

Spohr
Concerto No. 8 in A Minor
Op. 47

Allegro molto

Klavier

Musical notation for measures 1-5. The piece is in A minor, 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment of chords. Dynamics include *f* and *fz*.

Musical notation for measures 6-9. The right hand continues with melodic development, and the left hand maintains the accompaniment. Dynamics include *fz*.

Musical notation for measures 10-13. The right hand has a more active melodic line with slurs. Dynamics include *f*.

Musical notation for measures 14-18. The right hand features a rapid sixteenth-note passage. Dynamics include *p* and *pp*.

Musical notation for measures 19-28. Measure 19 is marked with a circled '19'. A section starting at measure 21 is marked with a circled 'A'. Dynamics include *cresc.*

Musical notation for measures 29-32. Measure 29 is marked with a circled '29'. Dynamics include *fz*, *ritard.*, *fz*, *f*, *dim.*, and *p*.

Violine **B**
Recit. **Tempo I**

34

39 **C**

44

49

55

59 **D**

65

69

72 **E**

78 *f* *p* *f*

82 *ff* *f*

87 *f* *f* *p* *pp* *Adagio* *Adagio* *mf*

93 *p* *f*

98 *dolce* *p* *pp*

104 **G**

109

113

117

121

125 **H**

mf *p* *mf*

pp

130 **I**

p *f*

cresc. *f* *p*

133

f *p* *f* *p*

136

f *p* *pp*

139 **K**

142

145

148 **L**

154

f

fp *cresc.*

153

fp

156

f *f*

p *cresc.* *fp* *fp* *cresc.*

159

f *M*

fp *fp* *p* *dim.*

162

di - mi - nu - en - do

pp

165

p

pp

170

tr

pp

p

N

175

179

pp *mf*

184

p *tr* *mf* *p* *f* *sf*

pp *ff*

Andante

Sw. *

190

f *p* *ff*

194

f *sf* *tr* *tr* *tr* *p*

p

12

P Allegro moderato

200

205

211

215

218

221

⊕ vi = ⊕ de bedeutet Abkürzung des Tutti | ⊕ vi-⊕ de abréviation du Tutti | ⊕ vi-⊕ de Abbreviation of the Tutti

224

227

230

SOLO

f *sf* *sf* *sf*

$\Phi = de$

mf

234

tr *tr* *tr* *tr* *tr*

p *mf*

239

sf *sf*

tr *tr* *tr*

245

p *f* *f* *p*

249

p *mf* *p* *pp*

253

mf

257

sempre f *p* *pp* *poco*

261 *ritard.* *in tempo* *f*

poco rit. *in tempo* *fz* *fz* *fz*

265

mf

269 *f* *tr* **R**

f *tr* **R** *f*

274

p *fz* *f*

280

287 **S**

dolce

p

291

pp

295

(con anima) *cresc.*

cresc. *mf*

299

dolce

p *(p)*

303

pp

307

cresc.

poco a poco cresc.

311

315

tr

ff

f

mf

T

320

p

fz

325 *U*

mf *p* *fz* *dolce*

332

pp

336

p

340

cresc. *cresc.* *f*

344

p

848 *cresc.*

852 *cresc.* **V**

867 *fz*

883 *p* **W** *f*

889 *fz* *pp*

373

mf

377

sempref

p

381

mp

poco ritard.

in tempo

f

pp

poco rit.

in tempo

fz

fz

385

fz

mf

389

tr

f

398 **X**

399

403 *Cadenza (poco a poco in tempo e string.)*

407

411

415

cresc.

419

sf *sf* *sf* *sf*

Tutti

f *f* *f*

421

sf *sf* *sf* *sf*

p *cresc.* *f > p*

tr *tr* *tr* *tr*

f *stringendo il tempo*

426

cresc.

429

f *ff* *ff*

CD Sheet Music™ Ausführung der Verzierungen und Varianten

Exécution des ornements et variantes / Execution of the embellishments and variants

Rezit. 28 *Langsam* *lentement* *slow* *oder* *in tempo*

38 *Rezit.* *Langsam* *lentement* *slow* *oder* *in tempo*

41 *a tempo* *Halbe!* *à deux temps* *two beats* *in tempo*

45/46 *in tempo*

55 *Rezit.* *tranquillo* *(frei)* *(librement)* *(in free style)*

77/79 *Rezit.* *Langsam, frei* *lentement, librement* *slow, in free style*

88/89 *Rezit. tr.* *Langsam, frei* *lentement, librement* *slow, in free style*

100 *(ruhig)* *(tranquille)* *(calm)*

106

110

112/114

120

122

124

126/128

141

145

171 (Variante)

178/179

247

303

312

315 *(Variante)* *tr.* *tr.* *(Variante)* *tr.* *tr.*

Spohr
 Concerto No. 8 in A Minor
 Op. 47

VIOLINE

Allegro molto
Tutti

6
 12
 17
 23
 30
 37
 44

f *fz* *p* *pp* *cresc.* *f* *ritard.* *fz* *dim.* *p* *Rezit. Solo II* *III 8 0* *III B Tempo I* *tr* *3* *2* *2* *p* *f* *(veloce)* *(rit.)* *C a tempo* *1* *dolce* *(sempre in tempo)*

*) Der Eintritt des zweiten Rezitativs wirkt besser nach Ausklingen des Orchesterzwischenspiels.

