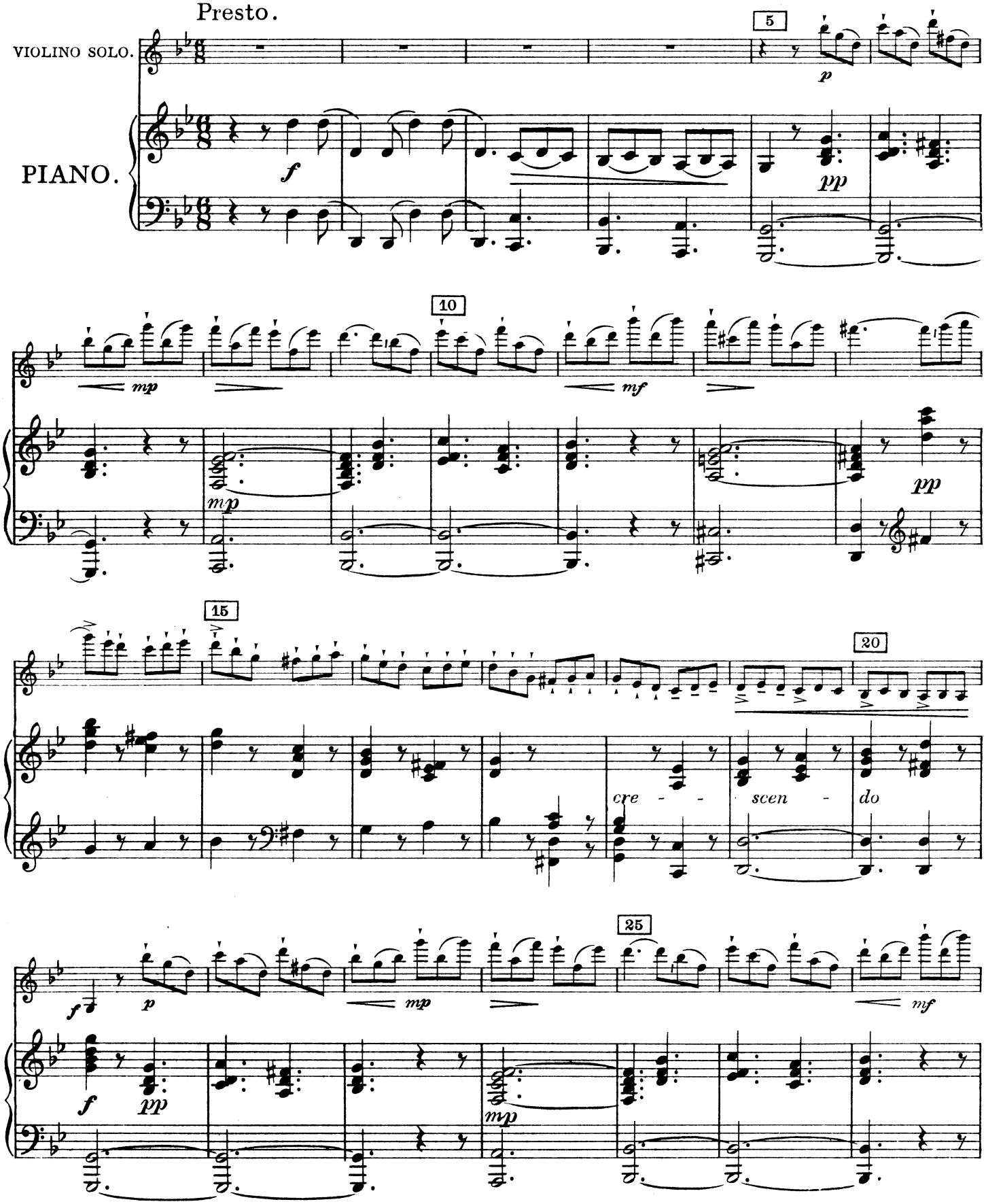
ED. PAZDÍREK - 540

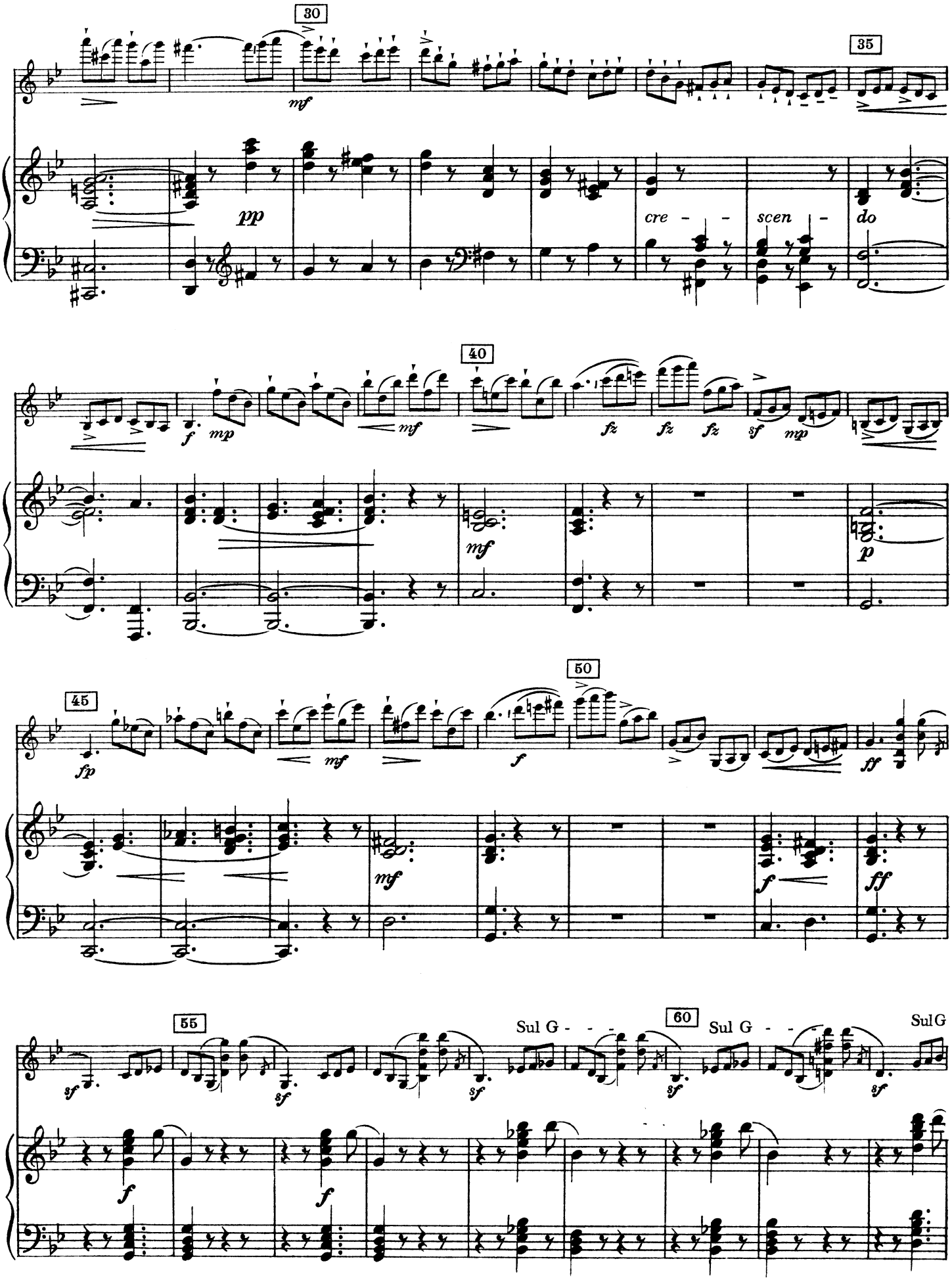
40.

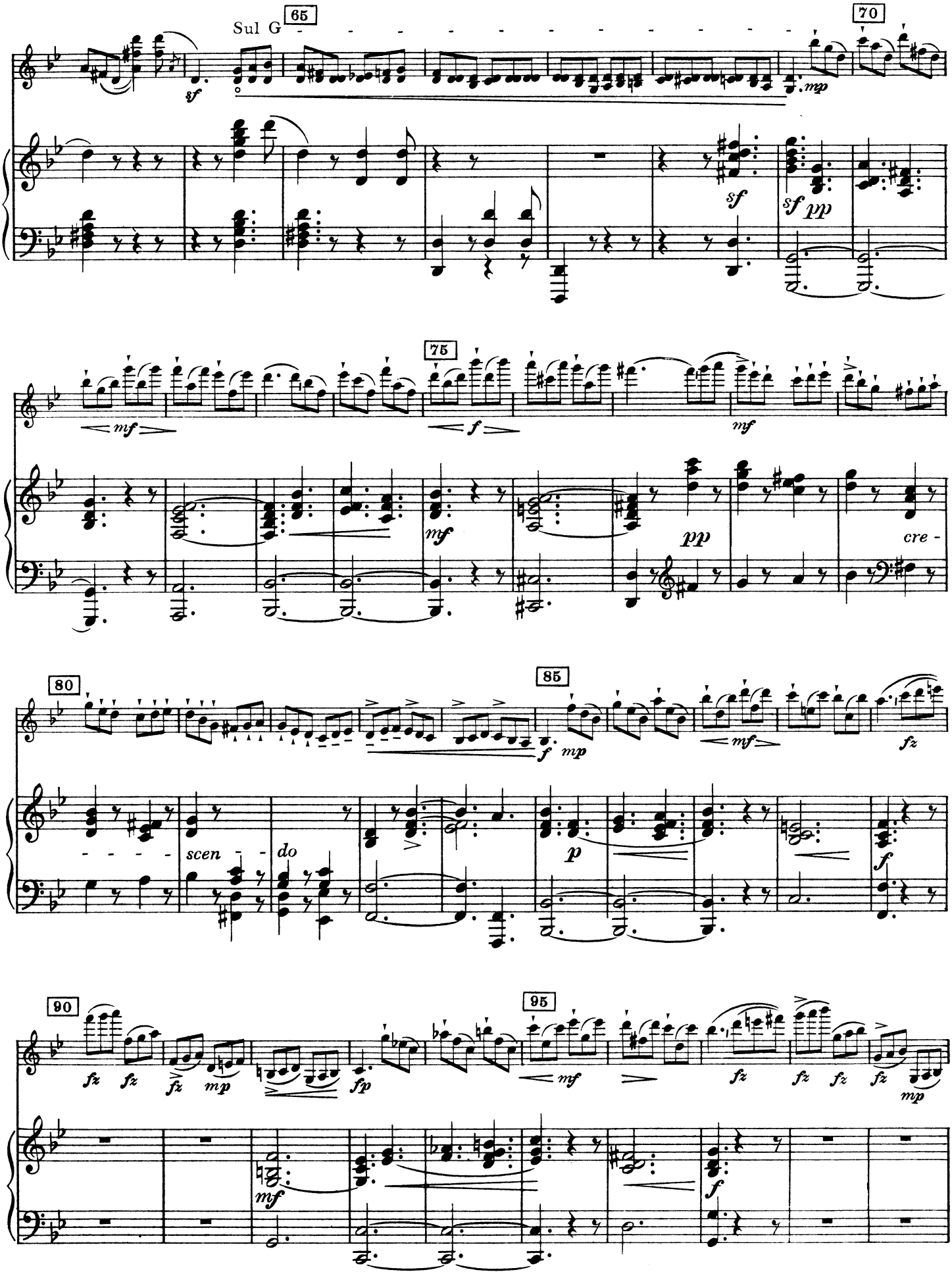
II - 40

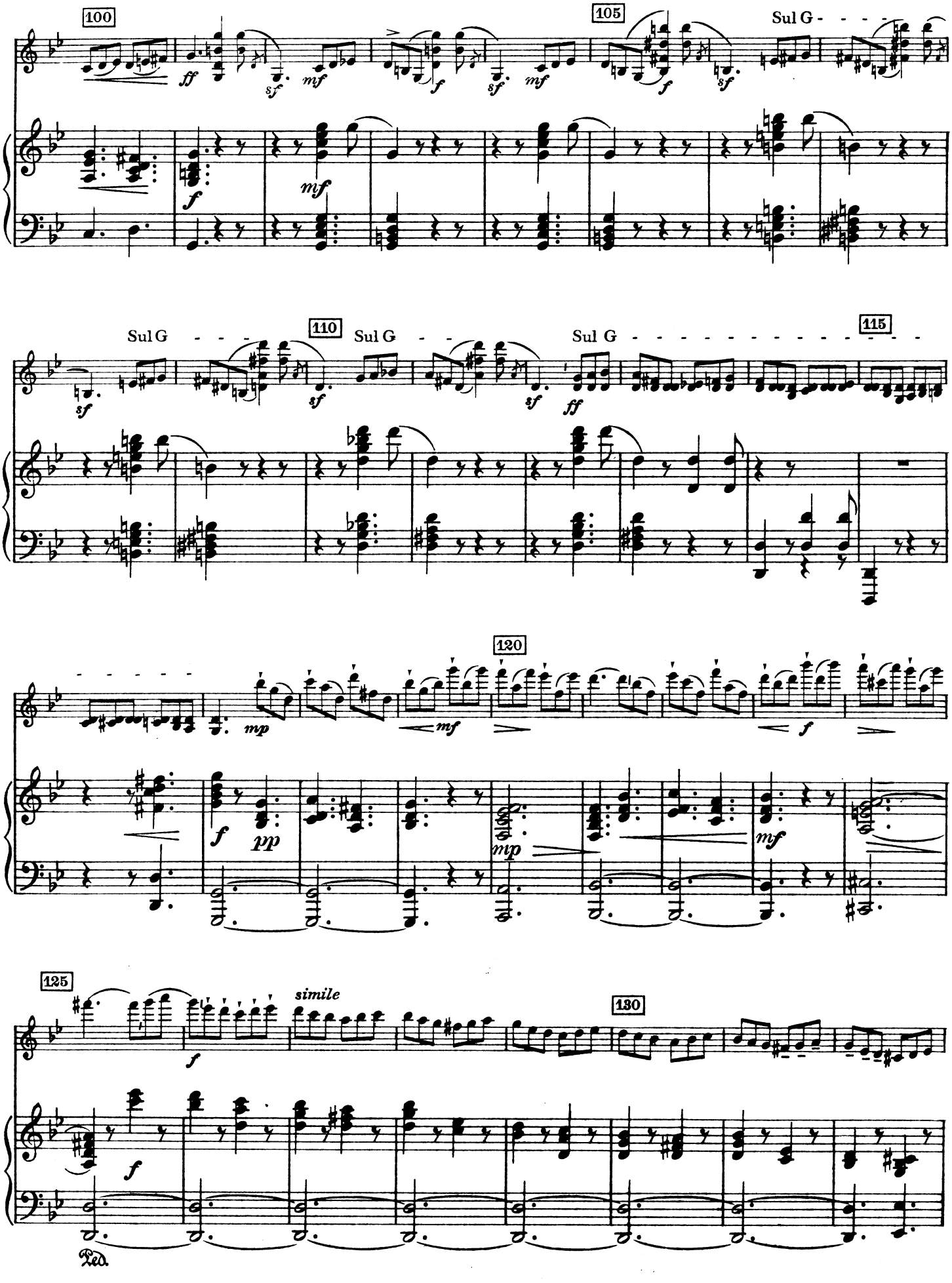
H. Wieniawski, op. 16. SCHERZO - TARANTELLE.

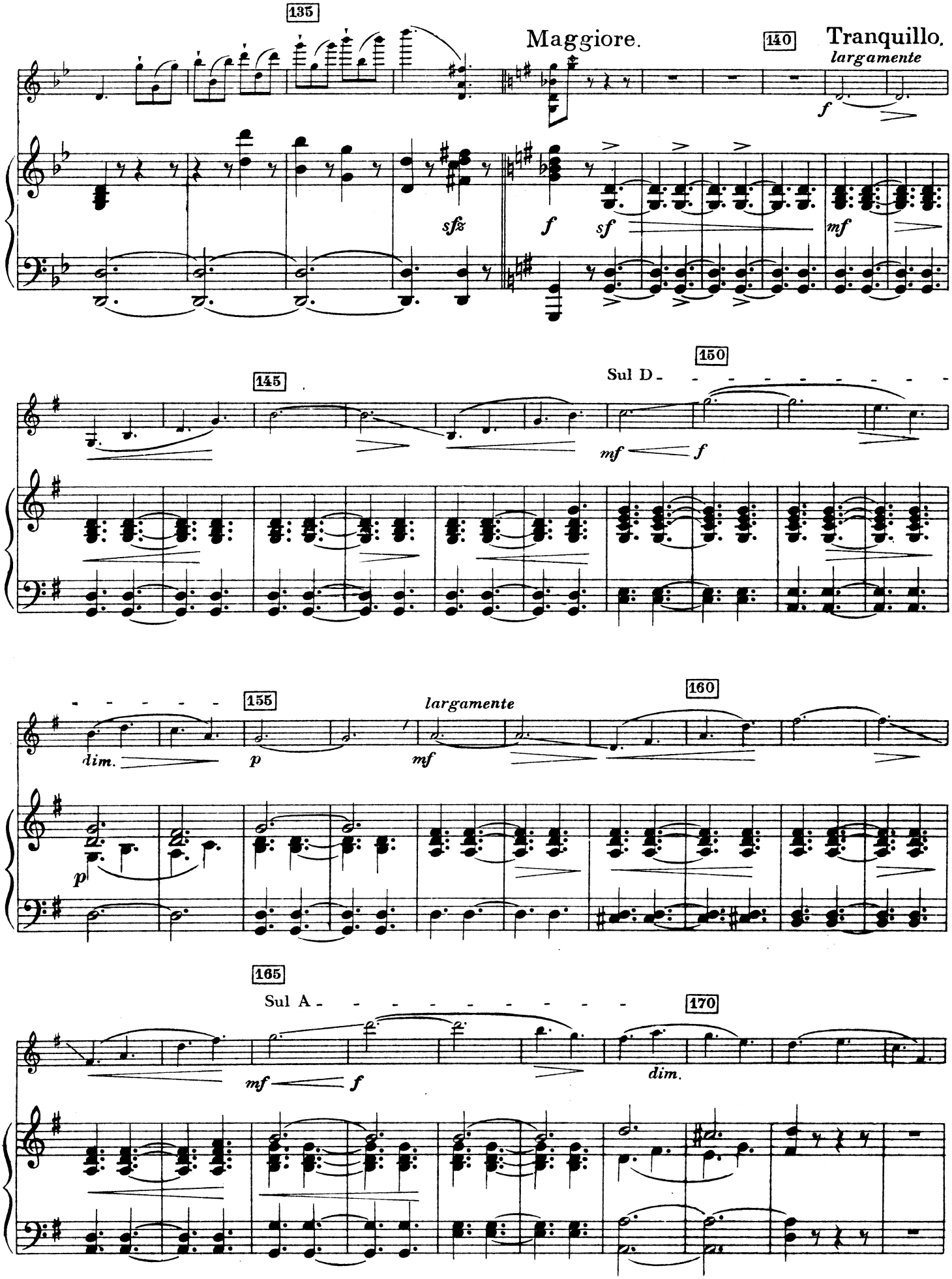


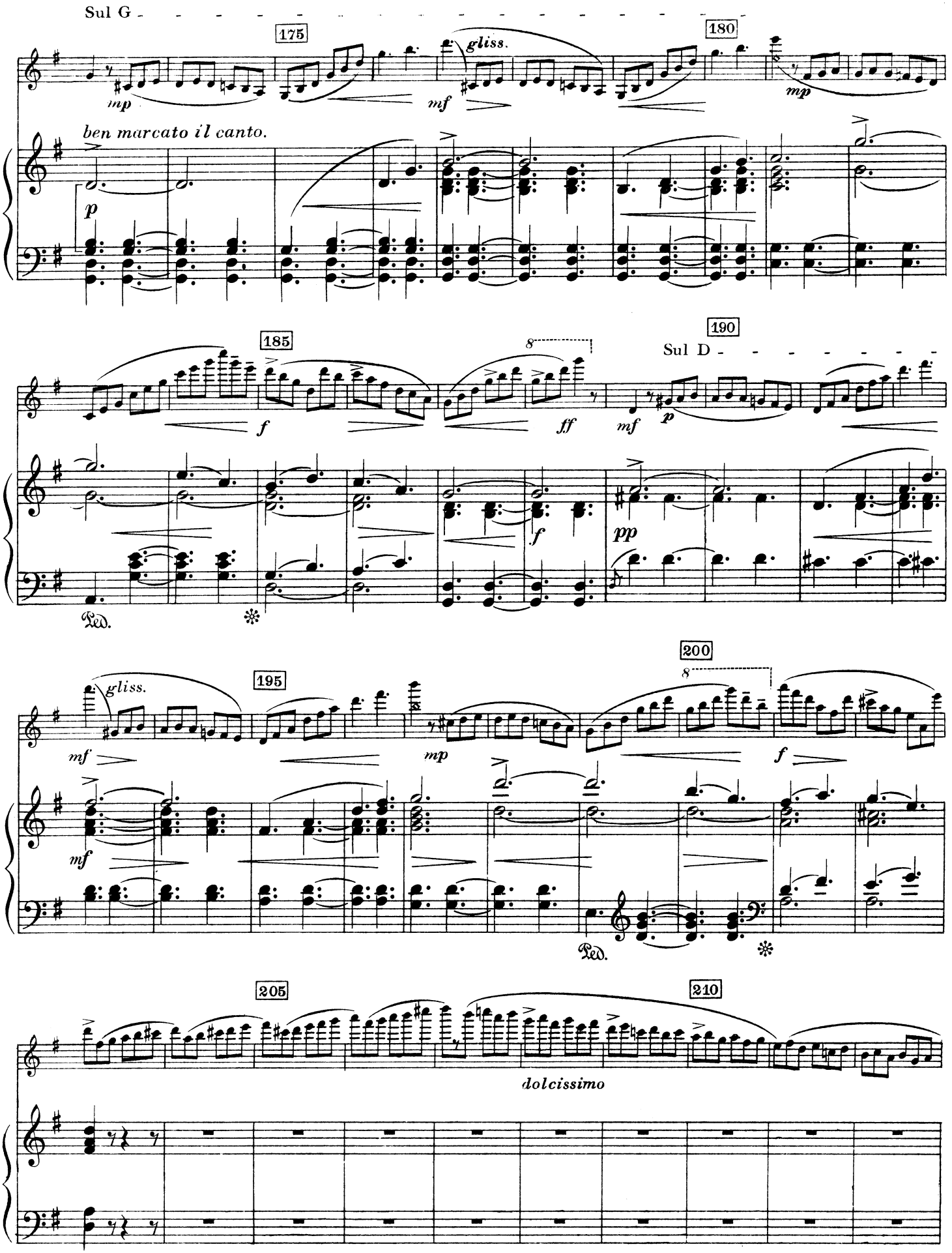
Copyright 1931 by Ol. Pazdírek, Brno.

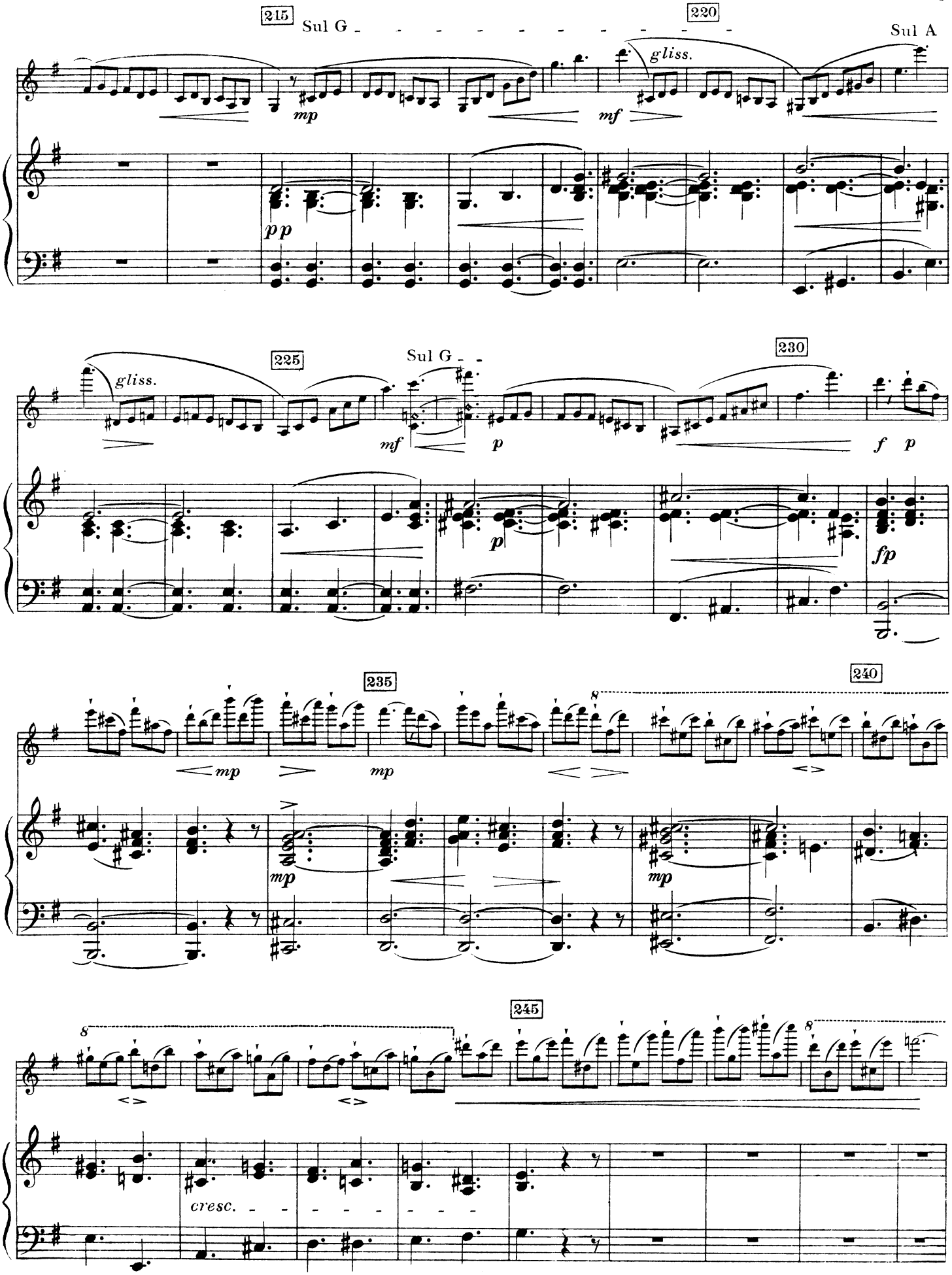

30
35
40
45
50
55
60
pp
mf
cre - - scen - do
f
mp
fz
sf
p
fp
ff
Sul G - - -
SulG

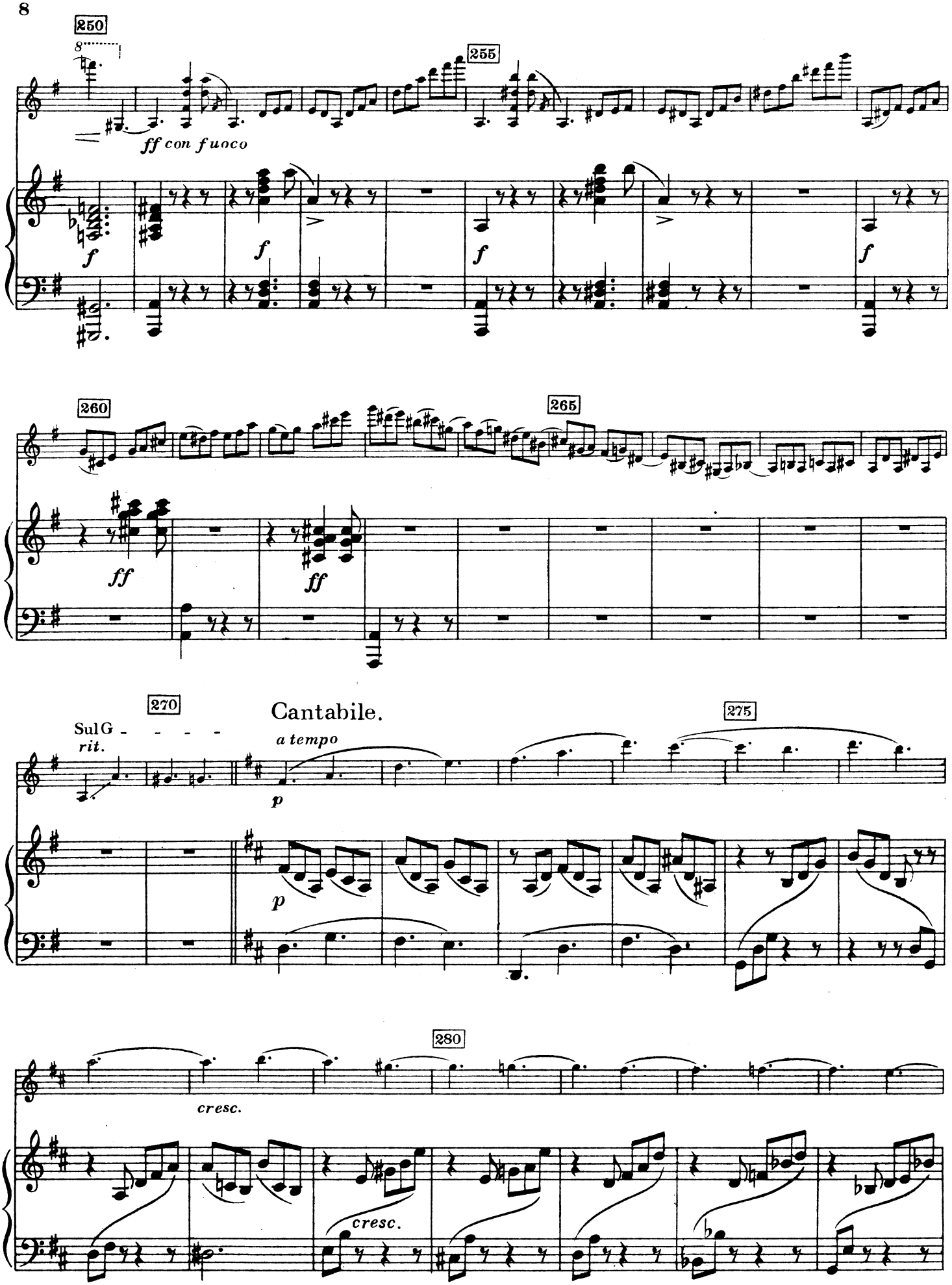

Sul G
65
70
75
80
85
90
95
sf
mp
mf
f
pp
cre -
scen - do
fz
fp

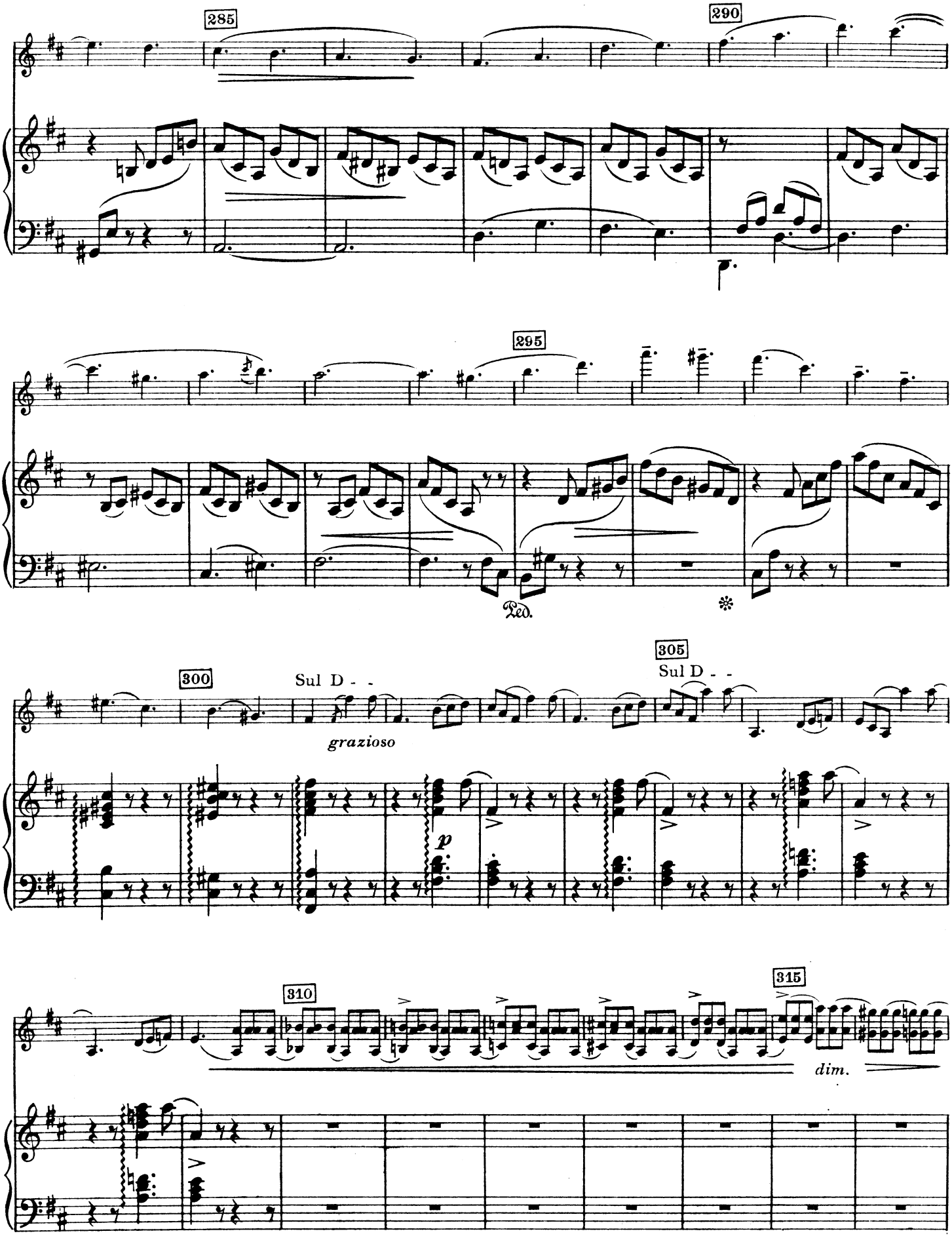

100
105
Sul G
110
Sul G
Sul G
115
120
125
simile
130
Ped.

