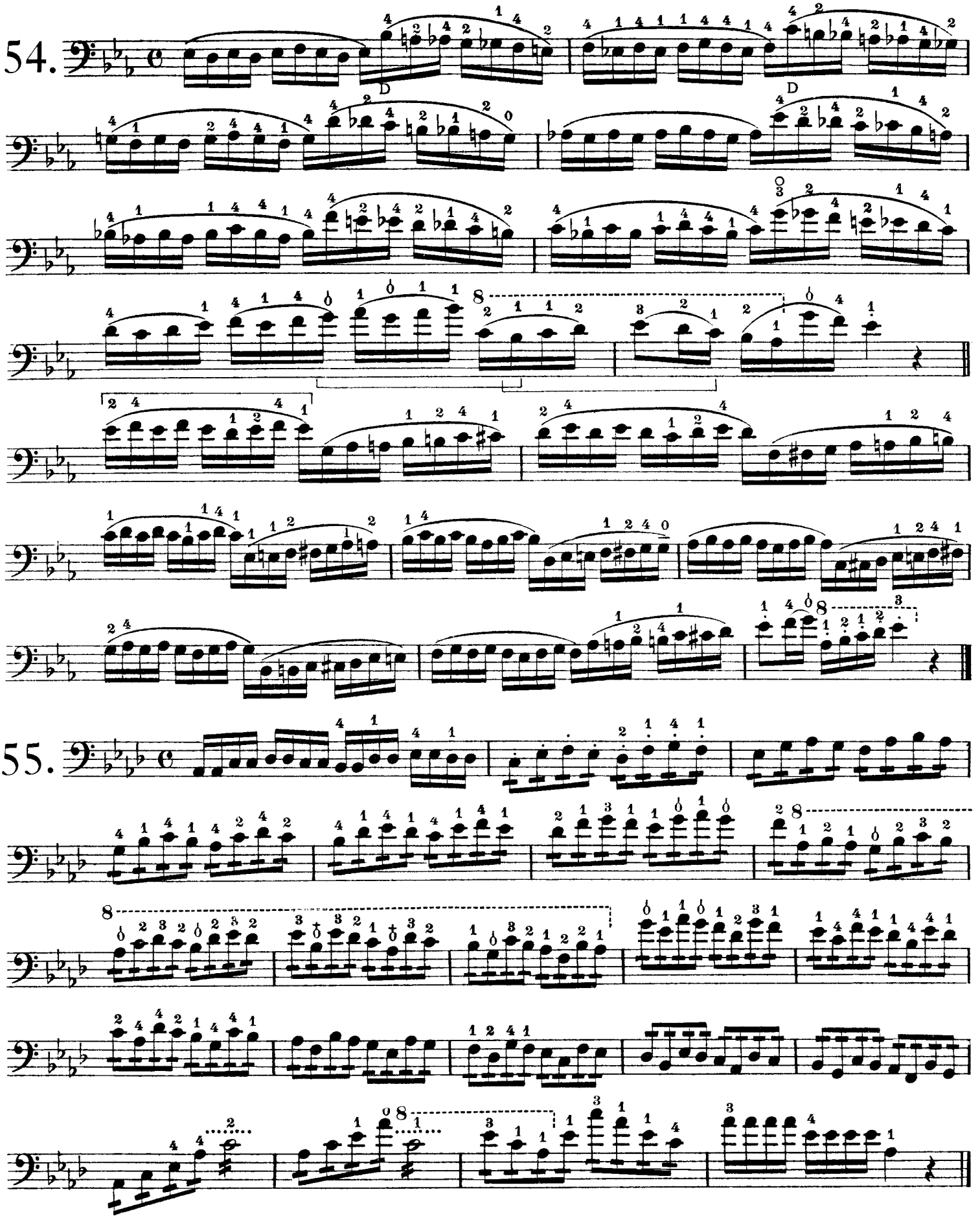
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Allegro moderato

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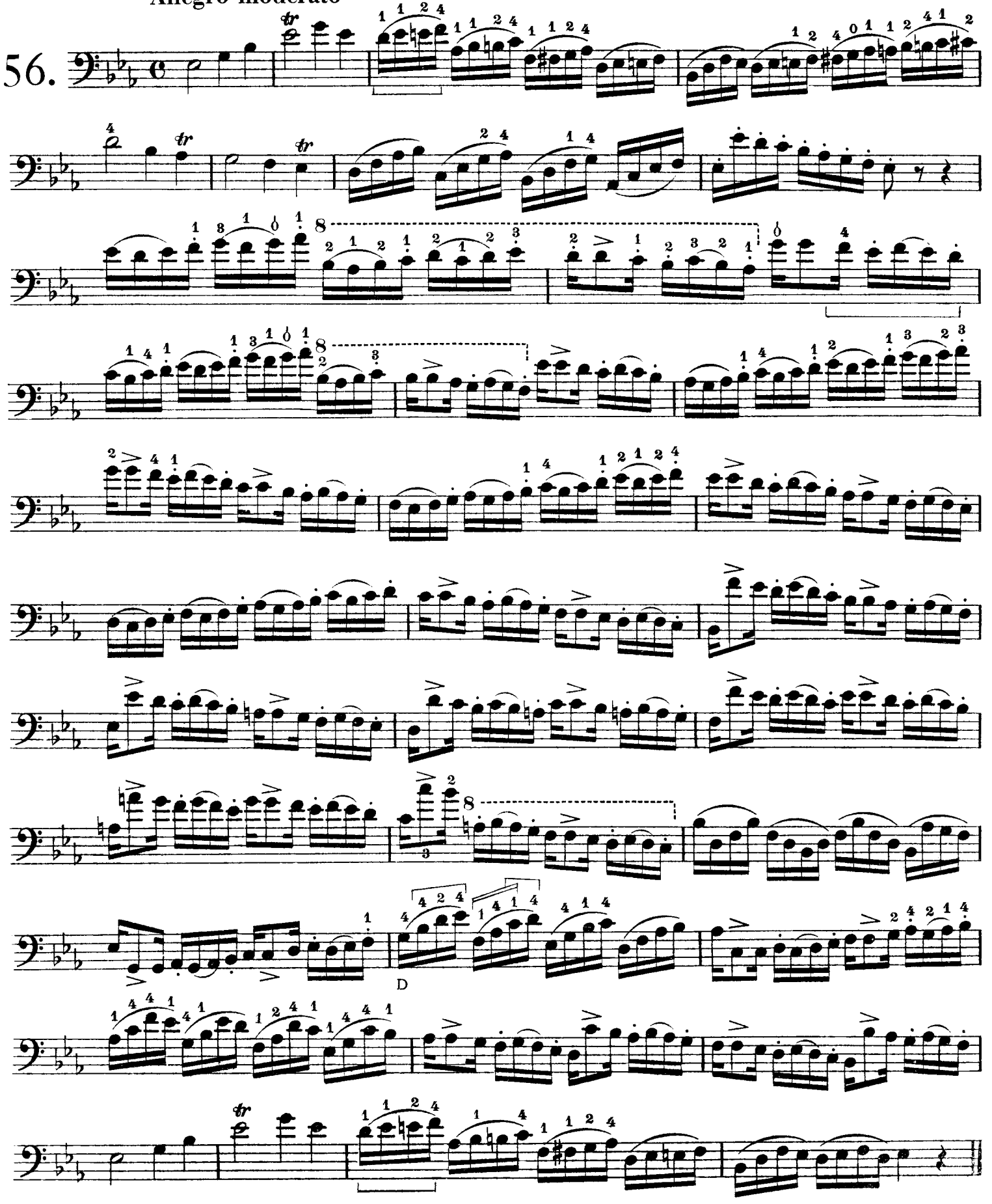

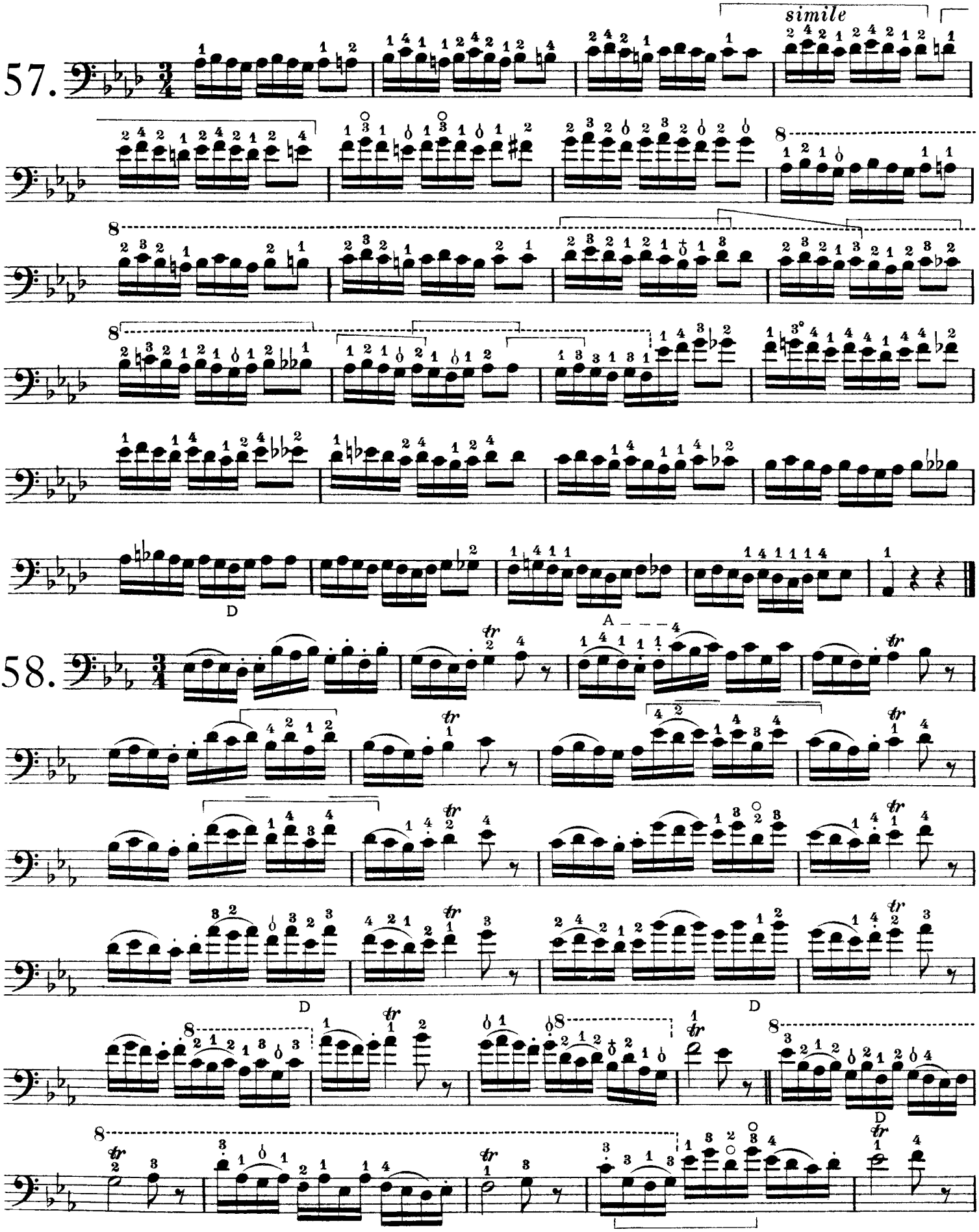
57.
simile
D
58.
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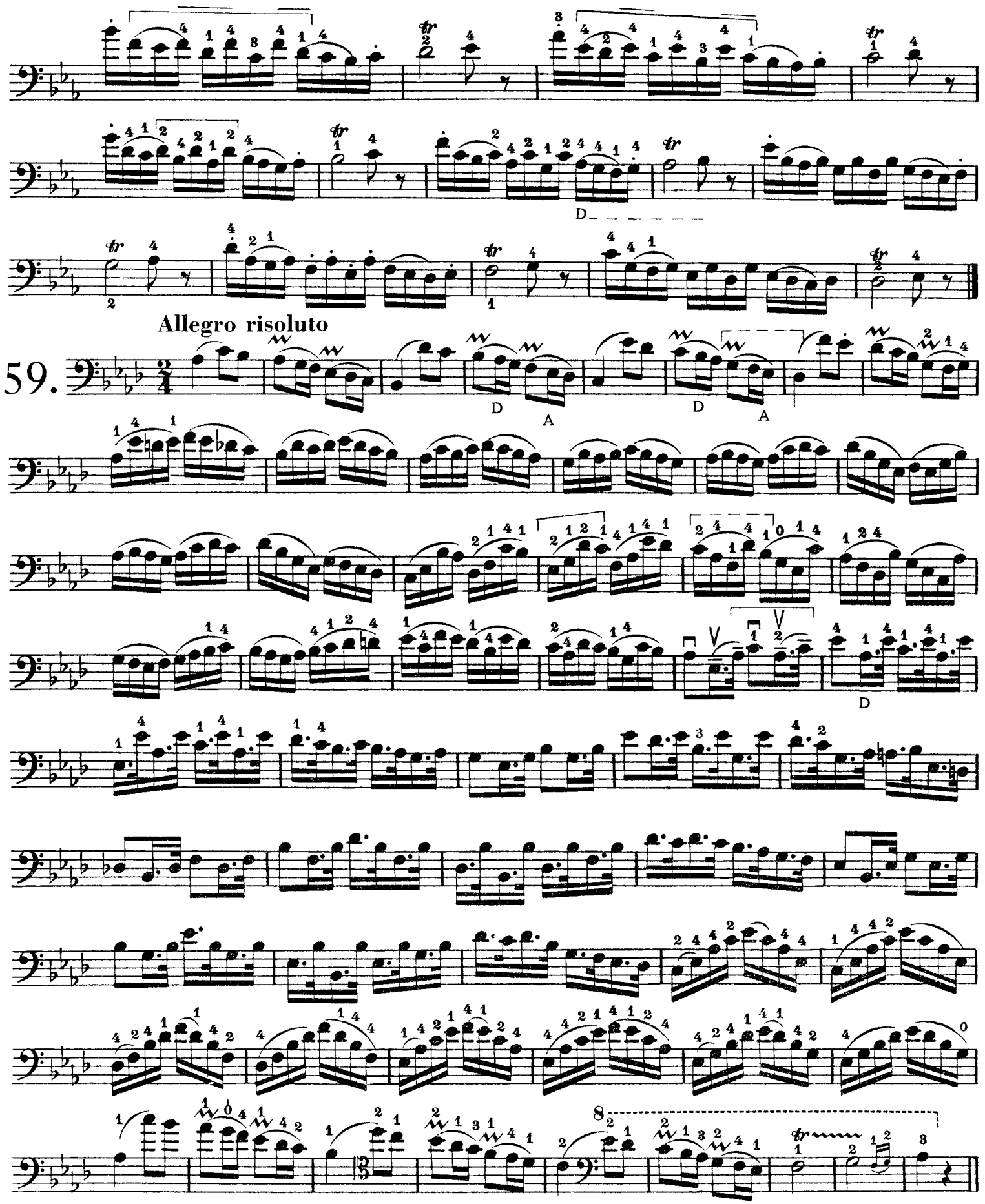
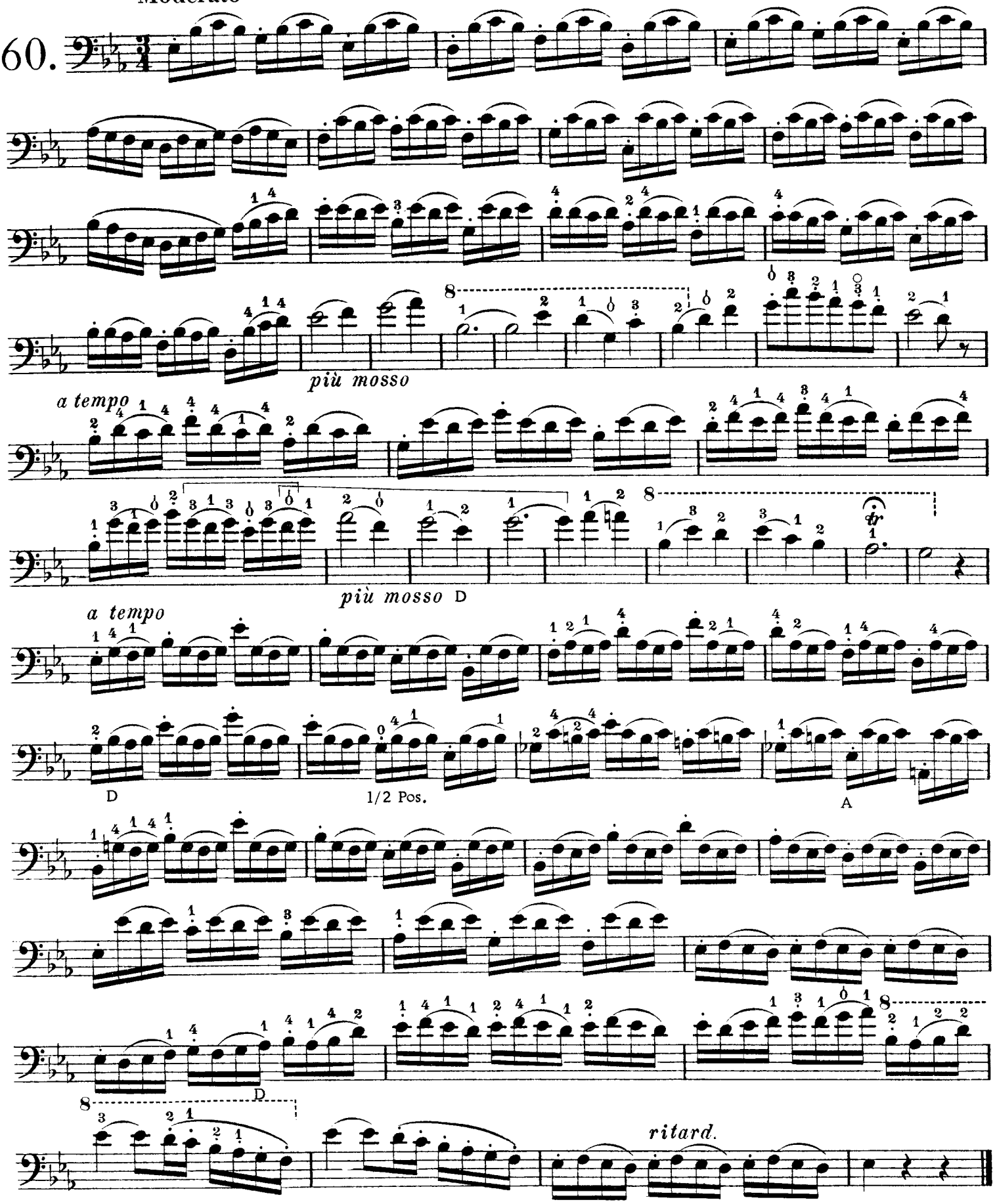
D
D
D


