

# 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 ornaments and dynamics, including a *p* (piano) marking. The piano accompaniment includes a treble and bass clef with chords and moving lines, marked with *cresc.* (crescendo).

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 a complex, fast melodic passage with dynamics *f*, *mf*, *mp*, and *f*. The piano accompaniment features a treble and bass clef with a steady accompaniment of chords, marked with *mf* and *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 a melodic line with dynamics *mp*, *mf*, *f*, *f*, and *mf*. The piano accompaniment includes a treble and bass clef with chords and moving lines.

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 a melodic line with dynamics *mp* and *f*. The piano accompaniment features a treble and bass clef with chords and moving lines, marked with *pp* and *mf*.

40

*p mp f*

*p*

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.<sup>\*)</sup>

2. VIOL.

5

10

15

\*) Probrati napřed cvičení k jednotlivým taktům na straně 9 - 23.

\*) Zuerst ist der Übungsstoff zu den einzelnen Takten 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

mp

*p*

V

2 1

1 1 2 2

1 2

2 1

Detailed description: This system contains measures 20 through 24. Measure 20 starts with a mezzo-piano (*mp*) dynamic. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 21 includes a piano (*p*) dynamic marking. Measure 22 has a fermata over the first measure and a 'V' marking above the staff. Measure 23 continues with the right hand's melodic line, and measure 24 concludes the system with a final note.

25

*f*

*mf*

*mp*

4 3 3 2

3 3 2

2 1

Detailed description: This system contains measures 25 through 29. Measure 25 begins with a forte (*f*) dynamic. The right hand has a dense texture of sixteenth-note runs. Measure 26 features a mezzo-forte (*mf*) dynamic. Measure 27 continues with the right hand's melodic development. Measure 28 has a mezzo-piano (*mp*) dynamic. Measure 29 ends the system with a final note.

V

*f* colla parte

*mp*

1

Detailed description: This system contains measures 30 through 34. Measure 30 starts with a forte (*f*) dynamic and the instruction 'colla parte'. The right hand has a very dense texture of sixteenth notes. Measure 31 continues this texture. Measure 32 has a mezzo-piano (*mp*) dynamic. Measure 33 continues the right hand's melodic line. Measure 34 concludes the system with a final note.

30

*mf*

*f*

*f*

*mf*

2 4 4

2 2

1 2

tr

o 2

3

Detailed description: This system contains measures 35 through 39. Measure 35 starts with a mezzo-forte (*mf*) dynamic. Measure 36 has a forte (*f*) dynamic. Measure 37 continues with a forte (*f*) dynamic. Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 ends the system with a trill (*tr*) and a final note.

35

*mp*

*f*

2 1

2 4 4 1 3

1 3 4 1 3

2

Detailed description: This system contains measures 40 through 44. Measure 40 starts with a mezzo-piano (*mp*) dynamic. Measure 41 has a forte (*f*) dynamic. Measure 42 continues with a forte (*f*) dynamic. Measure 43 has a mezzo-piano (*mp*) dynamic. Measure 44 concludes the system with a final note.

First system of musical notation. The right hand features a melodic line with a dynamic range from *p* to *f*. Fingerings are indicated with numbers 1-4 and slurs. The left hand provides a rhythmic accompaniment with a dynamic of *p*.

Second system of musical notation, starting with measure 40. The right hand has a melodic line with a dynamic of *mf*. The left hand has a bass line with a dynamic of *p*. Measure 40 is circled.

Third system of musical notation, starting with measure 45. The right hand has a melodic line with a dynamic of *f*. The left hand has a bass line with a dynamic of *f*. Measure 45 is circled.

Fourth system of musical notation. The right hand has a melodic line with a dynamic of *f*. The left hand has a bass line with a dynamic of *f*.

Fifth system of musical notation, starting with measure 50. The right hand has a melodic line with a dynamic of *f*. The left hand has a bass line with a dynamic of *p*. Measure 50 is circled.

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 <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
Odrážené (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavé (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) <sup>2)</sup>	Kunstpauze (Luftpauze) <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	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

<sup>1)</sup> bez označení smyku 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.



