

Spohr  
Concerto No. 8 in A Minor  
Op. 47

Allegro molto

Klavier

Musical notation for measures 1-8. 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 with chords and eighth notes. Dynamics include *f* and *ff*.

Musical notation for measures 9-18. The right hand continues with melodic development, including slurs and ties. The left hand maintains a steady accompaniment. Dynamics include *ff*.

Musical notation for measures 19-28. The right hand features a series of slurred eighth-note patterns. The left hand accompaniment consists of chords and eighth notes. Dynamics include *f*.

Musical notation for measures 29-38. The right hand has a more active melodic line with slurs. The left hand accompaniment includes chords and eighth notes. Dynamics include *p* and *pp*.

Musical notation for measures 39-48. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and eighth notes. Dynamics include *cresc.* and *A*.

Musical notation for measures 49-58. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and eighth notes. Dynamics include *ff*, *ritard.*, *fz*, *f*, and *dim.*

Violine **B**

Recit. **Tempo I**

*p* *cresc.* *fz*

34

*dim.* *p* *f* (*veloce*)

38 **C**

*(rit.)* *in tempo* *dolce*

44

49

4

55

59 D

65

69

72 E

78

*f* *p* *f*

*p*

82

*f*

*ff*

87

**F Adagio**

*f* (*allarg.*) *p* *pp* (*sempre rit.*)

**Adagio**

*f* *p* *mf*

93

*p* *f*

99

*dolce*

*dolce*

*p* *pp*

6

104 **G**

109 *pp*

114 *p* *cresc.* *f* *dim.*  
*cresc.* *mf* *dim.*

117 *p* *pp* *pp*

121 *f* *p*

125 **H**

*mf* *p* *mf*

*pp*

130 **I**

*p* *f*

*cresc.* *f* *p*

133

*f* *p* *f* *p*

136

*f* *p* *pp*

139 **K**

Musical score for measures 139-141, marked 'K'. The score is in A minor (three flats) and 3/4 time. It features a piano accompaniment with a dense, rhythmic texture in the left hand and a more melodic line in the right hand. The piano part consists of a steady eighth-note accompaniment with chords, while the right hand has a series of eighth-note chords and some melodic fragments.

142

Musical score for measures 142-144. The piano part continues with its rhythmic accompaniment. The right hand features a melodic line with some grace notes and a triplet in the bass line at the end of measure 144.

145

Musical score for measures 145-147. The piano part continues with its rhythmic accompaniment. The right hand features a melodic line with some grace notes and a triplet in the bass line at the end of measure 147.

148

Musical score for measures 148-150, marked 'L'. The piano part continues with its rhythmic accompaniment. The right hand features a melodic line with some grace notes and a triplet in the bass line at the end of measure 150. A 'cresc.' marking is present above the piano part in measure 149, and a 'f' marking is present below the piano part in measure 150.

154

fp cresc.

This system contains measures 154 and 155. The upper staff features a melodic line with a long slur and a dynamic marking of *f*. The lower staff consists of a piano accompaniment with a dynamic marking of *fp* and a *cresc.* marking.

153

fp

This system contains measures 153, 154, and 155. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a piano accompaniment with a dynamic marking of *fp*.

156

p cresc. fp fp cresc.

This system contains measures 156, 157, 158, 159, and 160. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a piano accompaniment with dynamic markings of *p*, *cresc.*, *fp*, *fp*, and *cresc.*

159

M fp fp p dim.

This system contains measures 159, 160, 161, and 162. The upper staff has a melodic line with a dynamic marking of *f* and a tempo marking of *M*. The lower staff has a piano accompaniment with dynamic markings of *fp*, *fp*, *p*, and *dim.*



162

di - nu - nu - en - do

*pp*

165

*p*

*pp*

170

N

*pp*

*p*

175

179

*pp* *mf*

184

*p* *mf* *p* *f* *ff*

*pp* *ff*

*Andante*

3a. \*

190

194

12

**P** Allegro moderato

203

205

211

213

218

221

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



245

First system of music, measures 245-248. The top staff (violin) features a complex, fast-moving melodic line with many trills and slurs. The bottom staff (piano) provides harmonic support with chords and moving bass lines. Dynamics include *p* (piano) and *f* (forte).