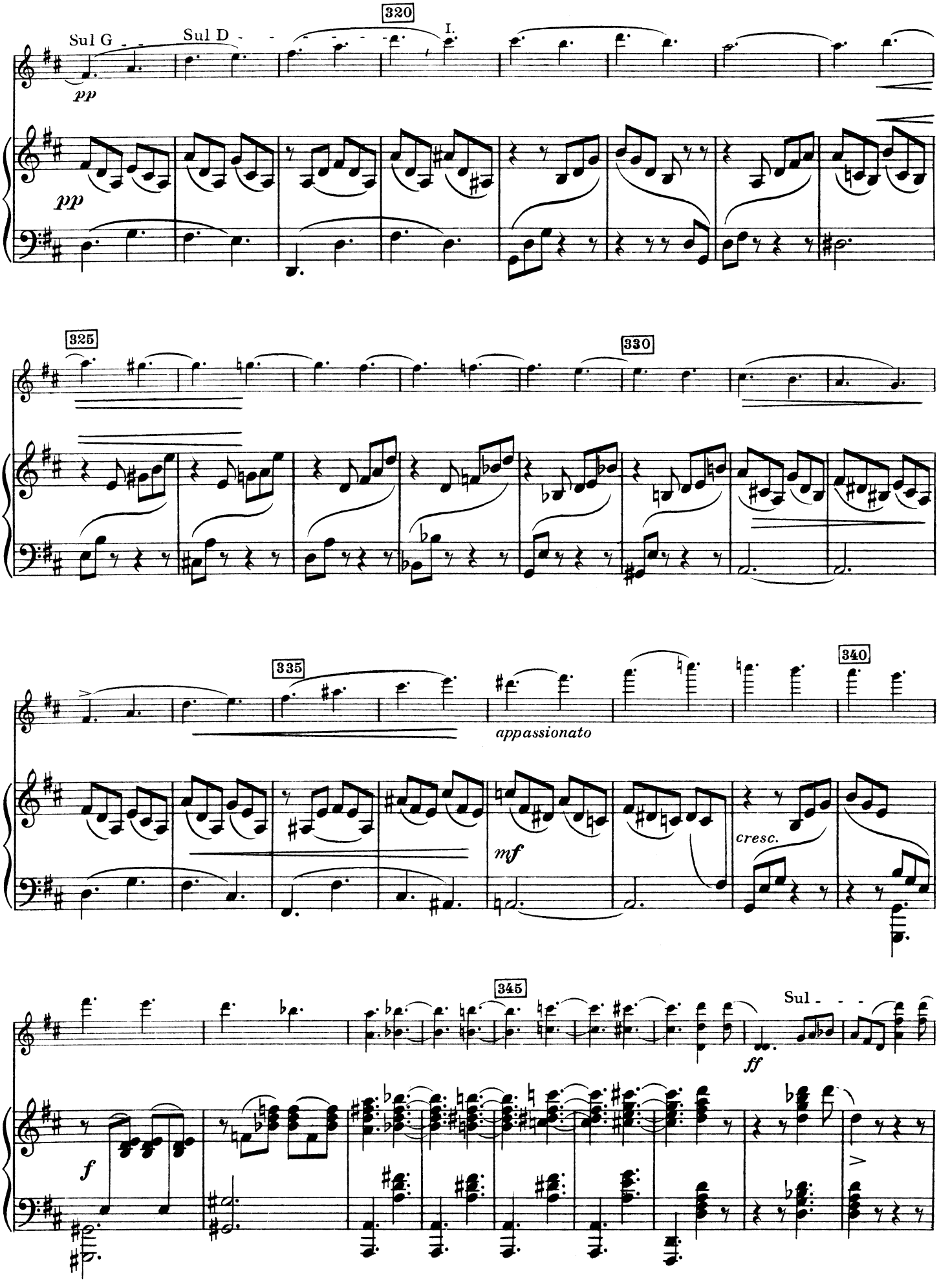

135
Maggiore.
140
Tranquillo.
largamente
sfz
f
sf
mf
145
150
Sul D
mf
f
155
largamente
160
dim.
p
mf
p
165
Sul A
170
mf
f
dim.

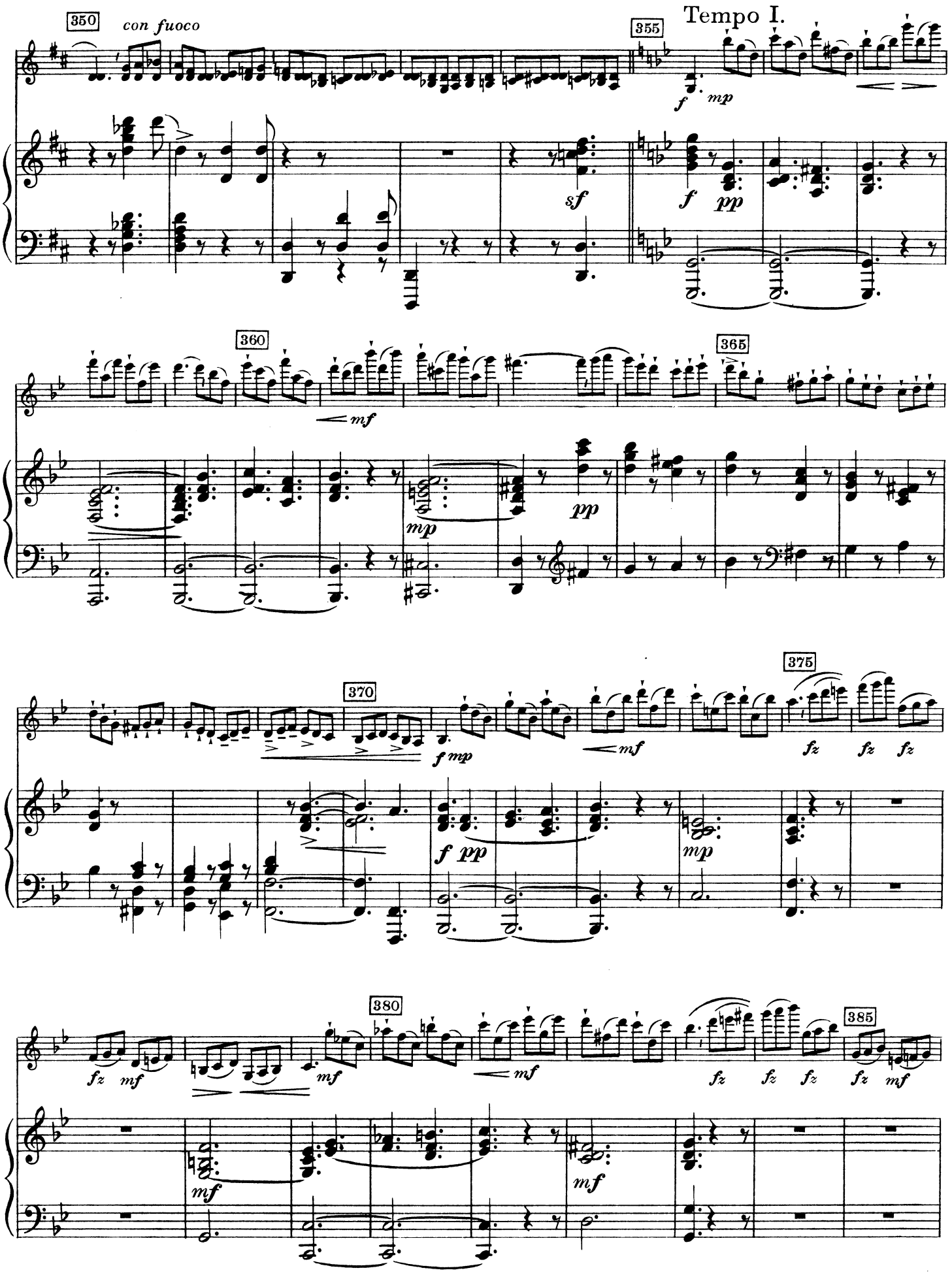

Sul G
175
180
gliss.
mp
mf
mp
ben marcato il canto.
p
185
190
Sul D
f
ff
mf
p
f
pp
Ped.
195
200
gliss.
mf
mp
f
mf
Ped.
205
210
dolcissimo

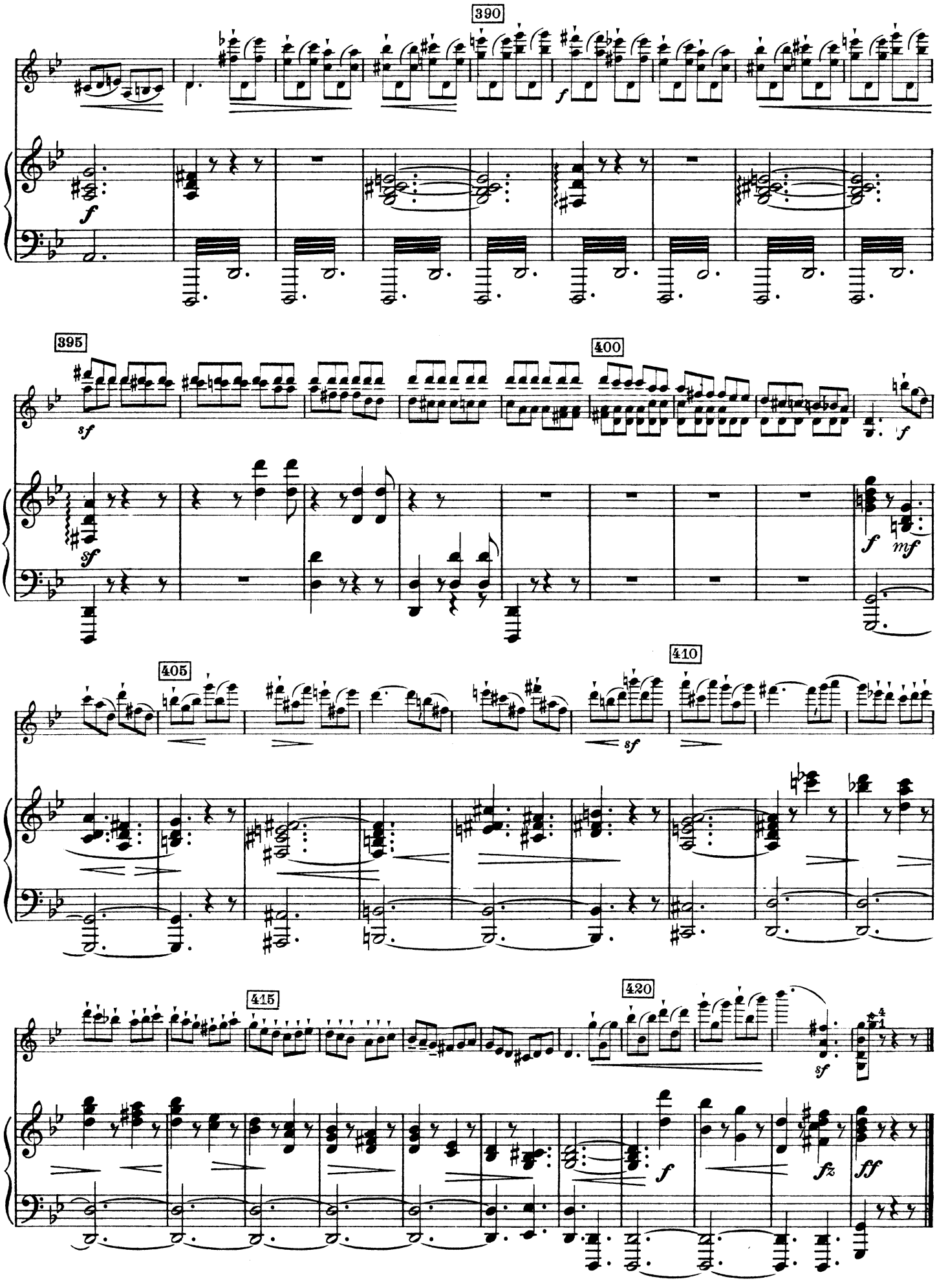

215
Sul G
220
Sul A
gliss.
mp
mf
pp
225
Sul G
230
gliss.
mf
p
f
p
p
fp
235
240
mp
mp
mp
mp
8
8
245
cresc.


250
255
ff con fuoco
f
260
265
ff
270
Cantabile.
Sul G
rit.
a tempo
p
275
cresc.
280
cresc.


285
290
295
Ped.
300
Sul D - -
grazioso
305
Sul D - -
p
310
315
dim.


320
Sul G
Sul D
I.
pp
pp
325
330
335
appassionato
340
mf
cresc.
345
ff
Sul
f


350
con fuoco
355
Tempo I.
360
365
370
375
380
385


390
395
400
405
410
415
420

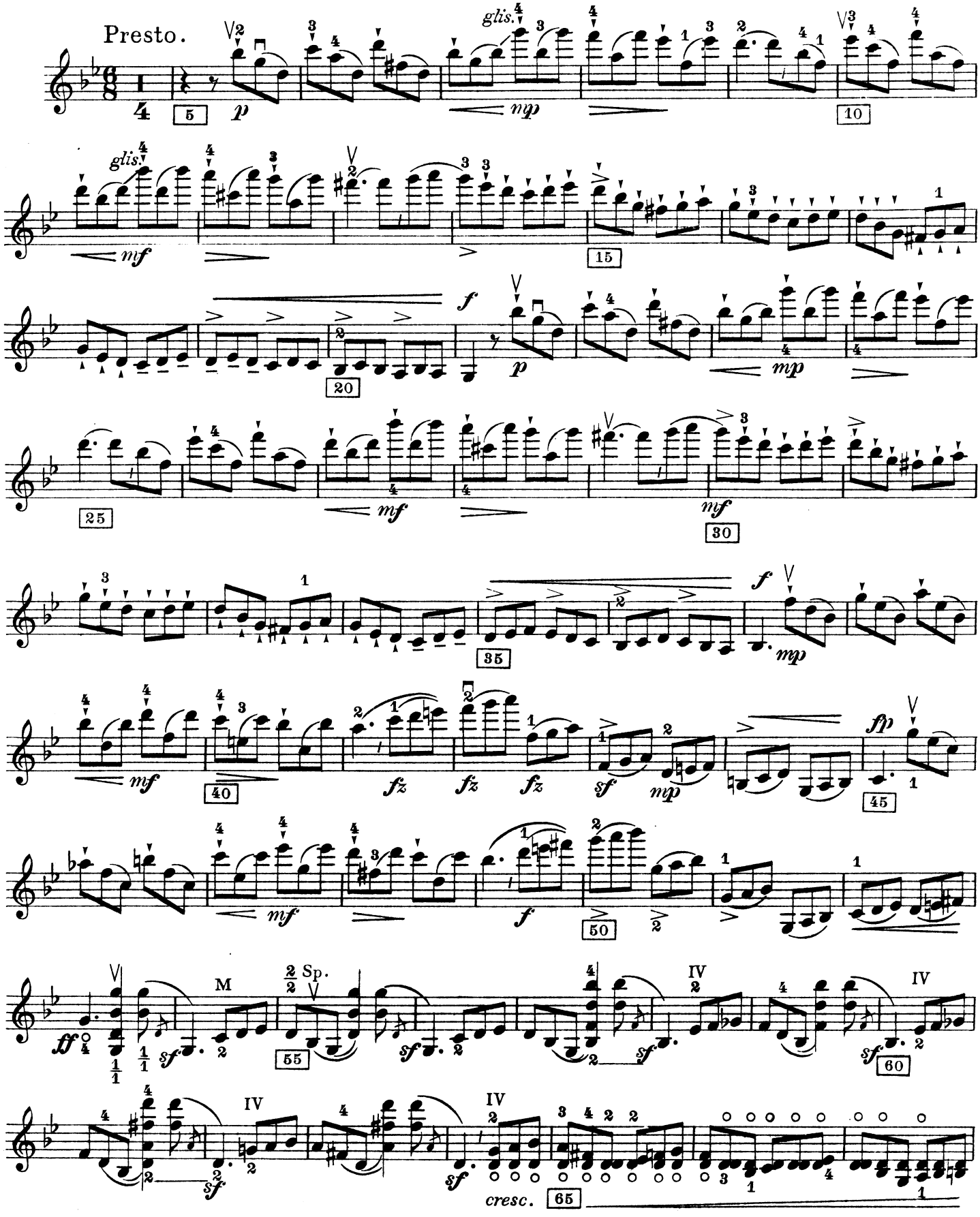
ED. PAZDÍREK - 540

40.

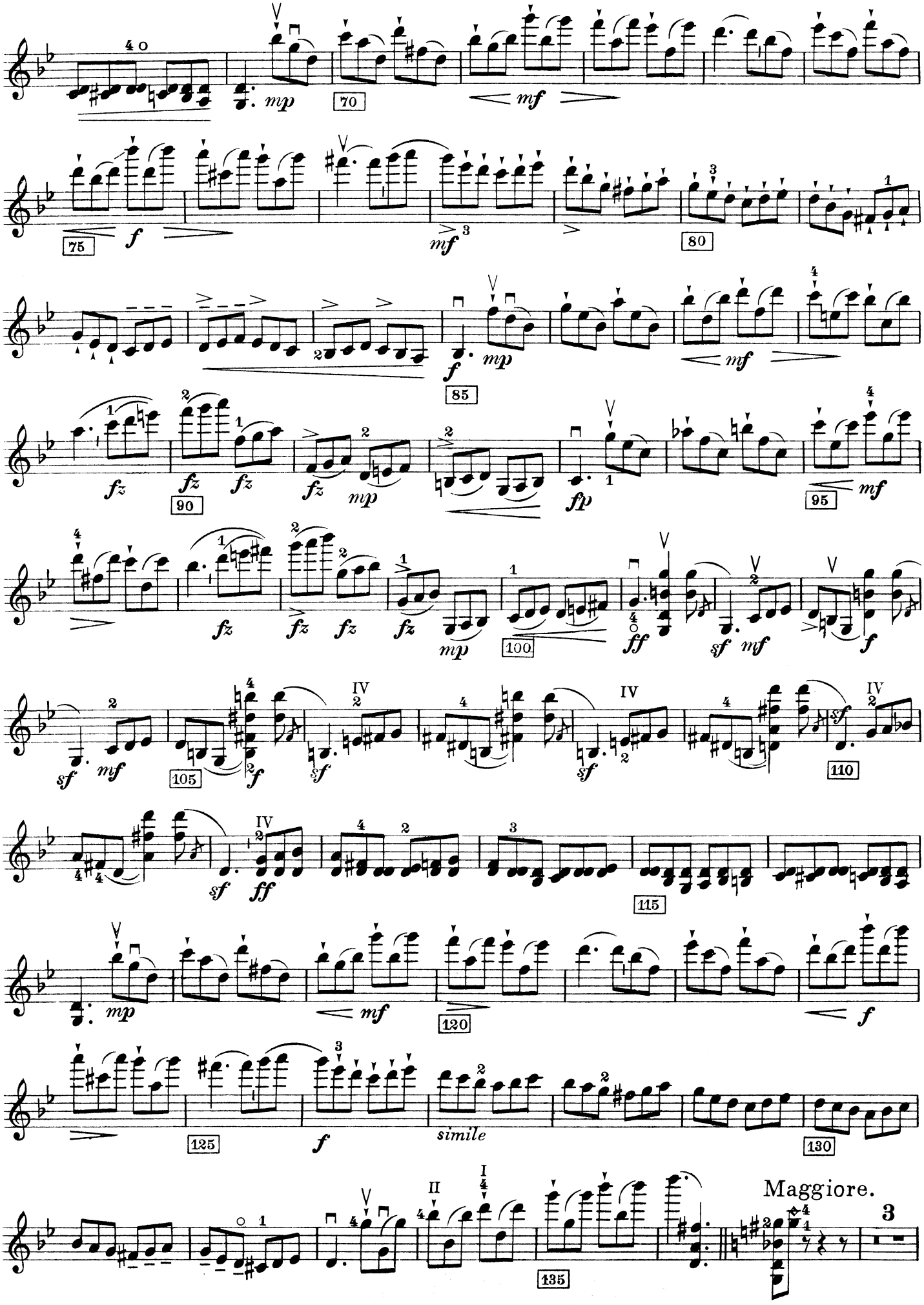
H. WIENIAWSKI, op. 16.

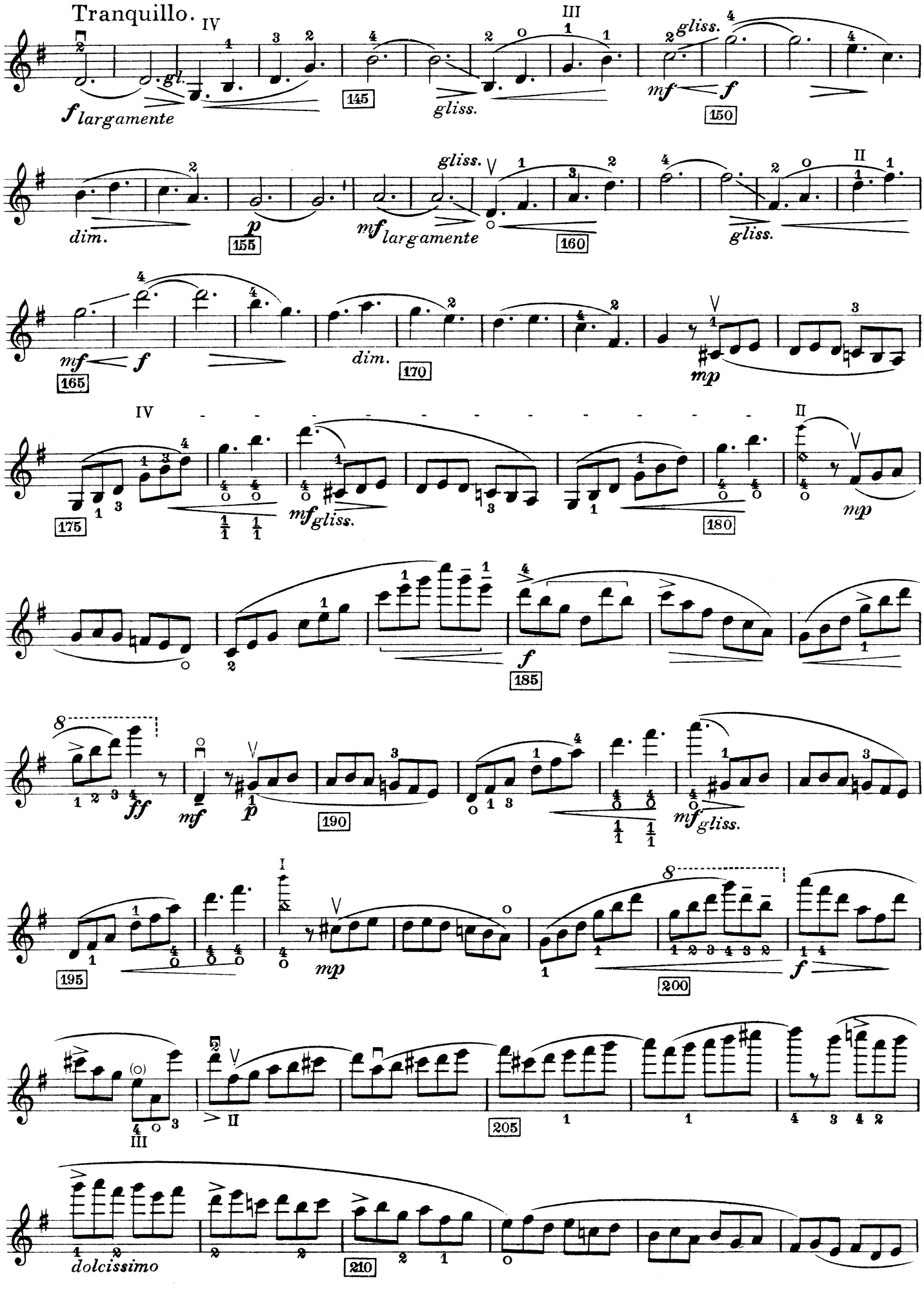
SCHERZO-TARANTELLE.

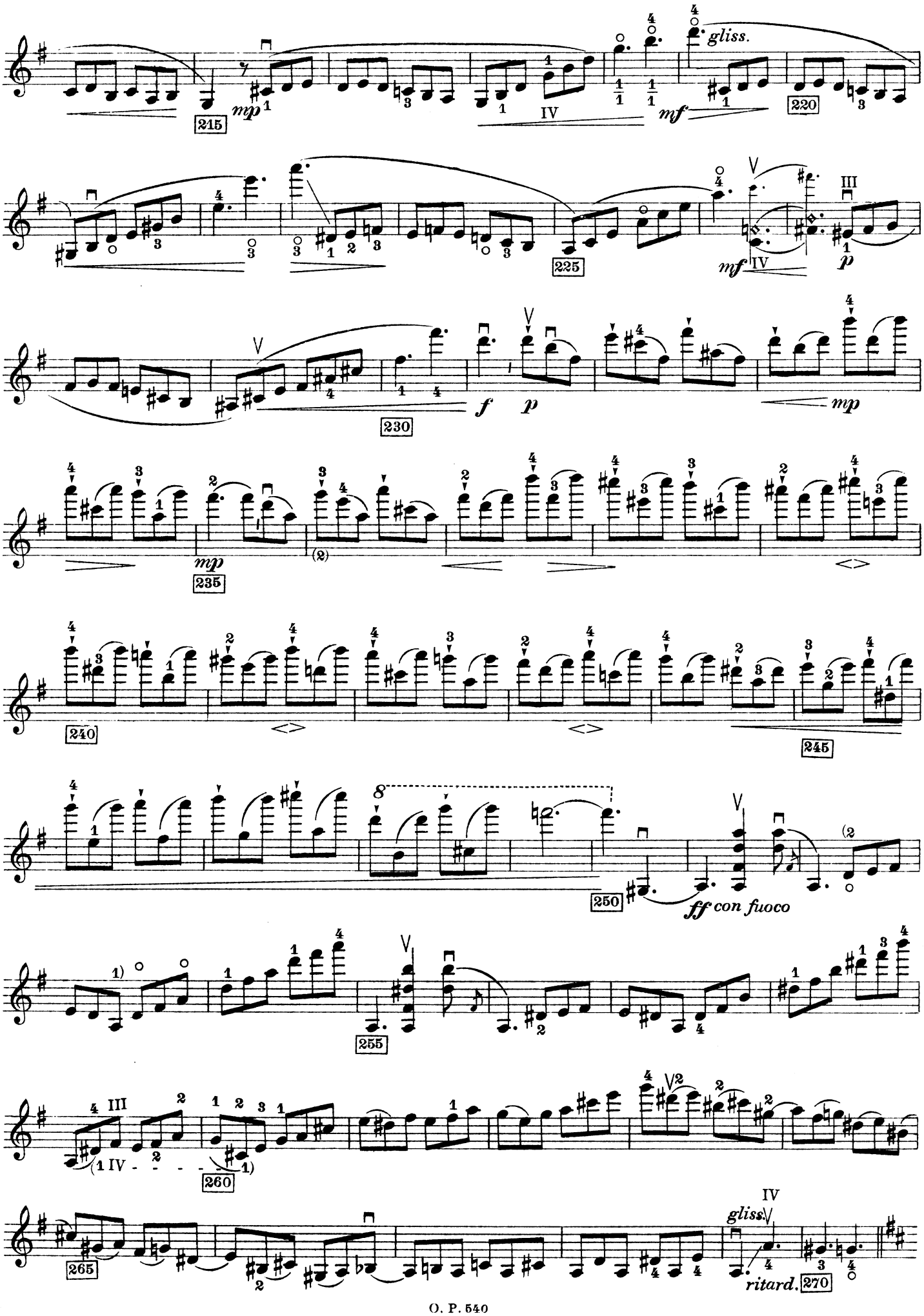
Violino I. Solo.

