

## TARTINI:

## LARGO ET ALLEGRO, SONATA G-MOLL.

Largo  $\text{♩} = 92$ 

SOLO VIOL. \*)

PIANO.

5

10

\*) Probrati napřed cvičení k jednotlivým taktům na straně 9-24.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 9-24 vorzunehmen.

\*) Begin with the exercises of the separate bars page 9-24.

\*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 9-24.

(15)

1 3 *mp* 2 4 *pp* *p* *cresc.* 3 4

(20)

Er. 2 4 2 1 1

2 1 2 sf sf

Allegro comodo.

Fr. *mp* 1 2 *mf* *pp leggieramente*

⑤

*p* *mf* *p*

*pp*

*f* *mf*

⑩

*mp* *p* *fz* *fp*

⑮

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

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mp*, *p*, *f*, and *fp*. It includes a trill marked "Fr." and a fermata. The lower staff (piano accompaniment) features chords and rhythmic patterns.

Second system of musical notation, starting with a circled measure number 20. The upper staff has dynamics *sf*, *pp*, *p*, and *mp*, with markings for trills ("tr"), mordents ("M."), and vibrato ("v"). The lower staff continues the piano accompaniment with *pp* dynamics.

Third system of musical notation, starting with a circled measure number 25. The upper staff has dynamics *f*, *mf*, *mp*, *p*, and *fz*. It includes a trill and a fermata. The lower staff continues the piano accompaniment.

Fourth system of musical notation, featuring first and second endings. The upper staff has dynamics *fz*, *f*, *fz*, and *rit.*. The lower staff has dynamics *f* and *rit.*. The system concludes with a double bar line and a repeat sign.

35.

TARTINI:

LARGO ET ALLEGRO, SONATA G-MOLL.

Largo ♩ = 92

SOLO VIOL. \*)

2 VIOL.

Fr.

5

10

15

\*) Probrati napřed cvičení k jednotlivým taktům na straně 9-24.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 9-24 vorzunehmen.

\*) Begin with the exercises of the separate bars page 9-24.

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Sp. Fr. *cresc.*  $\frac{4}{0}$   $\frac{4}{0}$   $\frac{4}{0}$   $\frac{4}{2}$

First system of a piano score. The right hand features a melodic line with slurs and accents, marked with dynamics *Sp.* and *Fr.*. The left hand provides a rhythmic accompaniment. A *cresc.* (crescendo) marking is present. Time signature changes are indicated by  $\frac{4}{0}$  and  $\frac{4}{2}$ .

20 *tr*

Second system of the piano score. It begins with a circled measure number '20'. The right hand includes a trill (*tr*) and various fingerings (1, 2, II). The left hand continues with a steady accompaniment.

Allegro con moto ♩ = 104

*mp*  $\frac{1}{2}$  *mf*

Third system, marking the beginning of the 'Allegro con moto' section. The tempo is indicated as ♩ = 104. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamics *mp* and *mf* are used. A  $\frac{1}{2}$  time signature change is shown.

5 *p*

Fourth system of the piano score. It starts with a circled measure number '5'. The right hand features a trill (*tr*) and a *p* (piano) dynamic marking. The left hand continues with a rhythmic accompaniment.

*mf* *p*

Fifth system of the piano score. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. Dynamics *mf* and *p* are used.

10 *f* *mf* *mp* *p* *fz*

Sixth system of the piano score. It begins with a circled measure number '10'. The right hand has a melodic line with accents and a trill (*tr*). Dynamics *f*, *mf*, *mp*, *p*, and *fz* are used. The left hand has a rhythmic accompaniment.

Musical score system 1, measures 1-4. Treble clef, 3/4 time signature. Dynamics: *fp*, *mp*, *f*. Includes a triplet of eighth notes in measure 1 and a repeat sign in measure 3.

Musical score system 2, measures 5-8. Treble clef. Dynamics: *p*, *mf*, *mp*, *p*, *f*. Includes a circled measure number 15 in measure 5 and a *pizz.* marking in measure 8.

Musical score system 3, measures 9-14. Treble clef. Dynamics: *fp*, *sf*, *mp*. Includes a circled measure number 20 in measure 10, a *tr* marking in measure 11, and an *M.O.* marking in measure 14.

Musical score system 4, measures 15-24. Treble clef. Dynamics: *p*, *mp*, *f*, *mf*. Includes a circled measure number 25 in measure 15, a *tr* marking in measure 16, and a *pizz.* marking in measure 17.

Musical score system 5, measures 25-34. Treble clef. Dynamics: *mp*, *p*, *fz*, *fz*. Includes a circled measure number 25 in measure 25, a *tr* marking in measure 26, and first/second endings in measure 34.