D
Allegro risoluto
59.
D
A
D
A
D

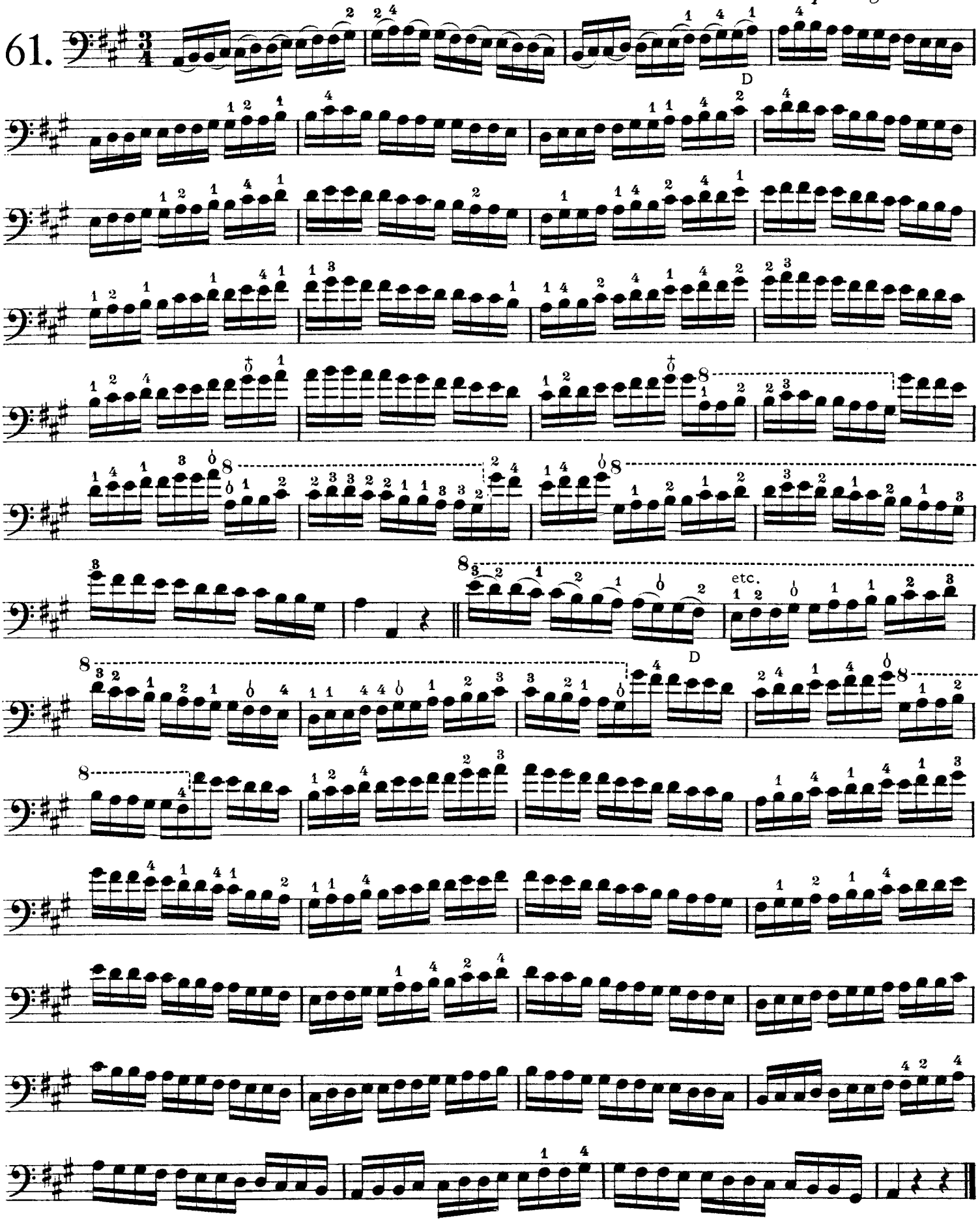
Moderato

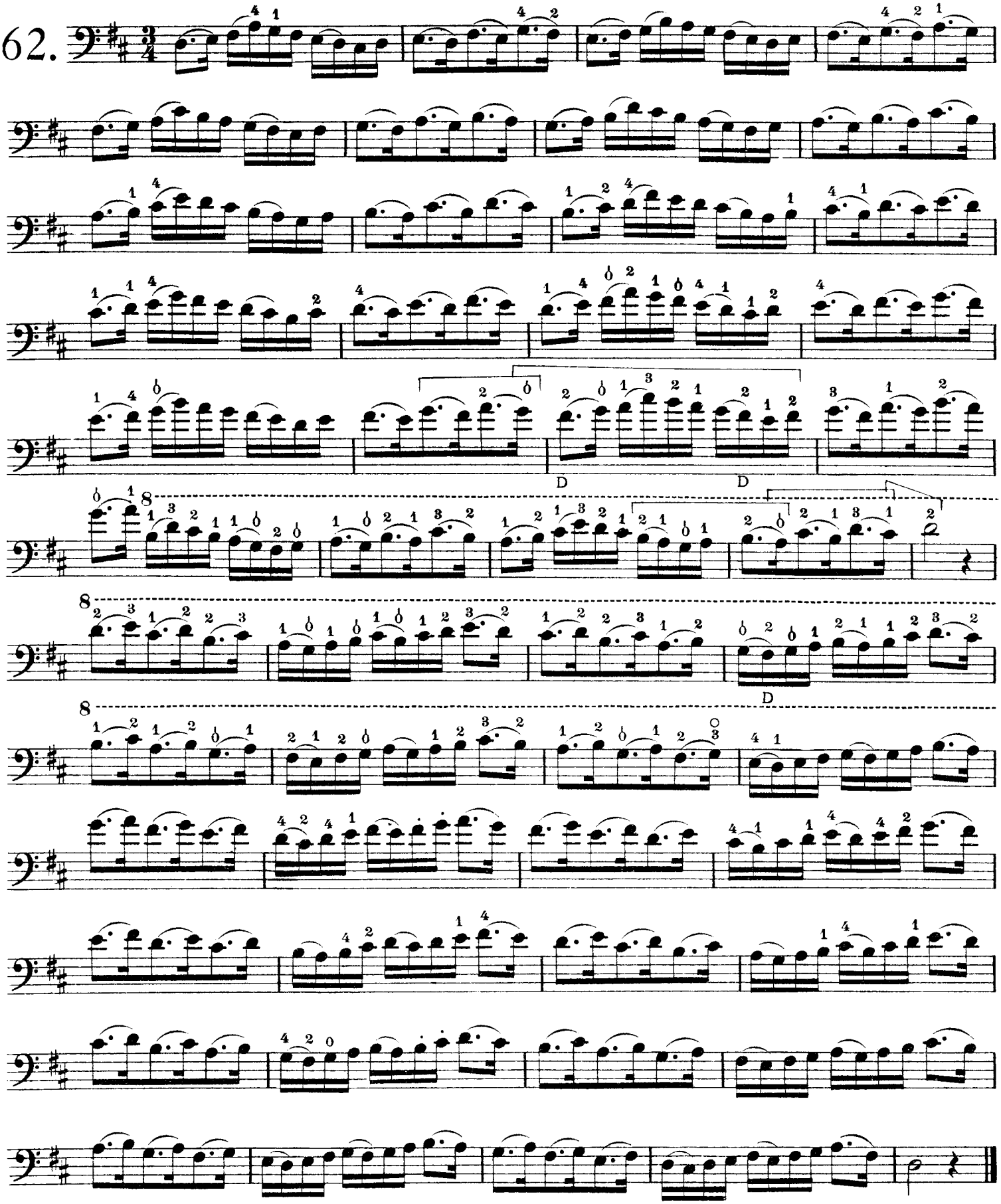
60.



