

H. VIEUXTEMPS: CONCERTO N^o 2, op. 19.

Andante sostenuto.

SOLO VIOL. *)

PIANO.

5

10

15

mf

p

mp

mf

f

pp

espres.

sf

aminuendo

f

p colla parte

*) Probrati napřed cvičení k jednotlivým taktům na straně 9-23.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 9-23 vorzunehmen.

*) Begin with the exercises of the separate bars page 9-23.

*) Dapprima vanno studiati gli esercizi concernenti le singole misure a pag. 9-23.

Poco più lento ben sostenuto.

20

25

30

35 40

First system of musical notation. The upper staff (treble clef) begins with a trill (*tr*) and a dynamic marking of *mf*. The lower staff (grand staff) features a fortissimo (*ffz*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The piece is in the key of D major.

Second system of musical notation, starting with measure 45. The upper staff begins with a forte (*f*) dynamic and includes a mezzo-piano (*mp*) marking. The lower staff starts with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic. Measure 45 is circled.

Third system of musical notation, starting with measure 50. The upper staff begins with a piano (*p*) dynamic and includes a trill (*tr*). The lower staff starts with a pianissimo (*pp*) dynamic and includes the instruction *pp dimin. sempre*. The system concludes with the instruction *sin al Fine*. Measure 50 is circled.

Fourth system of musical notation. The upper staff begins with a mezzo-piano (*mp*) dynamic and includes a trill (*tr*). It features a *dim.* (diminuendo) instruction and ends with a *rit.* (ritardando) instruction. The lower staff starts with a pianissimo (*pp*) dynamic and includes a fortissimo (*ffz*) marking. It concludes with a *rit.* instruction and a final *ppp* (pianississimo) dynamic. The system ends with a double bar line and repeat signs.

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Andante sostenuto.

VIOL. SOLO *)

VIOL. 2.

5

10

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15

4

tr 1

4

4

4

1

aminuendo

4

1

1

Poco più lento ben sostenuto.

20

p

mf

p

p

p

25

mf

mf

p

p

p

30

mf

mf

mp

mf

mf

35

mp

f

f

f

f

Musical score system 1, measures 37-40. The piece is in D major (two sharps). The right hand features a complex melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *ff* and *sf*. A circled measure number '40' is present. Roman numeral 'IV' is written above the staff.

Musical score system 2, measures 41-44. The right hand continues with intricate melodic patterns, including trills and slurs. The left hand has a steady accompaniment. Dynamics include *mf* and *f*. Roman numerals 'V' and 'IV' are written above the staff.

Musical score system 3, measures 45-48. The right hand has a more active melodic line with slurs. The left hand accompaniment is consistent. Dynamics include *p* and *mp*. Roman numeral 'II' is written above the staff. A circled measure number '45' is present.

Musical score system 4, measures 49-52. The right hand features a melodic line with trills and slurs. The left hand accompaniment is steady. Dynamics include *p* and *mp*. Roman numeral 'V' is written above the staff. A circled measure number '50' is present.

Musical score system 5, measures 53-56. The right hand has a melodic line with trills and slurs. The left hand accompaniment is steady. Dynamics include *p*, *dim.*, *pp*, and *rit.*. Roman numeral 'V' is written above the staff.

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru ¹⁾	Hinaufstrich ¹⁾	Up-bow ¹⁾	Arco in su ¹⁾
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o saltato
Zvednouti smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednouti druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) ²⁾	Kunstpauze (Luftpauze) ²⁾	Stop (artificial pause) ²⁾	Pausa artistica (respiro musicale) ²⁾
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	Ierste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di mi, II corda di la, III corda di re, IV corda di sol
Prázdná struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di mi
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	gliss.	Glissando
Středem smyčce	Mitte des Bogens	M.	Alla metà dell'arco
U žabky smyčce	Am Frosch	Fr.	Tallone
Hrotěm smyčce	An der Spitze	Sp.	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	◇	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	2-4	Studio per 2-4 battuta di Solo

¹⁾ bez označení smyky začíná počáteční takt vždy od žabky.

²⁾ Zvednouti smyčec a učiniti krátkou pomlku.