Musical score system 6, measures 35-40. Treble clef. Dynamics: *f*, *fz*. Includes a circled measure number 25 in measure 35, a *rit.* marking in measure 38, and a fermata in measure 40.

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
První, druhou polovinou	Erste, zweite Hälfte	$\frac{1}{2}$ $\frac{2}{2}$	First, second Half
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	$\frac{1}{3}$ $\frac{2}{3}$	One, two Third
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	$\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$	First, second, third Third
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	$\frac{1}{4}$ $\frac{3}{4}$	One, three Quarters
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
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	$\frac{2}{4}$ $\frac{3}{4}$	Second and third Quarters
Dolů	Herunterstrich	▮	Down-bow
Nahoru <sup>1)</sup>	Hinaufstrich <sup>1)</sup>	∨	Up-bow <sup>1)</sup>
Širokým smykem	Breit gestoßen (gezogen)	—	Broad-bow
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	· ·	Short, detached (staccato)
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	∨ ∨	Springing, bounding (sautillé; spiccato; saltato)
Zvednutí smyčec	Bogen heben	’	Lift Bow
Zvednutí druhý prst	Zweiten Finger heben	(2	Lift the 2nd. Finger
Odsadit (umělá pomlka) <sup>2)</sup>	Kunstpauze (Luftpauze) <sup>2)</sup>		Stop (artificial pause) <sup>2)</sup>
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 II III IV	I first String E, II second String A, III third String D, IV fourth String G
Prázdna struna	Leere Saite	o	Open String
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 fingerboard, the bow remaining on the string
Na struně E	Auf der E-Saite	sul E	On the E-string
První prst zůstane na struně	Liegenlassen des 1. Fingers	1 —	First Finger remains on string
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
Trylek	Triller	tr	Trills
Vibrato, tremolo	Vibrato, Tremolo	~	Vibrato, Tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato with the right hand
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato with the left hand
Glissando — sklouznout	Glissando, gleiten	gliss.	Glissando — gliding
Středem smyčce	Mitte des Bogens	M.	Middle of the Bow
U žabky smyčce	Am Frosch	Fr.	At the Nut
Hrotem smyčce	An der Spitze	Sp.	At the Point
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageolet-ton	◇	(footed Square) Harmonic tone
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(without Foot) Passive supporting Finger or Transitiontone
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	<span style="border: 1px solid black; padding: 2px;">2-4</span>	Study for 2.-4. bar from the Solo

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

<sup>2)</sup> Zvednutí smyčec a učiní 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.



## TARTINI: LARGO ET ALLEGRO, SONATA G-MOLL.

## CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Einüben einzelner Griffe, Takte und der Lagenübergänge.

Special stops and bars. Changes of position.

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

Takty umístěné mezi takto-  
vými 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 doppie li-  
nee divisorie debbono  
ripetersi varie volte.

Studie dvojhmatové. - Doppelgriffstudien. - Studies of double-stops. - Studi per le doppie corde.

Moderato. (♩ = 92)

1 - 2

*mf*

Fr. Sp. Sp. Fr.

Fr. Sp. Sp. Fr.

Fr. Sp. Fr. Fr.

Fr. Sp. Fr. Sp.

Fr. Fr.

Fr. Sp. Fr. Sp.

Largo. (♩ = 96)

O. P. 535

## Moderato.

3 - 6

The musical score is written in a single system with 12 staves. It begins with a box containing the number '3 - 6'. The music is in a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The score includes various dynamic markings: *mf*, *Sp.*, *Fr.*, and *f*. There are several trills marked with a trill symbol and a 'Fr.' above. The score is divided into sections by repeat signs. Fingering numbers (1, 2, 3) are placed above notes throughout. The piece concludes with a *f* dynamic marking.

7 - 12

mf

f

mf

mp

mf

f

p

mp

mf

f

f

II mf

mp

p

p II

mp

mf

f

tr

p

f

ff

Largo.

f

p

p

mf

f

2/2 1/1

p II

mf

mp

mf

p

mf

mp

f

p

mp

mf

Fr.

Sp.

f

p

*p* *p* *mp* *p*

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

*f* *pp* *mp* *f* *p*

*mf* *f*  $\frac{1}{1}$  *f*  $\frac{1}{1}$  *p*  $\frac{2}{2}$  *pp*

17 - 18 *mp*  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

*mp*  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

*mp* *Fr.* *Sp.*  $\frac{3}{4}$   $\frac{4}{4}$

*Fr.*  $\frac{2}{2}$   $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

*f* *Largo* *f*

# Allegro con moto ♩ = 104

## I.

Různé rytmy z allegra ku cvičení.

