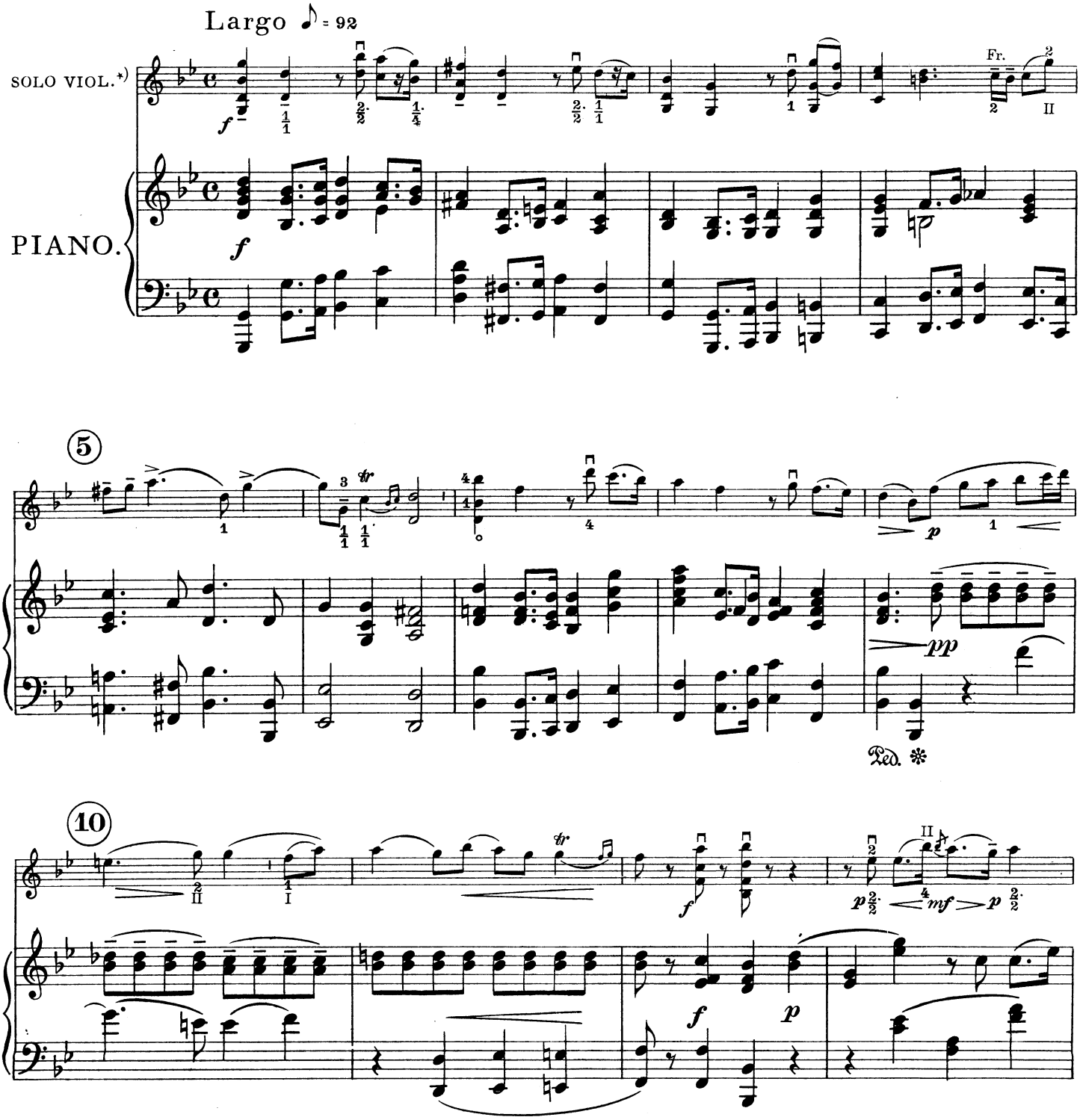
ED. PAZDÍREK 535

35.

II. - 35

TARTINI:

LARGO ET ALLEGRO, SONATA G-MOLL.



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

*) Zuerst ist der Übungsstoff zu den einzelnen Takten aúf der Seite 9-24 vorzunehmen.

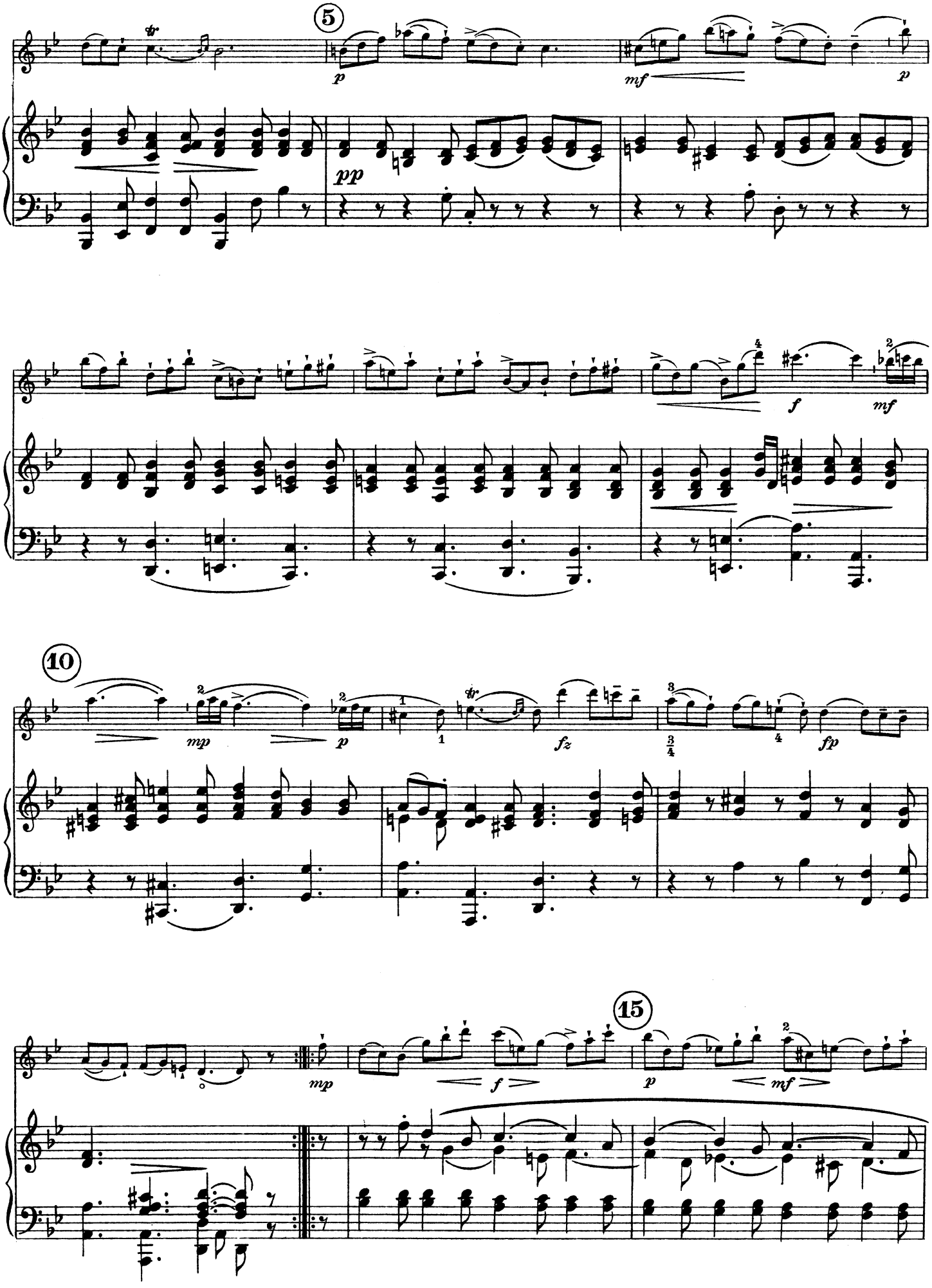
*) Begin with the exercises of the separate bars page 9 - 24.

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

15

20

Allegro comodo.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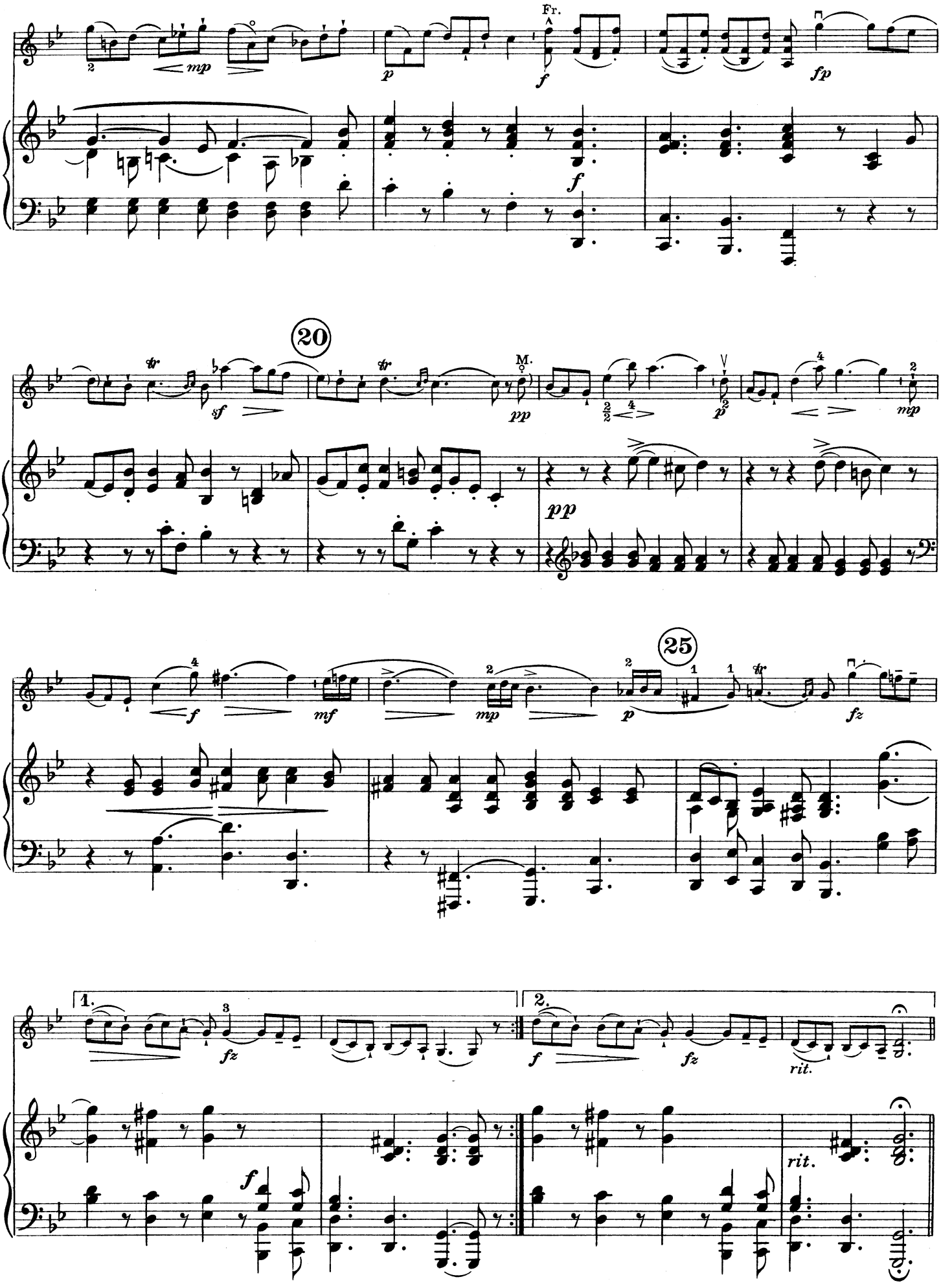
Fr.
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25
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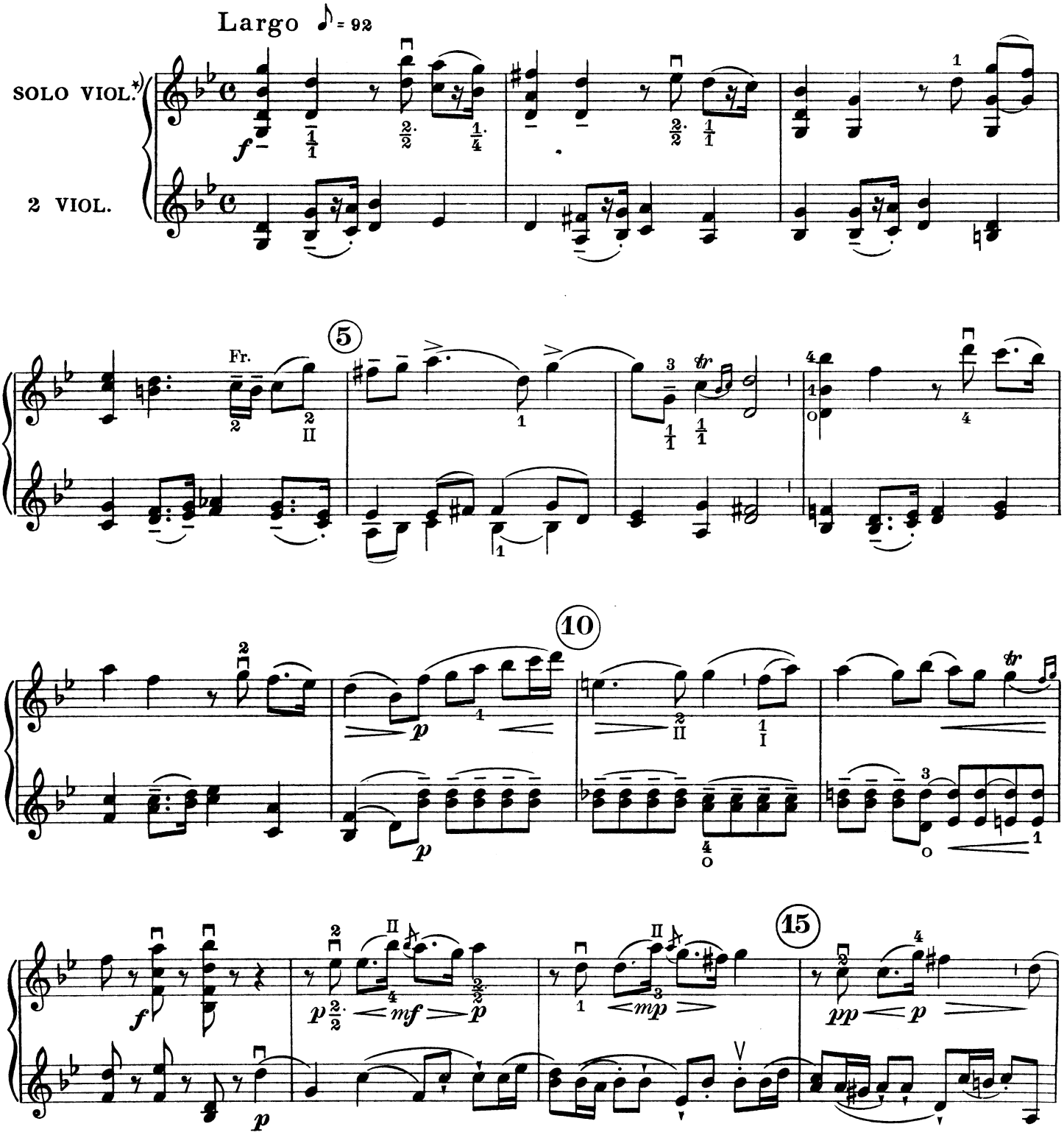
2.
rit.