249

Second system of music, measures 249-252. The violin part continues with intricate patterns and trills. The piano accompaniment consists of rhythmic chords. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

253

Third system of music, measures 253-256. The violin part shows a continuation of the fast, trilled melodic line. The piano accompaniment remains harmonic. Dynamics include *f* (forte) and *mf* (mezzo-forte).

257

Fourth system of music, measures 257-260. The violin part concludes with a *sempre f* (sempre forte) section and ends with a *poco* (poco) marking. The piano accompaniment features chords and moving lines. Dynamics include *pp* (pianissimo).

261 *ritard.* *in tempo*

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

265

*mf*

269 *f* *R*

*f* *R*

274

*p* *fz* *f*

270

287 **S**

*dolce*

*p*

291

*pp*

295

*(con anima)* *cresc.*

*cresc.* *mf*

309

*dolce*

*p* *(p)*

303

pp

307

cresc.

poco a poco cresc.

311

315

mf

ff

T

330

p

fz



325 *U*

*mf* *p* *f* *dolce*

332

336

340

*cresc.* *f*

344

348 *crsco.*

352 *crsco.* V

367 *fz*

383 W

399 *fz* *pp*

374

*mf*

377

*semproff*  
*p*

381

*pp* *poco ritard.* *in tempo* *f*  
*pp* *poco rit.* *in tempo* *f2* *f2*

385

*f2* *mf*

389

*f*

398 X

398

399

400

401

402

403

404

405

406

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

407

408

409

410

411

412

413

414

415

416

417

418

415

*cresc.*

418

*Tutti*

421

*p* *cresc.* *f* *p*

*stringendo il tempo*

426

*cresc.*

429

*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.*

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

106

110

112/114

120

122

124

126/128

141

145

171 (Variante)

178/179

247

308

312

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

392 *(Variante)* *tr.* *tr.* *(Variante)* *tr.*

423/424 *(Variante)* *tr.*

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VIOLINE

Allegro molto

Tutti

\*) 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 Recitativo is not allowed to enter until after the orchestral interlude has died away.

## VIOLINE

3

49

56 *f*

64 *f*

71 *sf* *pp* (4) *Rezit.*

76 *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 erfolge 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 H mf p

129 mf p Tutti

133 f p f p f p

137 Solo sopra una corda - pp

# VIOLINE

144

149

153

157

160

164

169

173

177

180

183

Andante Tutti

VIOLINE

6 Rezit. Solo

189

193

195

Allegro moderato

200 Tutti

207

216

219

222

225

228

231 de Solo

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

## VIOLINE

Musical score for Violin, page 7, showing measures 236 through 269. The score includes various performance instructions and technical markings:

- Measures 236-241:** Features trills (tr), accents (>), and dynamic markings *sf*. Includes fingering (1, 2, 3, 4) and positions III and IV.
- Measure 242:** Starts with trills (tr) and ends with a *p* dynamic marking.
- Measures 246-251:** Includes *f* dynamics, trills (tr), and accents (>).
- Measures 252-254:** Features trills (tr) and accents (>).
- Measures 255-263:** Includes *sempre f*, *p*, and *pp poco* dynamics. Markings include *ritard.*, *allegro*, and *al tempo*.
- Measures 264-268:** Continues with *f* dynamics and accents (>).
- Measure 269:** Ends with *sf*, *f*, and a **R Tutti** marking.

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

324 Solo *U* *tr*

329 *dolce*

332 *p* *V* *tr*

335 *V* *tr*

339 *cresc.*

344 *Tutti* *f*

347 *Solo* *p*

349 *cresc.*

350 *tr*

352 *(restez 1. Pos.)* *cresc.* *V* *IV*

## VIOLINE

355 *tr tr tr* *fz*

364 *I* *fz* *f* *p*

367 *W* *V* *tr* *f*

374 *tr* *p*

377 *V* *tr* *f*

380 *V* *tr* *sempre f*

383 *V* *p* *pp poco ritard.* *a tempo* *f*

386 *f*

389 *tr*

392 *sf* *f* *tr*

*Tutti* *sf* *f* *tr*

## VIOLINE

400 *fz*

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

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

412 *p* *cresc.* *f*

414 (*a tempo*) *cresc.*

416

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

420 *sf* *sf* *sf* *sf*

422 *tr* *tr* *tr* *tr* *sf* *Tutti* \*) *ff* *string. il tempo*

423

\*) Es empfiehlt sich das Schlussutti beim Vortrag mit Klavier mitspielen.

\*) 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.