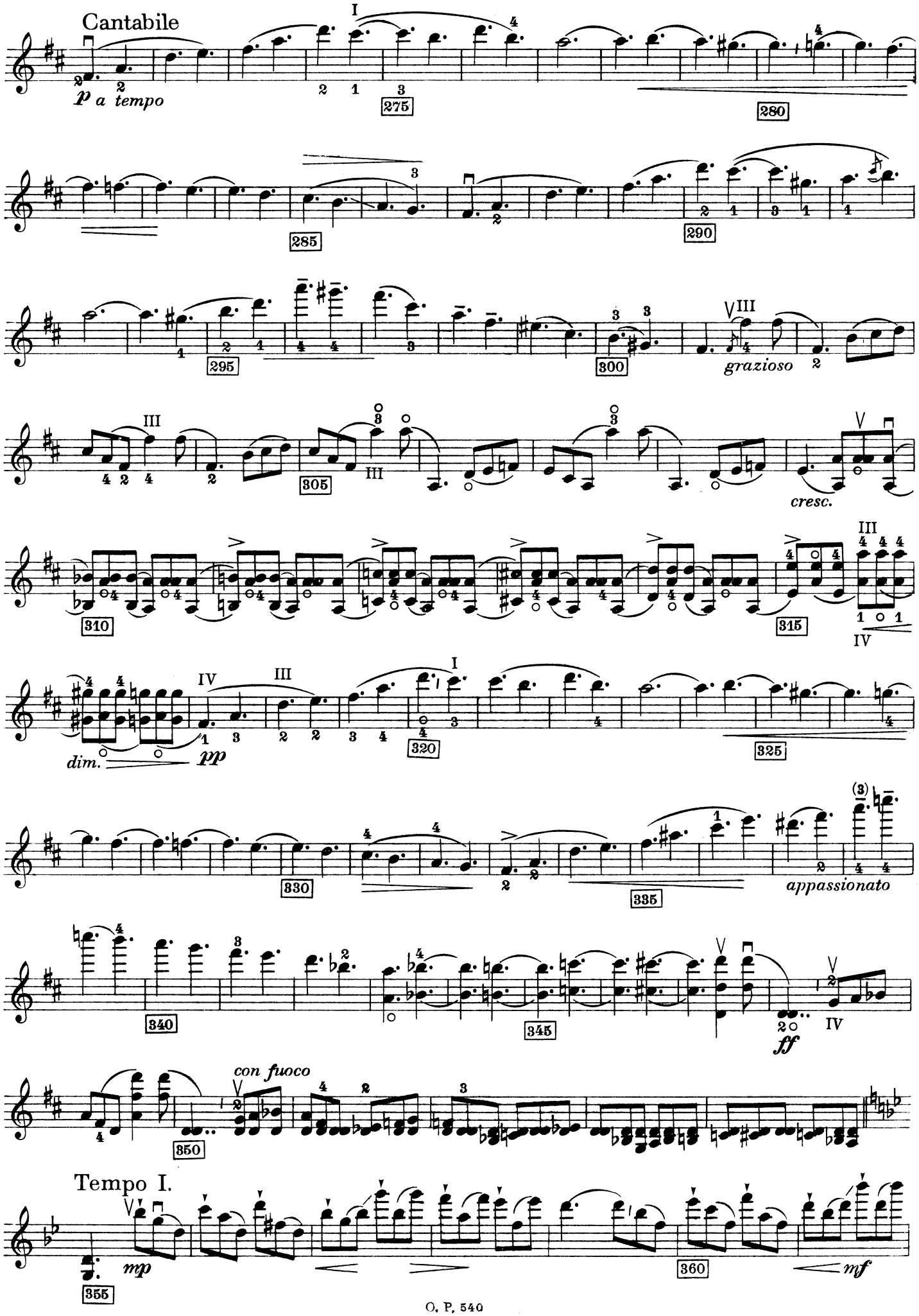


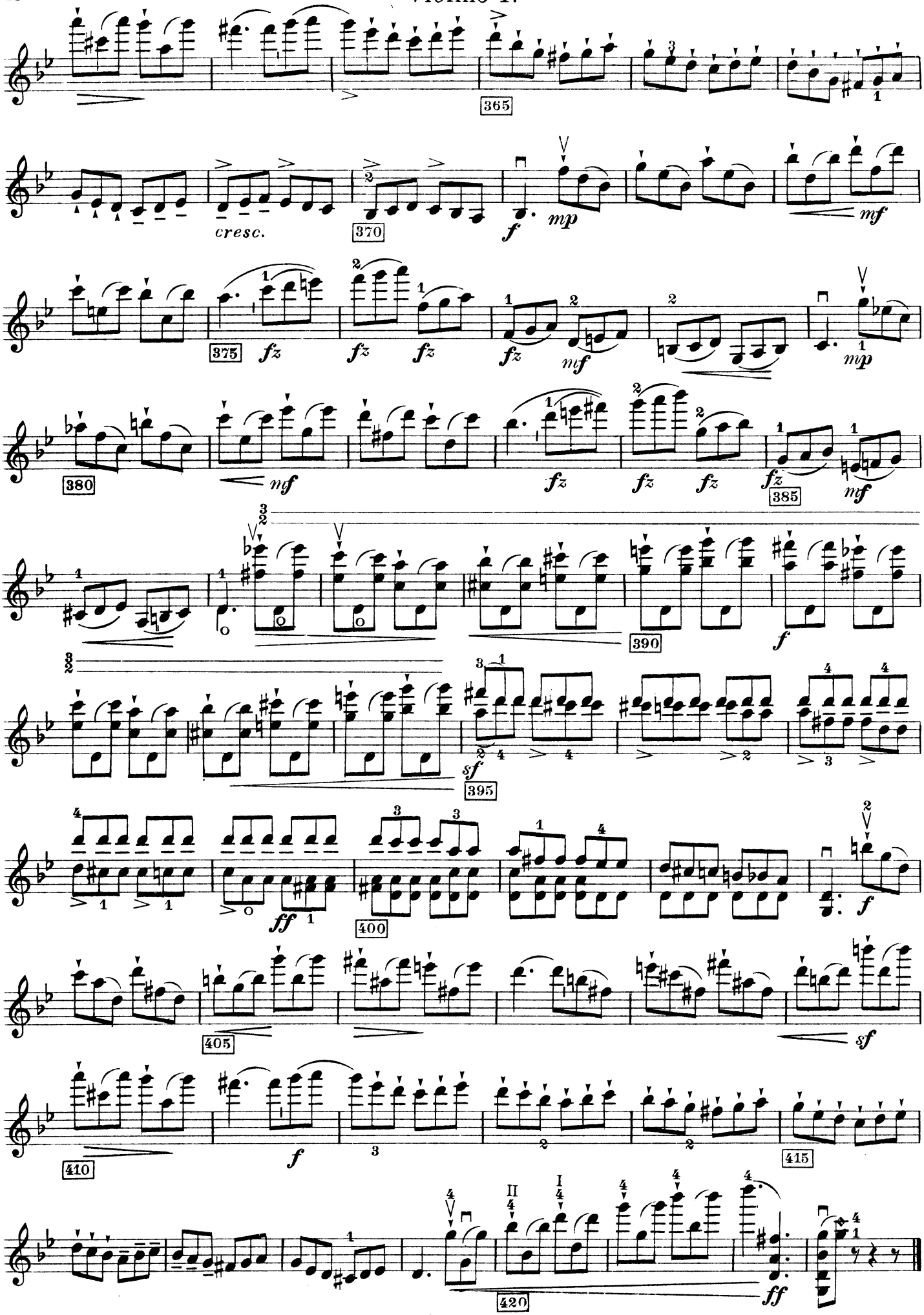
Copyright 1931 by Ol. Pazdírek, Brno.


mp
70
mf
75
f
mf
80
f
mp
85
mf
fz
fz
fz
fz
mp
fp
90
95
mf
fz
fz
fz
fz
mp
100
ff
sf
mf
f
sf
mf
105
f
sf
sf
110
sf
ff
115
mp
mf
120
f
f
simile
125
130
II
I
135
Maggiore.
3


Tranquillo.
f largamente
gliss.
145
gliss.
mf
f
gliss.
150
dim.
p
155
mf largamente
gliss.
160
gliss.
mf
f
165
dim.
170
mp
175
mf gliss.
180
mp
f
185
ff
mf
p
190
mf gliss.
195
mp
200
f
dolcissimo
205
210


gliss.
mp
mf
IV
III
p
f
mp
ff con fuoco
gliss.
ritard.


Cantabile
p a tempo
275
280
285
290
295
300
grazioso
305
cresc.
310
315
dim.
pp
320
325
330
335
appassionato
340
345
ff
con fuoco
350
Tempo I.
mp
355
360
mf

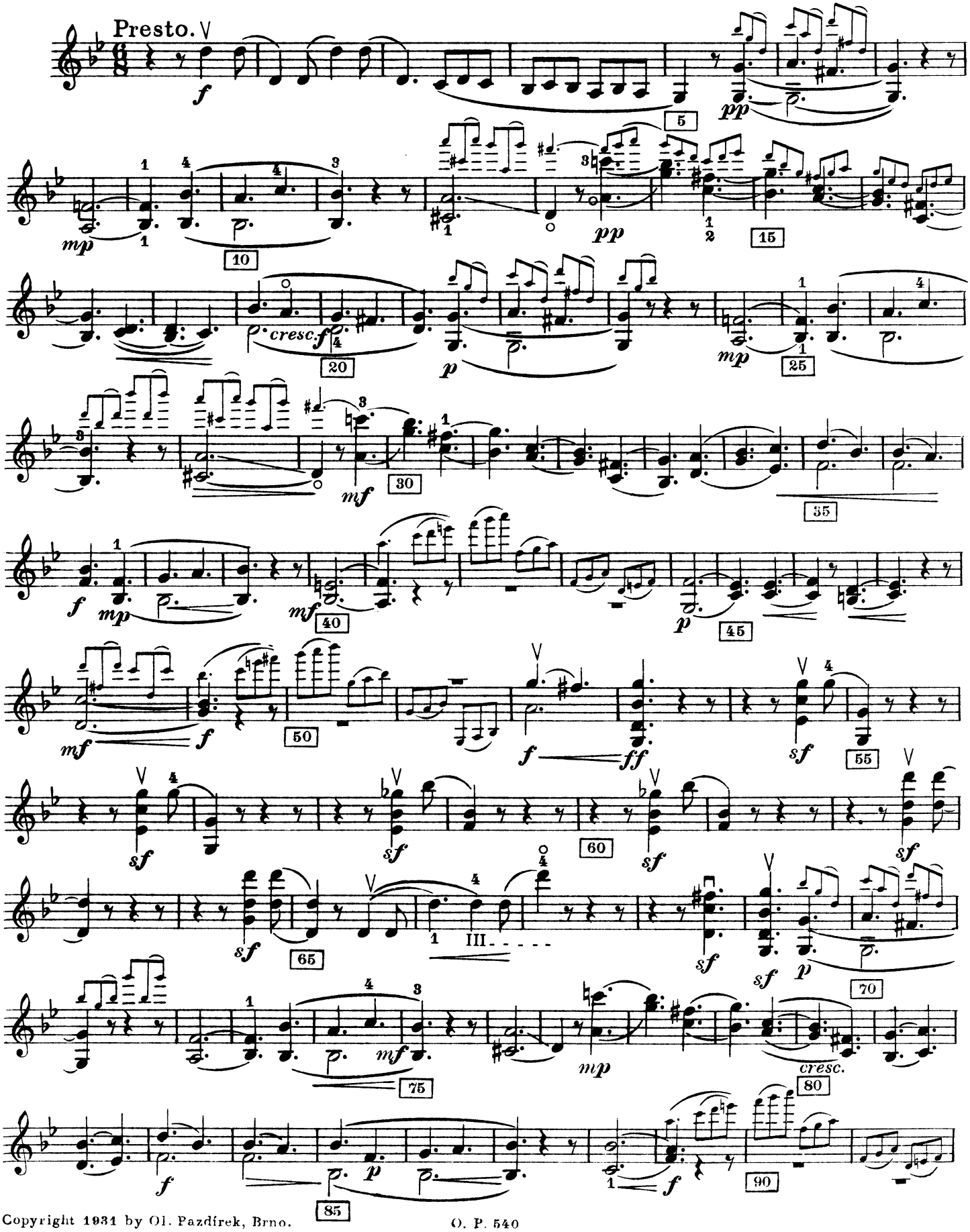

365
cresc.
370
f
mp
mf
375
fz
380
mf
385
mp
390
f
395
sf
400
ff
f
405
sf
410
f
415
420
ff

40.

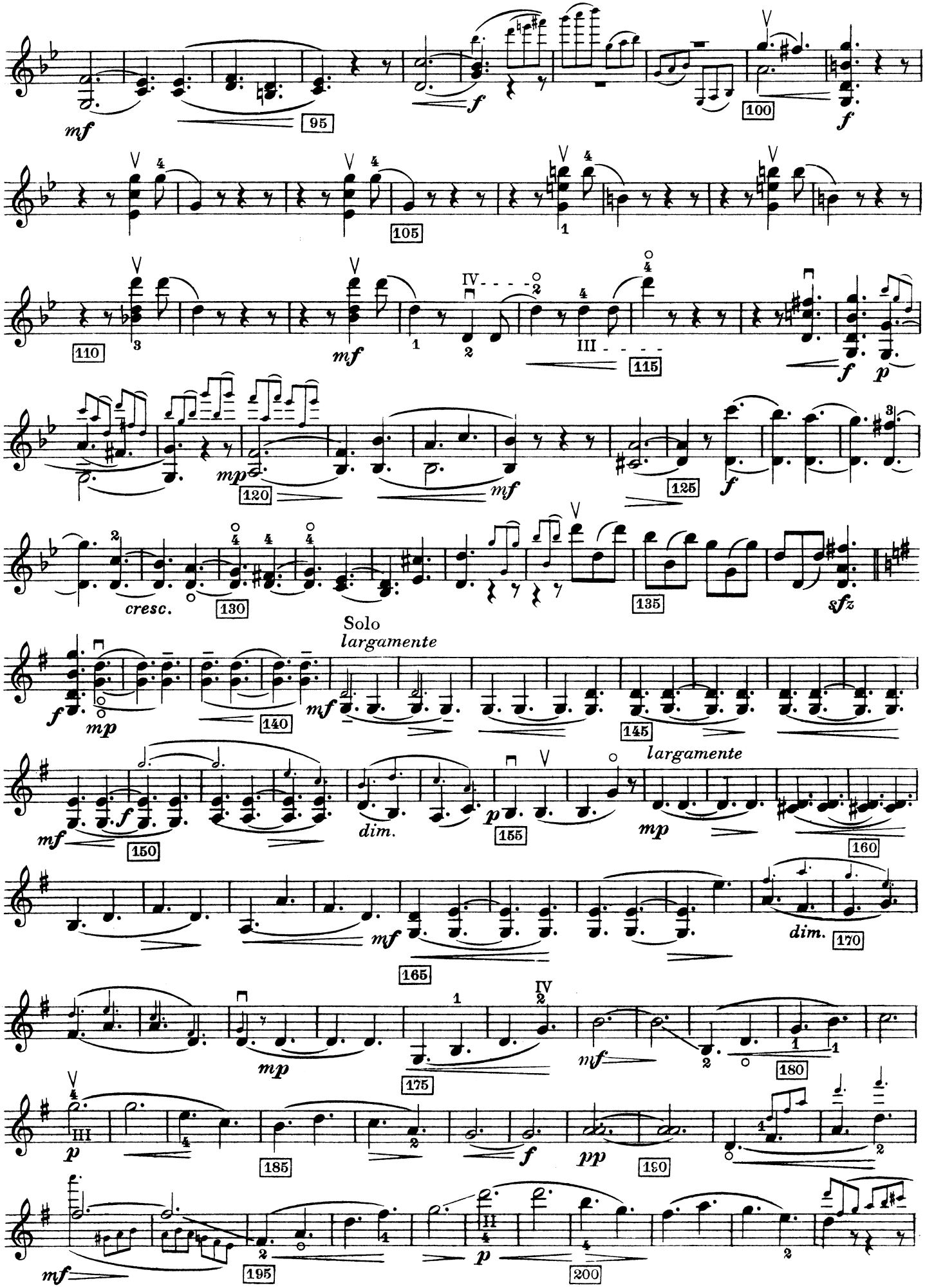
H. WIENIAWSKI, op. 16.

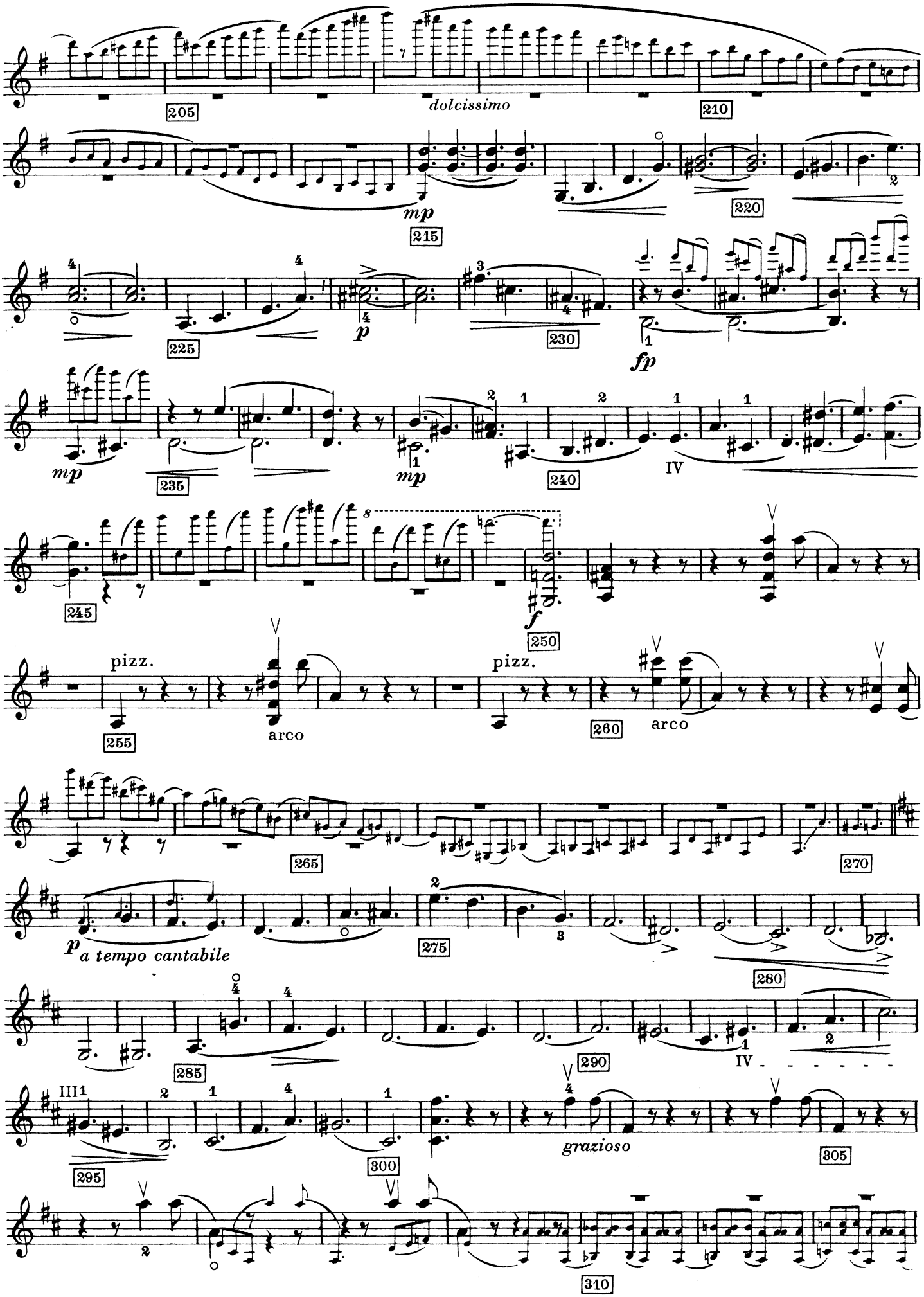
SCHERZO - TARANTELLE.

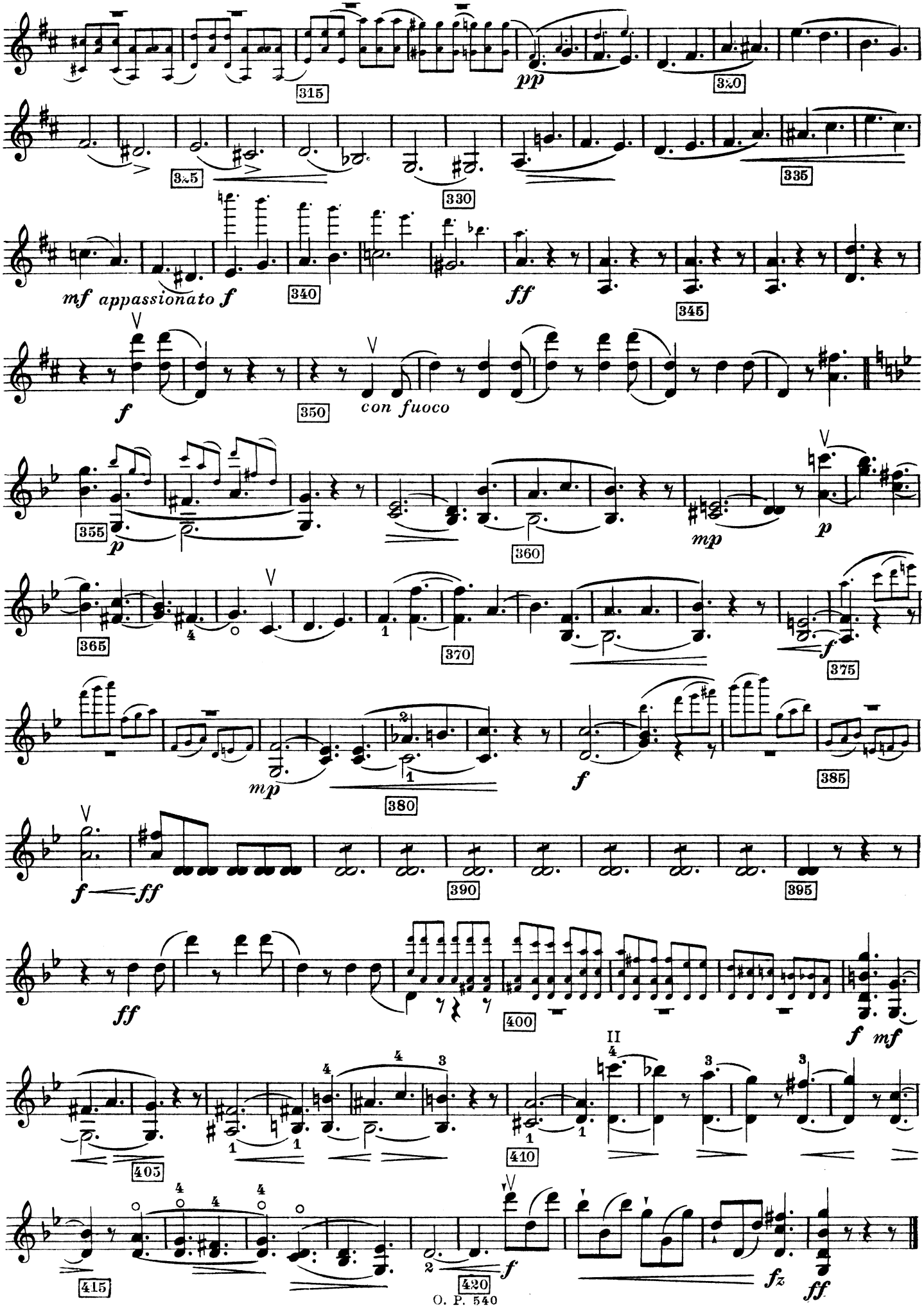
Violino II.



Copyright 1931 by Ot. Pazdírek, Brno.


mf
95
f
100
f
105
1
110
3
mf
1
2
IV
III
115
f
p
mp
120
mf
125
f
cresc.
130
135
sfz
Solo
largamente
f
mp
140
mf
145
largamente
mf
f
150
dim.
p
155
mp
160
mf
165
dim.
170
mp
175
1
IV
2
mf
180
p
III
185
f
pp
190
mf
195
p
200


205
dolcissimo
210
mp
215
220
225
p
230
fp
mp
235
mp
240
IV
245
f
250
pizz.
arco
255
pizz.
260
arco
265
270
p
a tempo cantabile
275
280
285
290
IV
III
295
grazioso
300
305
310


315
pp
320
325
330
335
mf appassionato f
340
ff
345
f
350
con fuoco
355
p
360
mp
p
365
370
f
375
mp
380
f
385
f ff
390
395
ff
400
f mf
II
405
410
415
420
f
fz
ff

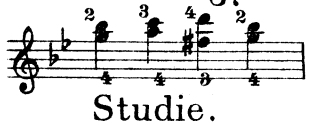
H. WIENIAWSKI, op: 16 SCHERZO - TARANTELLE.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi taktovými dvojčárkami několikráte opakujte. | Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen. | Bars between two double bar lines are to be repeated several times. | Le misure fra le doppie stanghette vanno più volte ripetute.

Solo 1 - 37

Spojování hmatů. Verbindung der Griffe.



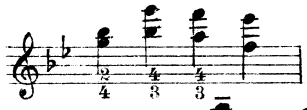
Stops in connexion. Congiunzione di tasti.

Studie.

5 – 6

Copyright 1931 by Ol. Pazdírek, Brno.

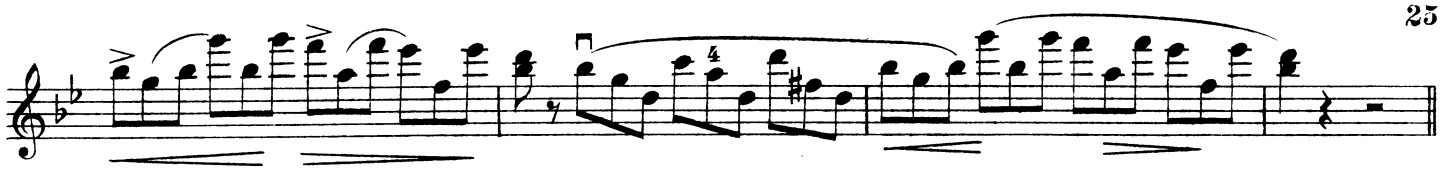
Spojování hmatů.
Verbindung der Griffe



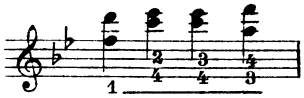
Stops in connexion.
Congiunzione di tasti.