ED. PAZDÍREK 535

35.

TARTINI:

LARGO ET ALLEGRO, SONATA G-MOLL.

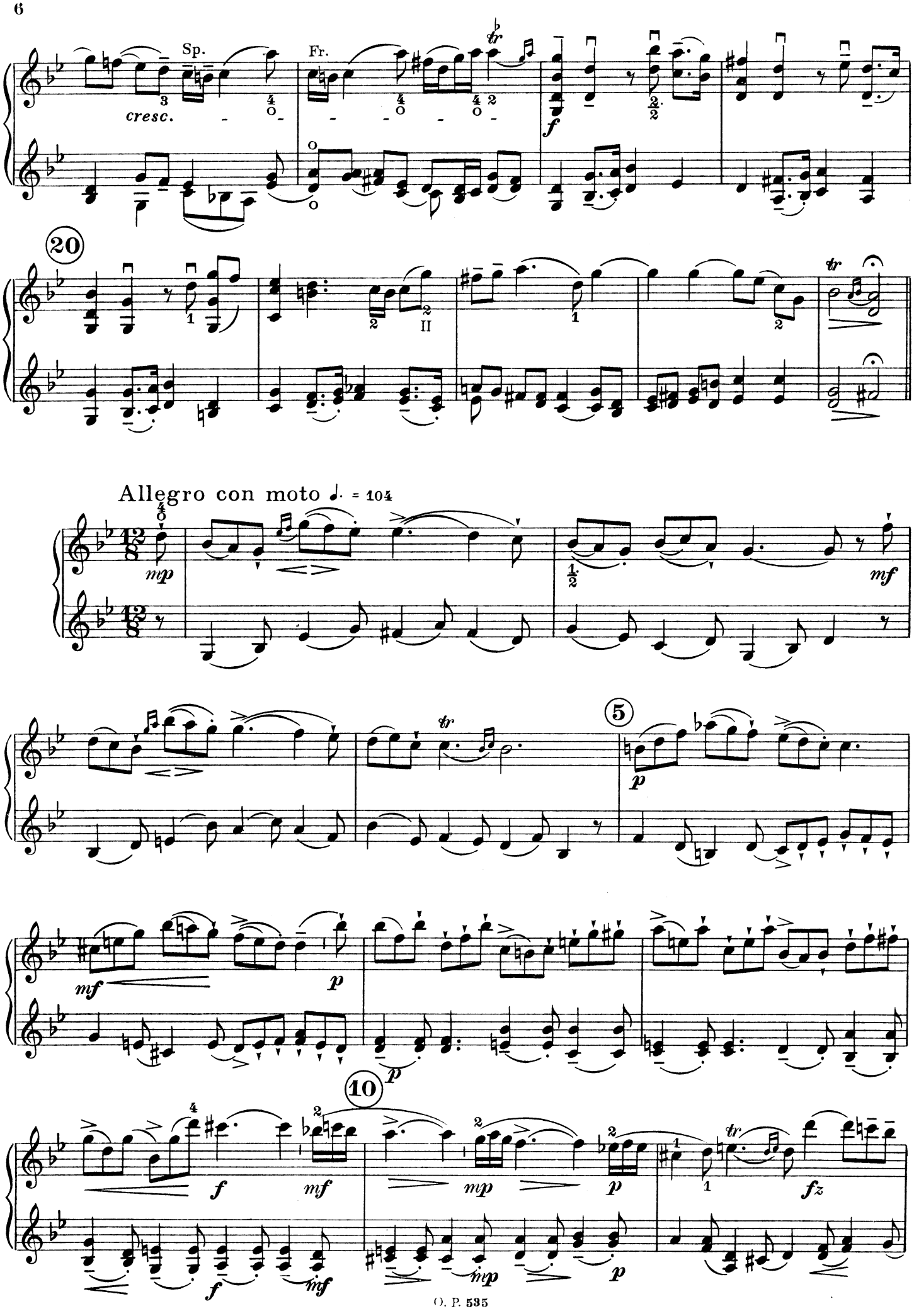


*) Probrati napřed cvičení k jednotlivým taktům na straně 9 - 24.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten 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.


Sp.
Fr.
cresc.
20
Allegro con moto ♩. = 104
mp
mf
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10
f
mf
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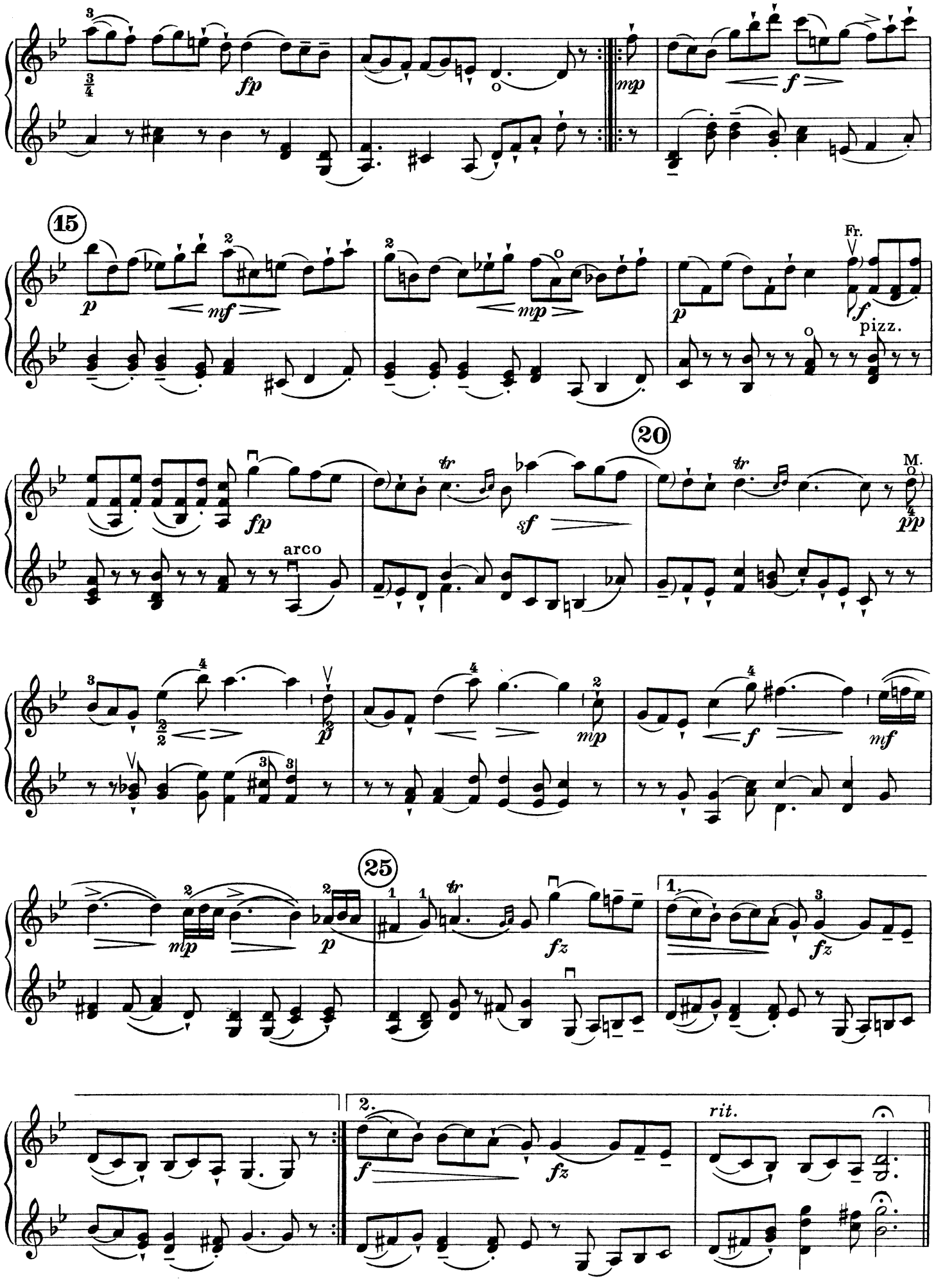
fz


15
20
25
fp
mp
f
p
mf
Fr.
pizz.
arco
tr
sf
M.
pp
fz
1.
2.
rit.

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	⌊——	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) Flageolett on	◇	(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.*

TARTINI: LARGO ET ALLEGRO, SONATA G-MOLL.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty, hmaty a přechody poloh.

Takty umístěné mezi taktovými dvojčárkami několikráte opakujte!

Einüben einzelner Griffe, Takte und der Lagenübergänge.

Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen.