*) Au second Recitativ l'entrée du violon solo se fera de préférence à près la phrase finale de l'Orchestre.

*) The effect is better if the second Recitative is not allowed to enter until after the orchestral interlude has died away.

VIOLINE

3

49

56 *f*

61 *f*

71 *sf* *pp* (4) 2 1 8

75 *f* *p* *cresc.* *f* *p* *restez*

79

81 *f* *sf* (*in tempo*)

85 *sf*

88 *f* (*allargando*) *p* *pp* (*sempre rit.*) **F** *Adagio* *Tutti* *mf*

93

*) In den Takten 73, 75, 87 und 89 erfolgte der Eintritt der Solovioline nach den Schlägen des Orchesters.

*) Dans les mesures 73, 75, 87, 89 l'entrée du violon solo n'a lieu qu'après les accords de l'orchestre.

*) In bars 73, 75, 87, 89 the solo-violin is to enter after the beats of the orchestra.

VIOLINE

99 Solo
dolce

104

108

112 *pp*

115 *cresc.* *f* *dim.* *p* *pp*

118 *pp*

122 *f* *p*

125 *mf* *p*

129 *mf* *p* *f* *p* Tutti

133 *f* *p* *f* *p* *f* *p*

137 Solo sopra una corda - - - - -

VIOLINE

144

149

153

157

160

164

169

173

177

180

183

f

f

f

f

f

dim.

p

pp

pp

mf

p

mf

p

f

Andante

Tutti

VIOLINE

6 Rezit. Solo

189 192 195 200 207 216 219 222 225 228 231

Allegro moderato

Tutti

vi-

de Solo

♢ vi - ♢ de bedeutet Abkürzung des Tutti | ♢ vi - ♢ de abréviation du Tutti | ♢ vi - ♢ de Abbreviation of the Tutti

VIOLINE

236 III 3 0 II 0 1 *sf sf sf sf* IV-

242 *tr tr* *p*

246 *f* *tr* *tr*

249 *p* *tr*

252 *tr*

255 *f*

259 *sempre f* *p* *pp poco*

261 *ritard.* *a tempo* *f* II 3

264 II 3

268 *tr*

269 *sf sf* **R** Tutti *f*

VIOLINE

274 *p sf f*

279 *p*

287 *S* *sopra una corda* *Solo* *dolce*

292 *(pp)* *(con anima)*

297 *cresc.*

300 *II* *dolce*

305

309 *cresc.*

313 *tr* *tr* *tr* *ff*

317 *T* *Tutti* *f* *p* *fz*

VIOLINE

Musical score for Violin, measures 324 to 352. The score is written in A minor and includes various performance instructions and fingering. Measure 324 is marked "Solo". Measure 328 is marked "dolce". Measure 332 is marked "p". Measure 336 is marked "cresc.". Measure 341 is marked "Tutti". Measure 344 is marked "Solo" and "p". Measure 347 is marked "cresc.". Measure 350 has detailed fingering: 2 1 3 2 2 1 1 1 0 4 3 2 2 1 1 0. Measure 352 has fingering: 2 1 3 2 2 1 1 0 4 3 2 2 1 1 0, and is marked "cresc." and "V IV".

324 Solo

328 dolce

332 p

336 cresc.

341 Tutti

344 Solo p

347 cresc.

350

352 cresc. V IV

(restez 1.Pos.)

VIOLINE

355 *tr tr tr*

361 *fz* *f* *p*

367 *f* *tr*

371 *p*

374 *f*

377 *sempre f*

380 *p* *pp poco ritard.* *a tempo* *f*

383

386

389

392 *Tutti* *sf* *f* *fz*

VIOLINE

400 *ff*

405 **Cadenza** (*poco a poco in tempo e stringendo*)
f → *p* *cresc.*

409 *f* 1 1 (*rit.*) 1 (*ten.*) 0 2 *p(in tempo)* 2 *p* 2 4

412 *p* 2 1 1 2 1 2 1 2 1 2 2 4 *cresc.* *f*

414 (*a tempo*) 1 2 1 2 1 2 1 2 2 1 *cresc.*

416 0 1 3 2 1 3 1 1 1 1

418 *ff* *sf* *ff* *sf*

420 *sf* *sf* *sf* *sf* 0 8 4 1 2 0 3 4

423 *tr* *tr* *tr* *tr* **Tutti *** *ff string. il tempo*

429

*) Es empfiehlt sich das Schlussstutti beim Vortrag mit Klavier mitzuspielen.

*) Avec accompagnement de piano il est préférable de jouer les quelques mesures finales du tutti.

*) It is advisable, when accompanied by the piano, that the solo-violin also plays the orchestral tutti at the close.