sempre legato

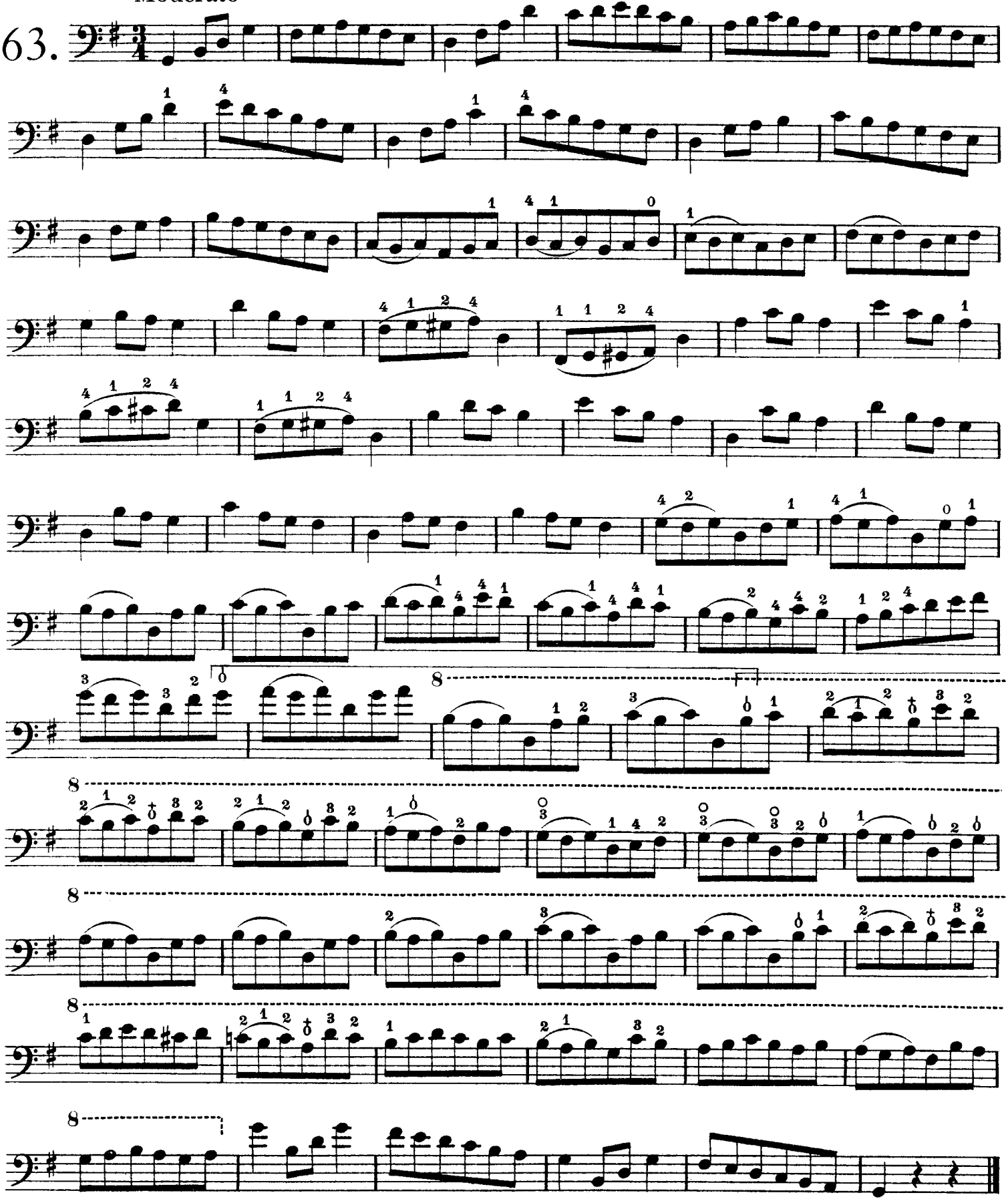
61.




62.
D
D
D

Moderato

63.



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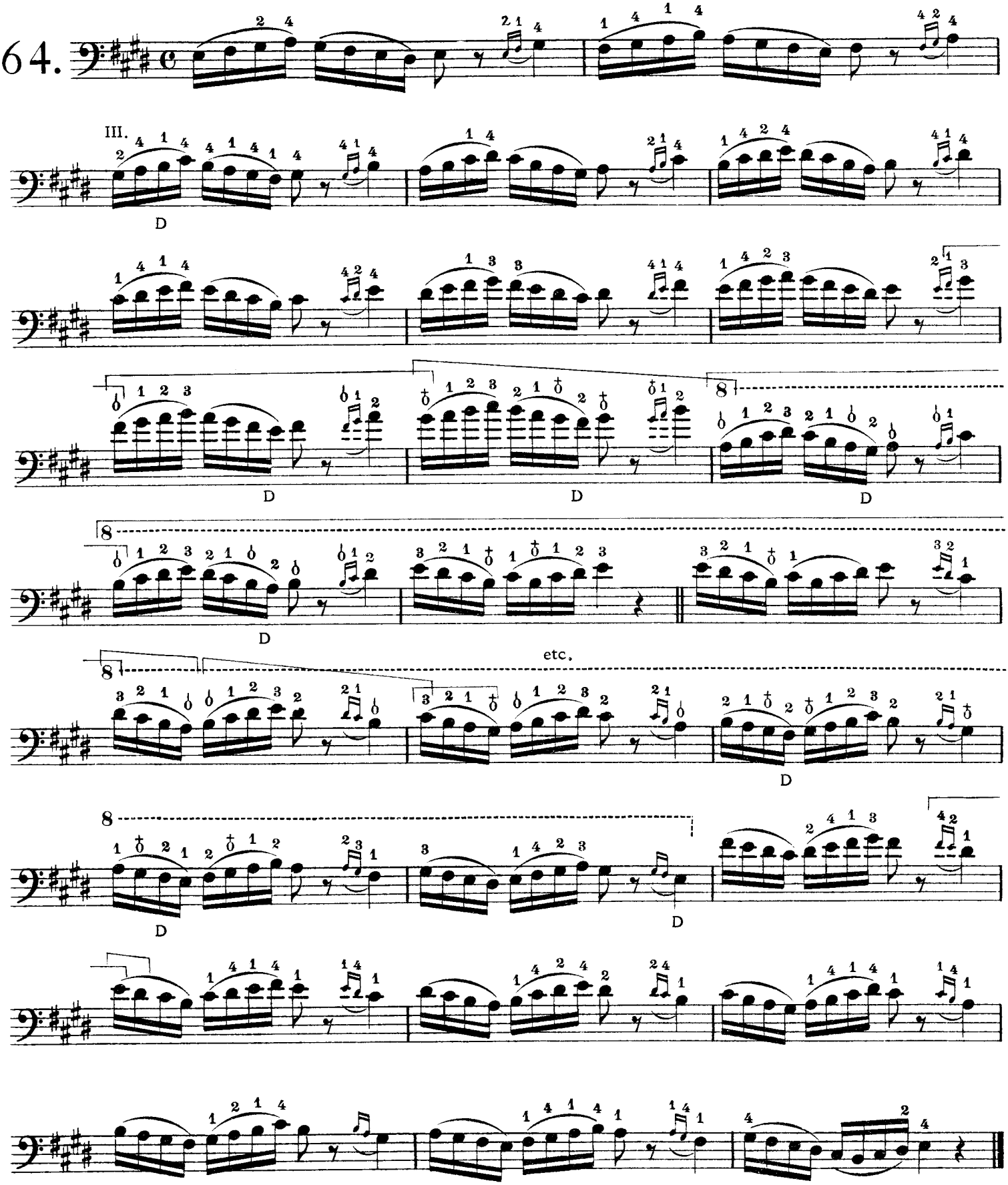
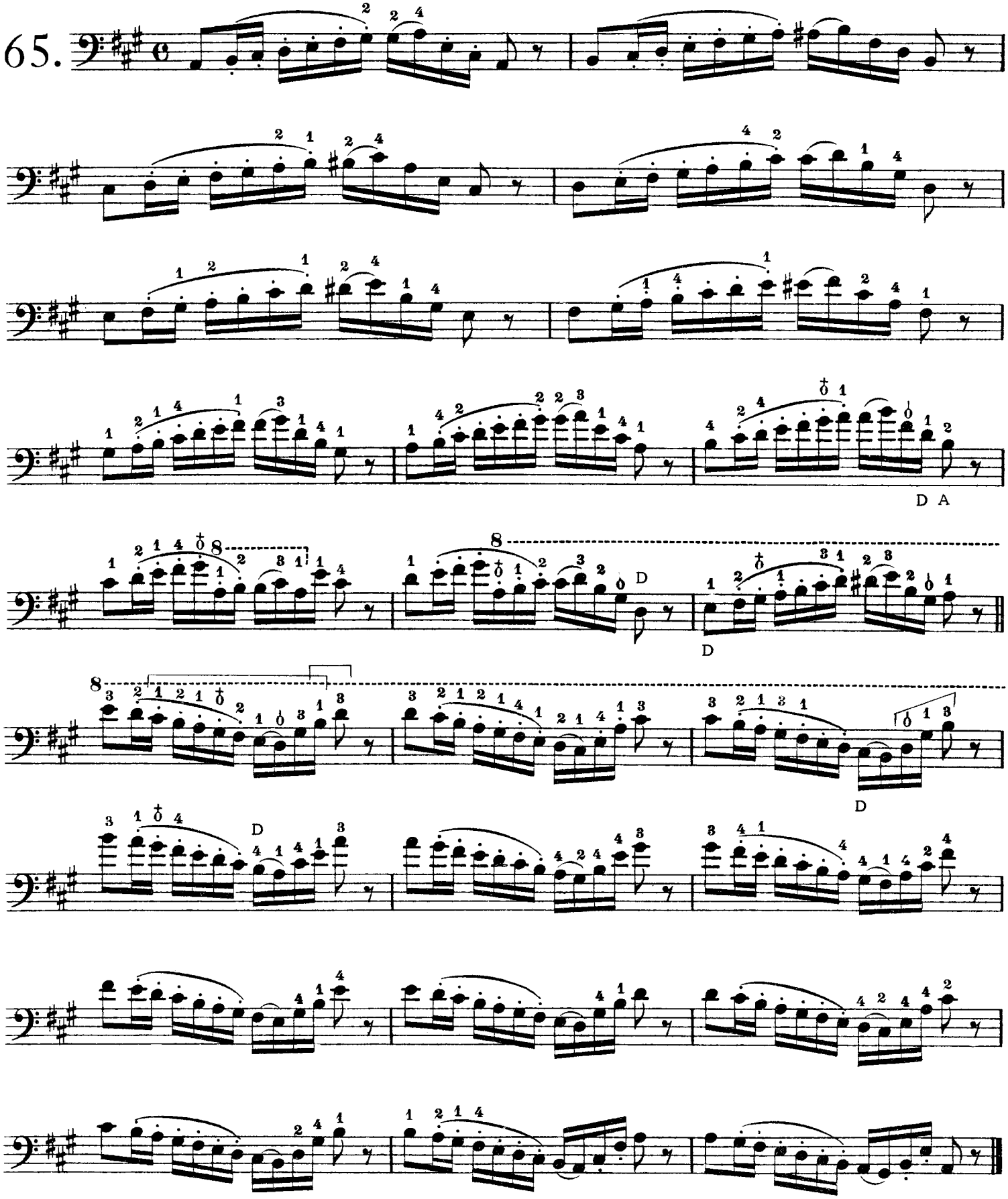



65.
D A
D
D
D

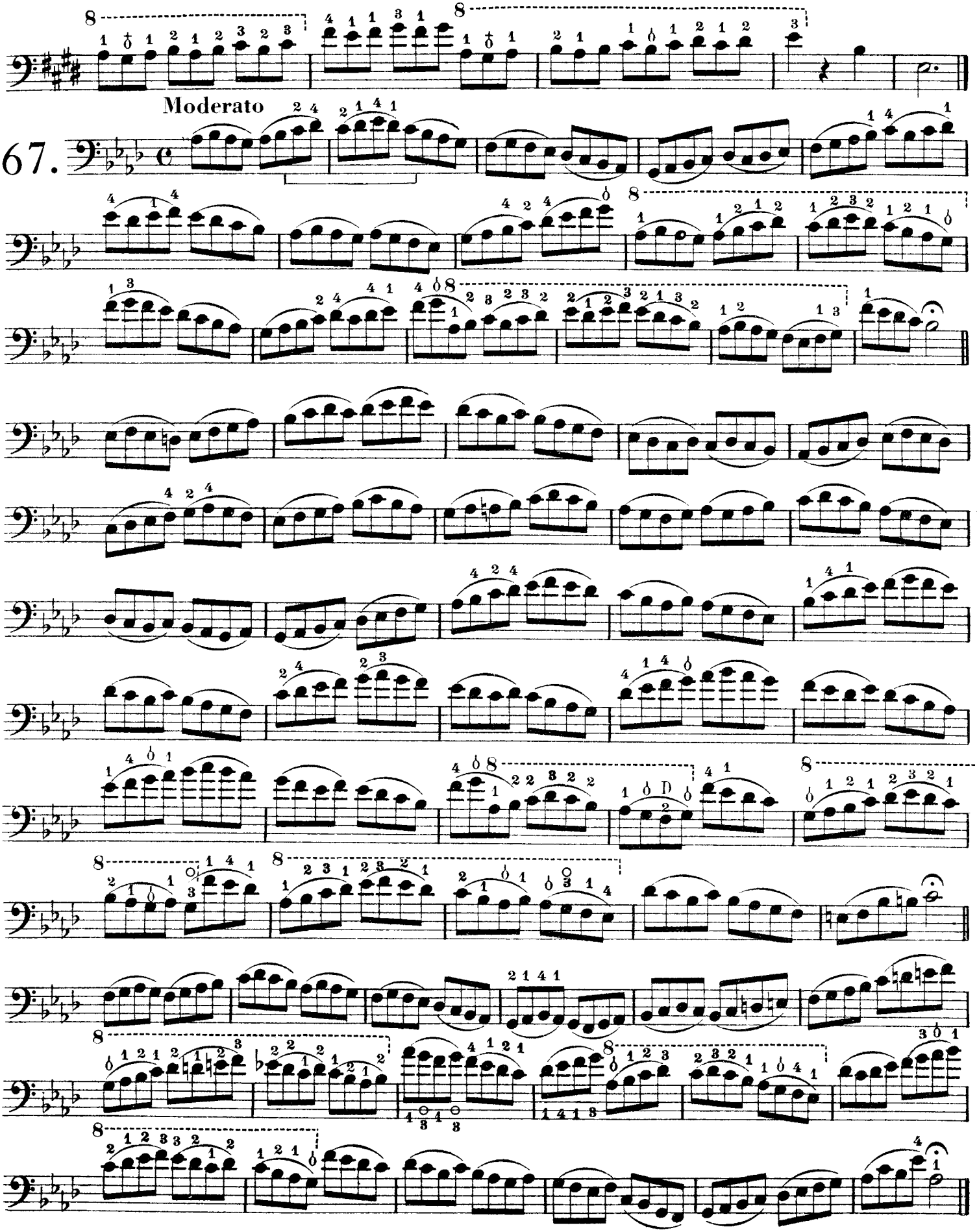
Presto

66.