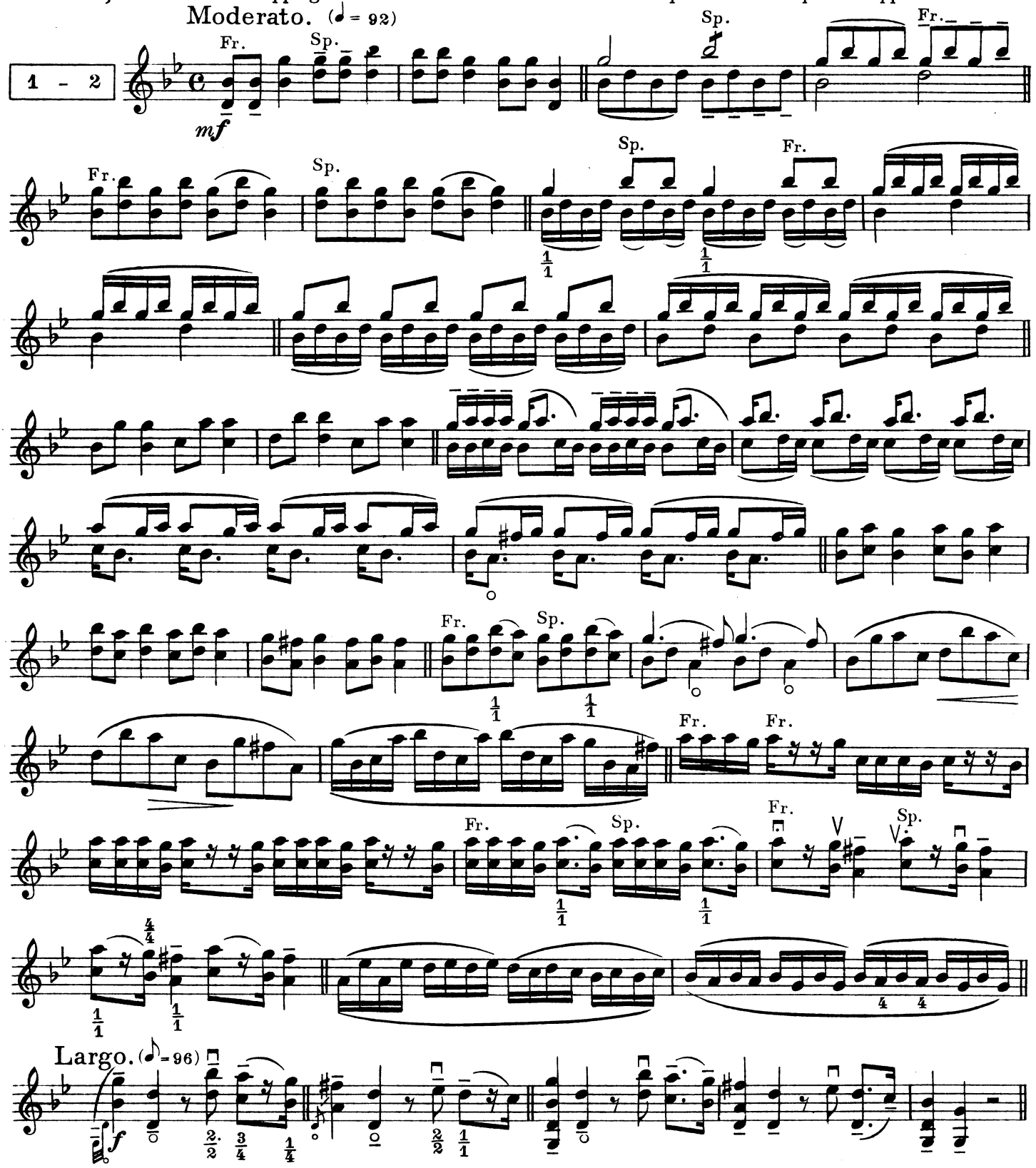
Special stops and bars. Changes of position.

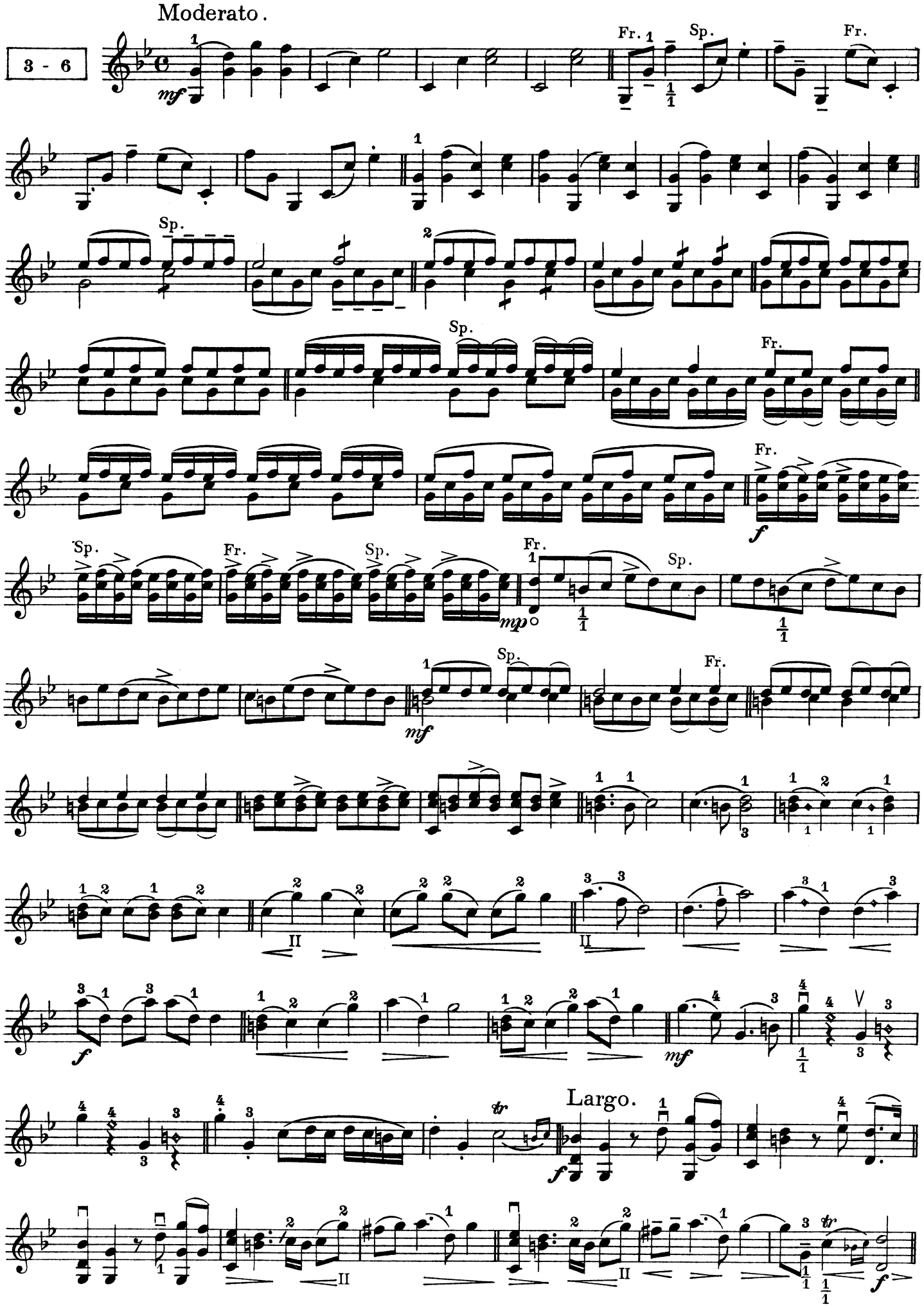
Bars between two double bar lines are to be repeated several times.

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

Le misure fra doppie linee divisorie debbono ripetersi varie volte.

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




Moderato.
3 - 6
mf
Fr.
Sp.
Largo.
f
mp
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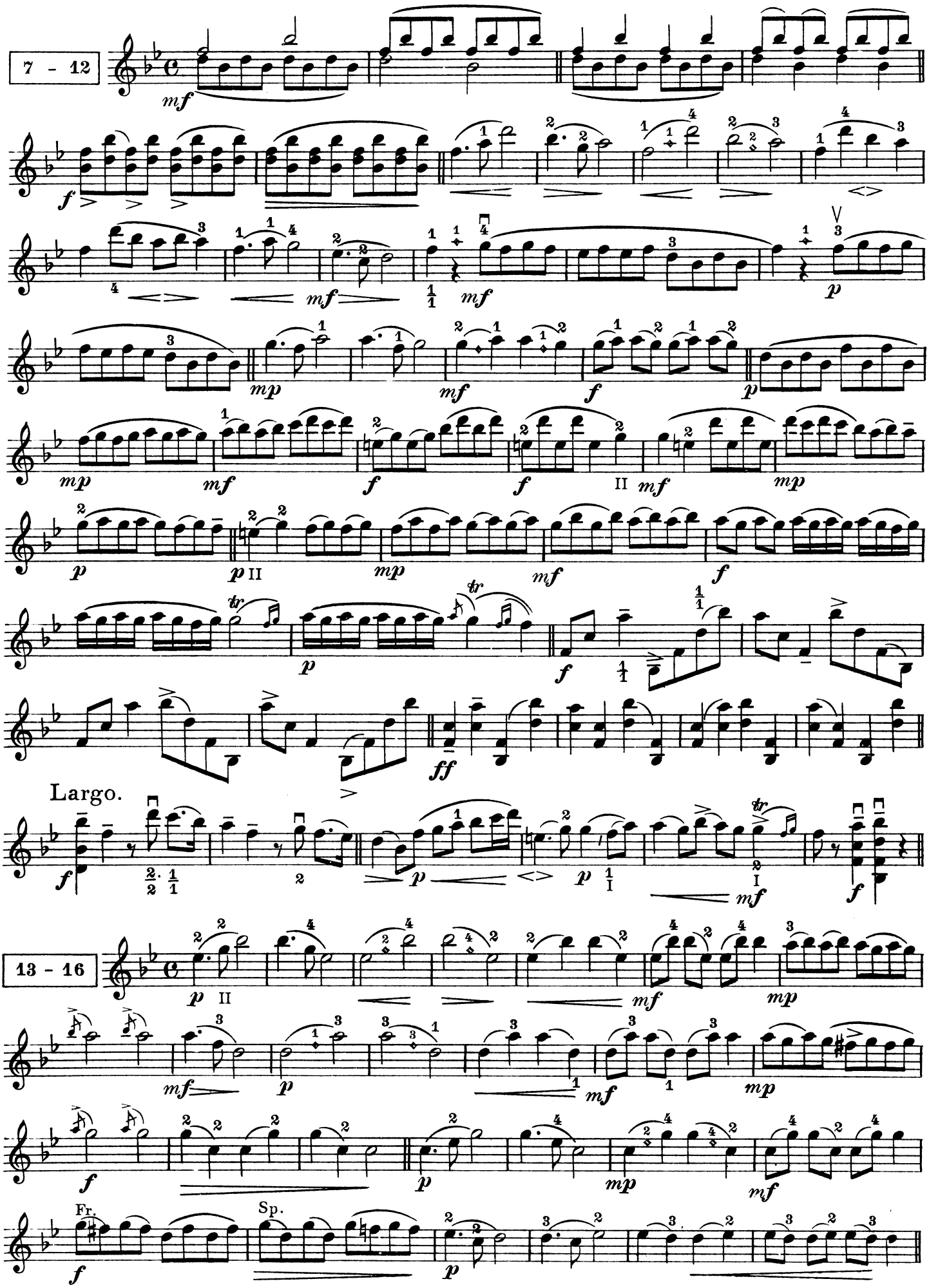
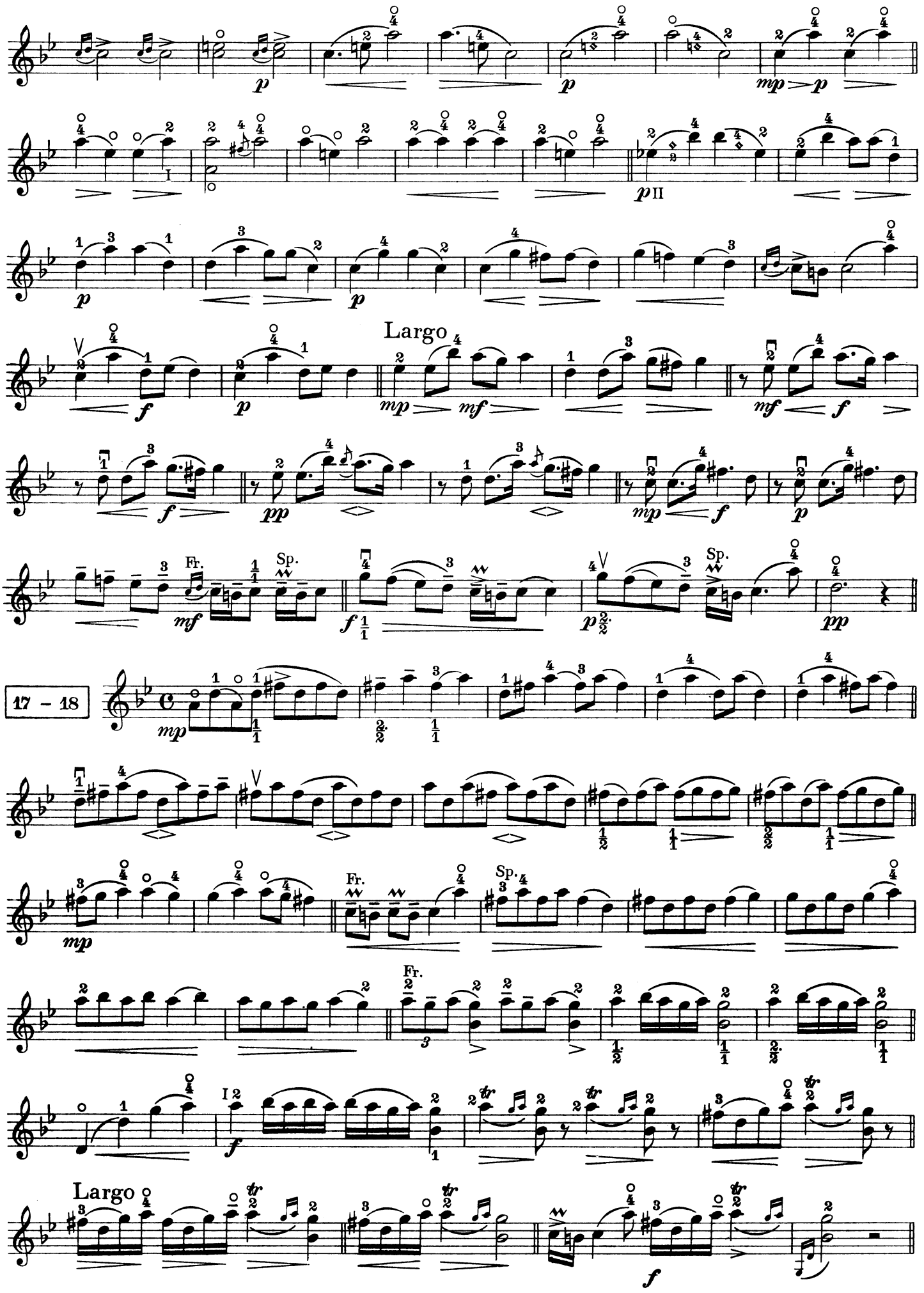
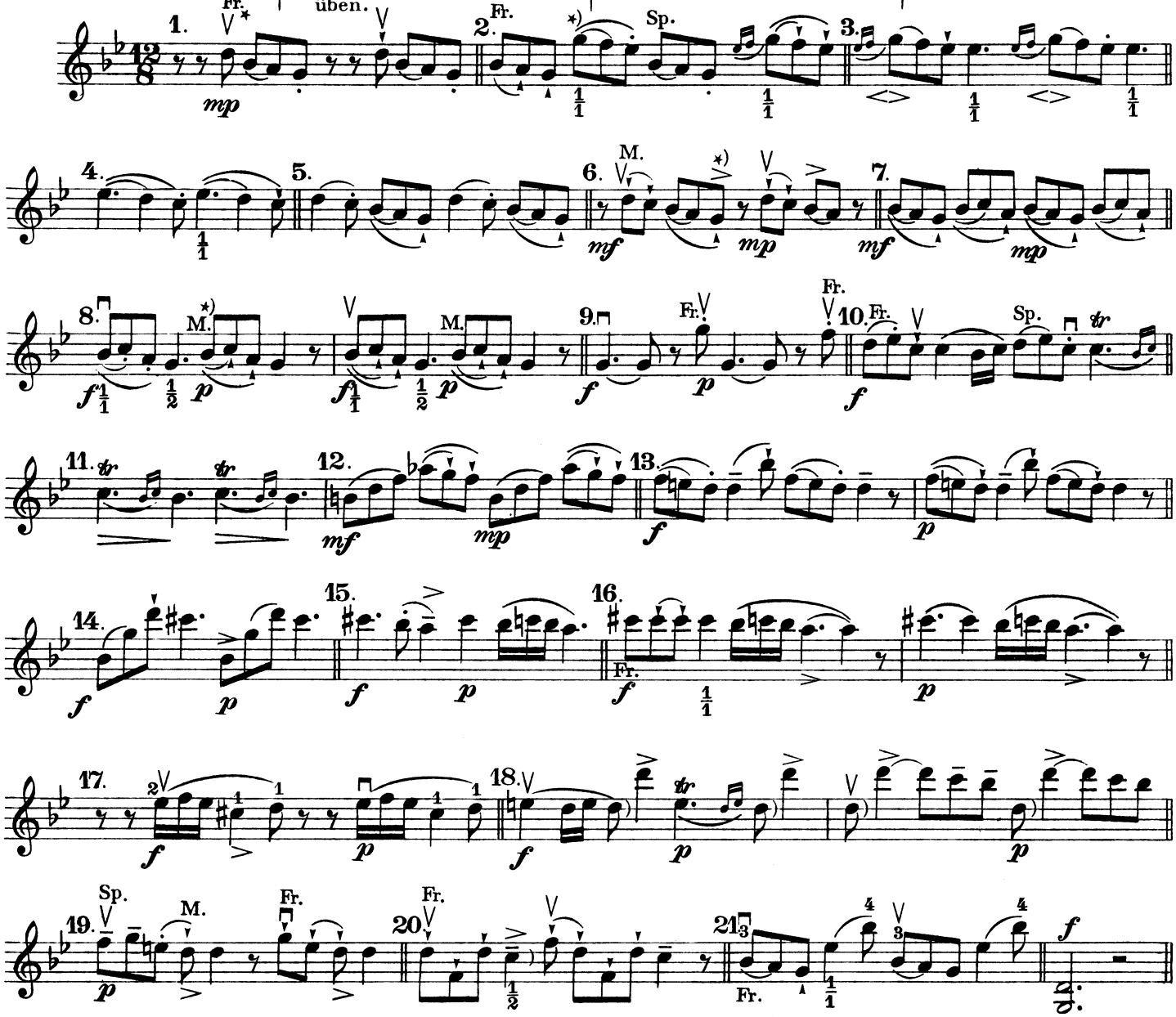

