

L. SPOHR: LARGHETTO, CONCERTO N° 22 II.

Larghetto. M.M. ♩ = 72

SOLO VIOL. *)

PIANO.

*) 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.

20

Musical score for measures 20-24. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a circled measure number '20'. It features a melodic line with various dynamics including *p* and *cresc.* The piano accompaniment includes chords and arpeggiated figures. The key signature has two sharps (F# and C#).

25

Musical score for measures 25-29. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a circled measure number '25' and contains dense, rapid passages with dynamics *f*, *mf*, *mp*, and *f*. The piano accompaniment consists of a steady chordal accompaniment with dynamics *mf* and the instruction *colla parte*.

30

Musical score for measures 30-34. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a circled measure number '30' and features complex melodic lines with dynamics *mp*, *mf*, *f*, *f*, and *mf*. The piano accompaniment includes chords and moving lines with dynamics *mf* and *f*.

35

Musical score for measures 35-39. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a circled measure number '35' and contains melodic lines with dynamics *mp* and *f*. The piano accompaniment includes chords and arpeggiated figures with dynamics *pp* and *mf*.

40

p mp f

45

f mf p

50

f p p mf p f p

L. SPOHR: LARGHETTO, CONCERTO N° 22 II.

Larghetto. M. M. $\frac{4}{4}$ = 72

SOLO VIOL.*)

2. VIOL.

Measures 5-8. SOLO VIOL. includes a circled '5' above the first measure. Dynamics range from p to mp.

Measures 9-12. SOLO VIOL. includes a circled '10' above the first measure. Dynamics range from p to f.

Measures 13-14. SOLO VIOL. starts with f, then mp, then f. 2. VIOL. starts with mp, then f.

Measures 15-18. SOLO VIOL. includes a circled '15' above the first measure. Dynamics range from f to mp.

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First system of musical notation. The right hand features a series of chords and arpeggios with dynamic markings *p*, *mp*, and *f*. Fingerings are indicated by numbers 1-4. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation, starting with measure 40. It includes a *mf* dynamic marking and a *p* dynamic marking. The right hand has a melodic line with slurs and accents, while the left hand continues with eighth-note accompaniment.

Third system of musical notation, starting with measure 45. This system is characterized by complex fingering patterns (e.g., 3 2, 4 3, 2 1) and a *f* dynamic marking. The right hand has a more active melodic line.

Fourth system of musical notation. It features a *V* (accents) marking and a *f* dynamic marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation, starting with measure 50. It includes a *V* marking and dynamic markings *f*, *p*, and *sf*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

| 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 satelato |
| 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. | 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 | 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 | Glissando — gliding | Glissando |
| Středem smyčce | Mitte des Bogens | Middle of the Bow | Alla metà dell'arco |
| U žabky smyčce | Am Frosch | At the Nut | Tallone |
| Hrotem smyčce | An der Spitze | 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 supporting Finger or Transitiontone | (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 | 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.

L. SPOHR: CONCERTO N^o 2.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty, umístěné mezi taktovými dvojčárkami, několikrát opakujte.

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.

Dvojhmaty. - Doppelgriffe. - Double-stops. - Doppie corde.

1

2

mp mf f

Fr. Sp.

*) Každý takt ve čtvrtinách, osminách a šestnáctinách.

*) Jeden Takt in Viertel, Achtel und Sechzehntel.

*) Each bar on crotchets, quavers and semiquavers.

*) Ogni misura in semiminime, crome e semicrome.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single system. The first staff contains measures 1-4, with a box labeled '3-4' at the beginning. The second staff contains measures 5-8, with a box labeled '5' at the beginning. The third staff contains measures 9-12, with a box labeled '3-4' at the beginning. The fourth staff contains measures 13-16, with a box labeled '5' at the beginning. The fifth staff contains measures 17-20, with a box labeled '3-4' at the beginning. The sixth staff contains measures 21-24, with a box labeled '5' at the beginning. The seventh staff contains measures 25-28, with a box labeled '3-4' at the beginning. The eighth staff contains measures 29-32, with a box labeled '5' at the beginning. The ninth staff contains measures 33-36, with a box labeled '3-4' at the beginning. The tenth staff contains measures 37-40, with a box labeled '5' at the beginning. The score includes various technical markings such as slurs, accents, and fingerings (1-4). Dynamics include *mf*, *f*, and *p*. There are also some special markings like '2/4', '3/4', and '4/4' indicating time signatures or groupings.

*) Každý takt ve čtvrtinách, osminách a šestnáctinách jako dřive. Smyk jest tentýž jako ve čtvrtinách.

*) Jeden Takt in Viertel, Achtel, und 16 tel wie zuvor. Der Bogenstrich bleibt derselbe wie bei Viertel.