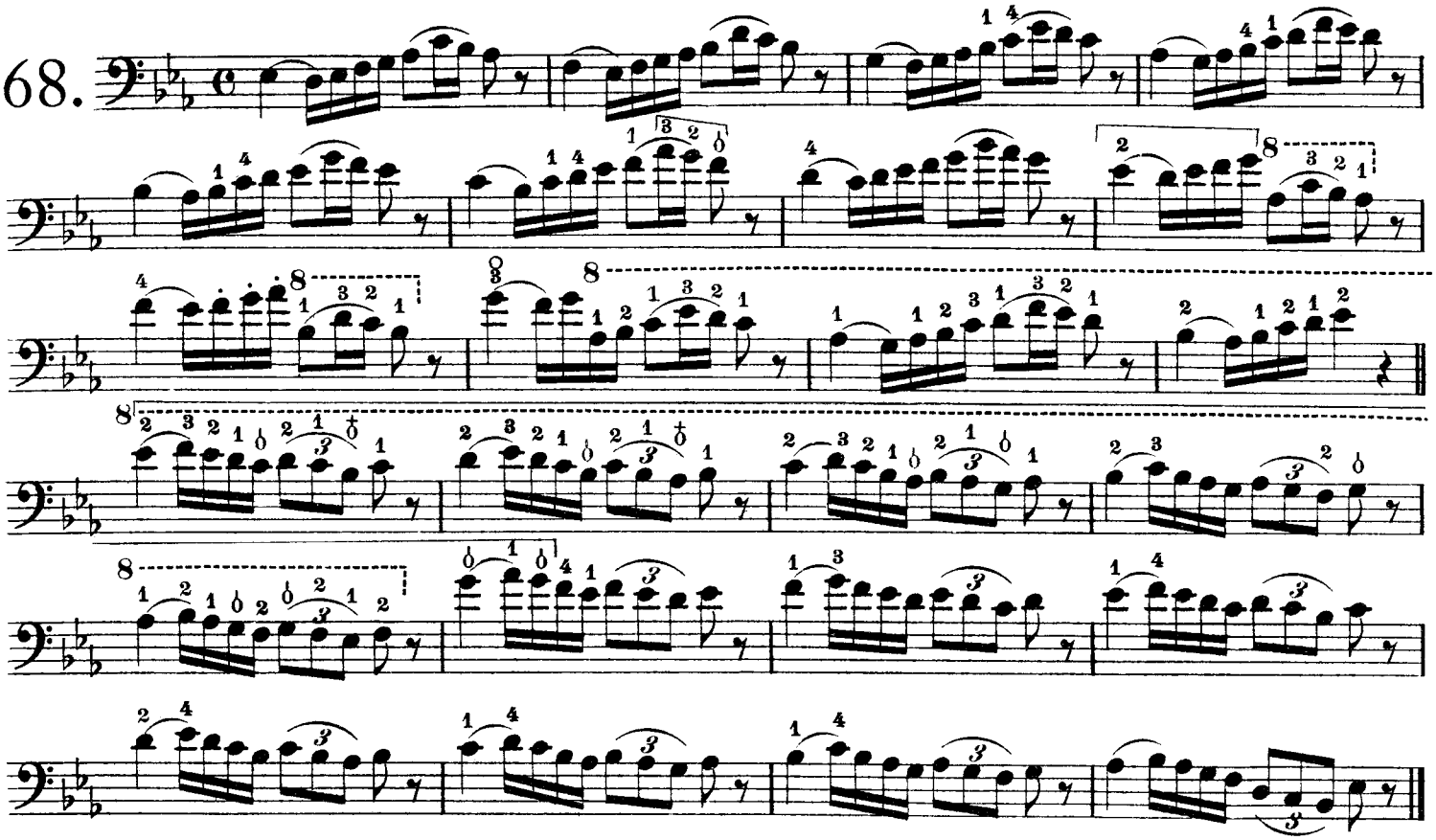
sempre legato

D

D

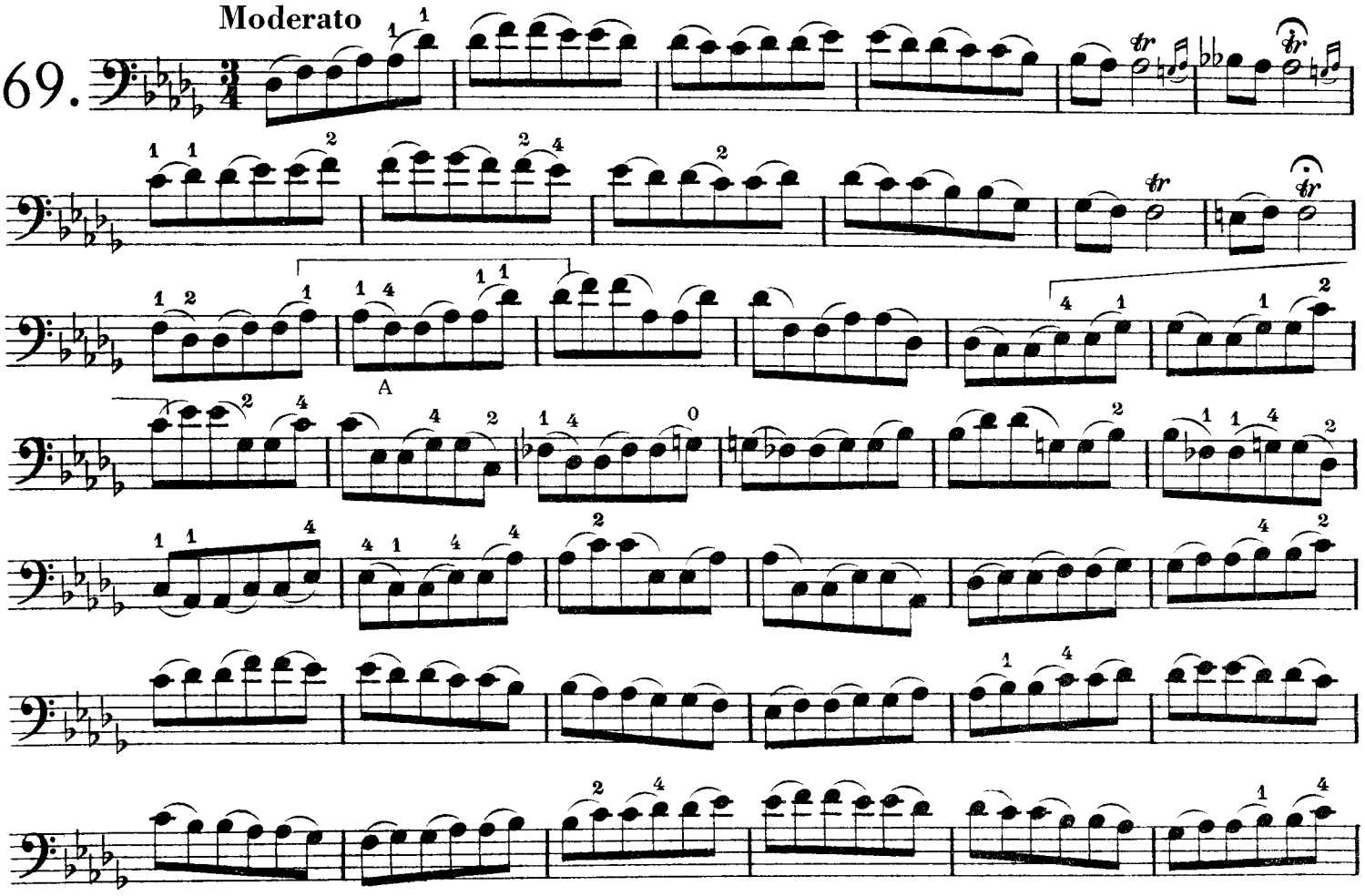

Moderato
67.

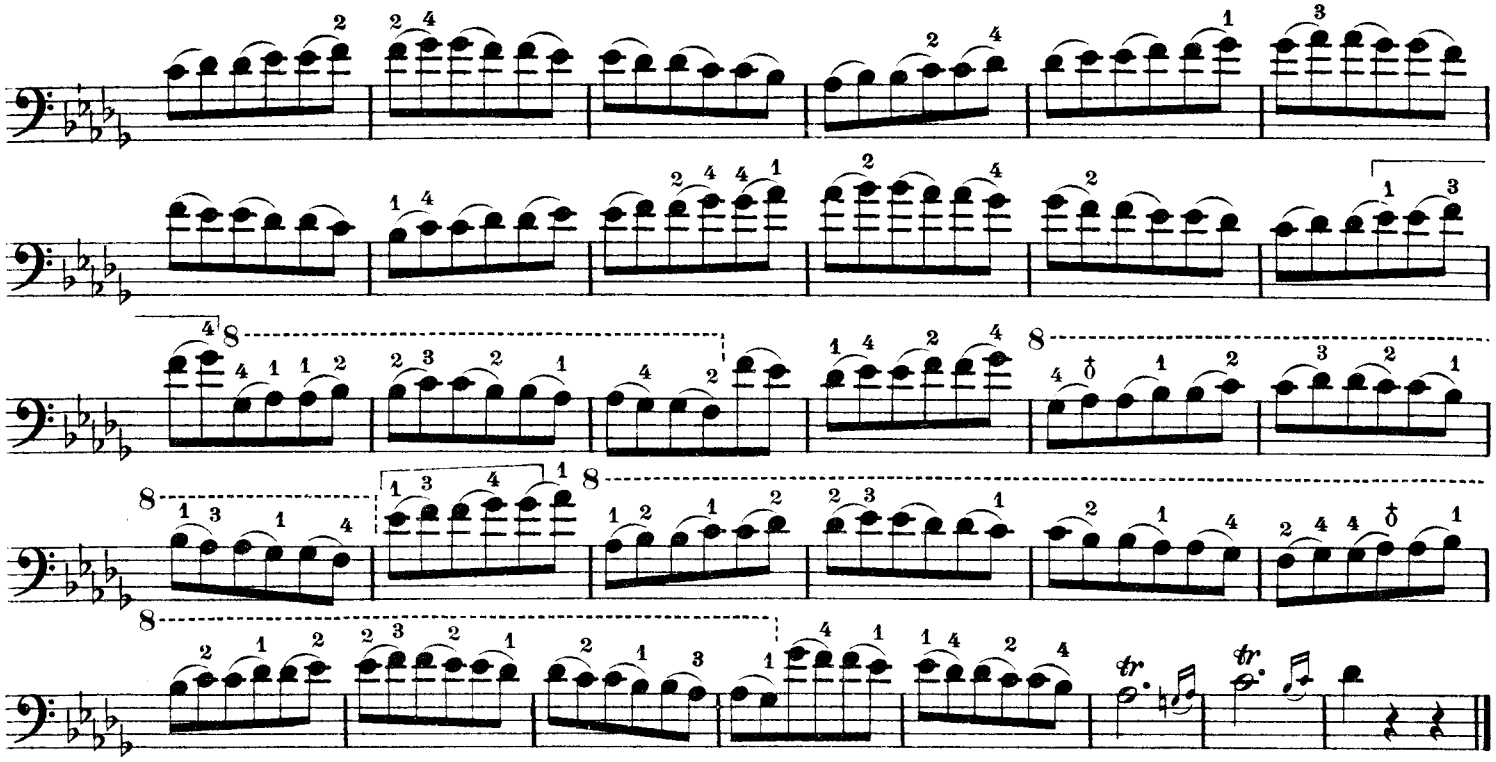
68.



Moderato

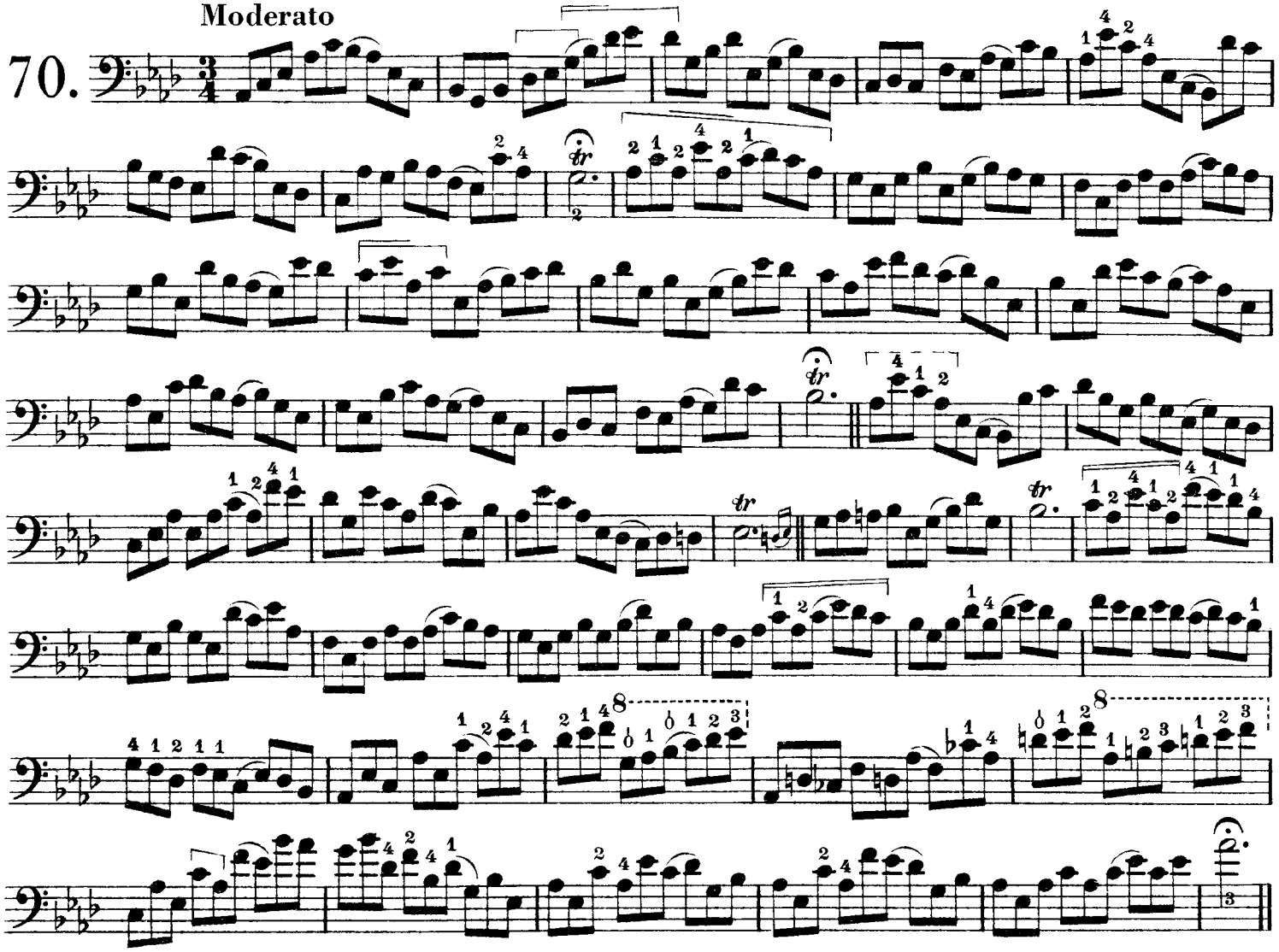
69.