7 - 12
Largo.
13 - 16
Fr.
Sp.


Largo
17 – 18
Fr.
Sp.
Largo

Allegro con moto ♩. = 104

I.

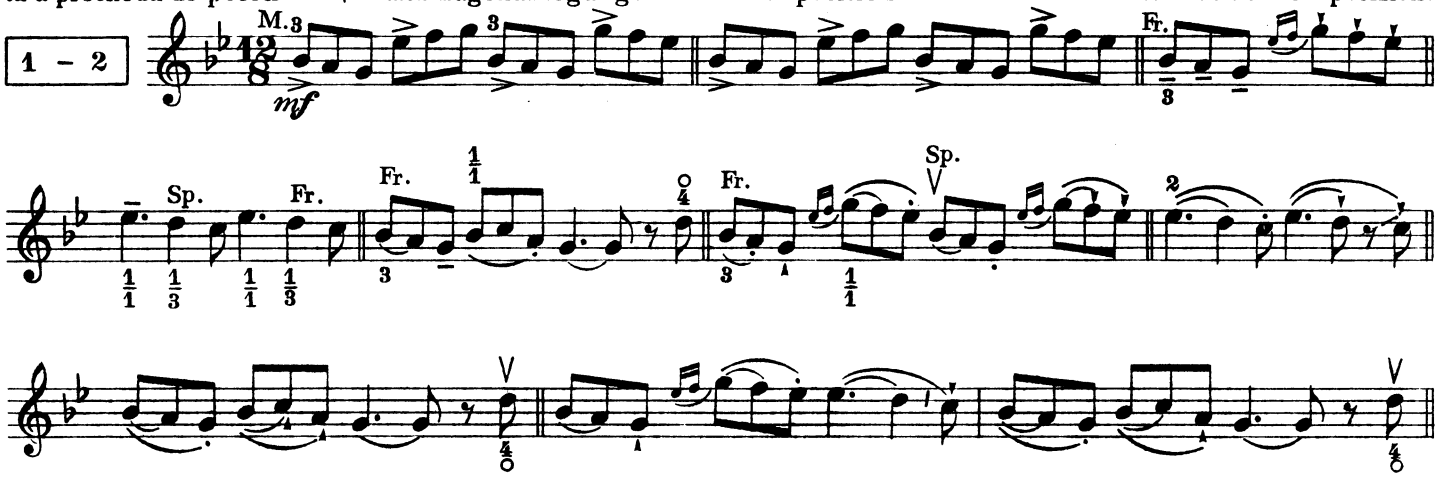
Různé rytmy z allegra ku cvičení. | Verschiedene Rhythmen aus dem Allegro zum Einüben. | Various rhythms from the Allegro to be practised. | Vari ritmi di Allegro da studiarsi.

