

BERIOT: KONCERTO 9/1.

Allegro maestoso.

SOLO VIOL. *)

PIANO.

5

10

15

20

*) Probrati napřed cvičení k jednotlivým taktům na straně 9-17.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 9-17 vorzunehmen.

*) Begin with the exercises of the separate bars page 9-17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 9-17.

TARTINI: IL TRILLO DEL DIAVOLO.

Larghetto.

SOLO VIOL. *)

PIANO.

The score is in 12/8 time and B-flat major. It consists of four systems of music. The first system shows the beginning with a *mf* dynamic and a *Sp.* (Spirito) marking. The second system starts with a circled '5' and includes dynamics *f II.* and *mf*. The third system features dynamics *p*, *cresc.*, and *f*. The fourth system begins with a circled '10' and includes dynamics *p*, *sf*, and *f*. Fingerings and articulation marks are provided throughout.

*) Probrati napřed cvičení k jednotlivým taktům na straně 18 - 21.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 13-21 vorzunehmen.

*) Begin with the exercises of the separate bars page 18 - 21.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 18 - 21.

15

Musical score for measures 15-19. The system includes a single melodic line and a piano accompaniment. The melodic line starts with a piano (*p*) dynamic and includes a triplet of eighth notes. It features a key signature change from B-flat major to C major. The piano accompaniment also begins with a piano (*p*) dynamic. The measure number 15 is circled at the top. The dynamic *p dolcissimo* is indicated in the first measure of the system.

Musical score for measures 20-24. The system includes a single melodic line and a piano accompaniment. The melodic line features a triplet of eighth notes and a key signature change to C major. The piano accompaniment continues with a piano (*p*) dynamic. The measure number 20 is circled at the top.

Musical score for measures 25-29. The system includes a single melodic line and a piano accompaniment. The melodic line features a triplet of eighth notes, a key signature change to C major, and dynamic markings including *mp*, *f*, and *sf*. The piano accompaniment features a key signature change to C major and dynamic markings including *f*. The measure number 20 is circled at the top.

Musical score for measures 30-34. The system includes a single melodic line and a piano accompaniment. The melodic line features a key signature change to C major, dynamic markings including *f*, *sf*, and *sf*, and first and second endings. The piano accompaniment features a key signature change to C major and dynamic markings including *f* and *p*. The measure number 20 is circled at the top.

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BERIOT: KONCERTO 9/1.

Allegro maestoso.

SOLO VIOL.*)

2. VIOL.

The musical score consists of two staves: SOLO VIOL.* and 2. VIOL. The tempo is Allegro maestoso. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, and 20 circled. The Solo Violin part begins with a *mf* dynamic and features a variety of articulations, including accents and slurs. The second violin part provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics range from *mf* to *ff*. There are also slurs and accents throughout the piece.

*) Probrati napřed cvičení k jednotlivým taktům na straně 9-17.

*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 9-17 vorzunehmen.

*) Begin with the exercises of the separate bars page 9-17.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag. 9-17.

First system of musical notation. Treble clef, key signature of two flats. Dynamics include *f* and *p*. Trills (*tr*) and fingerings (1, 3, 4) are present. A repeat sign is used.

15 $\frac{2}{3}$

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *p³ dolcissimo*. Fingerings (1, 3, 4) and a trill (*tr*) are present.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *mp*. Performance instructions include *pizz.* and *arco*. Fingerings (1, 2, 3, 4) and a trill (*tr*) are present.

20

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *f* and *sf*. Trills (*tr*) and fingerings (1, 2, 3, 4) are present.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *sf*. Performance instructions include *molto rit.*. Fingerings (1, 2, 3) and a trill (*tr*) are present. A first and second ending are indicated.

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 saltato
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 <i>mi</i> , II corda di <i>la</i> , III corda di <i>re</i> , IV corda di <i>sol</i>
Prázdna struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, přičemž 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	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 <i>mi</i>
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
Střederu 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 battuta di Solo

¹⁾ bez označení smyky 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.

BERIoT: CONCERTO 9/1.

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.

I.

Cvičení jednotlivých hmatů a taktů. Přechody do poloh.

Einüben der einzelnen Griffe und Takte. Lagenerübergänge.

Spezialstops and bars. Changing of position.

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

1 - 8

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic marking. The music is divided into measures by double bar lines. Fingerings (1-4) and accents are indicated throughout. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. There are also some specific markings like 'Fr.' and 'Sp.' above certain notes. The piece concludes with a double bar line.

II.

Studie samostatnosti
prstů.

Fingerselbständigkeits-
studien.

Independence of the
fingers.

Studi per la indipen-
denza delle dita.

1 - 8

mf

Sp.

Fr.

III.

Melodie v osminovém pohybu s 11 změnami smyku pro hladký přechod smyčce se struny na strunu.

Die Melodie in Achtelbewegung mit 11 Veränderungen des Bogenstriches für glattes Übergehen des Bogens von Saite zur Saite.