L. SPOHR: CONCERTO N<sup>o</sup> 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

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.

\*) 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.

1 3

1

4

2

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

1 3 2 4 1 3 1 3 2 4 2 4 2 4 2 4

1 1 1 2 1 3 4 4 4 *f* 1 3 1 3 *mf* 2 4 2 4

6-10 *f* *mp* *f*

*mp* 1 2 4 2 4 2 2 4 2 4 4 4 3 2 2

4 4 V 4 V 4 4 4 3 3 4 4 1 3 3

1 4 1 4 3 2 1 3 Fr. Sp.

*mp* *mf*

4 1 1

11 *mf* <sup>\*)</sup>

Pokračování - Fortsetzung - Continuation - Continuazione

11 *mf* <sup>\*\*) (3/8)</sup>

\*) 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.

12-14

Fr.

Sp.

*mf*

*détaché mf*

*sautillé*

a) *détaché mp*

b) *sautillé mp*

\*) Rovněž v osminách a šestnáctinách.  
 \*\*) Každou triolu v détaché a sautillé vícekrát opakovati.

\*) Auch in Achtel und 16 tel.  
 \*\*) Jede Triole im détaché und sautillé mehrmals zu wiederholen.

\*) The same on quavers and semiquavers.  
 \*\*) Repeat each triplet several times détaché and sautillé.

\*) Lo stesso in crome e semicrome.  
 \*\*) Ripetere varie volte ogni terzina in détaché e in saltellato.

Musical score for measures 13-14, featuring six staves of music in G major. The first staff begins with a *mp* dynamic and includes a *V* (vibrato) marking. The second staff features a *f* dynamic. The third staff starts with *mp* and includes a *V* marking. The fourth staff has a *mf* dynamic. The fifth and sixth staves continue the melodic line with various dynamics and include fingerings (1, 2, 3) and a *II* (second position) marking.

Passage 13-14

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

Musical score for bowing exercises 1 through 9. Exercises 1, 2, 3, 4, and 5 are on the first staff, with dynamics *f*, *mp*, and *f* respectively. Exercises 6, 7, 8, and 9 are on the second staff. Exercise 9 is marked *sautillé*. Fingerings (1, 2, 3, 4) and accents are indicated throughout.

15-16, 21-24

Musical score for bowing exercises 15-16 and 21-24. The first staff shows exercises 15 and 16 with dynamics *f* and *II*. The second staff shows exercises 21 and 22 with dynamics *mp*, *f*, and *mf*. The third and fourth staves show exercises 23 and 24, which are continuous eighth-note patterns.

25-32

Fr. Sp.

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

Musical score for the first section of the exercise, consisting of seven staves of music. The notation includes various dynamics (p, f, mf, mp), articulation marks (accents, slurs), and fingering numbers (1, 2, 4). The piece concludes with a trill (tr) on the final note.

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

Musical score for the second section of the exercise, consisting of four staves of music. It begins with a boxed number '27-29' and includes dynamics (mf), articulation marks (accents), and fingering numbers (1, 2, 3, 4).



26 - 29

*détaché* *mf* 3 3 2 2 *mp* 3 3 2 2 *détaché mf* a 1 2 2 b *sautillé mp*

Passage 25 - 29

12 smyky - mit 12 Bogenübungen - with 12 bowing exercises - con 12 esercizi di colpi d'arco

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 beamed together. There are several slurs and accents throughout. Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4. There are also some articulation marks like 'v' (accents) and 'o' (accents) above notes. The score concludes with a double bar line and repeat signs.

34-35

Musical score for O.P. 538, measures 34-35. The score consists of ten staves of music in treble clef, 4/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1-4) and articulation marks (accents, slurs) are present throughout. The piece starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The notation includes many repeat signs and specific rhythmic markings.

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 <sup>a</sup> posizione.
Adagio v tempu a s od- stiňováním.	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.

9 - 12

13 - 16

*mp* *p* *mf* *f* *cresc.* *tr* *mf* *p* *f*

25-27

28-35

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