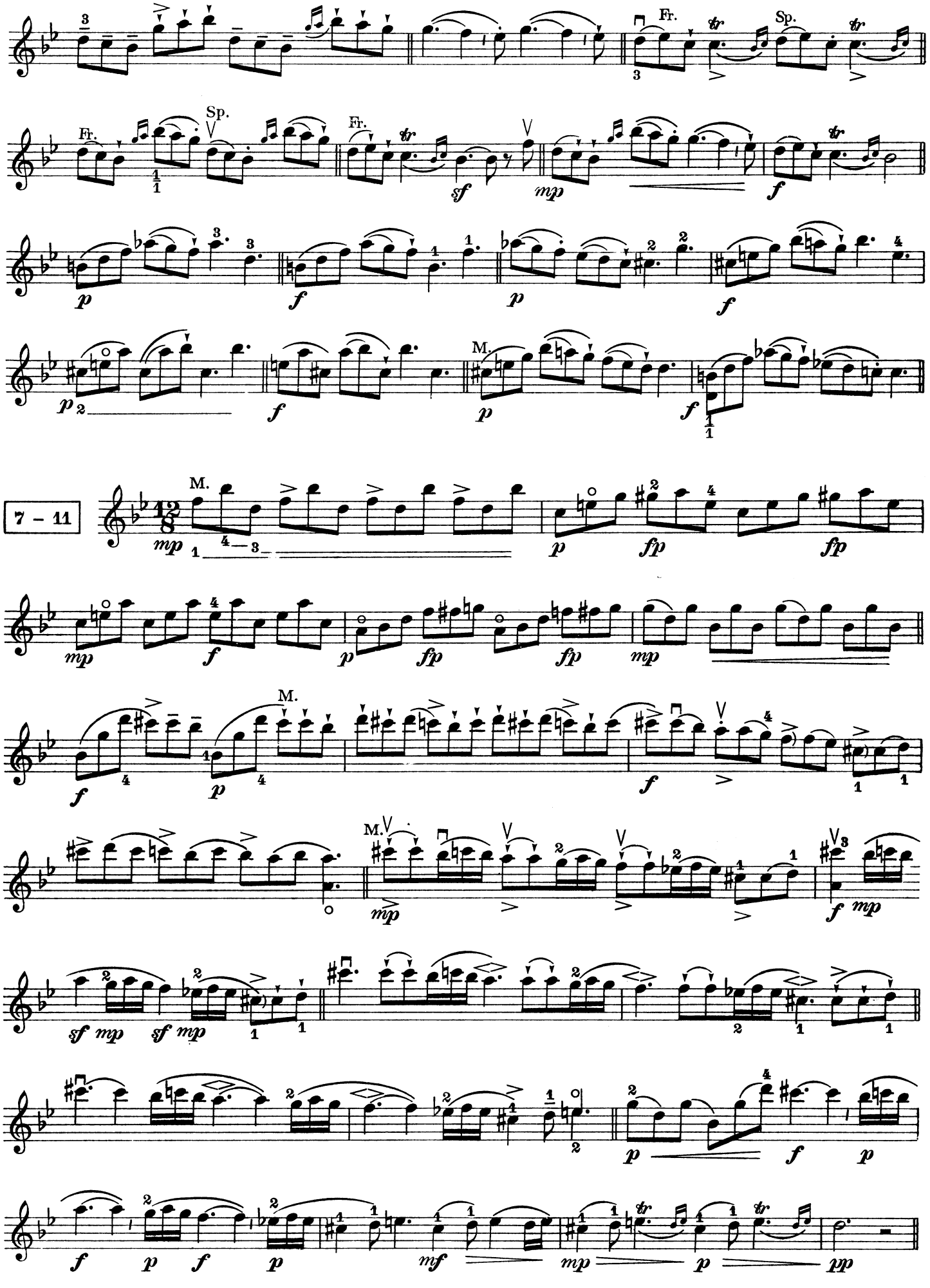


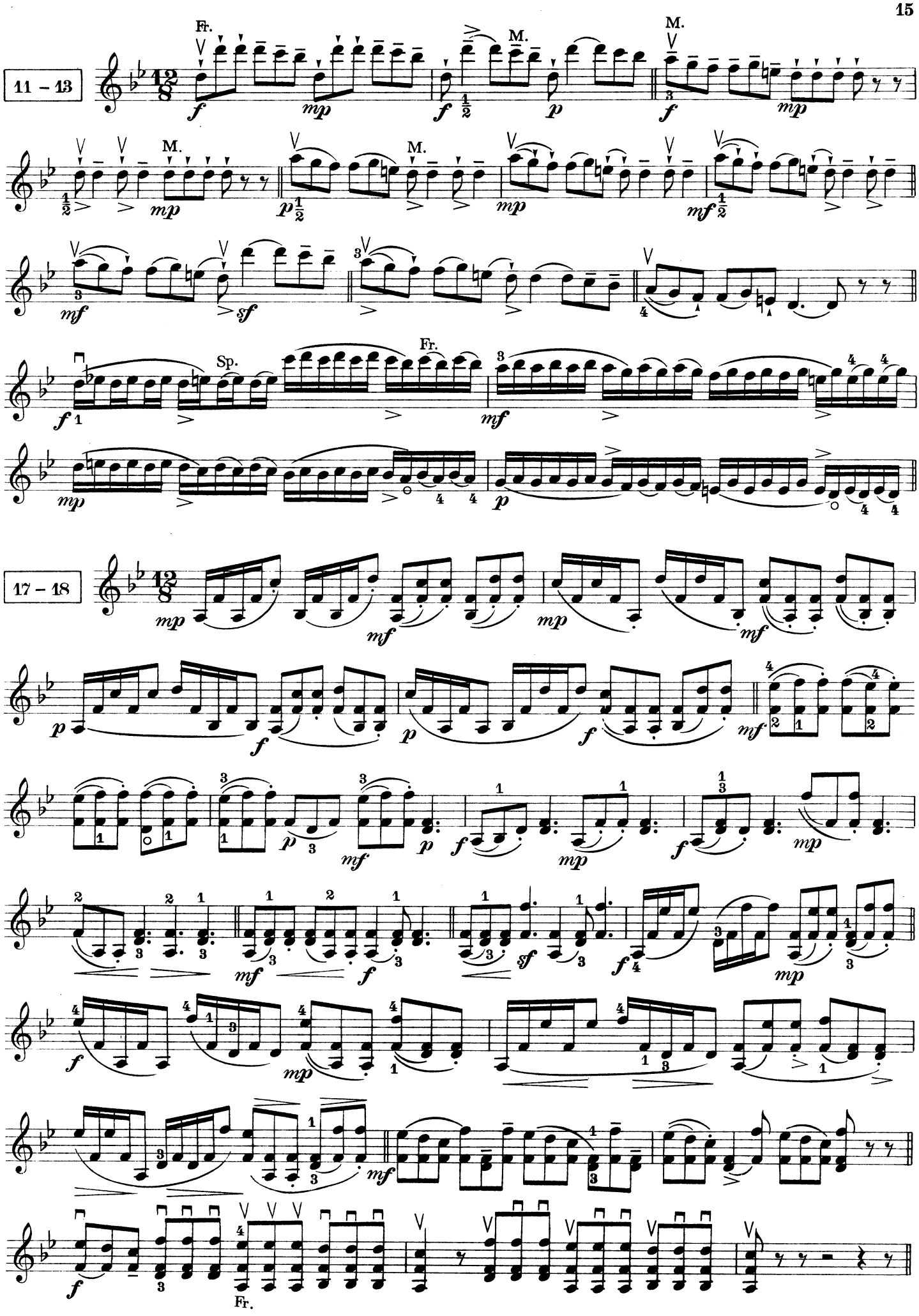
*) Ze vzduchu udeřiti na strunu. | *) Aus der Luft die Saite anschlagen. | *) Touch the string from the air. | *) Colpire la corda dall' alto.

II.

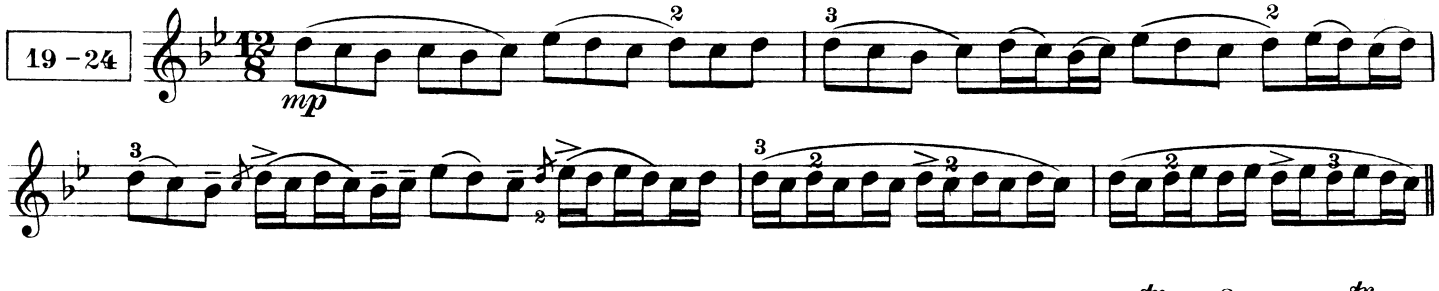
Cvičení jednotlivých taktů a přechodů do poloh. | Einüben einzelner Takte und Lagenübergänge. | Special bars and changes of position. | Studiare le misure separate e i cambi di posizione.

