

# Breitkopf & Härtel's Violin-Bibliothek

Editions Breitkopf & Härtel  
Bibliothèque du Violiniste.

Breitkopf & Härtel's Editions  
Library of Violin Music.

Für  
Violine und Pianoforte.  
Konzerte und Konzertstücke.

Pianofortestimme (Part.) je 1½ M., mit † bezeichnet 3 M.  
Violinstimme je 1 M., mit † 1½ M.

- Spohr, Op. 1. Konzert Nr. 1, A.
- Spohr, Op. 2. Konzert Nr. 2, Dm. (Sitt.)
- Spohr, Op. 7. Konzert Nr. 3, C. (Petri.)
- Spohr, Op. 28. Konzert Nr. 6, Gm. (Sitt.)
- Spohr, Op. 38. Konzert Nr. 7, Em. (Sitt.)
- Spohr, Op. 47. Konzert Nr. 8 (Gesangscene), A. (Sitt.)
- Spohr, Op. 55. Konzert Nr. 9, Dm. (Sitt.)
- Spohr, Op. 70. Konzert Nr. 11, G. (Sitt.)
- Spohr, Op. 92. Konzertino Nr. 2, E.
- Spohr, Op. 95. Konzertantes Duo, Gm.
- Taubert, Op. 15. Duo Nr. 2, Gm.
- Tausch, Op. 3. Duo, Hm.
- Trneček, Op. 10. Konzertstück, Am. †
- Viotti, Konzert Nr. 22, Am.
- White, Hedwig-Konzert, Dm. †

Violine.

Breitkopf & Härtel  
Leipzig.

Brüssel · London · New York.




J. Wanderer.

Kaeseberg & Coertel  
10



# Breitkopf & Härtel's Violin - Bibliothek.

Editions Breitkopf & Härtel  Breitkopf & Härtel's Editions  
Bibliothèque du Violiniste. Library of Violin Music.

## Für Violine und Pianoforte.

Pianofortestimme je 1½ M., mit † 3 M., mit †† 6 M.

Violinstimme je 1 M., mit † 1½ M., mit †† 3 M.

### Konzerte und Konzertstücke.

- |  |  |
|--|--|
| <b>Onslow</b> , Op. 29. Duo, E.                                | <b>Spoehr</b> , Op. 2. Konzert Nr. 2, Dm.                |
| <b>Onslow</b> , Op. 31. Duo, G m.                              | <b>Spoehr</b> , Op. 7. Konzert Nr. 3, C. (Petri.)        |
| <b>Paganini</b> , Op. 6. Konzert, D. (Eibenschütz.)            | <b>Spoehr</b> , Op. 28. Konzert Nr. 6, G m.              |
| <b>Paganini</b> , Op. 7. Konzert Nr. 2, H m. (Ph. Scharwenka.) | <b>Spoehr</b> , Op. 38. Konzert Nr. 7, E m.              |
| <b>Panofka</b> , Op. 24. Grosses Konzertstück, A.              | <b>Spoehr</b> , Op. 47. Konzert Nr. 8 (Gesangsscene), A. |
| <b>Prume</b> , Op. 8. Konzertstück, A.                         | <b>Spoehr</b> , Op. 55. Konzert Nr. 9, D m. (Sitt.)      |
| <b>Reinecke</b> , Op. 141. Konzert, G m. ††                    | <b>Spoehr</b> , Op. 70. Konzert Nr. 11, G.               |
| <b>Rode</b> , Op. 23. Konzert Nr. 11, D. (Petri.)              | <b>Spoehr</b> , Op. 92. Konzertino Nr. 2, E.             |
| <b>Sauret</b> , Op. 26. Konzert, D m. (Horn.) ††               | <b>Spoehr</b> , Op. 95. Konzertantes Duo, G m.           |
| <b>Scharwenka</b> , Ph., Op. 95. Konzert, G. (Petri.) ††       | <b>Taubert</b> , Op. 15. Duo Nr. 2, G m.                 |
| <b>Scharwenka</b> , Op. 99. Suite. ††                          | <b>Tausch</b> , Op. 3. Duo, H m.                         |
| <b>Schorsch</b> , Konzert, A m.                                | <b>Trneček</b> , Op. 10. Konzertstück, A m. †            |
| <b>Sitt</b> , Op. 11. Konzert, D m. (Brodsky.) ††              | <b>Viotti</b> , Konzert Nr. 22, A m.                     |
| <b>Spoehr</b> , Op. 1. Konzert Nr. 1, A.                       | <b>White</b> , Hedwig-Konzert, D m. †                    |

Eigentum der Verleger

## Breitkopf & Härtel,

· Leipzig · Brüssel · London · New York ·

Eingetragen in das Vereinsarchiv.