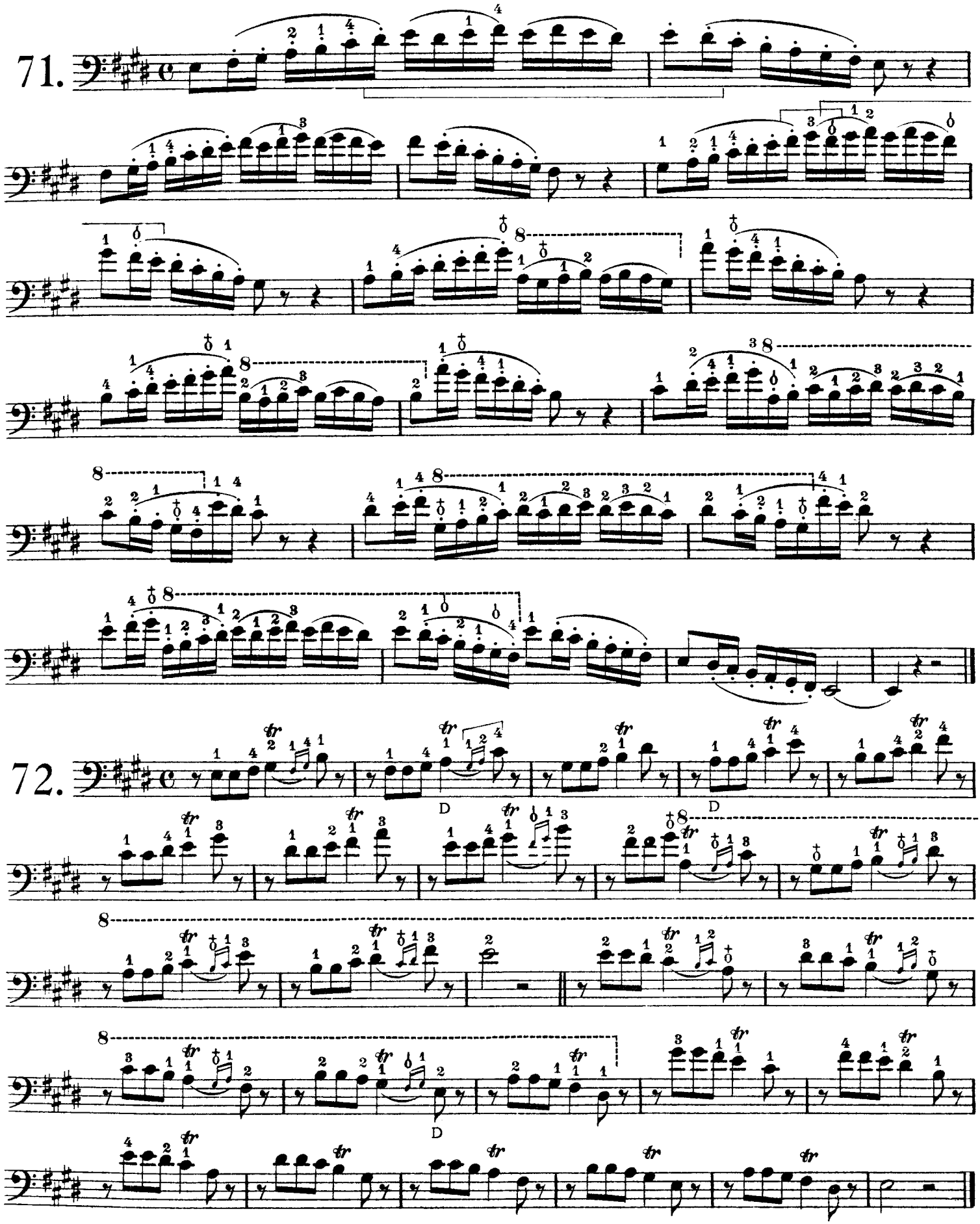


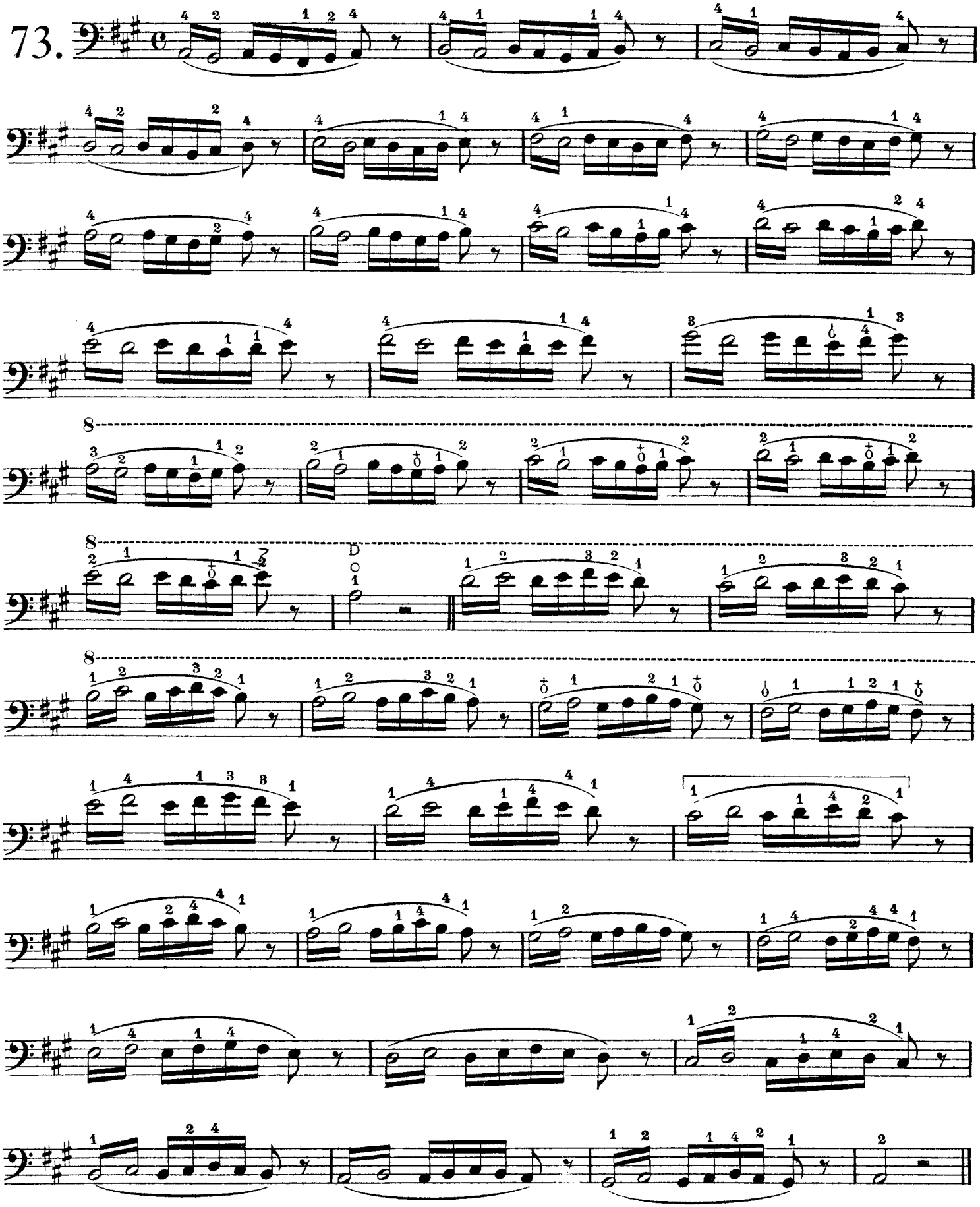


Moderato

70.