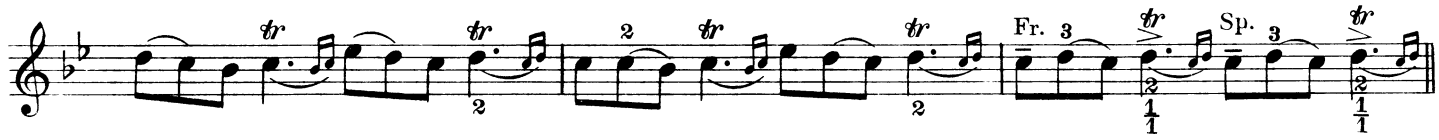


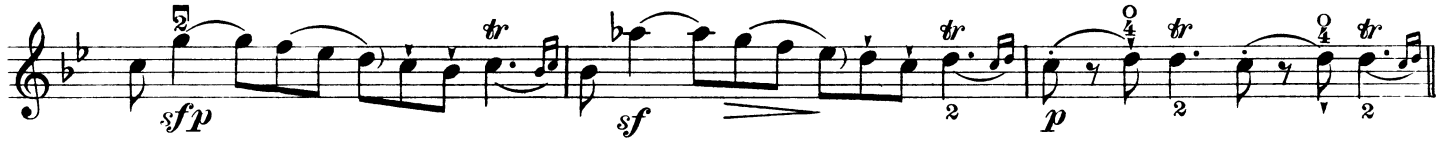

Fr.
Sp.
M.
7 – 11

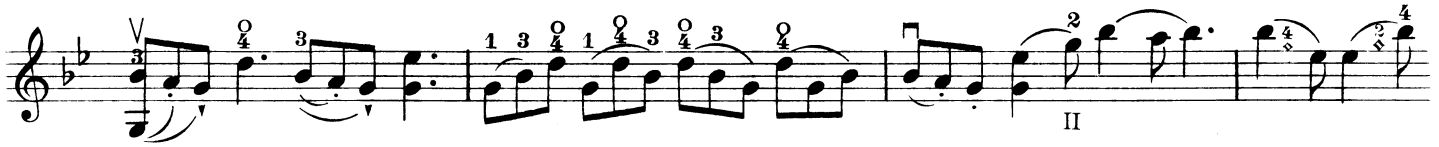

11 – 13
Fr.
M.
Sp.
17 – 18

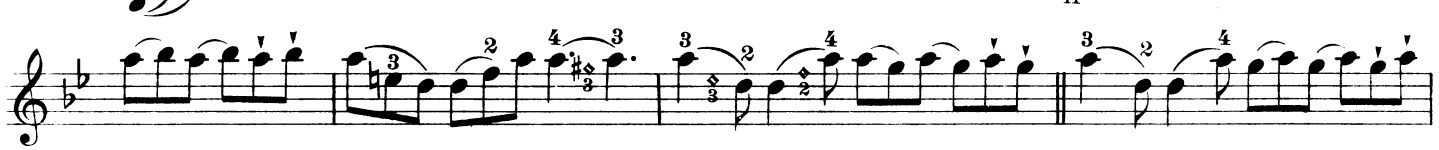
19 – 24

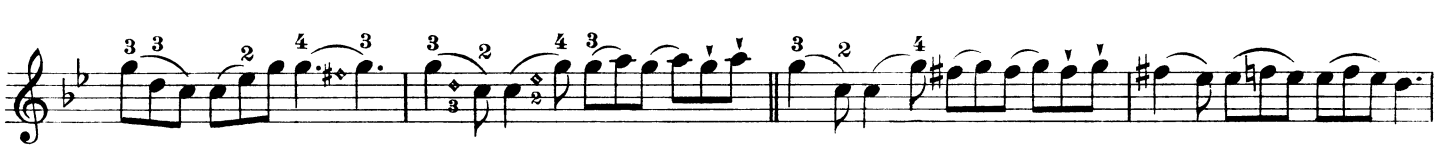




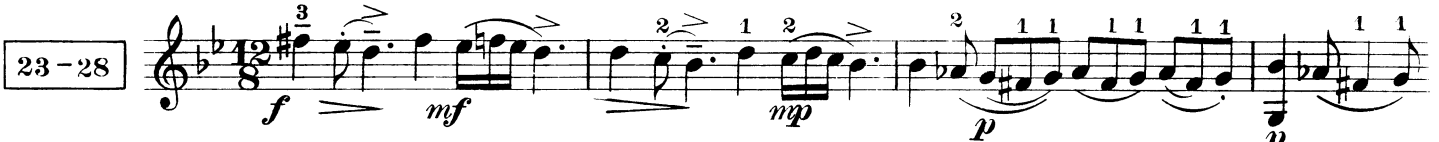


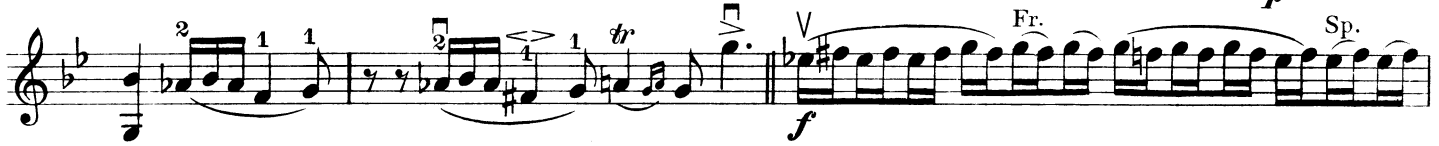


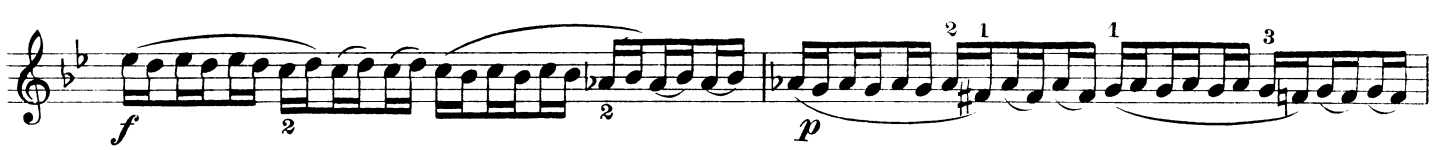


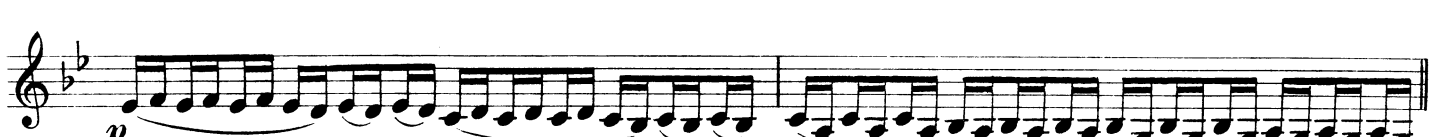


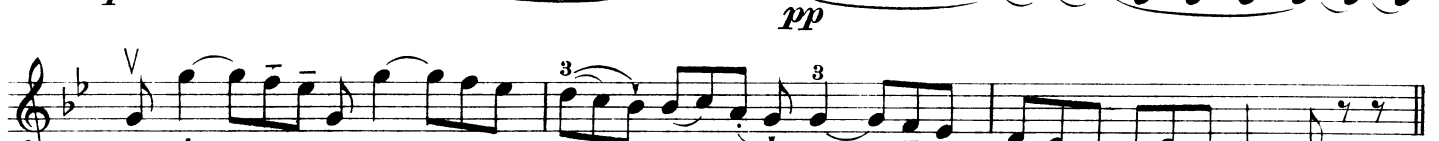
23 – 28











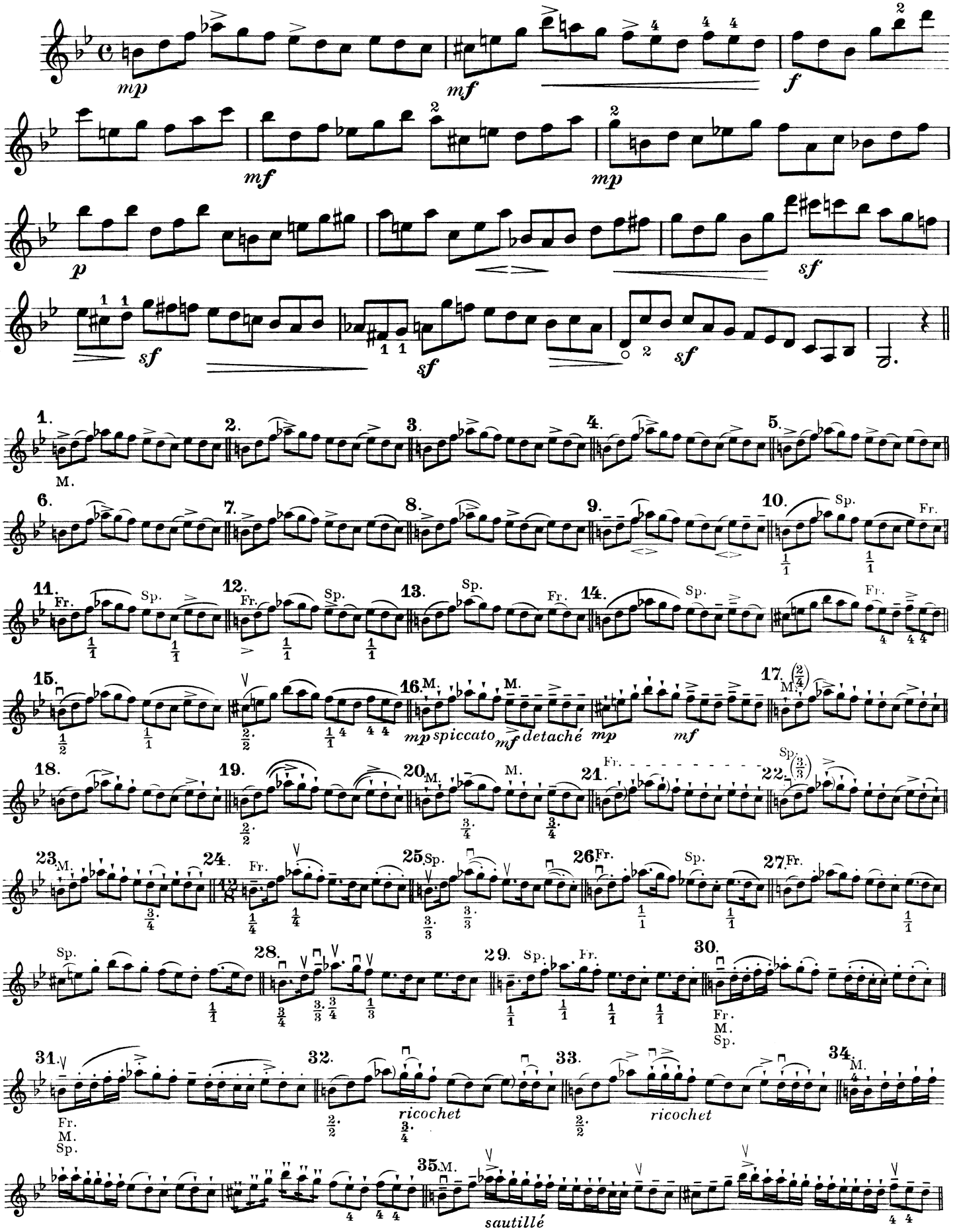
III.

Triolová pasáž z allegra s 35 smyky.

Triolen-Passage aus dem Allegro mit 35 Strichar-ten.

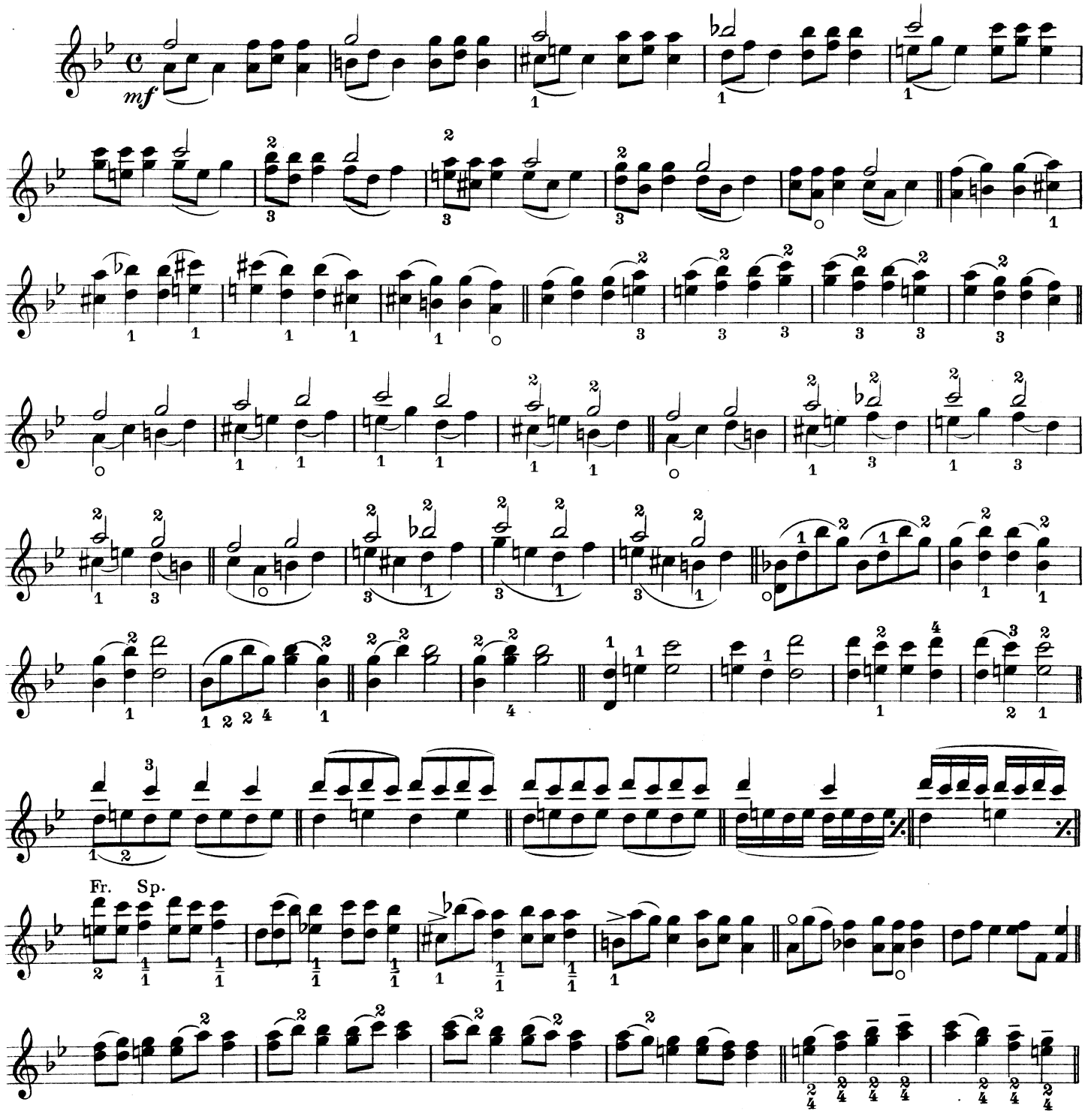
Passage in triplets from the Allegro with 35 bowing styles.

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



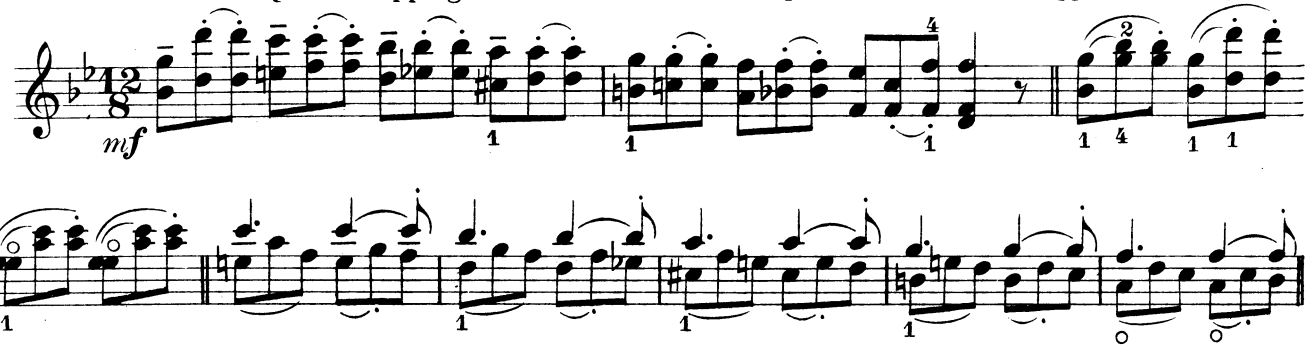
IV.

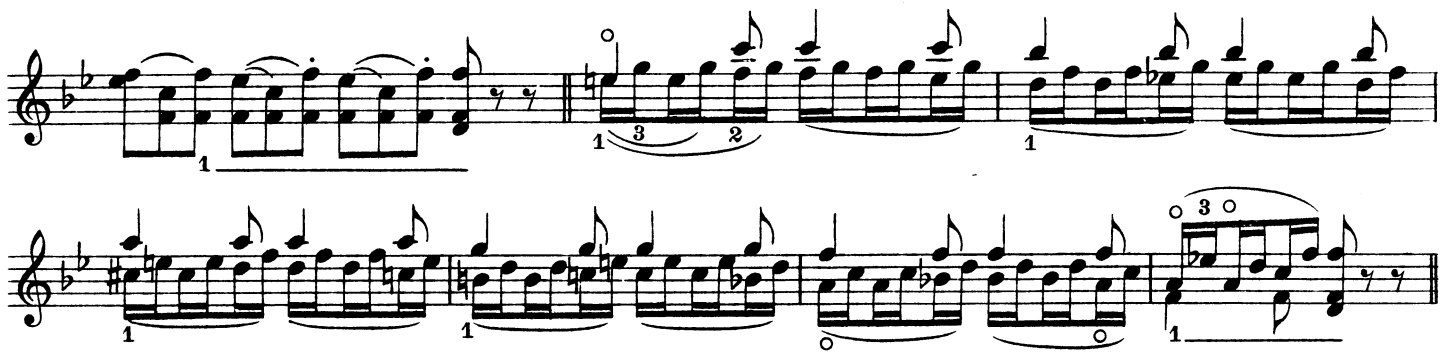
Dvojhmaty v sextách a kvartách z taktu 14 - 17. | Doppelgriffe in Sexten u. Quarten aus Takt 14 - 17. | Double stops in sixths and fourths from bar 14 - 17. | Doppie corde in seste e quarte della misura 14 - 17.



Dvojhmat v kvintách. - Quintendoppelgriff. - Double stops in fifths. - Doppie corde in quinte.