# VIOLINO PRINCIPALE.

L. SPOHR, Op. 92.

tiré = □  
poussé = √

LARGHETTO CON MOTO.

## CONCERTINO.

*Tutti* *dim.*  
p f p

*Solo.*  
f *tiré.* *dolce.* *cresc.* *f* *dim.*

*Tutti.* *Solo.*  
p *cresc.* *dim.* p *fz* p *fz* *poussé.*

*cresc.* *f* *dim.*

*p* *f* *tr.* *p* *dim.*

*f* *dim.* *dolce.*

*f* *tiré.* *dim.*

*p* *dolce.* *cresc.* *f* *dim.* *P*

*dim.* *B<sup>a</sup> Tempo.* *f*

*p* *poco ritard.* *f*



# VIOLINO PRINCIPALE.

**D** a Tempo.

This section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'a Tempo'. The first staff includes a clarinet part (Clar.) and a flute part (Fl.). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *f*, *ff*, *dim.*, and *p*. Trills (tr) are used throughout. The section concludes with a double bar line.

**E**

This section consists of seven staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music continues with rapid sixteenth-note passages, slurs, and accents. Dynamic markings include *f*, *dim.*, *dolce.*, *p*, *crese.*, and *f*. Trills (tr) and a 'tiré' (bowed) instruction are present. The section concludes with a double bar line.

**Tempo di Polacca.**

This section consists of two staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Tempo di Polacca'. The music features a rhythmic pattern of eighth and sixteenth notes with frequent trills (tr). Dynamic markings include *f* and *poussé.*

# VIOLINO PRINCIPALE.





VIOLINO PRINCIPALE.

The musical score consists of ten staves of music in G major. It features a variety of technical challenges including trills, triplets, and slurs. The dynamics range from *p* (piano) to *f* (forte). Performance markings include *dim.* (diminuendo), *cresc.* (crescendo), *dolce.* (dolce), and *tr.* (trill). Section markers **L Tutti.**, **M Solo**, and **N** are present. Fingerings and bowings are indicated throughout the piece.



VIOLINO PRINCIPALE.













VIOLINO PRINCIPALE.

Trills and slurs in the first staff.

Slurs and a trill in the second staff.

*diminuendo.*

Trills and slurs in the third staff.

*diminuendo.*

Slurs and a trill in the fourth staff.

*f*

*dimin: p*

Slurs and fingerings in the fifth staff.

Slurs and fingerings in the sixth staff.

*f*

Slurs and fingerings in the seventh staff.

Slurs, fingerings, and a trill in the eighth staff.

*f*

Slurs, fingerings, and a trill in the ninth staff.

*sopra la 3<sup>za</sup>*

*pp*

Slurs and fingerings in the tenth staff.

*poco a poco stringendo il tempo*

# VIOLINO PRINCIPALE.

Vivace.

**Tutti.** *mf* **Solo.** *cresc.* *f*

The first system of music consists of two staves. The upper staff begins with a melodic line marked *mf* and **Tutti.** It then transitions to a **Solo.** section with a *cresc.* marking, leading to a *f* dynamic. The lower staff contains a complex rhythmic accompaniment with various fingering numbers (1, 2, 3) and slurs.

**G. Tutti.** *f*

The second system of music consists of two staves. The upper staff is marked **G. Tutti.** and *f*. It features a melodic line with several triplet markings (3) and a dynamic marking of *f*. The lower staff continues the accompaniment with slurs and various note values.