Verschiedene Rhythmen aus dem Allegro zum Einüben.

Various rhythms from the Allegro to be practised.

Vari ritmi di Allegro da studiarli.

\*) Ze vzduchu udeřiti na strunu.

\*) Aus der Luft die Saite anschlagen.

\*) Touch the string from the air.

\*) Colpire la corda dall'alto.

## II.

Cvičení jednotlivých taktů a přechodů do poloh.

Einüben einzelner Takte und Lagenübergänge.

Special bars and changes of position.

Studiare le misure separate e i cambi di posizione.

3 Fr. Sp. tr.

Fr. Sp. Fr. tr.

*p* *f* *p* *f*

*p* *f* *p* *f*

7 - 11 M. *mp* *p* *fp* *fp*

*mp* *f* *p* *fp* *fp* *mp*

M. *f* *p* *f*

M.V. *mp* *f* *mp*

*sf mp* *sf mp* *1* *1*

*p* *f* *p*

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

11 - 13

Musical score for measures 11-13. The music is in a single system with a treble clef, a key signature of one flat (B-flat), and a 4/8 time signature. The score includes various dynamics such as *f*, *mp*, *p*, *mf*, and *sf*. Articulations include accents (>), slurs, and breath marks (Fr., M.). Fingerings are indicated with numbers 1-4. There are also some performance markings like  $\frac{1}{2}$  and  $\frac{1}{4}$ .

17 - 18

Musical score for measures 17-18. The music is in a single system with a treble clef, a key signature of one flat (B-flat), and a 4/8 time signature. The score includes various dynamics such as *mp*, *mf*, *p*, *f*, and *sf*. Articulations include accents (>), slurs, and breath marks (Fr., Sp.). Fingerings are indicated with numbers 1-4. There are also some performance markings like  $\frac{1}{2}$  and  $\frac{1}{4}$ .

19-24

*mp*

*sfp* *sf* *p*

Fr. 3 Sp. 3

II

23-28

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

Fr. Sp.

*fz* *fz*



III.

Triolová pasáž z allegra s 35 smyky.

Triolen-Passage aus dem Allegro mit 35 Stricharten.

Passage in triplets from the Allegro with 35 bowing styles.

Il passaggio in terzine dell' allegro con 35 colpi d'arco.

mp mf f

mf mp

p sf

sf sf

1. M. 2. 3. 4. 5.

6. 7. 8. 9. 10. Sp. Fr.  $\frac{1}{1}$   $\frac{1}{1}$

11. Fr. Sp.  $\frac{1}{1}$   $\frac{1}{1}$  12. Fr. Sp.  $\frac{1}{1}$   $\frac{1}{1}$  13. Sp. Fr. 14. Sp. Fr.  $\frac{4}{4}$   $\frac{4}{4}$

15.  $\frac{1}{2}$   $\frac{1}{1}$  16. M. M.  $\frac{2}{2}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  *mp spiccato* *mf détaché* *mp* *mf* 17. M.  $\frac{2}{4}$

18. 19.  $\frac{2}{2}$  20. M. M.  $\frac{3}{4}$   $\frac{3}{4}$  21. Fr. 22. Sp.  $\frac{3}{3}$   $\frac{3}{3}$

23. M.  $\frac{3}{4}$  24. Fr.  $\frac{1}{4}$   $\frac{1}{4}$  25. Sp.  $\frac{3}{3}$   $\frac{3}{3}$  26. Fr.  $\frac{1}{1}$  27. Fr.  $\frac{1}{1}$

28. Sp.  $\frac{1}{1}$   $\frac{2}{4}$   $\frac{3}{3}$   $\frac{3}{4}$   $\frac{1}{3}$  29. Sp. Fr.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$  30. Fr. M. Sp.

31. Fr. M. Sp. 32.  $\frac{2}{2}$  *ricochet*  $\frac{3}{4}$  33.  $\frac{2}{2}$  *ricochet* 34. M.

35. M. *sautillé*  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

IV.

Dvojhmaty v sextách a kvartách z taktu 14 - 17.

Doppelgriffe in Sexten u. Quarten aus Takt 14 - 17.

Double stops in sixths and fourths from bar 14 - 17.

Doppie corde in seste e quarte della misura 14 - 17.

Dvojhmat v kvintách.

Quintendoppelgriff.

Double stops in fifths.

Doppie corde in quinte.

Two staves of musical notation in G minor. The first staff contains eighth-note patterns with triplets and slurs. The second staff continues the pattern with more complex rhythmic groupings and slurs.

V.

Zmenšené a zvětšené intervaly a akkordy z taktu 5 - 15.

Verminderte und übermäßige Intervalle und Akkorde aus Takt 5 - 15.