14 - 17





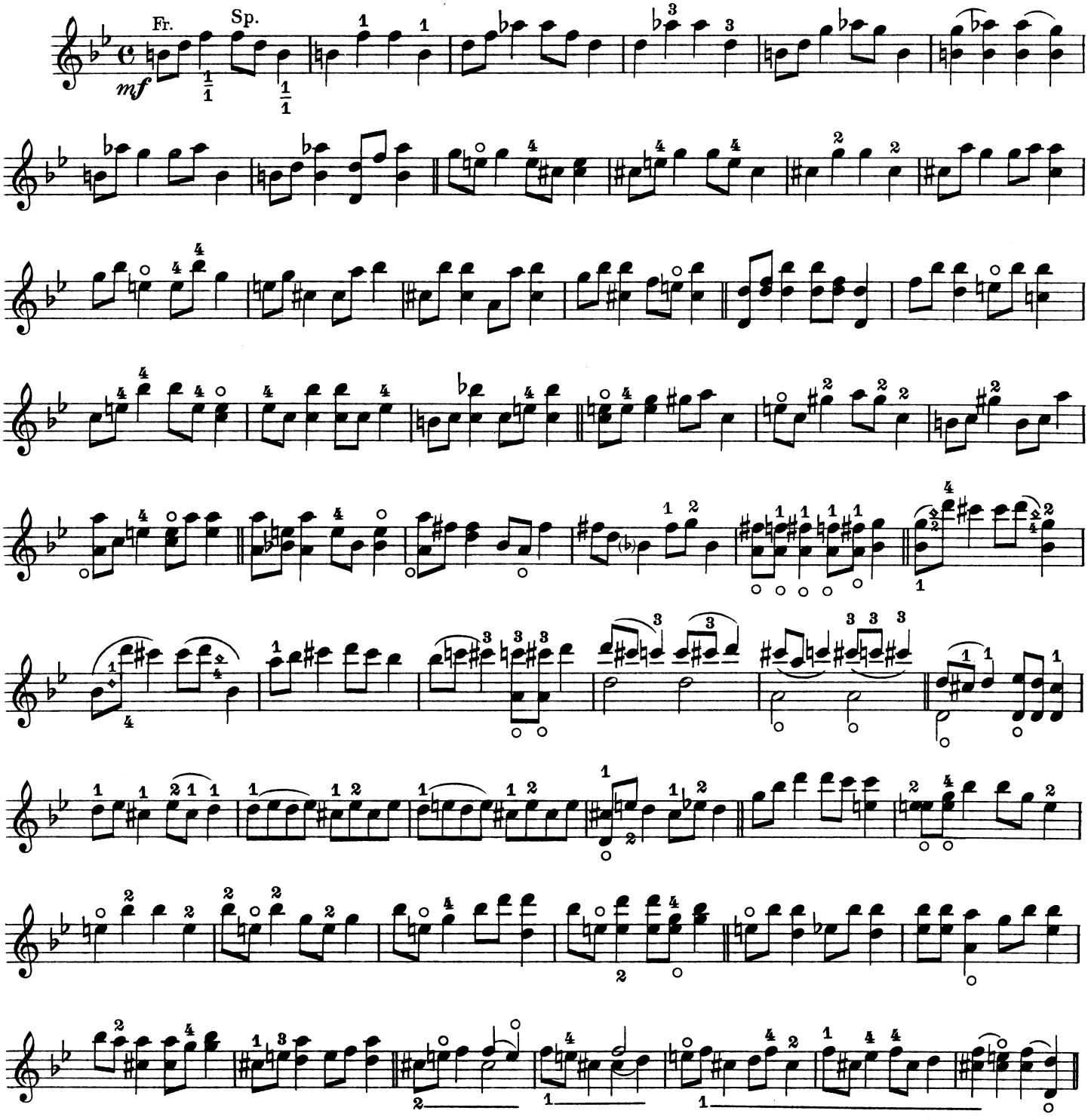
V.

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

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

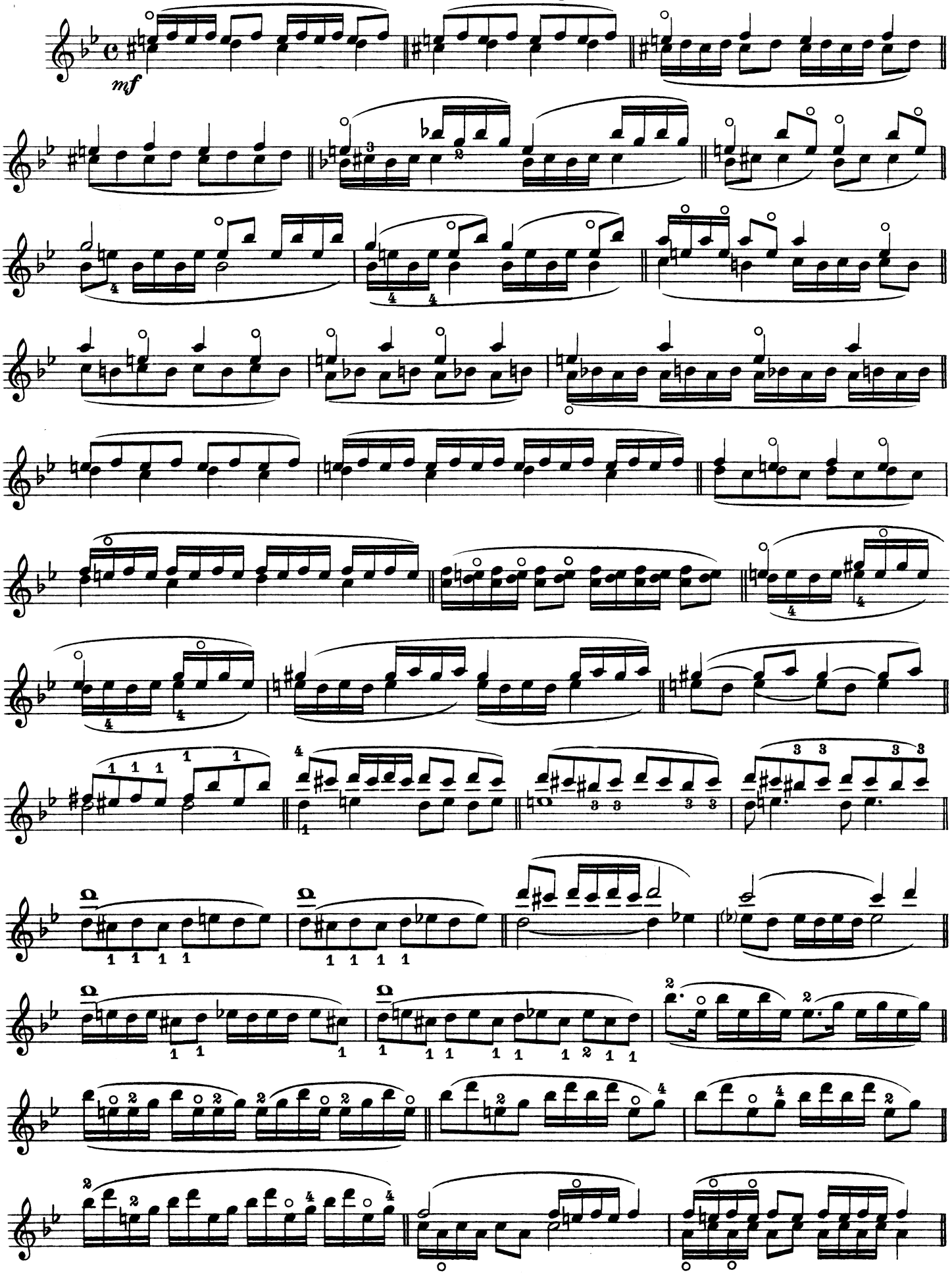
Diminished and augmented intervals and chords from bar 5 - 15.

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



VI.

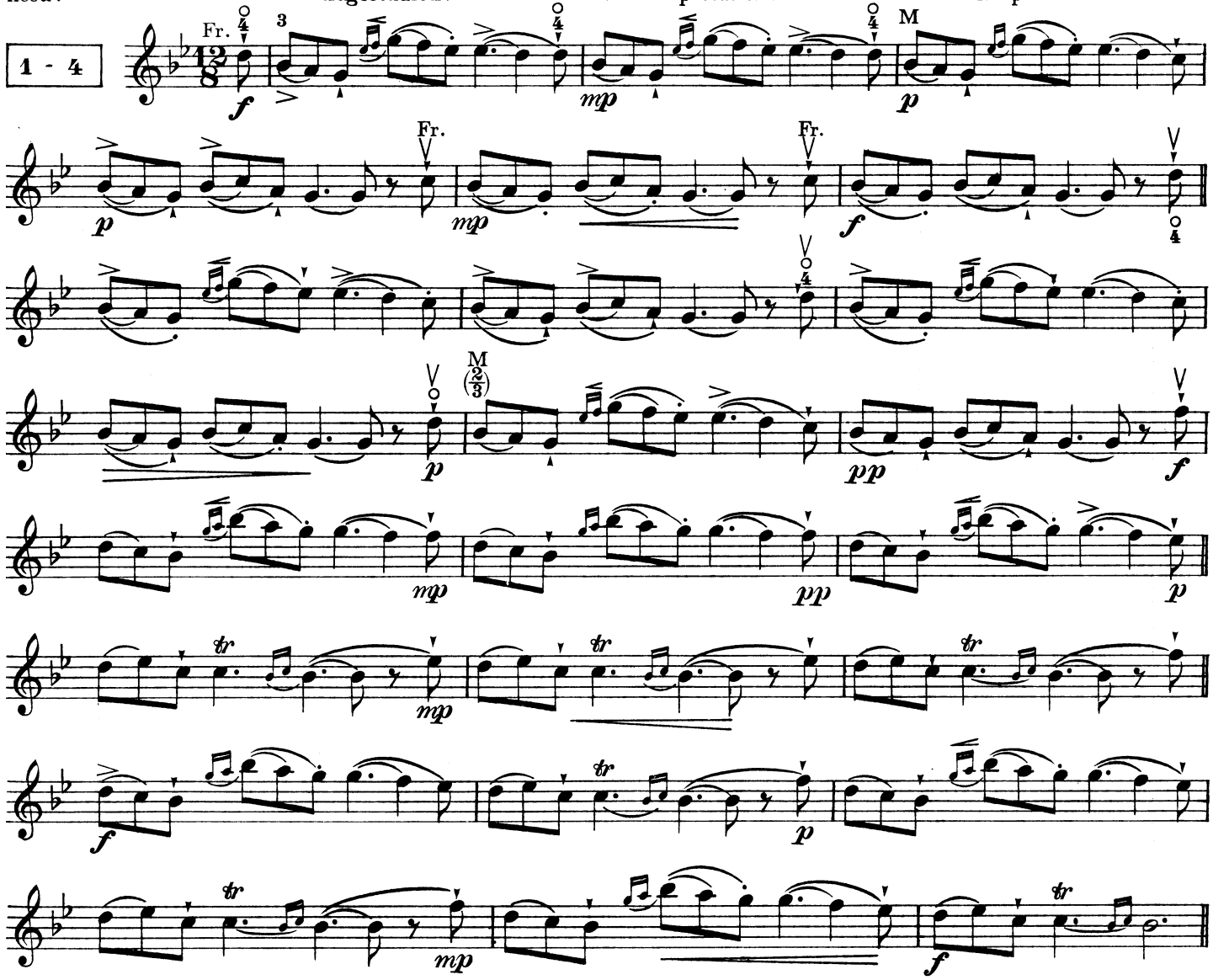
Studie samostatnosti prstů z taktu 6 - 12. | Fingerselbständigkeits-studien aus Takt 6 - 12. | Studies of independence of the fingers from bar 6 - 12. | Studi per la indipendenza delle dita della misura 6-12.



VII.

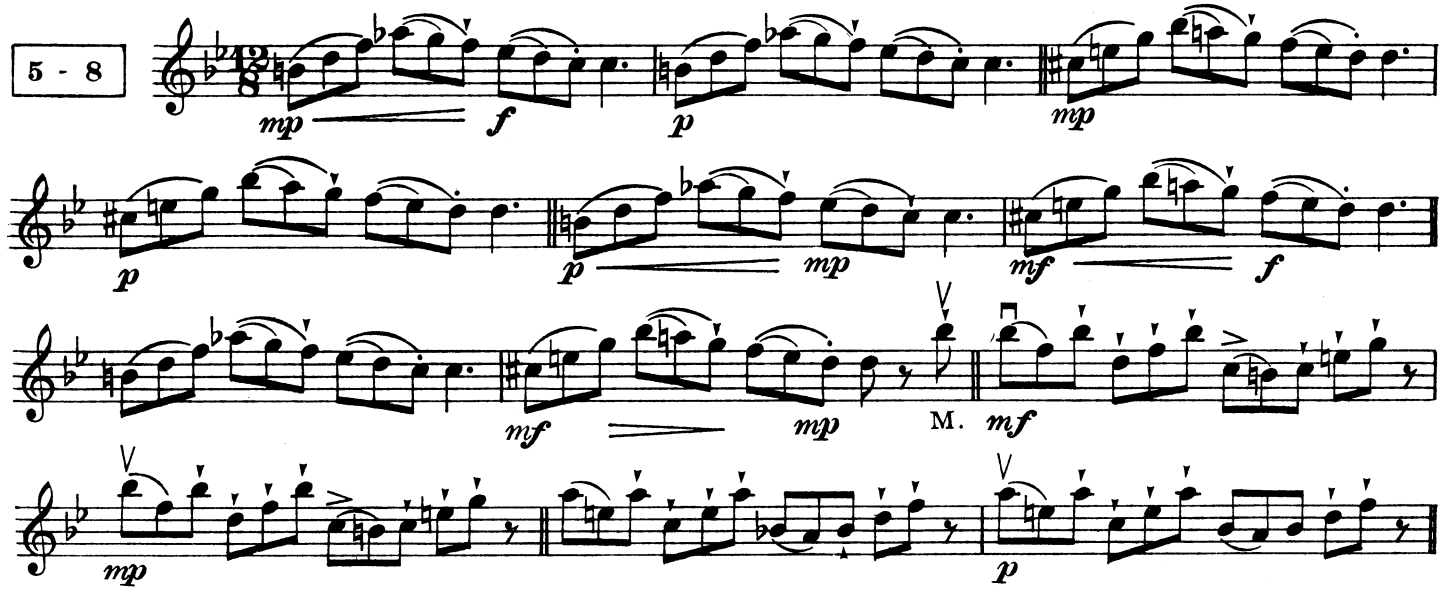
Studie odstíňování a přednesu. | Nuancierungs- und Vortragsstudien. | Studies of nuance and interpretation. | Studi per le sfumature e la interpretazione.