Melody on eighths with 11 various styles of bowing for clean transition of the bow from string to string.

La melodia con movimento di crome con 11 colpi d'arco differenti per passare da una corda all'altra senza interruzione.

9 - 20

mf *f* *p* *f* *mp* *mf* *sf* *mp* *mf* *f* *sf sf sf ff*

IV.

Prstové cvičení v objemu 4 tónů z taktu 19-20 se změnami smyků.

Fingerübung zu 4 Tönen aus Takt 19-20 mit Veränderungen des Bogenstriches.

Fingering exercise of 4 notes from bar 19-20 with various styles of bowing.

Esercizi delle dita in 4 note della misura 19-20 con differenti colpi d'arco.

Totéz zkráceno na E. Dasselbe auf E verkürzt. The same on E abridged. Lo stesso più corto sopra la corde *mi*.

M.
sul G
V. Pos.

20 - 21

f
mf

VI.

Studie dvojhmatové a studie k nabytí samostatnosti prstů 9 - 23.

Doppelgriff und Finger-selbständigkeits-Studien aus Takt 9 - 23.

Double-stops and independence of the fingers bar 9 - 23.

Studio di doppie corde e indipendenza della misura 9 - 23.

4.

5.

6.

7.

8.

f

0 4 4 0

0 4 4 0 3 3

Detailed description: This page contains a musical score for guitar, consisting of eight numbered sections (4-8). Each section is written on a single staff in treble clef. Section 4 begins with a complex rhythmic pattern of eighth and sixteenth notes, followed by a series of chords and arpeggios. Section 5 continues with similar rhythmic complexity, featuring many beamed notes. Section 6 shows a shift in texture with more sustained chords and arpeggios. Section 7 features a prominent sixteenth-note run. Section 8 concludes with a series of chords and arpeggios, ending with a final flourish. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 0-4 under the notes.

VI.

Odstiňování tónu a studie přednesové.

Nuancierung- und Vortragstudien.

Studies of nuance and interpretation.

Studio per le sfumature e la interpretazione.

1 - 8

mf > mf > f

mf mp p f p f p

p sf mp mf f

mp p f mp p f

mp p p mp mf f mf mp

9 - 23

p p p p p

mf p p p

Sp. Fr. f > p Fr. f > mp f

p < mp < mf sf

mf sf sf sf < ff f ff

Sp. Fr. f mf

TARTINI: IL TRILLO DEL DIAVOLO.
 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.

Cvičení intervalů přechodů do poloh.

Einüben der Intervalle und der Lagenübergänge.

Intervals and changes of position.

Studiare gli intervalli col cambio di posizione.

I.

1 - 12

13 - 24

II.

Rytmické změny sdělením smyčce.

Rhythmische Veränderungen mit Bogeneinteilung.

Rythmical variations with division of the bow.

Variazioni di ritmo in differenti parti dell'arco.

1 - 24

p *) *mf* $\frac{1}{3}$ $\frac{1}{1}$ $\frac{3}{3}$ $\frac{1}{1}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{2}$

$\frac{1}{1}$ $\frac{3}{3}$ $\frac{1}{1}$ $\frac{1}{3}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{2}{2}$ $\frac{1}{1}$ $\frac{1}{2}$ $\frac{2}{2}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{2}$

$\frac{1}{4}$ $\frac{2}{2}$ $\frac{1}{2}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{1}{1}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{1}{1}$

tr *sf* $\frac{1}{1}$ *sf* $\frac{1}{1}$ $\frac{1}{2}$ *sf* *sf* $\frac{1}{1}$ $\frac{3}{3}$ $\frac{1}{1}$ $\frac{1}{3}$ $\frac{1}{1}$ $\frac{1}{1}$

p *tr* *mf* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{2}$ $\frac{1}{3}$ *p* $\frac{1}{1}$ $\frac{1}{1}$ *f* $\frac{1}{1}$ $\frac{3}{3}$

p $\frac{1}{1}$ $\frac{1}{3}$ *f* $\frac{1}{1}$ $\frac{3}{3}$ *p* $\frac{1}{1}$ $\frac{1}{3}$ *f* $\frac{1}{2}$ $\frac{1}{1}$ *p* $\frac{2}{2}$ $\frac{1}{1}$

*) Šestnáctina necht je přísně v taktu a dobře vydržována.

*) Das Sechzehntel streng im Takt, gut ausgehalten.

The semiquavers are to be kept correctly in time.

Fare attenzione alla misura nelle semicrome.

**) Aby trylek správně navazoval na předcházející melodii, počínáme jej hlavní notou.

**) Der Triller beginnt, der vorgehenden Melodie entsprechend, mit der unteren Note.

The shake begins in accordance with the preceding melody with the lower note.

Il trillo comincia con la nota inferiore nella corrispondente melodia anteriore.

III.

Dvojhmaty.

Doppelgriffe.

Double-stops.

Doppie corde.

15 - 18

mf *mp* *mf*