Diminished and augmented intervals and chords from bar 5 - 15.

Intervalli diminuiti e aumentati e accordi della misura 5 - 15.

A series of ten staves of musical notation in G minor, illustrating diminished and augmented intervals and chords. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf*. The first staff is marked with *Fr.* and *Sp.* and includes dynamic markings  $\frac{1}{1}$ . The subsequent staves show complex rhythmic patterns and chordal structures, with some notes marked with circles (accents) and others with slurs or ties.

VI.

Studie samostatnosti  
prstů z taktu 6 - 12.

Fingerselbständigkeits-  
studien aus Takt 6 - 12.

Studies of independence of  
the fingers from bar 6 - 12.

Studi per la indipendenza  
delle dita della misura 6-12.

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 6/8. The piece begins with a dynamic marking of *mf*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. Fingerings are indicated by numbers 1-4 below the notes. Some measures contain triplets, marked with a '3' above the notes. The score is divided into measures by double bar lines, with repeat signs at the end of several phrases.

VII.

Studie odstínování a přednesu.

Nuancierungs- und Vortragstudien.

Studies of nuance and interpretation.

Studi per le sfumature e la interpretazione.

1 - 4

\*) Akcent jest o jeden stupeň silnější, než dotyčné dynamické předznamenání.

\*) Der Akzent ist um einen Grad stärker, als die betreffende dynamische Vorzeichnung.

\*) The accent is stronger by one degree than the respective dynamic sign.

\*) L'accento deve essere di un grado più forte di quello della indicazione dinamica.

5 - 8

Musical notation for measures 1-8. The first staff starts with a dynamic of *mf* and ends with *f* and *mp*. The second staff starts with *f*.

9 - 13

Musical notation for measures 9-13. The first staff starts with a dynamic of *f* and ends with *mp*. The second staff starts with *f* and ends with *mp*.

Musical notation for measures 14-18. The first staff starts with a dynamic of *mp* and ends with *p*. The second staff starts with *mp* and ends with *p*.

Musical notation for measures 19-23. The first staff starts with a dynamic of *p* and ends with *f*. The second staff starts with *pp* and ends with *f*.

Musical notation for measures 24-28. The first staff starts with a dynamic of *sf* and ends with *f*. The second staff starts with *sf* and ends with *f*.

Musical notation for measures 29-33. The first staff starts with a dynamic of *f* and ends with *pp*. The second staff starts with *f* and ends with *pp*.

Musical notation for measures 34-38. The first staff starts with a dynamic of *p* and ends with *fp*. The second staff starts with *pp* and ends with *fp*.

Musical notation for measures 39-43. The first staff starts with a dynamic of *sf* and ends with *sf*. The second staff starts with *sf* and ends with *sf*.

Musical notation for measures 44-48. The first staff starts with a dynamic of *sf* and ends with *sf*. The second staff starts with *sf* and ends with *sf*.

14-18

Musical notation for measures 49-53. The first staff starts with a dynamic of *mp* and ends with *f*. The second staff starts with *mf* and ends with *f*.

Musical notation for measures 54-58. The first staff starts with a dynamic of *f* and ends with *p*. The second staff starts with *mp* and ends with *p*.

Musical score for a single melodic line in G minor, measures 18-23. The score features a variety of dynamic markings (mp, mf, p, f, sf, pp) and articulations (accents, slurs, trills, and ornaments). It includes complex rhythmic patterns such as triplets and sextuplets, and a change in time signature from 12/8 to 4/2 at measure 21.

Measures 18-23 are marked with a box containing the number 18 - 23. The time signature changes from 12/8 to 4/2 at measure 21.

First system of musical notation, five staves. Dynamics: *f*, *mp*, *p*, *mf*. Includes articulation marks and fingerings.

Second system of musical notation, one staff. Boxed text: 23 - 29. Time signature: 12/8. Dynamics: *f*, *mp*, *pp*. Includes 'M.' marking.

Third system of musical notation, one staff. Dynamics: *f*, *mp*, *p*. Includes fingerings 1 and 2.

Fourth system of musical notation, one staff. Dynamics: *mf*, *sf*, *f*. Includes 'Fr.' marking and a fermata.

Fifth system of musical notation, one staff. Dynamics: *sf*, *p*, *mp*, *p*. Includes a fermata.

Sixth system of musical notation, one staff. Dynamics: *p*, *mp*, *f*. Includes a fermata.

Seventh system of musical notation, one staff. Dynamics: *f*, *p*, *mf*, *mp*, *sf*, *fp*.

Eighth system of musical notation, one staff. Dynamics: *fp*, *sf*.

Ninth system of musical notation, one staff. Dynamics: *sf*. Includes 'rit.' marking.