**Solo.** *f pousse.* *p*

The third system of music consists of two staves. The upper staff is marked **Solo.** and *f pousse.*. It features a melodic line with a dynamic marking of *f pousse.* and a dynamic marking of *p*. The lower staff contains a complex rhythmic accompaniment with various fingering numbers (1, 3, 4) and slurs.

*p* *cresc.* *f*

The fourth system of music consists of two staves. The upper staff begins with a dynamic marking of *p* and a dynamic marking of *f*. It features a melodic line with a dynamic marking of *f* and a dynamic marking of *cresc.*. The lower staff contains a complex rhythmic accompaniment with various fingering numbers (1, 2, 3, 4) and slurs.

VIOLINO PRINCIPALE.

The musical score consists of ten staves of music. The first staff begins with the instruction *diminuendo*. The second staff contains a **II.** marking above the staff. The third staff includes dynamic markings *p* and *pp*. The fourth staff features the lyrics *cre = scen* with accent marks above the notes. The fifth staff has the lyrics *do* and a dynamic marking *f*. The sixth staff includes the marking *8<sup>a</sup>* above the staff and dynamic markings *ff* and *ff*, followed by the instruction **Tutti.** The remaining staves (7-10) continue the musical notation without lyrics.

VIOLINO PRINCIPALE .

**J. Solo.**

# VIOLINO PRINCIPALE.

The musical score consists of ten staves of music for the Violino Principale. The notation includes various musical symbols such as trills (tr), slurs, and dynamic markings. The first staff begins with a trill and a forte (f) dynamic. The second staff features a piano (p) dynamic followed by a crescendo (cresc.) leading to a forte (f) dynamic. The third staff includes a forte (f) dynamic and a trill. The fourth staff has a forte (f) dynamic and a trill. The fifth staff features a forte (f) dynamic and a trill. The sixth staff includes a forte (f) dynamic and a trill. The seventh staff has a forte (f) dynamic and a trill. The eighth staff includes a forte (f) dynamic and a trill. The ninth staff features a forte (f) dynamic and a trill. The tenth staff includes a forte (f) dynamic and a trill.

VIOLINO PRINCIPALE.

tr  
tiré.

f

p

cresc: f

dimin: poco a poco ri = tar = dan = do

N. Tempo di Minuetto.

p poussé.

f

f dimin: p f dimin:

# VIOLINO PRINCIPALE.

*pp*

*sopra la 3<sup>ra</sup>*

*8<sup>a</sup>*

*poco a poco stringendo il tempo.*

**Tutti.**

**Vivace. Solo.**

*cresc: f*

**P. Tutti.**



VIOLINO PRINCIPALE.

Solo.

The image displays a page of a violin score for a solo performance. The music is written on ten staves in a treble clef with a key signature of two sharps (F# and C#). The piece is marked 'Solo.' and begins with a dynamic of *f* (forte) and the instruction *poussé*. The score is characterized by intricate phrasing, including slurs, ties, and various fingerings (e.g., 1, 2, 3, 4, 0). Dynamic markings vary throughout, including *f*, *p*, *pp*, and *cresc.* (crescendo). Trills (tr) are used in several measures. A first ending bracket is present in the fifth measure of the first staff. The notation includes many accidentals and specific fingering numbers above the notes.



VIOLINO PRINCIPALE.

The musical score for Violino Principale consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with various ornaments and fingerings (1, 2, 3, R). A dynamic marking of *f* is present. The second staff continues the melodic line with similar ornamentation. The third and fourth staves show a more rhythmic, chordal texture with frequent sixteenth-note patterns. The fifth staff introduces a dynamic marking of *p* and includes a trill (*tr*). The sixth staff contains the lyrics "cre = = = seen =". The seventh staff features a trill (*tr*) and a dynamic marking of *f*, followed by a *dimin:* marking and a *p* dynamic. The eighth staff continues with a *f* dynamic and includes a *cresc:* marking. The ninth staff concludes with a *ff* dynamic and trills (*tr*). The tenth staff begins with the instruction "S. Tutti." and contains a melodic line with fingerings (1, 3, 4, 2, 1).

VIOLINO PRINCIPALE.

Solo.

scen = = = do f

8<sup>a</sup> 1 3 3 4 4 0

T.

f p

f# p

f p pp

tiré. ff

ff poussé.