

## BERIOT: CONCERTO 7/2.

Andante cantabile.

SOLO VIOL. \*)

*mp* *p* *mp* *mf*

*con molta espressione*

PIANO.

*pp*

10

*p* *pp*

*mf* *f*

*p*

15

*f* *rall.*

*rall.*

\*) Probrati napřed cvičení k jednotlivým taktům na straně 13 - 20.

\*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 13 - 20 vorzunehmen.

\*) Begin with the exercises of the separate bars page 13 - 20.

\*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 13 - 20.

20

*f sf* *mp*

*f sf*

25

*mp* *f sf* *dolce*

30

*rall.* *mf*

*p* *mf cresc.* *f* *ff*

35

mf p mf mp f

This system contains measures 35 through 40. The top staff features a melodic line with dynamic markings *mf*, *p*, *mf*, *mp*, and *f*. The piano accompaniment consists of chords and arpeggiated figures in both hands.

40

p ten. mp

This system contains measures 40 through 45. The top staff has dynamic markings *p*, *ten.*, and *mp*. The piano accompaniment includes a section marked *ten.* (tension) in the right hand, with a corresponding rhythmic pattern in the left hand.

45

mf pp

This system contains measures 45 through 50. The top staff has dynamic markings *mf* and *pp*. The piano accompaniment continues with arpeggiated patterns in both hands.

50

mp mf p

This system contains measures 50 through 55. The top staff has dynamic markings *mp*, *mf*, and *p*. The piano accompaniment features a dense texture of arpeggiated chords in the right hand.

55

f

This system contains measures 55 through 60. The top staff has a dynamic marking of *f*. The piano accompaniment continues with arpeggiated patterns in both hands.

60

Musical score for measures 55-60. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata and a *mf* dynamic, followed by a *f* dynamic and a *mp* dynamic. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Musical score for measures 61-65. The vocal line continues with dynamics of *mf*, *mp*, *f*, *mf*, and *f*. The piano accompaniment maintains its rhythmic pattern with some melodic development in the treble.

65

Musical score for measures 66-70. The vocal line begins with a *p* dynamic, followed by *mp*, *p*, and *mp*. The piano accompaniment continues with a consistent eighth-note bass line.

70

Musical score for measures 71-75. The vocal line starts with a *p* dynamic, followed by a *rit.* section and an *a tempo* section. The piano accompaniment also includes a *rit.* section and an *a tempo* section. The piece concludes with a double bar line and a repeat sign.

## LAUB: POLONAISE.

SOLO VIOL. \*)

PIANO.

5

10

15

20

*mf* *mp* *mp*

*p* *mf* *p dolce* *pp*

*mf* *p* *f* *8*

*ff* *rit.*

*f* *rit.*

\*) Probrati napřed cvičení k jednotlivým taktům na straně 21-28.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 21-28 vorzunehmen.

\*) Begin with the exercises of the separate bars page 21 - 28.

\*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 21 - 28.



## BERIOT: CONCERTO 7/2.

Andante cantabile.

SOLO VIOL. \*)

2. VIOL.

*mp* *p* *mp* *mf*

*con molto espressione*

10

15

\*) Probrati napřed cvičení k jednotlivým taktům na straně 13 - 20.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 13 - 20 vorzunehmen.

\*) Begin with the exercises of the separate bars page 13 - 20.

\*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 13 - 20.

Fr.  $f sf$   $f sf$

System 1: Treble and bass staves. Treble clef has a fermata over a half note, then a sixteenth note chord marked 'Fr.' with a '2' above it. Bass clef has a sixteenth-note accompaniment. Dynamics include  $f sf$  and  $f sf$ . Fingerings '1' and '2' are shown.

20  $mp$   $f sf$

System 2: Treble clef starts with a circled '20'. Treble clef has a sixteenth-note chord marked 'V1' with a '1' above it. Bass clef has a sixteenth-note accompaniment. Dynamics include  $mp$  and  $f sf$ . Fingerings '1' and '2' are shown.