*) Each bar on crotches, quavers and semiquavers as before. The bowing remains the same as on crotches.

*) Ogni misura va studiata in semiminime, crome e semicrome come in precedenza. Il colpo d'arco rimanelo stesso come nelle semiminime.

11 *mf* ^{*)}

Pokračování - Fortsetzung - Continuation - Continuazione

11 *mf* ^{**)}

*) Při klouzání prstů 3. polo-
hu podržeti.

**) Právě tak každý takt v o-
sminách i šestnáctinách.

*) 3. Lage behalten beim Rut-
schen der Finger.

**) Ebenso jeden Takt auch in
Achtel und 16 tel.

*) Keep 3rd position in gli-
ding the fingers.

**) The same with each bar
on quavers and semiquavers.

*) Rimanere nella 3a posizio-
ne al far correr il dito.

**) Lo stesso, ogni misura in
crome e semicrome.

Passage 13-14

8 smyky - mit 8 Bogenstrichübungen - with 8 bowing exercises - con 8 esercizi di colpi d'arco

15-16, 21-24

25-32

f

mf

mp

mp

mp

mp

mp

mp

mp

mp

Fr. Sp.

Fr. Sp.

The first section of the score consists of seven staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a piano (*p*) dynamic and a first finger (*1*) fingering. The second staff continues with a forte (*f*) dynamic and includes fourth (*4*) fingerings. The third staff features a mezzo-forte (*mf*) dynamic and second (*2*) fingerings. The fourth staff has a piano (*p*) dynamic and second (*2*) fingerings. The fifth staff includes a piano (*p*) dynamic and second (*2*) fingerings. The sixth staff features a forte (*f*) dynamic and includes fourth (*4*) fingerings. The seventh staff concludes with a forte (*f*) dynamic and includes second (*2*) fingerings and a trill (*tr*) marking.

Po 5 notách – Zu 5 Noten – By 5 notes – A 5 note.

The second section of the score is marked with a boxed number '27-29' in the first staff. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a mezzo-forte (*mf*) dynamic and includes first (*1*) and second (*2*) fingerings. The second staff continues with a mezzo-forte (*mf*) dynamic and includes first (*1*) and fourth (*4*) fingerings. The third staff features a mezzo-forte (*mf*) dynamic and includes second (*2*) and first (*1*) fingerings. The fourth staff concludes with a mezzo-forte (*mf*) dynamic and includes second (*2*) and first (*1*) fingerings.

32 - 33

The musical score consists of ten staves of music. The first staff begins with a box containing the measure numbers '32 - 33' and a dynamic marking of *mf*. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and fingerings (e.g., 1, 2, 3, 4). Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). There are also markings for *mp* (mezzo-piano) and *mp* with accents. The score includes numerous slurs, accents, and dynamic hairpins. Some measures have circled notes or specific articulation marks. The piece concludes with a final flourish and a *f* dynamic marking.

34-35

f

mf

44-45

mf

M.

f

mf

46-47

mf

48-50

| | | | |
|---------------------------------------|-------------------------------------|--|---|
| *) K přípravě 5. polohy. | *) Zur Vorbereitung der 5. Lage. | *) Preparation for the fifth position. | *) Per preparare la 5 ^a posizione. |
| Adagio v tempu a s od- stíňováním. | Adagio im Tempo und mit Nuancen. | Adagio in tempo and with nuances. | Adagio in tempo e con le sfumature. |

1-8

| | | | |
|------------------|---------------------|-------------------|----------------------|
| *) hlas hořejší. | *) obere Stimme. | *) Upper voice. | *) Voce superiore. |
| ***) hlas dolní. | ***) untere Stimme. | ***) Lower voice. | ***) Voce inferiore. |

25-27

Musical score for measures 25-27. The score consists of five staves. The first staff is in 2/4 time, marked *f*. It features a series of eighth-note patterns with slurs and accents. The second staff continues the melody, marked *mp*. The third staff is in 4/8 time, marked *f*, with dynamic markings *mp* and *mf*. The fourth staff is in 2/4 time, marked *f*, with dynamic markings *p* and *mp*. The fifth staff is in 2/4 time, marked *f*, with dynamic markings *mp* and *cresc.*. The score includes various articulation symbols such as slurs, accents, and slurs with dots.

28-35

Musical score for measures 28-35. The score consists of five staves. The first staff is in 4/8 time, marked *mp*. The second staff is in 4/8 time, marked *f*. The third staff is in 4/8 time, marked *f*. The fourth staff is in 3/4 time, marked *p*. The fifth staff is in 3/4 time, marked *mp*. The score includes various articulation symbols such as slurs, accents, and slurs with dots.

*) Počítati na osm - *) Achtel zählen - *) Count eight - *) Contare le crome