¹⁾ Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

²⁾ Bogen heben und kurze Pause machen.

¹⁾ Unless otherwise indicated, the first measure begins at the nut.

²⁾ Lift Bow and make a brief pause.

¹⁾ Senza l'indicazione della direzione cominciare sempre al tallone.

²⁾ Alzare l'arco facendo una breve pausa.

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CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty, umístěné mezi tak-
tovými dvojčárkami, ně-
kolikrát opakujte!

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Bars between two double
bar lines are to be repea-
ted several times.

Le misure fra le stang-
hette doppie vanno ripe-
tute più volte.

Intervally a přechody do
poloh.

Intervalle und Lagenüber-
gänge.

Intervals and changes of
position.

Intervalli e passaggi di
posizione.

Allegro moderato (♩ = 96) *Sp.*

1 - 13

Odstiňování - Nuancierung - Nuances - Sfumature

Andante (♩ = 56)

1 - 13

Rozložení akordů s prstoklady a.) b.) c.)

Akkordzerlegung mit Fingersätzen a.) b.) c.)

Division of chords with fingerings a.) b.) c.)

Divisione di accordi con le diteggiature a.) b.) c.)

14 - 15

(♩ = 96)

*) V pomlce postaviti opěrný prst.

*) Während der Pause den Stützfinger aufsetzen.

*) Place the transition finger during the rest.

*) Durante la pausa collocare il dito d'appoggio.

Příprava chromatického postupu.

Vorbereitung der chromatischen Folge.

Preparation for the chromatical succession of tones.

Preparazione della successione cromatica.

16 $\text{♩} = 96$

Chromatický postup v různých skupinách.

Chromatische Folge in verschiedenen Gruppen.

Chromatical succession of tones in various groups.

Successione cromatica in gruppi differenti.

16 $\text{♩} = 66$

S 15 smyky. - Mit 15 Stricharten. - With 15 bowing styles. - Con 15 colpi d' arco.

16 $\text{♩} = 56, 76, 96.$

1. 2. M. 3. Sp. 4. 5. M. 6. Fr. 7. Sp. 8. Fr. 9. 10. 11. 12. 13. 14. *spiccato* M. 15. M. Fr. M.

Dvojmatové intervaly. | Doppelgriff-Intervalle. | Double-stop intervals. | Intervalli di corde doppie.

17 - 19 $\text{♩} = 96.$

mp mf mp mf p mf mp mf simile p p mp p p mf f p mf

*) Palec postupuje s prsty.

*) Der Daumen rückt mit den Fingern.

*) Thumb moves along with the fingers.

*) Il pollice si sposta simultaneamente alla mano.

Analysa dvojhmatů. - Analyse der Doppelgriffe. - Analysis of double-stops. - Analisi delle corde doppie.

17 - 24

Studie samostatnosti prstů.

Fingerselbständigkeits-Studien.

Studies of independence of the fingers.

Studi per la indipendenza delle dita.

17 - 19

The first system consists of six staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fingerings are indicated by numbers 1 through 4. Dynamics such as 'Fr.' (forando) and 'Sp.' (sforzando) are used throughout. There are also markings for 'II' and '3'.

Pokračování ve studiích samostatnosti prstů.

Fortsetzung der Fingerselbstständigkeit-Studien.

Studies of independence of the fingers continued.

Continuazione degli studi per l'indipendenza delle dita.

20 - 24

$\text{♩} = 76$

mp

The second system continues the piece from measure 20 to 24. It maintains the same key signature and rhythmic complexity. The music features a mix of sixteenth-note runs and chords. Fingerings and dynamics like 'Fr.', 'Sp.', and 'f' are used. There are also markings for '1/1' and '3'.

Interv. 25 - 32

$\text{♩} = 96$

Analysa dvojhmatû. Analyse der Doppelgriffe. - Analysis of double-stops. - Analisi delle corde doppie.

25 - 31

$\text{♩} = 76$

Samostatnost prstů k taktům 30 - 31.

Fingerselbständigkeit zu Takt 30 - 31.

Studies of independence of the fingers to bar 30 - 31.

Studi per l'indipendenza delle dita alle misure 30 - 31.