25  $sf$   $mp$   $f sf$

System 3: Treble clef starts with a circled '25'. Treble clef has a sixteenth-note chord marked 'V' with a '1' above it. Bass clef has a sixteenth-note accompaniment. Dynamics include  $sf$ ,  $mp$ , and  $f sf$ . Fingerings '1' and '2' are shown.

$f sf$   $p$  *dolce* *rall.* *rall.*

System 4: Treble clef has a sixteenth-note chord marked 'V' with a '3' above it. Treble clef has a melodic line with dynamics  $f sf$ ,  $p$ , and *dolce*. Bass clef has a sixteenth-note accompaniment. Dynamics include  $f sf$ ,  $p$ , and *rall.* Fingerings '1' and '2' are shown.

30  $p$   $mf$   $f$   $ff$   $sf$   $p$

System 5: Treble clef starts with a circled '30'. Treble clef has a sixteenth-note chord marked 'V' with a '1' above it. Treble clef has a melodic line with dynamics  $p$ ,  $mf$ ,  $f$ , and  $ff$ . Bass clef has a sixteenth-note accompaniment. Dynamics include  $mf$ ,  $f$ ,  $ff$ ,  $sf$ , and  $p$ . Fingerings '1' and '2' are shown.

35  $mf$   $p$  *cresc.*  $mf$   $f$   $ff$   $sf$   $sf$   $mf$   $mp$

System 6: Treble clef starts with a circled '35'. Treble clef has a sixteenth-note chord marked 'V' with a '3' above it. Treble clef has a melodic line with dynamics  $mf$ ,  $p$ , *cresc.*,  $mf$ ,  $f$ ,  $ff$ ,  $sf$ ,  $sf$ , and  $mf$ . Bass clef has a sixteenth-note accompaniment. Dynamics include  $mf$ ,  $p$ ,  $mf$ ,  $f$ ,  $ff$ ,  $sf$ ,  $sf$ , and  $mp$ . Fingerings '1' and '2' are shown.



ossia

*mf* *mfpp* *f*

facilité

*mfpp* *p*

40 41 42 43 44

*mp* *mf* *p*

45 46 47 48 49

*pp* *pp*

50 51 52 53 54

*mp* *mf* *f*

55 56 57 58 59

*f* *f*

60 61 62 63 64

60

*mf* *f* *mp* *mf*

*mf* *mp* *f* *mf*

65

*f* *f* *mp*

Sp. V

*p* *mp* *p*

70

*p* *rit.* *a tempo*

## LAUB: POLONAISE.

SOLO VIOL. \*)

2. VIOL.

5

10

15

20

\*) Probrati napřed cvičení k jednotlivým taktům na straně 21-28.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 21-28 vorzunehmen.

\*) Begin with the exercises of the separate bars page 21 - 28.

\*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 21 - 28.

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
Druhou 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 <sup>1)</sup>	Hinaufstrich <sup>1)</sup>	Up-bow <sup>1)</sup>	Arco in su <sup>1)</sup>
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
Zvednutí smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednutí druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) <sup>2)</sup>	Kunstpause (Luftpause) <sup>2)</sup>	Stop (artificial pause) <sup>2)</sup>	Pausa artistica (respiro musicale) <sup>2)</sup>
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste 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
Prázdna 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
Hrotem 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

<sup>1)</sup> bez označení smyky začíná počáteční takt vždy od žabky.

<sup>2)</sup> Zvednouti smyčec a učiniti krátkou pomlku.

<sup>1)</sup> Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

<sup>2)</sup> Bogen heben und kurze Pause machen.

<sup>1)</sup> Unless otherwise indicated, the first measure begins at the nut.

<sup>2)</sup> Lift Bow and make a brief pause.

<sup>1)</sup> Senza l'indicazione della direzione cominciare sempre al tallone.

<sup>2)</sup> Alzare l'arco facendo una breve pausa.

## CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Takty mezi dvojkárkou taktovou jest vícekrát opakovati.

Einüben einzelner Griffe, Takte und der Lagenübergänge.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Special stops and bars. Changes of position.

