



PROF.
OTAKAR ŠEVČÍK
OP. 20

Zevrubné analytické studie všech jednotlivých taktů (taktových skupin) N. PAGANINIHO ALLEGRO-KONCERTU I, D-DUR, s nově revidovaným hlasem sólovým a klavírní partiturou.

Studi speciali e analisi di ogni battuta DEL ALLEGRO-CONCERTO I, DI N. PAGANINI IN D-MAJOR con la parte del Violino solo nuovamente riveduta e con la partitura completa del pianoforte.

Eingehende Studien und taktweise Analyse zu N. PAGANINI ALLEGRO-KONZERT I, IN D-DUR. Mit neubearbeiteter Violin-Solostimme und neuvidierter Klavierpartitur.

Etudes approfondies et analyse de mesure du N. PAGANINI ALLEGRO-CONCERTO I, IN D-MAJOR, avec une nouvelle révision de la partie de violon et de la partie de piano.

Studja wstępne i analiza poszczególnych taktów (rozbiór) N. PAGANINI ALLEGRO-KONCERTU I, D-DUR. Nowo opracowana część solowa z zupełną partiturą fortepianową.

Предварительные упражнения и тактовый разбор N. PAGANINI ALLEGRO-CONCERTO I, D-MAJOR с вновь просмотренной сольной партией, партией II скрипки и партитурой для рояля.

Elaborate Studies and Analysis bar by bar to N. PAGANINI ALLEGRO-CONCERTO I, IN D-MAJOR with revised solo voice and complete piano score.

Estudio completo y analisis de compases del N. PAGANINI ALLEGRO-CONCERTO I, EN D-MAJOR, con una revisión de la parte de violín y de la parte de piano.

EDITEUR
OL. PAZDÍREK, BRNO, ČESKÁ UL. 32.
TCHÉCOSLOVAQUIE

Violino Solo.

ALLEGRO - CONCERTO I.

N. Paganini - op. 6.
Rev. par Ot. Ševčík. *)

Allegro maestoso. 93

Tutti *f con forza fz fz fz*

A

lunga fz fz fz sf lunga

p dolce espressivo p

B *a tempo*

rit. mf

cresc.

mp mp spicc. cresc.

f sf

sf grandioso p

*) Tous droits réservés.

(C) II *p dolce* *mp* *p* *mf* *cresc.* $\frac{1}{1}$ $\frac{1}{1}$

f *f* *cresc.*

10

mp *p* *rit.* *sf*

f *cresc.* *f* *mf* $\frac{1}{1}$ $\frac{1}{1}$ *con molto suono* (D)

15

III *mf* 10

cresc. *f* 15 *mp* *ritardando* *a tempo* *pp* *cresc.*

f *rit.* 20

(E) *a tempo* *ff* *sf.* M.

sf *mp* *spiccato* M.

F

f (1) (2) (1) (1) (3) 1 2 1

5 1 2 1

cresc. *ff* *tre corda segue*

10 *p* G

V *sf* *cresc.*

5 *restez.* *p* H

V *cresc.*

8 *f* *ad libitum* *molto ritard.*

a tempo *ritard.* *a tempo* *colla sinistra* *Tutti Tempo I.* *f* *pizz. arco cresc.* *ff* 10

(J)

Solo

ff lunga

ff lunga

II p mf dolce p Sp. pp

ossia

III

cresc. 15

(K)

rit. ff

rit. sfz

ff p sempre ritard. p II pp

f ff pp f con espress. mf

rall. tempo rall. cresc.

ossia

Musical notation for measures 1-20. Includes dynamics like "p" and "cresc.", and articulation like "V" and "tr".

Musical notation for measures 21-30. Includes tempo markings "Sp.", "L", "a tempo", "saltato" and dynamics "ff", "sf", "ritard.".

Musical notation for measures 31-40. Includes dynamics "sf" and articulation "tr".

Musical notation for measures 41-50. Includes articulation "tr" and a boxed measure number "5".

Musical notation for measures 51-60. Includes a circled letter "M" and dynamic "Fr.".