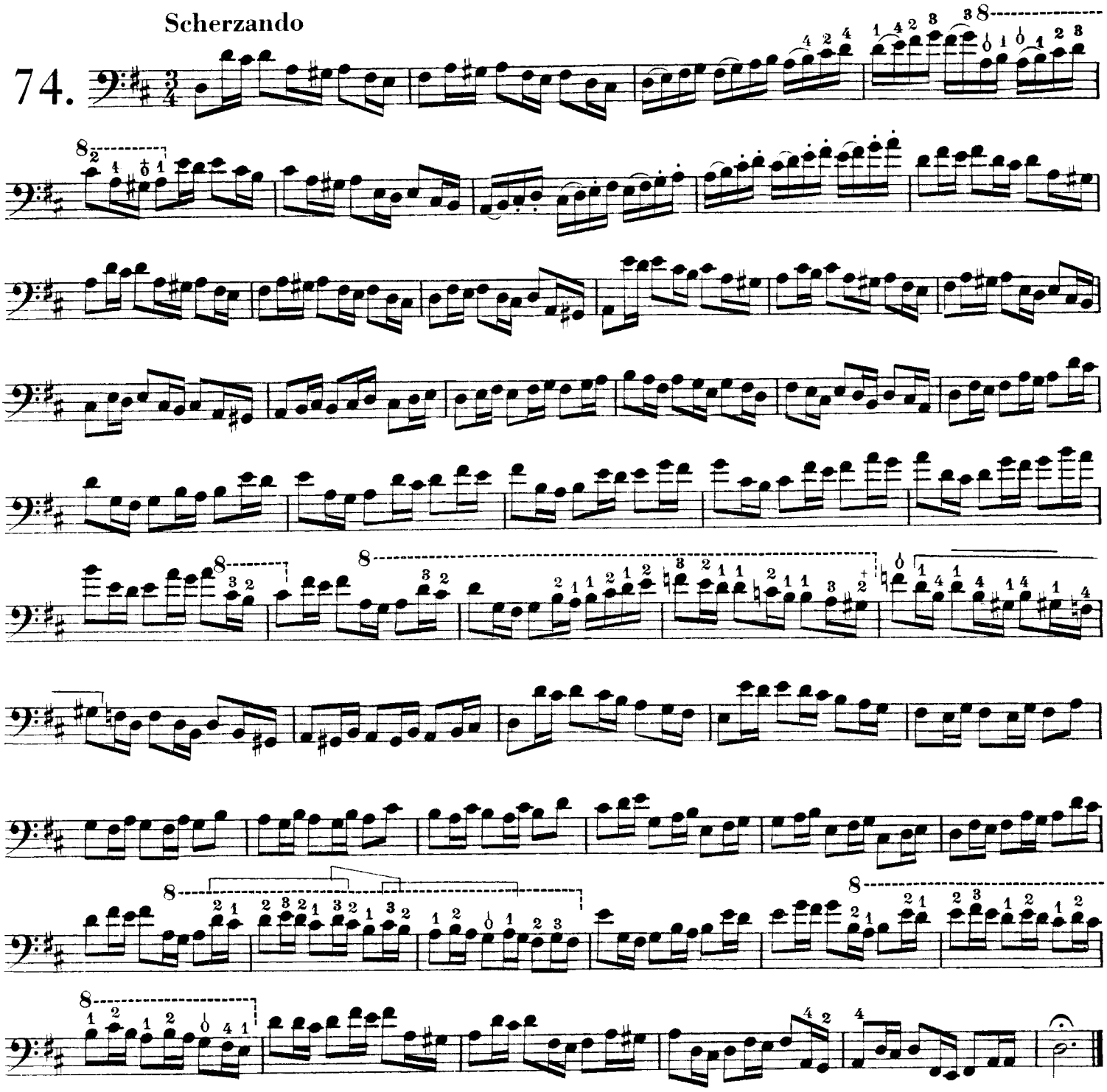



71.
72.
D
D
D

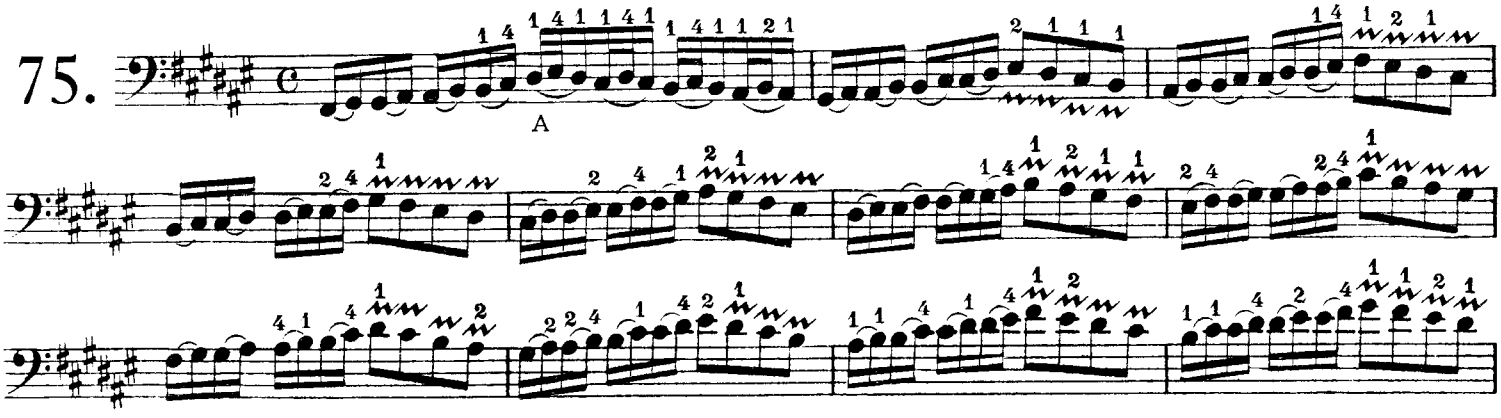

73.
8
8
8
D

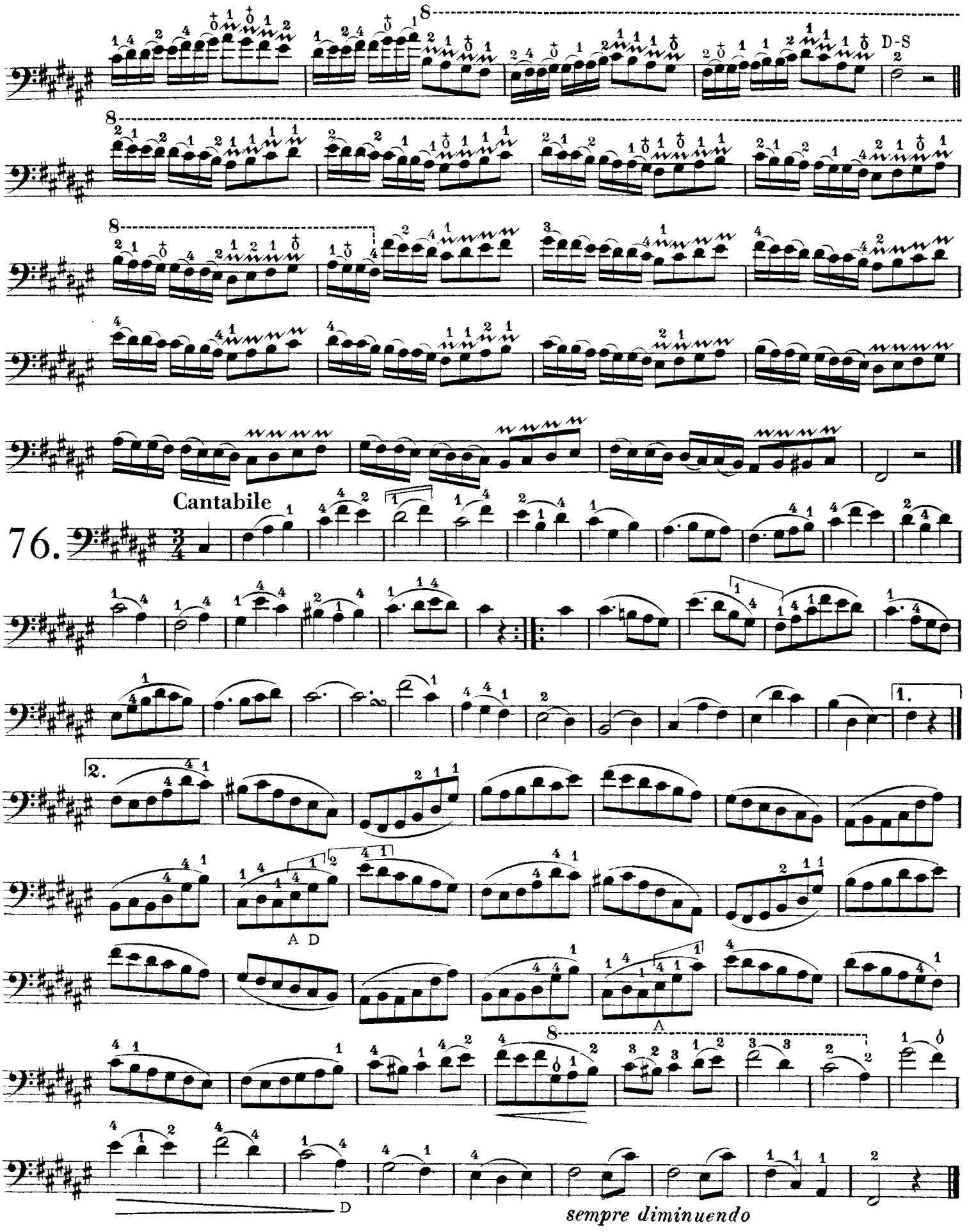
Scherzando

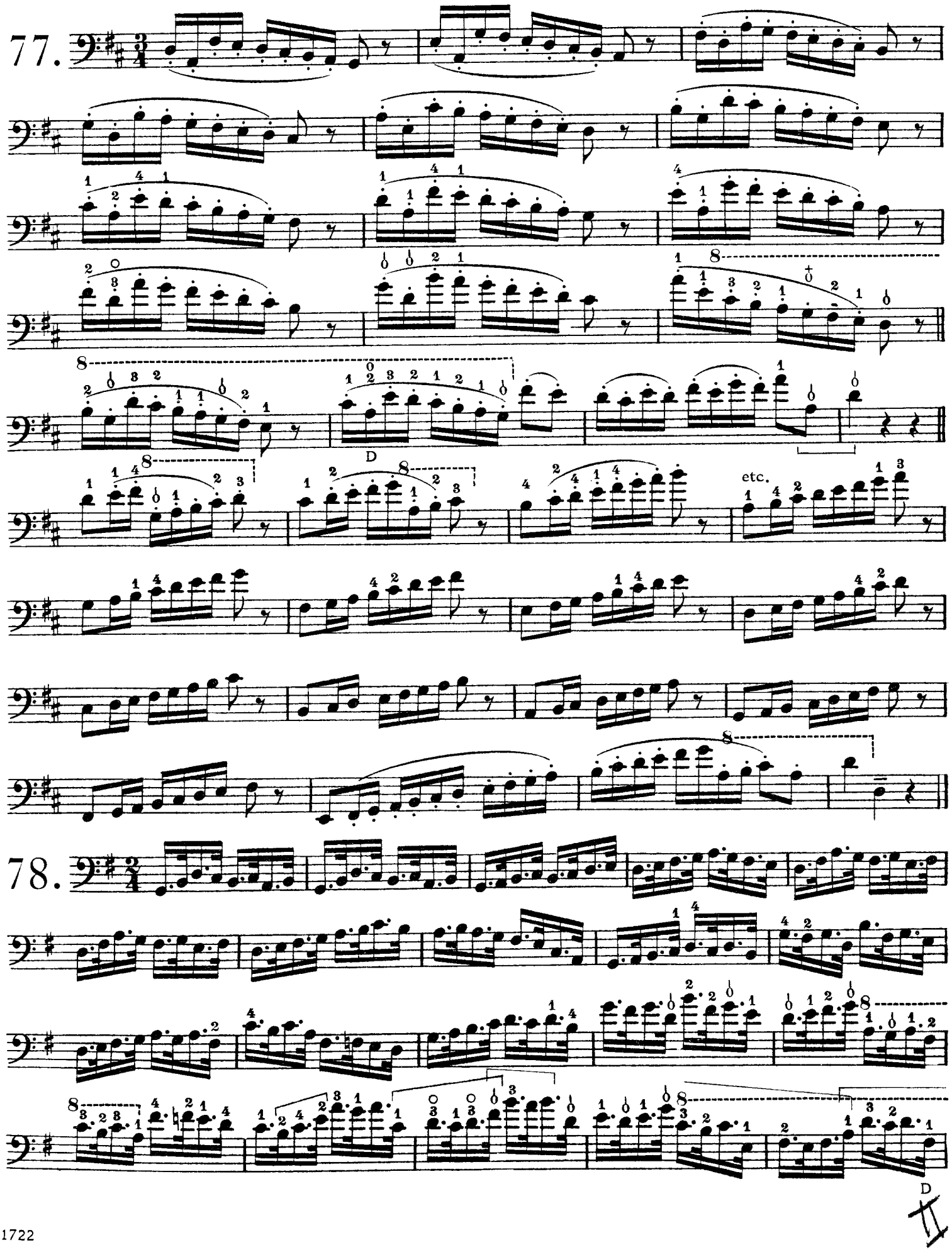
74.

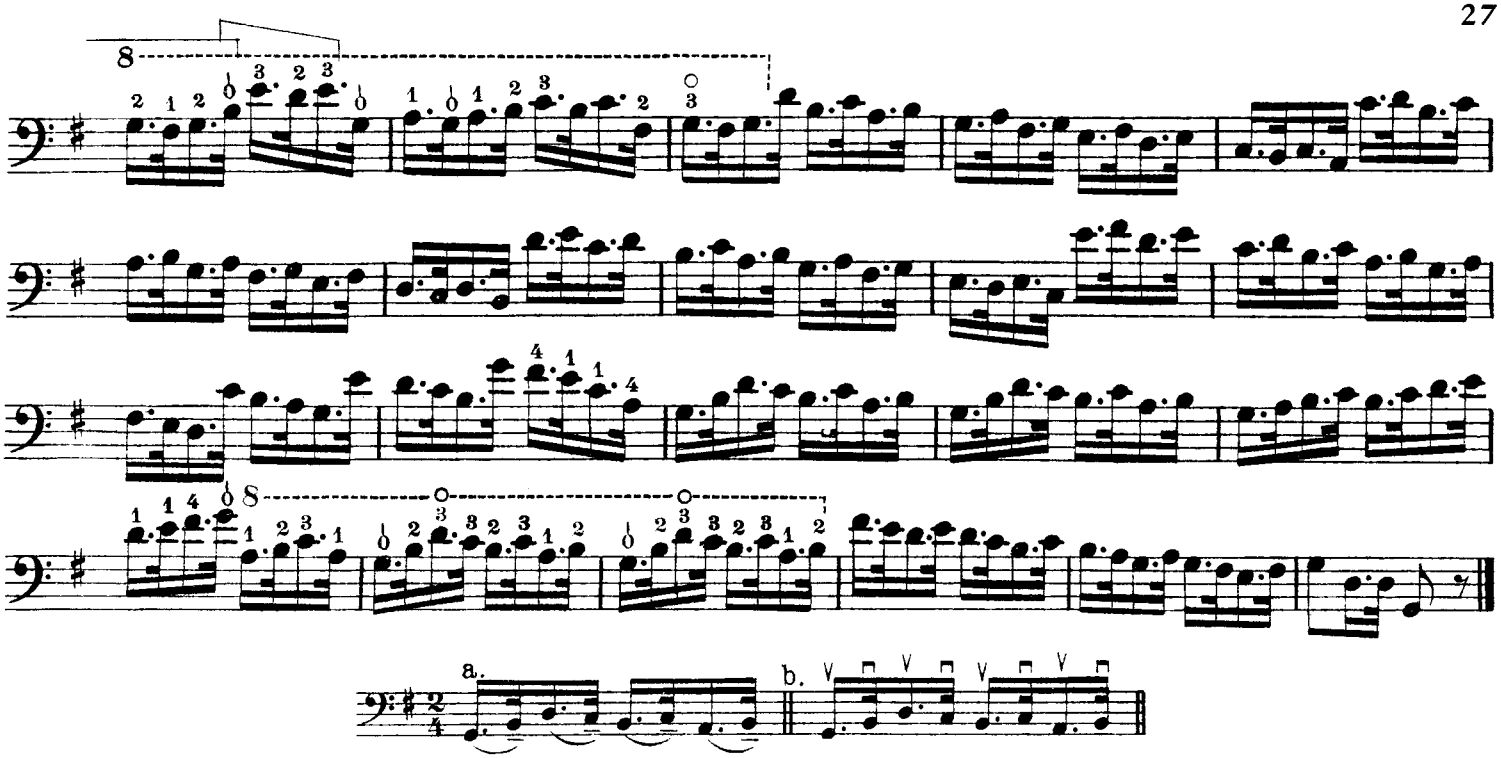


75.




D-S
Cantabile
76.
1.
2.
A D
A
D
sempre diminuendo


77.
78.
etc.
D



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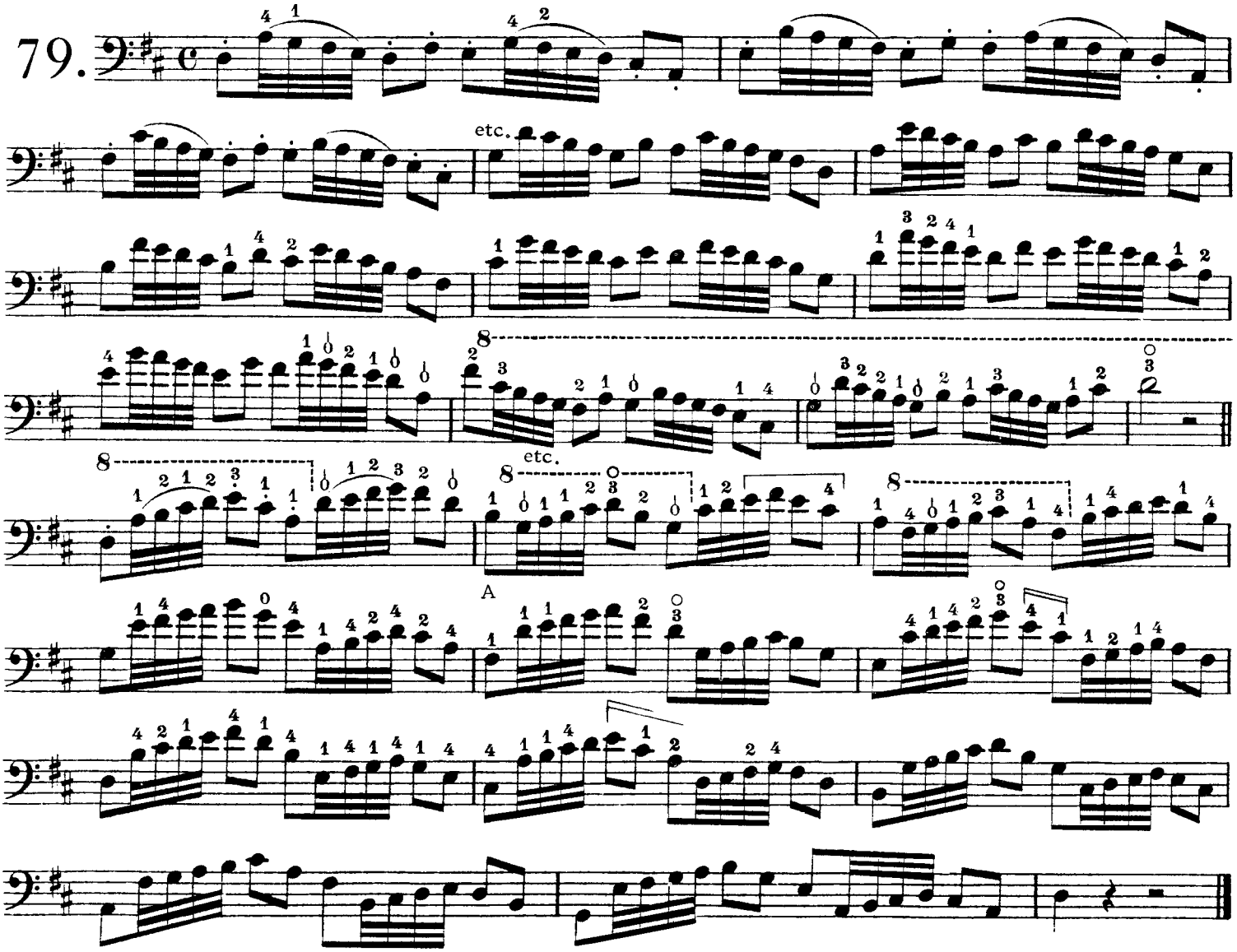