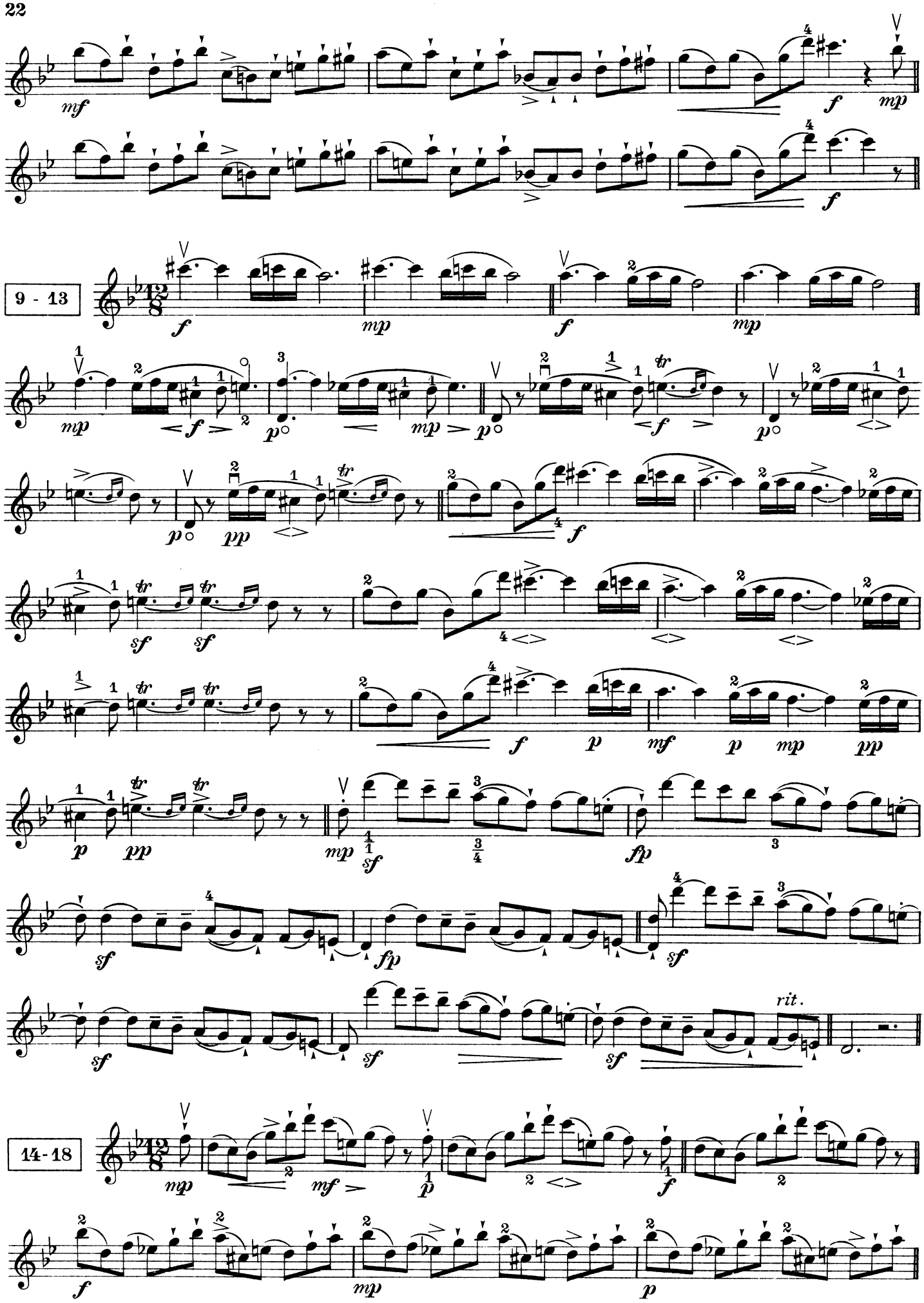
1 - 4

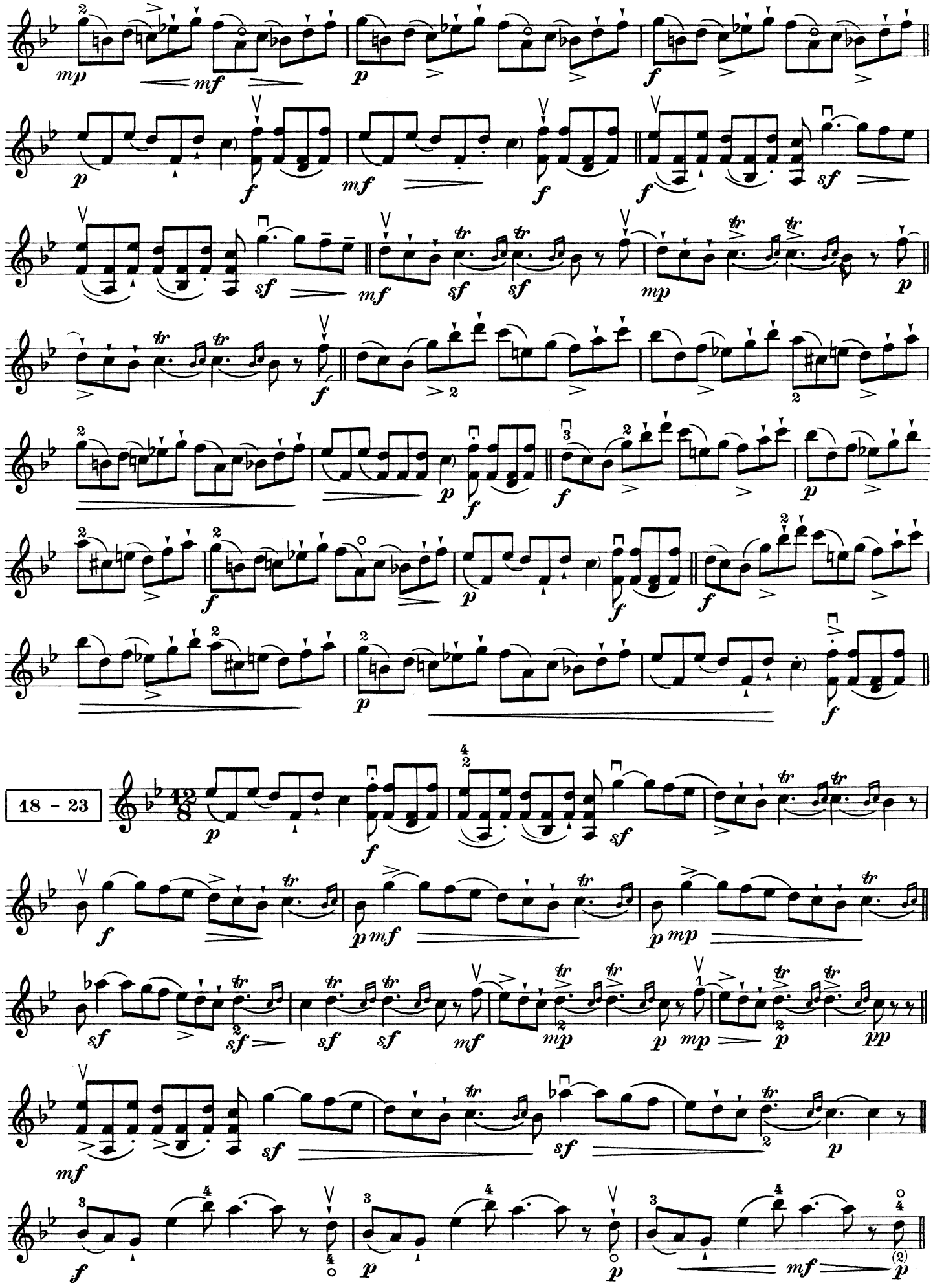


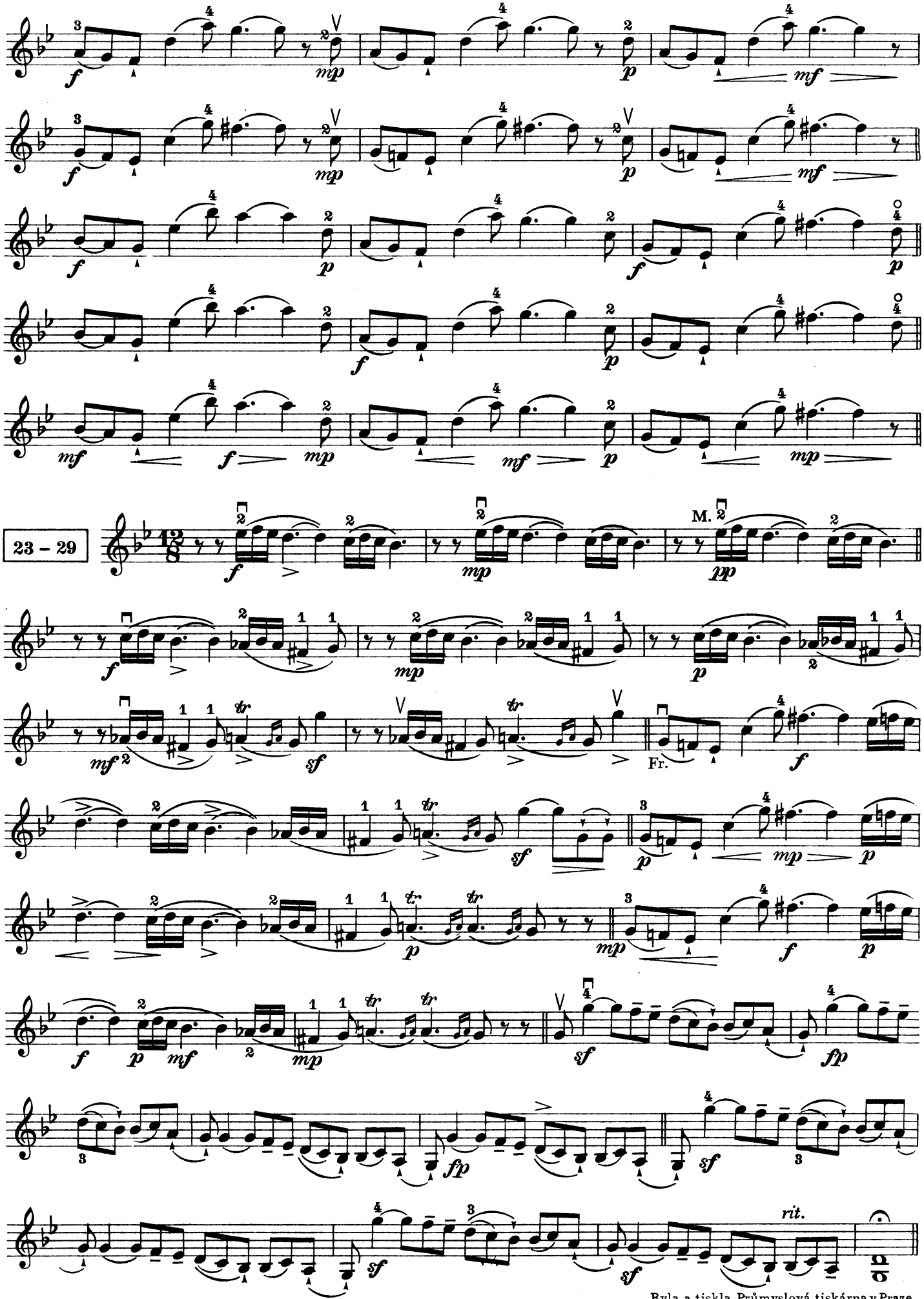
*) Akcent jest o jeden stupeň silnější, než dotyčné dynamické předznamenání. | *) Der Akzent ist um einen Grad stärker, als die betreffende dynamische Vorzeichnung. | *) The accent is stronger by one degree than the respective dynamic sign. | *) L'accento deve essere di un grado più forte di quello della indicazione dinamica.

5 - 8




9 - 13
14 - 18
rit.


18 - 23



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