7 - 8

5 - 8

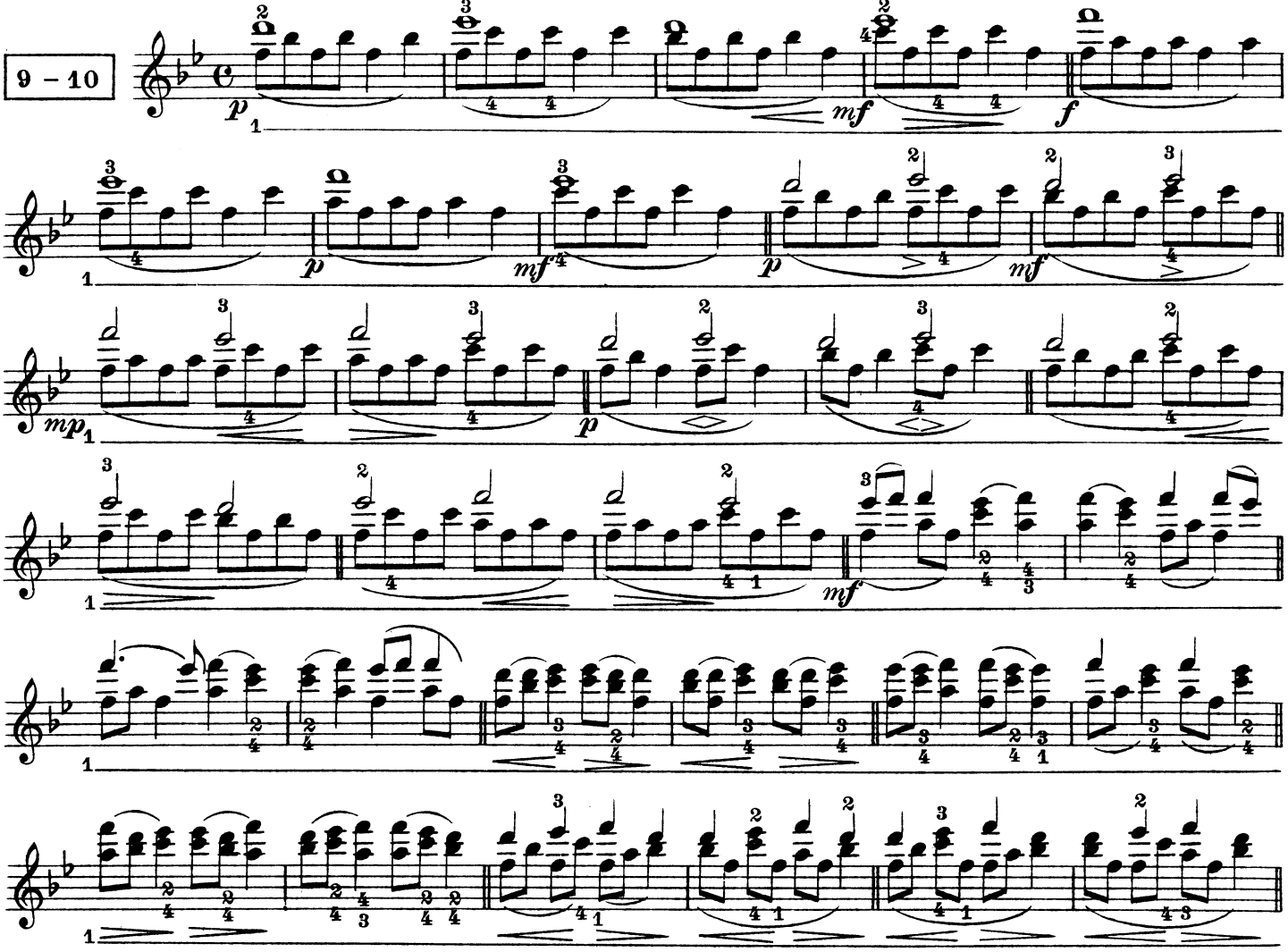


Spojování hmatů.
Verbindung der Griffe.

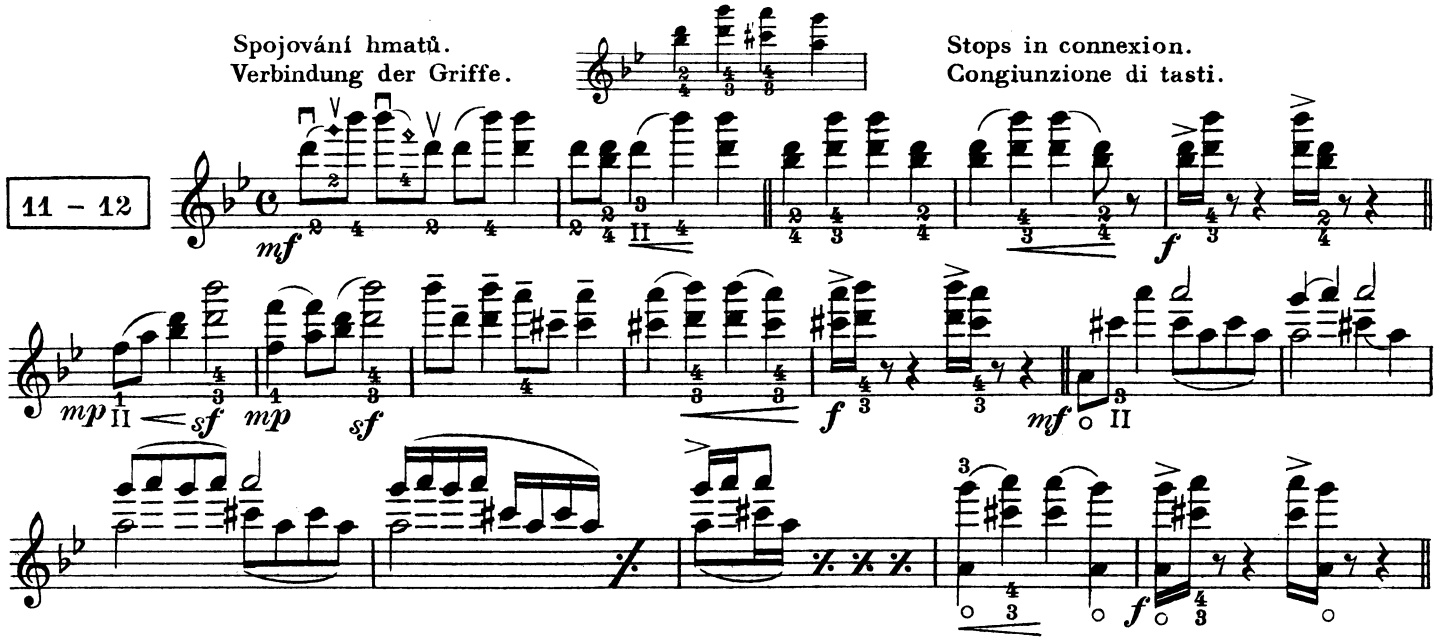


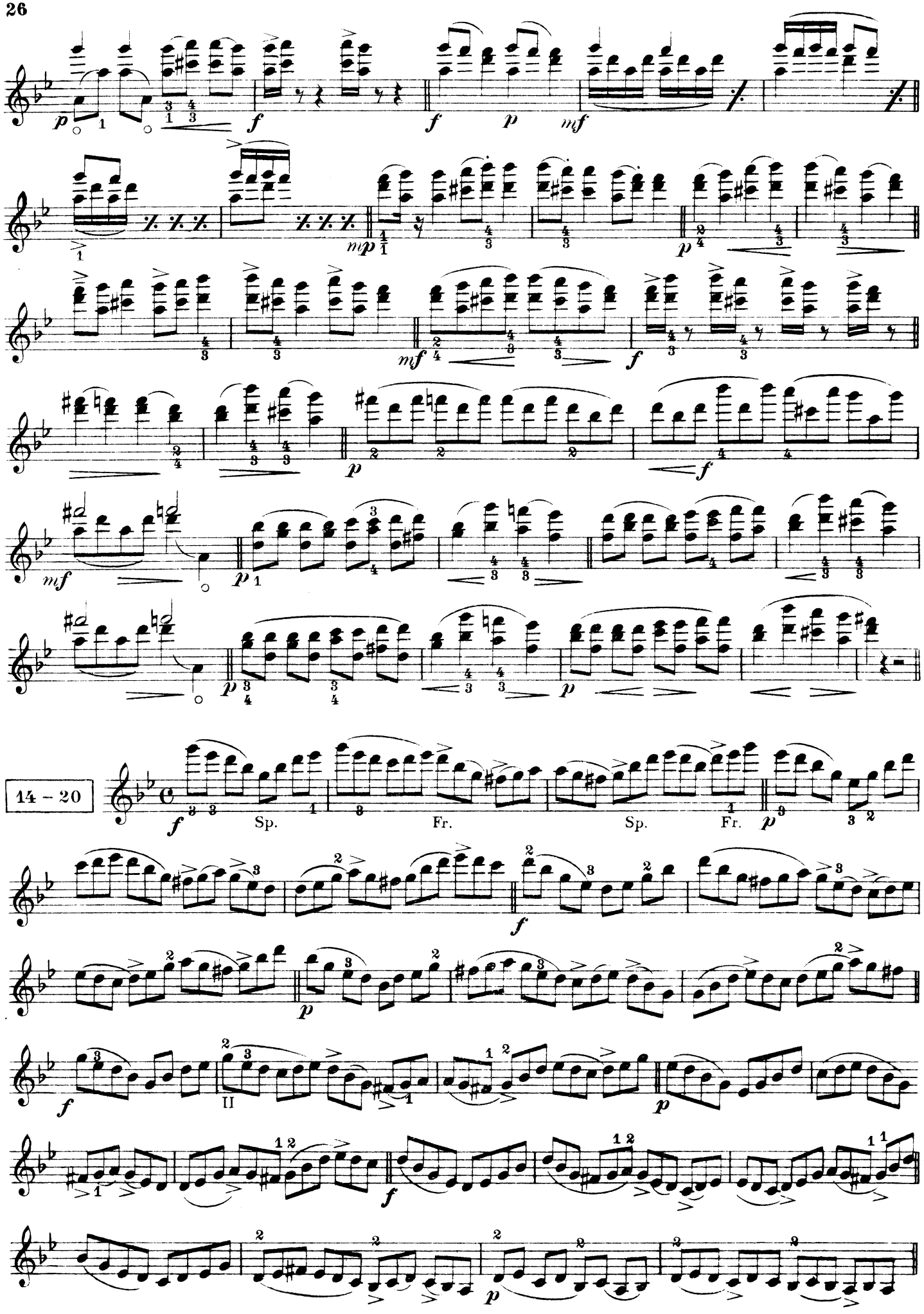
Stops in connexion.
Congiunzione di tasti.

9 – 10



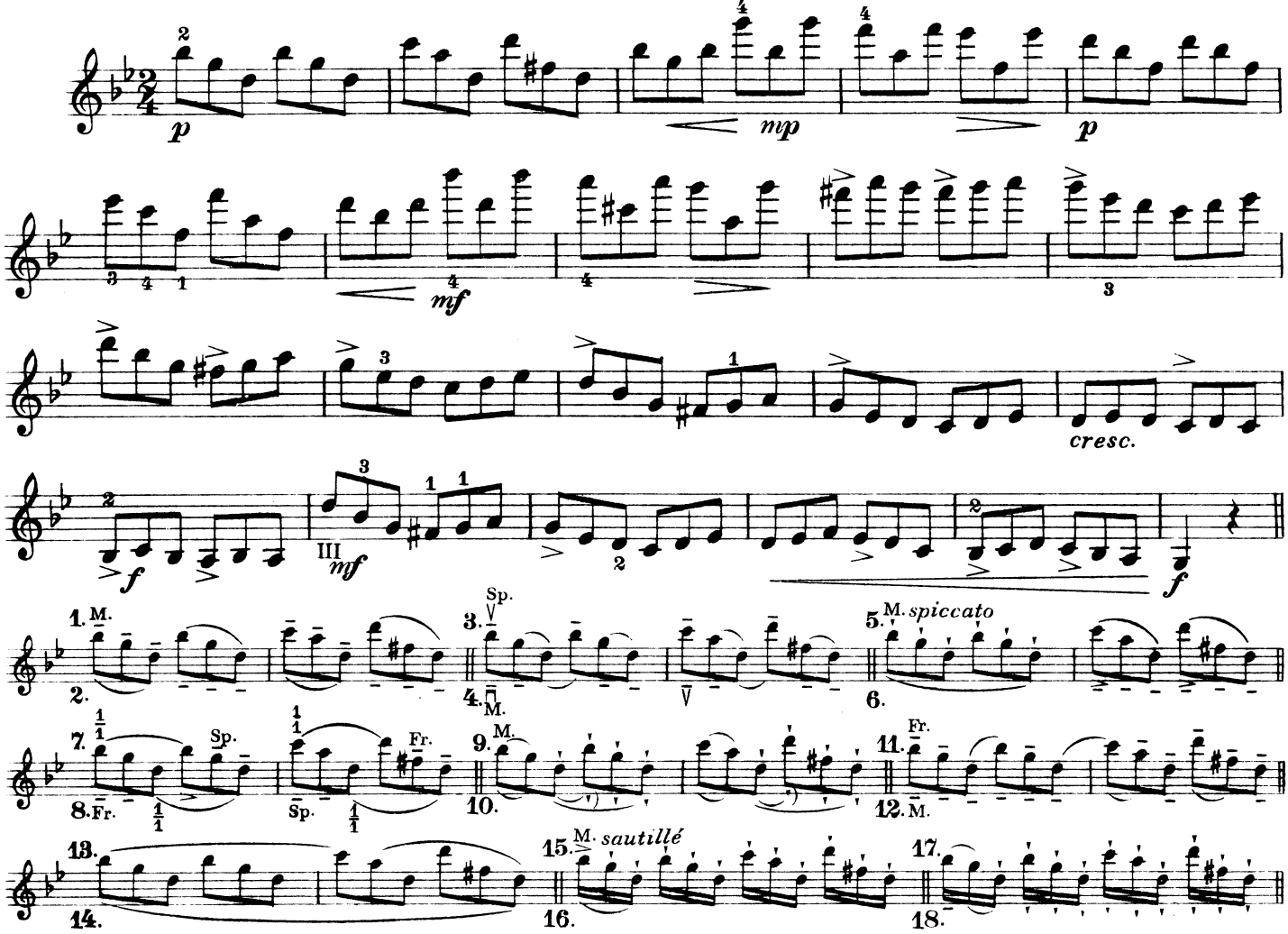
11 – 12




14 - 20
Sp.
Fr.
Sp.
Fr.
II

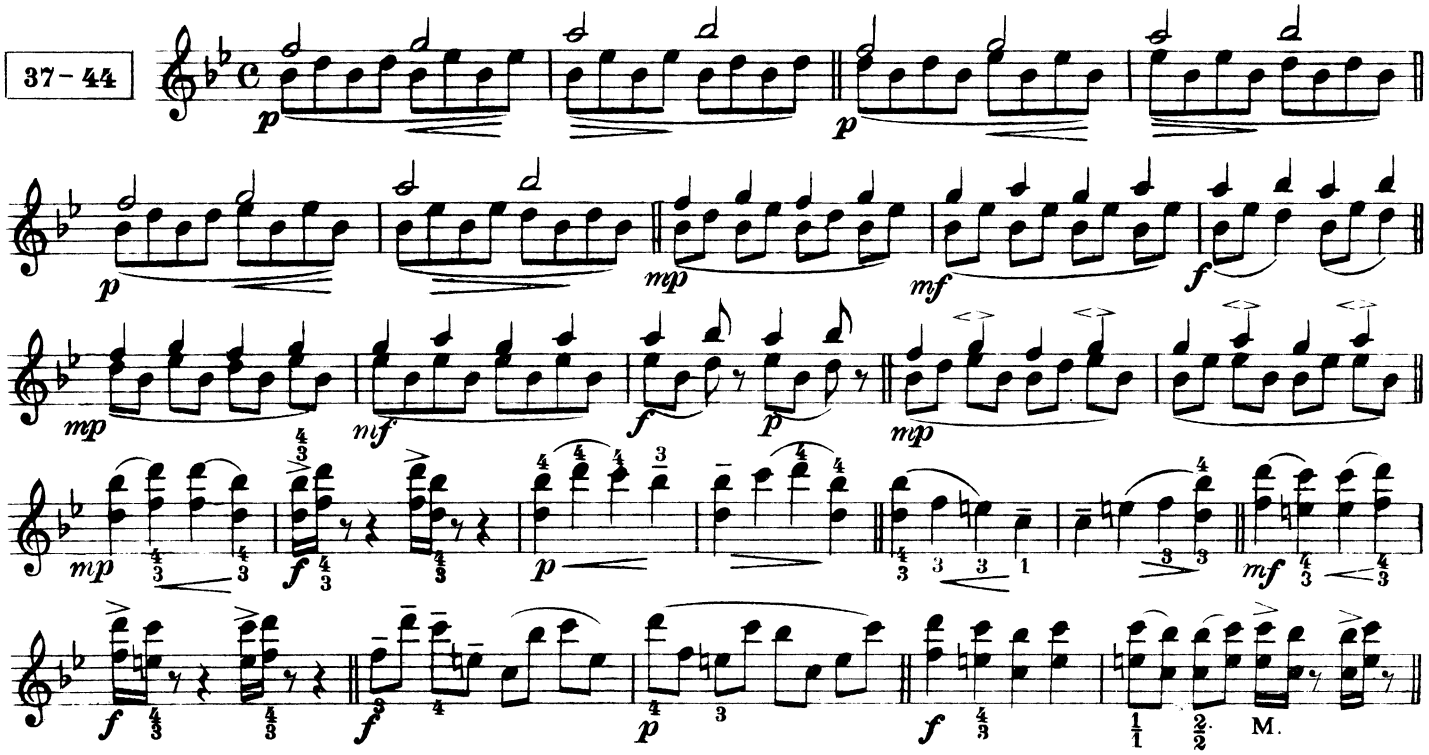
Passage 5 - 36

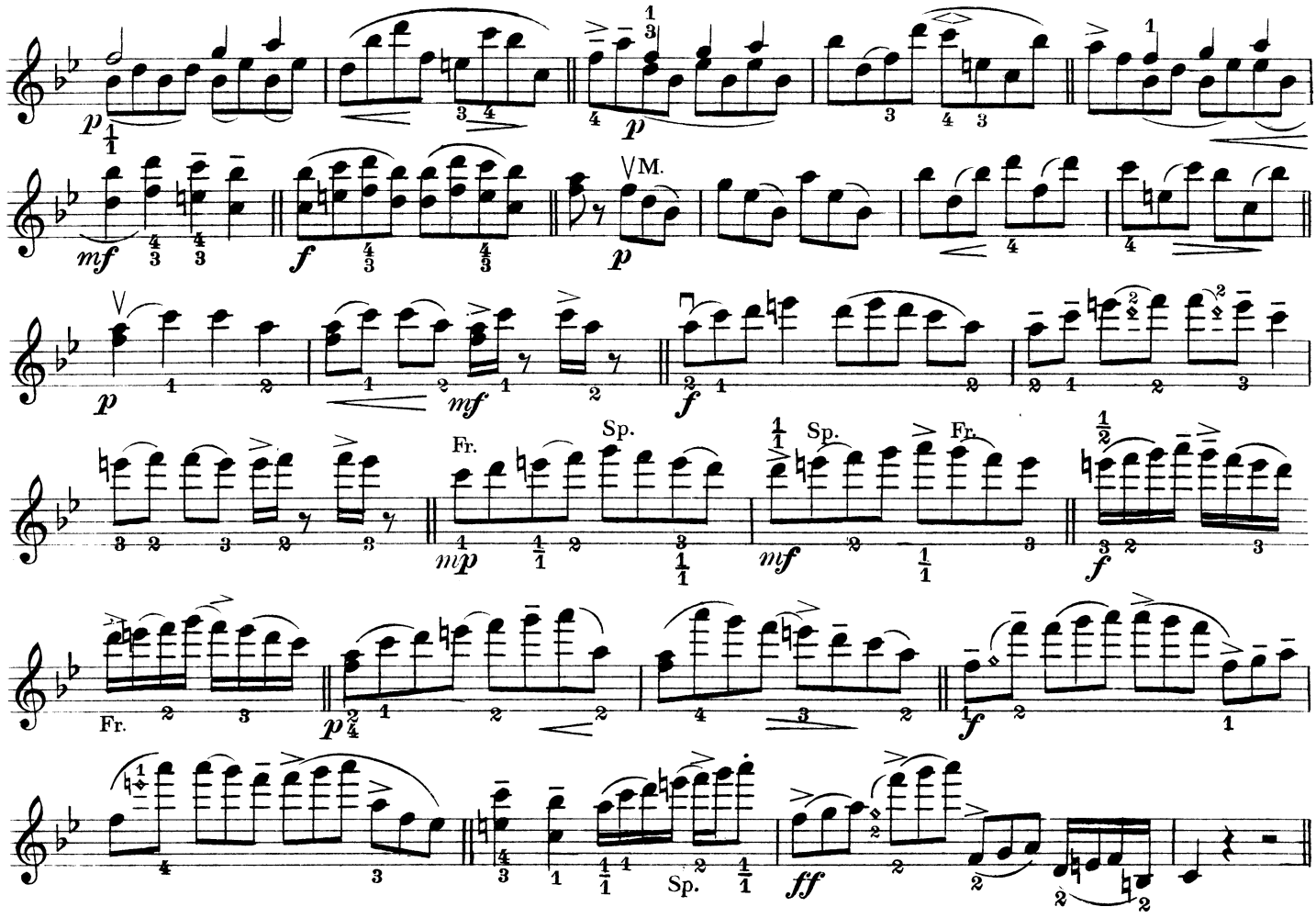
s 18 smyky - mit 18 Stricharten - with 18 bowings - con 18 colpi d'arco.



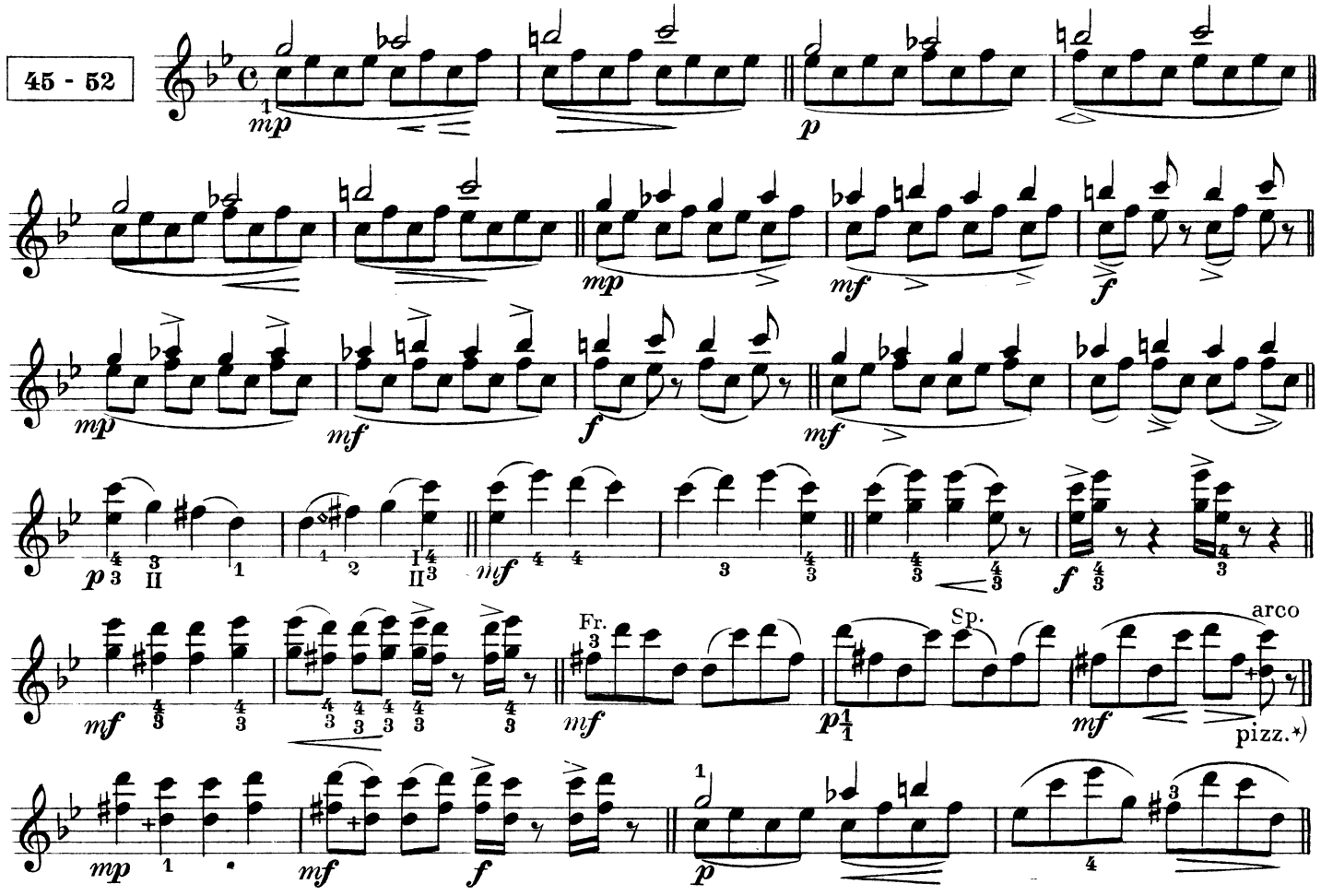
Solo 37 - 53.

37 - 44

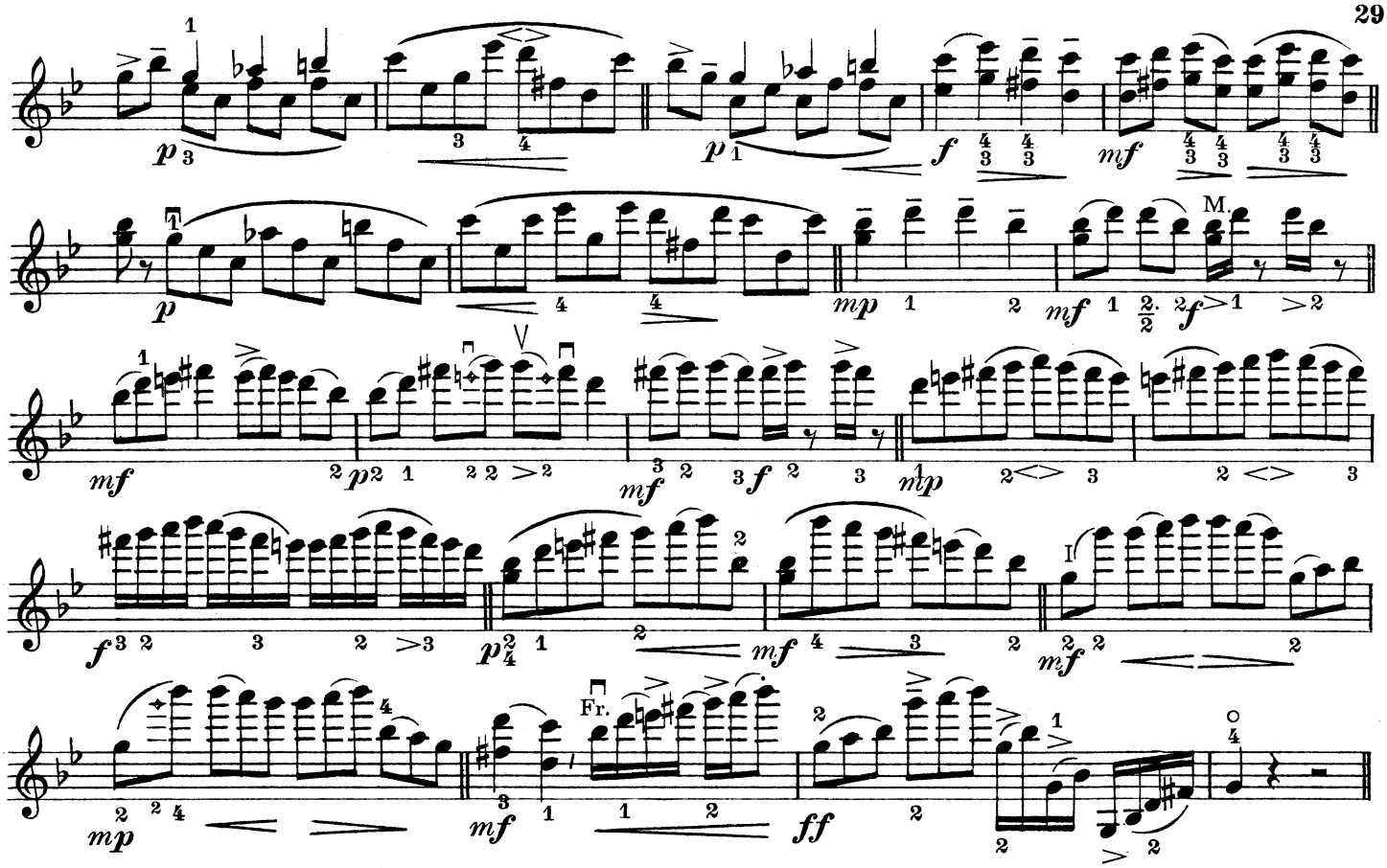




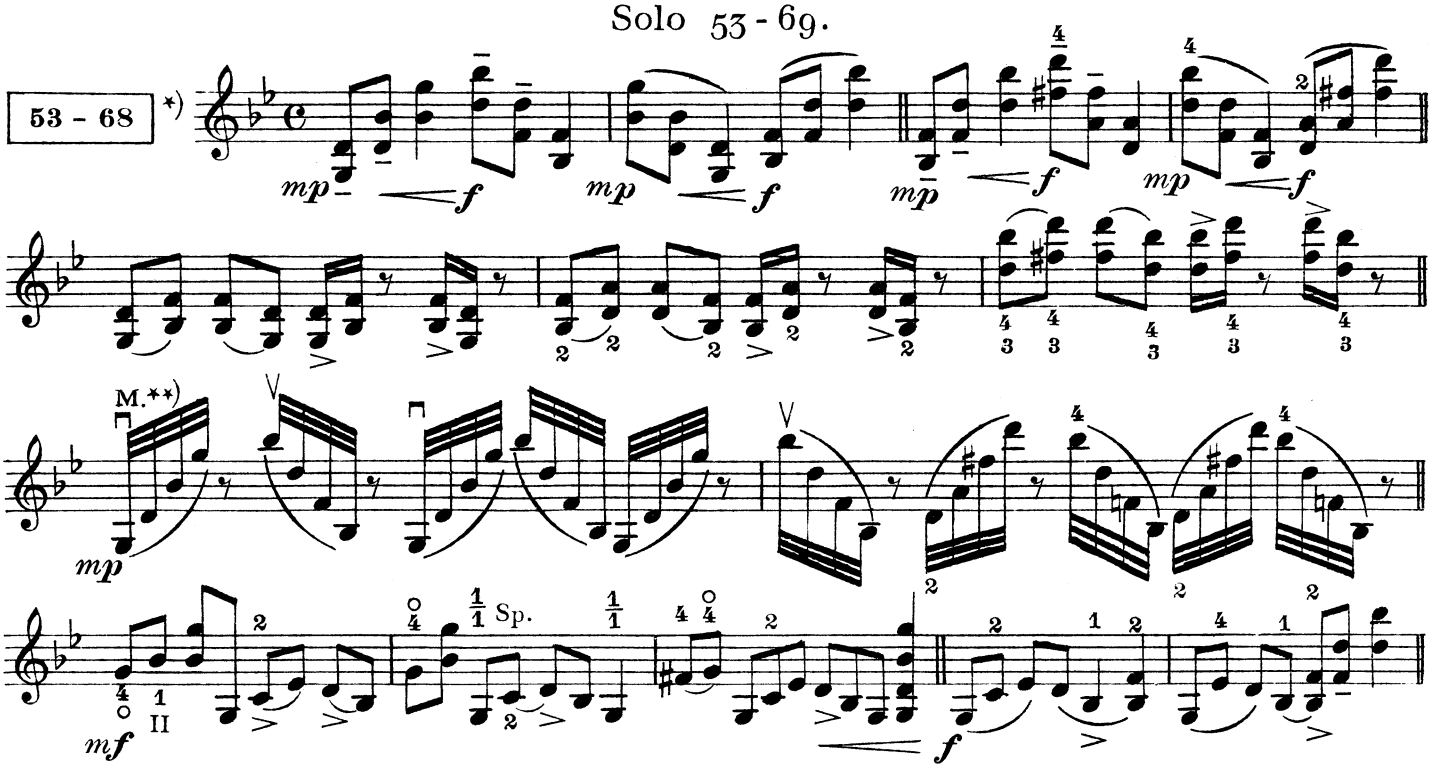
45 - 52



*) Dolní notu pizz. - *) Untere Note pizz. - *) Lower note pizz. - *) La note inferiore pizz.