30 - 31

Cvičiti po dvou taktech. - Zu 2 Takten einzuüben. - Practise by two bars. - Studiare le misure due a due.

17 - 27

Smyky pro obratnost -
smyčce na dvou střída-
jících se strunách.

Stricharten für Geschmei-
digkeit des Bogens auf
zwei abwechselnden Saiten.

Bowing styles for pian-
cy of bowing on two
strings alternately.

Colpi d'arco per passare
da una corda all'altra con
scioltezza.

17 - 31

(♩ = 120)

Interv.

37 - 40

(♩ = 96)

mp Sp. Fr. *mf*

f *mf* *p*

IV. *f*

IV. *mp* *sf*

sf *f*

mf *f* IV

IV. *f* IV V IV

Studie akkordové.

Akkord-Studien

Studies of chords

Studio degli accordi

83 - 87

(♩ = 92)

f

1 2 3 1 2 3 1

Arpeggie na 3 strunách. | Arpeggien auf 3 Saiten. | Arpeggi on 3 strings. | Arpeggi sopra 3 corde.
 S 22 smyky. | Mit 22 Stricharten. | With 22 bowing styles. | Con 22 colpi d'arco.

33 - 37

Odstínění na struně G. | Nuancierung auf der G Saite. | Nuance on the G string. | Sfumature sulla corda Sol.

Andante. (♩ = 56)

41 - 45

Chromatický postup po 5 tónech. | Chromatische Tonfolge zu 5 Tönen. | Chromatical succession by 5 tones. | Successione cromatica di 5 note.

Andante. (♩ = 88)

48 - 51



Chromatický postup po
8 tónech.

Chromatische Tonfolge
von 8 Tönen.

Chromatical succession
by 8 tones.

Successione cromatica
di 8 note.



Chromatické stupnice z taktu 50 - 51 se 14 smyky.

Chromatische Tonleiter aus Takt 50 - 51 mit 14 Stricharten.

Chromatical scale from bar 50-51 with 14 bowing styles.

Scala cromatica dalle misure 50-51 con 14 colpi d'arco.

(♩ = 60)

mf f mf p

1. Fr. 2. M. 3. Sp. 4. M. 5. Fr. 6. Sp. 7. M. 8. Sp. 9. M. 10. Fr. 11. Sp. 12. spiccato Fr. 13. M. 14. sautillé

Chromatické stupnice z taktu 50 - 51 v triolách s 16 smyky a s jiným prstokladem.

Chromatische Tonleiter aus Takt 50-51 in Triolen mit 16 Stricharten und anderem Fingersatz.

Chromatical scale from bar 50-51 in triplets with 16 bowings and with another fingering.

Scala cromatica dalle misure 50-51 in terzine con 16 colpi d'arco e diteggiatura differente.

(♩ = 112)

mp mf mp pp

1. M. 2. M. 3. M. 4. M. 5. Sp. 6. M. 7. Sp. 8. Fr. 9. M. 10. M. 11. M. 12. Sp. 13. Fr. 14. M. 15. M. 16. M.

Rytmisace taktů 50 - 51.

Rhythmisierung der Takte 50-51.

Various rhythms bar 50-51.

Ritmizzazione delle misure 50-51.

(♩ = 66)

mp

1. Fr. 2. Fr. 3. Fr. 4. Fr. 5. Fr. 6. Fr. 7. Fr. 8. Fr. 9. Fr. 10. Fr. 11. Fr. 12. Fr. 13. Fr. 14. Fr. 15. Fr. 16. Fr.

simile mf p

mf détaché mp dimin.

f détaché *mp* *f* *mp* *mf* *mp*
p *pp* *mp* *p* *pp*

Závěrečná pasáž po 2, 4, | Die Schlusspassage zu 2, | Final passage by 2, 4 and | Passaggio finale a 2, 4
 5 tónech. | 4, 5 Tönen. | 5 notes. | e 5 note.

52

mf *mp* *mf*
f *mf* *mp* *p*
mp *mf* *f*
mp *f* *simile*
pp *molto ritardando*

Fr. $\frac{1}{4}$ Sp. $\frac{1}{4}$
 Fr. $\frac{1}{4}$ Sp. $\frac{1}{4}$

tr