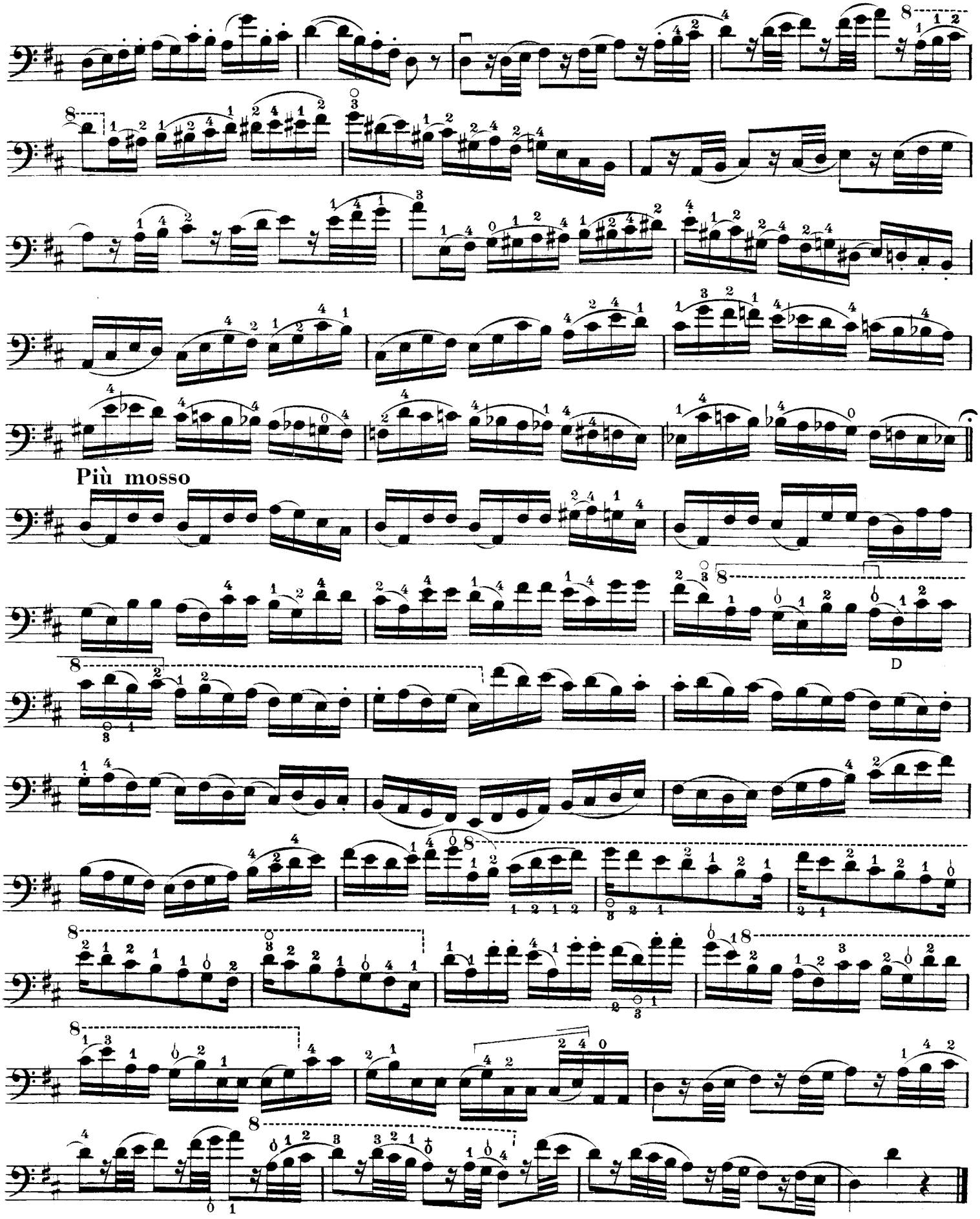
80. Allegro non troppo

sempre legato

D

81. Maestoso

D


Più mosso
D

82.

83.