Bars between two double bar lines are to be repeated several times.

Studiare gli accordi e le misure separate. Cambi di posizione.

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

1 - 16

The musical score consists of ten staves of music in G major, 2/4 time. It includes various dynamics such as *p*, *f*, *mf*, *mp*, and *dim.*. The notation features slurs, accents, and breath marks. Fingering is indicated by numbers 1, 2, 3, and 4. The exercise is divided into sections by double bar lines.

\*) Druhý prst jako opěrný prst neklouže do 2. polohy, nýbrž - dosáhnuv V. polohy - zvedá se, aby uvolnil místo následujícímu 4. prstu.



\*) Der 2. Finger gleitet als Stützfinger nicht in die 2. Lage, sondern wird - angelangt in der V. Lage - gehoben, um dem folgenden 4. Finger Platz zu machen.



\*) The second finger does not slide as transition finger into the second position, 2 2 4 but approaching the fifth position is lifted to give way for the following fourth finger.



\*) Il 2° dito non si corre alla 2ª posizione come dito d'appoggio 2 2 4 ma quando arriva alla 5ª posizione si alza per lasciare posto al 4° dito.



17

Přednesové cvičení - Vortragsübung - Exercise of interpretation - Esercizio di interpretazione

1 - 7

17 - 26

27 - 28

Sp. M. *f* *mf*

*f* *mf* *f* *mp* *f* *mp*

*mf* *p* *f* III *f*M.

*mf* *f* *mf* *f*

*mf* *f* *mf* *f* III

*mf* *f*

8 smyky - mit 8 Stricharten - with 8 styles of bowing - con 8 colpi d'arco

27 - 28

*détaché* III

3.

5.

7. *sautillé*

Přednesové cvičení - Vortragsübung - Exercise of interpretation - Esercizio di interpretazione

9 - 28

*p* *p*

*p* *mf* *mf* *f* *mf*

3 4 (4) 4 Sp. 2 1 1 1 4 3 4 2 4

*mp mf*

*f sf > sf > f > f*

*f* *ff*

*f* *p*

Přednesové cvičení - Vortragsübung - Exercise of interpretation - Esercizio di interpretazione

31 - 35

*f* *sf* *p*

*f* *sf* *p*

Řetězový trilek - Kettentriller - Chain-trills - Trilli intrecciati

36 - 37

*p* *mf* *p* *f*

*f* *dimin.*

*f* *mf* *f* *dimin.*

*f* *dimin.*



Pokračování trilků v hořejší oktávě.

Fortsetzung des Trillers in der oberen Oktave.

The trill in the upper octave continued.

Continuazione dei trilli nell'ottava superiore.

38 - 49

58 - 62

63 - 64

\*) Palec postupuje s prsty do poloviční polohy a zpět.

\*) Der Daumen rückt mit den Fingern in die halbe Lage und zurück.

\*) The thumb moves along with the fingers into the half position and returns.

\*) Il pollice scende alla posizione media e rimonta al tempo stesso che le altre dita.

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various dynamics such as *p*, *sf*, *f*, *mp*, *mf*, and *f*. Technical markings include fingerings (1-4), slurs, and accents. A box labeled "64 - 65" is present on the fifth staff. The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

66 - 70

Passage 68-70

s 9 smyky. - mit 9 Stricharten. - with 9 bowings. - con 9 colpi d'arco.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty mezi dvojjárou taktovou jest vícekrát opakovati.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

Bars between two double bar lines are to be repeated several times.

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Einüben einzelner Griffe, Takte und der Lagenübergänge.

I.

Special stops and bars. Changes of position.

Studiare gli accordi e le misure separate. Cambio di posizione.