Solo 53 - 69.



*) V taktu 57. 59. a 61. o - riginálního houslového hlasu nedopatřením skladatele udáno jest všude Des místo D.

**) Loket snižovati a zvedati s nehybným zápěstím. Málo smyčce. Smyčec nechat ležeti.

*) Im 57. 59. u. 61. Takt der Original-Violinstimme ist aus Versehen des Komponisten überall Des anstatt D.

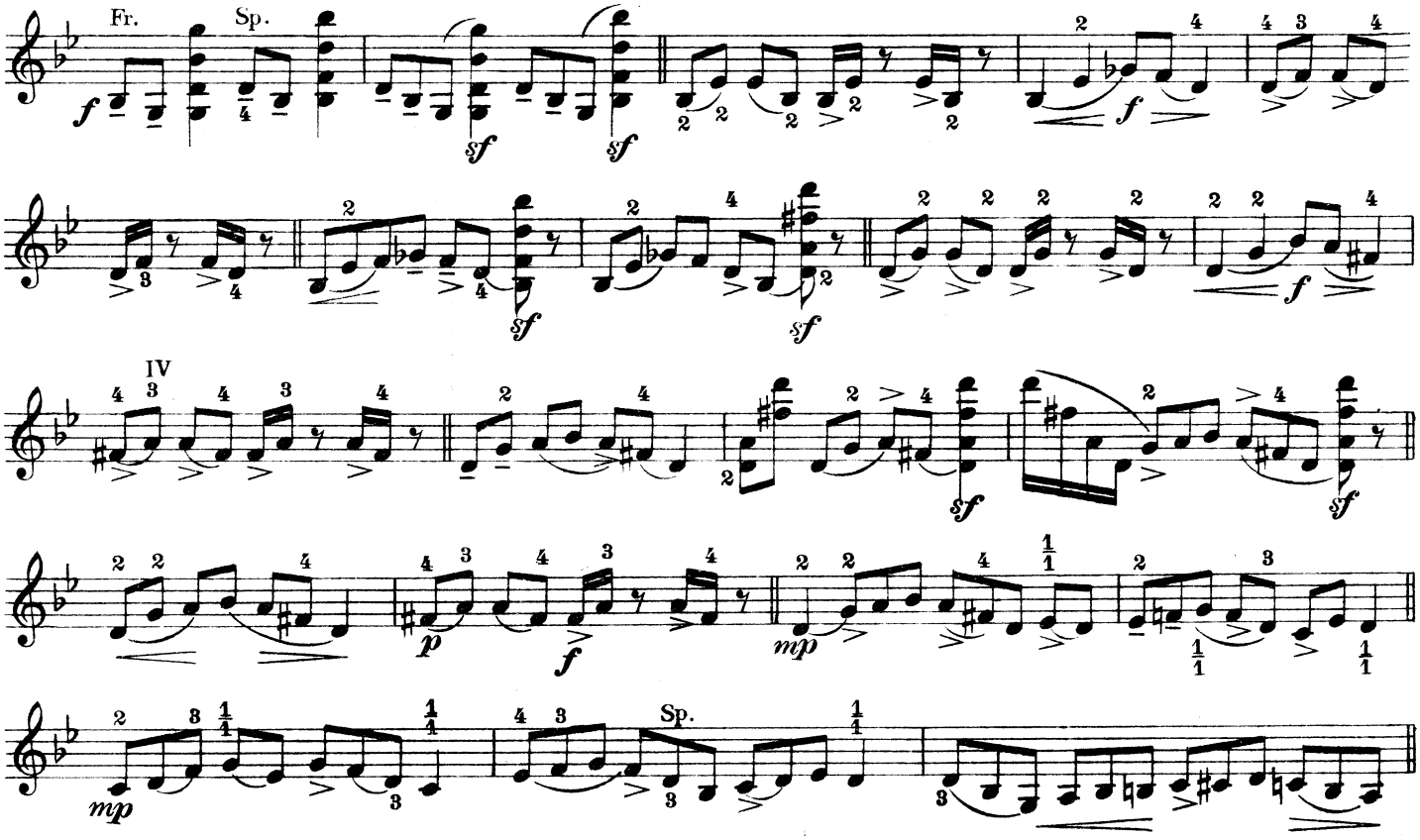
**) Ellenbogen senken und heben mit unbeweglichem Handgelenk. Wenig Bogen. Bogen liegen lassen.

*) In the bars 57, 59, 61 of the original violin voice there is always set Des instead of D due to an oversight of the composer.

**) Sink and lift the elbow with unmoved wrist. With little bow. Bow remains on the string.

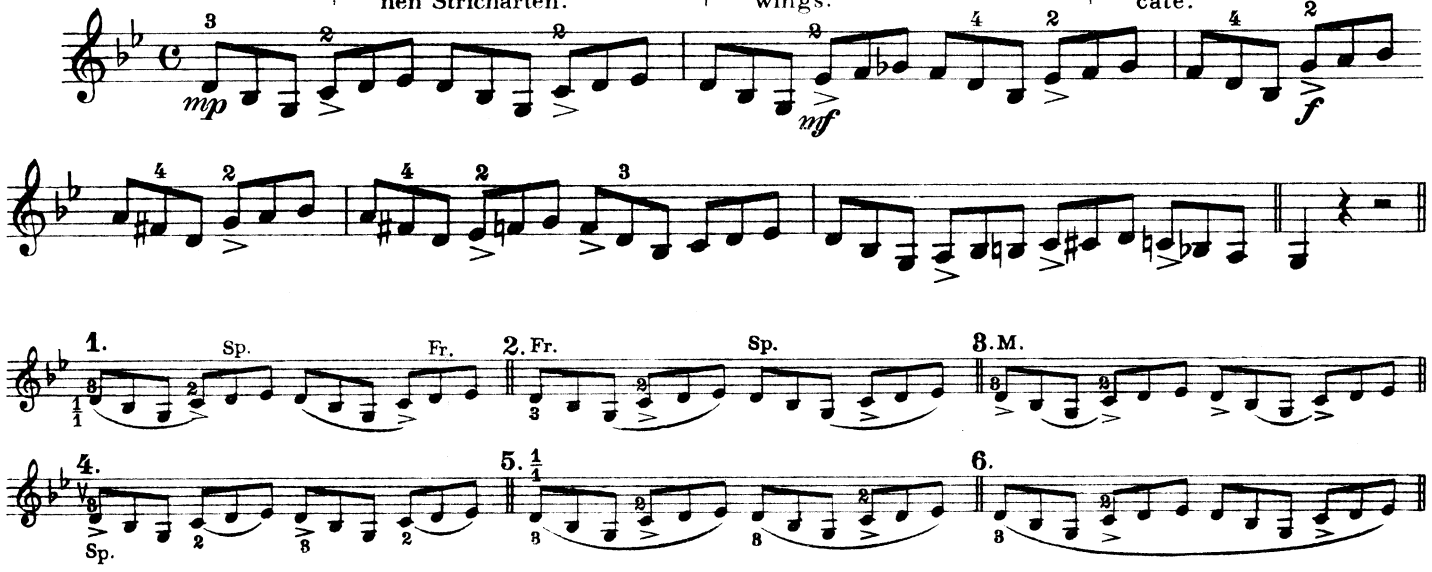
*) Nelle misure 57, 59 e 61 della parte originale per violino, per inavvertenza del compositore, é indicato appertutto re bemolle invece di re.

**) Abbassare ed alzare il gomito tenendo fermo il polso. Poco arco. Lasciar giacere l'arco.



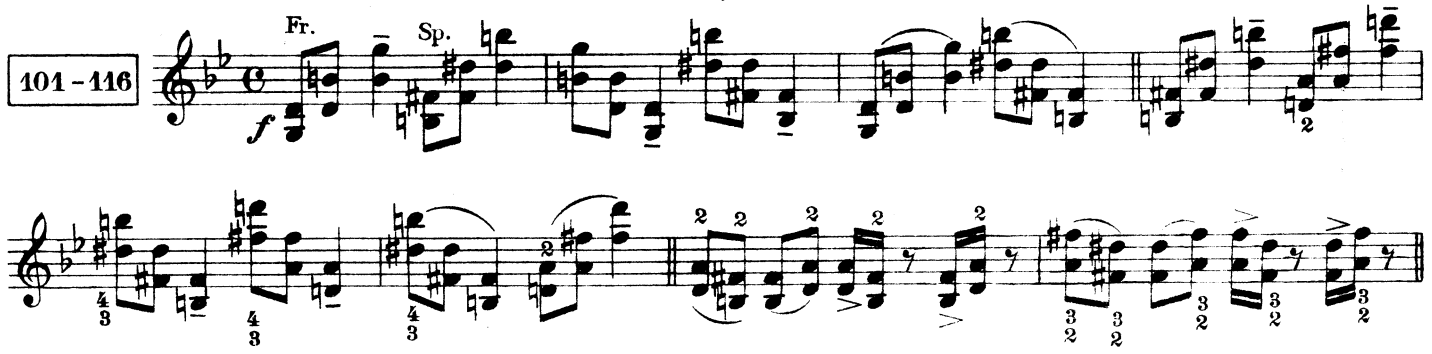
Passage 57 - 68

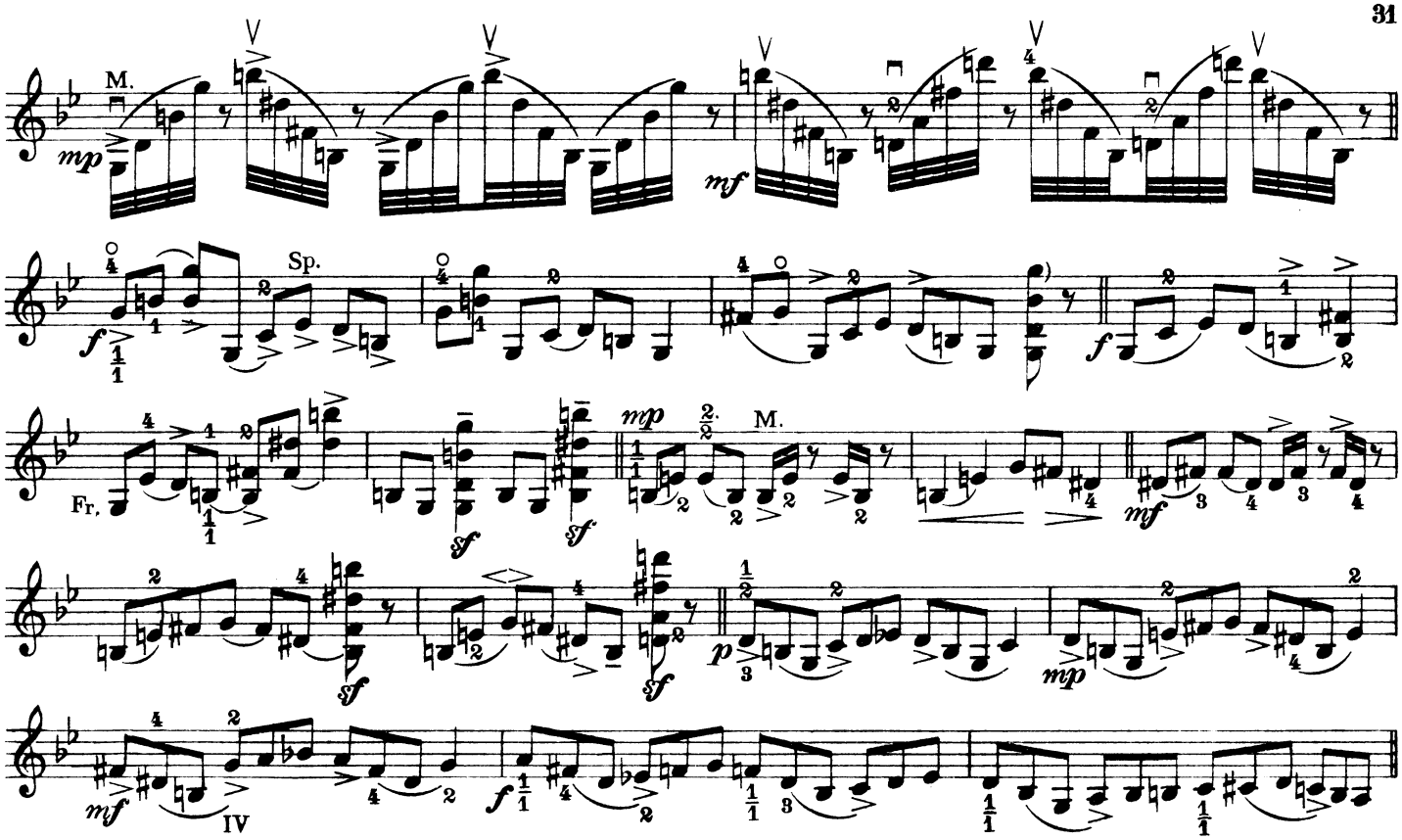
Trioly s různými smyky. | Triolen mit verschiedenen Stricharten. | Triplets with various bowings. | Terzine con diverse arcate.



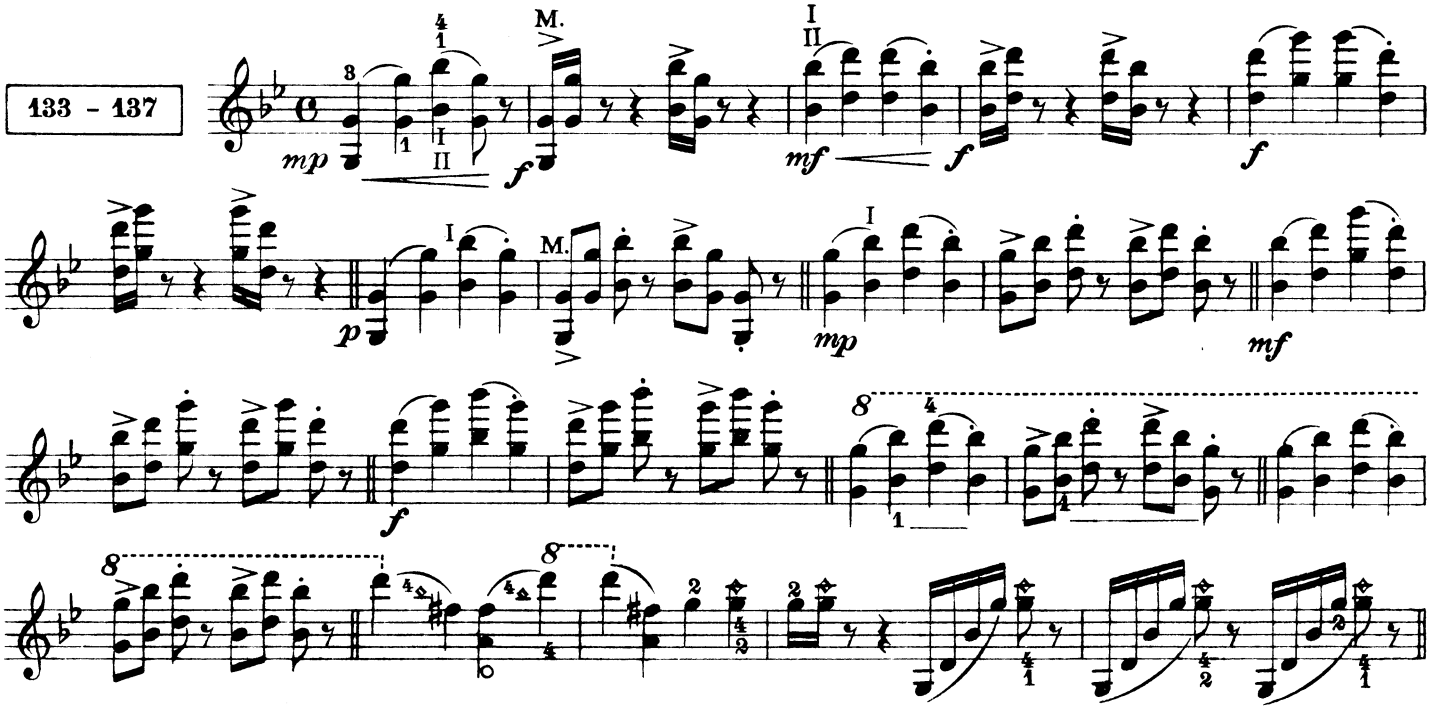
Solo 101 - 117, 133 - 137.