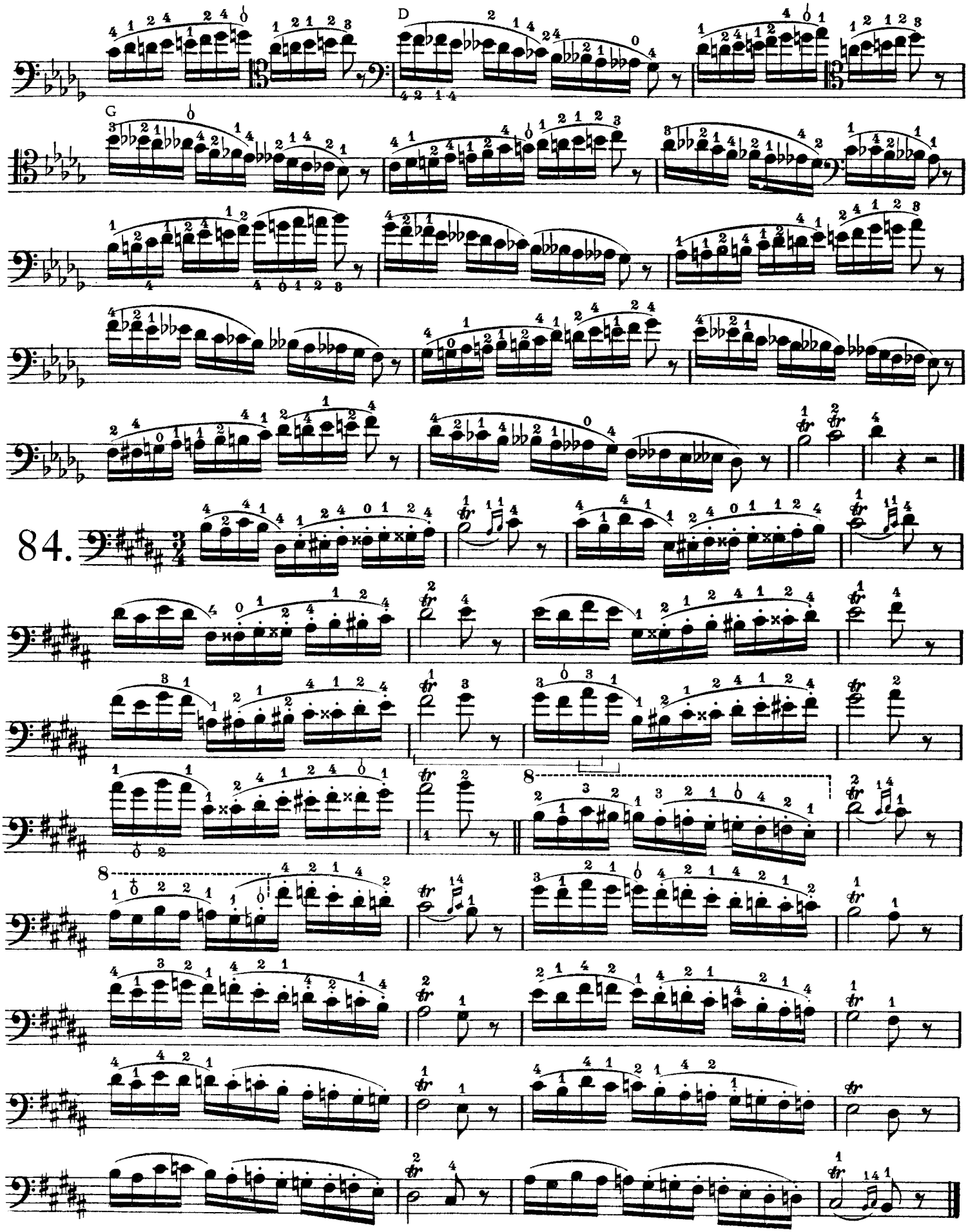
D

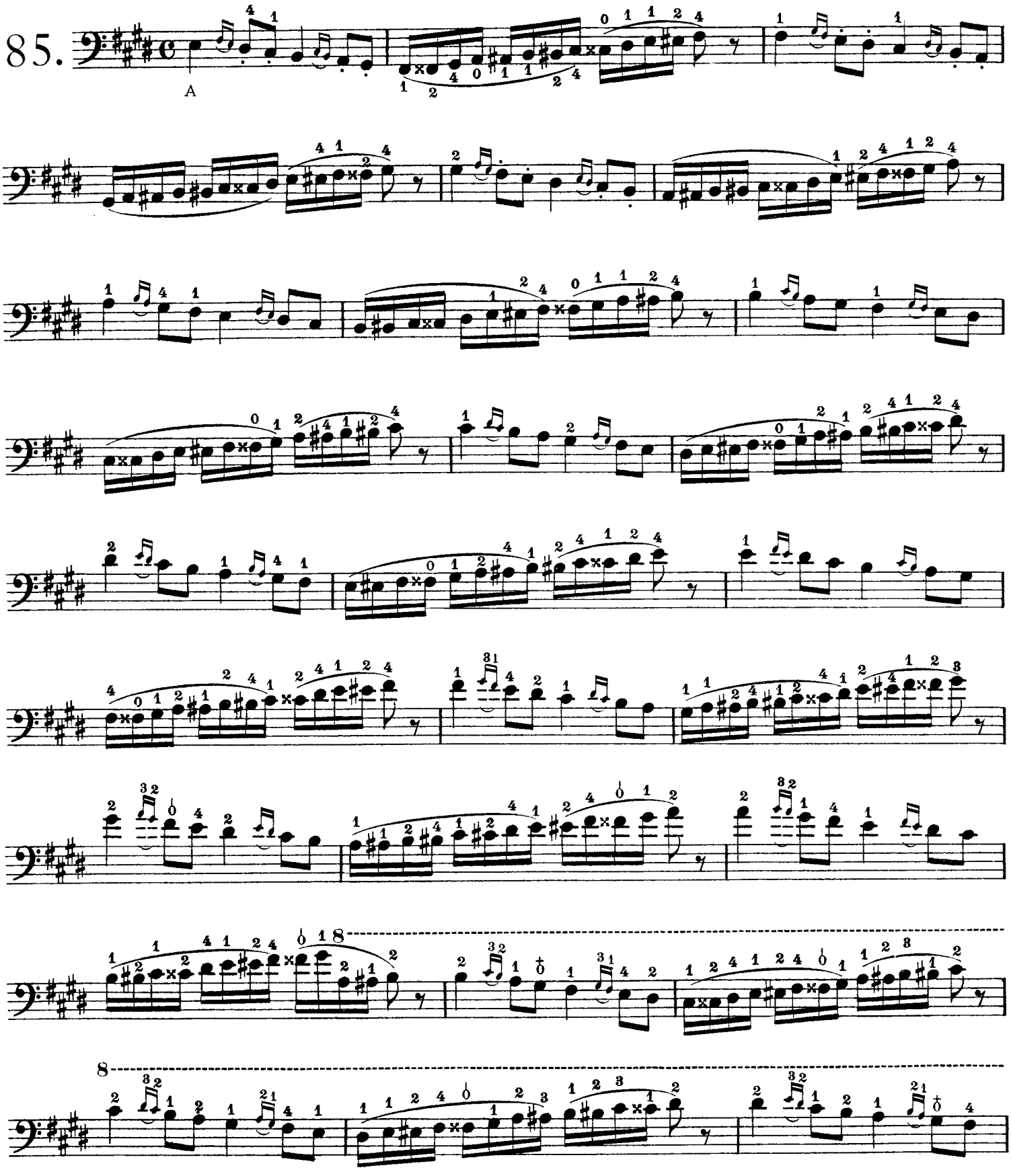
D

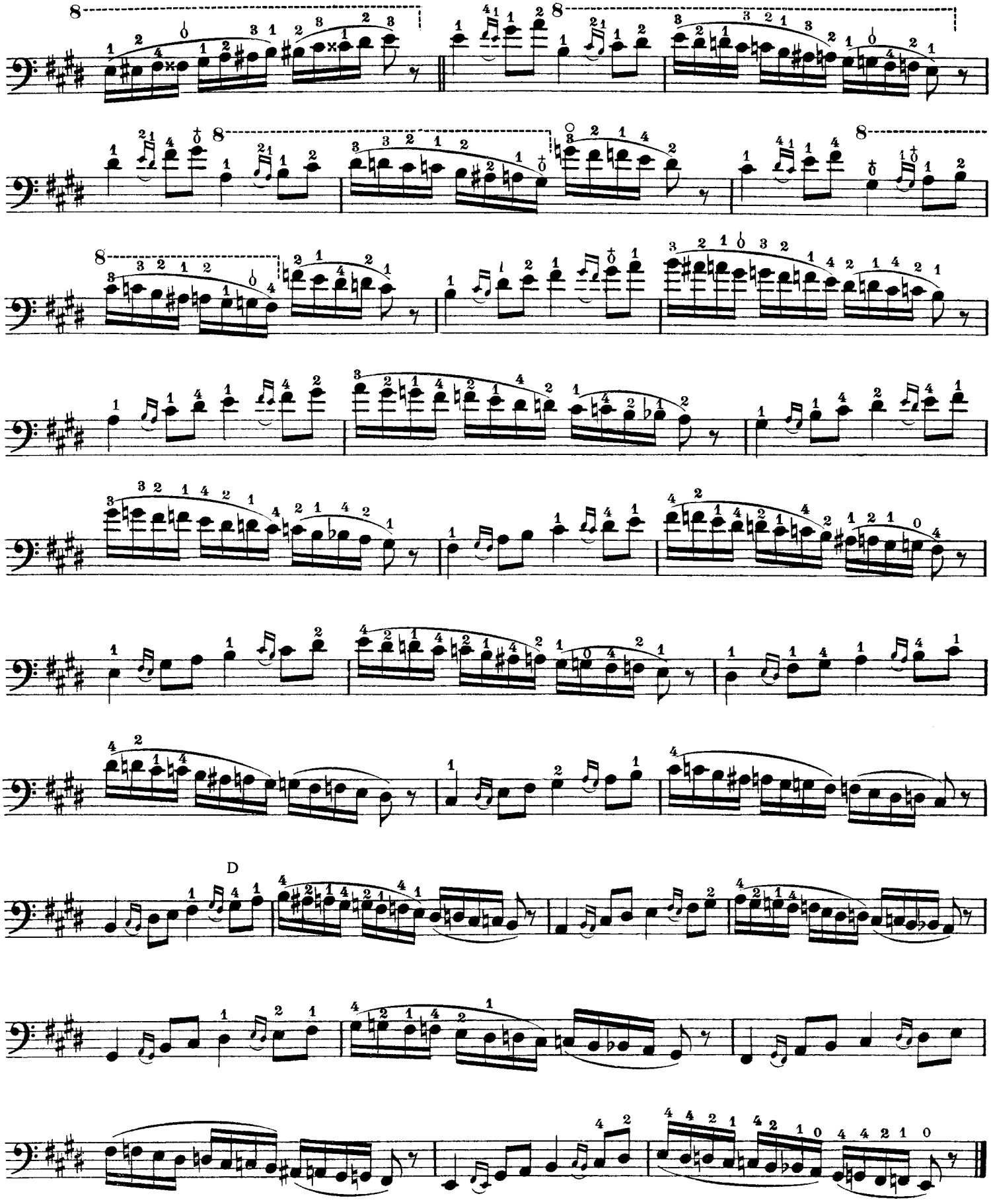
D

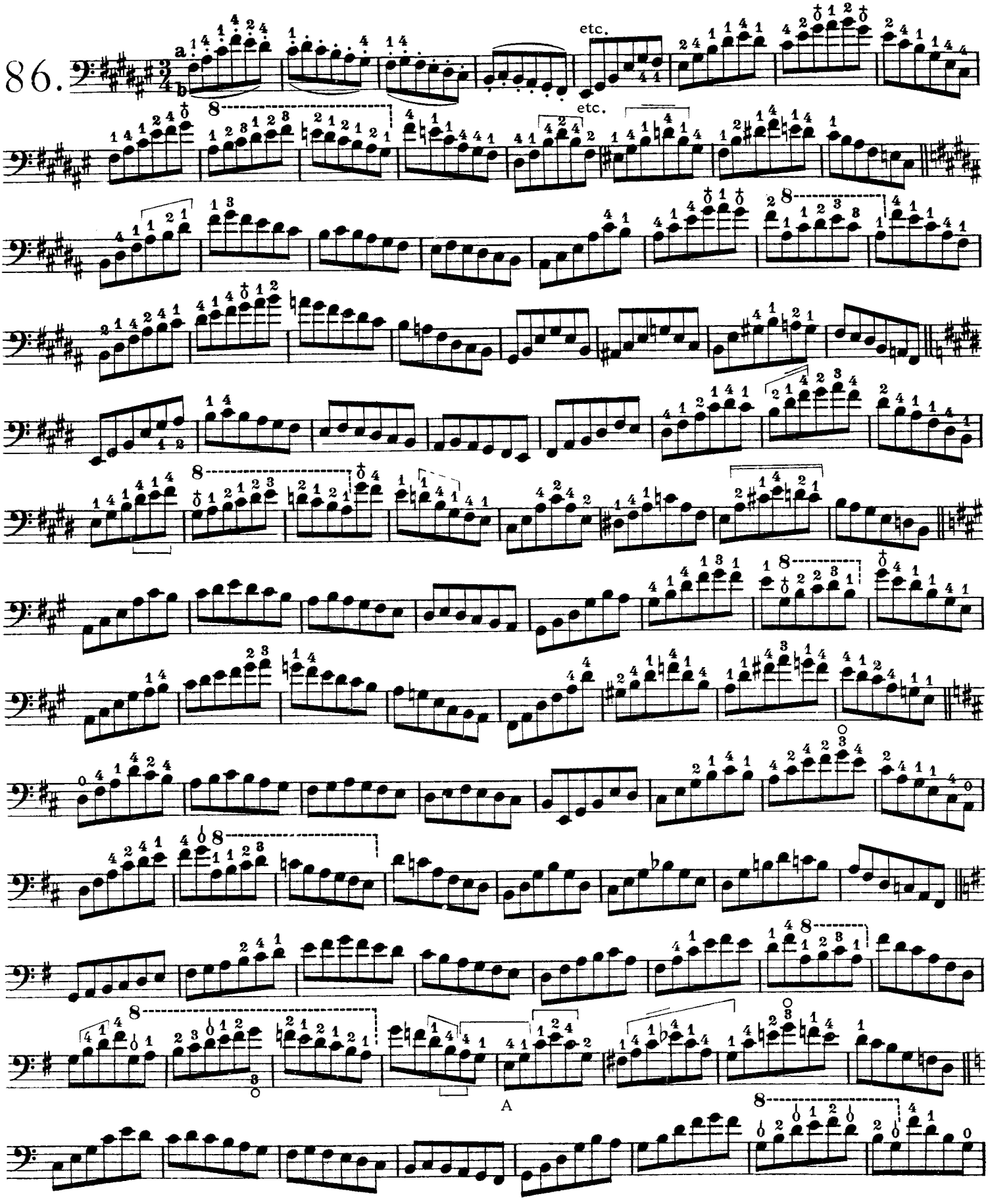
D

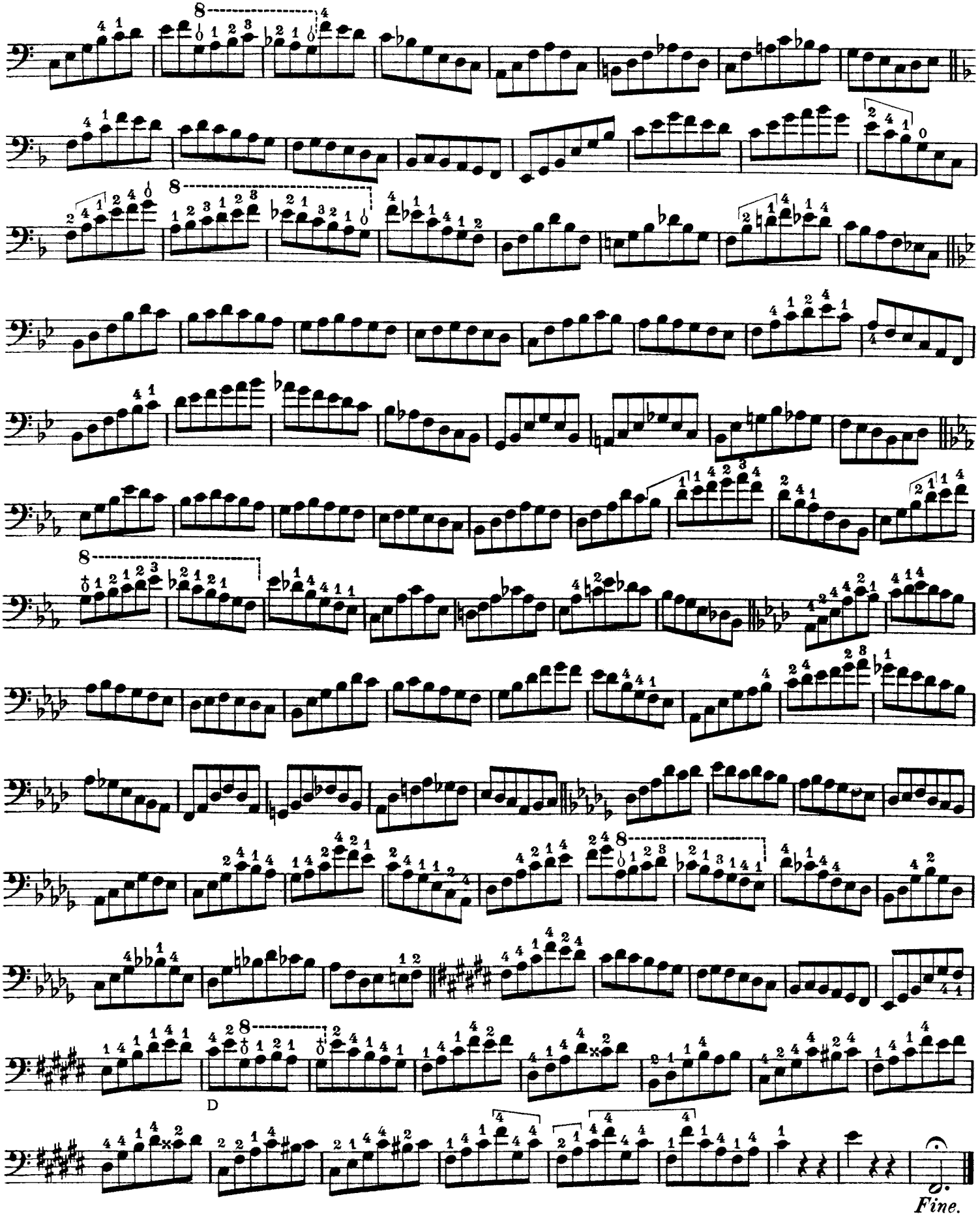
D


D
G
84.


85.
A


D

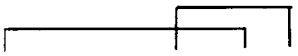

86.
a
b
etc.
etc.
A


D
Fine.

Editor's Note

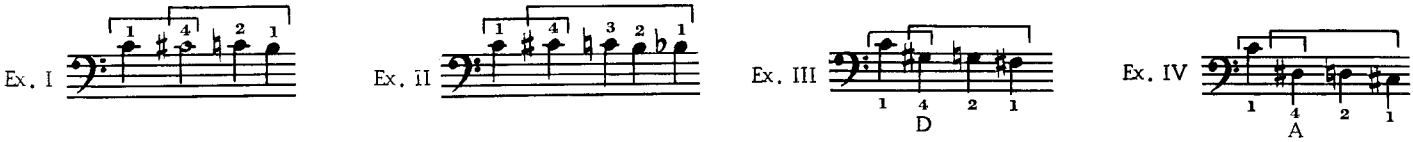
In editing this volume, several indications in addition to the regularly accepted symbols were used. In order to help the student, a short explanation follows:

OVERLAPPING BRACKETS.



To avoid unnecessary shifting this technique has been used as explained in the following examples:

Descending.



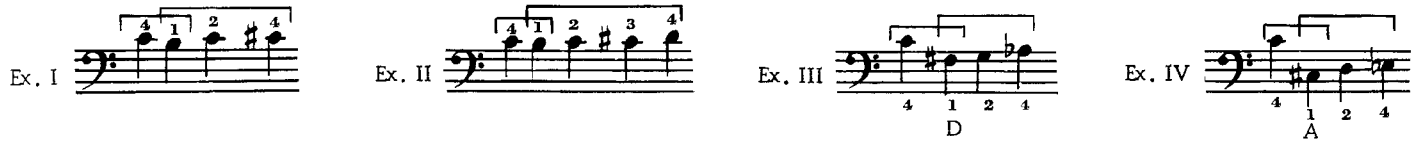
EXAMPLE I. While playing the C with the first finger, lift the second and third fingers sufficiently to allow the fourth finger to be placed in position to play the C♯. Retain pressure on the first finger while placing the fourth finger on the string, so that the weight of both fingers is felt on the string simultaneously. When full weight has been placed on the fourth finger, and the note is now being bowed, secure that finger by pressing it firmly on the string, while extending the other fingers and thumb into the lower neighboring position. In playing rapidly, the fingers and thumb may extend themselves to the lower position, at the moment that full pressure is placed on the fourth finger.

EXAMPLE II. The Franke method.

EXAMPLE III. Place fourth finger on the D string, using the same technique.

EXAMPLE IV. Place fourth finger on the A string, using the same technique as in Example I.

Ascending.



EXAMPLE I. While playing the C with the fourth finger, lift the second and third fingers sufficiently to allow the first finger to be placed in position to play the B. Retain pressure on the fourth finger while placing the first on the string, so that the weight of both is felt simultaneously on the string. When full pressure has been placed on the first finger, raise the fourth, and while bowing the B, extend the second, fourth and thum into their place in the upper neighboring position.

EXAMPLE II. The Franke method. (Four finger system.)

EXAMPLE III. Place first finger on D string, using same technique as in Example I.

EXAMPLE IV. Place first finger on the A string, using same technique as in Example I.

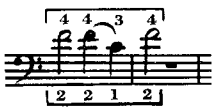
DOTTED BRACKET.

The thumb remains in place, while the hand moves into upper and lower neighboring positions.

THE FRANKE METHOD.

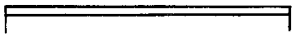
The four finger system in which the four fingers are used before shifting.

THE PLAYING OF FOURTHS IN THE SAME POSITION.



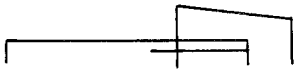
Keep pressure constant on the fourth finger, while bringing the third finger over to play the C. By raising the left elbow slightly, the hand is so pitched that the third finger is opposite the fourth. The same technique is used with the alternate fingering.

EXTENSION.



The extension of the fourth or first finger without shifting.

COMBINATION OF TECHNIQUES.



The combination of any of the above techniques.

FRED ZIMMERMANN