1 - 2 *sul G* *mf*

3 *sul G* *mf*

4 - 5 *sul G* *f*

This musical score is for guitar, titled "O. P. 534 b". It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes dynamic markings *mf* and *f*, and tempo markings *Sp.*, *M.*, and *M.*. The third staff is marked with a box containing "5 - 7" and the instruction "sul G". The fourth staff has a box with "7". The fifth staff is marked "IV" and *mf*. The sixth staff includes a *p* marking. The seventh staff includes a *tr* marking. The eighth staff includes a *tr* marking. The ninth staff includes a *tr* marking. The tenth staff includes a *tr* marking. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and fingerings.

8 - 12 *mf* sul G

13 *f* sul G

14 - 15 *f* IV III

IV e III

*mf*

II.

Dolní a hořejší hlas ok-  
táv střídavě s oktávným  
dvojhmatem.

Untere und obere Oktaven-  
stimme abwechselnd mit  
dem Oktavendoppelgriff.

Lower and upper octave  
voices with octave double-  
stops alternately.

Cambiare la voce superio-  
re e la inferiore dell'otta-  
va con la doppia corda di  
ottave.

\*) 2 a 3 prst postaviti na  
hořejší strunu.

\*) Den 2. und 3. Finger auf  
die obere Saite stellen.

\*) Place the second and third  
fingers on the upper string.

\*) Collocare il 2° e 3° dito  
sulla corda superiore.



Section III consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains several measures of music with various rhythmic values and fingerings (1, 2, 4). The second staff continues the piece with similar rhythmic complexity and includes a 'II' marking. The music is characterized by syncopated rhythms and octave double-stops.

III.

Synkopované oktávané dvojmaty.

Oktavendoppelgriffe synkopiert.

Oktave double-stops syncopated.

Doppie corde in ottave sincopate.

Section IV is a multi-measure exercise consisting of four staves. It begins with a treble clef and a common time signature. The music is divided into four distinct styles of broken octaves, each with its own bowing exercise. The notation includes various rhythmic patterns and dynamic markings such as 'f' and 'p'.

IV.

Dělené oktávy čtyřmi způsoby s cvičeními smyčcovými.

Gebrochene Oktaven in vier Arten mit Bogenstrichübungen.

Four styles of broken octaves with bowing exercises.

Ottave separate con 4 esercizi differenti di colpi d'arco.

This block contains 13 numbered exercises for broken octaves, arranged in four staves. Each exercise is a short melodic phrase. Exercise 1 is marked '1. M' and '1. Art'. Exercises 2 through 13 show various rhythmic and bowing variations. The notation includes dynamic markings like 'p' and 'f', and articulation marks like 'v'.

2. způsob  
2. Art



2nd style  
2. maniere

Two staves of musical notation for the second style. The first staff is in common time (C) and the second staff is in 3/4 time. Both feature a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various articulations and slurs.

Four staves of musical notation for the second style, numbered 1 through 15. Each staff contains a sequence of eighth-note patterns. Staff 15 includes the instruction *sautillé*. Below the staves, the following terms are listed: *segue sautillé spiccato sautillé spiccato sautillé spiccato sautillé spiccato*.

3. způsob  
3. Art



3rd style  
3. maniere

Two staves of musical notation for the third style. The first staff is in common time (C) and the second staff is in 3/4 time. Both feature a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various articulations and slurs.

Four staves of musical notation for the third style, numbered 1 through 15. Each staff contains a sequence of eighth-note patterns. Staff 15 includes the instruction *sautillé*. Below the staves, the following terms are listed: *M. Sp. Fr. M. Fr. Sp.*

4. způsob. 4<sup>th</sup> style.  
4. Art. 4. maniere.

V.

Cvičení odstíňování.  
a) po taktech

Nuancierungsstudien.  
a) taktweise

Studies of nuance.  
a) bar by bar

Studio delle sfumature.  
a) differenti misure

b) Ve skupinách po 4 takttech. | b) In Gruppen zu 4 Takten. | b) In groups of four bars. | b) In gruppi di 4 misure.

c) Odstínování melodie v oktávách. | c) Nuancierung der Oktavenmelodie. | c) Of the octave melody. | c) Sfumature della melodia in ottave.