101 - 116





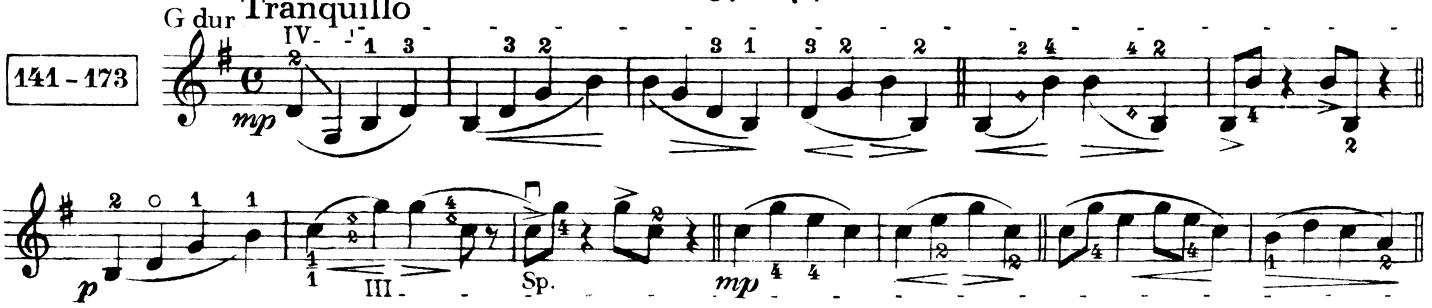
133 - 137

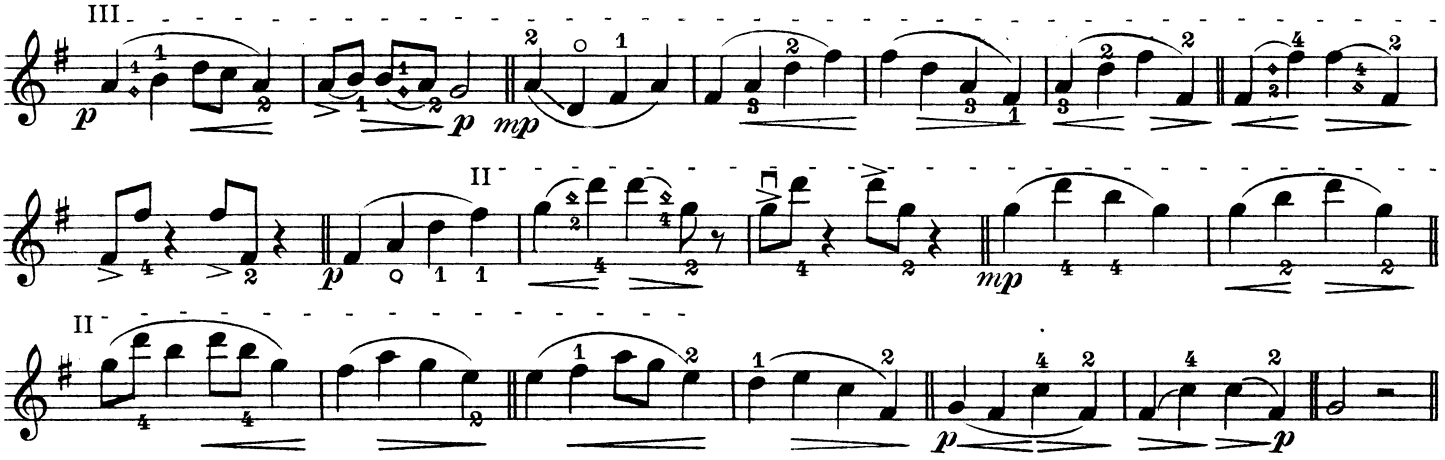


Solo 137 - 174

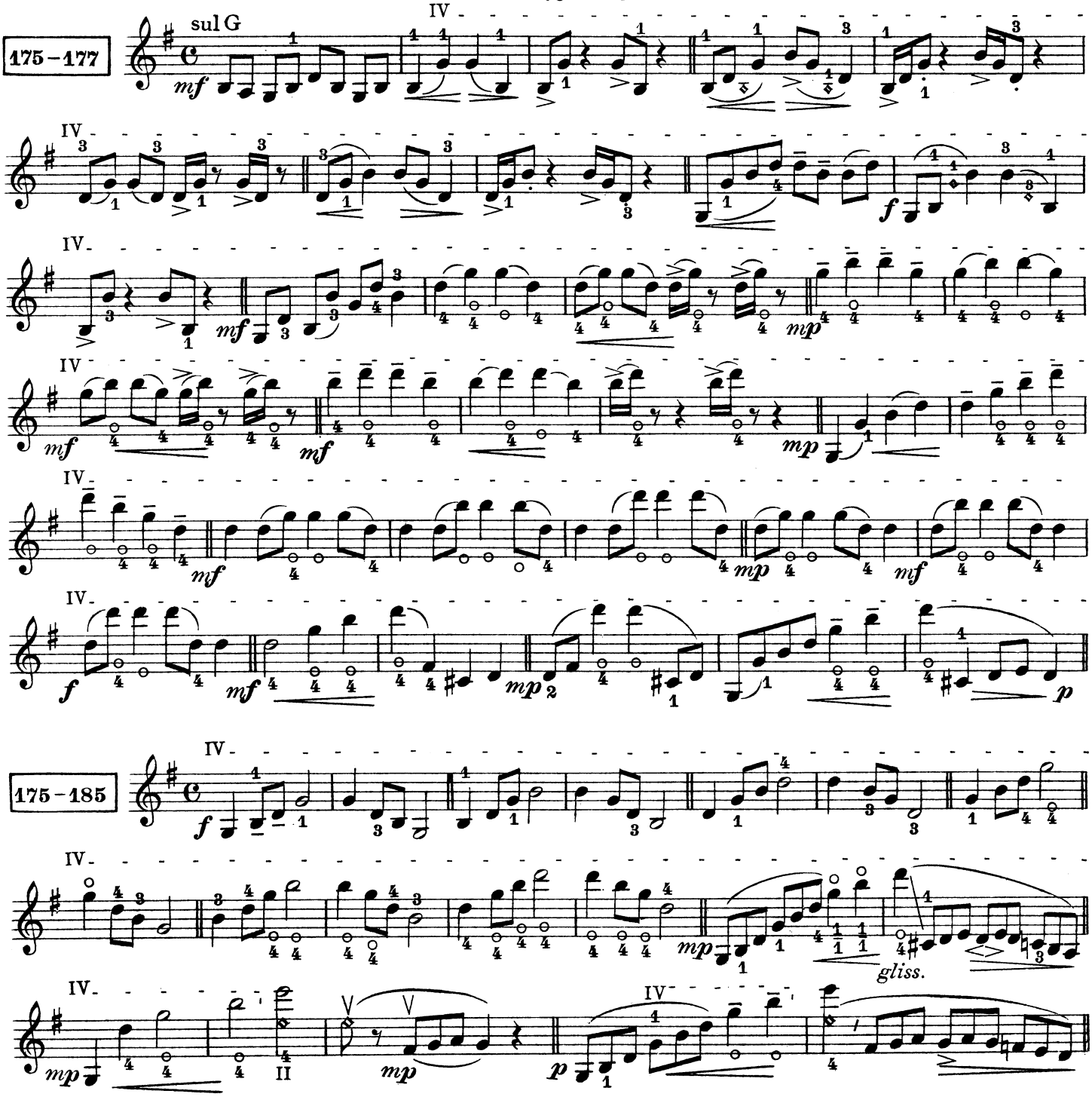
G dur Tranquillo

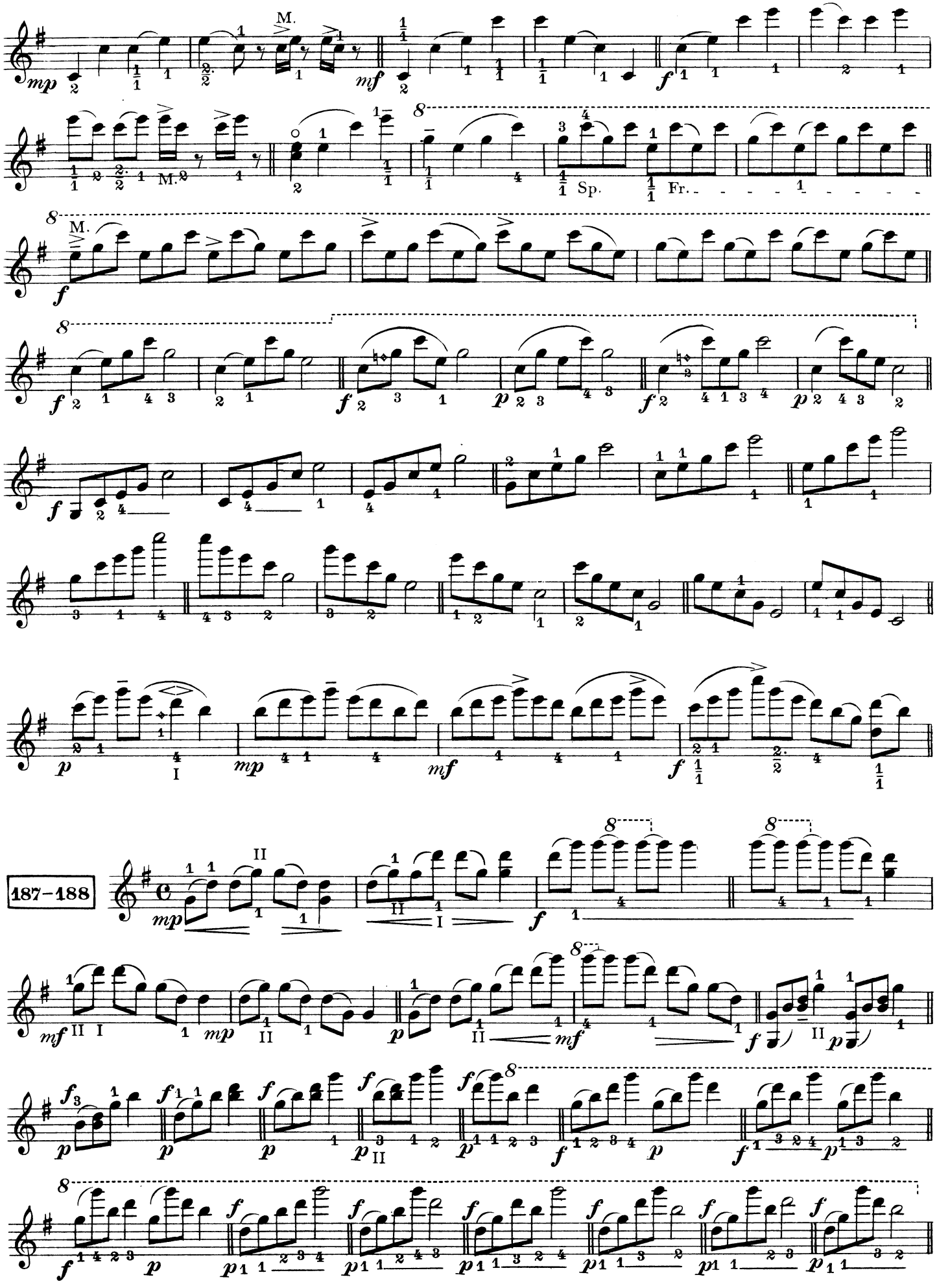
141 - 173



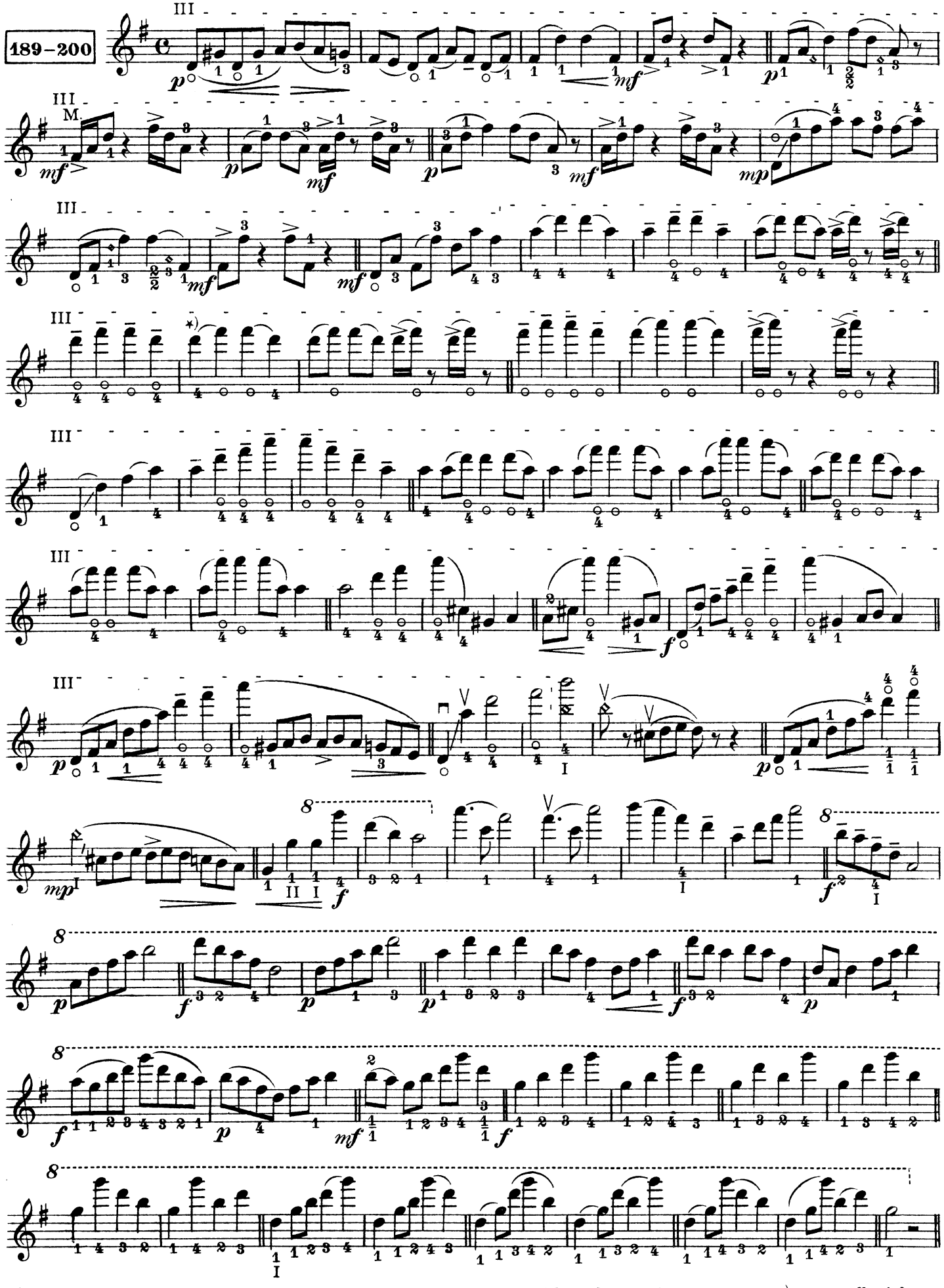


Solo 175 – 203



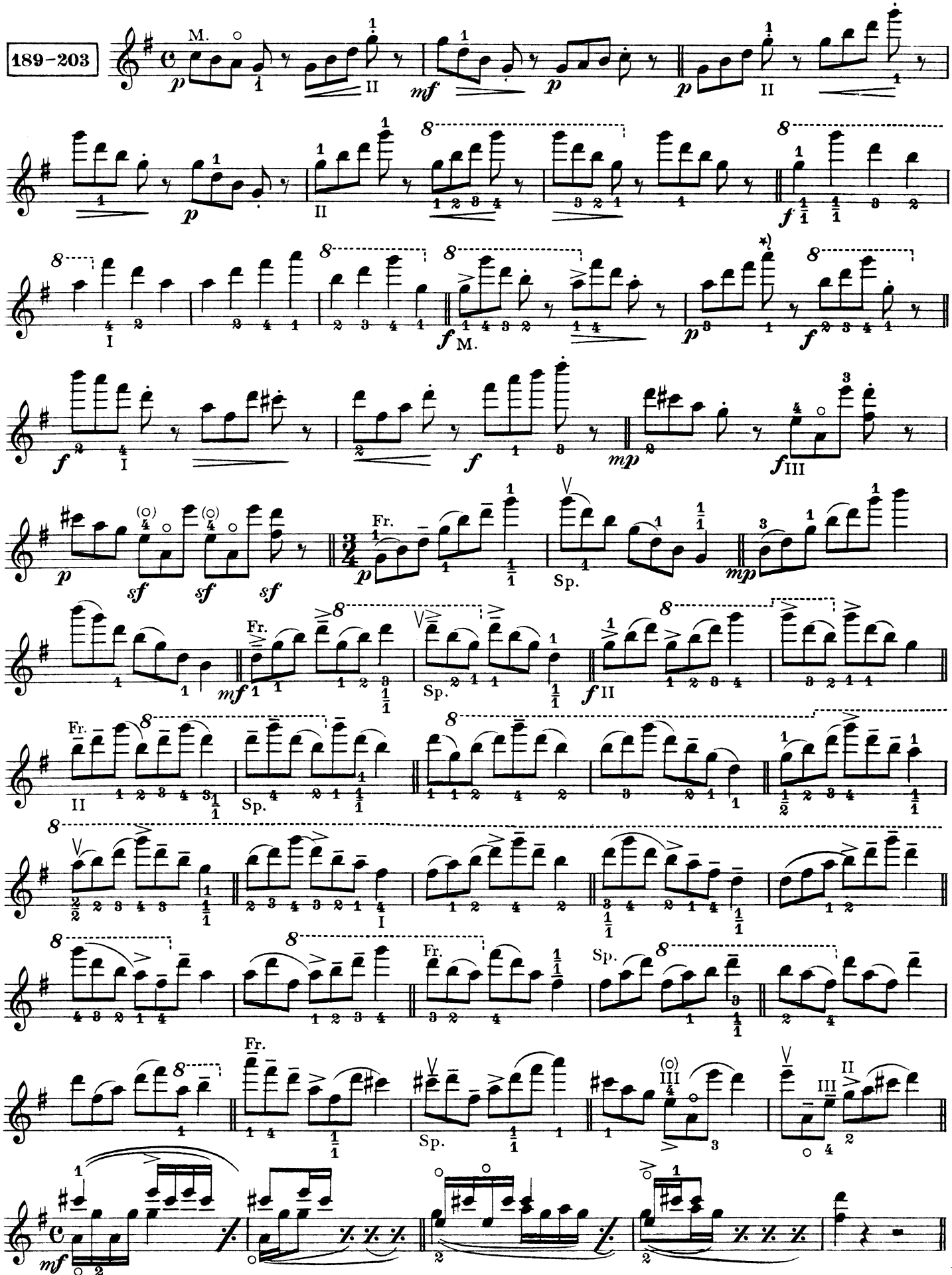

187–188

189–200



*) bez flageoletu. – *) ohne Flageolett. – *)without harmonic – *) senza flagioletto

189–203



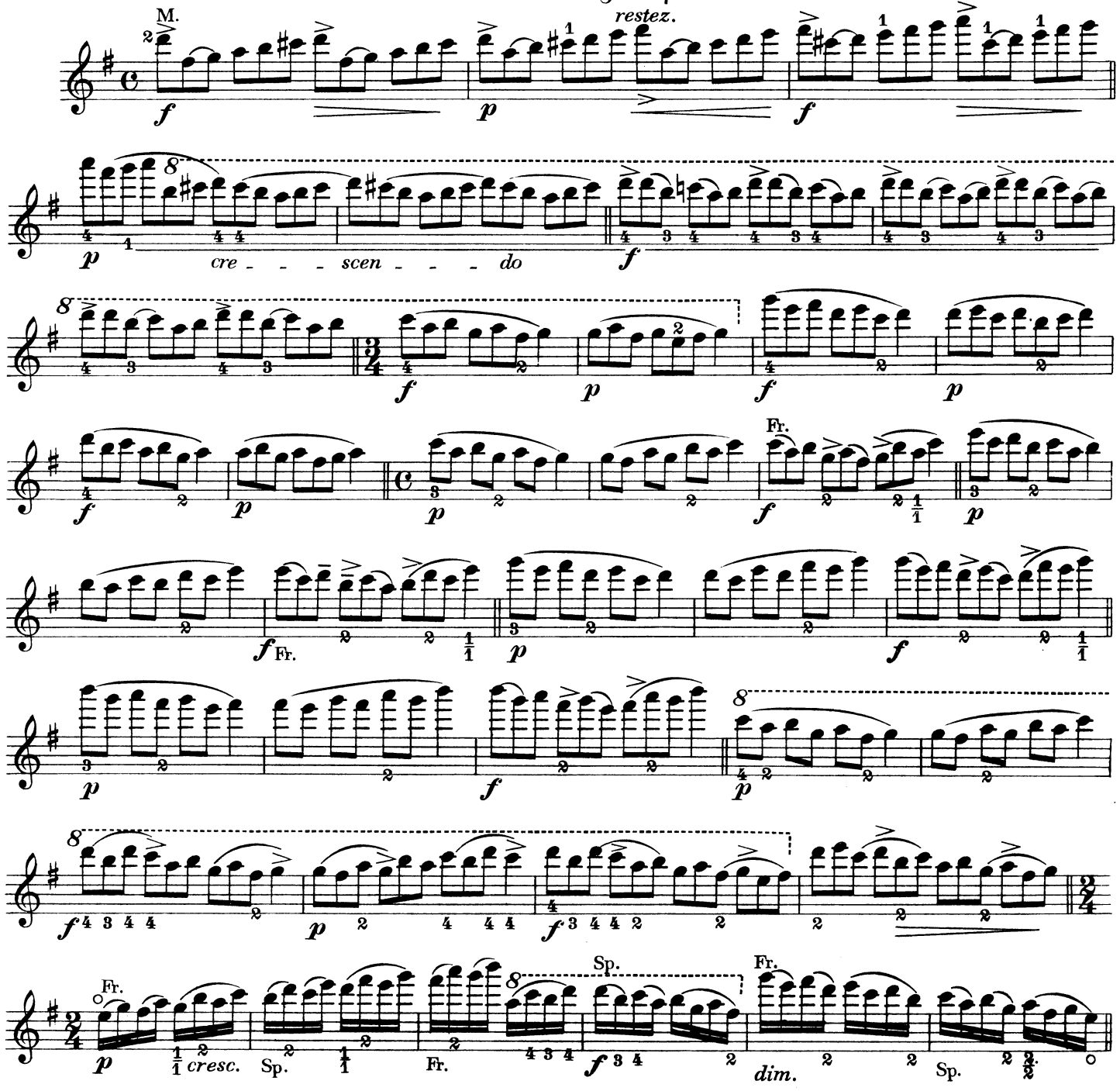
*) Prstoklad původní pasáže zůstává i v malých skupinách tentýž.

*) Der Fingersatz der Originalpassage bleibt auch in den kleinen Gruppen derselbe.

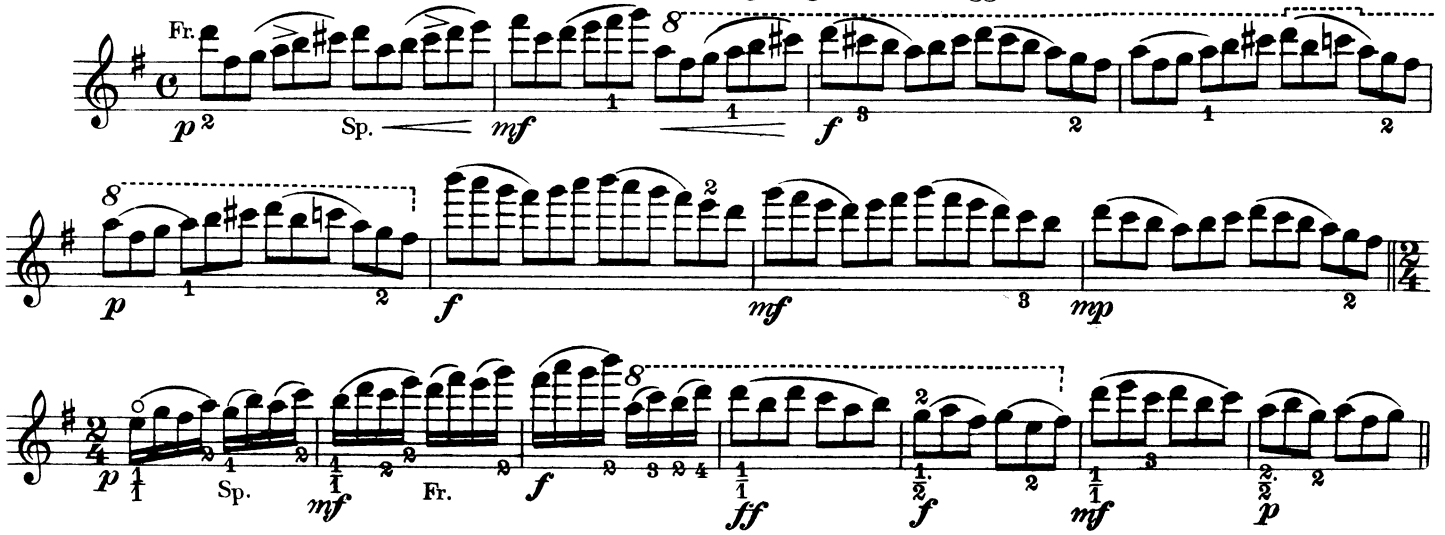
*) The fingering in the original passage remains the same as in the small groups

*) La digitazione del passaggio originario resta anche in piccoli gruppi uguale.

Solo 203 - 214.

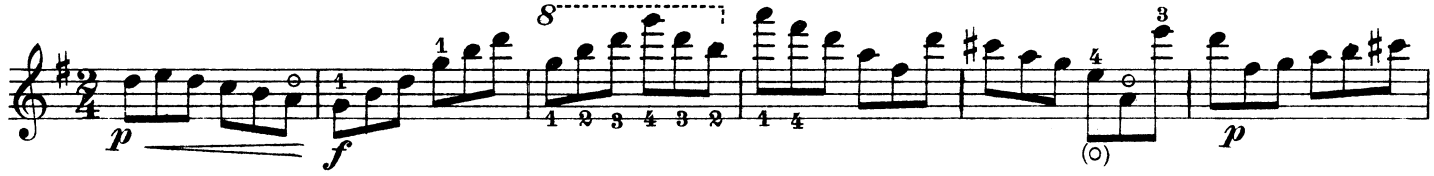


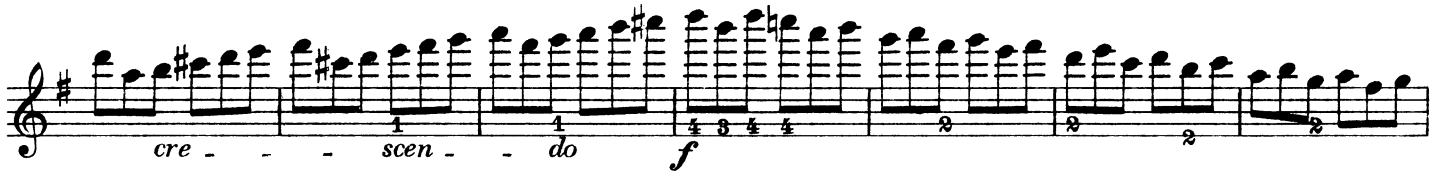
Jiný prstoklad. - Anderer Fingersatz. - Another fingering. - Diteggiatura differente.



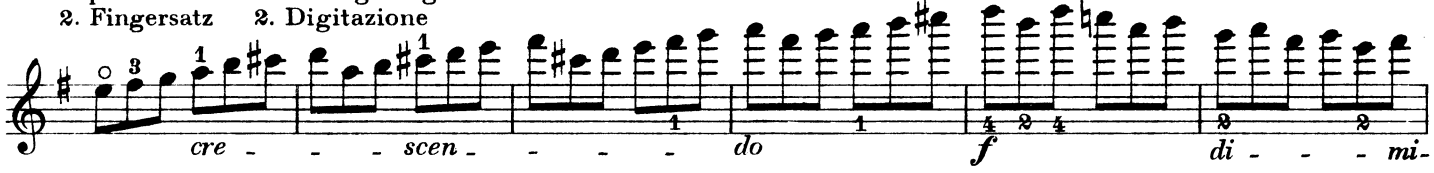
Passage **198 - 214**

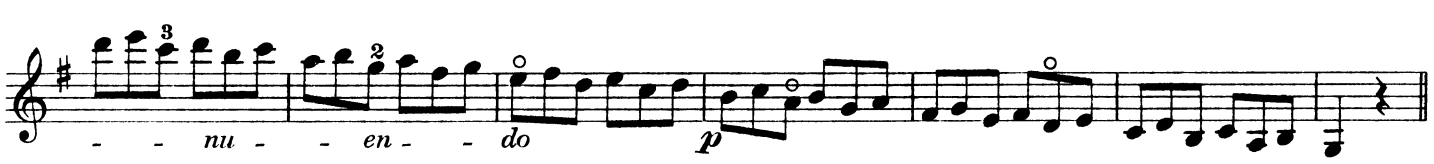
s 9 smyky - mit 9 Stricharten - with 9 bowings - con 9 colpi d'arco

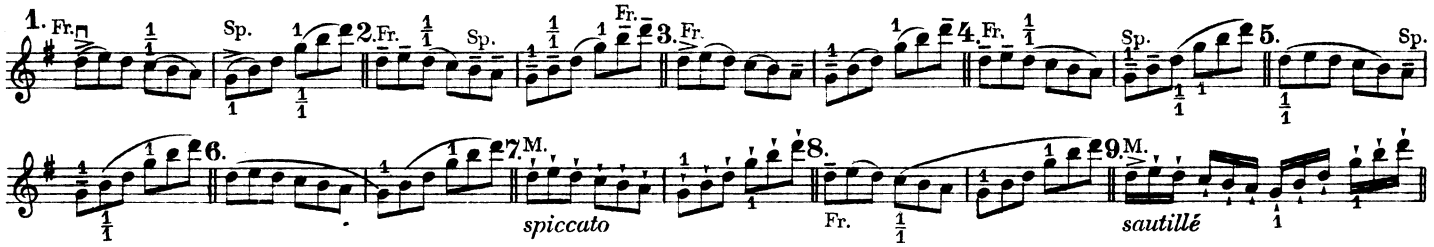




2. prstoklad 2.nd Fingering
2. Fingersatz 2. Digitazione

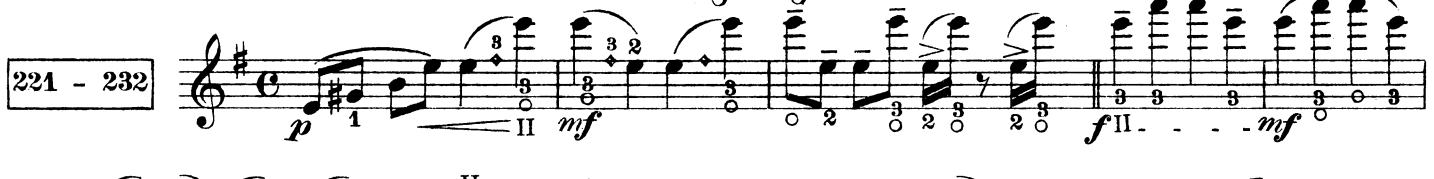


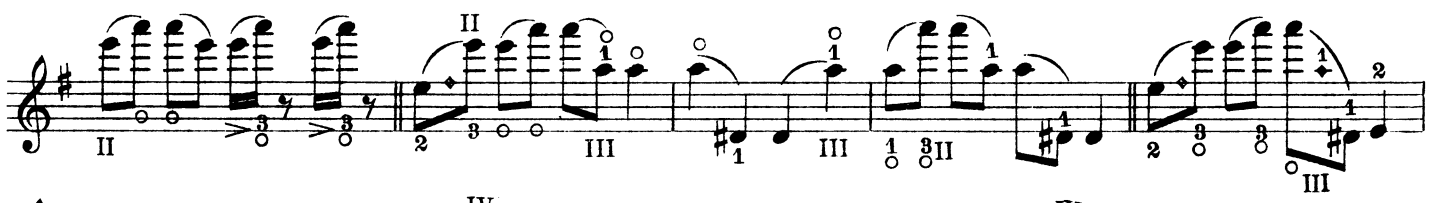


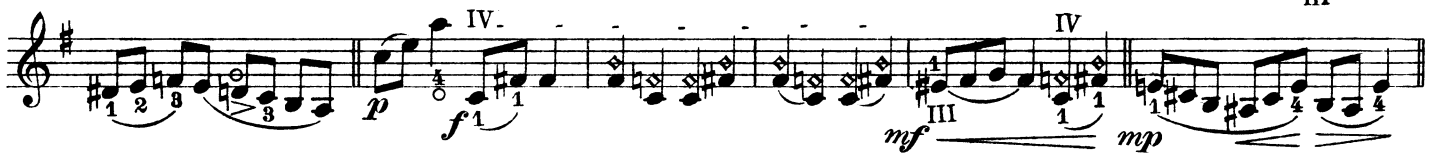


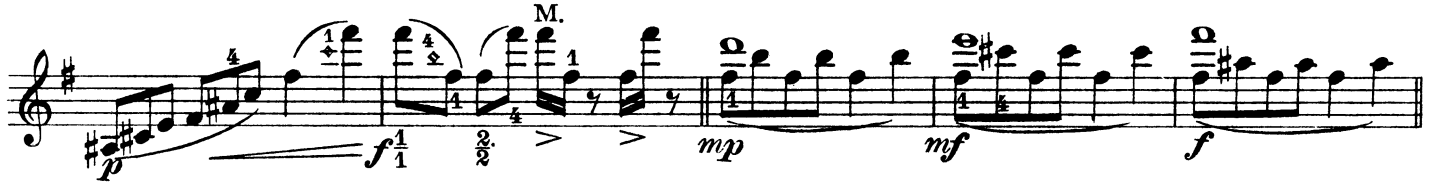
Solo 215 - 232.

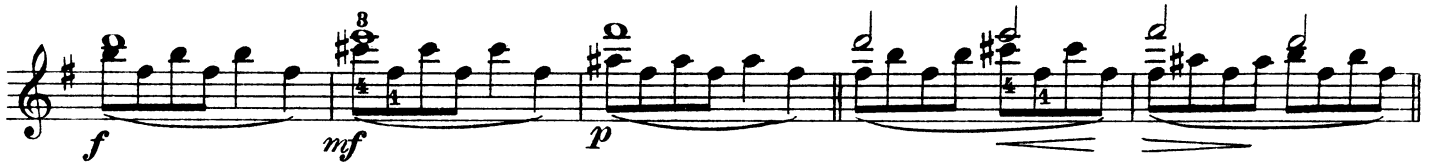
221 - 232





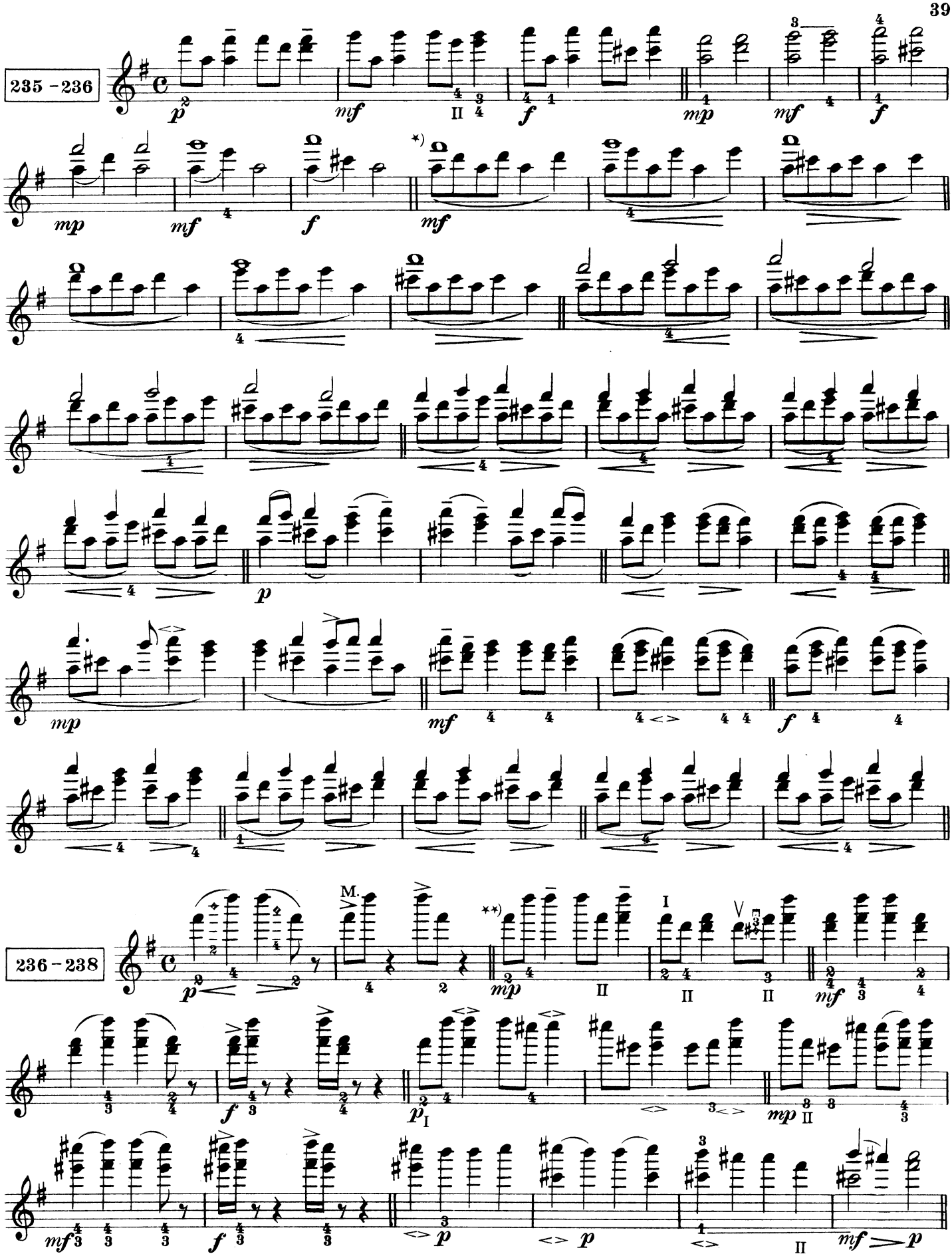






Solo 233 - 250.

233 - 235

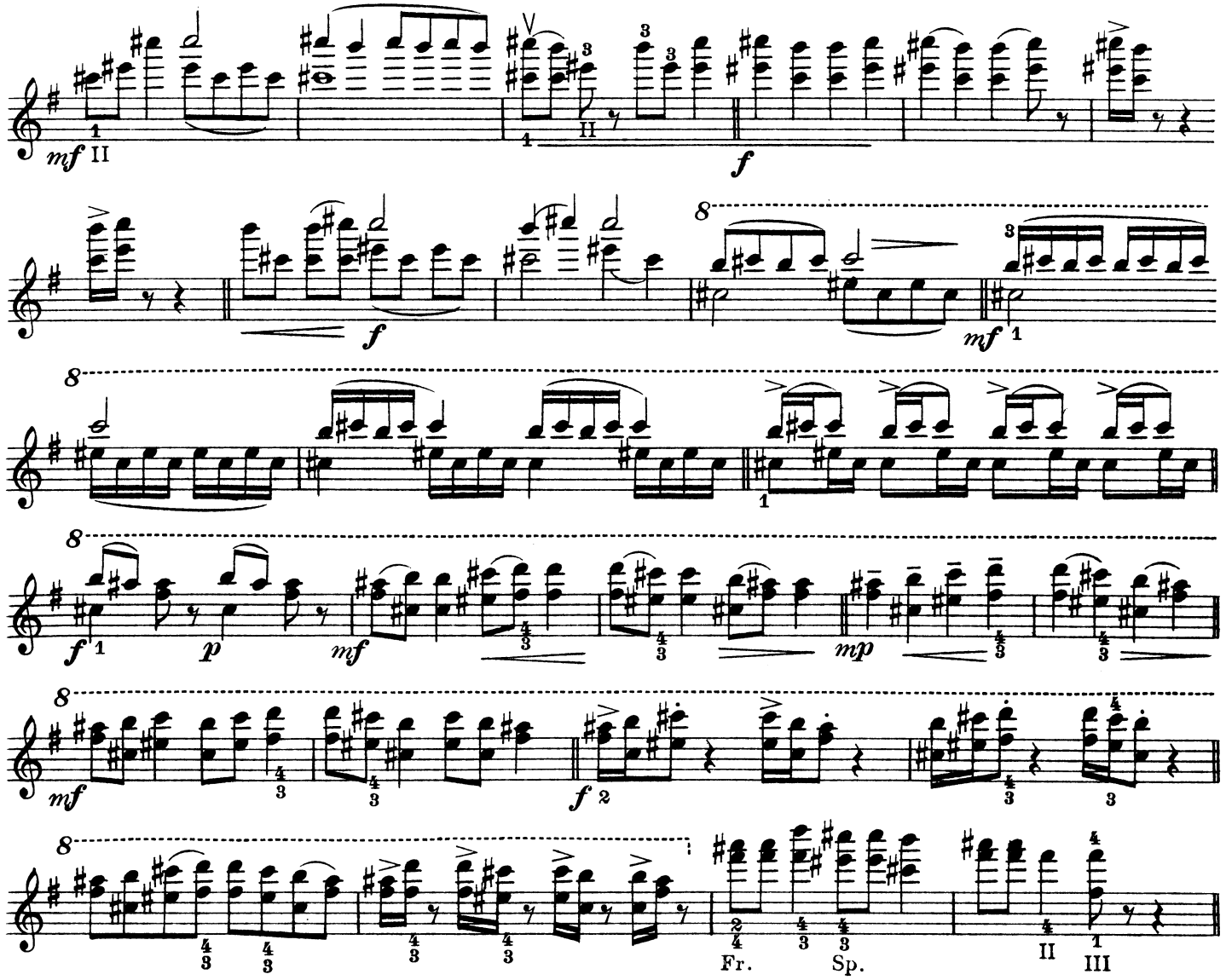


*) Zprvu détaché.
**) Vobou taktech zprvu dolní hlas, pak vrchní hlas, pak oba hlasy dohromady.

*) Zuerst détaché.
**) In beiden Takten zuerst die Unterstimme, dann die Oberstimme und nachher beide Stimmen zusammen.