Musical notation for measures 61-70. Includes dynamic "Fr." and articulation "V".

Musical notation for measures 71-80. Includes dynamics "sf", "f", and articulation "V".

Musical notation for measures 81-90. Includes dynamics "f" and tempo markings "rubato accelerando".

Musical notation for measures 91-100. Includes dynamics "dim.", "f", and tempo markings "ritardando", "tr".

(N) Tempo giusto.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Tempo giusto' with a circled 'N'. The piece starts with a *mp* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. There are several trills (tr) and accents (>). The score includes several boxed measure numbers: 5, 10, 15, and 20. Dynamics range from *mp* to *ff*. The tempo changes to *rall.* (rallentando) and then *a tempo*. The piece concludes with a circled 'P' and the instruction *dolce* (softly).

IV- 1 2 3 1 4 1 3 1 4 2 3

mf 10 *cresc.* 15

IV- *cresc.* *molto rit.* *f* 20

rit. *a tempo* *ff* *sf* M. *mf* 25

IV-III (2/4) 5 *mf* IV-III (2/4)

III-II (2/4) III-II (2/4) *p*

(R) *p* *più f* 30

5 *cresc.* *ff* 35

10 *tre corde* 10 (S) *p* 40

f 45

CADENZA (Ot. Ševčík).

Musical staff 10, starting with a treble clef and a key signature of one sharp (F#). The staff contains a complex melodic line with various ornaments and fingerings. A box containing the number "10" is located at the bottom left of the staff. Performance markings include *gl.* (glissando) and *tr* (trill). Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A Roman numeral "II" is placed above the staff.

Ossia staff 1, starting with a treble clef and a key signature of one sharp. It features a melodic line with a slur and various fingerings (1, 2, 3, 4, 5). The word "ossia" is written above the staff.

Musical staff 11, continuing the main melodic line with slurs and fingerings. A Roman numeral "II" is placed below the staff.

Ossia staff 2, continuing the melodic line with slurs and fingerings. The word "ossia" is written above the staff.

Musical staff 12, featuring dynamic markings: *mp*, *tremollo*, *ff*, *mp*, *ff*, *mp*, *ff*, and *sfz*. It includes slurs and fingerings.

15

Ossia staff 3, continuing the melodic line with slurs and fingerings. The word "ossia" is written above the staff.

Musical staff 13, featuring dynamic markings: *ff*, *mp*, *ff*, *mp*, and *ff*. It includes slurs and fingerings.

Ossia staff 4, continuing the melodic line with slurs and fingerings. The word "ossia" is written above the staff.

Musical staff 14, featuring dynamic markings: *ff*, *mp*, *ff*, *mp*, and *ff*. It includes slurs and fingerings. A box containing the number "20" is located at the bottom right of the staff.

20

Musical staff 15, featuring dynamic markings: *ff*, *mp*, *ff*, *mp*, and *ff*. It includes slurs and fingerings. Roman numerals "IV" and "V" are placed above the staff.

*) $\frac{1}{1}$ Sp. Fr. arco pizz.

arco pizz.

Fr. f

Sp. Fr. f

Sp. Fr.

ossia mf *cresc.* sf mf sf

f ff fz fz fz fz sf f ff *ritenuto*

ff fz fz fz fz sf f ff *ritenuto*

*) aneb or ou pizz. arco

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomy: Celým smyčcem, půlkou smyčce	Bezeichnung der Bogenlänge durch Bruchzahlen: Ganzer, halber Bogen	Designation of the Length of the Bow by means of fractions: Whole, half Bow	Indicazione della lunghezza dell'arco per mezzo di frazioni: 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
Druhou 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
Odrážené (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, 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 <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	pizz.	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	gliss.	Glissando
Středem smyčce	Mitte des Bogens	M.	Alla metà dell'arco
U žabky smyčce	Am Frosch	Fr.	Tallone
Hrotem smyčce	An der Spitze	Sp.	Punta dell'arco
(hranáta nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageoletton	◇	(Quadrato col gambo) Flautato (armonico)
(hranáta nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(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	2-4	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.