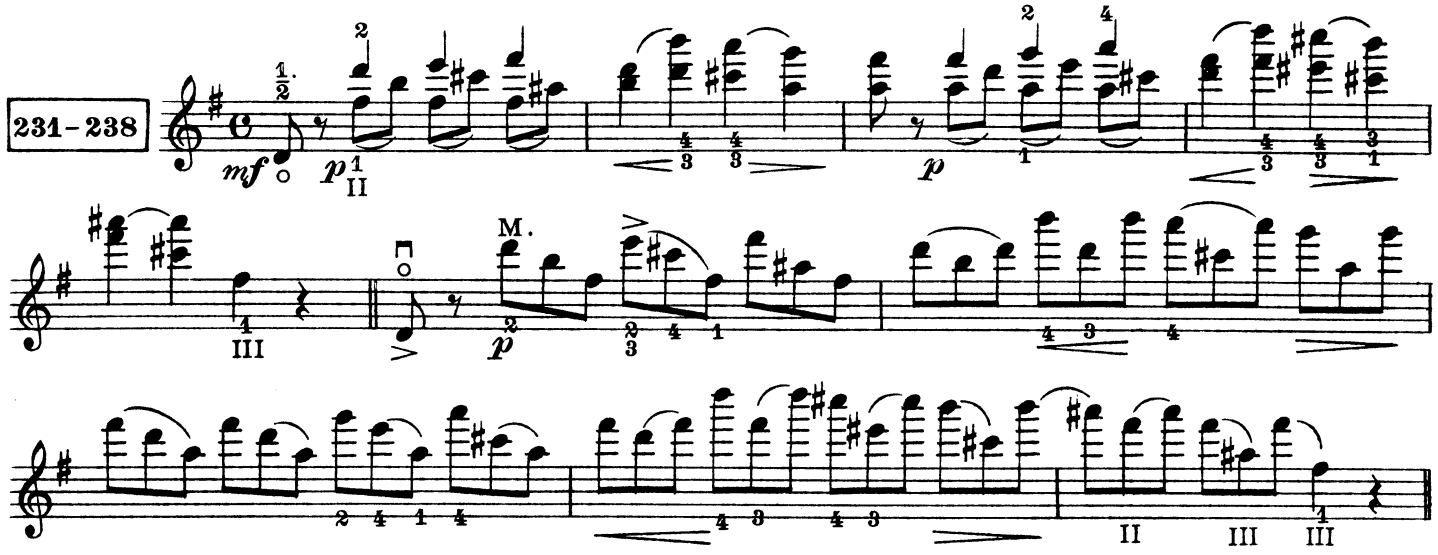
*) First détaché.
**) In both bars first the lower voice, than the upper voice and both voices together.

*) Dapprima staccato.
**) In tutte e due le misure studiare dapprima la parte inferiore, indi quella superiore ed infine le due parti insieme.

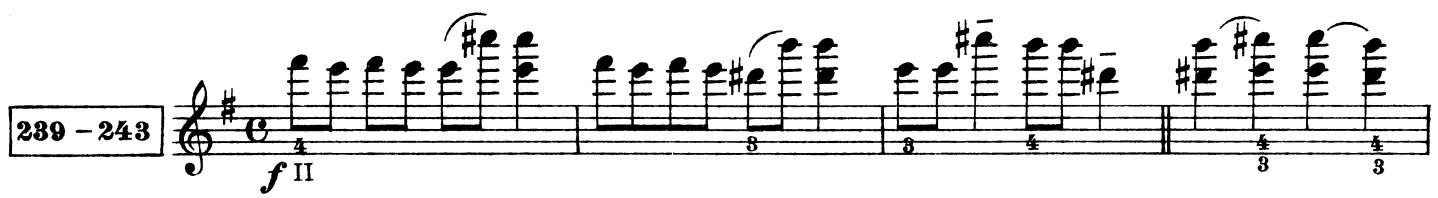


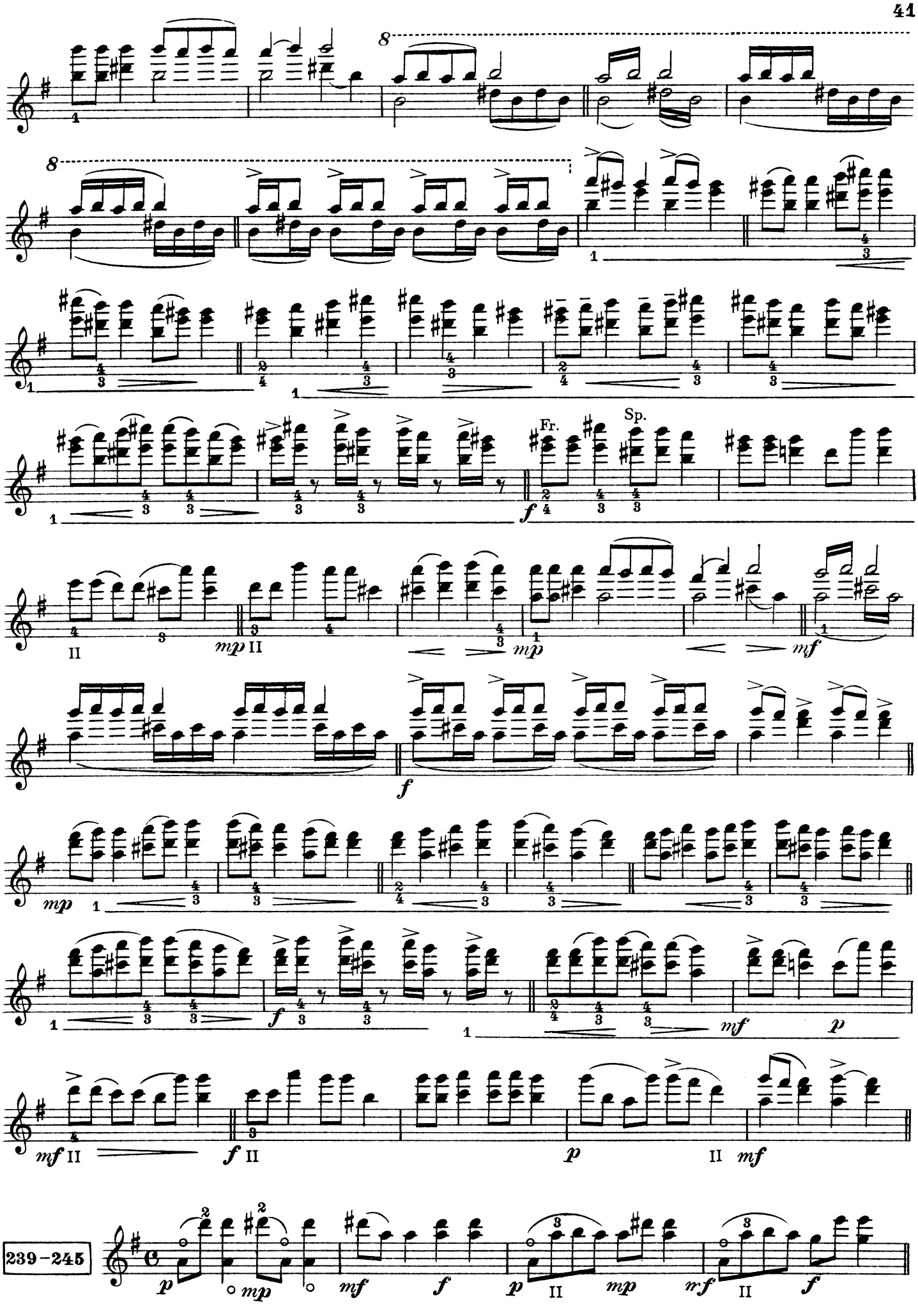
v souvislosti — im Zusammenhang — in connexion — in contenuto. — per esteso.

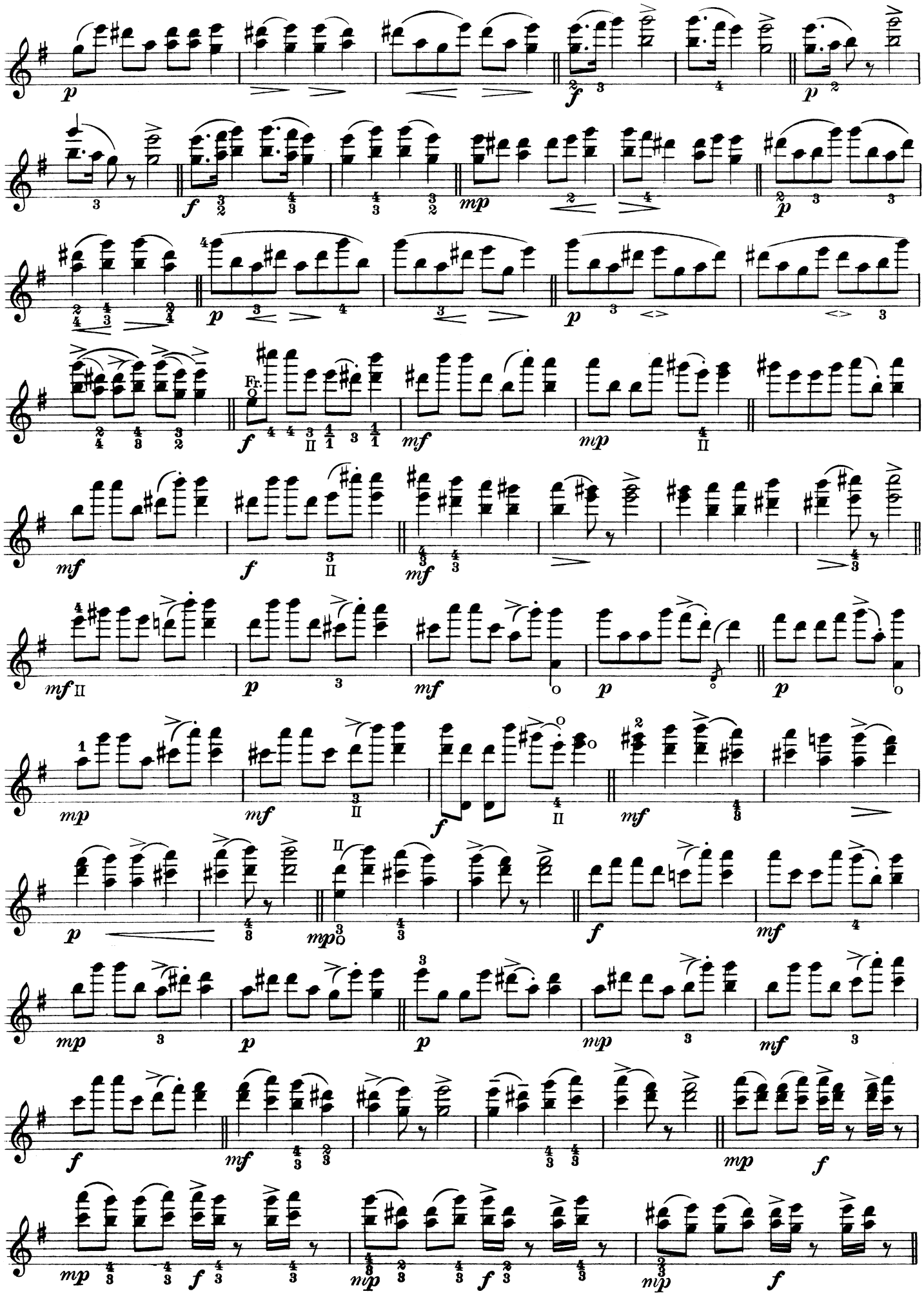
231–238



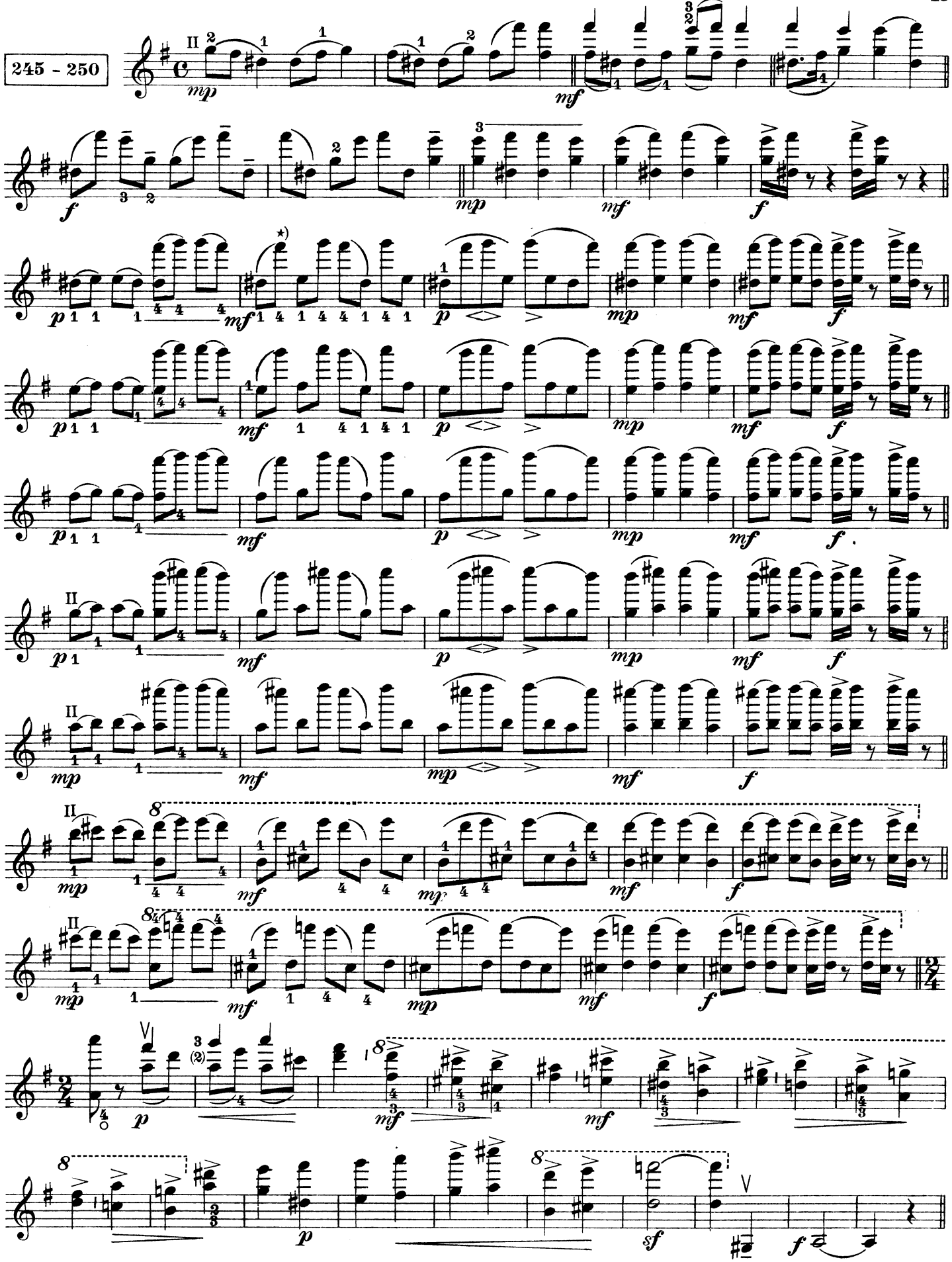
239 – 243




8
8
Fr.
Sp.
239–245



245 - 250



*) Oba prsty posunouti současně na decimu a postaviti jako dvojhmat. Napřed cvičiti détaché.

*) Beide Finger rücken gleichzeitig zur Dezime und werden als Doppelgriff aufgestellt. Zuerst im détaché üben.

*) Move both fingers simultaneously to the tenth and place them for the double stop. First practise détaché.

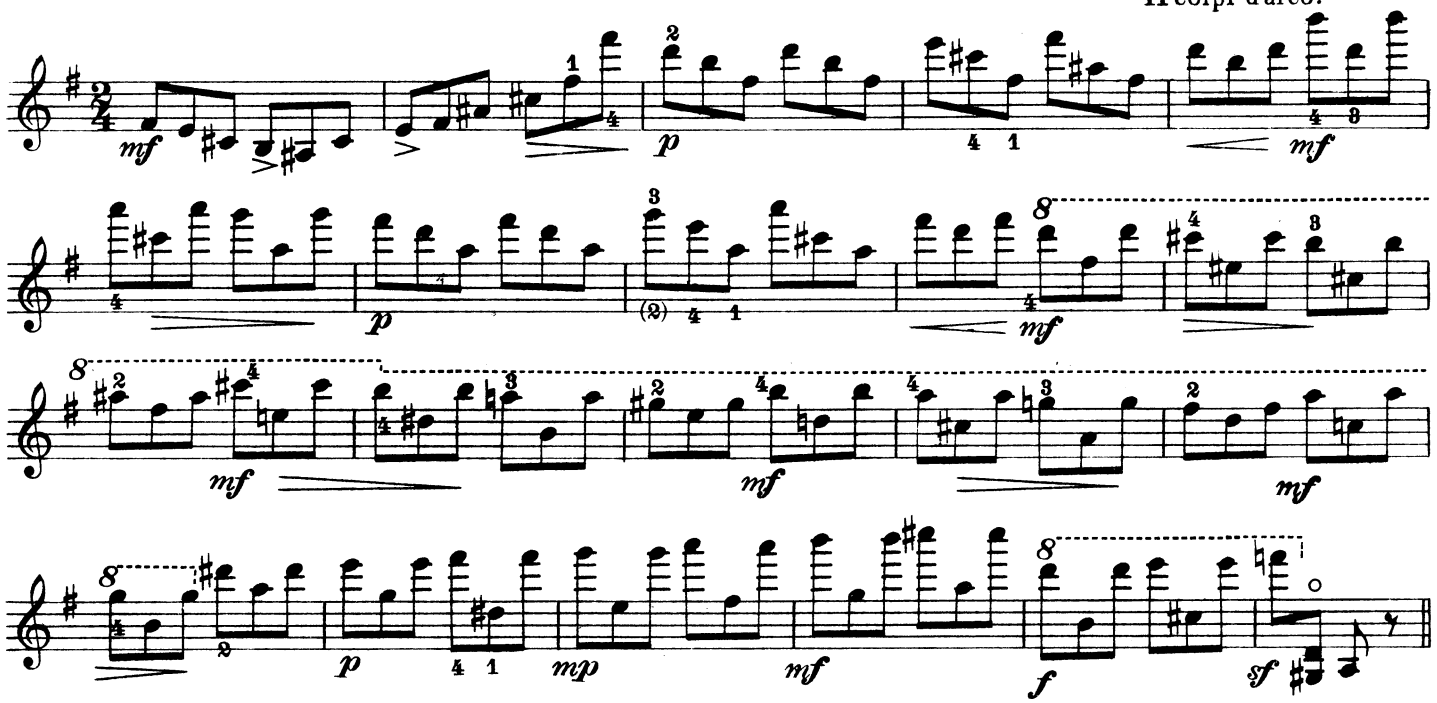
*) Ambedue le dita, tenute in posizione di nota doppia, muovono contemporaneamente verso la Decima. Dapprima studiare staccato.

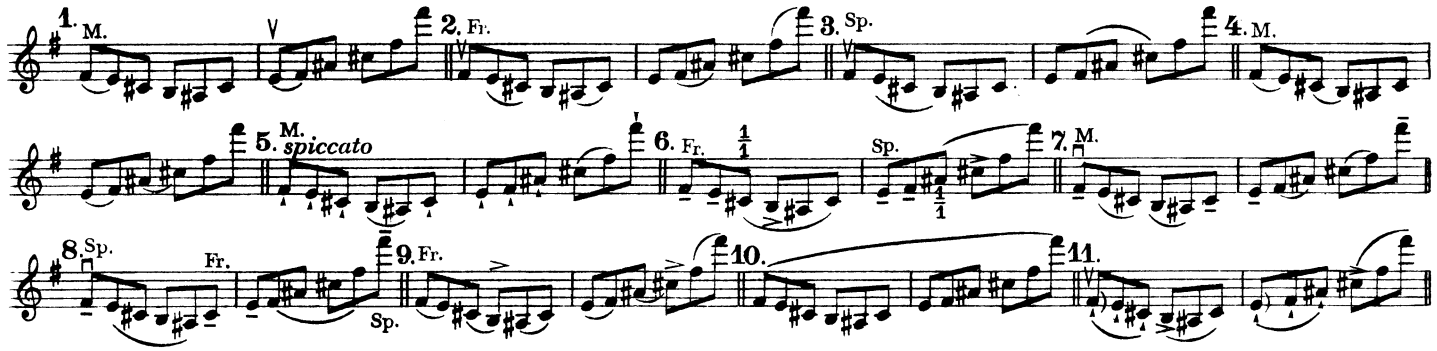
Triolová pasáže takt 228 - 250 s 11 smyky.

Triolenpassage Takt 228 - 250 mit 11 Strich-arten.

Passage in triplets bar 228-250 with 11 bowings.

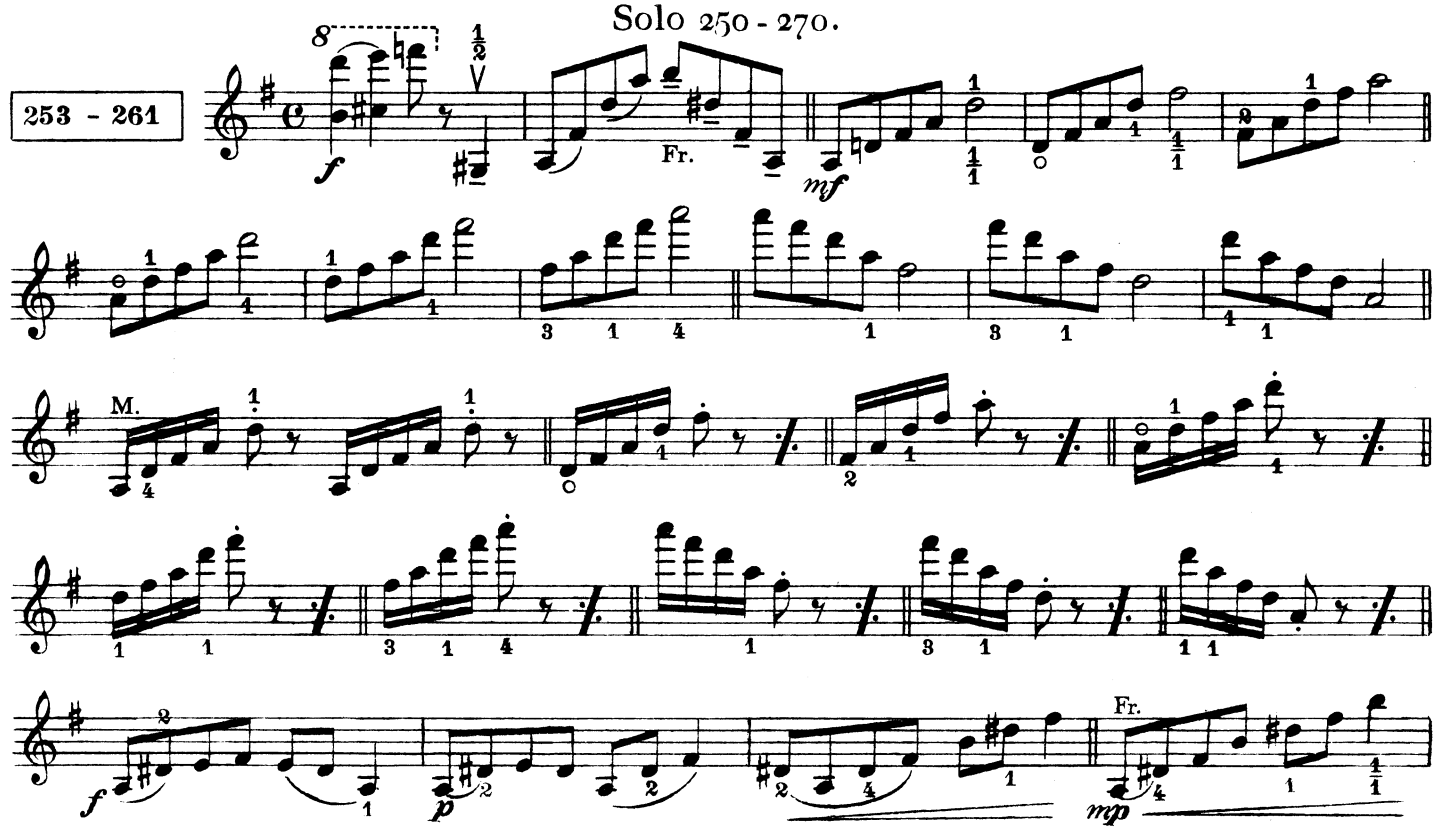
Passaggio di terzine delle misure 238 - 250 con 11 colpi d'arco.

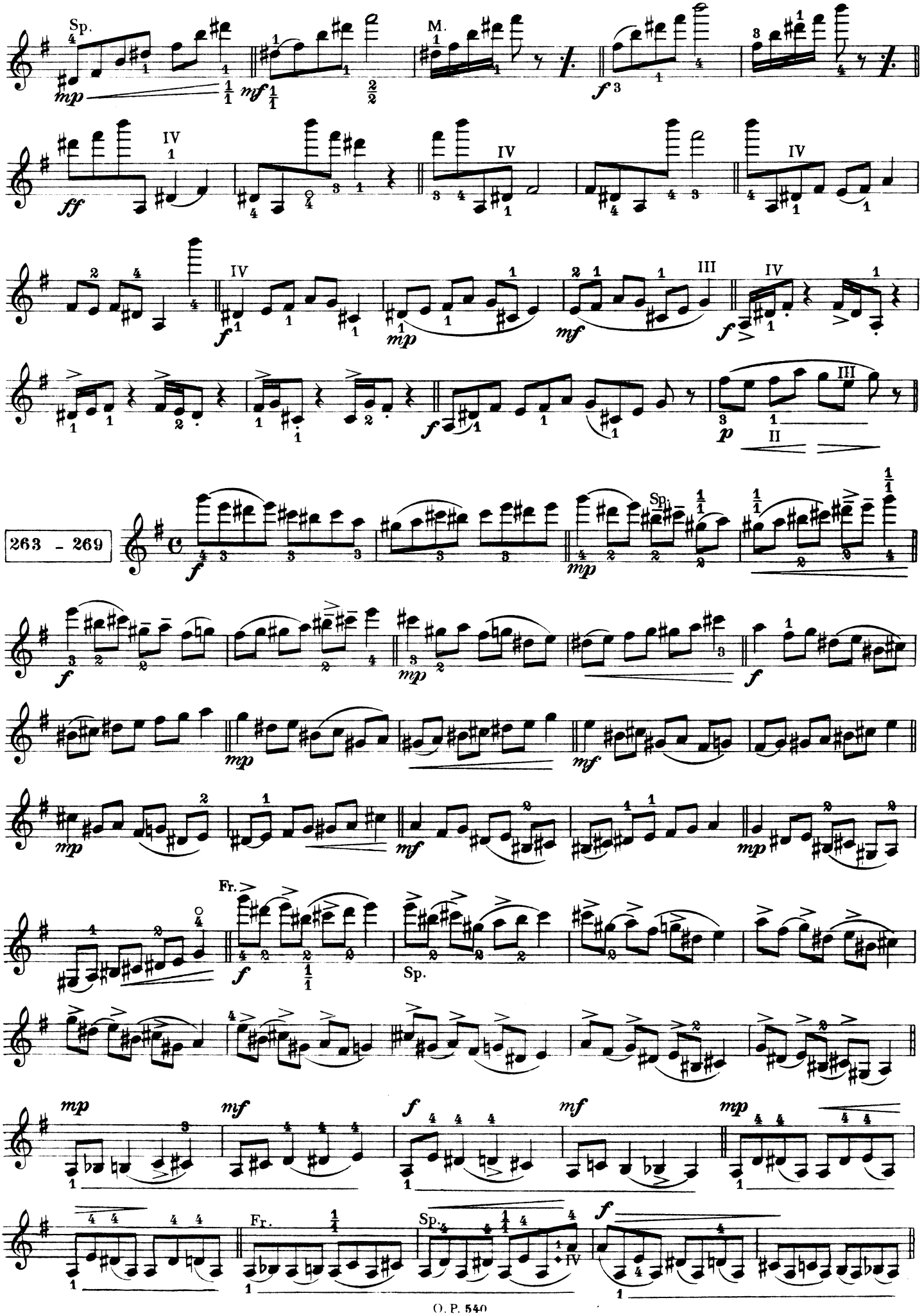




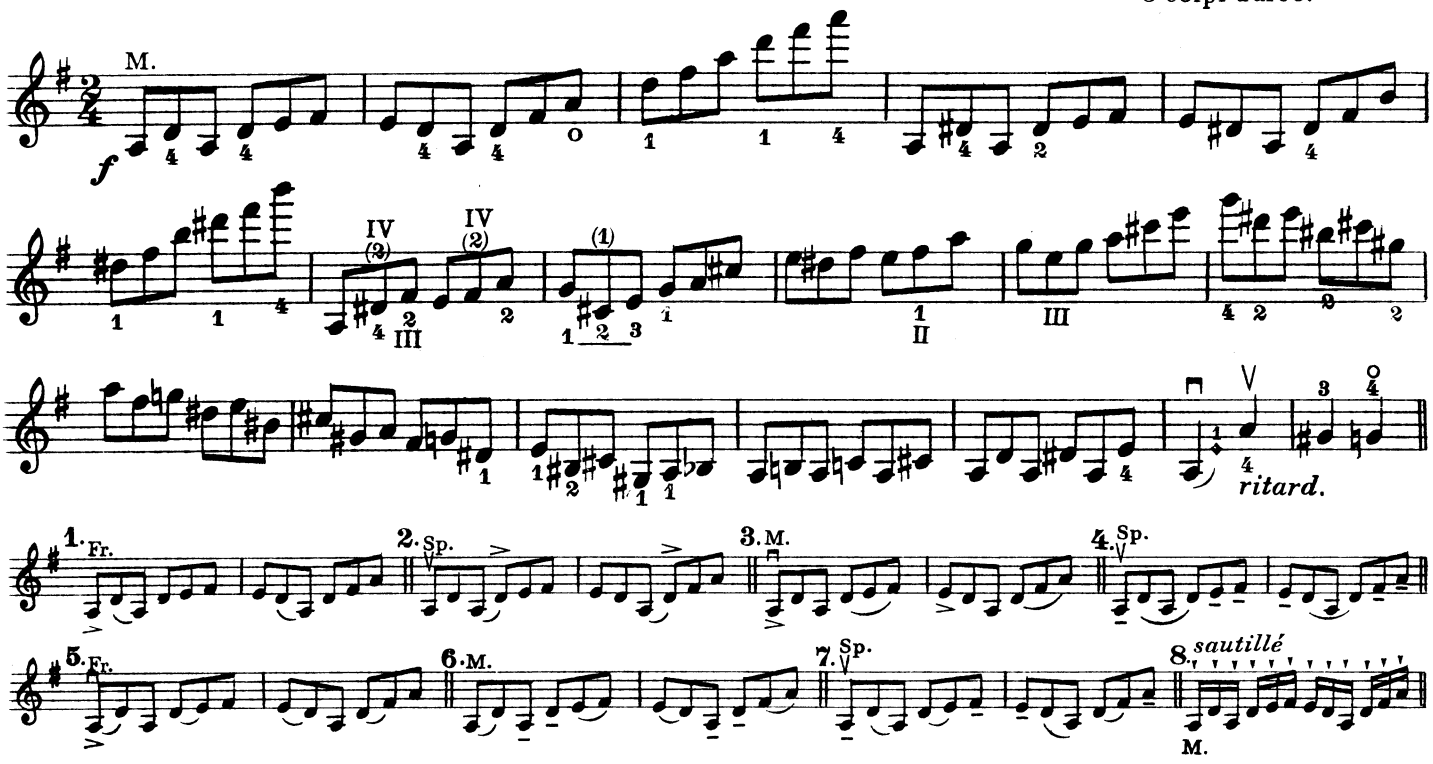
Solo 250 - 270.

253 - 261



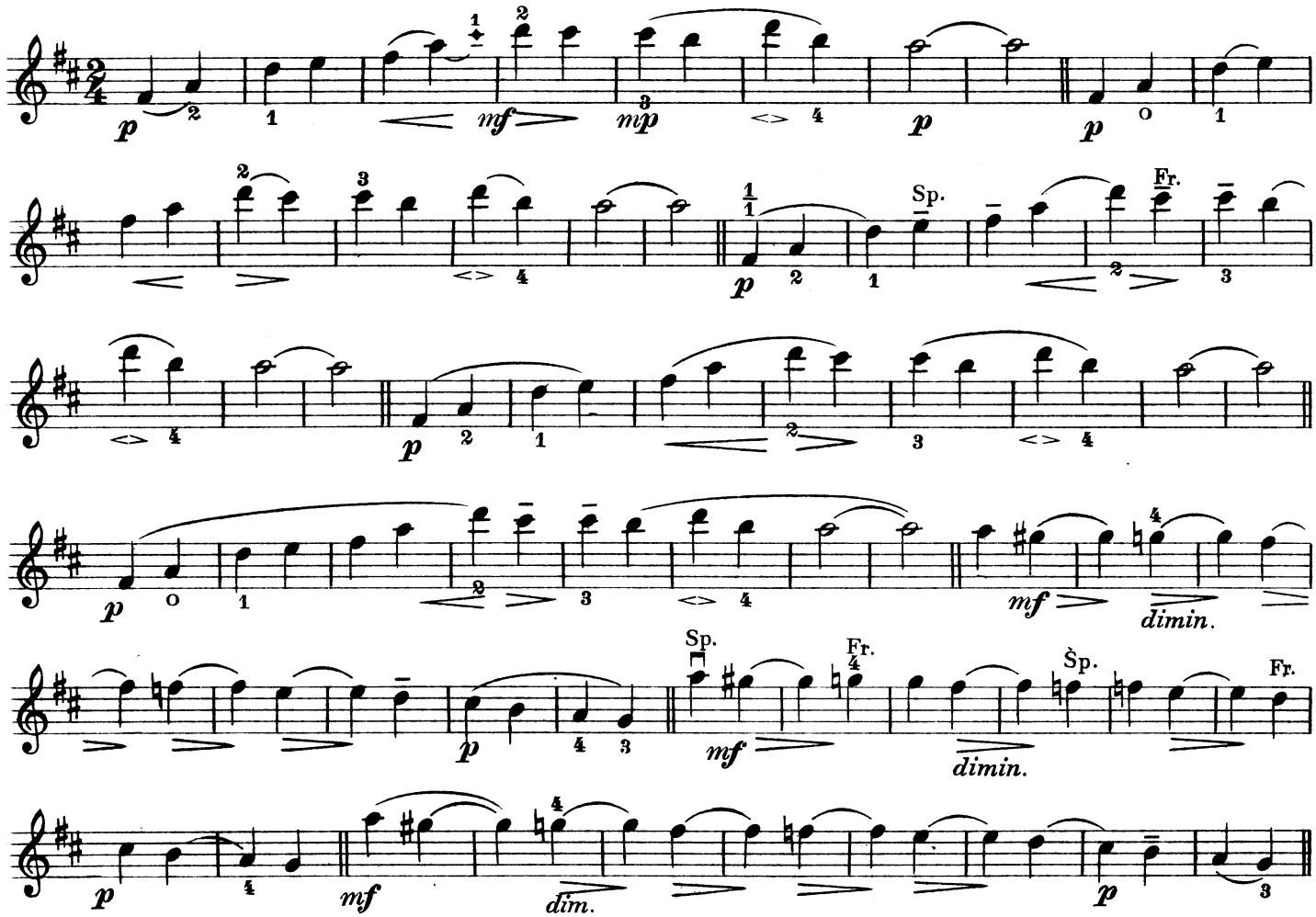

Sp.
M.
IV
III
II
263 - 269
Fr.
Sp.
Fr.
Sp.

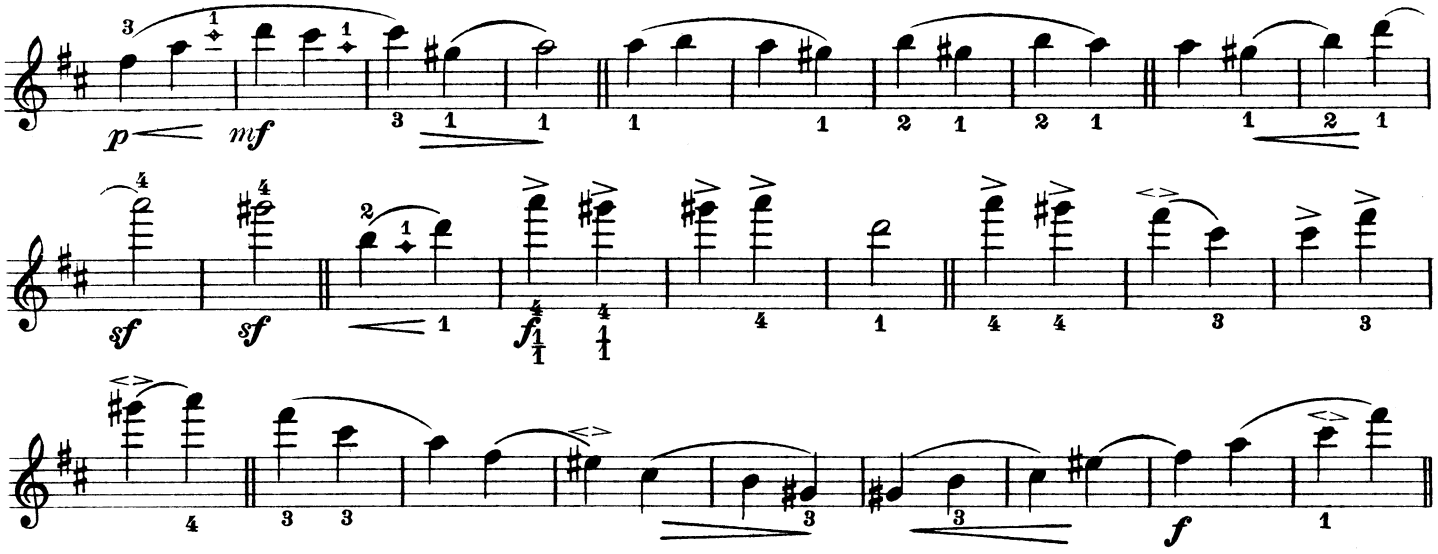
Triolová pasáže takt 253 - 270 s 8 smyky. | Triolenpassage Takt 253 - 270 mit 8 Strich-arten. | Passage in triplets bar 253 - 270 with 8 bowings. | Passaggio di terzine delle misure 253 - 270 con 8 colpi d'arco.



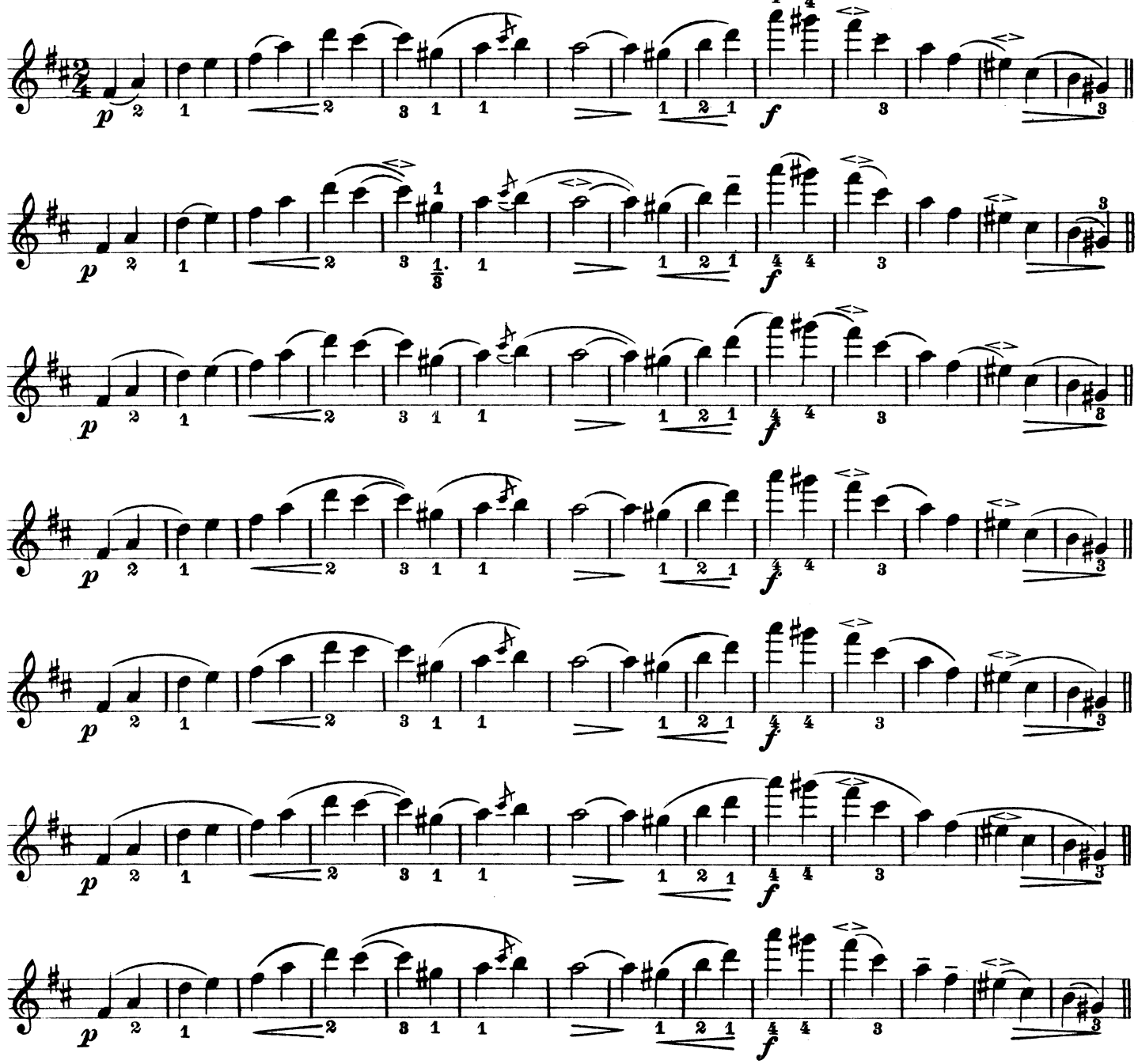
Solo 271 - 300.

D-dur Melodie, Cantabile. | D-dur Melodie, Cantabile. | Melody in G major Cantabile. | Melodia in re maggiore Cantabile.

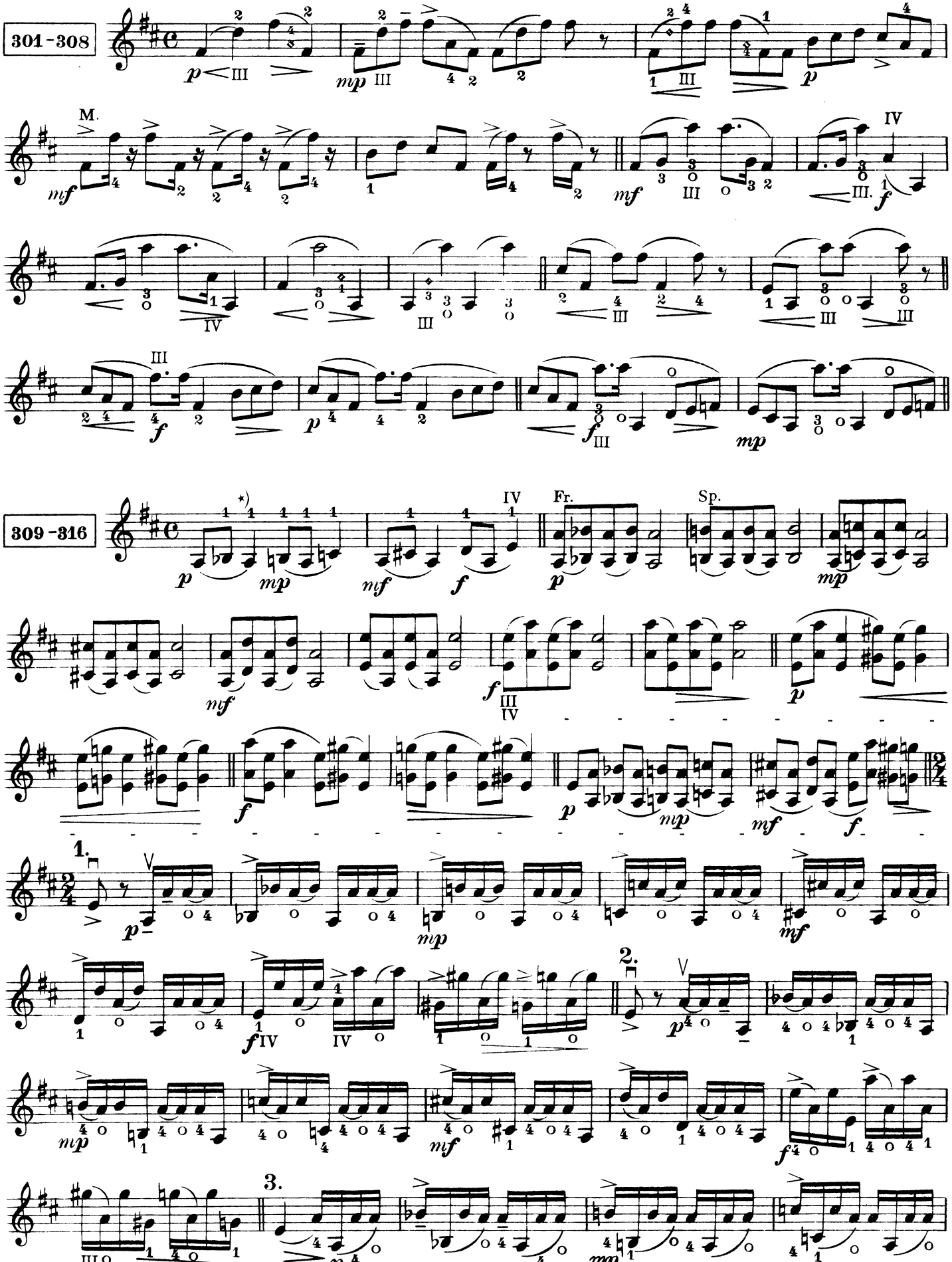




Takt 287- 300 s různým frázováním. | Takt 287-300 in verschiedener Phrasierung. | Bar 287 - 300 in different phrasing. | Misure 287-300 con fraseggio differente.



Solo 301 - 308.

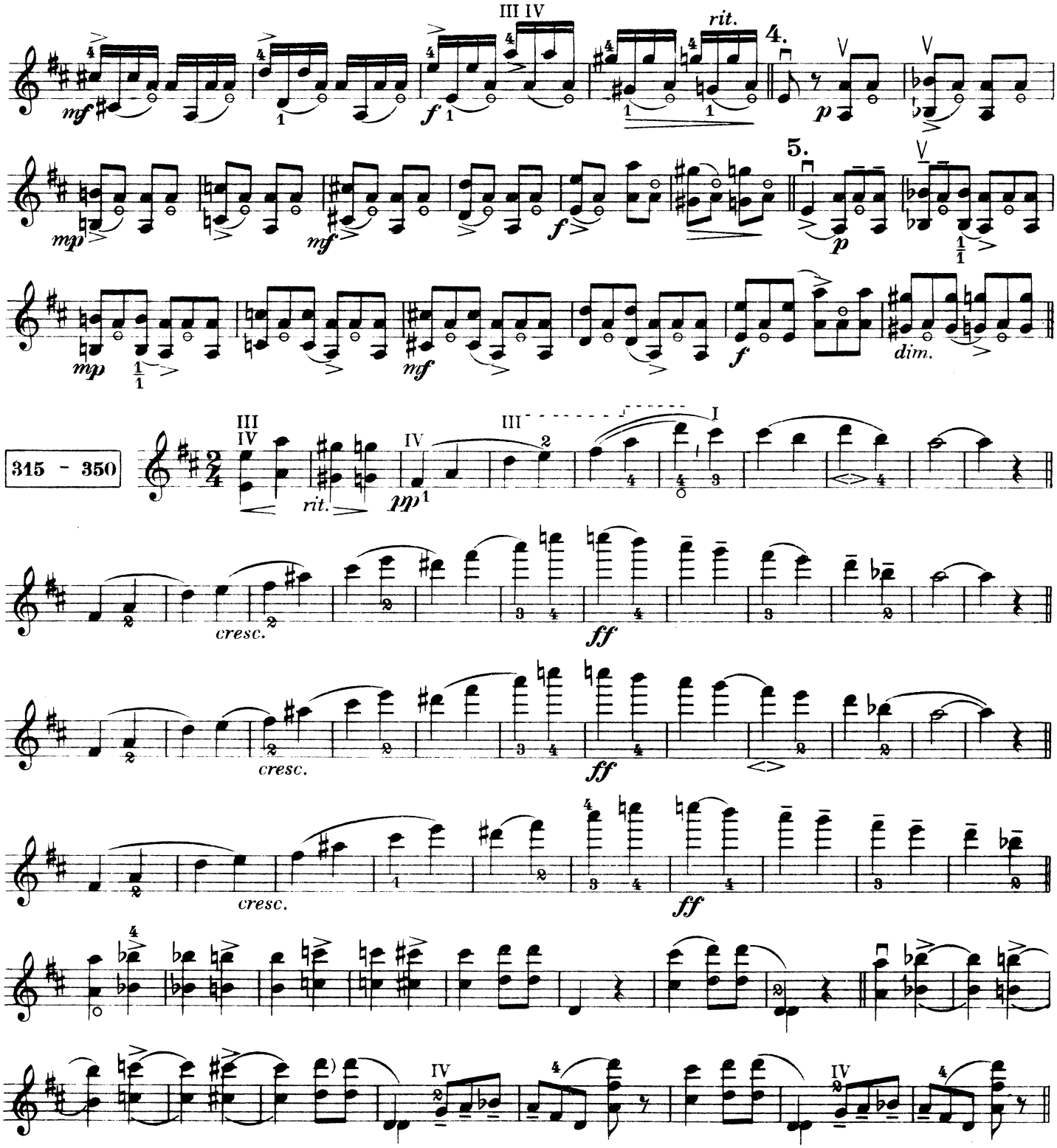


*) Palec se posouvá současně.

*) Der Daumen wird mitgeschoben.

*) Thumb moves alone.

*) Spostare contemporaneamente anche il pollice.



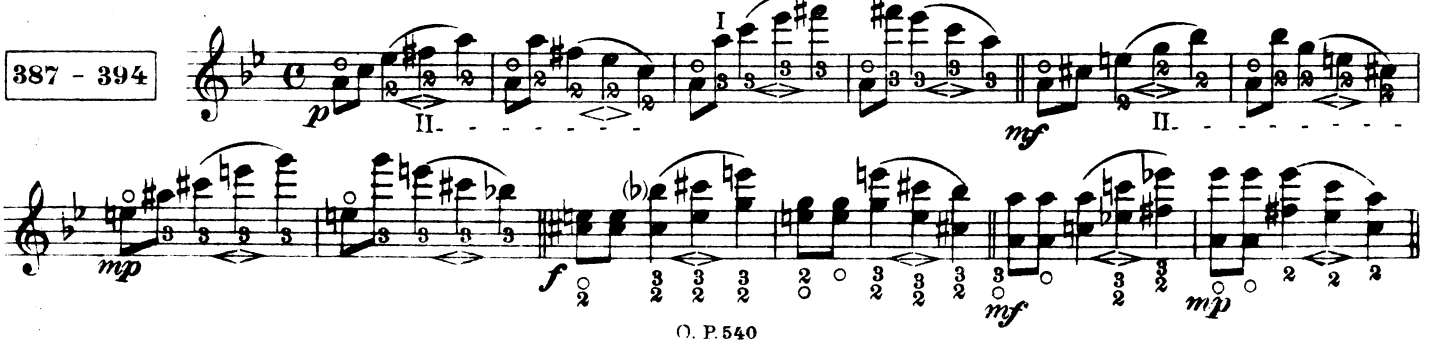
315 - 350

Solo 387 - 423.

Závěrečná pasáž v dvoja trojhmatech. | Schlusspassage in zwei und dreifachen Griffen. | Final passage in double chords and common chords. | Passaggio finale di note doppie e triple.

Závěrečná pasáž. – Schlusspassage. – Final passage. – Passaggio finale.

387 - 394

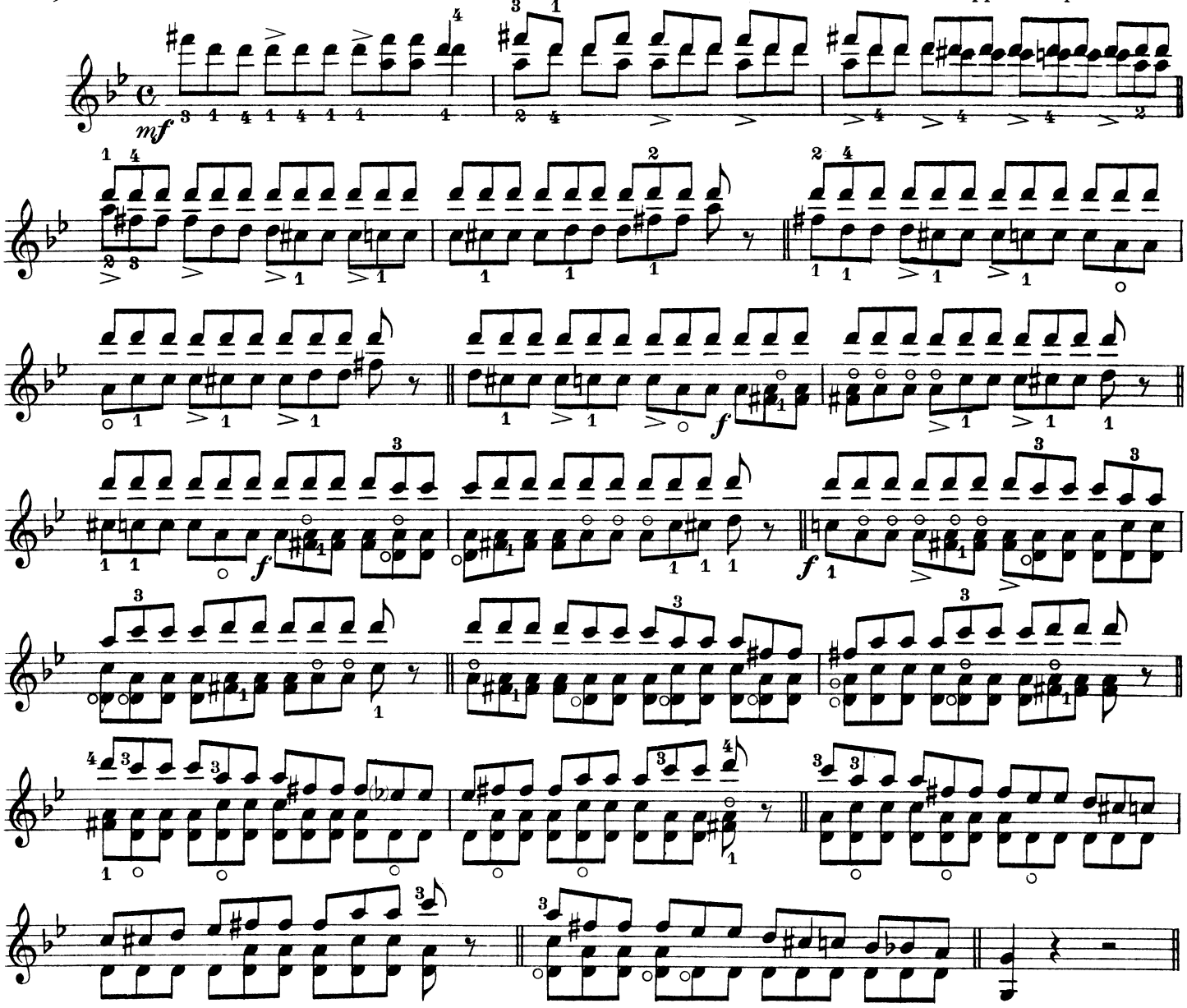


Sp.

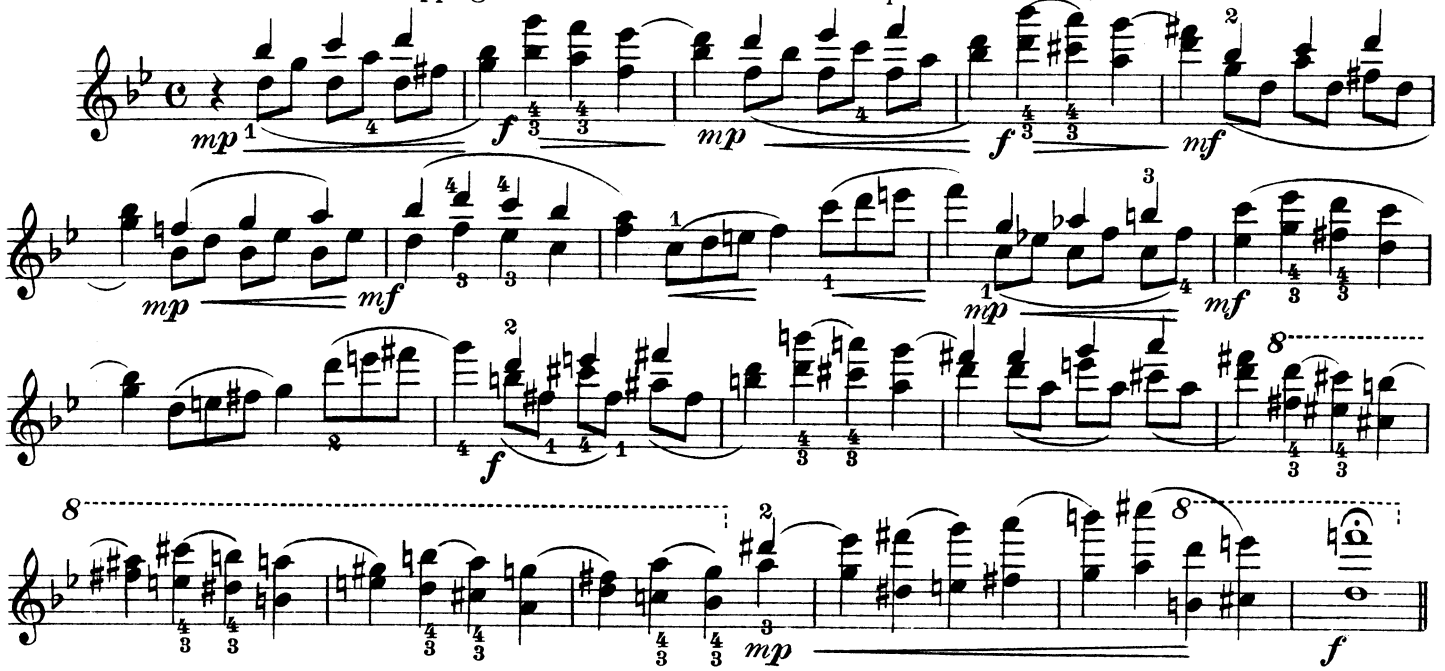
Závěrečná pasáž. – Schlusspassage. – Final passage. – Passaggio finale.

395 - 403

Závěrečná pasáž v dvoj- a trojhmatech. | Schlusspassage in zwei- und dreifachen Griffen. | Final passage in double chords and common chords. | Passaggio finale di note doppie e triple.



Scherzo-téma ve dvojhmatech. | Das Scherzothema in Doppelgriffen. | The scherzo theme in double stops. | Scherzo in corde doppie.



O.P.540 Ryla a tiskla Průmyslová tiskárna v Praze.

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	$\frac{1}{1}$ $\frac{1}{2}$	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	$\frac{1}{2}$ $\frac{2}{2}$	First, second Half	Prima metá, seconda metá
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	$\frac{1}{3}$ $\frac{2}{3}$	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	$\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	$\frac{1}{4}$ $\frac{3}{4}$	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhou a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	$\frac{2}{4}$ $\frac{3}{4}$	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	⊓	Down-bow	Arco in giu
Nahoru [1])	Hinaufstrich [1])	V	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 satellato
Zvednouti smyčec	Bogen heben	’	Lift Bow	Alzare l'arco
Zvednouti druhý prst	Zweiten Finger heben	(2	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) [2])	Kunstpause (Luftpause) [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.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I II III IV	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	o	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	sul E	On the E-string	Sulla corda di *mi*
První prst zůstane na struně	Liegenlassen des 1. Fingers	1——	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	L——	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	*tr*	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	~~~	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato with the right hand	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato with the left hand	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	*gliss.*	Glissando — gliding	Glissando
Středem smyčce	Mitte des Bogens	M.	Middle of the Bow	Alla metá dell'arco
U žabky smyčce	Am Frosch	Fr.	At the Nut	Tallone
Hrotem smyčce	An der Spitze	Sp.	At the Point	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	◇	(footed Square) Harmonic tone	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(without Foot) Passive suporting Finger or Transitiontone	(Quadrato senza gambo) Dito d'appogio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	2-4	Study for 2.-4. bar from the Solo	Studio per 2-4 b attuta di Solo

[1]) *bez označení smyku 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.*